

John Griffith, President  
Patrick LaPoint Treasurer

Officers and Directors

Barry Humphus, Editor, George Kuffel  
Gary Rock, Steve Thomas, Joe Comeaux

**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.

### May Meeting Highlights

Once again at the wonderful Stines in Lake Charles this month, we always enjoy being there and do some shopping a well.

Patrick LaPoint filled in for John Griffith this month as the later had McNeese graduation to attend. There was a brief discussion regarding near misses with one blown up bowl and a router bit coming out of a router. There was a reminder about drilling plexiglass to be sure to sandwich the plastic between thin pieces of wood to avoid nasty tear-out. Cutting plastic on a scrowl saw is easier but you should use painter's tape to avoid melting the plastic as it is cut.

Joe Comeaux's incredible purple heart timber is still up for raffel so contact Patrick LaPoint should you still have an interest. Joe is trying to raise \$400 for the piece for the Club.

Mr. Eltee Thibodeaux brought us a nice scrowlwork piece with a mother's day theme plus a puzzle box. J.W. Anderson brought a new cutting board made of tiger wood and mystery wood. J.W. also found a vintage Stanley No.



45 combination plane complete with irons. J.W. didn't mention how many irons he got with this one but the originals (1883-1896) came with 18 and those after 1922 came with 23 irons.

Ray Kibodeaux had a spalted maple vessel plus a custom vice for table legs made from C-clamp screws. Steve Thompson showed off a segmented bowl with fine groves at the top and bottom with the body sculptured with a basket weave design. Steve also had a segmented bowl of walnut, red oak, cherry and alder.

Jesse Casey showed off a refinished/refurbished guitar. He used a reaction stain (vinegar and steel wool) plus a laser printed transfer image.

Gary Rock showed off some of his delightful bird next ornaments and we had the privelege of seeing some of Gary's other work at the Historic 1910 City Hall during the Spring Art Walk.

Long time previous member Bill Fey has rejoined the LCWW Club and we are pleased that he did so.

George Kuffel has a problem for which he would like some advice from our membership . Over more than thirty years, George has collected a large number of books and subscribed to periodicals about many things including woodworking. At present, he has more than eight bookshelf feet of books on woodworking and even more on wood related periodicals. George also has about twice the above on guns, ammo and reloading which he also has an interest in "unloading."

While he could just invite everyone over to select what they may want, this would inevitably leave a bunch he has no use for any longer. One idea we discussed was to donate them to a public library. Unfortunately, few libraries want or need used books and would not likely process many or any into a form where folks could check them out of the collection. Another possibility is a more or less private library. In any case, give this a thought as George would like to set it up such that the most can enjoy and benefit from his collection.

Note that Barry cannot be at the June meeting as he has to be out of town, so if you could bring a camera and take a few pictures of the works display, he would be most appreciative.

Next Up . . . Saturday, June 10, 2017 at 9:00 A.M. at the Stines store in Lake Charles on Nelson Road.

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## The Stanley No. 45 Combination Plane

Inspired by J.W. Anderson, I learned a few things about the Stanley No. 45 which has a long history and many variations from 1883 until 1962 when Stanley stopped making them. Some of the variations include the Traut Patent Adjustable Beading, Rabbet & Slitting Plane (1893), Rappleye's Plane (1892), Traut & E.A. Schade's Plane (1895), etc.

The original models were 10-1/2 inches long; 11-1/2 inches long in 1897 and later. Cutters (18 originally and 23 later) were provided in one fitted wooden box with lid. Later sets were supplied in two fitted boxes. The construction was of cast iron with rosewood handles and fence. The metal finish was originally Japanning from 1883-1889; nickel plated in 1890 and later.

Stanley applied at least twenty improvements and design changes to the No. 45, their best selling combination plane. The No. 45 is the predecessor to one of the most ingenious planes ever designed, the No. 55 Universal Plane.

Several English firms have manufactured a 45 style plane since Stanley discontinued production of it, but no modern version even comes close to the quality of Stanley's original. Stanley 45 planes are in big demand by woodworkers today, and in this author's opinion, they are undervalued considering that reproduction models cost about twice the current price of a vintage, good user quality Stanley No 45.

Woodworkers generally prefer the No 45 models manufactured after 1915 as they have all of the patent improvements. With regard to value, having a complete plane with all its parts is a most important consideration along with vintage and condition.

According to Stanley No. 45 collector and authority, Dave Heckel, the Types 7, II, 12, 15 and 16 are very common. Types 3, 4, 8, 9, 14 and 17 fairly common, Types 1,2,5,10,13 and 20 are scarce and Types 6, 7a, 18, 19 and 19a are very scarce.

