

Brent Evans, President
Dick Hopes, Sec/Treasurer

Officers and Directors

John Marcon, Barry Humphus
Chuck Middleton, Camile Vincent, George Kuffel

SEPTEMBER MEETING HIGHLIGHTS

Eltee Thibodeaux and **Dick Hopes** brought some Show and Tell items for our enjoyment. Eltee brought a couple of his first Intarsia designs while Dick showed two fretwork clocks and a fretwork music box he recently finished. **John L. Fontenot** brought a Shopsmith book titled *Power Tool Woodworking for Everyone*, 4th Ed., Shopsmith, Inc., 6530 Poe Ave., Dayton, OH 45414-2591, www.shopsmith.com, that has especially good instructions on using various shop tools such as power saws and lathes. While this book is out of print, it was replaced by *Woodworking Wisdom* by Nick Engler, \$29.95 from Shopsmith.

Chuck and Charlene Middleton hosted our meeting at their shop in Sulphur. Which ever one of them made the brownies deserves a special thanks.

Many of us have long admired Chuck and Charlene's work with Intarsia and Chuck did an outstanding job of showing us the various techniques they use. Selecting a pattern suitable to your skill is the first step. Several firms make patterns that vary in price from \$7.00 to \$12.00. Chuck mostly gets patterns from the *Winfield Collection*, P.O. Box 605, Fenton, MI 48430, 800-946-3435, www.thewinfieldcollection.com and the *Roberts Studio*, P.O. Box 4718, Sevierville, TN 37864, www.intarsia.com. Chuck especially likes the Roberts designs as they come in full size patterns on velum paper, often with a color photo of the finished item.

The next step is selecting various wood with different color and interesting grain that go along with the pattern you are using. Chuck says that using full-size patterns and using tracing paper to transfer the pattern onto the wood works best. He often duplicates the pattern on paper then glues the created version onto the wood with spray-on adhesive for cutting on a scrollsaw. Some patterns are designed to be cut on a bandsaw, but the scrollsaw is Chuck's preference.

Mating pieces need to be very carefully cut for proper fit. You can also use stack cutting to get high precision fits. Orient the grain of the wood to best match the pattern. He begins by cutting the largest piece of the design and using its profile to scribe and cut the mating pieces. However, the technique used largely depends on the design.

After cutting the pieces, Chuck tapes several together and uses his small Dremel verticle belt sander to get the profile he needs for major shapes. The individual pieces can then be separated to bevel the various contours needed in the design.

To get various heights off the base, Chuck uses thin plywood or cardboard. If the piece design calls for a frame, Chuck says that it helps to build the frame first. Chuck generally uses 1/4" plywood as the backer. The backer should be beveled so as to not show when viewing the piece from the front.

Chuck encourages boldness and experimentation as you do the rough sanding.

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ABOUT OUR SPEAKER

Gary Breaux of South City Paint is an expert on various types of finishes and especially Faux Painting. Gary will present his techniques this month. Faux Painting is defined as a painting technique that creates the look of various woods or stone on a surface such as moldings, facings or other surfaces. **Spouses and guests are invited.**

FEEDBACK

Have something for sale — a tool, project or design? If you have an idea or two you or detailed plans or an items for sale, just contact Barry Humphus at 439-6383 (work) or 477-8474 (home). or send an email to bhumphus@laol.net. and we will include it in the next Newsletter.

SIMPLE ELECTRICAL PROTECTION

You can now purchase extension cords with built-in Ground Fault Interruption circuits. But these are expensive and you don't have to buy one to get equal protection. The simplest way is to always plug your extension cords into a GFI circuit. When that is not possible, such as outdoors or on a job site, you can build a simple device that is portable.

