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DECEMBER 1996 ISSUE NO. 93

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See page 70



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- If you're missing any back issues, visit our Back Issues section now—copies are going fast.
- For a source of lumber, plans, or hardware, check out the mail-order companies in our Woodworking Sources section.

## THE EDITOR'S ANGLE

Now introducing our...

# "Laser-Accurate" Sliding Tablesaw Jig

Let me be the first to admit that I get excited easily. Spotting a mature, beautifully formed oak tree while walking in the woods...watching a talented woodworker crafting a project requiring great skill...seeing a friend or relative look appreciatively at a gift I've just given them. All these things, and others, inspire me to achieve great woodworking feats.

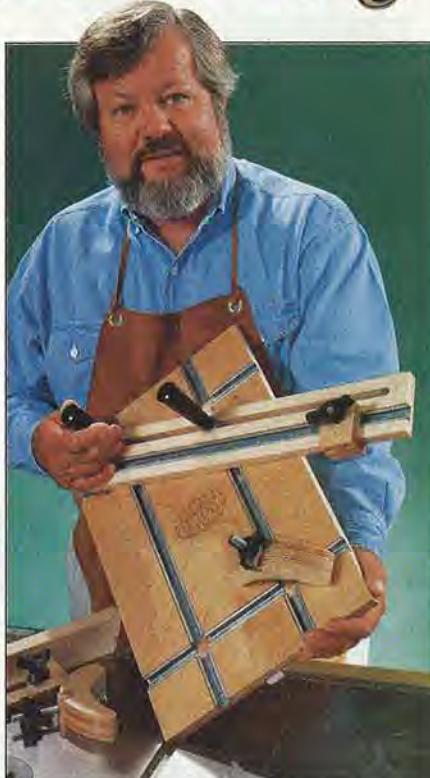
Another thing that revs me up is watching WOOD magazine staffers come up with terrific ideas. It doesn't get any better than when one of them drops in my office and says, "Hey Larry, I've got something in the shop to show you." I just know it's going to be special, so I make the time right then to see what's up.

And so it was when Design Editor Jim Downing first showed me what we're now calling the "Laser-Accurate" Sliding Tablesaw Jig. He was so proud he couldn't wait to show it off, and I quickly became as excited as he was.

So what's so special about this jig? Let's take a look.

- The laser-engraved, expanded miter angle scale makes possible super-accurate angle cutting.
- The sliding table fits into both miter gauge slots, allowing you to make both left and right miter cuts using one sliding table.
- The edge of the sliding table aligns with the blade for easy cut-off reference.
- The infinitely positionable fence provides a full 90° of miter angle adjusting capability.

We've used it in the WOOD magazine shop for several months, and Project Builders Chuck Hedlund and Jan Svec agree that it does



Proud papa Jim Downing showing off his latest creation—The "Laser-Accurate" Sliding Tablesaw Jig. Way to go, Jim!

everything Jim said it would...and does it well. In fact, we think we've designed the best jig of its type ever conceived. We hope you agree.

If you want to learn more about this momentous development in jigmaking, turn to page 70. That's where we show you how to build and use the jig. We figure it takes about 5 hours to construct this marvel. But that investment in time will return you benefits in accuracy and good-quality results for the rest of your woodworking life. What a deal!

Larry Clayton



Print this article



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Better Homes and Gardens®

# WOOD®

THE WORLD'S LEADING WOODWORKING MAGAZINE

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Meet an Arizona woodworker whose intarsia designs capture images of the famed Old West.

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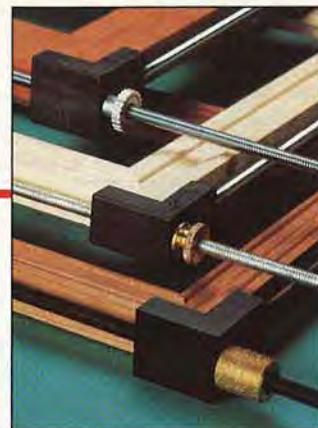
Pick from among six diverse types of clamping systems to achieve square, tight miter joints.

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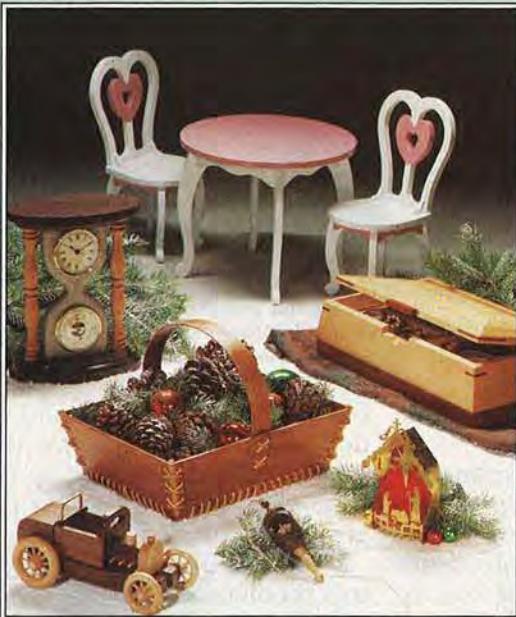
See how innovative practices help the lumber industry use every part of the tree, including the sawdust and bark.



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## TALKING BACK

### Another cribbage-board drilling jig

I read with interest the answer to "One good way to ease a boring job" in the June 1996 Talking Back. And I have another solution to drilling multiple holes in a cribbage board. I use a variation of the box-joint cutting jig. The first hole in each row has to be drilled by eye, but from there on, the jig takes over (see drawing below.)

Drop a  $\frac{1}{8}$ " pin through the jig hole and into the first hole drilled in the board. Then, drill the second hole in the row. Lift the pin, slide the second hole under the jig, and lock the board in place again with the pin. Repeat this process to drill the rest of the holes in this row.

Turn the board around and repeat the above process for the second outside row. Then, reposition the jig for drilling the two inside rows of holes.

—Eric Horner, Waukegan, Ill.

*Eric, how about a couple of additions to your jig? If you make the metal placement plate long*

## How to reach us

We welcome comments, criticisms, suggestions, and even compliments. And you're sure to hear back from us, perhaps on this page! You can "talk back" by one of several ways:

• **Via mail.** Send your letter to Talking Back, WOOD® magazine, 1912 Grand Ave., Des Moines, IA 50309-3379.

• **Via computer.** Connect to us through our internet site on the world wide web at:

<http://woodmagazine.com>

Or, send your e-mail to one of these addresses:

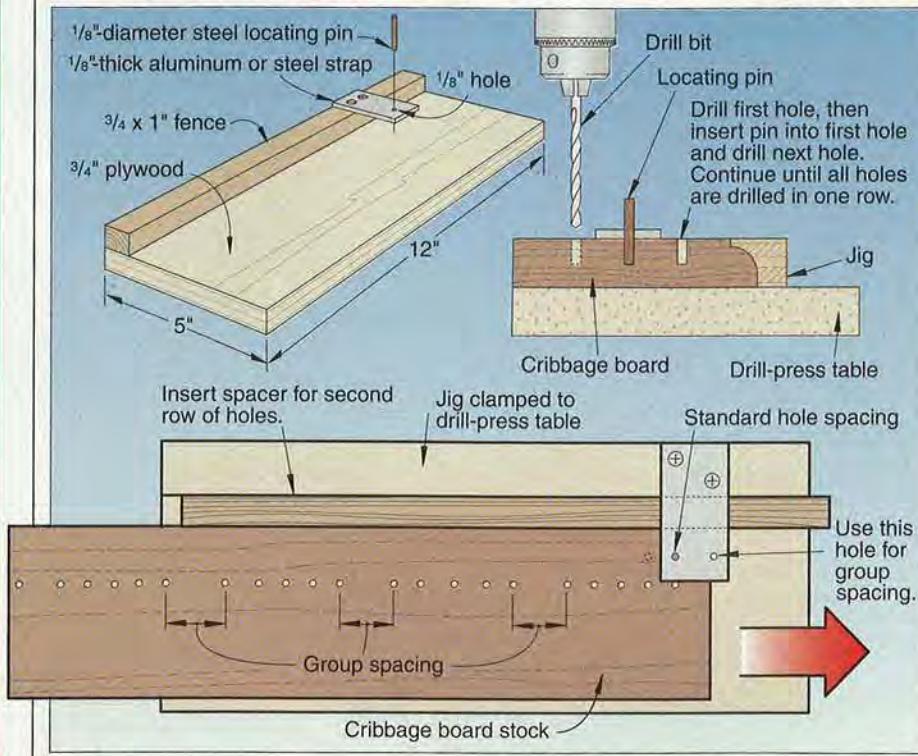
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*enough to reach the center rows of holes, you can save the effort and trouble of repositioning the jig. Just use wooden spacers to move the cribbage board into position for drilling the outside row of holes.*

*Many cribbage boards we've seen also have larger spaces between the groups of holes. A second pinhole could be placed in the metal plate to allow easy alignment of these longer spaces.*



*Continued on page 6*

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## Reintroducing Dremel's model 1672 benchtop scrollsaw

In the scrollsaw review in the October 1996 issue of WOOD® magazine, we misrepresented Dremel's model 1672 benchtop scrollsaw, shown *below*. To set the record straight, the 1672 does not require you to remove screws to access the lower blade clamp beneath the table. Instead, a hinged door allows you to more quickly access this area.



Also, the two-speed 1672 is powered by a direct-drive induction motor, not a universal motor as indicated in the article. Though the telephone number that appeared in the article was correct, we did not include Dremel's toll-free number: 800/437-3635.

## A correction on how wood cups

I would like to make a correction on the confusing subject of wood movement due to changing moisture content. In the Ask WOOD response "How wide a board can I edge-glue?" in the September 1995 issue, you said, "Cupping or across-the-grain curving of a board happens because the wood on the side of the board closer to the center of the log expands more than wood closer to the outside." Actually, the reverse is true. The amount of wood movement is proportional to the length of the annular rings in the wood.

The length of an annular ring near the center of the tree is shorter than the length of a ring near the outside. This results in greater movement in the wood near the outside.

—Kevin J. Fleming, Albuquerque, N.M.

*Kevin, to get to the bottom of this issue, we checked with Bill Simpson of the U.S. Forest Products Lab.*

*He said, "A piece of flatsawn green lumber will cup toward the outside as it dries," as shown in the drawing left. "However, if you have a kiln-dried board, and it takes on moisture while adjusting to your shop, the wood will cup toward the center of the tree."*

Green wood cups to the outside of the tree as it dries.



Dry wood cups to the inside as it takes on moisture.

## Grandpa's bevel trick

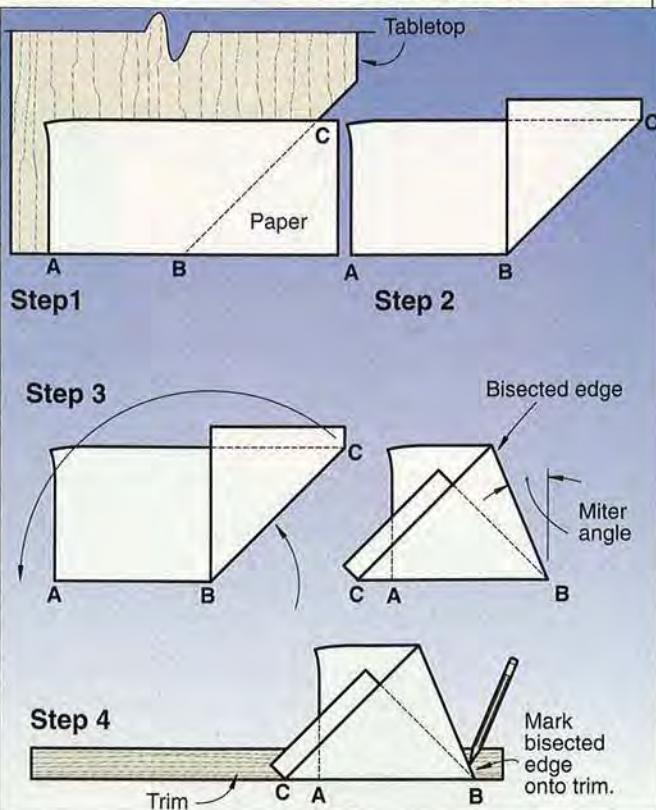
I enjoyed the article "Develop Your Shop Skills: Bevel Basics and Beyond" in the January 1996 issue. The section on bisecting an angle brought back a memory of when I helped my grandfather build a cabinet for my grandmother.

He watched while I nervously bisected an angle using the bevel and compass as I had seen him do. After I was done, he said "We only use the compass when Grandma's watching, to make it look hard to do." Then, he went on to show me how to do this with the sliding bevel and a piece of paper. Here's Grandpa's four-step way of bisecting angles:

- 1 Set a piece of paper on the corner to be bisected, with one edge of the paper flush with one edge of the corner (AB). The paper should overlap the other edge of the corner (BC).
- 2 Fold the paper downward along the edge it overhangs (BC). Then, fold it upwards along the established crease as shown in step 2 *below*.
- 3 Fold the paper in half, so that side AB is flush with side BC. This bisects the angle.
- 4 Set the bottom edge of the paper (CB) flush with the edge of the trim. Mark the cutoff line along the bisected edge of the paper.

This process also works with inside corners. Place the sheet against one wall of the cabinet, and fold the paper to match the other side of the corner. ♦

—Ron Princing, Hartford, Mich.



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# What woodworkers need to know

# BLOCK PLANE BASICS

More and more woodworkers are bringing power jointers and planers into their shops, often pushing hand planes into dusty corners. But a plain old plane still comes in handy, even in the most up-to-the-minute shop. Here's one of the handiest: the block plane.

A sharp, properly adjusted hand plane allows a woodworker to peel a whisper-thin shaving from wood while leaving a surface of unsurpassed quality. That's why these venerable tools—planes go back to Roman times—still fit into today's shop. And, among hand planes, the block plane ranks near the top for versatility and convenience.

Using a block plane feels almost natural—and very craftsmanlike. You hold it in one hand, as shown below, with the rounded top of the *iron cap* (see the Plane Parts illustration, page 10) in your palm. When you push the plane forward, you also press the *sole* down against the wood.

Compact and versatile, block planes such as the low-angle one (left) and the standard version belong in any woodworking shop.



## What can a block plane do?

A block plane handles many tasks, including some that would be difficult or unsafe to perform with power tools. With one, you can:

- **Erase mill marks.** Rely on the block plane to wipe out the wavy machine-milling marks on lumberyard stock, leaving it satin-smooth. After sawing out your parts, eliminate saw marks with a few passes of the block plane.

- **Square up small stock.** Grab the block plane to true a piece too small to run safely over your jointer. Clamp the plane upside down in your vise, and you can plane parts barely large enough to grasp, as shown below.

## Bevel an edge.

Turn to the block plane to bevel or chamfer edges, especially on short or narrow pieces. Just draw guidelines as shown below, and plane to them. For best results, make several passes, angling the plane across the edge. Planing bevels or chamfers by hand is often almost as fast as machining them, considering setup time. And it's always quieter than routing them.

- **Plane to a line.** When sawing a tapered part, many woodworkers like to cut slightly outside the layout line, then sand down to it. But, shaving down to the line with a block plane results in a nicer surface and a truer edge.

*Continued on page 10*



The compact block plane fits your hand comfortably, making it easy to use.



Clamp the block plane upside down in a vise to plane tiny or hard-to-hold pieces.



Angle the plane across the edge of the workpiece to form a bevel or chamfer.



Print this article

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- JWCS-10 Cabinet Saw: \$40 Rebate
- JJ-6CSX Jointer: \$20 Rebate
- JWBS-14OS Open Stand Bandsaw: \$20 Rebate
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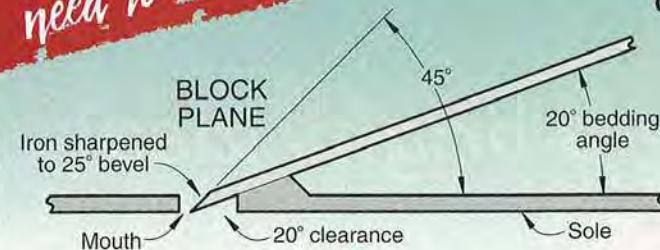
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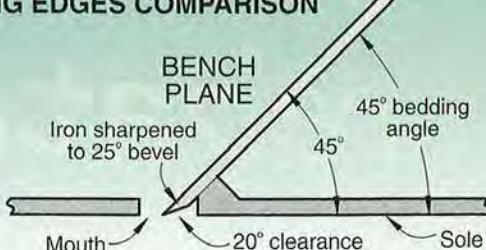
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# BLOCK PLANE BASICS

Continued from page 8



## CUTTING EDGES COMPARISON



### •Fit doors and other parts.

You've built a small cabinet and hung the door. But it binds a bit. Instead of taking the door off to rework it, just mark the high spot and shave it off with your block plane. When any project part would fit better if it was just a smidgen narrower or shorter, the block plane can save the day.

**•Sharpen your shop pencil.** *WOOD®* magazine's project builder, Chuck Hedlund, even sharpens flat carpenter's pencils with a block plane. "It's quicker, easier, and neater than using a knife," he reports. Just be sure to brush off the graphite before planing light-colored wood.

### A low blade makes it small

The block plane owes its handy size in part to the shallow angle between the blade—or *iron*—and the sole. This *bedding angle* is usually in the neighborhood of 20° for block planes. In a bench plane, it's normally about 45°.

Even so, a block plane's cutting edge meets the wood at about the same angle as a bench plane's (see the Cutting Edges Comparison drawing). That's because the bevel on the block plane's iron faces up. (For a block plane, the angle of the cutting edge to the work equals the bedding angle plus the iron's bevel angle.)

You'll also find block planes with a bedding angle of approximately 12°. These low-angle planes slice through wood more easily, but may cause tear-out along the grain. Some woodworkers prefer low-angle block planes for end-grain work.

### Tuning your plane

Tuning benefits any plane, old or new. On a block plane, you should check two main points—sole flatness and iron bedding.

Check the sole with a sheet of 180-grit wet-or-dry sandpaper laid abrasive side up on a flat surface. (A cast-iron saw table or piece of glass would do.) Retract the iron, and rub the plane sole over the abrasive. Scuff marks indicate high spots on the sole.

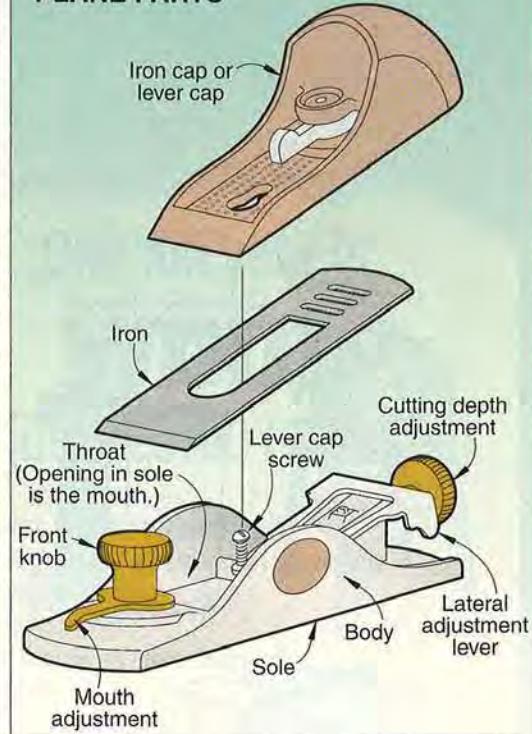
To flatten the sole, wet the sandpaper, then continue rubbing the plane sole over it. When the sole shows a uniform scuff pattern, it's flat. Polish it, following the same procedure with progressively finer sandpaper grits.

To check the bedding, extend the iron. Then, inspect the back of the mouth to determine how solidly it supports the iron. If gaps appear between the back of the iron and the back of the mouth, or if the iron rocks in the throat, remove the iron and carefully file down the high spots in the plane. Check the cap for full contact, too. Solid bedding helps prevent chatter.

### Adjusting the block plane

Sharpen the iron to a 25–30° bevel. Position it in the plane's body, bevel up, engaging the appropriate notch over the tang on the adjuster, when applicable. Center the iron in the throat, and install the iron cap.

### PLANE PARTS



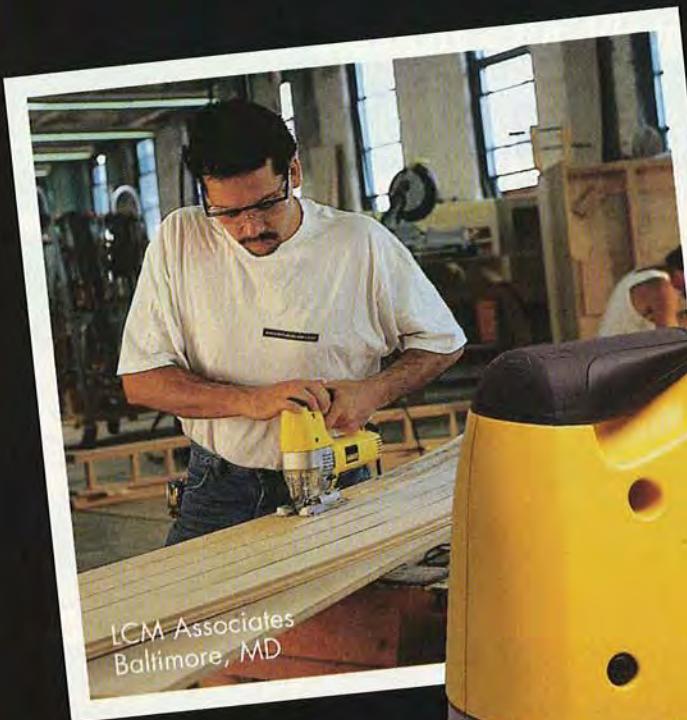
Extend the cutting edge slightly past the sole. (Determining the proper amount of protrusion takes some trial and error; the thickness of a business card is a good starting point.) Square the end with the mouth, then tighten the iron cap.

Some block planes feature an adjustable mouth. To regulate the length of the mouth opening, turn the front knob to loosen the sliding part, and move the eccentric lever. Generally, a smaller opening suits finer work.♦

Illustrations: Roxanne LeMoine; Lorna Johnson  
Photographs: Wm. Hopkins; John Hetherington  
Written by Larry Johnston

People Strive For The Perfect House,  
The Perfect Car And The Perfect Job.

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Your work demands the highest degree of accuracy. So do the designers of our new jig saw. Introducing DEWALT's new 5.8 amp, 500-3,100 SPM variable speed jig saw. It's designed to provide extremely accurate cuts with decreased deflection and increased perpendicularity. And when coupled with DEWALT's new cobalt steel blade with patented tooth design, it offers the fastest cutting performance in the industry. Plus, you'll find a unique tool-free blade change system for both "T" and universal shank blades, a non-marring tool-free shoe which bevels 45° in each direction and a counterbalance system to reduce vibration. If you're looking for comfort, precision and performance, your saw is ready. For the distributor nearest you, call 1-800-4-DEWALT.



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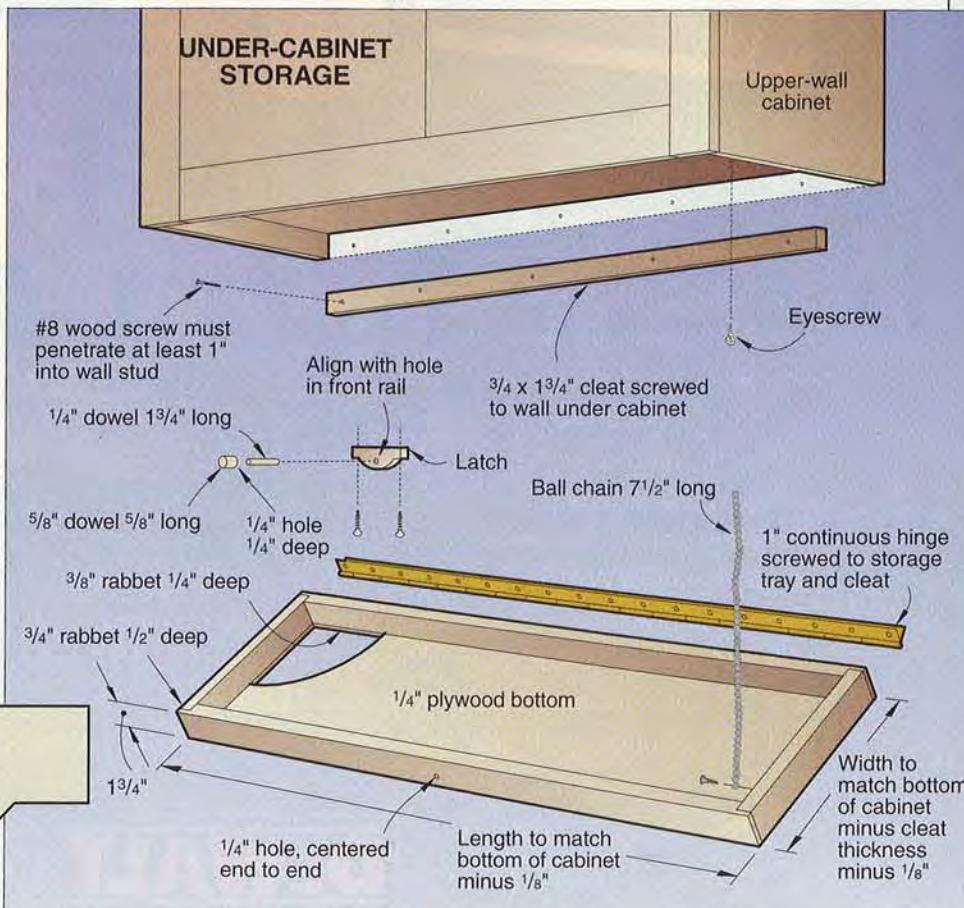
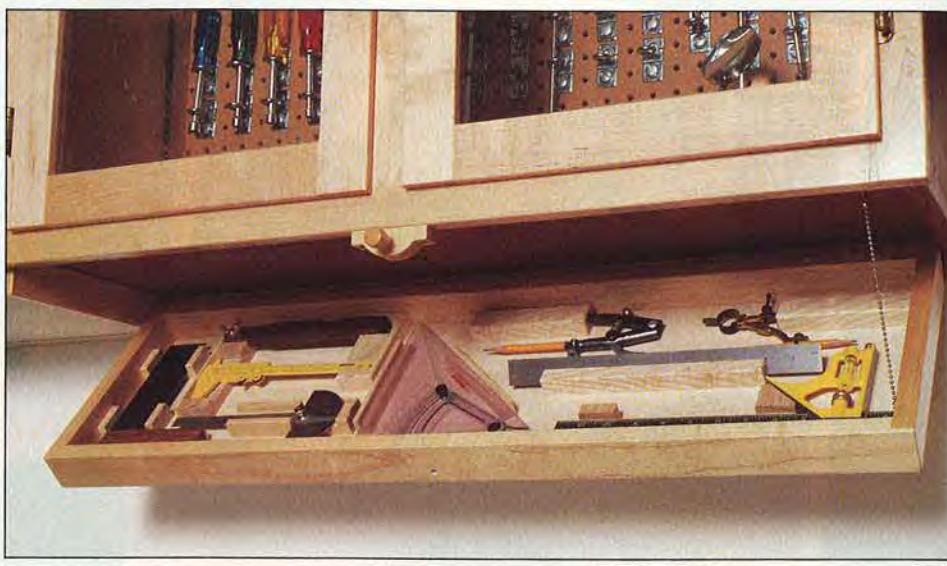
# DROP-DOWN TOOL-STORAGE TRAY

Here's a great way to squeeze a lot of tool storage space into a small area. The storage tray shown here holds nine measuring and marking tools and quickly folds up into an often-unused space. You could just as easily customize your tray to hold chisels, screwdrivers, wrenches, or other tools.

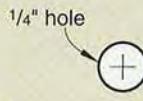
To build the tray, you must first measure the underside of the cabinet. The length of the tray should equal the inside measurement between the two sides of the cabinet minus  $\frac{1}{8}$ " for clearance. The width of the tray must equal the measurement from the wall to the inside edge of the cabinet face frame minus the thickness of the wall cleat and minus  $\frac{1}{8}$ " for clearance.

For accurate positioning, center and screw the wooden latch to the bottom edge of the cabinet face frame after you have installed the tray. Then, hold the tray in the closed position, and drill the hole for the dowel through the latch and into the front rail of the tray. Finally, cut tool-holding blocks and glue them to the tray bottom to prevent your tools from sliding around. ♣

Project Design: R.B. Himes  
Photograph: John Hetherington  
Illustration: Roxanne LeMoine

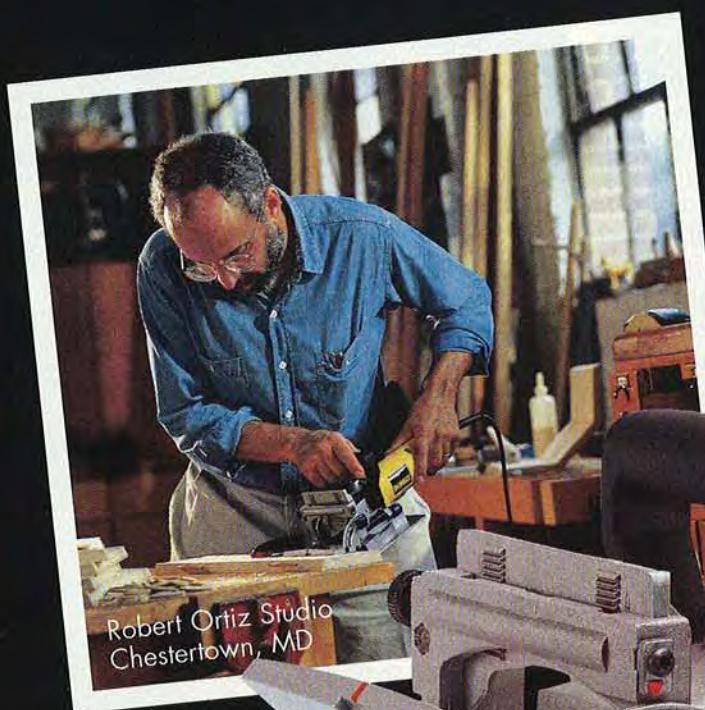


## LATCH FULL-SIZED PATTERN



Most People Wouldn't Care If  
A Joint Was Off By A Degree.

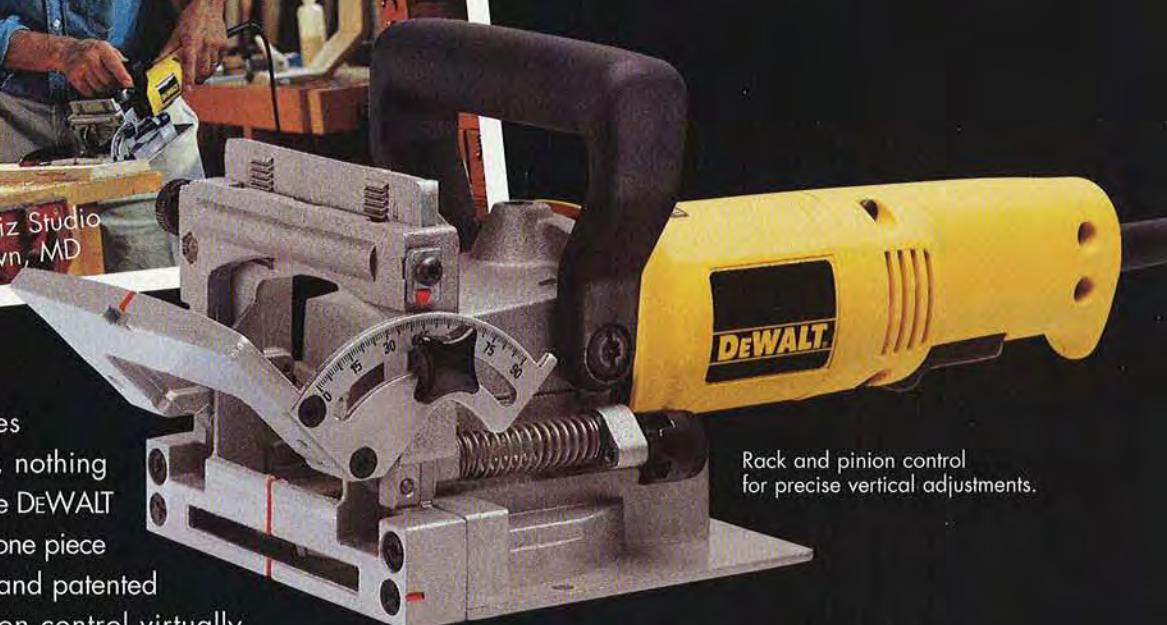
We Didn't Design Our Plate Joiner For Most People.



Robert Ortiz Studio  
Chestertown, MD

When your reputation rides on every joint, nothing performs like the DEWALT plate joiner. Its one piece integral fence and patented rack and pinion control virtually

eliminate the risk of an inaccurate cut. Flush cuts can be made at 0° without removing the fence. And for fine woodworking, its miter detent makes indexing off either the inside or outside surface of a mitered joint easier and more precise. They say you're only as good as your last piece. And somehow that suits you just fine. For the distributor nearest you, call 1-800-4-DEWALT.



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for precise vertical adjustments.

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Edge-routing can mean shuffling clamps to keep them out of your way.

**O**ccasionally, projects come along that defy conventional clamping schemes. For example, to hold down a board on my workbench, the clamps usually wind up right in the way of the edge I'm trying to shape.

To get a grip on these "unclampable" situations, reader Walter Koldan built an elevated, temporary top for his workbench. A gridwork of slots lets him slide bar clamps into position over the entire face of the top.

The shop tip review committee and I liked Walter's idea so well that we awarded him the top shop tip prize for this issue. Thanks for the tip, Walter!

If you've solved a particular woodworking problem, your idea may be worth \$40 or a tool prize. To be considered, send a letter with a photo or drawing of your idea 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 only to WOOD magazine. Also note that we cannot return submissions. Thanks!

*Kerry Gibson*

GENERAL-INTEREST EDITOR

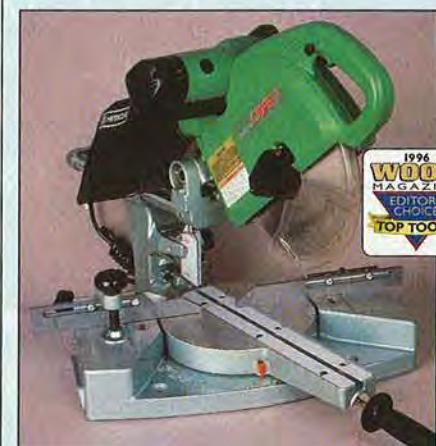
## Clamping table puts pressure where you need it

I don't own a European-style workbench with bench dogs and holdfasts, so clamping workpieces near the center of my bench posed a challenge. My solution was to build a temporary raised top for my bench that permits me to anchor my clamps from below.

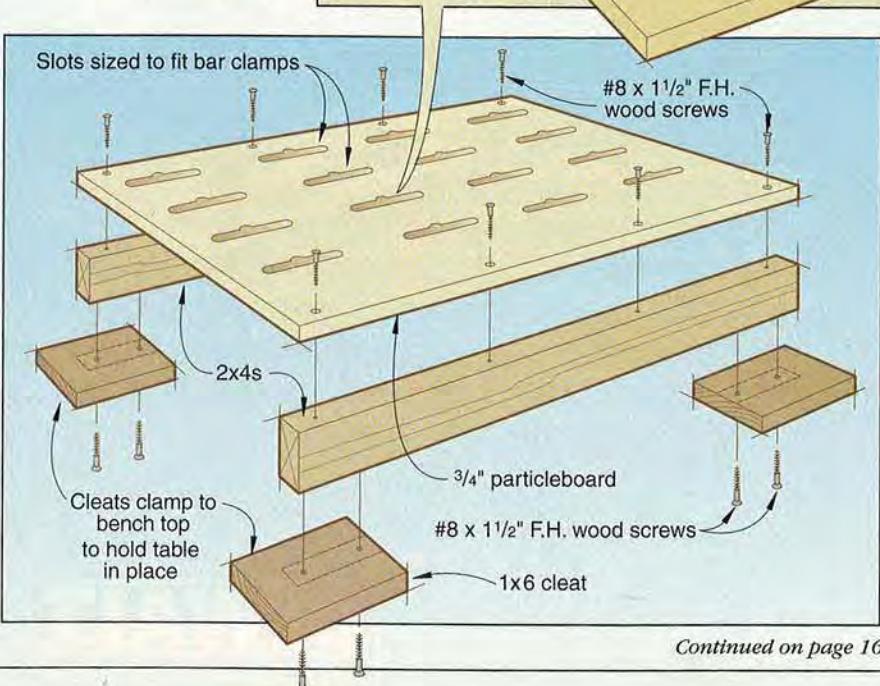
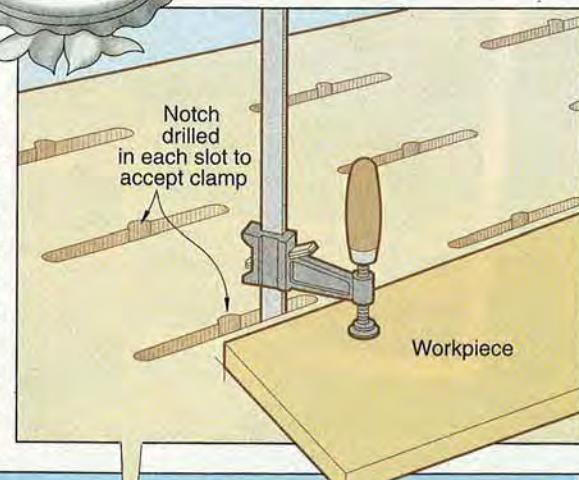
I started with a sheet of  $\frac{3}{4}$ " particleboard slightly smaller than my benchtop. Next, I cut out a series of slots and notches in the particleboard just wide enough to allow the fixed jaws of my bar clamps to slip through, as shown in the drawing *below*.

I elevated the particleboard with two  $2 \times 4$ s glued and screwed to the bottom, as shown. To keep the clamping table in place, I attached  $1 \times 6$  cleats to the four corners with screws. I clamp the cleats to my regular benchtop, but you can also use screws to hold the clamping table firmly in place.

—Walter Koldan,  
Streamwood, Ill.



