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THE WORLD'S LEADING WOODWORKING MAGAZINE

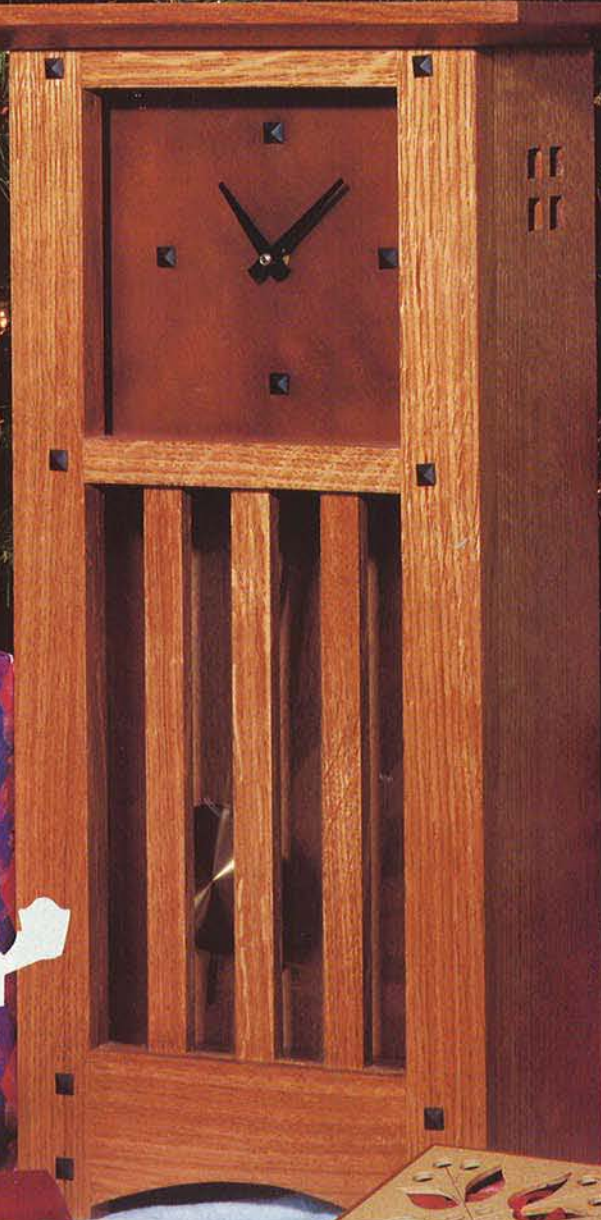
DECEMBER 1995 • ISSUE NO. 84

Please display until December 11

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22 pages of projects beginning on page 60

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10 SHOP-SMART JIGS

See page 50

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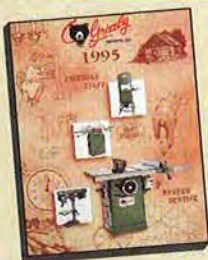
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THE EDITOR'S ANGLE

WE'RE WORKING HARD TO SERVE YOU BETTER

Have you ever wondered how we decide what articles to include in **WOOD®** magazine? Actually, several things enter into the equation.

First and foremost, we pay close attention to what you have to say. When you stop by our offices for a visit, when you write, and when we run into each other at woodworking shows, we're always taking mental notes.

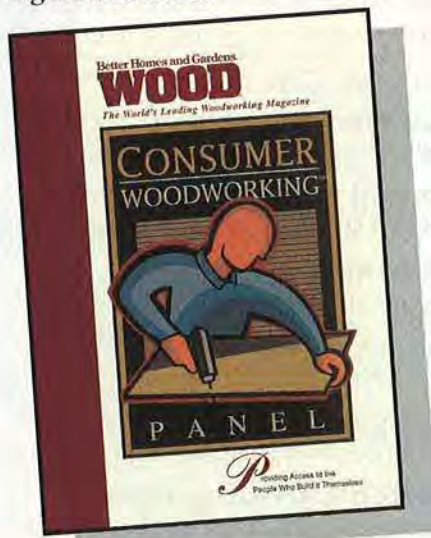
Consumer Woodworking Panel. Five hundred of you have been selected as a representative sample of the readership.

During the coming year, the panel members will tell us, among other things, how interested they are in various projects, techniques, tools, and other articles that we plan to include in upcoming issues. If we find out that something we plan to feature doesn't strike the fancy of the panel, we'll pull it from the lineup. By doing this, we will be able to give you more of what you want.

You say you're not a panel member, but you have something to say? Don't be shy. Write to:

**The Editor
WOOD Magazine
1912 Grand Avenue
Des Moines, IA
50309-3379**

Tell me what's on your mind. I'd like to hear from you.



We also do in-magazine and randomly mailed questionnaires. Through these, we learn about your habits as a woodworker and about your interest level in articles found in the magazine.

And lastly, we rely on our experience as woodworkers to guide what we include. We figure, for example, that if a project, technique, or tool category interests a majority of us, chances are good that you'll benefit from it, too.

This past summer, we began what we hope will be yet another way to measure your interests—this time in upcoming articles. It's called the **WOOD** magazine

Could you use a brand-new pickup?

If you're like most woodworkers I know, you could easily find 101 reasons for owning a pickup truck. Good news—here's your chance to win one! Just fill out the entry form on *page 92*, and you may win a Dodge Ram 1500 SLT that's loaded with products from DeWalt, Ryobi, Delta, Franklin, and American Tool. Good luck to everyone who enters. 🍀

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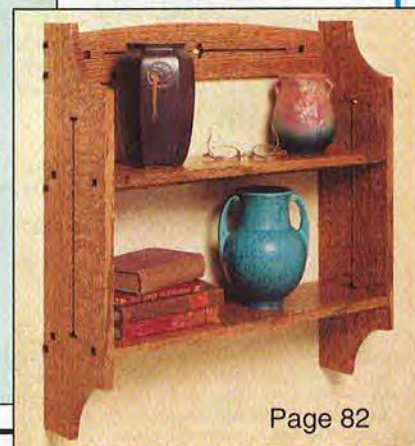
82 Craftsman-style shelf
Accent our wall shelf with square buttons.



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This issue's cover wood grain: bubinga

How To Leave A Subtle Hint.

To get a great gift you have to give a subtle hint. Nothing too conspicuous, mind you. Just a small reminder strategically placed on the refrigerator. Or the car dashboard. Or the bathroom sink. A little something to remind the ones you love about the gift you'd love to get.

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POINTERS FOR HANGING YOUR PROJECTS

These tips will ensure your success



Like most woodworkers, you probably enjoy building projects more than hanging them on a wall. But, the hanging chores usually go hand in hand with the creation of the project. The following are some surefire pointers that will make this task go smoothly for you.

Before you do anything, take note of the weight of the object that you're about to hang. In the case of shelves and cabinets, include in your total the weight of the objects that you will place on or in them.

Of course, it's always best to drive the hanging fastener into a wall stud, but the absence of a wall stud shouldn't prevent you from hanging most objects weighing less than 50 pounds. For example, with most objects up to three pounds, you can usually

pound a nail into most any area of a wall and be done with it.

For objects up to 10 pounds, a picture hanger like the one in drawing A *below* works well. You can use versions of these designed for objects weighing over 10 pounds, but make sure the nail goes into a wall stud.

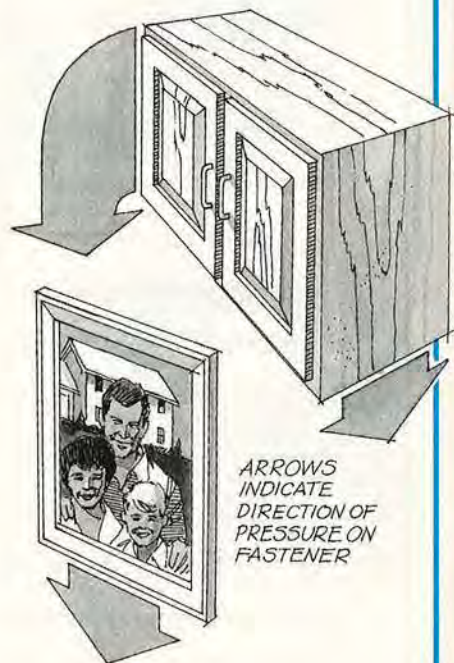
For objects weighing up to 30 pounds, you also can choose from a wide variety of hollow-wall anchors. For walls made of gypsum panels (drywall) at least ½" thick, we prefer the self-tapping, threaded, metal or plastic versions like the one shown in drawing B *below*. You simply drive these into the wall with a Phillips bit, then drive a screw into them.

If your house has lath-and-plaster walls, you'll need to drill a hole and insert an expanding-type bolt such as the one in drawing C *below*. Because of the strength of the lath boards, such a fastener should support up to 50 pounds.

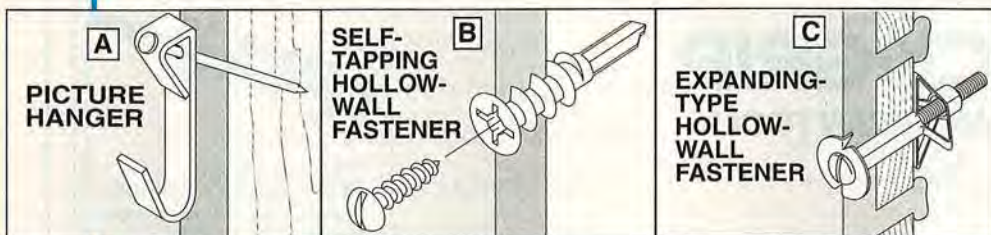
When driving fasteners into a stud, remember that screws provide considerably more holding power than nails. And, screws with coarse threads have more "bite" than ones with fine threads.

Note: For more information on hardware for hanging projects, see pages 9 and 10 of the April 1995 issue of WOOD® magazine.

2 Once you've determined the weight of the hanging object, also consider the direction that it exerts pressure on the wall fasteners. As shown *below*, "flat" projects such as mirrors and picture frames exert straight-downward pressure on a fastener. On the other hand, cabinets and shelves exert both downward *and* outward pressure on a wall fastener.



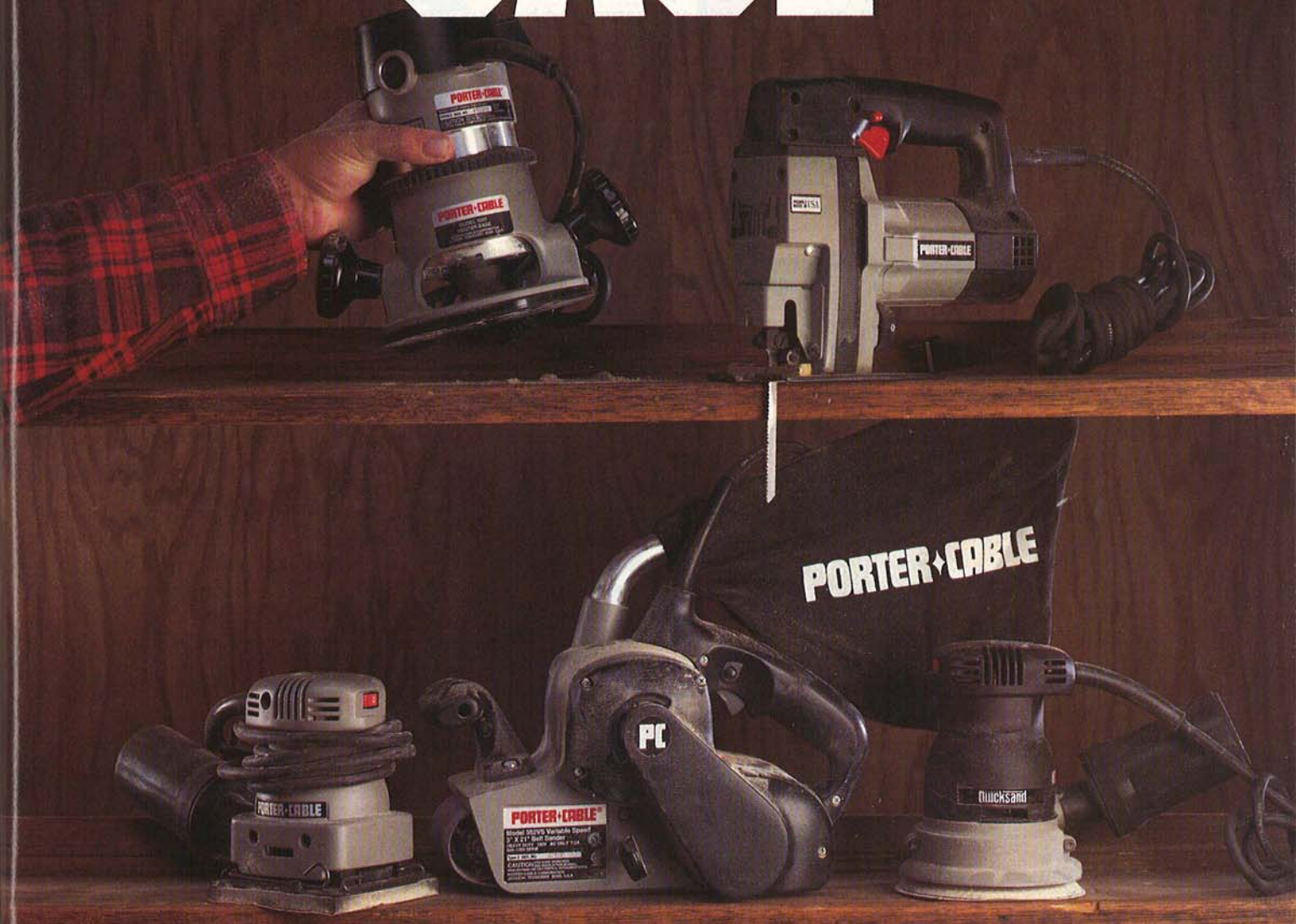
ARROWS INDICATE DIRECTION OF PRESSURE ON FASTENER



Picture hangers work fine on objects that exert downward pressure only. But, projects that protrude out from a wall are another matter. Since these objects tend to pull the fastener out of the wall, you should drive the fastener into the wall stud. If

Continued on page 6

TROPHY CASE



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POINTERS FOR HANGING YOUR PROJECTS

that's not possible, use an expanding-type hollow-wall fastener. Since these spread the outward pressure over a larger area of the wall, it's unlikely that the fastener will pull out.

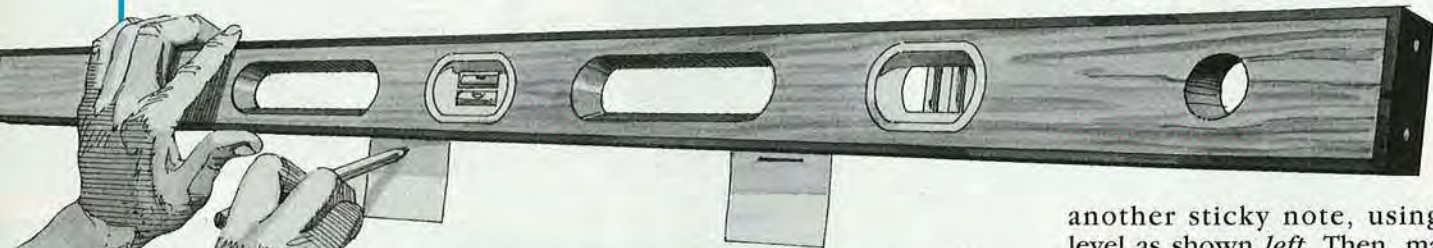
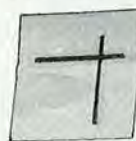
With projects less than 16" wide you may find that you can place one fastener into a stud, but not the other. This usually isn't a problem with lighter clocks and shelving, provided you use an expanding-type fastener to hold the project tightly against the hollow part of the wall.

3 Rather than mark the locations of the fasteners directly onto the wall, we mark the locations on "sticky notes" adhered to the wall. These notes keep your wall mark-free, and you can remove them without fear of lifting off paint.

Here's an example of how to use these with a picture frame requiring two fasteners. First, hold the frame in its approximate location and have a helper place a sticky note behind one of the top corners of the frame. The helper can then mark the exact location of the corner onto the sticky note.

Next, measure the back of the frame for the placement of the fasteners. Note the distance between the fastener location and the top of the frame, the distance between the fastener and the edge of the frame, and the distance between the two fastener locations.

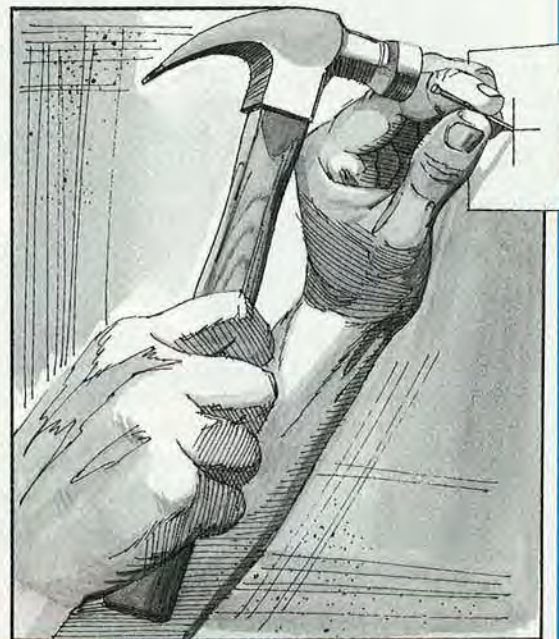
Now, use the marked corner of the frame as a reference for marking the height of one fastener onto a sticky note. Mark the height of the other fastener onto



More project-hanging tips

- When hanging a project with screws driven into wall studs, make sure that at least half of the total length of the screw goes into the stud. So, if you're mounting cabinets with $\frac{3}{4}$ "-thick backs, to a wall with $\frac{1}{2}$ "-thick drywall, use a screw that's at least $2\frac{1}{2}$ " long.
- Use screws with pan heads or round washer heads whenever possible. The flat bearing surfaces on these provide more support to projects than fasteners with flat, oval, or bugle heads.
- If you think there might be water pipes or electrical wires in a wall, take your time and gently drive the fastener. Strong driving force may send the fastener through the pipe or wire (and any metal plate protecting them) before you know it.
- Check the thickness of a wall before driving a fastener into it. Some nonbearing walls may be 2"-or-less thick, and you might drive a fastener through to the other side. ♣

another sticky note, using a level as shown *left*. Then, mark the exact location of the fasteners by drawing vertical lines through the lines already marked. Finally, drive the fastener through the sticky note as shown *below*, and tear away the sticky note. ♣





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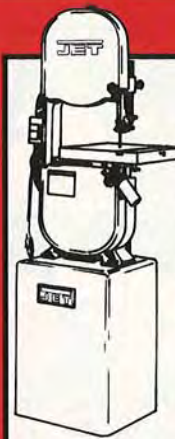
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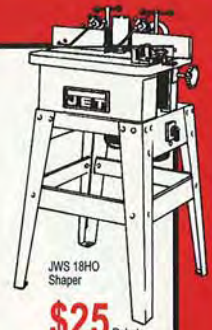
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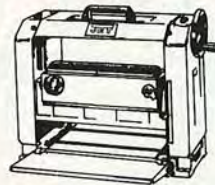


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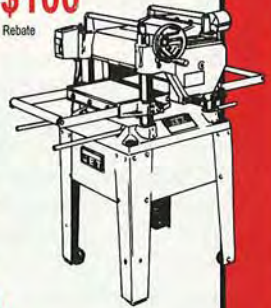
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Auburn, WA

What
woodworkers
need to know

Aging copper for the Arts and Crafts look

Copper almost seems to be a metal made for woodworkers. Its warm, rich color complements wood rather than fighting with it for our attention. And, copper, one of the first metals used by man, works easily.

These virtues gave copper widespread popularity during the Arts and Crafts movement early in this century. Arts and Crafts homes and furnishings, which stressed

the beauty of natural materials and handwork, often combined copper and wood.

So, when we researched the clock project on *page 62*, we decided that the shiny, new copper on the face needed an aged look, as shown *right*. After some experimenting, we came up with a simple way to give copper that been-around-awhile look for projects in the Arts and Crafts style.

Working with copper

Many crafts-supply stores sell copper sheets for handcrafting, or you can buy it from a metals dealer. Copper comes in scores of alloys, though, so tell the dealer you want a soft, malleable one that you can work by hand.

Mark your cutting lines on copper with a scratch awl or other scriber. Pencil marks don't show up well on metal, and markers usually make lines too wide for accurate work.

Use a straightedge with nonskid backing. (If you don't have one, put a strip of double-faced tape on the back of a ruler. Press it against your shirt sleeve a couple of times to reduce the tape's tack before starting the layout.) Scribe curved lines against a French curve or template, similarly skid-proofed. For complex layouts, adhere the pattern directly to the metal with spray adhesive.

Copper cuts easily. Common tin snips will readily handle straight cuts and gentle curves in sheet copper about $\frac{1}{32}$ " thick or less. As you cut, don't close the snips all the way. Doing so crimps the metal's edge every time the jaw tips come together. Instead, keep

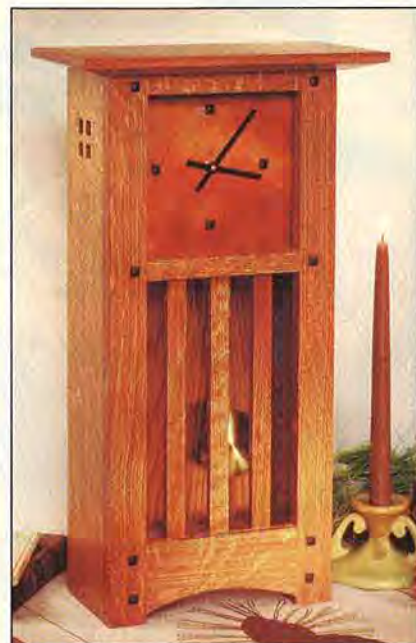
the snips moving forward so the cutting takes place mostly at the back of the jaws.

You also can cut this soft, non-ferrous metal with a scrollsaw, bandsaw, or portable jigsaw (sabersaw). Back the metal with scrapwood at least $\frac{1}{4}$ " thick for power sawing.

A no. 5 blade (.038x.015" with 16 teeth per inch) works fine for a few quick scrollsaw cuts. For serious copper sawing, go with a metal-piercing blade (24-48 teeth per inch), and lubricate it with beeswax. If you have a variable-speed saw, run it at a slow speed for metal cutting.

For the bandsaw or jigsaw, select a general-purpose or metal-cutting blade with 14 or more teeth per inch. If you're using the jigsaw, clamp the workpiece securely to the workbench, the cutting line overhanging the edge. Cover the saw's baseplate with masking tape to prevent scratching the copper.

Smooth and true cut edges by filing. For best results, clamp the metal between two pieces of scrapwood in a vise. Stand the metal's edge about $\frac{1}{16}$ " above the wood as shown *above right*, and



With the copper secured in a vise, smooth the edge by drawing a file along the edge.

draw a mill-cut bastard file along the edge.

Lay out and drill any required holes before finishing the metal. This way, you won't risk marring the finished surface.

Continued on page 10

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Circle No. 1321

What
woodworkers
need to know

Aging copper for the Arts and Crafts look

Continued from page 8

Giving copper the old look

Over the years craftsmen have used various treatments to give new copper an old look. One old method, still employed by some artisans today, involves bathing the copper in a solution made by dissolving chunks of liver of sulfur (potassium sulfide) in water. But this process poses a hazard.

"Potassium sulfide hydrolyzes in water, releasing hydrogen sulfide (H₂S), a gas as toxic as the hydrogen cyanide used in a gas chamber," warns Dr. Jim Lindberg, professor of chemistry at Drake University. "Without adequate ventilation, it will kill you," the chemist says.

The thought that aging copper this way might suddenly stop our own aging led us to try some other methods. In tests, we achieved best results with another chemical—rapid fixer, a common photographic material. Camera shops usually sell rapid fixer, or you can check the Yellow Pages for photographic-supply retailers. (We bought a 16-ounce bottle of Ilford Universal Rapid Fixer. Kodak and others market a similar product.)

Cleaning the copper is the first order of business. To remove oils and dirt, scrub both sides with kitchen cleanser. Rinse well.

Then, sand the exposed face to a satin sheen, using a fine (red) Scotchbrite pad followed by an ultrafine (gray) one. Don't make fingerprints on the copper—wear gloves or hold the piece with clean rags. (We wore latex medical gloves throughout the operation and handled the copper by the edges.) Wash off the sanding residue (we swabbed it off with denatured alcohol).

Dilute the rapid fixer 1:2 with water. To do this, pour a mea-

sured amount of fixer into a clean two-liter pop bottle (or similar suitable container), then add twice that amount of water. Stir or shake to mix.

Pour about 1" of dilute fixer into a suitable glass or plastic tray. (We bought a plastic photo-developing tray for \$3.95 at the camera store where we bought the rapid fixer.) Slip the copper face-up into the chemical. Rock the tray gently to keep the solution moving across the copper's surface, as shown *below*.



Gently rock the tray from side to side and end to end while aging copper in photographic rapid fixer.

After a few minutes, the surface will begin to darken. Continue agitating until the copper takes on roughly the color of cinnamon. (Reaching this final shade can take 10 minutes or so.) Don't let the color get too dark—that hides the copper look.

Rinse both sides under running water, then stand the piece on edge to air dry. You can help it along with a hair dryer or heat gun, but don't rub the surface. After the copper dries, check the color. If you've hit one you like, spray on clear gloss lacquer or acrylic coating.

You can reimmerse the metal to darken it. To lighten it, though, you'll have to sand to bright metal and start over again. ♣

Written by Larry Johnston
Photographs: John Hetherington

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Craftsman's New EXACT-I-RIP Fence and 10" Table Saw

Exact-I-Rip Advantage #1:

You get plenty of room to rip even your biggest work pieces—up to 24" on the left side and 30" on the right!

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Thin kerf carbide-tipped blade stays sharper longer than a regular steel blade for fast, smooth cuts.

Exact-I-Rip Advantage #2:

Lock the fence into place—at the front and rear—with just one lever, for consistent cutting width.

Exact-I-Rip Advantage #3:

Includes additional aluminum extension to help stabilize table for really large work pieces (such as 4x8 plywood sheets).

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Exact-I-Rip Advantage #4:

Get pin-point accuracy in setting up your cuts, with the micro-adjust mechanism that lets you align the fence with precision.

Exact-I-Rip Advantage #5:

Set-up's a breeze, thanks to the high-tech thermoplastic polymer bearing surfaces built into the Exact-I-Rip fence system. The fence always slides smoothly and easily—so you can get right to work!

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Think all table saws are pretty much alike?

Then you haven't checked out the Craftsman 10" Table Saw and Exact-I-Rip Fence Combo. Stock No. 29911. Together they cut the toughest jobs down to size – with an incredible new rip fence technology that gives you silky-smooth position changes, accurate cuts and a huge appetite for those large work pieces. In fact, the Exact-I-Rip fence is so terrific, we're offering it separately as a retro-fit option for other belt drive Craftsman table saws. Ask for accessory fence 29901.

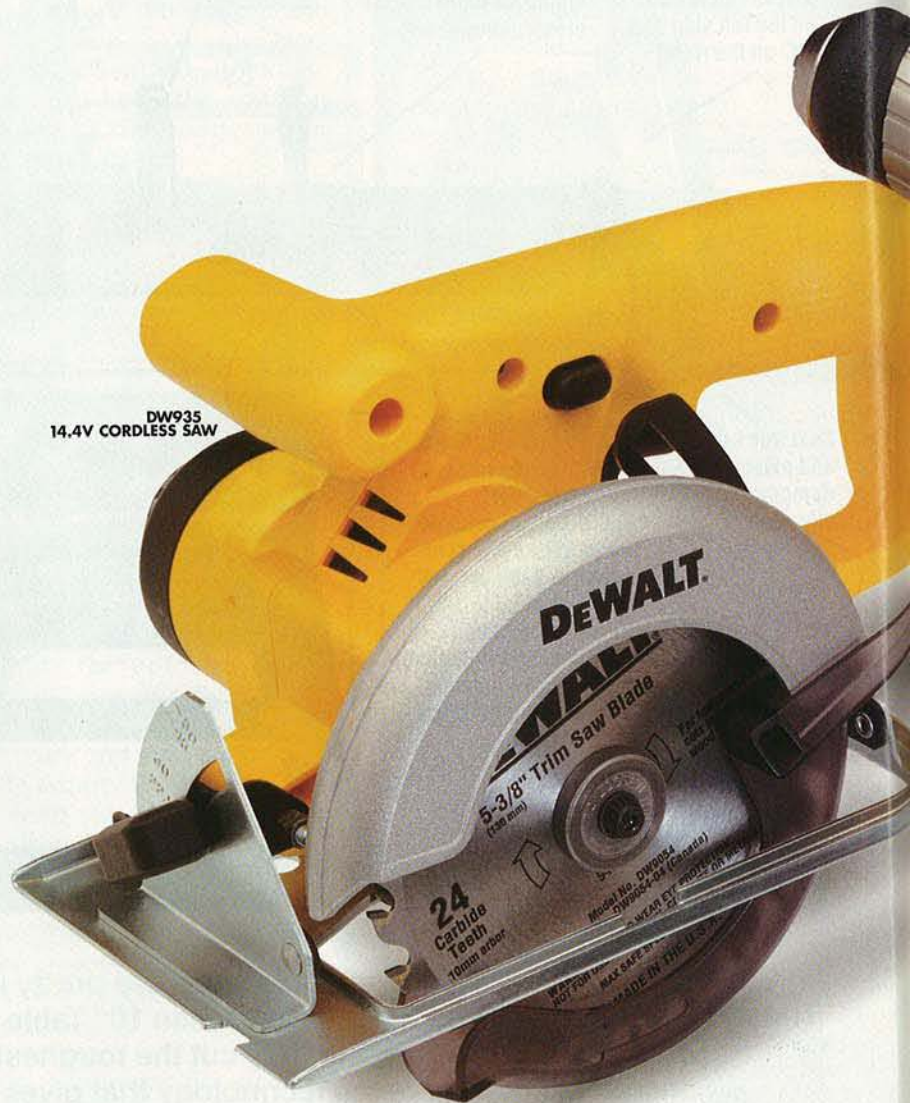
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TIPS FROM YOUR SHOP (AND OURS)



All it takes is a router, a straight bit, and a great idea to do the work of much bigger machines.

It used to take a big, expensive machine to cut a raised panel—either a shaper or a tablesaw. Then, raised-panel router bits that cost \$50 to \$100 came along. Now, reader Richard Colman (see his tip right) has lowered the cost of cutting raised panels to no more than the price of a $\frac{3}{4}$ " straight bit. For helping woodworkers do more with less, we awarded Richard the top-shop-tip prize.

Money-saving tips never go out of style, and most woodworkers I know take pride in finding less-expensive ways to do things. The next time you discover a low-cost alternative to an expensive tool or technique, let me know about it. If we choose your tip, we'll pay you \$40, plus you'll get a shot at winning a new tool for the top tip. Just send a description of the idea and a drawing or photo to:

Tips From Your Shop (and Ours)

WOOD® Magazine
1912 Grand Ave.
Des Moines, IA 50309-3379

We try to publish original shop tips, so please send your idea to only one magazine. Also note that we cannot return your submissions.

Tom Jackson
General-Interest Editor

Rout raised panels with a straight bit

For a low-cost way to make raised panels, try using a straight bit and an elevation rail on your router table. Use a bit with a bottom-cleaning profile like you find on hinge-mortising bits. These will leave you with less sanding to do than with a regular straight bit.

Start by positioning the fence and elevation rail so that your panel tilts at a 15° angle, as shown in the drawing of the router table below. Secure a $\frac{3}{4}$ " straight bit into your router, and adjust the height to make the cut as shown in STEP 1. Make this cut on all four sides of the panel.

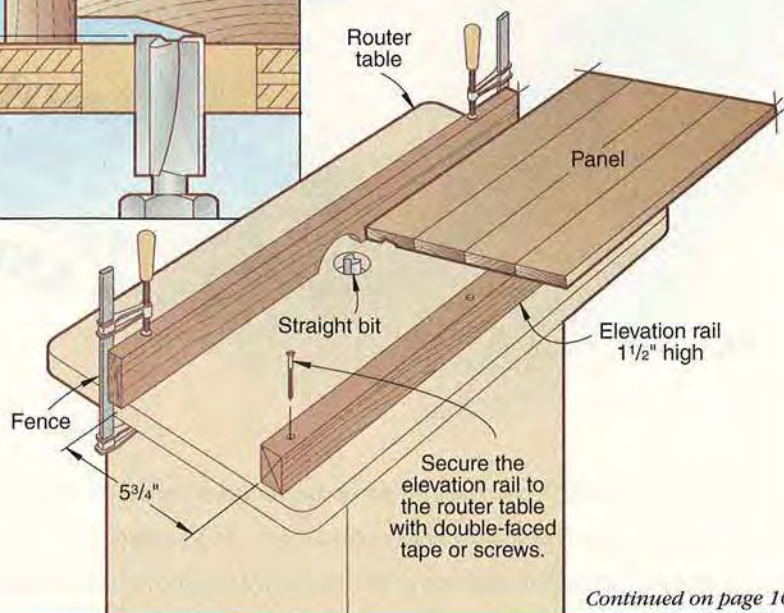
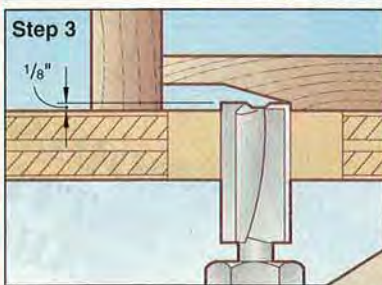
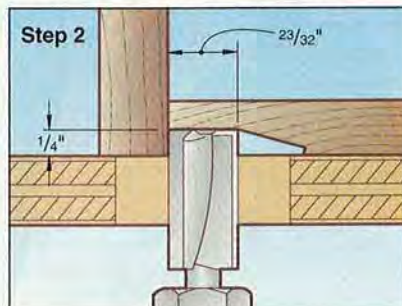
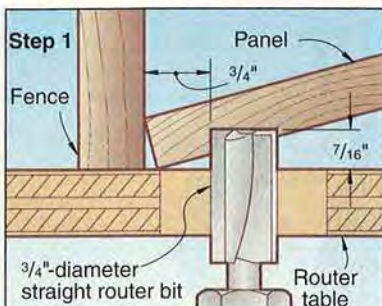
Now, remove the elevation rail, move the fence in, and make the flat cut shown in STEP 2, again on all four sides. Move the fence back out, and lower the bit to



For submitting the top tip, Richard will receive 20 Jorgensen E-Z Hold II Bar/Spreader Clamps from the Adjustable Clamp Co.

clean up the shoulders with the cut shown in STEP 3. Now, you've got a raised-panel profile that measures almost $1\frac{1}{2}$ " wide.

—Richard Colman, Sr., Boscawen, N.H.



Continued on page 16

ANY SANDER CAN FINISH. ONLY ONE CAN FINISH FIRST.



DeWALT's DW421 Random Orbit Sander took on all challengers and was chosen as the best all-around palm grip sander. The experts especially liked how smoothly it ran, its highly efficient dust collection system and its unique Controlled Finishing System™ **CFs** that eliminates start-up scratching by keeping the sanding pad at a controlled speed on and off your work surface. Get your hands on a DeWALT Random Orbit Sander, and try the palm grip that left the competition in the dust. For more information, call 1-800-4-DEWALT.

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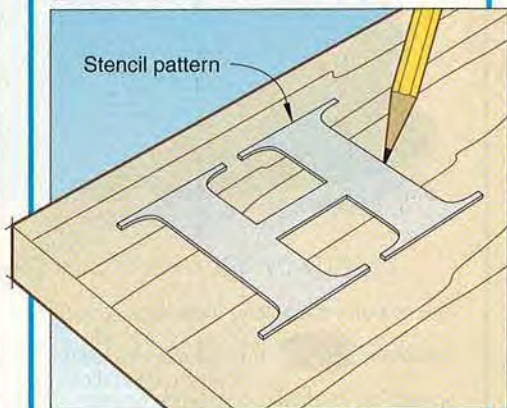
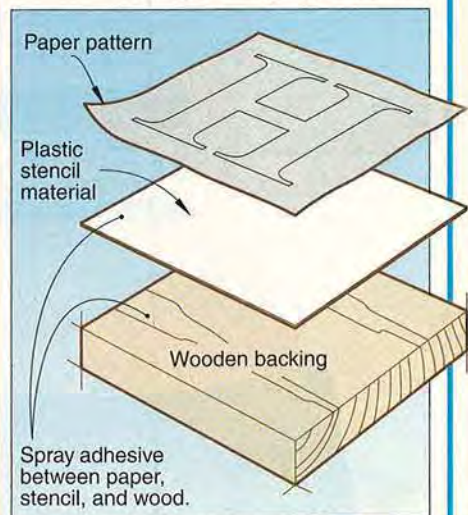
Continued from page 14

For a durable scrollsaw pattern, try stencil material

The next time you need a reusable pattern for scrollsawing letters, head for the sewing supplies store and pick up a few sheets of plastic stencil material. Cut a piece of this material with scissors to the same size as your workpiece and glue it to your workpiece using a spray adhesive. Then, secure the paper pattern to the top of the stencil material, also with spray adhesive.

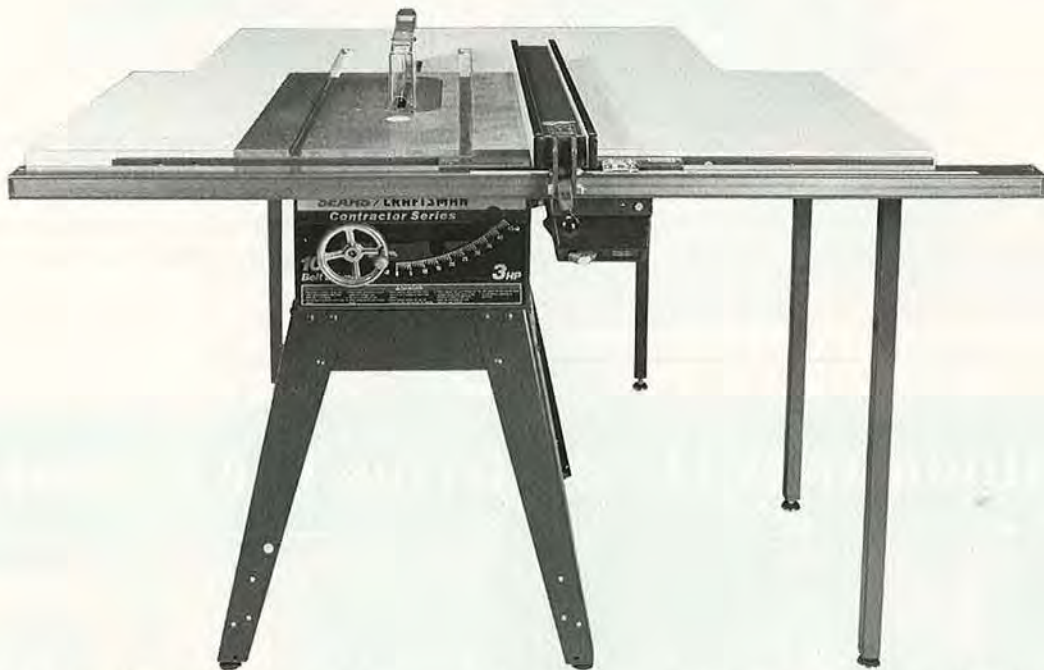
Now, cut out the pattern with your scrollsaw. Peel off the paper pattern and stencil material, and save the stencil material. The next time you need to reuse the pattern, simply place the stencil letter on your wood and trace around it. You can use the stencil pattern for years without it losing its shape.

—Kathy Fowler, Stockton, N.Y.



Continued on page 18

CRAFTSMAN MAKES A GOOD TABLESAW, BUT ONLY WE CAN TOP IT.



We know you've got choices when it comes to table saw accessories, but the proven fact is that Biesemeyer is better.

Over 15 years ago Biesemeyer introduced new saw fence technology that has won awards and legions of fans as it changed the way a table saw is used. The built-in tape and hairline pointer easily enable you to make precision setups quickly and consistently. And unlike other saw fence systems that count on a rear lock to crutch a weak front lock, the strength of the locking mechanism on the T-Square® saw fence allows precisely square cuts time after time.

Biesemeyer hasn't lost sight of your larger cutting needs. Don't settle for cutting capacity limited to only 30" when even our homeshop



systems offer up to 52" to the right of the blade and 48" to the left, allowing even 4'x8'

panels to be cut with ease.

And our system's all-steel construction will stand the test of time. Systems made of lightweight aluminum can flex and eventually fail to provide square cuts. The system pictured above bolts right onto most existing Craftsman saws with no drilling required.

So turn your Craftsman table saw into the precision cutting instrument it was meant to be. The full line of Biesemeyer products are available at over 530 professional woodworking machinery dealers throughout the U.S. and Canada. For the location of the dealer nearest you, call 1-800-782-1831.

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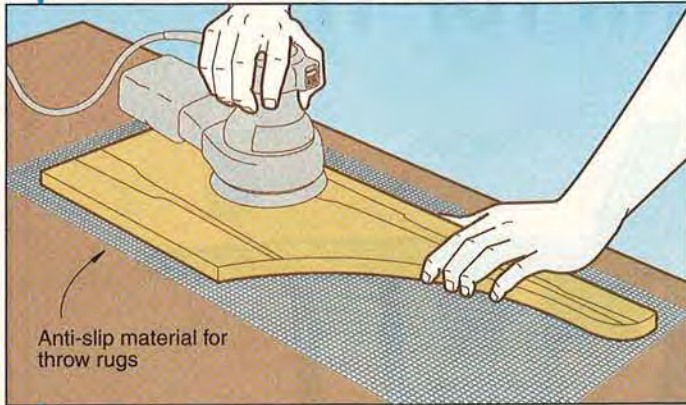
TIPS FROM YOUR SHOP (AND OURS)

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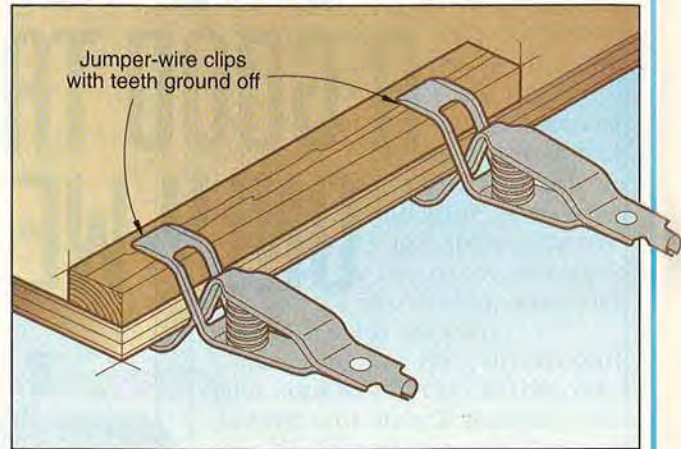
Rug pads grip workpieces under sanders and routers

For a low-cost, no-slip mat to use under workpieces that you sand or rout, check in the rug section of your local discount store. The anti-slip pads that go under most throw rugs cost a fraction of what you'll pay for router pads. You can buy these in rolls large enough to cover a benchtop, and the open-mesh designs help prevent sawdust build-up on the surface.

— Harry Baribault, Indialantic, Fla.



Modified jumper-wire clips put a big bite on small clamping jobs



The next time you need small clamps, try grinding the teeth off some jumper-wire clips used by electricians. You'll find these clips in the electrical-supply section at most hardware stores. The clips exert a lot of pressure, and their jaws open up to about $\frac{3}{4}$ ".

—Harrold Keith, Cobble Hill, B.C.

