# Better Homes and Gardens. Output Out

THE WORLD'S LEADING WOODWORKING MAGAZINE

FEBRUARY 1993 • ISSUE NO. 59 Please display until February 9

RANDOM-ORBIT SANDERS Why they're HOT!

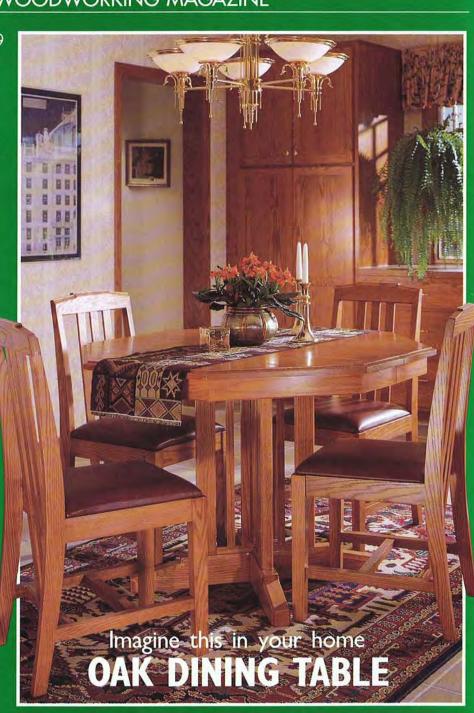
TABLESAW SAFETY GUIDE

HOW TO DRY YOUR WOOD

TURNING TOOLS
Tips on buying
a basic set

IRRESISTIBLE
Pendulum clock
Ash baby crib
Photo frame
Tree birdhouse
Bread box











SUPER BRAD-NAILER

(WITH SAFETY)

(D) -1





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gun has a capacity from 3/8" to 13/16" brad-nails. Lightweight and nicely balanced, it measures 2" wide, 71/8" high by 91/2" long and weighs only 2.62 lbs. Takes 100 18-gauge nails.

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PRICE

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MODEL SIZE

F10 3/8"

F15 5/8"

F20 3/4"

F25 1"

G1857

G1853

G1854

MODEL G1861 ONLY \$12995

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\$13.95 BOX OF 5000

\$13.95 BOX OF 5000

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EX	TRA	STAP	LES (18	-GAUGE)	BOX OF	5000
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G1848	413K	1/2"	\$ 8.95	G1850 419	9K 3/4"	\$11.95
G1849	416K	5/4"	\$ 9.95	G1851 400		612.05

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staples.

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MODEL

G2421

G2422

G2423

G2424

G2425



SIZE

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31/4" x .131"

31/2" x .131"

2" x .113"

3" x .120"



PRICE

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MODEL SIZE

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F35 13/4"

F38 11/2"

F40 19/16"

G1856

G1858

G1859

G1860



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G2428	3"x.120"	\$39.95 BOX OF 2000		
G2429	31/4"x.131"	\$41.50 BOX OF 2000		
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93-100

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#### THE EDITOR'S ANGLE

## THE BETTER-LATE-THAN-NEVER HOUSEWARMING

**GIFT** 

for some reason, the members in my family think that arriving someplace on time isn't important to me. When planning an evening out, my wife wants me home, dressed, and ready to go at least a half hour before we really need to leave. And when I tell the kids I'll pick them up at a designated location at a certain time, they get nervous over the prospect that I'll show up late. Why, my loving

family even accused me of being "the excuse" for not getting them

to church on time.

That's why, when I found out that my mom planned to move into a condominium this past June, I decided to make her a housewarming gift. And, by golly, I determined to get it done ahead of time and show the family.

I chose a clock plan from our sister publication *Weekend Woodworking Projects*, bought wood materials, and ordered the clock hardware. Through March and early May, everything went smoothly—I had the clock 95% done. But when the time came to put the finish on, I decided it really should match Mom's other new furniture, which I needed to see.

Photograph: John Hetherington



Then came mushroom hunting, tennis season, vacation in June, and (oh no!) Mom's moving day. Since the clock was unfinished, I decided to give her a while to settle in and get comfortable.

As it turns out, four months later (and late), I finally delivered the project. But I'm happy to report that she's delighted with the clock and that we found a great spot for it in her new home.

Thanks for everything, Mom, especially the advice on always seeing a project through to the end. And thanks for not giving me a bad time about being late. I'll do better from now on—I promise.

Farry Clayton

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#### Print this article

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# WOOD.

THE WORLD'S LEADING WOODWORKING MAGAZINE

This issue's cover wood grain: locust

Cover photograph: Wm. Hopkins

FEBRUARY 1993

ISSUE NO. 59



CRAFTSMAN CLOSE-UP

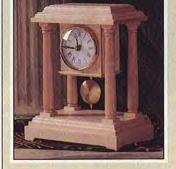
Da' scrollers

South-side Chicagoans Roy King and Scott Kochendorfer prove there's still plenty to learn about scrollsawing with their novel three-dimensional wall plaques.



Echoes of antiquity

Capture the beauty of the ages with this classic clock design. Tapered columns separating a molded top and base make room for the swinging pendulum.



Baby's first bed 34

Sweet dreams await the lucky recipient of this sturdy, stylish crib. Mailorder hardware lets you easily raise and lower the sides as needed.

How to succeed at air-drying lumber 40

Don't even think about seasoning your own stock until you read this. Use the accompanying illustration to help you build your stack.

TOOL BUYMANSHIP
Random-orbit sanders

42

Discover why one of these versatile tools deserves a place in your workshop, and which sanders perform best in our side-by-side comparison of 13 models.

CARVING

Painting without the pain 40

Discover the joy of using water-soluble acrylic paints. We'll help you pick colors and brushes, and tell how to apply this easy finish.

Elegant oak dining table

Build this mission-styled project, and watch it become the center of attention among your dinner guests. Added leaves let you comfortably seat up to eight.



**DEVELOP YOUR SHOP SKILLS** 

How to level glued-up stock

Flatten the surfaces on all of your edge-joined boards using a belt sander and the four-step process described inside.

IN SEARCH OF THE PERFECT FINISH

Sal Marino's friction-film finish for turned objects

Achieve the rich luster of old-world finishes on your turnings with the time-saving process from this Brooklyn, New York, woodworker.

Spotlight on tablesaw safety O

Follow the precautions listed here and avoid close encounters of the worst kind with the most used and abused power tool in your shop.

TURNING

A beginner's guide

to turning tools



Lathe owners, let this back-to-basics illustrated reference help you assemble the kind of tool kit that best suits your turning interests.

THE CRAFT SHOP

A picture-book project O

Display a pair of your favorite 5×7" photos in our stand-alone booklike frame. A handsome leather cover binds the book halves together.

Leafy lodging O

Birds will flock to this tree-shaped shelter.

Wheat-motif bread box /

Make a showy keeper for baked goods.



Skil's benchtop line

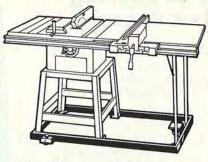
Cramped for space? Looking for a tablesaw, drill press, or other benchtop power tool that has an attractive price tag? Check out these models.

#### SHORT-SUBJECT FEATURES

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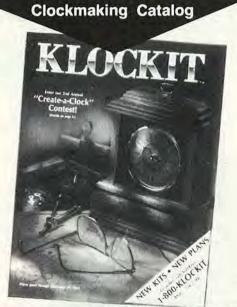
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Filling in the groove

Regarding the letter in the October 1992 issue on covering the miter groove in the bandsaw, I too find the groove a problem as chips fall into it, messing up the "feed" in scrolling work. I solved my problem by cutting a piece of hardwood to fit snugly in the groove. On the front end I made a bevel on the underside. That way, on the rare occasion when I want to use the slot, it's easy to pop it out with a screwdriver or chisel.

-Kenneth Wolfe, Wausaukee, Wis.

#### "Groovy" idea number two

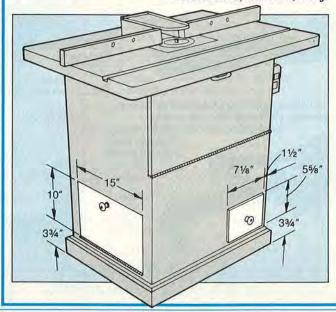
I also was irritated by the miter groove in my bandsaw. So, I simply filled it in with automobile body filler (Bondo), sanded off the excess, painted the filler black, and coated it with wax. Works great!

-Ken Trumbore, Oakland Park, Fla.

#### Router table has room to spare

I recently completed construction of the heavyduty router table shown in your February 1990 issue. In building it, I couldn't let all that valuable space under the V-shaped bottom go to waste. So, I cut an opening in the lower right front to accept a 5½x7x11" drawer that rides on a pair of wooden guides. I also cut a 10x15" opening in the left side of the cabinet for a hinged door. I installed a shelf between the side and the V bottom. I used a 3½" base moulding instead of the 51/2" recommended to, allow for more storage space.

-Robert Reed, Concord, Calif.



Hung up on our tablesaw hookup

Yours is the prettiest shop I ever saw. However, I'm not impressed with the dust-removal system at your tablesaw which requires a hookup every time you make a saw cut. Also, I found your workbench interesting, although the bench in your September 1990 issue, no. 37, appears more practical.

-Tom Moore, Madson, Va.

Tom, we're glad you like our shop. Flexibility, as well as mobility, served as two key objectives during our planning. That's why several stationary tools sit on mobile bases and why we set up our vacuum system to quickly and easily serve all of our stationary power tools (and many portables). The hose you see connected to the jointer/planer on page 58 of issue 54 can be pulled off and fitted on the metal tube extending up from the tablesaw in about 10 seconds. (Also, see the cover of issue 54.) Without booking up both tools directly to the system, we felt that this approach allowed for an efficient use of the vacuum system without stealing from its suction strength.

#### In search of our mitersaw cabinet plans

I was delighted with your shop. Of particular interest was the setup you used for the mitersaw. I kept looking for the details on the cabinet and fence for this tool. I know you omitted it due to lack of space and it will be in the next issue, right?



Actually, Jerry, our mitersaw cabinet is bistory, appearing in our February 1992 issue, no. 50. If you don't bave that issue, you can get it by writing to us using the Talk-

Jerry Patty, Tifton, Ga.

ing Back address listed below. Include \$2 and a self-addressed, stamped envelope with your request for the "Mitersaw Cabinet" plans.

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Continued on page 8

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#### **TALKING BACK**

Continued from page 7

#### LTV finish stands the test of time

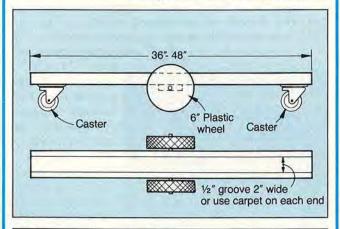
Art Carpenter's "LTV" finish, [stands for linseed oil, turpentine, and varnish] featured in your September 1992 issue, is one that I have used for years. Originally, I found the formulation in a classic book by Ralph Parsons Kinney, *The Complete Book of Furniture Repair and Refinishing*, published by Scribner and Sons in 1950. The use of polymerizing oil sealer, as suggested by Carpenter, is a "modern" improvement over the previously recommended dilute varnish.

-George Bryan, M.D., Galveston, Texas.

#### Another good sheet-goods dolly design

Your tips from the IDEA SHOP" in your September 1992 issue are great and very helpful. I'd like to make a suggestion, though, on the two-wheel dolly on page 17. I have borrowed a dolly design from the glass industry and built one that is very similar. It allows for one person to handle a single sheet with one hand and doesn't require balancing the sheet. The casters allow for ease of turning, and I can hang the whole unit on the wall when I'm not using it. Actual dimensions can vary, depending on your needs. Most types range from 36" to 48" long. A single 2x4" board can be used for the body.

-Roger Studenski, Orange Park, Fla.



If trees are your thing, you're going to like this book

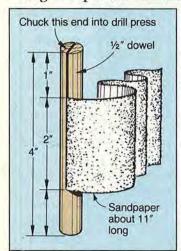
In the October 1992 issue, the article on butternut struck me as one of the best I've read. It offers precisely the type of information I have been searching for unsuccessfully. I really want a book that has information on North American trees, including pictures identifying them. What is your source?

-Randel Rogers, Evanston, Wyo.

Randel, we've found Knowing Your Trees, one of our best sources on North American trees. You can order a copy for \$12.50, ppd., through American Forests, P.O. Box 2000, Washington, DC 20013.

#### Dowel makes great drum sander

I was delighted to see your "King of the Caterpillar" project in the August 1992 issue. One problem: It was not easy to slide the pieces apart due to curved cuts caused by the scrollsaw blade bending. My smallest drum sander was too large to fit the "throat" of some of the pieces. I solved this by using a 4" piece of 1/2" oak dowel. I sawed a 3" slot



down the middle, then inserted the end of a 2x11" piece of sandpaper in the slot, wrapping the rest of the sandpaper around the dowel. I chucked the cut end in the drill press, making a sort of "flap sander." It automatically compresses when pushed into the throat of the workpieces. Another advantage: As the end wears, just cut off for fresh sandpaper.

> -Ian Hamilton, Sidney, B.C., Canada.

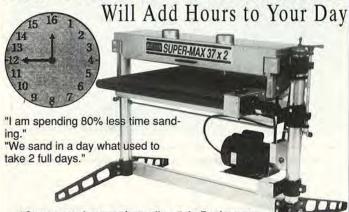
#### Caterpillar: king of the garden



Just had to write and let you see what my husband did with the "King of the Caterpillars" puzzle pattern in your August 1992 issue. Instead of cutting out the puzzle pieces as you illustrated, he left the caterpillar intact. Then, he drilled holes in the bottom edge and inserted dowels. We finished them as you instructed, but with exterior paint. Finally, we put them in the flower garden and the yard. He also reduced the pattern to make smaller versionsvery cute.

-Audrey and Alan Lightner, Watsonville, Calif.

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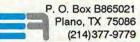
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We try not to use shop tips that have appeared in other magazines, so please send yours to only one. We do not return shop tips. Mail your tip(s), address, and daytime phone number to:

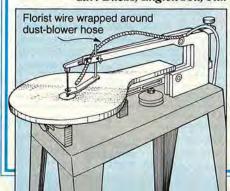
Top Shop Tip WOOD magazine 1912 Grand Ave. Des Moines, IA 50309-3379

#### Florist's wire improves dust-blower arrangement

The plastic tubing from the dustblower on some scrollsaws won't stay aimed at the cutting area.

TIP: Wrap the end of the tubing with florist's wire, the kind used to make artificial-flower stems or to arrange real flowers. (You also could use soft mechanic's wire or baling wire.) Space the wraps to make the tube look as if it has a spring wound around it. Now, you can bend the plastic tubing and aim it where you need to. The wire will help it stay put.

-Carl Dachs, Englewood, Fla.





Clampless fence makes router setup fiddle-free

fiddling with clamps for the fence each time you change your router-table setup becomes tiresome. It would sure be nice to have an adjustable fence.

TIP: Add an adjustable fence to any router table—wood or metal—using eyebolts and metal electrical conduit. Cut two pieces of ½" conduit long enough to reach from end to end on your router table. Drill a ¼" hole about ¾" from each end of each piece (make sure the holes on each end are aligned). Drill matching bolt holes or pilot holes in the router table. Slide a ¾6×2" eyebolt onto each conduit, and then attach the

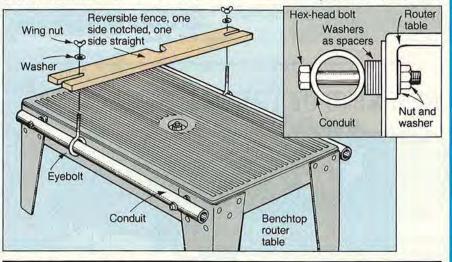
For his tip, Joe receives a Dubby cutoff fixture, shown below.



conduits to the table using washers or short pieces of tubing as spacers where shown.

For the fence, cut a piece of  $\frac{3}{4} \times \frac{1}{2}$ " hardwood long enough to extend about 1" beyond each side. Cut a notch in each end to accept the eyebolt shank and one to clear the router bit. Tighten the fence down with a washer and wing nut on each eyebolt.

-Joe Bodi, Toledo, Obio

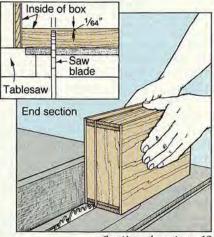


#### Sawing off a lid is easier if you don't quite cut it

When separating the lid from a small box using a tablesaw, the parts can pinch together, making things go haywire in a hurry.

TIP: Set your tablesaw's cutting depth about 1/64" less than the thickness of your box sides and ends. Then, cut along the lid separation line as usual; the two parts will remain joined. Complete the job by cutting the lid free with a craft knife and sanding the edges of the lid and box.

-Arthur Conway, Biggera Waters, Queensland, Australia



Continued on page 12

#### The American Toolmaker

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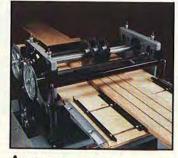


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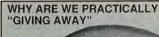
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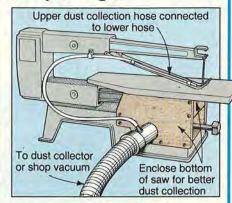
Continued from page 10

#### Scrollsaw picks up dust instead of spreading it

Whenever you scrollsaw, the blower puffs a lot of sawdust onto you and into the air. You'd sure like to keep the dust under control.

TIP: Cut 1/8" plywood or hardboard to enclose the area beneath the saw table, and then bore a hole in it to accept a connector for the hose from your shop vacuum or dust collector. (Bore the hole in the existing sheet-metal cover, if your saw has one.) Be sure your modifications don't make it impossible to tilt the table and change the blade.

Drill a 1/2" hole into one side of the hose connector, and epoxyglue a 2" length of 1/2" (outside diameter) copper tubing into it. Slide the end of a piece of ½" (inside diameter) vacuum-line hose



(from the auto-supply store) over the tubing. Route the hose around the saw throat to the hold-down foot. Now you have a double-duty dust collector for your scrollsaw, one that picks up dust at the blade and below the table.

-Donald Diller, Coldwater, Obio

#### Threaded inserts go straight with simple installation jig

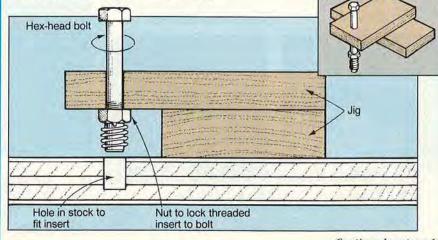
Methods for driving threaded inserts often rely on a drill press for accuracy. What do you do when your workpiece is too big for the drill press or the insert goes into a built-in unit?

TIP: Put together a jig like the one shown below as follows: Drill a centered 1/4" hole (or one that fits a bolt that threads into the inserts you're using) 3/4" from one end of a 3/4×2×5" piece of scrapwood. Glue that piece on top of a 34×3×4" block, forming a lapped T. Insert a 1/4 × 21/2" hex-headed

bolt through the hole, and put a nut on it.

Now, screw the threaded insert onto the bolt about 3/8" and run the nut down to jam the insert. Hold the jig against the workpiece with the insert over its hole, and turn the hex-head of the bolt with a wrench to drive the insert in. (A ratchet handle with a socket speeds the job.) When the insert is in place, hold the bolt head with one wrench and back off the jam nut with another.

-Paul R. Cook, Westfield, N.Y.



Continued on page 14

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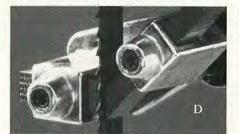
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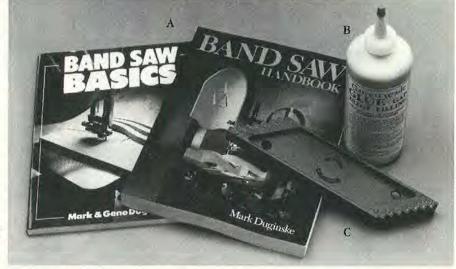
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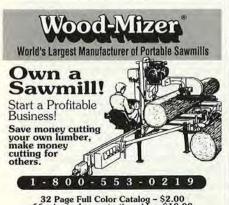
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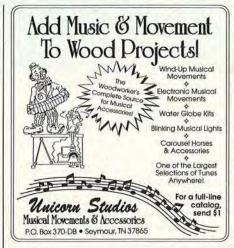
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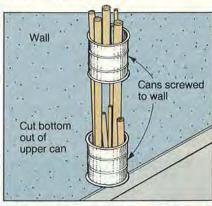
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#### PS FROM YOUR SHOP (AND OURS)

Continued from page 12

#### Yes, you can organize dowel-rod odds and ends

Woodworkers usually end up with an odd assortment of dowel rods. Long pieces and short ones in many diameters defy logical organization—usually no two are alike. What's to be done?



TIP: To store a lot of dowels neatly, get a couple of large, empty cans. (Restaurants or institutional kitchens often have really large ones.) Attach one to the wall about 6-12" above the floor. Cut the bottom out of the other can and mount it about 12" directly above the first one.

-M. J. Delgado, Three Rivers, Calif.

#### MORE TIPS FROM OUR WOODWORKING PROS

• No matter what type of table you're building, try joining the tabletop to the apron rails with the special fasteners shown on page 53. They attach to the underside of the tabletop and fit into a 1/8" groove in the rails

• Even if you're not a carver, you'll still want to find out all about acrylic paints in the article on page 48. That's because acrylics work great for painting toys and craft projects, too.

· Looking for another way to form mortises? If so, see page 52 for our method of laminating notched pieces together.

 Use our handy shop-made jig when cutting slots for splines in the ends of miter-cut pieces. It's shown on page 55.

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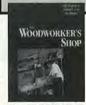


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#### PRODUCTS THAT PERFORM

#### Crank-neck chisels work where other chisels won't

Like most woodworkers, I rely on my trusty set of traditional-style chisels for a multitude of workshop tasks including cleaning up mortises and ridding projects of glue squeeze-out. But sometimes, a typical chisel can prove awkward if you need to lay its blade flat on a work surface as you make a cut. At these times, you need a crank-neck chisel such as the one below.

Since these specialized chisels see limited use, I looked for an economically priced set and found it in my AMT catalog. The set includes chisels with ½", ¾", and 1" widths, and sells for under \$50. Although these Taiwanesemade chisels lack a highly finished look, they have sturdy construction and I expect them to last for many years in my busy shop. Before putting them to use, I quickly honed the somewhat dull, factory-sharpened edges.

-Tested by Chuck Hedlund



Crank-neck chisels, \$39.50 plus shipping (\$4.50 east of the Mississippi river and \$6 west of the Mississispi), from American Machine and Tool Company, 4th and Spring Streets, Royersford, PA 19468. Call 215/948-0400.