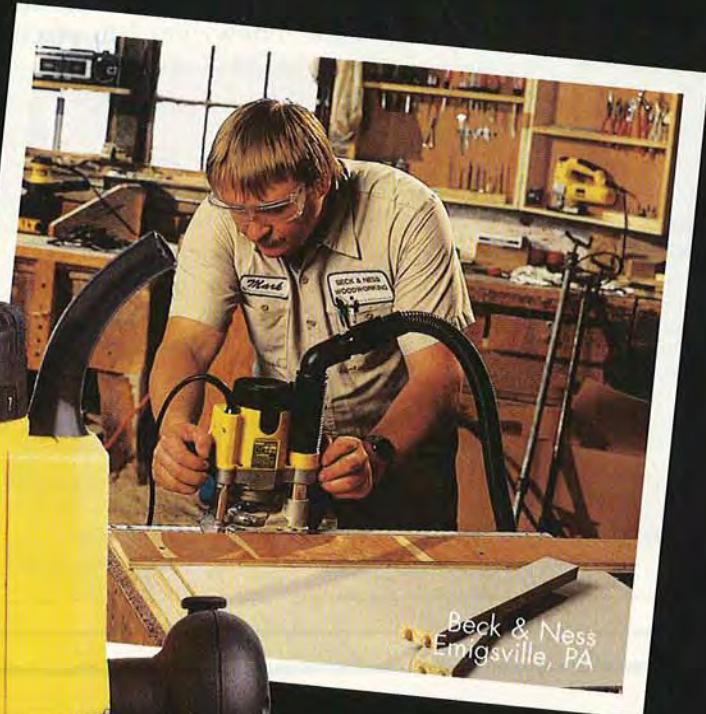
For sending in the top shop tip of this issue, Walter receives a Hitachi C10FS sliding compound miter saw. Way to go, Walter!



Continued on page 16



Works Of Art Should Never Collect Dust,  
Especially While They're Being Created.



Beck & Ness  
Emigsville, PA

When it comes to routers, we'd like to clear the air. Introducing DeWalt's new electronic variable speed 2 HP plunge router which features the industry's only integral dust collection system. Now dust can be pulled through the router's plunge column and efficiently removed by a standard shop vacuum. It also offers the broadest range of speeds in the industry, 8,000 to 24,000 RPM. Plus, this router features accurate, easy to use rack and pinion height adjustment and newly

designed round handles with a plunge lock on one side and an on-off trigger on the other for optimum user control. All in all, it's the perfect tool for those who fill their woodshops with talent, sweat and a lot of sawdust. For the distributor nearest you, call 1-800-4-DEWALT.

**DEWALT**  
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## Handscrew clamp makes handy, stand-in bench vise

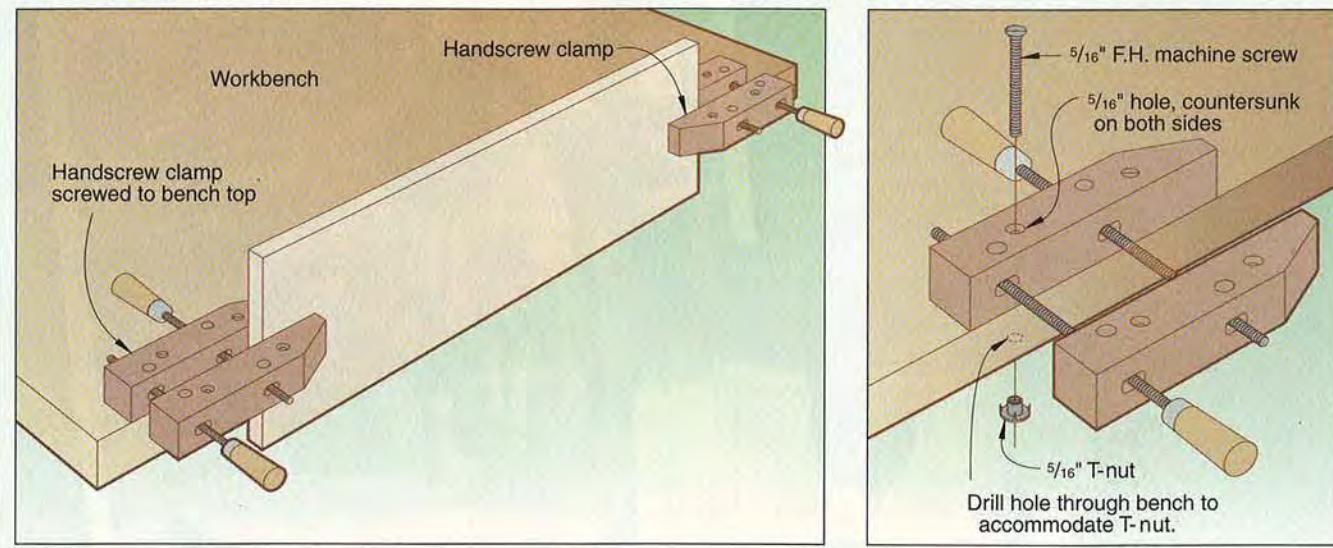
I occasionally need an extra bench vise to gain more holding power. For a quick and easy solution, I position and clamp a handscrew clamp along the edge of my bench top, then drill two  $\frac{5}{16}$ "

countersunk holes through the clamp and the bench top.

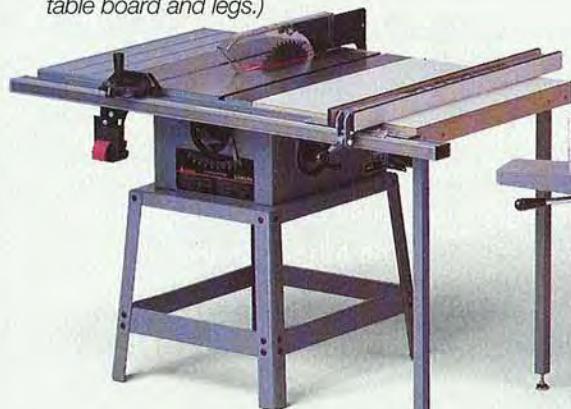
Then, I install T-nuts on the underside of the bench top. Flathead machine screws hold my new "vise" in place. By counter-

sinking the holes on both sides of the clamp, I can flip it over so the jaws open in the opposite direction. With a pair of them mounted, I can clamp long workpieces.

—Mike Reed, Woodbury, Tenn.



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Contractor's Saw®  
with any Unifence®,  
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(Shown here with  
Biesemeyer Homeshop  
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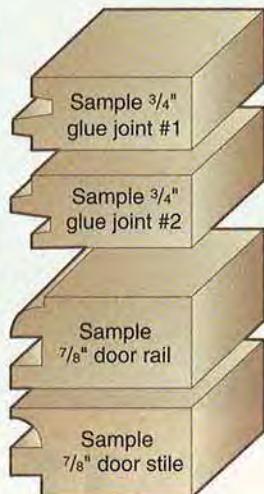
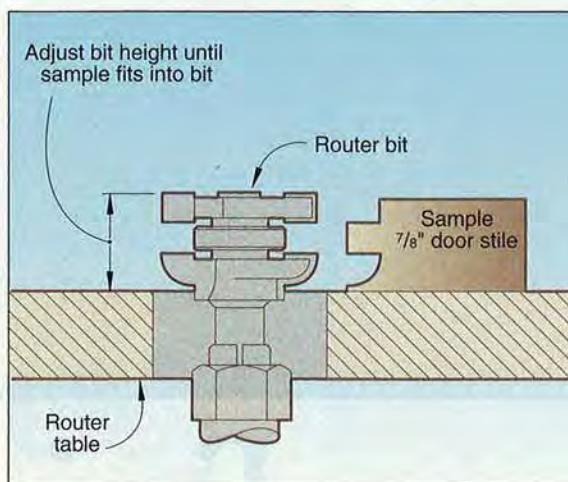
## Templates speed router-bit setup

Setting up router bit sets to cut cabinet rails and stiles or glue joints requires making cuts that are exact opposites in order for the boards' surfaces to be flush. I found that getting flush cuts was easy once I created templates.

To do this, I adjusted the bits to make flush cuts on a particular thickness of stock, then cut an extra piece, labeled it as shown, and saved it as a template. Anytime I need to make that cut, I just slide the template block next

to the bit and move the router up or down in the table until the bit profile matches the template. •

—Patrick Grashorn, Gilcrest, Colo.



### A FEW MORE TIPS FROM OUR WOODWORKING PROS

- To drill equally spaced holes around a cylinder, you need an indexing jig. See how we constructed a simple one from scrapwood. It's on page 59.
- When toggle clamps didn't quite meet our expectations on our tablesaw jig, we designed and built our own wooden hold-downs. We liked them so well, we used them on several of our other jigs. See how we constructed ours on page 74.

## TODAY, YOU'LL APPRECIATE THE REBATES. LATER ON, YOU'LL APPRECIATE THE QUALITY.

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12" Variable Speed Lathe  
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with stand  
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Granted, that rebate check will probably be spent by the time you get around to cashing it. But that new Delta machine will become more valuable each time you flip the switch. And you can take that to the bank.

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Delta is proud to nationally fund these two PBS programs for woodworkers. *The New Yankee Workshop* hosted by Norm Abram and *The American Woodshop* with Scott Phillips.



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A wide stance does more than just make the all-new Dodge Dakota look athletic. It increases stability.

We gave the new Dodge Dakota quick-ratio, variable-assist power steering, for speedy response and a solid feel.



# The recline of civi

DAKOTA

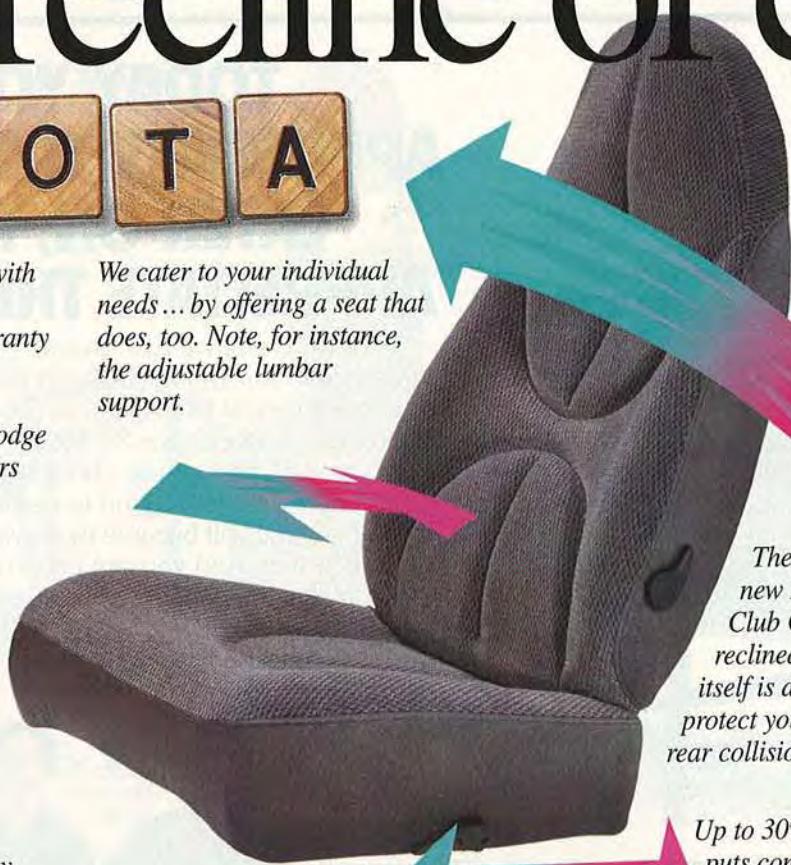
We stand behind the name Dakota, with our Customer One Care™ 3-year or 36,000-mile bumper-to-bumper warranty and 3/36 Roadside Assistance.<sup>1</sup>

Once again, Dodge opens new doors for Dakota owners. This time, with available remote keyless entry.



CDs, cell phones and other everyday necessities can be conveniently stowed away in the all-new Dakota's optional mini business console.

We cater to your individual needs... by offering a seat that does, too. Note, for instance, the adjustable lumbar support.



There are up to five cupholders in all. Hey, you never know when some thirsty friends are going to need a ride.



The all-new Dakota Club Cab's seats can be reclined 27°. And the seat itself is designed to help protect you in the event of a rear collision.



Up to 30% more seat travel puts comfort within easy reach. For added comfort and convenience, the seat belt moves with the seat.



We code many of the new Dakota's plastic parts for the day they can be recycled. Because, like you, we think the world of the environment.

The front shoulder belts feature five different height adjustments. It's a little convenience that turns into a very big convenience on long trips.

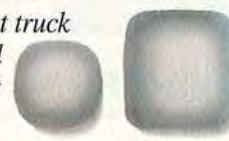


You can opt for a premium Infinity® stereo system with cassette and CD player in the new Dodge Dakota. Eight speakers in six locations kick out some real concert-quality sound.

# lization.



The new Dakota is the roomiest truck in its class. There's even a forward-facing rear seat in Dakota Club Cab, with enough hip room to seat three across. Your passengers will be beside themselves with comfort.



The all-new Dakota is the first truck in its class with standard dual airbags.<sup>2</sup> That's one thing that shouldn't surprise you.



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For more surprising facts, call 1-800-4-A-DODGE, or visit our Web site at <http://www.4adodge.com>

<sup>1</sup>See limited warranty & restrictions at dealer. Excludes normal maintenance & wear items. <sup>2</sup>Always wear your seat belt for a fully effective airbag. Rearward-facing child seats cannot be used in standard cab models.



Club Cab Sport 4x4

The New Dodge Dakota  
It's full of surprises.



## Jig makes quick work of cutting pen case grooves

*I make wooden pens and pencils on my lathe, and now want to make matching cases for them. These cases need a stopped groove cut into them to hold the pen. What procedure do you recommend to cut this groove?*

—Ed Cheskie, Camano Island, Wash.

Ed, first make the auxiliary fence shown in the drawing below. Then, use it in conjunction with a  $\frac{1}{2}$ " roundnose bit in your table-mounted router to cut the grooves.

Find the location for the left-hand stop on the auxiliary fence by measuring from the left end of the pen case (A) to the right end of the groove (C). Then, measuring from the right side of the router bit, mark the stop location on the fence. Fasten the stop to the fence so that its inside edge is aligned with this mark. Repeat the procedure to locate the right-hand stop at the distance BD from the left side of the router bit.

Fasten the auxiliary fence to your router table with clamps. Adjust the fence assembly so the distance from the edge of the auxiliary fence to the center of the router bit equals  $\frac{1}{2}$  the width of your pen case. (If you're making a pen and pencil case, this distance will equal the measurement from the case edge to the cen-

## Have a question for our woodworking experts? Here's how to reach us.

No matter how simple or perplexing a woodworking problem you're faced with, we would love to hear from you. We'll do our level best to solve your mystery, and you might even find your question and our reply on this page. You can reach us by one of several ways:

- **Via mail.** Send your letter to Ask WOOD®, 1912 Grand Ave., Des Moines, IA 50309-3379.

- **Via computer.** Connect to us through our internet site on the world wide web at: <http://woodmagazine.com>

Or, send your e-mail to these addresses:

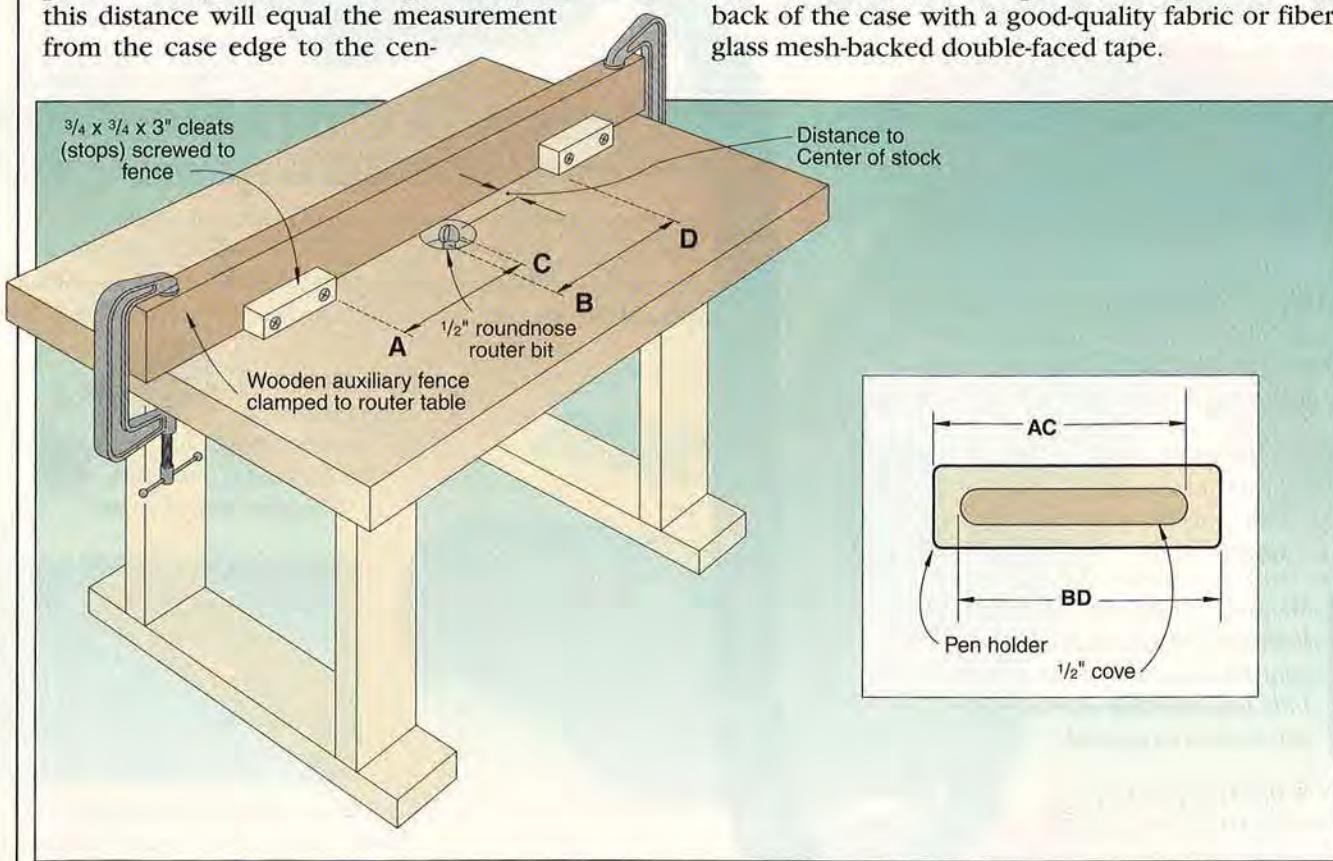
CompuServe: 74404,3516

Internet: 74404.3516@compuserve.com

ter of the groove.) Raise the router bit to take no more than a  $\frac{1}{4}$ "-deep cut. Start the router, and allow it to reach full speed.

Place one end of the case against the right-hand block, with the edge in contact with the fence. Then, lower the other end of the case into the turning router bit. Advance the case across the bit until it contacts the left-hand block. Stop the router and remove the case.

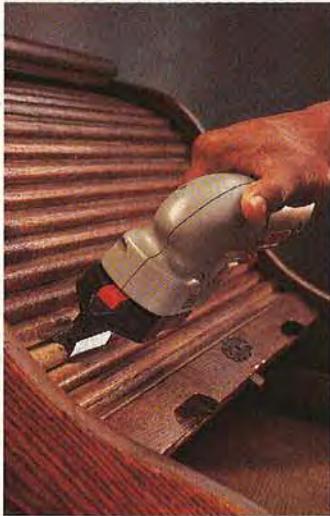
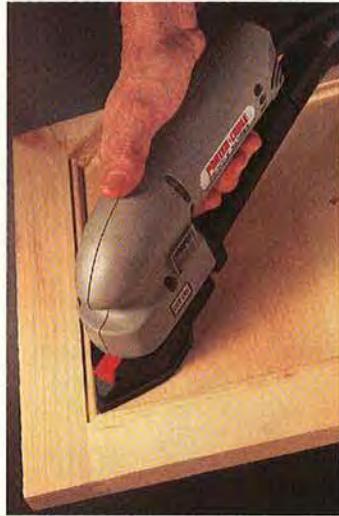
We recommend that you cut the groove before routing the outside of the case because a square-cornered block will provide more of a handhold than will a round-cornered one. For an even better grip on the case, fasten a piece of scrapwood to the back of the case with a good-quality fabric or fiberglass mesh-backed double-faced tape.



Continued on page 22



# No More Hand Sanding.



## Introducing The Profile Sander™ From Porter-Cable.

Our revolutionary Profile Sander gets you into all the tricky, hard-to-reach corners of your work. But unlike "detail" sanders, it gets you out of the corner. And over curves. Through the grooves. Around the intricate carvings of your workpiece. Plus it does it faster and easier than you could ever dream of doing by hand.

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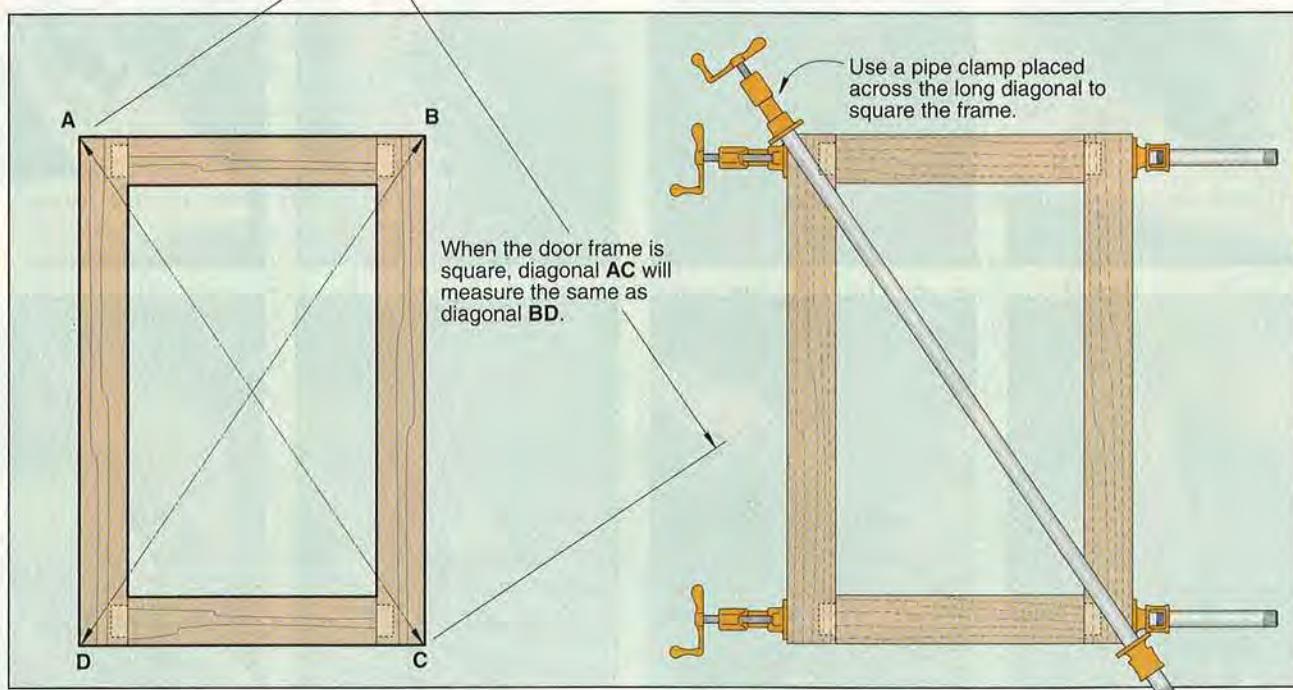
Porter-Cable is proud to be a co-underwriter of *The New Yankee Workshop* and *The American Woodshop* on public television.

## How do I square up a door frame?

I am building two kitchen-cabinet door frames of 1×3" oak. These frames have a rabbet on the back for holding a pane of glass. They will be assembled using a floating tenon that fits into a mortise on both the stile and rail. However, when I put the frames together and clamp them, they are out of square. How can I fix this?

—Laurie McDougall, Vancouver, B.C.

Laurie, first check that both stiles of the door measure the same length, and then do the same for the rails. Any variation in the length of two parallel pieces in a door will throw the frame out of square. (A suggestion: If you use stops on a jig while cutting these pieces to length, you have a



## How to finish a shellac-sealed surface

I have used shellac to seal knots in some pine that I'm working with to prevent the sap from oozing out and destroying the finish. I would like to use a polyurethane-based final finish on this project. Will this combination work?

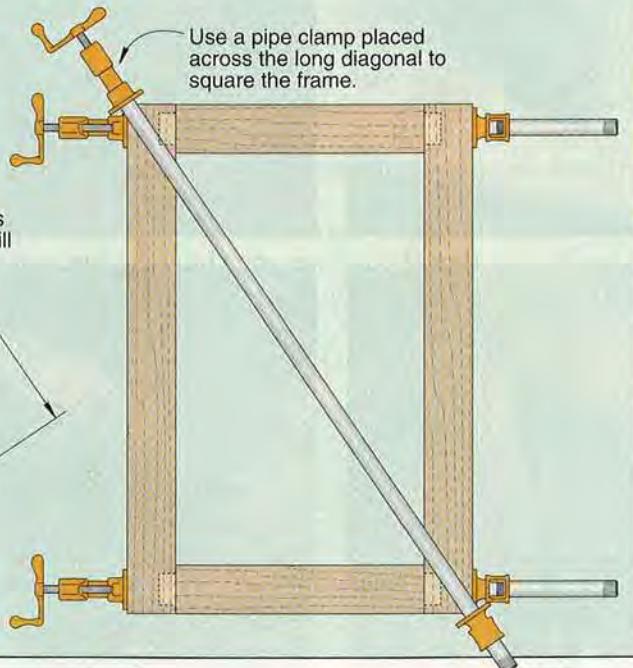
—William Carey, Hamilton, Ohio

You can use polyurethane over the shellac sealer if you first sand the shellac with medium-grit sandpaper. This gives the sealer some "tooth" for the polyurethane finish to grab, creating a mechanical bond. You need to do this because these two finishes have different drying properties and will not bond to each other chemically.

better chance of the pieces measuring the same.) Then check that the shoulder cuts on the rail ends are square.

Next, dry-assemble and clamp the door, with bar clamps positioned directly over the joints. Measure the diagonals of the door, as shown in the drawing below left. Divide any difference in the measurements by two, and add this sum to the length of the short diagonal. The door will be square when both diagonals meet this measurement.

To square up a door when gluing, place a pipe or bar clamp along the long diagonal as shown below right. Measure the short diagonal as you tighten the clamp. When the measurement reaches the square diagonal measurement, place the frame aside and let the glue dry.



The root of this adhesion problem lies in the very nature of these finishes. Shellac releases a solvent as it dries, leaving a film behind. No chemical changes take place in this drying process, and a shellac finish can be redissolved with its original solvent.

Conversely, polyurethane finishes react with air and the wood as they dry. These chemically altered finishes dry hard and tough, but an application of the solvent will not reliquefy or soften the finish.

We've found it's best when sealing and finishing a project to stay with similar-drying finishes. To finish a piece with shellac-sealed knots, we would use shellac (an excellent but often ignored finish) or another solvent-release finish such as lacquer.

*Continued on page 24*

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SATISFACTION  
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SHOWN BELOW!**

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### 2 PC. 3/4" HEAVY DUTY PIPE CLAMP SET

Constructed from heat-treated cast iron, these durable clamps keep your work rock steady. Just screw the handle side onto a 3/4" threaded pipe and slide the spring loaded end on. You're ready to go! Pipe not included.

- Handle screw operating range: 2-1/8"
- 1-1/2" throat depth
- Weight: 2-7/16 lbs.

ITEM 31255-4SJA \$2.99



### 10" PLANER

- 2 HP, 110V, 1 phase, 11 amp, 8000 RPM
- 5-1/8" working distance
- 10-1/8" x 9-1/8" feed table
- 19" x 16-5/8" x 16" overall dimensions
- 10-1/8" blade size
- 2-blade cutter head
- 61 lbs. ship. wt. • Stand sold separately

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### 1/3 HP MOTOR 5 SPEED BENCH DRILL PRESS

- 620 to 3100 RPM
- 8-1/4" maximum distance spindle to table
- 1/2" chuck
- 2" stroke, 8-1/4" swing
- 1/3 HP motor
- 22-1/2" high, 47 lbs.

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### BUY NOW AND SAVE! 18 GAUGE AIR BRAD NAILER

This unit has the features you need: safety trigger, adjustable nailing depth, durable aluminum magazine, and easy jam clearance.

- 55-95 operating PSI
- 1/4" NPT inlet
- 18 gauge brads
- 3/8" to 1-1/4" brad length capacity
- 100 brad maximum capacity
- Stainless steel driver & cylinder
- Tool weight 2-3/4 lbs.

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### BAR CLAMPS

Multiple clutch plates permit instant adjustment. Simply depress plates to slide handle against workpiece. Includes heat-treated steel bars with cast iron jaws, plated steel screws, and hardwood handles.

- All clamps have 3/4" pads and throat depth of 2-3/4".

LENGTH	ITEM	PRICE
6"	34387-1SJA	\$3.95
12"	05975-4SJA	\$4.95
18"	31264-3SJA	\$5.95
24"	05976-5SJA	\$6.95
30"	34389-1SJA	\$7.45
36"	34388-1SJA	\$7.95



### 16" SCROLL SAW

- Precision milled 14-1/2" x 8" table tilts 0° to 45° • 7/8" blade stroke
- Use pin end blades, 5-1/2" long
- 1750 SPM blade speed
- Heavy duty cast iron frame and base reduces vibration
- 1/8 HP, 110V, .83 amps
- 5-1/2" blade length

ITEM 34618-0SJA \$59.99

### 5 PC. 5-1/2" SAW BLADES

- Pin end type

ITEM 35024-0SJA \$4.99



### 10" BENCH SAW

Big saw capacity in a portable unit. Easy and safe to use with up-front controls and removable on/off switch. Front and rear locking rip fence and miter gauge maintain accuracy.

- Motor: 13 amps, 115V, 4700 RPM
- 5/8" arbor
- Capacity: 3" max. depth, 2-1/2" max. • Dimensions: 15" x 26" x 19"
- 40 lbs. tool weight

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- Resharpenable precision ground tips
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Table (die cast aluminum): 7-1/2" x 5" Belt speed: 2168 feet per minute, 4" x 36" belt; Disc speed: 3400 RPM, 6" diameter disc; Motor: 1/3 HP, 115 volt, 60 Hz, single phase; Table adjusts from 0° to 45°

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### 4" x 36" SANDING BELTS/6" DISCS

TYPE	GRT	QTY.	ITEM	PRICE
Belt	120	5	03839- -5SJA	\$19.99
Disc	120	50	03842- -1SJA	\$9.99



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### 14.4 VOLT 3/8" CORDLESS DRILL KIT W/KEYLESS CHUCK

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- Variable speed, reversible; 0 to 600 RPM
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## ASK WOOD

Continued from page 22

### Paw prints on table

*My dining room table has paw prints on it from my cat. I've used several different polishes to get them out, but so far none of these have worked. Can you help me?*

—Jack Busser, Cincinnati

For an answer to your question, Jack, we talked with Jonathan Kemp of H. Behlen & Son, a finish manufacturing company. Jonathan told us, "The paw prints are probably set into the layers of wax and polish on the table, and using more polish just covers over the prints rather than removing them.

To get rid of the paw prints, you will need to remove the built-up layers of polish and wax from the tabletop.

"With mineral spirits, or a mixture of a non-perfumed dish soap, a few drops of ammonia, and warm water, wash the tabletop to remove the polish. Don't flood the surface with either the mineral spirits or the water and soap mixture. Instead, apply them with a damp rag, and wipe down the tabletop until no more wax or polish shows on your rag. Then, reapply a coat of wax to protect the finish."

### A bit less off the middle, please

*For years I have edge-jointed boards with near-perfect results. But recently, every time I joint boards, I end up with a gap in the center section of the joint. I have checked all the adjustments on my tablesaw and jointer. What am I overlooking?*

—Robert T. Osgood, St. Louis

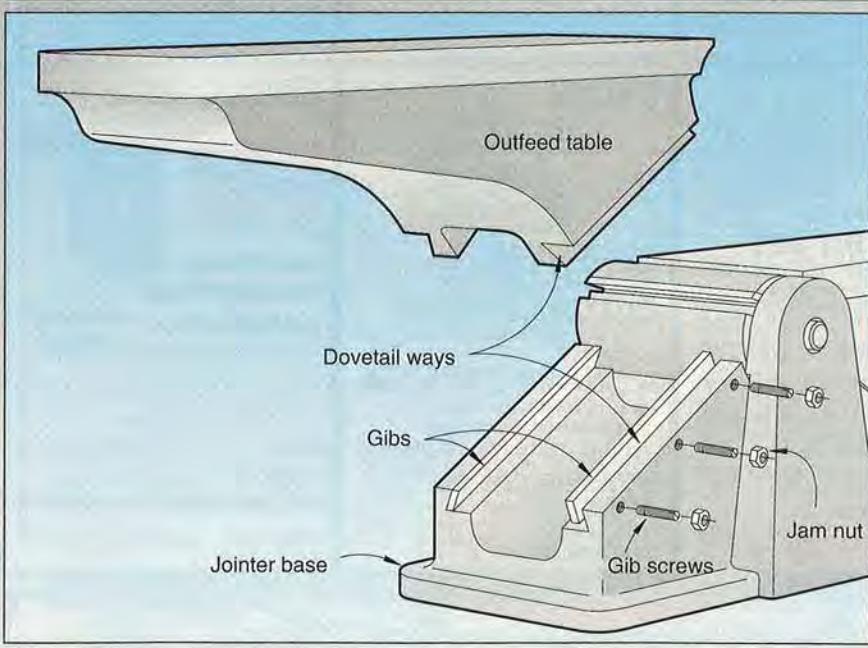
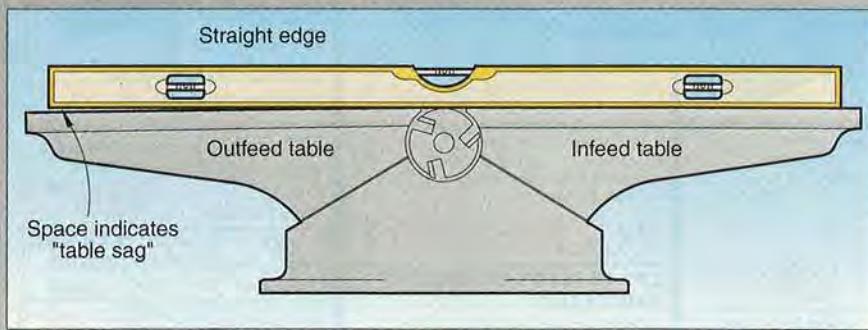
We suggest you check two adjustments on your jointer, Bob. First, check the height of the outfeed table in relation to the knife height. If the knives are slightly higher than the top of the outfeed table, you will get a curved edge on your jointed boards.

To correct this on jointers with an adjustable outfeed table, raise the table slightly until the knife height and table height are the same. Then, test this setting by jointing two boards. Lower the knives on jointers with a fixed outfeed table to solve this problem.

So-called table sag, often due to a loosening of the gib screws on the jointer ways, also will result in a jointer making a hollow cut. To check for this problem, raise the infeed table above the cutterhead knives. Lay a straightedge along the infeed table, and raise the outfeed table until it contacts the straightedge. A gap between the straightedge and the outer end of the outfeed table indicates table sag, as shown in the drawing *upper left*.

To correct this problem, first loosen, and then tighten evenly, the gib screws on the dovetail ways of the outfeed table (see drawing *left*). Place a straightedge lengthwise across both jointer tables, and you will see the outer end of the outfeed table move up as the gib screws are tightened. When the outfeed table becomes parallel with the straightedge, lock the gib screws in place with the jam nuts. Then, cut a test joint to check the results of your adjustment.

#### CHECKING JOINTER-TABLE ALIGNMENT



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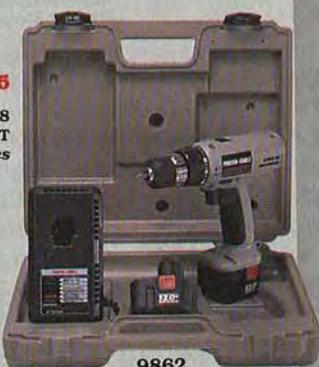
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All-metal planes—precise, long-wearing, and easy to adjust—were fast gaining popularity a century ago. But another style tempered the movement toward metal for many woodworkers who still favored traditional wooden plane bodies.

The typical woodworking plane of the early 19th century featured a wooden stock, or body, mortised through for the cutting iron, a basic design little changed since Roman times. A wooden wedge commonly secured the iron. Inevitably, the iron would shift a bit in use, no matter how firmly it was wedged in. Adjusting the iron with any degree of precision took patience.

Then, in the summer of 1827, Hazard Knowles of Colchester, Connecticut, received a patent for a cast iron plane stock. Though the iron was still wedged in place, his invention started a revolution in plane making.

### Iron was better, but . . .

Later refinements, including some pivotal ideas patented by Leonard Bailey in the 1850s and '60s, led to a practical iron plane. Chief among Bailey's improvements were his use of a thinner iron with a cap iron attached to it, a lever cap to retain the iron, and a screw mechanism for adjusting cutting depth (all features still found in today's planes). These innovations made it easy to sharpen and accurately adjust plane irons. In addition, the iron sole was less prone to wear.

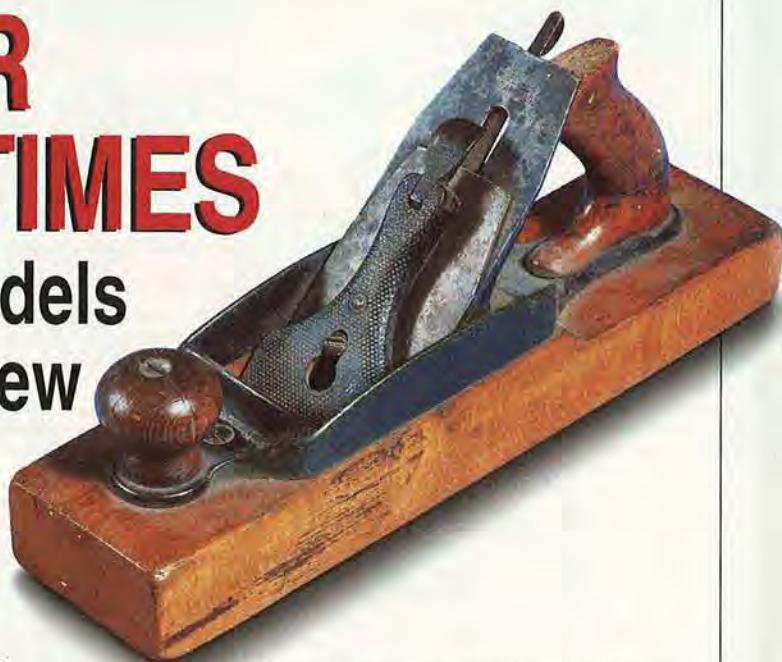
Even so, many a woodworker still preferred the older planes. Some liked the smooth, easy way a wooden stock slid over the workpiece. Coupled with the wooden plane's lighter weight, this made long planing jobs less tiring. Plus, the newfangled metallic models cost more. And some joiners simply couldn't ignore tradition, which said planes were made of wood, period.