Continued on page 20

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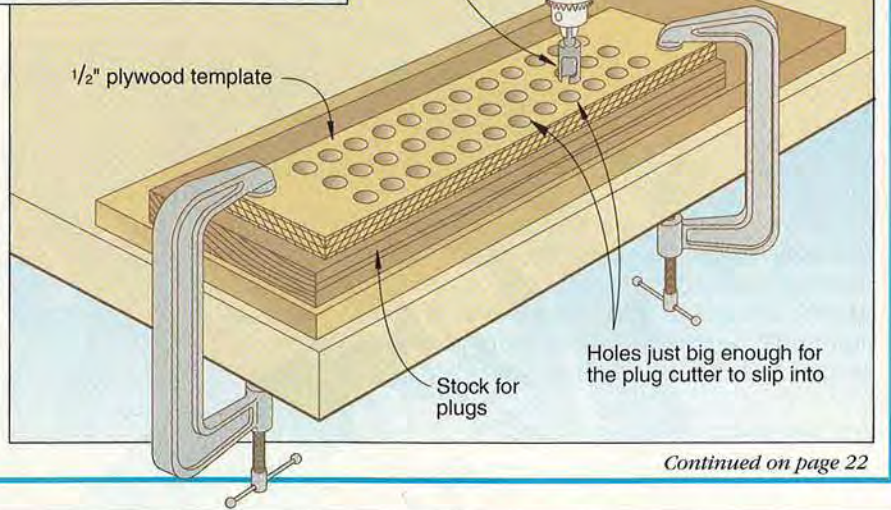
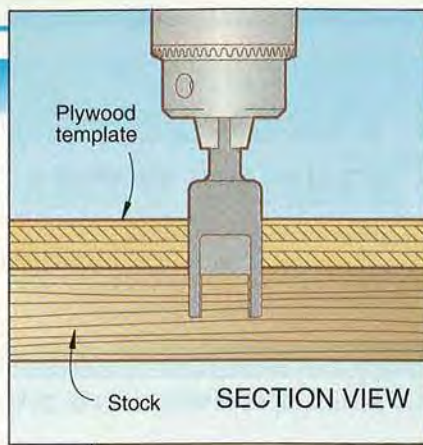
Steady plug cutter with guide holes in plywood

Have you ever tried to use a plug cutter in a hand-held drill? The cutter usually dances all over the top of the workpiece. If you don't have a drill press to keep the cutter steady, here's a solution.

In a piece of 1/2" or thicker scrap plywood, drill a series of holes just big enough for the plug cutter to slip into without binding. Position the plywood template on top of the stock you want to take some plugs from, and securely clamp the plywood and the stock to a benchtop.

Now, insert your plug cutter into the guide holes and drill into the plug stock. The holes in the plywood will keep the plug cutter steady enough as you drill to give you good results.

—Jack Schmittle, Durango, Colo.



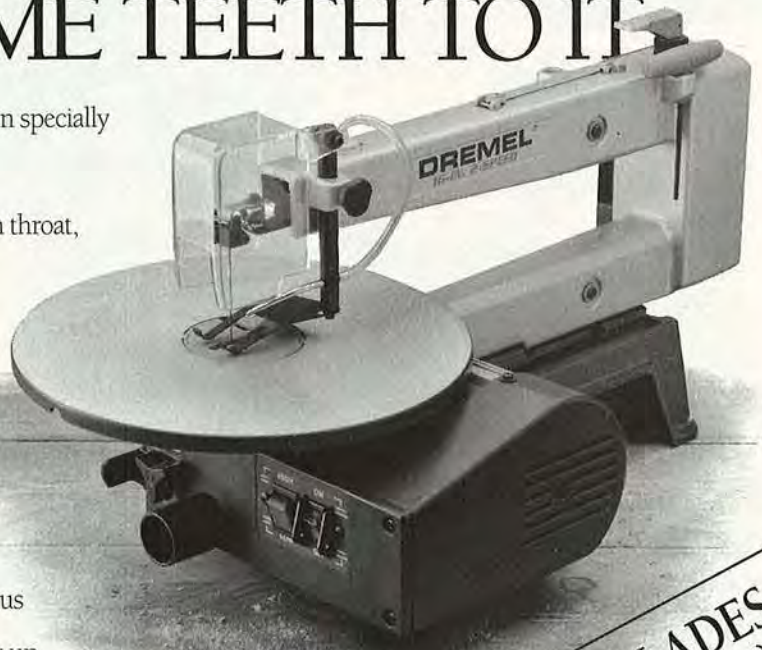
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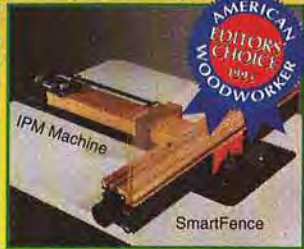
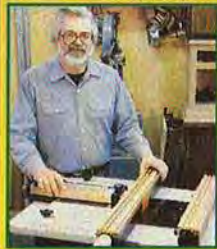
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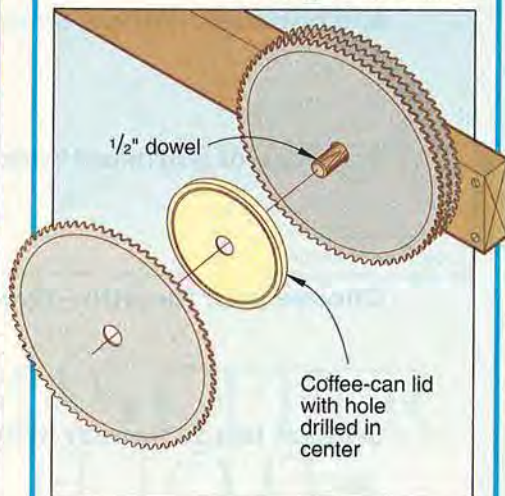
TIPS FROM YOUR SHOP (AND OURS)

Continued from page 20

Coffee-can lids make great spacers for saw blades

If you stack your tablesaw or circular-saw blades for storage or transport them to a sharpener, you need spacers between them to prevent the carbide teeth from chipping each other. But rather than go to the trouble and expense of cutting out hardboard or plywood spacers, just save a few of the plastic lids that come on three-pound coffee cans. Bore a hole the size of your saw's arbor in the center of these, and place them between your blades.

—Ken Kraft, Boise, Idaho



A FEW MORE TIPS FROM OUR WOODWORKING PROS

- Many pieces built during the Arts-and-Crafts era used ebony buttons for decoration and to hide screw heads. Highlight your own pieces with some easy-to-make buttons using our method on page 82.
- Tired of the same old commercially available clock faces? Check out the copper face we designed for the mantel clock on page 8.
- For a beautiful finish on your turnings, try Bonnie Klein's recipe on page 69. It's easy to apply right on the lathe, and it cures instantly. ♣

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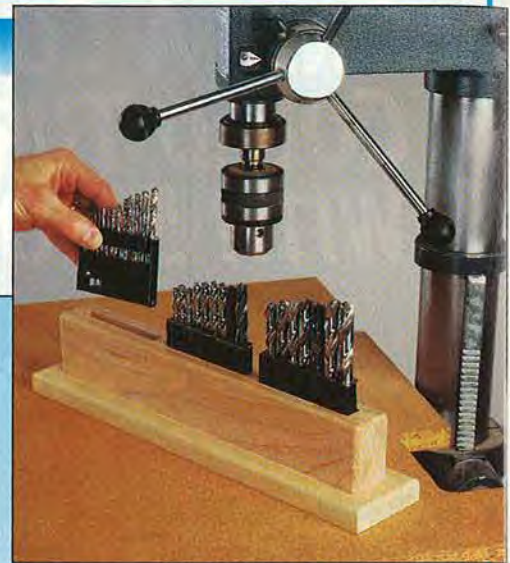
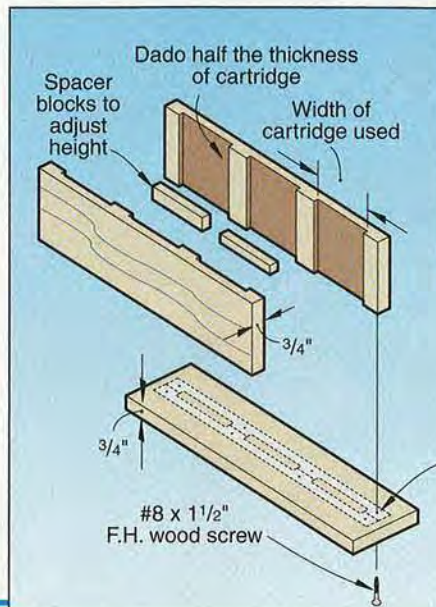
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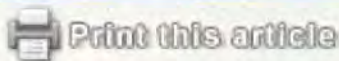
To make the holder, remove and measure the metal cartridges that hold your drill bits. Dado the two sides of the holder as shown to match the width of the cartridges. After you glue the two halves together and attach the base, insert spacer blocks at the bottom of the dados as necessary. These raise the cartridges high enough so you can read the bit sizes stamped on the front. ♣



DRILL-BIT HOLDER

5/32" shank hole,
countersunk on bottom,
7/64" pilot hole

Project Design: Erv Roberts
Photograph: King Au
Illustration: Roxanne LeMoine



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TALKING BACK

How can I reduce the size of a plan?

I want to make a smaller version of the "Snow Stroller" shown in the November 1994 issue. How do I calculate the sizes of each piece?

—Lester Kocher, Rochester, Minn.

Fraction-to-Decimal Conversion chart

Fraction	Decimal Equivalent
1/16"	.0625
1/8"	.125
3/16"	.1875
1/4"	.250
5/16"	.3125
3/8"	.375
7/16"	.4375
1/2"	.50
9/16"	.5625
5/8"	.625
11/16"	.6875
3/4"	.750
13/16"	.8125
7/8"	.875
15/16"	.9375

For a start, grab your calculator and multiply the measurements of each piece by a decimal based on the amount of reduction of the plan. For example, if you want to make a half-size copy of a part, divide 2 into 1, and the decimal you use is .5. For a 3/4 scale piece, divide 4 into 3, for a decimal of .75. Here's an example, based on the snow-stroller runner (part A) downsized to a 1/4 scale:

Part A	T	W	L
Original size	3/4"	3 1/4"	25 1/2"
1/4 scale (x .25)	3/16"	13/16"	6 3/8"

To make these calculations, you will need to change each fraction into a decimal. For example, the 3/4" thickness dimension becomes .75". This measurement, when multiplied by .25 (the scale decimal) equals .1875. To make the fraction conversions easier, we have done them for you in the chart left.

Uses for left-over Corian

After building the "Plant Stand with Panache" from the February 1995 issue, I found myself with left-over pieces of Corian looking for a home. As I paged through my back issues of WOOD, searching for a project, the "Echoes of Antiquity" clock plan in the February 1993 issue seemed promising.

I had some questions about whether I could make the columns by gluing together two pieces of 1/2" Corian, if I could turn them on a lathe, and whether I could resaw the material to a 1/8" or 1/4" thickness. I found that the answer to all the above questions is "Yes!" I used epoxy for laminating the columns and assembling the clock. Here's a snapshot of my finished project.

—Wesley Henderson, Lexington, Ky.



We welcome comments, criticisms, suggestions, and even compliments. Send your correspondence to: Talking Back, *Better Homes and Gardens*® WOOD® Magazine, 1912 Grand Ave., Des Moines, IA 50309-3379. To contact us via computer, use these on-line addresses: CompuServe: 74404,3516 Internet: 74404.3516@compuserve.com

More on harvesting mahogany

I would like to respond to reader Julia Wuollet who questioned the use of Honduran mahogany on ecological grounds in the April 1995 Talking Back column. My qualifications are that I lived in Belize (Central America) for a number of years, and operated a sawmill on our farm for our own use.

There is no clear cutting done to harvest mahogany, nor any other tropical species other than Caribbean pine. The simple reason for this is that most tropical species can be found as mature trees at the rate of 1.5 trees per square mile or less. These trees are logged selectively because the expense of extracting them does not warrant the handling of smaller trees.

This is not to deny that clear-cutting occurs in tropical forests. However, clear-cutting is not a forest management strategy, but rather an agricultural or range-creation strategy. The wood harvested is sold as random hardwoods because of the variation in species, density, and color. This wood often goes for industrial uses such as making pallets.

The greatest threat to the tropical forest ecosystem lies in the clearing of agricultural land for the production of beef for your fast-food hamburger. Commercial logging by large corporations comes in second. Selective harvesting of mahogany or other expensive tropical hardwoods for use by the small woodshop has a minimal effect on the forest.

—Clifford W. Mossberg, Kasilof, Alaska

We stand corrected

In the comment entitled "Cardboard tube makes for a sound idea" in our April 1995 Talking Back, we inadvertently misspelled the name of the contributor of that letter. The credit should read Howard L. Coy of Monroe, La. Our apologies to Howard for this error.

Glues for biscuit joinery

I read the article "Today's Advanced Woodworking Glues" in the June 1995 issue with interest. However, it didn't mention which glue to use for biscuit joinery. Can you recommend one?

—Stephen A. Garantin, Waltham, Mass.

We sure can, Steve. We prefer a yellow aliphatic resin glue like Titebond or Elmer's Woodworker's Glue for biscuit joinery. Because these glues are water-based, the moisture in the glue causes the compressed biscuit to swell, creating a tight fit.

Continued on page 30

Maxi-Combo™? Ultra-Cut™?



Dear Friend,

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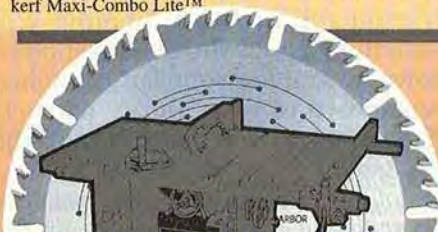
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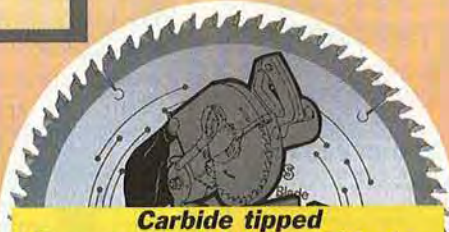
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Item	Primary Function	No. of Teeth	List	Sale
10" diameter, 5/8" arbor:				
110-240	Ultra-smooth Ripping	24	\$60.00	\$51.00
210-240	Thin-kerf Ripping	24	\$69.00	\$58.65
110-500	Maxi-Combo™	50	\$78.40	\$66.60
210-500	Maxi-Combo Lite™	50*	\$79.00	\$64.90
210-600	Thin-kerf Fine	60	\$84.40	\$71.70
110-800	Ultra-Cut™	80	\$100.90	\$85.80
12" diameter, 1" arbor:				
112-300	Ultra-smooth Ripping	30	\$84.00	\$71.40
112-600	Combination	60	\$109.00	\$92.65
112-960	Ultra-Cut™	96	\$139.00	\$118.15



Carbide tipped Compound Miter Blades with 5° negative hook!

Item	Blade Diam.	No. of Teeth	Arbor Size	List	Sale
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185-600	8-1/2"	60	5/8"	\$74.40	\$63.20
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114-100	14"	100	1"	\$144.00	\$122.40
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115-100	15"	100	1"	\$149.00	\$126.65
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110-221	List: \$134.00	
110-240 Rip & 110-500 Maxi-Combo		\$100.50
110-223	List: \$201.90	
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110-224	List: \$153.40	
210-240 Thin Kerf 24T Rip & 210-600 Thin Kerf 60T Fine		\$115.40
110-225	List: \$185.40	
110-600 60T General Purpose & 110-800 80T Ultra-Cut		\$138.90
110-228	List: \$178.00	
110-800 80T Ultra-Cut & 210-500 50T Maxi-Combo Lite		\$128.50
110-233	List: \$179.30	
110-500 50T Maxi-Combo & 110-800 80T Ultra-Cut		\$119.00

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TALKING BACK

Continued from page 28

Where does the dust go?

I loved the IDEA SHOP™ 2 "Do-It-All Mobile Tablesaw Base" but I have two questions about this project: (1) What is the need for router bit storage under the tablesaw? These would seem more appropriately stored near the router. (2) Where does the sawdust go from the tablesaw?

—Howard Nitzberg, Del Ray Beach, Fla.

Your questions are easy to answer, Howard. The Ryobi BT3000 tablesaw we use in IDEA SHOP 2 includes a router table in an extension wing. Consequently, the bits are stored near the router.

The Ryobi tablesaw has a dust-extraction port built into the saw base. We connect a 2½" shop-vacuum hose to this nozzle to collect sawdust.

What happens when stain meets wood?

Other than the color change, what happens when I apply a wood stain to my projects?

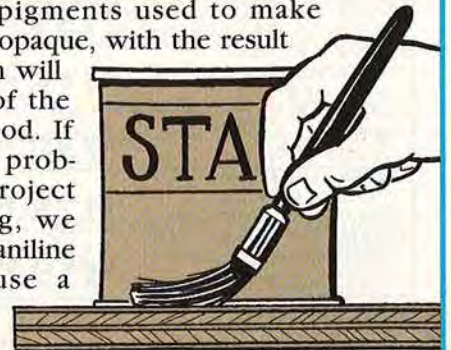
—Shanon Warren, Sacramento, Calif.

To help understand the process, Shanon, you should know something about the composition of wood stains. Basically, stains are similar to thinned paint, and are composed of two primary parts: 1) the pigment or coloring material, and 2) the vehicle or liquid the pigment is suspended in.

The small flakes of coloring material that make up the pigment of a stain cause a color change on the wood simply by settling onto the surface of the board. The amount of pigment that lands on a board controls the lightness or darkness of the stain. The open grain on the ends of a board tend to collect a lot of pigment, causing these areas to appear dark. Edge- and face-grained areas tend to retain less of the colored pigment, and appear lighter. And, as most of us woodworkers have found, much to our chagrin, dried glue spots retain little or no stain pigment.

The vehicle of the stain has two primary purposes: to allow an easier and more even spreading of the pigment on the wood surface, and to provide a binder that fastens the pigment flakes to the wood surface as the vehicle dries.

Many of the pigments used to make wood stains are opaque, with the result that a stain often will obscure some of the grain of the wood. If this presents a problem with the project you're building, we suggest you use aniline dyes, which use a transparent coloring agent. ♣



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- Ideal for pocket holes, partial arcs and end grain holes

16 PC. SET

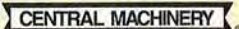
• Contains 1/4" through 2-1/8" bits by 8ths

ITEM 07525-9VKA **\$2997**

7 PC. BIT SET

• Contains 1/4" through 1" bits by 8ths

ITEM 03629-7VKA **\$597**



10" PLANER

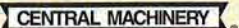
- 2 HP, 110V, 1 phase, 11 amp, 8000 RPM
- 19" x 16-5/8" x 16" overall dimensions
- 5-1/8" working distance
- 10-1/8" x 9-1/8" feed table
- 2-blade cutter head
- 10-1/8" blade size

BLOW OUT PRICE!



LIMIT 1

ITEM 32377-3VKA **\$19999**

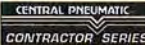


SAVE \$50

COMBINATION 6" x 48" BELT AND 9" DISC SANDER

1 HP, 110V, 16 amp, 3450 RPM, all ball bearing motor; Overall height: 40"; Table surface: 6-1/2" x 12-3/4"; Easy tension adjustment; Disc speed: 1720 RPM; Belt speed: 1280 FPM; Weight: 121 lbs.

ITEM 06852-5VKA **\$14999**



CONTRACTOR SERIES

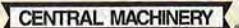
RATED "10" BY WOOD MAGAZINE

18 GAUGE AIR BRAD NAILERS

Safety trigger, adjustable nailing depth, durable aluminum magazine, and easy jam clearance. Slides are high impact plastic.

- 100 brad maximum capacity
- 18 gauge brads • 55-95 operating PSI
- Stainless steel driver & cylinder
- 1/4" NPT inlet • Tool weight: 2-3/4 lbs.

ITEM 31308-2VKA **\$4999**



5 SPEED BENCH DRILL PRESS

- 2" stroke, 8-1/4" swing
- 1/2" chuck with key

1/3 HP MOTOR

ITEM 05901-6VKA **\$4999**

25 PC. BRAD POINT WOOD BIT SET

• Sizes: 1/8" through 1/2" by 64ths
 ITEM 03376-6VKA **\$895**



INCLUDES STAND!

1 HP MOTOR

6" INDUSTRIAL RABBETING JOINTER

- Infeed table size: 22-1/2"
- Outfeed table size: 19-1/2"
- Motor: 1 HP, 110/220V, 4/8 amp, 4900 to 5900 RPM cutterhead speed
- Max. depth of cut: 3/8"

ITEM 30289-5VKA **\$19999**
 LIMIT 1



1" x 30" BELT SANDER

Remove the belt back plate and sand all types of curves and odd shapes.

- Motor: 1/4 HP, 2 amp, 60 Hz, 120V, 3450 RPM
- Table: 5" x 5"

ITEM 07830-5VKA **\$3999**

MORTISING MACHINE

Make mortise and tenon joints in furniture, cabinets, and restoration. Fence with hold down clamp keeps workpieces steady. Includes fence, workpiece clamp, and 1/4", 3/8", and 1/2" mortising chisels and bits.

- 5" maximum work piece height
- Accepts .745" chisel shanks
- 59 lbs. shipping weight
- 3-1/2" swing
- 1/2 HP, 110V, 2.3 amps



10", 2HP BENCH TABLE SAW

- Max. depth of cut @ 90°: 3"; @ 45°: 2-1/2"
- Motor: 2 HP, 115V, 60 Hz, 13 amp, 4500 RPM
- Blade sold separately

ITEM 32648-5VKA **\$7995**

10" SAW BLADE

• 40 Tooth carbide tips
 ITEM 00529-5VKA **\$897**



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ITEM 30036-5VKA

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PRODUCTS THAT PERFORM

Combo blade delivers smooth results quietly



Most 10" combination blades can't cut as smooth as my 40-tooth ATB (alternating top bevel) blade. So I avoid them unless I'm doing rough work such as cutting lumber for carpentry.

But was I surprised by the CMT 110-500 Maxi-Combo Blade. Not only is it the quietest blade I've used, (silicone-impregnated slots help keep the noise low) but it gave me excellent crosscuts and ripcuts in any material—pine, curly maple, and melamine-coated particleboard to name a few.

Most combo blades offer a flat-topped raker tooth followed by four ATB teeth. On the Maxi-Combo, the corners of the rakers have the top points ground off which leaves behind just a whisker of material that the ATB teeth slice off cleanly.

This blade won't cut across the grain as smoothly as a crosscut blade or rip as fast as a ripping blade. But if you don't like to change blades, or can only afford one blade, this one outperforms any combination blade I've seen.

—Tested by Dave Henderson

PRODUCT SCORECARD

CMT 110-500 Maxi-Combo blade

Performance ★★★★★

Price \$67.90 ppd.

Value ★★★★★

CMT Tools, 310 Mears Blvd., Oldsmar, FL 34677. Call 800/531-5559.

Workbench gives you three-way performance

Not many three-in-one tools actually perform three tasks well. But I found that the Dust Eliminator Workbench gave me outstanding results as a workbench, a downdraft sanding table, and an air-filtration unit.

As a workbench, the Dust Eliminator supports workpieces with a rock-solid 1¾x30x54" hard-maple top. The cabinet features rounded corners, invisible welds, and durable powder-coated paint. Heavy-duty casters allow you to easily move this 250-pound unit around the shop. Thanks to a 20' electrical cord you can position the bench almost anywhere in your shop. And you can plug two power tools into an electric outlet mounted on the cabinet's side.

When you want to sand, place the workpiece over the 16x20" PVC-plastic grid centered in the top. Dual squirrel-cage blowers inside the cabinet pull 930 cubic feet per minute (cfm) of air through a three-stage filter system that traps dust particles down to 0.5 micron in size. The filter system includes a 2" polyester filter for removing large dust particles, a non-woven pleated secondary filter, and six fiberglass bag filters at the bottom.

Finally, the Dust Eliminator can be turned on at any time and used to filter room air. This eliminates the fine dust particles that remain suspended in your shop's air for long periods of time.

During my tests, I cleaned the primary and secondary filters by shaking and blowing the dust out. This takes only a few minutes, and in each case the filters returned to the same level of effi-

ciency as when they were new. The first two filters did such a good job that the bag filters never needed cleaning.

The cabinet exhausts air out the sides. This draft can stir up a lot of dust and debris on the floor. To prevent this, I recommend that you order the optional diffuser (about \$90) that turns this airflow into a gentle breeze. Another option, a \$29 manometer, measures the static pressure inside the cabinet and tells you when the filters need to be cleaned. But I found I could tell when the filters need changing by simply inspecting them. Even though the Dust Eliminator Workbench costs nearly \$800, a separate bench, air-filtration unit, and downdraft table of this quality and capacity would cost you over \$2,000.

—Tested by Bob McFarlin

PRODUCT SCORECARD

Dust Eliminator Workbench

Performance ★★★★★

Price \$789 until Jan. 1, 1996

Value ★★★★★

Wood Mark, P.O. Box 211434, Bedford, TX 76095. Call: 800/845-4400.



Continued on page 34

PORTER+CABLE
PROFESSIONAL POWER TOOLS



ITEM#	DESCRIPTION	PRICE
330	Speed-bloc® 1/4 sh. Finish Sander	\$ 60.
9352VS	3 x 21 Belt Sander, w/dust bag & steel case	\$169.
362	4 x 24 Belt Sander, w/dust bag	\$205.
410	Better™ Underscribe Trimmer	\$149.
444	*New! Profile Sander-tool only	\$ 88.
9444	Same as above but with case & access.	\$114.
447	7 1/4" Saw - 15 amp w/electric brake	\$138.
843	*New! #447 Saw w/blade on left side	\$138.
505	1/2 Sheet Sander	\$120.
550	Pocket Cutter Kit w/steel case	\$173.
556	Plate Joiner Kit, lift fence, case	\$138.
690	1 1/2 hp Router - 10 amp	\$138.
691	1 1/2 hp D-handle Router - 10 amp	\$153.
5116	16" OMNIJIG® Dovetail Machine	\$258.
7116	24" OMNIJIG® Dovetail Machine	\$294.
7310	Laminate Trimmer 5.6 amp	\$ 95.
97355	5" HD Ran. Or. Sander-case, dust kit	\$152.
97366	6" HD Ran. Or. Sander-case, dust kit	\$158.
7499	*New! Cutout Tool-3.4 amp	\$ 69.
7536	2 1/2 hp Router - production base	\$203.
7539	3 1/4 hp Plunge Router, V/S, 15 amp	\$269.
7549	Top Handle Bayonet Saw, 4.8 amp	\$134.
7700	10" Miter Saw w/ LASERLOC®	\$229.
7800	*New! Drywall Sanding Unit	\$327.
7810	*New! Professional Vacuum System	\$249.
9840	Cordless Drill Kit, 9.6 V, 2 Batteries	\$160.
9853S	Cordless Drill Kit, 12V, 2 batt.	\$167.
97310	Trim Kit, case and 4 bases	\$197.

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ITEM#	MODEL	DESCRIPTION	PRICE
1660	DW421	5" Palm R.O. Sander w/dust	\$ 79.
1610	DW431	3" x 21" V/S Belt Sander	\$184.
1825	DW318K	Top Handle Jigsaw w/case	\$159.
1828	DW306K	Recip. Saw V/S w/case	\$159.
1550	DW610	1 1/2 HP Router	\$149.
1552	DW615	1 1/4 HP V/S Plunge Router	\$159.
1555	DW625	3 HP V/S Plunge Router	\$274.
1425	DW675K	3 1/8" Planer w/case	\$162.
1264	DW682K	Discut Joiner Kit	\$219.
1085	DW952K-2	9.6V Cordless V/S Kit, 2-batt.	\$175.
1088	DW972K-2	12V Cordless V/S Kit, 2-batt.	\$189.
1091	DW991K	14.4V Cordless, 1-batt.	\$199.

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**PRODUCTS THAT PERFORM**

Continued from page 32

The A-Line-It checks tools for pinpoint accuracy

Most manuals show you how to use a framing square to set up and align tools. But framing squares were never designed for this. So I was eager to try the A-Line-It, a machine-setup device that measures runout, concentricity, and other dimensional differences as small as .001"—about one-third the thickness of a human hair.

The A-Line-It consists of a dial indicator, an 11" mounting bar, and a 6 1/4" miter-slot bar. Two springs in the miter-slot bar hold it firmly in any 3/4"-wide slot. With the dial indicator extended horizontally, you can check runout in a router bit, or table saw blade as shown in *Photo A*. Plus you can check the blade-to-miter-slot alignment and the alignment of the fence to the miter slot.

Other dial-indicator setup tools will do the same thing, but you can reconfigure the components of the A-Line-It to perform many different tasks. You can tilt it 90° from horizontal and extend the tip of the dial indicator below your saw's throat opening to check runout directly on the arbor. To check the height of your jointer knives, mount one end of the miter-gauge bar on the end of the mounting bar and secure the dial indicator pointing down in the middle of the miter-gauge bar as shown in *Photo B*. In this position, you also can check outfeed tables, extensions, and table saw or router inserts to ensure that they're flush.

For drill-press work, the A-Line-It comes with a 1/2x3 1/2" steel pin that screws into any of the 12 holes in the mounting bar. Chuck the pin in your drill press, and rotate the chuck. The dial indicator will tell you whether or not the table is set 90° to the quill and help you square the fence to the table. The A-Line-It also includes a set of 22 different tips for the dial indicator, and a large spring-tensioned aluminum nut for checking sawblades for variations in flatness that may cause runout.

In my tests, I found that all of the machine-ground components fit together perfectly. The finish on the two anodized-aluminum bars appears flawless.

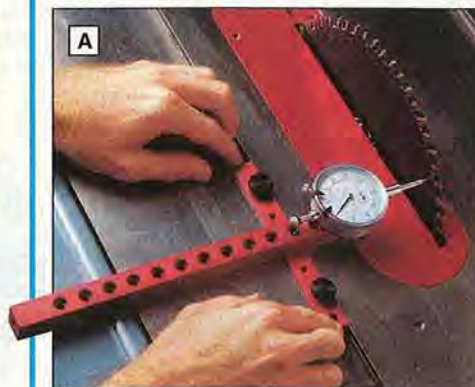
The rough draft of the instructions gave me enough information to set up and use the tool in every configuration, and reconfiguring the A-Line-It never took more than a minute or two. I also checked the A-Line-It against a \$160 dial-indicator-based fixture I built to test tools for *WOOD*® magazine, and I got identical readings. In short, the A-Line-It is deadly accurate and gives you more ways to measure accuracy at less cost than any tool on the market. ♣

—Tested by Bob McFarlin

PRODUCT SCORECARD**A-Line-It**

Performance	★ ★ ★ ★ ★
Price	\$99.95
Value	★ ★ ★ ★ ★

In-Line Industries, 661 S. Main St., Webster, MA 01570. Call 800/533-6709.



RYOBI

TFD222VRK	12V Cordless Drill Kit w/2 Batteries	\$135
450	Oscillating Spindle Sander	157
AP12	12" Portable Planer	389
BT3000	10" Sliding Table Saw w/Stand	499
JP155	6 1/8" Jointer Planer	299
RE600	3 HP Variable Speed Plunge Router	219
BE321	Electronic 3" x 21" Belt Sander	139
TS254	10" Miter Saw	182
SC162VS	16" Variable Speed Scroll Saw	163

DAVID WHITE

ALTP6-900	18X Auto Transit Level Package	\$469
LP6-20	20X Sight Level Package w/Case	197
LTP6-900	18X Level Package	348

DEVILBISS

SDS100E4G	1 HP Oil-less Pancake Compressor	\$229
AFN5	1" to 2 1/2" Finish Nailer Kit	239

SENCO AIR NAILERS

SLP20	5/8" to 1 5/8" Brad Nail Kit	\$276
SKS-L	7/8" to 1 1/2" Narrow Stapler	267
SFN1	1" to 2" Finish Nailer	307
SFN40	1 1/2" to 2 1/2" Finish Nailer	379
SN60	Full Round Head Framing Nailer	439

FREUD

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2000E	3 1/4 HP Variable Speed Router w/Guide Plus \$20 Mail-in Rebate. Before Rebate	203
94100	5 Piece Router Bit Door Making Kit	179
97100	3 Piece Router Bit Cabinet Set	139
SD308	8" Carbide Stack Dado Set	117
SD508	8" Carbide Super Stack Dado Set	165
JS100	Biscuit Joiner w/Case Plus \$30 Mail-in Rebate. Before Rebate	157
JS102	Biscuit Joiner w/Tilt Fence & Case Plus \$30 Mail-in Rebate. Before Rebate	177
TR215	8 1/2" Compound Slide Miter Saw	349

RELIANT

DK11	3/8" - 1 3/16" Electric Nailer w/Case	\$139
DD211	3/4" - 1 1/2" Air Finish Nailer	189
DD37	15" Planer w/Stand	865
NN912X	12" Planer w/Stand	379
EE30	3 HP Wood Shaper	795
DD136	Hollow Chisel Mortiser	199
DD90	14" Band Saw Closed Base 1HP	295
NN720	1 HP Dust Collector	189
NN820	2 HP Dust Collector	279
NN830	3 HP Dust Collector	449
DD126	1 1/2 HP 6" x 48" Belt 12" Disc Sander	399
DD79	3/4 HP 6" x 48" Belt 9" Disc Sander	179
FR400	Edge Banding Machine	174
DD18	18" 3 Speed Band Saw	649
DD606	Universal Surface Grinder	158
MMMT	Miter Trimmer	118
DD221	Coil Roof Nailer	299
DD330	1/2" Crown Air Stapler Gun 1/2"-2" Leg	177
DD340	1" Crown Stapler Gun 3/4" to 1 1/2" Leg	189
DD400	Horizontal Drum/Flap Sander w/Stand	299
DD130	13" Belt Sander	979
DD34	1 1/2 HP Shaper	395
NN910	10" Planer	279
DD55	3/4 HP 12 Speed Floor Drill Press 5/8 Chuck	259
DD65	10" Table Saw	129
EE166	16" Band Saw	449
RT89	Router Table	149

MISCELLANEOUS

3380	ELU Biscuit Joiner	\$197
636	Fein Detail Sander w/Case	174
PM2700D	Rousseau Porta Max Stand	215

MAKITA

2708W	8 1/4" Bench Top Table Saw	\$329
3612	3 HP Router w/Electric Brake	215
5090DW	9.6V 3 3/8" Cordless Saw Battery & Charger	144
6095DW	9.6V 3/8" Cordless Drill w/2 Batteries	145
6200DW	9.6V Driver Drill w/Battery & Case	114
6211DWE	12V 3/8" Driver Drill w/2 Batteries & Case	173
98202	Water Stone Blade Sharpener	237
LS1011	10" Compound Miter Saw with 60T Carbide Blade	527
LS1211	12" Slide Compound Miter Saw	790

MILWAUKEE

3751	3/8" Close Quarter Drill	\$147
4071	12V VSR Drill Kit w/ 3/8" Keyless Chuck, Case, and 2 Batteries	179
6527	Super Sawzall	172
67671	24 Pc. Screw Shooter Kit	137

PORTER CABLE

345	7 1/4" Saw Boss	\$104
352	3" x 21" Belt Sander	164
352VS	3" x 21" Variable Speed Belt Sander	171
360	3" x 24" Belt Sander	197
362	4" x 24" Belt Sander	207
447	7 1/4" Framer's Saw w/Electric Brake	137
505	1/2 Sheet Finish Sander	124
511	Lock Installation Kit	157
556	Biscuit Joiner w/Case & Tilt Fence	135
690A	1 1/2 HP Router	138
691	1 1/2 HP Router w/D Handle	153
693	1 1/2 HP Plunge Router	174
695	1 1/2 HP Router-Shaper w/Table	219
5116	16" Omni Jig Dovetail System	267
7116	24" Omni Jig Dovetail System	293
7335F	5" Random Orbit Sander w/Shroud	134
7336F	6" Random Orbit Sander w/Shroud	139
7403	Variable Speed Power Paint Remover	162
7518	3 1/4 HP 5 Speed Router	267
7539	3 1/4 HP 5 Speed Plunge Router	269
7549	Top Handle Jig Saw	133
7810	Wet/Dry Vacuum	259
843	7 1/4" Left Hand Saw w/Electric Brake	134
9444	Profile Sander w/Case	114
9447	7 1/4" Framing Saw w/Case	167
9637	Variable Speed Tiger Saw w/Case	130
97310	Laminate Trimmer Kit	199
9853S	12V Driver Drill, 2 Batteries & Case	163

DELTA

14650	1/2 HP Hollow Chisel Mortiser	\$279
17900	16 1/2" Floor Model Drill Press	379
22540BP	12" Planer w/Extra Set of Knives	380
28180	8" 2 Wheel Band Saw	155
28283	14" 3/4 HP Closed Base Bandsaw	759
34444	10" Contractor Saw w/Jet Lock Fence	627
34445	Contractor Saw w/30" Unifence	799
34447	Contractor Saw w/52" Unifence	897
34897N	52" Unifence Only	299
36070	10" Power Miter Saw	161
36210	10" Sidekick Compound Miter Saw	247
36220	10" Compound Miter Saw	199
36250	10" Slide Compound Miter Saw	487
36275	8 1/4" Sidekick Builder Saw	259
36540	10" Bench Top Table Saw	167
36751	10" Cabinet Saw w/30" Unifence	1125
36752	10" Cabinet Saw w/52" Unifence	1199
36755	10" Cabinet Saw w/Jet Lock Fence	949
36820	3 HP Special Edition Unisaw w/52" Unifence	1599
37070	6" Variable Speed Bench Jointer	255
37190	6" Deluxe Jointer w/Stand	434
40640	20" Variable Speed Scroll Saw	299
43505	Router/Shaper	287
46700	12" Variable Speed Wood Lathe	447
50175	"Kick Stand" Work Stand	169

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200B	Builder's Transit Level Outfit	329
300B	Transit-Level Outfit	475
SAL1	Contractor's Auto Level Outfit	429

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S32SX-KIT	7/32" Crown Finish Stapler	\$167
BT50KIT	Brad Nailer Kit, Oil, Case & Nails	207
N60FN-2KIT	Finish Nailer Kit, Oil, Case & Nails	369
BT35KIT	Brad Finish Nailer Kit, Oil, Case & Nails	169
N80SB1	Framing Stick Nailer	329

BOSCH

1194VSR	1/2" V.S. Reversing Hammer Drill	\$149
1587VS	Top Handle "Clic" Jig Saw	149
1584VS	Barrel Grip "Clic" Jig Saw	149
1613EVS	2 HP Variable Speed Plunge Router	199
3283DVS	5" Random Orbit Sander, Case & Accessories	114
B4050	Compact Reciprocating Saw	113

CAMPBELL HAUSFELD

HV2000	HVLP Spray Finishing System	\$199
NS289000	28" Stick Framing Nailer	288

DEWALT

675K	3 1/8" Planer w/Case	\$159
682K	Biscuit Joiner Kit	217
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930K2	12V Cordless Trim Saw Kit w/2 Batteries	199
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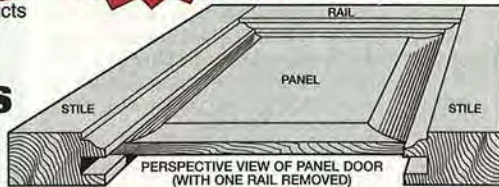
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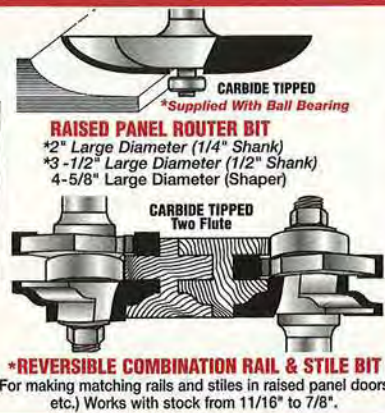
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THE MAINE COURSE

New Englander Bob Newton serves up a full menu of advice and insights on running a successful custom-woodworking business.

Not everyone can claim success in two completely unrelated careers, but Yarmouth, Maine, resident Bob Newton can. A law graduate from Duke University, Bob first set up practice as a trial lawyer in Denver, Colorado, in 1971. There, his cases involved personal injury accidents and medical legal issues. And though his income at the time provided a comfortable living, he found that his work severely cut into his family life.

On top of that, Bob told us during our visit with him at his very own Yankee workshop, "I had a personal need for a creative outlet, and a need to work with my hands." During a particularly trying holiday season in 1981, Bob found himself asking if the proverbial Fast Lane was not without its share of potholes. With agreement from his wife, Carol, Bob moved his

Continued



Custom woodworker Bob Newton shows off a few of his prized creations. The carriage house behind him closely resembles the one he used for a shop until it was partly destroyed by fire in 1992.

THE MAINE COURSE

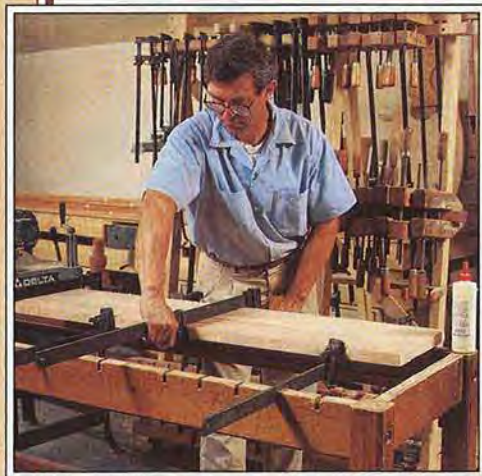
family to Yarmouth in search of the good life. Bob and Carol found Maine attractive for several reasons. From previous visits, they had fallen in love with the woody countryside, rocky sea-coasts, and charm of New England small-town life. The Yarmouth location seemed like the perfect place to raise a family. (Bob and Carol's children include Matthew, Anthony, Anne-Marie, Joseph, and

Thomas, aged six to 20.) And it seemed like the ideal place to give woodworking a try. Indeed, that's when his hobby-level woodworking experience blossomed into a full-bodied new career, namely, owning and running a successful custom-woodworking business.

But the breakaway, in this case, was not overnight, nor without a serious sacrifice in income. You just don't open a woodworking shop and enjoy instant success, not when you lack professional experience. His years of lawyering allowed him to save enough to see him through the hard times. Bob solved his experience problem the old-fashioned way—by apprenticing under a master craftsman, one of the very best!

One of Bob's more interesting inventions, his glue-up table, *left*, folds up neatly and stores on a wall when not in use in a clamping operation.

Bob's shop contains over 1,500 square feet of work space. The machines use three-phase electricity to save on operation costs.



Enter Thomas Moser

During the time of the move, Bob wrote to renowned New England Shaker furnituremaker Thomas Moser, expressing his interest in working for him. Surprisingly, Moser wrote back. Over time, Bob convinced the reluctant furnituremaker to take him on board. "Since Gloucester, Maine [where Thomas Moser lives], is only 20 minutes away from Yarmouth, I more or less camped out on his porch until he came around."

