

Jeff Cormier, President
Dick Hopes, Treasurer

Officers and Director

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

Mentoring Program - If you have a project, a problem in any woodworking area, these members have volunteered to help. Give them a call. Jeff Cormier: 582-3278; George Kuffel: 478-2707; John Marcon: 478-0646; Chuck Middleton: 625-3134; Gary Rock: 433-1679; Eltee Thibodeaux: 436-1997; Dick Truth: 583-2683. Each has years of experience and knowledge.

December Meeting Highlights

Chuck and Charlene Middleton were our gracious hosts for he annual holiday meeting at their shop.

The first order of business was to select a new club President. Gary Rock has severed the LCWW very well over the past couple of years, bringing new ideas and programs to us that have enhanced the club substantially. His creativity and of course his wonderful artistry as a turner, have greatly benefited all of us. The Lake Charles Woodworkers Club has been very fortunate having Gary as its leader for the past two years.

Fortunately, we now have the opportunity to be led by another fine craftsman, Jeff Cormier. Like Gary, Jeff has retired from his day job and will have the time to lead us in the future. Jeff was nominated by Dick Truth, seconded by George Kuffel and as there were no other nominations, Jeff was elected by acclamation. We congratulate Jeff and know that he will server the Club well.

Besides the great feast of food, there were a great many Show and Tell items this month. Our members have been really busy.

Bubba Cheramie brought a bowl turned from purpleheart and an interesting wood - Brazilian mahogany also known as jequitiba wood. Pie Sonnier built a 1970s era VW Bug built of purple heart, walnut and maple.



John Perry showed a maple surround made of maple and described the jointery as well as how the angles were produced using a custom jig. John also discussed refurbishing a lathe. John has a set of cabinet

making router bits for sale at \$40 - a bargain as they cost \$80. Gary Rock brought us a pine bowl and platter plus a pecan candle holder and a couple of fine goblets.

Steve McCorquodale brought us a gate latch made of walnut and cherry - he showed it off - a great peice. jeff Cormier brought a great side or hall table of cypress. Jeff mentioned that you must be very carefull when sanding cypress - goes very fast.

Larry Eagle brought a wonderful box as a candle holder - he is so creative. The box was of osage and pine created from a pine beam. The clay holder was hand carved. What a piece. There was also a bow - made of osage as well and laminated in a jig with bambo as well.

Jimmy Everett brought us some new canes as well inckuded a twisted oak it a snake head.

J.W. Aderson bult a wonderful Anderondike chair and donated it as a Christmas Raffel. Despite the many tick-ets I bought, the guy who bought only one won it - Roy Lee LeBlanc.

Announcements

LPB has a new woodworking show: 2:30 p.m. Saturdays called the Woodsmith Shop.

Time to renew your membership - just \$20 for a family membership. See Dick Hopes at the next meeting or mail it to 1139 Green R., Lake Charles, LA 70611. Raffles, door prizes, parties - we've got it all.

Coming Up . . . Saturday, January 12, 9:00 a.m. at the shop of George Kuffel for a full Legacy Woodworking demonstration by factory representative John Hennen.

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Choosing the right glue

The first time you glued two pieces of wood together, you probably reached for a bottle of good old yellow woodworker's glue. It worked, so you stuck with it. But if you've ever wondered if there's a better glue for a particular job, read on. We've also included a glue applications chart. Make a copy of this chart and post it near where you store your glues, and you'll never again scratch your head over which glue to use.

One sure way to gauge the expertise of a woodworker is to examine the joints on your projects. Are they free of glue squeeze-out and rock-solid, even after many years of use? If so, you probably learned (the hard way, in some cases) what not to do.

You probably use one or more of these three similar glues more often than any other type with good reason. They are yellow, white and water-resistant. They are versatile, easy-to-use, and affordable, and they provide strong bonds. The next time you reach for one of these glues, consider trying the following tips:

For the strongest bond, make sure your pieces fit together well. Then cover *both* joining surfaces with a thin layer of glue. You can spread it with a brush, a paint roller, or the plastic core of a disposable foam paintbrush or George Kuffel's favorite – an old credit card.

Clamp with even pressure all along the joint, but not too hard or you'll squeeze all the glue out and make a weak joint.

For small areas, mask the wood adjacent to the joint with painters tape to prevent the squeeze-out from getting on your work. For longer joints, remove the squeeze-out with a damp cloth while it's still wet, rolling the cloth as you go to keep from smearing the excess glue on the adjacent surfaces.