### Old planes with a new twist

Those who liked wooden planes, yet appreciated the ease of adjusting the iron in metallic ones, quickly embraced another style—transitional planes. These hybrid models combined a wooden stock with a cast iron superstructure incorporating the adjustment features of the metallic planes.

In 1869, Stanley Rule and Level Co. introduced a full line of adjustable planes incorporating the Bailey patents. Of the 28 models, 17 were transitional planes.

One of the most unusual was the No. 37 Jenny smooth plane, *above*. At 13", it was the longest of three transitional smooth planes in the lineup, closer in length, really, to jack planes. (Smooth planes were ordinarily no longer than 12".) And it carried



a big 2 5/8"-wide iron, a size otherwise found only in the transitional jointer planes 26–30" long. Some tool historians believe the Jenny was designed for fast finishing work on soft woods.

And the name? One theory (from the days before sensitive guys and political correctness) holds that Jenny is the feminine of Jack, making it an obvious name for a plane slightly shorter than a jack plane but a bit broader across the beam.

Despite the appeal of the hybrids, metallic planes ultimately ruled the market. By the mid-1930s, Stanley listed only half a dozen transitional models, then dropped those in the early 1940s. (The Jenny lasted until 1923.)

Transitional planes are popular today with tool collectors, according to John Walter of The Tool Merchant in Marietta, Ohio. Walter, the author and publisher of *Antique & Collectible Stanley Tools*, says a Jenny in complete, usable condition could bring \$150–\$350, with the top price reserved for a virtually new plane. Those made before 1884 could be worth even more. ♣

Written by Larry Johnston  
Photograph: John Hetherington  
Plane from the collection of F. E. Hanson,  
Cheyenne, Wyoming.





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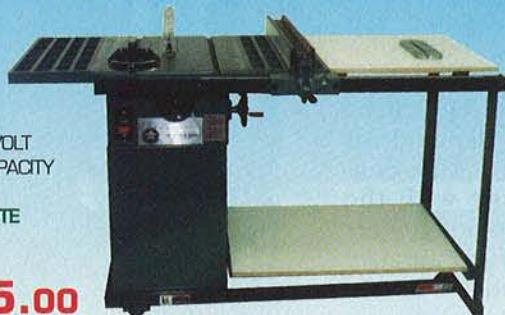
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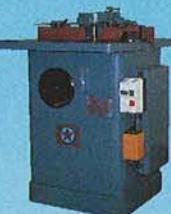
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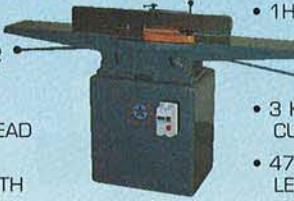
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# SWEET GUM The chewing tree

In the old days, youngsters throughout the rural South went to the woods, not the grocery store, for their chewing gum. There, they sought out a tree with unusual star-shaped leaves and bark resembling alligator skin. From it they pried off, then popped into their mouths, yellowish brown balls of a fragrant, resinous substance with a licorice-like taste. Their treat was the sap of the native sweet gum tree (*Liquidambar styraciflua*). Little did they know that this natural confection, called liquidambar, had been in demand for centuries.

As reported by historians traveling with the explorer Cortés in 16th-century Mexico, the Aztec emperor Montezuma relaxed by puffing a cane stuffed with a mix-

ture of tobacco and a flavoring of liquidambar from a tropical variety of sweet gum. But even before that, in Europe, liquidambar was obtained through Asian traders for use in perfume, incense, and for treating diphtheria and flatulence.

Despite the world demand for liquidambar through the centuries, little was done with the yield of the North American sweet gum tree. It did serve as a curative for Confederate soldiers' dysentery, and was harvested during the Second World War when Asian supplies were cut off.

Sweet gum wood, though, has been another story. The often beautifully figured stock can resemble walnut. And when quartersawn, it passes as the costly Circassian walnut fancied for fine furniture and gunstocks.♦



The sweet gum tree was to pioneer youth the rustic equivalent of a gum ball machine.

Illustration: Jim Stevenson

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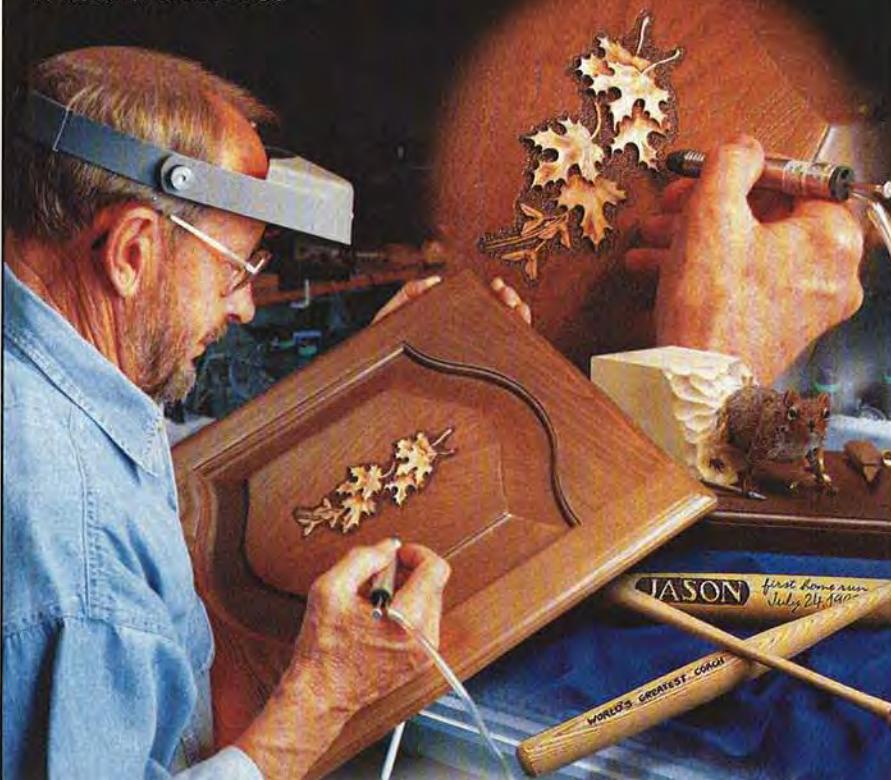
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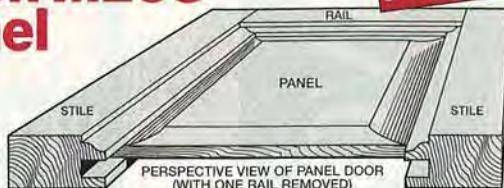
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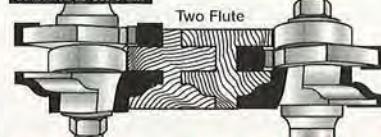
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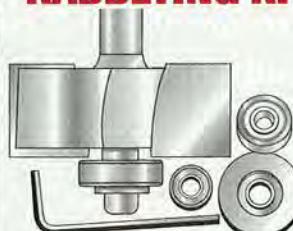
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# Wolf of the West

Artist and craftsman Wolf Moller prowls the mountains and plains for impressions to express in wood.

*Continued*



Wolf Moller holds a wood-inlay relief he calls "Wooden Nickel." It sells for \$350.

# Wolf of the West

Argentina. Bolivia. Brazil. Chile. Colombia. Germany. Mexico. Switzerland. Wolf Moller rattles off the names of countries where he's lived and worked as if he were a train conductor announcing stops.

As a mechanical engineer in the food-processing industry, Wolf was in worldwide demand. He and his wife, Hildy, moved from country to country. On weekends and holidays, they explored, and got to know each land and its people intimately. From peasant farmers and plantation workers to woodcarvers, potters, and silversmiths, the couple learned the dialects, traditions, skills, and folk arts that surrounded them.



[Print this article](#)

Now actively retired, Wolf, 66, draws on those experiences from days gone by, and the impressions of the American West, for his new career—working in wood. In his Payson, Arizona, workshop, he skillfully portrays the landscapes, wildlife, and people of his travels in pieced-together native and exotic woods. Wolf calls his expressive style "wood-inlay relief" because unlike marquetry or intarsia, it features the twist of a novel third dimension.

## A full palette of species

Wolf's works incorporate as many as 700 individual pieces of up to 30 different wood species.



"Tired Hunter" is about 36" tall. The poignant scene sells for \$1,800.

There's bubinga, baldcypress, Eastern red cedar, ponderosa pine, imbuya, monkeypod, zebra-wood, peroba rosa, and koa, to name just a few. And he selects each piece of wood for not only its color but also its grain.

"I know my woods, and the colors of them as they should be in the picture," Wolf explains. "But for each one, I also must decide how dramatic I want to make it. If I want to make the animal or scene a little bit more lively, I put brighter, more contrasting woods into it. At first glance, they may appear to be woods that don't belong together. But once I have manipulated the grain direction [see photo left], the picture comes to life."

Then, relief comes into play. "I'm not only working with the contrast in wood species, and the grain direction, but also the third dimension of depth," says the craftsman. "That's done by leaving some pieces their full  $\frac{3}{4}$ " thickness, and making others thinner by resawing."

Six years ago, when Wolf decided to leave the food-processing industry, his thoughts on what to do and how to do it weren't so perfected. He admits approaching woodworking like an apprentice, but without a journeyman to lead him. Yet, he was determined that his artistic ability could realize itself in wood.

Today, Wolf still doesn't feel really comfortable calling himself a woodworker.

But because he creates, he does believe that he's an artist. "I start with an image in my mind, then put it to paper and develop it," he says. "But I'm not working with oils, pastels, or watercolors. It is wood that finally



Wolf cuts each piece for a picture to rough shape on a bandsaw, then contours it with an inflatable drum sander.



After the first pass by the sander with 40-grit, the assorted wooden pieces go back down on the pattern for a final inspection.

enables me to portray what I see much more strikingly than I could possibly do in paint."

Although Wolf has found that some wood species work better than others for certain aspects of a picture, he doesn't have a favorite wood. "I just look to see what woods will work best for what I intend to portray," he notes. "I have learned, though, not to use ebony. It's so dark that I can't see my marks on it when I'm laying out the work! For very dark areas, I put in tropical walnut or wenge."

### He builds a portfolio of the West

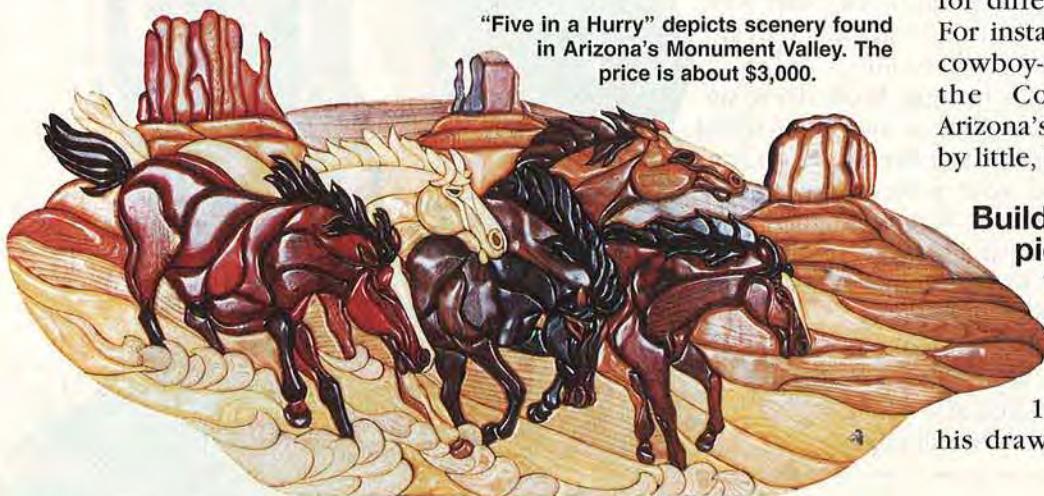
From their hilltop home Wolf and Hildy can see the distant

Mogollon Rim, a steep rock wall nearly 2,000' high that separates them from the high desert. Quail visit their backyard. Coyotes howl in the wilds of the adjacent Tonto National Forest. And in the summers when Phoenix broils, the forested rimrock country surrounding them remains pleasant.

"We lived for a while in Austin, Texas, but most of my sales were at shows in New Mexico," recalls Wolf, "so we then moved to Albuquerque. Soon, I was selling in Arizona, too. When we finally decided that we would sell my work on the show circuit," he continues, "it appeared that home and shop could be anywhere, so why not in God's country, Payson, Arizona?"

Going on the road means loading up the van and trailer for excursions to Phoenix, Scottsdale, Santa Fe, Las Vegas, Denver, and venues in California. It also means living in motels, eating restaurant meals, and setting up and taking down the booth display. On the plus side, there's exposure to new visitors and new ideas.

"I'm influenced by what I see throughout the West, and the people I meet expand my horizons, too," says the graying artisan. "I've had them describe the pheasants on the plains where they live. So I started creating colorful pheasants. Others told me their love for wolves, and I began making wolves. I change backgrounds, too, such as mountains, for different geographical areas. For instance, I've made the same cowboy-on-horseback scene with the Colorado Rockies and Arizona's Monument Valley. Little by little, I build up my portfolio."



"Five in a Hurry" depicts scenery found in Arizona's Monument Valley. The price is about \$3,000.

### Building images piece by piece

The images for Wolf's pictures begin in his mind's eye, but he soon transfers them to 1"-grid paper. Standing at his drawing table, he pencils in

*Continued*

# Wolf of the West

line after line, square by square until the design is complete. Only then will he decide on the wood.

"When I shop for wood, I look for color, beauty of grain, and variety," he comments. "And I buy as much as I can afford so that I'll have a wide selection on hand to choose from later."

Selecting the wood involves first transferring the newly created design onto tracing paper. With a pencil, Wolf then marks the grain direction of each piece in the design and notes the color he wants it to be. "I don't write down the wood species because I'm only concerned with what it should look like," he notes.

Now, he can scout his stock. With the traced design in one hand and a sheet of carbon paper in the other, Wolf scans the boards and remnants of boards leaning against the shop wall. As he finds likely candidates, he puts the carbon paper on the wood, lays the design over it, and transfers the outline of the section to it. Board by board, the selection process goes on until all the wood has been assigned and checked off on the pattern.

If the board chosen happens to be too large to fit the throat of his bandsaw for the rough cutting, Wolf saws out the wanted portion with his portable jigsaw. Then, he

takes it to the bandsaw with all the other wood to be sawn.

After he has cut out all of the pieces, he lays them down on the pattern to check for shape and to calculate contours before sanding. "I may see that I have chosen the wrong wood for a piece when they are all together," he laughs. If his selections meet his expectations, Wolf moves the pieces to his 2"-diameter inflatable drum sander. There, using 40-grit paper, he rough-sands them, creating round-overs, angles, and hollows.

When he's finished, the assembled pieces have the look and feel of a three-dimensional contour map. "After rough-sanding, I lay

## Boots not made for walkin'

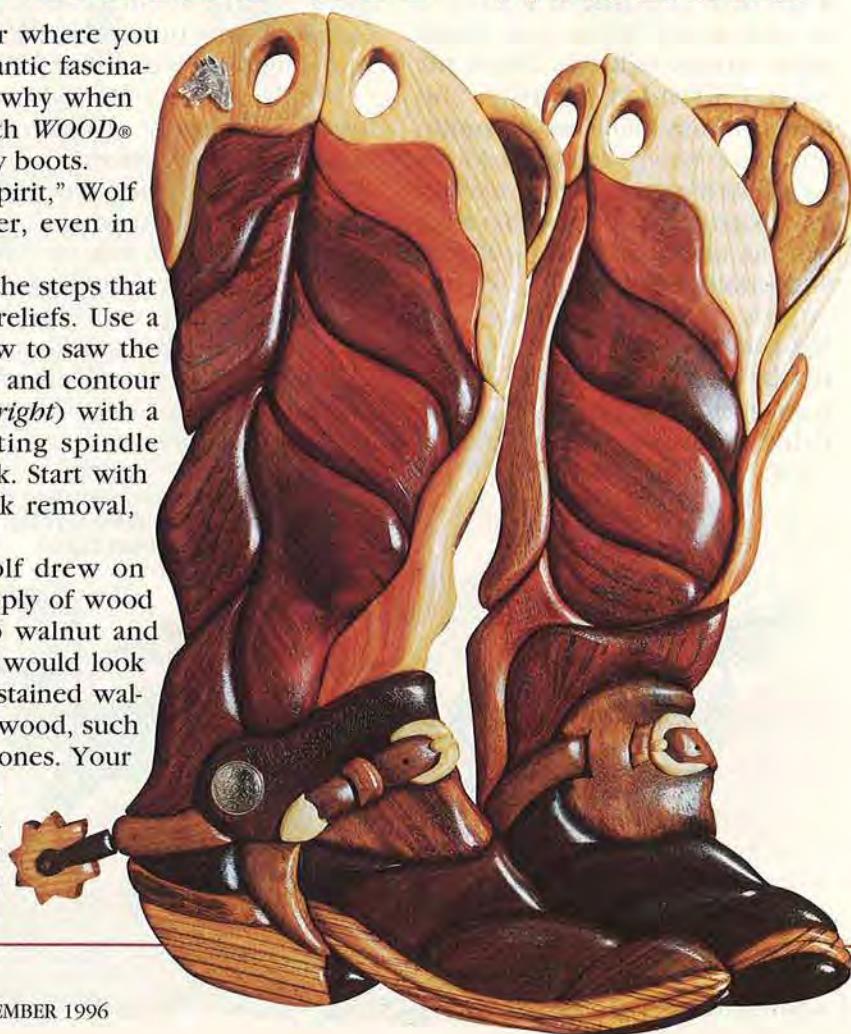
Wolf Moller believes that no matter where you live, you probably have at least a romantic fascination with the American West. That's why when we asked him to share a design with WOOD® readers, he offered this pair of cowboy boots.

"They're a symbol of the Western spirit," Wolf says. "You see cowboy boots all over, even in Boston and New York."

Refer to the preceding pages to see the steps that Wolf takes to create his wood-inlay reliefs. Use a bandsaw, scrollsaw, or portable jigsaw to saw the wood to shape. You can round over and contour the pieces (as shown in the photo *right*) with a rasp, random-orbit sander, oscillating spindle sander, drum sander, or sanding block. Start with a coarse-grit abrasive for rough stock removal, then progress to 120-grit for finishing.

**Note:** In creating this design, Wolf drew on stock from his virtual candy-store supply of wood species—from bubinga and cedar to walnut and zebrawood. We believe your project would look great simply done in natural walnut, stained walnut for the darkest areas, and a white wood, such as maple, ash, or pine, for the lighter ones. Your scrapwood box may offer alternatives.

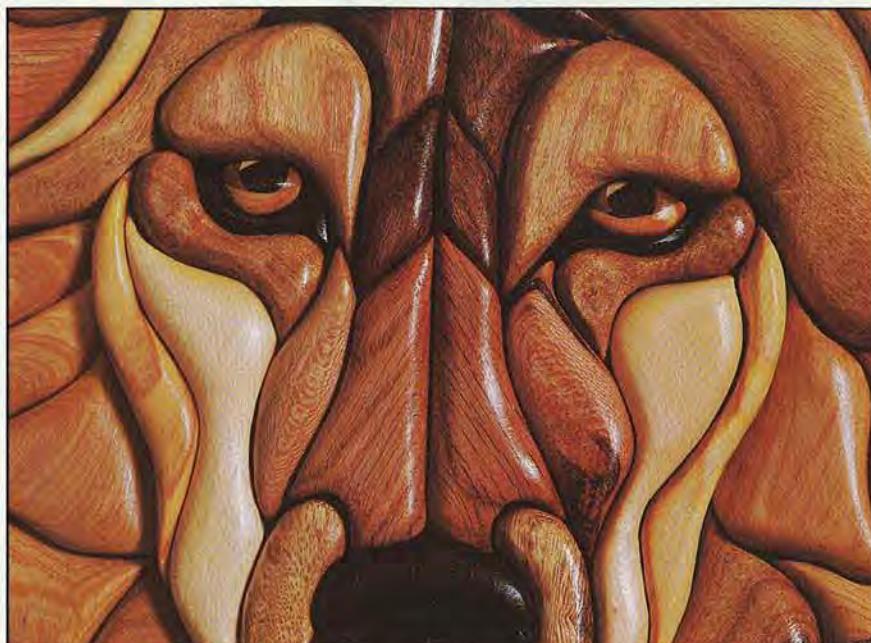
You also might choose to make a smaller version. If so, reproduce the pattern *right* to the desired size, then scale down the materials accordingly.



them all down again to inspect their overall shape," he says, making a pencil mark here and there on the wood. "For the final sanding, I use 120-grit. Then, the pieces are ready to fasten down."

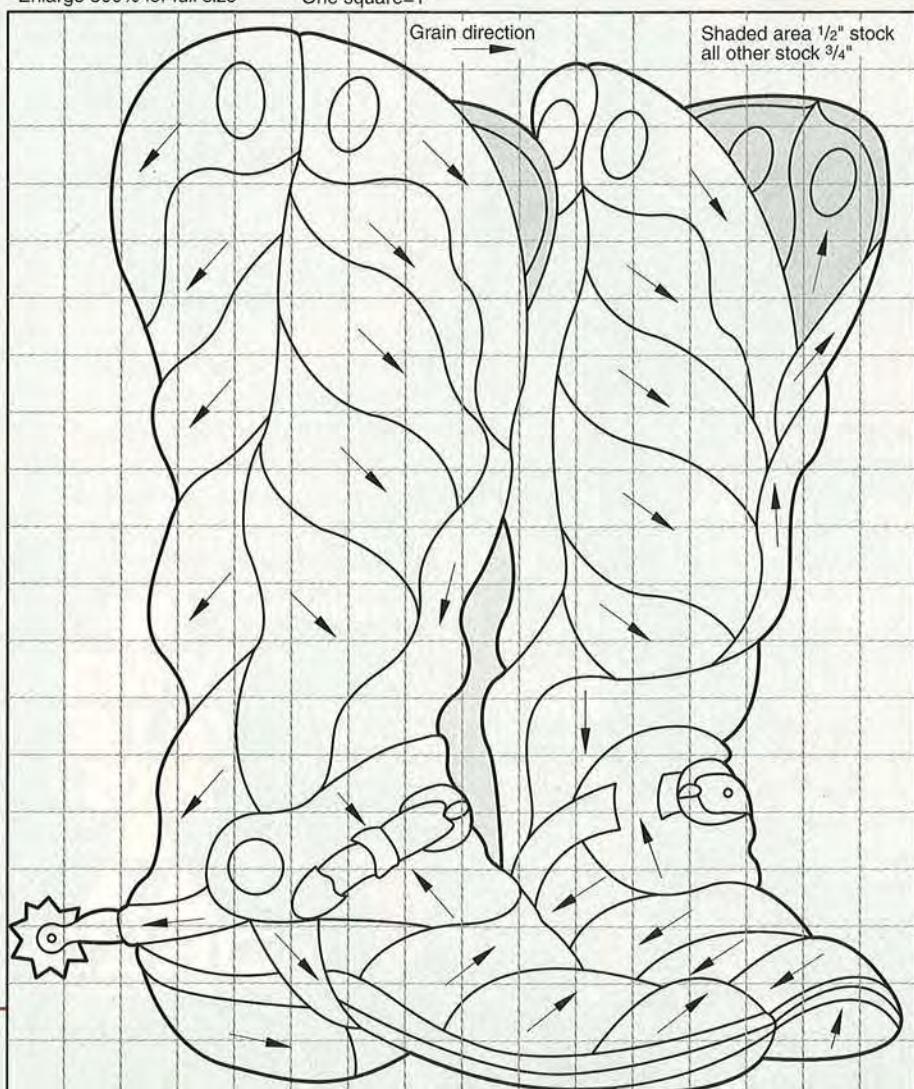
With yellow glue, Wolf adheres each piece to the  $\frac{1}{4}$ " tempered hardboard backing sawn to the design's outline. When the glue has cured, he seals the wood with Moser's Danish Oil Finish. In two days, the work will get a couple coats of Bartley's gel varnish.

For a final touch, Wolf adds the sterling silver wolf head. "It's more effective than a signature," he says. And, it's in keeping with the West he has grown to love. ♣



This close-up of a wolf's head shows Wolf's use of wood grain and the detail he puts into features such as eyes.

Enlarge 300% for full size      One square=1"



To order a full-sized pattern, send a SASE and \$2 (U.S.) to:

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50309-3379. ♣

To make Wolf's  $15\frac{1}{2} \times 18\frac{1}{2}$ " cowboy-boot plaque, you'll need, the following:

- A  $16 \times 20$ " piece of tracing paper for the pattern
- Carbon paper
- A selection of  $\frac{3}{4}$ "-thick dark- and light-colored hardwood (or softwood) scraps. See article *left*.
- A  $\frac{1}{4} \times 16 \times 18\frac{1}{2}$ " piece of tempered hardboard for backing
- Yellow or white woodworker's glue
- A silver or pewter blazer button
- Stain and clear finishing material

Written by Peter J. Stephano  
Photographs: Tom Brownold  
Drawing: Roxanne LeMoine  
Design: Wolf Moller © 1996

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# Holiday Treasures

Timeless gifts for loved ones and friends



This year begin Christmas in your shop by making one or more of the seven gifts and decorations featured here.

*Projects begin on page 40*



Jewelry storage  
that's a sight to behold

## Beveled Beauty

We've seen hundreds of beautiful jewelry boxes over the years, but when we came across this one at a national arts-and-crafts show, we knew we'd found one to top the list. And, after visiting with designer/builder Andrew Costine of Tryon, North Carolina, and listening to his straightforward construction procedure using a tablesaw for most of the machining, we knew we had a winning project for you, too.

Print this article

### Let's start with the basic box assembly

**1** From  $\frac{3}{4}$ " hardwood stock, cut a piece of wood to  $2\frac{1}{2}$ " wide by 50" long for the box front, back, and ends (A, B). Next, cut a piece of  $\frac{3}{4}$ " stock to 1" wide by 50" long for the base pieces (C, D). (We used bird's-eye maple for the front, back, and ends, and cherry for the base pieces. See the Buying Guide for our source of a hardwood kit for this project.)

**2** With the surfaces and ends flush, glue and clamp the

$\frac{3}{4} \times 2\frac{1}{2} \times 50$ " cherry to one edge of the  $\frac{3}{4} \times 2\frac{1}{2} \times 50$ " maple. Remove the glue once it has formed a tough skin. Later, remove the clamps and excess glue, and sand both surfaces smooth.

**3** To house the bottom panel (E) later, cut a  $\frac{1}{8}$ " groove  $\frac{1}{4}$ " deep  $\frac{1}{8}$ " from the bottom edge in the box front and back (A/C). The ends (B/D) don't receive the groove. See the End Section View for reference.

**4** Using a stop for consistent lengths, miter-cut the four box

pieces (A/C, B/D) to length. (We test-cut scrap stock first to verify an accurate  $45^\circ$  setting before cutting the box pieces.)

**5** To house the tray supports (L), cut a  $\frac{1}{8}$ " groove  $\frac{1}{4}$ " deep  $1\frac{3}{8}$ " from the bottom edge in the box front and back (A/C). The ends (B/D) don't receive the groove. See the End Section View for reference.

**6** Fit your tablesaw with a dado blade and your miter gauge with a wooden extension. Now, cut a  $\frac{1}{2}$ "

Bill of Materials					
Part	Finished Size			Mati.	Qty.
	T	W	L		
A* front & back	3/4"	2 1/2"	15 1/2"	BM	2
B* ends	3/4"	2 1/2"	8 1/2"	BM	2
C* base front & back	3/4"	1"	15 1/2"	C	2
D* base ends	3/4"	1"	8 1/2"	C	2
E bottom	1/8"	7 7/16"	14 7/16"	H	1
F spline blanks	1/8"	1"	2"	C	4
LID					
G* front & back frame members	3/4"	1 1/4"	13 15/16"	BM	2
H* end frame members	3/4"	1 1/4"	6 7/8"	BM	2
I panel	3/4"	5 1/16"	12 1/8"	BM	1
J spline blanks	1/8"	1 1/4"	3"	C	4
K handle	7/16"	17 3/32"	2 7/16"	C	1
TRAY					
L supports	1/8"	3/4"	14"	BM	2
M* front back & ends	3/8"	1"	6 7/8"	BM	4
N bottom	1/8"	6 5/16"	6 5/16"	H	1
DIVIDER					
O center	3/8"	1/2"	6 1/8"	BM	1
P strips	1/8"	1/4"	6 1/8"	BM	2

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

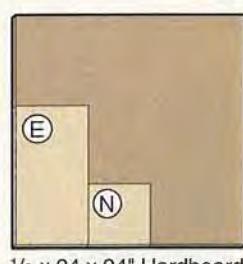
**Supplies:** 1/8" dowel stock, 1/8" brass rod, poster board, velvet, clear finish.

**Materials Key:** BM—bird's-eye maple, C—cherry, H—hardboard

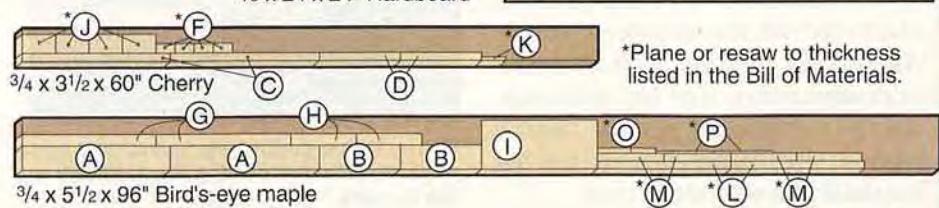
#### Buying Guide

**Hardwood kit.** All the individual pieces shown on the Cutting Diagram cut slightly oversized in length and width from the thicknesses listed in the Bill of Materials from bird's-eye maple, cherry, and hardboard. Plus, 1/8" brass rod and 1/8" dowel stock for hinge assembly. And, enough fabric for the box bottom and tray. Kit no. W931, \$39.95 ppd. Heritage Building Specialties, 205 North Cascade, Fergus Falls, MN 56537. Or call 800/524-4184 to order.

CUTTING  
DIAGRAM



1/8 x 24 x 24" Hardboard



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

*Continued*

notch 2 1/2" long centered in the top edge of the box front (A).

7 To form the finger recess at the notch, mount a 3/4" drum sander in your drill press, and sand a recess centered and angled in the notch where shown on the Exploded View drawing.

8 Cut the box bottom (E) to size from 1/8" hardboard.

9 Finish-sand the *inside* surface of the box pieces with 220-grit sand-

paper (we used a sanding block).

**10** Using band clamps, glue and clamp the box together, checking for tight miter joints and square.

**11** Tilt your tablesaw blade 11° from center, position the tablesaw fence, and with the bottom of the box riding against the fence, bevel-rip the top edges (not sides) of the box. See the Exploded View for reference.

### Add the decorative corner splines next

**1** Build a jig like that shown on the Spline-Cutting Jig drawing.

**2** Cut a  $\frac{1}{8}$ " kerf  $1\frac{1}{8}$ " deep and  $2\frac{7}{8}$ " from the bottom edge at each corner of the box as shown in Photo A. (We used a large spring clamp to hold the box tightly against the jig.)

**3** From  $\frac{1}{8}$ " cherry (we resawed thicker stock), cut four corner splines (F) to  $1 \times 2$ ". Glue one into each  $\frac{1}{8}$ " corner kerf. Lightly tap the splines into the kerfs so there will be no glue line evident later. Later, trim and sand the splines flush with the outside of the box.

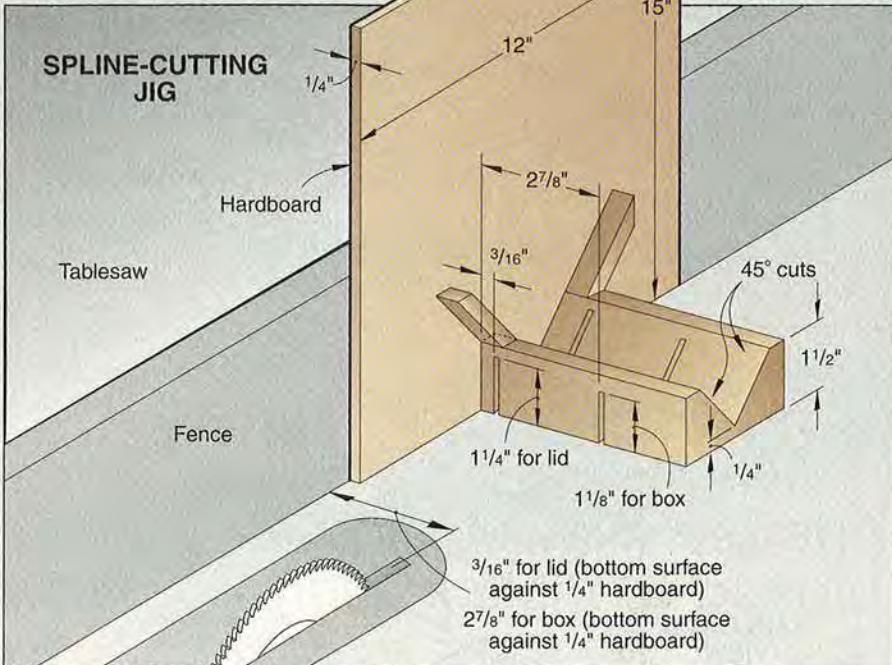
### Construct the shapely lid next

**1** Cut a piece of  $\frac{3}{4}$ " maple to  $1\frac{1}{4} \times 46$ " for lid frame (G, H).

**2** Cut a  $\frac{1}{4}$ " groove  $\frac{3}{8}$ " deep centered along one edge of the 46"-long maple strip. This groove will house the lid panel (I) later. See the Lid drawing for reference.

**3** Miter-cut the lid frame members (G, H) for a frame that will fit tightly into the box opening.

**4** Cut the lid panel (I) to size. Cut  $\frac{3}{8}$ " rabbets  $\frac{1}{2}$ " deep along the top surface of each edge of the panel so the panel fits into the grooves cut in the lid frame pieces (G, H). As shown on the Reveal detail accompanying the Lid drawing, the panel should not fit tightly inside the frame, allowing for expansion and contraction.



**5** Glue and clamp the lid together, checking for square and that an equal reveal exists between the panel and lid frame. To allow for wood movement, the lid panel should be glued in place only on the center portion of each end where shown on the Lid drawing.

**6** Using the spline-cutting jig, cut



Use a spline-cutting jig to support and angle the box for cutting the  $\frac{1}{8}$ " kerfs in the corners.

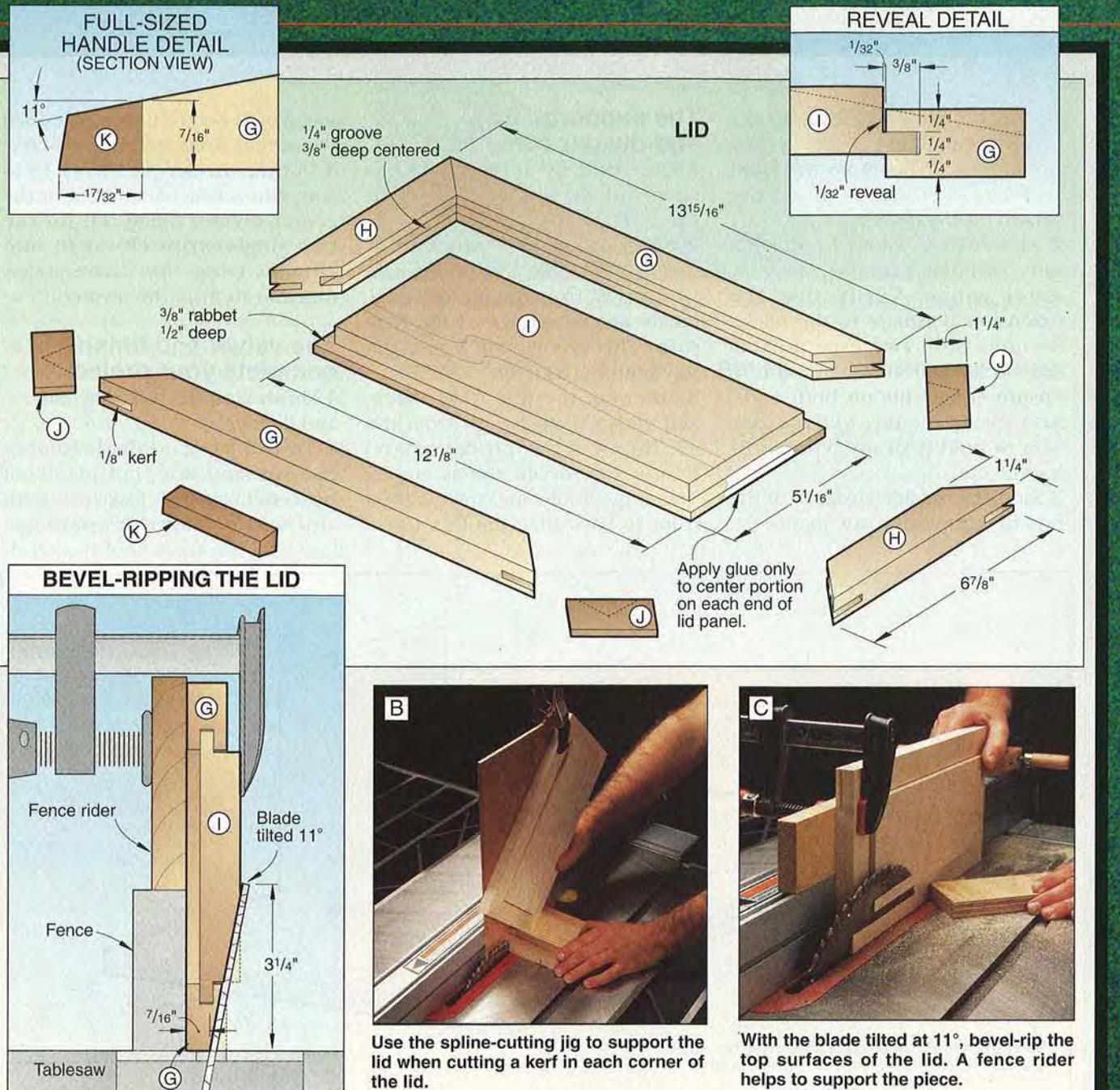
a  $\frac{1}{8}$ " kerf  $1\frac{1}{4}$ " deep in each corner of the lid  $\frac{3}{16}$ " from the bottom surface of the lid as shown in Photo B.

**7** From  $\frac{1}{8}$ " cherry, cut four spline blanks (J) measuring  $1\frac{1}{4} \times 3$ " each. Glue and clamp a spline in each corner of the lid. Later, trim the splines flush with the outside edges of the lid.

**8** Tilt your tablesaw blade 11° from vertical, and raise it  $3\frac{1}{4}$ " above the surface of the saw table where shown on the Bevel-Ripping the Lid drawing. Clamp a fence rider to the lid as shown. Bevel-rip the top surfaces of the lid as shown in Photo C.