#### Titanium coating: It makes sense, sometimes

In the past couple of years I've seen more and more gold-colored drill bits and router bits popping up on the shelves of my local tool suppliers. These steel bits have a superhard titanium-nitride coating that manufacturers claim will extend the life of the bit and make for easier cutting and penetration. To verify these claims for myself, I ordered a set of titanium-

coated router and drill bits from Vermont-American. Here's what I discovered in my tests.

The drill bits performed on a par with non-coated bits in hard and soft woods. Since the coating increases the cost of the bits by 20 to 40 percent, I'll stay with non-coated drill bits for woodworking. However, the coating did help the bits stay cooler, and maintain

their cutting edges longer, when cutting metals. So, if you plan to do a lot of drilling in metal, the extra cost seems worth it.

The five-piece set of plunge router bits that I tried fill a niche need between non-coated steel bits and carbide-tipped bits. I prefer the coated bits over the other two types when I'm making

plunge cuts with bits that see infrequent use, such as a keyhole cutter (or hang-slot bit as Vermont-American calls it). The coated bits cost considerably less than carbide-tipped bits and far outlast non-coated steel bits. Plunging cuts can really heat up a bit and dull its edge, but I found that the titanium-nitride coating helped the bits run cooler with less dulling of the cutting edges. The Vermont-American set that I tested consists of these bits: 1/2" straight, 1/4" veining, 3/8" V-groove, 1/4" panel pilot, and hang-slot.

-Tested by Bob McFarlin

Titanium-nitride-coated drill and router bits from Vermont-American. For more information or where to buy the products in your area, contact Marlene Meier of V-A at 704/736-8013.

Continued on page 18





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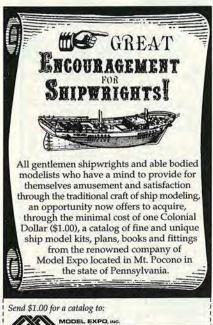
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#### PRODUCTS THAT PERFORM

Continued from page 17

This spray-on product grounds airborne shop dust

Like most of you, when applying finishes to my projects, I work in areas near the dust-producing machines in my shop. I try to keep down the dust, but it always seems to wind up on the surfaces of my finished workpieces, result-



ing in less-than-glass-smooth finishes. Recently, I came across a product called DustFree that greatly reduces the amount of airborne dust in my shop.

This petroleum-based solvent attracts dust and holds onto it, keeping it from becoming airborne again. To test the product, I poured it into a plastic pump sprayer (the type used for spraying lawn-care products), and applied a fine mist to the floor of my shop. The liquid drastically reduced the dust in my shop's air, and made the dust easy to sweep up. I found that you must be careful not to apply too much. Otherwise, the product makes your floor slippery. You can apply it to wood, concrete, or dirt floors to help control dust. One gallon goes a long way and should last most home woodworkers many years.

-Tested by Bob McFarlin

DustFree dust-containment liquid, \$36.25 postage-paid per gallon from Sherwin-Williams, 1800 E. Sheridan Ave., Des Moines, IA 50316. Call 515/265-5678 and ask for Darvin.

#### A better abrasive cleaner

I've been a fan of crepe-rubbertype abrasive cleaners for years. These sticks help you quickly clean abrasive belts and discs when you hold them against a moving abrasive. The result: greatly extended life for your abrasives. Now, I've come across a similar rubber-type cleaner that's better still.

The Nu-Life smoked-rubber abrasive cleaner is denser than crepe-rubber products. In my tests, it wore down at about half the rate of its competitors. And, it did a slightly better job of getting the embedded residue out of abrasive surfaces.

The Nu-Life cleaner has a distinctive—but not especially offensive—smoked odor. Although its competitors do not smell at all, I'll



put up with the slight odor in exchange for the better results.

-Tested by Bob McFarlin

Nu-Life abrasive cleaner, \$6.95 list price for a 136 × 156 × 814" stick. Other sizes are also available. Call Abrasive Service Co. at 203/584-2091 for the dealer nearest you.

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#### **ESTERDAY'S TOOLS**

#### THE STORY OF ONE MAN'S PLANES SHAPING A NATION

For half a century, Leonard Bailey-more than any other American tool inventor of the time—dominated the development of the metal woodworking plane.

Top. Rare Leonard Bai-

plane, circa 1857, \$3,500.

Above. Defiance brand

jointer plane manufac-

tured in Woonsocket,

It takes more than a little experimenting to come up with a design that will stand the test of time. But in 125 years no one has found a better way to build a woodworking plane than that devised by Leonard Bailey.

Born in 1825 at Hollis, New Hampshire, Bailey gained an intimate, firsthand understanding of tools while working as a cabinetmaker. Determined to build a plane that was simpler to adjust for an accurate depth of cut, the young, inventive woodworker finally was granted the first of his many U.S. patents for plane design in 1855.

From 1855 to 1869, Bailey offi-

cially turned inventor, and experimented with several designs of bench planes. His tools from those years, built first in workshops in Winchester, Massachusetts, then in Boston, are now highly sought after by collectors. Some of ley split-frame jointer these early planes featured a revolutionarybut short-lived-twopiece, or split-frame Rhode Island, \$600. construction as a

means of controlling the cutter (see the photograph above right).

#### Woes with Stanley

Bailey's hand-plane development had reached such a stage of perfection by 1869 that he was able to enter into a contract with the newly formed Stanley Rule & Level Company of New Britain, Connecticut. Under the contract, Stanley acquired Bailey's plane

patents, as well as his stock of tools and machinery from the Boston workshop. As part of the deal, Bailey agreed to work for Stanley in exchange for a percentage of each plane sold that was manufactured under his patents.

During Bailey's employment, he developed the no. 91/2 block plane, which became the most prolifically produced plane of all time. Then suddenly, things began to go wrong.

It seems that a Stanley foreman by the name of Justice Traut was working on a block plane, too. Stanley decided to introduce Traut's plane, the no. 110, in 1874. To Bailey, Traut's plane in-

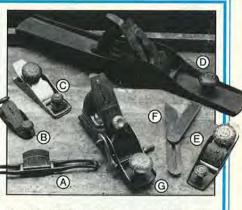
> terfered with the sale of planes he had designed, thus costing him money in royalties (recorded court testimony indicates that Bailey was paid about \$2,000 per year in royalties by the Stanley company).

> Bailey sued Stanley for breach of contract and left. A Connecticut court, however, decided in favor of the growing manufacturer,

leaving Bailey to once more fend for himself. Meanwhile, the Stanley Rule & Level Company continued to produce the dozens of planes, spokeshaves, and other tools that Bailey had developed and patented.

#### Partners to competitors

Despite the split with Stanley, Bailey refused to be forced out of the woodworking-tool manufacturing



Bailey's Victor tools: A. no. 41 spokeshave, valued at \$200; B. no. 12 pocket plane, \$500; C. no. 1 block plane, \$160; D. no. 8 jointer plane, \$200; E. no. 00 block plane, \$450; F. bevel square, \$125; G. rare no. 91/2 rabbet plane, \$3,000.

business. Instead, he made and sold bevels and try squares of his patent from Hartford.

In 1875, Bailey also began manufacturing his now famous Victor planes, which received acclaim. A few years later, he produced a Defiance brand of planes and tools that were built in Woonsocket, Rhode Island, by the Bailey Wringing Machine Company (the company founder was no relation to Leonard Bailey).

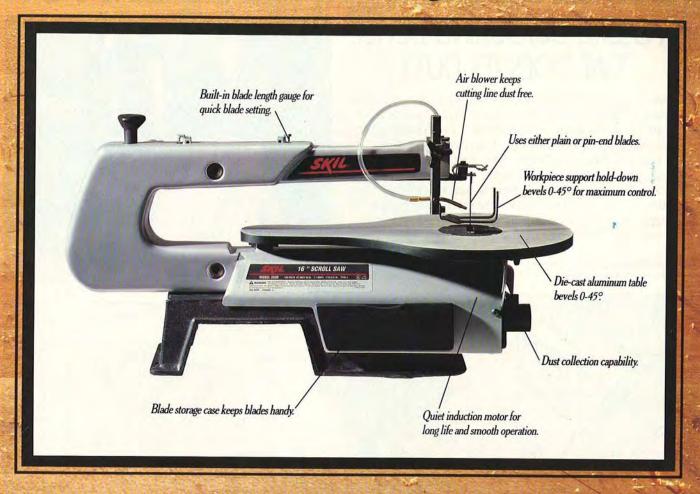
Bailey's tools competed head to head with Stanley's until 1883. Before that time, the Stanley Rule & Level Company litigated against him on several occasions, but it was unable to force Bailey to quit.

Eventually Bailey grew tired of the fight and sold both lines to Stanley, including his stock of tools. Stanley offered both for sale in their 1884 and 1888 catalogs.

Manufacturing was in Bailey's blood, though, so he began making and selling business equipment-including one of the first copying machines-from Wethersfield, Connecticut. Leonard Bailey never did retire, but when he died in 1905, there was little financial evidence of his productive life as an inventor and businessman. To recognize Bailey's achievements, the Stanley Rule & Level Company in 1902 began casting his name into iron plane bodies, all featuring the adjustments he had developed some four decades earlier.

Written with Philip Whitby Photographs: Tim Murphy

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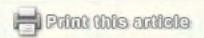














## **DRILL-PRESS DUST COLLECTOR**

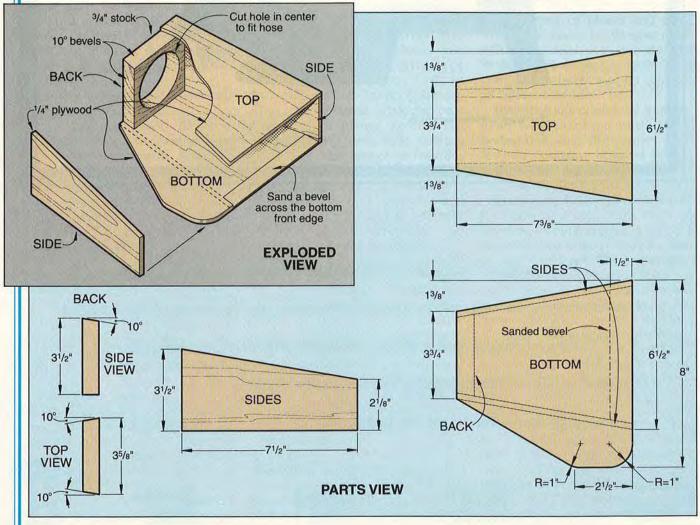
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Use the Exploded View and Parts View drawings to construct the collector from ¼" plywood and ¾" stock. Cut or sand 10° bevels across the top and sides of the ¾"-thick back where shown below. To reduce sawdust buildup at table level, sand a bevel across the front edge of the bottom piece.

Project Design: James R. Downing Illustrations: Kim Downing Photograph: John Hetherington







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#903	July Guiding	1/4" Spiral Cutter		1/4"	3/4"	1/2"	\$12.00	#418		3/4" Core Box	round nose	3/4"	5/8"	1/4"	\$15.00
#904		3/8" Spiral Cutter	<b>X</b>	3/8"	1*	1/2" *	\$24.00	#213		1" Core Box	round nose	1"	3/4"	1/2"	\$17.00
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#353		5/16" Round Over	546 R	11/8"	1/2"	1/4"	\$14.00	#462	_A	1/2" Bull Nose	1/2" Dia. of Circle		3/4"	1/4"	\$16.00
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#355		1/2" Round Over	1/2" R	11/2"	3/4"	1/4"	\$17.00	#764	1	3/4" Bull Nose	3/4" Dia. of Circle		1"	1/2"	\$21.00
#655		1/2" Round Over	1/2" R	11/2"	3/4"	1/2"	\$17.00	#545	H	Tongue & Groove	Strainht	15/8"	1"	1/4"	\$29.00
#656	1 m	3/4" Round Over	3/4" R	2"	7/8"	1/2"	\$21.00	#845		Tonque & Groove	Straight	15/8"	15	1/2"	\$29.00
#199	26	Multiform Moulding	Unlimited Patterns	21/4"	2"	1/2"	\$40.00	#546	745	Tongue & Groove	Wedge SSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSS	13/16	1"	1/4"	\$29.00
#205	18	1/4" Cove	1/4" B	15	1/2"	1/4"	\$12.00	#846		Tongue & Groove	Wedge	15/8"	1"	1/2"	\$29.00
#206	6	3/8" Cove	3%" R	11/4"	916"	1/4"	\$13.00	#450		1/8" Beading	1/8" R	3/4"	3/8"	1/4*	\$11.00
#207	A	1/2" Cove	1/2" R	11/2"	5/8"	1/4"	\$14.00	#233		1/4" Beading	1/4" R	1"	1/2"	1/4"	\$13,00
#643		1/2" Cove	1/2" R	11/2"	5/8"	1/2"	\$15.00	#454		%" Beading	3⁄8" R	11/4"	5/8"	1/4"	\$15.50
#208	TO TO	34" Cove	3/4" R	17/8"	3/4"	1/2"	\$26.00	#455	1	1/2" Beading	1/2" R	11/2"	3/4"	1/4"	\$17.00
#231	A	5/32' Roman Ogee	5/32" R	11/4*	15/32"	1/4"	\$16.00	#500		%" Flush	Trimming	3/8"	1/2"	1/4"	\$ 7.00
#232	M	1/4" Roman Ogee	1/4" R	11/2"	3/4"	1/4"	\$17.00	#501		%" Flush	Trimming	3/8"	1.	1/4"	\$ 7.50
#506	17/	½" Pattern	Flush Trim	1/2"	10	1/4"	\$15.00	#503		1/2" Flush	Trimming	1/2"	1"	1/4"	\$ 8.50
#508	T	34" Pattern	Flush Trim	34"	1'	1/4"	\$17.00	#221	F	1/2" Flush	Trimming	1/2"	13/16"	1/2"	\$ 8.00
#366		1/8" Slot Cutter	3/s" Deep	11/4"	1/8"	1/4"	\$14.00	#558		Thumbnail		13/16"	3/8"	1/4"	\$18.50
#368		1/4" Slot Cutter	3/8" Deep	11/4	1/4"	1/4"	\$14.00	#858	1	Thumbnail	(2	21/2"	34"	1/2"	\$35.00
#204		3/8" Rabbeting	3/8" Deep	11/4"	1/2"	1/4"	\$13.00	#579		Molding Plane		11/8"	134	1/4"	\$31.95
#670		% Rabbeting	3/8" Deep	11/4	1/2"	16	\$14.00	#879		Molding Plane		11/8"	134"	1/2"	\$31.95

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# FROM CHICAGO'S SOUTH SIDE

When readers Roy King and Scott Kochendorfer (above) called us a year ago to ask if we'd like to see some of their 3-D scrollwork, we said "Why not?" The two had just teamed up in a mail-order pattern business called "Scroller." When their projects arrived, we got so excited that we featured their Old-World Windmill in the October 1992 issue. Then we traveled to Chicago's South Side suburb of Oak Lawn to find out how they came

up with their eve-popping designs, and if sawing them was as easy as

they said.

Print this article

Tt's easy to spot first-time viewers of a Scroller wall plaquedropped jaws, eyes wide with amazement. "People love the work," says Scott Kochendorfer, "but they think it's so darn difficult, when it's really easy."

To see what Scott's talking about, check out the Cozy Fire-place Plaque on page 28. Thin wood, delicate silhouettes, and those signature fine-cut detail lines. This is easy?

Roy insists that "the hardest part of making our designs is convincing someone they can do it." At crafts shows, right-handed Roy makes his point by cutting intri-

cate pieces using just his left hand.

Far from trying to show off, he and Scott take every chance to play down their woodworking skills and business accomplishments. "We're just hardworking good old boys-two common

Graphic designers Carol Hayda, left, and Nancy Burgan help develop most of Scroller's original plaque designs. Besides designs, Scroller sells the materials and supplies needed to make their patterns, including wood and blades.

Joes, mutts, whatever you want to call us," says Roy. We'll add lifelong friends to the list.

Worm farmers from way back

Buddies since first grade, Roy and Scott now live in south-side suburbs only 20 minutes apart. "Our lives have seemed to parallel each other," says Scott. Roy nods enthusiastically, "We always thought alike and believed in the same concepts in life." They even laugh at the same things, especially

Continued

# DA" SCROLLERS!

their ill-fated trio of pre-Scroller business attempts.

"This is my and Roy's fourth business together," Scott explains, chuckling. "The first three—obviously—were failures. But not in the sense of learning. You have to take your losses and learn from them. We did that—every time!"

Their first enterprise, a part-time auto repair shop, just never got into high gear during the sixties. Then came the ecologically minded seventies when the two took up worm farming in their garages. But a sudden cold snap killed off their "crop." Most recently, a mail-order T-shirt business they put together commemorating U.S. efforts in the Persian Gulf crashed on takeoff. The war ended just as their shirts were ready to ship.

Scroller started out as Roy's brainstorm when he realized he'd run dry of interesting patterns to scrollsaw. According to him, birch plywood. He started by designing and scrolling simple silhouettes. From there, he discovered that by adding a little veining and some detail lines, he could make those silhouettes come alive. Pretty soon, Roy was layering the individual silhouettes into three-dimensional scenes, and the rest, as they say, is history.

Scott admits to being a little skittish when Roy approached him with the idea of a scrollsaw pattern business. "Back then, I couldn't even cut a 2x4 straight. But I fell in love with the scrollsaw. I'm a perfect example of how anybody can do this work if they spend a little time with it."

Roy couldn't agree more. "It just takes practice, concentration, and a little patience," he says.

Well and good, but success also comes with the help of a tiny #2/0 blade. Scott realized that using that blade is one of the craft's best-kept secrets, and a big part of why Scroller designs are really

so easy when they look so hard. "You can spin that blade; you can make 90° and 45° cuts; you can get away with murder," Scott says convincingly. (For more of Scroller's inside tips, see the box far right).

Only the necessities

You won't see lots of big stationary power tools in Roy's basement (a.k.a the Scroller shop). In fact, the Delta and RBI scrollsaws the partners use are just about it.

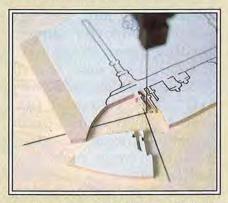
Roy says bluntly, "Anything we're gonna design, if we can't cut it on only a scrollsaw, it won't work as a pattern."

His passion for the saw comes through loud and clear. "I mean, this is the only tool—you could put it in your bathroom if you had to—that you'll ever need. We're talkin' *real* scrollsawing here. No drills. No hammers. No nails. No nothin'."

And what Roy says describes Scroller to the T: nifty patterns that let an ordinary Joe (or Jane) turn out a truly artistic project with minimal materials and a single tool, all in the space of an evening. "The market we're trying to develop we'll call 'Scrollsawing for Fun.' Get the wife and the kids involved. Just have a good time," Scott remarks. He should know.



Here, the cutting platform with the tiny \%" zero-clearance blade hole gives nearblade support to delicate silhouette details. Roy cut away some of the waste area to expose the blade hole.



The less pressure put on the wood, the more control you'll have. Roy relaxes his chest and arm muscles and guides the wood with fingertip pressure. "Transfer all your energy and thoughts to your fingertips," he says.

His twelve-year-old son now punches out their patterns, too.

Roy sums up their philosophy. "We like to think of our work as painting a picture with a scroll-saw blade. Our patterns bring out hidden artistic talents!"

#### The way to run a business

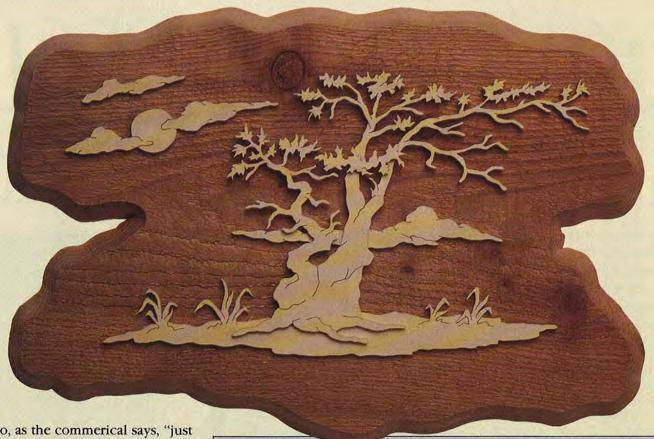
When it comes to customer service, Roy and Scott are two guys



everything out there was either time-consuming fretwork or an "endless parade of country—cows and pigs."

#### Scrolling for fun and profit

That's when Roy's imagination took over and he started experimenting, eventually working down to thin, 1/8"-thick Baltic



who, as the commerical says, "just do it." They personally test everything they sell. And their patterns come with a 10-day, no-quibble, money-back guarantee. "We tell anybody who calls [with a complaint] that we'll cut 'em a refund check that day. They can just keep the pattern," Roy flatly states. No surprise—they've never had to write a refund check.

And, unlike some of the big guys, they have an 800 number for ordering and getting help with patterns. But Roy confesses, he likes it when folks just call to talk scrollsawing, too.

"Answering the needs of the people, that's where we want to be. Our job is to help by sharing what we've learned." Scott agrees: "We're trying to do business the old-fashioned way...which we think is the *only* way."

It looks like the fourth time is the charm for Roy and Scott. To-day, Scroller's second mail-order catalog (see page 29) brims with more than 100 original 3-D wall-plaque patterns. And in Oak Lawn, da' Scrollers are always busy punching out more!

Written by Dave Kirchner, Instant Comma Creative Services. Photographs: Frank Cozza, John Hetherington

#### ROY AND SCOTT'S TIPS FOR "REAL" SCROLLSAWING

• Use the right tools. That means a variable-speed scrollsaw, #2/0 and #7 blades, fluorescent lighting, and ideally, a magnifier.

• Skip transferring patterns. Instead, use spray adhesive (from art-supply stores) to stick them right on the plywood. After cutting, just peel it off and throw it away. Look ma, no residue!

• Use a cutting platform on your saw. Cut a circle out of smooth-one-side wood to fit your saw's



table, center a 1/8" hole for the #2/0 blade, and stick it down with double-faced tape. With the "zero-clearance" blade hole, the platform supports thin silhouettes right next to the blade. The larger hole it covers would let the downward pull of the blade break them off.

• Apply only fingertip pressure. Relax! You only need fingertip pressure to guide thin Baltic birch. Soon, you'll be able to use your fingertips as pivot points to maneuver through intricate cuts.

• Leave waste areas intact until you finish cutting. This gives you greater hand area for controlling the wood, and also helps protect extra-fine silhouettes (such as the three candlesticks you see on the mantel in the Cozy Fireplace Plaque on page 28).

• Finally, have fun at the blade! Practice cutting out Baltic birch for an hour or so. And don't worry if you botch a few details. Scroller's designs are forgiving, and no one will ever notice.

