

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.

### August Meeting Highlights

John Marcon was our host this month at his studio and we had a special guest as KPLC's John Bridges was there to film a Louisiana Traveler segment for the TV station that aired Tuesday, August 8 during their 6:00 P.M. evening broadcast. We have some copies of the broadcast available at the meet-



ing in September as we have been given permission to copy the broadcast. Note that these are copyrighted material. Do not copy them further.

Steve Thomas and Barry Humphus received a set of StopLoss bags from StopLoss.com. The product is designed to store your unused finishes as they allow you to store the product without having air oxidize the material. Steve's shipment was missing the little couplers that make it easy to load and Barry's came with extras. In any case we look forward to hearing from members who have tried these out for a future report and feedback to StopLoss.

Host John Marcon had received a selection of disposable gloves of various materials to try out and gave away his surplus. See the article later in the Newsletter for a full report. John mentioned tha folks should be careful regarding their exposure to chemicals as they do finishising.

There were lots of Show and Tell (because of Mr. Bridges). Mr. Eltee Thibodeaux brought a little truck built around an old USPS lock box. Eltee also had some of his



fine scroll work. Ray Kibodeaux had a very nice platter of maple and walnut plus a flint knapped knife, a magnolia bowl and a great keep sake box with ironwood trim.

Pie Sonnier once again brought his finished helicopter plus a nice Cadallac of walnut, cherry and maple and a great chopper motorcycle from his collection.

Bob Theaux had a nice praying stand of black walnut plus a jig for making spline cut joints. Dustin Guidry provided a jointed box that was a snuff box holder while Jack Stegall had some very nice wood crosses for display plus a great keep sake box of oak

Steve Thomas showed off a couple of his great segmented bowls and one that was most remarkable and one that looked as it was a piece of art. Steve also had another large segmented bowl (very red) plus two small dyed cypress bowls of standard turning. Gary Rock delighted us with several bowls plus Christmas ornaments. These days he adds pyrography to some items. His work this month included some small bird turnings with aluminum and feather enhancements.

John Marcon showed off some of his carving work that included a bass wood releif with a religeuos theme.

Our presenter was Gary Breaux of South City Paint who discussed faux finishes with the idea of fooling the eye.

Gary discussed turning wood into stone or even into a different wood as needed.. Gary reviewed the need of turning one surface into another because of the cost as it is a matter of the lack of resourses in many cases. A solid marble foor is extremely expensive but a wood or tile floor painted as a marble foor is substantially less expense. Gary has done many of these and showed photos of the work he has done all over the South..

Gary talked about the walls and floors that he has finished and the detailing he has done for these over the years for many organizations. Gary discussed what coatings are applied for pre-faux as well as post faux painting to preserve the surfaces that result.

Coming Up . . . Saturday, September 13, 9:00 A.M. at the fine shop of Joe Comeaux

## What to Wear, What to Choose - Gloves

John Marcon gave a brief talk on safety and the use of protective gloves for your work in the shop and elsewhere. There are several types of gloves available for finishing as well as specialty gloves for other work.

For finishing, there are three major types depending on what type of finish with which you are working. These include latex, nitrile and vinyl. Each has a purpose and intended use. Most come in varied sizes from small to extra large and come in a couple of thicknesses as well.

Latex gloves (the ones your medical provider wear) are useful for all types of alcohol-based finishes and offer the best protection against acetones, isobutyl, isopropyl, methyl plus aniline dyes (dry and liquid) and very good protection against dilute solutions of most acids. These are also excellent for ethylene glycol and all ketones. Latex does not work with any solvent (other than those mentioned) or oil-based products. For example, if you use a wipe-on poly (e.g. Watco), the product will dissolve a latex glove rather quickly (I know!) as Watco and all other wipe-on polys are basically long oil poly plus lots of dryers. Latex are the most comfortable to wear as well and if you have a reaction to latex, you can still use them. Just wear a light cotton glove and put the latex glove over this. If you do this, get a size larger than your usual hand size. An alternative is to use a barrier cream (e.g. *Gloves in a Bottle*) to prevent any reaction. Latex gloves are typically sold in boxes of 100 (50 pairs) and are typically 5 mils thick..

