

John Griffith, President
Patrick LaPoint Treasurer

Officers and Directors

Barry Humphus, Editor, George Kuffel
Gary Rock, Steve Thomas, Joe Comeaux

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; Gary Rock: 433-1679; Eltee Thibodeaux: 436-1997; Dick Trough: 583-2683. Each have years of experience and knowledge.

September Meeting Highlights

We met at the wonderful Stine's Store on Nelson Road in Lake Charles this month. As you shop after the meeting thank the folks you see for hosting our meetings. Joining the LCWW this month was Travis McManen -- welcome.

It was reported that Mark Underwood got some water (15 inches) in his home and shop as a result of Harvey (Mark lives in Orange). We heard that Jeff Cormier is doing well and misses us so the members voted to start sending him the monthly newsletter. George Kuffel is still at the Gaurdian (and sometimes at Memorial). Visit him if you can.

Speaking of George, he has decided to shut down his wonderful shop as he can no longer safely work there. Barry Humphus will make an inventory before the year's end of the tools and equipment that will be for sale. George also has an extensive collection of hand and long guns that have been professionally appraised. Should you be interested, contact Barry Humphus as he has the list of what is available for sale.

LouAnne Haight contacted us and said that her husband's tool collection is for sale (former member Rick has passed). You can reach her at 337-965-6144 if you have an interest.



The first topic of the day was about buffing and polishing your works. Besides using a series of finer and finer buffing grits, it was highly recommended that you clean the buffing wheels between buffs. Gary Rock has used the Beall Wood Buff-

ing system for several years and reports very good results. John Marcon mentioned that he often uses a tampico brush to polish his carvings with various waxes. These are very inexpensive (Cormier's Hardware, Lowes, etc.) and do an excellent job for his work.

Begining Show and Tell was long lost member Aaron

Andrepoint who has rejoined with a scroll lure design of cedar. He also has made some great woven baskets of 1/16 inch thick oak. Aaron also did a neat quart can carrier that works very well to keep you from spilling your finish on your shoes (I need that!).

George Carr showed off a deep chip carved box of basswood and finished with a nice gel stain. Pie Sonnier is still doing interesting vehicles but this time, it was a vessel. This classic shrimp boat had all the rigging and the rigging is articulated. The ship even had an ice box to store what you catch (but only room for one shrimp).

J.W. Anderson brought us a very nice sycamore box he recently made along with a spectacular table from a design he found built of sycamore and some mystery wood and with a poly finish.

Steve Thomas had one of his lovely segmented bowls with a fish motif of only 103 pieces made with "Port" wood. Steve reminded us that the Works of Men has recently finished with several members displaying their work. From October 20 through November 20th will be the Pets Exhibit. Upcoming is the Boudin Wars and the annual Stars and Stripes Car Show, both have been rescheduled for October 28 at 9:00 A.M. Steve also mentioned that he has a Steehl chain saw and a mig flux wire welder for sale at \$150 each.

John Griffith had his latest luthier project -- a ukelele using redwood veneer back and spruce front, and mahogany

neck. The redwood was from some old bleachers in Westlake. This instrument was a learning experience and



still being finished. Don Elfert has built a couple of small benches of pine and nicely finished. New member Travis McManen has some tools for sale and a building as well in Moss Bluff. Contact Travis at the next meeting.

We didn't catch who won the S&T gift card but it was likely one of the usual suspects.

Coming Up . . . Saturday, October 14, 2017 at 9:00 A.M. at the Stine's meeting room in Lake Charles.

More from Members This Month



Fish Bowl -- Thompson



Tiger Scroll



Crawfish Lure -- Andrepont



Twist Table -- Anderson



Chip Carved Box -- Carr



Woven Oak Basket --
Andrepont

Finishing Reclaimed Wood

Building a project from reclaimed lumber creates a piece with instant character, not to mention the green benefits of salvaging some wonderful material. But freshly cut edges and ends lack that time-worn patina and stick out like a sore thumb. With a little trial and error, plus a mix of finishing techniques, you can have your reclaimed-lumber projects looking good as, well, old.

