

WOODWORKERS

CLUB OF HOUSTON

VOL. 3, NO. 5

MAY, 1987

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Ron Kuenning - Sec./Treasurer
Steve Procter - Newsletter Editor

Steve Procter - Board of Directors
Rick Goodheart - Board of Directors
Harold Evans - Board of Directors
Hebert Wilbourn - Board of Directors

APRIL MEETING

The April meeting was held at the Houston West Convention Center. The meeting arrangements were a little strained and we may not be holding our meeting in conjunction with this Woodworld Show again in the future because of the problems we encountered. The business portion of the meeting was kept short in order for the members to attend the show directly after the meeting.

The May meeting is scheduled to be held at the Island City Woodworks in Galveston, Texas, at 1801 Mechanic Street (corner of 18th St., a few blocks from where the sailing ship Elissa is located). To get there, take I-45 to Galveston and one of the first exit ramps, "Port Industrial Blvd." to the first stop sign and turn left to wind 4 miles through the port area, 4 blocks past the Elissa to 18th St.; turn right, go 2 blocks to the shop. OR stay on the main divided boulevard (Broadway) to 18th St. and turn left; go 7 blocks to corner of Mechanic St. This is the time to use your roster and car pool to share gas expense, etc.

John Webber, the President of Island City has invited the group down again. This is the second year in a row we've been invited to view his antique shop there in Galveston. There is an excellent article with color photos about John's shop in the most recent Fine Home Building Magazine.

Following our meeting, weather permitting, there will be a brief picnic at a yet-to-be-announced park or beach location. Bring food for yourself and family if you wish to "re-fuel" before touring Galveston (on your own) or eat and run for those rushing back to Houston. Don't forget to bring stools and chairs!

Our Annual Charity Sale is coming up in late Fall. Now is a good time to begin building items for donation. We will be talking a lot more about the Charity Sale in future meetings.

Hats off to John and Barbara Arnett, Speedy Printing, and Henry Reed and his wife for printing and distributing the newsletter in record time.

A visiting Sawyer, George Hlavinka, invited us to visit him in Caldwell, Texas - about a hundred miles away. It sounds like a good potential site for a meeting.

Ron Kuenning gave the Treasurer's Report and indicates we are healthy financially as a club.

Murray Gordon said that in the future, videotapes will be loaned at one tape per person per month to alleviate the shortage of tapes. This is a temporary situation and will be changed back to the two tapes per person whenever it's feasible. Murray also listed the existing clinics and workshops.

Safety Coordinator, Zatis Murphy, talked about safety glasses. Safety glasses have frames designed so that lenses cannot be forced out of the frame, and the glass will not shatter. Look for the emblem indicating safety glass in frame in the upper corner of the glass. A special hazard is associated with contact lenses if dirt or chemicals get in between the contact lens and the eye. The contact lens wearer should not wear the contacts while working, or should wear safety goggles or full face shield as protector against these hazards.

PRESIDENT'S CORNER

By Bob Soderblom

You know how excited a small child gets when inside a candy store with money in his little hand. Well, I get just as excited every time I think about what a wonderful club we have. A time to teach, to exchange ideas and learn about working safely with nature's most versatile product - wood - and thereby preserving the craft of our common interest, woodworking.

There are so many talented members within our club and an equal number of members eager to acquire or improve their knowledge and skills in woodworking that the future success of the club is guaranteed as we continue to work at it.

We are indebted to our founder, Bill Beggs, the charter members, and all the members since who have worked hard, went out of their way often, shared their talents and given so much of themselves to make our club what it is today. It is not only one of the largest and most active in the nation (biggest and best - from TEXAS - naturally), but more importantly, "THE" place to be for woodworking interests, for fun, and especially lots of fellowship, a place where it's easy to make lasting friendships.

However, in our club, as in real life - "you don't get something for nothing." So, to ensure the future enjoyment and benefits of our club for ourselves and those to follow, your club officers and board members need your help and suggestions, your time and talents to work on the many committees necessary to the continued success of our great club. Contact me or any board member and we will have an opportunity for you to reap more than you sow.

INTRODUCTION TO THE BOARD

I am Harold Evans, and in 1918 I was born in Missouri. I consider myself a Texan, though, as I have lived in this state most of my life.

I did college work at Texas Tech. and the University of Houston, and received a B.S. Degree in Engineering. My four year stint in military service during WW II was with the Army Air Force. In 1982 I retired from Gulf Pipeline Company as Manager of Engineering after some fourty-odd years with the company.

I have had an interest in woodworking since I was a boy. My grandfather was a coachmaker, and I am fortunate to have some of his tools. My father saw to it that I

learned the basics of how to use and care for hand tools. He didn't have any power tools when I was growing up, so I have had to learn about those as I acquired a few along the way.