Nitrile gloves (thin ones) are generally found in 4 mil thickness but provide about three times the puncture resistance of both latex and vinyl gloves. Nitrile is basically a version of methyl cyanoacrylate - what you know as super glue. They also have greater dexterity and flexibility than slightly thicker latex. They are all made of a synthetic nitrile and contain no protein allergens (like latex). Thus if you have the latex allergen, these will not cause any rash or irritation. In general, nitrile gloves provide the same protection as latex and vinyl gloves. But there is a big 'however.' Nitrile will be dissolved by aniline dye (liquid) and all ketones (e.g. acetones and derivatives). Nitrile gloves provide the best protection from polyurethanes and other oil-based finishing products. If you are using any poly product, wear nitrile gloves as you do not want this absorbed into your skin.

Vinyl (PVC) gloves are a two-part construction and made by bonding a low-friction inner layer (makes it easy to put on and take off) plus a high-friction outer layer for excellent grip. These are thinner than latex and nitrile at 3.5 mils yet they remain flexible and a tight fit and not restrictive.. These are good for short-term use with most finishes and glues.

Think about Gorilla glue. It has to wear off so use these gloves. Vinyl gloves are useful for finishes that contain alcohols such as denatured, isopropyl, and methyl. These are also good for linseed oil, mineral spirits, naphtha, pure tung oil, esters, ethylene glycol and most phenols (up to 90%). Vinyl gloves are not recommended for paint strippers and very strong solvents (mostly acids).

There are also some special gloves you should use depending on what you do in your shop. These include thick nitrile, neoprene, chain mail and Kevlar gloves.

There are thick nitrile gloves that are up to 15 mils. These provide a glove that is resistant to cuts, snags, and abrasion and are an excellent barrier to all alcohols, ammonia, bleach, gasoline, kerosene, mineral spirits (paint thinner), Stoddard solvents and turpentine. They also provide protection from toluene and xylene. If you can take these (they are thick) then get these.

The neoprene gloves are similar in resistance to polyvinyl chloride (PVC) gloves and are preferred for acetone, ethyl glycol, all caustics (and acids), oils, greases and are suitable for short-term use with paint strippers (that contain methylene chloride -- look on the can). If you need paint strippers for your project, these are the one that you should likely use. Note that they are thick and hot but if you are doing stripping, these are the ones you use.

One more glove type are really protective. I have a thin set of gloves of leather and these work well in the yard for pulling weeds, clearing debris and those other things normally done around the house or for finishing. I have an even thicker pair (like 'heavy duty') pair for very serious use if needed.

One more area for protective gloves include Chain Mail gloves. These are not protective for chemicals but for very rough work such as carving. These are made from thousands of strands of stainless steel welded rings that are flexible and lose fitting so that they mold to the hand for those that hold the wood in the hand as they are working. These gloves provide outstanding protection against mishaps with hand tools, but they should not be used with any power tool.

OK - one more. The product originally developed for bulletproof vests, Kevlar is a heavy-duty knitted glove that resists cuts and abrasions plus insulate well.. These are seven times the slash resistance of cotton gloves, are flexible and will not shrink or stiffen when washed. Most come with lots of rubber buttons on the inside to provide extra grip. If you are dealing with a portable power tool and want to hang on, these are the gloves for you. They are great for outdoor use with an essential grip for safety. They are about \$20 from many sources. *Barry Humphus*

## Tablesaw tips, tricks, and techniques

Instead of crafting a new zero-clearance insert to replace your tablesaw's factory throat-plate insert, create a temporary tabletop for your saw in seconds. Set the fence for the cut you intend to make; then mount a piece of 1/4" hardboard to your tablesaw top with clamps or cloth-backed, double-face tape. Hold the hardboard down with another scrap and then slowly raise the spinning blade through the hardboard to cutting height.

You need to first attach your temporary hardboard tabletop to the saw's tabletop, then raise the blade through it, and finally, set the distance from the rip fence.

Don't have a dado set? Or do you need to machine a dado wider than your stacked set can handle? You can cut consistently wide slots using a double stop. The key dimension is the distance between the ends of the stops: Subtract the width of the desired dado from the width of the saw blade or dado set, and then offset the stop ends by that amount.

Position the stock against one stop, make the first cut, and then reposition it against the other stop and make the second cut. (If you're using a single saw blade, "nibble" away the waste between the kerfs.) To keep the jig accurate, create a dust relief by adding a 1/4" plywood spacer, slightly offset, to the bottom of the fixture.

Don't precariously perch a router on the edge of a plywood shelf to clean up overhanging edges on solid-wood or veneer banding. Instead, make an auxiliary fence 4-6" tall and cut a rabbet into its face at least as wide as the blade's kerf. Mount an auxiliary fence to your rip fence and position it so that its face is flush with the outside edge of the blade. (Test the setup by running scrapwood against the fence: If the blade contacts the scrap, nudge the fence closer to the blade and test it again.) Hold the shelf to be trimmed - banding down, with the excess edging in the rabbet, as shown - and trim it flush. For best results, use an 80-tooth carbide blade and zero-clearance insert.

