Ingrained

Knox & District Woodworkers Club Inc.

45 Glenfern Road
Ferntree Gully 3156

Volume 9 May 1997

Cameraderie is alive and well in the Club; it was very evident at our recent Working Bee on Saturday, 12th April when 15 Members attended and did a fantastic job in sorting out the Timber Storage Shed, removing the large rack, re-arranging, installing Machine Shop equipment and General Housekeeping around the Club.

To those who attended and those who sent apologies for being unable to attend on the day, a sincere , "Thank You" and we look forward to seeing a few more at our next Working Bee.

Paddy McCann

President

Executive Committee 1996/7

President	Paddy McCann	9 758 3920
Vice President.....	David Howell	9 874 6757
Secretary	Fred Moore	9 758 2207
Treasurer	Dick Kors	9 729 1224
Committee Member ..	Paul Phillips	9 762 3829

General Meetings

1st Wednesday of each Month, commencing at 7.30 pm

Workshop Hours

Monday	6.30 pm - 8.30 pm	Paddy McCann
Tuesday	10.30 am - 3.00 pm	Paul Phillips
	6.30 pm - 8.30 pm	Bruce Allen
Wednesday	10.30 am - 3.00 pm	Peter Sleeman
	6.30 pm - 8.30 pm	David Howell
Thursday	10.30 am - 3.00 pm	Paul Aminde
Friday	6.30 pm - 8.30 pm	Bruce Allen
Saturday	11.30 am - 3.00 pm	Michael Cook
	Spare Key Holder	Peter Sleeman

Telephone Numbers

David Howell	9 874 6757	Fred Moore	9 758 2207
Bruce Allen	9 754 5774	Michael Cook	9 758 4379
Paul Aminde	9 756 1733	Paul Phillips	9 762 3829
Paddy McCann	9 758 3820	Peter Sleeman	9 758 1390

Coming Events

June General Meeting

Wednesday, June 4th, 7.30 pm

STANDING ORDERS

1. A Joining Fee and Annual Subscription will be necessary to make use of Workshop facilities

CM 5/5/95

2. A copy of the Minutes of Committee Meetings can be obtained on request by any Club Member.

CM 13/7/89

3. Badges must be worn at all Official Club Functions. A Fine of $1 will be imposed for non-compliance.

CM 10/8/89

4. Badges can be replaced or duplicated at a cost, to the Member, of $5.

CM 10/8/89

5. A $50 petty cash allowance is granted to the Club Secretary for administration purposes.

CM 5/5/95

6. The monthly Newsletter will be distributed at Club Meetings and copies mailed to those Members who are not present.

GM 6/4/90

7. The 'Bill Gillingham Trophy' will be awarded annually to the Club Member of the Year at the AGM. The recipient will be jointly determined by the President, Secretary, Treasurer and the current holder.

CM 31/10/90

8. Goods sold at Festivals on behalf of Members will incur a minimum levy of 10% as commission

GM 5/5/95

9. Payment of Annual Fees must be made by December 31st.

CM 5/5/95

10. Keys to the Club Premises will be retained by key holders appointed at the AGM.

GM 4/3/92

11. An amount not exceeding $50 can be spent, on the Club's behalf, for the sending of wreaths to the family of a deceased Member. Alternatively, a donation not exceeding $50, where requested by the bereaved family, may be sent to a charity, or organisation, nominated by that family.

CM 5/5/95

12. Only financial Members are allowed to use Club machines.

GM 5/5/95

13. Club Fees are: Joining Fee..... $50
Annual Subscription $30

GM 6/9/95

14. The Financial Year commences on September 1st and terminates on August 31st the following year.

AGM 6/10/93

15. Suitable mementoes shall be available for the purpose of presentation to future award deserving persons.

GM 18/11/93

16. The Co-ordinator of any appointed Sub-Committee dealing with any activity relating to Festivals/Demonstrations, are permitted to incur costs up to a maximum of $50, without prior approval of the Executive Committee. Receipts must be produced before re-imbursment of the money spent can be sanctioned

CM 2/6/95

17. Copies of the Minutes of the previous General Meeting are to be made available for Members to read, prior to the start of a General Meeting, so that the Minutes may be accepted as circulated.

GM 6/7/94

18. New Members shall pay the full Annual Fee if joining prior to April 31st, thereafter the Fee shall be reduced by 50%

CM 5/5/95

19. The Treasurer is authorised to keep aside a Float of $100, in order to settle requests for payments to Members for various legitimate requirements.

CM 25/10/94

20. The Annual Fee for Country Members unable to participate in workshop activities shall be $10 per Annum.

CM 25/10/94

21. Smoking on the Club Premises is limited to the outside area between the rear of the new extension and the doorway of the new Storage Shed.

GM 1/2/95

22. Members shall, when rostered, take their turn in mowing and whipper-snipping the grass surrounds to the Placemaker and Club Workshop areas.

GM 2/6/95

23. Life Membership may be awarded only at the AGM. This honour can be bestowed only on one person per year, who shall be elected by popular vote. Two Members objecting to the nomination shall defeat the Motion.