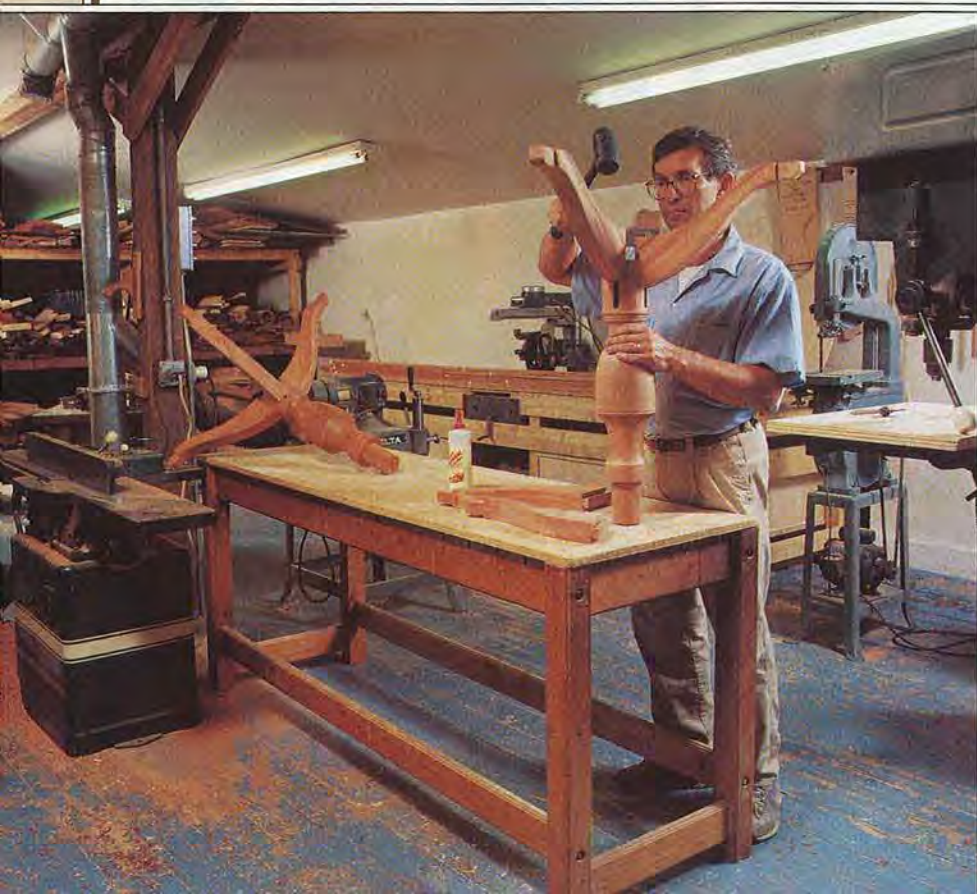
Thus began Bob's five-year apprenticeship. "At the time, Tom was building a lot of custom stuff," Bob recalls. "He began advertising in the *New Yorker* magazine; just like that his woodworking went mainstream."

When Moser's woodworking business took off, so did the nature of the work done in the shop. "The work process of the shop became more production-like," says Bob, whose interest was in custom—not production—work. It was time to strike out on his own. But his master had taught him well. "From Tom, I learned a lot about Shaker, as well as other 18th- and 19th-century furniture designs. I learned mortise and handcut-dovetail joinery, too. And mostly, how to market."

The scary part: going it alone

January of 1986 saw Bob open his own shop, working out of the carriage house attached to his 1840s two-story home in Yarmouth. And though Tom Moser had kindly sent some custom work his way, it wasn't until Bob sold his first pieces of furniture—two desks—on speculation that he knew he had a shot at succeeding as a custom woodworker.

Later, in 1988, Bob experimented with speculation sales again by placing a clock (with the management's permission) in a Boston hotel lobby. When the clock sold,



he realized that this, too, may be a profitable avenue to pursue. After this aptly named "Crossroads" clock, Bob developed and began selling a complete line of tall, wall, and shelf clocks. According to Bob, "Everybody needs a bread-and-butter line to pull them through the tough times."

Today, Bob's business chugs along nicely, and has expanded to include two additional helpers, one full-timer and one part-timer. Due to a 1992 fire in the carriage house, Bob relocated to a 1,500 square foot shop just a few doors from his home.

Getting the word out

The demographics of Bob's customers mostly include people living within a 25-mile radius of his shop; 30 percent of his business comes from the greater Boston area two hours away. "My timepieces, however, have sold nationwide, as far away as San Francisco," says Bob. Generally, his clientele tends to be wealthy older couples and young couples with professional careers. "Only about 10 percent of my business is from commercial clients."

This last group, Bob notes, makes for a hard sell; they seek out the rock-bottom price. "I once lost a job for ten small conference tables to a volume producer who came in with a lower bid and a simpler design. My courting efforts went for naught."

To reach his customers, Bob's marketing strategies take on many forms. "To lend an aura of seriousness and professionalism to my work, I've had brochures developed that include photographs of my pieces and a price list." These Bob uses for blind mailings to interior design and architectural firms. He again uses them when following through on a second strategy—placing speculaton pieces at such places as a furniture show, show home, or hotel



This timepiece, above, one of Bob's best sellers, is a contemporary version of a 19th-century cottage clock.

Featuring several storage components,—pigeonholes, drawers, and secret compartments—Bob sells this cherry desk/secretary, left, for around \$8,500.

lobby where the right people will see them. "I don't place a piece where I have to pay, such as a gallery," Bob says.

Occasionally, the craftsman places an ad in the local newspaper to help maintain a presence. But like many custom woodworkers, Bob gets much of his business through word of mouth.

Cares and costs that won't go away

Along with filling customer orders with finished furniture pieces—the fun part—Bob must look after the burdensome costs that typify many small businesses. Included below are the items making up his operating costs:

- *Building rental*
- *Labor costs*
- *Electricity, heating, water, and sewage*
- *Taxes, specifically, in-state retail sales tax, personal taxes on equipment, assessed valuation on personal property, and employment tax.* Bob has found a degree of help, though. "If you have payroll, withholding can foul you up. So I use a payroll service to take care of deductions and issue checks [for workers]. Right now, that service costs me \$16 a week for two

employees," he explains.

• *Commercial, general, and property liability insurance* (to protect the building and its contents from such things as fire loss.) "Here," Bob says, "I include machinery, and something someone may not readily think about—work in progress, and the templates that might be used for future work."

Bob also pays *premiums* on a one million dollar product liability policy should someone become injured while using a furniture piece he made and sold. He also carries *workman's compensation* to cover worker injuries incurred in the course and scope of their employment with him.

Finally, he picks up the tab for *automobile insurance for the vehicles* that he owns and uses in the business. "All of these things must be taken into consideration when charging a customer for your products," Bob advises.

Quality design: job one

Bob's furniture designs have roots that run deep and wide. "I try to be up to speed on a design," he says. "I own every furniture book there is." Before taking pencil to

Continued

THE MAINE COURSE



Bob's Calista table, left, draws its ribbed support system from a Norwegian antique design.

paper, though, he spends ample time researching work by the masters, people like Sam Maloof and George Nakashima, and by poring over many examples of period pieces.

In addition, he's careful not to impose his own tastes on furniture pieces his clients may want. "I have a real reverence for people's own aesthetic," he says.

What style does his furniture fit into? Something called "American style." The way Bob sees it, his work contains elements of the Arts and Crafts style, as well as the clean economy of design found in Shaker furniture. His signature accents include splines in contrasting woods, inlay work, mortise and tenon joinery, and hand-cut dovetails. Above all, each piece Bob produces must—by his own criteria—be a "sensible design, well executed, with beautiful materials."

Poised for the long haul

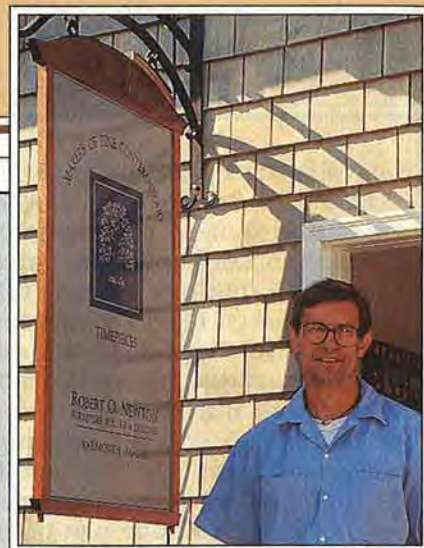
Besides his design concerns, Bob runs a smart shop. For popular designs of which he may make several, he keeps an inventory of patterns and jigs. Many of the latter see construction duty in a variety of furniture pieces.

Bob moves furniture orders through a well-organized set of stages (see right) while continually soliciting new business. Few days pass without interesting challenges. He enjoys tackling a new custom design, and getting lost in the project. "You lose a sense of time and space—it's a Zenlike experience that is personally transforming," says Bob.

His biggest kick? According to our craftsman, "taking something from raw material to a finished product that exceeds the expectations of your customer."



Bob's curly-maple Crossroads II clock features mortise-and-tenon joinery accented with bars of Macassar ebony.



Brochures, professional photos of his work, and an attractive sign convey Bob's business as a successful one.

Bob's Grand Plan For Customer Satisfaction

Customer service stands at the top of Bob's priority list. We asked him to describe his working relationship with clients. His approach fits neatly into eight hardworking stages:

Stage 1: INITIAL CONTACT

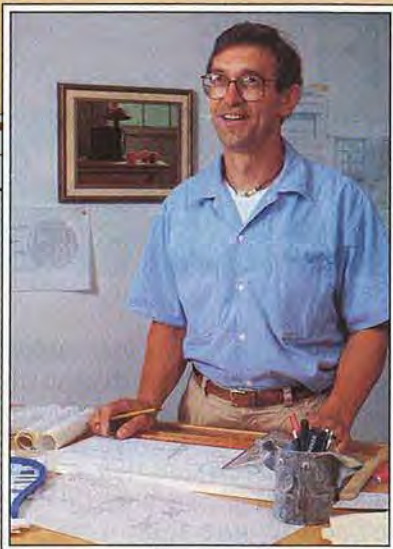
Bob receives a phone call or letter from someone interested in having him make a furniture piece. He responds quickly and sets up the first meeting.

Stage 2: FIRST MEETING

Bob meets face-to-face with his customers and finds out what they want. "Many times, people don't know exactly," Bob says. He asks how the piece is to work, discusses the setting for the piece, reviews photos or pictures of sample pieces, and has the customers decide on the wood type.

Stage 3: DETERMINING PRICE

After the first meeting, Bob figures a "range of costs with options." He does this by taking into account the design, meeting time, building labor, overhead, and profit. "I typically want 25 percent profit out of a piece that I make for someone," Bob says. He calls or writes his customers with



Original designs require research, creativity, and, as Bob says, "listening closely to what the customer wants."



Bob invites his customers to drop in the shop during the building of their ordered piece. That helps them decide on such things as hardware and special finishes.

the product costs, in part to develop "a clarity of understanding." Bob claims, "More times than not, the customers scale back."

Stage 4: SECOND MEETING

With a rough price decided on, Bob meets with his customers to flesh out the design details. He refines the costs and requests a 50 percent deposit that initiates the custom furniture order.

Stage 5: DESIGN WORK

Turning to his drafting table, Bob draws the working shop plans for the commission. Included are details, patterns, section views, and elevations. He numbers the drawings and refers to them as the "official documents" in the product invoice.

Stage 6: FINAL MEETING

During this get-together, Bob will "button down" any lingering questions the customers may have. They look at stain samples, select hardware, decide on door-panel profiles and other construction and design details.

Stage 7: CONSTRUCTION

At last, Bob and his crew turn on the tools and begin building the commission. "I keep an open-shop policy," comments Bob. "Customers can drop in unannounced and see how their piece

is coming. If they change their mind and want a curved profile, I do that for them."

Stage 8: DELIVERY TIME

Sometimes, Bob delivers a furniture piece; other times, his customers will choose to pick it up. "To hand off a project is delightful. People are often shocked that it's better than they imagined."

After customers have had a commission for awhile, Bob writes or calls them and asks how the piece is performing. "People appreciate this," he says. Bob offers a lifetime warranty for

This handsome writing desk, one of Bob's early pieces, was designed specifically for a professional writer and poet.

all of his furniture pieces and deals with defects right away. "You don't want to let a little problem become a big one. Customer service is also a way of marketing," he advises. ♣

Written by Jim Harrold
Photographs: Bob Hawks, Matt Spaulding



Bob's Best Tips for Aspiring Woodworkers

- Don't enter the custom-design business without extensive wood-working experience.
- Expect to take several years to be fully up and running.
- Don't underestimate a job, and always be candid with people about costs of the finished product.
- Be sure you have the personal support of your family.
- Be conservative in your expectations of the business. Not everybody cares about wood and all its intricacies the way you might.



SPOTLIGHT ON JOINTER

Many experienced woodworkers feel that they can't do without a jointer. That's because you can't beat one for fast and accurate edge and surface preparation, and other operations such as chamfering a board. But unlike the trusty hand plane it replaces, a jointer can really bite if you're not careful. Here are some tips that will save you a Band-Aid or two.

More affordable than ever, jointers have become commonplace in home woodworkers' shops. Now, you can select from four-, six-, and eight-inch jointers in a range of prices. No matter the size or the price, though, all hand-fed jointers can cause injury.

Accidents primarily occur when the fingers or hand slip off the workpiece and into the knives of the cutter head. Improper feeding and adjustment also can cause accidents. So before you use a jointer, read the manual that came

with it, then practice the following advice gleaned from the *WOOD*® magazine shop, the National Safety Council, and industry sources.

Get ready, get set

As with other power woodworking equipment, using a jointer dictates wearing safety glasses and ear protection. To avoid being suddenly pulled into the cutter head, do not wear gloves; remove all jewelry; tie back long hair; tuck in loose clothing; and roll long sleeves above the elbow. Also heed the following advice:

- Use only extremely sharp knives on a jointer.
- Never make adjustments to the fence, table, or anything else when the machine is running.
- Be sure to tightly secure the fence and table-adjustment locks before jointing stock.
- Before pushing stock against the knives, let them reach full speed.
- Position yourself to the side of the infeed table to avoid any possible kickback of the workpiece. Never stand directly at the end of either table.
- Perform all operations with the guard in place.
- Do not *back* the workpiece toward the infeed table.

Security in a safe setup

You wouldn't change the bit in your router without unplugging it, so give your jointer the same respect. Always unplug the machine before adjusting the knives. And there's more.

- Proper setting means that the opening between the table and the cutter head should be just large enough for the knives to clear. Also set the knives so that they are parallel to the outfeed



For safe jointing, use pushblocks to keep hands and fingers out of the cutters' way.

SAFETY

table and all at the same height.

- Lock the adjustable outfeed table securely in position. If vibration should cause it to drop, the knives will seize the stock and possibly your hands, too.

- Your jointer should be fitted with a cutter guard that self-adjusts out of the way when hit by the stock. Make certain that the return spring has enough tension to return the guard all the way to the fence no matter where the fence is set.

- Some older jointers, and at least one current model, do not have a guard behind the fence. As shown in the photo *right*, this exposes the spinning knives when you set the fence closer to you and can lead to accidents. Check with the manufacturer for the availability of an after-market fence if you own such a jointer.

Watch what you cut

No matter how confident you feel with your jointer, never perform

any "freehand" operations that do not require the use of the fence to position and guide the work. Keep these points in mind, too:

- To keep hands away from the knives, use a pushstick and push-



Beware of exposed cutters on some older jointers not fitted with a guard behind the fence.

block to hold the stock. For shorter lengths of stock (keep in mind, never less than 12" long), always use a pushstick or block that requires two hands. On longer stock, use a pushstick on the end to prevent fingers from slipping off the wood and into the revolving cutterhead.

- Avoid heavy cuts that may jam the cutterhead: Remember to take off no more than $\frac{1}{16}$ " on softwoods and even less on hardwood stock.

- Never joint or bevel workpieces less than $\frac{3}{4}$ " wide or $\frac{1}{4}$ " thick. And always use a hold-down or pushblock on wood narrower than 3".

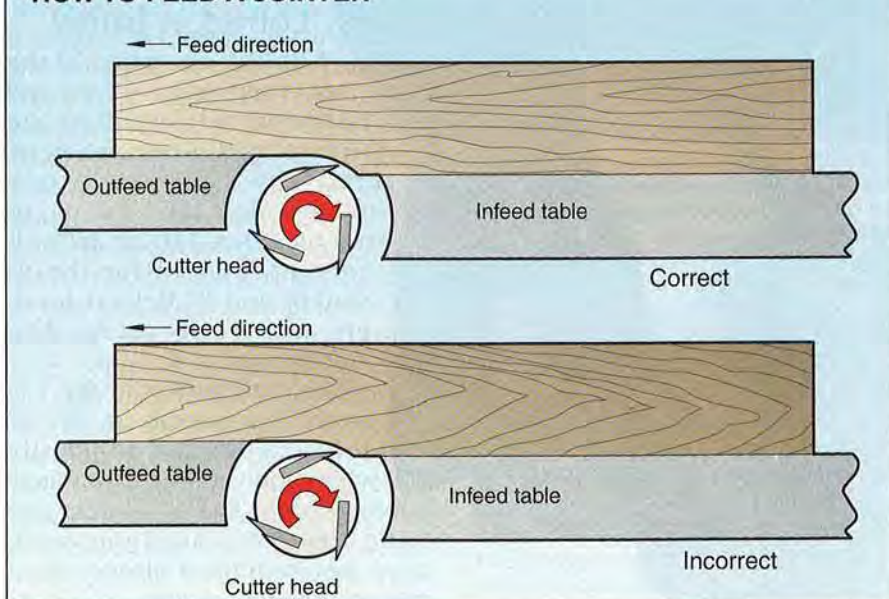
- Don't plane wood on the jointer that is thinner than $\frac{1}{2}$ ", and use hold-downs or a pushblock on wood thinner than 3".

- To avoid chatter and excessive chipout, always joint with the grain, as shown in the drawing *below left*.

- Never run end-grain stock against the knives because it can shatter. Knotty wood also requires extreme care because knots can rip loose from the board and jam the knives. And be sure to check the workpiece for nails and other foreign objects that will damage the cutter head. Due to the hard adhesives, jointing plywood edges will nick and gum up the knives.

- When surfacing stock on a jointer, keep both hands on top of the workpiece, never on the front or back edge, and use a pushblock. When halfway through the cutting pass, shift pressure on the stock to the part already cut. Pressure on the stock's back end can cause it to be pulled down into the knives. ♣

HOW TO FEED A JOINTER




Photographs: John Hetherington
Illustration: Roxanne LeMoine

JOINTERS UNDER

Good bargains can prove elusive in the world of woodworking machinery. Often, trying to save a few dollars means sacrificing quality. If, however, you are considering buying a jointer, we have some good news for you.

We rounded up 17 jointers from 12 manufacturers and measured the critical components for accuracy, tried out the table elevations and adjustments, and jointed a lot of wood. To focus our efforts, we narrowed our selection to 6" and 8" jointers that cost under \$1,000. We consider a 6" jointer the minimum size you need for most woodworking projects. And the machines above the \$1,000 mark skyrocket in price.

The good news is that every machine proved capable of flattening and straightening stock. We found plenty of differences, though. Most had to do with convenience and personal preferences. Now, let's find out what these differences mean to you.

 [Print this article](#)

1 Tables: look for length and adjustability

A jointer has infeed and outfeed tables, collectively called the bed, for workpieces to ride on. The longer the bed, the longer the workpiece you can straighten on it. The 42-46" beds found on most 6" jointers will handle stock up to about 6' long. (Benchtop jointers offer much shorter beds, but also several unique features. To find out more about these, see

page 47.) For stock up to 8' long, you're better off using an 8" jointer with a 65-67" bed.

The lengthwise flatness of all the tables fell within the .010" limit we set as a benchmark for accuracy. Jointing accuracy also depends on having tables that are *parallel* end to end. All of the machines except the Sears and the benchtop models enable you to adjust both the infeed and outfeed tables, as shown in the illustration on *page 46*, to obtain two parallel surfaces. With these adjustments, we could fine-tune these jointers to within about .004" of parallel—plenty accurate for any woodworking task.

Sunhill bolts cast-iron table extensions to the infeed and outfeed tables on both of its jointers. These increase the total bed length by 7" and add about 18" to the length of the stock you can joint on them.

2 Motors: extra power comes in handy

With the exception of the benchtop units, which use universal motors, all of the jointers in the test are powered by induction-style motors. Most can be wired to run on either 110- or 220-volt current, except for the 8" Sunhill and 8" Reliant jointers, which only accept 220-volt current.

The extra power of the 1.5- and 2-hp motors on the 8" jointers comes in handy when you've got a lot of face-jointing to do. The 6" jointers also will, however, face-joint well; they just require a slower feed rate and shallower cuts.



\$1,000

Eight things to know before you buy

3 Table adjustments: choose the type that suits your style of work

Jointers come with either levers or handwheels to adjust the height of the tables. See the illustrations on *page 46*. You can raise and lower a heavy cast-iron table quickly with a lever, but levers don't give you micro-fine control. Your shoulder and arm do the lifting. Handwheels give you fine control, but the torque comes from your wrist—hard work if you've got arthritis or an injury that impairs your grip.

Handwheels make the most sense for outfeed table adjustments. You only set the height of the outfeed table when you

change the knives, and this adjustment must be accurate. As for the infeed table, some woodworkers change this setting several times a day. A lever can keep this from becoming a tedious chore.

On the infeed table, levers work best if you use a jointer to true-up rough stock. If you're more likely to use the jointer to precisely dimension stock or clean up saw marks, then go with the more-precise handwheel design.

Among machines with handwheels, AMT and Jet put the wheels on the front of the cabinet (rather than under the tables) for



Mounting handwheels on the front of a jointer makes them much easier to grasp and turn.

easier access. We found the wheels in this location to be easier and more comfortable to use than the other handwheels.

4 Fences: the best machines give you accurate repeatable stops

Jointer fences come in two basic types, center-mount and side-mount. Only the General, Sears, and Woodtek models use a side-mount fence.

Except for the Delta, the remaining jointers come with one of two types of center-mount fences. The Bridgewood, Jet, and Reliant 6" jointers tilt on a curved bracket as shown *below left*. The fences on both Enlons, both Grizzlys, both Sunhills, and the 8" Reliant tilt on a hinged steel rod and slide in and out on a pair of cast-iron plates, as shown *top right*. The only difference we found is that the curved brackets provide a slightly smoother tilting action. Of the 17 machines, only the Delta 37-190 and the General provided stops with enough stiffness to accurately lock the fence into place at 90° and 45° every time. The stops on the remaining machines had enough play in them to occasionally throw the fence off 0.5° or so. We don't consider this a big drawback. You don't change this setting often, and the error can be corrected by locking the fence with a square held firmly to it and the outfeed table.

Consider also the direction the fence tilts. Most of the fences tilt out, except for the Delta 37-190, the General, both Reliants, and the Woodtek. Their fences also tilt in, thus trapping the board during

bevel or chamfer cuts. This trapped cut gives you an extra margin of safety in that the workpiece can't slide down off the fence and expose your hands to the cutterhead.



Side-mounted fences, like the one on this General jointer, control the tilt and sliding mechanism from one handle.



The fence on the Jet jointer tilts on a curved bracket bolted to the backside of the fence.



A hinged rod controls the tilt mechanism on the Sunhill jointer.



To maintain an accurate stop, the Delta fence uses a spring-loaded pin that locks into a tapered groove in the collar attached to the large rod on the fence.

Continued

JOINTERS

5 Guards: these should work smoothly

Except for the General and the Sears, all of the jointers in our test came with substantial cast-aluminum guards. General uses an even beefier cast-iron guard, and Sears uses plastic.

To cut rabbets, you can remove the guards on the front edge of the jointers, as shown *upper right*, except for the Sears, General, and benchtop jointers. The General allows you to rabbet the edges of boards, but not the faces. The Sears and benchtop jointers do not include a rabbeting ledge.

We liked the guard tensioning system on the Enlon jointers the best. As shown *lower right*, you simply loosen a set screw in the front edge of the guard boss, and turn the knob on top until you have the proper tension.

On the Reliant and Sunhill jointers and the Grizzly 8", you reset the spring tension by turning a small roll pin around the pivot shaft of the guard. Turning the roll pin around enough to tension it causes the pin to bite into your fingers and this might be impossible for someone with an impaired grip. The remaining jointers employ a knurled knob on the underside of the guard boss that you twist to tension the spring. These knurled knobs go easy on the hands, but require some trial and error to set the tension right.



Jointers cut rabbets faster than routers, but you must remove the guard first.



To set the guard tension on the Enlon jointers, all you have to do is turn the knob and tighten the set screw.

6 Knives: some install easier than others

Most of the knives were well-sharpened and properly set at the factory. We also found all the cutterheads balanced and detected no significant runout.

To enable you to set the height of the knives, the AMT, Delta, and Sears jointers use jack screws that lift them to the proper height. The General employs an older system that forces you to pry the knives up, or use a magnetic knife-setting jig while you tighten the gib bolts. On the remaining machines, springs push the knives up when you loosen the gib bolts. In comparing the springs and jack screws, we found that the jack screws make it easier to fine-tune the height of the knives.

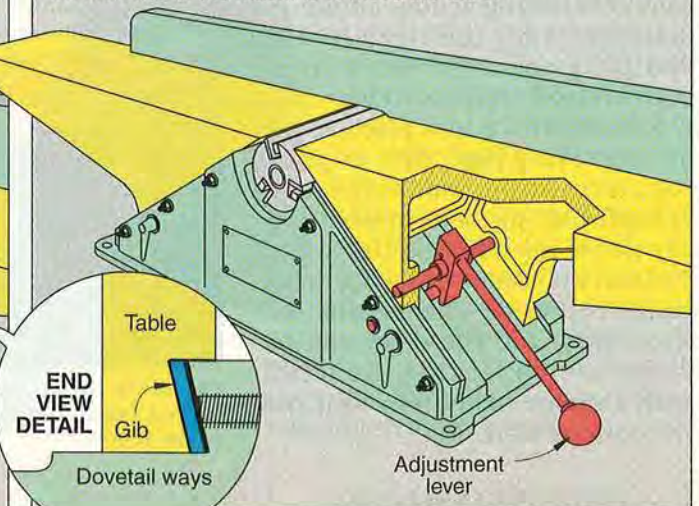
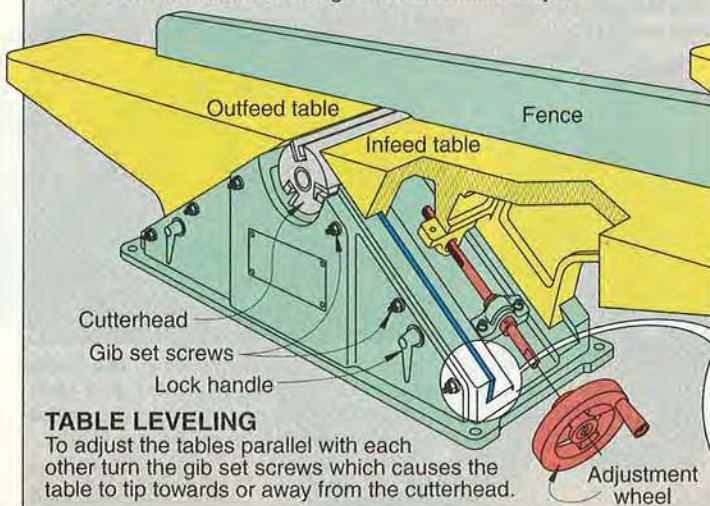
One innovation that aroused our curiosity was the four-knife cutterhead offered on the 8" Sunhill jointer. We found the edges and faces joined on this machine to be slightly smoother than any of the others. This we attribute to the extra knife. And when given the torture test—face jointing a wide board with a deep cut—the 8" Sunhill required less feed pressure and gave us less chatter than any other jointer. The only drawback to this system is that you'll pay 25 percent more come sharpening time and 25 percent more when you have to replace the knives.

HANDWHEEL ELEVATION MECHANISM

A machine screw attached to a handwheel raises and lowers the table which slides on the gib and dovetailed ways.

LEVER ELEVATION MECHANISM

A simple lever works against a fulcrum mounted on the base of the machine to move the table.



7 Stands: legs provide balance on rough floors

If the floor of your shop is rough or uneven, you may want to purchase a jointer with four legs such as the Delta 37-190 and Sears jointers. (AMT offers a hybrid of two sheet-metal panels open on each end.) The enclosed-cabinet stands on the rest of the jointers work fine on a smooth floor, but require shimming to remain steady on an uneven floor.

Enclosed stands do a better job

of corralling woodchips and protecting the motor, pulleys, and belts from dust. Delta's jointer, however, includes a shroud for the motor and pulleys, and a chip chute in front. The narrow opening on the chip chute tends to clog when you're running a lot of stock through at one time, but the chute also includes an attachment that allows you to hook it up to a dust collector.

8 Manuals and assembly: good instructions take the frustration out of setup

No manual will make a jointer cut better, but if you're not familiar with knife-setting or table-adjustment operations, look for a jointer with a good manual. The chart on page 49 shows which manuals are thorough, clearly illustrated and easy to understand.

The Delta and the General (and both benchtops) were set perfectly right out of the box. The rest required minor adjustments, mostly to get the tables parallel. The Delta, General, Jet, Sears, and Woodtek jointers come prewired which saves you that step.

In setting up these machines, we encountered only four problems. The stand on the AMT jointer came with misaligned bolt holes, one of the knives on the Grizzly 8" jointer measured .004 above the rest, and the infeed table on the Reliant 8" jointer required substantial tightening of the gib screws to bring it into alignment. None of these problems took more than an hour to diagnose and correct. We also traced a vibration problem on the 8" Enlon to an out-of-round pulley, which the company replaced.

BUYING MACHINERY BY MAIL

What to know before you phone

Most of the jointers we tested come from mail-order catalogs. These machines offer you good value, but note that some prices do not include shipping. If you live near a mail-order company with a showroom, you may be able to haul a machine home yourself, saving on the freight costs. If not, shipping a 400-pound jointer may cost up to \$150, depending on how far you live from the warehouse.

You also should ask mail-order companies about warranties, availability of spare parts, and the return policy. When something breaks or wears out on a

tool purchased locally, you can get a replacement part from a full-service dealer immediately or within a few days. If you can't install the part yourself, a technician will do it for you.

Most mail-order companies also support their equipment with replacement parts. But to get a part fixed or replaced requires that you ship the part back first. The turn-around time may take several days or longer, and you'll have to install the part yourself. If you aren't mechanically handy or don't want to wait for a mail-order part, you may be better off buying from your local dealer.

BENCHTOP JOINTERS

More convenience, but less capacity

If you work in a too-small shop and don't need to straighten long stock, a benchtop jointer may offer you the best solution. The Delta 37-070 and the Ryobi JP155 differ considerably from the rest of the floor-standing behemoths we tested, but they deliver good results within their limitations.

Powered by universal motors, both jointers spin their two-knife cutterheads up to three times as fast as jointers with induction motors. Both models also offer variable speed: the Delta runs from 6,000 to 11,000 rpm, and Ryobi spins at 8,000 to 16,000 rpm. All universal motors create a lot of noise, so ear protection is mandatory.

To set the knives on these jointers, you use jack screws. Clamp bars and through bolts hold the knives to the cutterheads. A convenient cutterhead lock holds the knives at top dead center. Of all the knife setting systems, these prove the easiest to work with.

Where benchtop jointers fall short is their capacity. With a bed length of 30" for the Delta and 28" for the Ryobi, neither can straighten edges on boards longer than about 4'. Depth of cut is limited to 1/8" on the Delta, 3/32" on the Ryobi.

As far as differences between the two benchtop jointers go, we preferred Delta's taller fence: 4 1/2" versus Ryobi's 3"-high fence. But we also liked Ryobi's smooth stainless-steel outfeed table better than the cast-aluminum table from Delta. The Ryobi weighs less: 26.8 pounds compared to 35 pounds for the Delta, and Ryobi's faster top speed delivers smoother results and less tearout on wood with difficult grain such as birdseye.

Continued

JOINTERS

Our Picks

Of the 6" jointers, the General stood out as a clear winner. We found it precise, balanced, smooth, and flawlessly finished. If you are watching your budget, however, the Delta 37-190 offers nearly identical performance at a much lower price and got our vote as the best value in this category. But, with a few adjustments, the rest of these jointers will cut

6" JOINTERS



AMT 4124



Bridgewood BW6R



Delta 37-190



Enlon EN3104



General 1180-1-M1



Grizzly G1182



Jet JJ-6CS



Reliant DD39C



Sears
23221N



Sunhill CT150



Woodtek 801-589

8" JOINTERS



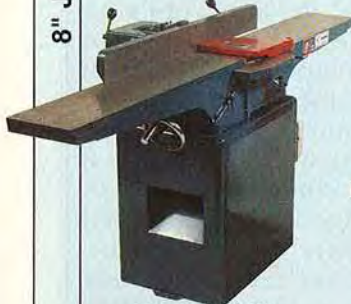
Enlon EN 3105



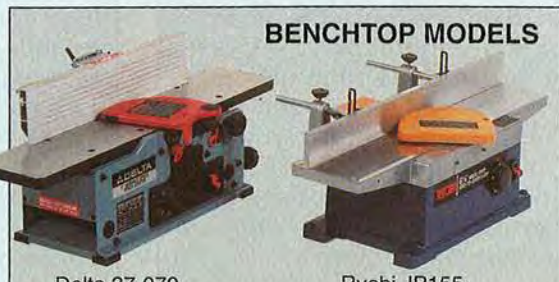
Grizzly G1018



Reliant DD40



Sunhill CT200



BENCHTOP MODELS

Delta 37-070

Ryobi JP155

MANUFACTURER	MODEL	VOLTAGE	MOTOR		
			AMPS (1)	HORSEPOWER	CUTTERHEAD SPEED (RPM) (2)
AMT	4124	110/220	12/6	.75	5,000
BRIDGEWOOD	BW6R	110/220	14/7	1	4,500
DELTA	37-190	115/230	13/6.5	.75	4,800
ENLON	EN3104	110/220	14/7	1	5,000
GENERAL	1180-1-M1	110/220	10/8	.75	4,200
GRIZZLY	G1182	110/220	13/6.5	1	4,800
JET	JJ-6CS	115/230	12/6	.75	4,500
RELIANT	DD39C	110/220	14/7	1	4,500
SEARS	23221N	110	11	1	4,300
SUNHILL	CT150	110/220	14/7	1	4,500
WOODTEK	801-589	110/220	16/8	1	5,000
ENLON	EN3105	110/220	20/10	1.5	5,000
GRIZZLY	G1018	220	8	2	5,400
RELIANT	DD40	220	12	2	4,500
SUNHILL	CT-204L	220	12	2	4,500
DELTA	37-070	120	10	N/A	VS
RYOBI	JP155	110	10.5	N/A	VS

NOTES:

- Where two numbers are listed, the first indicates the amperage at 110 volts.
- (VS) Variable speed (see text)
- (JS) Jack screw, (S) Spring, (MS) Magnetic setting device

perfectly square edges and flat faces as well. If you are interested in these, we suggest you shop for the features you want and the best price.

In the 8" category, the Sunhill's four-knife cutterhead and table extensions merit the extra money you'll pay for this machine. In terms of value, the rest of these machines fall within \$80 of each

other and offer nearly identical performance. We give the edge to Enlon because it comes with a handwheel to adjust the outfeed table, nylon tabs that prevent the fence from dragging on the table surface, and a finger-friendly guard tensioning mechanism.

Of the benchtop jointers, we rated the overall performance as a tie. Your choice will depend on

personal preferences. The Ryobi is lighter and easier to carry, but the Delta has a taller fence that improves stability when you edge-joint wide workpieces. The Delta costs \$70 less than the Ryobi, giving it the edge in value. ♣

Written by Tom Jackson
 Product testing: Dave Henderson, Bob McFarlin
 Illustrations: Kim Downing
 Photographs: John Hetherington

JUDGING JOINTERS

RANK	CUTTER-HEAD	TABLES	TABLE ADJUSTMENTS	PERFORMANCE (4)													OVERALL SCORE (6)		WARRANTY (YEARS) (7)	COUNTRY OF ORIGIN (MACHINE/MOTOR) (8)	WEIGHT (POUNDS)	LIST PRICE	SELLING PRICE (9)	COMMENTS
				EASE OF USE						QUALITY OF CUT							VALUE							
				ASSEMBLY	QUALITY OF MANUAL	FENCE OPERATION AND ADJUSTMENT	CHIP/DUST COLLECTION	FENCE ACCURACY	SCALE ACCURACY	EDGE JOINTING	FACE JOINTING	BEVELING	RABBETING	PERFORMANCE										
3	JS	46	Y	E	E	FMW	P	P	G	F	G	G	E	E	E	E	7	8	*	T/T	235	\$ --	\$379*	We liked the front handwheels, but the stand required a lot of time to assemble.
3	S	46	Y	E	F	HW/HW	F	F	G	G	G	G	E	E	E	E	8	9	1	T/T	279	--	399*	Smoothest-cutting jointer in the test. Excellent fit and finish.
3	JS	46	Y	E	E	LV/HW	E	E	E	E	E	G	E	E	E	E	9	10	2	T/T	210	554	465	Excellent fence, top-notch quality. The best value in the 6" category.
3	S	47	Y	E	E	LV/HW	F	F	F	G	G	G	E	E	G	E	8	8	1	T/T	230	--	380*	Easy guard tensioning. Can be ordered with levers or handwheels for table adjustments.
3	MS	42.5	Y	E	E	HW/HW	G	G	E	G	E	E	E	E	E	F	10	8	2	C/C	370	1,295	985*	The fit and finish are flawless, the stops on the fence are deadly accurate, and the motor and pulley are perfectly balanced.
3	S	47.5	Y	G	E	LV/LV	E	E	G	G	G	G	E	E	E	E	8	8	1	T/T	250	--	355*	Good value for the price. Lever adjustments on outfeed table are hard to set by yourself.
3	S	46	Y	E	E	FMW	E	E	F	G	E	G	E	E	F	E	8	9	2	T/T	258	629	440	A basic, well-made jointer. The front-mounted handwheels make table-height adjustments easier than most.
3	S	46	Y	E	E	HW/HW	F	F	G	G	E	G	E	E	F	E	8	8	1	T/T	215	--	340*	Lowest price 6" stationary jointer in test.
3	JS	35.5	N	N/A	E	HW/NA	E	E	F	P	G	G	E	E	F	N/A	7	7	1	T/U	150	400	400	Joints wood as straight and flat as any, but the outfeed table is fixed, making knife adjustments time consuming.
3	S	53	Y	E	E	HW/HW	F	F	G	G	G	G	E	E	E	E	8	9	1	T/T	250	--	389*	Nicely finished and detailed unit. Cast-iron table extensions increase bed length by 7".
3	S	42	Y	E	E	HW/HW	E	F	G	E	G	G	E	E	E	E	8	9	1	T/T	191	--	395	A good performer, similar to the General's rear-mounted fence design.
3	S	65.5	Y	E	E	LV/HW	G	G	F	G	G	G	E	E	G	E	8	8	1	T/T	450	--	690*	Can be ordered with a 2hp motor and either a lever or a handwheel kit for table adjustments.
3	S	65.5	Y	G	E	LV/LV	E	E	G	G	G	G	E	E	E	G	8	8	1	T/T	450	--	650*	The best price of all the 8" jointers.
3	S	66	Y	E	F	HW/HW	F	F	G	G	G	G	E	E	E	G	7	8	1	T/T	450	--	729*	Required a lot of adjustment to get the tables parallel. Some rust on the tables.
4	S	73.5	Y	E	E	HW/HW	F	F	G	G	G	G	E	E	E	G	9	9	1	T/T	500	--	859*	The four-knife cutterhead cuts aggressively and smooth. Cast-iron table extensions increase bed length by 7".
2	JS	30	N	N/A	E	HW/NA	E	E	F	G	G	G	E	E	F	N/A	8	9	2	T/T	35	337	250*	Great for shops with limited space. Short bed won't straighten stock over 4' long.
2	JS	30	N	N/A	E	HW/NA	E	E	F	E	G	G	E	E	F	N/A	8	8	2	J/J	27	380	319	Light, portable, and convenient. Short bed length won't straighten stock over 4' long.

- 4. **E** Excellent
- G** Good
- F** Fair
- P** Poor
- 5. (FMW) Front-mounted handwheel (HW) Handwheel (LV) Lever
- 6. Based on a scale from 1-10 with 10 being the highest possible score.
- 7. (*) 1 year motor - 10 years machine
- 8. (C) Canada (J) Japan (T) Taiwan (U) United States
- 9. * Price does not include shipping.

Who to call for more information:

AMT: 800/435-8665	Jet: 800/274-6848
Bridgewood: 800/235-2100	Reliant: 800/877-7899
Delta: 800/438-2486	Ryobi: 800/525-2579
Enlon: 800/888-9697	Sears: 800/377-7414
General: 819/472-1161	Sunhill: 800/929-4321
Grizzly: 800/541-5537	Woodtek: 800/645-9292

10

QUICK-AND-EASY SCRAP

FROM WOOD[®] MAGAZINE'S

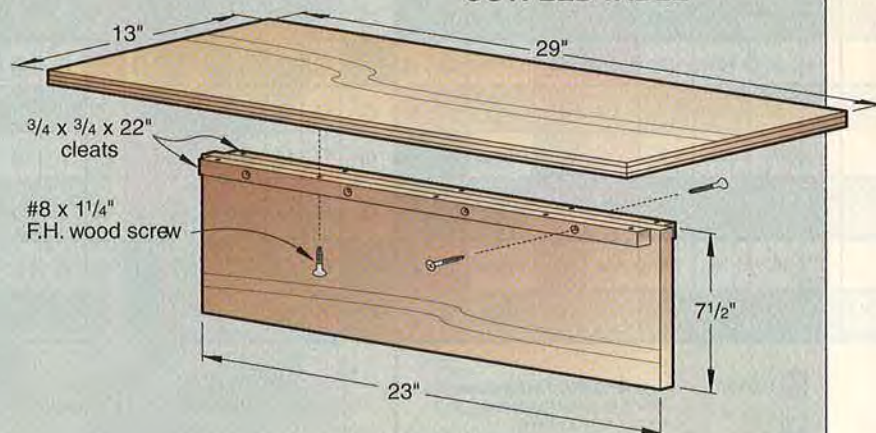
Woodworking jigs don't just happen. Most times they result from a woodworker trying to find an easier or more accurate way to accomplish a workshop task. At least that's been our experience in the *WOOD* magazine shop. On this and the following five pages, we show you how to make 10 of the most useful jigs from our shop. Here's hoping that you find them equally helpful in your woodworking.

1 Rock-solid outfeed table

If you've had much experience using commercially available roller-stands as outfeed tables, you're already well aware of their shortcomings. Namely, they like to tip over. And, unless you precisely align the roller(s), they tend to track the workpiece off to one side or the other. Add to that the cost and limited uses for roller-stands, and we believe there has to be a better way!

Here's a no-cost solution that works in conjunction with what we consider to be one of the most versatile tools for any workshop: a Black & Decker Workmate. Simply join two pieces of left-over $\frac{3}{4}$ " plywood to form a "T" as shown *below*. If desired, you can apply paraffin wax or plastic laminate to the top surface, allowing your workpiece to slide more smoothly. Or, build the top surface from a piece of melamine-coated particleboard or kitchen countertop if you have a scrap handy.

OUTFEED TABLE



We're looking for a few good woodworking jigs

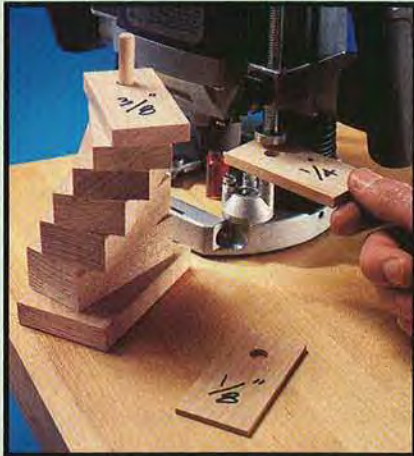
Do you have a jig or two you've developed during your years as a woodworker? If so, and if you think other *WOOD* magazine readers would benefit from seeing your idea, send us a snapshot or drawing of your jig and a brief description of what it does. We'll pay you \$100 if we publish it in the magazine. What do you say? That extra money might come in handy the next time you spot a woodworking tool or product you'd like to buy.