Use a similar technique to flush-trim excess length from solid-wood edge banding. This time, though, cut a notch just a whisker wider than your saw blade in a piece of scrapwood spacer. Again, position your fence so that the outside edge of the spacer is flush with the outside of the blade, and make a test cut. Finally, trim off the end of the banding as shown.

To ensure that your miter gauge squares with the blade, try this trick: Set it for a 90° cut and then crosscut one end of a 6" (or wider) scrap. Flip the scrap top-for-bottom, keeping the same edge against the miter gauge and repeat the cut at the other end of the scrap. Now, compare the

lengths of the two edges of the scrap using a precision steel rule. If A and B match exactly, the miter gauge is square. If not, adjust the gauge and repeat the test cuts until they are, and reset the cursor.

With an adjustable dado blade (sometimes called a "wobbler"), it's hard to tell which tooth cuts farthest to the left and which cuts farthest to the right. Find the widest-cutting tooth—or teeth, in the case of the dual-blade adjustable dado, using a square. Then label that tooth's post with a permanent marker. Now you can measure from that tooth when setting up your cut.



The above tip doesn't work to check the 45° stop, so do this instead. Lay a reliable framing square on the tabletop, as shown, so that the edge of the miter slot aligns with the same dimension marking on both legs of the square. Now, loosen the miter gauge, slide it flat up against one leg of the square, and retighten it. Reset the 45° stop, if your miter gauge has one.

Cast iron is softer than you might think, and an uneven floor can actually transfer its warp up to your tablesaw top. So, after you've found the perfect level spot for your saw, mask off the legs, then spray paint around each foot to mark their locations. Now you can stow the saw and later move it back to the correct location with confidence to your correct location.



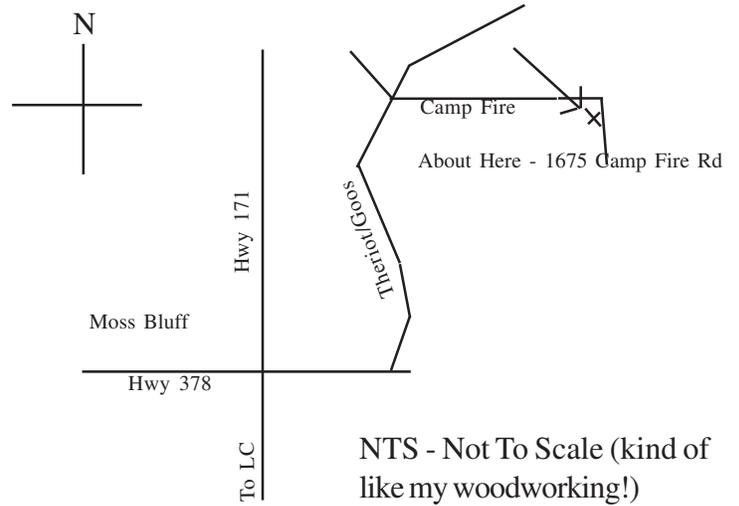
A permanent outfeed table isn't practical in a small shop: You just can't dedicate that much real estate to it. The fold-down outfeed table, extends 3' of support beyond the blade, yet adds only a few inches of depth to the back of the saw when stowed. And it's always ready, even on a mobile-base-equipped saw. (You'll find plans for a good outfeed table at [woodmagazine.com/outfeedtable](http://woodmagazine.com/outfeedtable).) *Barry Humphus with help from the great folks at .Wood Magazine.*

### September Meeting Location

Joe and Sandra Comeaux will be our hosts at their very nice home this month. Joe is a fine woodworker, knows his shop well and it is nicely appointed.

Joe says to take highway 171 North (or South, depending on where you are coming from) to the intersection with highway 378 (signal light in Moss Bluff). Go East at the light. Follow Theriot Road/Goos Road for about 3 miles to Campfire Road. Go right on Campfire Road to 1675 Campfire Road on the right about 0.75 miles. His house faces Campfire at the corner of Campfire and Tanglewood Drive. His driveway is on the Tanglewood side of the lot.

Hmmm - while I'm going to punch in his address into my GPS, if you have questions, give Joe or Sandra a call at 855-6361 just to make sure.



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