A TENOR UKULELE FOR VAL

August 14, 2015 - November 4, 2015

Sample book

My Social Book

Sample

A TENOR UKULELE FOR VAL

AUGUST 14, 2015 - NOVEMBER 4, 2015

Sample book

MOST POPULAR PHOTO

I CAN READ THE FINE PRINT!!! I JUST HAD TO POST THIS PHOTO! AFTER HAVING FINISHED THE WET-SANDING OF THE UKE (WITH 3600 MICROMESH AND A MINERAL SPI(...)

27

Sample book

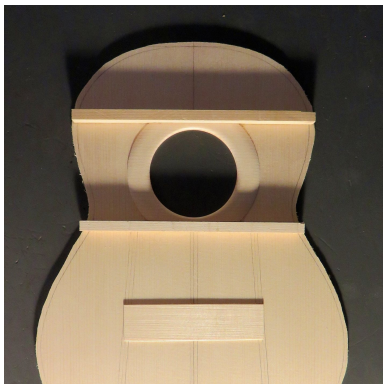
To learn more, go to page 79

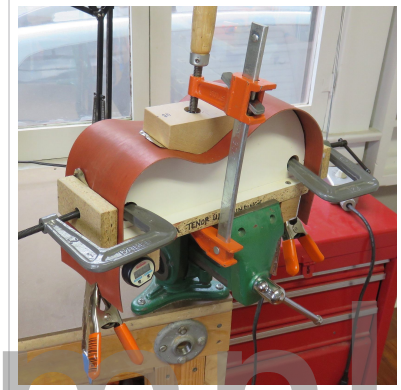
2015

August - September 6
October - November 72

The most liked pictures! 98

Sample book





Sample book

AUGUST - SEPTEMBER

2015

SOMETHING DIFFERENT . . . Thought I'd take a little break and have a nice change-of-pace, before I launch into my next big project --- the East Indian rosewood/sinker redwood Grand Concert guitar (http://theamateurluthier.com/retirement/htmlpages/2015taylor.html) --- and do a cute little instrument(...)

19

Sample book

249 photos shared

AUGUST - SEPTEMBER

Friday, August 14th, 2015

TIMELINE PHOTOS

Friday, August 14th, 8:46 PM

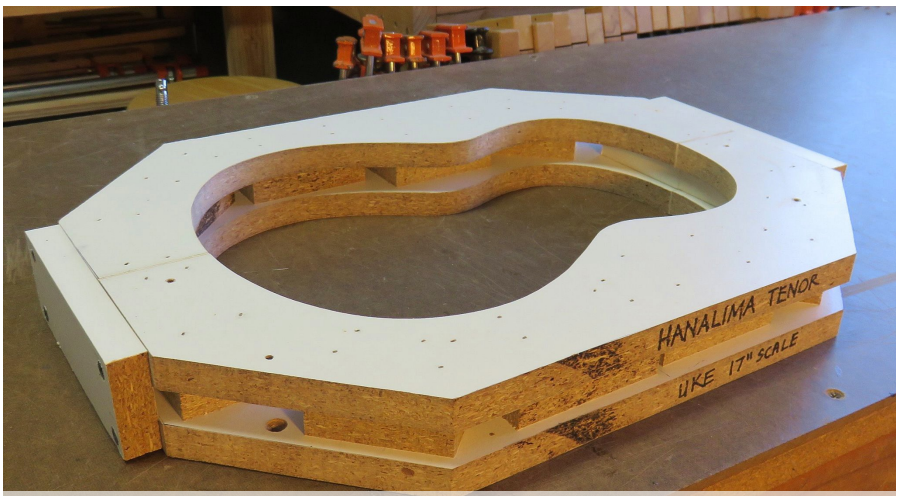
3 9

COULDN'T WAIT . . . . 7:45 p.m. Friday I couldn't wait --- I just strung up the guitar and am going to just let it sit there until tomorrow before I do any further slotting of the nut and adjusting of the saddle height. I just want the guitar to get used to the strings' tension before I do any work on the action. I will probably periodically go into the room tonight and re-tune the strings up to pitch as they continue to go flat. Then, tomorrow, I will work further on the nut and saddle to achieve the final (hopefully) nice, low action.

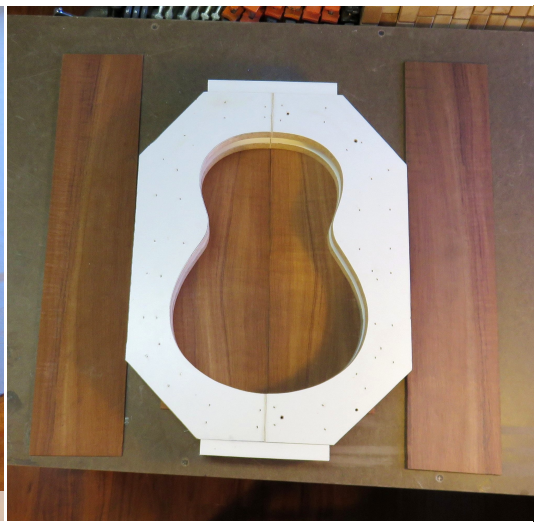
Terence Tan looks great kathy! 1
Kathy Matsushita Thanks, Terence!!! I'm excited to hear what it's ultimately going to sound like...
Val Williams I do wish you would make me a KM ukulele. I would be so honored 😄 🙏? 1

Sample book

Thursday, August 27th, 2015



August 27th, 5:51 PM

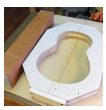


PHOTOS FROM KATHY MATSUSHITA'S POST

24 19

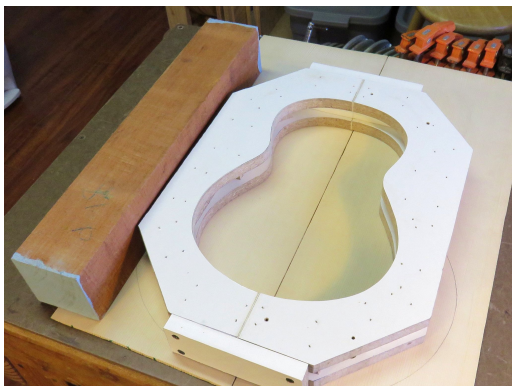
Thursday, August 27th, 5:51 PM

SOMETHING DIFFERENT . . . Thought I'd take a little break and have a nice change-of-pace, before I launch into my next big project --- the East Indian rosewood/sinker redwood Grand Concert guitar (http://theamateurluthier.com/retirement/htmlpages/2015taylor.html) --- and do a cute little instrument, a tenor uke, based on a Hanalima plan. Spent a couple of days building a mold, from scrap wood. Then gathered my materials --- most of which I already had on hand. Gonna be a fun little build! And the French-polishing on this tiny instrument will be even easier than on the full-sized guitar I just did....



TIMELINE PHOTOS

Thursday, August 27th, 5:51 PM



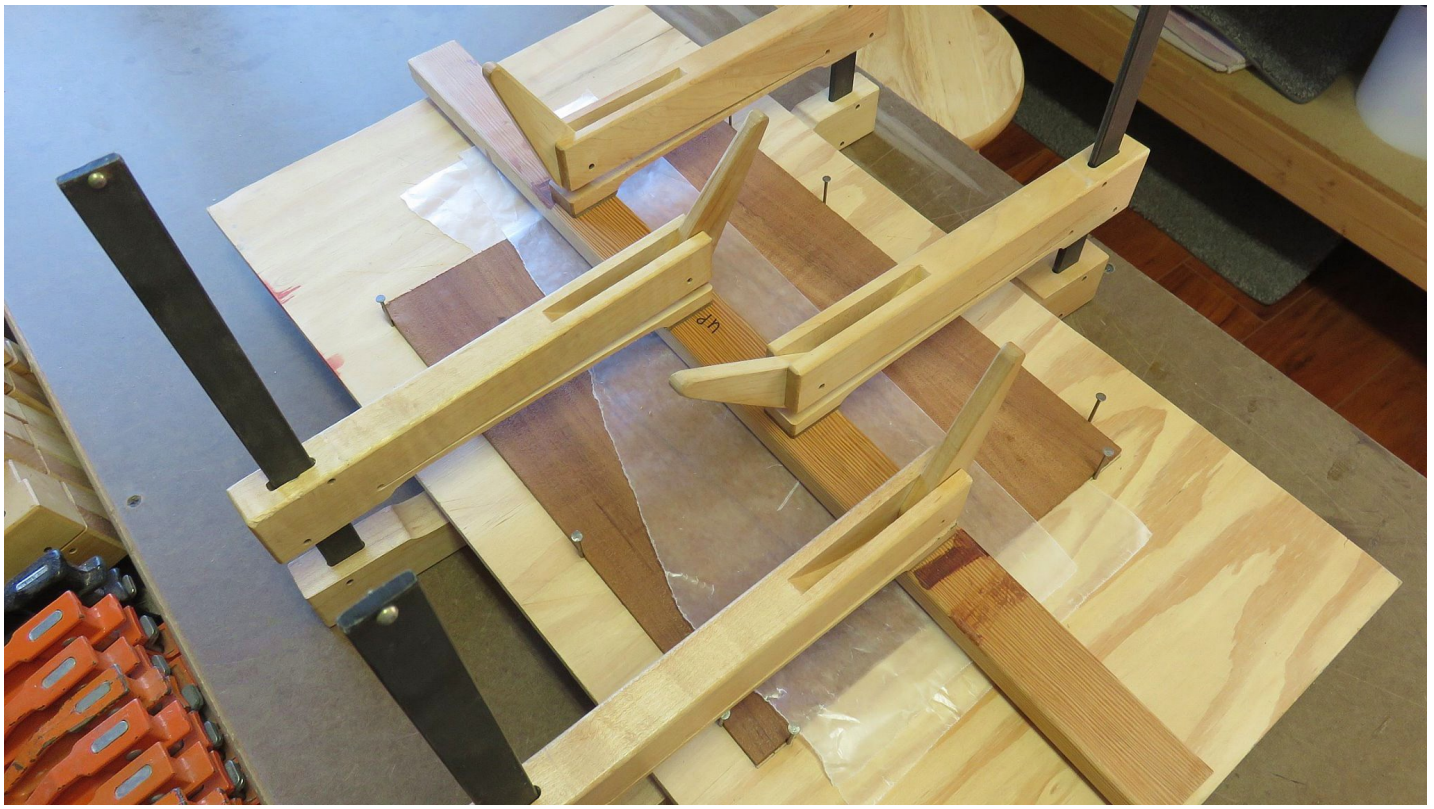
Sample book

August 28th, 3:08 PM

Friday, August 28th, 2015

TIMELINE PHOTOS

Friday, August 28th, 3:08 PM



PHOTOS FROM KATHY MATSUSHITA'S POST

2 9

Friday, August 28th, 3:08 PM

JOINTING & JOINING . . . Just spent the morning and part of the afternoon jointing (making a gapless joint on the center seam of the plates) and joining (gluing) the Engelmann spruce top and koa back for the uke. PHOTO #1: After the two halves are jointed, what you do is place a thin strip (in this case, a ruler) underneath the center seam of the two halves, creating a kind of "tent". Then you mark the outer edges with a pencil line and hammer in nails along the pencil lines; this will hold the two halves in that "tented" position. You remove the ruler, place glue along the jointed edges, and press the two halves down against the waxed paper (so you don't glue the plate to your working surface!). The two halves are thus tightly clamped together. Finally, you clamp the glued seam down with a straight wood strip. Oh, yes . . . You might be wondering about why the two halves are positioned with one half slightly above the other. This is so that, later, when it comes time to draw your center line, you can easily find it!!! (Sometimes the joint is so well-glued that you can't actually see the seam.) I have done this with both the spruce and the koa sets. PHOTOS #2 and #3: The top and back are set aside to dry.

Scanned

August 29th, 1:39 PM

Saturday, August 29th, 2015

TIMELINE PHOTOS

Saturday, August 29th, 3:27 PM

PHOTOS FROM KATHY

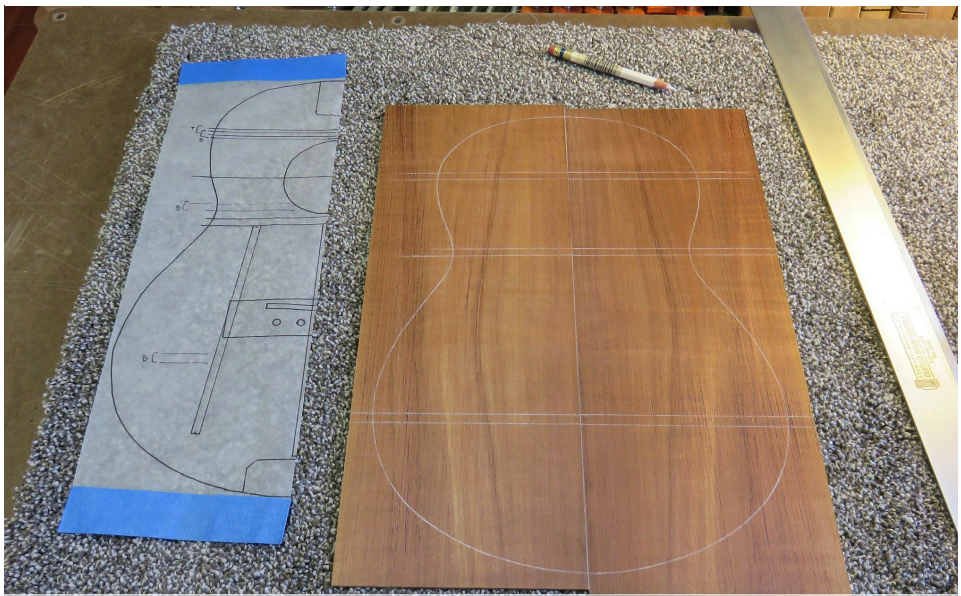
10 5

MATSUSHITA'S POST

Saturday, August 29th, 1:39 PM

After some preliminary thickness-sanding of the jointed/joined top and back plates . . . Can you see the seams?

Sample book

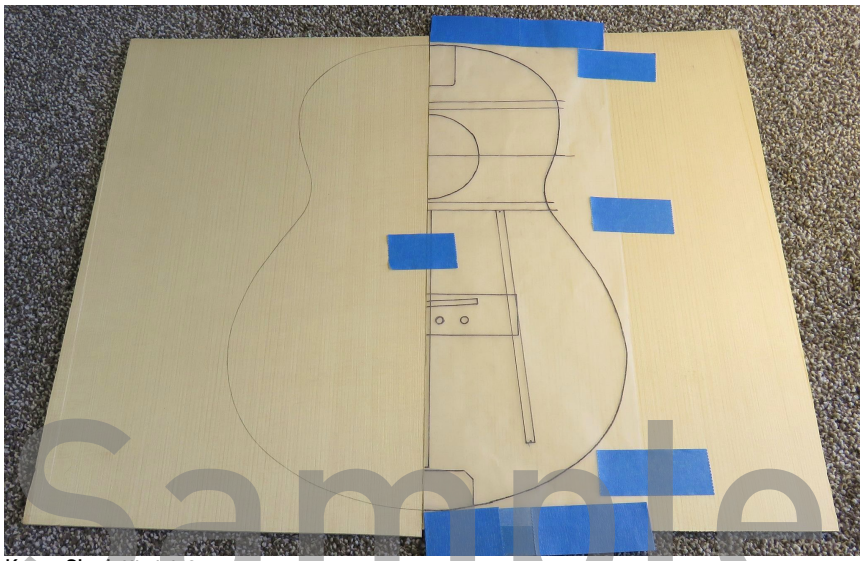


August 29th, 3:27 PM

TIMELINE PHOTOS

3

Saturday, August 29th, 3:27 PM



Karan Singh Ukulele?
Kathy Matsushita Yep. A tenor based on a Hanalima plan. I've built a couple of ukes based on a Don Morris plan (http://theamateurluthier.com/otherinstruments/htmlpages/matuke1.html), which turned out nicely. But this one has, I think, a more graceful shape and the top bracing is different....So it will be nice to see how this one differs....
Karan Singh ah yes, definitely more graceful on the curves than the other model! Some spectacular wood you used on the other build though 😊

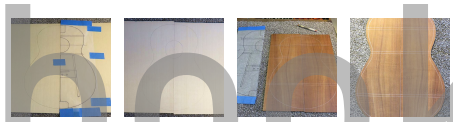
PHOTOS FROM KATHY

7

MATSUSHITA'S POST

Saturday, August 29th, 3:27 PM

TOP & BACK PLATES MARKED . . . Traced the outlines onto the top and back, along with the bracing pattern on the back, which has been thicknessed to its final thickness --- about 2.3mm (.090") --- and bandsawed 1/4" outside its outline. The top is presently at around 0.150" --- it will be thicknessed to its final thickness later, after the rosette has been inlaid. UP NEXT . . . bracing the back and working on the rosette for the top.



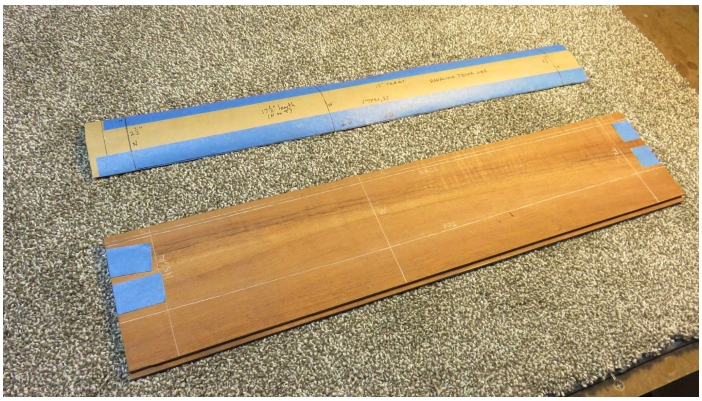
Sample book

Tuesday, September 1st, 2015

TIMELINE PHOTOS

Tuesday, September 1st, 10:40 PM

4



SIDE PROFILE: Spent a couple of hours tonight creating and marking the side profile, with its slight tapers on the back (15' radius) and top (25' radius), using Colin Symond's excellent and easy method as described in the Luthiers Forum (http://www.luthiersforum.com/forum/viewtopic.php?f=10102&t=8117%22). I have slightly offset the two koa sides, so that the grain pattern would be more symmetrical. Tomorrow I will cut out the sides, and later I will thickness-sand them before bending them by hand.

Wednesday, September 2nd, 2015

TIMELINE PHOTOS

Wednesday, September 2nd, 1:18 PM

PHOTOS FROM KATHY

6 16

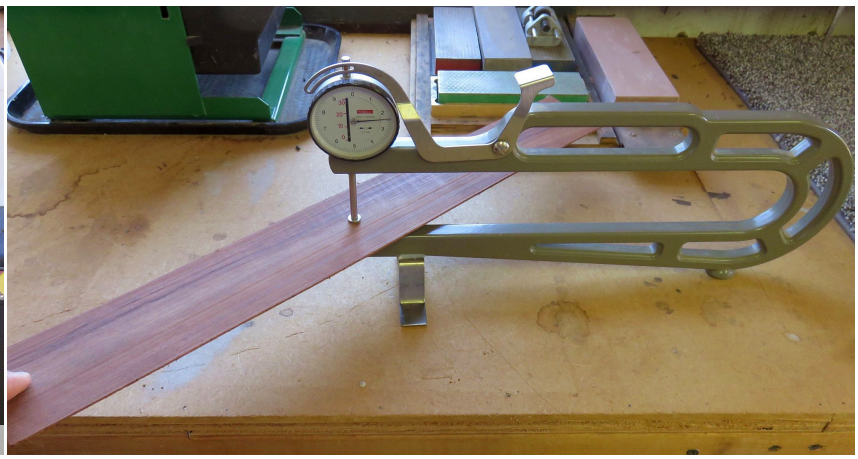
MATSUSHITA'S POST

Wednesday, September 2nd, 1:18 PM

THICKNESS-SANDING: Just thicknessed my sides down to around 2mm, or a tad less. I think I'll bend them today. (Gonna do it by hand on the electric bending iron.)

Sample book

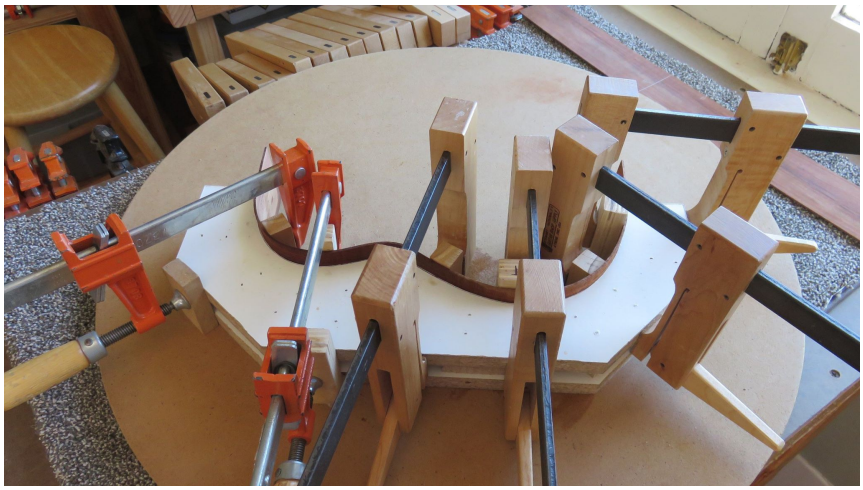
September 2nd, 1:18 PM



TIMELINE PHOTOS

1

Wednesday, September 2nd, 3:19 PM



PHOTOS FROM KATHY

7 12

MATSUSHITA'S POST

Wednesday, September 2nd, 3:19 PM

ONE SIDE BENT!!! Just finished bending one of the koa sides. It does take longer than doing it in a side-bending machine, but it saved me having to make a bending form, and it's kind of fun.

TIMELINE PHOTOS

2

Wednesday, September 2nd, 3:19 PM

Sample book

TIMELINE PHOTOS

2

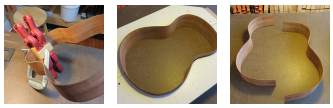
Thursday, September 3rd, 1:18 PM

THE BENT SIDES . . . Just took the sides out of the forms --- they came out well. Later, after I have a little lunch of some homemade tamales (that I just bought on my street from a lady who usually sells them in the Safeway parking lot), I will proceed to trim the ends of the sides to their proper lengths, and make my neck and tail blocks, so I can produce a rim!!!

TIMELINE PHOTOS

Thursday, September 3rd, 1:18 PM

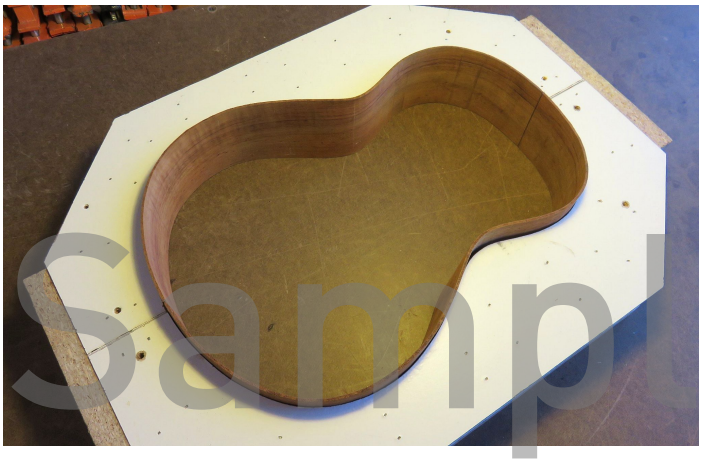
THE BENT SIDES . . . Just took the sides out of the forms --- they came out well. Later, after I have a little lunch of some homemade tamales (that I just bought on my street from a lady who usually sells them in the Safeway parking lot), I will proceed to trim the ends of the sides to their proper lengths, and make my neck and tail blocks, so I can produce a rim!!!



TIMELINE PHOTOS

15 13

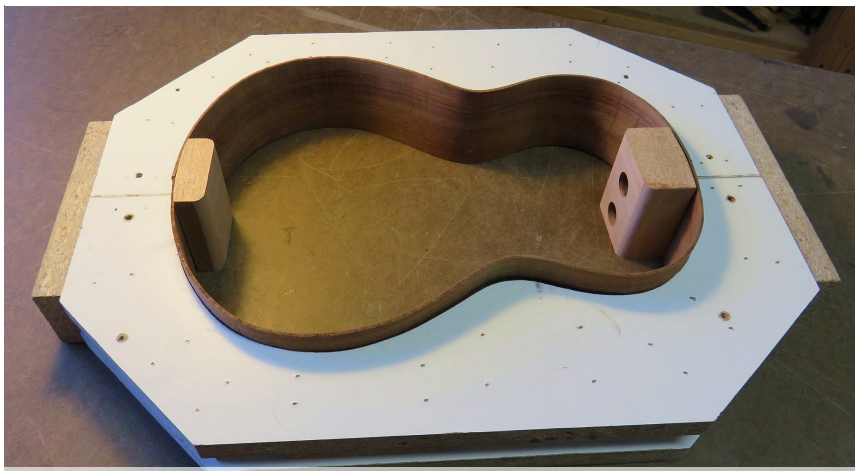
Thursday, September 3rd, 2:19 PM



SIDES FIT INTO MOLD . . . I just trimmed the ends of the sides, and they fit into the mold now nicely. Next up: making the neck and tail blocks.

Chuck Hutchison Isn't that just a beautiful sight? I don't mean to be weird but there is just something (I don't know how to say it without being PG-rated) very attractive about the shape of the sides in the mold. 1
Kathy Matsushita I know what you mean, Chuck --- I'm finding this Hanalima tenor to be a very graceful shape. 1
Chuck Hutchison Graceful is the word. Yes. 1
Roger Terrill I am so jealous that you have the time to make a guitar!!!! I have a gretsch on the drawing board, everything I need to make it, but no time. 1
Kathy Matsushita The wonderful advantages of being retired....:) 1
Kathy Matsushita Oh, and Roger --- this one's a tenor uke!!! (A fun change from the larger instruments!)
Roger Terrill A much more respectable size than the soprano's!!! 1
Roger Terrill I still haven't made my GS Mini yet....so many guitars, so little time.grrrrrrrr 1
Kathy Matsushita Roger Terrill You've got to get to that one!!! It's such a nice, comfortable size!!!
Roger Terrill I have had the plans for about two years.
Kathy Matsushita Roger Terrill Get to it, mister!!!
Roger Terrill No time. I have two drum kits in the polishing shop and a big kit just ready to start. 1
Kathy Matsushita I'll be waiting... 1
Roger Terrill You will be waiting a while, I think. I have plans and all materials for A Gretsch Country Gent. I even bought some curly redwood for the top! This will be the world's most expensive guitar by the time it is finished. 1
Kathy Matsushita Roger Terrill Sounds like a great project!!! Have fun!!!

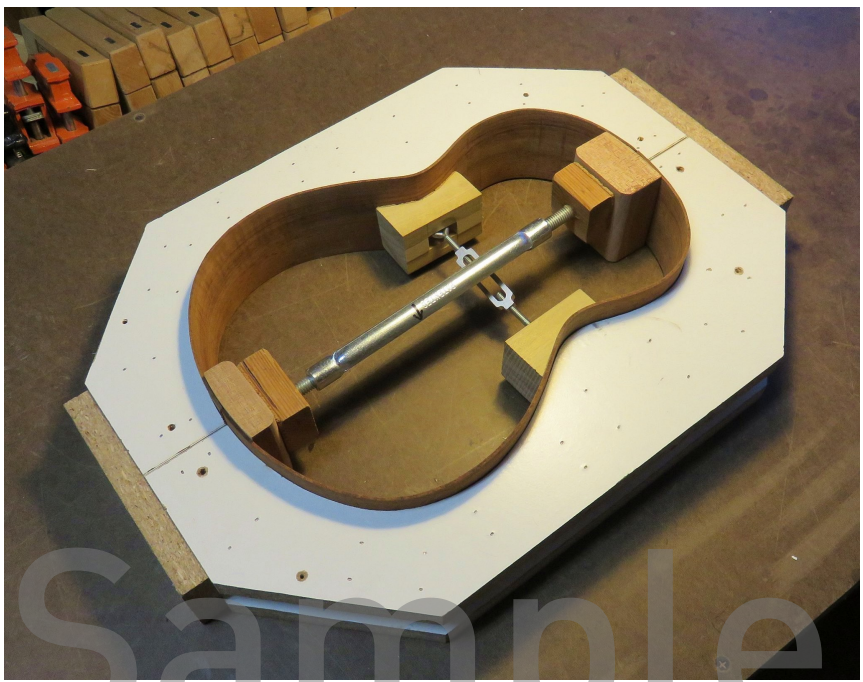
Sample book



September 3rd, 6:05 PM

TIMELINE PHOTOS

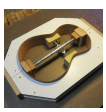
Thursday, September 3rd, 7:57 PM



PHOTOS FROM KATHY MATSUSHITA'S POST

Thursday, September 3rd, 7:57 PM

LAZY ME . . . . I am a lazy person. I didn't feel like making any new spreaders just for this build, so I went into my stash of spreaders, etc., from previous projects. Eureka!!! I found a couple of waist spreaders from my 2010 baritone uke build that would fit this tenor uke waist, and a longish spreader from I don't know where, to clamp against the neck and tail blocks. These will do. Tomorrow I will glue on the neck and tail blocks.