**9** Sand a  $\frac{1}{4}$ " round-over along the top back edge of the lid where shown on the End Section View and Exploded View drawings.

**10** Cut the handle (K) to size, and sand an 11° angle on its top surface. See the Handle detail accompanying the Lid drawing for reference. Glue and clamp the handle centered to the front edge of the lid. Sand the top and bottom surfaces of the handle flush with those of the lid.



## It's time to drill a pair of hinge-pin holes

**1** Cut the pieces for the jig as dimensioned on the Hinge-Pin Hole Jig drawing. Carefully mark the centerpoint, and use a brad-point bit in your drill press to drill a  $\frac{1}{8}$ " hole through the center piece. Assemble the jig.

**2** As shown on the Drilling the Hinge-Pin Holes drawing, use spacers on the inside of the box

to support the lid so the  $11^\circ$  bevels on the top surface of the lid are flush with the top beveled edges of the box. Use  $\frac{1}{16}$ " spacers to center the lid in the box opening. Using a brad-point bit to eliminate bit wander, drill  $\frac{1}{8}$ " holes through the box ends (B) and  $\frac{3}{4}$ " into the rear lid corners.

**3** Temporarily slide a 2"-long brass pin into each guide hole. Open and close the lid to check

the fit of the pins. Remove the pins, and crosscut the pins to 1" long each.

## Bevel-rip the outside surfaces of the box

**1** Tilt your carbide-tipped table-saw blade  $9^\circ$  from center, and carefully position the fence so you'll leave a  $\frac{3}{8}$ "-thick wall thickness after making the cut where

*Continued*

shown on the Bevel-Ripping the Box Sides drawing. With the box *upside down*, bevel-rip the front and back of the box where shown on the drawing.

**2** As shown in Photo D, attach a long wooden extension to your miter gauge. Verify that the extension is square to the blade. Secure a stop (we used a hand-screw clamp) to the extension to ensure equal cuts on both ends. Also, clamp the box to the extension to hold it steady when making the cut.

**3** Sand the outside surfaces of the box to remove any saw marks.

## The supports, tray, and divider come next

**1** Cut the tray supports (L) to size, but *do not* glue them in place yet.

**2** Cut a piece of  $\frac{3}{8}$ " stock to 1" wide by 32" long. Cut a  $\frac{1}{8}$ " groove  $\frac{1}{8}$ " deep  $\frac{1}{8}$ " from the bottom edge on the inside surface of the long strip. This groove will house the tray bottom (N) later.

**3** Miter-cut the tray front, back, and ends (M) to length from the 32" strip. Cut the tray bottom (N) to size, and dry-fit the assembly. The tray should measure  $\frac{1}{8}$ " less front to back than the box open-

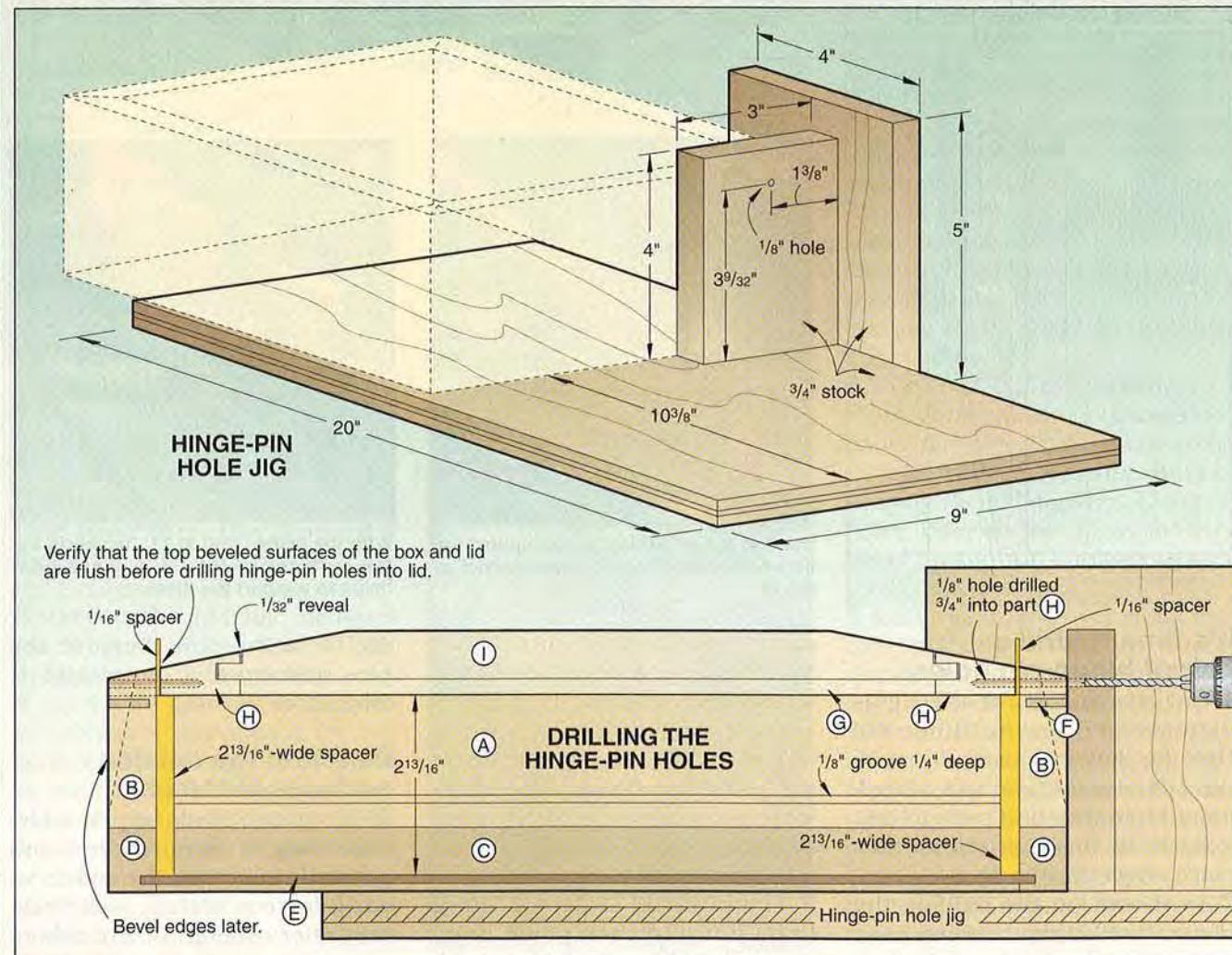
ing. You'll need this for clearance when removing the tray.

**4** Cut the divider pieces (O, P) to size. Cut a pair of  $\frac{1}{8}$ " kerfs in the center divider piece (O) for the two single strips (P) to fit into snugly. Glue the three strips together to form the divider.

## The velvet and finish complete your project

**1** Finish-sand the box, tray, lid, and divider.

**2** To add fabric to the bottom of the box and tray, cut pieces of poster board  $\frac{1}{16}$ " less in length and width than the openings.



Adhere double-faced tape along the edges to what will be the bottom side of the poster board. See the Box Liner detail for reference.

**3** Cut black velvet to the size of the poster board plus 1" in each direction. Using spray adhesive secure the fabric centered onto the top side of the poster board.

**4** Remove the backing from the double-faced tape, and wrap the velvet around the poster board and secure against the tape. Leave enough of the tape exposed to stick to the bottom of the box and tray later. See the Box Liner detail for reference.

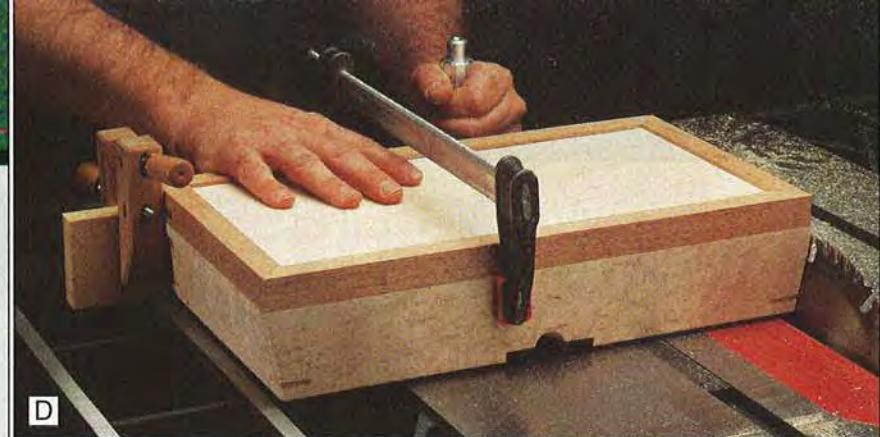
**5** Fit a 1"-long brass pin into each guide hole. Drive the pins in all the way, and plug the hole with a piece of  $\frac{1}{8}$ " dowel. Sand the end of the protruding dowel flush.

**6** Apply the finish. (We used Minwax Antique Oil Finish.) Fit the fabric bottoms in place. Glue the tray supports (L) in place.

Written by Marlen Kemmet

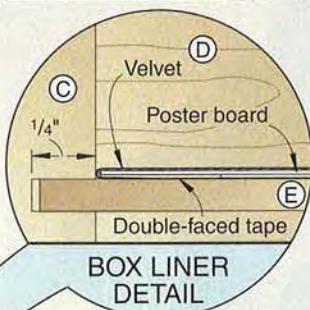
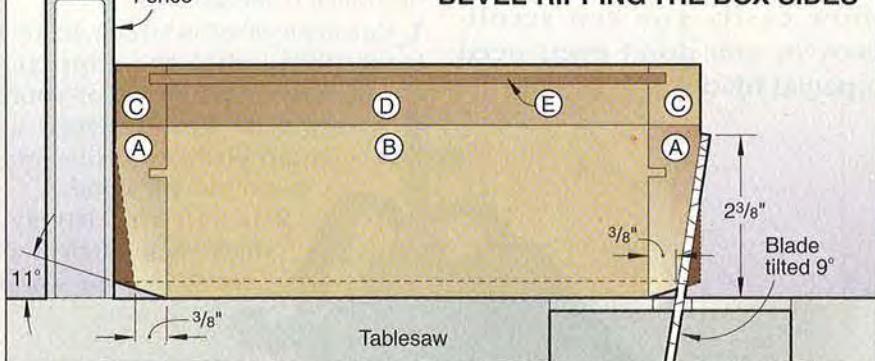
Project Design: ©Andy Costine,  
Tryon, North Carolina

Illustrations: Roxanne LeMoine; Lorna Johnson  
Photographs: William Hopkins

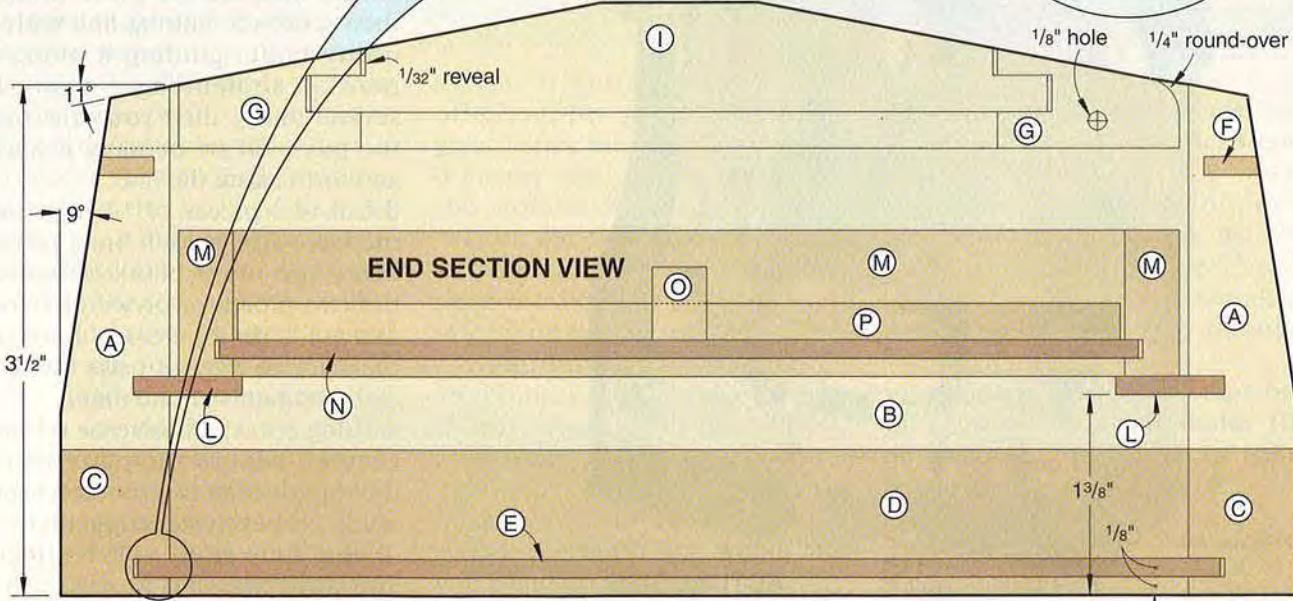
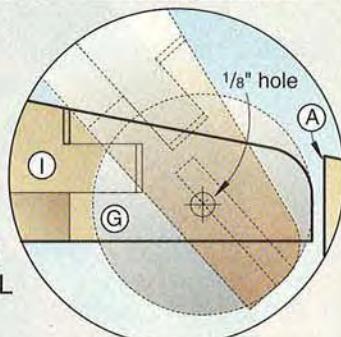


Attach a wooden extension to your miter gauge, and square it with the tablesaw blade. Then, bevel-rip the ends of the box.

#### BEVEL-RIPPING THE BOX SIDES



#### FULL-SIZED HINGE DETAIL



## Scrollsaw this brass ornamental nativity **A Bright**

Here's a beautiful brass nativity scene that's sure to be a highlight among your holiday decorations. If you haven't worked with brass before, you'll be amazed at how easily you can scrollsaw it; you don't even need special blades.

### Start with a saw table

You'll make the small scrollsaw cuts in this project more easily on a saw with a zero-clearance blade slot. Here's an easy way to make an auxiliary table with a zero-clearance blade slot:

- 1 Cut a piece of  $\frac{3}{8}$ "-thick Baltic birch plywood to the approximate size and shape of your scrollsaw's table. Draw a lengthwise centerline on top of the plywood.

- 2 Install a relatively thick blade, such as a no. 9, in your saw.



ACTUAL SIZE

Then, saw along the centerline, starting from the back edge of the plywood. Stop when the front edge of the plywood lines up with the front of the saw table.

- 3 Secure the plywood auxiliary table to the scrollsaw table with double-faced tape. The auxiliary table supports the workpiece right up to the blade.

### Make brass sandwiches

1 Photocopy the full-sized patterns in the *WOOD PATTERNS®* insert in the middle of the magazine. Cut out the patterns and group them to fit on conveniently sized pieces of material. (We put part A on a  $1\frac{3}{4} \times 12"$  piece and B on a  $3\frac{1}{2} \times 5\frac{1}{2}"$  one. Then, we grouped parts C, F, and G on a  $4\frac{1}{2} \times 6"$  blank and placed parts D and E on a  $3\frac{1}{2} \times 5"$  piece.)

2 Cut pieces of 30-gauge brass (or other nonferrous metal about .010" thick) to accommodate the patterns. You can cut the brass to size easily with a utility knife. Simply measure the piece to cut, then score the cutting line with a utility knife, guiding it along a nonskid straightedge. Score it several times, then you can snap the piece off by bending it back and forth along the line.

3 Cut two pieces of  $\frac{3}{8}$ " plywood the same size as each brass piece. Place the brass blank between the two pieces of plywood. (You can put several pieces of brass in the stack to cut out parts for several ornaments at one time.)

4 Using spray adhesive or rubber cement, adhere the patterns to the top piece of plywood on each stack. Nail each stack together by driving four or so  $\#17 \times \frac{5}{8}"$  brads into waste areas.



# and Shining Scene

## Cut out and assemble

1 Drill  $\frac{1}{8}$ " blade start holes for the inside cutouts. On the pattern lines for the assembly slots, drill  $\frac{1}{16}$ " blade start holes adjacent to the lines where shown. (If you have a  $\frac{3}{64}$ " drill bit, drill these holes with it.) With the holes positioned like this, you can bend the tabs down to hide them when you assemble the ornament. Employ a drill press for accuracy.

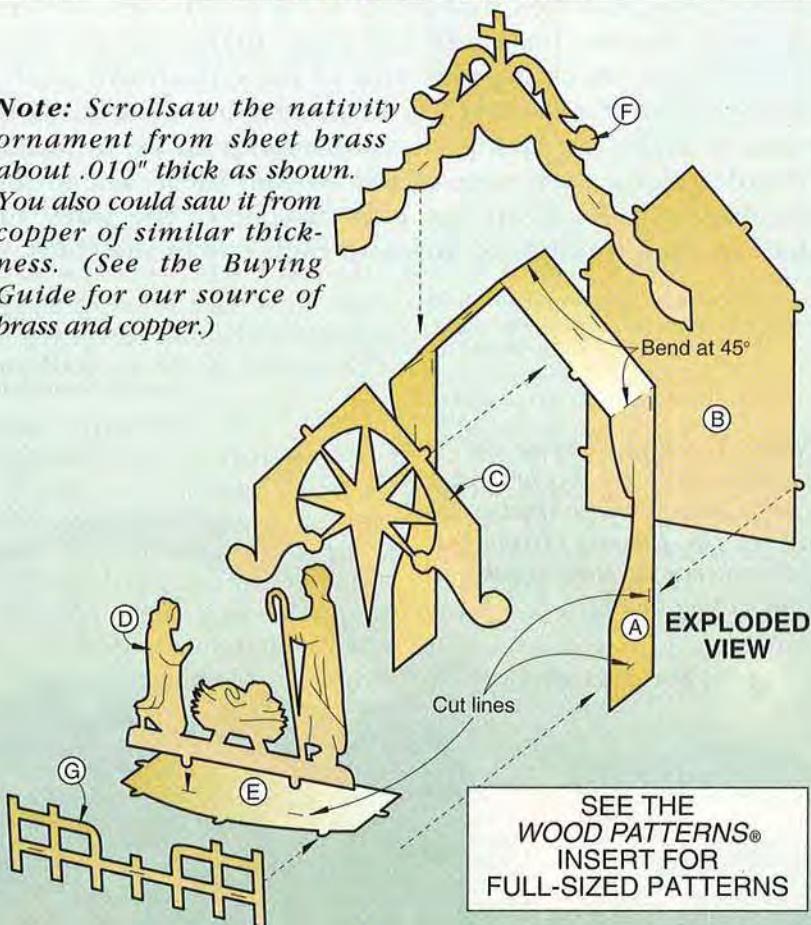
2 Saw out the parts. (We found that an ordinary wood-cutting scrollsaw blade did a fine job on the thin brass. We used a #4 blade, .035x.014" with 18 teeth per inch.) On each part, start with the smallest inside cutouts. Saw the stopped cuts on parts A and D as you cut out the outside pattern line. Just saw into each stopped line as you come to it, then back out and continue cutting the outside line.

3 Separate the parts, and sand or file off any burrs left along the edges. For a spot of color in the assembled nativity scene, trace the outline of part B onto construction paper of your favorite yuletide color. (We used red.) Cut out the paper with scissors, snipping off the assembly tabs.

4 Transfer the fold lines from the pattern to the back of part A. Scribe each line with a utility knife. Fold the piece approximately to the shape shown in the Exploded View drawing. Insert the tabs on one edge of parts B and C into the corresponding slots on one side of part A. Finish folding part A around parts B and C, fitting the tabs into the slots. Then, bend the tabs back.

5 Apply a few spots of adhesive to the back of the colored paper

*Note: Scrollsaw the nativity ornament from sheet brass about .010" thick as shown. You also could saw it from copper of similar thickness. (See the Buying Guide for our source of brass and copper.)*



insert, if you made one. (An office-supply glue stick works great.) Stick the insert in place.

6 Fit the tabs on part D through the slots in E, and bend them over on the bottom. Insert the tab at each side of E into the slots near the bottom of A on each side. Bend them down.

7 Complete the assembly by attaching parts F and G where shown. Wipe off any fingerprints, then spray the ornament with a light coat of lacquer. Don't put on a heavy coat—the brass won't absorb the finish like wood, and you'll end up with sags.

## Buying Guide

**Brass and copper.** Brass, 30 gauge, 12x12" sheet, order item W114, \$8.37 ppd. in U.S. Also available: Copper, 8 ounce, 12x12" sheet, order item W112, \$8.45 ppd. in U.S. The Berry Basket, P.O. Box 925, Centralia, WA 98531. To order by phone, call 800/206-9009.

**Video.** Berry Basket videotape on scrollsawing metals, includes 10 patterns. \$13.95 ppd. in U.S. Order from address above. ♣

Project Design: Rick Longabaugh, The Berry Basket  
Photograph: John Hetherington  
Illustrations: Lorna Johnson

# Laced Wooden

Here's a project idea that lends itself to all sorts of variations. A smaller base and tall sides makes an excellent wastebasket. Or change the size of the one shown here to surround your glass baking dish. Just be mindful of the rules to make the lacing work out: Keep an even number of holes along each edge of the bottom piece, use an odd number of holes along the bottom edge of the sides, and drill an even number of holes up each end of the sides.



Print this article

**Note:** You'll need some  $\frac{1}{16}$ "- and  $\frac{1}{8}$ "-thick stock for this project. You can plane or resaw thicker stock, or see the Buying Guide for our source of thin stock and leather lacing.

Jan Hale Svec  
Assistant Design Editor

## First, cut the pieces, and drill the holes

1 From  $\frac{1}{8}$ "-thick stock (we used cherry), cut the sides (A), ends (B), and bottom (C) to the shapes shown on the Parts View drawing on the WOOD PATTERNS® insert in the center of the magazine. Next, cut the handle (D) to shape from  $\frac{1}{16}$ "-thick stock.

2 Using double-faced tape, glue the two sides (A) and then the two ends (B) face-to-face, with the edges and ends flush. Taping the pieces together allows you to stack-drill two pieces at one time.

3 Mark the centerpoints for the  $\frac{3}{16}$ " holes on parts A, B, and C where dimensioned on the Parts View drawing. Chuck a  $\frac{3}{16}$ " brad-point bit into your drill press, and drill the holes where marked. (We used a fence on our



# Basket

drill press to ensure all the holes were centered  $\frac{3}{8}$ " from the edges of the pieces where dimensioned on the drawing. We also used a backing board to minimize chip-out.) To minimize the risk of splitting the handle (D), do not drill the holes just yet.

**4** Separate the two side pieces (A) and the two end pieces (B). Remove the tape, and sand each piece smooth.

## Next, bend the handle, and drill its holes

**1** Cut a piece of  $\frac{3}{4}$ "-thick stock to the shape shown on the Handle Form drawing.

**2** Fill a container large enough to hold the handle (D) with hot water (we used a plastic wallpapering tray). Soak the handle in hot water for about 20–30 minutes. Remove the handle from the

tray, and use rubber bands to secure it to the form as shown in the photo at right. Let dry on the form overnight.

**3** Mark the hole centerpoints on each end of the bent handle where dimensioned on the Parts View drawing. Before drilling, make sure the marked holes on the handle ends align with those already drilled in the basket sides. Drill the holes where marked.

## Now, form the grooved corner dowels

**1** Install a  $\frac{3}{8}$ " roundnose bit in your table-mounted router, and adjust it to cut  $\frac{3}{8}$ " deep. Attach a wooden fence to your router table, and adjust it so the router bit just grazes the outside surface of the fence where shown on

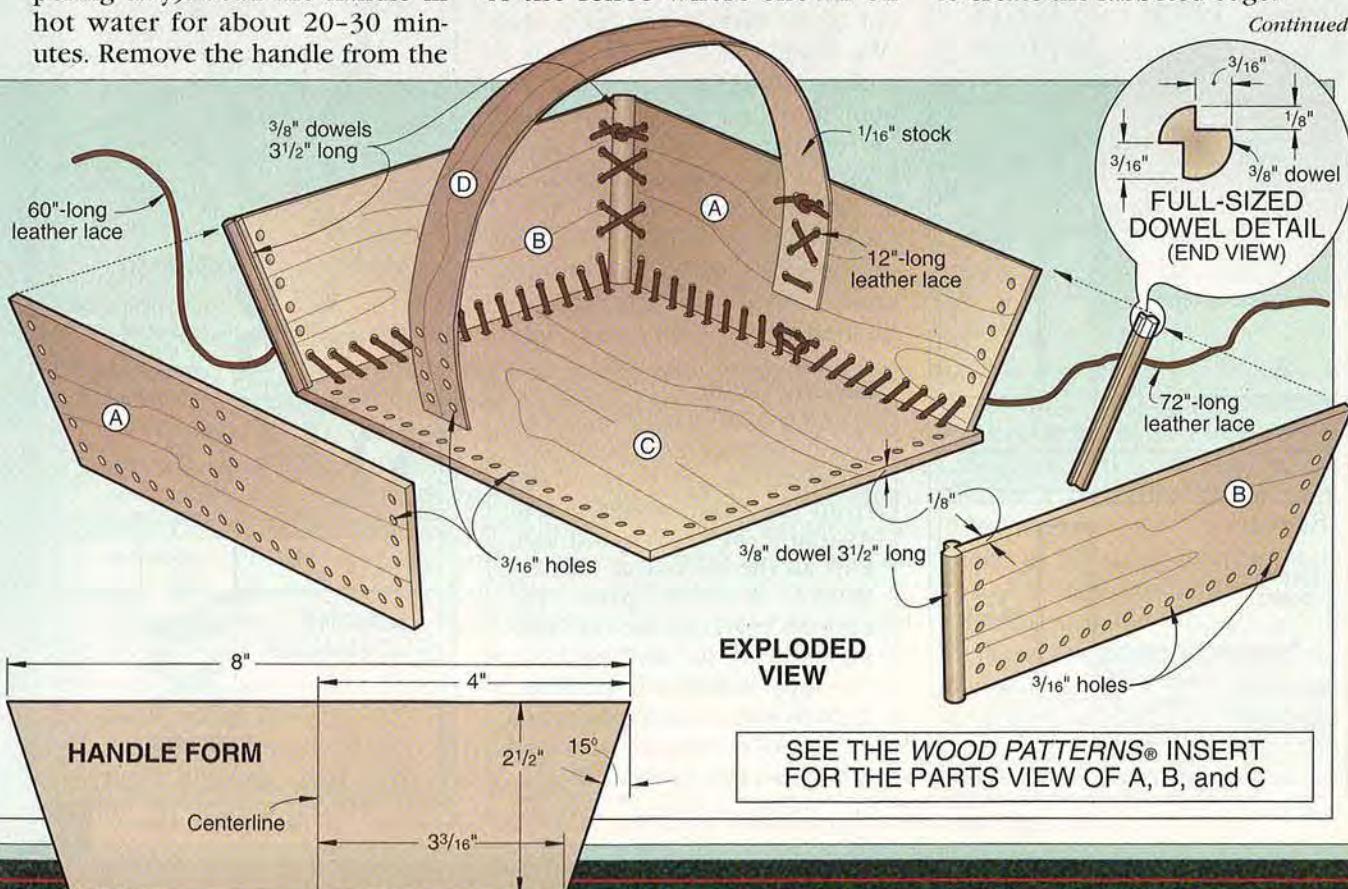


Soak the handle in hot water for about 30 minutes. Then, secure it to the form and let dry.

Step 1 of the Dowel Shaping drawing on the next page.

**2** To form the dowel-cutting carrier board, cut a piece of stock to  $\frac{3}{4} \times 3\frac{1}{2} \times 16"$ . Run the stock over the router bit with the stock lying flat (Pass 1) and then with the stock on edge (Pass 2) where shown on Step 1 of the drawing to create the rabbeted edge.

*Continued*



# Holiday Treasures

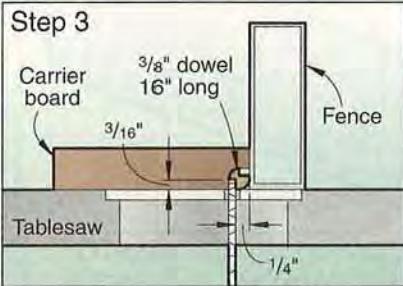
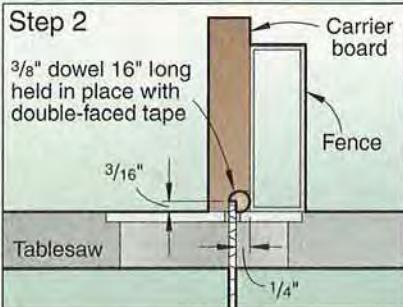
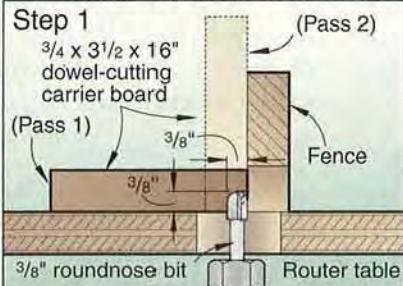
**3** As shown in Step 2 of the drawing below, raise the blade  $\frac{3}{16}$ " above the surface of the saw table, and position the fence  $\frac{1}{4}$ " from the *inside* edge of the blade. Secure a  $\frac{3}{8} \times 16$ " dowel in the corner of the carrier board with double-faced tape.

**4** Cut grooves in the dowel, as shown in Steps 2 and 3 of the drawing. The dowel will have a cross section as shown on the Dowel detail accompanying the Exploded View drawing. Crosscut the dowel into four  $3\frac{1}{2}$ " lengths.

## Finishing and final assembly

**1** Sand all the parts with 120-, 220-, and 320-grit sandpaper. A flap sander chucked into your

### DOWEL SHAPING STEPS



drill press will make sanding the handle and dowels easier. Then, apply several coats of clear finish.

**2** Cut two lengths of  $\frac{5}{32}$ "-wide leather lacing (we used Tandy, #5013,  $\frac{5}{32}$ " rust-colored, suede lace) to 72" for the sides, two at 60" for the ends, and two at 12" for the handle. Flat leather boot laces from a grocery store will work fine, or get flat suede lacing from a fabric or craft store. See the Buying Guide for our source.

**3** Lace the sides (A) and ends (B) to the bottom (C) as shown in Steps 1, 2, and 3 on the Lacing Sides and Ends to the Bottom drawing at right.

**4** Pull the mating corners together, lace the corners, and fit a corner dowel in each corner as noted in Steps 4–6 on the Lacing the Corners drawing.

**5** Starting at the center of each side (A) and end (B) and working toward the corners, pull the slack out of the lacing, making it snug. (We found that a crochet hook or a piece of stiff wire with a hook bent into one end worked well for removing the slack.)

**6** Tie the laces in a square knot at each top inside corner where shown in Step 7 at right. Trim the excess lacing extending from the knots. Finally, lace the handle to the basket as shown below right.

### Buying Guide

**Hardwood kit.** All of the wood pieces on the Exploded View cut slightly oversized from the thicknesses listed. Available in cherry and ash. Plus all the necessary leather. W932, \$19.95 ppd. for enough material for one basket, \$79.95 for five baskets. Heritage Building Specialties, 205 North Cascade, Fergus Falls, MN 56537. Or call 800/524-4184 to order.

### LACING DIAGRAMS

#### LACING SIDES AND ENDS TO THE BOTTOM

**STEP 1**  
Fold the lace in half and feed it through the sides and ends, leaving a loop on the inside.

(A), (B)

(C)

**STEP 2**  
Bring the lace up through the holes in the bottom and back through the loop.  
Centerline

Centerline

**STEP 3**

Lace the sides and ends to the bottom in a spiral fashion, working from the center to the corners.

#### LACING THE CORNERS

**STEP 7**

Work slack out of lacing, starting from centers of sides and ends. Tie a square knot at the tops of the corners and trim the excess lace.

**STEP 6**  
Insert dowel.

**STEP 5**  
Lace up corner in "X" fashion.

**STEP 4**  
Laces from adjoining sides and ends come up through corner holes in bottom.

(A)

**LACING THE HANDLE**

(A)



## TEDDY'S TABLE AND CHAIRS

Doll  
furniture  
for two



Capture a young heart's fancy with this delightful dining set. With our full-sized patterns, the pieces are a snap to make and even easier to paint. Start now and you just may be done by teatime.

### Let's start with the table

**1** Transfer the full-sized table leg (A) and apron (B) patterns from the *WOOD PATTERNS®* insert in the center of the magazine to  $\frac{1}{2}$ " stock (we used Baltic birch plywood). Using a bandsaw or scrollsaw, cut the four legs and four aprons to shape, miter-cutting the ends of the aprons. Sand the curved edges smooth. To save time, you could also stack-cut identical parts.

**2** Using a fence on your drill press for alignment, drill a pair of  $\frac{3}{64}$ " countersunk holes in

each apron where shown on the full-sized pattern.

**3** Cut a piece of  $\frac{3}{4}$ "-thick stock to 2" wide by 12" long. Mark a 20° cutline on the piece where shown on the Forming the Wedges drawing. Cut along the line to form a pair of wedges.

**4** Clamp the wedges to the drill-press fence where shown on Drilling the Holes in the Table Legs drawing. Position a leg against the wedges, and verify that the bit aligns with the marked centerline on the pattern

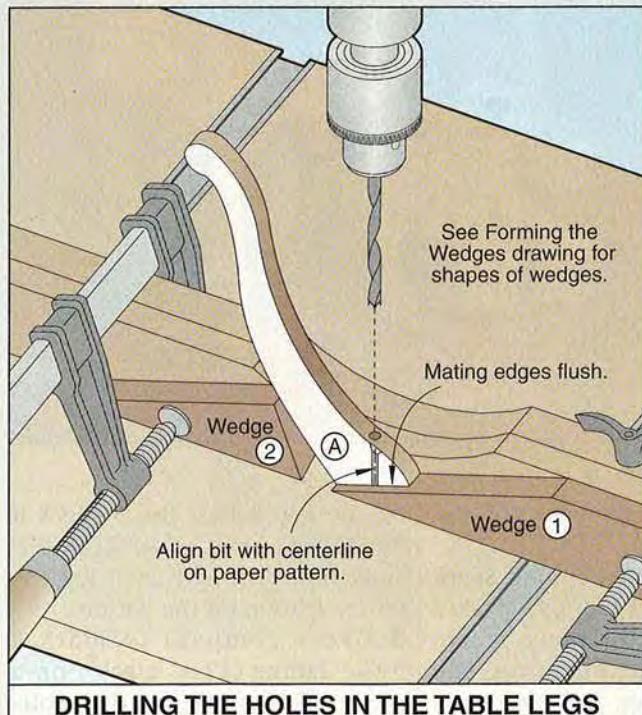
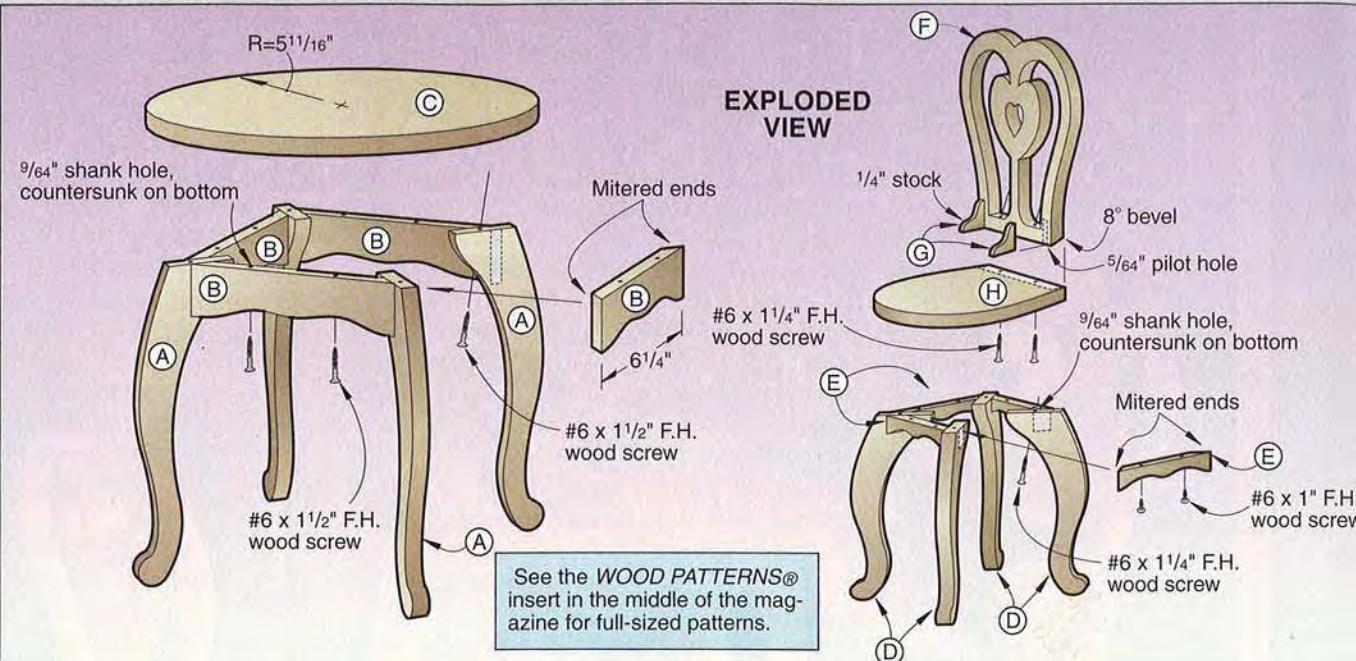
on the leg. Adjust the wedges if necessary. Drill a  $\frac{3}{64}$ " countersunk hole through each leg (A) where shown on the pattern.

**5** Use a compass to mark a  $5\frac{1}{16}$ " radius ( $11\frac{3}{8}$ " circle) on a piece of  $\frac{1}{2}$ " stock for the tabletop (C). Bandsaw and sand the tabletop to shape.

**6** Place the tabletop facedown, and mark layout lines for the location for the legs (A) and aprons (B) where shown on the Tabletop Layout drawing.

*Continued*

# Holiday Treasures



**7** Glue and screw one apron and two adjacent legs in place. Then, continue gluing and screwing the aprons and legs in place as shown in the photo above right.

**8** Finish-sand the assembly, and set it aside. We'll paint later.

## A set of chairs comes next

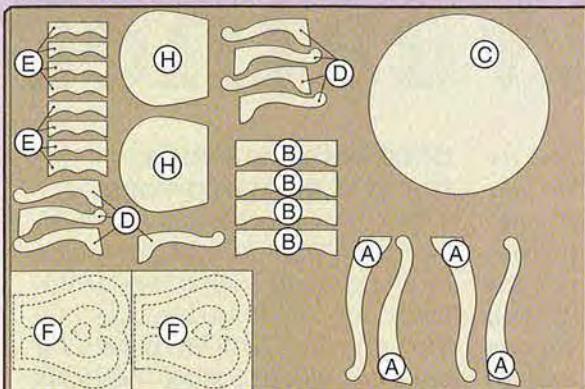
- Transfer the patterns, and cut the chair legs (D) and aprons (E) to shape, miter-cutting the ends of the aprons. Using the same setup on your drill press you used earlier, adjust the wedges so the bit



aligns with the centerline on the pattern on a chair leg, and drill a mounting hole in each leg.