# COZY FIREPLACE PLACUE USE IT TO WARM UP A COLD BARE WALL

Here's a 3-D wall plaque from Scroller designers Roy King and Scott Kochendorfer that offers three levels of scrollsawing fun. No need for inside cuts, and you can do it all with a #2/0 blade.

You'll need a \%\times 8\times 10" piece of Baltic-birch plywood (available at hobby shops or by mail from Scroller, see the Buying Guide), and a 12"-long piece of 1\times 12" rough-sawn western red cedar. Roy and Scott recommend that you cut the pattern pieces and detail lines with a \# 2/0 scrollsaw blade (.022\times .010" with 28 teeth per inch), and the plaque's 30-degree bevel with a \# 7 blade (.043\times .016", 12 teeth per inch).

Photocopy the patterns, opposite page, and adhere them to the plywood with spray adhesive. Cut out the parts in this order: the rug (A), fireplace (B), dog (C), fireplace logs (D), mantel (E), chair (F), and spacers (G, H, I).

For each piece, begin cutting at the point marked by the arrow on each pattern, opposite. Then, continue in a clockwise direction, cutting out the silhouette and all detail lines as you come to them.

While going around each piece, don't be tempted to cut off the waste areas. Leave them intact until you've finished cutting. The waste helps protect delicate design areas, such as the candles on the mantel. By providing more wood to hang onto, it also gives you better control guiding the piece into the blade.

A couple of hints: For the fireplace (B), cut all of the brick detail work first, working in a



counterclockwise direction from the entry point. Then go around the silhouette, cutting clockwise.

For the chair (F), start cutting where shown and continue upward, cutting all of the detail lines on the left side of the chair. Back out the blade, and continue to the basket. Cut the rest of the detail lines as you proceed clockwise around the silhouette.

Change to a #7 scrollsaw blade. Tilt the saw table to 30°, and saw the  $1\times12''$  plaque, maintaining a 7  $1/2\times9''$  area in the center. With the rough side up, keep the plaque on the high side of the table as you saw. Install a wall hanger on the back.

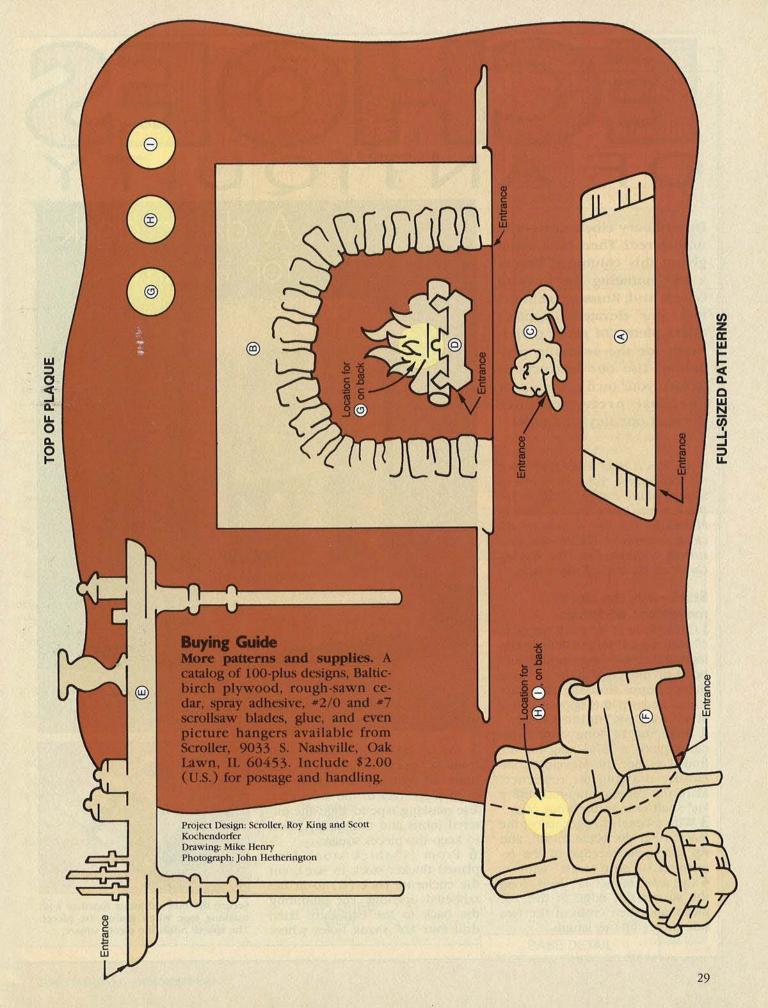
#### Now, stack up the scene

After peeling off the patterns, glue the fireplace (B) where indicated on the Plaque Layout drawing. Add the mantel (C) on top of the fireplace. Glue the spacer (G) to the back side of the fireplace logs where shown, and glue the assembly inside the hearth.

Glue the rug (A) to the plaque where shown, and then glue the dog (C) on top of the rug.

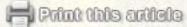
Glue two spacers (H, I), stacked one on top of the other, to the back side of the chair, where shown. Then glue the assembly to the plaque where indicated.

Roy and Scott do not use even a clear finish on their projects, preferring the natural color of the birch and cedar. But for protection, you can seal your work with a clear spray finish, applying it from several angles. Be sure to cover the edges of the thin plywood. Spray the pattern parts before gluing if you want to leave the cedar natural.



# ECHOES OF ANTIQUITY

Do ordinary clocks leave you uninspired? Then how about giving this columned beauty a try? Imitating the lines of Greek and Roman architecture, our elevated timepiece offers plenty of room underneath for the swinging pendulum. Use our instructions to turn your own columns, or purchase preturned ones through our Buying Guide.



Note: You'll need some thin stock for this project. You can either resaw or plane thicker stock to the thicknesses listed in the Bill of Materials. For our source of the clock movement, bands, dial, and turned columns, see the Buying Guide at the end of the article.

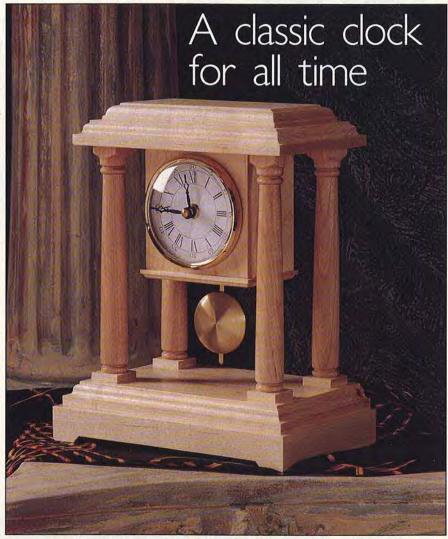
#### Start with the clock movement enclosure

Cut a piece of ½"-thick maple to 4" wide by 14" long. Tilt your tablesaw blade 45° from vertical, and bevel-rip one edge of the 14"-long piece. Reposition the tablesaw fence, and rip the opposite edge at 45° for a 3¾" finished width.

2 From the 14"-long strip, crosscut a piece to 3%" long for the front (A). See the Movement Enclosure drawing for reference. Mark the centerpoint, and drill a 516" shaft hole in the front piece.

**3** With a beveled edge against the fence, reset the blade to 90°, and rip the opposite edge of the remaining 10" strip to 2½" wide.

4 Cut a 1/8" rabbet 3/8" deep along the square-cut edge of the 10" piece, and then crosscut the two side pieces (B) to length.



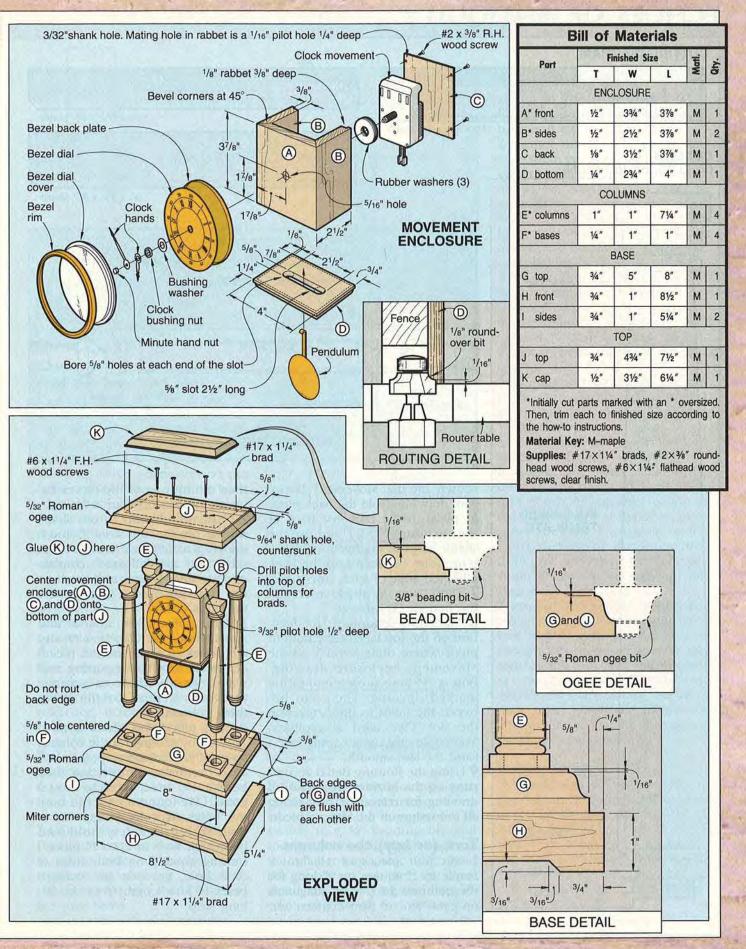
5 Cut a 234×31/2" spacer block from 34" stock. As shown in the photo at right, glue and clamp the front piece (A) to the sides (B). Use masking tape to align the mitered joints and the spacer block to keep the pieces square.

6 From 1/4"-thick stock (we

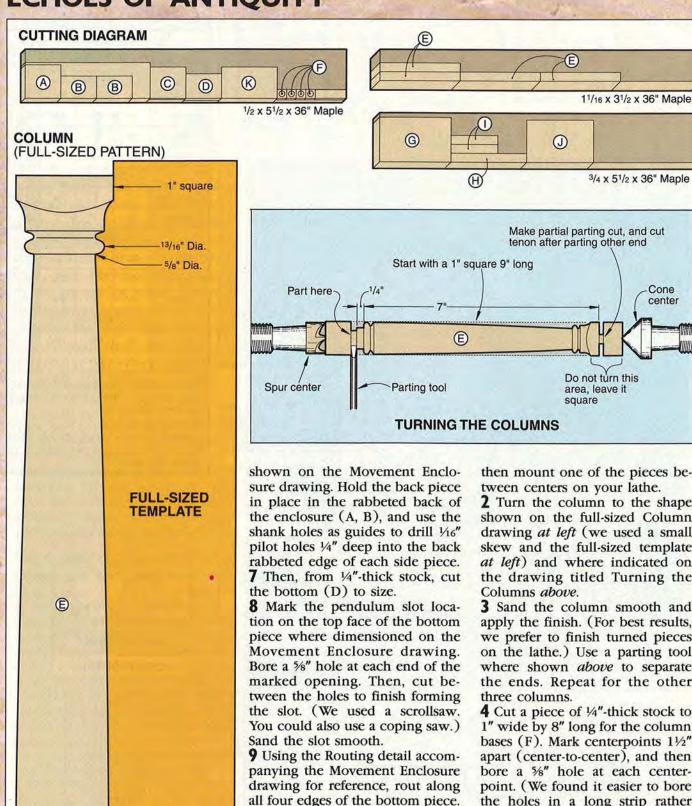
6 From 1/8"-thick stock (we planed thicker stock to size), cut the enclosure back (C) to fit the rabbeted opening. For mounting the back to the enclosure later, drill four 3/52" shank holes where



Secure the mitered joints together with masking tape when gluing the pieces. The spacer holds the pieces square.



#### **ECHOES OF ANTIQUITY**



Turn (or buy) the columns Cut four pieces of 11/16"-thick

15/16" Dia.

15/16" Dia.

5/8" Dia.

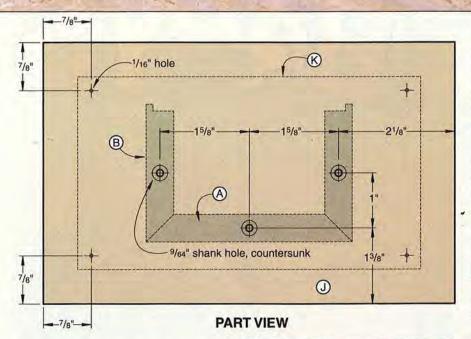
maple to 1" square by 9" long for the columns (E). Mark diagonals on each end to find centers, and

then mount one of the pieces between centers on your lathe.

Cone

center

- 2 Turn the column to the shape shown on the full-sized Column drawing at left (we used a small skew and the full-sized template at left) and where indicated on the drawing titled Turning the
- 3 Sand the column smooth and apply the finish. (For best results, we prefer to finish turned pieces on the lathe.) Use a parting tool where shown above to separate the ends. Repeat for the other
- 4 Cut a piece of \(\frac{1}{4}\)"-thick stock to 1" wide by 8" long for the column bases (F). Mark centerpoints 11/2" apart (center-to-center), and then bore a 58" hole at each centerpoint. (We found it easier to bore the holes in a long strip rather than trying to safely hold and bore each hole in a  $1 \times 1''$  piece.) Cutting equally on both sides of each hole, crosscut the column bases (F) to length from the 8"long strip.



Add the base and top

Cut the base top (G) to size.

2 Mount a 5/2" Roman ogee bit into your table-mounted router. As shown in the Ogee detail accompanying the Exploded View drawing, rout an ogee around the front and side edges (not the back edge) of the base top (G).

**3** Referring to the dimensions on the Exploded View drawing, use a square and lightly mark the locations of the column bases (F) on the top surface of the base top. Glue the column bases onto the base top (G). Now, drill a ½6" pilot hole centered in each column base and through the base top.

4 Cut the base front piece (H) to size, miter-cutting both ends. Using the Base detail accompanying the Exploded View drawing for reference, mark the outline and cut the notch across the bottom edge of the front piece.

**5** Cut the base sides (I) to size, miter-cutting the ends.

**6** Glue and clamp the base pieces (H, I) to the base top (G). Check that the miter joints are tight.

**7** Cut the top pieces (J, K) to size. Using the Part View *above* for dimensions, mark all the hole centerpoints on the top piece (J). Drill the pilot and shank holes to the sizes listed.

Clock movement (J)(B) 11/8" C 101/4" (D) Œ Œ Column (1)-3/8" 51/4"-Pendulum SIDE-VIEW SECTION

8 Using your table-mounted router, rout a 5/32" Roman ogee along all edges of the top piece (J). Switch to a 3/8" beading bit, and rout a 3/8" bead along all edges of the smaller cap piece (K). Sand the pieces smooth. See the Bead detail accompanying the Exploded View drawing for reference.

Assemble the parts, and add the movement

Sand the movement enclosure, base, and top pieces smooth.

2 Center and lightly clamp the movement enclosure (A, B) to the bottom surface of part J, centering the pieces over the drilled screw holes. Using the previously drilled holes in J as guides, drill pilot holes into the top edges of the movement enclosure. Screw the enclosure to the bottom of part J. **3** For securing the column tops to part I, position the columns between the base and top, and center the column tops under the 1/16" holes in J. Glue and nail the columns between the base top (G) and top piece (1).

**4** Center, and then glue the cap piece (K) to the top of part J where shown on the Exploded View drawing.

**5** Finish-sand the assembly, and add a clear finish.

6 Adhere the bezel dial to the front face of the bezel back plate. Add a dab of silicone sealant to the back surface of the bezel back plate. Stick the back plate to the front surface of the enclosure front (A), with the 12 o'clock position directly at the top and the shaft holes aligned.

7 Position the rubber spacers between the movement and back face of the front piece (A). Use the spacers to center the pendulum in the slot and prevent the minute hand from rubbing against the back face of the bezel dial cover. Install the movement where shown on the Movement Enclosure drawing.

**Buying Guide** 

● Clock and columns. Quartz pendulum clock movement with bezel, hands, and dial. Kit #4C-P, \$19.95 ppd. Add \$10 (\$29.95 total) for four 7¼"-long maple columns. Schlabaugh & Sons, 720 14th Street, Kalona, IA 52247 or call 1/800-346-9663 or 319/656-2374 to order. ♠

Produced by Marlen Kemmet Project Design: Schlabaugh & Sons, Kalona, Iowa Photographs: Wm. Hopkins Illustrations: Kim Downing







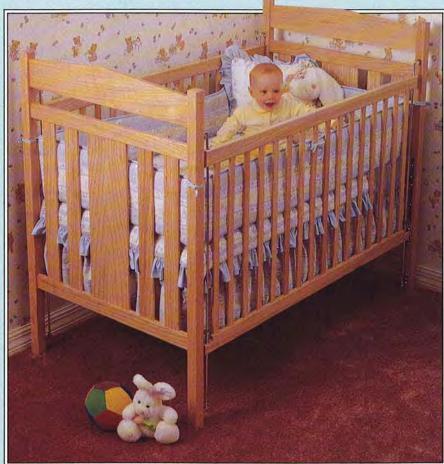
Few events can match the excitement surrounding the birth of a child or grandchild. And you can add to the exhilaration by presenting baby's parents with this stylish, sturdy, hardwood crib. It features adjustable sides, a teething rail, and a reliable means for raising or lowering the side panel and mattress. And with our step-by-step instructions and hardware Buying Guide, you'll beat the stork if you start building right away.

Note: You'll need 1½"-thick stock for the corner posts. You can buy stock of this thickness, plane thicker stock, laminate thinner stock, or see the Buying Guide for a lumber kit for the entire project.

#### Okay, let's start with the four corner posts

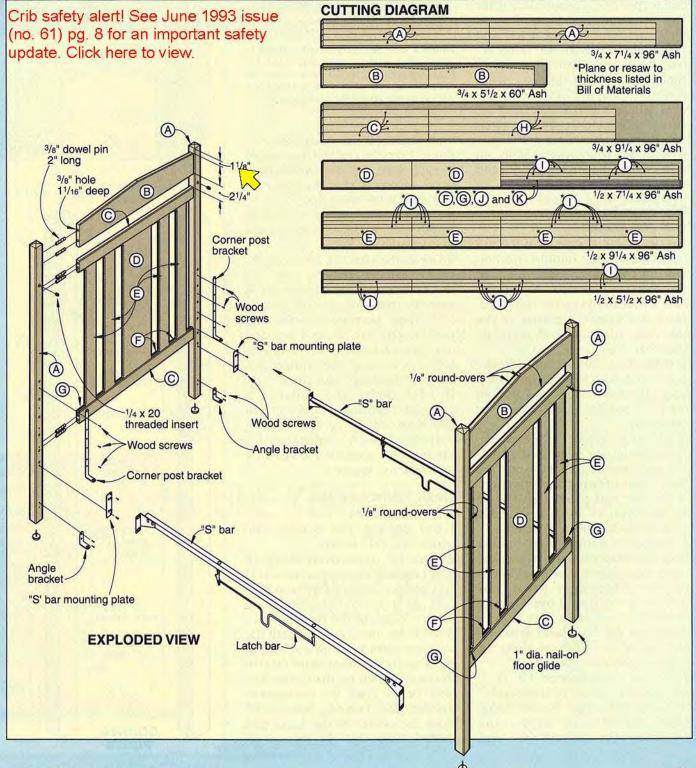
I Unless you're working with 1½"-thick stock, start by laminating thinner stock to form the 1½"-thick posts. To do this, cut eight pieces of ¾"-thick stock to 1¾" wide by 46" long. Then, glue and clamp the pieces face-to-face, with the edges and ends flush. After the glue dries, scrape the excess from one edge, plane that edge smooth, and then rip the opposite edge for a 1½" finished width. Finally, crosscut the 1½"-square posts to length.

2 Cut a 1/8" taper across all four edges of the top end of each post where shown in the Taper detail. (As shown in the photo on page 36, we screwed a long auxiliary wooden fence to our miter gauge, and angled the blade 10° from vertical. Then, we clamped a Continued



			Bi	ill c	of N	Materials	-	1 70 2170		-64	1		
Parts	Finished Size			+	1		Finished Size						
runs	T	W	L	Matl.	Oty.	Parts	T	W	Lul	Matt.	O.		
	CORN	ER POS	TS		SIDE PANELS								
A* posts	11/2"	11/2"	4416"	LA	4	H* rails top & btm	3/4"	2"	49%"	А	4		
END PANELS W						I slats	3/8"	1"	23¾"	A	32		
B top rails	3/4"	47/8"	281/4"	A	2	J* spacers	3/8"	1/2"	11/8"	A	4		
c rails mdl&btm	3/4"	2"	281/4"	A	4	K* spacers	3/8"	1/2"	7/16"	A	8		
D center slats	3/8"	7"	23¾"	A	2	*Initially out a		dead with	h on * o	roroin	nod.		
E outer slats	3/8"	21/2"	23¾"	Α	8	*Initially cut parts marked with an * oversized.  Then, trim each to finished size according to the how-to instructions.							
F* spacers	3/8"	1/2"	2"	Α	76								
G* spacers	3/8"	1/2"	15/8"	A	8	Material Key: LA-laminated ash, A-ash							

## FIRST BED



## BABYS FIRST BED

small handscrew clamp to the fence to act as a stop, and made four cuts across the top end of each corner post.) Using a block and sandpaper, sand the mitered ends smooth.

3 Using the Corner Posts drawing for reference, mark all the hole centerpoints. Remember that you're making two pairs of posts, with each pair having a left and right member. Mark the holes accordingly, and label the posts in each pair left or right to avoid confusion. See the Exploded View drawing for further reference.

ed on the Corner Post drawing.

4 Rout 1/8" round-overs along all four edges (not the ends) of each corner post.

Drill all the holes to the sizes stat-

It's time to build the end panels

From 34"-thick stock, cut the top rails (B) and the middle and bottom rails (C) to the sizes listed in the Bill of Materials. Using the End Panel drawing for reference, mark the tapered top edge of the top rails. Bandsaw and sand the pieces to shape.

**2** Mark the locations and drill the dowel holes in the ends of the top rails (B) and middle and bottom rails C). See the Dowel detail for dimensions.

3 Cut a %" groove %" deep centered along one edge of the middle and bottom rails (C). See the End Panel drawing for reference.

4 Cut the end panel slats (D, E) to size from 3/6"-thick stock. (We planed thicker stock to size.)

5 Using the Routing the Stopped Round-Overs drawing for reference, clamp start- and stop-blocks to your router-table fence, and rout stopped round-overs along each edge of each slat where shown on the End Panel drawing.