To minimize squeeze-out on the face side of your projects, bring the two pieces together at a slight angle, joining the face edges first. As you lay the pieces flat to clamp them, most of the squeeze-out will be on the back side.

There are a couple of tips you might consider that apply to water-resistant glues, i.e., polyurethane. First, it tends to separate, so mix it well before each use. You should wear your shop apron when using water-resistant glue it doesn't wash out of clothing.

Before this glue came on the market several years ago, you had to mix two components together to create a waterproof glue, but not any longer. For outdoor projects, give this glue a try, and you'll like it. But keep a few points in mind:

This product needs a little moisture to make a strong bond. So before applying polyurethane glue to dry woods, wipe the area to be joined with a damp cloth. After clamping, the squeeze-out will appear as a brownish foam. Resist the temptation to wipe it off when it's wet, or you'll end up with a sticky mess. After this foam hardens, it can be cleaned up by slicing it off with a sharp chisel, bevel side down, working the edge across the joint. Buy only as

| Woodsmith | | Glue Application Chart | | | | | | Cautions |
|----------------|--|----------------------------|----------------------|--|----------------------------|---|---|----------|
| Glue | Applications | Working Temp | Water Resist | Open Time | Clamp Time | Notes | (Refer to product labels for more information) | |
| Regular Yellow | Indoor Projects | 50° + | Poor | 5 Min. | 30 Min. | Widely available, inexpensive, strong bond. | Freezing can ruin glue. | |
| Type II Yellow | Indoor or Outdoor projects | 50° - 85° | Excellent | 5 Min. | 1 Hr. | Same as above, plus water resistant. | Freezing can ruin glue. | |
| White | Indoor projects where longer open time is desired | 60° + | Poor | 8 Min. | 1 Hr. | Bond is not as strong as yellow glue. | Freezing can ruin glue. | |
| Liquid Hide | Indoor projects where longer open time is desired, joints that may need to be disassembled | 70° - 90° | Poor | 10 Min. | 12 Hr. | Joint can be disassembled with steam/heat. | | |
| Hot Hide | Indoor projects, restoration of furniture originally assembled with hide glue, joints that may need to be disassembled | 140° - 212° | Poor | < 1 Min. | 2 Hr. | Sold as granules that must be dissolved in water and heated. Joint can be disassembled with steam/heat. | | |
| Polyurethane | Indoor projects, outdoor projects | 50° + | Excellent | 20 Min. | 4 Hr. | Needs moisture to cure. Foams as it cures. | Can react with moisture in skin. Wear gloves. | |
| Epoxy | Bonding dissimilar materials (ie metal or glass to wood), bonding oily woods, and for waterproof bonds | 35° + depending on formula | Excellent-waterproof | 5 Min. to 90 Min. depending on formula | Varies with open time | Two-part system that must be mixed before use. | Repeated exposure can cause sensitization. Avoid skin contact, wear respirator and goggles. | |
| Contact Cement | Plastic laminates and veneers to substrates | 65° + | Fair | 10 Min. to 60 Min. | Apply pressure with roller | Solvent-based open time shorter than water-based open time. | Vapors can be extremely flammable. Do not use near open flames. | |
| Spray Adhesive | Paper patterns and fabrics to workpieces | 50° + | Poor | 30 Sec. to 1 Min. | None | May need to mask off surrounding areas to avoid overspray. | Do not use around open flame. | |
| Super Glue | Repairing small cracks, chips, securing inlays | 50° + | Very Good | 15 Sec. to 5 Min. | None | Accelerator available to speed cure times | Bonds skin instantly. Fumes may be irritating to eyes. | |
| Hot Melt Glue | Temporary bonds that need easy removal | 240° - 400° | Fair | 5 Sec. | None | Glue sticks must be heated in glue gun. | Hot glue dripped on skin can cause burns. | |
| Resorcinol | Waterproof joints | 65° + | Excellent-Waterproof | 15 Min. | 10 Hr. | Two-part system that must be mixed before use. | Powder and fumes are hazardous. Wear goggles, respirator and gloves when using. | |

much as you'll use in a year because humidity can cause this glue to prematurely turn to a useless gel. Extend the shelf life by keeping the glue bottle closed as much as possible and refrigerate if possible.

