



VIOLIN #4, KATHY MATSUSHITA  
May 6, 2022 - September 14, 2022

 My Social Book

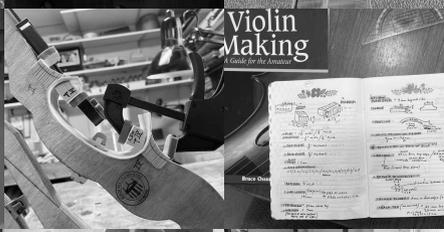
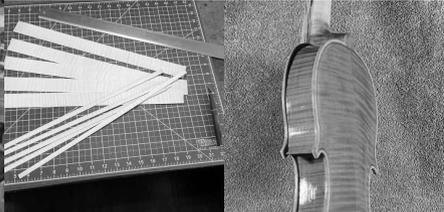
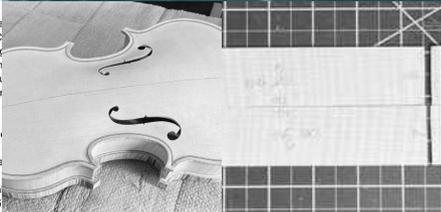


When finishing the F-holes, check the highest note at the top about one tone from the top without F-holes. Bring them to the measurements shown in the image towards the C thicker to compensate for the subsequent. Also keep the soundpost area thicker to ensure the side of F-holes stems appears at a constant thickness.

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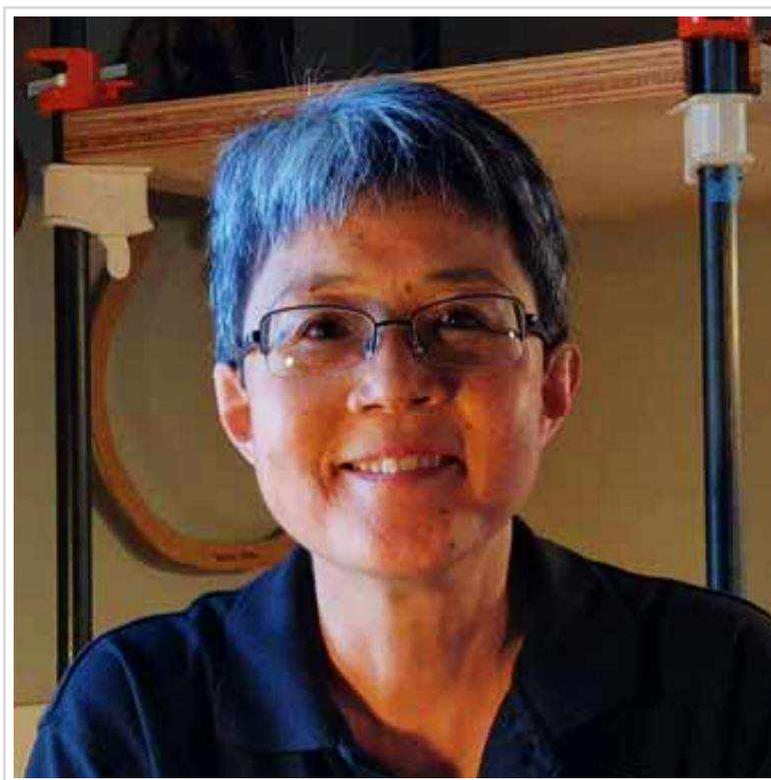
**Violin Making**  
A Guide for the Amateur

# VIOLIN #4, KATHY MATSUSHITA

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MAY 6, 2022 - SEPTEMBER 14, 2022

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MOST POPULAR PHOTO

8 P.M. TWO MORE MITER CUTS TO GO, ONE STRIP OF PURFLING!!! I THINK I CAN. I THINK I CAN.

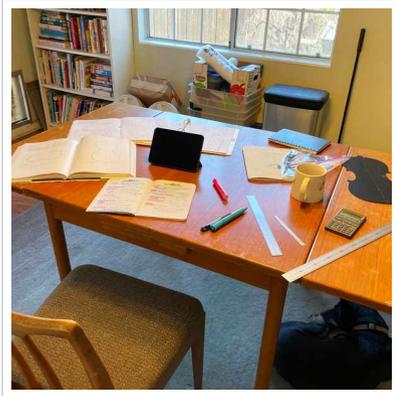
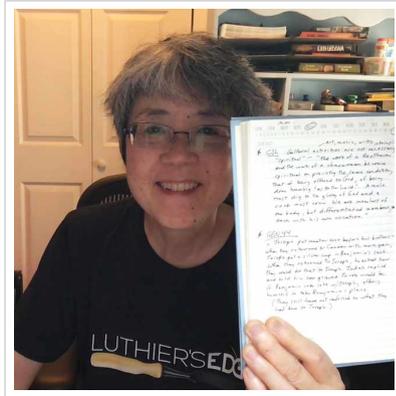
👍 55



To learn more, go to page 68

**2022**

May .....	6
June .....	56
July .....	120
August .....	184
September .....	216
<b>The most liked pictures! .....</b>	<b>250</b>



# MAY

## 2022

OOPS...I'VE DONE IT AGAIN... Since I finished building the cello on July 31st of last year, I've primarily been spending my time learning to play the thing. But, lately, I've been feeling the urge again to build... I have decided to build another violin (my 4th), mainly because I'm curious to see h(...)

 35

 134 photos

 24 videos





 NEW VIDEO SHARED

Sunday, May 8th, 2:36 PM



[www.facebook.com/924408247580103/videos/811680403127269](https://www.facebook.com/924408247580103/videos/811680403127269)



TIME FOR A MORE EFFECTIVE CARVING CRADLE!!!

 6

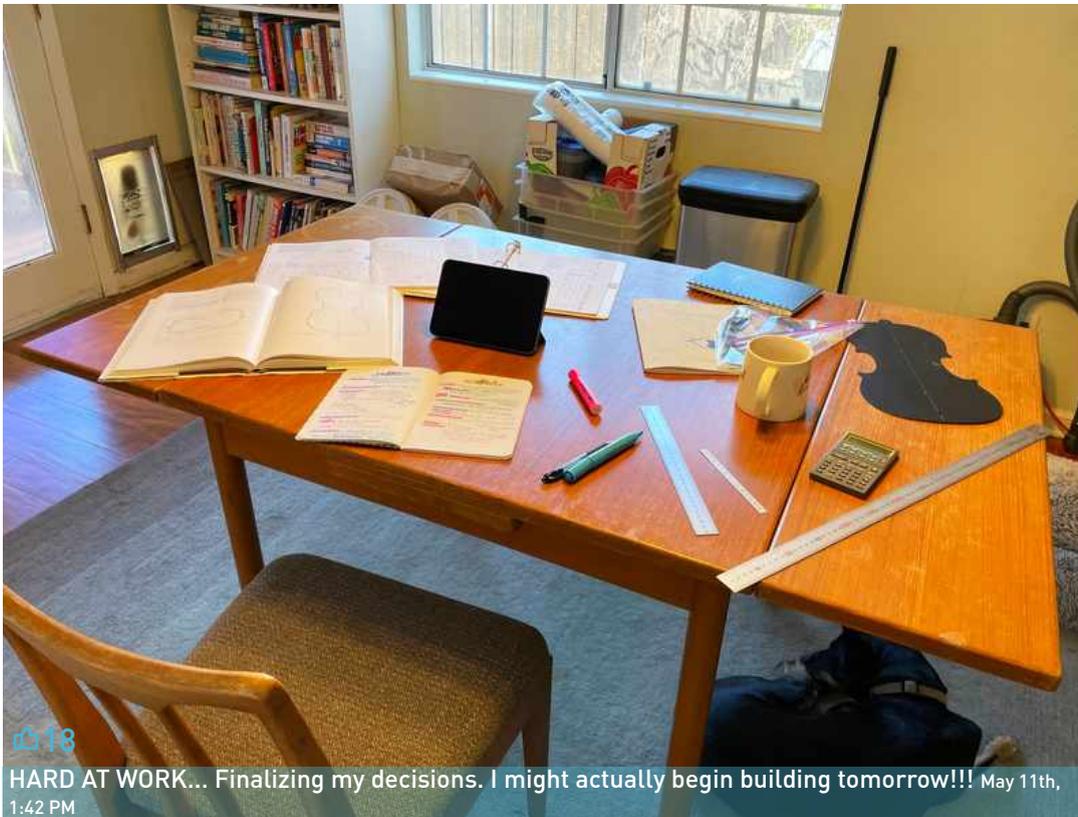
 PHOTOS FROM KATHY

 10

MATSUSHITA'S POST

Friday, May 6th, 1:10 PM

OKAY...ONE BOOK RESOURCE DOWN, THREE MORE TO GO... I started with the Ossman book, going through it page-by-page and writing down any measurements I came across. [After I'm done with all 4 books --- as well as the online resources I have found so far --- I'll compare all the info for each aspect of the violin, and make some final decisions.]



 18

HARD AT WORK... Finalizing my decisions. I might actually begin building tomorrow!!! May 11th, 1:42 PM

Tuesday, May 10th, 2022

NEW VIDEO SHARED

Tuesday, May 10th, 11:02 AM



www.facebook.com/924408247580103/videos/290588443285160



THE RESEARCH IS COMPLETE!!! Now it's time to make some decisions...

3

NEW VIDEO SHARED

Tuesday, May 10th, 12:37 PM



www.facebook.com/92440824758010...



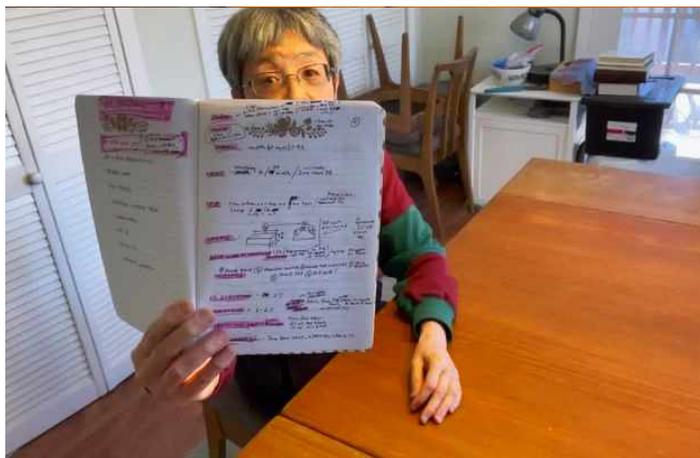
IT'S ANOTHER UNBOXING!!!

11

Wednesday, May 11th, 2022

NEW VIDEO SHARED

Wednesday, May 11th, 5:02 PM



www.facebook.com/924408247580103/videos/535233...



WHILE IT SURE WOULD HAVE BEEN NICE --- AND MUCH EASIER --- to have had all the templates and charts of measurements for this Stradivari 1715 Cremonese model already provided for me, the fact is, there is no place that that information exists! Doing all this research has refreshed my memory of the violin-building process and is probably better for me in the long run. THIS WILL SIMPLY BE MY OWN SPECIAL VERSION of a Strad 1715 Cremonese model, my own particular spin on it!!! LET THE BUILDING BEGIN!!!

24

Thursday, May 12th, 2022

NEW VIDEO SHARED

Thursday, May 12th, 6:48 PM



[www.facebook.com/924408247580103/videos/5414155751952132](https://www.facebook.com/924408247580103/videos/5414155751952132)

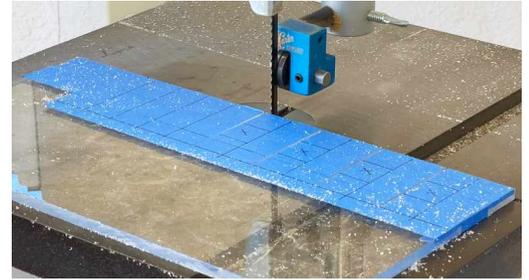


THE STARTING BLOCK(S)....

6

TIMELINE PHOTOS

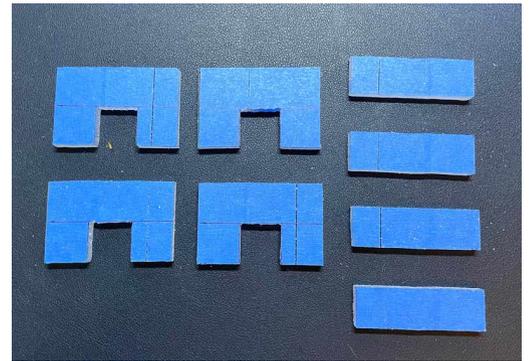
Friday, May 13th, 9:19 AM



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TIMELINE PHOTOS

Friday, May 13th, 9:19 AM



1

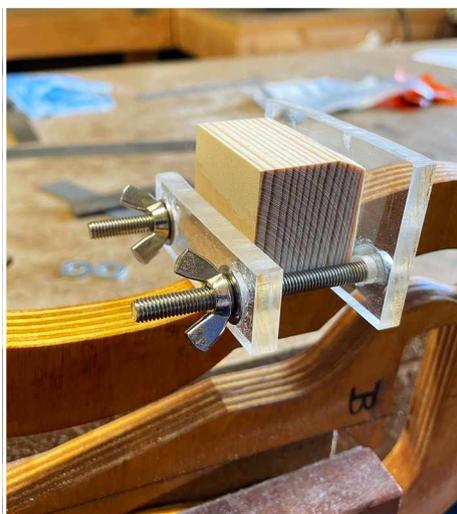
PHOTOS FROM KATHY MATSUSHITA'S POST

Friday, May 13th, 9:19 AM

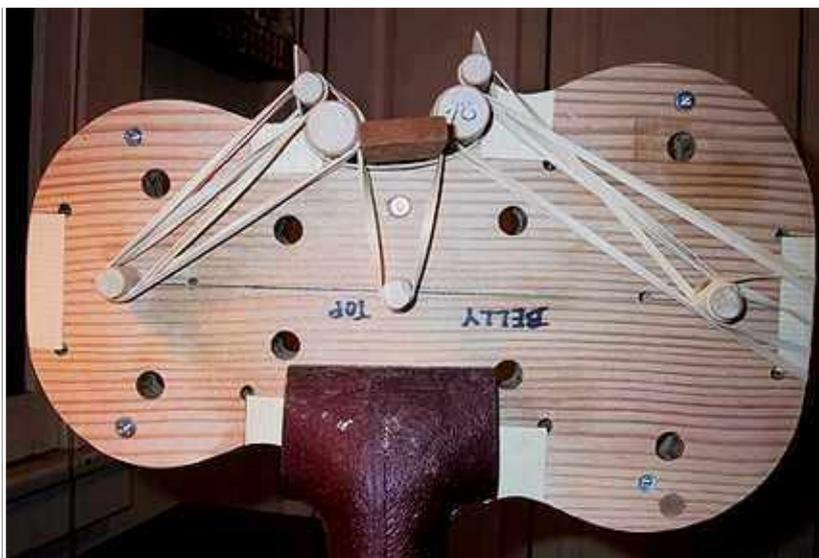
FOUND SOME SCRAP ACRYLIC (from building my aquarium lids long ago)... Drew the patterns of the C-bout ribs gluing clamps onto the acrylic and cut them out on my bandsaw. Now I'm going to file the edges smooth and mark where to drill the 1/4-20 holes for the threaded rod I found. [NOTE: I actually took --- or so I thought --- a video of me bandsawing these out. However, something must have happened, because the footage wasn't in the iPhone!!! RATS!!!] ADDENDUM: After having cut the pieces, I marked and drilled the 1/4" holes for the bolts. Then, when I went to test it out, it turned out the the 1/4" diameter bolts kind of hugged the sides of the corner block, instead of being a looser fit, as I would have liked. So, I went to Home Depot to get some smaller diameter bolts that would still work with my 1/4" diameter hole --- I ended up getting some M5-0.8mm bolts (and corresponding washers and wing nuts). I just got home and tested it, and now it's fine. AN ADDITIONAL ADDENDUM: I think I like this better than the dowel/rubber band contraption that I have previously been using, on the mold built with the Bruce Ossman book. Ha ha! (See final photo.)

4

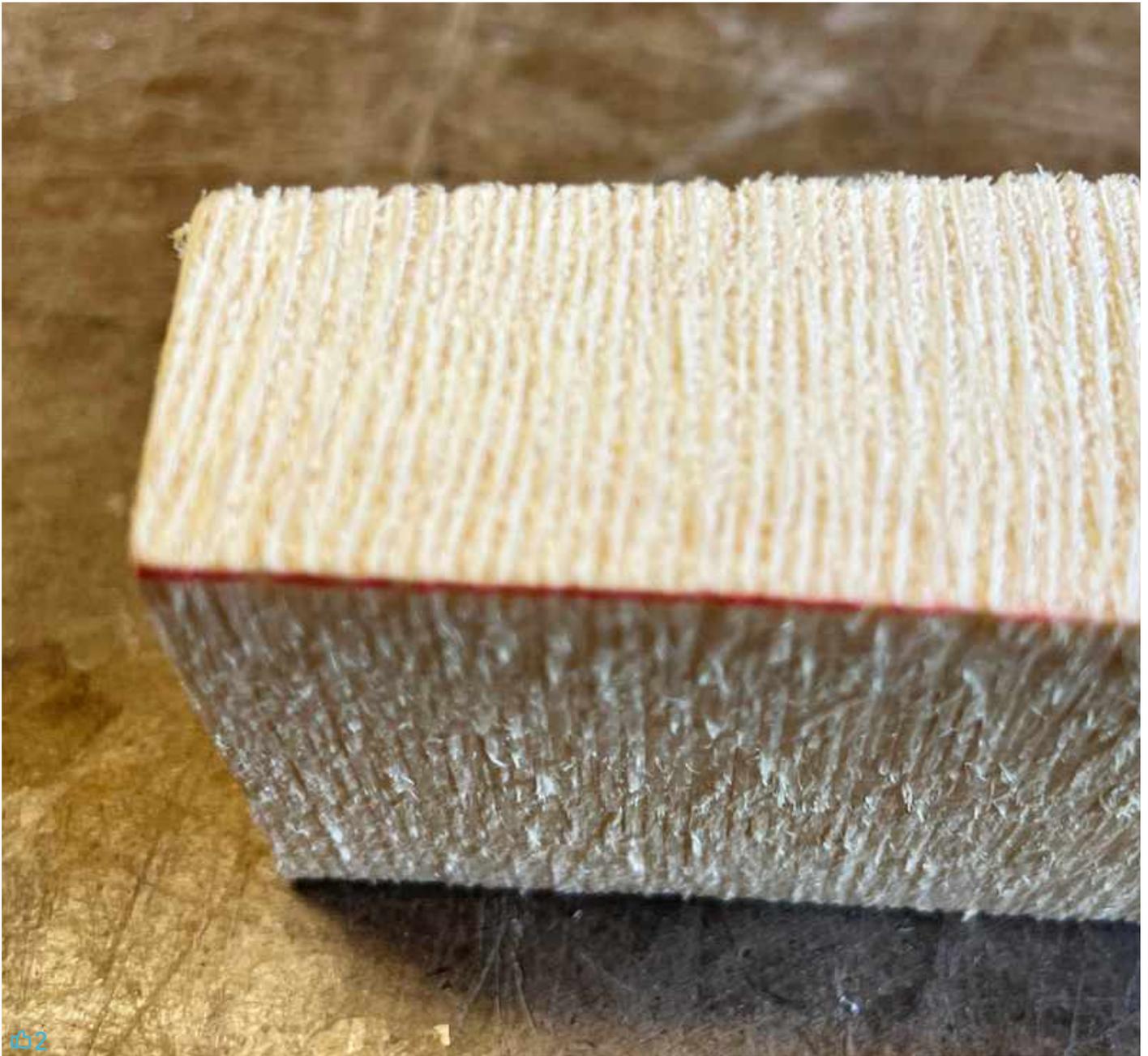




Friday, May 13th, 2022



May 13th, 12:40 PM



 PHOTOS FROM KATHY MATSUSHITA'S POST

Friday, May 13th, 12:40 PM

JUST RECEIVED THE LARGER PIECE OF SPRUCE from International Violin Company!!! This will allow me to make that wider neck block which my mold calls for. I already made one yesterday from some scrap that I managed to find, but this one has some nicer, tighter, straight

grain, so I will make another neck block out of this one. THANK YOU, Kenny!!!!



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**TIMELINE PHOTOS**

Friday, May 13th, 3:10 PM



THE BLOCKS ARE GLUED!!! I have placed the spacer bars under the mold, so the blocks are centered on the mold edges. Then I used a dot of Titebond to glue each block to the mold. I will let this sit till tomorrow. OH, YEAH...forgot to mention that I made a new neck block from part of the spruce block I got today from International Violin. YOU KNOW THAT FEELING THAT SUDDENLY HITS YOU...THAT FEELING OF UTTER EXHAUSTION??? Well, it just hit me now.

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**NEW VIDEO SHARED**

Saturday, May 14th, 11:57 AM

10



[www.facebook.com/92440824758010...](https://www.facebook.com/92440824758010...)



**IT'S A BLOCK PARTY!!! (Sanding the Blocks)**

**NEW VIDEO SHARED**

Saturday, May 14th, 1:37 PM

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[www.facebook.com/924408247580103/videos/690636...](https://www.facebook.com/924408247580103/videos/690636...)



**PREPARING TO SHAPE THE BLOCKS...Gulp!**

 NEW VIDEO SHARED

Saturday, May 14th, 4:42 PM



[www.facebook.com/924408247580103/videos/690927692194010](https://www.facebook.com/924408247580103/videos/690927692194010)



**SHAPING THE BLOCKS...and an "oopsie".** (If you stay to the end of this rather long video, you get to see the "oopsie".)

 5

 TIMELINE PHOTOS

Sunday, May 15th, 3:22 PM



Here's how the two blocks work. The dowel connecting the two blocks can go through any open space in the mold. The two blocks extend beyond the 33mm heights of the corner and end blocks.

 TIMELINE PHOTOS

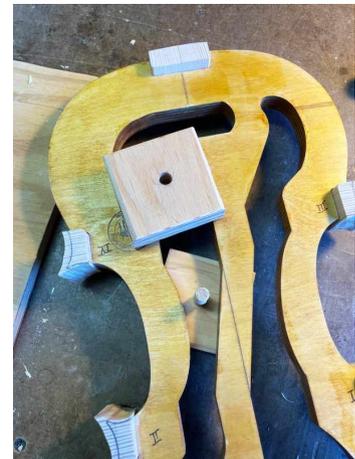
Sunday, May 15th, 3:22 PM



Another view of using these clamping blocks.

 TIMELINE PHOTOS

Sunday, May 15th, 3:22 PM



The two clamping blocks, showing how the dowel will connect the two blocks on both sides of the mold.

TIMELINE PHOTOS

Sunday, May 15th, 3:22 PM



A couple of 3/4" thick blocks that I can use to clamp the mold in a vise, so the end and corner blocks don't get in the way.

TIMELINE PHOTOS

Sunday, May 15th, 3:22 PM

3



DONE!!! (Just one inner side of one corner block.)



6

The tools I'm using to do this job. May 15th, 3:22 PM



Here I have set the mold in the vise, ready to use the rasps now to finish shaping the corner.



The C-bout sides of all four corner blocks have been roughly shaped with gouges.

Sunday, May 15th, 2022

PHOTOS FROM KATHY MATSUSHITA'S POST

Sunday, May 15th, 3:22 PM

ONE C-BOUT CORNER SIDE CARVED!!! (Only took me 2-1/2 hours --- ha ha --- actually, I did use some of that time to cut out a little clamping jig.) THE FOLLOWING IS A QUICK HODGE-PODGE OF PHOTOS. Explanations for each photo accompany the photo. EDIT.....I CAN'T BELIEVE IT...It only took me about 5 minutes to finish shaping the second corner block!!! I guess the first corner block was just a matter of my trying to figure out how to do it. A FINAL PHOTO...All four inner corner block sides are done! TOMORROW...I need to make "counter blocks" (clamping cauls) for later gluing of the ribs to the blocks. After that, the rib preparations and bending process will begin!



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TIMELINE PHOTOS

Sunday, May 15th, 3:22 PM

3



The blue masking tape is there SO I WON'T FORGET THAT I'M NOT SUPPOSED TO CARVE THESE SIDES OF THE CORNER BLOCKS YET!!! Don't want to make that mistake again!!!

**TIMELINE PHOTOS**

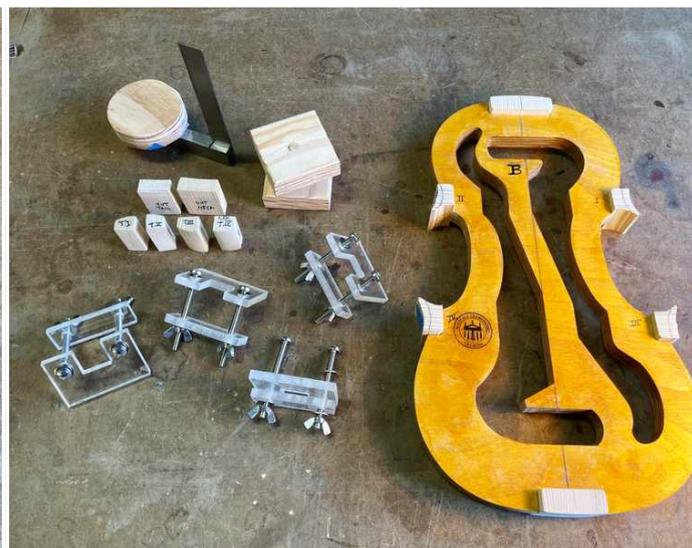
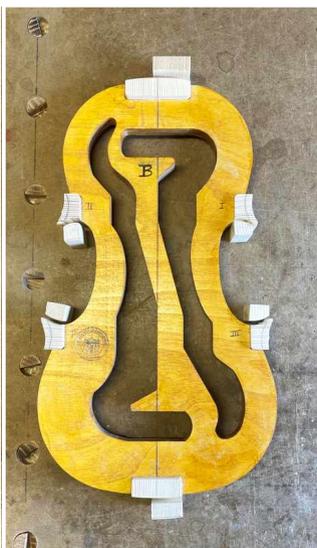
Sunday, May 15th, 3:22 PM



All the C-bout sides of the corner blocks have been shaped. It's hard to take a photo so you can clearly see the curves of the blocks; can't get the camera angle quite right to do it in one photo.

**TIMELINE PHOTOS**

Monday, May 16th, 11:36 AM



**PHOTOS FROM KATHY MATSUSHITA'S POST**

Monday, May 16th, 11:36 AM

A LOT OF YOUR TIME IN THIS BUILDING HOBBY consists of making little jigs to make the building easier.... Just finished making the "counter blocks" (for clamping when gluing the ribs) for the corner blocks and the neck and tail blocks. Now I am ready to prepare and bend the ribs!!!



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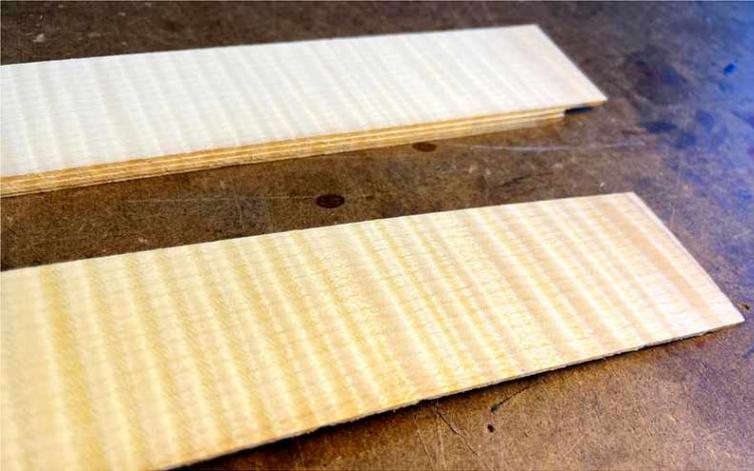
**TIMELINE PHOTOS**

Monday, May 16th, 12:35 PM



TIMELINE PHOTOS

Monday, May 16th, 12:35 PM



PHOTOS FROM KATHY

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MATSUSHITA'S POST

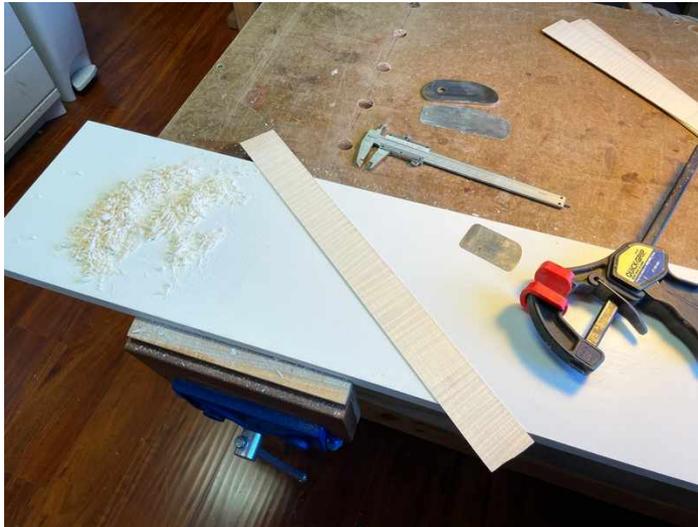
Monday, May 16th, 12:35 PM

LOVELY FLAME!!! Just a quick photo before I start preparing these maple ribs. I wiped some light shellac on one rib so you can see the beautiful flame. I have measured its thickness, and it's 1.38mm, so it won't take much scraping to get it down to the required 1.2mm.



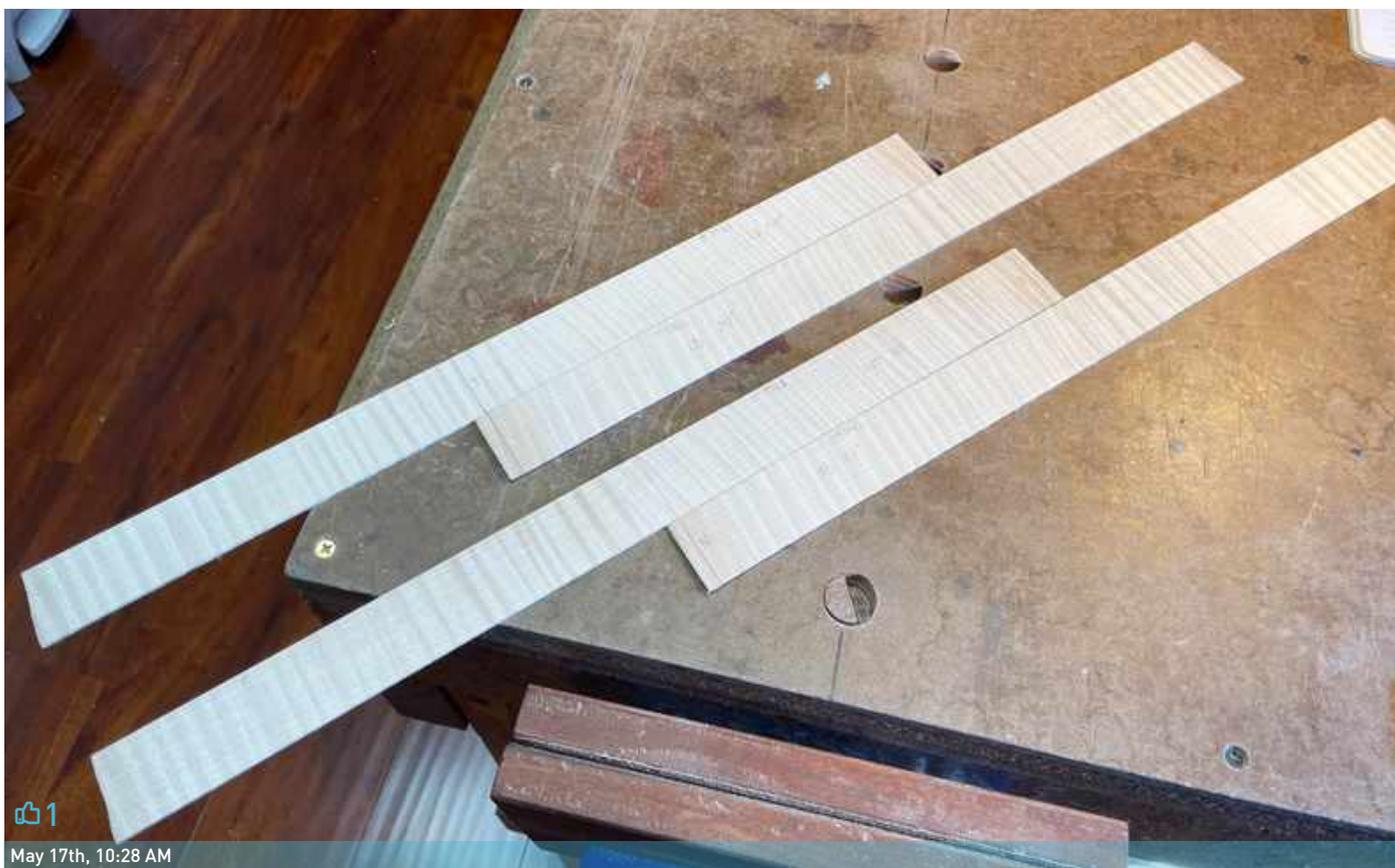
TIMELINE PHOTOS

Monday, May 16th, 2:05 PM



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DOING SOMETHING FOR THE FIRST TIME always takes me MUCH longer than later on... I just spent about 20 minutes scraping the first maple violin rib down, from 1.38mm to the desired 1.2mm!!! Who knew it would take that long just to remove 0.18mm of wood???? But now that I know how important it is to keep sharpening your scraper, and that I can really afford to bear down more forcefully as I scrape (I was at first a bit timid to scrape very vigorously), I am sure the next four ribs will go much better (and hopefully quicker). NOTE: All those wood shavings are just from this one rib!!!



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May 17th, 10:28 AM

Monday, May 16th, 2022

TIMELINE PHOTOS

Monday, May 16th, 5:58 PM

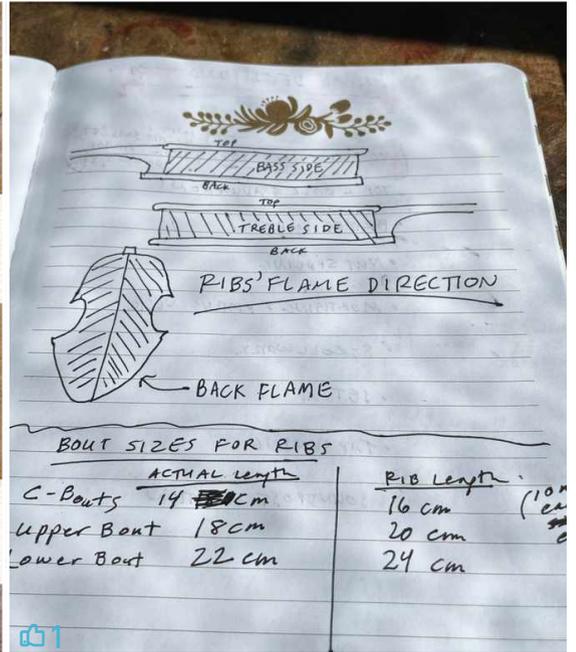
5



DONE FOR THE DAY... • Scraping the other 4 ribs

went much more quickly, now that I knew how to do it efficiently. • After I had scraped all five ribs down to their final 1.2mm thicknesses, I then placed them all together and used a block plane to plane the top edges all flat. • I then figured out how I will later be orienting the direction of the ribs' flame, to match with the downward direction of the flame on the back. • I then cut the strips to their 33mm width. [Later they will all be sanded down with the linings, to be level with the heights of the blocks.] TOMORROW, I will be measuring the C-bouts and the upper and lower bouts, to figure out exactly how to cut the pieces I need from the rib strips. I THINK IT'S TIME I PRACTICED SOME CELLO TONIGHT, AFTER DINNER....

Tuesday, May 17th, 2022



PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, May 17th, 10:28 AM

10

TIMELINE PHOTOS

Tuesday, May 17th, 11:27 AM

FIRST STEPS TODAY...Determining where to cut the flamed maple ribs for the upper, lower, and corner bouts, for the best presentation/orientation of the lovely flame. I also want the flame on the ribs to follow the direction of the flame on the back. SO FAR TODAY...I have measured the various bouts and have added 2cm to each measurement. (Luckily, the upper and lower bout strips ended up in the nicer half of the flame --- the narrower flames.) NOW, I will cut those pieces and see what I have left to create the C-bout strips. (I need just 16mm for each strip, so we'll see what we can do.) Ideally, I would have enough of that same narrower flame for both bouts, but, if not, I will use the nicest looking sections of the wider flame sections.



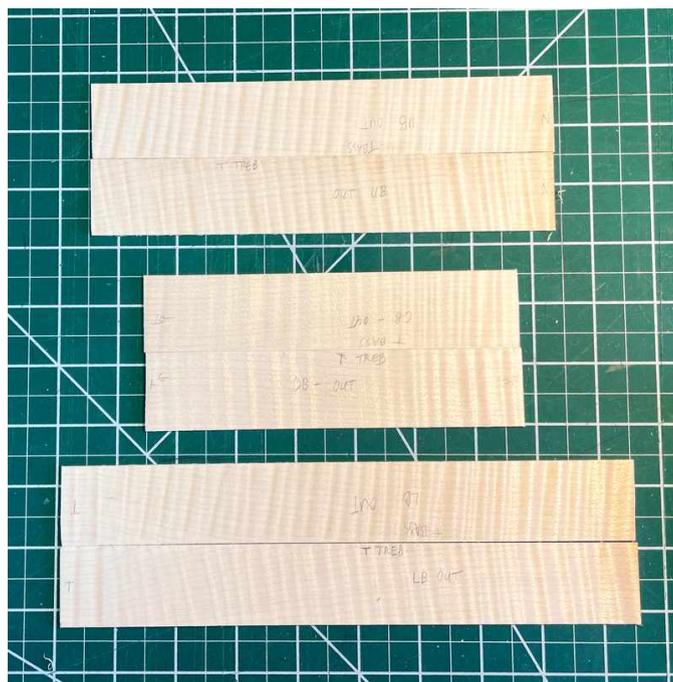
TIMELINE PHOTOS

Tuesday, May 17th, 11:27 AM



TIMELINE PHOTOS

Tuesday, May 17th, 11:27 AM



PHOTOS FROM KATHY

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MATSUSHITA'S POST

Tuesday, May 17th, 11:27 AM

ALL THE RIBS ARE CUT!!! Now, on to preparing to bend the C-bout ribs!!! (Gulp!) Those are the more difficult to bend, as the two corners have tighter, closer curves than the upper and lower bouts. [Luckily, I have spare ribs available, should I mess up.] PHOTO #1: the layout of the bass side, with the back against the workbench PHOTO #2: the layout of the treble side, with the back against the workbench PHOTO #3: all six rib strips, with the top edges butted up against each other



## TIMELINE PHOTOS

Tuesday, May 17th, 1:26 PM

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## PHOTOS FROM KATHY MATSUSHITA'S POST

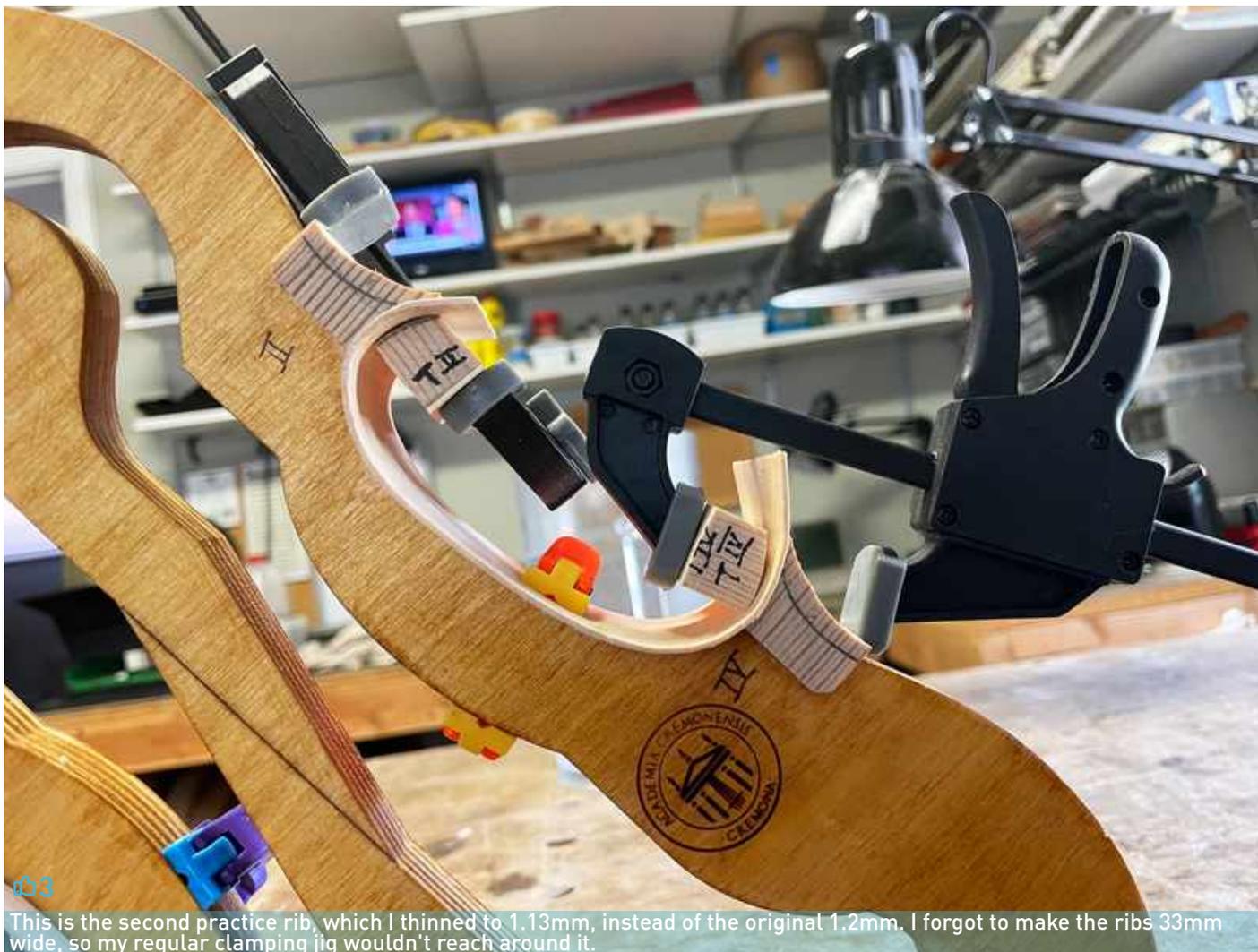
Tuesday, May 17th, 1:26 PM

12

PRACTICE FIRST!!! I found some orphan violin ribs (from long, long ago) and thinned one down to 1.2mm and 33mm tall. I cut a piece to the C-bout length and am practicing bending it. It's not the easiest thing to do, to bend those C-bouts!!! Having the two sharp corner bends so close to each other makes it a bit tricky, as far as determining exactly where to start/end the bends. Also, now I can see why some books say that they thin the ribs, not to what seems to be the traditional 1.2mm, but instead to 1mm. That seems really, really thin to me, so I am leery of going that thin, but maybe a tad thinner (say, 1.1mm) might be something to try? I was able to bend the rib kind of close, and, with it being still damp with the water, was able to coax it into the bout. I'm going to see if having clamped it down and letting the rib dry will "set" it to the bend. Meanwhile, I'm going to thin another practice piece down to 1.1mm this time and see if it makes it much easier to bend. I'M THINKING TODAY WILL JUST BE A "PRACTICE" DAY...and I won't do the real bending till at least tomorrow...

----- ADDENDUM: I tried bending a thinner rib (1.13mm), and it did, indeed, seem to bend more easily. In the photo (last photo in this post), I had forgotten to cut the rib to its 33mm width, so my regular clamping jig wouldn't fit around it; thus, I am just using a couple of Harbor Freight mini-clamps to clamp the counter-block to the rib at the corners. I'm going to let this all sit until tomorrow, to see if the bend holds the "set" after it dries, to see if this would be a feasible way to go. ----- NOW IT'S TIME TO PRACTICE MY CELLO --- I was going to practice last night, but I ended up watching TV instead.





👍3

This is the second practice rib, which I thinned to 1.13mm, instead of the original 1.2mm. I forgot to make the ribs 33mm wide, so my regular clamping jig wouldn't reach around it.



May 18th, 9:58 AM



2 THE OPPOSITE SIDE OF THIS SAME RIB.



1 TODAY'S FIRST PRACTICE RIB.

Wednesday, May 18th, 2022

PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, May 18th, 9:58 AM

JUST SOME QUICK PHOTOS... PHOTOS #1 through #4: These are the ribs I bent yesterday, left to set in the mold as they dried. I removed the clamps, and it seems to have worked to "set" the bends. That's good to know. PHOTOS #4 & #5: ANOTHER PRACTICE C-BOUT RIB THIS MORNING!!! I think I am figuring out how to do these tight C-bout bends; you have to kind of creep up on the bend, slowly, from the very end of the strip and on down. You also have to REALLY pull hard on the bending strap, trying to both pull OUT on the strap handles, as well as IN, trying to keep constant contact with the wood strip against the bending iron. IN THE FIFTH PHOTO, you can see that there are a couple of tiny cracks beginning at both curves, but, if these were the real C-bouts, a little glue will help keep the cracks from continuing. I THINK I WILL DO ONE MORE PRACTICE STRIP....and then it will be on to the real thing!!!



