

Gary Rock, President  
Dick Hopes, Sec. / Treasurer

Officers and Directors

Barry Humphus, Editor, Bubba Cheramie  
George Kuffel, John Marcon, Chuck Middleton

### February Meeting Highlights

Dick Trouth, at his efficient shop, was our meeting place this month. We had lots of guests including Steve Brady, Will Houston, Dean Partridge and Sam Tobey of the South East Texas Woodworker's. We certainly appreciate their coming over from the Golden Triangle to visit with us. In addition, Leonard Fontenot brought Carroll Carter and Toni Tuan. Toni is a foreign exchange student staying with Mr. Carter while studying in the U.S.

Dick Trouth continued his series on jointery. This month he showed off a wonderful jig system from Leigh Industries [www.leighjigs.com]. The system is a frame, mortise, and tenon jig that will handle just about every joint of this type you might need.

Leigh's Frame Mortise & Tenon Jig (FMT) is an industrial strength tool for easy production, and reproduction, of mortise and tenon joints in an immense variety of sizes, styles and angles. It offers realitively easy set-up and ease of use, while giving accuracy of fit. Using the included 5/16" guide set and bit you can cut up to 20 variations of a 5/16" tenon, up to 1-1/2" wide with a depth of 1". With the addition of other guide sets you can expand your capacity to 1/4", 3/8" or 1/2" tenons, in fact, 68 different sizes of matching mortise and tenon joints are easily achieved using only 21 guides. Possible sizes are nearly endless with the built in table movement.

Dust extraction is through a 1-1/2" connection at the rear of the jig. Maximum stock capacity is 3" x 5". The basic unit includes a universal router sub-base, five 5/16" guides (to make over 20 sizes of mortises and tenons), guide stand, 5/16" spiral upcut bit with 1/2" shank, two cam-action speed clamps, outrigger bars, adjustable sidestop fence, full illustrated user's guide and screwdrivers and mounting hardware. And after seeing and hearing Dick's presentation, we suggest you read the manuel.

Dick also showed a neat way to turn on your shop vac for dust collection at the same time your power tool is turned on (Sears for about \$20) as well as battery powered angle measurer suitable for aligning saws from Woodcraft (\$40).

Show and Tell brought a great turkey call from Leonard Fontenot. They have to be designed and built percisely to get the turkey to come to you. Sounds like Leonard's would work like a charm.

Leonard Wilfert brought a beautiful pine and copper country mailbox built like a bee hive. Leonard also discussed the various joints used in bee hive construction. Gary Rock brought a few turnings including a sycamore box, a sweet gum and purple heart box, plus a purple heart and stained ash box.

Mr. Thibodeaux showed us a stack of dovetails — something you'll have to see in the Gallery of our web site to understand. Pie Sonnier has built several candy dispensers over the year, but this one was of natural sycamore. Pie also showed off the prize he won in the recent Wood Magazine contest for building one of his wonderful cars.

Jim Couvillion won the Bring It Back Item this month, a turned walnut pen and pencil set by Barry Humphus.

Among the safety issues discussed was the care that needs to be taken with batteries, even small ones. For example, a standard 9 volt battery can catch steel wool on fire in a second if the wool is exposed to the contacts.

We lost one of our founders this past week: Bill Tolin passed away on February 28 and he was 87 years old. Bill was primarily a turner though he was also did fine wood working and carpentry. He owned Photo & Copy in Lake Charles and we certainly remember buying lots of film and equipment from him over the years. Bill joined the LCWWs on November 17, 1990. We'll all miss his wonderful turnings, his creativity, his humor and warm smile.



Also last month, we lost Jim Misse. Jim was a member only for about a year and was just getting started in woodworking when he passed. Jim was the owner of Missie's Deli in Sulphur.

Coming Up . . . Saturday, March 10 at 9:00 a.m. at the shop of Gary Rock, featuring McNeese Prof. Marty Bee on design concepts (and a little fun).