- Remove the wedges, and drill the holes in the aprons.
- Cut two pieces of  $\frac{1}{2}$ " stock to  $7\frac{1}{2}$ " square for the chairback

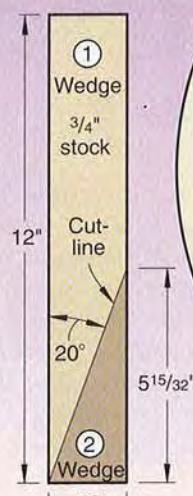
## CUTTING DIAGRAM



$1/2 \times 24 \times 36$ " Baltic birch plywood

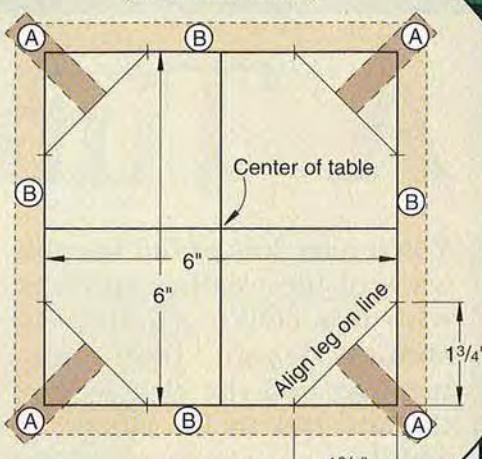


$1/4 \times 6 \times 6$ " Baltic birch plywood



FORMING  
THE WEDGES

(C)  
TABLETOP  
(Bottom side shown)



TABLETOP  
LAYOUT



Clamp the chairback to the seat, drill mounting holes at a slight angle, and use a pair of wood screws to secure the chairbacks to the seats.

if necessary. Then, glue and clamp the pieces in place.

**9** Finish-sand the chairs. Prime the chairs and table. Then, paint as shown in the opening photo or as desired—there is no wrong way to paint doll furniture. (We used

Krylon #1315 white primer, #1501 glossy white, and #2415 rose on our pieces.)

Written by Marlen Kemmet  
Project Design: Angie Medici  
Illustrations: Roxanne LeMoine, Lorna Johnson  
Photographs: King Au, John Hetherington

# A Timely Weather

You'll have lots of fun keeping track of the weather and time with this striking hourglass-shaped design. Decorative turnings and the rich look of Corian add to its allure. In addition, our single source for all of the parts helps make this shelftop project a breeze.

*Note: For a change of pace, we decided to use Corian® for our project. You can pick up scrap pieces from many cabinet shops or see our source for Corian and the clock and barometer listed in the Buying Guide. Or, use ½" stock in place of the Corian.*



## Start with the inside top and bottom pieces

**1** Cut two pieces of  $\frac{1}{2}$ " Corian (we used garnet) and one piece of  $\frac{1}{2}$ " plywood to  $4\frac{1}{4} \times 7\frac{1}{4}$ " for the inside top and bottom pieces (A). The plywood will be used as a template when drilling the holes in parts A later.

**2** Using double-faced tape, adhere the two pieces of  $\frac{1}{2}$ " Corian and the piece of plywood, with the edges and ends flush.

**3** From the *WOOD PATTERNS®* insert in the center of the magazine, cut the pattern with part A on it to a rectangular shape of  $4\frac{1}{4} \times 7\frac{1}{4}$ " (don't cut it to an oval shape). Use spray adhesive to attach the paper pattern to the exposed piece of Corian.

**4** Using a  $\frac{1}{4}$ " brad-point bit in your drill press, drill a pair of  $\frac{1}{4}$ " holes through the two pieces of Corian and plywood where marked on the paper pattern.

**5** Remove the plywood from the two pieces of Corian. Then, drill a pair of  $\frac{5}{8}$ " holes through the two pieces of Corian. Use a backing board to prevent chipout on the bottom piece of Corian.

**6** Bandsaw (we used a  $\frac{3}{16}$ " blade) and then sand the two A pieces to shape. Remove the paper pattern, but leave the two pieces taped together.

**7** Rout a  $\frac{1}{4}$ " cove along the outside edge of each A piece. Separate the two pieces and remove the tape.

**8** Finish-sand the coves and surfaces smooth. For a matte finish 220-grit sandpaper will do. For a semigloss finish, use 220- and 400-grit; and for high gloss, use 220-, 400-, 600-, followed by 700-

# Watcher

Most definitely  
a great gift idea

grit sandpaper. For an even higher luster, buff the pieces with an automotive polishing compound and a low-speed polisher equipped with a wool pad.

## The top and bottom pieces come next

**1** Cut two pieces of  $\frac{1}{2}$ " garnet Corian to  $5 \times 8$ " for the top and bottom pieces (B), and double-face tape them together. Make photocopies, and apply one paper pattern to *each* exposed face of the taped-together pieces.

**2** Place one part A on the taped-together part Bs, aligning part A with the dashed oval on the paper pattern adhered to one of the Bs. Using part A as a guide, use your drill press to drill  $\frac{1}{4}$ " holes  $\frac{1}{4}$ " deep into one of the Bs. If part A tends to slip on the paper pattern, use tape or spray adhesive to hold it in place until after the holes are drilled. Flip the assembly over, and repeat the procedure to drill the same sized holes into the other B.

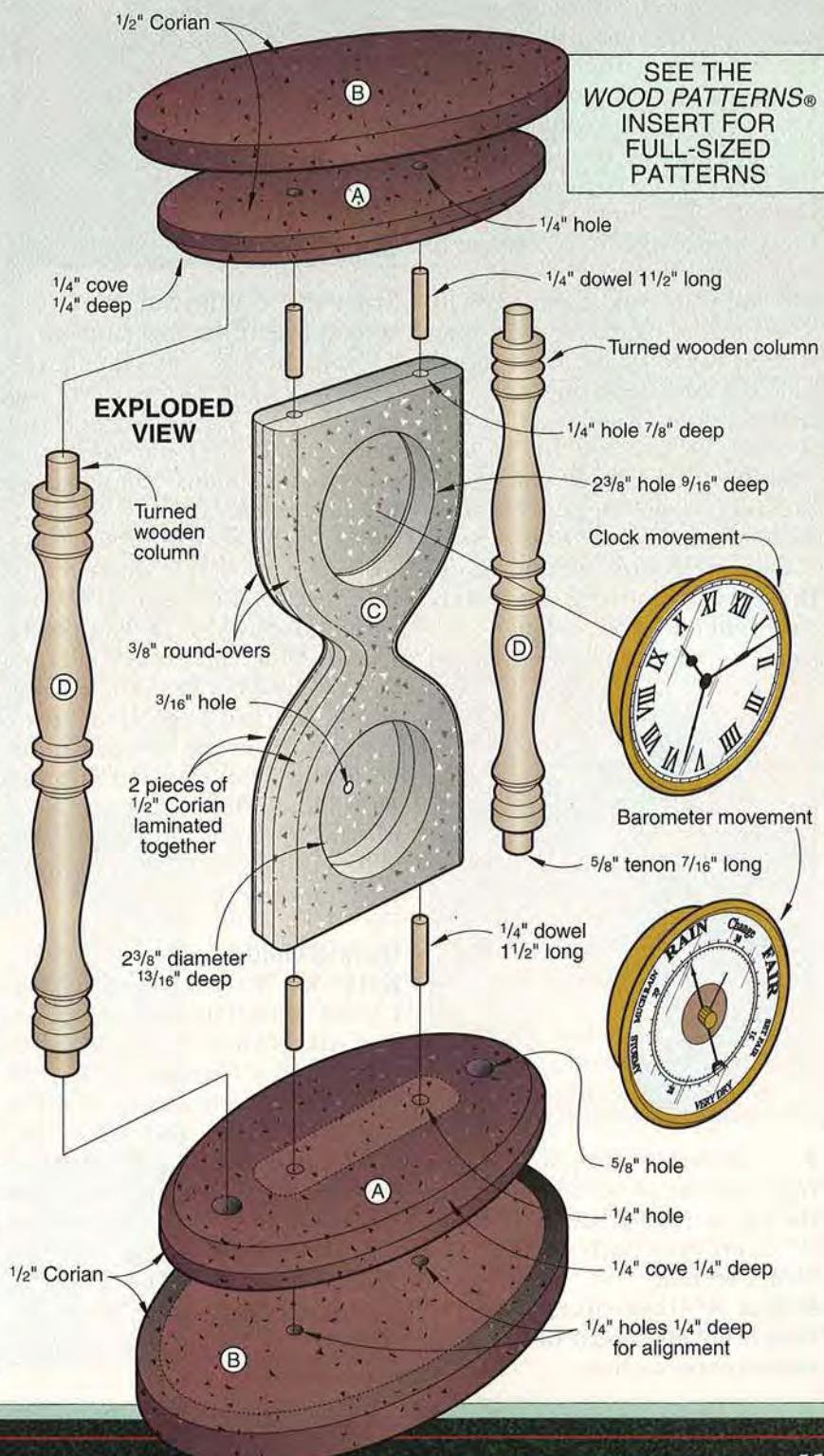
**3** Bandsaw and sand the two Bs to shape. Separate the Bs and remove the tape and patterns.

## Forming the hourglass-shaped center section

**1** Cut two pieces of  $\frac{1}{2}$ " Corian (we used sandstone) to  $3\frac{3}{8} \times 8$ " for the center pieces (C).

**2** Using Corian adhesive, laminate the two center pieces (C) face-to-face, *with the edges and ends flush*. (We used pieces of masking tape to hold the Corian pieces together and to keep them from shifting until the adhesive set.) Remove any excess adhesive (especially from the ends).

*Continued*



# Holiday Treasures

**3** Later, remove the tape, and adhere the paper pattern to the 1"-thick center portion (C).

**4** Using a 2 $\frac{3}{8}$ " Forstner bit in your drill press, drill the hole for the clock movement  $\frac{7}{16}$ " deep, and the hole for the barometer  $1\frac{3}{16}$ " deep. When drilling the hole for the barometer, the point of the Forstner bit will bore through. That's OK. Now, switch to a  $\frac{3}{16}$ " bit, and enlarge the hole where the point of the Forstner bit went through. This hole is necessary for the barometer to receive air to work properly.

**5** Using your bandsaw fitted with a  $\frac{3}{16}$ " blade, bandsaw the center section (C) to shape. Then, drum-sand the cut edges smooth.

**6** Attach two cleats to the  $\frac{1}{2}$ " plywood cut to size in *Step 1*. Position the cleats so the center section (C) will be perfectly centered under the  $\frac{1}{4}$ " holes. Now, clamp the center section (C) to the plywood drill guide where shown in the photo *below*.



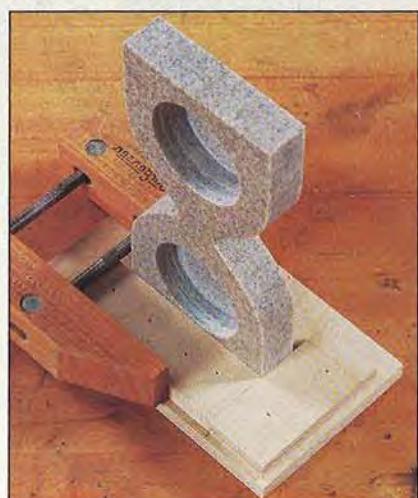
## Turn the columns, and assemble the pieces

**1** Using the full-sized column (D) pattern *at right*, turn a pair of oak columns to shape, or see the Buying Guide for our source of preturned columns. Sand and finish the columns.

**2** Cut four pieces of  $\frac{1}{4}$ " dowel to  $1\frac{1}{2}$ " long. Glue two dowels into each end of the center section. Apply adhesive to the end pieces (A, B). Glue the center section and columns between the ends as shown on the Exploded View. The dowels in the center section go through both As and into the Bs, aligning the endpieces. Note on the opening photo how we adjusted the columns so the face grain on each faces forward.

## Buying Guide

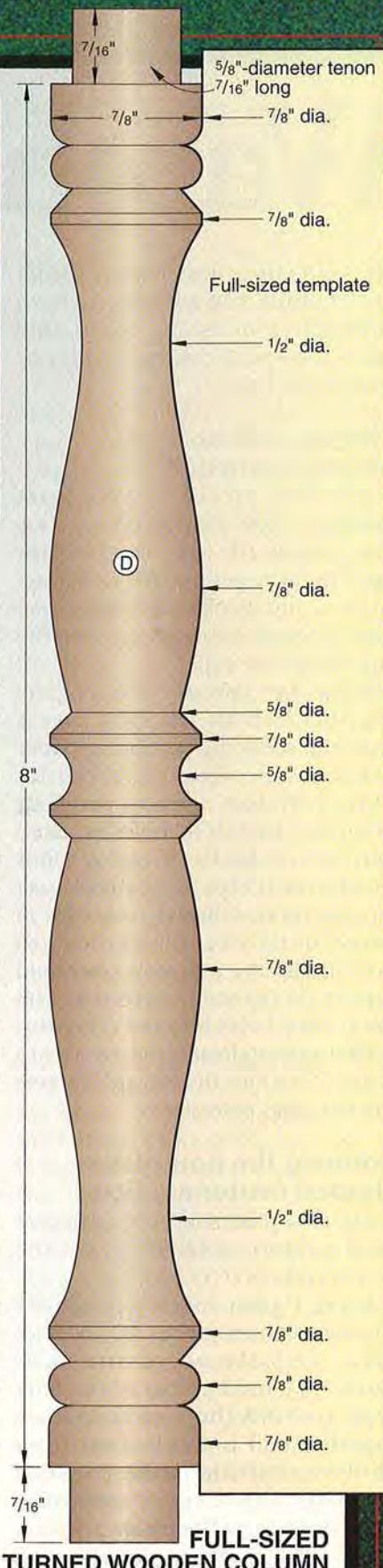
**Kits.** Kit #1 includes all the Corian materials and adhesive, two oak columns, a clock movement, and a barometer. \$84.95 ppd. Kit #2 contains everything but the Corian and adhesive, \$39.95 ppd. Add \$21.95 for a 2 $\frac{3}{8}$ " Forstner bit. Schlabaugh and Sons Woodworking, 720 14th Street, Kalona, IA 52247 or call 800/346-9663 to order. ♣

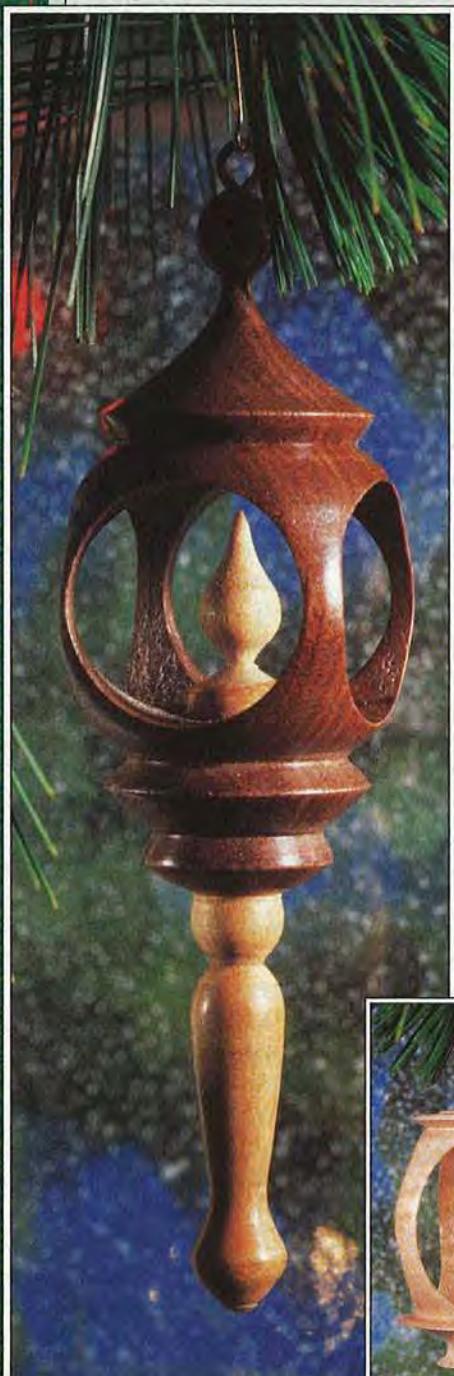


**7** As shown in the photo *above right*, use the plywood jig to align the bit, and drill a pair of  $\frac{1}{4}$ " holes  $\frac{7}{8}$ " deep into both ends of the center section.

**8** Rout  $\frac{3}{8}$ " round-overs along the edges (not the ends) of the laminated center section.

Written by Marlen Kemmet  
Project Design: Bill Wright  
Illustrations: Kim Downing  
Photographs: John Hetherington





With one less rib and larger openings, Ken's three-hole ornament right takes on an even lighter look.



## A Light Turning

An open-center lantern to brighten your tree

Airy, open ornaments created by architect/designer Ken Schaefer caught our eye at a recent woodturning workshop in St. Louis. Here's how to turn a lovely lantern for your tree, employing Ken's technique.

*These instructions describe how to turn a lantern like the one shown left. At the end of the project instructions, we'll tell you how project designer Ken Schaefer turns unique styles like the one below.*

### Build the blank

Mark the center on one end of a 2×2×4" block. Drill a hole there 1½" deep, sized to accept a ½" dowel. The dowel must fit snugly—it serves as the mandrel for turning the body.

Insert an 8" length of ½" dowel rod into the hole. Push it in until it bottoms in the hole, but do not glue it. You need to be able to remove this dowel later.

Mark the center on the other end of the block. Grip the free end of the dowel in a jaw-type chuck on the lathe's headstock. Bring up the tailstock with a revolving tail center installed, and position the point at the center marked on the block.

(If you don't have a jaw chuck, attach a scrapwood block about 1½" thick to your 3" lathe faceplate. Mount the faceplate, and round down the block. True the face, and bore straight into the center about 1" deep to receive the dowel.)

Turn the block to the largest cylinder possible. Keep the sides straight and true. To check the sides, gauge the diameter at both ends and in the middle with calipers. The diameter must, of course, be the same at all points.

With the lathe running, draw a line around the blank by holding a pencil point against the workpiece 1½" from the headstock end of the cylinder. Dismount the workpiece, marking the dowel and the chuck so you can remount the turning in the same position.

### Bore holes in the sides

Now, bore four side holes in the blank. These holes will form the windows and the cavity in the ornament body.

Hole diameter depends on the cylinder's diameter. Ken recommends the sizes listed in the chart on the last page of this article to achieve balance between the ribs and the holes.

*Continued*

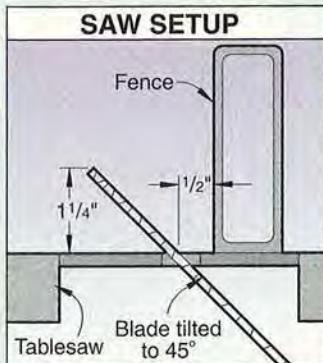
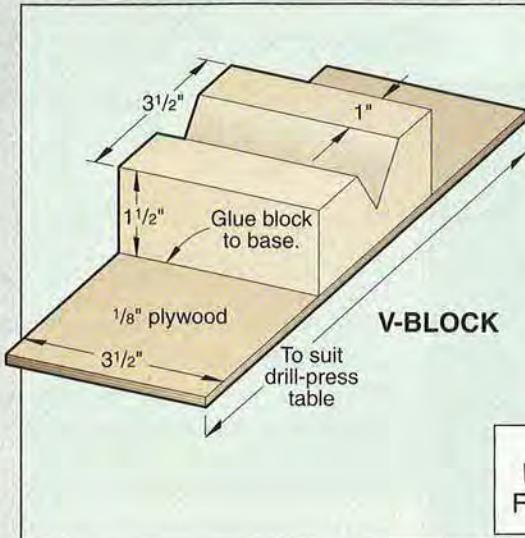
# Holiday Treasures

Each hole must run straight to the center of the blank. You can bore the holes accurately with a V-block and your drill press. Saw the V-block from  $1\frac{1}{2} \times 3\frac{1}{2} \times 3\frac{1}{2}$ " stock, employing the tablesaw adjustments shown in the Saw Setup illustration.

Attach the V-block to a suitable base, as shown in the V-block drawing, and position it on the drill-press table. To align it, chuck a twist drill— $\frac{1}{8}$ " or so would be fine—in the drill press. Then place the V-block so the tip of the bit goes into the bottom of the V when you extend the quill. Clamp the block to the table.

Next, you will need a method to index the blank so you can rotate the cylinder exactly  $90^\circ$  for each hole. One way is to draw index marks right on the blank. To do this, draw a diameter across the end of the cylinder, then, using a drafting triangle or protractor, draw another diameter at  $90^\circ$  to the first one.

If you plan to make several ornaments, a simple indexing jig may prove easier and quicker to use. To make one, photocopy the Indexing Wheel illustration, and glue the copy to  $\frac{1}{2}$ " Baltic birch plywood. Drill a  $\frac{1}{2}$ " hole (or a size

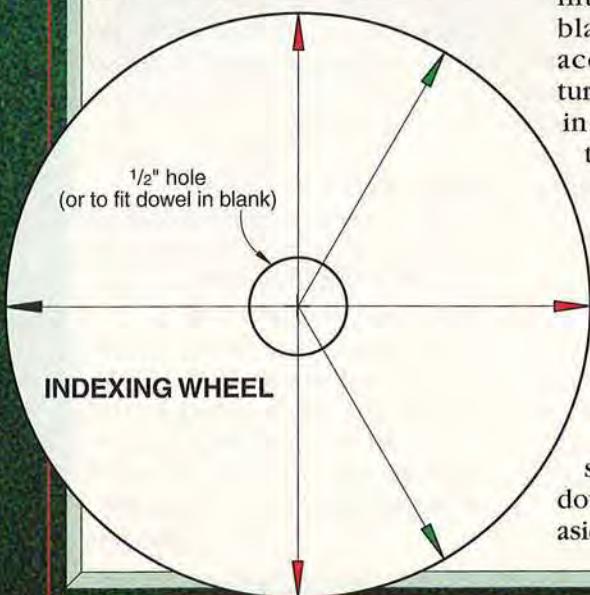


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to fit snugly over the dowel in the blank) through the center. Then scrollsaw the wheel. Color the arrow points as indicated.

Press the wheel onto the end of the blank's dowel. With a Forstner bit of appropriate size chucked in the drill press, lay the cylindrical blank in the V-block. Rotate it until the black point on the indexing wheel (or one of the lines on the end of the blank) points straight down.

Line up the bit over the line drawn around the cylinder, shown *opposite page, top left*. Bore a little more than halfway into the blank. (Clamping the blank to the V-block increases accuracy; the Forstner bit can turn the blank slightly as it bores in.) Rotate the blank  $90^\circ$ . Bore the second hole at that position. Then, bore the third and fourth holes at the remaining positions. Remove the indexing wheel and pull the dowel out of the blank. (You may have to resort to pliers, twisting the dowel back and forth as you pull.) Sand the inside of the holes, as necessary. Sandpaper rolled around a dowel helps a lot. Set the blank aside for the time being.



## Put a flame in the lantern

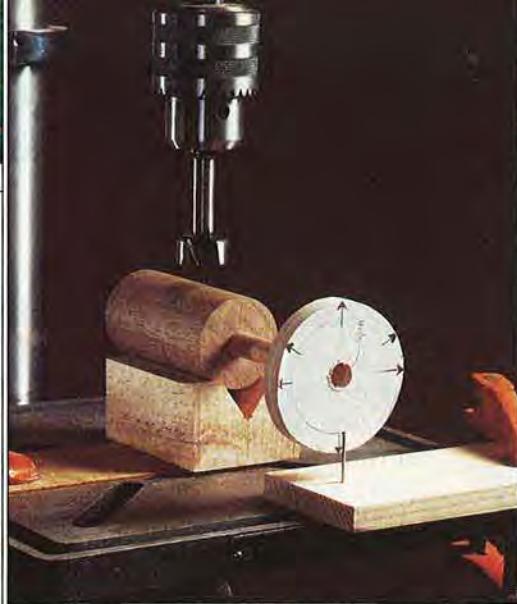
Grip the dowel (or, if you damaged the old dowel removing it, a new piece  $6\text{--}7$ " long) in your lathe chuck. Leave about  $4\frac{1}{2}$ " protruding from the chuck.

Form a flame at the free end, referring to the Flame and Handle pattern. Slope the shoulder slightly down from the base of the flame. Sand the turned end.

Fit the body over the chucked dowel. Locate the flame in the windows where shown in the Side View drawing. Shorten the tip, if necessary, by sanding. When it looks right, remove the body. Apply a few drops of cyanoacrylate adhesive (instant glue) to the dowel just below the sloped shoulders. Then, push the body onto the dowel. Allow a few moments for the glue to cure.

## Turn the lantern body

Bring up the tailstock to help stabilize the turning. Shape the central portion of the body with a gouge. Starting at the middle of the bored-out section, roll down and in toward each end to create a spherical form, shown *opposite page, top right*. The phantom image of the holes will guide you toward the right shape.



The V-block centers the body cylinder under the bit. As an indicator for the indexing wheel, we drove a small finishing nail into a piece of scrap wood, which we clamped to the drill-press table.



Run the lathe at 1100–1500 rpm when turning the bored-out center. Slower speed increases the risk of breakage.

Start with a lathe speed in the range of 1100–1500 rpm. If you run the lathe too slowly, the chance of shoving the tool into an opening and breaking a rib increases. Keep the bevel of the gouge riding on the workpiece. This enables you to control your cut precisely, preventing the sure disaster of jamming the tool tip straight into the side. As always in turning, careful tool control will keep you out of trouble.

As you shape the center, pare down the ends of the body to about 1 1/4" diameter. Shape the top and bottom of the lantern, cutting the features with a skew (we used a 1/2" one). Maintain a supporting tenon at the top (the tailstock end) for now.

Sand the body with 100-, 150-, and 220-grit abrasive. Sand the open portion of the body with the lathe turned off, sanding along the turning's axis. You can sand the top and bottom with the lathe running.

### Finish up your lantern

Turn the handle on the lower part of the dowel to shape. Alternately turn the end of the handle to shape and form the top of the body. Dismount the turn-

ing, and cut off the waste ends. Sand the ends to shape.

Drill a 1/16" hole 1/4" deep into the top of the ornament. Screw in a #217½ brass screw eye. Hang the ornament from a piece of wire, and spray on several coats of semi-gloss clear lacquer. Spray from several angles to ensure coverage of the inside cavity and the flame. When dry, attach a wire ornament hook to the screw eye.

### Going to the next level

When Ken turns ornaments like the ones shown *on the opening page of this article*, he maximizes the openings in the body by boring three holes in the blank instead of four. (He's also turned ornaments with five or six holes, and some with vertically stacked holes of diminishing sizes.)

Hole sizes Ken recommends for various blank diameters when turning three-hole ornaments are shown in the chart *right*. To space the three holes 120° apart around the blank, bore at the black point and both green ones on the indexing wheel.

Take care when turning three-hole ornaments; the ribs will be farther apart and somewhat narrower, thus easier to break.

### FOUR-HOLE ORNAMENT

CYLINDER DIA.	HOLE DIA.
1 3/4"	7/8"
1 7/8"	1"
2"	1 1/8"
2 1/4"	1 1/4"
2 1/2"	1 1/2"
2 3/4"	1 5/8"

### THREE-HOLE ORNAMENT

CYLINDER DIA.	HOLE DIA.
1 1/2"	1"
1 3/4"	1 1/4"
2"	1 3/8"
2 1/4"	1 5/8"
2 1/2"	1 7/8"
2 3/4"	2"

Ken power disc-sands the center portion of his open ornaments with the lathe running. This imparts a slightly different shape to the supports, and narrows them somewhat, too.

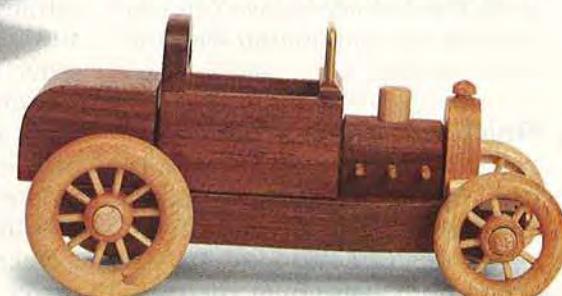
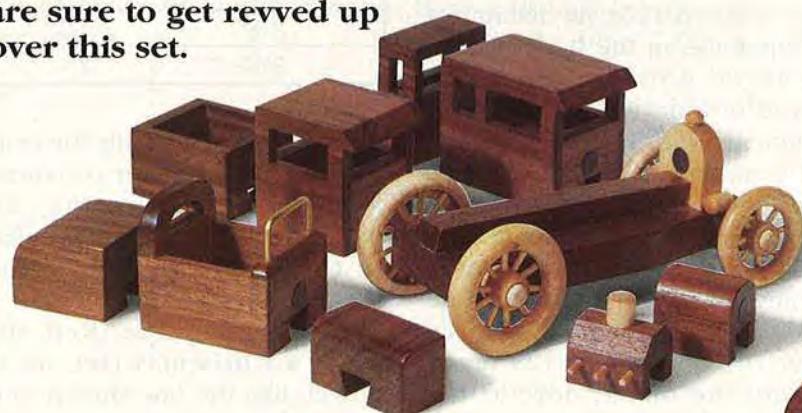
For a centerpiece, Ken often turns a Christmas tree on the dowel, like the one shown in the photo *on the opening page*. Sometimes, he showcases a found object, such as a shell, there. ♣

Project Design: Kenneth M. Schaefer  
Photographs: Studio Au, John Hetherington  
Illustrations: Roxanne LeMoine

# Junior Interchangeable Jalopies



Thinking of building a toy car for someone this season? Here's an assortment of autos in one neat package. Motor-mad moppets are sure to get revved up over this set.



## The chassis comes first

1 Photocopy the Full Sized Pattern for the chassis (A), and attach it to a  $\frac{3}{4} \times 2\frac{3}{8} \times 7"$  piece of stock. (This pattern and others are in the WOOD PATTERNS® insert in the middle of the magazine.) Spray adhesive or rubber cement will hold the pattern in place for cutting.

2 Mark the centers for the four  $\frac{1}{4}"$  holes in the edges of the stock. Drill the holes with a drill press.

3 Bandsaw or scrollsaw the side and front chassis cutouts. Remove the paper pattern, then sand the chamfers on the chassis front edge where indicated in the Exploded View drawing.

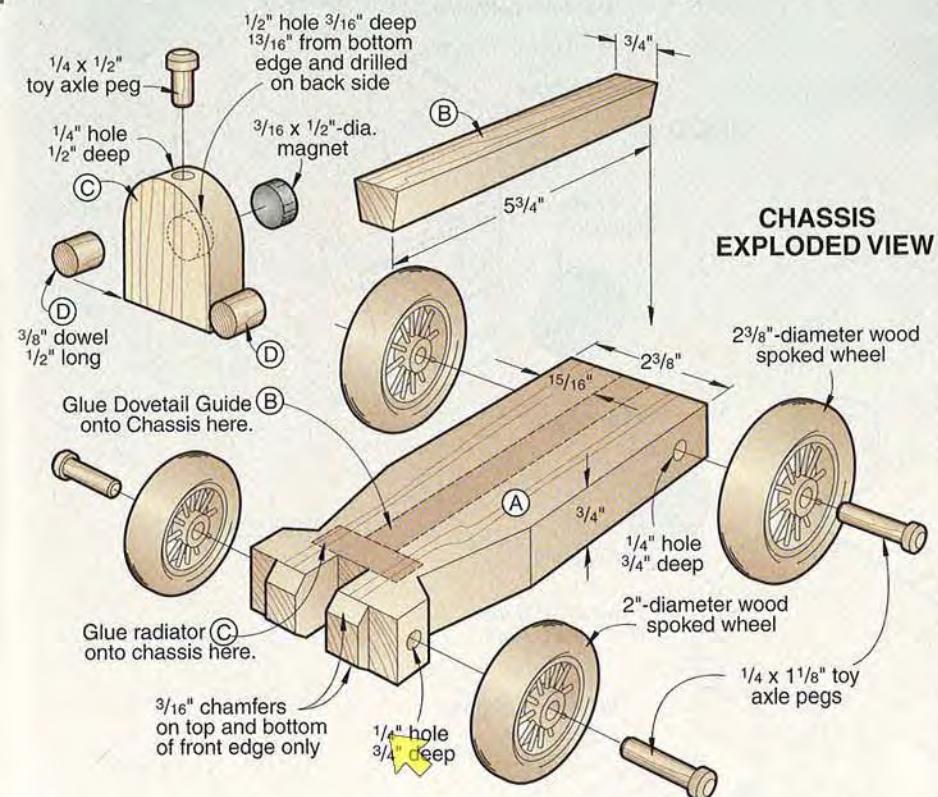
4 To make the dovetail guide (B), start with a piece of  $\frac{1}{2}"$ -thick stock about 3" wide and 12" long for safety. Tilt your tablesaw blade 14° from vertical (tilt it away from the fence), and bevel-rip one edge of the stock. Compare the sawn edge to the part B Full-Sized Pattern to verify the accuracy of the angle.

5 Then, flip the stock end-for-end, placing the face that was up for the first cut against the table. Move the fence  $\frac{3}{4}"$  closer to the blade, and, with the unbeveled edge against the fence, bevel-rip part B to  $\frac{3}{4}"$  wide on the outside of the blade. (Stock thickness,



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# parts make many models



CHASSIS EXPLODED VIEW

Part	Finished Size			Matl.	Qty.
	T	W	L		
A chassis	$3/4$ "	$2\frac{3}{8}$ "	$7$ "	W	1
B* dovetail guide	$1/2$ "	$3/4$ "	$5\frac{3}{4}$ "	W	1
C radiator	$1/2$ "	$1\frac{1}{8}$ "	$1\frac{1}{2}$ "	B	1
D headlight	$3/8$ " dia.	dowel	$1\frac{1}{2}$ "	B	2
E* engine block	$1\frac{1}{8}$ "	$1\frac{1}{4}$ "	$1\frac{1}{2}$ "	W	1
F air cleaner	$1/2$ " dia.	dowel	$1\frac{1}{2}$ "	B	1
G* hood	$1\frac{1}{8}$ "	$1\frac{1}{4}$ "	$1\frac{1}{2}$ "	W	1
H body front	$3/8$ "	$1\frac{3}{4}$ "	$2\frac{1}{4}$ "	W	1
I body back	$3/8$ "	$2\frac{1}{2}$ "	$2\frac{1}{4}$ "	W	1
J body side	$1/4$ "	$1\frac{1}{2}$ "	$2\frac{3}{4}$ "	W	2
K* trunk	$2\frac{1}{4}$ "	$1\frac{1}{2}$ "	$2$ "	W	1
L end panel	$3/8$ "	$1\frac{1}{2}$ "	$1\frac{3}{4}$ "	W	8
M pickup side	$1/4$ "	$2\frac{5}{8}$ "	$2\frac{5}{8}$ "	W	2
N pickup top	$3/8$ "	$1\frac{1}{4}$ "	$2\frac{5}{8}$ "	W	1
O* box bottom	$3/4$ "	$1\frac{3}{4}$ "	$1\frac{3}{4}$ "	W	1
P box side	$1/4$ "	$1\frac{1}{2}$ "	$2\frac{1}{2}$ "	W	2
Q sedan side	$1/4$ "	$2\frac{5}{8}$ "	$3\frac{1}{2}$ "	W	2
R sedan top	$3/8$ "	$1\frac{1}{4}$ "	$3\frac{1}{2}$ "	W	1
S* sedan trunk	$2\frac{1}{4}$ "	$1\frac{1}{4}$ "	$1\frac{1}{8}$ "	W	1
T woody side	$1/4$ "	$2\frac{5}{8}$ "	$1\frac{1}{8}$ "	W	2
U woody top	$3/8$ "	$1\frac{1}{4}$ "	$1\frac{1}{8}$ "	W	1

\* Make larger initially, then cut to finished size in accordance with how-to instructions.

Materials Key: B—birch, W—walnut

Supplies: 2" wheels,  $2\frac{3}{8}$ " wheels, toy axle pegs,  $1/2$ "-dia. magnets  $3/16$ " thick,  $1/8$ " brass rod,  $1/8$ " dowel rod, woodworker's glue, epoxy glue, clear finish.

bevel angle, and blade thickness combine here to make the fence adjustment equal to the finished width. Such is not always the case.) Rip about 1" into the stock, then verify that the wide side measures  $3/4$ ". Rip the guide and cross-cut a piece  $5\frac{3}{4}$ " long.

**6** Bandsaw or scrollsaw the radiator (C). Drill the  $1/4$ " hole in the top. Bore the  $1/2$ " hole in the back of the radiator where indicated.

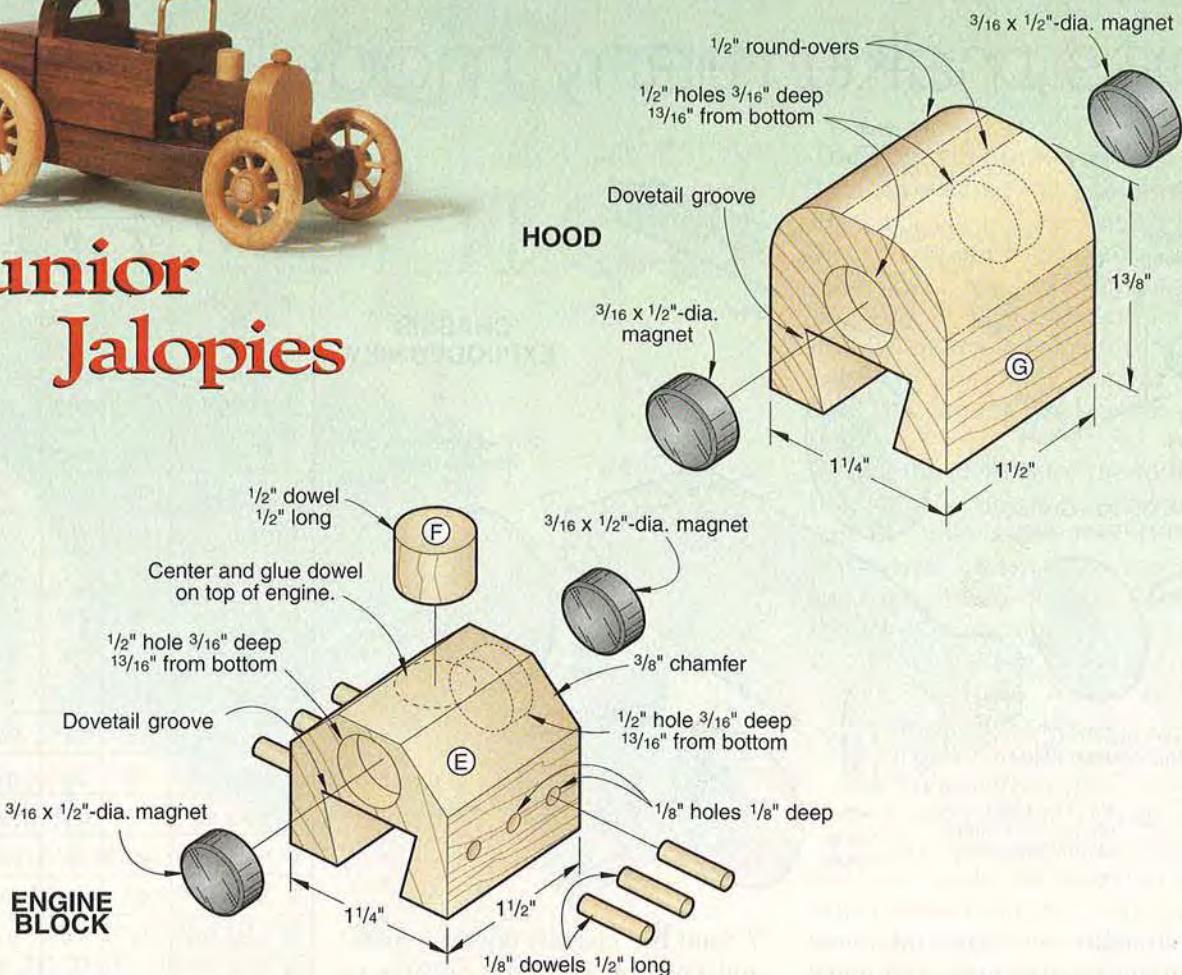
**7** Sand the chassis, dovetail guide, and radiator. Glue the radiator to the chassis where shown. Then, glue the dovetail guide along the middle of the chassis, butting it up to the back of the radiator.

