

Dick Trouth, President
Joe Comeaux, Treasurer

Officers and Directors

Barry Humphus, Editor, George Kuffel
Gary Rock, Jeff Cormier, Chuck Middleton

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; Chuck Middleton: 625-3134; Gary Rock: 433-1679; Eltee Thibodeaux: 436-1997; Dick Trouth: 583-2683. Each have years of experience and knowledge.

October Meeting Highlights

Ronnie and Sandra Krammer were our hosts at their great shop. It is rather large at 24 x 34 feet and used to be Ronnie's boat house. Fortunately, they decided to get rid of the boat and get to work. The shop now houses a fine collection of woodworking equipment and tools that we all admired. Thanks to you both for the hosting.

We had both a guest and an old friend visit us - John Griffith was Don Elfret's guest. John is the current head of the Engineering Department at McNeese and we were fortunate to get Sonny LeBlanc back, also an engineer, into the LCWW's.

For safety. Phil Pulver discussed various push sticks we should all be using with our stationary power tools. Push sticks must always be used when moving wood through a powered cutting blade -- a jointer, table saw, and even a band saw in many applications -- when the push requires either some force or your soft parts being relatively close to a powered blade that cuts. You can make your own practically free from your shop scrap or get nice commercially made ones. I note that both types in my shops do have nicks -- meaning that they may have saved at least some part of me. Perhaps but for scroll saws and lathes (where you control the cut), the ordinary push stick is a savor for fingers and expense.

Show and Tells brought Mr. Thibodeaux to us with a Winchester 40-38 Model 1873 model. Elte also showed off a nice plack awarded to him in 2006 for his wonderful scroll work.

Pie Sonnier's work just continuously amazes us all as he had constructed a 1931 Peerless Sedan. The top removes as in the original. Peerless Motors began producing De Dion 'machines' under license from the French Company. At the time, Cleveland was the thriving center of automotive production in the United States. Peerless employed Barney Oldfield as a driver of its Green Dragon racecar; in early speed races Peerless proved the durability of the product and setting world speed records. Like many car companies, they got folded into other. In the Peerless case, they became part of Packard. Sadly, the high quality 1932 model was their last.

Bob Theal brought us an example of a wonderful chess board concept table with storage for the pieces and made of walnut and beech. I didn't have time to challenge Bob in a game though if he will bring it again, perhaps we can challenge him.

Joe Comeaux had a set of lovely coasters with a holder he got from a plan while Sandie Krammer showed off a fretwood 'painting' of a sailing ship with a poplar frame.

Ronnie Krammer showed pictures of an amoure while Steve McCorockadale had a reading table of cypress, with cherry frame and laminated legs. By the way, Steve has some very nice wood available that is cut and properly dried. As Steve has extensive knowledge of the woods of Louisiana, do not hesitate in contacting him and getting some of the best that there is in southwest Louisiana and ready to work. We also understand that former member Chris Smith has both walnut and pecan available that is kiln dried and for sale.

As Dick Troth is going off as President of the Lake Charles Woodworkers Club at the end of 2011, there was a call for a new president. Joe Comeaux is also wanting to pass as the club President after servicing us very well for so many years. After a vote, Sandie Krammer was voted in as the new Treasurer. We must still choose a new President of the club as well.

The new President has some duties including being the CEO of the Club and arranging the meetings for the following two years. This is not a difficult chore as we have many folks who have done this and anyone in this position has the support and advice of the previous presidents to call on as a resource. Please consider stepping up and putting your name at the top. We will all assist you in doing this light task and make you look great. See - even Dick Trout looked great (and he does of course). Seriously, please volunteer - it will be fun for you.

November Meeting -- November 12, 2011 at 9:00 A.M at the shop of Dick Trouth will be our meeting place in November. Dick's shop, while small, has everything you may need to do extraordinary woodworking. Admire the wood and the woodworking experience.

Choosing the Right Adhesive

You'll find a woodworker in a sticky situation if his glue won't stick. How do you choose the all-around best adhesive for the job at hand? Here's my advice on what glues can and can't do.

Many woodworkers don't spend much time thinking about adhesives until they don't work. But learning a little about different types of adhesives makes good sense for any woodworker interested in making sure that things go right.