## MENTORING PROGRAM

The LCWW offers our members a mentoring program. If you have a project, a problem in woodworking, construction, design, finishing or anything related, we can help. Several members have volunteered their considerable expertise in their area of interest. Mentors include:

Jeff Cormier: cabinet making & design, 582-3278

Barry Humphus: general & tools, 477-8474

George Kuffel: general & jigs, 478-2707

John Marcon: carving & finishing, 478-0646

Chuck Middleton: scrollwork, 625-3134

Gary Rock: turning & finishing, 433-1679

Eltee Thibodeaux: scrollwork, 436-1997

Dick Truth: general, finishing & turning, 583-2683

Just give them a call and if they can't help, they can probably find someone who can.

### President's Message

I hope everyone survived Mardi Gras and is planning on passing a good time in their shops. If you missed our last meeting you were missed. We had visitors from the South East Texas wood working club out of Rose City and visitors. I do believe they passed a good time with us.

We have had several members of our club under go surgery in the recent past, J. W. Anderson, Steve McCorquodale and John Marcon. Also John Marcon and his wife just celebrated their 50th anniversary. We also have had several members come down with what the doctors are calling "the crud" and as of this writing I hear they are doing better.

Mark on your calendars the date of our forthcoming meetings- April is Chuck Middleton; May is Eltee Thibodeaux and June is Pie Sonnier, may be he will lets us use his new toy that he won from Wood Magazine. Congrats to Pie on winning the contest. The "Toy Project" is in the rest mode for the toy makers are taking a very needed rest. We will be having a guest speaker for our March meeting at my shop who is Marty Bee. He will be speaking and drawing on design and design concepts. You might need to bring a pad and pencil to take notes. While you are marking on your calendars, write in the space on your calendar for October 17, 2007 which is a Wednesday for our Annual Barbecue and P. P. G. park. Robin Richard was able to get the park reserved for us on

that date. "Thank You" Robin Richard.

In our drawing for the "Bring Back Item" Jim Couvillion won the pen and pencil set that Barry Humphus had turned. George Kuffel won the "Raffle Prize" at our last meeting which was an air brush.

We had a nice "Show and Tell" at the last meeting at Dick Truth's shop and we picked up a new member, Roy Lee LeBlanc. Dick Truth has asked me to ask the membership, "If you want a wooden name tag, please contact either him or me before or at our next meeting." After this it will be a while before it comes up again. For the cost to come down the order has to be at least 6 name tags.

If you have questions or need help on a project, the club has mentors that you can call for help. Remember, "Safety First" in the shop before turning on any equipment for making any project. Dick Truth sent me a note from Woodworkers Journal where a wood worker was injured by a piece of flying wood from a table saw.

### Woodworking Show

The Woodworking Shows return to the Houston area at Reliant Park Convention Center March 30-April 1, 2007. Learn from Master Craftsmen, find unique woodworking tools, see how-to demonstrations, and save on tools and supplies. Their FREE educational attractions provide endless opportunity for you to sharpen your woodworking skills during this 3-day event. New to this season is the WOOD Magazine Project Shop. Whether you're a newcomer or a workshop pro, you'll find fascinating discoveries at this one-of-a-kind Project Shop. The Project Shop, hosted by Jim Heavey, WOOD Magazine's Master Craftsman, is a unique offering of interactive instruction on a wide variety of topics designed to enhance your woodworking skills through active demonstration of tools, shop skills and techniques, and the all important 'tips.'

WOOD Magazine also has a new feature magazine that will appear in June. Jim Harold, Executive Editor contacted us recently about soliciting great shops to help other woodworkers improve their shop, or build a new one from scratch. It's therefore helpful to include shops from different parts of the country, as well as different environments. Please contact Barry Humphus regarding including your shop.

## Dyes and Stains

There are vast choices available to woodworkers who want to add color to their projects. Some techniques are easy to accomplish, others can be more complicated, but all can be mastered with a little practice. By practice, we mean that you should try one or more techniques on a scrap from the project wood.