CM 2/6/95

24. Only 10 Gold Pass Memberships shall be made available. The condition of this Award is a lump sum payment equal to 10 years Annual Membership at the Fee prevailing at the time of the Award. Thereafter no further Annual Fees will be required from this Member during his lifetime.

CM 2/6/95

25. The Equipment Sub-Committee is authorised to spend up to $1,000 on agreed items at any one time, with overall purchases to be limited to $5,000 in any one given year.

GM 5/3/97

General Meeting 2nd April 1997

Dave Howell, on behalf of the Equipment Sub-Committe reported the purchase of various pieces of equipmen foremost of which was a small woodturning lathe. Pete Howell, on behalf of the Festival Sub-Committee, noted th ease with which the various contributors slotted into th various manufacturing procedures, the consequence being very satisfactory rate of production being established. Padd McCann urged Members to consider attending the weeki Carving sessions, on Saturday mornings, conducted under th professional tutelage of Michael Cook. Other subject discussed were (a) the possibility of an auction and (b) a ca boot sale, some time in the future, with no commitment at thi stage.

Bloopers

The following bloopers were compiled from student papers.

"Julius Caesar extinguished himself on the battlefields of Gaul. The Ides of March murdered him because they thought he was going to be made king. Dying, he gasped out the words "Tee Hee Brutus. Nero was a cruel tyranny who would torture his poor subjects by playing the fiddle to them."

"The Greeks were a highly sculptured people and without them we wouldn't have history. The Greeks invented three kinds of columns - Corinthian, Ironic and Dorc - and built the Apocalypse. They also had myths. A myth is a female moth."

"Ancient Egypt was inhabited by mummies and they all wrote in hydraulics. They lived in the Sarah Desert and travelled by Camelot. The climate of the Sarah is such that the inhabitants have to live elsewhere, so certain areas of the desert are cultivated by imitation."

Once upon a time there were 4 people, Everybody, Somebody, Nobody and Anybody.

When there was an important job to be done Everybody was sure the Somebody would do it.

Anybody could have done it but Nobody did it.

When Nobody did it Everybody got angry because it was Somebody's job.

Everybody thought that Somebody would do it but Nobody realised that Nobody would do it.

So it ended up that:

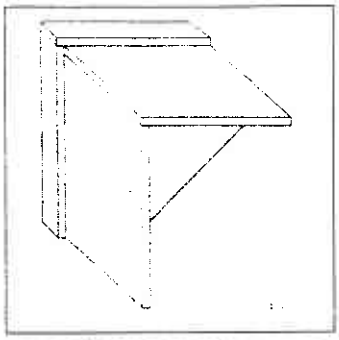
Everybody blamed Somebody when Nobody did what Anybody could have done in the first place.

Plane Talk

Supplement to 'Ingrained', Volume 9, May 1997

Knox & District Woodworkers Club Inc.

Volume 1 **May 1997**



A SIMPLE JIG

As you can see from the drawing, like all the best aids, it is simplicity itself. Nothing more than a few pieces of 12mm MDF glued and screwed together to form a right angle. A second layer of MDF is screwed and glued on to the first using a large set square to ensure that they are at exactly 90 degrees.

To use the jig one first places one side of the work (with tails already cut) along the top surface against the guide. To ensure that the shoulder line is exactly on the corner, place a steel rule vertically on the other side, protruding above the horizontal surface, and slide the shoulder up to it. It can then be clamped in position. On my jig I have mounted a toggle clamp on each side of the jig to hold the pieces in position. The other piece of the work is then placed vertically against the other guide on the jig, brought up to the tails, and then clamped in position.

It is now just a matter of marking the position of the pins onto the end grain, as usual, without the worry that either of the pieces will slip whilst doing so.

The dimensions of the jig are not critical. It is important to make it sufficiently large to provide enough support for the timber being marked and wide enough to hold the widest board you are likely to want to joint. I clamp mine in the vice whilst using it so that the jig does not have to be held whilst clamping the work pieces to it.

I do hope that other readers will find my suggestion of interest□

I recently visited a woodworking show and enjoyed a demonstration of how to make a dovetail joint. I was thus inspired to consider how to eliminate one of the causes of difficulty in getting the joint properly aligned and perfectly square when marking the pins from the tails.

I have not had any training on how to cut a dovetail joint since leaving school in the mid 70's and, to be honest, very little practice either. It was, therefore, like a breath of fresh air to watch an expert at work and benefit from his experience. He reminded me of a number of tips which my woodwork teacher had shared with me many years ago, as well as some new ones.

I was intrigued that he suggested that, having cut the tails, the best way to mark the pins was to clamp one piece in the vice (at bench plane level above) and then lay the other across it using the bench plane as a support for the end furthest from the vice. He then suggested shining a lamp through the joint from the underside, and gradually moving the tails across the end grain of the piece clamped in the vice until all of the light disappears evenly across the width of the timber.