**8** Cut two  $1/2$ " lengths of  $3/8$ " dowel for the headlights, and glue them on where shown. Glue a  $1/4$ " axle peg into the hole in the radiator to resemble a radiator cap. Install  $2\frac{3}{8}$ "





## Junior Jalopies



wheels at the rear and 2" ones at the front. (See the Buying Guide for our source for the wheels shown.) For greater durability, reinforce the wheels with dabs of epoxy glue where the spokes meet the wheel rims.

### Now, build an engine

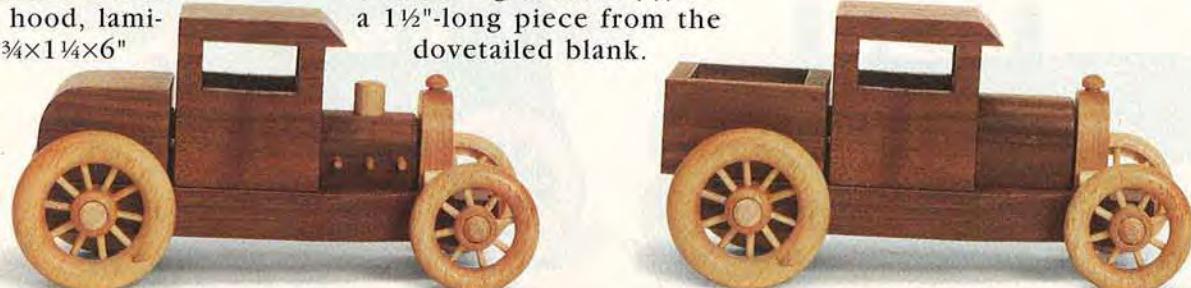
1 To make stock for the engine and hood, laminate two  $\frac{3}{4} \times 1\frac{1}{4} \times 6$ "

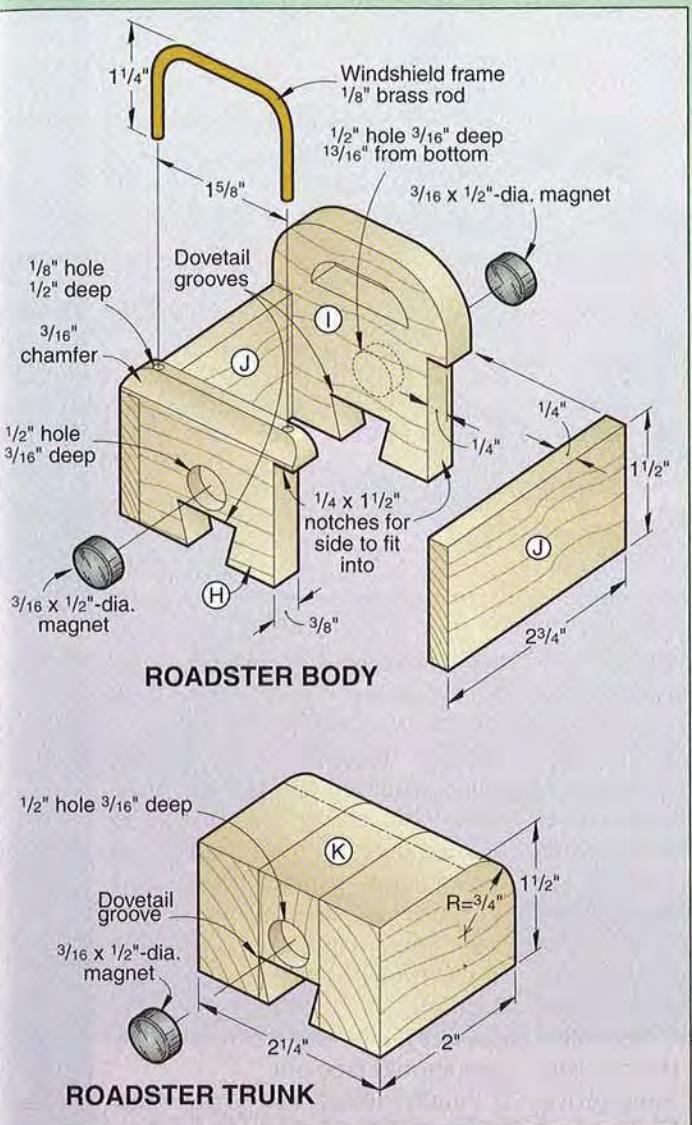
pieces of stock into a  $1\frac{1}{2} \times 1\frac{1}{4} \times 6$ " blank. Cut a  $14^\circ$  dovetail  $\frac{3}{4}$ " wide and  $\frac{1}{2}$ " deep in the bottom. To do this, first saw a  $\frac{3}{8}$ " groove  $\frac{1}{2}$ " deep with a tablesaw and dado blade. Then complete the job with a  $\frac{3}{4}$ " dovetail bit chucked in a table-mounted router. Slide the blank onto the guide to check its fit.

2 For the engine block (E), cut a  $1\frac{1}{2}$ "-long piece from the dovetailed blank.

Drill a  $\frac{1}{2}$ " hole in each end and three  $\frac{1}{8}$ " holes on each side where shown. Bandsaw, plane, or sand  $\frac{3}{8}$ " from the top of the drilled blank. Plane, sand, or rout a  $\frac{3}{8}$ " chamfer on each side where shown. Finish-sand.

3 Cut a  $\frac{1}{2}$ " length of  $\frac{1}{2}$ " dowel rod and six  $\frac{1}{2}$ " lengths of  $\frac{1}{8}$ " dowel





rod. Sand smooth, and glue the  $\frac{1}{2}$ " dowel to the top of the engine where shown. Glue the  $\frac{1}{8}$ " pieces into the side of the engine.

**4** For the closed hood (G), transfer the pattern's curved top line to the

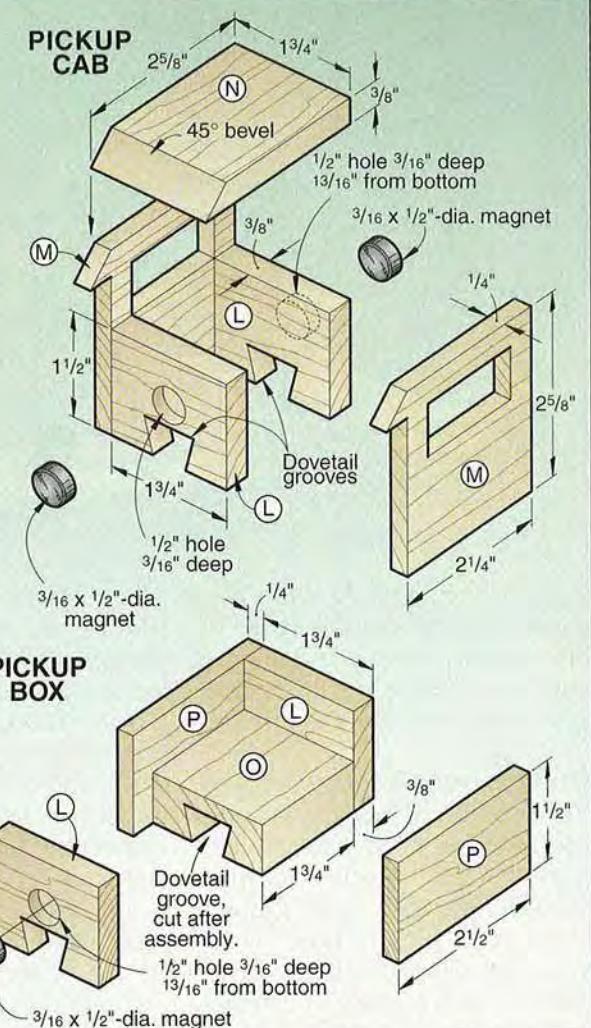


line, then sand to shape. Bore a  $\frac{1}{2}$ " hole in each end where shown.

### Add the roadster body

**1** Apply the Full Sized Patterns for the body front (H) and back (I) to  $\frac{3}{8}$ "-thick stock. Bore the  $\frac{1}{2}$ " hole where shown in each. Bandsaw or scrollsaw the parts. Sand a chamfer on the front where shown.

**2** Cut the two body sides (J) to the size shown in the Bill of Materials. Glue the front, back, and sides together, following the Roadster Body drawing.



blank. Bandsaw slightly outside the

**3** Bend the windshield frame from  $\frac{1}{8}$ -diameter brass rod, following the dimensions on the drawing. Hold the frame on top of the body front (H), and mark the locations for two  $\frac{1}{8}$ " holes to receive the frame. Drill the holes  $\frac{1}{2}$ " deep, using a drill press. Sand the body.

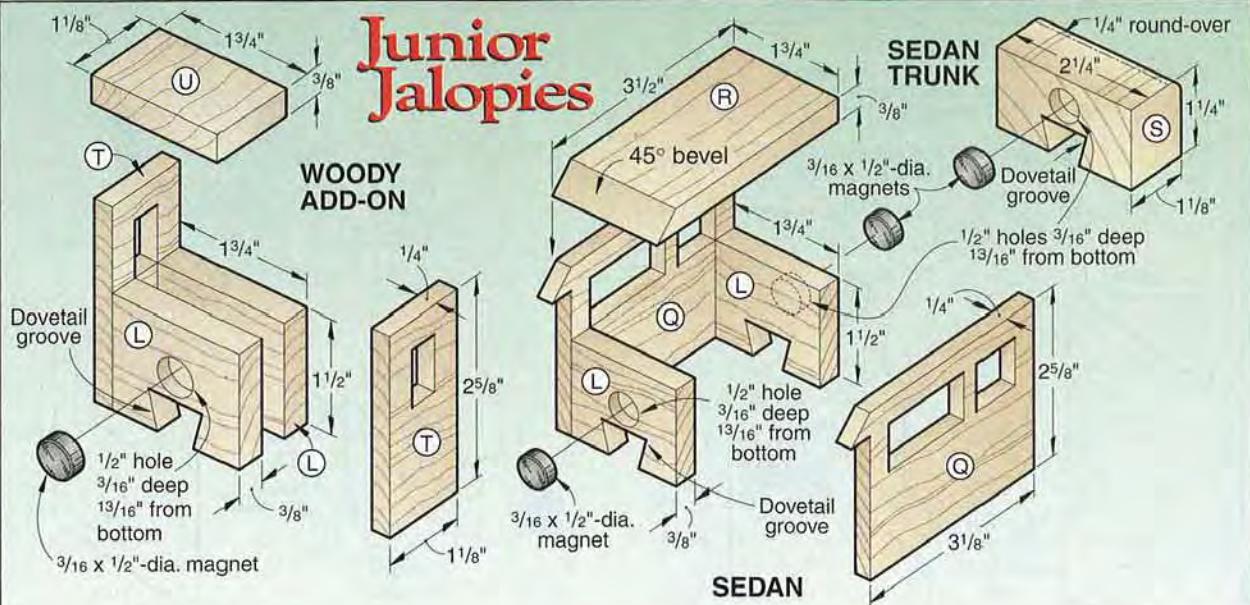
**4** Laminate three pieces of  $\frac{3}{4} \times 1\frac{1}{2} \times 6$ " stock into a  $2\frac{1}{4} \times 1\frac{1}{2} \times 6$ " blank. Cut a dovetail groove along the center of one edge, following the procedure you used to groove the engine block and hood blank.

**5** Crosscut a 2" length of the dovetailed stock. (Save the remainder for later.) Bore a  $\frac{1}{2}$ " hole where shown in one end to make the

*Continued*

# Holiday Treasures

## Junior Jalopies



trunk (K). Lay out the curve on one side of the piece. Bandsaw slightly outside the line, then sand down to it. Sand the trunk.

### Build a bunch more bodies

The full set of bodies includes the roadster body and trunk, a pickup cab, which combines with the roadster trunk to make a coupe, a pickup box, which you can use with the roadster body, a sedan body and trunk, and the woody add-on, which replaces the sedan trunk to create a station wagon.

**1** Cut eight end panels (L) from  $\frac{3}{8}$ " stock. In six of them, bore a  $\frac{1}{2}$ " hole where shown. These will be the front panels for the pickup, pickup box, sedan, and woody add-on as well as back panels for the pickup and sedan. The two without holes are the rear of the pickup box and woody add-on.

**2** To build the pickup, cut out two sides (M). Cut the pickup top to the size shown in the Bill of Materials. Glue the parts together, following the Pickup Cab drawing. Finish-sand.

**3** Cut a dovetail groove in a

piece of stock  $\frac{3}{4} \times 1\frac{3}{4} \times 12"$  (longer length for safety) following the previous procedure. Cut a piece  $1\frac{3}{4}$ " long for the pickup box bottom (O). Cut the sides (P) to the dimensions shown in the Bill of Materials. Glue together per the Pickup Box drawing, and sand.

**4** For the sedan, cut out two sides (pattern Q) and the roof (R, Bill of Materials). Follow the Sedan drawing for assembly. Cut the trunk (S) from the dovetailed stock left over from the roadster trunk, following the same procedure. Sand.

**5** Cut out the woody add-on's sides (T) and top (U). Assemble, and sand.

### Put it all together

**1** Finish the chassis and the body parts with a clear finish of your choice. Be careful not to build up too much finish on the dovetailed guide and in the dovetail grooves.

**2** Epoxy-glue  $\frac{1}{2}$ " magnets  $\frac{3}{16}$ " thick into the holes in the parts. So that the magnets hold the parts together rather than pushing them apart, determine polar-

ity first. To do so, hold one magnet faceup (either face) on your bench. Bring the others to it. If they attract, they're opposite.

On six magnets, mark the face that's attracted to your test magnet. Glue these six, with the marked face out, into the back of the radiator, engine, hood, roadster body, pickup, and sedan. Now, glue magnets into the nine remaining holes. In each case, the side that's attracted to the magnet glued into the rear of any part should face out.

**3** Finally, install the brass windshield frame on the roadster body. Put a dab of epoxy into each hole, then push the legs of the frame into the holes. ♣

### Buying Guide

**Auto parts.** Four wheels, axle pegs,  $\frac{1}{8}$ " brass rod, and 20 magnets, kit no. 1406, \$9.99 plus \$3.25 shipping and handling in U.S. (Call 612/471-8550 or Canadian rate.) MN residents add 65¢ tax. Meisel Hardware Specialties, Box 70W, Mound, MN 55364-0070. For credit card orders, call 800/441-9870, enter key code 807 when asked.

**FOR THOSE OF YOU WHO KNOW BETTER  
THAN TO CONSIDER AN IMITATION.**



Limited Edition Unisaw® includes 52" Unifence®, 50-tooth ATB combination blade, chrome handles and personalized insignia plaque.

Your choice of Unifence or Biesemeyer® Fence available on all models other than Limited Edition.

## A HUNDRED DOLLAR REWARD FROM DELTA.

Old-timers will tell you that you're not just buying that Unisaw for right now. You're buying it for what it'll be doing for you ten, fifteen—maybe twenty years down the road. That's when you'll be glad you didn't try to save a couple hundred bucks way back in 1996—by settling for a saw that was touted to be as good as the Unisaw.

Feature for feature, the Unisaw stands unmatched, period. Equally important to consider, are parts and service. (Truth is, we can still provide parts and service today, for a 1937 Unisaw.)

All that said, we know how tempting it can be to save a few bucks by buying a knock-off from overseas. (Meanwhile—the Unisaw you've always wished for could be coming off our production line in Tupelo, Mississippi, as we speak.) This calls for a special deal.

Okay, here goes: Buy any Delta Unisaw between July 1 and December 31, 1996 and we'll send you a rebate check for \$100. Even on this Limited

Edition Unisaw, as seen on *The New Yankee Workshop*—a saw that'll be offered this one time only.

Call for the name of the

Delta dealer nearest you where you can take

advantage of this one-time offer. Delta International Machinery Corp., 800-438-2486.

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Delta is proud to nationally fund  
*The New Yankee Workshop* hosted  
by Norm Abram on PBS.



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<http://www.deltawoodworking.com/delta>

# In search of the perfect Miter

What's the best clamp for picture-perfect miter joints? That depends on how fast you want to work, your budget, and how many frames you intend to build.

You need two things to make a good-looking miter joint: exact 45° cuts and a clamp that effectively pulls joint members together.

To get exact 45° cuts you need to carefully adjust your saw and use a high-quality saw blade. To help you find the right clamp we tested 17 products in five categories: bench-mounted miter vises, portable miter vises, high-pressure miter vises, threaded-rod clamps, and band clamps. These clamps range in price from \$9 to \$140. To discover what clamps best suit your needs and pocketbook, take a look at our results.

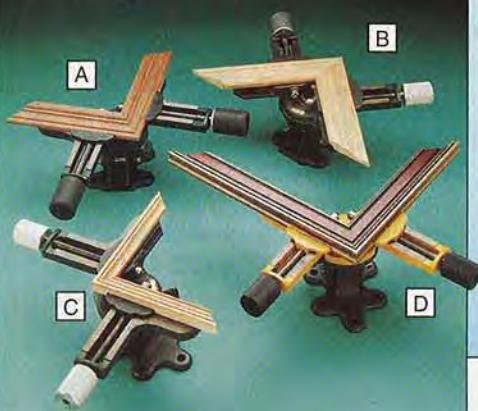


## BENCH-MOUNTED MITER VISES

### They turn, tilt, and are milled for exact 90° corners

These cast-iron vises have two 90° wings mounted to a 4"-tall base that bolts to your workbench. The jaws open up to 4", and tighten by turning two knurled knobs.

- A. Highland Hardware Professional Miter Vise
- B. Trend-Lines Professional Miter Vise
- C. Woodworker's Supply Miter Vise
- D. AMT Cast-Iron Miter Vise



If you build a lot of frames with corners reinforced with fasteners such as brads, you'll find plenty to like about these sturdy vises. The clamping wings rotate 360° and tilt up to 90°. The  $\frac{1}{4}$ "-high fixed jaws fit inside the rabbeted edges of picture frame moldings so that the molding stays flush under clamping pressure. If you want to drive a brad into the edge of the molding, the tip of the joint protrudes well past the jaws.

One drawback: With stock thicker than  $\frac{3}{4}$ ", the low clamping pressure causes the workpiece to ride up slightly. And, you can clamp only one corner at a time. (These clamps do not exert pressure on the joint itself, so fasteners also help bring the joint together.)

The four vises we tested are nearly identical. The model from



With a bench-mounted miter vise, if a joint in a frame doesn't fit, you can saw through the joint and reclamp it for a perfect fit.

Highland Hardware is slightly heavier and has comfortable, rubber-covered lead-screw knobs.

### What they cost:

- (A) Highland Hardware Professional Miter Vise, \$80
- (B) Trend-Lines Professional Miter Vise, \$40
- (C) Woodworker's Supply Miter Vise, \$60
- (D) AMT Cast-Iron Miter Vise, \$39

# Clamp

## PORABLE MITER VISSES

### Simple clamps that prove effective

Like their heavier bench-mounted brothers, portable miter vises fea-

ture two movable jaws to push the frame pieces against two stationary jaws. You also can mount these vises to your bench, but

they don't tilt, swivel, or give you much working clearance above the benchtop.

Pony has two entries in this field. Style #9166 (A) has a fixed 90° angle, and Style #9100 (C) adjusts from 0° to 180°. The jaws on both open to 3".

The Wolfcraft Quick-Jaw 90° Clamp (B) will take workpieces up to 2½" wide, and features padded jaws and a little more heft. The movable jaws operate off lead screws with quick-release levers for faster positioning.

#### What they cost:

- (A) Pony Style #9166, \$10
- (B) Wolfcraft Quick-Jaw 90° Clamp, \$40
- (C) Pony Style #9100, \$11

## HIGH-PRESSURE MITER VISSES

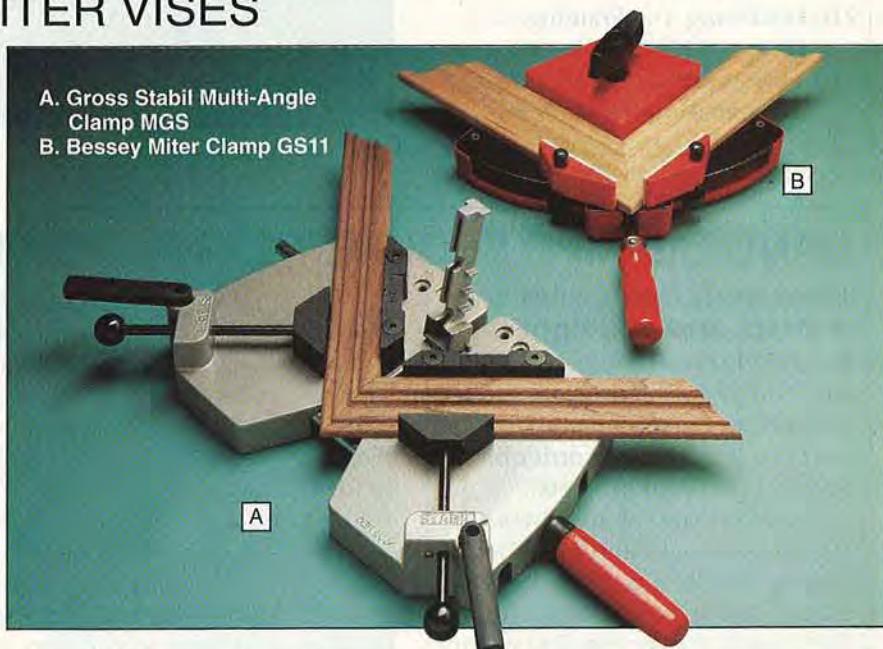
### High-end helpers that really put on the squeeze

Both clamps in this category force miter joints together under pressure. This helps create a strong glue joint. And, you can clamp at multiple angles. On the other hand, these vises are expensive, and only do one joint at a time.

On the Gross Stabil Multi-Angle Clamp MGS (A), a lead screw pulls the two halves of the steel base together after you've locked the workpieces against the fixed jaws. It will clamp workpieces up to 4" wide and features fixed stops for angles of 30°, 60°, 90°, and 120°.

When you turn the lead screw on the Bessey Miter Clamp GS11 (B), the two swiveling jaws draw together and force the workpieces against the backstop block. This block gives you three angles to clamp against (60°, 90°, and

A. Gross Stabil Multi-Angle Clamp MGS  
B. Bessey Miter Clamp GS11



120°). But you only need two contact points on the backstop, so you also can clamp any odd-size angle from 60° to 120°.

#### What they cost:

- (A) Gross Stabil Multi-Angle Clamp MGS, \$140
- (B) Bessey Miter Clamp GS11, \$125

*Continued*

# Miter Clamp

## THREADED-ROD CLAMPS

### These do all four corners of a frame at once

These clamps come with eight 24"-long threaded rods, four corner brackets, four nuts, and four couplers. The couplers join the rods for clamping large frames.

With the corners of a frame in the brackets, the nuts squeeze the miters together and square the frame. In our tests, we found that all three threaded-rod clamps worked equally well in clamping a mitered frame. You can't drive brads or nails into the frame corners until after the glue dries.

The Veritas model (C) uses a brass "speed nut" that you tilt and quickly slide up the length of the rod. With the Leichtung (B) and the Pony (A), you have to tediously spin each nut by hand.

#### What they cost:

- (A) Pony 4-Corner Framing Clamp, \$14
- (B) Leichtung 4x4 Framing Clamp, \$13
- (C) Veritas 4-Way Speed Frame Clamp, \$30



A. Pony 4-Corner Framing Clamp  
B. Leichtung 4x4 Framing Clamp  
C. Veritas 4-Way Speed Frame Clamp

## BAND CLAMPS SECURE MULTIPLE CORNERS AT ONCE

### Wrap your frame with a strap, and pull tight

Band clamps work well on mitered frames and taller work-pieces like drawers or boxes. You also can remove the corner blocks and clamp round projects.

The Wolfcraft (A) has three plastic corner blocks and a lead screw with a handle for tightening the 1"×23' nylon band. This unit has the largest corner blocks, making it well suited for big frames, boxes, and thicker stock.

Bessey's Poly Angle Strap Clamp (B) comes with seven Y-shaped

corner blocks that fit square, hexagonal, or octagonal assemblies. To tighten the 1"×21' nylon band, you turn the knob on top of the container. When you're done, the band winds inside the container for easy storage.

Unlike the nylon bands, the 38"×22' steel band on The Merle Clamp from MLCS never twists around itself. But this springy band made it hard to position the blocks on the frame corners.

The Pony Style #1200 Band Clamp comes with four steel brackets that are held in place by

the tension on the band. (On the others, the band is threaded through a slot on the blocks.) Positioning these brackets is quick, but the band twists easily without a slot to align it. To tighten the 1"×15' band, you turn a locking cam with a screwdriver.

#### What they cost:

- (A) Wolfcraft Quick-Adjust Band Clamp, \$35
- (B) Bessey Poly Angle Strap Clamp, \$50
- (C) The Merle Clamp, \$25
- (D) Pony Style #1200 Band Clamp, \$9

## SPRING MITER CLAMPS

At first glance, these Ulmia Spring Miter Clamps look like they couldn't possibly do much. But you need only clamp one joint to find out how simple, reliable, and effective they are.

These heavy-gauge wire clamps are made of tempered spring steel. To use one, you spread its points apart with a special pliers, position the clamp, and release the pliers. The sharp points hold the clamp to the wood, and the released tension in the spring steel closes up the joint.

The points leave small indentations on the sides of the frame. But these are smaller than the hole created by a brad and can be filled just as easily.

A complete set sells for about \$165 and includes the pliers and 60 spring clamps (10 each in six sizes). You also can buy the pliers separately for \$44, and sets of individual clamps (10 clamps per set) for \$20-\$30. Clamp sizes, as measured in the width between the points, range from  $\frac{3}{8}$ " to  $3\frac{1}{2}$ ".



Spring clamps work simply and effectively. They leave small indentations in the frame edges that fill as easily as brad holes.

For speed and convenience, we found the Ulmia clamps hard to beat. Given the price, however, these clamps make the most sense for professional framers or home woodworkers who do a lot of framing. To order, call Woodcraft Supply at 800/225-1153. For technical advice call 304/464-1074.

- A. Wolfcraft Quick-Adjust Band Clamp
- B. Bessey Poly Angle Strap Clamp
- C. The Merle Clamp
- D. Pony Style #1200 Band Clamp



## WHICH CLAMP IS BEST FOR YOU?

If you want to join your frames with brads, buy a bench-mounted miter vise. These are so much alike we suggest you shop for price. AMT and Trend-Lines offer the bargains here.

For most woodworkers, we recommend the threaded-rod clamps. The speed nuts on the Veritas model will cost you extra, but we think the convenience is worth the money unless you're on a tight budget.

Consider a band clamp if you also need a clamp for round or multisided projects. The Bessey Poly Angle Strap Clamp won hands down here. It's versatile, convenient, and easy to store.

Choose one of the Pony miter vises if you're on a tight budget and need an all-purpose, light-duty miter clamp for small workpieces. The Wolfcraft Quick-Jaw 90° Clamp costs more, but will earn its keep if you also use it to square up boxes, cabinets, and other big projects.

Of the high-pressure clamps, we liked the Bessey best. Both it and the Gross Stabil do a good job, but clamping with the Bessey is faster and simpler. ♣

### Who to call for more information

- AMT: 800/435-8665
- Bessey (American Clamping Corp.): 800/828-1004
- Gross Stabil: 800/671-0838
- Highland Hardware: 800/241-6748
- Leichtung: 800/321-6840
- MLCS: 800/533-9298
- Pony (Adjustable Clamp Co.): 312/666-2723
- Trend-Lines: 800/767-9999
- Veritas: 800/667-2986
- Wolfcraft: 708/773-4777
- Woodworker's Supply: 800/645-9292

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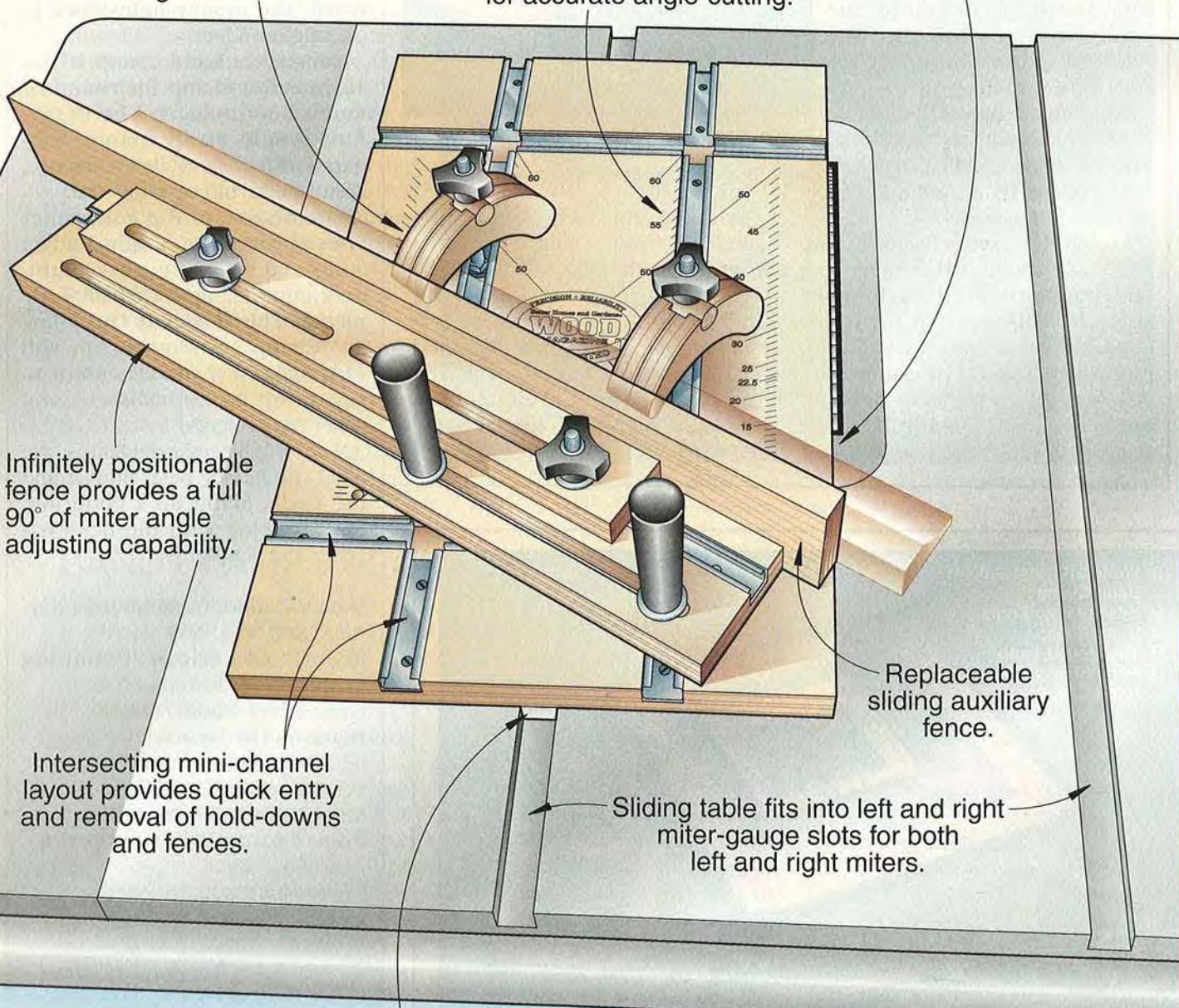
A  
**WOOD**  
MAGAZINE  
**EXCLUSIVE**

# Universal Tablesaw With Laser Accuracy

Easy-to-adjust hold-downs ensure safe handling of the workpiece. Additional hold-down sizes are provided on page 102 for those difficult-to-hold parts, including small moldings.

Edge of table aligns flush with blade for easy cutoff reference. Especially useful when cutting odd-shaped parts and taper-cutting.

Laser-engraved angle scale for accurate angle-cutting.



Features UHMW polyethylene miter-gauge guide for long-wearing durability.

# Jig

Laser-engraved angle scales on this sliding-table jig help you to right-on-the-money mitercuts, tapercuts, crosscuts, and angle-cuts. Time and time again, this jig has proved its worth here in the WOOD® magazine shop where it was conceived, designed, and tested. Now, you can build one for your own shop and raise your woodworking to a new level of accuracy. See pages 75 and 100 for just a few of the jig's many uses.

## Okay, let's start with the jig table

**1** Cut the jig table (A) to the size listed in the Bill of Materials. For an accurate cutting jig later, make sure the rectangular table you cut has perfectly square corners. (Due to its stability and strength, we used  $\frac{3}{4}$ " [18mm actual] Baltic birch plywood.)

**2** To customize the jig table for your particular tablesaw, you'll need to properly locate the miter-gauge groove on the bottom side of the table (A). To do this, follow the 3 steps on Locating the Guide-Bar Slot drawing below. Since one miter-gauge groove in a tablesaw is located farther from the blade on one side than the other, the slot in the jig's table (A) will not be centered.

**3** Using a dado blade in your tablesaw, cut a  $\frac{1}{16}$ "-deep dado on the *bottom side* of the table (A) to the same width as your tablesaw's miter-gauge groove centered between the lines where marked in Steps 1 and 2 on the drawing Locating the Guide-Bar Slot.

**4** Cut the miter-gauge guide bar (B) to size. Use solid birch if you're using your own stock, or, if you use our hardware kit, cut the UHMW (ultra-high molecular weight) polyethylene to size. (We found polyethylene slides easier in the groove than wood. Plus, polyethylene will not change in size with seasonal humidity changes.) Drill mounting holes in the guide where shown on the Table Exploded View drawing. Screw the guide in place, making sure the screw heads don't protrude below the bottom surface of the guide.

**5** Fit your tablesaw with a  $\frac{13}{16}$ " dado blade that's set to cut  $\frac{1}{16}$ " deep ( $\frac{1}{16}$ " deeper than the thickness of the metal mini channel). Set the fence on your tablesaw 3" from the edge of the dado blade. With a different edge against the fence for each pass, cut four dadoes in the *top surface* of the table (A) where indicated on the Table Exploded View drawing.

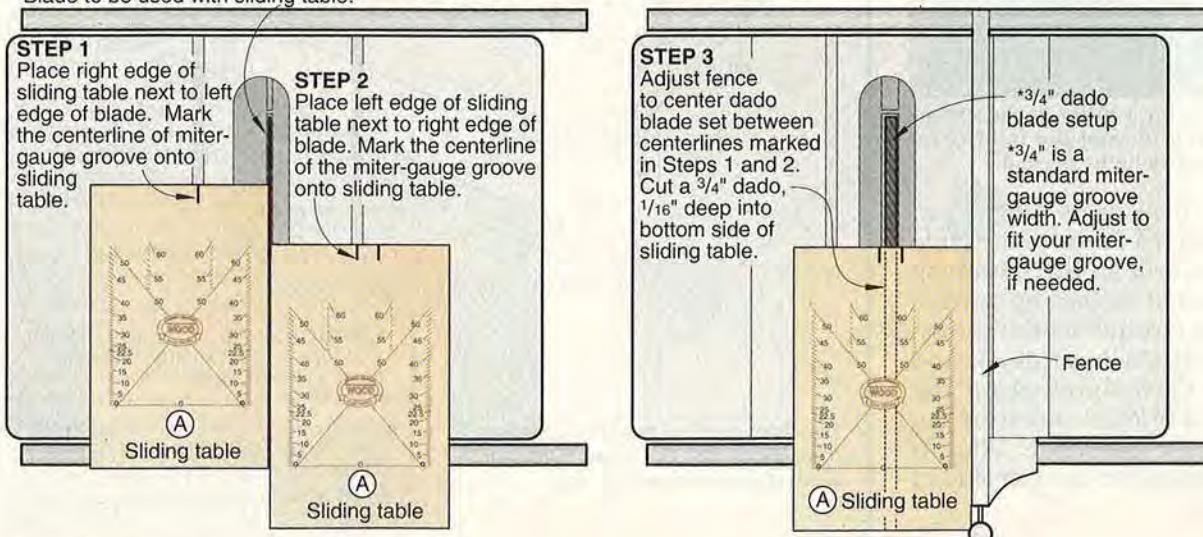
**Note:** Please see the Buying Guide at the end of the Bill of Materials for our source of hardware and Baltic birch plywood for this jig. To save you the time and effort of having to use an adjustable triangle to position the fence to cut miters, we've had the jig table (A) laser-engraved with angle scales. This, too, is available through the Buying Guide. If you'd rather save a few dollars and use your own plywood for the jig table, use an adjustable triangle to set the angle of cut. To do this, see Photo G at the end of the article for our method.

**6** Replace the dado set with the blade you normally use in your tablesaw. Place the jig in one of the miter-gauge slots and trim one edge of the jig with the blade. Mark the front end of the jig top. Transfer the jig into the other miter-gauge slot, and with the marked end forward, trim the opposite edge of the jig.

*Continued*

Blade to be used with sliding table.