Stanley offered many optional items for the No. 45. These included a special set of 23 cutters including beads and reeds, etc., and a series of eight hollow and round bottoms with corresponding cutters, patented in 1884. Stanley added a nosing tool in 1888. The extra bottoms were japanned from 1884 to 1889 and nickel plated from 1890 to 1942. Stanley further improved the basic plane by adding a cam stop in 1901. The first type had a thumbscrew for attaching it to the rods and had a tendency to break. Later versions had a stronger solid piece of iron attached with a slotted screw. Other patent improvements are listed in the No 45 type studies by Dave Heckel.

Types I to 4 did not have a notch in the top of the cutters. A mechanical screw regulated the cutter adjustment

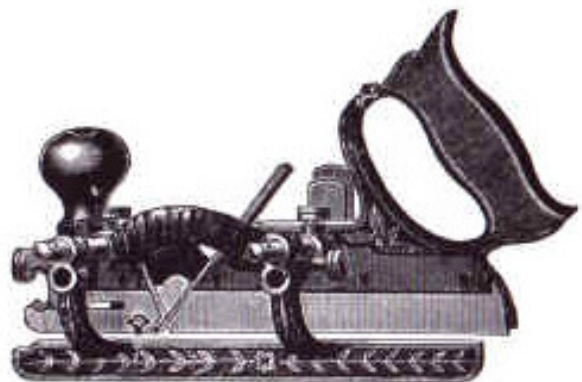
wheel provision beginning in 1896 and later. Other parts originally supplied were an integral, and a screw regulating depth stop provided on the front right hand side of the main frame. A slit and a rear depth stop were provided on the right rear side of the main frame. These are often missing. Two depth stops were provided for the auxiliary sliding section. One is short, the other, sometimes called the heading gauge, is longer. On later models this is of two-piece construction. Sometimes one or both of these stops are missing. Finally there are two sets of arms, long and short.

Stanley included an instruction booklet as well. These are usually missing and can sell by themselves for \$20 to \$40. Any of these smaller parts sell for \$15 to \$30 each.

A complete No 45 includes two sets of arms (long and short), heading stop, cam rest, depth stop, and instruction book. As mentioned above earlier types have a japanned finish. An issue of Stanley's "Tool Talks" published in the 1930's, titled "It's a Big Job Assembling and Packing the No 45 Plane," reported that approximately 1,800 separate casting, machining and assembly operations were required to make each No 45 and that a total of 100 parts were used.

Regarding packaging, Stanley sold the earlier types in a pasteboard box. In the 1890's they used a chestnut box and around the 19-teens, used a tin box with a sliding lid. During the 1920's, the pasteboard box was used again. In the 1930's, Stanley used a hinged tin box and in the 40's it was back to pasteboard for the third time. Also a softwood hinged box painted yellow box is known during the 1940s, then after that, it was back to the pasteboard (4th time) until 1962 when the company discontinued manufacture of the No 45.

A final note is that Stanley made the Type 1,A45 (aluminum) plane from the same mold as their standard production, iron frame No 45, and the Type I, A45 castings read "No 45." Subsequent models will have the 'A' prefix. Manufactured about 1915 to 1921 the aluminum model 45s are worth considerably more than the cast iron.



### Oil Varnish Blends Correct Dull Finishes

An antique's finish often looks dull and lifeless. If you strip off the old finish and lay on a shiny new coat, you might rob the piece of both charm and monetary value. There is an alternative.

An oil-varnish blend, often referred to as Danish oil or antique oil finish, offers an effective means of hiding minor surface flaws and restoring sheen to dull finishes. And it's an easy fix, too: Just clean the surface (a spray-on household cleaner works fine), rub the finish on as shown in the photo, and then wipe off the excess. Rubbing off all the excess is the key to avoiding a smeary, sticky surface.

(For safety's sake, be careful with rags you use with oil-varnish as there is a serious danger of fire from spontaneous combustion. Spread the rags and hang them to dry evenly all over rather than wadding them up.)

In effect, going over an existing finish with an oil-varnish blend is similar to shining it up with paste wax. The difference is that an oil-varnish blend is more permanent. (You should wait about a year between reapplications. Unlike wax, oil-varnish will build up on the surface.) In many cases, an oil-varnish product can color deeply scarred spots.

This technique works well on legs, doors, drawer fronts, cabinet sides, skirts, panels, and other such furniture parts. It could prove less successful on tabletops, desktops, and other heavily used surfaces where the soft finish might not give enough abrasion resistance. You probably would be better off to shine up the surface with paste wax in these situations.