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TIMELINE PHOTOS

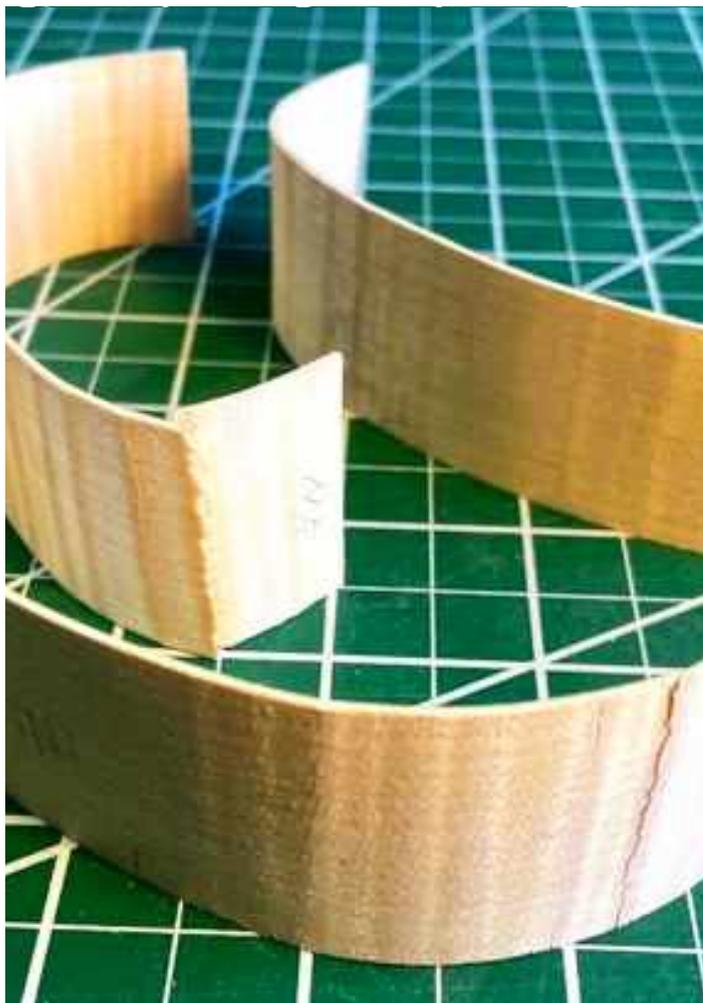
Wednesday, May 18th, 9:58 AM



 NEW VIDEO SHARED

Wednesday, May 18th, 2:50 PM

 12



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A CHANGE IN PLANS... (So what else is new?)

 TIMELINE PHOTOS

Friday, May 20th, 9:42 AM



Thursday, May 19th, 2022

 NEW VIDEO SHARED

Thursday, May 19th, 5:32 PM

 8



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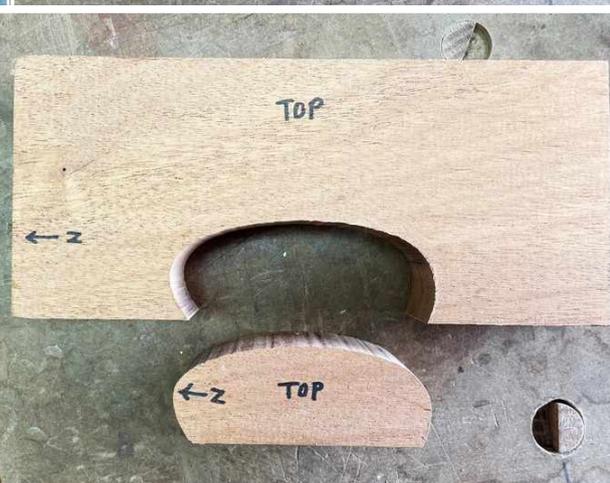
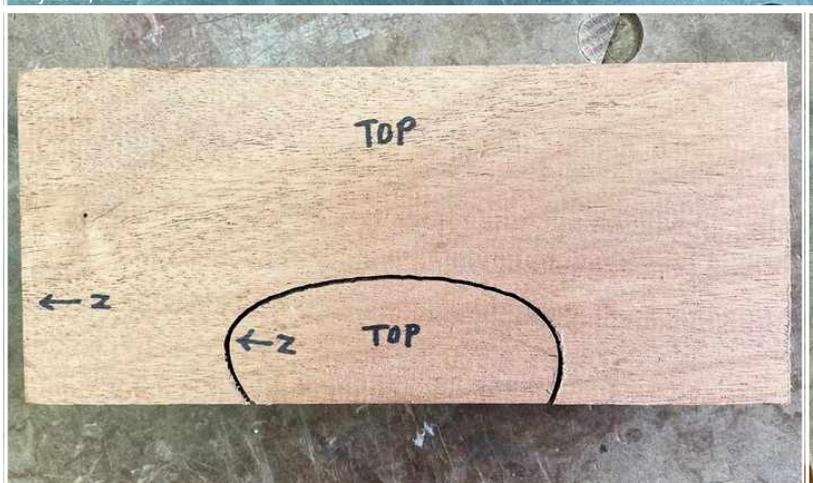
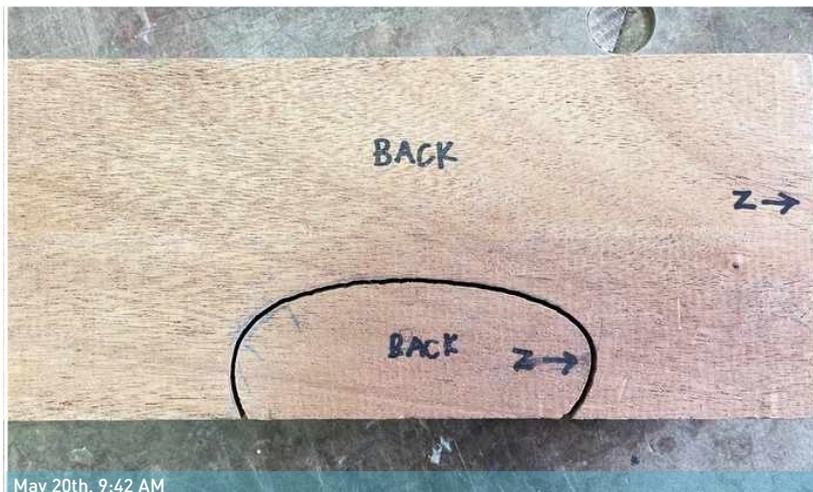


LAST NIGHT I somehow got it in my head that the Ibex bending iron (that I use for bending guitar sides, primarily) was the exact profile of the C-bout, so I thought I'd use that instead of the little bender I've been

using. When I removed the clamps from the ribs I had put in the mold last night, I checked the mold against the Ibex bending iron, and it wasn't at all the same profile. So I won't be using that iron. I DECIDED TO TRY A NEW METHOD OF BENDING THE RIBS, so I decided to try it today for practice. You put a piece of dampened cloth between the rib and the iron and first let that sit against the flat part of the iron for quite a while, to let steam penetrate and soften the

rib. Then you use the wider end of the iron to start the first bend, slowly working up to it by sliding it from the flat part to the wide end, little by little. Then, once you have that wider bend on the end of the rib, you dampen it again and move it to the narrower end of the bender, where you make the curve the sharper curve you need (for the upper C-bout corner). Finally, you work on the other bout end (the lower C-bout corner), which is easier to do. WELL, IT WORKED. I think that doing the bend in a more gradual way helped. And I no longer dip the rib fully into the water; instead, I only dampen the inside curve (the part that contacts the bender), because having moisture on the outer side will soften that side more, and the flame has more chance to break outward. At least that's what I think happens. OH, YEAH....While I was okay with using those successfully-bent orphaned practice ribs for my C-bouts, the more I thought about it, the more I wasn't happy with it. While they do have some nice flame, the flame was nowhere as nice and close and deep as the original ribs. Also, the grain (running along the rib) was very, very close and not as widely-spaced as the originals; it wouldn't really match totally. SO....I went and begged Kenny of International Violin to hunt up some rib sets I could buy that had the same lovely flame as the originals (which had come with the Master Grade back/sides set I had purchased for this violin). It's only money, right??? Peace of mind is more important. Well, once again, Kenny came through for me!!! My new ribs should arrive within the week, and I'll have another go at it. (I ordered two sets, just to be safe.) HERE'S A QUICK, FUN VIDEO OF HOW YOU KNOW WHEN THE IRON IS HOT ENOUGH:

Friday, May 20th, 2022



PHOTOS FROM KATHY MATSUSHITA'S POST

Friday, May 20th, 9:42 AM

DECIDED TO MAKE SOMETHING I SAW ON DAVIDE SORA'S VIDEO ON BENDING THE C-BOUT RIBS, HERE: [www.youtube.com/watch?v=pLQ7DoE00JM](https://www.youtube.com/watch?v=pLQ7DoE00JM) A wooden counter-form jig to help refine the bending curves as you bend the C-bout ribs... Look at Davide's video to see how he uses this jig. We'll see how it works when I do some more practice bending today... My new ribs from International Violin are being delivered Monday, so I want to be ready!!!



TIMELINE PHOTOS

Friday, May 20th, 9:42 AM



 NEW VIDEO SHARED

Friday, May 20th, 12:35 PM



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[www.facebook.com/924408247580103/videos/579209...](https://www.facebook.com/924408247580103/videos/579209...)



I THINK I FOUND A WAY...

 TIMELINE PHOTOS

Saturday, May 21st, 8:02 AM



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MIND WHEN YOU'RE TRYING TO FALL ASLEEP... And it's also funny how, when you've been in this hobby a long, long time (about 25 years now), you often forget things you have done or built in that time. Last night, all of a sudden it came to me, "I should check the bottom compartment of my little tool cabinet (where I keep things like a heat gun, my heat pot, etc.). I now vaguely remember building my own shorter bending strap with some aluminum flashing..." WELL, JUST NOW I CHECKED IT (almost forgot to) and, sure enough, there it was!!! I'm not sure why I made it so wide --- maybe it was to fit the height of my lbex bending iron --- but it is, indeed, about 1-1/2" shorter than the too-long bending strap I've been trying to use, unsuccessfully, to bend these ribs. I just tried it out (without heat) against the bender, and it does seem, because of its shorter length, easier to pull it tightly against the bender. And the wooden handles at the end make it much easier to use, as well. I THINK TODAY I WILL TRY IT OUT, to form the rough shape of the C-bout, and then still use the wooden counter-form jig I made, to perfect the shape of the rib.

IT'S FUNNY THE THINGS THAT POP INTO YOUR



PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, May 21st, 10:48 AM



WELL, IT WORKED. I tried the "new" bending slat on another spare deeply-flamed rib, and it was, indeed, easier to keep the rib tightly to the iron. The extra width of the slat (it actually extends above the top of the bender), I think, helped because it didn't have the capacity to wiggle about and lose contact with the narrow rib, as the narrower bending slat did. And the shorter length and wooden handles gave me the ability to pull more tightly on the slat. After I did the preliminary bending with the slat, I still went to the wooden counter-forms I had made, to refine the ribs to their final shape. I still managed to crack the rib along the flame at one end (I'm still working on figuring out how slowly to move the rib along the iron), but, luckily, there was JUST enough extra rib at both ends, to extend past the corner block points. (Maybe I'll try making the rib a tiny bit longer, so the sharp bends won't have to start as close to the end of the rib; right now I've been cutting it to 160mm.) This was just another practice piece, but it's nice to have it available as a possible back-up, should I need it later. ANOTHER THING I NEED TO FIGURE OUT is how much or how little water to moisten the rib with, and how long to keep it non-moving against the iron, so the rib can absorb the heat, without scorching the wood. I just got the tracking info on the new International Violin ribs --- it said it is being delivered TODAY, instead of its original tracking date of Monday! I'm going to do one or two more practice pieces today. Who knows....I might even start on the new ribs today!



## TIMELINE PHOTOS

Saturday, May 21st, 12:52 PM

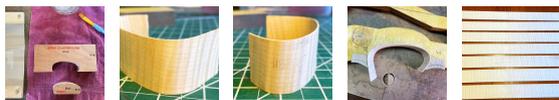


## PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, May 21st, 12:52 PM

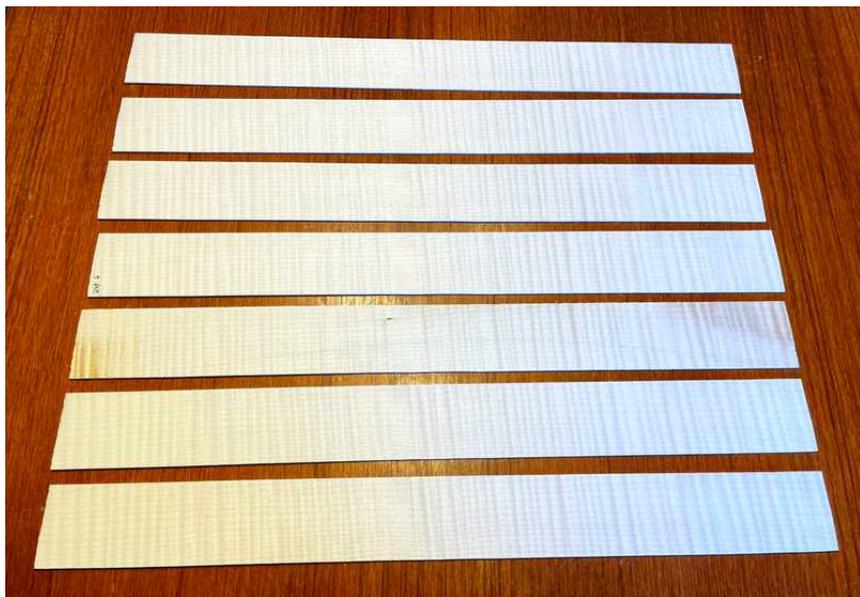
9

WELL, I THINK I KNOW WHAT TO DO NOW...or...LOOK, MA, NO CRACKS!!! I just tried two methods: METHOD #1: I used the counter-forms only to do the bends, starting with the counter-form insert. This didn't work so well, as it ended up with too much "spring-back". METHOD #2: I then used the wide bending slat to do the preliminary bend on the sharper upper corner-block curve, just getting it curved enough to be able to slip it around the counter-form insert end, followed by using that insert to slowly bend the other, wider curve by pressing the insert and rib against the front flat part of the bending iron. Then I removed the rib from around the insert and put it in the upper counter-form, then pressing that form against the iron, primarily to get the two end curves exactly right. Method #2 worked MUCH better. MORE THINGS I FIGURED OUT: (1) No more use of a damp cloth to create steam and moisture!!! Getting the rib too wet only makes it more prone to crack along the flame. Just brush on some water onto the part of the rib that will contact the iron, whenever it seems to need it. (2) GO SLOWLY, more slowly than you want to. Now I'm not so worried about going slowly, as I have had zero scorching all this time. SUCCESS!!! This is the first deeply-flamed rib that I managed to bend with absolutely NO CRACKS!!! YAY!!! NEXT....I think I will spend time now thicknessing (I found that about 1.1mm to 1.15mm thickness seems to work well) and cutting the strips that just came from International Violin to 33mm wide. I think I will just use that set to do all the ribs, as they will all match each other perfectly.



TIMELINE PHOTOS

Saturday, May 21st, 12:52 PM



The new ribs.

TIMELINE PHOTOS

Saturday, May 21st, 3:55 PM



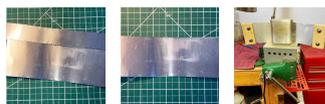
DONE!!! Actually used my Performax thickness sander this time to thin the ribs down to 1.1mm to 1.5mm. No more using the scraper to do this job this time!!! I had found, when I tried using the thickness sander to sand down my practice ribs, that it worked just fine (I had been afraid it might be too aggressive, so that's why I had originally chosen to use the scraper). It sure saved me a lot of time, also... I then cut the ribs to their appropriate width (33mm) and cut out all the pieces for the bouts, making sure to get the flame direction correct (to correspond to the flame on the back plate). No more work today....gotta practice my cello!



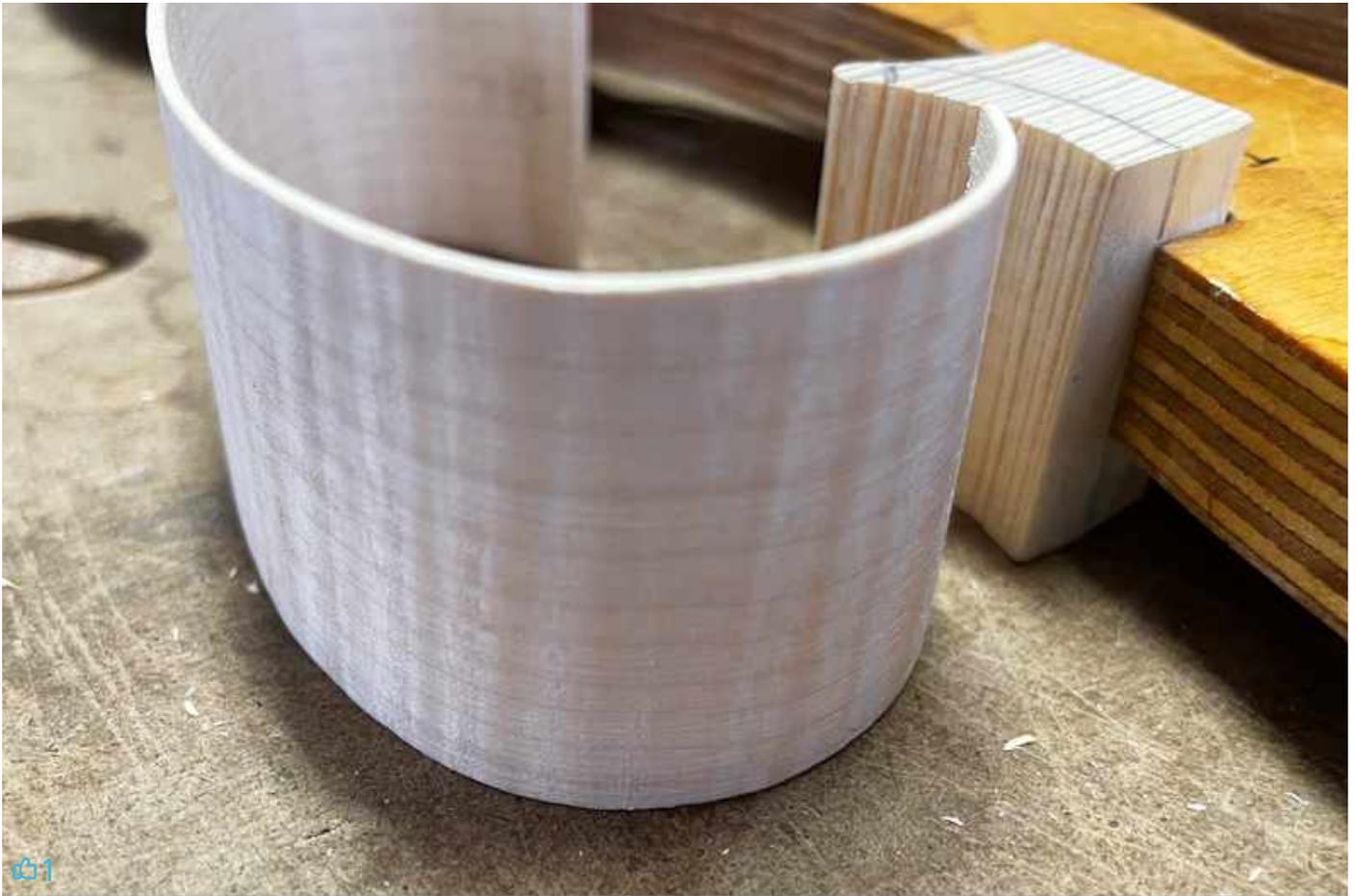
PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, May 21st, 6:13 PM

I THOUGHT I WAS DONE FOR THE DAY...but I wasn't. I decided to cut my wide DIY bending slat down from 4-1/2" wide (taller than the bending iron) to 3" wide. It was easy because it is just a thin aluminum slat. Now this will work even better for bending the ribs.



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May 22nd, 11:59 AM

 **TIMELINE PHOTOS**

Saturday, May 21st, 6:13 PM



 **TIMELINE PHOTOS**

Sunday, May 22nd, 11:59 AM




**TIMELINE PHOTOS**

Sunday, May 22nd, 11:59 AM



**PHOTOS FROM KATHY**

**MATSUSHITA'S POST**

Sunday, May 22nd, 11:59 AM

YAY YAY YAY!!!! I can't believe it....I just bent the very first new rib with ZERO cracks and very few problems! The adaptation to my bending strap (making it narrower and shorter) DEFINITELY helped, allowing me to really pull the strap TIGHTLY and better control the bending. Wow. I am kind of impressed with myself, if I do say so myself. All that practice helped. I think I might set up the camera for taking a video right now, which may or may not work, but I'm going to try.



**NEW VIDEO SHARED**

Sunday, May 22nd, 7:17 PM



[www.facebook.com/924408247580103/videos/113566...](https://www.facebook.com/924408247580103/videos/113566...)



FIRST OFF...SORRY FOR THE HUMONGOUS LENGTH OF THIS VIDEO... But I wanted to give you a sense of the real-time process (for me, anyway) of bending a deeply-flamed violin C-bout rib. I

could have sped up the video in many places, but then you wouldn't really get a true idea of what the actual bending experience is like. (For me, a newbie, anyway, this process took a long time --- around 40 minutes --- for a professional, it might just take 10 minutes or so!) Feel free either not to watch, or to skip around, or to speed up the playback. BUT, if you are curious to see what it is really like for amateurs, and if you can spare the time, watch it as is!!!

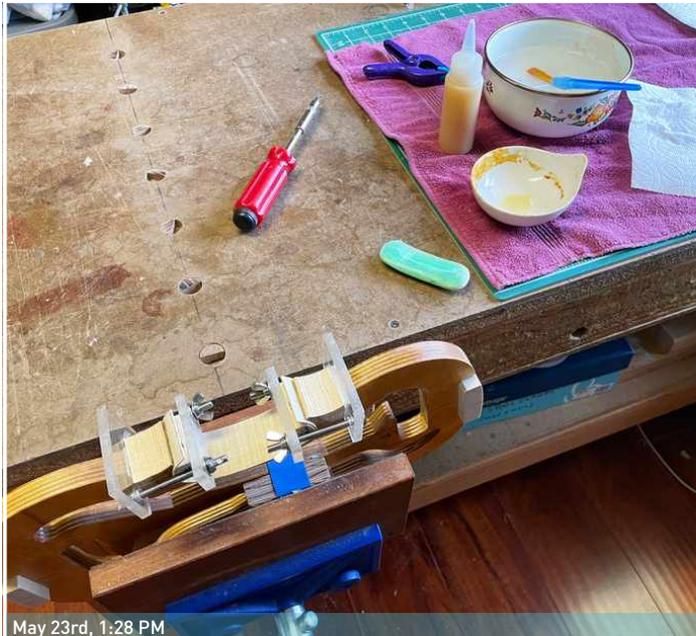
Monday, May 23rd, 2022

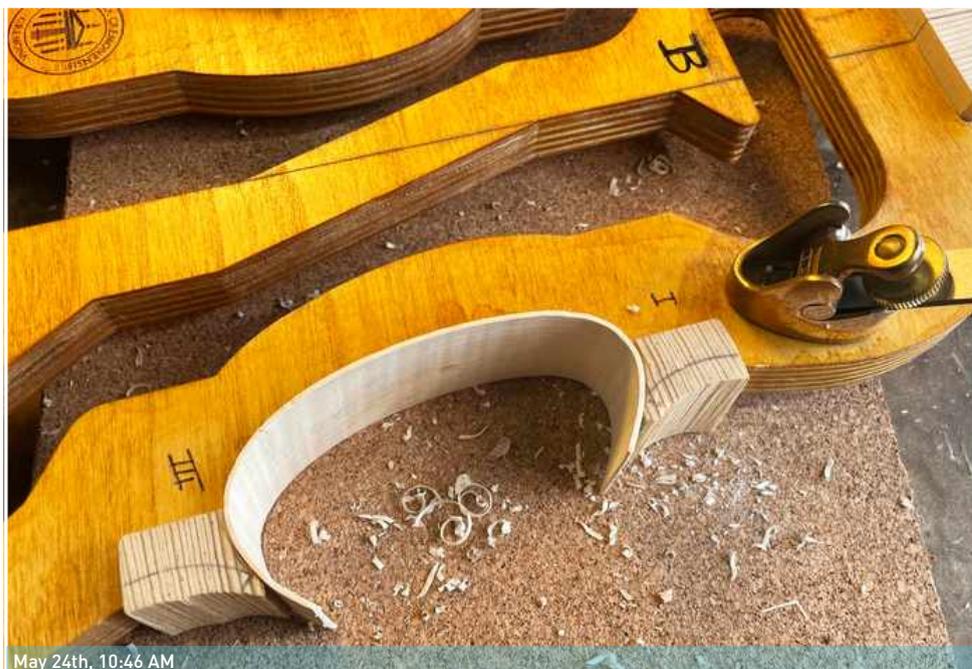
PHOTOS FROM KATHY MATSUSHITA'S POST

8

Monday, May 23rd, 1:28 PM

THE C-BOUT RIBS ARE GLUED AND CLAMPED!!! (It's about time.) Here's the procedure I used: (1) I first clamped up the ribs dry into the mold; once they fit perfectly, I marked a pencil line where the rib met the point end of the block. This way, I can easily match it up as it should be, when it comes time to glue. (2) I marked, on the edge, where the rib meets the lower end of the block and drew a line on the inside, gluing side across the rib, so I will know not to go further than that when applying glue to the rib. (3) Two of the ribs were a bit too long on the ends, so I trimmed those on the bandsaw, so all the ribs extend only about 5mm past the block. (4) I rubbed soap on the parts of the mold next to the gluing areas, so, should any glue seep out, the ribs will not stick to the mold. (5) I then applied glue to the block surfaces and the insides of the ribs and clamped it up, making that the ribs extend out on both sides of the blocks, and that they fit tightly to the blocks and the mold with no gaps. I used fish glue, which I've used on all my violins (except the very first one) and on my cello. I like it, because it dries thin and hard like hide glue and can be reversed, if need be, with water. It does not have to be heated up and has a longer working time than hide glue, and a "high tack" (which means it doesn't make your pieces slide around, as Titebond, for example, does). (6) Finally, I used a brush to wipe away any glue squeeze-out. NOW I WILL HAVE TO WAIT UNTIL TOMORROW BEFORE I DO ANY MORE WORK ON THE BLOCKS OR BEND THE OTHER RIBS. TIME TO PRACTICE MY CELLO!!!





Tuesday, May 24th, 2022

 TIMELINE PHOTOS

Tuesday, May 24th, 10:46 AM



STARTING TO WORK ON THE UPPER AND LOWER BOUT BLOCKS... Just a quick update of what I've done so far today. I first removed the clamps from the mold, and used a small finger plane to level the ribs down to the blocks, so the blocks would be able to sit solidly on the cork-covered board that I will be using to gouge out the shapes of the upper and lower bout blocks. I also used a little saw to trim the C-bout ribs to about 2mm away from the ultimate feathered point of the rib. (I couldn't use my bandsaw to do this, as last night my bandsaw blade broke and I'm waiting on another one. When I was using this little handsaw, I had to be very careful not to break the end of the rib.) Having used the gouge to get close to the lines, I am now using rasps and files to finish shaping the blocks, to blend them into the upper and lower bout areas. This is the trickiest part, as you want to have a smooth blending of the bouts to the corner blocks, all the while making sure their surfaces are perpendicular to the top. So far, I have done one corner block. (The tip is not finalized yet; I still need to use the gouge to carefully feather the end of the C-bout rib and blend it into the shaped corner.)



May 24th, 1:39 PM



**TIMELINE PHOTOS**

Tuesday, May 24th, 1:39 PM



**TIMELINE PHOTOS**

Tuesday, May 24th, 1:39 PM



**PHOTOS FROM KATHY MATSUSHITA'S POST**

Tuesday, May 24th, 1:39 PM

1:30 P.M. I FINISHED SHAPING THE BLOCKS!!! To "feather" the C-bout rib into the block, I first used a file and a sandpaper block to shorten and smooth out the end of the rib, so that it ended right where the feathering point would end. Then I continued using rasps, files, a dowel wrapped in a sanding sleeve, and, finally, a scraper, to blend the block's surface into the feathered end of the rib. Getting it to blend smoothly, so there is no interruption when you later bend and glue the upper/lower bout rib to the block, is kind of difficult. You don't want ANY bumps or waves there! Now I can heat up my bending iron and bend some ribs!!!



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**TIMELINE PHOTOS**

Tuesday, May 24th, 3:29 PM



May 24th, 3:29 PM

PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, May 24th, 3:29 PM

OMG....SO, SO EASY compared to bending the C-bout ribs!!!!  
What a joy this bending is! You only have that one pretty shallow bend to do, followed by a length of a VERY gradual curve. I'm going to take a dinner break, let the clamped ribs (dry) set, and then work on cutting the rib joint at the tail block, which needs to be VERY precise, as it is a visible joint. (At the neck block, you don't have to worry about the joint, as it will be cut out later for the neck mortise. NOPE...What I said about cutting the rib joints at the neck and tail blocks will be done TOMORROW...after I have glued the ribs and the glue has cured overnight. OOPS.



TIMELINE PHOTOS

Tuesday, May 24th, 5:30 PM



Tail block rib trimmed May 25th, 11:36 AM

TIMELINE PHOTOS

Tuesday, May 24th, 5:30 PM



PHOTOS FROM KATHY

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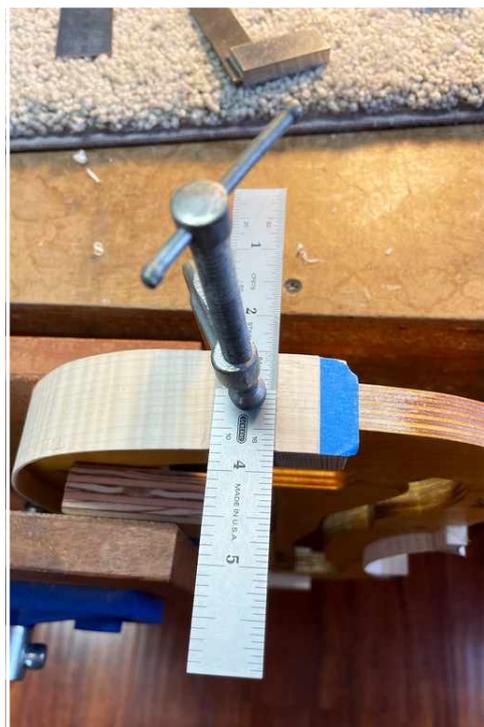
MATSUSHITA'S POST

Tuesday, May 24th, 5:30 PM

THEY'RE GLUED!!! Well, at least the upper and lower bouts on one side are glued; you can't glue the other side until you have trimmed the neck and tail block joints. That will come tomorrow; I have to wait another 12 hours for this glue to cure. Look at the lovely flame!!! It's starting to look like a violin.



Wednesday, May 25th, 2022



Tail block rib trimming



Neck block rib trimming



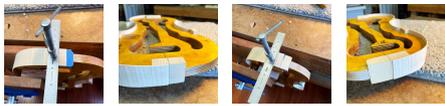
Neck block rib trimmed

PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, May 25th, 11:36 AM

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PREPARING TO BEND THE OTHER UPPER AND LOWER BOUT RIBS!!! This morning I removed all the clamps and needed to do a few things to prepare for bending (what joy!) the other upper and lower bout ribs. First, I had to use a finger plane and fine file to level the ribs to the corner blocks. Next, I had to remove the excess rib ends from both the neck and tail blocks. I DID THE TAIL BLOCK RIB TRIMMING FIRST, as it is where you have to be more precise, because that joint will show. I clamped a ruler to the center line of the block and used a knife to cut, little-by-little, through the rib down to the block: however, I slightly angled the knife inward (bottom of the cut inward), so that when you put the other lower bout (cut straight down) against it, it fits together better than just two butt joints. WHEN CUTTING THE NECK BLOCK JOINT, it doesn't really matter, as you're going to be cutting the neck mortise later, so the joint doesn't show, as it does at the tail block. NOW ON TO THE FUN PART....BENDING THE OTHER UPPER AND LOWER BOUT RIBS!!! (Never thought I'd refer to bending as "fun," huh?)



PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, May 25th, 3:19 PM

8

DO YOU THINK I HAVE ENOUGH CLAMPS?? Both of the other upper and lower bout ribs have been glued and clamped! We'll see how it all looks tomorrow, when I can do a little sanding to bring the ribs down to be even with the blocks. Then it will be time to bend and glue the linings

(6mm-wide willow, which I LOVE to bend!) on the top-plate side.



NEW VIDEO SHARED

Thursday, May 26th, 6:45 AM



[www.facebook.com/924408247580103/videos/536246691468441](https://www.facebook.com/924408247580103/videos/536246691468441)



JUST A LITTLE VIDEO of where it stands now. Lookin' good, I'd say! I MISSPOKE, around 6:53 in the video....I will be gluing on the top before I work on the mortise, as you need the top there in order to check the neck angles, depth, and so on, while fitting the neck.

TIMELINE PHOTOS

Thursday, May 26th, 1:12 PM



The imprint of the top side. I saw Maestro Kimon do this in one of his videos, where you just plop the garland onto the dusty sandpaper, and it imprints the rim onto the sandpaper. Kind of cool, huh?

5

TIMELINE PHOTOS

Thursday, May 26th, 1:12 PM



The top side, after using the sanding board.

1

TIMELINE PHOTOS

Thursday, May 26th, 1:12 PM



The back side, after using the sanding board.

1

## PHOTOS FROM KATHY MATSUSHITA'S POST

Thursday, May 26th, 1:12 PM

STEPS 1 AND 2 COMPLETE...Check! I have used a tiny finger plane to first shave the ribs level with the blocks. Then, after marking each block with pencil, I used the sanding board to level everything down to one plane; when the pencil marks on the blocks were gone, I knew then that all my ribs were level with the blocks. Now I shall work on the corner points. ADDENDUM: I just checked the heights of the tail block and neck block, and they come out to 30.86mm for the tail block, and 29.64mm for the neck block. Most seem to have a 1mm difference between the two, often 31mm and 30mm, so I'm close enough (1.22mm difference). I'm good with it.



## NEW VIDEO SHARED

Thursday, May 26th, 3:36 PM



[www.facebook.com/924408247580103/videos/763914701652550](https://www.facebook.com/924408247580103/videos/763914701652550)



CORNERED!!!!

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## TIMELINE PHOTOS

Thursday, May 26th, 1:12 PM



The back's imprint.

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## NEW VIDEO SHARED

Friday, May 27th, 11:28 AM



[www.facebook.com/924408247580103](https://www.facebook.com/924408247580103)



ANOTHER LONGISH VIDEO...THIS TIME, CUTTING THE C-BOUT INLETS FOR THE LININGS!!!

## NEW VIDEO SHARED

Friday, May 27th, 12:59 PM


[www.facebook.com/924408247580103/videos/114384...](https://www.facebook.com/924408247580103/videos/114384...)


**BENDING LININGS...** 39 minutes of video shrunk down to 5. (Aren't you glad?)

## TIMELINE PHOTOS

Friday, May 27th, 4:43 PM



**DONE FOR THE DAY...** The linings have been bent and glued. Bending the willow went well; however, bending the C-bout linings was almost as difficult as bending the C-bout ribs. Whenever you have such a short piece of wood (be it a rib or a strip of lining) with two sharp curves, it is kind of a difficult task! The upper and lower bouts were easy. I am only doing the top side at this time. As I previously explained, I won't do the back linings for a LONG, LONG time. I have to wait to do that until after I have cut the neck mortise and fit the neck (before which I have to have the top plate completed, as that is used to fit the neck.). At that point I can then remove the mold from the garland and glue on the back linings. (It is too difficult to remove the mold if I have both the top and back linings in.) After I have leveled these top linings to the blocks and ribs, I will set the garland aside. Next up will be working on the top and back plates and making the neck.

NEW VIDEO SHARED

Saturday, May 28th, 7:21 AM



[www.facebook.com/924408247580103/videos/471024721490127](https://www.facebook.com/924408247580103/videos/471024721490127)



IF YOU KNOW ME, YOU KNOW I am a bit impatient, when it comes to checking to see how things turned out.

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NEW VIDEO SHARED

Saturday, May 28th, 10:07 AM



[www.facebook.com/924408247580103](https://www.facebook.com/924408247580103)



THE LININGS ARE LEVELED!!! Now I will set this garland aside for a LONG time, while I set about starting on the top plate...

NEW VIDEO SHARED

Saturday, May 28th, 12:24 PM

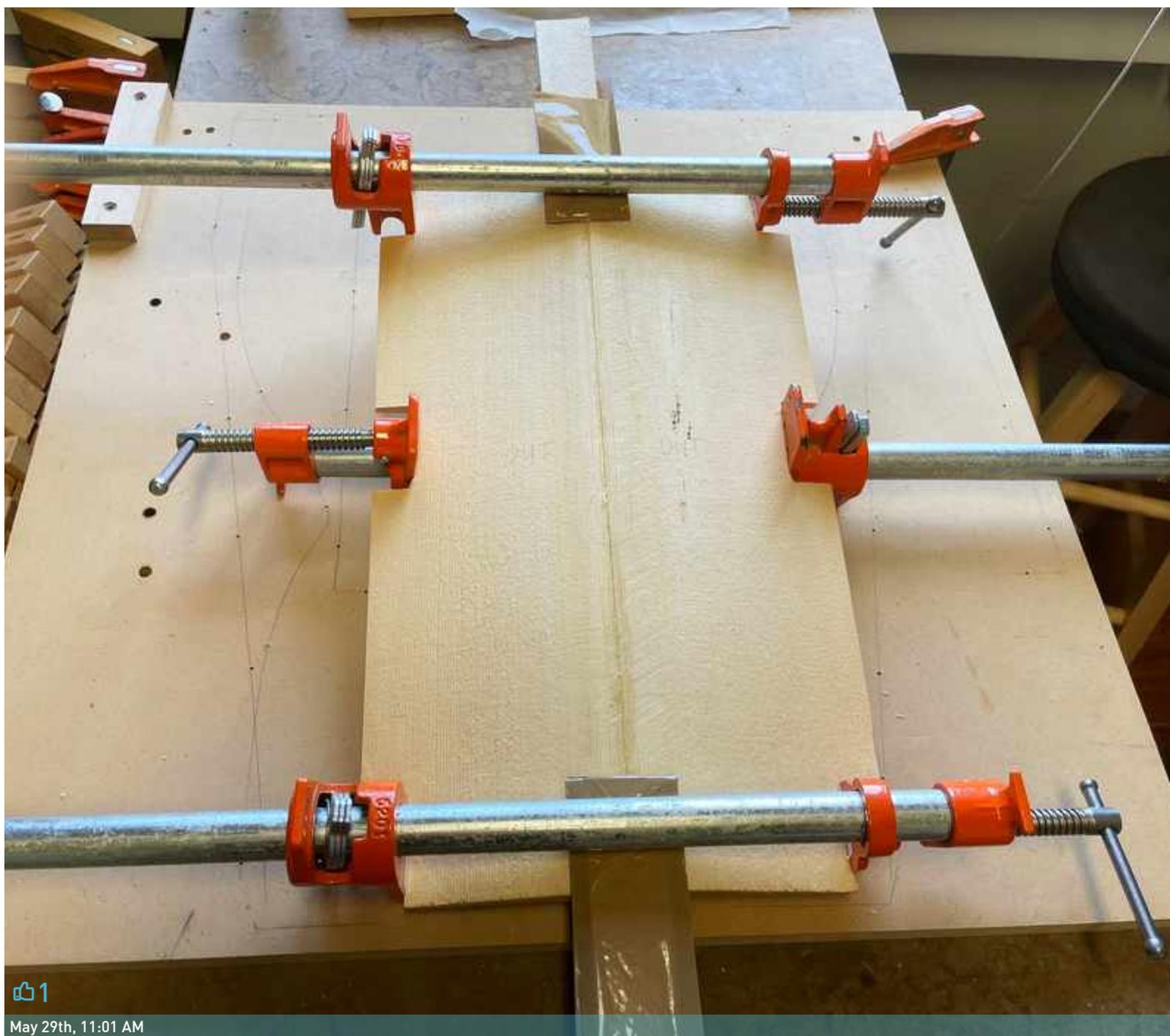


[www.facebook.com/924408247580103/videos/140475...](https://www.facebook.com/924408247580103/videos/140475...)



THE MESSINESS BEGINS!!! (Re)learning how to use the jack plane...

7



👍 1

May 29th, 11:01 AM

Saturday, May 28th, 2022

 NEW VIDEO SHARED

 3

Saturday, May 28th, 1:22 PM



[www.facebook.com/924408247580103/videos/519018...](https://www.facebook.com/924408247580103/videos/519018...)



LOOK WHAT FOLLOWED ME INTO THE OFFICE... NOTE: Actually, this happens to be a piece with wider grain; in the center of the plate, the grain is 21 grains per inch. (!!!!)

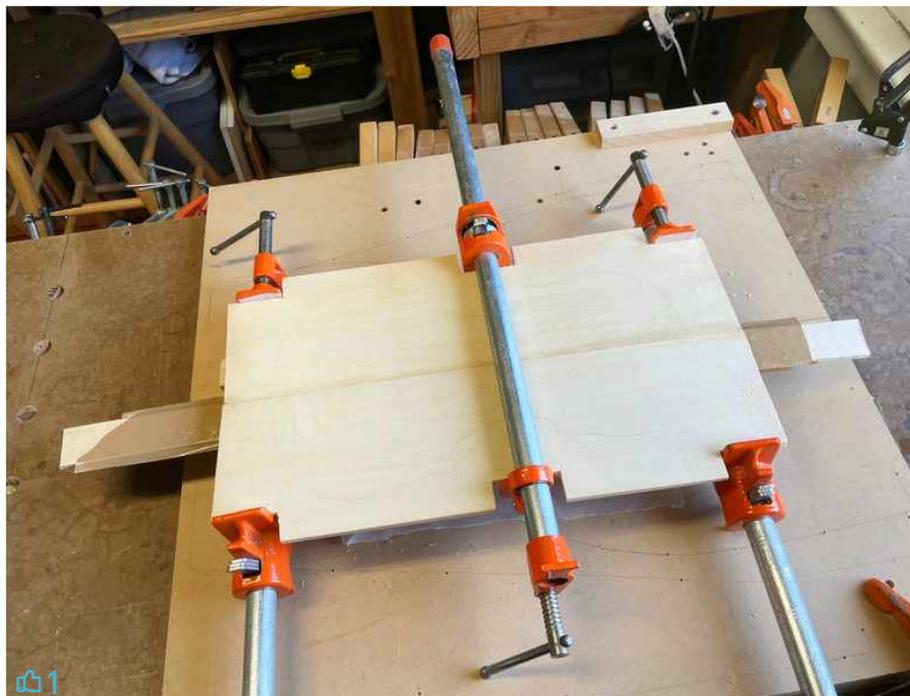
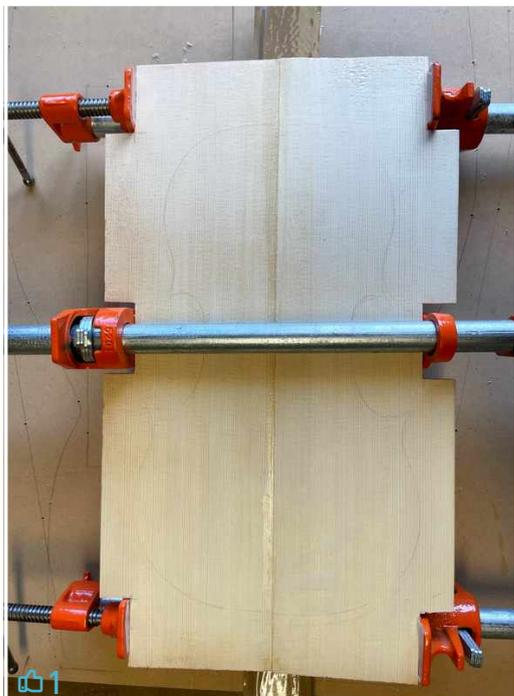
 PHOTOS FROM KATHY MATSUSHITA'S POST

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Sunday, May 29th, 11:01 AM

I HAVE NEVER BEEN VERY GOOD (yet) ABOUT MAKING AND GLUING VIOLIN (or cello) PLATE JOINTED EDGES. It has always been a struggle, to get a perfectly-planed joint and to figure out how to clamp it securely, so there are no gaps on either the inside or outside faces. YESTERDAY I DID A LOT OF PRACTICE RUNS. I was trying the method of placing the plates with the outside (wedge-shaped) face down, against three pipe clamps, and aligning the flat top (inside) surface, which faces upward. The problem is, having the wedge shape underneath does not make it terribly stable, and, as you tighten the clamps, the two halves want to buckle, creating an imperfect seam. What people often do, when they use this method, is to turn the contraption over and hammer in a few wedges in between the pipes and the center part of the wedge, which helps tighten up the outside face joint. Well, I tried that yesterday, and it worked, but it was still very fiddly (pun unintended) to manage to do well. THEN I TRIED SOMETHING DIFFERENT, which I saw on some other videos ([www.youtube.com/watch?v=0JwbcnWLG0Y](https://www.youtube.com/watch?v=0JwbcnWLG0Y)). In this method, you put one half of the plate in your vise, joint-face upward, apply glue to both joints, and then place the second half on top of the half in the vise. You "rub" the joint together until you feel the glue grab and it doesn't really move much anymore. Once it feels secure, with it still in the vise, you apply two of the pipe clamps (CAREFULLY) on the two corner edges, all the while checking how the joint is pulling together on both the inside and the outside of the plate. (This is something that you can't really see easily with the first method.) Once it feels as if it is secure enough, you then remove the contraption from the vise, lay it down on your bench, and apply the third pipe clamp in the middle. (I placed the middle pipe clamp on the top, against the inside flat surface of the plate.) If needed, you also can insert wedges on the underside to make sure the wedged face is fully pulled together. WELL, I USED THIS METHOD TODAY....and it worked out! I think it's going to be good. Of course, if I had a PERFECT joint, I could probably get away with just rubbing the two jointed surfaces together and not using any clamps....but...I'm not at that "perfect" joint stage yet. Sigh....

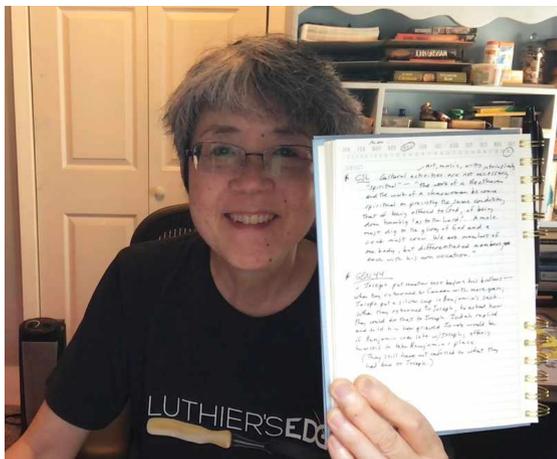




## TIMELINE PHOTOS

Monday, May 30th, 8:04 AM

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SINCE SEPTEMBER OF LAST YEAR (with a short "break" during February and March), I have been

keeping up a journal of reading from a C.S. Lewis devotional of passages from his writings, and working through Genesis. There are SO many Lewis passages I've wanted to share, but this one today was particularly cool: Cultural activities (art, music, writing, etc.) are not necessarily intrinsically more "spiritual" than anything else... "the work of Beethoven and the work of a charwoman become spiritual on precisely the same condition, that of being offered to God, of being done humbly 'as to the Lord'... A mole must dig to the glory of God and a cock must crow. We are members of one body, but differentiated members, each with his own vocation." Today I do the final smoothing of the ribs and planing the top plate inner surface flat.... "as to the Lord." Ha ha.