6 Rout 1/8" round-overs along all edges of the rails (B, C).

7 To make the spacers (F, G, J, K), cut four pieces of stock to 3/8" thick by 1/2" wide by 48" long. Check the fit of the strips in the 3/8" grooves in the rails (C), and



Fasten a long auxiliary wooden fence to your miter gauge, angle the blade 10° from square, and angle-cut the top end of each corner post. Use a clamp attached to the fence for a stopblock.

sand slightly if necessary. Rout 1/8" round-overs along the top edges of each strip. See the Dowel Hole detail accompanying the End Panel drawing for reference.

**8** Crosscut the spacers (F, G) to length (we used a stop for consistent lengths.)

**9** Dry-fit the slats (D, E) and spacers (F, G) between the rails (C) to check the fit. If adjustment is needed, trim the outside spacers (G). Then, starting with the end panel center slat (D) and working out, glue and clamp the pieces together, checking for square. Repeat for the other end panel.

10 Glue, dowel, and clamp each end panel assembly and top rail (B) between a pair of matching corner posts (A), checking for square. (We measured diagonally to check for square.)

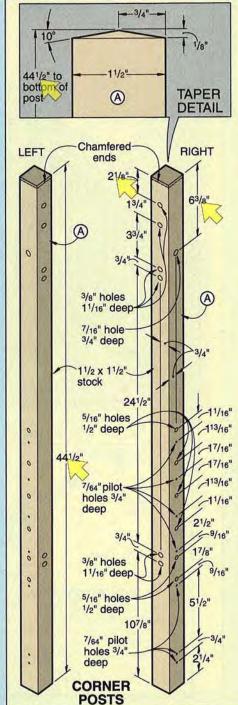
### Next, construct the side assemblies

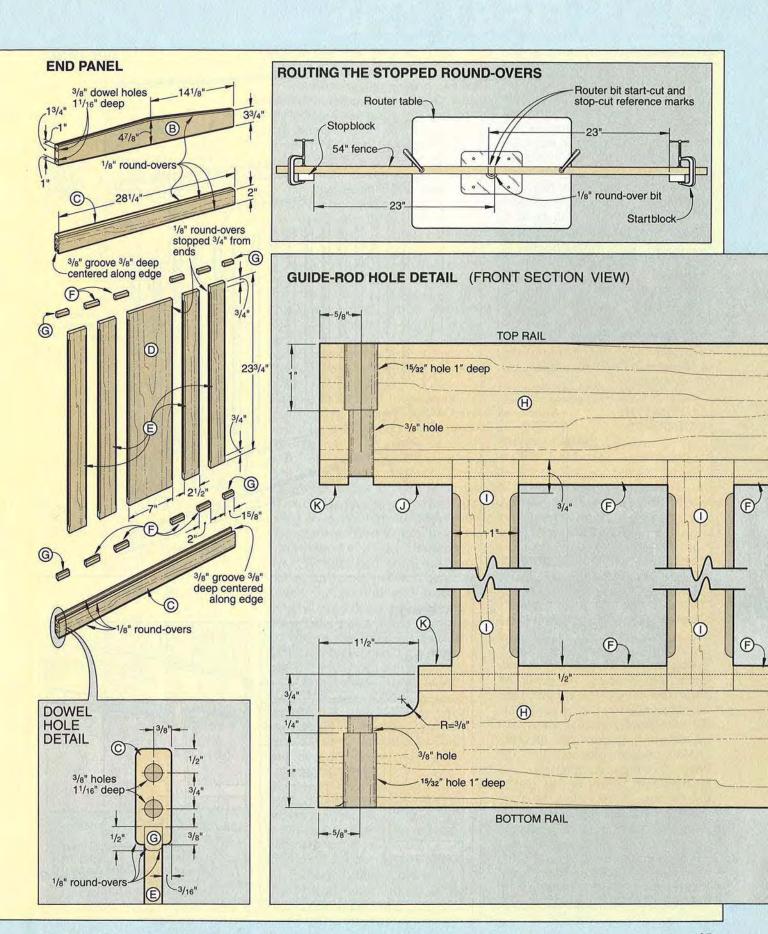
Cut the top and bottom side panel rails (H) to size.

2 Rout 1/8" round-overs along all four edges of the bottom rails (H) and bottom edges of the top rails (H). Rout 1/4" round-overs along the top edges of the two top rails.

3 Mark the locations, and drill the bushing holes 5/8" from one end of the top and bottom rails (H) to the sizes shown on the Guide-Rod Hole detail. Mark the centerpoint for the other bushing holes 485%" from the center of the holes just drilled. Now, drill the second set

Continued





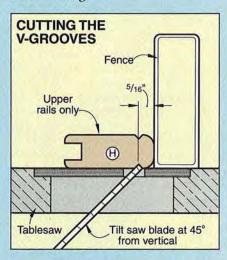
## BABYS FIRST BED

of bushing holes in the top and bottom rails. (Important: For smooth sliding of the side panels on the guide rods later, the hole centerpoints must be 48%" apart.)

4 Cut or rout a 3%" groove 3%" deep centered along the top edge of the bottom rails and along the bottom edge of the top rails.

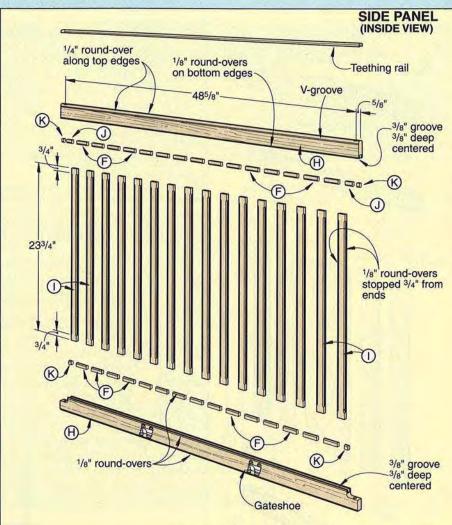
**5** Using the Guide-Rod Hole detail, mark the %"-radiused notches on the top ends of both bottom rails (H). Cut the notches to shape, and drum-sand smooth.

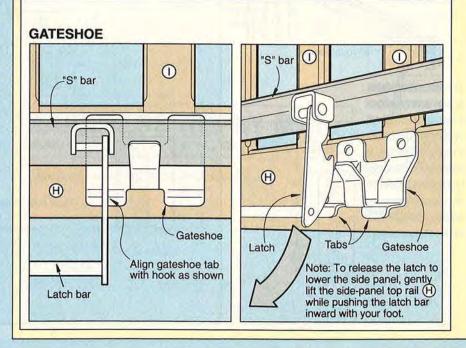
**6** So that the top rails can receive the plastic teething rail later, tilt your tablesaw blade to 45° and position the blade where shown on the Cutting the V-Grooves drawing *below*. Make a cut along each surface of both top (not the bottom) rails where shown on the drawing.

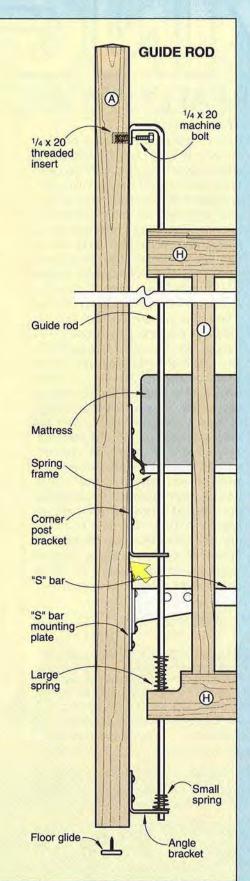


7 Repeat the process described under the heading It's time to build the end panels to machine the slats (I) and spacers (F, J, K). We recommend cutting a few extra slats and spacers. See the Bill of Materials for sizes and the Side Panel drawing for reference.

**8** Dry-clamp the pieces to check the fit; trim if necessary. Starting at the center and working toward the ends, glue and clamp each side panel, checking for square. For a smooth sliding action of the side panels on the guide rods later, the panels must be square and the bushing holes aligned.







### Assemble the pieces, and add the hardware

Considering the young tender hands that will be in contact with the parts, finish-sand the end and side panels. Apply the finish. (We applied Minwax fast-drying satin polyurethane, rubbing with 0000 steel wool between coats.)

**2** Tap the plastic bushings into the holes into the top and bottom side panel rails (H).

**3** Slide a plastic teething rail onto the top edge of each top rail (H). **4** Using the Guide Rod Assembly drawing and following the assembly instructions supplied with the crib hardware, work from the bottom up to attach the angle brackets, "S" bar mounting plates, and corner post brackets to the posts. For further reference, see the Exploded View drawing.

**5** Drive a threaded insert squarely into the 7/6" hole in each corner post where shown on the Explod-

ed drawing.

6 To join the end assemblies, attach the "S" bars to the "S" bar mounting plates already fastened to the corner posts. Slide the guide rods through the side panels, springs, and angle bracket where shown in the drawing at left. (We attached both side panels to one end panel. Then, we added the second end panel to the end/side panel assembly.)

7 Carefully position the assembled crib on its side on a blanket. Drill the mounting holes and attach a pair of gateshoes to the bottom rail, centering the latch hook on the inside tab of each gateshoe. See the Gateshoe drawing on the *opposite* page for reference. Carefully turn the crib over, and add a pair of gateshoes to the opposite bottom rail.

**8** As shown in the photo *above right*, fasten the mattress spring to the four corner posts. Then, you'll need to purchase and add a crib mattress. (We purchased a standard  $27\frac{1}{2} \times 52\frac{1}{2}$ " crib mattress at a local department store).

**9** Add floor glides to the bottom of the crib if desired.



Fasten the mattress spring frame to each corner post bracket, and then add the crib mattress.

**Buying Guide** 

· Crib hardware. Spring frame, 2-"S" bars with release latches, 4-"S" bar mounting plates, 4-angle brackets, 4-corner post brackets, 4-gateshoes, 4-steel guide rods, 8-plastic bushings, 2-plastic teething rails, 4-1/4 × 20 machine bolts,  $4-\frac{1}{4}\times20$  threaded inserts, 4-1"-diam. floor glides. Kit no. 80953, \$59.95 ppd. (This is a discounted price for WOOD magazine readers. Mattress not included or available through the Woodworker's Store.) Woodworkers' Store, 21801 Industrial Blvd., Rogers, MN 55374-9514. Or call 612/428-2199 to order.

● Hardwood kit. All the individual pieces shown in the Cutting Diagram cut slightly oversized in length and width from the thicknesses stated. Available in ash, cherry, or oak. Stock no. W59CR, \$129.95 ppd. Heritage Building Specialties, 205 North Cascade, Fergus Falls, MN 56537. Call 800-524-4184 to order. ♣

Produced by Marlen Kemmet Project Design: James R. Downing Photographs: John Hetherington Illustrations: Kim Downing

# HOW TO SUCCEED AT A BROACH THAT REALLY WORKS

If you're thinking about seasoning your own stock, there's a lot to know before you begin. But in the end, it's how you build the stack that really counts.

any woodworkers prefer air-dried stock to the kiln-dried variety because they say it works easier and offers truer color. Then, there's the money savings.

Air-drying your own stock can save you at least 50 percent over kiln-dried boards from your lumber retailer. But, doing it yourself does require time, effort, knowhow, and the room for stacking and storing. To help you avoid the mistakes that result in firewood, we contacted an experienced, hands-on expert. (Also see What you need to know about drying wood, next page.)

### Green wood, wet wood—but not all the same

Robert McGuffy has headed up the wood-drying sequence at the



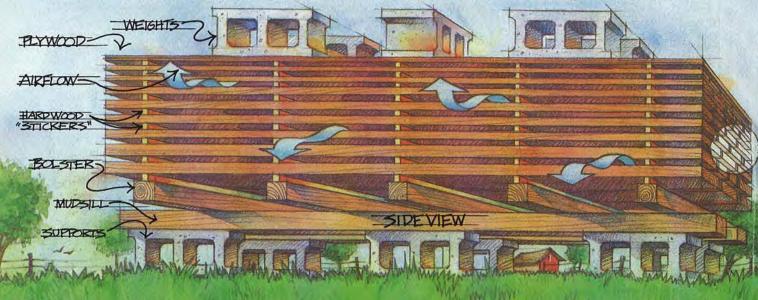
For an accurate reading with an electronic moisture meter, push the meter's probes into the wood at the center of the board, not at the edge or end.

Anderson-Tully Company's Vicksburg, Mississippi, hardwood-processing facility for decades. At this complex, the largest of its kind in the U.S., Robert has the responsibility for air-drying, and then kilndrying, about 70 million board feet of hardwood every year. And it's a mix that includes 65 species—all coming to him in varying degrees of wetness.

"Southern species, when you first cut 'em, are different in how much moisture they have," Robert says. "Take white ash, for instance. It has about a 60 percent moisture content. Cottonwood and willow will run 180 percent. Red oak runs 80–90 percent."

Editor's note: The degree of wetness in wood is called moisture content, and it's expressed as a percentage. But that percentage can often exceed 100 because it represents the ratio of the weight of the water in a piece of wood to the weight of the same wood when it is completely dry. For example, a piece of green wood weighs 50 lbs.; dry, it weighs 20 lbs. That means that the green wood contained 30 lbs. of moisture, or 30/20ths of its dry weight was water. As a percentage (30 divided by 20 equals 1.5), that's a moisture content of 150 percent!

Such a variance, of course, means that each species—even where you live—requires either less or more time to dry down to the desired moisture content. At Anderson-Tully, the goal is to airdry the boards to a 25 percent moisture content. Then, they're ready for the kiln where they'll be reduced to about eight percent.



## LUMBER

Without a kiln, you should try to achieve an air-dry moisture content of 15–20 percent. Further moisture reduction occurs when you move the boards indoors where they'll eventually reach their equilibrium moisture content (EMC). (Note: The EMC equals a point where the wood neither takes on nor loses moisture due to the atmosphere.)

According to the U.S. Forest Service's Forest Products Laboratory in Madison, Wisconsin, it takes 1"-thick green boards from 45–60 days to air dry to 15–20 percent moisture content in sunny, temperate, not-too-humid weather. If you live where it's colder and damper, count on more time. Inside, the drying process can prove slower, taking three or four months before the wood reaches its EMC and can be worked. But achieving workable stock means starting with a proper stack.

### Site your stack, then build it right

Pick a storage spot for your boards that's in the open, but avoid low, damp, or boggy areas. And, keep the stack from under trees that can litter it with twigs and leaves. On the other hand, don't pick the sunniest spot in your yard—your boards might dry too rapidly. Keep wind direction in mind, too. Says the experienced Robert McGuffy: "The [prevailing] wind should blow through the side of the stack, not through an end. It'll dry much quicker going through the side, and you won't get end-checks."

At Anderson-Tully, Robert takes extra precaution so the green boards won't degrade in the drying process. "We dip them in an anti-stain sealer, and then put them on stickers [strips of wood that separate the board layers]," he says. "And we seal the ends."

Home woodworkers can do practically the same thing, notes Robert. "Paint the ends of all boards with latex paint [or a commercial sealant such as Sealtite 60 or Mobilicer-M]. Or, put double side-by-side stickers under them. The check won't go past that second stick. We make our

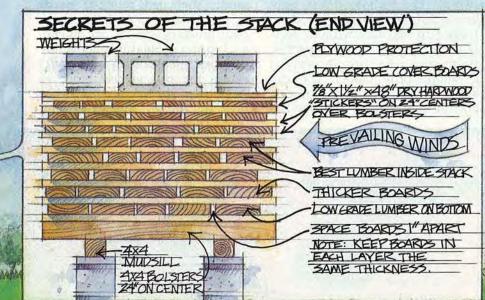
stickers out of most any soft wood [meaning soft hardwood]: poplar, cottonwood, any low-grade lumber," Robert explains. "But I wouldn't make any out of walnut—that stains. The species of the stickers doesn't make that much difference, as long as you make them all the same size. Ours are ripped to 11/8" wide from boards dressed to 7/8" thick. If the thickness varies, even a little bit, you'll have wavy boards."

Figure on cutting enough stickers per board course to lay them every 2' along the length of the boards. Determine the length of the stickers by estimating the width of the stack you intend to make. Once you cut the stickers, begin stacking the boards as shown below left.

### What you need to know about drying wood

Drying your own wood can be great, if you follow this advice:

- Be sure to level the stack's foundation, but provide for a slight drainage slope. Put down a vapor barrier if the ground seems damp.
- Select only straight-grained, defect-free boards no thicker than 2" and less than 12" wide.
- Check the stack occasionally. Stains or mildew signal drying too slowly. Excessive checking means drying too fast.
- A moisture meter (about \$100 at woodworking suppliers), as shown opposite top, is the most reliable means of determining moisture content. Check the wood every few weeks outdoors and after moving it indoors.



Written by Peter J. Stephano Illustration: Brian Jensen Photograph: John Hetherington



The tool to choose for fast, swirl-free results

RANDOM-ORBIT SANDERS

How would you like to own one sander that does the job of two? With a random-orbit sander you can. Like a belt or disc sander, this smoothing specialist removes loads of material in no time. Like an orbital finishing sander, a random-orbit sander finish-sands a surface to silky perfection. Sound too good to

be true? Maybe it's time you gave one a try.

for many years now, autobody-shop workers have leaned on air-powered random-orbit sanders, also known as dual-action (DA) sanders, for their finish work. But until recently, only woodworkers who owned air compressors could share in the benefits of these versatile machines. That all changed about three years ago when manufacturers introduced electricpowered random-orbit sanders. Since then, these tools have grown increasingly popular among woodworkers.

Drive shaft
Off-center bearing
Counterweight

In our tests of 13 electricpowered random-orbit sanders. we found that the most aggressive models remove stock just as quickly as a belt or disc sander. But, random-orbit sanders don't leave scratches in a set pattern. That means you can sand flush two workpieces joined at a right angle (such as a face or door frame) in seconds without leaving tell-tale cross-grain scratches. By putting a fine-grit abrasive on a random-orbit sander, you can achieve still smoother surfaces, and in a fraction of the time required by an orbital finishing sander such as a palm sander.

### How random-orbit sanders perform feats of magic

To do the work of two sanders, random-orbit sanders need to do two things at once. Like a disc sander, their pads rotate at speeds up to 12,000 rpm. And, like an orbital finishing sander, an off-center bearing located just above the pad (see the drawing above left) causes the pad to also move in tiny orbits. The size of these orbits depends on the offset between

Random-orbit sanders tested





the bearing and the tool's drive shaft (from 5/52" to 3/8" on most models). As you guide a randomorbit sander along a surface, these two motions overlap in a nonrepeating pattern to disguise sanding scratches.

Because the pad connects to the drive shaft via the off-center bearing, instead of by gears or a direct shaft, the number of pad rotations decreases as you apply greater sanding pressure to the machine. For this reason, random-orbit sanders perform most aggressively when you apply light pressure.

Of the units tested, only the Bosch 1370DEVS has a direct-drive feature that exempts it from this rule of thumb. You can adjust this machine so the pad rotations remain constant despite pressure. You'll find this feature worth-while if you need to do lots of aggressive stock removal day after day, but most home woodworkers don't require a tool with this much brawn.

### Motor-drive design: right-angle or in-line

You'll find two types of randomorbit sanders on today's market. With the first type, *right-angle*, shown on *page 42*, manufacturers simply add a random-orbit sanding head to an angle grinder.

The other type, called *in-line*, has a motor that stands vertically when you set the tool on its pad. (For examples of these, see the photo on *page 44*.) Manufacturers designed these machines exclusively for random-orbit sanding. As a group, we found them quieter and easier to control than right-

angle machines, but less aggressive because they don't have as much torque.

#### You should be in control

Because of their aggressive nature, random-orbit sanders can be hard to control if they're not built for smooth operation. Since we consider control over stock removal vital to the success of any sanding operation, we put this quality at the top of the tool's requirements.

As you can see in the chart on page 47, under the "control" head-

ing we rated the machines according to how much effort was required to maintain the direction of the sanders across the surface of a workpiece. The machines with "excellent" ratings went effortlessly wherever our hands guided them. Sanders with lesser grades wanted to wander off, or chattered along the surface. Although a tool's random-orbit mechanism largely affects its level of control, the features on the following page also come into play.

Continued

### Air sanders: The way to go if you own a compressor

Although this story focuses on electric-powered random-orbit sanders, we also took a look at the three air-powered models shown right representing low-middle-, and high-priced versions. We tested all three with a 5-hp, 15-gallon Sears compressor—the minimum size for intermittent woodworking applications according to officials from DeVilbiss, the manufacturer of Sears compressors.

We found that it makes sense to go the air-powered route if you own an adequately sized compressor. Even the least expensive model we tested, the Sears 18978 (\$49.99), performed as well as any of the electric random-orbit sanders. However, this model does not have dust-collection capability—a drawback since these machines produce so much dust.

The two tested National-Detroit models—the EZQ (\$125),

and 9600 (\$200 as shown with dust extraction)—were even easier to control than the Sears model. (You can buy either machine with or without the \$40 dust-extraction option.) The model 9600 was the smoothest, most powerful machine tested, air or electric.



We tried these air-powered sanders, from *left:* Sears 18978, and National-Detroit models EZO and 9600.



### RANDOM-ORBIT SANDERS

 Handle type and balance. As a group, the inline machines feel more balanced, making them better suited to

sanding large, horizontal surfaces. Since most of the machine's weight sits directly above the pad, the sanders don't have a tendency to tip toward one side of the pad. As shown in the photo below left, in-line sanders also have slender, easy-to-grip handles that put operator pressure either directly over the pad, or on opposing sides of the pad for balanced operation and even sanding results.

On the other hand, right-angle

sanders feel tippy on horizontal surfaces because of the position of their motors and auxiliary side handles. To help you counterbalance the weight of the motor, the Skil 7484 comes with a front handle (see the photo below right). AEG offers a similar optional handle for its model VSRE600.

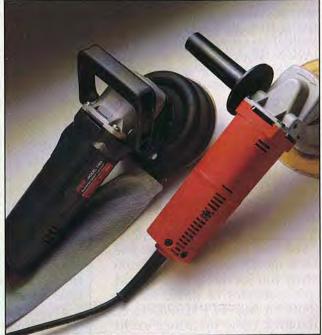
 Variable speed and switches. Since random-orbit sanders become harder to control at high speeds, consider spending the extra money for a variable-speed model. For example, some fixedspeed sanders operate at 10,000 rpms, but we found that 8,000 rpms was ideal for most tasks.

Manufacturers typically place

the variable-speed controls for inline machines on their trigger switches as shown above. We found these switches comfortable and convenient. On most rightangle sanders, you'll find a sliding switch on one side of the motor barrel and the variable-speed control at the end of the barrel as shown opposite page, top left. We



Each of these in-line sanders has a different handle style; from left: The Milwaukee 6126 at right has an auxiliary side handle Bosch 3283DVS with front handle, Makita BO5000 with palm handle, and Metabo 0125 with side handle.



like those found on most right-angle sanders. The Skil 7484 has a front handle for better balance.