Mixing oil (often linseed or tung oil) with some varnish (polyurethane varnish, in some products) creates a finishing material with a blend of qualities. The varnish provides a higher gloss and offers more protection than oil alone. The oil in the mix slows curing--giving you more time for application--but makes the cured finish softer than varnish alone.

You probably won't find oil-varnish finish labeled as such in stores. It's usually billed as an oil finish; some popular brands are Deftoil Danish Oil Finish, Minwax Antique Oil Finish, Olympic Antique Oil Finish, and Watco Danish Oil Finish.

Don't expect the labeling to shed much light on which oil and varnish are in the mix, or in what proportions. You can get some hint of this though by looking up the MSDS for the product.

### Making Glue Marks Go Away

Dried glue along a joint affects finish penetration and thus it shows up as a lighter spot after staining and finishing.

A little bit of glue squeeze-out is a good thing. It shows that you used enough glue to produce a strong joint. However, it's also a potential finish wrecker, so be sure to remove every bit of it before you proceed.

One consideration is the type of glue you use. White glue (such as classic Elmers) and so-called wood glue (which is white glue with a bit of stain) is made of a combination of water and polyvinyl acetate. This is semi-water soluble meaning that you can unglue many joints where this has been used. It also means that this glue can be removed from many surfaces. Franklin's Titebond II and III is formulated with water and a poly-aliphatic resin polymer -- making it much more resistant to removal with warm water. Gorilla glue is made of water activated polyurethane and when cured, it cannot be reversed.

For really tight areas, go ahead and apply finish to those surfaces that will be visible in the completed project. Yellow or white glue won't adhere to the finish, so you can let the squeeze-out harden, then easily pop it loose with a putty knife.

Your first line of defense is removing any glue squeeze-out before it hardens. Instead of wiping off wet glue, which can force it into the wood grain, let the glue dry to a rubbery consistency and peel it off with a putty knife. Take care not to squeegee glue into the wood grain. Next, shave the area where you removed the squeeze-out with a cabinet scraper. Then, sand to the same grit as the finish sanding. If squeeze-out has dried, remove the beads with a chisel or paint scraper, and sand the area.

Usually, you can't effectively remove glue that has soaked into end grain. Instead, spread water-thinned glue onto the surrounding end grain to seal it. Then, scrape and sand the area to achieve even stainability.

To uncover glue spots before applying stain or clear finish, brush or wipe water, mineral spirits or naphtha across the joint. Scrape away any glue you find with a cabinet scraper, sand the surface, and test again. Water raises the grain, so after the wood dries, sand the area with the same-grit abrasive you used for finish-sanding.

Glue spots discovered after finishing (top), may require sanding and refinishing the part or panel. But first, try scraping, then sanding, the area with the same grit used to finish-sand the project, photos below. Then, reapply finish to the spot.

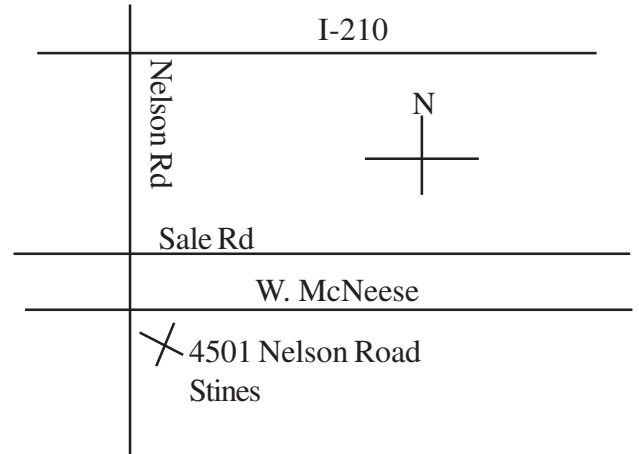
After fixing a clear-finished surface, sand the repair, feathering the edges of the finish to blend into the repaired surface. Then, touch-in finish with a small brush, and wet-sand the repair to even out the finish. Barry Humphus

### January Meeting Location

We have the wonderful opportunity to meet at the Stines Lake Charles location at 4501 Nelson Road. Please enter the store and go to the back left in the store to the meeting room.

To get there go South on Nelson Road in Lake Charles going from I-10 or I-210 and turn into the parking lot. Go to the back of the main entrance to the very back to the meeting room to find us.

Please take an opportunity to explore Stines before you leave to find the items for your shop or home that you may need. As always, thank the folks at Stines as you check out.



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