When building with reclaimed lumber, start with plenty of extra material, as you may need to work around large defects in the boards as you build. Test-matching finishes also requires plenty of scrap stock. In fact, it's best to test

finishes before you build so that, if necessary, you can stain fresh-cut ends and edges as you go to avoid getting stain on adjacent patina surfaces later on.

To further protect the patina, spray on the topcoats—brush strokes could dislodge embedded dirt or lift the existing finish and cause streaks to appear.

Another technique worth trying is to create a finish from the original stock. Consider this option if you're building a small project with minimal fresh edges to blend in because it requires pulling up the patina and finish from several "donor boards" (cutoffs from your reclaimed lumber).

Start by thinning an oil-based natural-tint base stain 50/50 with mineral spirits. Apply a liberal amount of the mix to the face of a donor board and use 220-grit sandpaper to create a slurry of old finish. Then use the sandpaper to transfer the slurry to the edge of the board. It may take a couple of coats to get the color to match.

Even with a clear shellac or lacquer topcoat, expect the stock to darken considerably once finish is applied. (See the before and after photos of our chest on the previous page.) So prepare at least half a dozen sample sticks. You can try a different stain on each edge; just be sure to label them. Some manufacturers sell stains in small packets for less than 50 cents each. These make it economical to try several colors without investing in pints of stain you may not use up.

Initially, you can use such as an antique knotty-pine aniline dye and it will appear to match fairly closely. But once you sprayed on lacquer, the face of your test piece can be much darker than a freshly cut edge.

So on a fresh sample stick, apply a driftwood oil stain for a grayish base coat, then try several brown stains on top of that base. Again, it can look close until you spray on the lacquer. You could finally settled on a mix of the two techniques, starting with the knotty-pine dye to create a gray-toned base. Over this, try different brown oil stains from Old Masters. You can also switched to spraying a blonde shellac topcoat, which will give a warmer look than clear lacquer.

If the proper color appears to fall somewhere in between two samples, try mixing the stains together. Because the faces of reclaimed boards will likely vary some in color, creating a uniform color match can be tricky. To help even out these variations, you can switched the topcoat again, from a clear blonde shellac to garnet shellac. The added orange color will provide the even, warm tone you may be looking for. With the trial and error complete, the actual finishing can begin. Barry Humphus

Finishing Your Finish

If a project's finish doesn't pass the "touch test"—when running your hands over the project, you feel a flawless, satin-smooth surface—that finish diminishes the impact of quality design or construction. So there are a few simple tricks that will make your finish a point of pride.

Nothing beats good preparation when it comes to attaining a great finish. First, sand all surfaces on your project, with the exception of end grain, to the same grit level. Sand the end grain to twice the grit level of the project to provide a more even appearance when stained or finished.

All sanding dust should be removed with a vacuum and a blast of compressed air. I use tack rags to remove fine dust immediately prior to applying a finish, wiping gently to avoid contaminating the surface with the sticky residue on the rag.

Stains must dry completely prior to topcoat application. The drying and curing times found on the instruction labels typically assume a 70-degree temperature and 50 to 70 percent humidity. Very cool or humid conditions greatly prolong those times.

Most of us don't have the luxury of a separate finishing room. Instead, we apply finish in the same space where we rip, rout, and sand. So it's no wonder devilish dust nibs haunt our fresh finishes. When the going gets rough, use these strategies to smooth things over.

It's easier to clean up dust as you go than to remove it after it builds up on everything. For starters, use a dust-collection system to snag sawdust at the tool source before it spreads throughout the shop. Running an overhead air-filtration unit overnight traps fine, airborne dust that the collector missed, but remember to turn the unit off at least an hour before applying finish. Moving air will stir up additional dust, so temporarily shut down all air-circulation equipment, including fans and blowers, before you apply the first drop of finish.