During my career with Gulf I traveled a lot, and didn't have as much time for woodworking as I would have liked. Most of my projects were items that we needed for the home, so now in retirement I am enjoying a wider range in my woodworking projects and learning some of the craftsman level techniques. I still have a lot to learn, but it is fun, and the Woodworkers Club is proving to be a big help.

I served as Club Secretary-Treasurer last year, and the experience was rewarding. I became acquainted with the club operation and membership more quickly and more thoroughly than I would have if I had not held that position. Therefore, I recommend and encourage all of you to participate in the club's work if you haven't already entered into it.

SHOW AND TELL

We had an entry by Bob Soderblom, who made some train whistles.

A visitor brought photographs of his work.

Most of our Show and Tell will be deferred until the May meeting because of the Woodworld Show.

One of our visitors, Arthur Price, from the Montgomery County Woodworking Club, wanted to have his club notified of our club's meetings so that they could coordinate visits. We welcome their club members at our meetings.

PROBLEMS AND SOLUTIONS

Ed Caesar is refinishing some kitchen cabinets and wants to leave the varnish on. He was encouraged to try a Minwax product called Antique Oil Panel Refinisher.

BUY AND SELL

Murray Gordon is selling a Craftsman table saw, belt drive, for \$250. He will throw in some steel blades and a carbide dado head.

Bill Baker has a Craftsman router table for sale.

Ted Kind and Dan Sakowitz have access to some Phillipine mahogany in 2x6's and 2x8's, 16 ft. long for \$.50/board ft. Call them for information.

Bob Solderblom has for sale: A Craftsman Radial Arm Saw with over \$200 of accessories, some new; mounted on large oak

desk with drawer and storage below on steel casters; sawdust collector and vacuum included. All perfect condition - \$300 for all. Call Bob Soderblom at 466-1223.

A cabinet shop is being liquidated and anyone interested in purchasing equipment and supplies should contact Rene at 721-0955.

SELLING AT CRAFT SHOWS

By Hebert Wilbourn

This is the final installation in Mr. Wilbourn's series of articles and it presents many good tips to help us sell our woodcraft. Thanks, Hebert, for this interesting and informative series!

Try to select shows that offer ample booth space to properly display your wares. Give each item enough space to be seen, don't overcrowd or litter up your space. Have each item clearly priced with a removable label or tag.

If you need tables, I suggest you make them of paneling and 1" x 2" frame. They will be light weight and easy to handle. support them on light weight saw horses 30 inches high. Cover them with clean, smooth material. If you use bed sheets, it takes two sheets to properly cover an eight foot table draped to the floor on both ends.

Be pleasant. Greet every potential customer as if they live next door to you. Be prepared to tell all about your piece, the wood, the tools used, technique, etc. Be enthusiastic about your craft.

My wife always helps me at a show. Invariably, someone comes along who really knows wood and woodwork, and they will keep you talking for an hour. The other person takes care of the booth. Some of these people are extremely knowledgeable and can teach you something you didn't know.

Not every show will be profitable, but every show can be successful. My idea of a successful show is one where you meet nice people, make new friends, have a good time,

and sell something. Sales are poor if I don't make the rent; fair if I do make the rent; good when I double the rent; fine if I triple the rent, and excellent if I go over that.

As I stated before, I am a Woodcraft Hobbyist who likes to sell enough to pay for my hobby. The first year I had a profit of \$121.65. The second year I bought a band saw and showed a loss of \$210.34. The next year I bought a drill press and belt sander and had a loss of \$157.68. The third year I stocked up on saw blades, sanding belts, etc., and had a loss of \$24.30. Last year I bought some small tools and clamps and had a loss of \$5.70.

I hope that all of this has given some of you some insight into selling at craft shows. You can't make a living at it, but you can certainly enjoy it.

My time is your time. I will go further into the subject with anyone interested enough to meet with me after meetings.

SEE YOU

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GLUING by Doc Forkner

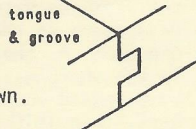
I have been asked questions many times about gluing wood projects. There are several kinds of glues available these days, many of which have extremely good holding qualities under less than ideal conditions. In my opinion, the most satisfactory for general woodworking is Aliphatic glue (Elmer's Carpenters yellow glue). The white glue Polyvinyl Acetate, is very good too, but it does not stand up well under the heat produced with power sanding machines or on the lathe. The heat generated makes white glue "bead-up" causing a thin line which can be felt. Often the bead comes up a day or so later. Aliphatic glues are less prone to this problem. Neither of these glues is "water proof" but they are both water resistant which means that a little bit of water for a short time causes no real problem, but they cannot be submerged. If waterproof glue is required, use another type.