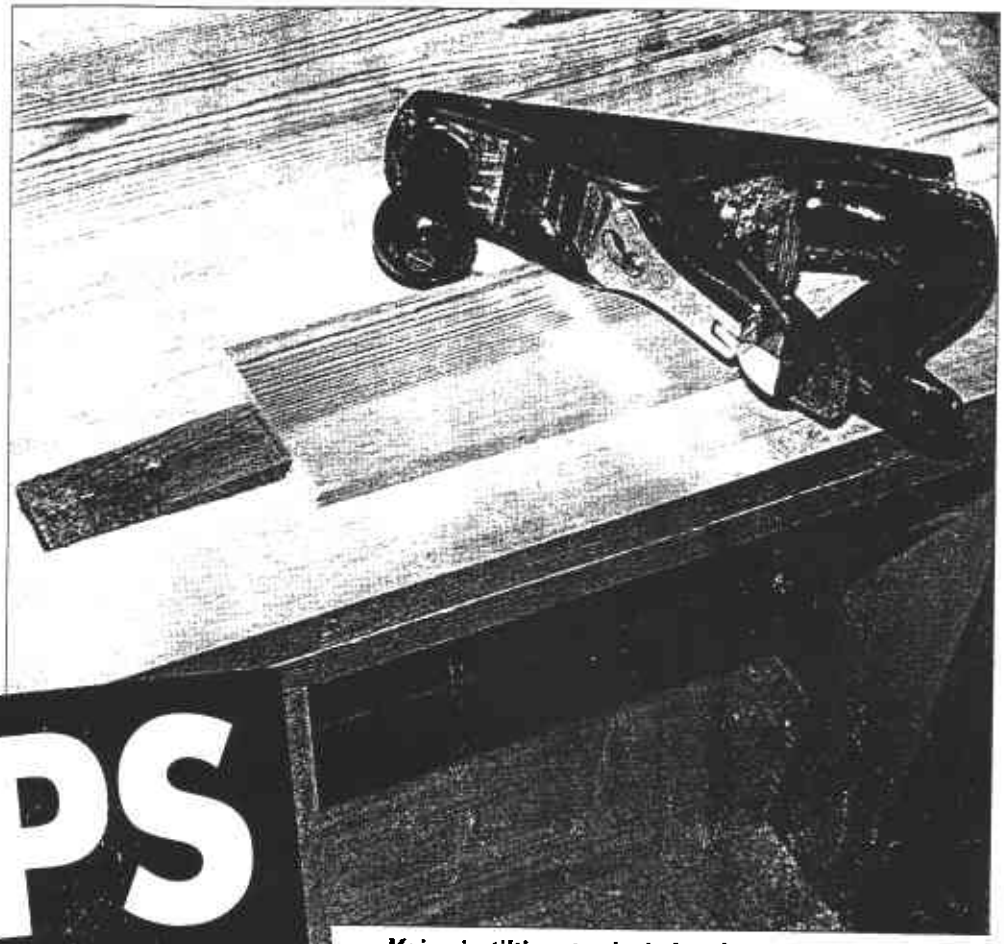
This was a new idea to me as I had always relied on trying to use a square to ensure that the two workpieces were accurately aligned, so they would sit level when the joint was make. This can prove difficult because the horizontal timber is above the highest point of the vertical timber, and the square then has to be tilted to bring it in contact with the horizontal piece, thereby introducing an opportunity for errors.

Although this new method intrigued me, it also made me wonder why nobody had invented a better, quicker and more reliable method of lining up the joint. Hence the jig which I have made□

WORKSHOP

TIPS

Bench Stops are an invaluable part of any woodworker's bench yet are often left out of modern designs, argues Peter Barton. Here he shows how to make your own.



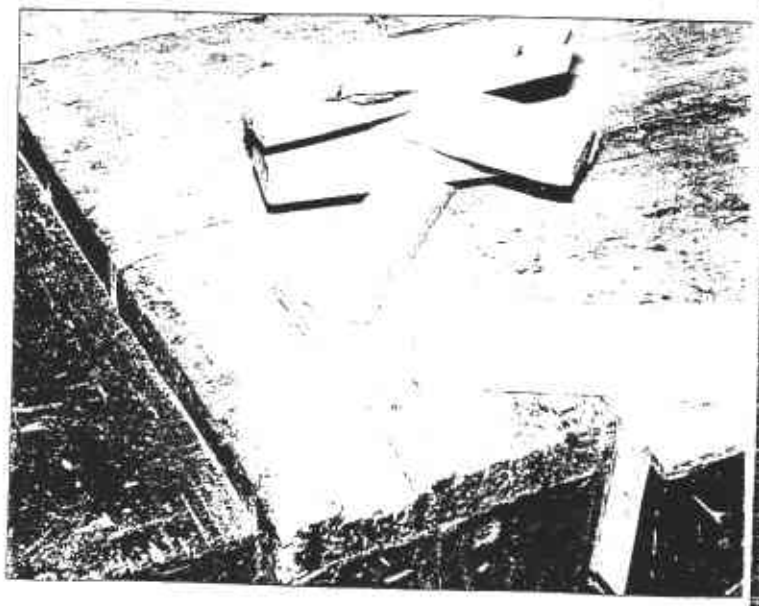
Main pic, tilting stop let in bench top
Below, tapered slot and various pieces to slide in

I would feel lost without a bench stop at the left-hand end of my bench, yet many benches available today are supplied without one. In the days before mechanisation, a woodworker spent a considerable time planing wood against a stop. We may not have to do so much of that, but there are still plenty of occasions when it is convenient to push wood we are working on the bench top against a stop near the bench end.