Once widely used by woodworkers animal glue are a traditional adhesives have been replaced mostly by newer products. Hide glues must be heated in a glue pot before application. Reheating a project held together with hide glue allows you to readjust or remove parts. Thus, if a part is damaged at some future time (e.g., a stretcher on a chair), it can be removed and replaced easily. But this also means that hide glues don't resist heat plus they have poor moisture resistance. Hide glues dry and cure slowly, meaning that they require a long clamping time. A different type of animal glue, Casein, is made from milk protein and comes in powder form that must be mixed with water. They exhibit good strength, moderate water resistance, and no toxicity. Work with casein glue at any temperature above freezing. Like hide glue, Casein is reversible and is often used for picture frames in the art restoration business.

Resin glues are widely used woodworking glues made with polyvinyl or aliphatic resins that come in white, yellow, and brown varieties. Because they're premixed, you apply them directly to the wood from their squeeze-type containers. Strong and somewhat fast-drying (about 3 hours clamp time), newer formulas (e.g. Titebond II from Franklin) also offer extended water resistance. The white variety dries more slowly and can be reversed with warm water; the yellow and brown resist heat and moisture better. You can use resin glues in a wide range of temperatures but do not allow it to freeze. According to Franklin, it has a shelf life of about two years (longer if refrigerated).

Urea-formaldehyde, resorcinol-formaldehyde, and epoxy provide strong, permanent, highly water-resistant joints. They are, however, expensive and require mixing. And once mixed, a hardening chemical reaction begins, meaning that you have to work quickly before the mixture sets up, especially in warm temperatures. Some mixtures are water-proof and can be used under water. Although effective for outdoor projects, adhesives in this category can irritate your skin and eyes.

Specialty Glues. Woodworkers use contact cement to bond plastic laminate or veneer to wood surfaces. It's

applied to both surfaces and bonds immediately after it sets (becomes tacky). Adjustments cannot then be easily made, and the work area must be well ventilated. Ethyl-2-Cyanoacrylate glues are marketed under names such as "Superglue" and "Krazy Glue." They display exceptional strength and quick bonding with nonporous materials. Newer polyurethane glues (e.g., Gorilla Glue) perform like epoxies, but with no mixing or fumes. They expand as they cure, filling any gaps in joints. So if your joints are particularly snug fitting, you may want to use a more conventional glue such as the polyvinyl or aliphatic glues (which contract slightly when cured). They are also waterproof and are not reversible.

When you purchase polyvinyl, resorcinol, or epoxy glues, you also need to pay attention to the product date code. Cracking the glue code is important if you want to see how long it will last and get an idea of how long it has been sitting on the retailer's shelf.

The code on a bottle of Franklin Titebond brand glue shows when it was manufactured and not the 'best used by' date. In the typical code, the first number represents the final digit of the year in which the glue was produced; it's followed by a letter designating the month, with "A" standing for January, "B" for February, and so forth (they skip "I" because it looks like the number 1). You can ignore the rest of the code, which relates to the particular batch of glue. So if the code were 1H525R, it would mean that the glue was manufactured in August, 2011. The 525R is the batch number.

Elmer's glue carries a similar code. In this case, however, the series starts with a letter corresponding to the year of manufacture, with "N" standing for 2011 and "O" signifying 2012. The two numbers following tell you the day of manufacture, and the next letter reveals the month, with "A" designating January, etc., like the Titebond products.

Now, what should you do with this information? According to Dale Zimmerman of Franklin, white and yellow glue have a shelf life of about two years; polyurethane and liquid hide glue have a one-year shelf life. Note: Franklin's hide glue carries an uncoded expiration date to make sure everybody can read it. That's because degradation is a greater problem with this type of glue.

If the retailer removes the code or covers it up, look elsewhere for that bottle of glue. When you take the glue home, write the date of purchase on a piece of masking tape and place it on the container as a clear reference to the glue's age or use a Sharpie to write the purchase date on the bottle. Then store the glue out of direct sunlight. *Batrry Humphus*

Jointing a Tool Edge

Jointing an edge is essential before you can sharpen the tool but, much of the time, you can skip right over this step and go on. Don't skip the jointing if you have any big nicks on the edge, or the edge is out of square. If the nick is really small it will probably grind out in the next step so you don't need to go through this process. If you are in doubt, or the nick is easily visible from the back of the blade, you should joint the edge.