Antique furniture restoration experts and some woodworking purists may wonder why you don't need to use hide glue. Historical considerations aside, hide glue's chief advantage is it's extremely long open time and is also its chief disadvantage. White and yellow glues allow enough open time for virtually any assembly you're likely to run across, and you won't need to wait overnight for every joint you clamp. Also, unlike joints made with hide glue, joints made with these glues won't weaken overtime. From *Wood Magazine*, edited by *Barry Humphus*.

Gel and Thin Bodied Stains

There are many types of stains on the market but all of them fall into two general categories: gel and thin. Of the later, there are several carriers or reducers such as mineral spirits, oil and water so they penetrate the wood to varying degrees depending on the wood grain structure. Gel stains, however, do not generally penetrate and sit on the surface of the wood. By the way, there is one other general stain-like product set – chemicals that change the color of the wood by reaction to the tannin in the wood. But that's another story

To understand how these two general types of stains behave differently, imagine a piece of wood as if it were a slice of bread. Applying a gel stain to wood is like spreading jelly onto bread. The jelly sticks, but it doesn't penetrate the porous surface of the bread. You can spread the jelly, but you can't apply it in a thin or translucent layer the way you can, say, warmed butter. Like fluid butter, thin-bodied stains go on thin and penetrate the surface.

Because gel stains lie on a wood surface instead of soaking into it, they uniformly color porous and nonporous areas alike. That makes them relatively goof-proof, and a great help to many woodworkers. In addition, they don't run or splatter, and are especially handy for applying to vertical surfaces.

Nevertheless, gel stains do have certain drawbacks. You want avoid them on projects with lots of tight corners and crevices because the stain collects in these tight spots and is hard to remove. Thin-bodied stains don't have this problem because they wick into tight spots and the areas adjoining them. Because gel stains don't penetrate as well as thin-bodied stains, they don't bring out the depth of the wood grain as well as thin-bodied stains. That's why many woodworkers prefer thin-bodied stains for porous woods such as oak, ash, mahogany, and walnut.

Species such as pine, maple, cherry, and birch have relatively nonporous surfaces that don't absorb stains well. These woods have areas where edge or end grain pops to the surface. So, when you apply thin-bodied stains to them, you

can get splotchy areas of light and dark staining because of uneven absorption.

Therefore gel stains help you achieve uniform coloration on these woods. Although you can buy conditioners specially made for sealing hard-to-stain woods prior to staining with thin-bodied stains, that combination generally do not give you as good a result as gel stains do in many tests we've seen..

Some-times you can't avoid combining woods of slightly different coloration or mismatching grain patterns in the same project surface. For example, various red oak boards may vary from pale white to pink in tone, and they may have flat-sawn or quarter-sawn grain patterns. If economics dictate that you must use such boards together, you can help give the surface a uniform appearance by using gel stains.

Today, you can buy fiberglass and hardboard doors with a wood-grain embossed surface, and steel doors with non-embossed surfaces. Gel stains help you give both types of surfaces a grain-like appearance.

With embossed surfaces you simply apply a gel stain. Because it doesn't spread out, the stain stays on the flat surfaces and collects in heavier amounts in the embossed crevices of the grain. This same non-spreading quality makes gel stains ideal for applying artificial wood grain to flat surfaces, such as steel doors, with a wood-graining tool. Note that Zar brand wood stain, although not a true gel stain, is thicker than thin-bodied stains and also works for wood graining.

Because gel stains collect in crevices, they also help you give some projects a faux patina. You simply wipe on the stain, then wipe it off, leaving the stain in crevices and other spots where dirt would accumulate over the years.

Three gel stains recently tested by *Wood Magazine* varied considerably in thickness. The Minwax product was just slightly thicker than the Bartley product, and the Wood-Kote stain was considerably thicker than the other two. So, the Wood-Kote product possessed all of the qualities and the drawbacks of a gel stain to a greater degree than the others.

For example, the Wood-Kote did the best job of masking uneven wood coloration and graining, but it was also the hardest to apply and wipe off. Removing it from crevices was a chore according to their tests.

If you like the goof-proof nature of gel stains, they recommended using the Bartley and Minwax products for all of your staining work. Regardless of your skill level, the Wood-Kote seemed best suited to the tasks as described in the *Wood Magazine* article.

So go ahead and give gel stains a try. Just remember to always test your stain on a sample piece before applying it to your project. From *Wood Magazine*, edited by *Barry Humphus*.