Far left: Variable-speed, in line sanders such as the Bosch 3283DVS shown here have the variable-speed control built into the trigger switch.

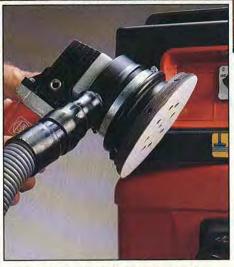
Left: Right-angle sanders with variable speed have this control built into the end of their barrelshaped motor housings.

preferred the switch configuration on the in-line models because we could change speeds without slowing our progress or lifting the machine off the workpiece.

 Aggressiveness. In the chart on page 47, we rank the machines according to aggressiveness (how fast they help you get the job done). You'll want a machine that rates "good" or "better" if you routinely use it to level face frames or remove lots of stock in other applications.

 Dust collection. Random-orbit sanders make lots of fine dust. So, unless you work outside, you need a machine with dust collection. Sanders that collect dust through small holes in the pad and disc work best. And, sanders that allow you to combine through-the-pad collection with a vacuum via a vacuum port work best of all, keeping your shop air that much cleaner.

Of the tested machines, the Fein MSF636-1, in combination with a Fein vacuum, (see photo



The Fein MSF636-1 sander and Fein vacuum proved to be a mighty dust-collection duo.

above) stood out as the ideal dustcollection system. These machines don't come cheap-\$610 list for the sander and \$625 list for the vacuum-but they set a dust-collection standard for the industry. In addition to through-the-pad holes, the Fein sander has holes Continued

The true grit about abrasives for random-orbit sanders

When buying a random-orbit sander, you can choose between two systems for attaching abrasive discs to the machine's pad. The first, pressure-sensitive-adhesive (PSA), also known as sticky-back, has a thin adhesive layer that holds the disc to the pad. These discs are relatively inexpensive and widely available. But, you have to be careful not to heat them up, or leave them on the pad too long. Otherwise, the disc may not easily release from the pad, and you'll have to tediously peel it off in small pieces.

Recently, hook-and-loop discs,

Velcro, have been gaining in popularity. These discs cost up to twice as much as PSA discs, but offer you greater convenience. Why? You can quickly disconnect these discs, no matter how hot they've become or how long they've been on the pad, and reuse them. The sticky-back PSA discs tend to attract dust once you remove them, rendering the sanding discs useless.

In our tests, the most commonly available PSA and hook-andloop discs wore out in about the same amount of time. But, we came across a new product from which also go by the brand name 3M called 255L Stickit Gold Film

Discs that far outlast other PSA products. Although this polyesterfilm-backed product costs nearly twice as much as other PSA abrasives, we found the cost justified because it lasted 5-7 times longer in our tests. Look for the product in auto-paint supply stores.

Our advice: If you make smaller projects and need to change grits frequently, go with a machine that has a hook-and-loop pad. If you do lots of continual sanding with one grit, PSA discs will save you money in the long run. And, if you go through lots of PSA discs then give the 255L Stickit Gold Film Discs a try.







### **RANDOM-ORBIT SANDERS**

on the outside edge of the pad to capture dust escaping from under the pad. To make things con-

venient, the vacuum has an automatic setting that turns the machine on and off as you turn the sander on and off. And, we've never heard a vacuum that's as quiet as this model. At about 60 decibels, we could not hear the vacuum above the quietest sanders in our test.

### How to turn your angle grinder into a randomorbit sander

If you already own a 4–5" angle grinder, you can make it do double duty by outfitting it with a random-orbit sander head. We tried the Marshco Random-Orbit Sanding Head and found that it works smoothly and reliably. The Marshco head comes standard on the AEG VSRE600, and we used it as the model for the cutaway illustration shown in the corner above and throughout this article.

Before going this route, keep in mind that the manufacturer does not offer a dust-collection option for it. The standard version has a vinyl pad for PSA abrasives, but you can buy an optional adapter for hook-and-loop abrasives. You can purchase one for most any grinder for \$62.95 ppd. by contacting Marshco at 207/722-3523.

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• Pad size. Most random-orbit sanders come with 5" or 6" pads. Either size will suit the needs of most home woodworkers, but if you spend more than 10 hours in your shop each week you may want to opt for a 6" model. The larger pads help you work slightly faster, but the smaller pads add to a machine's level of control. You'll find that 6" sanding discs cost about 25 to 40 percent more than 5" discs.

#### Recommendations

If you own an adequate air compressor, you'll get the most performance for your dollar by purchasing an air-powered random-orbit sander. If not, these sanders offer the best value in electric-powered models:

• Under \$90: The Black & Decker 7474 tops this class, although the Ryobi RS115 and Porter-Cable 333 run a close second. The B&D vibrated a little more than the Ryobi or P-C units, but has some features that set it apart from the under-\$90 crowd. In addition to efficient dust collection, the B&D unit has a pad-breaking system that keeps its pad at a fixed speed of 500 rpm, no matter if you have it on or off a work surface. This feature may save you from marring a surface. Why? Other random-orbit sanders spin at up to 12,000 rpm when not in contact with a work surface, so when you touch these machines to a workpiece the surface acts as a brake and their pads slow down considerably. (This rule does not apply to direct-drive machines such as the Bosch 1370 DEVS described earlier.) This creates a potential for gouging, but it isn't a problem so long as you remember to always hold the pad of a randomorbit sander in contact with a surface before turning it on.

The Ryobi has variable speed, and a dust-collection canister, but doesn't hook up to a vacuum. We found the P-C machine slightly harder to control because of its fixed speed of 12,000 rpm, but you can attach a 1" vacuum hose to it. You can also buy the Ryobi unit as the Sears model 111604 for about \$70. The Sears model differs in that it has a fixed speed of 11,000 rpms, and a PSA pad.

• Over \$90: The Bosch 3283DVS, Porter-Cable 7336, and Skil 7484 get our nod here. To determine which machine is best for you, you need to weigh the features and price tags of each model. The Bosch offers you the most control because of its in-line design, but the Porter-Cable and Skil have more power. The Skil and Bosch machines have built-in dust-collection systems, but the optional dust-collection system for the P-C costs about \$30.

If you have a preference in abrasives, keep in mind that the Bosch takes hook-and-loop only; the Skil accepts hook-and-loop, but you can buy an optional PSA pad; and the P-C comes with a PSA pad, but you can purchase a hook-and-loop pad, if that suits you better. The P-C features the sturdiest construction of this trio. And, the Bosch and P-C have variable speed; the Skil does not.



-					AB	A	(E	R'	S DO	ZEN	RAN	DOM-	ORBI	TSAN	DERS	3					
MANUFACTURER (1)	МООЕL	TYPE IN	SIZE (INCHES		SPEED (4)	AMPS	AMpir	SWITCH TYPE (5)	DUST COLLECTION	NOISE LEVEL	ESS (10)	3 /	NIBRATION NOT THE PROPERTY OF	PERFORMANCE (6) NO	RALL RATIO	27.50,100	OPTIONAL ACCESSORIES (17)	OUNTER	WEIGHT OF ORIGIN (14)	LIST	SELLING (15)
AEG	VSRE600K	R	6	P	1,000-9,000	4.8	В	SL	NONE	68- 93.5	G	E	G	8	8	10	CC,FH, HL, SD	G	5	\$284	\$160
	TXE150	1	6	Н	4,000- 5,500	3.5	т	TR	B, S, TP	79- 88.5	G	E	G	8.5	8	9.4	BP, SA, SD VH, VP	G	5.5	298	180
BLACK & DECKER	7474	1	5	н	500*	2.8	Ţ	TR	B, S, TP	83.5	F	G	F	7	9	6	HS, SD, VH, VP	E	4.5	100	80
BOSCH	3283DVS	1	5	н	8,000- 11,000	2.3	Т	TR	B, TP, VP	73.5- 86.5	F	E	G	8	10	6.5	BP, DS, HS, SA, SD, VH	s	4	159	100
	1370DEVS	R	6	н	4,800- 11,000	5	В	SL	B, TP, VP	78- 97	E	E	F	9	8	13	BP, HS, SA, SD, VH	s	5.3	481	260
FEIN	MSF636-1	R	6	Н	7,500	3.6	В	SL	TP, VP	91	E	E	G	9	7	9.5	SD	G	6.4	610	495
MAKITA	B05000	j	5	Н	10,000	1.7	Р	R	TP, VP	74	F	F	E	6	7	7	SD, VH	J	3.4	118	70
МЕТАВО	0125	1	5	н	5,000- 12,000	1.8	т	TR	B, S, TP, VP	66- 72.5	F	Е	E	8.5	8	8.3	HS, SD	G	5	213	165
MILWAUKEE	6126	R	6	P	10,000	5.5	В	Т	NONE	95.5	G	G	G	7	7	8	HS, SD	U	5.2	205	125
PORTER- CABLE	333	1	5	н	12,000	1.7	P	R	B, TP, VP	72.5	F	G	E	7	8	7	PA, PP, SD	U	3.6	125	80
	7336	R	6	Р	2,500- 6,000	3.7	В	SL	OPTIONAL	74- 86	G	G	G	8.5	9	10	DS, HS, SD, VH	U	5.5	235	135
RYOBI*	RS115	ı	41/2	Н	0-	2	т	TR	B, TP	64- 85	F	G	G	6.5	8	6.3	BP, SA,SD	U	3.2	134	75
SKIL	7484	R	5	н	10,000	6	В	SL	B, S, TP, VP	99	G	G	F	7	8.5	6.3	PA, SD	U	5	160	105

#### NOTES:

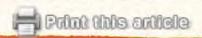
- 1. (\*) Same machine sold as Sears no. 11604. Sears model has PSA pad instead of hook-and-loop pad, and a fixed speed of 11,000 rpms.
- 2. (I) In-line (R) Right-angle
- (H) Hook-and-loop
   (P) Pressure-sensitive adhesive
- 4. Revolutions per minute. Listings for machines with variablespeed capability include low- and high-end of range.
  - (\*) Armature spins at 11,000 rpm's, but pad-breaking system maintains 500 rpm pad speed under load and no-load conditions.
- 5. (B) Barrel with auxiliary handle
  - (P) Palm style
  - (T) T-handle
- 6. (R) Rocker (SL) Sliding (TR) Trigger

- 7. (B) Bag

  - (S) Shroud (TP) Through the pad
- 8. Measured in decibels from a distance of three feet.
- **E** Excellent
- G Good
- F Fair
- 10. Judged on rate of stock removal.
- 11. E Little effort required to maintain direction of sander.
  - G No chatter, but some effort required to maintain direction of sander.
  - F Sander chatters and bounces somewhat, making control difficut.
- Rated on a scale of 1 to 10, with 10 being the highest possible score.

- 13. (BP) Buffing pad
  (DS) Dust shroud
  (FH) Front handle
  (HL) Hook-and-loop pads and abrasives
  (HS) Hard or soft backing pads

  - (PA) Pressure-sensitive-adhesive pad
  - (SA) Sponge applicator pad
  - (SD) Sanding discs (VH) Vacuum hose (VP) Vacuum port
- 14. (E) England (G) Germany (J) Japan (S) Switzerland
- (U) United States
- Selling price based on advertisements, catalogs, and dealer inquiries at time of article's writing.



## PAINTING, WITHOUT

Do your palms start sweating when you lay down the gouges to pick up your paintbrushes? You're not alone. Painting intimidates a lot of carvers. Here's how acrylic paints can help you break out of that crowd and give your carvings the colors they deserve.

Plain old water. That's what makes acrylic paints such a joy to use. You don't need smelly solvents to thin acrylics or clean your brushes—just water.

When you paint with acrylics, you're putting on solid particles of plastic resin and color pigment suspended in water. The water evaporates, drying the paint and leaving the color bonded to the wood in an impermeable acrylic-plastic film.

Dried acrylic paints are waterproof, even washable with soap and water. The colors don't yellow with age, and the flexible coating resists cracking and peeling.

A jarring choice to make

Art-supply and craft shops sell these versatile paints in tubes or jars. Tube acrylics work fine, but for carvings, we prefer the liquid acrylics in jars. Concentrated colors—sold in jars for tole and craft painting—are great for carvings.

Liquid acrylics cover evenly and flow smoothly from the brush so that you can neatly paint fine lines and details. They require less thinning than tube paints, and dry without brush marks, too.

### Mix with some big names

You'll find acrylics in scores of colors. However, a dozen or fewer will be enough for most carvers.

When buying colors, look for these standard pigment names to build a basic set: phthalocyanine blue (ask for thalo blue), cadmium red medium, cadmium yellow medium, phthalocyanine green (thalo green), burnt umber, burnt sienna (browns), Mars black, and titanium white. All of these have high tinting strength, which means a little goes a long way in mixing or tinting.

With these basics, you can mix almost any color. To get skin tones, for instance, mix burnt sienna and white. (Some manufacturers sell pre-mixed flesh tones, too.) For guidance in color-mixing, buy a color wheel from your art-supply dealer.

Adding extra colors to your palette widens your range. Some good choices: ultramarine blue, naphthol crimson, permanent green light, and Turner's yellow.

#### Media sensations

Acrylics thin with water. But beware; too much water weakens the film, allowing the color to rub off. Instead, use polymer medium (or polymer medium and water) to thin an acrylic more than 50 percent. Clear polymer medium—acrylic paint without the pigment—comes in either gloss or matte finish.

To maintain the acrylics' flat finish, thin with matte medium. Gloss medium increases the shine—handy for adding luster to

Titanium Turner's Burnt Ultramarine Cadmium yellow Permanent green white yellow sienna blue medium light

## THE PAIN A carver's guide to acrylics

a figure's belt buckle or buttons, for example. For an overall shine, brush a glaze coat of gloss medium onto the painted carving. For a semi-gloss coating, mix gloss and matte media.

For an aged appearance, there's crackle medium to craze the painted surface. And you can even patch flaws or build up features with two special media: gel medium and the putty-like acrylic modeling paste, both tintable.

A caution: Before mixing media and paints from different manufacturers, test a small batch. You won't have compatibility problems, though, painting over a dried coat with another brand.

### Any old brush will do

Acrylics don't require expensive brushes; any kind will work fine. But do buy at least one high-quality brush that keeps its point and holds paint well. It will take the fear out of painting small details.

Synthetic bristles offer a big plus over natural bristles: Dried acrylics will wash out of them with soap and water. But let acrylics dry in a brush with natural bristles, and you may as well throw it away.

A good starter set for most carvers includes #10 and #6 flat shaders, a #5 round, and a #1 liner. Many dealers sell inexpensive craft brush assortments, which are perfectly suitable.

Get primed for painting

You'll get richer color coats if you first prime the wood with acrylic gesso. That's because bare wood absorbs water from the paints, drying them so fast that brushing on an even coat becomes difficult. Gesso, usually white but available in other colors, seals the wood. It also provides a uniform base coat, eliminating color variations.

For a faded, aged look, apply a transparent wash of thinned acrylic right over bare wood. As an alternative to thinning the paint excessively, tint acrylic natural wood stain with a bit of acrylic color to achieve the effect.

Puttin' on the paints

For easier thinning and mixing when you paint, pour some of each color you're using onto a palette—an old dinner plate or a plastic coffee-can lid will work fine. Spray the palette occasionally with a plant mister to keep the paints from skinning over.

Acrylics dry so quickly that you can lay on multiple coats within minutes of each other. (Force-dry the paint with a hair dryer to speed the process even more.) And, painting over a dried coat won't smear or mix the colors. This makes it easy to correct mistakes; just paint over them.

This fast-drying can work against you sometimes-when you try to blend colors on a wild life carving, for instance. Keeping the paint and brush wet may allow you enough blending time. (That's another job for your plant mister.) Or, add acrylic retarder to

This basic brush set

meets most carvers painting needs. From

left, the #10 shader,

#6 shader, #5

round, #1 liner.

the paint to slow drying. Acrylics pose one hazard to your personal appearance. When acrylic paint dries on clothes, it can be virtually impossible to remove (acetone does as good a job as anything). So don your grubbies for painting. Or be tidy. While wet, acrylic cleans up with a damp rag or sponge. It washes off skin, wet or dry.

Written by Larry Johnston Photographs: John Hetherington

Phthalocyanine green

Burnt umber Phthalocyanine blue

Cadmium red medium

Naphthol crimson

Mars black

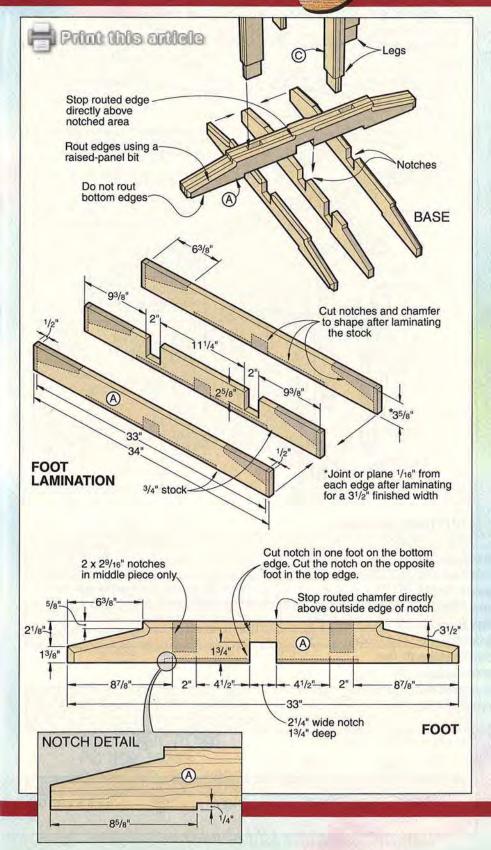
# Elegant-Cak

Style, sturdiness, and expandability make this the perfect dining table for either a traditional or contemporary home. We modeled our solid-oak design after popular turn-of-the-century Mission furniture. Our ta-

ble includes slides and leaves so it can comfortably seat up to eight. Also, there's no need to shop around for matching chairs—you'll find the plan for the slat-back version shown here in our next issue.



# Dining Table



### For a wobble-free table, start with the notched feet

From 34"-thick stock, rip and crosscut six pieces to 35%" wide by 34" long for the feet (A). As dimensioned on the Foot Lamination drawing, the length shown (34") is 1" longer than the finished length to allow for trimming the ends in step 5.

2 Mark and cut a pair of 2×25%" notches in two of the six pieces where shown on the Foot Lamination drawing. (We bandsawed

the notches to shape.)

3 Spread an even coat of glue on the mating surfaces of the three pieces making one foot. With the edges and ends flush and a notched piece in the middle, glue and clamp the pieces face-to-face to form one foot (A). Remove any glue from the notches before it hardens. Repeat the process to laminate the second foot.

4 Scrape the glue from the bottom edge of each foot, and then joint or plane that edge flat, removing no more than 1/16" of stock. Now, joint or plane the opposite edge for a 31/2" finished width.

**5** Cut the feet to length (33"), trimming an equal amount from both ends to keep the notches equally spaced from the center.

6 Using the dimensions on the Foot drawing for reference, mark and cut the notched recess across the bottom, the chamfered top ends, and the mating 13/4×21/4" notches on each foot. Note that the notch in one foot is cut in the bottom edge while the notch in the other foot is cut in the top surface. Sand the cut edges smooth to remove saw marks.

**7** Fit your table-mounted router with a raised-panel bit (we used a Bosch 85583M). Rout along the edges of each foot where shown on the Foot and Base drawings.

Continued

## Elegant-Oak

Add the cross members and uprights to finish the base

Using the dimensions on the Cross Member drawing, cut 10 pieces for the two cross members (B). As noted on the drawing, the length of the middle piece must be the same as the distance between the notches in the top of the feet.

With the edges and ends flush, dry-clamp each cross member. Check the alignment of the mortises in the cross members against the notches in the feet. Trim the cross member parts if necessary for alignment. Laminate the pieces to form the two cross members.

3 Cut the mating 17/32 × 21/4" notches centered from end to end in the cross members. When mating the cross members together at the notches, the top and bottom surfaces of the cross members must be flush.

4 Miter-cut a 3/4" chamfer across the ends of each cross member.

5 For mounting the tabletop to the cross members later, drill and countersink a pair of 1/4" mounting holes in each cross member, 11/4" from the ends where shown on the Base drawing and accompanying Screw detail. Spread glue in the notches, and clamp the cross members together.

6 Cut the four uprights (C) to size (we laminated two ¾" pieces for each 1½"-thick upright). Using the Tenon detail accompanying the Base drawing, cut a tenon on both ends of each upright.

on both ends of each upright.

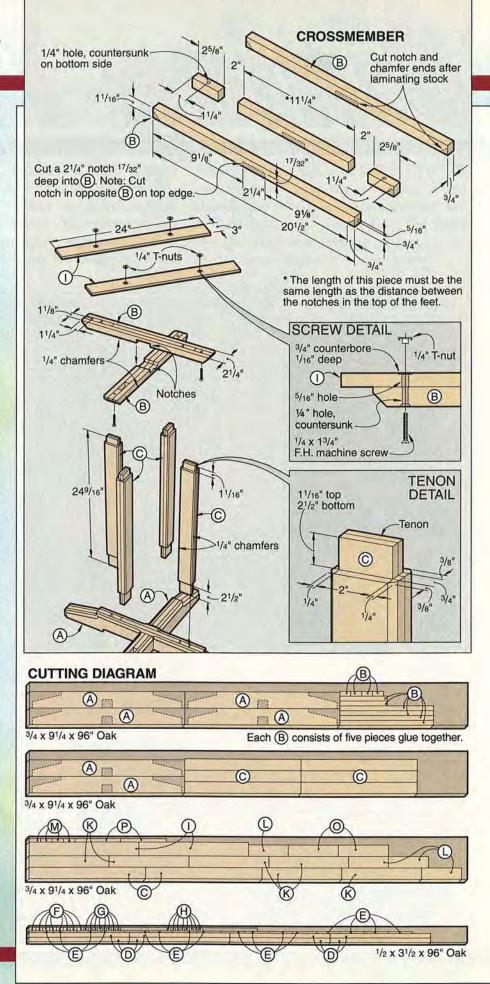
7 Rout a ¼" chamfer along each edge of each upright.