Send your jig idea to:

My Favorite Jig
WOOD Magazine
1912 Grand Ave.
Des Moines, IA 50309-3379

WOOD JIGS

SHOP



2 Multipurpose thickness blocks

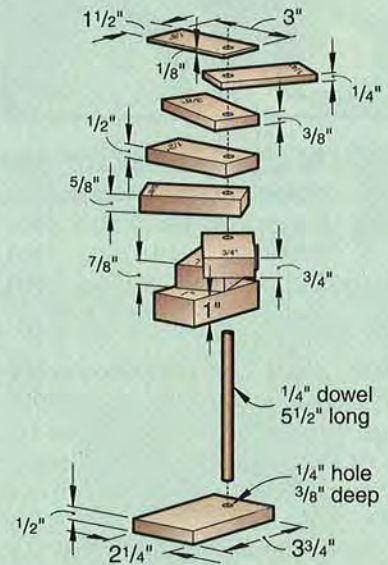
Once you make a set of hard-maple thickness blocks, you'll wonder how you ever got by without them. Around our shop we use these to set the position of fences on tablesaws, router tables, and biscuit joiners. They also come in handy for adjusting the height of sawblades and router bits.

For example, the photo *left* shows how you can use them to set the depth of cut on your plunge router. Simply adjust the machine so the router bit contacts the surface the router sits on. Lock the router in place, and use the block of your choice to set the distance between the threaded depth-adjuster rod and one of the screw heads on the depth-stop turret.

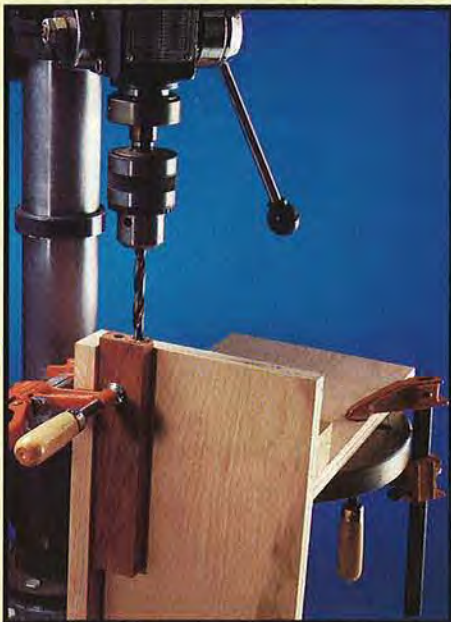
We use a set of blocks that range from $\frac{1}{8}$ " to 1" thick in $\frac{1}{8}$ " increments. If you have the need, you can make thicker blocks, or produce them in finer increments, too. To make a set like ours, start with a $1 \times 1\frac{1}{2} \times 36$ " piece of hard maple. Cut a 3"-long piece from one end for your 1" block. Then, run the workpiece through your planer until it's $\frac{7}{8}$ " thick. Saw off a 3"-long piece, and continue this process for making a block of each thickness.

With your blocks cut to thickness and length, mark each with

its thickness. Drill a $\frac{3}{8}$ " hole into the blocks so they slip onto a $\frac{1}{4}$ " dowel mounted to a base. You can stand the base on a work surface for portability, or attach it to a wall for saving space.



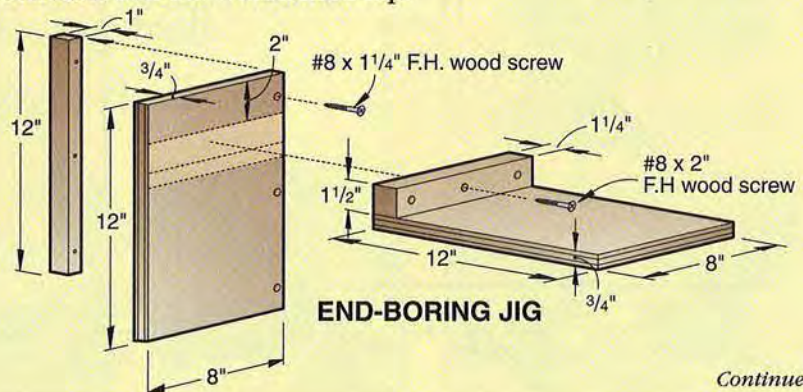
THICKNESS BLOCKS



3 This jig takes the hassle out of boring into ends

Sure, it's a snap to drill into the faces or edges of most workpieces. But what about boring into the ends of long rectangular stock or dowels? This simple jig does the trick, with perfect precision and control.

To accommodate long stock with a benchtop drill press, mount the drill press at the end of your bench. Then, rotate its head to clear its work table and the workbench top.



END-BORING JIG

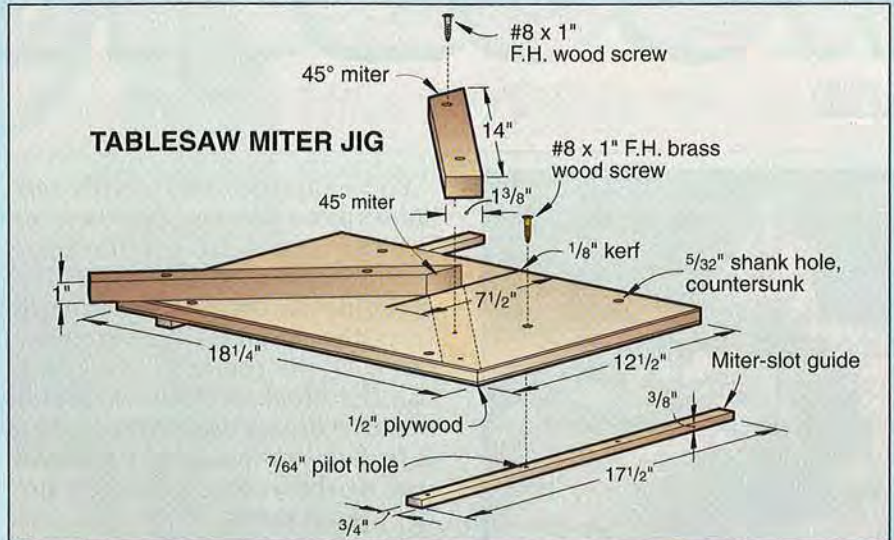
Continued

10 QUICK-AND-EASY SCRAPWOOD JIGS



4 Are you ready for on-the-money miters? Once you build this little beauty, you can rest assured that your miters will always match up. Here's how to put one together.

First, place one miter-slot guide into each slot on your saw table. Align the 1/2" plywood piece on top of the guides so its long edges are perpendicular to the miter slots. With the plywood resting on the tablesaw surface, drill 5/32" shank holes through the plywood and into the guides just far enough to mark their position. Remove the plywood and guides, and drill 7/64" pilot holes through the guides. Reposition these

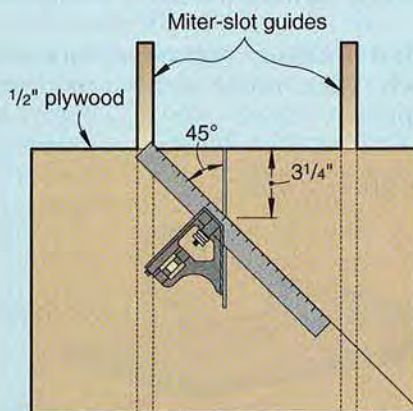


pieces on the tablesaw, and attach the guides with countersunk #8x1"-long brass wood screws. Drive the screws about halfway through the guides, and lift the assembly off the table. Drive the screws completely and sand off their protruding tips. Again, place the jig onto the tablesaw surface, turn on the saw, and cut a kerf that goes about halfway across the width of the plywood.

The key to this jig's accuracy is installing the miter fences precisely. The drawings *below* take you through the first two alignment steps. Use this process to temporarily attach each fence with two #8x1" screws. Test the fences

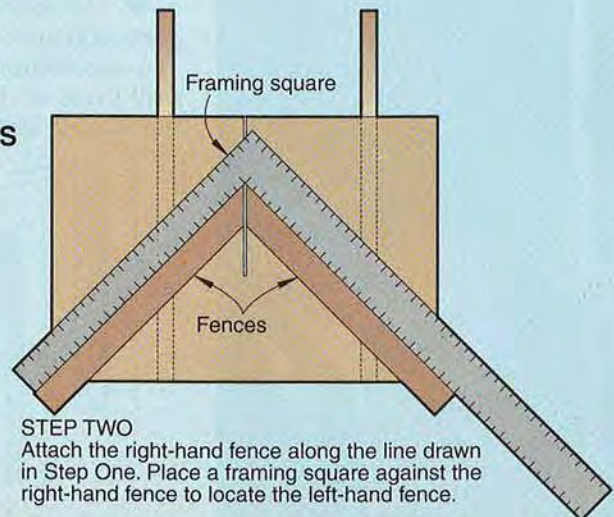
for accuracy by cutting four sample pieces, each about 1" wide and 4" long. Hold them together with a rubber band and check for any gaps at the miters. Adjust the position of the fences as necessary by tapping them with a hammer. Once you're satisfied that the fences are in exactly the right position, permanently attach each of them with three #8x1 1/4" screws driven from the underside of the plywood surface (not shown on the drawing *above*).

Finally, it's a good idea to attach adhesive-backed, 100-grit sandpaper to the fence faces. This will help hold your workpieces steady during cuts.

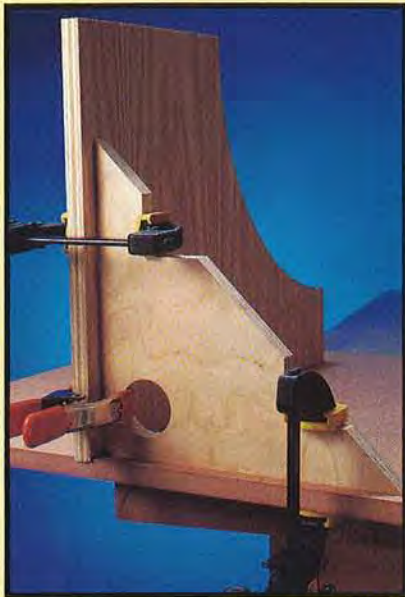


STEP ONE
Align combination square with saw kerf. Mark a 45° line as shown.

INSTALLING THE MITER FENCES



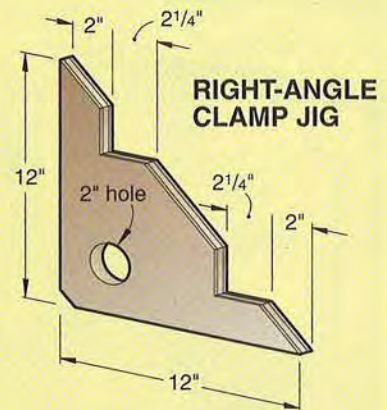
STEP TWO
Attach the right-hand fence along the line drawn in Step One. Place a framing square against the right-hand fence to locate the left-hand fence.



5 Right-angle jig gives you a corner on clamping tasks

Anytime you need to hold two large workpieces at a right angle, say while you're screwing or gluing them together, you need one or more of these plywood triangles. As shown in the photo *left*, these right-angle jigs have two notches for accepting clamp jaws. The circular cutout comes in handy for temporarily holding the jig in place with a spring clamp while you position bar clamps on the notches. It also gives you a way to hang the jig on a peg when you're through.

Like most of the jigs in this article, the more you use this helper



the more jobs you'll find for it. Although we designed the jig for carcass assembly, we also found it handy for holding an on-edge picture frame rigidly to a bench as we sanded the frame's edges.

6 Evenly spaced holes were never so easy

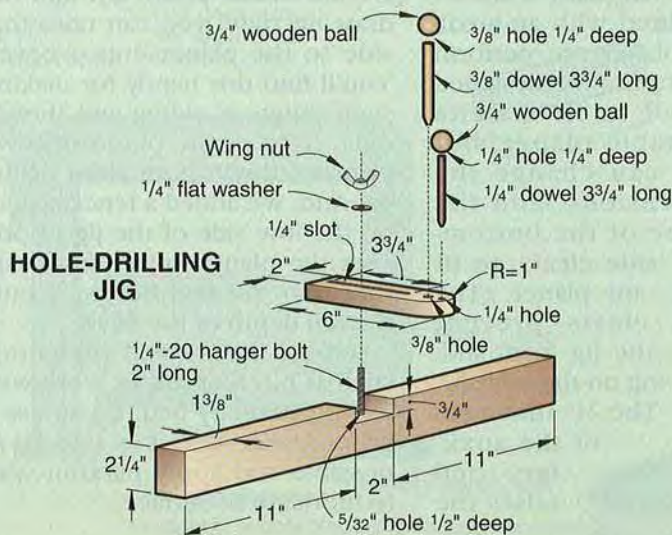
With this jig clamped to your drill-press table, you can bore an unlimited number of evenly spaced holes. Here's how it works.

First, mark and drill two precisely spaced holes at one end of your workpiece. Place the jig on your drill-press table, and set one of the jig's dowels into the hole closest to the end of the work-

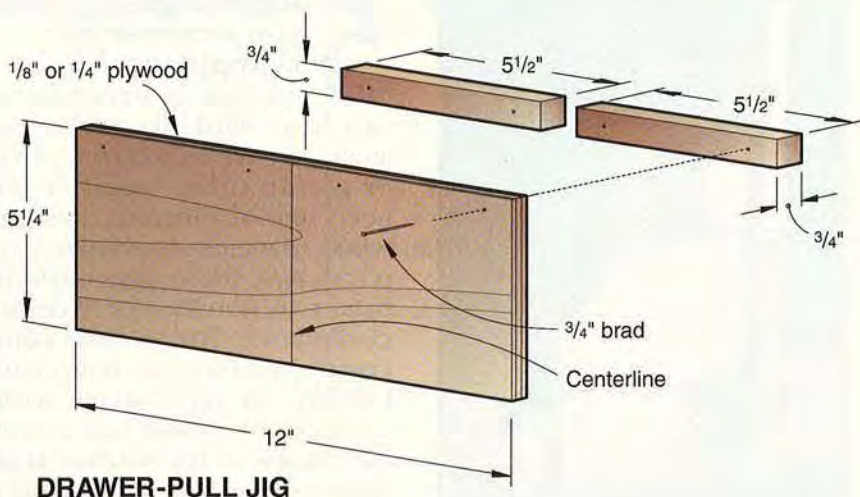
piece. Align the fence so the drill bit slips into the other hole, and clamp the jig in place. Now, slide the workpiece along the fence until the dowel slips into the hole that you lined up with the bit. The workpiece should be precisely located for your next hole. Drill the hole, slide the workpiece so the dowel fits into the just-drilled hole, drill another hole, and repeat these steps as necessary.

The jig shown here has dowels for $\frac{1}{4}$ "- and $\frac{3}{8}$ "-diameter holes. If you're drilling holes of other diameters, simply make more dowels and the slotted piece that holds them. After mounting the wooden balls on the dowels, you will have to sand them slightly so they slip into the holes in the jig and into the holes you're drilling.

Continued



10 QUICK-AND-EASY SCRAPWOOD JIGS



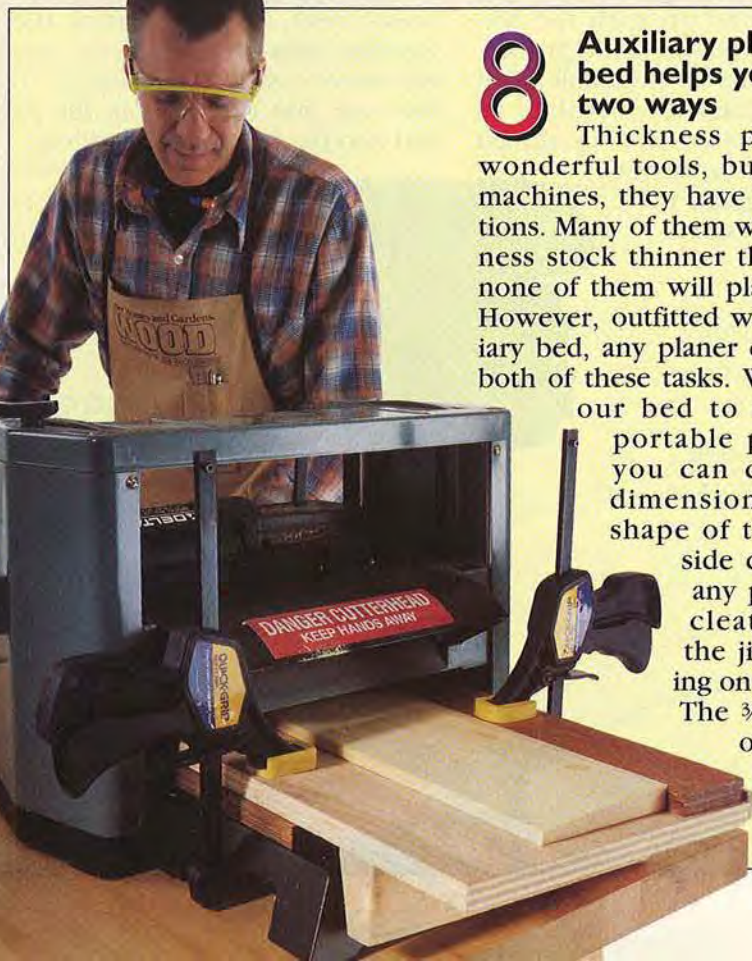
DRAWER-PULL JIG

7 Mount drawer pulls in a jiffy

You can build this jig in a minute or two, and with it you can slice many more minutes off the task of precisely drilling drawer-pull mounting holes.

To use it, first cut a $\frac{1}{8}$ " or $\frac{1}{4}$ " scrap piece to $5\frac{1}{4}$ " \times 12". Then, mark a vertical centerline on the jig. Mark and drill centered holes for the pulls on both sides of the vertical line. For most drawers you will want to locate the holes

in the jig so the pulls are centered on the height of the drawer fronts. Then, mark the center of each drawer front on its top edge, align the jig's vertical centerline with it, and drill the holes as shown *above left*.



8 Auxiliary planer bed helps you in two ways

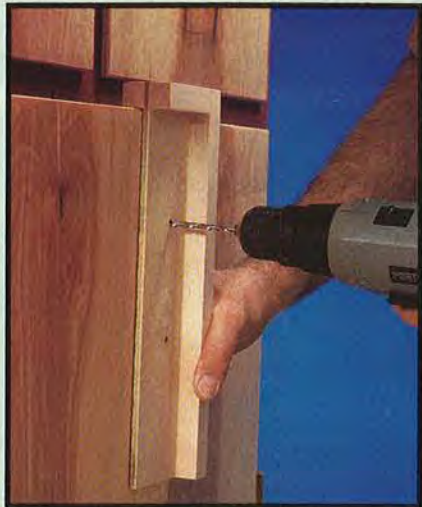
Thickness planers are wonderful tools, but like most machines, they have their limitations. Many of them will not thickness stock thinner than $\frac{1}{4}$ ", and none of them will plane a bevel. However, outfitted with an auxiliary bed, any planer can perform both of these tasks. We designed

our bed to fit a Delta portable planer, but you can change the dimensions, and the shape of the bottom-side cleats, to fit any planer. (The cleats prevent the jig from sliding on the table.) The $\frac{3}{4}$ " thickness of the auxiliary bed raises the

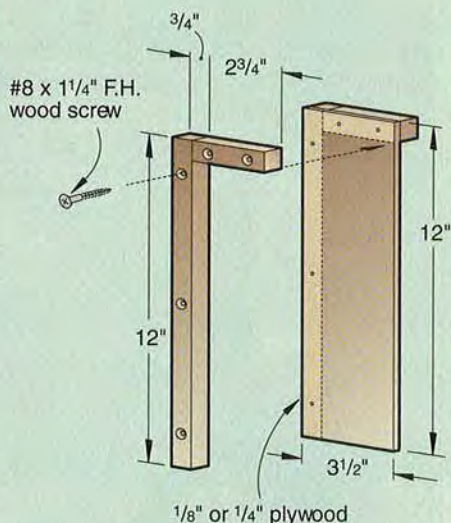
height of the workpiece so that you can plane stock less than $\frac{1}{4}$ " thick. There's no danger of damaging the knives because at the worst they will only cut slightly into the plywood surface.

By adding a spacer block under one side of the auxiliary bed, as we did in the photo *left* and the drawing *right*, you can raise that side so the planer cuts a bevel. You'll find this handy for making such things as siding and thresholds. Note in the photo that we clamped down both sides of the jig. And, we added a fence spacer on the low side of the jig to prevent the planer knives from cutting into the bed before it cuts the full depth of the bevel.

Smooth hardwood plywoods such as birch or maple work well for the auxiliary bed. If you use a lesser grade, sand it as smooth as possible and apply paraffin wax to lubricate its surface.



adjoining doors. After drilling holes for one handle, just flip the jig over and drill from its other side for handles located on opposite door sides.



DOOR-HANDLE JIG

9 And now, an efficient way to install door handles

This jig works much like the drawer-pull jig *left*. But, as you can see in the drawing, it has solid-wood cleats on both sides so that you can locate handles on either the left or right side of

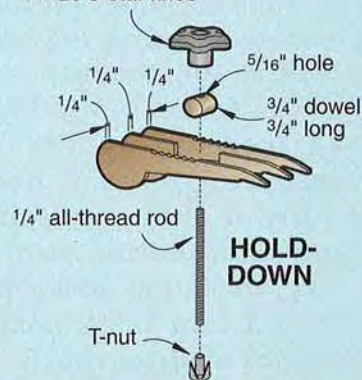


10 Hold-downs work where clamps or your hands won't

For drilling jobs, it's essential that you hold the workpiece securely to the table and against a fence before engaging the bit. With smaller workpieces you may not have clamps with the necessary jaw depth, and, as shown in the example *above*, you don't want to get your fingers close to knuckle-busting circle cutters. Hold-downs are the answer, and here's a version that will only set you back the cost of the knobs and all-thread rod. (Many woodworking catalogs carry such knobs.)

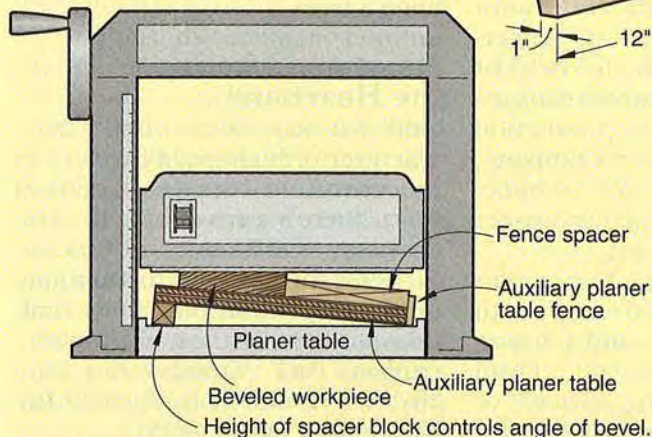
We drilled three holes into each side of our drill-press table for accommodating workpieces of various sizes. Each hole is outfitted with a T-nut for accepting the 1/4" all-thread rod.

1/4"-20 5-star knob

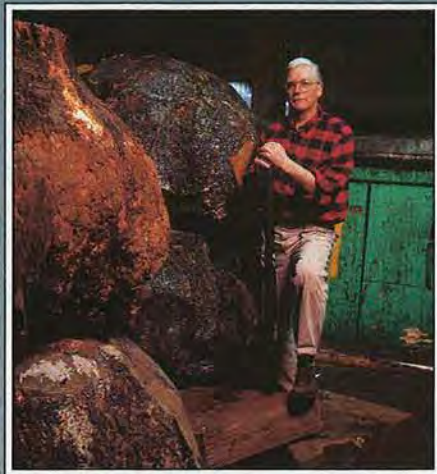


You'll find a full-sized pattern of the hold-down on the **WOOD PATTERNS™** insert in the center of the magazine.

AUXILIARY BED



WHAT IT TAKES TO MAKE WOOD



For ten years, my annual travel agenda has included a visit to a veneer mill. Somehow, I never got to one. You know, “the best laid plans . . .”

I pledged that it was going to be different this time around and seriously started looking up veneer mills in the national Hardwood Plywood Manufacturers Association (HPMA) directory. Believe me, they’re all over the map. But hey, I found one close to home, in Iowa.

I visited the mill last February. What an experience that was. Seeing all that beautifully figured and rich-looking veneer coming off a log was really memorable. And I’ll never forget their scrap pile—it made me want to take up marquetry. Anyway, here’s hoping you enjoy my report as much as I did the visit. By the way, that’s me *above* posing with a cant hook next to some giant madrone burls.

Peter J. Stephano
—Peter J. Stephano
Sr. Editor, Features



Sheets of walnut veneer, kept in order as they were sliced off the flitch, creep down the conveyor from the dryer. Pressing and banding further flattens them.

“In board form, or as flat-sliced veneer, we call this wood bubinga. But as rotary-cut veneer, it’s dubbed kewazinga in the trade because of its striking figure,” says Paul Johnson. He and a helper slowly fill a crate with carefully placed sheets of veneer. A forester trained in the field of wood products, Paul co-manages with Mike Larson the production at R. S. Bacon Veneer Company, an industry supplier of architectural and furniture-quality veneer in Grundy Center, Iowa.

“Veneer samples like these go to salesmen at our showrooms in Chicago, New York, and Calgary, Alberta,” comments Paul. “From each flitch, or half-log, that we’ve sliced, we put in three samples—

one from the outside of the trunk, one further in, and one from the middle. That way the buyer can see if the color and figure are consistent.” But getting those beautiful samples resembles reassembling a tree.

Heartwood from the Heartland

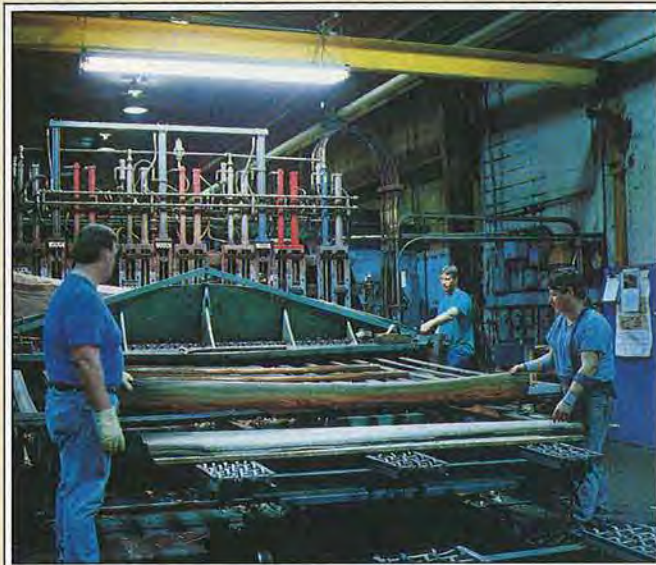
Odd as it may seem to find a manufacturer of high-quality veneer in the cornfield setting of central Iowa, there’s a reason for it. “The company was founded in Chicago in 1898, then moved to Dubuque until 1980, when the family built this facility on their farmland,” explains Paul. “Strange? Not actually; we’re still real close to the best walnut in the world.”

VENEER

SLICING IT THIN
DOESN'T WIN IN QUALITY
VENEER PRODUCTION



Cooking logs and burls in large vats softens the wood, making it easier to slice for veneer. The huge, 1,000-pound burls in the foreground are madrone, trucked from Oregon.



For flat-sliced veneer, the hot, wet half-log of walnut moves up and down against the stationary 13' knife. At R. S. Bacon, about 100 employees flat-slice and handle 130 logs in a week.

Black walnut from northeast Iowa by far represents the greatest amount of veneer produced by R. S. Bacon. All together, though, the company slices about 20 species of domestic hardwoods, and markets about 100 exotics. All the domestic woods come in by truck as logs or burls (especially Oregon madrone). The exotics arrive pre-sliced to their high specifications. "Slicing in the country of origin adds more value to the exported wood," notes Paul. Between the domestics and the exotics, the company continually maintains a veneer inventory of 40 million square feet!

Who buys it? A subcontractor who builds walnut-burl dashboards for Mercedes automobiles. Another who does a similar job for Cadillac, but with zebrawood. Even an occasional order for extra-thick veneer—for guitar parts—goes out to major manufacturers like Gibson. The furniture manufacturers in North Carolina, such as Thomasville, take a big

bit. So do commercial cabinetmakers, suppliers of hardwood plywood, and architectural firms and their builders.

Regarding architectural use, Paul has noticed that preferences in wood have been changing. "Executives in billion-dollar corporations no longer want the look of exotic wood in their offices because of the rain-forest thing. Instead, they demand highly figured domestics. But all of the exotic veneers that we sell come from sustainable sources, too."

How to take a log apart and put it together again

"An average-sized walnut log eight and a half feet long and about 25" in diameter yields from 2,000 to 2,500 square feet of veneer, depending on how thin we slice it," says the plant manager. At R. S. Bacon, they slice veneer to a minimum thickness of $\frac{1}{50}$ " and a maximum of $\frac{1}{8}$ ".

Paul excuses himself for a minute to fetch something from

the office. He returns displaying a long, very flimsy length of yellow birch veneer. It looks like adding machine tape.

"This veneer is from a Wisconsin mill owned by Japanese interests," he says. "It's about $\frac{1}{100}$ " thick. Why, you can see through it! Our customers wouldn't stand for veneer that thin."

The manufacture of veneer begins at the on-site sawmill, where delivered logs get scaled for volume and examined for defects. If a log will be sliced for veneer, as with almost all of the walnut, sawyers slab it on two sides, then saw it in half lengthwise. Logs marked for rotary slicing, such as quilted maple, the mill leaves intact.

After leaving the sawmill, logs move along in the process to the cooking vats (see photo *above left*). These stainless steel containers—large enough to accommodate several logs—filled with plain hot water become temporary

Continued

WOOD VENEER



Some woods produce more figure when rotary cut, as is being done with this big-leaf maple log turning against the knife. The veneer will feature a desirable quilted figure. Because of the log's uneven shape, it first produces small, irregular sheets.



Paul Johnson and Lin Senger carefully lay numbered samples of figured cherry into a shipping crate. A saleswoman in a faraway city sells the flitches of veneer they represent for paneling or furniture-grade plywood.

home to the logs prior to slicing. "The cooking softens the wood, so the harder the species the longer or the hotter it cooks," explains Paul. "Walnut cooks a minimum of three days at 156°. Maple takes two days at 165°, and white oak cooks at 175° for two days. Pacific yew takes the longest—three weeks. But we have to be careful with the white woods, such as maple. Too long in the vats and they turn brown."



Todd Speicher and a partner load walnut veneer by flitches onto a pallet for shipping to a customer. A pallet may hold up to 20,000 square feet of sliced veneer. Filling one industrial order sometimes requires 40 of those pallets.

The sweet-sour aroma of cooking wood permeates the plant. It hangs especially heavy near the vats, where an employee with a pneumatic plane cleans the emerging whole and half logs of their bark. At the vertical slicer, a 13'-long knife remains stationary as the wood moves up and down against it, a sheet of veneer coming off with every pass.

As the wet sheets come down the conveyors, workers stack them in the order in which they came off the log, front to back. In the trade, the completed pile of veneer from each half-log will from then on be called a flitch. Each flitch receives an I.D. number, and each bundle in the flitch carries a corresponding number. This enables the employees to trace the veneer in the vast inventory that R.S. Bacon warehouses.

It takes care to dry veneer

After slicing, different wood species require specialized treatment. Walnut, for instance, has a lighter color and a yellowish tint while wet. But, if left to air-dry overnight before heading into the automatic dryer, its natural chocolate color mysteriously returns. Without the air-drying, the color would look artificial. On the other hand, a white wood such as

maple must immediately proceed to the dryer or it will discolor.

At the dryer, conveyors pass the veneer sheets beneath steam radiators, which dry them to about 18% moisture content. "There's an LED [light emitting diode] system on the dryer that scans the veneer to measure its square footage," says Paul. "That number is recorded for every flitch."

From the dryer, the veneer moves through the press for flattening, and further drying down to 6% moisture content. Then it will be crated, tightly banded to ensure flatness, and inventoried.

Throughout the entire process—slicing, drying, and pressing—each sheet is kept in order in the flitch, even though workers separate the sheets for each sequence. That's a lot of handwork, and a lot of bookwork. Yet it's necessary to meet the high standards of their customers. And R. S. Bacon takes yet another step in the tracking process. "Not only do we keep the sheets in a flitch numbered as to how they came off the log," says Paul, "we consecutively slice all the logs of the same species that come in from a specific area. That way, there's always continuity of color in our veneer." ♣

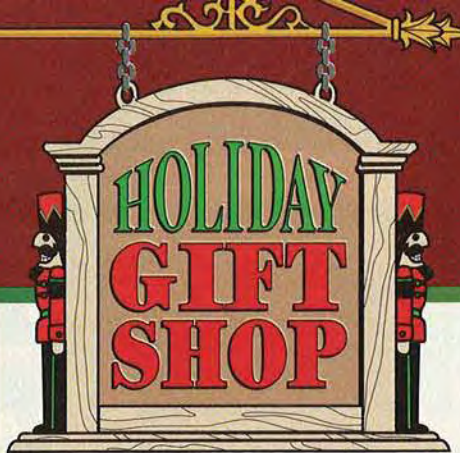
Written by Peter J. Stephano
Photographs: King Au/Studio Au

Choose from 22 pages
of original projects
you can make.

HOLIDAY GIFT SHOP



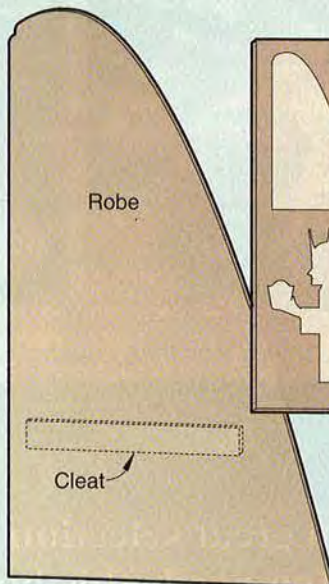
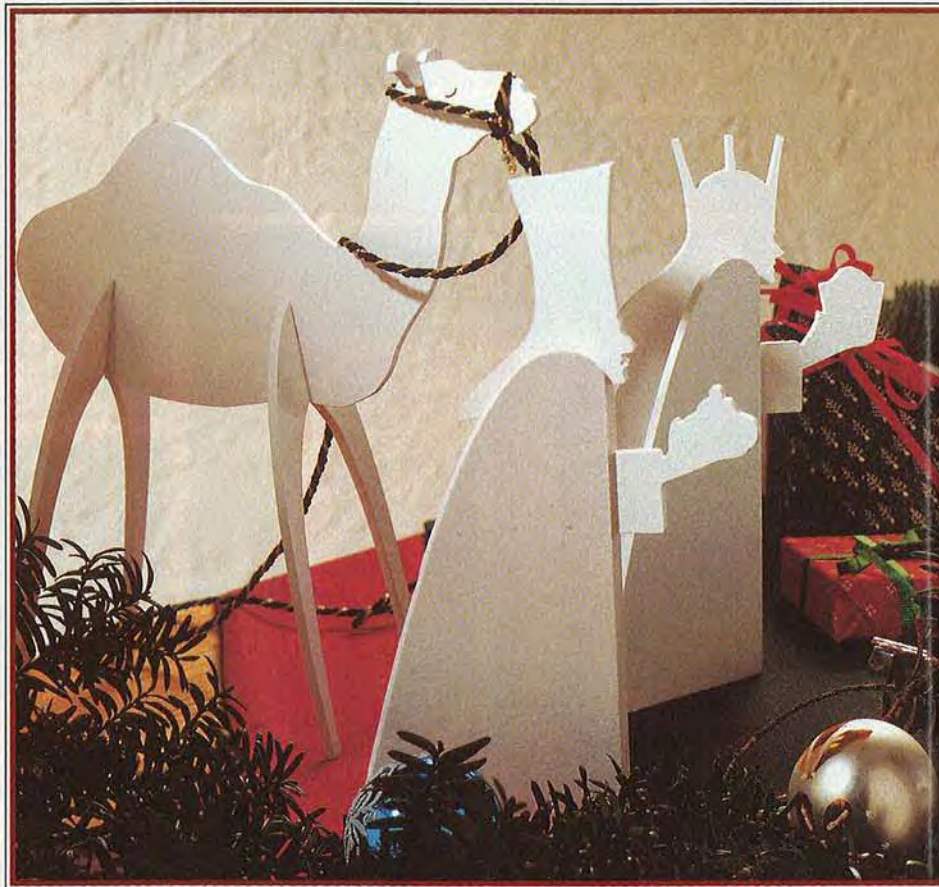
Looking for a great selection of projects to help you with your gift-giving needs this holiday season? Here it is—a something-for-everyone roundup of decorations and fun-to-make items that loved ones and friends will treasure forever.



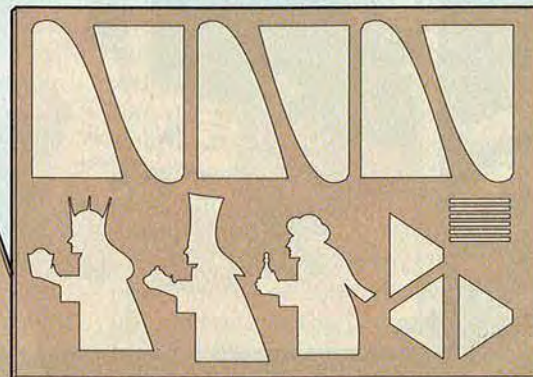
PEACEFUL ADORATION WISE MEN

Just as the camels accompanied the Wise Men to Bethlehem that holy night, so also will our stylized set complement your other holiday decorations. In addition to making delightful and inexpensive gifts, they work great as seasonal centerpieces.

Using carbon paper or photocopies of the patterns and spray adhesive, transfer the full-sized patterns on the *WOOD PATTERNS™* insert in the center of the magazine to posterboard or hardboard.



WISE MEN CUTTING DIAGRAM



1/8 x 12 x 17" Baltic birch plywood

SEE THE *WOOD PATTERNS™* INSERT FOR FULL-SIZED PATTERNS

Project Design: C. L. Gatzke
Photograph: Hopkins Associates
Illustrations: Roxanne LeMoine

AND CAMELS

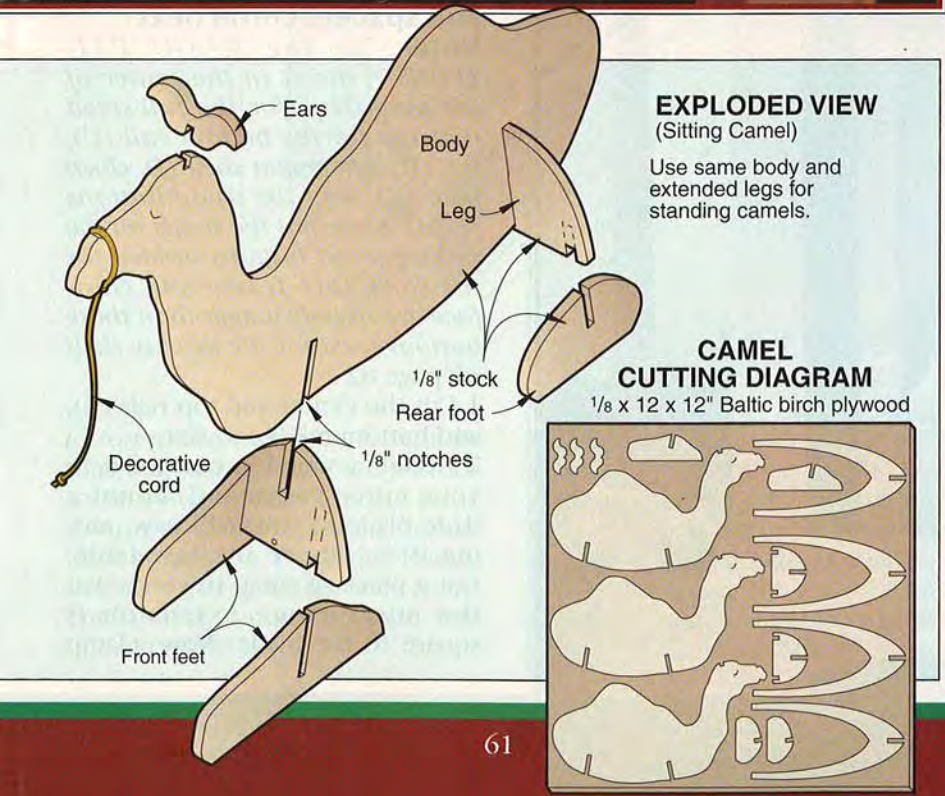


Cut the patterns to shape to form templates. (Since we planned on making several sets, we made templates. If you're making just a set or two, transfer the patterns directly to the 1/8" stock.)

2 Use a sharp pencil to trace around the templates to transfer the patterns to 1/8" stock. (See the Buying Guide for our source of void-free birch plywood.)

3 Scrollsaw or bandsaw the pieces to shape (we used a #4 scrollsaw blade, .033x.014", with 15 teeth per inch; a bandsaw fitted with a 1/8" blade also works well). When cutting the notches in the parts, remember that the notch needs to be the same width as the thickness of the stock you're using. (Since we used 1/8" material for our camels and Wise Men, we show 1/8"-wide notches on our full-sized patterns. Adjust if necessary.)

4 Lightly sand the edges and surfaces with 220-grit sandpaper. Assemble the pieces as shown on the Exploded View drawing (we used a drop of instant glue at each joint to hold the pieces together). Spray on several coats of a quality gloss or semi-gloss white enamel paint. (To avoid runs, especially when in the holiday rush, we found it essential to apply several light coats rather than trying to paint the assembled pieces with a heavy coat or two. If the painted surfaces gets a bit rough, sand lightly with 320-grit paper before applying the last coat.)



Buying Guide
Void-free birch plywood. Two pieces of 1/8" plywood (enough for three camels and three Wise Men), \$9.95 ppd., four pieces (enough for two sets), \$14.95 ppd., or ten pieces (enough for five sets), for \$26.95 ppd. Kit no. W841. Heritage Building Specialties, 205 North Cascade, Fergus Falls, MN 56537. Or call 800/524-4184 to order. ♣

ARTS & CRAFTS STYLE MANTREL



It's hard to beat the elegant good looks of handcrafted mission-style pieces. We've continued that tradition with this handsome 21"-tall tabletop clock. Quartersawn oak, tapered square buttons, and an "aged" copper face make for a timepiece guaranteed to garner compliments (and orders for more). So you can achieve these same results, see the Buying Guide for a source of quartersawn oak, copper, and clock parts.



Start with the face-frame stiles

1 Cut the face-frame stiles (A) to size from $\frac{3}{4}$ "-thick quartersawn white oak.

2 Clamp the stiles *face-to-face* with the edges and ends flush. Now, using the dimensions on the Face-Frame Stile drawing for reference, take a square and mark the mortise locations on the *inside edge* of each stile. Clamping the stiles together allows you to mark both pieces at once and makes for exact alignment later.

3 Clamp the pieces marked edge to marked edge. Locate and mark the button-hole centerpoints on the *front* face of each stile.

4 Form the mortises on the inside edge of each stile where previously marked. Although you could drill holes and use a chisel to square the holes to form the mortises, we prefer using a mortising attachment on our drill press or a mortising machine.