TIMELINE PHOTOS

Monday, May 30th, 9:15 AM

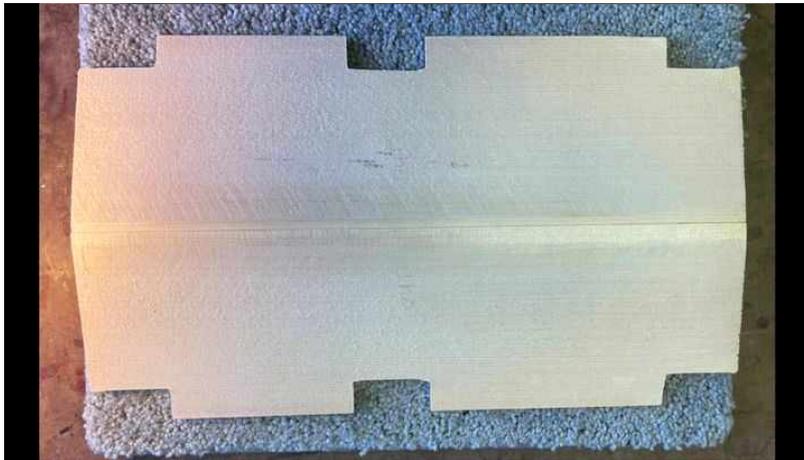
30



SMOOTHING THE RIBS... I just followed Davide Sora's method of smoothing the outside of the ribs --- dampen the ribs (to raise the grain) and wait at least two hours for them to dry (I waited overnight), use a straight scraper to smooth out the bumps and excessive flame undulations, followed by 220-grit sandpaper wrapped around a curved block. Now I have dampened the ribs again and will wait till this afternoon to do a final light scraping. Here's how it looks at the moment (the ribs are a bit damp, so you can see the flame). NOW I WILL WAIT ANOTHER TWO HOURS, so the glued top plate will have sat for its 24 hours to cure, before I work on flattening the inside surface. A good opportunity to practice my cello!

NEW VIDEO SHARED

Monday, May 30th, 4:34 PM



[www.facebook.com/924408247580103/videos/3282997978614054](https://www.facebook.com/924408247580103/videos/3282997978614054)



THE TOP PLATE IS (almost) READY!!!

7

NEW VIDEO SHARED

Monday, May 30th, 7:18 PM

5



[www.facebook.com/924408247580103](https://www.facebook.com/924408247580103)

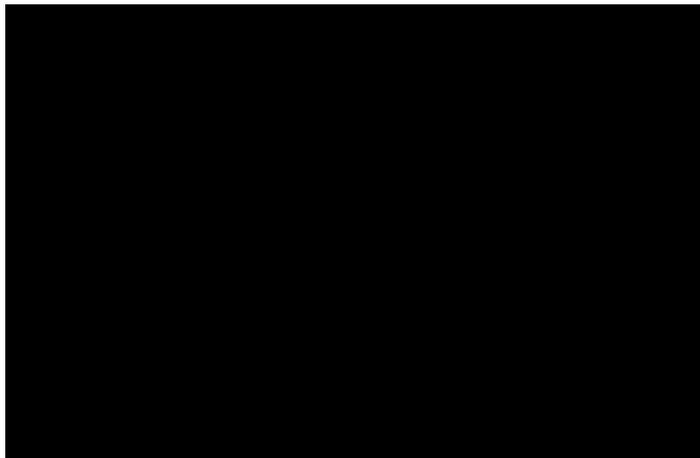


AH...MUCH BETTER!

## NEW VIDEO SHARED

Tuesday, May 31st, 10:10 AM

5



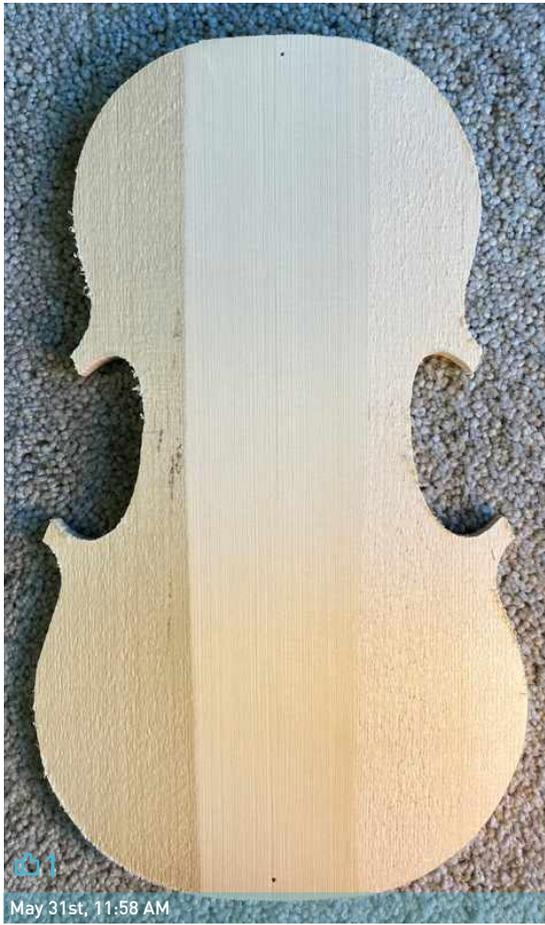
[www.facebook.com/924408247580103/videos/544714...](https://www.facebook.com/924408247580103/videos/544714...)

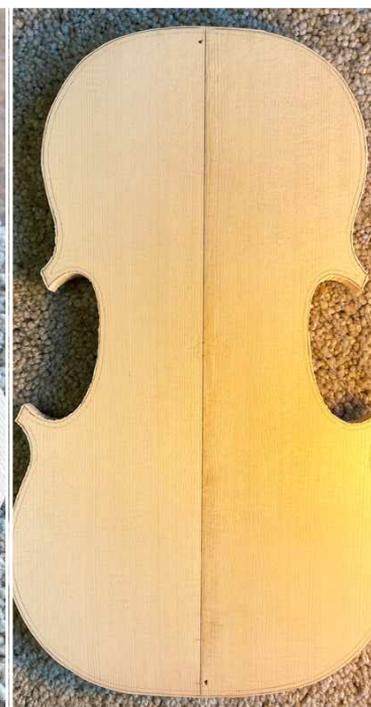
[www.youtube.com/watch?v=-78hGHRK3GU](https://www.youtube.com/watch?v=-78hGHRK3GU) Also, last night I revised the "overhang" (the part of the plate that extends beyond the ribs) to 2.5mm, instead of my original 3mm. Most violin makers seem to use this smaller overhang measurement. I did 3mm at first because I couldn't find a washer small enough to do the 2.5mm outline. But, after some more looking, I finally did find ONE tiny washer that was the right ring width to do the job. I feel better about the 2.5mm measurement, because it will be easier to cut the plate outside that line and then plane/file up to it later, so I will have that line as the final measurement. I AM READY NOW TO GO TO THE BANDSAW and cut out the plate outline.



## LOCATION, LOCATION, LOCATION...

This morning I followed a Davide Sora video on drilling for locating pins for the top plate (this is to help you accurately position the top later for gluing the top to the garland):





Tuesday, May 31st, 2022



## TIMELINE PHOTOS

Tuesday, May 31st, 11:58 AM



## PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, May 31st, 11:58 AM

23

I AM SO, SO, SO, SO HAPPY RIGHT NOW!!! In preparation for using the plate on the bandsaw table, and to get the center arch height approximately right (should be around 16mm high), I used my thickness sander to put the flat on the wedge top point. (That flat also helps the plate remain stable as you're cutting it with the bandsaw.) As I did so.....WHAT DO YOU KNOW....that pesky glue line all but disappeared!!! YAY!!! (I was kind of secretly hoping it would do so as I got deeper into the joint.) It looks nice and clean now. I LOVE MY CARTER BLADE STABILIZER!!! I bought this about a year or so ago. I also just recently bought a Timberwolf 1/4" blade (since my bandsaw blade broke last week). That combination made bandsawing the plate such a joy. No more fiddling around with bandsaw guide blocks, which so often go out of adjustment. (The Carter Stabilizer, however, is only meant for blades 1/4" or less, but that's no problem for me; I usually just use a 1/4" blade anyway.) I sawed around 1/16" to 1/32" outside the line, to be safe. NOTE: Later, when I was attempting to draw the center line on the outside of the plate, the glue line had become so invisible, that I had a really hard time finding the seam to draw the center line!!!!



 TIMELINE PHOTOS

Tuesday, May 31st, 1:28 PM



EDGE THICKNESS DEFINED... 4.2mm around the upper and lower bouts, and 4.6mm around the corners and C-bouts. (By the way, the lovely marking gauge was made for me long, long ago, when I first started building back in 1995 or so, by an Internet friend, Chee-Heng Yeong.)

4

 NEW VIDEO SHARED

Tuesday, May 31st, 4:45 PM



[www.facebook.com/924408247580103/videos/780295...](https://www.facebook.com/924408247580103/videos/780295...)



LET THE CARVING BEGIN!!!

11



# JUNE

2022

8 p.m. TWO MORE MITER CUTS TO GO, ONE STRIP OF PURFLING!!! I think I can. I think I can.

 55

 27 videos

 2 statuses

 167 photos



JUNE

Wednesday, June 1st, 2022

 NEW VIDEO SHARED

Wednesday, June 1st, 10:18 AM



[www.facebook.com/924408247580103/videos/550635...](https://www.facebook.com/924408247580103/videos/550635...)



CARVING THE CARVING CRADLE!!!

 STATUS UPDATE

Wednesday, June 1st, 11:24 AM

“WWLD? WWDS? WWMKD? MY BUILDING IS NOT JUST A STRAIGHTFORWARD BUILDING NON-STOP; it is interrupted by me running back-and-forth to the computer to either edit and publish a video, or to check how my "mentors" do the particular task at hand. (For example, I'm at the computer now because I wanted to refresh my memory on how to do the initial rough gouging of the spruce top, as that's what I'm beginning today.) Perhaps this is good; it forces me to stop and slow down and not do things too quickly. BY THE WAY, if you're wondering what the acronyms at the head of this post mean, here's a translation: "What Would Lucas Do?", "What Would Davide Sora Do?", and "What Would Maestro Kimon Do?" These are my go-to videos on how to build this violin; while my primary source is Lucas Fabro's online violin-making course, those other resources are a big help, too.”

 4

 NEW VIDEO SHARED

Wednesday, June 1st, 1:40 PM

 5



[www.facebook.com/92440824758010...](https://www.facebook.com/92440824758010...)



ROUGHING IT!!!

 NEW VIDEO SHARED

Wednesday, June 1st, 3:35 PM

 18



[www.facebook.com/924408247580103/videos/534283...](https://www.facebook.com/924408247580103/videos/534283...)



DONE FOR THE DAY...ROUND 1 of ROUGHING OUT THE TOP IS COMPLETE!!!

Thursday, June 2nd, 2022

 NEW VIDEO SHARED

Thursday, June 2nd, 11:48 AM



[www.facebook.com/924408247580103/videos/413022317360790](https://www.facebook.com/924408247580103/videos/413022317360790)



FIRST THINGS FIRST...

 5

 NEW VIDEO SHARED

Thursday, June 2nd, 4:59 PM



[www.facebook.com/924408247580103/videos/696322...](https://www.facebook.com/924408247580103/videos/696322...)



DONE FOR THE DAY...Beginning the Purfling Ledge

 10

Friday, June 3rd, 2022

 NEW VIDEO SHARED

Friday, June 3rd, 10:47 AM



[www.facebook.com/924408247580103/videos/696322...](https://www.facebook.com/924408247580103/videos/696322...)



ROUGH ARCHING...

 6

 NEW VIDEO SHARED

Friday, June 3rd, 4:41 PM



[www.facebook.com/924408247580103/videos/731163894814257](https://www.facebook.com/924408247580103/videos/731163894814257)



THE ROUGH ARCHING IS COMPLETED!!!

 12

 TIMELINE PHOTOS

Saturday, June 4th, 9:43 AM



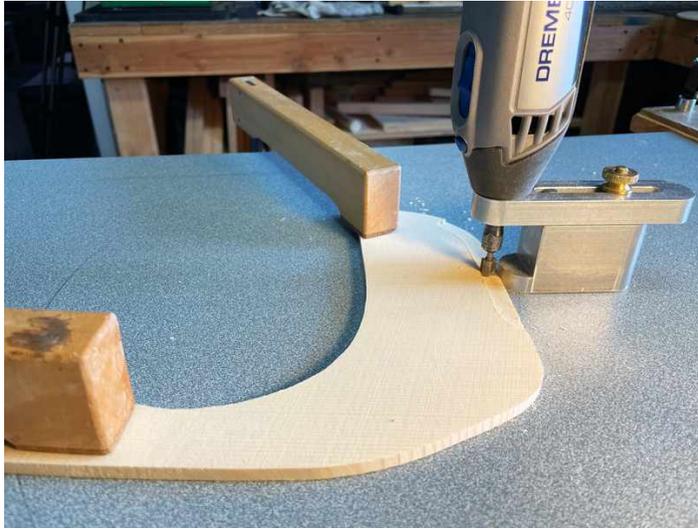
 1

June 4th, 12:19 PM

Saturday, June 4th, 2022

 TIMELINE PHOTOS

Saturday, June 4th, 9:43 AM



 PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, June 4th, 9:43 AM

 11

FIRST STEPS TODAY... My 10mm-wide purfling platform done by hand is okay, but not perfectly flat or consistent in its depth. So, I decided to pull out the Dremel purfling router jig to make the platform more uniform. THE FIRST THING TO DO, OF COURSE, IS TO PRACTICE ON SCRAP!!! So I took the spruce off-cut piece, thickness-sanded it to the same thickness as what my top plate is at the moment at the edges, and tried it out with a carbide router bit for the Dremel. I see some people just holding the spruce plate down with their hand and moving the Dremel jig around it (or moving the plate itself past the Dremel), but that always seems a bit "iffy" to me. I have always clamped down my spruce plate, and I move the Dremel around it. Then I can have both hands on the jig as I rout, which makes for a more steady, safe cut. I ALSO HAVE THE DREMEL HOOKED UP TO A FOOT SWITCH, which makes starting and stopping the Dremel much safer than reaching with one hand to turn off the switch on the Dremel itself, or pulling the Dremel up out of the cut. (This can often result in a sloppy cut because of the movement.) SO...FIRST, BEFORE I DO THE ROUTING, I will finalize the edge by planing/filing right up to the 2.5mm line that I had drawn beyond the rib structure, making sure it is perpendicular. Then it will be time to rout the platform.



TIMELINE PHOTOS

Saturday, June 4th, 12:19 PM



1

PHOTOS FROM KATHY

11

MATSUSHITA'S POST

Saturday, June 4th, 12:19 PM

WHEW!!!! EVEN THOUGH it's actually easier than it seems, it still is a tiny bit nerve-wracking to use a power tool on your delicate violin plate!!! I spent two hours prior to this finalizing the edge of the plate with files. Here are a few photos of what I just did. 4.1mm platform, 10mm in. I have marked in pencil the extent to which I will use this set-up on the Dremel; the C-bout areas with the corners are to be a tiny bit higher, at a 4.5mm edge depth. So, once I do the upper bout, I will readjust the router bit in the Dremel.



June 4th, 4:47 PM



PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, June 4th, 4:47 PM

DONE FOR THE DAY... Spent four hours getting from PHOTO #1 to PHOTOS #2 and #3. Had to first get rid of the "stepped-up" ridge, followed by using the finger plane to establish and blend the archings again. TOMORROW, I will work on cutting the purfling slot. (I've decided I'm going to use the Dremel; all my attempts at doing it with hand tools were not so good, especially as spruce's grain wants to fight you as you try to cut a good slot.) I will have to do the corners by hand, as the Dremel router (a 1.3mm spiral end mill bit for the 1.3mm-wide purfling strips) cannot reach into the corners. After the purfling is done, I can move on to scraping the arched surface smooth and gouging the "sguscia" (I just love saying that word) --- it's the shallow scooped channel that will surround the purfling strip).



16

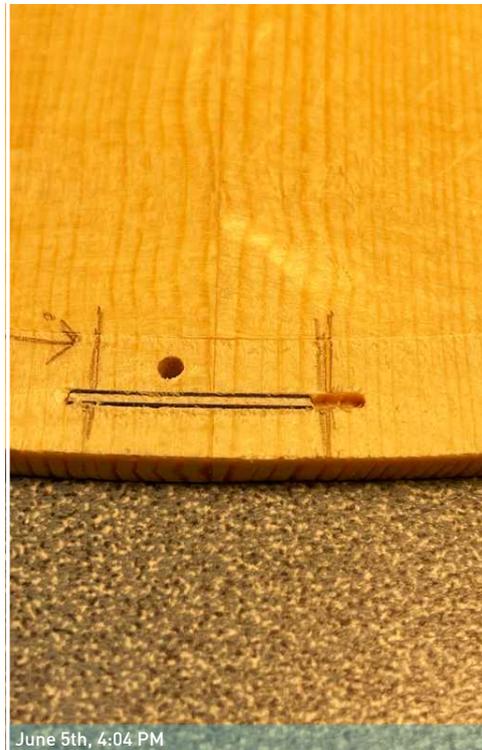
TIMELINE PHOTOS

Saturday, June 4th, 4:47 PM

1

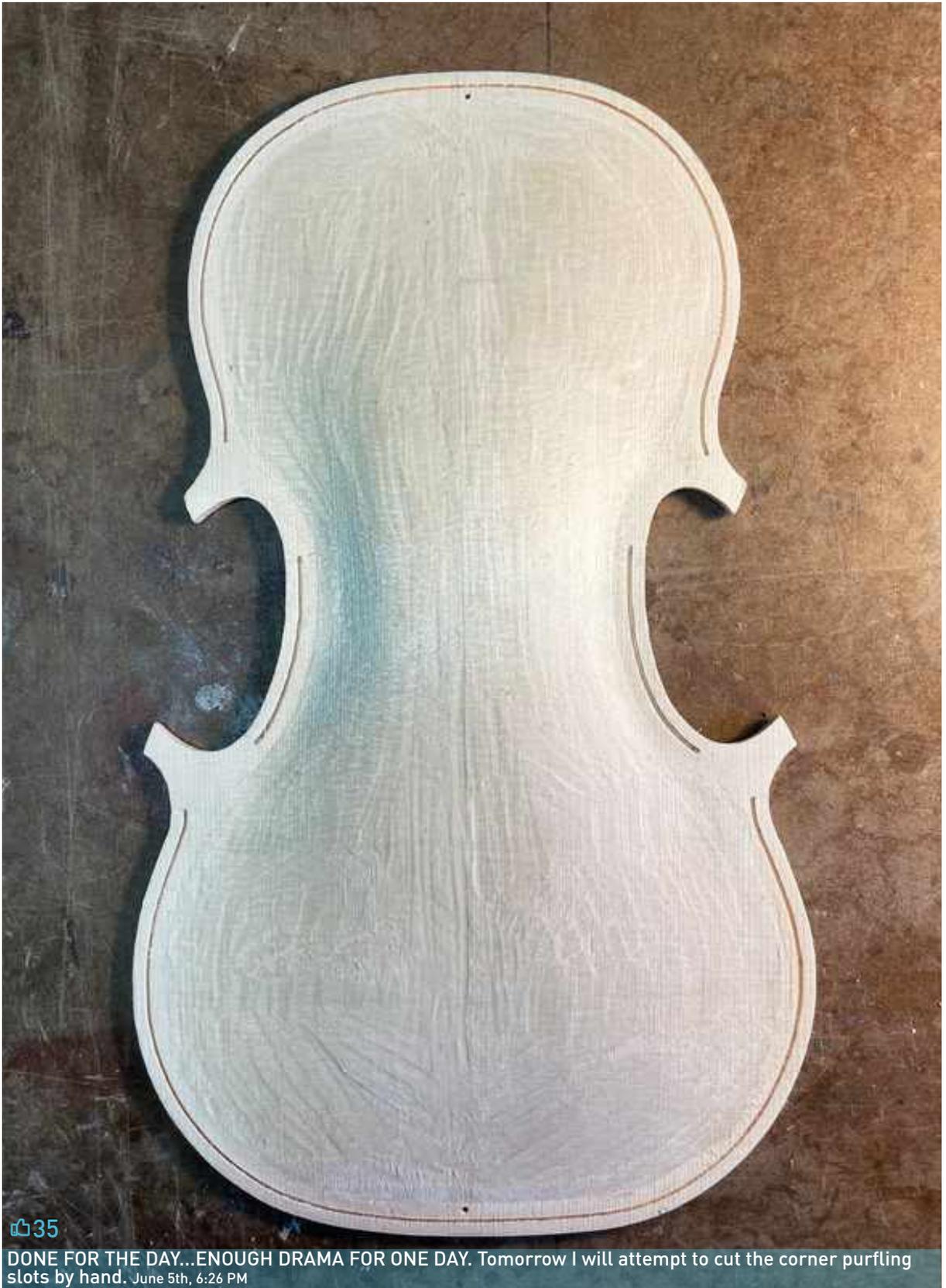


Sunday, June 5th, 2022



June 5th, 4:04 PM





👍 35

DONE FOR THE DAY...ENOUGH DRAMA FOR ONE DAY. Tomorrow I will attempt to cut the corner purfling slots by hand. June 5th, 6:26 PM

PHOTOS FROM KATHY MATSUSHITA'S POST

Sunday, June 5th, 4:04 PM

15

GULP!!! WISH ME LUCK!!! PRAY FOR ME!!! After a LOT of practice routing with the Dremel purfling router jig, testing the bit depth adjustments with the scrap piece of purfling, I FINALLY got it right...Just to make sure, before I rout the real thing, I did a final test rout in a spot which will eventually be cut away (where you later cut the neck mortise), and, by golly, it's right!!!! Now I will rout the upper and lower bouts --- that's the easy part. The part that will prove a bit more difficult are the C-bout curves, which are just TAD higher than the rest of the edges. That means I will have to slightly readjust the router bit, making it a TAD higher in the collet. The corners themselves will have to be cut by hand, with the hand purfling cutter and an Exacto knife, as the purfling router jig is too large to fit into the C-bout area to navigate those end curves.



NEW VIDEO SHARED

Sunday, June 5th, 5:24 PM

9



www.facebook.com/92440824758010...



THE ROUTING HAS BEGUN!!!

Monday, June 6th, 2022

TIMELINE PHOTOS

Monday, June 6th, 10:55 AM

1



TIMELINE PHOTOS

Monday, June 6th, 10:55 AM

1



 PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, June 6th, 10:55 AM

10

**STEP ONE: MARK THE CORNERS** Last night I fiddled with the old Ibex purfling cutter, shimming the two blades with a strip of metal and one layer of masking tape on one side of the inner metal shim. (What a difference just one layer of masking tape makes!) I set it to be the 4mm in from the edge I needed. It seems to be at the right setting, to match the slot that I had made with the Dremel router jig! Its narrow guide bar makes it easily able to navigate the sharp curves of the C-bout corners. I use the Ibex purfling cutter to just MARK the slot lightly, not to actually cut it. To cut the slot, you carefully use an Exacto knife (or, in my case, I might use a scalpel I've used on a few occasions) to cut along those marked lines and then to carefully deepen the cuts. You have to be careful not to allow the spruce grain to grab your knife cut, so cutting VERY lightly is key. PATIENCE!!! After that, you use the purfling pick to carefully chip out the wood in the slot. The very tips of the corners are what you have to be really careful about, as they can easily break off, if you're not careful. Wish me luck. (Or skill, actually.)


 TIMELINE PHOTOS

Monday, June 6th, 2:30 PM

18



**IT'S SLOW-GOING...** Three hours to cut two corners and fit almost two pieces of purfling. But while it's definitely not perfect (one of my corners on the inside of the purfling miter chipped off a teeny-tiny bit, so I might try to fill the gap with a teeny-tiny piece of spruce), it's turning out okay, I think. Nothing glued yet --- gonna wait till it's all fitted. (By the way, that blue masking tape on the right upper-bout corner is there to remind me not to work on that area yet. While I was filing that corner edge shorter, a piece chipped off, and I had to glue it back on with Titebond.) I think I will just work on the right lower-bout corner and fit that lower-bout purfling piece. Then it will be time to call it a day.



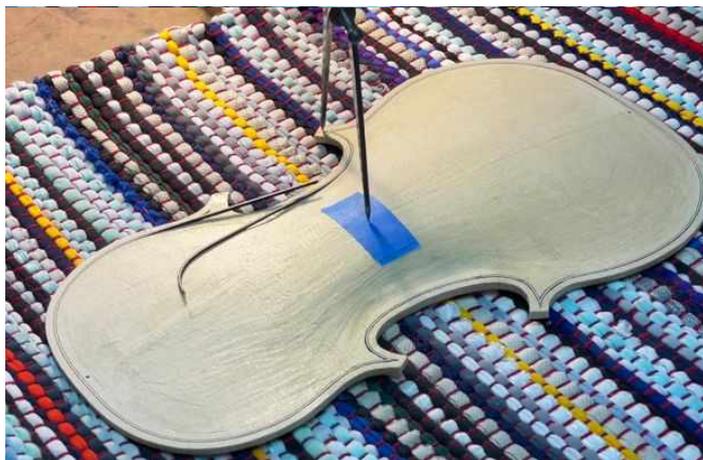
55

8 p.m. TWO MORE MITER CUTS TO GO, ONE STRIP OF PURFLING!!! I think I can. I think I can. June 7th, 8:13 PM

## NEW VIDEO SHARED

Monday, June 6th, 5:23 PM

10


[www.facebook.com/924408247580103/videos/402296...](https://www.facebook.com/924408247580103/videos/402296...)


**DONE FOR THE DAY...** Cutting and fitting purfling is almost done... Tomorrow I will do the treble side upper-bout corner slots and fit the purfling for the upper bout and the treble C-bout. Maybe even start gluing in the purfling!!!! Purple, purple.

Tuesday, June 7th, 2022

## TIMELINE PHOTOS

Tuesday, June 7th, 5:53 PM

19



JUST GOT BACK TO WORKING ON THE

**PURFLING...** (I spent the morning at Kaiser checking on my knee pain -- consultation and x-rays, so far. The results said "mild medial arthritis...mild narrowing of the medial knee joint". The doctor will call me later to see if an MRI would be called for, to check on other things, such as tendons, ligaments, etc.) ANYWAY...I just re-cut and glued a new piece of purfling for one of the C-bouts. It came out well! I saw a tip yesterday about lightly scraping the bottom corners of the purfling strip, to help it sit better in the slot; cutting the slot by hand doesn't always result in nice, perpendicular side walls, so the purfling strip has a hard time settling down there. Well, I should have known that, as I do that with binding/purfling on guitars, as well...duh. Anyhow, it helped tremendously! ALSO, last night I resharpened a 3/4" chisel on the Tormek and used that chisel instead of the Exacto knife I had been using, to cut the miter --- much better results there, too. One piece of purfling down, three more pieces and six more miter-cuts to go!!!

PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, June 7th, 9:49 PM

DONE!!! I thought I could, I thought I could...and I did. I even tried doing a scarf joint for the upper bout center, just as practice for when I do the back upper bout . (A scarf joint is when you cut the joint of each piece at a 45° angle, instead of doing the whole upper bout as one piece --- which is trickier to do because you have to get both corner miters at their exact correct locations.) For example, I did the entire lower bout here as one piece.(I might end up doing that for the back upper bout.) For the upper bout on the top, though, it doesn't really matter, as you are going to cut away that top center joint area anyway, when you cut the neck mortise. So I thought I'd just practice doing a scarf joint.



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TIMELINE PHOTOS

Tuesday, June 7th, 9:49 PM



NEW VIDEO SHARED

Tuesday, June 7th, 9:49 PM



[www.facebook.com/924408247580103/videos/548192760223098](https://www.facebook.com/924408247580103/videos/548192760223098)



NEW VIDEO SHARED

Wednesday, June 8th, 9:03 PM

8



[www.facebook.com/924408247580103](https://www.facebook.com/924408247580103)



IT'S SGUSCIA TIME!!!!

Thursday, June 9th, 2022

NEW VIDEO SHARED

Thursday, June 9th, 12:59 PM



[www.facebook.com/924408247580103/videos/1187444558738785](https://www.facebook.com/924408247580103/videos/1187444558738785)



SGUSCIA -- ROUND 1

8

NEW VIDEO SHARED

Thursday, June 9th, 4:44 PM

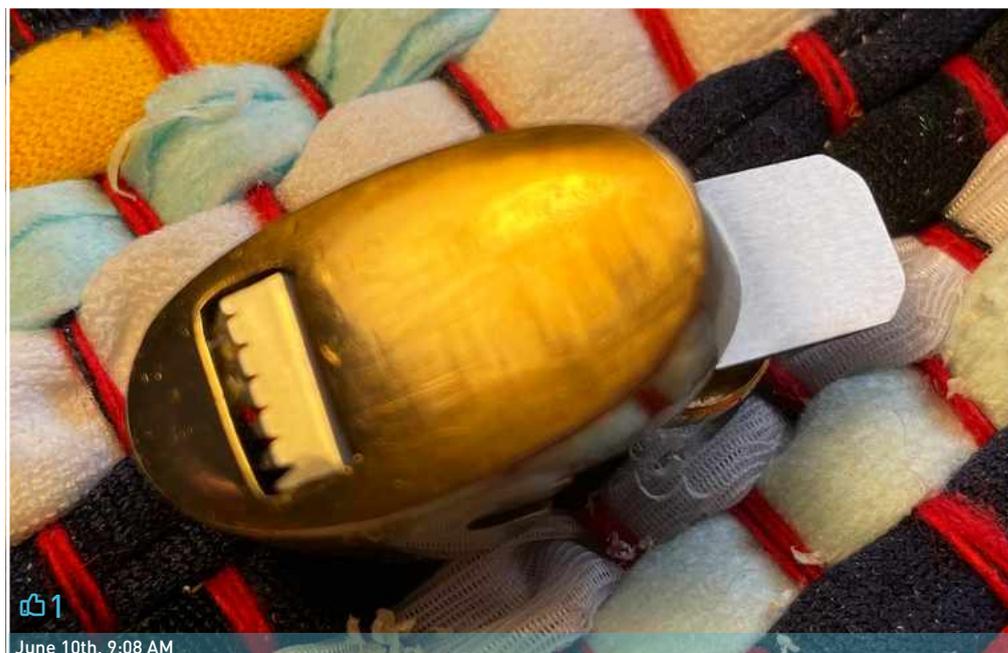


[www.facebook.com/924408247580103...](https://www.facebook.com/924408247580103...)



DONE FOR THE DAY...  
Time to watch me  
some January 6th  
hearings...

Friday, June 10th, 2022



1

June 10th, 9:08 AM





14

GOTTA LOVE THAT TOOTHY BLADE!!! Gonna smooth it out now with scrapers. June 10th, 11:01 AM

TIMELINE PHOTOS

Friday, June 10th, 9:08 AM



PHOTOS FROM KATHY

15

MATSUSHITA'S POST

Friday, June 10th, 9:08 AM

TODAY... Working on the arching. Using a toothed-blade 8mm finger plane to help smooth out the regular plane and gouge ridges.



TIMELINE PHOTOS

Friday, June 10th, 2:46 PM

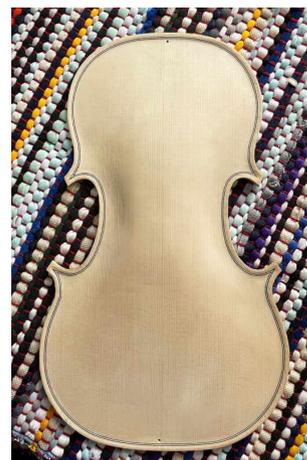


DONE FOR THE DAY... I've scraped the plate as smooth as I could get it. I just dampened it with water and will do more scraping probably tomorrow.

38

TIMELINE PHOTOS

Saturday, June 11th, 8:31 AM



Scraped and sanded (what sacrilege!).

## PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, June 11th, 8:31 AM

BUENOS DIAS! I couldn't wait --- late last night I scraped (again) and (oh, horrors!) sanded, with 220-grit, the plate. I know that violinmaker purists often pooh-pooh the idea of using sandpaper anywhere on a violin, but that's okay. I just can't seem to get the scooped area between the sguscia and the "crest" (that 2mm border line) smooth with a scraper alone, and I can't stand to see the bumpiness in that area. TODAY...I shall do a bit of a nerve-wracking procedure --- drilling 4mm depth holes, with the drill press, into the inside of the plate, to aid in hollowing out the plate more accurately. Stay tuned.



## PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, June 11th, 11:24 AM

LOOK, MA --- NO HOLES DRILLED THROUGH THE PLATE!!! Whew. I don't know why I always get nervous with this procedure, but I do; I keep flipping the plate over after each drilling, to make sure I didn't drill through the plate. (I've never done that, actually, but it is always a fear.) I drilled conservatively this time; that is, I drilled fewer holes than I usually do, because, really, all I need the holes for is a general guideline for the gouging, from the edges down toward the center of the plate. Read the accompanying descriptions for each photo for more info. NOW IT'S TIME TO DO SOME GOUGING!!!



14

## TIMELINE PHOTOS

Saturday, June 11th, 8:31 AM



How the plate will be sitting now in the cradle.

1

13

## TIMELINE PHOTOS

Saturday, June 11th, 8:31 AM



The gluing line margin (7mm in from the edge, to account for the overhang, ribs, and linings), and an additional "safety margin" line for drilling the 4mm depth holes. The final graduations will be anywhere from 3.0mm to 3.5mm, so a 4mm thickness is a good place to start.

1

## TIMELINE PHOTOS

Saturday, June 11th, 11:24 AM



As you approach the edges of the plate, you have to make sure to angle the plate, to keep the dowel top square to the OUTSIDE arched surface. As the plate becomes increasingly thinner as you approach the edges, you cannot drill

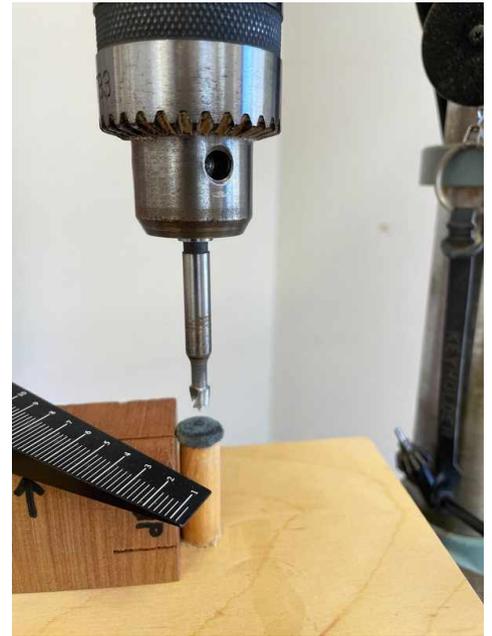
perpendicularly to the inside flat surface of the plate, for then you will end up with the plate less than the 4mm thickness you want at those edges.

1

## TIMELINE PHOTOS

Saturday, June 11th, 11:24 AM

1



I use this Veritas depth gauge to set the drill bit to stop at 4mm. (You lower the drill bit and then set the dial on the drill press to "0" and tighten the dial. This means the drill bit will only go that far (4mm from the dowel) and no farther.

TIMELINE PHOTOS

Saturday, June 11th, 11:24 AM



This is the drill press set-up. I lay the plate atop the leather-covered dowel post set directly under the drill bit. The table is set so I can slip the deepest part of the plate (the center) between the drill bit and the dowel. I use a 1/4" Forstner bit because I find it doesn't cause the plate to pull up with the drill bit as you exit the plate.

TIMELINE PHOTOS

Saturday, June 11th, 11:24 AM

1



The entire plate is drilled.



Here I am setting the drill bit. June 11th, 11:24 AM

Saturday, June 11th, 2022

TIMELINE PHOTOS

Saturday, June 11th, 11:24 AM



What a relief that I don't see any holes here! (Those slightly dark smudges are just from the leather cap on top of the dowel.)

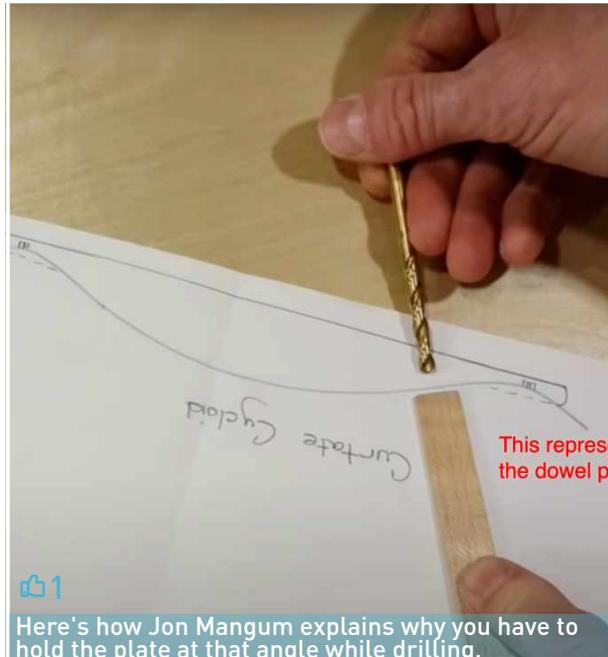
TIMELINE PHOTOS

2

Saturday, June 11th, 11:24 AM



Here is my first line of drilled holes. Notice how the depth of the holes decreases as you approach the outer edge of the plate.



Here's how Jon Mangum explains why you have to hold the plate at that angle while drilling.



TIMELINE PHOTOS

Saturday, June 11th, 11:24 AM

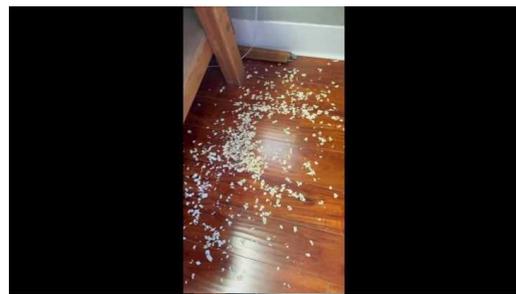


This is the first hole I will drill, in the deepest part of the plate (the highest part of the arch). I hold the plate perfectly horizontal. This is the hardest part of the job, actually --- holding the plate securely (without wobbling) with your left hand, while lowering the drill bit with the other hand.

NEW VIDEO SHARED

5

Saturday, June 11th, 2:59 PM



[www.facebook.com/92440824758010...](https://www.facebook.com/92440824758010...)



HOLLOWING...ROUND  
1

TIMELINE PHOTOS

Saturday, June 11th, 5:10 PM



WOW. What a difference just a little wood removal makes! In my last post, in the video, I had just hollowed out inside that "safe zone" (about 1-1/2" in from the edge of the plate). At that time, the plate weighed 145 grams, was about 7mm thick, and tapped to 532Hz (C5) (C above middle-C). Now I have gouged out almost to the gluing edge line. The plate now weighs 113 grams, ranges from 6mm to 4mm thick, and taps to a 431Hz frequency (G#4). TOMORROW it will be finger plane time, to bring it down to 3.0 to 3.5mm (the thicker part being in the middle bout, around and between where the sound holes will be). I LIKE GOUGING SPRUCE when I am gouging across the grain. It makes a nice sound and feel --- it's hard to explain.

18

 NEW VIDEO SHARED

Sunday, June 12th, 1:04 PM



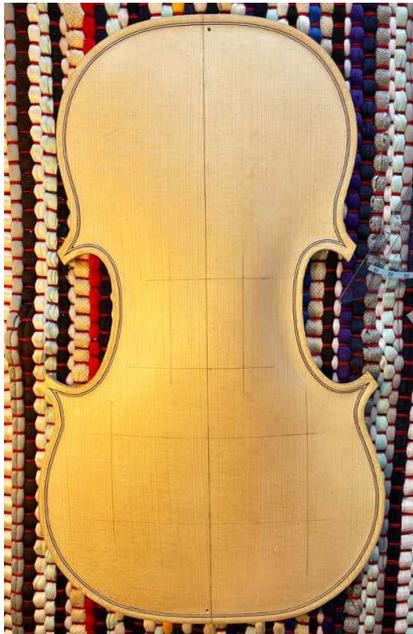
[www.facebook.com/924408247580103/videos/556038329507093](https://www.facebook.com/924408247580103/videos/556038329507093)



QUICK, SLOPPY UPDATE VIDEO...MORE FOLLOWING...

 TIMELINE PHOTOS

Monday, June 13th, 9:46 AM



All marked up and ready to position the template.

 4

 NEW VIDEO SHARED

Sunday, June 12th, 4:58 PM



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ALMOST THERE!!!

 TIMELINE PHOTOS

Monday, June 13th, 9:46 AM



STEP ONE: Marking the "diapason" line (the body stop, located 195mm down from the upper edge of the plate), and the limits (21mm and 58.5mm from the centerline) for the upper and lower soundhole eyes.

**TIMELINE PHOTOS**

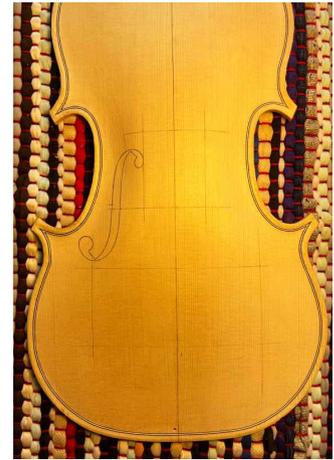
Monday, June 13th, 9:46 AM



The upper eye right edge touches the 21mm line, and the lower eye touches the 58.5mm line. Also, you can check to make sure that the lower eye is about 12mm from the plate edge.

**TIMELINE PHOTOS**

Monday, June 13th, 9:46 AM



One ff-hole is drawn!

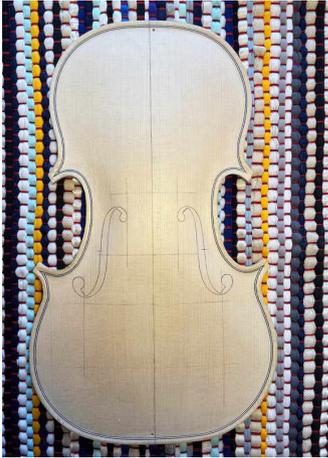


1

I added a piece of 2x4 so I could clamp this sawing table to my vise. June 13th, 11:54 AM

## TIMELINE PHOTOS

Monday, June 13th, 9:46 AM



Both ff-holes drawn and eyeballed, to make sure everything is even and symmetrical.

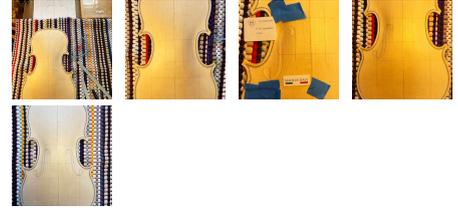
## PHOTOS FROM KATHY

MATSUSHITA'S POST

Monday, June 13th, 9:46 AM

16

MEASURE A ZILLION TIMES, CUT ONCE. Positioning the ff-holes. Now I'm going to do a little practice on some scrap spruce, before I actually commit to cutting.



## TIMELINE PHOTOS

Monday, June 13th, 11:54 AM



Practicing on some scrap spruce. I first drill a 3/32" (approximately) hole in the spruce, at the center of the future hole. Using this little hand drill feels safer than using the electric drill. Then, I SLOWLY and GENTLY (patience, Grasshopper) twist the hole-cutter thingy into the spruce, switching from the outside to the inside of the plate, aiming to end from the outside, to make sure there is no chipping of the spruce as the plug releases.

1

## TIMELINE PHOTOS

Monday, June 13th, 11:54 AM

2



I have drilled the guide hole in the top plate and have started to twist the tool.

## PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, June 13th, 11:54 AM

14

GULP! One soundhole eye cut, three more to go... UPDATE (1:00 p.m.)...DONE!!! Now on to using the fret saw and then a knife to do the rest. Read the accompanying descriptions for more info.





📌 14

DONE! It came out nice and clean.

Monday, June 13th, 2022

TIMELINE PHOTOS

Monday, June 13th, 11:54 AM



Here's the hole from the inside.

TIMELINE PHOTOS

Monday, June 13th, 11:54 AM



June 13th, 3:07 PM



## PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, June 13th, 3:07 PM

I DON'T MUCH LIKE USING FRET SAWS... With the one I have, it is very awkward to remove the top end of the blade, slip it up through a different hole in the plate, and then insert the blade back into the top fastening part of the saw; it's difficult because you have to press down on the top arm (it's kind of a "spring-loaded" idea) while trying to insert and tighten the blade in the bolt/nut, with one hand, while worrying about the top dangling there. The nut on the fret saw I have didn't tighten up very well, so I had to add a couple of washers to move the bolt back a bit.

Maybe it's time to look for a better fret saw, with a better fastening system. Oh, well. I did manage, however, to saw a raggedy line, but at least I didn't go past the pencil lines or chip anything off. The rest will be done with a sharp Exacto knife blade, which, compared to using the fret saw, will feel like a piece of cake. I will take it very slowly and carefully.



