

Southwest Louisiana Woodworkers Club May 2021

Bill Fey, President
Patrick LaPoint Treasurer

Officers and Directors

Barry Humphus, Editor, Eltee Thibodeaux
Daren Hood, John Marcon, Robin Richard

Mentoring Program - If you have a project, a problem in any woodworking area, these members have volunteered to help. Give them a call. Frank Tartarmella 802-8989; John Marcon: 478-0646; Eltee Thibodeaux: 436-1997; Ray Kebodeaux: 583-2378. Each have years of experience and knowledge.

April Meeting Highlights

While we could not make the April meeting this month (at a conference in San Antonio), George Carr stepped in to take photos and write a few notes and we are always grateful for that for his service to the SWLaWWclub.

George reported that long-time member Dick Trout is now in a nursing home. Perhaps if someone knows where, he could use a visit by one or more members to wish him well. George also reported that Don Elfort had a stroke and was living with his daughter, Alex. But since then, we have learned that Dr. Don has passed on April 11. Don was a good friend, a professor at McNeese for 38 years, loved nature photography, gardening and woodworking. Wow did we love his oranges and grapefruit each year in his garden.

George also reported that Pie Sonnier is at the Stonebridge Assisted Living at 1511 S. Huntington in Sulphur. Stop by and visit if you may. George also provided some photos of members and their works as well.



Obviously George Carr, brought us a couple of his wonderful carved boxes.



Ray Kebodeaux, our next host for May, brought something that appears to be a special paddle, but we will have asked him to make certain. As Ray has moved to a new location for his shop, be certain to see the map on page 4 of the Newsletter.



So our wonderful Treasurer and Deacon is showing off a great bowl of some wood. Sadley, I do not have power in my shop as yet, so doing no turning sawdust. The good Deacon also brought a triangle object, but as I was not present, and did not learn of it's nature.

Our host, Darren Hood has a new toy for his shop -- a large lathe and we hope to see many items coming off that unit.

For the May meeting, we will be at the new shop of Ray Kebodeaux. He had to move as his home and shop was damaged during Laura and likely Delta as well.



As always, the meeting is at 9:00 A.M. Saturday, May 8, 2021 and we truly hope to see you there. See the map.

A gathering of photos from George Carr



What a great gathering of members!

The New Taper Jig

Wow, I have certainly destroyed a taper jig in my shop. Fortunately, the saw blade just cut through and I had my goggles on. But there are a few now that are much more stable and rugged to use.

The hinged taper jig has occupied a spot in the arsenal of small shop furniture makers since table saws were invented. Its use probably peaked during the 1950s and 1960s when "Mid-Century Modern" was born and tapered legs adorned almost every new piece of furniture. Until now, no one has put much thought into making the taper jig more versatile or more accurate (or safe).

That's about to change. 21st Century materials and manufacturing techniques have been applied to this 120-year-old tool to produce a taper jig that offers instantly repeatable quarter-degree angle setting, material clamping, zero-clearance material support and length capacity that can extend up to 48". Woodpeckers introduces the Precision Taper Jig.

Setting the angle of the Precision Taper Jig couldn't be easier. A scale with interlocking teeth sets the angle precisely in quarter-degree increments from 0° to 7°. For larger angles, you can switch to the other scale which goes from 0° to 15° in half-degree increments. Should you need to change

the angle, the interlocking teeth assure perfect alignment when you need to return. Of course, you can lock the jig at any intermediate angle, as well.

Everyone who has used a normal taper jig to cut furniture legs knows there's a moment of high anxiety at the end of the cut. You're working close to the blade, there's not much material left and that wonky angle doesn't lend itself to using push sticks or featherboards. But the Precision Taper Jig is a bit different. There's a sacrificial MDF sled on the bottom and quick-release clamps riding in the extrusion tracks. Your workpiece is held down to the sled, rather than against the table of your saw. The sled also eliminates any worry about bottom-side tear-out. With a clamping range from 3" down to just 17/32", the clamps work on just about any tapered project and the clamping handles serve double-duty as convenient gripping points for pushing the jig.