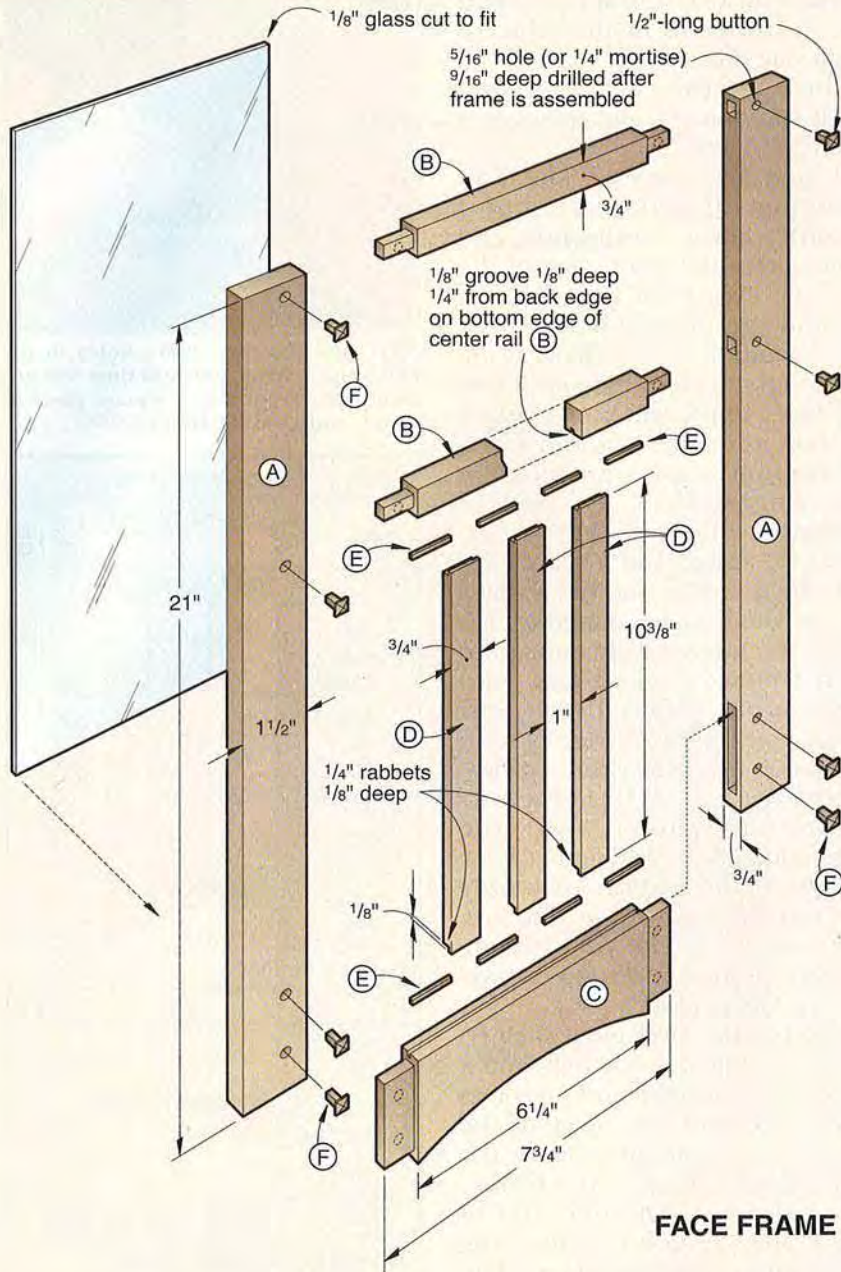
The face-frame rails, slats, and spacers come next

Note: See the *WOOD PATTERNS™* insert in the center of the magazine for the full-sized patterns for the bottom rail (C), top (D), movement shelf (J), clock face (K), and the wood buttons (F, M). Note that the shafts on the square wood buttons needed for the clock face frame and clock face are slightly longer than those buttons used for the display shelf on page 82.

1 Cut the center and top rails (B), and bottom rail (C) to size.

2 Attach a wooden extension to your miter gauge and mount a dado blade to your tablesaw, raising it $\frac{3}{16}$ " above the saw table. Cut a piece of scrap to verify that the miter-gauge extension is square to the blade. Now, clamp

CLOCK

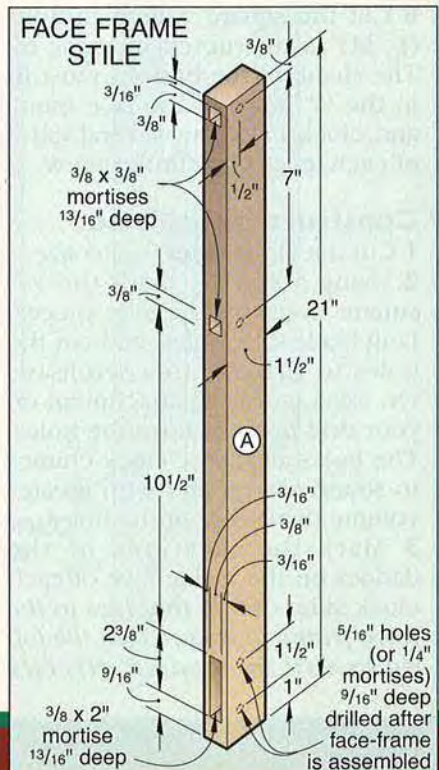
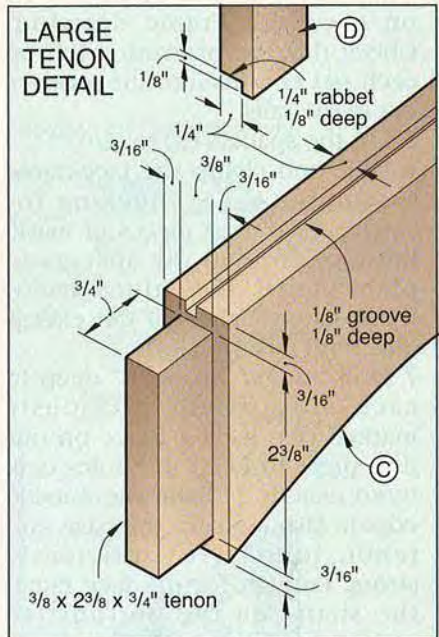
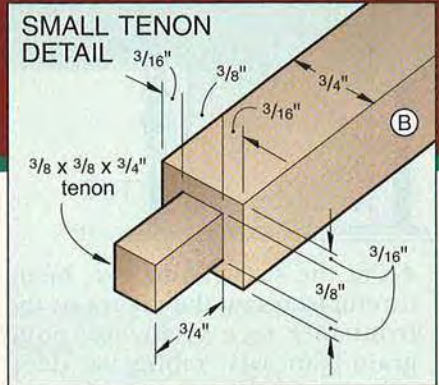


FACE FRAME

a stop to the extension for consistent lengths, and cut scrap stock to verify tenon size. See the Large Tenon and Small Tenon details accompanying the Face Frame drawing for dimensions. Now, cut $\frac{3}{4}$ "-long tenons on each end of each rail (B, C).

3 Remove the dado blade and switch back to your $\frac{1}{8}$ " blade. Cut a $\frac{1}{8}$ " groove $\frac{1}{8}$ " deep along the *bottom* edge of the center rail (B) and along the top edge of the bottom rail (C). See the Face Frame drawing and accompanying Large Tenon detail for reference.

Continued





MANTEL CLOCK

4 Cut the slats (D) to size, being careful to resaw the pieces so the fronts are face grain, not edge grain. Cut a $\frac{1}{4}$ " rabbet $\frac{1}{8}$ " deep along each slat end where shown on the Face Frame drawing. Check that the protrusion left on each slat end fits into the grooves cut in the rails.

5 Cut the spacers (E) to size.

6 Glue and clamp the face-frame assembly (A-E), checking for square. (We used pieces of masking tape to hold the spacers in place until the glue dried. Immediately, wipe off the excess glue with a damp cloth.

7 Drill the $\frac{5}{16}$ " holes $\frac{1}{16}$ " deep in each stile where previously marked (we used a fence on our drill press to keep the holes centered exactly 1" from the outside edge). Although the mortise and tenon joints are sufficiently strong enough for the face frame, the shafts on the buttons (F) make the joints doubly strong.

8 Cut the square walnut buttons (F, M) as instructed on page 67. The shank of the buttons must fit in the $\frac{1}{4}$ " holes in the face frame and clock face. Cut several extra of each length, we broke a few.

Construct the carcass

1 Cut the clock sides (G) to size.

2 Using a square, mark the $\frac{1}{2}$ "-square holes on the side pieces. Drill blade-start holes, and cut the holes to shape with a scrollsaw. Or, use a mortising attachment on your drill press to form the holes. The holes allow the clock chimes to sound clearer and with greater volume than without the holes.

3 Mark the locations of the dadoes on the inside face of each clock side. Clamp the sides to the front frame to ensure that the top dado will be located directly

behind the center rail (B), adjust if necessary. Cut the dadoes. Now, cut a $\frac{3}{8}$ " rabbet $\frac{1}{4}$ " deep along the back inside edge of each side piece.

4 Rip and crosscut the bottom shelf (H), top (I), and movement shelf (J) to size.

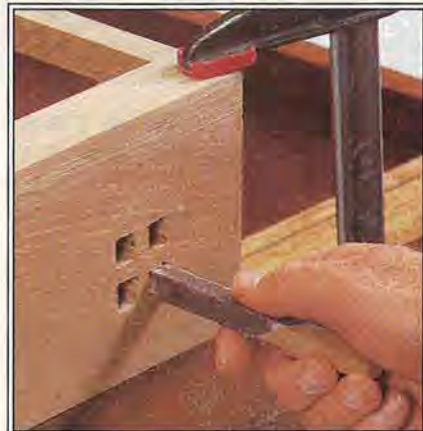
5 Using Chamfering The Top drawing for reference, cut a chamfer across both ends, and then across the front edge of the top (I). (We used a pushblock behind the piece when cutting the chamfers. Use a sharp blade and keep the piece moving across the blade to prevent burn marks.)

6 Mark the location and cut a pendulum access hole in the movement shelf (J) where dimensioned on the WOOD PATTERNS™ insert. Cut a groove for the clock face in the top surface of the shelf where dimensioned. Make the groove wide enough to fit the plywood clock face with the copper adhered to it; our groove measured $\frac{1}{4}$ " wide.

7 Clamp (no glue) the carcass assembly (G, H, I, J) in the configuration shown on the Exploded View drawing. Check the fit of the carcass assembly against the face frame. The outside edges of the face frame should be flush with the outside face of the carcass.

8 Remove the movement shelf (J) from the assembly and belt-sand it so it slides easily in and out of its mating dadoes. Now, keeping the ends flush, glue and clamp the side pieces to the face frame. Glue the bottom shelf (H) in place and position (no glue) the movement shelf in place. The shelves help hold the assembly square. Again, remove any excess glue with a damp cloth.

9 To clean-up the square holes, wrap self-adhesive 100-grit sandpaper around a $\frac{3}{8}$ "x $\frac{3}{8}$ "x10" piece of hardwood stock, and sand the square holes as shown in the photo above right.



After forming the square holes in the clock sides, wrap 100- and then 150-grit sandpaper around a $\frac{3}{8}$ "-square piece of wood, and sand the holes.

Bill of Materials

Part	Finished Size			Mati.	Qty.
	T	W	L		
FACE FRAME					
A stiles	$\frac{3}{4}$ "	1 $\frac{1}{2}$ "	21"	QO	2
B center & top rails	$\frac{3}{4}$ "	$\frac{3}{4}$ "	7 $\frac{3}{4}$ "	QO	2
C bottom rail	$\frac{3}{4}$ "	2 $\frac{3}{4}$ "	7 $\frac{3}{4}$ "	QO	1
D slats	$\frac{3}{8}$ "	$\frac{3}{4}$ "	10 $\frac{3}{8}$ "	QO	3
E spacers	$\frac{1}{8}$ "	$\frac{1}{8}$ "	1"	QO	8
F square buttons	$\frac{3}{8}$ "	$\frac{3}{8}$ "	$\frac{5}{8}$ "	W	8
CARCASE					
G sides	$\frac{3}{4}$ "	4 $\frac{1}{4}$ "	21"	QO	2
H bottom	$\frac{3}{4}$ "	4"	8 $\frac{1}{4}$ "	QO	1
I top	$\frac{3}{4}$ "	6 $\frac{1}{2}$ "	12 $\frac{1}{4}$ "	QO	1
J movement shelf	$\frac{3}{4}$ "	3 $\frac{1}{16}$ "	8 $\frac{1}{4}$ "	QO	1
FACE, BACK, AND BUTTONS					
K clock face	$\frac{1}{4}$ "	7 $\frac{5}{8}$ "	7 $\frac{1}{4}$ "	OP	1
L back	$\frac{1}{4}$ "	8 $\frac{1}{2}$ "	19 $\frac{3}{8}$ "	OP	1
M square buttons	$\frac{3}{8}$ "	$\frac{3}{8}$ "	$\frac{3}{8}$ "	W	4

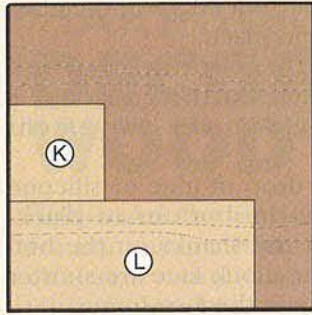
Materials Key: QO—quartersawn oak, W—Walnut, OP—oak plywood

Supplies: $\frac{1}{8}$ " glass cut to fit, #8x $\frac{3}{4}$ " flathead wood screws, clear silicone, stain, clear finish.

Buying Guide

Movement and lumber kit. Chiming quartz pendulum movement with hands, #200495C, \$26.80 ppd. Add \$13.20 for a 7 $\frac{5}{8}$ "x7 $\frac{1}{4}$ " copper blank for the clock face, #COPDIAL. Add \$44.50 for enough quartersawn oak and oak plywood (all pieces cut slightly oversized) for the clock, \$79.95 ppd. for the movement, copper, and oak. All prices in U.S. dollars. Schlaubaugh & Sons Woodworking, 720 14th Street, Kalona, IA 52247. Or call 800/346-9663 to order.

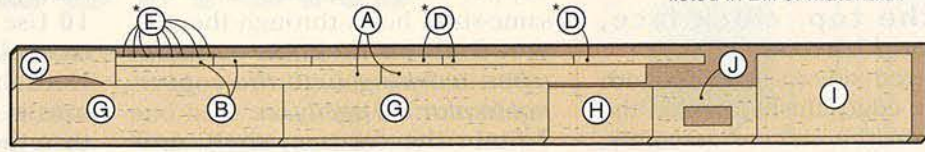
Continued



1/4 x 24 x 24" Oak plywood



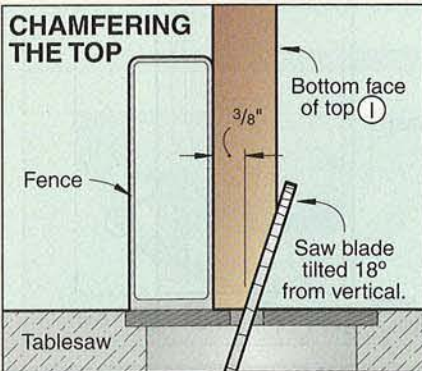
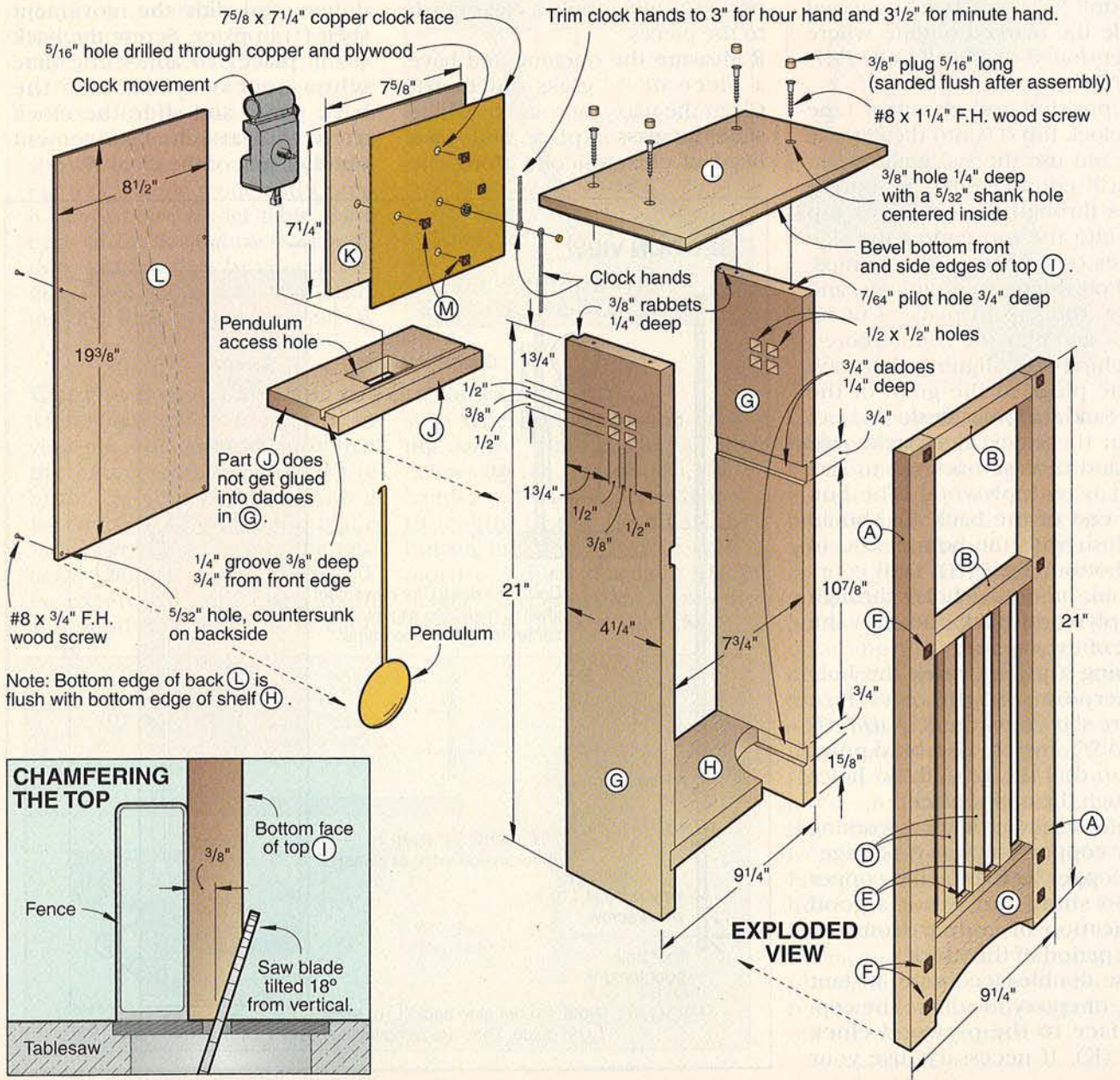
3/8 x 3/8 x 14" Walnut



3/4 x 7 1/4 x 72" Quartersawn oak

CUTTING DIAGRAM

*Plane or resaw to thickness listed in Bill of Materials.





MANTEL CLOCK

Add the top, clock face, back, and buttons

1 Centered side-to-side and with the back edges flush, position the top (I) on the carcass assembly, and lightly trace the outline of the carcass top onto the bottom surface of the clock top. Mark and drill $\frac{1}{16}$ " guide holes centered inside the marked outline where dimensioned on the *WOOD PATTERNS™* insert.

2 Reposition and clamp or tape the clock top (I) onto the carcass top, and use the $\frac{1}{16}$ " guide holes to drill counterbored mounting holes through the oak clock top and into the top end of the side pieces (G). Remove the clamps, sand off the marked outlines, and screw the top in place. Cut $\frac{3}{8}$ " plugs, and plug the counterbores, matching and aligning the grain of the plugs to the grain of the top. Sand the plugs flush.

3 Cut the clock face backboard (K) and carcass back (L) to size from $\frac{1}{4}$ " oak plywood. The bottom end of the back (L) should be flush with the bottom end of the bottom shelf (H). Drill countersunk mounting holes through the plywood back and into the back of the carcass.

4 Using a pencil, mark the hole centerpoints on the clock face where shown on the *WOOD PATTERNS™* insert. Use brad-point bits to drill the $\frac{1}{4}$ " and $\frac{5}{16}$ " holes through the copper face.

5 Refer to the article on working with copper on *page 8* to "age" the copper. Left as is, the copper is too shiny and is not a good replication of copper from the time period of this clock.

6 Use double-faced tape, instant glue, or epoxy to adhere the copper face to the plywood clock face (K). If necessary, use your

bandsaw to trim the edges of the copper flush with the plywood clock face. Sand or file the edges lightly to deburr them. Using the previously drilled holes in the copper face as guides, drill the same-sized holes through the plywood clock face. *Be careful when working with the copper not to mar the aged face.*

7 Stain the carcass, shelf, and back panel. (We found Minwax Provincial #211, a perfect choice for pieces imitating that time period.) Later, apply a clear finish to the pieces.

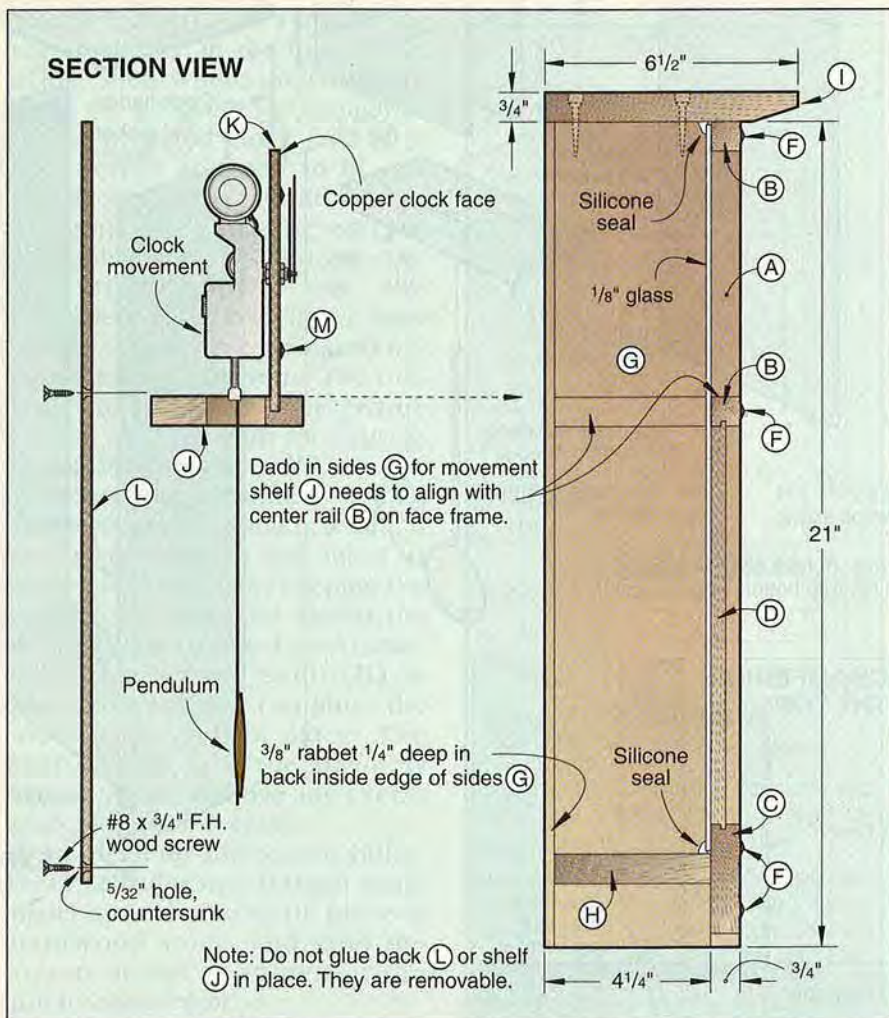
8 Measure the opening and have a piece of $\frac{1}{8}$ " glass cut to fit. Clean the glass thoroughly. Then, slide the glass in place, and run a bead of clear silicone along the

top and bottom edges of the glass to hold it in place.

9 Glue the copper/plywood clock face into the groove at a right angle to the movement shelf (J).

10 Use a drop of glue or silicone to secure the buttons in place. Note that the shanks on the buttons in the clock face are shorter than those in the face frame.

11 Fasten the clock movement to the plywood clock face. Add the battery, set the time, add the pendulum, and slide the movement shelf (J) in place. Screw the back (L) in place. To adjust the time when necessary, remove the back panel and slide the clock shelf with attached movement out the back of the clock. ⚙

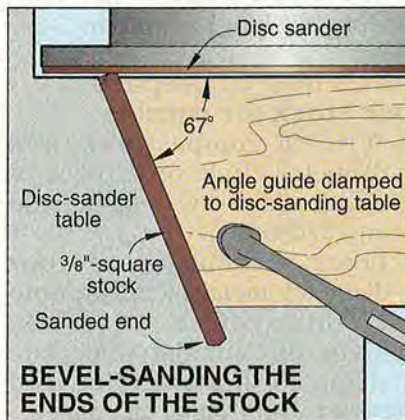


MAKE YOUR OWN DECORATIVE WOOD BUTTONS

Belt-sand the ends of square stock to start

For buttons that really stand out, choose a wood that contrasts with the project. For instance, on the preceding mantel clock project, we recommend dark walnut or EBON-X. EBON-X is a jet-black, treated-wood product that serves as an ebony substitute; call SuperTech Woods at 616/323-3570 to order. Start the process by ripping $\frac{3}{8} \times \frac{3}{8}$ " strips to at least 4" long. Now, as shown in the drawing at right, cut a 67° angle guide and clamp it to your disc-sander table. Sand each of the four corners of both ends until the bevels meet directly in the center. The sanding disc tends to load up quickly

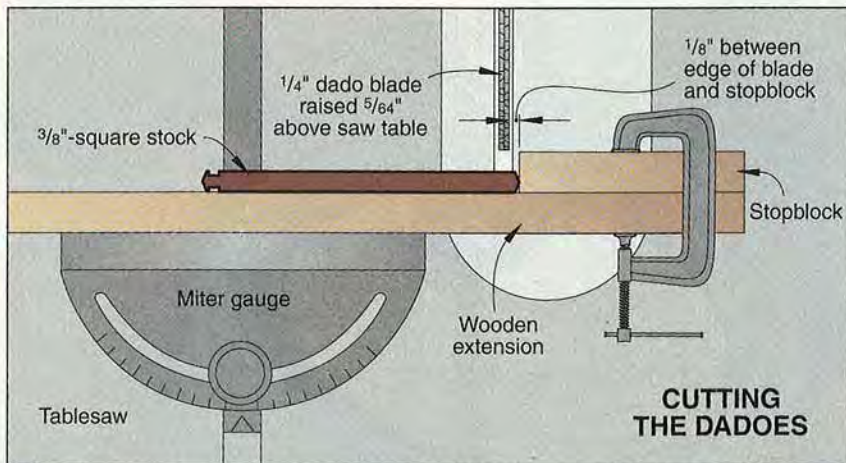
so move the guide periodically and have a sanding-belt cleaning stick. Also, sand lightly to keep the wood from burning.



Cut the dados and cut the buttons to length

Attach a wooden extension to your miter gauge, and verify that the extension is square to the blade. Fit your tablesaw with a $\frac{1}{4}$ " dado blade. Raise the blade $\frac{5}{64}$ " above the surface of the saw table. Clamp a stop to the wooden extension, and cut a dado across all four surfaces of each

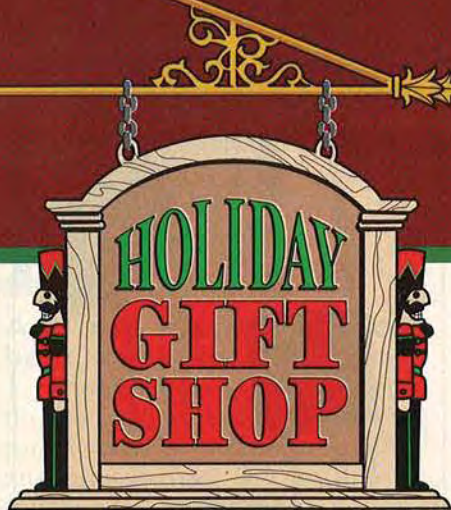
strip where shown in the drawing below. After cutting all the dados for the first button, use a bandsaw to crosscut the button to length. Check the fit of the button into the $\frac{3}{16}$ " hole or $\frac{1}{4}$ " mortise. Adjust the dado blade height if necessary for a snug fit of the plug shank in the hole.




Create round or square holes for the buttons

For round mounting holes use Forstner, brad-point, or counter-boring drill bit. For the more authentic square holes (mortises), fit your drill press with a mortising attachment or use a hollow-chisel mortiser. After dry-clamping the project together, drill a pilot hole through the center of the mortise and into the adjoining piece. Then, drive a trim-head screw to strengthen the joint. (Trim-head screws have smaller diameter heads than regular screws. We get ours from McFeely's: 800/443-7937). Finally, use a drop of glue to hold the plugs in place. For knock-down projects, use a dab of silicone to secure the plug in place. Silicone allows you to remove the plug without tearing out the wood around it. ♣

"Who's the fairest?" PURSE



Woodturning doesn't get much simpler than this. In a single evening, you can create enough of these attractive cosmetic-mirror holders to satisfy all your friends and relatives. Best of all, it's a project that will barely dent your pocketbook or your scrap pile.

 [Print this article](#)

***Note:** You'll need 1/2"-thick stock for this project. Plane or resaw a piece of stock 3/4x3 1/4x12" to safely achieve this thickness. Also, for best looks, select highly figured stock. Be sure it's dry so that the turned project won't shrink later, possibly cracking the mirror.*

Here's how to prepare your stock for turning

1 With a compass, mark a 3"-diameter circle on a piece of 1/2" stock. Bandsaw just outside the marked circle.

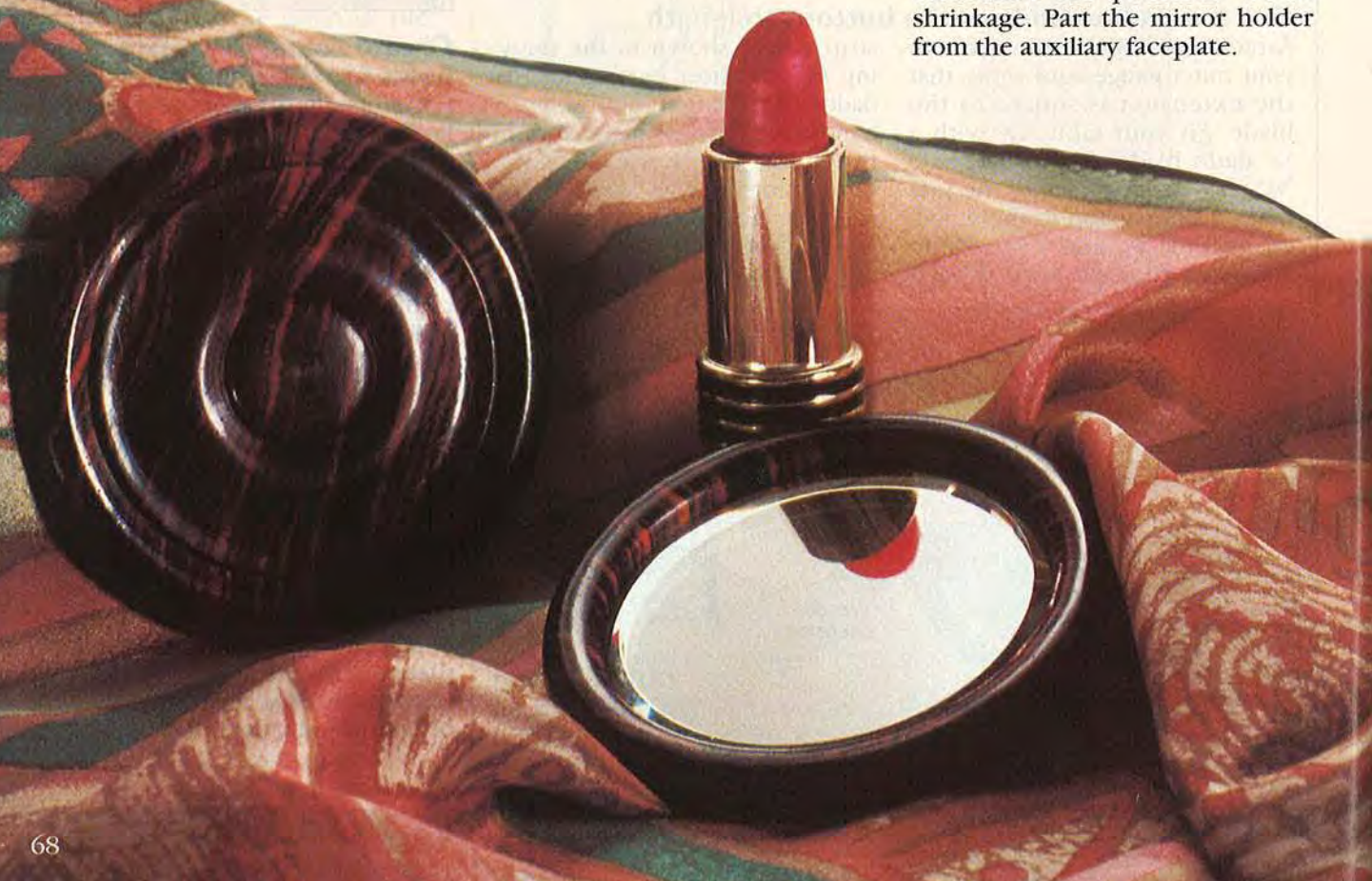
2 Trace the outline of your 3"-diameter metal faceplate onto a 1"-thick piece of stock. Bandsaw this auxiliary faceplate to shape. Drill pilot holes, and screw it to your metal faceplate.

3 Center and adhere the mirror-holder blank to the auxiliary faceplate. Place the side that will be the back of the mirror holder against the faceplate. We used four drops of cyanoacrylate adhesive (instant glue); double-faced carpet tape would work, too.

It's time to turn

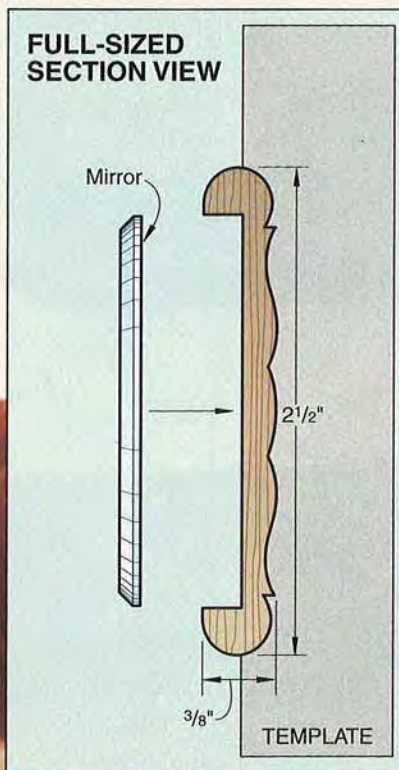
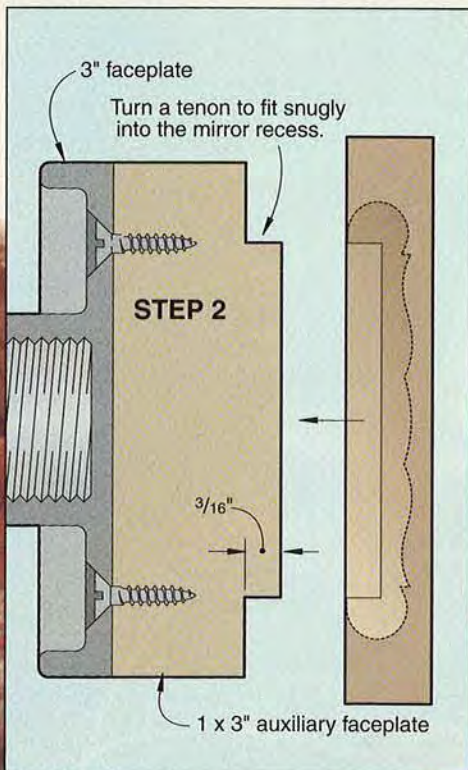
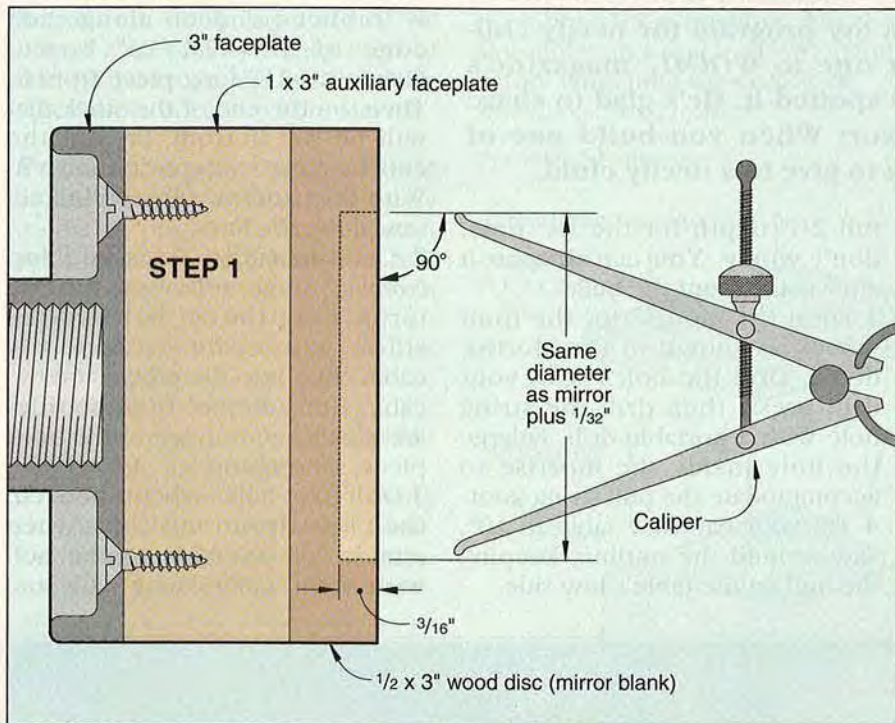
1 True up the outside edge and face of the blank. (We used a 3/8" shallow-fluted gouge.)

2 Turn a 2"-diameter flat-bottomed recess 3/16" deep to house the mirror. When making the final cuts on the recess, come in as straight as possible to ensure a 90° shoulder. See the Step 1 drawing for reference. Check the fit of the mirror into the recess; you need to allow about 1/32" edge clearance for possible wood shrinkage. Part the mirror holder from the auxiliary faceplate.



MIRROR

*Make it for
someone special*



3 Form a tenon on the auxiliary faceplate, creating a jam-fit chuck where shown in the Step 2 drawing. (We used a parting tool.) The mirror holder must fit snugly onto the tenon. Start by making your tenon only $\frac{1}{16}$ " long, and determining the correct diameter. Then, turn the tenon to length.

4 Turn the back of the blank to the profile shown on the Full-Sized Section View *below left*. Or, create your own design.

5 Sand the mirror holder smooth, and apply the finish. (For the finish recipe used by Bonnie Klein, who designed and turned this project, see *below*.)

6 Separate the mirror holder from the auxiliary faceplate, and epoxy the mirror into the recess.

Bonnie Klein's finish recipe

For her fast-drying finish, Bonnie mixes equal parts of shellac, boiled linseed oil, and solvent alcohol (shellac thinner). With the workpiece on the running lathe, she applies the finish with a cloth pad. Heat generated by friction as the cloth rubs against the turning dries the finish quickly, creating a lustrous shine. ♣

Buying Guide

Mirror blanks. Five 2"-diameter beveled mirrors, \$13.75 ppd. in U.S. Add \$8.75 for five suedecloth mirror bags (black, grey, or dusty rose). Packard Woodworks, P.O. Box 718, Tryon, NC 28782. Or call 800/683-8876 to order.

Project Design: Bonnie Klein
Photograph: Hopkins Associates
Illustrations: Kim Downing

A PLAYROOM SAILOR'S PULL TOY LAND-LOVING

Readers Russell Lasho of Palm Harbor, Florida, and fellow members of the U.S. Power Squadron launched 360 of these little boats to help keep a toy program for needy children afloat. Russell also sent one to *WOOD*® magazine's Build-A-Toy® contest, where we spotted it. He's glad to share his design, but does ask a favor: When you build one of these little boats, make an extra to give to a needy child.

Cut out the hull

1 For the hull, joint the rounded corners from one edge of a 12" length of 2x4 stock (1½x3½" actual dimensions). Rip the piece to 3¼", then crosscut it to 8".

2 Trace the Full-Sized Hull Top-View pattern, in the *WOOD PATTERNS™* insert in the middle of the magazine, onto the stock. Drill the ⅜" hole on each side and the ⅛" hole on the left side, using a drill press. If you can't drill to the

full 2¼" depth for the ⅛" hole, don't worry. You can deepen it after you cut out the hull.

3 Form the mortise for the front wheel, as shown in the Mortise detail. Drill the holes with your drill press, then drill the string hole with a portable drill. Enlarge the hole inside the mortise to accommodate the pull-string knot.

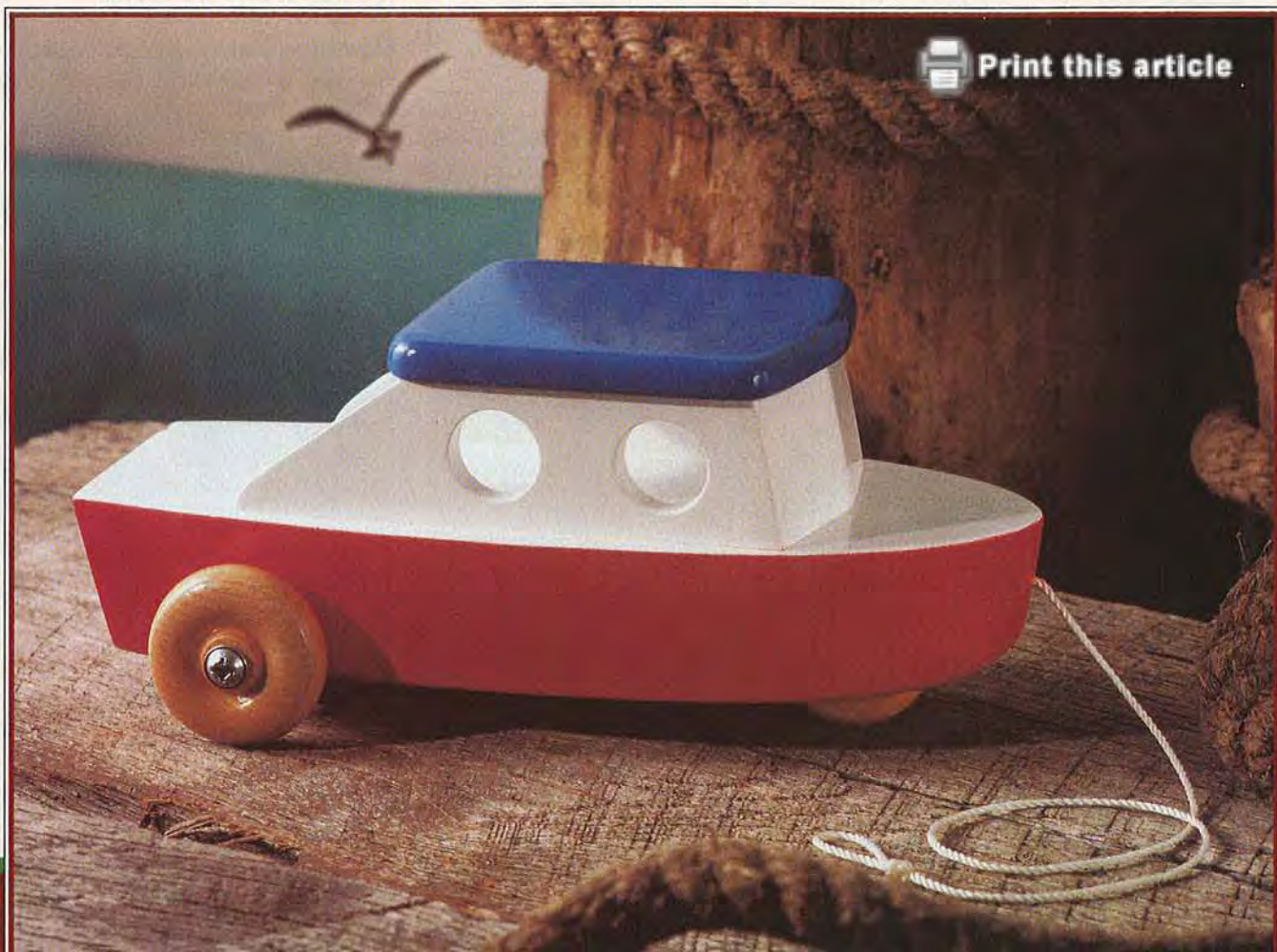
4 Tilt your bandsaw table to 10°. Saw around the outline, keeping the hull on the table's low side.