10

## TIMELINE PHOTOS

Monday, June 13th, 6:04 PM

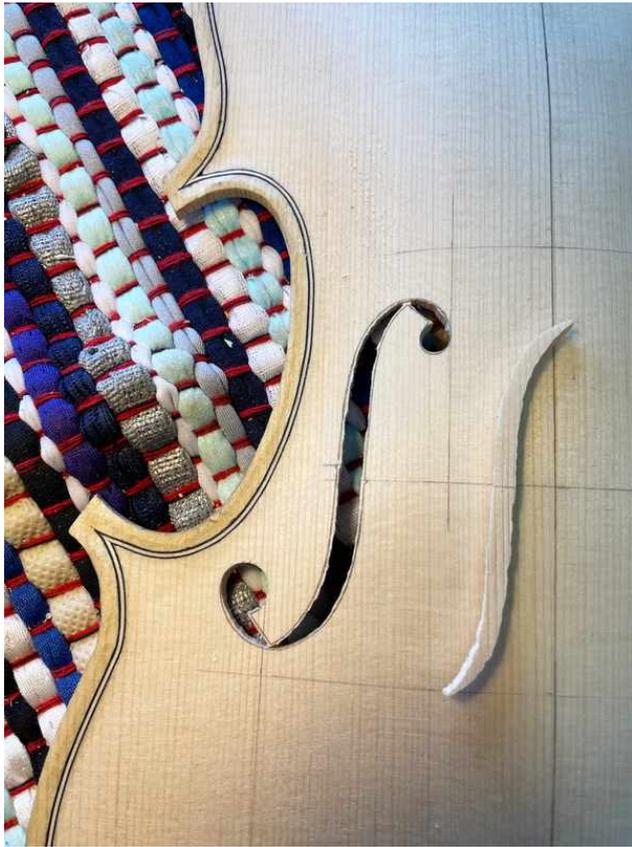


DONE FOR THE DAY.... One f-hole carved so far. Still need to do some filing (and make the pencil lines disappear) and carve the notches. But I think leaving the plate thicker this time worked out better. (I'm going to do the final thickness graduations after the f-holes are completed.) Last time, I only cut the f-holes until after I had completely graduated the plate, so its thinness made it easier for chips to happen. The hardest part is at the wing areas, since at the points it's a really thin space to navigate. (Last time --- or it may have been my cello --- I managed to slightly chip off one corner of a wing, so had to adapt it to a rounder shape.) I think I'm able to read the grain better this time, too, so now I know what direction in which to do the cutting. OH, YEAH...Almost forgot...It now weighs 95 grams, and taps to 380Hz (F#4), a whole note below what it was before I did the f-holes.

23

TIMELINE PHOTOS

Tuesday, June 14th, 9:43 AM



I'M GETTIN' BETTER AT THIS... Today I switched to a finer blade than the one I was using yesterday; today I used a 30.5 TPI blade, which seemed to work SO much better and more smoothly. I also got better at figuring out how to insert the blade into the frame. Now it's time for resharping and new Exacto blades, so I can carve the

roughly-sawn f-hole.

32

TIMELINE PHOTOS

Tuesday, June 14th, 11:18 AM



PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, June 14th, 11:18 AM

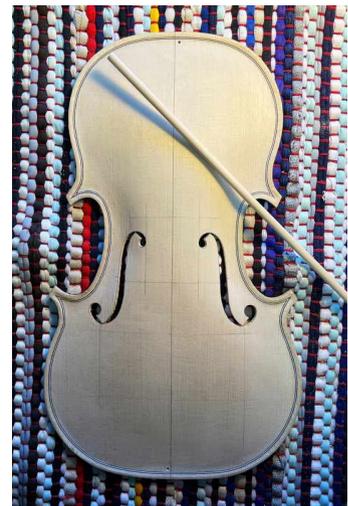
NOW IT'S TIME FOR FILES/SANDPAPER STICKS... I need to smooth out the edges of the soundholes now. Lucas uses files and Davide Sora uses sandpaper sticks of various sizes and shapes. I might try going the sandpaper stick route. One thing I need to make sure I end up with is that the middle section of the soundhole is wide enough for the sound post (6mm diameter) to ultimately fit through, so I will keep that in mind while shaping the sound holes.... I am so relieved that this has turned out well. BY THE WAY...The plate now weighs 93 grams and taps to somewhere between an E4 and an F4.



16

TIMELINE PHOTOS

Tuesday, June 14th, 11:18 AM



## TIMELINE PHOTOS

Tuesday, June 14th, 11:36 PM



THE SOUNDHOLES ARE COMPLETE! The trick is to know when to stop, when to stop chasing a

bump, because one bump often leads to another. (The contrasts between the hard and soft grain along the walls of the soundholes make them somewhat lumpy at first.) It took a while to smooth it all out, and to end up with two somewhat symmetrical, similarly-shaped soundholes. I ended up using all sorts of tools --- sandpaper sticks with 100, 120, 320 grits, needle files for the tighter areas, regular files, and even just small strips of sandpaper to sand those rounded areas below/above the corners of the wings. After I had smoothed it all out to the best of my ability, I finally cut the four notches with an Exacto knife. TOMORROW I will gouge out the slight fluting (hollowed-out area along the bottom wing of both soundholes), and then it's on to finishing up the final graduations (thicknesses) on the inside of the plate.

Wednesday, June 15th, 2022

## TIMELINE PHOTOS

Wednesday, June 15th, 12:31 PM



I MADE A BETTER SCRAPER!!! It seems as if half of building is making jigs or tools. Ha! I have a scraper that I have always used on my guitars,

but it doesn't work as well on the tinier violin. So, I decided to cut a piece off one of my spring steel ukulele bending slats, and make myself a scraper that would work better. I cut it with tin snips, but what took the most time was smoothing it all out with files and my Tormek sharpening wheel. THE PHOTO: Top: my older scraper, Bottom: the new scraper NOTE: After doing some research last night and this morning, I've decided not to do the fluting of the lower f-hole wings yet; most sources seem to say that it is better to do it after you have glued the top to the ribs, because then the plate is in its true formation (not subject to flexing as it would be if you did the fluting while the top was still a free plate)...SO, now that I have the scraper made, it is on to finishing the inside hollowing and thickening (and, after that, the bass bar!!!).



## TIMELINE PHOTOS

Wednesday, June 15th, 3:26 PM



## PHOTOS FROM KATHY

10

### MATSUSHITA'S POST

Wednesday, June 15th, 1:43 PM

GRADUATION DAY... The plate is all marked, the graduation punch is ready (set right now to 3.2mm, which is the thickest point in the middle bout, where the sound post will be). Except for that spot, the middle bout area will be 3mm. The upper and lower bouts will be 2.7mm, with the border areas ranging from 3.0mm to 3.5mm. I'm going to punch me some holes, use the finger plane to work down to removing the holes, and later use the scraper to refine the graduations. Let the fun begin!



TIMELINE PHOTOS

Wednesday, June 15th, 3:26 PM



PHOTOS FROM KATHY

15

MATSUSHITA'S POST

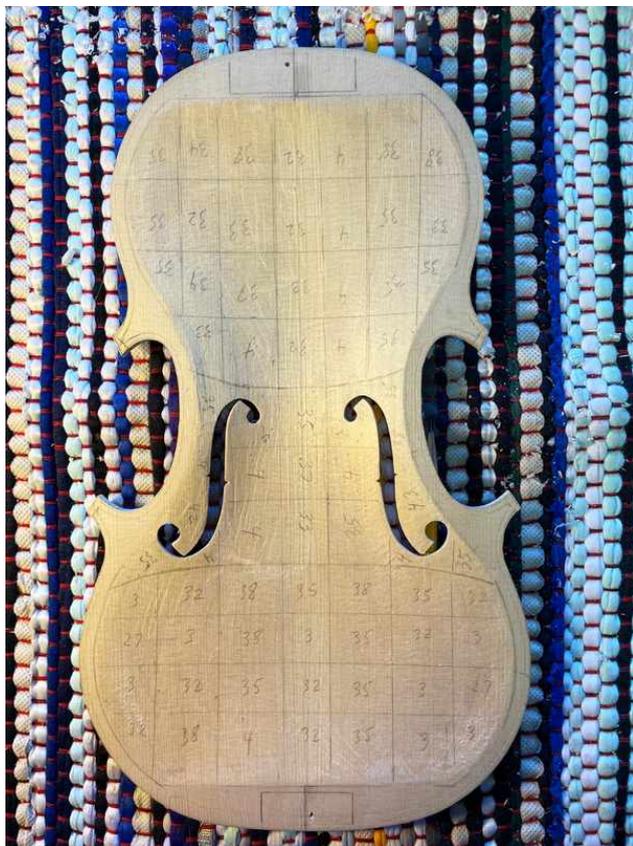
Wednesday, June 15th, 3:26 PM

I LOVE IT WHEN I'VE APPARENTLY SHARPENED MY FINGERPLANE BLADE WELL (it's a rare occurrence!!!) This is what it should look like!!! YES!!!



TIMELINE PHOTOS

Wednesday, June 15th, 5:44 PM



27

DONE FOR THE DAY... Still have a ways to go. I am finding that this is the most efficient way for me to know where to continue removing wood. It's a bit tedious to measure and mark all these squares, but it keeps me from just doing it randomly and getting mixed up. CURRENT MEASUREMENTS... It taps to a 336Hz (E4) note, and now weighs 87 grams. Also, I am just starting to feel a TINY bit of flex in the plate. (Previously, it's been totally stiff and immovable.) When it's at its proper thicknesses, you should be able to flex it pretty easily --- end-to-end, diagonally, and across the lower and upper bouts. I'm thinking I might watch "Top Gun" tonight, in preparation for seeing "Top Gun Maverick" sometime next week, hopefully. I keep seeing people posting how good it was, that I'm curious now.

Thursday, June 16th, 2022

TIMELINE PHOTOS

Thursday, June 16th, 1:02 PM



SLOWLY BUT SURELY.... Since I last posted those penciled-in measurements last night, I've gotten those thicknesses down a bit. Not totally there yet, but I can see progress. I will do the measurements (in the grid form) one more time, and, hopefully, will be just about there. Right now, the top plate weighs 83 grams (down 4 grams since last night) and taps to between an E-flat (4) and E-natural (4). On Audacity it seems to say it's 326Hz (E4), but that is a little below the 329Hz that a chart I have shows as E4; to my ear, when I check what I hear to my keyboard, it sounds like an E-flat. Well, I'm off to taking measurements with the caliper again! (I'll post a photo once I complete that.)

17

TIMELINE PHOTOS

Thursday, June 16th, 3:06 PM

00:28 - After cutting and finishing the F-holes, check the highest note at the percussion (mode 5) which should have dropped about one tone from the top without F-holes. Check the thicknesses around the F-holes and bring them to the measurements shown in the image, keeping the lower wings and the part towards the C thicker to compensate for the subsequent thinning when the soundbox will be closed. Also keep the soundpost area thicker to ensure sufficient reinforcement and verify that the inner side of F-holes stems appears at a constant thickness if viewed from the outside of the top.

05:38 - From time to time check the note of Mode 5 and thin out the thicknesses until you reach a note from Re sharp to Re# sharp (from 294 Hz to 320 Hz). Bearing in mind the increase of about one tone and half caused by the gluing of the bassbar, with Re # you will easily arrive at a final note of Fa# (370 Hz) while with the Re you will most likely reach at Fa (350 Hz). My preference at this stage of the working is to Re# sharp (313/320 Hz) in order to obtain a final note of Fa# (370 Hz) with a bassbar of appropriate weight and size (weight between 4.0 and 4.5 g).

ALMOST THERE!!! Whaddya know...my current measurements are moving towards what Davide Sora suggests he likes to see at this stage...My

plate now weighs 80 grams and taps at 320Hz (D#4)!!! Now, this doesn't necessarily mean that's what it absolutely SHOULD be, but it's kind of nice to see that I might be approaching the ballpark. His plate weighed 65 grams, after he was all done, so I think I have a ways to go. I still need to shave it down a bit (right now I'm at about 2.8mm or so in the upper and lower bouts, and a little over 3mm in the middle bout). I think once I use my toothed finger plane (as Lucas does) and then the scrapers, it will come closer to the final thicknesses. I can flex it more than I was able to before, but still not as much as I see Davide and Lucas doing in their videos. Here's a shot of what Davide Sora's YouTube video says when he taps the top after he has cut the soundholes and thickened the plate:

10

 STATUS UPDATE

Thursday, June 16th, 7:12 PM

 11

“DONE FOR THE DAY... KNOWING WHEN TO STOP is key. Well, I think I am going to stop. I did another grid-measurements round (after I had done my last post), and again used the toothed finger plane followed by my scraper. (By the way, I LOVE that little skinny scraper I made the other day --- it is much more flexible and a better size for working on the violin, and it does a much better job than my other scrapers!) I now have it down to 75 grams, and I think that will be it. It's not the 65 grams that Davide Sora gets, but I have gone down as far as I think I should go on the thicknesses; the upper and lower bouts are 2.4mm and the middle bout is 3mm. It taps to a 304Hz (D/D# 4) note (to my ear, it sounds more like a D-natural). It's a nice, ringing note that has a little bit of nice sustain to it, when I put the plate up to my ear. I have not been able to figure out a way to make a recording of what I actually hear with my ear --- all that a recording ends up sounding like is a thumping with a short, short note to it. I just dampened the plate to raise the grain. Tomorrow I will scrape it down again, then raise the grain one last time. I will follow that with sandpaper (150-220-320) and then one last finishing with the scraper. SEE YOU TOMORROW!”

 NEW VIDEO SHARED

Friday, June 17th, 12:52 PM



 7

 TIMELINE PHOTOS

Friday, June 17th, 9:19 PM



Gluing the brace with my beloved fish glue. Tomorrow I will carve the brace.

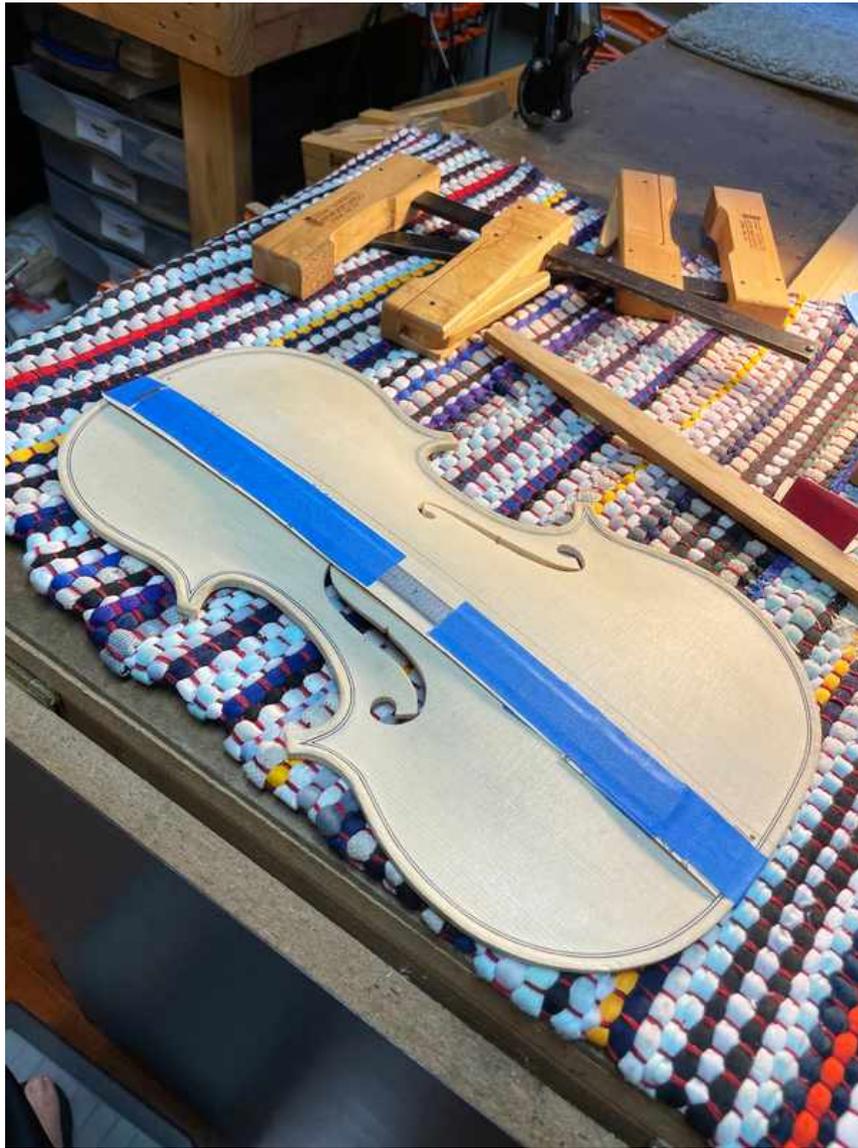
[www.facebook.com/924408247580103/videos/741794747020269](https://www.facebook.com/924408247580103/videos/741794747020269)



WELL, I THOUGHT IT WAS ABOUT TIME FOR A VIDEO!!! TEA TIME!!!

TIMELINE PHOTOS

Friday, June 17th, 9:19 PM



This is how I protect the outside of the plate from the clamps --- a flexible metal ruler taped to a strip of sandpaper, placed opposite the position of the brace on the other side.

PHOTOS FROM KATHY MATSUSHITA'S POST

Friday, June 17th, 9:19 PM

THE BASS BAR IS GLUED!!! Just a few photos. Read the captions for more info.



TIMELINE PHOTOS

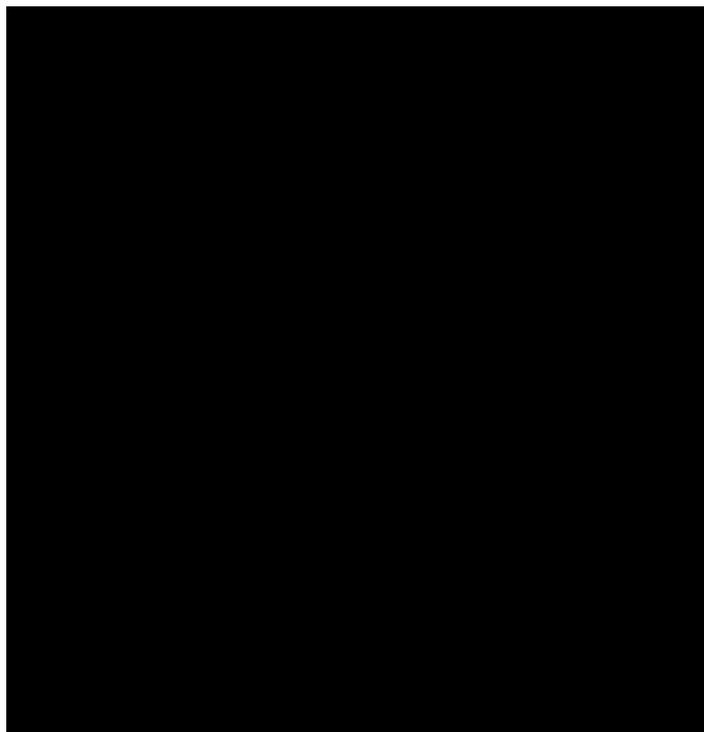
Friday, June 17th, 9:19 PM



Checking the fit of the just-fitted bass bar. Fitting a bass bar is tricky, because you have all these different curves of the violin plate that the bar has to fit to. You use little planes and chisels and scrapers and chalk to slowly fit the brace to the plate. This bass bar was a finer-quality piece of spruce, from a split billet; the grain was perfectly vertical.

**NEW VIDEO SHARED**

Saturday, June 18th, 9:19 AM



[www.facebook.com/924408247580103/videos/337674...](https://www.facebook.com/924408247580103/videos/337674...)

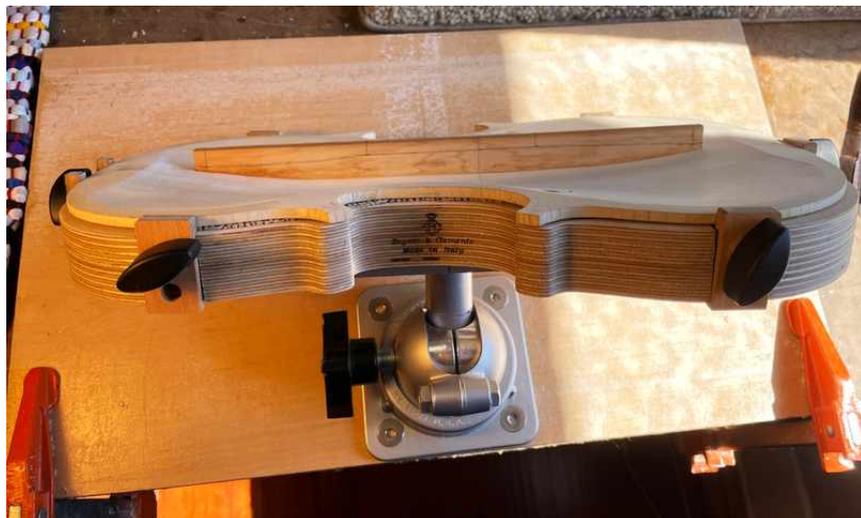


I REMOVED THE CLAMPS FROM THE BASS BAR. The plate now weighs 86 grams (I guess that bass bar weighed 11 grams!), and it taps to 308Hz (D#4). THE SOMEWHAT UNFOCUSED CHLADNI PATTERN IN

THE VIDEO pretty much shows how much that uncarved heavy brace has deadened the plate, making it way stiffer with much less ability to vibrate. It will be interesting to see how much of an effect carving the brace will have.

**TIMELINE PHOTOS**

Saturday, June 18th, 11:10 AM



One thing that's particularly neat about this Panavise is that I can swivel the cradle and plate down at this angle to more easily see and make the markings on the bass bar (instead of having to stoop down to see it when it's set horizontally --- my old knees can't take stooping down anymore).

**TIMELINE PHOTOS**

Saturday, June 18th, 11:10 AM



Here I have roughly shaped the top profile of the bass bar. Now it's time to taper its sides.

**PHOTOS FROM KATHY**

MATSUSHITA'S POST

Saturday, June 18th, 11:10 AM

**SHAPING THE BAR...**



5

12

## TIMELINE PHOTOS

Saturday, June 18th, 1:44 PM

**00:28** - After cutting and finishing the F-holes, check the highest note at the percussion (mode 5) which should have dropped about one tone from the top without F-holes. Check the thicknesses around the F-holes and bring them to the measurements shown in the image, keeping the lower wings and the part towards the C thicker to compensate for the subsequent thinning when the soundbox will be closed. Also keep the soundpost area thicker to ensure sufficient reinforcement and verify that the inner side of F-holes stems appears at a constant thickness if viewed from the outside of the top.

**05:38** - From time to time check the note of Mode 5 and thin out the thicknesses until you reach a note from Re sharp to Re# sharp (from 294 Hz to 320 Hz). Bearing in mind the increase of about one tone and half caused by the gluing of the bassbar, with Re # you will easily arrive at a final note of Fa# (370 Hz) while with the Re you will most likely reach at Fa (350 Hz). My preference at this stage of the working is to Re# sharp (313/320 Hz) in order to obtain a final note of Fa# (370 Hz) with a bassbar of appropriate weight and size (weight between 4.0 and 4.5 g).

THE BASS BAR IS DONE!!! And I think I have done okay on it. Before the bass bar was carved, the plate was at 308Hz (D#4) and weighed 86 grams (up from the 75 grams it was before I glued on the bass bar). Now, after carving the bass bar, it's at 80 grams (so the bass bar is about 5 grams, which is close to what Davide Sora says he shoots for). So, by carving it, I took off 6 grams! And now it taps at 365Hz (F#4), which seems to be what Davide Sora says he shoots for after the bass bar!!! Total accident and luck on my part...Ha ha. The sound is back. Now I am going to do another Tea Time Test on the plate!!! Here's where Davide Sora describes it:

## TIMELINE PHOTOS

Saturday, June 18th, 3:31 PM



8

## NEW VIDEO SHARED

Saturday, June 18th, 11:34 AM



17

[www.facebook.com/92440824758010...](https://www.facebook.com/92440824758010...)



I TRIED ATTACHING THIS VIDEO TO MY PREVIOUS POST, BUT SOMETHING DIDN'T WORK... (I'm thinking maybe Facebook

doesn't like you mixing photos with videos?)

## NEW VIDEO SHARED

Saturday, June 18th, 2:37 PM



11

[www.facebook.com/92440824758010...](https://www.facebook.com/92440824758010...)



IT'S TEA TIME AGAIN!!! (Boy, do I love my tea.)



Saturday, June 18th, 2022

TIMELINE PHOTOS

Saturday, June 18th, 3:31 PM



PHOTOS FROM KATHY

24

MATSUSHITA'S POST

Saturday, June 18th, 3:31 PM

JUST REALIZED I DIDN'T TAKE A PHOTO OF THE FINAL CARVED BASS BAR. Well, here it is. ALSO...a little visualization...A month-and-a-half to complete what you see in the 3rd photo. AND...what's next (gulp!).



TIMELINE PHOTOS

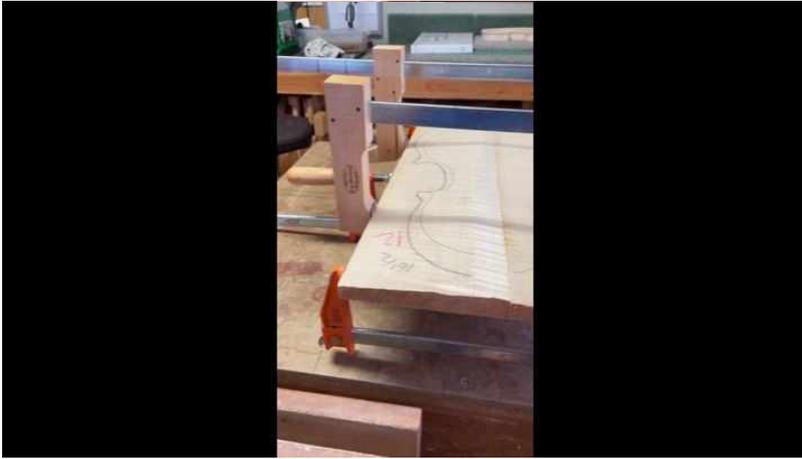
Monday, June 20th, 4:35 PM



Sunday, June 19th, 2022

 NEW VIDEO SHARED

Sunday, June 19th, 3:07 PM



[www.facebook.com/924408247580103/videos/421052703229435](https://www.facebook.com/924408247580103/videos/421052703229435)



KIND OF A LONG ONE TODAY...(Warning: 18 minutes!) Lots to talk about.

 9

 NEW VIDEO SHARED

Monday, June 20th, 12:39 PM

 11



[www.facebook.com/92440824758010...](https://www.facebook.com/92440824758010...)



SUCCESS!!! The plate is ready to mark and cut the outline!!!! I think I'm getting the hang of using the plane. Thank

goodness.



 7

June 20th, 4:35 PM

TIMELINE PHOTOS

Monday, June 20th, 4:35 PM



TIMELINE PHOTOS

Monday, June 20th, 4:35 PM



PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, June 20th, 4:35 PM

CUT IT OUT!!! I have marked and cut out the back and have drilled locating holes (to help in accurately positioning the back on the garland). It's almost time to start carving again!!!!



16

Tuesday, June 21st, 2022

TIMELINE PHOTOS

Tuesday, June 21st, 5:56 PM



I used the marking gauge to mark the 4.2mm thickness for the upper and lower bouts, 4.5mm for the C-bouts, and 5.0mm for the corners and button. Then I marked the etched line with pencil.

Sjobergs Smart Workstation Pro Vise

Constructed entirely from knot-free European beech, the Smart Workstation Pro brings the versatility of a tail vise and dog holes to almost any setting.

Item #59761



This is a bit expensive, but is really made well and is a cheaper option than a new workbench. June 21st, 5:56 PM

TIMELINE PHOTOS

Tuesday, June 21st, 5:56 PM



These markings are to guide me as I do the rough arching with the gouges. I pretty much avoid that center strip area in the middle, so as not to reduce the maximum arch height (15mm or so). The 5 marks in that center strip show where I will be checking the arching with the templates as I go along.



The plate set in the cradle, waiting to be carved. Carve me! Carve me!

**TIMELINE PHOTOS**

Tuesday, June 21st, 5:56 PM



The only really viable option for where I can effectively use that portable vise is that far

bench, where I used to have my Parrot Vise and tool holder attached. (They would get in the way of the vise when I use it there.) Me being right-handed means, also, that that is the best location for using the vise. Also, I can clamp it onto the workbench in both directions. On my central workbench, the hinged table and the clamp station would make it more awkward and harder to use and clamp onto the bench. I could really only clamp it on one side of the bench. (And there is really no other good place I can move that hinged table.) NOTE: This photo is in wide-angle mode; the room really is not as large as it looks here. It's only 9' by 12', so finding places to put things is really somewhat of a challenge!

**PHOTOS FROM KATHY MATSUSHITA'S POST**

Tuesday, June 21st, 5:56 PM



KIND OF A LAZY DAY TODAY... Well, not in the sense of being really lazy, just lazy in the sense of not doing much on the violin today. Did a lot of other little things --- going to Neptune Aquatics to get some long-overdue live blackworms for my froggies (it's pretty much the only thing they really love to eat), mailing an important bill, going to Harbor Freight to buy a tool pouch thingie for my 10 chisels (I've kind of run out of wall space in my little workroom to hang the chisels), consolidating a bunch of extension cords into one power strip for my workroom, trying to see what I need to do to accommodate a Sjoberg "Smart Workstation Pro Vise" (a portable vise/benchdog table I can clamp to my workbench when needed), which will be much more effective than my DIY benchdog/cheap vise system. OH, AND I SPENT A BIT OF TIME WATCHING the January 6th hearing for today. Listening to election worker Shaye Moss and her mother Ruby Freeman testify about their horrific experiences just about made me cry, both as I listened to it on the radio in the car, and, later, as I actually watched it on TV. I DID WORK ON THE BACK PLATE A LITTLE BIT, THOUGH. I marked the edge thickness (4.2mm, 4.5mm, 5.0mm) with my marking gauge, drew in the 30mm outside border line (for the relatively flatter part of the carving), marked the 30mm center strip for the longitudinal arch area, and widened the clamp opening for the wider uncarved button I now have. NOTE: Each photo has a bit more description. EDIT: LAST PHOTO...CHANGED MY MIND (so what else is new?)...I didn't like losing some of the 24" by 48" space on that central bench for the large plywood sanding board, so I have moved the green Parrot Vise to my bureau workbench. It is actually pretty heavy because all the drawers are filled, so it will easily be able to support the vise.





June 22nd, 12:07 PM

TIMELINE PHOTOS

Tuesday, June 21st, 5:57 PM



This is a better spot for the vise.  
(Running out of usable spots!)

TIMELINE PHOTOS

Wednesday, June 22nd, 12:07 PM



PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, June 22nd, 12:07 PM

DISORGANIZATION DRIVES ME BONKERS!!! I use my chisels quite often, and, since I moved the plastic tool rack that was holding them (on the end of the bench that I'm going to be using my new portable vise on), I needed a new place for them. I FINALLY found a spot (that's becoming more and more difficult in my tiny workroom). I made a quick-and-dirty chisel rack for them. Here are a couple of photos. ALSO, as I was screwing it into the wall, the doorbell rang, and it was Amazon Prime delivering the portable vise! IT IS HEAVY!!!! Sjoberg makes two models of this portable vise; the cheaper one is just particle board covered with laminate, and is a lot less sturdy than this all solid-beech one. So, as I usually do, I opted for the more expensive, better-quality one. Now, to put it together!!!



16

TIMELINE PHOTOS

Wednesday, June 22nd, 12:07 PM

1



June 22nd, 2:27 PM





Wednesday, June 22nd, 2022

 TIMELINE PHOTOS

Wednesday, June 22nd, 2:27 PM



 PHOTOS FROM KATHY

MATSUSHITA'S POST  
Wednesday, June 22nd, 2:27 PM

 20

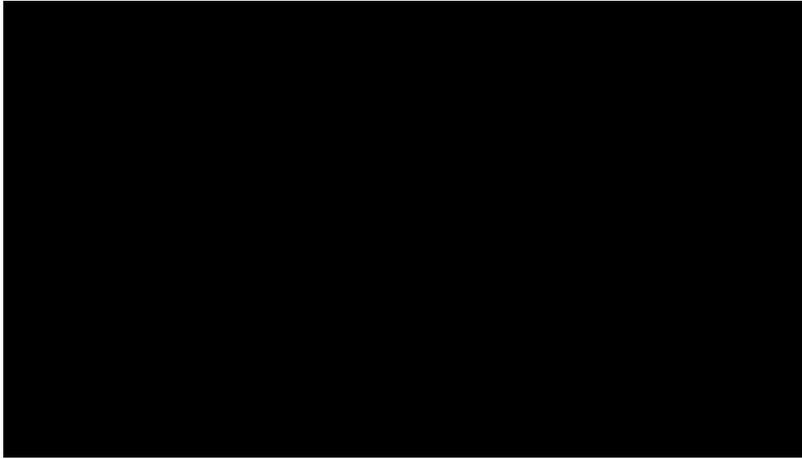
I PUT TOGETHER THE PORTABLE WORKSTATION/VISE!!! It was kind of like Ikea instructions --- no words --- those Swedish sure like to simplify things! (Though sometimes no words is actually harder to understand.) ANYWAY... Some quick photos of the different configurations I can use. I love how heavy it is (22 pounds), and that it's all solid wood. My cheapo Record vise and pop-up bench dogs are okay, but not as hefty and sturdy, or as versatile in positioning myself to the vise and dogs, as this set-up.



Friday, June 24th, 2022

 NEW VIDEO SHARED

Friday, June 24th, 11:18 AM



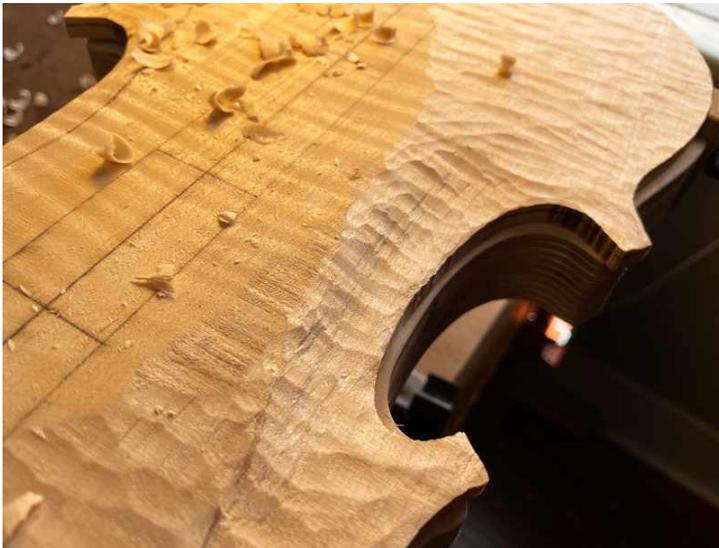
[www.facebook.com/924408247580103/videos/344898967817098](http://www.facebook.com/924408247580103/videos/344898967817098)



LET THE CARVING BEGIN!!!

 TIMELINE PHOTOS

Saturday, June 25th, 9:49 AM



 9

 NEW VIDEO SHARED

Friday, June 24th, 2:02 PM



[www.facebook.com/924408247580103...](http://www.facebook.com/924408247580103...)



THE SAWDUST TRAIL...

 NEW VIDEO SHARED

Friday, June 24th, 7:09 PM

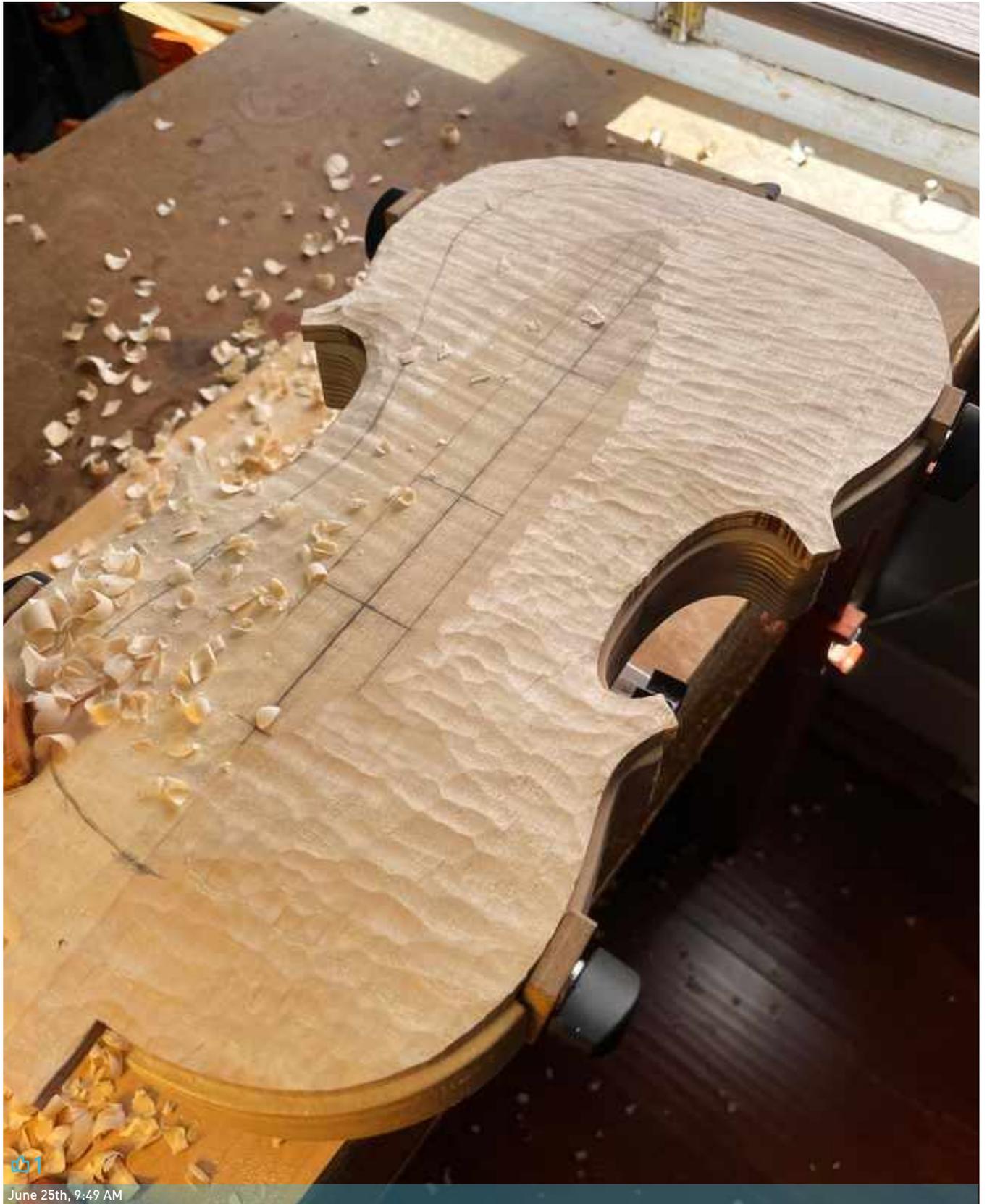


[www.facebook.com/924408247580103...](http://www.facebook.com/924408247580103...)



DONE FOR THE DAY...DAY 1 of CARVING THE BACK...

 15



June 25th, 9:49 AM

Saturday, June 25th, 2022

**TIMELINE PHOTOS**

Saturday, June 25th, 12:06 PM



June 25th, 12:06 PM

**PHOTOS FROM KATHY**

**MATSUSHITA'S POST**

Saturday, June 25th, 9:49 AM



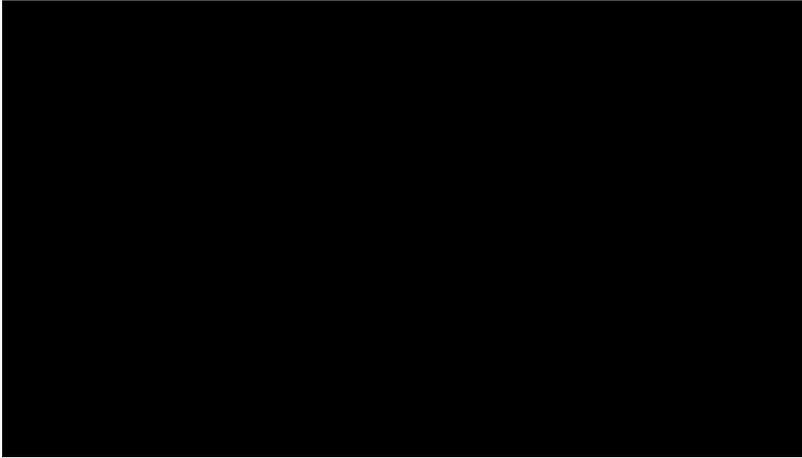
**STEP-BY-STEP, INCH-BY-INCH, MILLIMETER-BY-MILLIMETER...**

Slowly biting away at the maple. Right now, I'm starting at the edge, a little bit closer to the line, and scooping up from that flatter 30-millimeter border slope towards the center of the plate. It is slow-going, but coming along.



NEW VIDEO SHARED

Saturday, June 25th, 6:40 PM



[www.facebook.com/924408247580103/videos/754800638891445](https://www.facebook.com/924408247580103/videos/754800638891445)



THE SIXTH!!!

Sunday, June 26th, 2022

6

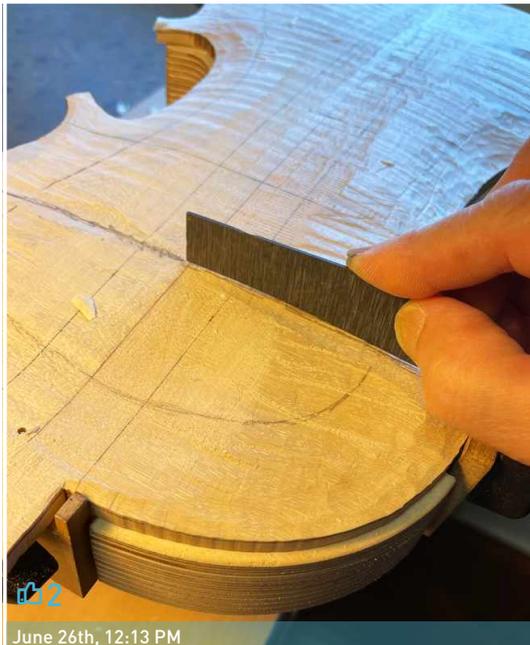
PHOTOS FROM KATHY

13

MATSUSHITA'S POST

Saturday, June 25th, 12:06 PM

NOW I'M READY TO DO THE ARCHING... First I will set the longitudinal arch (called the "sixth"). Then I will work on establishing the first five arches (the ones running across the centerline). Then I blend them all together. FIRST, THOUGH, I need to read up again on how Lucas Fabro and Davide Sora achieve this step. (I primarily look at their videos because they go into the most detail.) By the way, the plate now weighs 371 grams (original weight was 508).



June 26th, 12:13 PM



June 26th, 12:13 PM



June 26th, 12:13 PM

TIMELINE PHOTOS

Sunday, June 26th, 12:13 PM



1

TIMELINE PHOTOS

Sunday, June 26th, 12:13 PM

2



TIMELINE PHOTOS

Sunday, June 26th, 12:13 PM



1

PHOTOS FROM KATHY

MATSUSHITA'S POST

Sunday, June 26th, 12:13 PM

13

HERE'S WHAT I JUST STARTED WORKING ON TODAY...ESTABLISHING THE "FIFTHS" --- the five archings that cross the plate. I use the half-templates to carve the arches at their appropriate locations, mark them with a pencil when accomplished, and later will blend them all together. UPDATE (FINAL PHOTO): 1:20 p.m. --- Well, I just finished establishing the arches!!! Gonna take a lunch break now and will start blending it all together after lunch.





👍 1

June 26th, 6:22 PM







**PHOTOS FROM KATHY MATSUSHITA'S POST**

Sunday, June 26th, 6:22 PM

16

**NEW VIDEO SHARED**

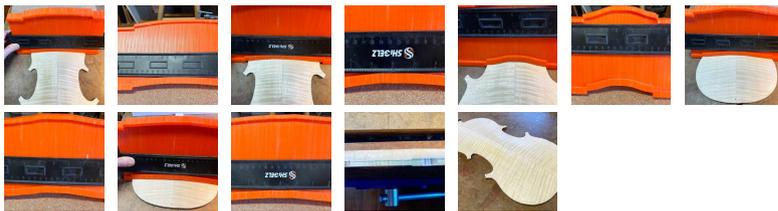
7

Monday, June 27th, 11:28 AM

PRELIMINARY ARCHING IS DONE!!! I'm pleased with how it came out. I like this method. Now, I'm not quite sure what my next step should be --- I think I will use a toothed finger plane to somewhat smooth out the plate some more, then I will finish the edge (file up to the line I had made long ago with the 2.5mm washer, the 2.5mm being the plate overhang) with files, and finally I will use the Dremel to rout out the 10mm-wide purfling platform at 4.0 or 4.1mm high. PHOTOS: I used this orange contour gauge to show you my archings for each of the 5 arches, from top to lower bouts. OH, YEAH...ALMOST FORGOT...The plate now weighs 309 grams, down from its original 508.



[www.facebook.com/92440824758010...](http://www.facebook.com/92440824758010...)



ON THE EDGE....

**TIMELINE PHOTOS**

Monday, June 27th, 5:25 PM

1





🔄 29

HERE WE GO AGAIN!!! Well, I have re-established the five arches and am now going to blend them all together. Wish me luck! June 28th, 9:55 AM

 TIMELINE PHOTOS

Monday, June 27th, 5:25 PM



## PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, June 27th, 5:25 PM

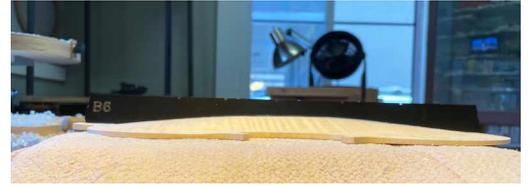
I FORGOT. I forgot that, after you've made the purfling ledge (down to the plate's final edge depth of 4mm), you pretty much have to do the arching all over again....ARGHH!!! But, actually, it won't be a whole lot of work, I think, as the basic arching is already there; you just have to smoothly blend the arching up from the newly-made purfling platform to the top of the arch. (At least that's my hope --- I just checked a couple of the arch templates against what I have now, and it appears that I'll just have to make a gradual ascent up to the top of the arch.) TODAY...I first filed the edges down to the outline. Then I made the purfling platform with my Dremel and a carbide router bit. Finally, I scooped up a little bit from the platform to get rid of the platform "step". Tomorrow I will re-do the arches. Who knows? Doing this might even make my "sixth" (longitudinal arch) the way it's supposed to be!!!