Pigment stains are primarily oil-based, are finely ground mineral powders held in suspension by some kind of thinner and mixed with resin binders. They are the easiest type of stain to apply and work best with open-grain woods such as ash, mahogany, oak, and walnut. Flood them on with a rag, brush, or spray gun, and wipe first in a circular motion to remove most of the excess, and then in a direction parallel to the grain pattern. Any unintended streaking will therefore be less visible. After wiping them down, what remains trapped in the open pores, or as a fine film on tighter grained woods, is similar to a thinned-down layer of mud.

Dye stains are made of much smaller particles, which are dissolved in a solvent. You can buy them in powder or liquid form and mix your own colors. The solvent can be alcohol-, lacquer-, oil-, or water-based. Dye stains afford much better clarity than pigment stains, so you can see the patterns in the wood grain more clearly after finishing. Dye stains also tend to penetrate more deeply, leaving more color on the wood surface after they've dried. They are slightly more difficult to use than pigment stains, with a greater risk that something can go wrong. One common problem is overlap, where streaks of darker color emerge when some areas receive more stain than others. One way to avoid this is to flood the surface as quickly and thoroughly as possible. It also helps to pre-wet the surface with the same solvent used to make the stain—water and alcohol are the most common. That will lessen the amount of stain that soaks into the wood fibers.

Some of the best quality dyes around don't come from the craft supplier but from the grocery store. Rit [www.ritdye.com] brand clothing dyes come in over 25 colors (dry and liquid), can be mixed dry or in solution and the solvent is water. Their web site also contains color mixing charts for over 60 more colors.

The pre-wetting technique is especially useful for applying water-based dye stains. By flooding the surface first, and then letting it dry, you're left with raised grain that can then be sanded off before the stain goes on, which lessens the chances of ending up with a rough finish.

When you look at mass-produced furniture and wonder how they made all the pieces of that cherry bedroom set look alike, they did it by using toners. Toners are clear finishes, usually lacquer or shellac, that have

been tinted with either a pigment or a dye stain. They even out color variations, leaving a more balanced overall tone to the wood. Dye stains are preferable because they lay on each coat of color in a clearer, more transparent fashion. You can apply toners effectively only by spraying them on, either with spray equipment, or by buying the toner in aerosol cans.

The biggest mistake is to try to lay on too much color at once. Once you've made a surface too dark, it's very difficult to go back and lighten it again. Sneak up on the color, just a little at a time, until you get it right. Both lacquer and shellac dry so quickly that you can put on several coats of toner in a day.

Unlike toners, glazes are easily reversible, as long as you use the oil-based variety. Glazes are simply pigment stains that are applied by brush or rag to an already sealed surface and are partially wiped off, leaving some color behind to highlight molding details or the open grain of a wood surface. Both oil- and water-based acrylic latex varieties are available. The oil-based versions take longer to dry, which gives you more working time to get the right effect. Because you apply glazes to an already sealed or finished surface, they are easy to remove if you're not happy with the results. Simply saturate a rag with the same solvent used to make the glazing stain, wipe it off, and start again. You need to seal in the color with another clear coat of finish.

Ebonizing wood is one of those techniques that always seem clouded by mystery, but is very easy to do. All the word means is "to make it black," and you can do that in any number of ways. The practice arose when woodworkers decided to fool their customers into believing parts of projects were made with more expensive ebony wood. Dye the wood with pigment, dye, or chemical stains; or paint it with black lacquer. Complete the job with a clear coat of finish over the ebonized surface.

The age-old homemade chemical stain is produced by soaking nails and steel wool in vinegar works incredibly well on woods (such as oak and mahogany) that contain a lot of tannins. Black dye stains also penetrate the surface effectively and deliver a deeply rich color to the wood. Pigment stains are the least effective; they often leave the surface to appear as a somewhat lifeless, dark gray color, not the deep brown/black of real African ebony.

One method is to use both the chemical stain and a dye stain after the first one has dried. Or you can use a dye stain, and then top coat it with a misted layer of black lacquer. You should follow either of those approaches with a final clear coat for protection against wear-and-tear on the colored finish. *From Fine Woodworking by William Duckworth, edited by Barry Humphus.*