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### OCTOBER HIGHLIGHTS

Gary Rock was our host for a general meeting that brought Show and Tell items as well as tour of Gary's new lathe.

The pride of Gary's shop is now a great Oneway Model 2036 lathe. This 800lb unit has everything you might need in a lathe, especially if you are serious about turning. The Oneway comes in several models and Oneway builds them one at a time.

Bob Patin said his has a serial number in the seven hundreds and purchased several years ago. Gary's is in the fifteen hundreds. Despite how few are built, the focus is on quality.



The lathe has a swing over the bed of 20" and a maximum headstock to tailstock distance of 36". The bed can be extended to 5 feet. Outboard of the headstock, it can handle up to 44" stock (though you'll need a helping hand to lift that big log up there).

The lathe motor runs on inverted AC and is continuously variable which gives the unit very precise speed. The system also features a quick change belt drive that provides nearly infinite control of speed for nearly any turning need. Dynamic braking as well as forward and reverse are standard.

Both the headstock and outboard feature M33 x 3 1/2 RH thread with #2 Morse taper. The tailstock, however, has a #3 Morse. So you may have to go to Oneway for some of your accessories. The banjo and

tailstock clamps are very superior with instant locking and the ram has a 4" travel.

The only really serious drawback for this unit is the cost. With the accessories Gary has, the total was about \$7,000 that includes shipping. Also, getting it into your shop can be a chore as it weights in at some 800lbs. Fortunately, Gary also purchased a tool from Oneway that allowed him to move it easily.

Lots of Show and Tell were brought including some great items from long-time carver Jean Dupuis. Mr. Dupuis has been doing craft carving for more than 20 years and his skill certainly shows. He brought a cypress knee with small carved ducks as well as a string of fish of several varieties and a small bandsaw box.

Eltee Thibodeaux again impressed us with one of his scroll work items: a working carousel as well as his first turning of a small box. Gary Rock, of course, had a couple of his great gum bowls to show.

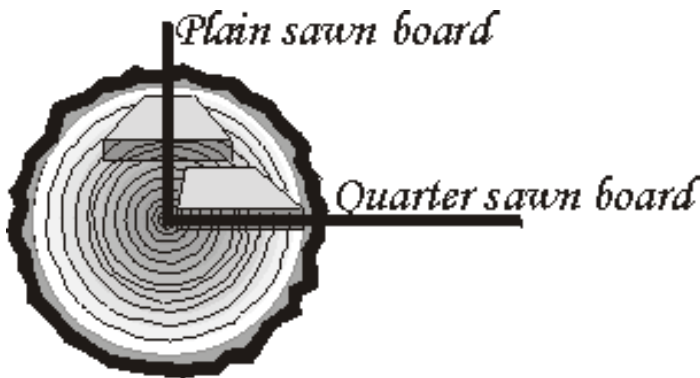
Judy Gil is a member who rarely gets to attend because she works on Saturdays. She did show up a bit late with some of her craft carvings including a gorgeous walking cane and a cute little alligator called "Tex." Barry Humphus showed a photo of his "reconstructed" dining table. The table was originally built as 48" x 60" in the early 1970's for an apartment location. Subsequent moves meant that the table was not appropriate for newer homes. The table is now 76" x 37", inlaid Mexican tile with walnut surrounds and walnut frame. See 'em all on the website.



Coming Up . . . Saturday, November 8, 9:00 a.m. Lowes Knows. We meet at Lowes this month for a special tool presentation by Shopsmith and Dewalt.

## WHAT IS QUARTER SAWN LUMBER?

That was Rick Haight's question this month. A couple of members gave partial answers, but here is what it is in fact. Technically, Quarter sawn lumber has the growth rings of the tree



approximately perpendicular to the board's broad face (see drawing). In contrast, plain sawn lumber has the growth rings parallel to the board's broad face. Quarter sawing produces both Quartered and Rift lumber.



faces until the quarter is completely cut.

There is only one true way to quarter saw a log. First the log is cut into quarters (see drawing). Each quarter is then processed by cutting a single board off of one face; and cutting from alternating

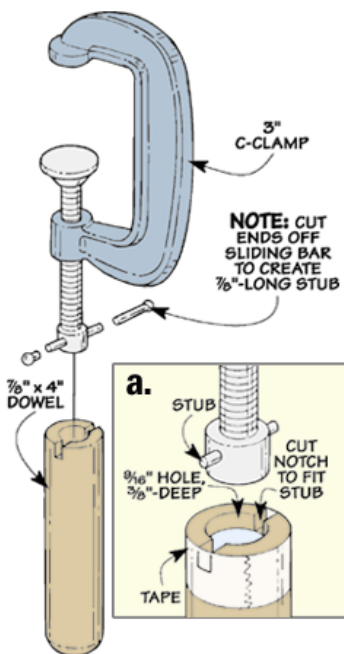
### C-CLAMP HANDLE

Sometimes the sliding bar on a C-clamp, used to tighten the clamp, gets in the way. Before each turn, you have to slide the bar all the way to the opposite side. It's a pain.

To solve the problem, cut both ends off the sliding bar and attached a wood handle to the remaining "stub." Now you can tighten the clamp with a few quick turns (See photo).

As shown in the drawing, the handle is just a dowel with a hole drilled in the end to accept the head of the threaded screw. You also cut a notch in the handle to fit the stub.