13

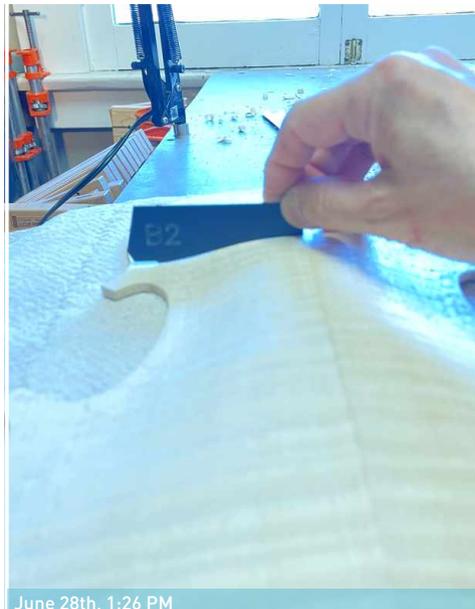
## TIMELINE PHOTOS

Tuesday, June 28th, 1:26 PM

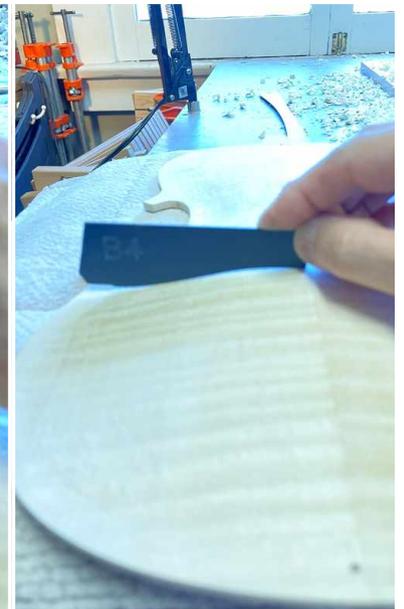


## TIMELINE PHOTOS

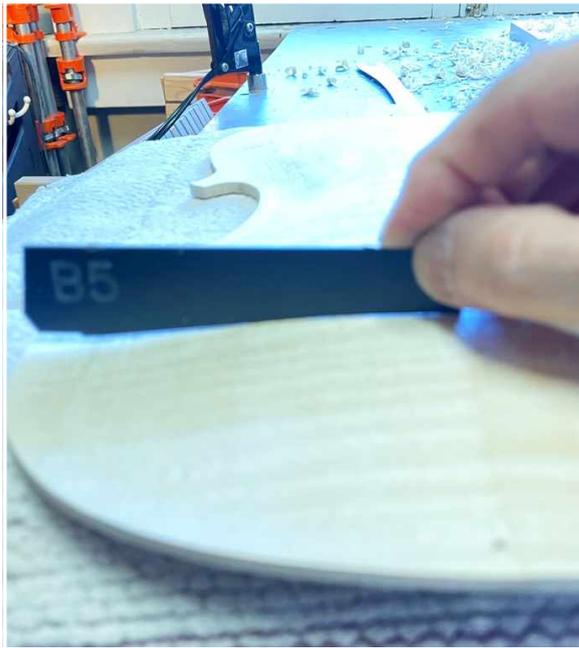
Tuesday, June 28th, 1:26 PM



June 28th, 1:26 PM



Tuesday, June 28th, 2022



 PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, June 28th, 1:26 PM

 12

 TIMELINE PHOTOS

Tuesday, June 28th, 6:16 PM

TOOK THREE HOURS, BUT THE ROUGH ARCHING IS DONE!!!  
 Used gouges first, then toothed finger planes. The further scraping and refining will come later, after I install the purfling and carve the sguscia (the hollow channel running along the purfling). Sguscia, sguscia, sguscia....I just love saying that word. [Sorry for the somewhat fuzzy photos...I was holding the templates in one hand and the iPhone in the other hand.]



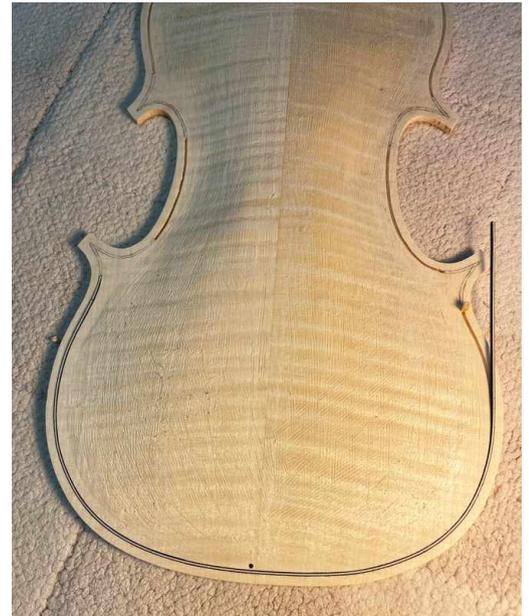
TIMELINE PHOTOS

Tuesday, June 28th, 6:16 PM



TIMELINE PHOTOS

Tuesday, June 28th, 6:16 PM



PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, June 28th, 6:16 PM



A LITTLE BLIP... Well, I used the Dremel, with a 1.3mm spiral bit and the purfling router jig, to cut the purfling channel --- at least the parts I could reach with the Dremel. The parts that the jig can't reach, you have to do by hand. All went well, except for one tiny divot that had strayed from the course. (Since it was at the end of the cut, I think it was that my hand moved a tiny bit as I turned off the Dremel with the foot switch.) I then considered what I should do to fix it --- I considered filling the divot, either now or after the purfling is in, with maple dust and glue. But when I tried to make a sample fill in some scrap with dust and Titebond, or dust and fish glue, or dust and superglue, none of those fills seemed satisfactory, and would be too noticeable. Finally I decided to shape out a tiny piece of maple to glue into the divoted section with Titebond. Tomorrow I will cut the piece flush. This solution will also make it easier to continue to cut the rest of the purfling channel there by hand, as it is solid wood and not a fill. At least it's on the back and not the top, so it won't be as noticeable. Tomorrow I will cut the remainders of the channels by hand and install the purfling.





June 29th, 10:53 AM

Wednesday, June 29th, 2022

PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, June 29th, 10:53 AM



TIMELINE PHOTOS

Wednesday, June 29th, 10:53 AM

1-1/2 hours (I think) to hand-cut one purfling corner!!! I think this will take a long time. Maple is a VERY hard wood to cut through with an Exacto knife (which you need because you need a very thin blade to do this job)!!! I have to be able to slice down 2mm deep into the wood, to make the channel deep enough for the purfling strip. BUT...two happy events...(1) I did not break the tip of the corner miter area (which sometimes happens, probably less in maple than in spruce). I did this by placing a piece of purfling in the left channel to support that side of the corner, before cutting the right side of the corner. And (2) That routed "divot" that I showed you yesterday, and which I plugged up with a piece of maple, is now not too noticeable. ONWARD!! Only 3 more corner areas to go!!!





43

THE PURFLING SLOTS ARE FINISHED!!! Tomorrow I will bend, fit, and glue the purfling. June 29th, 7:57 PM

PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, June 29th, 1:14 PM

19

SECOND CORNER DONE... AND NOW THE THIRD CORNER, TOO! (With each one I do, I'm figuring out how to do it --- how to use the knife, how to gradually make the cuts, how to be more accurate in guiding the cut, etc. I figure by the time I'm done with the fourth corner, I'll have finally figured out how to do this thing. Ha ha. Isn't this the way it is with all my building?) Another thing that is tricky is getting the channel to be just the right width for the purfling strip. If you do it too wide, you have some gaps (though, actually, the top of your channel tends to be wider than the channel as it approaches the bottom, so later, when you gouge the slight "sguscia" valley along the purfling, those gaps usually will disappear). If you do it too narrow, you have to carefully widen it with the knife, which is a bit tricky to control. ANYWAY....This is that corner that had the "divot" that was created when I routed the channel there with the Dremel. It turned out okay. And, once the varnish is applied, you might not even see it (I hope)! [Note" --- The purfling in the photo is only very roughly cut (and isn't glued in yet, of course); I basically am using it here to check the depth of the slot. ]



TIMELINE PHOTOS

Wednesday, June 29th, 1:14 PM



Second corner.

TIMELINE PHOTOS

Wednesday, June 29th, 1:14 PM



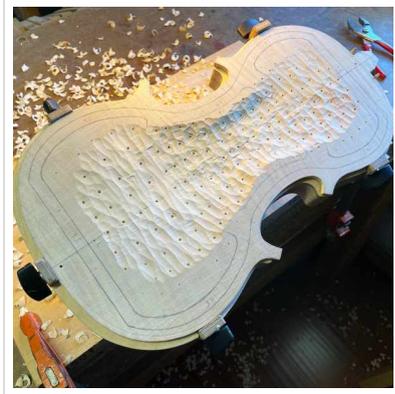
Third corner,



25

PURFLED. Tomorrow it's SGUSCIA TIME!!! June 30th, 1:18 PM





# JULY

2022

From THIS.....to

THIS.

👍43

📺 18 videos

📷 188 photos

📄 1 statuses



JULY

Friday, July 1st, 2022

 NEW VIDEO SHARED

Friday, July 1st, 10:05 AM

 11

[www.facebook.com/924408247580103/videos/110459...](https://www.facebook.com/924408247580103/videos/110459...)



 IT'S SGUSCIA DAY!!!



 TIMELINE PHOTOS

Friday, July 1st, 5:13 PM



FIRST ROUND OF ARCHING (after the sguscia)... Well, I finished the first round of using the toothed finger plane, followed by scrapers, to complete the arching, blending it into the

sguscia. There is still much more to do. I haven't really gotten into scraping smooth the sguscia area itself or the corners yet; those are harder to do. Also, I always find it a bit difficult to get rid of lumpiness in the arching. Mostly, I just can find the lumpy areas by feeling both halves simultaneously with my two hands; you can tell right away if something isn't smooth or symmetrical just by using your hands. I have just dampened the plate with some water, to raise the grain, for tomorrow when I will continue working on the plate. You can kind of see the beautiful flame. OH, AND ANOTHER THING...A positive effect of carving the sguscia is that, as you carve away the top of the purfling strip (about 1mm), you also carve away the gaps in the sides of the purfling channel, as they are usually in the top of the slot. That's fortunate!

14

 TIMELINE PHOTOS

Saturday, July 2nd, 12:02 PM



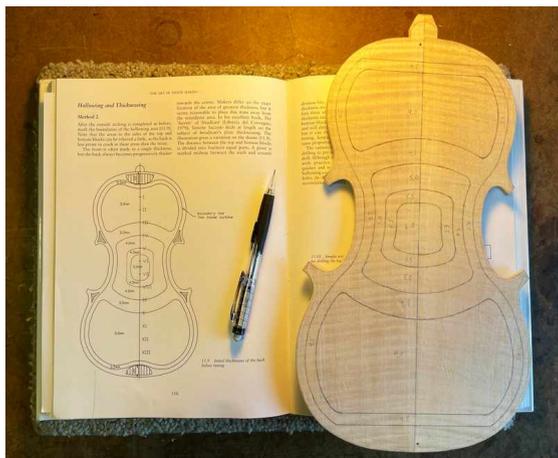
ROUND 2 OF FINAL ARCHING DONE! Now I'm going to raise the grain one more time, and, when that's dry, sand and scrape it one last time. The hardest part to get really smooth is the area right before the sguscia, as sometimes it's difficult for the scrapers to fully reach that area. (But I think sanding will help in that problem.) After that, it will be time to do the hollowing (thickening) of the inside of the plate! At the moment, the plate weighs 240g and taps to an A4. It will be interesting to see what happens when I have completed the thickening and graduating. The goal is to either have the plate tap to the same or 1/2 a note off the top's plate frequency (which is F#4).

17

## TIMELINE PHOTOS

Saturday, July 2nd, 7:08 PM

11

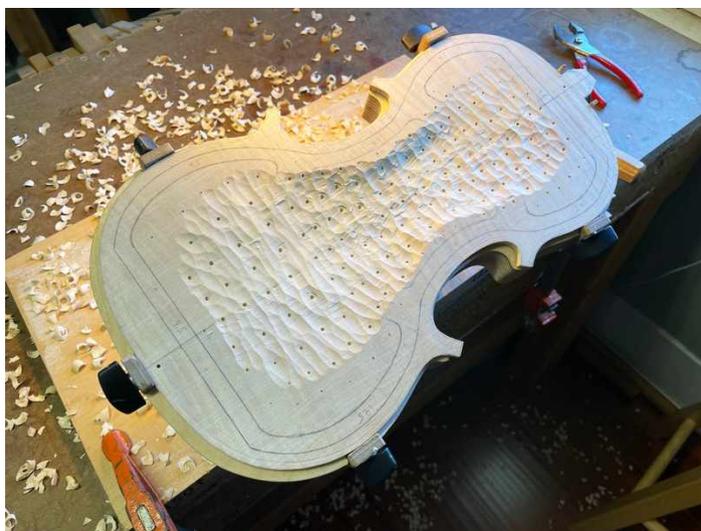


PREPARING TO HOLLOW OUT THE BACK PLATE... Following the method given by both Johnson & Courtnall's book and Jon Mangum's YouTube channel (3:25-5:50 section of [www.youtube.com/watch?v=prkD9CBaRBY&list=PLVDzn26dTKWeXlVy2rN](http://www.youtube.com/watch?v=prkD9CBaRBY&list=PLVDzn26dTKWeXlVy2rN)), I have marked up the inside of the back plate for the various thicknesses. The measurements I've written are actually 1mm thicker than the final thicknesses (before the final plate tuning, that is), just to play safe. These are the thicknesses I will use for drilling the holes with the drill press, just as I did for the top plate. That I will do tomorrow.

## TIMELINE PHOTOS

Sunday, July 3rd, 3:04 PM

16



I FORGOT HOW HARD THIS IS!!!! I have barely begun to make a dent in this plate... It may take days... :) EDIT....WELL, DUH...I just sharpened my 5/25 gouge, and WHAT A DIFFERENCE!!! (I had assumed it was sharp enough.) ANOTHER THING...I think that trying to gouge against/through the 1/4" holes initially is actually what makes it harder to gouge; the holes block the blade, so it is hard to get a smooth cut. Once you just have those tiny holes, it's all a LOT easier. Another "duh" moment.



July 4th, 8:13 PM

NEW VIDEO SHARED

7

Sunday, July 3rd, 6:15 PM



[www.facebook.com/924408247580103/videos/915733...](https://www.facebook.com/924408247580103/videos/915733...)



IT'S GETTING THERE...SLOWLY. Just a quick video of where the hollowing is at right now (5:45 p.m. Sunday). I think I'm done with the gouge; I'm going to be working now with the finger planes to bring it all down to

the final thicknesses (before plate tuning). The plate seems to be about 2.5mm thicker than where it will end up being --- the center of the C-bout area is to be 5mm ultimately (it is now at 7.5mm, and the upper and lower bouts are to be 3mm (they are now at 5.5mm). Even though I had set the drilled holes to be only 1mm over the prescribed measurements, what usually happens is that you invariably end up with holes that are a bit shallower than that, giving you thicker plate measurements. (It might be that the piece of leather on the top of the dowel post cushions the plate so the measurement is not so precise.) However, that's okay --- better too thick than too thin! Right now it weighs 164 grams and taps to a G#4 (427Hz). The funny thing is that, at this early stage of the hollowing, my third violin back plate tapped to the same note --- and it ultimately ended up reaching an F4, which matched what my top for that violin was. So...this is looking good for this violin plate, I think.

Monday, July 4th, 2022

TIMELINE PHOTOS

16

Monday, July 4th, 4:01 PM



4:00 p.m. Monday... GETTIN' THERE, BUT SLOWLY... I've been using finger planes and now have the plate to 150 grams and a G or G#4 note.

It still is at least 1-1.5mm too thick, but it's much easier to carve now, as it's nice and smooth. Just have to work it down now. I think it's time for me to mark it again into the basic thicknesses sections and little squares, so I can be more methodical now in getting the measurements closer. ALSO...It's time for me to give Hannah (my dog) her first July 4th sedative, as it takes an hour or two for it to kick in. Last night I gave her two of them, spaced about four hours apart, and it did seem to help. I also put her on a short tether to my bed's leg, short enough that she could crawl under the bed, but not jump up onto my bed (because the previous night she kept jumping onto me in her fear).

**TIMELINE PHOTOS**

Monday, July 4th, 8:13 PM



**TIMELINE PHOTOS**

Monday, July 4th, 8:13 PM



**PHOTOS FROM KATHY MATSUSHITA'S POST**

Monday, July 4th, 8:13 PM

DONE FOR THE DAY... Using finger planes, I have ALMOST gotten the upper and lower bout areas down to about 3.5mm; the ultimate goal is 3.0mm. I figure it will be easier to get it all down to final thicknesses once I have the entire plate pared down and I have the total area to work over. Now I must attend to Hannah. She's pretty dopey right now. Time to feed her and then possibly give her another sedative (or maybe half a pill). Haven't heard any fireworks yet (oh, I spoke too soon --- just as I typed that, someone set off a fireworks bomb). I hate that they do that --- I don't mind it when they do fireworks displays off in the distance downtown and I can see and hear it from my house --- but it seems that all people in my neighborhood want to do is set off those bomb-like fireworks. The other night, when Hannah got so scared, one guy set off 20 explosions in a row, non-stop. Don't they have any compassion for all the pet dogs who often get terrified and frantic from all this?



6

**TIMELINE PHOTOS**

Tuesday, July 5th, 1:17 PM



**2 PHOTOS**

Tuesday, July 5th, 7:38 PM

11

**WANNA SEE A HAPPY FACE?**

[www.facebook.com/924408247580103/videos/582894983393634](http://www.facebook.com/924408247580103/videos/582894983393634)



TIMELINE PHOTOS

Tuesday, July 5th, 1:17 PM



PHOTOS FROM KATHY

9

MATSUSHITA'S POST

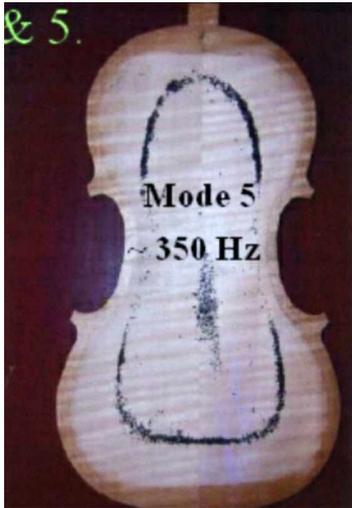
Tuesday, July 5th, 1:17 PM

IT'S GRADUATION (PUNCH) TIME!!!! Getting closer....I do have the center bout down to its 5mm depth, but it's the upper and lower bouts that I'm having a harder time getting down to its 3mm depth consistently. Using my handy-dandy graduation punch should help me with that....



TIMELINE PHOTOS

Tuesday, July 5th, 7:38 PM



From Platetuning.org website

NEW VIDEO SHARED

Tuesday, July 5th, 7:38 PM



[www.facebook.com/92440824758010...](http://www.facebook.com/92440824758010...)



July 6th, 5:28 PM



## TIMELINE PHOTOS

Wednesday, July 6th, 5:28 PM

1. GRAIN-RAISE INSIDE OF BACK PLATE ONE LAST TIME – SCRAPE AND SAND.
2. Do edges of violin top and back (fingerplane, knife, file, sandpaper).
3. Clean gluing flat with file.
4. Bend and fit back linings --- BUT DO NOT GLUE IN YET!!!
5. Remove mold from garland.
6. Shape blocks.
7. ASSEMBLE SPOOL CLAMPS BACK TO THE VIOLIN SIZE.
8. Glue top.
9. Glue back linings.
10. Drill end pin hole.
11. Carve fluting on f-holes on top.
12. DO NOT GLUE BACK UNTIL THE NECK IS DONE AND FITTED!!! (MAKE SURE TO GLUE LABEL IN ON BACK BEFORE I GLUE THE BACK ON!!!) (MAKE SURE TO RE-DRILL HOLE INTO NECK BLOCK TO ALIGN BACK.)
13. Research how to do neck from neck blank.
14. Make neck.
15. Make fingerboard.
16. Fit neck. (Cut mortise, etc.)
- 17.

## PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, July 6th, 5:28 PM

10

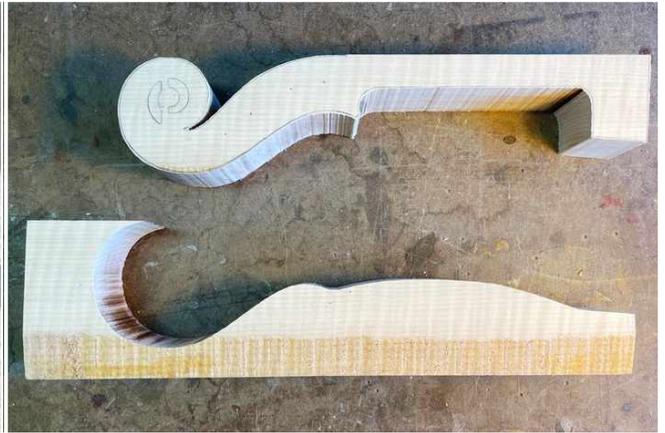
IT'S THAT TIME WHEN I START TO GET A BIT SCATTERBRAINED about the sequencing of the tasks I need to do next....and so I make a list. I am not really totally done with the top and back and garland. As I did with my third violin and my cello, I have decided to do it the untraditional way again --- that is, instead of gluing both the top and back onto the ribs, as most seem to do, followed by making and fitting the neck into the soundbox, I find it easier to fit the neck (cutting and adjusting the mortise for all the angles) with only the top glued to the ribs. When I did it the traditional way, I found it was harder to do the cutting/filing of the mortise with the back plate in the way. By fitting the neck with the back side open, I can more easily cut and file the mortise. BUT, doing it this way means that my sequence of tasks will be necessarily different, and I felt the need to think it all through again and write it down in a list, so I don't get confused. I am attaching my list of the current tasks that I still need to do as I am also working on the neck. ALSO ATTACHED...a couple of photos of what I did today concerning the neck blank. Neck blanks usually come to you in a much larger wedge-shaped piece of flamed maple, which you then need to plane down so the sides are perpendicular to what will be the fingerboard surface later. AND, you need to do that so you end up with a 42mm width (the width of the widest part of the neck, which are the central eyes of the scroll). Doing this proved to be a chore. I first attempted to use my jack plane to plane the sides down. It worked for a while, but this low-angle plane kept catching on the deep flame of the maple, and this made it a bit difficult. Then I decided to use my belt sander to continue the working down of the sides. That worked well, but it was very slow going. (I sped it up a little bit by shaving off a couple of millimeters off each side with my bandsaw and the wonderful Carter MagFence.) Took a while, but I ended up with smooth, nicely-perpendicular sides that finally measured the 42mm width I needed. (To give you an idea of how much I had to remove, the original neck wedge measured about 51mm at the top; I had to get it down to 42mm.) I ended up with about half an inch left at the bottom of the wedge.



AND FINALLY...I MADE A LIST OF THE CURRENT TASKS THAT I STILL NEED TO DO AS I AM ALSO WORKING ON THE NECK. ALSO ATTACHED...A COUPLE OF PHOTOS OF WHAT I DID TODAY CONCERNING THE NECK BLANK.



July 7th, 1:08 PM



Thursday, July 7th, 2022

 TIMELINE PHOTOS

Thursday, July 7th, 6:29 PM

 PHOTOS FROM KATHY

 19

MATSUSHITA'S POST

Thursday, July 7th, 1:08 PM

FROM THIS BIG CHUNK OF WOOD...TO THIS... I love my bandsaw. Now it's time to use the files to smooth it down to the lines. (I think I have enough scrap here to make a pretty handle for my larger Hock knife.)



July 7th, 6:29 PM



1. GRAIN-RAISE INSIDE OF BACK PLATE ONE LAST TIME – SCRAPE AND SAND.
2. Do edges of violin top and back (finger plane, knife, file, sandpaper).
3. Clean gluing flat with file.
4. Bend and fit back linings --- BUT DO NOT GLUE IN YET!!!
5. Remove mold from garland.
6. Shape blocks.
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13. Research how to do neck from neck blank.
14. Make neck.
15. Make fingerboard.
16. Fit neck. (Cut mortise, etc.)
- 17.

👍 16

I'm going to leave the neck for a while and will start to tackle that other list I made the other day... July 8th, 9:07 AM

## 📅 TIMELINE PHOTOS

Thursday, July 7th, 6:29 PM



## PHOTOS FROM KATHY MATSUSHITA'S POST

Thursday, July 7th, 6:29 PM

24

## TIMELINE PHOTOS

Thursday, July 7th, 6:29 PM

DONE FOR THE DAY... Well, I got the scroll smoothed out, with lots of rasps, files, sandpaper blocks, and even a few needle files! Took a while to smooth out all the bumps created by the bandsawing. (You don't really need to smooth anything else out on the neck --- except for the heel face, which you want to make sure is square and level and at the same angle through the whole surface --- all the rest will be subject to carving later on in the process.) I LOVE THAT SJOBERG PORTABLE WORKSTATION VISE!!! I am glad I purchased it (though it was expensive). It has come in so handy for planing things using the bench dogs, and, today, for clamping up the neck. My other vise (the cheap Record vise) and my Parrot vise are helpful in their ways, but their locations are not the most useful for some things. OH, YEAH.... I HAVE AN ANNOUNCEMENT (the last photo).... THE VIOLIN IS FINISHED!!!



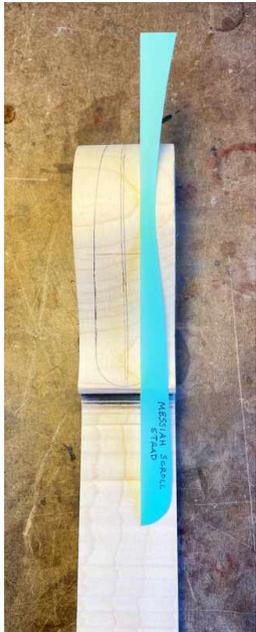
## TIMELINE PHOTOS

Friday, July 8th, 3:20 PM

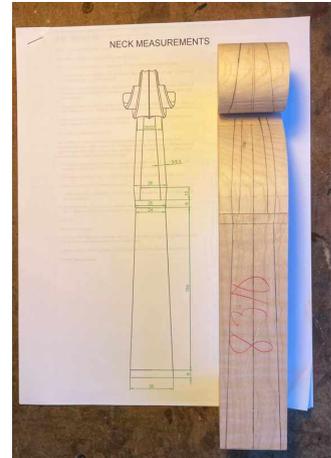
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## TIMELINE PHOTOS

Friday, July 8th, 3:20 PM



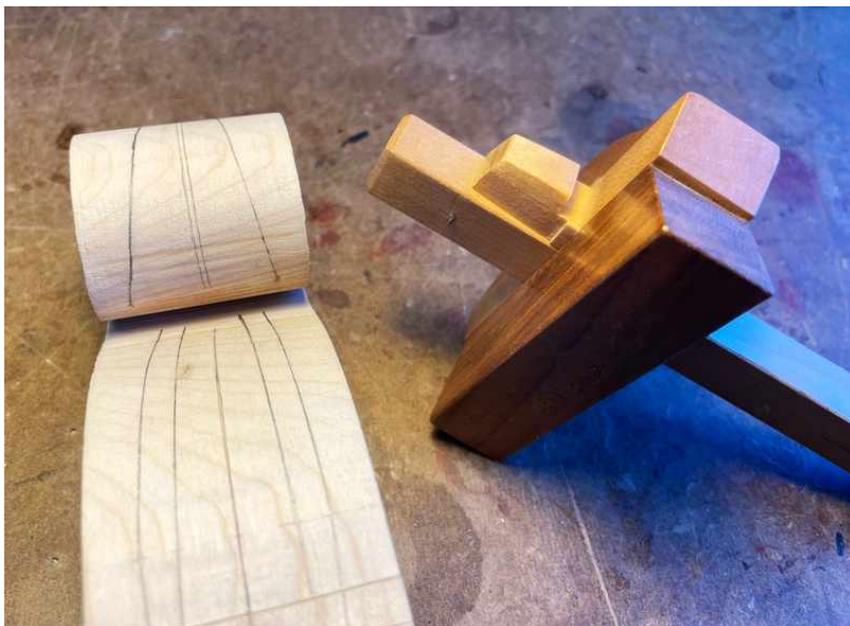
I made a half-template of the part of the scroll that curves from the back into the front, using a thin plastic index divider I found. It is better to use a half-template instead the full shape, as you will end up with a more symmetrical drawing by flipping the half-template over.



I used the Johnson and Courtall book's measurements (which, I think, are of the Messiah Strad model). As my neck was a tad longer, I had to first figure out (on paper), what the width would be at the heel of my neck.

 TIMELINE PHOTOS

Friday, July 8th, 3:20 PM



Tried something different on marking the center line for the scroll, which I had seen Maestro Kimon and Lucas Fabro do. Instead of just scribing a single centerline with the marking gauge, I scribed two lines (both indexed from the same side), one 20.5mm in and the second 21.5mm in. As you are going to later be scooping out the two halves of the scroll fluting, those two scribed lines will disappear, leaving the slightly raised center ridge; if you scribed only one centerline, it would be hard to get rid of.

 PHOTOS FROM KATHY MATSUSHITA'S POST

Friday, July 8th, 3:20 PM

CHANGED MY MIND...Decided to take care of marking up the neck blank for later work. The tricky thing with this build is that it is a Strad model (1715 Cremonese model) for which there are not really any written measurements recorded. All that came with the kit was the mold and templates for the archings, blocks, and neck profile. Nothing else --- no particular measurements or instructions. SO...what I've been doing all along is just gleaning and adapting information from whatever sources I could find. No two violin models are the same and, thus, there has been no quick-and-easy way

to figure out what to do with this violin. I've just kind of been making it up as I go along, using what seem to be standard practices. The same goes with this neck; it's a bit longer than the necks I've seen in the various books I have, so I had to make some adjustments here and there. Read the comments for each photo for more information.


 TIMELINE PHOTOS

Friday, July 8th, 3:20 PM

1



I completed the drawing of the volute curves, which were only partly revealed in the template.

12

NEW VIDEO SHARED

Saturday, July 9th, 9:54 AM



[www.facebook.com/924408247580103/videos/1355038098316549](https://www.facebook.com/924408247580103/videos/1355038098316549)



ON THE EDGE...

TIMELINE PHOTOS

Sunday, July 10th, 2:47 PM



The first thing I have to do is slice the slots for the ends of the C-bout linings. You have to do this to keep the linings here from flipping out. Later, before I glue these linings in for good, I probably will have to cut some of the slots a little deeper, as the mold here didn't leave much room for the linings on this side.

10

NEW VIDEO SHARED

Saturday, July 9th, 5:26 PM



[www.facebook.com/924408247580103...](https://www.facebook.com/924408247580103...)



I'M GETTING DRUNK ON TEA...

TIMELINE PHOTOS

Sunday, July 10th, 2:47 PM



This is the top side's linings, which were fitted and glued a while ago, after I had bent the ribs.

**TIMELINE PHOTOS**

Sunday, July 10th, 2:47 PM



I have cut the slots for the C-bout linings.

**TIMELINE PHOTOS**

Sunday, July 10th, 2:47 PM



I have the bender set to 160° Celsius (later I raised the temperature to 200° Celsius, which worked better for the bending).

**PHOTOS FROM KATHY MATSUSHITA'S POST**

Sunday, July 10th, 2:47 PM

THE BACK LININGS ARE FITTED AND BENT!! HOWEVER, THEY ARE NOT GOING TO BE GLUED YET. The reason for this is that, if I glue these linings in now, that will make it a lot more difficult to remove the mold, as the linings on both the top and the back sides will block both sides; leaving one side free of its linings will allow me to slide the mold out from the garland (after having broken the small glue dots that are holding the blocks to the mold). THE REASON I AM FITTING THE LININGS NOW is that the rib structure is much more stable and fixed now than it will be when I remove it from the mold. (The garland will be a little flexible when it doesn't have the mold to support it.) After I have removed the mold and shaped the blocks, I will glue the top to the ribs, which will help, then, to hold the ribs in their proper position. It is at that point that I will glue the back linings onto the garland; having fit them beforehand will help ensure, also, that the ribs return to their proper shape. Here are some photos of what I just spent three hours doing. Read the captions for more info.



**TIMELINE PHOTOS**

Sunday, July 10th, 2:47 PM



I have bent and fitted all the linings (not glued).



01  
July 11th, 11:27 AM

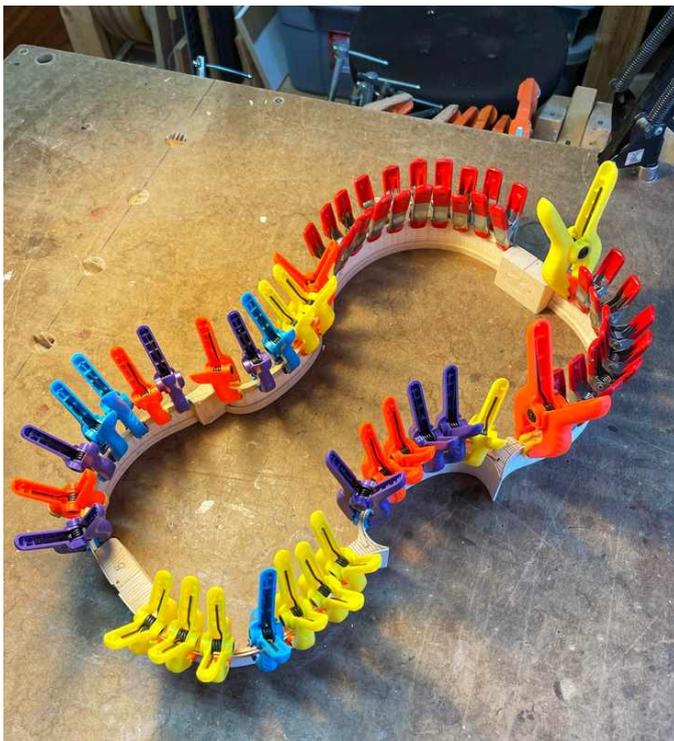
Monday, July 11th, 2022

Remove mold from garland.  
 Shape blocks.  
 Remove glue spots from mold.  
 Put garland back on mold (to hold shape), with clamp holding C-bouts in.  
 Level top surface of rim on sanding board.  
 Glue top.  
 Next day, slip out mold again from garland.  
 Glue back linings.  
 Next day, level back linings with finger plane and sanding board.  
 Drill end pin hole.  
 Carve fluting on f-holes on top.  
**GLUE LABEL ON BACK!!!**  
 Carve scroll.  
 Shape fingerboard.  
 Cut neck heel. (Overstand at top, under FB, then down the length of top + rib height, to end at button width)  
 Make a template of the neck heel shape?  
 Cut neck mortise. (Match it with neck heel shape.)  
 Fit neck, with fingerboard spot-glued on neck surface.  
 Finish neck shaft shaping (to fit to fingerboard).  
 Shape neck heel close to its final button end shape.  
 Glue neck into mortise.  
 Plane neck heel end flush to bottom of block (to meet back button later).  
 Level back surface on sanding board.  
 Drill new hole through back locating hole (already there) into the back of neck block.  
 Glue back onto rims.



## TIMELINE PHOTOS

Monday, July 11th, 11:27 AM



## PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, July 11th, 11:27 AM

6

CHANGED COURSE AGAIN...CONSTANT ADAPTATIONS... Last night I made a new list, changing a few things I was going to do, after having read some threads of how various people handle where I'm at now. (I'll attach my new list.) BUT, THEN, AFTER HAVING WATCHED THAT PER OVESEN VIDEO I POSTED ABOUT THIS MORNING, I changed my mind once again. I decided it probably wasn't necessary to use the mold later again for security. (Look at my list for what I was going to do with the mold, after removing it.) TO CHECK TO SEE HOW WELL THE GARLAND WOULD KEEP ITS SHAPE AFTER BEING REMOVED FROM THE MOLD, I first (before removing the mold) traced the top outline onto a board, and then, after removing the mold, checked to see how well the garland had held its shape. It was off by a little, but that's easily adjusted when gluing the back to the ribs later; the longer working time and high tack of the fish glue makes adjusting things much easier. And I'm expecting that gluing the pre-fitted back linings on now will move the ribs/garland back to its original mold-hugging shape. We'll see. SO...SO FAR TODAY I have removed the mold --- that was easy because all I had to do was slip a palette knife between the blocks and the mold, to break the two dots of glue I had used to fix the blocks to the mold, and then slide the mold down out of the garland (since I had no back linings to block it). After I did that, I deepened a couple of the lining mortises and glued the back linings to the ribs, leaving them a teeny-tiny bit above the ribs, so I could later sand them all flush to the blocks on my sanding board. SINCE I NOW HAVE TO WAIT AT LEAST 12 HOURS FOR THE FISH GLUE TO SET, I think I may start on the fingerboard shaping; they come a bit thicker than what you need, and you also need to plane a tiny "scoop" in the top surface to account for the movement of the strings.



## TIMELINE PHOTOS

Monday, July 11th, 5:13 PM



PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, July 11th, 5:13 PM

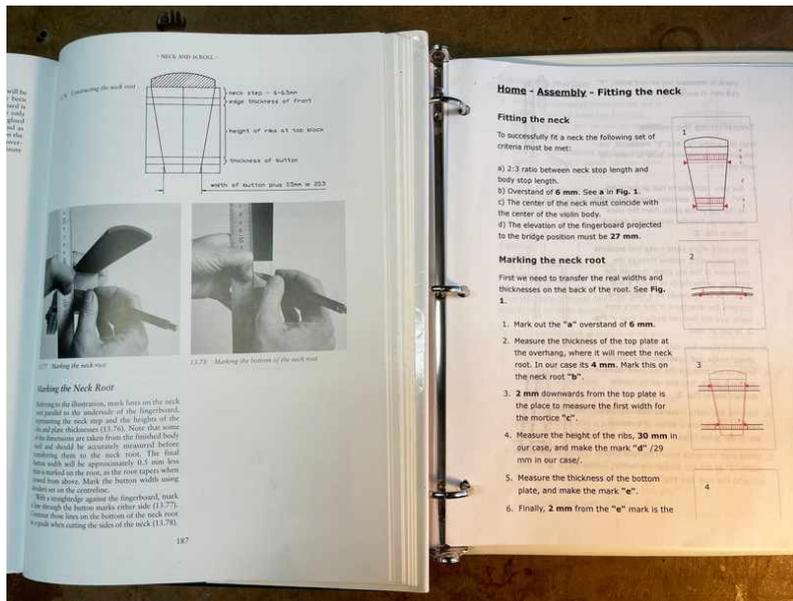
25

EUREKA!!! GUESS WHAT I FOUND (I can't even remember now where I found it or where or when I had purchased it) --- a totally shaped (except for more needed hollowing on the bottom surface) ebony fingerboard!!! It has all the correct measurements I need for this violin neck --- 24mm width at top, 42mm width at bottom, 5mm edge thickness, 42mm radius. It even has the proper "scoop" that you need to plane into the top surface. I REALLY DID NOT FEEL LIKE doing all the work to plane down and dimension the fingerboard I had ordered. Previous times I did that (especially on the cello!), it was such a tedious job that took a long time to get down to the proper shapes and measurements. I was not really looking forward to doing this. THEN, MIRACULOUSLY, while rummaging around in one of my tote boxes looking for something else, I found this fingerboard!!! (I have been wracking my brain and going through my records trying to figure out where I got this, but still have yet to figure it out.) Perhaps it will always remain a mystery.... ANYWAY, the only things I have to do with it is to hollow out the underside some more and thin the bridge end thickness to about 3.5mm, and then darken it up (it has a little bit of brown streaking) with some dye. SO, INSTEAD OF WORKING ON THE FINGERBOARD, I spent the afternoon reading up on how to mark the neck root (the neck heel surface) so I can then mark where to cut the mortise later in the ribs. The Courtnall book and the "Making the Violin" website both have the same detailed instructions on how to do this, and, this time, I understood it! (Before, I had read these and had gotten totally confused.) But now I get it. Maybe I'm getting smarter in my old age.



TIMELINE PHOTOS

Monday, July 11th, 5:13 PM



NEW VIDEO SHARED

Tuesday, July 12th, 1:08 PM

9



[www.facebook.com/92440824758010...](http://www.facebook.com/92440824758010...)



I'M READY TO GLUE ON THE TOP!!!! YAY!!!



July 12th, 4:03 PM



July 13th, 6:15 AM

PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, July 12th, 4:03 PM



TIMELINE PHOTOS

Tuesday, July 12th, 4:03 PM

DONE!!! Well, the top is glued to the rim. While the overhang margin is not perfectly even (the 2.5mm overhang) in every single area, it is still pretty good. The main areas that I wanted to make sure had the correct overhang were the C-bouts and their corners (because that area had that tendency to spring outward), and the neck and tail blocks. Occasionally, usually where the corners merge into the upper and lower bouts, the overhang was a tiny bit narrower, but nowhere was it too narrow. The strength of the linings made it a bit tricky to flex and adjust the fit, because once you correct one area, it throws another area off a teeny bit, so you kind of have to compromise. This will only go to show that, indeed, this is a handmade violin, and not a perfect factory-produced one. Ha ha. I have to wait now twelve hours for the fish glue to fully cure and set.



Wednesday, July 13th, 2022



## PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, July 13th, 6:15 AM

COULDN'T WAIT... 6 a.m. Wednesday. It's been 15 hours (3 hours past the 12-hours' curing time for the fish glue). ALL LOOKS GOOD!!! The only place where there is a teeny bit of a narrower overhang margin on the top are the two sections where the corners merge into the lower bout. But the overhang on this violin is so small anyway (2.5mm compared to the 3mm that I had done on my previous violins when using a different book) that it's not really noticeable. I am relieved. The top glued to the rim now taps to a C#4, still a nice, ringing tone. It weighs 135 grams. I did a dry-fitting of the back to the set, just to see how it would fit and look. (I won't be gluing the back onto the rim until much later --- after I have made the scroll and fit and glued the neck.) The overhang margins all look good (same slightly narrow areas as on the top, so at least it's consistent). I was also curious to see how the flame angles worked out; I had oriented the ribs' flame direction to match with the flames' direction on the back. (Can't wait to see all that flame when it's been varnished!) Here are a few photos.



23

## TIMELINE PHOTOS

Wednesday, July 13th, 11:09 AM

1



The side. This is the part I will be working on.

## TIMELINE PHOTOS

Wednesday, July 13th, 11:09 AM



The front of the scroll.

## TIMELINE PHOTOS

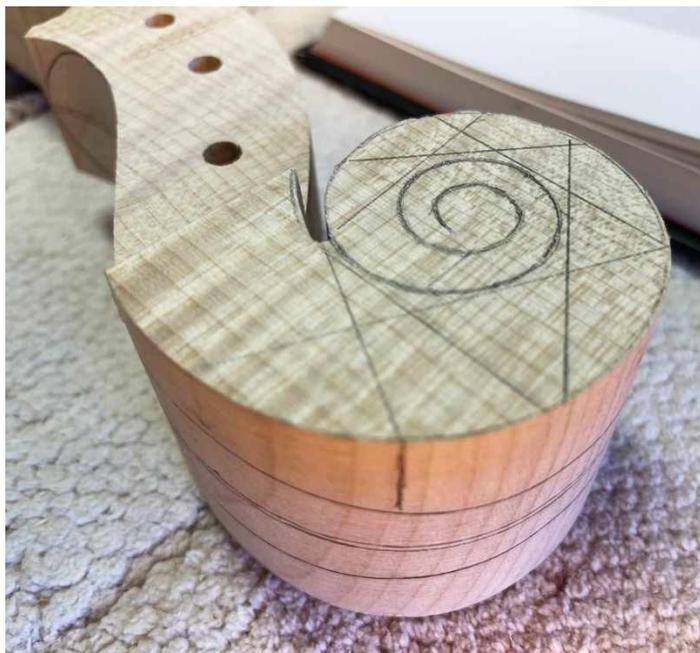
Wednesday, July 13th, 11:09 AM



The first thing I had to do was use the bandsaw to trim the upper part of the neck to isolate the scroll area. This is the back of the scroll.

**TIMELINE PHOTOS**

Wednesday, July 13th, 11:09 AM



Those lines are where I will use a small handsaw to saw the line down to that first horizontal line you see in the front. I will do that for each saw line. After you've sawn down to that line, you then saw along that horizontal line to remove that section of wood. After you've done this for each saw cut, this will ultimately create the first ramp level of the scroll. [If you can't quite picture what I'm talking about here, don't worry --- that's how I felt when I first read about how to do it.]

**PHOTOS FROM KATHY MATSUSHITA'S POST**

Wednesday, July 13th, 11:09 AM

SCROLL WORK!!!! Now it's time for one of the most enjoyable (though difficult) parts of the build --- carving the scroll! I remember the very first time (or even the first few times) I was learning to carve a scroll. I had NO IDEA, really, of the concept of how one creates that spiral shape out of a block of wood. But I followed the step-by-step directions and drawings in the book, and I did finally end up with a satisfactory final product. (I actually could hardly believe it worked.) Now I understand the concept and how it works, so it's somewhat easier for me now. I find, though, the trickiest part is when I get to the "eye" of the scroll --- how to smoothly carve the ramp to end up at the eye is quite a challenge! But when it turns out right, it's a thrill. Read the comments accompanying each photo for more info. OKAY....HERE I GO!!!!