## LOCATING THE GUIDE-BAR SLOT



# Tablesaw Jig

## Next, cut and add the metal mini channel

1 Measure the lengths, and use a hacksaw or bandsaw fitted with a metal-cutting blade to cut the 12 pieces of metal mini channel to length plus  $\frac{1}{8}$ ". (We used B-Line System B72 mini channel, available at most electrical supply outlets. Or, see the Buying Guide for our mail-order source.)

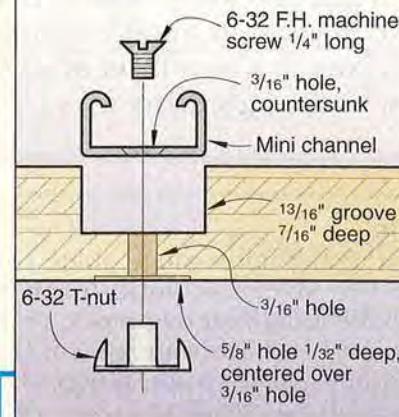
2 To square the ends and make sure the corresponding pieces are identical in length, screw a wooden extension to your disc sander miter gauge where shown in the photo below. Then, mark three lines on the fence to indicate the three lengths of mini channel needed. Using a disc sander, sand one end of each piece of channel square. Then, sand the opposite end of each, pushing lightly on the already sanded end until it is flush with the previously marked lines. Finally, sand the four short side pieces so they will be positioned  $\frac{1}{16}$ " in from the edge of the table side where noted on the Table Exploded View at right. This prevents your tablesaw blade from coming in contact with the mini channel.



Marked lines on a miter-gauge extension allow you to sand the mini channel to the exact lengths needed.

3 Fit your drill press with a  $\frac{3}{16}$ " bit, and attach a fence to the table so you can drill all the mounting holes centered in the top surface of the mini channel where shown on the Mini Channel detail and the Parts View drawing on the WOOD PATTERNS® insert in the center of the magazine. File off any burrs from the bottom side of the channel.

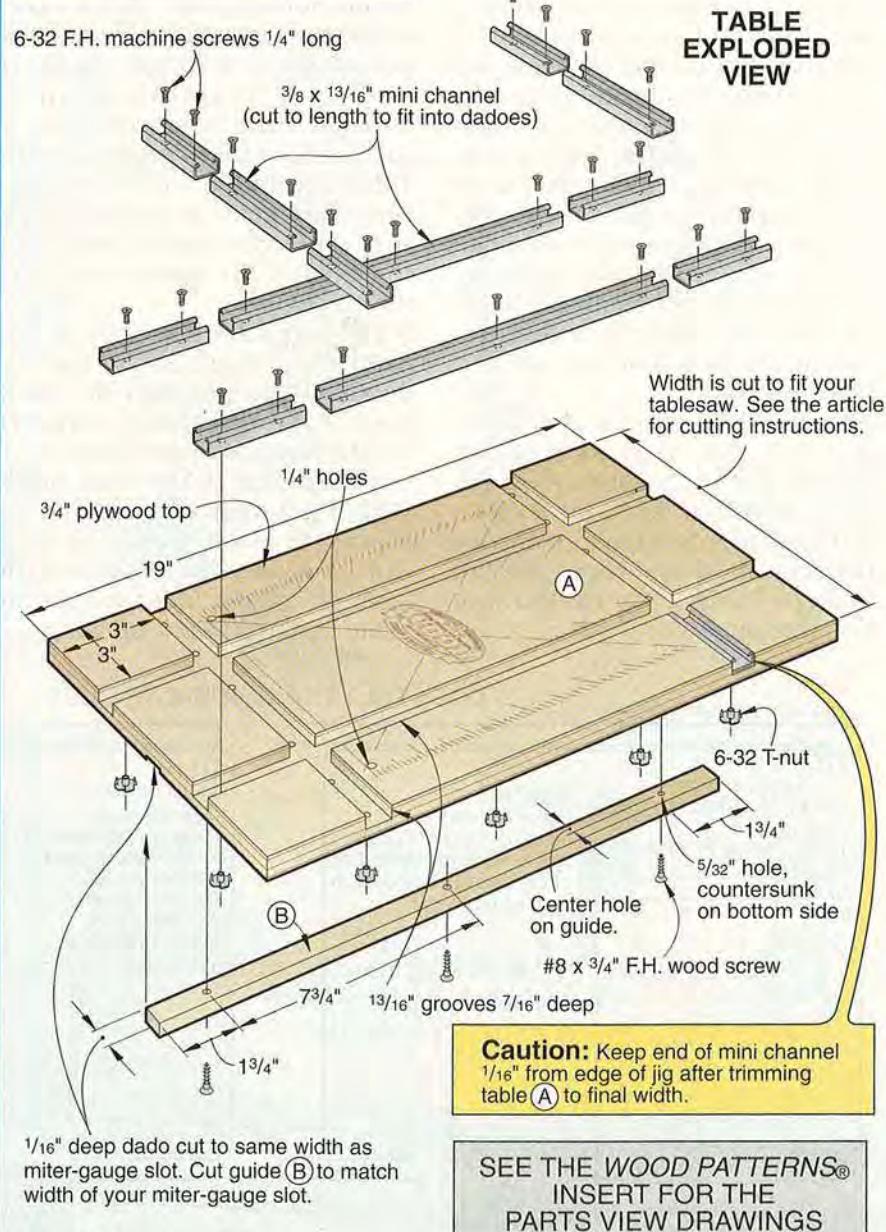
## MINI CHANNEL DETAIL



4 Remove the guide (B) from the bottom side of the table (A). Then, using double-faced tape, stick each piece of mini channel in its mating location. Using the same  $\frac{3}{16}$ " bit in your drill press, use the holes in the mini channel as guides to drill  $\frac{3}{16}$ " holes through the table (A).

5 Working from the bottom side of the jig table, drill a  $\frac{5}{8}$ " counterbore  $\frac{1}{32}$ " deep for each T-nut. Test the fit; the T-nuts must not

## TABLE EXPLODED VIEW



come in contact with the metal top of your tablesaw when the jig slides back and forth.

**6** One at a time, remove the channel, and attach a piece of masking tape to the bottom side of each piece. For ease in relocating the channel later, number the tape on the channel and mark the mating number on the dado from where the channel was removed.

**7** Lightly sand the table and apply

a couple of light coats of finish (we used polyurethane).

**8** Tap all the T-nuts into place in the bottom of the table (A).

**9** Using the numbers as guides, reposition the mini channel in their mating locations in the jig table. Fit a countersink bit (we used a Weldon  $\frac{3}{8}$ "-diameter countersink bit) into your drill press, and countersink each hole in the mini channel so the top surface of a 6-32 flathead machine screw

will seat in the countersink and the top of the screw will be flush with the top of the channel. For the stops and fences to slide smoothly in the channel later, the tops of the screws must not protrude. The countersink bit will also machine the tops of the T-nuts so they don't protrude through the mini channel.

**10** Remove the pieces of mini chan-

*Continued*

Bill of Materials						
Part	Finished Size			Mat.	Qty.	
	T	W	L			
A table	$\frac{3}{4}$ "	12"	19"	BP	1	
B guide	$\frac{3}{8}$ "	**	19"	B	1	
C fence	$\frac{3}{4}$ "	$3\frac{1}{8}$ "	$19\frac{1}{2}$ "	BP	1	
D base	$\frac{3}{4}$ "	$1\frac{1}{8}$ "	$15\frac{1}{2}$ "	BP	1	
E upright	$\frac{3}{4}$ "	$2\frac{1}{2}$ "	24"	B	1	
F stopblock	$\frac{3}{4}$ "	$1\frac{5}{8}$ "	$1\frac{1}{8}$ "	BP	1	
G stop block	$\frac{1}{2}$ "	$1\frac{5}{16}$ "	$1\frac{1}{8}$ "	B	1	
H hold-down blanks	$\frac{3}{4}$ "	3"	$5\frac{3}{4}$ "	BP	4	
I holder	$1\frac{1}{2}$ "	2"	3"	P	1	

\*\*Width depends on the width of your particular tablesaw's miter-gauge groove.

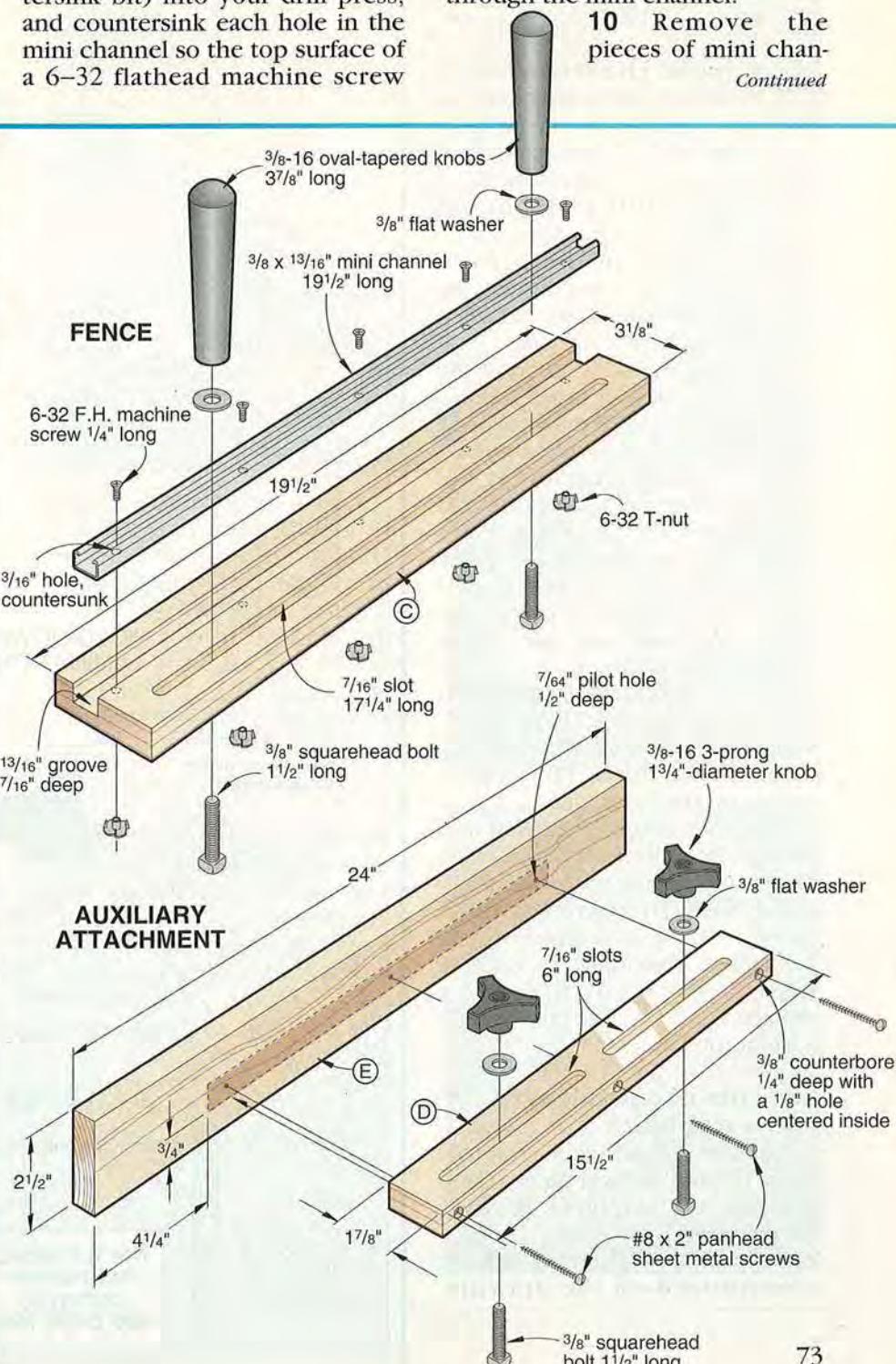
**Materials Key:** BP-Baltic birch plywood, B-birch, P-pine or fir.

**Supplies:**  $\frac{3}{8} \times 1\frac{1}{16}$ " mini channel, 31 6-32 T-nuts and mating 6-32 flathead machine screws  $\frac{1}{4}$ " long, 3 #8x $\frac{3}{4}$ " flathead wood screws, 2  $\frac{3}{8}$ -16 oval-tapered knobs  $3\frac{7}{8}$ " long, 5  $\frac{3}{8}$ " flat washers, 5  $\frac{3}{8}$ " squarehead bolts  $1\frac{1}{2}$ " long, 5  $\frac{3}{8}$ -16 3-pronged plastic knobs  $1\frac{1}{4}$ " diameter, 3 #8x2" panhead sheet metal screws, 2 #8x1" flathead brass wood screws,  $\frac{3}{4}$ " dowel stock, 2  $\frac{3}{8}$ " carriage bolts  $4\frac{1}{2}$ " long, 4  $\frac{1}{2}$ "-diameter magnets  $\frac{1}{4}$ " thick, 2 pieces of  $\frac{1}{4}$ " steel rod 5" long, clear finish.

#### Buying Guide

**Hardware kit.** Thirteen pieces of  $\frac{3}{8} \times 1\frac{1}{16}$ " mini channel cut slightly long (12 for the table and one for the fence), one piece of UHMW polyethylene cut slightly oversized for the table guide (B), plus all the hardware listed in the Supplies listing except for the finish. WOOD KIT TSJ1, \$49.95 plus \$3.75 shipping. Add \$8.75 for a  $\frac{3}{8}$ " Weldon countersink bit. Schlabach and Sons Woodworking, 720 14th Street, Kalona, IA 52247 or call 800/346-9663 to order.

**Ready-to-assemble kit.** All the pieces listed in the hardware kit above, plus all the Baltic birch plywood and solid-birch pieces listed in the Bill of Materials cut to size and shape with the dadoes and miter-gauge slot precut. The table (A) also has the angle markings laser-cut into the top surface. WOOD KIT TSJ2, \$119.95 plus shipping (call for shipping charges). Schlabach and Sons Woodworking, address and phone number above. Add \$8.75 for a  $\frac{3}{8}$ " Weldon countersink bit.



# Tablesaw Jig

nel from the table. Use the countersink bit to slightly machine the tops of the T-nuts a bit more. This creates a slight gap between the T-nuts and mini channel so the T-nut will be pulled tightly into the bottom of the table when securing the mini channel in place. Screw the channel in place.

**11** Reattach the guide bar (B) to the bottom of the table.

## Next, make the fence and the auxiliary attachment

**1** Cut the fence (C) to the size listed in the Bill of Materials and shown on the pattern insert.

**2** Mark and drill a pair of  $\frac{7}{16}$ " holes through the fence (C) where shown on the pattern insert. Draw lines to connect the holes, and cut the waste between the holes to form a  $\frac{7}{16}$ " slot.

**3** Cut a  $1\frac{3}{16}$ " dado  $\frac{7}{16}$ " deep in the top surface of the fence where dimensioned on the pattern insert and shown on the Fence drawing.

**4** Cut the mini channel for the fence (C) to length, and drill and countersink the mounting holes as you did earlier for the table (A). Finish-sand the fence, and screw the channel in place. See the Buying Guide for our source of knobs for the fence.

**5** Cut the auxiliary attachment base (D) and upright (E) to size.

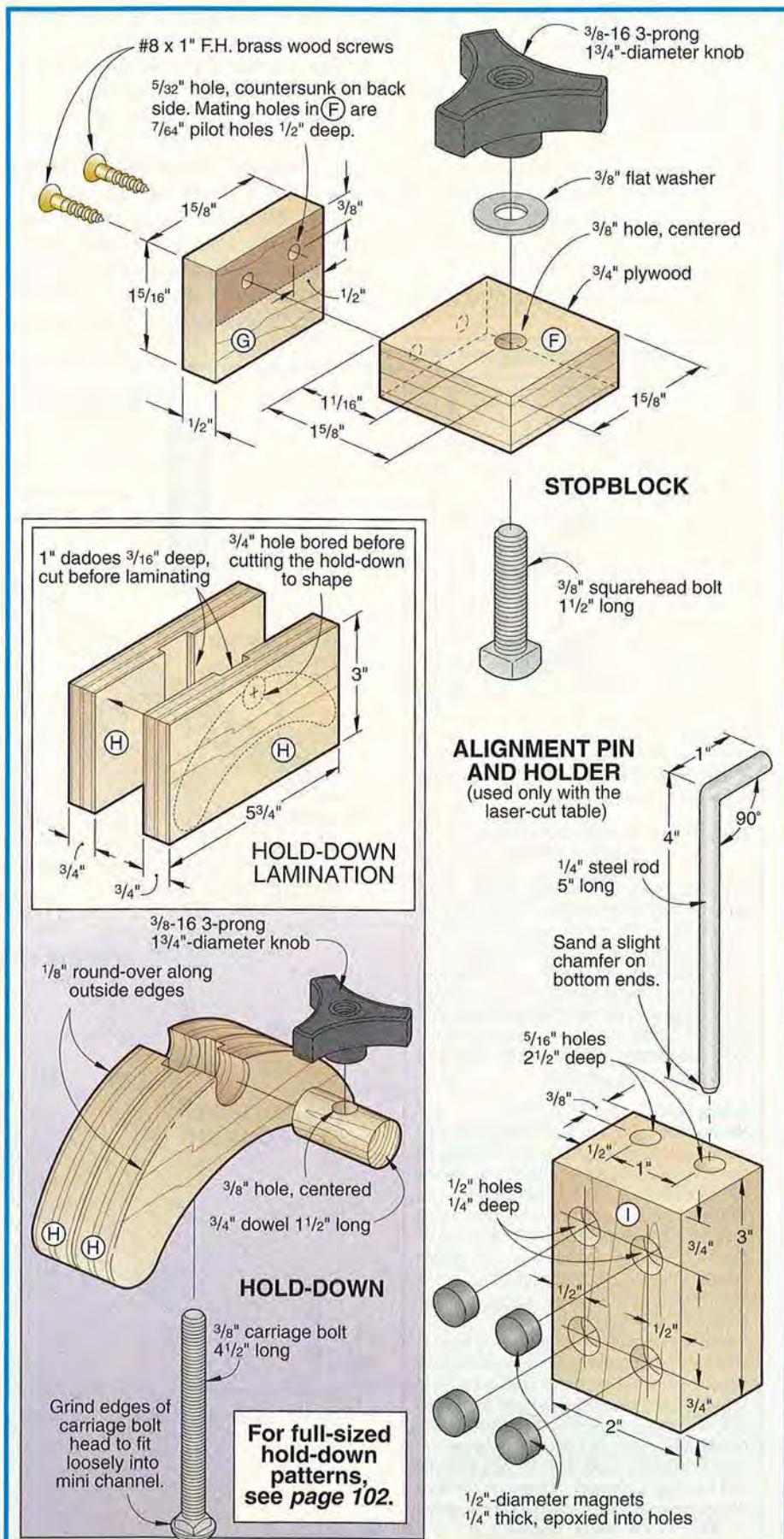
**6** Mark the locations and form  $\frac{7}{16}$ " slots in the base (D) where shown on the Parts View.

**7** Mark the centerpoints, and drill three  $\frac{1}{8}$ " counterbored mounting holes, and screw the upright (E) to the base (D) where shown on the Auxiliary Attachment and Parts View drawings. Do not glue D to E, since you'll need to replace E after you've cut through it numerous times.

## For cuts of equal length, add a stopblock

**1** Cut the stopblock horizontal piece (F) and vertical piece (G) to size. See the Stopblock drawing for reference.

**2** Drill a  $\frac{3}{8}$ " hole in F where dimensioned on the drawing.



Then, drill a pair of countersunk mounting holes through G and into F. Screw the pieces together.  
**3** Attach a knob to F where shown in the drawing.

### Finally, add a pair of hold-downs and pivot pins

**1** Cut four hold-down blanks (H) to  $3 \times 5\frac{3}{4}$ " from  $\frac{3}{4}$ " plywood. Cut a 1" dado  $\frac{3}{16}$ " deep in each piece where shown on the Hold-Down Lamination drawing. With the edges and ends aligned, glue and clamp two pieces together to form each hold-down. Later, transfer the paper pattern(s) shown on page 102, bore a  $\frac{3}{4}$ " hole where indicated, and band-saw the hold-downs to shape.

**2** Drill and cut a pair of the  $\frac{3}{4}$ " dowels shown on the Hold-Down drawing, and assemble the hold-downs in the configuration shown on the drawing.

**3** If you don't plan to buy the laser-engraved table (A), skip to the next section. Crosscut and bend two pieces of  $\frac{1}{4}$ " steel rod 5" long to the shape shown on the Alignment Pin and Holder drawing. You'll use the alignment pins for aligning the fence on the laser-engraved table later.

**4** Build the alignment-pin holder shown on the drawing. To keep the holder close at hand, drill counterbores, and epoxy four magnets in place for sticking the holder to your tablesaw cabinet.

### Sand and apply a finish

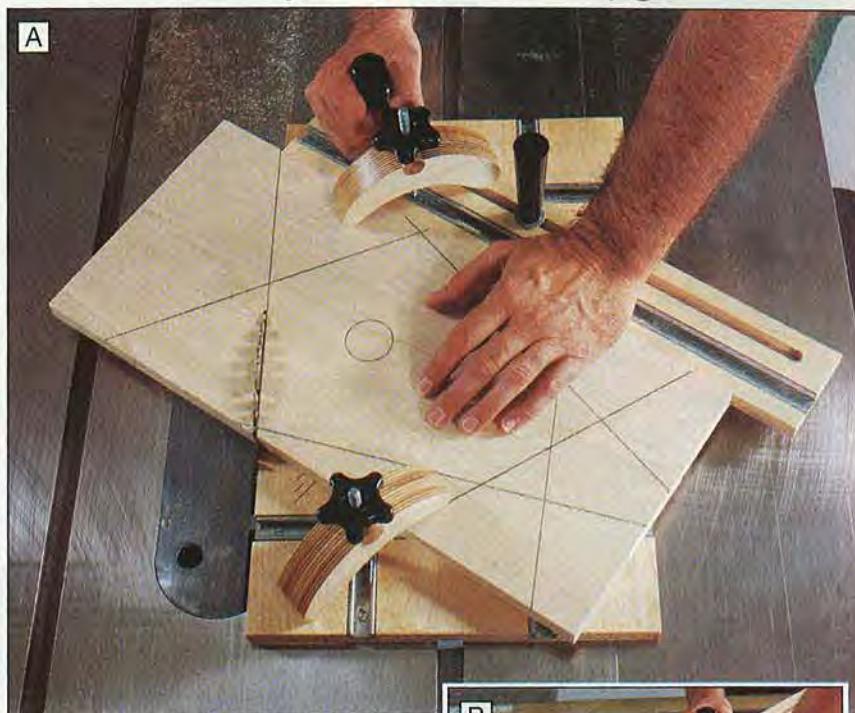
**1** Finish-sand the fence, auxiliary attachment, stop, hold-downs, and alignment-pin holder.

**2** If you use your own plywood for the table (A), consider marking commonly used angles on the top surface of the plywood table. Find the angles with an adjustable triangle as shown in Photo G.

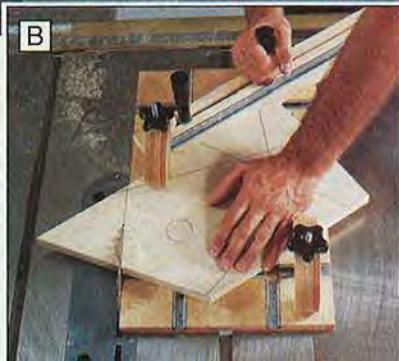
**3** Add a clear finish to all wood parts. (To prevent the working surfaces from becoming too slick, we prefer a polyurethane finish.)

**4** If you used solid stock for your guide (B), apply a bit of paraffin to the guide for easier sliding in the tablesaw groove.

## How to use your tablesaw jig



To cut angled pieces to shape, mark the cutlines on the wood. Align a marked cutline with the edge of the jig table. Position the fence and hold-downs to hold the piece steady. Make the cut as shown in Photo A. The fence adjusts easily for making the adjoining angle cut as shown in Photo B.



You can taper-cut table legs and other projects by marking the cutline on the workpiece and aligning the marked cutline with the outside edge of the jig table. Then, as shown in Photo C, position the fence against the workpiece, add the stop and hold-downs, and make the cut. With this setup, you can cut numerous pieces exactly the same.



Continued on page 100



Pacific Northwest loggers chop a Douglas fir with double-bit axes in the era before chainsaws. The springboards they perch on enabled them to cut above the tree's flared lower portion.

In the lumber industry, what was once wood waste has become a variety of products. And because they now use more of every tree, it means that the wood you work costs less than it might have otherwise.

Turn-of-the-century loggers thought nothing of leaving 18"-high stumps in the woods. After all, two men felling trees with a crosscut saw could bend only so low.

Then, in the 1920's, along came a super invention—a handheld saw with a continuous sharpened chain powered by an air-cooled gasoline engine. The chainsaw was a boon to logging: One man could cut faster with it than two with a handsaw. And the chainsaw allowed the cutter to saw closer to the ground for longer logs. It was the beginning of a trend to get more of the tree.

### They use everything but the shade

In the western part of the nation and in the forested lands of the South, where softwood species prevail, the forest products industry has made great strides in efficiency. Timm Locke, a spokesman for the Portland-based Western Wood Products Association, describes wood processing as it's done out West. According to him, they use everything but the shade.

"After a logger fells a tree, he trims it of its limbs, branches, and thin, tapered top. Next, a worker saws [bucks] the trunk into manageable logs of a size determined by the sawmill's needs," explains Timm. "Cut-off branches and other leave-behinds replenish the soil with nutrients as they decay."

At the sawmill, logs move through the debarker, a machine that chips or shaves off the bark.

# Waste Not, Want Not

A WOOD® magazine  
special report on  
forest efficiency



A Pennsylvania logger fells a black cherry tree, leaving a minimal stump. Before chainsaws, the higher stumps left behind might contain many board feet of recoverable lumber. Today, loggers don't leave money in the woods.

Timm points out that the resulting loose bark gets bagged as landscape mulch destined for sale at home-and-garden centers. Or the bark is ground for fuel and burned to run generators that produce electricity for the mill's needs. Bark might also fuel boilers for heat and kiln-drying green wood.

"At the mill's saw, a thin-kerf blade transforms the round log into lumber as determined by a computer scan," he continues. "Short parts of the log and other cutoffs as tiny as 1x1x6" can

become finger-jointed stock at one mill. At another, this wood might be chipped and sent away for making paper. At yet another mill, it could be sold to a hardboard or fiberboard manufacturer. This all depends on the wood species and the market.

"The residual sawdust also can end up as some form of sheet goods, such as particleboard, or a molded product, or even paper," Timm adds. "Some places it's used for fuel, too. You see, it costs so darn much to get logs out of the woods and to the mill that the industry has to make really good use of every piece of fiber."

### A tree full of products, thanks to new technology

In Coeur d'Alene, Idaho, Dick Costin heads up board lumber manufacturing for Idaho Forest Industries, Inc. He's spent his entire career watching the technology improve.

"Many years ago, loggers would still leave the flared butt of a tree behind because they knew the mill couldn't saw it. That 4-5' or more [see photo *opposite page*] would go to waste for lack of processing ability," Dick explains. "Today, we cut to 3-4" above the ground because the mill can taper saw. The log carriage can be positioned so taper can follow the saw line. And computers scan logs to give us the cutting solution for the product we want to produce."

Dick also points to the dramatic increase in recovery—the percentage of lumber obtained from a log—made possible by thin-kerf blades. "In the old days, they used to saw lumber with a blade that had a kerf of .300" ( $\frac{3}{8} \times \frac{1}{8}$ "), then plane it. They'd get low recovery. Now, our dimension mill uses bandsaw blades with an .080" ( $1\frac{1}{12}$ ") kerf, while the board mill runs a thicker blade of about .140" ( $\frac{7}{16}$ ") kerf. And recovery has near-

*Continued*

# Waste Not, Want Not

ly doubled from what it was." (See box below right.)

Jim Scharnhorst, Idaho Forest Industries' vice president of marketing, notes how the new sawing capabilities utilize even the smallest logs. "Even a 5"-diameter top is sawn to get a 2x4," he says. Jim describes a new product that saves trees, too. "We're producing a stud that's 1 1/4" thick instead of 1 1/2"—nearly a 20 percent savings. Yet, it's graded No. 2 instead of stud grade, so it's just as strong."

In Longview, Washington, Del Berg manages a Weyerhaeuser sawmill that produces 250 million board feet of dimension lumber a year. He speaks of the industry changes he's witnessed.

"Here on the West Coast, we've gone from an old-growth regime of large-dimensioned trees to second- and even third-growth timber," says Del. "Most of our timber comes from our own tree farms, and a log's average diameter here is about 11-11 1/2", with a minimum of 5". When I was in college, you didn't inventory a tree under 12" in diameter."

At Del's mill, computerized scanners also read each log for the optimum sawing sequence. "Scanners collect a whole lot more data all along the length of the piece, and to an accuracy within thousandths of an inch [see photo above right]. The better you can manage the sawing variations, the closer you'll get to the finished product size and the more we'll get out of the log."

While the softwood industry has made giant strides to get the most from every tree, the hardwood industry runs a few steps behind, partly due to product.

## Hardwoods: A different product, a different story

"Basically, there's not much out of the raw log that goes to waste

Written by Peter J. Stephano

here," states Dale Slate, manager of Collins Hardwood in Kane, Pennsylvania. "A part of a log may have nails, making it unwise to saw, but other than that, there's not much we don't use."

Similar to what's happening with softwoods, Collins makes full use of log residues. The by-products are practically the same, except for one thing: In



Computer-guided lasers (the orange lines) help determine the best position for maximum lumber recovery on the gang saw at Weyerhaeuser's Green Mountain, Washington, sawmill.

### Thin-kerf blades mean more boards per tree

In the 1920s, a 16' softwood log with a 30" diameter would yield about 695 board feet of lumber when sawn with a thick-kerf blade of .300". Today's thin-kerf blades of .080" thickness will recover about 1,200 board feet of lumber from the same sized log.

their cherry and red oak production, you'll never see a finger-jointed item. "We've got to provide what the customer wants," says Dale. "They won't buy finger-jointed oak or cherry."

In hardwoods, recovery generally runs 50-55 percent compared to the 40 percent of the 1920s (yet behind the 70 percent of the softwood industry). "That's mainly due to the widespread use of thinner-kerf blades," points out Steve Bratkovich, a hardwood marketing specialist with the U.S. Forest Service in St. Paul, Minnesota. "We've actually recovered 80 percent in experiments." (Each reduction of 1/32" in saw kerf increases recovery from a hardwood log by 2.5 percent, according to the Forest Service.)

Steve notes that the recovery gap between the softwood and hardwood industries is due to many factors, including product. "In softwoods, they're primarily sawing the end product, dimension lumber. The hardwood industry looks to get long, clear boards. Yet, that's not the end product. It's often furniture and cabinets. So those boards are sawn again into shorter pieces. That results in waste. Ideally, if you cut down a tree and knew what product was coming from it, you could buck it into logs the proper length for the end product right in the woods. That would increase recovery." ♦

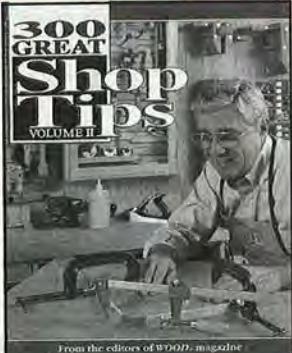


At Pacific Lumber Company's Scotia, California, plant, short redwood cutoffs from the sawmill that were once waste are finger-jointed into vertical-grain siding and other premium architectural products.

Photographs: Forest History Society, Durham, N.C.; Jim Kascoutas; Courtesy of Weyerhaeuser; Dan Sullivan

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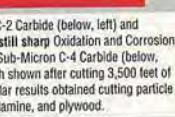
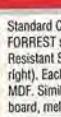
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## Planer quickly converts to crank out custom molding

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the JET JPM 13" Planer/Molder and found that this \$800 machine can produce both precisely planed surfaces and more than 40 types of molding.

Most multipurpose tools require a time-consuming process to switch from one application to the other. But with the JPM 13, you can install molding cutters under 2" without removing the 13"-long planing knives. And to change the feed speed from 20 feet per minute for planing to 10 feet per minute for molding, you simply remove a small sheet-metal cover and reverse two gears on the side of the machine. JET even includes a special gauge to assist you in properly installing any of the more than 40 molding cutters.

I also was impressed with the fit and finish of this tool. Out of the box, the cutterhead was parallel to the bed with less than 0.0005" variance over its length, and the knives were set nearly perfectly.

The machine produces less than .002" of snipe on the ends of planed boards.

Weighing in at 202 pounds, this machine proved extremely stable, smooth, and low in vibration. Its 1½-hp motor provides ample power to plane any stock.

I highly recommend buying and using the optional dust-collection hood with 4" outlet. Without it, the cutterhead will quickly spray large volumes of wood chips throughout your shop.

—Tested by Bob McFarlin

### PRODUCT SCORECARD

#### JET JPM 13 Planer/Molder

Performance	
Price	\$799 (molding knives and dust-collection hood are extra)
Value	

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## All-in-one router table pushshoe provides firm, safe grip

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pieces as small as  $\frac{3}{16} \times \frac{3}{16}$ ", as well as pieces up to 7" long. I safely routed longer pieces by using the shoe to guide the piece and the pushstick to hold it tight against the router-table fence. An adjustable fence on the bottom of the shoe accommodates work-pieces of various widths. During all operations, the shoe and pushstick kept my hands well away from the router bit.

The shoe also functions as a setup tool. One side features a rule for setting the bit-to-fence distance, while the other side contains a handy bit height gauge. You also can set up the cuts for a sliding dovetail joint. By attaching a  $\frac{3}{4}$ "-wide runner to its bottom,

the pushshoe converts into a miter gauge.

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—Tested by Dave Henderson

### PRODUCT SCORECARD

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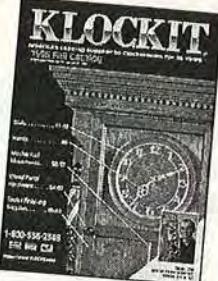
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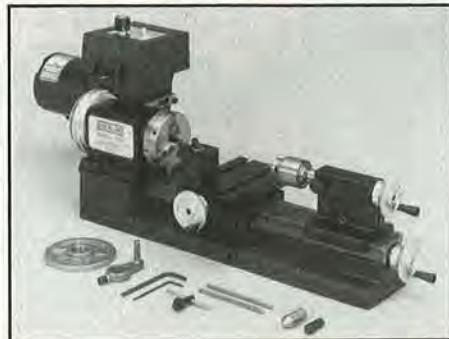
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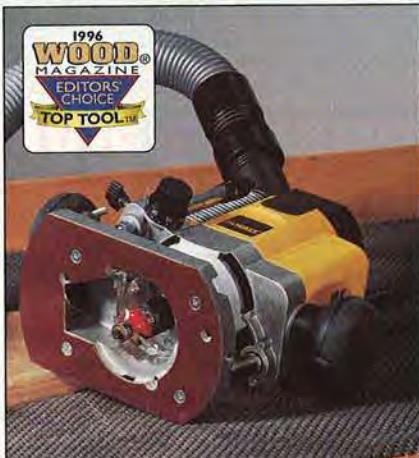
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Circle No. 1420



## Dewalt plunge router features integral dust collection

Built-in dust collection is just one of several user-friendly features that DeWalt designed into its new DW621 2-hp plunge router. The folks at DeWalt also integrated the plunge lock and switch into the round, comfortable handles to make the DW621 easy to control and operate.



To collect dust and chips, the DW621 has a hollow, 1½"-diameter tube as the left side guide post. A hollow cavity in the base (*see photo*) allows debris to be sucked up the guide tube and out through a swiveling elbow vacuum adaptor.

A small acrylic shroud provides good visibility of the bit while containing the dust, but it must be removed for bits over 1" in diameter. The 2½" opening in the base won't accommodate large-diameter panel-raising bits, but this router isn't designed for use in a router table.

In tests, the dust collection system worked well, even when edge routing. The plunge action was smooth, due in part to the larger plunge guide tube. Depth controls include a macro adjustment with ¼" increments and a micro adjustment with 1/256"

settings. I did find the fingertip-sized micro knob too small for my fingers to grip comfortably.

The DW621 operated smoothly throughout its 8,000 to 24,000 rpm speed range. The spindle-lock button made changing ½" or ¼" bits fairly easy.

Overall, I found it to be a good hand-held router and an excellent choice for sign makers or anyone else who doesn't want to stop routing to clean up chips.

—Tested by Dave Henderson

### PRODUCT SCORECARD

#### DeWalt 2-hp Plunge Router, Model DW621

Performance	★★★★★
Price	About \$225
Value	★★★★★

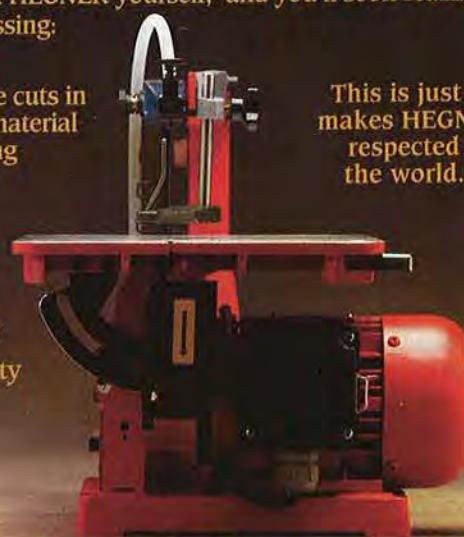
DeWalt Industrial Tool Co., P.O. Box 158, 626 Hanover Pike, Hampstead, MD 21074. Call 800/433-9258.

Continued on page 90

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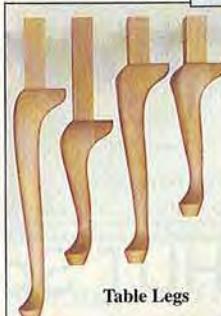


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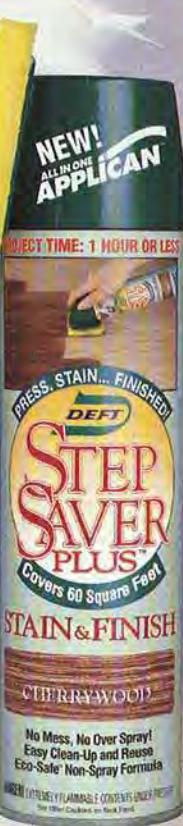
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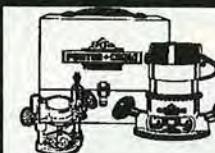
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motor with 1/4" & 1/2" collets & steel case  
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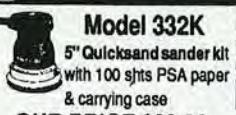
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Model 698 - router table only \$134.00

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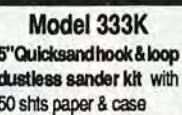
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Circle No. 49



Continued from page 88

## Tenoning jig delivers precise results

In the past, if you wanted to cut tenons on your tablesaw, you had two choices: build a jig, or buy one that costs up to \$300 like the old Delta model 34-172. Now, you've got another option. Delta's new lighter-weight tenoning jig, model 34-182, costs a third as much as the old model, handles larger stock, and (with one modification) cuts tenons just as well.