The traditional bench stop was often just a piece of wood pushed through a hole chopped in the bench top (Fig 1A). It was not always against a leg, but that gives a useful reaction to thrusts against its top. Adjustment is by hammering up or down.

That is not very scientific and can soon suffer from wear. There have been several metal devices with screw adjustment to fit on the bottom of the wood stop, but you will have difficulty in finding them now.

One way of locking the stop against a leg is with a wing nut on a bolt passing through a slot (Fig 1B). The bolt is a wood-to-metal screw (Fig 1C). Screws available have Whitworth (not metric) threads, so look for a wing nut to match. This type has to be driven into wood by jamming two nuts on the metal thread, and turning the screw into a hole in the wood with a spanner.



There are metal bench stops with a screw adjustment that can be let into a bench top. I think they should, on the whole, be avoided. One day you will try to plane thin wood and hit the metal with the plane iron, with unfortunate results to its edge.

I have seen a stop made by nailing a strip of wood across the bench, then it was levered off and replaced when it became worn. This gave a broader stop, which is useful, but there was no height adjustment and always the risk of a plane iron hitting a nail head. And I suppose you do not want to marr the top of your bench by repeatedly driving nails into it?

If you want to make a surface-mounted stop, it is possible to let one in that can be closed flush or raised to a useful height (Fig 2). If you have a coil spring with a compression of about 9mm that will allow about 12mm projection at the working end of the stop. Adjustment is shown with a stout woodscrew, but you could let in a screw insert and use a metal-thread screw.

A reasonable size would be 100mm by 50mm by 19mm, and a suitable wood would be beech, unless you have something harder and denser. Cut ends at about 60 degrees and make the recess a fairly close match.

Drill centrally for the screw with ample clearance and a deep countersink. The depth of the central hole in the bench top recess depends on the spring and its movement to allow the stop to be screwed down flush. When the stop becomes worn you can turn it over and round for another period of use before making a new insert.

I have tried and used many types of bench stop, but the one I have been using for many years is most satisfying and I made it with my router. There is no height adjustment but I have inserts of several heights and they can be changed in seconds. There is a bearing surface about 150mm across and that is better than the commoner narrow stops when dealing with wide boards.

The stop is tapered, with its bearing surface square to the bench edge (Fig 3A). It fits in a groove with an undercut edge on the bearing side, to resist any tendency to lift (Fig 3B). The groove is longer than the top, which is driven in so its end is clear of the bench edge.

Cut the groove first, using a straight cutter, then use a dovetail cutter on the one edge. Make stops (Fig 3C) of several thicknesses, shaping one edge with the same dovetail cutter. Make them too long at first and trim to length after trial assemblies□