Construct the cabin next

1 To make the cabin front, rout a ¼" rabbet ⅜" deep along each edge of a ¾x2½x12" board. Crosscut a 1¼"-long piece from it. Then, on the end of the stock that will be the bottom, lay out the cabin front's shape as shown. With the bandsaw table still tilted, saw along the line.

2 Cut the cabin sides and top from ¼" stock, following the patterns. Bore the ¾" holes in the sides where shown. Glue the cabin sides into the rabbets on the cabin front. Ensure that the sides are parallel and square to the front piece, then clamp.

3 Drill pilot holes where shown in the cabin front and sides, then attach the assembly to the hull with brads or finishing nails and



YACHT

glue. Drill pilot holes for the cabin top, then nail and glue it in place.
4 Cut two $\frac{7}{8}$ "-long pieces of $\frac{3}{8}$ " dowel rod. Glue one into each of the $\frac{3}{8}$ " holes in the hull. Drill a screw hole in each where shown.

Put on the paint and wheels

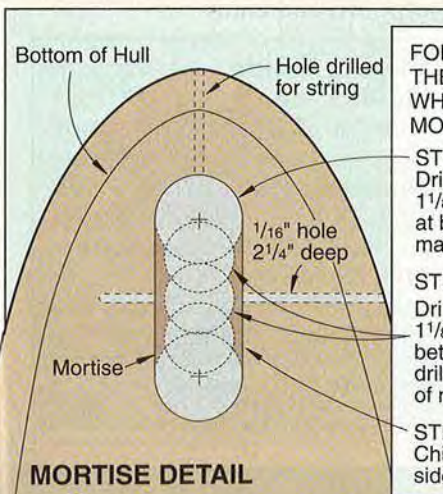
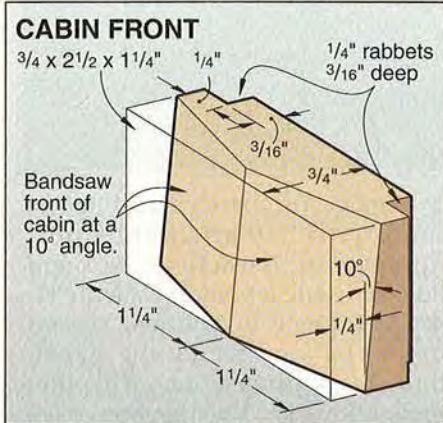
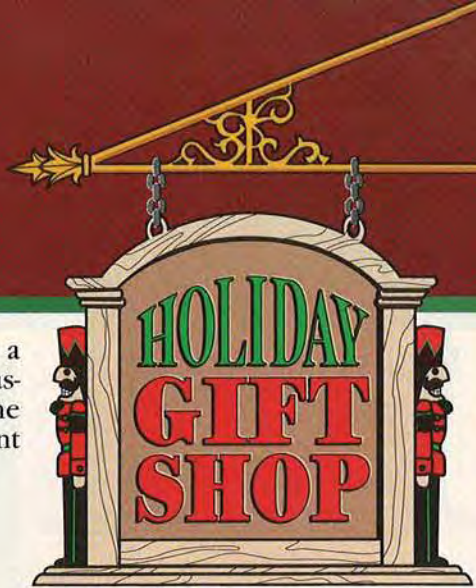
1 Finish-sand the boat, and apply a coat of primer. Paint your craft with gloss acrylic enamels in red, white, and blue (or your own color selections).

2 Install the two rear (or "aft," as we woodworking salts say) wheels with screws. Insert $\frac{1}{4}$ " plastic tubing into each wheel's center hole for a better fit.

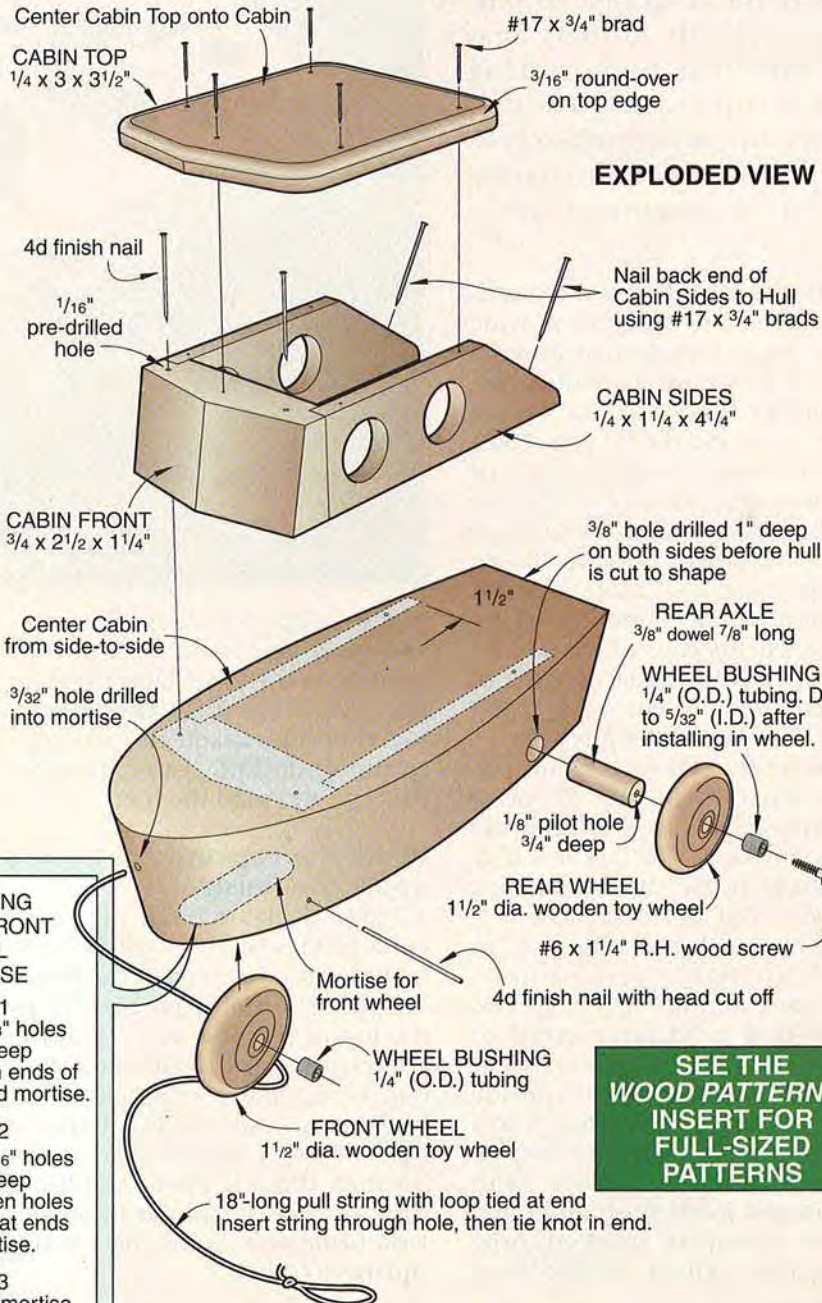
3 Feed the end of an 18" string through the hole in the bow. Knot the end inside the mortise, and tie a loop in the other. Now,

install the front wheel, using a headless nail for an axle and plastic tubing for a bushing. Fill the axle hole, and touch up the paint before launching the cruiser. 🌳

Project Design: ©Russell Lasho
 Illustrations: Kim Downing
 Photograph: John Hetherington



FORMING THE FRONT WHEEL MORTISE
STEP 1 Drill $\frac{5}{8}$ " holes $1\frac{1}{8}$ " deep at both ends of marked mortise.
STEP 2 Drill $\frac{9}{16}$ " holes $1\frac{1}{8}$ " deep between holes drilled at ends of mortise.
STEP 3 Chisel mortise sides square.



SEE THE WOOD PATTERNS™ INSERT FOR FULL-SIZED PATTERNS

PUTTING-ON-AIRS POTPOURRI



Enjoy the fragrance of potpourri this holiday season with this one-evening shop project. A screened bottom and decorative scroll-sawed top maximize circulation for “scentsational” airs.

Form the box from a board

1 Cut a piece $\frac{1}{2}$ " stock to 2" wide by 24" long. (We planed down a $\frac{3}{4}$ "-thick piece of lacewood. See the Buying Guide for our source of this stock and the $\frac{1}{8}$ " plywood.)

2 As shown in Steps 1 and 2 of the three-step drawing, cut a pair of rabbets along the *inside surface* of the stock. Now, as shown in Step 3, use a $\frac{1}{2}$ " round-over bit to rout a partial round-over along the *outside top edge* of the board.

3 Miter-cut four equal lengths of stock (ours measured 5" long each) from the 24"-long board.

4 Transfer the full-sized radius pattern to the bottom edge of one of the box sides. Cut and sand the radius to shape. Use this as a template to mark the three remaining box sides. Cut and sand them.

5 Dry-clamp the four pieces to check for tight corner joints. Then, glue and clamp the pieces. For an easy no-clamp method to adhere the mitered corners, start by placing all four pieces inside face down on a flat surface. Use a straightedge to align the bottom edges of all four box sides. With the mitered joints flush and tight, adhere a strip of masking tape down the center of the four



pieces. Flip the assembly over, and apply glue to the mating ends as shown on the Clamping The Box drawing. Fold the pieces together and attach the tape tail to the open end. Later, remove the tape and sand the box.

Make the top and apply the finish

1 From $\frac{1}{8}$ " Baltic birch plywood, cut a piece $4\frac{1}{4}\times 4\frac{1}{4}$ " to fit into the rabbeted top opening in the box.

2 Apply the full-sized pattern to the top of the plywood. To act as a backing board to prevent chip-out, tape a piece of stock to the bottom side of the lid. Using a Forstner bit, drill the $\frac{3}{8}$ " holes through the lid. Then, scrollsaw the openings in the lid to shape. Drill blade start holes and cut the squares to shape.

3 Remove the pattern and lightly sand with 220-grit sandpaper. Apply a clear finish to the box and lid (we used Deft aerosol lacquer).
4 Cut a piece of window screen to $4\frac{1}{4}\times 4\frac{1}{4}$ " and secure the screen into the bottom rabbet with hot-melt adhesive. Fill the box with potpourri and enjoy.

Buying Guide

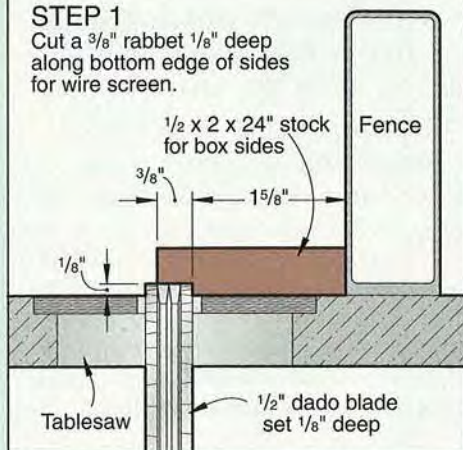
Lumber kit. Enough $\frac{1}{2}$ " lacewood and $\frac{1}{8}$ " birch plywood for one box, \$9.95 ppd., or enough stock for five boxes, \$28.95 ppd. Kit no. W843. Heritage Building Specialties, 205 North Cascade, Fergus Falls, MN 56537. Call 800/524-4184 to order. ♣

Project Design: James R. Downing
Illustrations: Kim Downing
Photograph: Hopkins Associates

BOX

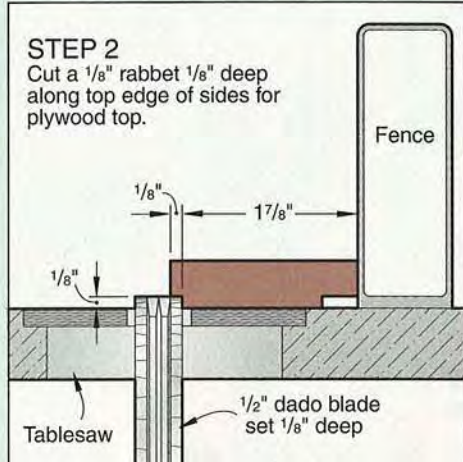
STEP 1

Cut a $\frac{3}{8}$ " rabbet $\frac{1}{8}$ " deep along bottom edge of sides for wire screen.



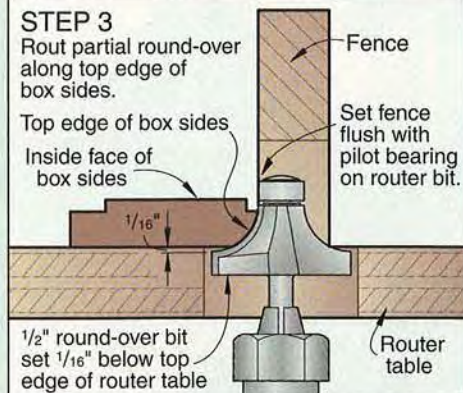
STEP 2

Cut a $\frac{1}{8}$ " rabbet $\frac{1}{8}$ " deep along top edge of sides for plywood top.

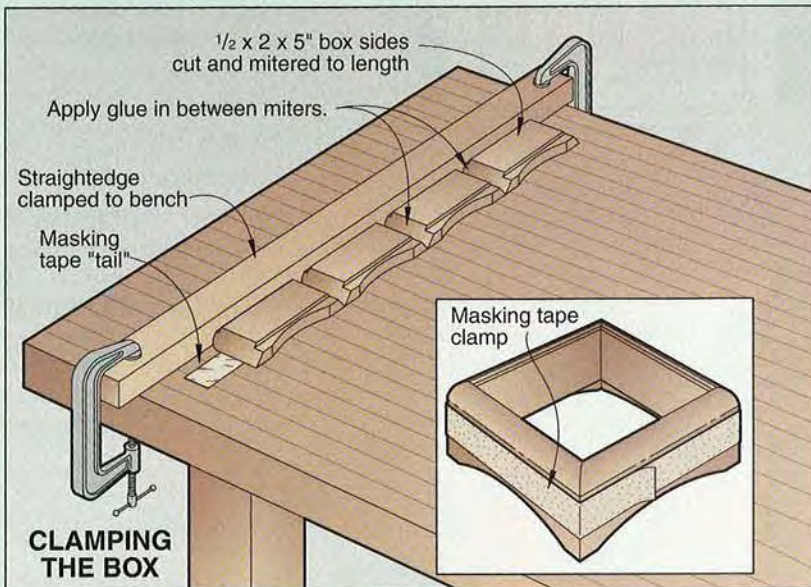


STEP 3

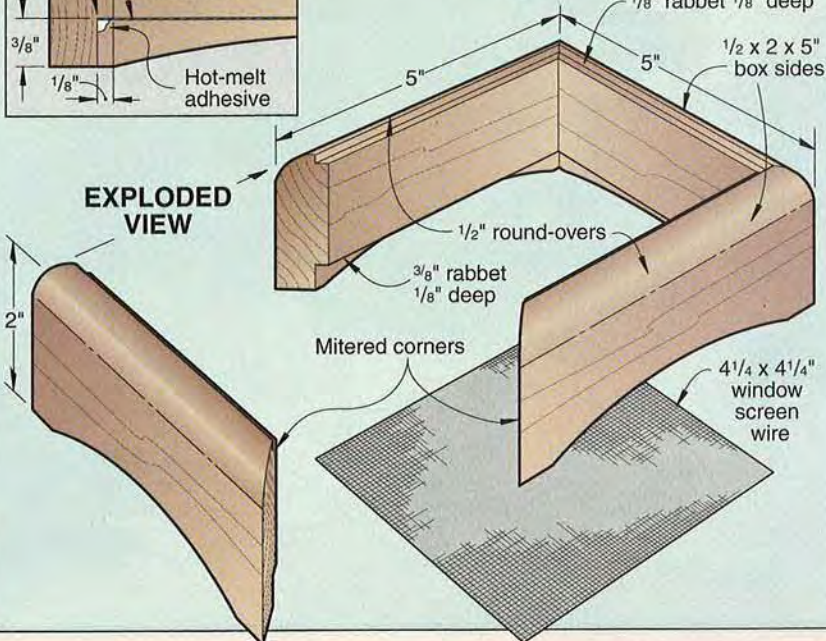
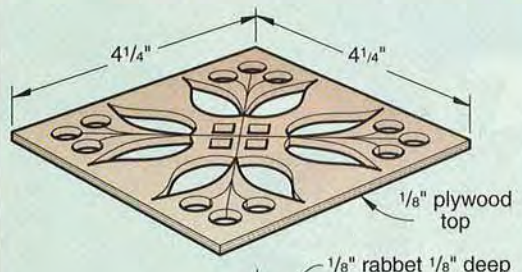
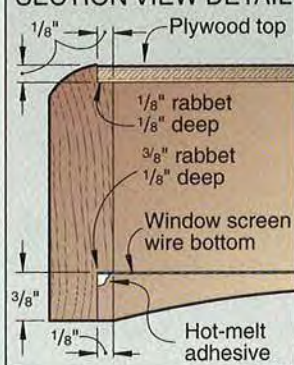
Rout partial round-over along top edge of box sides.



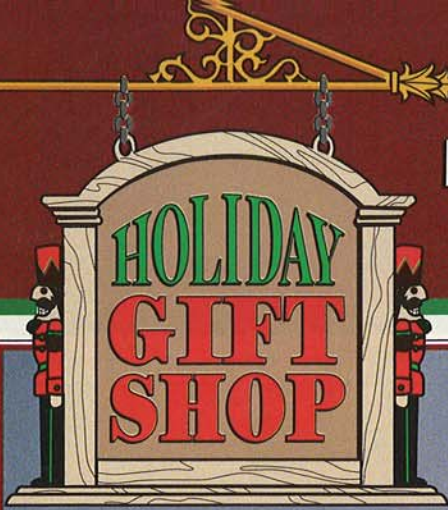
SEE THE WOOD PATTERNS™
INSERT FOR
FULL-SIZED PATTERNS



SECTION VIEW DETAIL



HAPPY HOLIDAYS TABLETOP



Scrollsawers and designers Kim and Rob Russell, winners of the Best Holiday Theme Award in our recent Great Scrollsaw Project Design Contest, collected \$750 for their efforts with this festive rendition of the classic Christmas tree. On a mantel or as a table centerpiece, this delightful accent will do wonders for everyone's holiday spirit.

Note: These holders are for decoration only. Because of the combustibility of wood, we do not recommend that you burn candles in them. Left unattended, the candles could burn to the wooden holders and start a fire.



DECORATION

1 Using carbon paper or photocopies of the patterns and spray adhesive, transfer the full-sized tree patterns on the *WOOD PATTERNS™* insert in the center of the magazine to $\frac{1}{8}$ " stock. See the Buying Guide for our source of void-free birch plywood.

2 Scrollsaw the pieces to shape (we used a #4 scrollsaw blade, .033×.014", with 15 teeth per inch). Drill blade start holes, and scrollsaw the openings to shape.

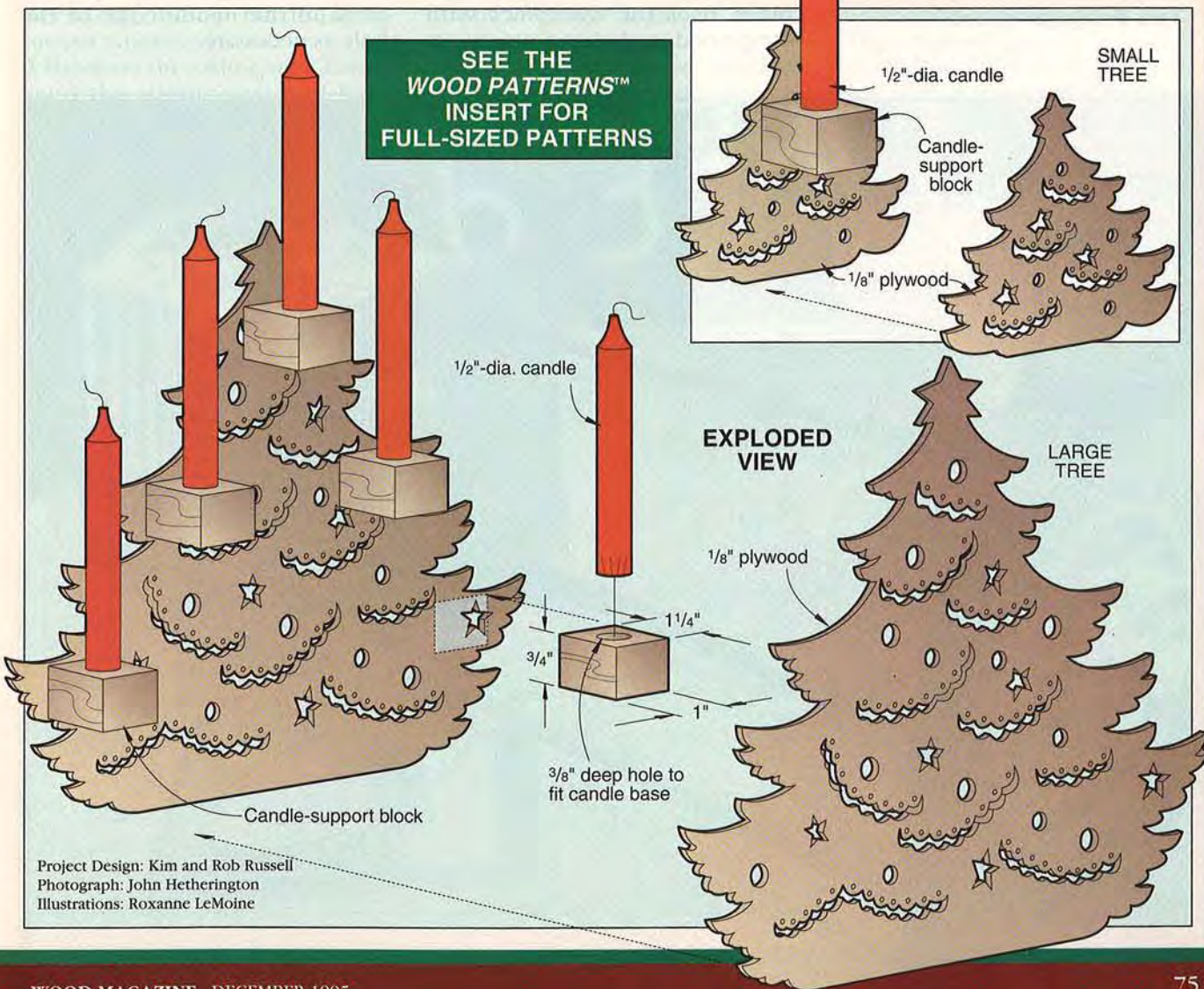
3 Cut the candle-support blocks to size from solid stock. Hold each in a handscrew clamp, and

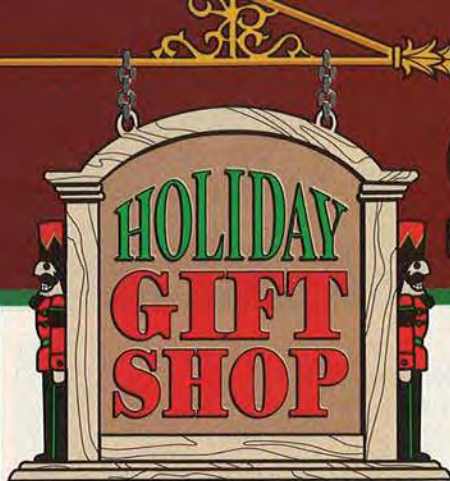
drill a hole to fit the bottom end of your candles.

4 Lightly sand the edges and surfaces with 220-grit sandpaper. Assemble the trees as shown on the Exploded View drawing (we used a drop of instant glue at each spacer block to hold the pieces together). Brush or spray on a light coat of medium green paint. Then, wait about 30 seconds, and wipe off most of the paint to let the grain show through. We found this stained look more appealing than a coat of solid green paint.

Buying Guide

Void-free birch plywood. Two pieces of $\frac{1}{8}$ ×10×12" plywood (enough for one large and one small tree and one piece of $\frac{3}{4}$ ×1×10" hardwood for the candle-support blocks), kit no. W842, \$7.95 ppd. For enough stock for two sets (two large trees and two small trees), \$10.95 ppd., or five sets of trees, \$18.95 ppd. Heritage Building Specialties, 205 North Cascade, Fergus Falls, MN 56537. Or call 800/524-4184 to order. ♣





SCROLLSAW

Here's some sound advice from Santa: Make any music-lover on your gift list sing your praises by giving him or her this noteworthy CD rack. Easy to build, it's bound to rocket right to number one on your Top Ten Projects chart.

Note: To build this CD rack you'll need three $\frac{3}{4}$ " \times " 7 " \times " 7 " pieces of walnut, two $\frac{1}{8}$ " \times " 5 " \times " 5 " pieces of maple, and three 20" lengths of $\frac{1}{2}$ " walnut dowel rod.

Start with the ends

1 Make two photocopies of the End pattern (A). (It's in the *WOOD PATTERNS™* insert in the middle of the magazine.) Using rubber cement or spray adhesive, adhere each to a $\frac{3}{4}$ " \times " 7 " \times " 7 " piece of walnut.

2 Bore the $\frac{4}{8}$ " hole through each end piece where shown. To do so, set your circle cutter's radius to $2\frac{3}{16}$ ", and chuck it in your drill press. Back the workpiece with scrapwood, and clamp it securely

to the drill-press table. With the drill press running at 250 rpm, cut halfway through the stock. Then, for a clean job, flip the workpiece over. Insert the circle cutter's pilot bit into the pilot hole, and finish cutting.

3 Drill the three $\frac{1}{2}$ " holes through each piece where shown. To ensure that you drill the holes perpendicular to the surface, use the drill press. Again, place scrapwood under the part to minimize drill tear-out.

4 Bandsaw each end to shape, using a $\frac{1}{8}$ " blade. Stay slightly outside the cutting line, then sand to it. Sand the inside edge of the hole as necessary.



MELODY Slick storage for your CDs

5 Install a piloted $\frac{1}{4}$ " rabbeting bit in your router. Adjust the cutting depth to $\frac{1}{8}$ ". Now, rout around the large hole where shown. Be sure to rout the left face of one and the right face of the other to make a matching pair of ends.

Next up: the sliding rest

1 Adhere the Sliding Rest pattern (B) to the remaining $\frac{3}{4} \times 7 \times 7$ " piece of walnut. Drill the three $\frac{9}{16}$ " holes where shown.

2 Drill a $\frac{1}{8}$ " blade start hole where shown. Feed a scrollsaw blade through the hole (we used a no. 7 blade, $.045 \times .017$ " with 12 teeth per inch), and cut out the ornamental musical note.

3 Bandsaw the sliding rest. Finish-sand the sliding rest and both ends. Sand slight round-overs on all edges except the rabbets.

Make a little music

1 Stack the two $\frac{1}{8} \times 5 \times 5$ " pieces of maple together, the grain on both pieces running the same direction. Bind them around the edges with masking tape.

2 Adhere the pattern for parts C to the top of the stack, aligning it with the grain. Drill the blade start holes where shown.

3 Insert the scrollsaw blade through a start hole near the center of the design. (For this finer cutting, we used a no. 4 blade, $.035 \times .015$ " with 16 teeth per inch.) Cut out the small center areas first, then work your way out to the larger segments at the top and bottom.

4 Cut around the outside pattern line. Saw right along the line so the circles will fit into the rabbeted openings on the ends (A).

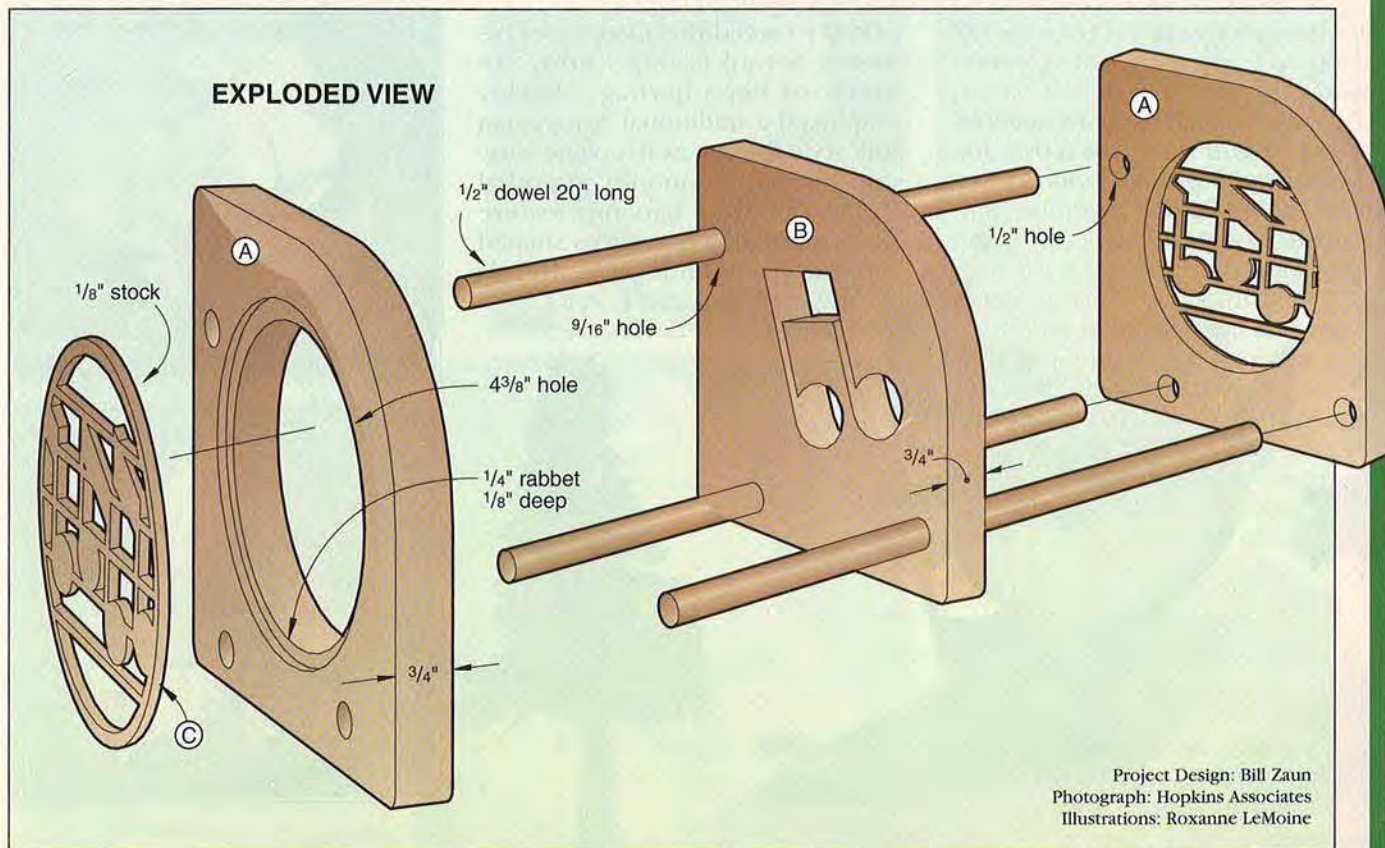
All together now

1 Glue one of the round cutouts into the rabbet on each end (A). Place the horizontal lines parallel to the end's bottom edge.

2 Glue a 20" length of $\frac{1}{2}$ " walnut dowel into each $\frac{1}{2}$ " hole in one end (A). Make the dowel ends flush with the end's outer face. Without gluing, slip the other end onto the dowels to ensure alignment.

3 After the glue dries, apply a clear finish to all parts. Mask off a little less than $\frac{3}{4}$ " at the end of each dowel to leave unfinished wood for gluing. Also, don't put finish inside the $\frac{1}{2}$ " holes in the unattached end (A).

4 Allow the finish to dry. Then, slide part B onto the dowels. Glue the remaining end onto the dowel ends. 🌿



SCANDINAVIAN SPRITE ON SKIS

Skiing and trolls have long been staples of Norwegian life and legend. Woodcarver Harley Refsal combines them in this delightful traditional-style folk carving.

Project Prep

Stock

Basswood or other carving wood 3½×4×5½" for figure, 2×4×8" for ski-slope base, skis, and tail. Twigs or ⅜" dowel rod for ski poles. (See the Buying Guide for a kit containing a bandsawn blank and other necessary materials.)

Tools:

Bench-type carving knife

⅜" no. 9 gouge

½" no. 3 gouge

½" no. 9 gouge

⅜" V-tool

Note: These are suggested tools; you also can carve the troll with gouges and V-tools of other sizes and sweeps.

Nordic sagas recounting tales of trolls go back thousands of years. Legend holds that rock-throwing fights among these mighty giants left craters that became the lakes and valleys of the rugged Norwegian landscape.

By the 1800s, trolls seemed to have shrunk in stature, becoming small enough to live under bridges. Even so, they were still pretty ornery characters; just ask the Billy Goats Gruff.

Today's trolls, tired of being typed as brutes or troublemakers, have become friendly and fun-loving, if somewhat mischievous. *WOOD*® magazine's carving consultant, Harley Refsal, met this one—named Per—on a recent visit to Norway. Instead of lurking under bridges and scaring kids, Per gets his kicks from Norway's national sport, skiing.

Harley carved this likeness of his newly found skiing buddy. In honor of Per's heritage, Harley employed a traditional Norwegian folk style known as flat-plane carving. Instead of smooth, rounded forms, flat-plane carvings feature bold, rough-hewn surfaces shaped primarily by knife cuts. Here's how you can carve Per's likeness.

Bandsaw the blanks first

Photocopy the full-sized front and side patterns for the troll from the *WOOD PATTERNS*™ insert in the middle of the magazine. Adhere them to adjoining surfaces of a 3½×4×5½" carving block.

Bandsaw the side-view outline, and tape the waste pieces back onto the cutout. Then, bandsaw the front-view outline to complete the blank.

On the edge of a 2×4×8" piece of stock, draw the side view of the ski slope, shown in the *WOOD PATTERNS* insert. Bandsaw along the line. (Save the cut-off piece; you can use it later to make Per's skis, poles, and tail.) Draw the top-view outline on the ski slope, and cut it out.



Carve a legendary Nordic character

Now, start shaping the troll

Sketch lines on the sides of the bandsawn blank to show placement of the arms, hands, scarf, hat, and feet. Refer to *Photo 1* and the patterns for guidance.

On the front of the blank, draw lines to delineate the nose and separate the hands. On the back, draw lines about 1" apart on the scarf. Then, draw the feet on the bottom, placing the right one about $\frac{3}{8}$ " ahead of the left (viewed from the bottom) to give the figure a sense of motion.

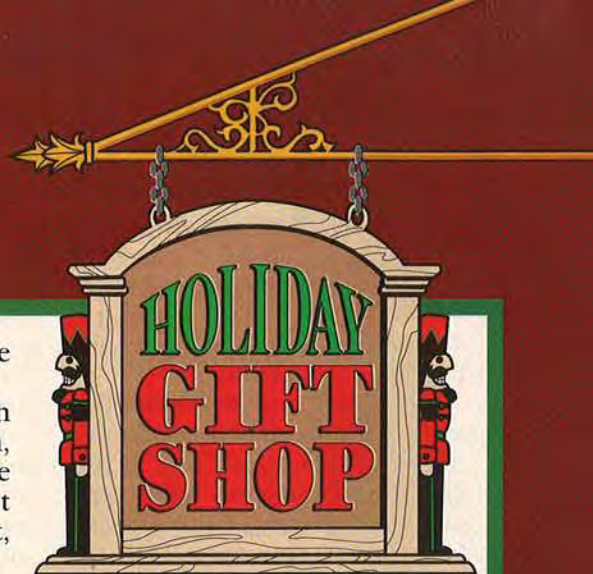
Carve away the stock between the hands, using a knife or $\frac{1}{2}$ " shallow gouge (no. 3 or 5, for example). Cut back about $\frac{7}{8}$ " to Per's chest, as shown in *Photo 2*. On the back, cut away the sides of

the scarf, leaving it about 1" wide for the time being.

Shape the feet next. Carve each to the pencil line on the bottom, and curve the front of the sole upward. The rounded front should look somewhat like a boat, as shown in *Photos 2* and *3*.

Now, rough-shape the troll's back, sides, and head. Remove stock from behind his arms to begin shaping the back and sides. Refer to the pattern lines and the photographs to get a feel for the general shape.

As you begin to shape the head, compare the sawn blank (left) and the partially carved one (right) in *Photo 5*. Then, rough in the jawline and cheeks, referring to *Photos 3* and *5*.



Draw pencil lines for the scarf wrapped around Per's neck. Bring it under his chin and along the sides of his head back to the cuff of his hat. The side view photo of the finished carving on the *next page* shows the scarf.

Carve the troll's hat to rough shape. Mark the lines to separate his socks from his shoes and knickers. In the photographs of the finished carving, the socks are light blue.

Drill holes for the poles

Before shaping the mittens, drill holes for the ski poles. The poles pierce the mittens on top about $\frac{3}{8}$ " from the front bandsawn edge and $\frac{1}{2}$ " from the outside bandsawn edge. Make a pencil mark at that point on each mitten, then draw lines down the front and side of the mitten to mark the hole's angle (see *Photos 4* and *5*). Angle the pole outward and backward to place the bottom end beside the ball of the foot.

Drill a $\frac{1}{16}$ " pilot hole through each mitten. Enlarge the hole to $\frac{3}{16}$ ". Then, shape the mitten around the hole, using your own hand and the photos of the finished carving as models.

Next, refine the form

Further shape and define Per's ski boots and socks, separating them with a sharp V-cut. Don't try to smooth the contours as you carve to the final shape. Rather, leave a series of cut planes or facets, as

Continued





SPRITE ON SKIS

shown in the finished-carving photos *below*.

This gives the distinctive look of a Norwegian flat-plane folk carving.

Carve Per's legs and body, paying attention to the separation between his socks and skiing knickers. Around his waist, separate the bottom of the sweater from the trousers. Roll the sweater under slightly, as shown in the photos.

Separate his knees with a V-cut, then round them. Carve the chest back from the knees somewhat to make Per look like he's crouched down. Carve a crease at each elbow.

Go ahead, make him smile

Before starting to carve Per's face, study the rough shape in *Photos 3* and *5* and the facial features in the front- and side-view photos of the finished carving. Then, cut away the stock outside of the nose lines.

Draw the smile lines on the face, where shown on the carving at the right in *Photo 5*. The smile lines curve down from the sides of the nose around the corners of the mouth, almost like a

pair of parentheses. They help define the cheeks.

Carve the lines with the tip of your knife. Below the lines, carve to the level of the surface beneath the nose. Blend this area into the chin. Draw a broad, smiling mouth onto the face, just below the nose. Carve the mouth as a V-cut, broader at the middle than at the corners. Adding a small triangular cut at each corner will make the smile seem even wider.

Shape Per's prominent nose, blending it into the upper lip. Separate it from the cheek on each side with a knife cut. A large V-cut coming almost horizontally across the top of the nose forms the eye area, as shown in the photos *below*.

Carve the hair at the sides of the head, then model the scarf around Per's throat. Shape the hat, and define the cuff.

Time for some details

Carve the fluttering ends of the scarf. Start by cutting a V-groove between them, as in *Photo 4*. Then, hollow the outside of each flap slightly, shaping the inside to match. Thin the top edge of the scarf ends to about $\frac{1}{4}$ ". This

will give the entire scarf a light look. Beware of making the scarf too thin—that would weaken it. Add a few shallow V-cuts for wrinkles, and raise a small oval to represent a knot.

If you want to add the optional tail (and Harley says he's never seen a troll *without* one), drill a $\frac{1}{16}$ " pilot hole straight into the middle of your troll's waistline right below the sweater. Enlarge the hole to $\frac{1}{4}$ ".

Carve the tail separately from a $1 \times 2 \times 3$ " piece of stock. Trace the patterns from the *WOOD PATTERNS* insert onto the stock, and cut out the blank. Round the small end to fit into the drilled hole. Carve the large end to shape, then texture it with a series of V-cuts. Don't install the tail until after you paint both it and the carving, however.

Now, make a pair of skis for Per. Scrollsaw them from the stock, then texture the top and edges with a gouge to give them hand-carved appearance. For ski poles, gather up some small twigs. Cut off and whittle two $3\frac{1}{2}$ " lengths to fit through the holes in the troll's mittens. You also could use $\frac{3}{16}$ " dowel rod.

Continued on page 100



Buying Guide

Troll kit. Basswood troll blank (bandsawn front and side), ski-slope base, skis, and material for ski poles and tail, \$19.95 each or \$37.50 for two ppd. in U.S. Harley Refsal Woodcarving, 619 North Street, Decorah, IA 52101. No telephone orders, please.

Book. *Carving Trolls and Other Scandinavian-Style Characters*, Harley's new book featuring 20 projects, \$16.45 ppd. in U.S. Order from address above.