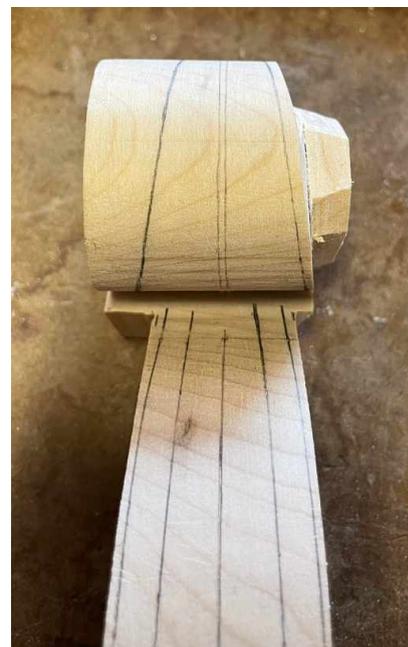


18

**TIMELINE PHOTOS**

Wednesday, July 13th, 12:36 PM

1





TIMELINE PHOTOS

Wednesday, July 13th, 12:36 PM

1

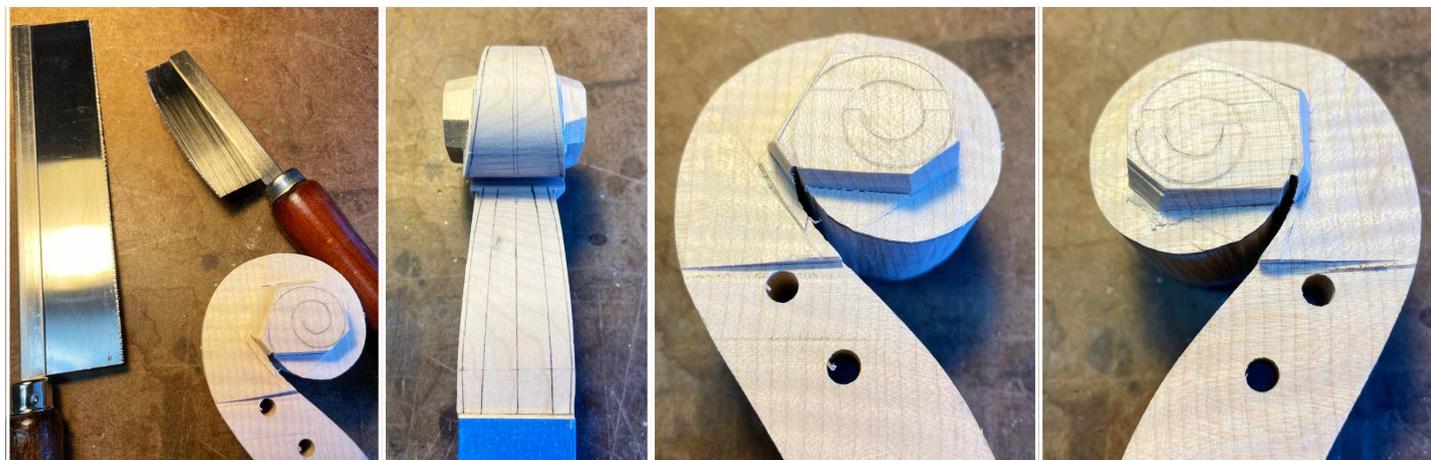


PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, July 13th, 12:36 PM

22

ONE SIDE VERY, VERY ROUGHLY SAWN OUT.... I'm staying way clear of the lines, just to be safe. Also, one thing you need to make sure to do is, when you position your saw blade, to angle it OUTWARD, to keep yourself from undercutting the walls. (Later, you will make the walls of the spirals perpendicular.) I will do the other side, roughly, like this. Then it will be time to smooth it all out with chisels and gouges, before moving on to the second ramping. EDITED....WELL, I'VE DONE THE OTHER SIDE...Now it's time to first smooth out the sides of the pegbox first with a finger plane, probably, and maybe a chisel, followed by rounding out the walls of the rough-cut spiral with gouges and then smoothing its ramp. OH, YEAH....and I have to mention...my favorite little saw for many jobs....this small curved blade Japanese saw (which cuts on the pull stroke). Because of that curve, it works really well to start a sawcut, because it is able to "bite" into the wood to get the cut started. And it's really sharp and hasn't yet gotten dull.



TIMELINE PHOTOS

Wednesday, July 13th, 6:09 PM



How you're supposed to make the spirals perpendicular, instead of wider on the inside (as it is when you first chop it out).

TIMELINE PHOTOS

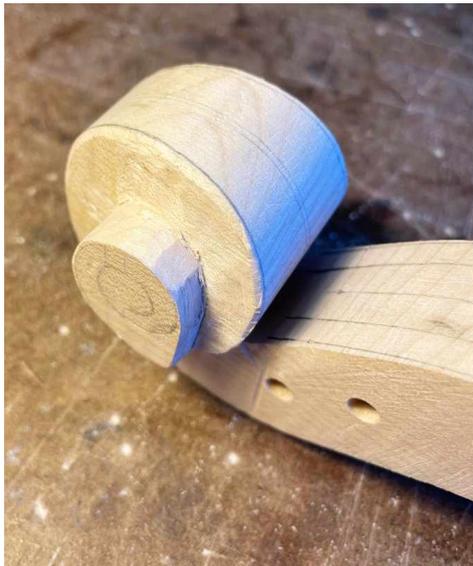
Wednesday, July 13th, 6:09 PM



This is the side I have smoothed out.

TIMELINE PHOTOS

Wednesday, July 13th, 6:09 PM



This is the side I will work on tomorrow.

TIMELINE PHOTOS

Wednesday, July 13th, 6:09 PM

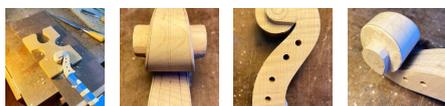


This is a little jig that I made way back in 2001 when I built my first violin; it is just something that you can prop your scroll head against as you're carving.

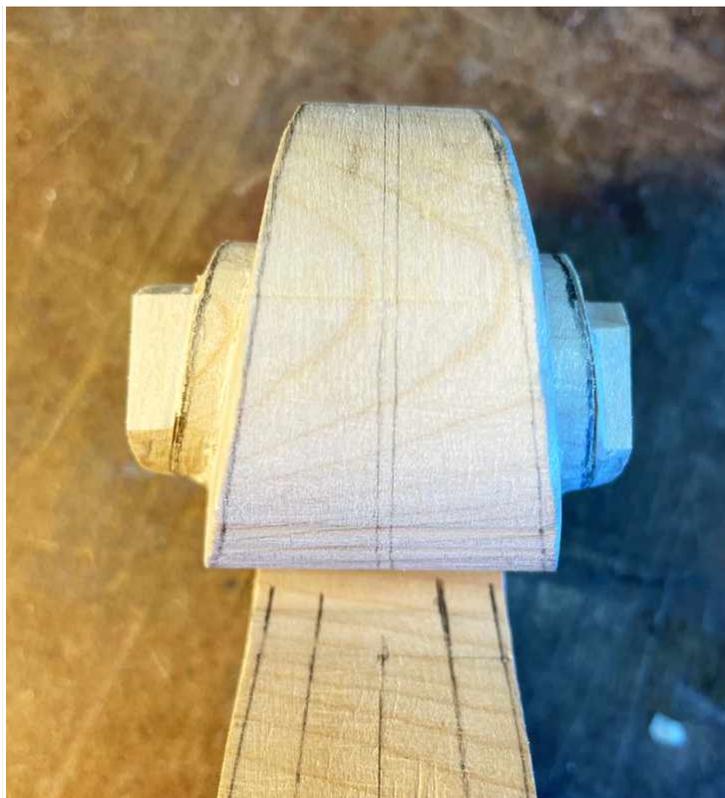

 PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, July 13th, 6:09 PM

DONE FOR THE DAY... Well, I have rough-carved the two sides of the scroll (first ramp only), and have smoothed out one side. This involves using a gouge to shape the first circle close to the drawn line and make it run straight horizontally, so it ultimately will look like one straight rod running through the scroll. I also had to use chisels, gouges, and files to flatten the ramp that runs up around the circle. Getting rid of bulges and trying to create a flat surface between the drawn lines is difficult to do. Later, I will be carving a scooped area on the ramp next to the spirals, to create some depth. But, for now, you keep everything flat. I still have the other side spiral to do. The photos show the difference between the rough-cut one and the smoothed one. After I do the other side, then it is time to create the second ramp up towards the center "eye". You do that by drawing another line along the midpoint of the first spiral; then you do the same thing, making vertical sawcuts down to that new line. [Again, this is kind of a hard thing to describe in words; you'll just have to wait and see it when I get to that stage!] Read the comments included with each photo for more info.



July 14th, 3:27 PM





👍 1

First step is to draw another line, this time starting from where the ramp left off, and all around in the middle of the remaining volute. July 14th, 6:21 PM

#### PHOTOS FROM KATHY MATSUSHITA'S POST

Thursday, July 14th, 3:27 PM

OKAY...THIS IS THE PART WHERE I ALWAYS GET CONFUSED.... How to do the "second turn" (the second segment of the ramp up to the "eye" of the scroll). BASICALLY, you just draw a new line, about midway along the volute you currently have, from where your ramp started on up towards the eye. (Again, it's hard to describe in words what I mean, so I'll put a link to a post from the building of my second violin, where I showed the new line --- I forgot to take a photo of it today before I started sawing it out again --- making vertical cuts around the new volute circle

down to the line, sawing along the line, and then removing that piece, and so on.) Here's the link: [www.facebook.com/kathy.matsushita/posts/pfbid02m2XgVu8DNhqhtcWL8JEPJxHFpL85sUdGQC8ep](https://www.facebook.com/kathy.matsushita/posts/pfbid02m2XgVu8DNhqhtcWL8JEPJxHFpL85sUdGQC8ep) ANYWAY, here are photos of what I've done so far. Now I need, again, to smooth out the ramp and volute walls, before carving the final approach up to the "eye".



👍 13

TIMELINE PHOTOS

Thursday, July 14th, 3:27 PM



TIMELINE PHOTOS

Thursday, July 14th, 6:21 PM

1



When you get to the vertical line drawn on the top surface of the volute, start curving the line up to that horizontal line. This drawn line is what you will carve down to, to create the rest of the ramp.

TIMELINE PHOTOS

Thursday, July 14th, 6:21 PM



This is the preliminary result, after carving that second turn. The volutes will look much taller and elegant after I have done all the scooping, carving down from the outer edges of the volutes to the wall of the more central volutes. (In other words, the ramps will no longer be flat or horizontal, but angled inward.)

2

PHOTOS FROM KATHY

MATSUSHITA'S POST

Thursday, July 14th, 6:21 PM

42

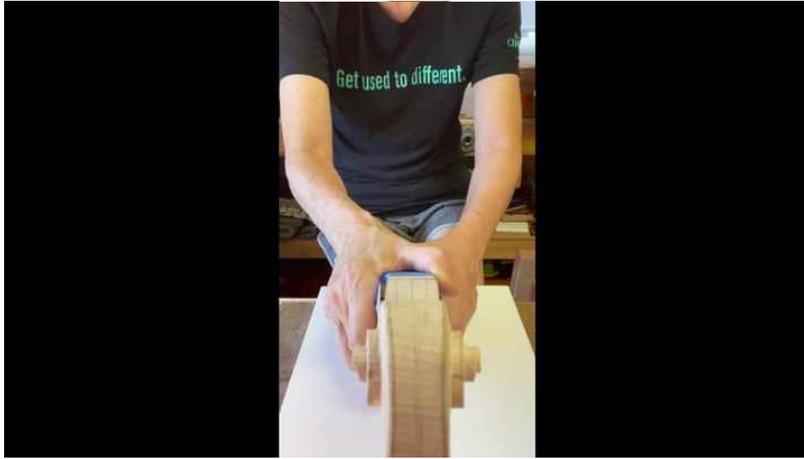
It's about 6 p.m. now. This is a very LONG process!!! So far I have done the VERY rough carving of the basic shape of the volutes on one side of the scroll. It is nowhere near what it will ultimately look like, because I have not done any undercutting yet. The undercutting (or scooping) will make the volutes appear taller and more noticeable.



Friday, July 15th, 2022

 NEW VIDEO SHARED

Friday, July 15th, 12:03 PM



[www.facebook.com/924408247580103/videos/588391365966926](https://www.facebook.com/924408247580103/videos/588391365966926)



SYMMETRY????

 10

 NEW VIDEO SHARED

Friday, July 15th, 3:23 PM



[www.facebook.com/924408247580103/videos/838405...](https://www.facebook.com/924408247580103/videos/838405...)



ONE SIDE...GETTIN' THERE... It's getting close...not quite there yet, but better than the other side, huh?

Saturday, July 16th, 2022

 NEW VIDEO SHARED

Saturday, July 16th, 10:23 AM



[www.facebook.com/924408247580103/videos/838405...](https://www.facebook.com/924408247580103/videos/838405...)



JUST A QUICK VIDEO OF WHAT I'M STARTING WITH TODAY...Last night I did the other side, the rough carving, that is. Today I will use scrapers and sandpaper to smooth and even it all out.

 12



July 16th, 2:31 PM



👍 1



👍 1

**PHOTOS FROM KATHY MATSUSHITA'S POST**

Saturday, July 16th, 2:31 PM

👍 19

**TIMELINE PHOTOS**

Sunday, July 17th, 9:49 AM

THERE COMES A POINT WHERE YOU HAVE TO JUST CALL IT "GOOD (ENOUGH)"... Well, here's where I'm at now on the scroll. I've just spent several hours scraping and filing and sanding the volutes and ramps, to get them as smooth and symmetrical as I could. Maple is tricky (spruce would probably be even worse), as its flame sometimes makes the carving not as smooth as you would like it. But I think it's just about as good as I'm gonna get it, so I'm moving on to the next step. The next step is to use files to create the slight (1.0-1.5mm) chamfer on all the edges of the volutes and ramps and scroll outline. (Before I do that, however, I need to get the edges filed all the way to the pencil lines.) Compared to what I just finished, this will be easy. In preparation for that, I have also done a basic carving of the bottom of the back side of the scroll (I think it's called the "heel"), so that I can chamfer that, also. After the chamfering, then the next step is the difficult task of hogging out the pegbox.





👍 11

STARTING TO HOG OUT THE PEGBOX... It may be time to sharpen the chisels again!!! July 17th, 2:43 PM


**TIMELINE PHOTOS**

Sunday, July 17th, 9:49 AM



**PHOTOS FROM KATHY MATSUSHITA'S POST**

Sunday, July 17th, 9:49 AM

21

ANOTHER (SLIGHTLY) NERVE-WRACKING MOMENT... Any time I have to drill any holes in my violin (or, in this case, the scroll), it is a stressful time. One slip and you could very well ruin all you've done so far. This time I had to drill holes into the pegbox area, to make it easier to hog out the pegbox with the chisel later. I used three size drill bits --- a 13/64", a 3/16", and an 11/64" bit --- to drill out the holes in this gradually-narrowing pegbox area. One thing you have to make sure to do is to, as you drill the holes, angle the drill bit inwards (because you want your pegbox walls to be thicker at the bottom than at the top). You also put tape on the drill bit so you know when to stop drilling; you only want to drill down to 4mm below the peg holes, to leave enough of a pegbox floor at the bottom. You also have to have good control of the drill, as, when you reach the area where there is already space because of the peg holes you had drilled through the scroll earlier, it sometimes makes the drill jerk a little bit. But it worked well, as it usually does. No holes drilled through the scroll!!! Later today, after church, I will use chisels to cut out the pegbox.



TIMELINE PHOTOS

Sunday, July 17th, 7:43 PM

23



on the pegbox, with newly-sharpened chisels. The hardest part is opening up the area at the very back, underneath the scroll head itself, as the furthest peg hole lies under it. That will take some work. Also, what I need to ultimately do is to deepen the floor of the pegbox, until it is about 4mm below the peg holes, and then thin the pegbox walls to 5mm at the top and 7mm at the bottom. And then, of course, smooth everything out so it ends up looking nice. Took a 2-1/2 hour break to watch a livestream of some background on "The Chosen" Season Three (not actually out until probably November), so will continue work on the pegbox tomorrow.

IT'S SLOWLY GETTING THERE... I did some more

Monday, July 18th, 2022

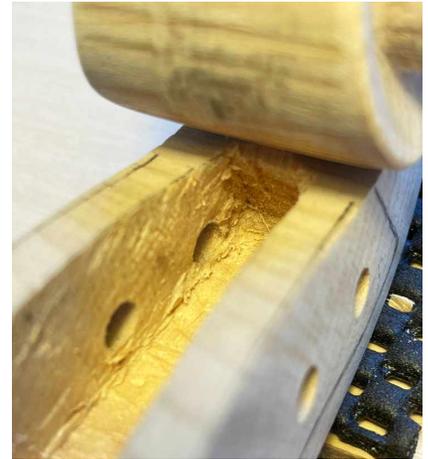
TIMELINE PHOTOS

Monday, July 18th, 11:31 AM



TIMELINE PHOTOS

Monday, July 18th, 11:31 AM



PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, July 18th, 11:31 AM

16

I FINALLY REACHED PAST THOSE FURTHEST (under the scroll head) PEG HOLES!!! Nothing is pretty yet, but it's SLOWLY getting there. (I still have yet to reach the 4mm underneath the peg holes (where the floor of the box should be). I did remember one thing, though --- slightly dampening the wood does make it slice a little more easily. (But for the final surfacing, you want it dry.)



TIMELINE PHOTOS

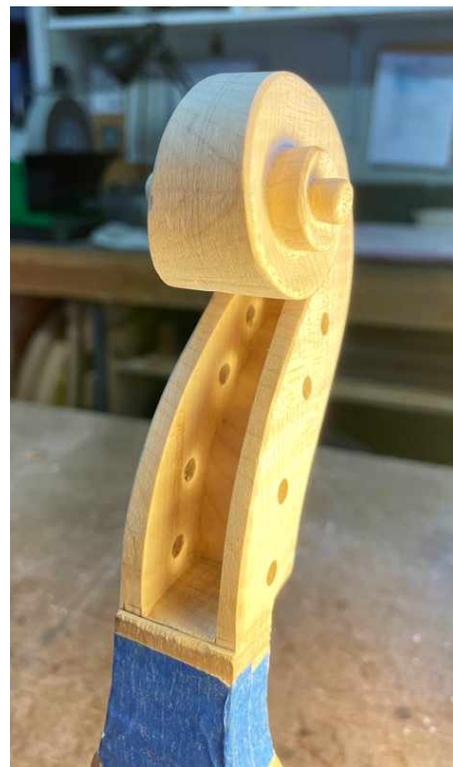
Monday, July 18th, 6:37 PM



1

TIMELINE PHOTOS

Monday, July 18th, 6:37 PM



1

PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, July 18th, 6:37 PM

DONE FOR THE DAY... The pegbox is done. It came out okay, though I had a bit of trouble with the part of the box that is underneath the scroll head. (What makes it difficult is that it is very hard to get in and under that scroll head with any kind of tool.) I originally had kind of a curve up to that end, but a little piece kind of chipped out of the middle of the upper edge. It was okay, but it bothered me not to have a nice, straight-across top edge. SO...I just now ended up re-chiseling that edge down to get rid of that chipped area, ending up with a totally different pegbox end, made up of two angles instead of a curved end. Not perfect, but it will do. At least it doesn't bother me anymore. Tomorrow I will work on fluting the scroll (coving out the two halves of the scroll).



30

TIMELINE PHOTOS

Monday, July 18th, 6:37 PM



2



**TIMELINE PHOTOS**

Tuesday, July 19th, 10:13 AM



👍3

**PHOTOS FROM KATHY**

👍14

**MATSUSHITA'S POST**

Tuesday, July 19th, 10:13 AM

IT HAS BEGUN!!! AM I NOW A FLAUTIST???? I have about 1-1/2 hours to do a little work on the fluting of the scroll, before I leave to have lunch with some former teaching colleagues. I LOVE THE DIFFERENT WAYS I HAVE FOUND I CAN USE THIS SJOBERG PORTABLE VISE BENCH!!! It has become really handy. (Also, I am glad I bought a couple of those hold down bench dog clamps, which have turned out to be very handy, too.)



**NEW VIDEO SHARED**

Tuesday, July 19th, 10:13 AM



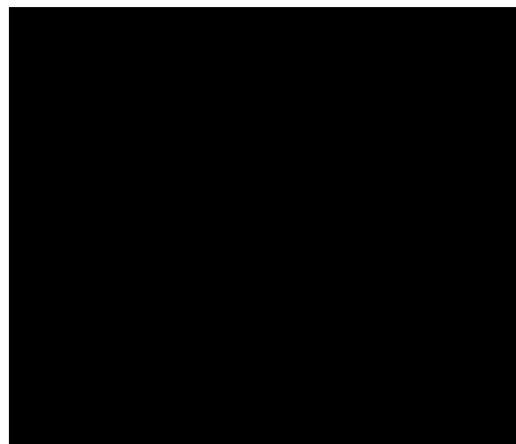
[www.facebook.com/924408247580103/videos/716636092902256](https://www.facebook.com/924408247580103/videos/716636092902256)



**NEW VIDEO SHARED**

Wednesday, July 20th, 12:23 PM

👍7



[www.facebook.com/924408247580103...](https://www.facebook.com/924408247580103...)



**MORE FLUTING!!!**  
This time, a video, so you can see how I actually do it.



Wednesday, July 20th, 2022



TIMELINE PHOTOS

Wednesday, July 20th, 5:41 PM



TIMELINE PHOTOS

Wednesday, July 20th, 5:41 PM

1



PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, July 20th, 5:41 PM

31

POWER OUTAGE SINCE OVER AN HOUR AGO...But still enough daylight for a few photos. I think I'm done with the fluting.



TIMELINE PHOTOS

Thursday, July 21st, 2:53 PM



TIMELINE PHOTOS

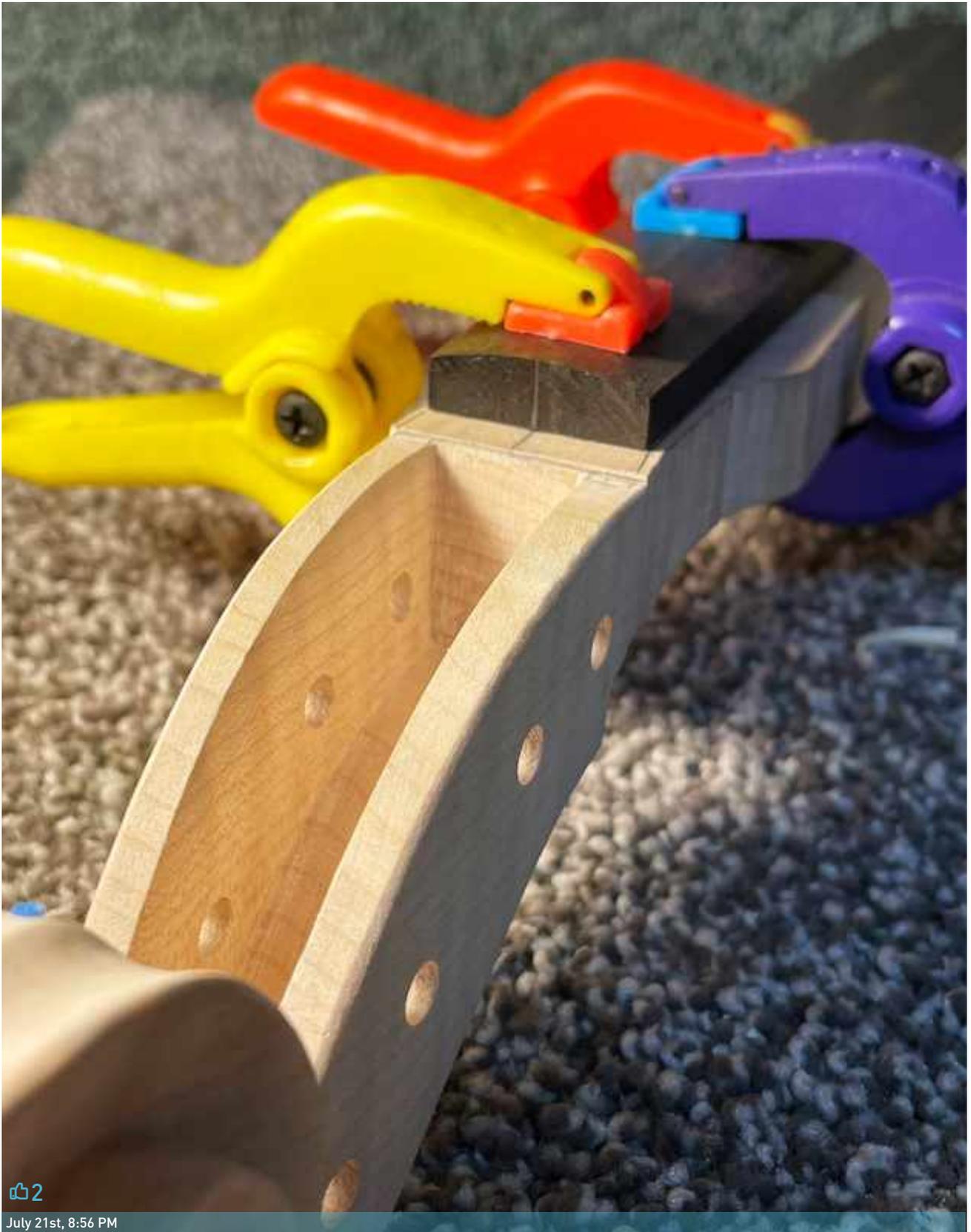
Thursday, July 21st, 2:53 PM



TIMELINE PHOTOS

Thursday, July 21st, 2:53 PM





👍 2

July 21st, 8:56 PM



July 21st, 2:53 PM

 PHOTOS FROM KATHY MATSUSHITA'S POST

Thursday, July 21st, 2:53 PM

THE MOST DIFFICULT TASKS ARE DONE (I think)... Now I'm on the road towards the end. (Though it will still be a LONG time till then, at least the most nerve-wracking parts are gone.) I just did a little job --- the fluting of the sound holes, where you gouge a shallow dip down from the lower wing of each sound hole down towards the edge, to blend it into the sguscia. It helps create some depth to the top (and some say it even affects the sound, somewhat). It is very subtle, but see if you can tell from the photos what I've done. NEXT UP... working on the underside of the fingerboard (extending the "hollowing" and thinning the lower end of the fingerboard). After that is done, I can tack glue it to the neck surface, in preparation for shaping the neck shaft. After that is done comes the important task of shaping the neck root (the neck heel) and transferring those measurements to the ribs and neck block, followed by cutting out the neck mortise. The big job comes after that --- fitting the neck, which is a challenging, important process.



 33

 TIMELINE PHOTOS

Thursday, July 21st, 8:56 PM

 1



## TIMELINE PHOTOS

Thursday, July 21st, 8:56 PM



1

## TIMELINE PHOTOS

Thursday, July 21st, 8:56 PM

1



Later I will be dyeing this fingerboard with some black dye, to even it all out.

## PHOTOS FROM KATHY MATSUSHITA'S POST

Thursday, July 21st, 8:56 PM

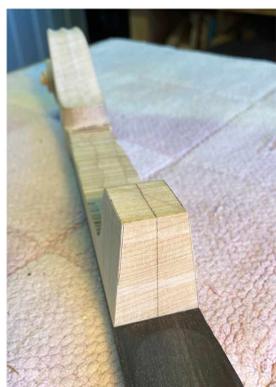
16

READY TO START WORKING ON THE NECK!!! Well, I got the fingerboard hollowed out on the underside. After I did that, I did a bunch of research into how thick to make the fingerboard edges. Just as in so many things violin, no one seems to agree on their measurements! Some said as thin as 4.0mm, some said 4.5mm, some said 5.3mm, some said 5.5mm for the bass side and 4.7mm for the treble side, some said 5.5 or 5.0mm for all edges!!! Well, all that confused me. On my previous violins, which were built according to the Bruce Ossman book and are a smaller, daintier size, I had made the fingerboard edges 4.0mm or 4.5mm thick. But this violin is not based on that book, but, instead, is based on the 1715 Strad Cremonese mold and neck template I got in the Grandi Liutai kit, and it is somewhat larger than my Ossman model. So...I decided to go with 5.5mm edge thickness (many of my googled results actually cited this measurement), which, luckily, is what that pre-made fingerboard I accidentally found is thickened at. (I still have no idea when or where I got this fingerboard!!! It's still a mystery.) ANYWAY...I got the hollowing done --- I extended the hollowing to 125mm from the lower end of the fingerboard, which is what Lucas Fabro suggests, using a large gouge, scrapers, and sandpaper. Now I have glued (with only two small dots of Titebond) the fingerboard to the neck surface, after having established a few centerlines. The fingerboard will remain just spot-glued like this while I carve the neck and shape the "neck root" (which is necessary before I can mark and cut the neck mortise through the ribs into the neck block). After that...the neck fitting...a crucial step!!!





Friday, July 22nd, 2022



PHOTOS FROM KATHY MATSUSHITA'S POST

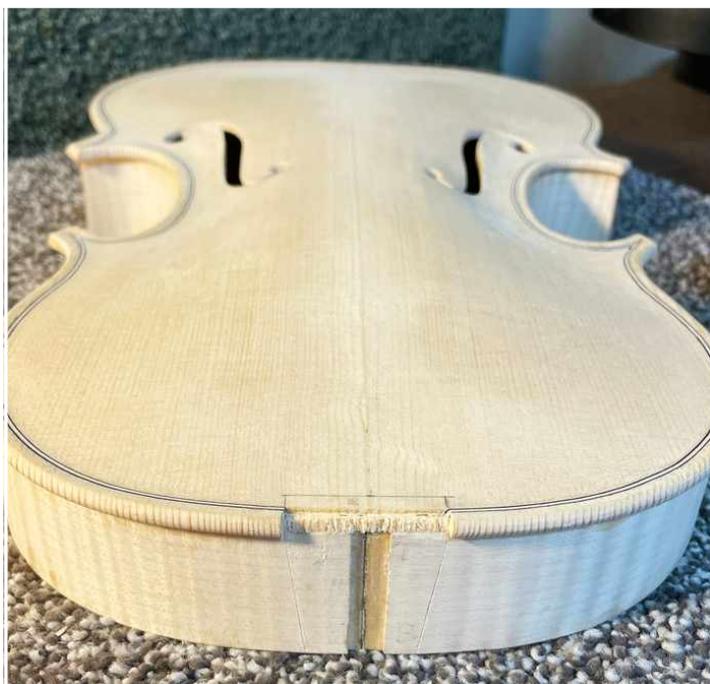
Friday, July 22nd, 2:16 PM

11

GETTING TO THE ROOT OF THE MATTER... I have just finished shaping the neck root (the heel that will be fitted into the mortise in the neck block). The first thing I did was take the neck (with the fingerboard that had been tack-glued on yesterday) to the bandsaw to remove the excess neck wood extending beyond the fingerboard edges. Next, I used a gouge and chisel to make the remaining wood flush with the fingerboard edges. Then, most of my time was spent measuring, marking, and chiseling/planning/filing the neck root. SOME PEOPLE SHAPE THE NECK TO ITS FINAL FORM AT THIS POINT. I think I am going to leave that until I have cut the neck mortise and fit the neck to the top. I will fit the neck, then remove it (not gluing it until after the neck has been shaped) to do the final shaping. Once that is done, I will glue the neck in and get ready to glue on the back. THE FINGERBOARD IS ONLY SPOT-GLUED (with two dots of glue) to the neck; it will be later removed from the neck when it comes time to do the varnishing. TIME TO LOOK AT THE ANTON SOMERS VIDEO AGAIN NOW...TO REFRESH MY MEMORY ON HOW HE GOES ABOUT MARKING FOR THE MORTISE.







 **TIMELINE PHOTOS**

Friday, July 22nd, 4:52 PM



 **STATUS UPDATE**

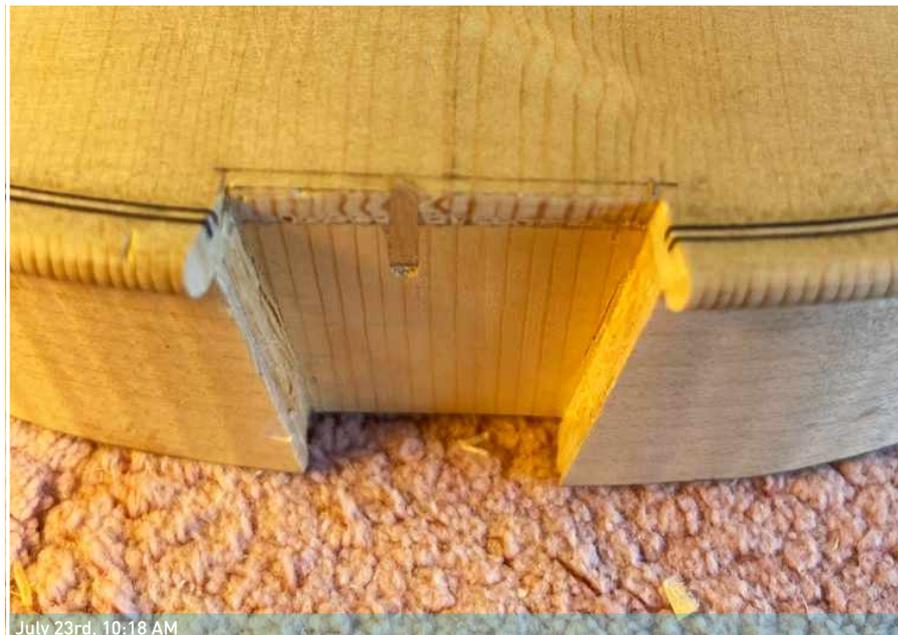
Saturday, July 23rd, 6:48 AM

**“BIG DAY TODAY (I hope)...GONNA CHISEL OUT THE NECK BLOCK MORTISE AND START TO FIT THE NECK!!! (If you're curious about how this whole process works, take a look at these two pages from**

**my cello neck-fitting adventure: [theamateurluthier.com/retirement/htmlpages/cello35.html](http://theamateurluthier.com/retirement/htmlpages/cello35.html) and [theamateurluthier.com/retirement/htmlpages/cello36.html](http://theamateurluthier.com/retirement/htmlpages/cello36.html)!”**

Friday, July 22nd, 4:52 PM

GOT A LITTLE START ON THE MORTISE... I TRANSFERRED THE TWO IMPORTANT MEASUREMENTS from the neck root --- the top width and the bottom width of the rib --- minus about 0.5mm on each side. It is better to make the mortise a tiny bit smaller than the actual neck root, because you want a tight fit, ultimately, and you can then always make the mortise wider if you need to. NEXT, I CUT OUT THE OVERHANGING SPRUCE at the top of the mortise by making small slices all across the spruce overhang, and then prying the tiny pieces out. I removed the purfling just beyond that overhang, as well. I made an estimation of how deep into the neck block I would ultimately need to go, but will not cut that until later, when I can be sure of it by checking (and rechecking) that I have the necessary 130mm distance between the beginning of the fingerboard and the edge of the top plate. I WILL STOP ON THIS TODAY and will actually start to chisel into the neck block tomorrow. FOR YOUR VIEWING PLEASURE, HOWEVER....a little visualization!!! Though I don't actually have a mortise yet, I have placed the neck heel into the place where the mortise will later be, so you can kind of see how this is going to be inserted into the body. In the end, the bottom of the fingerboard will stand about 6mm above the top plate, and the neck heel will sit in about a 6mm mortise in the neck block. THE TRICKY THING WILL BE CUTTING THE MORTISE SO YOU HAVE ALL THE ANGLES RIGHT --- the side-to-side angle of the fingerboard (you want it centered), the back-and-forth incline of the fingerboard over the top plate, the height of the fingerboard above the top plate, the 27mm "projection" at the bridge location (this means if you lay a straightedge on the fingerboard, there should be 27mm between the top plate and the straightedge at the bridge location), and that 130mm distance between the fingerboard end at the nut and the edge of the top plate. WHEW!!! Not so easy to accomplish all that, because when you make one adjustment, oftentimes it affects another measurement. BUT IT'S TIME FOR DINNER NOW, and then some television!!!



July 23rd, 10:18 AM



1



Saturday, July 23rd, 2022

 PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, July 23rd, 10:18 AM

LOOKS AS IF MY FIRST GUESS (about how deep I'll have to cut the mortise) WAS PRETTY MUCH RIGHT.... To get the 130mm distance from the fingerboard nut end to the edge of the top plate, looks as if I will need to go all the way (at least) to the penciled line you see in the last photo. (Right now, I am at 133mm from the top edge.) Here are some quick photos of my progress so far. I'm using chisels and files and an Exacto knife to cut the mortise. Once I get the mortise to its final depth, then will come the actual "fitting" of the neck joint (getting all those angles right). NOTE: That darker rod you see in some of the photos is the remainder of the toothpick locating pin, used to accurately place the top onto the rim.



 18

 NEW VIDEO SHARED

Saturday, July 23rd, 12:38 PM

 9



[www.facebook.com/92440824758010...](https://www.facebook.com/92440824758010...)



A QUICK VIDEO ON CENTERING THE NECK AND ESTABLISHING THE MORTISE DEPTH...

NEW VIDEO SHARED

Saturday, July 23rd, 3:37 PM



[www.facebook.com/924408247580103/videos/3150648608481588](https://www.facebook.com/924408247580103/videos/3150648608481588)



THE PROJECTION ANGLE IS DONE!!!

18

NEW VIDEO SHARED

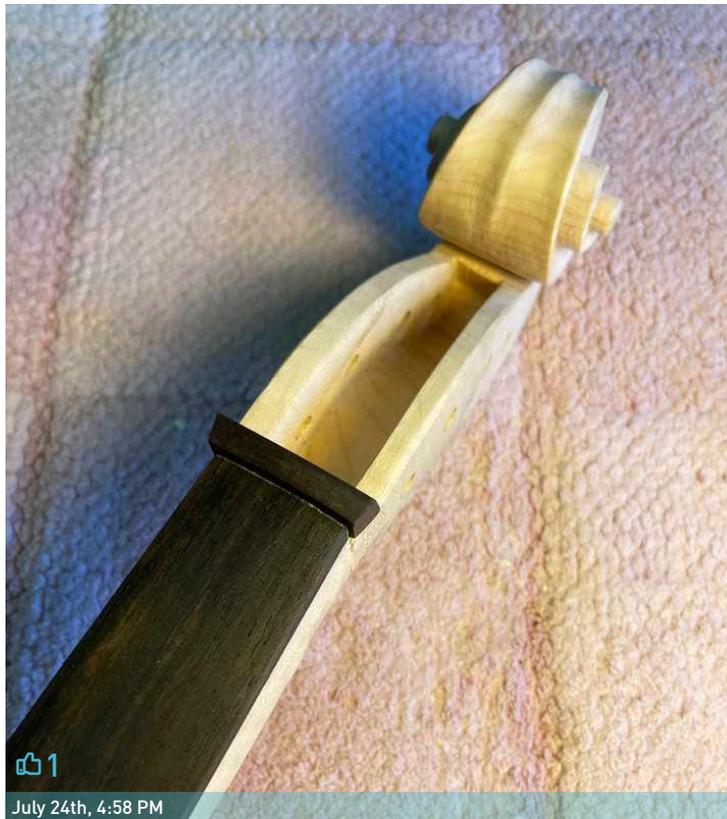
Saturday, July 23rd, 8:06 PM



[www.facebook.com/924408247580103](https://www.facebook.com/924408247580103)



THE NECK FITS!!!



1

July 24th, 4:58 PM

Sunday, July 24th, 2022



 **TIMELINE PHOTOS**

Sunday, July 24th, 4:58 PM



SOMETIMES YOU FEEL LIKE A NUT, SOMETIMES YOU DON'T... Took a little detour to make the nut for my violin. I thought I had some from previous builds, but they turned out to be too short. (My violin angles outward a little bit at the beginning of the pegbox, so you need the nut to flare out a bit, also, to match it.) Also, they were not tall enough for the 1-2mm over the fingerboard end that I needed. I had some spare ebony fingerboard blanks from long ago, which turned out to be 8mm thick, so that worked out well. I cut a portion of that ebony blank and thickened it to 6mm in my drum sander. Then I cut out a piece 10mm tall and 30mm wide and spent some time shaping it to fit my violin. (It's a little bit oversize on the sides, as I need to be able to blend it into the ultimate neck width there.) It is good, also, to glue the nut in now (I glue it to the neck surface, butted up against the tack-glued fingerboard), as it will be an accurate way to reposition the fingerboard later. (I remove the fingerboard when it comes time to varnish the violin.) After that was done, I started carving the neck. I HAD FORGOTTEN HOW HARD THIS WAS TO DO with violin knives alone!!! I finally figured out that I could use the knives for the curves at the chin (the bottom of the scroll) and the heel area, but use a medium finger plane for the central shaft area. Right now it is still much too thick and blocky --- it is about 24-25mm thick (fingerboard plus the neck). What I have to get it down to is 18.5mm at the nut end up to 20mm at the heel end. SO, TOMORROW, I will use a rasp to establish those thicknesses in the center top of the shaft; then I can work down gradually from the fingerboard edge area down to that center line.



Monday, July 25th, 2022

NEW VIDEO SHARED

Monday, July 25th, 9:38 AM



[www.facebook.com/924408247580103/videos/571752...](https://www.facebook.com/924408247580103/videos/571752...)



**NECK SHAPING: DAY 2** Now that I have the basic thicknesses established, I need to work on smoothly creating the curve from the fingerboard edge to that center at the neck bottom, being careful not to touch that center any more.



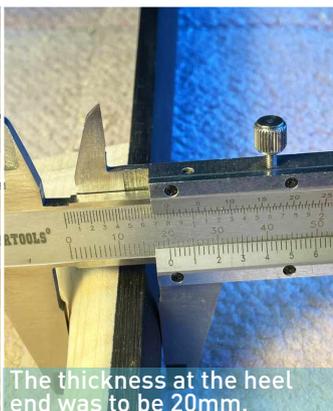
1

This is the template I copied from the Johnson/Courtnall book. I think I matched it pretty well, huh? July 25th, 3:59 PM



1

The neck thickness (neck plus fingerboard) was to be 18.5mm at the nut end.



The thickness at the heel end was to be 20mm.



Here's how it looks now, before scraping and sanding.

NEW VIDEO SHARED

Monday, July 25th, 6:36 PM



23

PHOTOS FROM KATHY

9

MATSUSHITA'S POST

Monday, July 25th, 3:59 PM

THE NECK IS SHAPED!!! (Except for the heel, which I wait to shape until later, when I glue the neck in and then need to carve the heel to the back button.) Now I will use a scraper and sandpaper to smooth out all the rasp and file tool marks. (Read the comments for more info.)



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THE NECK IS GLUED!!!

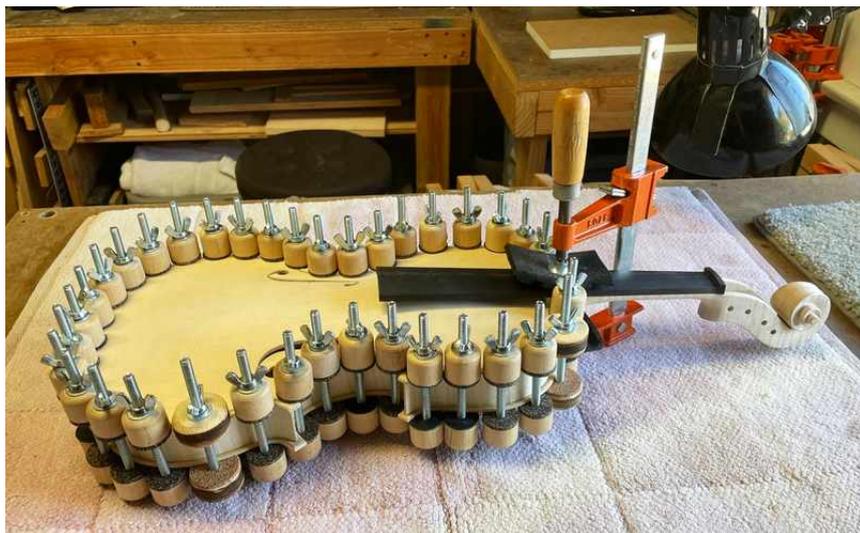


Tuesday, July 26th, 2022



TIMELINE PHOTOS

Tuesday, July 26th, 4:24 PM



PHOTOS FROM KATHY

17

MATSUSHITA'S POST

Tuesday, July 26th, 3:06 PM

A FEW LITTLE TASKS before gluing on the back... (1) The label. (2) Planing and sanding (on the large sanding board) the back of the heel flush with the neck block. (3) Drilling the locating pin hole for the back (which gets lost when you cut out the mortise in the neck block).



PHOTOS FROM KATHY MATSUSHITA'S POST

22

Tuesday, July 26th, 4:24 PM

DO YOU THINK I HAVE ENOUGH CLAMPS??? The back is glued!!! I now have a soundbox!!! To glue the back, first I ran a bead of fish glue along the rim/linings, and used a brush to spread glue on the top of the neck, tail, and corner blocks, as well as on the heel end which will contact the back plate button. Then I ran the drill bit locating pins through the back plate and into their holes in the neck and tail blocks, and positioned the back over the rim. Then it was time to apply all the spool clamps, wiping glue squeeze-out as I went along with a damp brush. I removed the drill pins and will fill those holes later with some dowels (actually, toothpicks). Now it needs to sit for at least twelve hours before I can remove the clamps. At that point, pretty much the last thing I need to do (before embarking on the oil varnishing adventure) is to cut out the recess for the saddle (the ebony piece at the tail end of the top, over which the tailpiece tailgut loop lies and loops around the endpin) and then glue the saddle in....Oh, yeah, and carve/shape the heel to transition into the back button. (Almost forgot that!)



TIMELINE PHOTOS

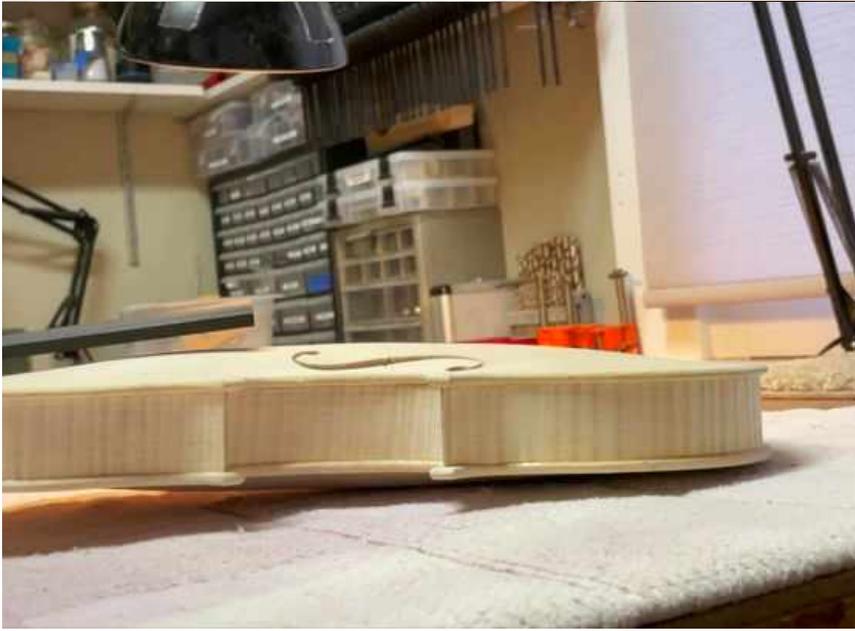
Tuesday, July 26th, 4:24 PM



Wednesday, July 27th, 2022

 NEW VIDEO SHARED

Wednesday, July 27th, 8:18 AM



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 TIMELINE PHOTOS

Wednesday, July 27th, 5:53 PM



 [www.facebook.com/924408247580103/videos/580563133802880](https://www.facebook.com/924408247580103/videos/580563133802880)



HOUSTON, WE HAVE A SOUNDBOX!!! (The video you've all been waiting for...ha ha.)



July 27th, 5:53 PM



**PHOTOS FROM KATHY MATSUSHITA'S POST**

Wednesday, July 27th, 5:53 PM

TODAY'S JOBS... (1) Carve the heel to transition into the back button. (2) Glue toothpick dowels into the drilled locating pin holes. Would you believe it took me about five hours to do Job #1??? Carving into the maple heel when it is glued into the body is trickier than shaping it when the neck is still separate from the body; when it is free from the body, you can attack it from any angle easily; however, when it is attached to the body, you don't have as many comfortable options. So, it took longer. But I finally got it done. It's not perfect, but it came out okay. Tomorrow I will cut out the recess for the saddle and glue the saddle in. That will be easy. Then it will be time for **LOTS AND LOTS OF SCRAPING AND SANDING**, to prepare the violin for the varnishing!!! When you're working on the violin, it can get a bit grimy or can get some little dents and dings that you have to get rid of. My varnishing kit (I'm going to use the same kit that I used on my cello) should be delivered tomorrow, just in time!!!