PHOTOS FROM KATHY MATSUSHITA'S POST

5

Thursday, September 3rd, 6:05 PM

DONE FOR THE DAY . . . Just finished making the neck and tail blocks for this uke. First, I cut them to size, then drilled the bolt holes, and, finally, sanded to the necessary curvatures the blocks' faces which will contact the sides. I also slightly beveled the inner corners, just to make them look a bit nicer. Oh, and Maggie decided to visit me in the workroom (because she's hungry, not because she misses me).

Sample book

4 11

TIMELINE PHOTOS

Thursday, September 3rd, 7:57 PM

Don Williams Spreaders in plastic bags? Hello, OCD! 1
Kathy Matsushita No, not OCD --- it's just that it got way too confusing (and time-wasting) to try to find what had been made for a particular instrument --- I used to have them all in just one huge bucket.... 1
Don Williams Yes, I've used the same excuse myself! 1

TIMELINE PHOTOS

Thursday, September 3rd, 8:41 PM

BALANCING ACT . . . I can't stop!!! I decided I might as well glue on one of the blocks --- the neck block --- tonight. Tomorrow, I'll put it into the mold, to see whether or not I'll need to do any adjusting of the joint at the tail block end, before I glue that block onto the sides. Now I'm REALLY finished for the day.

September 4th, 11:31 AM

Sample book

Friday, September 4th, 2015

PHOTOS FROM KATHY MATSUSHITA'S POST

10 7

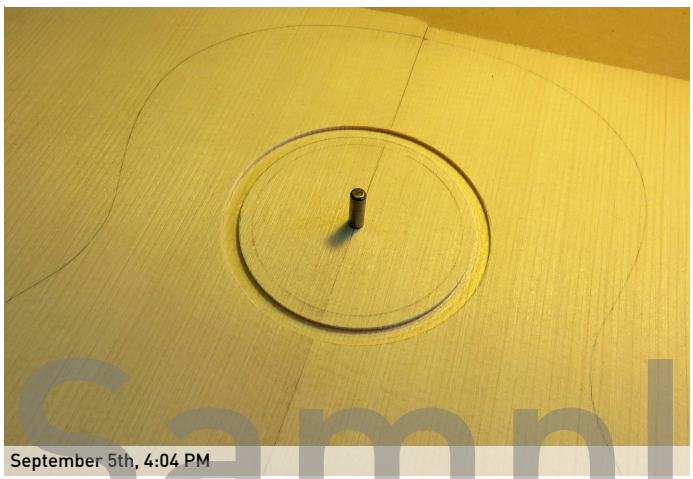
Friday, September 4th, 11:31 AM

TAIL BLOCK GLUED . . . It's about 10:25 a.m., and I've just glued the tail block to the sides. What I did first, though, was something that I sometimes forget to do (until later, when it's much more tricky to do): drilling out the neck bolt holes all the way through the sides. (I remembered that I should remember to do this last night as I was lying in bed and drifting off to sleep.) It's much easier to get the portable drill in there with the tail end of the sides still loose and unattached! Anyway, after I had drilled the two holes through, I marked the centerline on the tail block and glued and clamped the block to the tail end of the sides, one half at a time. While that's drying, I think I'll decide what kind of a rosette I'd like to do on this ukulele.

TIMELINE PHOTOS

Friday, September 4th, 11:31 AM

Saturday, September 5th, 2015



September 5th, 4:04 PM

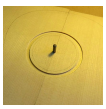
Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

2 4

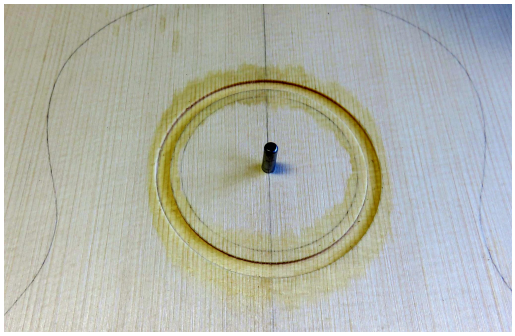
Saturday, September 5th, 4:04 PM

IT'S ROSETTE TIME!!! Got a good start on my rosette this afternoon. It will be a simple rosette, with a blue Paua abalone Zip-Flex strip bordered by black/white/black fiber purfling. I first routed out the rosette channel to fit the purflings and abalone strip. I routed it for a tight fit, as I will later dry-fit the purflings and abalone strip and then secure it all by wicking superglue into the channel. To ensure that the superglue doesn't soak into the spruce's end grain and stain the spruce, I have painted the rosette channel's edges with shellac. Later, after the shellac has had a chance to fully dry, I will install the rosette and superglue it. After that is dry, I will scrape and sand the fiber purflings down flush to the soundboard (I routed the channel to the depth of the slightly shallower Zip-Flex strip).



TIMELINE PHOTOS

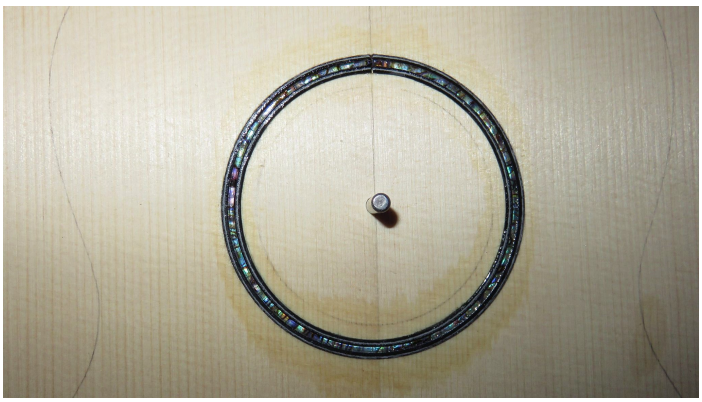
Saturday, September 5th, 4:04 PM



TIMELINE PHOTOS

5 10

Saturday, September 5th, 6:10 PM



SUPERGLUED!!! The rosette has been installed and superglued!! I will wait until tomorrow, when the superglue will be totally cured, to sand it all down flush. One of the main reasons I like the superglue method is that you don't have to worry about the fiber purfling swelling up (when you use something like Titebond) and becoming thus more difficult to fit into the channel; with the superglue method, you have already dry-fit the purflings & inlay into the channel and you know it fits perfectly, before you then wick in the superglue, which, unlike Titebond, does not cause the purflings to swell. It's a much less nerve-wracking process!

David Hajicek I do like superglue for this kind of rosette. It locks everything in place very nicely. How many bands of abalone? Ablam? 1
Kathy Matsushita Just one strip of Zip-Flex (blue paua abalone). 1
Heidi Litke If I use super glue I shellac the area first so it does not stain the tops. Super glue tends to do this. 1
Kathy Matsushita Heidi Litke --- Yep, I did that. (That yellow you see in the photo is the shellac.) 1
David Hajicek Here I thought you were just careless with your coffee cup. ;>) 2

Sample book

Sunday, September 6th, 2015

TIMELINE PHOTOS

Sunday, September 6th, 3:39 PM

PHOTOS FROM KATHY

7 20

MATSUSHITA'S POST

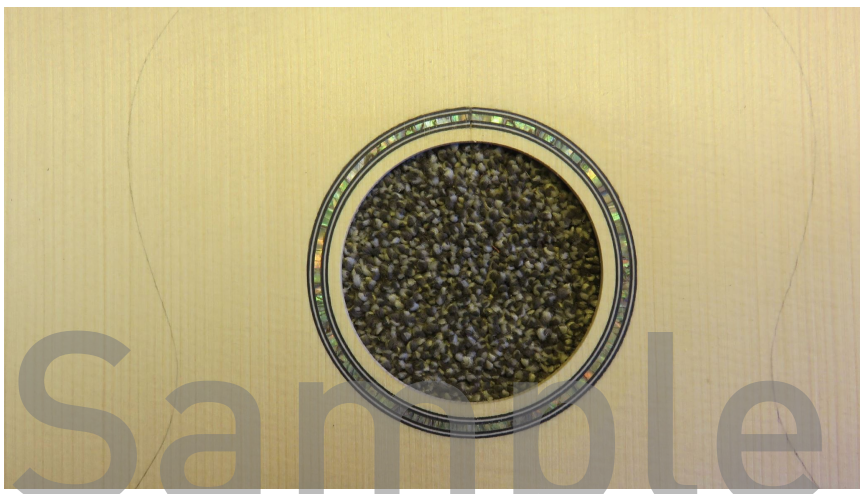
Sunday, September 6th, 3:39 PM

THE ROSETTE IS FINISHED!!! After church today, I scraped and sanded down the rosette (it came out nicely!!!), thicknessed the top down to around 2.3mm, and cut out the soundhole. Tomorrow I will mark out the bracing pattern on the inside of the top. (This afternoon I need to get to my weekly challenge --- the Sunday NY Times crossword --- in INK!!!!) Also, a pic of what I've got so far on this uke...

TIMELINE PHOTOS

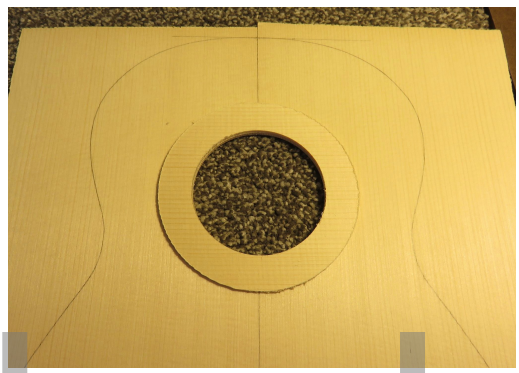
1

Sunday, September 6th, 3:39 PM



TIMELINE PHOTOS

Monday, September 7th, 1:31 PM



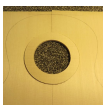
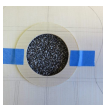
Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

2 11

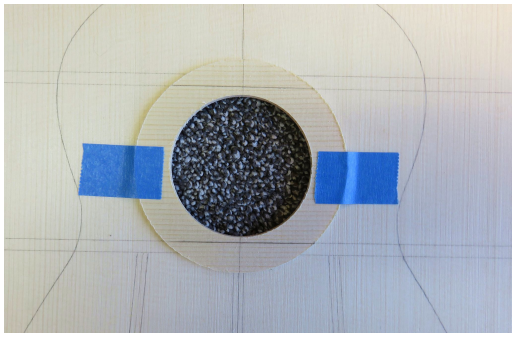
Monday, September 7th, 1:31 PM

SOUNDHOLE REINFORCEMENT PATCH: Just cut out, from scrap spruce, the soundhole patch. This is a ring 5/8" wide that surrounds the soundhole on the inside. After it's glued on (with the grain running perpendicular to the soundboard's grain), I will hand-sand it, beveling the outside and inside edges. TIP: In routing out this soundhole patch ring, do NOT rout out the inside edge first. (You figure out why.) Don't ask me how I know this. Duh. I have also marked out the bracing pattern for the top. (How simple this is, compared to bracing a guitar!) I have laid the soundhole patch ring in position and have marked where I will trim the ring at the top and the bottom edges. (These two edges will butt up to the two horizontal braces.) Now it's time to cut out the five braces and the 1" by 4" bridge patch.

TIMELINE PHOTOS

Monday, September 7th, 1:31 PM

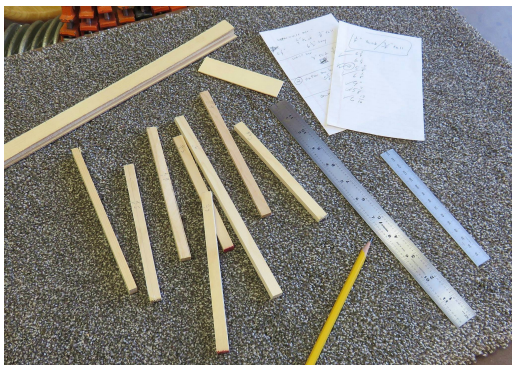


TIMELINE PHOTOS

Monday, September 7th, 3:26 PM

TIMELINE PHOTOS

Monday, September 7th, 3:26 PM



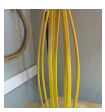
Sample book

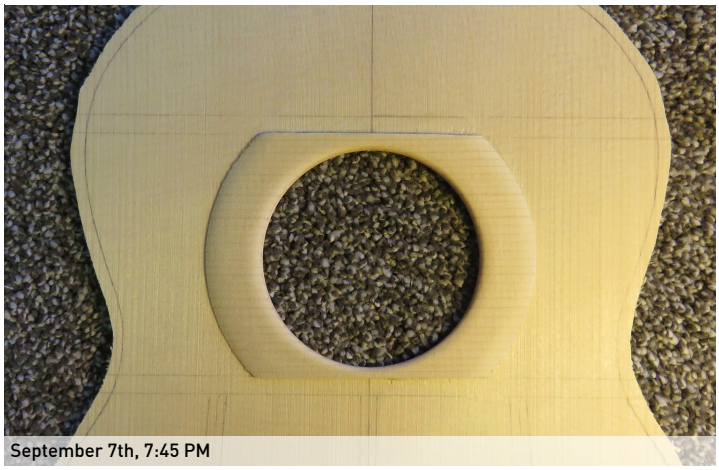
PHOTOS FROM KATHY MATSUSHITA'S POST

2 3

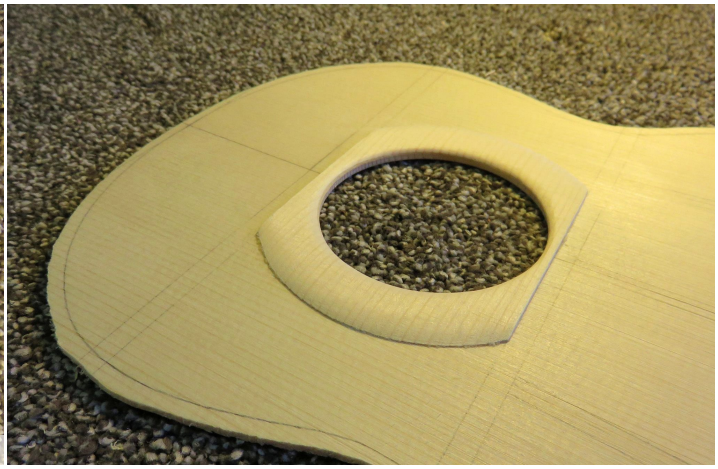
Monday, September 7th, 3:26 PM

BRACES MEASURED & CUT: Just finished measuring out and cutting all the braces for this little uke. It was pretty easy to do, as all of the braces are to be 1/4" thick and 3/8" tall. The only differences were the different lengths. And the soundhole patch is sitting in the go-bar deck right now, trimmed, glued and clamped to the top.



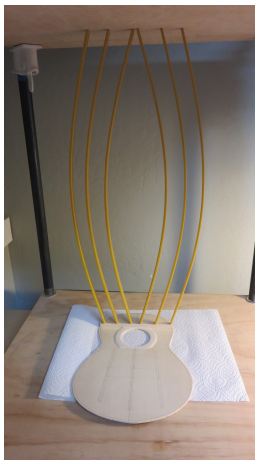


September 7th, 7:45 PM



TIMELINE PHOTOS

Monday, September 7th, 7:45 PM



TIMELINE PHOTOS

Tuesday, September 8th, 8:35 AM

9 10

Sample Book

A LITTLE MOOD LIGHTING SHOT.... Just took the top out of the go-bar deck. (Last night I had glued up the waist brace and the bridge plate in the 25' radius dish.) Lookin' good. Amazing how even a few little braces can strengthen a seemingly-flimsy little top! Today, after carving the upper bout and waist braces, I will notch the three fan braces to fit over the bridge plate and will glue those on. After those are dry, I will carve those three braces, and the top will be finished! (How quickly this goes, compared to doing a guitar top!!!) (And how fun it is to build a cute little uke!!!)

Chuck Hutchison Looking very nice. I like the sound hole bracing. Do you do that to all you guitars? 1
Kathy Matsushita No, I think I've only done it to most of my ukes and the classical. I like doing this kind of reinforcement --- both because of the support it gives the delicate soundhole area, and just because it looks so lovely.... 😊😊
David Hajicek Ukulele Lady. 1
Michael Cushman It's watching us... 1
Michael Cushman And it looks like it's not too happy..... 1
Kathy Matsushita Funny, Michael!!! It does kind of look like a face, doesn't it? To me, it looks surprised. 1
Michael Cushman I see furrowed eyebrow (bar at the top) and Squinty eyelid (the bottom) then a closed mouth cuz of that piece on the bottom lol 1
Kathy Matsushita Michael Cushman How about this one? I think this one looks

more angry. 2
Michael Cushman It does look angry.. The flat above and below the .. The shadowing on the other helps with mood setting tho. 1

September 8th, 3:50 PM

PHOTOS FROM KATHY MATSUSHITA'S POST

2 8

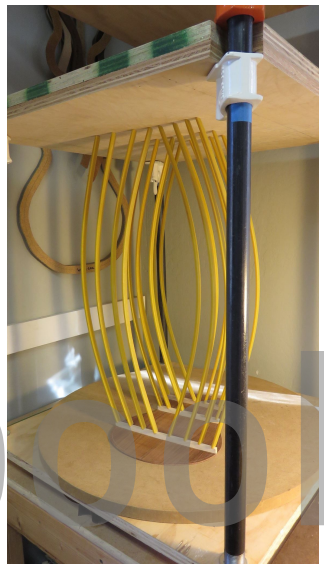
Tuesday, September 8th, 3:50 PM

CARVING THE HORIZONTAL BRACES AND FAN BRACES: The first thing I did was to carve the two horizontal braces, using one of Stephen Boone's wonderful mini-planes, to their triangular shape. Next, I sanded (using my oscillating spindle sander) the basic triangular shape to the 3 fan braces. Next, I sanded the 25' radius into the bottoms of the braces. Then I notched them to fit over the bridge plate (using my band saw). And, finally, I have glued them to the soundboard in the go-bar deck. After they are dry, I will carve them (from a point towards the middle of the brace, down to the ends, where they are 1/16" thick). After a final sanding, all the bracing on the top will be complete!!!

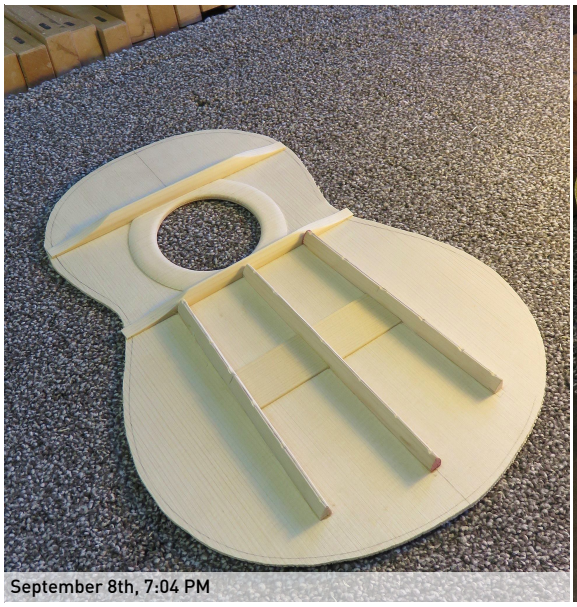
Stephen Boone

TIMELINE PHOTOS

Tuesday, September 8th, 7:04 PM



Sample book


September 8th, 7:04 PM

PHOTOS FROM KATHY MATSUSHITA'S POST

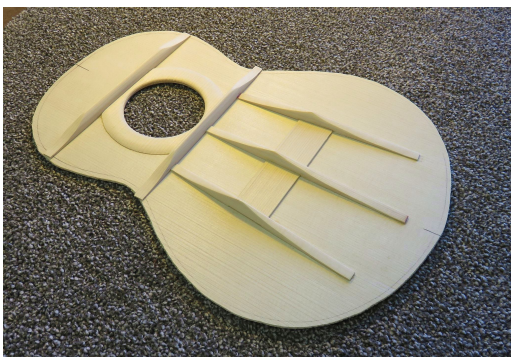
2 5

Tuesday, September 8th, 7:04 PM

BACK BRACES GLUED & TOP BRACING COMPLETE!!! I'm almost finished with all the bracing. I have just glued the back braces in the 15' radius dish (still have to do the carving later), and have carved and sanded the remaining top braces. The top taps to a C# note. (Don't know if that means anything, but at least it does seem to have a clear note to it!) NEXT UP...Carving the back braces, and making a couple of cauls --- one for underneath the fingerboard extension area, and the other for under the bridge area. (Or maybe I can find ones I've already made in the past that will fit, so it will be less work for lazy me.)

TIMELINE PHOTOS

Tuesday, September 8th, 7:04 PM



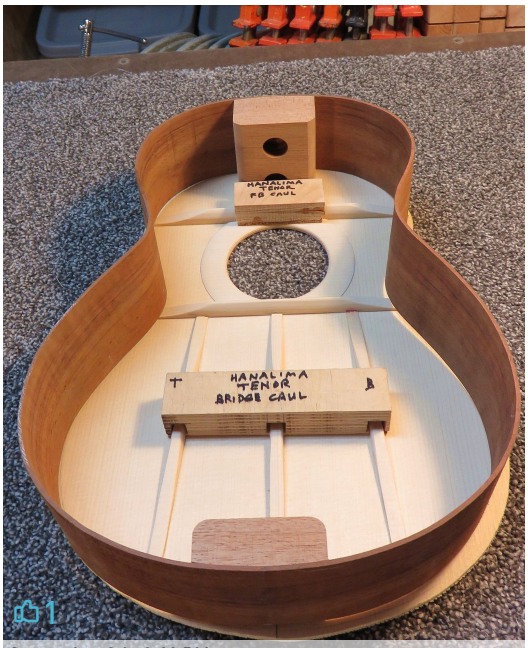
Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

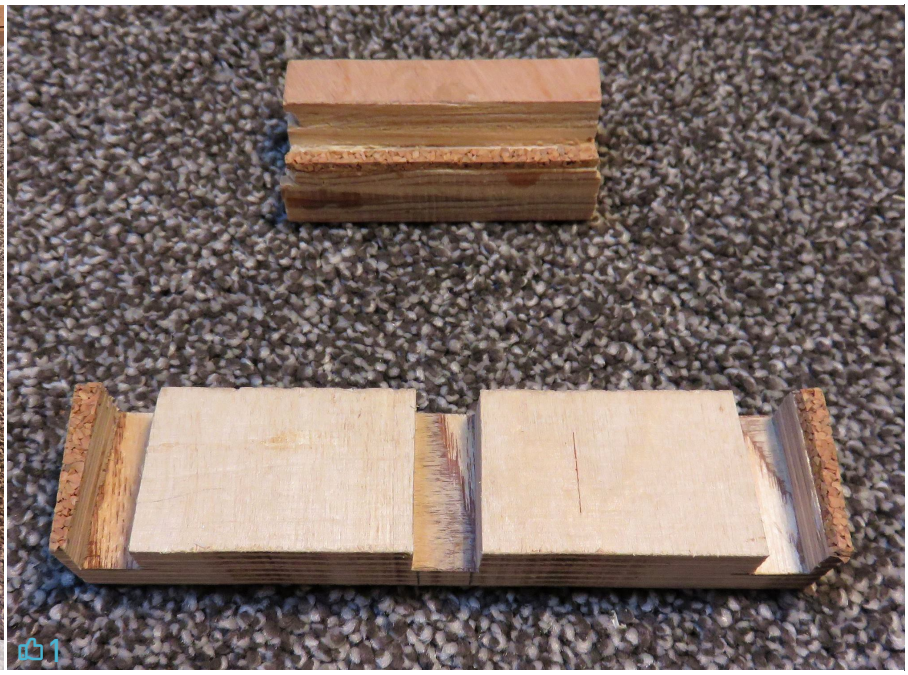
6 11

Tuesday, September 8th, 9:18 PM

THE CLAMPING CAULS ARE DONE! Didn't have anything already made that would work, so I had to make these two clamping cauls from scratch. Took about an hour. Plywood and cork make it easy. Just glad that I remembered to make these --- there have been times that I only remembered after I had already closed up the box!



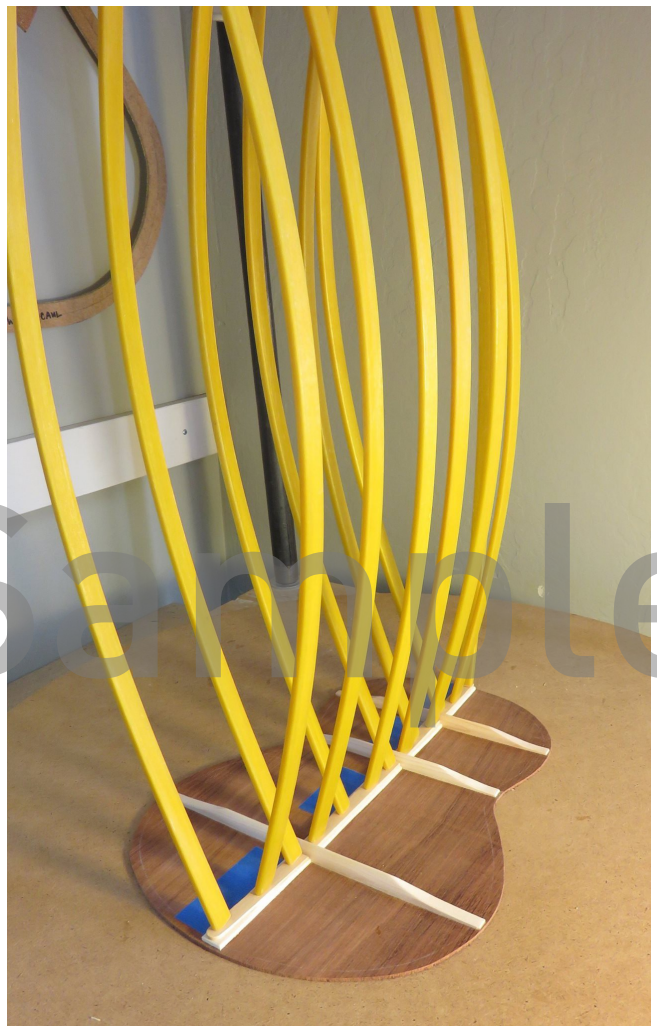
September 8th, 9:18 PM



September 8th, 10:39 PM

TIMELINE PHOTOS

Wednesday, September 9th, 12:05 PM



PHOTOS FROM KATHY

6 10

MATSUSHITA'S POST

Tuesday, September 8th, 10:39 PM

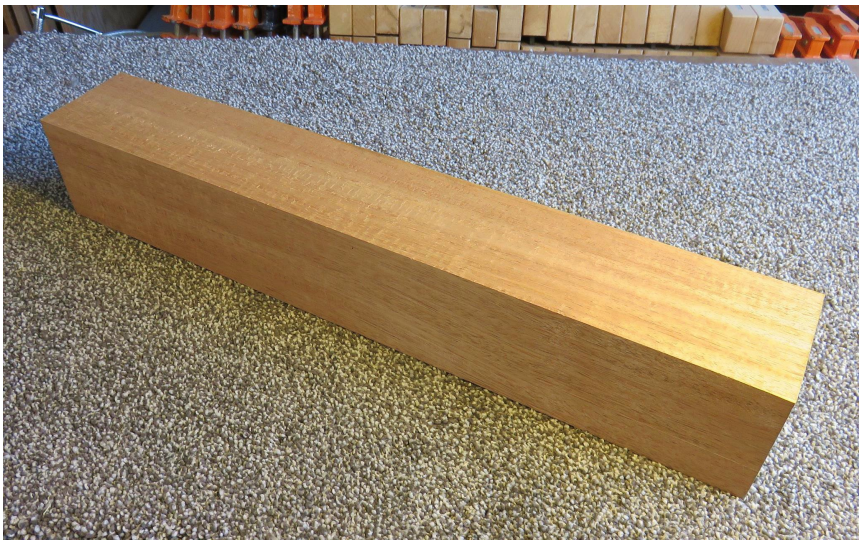
FINAL PICTURES FOR THE DAY . . . I have finished carving and sanding the back braces. All that's left to do on the back now is to make and install the back center strip. This is cross-grain spruce; for this uke I need to cut this 3/4" strip down to a 1/2" wide strip. I think I'll call it a day, and work on that tomorrow. I got a lot done today, so I'm happy.

Sample book

Wednesday, September 9th, 2015

TIMELINE PHOTOS

Wednesday, September 9th, 12:05 PM



PHOTOS FROM KATHY MATSUSHITA'S POST

5

Wednesday, September 9th, 12:05 PM

BACK CENTER REINFORCEMENT STRIP & THE BEGINNINGS OF A NECK!!! Just glued up the back center reinforcement strip (with popsicle sticks as cauls!), and squared up my neck blank on my small benchtop jointer. Believe it or not, this big block is going to become a neck!