Some woodworkers have recommended that excess glue squeezed from the joint be washed-off immediately. This causes a very real problem for natural or stained finishes since the glue is partially dissolved and is then forced into the pores of wood alongside the glue line. Spots or smears of glue keep the stain or finish from penetrating the wood, causing light places in the final finish, where the glue has filled the pores. If, when staining, one finds such a place, use a scraper blade or sandpaper to go below the filled pores and re-stain.

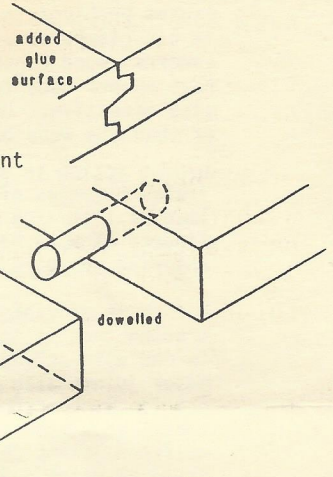
One of the best methods of removing squeeze-out that I have found is to let the glue set for twenty to thirty minutes, becoming semi-hard when it can be removed easily with a sharp cutting tool. For boards which are glued edge-to-edge, after removing the semi-hard glue, a cabinet scraper can be used to completely remove all traces of glue as the clamps are removed.

Glue from a leg-to-rail joint can be cut out with a knife blade or a sharp chisel after the glue has set for the 20 - 30 minute period. When the squeezed-out glue has set for a number of hours, or overnight it is quite difficult to remove. Scraping action with a sharp chisel of scraper blade is better than trying to "chisel" the glue away because the chisel invariably digs into the wood.

And, about glue joints — forty or more years ago, the best kind of glue for general woodworking was made from animal hides and gelatin. Hide glue is not at all waterproof, nor does it possess a great deal of strength on its own. The kinds of joints which held-up best, were those with some type



of self-mechanical strength such as tongue and groove or dowels. As we refinish and reglue old furniture from the hide glue days, these methods are found. Too, there are other exotic joints designed to provide a greater amount of glue surface, or to hold by mechanical strength with glue.



Today's glues are really stronger than most of the woods we use. Sometime, try gluing up scrap wood and then try to break the glue joint. Most often after an hour or so as the glue has had time to set-up the wood will break, rather than the joint separate. Because today's glues are stronger than hide glue, it is not necessary to use mechanical joinery such as dowels, tongue and groove etc. any more. Some do, but because they just don't trust glue to hold!

Except for trying to align two boards which have warped from end to end, using dowels or glue joints seems to be unnecessary. Warped lumber is difficult to machine the glue joint illustrated, and the set-up must be very carefully established or the boards will be uneven after gluing. When using dowels in a butt joint mostly causes the gluer to be wasting time in aligning the dowels, causing the glue to set-up before the wood is clamped. With aliphatic or polyvinyl glues, the time from spreading glue to applying clamping pressure should be kept to a minimum, usually no more than five minutes. Sooner is better.

Clamping times for Aliphatic and polyvinyl glues can be cut as short as thirty minutes provided that no undue pressure is applied for another 20 to 30 minutes. Ripping, jointing or bandsawing will not cause problems to newly glued lumber, but do not subject wood to the pressure of a thickness planer or other bending types of stress.

After an hour or so, the joint will withstand most shop pressures to be applied. Some of the specialty glues require longer clamping times, four hours or overnight is typical. See manufacturers instructions for these.

Too much pressure in clamping will cause what is known as a starved joint. Starved, in that there is too little glue to hold the work. One learns how much glue and how much pressure is necessary through practice and experience. A proper joint is one where there is a small bit of squeeze-out all along the joint, but too much excess glue

causes problems in removal. When clamping wood in bar clamps or pipe clamps, be cautious not to compress wood edges with pressure. Some suppliers have rubber caps for clamps, but soft wood is also effective. Use wood scraps which are softer than the wood being glued together.

Gluing action is accomplished as the glue penetrates the pores of wood along both surfaces. Imagine that glue works much like intertwining fingers of both hands, Glue forms the bond by entering the pores, as fingers interlocked.

End grain provides so little area for glue penetration that it is not wise to try to glue end-to-end without adding some mechanical strength. Miter joints also are too nearly end grain to provide much strength with glue alone. In these cases one often finds nails, dowels, or half-lap joints to provide strength for end grain or miter joints. Good luck with your gluing efforts.

WERE THERE REALLY SOME GOOD-OLE DAYS IN TOOLS?

Once upon a time, as the children's story goes, there was an Emperor who was so pleased with himself that it was easy for some sly con-men to convince him that they could make clothes so fine that only those who were wise would be able to see them.