20

**TIMELINE PHOTOS**

Thursday, July 28th, 4:50 PM



**TIMELINE PHOTOS**

Thursday, July 28th, 4:50 PM



Thursday, July 28th, 4:50 PM

JUST A LITTLE JOB TODAY... Chiseling out the recess for the saddle so its outer curved edge is close to even with the top plate's overhang (it will be filed and sanded later to blend perfectly into the overhang). I also had to file the coved ends of the saddle so they would be flush with the top plate. Oh, and you also need to make sure to make the recess a teeny-tiny bit wider than the length of the saddle; when the saddle is too tight in the recess, there is the danger of cracks developing in the top plate from the pressure put on the spruce by the too-tight saddle ends. There is only about a 3-4mm ledge for the saddle to sit upon, so when you glue it in the recess, you need to hold it there for a bit until the fish glue "grabs" it enough for it to stay put. Some people put a clamp on it, but when I tried that, the clamp tended to pull the saddle outward, so it wasn't sitting squarely on the ledge any more. So, since the fish glue does have that "high tack", I just held it there till it grabbed; it will be fine. Tomorrow, I will start the sanding process to finish and clean all the surfaces in preparation for the varnishing. I will also touch up the bevels on the corners of the scroll and pegbox, and will touch up the overhangs so they are all evenly beveled and rounded.



Friday, July 29th, 2022





1

TIMELINE PHOTOS

Friday, July 29th, 11:26 AM



TIMELINE PHOTOS

Friday, July 29th, 11:26 AM



## PHOTOS FROM KATHY MATSUSHITA'S POST

Friday, July 29th, 11:26 AM

27

"C-R-R-A-A-C-C-K-K-K!!!" This is one of the most heart-attack-inducing sounds heard during the building of a violin. BUT DON'T WORRY...there was no disaster here. But it was a moment that I always am somewhat nervous about, something which I have been dreading for a while now --- the moment when you have to remove the spot-glued fingerboard from the neck, in preparation for the sanding/varnishing phase. I had put two tiny dots of Titebond (maybe I should have used fish glue, but it didn't occur to me at the time) to tack-glue the fingerboard to the neck for the neck-fitting and neck-carving tasks. (It's actually kind of amazing how far one tiny dot of glue will spread.) I was now ready to remove the board, as I need to finish scraping and sanding the violin to prepare for the varnishing steps. I used my bender to heat up the thin palette knife every so often, slipped the knife under the fingerboard at the end of the neck, and VERY SLOWLY started wiggling the palette knife to slide it along, between the fingerboard and the neck surface. The first crack was LOUD and sharp, and is a bit scary to hear. But all was fine, and the knife kept moving along, finally reaching the second glue spot and cracking again. Luckily, no wood was lost in the process; all I need to do is a little bit of scraping to smooth both surfaces out. I will now tape my fingerboard protector board to the neck surface, to protect it as I work on the varnishing. ADDED A PHOTO...I just taped on my neck protector board. You leave the areas next to the chin of the scroll and the heel free of tape because you will be applying varnish at those two spots, eventually blending them in to a lighter-colored area in the middle of the neck shaft.



## TIMELINE PHOTOS

Friday, July 29th, 2:19 PM



FIRST GRAIN-RAISING... Well, I just spent an hour or so sanding the violin with a whole mess of grits --- 220-320-400-600. I also ran a chisel along the corners where the top and back plates meet the ribs, to get rid of as many tiny bits of glue that might be there. Now I have dampened the entire violin with water, to raise the grain. I will follow that later with more sanding. I don't much like sanding. But it's a necessary step in the process.

11

## TIMELINE PHOTOS

Friday, July 29th, 7:11 PM



TIMELINE PHOTOS

Friday, July 29th, 7:11 PM



NEW VIDEO SHARED

16

Saturday, July 30th, 11:23 AM



www.facebook.com/92440824758010...



LET THE VARNISHING BEGIN!!!

PHOTOS FROM KATHY MATSUSHITA'S POST

43

Friday, July 29th, 7:11 PM

From THIS.....to THIS.



TIMELINE PHOTOS

Saturday, July 30th, 7:10 PM



TIMELINE PHOTOS

Saturday, July 30th, 7:10 PM



## PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, July 30th, 7:10 PM

GELATIN SEALER & ANTIQUE WATER STAIN (the "ground") HAVE BEEN APPLIED!!! I let the gelatin sealer dry for a couple of hours and sanded it lightly with 400-grit sandpaper. Then I sponged on the antiquing water stain. I'm going to wait and see how dark the "ground" (the underlying color base for the varnish) will be tomorrow, after the violin has been soaking up some rays (indirect sun). Right now it's around 7:00 p.m., so not really any sun to speak of till tomorrow. They say it will still darken somewhat even without sunlight, but, of course, will do so better in UV light. This is the "antique water stain" (it's just a clear water-like liquid) that came with the kit. It gives a kind of golden tan to the wood. I'm not sure what chemical is in it, but the literature says it is an "oxidizing agent" of some sort.



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## TIMELINE PHOTOS

Saturday, July 30th, 7:10 PM



## TIMELINE PHOTOS

Sunday, July 31st, 10:17 AM



1

## TIMELINE PHOTOS

Sunday, July 31st, 10:17 AM



1



1

July 31st, 10:17 AM

 PHOTOS FROM KATHY MATSUSHITA'S POST

Sunday, July 31st, 10:17 AM

I THINK I'LL CALL THIS GOOD... Yesterday I put the Hammerl-Joha "Antique 421 Water Stain" on the violin, after having sealed it with the gelatin sealer. It was okay, but not as warm or dark as I would like it to be, as the ground coat. So, last night I mixed up a VERY light solution of "Vintage Amber" Transtint water-soluble dye and wiped it on. It was better, but is a bit too yellow for my liking. SO...this morning I added a teeny-teeny-tiny bit of "Medium Brown" Transtint dye to the mix, and have just wiped that on. It has made the ground coat color a bit more of a "honey" yellow color, not the glaring yellow that it had previously been. I think I'm going to call this good now. We'll see how it looks or changes (hopefully not) as it sits in the sunlight coming through the window. If it's good, I will move on to the next step, which is putting on a clear coat of the "primer" varnish, which will keep that ground color from changing any more. ADDED PHOTOS...Sunday afternoon...Kind of a cloudy day, but hoping for some afternoon sunlight...



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 TIMELINE PHOTOS

Sunday, July 31st, 10:17 AM



 TIMELINE PHOTOS

Sunday, July 31st, 10:17 AM



 TIMELINE PHOTOS

Sunday, July 31st, 11:19 PM

 19





 PHOTOS FROM KATHY MATSUSHITA'S POST

Sunday, July 31st, 11:19 PM

FIRST (of two) COAT OF CLEAR PRIMER OIL VARNISH... This is with one lamp on only, Sunday evening. I made a little stick to use in the endpin hole, as a holder for the violin as I do the varnishing; I also made a little stand to hold the violin, as well. I have put one coat of the clear "primer" varnish (I just looked it up, and it said the "primer" is a nice, hard clear coat meant for easy adherence to the initial ground and sealer coats). Tomorrow, I will lightly sand with water and 2400 Micromesh before applying a second primer coat.



 15

 TIMELINE PHOTOS

Sunday, July 31st, 11:19 PM

 1





# AUGUST

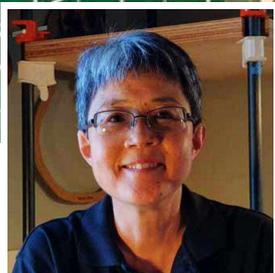
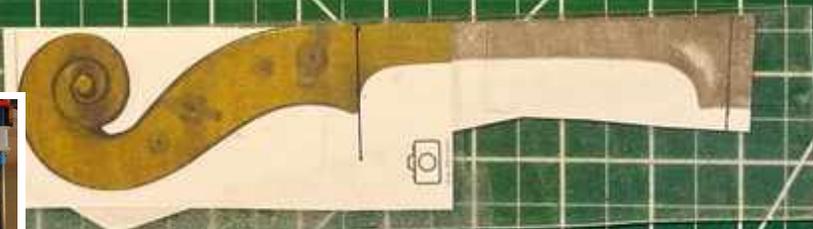
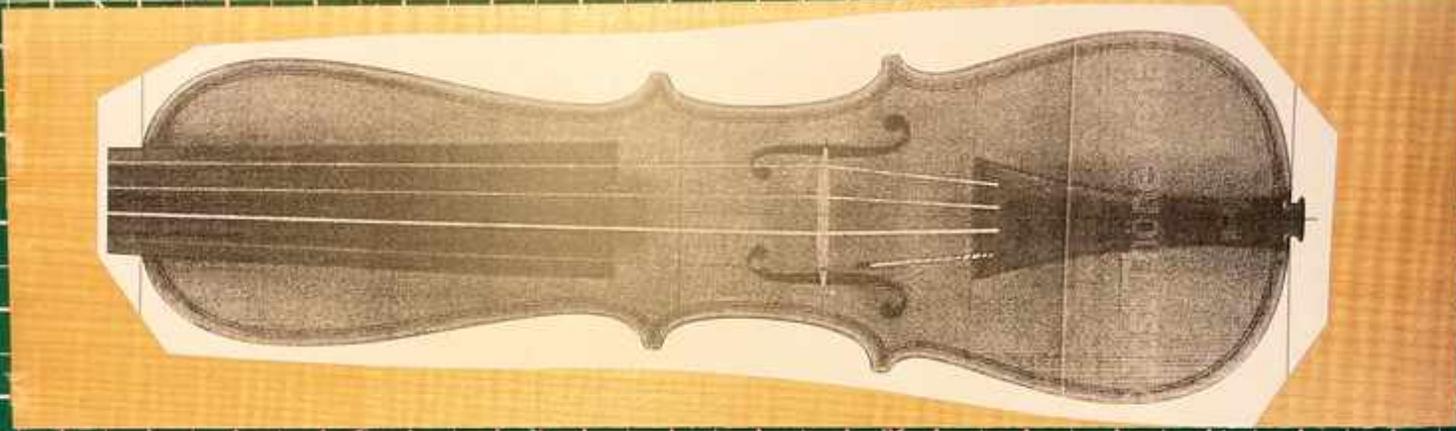
2022

TUESDAY 7:45 a.m. (about 20 hours after applying this fifth color coat)... I'm thinking one more day of drying for this coat; it seems to be holding its color. I took these photos with the roller shades closed and no overhead light, just the early morning sunlight filtering through the shades. We'(...)

👍 53

📷 119 photos

📺 10 videos



AUGUST

Monday, August 1st, 2022

 PHOTOS FROM KATHY MATSUSHITA'S POST

 16

Monday, August 1st, 2:18 PM

WHILE THE SECOND COAT OF THE CLEAR "PRIMER" VARNISH IS DRYING (till tomorrow), I am experimenting with the colors I have. THE FIRST THING I DID THIS MORNING was to lightly sand, with water and 2400 Micromesh, yesterday's first primer coat. Then I applied the second coat. HERE'S WHAT I HAVE: Red/Brown Oil Varnish (what came with the kit, as well as some extra bottles I had ordered when I was varnishing the cello), a bottle of Brown Oil Varnish, a bottle of Dark Brown Oil Varnish, and a couple of small bottles of color extracts (Red and Brown). Here are a few samples I've made so far of different mixtures. (RB = red/brown, B = brown, DB = dark brown) So far, I'm thinking I like the red/brown oil varnish mixed with the regular brown oil varnish. The proportions are still not decided upon (I've tried 2:1 red/brown to brown, as well as 1:1.) I'm pretty sure I've decided against using the dark brown. So, at the moment it looks as if I'll end up using some combination of the red/brown and brown varnishes, possibly with some drops of the red and/or brown color extracts, to adjust the color, as I go along. It's hard to tell from just doing color samples, as things change as you proceed with the varnishing, and each oil varnish coat deepens the color. Adjustments and changes will be made as I go along, I'm sure.





TIMELINE PHOTOS

Monday, August 1st, 2:18 PM



TIMELINE PHOTOS

Tuesday, August 2nd, 10:14 AM



👍 1

August 2nd, 11:27 AM

Tuesday, August 2nd, 2022

TIMELINE PHOTOS

Tuesday, August 2nd, 10:14 AM



PHOTOS FROM KATHY

43

MATSUSHITA'S POST

Tuesday, August 2nd, 10:14 AM

IT HAS BEGUN.....COLOR!!! Before I began, I lightly sanded the violin (yesterday I had applied the second clear primer varnish coat) with dry 2400 Micromesh. Then I mixed up 4 parts Red/Brown oil varnish with 1 part Brown oil varnish. We'll see how that goes. I thought it might be better to start lighter.



## PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, August 2nd, 11:27 AM

11:10 a.m. FIRST COLOR COAT IS APPLIED!!! I don't really have much problem with varnishing the maple back and sides and neck. That tends to go on smoothly. BUT THE SPRUCE TOP has always been the more difficult part for me. I don't know if it's the spruce itself that makes it more difficult, because of the softer quality of the spruce (even with the two primer coats) --- or if it's the hindrance of the f-holes that kind of get in the way. You've got to work thin and fast when doing the top. I've always found it difficult to brush the top without ending up with visible marks between the sections (top third, middle bout, lower third). A COUPLE OF YEARS AGO, I had bought a cheap Chinese violin-in-the-white, to practice using the Hammerl oil varnishing system. I had the same problem of a bit of blotchiness on the top when I started applying the color coats, and it really worried me. BUT it ultimately turned out okay, so I'm hoping the same thing will happen this time as I do the top. [www.facebook.com/kathy.matsushita/posts/3389059544448282](https://www.facebook.com/kathy.matsushita/posts/3389059544448282)



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## TIMELINE PHOTOS

Tuesday, August 2nd, 11:27 AM

4



Wednesday, August 3rd, 2022

## TIMELINE PHOTOS

Wednesday, August 3rd, 8:32 AM



## TIMELINE PHOTOS

Wednesday, August 3rd, 8:32 AM



 PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, August 3rd, 8:32 AM

 30

I AM RELIEVED....The color evened out. FIRST PHOTO: Yesterday, right after I had brushed on this first color coat. SECOND PHOTO: What it looks like this morning, after 15 hours or so of drying. TODAY...I am going to make up a darker mix of the oil varnish. I looked at my cello build from last year and remembered that I had --- after the third or fourth coat, I think --- added more dark brown to the red/brown varnish. ([www.facebook.com/kathy.matsushita/posts/4339547679399459](http://www.facebook.com/kathy.matsushita/posts/4339547679399459)) The color came out closer to what I like (though, in time, it did end up fading a bit, which this varnish is known to do), so I'm thinking that I will add even more dark brown or brown varnish to the mix. I think I'll start with 4 parts Red/Brown to 2 parts Dark Brown, and will see what that looks like on some scrap wood. Then I'll adjust from there, either adding more varnish color or maybe even a few drops of the Hammerl "color extract" (red or brown) that I had also purchased. My preference would be to just be able to get the color I want with mixing the actual oil varnishes, as you have to be somewhat careful in adding the liquid color extracts....but we'll see. What an adventure!!!


 TIMELINE PHOTOS

Wednesday, August 3rd, 1:13 PM



This is after a couple of hours or so out in the sun...

 2 PHOTOS

Wednesday, August 3rd, 1:13 PM

 14

THE SECOND COLOR COAT!!! [Second photo: What it looks like after about two hours. I think there might be some hope. I need to have more faith.]



[www.facebook.com/92440824758010...](http://www.facebook.com/92440824758010...)

 NEW VIDEO SHARED

Wednesday, August 3rd, 1:13 PM



[www.facebook.com/924408247580103/videos/1682821948767612](https://www.facebook.com/924408247580103/videos/1682821948767612)



 TIMELINE PHOTOS

Wednesday, August 3rd, 6:53 PM



 TIMELINE PHOTOS

Wednesday, August 3rd, 6:53 PM



 PHOTOS FROM KATHY



MATSUSHITA'S POST

Wednesday, August 3rd, 6:53 PM

I'M THINKING THIS MAY END UP OKAY... It's been about seven hours since I brushed this second color coat on the top, and I think by tomorrow noon it will be better. And, even if it's not perfectly evened-out, further coats should help to do that, as they build upon one another, and the color slowly deepens. Or...perhaps we'll just call this my "rustic" color. Here's what it looks like tonight, at around 7:00 p.m. (I played around with the "portrait" stage light mode on my iPhone, just for fun.)



## Thursday, August 4th, 2022

 **TIMELINE PHOTOS**

Thursday, August 4th, 9:31 AM

 33



I THINK BY TOMORROW, IT WILL BE GOOD.. 9:15 a.m. Thursday --- 22 hours since application. There are reflections of me (taking the photo) and of the workbench rug in the finish, so you can't really fully tell how even it is now. But if I wait till tomorrow (the finish is dry but still has a bit of "drag" to it) the next coat will probably go on better. I don't worry at all about the back, ribs, and scroll --- it's that darned spruce top that gets me!!! Today I'm going to experiment with a different brush (a smaller, rounder brush) for the top around the f-holes. And maybe even try out application with a foam sponge for those areas?

## Friday, August 5th, 2022

 **NEW VIDEO SHARED**

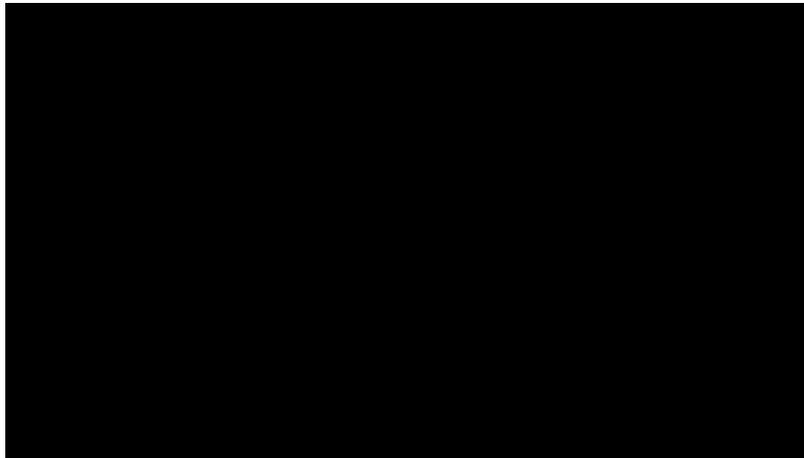
Friday, August 5th, 1:13 PM

 14

 **NEW VIDEO SHARED**

Saturday, August 6th, 11:53 AM

 8



[www.facebook.com/924408247580103/videos/753377625877708](https://www.facebook.com/924408247580103/videos/753377625877708)

[www.facebook.com/924408247580103...](https://www.facebook.com/924408247580103...)



I'M BACK!!! THE THIRD COLOR COAT (went better)!!!



FOURTH COLOR COAT...I might be getting better at this. :)

Monday, August 8th, 2022

6 PHOTOS

Monday, August 8th, 10:13 AM

33

TIMELINE PHOTOS

Monday, August 8th, 10:13 AM

TWO DAYS IS BETTER THAN ONE... [NOTE: I did end up pouring a glub or two (maybe about a teaspoon or so) of the "Brown" oil varnish I had left over in a small bottle from my last project, into this mix you see here.] [ANOTHER NOTE: I have just added some photos of how it looked right after I had finished applying these new color coats. It always looks darker when you first apply the coat; as it sits in the sun and dries, the color, unfortunately, lightens. I would LOVE for it to remain this color, but it won't!!!]



[www.facebook.com/924408247580103/videos/481421193416043](https://www.facebook.com/924408247580103/videos/481421193416043)



August 9th, 8:04 AM

TIMELINE PHOTOS

Monday, August 8th, 10:13 AM



TIMELINE PHOTOS

Monday, August 8th, 10:13 AM



TIMELINE PHOTOS

Monday, August 8th, 10:13 AM



TIMELINE PHOTOS

Monday, August 8th, 10:13 AM



TIMELINE PHOTOS

Tuesday, August 9th, 8:04 AM



NEW VIDEO SHARED

Monday, August 8th, 10:13 AM



[www.facebook.com/924408247580103/videos/481421193416043](https://www.facebook.com/924408247580103/videos/481421193416043)



TIMELINE PHOTOS

Tuesday, August 9th, 8:04 AM



PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, August 9th, 8:04 AM

TUESDAY 7:45 a.m. (about 20 hours after applying this fifth color coat)... I'm thinking one more day of drying for this coat; it seems to be holding its color. I took these photos with the roller shades closed and no overhead light, just the early morning sunlight filtering through the shades. We'll see how it looks tomorrow --- and then, I think, one last color coat to even things out, followed by two or three clear coats. [NOTE: I just added an additional coat to the ribs, which were noticeably lighter than the top and back. It will dry by tomorrow, when I will see how well it then matches up in color to the top and back.]



53

NEW VIDEO SHARED

Tuesday, August 9th, 11:32 AM

12



www.facebook.com/92440824758010...



SINCE I HAVE TO KEEP MY HANDS OFF THE VIOLIN TODAY, what better thing to do than to make another video!!!!

COLOR CHANGES...

Wednesday, August 10th, 2022



August 10th, 8:55 AM

1



24 hours after application. Tuesday morning. August 10th, 9:02 AM

**PHOTOS FROM KATHY MATSUSHITA'S POST**

Wednesday, August 10th, 8:55 AM

10

HERE'S WHAT THAT 5th COAT LOOKS LIKE THIS MORNING, 8:45 A.M. It didn't change too much; time to put on the final color coat today!!! [NOTE: Last 3 photos -- to show how the ribs, to which I had added an extra color coat yesterday, now are a better match for the top and back, and to show how I've reduced the area of the color at the chin and heel of the neck.] [ANOTHER NOTE: The f-holes look sloppy at this stage, as they have not yet been painted with the burnt umber color yet, as they will be later on; the pegbox inside will also be painted later, as well.]



**TIMELINE PHOTOS**

Wednesday, August 10th, 8:55 AM



**TIMELINE PHOTOS**

Wednesday, August 10th, 9:02 AM



5th color coat, immediately after application. Monday morning. (Window shade is open here --- so it appears lighter --- as opposed to the next two photos.)

**TIMELINE PHOTOS**

Wednesday, August 10th, 9:02 AM

1



48 hours after application. Wednesday morning.

**PHOTOS FROM KATHY MATSUSHITA'S POST**

Wednesday, August 10th, 9:02 AM

COLOR COMPARISONS (1st photo is just after brushing on the color coat on Monday morning, 2nd photo is 24 hours later, and 3rd photo 24 hours after that)... [NOTE: The first photo has different lighting --- it's with the window shade

open. The second and third photos have no window shades open.]



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NEW VIDEO SHARED

Thursday, August 11th, 2:13 PM



[www.facebook.com/924408247580103/videos/769554160836216](https://www.facebook.com/924408247580103/videos/769554160836216)



I CAN SEE THE LIGHT AT THE END OF THE TUNNEL... (Well, at least until I get to the stage AFTER the varnish has fully cured, probably in three weeks or more --- there is still a LOT left to do after that --- gluing on the fingerboard, finishing the neck, carving the bridge, installing the pegs, installing the soundpost, and MUCH MUCH MORE.) But the hardest part is almost done!!!

7

NEW VIDEO SHARED

Wednesday, August 10th, 2:01 PM



[www.facebook.com/924408247580103](https://www.facebook.com/924408247580103)



THE LAST COLOR COAT...FINALLY!!!!



12

August 12th, 10:40 AM



# Friday, August 12th, 2022

## TIMELINE PHOTOS

Friday, August 12th, 10:43 AM



## PHOTOS FROM KATHY

10

### MATSUSHITA'S POST

Friday, August 12th, 10:40 AM

THOUGHT YOU MIGHT LIKE TO SEE WHAT IT LOOKS LIKE AFTER A LIGHT SCUFF-SANDING BETWEEN COATS WITH 2400 MICROMESH (DRY).



## TIMELINE PHOTOS

Friday, August 12th, 10:43 AM



## TIMELINE PHOTOS

1

Friday, August 12th, 10:43 AM



## TIMELINE PHOTOS

Friday, August 12th, 10:43 AM



 PHOTOS FROM KATHY MATSUSHITA'S POST

Friday, August 12th, 10:43 AM

 29

 TIMELINE PHOTOS

Friday, August 12th, 10:43 AM

AFTER THE 2nd CLEAR OIL VARNISH COAT... 10:20 a.m. FRIDAY... This coat went on REALLY smoothly. This might be the last coat I'll do. If I decide it is, I will let it sit for about three weeks before I do the final scuff-sanding and polishing with Super Nikco. I will also paint the f-hole edges and inside of the pegbox with a burnt umber and turpentine mix. Then it will be time for setting this thing up --- gluing on the fingerboard, shaping and slotting the nut, finishing the neck with some neck stain and paste wax, fitting the bridge feet to the top and carving the bridge, installing the sound post (always a challenge for me!), installing the tuners, and installing the end pin, tailpiece, and chin rest. As you can see, there is still LOTS more to do.



 NEW VIDEO SHARED

Tuesday, August 23rd, 10:56 AM

 9

 TIMELINE PHOTOS

Tuesday, August 23rd, 11:07 AM



[www.facebook.com/924408247580103/videos/1169859133576499](https://www.facebook.com/924408247580103/videos/1169859133576499)



A VISE BENCH DOG MOD!!!





August 23rd, 11:07 AM



August 23rd, 11:07 AM



August 23rd, 11:07 AM

Tuesday, August 23rd, 2022

PHOTOS FROM KATHY MATSUSHITA'S POST

Tuesday, August 23rd, 11:07 AM

IT'S BEEN ELEVEN DAYS...AND I CAN'T STAND IT!!! Eleven days since starting the three-week wait for the varnish to cure, that is. I GOTTA DO SOMETHING!!! I think what I'm going to do today is to mix up some burnt umber and turpentine to paint the f-hole edges and the inside of the pegbox. (I can't stand looking at the way the raw wood looks so sloppy unpainted.) And, it will give the paint plenty of time to fully dry. I may also gouge out the little (6mm wide) slot in the underside center of the fingerboard --- this makes it easier to remove the fingerboard should I need to in the future. OH, BY THE WAY... A while back, I wiped a few applications of Transtint black dye onto the fingerboard, which was a bit streaked. Here are photos of the "before" and "after" of the fingerboard. (Oh, and a few photos of what the violin's varnish looks like this morning.)



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TIMELINE PHOTOS

Tuesday, August 23rd, 11:07 AM

1





August 23rd, 3:14 PM

 **TIMELINE PHOTOS**

Tuesday, August 23rd, 3:14 PM



 **TIMELINE PHOTOS**

Tuesday, August 23rd, 3:14 PM



 **PHOTOS FROM KATHY MATSUSHITA'S POST**

Tuesday, August 23rd, 3:14 PM

WHAT A NICE DIFFERENCE!!! I just mixed up some burnt umber oil paint with a tiny bit of turpentine and painted the f-hole edges and the inside of the pegbox. Looks much less sloppy now. The only thing you have to be careful of is having too much paint on the brush and possibly dripping it down into the violin. Another thing to be careful of is, when you are painting the inside edge of the bass-side f-hole, that you don't accidentally get paint on the bass bar (which is very close to the f-hole). Luckily, neither of those things happened. A really nice thing is that, if you get the paint on the adjoining varnish surfaces, there's no problem, as you can just wipe it off with a rag. The violin's varnish coat resists the paint.



 23

 **NEW VIDEO SHARED**

Tuesday, August 23rd, 10:11 PM

 8



[www.facebook.com/92440824758010...](https://www.facebook.com/92440824758010...)



**NEVER SATISFIED...**  
It's only after I've done a modification and used it a little while that I figure out how I SHOULD have done it first...



TIMELINE PHOTOS

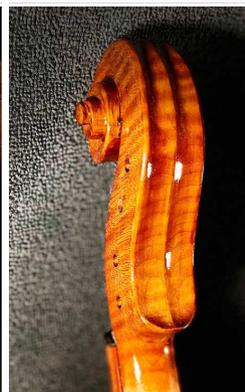
Thursday, August 25th, 9:09 PM



2

TIMELINE PHOTOS

Thursday, August 25th, 9:09 PM

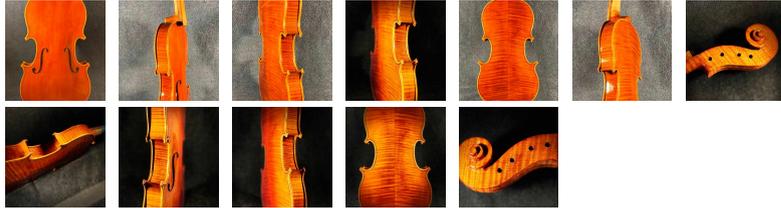


Thursday, August 25th, 2022

PHOTOS FROM KATHY MATSUSHITA'S POST

Thursday, August 25th, 9:09 PM

EACH DAY I PULL DOWN MY VIOLIN (whose varnish is still curing --- today is Day 13 of the Waiting Game) TO LOOK AT AND FEEL HOW SQUEAKY THE VARNISH COAT HAS BECOME. Each day it feels thinner and harder and squeakier. And, each day, the flaming appears more pronounced and clear. Tonight I just had to pull out my iPhone camera and snap some quick photos (some while playing around with the "Portrait Stage Light" mode) of my curing violin against my fancy-schmantzy old towel backdrop. Keep in mind that this is WITHOUT any kind of scuff-sanding or polishing yet, so the surface still looks a bit bumpy. I'm thinking this might ultimately end up looking kind of nice!!!



41

TIMELINE PHOTOS

Saturday, August 27th, 11:51 AM

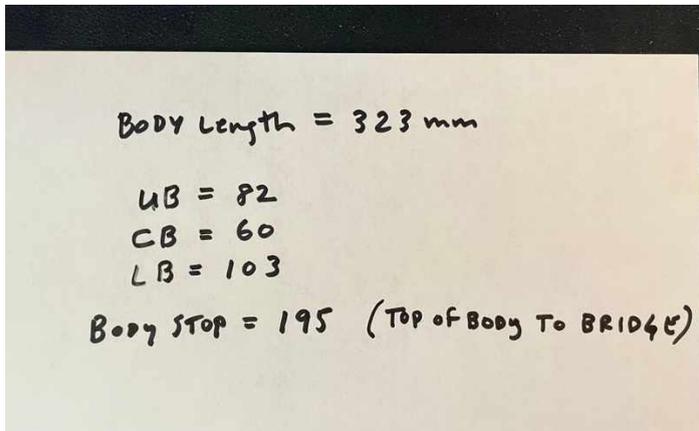
1



I found a photo of Stradivari's 1717 Clapisson pochette on the Tarisio site here, and printed it onto an 8-1/2" by 11" page: [tarisio.com/cozio-archive/property/?ID=41416](https://www.tarisio.com/cozio-archive/property/?ID=41416)

TIMELINE PHOTOS

Saturday, August 27th, 11:51 AM



I found a few measurements on that site, as well as on another site ([books.google.com/books?id=\\_dFwvjj--MsC&pg=PA141&lpg=PA141&dq=s](https://books.google.com/books?id=_dFwvjj--MsC&pg=PA141&lpg=PA141&dq=s))

TIMELINE PHOTOS

Saturday, August 27th, 11:51 AM



From those measurements, I figured I needed to enlarge my printed copy. 323mm divided by the 257mm length of my copy, meant that I needed to print it at 126%.

1

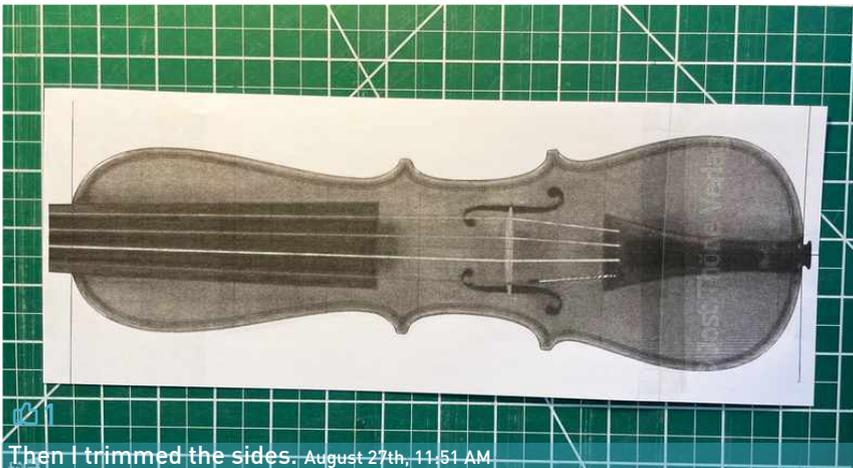
TIMELINE PHOTOS

Saturday, August 27th, 11:51 AM

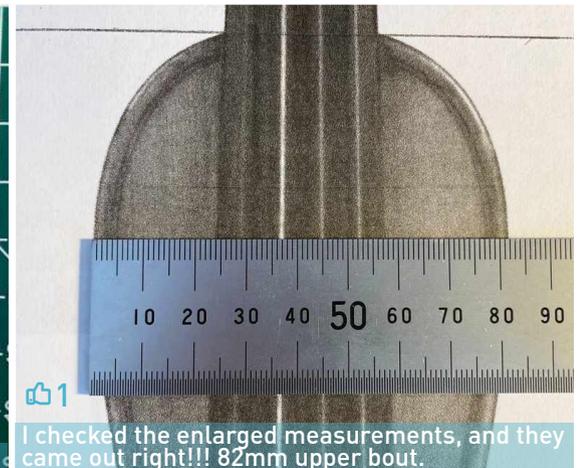
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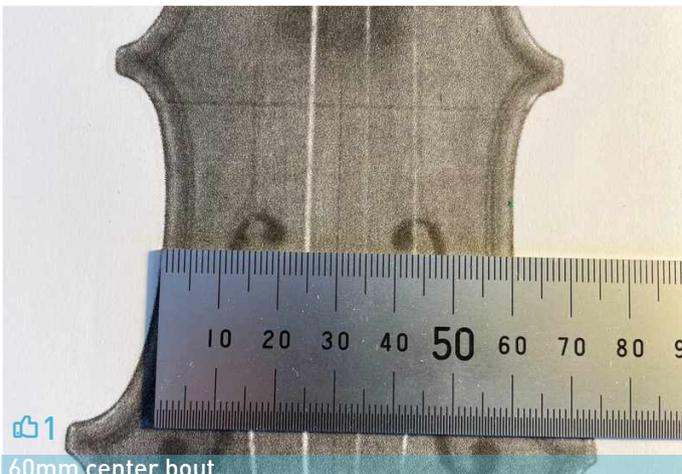
After I enlarged it, I taped together my two enlarged copies of the top and the bottom halves.



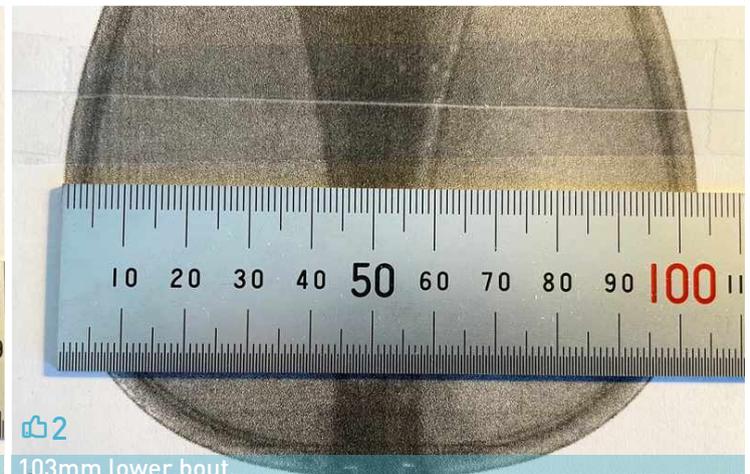
Then I trimmed the sides. August 27th, 11:51 AM



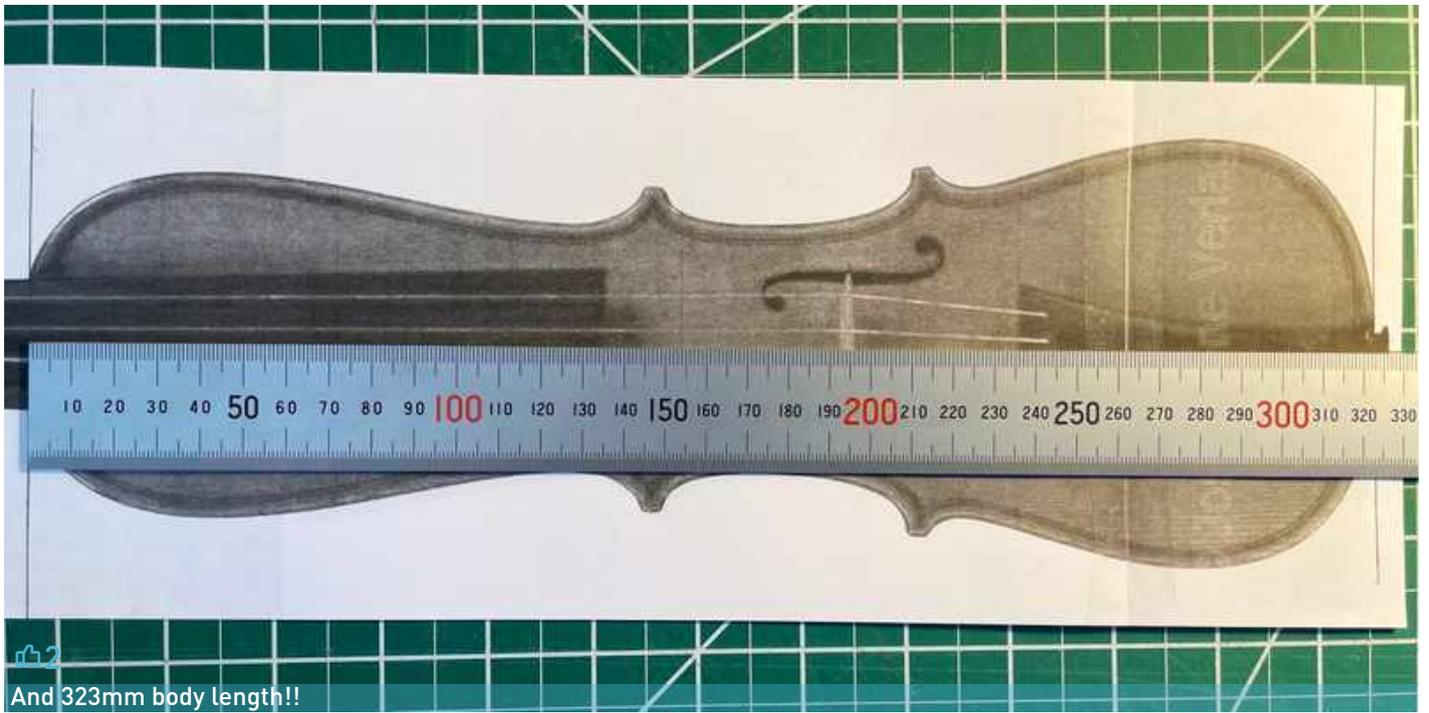
I checked the enlarged measurements, and they came out right!!! 82mm upper bout.



60mm center bout.



103mm lower bout.



And 323mm body length!!

TIMELINE PHOTOS

Saturday, August 27th, 11:51 AM



TIMELINE PHOTOS

Saturday, August 27th, 11:51 AM



Since the "body stop" length (the distance from the top of the plate to the bridge location) is 195mm, the same as in a regular full-size violin, I figured I will end up using a regular-sized neck. (This pre-made neck is from one of the cheap Chinese violins-in-the-white that I was using for varnishing practice. For this pochette, I am, of course, going to build my own neck and scroll.) But this will give you some idea of what it will end up looking like.



Here's a size comparison, of a pochette body next to a full-size violin.

TIMELINE PHOTOS

Saturday, August 27th, 11:51 AM



Another way to look at it.

1

TIMELINE PHOTOS

Saturday, August 27th, 11:51 AM

3



FINALLY...I went to Kinko's and made copies of my printed copy. This is what I will build my mold (and take the different measurements) from.

PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, August 27th, 11:51 AM

10

GETTING A BIT ANTSY WHILE I'M WAITING FOR THE VARNISH TO FINISH CURING.....NOW I HAVE SOMETHING TO DO. SO...For a while now, I've been intrigued by the idea of building what they call a "pochette" (a pocket violin), ever since I saw the build that Maestro Kimon is currently doing on his YouTube channel ([www.youtube.com/playlist?list=PLy6vkduAqRo\\_NdGWZKmSavL4DcaAbAoMR](http://www.youtube.com/playlist?list=PLy6vkduAqRo_NdGWZKmSavL4DcaAbAoMR)). I like to build weird, unique things, just for the fun of it. So yesterday I spent a bunch of time scouring the internet for information on pochettes, and, of course, as is the case with many things that I decide to build, found very little. There is a museum library in Paris that has a full-size print of Stradivari's 1717 "Clapisson" pochette, but I couldn't figure out how or if it is able to be purchased online. So this is what I did instead. (Read the caption for each photo for more info.) GONNA SPEND THE AFTERNOON WATCHING ALL OF MAESTRO KIMON'S VIDEOS (SO FAR) ON HIS BUILDING OF HIS POCHETTE!!! EDIT.....SATURDAY EVENING....SEEK AND YE SHALL FIND!!! After some searching through various violin-making forums, I found that someone had posted measurements which seem to be for this pochette. YAY!! Now I have something more definite to go by, once I get into this new project... See my last photo.

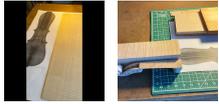


## 2 PHOTOS

Tuesday, August 30th, 11:25 AM

8

SOME LUCKY FINDS FOR MY POCLETTE!!! EDIT....EUREKA!!! I went back to my workshed, to see if I had any more flamed maple wood I could use for my pochette's neck, and, wonder of wonders, I DID have one stashed way in the back! It was not a wedge, but a solid block about 2-1/2" by 2-1/2" by 15". I looked back in my files and discovered that I had, a while back, ordered a mandolin one-piece back and a mandolin neck block from Northridge Hardwoods, I guess intending to save it for a future violin or mandolin!!! I do like that it's not a wedge-shaped piece, as that makes it SO much easier to work with!!! (I'm all for easier.)



[www.facebook.com/924408247580103/videos/744146053344365](https://www.facebook.com/924408247580103/videos/744146053344365)

## TIMELINE PHOTOS

Saturday, August 27th, 8:00 PM

Body Length	323
Width ub	81.5
Width C	60
Width lb	103.2
Bottom block	22.1
Upper corner	21.6
Top block	21
Arch front	9
Arch back	9.6
body stop	195
Distance between upper eyes	18.8
Distance between lower eyes	48
f hole length	45
Total length of scroll	99
Width of ears	35.6
width at heel, back of scroll	24.4
Total depth of volute (front to back)	45.5
Height of first turn(top to bottom)	33.3
Narrowest point (top of scroll)	9.7
Widest point of pegbox	24.6

## TIMELINE PHOTOS

Tuesday, August 30th, 11:25 AM



## NEW VIDEO SHARED

Tuesday, August 30th, 11:25 AM



[www.facebook.com/924408247580103](https://www.facebook.com/924408247580103)



**TIMELINE PHOTOS**

Tuesday, August 30th, 8:45 PM



My page-high copy from the Tarisio site.

**TIMELINE PHOTOS**

Tuesday, August 30th, 8:45 PM



My enlarged copies and findings.

**PHOTOS FROM KATHY MATSUSHITA'S POST**

Tuesday, August 30th, 8:45 PM

**FIGURING OUT THE NECK AND FINGERBOARD MEASUREMENTS...** Spent a few hours tonight moving on to figuring out the neck and fingerboard proportions of the pochette. (The only measurements I had been able to find out thus far were particular measurements of the scroll --- nothing about the neck itself.) Turns out they're slightly smaller than the full-size violin's. Started with a page-high copy of the entire body and neck from the Tarisio site, and then, once again, found out I needed to enlarge it at 198%. Printed it up in two pieces, pieced it together with tape, and then set about making measurements. Here are the results. I would say today was a productive day!!!



August 31st, 7:15 AM



10

**ATELIER DE LUTHERIE**

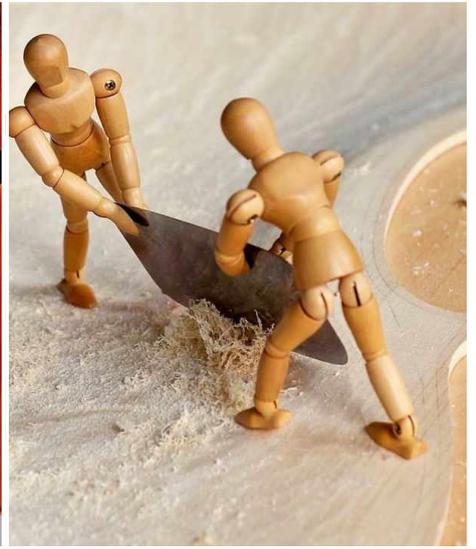
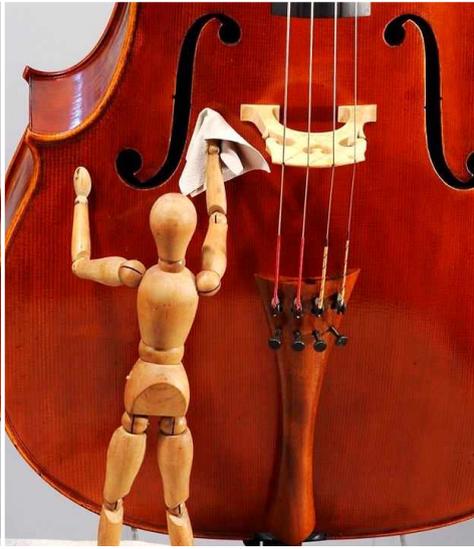
MICKAËL OURGHANLIAN

Wednesday, August 31st, 7:15 AM

I had forgotten this memory!!!! I love it even more now!!!