Thursday, September 10th, 2015

PHOTOS FROM KATHY MATSUSHITA'S POST

7 6

Thursday, September 10th, 2:41 PM

BACK TO WORK!!! Just a couple of photos... The first is the completed (almost) back. The only thing left to do with the back is to print up a label and glue it to the back, before I close up the box. The second photo shows what I just now did, which was to glue on the small kerfing strips to the back edge of the sides. I had already sanded the 15' radius into the sides earlier, and will just do a very light sanding in the radius dish later (I have positioned the kerfing strips just a teeny-tiny bit above the edge). While the kerfing strips are drying, I will begin marking up the neck blank to prepare it for bandsawing later. Oh, yeah...and I'll make my label.

TIMELINE PHOTOS

Thursday, September 10th, 2:41 PM

Sample book

TIMELINE PHOTOS

10 20

Thursday, September 10th, 5:23 PM

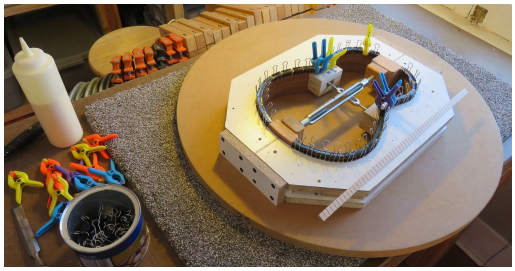
My label:

Heidi Litke What does it say? Nice clean back. 2
Chuck Hutchison Is that Latin?
Kathy Matsushita In the beginning of Cumpiano's book, there was a 4-line poem in Latin, which I think had been found in a lute way way back. Its 4 lines said, "I was alive in the forest, I was cut by the cruel axe. In life I was silent, In death I sweetly sing." I always liked that poem, so I took the last 2 lines to put in my labels. 5
Kathy Matsushita See the above!!! 1
Allene Morales Looking good 1
Kathy Matsushita Thanks, Allene!!! This is an especially fun project for me!
Val Williams Now that is honoring the wood and the art! 1
Kathy Matsushita That's why I love that poem!!! 1
Tina Teng-Henson So thoughtful and beautiful, Kathy! 1
Natalie Prescott Swango Very appropriate! 1

TIMELINE PHOTOS

1

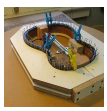
Thursday, September 10th, 2:41 PM



TIMELINE PHOTOS

Thursday, September 10th, 5:23 PM

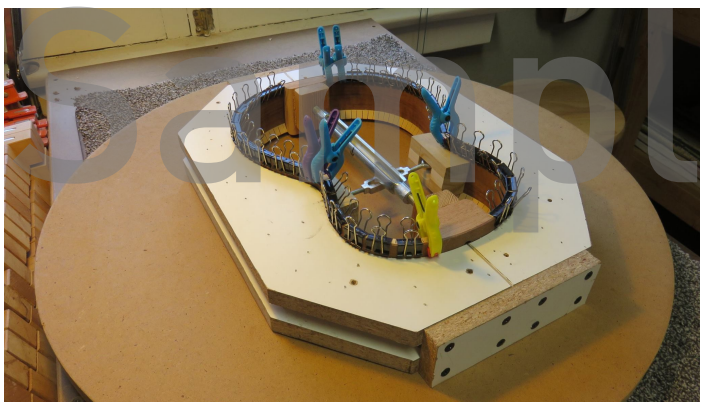
My label:



TIMELINE PHOTOS

8 2

Thursday, September 10th, 5:59 PM



TIME TO TAKE A BREAK FOR DINNER... I just finished gluing the kerfing onto the top edge of the sides. Tomorrow, I will very lightly sand the kerfing in the top (25') and back (15') radius dishes. (Actually, I will make sure to sand the kerfing in the upper bout of the top FLAT, to match the flat surface that I had engineered into the top plate in that area; the lower bout of the top, however, I will sand in the 25' radius dish.)

Dave Fifield Looks good! 1
Kathy Matsushita For some odd reason, I always enjoy this part of the process --- love those stationery clamps!!!!
Dave Fifield They're inexpensive and work well! The next bit (rim sanding) is the bit I don't like - makes me sweat, and I sand my knuckles if I don't pay attention!
Kathy Matsushita Dave Fifield I saved myself some time and sanded the rims before gluing the kerfing on. I barely glued the kerfing above the rims, so it's just going to be some fine-tuning.
Dave Fifield Well planned!! 1
Kathy Matsushita I only just learned about doing it this way a couple of builds ago....
Rick Helms Do you notch the linings to make room for the braces, or trim the braces to just clear the lining?
Kathy Matsushita Rick Helms I notch the linings for the brace ends.

Sample book

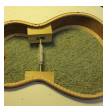
Friday, September 11th, 2015

PHOTOS FROM KATHY MATSUSHITA'S POST

5 6

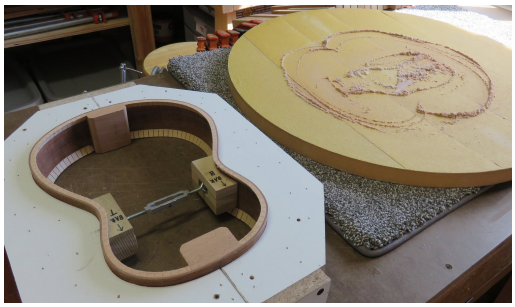
Friday, September 11th, 2:44 PM

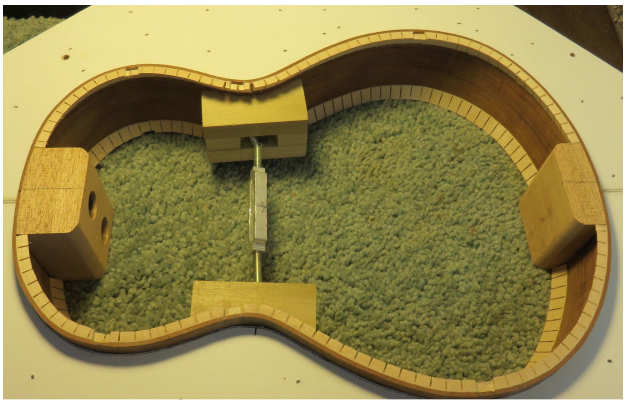
SO FAR TODAY . . . Got a little bit of a late start today. So far, I have sanded the top and back kerfing in the radius dishes (and kept the top's upper bout flat),and have fit the back and top onto the sides (this involves trimming the brace ends and routing notches into the kerfing for the brace ends to fit into). When you do this right, the top and back just "click" into place, so there's no chance they'll shift out of position when you glue them onto the sides. Now it's time to make a caul in the shape of the outline of the uke, so I can use the go-bar sticks to clamp on the top and back. I'll just use some scrap hardboard for that. When that's done, I'll be ready to glue the top and back to the sides, and we'll have a soundbox!!!!



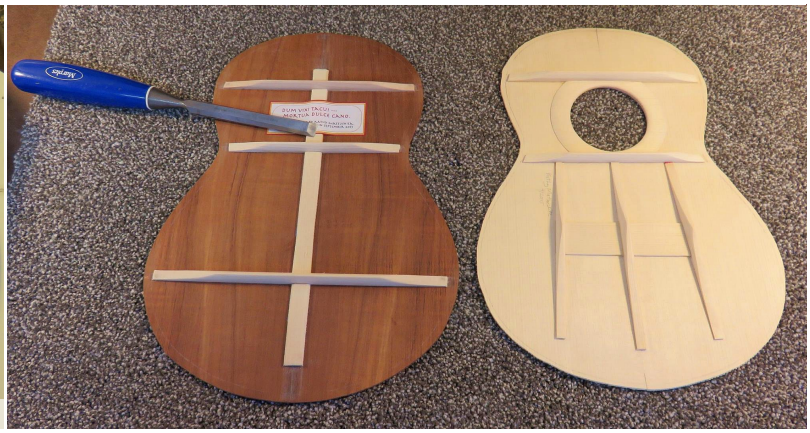
TIMELINE PHOTOS

Friday, September 11th, 2:44 PM





September 11th, 2:44 PM



PHOTOS FROM KATHY MATSUSHITA'S POST

6

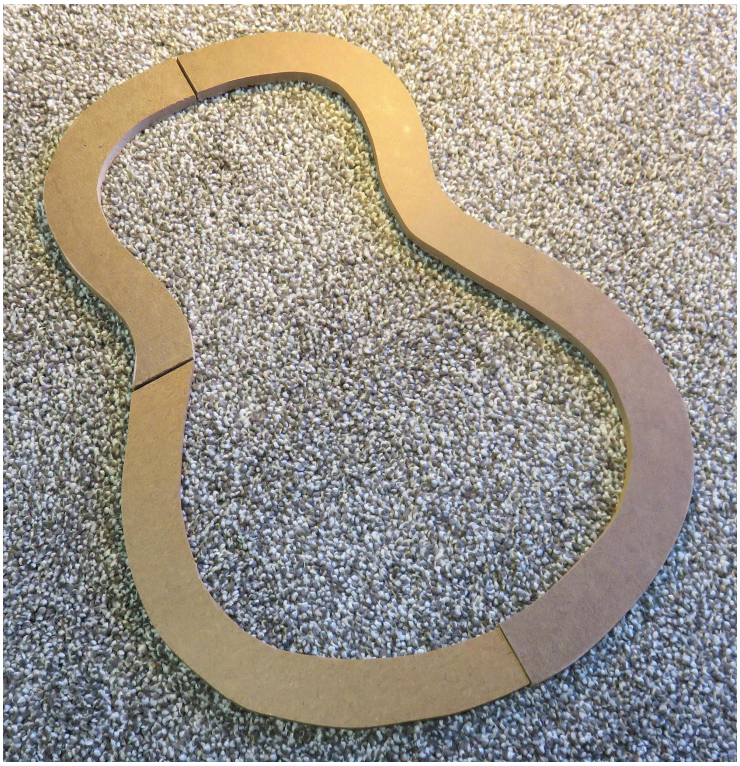
Friday, September 11th, 4:03 PM

TA-DAA!!!! I NOW HAVE HALF A SOUNDBOX!!! I just finished gluing and clamping the back in my go-bar deck. Yay! All went well. I like to glue the back on first, so that any glue squeeze-out (hopefully, there will be none or very little) can be cleaned up before the box is totally closed-up. The back is what you can see when you look into the soundhole, so it's nice to have it as clean as possible. Time to eat and relax for a bit. I think I've earned it.

Sample book

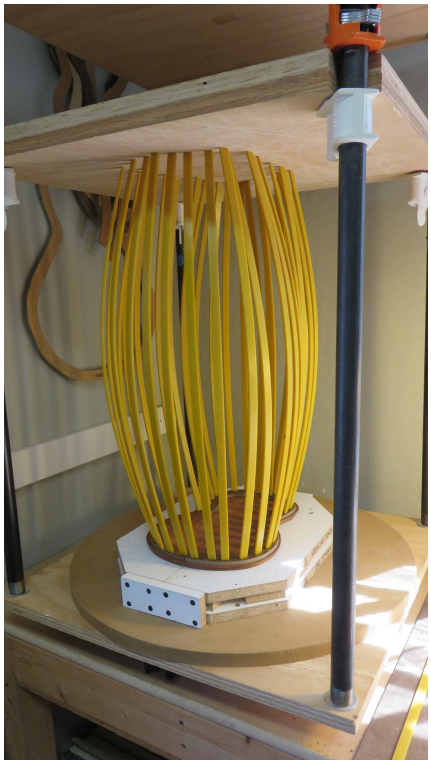
TIMELINE PHOTOS

Friday, September 11th, 4:03 PM



TIMELINE PHOTOS

Friday, September 11th, 4:03 PM



TIMELINE PHOTOS

Friday, September 11th, 8:00 PM

HALF A SOUNDBOX!!! It's about 7:00 p.m., and I've removed the go-bar sticks from the back. Now on to the top, and we'll have a soundbox!!!

TIMELINE PHOTOS

Friday, September 11th, 8:00 PM

9 16

HALF A SOUNDBOX!!! It's about 7:00 p.m., and I've removed the go-bar sticks from the back. Now on to the top, and we'll have a soundbox!!!

Eileen Crisolo Hi 1
Lewis Mendez WOW AGAIN !!! 1
BettyJean Anderson Great progress. 1
Dave Fifield Nice clean work!! 1
Kathy Matsushita Thanks, all. What I am especially happy about with this one is that, so far (crossing fingers), I have not made any stupid mistake (which, at some point, I usually do in all of my builds). Let's hope this trend continues (though I'm probably jinxing myself now)...
Val Williams Such loving craftsmanship! 1
Kathy Matsushita Thanks, Val!!! This one just feels so fun and cute!!!!
Val Williams That's because your using Hawaiian Koa wood. The ancient spirits are dancing through you! You need some good Hawaiian music playing as you work. 😊
Kathy Matsushita Val Williams Ha! I had no idea about those ancient Hawaiian spirits --- that must be why it's been going so well!!! I do have Iz on my iTunes somewhere...I think I'd better look for it and play it as I work today. Gonna start planning and trying to bend the binding (bloodwood) today --- that's always a task that will especially need the help of those ancient spirits! 😊 1

Simplebook

TIMELINE PHOTOS

Friday, September 11th, 8:51 PM

1 4

FINISHED FOR THE DAY... The top has been glued onto the sides, completing the soundbox!!! Tomorrow I will remove it from the go-bar deck and trim the overhang of the top and back plates flush to the sides. Then I can thump on the box --- that's always an exciting part of a build for me!!!

TIMELINE PHOTOS

Saturday, September 12th, 8:37 AM

September 12th, 8:37 AM

TIMELINE PHOTOS

Saturday, September 12th, 8:37 AM

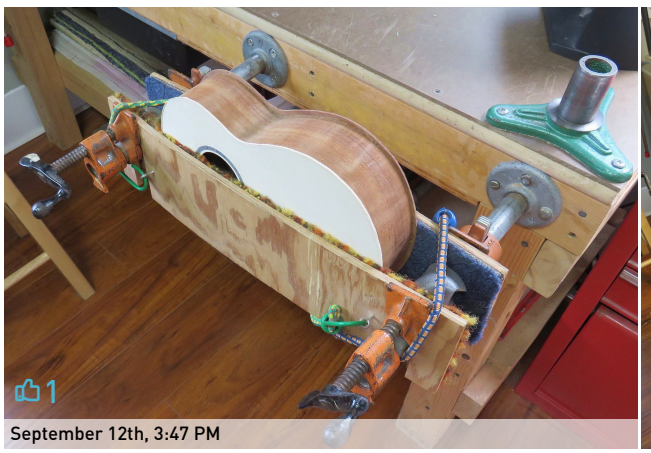
Sample book

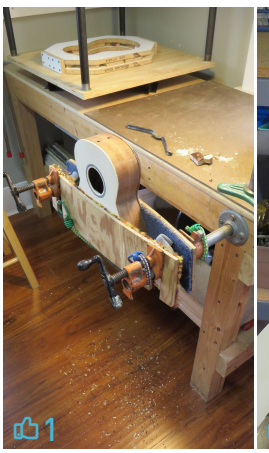
PHOTOS FROM KATHY MATSUSHITA'S POST

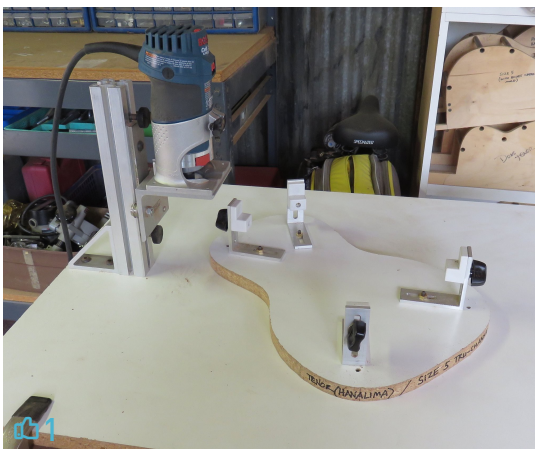
3 14

Saturday, September 12th, 8:37 AM

7:25 a.m. Saturday....HOUSTON, WE HAVE A SOUNDBOX!!! Just a few quick photos of the soundbox. I actually took it out of the go-bar deck late last night. As I did so, it suddenly occurred to me how weird this actually is --- that the fruit of all my labors these last few weeks is now condensed to just this single, little box that I can hold in one hand. I'm thinking, little do most people know, when they pick up a ukulele (or guitar), just how much work and how many processes actually have gone into making that little box. Today I will start on one of the more nerve-wracking parts of a build for me --- the binding. I'm going to use bloodwood, and have decided to rig up some sort of little bending jig for bending the binding, instead of bending it by hand on the electric bending iron. Bending narrow binding on an iron is a little more difficult than bending the wider sides. I do still have (I think) the two cutouts from having made my mold, so I think I'll use those, after checking to see if their outline is the correct slightly-smaller size that is needed for bending the bindings. I have a ukulele-sized bending blanket, so I'll use that, and I'll cut out a waist caul. I can use some long clamps and wood strips to hold down the upper and lower bout ends of the binding. We'll see.







sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

9 15

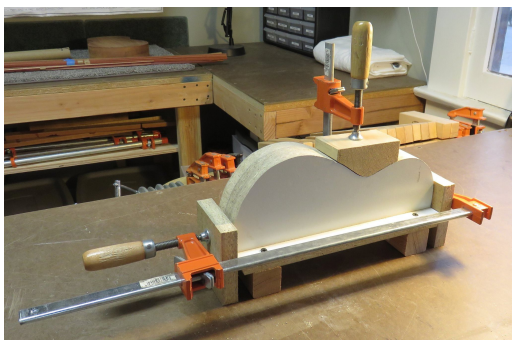
Saturday, September 12th, 3:47 PM

NO MORE OVERHANG HANGING OVER MY HEAD!!!! I just finished getting rid of the top and back overhang on the soundbox. The first thing I did was to get rid of the bulk of it by hand, using Stephen Boone's wonderful mini-plane and my micro-drawknife from North Bay Forge. Then I took it to my Stew-Mac's TrueChannel binding router jig to rout the remaining overhang flush to the sides; before I could do that, however, I needed to drill some new countersunk holes for the holding brackets in my Size 5 holding cradle, so I could use the cradle for the smaller tenor uke. That's why it took me this long to finish this job! Anyway, the soundbox is now complete --- minus the binding and end wedge. That's next.

Stephen Boone

TIMELINE PHOTOS

Saturday, September 12th, 7:59 PM



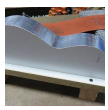
Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

19 11

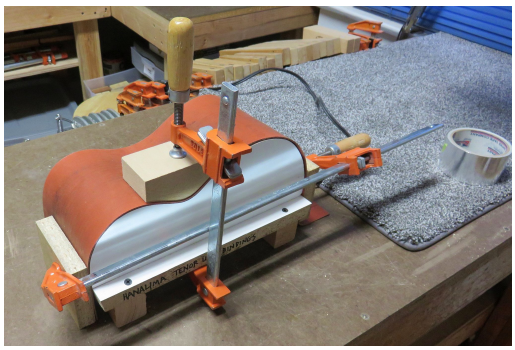
Saturday, September 12th, 7:59 PM

BINDING BENDING FORM!!! I just finished putting together this little bending form for bending the bindings. I already had two of the three half-forms --- they were the cut-offs from when I made my mold. I just cut out another one from scrap, glued them all together, and then sanded the form shallower in the waist and the two ends, to compensate for the springback that inevitably happens when you bend wood. Also, I found I had some aluminum duct tape, so I put that on my bending form, to protect it somewhat from the silicone heating blanket I will be using. What I will do is lay the bindings (wrapped in damp Kraft paper and aluminum foil) onto the form, then lay the silicone blanket on top of that, let it heat up to around 240 degrees, then slowly clamp down the waist caul, followed by bending the upper and lower bouts and clamping those down. We'll see. If this fails, I can always bend the bindings by hand, which is entirely do-able, but sometimes is more prone to cracking.



TIMELINE PHOTOS

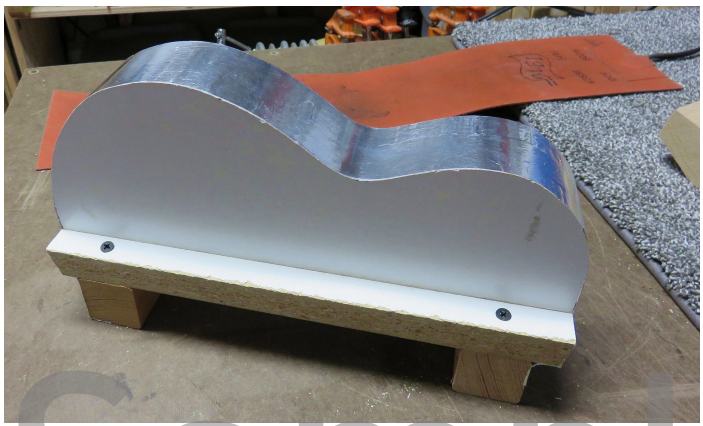
Saturday, September 12th, 7:59 PM



TIMELINE PHOTOS

Saturday, September 12th, 7:59 PM

6 4



Kathy Wingert Kathy's jigs are always tidy perfection. Mine are a wreck. 2
John Hall she is too neat what is a shop without dust???? 1
Kathy Matsushita I've got dust, John --- but since I did my remodel, I've been very conscientious about sweeping it up --- and it's SO much easier to clean up now that I've got the laminate floors instead of the carpeting I used to have in there!!! I love my workroom so much now, I'm inspired to keep it clean!!!! 1
John Hall I bought a leaf blower 1
Kathy Matsushita John Hall HA HA!!! (Or are you serious?)
John Hall I am serious I open the 2 overhead doors and blow the crap out of the place. The advantage of being out in the middle of knowhere 2

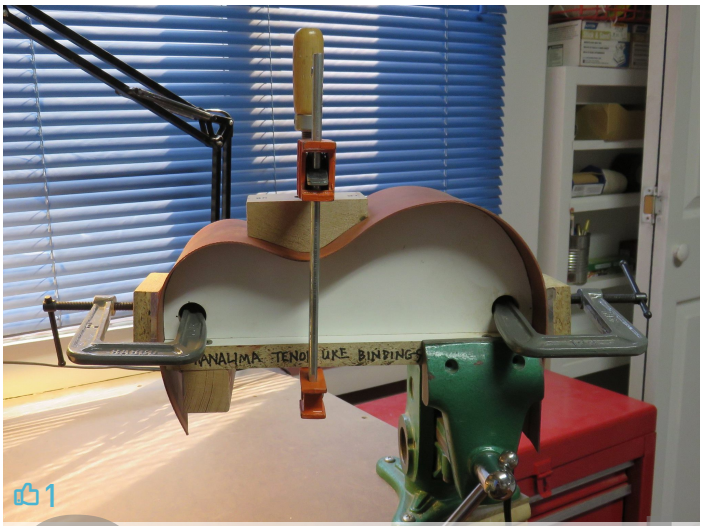
Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

1 11

Sunday, September 13th, 5:09 PM

NEVER-ENDING CHANGES...and HOW I LOVE GOOGLE AND FORSTNER BITS!!! Just made a few necessary changes to my binding bending form. Since my smaller silicone bending blanket is longer than my bending form is tall, I was having a problem because the excess end lengths were lying on the workbench surface, an idea which I did not like. So, THE FIRST CHANGE I have made is that I am going to be clamping up the bending form in my Versa-Vise; that way, the blanket's ends will be able to hang straight down. (Right now I have the form clamped underneath one end, and it seems pretty strongly held that way, but I think I will screw in another leg more towards the middle of the form --- but not so it will interfere with my being able to slide the clamp for the waist caul underneath.) MY SECOND PROBLEM was that it was difficult to handle the long horizontal clamp to maneuver and clamp down both the lower and upper bout cauls at once; it is better to only have to deal with clamping down one bout at a time. Also, the clamp kept sliding off the cauls. So, my solution to both those problems was that I drilled holes in the bending form and in the cauls with a Forstner bit, so that the C-clamps I'm using instead could easily slip into those holes, there'd be no sliding around, and I could deal with only one bout at a time. (This idea of drilling the holes I found last night when I did a Google Images search on bending forms --- Google has been my friend many a time!!!) I'll try this out tomorrow!!!



1

September 13th, 5:09 PM

1

Sample book

TIMELINE PHOTOS

Sunday, September 13th, 5:09 PM

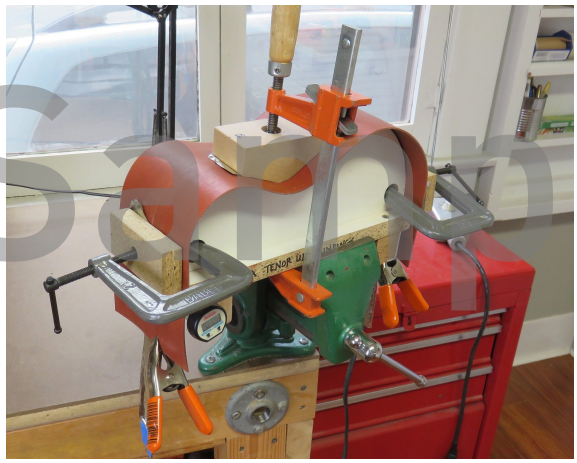
1

Monday, September 14th, 2015

TIMELINE PHOTOS

Monday, September 14th, 2:19 PM

4



BENDING BINDINGS!!! Just did the bending process of my bloodwood bindings. I wrapped the four binding strips (laminated purflings butting up to laminated purflings) in dampened Kraft paper, which was then wrapped in aluminum foil. After placing that on the bending form, I placed the silicone heating blanket on top of that. I inserted the thermometer between the blanket and the binding, and then I turned on the blanket. When the temperature reached around 245 degrees, I started clamping down the waist caul, and then the two bout cauls. Once the temperature reached around 295 degrees, I turned off the heating blanket and let the temperature fall down, after it rose to around 310 degrees. Once the temperature fell down to around 240 degrees, I plugged it in again and let it rise to 295 degrees, and then turned it off again. I did that one more time, and now it's totally turned off and waiting to cool down. When it cools down, I will remove the binding strips from the bending form and set them in the mold.

Sample Book

TIMELINE PHOTOS

Monday, September 14th, 2:19 PM

BENDING BINDINGS!!! Just did the bending process of my bloodwood bindings. I wrapped the four binding strips (laminated purflings butting up to laminated purflings) in dampened Kraft paper, which was then wrapped in aluminum foil. After placing that on the bending form, I placed the silicone heating blanket on top of that. I inserted the thermometer between the blanket and the binding, and then I turned on the blanket. When the temperature reached around 245 degrees, I started clamping down the waist caul, and then the two bout cauls. Once the temperature reached around 295 degrees, I turned off the heating blanket and let the temperature fall down, after it rose to around 310 degrees. Once the temperature fell down to around 240 degrees, I plugged it in again and let it rise to 295 degrees, and then turned it off again. I did that one more time, and now it's totally turned off and waiting to cool down. When it cools down, I will remove the binding strips from the bending form and set them in the mold.

PHOTOS FROM KATHY MATSUSHITA'S POST

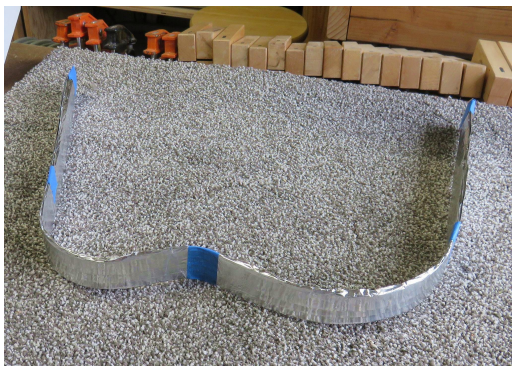
11

Monday, September 14th, 5:05 PM

OKAY....THE MOMENT OF TRUTH (drum roll)... Yay!! Success!!! Bloodwood bindings bent beautifully!!! (How do you like that alliteration?) It's about 4:00. I just took the bindings off the bender, unwrapped all the foil and paper and tape, and took a look. I am happy and relieved --- the bindings came out beautifully --- all the correct, smooth bends, no cracking, no scorching. I am a happy camper. All the time it took to build the bending jig was worth it. (By the way, the clamps worked wonderfully!) Now on to figuring out which router bearings to use to rout the purfling and binding channels.