If you need more than the 32" capacity of the standard Precision Taper Jig, you can expand it to 48". Even better, if you buy the standard unit now and take on a project that's over 32" a year from now, the extension kit can be added at any time.

For wider stock, you have two choices; You can make a sacrificial sled the same size as your workpiece or you can remove the sled and use the Precision Taper Jig riding straight on the table like all the rest. It's your choice.

There's never been a taper jig with all these features; capacity that can extend from 32" to 48" in a matter of minutes, quarter-degree angle resolution that's instantly repeatable, material clamping and zero-clearance support. This is a handsome, well-built tool that you'll be proud to have in your shop. It's designed and built to serve generations of woodworkers to come.

The standard 32" unit is \$250 (PTJ-32-WS) and the 48" unit (PTJ-48-WS) is \$370 from several suppliers.

Some Thoughts About Veneers

Many years ago I had the wonderful opportunity to visit a veneer production facility in Houston, invited by one of my wife's cousins. It was an enormous place and her cousin was the one who went to South America and Africa to choose the best logs to use to cut fine veneer. The logs he chose were of course shipped back to the facility in Houston. There, the logs were again graded, stripped of bark and mounted on enormous machines that peeled off the veneer in various thicknesses. Cousin Clarence (the chief log buyer and vice-president) could tell at a glance, smell and the wood species, where it came from and its properties. In fact, my walnut dining room table was constructed from wood that he suggested (African walnut). Continues, on page 3.

Veneer continues . . .

The manufacture of veneer requires some specialized knowledge and the process starts with the log buyer who must assess the quality of a log for conservation and consideration into commercially acceptable veneer. By using his/her experience, they have to assess the condition of a log, solely on the basis of an external examination. Tough work as the person is about to commit to thousands of dollars in cost and shipping. Cousin Clarence could actually do this with great success.

By looking at the end of the log, the Clarence determined the quality of the wood, figure of the veneer, color, and the ratio of sapwood to heartwood. Other factors such as staining, weaknesses, bark intrusion, knots, etc., must be considered. While much of this would be determined with the first cut, the buyer has to determine this before the cut.

Once the log is at the mill, it is the expertise of the veneer cutter to find out what goes. The veneer cutter must determine the best way to convert the wood into a yield of the best number of high quality veneer.

As veneers are cut, they are taken from the slicer and stacked in sequence. Many species are "clipped" with a guillotine to trim them into standard shapes and sizes. Veneers are graded and priced accordingly. For example, a particular log may yield veneers of various value, and better veneers are graded as "face quality" while lesser grades are priced as "backing grade".

Veneers are cut in four different ways: Saw cutting, Rotary cutting, Off-center cutting and Flat slicing. The slicer I saw was an off-center rotary cutter, flat rotary cutter.

It was an enormous machine, kind of like a very slow lathe that handled six foot thick logs that rotated against a knife that ran the full length of thirty feet.

Rotary cutting is a particularly efficient way to produce veneer suitable for the manufacture of man-made boards (i.e., plywood) as they can be cut to almost any suitable length. While they are most commonly used for construction material veneers, it can also be used to produce fine wood veneer such as birds eye maple.

Off-center rotary cutters are generally used to produce wide decorative veneer with sapwood on each edge in order to give a figure something like flat-sliced crown-cut veneer. This is done by offsetting the log in the lathe chucks to produce an eccentric cutting action.

A "stay-log" is a mounting positioned between the lathe centers to hold a full or half-round log. A veneer cut on a stay-log is cut at a shallower angle than one taken from an eccentrically mounted log, but not as wide. The resulting figure

is much like flat-sliced veneer but more efficient.

Half-round logs can be mounted on a stay-log with the heartwood facing outward. This is known as "back cutting" and is used for cutting decoratively figured butts and crouches.