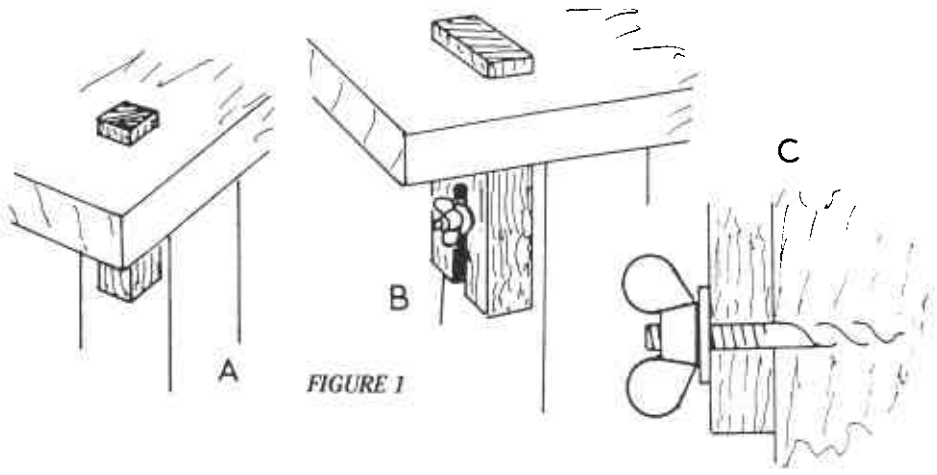


FIGURE 1

FIGURE 2

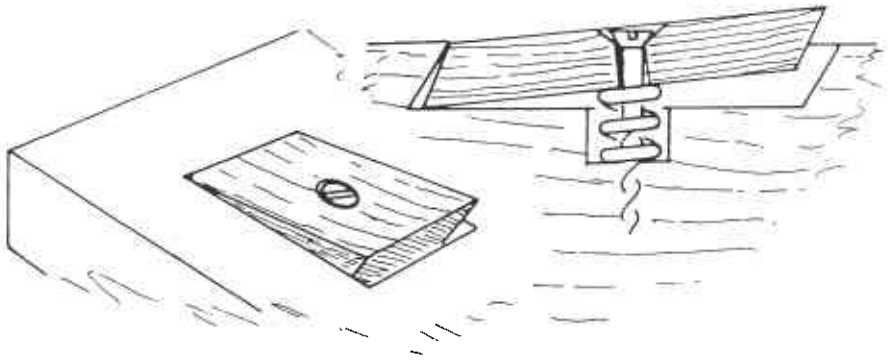
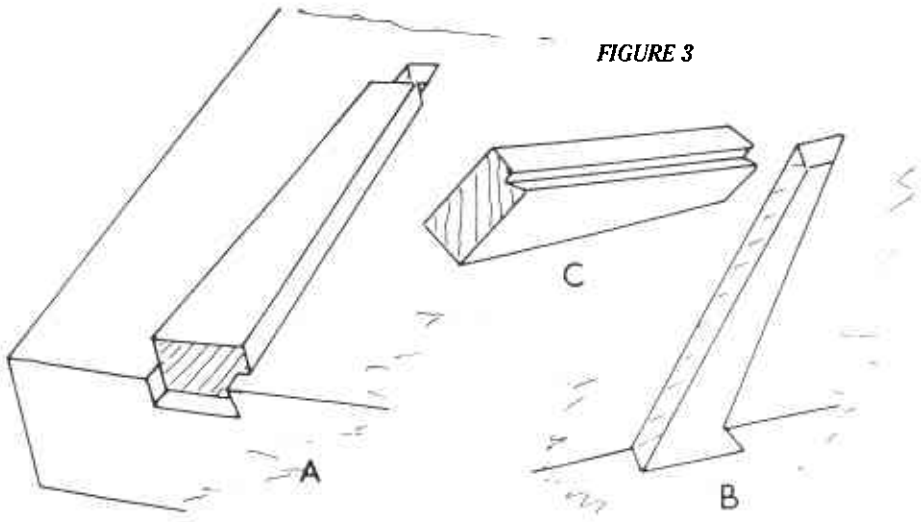
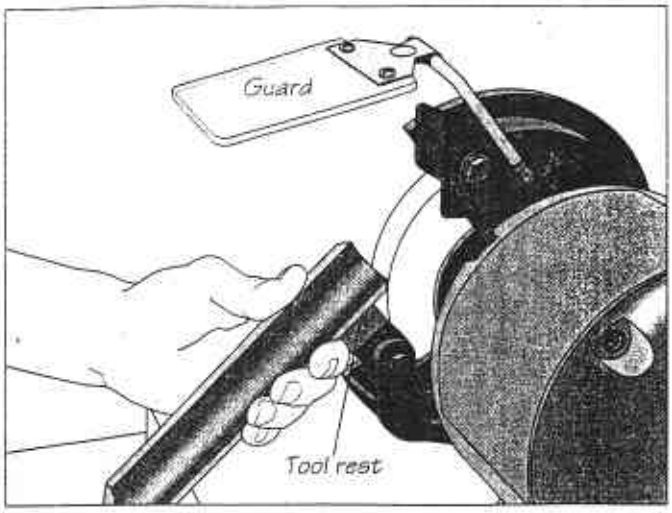


FIGURE 3



SHARPENING A ROUGHING-OUT GOUGE



1 Grinding the cutting edge

Sharpen a roughing-out gouge on a bench grinder equipped with a medium grinding wheel and a felt wheel. Position the guard and turn on the machine. Holding the blade between the fingers and thumb of one hand, set the cutting edge on the tool rest and advance it until the bevel lightly contacts the grinding wheel. If you want to change the bevel angle of the cutting edge, adjust the tool rest to the desired angle. With your index finger against the tool rest, roll the blade on the wheel *(left)* until the entire edge is ground. Keep the bevel flat against the wheel at all times. Continue, checking the blade regularly, until the cutting edge is sharp and the bevel angle is correct. To prevent the blade from overheating, occasionally dip it in water if it is carbon steel, or remove it from the wheel if it is high-speed steel to let it cool down.