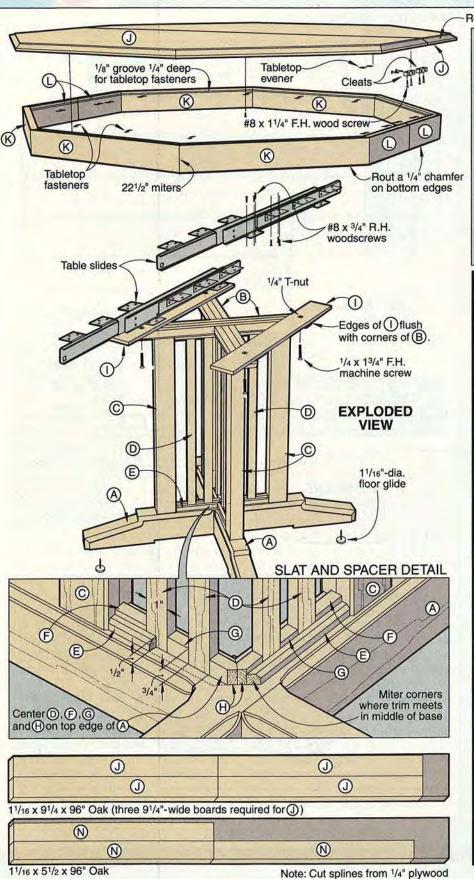
### Assemble the base, and add the slats

Dry-fit the base pieces (A, B, C) to check the fit. Trim if necessary, and then sand smooth.

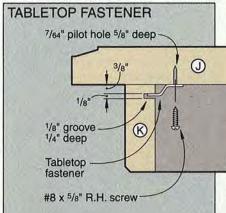
**2** Glue and clamp the base (A, B, C) together, checking for square. Remove any excess glue now with a damp cloth, or wait until it forms a tough skin and remove it with a chisel.

Continued





Rout table edge with a raised-panel bit



В	ill of	Mate	rials		-91-	
Part	Fi	-				
run	T	W	L	Matt	OH.	
	-	BASE				
A* feet	21/4"	31/2"	33"	LO	2	
B* cross members	11/16"	21/4"	201/2"	LO	2	
C uprights	11/2"	21/2"	249/16"	LO	4	
D slats	1/2"	1"	21"	0	8	
E* trim	3/8"	1/2"	51/8"	0	16	
F* spacers	1/2"	3/4"	11/2"	0	8	
G* spacers	1/2"	3/4"	1"	0	8	
H* spacers	1/2"	3/4"	7/8"	0	8	
I supports	3/4"	3"	24"	0	2	
T,	ABLETO	P (2 HAI	VES)	-		
J* tabletop halves	11/16"	223/16"	443/8"	EO	2	
K rails	3/4"	21/2"	171/2"	0	6	
L rails	3/4"	21/2"	8¾"	0	4	
M cleats	3/4"	3/4"	21/2"	0	4	
	ON	E LEAF				
N* leaf	11/16"	11"	443/8"	EO	1	
O rails	3/4"	21/2"	11"	0	2	
P cleat	3/4"	3/4"	10"	0	2	

\*Initially cut parts marked with an \* oversized. Then, trim each to finished size according to the how-to instructions.

Material Key: LO-laminated oak, O-oak, EO-edge-joined oak

Supplies:  $4-\frac{1}{4}\times 1\frac{3}{4}$ " flathead machine screws,  $\#8\times 34$ " roundhead wood screws,  $\#8\times 114$ " flathead wood screws,  $\#8\times 112$ " flathead wood screws,  $\#8\times 54$ " roundhead screws, waxed paper, stain, finish.

## Elegant-Oak

3 Cut the slats (D) to size.

4 To form the slat trim (E), cut a piece of stock to  $\frac{3}{8} \times \frac{1}{2} \times 48''$ . Cut or rout a  $\frac{1}{8}''$  chamfer along one edge of the 48"-long strip. See the Exploded View drawing and accompanying details for reference.

5 Cut the spacers (F, G, H) to size. (For safety, we made the double miter-cuts on the ends of a long piece of stock for parts H, miter-cutting the parts on a hand miter box. Then, we crosscut the H's to length from the ends of the long stock.)

**6** Dry-fit the slat assembly (D, E, F, G, H) between the feet and cross members to check the fit. Then, glue and clamp the pieces in place where shown on the Slat and Spacer detail accompanying the Exploded View drawing.

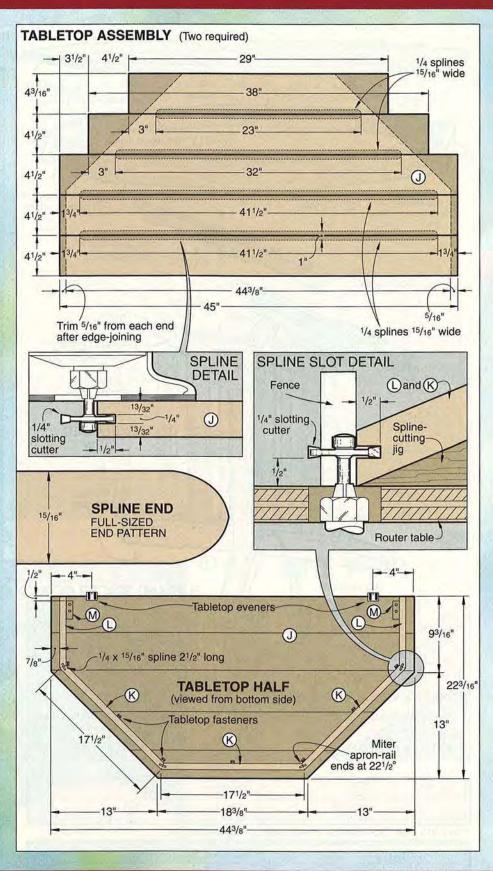
7 Next, cut the table-slide supports (I) to size. Position and clamp them on the top of the cross members where shown on the Exploded View drawing. Using the previously drilled ¼" mounting holes in the cross members (B) as guides, mark the centerpoints and drill the 5/16" mounting holes and T-nut depressions in each support. See the Screw detail accompanying the Base drawing for reference.

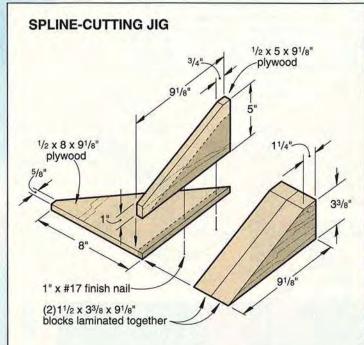
Now, edge-join narrower stock for the tabletop

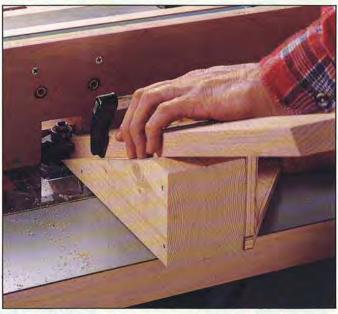
To form the two halves (J) for the tabletop, cut 11/16"-thick stock to the sizes listed on the Tabletop Assembly drawing. Only one half is shown, so be sure to cut two pieces for every one shown.

**2** Lay out the pieces for the best grain match. Mark the edges that will receive the splines. See the Tabletop Assembly for location.

**3** Fit your router with a ¼" slotting cutter. Rout ¼" slots centered along the marked edges of the tabletop pieces, stopping 1¾" from the ends. See the Spline detail accompanying the Tabletop Assembly drawing for reference.







Using the spline-cutting jig for support, rout slots across the ends of the apron rails.

4 From ¼" stock (we used plywood), cut ½%"-wide splines to the lengths listed on the Tabletop Assembly drawing. (Before cutting, make sure the ¼" plywood fits snugly in the ¼" slots. We've found some ¼" plywood is undersized, making for a sloppy fit.) Now, cut or sand the ends of each spline to the shape shown on the full-sized Spline End pattern.

**5** Glue, spline, and clamp one tabletop half together, checking that the top remains flat. Repeat for the other tabletop half. Remove excess glue.

**6** Mark the layout lines, and cut the tabletop halves to shape. See the Tabletop Assembly and Tabletop Half drawings for dimensions.

### Next, add the apron rails and hardware

I Cut the apron rails (K, L) to the sizes listed in the Bill of Materials. Miter the ends at the angle shown on the Tabletop Half drawing.

2 Cut a 1/8" groove 1/4" deep along the top inside edge of each apron rail where shown on the Tabletop Fastener detail accompanying the Exploded View drawing.

3 Rout a ¼" chamfer along the bottom edges of each apron rail.

4 Build the Spline-Cutting Jig shown above left.

5 Raise the bottom edge of the slotting cutter ½"?? above the top surface of the router table. As shown in the photo above right, rout a slot across both ends of each long apron rail (K) and across the mitered end of each short apron rail (L).

**6** Lay a blanket on top of your workbench. Then, position the tabletop halves upside down and edge to edge with the ends aligned. Attach the tabletop eveners where shown on the Tabletop Half drawing. The eveners align with each other on each half.

**7** Position the apron rails (K, L) on the tabletop halves, positioning the square-cut ends of the short apron rails (L) with the inside edge of the tabletop half. To keep glue off the tabletop bottom, slide waxed paper between the apron rails and tabletop. Glue and

spline the apron rails together. Use masking tape to hold the mitered-splined joints tight and the pieces in place until the glue has dried. (We used large handscrew clamps to temporarily clamp the pieces to the tabletop bottom until the glue dried.) Later, remove the clamps, waxed paper, and masking tape.

**8** Carefully position the apron assembly on the tabletop bottom. Slide one end of each tabletop fastener into the 1/8" groove in the apron rails, and screw the opposite end of the fastener to the tabletop bottom.

**9** With the ends flush and the slides parallel to each other, attach the slides to the base supports where shown on the Exploded View drawing.

down, position the base (also upside down) on the bottom side of the tabletop. Position the slides so that they are perpendicular to the joint line of the tabletop halves. Drill mounting holes, and fasten the slides to the tabletop.

Continued

## Elegant-Oak

Build a leaf (or two, or three)

Edge-join stock for each 11"-wide leaf (N), cutting the pieces 1" extra in length. Crosscut the ends square, trimming, the leaves to the same length as the tabletop. (To ensure the correct length, we positioned our leaves next to the tabletop halves to mark the cutoff lines.)

2 Turn the table right side up, and position the leaves on the slides between the tabletop halves (J). Attach the tabletop eveners to the leaves, mating them to the eveners already attached to the tabletop halves. Keep the leaves in place for routing in the next step.

**3** Using the same raised-panel bit used earlier to rout the feet, rout the top edges of the tabletop and the ends of the leaf.

4 Cut the leaf apron rails (O) to size, and chamfer the bottom outside edge of each.

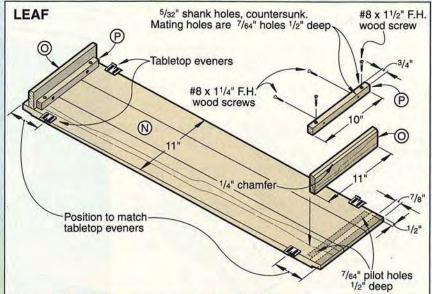
5 Cut the apron-rail cleats (P) to size. Drill mounting holes through them to the sizes stated on the Leaf drawing. Fasten the cleats to the apron rails, and then attach the apron rail/cleats to the bottom of the leaf, making sure the leaf apron rails align with the tabletop apron rails.

Finishing Up

With the leaves in place, sand the top of the tabletop assembly flush and smooth.

**2** Remove the slides from the tabletop and base. (To maintain alignment between the tabletop and leaves, we didn't remove the eveners.) Finish-sand the base, tabletop, and leaves.

3 Stain the pieces (we used WOOD-KOTE gelled Danish walnut stain). Apply the finish. (We applied Minwax fast-drying clear-gloss polyurethane, followed by a final coat of Minwax fast-drying clear semi-gloss polyurethane.) To help prevent





Attach the metal slides to the slide supports (I) and then secure them to the bottom of the tabletop halves.

warping later due to moisture absorption from the atmosphere, add as many coats of finish to the bottom of the tabletop and leaf as you do to the top.

4 Reattach the slides to the supports and tabletop halves as shown in the photo above.

5 Nail the floor glides to the bottom of the feet.

Produced by Marlen Kemmet Project Design: James R. Downing Photographs: John Hetherington Illustrations: Kim Downing **Buying Guide** 

• Table hardware. One pair of ball-bearing steel slides, 2" high by 40" long; one pack (10 pair) of tabletop eveners; two packs of tabletop fasteners (10/pack); one pack of ¼"-20 T-nuts (10/pack); 4-1½6"-diameter floor glides. Kit no. 85812, \$49.95 ppd. The Woodworkers' Store, 21801 Industrial Blvd., Rogers, MN 55374-9514. Or call 612/428-3200 to order. ♠



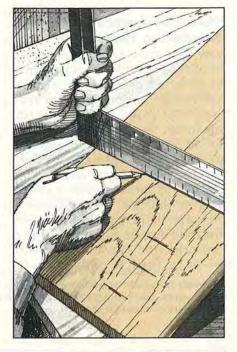
### HOW TO LEVEL GLUED-UP STOCK

WITH A BELT SANDER

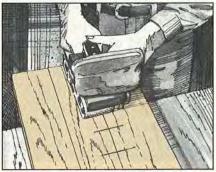
No matter how hard you try, it's nearly impossible to edgejoin boards and have the finished product come out perfectly flat. Here's a quick, systematic approach to leveling glue-ups that removes as little material as necessary.

First, you'll need a straightedge that's at least as long as the width of your glue-up. Lay the straightedge across the width of the workpiece (perpendicular to the joint lines) about 1" from the front edge of the workpiece. Position yourself at eye level with the surface of the workpiece, and sight along the length of the straightedge. Make heavy pencil marks along the high spots (wherever light does not show below the straightedge) as shown below. To quickly find the high spots, it also helps to rock the straightedge.

To mark the remaining high areas, repeat this procedure down the length of the workpiece, moving the straightedge in 3" increments as shown in the drawing below.

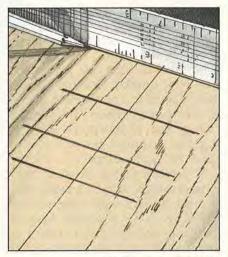


With a belt sander and a 60-to 100-grit sanding belt, sand the marked areas until the pencil lines disappear. Move the belt sander forward and back along the grain, and lift it off the surface completely to move to the next high area.

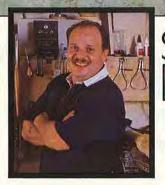


Repeat Steps 1 through 3 until you've flattened the panel (three or four times through these steps usually does it). As the glue-up becomes more level, your pencil marks should become longer as shown *below*. For the last pass over the workpiece, switch to a 120- to 150-grit belt. With a finish sander, smooth the entire surface.





Illustrations: Jim Stevenson



## Sal Marino's FRICTION-FILM FINISH

This Brooklyn-based woodworking expert puts a new spin on a classical finishing technique—French polishing. Here, he tells you how to get exactly the same high-gloss look on your turnings in a fraction of the time that it took the old masters.



he French polishing commonly found on European classical furniture produces a glasslike surface. But the process takes a long time to learn and apply.

Brooklyn craftsman Sal Marino briefly explains: "The old way, French polishing was done with shellac, alcohol, pumice powder, and elbow grease. The whole idea was to build up a very beautiful shiny finish by rubbing on coats of alcohol-thinned shellac with a pad made of wool and linen.

"A finisher continually moved the pad soaked in alcohol and shellac and peppered with pumice across the piece, pushing down as he went," Sal goes on. "The alcohol blew off [evaporated] very quickly, leaving a thin film of shellac and pumice down in the pores. Then, he would change the proportion—increasing the shellac—as the finish built. It's quite an art."

According to Sal, modern padding lacquers, which blend shellac and lacquer with solvents and retarders, have replaced French polishing because they're easier to work with. And his *friction-film* 

finish for woodturnings is no exception to this advancement.

"It's very similar to French polishing as practiced by the masters because you apply pressure to the spinning piece," Sal says. "But it results in a beautiful, high-gloss, dust-free finish—just like French polishing—in a fraction of the time it would otherwise take."

### Heat, the essence of a friction-film finish

How can even an inexperienced woodworker achieve such results when it takes months to perfect real French polishing? "Two reasons," Sal explains. "First, with this finish, the film actually builds up on the surface. And second, the film isn't achieved conventionally, like by spraying, but by pressure application with a cloth. As you increase the application pressure, it generates heat that dries the surface film. And as the film dries, the pressure burnishes it—as in French polishing—to

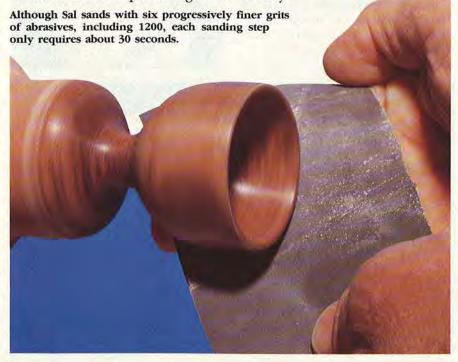
make the surface really pop. That's also why it works best on turned objects—the finish requires the heat from the friction of pressure on the spinning object."

How to work up to a faux French polish

Sal admits that one of the secrets to a high-gloss, friction finish lies in the surface preparation. "If you get a real good surface from the [lathe] tool, then you don't have to do much sanding," he says.

Actually, the sanding Sal does takes little more than a few minutes because he works on a spinning vessel mounted in the lathe. Here's how he starts out:

"What I do is sand with progressively finer papers—120, 220, 320, 400, 600, then jump to 1200. They're all dry abrasive, and applied at the same speed the piece was finish-turned at," says Sal. "The 120- and 220-grit are cloth-backed garnet papers so they



## FOR TURNED OBJECTS



don't heat up my hand. When I get to the 320-grit and above, I use a wet/dry paper, but without wetting it."

But how does Sal know when to switch to a finer grit? "I have a lamp mounted above the lathe that shines down on the work at a slight angle," he explains. "So, after I sand—and that's mostly done with the 120-grit to establish the scratch pattern—I wipe off the dust. Then I look at it under the light. As the piece spins, the light reveals any deeper scratchesthey show up as little shadows. I sand until it has no shadows and the surface looks uniform [see photo below left], then I move on to the next higher grit."

Sal explains why he does all that sanding: "Because it's impossible to sand with the grain on a spinning piece, you get scratches. But I develop a scratch pattern

that's almost invisible." ad Photographs: John Hetherington; Bob Stites

Finishing under pressure

After sanding, Sal wipes down the still-spinning piece with a cloth dampened in acetone or naphtha. "That's important with some of the oily, exotic woods," he notes.

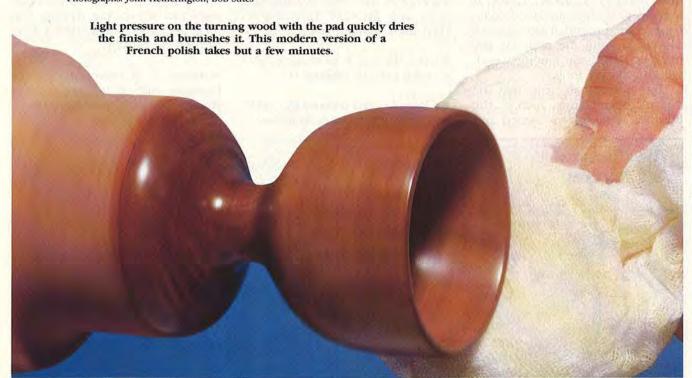
Now, Sal's ready to apply Woodturners Finish (manufactured by Behlens, at about \$12 a pint). "Woodturners Finish is a modern padding lacquer formulated specifically for the lathe," he says. "And I first apply it liberally to the piece with a pad of fine, 100-percent cotton cheesecloth, [or all-cotton T-shirt] while it spins at about 600 rpm.—that's not fast enough for the finish to set up too quickly."

Next, Sal begins his polishing. "I keep the cloth moving across the piece [as shown below right] until I begin to feel that most of the finish has been laid down—the surface starts to feel tacky," he advises. "Then, I start applying a

little pressure with the pad. After about 30 seconds, the finish brightens right up. A few more passes with the cloth and that's it. If the gloss seems too high, knock it back with super-fine steel wool after it cures."



Burnishing a finish gives you a deep rich gloss, as on these egg cups of zebrawood and cordia.





Safety statisticians associate

the tablesaw with more

home-workshop accidents

than any other woodworking

power tool. But common

sense and proven practices,

such as those found here, pay

pilation from their National Elec-

tronic Injury Surveillance System (NEISS), injuries treated at emer-

gency rooms said to be associated

with table- or benchtop-model

saws were estimated at 30,091.

Five percent of these patients re-

quired hospitalization. That's at least 15 times the number of acci-

dents related to radial-arm saws or routers, making the tablesaw the

number one threat among wood-

due to other factors, such as the

number of tablesaws owned and

That unfortunate role may be

ccording to the U.S. Consumer Product Safety

Commission's 1991 com-

big safety dividends.

## Sound advice for accident-free cutting SPOTLIGHT ON

the amount they're used. But neither of these probable reasons change the statistics.

"I see about 20 people a year who are home woodworkers, and whether or not it was the tablesaw they were using, they all say, 'It happened so fast.' " comments Delwin E. Quenzer, M.D. a leading orthopedic surgeon in Des Moines, Iowa. "And all of them feel remorse because they know the accident was avoidable." See the box, below, for his recommendations for prevention.

You also can avert becoming another injury statistic by reading, then practicing, the following rules and techniques of tablesaw use developed by expert woodworkers for the National Safety Council. And don't just be aware of them, make safety a habit.

Sage advice on saw safety

Of course, you'll want to dress appropriately-and safely-when working in the shop, as suggested in the box, far right. Then, always heed these general rules:

- Once the saw is in motion, never reach over or around it.
- Clear the area around the tablesaw from scrap, including dust.

- Create safe footing by standing on a non-skid mat.
- Choose the right saw blade for the job. Don't use a crosscut blade for ripping or vice versa.

And, to prevent sudden surprises, remember to:

- Unplug power tools when changing or adjusting blades.
- Lower the tablesaw blade below table beight when not in use. Always clear off the table with a brush or whisk broom, not with the palm of your band.

But, when it comes to specific operations, you'll need to be even more careful. Take ripping, for instance, the most common tablesaw chore.

#### Ripping: Dangerous at all times

The National Safety Council advises that it's during ripping that most accidents occur. Here's how to protect yourself:

• Allow 3' of clear area at the working end of the saw (where you stand), plus the length of the stock you're ripping.

### The Doctor's

working power tools.



Dr. Quenzer, whose patients come from industry and the home, cites to all the "risk factors" that contribute to most power-tool accidents, especially tablesaws:

· Working tired, upset, angry, depressed, or when taking alcohol or prescription drugs.

· Carelessness, such as loss of attention during repetitive cuts.

 Removing or not using safety equipment, including blade guards and pushsticks.

 Not maintaining shop equipment, and using dull, burnt, or gummy blades that cause binding and kickback.