Project Design: Harley Refsal

Photographs: Hopkins Associates;

John Hetherington

Illustrations: Roxanne LeMoine; Lorna Johnson

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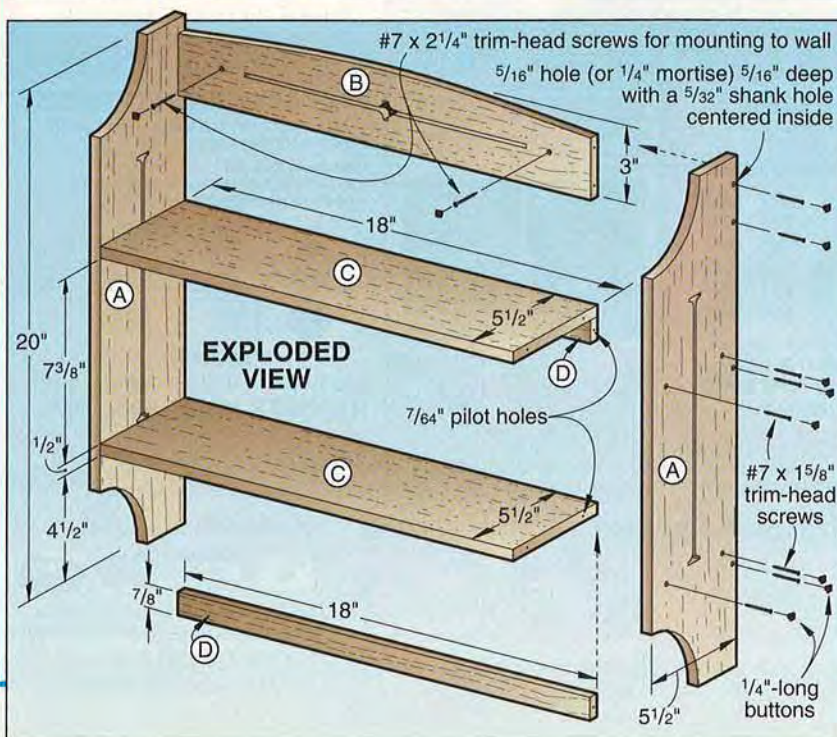
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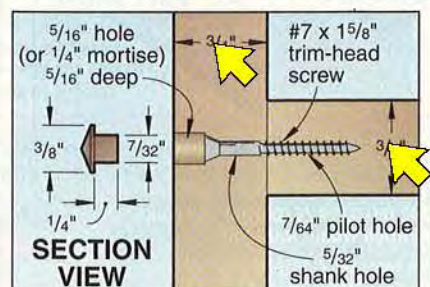
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Project Design: James R. Downing
Illustrations: Lorna Johnson Photograph: King Au

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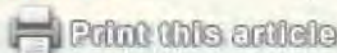
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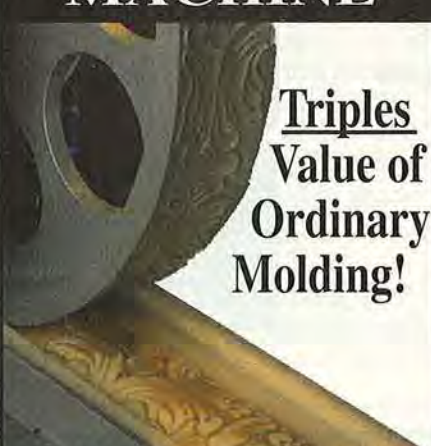
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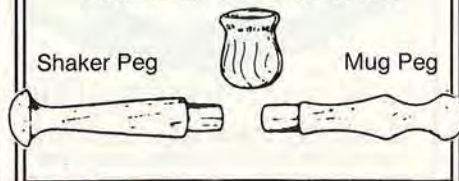
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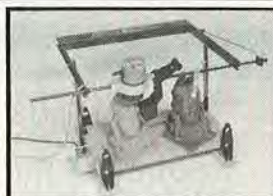
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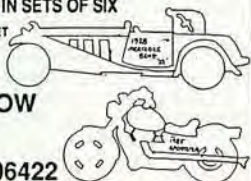
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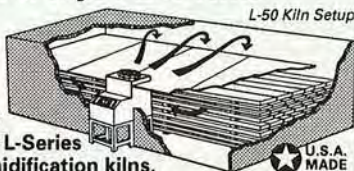


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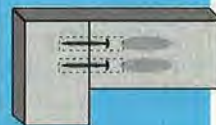
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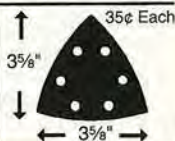
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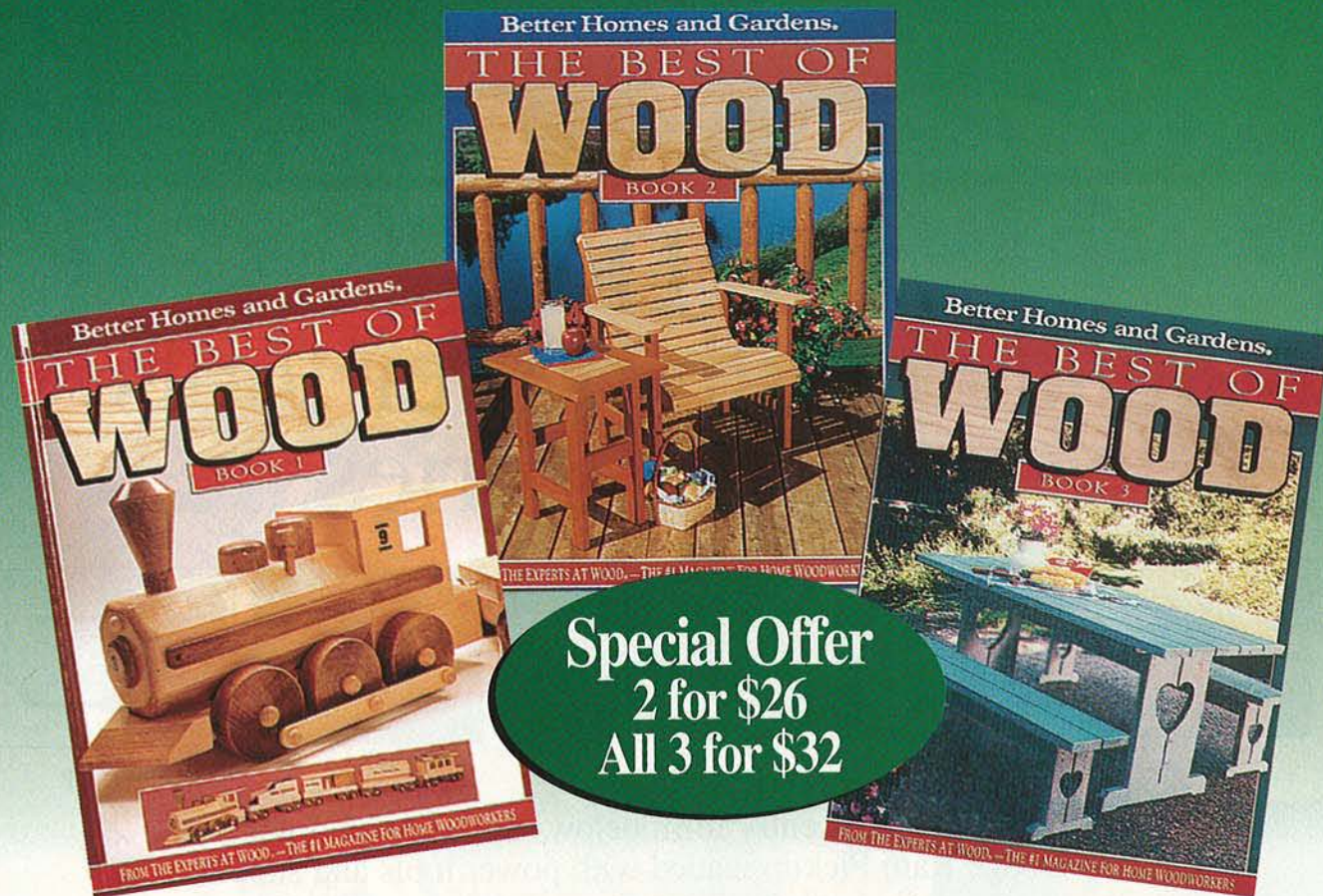
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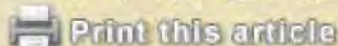
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691K	691 W/CASE, EDGE GD & TEMP GD KIT	209	97310	LAMNT TRIMMR KIT W/3 BASES & CS	184
693	PLUNGE ROUTER, 1 1/2 HP	168	97335	5" RNDM ORBIT SANDER W/CASE	129
695	SHAPER TABLE W/ 1 1/2 HP ROUTER	222	97336	6" RNDM ORBIT SANDER W/CASE	134
696	SHAPER TABLE	127	7335K	5" RNDM ORB W/STEL CASE, 73333 & PAPER	162
743K	7 1/4" FRAMERS SAW, LEFT SIDED WITH CASE	128	7336K	6" RNDM ORB W/STEL CASE, 73333 & PAPER	165

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DW444	SAME AS ABOVE WITH PSA PAD	139
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0407-1	12V KYLS CDLS DRILL KIT W/2 BAT, CS	174
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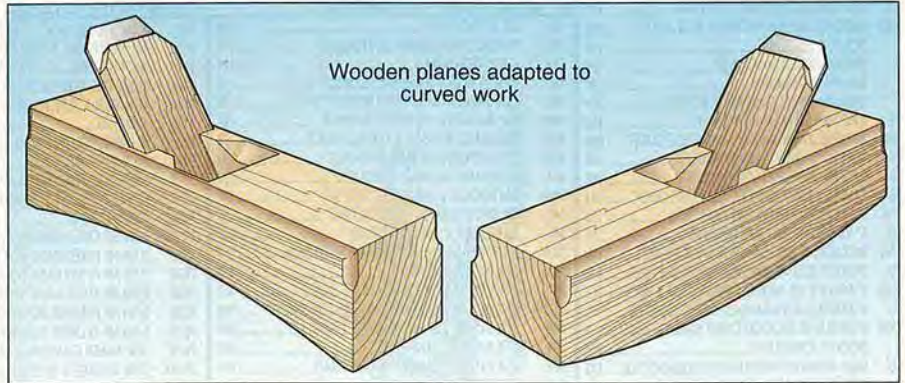
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For centuries, arcs have been a part of woodworking. Whether for function, such as rocking-chair rockers, or beauty, such as arch-top cabinet doors, designers and craftsmen frequently have counted on curves.

A woodworker could saw an arc on an inside or outside edge easily enough, but then came the challenge of smoothing the curve. Compass planes, also called circular planes, provided the means.

Joiners and cabinetmakers first adapted wooden-bodied jack planes to the task of planing curves. They simply rounded or hollowed the plane's sole to the needed curvature, as shown



above. Of course, this alteration limited the plane to work only on a curve of that particular radius.

To avoid keeping a pile of planes around the shop, some craftsmen experimented with adjustable compass planes. One scheme involved sawing a kerf across the front and back of the body, parallel to the sole of the plane. Then, the ends of the sole could be flexed up and held with screws or flexed down with wedges. The limited range of adjustment available with such planes proved a drawback.

During the latter part of the 19th century, manufacturers developed comprehensive lines of precision steel and iron planes, including adjustable compass planes. A popular style, though not the first to come onto the market, was the Stanley model 113,

shown in the foreground *below left*. Introduced in 1879, the 113 featured a flexible steel sole. Turning the knob at the front adjusted the sole over a wide range of arc radii, from convex to concave. Geared linkage arms moved both ends of the sole up or down simultaneously.

The Keen Kutter K 115, shown on the wood in the photo, was sold by one of Stanley's competitors, the E. C. Simmons Co. The Simmons Co., a hardware retailer, marketed a variety of tools under the Keen Kutter brand name. The K 115, nearly identical to the Stanley 113 plane, was probably manufactured by Sargent.

Stanley manufactured the 113 until 1942. Another design remained on sale until the late 1950s. Presently, Record markets a flexible-sole compass plane similar to that later Stanley model.

Today, a Stanley 113 sells for \$50-\$100; those built before 1885 go for about twice that. The Keen Kutter K 115 would probably bring \$125-\$250.♣

Stanley 113 from the collection of James Rask, Riverdale, North Dakota.
Keen Kutter K 115 from the collection of Mike Knudson, Bismarck, North Dakota.
Photograph: John Hetherington
Illustration: Kim Downing

The Stanley 113 compass plane, front, was manufactured in the 1890s. The Keen Kutter K 115, on the wood, dates from the early 20th century.



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Circle No. 615

SPRITE ON SKIS

Continued from page 80

Make a colorful character

Paint the carving with acrylic paints. Apply thin washes of color in several coats. (Harley thins liquid acrylics with 5-10 parts of water to one part of paint.) This way, the paint doesn't mask the wood grain and carving texture.

Colors shown are: Sweater, cadmium red medium; knickers, permanent green light; socks, 50-50 mix of ultramarine blue and titanium white; scarf and hair, yellow ocher; hat and mittens, titanium white; face, flesh with rosy highlights for cheeks and lips; and skis, shoes, and tail, burnt sienna.

Paint the eyes next, using the liquid acrylic paints unthinned. Start by painting a burnt umber arch and circle as shown in Step 1 in the illustration, *above right*.)



PAINTING AN EYE

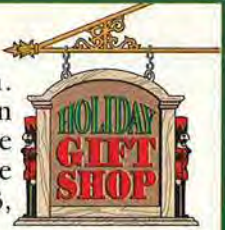


Make each eye about $\frac{3}{16}$ " high, starting from the ridge across the top of the cheeks. Align the center of the eyeball with the side of the nose. Follow the remaining steps to complete each eye.

After the paint dries, apply a liberal coat of Danish oil, tung oil, or boiled linseed oil to seal and antique the carving. For greater effect, darken the oil with a bit of walnut stain or tinted oil. (Test darkened oil on painted scrapwood, first.) Wipe off the excess, and let the carving dry. Oil the base, skis, and poles, too. (Be sure to dispose of oily rags safely.)

The hat and mittens on the carving shown feature barkrosing for ornamentation. In this traditional Scandinavian technique, fine dust created by sanding tree bark is

rubbed into an incised design. (For more on barkrosing, see *WOOD*® magazine no. 61, June 1993, pp. 54-55.)



For barkrosing the carving, wait until the oil dries. Then, draw your design onto the carving with a sharp pencil. Incise the design lines, then rub in the sanding dust. Seal with another coat of oil.

Send him down the hill

Attach Per's skis to the bottoms of his boots with countersunk #6x $\frac{1}{2}$ " flathead wood screws. Position him on the sloped base, and drill a pilot hole through the bottom of the base into each foot. Counterbore each hole in the base so about 1" of a #6x $\frac{1}{2}$ " screw protrudes through the sloped top.

Glue the tail into the tail hole. Slide the ski poles into the holes through the mittens to complete the skiing troll. Then, screw the carving to the base. ♣



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Dia.	Grit	Price															
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28-190	NEW 12" Band Saw	465	395
40-600	20" Bench Scroll Saw	466	295
37-070	NEW 6" v/spd Bench Joiner	337	258
14-650	Hollow Chisel Mortiser	668	289
46-700	12" Wood Lathe	548	449
33-990	10" Radial Arm Saw	818	695
37-280	6" Motorized Joiner	488	398
50-179	3/4 HP 2 stage Dust Collector	483	358
33-055	8-1/4" Sawbuck comp w/legs	865	629
36-040	8-1/4" Compound Mitre Saw	224	149
36-905	30" Unifence	395	249
36-906	50" Delta Unifence	525	299
36-755	10" Tilling Arbor Saw	1264	1039
17-900	16-1/2" Floor Drill Press	462	399
33-060	"Deluxe" Miter Saw	510	369
37-190	6" Sidekick Joiner	554	479
36-275	8-1/4" Builders Saw	444	265
36-210	10" Compound Mitre Saw	436	255
36-070	10" Mitre Saw	284	165
36-630	10" Contractors Saw II	700	579
34-555	Sliding Table	459	329
22-661	13" Planer w/stand 2 HP	1513	1239
37-154	6" Joiner w/mobile base	1451	1239
34-444	Contractors Table Saw	812	659
34-445	34-444 Saw w/30" Unifence	1200	829
28-283	14" Band Saw w/enc. stand	910	779
36-250	NEW 10" Slide Compound Saw	825	469

above saw comes w/mobile base

above saw w/enc. stand

above saw comes w/mobile base & fence

36-250 NEW 10" Slide Compound Saw

MILWAUKEE TOOLS

6527	NEW Sawzall with case	320	174
6528	above Sawzall w/wired cord	316	174
0407-1	12V Drill w/keys chuck & 2 batt	172	102
0407-2	9.6V Drill Kit with 2 batteries	332	159
0231-1	3/8" Drill 0-1700 rpm	148	95
0224-1	3/8" Drill 4.5 amp magnum	227	128
0234-1	1/2" Drill 4.5A mag 0-850 rpm	237	139
0235-1	1/2" Drill w/keyless chuck	237	138
0244-1	1/2" Drill 4.5A mag 0-600 rpm	237	139
0222-1	3/8" Drill 3.5 amp 0-1000 rpm	198	118
0228-1	3/8" Drill 3.5 amp 0-1000 rpm	195	115
0375-1	3/8" close quarter Drill	237	139
0379-1	1/2" close quarter Drill	268	158
6546-1	cds Screwdr 200 & 400	141	84
6547-1	6546-1 w/bits, 1/4" chuck, & case	176	105
5399	1/2" D-handle Hammer Drill Kit	324	194
6507	Original Sawzall with case	262	152
5397-1	3.8" var. spd Hammer Drill Kit	255	145
5397-1	1/2" var. spd Hammer Drill Kit	340	188
6107-1	1/2" v/spd right angle Drill Kit	399	225
3754-1	Drywall Gun 0-4000 5.4 amp	186	114
3300-1	1/2" var. spd right angle Drill	356	209
5680	Router 2 HP w/ 1/4" & 1/2" colls	362	215
8142	4-1/2" Grinder w/acc. & access	208	124
6749-1	Drywall Gun 0-2500 5.4 amp	218	132
6365	7-1/4" Circular Saw 13 amp	218	125
6366	6365 w/fence & carbide blade	228	129
6367	6365 w/fence, carb. blade, & case	249	139
6388	7-1/4" Worm Drive Saw	330	189
6491	6490 w/ carbide blade & bag	532	319
6494	10" Compound Mitre Saw	444	315
0422-1	NEW 12V Hammer Drill w/2 batt	430	249
0421-1	NEW 12V Drill w/ 2 batteries	385	229

FREUD CARBIDE TIPPED SAW BLADES

Item	Description	Teeth	List	Sale
LJ72M010	Gen Purc. A.T.B. 10" 40	69	39	
LJ82M010	Cut-off 10"	60	39	45
LJ84M011	Comb 10"	50	78	42
LJ85M010	Super Cut-off 10"	80	115	59
LJ72M010	Ripping 10"	24	69	38
LJ73M010	Cut off 10"	60	84	45
LJ87M010	Thin Kerf 10"	24	72	39
LJ88M010	Thin Kerf 10"	60	88	45
LJ98M010	Ultimate 10"	80	128	68
LJ91M010	Compound Mitre 10"	60	88	54
F410	NEW Quik Blade 10"	40	95	49
F810	NEW Quik Blade 10"	80	135	74
TK303	7-1/4" Finishing	40	38	25
TK906	10" Combo	50	53	32
SD308	8" Dado - Carbide	230	119	
SD506	6" carbide w/acc & shims	292	155	
SD508	8" carbide w/acc & shims	344	168	
F20	2-3/4" x 3/4" Biscuit 1000 Qty	43	29	
F20	2-3/4" x 1" Biscuit 1000 Qty	45	29	
FA	Assorted Biscuits 1000 Qty	33	18	
FB100	16 piece Forester Bit Set	338	158	
94-100	5 pc. Router Bit Door System	320	158	
TR215	10" Slide Cmpd Mitre Saw	688	369	

The following tool has a \$20.00 rebate thru 1/31/96

FT2000E3-1/4 HP vsp Plunge Router 410	209
---------------------------------------	-----

The following tools have a \$30.00 rebate thru 1/31/96

JS100	Biscuit Joiner w/ case	334	164
JS102	Biscuit Joiner w/fence & case	355	179

MAKITA TOOLS		List	Sale
Model	Description		
6172DWE	3/8" v/spd Drill Kit w/ 2 batt.	220	109
5909DW	3-3/8" Saw Kit 9.6 volt	270	145
ML900	Incandescent Flashlight 9.6V	37	
DA391DW	3/8" angle Drill Kit 9.6 volt	312	179

6012HDWE	2 speed Drill Kit w/2 batt.	243	135
6095DWE	6095DW Drill Kit w/2 batteries	270	139
6095D	6095DW Drill only & case	Special	79
632007-4	9.6 volt Battery	47	30
632002-4	7.2 volt Battery	39	28

NEW CORDLESS DRILLS WITH HIGH CAPACITY BATTERIES

6202DWG	9.6V 3/8" Drill Kit w/ LED batt	390	219
6212DWG	12V 3/8" Drill Kit w/ LED batt	432	239
6212DWG	12V 1/2" Drill Kit w/ LED batt	432	239
6201DWE	9.6V 3/8" Drill Kit w/ 2 batt.	351	175
6201DWE	12V 3/8" Drill Kit w/ 2 batt.	368	185
6311DWE	12V 1/2" Drill Kit w/ 2 batt.	399	205

5007NBA	7-1/4" Saw w/electric brake	263	135
9900B	3" x 21" Belt Sander w/bag	344	175
9924B	3" x 21" Belt Sander w/bag	329	169
4301BV	Orb. var. spd Jig Saw 3.5A	292	155
JR3000V	var. speed Recip Saw w/case	252	135
9820-2	Blade Sharpener	394	219
N1900B	3-1/4" Planer with case	244	129
N9514B	4" Disc Grinder 4.6 amp	111	65
DA0452	1/4 sheet Pad Sander w/bag	98	55
DA3000R	3/8" Angle Drill	314	179
2708W	8-1/4" Table Saw	585	305
2711	10" Table Saw with brake	1067	589
6510LVR	3/8" Drill Rev. 0-2100 rpm	112	68
6510LVR	3/8" Drill Rev. 0-1050 rpm	168	94
6013BR	1/2" Drill Rev. 6 amp	280	149
9401	4" x 24" Belt Sander w/bag	378	229
4303C	var. speed Orbital Jig Saw	351	205
5077B	7-1/4" Hypoid Saw	281	154
5007NB	7-1/4" Circular Saw 13 amp	232	125
5007NBK	5007NB Saw w/ plastic case	129	
LS1011	10" Slide Compound Saw	946	525
LS1211	New 12" Slide Cmpd Saw	1550	795
3901	New Plate Joiner Kit	372	219

SENO AIR NAILERS

SFN1	Finishing Nailer 1" - 2"	448	309
SN325	Nailer 1-7/8" - 3-1/4"	665	419
SLP20	New Pinner w/acc 5/8" - 1-5/8"	399	278
SKS	Stapler 5/8" - 1-1/2"	390	275
SN70	Fram. Nailer Clip Hd 2"-3-1/2"	690	479
SN60	Fram. Nailer-Full Hd 2"-3-1/2"	638	449
SNF40	NEW Finish Nailer 1-1/4" - 2-1/2"	389	

BOSTITCH AIR NAILERS

N805-1	Stick Nailer	Super Sale	348
RN45	Coil Roof Nailer 3/4" - 1-3/4"	845	395
N80FN-2	Finishing Nailer	650	355
BT35-2	Brad Tacker 5/8" - 1-3/8"	275	159
BT35-2K	BT35-2 w/ case, oil, & brads	299	169
CWC200	1 HP Pancake Compressor	463	289
MIFIS	Flooring Stapler 15 gauge	931	529
S325X-1	Finish Nailer - 1/2" - 1-3/8"	275	159
S325X-1KS	S325X-2 with case & oil	269	169
PC5000-1	NEW Power Crown Stapler	300	159

SKIL SIZZLERS

2735-04	12 volt cordless Drill Kit	249	144
2735-04	2735-04 with keyless chuck	269	146
1606-02	Biscuit Joiner w/case	221	135
3400	10" Table Saw - Bench Top	270	189
77	Famous 7-1/4" Worm Drive Saw	144	
77M	NEW 77 Mag Worm Saw	270	189
	2 lbs lighter than Model 77	Sale	159

PANASONIC CORDLESS

EY6205EQ	Same as EY6205BC but comes with Ironman battery	368	195
EY6207BC	NEW 12 volt 1/2" Drill w/keyless chuck var. spd w/15 min. charger & acc.	420	222
EY6282EQ	Saw. spd 9.6 volt Drill with 15 min. charger, case & Ironman battery	315	169
EY6282DKW	9.6 volt Drill Kit w/2 batt.	395	162

NEW PREDATOR DRILLS

EY6181CRKW	NEW 9.6V Compact Drill Kit w/2 batt - 10% more powr than EY6282DKW	305	165
EY6100QKW	NEW 12 volt Drill Kit with 2 batteries, 1 hour charger, & case	358	188
EY6100QKW	Same as EY6100CRKW but has 15 minute charger	420	198
EY6100EQK	NEW 12 volt Drill kit with Ironman battery, 15 min. charger, & case	375	199
EY6100EQK	Same as EY6100EQK but w/2 Ironman batteries	473	198

PASLODE IMPULSE GUNS

IM250	Trimspice Finishing Nailer Kit	849	548
IM325	Impulse Framing Nailer Kit	849	548
230HD	Power Painter/Sprayer	100	95
255	Airless Kit	190	135
375E	Airless System	195	164
505	High performance Airless Painter	440	369
HVLP	Fine coat finishing HVLP System	199	155
CS2000	Pro line Finish HVLP System	339	278

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Airy Air Nailers

0241SK	Brad Nailer 3/8" - 1.916" Same as Senco SLP-20	List 180	Sale 99
0250SK	Brad Nailer 3/4" - 2"	List 295	Sale 164
0262SK	1/4" Crown Stapler 3/8" - 1"	List 194	Sale 104
0263SK	1/4" Crown Stapler 1/2" - 1-3/8" Same as Senco SKS	List 310	Sale 175
EZ-1	New Multi-purpose nailer & stapler	List 180	Sale 98

Above Nailers come w/case, fasteners, oil & wrenches

0565T Angle Finish Nailer 1"-2-1/2"

List	Sale
386	205

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DELTA #34-MRO 10" MITRE BOX XTRA SPECIAL 194.

FINISHING TOUCHES

Canadian clockmaker doubly inspired

Bob Clements of Kitchener, Ontario, always wanted to build a clock from scratch. But not until he retired did he have time.

"In 1991, Dad commented that he wanted to build grandfather clocks for my brother and me," wrote Joan Pulsifer, Bob's married daughter. "We both liked the clock on the cover of the April 1988 issue of *WOOD*® magazine. So, he said he'd build one for each of us, but it would take three years."

In the summer of 1993, though, Bob asked his son and daughter to select their stain colors. "We chose them, then didn't think too much more," Joan continued, "until Christmas Day when Dad completely surprised us with the finished clocks!"

Bob reports that he changed the face of the clock at right in the photo, and made some component modifications, but he thinks they are fine as published. Great woodworking job, Bob!



As a Christmas surprise for his son and daughter, Canadian reader Bob Clements built each a tall clock from plans in *WOOD* magazine.

Timber tome for the birds

One of the nation's largest hardwood producers, the Anderson-Tully Company, offers its help in improving songbird habitat. The Memphis-based firm has produced the *Breeding Bird Field Manual*, a 155-page color-illustrated guide to the habitats of 75 migratory songbirds found in the Mississippi Valley. Intended to assist forest managers and bird lovers, the guide includes a cassette tape of bird songs.

In a 1992 interview ("Logging Along the Mighty Mississippi," *WOOD* magazine, February 1992) Anderson-Tully's wildlife biologist Mike Staten ex-

plained how environmentally conscious forest management encourages songbirds: "Our forests always have a mixture of tree-top levels, hollow trees for nesting, and wildlife food. Mulberry and dogwood contribute to the diversity. We look at birds and other wildlife as enriching our forest stands." Anderson-Tully lands stretch from Illinois to Louisiana. For a copy of the book and tape, send \$43 (ppd., U.S.) to: Anderson-Tully Co. Bird Book, P. O. Box 28, Memphis, TN 38101.



On display: Four centuries of Norwegian folk art

Norwegians have always had a way with wood. That's evident in the major exhibition at New York's Museum of American Folk Art, "Norwegian Folk Art: The Migration of a Tradition."

Jointly organized by the Norwegian Folk Museum, Oslo, and the Museum of American Folk Art, the show chronicles the development of Norwegian folk art and its continuation in the United States through

more than 175 outstanding works. Among the many wooden items on display, you'll see Viking drinking vessels, decorated trunks, carved furniture, and pieces from contemporary folk carvers, such as Decorah, Iowa's Harvey Refsal, a carving consultant to *WOOD* magazine (see photo below). The exhibition runs through January 7, 1996, then moves on to Bismark, North Dakota, St. Paul, Minnesota, Seattle, Washington, and Oslo, Norway. For a complete exhibition schedule, call 212/977-7170.

Harley Refsal's carving "Bringing in the firewood" depicts the rough-hewn individuals and way of life he remembers from growing up in a Norwegian community in Minnesota.



Who ships wood to the U.S.?

According to statistics published by the Western Wood Products Association, softwood-lumber imports to the United States in 1994 totaled 16.4 billion board feet, up 7.3% over the previous year. (Total softwood consumption was about 195 billion board feet.) Canada led the exporters filling the void that timber producers associate with the reduction in logging on national forests in the Pacific Northwest. Canadian sawmills shipped 62.5% of their lumber south. Four countries supplied about 90% of the United States' non-Canadian lumber imports: Brazil, Chile, New Zealand, and Mexico. ♣

Photographs: Joan Pulsifer; Jim Elder
Illustrations: Jim Stevenson

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FREE 14" Band Saw with enclosed stand comes with a free mobile base, plus a free 18" fence. The ultimate deal on wheels.

FREE Free mobile bases plus free knife-setting jigs make our DJ-20 8" and DJ-15 6" Precision Jointers as manageable as they are accurate.

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We all love those Delta machines. But sooner or later, something's got to give. There's only so much shop space before we hit our limit.

Now here's an idea that just might move you. For a short time only, we're making it easier than ever to roll one of these beauties into your shop and park it anywhere you want.

Just buy any one of the five machines pictured here, and we'll let you slip a hefty mobile base underneath it for free. A genuine Delta Accessory that makes these valuable machines even better. So you'll be able to rearrange your space on a daily basis, if you want. Or move one machine to work in closer proximity to a companion piece. Effortlessly. (Who knows, you might even have room for *two* new machines.)

We're rolling out our *Deals On Wheels* promotion for a limited time only. And *only* at participating Delta dealers. And if you look closer you'll notice that several of these tools even have an extra goody to make an already great value even greater.

If you're ready to roll Delta Quality into your shop, call for the name of your nearest participating dealer. Delta International Machinery Corp., 800-438-2486. In Canada, 519-836-2840.

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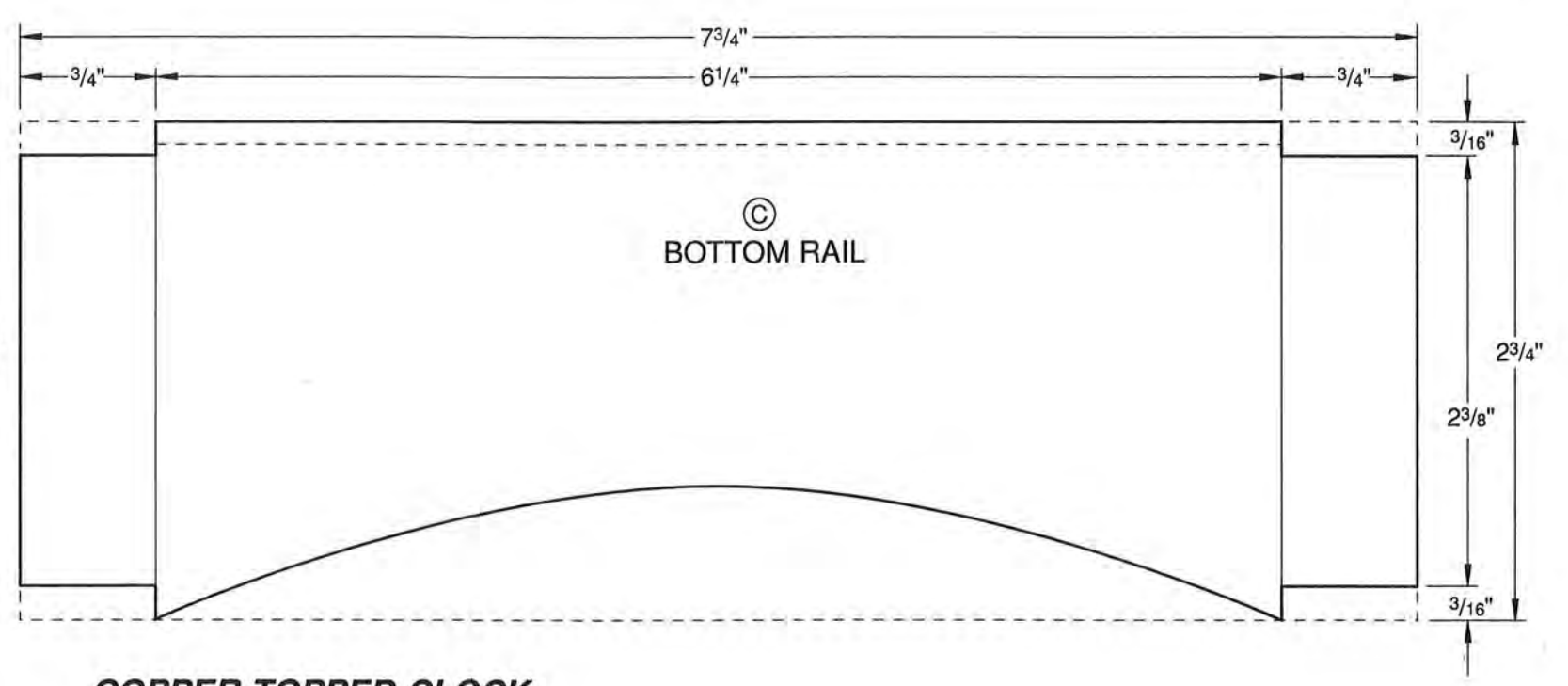
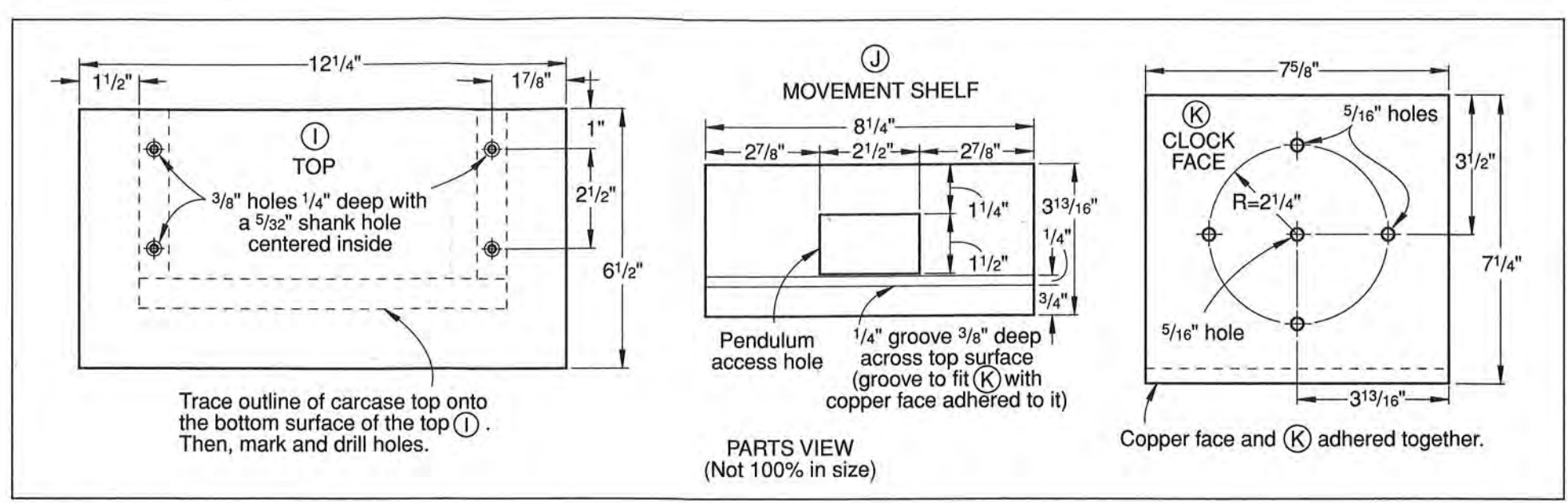
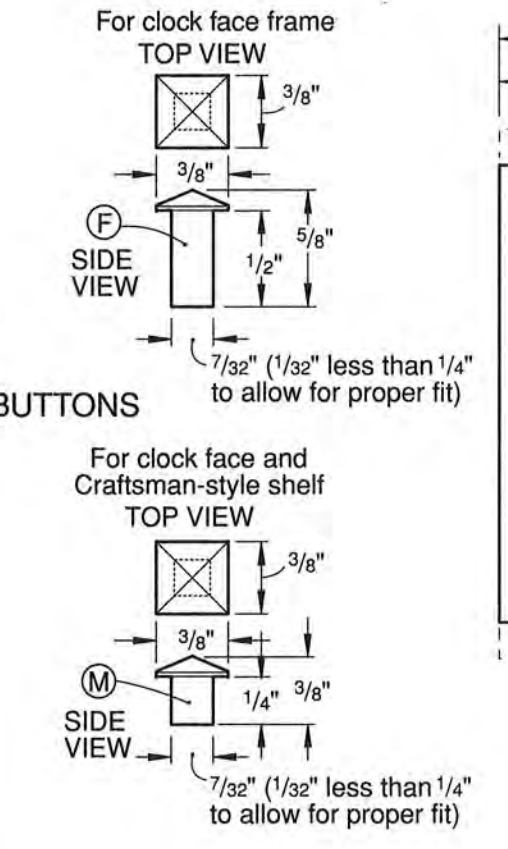
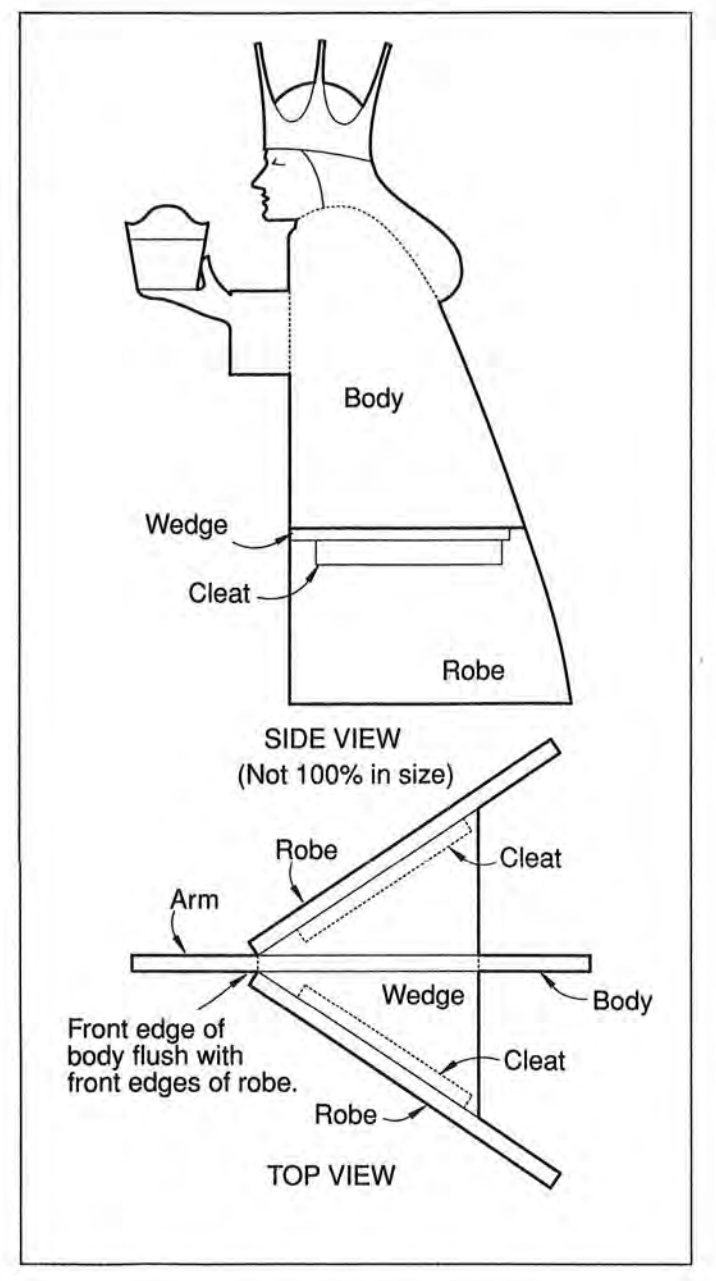
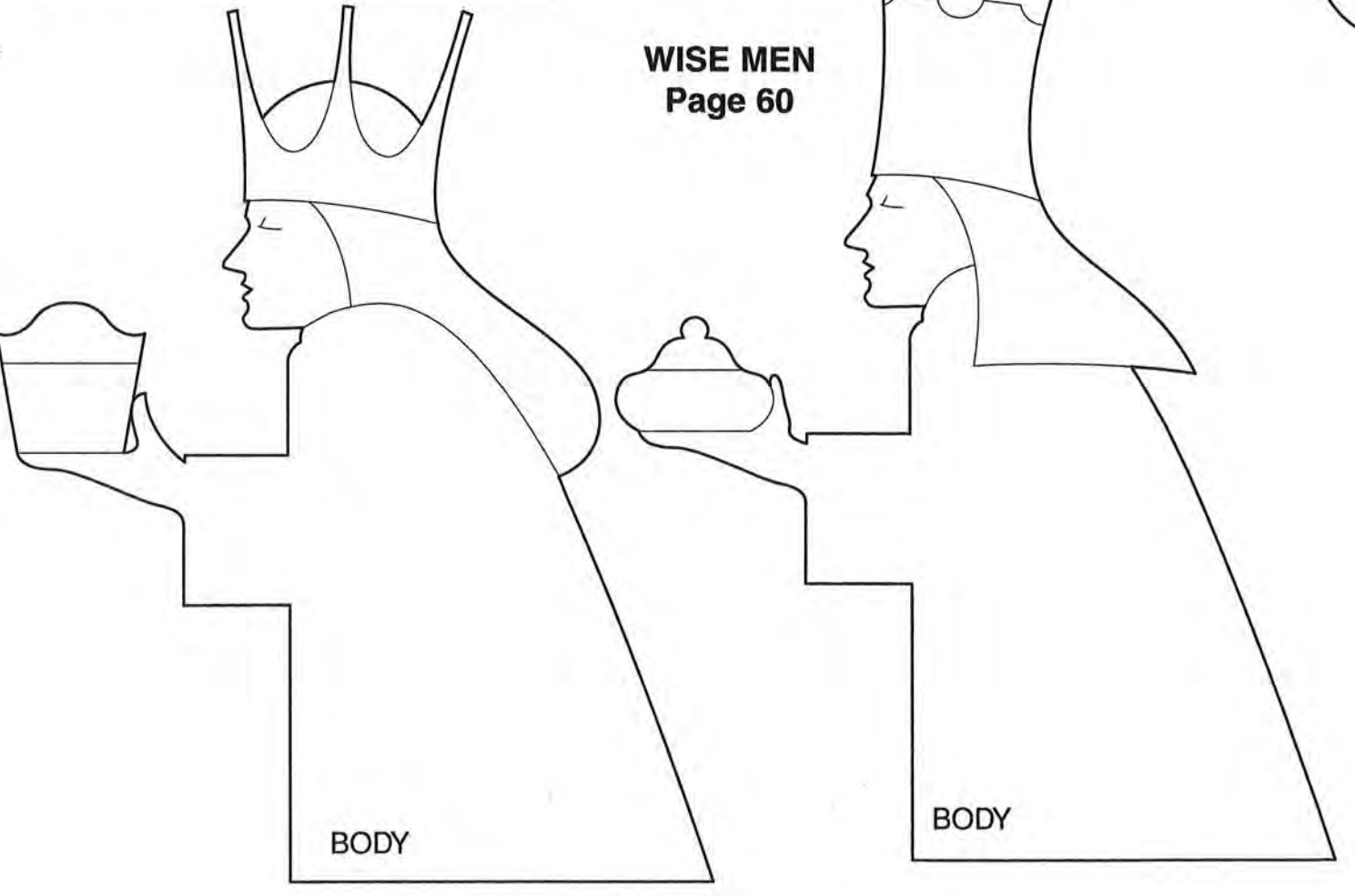
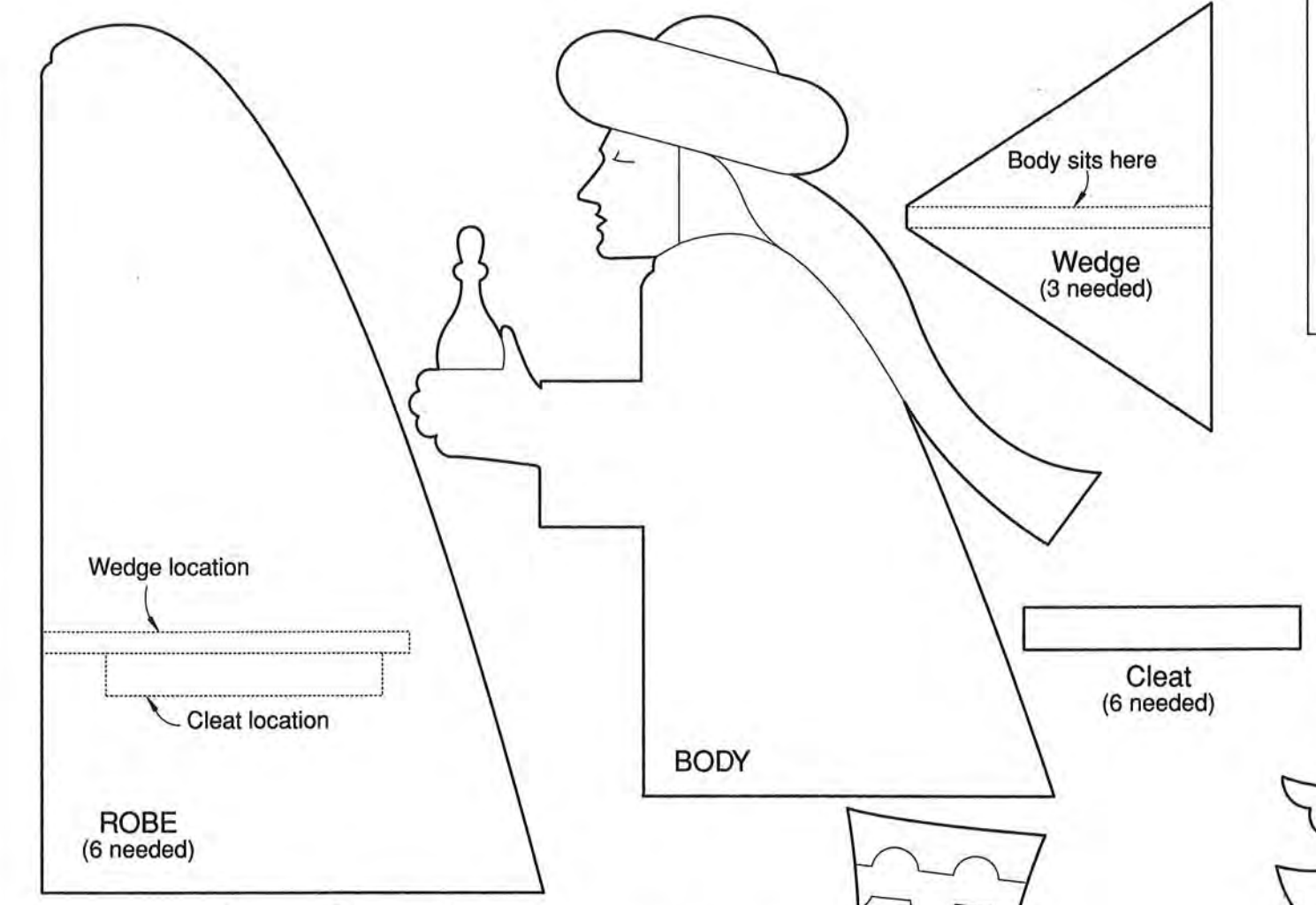
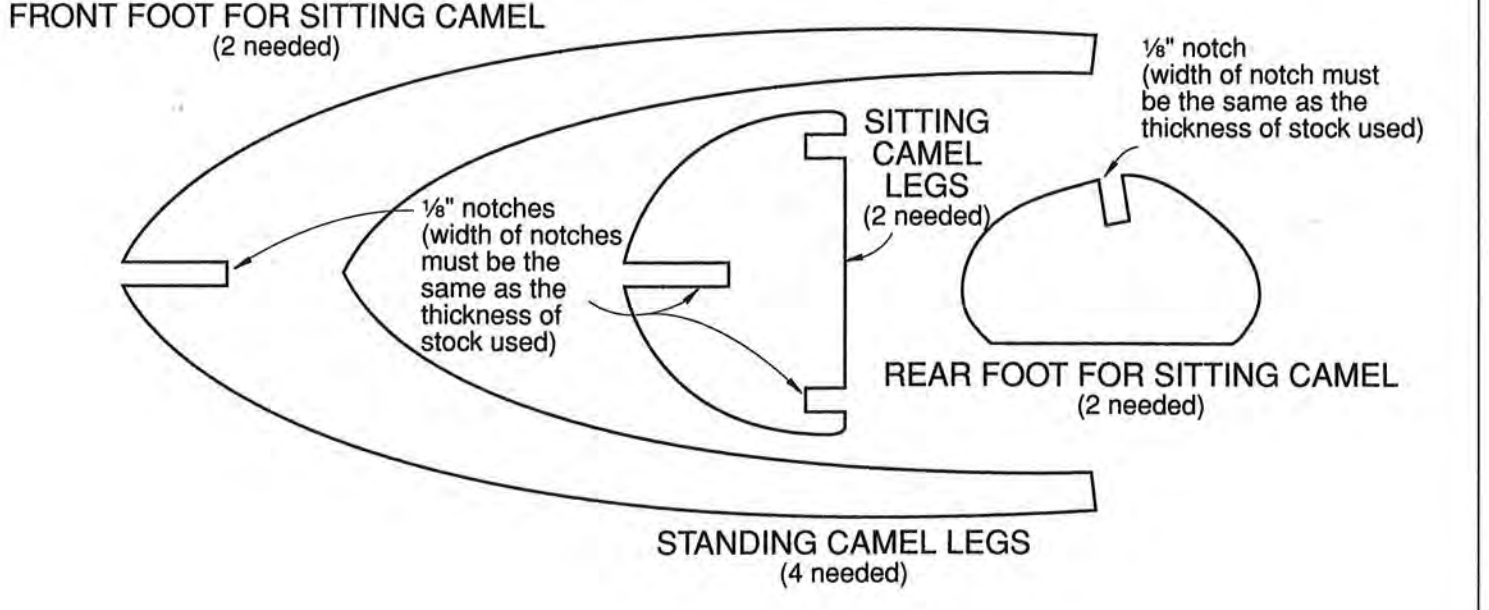
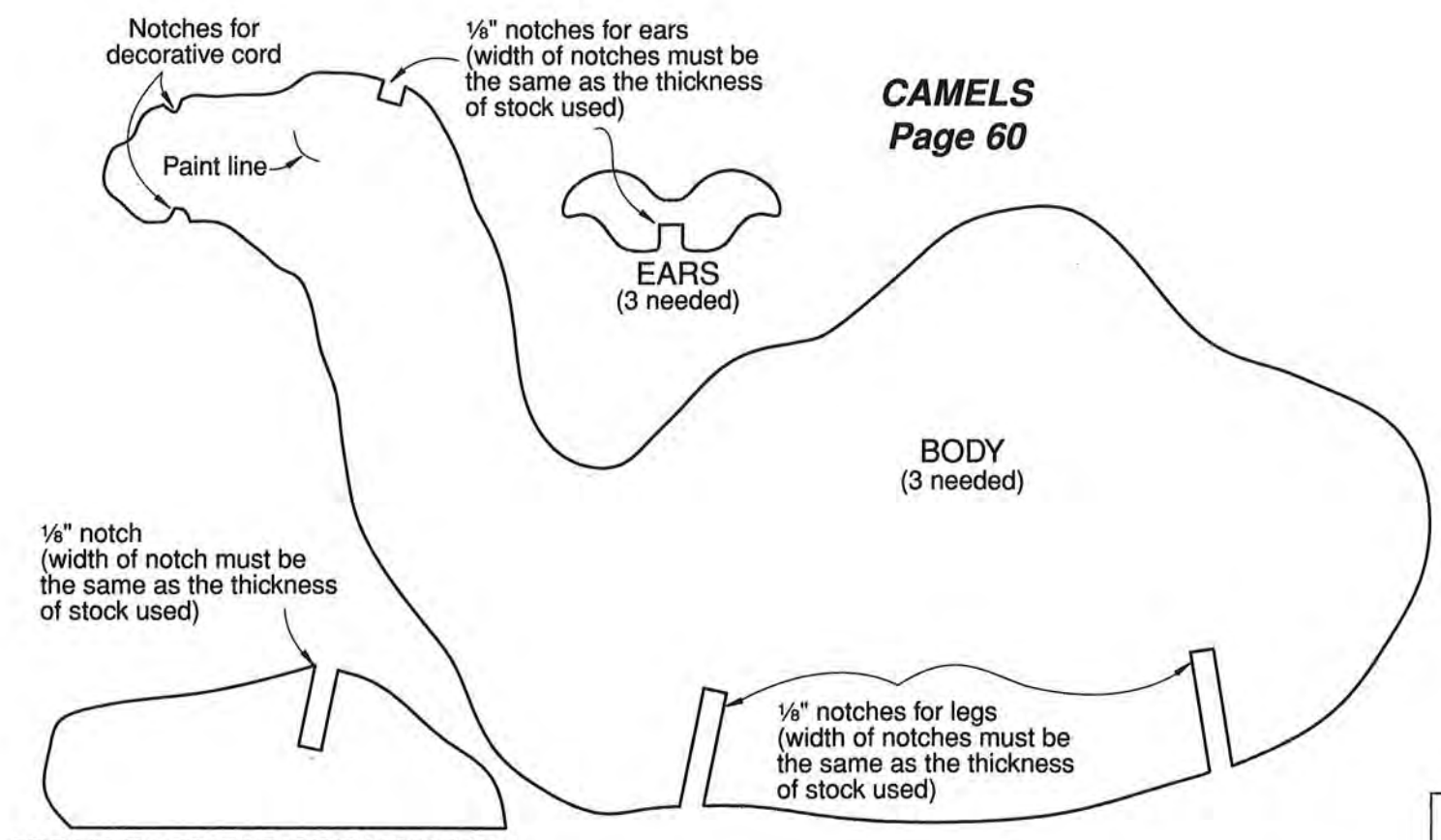
DECEMBER 1995 ISSUE 84