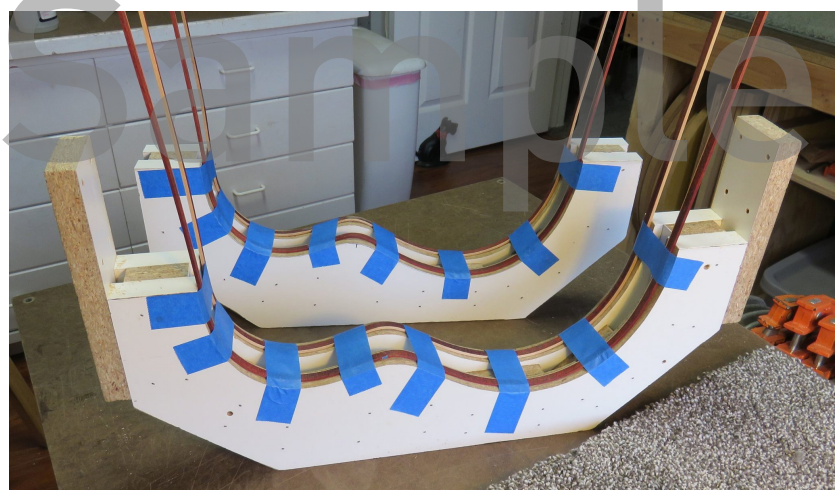
TIMELINE PHOTOS

Monday, September 14th, 5:05 PM



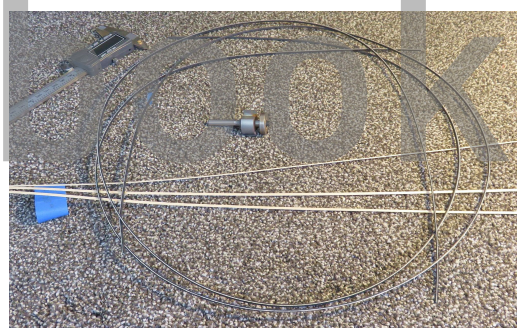
TIMELINE PHOTOS

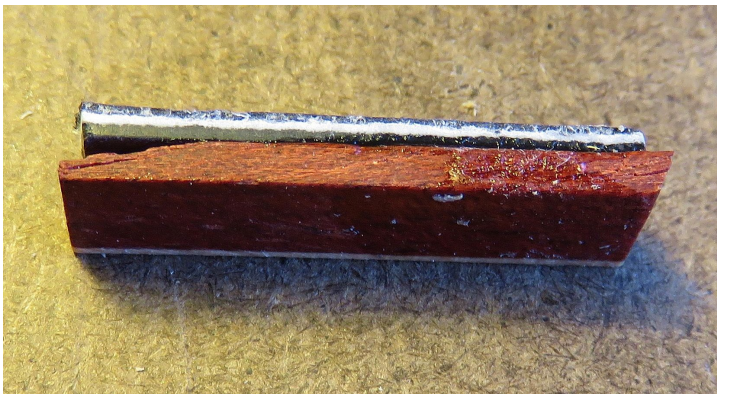
Monday, September 14th, 5:05 PM



TIMELINE PHOTOS

Tuesday, September 15th, 1:43 PM





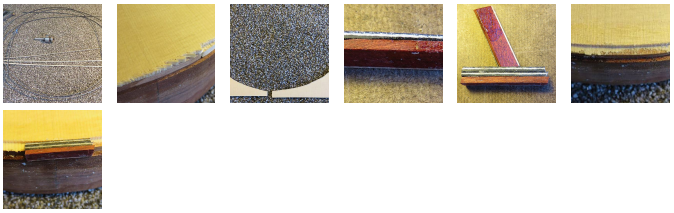
Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

33 7

Tuesday, September 15th, 1:43 PM

YIKES!!! DISASTER AVERTED . . . or . . . I JUST DID A WHOLE MESS OF PRAYIN' TODAY!!!! Well, I knew my lucky streak (of not having any major mishaps on this build) couldn't last forever. But it turned out all right in the end. What happened today was that, even though I had applied shellac on the spruce top edges yesterday in preparation for routing the binding ledges, somehow I managed to have a major chip-out on the lower bout of the spruce top as I was routing its binding ledge. I'm not sure what happened --- it could have been caused by the speed/pressure, etc., with which I was guiding the soundbox under the router (I'm using the Stew-Mac TrueChannel jig). Anyway, after crying for a few minutes (just kidding), I thought at first I might fix it by grafting in a new, matching piece of spruce from the cut-off piece I still had from that top. But the chip-out was across the grain, and matching it would have been a tad difficult for me, who had never done this before. I scratched that idea, and decided to just make a wider purfling channel, using two black/white/black strips of purfling instead of just one. The chip-out's widest section looked as if it could be just covered by those two purfling strips. So, using an Exacto knife, I first trimmed off as much of the dangling pieces of spruce, so I could have as smooth an edge as possible, to minimize further chip-out. Then I brushed the area with some more shellac and let that dry. Now came the nerve-wracking part --- routing the purfling channel. I took a deep breath, offered up a few heartfelt prayers, and began. I took it nice and slowly, and I was super, super, super-conscious of how I was guiding the soundbox under the router and against the bearing. YAY!!!! IT WORKED OUT WELL!!! And the purfling channel eliminated nearly all of the chipped-out areas, so that, unless you were told about it (as you are now), you wouldn't even be able to tell. I am so, so relieved. I'm going to tidy up the binding and purfling channels now, before I begin gluing in the bindings and purflings.



TIMELINE PHOTOS

25

Tuesday, September 15th, 1:43 PM

Richard Heinz QUCH!
Kathy Matsushita OUCH is so right!!! I felt so sorry for the spruce.
Don Williams This happened to me on my last build, except to the Brazilian back! Herringbone is your friend! 2
Kathy Matsushita Well, that makes me feel better. (Though bad for you...) I wouldn't think Brazilian would do this, as it's not soft like spruce...
Don Williams Check the sharpness of your bit, and the tightness of the bearing. Also, make sure you are cutting into (with) the grain and not against it. The other trick is to do a simple light scoring with a gramil prior to using the binding rig. 1
Kathy Matsushita Don Williams It was a brand new LMI bit, and the bearing was nice and tight --- and it worked well everywhere else on the uke. As for direction..I was following the Stew-Mac instructions to always go downhill. And it occurred to me only later (while I was reading people's comments) that I could have used my Sloane purfling cutter...Sigh...
Rick Helms Try a climbing cut. It's more difficult to control, and a lot easier with the LMI binding ledge cutter, but it should eliminate tear-out.
Rick Helms I like the idea of using the gramil too. I used the StewMac Dremel router system a few years ago on a guitar, and wound up gouging into my index finger with the bit spinning at about 20k rpm. Only takes that happening once to learn respect for these tools!
John Hall that damage looks like compression fracture from a climb cut that got away from the operator.
Dave Prevost I had stain bleed onto the spruce and covered it the same way. Happy accident, the guitar looked better. 1
Kathy Matsushita In the photo, I was moving the soundbox from the upper right-hand corner area (in the photo) down to the tail wedge end, per Stew-Mac's instructions on using the TrueChannel. Isn't that what is called a climb cut? (They tell you to do these 4 climb cuts first, then go around the entire box counter-clockwise.)
Kathy Matsushita What's a "compression fracture"?
James Orr Kathy Matsushita A fracture from compression.
James Orr Sorry
Kathy Matsushita James Orr Wow, you really cleared that up for me..
John Hall What happens when you climb cut the attack of the cutter is going into the work, this can grab and run , the cutting edge then is driven into the work much like an ax. This compresses the wood fibers and does what you hae in the picture.. I don't agree with the stew mac pics. You can route from the lower bout across to the other lower bout. This severs the grain cleaner. I will climb cut some areas.
John Hall Think about the attack of the cutter and your work. If the rout cut can splinter you want to climb this is most at the upper bout and the waist. You now have a design enhancement opportunity . 1
Kathy Matsushita John Hall Not sure what you mean by "You can rout from the lower bout across to the other lower bout." In which direction?
John Hall rout on the tower you would go from the right to the left with the body. It appears you went the other direction.
Kathy Matsushita John Hall How can you tell where the rout cut can splinter? And why would it be more at the upper bout than the lower bout?
Kathy Matsushita John Hall Do you mean go counter-clockwise, all in one pass? (Is that the opposite of a climb cut?) This all confuses me...
Kathy Matsushita John Hall Or did you mean rout from the right side of the body and around the tail to the left side (which would be clockwise)?
John Hall https://www.youtube.com/watch?v=9cwJi0VzE_E
Kathy Matsushita John Hall So, going clockwise around the body is climb-cutting,

Sample book

right? In the chipped-out section, I was doing a climb-cut, then. Was the problem just that it was mostly just going cross-grain at that section?
John Hall yes can you call me?

TIMELINE PHOTOS

2 2

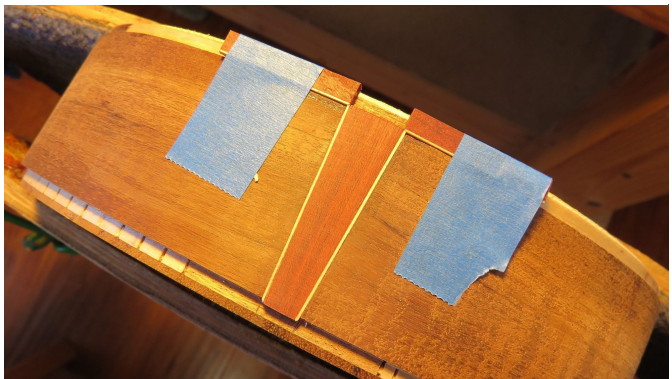
Tuesday, September 15th, 2:16 PM

I just remembered....I need to make and install my end wedge before I glue in the bindings. I plan to miter the end wedge's white purflings that will contact the binding's bottom white purfling line. I found a piece of scrap bloodwood that I must have previously cut out for a guitar; I'll just cut it down to ukulele size.

Dave Rheaume 1
Kathy Matsushita You crack me up, Dave!!!

Sample book

September 15th, 5:29 PM



TIMELINE PHOTOS

Thursday, September 17th, 3:17 PM

PHOTOS FROM KATHY

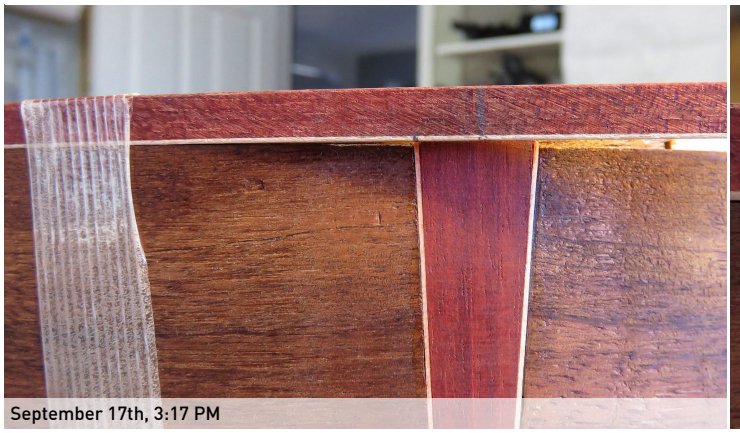
3 13

MATSUSHITA'S POST

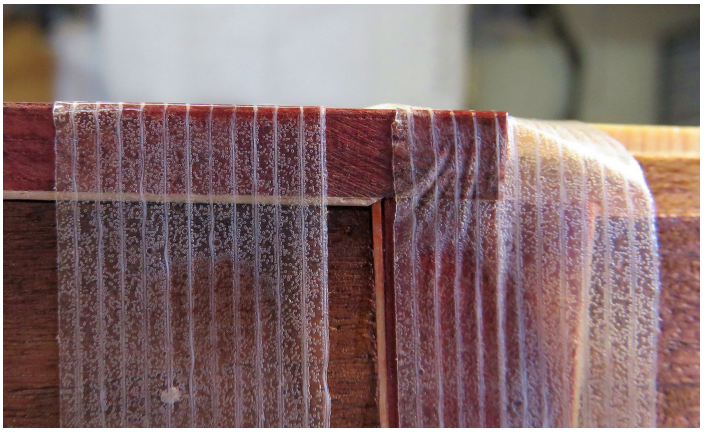
Tuesday, September 15th, 5:29 PM

END WEDGE GLUED!!! I just finished gluing in the bloodwood end wedge, with its white purfling, which will meet, in a mitered corner, the purfling line on the bottom of the binding. Here's a little preview of how the two lines of purfling meet. (Of course, there won't be that binding-less gap in the middle!)

Sample book



September 17th, 3:17 PM



Thursday, September 17th, 2015

TIMELINE PHOTOS

Thursday, September 17th, 3:17 PM

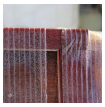
Sample

PHOTOS FROM KATHY MATSUSHITA'S POST

4 12

Thursday, September 17th, 3:17 PM

FITTING THE TOP BINDINGS AND PURFLINGS!!! I just finished fitting the top bindings and purflings. I started at around 11:15 a.m., and it's now around 2:00 p.m. The first thing I did was to fit the binding. This takes the longest because you have to cut the tail ends of the two pieces of binding so that the purflings meet in nice, sharp mitered corners, and the bindings meet just right (I did a scarfed joint). It means taping and fitting, then removing the tape and making tiny adjustments to the joints, rinse and repeat several times. Once I got the bindings right, it was easy to fit the two black/white/black strips of purfling, because, luckily, I had two pieces, each one long enough to go all the way around the ukulele. That's easy, because there's no fitting to be done --- you can leave a gap at the neck end of the top, because the fingerboard is going to cover that anyway. (The same goes for fitting the binding at that end, too.) My plan is to now tightly tape everything up so there are no gaps, and then wick in superglue. Usually I use Titebond, but sometimes, in fiddling around with the two strips of fairly thick, stiff purfling and the binding, it's much more difficult to get the glue in there, tape it up, and avoid gaps. The only thing that's a bit difficult with using superglue to glue up bindings is the fumes. I'll just take it really slowly and not breathe. Oh, yeah --- I decided to try using strapping tape this time, instead of my usual brown masking tape. I like it. You can really pull hard on this tape and it won't break off on you, and it sticks really well. In addition, since the strapping tape is clear, you can see what's going on underneath the tape, for example, whether or not a gap has appeared.



TIMELINE PHOTOS

7 10

Thursday, September 17th, 4:46 PM

SUPERGLUE!!!! I think I like doing the bindings this way!!! (Never done this before.) I just finished doing the first round of supergluing the binding and purfling to the top. First, I taped up all the bindings and purflings, starting at the tail end wedge, making sure the purfling miters were good. I taped it up every 3/4" or so. Then I wicked in superglue between the tape. Now I'm going to wait until that is all dry before I remove the tape and superglue the sections that were underneath the tape. This method is so easy, compared to using Titebond. Also, now that I can see how the double strip of purfling looks, I kind of like it!! I think it gives a much more defined look to the top. Maybe it was a good thing that I chipped out that spruce --- ha ha.

Mario Biol It's amazing! 1
Kathy Matsushita And fun. Using Titebond (wood glue) is always so messy and more difficult to keep from getting gaps between the binding and the purfling.
Mario Biol I bet, but the shape is there and it looks really great.
Kathy Matsushita Mario Biol Thanks, Mario!
Laura Jackson Selden Be careful with that stuff. I think Zeidler used a lot of it for bindings and such. 1
Sam Guidry I use sg for bindings sometimes but for seamless mitres glue them with titebond first! It prevents the c.a. From wicking into the end grain exposing the joint. 2
Stephen W Brown All problem solving ideas are design features. My old mentor always said it's not a flaw if you make it look like you did it on purpose. I wish he were here to see the guitars I'm building. Gerhardt Richter was my wife's step father and he studied design at Bauhaus in Germany before the War. 1

Sample book

Friday, September 18th, 2015

PHOTOS FROM KATHY MATSUSHITA'S POST

2 5

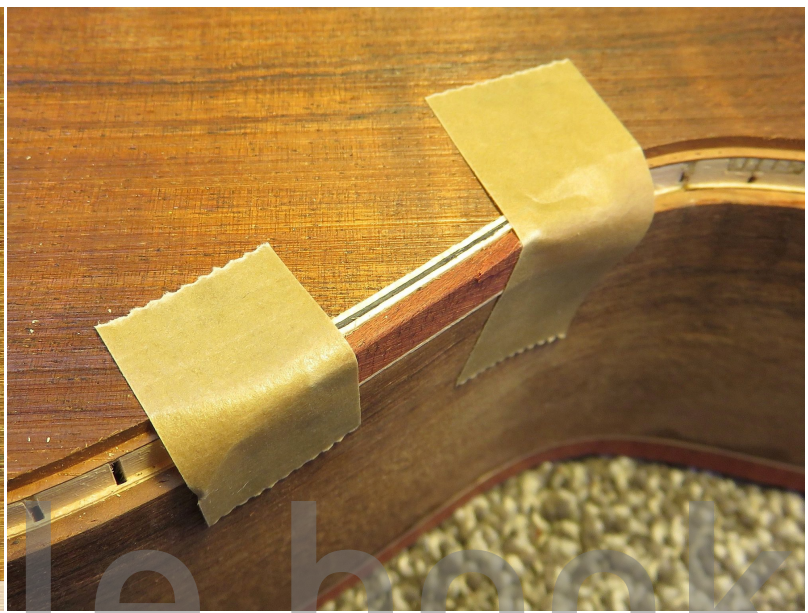
Friday, September 18th, 12:00 PM

TOP BINDINGS/PURFLINGS FINISHED! I have scraped down the top bindings and purflings. I think it's looking okay!! (There's still a tiny spot of the tear-out visible, but I can live with it.) Next, I decided, instead of the bloodwood binding with just one thin white purfling line for the back, to add a black/white strip of purfling. I thought the contrast between the extra-wide purfling on the top and the super-thin purfling on the back (which I had originally planned) was too much of a difference and would look weird. I routed the little purfling ledge (just .040" wide) and I'm ready to tape this one up!!!

TIMELINE PHOTOS

Friday, September 18th, 12:00 PM

September 18th, 12:00 PM



Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

2 5

Friday, September 18th, 3:06 PM

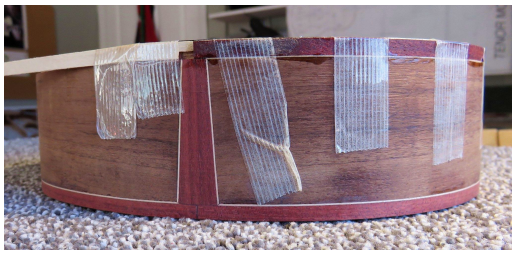
PHASE 1 OF BINDING THE BACK . . . I just spent a couple of hours fitting the purflings and binding on one side of the back, taping it down, and supergluing between the tape. First, I fit the wide single white line purfling and the black/white .040" purfling. This was easy, because these strips were JUST long enough to go completely around the rim. Then I fit the binding, which, again, was more tricky a job, because I had to fit the mitered purfling lines at the end wedge. Once everything fit together, I taped it all up and wicked superglue into the purfling and binding between the tape. I'm going to wait a while, and then I'll remove the tape and superglue the areas that were under the tape.

TIMELINE PHOTOS

Friday, September 18th, 3:06 PM

TIMELINE PHOTOS

Friday, September 18th, 3:06 PM



Saturday, September 19th, 2015

September 19th, 12:33 PM

Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

5

Saturday, September 19th, 12:33 PM

THE SOUNDBOX IS COMPLETE!!! Spent about an hour this morning scraping down the superglued back bindings so they were flush to the body. Later, in the finish sanding stage, I will also round the sharp binding edge corners. Just a few photos --- the back after scraping, and a view of the mitered end wedge (with a light coat of shellac over it to show what it will look like under finish). I know, I know...there's a little gap in the back purfling at the neck end. I was able to fill in the gap in the bloodwood binding (with bloodwood dust and glue), but not the purfling gap; it's just too tiny. I thought of digging out the superglue that's in the gap and then trying to cut and drop in some teeny-tiny bits of purfling in there, but then decided against it. Oh, well --- without a few mistakes, how will people know this was built by an imperfect human???? Let's consider all my mistakes my "personal touch" to this instrument. Ha! Now it's time to move on to making the neck from that big block of mahogany I showed you a while back!!!

TIMELINE PHOTOS

Saturday, September 19th, 12:33 PM

PHOTOS FROM KATHY MATSUSHITA'S POST

2 4

Saturday, September 19th, 3:10 PM

I COULDN'T STAND IT!!!! That tiny gap between the ends of the purfling on the back was driving me crazy, despite my attempts to justify leaving it alone. So, I thought, what can I do to cover that gap? Aha...an inlay!! Not something complicated, though...just something simple, like a "V" for victory!!! I sanded a bloodwood scrap into a "V" shape, then placed it over the gap and scribed around it with an Exacto knife, carefully cutting the two scribed lines as deep as I could into the back (luckily, the neck block is underneath, so all was good). Then I used my Dremel with a 1/16" bit, set to the depth of the bloodwood "V", and routed out the inlay cavity as close to the scribed lines as I could. I used an Exacto knife and a micro-chisel to finish it up. I glued in the inlay with Titebond and sanded it down flush with the back; the Titebond would also help fill (with wood dust) any tiny gap between the inlay and my cavity. Finally, I sanded the top of the "V" down flush with the side. It doesn't matter that that endgrain of the inlay shows, because it will be covered up by the heel cap. I feel better now.

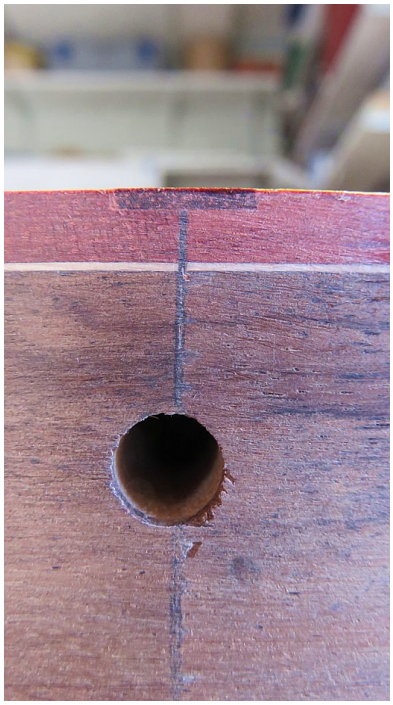
Sample book

TIMELINE PHOTOS

Saturday, September 19th, 3:10 PM

TIMELINE PHOTOS

Saturday, September 19th, 3:10 PM

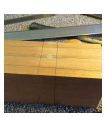


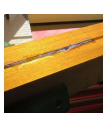
PHOTOS FROM KATHY MATSUSHITA'S POST

4 11

Monday, September 21st, 3:37 PM

BEGINNING THE NECK!!!! So now it's time to make the neck. I started with a mahogany neck blank. The first thing I did was to mark and bandsaw the 15° peghead back angle. (Actually, before that, yesterday, I put a new blade in my bandsaw, re-tensioned & re-tracked it, and reset the guide blocks and all. I also did a little adjustment to the table to make sure the blade was absolutely perpendicular to the table. What a difference a new blade and a new setup makes in how well your bandsaw cuts!!!) The peghead angle was nearly perfect, but I trued it up even further on my little jointer. I always cut the peghead angle first, because sometimes, in truing up the cut (so you have a perpendicular break angle line), that line creeps further down the neck than you originally had planned. And all the other measurements depend upon that break angle line. Next, I marked up the blank for the various measurements needed (nut line, centerline, 14th fret line (where the neck meets the body), neck side profile, location of the dowel hole, and width of the carbon fiber rod I'm installing). I then drilled the 3/8" hole for the dowel that I'm installing down near the heel; this dowel is to provide something for the threaded inserts to bite into, rather than the end grain of the mahogany. I glued and hammered the dowel in and cut off the excess dowel. Next, it was time to rout the slot for the carbon fiber rod. My carbon fiber rod is 1/4" deep by .020" wide. All I had was a 3/16" router bit, so I used that, with an edge guide on my Bosch Colt laminate trimmer (the same one I used to rout my bindings --- I like this one because it's a slow, easy-start router and is easy to adjust). I routed the slot, but since it was a tad narrower than the .020" width I needed, I widened the slot by using a file and sandpaper stick on one side. Actually, this was good I had to do that, because in routing the slot, it had turned out to be slightly to the left of the center line. By sanding the right side of the slot, it centered up the carbon fiber rod again! I have just epoxied the rod into the channel, as it was slightly below the surface of the neck. When the epoxy has cured, I will scrape the excess off flush to the neck surface.

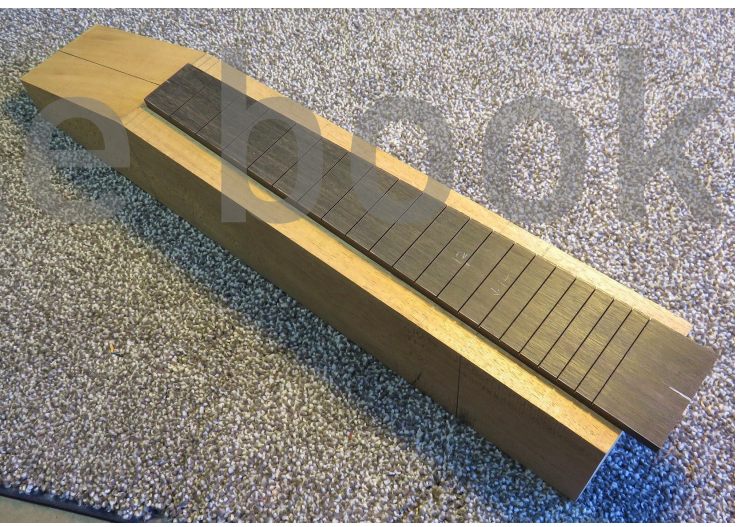




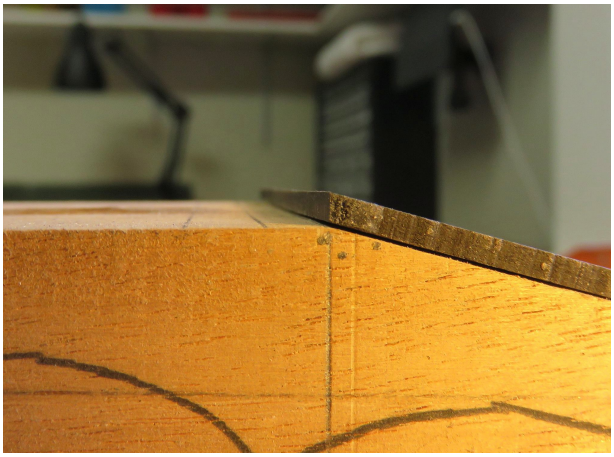
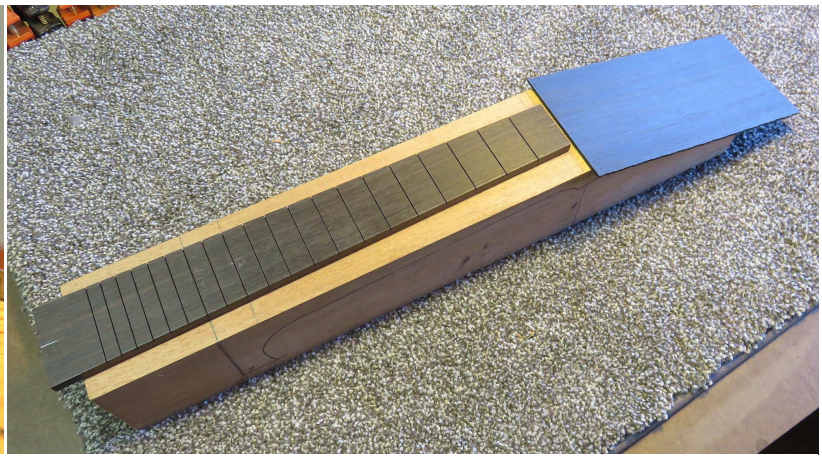
Sample Book

September 21st, 3:38 PM

September 21st, 5:21 PM



sample book

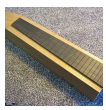
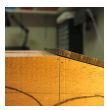



PHOTOS FROM KATHY MATSUSHITA'S POST

3

Monday, September 21st, 5:21 PM

ODDS 'N' ENDS . . . Since I can't really do anything further on the neck blank until the epoxy has cured, I did a couple of other little tasks: tapering my fingerboard and preparing the ebony headplate veneer. I used my fingerboard taper jig on the tablesaw to cut the fingerboard taper. It was to be 1-3/8" wide at the nut end, down to 1-3/4" wide at the 12th fret. Then I worked on the ebony veneer for the headplate. I had a pretty thick (probably around 1/4") ebony headplate blank, which I thickness-sanded down to 3/32" thick. Then I sanded the angle at the nut end, so that its edge was perpendicular to the neck surface. That's pretty much it for today --- Randall is coming over to begin the final stages of his OM kit guitar build. He just finished the French-polishing process (he was doing this at home), and is now ready to bolt and glue on the neck (glue only under the fingerboard extension) and start locating the bridge.