• Working with small children around. Or worse, allowing them in the shop in the absence of adult su-

The doctor also believes that accidents happen when people push their machines. "There are limits to what you can expect a piece of equipment to do," he says. He points out, for example, that many tablesaw injuries result from trying to rip too small a piece of wood.

## TABLESAW SAFETY

- Before sawing, set the blade teeth to proper height. Blades with a set, or flat ground blades, should extend no more than one tooth-height above the wood. Carbide-tipped blade teeth should extend no more than half of a tooth-height. Raise hollow-ground or planer blades as far as possible above the work to avoid binding.
- Keep your bands and body out of line with the cut. Try this to keep your pushing band out of the blade: Hook the small and ring fingers of the pushing band over the fence (if without obstruction) to slide with the wood.
- · Saw with your weight equally

balanced on both feet, gripping the stock firmly but not crowding it and the blade. If the work should give, you don't want to be pulled into the blade.

- Never rip without the fence nor crosscut without the miter gauge.
- When ripping short or narrow stock, rely on a pushstick rather than your hands. If possible, rip narrow strips with the wider stock against the rip fence (or follow the suggestion illustrated, below). Thin pieces can catch between the fence and the blade and fly back.
- Rip long stock only with adequate support beyond the blade,

such as an off-feed table or roller.

- Special cuts mean caution, too:

  Because stock has a tendency to creep toward the blade during a miter cut, clamp the workpiece in place on the miter gauge.
- Crosscut small pieces only with the workpiece safely supported by an auxiliary miter-gauge fence.
- Blind-cutting, as in groove-ripping or dadoing, is dangerous. Always clamp stops to auxiliary fences to regulate the beginning and end of a cut.
- Never make a cut that you have the slightest doubt about.

#### DRESS FOR SUCCESS

Fashion doesn't dictate your woodworking attire, safety does. The wrong type of clothes *can* cause accidents. Be comfortable, but heed the following advice:

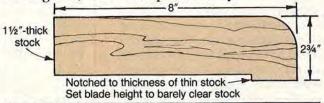
- Protect your eyes with goggles or safety glasses equipped with side shields.
- Wear bearing protection such as muffs or plugs.
- Roll long sleeves above the elbow or wear a short-sleeved shirt.
- Remove all jewelry, such as wristwatches, bracelets, or cumbersome rings.
- Prevent slipping by wearing shoes with rubber soles.

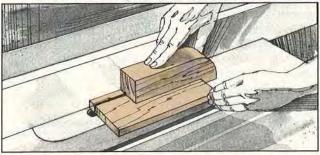


How to rip thin pieces safely

Jim Boelling, WOOD® magazine's project builder, regularly rips stock into thin pieces as shown below. "The large pushblock enables you to hold the stock solidly against the table as it goes through and exits the blade. It's great for repetitive cuts."

According to Jim, the secret to success is to first dimension the stock to desired thickness, *then* rip it to width. "Be sure you cut the notch in the bottom of the solid pushblock to exactly match your stock's thickness," he adds. "That means making a new pushblock for each thickness of wood you want to rip, but it's worth it. And even without the blade guard, it's a safe operation."





Written by Peter J. Stephano Illustrations: Mike Henry; Jim Stevenson

# A BEGINNER'S PRIMER ON TURNING

If you're missing out on the excitement of woodturning just because the tools confuse you, read on. After you finish our short course in turning tools, you'll know exactly what you need to take part in the pleasure of turning.

### WHAT'S YOUR TURNING PLEASURE?

To decide which tools you need, first consider what you intend to make on the lathe. Do you relish the thought of turning only bowls and more bowls? Or are you set on shaping ornate table legs and candlesticks? Maybe both?

Faceplate turnings, such as bowls, call for different tools than spindle work, such as table legs and candlesticks. That's because of the wood grain direction. In faceplate turning, the grain of the turning stock runs crosswise to the stock's rotation on the lathe. For spindle turning, it runs lengthwise, shown right.

Scrapers, for instance, cut cleanly across the grain—great for face-plate work—but can tear out the surface when used along the grain—not so good for spindle work. Some tools, though, adapt to either style of work. By selecting tools for your type of turning, you'll avoid lots of frustration.

Don't worry if you're not quite ready to settle on one brand of turning. If you buy tools for both, you won't miss out on anything.

### WHAT ARE ALL THOSE TOOLS FOR?

Basic turning tools fall into four broad categories: gouges, skew chisels, scrapers, and parting tools. Refer to our chart, below, as we take a look at the tools that you'll find most useful.

TOOL		USE F	OR*	COMMON	PREFERRED	PRICE	
	1002	FACEPLATE	FACEPLATE SPINDLE		MAT'L.**	RANGE***	
GOUGES	Spindle	0	+	1/8-3/4"	HSS,HCS	\$20-30	
	Roughing	-	+	34"-114"	HSS,HCS	\$35-40	
	Bowl	+	0	1/2-3/4"	HSS	\$30-75	
SKEW CHISELS	(standard or oval)	0	+	14-1"	HSS	\$20-30	
SCRAPERS	(all shapes)	+	0	1/2-11/2"	HSS	\$20-60	
PARTING TOOLS	Diamond-section	+	+	3/16"	HSS	\$35-40	
	Other styles	0	0	1/8-3/8"	HSS	\$20-45	

- + = Best use
   O = Other use
   = Not Suitable
- \*\* HSS = High-speed steel
  HCS = High-carbon steel
  (Listed in order of preference)
- \*\*\* HSS tools with handles

# FACEPLATE VS. SPINDLE TURNING Spindle

## TOOLS

### **GOUGES**

• Spindle gouge As a group, gouges are the most versatile tools in turning, and the spindle gouge leads the pack in adaptability. A shallow gouge designed for straight or curved cutting along the grain, it also does a creditable job cutting outside profiles on faceplate turnings. It's less suited to hollowing out bowls on the faceplate, though.

By grinding the tip to different bevel angles, you can suit the gouge solely to spindle use or to combination spindle and faceplate use. (See "How to Sharpen Turning and Carving Tools," WOOD® magazine, June 1992.)

Spindle gouges come in sizes from 1/8" to 3/4". The size indicates the diameter of the steel-rod stock from which the gouge is made.

• Roughing gouge Used only for spindle work, the deep, square-shouldered roughing gouge makes short work of shaving the corners from a turning square to form a cylinder. Round down the stock by holding the flute (the opening) of the gouge straight up, and then lay the gouge on its side for truing.

You can shape shallow curves on spindle turnings with the roughing gouge, but its corners make it dangerous for faceplate work. Available in 3/4" or 11/4" flute widths, this tool comes in handy for spindle turners who routinely start with square stock.



Gouges are the most versatile of turning tools. In fact, you could turn a spindle or a bowl with no other tool than a gouge. The flute depth, bevel angle, and end shape distinguish the three different types. Shown from left, the roughing gouge, used to round square stock for spindle turning, two spindle gouges, and two bowl gouges.

• Bowl gouge Distinguished from the spindle gouge by a deeper flute and a shorter bevel, the bowl gouge is basic equipment for faceplate work. With this one tool, you can rough out a bowl and finish it, both inside and out. It also can take the place of a roughing gouge for spindle work with some success.

Turners often push the cutting end of a bowl gouge well past the tool rest to reach deep into a bowl. Toolmakers compensate for this with extra heft in bowl gouges. Some offer heavier (called long and strong) versions, too.

Bowl gouge sizes, from ¼" to ¾", are measured from the inside of the flute on one side to the outside of the gouge on the other. The size plus ¼" equals the diameter of the gouge.



Scrapers, mostly used in faceplate turning, come in a variety of sizes, shapes and styles. Typical scrapers include, from left, roundnose, diamond side-cutting, straight, half-round, skew, and domed. Thicker, heavier scraper blades provide a smoother turned surface by reducing chattering.

### SKEW CHISELS

• Standard skew The skew chisel, so called because its cutting edge angles across the end of the blade, handles varied spindle-turning chores. Use the skew for endgrain trimming, shoulder cutting, beading, grooving, and surfacing. Wielded properly, a sharp skew planes a nearly perfect surface.

It's that "properly" that escapes a lot of beginning (and not-so-beginning) turners; the tool has a reputation for being tricky to manipulate. Since the skew isn't often flat against the tool rest, a violent twisting reaction (and, usually, loss of a chunk from the turning) results when the work catches the cutting edge. And, the blade corner doesn't slide smoothly across the tool rest.

Continued

### TURNING TOOLS

• Oval skew To temper the touchy skew, English toolmaker Robert Sorby Ltd. developed the oval skew chisel. The oval cross-section lessens twisting and tear-out by providing broader support for the tool.

The rounded blade also slides across the tool rest more easily than the traditional rectangular skew blade. The oval blade does retain one narrow flat edge, which is useful for making shoulders and marking.

Standard and oval-blade skews are commonly available in sizes from ½" to 1¼" in ¼" increments. The size refers to blade width.

Skew-fearing turners have another option: The Stabilax Skew Tamer. This cylindrical steel collar clamps onto a regular rectangular skew, adding a round section just behind the cutting edge.



Above, compare the standard skew's flat sides and sharp corners to the oval skew's blade. Many woodturners find the oval skew easier to handle. Skews, like all turning tools, must be sharp.

### **SCRAPERS**

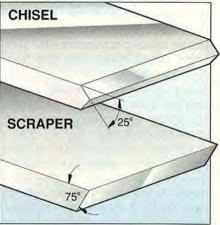
For a fine surface on a faceplate turning, you can't beat a scraper. With the blade flat against the tool rest, the burr raised by grinding the blunt end (below) shaves the wood. A scraped surface often looks polished.

Use scrapers to even out curves in the turning and erase the ripples left by the gouge. You'll rely less on scrapers as you become more proficient with gouges.

Spindle turners use scrapers judiciously: mainly for hollowing out end-grain openings in goblets, weed pots, and other center-work vessels. While scrapers work great in the end grain, they're likely to leave a rough, torn surface on the side of a spindle turning.

You'll find scrapers with round, half-round (left or right), square, skew (left or right), and dome tips in addition to side-cutting scrapers (the ones with a notch cut out of the side). Sizes range from ½" to 1½".

Thicker scrapers vibrate and chatter less in use, leading to a better finished surface. (Scrapers designated *long and strong* may be as much as ½" thick.)



### PARTING TOOLS

For deep, narrow, straight cuts, count on the parting tool. With it, you'll separate the workpiece from the waste material to remove a turning from the lathe.

But you'll get more out of it than that. Want to delineate sections or establish diameters on your turning? Cut in with a parting tool to make a narrow, square groove that you can measure with calipers. You'll even find a special sizing gauge made to fit one style of parting tool.

Grab a parting tool to create decorative grooves and flats, trim end grain, or divide a turning into parts—a box and lid, for instance. Laid on its side, the parting tool inscribes fine accent lines.

The diamond-section parting tool (see illustration *below*) ranks as the best all-around choice. The shape leaves side 'clearance that reduces drag and heat build-up.

The fluted parting tool, with a hollow-ground edge on a tapered blade, and combination beading and parting tools come in handy in special cases. But buy these only in addition to a diamond-section tool, not instead of one.



### WHAT'S THE DEAL ON STEEL?

For many tools, you can choose between carbon steel or highspeed steel (HSS). HSS tools cost more, but offer a distinct advantage: They hold an edge longer.

The term high-speed steel refers to steel that has been mixed-or alloyed-with other elements, creating a material that holds a sharp edge under the heat and pressure of machine cutting. HSS embraces a variety of tool-steel alloys. Not all of them are alike; toolmakers match an alloy's properties to those desired for a tool.

M2 is one often specified for turning tools. According to Bill Stasko of Crucible Steel Co., mak-

ers of tool steel, M2 combines tungsten, molybdenum, vanadium, and chromium with high-carbon steel. "The carbides that form (in the alloying) with tungsten, molybdenum, and vanadium give the steel abrasion (wear) resistance," he explains.

That, combined with the steel's ability to maintain its temper at temperatures that could ruin a carbon steel edge, means you won't have to sharpen an M2 HSS tool as often as a carbon steel one. And when you do sharpen the HSS tool, you're less likely to overheat it against your grinding wheel and spoil the tool's temper. Now, here's the hard part

A Rockwell hardness number, usually in the C60-65 range for turning tools, indicates the steel's penetration resistance. But hardness doesn't necessarily translate into edge-holding ability.

"An HSS tool hardened to Rockwell C62 will stay sharp longer than a carbon-steel tool of the same hardness," Crucible Steel's Stasko explains. Even HSS tools may wear at different rates, due to differences in the alloys, he notes.

HSS should be your first choice for most turning tools. For bowl gouges, scrapers, and parting tools, make it your only choice.

### OKAY, WHAT DO I REALLY NEED? **FACEPLATE TURNING**

BASIC SET

Bowl gouges, 1/4" and 1/2" Round-nose scraper, 1/2" Diamond-section parting tool, 3/16" ADD-ONS

Bowl gouges, 3/8" and 5/8" Side-cutting scraper, round nose Dome scraper, 3/4"

### SPINDLE TURNING

BASIC SET

Roughing gouge, 3/4" Spindle gouges, 1/4", 3/8", and 1/2" Skew chisels, 1/2" and 1" Round-nose scraper, 1/2" Diamond-section parting tool, 3/16" **ADD-ONS** Roughing gouge, 11/4"

#### COMBINATION SET

**BASIC SET** 

Roughing gouge, 3/4" Bowl gouges, 1/4" and 1/2" Spindle gouges, 1/4", 3/8", and 1/2" Round-nose scraper, 1/2" Skew chisels, 1/2" and 1" Diamond-section parting tool, 3/16" ADD-ONS As listed left.

### WHAT'S IT GOING TO COST?

Expect to pay \$20-30 per tool for the spindle gouges, oval skew chisels, and some scrapers in highspeed steel (\$15-20 when available in carbon steel). Bowl gouges start at about \$30 and go up to \$75 in HSS. A diamond-section HSS parting tool and a 3/4" roughing gouge will each cost \$35-40. Heavy-duty HSS scrapers go for \$40-60 per tool. Prices are for tools with handles.

If you want to reduce your start-up investment, look for specially priced sets. Casual turners might find carbon-steel economy tools suitable.

Where to buy them

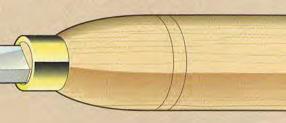
Most woodworking stores sell woodturning tools. You also can buy them from mail-order suppliers if your local dealer doesn't stock them. Some sources are:

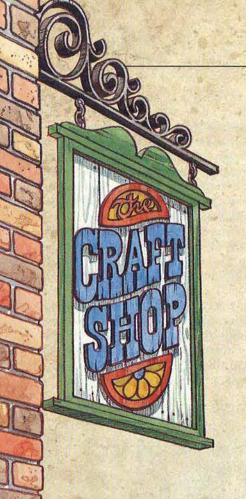
Craft Supplies USA, 1287 E. 1120 S., Provo, UT 84601. Call 801/373-0917 for catalog.

Garrett Wade Co., 161 Avenue of the Americas, New York, NY 10013. 800/221-2942 for catalog.

Woodcraft, 210 Wood County Industrial Park, P.O. Box 1686, Parkersburg, WV 26102-1686. Call 800/542-9115 for catalog.

Written by Larry Johnston Photographs: Wm. Hopkins Graphic Design: Perry McFarlin Illustrations: Kim Downing

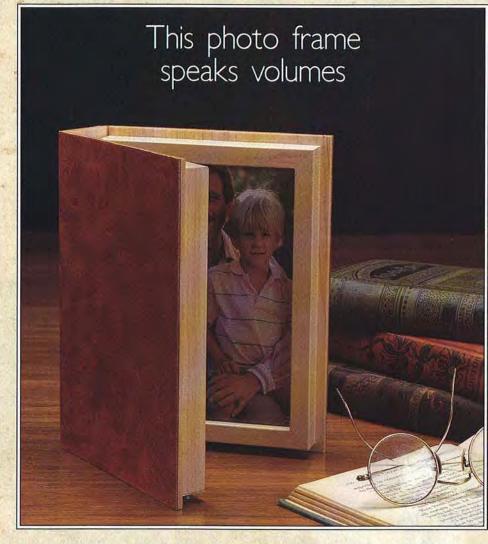




When they see this great frame, family and friends will figure you wrote the book on setting up a great photo display. Our frame for two photos, resembling a leather-bound book, goes together so easily that you just might want to build a library of them.



### A PICTURE-BOOK



Cut two backs (A) to the size shown in the Bill of Materials. Rout ½" rabbets ¼" deep on both ends and one edge of each, a ¼" rabbet ¼" deep on the other edge.

Cut a ¼" rabbet ½" deep along each edge of a ¾×4×36" board. Then, rip ½" from each edge, forming L-shaped stock. Miter-cut to length for parts B and C.

Lay the backs (A) beside each other, rabbeted sides facing up, narrow rabbets to the inside. Glue two sides (C) and the top (B) into place, but not the bottom.

With the glue dry, position each bottom (B), and center a 3/4" hole 1/8" deep 1/8" from each

end. Enlarge the holes through part B to 1/8". Countersink them for #4×3/4" flathead wood screws.

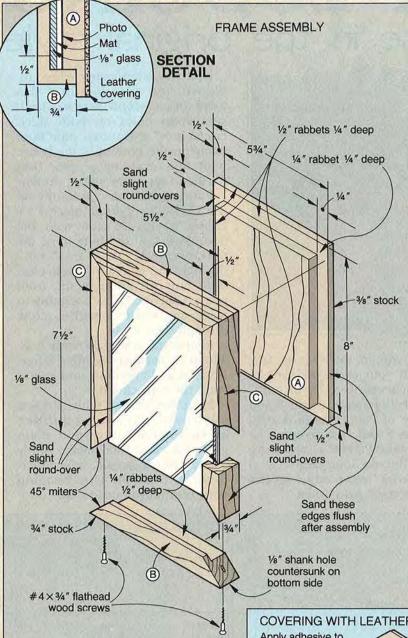
On the inside edge of each assembly, sand the edges of parts A and C flush. Cut spine (D) to size, and sand to the profile shown.

Finish-sand, rounding over where shown. Apply a clear finish, except to the backs of the frames and the rounded spine.

Fasten the frames and spine together with double-faced tape as shown. Mask the finished wood. Apply adhesive to a 10×15" piece of leather and the frame (we used 3M Spray Trim Adhesive, no. 08074, from an auto-supply

Project Design: David Ashe Photograph: John Hetherington

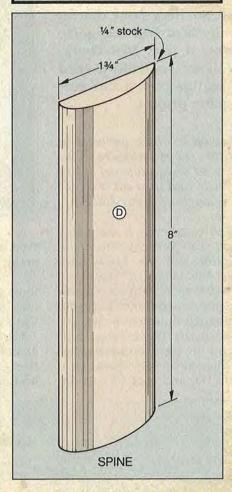
## PROJECT



Bill of Materials										
Part	F	=								
run	T	W	L	Matt	9					
A Back	3/8"	53/4"	8″	M	2					
B *Top and bottom	3/4"	1/2"	51/2"	М	4					
C *Sides	3/4"	1/2"	71/2"	М	4					
D Spine	1/4"	13/4"	8"	М	1					

\*Initially cut these parts oversized. Then, trim each to finished size according to the how-to instructions.

Material Key: M-maple



store). Stretch the leather over the frame, working out the wrinkles and rolling it with a rolling pin to ensure a tight bond.

Trim the leather flush to the edges with a sharp utility knife. Now, remove each bottom, and insert your photo, the mat, and a 4%×6%" piece of 1/8" glass. 

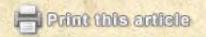
Illustrations: Jamie Downing, Mike Henry

COVERING WITH LEATHER

Apply adhesive to backs and spine

Wrap leather around backs and spine

Trim after gluing



## LEAFY LODGING A birdhouse in the original style

Decorative birdhouses usually look like places people would hang around. So, here's one that almost any bird will recognize as home: a tree. Woodworkers will see something even more in this one: a fun prespringtime project.

You'll need 1/2"-thick redwood or cedar for the birdhouse. (We planed a 34"-long redwood 1×12 to ½" thick, and then cut it to 16" and 18" lengths for our stock.)

Enlarge the pattern on the opposite page 150 percent. Trace the red outline and the black lines onto the ½×11¼×16" stock.

Bandsaw or scrollsaw Part A around the red outline. Bore the 11/8" entrance hole where shown. Woodburn the black lines, and then sand the piece on both sides.

Cut the sides (B), back (C), bottom (D), and roof (E) to the



sizes shown on the Cutting Diagram. Tilt your tablesaw blade to 15°, and bevel-rip a 1/8" strip 18" long. Bevel one end of Part B and one edge of Part D, as indicated. Cut cleats F and G to length.

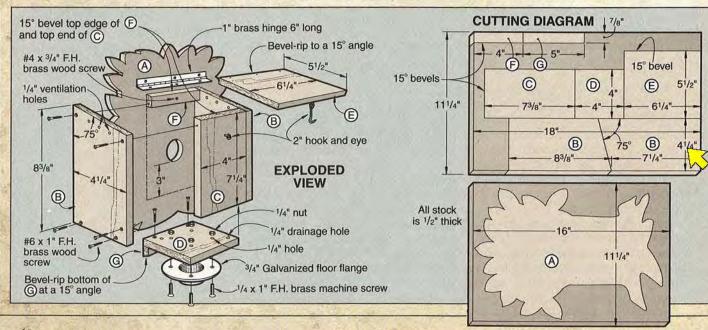
Glue house Parts B, C, and D together. Glue the long cleat (G) to the bottom front edge of the house, beveled side down.

