

Steve Thomas, President  
Joe Comeaux Treasurer

Officers and Directors

Barry Humphus, Editor, George Kuffel  
Gary Rock, Jeff Cormier, Dick Trough

**Mentoring Program** - If you have a project, a problem in any woodworking area, these members have volunteered to help. Give them a call. Jeff Cormier: 582-3278; George Kuffel: 478-2707; John Marcon: 478-0646; Gary Rock: 433-1679; Eltee Thibodeaux: 436-1997; Dick Trough: 583-2683. Each have years of experience and knowledge.

July Meeting Highlights

Once again we had a great meeting at the Stine's location on Nelson Road. Many thanks to the Stine's management for allowing us to meet at their great location. I certainly made a purchase after the meeting and I hope you also had an opportunity to shop at Stine's as well.

Our guest this month was Gary Kratzer and we hope he becomes a member.

Steve Thomas discussed for our monthly safety the issue of cutting thin stock on a table saw. He reminded us to



always use a zero clearance plate on your saw. These are easily made but some saws come with one. You should always use a push stick (also easily shop made

well as costly items from many local vendors. Eltee brought us a couple of very nice small clocks.

Pie Sonnier made some really nice business card holders (I have one of his creations on my desk at work and it is much ad-



mired). Pie reminded us of the Henning Museum Works of Men from 7/9 to 8/15/2015 in Sulphur.

Bob Theaux showed off a laminated oak sitting bench as well as had the jig he used to make this nice piece. Bob also discussed the layup and glueing process. Don Elfert brought an add-on door to his bench for power tool storage.

Dustin Guidry's ammo storage box built for a relative was well done with box joint construction, feet and a poly finish on white wood.. Bill Levy continues to refine his scroll work with a nice open napkin box in plywood with a mahogany stain and finished with poly.

John Griffin had a great Leopard lacewood lidded box finished with wipe-on poly. Steve Thomas had a wormy bowl of fig finished with Minwax and a long oil poly. Steve also had a beautiful segmented bowl of walnut, ash, mahogany with imbedded walnuts. He said there were 36 segments per ring.

Gary Rock brought a walnut bowl finished with a Modern Masters bronze finish (Craft Supply) that looks like the real metal. Bill Levy won our Stine's Card this month.

Comming up in August: Saturday, August 8 at 9:00 A.M. at the shop of George and Nancy Kuffel.

and Steve showed several examples). Steve also suggested that you pay close attention to grain direction prior to a cut as wavy grain can get you into trouble.

Show and Tell brought us some great work from members. Mr. Eltee Thibodeaux showed us a great combination square from M.Power Tools 3D Try Square is designed with the hobbieist and professional in mind. Eltee also showed off a an item for the Mistleoe & Moss event at the Civic Center in the Fall. There are both inexpensive items as



## Better Cuts with Your Circular Saw

Replace the 24-tooth blade that came with the saw with a 50- to 60-tooth blade for cleaner crosscuts in solid wood, veneered plywood, and other sheet goods. For general use when cut quality isn't critical, use a 40-tooth blade. If you're ripping solid wood, switch back to the 24-tooth blade.

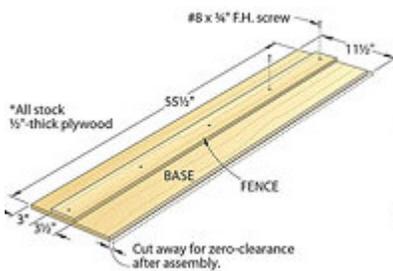
Because a circular-saw blade cuts on an upward rotation, the bottom face, in which the teeth enter the cut, will almost always have a clean, tear-out-free surface. Meanwhile, the top face suffers tear-out so bad it cannot be used in a visible area on a project. (See the three photos at right for different degrees of grain tear-out.) So whenever possible, put the best face down when cutting. When you must cut with the best face up, use one of these tips to make your workpiece edges look like the one in the best photo.

Make your cut in two passes instead of one. A shallow scoring pass cleanly shears the surface fibers rather than lifting them upward.

To support the wood fibers, especially plywood's thin veneers, where the blade exits the workpiece, attach an auxiliary subplate to your saw's footplate (also called a base or shoe). When you plunge-cut through this extra layer, you'll create a zero-clearance opening around the blade to eliminate tear-out.

**CAUTION:** Be extra careful when using a saw this way because the blade guard cannot cover the blade below the auxiliary footplate.