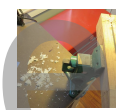
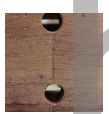
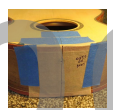
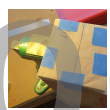



PHOTOS FROM KATHY MATSUSHITA'S POST

5

Tuesday, September 22nd, 1:13 PM

THIS MORNING'S WORK . . . It's noon right now. So far today, I have scraped the epoxy covering the carbon fiber reinforcement rod down flush to the neck surface. Then I spent a few hours installing the threaded inserts (for the bolts) --- this involved marking the exact spots for the inserts (the top bolt hole in the soundbox is a tad off-center, so I had to account for that), drilling the 3/8" holes for the inserts (using my wonderful doweling jig), screwing in the inserts dry first, backing them out, dribbling a little superglue onto the walls of the holes, and, finally screwing the inserts back in. I set the inserts a little below the surface, because I always chisel out a little cove in middle of the heel, to allow for the slight curve of the soundbox. After that was all done, I bolted the neck blank to the soundbox, to see how it lined up. So far, so good! Time for lunch.

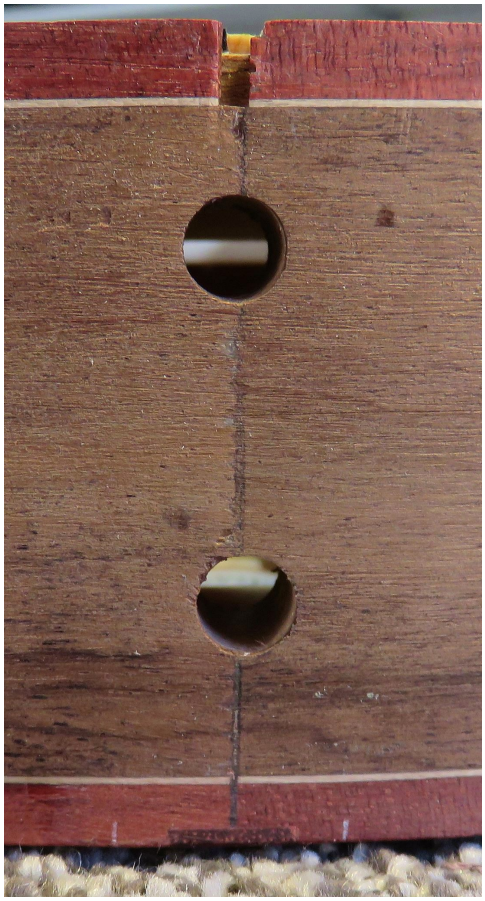
Scribd

TIMELINE PHOTOS

Tuesday, September 22nd, 1:13 PM

TIMELINE PHOTOS

Tuesday, September 22nd, 1:13 PM



TIMELINE PHOTOS

Tuesday, September 22nd, 1:13 PM

This is an easy way to figure out where to drill the holes for the threaded inserts. Here I am marking the location of the soundbox's bolt holes in the neckblock. I will use this tracing paper template to transfer the locations to the neck heel.

TIMELINE PHOTOS

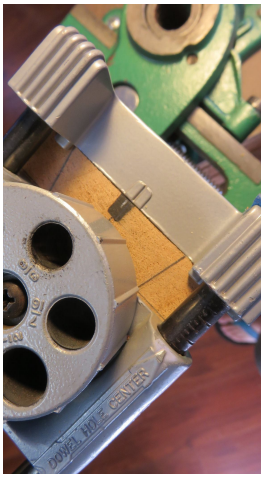
Tuesday, September 22nd, 1:13 PM

If you try this tracing paper method of transferring the bolt hole positions to the heel for threaded inserts, make sure to remember to flip the tracing paper over when you tape it to the heel!!! (I forgot once and had plug my holes and re-drill them!!!)

Sample book

TIMELINE PHOTOS

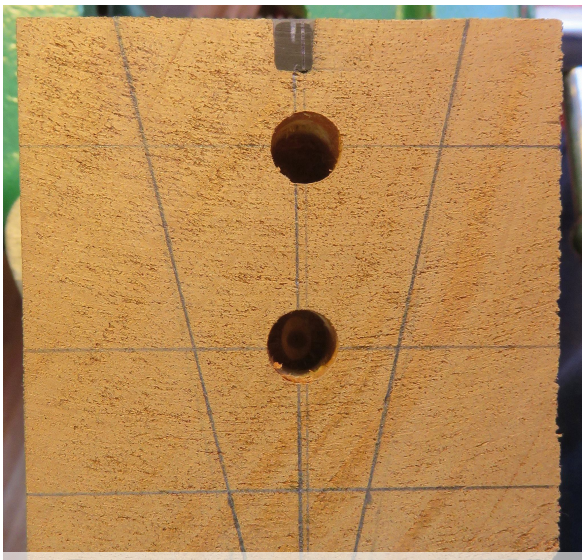
Tuesday, September 22nd, 1:13 PM



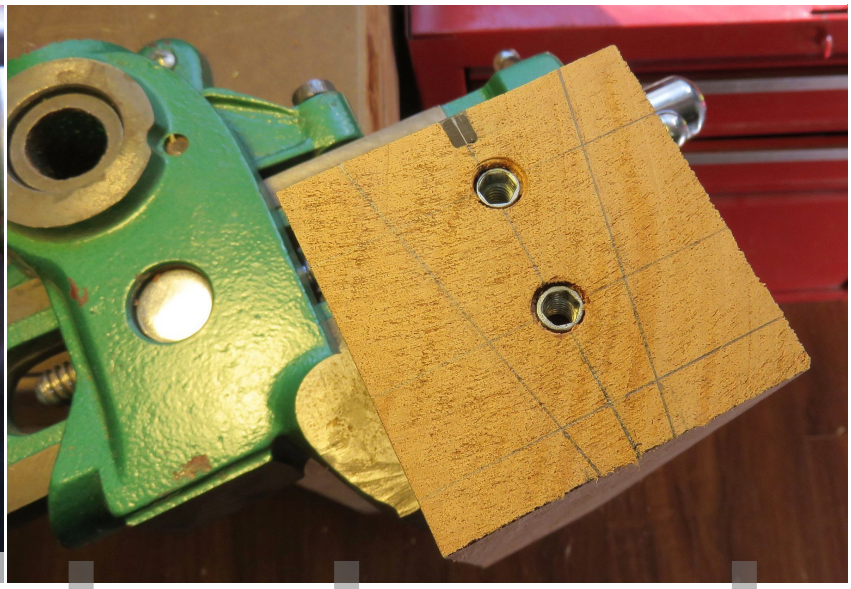
This shows how the doweling jig works. You line up the top line in the jig with the centerline of your hole (in this case, it's to the right of the actual centerline of the heel because the hole in the soundbox had been drilled a bit off-center), and the upper edge of the lower part of the jig (where it says "Dowel Hole Center") with the centerline of the hole as well.

TIMELINE PHOTOS

Tuesday, September 22nd, 1:13 PM



September 22nd, 1:13 PM



Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

6

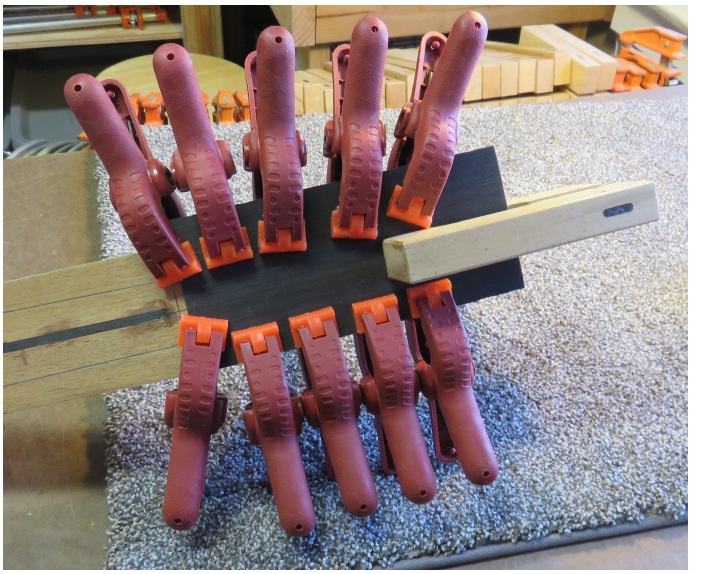
Tuesday, September 22nd, 3:18 PM

MORE PROGRESS ON THE NECK . . . I just bandsawed the basic profile of the neck, and have glued the headstock overlay (ebony) on the peghead. When that dries, I will mark and bandsaw out the peghead shape and taper (just outside the fingerboard taper). After that, it will be time to carve the neck, after I have fretted and glued on the fingerboard.

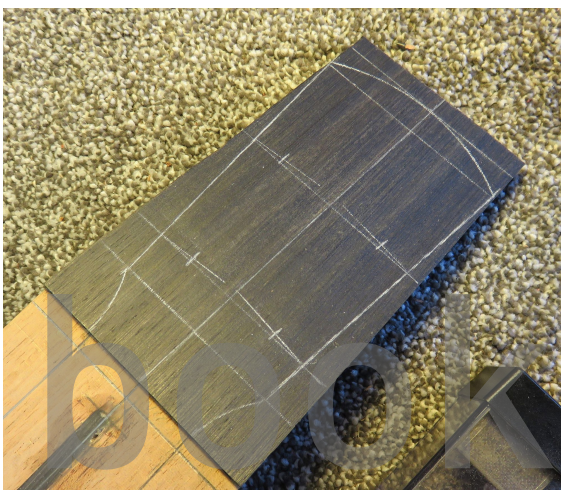
TIMELINE PHOTOS

Tuesday, September 22nd, 1:13 PM

September 22nd, 3:18 PM



September 22nd, 9:28 PM

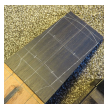


PHOTOS FROM KATHY MATSUSHITA'S POST

7

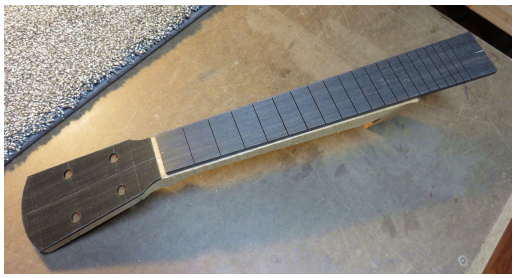
Tuesday, September 22nd, 9:28 PM

FINAL POST FOR THE DAY . . . THE NECK IS FULLY CUT OUT! I just finished bandsawing out the neck, close to the outline. It is ready for the fingerboard to be glued on (after I fret it) and for the carving and peghead inlay. It is SO nice to have the neck at this stage --- it feels so tiny and light (it's only 5.8 ounces now!), compared to the big blank it started from. It's 8:30 p.m. now. Time to relax and watch some TV.



TIMELINE PHOTOS

Tuesday, September 22nd, 9:28 PM

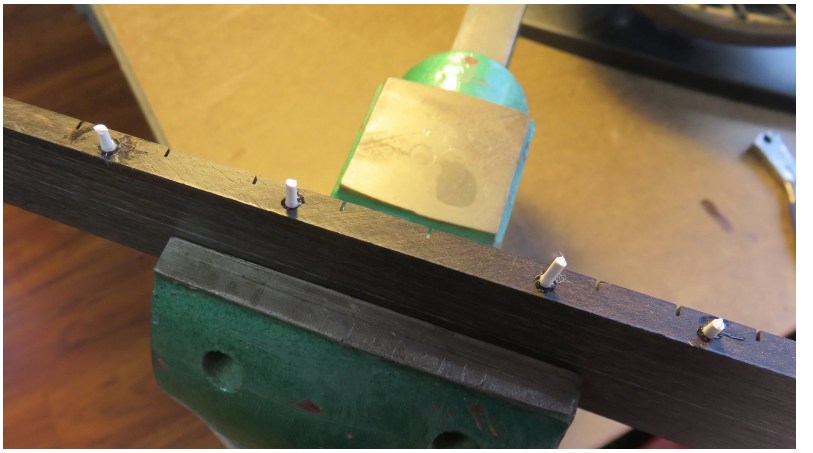


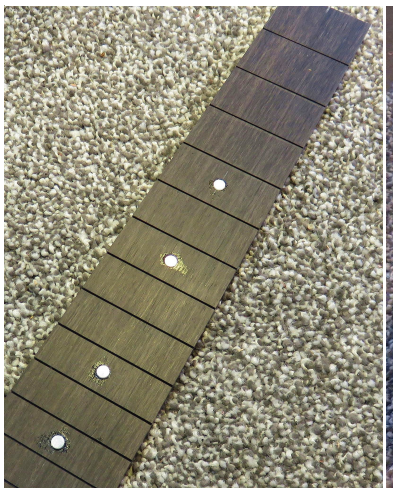
TIMELINE PHOTOS

Wednesday, September 23rd, 12:21 PM

Sample book

September 23rd, 12:21 PM





PHOTOS FROM KATHY MATSUSHITA'S POST

8

Wednesday, September 23rd, 2:59 PM

NO MORE FRETTING!!! I just finished fretting the fingerboard. I used a combination of my deadblow hammer and fret press arbor, along with a little bit of Titebond along the fret tang, to install these frets. Right now the fingerboard is clamped between a board and my workbench, to straighten out the slight backbow that always happens when you fret a fingerboard off the neck. Tomorrow I will clip off the overhanging ends of the frets, file them flush to the fingerboard, and bevel the ends. Before I glue the fingerboard to the neck, I will do a preliminary fitting of the neck to the soundbox (side-to-side angle, back angle). Right now it's about 2:00 p.m. I think I'll quit for the day, eat some lunch/dinner, and watch a couple of Netflix movies I picked up today at the supermarket. Or, if I really wanted to, I suppose I could start on the peghead inlay or making my bridge....

TIMELINE PHOTOS

Wednesday, September 23rd, 2:59 PM

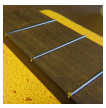
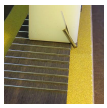
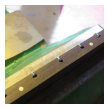
Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

1 9

Thursday, September 24th, 2:51 PM

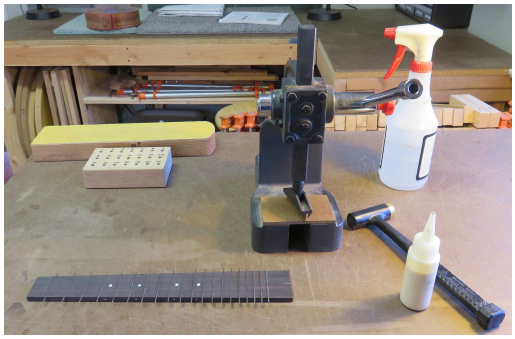
FRET ENDS . . . I removed the fingerboard from the overnight clamping (to straighten out the backbow caused by installing the frets off the neck) and clipped off the overhanging fret ends. The next task was to first file the sharp fret ends flush to the fingerboard edge. After that was done, I used my fret beveling file to file the fret ends to a 45° bevel. Finally, I took care of the pesky little fret slot holes below the fret tangs. The way I do it is to just mix some black/brown stain with some Titebond glue and use that to fill the tiny holes. When that dries, I can just file/sand that down, and you won't be able to tell there were any holes at all. As I was doing this, it occurred to me that a lot of guitar (or uke) building involves doing things that look very crude at first (big blobs of glue along the edge of the fingerboard, gluing on binding, etc.), but later end up looking quite refined. The non-builder probably doesn't realize just how much messy and tedious work there actually is in the process of building an instrument --- all they see is the finished product, not realizing all it took to get there.

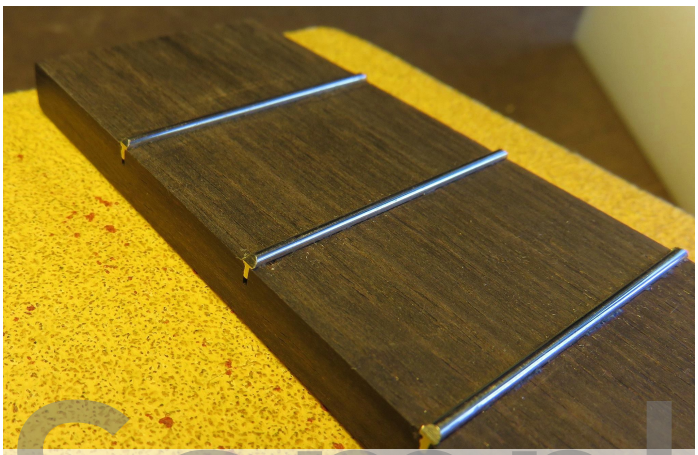
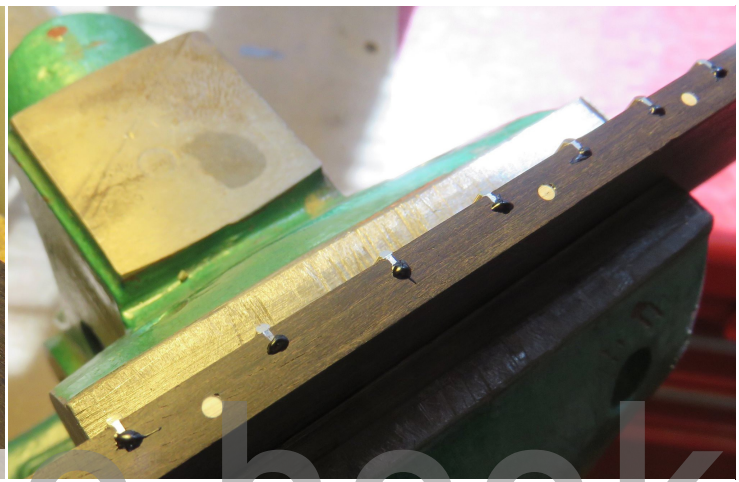




TIMELINE PHOTOS

1

Wednesday, September 23rd, 2:59 PM



September 24th, 2:51 PM

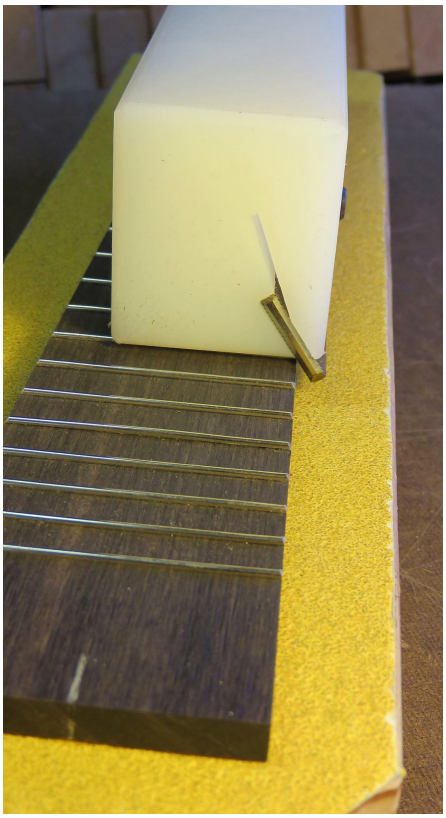
Sample book

Thursday, September 24th, 2015

TIMELINE PHOTOS

Thursday, September 24th, 2:51 PM

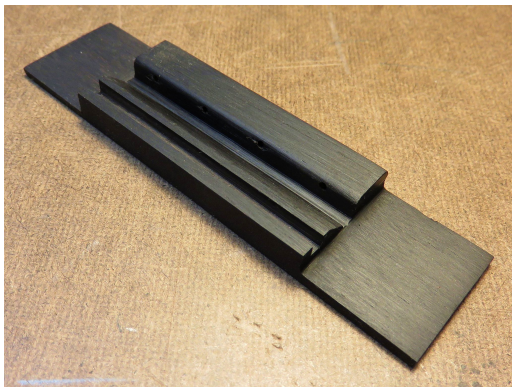
3 2



Roger Terrill Dang, I need one of those...
Kathy Matsushita I just bought it recently...I was surprised at how much easier it really was than with my old method of just trying to hold a file at that angle consistently!
Roger Terrill yep...what a stupid way to do it! 1

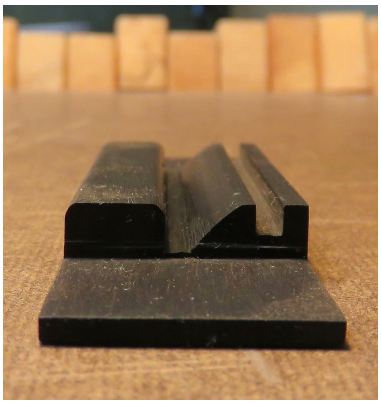
TIMELINE PHOTOS

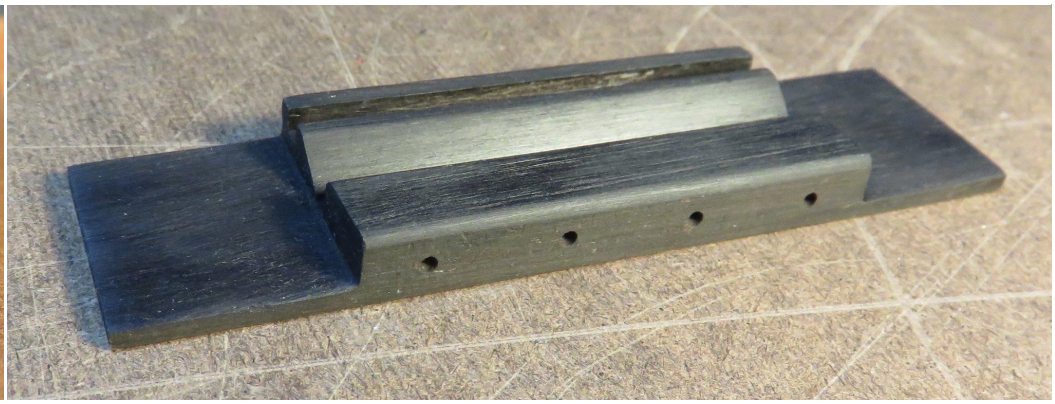
Thursday, September 24th, 10:19 PM

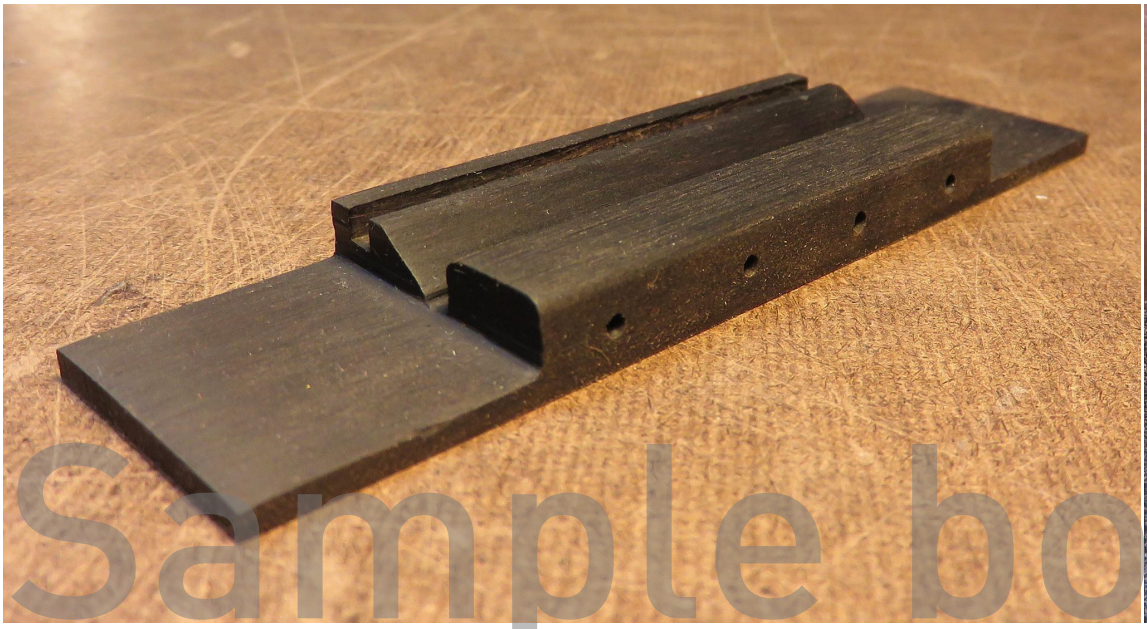


September 24th, 10:19 PM

Sample book







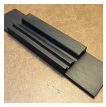
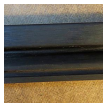
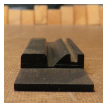
Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

9

Thursday, September 24th, 10:19 PM

BUILDING BRIDGES . . . . I just spent, probably, about 5 hours or so building my ukulele's bridge. Funny how it can take SO long to create such a tiny thing! A lot of that time was spent poring over different books and online forums, to see what measurements, styles, and so on, there were for a tenor ukulele bridge. My Hanalima plan was a bit confusing, as the blueprint had a slanted saddle in a bridge with bridge pins, much like a guitar's bridge; however, their manual had photos of a straight bridge with tied-on strings, much like a classical guitar's, but without instructions on how to build it. Since I am going to make this a "re-entrant" uke (that is, the typical Hawaiian "My Dog Has Fleas" tuning of gCEA), all the things I read said that I should use a straight, classical-style bridge. (If, however, you are going to tune it with a low -G tuning --- GCEA --- then you should use the slanted saddle bridge.) Once I finally figured out which bridge style I would make, then I had to figure out the measurements of the different sections of the bridge --- all the sources I looked at had different measurements. About the only thing similar among the different sources was that the bridge was usually 1" wide by 4" long. All the other measurements varied widely. Finally, I just drew out some measurements that I thought would work and went with that. I had some 5/16" thick ebony fingerboard blanks, so I used one of those. I used the table saw to saw out two channels in their appropriate locations, then sawed it down to a 1" by 4" piece. I then used a tiny miter box and saw to cut down to the depth of the two 7/8-inch "wings" at the ends of the bridge. I then took it to the bandsaw and kind of "nibbled" away at the ends of the bridge to form the 1/8" deep wings. When that was done, I used a chisel and sandpaper to shape the ramp that goes down from the saddle slot to the "tie block" (the part where you slip the strings through and tie down the string). The last thing I had to do was to drill the four string holes from the back of the bridge, at an upward angle; I did this by tilting my drill press table so the drill bit would enter the tie block at the necessary angle. Finally, after all the cutting was done, I sanded it all and put some lemon oil on the bridge. I learned a lot today --- I learned how to do the slotting on the table saw, how to figure out a safe, easy way to cut out those wings, how to tilt my drill press table (I'd never done that before). Anyway, here are a bunch of different views of the finished bridge, along with a "visualization" photo of the uke so far.

Friday, September 25th, 2015

September 25th, 11:46 AM

Sample book

TIMELINE PHOTOS

Saturday, September 26th, 8:16 PM

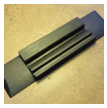
PHOTOS FROM KATHY

4

MATSUSHITA'S POST

Friday, September 25th, 11:46 AM

FINISHING THE BRIDGE: The first thing I did today was to refine the bridge. I rounded the wings and beveled the ends. The bridge is now much lighter --- 0.5 ounce. Now it's time to fit the neck to the soundbox!!!



TIMELINE PHOTOS

Saturday, September 26th, 8:16 PM

Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

3 10

Saturday, September 26th, 8:16 PM

WHEW . . . WELL, THAT CERTAINLY TOOK A LONG TIME!!! Spent most of today (it's 7:00 p.m. now) getting the neck set correctly. Last night I had started the process --- I had gotten the side-to-side angle right (centering the neck). Today I worked on getting the back angle correct. After looking at different ukulele sites and forums, I finally decided that I needed to sand the neck heel so that a straightedge placed on the fretted fingerboard (laid upon the neck) would be 1mm lower than the height of the bridge. Another little goof I made, which I fixed today, had been fretting all 20 frets of the fingerboard, without checking to see where my fingerboard would meet the soundhole. I only discovered this error today, when I was determining where to cut off the end of the fingerboard. Turns out that the 20th fret slot should have been the cut-off point, so that the fingerboard would end just before the soundhole. What this error meant was that I'd have to remove the fret, hopefully without damaging the slot too much. I used a soldering iron to heat up the fret and very carefully wiggled out the fret little-by-little, and it came out pretty cleanly! That was a relief. Tomorrow I will glue the fingerboard onto the neck. Yay!!! For a more detailed explanation of how I go about setting a neck, check out my website here: http://theamateurluthier.com/moreprojects/htmlpages/atc27.html

TIMELINE PHOTOS

2 4

Sunday, September 27th, 2:54 PM

PORE-FILLING CHOICES . . . I'm not ready for the pore-filling process yet, but I thought I'd do a quick testing out of some options I've got. So far, I have a test piece of my koa with (left-to-right) AquaCoat on bare wood, AquaCoat over shellac, and Z-poxy. I had recently read that AquaCoat has given people's koa a kind of greenish cast, when applied on the bare wood. From my quick test piece here, it does look kind of dull to me and doesn't bring out the nice orangey color of the koa as well as the shellac/AquaCoat or Z-poxy do. So far, on my test piece, I'm liking the Z-poxy fill the best. (It came out kind of darker because I hadn't sanded the wood, so it's a bit rough, which doesn't reveal the shimmer as well.) I think I'm going to do another test piece, this time sanding the wood first, with the shellac/AquaCoat, the Z-poxy, and also adding the shellac/wood dust method that Robbie O'Brien has demonstrated. Actually, my hope was that the AquaCoat would work out, as it's a lot easier to apply, dries fast, and requires minimal sanding, versus the Z-poxy (which takes longer to dry between coats, yet adds a nice amber tone and "pops" the grain nicely). We'll see how the shellac/wood dust method compares.