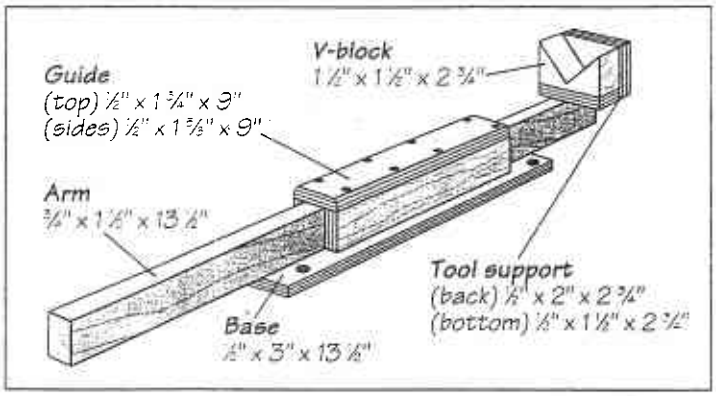
BUILD IT YOURSELF

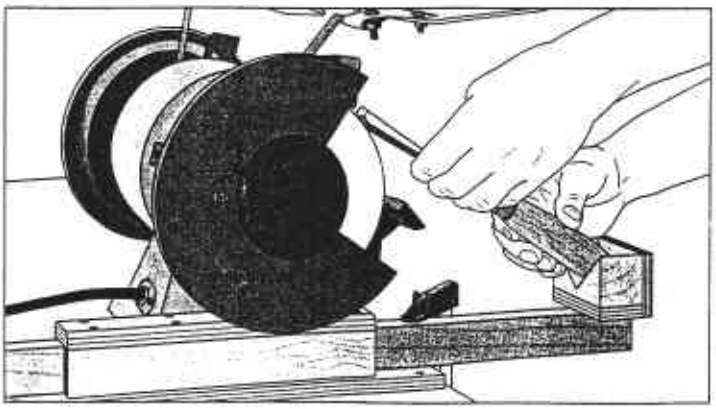
GOUGE-SHARPENING JIG

The jig shown at right will hold a gouge so that the blade contacts the grinding wheel at the correct angle. The dimensions in the illustration will accommodate most turning gouges. Cut the base and guide from ½-inch plywood. Screw the guide together and fasten it to the base with countersunk screws from underneath. Make the guide opening large enough for the arm to slide through freely.

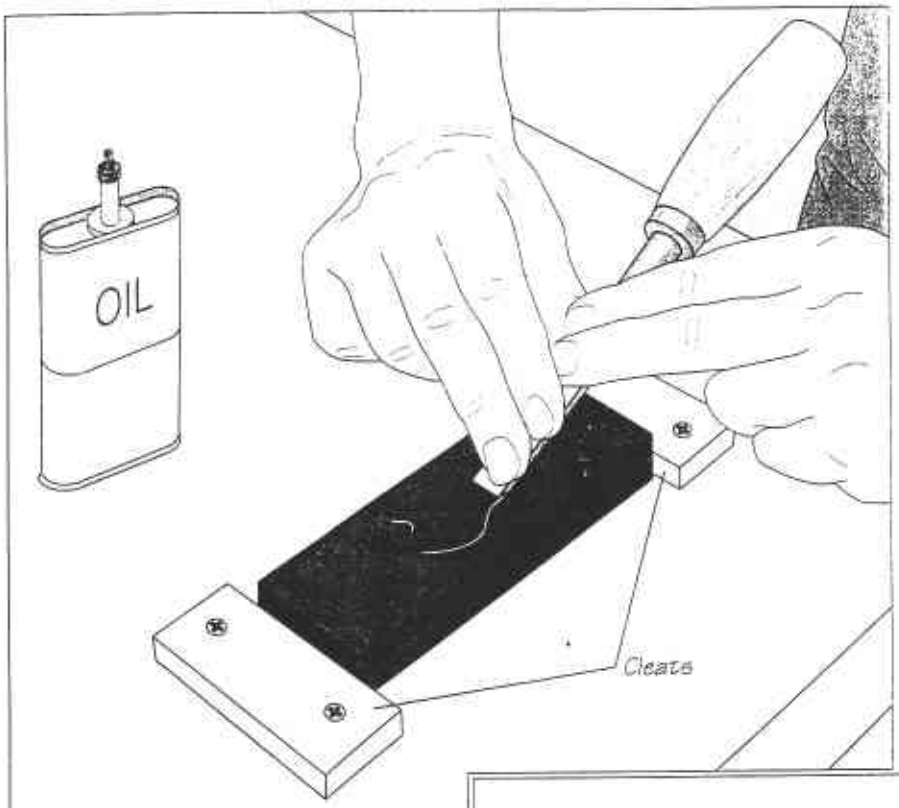
Cut the arm from 1-by-2 stock and the tool support from ½-inch plywood. Screw the two parts of the tool support together, then fasten the bottom to the arm flush with one end. For the V-block, cut a small block to size and saw a 90° wedge out of one side. Glue the piece to the tool support.

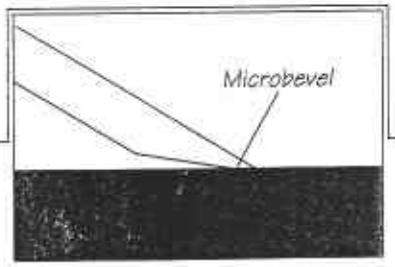
To use the jig, secure it to a work surface so the arm lines up directly under the grinding wheel. Seat the gouge handle in the V-block and slide the arm so the beveled edge of the gouge sits flat on the grinding wheel. Clamp the arm in place. Then, with the gouge clear of the wheel, switch on the grinder and reposition the tool on the jig. Roll the beveled edge across the wheel *(right, bottom)*.