A custom edge guide for your saw not only beats tear-out, but also makes it easy to align cuts. Start by building a jig based on the drawing (left); adjust the width as needed for your saw. We made ours long enough for crosscuts in 4'-wide sheet goods. Make the base's cutting side about 1/2" wider than the distance between your saw's blade and the footplate edge below the motor.



Trim the guide to custom-fit your saw by running the footplate against the fence to create the zero-clearance support. Clamp the jig on the "keeper" piece when cutting because the jig does not provide zero-clearance for the cutoff.

If you crosscut solid wood or plywood without supporting both the keeper piece and the cutoff, you'll frequently get a splintery tear-out along the far edge when the cutoff drops away before you've finished the cut. To avoid this,

dedicate two inexpensive boards as "sacrificial" supports, set in place on sawhorses or your workbench top.

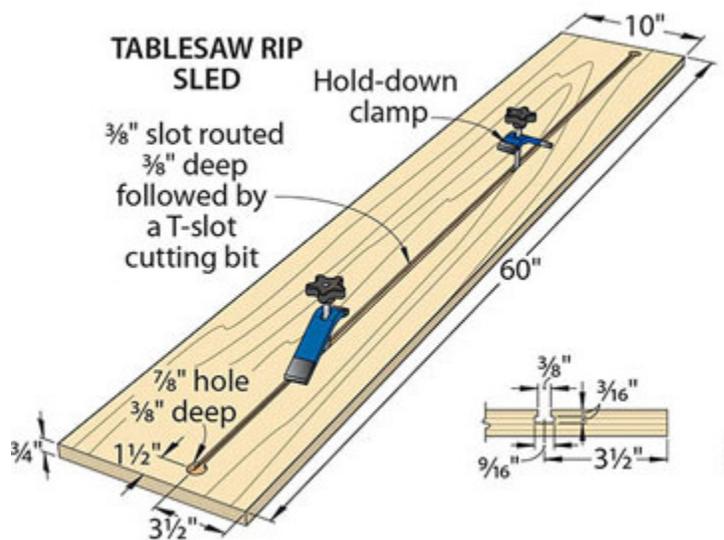
When crosscutting a board, place it on a pair of 2x4s. Then, with the blade set to cut slightly into the supports, cut your workpiece to length.

No jointer? No problem!

You can still mill flat boards with square edges. Your grandad may have reached for a hand plane (see More Resources for a video on flattening boards by hand, on last slide), but today there's an easier way. With a few common power tools, you can use any of these methods for flat boards in no time.

For cupped boards, cut a pair of straight runners the length of the workpiece and glue them to both edges. After the glue dries, remove the clamps and run the assembly through the planer -- crowned face up. Continue planing until the planer flattens the entire top face of the board. Then, flip the workpiece over and run it through the planer again to flatten that face. Use your tablesaw to rip away the runners and square the edges.

To flatten a twisted board make a sled from a scrap



of flat plywood or MDF slightly longer and wider than your workpiece. Glue a cleat on the trailing end of the sled to capture the workpiece as it goes through the planer. Using scrapwood wedges held in place with double-faced tape, shim the gaps between the sled and the twisted board to keep it from rocking. Now, run the sled and board through the planer to flatten the top. Remove the workpiece from the  
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No jointer? No problem! continues sled, place the flattened face down and plane the opposite face.

To rip a straight edge on boards, the best way is to build a sled and use it as a secure platform. To make a T-slot, use a Forstner bit to drill 3/8"-deep starting holes where shown; then run your router against a straightedge clamped to the sled base and plow the channel between the two holes with a 3/8" straight router bit. Without moving the straight-edge, install a T-slot cutter bit and rout the channel.

To use the sled, let the rough edge of the workpiece overhang the sled and secure the workpiece with hold-down clamps (#35283, 800-279-4441, rockler.com). Butt the opposite edge of the sled against your fence and rip the crooked edge away, as shown previously, top.

### Log Lessons to Learn

The deep, often-dark bins of a hardwood retailer aren't always the best environment for choosing the perfect board for your project. Without unstacking and restacking hundreds of pounds of lumber, your best view of the wood is often a small cross-section of end grain. How much can you really

tell about the wood with just that glimpse?

Some thoughts on end grain. Like a palm reader who can tell your whole life story by looking at the lines in your hand, you can learn the story of the board from the end-grain lines. As you can see right, reading the curvature of the growth rings lets you estimate the size of the tree,

where the board came from in the tree, as well as letting you predict what that means for the grain appearance and stability of the board.