Don't attempt any finish application the same day you're working in the shop. Fine airborne dust from sawing or sanding causes those dreaded dust nibs in your finish. To help prevent "floaters" from settling on your fresh finish, shield the piece while it dries. Nibs can ruin a good finish. They can embed in the finish while brushing, or airborne particles can settle on the wet surface prior to drying. So, shelter your workpiece. Polyurethane finishes dry slowly, so their surfaces are more likely to collect dust. Protect those surfaces by suspending poster board slightly above the workpiece, or covering the project with a box with holes in the sides.

When possible, apply finish on horizontal surfaces. Gravity helps the finish self-level, creating a flatter, smoother

surface. This may involve rotating the project for each side, but the results are well worth it. Remember, self-leveling on a vertical surface is called a drip.

If you're brushing on a finish, always start with a clean brush. Brushes stored uncovered in a dusty shop transfer accumulated dust to a project's surface. Store brushes in their original packaging, or wrap them in newspaper.

In general, three coats of finish on any project is sufficient. The first coat is pulled into the pores and acts as a seal. The second and third coats add protection and sheen. Of course, this entirely depends on the wood of your project. You may want to use a filler coat should the wood you are using is particularly porous such as oak or walnut.

Now, let's deal with the inevitable finish imperfections and make that good finish a great one. Fix major flaws in a coat by sanding the surface flat using 320-grit sandpaper and applying one last coat of a thinned finish. Thinner finish flows out easier and dries quicker, thereby reducing the chance of bubbles. Smooth out brush marks to hasten leveling by tipping off the finish prior to drying. Hold the nearly dry brush at about a 45° angle and lightly drag it in the direction of the grain.

Solvent-based finishes, such as polyurethane and varnish, can be thinned from 25 percent to as much as 50 percent using mineral spirits. Waterborne finishes can be diluted only about 10 percent with water. Instead of brushing or wiping a diluted finish, you can spray on a thin coat.

Penetrating finishes, such as Danish oil, absorb into the wood surface instead of building up, like polyurethane. But consider that most Danish Oil finishes also contain some if not a large amount of poly in their formulations. It really depends on the brand and you may want to take a look at the MSDS sheet to figure out exactly what is in the mix you purchase.

You can always build your own finish mix by using a long-oil poly (so-called spar varnish) in combination with mineral spirits and boiled linseed oil (plus a bit of dryer). You will likely want at least three coats of this though for hard used surfaces, consider four or more.

Once cured, smooth the surfaces by applying paste wax with 0000 steel wool. Working in the direction of the grain, that fine steel wool (equivalent to 600–800 grit sandpaper) removes any surface imperfections and provides the grip for the wax. Buffing the wax finishes the job.

In a perfect world, every woodworker would have a finishing guru available at a moment's notice. With practice and patience you won't need one. Go ahead and touch it!

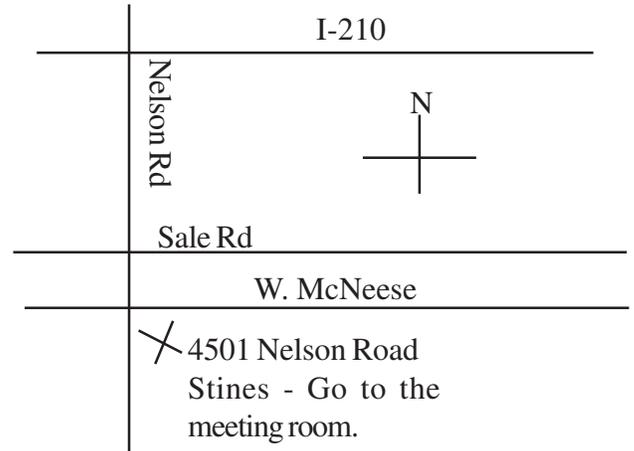
Barry Humphus

This Month's Meeting Location

We have the wonderful opportunity to meet at the Stines Lake Charles location at 4501 Nelson Road. Please enter the store and go to the back left in the store to the meeting room.

To get there go South on Nelson Road in Lake Charles going from I-10 or I-210 and turn into the parking lot. Go to the back of the main entrance to the very back to the meeting room to find us.

Please take an opportunity to explore Stines before you leave to find the items for your shop or home that you may need. As always, thank the folks at Stines as you check out.



October 2017

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