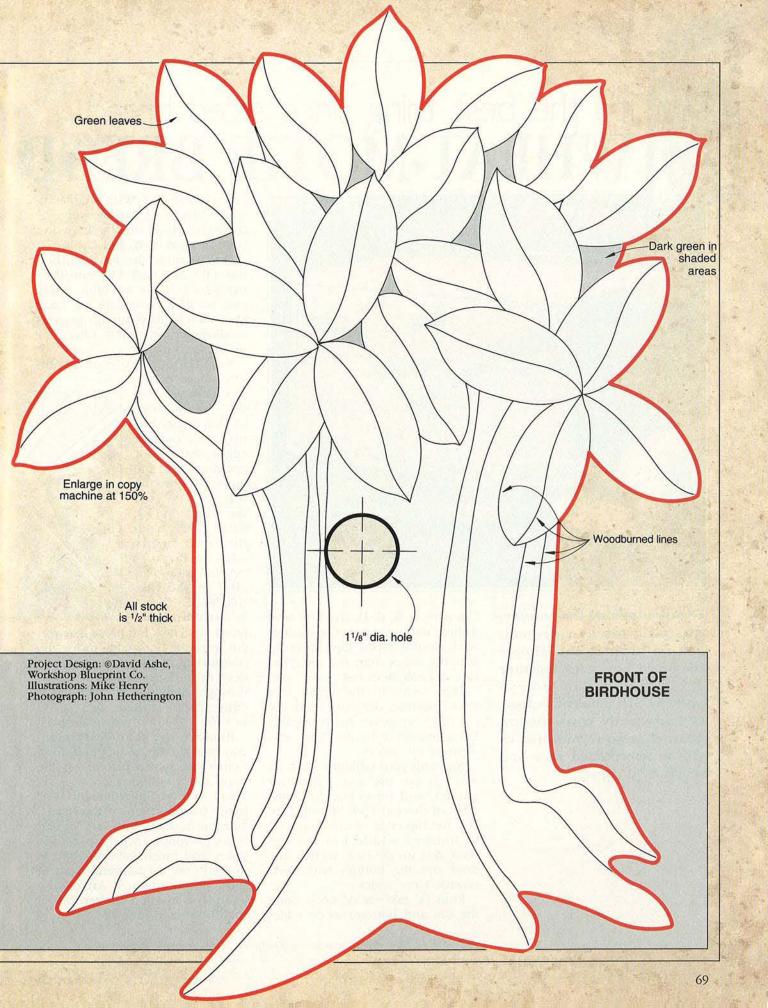
Drill and countersink where indicated, and drive in #6×1" flathead brass wood screws. Drill ventilation holes on both sides. Fasten a 3/4" galvanized pipe floor flange to the bottom of the house with four machine screws. Drill the drainage holes where shown.

Position the house assembly on the backside of front piece (A). Center it side to side with the floor 3" below the bottom of the entrance hole. Drill a 1/8" hole through the center of each cleat into, but not through, the front piece. Glue the house assembly in place, and secure it with a screw through each cleat.

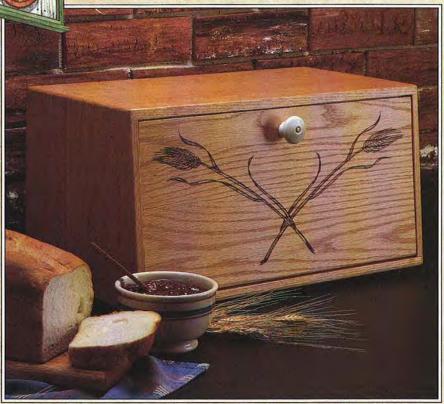
Attach the roof (E) with a 6" length of brass continuous hinge. Install a 1" brass hook and eye to latch the roof closed.

Paint the foliage with acrylics. (We used Ceramcoat jubilee green for the leaves and thalo green for the shaded areas.) Apply a clear finish overall, a weatherproof one if you'll be hanging your birdhouse outside.

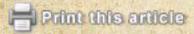




## It's the best thing since sliced bread WHEAT-MOTIF BREAD



If you're looking for an easy, satisfying kitchen project, look no further. This simple oak bread box goes together as easily as a ham-on-rye sandwich. Its generous capacity and sturdy construction mean that your handiwork will be appreciated now and for years to come.



Cut parts A, B, C, D, and E to size. Adhere the two sides (C) together with double-faced tape, making sure the edges align and the good side of each faces out.

Then, refer to the Bread Box Cross Section drawing, and lay out the 5° angle on the front edge. Bandsaw, sand to the line, and separate the pieces.

Now, tilt your tablesaw blade to 5° (you can use a side for your guide), and bevel-rip the front edge of the top (A), bottom (B), and the top edge of the door (D) to finished width. Cut the top with the inside face widest, the door and the bottom with their outside faces widest.

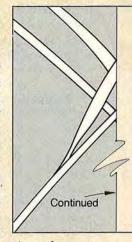
Rout ½" rabbets ¼" deep along the top and bottom inside edges

of each side (C). With a tablesaw and ¼" dado set, cut a groove ¼" deep ¼" from the back inside edge of parts A, B, and C.

Dry-assemble the top (A), bottom (B), and back (E), and then the sides (C). For assembly, apply glue to all parts except the back (E), which floats in the grooves to allow for expansion. Check for square, and clamp.

Rout 1/4" round-overs on all out-

side edges of the box and the outside bottom edge of the door, but not the inside edges of the door opening. Trim the piece cut from the top to 171/2" for the door stop (F). Glue it 1/2" from the front inside edge of the top, beveled side parallel to the box side angle.



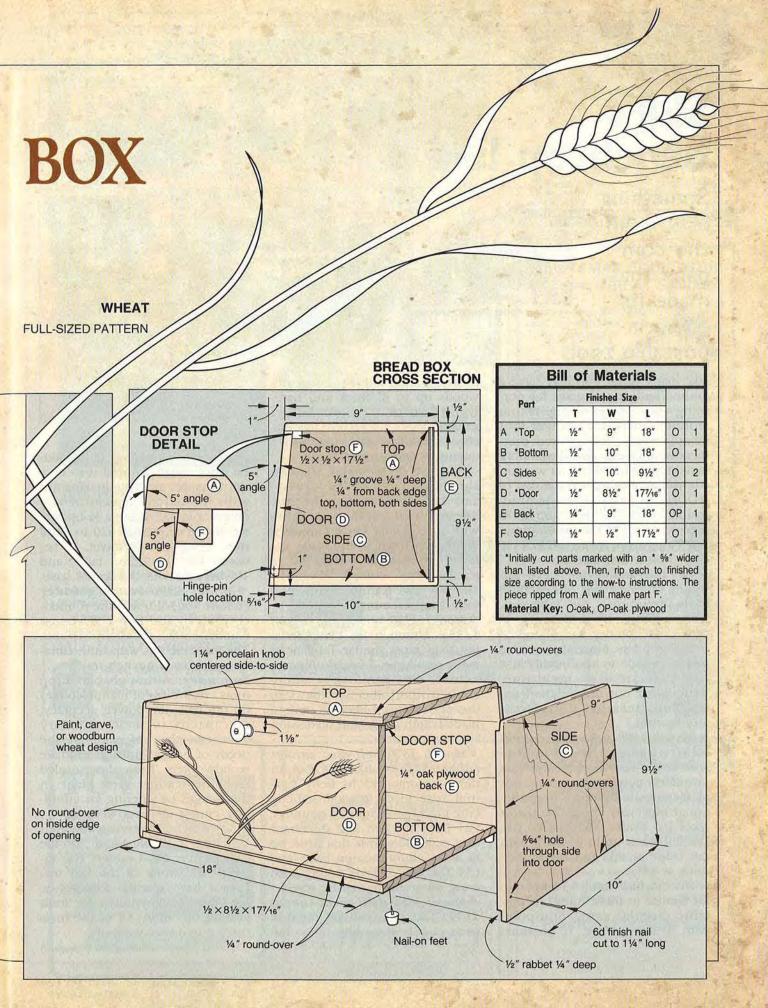
With double-

faced tape, tack the piece that you cut from the door edge inside the bottom of the opening to hold the door flush. Then, drill a 3/4" hole through each side into the door edge where shown. Drill a 1/8" hole for the knob where shown.

Remove the temporary stop, and sand the bread box and door. Center the wheat pattern on the door, and woodburn it.

Cut two 6d finish nails to 1¼" long (from the top of the head), and push them into the drilled holes for hinges. Set them, fill the holes, and finish the breadbox as desired (we used several coats of satin polyurethane). Attach the knob, and install a rubber foot at each bottom corner.

Project Design: Jim Boelling Illustrations: Mike Henry Photograph: John Hetherington



# A tool-buyer's test report

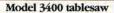
# Skil's de line benchtop line

Something new from the company that made its name in portable tools



Model 3330 scrollsaw





**Model 3380** 

drill press

Model 3396 bench grinder

> Model 3370 belt/disc sander

Like many of us, you may have a limited budget and space for pursuing your woodworking. It's no wonder, then, that power-tool manufacturers have poured everincreasing energy into developing benchtop power tools. As we noted in the August 1992 issue of WOOD® magazine (Tool-Industry Insider, page 9), benchtop tools represent one of the fastest-growing categories in an otherwise "flat" power-tool market.

We also announced Skil's unveiling of a new line of benchtop tools including a 10" tablesaw, 16" scrollsaw, 8" drill press, 4" belt/6" disc sander, and 5" and 6" bench grinders. Since then, we've had a chance to thoroughly test and evaluate Skil's new line. Here's what our independent tester, Bob McFarlin, discovered, tool by tool.

• Model 3400 tablesaw (about \$180 through mail-order sources). For the money, this saw offers good performance, lots of features, and sturdy construction. I especially appreciate that it takes 10" blades. That means you can cut stock up to 3" thick with the blade at 90° and up to 2½" thick at 45°.

The machine has a 13-amp. motor similar to those found in portable circular saws. Equipped with a sharp blade, it provided

plenty of muscle for ripping softwoods up to 3" thick and hardwoods up to 1" thick. To get smooth cuts, I replaced the machine's standard steel blade with a quality carbide-tipped blade.

Because of its small, die-cast aluminum table (175%"×265%") and 12" rip capacity, the saw doesn't lend itself to working with sheet goods. Once I adjusted the fence parallel to the blade, the fence returned to within ½2" of parallel after multiple resettings. The saw also features a dust port for a shop vacuum.

• Model 3330 scrollsaw (about \$135). Although it's better looking than most similar Taiwanesemade scrollsaws, I found only two features that significantly distinguish it from other scrollsaws in this price range. I liked its built-in blade-length gauge and blade-storage compartment.

• Model 3370 belt/disc sander (about \$135). I like this tool for three reasons: (1) Its hefty castiron base gives it good stability (the machine weighs 42 pounds); (2) Both the belt and disc have dust-collection ports that hook up to a 11/4" shop-vacuum hose; and (3) The belt loosens simply with a tug on a tension-release lever.

• Model 3380 drill press (about \$135). Like the scrollsaw, the drill press closely resembles other Tai-

wanese-made products in its modest price range. I found it to be a no-nonsese, reliable performer with limitations typical of machines this size. It has a ¼-hp motor, five speeds from 620 to 3100 rpm, 2" of spindle travel, 7" between the chuck and table, and 10" between the chuck and base.

• Model 3396 bench grinder (about \$60). I tested the 6" model; you can also buy a 5" version (model 3395), for about \$10 less. The machine ran with little vibration and has a quench tray.

Summary: Although benchtop tools (regardless of manufacturer) do not have the power, accuracy, or capacity of their stationary brothers, they often meet the needs of novice and intermediate woodworkers. These down-scaled machines earned their place in the market by offering an affordable entry into woodworking.

So, when reviewing the Skil benchtop tools, we asked: "Do the tools deliver good value?" The answer: Yes. None of the Skil machines have glaring weaknesses, which is a compliment for tools costing this little. All of the tools carry a two-year warranty.

Photos courtesy of Skil Corporation



# LAST CHANCE AT 92 INVENTORY

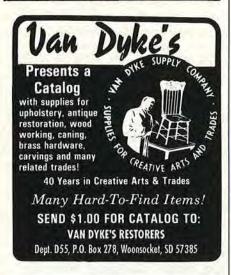


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# Hankering for a homemade kiln

I get a lot of free wood—red oak, cherry, birch, maple, and ash—all in small cutoffs from 6" to 24". However, none of it comes dried. I tried drying the wood in my kitchen oven, using only the heat from the light bulb inside. The wood dried out okay, as long as the heat stayed below 100 degrees.

I'd like to build a 32 cu. ft. kiln using a lightbulb heat source and a small fan that operates all the time. My questions are: What is the correct temperature for heat-drying wood, and, alternatively, could I mount a small air conditioner to my cabinet and use dehumidified cold air?

-David Frantz, Conroe, Texas

David, the two methods you suggest would indeed remove moisture from wood. (A debumidifier would work better than an air conditioner.) However, any method of wood drying—if used improperly—can result in defects such as splits, checks, warpage, and honeycombing.

We discussed both of your ideas with kiln operators and other wood-drying experts. They said that without precise controls, you can expect a high probability of damaging your wood. Because wood varieties and samples vary greatly in moisture content and drying characteristics, it takes a drying facility with precise controls to do the job right.

Kiln-drying wood is a twostage operation. Most green wood starts with a moisture content of around 80 percent. In the first stage, the kiln removes "free moisture" down to 30 percent; the second stage removes "bound" or cellular moisture, leaving the wood with a moisture content of 6 to 8 percent.

So, David, your kiln ideas have merit, they just lack precise controls. Your best bet? Air-dry your wood. It's the safest "home-brew" method. For more advice, contact the Texas Forest Products Laboratory, P.O. Box 310, Lufkin, TX 75901

# "Snipe" hunting saves board ends

When I run a board through my 12" Jet portable thickness planer, I get sniping at the ends which ruins several inches of the board at each end. Is there some way I can prevent this sniping and avoid damaging valuable wood?

-Joe P. Patrick, Kennesaw, Ga.

Joe, you can choose to either eliminate sniping (the scooping out of wood across the grain of a board by planer or jointer blades), or work around its negative effects. To eliminate sniping, keep in mind that the scooping occurs when boards go in or out of the planer unsupported or improperly aligned with the tool's bed at either end. Ideally, the board should travel through the planer level to the bed. To ensure level support, build 3' to 4' long plywood extension tables on both ends of the planer. Check to see that the table surfaces rest level with the planer bed.

To work around the possibility of sniping, always run your lumber through the planer before you make final cuts. That way, if sniping occurs, it will be on waste ends.

# Skinny plywood makes dadoing difficult

I enjoy learning new techniques from your magazine. I have just one question for you. Why is it the <sup>3</sup>/<sub>4</sub>"-oak plywood I buy measures <sup>11</sup>/<sub>16</sub>"? I have an Amana 8" stackable dado set. When I combine the chipper blades, they make an exact <sup>3</sup>/<sub>4</sub>" cut. This leaves me with a <sup>1</sup>/<sub>16</sub>" to <sup>1</sup>/<sub>32</sub>" gap when I insert a plywood end into my dado. This amount of clearance is intolerable. Can I correct it?

David H. Walsh, Madison, Wis.

David, let's begin first with the plywood you are buying. Plywood today comes from many different mills all over the world. This means an inherent variance in milling methods and quality control, and, ultimately, differences in plywood thickness. Plywood from overseas markets usually runs thinner than American-made plywood. We'd recommend buying American-made plywood which should have a stamp on the edge of the sheet showing its grade and the mill from which it came. Overseas plywood has a red mahogany core.

For the second, and probably more realistic approach, measure the plywood you intend to buy at the store to make sure it matches the dado width that your blade set or adjustable dado blade typically cuts. And keep in mind, too, that if you need to reduce or add to the width of your dado set, you can do so by simply subtracting or adding chipper blades and cardboard spacers or washers. Before cutting your workpiece, try your adjustment on scrap lumber to check the width of the cut.

Continued on page 76

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# **ASK WOOD**

Continued from page 74

Boning question driving him "batty"

Robert Redford, playing Roy Hobbs in the movie The Natural, makes a reference to "boning" a handmade bat. This treatment or finish supposedly helped the bat resist chipping, marring, and splitting. Will you please let me know if you've heard of this process? Not knowing is driving me "batty."

-Marcus R. Engebretson, Scarville, Iowa.

Marcus, though we won't snag your question, we'll let Bill Williams, vice president of advertising and public relations for Hillerich & Bradsby, field it. Bill's company makes the famous Louisville Slugger bats. "Old-timers would literally run a bone up and down the length of the bat, pressing down hard," says Williams. "This would compress the wood cells, sealing the open grain of the bat. Also batters felt it put some extra sting on the ball, causing it to come off the bat barder and more quickly." Some players, according to Bill, still bone their bats, but today they use a pop bottle or anything that's bard and smooth. He says, 'Just like in Roy Hobbs' times, players will still do about anything to get an edge." By the way, carvers often do the same thing to their work. They call it burnishing.

# Are keyless chucks okay?

Do you believe keyless chucks, those that require only hand tightening, are okay? Do they grip as tightly as keyed chucks?

-Edward Kluck. Saginaw, Mich.



Yes, Ed, today's keyless chucks work quite well, ac cording to Bill Krier, our products editor. "We even recommend retrofitting with a good-quality keyless chuck like the one made by Jacobs," he says. "To install one, you'll first need to remove your old chuck by unscrewing it from the threaded spindle. Then, just screw on the keyless chuck and you're ready to go." Most tool stores and tool catalogs stock them. You can order a Jacobs keyless chuck from The Woodworkers' Store, 21801 Industrial Blvd., Rogers, MN 55374-9514, or call 612/428-2199. The price is \$17.95 plus \$4.95 for shipping and handling. This 3/8" chuck replaces any conventional chuck mounted on a 3/8" spindle with 24 threads.

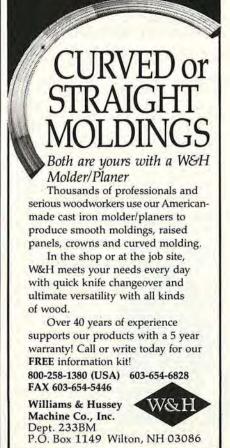




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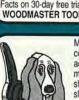




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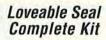
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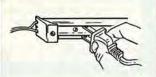


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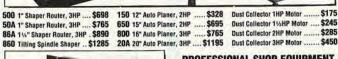
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10. \$2.00	30. FREE	50. FREE	71. \$2.00
11. 50¢	31. \$3.00	51. FREE	72. FREE
12. \$1.00	32. FREE	52. \$1.00	73. \$2.00
13. \$1.00	33. FREE	53. \$2.00	74. FREE
14. FREE	34. FREE	54. FREE	75. FREE
15. \$1.00	35. \$4.50	55. \$1.00	76. \$2.00
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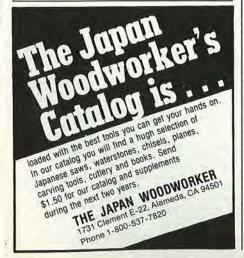
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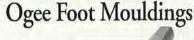
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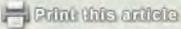




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Item Description Teeth List Sale	EY6281BC NEW variable speed 9.6 volt Drill	ED T EVE THOU	1194VSR1/2" var. speed Hammer Drill, 264 145 1194VSRKabove Hammer Drill w/case, 292 179	9647 TIGER CUB Recip. Saw195 115 9637 Full var/spd Recip Saw 8 amp 250 138
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LU87M010 Thin Kerl 10" 24 70 38 LU88M010 Thin Kerl 10" 60 86 43	EY6205EQKSame as EY6205BC but battery has 40% more life & 20% more torque 368 198	EST GHT ATE HAN	1603 1/2 HP D-handle Router 252 145 1604 1-3/4 HP 2 Handle Router 236 125	97310 Laminate Trimmer Kit comp345 192 7334 5' Random Orbit Sander210 119
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94-100 5 pc. Router Bit Door System 319 165	FREUD LU91M0088-1/2" Carb bld 481 .68 43		3051VSRK3050VSRK w/keyless chuck 266 145 1370DEVS 6* Random Orbit Sander 481 219	7116 24' Omni Jig
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FT2000E3-1/4 HP v/spd Plunge Router410 199 JS100 Biscuit Jointer with case	C15FB 15' Mitre Saw	48 PRI	3283DVS 5" Random Orbit Sander 159 98 3283DVS K3283DVS Kit complete 220 119	550 Pocket cutter with case 330 185
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# **FINISHING TOUCHES**

# SOMETHING FISHY IN FLORIDA



First Place and Best of Show in the 1992 Global Carving Challenge-Aquatic Life competition was a life-sized northern in native habitat. It was entered in the realistic category by Montanan Clark Schreibeis.

Last spring, woodcarvers from around the nation vied for \$10,000 in prizes at the first Global Carving Challenge-Aquatic Life competition. Held in Norfolk, Virginia, the unusually focused event drew 100 entrants.

"The goal of the competition was to foster increased awareness of aquatic life by capturing its spirit in carvings," says show coordinator Deborah Effrem. The sponsor, Woodcarvers Supply, Inc., of Englewood, Florida, has

set March 26-28 as the date of the 1993 competition and has changed the site to the hospitable climate of Sarasota, Florida's Airport Marina Holiday Inn. According to Effrem, the amount of prizes will be increased to \$15,000. Entrants do not have to be present. For more information on the competition, write:

The Global Carving Challenge-Aquatic Life, P.O. Box 7500, Englewood, FL 34295-7500, or call 1/800-284-6229.

# MOST TIMBER GOES UP IN SMOKE

The United Nations Food and Agricultural Organization calculates that developed nations use 80 percent of the timber they harvest for lumber and pa per pulp. But it's quite the opposite in lesser developed nations, where 80 percent of all timber goes for fuel.

# The oldest of the old ...

Trees rank as the largest and oldest life forms. Their origins go back some 200 million years. The oldest single tree resides in California. It's a 4,700-year old bristlecone pine called Methuselah.

# ... And the largest of the large

The world's largest living thing, the General Sherman giant sequoia, in California, weighs more than 1,400 tons. That's hadle equivalent to the weight of 360 elephants.

# WHERE THE WOOD GOES

U.S. Forest Service statistics say that new home construction accounted for 50 percent of all lumber consumed in the U.S. in 1989. Remodeling and repair of existing homes used 20

percent. Other construction-including homewoodworkers' projects, but principally furniture manufacturing-required another 20 percent. The remaining lumber went for shipping pallets and containers.

Illustrations: Jim Stevenson



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# Here's What Woodmaster Owners Say:

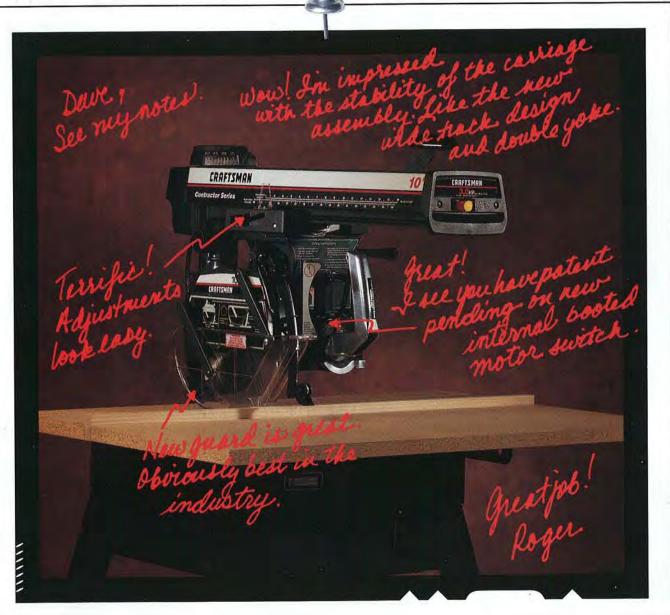
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