Dear Reader: As a service to you, we've included full-sized patterns on this insert for irregular-shaped and intricate project parts. You can machine all other project parts using the Bill of Materials and the drawings accompanying the project you're building.

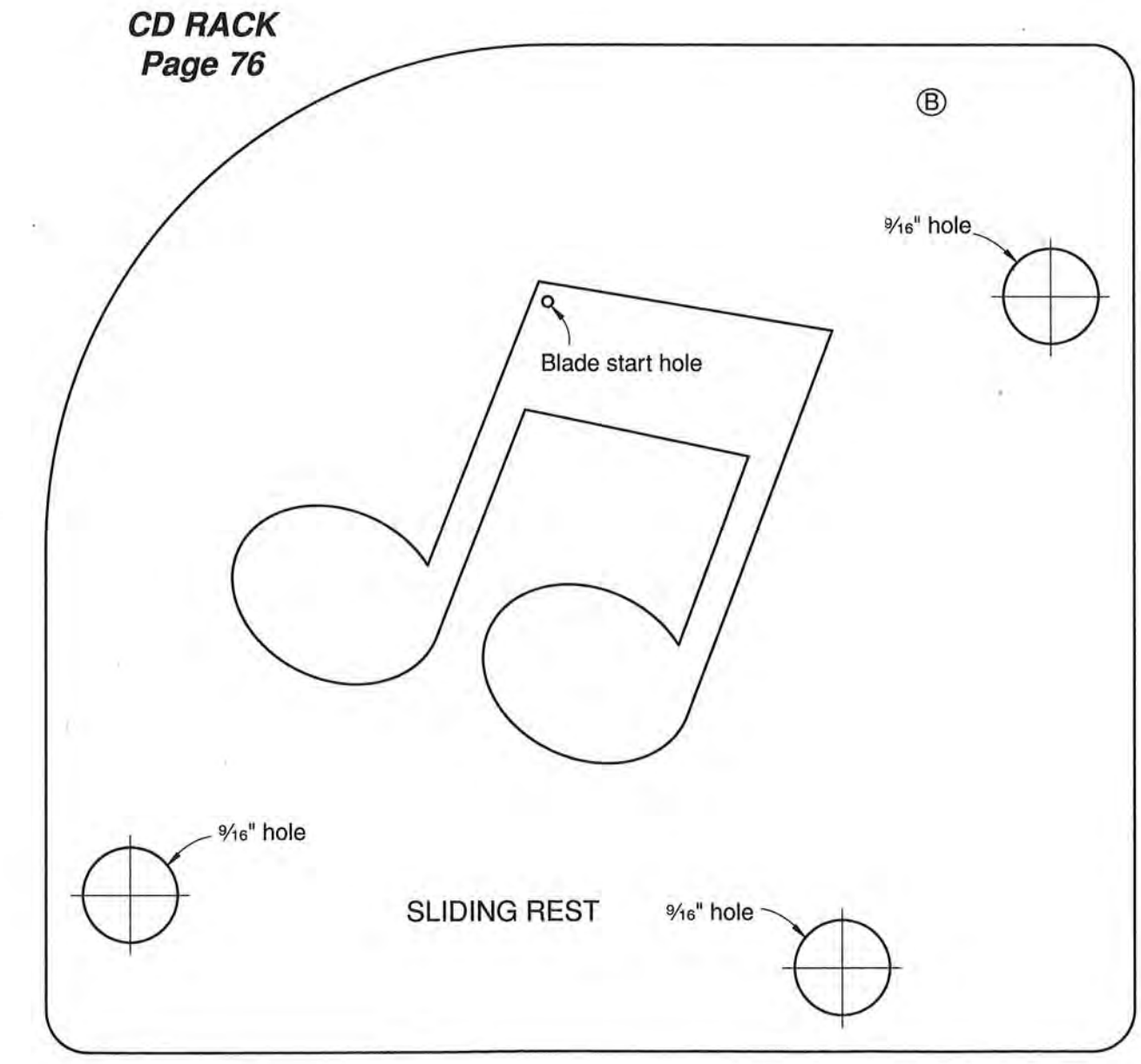
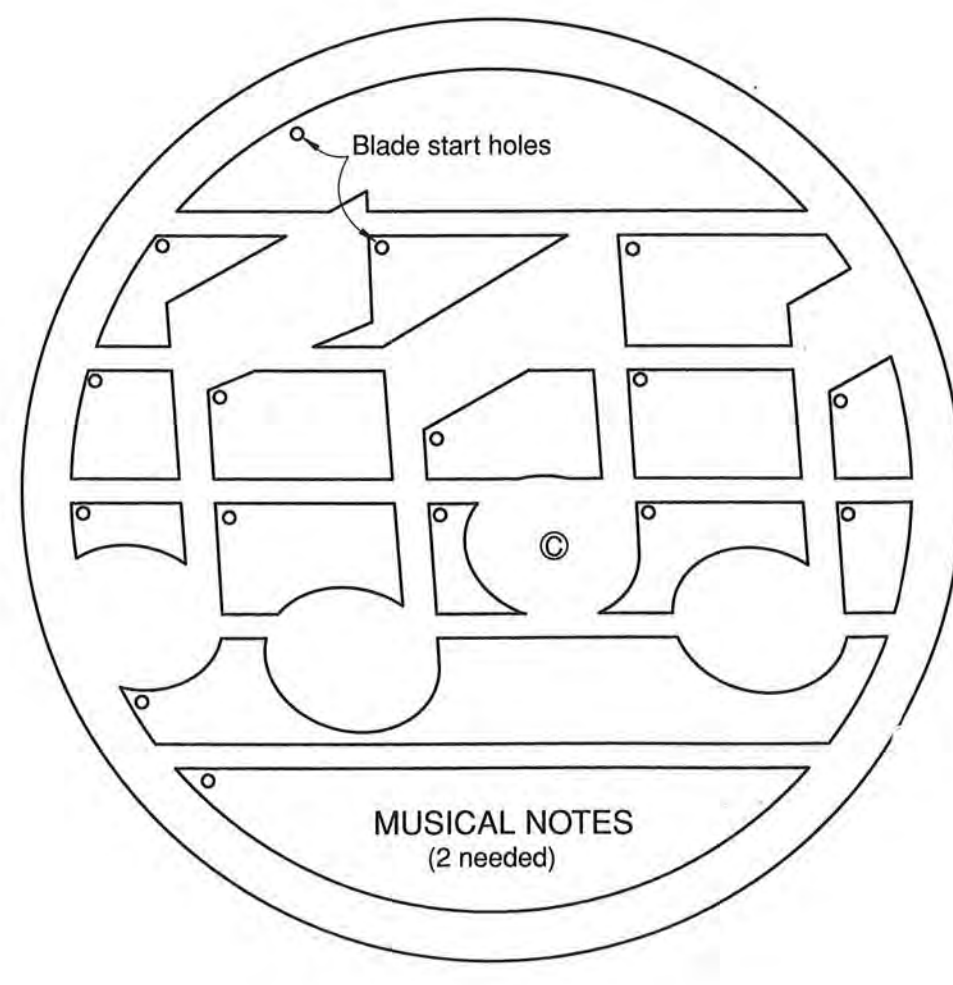
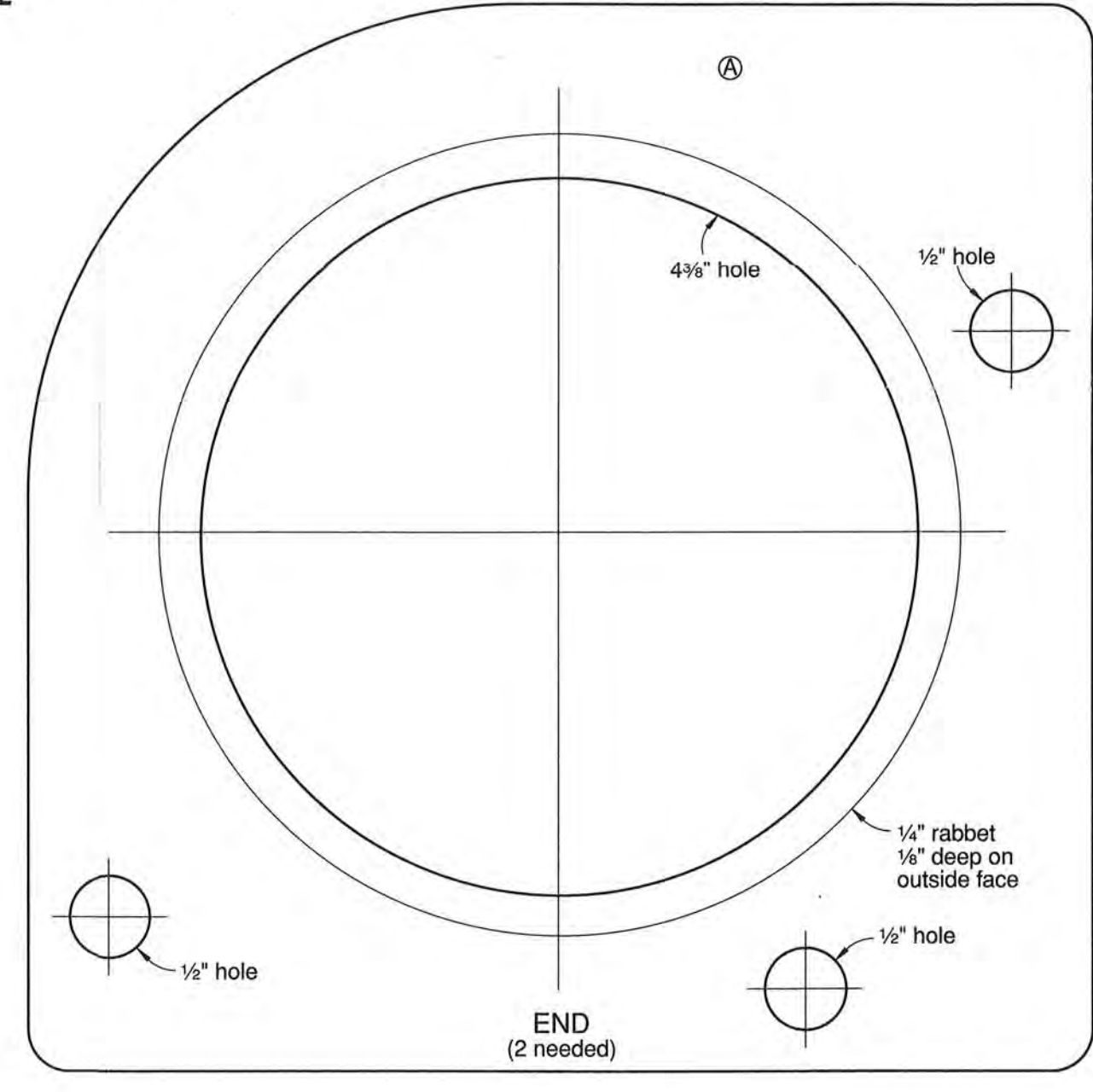
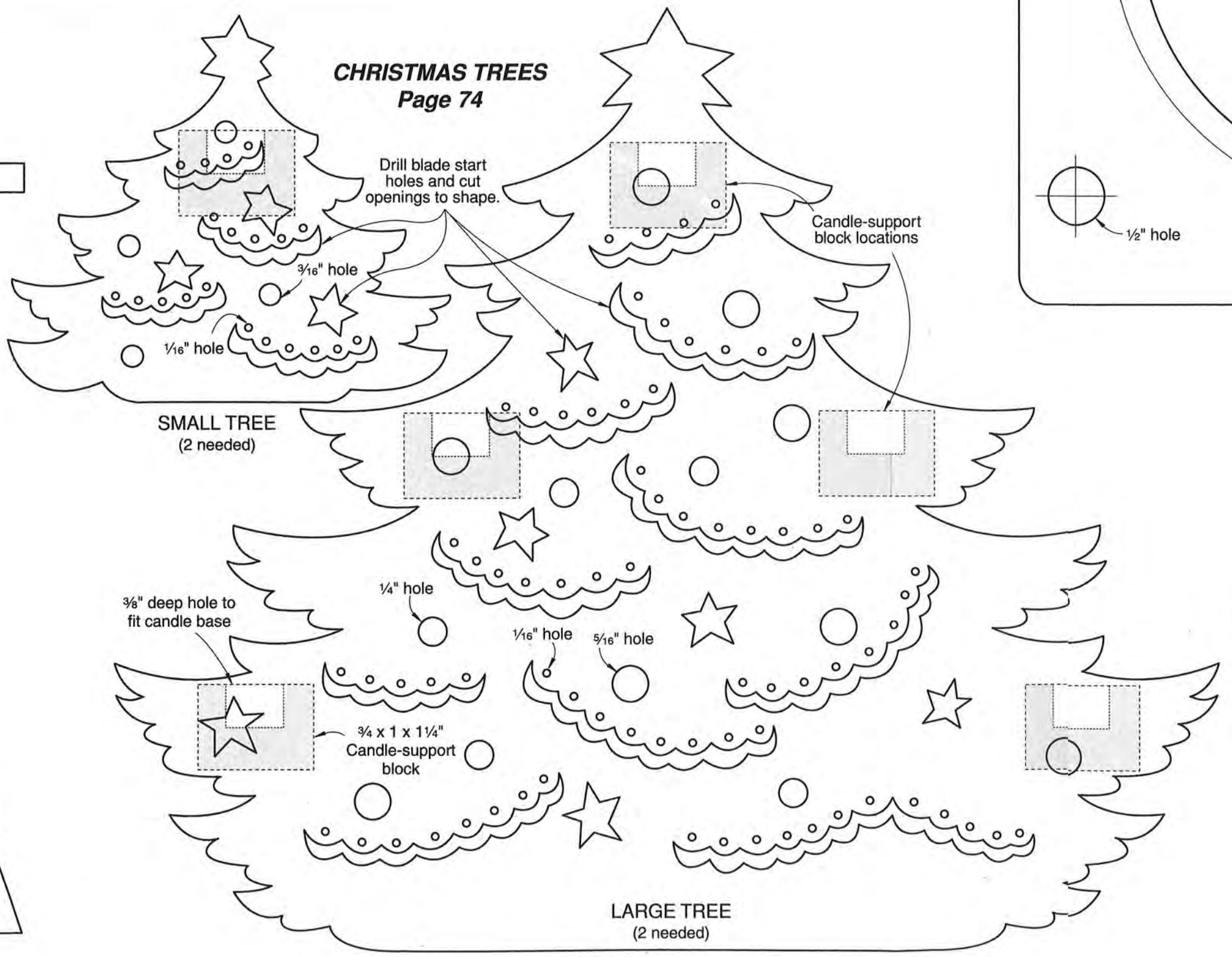


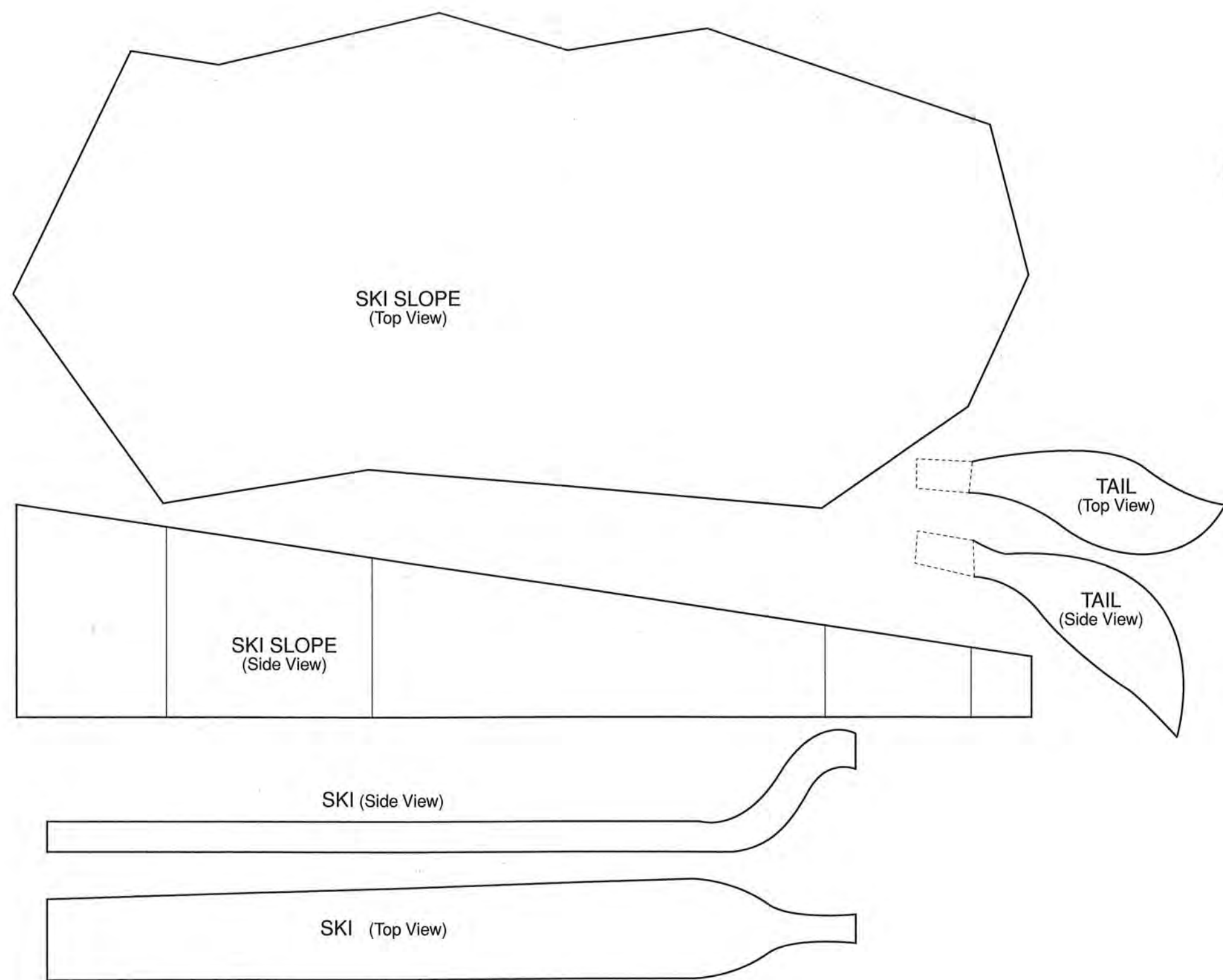
- Hold-down jig
- Camels/wisemen
- Copper-topped clock
- Toy boat
- Potpourri box
- Christmas trees
- CD rack
- Skiing troll
- Wall shelf

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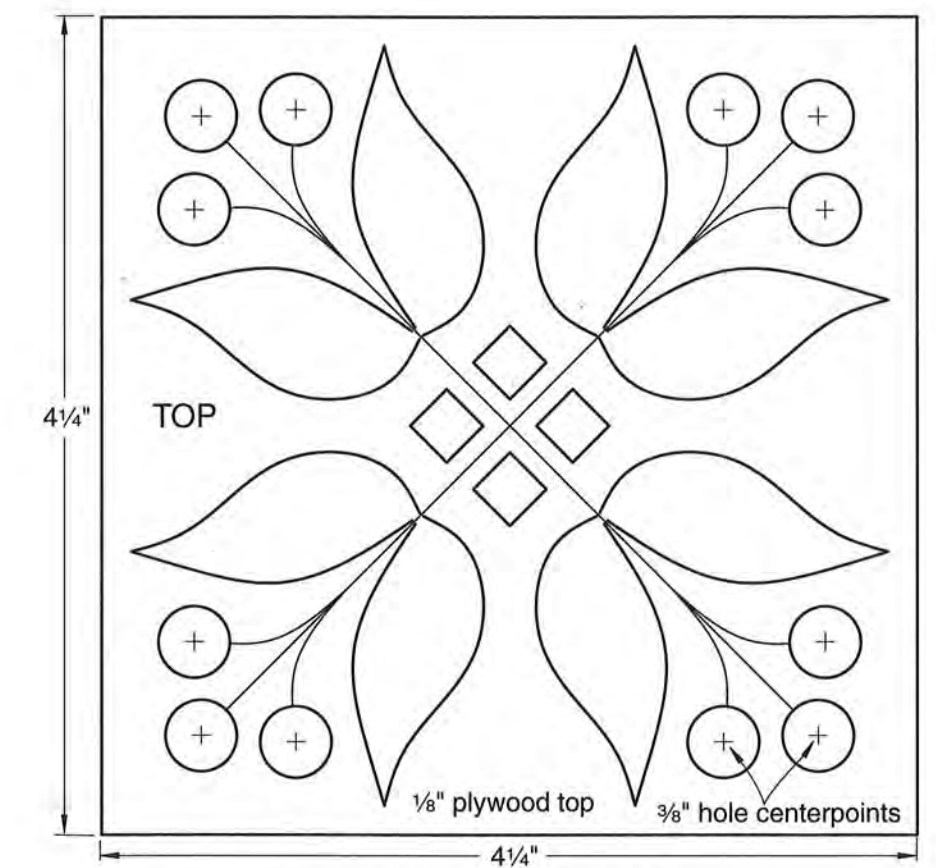
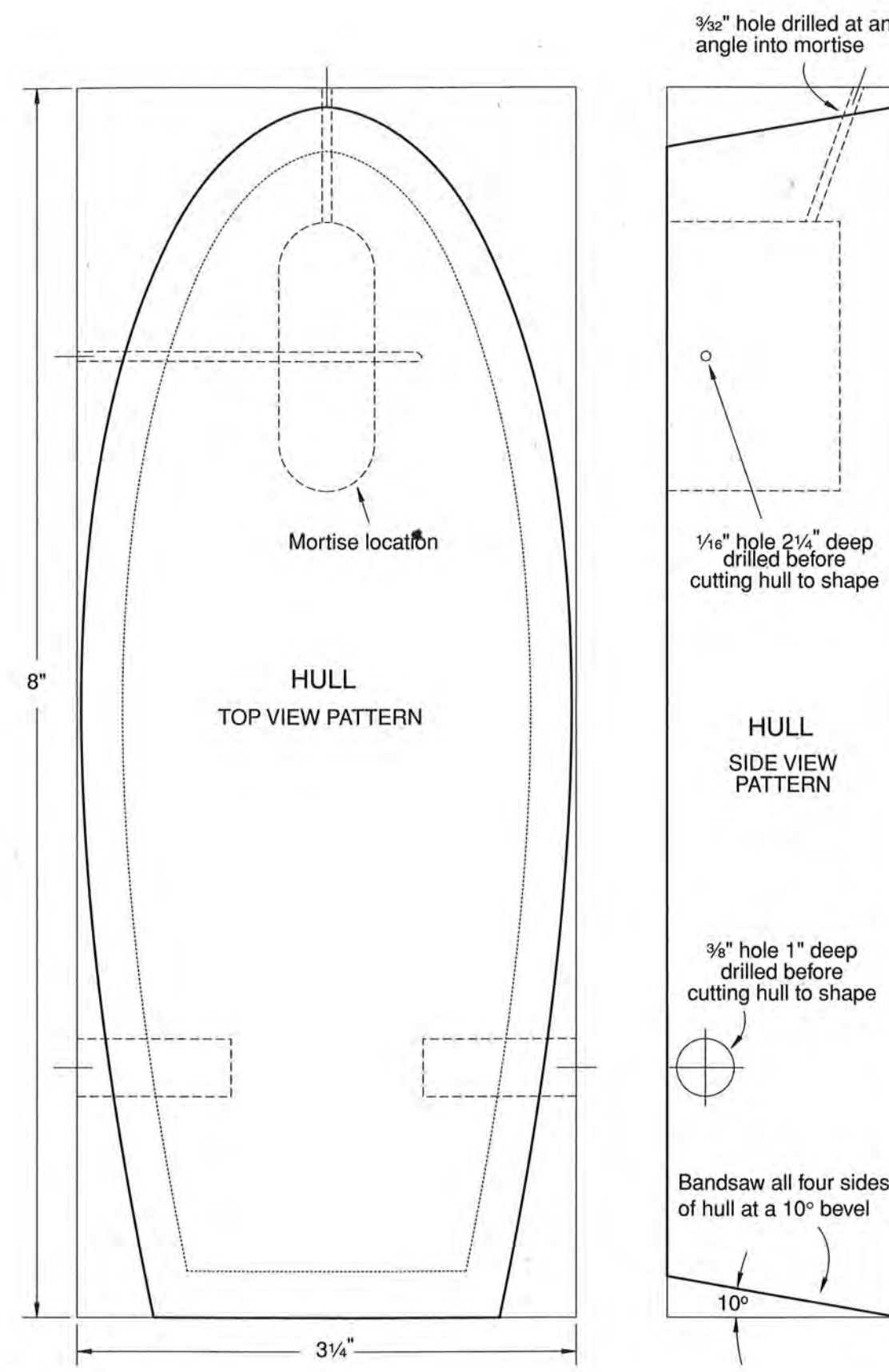
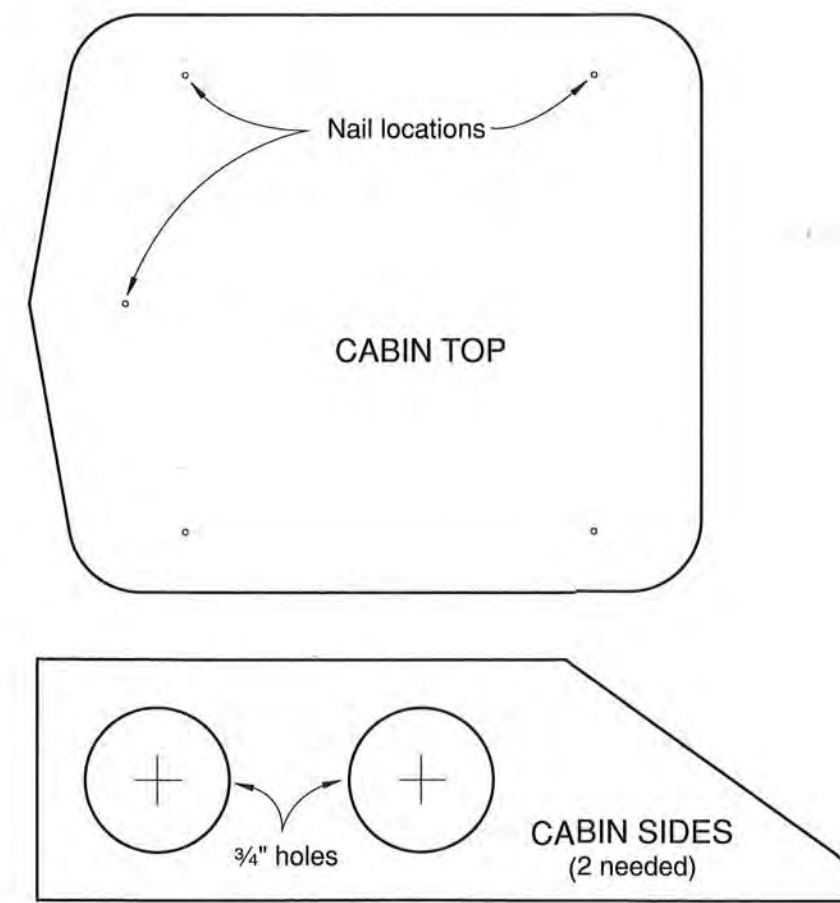
FULL-SIZED PATTERNS



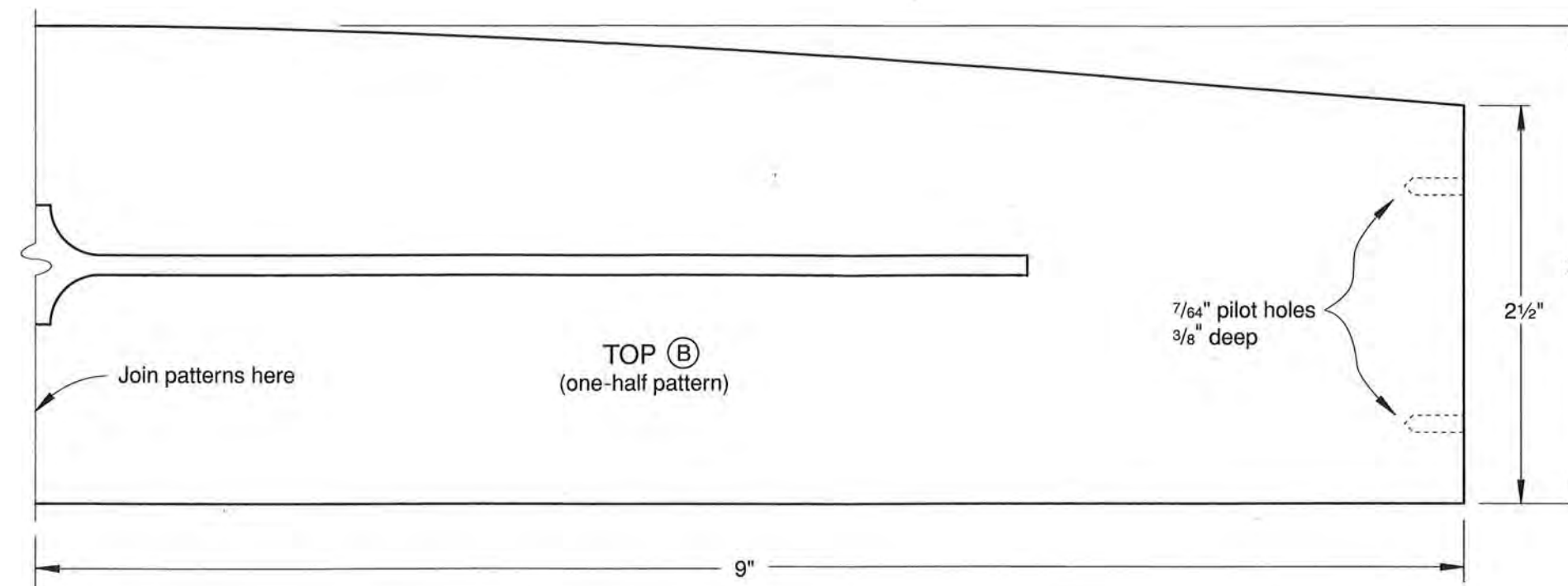
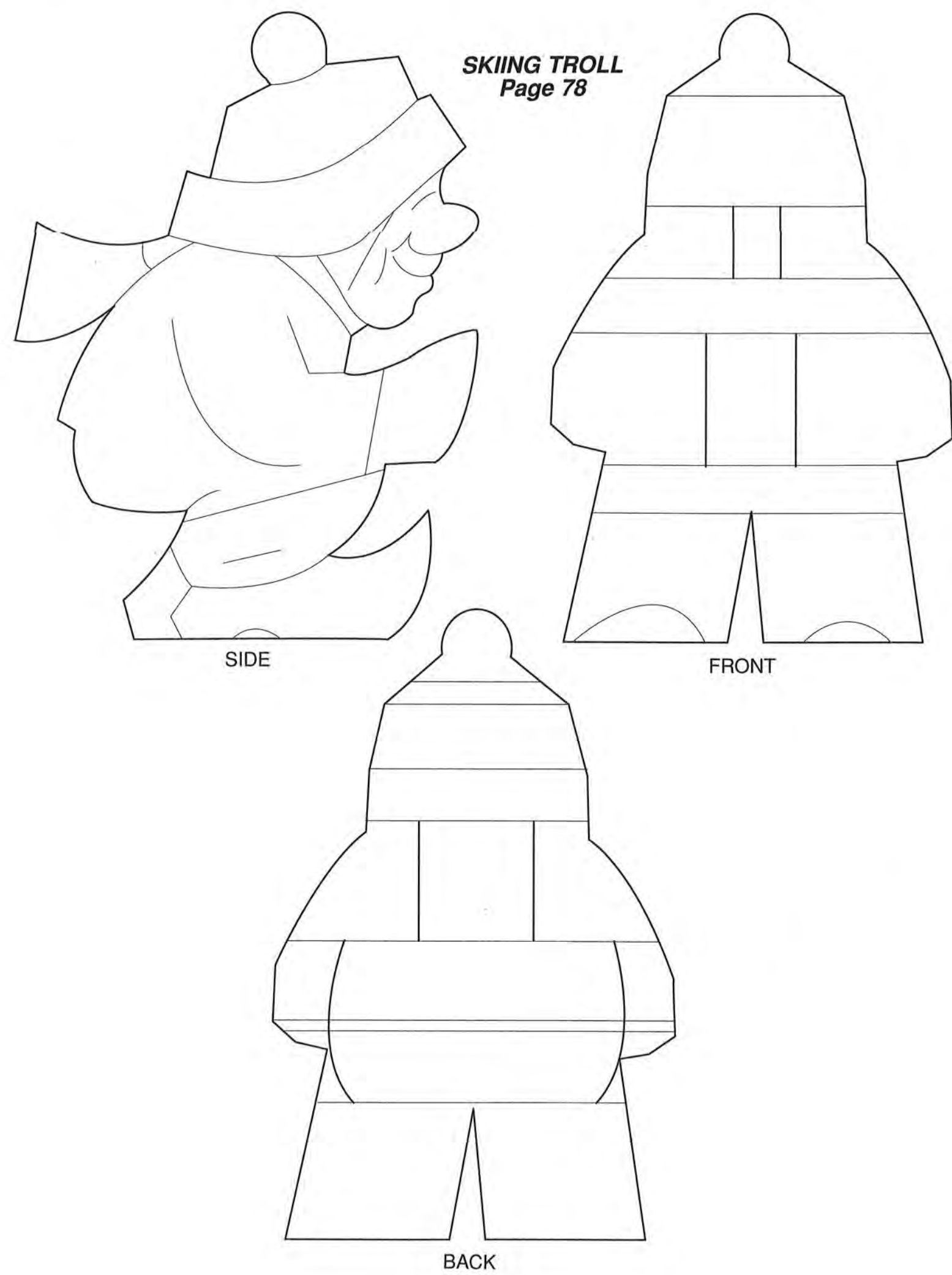
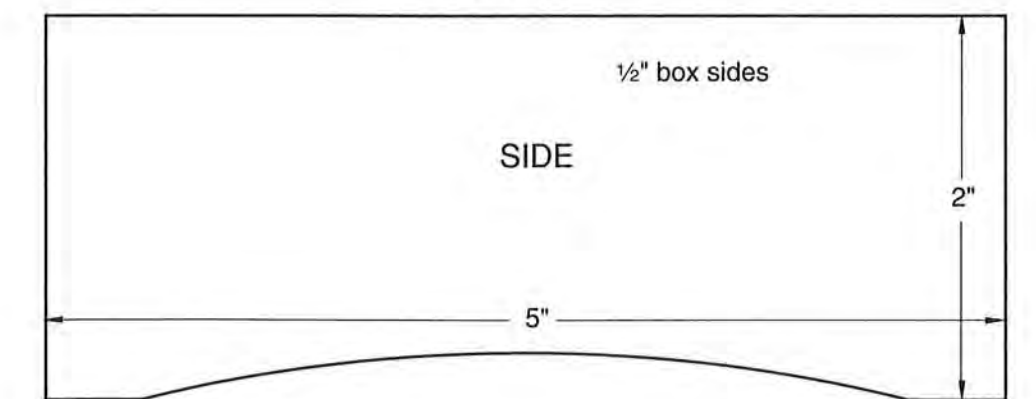


FULL-SIZED PATTERNS

TOY BOAT
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POTPOURRI BOX
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WALL SHELF
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