Sebastiaan de Jonge We have a local non toxic epoxy called Bote Cote. It is super clear and can be buffed to a very high finish. I usually put TruOil over it but am tempted to try it by itself. Read the toxicity report on the ANZLF to understand my concerns with volatile amines in epoxies. 2

David Hajicek The low viscosity slow cure epoxies such as System 3 have almost no odor. 1

Sample Book

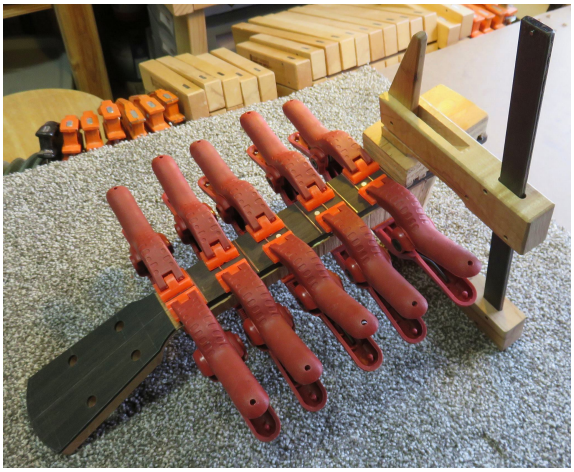
TIMELINE PHOTOS

Sunday, September 27th, 2:54 PM

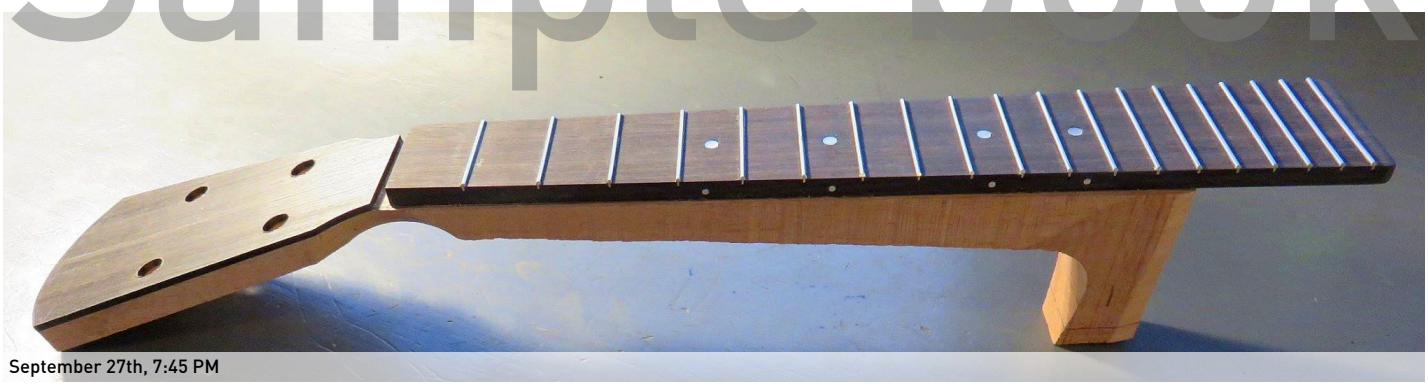
PORE-FILLING CHOICES . . . I'm not ready for the pore-filling process yet, but I thought I'd do a quick testing out of some options I've got. So far, I have a test piece of my koa with (left-to-right) AquaCoat on bare wood, AquaCoat over shellac, and Z-poxy. I had recently read that AquaCoat has given people's koa a kind of greenish cast, when applied on the bare wood. From my quick test piece here, it does look kind of dull to me and doesn't bring out the nice orangey color of the koa as well as the shellac/AquaCoat or Z-poxy do. So far, on my test piece, I'm liking the Z-poxy fill the best. (It came out kind of darker because I hadn't sanded the wood, so it's a bit rough, which doesn't reveal the shimmer as well.) I think I'm going to do another test piece, this time sanding the wood first, with the shellac/AquaCoat, the Z-poxy, and also adding the shellac/wood dust method that Robbie O'Brien has demonstrated. Actually, my hope was that the AquaCoat would work out, as it's a lot easier to apply, dries fast, and requires minimal sanding, versus the Z-poxy (which takes longer to dry between coats, yet adds a nice amber tone and "pops" the grain nicely). We'll see how the shellac/wood dust method compares.

TIMELINE PHOTOS 7

Sunday, September 27th, 3:53 PM



FINGERBOARD IS GLUED ON!!! I just glued the fingerboard to the neck. Yay! Tomorrow I carve the neck. Right now it's time for my weekly challenge --- the Sunday NY Times crossword. I love the workout it gives my aging brain.



September 27th, 7:45 PM

PHOTOS FROM KATHY 2 12

MATSUSHITA'S POST

Sunday, September 27th, 7:45 PM

CARVING-READY!!! Just took the clamps off the neck --- will carve it tomorrow, getting rid of everything that doesn't look like a neck. Yesterday I had already sanded the volute (the bottom slightly-raised area behind the peghead) with the belt sander. (I'm including a photo of how I do this, with an example from a previous guitar.)

Sample book

TIMELINE PHOTOS

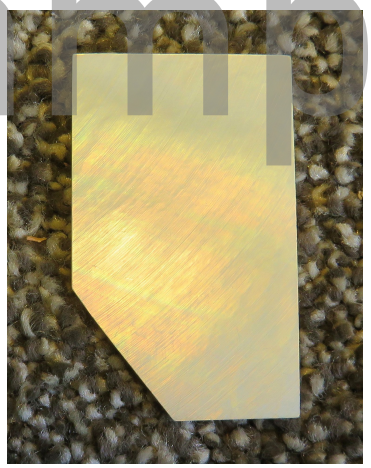
Sunday, September 27th, 7:45 PM

TIMELINE PHOTOS

Monday, September 28th, 10:34 AM

TIMELINE PHOTOS

Monday, September 28th, 10:34 AM

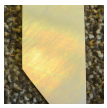


PHOTOS FROM KATHY MATSUSHITA'S POST

3 5

Monday, September 28th, 10:34 AM

TODAY'S WORK: I decided to do the peghead inlay first today, before carving the neck. Carving the neck will be the "finishing touch." Time to cut some mother of pearl!!!



Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

5 25

Monday, September 28th, 1:47 PM

THE INLAY IS CUT!!! (Took me about an hour and ten minutes.) I did the preliminary cutting with the jeweler's saw, and then I used needle files and even running the inlay against my mill bastard file (to even up the top and bottom and sides of the inlay). As I was working on it, the inlay dropped to the floor and, alas, the inlay cracked in two places (the middle of the "K" and the top right area of the "M") --- but some superglue fixed that (they were clean breaks, luckily), and you can't really tell. After it was cut, I soaked it for a while in hot water so I could release the paper, which had been superglued to the inlay blank. Here it is, approximately (it's a little bit crooked) where it will be on the peghead. Next, I will lightly affix the inlay to the peghead, scribe around it with an Exacto knife, rub some yellow chalk dust into the scribed lines, and rout out the cavity, a tad shallower than the inlay, with my Dremel. I will then superglue the inlay into the cavity and fill in any gaps with ebony dust and glue.

TIMELINE PHOTOS

6

Monday, September 28th, 11:06 AM

TOOLS OF THE TRADE: I'm all set up to cut me some pearl!!! My old twirling piano stool works well for this, as I have to be able to be at nearly eye-level with the pearl to cut accurately. It doesn't hurt to have the Opti-Visor, either, to help my aging eyesight...

TIMELINE PHOTOS

1

Monday, September 28th, 1:47 PM

TIMELINE PHOTOS

Monday, September 28th, 1:47 PM

Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

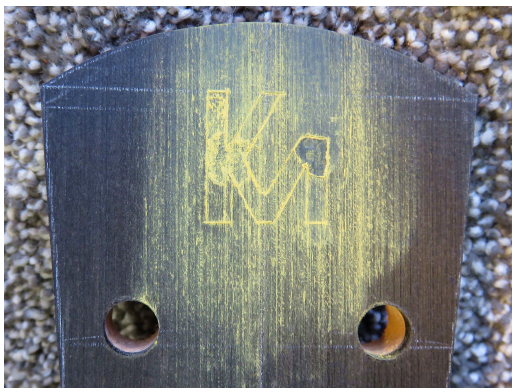
14 21

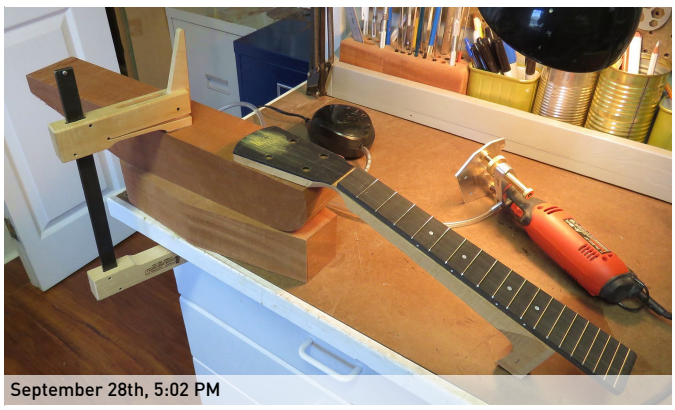
Monday, September 28th, 5:02 PM

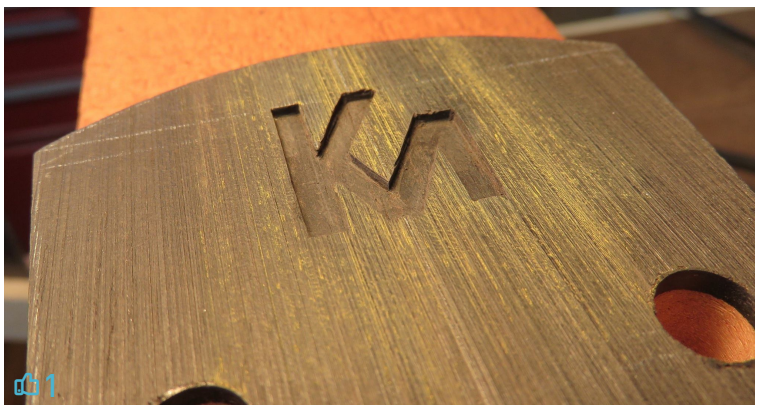
THE INLAY IS INLAID!!! It's 4:00 right now, and I have just finished the inlay. Photos: (1) Yellow chalk dust in scribed outline of inlay. (2) My set-up for routing out the cavity. (I have double-stick tape holding the peghead to the block.) (3) The cavity has been routed out. (4) The inlay superglued in, gaps filled with ebony dust and glue, and a quick coat of shellac applied (so you can see the contrast between the ebony and mother of pearl. That's enough for today; Randall comes over tonight to locate and glue on the bridge on his OM kit guitar.

TIMELINE PHOTOS

Monday, September 28th, 5:02 PM







TIMELINE PHOTOS

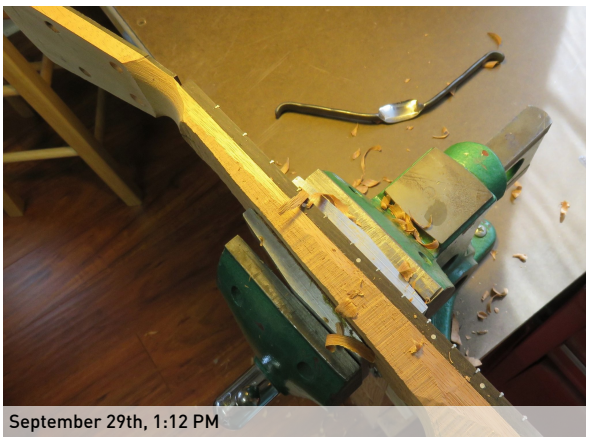
2

Monday, September 28th, 5:02 PM

TIMELINE PHOTOS

Tuesday, September 29th, 1:12 PM

Sample book



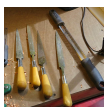
September 29th, 1:12 PM

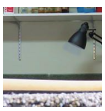
PHOTOS FROM KATHY MATSUSHITA'S POST

6 16

Tuesday, September 29th, 3:56 PM

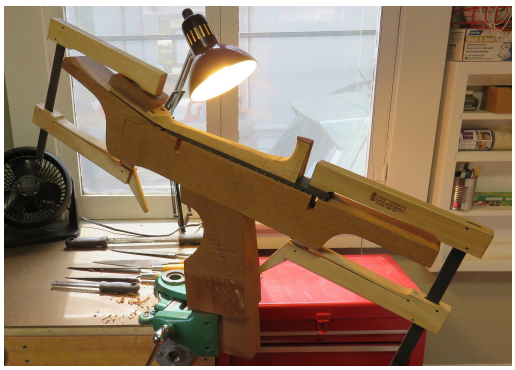
THE NECK IS COMPLETE!!! YAY!!! It's about 2:30, and I've finished carving the neck. It came out well. PHOTOS 1 & 2: My set-up and tools. PHOTOS 3-7: The finished product. (I'm tickled with how light this thing is --- it's only 19.7 ounces! Of course, once I put the tuners on, it will add a whopping 2.7 ounces, for a hefty weight of 22.4 ounces!!!) PHOTO 8: Hard to believe this is what I started with. All that's left is (1) Final sanding. (2) French polishing. (3) Waiting for the finish to cure. (4) Bolt on neck and glue fingerboard extension. (5) Locate and glue on bridge. (6) Fret leveling and dressing. (7) Make nut and saddle. (8) Install tuners and strings. (9) Adjust saddle height for action. (10) Slot nut until action is just right. (11) Play the thing! Not too much left to do, right????



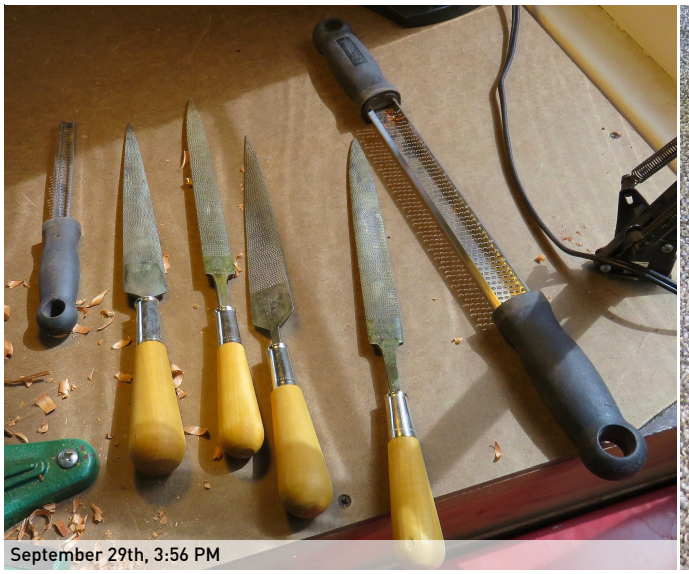


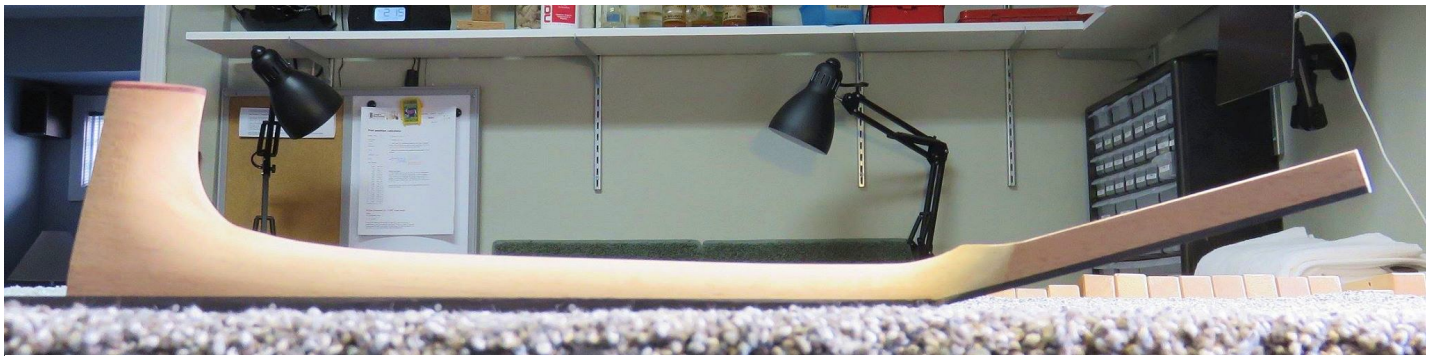
TIMELINE PHOTOS

Tuesday, September 29th, 3:56 PM

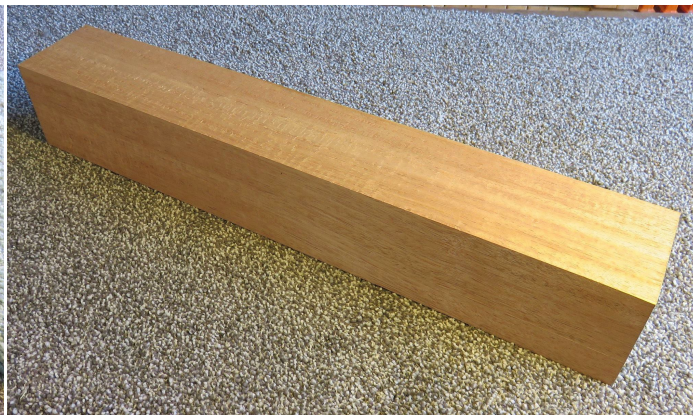


Sample book





create book



TIMELINE PHOTOS

Tuesday, September 29th, 3:56 PM

1

Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

3 18

Wednesday, September 30th, 1:03 PM

PORE-FILLING COMPLETED!! Today I discovered two things that I really like: (1) Getting up at 5:00 a.m. --- I did that today and found I liked the quiet darkness at that time of day and the fact that, even after my shower, reading time/breakfast, and regular Wednesday grocery run, it was still only 8:00 a.m., and I had the whole day ahead of me. (And I was anxious to get to the French polishing today!!!) I'm a light sleeper, so I think I'll do this more often! (2) Pore-filling with shellac and wood dust. (Thank you, Robbie O'Brien!!!!) It's about 11:30 a.m., and I've just completed all the pore-filling of the neck and soundbox. (Last night I had done all my finish sanding with 150, 220, and 320 grits.) Lately, I've been using Z-poxy to fill pores, which pops the grain nicely but can take up to three days to complete, since it takes a long time to dry enough to add another coat; in addition, it can take a lot of sanding to level it and you have to be careful of sand-throughs, as it has a slight amber tint to it. This time I decided to try out the method Robbie O'Brien has recommended in his videos --- using end-grain wood dust (from your instrument) and shellac to fill the pores. This method has several advantages: (1) The filler is a perfect match to your instrument, (2) Application is super-simple --- I just used a cheesecloth pad (just like the one I use for the French polishing), put a glub of shellac on the pad, dabbed a bit of wood dust on the pad, and rubbed it into the grain in circular motions, a small section at a time. (3) It's super-fast --- by the time I did, say, the back or sides, it had dried and was ready for a light sanding with 320, before rubbing in another coat. It took me about 3-4 coats to completely fill the pores. I can immediately then go on to begin my French polishing process. (YAY!!!) Before I did the pore-filling, however, I put a couple of wash-coats (1-pound cut) of shellac on the Engelmann spruce top, to protect it as I was working on the sides and back. I also wiped a couple of coats of shellac on all the bloodwood (bindings, end wedge, heelcap), so its color would not bleed onto the spruce or purflings as I was doing the pore-filling. I have decided to use a medium/dark blonde shellac this time, to give a little bit more color and warmth to the finish. The first two photos show you what the darker shellac did to the original whiteness of the Engelmann spruce.

Robbie O'Brien

1

The Engelmann spruce top before the shellac was applied. September 30th, 1:03 PM

sample book

Engelmann spruce top with medium/dark blonde shellac.

End-grain wood dust and 1-pound cut shellac for filling pores.

Mahogany neck pore-filled.

Koa back pore-filled.

TIMELINE PHOTOS

2 3

Wednesday, September 30th, 1:03 PM

Koa sides pore-filled.

Kent Carlos Everett Good job.
Kathy Matsushita Thanks, Kent! I LOVE how easy this was!!! Why don't more people do it this way?
1

PHOTOS FROM KATHY MATSUSHITA'S POST

5 13

Wednesday, September 30th, 3:08 PM

SHELLAC/ALCOHOL SESSIONS: I've just finished two sessions of strictly shellac (2-pound cut) / alcohol finish on the uke. The next few sessions will be shellac / alcohol / 1 dot of olive oil. I think the colors will be really beautiful, once it's all finished!

Sample book

September 30th, 3:08 PM

TIMELINE PHOTOS

4

Wednesday, September 30th, 3:08 PM

PHOTOS FROM KATHY MATSUSHITA'S POST

5 8

Wednesday, September 30th, 8:18 PM

DONE FOR THE DAY . . . A PRODUCTIVE DAY: It's about 7:00 p.m. now, and I'm calling it a day. Had a productive day today: I sealed the bindings and top with a wash coat of shellac, pore-filled the neck and soundbox, and did 5 sessions (coats) of French polish to it all (2 coats of shellac/alcohol and 3 coats of shellac/alcohol & a drop of olive oil on the pad). Tomorrow I begin the sessions with a tiny bit of walnut oil added to the shellac mixture, continuing the shellac/alcohol/olive oil drop application. On my last French polish I hadn't quite understood Tom Bills' procedure and had mistakenly been adding a drop of walnut oil to the pad, instead of putting the walnut oil into the bottle with the shellac; when doing what I had mistakenly done, you run the risk of having a layer of shellac with more walnut oil content under a layer with less walnut oil content, which could lead to cracking (because the bottom layer has more flexibility than the top layer). Another comment: It sure is different (and fun) doing the French polish on this instrument, because of its tiny size. In no time, I've got an entire top or back or side covered and can move on to the next section!!! It's easier to get things to come out evenly, too, as the areas I have to cover are so small...

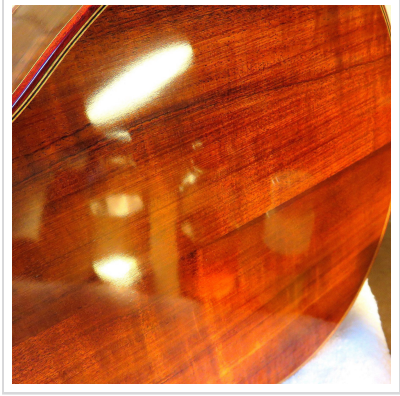
Sample book

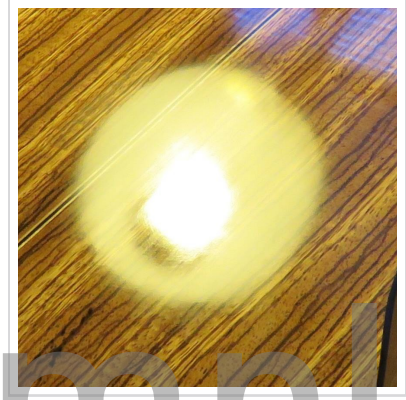
September 30th, 8:18 PM

TIMELINE PHOTOS

Wednesday, September 30th, 8:18 PM

Sample book





Sample book

OCTOBER - NOVEMBER

2015

ALL POLISHED UP!!! Yay! I've just completed the polishing of the tenor uke with the Novus #2 plastic polish. I love doing this step. It's amazing how much the shine can be brought up by just the tiniest amount of this polishing compound. And it's super-easy to use: All you do is put a tiny dot of(...)

17

Sample book

67 photos shared 3 videos

OCTOBER - NOVEMBER

Thursday, October 1st, 2015

PHOTOS FROM KATHY MATSUSHITA'S POST

15 15

Thursday, October 1st, 5:33 PM

MORE PROGRESS . . . Startin' to look mighty purdy now . . . Just finished 3 sessions of the new phase of the first bodying coats --- 3 coats of shellac (mixed with a few drops of walnut oil in the bottle), alcohol, and a drop of olive oil. So, now I've done a total of 8 sessions on this uke. It's going on well. That's it for today --- I'm thinking three of these coats per day is good. More cure time for the coats is good.

Sample book

October 1st, 5:33 PM

Sample book

TIMELINE PHOTOS

Thursday, October 1st, 5:33 PM

TIMELINE PHOTOS

9 17

Friday, October 2nd, 5:16 PM

Just one photo today. All I did today was 3 more sessions (coats) of the shellac/walnut oil, alcohol, olive oil finish. However, there was a tiny milestone today --- I am just starting to see a fuzzy glimmer of the fine print inside the lampshade. (The really big day is when that fine print becomes super-clear and distinct, which is still a ways down the road for this one...) You won't see any new French polishing posts for a few days --- I have to wait at least 3 days to let the finish (11 coats) cure enough so I can do the first level-sanding with 1000-grit paper.

Dali Chen Ng Wahhhh! Soooo shiny!!!!! 1

Kathy Matsushita Thanks. But not as shiny as it will be when it's all finished, which will be after at least 20 coats, probably!!!

David Hajicek Give it time to shrink fully or it will telegraph through later.

David Hajicek Nice. What is the wood again?

Kathy Matsushita Koa. 1

David Hajicek Redder than I expected.

Kathy Matsushita David Hajicek Could be that the medium/dark blonde shellac gives it that warmer color....That's what I was hoping for.

David Hajicek That's what I was thinking. Looks very nice. 1

Kathy Matsushita I am actually quite happy that I am using this medium/dark blonde shellac. On my OM kit guitar, I used the light blonde. I really am liking what the darker shellac did for the spruce top color. It all seems to unify everything together much better...

Sample Book

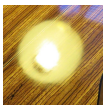
Monday, October 5th, 2015

PHOTOS FROM KATHY MATSUSHITA'S POST

13 11

Monday, October 5th, 9:51 AM

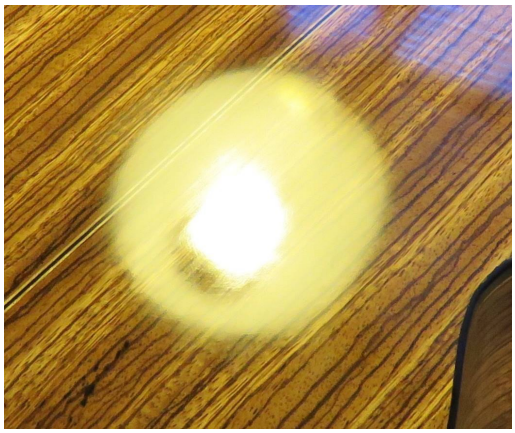
ONE MORE DAY . . . 😞 This is always the most difficult part of a build for me --- THE WAITING. In this case, waiting the 3 days before I can do the first level sanding, which is the beginning of the smoothing of the finish. After the first level sanding (with 1000-grit sandpaper, dry, on a foam block), I do probably about 8-10 more sessions (coats) of shellac. I then have to wait 3 more days. 😞😞😞 At that point, I do what's called a "smoothing sanding" with 3600 Micromesh wrapped around a slightly harder (Artgum eraser) block, using 50/50 mineral spirits/olive oil as the lubricant. After that "smoothing", I then apply about 3 more coats of finish. Then I have to wait at least 5 more days. 😞😞😞 😞😞 After that torturous 5 days of waiting is over, I can do the final polishing with Novus #2 polish on a paper towel wrapped around a tiny foam block. At that point (hopefully), my uke will have gone from PHOTO #1 results (where I'm at now) to PHOTO #2 results!!! (The photos are from my previous OM build.) Oh, what a day that will be!!! 😁😁😁



TIMELINE PHOTOS

1

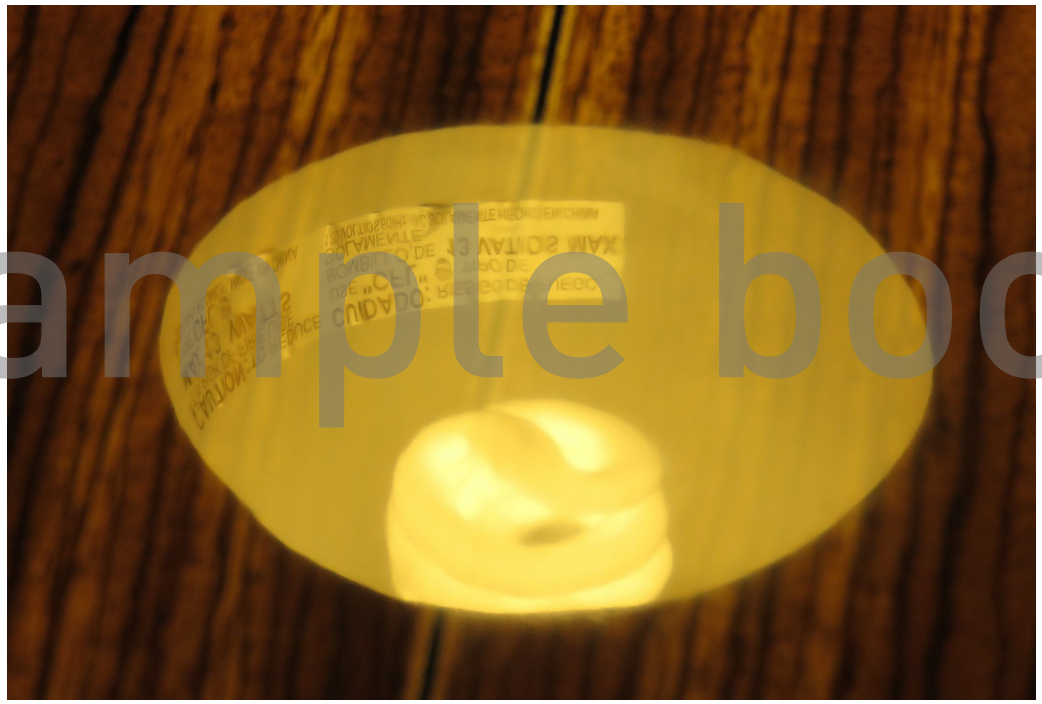
Monday, October 5th, 9:51 AM



TIMELINE PHOTOS

1

Monday, October 5th, 9:51 AM

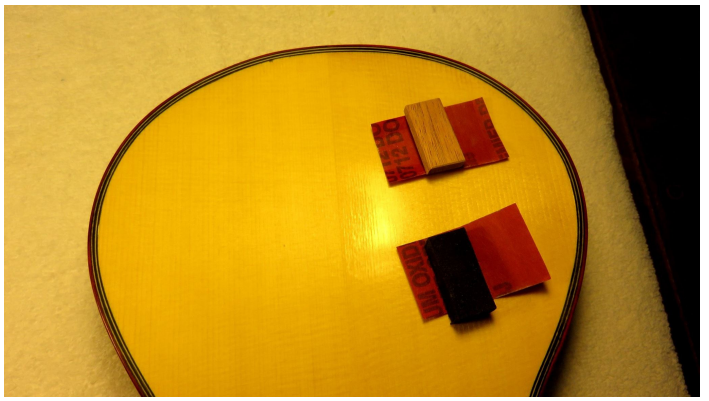


Sample book

TIMELINE PHOTOS

7 10

Tuesday, October 6th, 12:07 PM



THE LEVEL-SANDING HAS BEGUN!!! (YAY!) Just a quick photo. I have just begun the level-sanding process, with 1000-grit sandpaper (Carborundum's Premier Red Aluminum Oxide Dri-Lube paper) wrapped around either a foam block or a hard mahogany block. For the majority of the leveling, I am using the foam block, but for a few areas (a few spots where I had had to drop-fill some sunken purfling gaps) the harder mahogany block works better. (I had first scraped the majority of the drop-fill with a single-edged razor protected on both sides of the cutting portion with Scotch tape, so the drop-fill was scraped just a hair above the surface.) I am just using a very light touch when sanding with this paper, to make sure I don't sand through. It's going well. As soon as the paper starts to load up, I rub or scrape away any nubs that have formed on the paper; when I cannot do that anymore, it's time to use a new sheet of sandpaper. In the photo, the almost-leveled surface is on the left; I haven't begun to work on the right-hand side yet. (I'm hoping the photo shows the difference.) Once this level-sanding is finished, the next 8-10 coats will be able to go on really smoothly!