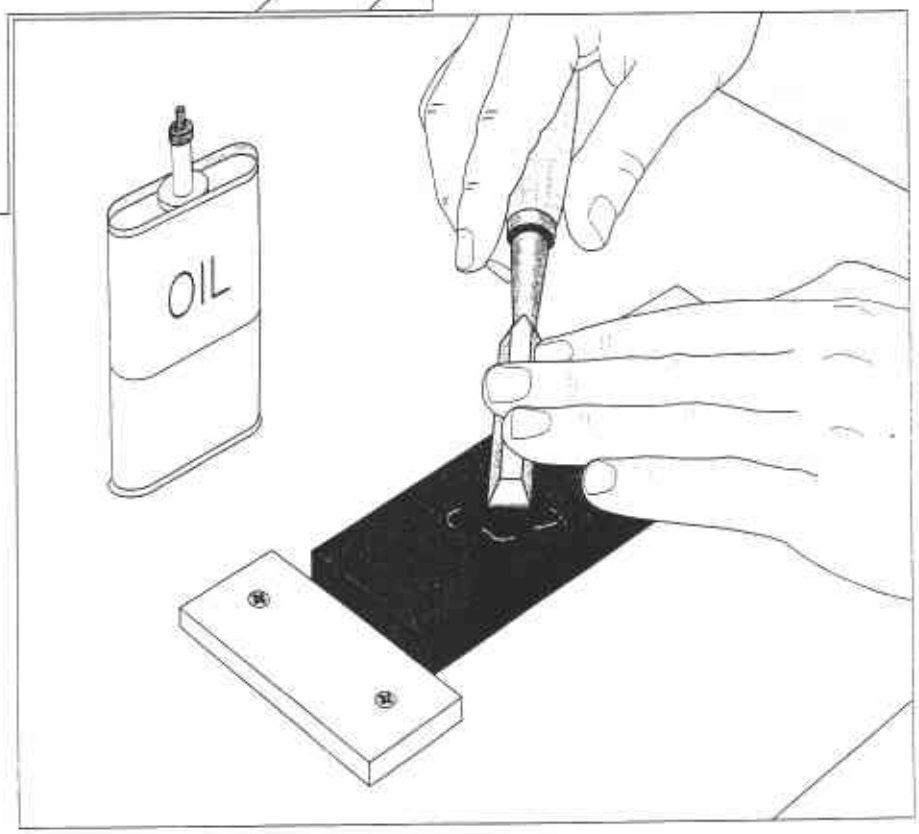
SHARPENING A STANDARD CHISEL





1 Honing the cutting edge

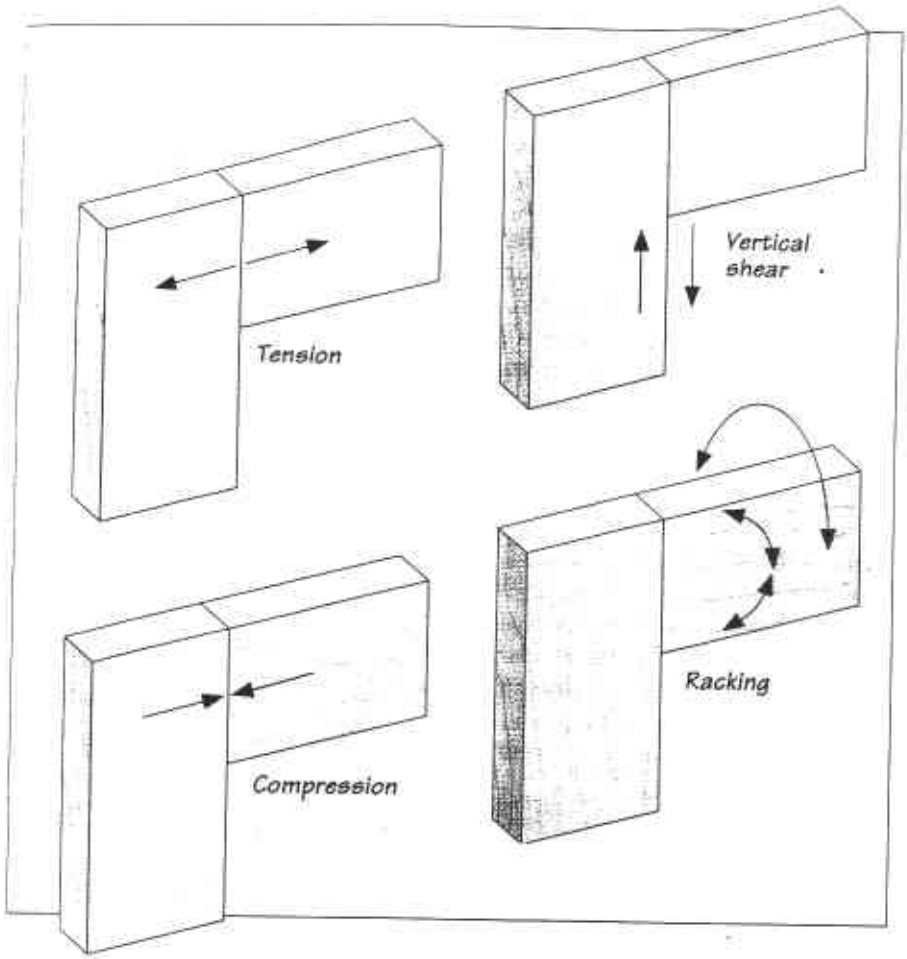
The two-step procedure shown on this page can be used to sharpen any standard chisel, such as a firmer, paring, or mortise chisel. Start by honing a secondary bevel on the forward edge of the existing one—called a microbevel *(inset)*—then polish and flatten the back side of the blade. To form the microbevel, lay a combination stone coarse-side up on a work surface between two cleats secured with screws. Saturate the stone with the appropriate lubricant, if necessary, until it pools on the surface. Holding the blade with the existing bevel flat on the stone, raise it about 5° and slide the cutting edge along the stone in long, elliptical passes *(left)*. Apply moderate pressure until a microbevel forms. Turn the stone over and make a few passes on the fine side.