While examining a bin of boards, pay special attention to any boards in which the end grain aligns as if the boards came from the same log, because they probably did. Mills often bundle boards as they come off the saw, and a sequence -- the sliced-up boards making up a complete log -- will often end up in the same bin. It's your opportunity to snag boards with consistent color and complementary grain patterns. Confirm your find by pulling the boards and comparing their lengths; lumber from the same log will be the same length.

Final checks: after you zero in on a few likely candi-

dates for project stock, pull those boards into the light for a final check. Does the grain match your expectations? Is the color consistent between boards? (If not, a stain or dye job might be in your future.) Sight down the edge to check for defects, right. And when you're done, proper lumberyard etiquette dictates that you neatly restack any rejects back in the bin.

Finally, sight down the board to check for twist, cup, and curl. Some distortion might be acceptable if your cut list calls for short, narrow workpieces; otherwise, set aside any warped boards.

### Wood Defects

In woodworkers' dreams, all wood looks like the boards we see in cutting diagrams: flat and straight, with parallel edges and not a single knot or inconsistency. In reality, though, wood is far from perfect. Even the best grades often suffer from one or more of these common defects.

The best way to deal with lumber defects is, of course, to avoid questionable boards in the first place. But if a board has great grain, is the only one available that suits your needs, or carries a bargain price, don't reject it just because of a few problems. Use the following tricks to get the most from less-than-perfect lumber.

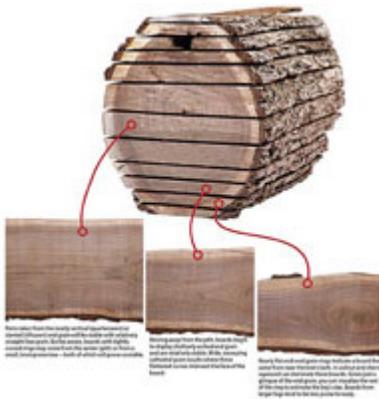
Salvage a bowed board by crosscutting it into shorter sections, matching the lengths of pieces to the curve of the board. Test setups or finishes with areas too bowed to produce flat stock. You may be able to create small parts, such as cleats or spacers, from the bowed pieces.

How you straighten the edge of a crooked board depends on the severity of the defect. If the crook is mild, run the concave edge over your jointer to straighten it. Use caution to prevent the leading end from catching on the outfeed table.

For cupped boards, rip a wide, cupped board into narrow flat sections, below right. Rip each piece slightly wider than you need, then re-rip or joint the edges square to the face. You even can glue these sections back together to create a wide board.

Checks and shakes occur at the ends of boards, so you may simply cut off the bad areas. But don't be too hasty. Good narrow pieces often exist on either side of a check.

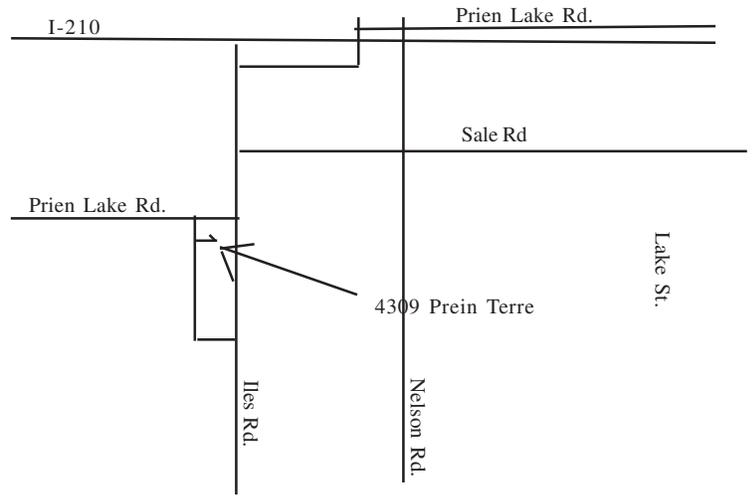
Shakes, because of their orientation, usually have to be cut off. Be leery of boards with excessive shake. This may be a result of the board simply being dropped on one end, but shakes also can be a sign of improper drying.



## August Meeting Location

George and Nancy Kuffel will host the January meeting at their shop. George loves jigs and tools and perhaps he will tell the tale of a few of them.

To get there, see the map at right or give him a call for more information at 337-478-2707. To get there from Lake Charles, follow Sale Rd. west to Prien Lake Rd. Turn left at the light and follow Prien Lake as it takes a right turn where it joins Iles Rd. Prien Terre is the first left and the first driveway on your left is George's drive at 4309 Prien Terre Rd.



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