Flat slicing is used to produce decorative hardwood veneers. How the log is sliced depends on the natural characteristics of the wood. A log is first cut in two lengthwise and the grain assessed for figure. It may then be further cut into flitches, according to the type of figure required. It is the way that the log is cut and mounted for slicing that determines the character of the figure. The width of flat-sliced veneer is limited by the size of the flitch.

BTW, our late departed member Herman Vincent (Internationally known trumpet artist and a Ms. America judge), did wonderful veneering. I helped him on my project and he taught me how to do traditional veneering.

A half or quartered log or flitch is mounted on a sliding frame that can move up or down. The pressure bar and knife are set horizontally in front of the wood, and a slice of veneer is removed with every downstroke of the frame. After each cut, the knife or flitch, is advanced by the required thickness of the veneer. I watched this process as we went to the next cutting station at the mill and saw workers catching the veneer as it came off the cutter. Not a job I would like to do.

The flat-sliced half-round log produces the crown-cut veneers commonly used in cabinet work. They have the same attractive figure as tangentially cut flat boards.

Woods that display striking and attractive figure when radially cut are converted into quarter-cut or near quarter-cut flitches. These are mounted with the rays of the wood following the direction of the cut as closely as possible, to produce the maximum number of radially cut veneers.

Quartered flitches can also be mounted to produce tangentially cut flat-sliced veneers. These are narrower than crown-cut veneers cut from half-round logs but can display an attractive figure.

One more thing. Veneer slicing are like giant planes with the veneer representing the shaving. The quality of the shaving is controlled by the pressure bar and knife setting.

Always try to lay veneer with the open face (tight face) down since the slightly coarser surface does not finish quite as well as the closed face. This is not always possible, because it is necessary to turn alternative veneers over when laying book-matched veneers (in my case, that was what happened). Barry Humphus.

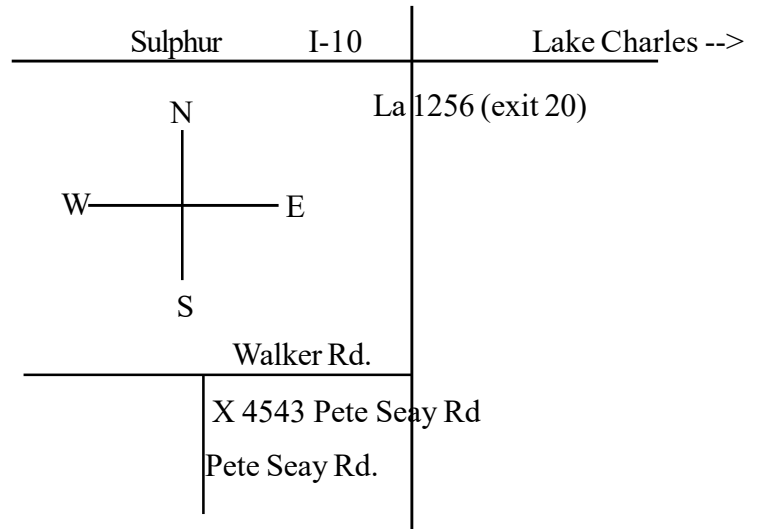
Send in your dues my friends, we need them to continue this. See Deacon LaPoint at the next meeting for your dues.

May Meeting Location

We have the wonderful opportunity to meet at the New shop of Ray Kedbodeaux. He lost his home and shop during the first hurricane.

To get there, go West on I-10 to Sulphur and exit 20 (La-1256 -- Ruth Street) and go South 9.7 miles. Turn Right onto Walker Road (going West). Turn left on to Pete Seay Road and 4543 Pete Seay will be on your left.

We really look forward to seeing Ray Kedbodeau's new shop. Sould you need further information on how to get to his shop, call him at 337-583-2378. Wish I had one -- haha.



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