15



Wednesday, August 31st, 2022

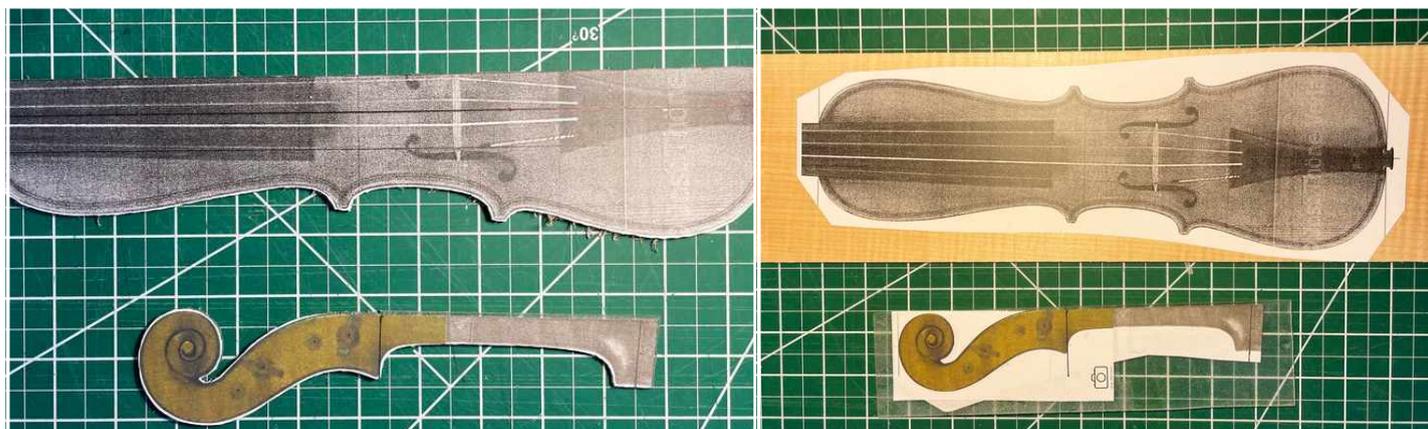


## PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, August 31st, 9:11 AM

8

NOW I NEEDED A FULL-SIZE VIEW OF THE NECK AND SCROLL so I can make the neck template for marking on the neck blank. Same process --- print a letter-size screenshot of the entire violin's side view, measure it and figure out how much I need to enlarge it for a full-size copy. (The way I do it is to measure the plate length and divide 323, which is the actual full-size pochette plate length, by the print's plate length; that gives me the % I need.) This time it was 207% I needed to print. Then, after the pieces are printed, I need to line them all up properly and tape them together into one piece. After I had done that, I took some important measurements --- the fingerboard projection, the neck heel angle. Later on, I can also use this print to make the "long arch" templates for the top and back plates (they're slightly different from each other). I think this is going to work! Today I think I'll make the neck template and the plate half-template. UPDATE.... Well, it's about noon now, and I have glued (with spray-on adhesive) the copies onto the template materials (thin maple for the plate and thin acrylic for the neck). I had thought I had enough of the maple to do both, but I didn't. Luckily, I had a scrap piece of 1/8" acrylic I was able to use. I will wait a while before I attempt to cut them out on the bandsaw. UPDATE TO MY UPDATE.... Well, I've done the rough bandsawing of the two templates, close to the outlines. Next up will be using files and sandpaper to get right up to the outlines. What I have done to the plate template is mark the centerline with a permanent marker, and then cut the template 15mm beyond that centerline. Later, after I have filed the edges, I will mark the template again, this time 3.5mm in from the outline. Then it will be time to bandsaw and file it AGAIN, to ultimately end up with the template for the mold. The mold needs to be 3.5 mm smaller than the plate outlines, to account for the 1mm thickness of the ribs plus the 2.5mm overhang. Once that is done, to prepare for making the mold, I will drill two holes on that centerline, through the template and into the mold's centerline to use with two locating rods; that way, any time I place the half-template onto the mold, I can be assured that it is always placed correctly so everything matches up. I will also cut along the centerline a little ways in, at both the neck and tail ends, so I will also have some reference lines for the centerline at the neck and tail ends.





# SEPTEMBER

2022

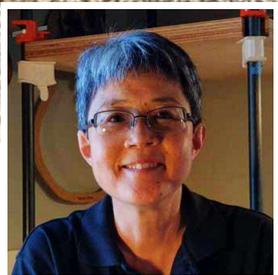
OH, MY MY MY.... This is going to be pretty...especially once I trim the peg ends. EDIT....GOOD NEWS!!! I just got a tracking notice that, even though my other fittings (strings, tailpiece, and end button) weren't scheduled to arrive till Monday, they are out for delivery in San Jose TODAY (Saturda(...)

 49

 12 videos

 92 photos

 2 statuses



## SEPTEMBER

Thursday, September 1st, 2022

 NEW VIDEO SHARED

Thursday, September 1st, 6:40 PM



[www.facebook.com/924408247580103/videos/599463...](https://www.facebook.com/924408247580103/videos/599463...)



 **FILING THE POCHETTE TEMPLATES... EDIT....**After posting this video and working some more on the filing, I have discovered that the filing works better (more control and efficiency) if I hold the file the other way --- holding it and filing it from the top down, in other words **PUSHING** down on the file while holding the file **ABOVE** the plate. Gravity, I guess. I tried this out after watching both Lucas Fabro's and Maestro Kimon's videos on making the template. Always learning!!!



September 1st, 8:52 PM

PHOTOS FROM KATHY MATSUSHITA'S POST

Thursday, September 1st, 8:52 PM

8:30 p.m. FINISHED FILING the pochette plate template. First round done. After filing it, I cut a short length of the centerline on both the neck and tail ends and cut an angle inwards, so I have a kind of 15mm-wide "tab" extending beyond the centerline. This is necessary because later I will need to drill two 1/4" holes precisely along the centerline, for use with two locating rods. These rods will ensure that the template is placed in its precise symmetrical positions on both halves of the mold wood. They also will assist in tracing out the corner block shapes, once the corner blocks have been glued onto the mold. Next, I



September 1st, 8:52 PM

flipped the template over to mark (with the screw adjusted to 3.5mm into the wood dowel) the new cutting line. (The mold has to be 3.5mm smaller than the plate --- to account for the 1mm thickness of the ribs and the 2.5mm overhang of the plates.) After scoring the new cut line, I marked it in with pencil, to be able to see the line.



TIMELINE PHOTOS

Friday, September 2nd, 8:20 AM



YAY!!!! THE WAITING IS OVER.... The three weeks of waiting for the violin varnish to cure is FINALLY over. It just about killed me. But patience-developing experiences are good. Or so I tell myself. Today I think I will do the level-sanding --- just a light scuffing, really --- with 3200 Micromesh and water (with a tiny drop of dishwashing liquid for lubrication). Then, when everything is nice and smooth, I will finish it up with Super Nikco polish. HERE WE GO!!!!

NEW VIDEO SHARED

Friday, September 2nd, 9:26 AM



[www.facebook.com/924408247580103/videos/895023895215875](http://www.facebook.com/924408247580103/videos/895023895215875)



QUICK VIDEO ON THE FINAL SANDING...

8

NEW VIDEO SHARED

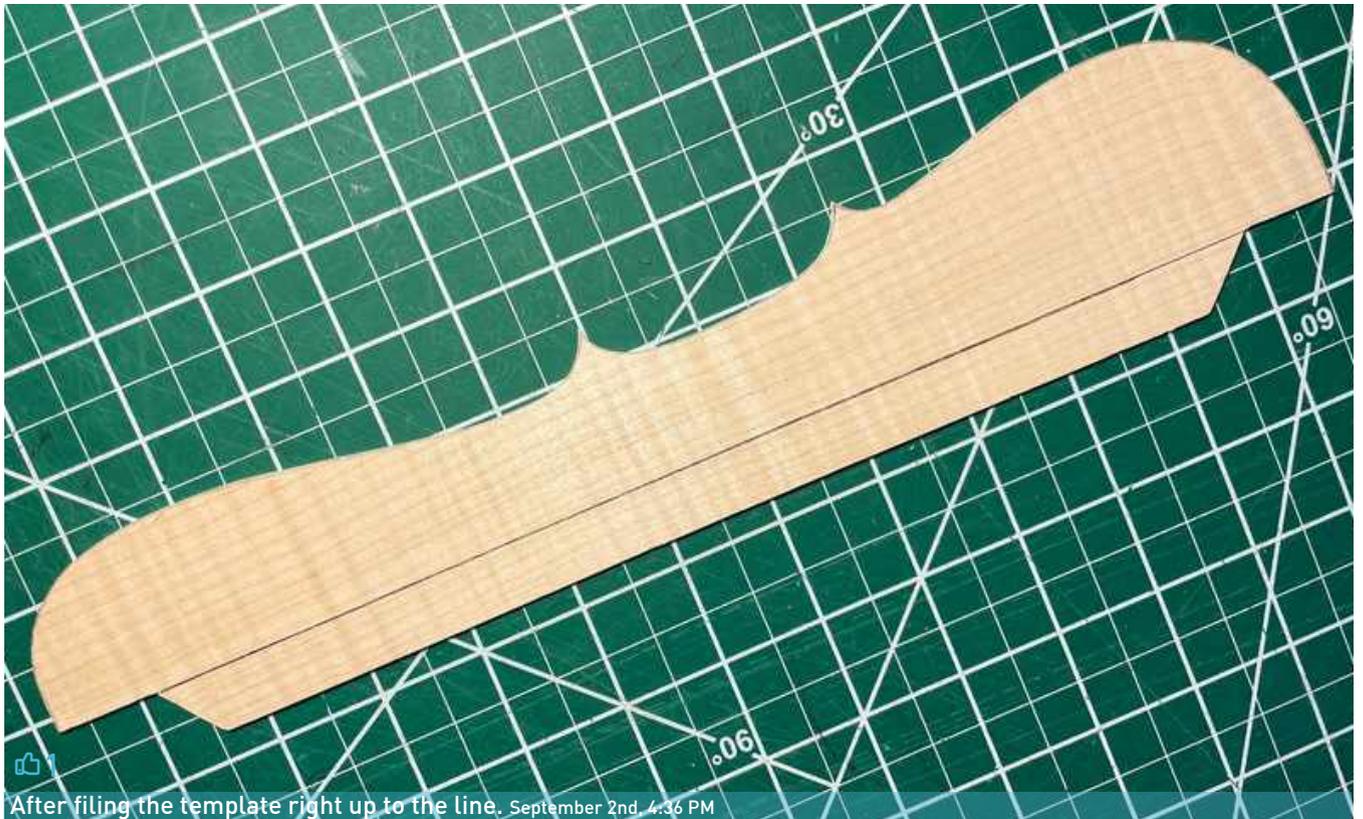
Friday, September 2nd, 10:45 AM



[www.facebook.com/92440824758010...](http://www.facebook.com/92440824758010...)



SUPER NIKCO!!!!



After filing the template right up to the line. September 2nd, 4:36 PM

TIMELINE PHOTOS

Friday, September 2nd, 1:44 PM

13



THE FINGERBOARD IS GLUED!!! After I finished polishing the violin with the Super Nikco, I brushed a turpentine/burnt umber mix (the same I had used for painting the f-hole edges and the pegbox inside) along the inside corner line where the plates and the ribs meet. This is to color any possible white lines from where I

had used a knife to remove colored varnish residue; it is easy to do because the paint is easily wiped off the varnished surfaces with a cloth. Then, after removing the neck protector board (I had only stuck it on, after I had set and glued the neck, with a few small pieces of double-stick tape), I did a dry clamping of the fingerboard to the neck, to see how I should use the clamps. I brushed on fish glue to both the fingerboard and the neck surface, set the fingerboard on the neck, and adjusted it so it lined up well with the neck. This is what is nice about fish glue --- it has a quick tack, but gives you plenty of working time to make adjustments. By the time I was ready for the clamps, the fingerboard was in the right position and didn't slide around as I applied the clamps' pressure. I'm going to let this sit now till tomorrow, when I will work on finishing (with some neck stain and linseed oil) the neck shaft, shaping the nut, and fitting the Wittner fine tuning pegs. After that....fitting and carving the bridge!!!

TIMELINE PHOTOS

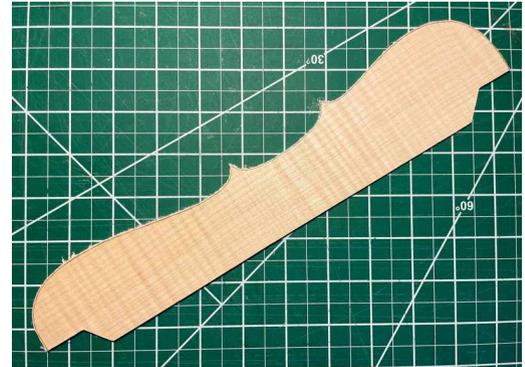
Friday, September 2nd, 4:36 PM



I have taped the template to the mold plywood, which is 10mm thick, so I can mark and drill the 1/4" holes for the locating rods. The locating rods are needed so I can always accurately place the half-template on the mold for a symmetrical outline, and later for marking the corner blocks.

TIMELINE PHOTOS

Friday, September 2nd, 4:36 PM



Bandsawn close to the line (which was marked 3.5mm inside of the plate outline). This is for the mold shape. The mold accounts for the 1mm thickness of the ribs and the 2.5mm plate overhang.

TIMELINE PHOTOS

Friday, September 2nd, 4:36 PM



Here are the locating rods. (They're kind of long because they're the ones I was using for the cello mold.)

TIMELINE PHOTOS

Friday, September 2nd, 4:36 PM



Here I have drilled the 1/4" holes through the template and the mold. It is important that the holes be drilled exactly on the center line.

TIMELINE PHOTOS

Friday, September 2nd, 4:36 PM

4



The template flipped to draw the other half of the mold outline.



👍 5

September 3rd, 7:28 AM

Friday, September 2nd, 2022

TIMELINE PHOTOS

Saturday, September 3rd, 7:28 AM



4

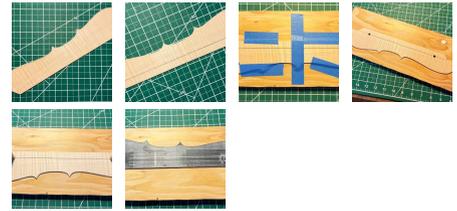
PHOTOS FROM KATHY

6

MATSUSHITA'S POST

Friday, September 2nd, 4:36 PM

NOW THAT I HAVE TO WAIT FOR THE FINGERBOARD TO FULLY CURE (fish glue takes 12 hours to cure), I can get back to working on the pochette template and mold. Read the captions for each photo for more info.



Saturday, September 3rd, 2022





**PHOTOS FROM KATHY MATSUSHITA'S POST**

Saturday, September 3rd, 7:28 AM

39

**TIMELINE PHOTOS**

Saturday, September 3rd, 5:16 PM

COULDN'T WAIT... It's 7 a.m. Saturday morning, and the first thing I had to do when I woke up was to remove the fingerboard clamps and see how it all came out. Everything is perfect --- all the measurements are still good (the fingerboard projection height, the overstand height, the centering, and even the fingerboard scoop). I am relieved! Here are a few (!!!) quick photos. Today I will shape the nut, finesse the fingerboard edges to blend and round it into the neck shaft, stain the neck shaft. While that's drying, I will continue working on the pochette mold.



## TIMELINE PHOTOS

Saturday, September 3rd, 5:16 PM



## TIMELINE PHOTOS

Saturday, September 3rd, 5:16 PM



## PHOTOS FROM KATHY MATSUSHITA'S POST

Saturday, September 3rd, 5:16 PM

WELL, THAT TOOK LONGER THAN I THOUGHT... Shaping the nut, that is. I had it about 4.5mm above the fingerboard, and I needed to file it down to 1mm above the fingerboard at the G-string side and 0.75mm at the E-string side. Now, normally, that's not a difficult thing to do, but what complicates it here is that, the nut being already glued to the end of the fingerboard, you have to be careful that the file does not knock into the pegbox as you file. And, once you've filed the front of the nut to the proper height, you still need to file a curve on the back of the nut, downwards towards the inside of the pegbox. SO...that took a couple of hours to do. After I did that, I used a file, scraper, and sandpaper to make a chamfer on the top edge of the fingerboard and then round it down to blend into the neck shaft. FINALLY, after sanding the neck shaft, I wiped on some neck stain (which I still had a bottle of from when I made my very first violin, 22 years ago). Tomorrow I'll see how it has dried and whether or not I want to put any more coats of the stain on to make it darker. Time to watch some TV now.



## NEW VIDEO SHARED

Sunday, September 4th, 2:08 PM



[www.facebook.com/92440824758010...](https://www.facebook.com/92440824758010...)



**FITTING THE WITTNER FINETUNING PEGS!!!**  
(Kind of a long video, but it might be okay if you're curious to

know how these pegs are fitted.)



👍 1

I have reamed a hole through this tuning peg jig, to hold the peg as I saw the end off. September 4th, 4:19 PM



All the tuner peg holes have been

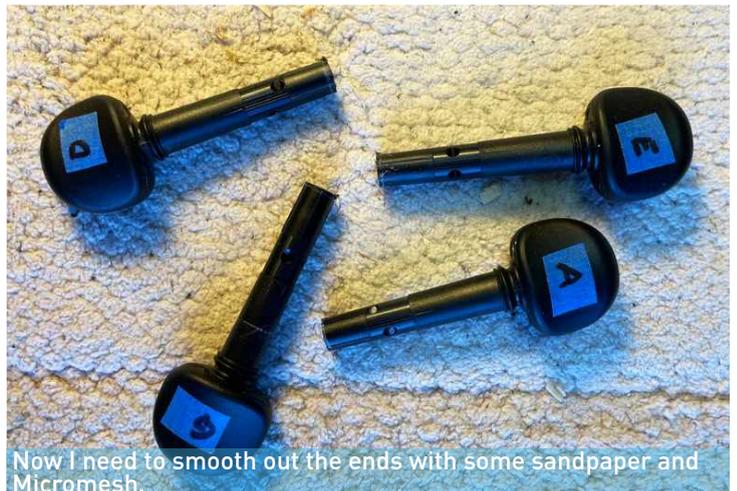


The white marks are where I need to cut the peg. (Disregard the white line on the G-Peg up near the button; my brain wasn't working right.)

reamed. Now I will mark the protruding tuner peg ends with white pencil where they exit the pegbox.



The end of the peg has been sawn off.



Now I need to smooth out the ends with some sandpaper and Micromesh.

TIMELINE PHOTOS

Sunday, September 4th, 4:19 PM



The tuner pegs installed!

👍 2

TIMELINE PHOTOS

Sunday, September 4th, 4:19 PM



A closer view, so you can see that central portion of the peg. This center portion has to be free of the pegbox walls, so it can rotate as I turn the peg button (which has the gears inside).

👍 1

TIMELINE PHOTOS

Sunday, September 4th, 4:19 PM



I then spent some time applying linseed oil to the fingerboard and neck shaft with 2400 Micromesh, followed by dry-sanding it with 3200 (and all the following grits to 12000).

👍 1

TIMELINE PHOTOS

Sunday, September 4th, 4:19 PM



More views of where it stands now!!!

👍 2

TIMELINE PHOTOS

Sunday, September 4th, 4:19 PM



TIMELINE PHOTOS

Sunday, September 4th, 4:19 PM

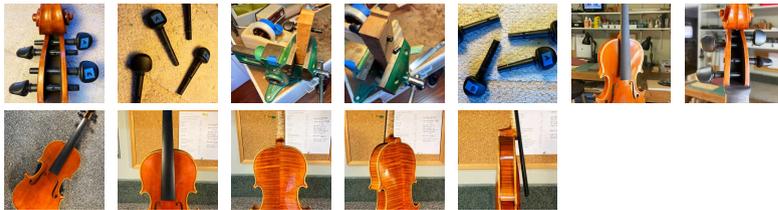
1



PHOTOS FROM KATHY MATSUSHITA'S POST

Sunday, September 4th, 4:19 PM

TODAY'S WORK... Read the captions for more info.



TIMELINE PHOTOS

Sunday, September 4th, 4:19 PM

1



STATUS UPDATE

Monday, September 5th, 8:38 AM

4

"TODAY...IN THIS MORE LOGICAL ORDER... Filing the nut slots, cutting and fitting the soundpost (the most difficult task for me), and then on to the bridge fitting and carving!!!"

TIMELINE PHOTOS

Monday, September 5th, 1:07 PM



This flexible cloth measuring tape (in millimeters) is very helpful in measuring curved surfaces, and the Triton template makes it easy to mark the nut slot locations.

TIMELINE PHOTOS

Monday, September 5th, 1:07 PM



Here are the tools I used to actually make the slots --- four nut slotting files a tad larger than the diameters of the strings I will be using (you want the slot a little larger, so the string will not bind in the slot), feeler gauges for the differing heights of the slots above the fingerboard, and a skinny round needle file for slightly widening the slot at the pegbox end (so the string will have a little freedom to move as it angles towards its tuning peg).

TIMELINE PHOTOS

Monday, September 5th, 1:07 PM



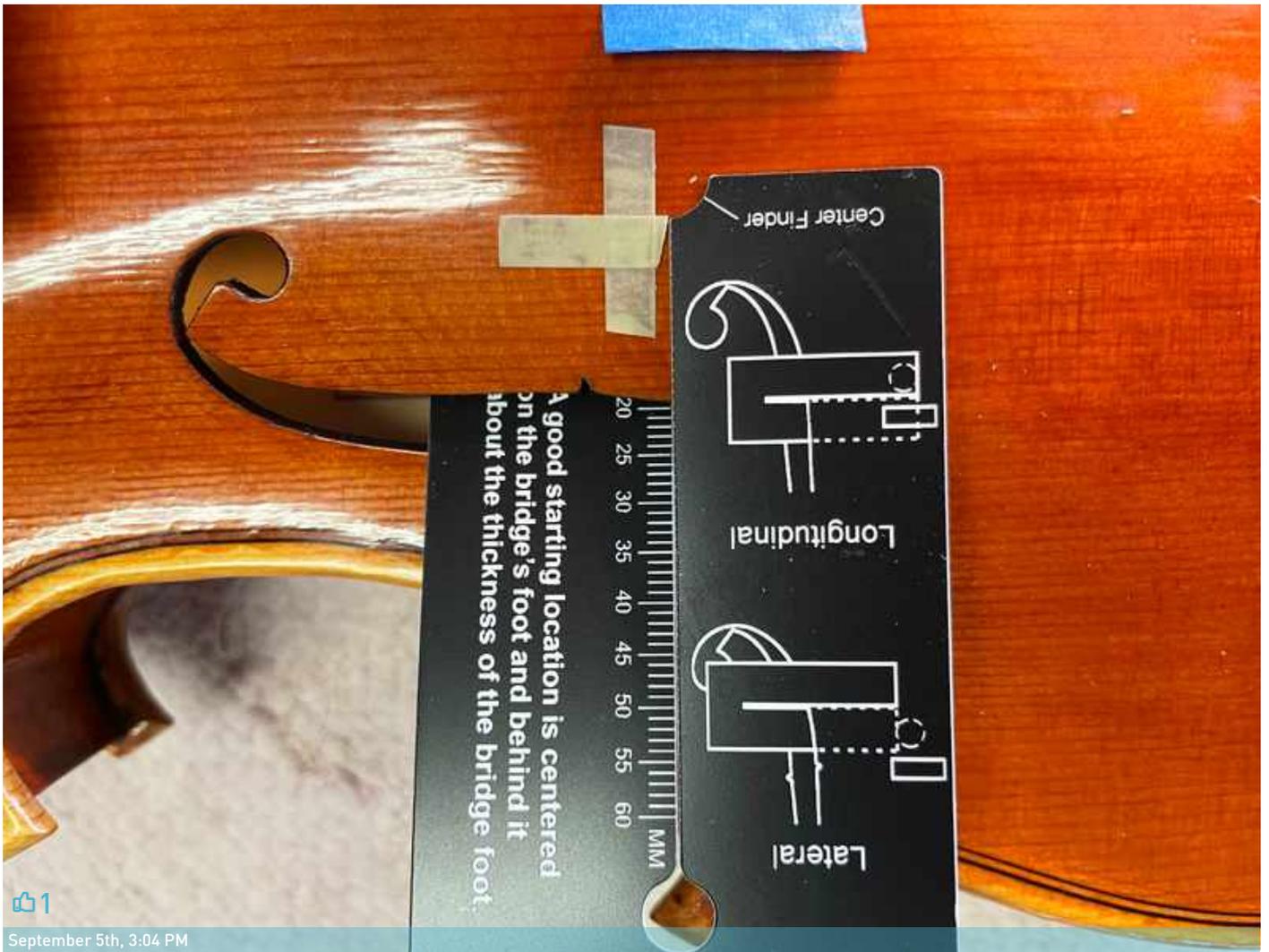
After finding the center of the nut with the tape measure, I used the template to mark the nut slot locations.

TIMELINE PHOTOS

Monday, September 5th, 1:07 PM



Here it is, slotted. When you file the slots, you curve the slots downward into the pegbox, towards their pegs. This prevents string breakage.



September 5th, 3:04 PM

## Monday, September 5th, 2022

PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, September 5th, 1:07 PM

**NUT SLOTTING!!!** I have done the preliminary nut slots; it will be finalized later, when I actually put on the strings up to tension. That will let me know if I have the nut slots at the right height above the fingerboard, and how much I need to file off the top of the nut (only 1/3 of the string is to sit in the slot). After that is done, I will spend

time prettying it up with Micromesh. Read the captions for each photo for more info.



12



PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, September 5th, 3:04 PM

NOW THE MOST DIFFICULT PART FOR ME...THE SOUNDPOST!!!!  
 Step One: Figure out exactly where I want to place the 6mm diameter soundpost, in relation to the bridge. After having consulted several sources, I decided to go with these measurements for locating the soundpost --- the same distance in, from the inner edge of the f-hole, as the bass bar (19mm), and 2.5mm below the treble bridge foot. First I had to locate the bridge by centering it between the inner f-hole notches, marking the bridge feet locations with some tape. Then, I made the measurements noted above, on a piece of masking tape below the treble bridge foot, and drew in the soundpost location. This will help me in the next step to visualize where I should place the soundpost setting gauge to determine the height of the post. Later will come determining the angles at which I need to slice the ends of the post.

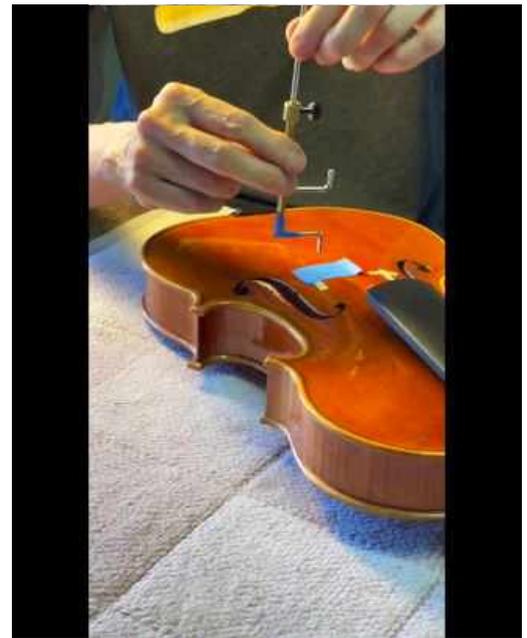


11

NEW VIDEO SHARED

Monday, September 5th, 3:52 PM

6



www.facebook.com/92440824758010...



SOUNDPOST: STEP TWO

Tuesday, September 6th, 2022

 NEW VIDEO SHARED

Tuesday, September 6th, 2:04 PM



[www.facebook.com/924408247580103/videos/768099981096372](https://www.facebook.com/924408247580103/videos/768099981096372)



**FINALLY....THE SOUNDPOST IS INSTALLED!!!**  
(After a lot of frustration.) EDIT.....Just found this video on the soundpost, by Olaf Grawert. Kind of fun and cool: [www.youtube.com/watch?v=DCJmYYwnc8k&t=596s](https://www.youtube.com/watch?v=DCJmYYwnc8k&t=596s)

 TIMELINE PHOTOS

Wednesday, September 7th, 9:04 AM



 8

 TIMELINE PHOTOS

Wednesday, September 7th, 9:04 AM

 1



PHOTOS FROM KATHY MATSUSHITA'S POST

Wednesday, September 7th, 9:04 AM

40

I DECIDED TO SPLURGE A BIT... After seeing a video of a violin similar in color to mine (except for the golden color of the edges on mine) with rosewood fittings, I thought how much prettier they were than the stark ebony black color of the fittings I always install. The pearwood trim on the tailpiece, I think, will nicely complement the golden edges of my violin. A bit pricey, I know, for all this (mainly the tuners, still Wittner finetuning pegs, but with rosewood buttons), but I figured, since this violin has (so far) turned out so nicely, I might as well go whole hog on this!!! I can always use the ebony fittings on a future violin....  
 TODAY...BUILDING BRIDGES... (Actually, just one bridge.)  
 Hopefully my fittings will be delivered quickly (from two different sources -- Fiddler Shop and International Violin); meanwhile, I will be working on the bridge, which will probably take a few days.

TIMELINE PHOTOS

Wednesday, September 7th, 9:04 AM



NEW VIDEO SHARED

Wednesday, September 7th, 5:34 PM

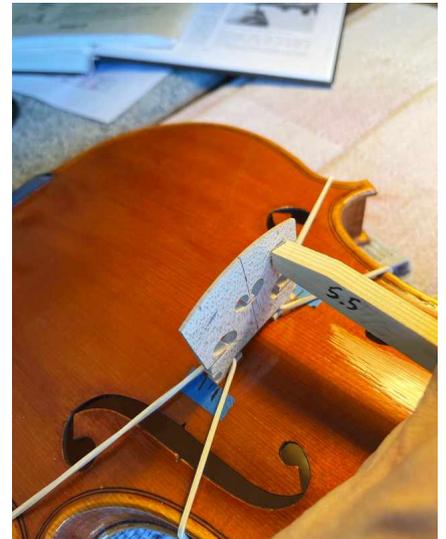


[www.facebook.com/924408247580103/videos/586312986509780](https://www.facebook.com/924408247580103/videos/586312986509780)

5

TIMELINE PHOTOS

Thursday, September 8th, 5:30 PM



BUILDING BRIDGES....

I have made a stick with the two heights (5.5mm and 3.5mm), above the bottom of the stick, which lies atop the fingerboard. I mark the height on the bridge with a pencil.



After I had thinned the bridge feet to about 4.2mm thick, I had thinned the top edge to around 2mm, not realizing I really didn't need to do that until I had marked and cut the top arch of the bridge. (I needed to determine the string heights first, to be able to mark and cut the arch.) September 8th, 5:30 PM

Thursday, September 8th, 2022

TIMELINE PHOTOS

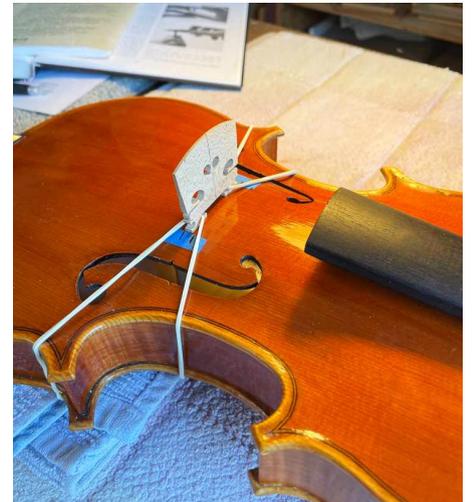
Thursday, September 8th, 5:30 PM



Here's a way to hold the bridge in its position.

TIMELINE PHOTOS

Thursday, September 8th, 5:30 PM



Here I have marked the G and E string positions on the top of the bridge, so I can then mark how high the bridge needs to be at those two positions. (5.5mm above the fingerboard projection line for the G, and 3.5mm for the E-string.)



Here are the two marks for the G and E string heights.



Here's the mark for the top of the bridge.

TIMELINE PHOTOS

Thursday, September 8th, 5:30 PM



I lay the template on the bridge, matching up the two string height marks and the centerline, and then I trace the arch.

TIMELINE PHOTOS

Thursday, September 8th, 5:30 PM



Using a caliper, I figured out where to place the four slots for the strings. There is a 34mm span for all four strings; each string is 11.3mm apart from the surrounding strings.

TIMELINE PHOTOS

Thursday, September 8th, 5:30 PM

1



Since the back side (that side that faces the tailpiece) is perpendicular to the violin plate, I laid that side down and used the disc sander to sand close to the line. I later used a hand file to refine the arch.

TIMELINE PHOTOS

Thursday, September 8th, 5:30 PM

2



Here I have used a little block plane and file to get the top edge down to 1.2mm thick.

TIMELINE PHOTOS

Thursday, September 8th, 5:30 PM



Here's what it looks like now. I have filed and sanded this face (but not the feet, since they are already at their proper thickness) so it's nice and straight.

1

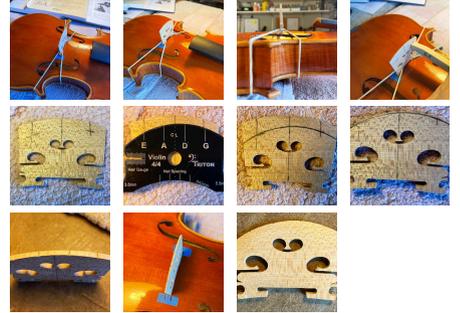
PHOTOS FROM KATHY

MATSUSHITA'S POST

Thursday, September 8th, 5:30 PM

12

SHAPING THE BRIDGE...PART ONE. (Part Two will be tomorrow, when I actually carve out the inside parts of the bridge; that's the fun, more artistic part which will affect the sound of the violin.) Read the captions for each photo for more info.



TIMELINE PHOTOS

Friday, September 9th, 12:41 PM



BEFORE CARVING & AFTER... I primarily did all this with a scalpel and an Exacto knife (because its thinner blade helped me get into the narrower areas). Subtle differences, but we'll see how it affects the sound of the violin once it's

20

strung up!!! Carving is kind of fun. OH, AND HERE'S A DISGUSTING LITTLE TIP FOR YOU...To get that nice, healthy glow on your bridge, just wipe it on some of your sweat and then burnish the bridge on paper or a cloth, till it shines. I learned this tip from Lucas Fabro's violin course. EDIT....My rosewood tailpiece and Fiddlerman strings are supposed to arrive on Monday, and my rosewood Wittner fine tuning pegs and rosewood chin rest will arrive today (originally, they had been scheduled to arrive on Monday, but I just got a notice saying it's already out for delivery in San Jose --- good job as always, International Violin!). SO...I figured I might as well wait till Monday to do the stringing up...in the meantime, I can get back to working on the pochette mold and neck template!!!



Friday, September 9th, 2022



 PHOTOS FROM KATHY MATSUSHITA'S POST

Friday, September 9th, 3:38 PM

OH, MY MY MY.... This is going to be pretty...especially once I trim the peg ends.  
EDIT....GOOD NEWS!!! I just got a tracking notice that, even though my other fittings (strings, tailpiece, and end button) weren't scheduled to

arrive till Monday, they are out for delivery in San Jose TODAY (Saturday)!!!! YAY!



 49



After I had polished the top with the Super Nikco polish. September 10th, 12:55 PM

Saturday, September 10th, 2022



After polishing the back.



Yesterday I had reamed the holes for the Wittner pegs. Now I have to mark where to cut the peg ends.



I marked the cut-off points with white pencil.



I love using this curved saw! Here I have cut the end off one peg.

 TIMELINE PHOTOS

Saturday, September 10th, 12:55 PM



Here they are installed. The E-string peg end is protruding a bit further out of the pegbox than I would like, so I stuck a very thin strip of lining tape around the peg on the button end where it would be inside the pegbox wall; this made a teeny-tiny tighter fit, which moved the peg end in a bit. With these finetune pegs, you want the pegs to be a very tight fit (the peg never is to move), but you also want the central

moving section of the shaft to be just inside the button-end wall.

 3

 TIMELINE PHOTOS

Saturday, September 10th, 12:55 PM



After cutting the plastic, I need to file and sand a dome on the end. I used a file first, then followed that with 220-320-400-600 grit sandpapers, and then all the 9 grits of Micromesh papers, laying the papers on top of the carpet pad to create a soft surface to do the shaping.



👍 1

Here it is after I had tightened it up a bit with the tape.



👍 1

The violin, eagerly awaiting its strings, tailpiece, and end button!!! It is dying to sing!

[NEW VIDEO SHARED](#)

Saturday, September 10th, 7:06 PM



[www.facebook.com/924408247580103/videos/882852149359053](https://www.facebook.com/924408247580103/videos/882852149359053)



NOT DONE YET.....Sigh....

👍 12

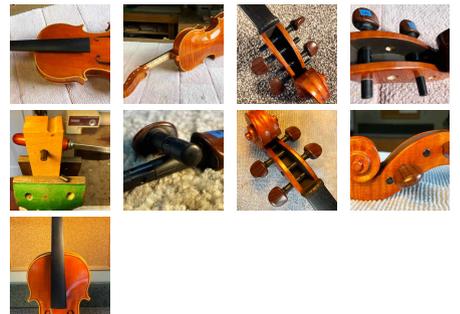
[PHOTOS FROM KATHY](#)

👍 16

**MATSUSHITA'S POST**

Saturday, September 10th, 12:55 PM

DID TWO THINGS TODAY (while I wait for my strings, rosewood tailpiece, and rosewood end button to be delivered) --- (1) a final polishing-up with Super Nikco, and (2) trimming and polishing the rosewood Wittner finetuning pegs. Read the accompanying captions for each photo for more info.





#### STATUS UPDATE

Saturday, September 10th, 7:44 PM

9

“THANK GOODNESS...I just found some solutions to a couple of my problems... (1) On a forum discussing loose Wittner pegs, someone mentioned that Wittner's site gives a simple solution with templates for making sandpaper shims for pegholes that need to be made tighter. You just cut out the template with 1800 sandpaper, use the template to easily hold three small shims, with the sandpaper side facing the walls of the peghole, and then just slide the peg into the hole. The sandpaper shims grab the

hole and don't move, allowing the peg to sit tightly in the hole. No glue or toothpick shims needed! Yay! In case you're interested (or my explanation is not clear enough, here's the page: [wittner-gmbh.de/pdf/schablone\\_feinstimmwirbel.pdf](http://wittner-gmbh.de/pdf/schablone_feinstimmwirbel.pdf)) (2) Saw a video on how to easily fill ebony nut slots with ebony dust and superglue. Will do that and then, when it's totally hardened, reslot the nut. Will do these fixes and then will proceed to make a new bridge.”

Sunday, September 11th, 2022

 NEW VIDEO SHARED

Sunday, September 11th, 4:01 PM



[www.facebook.com/924408247580103/videos/790781368901953](https://www.facebook.com/924408247580103/videos/790781368901953)



WELL...NO MORE SLIPPING PEGS!!! Not the perfect fix, but it will do for now...

 8

 TIMELINE PHOTOS

Monday, September 12th, 10:18 AM



 PHOTOS FROM KATHY MATSUSHITA'S POST

Monday, September 12th, 10:18 AM

 8

TWO LITTLE TASKS... I just made a bridge template (copied from the Johnson/Courtnall violin book) out of some scrap rosewood. Secondly, last night I had filled the nut's slots with superglue and ebony dust; today, I just filed it down with a fine file, sandpaper, and Micromesh. Although in the photo it looks as if the slots are still there, they are actually filled to the top and the top of the nut is smooth. I am going to just "kiss" the slots with my nut files, just enough for the strings to sit (don't want to go too low again!), string the violin up, and see what my string heights (above the end of the fingerboard) are now. If they're still too low (which they probably will be), it will be time to set about making a new bridge. It will be somewhat easier this time, though, as the old bridge will tell me how much higher I need to make the new bridge. EDIT...Around noon...WELL, I strung it up to pitch, after having VERY slightly slotted the nut. I then measured the string clearances (from bottom of string to fingerboard end surface) at the G and at the E. They measured 4.5mm at the G and 2.5mm at the E. SO...I'm about 1mm short of my ultimate desired clearances of 5.5. and 3.5. What I'm going to do is make the new bridge about 1.5mm taller (to give measurements of 6mm and 4mm), when it comes time to cut the arch. That should allow for some settling in. BUT NOW IT'S ALMOST TIME FOR ME TO LEAVE for my Covid booster shot. I think I'll let the violin sit for a day, so the strings will stretch some more. Then, tomorrow, I will remove all the strings and work on fitting the new bridge feet. I am more familiar with the procedure now, and it should go more smoothly...and better, I hope.



 **TIMELINE PHOTOS**

Monday, September 12th, 10:18 AM



 **TIMELINE PHOTOS**

Monday, September 12th, 4:11 PM

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 **PHOTOS FROM KATHY MATSUSHITA'S POST**

Monday, September 12th, 4:11 PM

ANOTHER IDEA I HAD, TO FIGURE OUT HOW MUCH HIGHER TO MAKE THE NEW BRIDGE... Long ago, I had bought one of these Herdim "string lifters", which has rubber bridge feet and an adjustable (via the screw) bridge height with a serrated arch. You place this jig in the bridge location and adjust (with the screw) the top arch of the bridge until you have the desired string heights on both the G and E string locations. This gives you an approximation of the bridge height you need. I think this will help me in making the new bridge.



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 **TIMELINE PHOTOS**

Monday, September 12th, 4:11 PM



 NEW VIDEO SHARED

Tuesday, September 13th, 12:00 PM



[www.facebook.com/924408247580103/videos/5395939813808964](https://www.facebook.com/924408247580103/videos/5395939813808964)



THE NEW BRIDGE: FITTING THE FEET

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 TIMELINE PHOTOS

Tuesday, September 13th, 4:44 PM



The old bridge set atop the new bridge blank, after I had cut the new one 2mm higher.

 TIMELINE PHOTOS

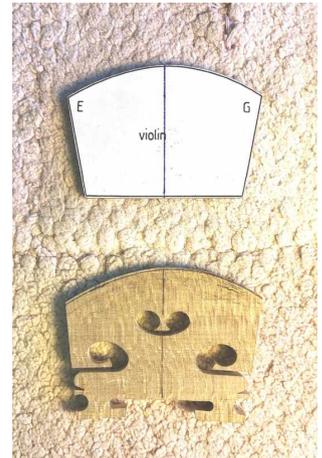
Tuesday, September 13th, 4:44 PM



Old bridge with the string lifter, which I had used to get an approximate idea of the proper height, behind it.

 TIMELINE PHOTOS

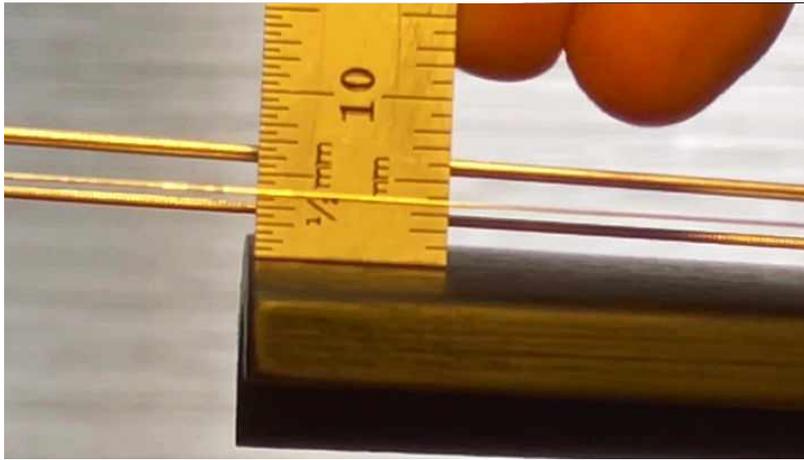
Tuesday, September 13th, 4:44 PM



I used this template instead of the original Triton one I had used for the old bridge. This template doesn't curve the E-side down as steeply as the Triton template.

 NEW VIDEO SHARED

Wednesday, September 14th, 12:36 PM



[www.facebook.com/924408247580103/videos/1935994909927974](https://www.facebook.com/924408247580103/videos/1935994909927974)



REACHING NEW HEIGHTS...

 NEW VIDEO SHARED

Wednesday, September 14th, 6:37 PM



[www.facebook.com/924408247580103/videos/321934...](https://www.facebook.com/924408247580103/videos/321934...)



IT IS FINISHED. (Until it settles in and I figure out more things I need to do to it.) Gene Huang: Got an idea for you....Would love to see if you can rustle up one of your South Bay Phil cellist friends and come on over to my house sometime, so I could have you play my new violin and your friend play my cello, in some sort of piece for violin and cello????? I'd love to hear what my instruments sound like in the hands of expert players.... Just an idea... :) :) . Let me know if this is a feasible idea...

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 PHOTOS FROM KATHY

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MATSUSHITA'S POST

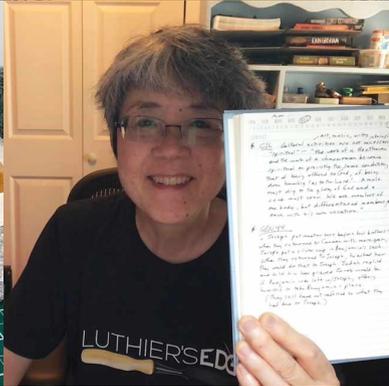
Tuesday, September 13th, 4:44 PM

THE BRIDGE HEIGHT AND ARCH ARE CUT!! I decided to make this new bridge 2mm higher than the original too-short bridge --- so, 4.5mm at the E and 6.5mm at the G. This is definitely too tall (the ideal is 3.5 and 5.5), but when I string it up, I can measure the string clearances at the fingerboard end and will then know how much to shorten the new bridge height. Better to be too tall than too short; you can always remove wood, but you cannot add wood once it's gone!



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00:28 - After cutting and finishing the F-holes, check the highest note at the percussion (mode 5) which should have dropped about one tone from the top without F-holes. Check the thicknesses around the F-holes and bring them to the measurements shown in the image, keeping the lower wings and the part towards the C thicker to compensate for the subsequent thinning when the soundbox will be closed. Also keep the soundpost area thicker to ensure sufficient reinforcement and verify that the inner side of F-holes stems appears at a constant thickness if viewed from the outside of the top.

05:38 - From time to time check the note of Mode 5 and thin out the thicknesses until you reach a note from Re sharp to Re# sharp (from 294 Hz to 320 Hz). Bearing in mind the increase of about one tone and half caused by the gluing of the bassbar, with Re # you will easily arrive at a final note of Fa# (370 Hz) while with the Re you will most likely reach at Fa (350 Hz). My preference at this stage of the working is to Re# sharp (313/320 Hz) in order to obtain a final note of Fa# (370 Hz) with a bassbar of appropriate weight and size (weight between 4.0 and 4.5 g).

# THE MOST LIKED PICTURES!