Chuck Hutchison I am going to try French polishing the guitar I'm building now. I think it take longer to polish than to build the whole guitar. Your uke looks amazing. 1
Kathy Matsushita Yes, but if you're not in a hurry, it's much more relaxing and fun... 2
Karan Singh Getting ready for level sanding as well 1
Kathy Matsushita Nice!!! Lovely wood!!! 1
James Orr Ditto. One of the things I really like about Tom's course is his daily schedule. You can finish the guitar in a month with a casual 20-30 minutes per day during the week. 1
Kathy Matsushita James Orr Yes, I liked that, too. And that it still allows him to put in his regular full day of guitarbuilding work.
Karan Singh Figured Mahogany with Garnett shellac 1

Thursday, October 8th, 2015

October 8th, 10:19 PM

Sample book

PHOTOS FROM KATHY MATSUSHITA'S POST

2 15

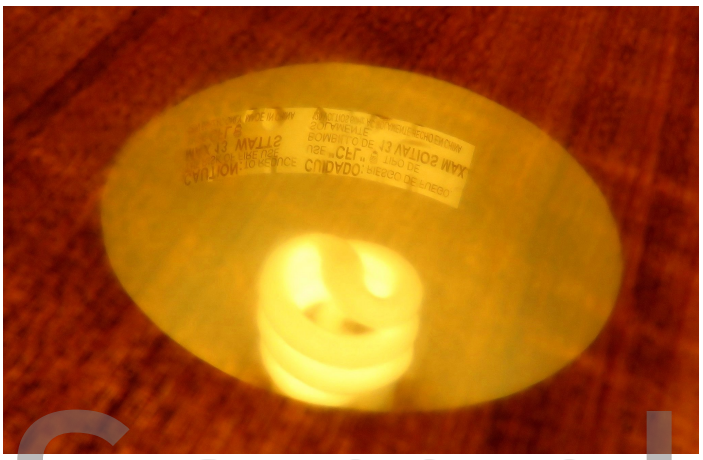
Thursday, October 8th, 10:19 PM

READY TO WAIT SOME MORE . . . I've just completed 10 additional sessions of French polishing on this uke (after having done the first level-sanding). This time I was doing a slightly drier application of the shellac, which produced harder, thinner coats. Now I've got to wait at least 3 more days before I can do what's called the "smoothing sanding" --- wet-sanding with 3600 Micromesh cloth paper, using a 50/50 mix of mineral spirits and olive oil as the lubricant. The olive oil mixed with the mineral spirits provides a kind of "timer", that lets you sand more evenly, and not sand through. When all the mineral spirits lubricant on your block covered with the 3600 Micromesh has evaporated away, you're left with only olive oil on the surface, and you can immediately feel it, because you're now only gliding on the surface. That lets you know that all the mineral spirits lubricant is gone and that you should stop sanding that area.(That way you don't sand some areas more than others and end up sanding through to the wood.) You wipe off the surface, put some new mineral spirits and oil on the Micromesh wrapped around the foam block and move on to a new section. I used this method on my recent OM, and it really did work. No sanding through, and a nice, even smoothing of the surface. After the "smoothing sanding" is complete, all that's left to do is 3 more coats of the finish, followed by a longer wait time of at least 5 days before the final polishing with Novus #2 plastic polish.

TIMELINE PHOTOS

12 27

Monday, October 12th, 12:37 PM



I CAN READ THE FINE PRINT!!! I just had to post this photo! After having finished the wet-sanding of the uke (with 3600 Micromesh and a mineral spirits/olive oil lubricant), I just now applied my first coat (of 3, probably) of the shellac.These last few coats are to be applied pretty "dry" (blotting out most of the shellac/alcohol onto a paper towel before applying it to the instrument). It's less of a finish application, and more a kind of "buffing" process, with the tiniest amount of shellac being applied to the surface. I can read the fine print now (and it will get even better after a few more coats) --- FINALLY!!! It wasn't until I'd done this final, "smoothing" wet-sanding that this clarity was possible --- the reflections were still fuzzy while I was applying the second set of 10 shellac coats. YAY!!! I'm much happier now.

Chuck Hutchison That looks nice. 1
Kathy Matsushita Thanks, Chuck!! I really was wondering when the clarity would come...I had forgotten that it didn't actually happen till after the final wet-sanding, which makes the surface smooth enough for the coats to go on with the required smoothness for this kind of reflection.... 1
Pete Brown I can feel your excitement Kathy - you're definitely a French polish convert! 1
Kathy Matsushita Yep..I sure am!!! Even though it definitely takes longer than spraying a finish, to me it's just so much more enjoyable and serene a process! And I'm especially excited about this project, because there's a particular specialness about it. 1
Kathy Matsushita Oh, yeah, Pete --- forgot to ask you --- how are you liking your new place and rustic workshop? 1
Pete Brown It'll take a while before it feels like home, but I'm feeling better about it since I created a small workspace in the "rustic" workshop! The downside is that I have absolutely no control over the humidity, which can swing wildly throughout the day. Oh, for a workspace like yours! 1
Dave Fifield Lovely! How/what do you use to clean up the oil/mineral spirits/shellac slurry after sanding Cathy?
Kathy Matsushita You just wipe it up with a paper towel after doing each little section. All I used was an Artgum eraser cut down to a block about 1" by 1/2" by 1/2", wrapped with a small piece of 3600 Micromesh. You just dab on a fingertip of the 50/50 mineral spirits/olive oil onto the Micromesh (hardly anything, really) and very lightly (don't even press down at all) sand a little section at a time. When you feel only the olive oil (you don't hear or feel any sanding action & will only be gliding on the surface), you know it's time to stop sanding, because the mineral spirits have evaporated away. There's really hardly anything to wipe away. It's so easy.
Val Williams Again, I'm just amazed at your talent and artistic ability! 1
Kathy Matsushita And, again, thanks, Val, for the encouraging comments!!! I do appreciate it!!!
Dave Rheaume "The destination address I can read in the reflection" 1
Kathy Matsushita Ahhh...the Great Carnak strikes again!!!! 1

Sample Book

TIMELINE PHOTOS

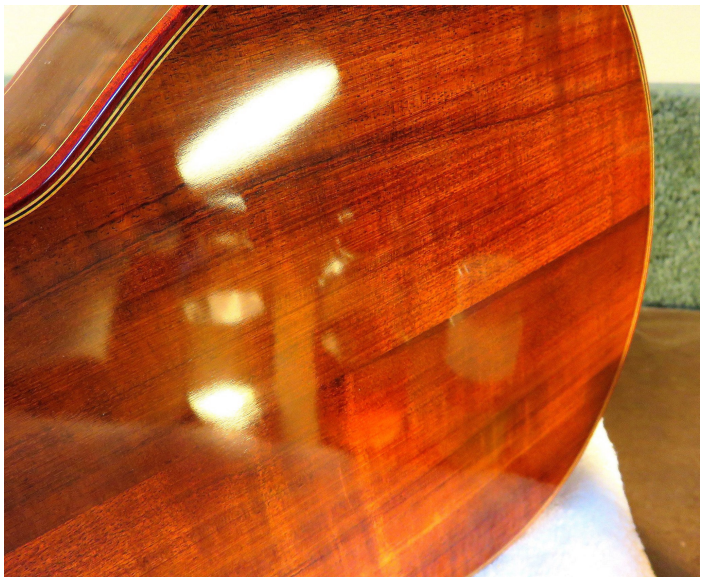
Monday, October 12th, 12:37 PM

I CAN READ THE FINE PRINT!!! I just had to post this photo! After having finished the wet-sanding of the uke (with 3600 Micromesh and a mineral spirits/olive oil lubricant), I just now applied my first coat (of 3, probably) of the shellac.These last few coats are to be applied pretty "dry" (blotting out most of the shellac/alcohol onto a paper towel before applying it to the instrument). It's less of a finish application, and more a kind of "buffing" process, with the tiniest amount of shellac being applied to the surface. I can read the fine print now (and it will get even better after a few more coats) --- FINALLY!!! It wasn't until I'd done this final, "smoothing" wet-sanding that this clarity was possible --- the reflections were still fuzzy while I was applying the second set of 10 shellac coats. YAY!!! I'm much happier now.

TIMELINE PHOTOS

5 10

Tuesday, October 13th, 10:34 AM



FIRST DAY OF THE FIVE-DAY WAIT . . . . I need to wait until at least Sunday now, before I can do the final polishing with Novus #2 plastic polish. The waiting always kills me. However, at least I have my little banjo ukulele project that can fill the waiting time....

Richard Heinz Just curious, do you use pumice when you French Polish?
Kathy Matsushita No, haven't done that yet. This time I used Robbie O'Brien's method of using the wood dust & shellac to fill the pores. It was the first time I did it that way, and it was so easy (and much quicker a process than using Z-poxy I've been using for quite a while now).
Richard Heinz Tried pumice because LMI recommended it. Maybe it's just me . . . Not my best experience.
Don Williams Kathy, what shellac product is this?
Kathy Matsushita Don Williams On this instrument I used the LMI medium/dark blonde flakes (dewaxed). I really liked what it did for the Engelmann spruce top.

Sample book

Sunday, October 18th, 2015

PHOTOS FROM KATHY MATSUSHITA'S POST

23 17

Sunday, October 18th, 4:39 PM

ALL POLISHED UP!!! Yay! I've just completed the polishing of the tenor uke with the Novus #2 plastic polish. I love doing this step. It's amazing how much the shine can be brought up by just the tiniest amount of this polishing compound. And it's super-easy to use: All you do is put a tiny dot of the polish onto the "nose" end of the paper towel covering your tiny foam block, swipe the dot flat with your fingertip, and use very light circular motions to polish and buff each small section --- it's much like the process you've been using all along to do the French polishing. You move forward as you're polishing; the nose of the paper towel applies the compound and, as you move forward, that section is buffed by the rest of the paper towel. Read the individual descriptions on each photo. (WARNING: Lots of photos here!) Tomorrow, I will begin the final procedures on this tenor uke: (1) bolting the neck to the body and gluing on the fingerboard extension (after having removed the finish underneath that area), (2) leveling and dressing the frets, (3) locating and gluing on the bridge (after having removed the finish underneath the bridge location), (4) making the nut and saddle, (5) installing the tuners and installing the strings, (6) adjusting the saddle height for proper action, (7) cutting the nut slots until the action is right at that location, and then prettying-up the nut. I think I've thought of everything.

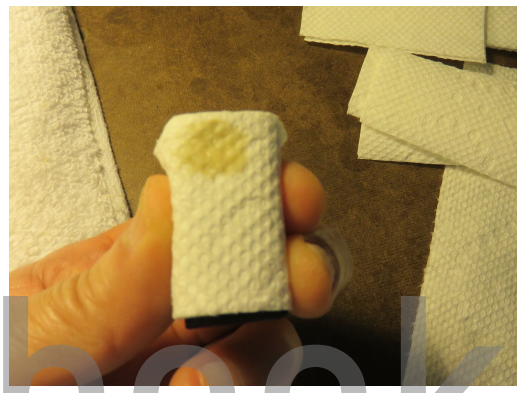
TIMELINE PHOTOS

Sunday, October 18th, 4:39 PM

Here are the tools needed for this step.

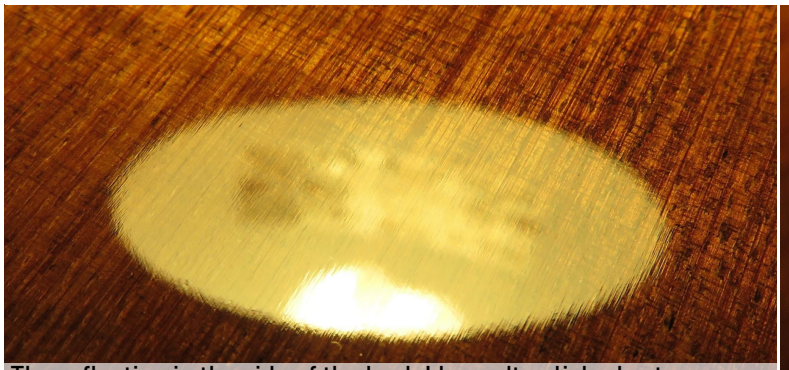
TIMELINE PHOTOS

Sunday, October 18th, 4:39 PM



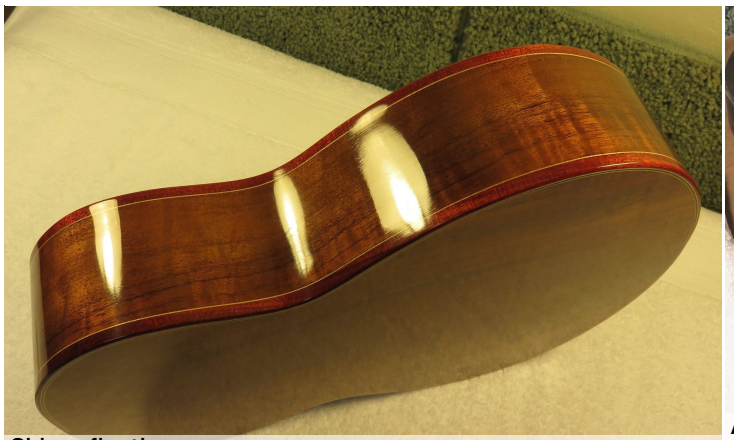
A tiny dot of the Novus #2 compound dabbed onto the nose of the paper towel (doubled up for extra cushioning).

Sample book



The reflection in the side of the back I haven't polished yet. October 18th, 4:39 PM

The side of the back which I HAVE polished.



Side reflection.

All those scraps of paper towel is what it took to polish the soundbox.

Nice reflections on the neck.

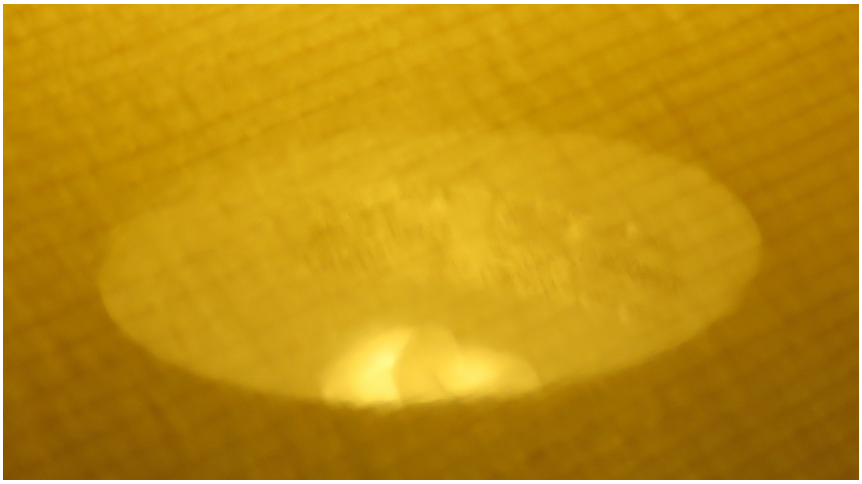
And, finally, the peghead after polishing.

Sample book

TIMELINE PHOTOS

1

Sunday, October 18th, 4:39 PM



Top reflection after polishing. For some reason (probably just because of the comparative lightness of the color of the spruce, when compared to the koa back), the reflections never show as vividly whenever I photograph the top. (And, it actually looks a lot clearer in real life than I can get with a photo.)

TIMELINE PHOTOS

1 1

Sunday, October 18th, 4:39 PM

A nice reflection on the back after it's all been polished.

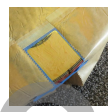
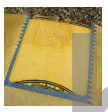
James Orr Wow!!!

PHOTOS FROM KATHY MATSUSHITA'S POST

3 11

Monday, October 19th, 10:27 AM

THE NECK IS GLUED ON!!! I just bolted and glued the neck to the soundbox. All went well. I have always used the paint stripper method of removing the finish below the fingerboard extension and bridge. Lately I've been using an orange citrus paint stripper called "CitriStrip," and it works (and smells) fine. Since the French polish finish is so thin, it barely takes any time before the stripper has done its work, and I can carefully scrape off the slightly-bubbled up finish with a chisel. After I scrape it off, I wipe a slightly dampened paper towel over the surface to neutralize any remaining residue, wait for it to dry, and do a light sanding of the surface. Oh, yeah...and I always scribe a light line a little less than 1/16" inside the outline of the fingerboard extension and only remove the finish within that area, so that where the fingerboard meets the soundboard will be nice and clean. Now, while that is drying, I'm off to the post office to pick up some liquor --- I think I need a drink. No, actually, it's a few bottles of Everclear 190-proof grain alcohol that I ordered online (you can't get it in California) --- for future French polishing, NOT for drinking!!!! Ha!

Sample book

October 19th, 10:27 AM

PHOTOS FROM KATHY MATSUSHITA'S POST

2 16

Monday, October 19th, 2:26 PM

THE CLAMP IS OFF!!! It's around 1:15 p.m., and I've just removed the neck-gluing clamp. A few shots of where it stands now:

Sample book

1

October 19th, 2:26 PM

TIMELINE PHOTOS

1

Monday, October 19th, 2:26 PM

TIMELINE PHOTOS

1

Monday, October 19th, 2:26 PM

Sample book

TIMELINE PHOTOS

2 2

Monday, October 19th, 2:26 PM

Gladys L Nichols Wicked good job! 1
Kathy Matsushita Thanks, Gladys! So far, so good. I hope the setup goes well....

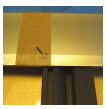
Sample book

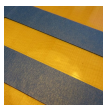
PHOTOS FROM KATHY MATSUSHITA'S POST

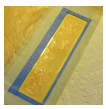
2 8

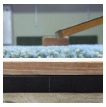
Tuesday, October 20th, 3:50 PM

THE BRIDGE IS GLUED!!! It's about 2:45 p.m. now, and I've just finished locating and gluing on the tenor uke bridge --- a crucial step in finishing this ukulele. I used the Stew-Mac fret calculator to find out how much "compensation" I needed to apply to the location of the bridge. ("Compensation" means how much you have to add to the scale length, which is the distance from the nut to the saddle.) For this 17" scale, I needed to add 0.10" to the 17", so I placed the bridge so that the mid-point of the saddle would be at 17.10" from the nut. In locating the bridge, I also needed to make sure it was centered in relation to the fingerboard. WARNING: Lots of photos this time, as I wanted to show you each step of today's process. Read the description for each photo.



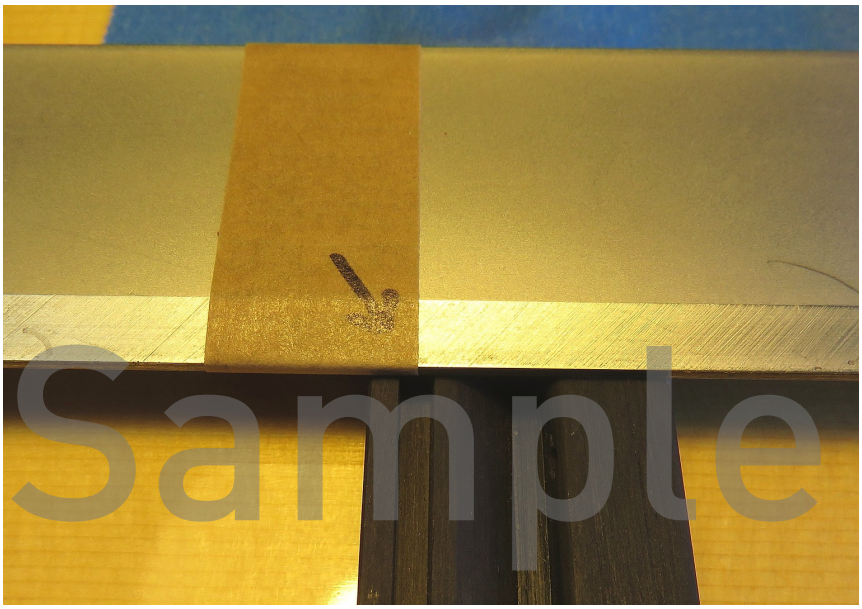






TIMELINE PHOTOS

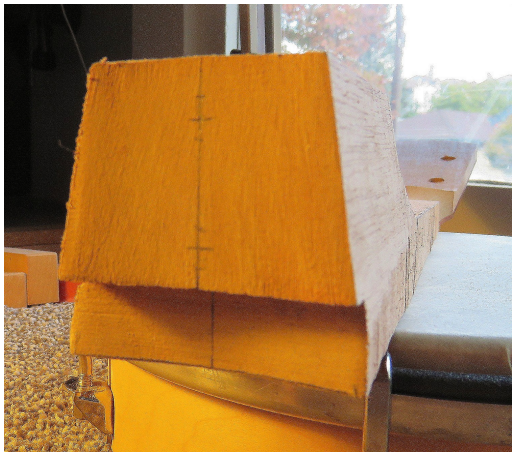
Tuesday, October 20th, 3:50 PM



The first thing I had to do was to locate the bridge, making sure the center of the saddle slot fell at the 17.10" I had marked on my straightedge. As well, I had to position the bridge so that it was centered and perpendicular to the center line. Success! After a lot of positioning and re-positioning of the bridge, I finally got it right!

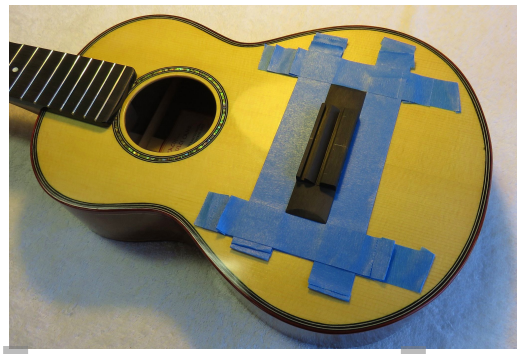
TIMELINE PHOTOS

Monday, October 19th, 2:36 PM



TIMELINE PHOTOS

Tuesday, October 20th, 3:50 PM

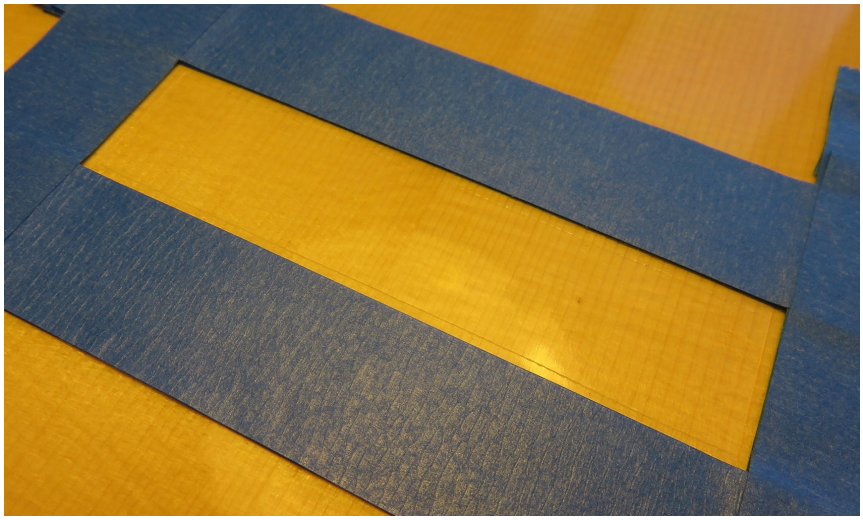


Once the bridge was positioned (tacked down with a couple of strips of tape), I built up about 5 layers of masking tape against all four edges of the bridge. When it comes time to glue on the bridge, this way the bridge will not move out of position.

Sample

TIMELINE PHOTOS

Tuesday, October 20th, 3:50 PM



Next, I lightly scored a line about 1/16" inside the masking tape outline. I will apply the paint stripper only inside this scored area, so that when I glue on the bridge, no scoring will be seen at the edges of the bridge --- it's a cleaner look that way.

TIMELINE PHOTOS

Tuesday, October 20th, 3:50 PM

THE PATIENT IS PREPPED FOR SURGERY. I love this "Quick Mask" paper!!! This is probably over-kill, but, so what, better safe than sorry!!! When using paint stripper, it never hurts to be too careful.

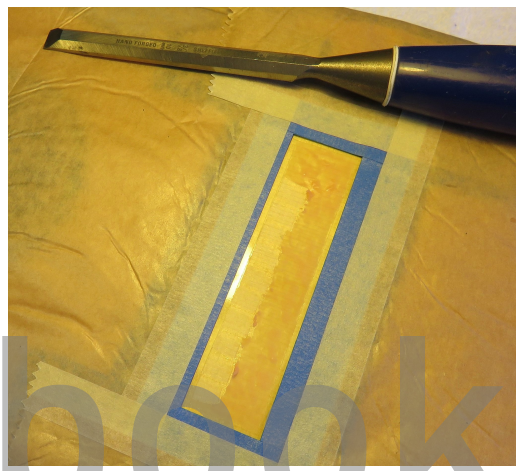
TIMELINE PHOTOS

Tuesday, October 20th, 3:50 PM

I have used a tiny artist's brush to dab on the paint stripper (I use an orange citrus stripper called "CitriStrip"), within the scored lines. Once it is dry --- it doesn't take long at all, with such a thin film of finish --- I will remove it with a 3/8" chisel as a scraper.