Shape the handle for a comfortable grip and add bit of epoxy to secure it to the clamp. Wrap the handle with tape to keep the epoxy from leaking. *From ShopNotes (Woodworkingtips.com).*



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## SHEEN MEASUREMENT

Finish manufacturers measure sheen using a gloss meter, a device that reads how much light is reflected off a surface. Tests



for finishes containing flatteners measure light reflectance at 60°. When the angle of incidence (incoming light) equals the angle of reflection (outgoing light) and at least 80% of the light is reflected, the sheen is considered gloss (see the drawing below). Semigloss finishes reflect between 70° and 80° of the light;

satin finishes reflect 55% to 70%; flat, matte and eggshell finishes reflect 15° to 35°.

But you don't need a gloss meter. A simple visual test can be used instead (see the photo). A finish that gives a clear reflection, with clean, distinct outlines is gloss. If the reflected image is readable, but fuzzy, the sheen is semigloss or satin. When little or no light is reflected or the reflection is no longer distinguishable, the sheen is eggshell or flat.

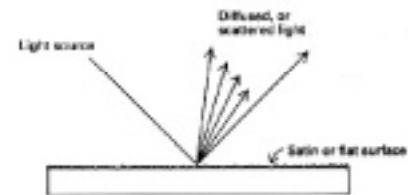
Scratches from polishing influence light the same way that flatteners added to the finish do. Both the size and the depth of the scratches affect the interference pattern, or scattering, of the light. As a general rule, the scratch pattern left from 400-grit abrasive paper produces a dull or flat luster. Finishes sanded to 1,000-grit appear satin. Those scratched with 1,200-grit and higher produce sheens ranging from semigloss to gloss.

Interestingly, when you lower your viewing angle on any surface, the sheen appears more glossy. That's because you're seeing less diffused light.

**Smooth Surface.** When angle A = angle B and at least 80% of the reflected light reaches your eye, the finish surface is gloss.



**Rough Surface.** Scratches on a finish diffuse light. Finishes rubbed out to flat or satin diffuse more light than gloss finishes. The diffused light



makes a reflected image less distinct because less light reaches your eye. Generally, the finer and more uniform the scratch pattern from polishing, the glossier the sheen. *From Fine Woodworking.*

### ANNUAL TOY PROGRAM

If you are participating in the Annual Toy Program, please bring the toys you've made and give them to Barry at the November or December meeting.

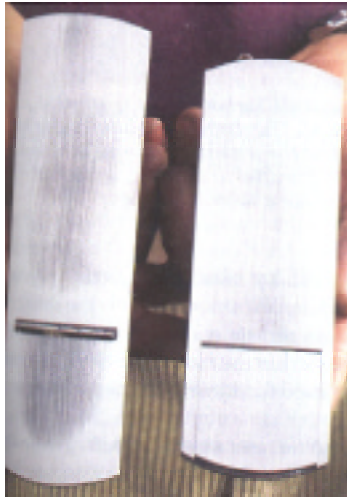
## BLOCK PLANE TUNE-UP

Tuning up your hand plane should be the first thing you do after taking it out of the box. But if you've never tuned your plane, following the steps below will get this necessary step done. While the instructions below apply to a Stanley or Record 9-1/2 or 60-1/2, they can be easily modified to suit just about any make and style of plane.



**A. Flatten the sole:** Flattening the sole of a plane is tedious, but the payoff is a smooth and accurate response to the blade and mouth adjustments.

Using a piece of plate glass, start with course emery cloth (or wet/dry sand paper) glued to the glass as your lapping surface. Putting emery cloth on the bottom of the glass keeps it from slipping. Flatten the sole with the iron mounted but retracted so the plane is under the same tension as it will be when used.



As you run the plane back and forth, periodically check the scratch patterns on the sole. When the pattern is uniform, the sole is flat and true.

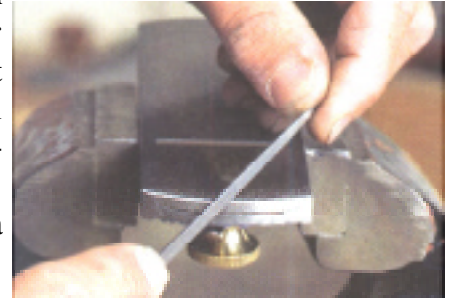
Replace the course cloth with fine emery cloth and continue working the sole. Progress from emery

cloth to 320-grit wet/dry sandpaper when the scratches are uniform. Then move to 400-grit and finally to 600-grit. Each change of grit leaves a brighter and slicker surface.

**B. File the iron bed:** With a block



plane, the stability of the iron depends on solid contact between the iron and bed. Any burrs or globs of paint on that contact surface will cause the blade to vibrate and chatter. Smooth the bed with a small flat file.



**C. File the lever cap:** You should check the bottom of the lever cap for burrs or for a bad paint job. File anything off the cap that might prevent a tight fit against the iron.

Then clean up the screw and holes in the lever cap with a round file. Take a few moments to check the bottom of the snail cam lever for projections or burrs that will prevent smooth positive action.

**D. Break the sharp edges:** Relieve the corners and sharp edges along the sides and ends of the plane. Make sure that the front edge of the plane is smooth and free from nicks or burrs that could mar the workpiece.



**E. Fine-tune the adjustment lever:** A common problem with block planes is sloppy iron adjustment caused by excessive play between the adjustment lever and the iron-adjustment nut or wheel. You can lightly squeeze the prongs of the adjustment lever in a vise until it fits closely on the nut. Squeeze just a bit at a time, checking the fit frequently. If you overtighten the prongs, simply open the gap with a file.

**F. Square and sharpen the iron:** You should not depend on the plane's lateral adjustment to set the cutting edge parallel to the sole. Its best to get the iron perfectly square at the start. If the iron is out of square, scribe a true 90° line. Using a black marker or machinist's layout dye on the iron before scribing, makes the line easier to see. Then grind a 23° to 25° bevel to the line. For the final edge, hone a microbevel with a fine waterstone. Adapted from *Fine Woodworking*.