I used a standard 20 AMP business machine cord, cut off the business machine end and connected it to a GFI duplex block. The GFI duplex block can be purchased at all area electrical suppliers and building material centers for \$7.00 to \$10.00. Mount the circuit in a standard recepticle box and then plug your standard extension cord into grounded end of the business machine cord and your extension into the GFI recepticle. Instructions for wiring come with every GFI circuit so be sure to follow them exactly. Most GFI circuits now come with an indicator light showing you if it is wired correctly. *Barry Humphus*

VENEERING USING VACUME

When it comes to veneering or laminating projects, it is sometimes difficult to keep the veneer down tight to the underlying base while the glue is setting. Member **Vince Vincent** uses the traditional technique of veneering pins and careful clamping. But sometimes this tried and true technique results in lots of post-glue-up dealing with delamination and bubbles in the veneer.

October 9th, Saturday, 9:00 AM

Faux Painting, Gary Breaux, South City Paint. John Marcon's Studio, 512 Orchard LC. See map on back of Newsletter

November 13th, Saturday, 9:00 AM

Glass, Windows & Doors w/ Frank Thompson

December 11th, Saturday, 9:00 AM

Christmas Toy Turn-in, Show & Tell

An excellent alternative is to use a plastic bag and vacume pump to get a uniform pressure on the veneer. But vacume veneering kits are expensive — typically over \$300.00 from most suppliers.

The expensive part of these systems is the pump. But Mendelson Electronics Co. (MECI) (540 E. 1st Street, Dayton, OH 45402, 800-344-4465) sells a perfectly suitable vacume pump for \$40.00 — it pulls a 10PSI vacume — enough to do all but the largest veneering project. You do have to supply a switch and power cord (I also mounted the unit on a small box with rubber feet) plus the air connectors. This particular pump can also be used as this two-stage pump as it has two input and two output connections (low and high). The motor is thermally protected so you can leave it running overnight if you want.

Creating a vacume bag is very simple. I used heavy vinyl and hot glued two pieces together, plus hot glued the hose into the bag. The result is a nice and flat veneering job with no bubbles or bumps in the surface and ready to finish. For small projects, you could use a large "zip-lock" bag if desired.

After doing the design and laying down the veneer with veneering glue (basically, contact cement), I inserted the piece into the bag and sealed the entrance where the small hose goes in with hot glue. As an alternative, you could also use a few stout rubber bands to seal the entrance of the hose. I turned on the pump and let it do the job. The pump stayed on over night and the next day, everything was flat with no bubbles or bumps in the work.

You don't need a perfect seal on the bag as this is too much trouble and you'll spend too much time trying to do this. For example, if you are veneering the top of a small box, say 6" x 6" square and pulling an 8PSI vacume, that's 288 pounds pressing down on the surface of the veneer —very equally across its surface — more than enough to do the job.

By the way, using a vacume pump can save alot of expense as well. A few years ago, I left the stem of my watch open and then took a shower with the watch on my wrist. A day or two under vacume extracted all of the water in the watch and my 30 year old timepiece still keeps perfect time! *Barry Humphus*

CROSSCUTTING WIDE BOARDS

Crosscutting wide boards on my table saw has always been a challenge. The pieces are awkward to handle, and it's hard to control the miter gauge when its head is off the table. I know some saws have a T-slot in the table and a miter gauge bar with a plate that catches in the slot. But mine isn't equipped this way. (*My Sears/Dunlap, 50 year-old cabinetmakers saw, simply is not up to more modern designs, either —BH*).

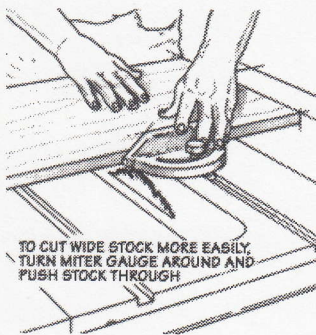
That makes it difficult to hold everything and guide the board. I've had cuts come out crooked, and I got really concerned that the blade will bind in the kerf, causing the board to kick back.

To make cutting wide boards easier, I turn my miter gauge around, so the miter gauge head is in front of the board,

instead of behind. I hold the workpiece snug against the gauge with my left hand, and use my right to push the workpiece through.