TIMELINE PHOTOS

Tuesday, October 20th, 3:50 PM

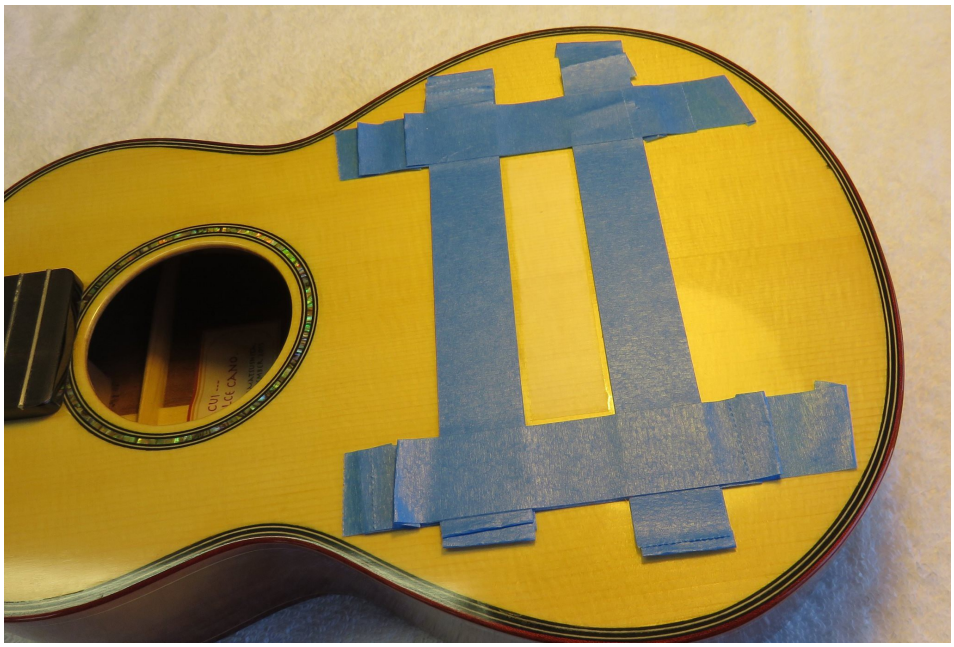


I am scraping off the stripper here, starting at the edges and scraping in towards the center. After each scrape, I wipe the chisel on a paper towel.

Sample book

TIMELINE PHOTOS

Tuesday, October 20th, 3:50 PM

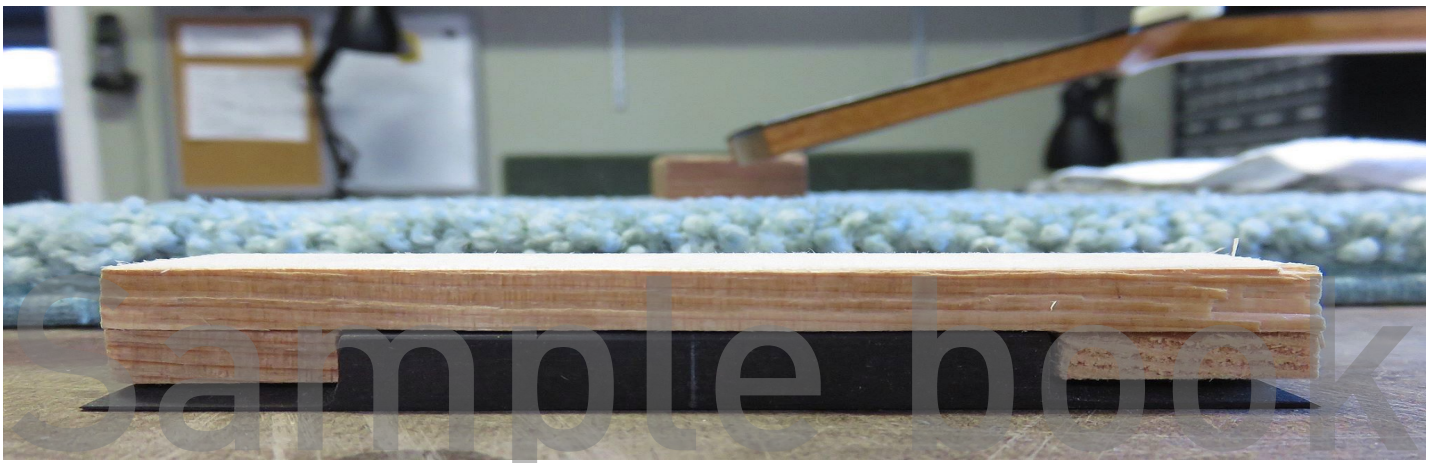


All stripped, dampened (to neutralize any remaining stripper residue), and lightly sanded!

TIMELINE PHOTOS

1

Tuesday, October 20th, 3:50 PM



sample book

I made a quick clamping caul for the top of the bridge with some wood scraps tacked together with superglue.

TIMELINE PHOTOS

1

Tuesday, October 20th, 3:50 PM

With the tape still surrounding the bridge area, I applied glue to the bottom of the bridge, placed the bridge within its masking-tape well, and held it there until I felt the glue starting to set. I then removed a few layers of the masking tape and CAREFULLY and slowly applied the clamps, the middle one first. In this step, you have to be SUPER-careful (especially since the soundhole is so small). You have to maneuver the clamp inside the soundhole and position its bottom foot squarely under the bridge patch caul (which I had positioned beforehand with a couple of pieces of masking tape so I wouldn't have to fiddle with it while also maneuvering the clamp), and then position the top foot on top of the bridge clamping caul --- all without somehow banging the clamp against the soundhole edges or anywhere else and ruining your beautiful French polish finish!!! It's a pretty nerve-wracking process. After I had the clamps cranked down, I carefully removed the masking tape walls, so I could then get at and remove any glue squeeze-out, with a dampened paper towel and a small wood stick. I will wait until later tonight to remove the clamps. Tomorrow . . . leveling and dressing the frets!!!

TIMELINE PHOTOS

10 22

Tuesday, October 20th, 5:47 PM

Sample book

4:45 p.m. --- I've removed the bridge clamps. I'm going to let it sit tonight, and tomorrow I will level and dress the frets. All that will be left to do, after that, will be making the nut and saddle, installing the tuners, stringing it up, and adjusting the saddle height and nut slots so that the action will be correct. This thing might finally be completed in a couple of days or so!!!!

Tom Jones Wow! 1
Kathy Matsushita Thanks, Tom!!!!
BettyJean Anderson Beautiful! Good work. Can't wait to see and hear the banjo. 1
Kathy Matsushita Thanks!
Luthier Lenga Beautiful. 1
Kathy Matsushita Thanks!!!
Lewis Mendez wow..... 1
Richard Heinz Very nice. Inexorably pushing me headlong into learning how to master French Polishing . . . 8| 1
Kathy Matsushita Thanks, Lewis!
Kathy Matsushita Yes, do it! 😊

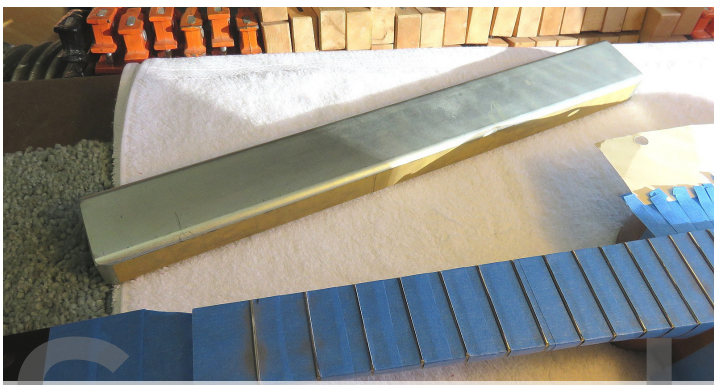
Wednesday, October 21st, 2015

PHOTOS FROM KATHY MATSUSHITA'S POST

5 9

Wednesday, October 21st, 12:41 PM

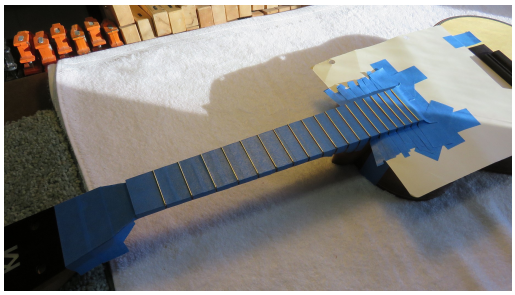
FRETS ARE LEVELED AND DRESSED!!! Just finished leveling and dressing the frets. Here are the steps (forgot to take photos of some of the later steps): (1) Put masking tape between all the frets, to protect the fingerboard. (2) Use a black Sharpie to mark the tops of all the frets. (3) Use the leveling beam, a somewhat heavy beam with 320 sandpaper stuck to the bottom, to sand all the frets so they are even with each other (when all the black Sharpie marks are gone). (4) Mark the flattened tops of the frets with black Sharpie marker, and use the diamond crowning file to round over the tops of the leveled frets, until all you see is a very thin black Sharpie line on the top of the crown --- that lets you know you haven't ground away the level tops. (5) Use a small file to round off the sharp edges of the fret ends. (6) Use sandpaper (400, 600, Micromesh 2400 through 12000) to polish the frets. (7) Remove the masking tape and apply lemon oil to the fingerboard. Next up: Making the nut and saddle.



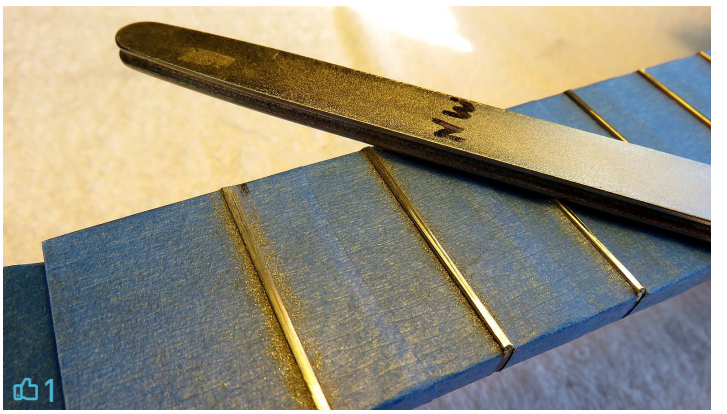
October 21st, 12:41 PM

TIMELINE PHOTOS

Wednesday, October 21st, 12:41 PM



Sample book



NEW LINK SHARED

19 35

Wednesday, October 21st, 4:37 PM

www.facebook.com/924408247580103/videos/10131261887083O8

Mario Biol That's super awesome ★★★★ I couldn't tell from the photos the actual size but with the video it all makes sense. Thanks for sharing your work. It's amazing.
Val Williams What a beautiful work of art. Lots of love will come pouring out of when you start to play it. Thanks for sharing the process. 1
Greg Meißner ❤
Janet Sanchez Love it.
David Hajicek I wanted to hear it. Looks great.
Kathy Matsushita Thanks, Mario! You know, I was just thinking about that today, for some reason. I did wonder if people actually could tell its real-life size by my photos....
Kathy Matsushita Thanks, Greg --- how are you feeling now? Hope you're all better. Quite an experience, huh?
Kathy Matsushita Thanks, Jan!
Kathy Matsushita Thanks, David! Tomorrow I will do the actual setup, and the strings will have stretched and loosened up a bit, so it should sound much better then! 1
Kathy Matsushita Thanks, Val! I'm glad you've enjoyed watching this build!
Karan Singh Congratulations, that's a beauty! 1
Karan Singh Play something!
Virginia Mowry Its beautiful! Can't wait to hear it.
Kathy Matsushita Not till the setup is done...:)
Kathy Matsushita Thanks, Virginia!
Kathy Matsushita Thanks, Karan! Your guitar came out really beautifully, as well! Congrats on that one! 1
Karan Singh Cheers!
Frederick Williams great looking uke Kathy!!
Kathy Matsushita Thanks, Frederick!!!!

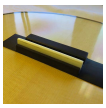
Sample book

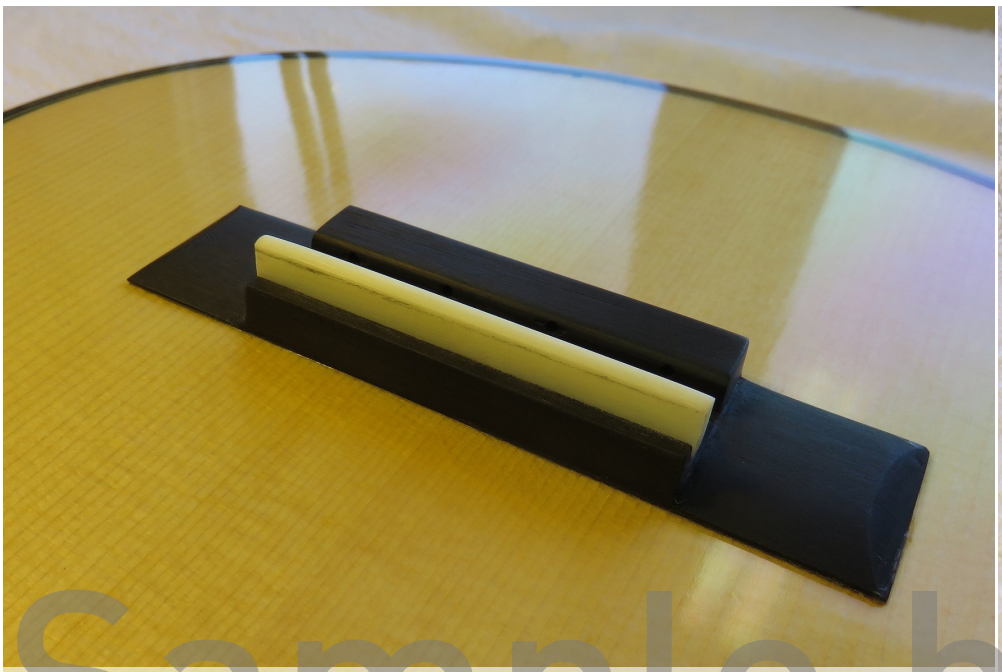
PHOTOS FROM KATHY MATSUSHITA'S POST

4 8

Wednesday, October 21st, 8:37 PM

STARTED THE SET-UP TODAY . . . Well, I made the nut and saddle, installed the tuners, and strung up the ukulele this afternoon. So far it hasn't exploded or anything, so that's a good sign. I haven't done any nut-slotting yet (except just deep enough to hold the strings); nor have I adjusted the saddle height yet. I'm going to try to get the action at the 12th fret (the distance between the bottom of the string and the top of the fret) to be around 2mm or so. I did that on the last harp ukulele I built, and it felt like a nice, comfortable, low action. That will be tomorrow's job, after I've let the strings stretch and loosen up a bit so they'll keep in tune. A few final photos for the day:





October 21st, 8:37 PM

TIMELINE PHOTOS

Wednesday, October 21st, 8:37 PM

Sample book

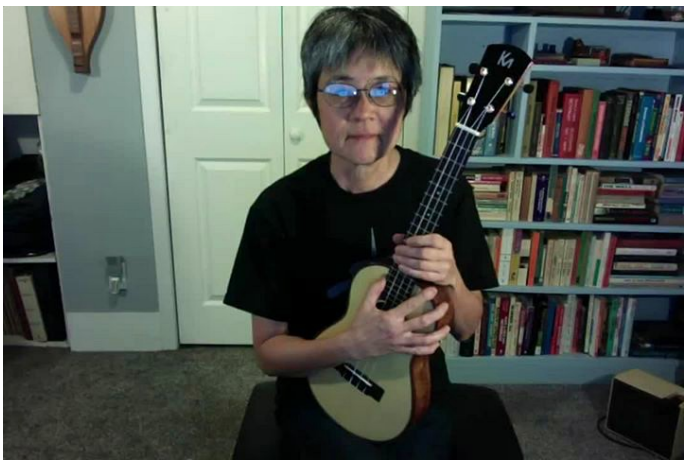
Thursday, October 22nd, 2015

NEW LINK SHARED

20 36

Thursday, October 22nd, 7:57 PM

IT IS FINISHED!!! I just need to find a case for it now.



www.facebook.com/924408247580103/videos/1013594841994776

Lewis Mendez wow{{{{{{{clapping}}}}}}} i just wear them out .....you make them 1
Thomas Roeger I love it! Looks and sounds great! 1
Laura Jackson Selden Impressive! But not the flashbacks to high school geometry class. 1
David Hajicek Very nice sound. Great job. 1
Val Williams So much fun watching the entire process. She sounds beautiful. 1
Kathy Matsushita Funny...I thought of saying it's simple geometry, as I was filming it...but held back. I knew it would bring horrible memories to some.... 1
Kathy Matsushita Thanks!
Kathy Matsushita Thanks, David!
Kathy Matsushita I should give her a name!!! What would be a good name?
Karan Singh Well done, looks and sounds great! 2
Kathy Matsushita Thanks, Karan! It's really been a fun build, for a lot of reasons....
Roger Terrill Build a square case! 2

David Toledo Very nice Kathy, love love love your work! 1
Val Williams Kalani 1
Kathy Matsushita Val Williams What does "Kalani" mean?
Kathy Matsushita Thanks, David! How's everything going?
James Orr It sounds great! 1
Val Williams I meant Kamalani which means heavenly child or Royal child. I like Kamalani because it has the KM in it like your ukelele 1
Kathy Matsushita Val Williams Perfect choice!
Kathy Matsushita Thanks, James!!!!

Sample book

Friday, October 23rd, 2015

PHOTOS FROM KATHY MATSUSHITA'S POST

2 16

Friday, October 23rd, 1:58 PM

A FEW THINGS TODAY SO FAR... Just a few photos. First thing today, I went on a quest to find a nice, lightweight, cheap case for the tenor uke. Found a nice polyfoam one at Guitar Showcase for only $42.. Another thing I did today was to put a bit of color on my banjo uke rim -- I found I had a can of a mahogany color Minwax Polyshades stain and polyurethane in one. So far I have just wiped on one coat with a paper towel. When that's dry, I'll add another coat or so, until I have a shade I like. Finally, I did some preliminary shaping of my banjo uke neck on the belt sander. Gonna finish it up with my Dragon rasps and sandpaper later.

TIMELINE PHOTOS

Friday, October 23rd, 1:58 PM

Tuesday, November 3rd, 2015

NEW VIDEO SHARED

2 3

Tuesday, November 3rd, 7:22 PM

Val Williams....

Sample book

www.youtube.com/attribution_link

Israel "IZ" Kaʻanoʻi Kamakawiwoʻole (Hawaiian pronunciation: [kaˌmakaˌʊiwoˈʔole]; May 20, 1959 -- June 26, 1997) was a Hawaiian musician. He became famous ou...

Val Williams Wow! Nice! I did not know Iz wore this song. 1
Kathy Matsushita I was actually googling the meaning of "Kamalani", and then came upon this YouTube link to the song. I had no idea there was such a song. It's really pretty, isn't it? He had such a beautiful voice.... 1

PHOTOS FROM KATHY MATSUSHITA'S POST

5 2

Wednesday, November 4th, 9:54 AM

NOW I CAN EXPLAIN THIS "SCAVENGER HUNT" I POSTED... Just for fun, I had posted this little "scavenger hunt" (original post is down at the bottom) on October 25th ---- it obviously was too hard for me to keep the secret of this surprise gift build, so this was a substitute for telling the secret directly. After one Internet friend (Chuck Hutchison!!! CONGRATULATIONS, CHUCK --- BUT SORRY, NO PRIZE EXCEPT BRAGGING RIGHTS!!!) actually guessed the surprise, with determination and some very clever deductive skills, I deleted the post, in case my "secret" was discovered too soon. ANYWAY.... look at the photo descriptions for a little explanation...and, below are the comments that also gave away some of the surprise!!! (I do admit, it was a bit fun to "lie" --- or, at least, to be a bit indirect.) AUGUST 14 - VAL: "I do wish you would make me a KM ukulele. I would be so honored." SEPTEMBER 12 - VAL: "Oh please don't make me beg you daily to make me a ukulele made of Koa wood and your awesome craftsmanship! I will pay you whatever you deem fit. I just want to own a KM Uke! (Can you see me on my knees with my hands clasped in front of me?)" KATHY: "My goodness, Val --- if I did ever build one for you, what kind of uke would it be? Start thinking about what you might be interested in, and maybe it could be a new project for me in the future.... That's quite an idea. (I didn't know you were that desperate.)" VAL: "Just say 'Yes!'" KATHY: "Ha ha. I'll consider it...." OCTOBER 22 - VAL: "So much fun watching the entire process. She sounds beautifuL." KATHY: "I should give her a name!!! What would be a good name?" VAL: "Kalani" KATHY: "What does "Kalani" mean?" VAL: "I meant Kamalani which means heavenly child or Royal child. I like Kamalani because it has the KM in it like your ukulele" KATHY:"Perfect choice!" OCTOBER 23 - VAL: "Please tell me that Kamalani will get good playing time and not stay in her case to long." KATHY: "I guarantee it!!!! Kamalani will be well-loved!!!"

THE ORIGINAL POST..... I HAVE A CONFESSION TO MAKE . . . . If you have the time (and the inclination), come on a little scavenger hunt with me! I have a little confession to make, concerning my recent tenor ukulele build. Take a look at these few attached photos, and the comments sections of these particular dates on my Timeline, to try and make a guess as to what my "confession" is!!! Leave your thoughts/conclusions in the comments to this post. No prize for the winner (if any) --- just bragging rights for some clever deduction skills!!! Comments (that were written in response to my posts --- and sometimes my replies to those comments) for these dates: August 14, September 12, October 22, October 23. (NOTE: Sometimes there are several posts for one particular date, so don't look at just one post!!!) Photos for further hints:

Sample book

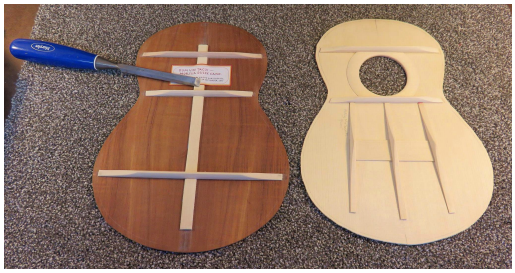
TIMELINE PHOTOS

Wednesday, November 4th, 9:54 AM

This was a FAKE label that I photoshopped onto the photo of the back. No one (except Jason Rodgers) noticed that it was flat, and not as it really would look, as the real label was glued over that hump of the back's center strip. I had taken a photo of my label and had erased her name on the label. Also, the spacing of the "in September 2015" was a bit off.

TIMELINE PHOTOS

Wednesday, November 4th, 9:54 AM



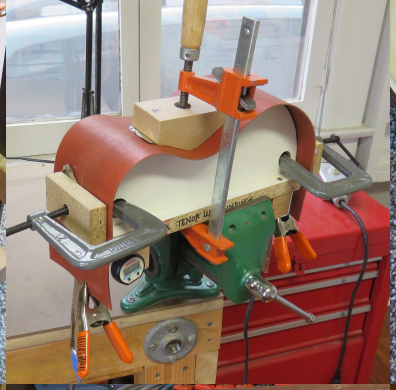
A carefully-positioned chisel over the part of the label that shows Val's name.

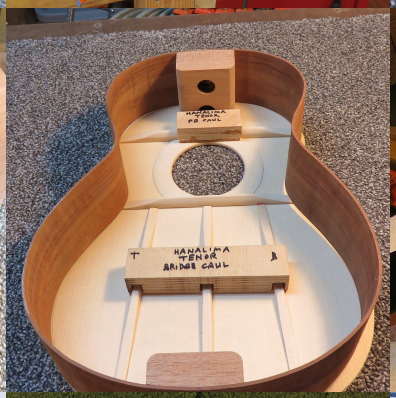
TIMELINE PHOTOS

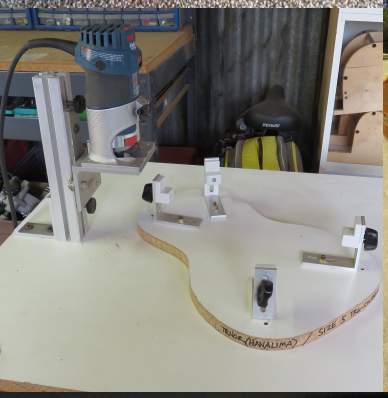
Wednesday, November 4th, 9:54 AM

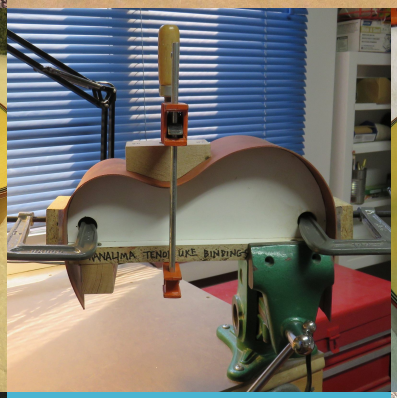
Not a "V" for victory (as I wrote in my post for this inlay which served to cover a purfling gap), but a "V" for "Valerie".

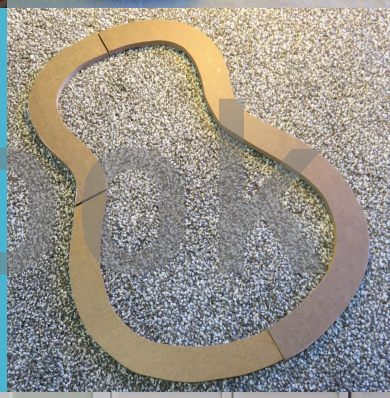
Sample book

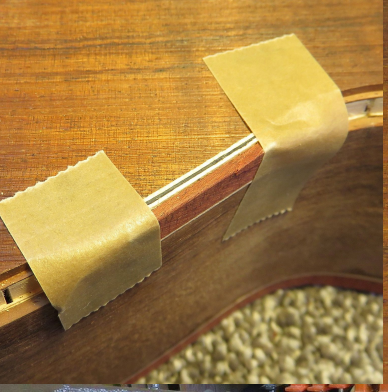
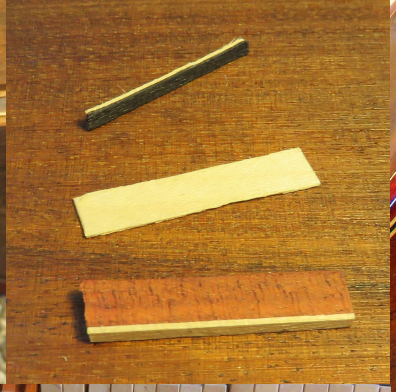
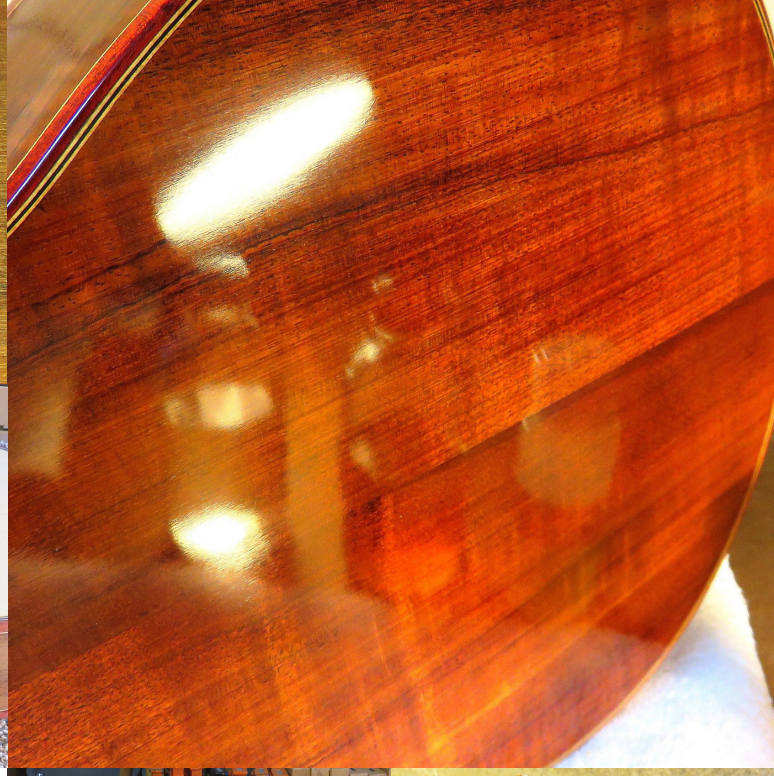



HANALIMA
TENOR
ARINDE CAUL



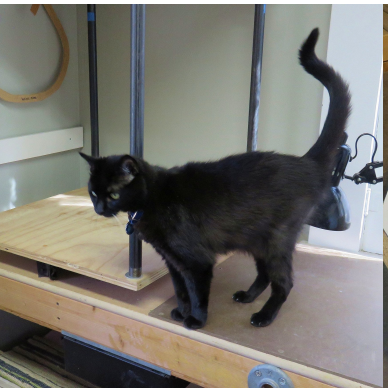
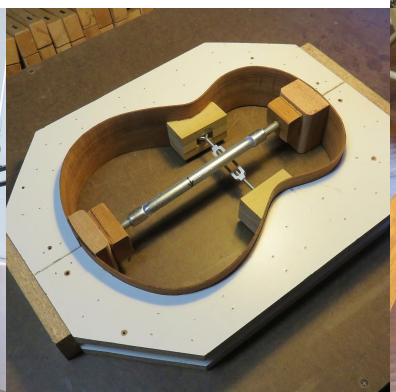


Sample


THE MOST LIKED PICTURES!

Sample book

Handcrafted by Kathy Matsushita for Val Williams

Sample book

My Social Book

www.mysocialbook.com
2015-11-1969004