Like jointing a board, jointing an edge means to make it flat and square. Take the truest try square you have and hold its fence against the side of the blade. Then, slide the square down so it nearly touches the blade's edge. Holding it up to the light should give you a good idea of how out of square the edge is. If you see an even amount of light peeking through along the entire edge you are fine; if not, you will need to joint it. Even if an edge looks square to the side of the tool, it can be rough or wavy. This can be caused by almost anything from being dropped to poor machining at the factory. You want the edge to be perfectly straight and flat, and perfectly square to the edge of the blade. But why is this important?

The quick answer is that your joinery will be better. It also makes the tool easier to grind as you can register the edge against the marks found on most grinding jigs so that you only need to touch up the tool rather than grind a whole new edge. When chopping out dovetails, you get better results if you hold the chisel straight instead of askew, compensating for an angled edge. And you need a square, straight edge to chop accurately to your scribe lines. On a plane, the lateral adjustment lever only goes so far and then you run out of room for adjustment and may encounter problems. There is nothing I hate more than planing a board flat only to find ridges because the blade was out of square.

Before jointing the edge, you want to flatten the back of the blade. With a flat back, you know that the ultimate edge will be true and straight.

Flattening is very simple. Use a bit of spray-on adhesive to glue wet/dry sand paper to a known flat surface -- such a piece of window glass. I use a couple of pieces of glass and at least two different grits -- say 400 and 800. The first removes material quickly and the latter polishes the metal. To test the flatness of your tool, use the same technique as above. Take the truest try square you have and hold its fence against the back of the blade. You want the edge to be perfectly straight and flat, and perfectly square to the back of the blade as well as the edge.

Once you have determined the need to joint the edge, it is a simple process. I like to paint the edge with machinist's

bluing, layout fluid, or a permanent marker (the blue ones work best). Once painted, take a square and hold the fence to the side of the blade, with the edge of the square as close to the edge of the tool as you can. You don't want to grind off too much. Using a sharp, and I mean freshly sharpened, scratch awl, scribe a line across the edge of the tool. If you painted it with machinist's fluid first you will see why I like it. The freshly scratched metal shines forth and gives you no doubt as to where to grind to.

Place the tool in the grinding jig with your scratch mark up and make sure it is perfectly square to the jig before you tighten it down. Set the jig on the tool rest and adjust the rest until the blade is perpendicular to the edge of the wheel. Then grind a little at a time until you have taken the edge down to the scribed line. The freshly ground blade will provide you with a straight, square foundation on which to build an edge, and don't worry if it looks like you ruined the tool. We'll fix that in a moment, but first I should make a few suggestions about grinding before proceeding to the next step.

A grinding wheel at high speed will make a meal out of your tool if you are not careful. It will quickly overheat the metal and ruin its temper if you don't take steps to keep the heat buildup to a minimum. I start with the right edge of the tool just hovering over the left edge of the spinning grinding wheel. Then I gently lower the tool onto the wheel and slowly - not too slowly but just nice and easy, with a smooth, fluid motion - move it across the wheel and back, then lift it off the tool rest. I immediately immerse it in water (mine sits at the base of the grinder) for a few seconds, then look at the edge. Yes, I make one pass back and forth at a time. If you don't, when you get close to being finished you will start turning the edge blue. If that happens you have just ruined the temper for that area and will have to go back to the start of jointing the edge all over again. It takes longer, but it's safer and will allow you to use less expensive equipment.

If you are fortunate enough to own a slow speed water grinder, you won't have to worry about over heating your blade.

It's Time to Renew your Membership

There's no time like this month to renew your Lake Charles Woodworks Club annual family membership. Joe Comeaux will be pleased to accept your check or cash so you continue to participate, get the Newsletter and join in on the fun of learning more about woodworking and teaching others what you know. Send your check payable to LC Woodworkers to Treasurer, 1675 Campfire Road, Lake Charles, LA 70611.