On some boards, the miter gauge head may be off the saw table when you complete your cut, so make sure you keep a firm grip on the gauge. While with my small cabinet makers saw, this is easy, make sure that you have total control of the miter if using this technique. (*Some woodworkers consider this an unsafe practice. Just make certain that you know where all of your fleshly parts are as well as your shirt sleeve when working with any power*

tool. Safety in the workshop comes before all else—BH). From WoodNet.



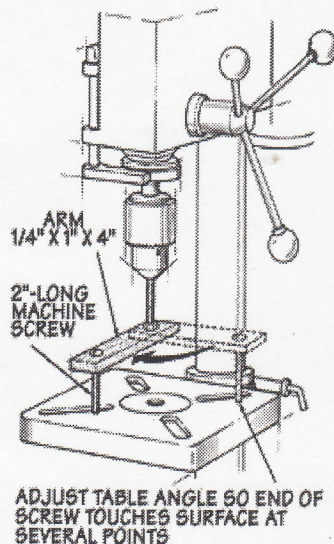
SHOP TIP: ALIGNING DRILL PRESS TABLES

If you have a small bench top drill press with a table that tilts to accommodate drilling angled holes, it is very handy. Unfortunately, most of them don't have any stops or markings to let you know when you've got the table set back square to the spindle and bit.

There are techniques using a square to set the table perpendicular to the drill press column. But it is more important that the table be perpendicular with a bit, so making a simple jig to insert in the drill press chuck to set the table correctly, is very easy.

The jig takes about five minutes to put together. It's just a narrow piece of 1/4"-thick scrap wood that you cut about four inches long. Drill a hole through the face near each end and pushed a 2"-long machine screw through each hole, pointing in opposite directions. Nuts hold the screws snug so they are roughly parallel.

To set the table, tighten one of the screws in the chuck. Then raise the drill press table until the screw sticking down from the jig just touches the table surface at one corner. Rotate the chuck by hand to four or five different positions, and adjust the table angle until the screw just barely touches the table at every point.



This process is easy, but you don't want to go through it every time you change the table angle. So once you have the table set, draw a thin line with permanent marker where the table meets its mounting arm. *From Workbench Magazine*

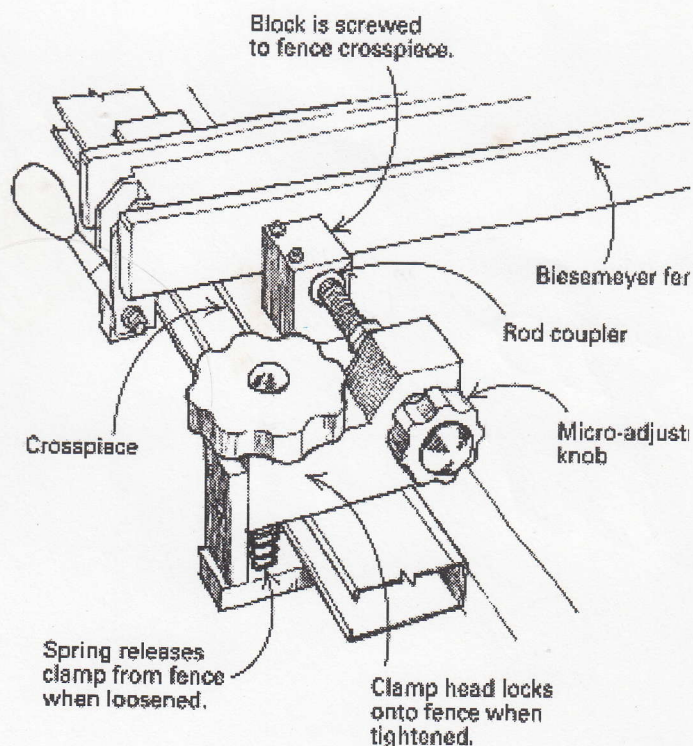
MICRO-ADJUSTMENT FOR SAW FENCE

This micro-adjustment fixture enables you to fine-tune the settings on a Biesemeyer-style tablesaw rip fence. The fixture consists of two main parts: a block that attaches to the cross piece of the rip fence and a clamp head that locks onto the front rail of the fence.