And now, come the elite of the tool-users. They return to the "good-ole days" of wooden-bed planes and turning saws and water stones and other kinds of hand tools which were discovered in Granddad's tool box. In addition to the tools, they have worked with the materials available for protecting furniture which was the usual in Granddad's day, i.e., French Polish, Tung oil varnishes and the like.

I'm one of the lucky ones. I learned some tricks and started developing skills under Granddad's watchful and loving eyes. Believe me, when new products were developed then, and made available to the craftsmen of that day, Granddad tried them out and used them with pleasure. He had kept the wooden planes down in the bottom of his tool chest, but the plane that he used was just like today's cast-iron beauty. He has been gone now for nearly fifty years, but wouldn't he have been thrilled to use the portable router I have today rather than the Stanley 45 plane he relied upon!

The thought of using a Portable hand circular saw would have been a dream to him. Now he had worked in shops with massive power tools, but it was not possible to go to the corner hardware store and purchase all of the available portable hand power tools that are there now.

Some of the elitist woodworkers whose well-done works are published in the journals of these days probably have had to learn to use the old-days tools by themselves. Too bad. I wish they could have had known a Granddad to teach them. The lessons by Granddad might have led to a different end — use the newest tools and materials to do the job — they are quicker, easier, and in good hands, will produce an equally fine piece.

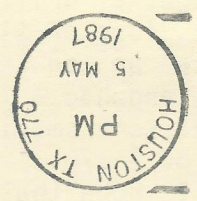
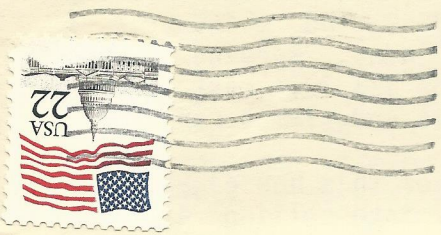
The old saying is still true, a poor woodworker blames the tools — the good worker can make even poor tools do an excellent job. The date of the tool makes no difference. Whether it was just patented yesterday, or is decades old, it will do the job for which it was made, when the user learns to handle the tools with skill.

Since Granddad shared his time with me, two generations of chemists with their skills and knowledge have been perfecting protective surface finishes for wood. Yes, they have even created a melamine plastic surface for tables, cabinets and other often-abused surfaces which will withstand more rough-treatment than even the finest of epoxy finishes on real wood.

This is not to say that the woodworker of today must use plastic rather than wood, but is wise to select a material that will be equal to the use for which a piece is designed. Some of the liquid finishing materials available today, such as the epoxies, polyurethanes, penetrating oils and others provide better protection for fine furnishings than anything possible in "the good-ole days."

There is nothing wrong with learning about Tung oil varnishes, but do the people who give such glowing praise for that product still scrape the surfaces of their woodworking projects with bits of broken glass to achieve smoothness in preparation for finishes? Probably not. Well, that's what some of the earlier craftsmen had to use. Why not follow in their footsteps for that too?

There is a new fad noticed in tool catalogs these days, that of Japanese tools. An article in one of our journals a number of months ago was written as to the quality of chisels for wood workers. Japanese chisels did not measure-up, nor did some of the exotic tools from Europe. It turned out that the tools made by Stanley, here in U.S.A. were both most reasonable in price and in use. Sharpening stones too, were examined and the Japanese Water Stones were given good marks. In measure to the sharpening stones made here in the U. S. A. though, there was no real difference in the sharpness created on cutting blades. As my Granddad would have said, If *you* can make it work, then it's the thing for *you* to use.



Woodworkers Club of Houston
P.O. Box 34481
Houston, TX 77234

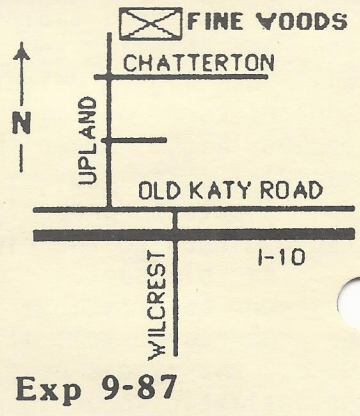
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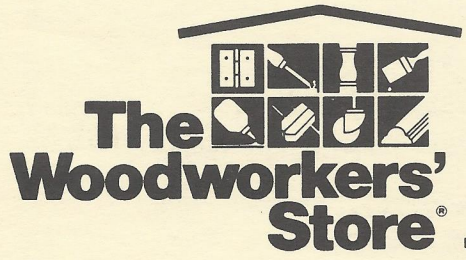
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CHERRY-CEDAR-COCOBOLO-IMBUYA
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