2 Polishing and flattening the back side of the blade

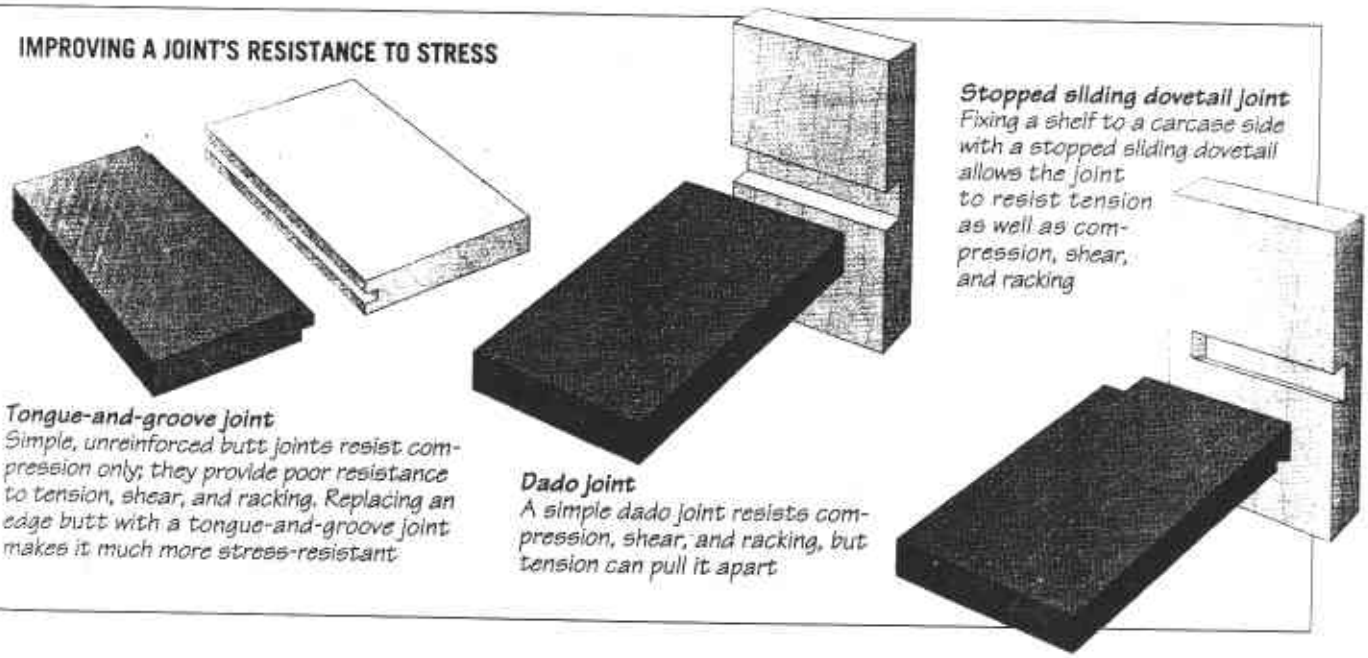
Saturate the fine side of the stone and, holding the chisel blade flat on the stone, bevel-side up, move it in a circular pattern *(right)* until the flat side of the cutting edge is smooth.

TYPES OF STRESS



Recognizing the stresses on joints
The illustration at left shows the four basic types of forces that affect joints: compression, tension, vertical shear, and racking. Compression forces a joint together, while tension pulls it apart. A typical example of tension is an overloaded shelf joined to a carcase with dado joints; the weight on the shelf will tend to pull the shelf out of the dadoes. Vertical shear occurs when the two halves of a joint slide against each other, common with butt joints. Racking, characterized by twisting and bending, is the toughest stress for a joint to endure.

IMPROVING A JOINT'S RESISTANCE TO STRESS



Tongue-and-groove joint
Simple, unreinforced butt joints resist compression only; they provide poor resistance to tension, shear, and racking. Replacing an edge butt with a tongue-and-groove joint makes it much more stress-resistant

Dado joint
A simple dado joint resists compression, shear, and racking, but tension can pull it apart

Stopped sliding dovetail joint
Fixing a shelf to a carcase side with a stopped sliding dovetail allows the joint to resist tension as well as compression, shear, and racking