The adjusting device itself is a 6-in.-long, 1/2-in. carriage bolt with a wooden knob glued to its head with epoxy. The bolt runs through a slightly oversized hole in the clamp head and into a rod coupler that has been press-fit into the block.

The length of the rod coupler, as opposed to a standard hex nut, helps prevent the adjusting bolt from binding as it is turned. The range of adjustment is about 1 in., more than enough for most applications.

To use the device, leave the fence-locking lever up, and then clamp the head to the fence. Twist the micro-adjustment knob as necessary to locate the fence where you want it. Then lock the fence in place with the regular locking lever. The whole setup works smoothly and is a pleasure to use. *Fine Woodworking Magazine*.



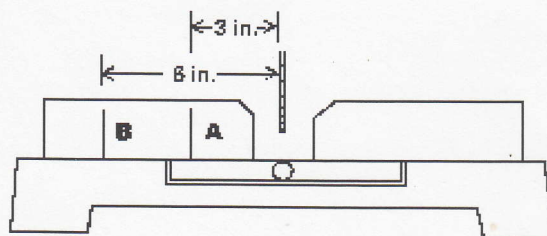
PRECISE CUTOFFS WITH A MITER SAW

Blade guards on miter saws make it difficult to line up the cut lines marked on a workpiece with the sawblade. I've developed a solution to that problem: Draw a line on the left side of the

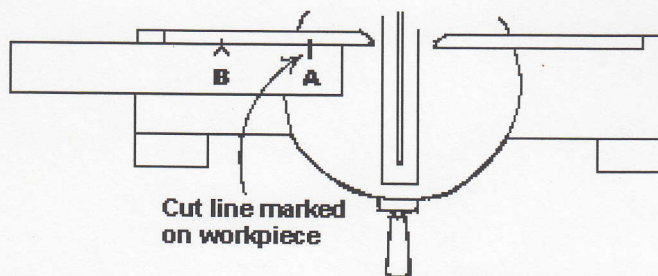
back fence exactly 3 in. from the blade. Then draw a second line exactly 3 in. to the left of that, or 6 in. from the blade.

To make an exact cut, align the cut line on the workpiece with the first line on the fence. Transfer the second line to the workpiece. Shift the workpiece to the right until the second line on the workpiece lines up with the first line on the fence, and make the cut. *Fine Woodworking Magazine*.

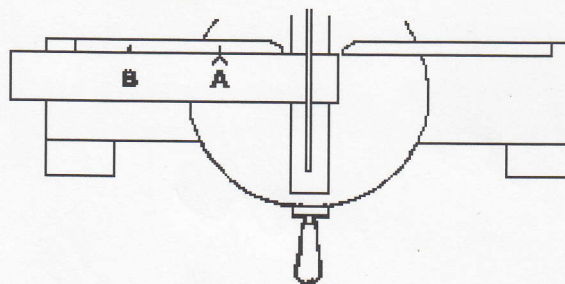
Mark lines at 3 in. and 6 in. from sawblade.



Line up cut line A, and transfer B to workpiece.



Move transferred line to A, and make the cut.



ANNUAL TOY PROGRAM

It is getting that time of year to start making toys (you haven't started yet?!) for the Lake Charles Woodworkers Club Annual Toy Program. For the past three years, our members have made over a thousand toys that have been donated to the Lake Charles Women's Shelter as holiday gifts for needy children. Your efforts are a very worthwhile and important contribution to the less fortunate in our community.

If you need wheels and axels for cars and such, McFeely's (800-443-7937) has them. Wheels: 1-3/4" are \$5.66 for 24 or \$22.10 per hundred. Axels are \$1.46 per 24 and \$5.40 per 100.

If you have toys ready, please bring them to the October 9th meeting at the studio of John Marcon. If you need supplies, such as wood scraps, please contact Barry Humphus (477-8474) or George Kuffel (478-2707).