Designed to fit tablesaws with  $\frac{3}{4}$ " miter-gauge grooves, this 22-pound, cast-iron jig has a  $5 \times 6$ " vertical fence that adjusts parallel with the blade by means of a threaded screw. To clamp the workpiece, you simply turn the large stainless-steel hand crank on the clamp arm. The fence tilts  $16^\circ$ , and the backstop tilts  $45^\circ$  for angled and compound-angled tenons, as well as tenons on mitered pieces.

I found this jig a pleasure to use. It's got a lot of heft, the handles are large and comfortable, and the width-of-cut adjustments are accurate and easy to make. One problem I encountered, however, was that the cast-iron base of the jig I tested rocked a bit on the top of my tablesaw. This may not even be noticeable to the operator, but it is sufficient to cause some variations in the final tenon width. To solve the problem, I applied two strips of low-friction UHMW (ultra-high molecular weight) tape lengthwise on the bottom of the plate. (I bought my tape from Woodcraft, P.O. Box 1686, Parkersburg, WV 26102-1686. Call 800/225-1153.)

Given this jig's versatility, low cost, and usefulness, I consider it



### PRODUCT SCORECARD

#### Delta Tenoning Jig, model 34-182

Performance	★ ★ ★ ★ ☆
Price	About \$95
Value	★ ★ ★ ★ ☆

Delta International Machinery Corp., 246 Alpha Dr., Pittsburgh, PA 15238. Call 800/438-2486.

a good addition to any workshop, and the kind of accessory that will encourage you to do more mortise-and-tenon joinery.

—Tested by Bob McFarlin

Continued on page 92

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3X18	.86 ea	4X36	1.35 ea
3X21	.90 ea	6X48	3.50 ea
3X23 3/4	.93 ea	6x89	6.24 ea

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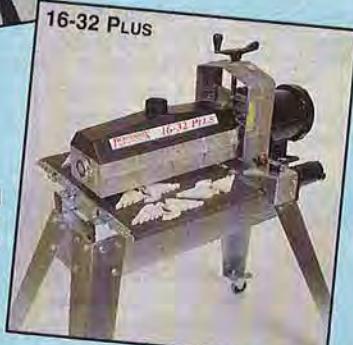
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1554	DW621	New 2" HP Plunge Router-V/S	\$223.
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1425	DW675K	3 1/8" Planer w/case	\$159.
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1085	DW692K-2	18V Cordless V/S Kit, 2 batt.	\$179.
1088	DW792K-2	12V Cordless V/S Kit, 2 batt.	\$169.
1091	DW991K-2	14.4V Cordless V/S Kit, 2 batt.	\$224.
1093	DW995K	"New" 18V Cordless Kit, 1 batt.	\$239.
1548	DW673K	Trim Kit w/case-5 bases	\$199.

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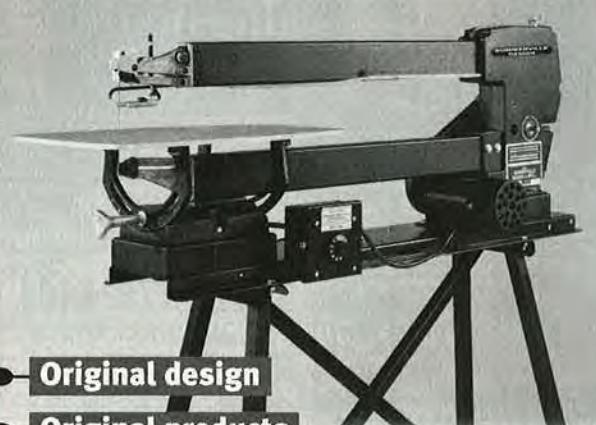
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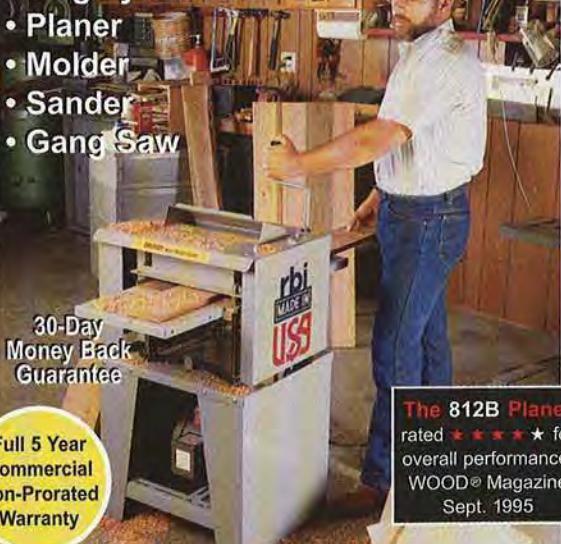
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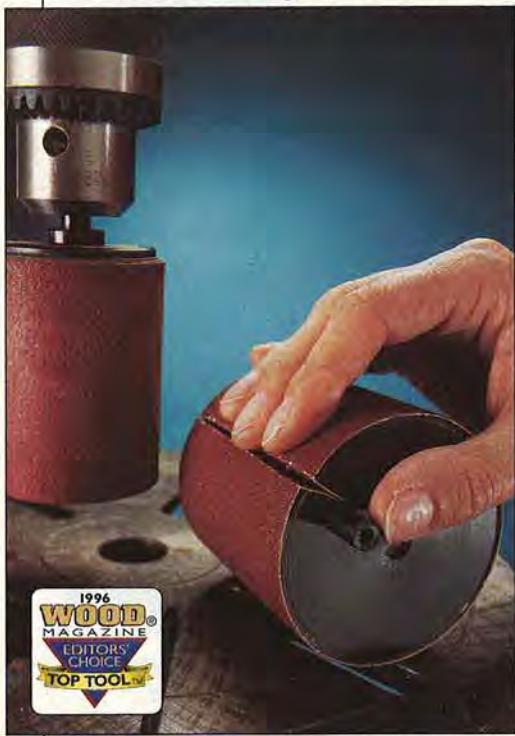
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rated ★★★★ for  
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WOOD® Magazine  
Sept. 1995

Call 1-800-487-2623 for FREE Catalog

r b i n d u s t r i e s  
The American Tool Manufacturer

Continued from page 90

## New sanding drums feature quick-change spindles



Drill press sanding drums have been around for years. But recently, I came across an improved line called Carroll Quick-Change Sanding Drums.

The spindles on these drums unscrew from the drum so you can leave them in the drill-press chuck. So, changing drums, or removing a drum to change the sandpaper, takes only a few seconds. The drums take standard sandpaper cut from sheets.

The 3"-long drums come in four diameters: 1", 1 1/8", 2 3/8", and 3". Machined from solid aluminum stock, the drums I checked were perfectly round and balanced. Around the circumference of each drum, a thin layer of foam rubber cushions the paper and reduces heat build-up.

To pull the sandpaper tight on the drum, you insert a cam-

shaped key along with the ends of the paper into a slot milled in the side of the drum. Then, turn the key with the allen wrench supplied. Excellent instructions for sizing and cutting the paper are included with each drum, but I'd like to see the paper sizes stamped on each drum since instructions are easy to lose in a crowded shop.

*—Tested by Dave Henderson*

### PRODUCT SCORECARD

#### Carroll Quick-Change Sanding Drums

Performance ★ ★ ★ ★ ★

Price 1x3", \$25; 1 1/8x3", \$26; 2 3/8x3", \$28; 3x3", \$30; or \$100 for all four.

Value ★ ★ ★ ★ ★

Farris Machinery, Inc., 1206 Pavilion Dr., Grain Valley, MO 64029. Call 800/872-5489.

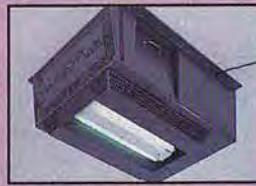
Continued on page 99

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It's a downdraft table.  
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1194VSR	1/2" VSR, 2 STAGE HAMMER DRILL	..... 154
1370CEVS	6" VS DTSLS RNDM ORB SNDR	..... 244
1584VS	CLIC BARREL HANDLE JIG SAW, VS	..... 138
1584VSW	1584VS JIG SAW W/CASE & 10 BLADES	..... 154
1584DVS	BARREL HANDLE JIG SAW, DUSTLS	..... 177
1587VS	TOP HANDLE JIG SAW, VARSP	..... 138
1587VSW	1587VS JIG SAW W/CASE & 10 BLADES	..... 154
1587DVS	TOP HANDLE JIG SAW, DUSTLESS	..... 177
1604AKX	1 3/4 HP ROUTER W/CASE & ROUTER PAD	..... 158
1608	LAMINATE TRIMMER	..... 97
1609VK	DELUXE INSTALLERS KIT W/4 BASES	..... 229
1613EV	2 HP VAR SP PLUNGE ROUTER	..... 193
1613EVSK	1613EVSK DELUXE EDGE GUIDE	..... 208
1613EVSSK	1613EVSSK EDGE GUIDE, TEMP GUIDE KIT	..... 229
1615EV	3 1/4 HP VAR SP PLUNGE ROUTER	..... 284
3054VSR	12V CORDLESS KIT W/2 BAT, CASE	..... 175
3107DVS	5" RANDOM ORBIT SANDER, VS	..... 95
3107DKS	5" RANDOM ORBIT SANDER WITH CASE	..... 114
3272AK	3 1/4" PLANER KIT WITH CASE	..... 114
3296K	3 1/4" PLANER KIT WITH CASE	..... 169
3300K	12V CDRLLS VSR DRILL W/2 BAT, CS & CHRG	..... 168
3310K	12V CDRLLS T HANDLE W/2 BAT, CS & CHRG	..... 175
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3270DVS	3" X 21" VS DUSTLESS BELT SANDER	..... 163
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HD2745-04	12V CDRLLS DRILL KIT W/2 BATTERIES & CASE	.... 128
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#2	12"	8 1/2"	14.50	82.95

**ADJUSTABLE HANDSCREWS**

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#1	10"	6"	12.50	70.95
#2	12"	8 1/2"	14.50	82.95

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3712	12"	6.50	36.00
3718	18"	7.50	40.75
3724	24"	7.85	43.50
3730	30"	8.80	47.75
3736	36"	9.85	53.95

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6490	10" MITER SAW	..... 264
6494	10" CMPND MITER SAW W/CARB BLADE	.... 315
6496	NEW 10" SLIDE COMPOUND MITER SAW	.... 569
6497	10" SLIDE COMPOUND SAW W/ACCS	.... 649
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\* 334 W/CASE &amp; 100 SHEETS PAPER

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\* 7 1/4" FRAMERS SAW, 15 AMP WITH CASE

\* 352 3" X 21" BELT SANDER W/DOUST BAG

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7549

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144

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ROUTER TABLE ONLY

134

743K 7 1/4" FRAMERS SAW, LEFT SIDED WITH CASE

126

2620 3/8" VSR DRILL, 0-1200 RPM W/CHK

96

5008 DOVETAIL TEMPLATE

79

5009 MORTISE &amp; TENON JIG

49

5116 OMNI JIG

268

6931 PLUNGE ROUTER BASE

78

7116 NEW 24" OMNIJIG

292

7310 LAMINATE TRIMMER, 5.6 AMP

97

7312 OFFSET LAMINATE TRIMMER

134

7335 5" RANDOM ORBIT SANDER

136

7336 6" RANDOM ORBIT SANDER W/CASE

176

7338 8" RANDOM ORBIT SANDER

176

7340 10" RANDOM ORBIT SANDER

176

7341 12" RANDOM ORBIT SANDER

176

7344 1/4" SHEET SANDER WITH CASE

108

7345 1/4" SHEET SANDER W/CHARGER

108

7346 1/4" SHEET SANDER W/CHARGER &amp; CASE

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7347 1/4" SHEET SANDER W/CHARGER &amp; CASE

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7350 1/4" SHEET SANDER W/CHARGER &amp; CASE

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7351 1/4" SHEET SANDER W/CHARGER &amp; CASE

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7370 1/4" SHEET SANDER W/CHARGER &amp; CASE

108

7371 1/4" SHE

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Circle No. 97

Continued from page 92

## For small turnings, check out this vertical lathe

If you occasionally need to make a small turning, but don't have the shop space or money for a lathe, you might want to look at the Verti-Lathe. This unique product temporarily converts your drill press into a mini lathe. The Verti-Lathe won't do table legs, but it will allow you to turn projects up to about 4x12".

The mounting plate on the Verti-Lathe bolts to your drill-press table and holds a live center seated in a bearing in the plate. You

can chuck the drive center into the drill-press chuck just as you would a drill bit. An adjustable vertical tool rest also attaches to the mounting plate with an allen-head cap screw.

While it looked flimsy at first, I was impressed by how solidly the Verti-Lathe is built. Even after intentionally catching a skew chisel, I detected little deflection. Turning on this device proved easy, although the unusual working position made my neck stiff. So, I don't recommend using the Verti-Lathe for hours at a time.

I did notice some roughness in the bearings after about three turnings. This I attributed to the fact that the wood dust falls straight onto the bearings. To prevent this, you'll need to clean the bearings frequently with compressed air. But the Verti-Lathe is a clever tool that will yield small



turnings at a fraction of the price you'd pay for a lathe.

—Tested by Dave Henderson

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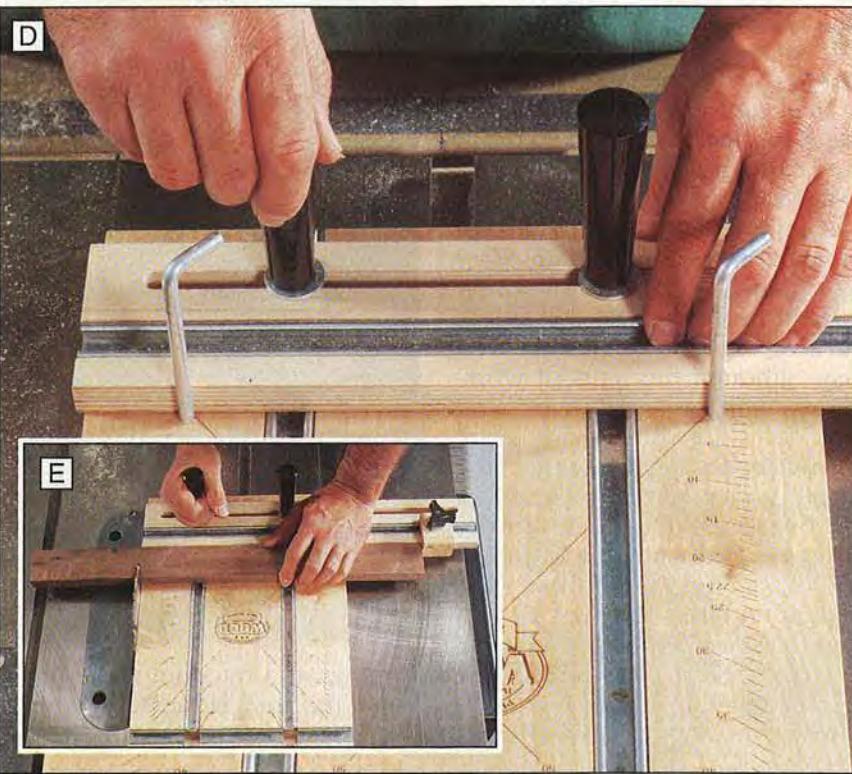
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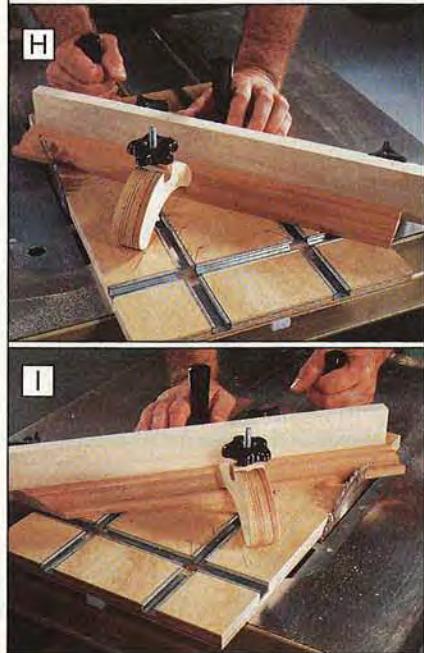
# How to use your Tablesaw Jig

*Continued from page 75*



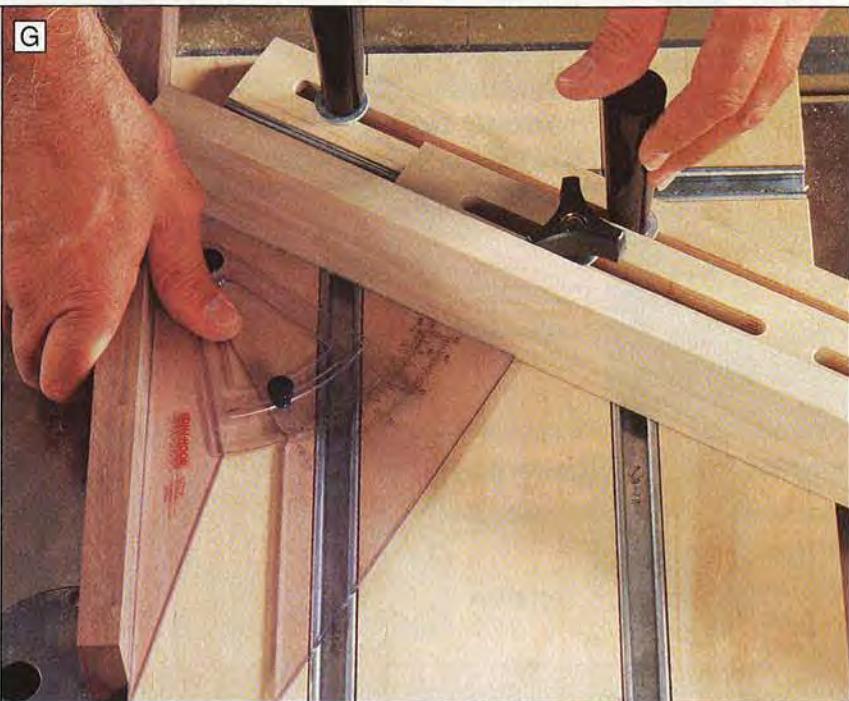
**F**or making accurate 90° crosscuts, use the pivot pins to accurately align the fence on the laser-cut table as shown in Photo D. **Use the jig and fence for crosscutting** as shown in Photo E. For repetitive cuts, secure the stopblock to the fence to ensure consistent lengths from piece to piece.

**A**ccurately cut both left and right miters with this jig as shown in Photos H and I. Note the use of the auxiliary attachment. For crown molding and picture frame material, you'll need to move the jig to the opposite side of the blade as shown in Photo I. ♣



**T**o set the angle using the laser-engraved table, fit one pivot pin in place, and pivot the fence against the pin. Align the fence with the laser-marked angle as shown in Photo F.

**If you use your own stock for the jig table,** use an adjustable triangle and a piece of scrap stock held against the edge of the jig table to correctly angle the fence as shown in Photo G.



Written by Marlen Kemmet Project Design: James R. Downing Photographs: Hetherington Studios Illustrations: Kim Downing; Lorna Johnson



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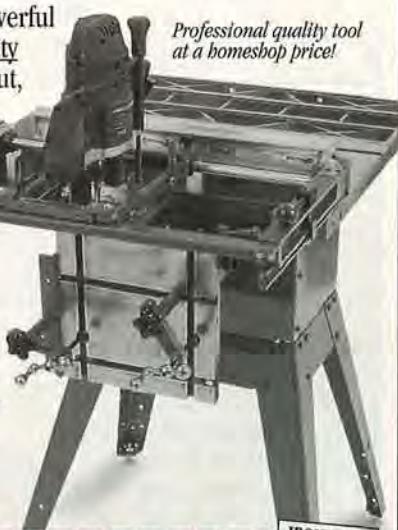
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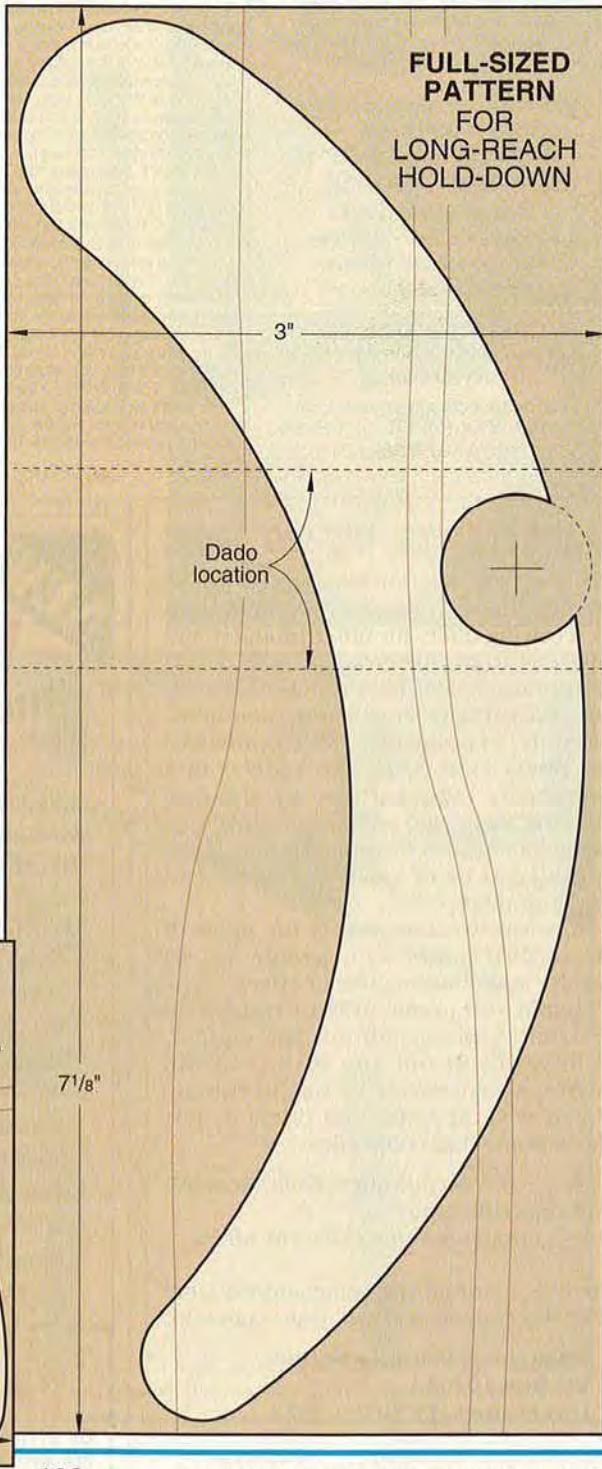
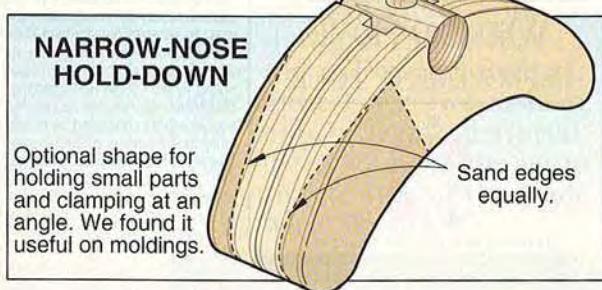
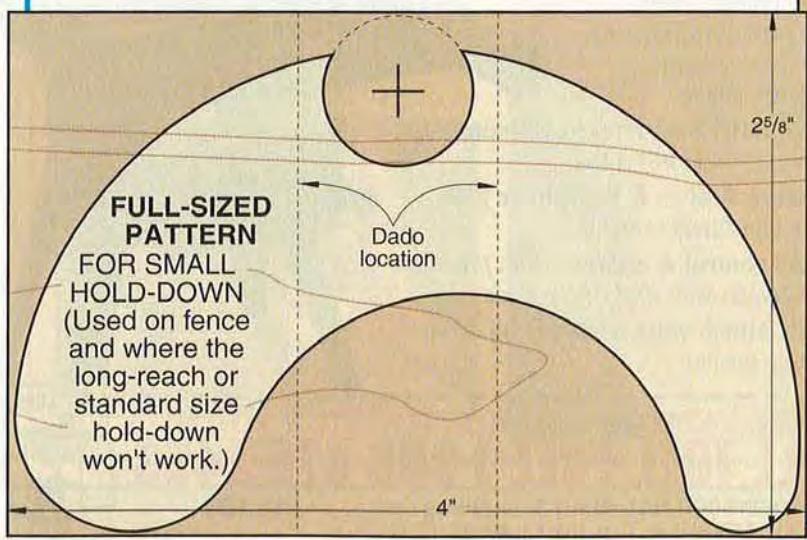
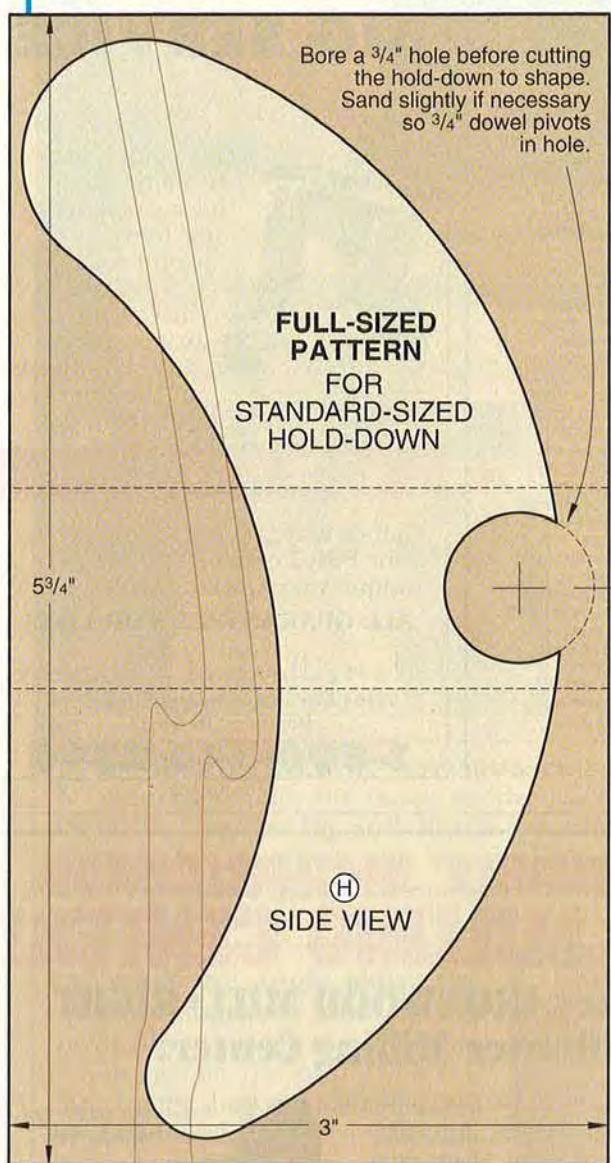


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# How to use your Tablesaw Jig

See related article on page 70

When using our jig, it became apparent that different-sized hold-downs were necessary for the many sizes of workpieces we needed to secure to the sliding table and fence. Use the full-sized patterns shown here to make your own hold-downs.





### Woodworking—It's magic!

LaVerne Anderson, 60, doesn't claim to be Houdini. But ever since he joined a magic club five years ago, he lives with illusions.

A part-time woodworker and full-time Des Moines, Iowa, real estate broker, LaVerne really took to the trickery. In magic, he also discovered another avenue along which to develop his woodworking skills. "I built two shielded boxes on casters for Ben Ulin, the resident professional magician at Adventureland [a local amusement park]. He uses them in a version of what magicians call the Cobra-and-Lion illusion," says LaVerne. "It's kind of like a shell game—the audience sees that the objects change places, but they don't know how they did it."

That little magical woodworking job eventually led to another,

even larger assignment from Ulin. "Ben asked me if I could make a table and box for the Dividing-a-Lady-in-Half illusion," LaVerne recalls. The box he built (see photo right) features all oak and oak plywood construction. He made its stand from black polycarbonate plastic and oak. "All the measurements were based on his assistant's 5'9" height," explains LaVerne. "Which means that there were some minimal internal dimensions I had to provide for the illusion to work."

According to LaVerne, specialized dimensions are the main reason ready-made boxes aren't sold by supply houses. "The equipment for every illusion is custom-built to fit the magician's assistant, usually by a local woodworker," LaVerne explains.



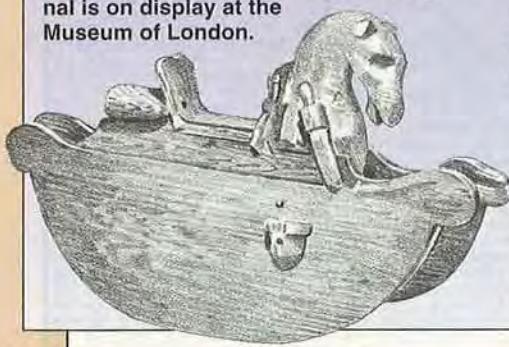
Woodworker LaVerne Anderson knows what it takes for a magician to "saw a lady in half." He built the box!

"Magicians wouldn't want internal measurements for things blabbed all around a strange cabinet shop. For me, that translates into some fun projects to build."

### Toys from the past: Rock around the Christmas tree

What could please a child more than a rocking horse next to the Christmas tree? Such a steed ignites young imaginations.

This board-sided rocking horse dates to early 17th-century Germany. The original is on display at the Museum of London.



#### It takes more wood to live alone

Because multifamily housing units share roofs as well as interior walls, they require about one-third less lumber to build per square foot of living space than a single-family house, calculates the Western Wood Products Association.

The earliest rocking horses, though, had quite another purpose. In the Middle Ages, simple platformed horses constructed of planks were used by novice knights for jousting and tilting practice. In later centuries, more refined rocking horses helped would-be equestrians gain the balance, posture, and bridle skills necessary to handle a real horse.

Before their commercial availability, rocking horses were carefully crafted by a skilled professional or crudely assembled at home. By the mid-1800s, however,

English and German companies established themselves solely to supply the European demand.

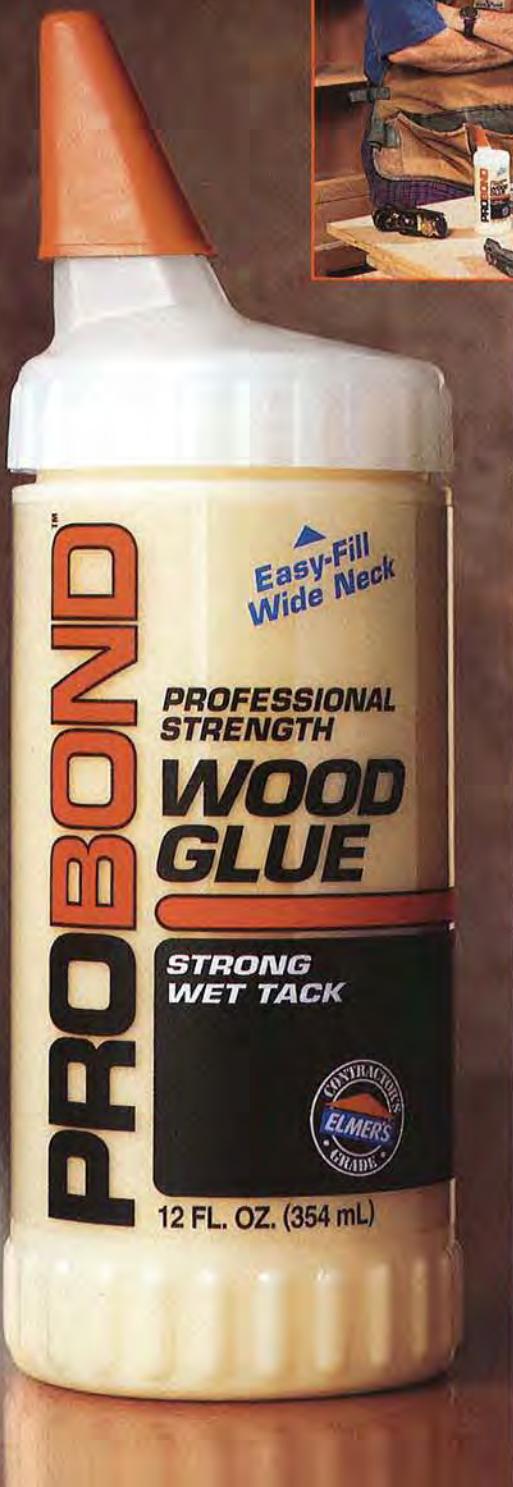
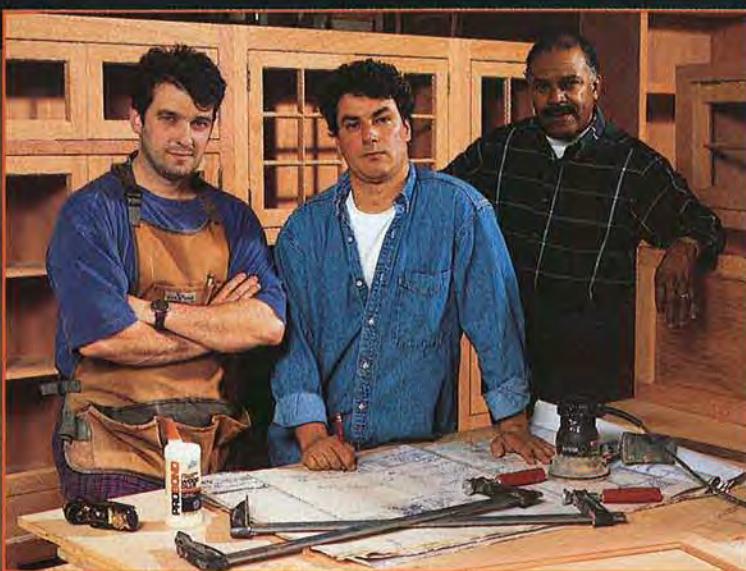
Rocking horses came into vogue in England and America during the Victorian era, paralleling the prominence of the outdoor carousel. Exquisitely detailed, the wooden rocking horses of those times most often were designed to reflect different occupations, such as a hunter, a soldier, or a member of the gentry. Today, examples from this heyday of rocking horses are highly prized collectibles.

### Deck the halls—with care

The red berries and green leaves of American holly (*Ilex opaca*) have always been a popular yuletide decoration. But throughout its eastern and southern range, the tree faces a threat each holiday season as pickers tear off its branches for trim. Insects and disease can then readily enter to shorten its life. If you do harvest holly, make clean cuts with a knife or saw. These will heal naturally. And preserve what you bring home with a spray coat of lacquer or shellac. So treated, holly leaves and berries will last several seasons. ♦



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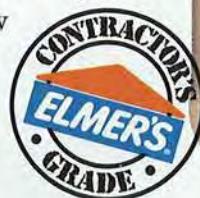
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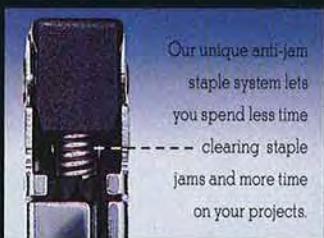
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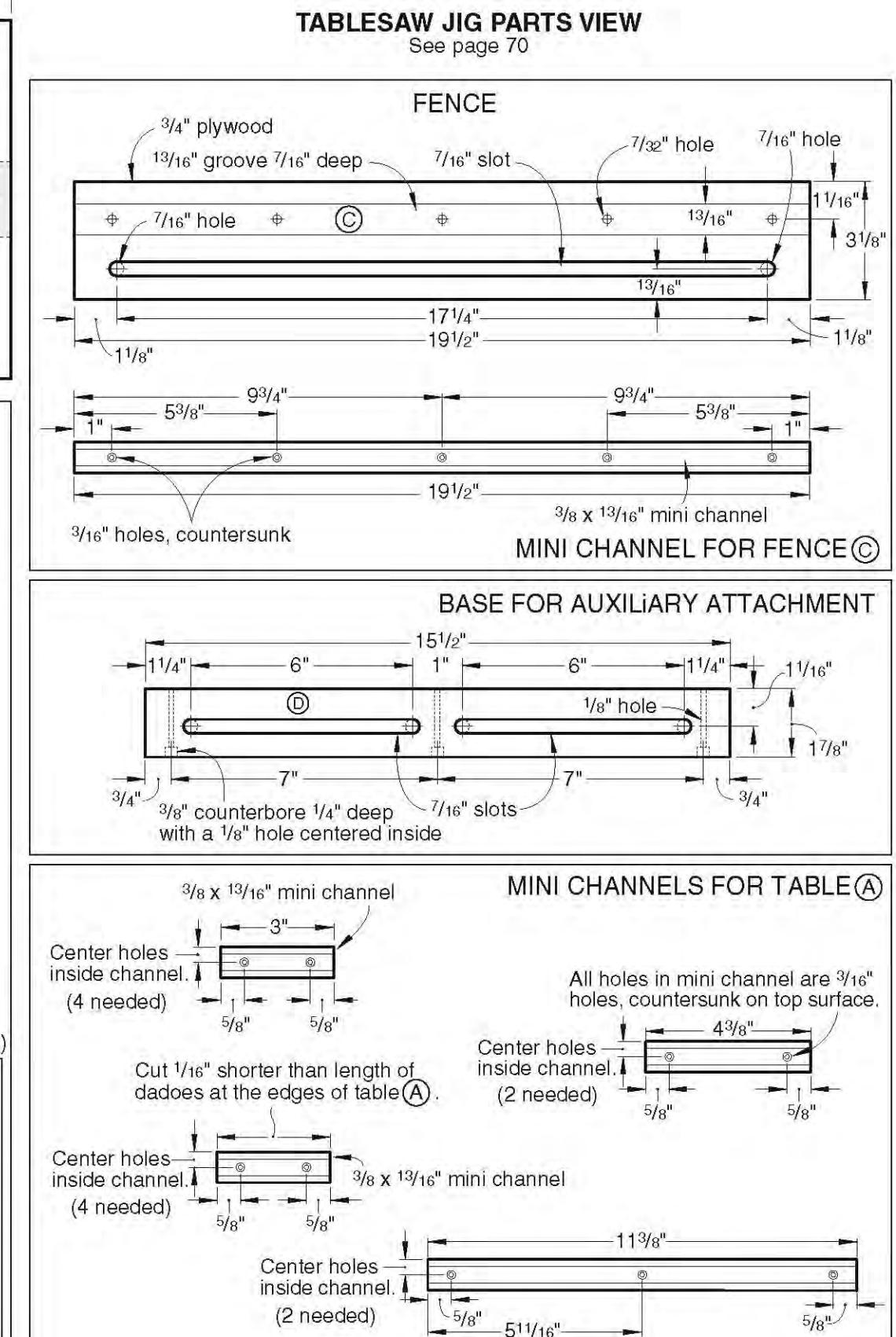
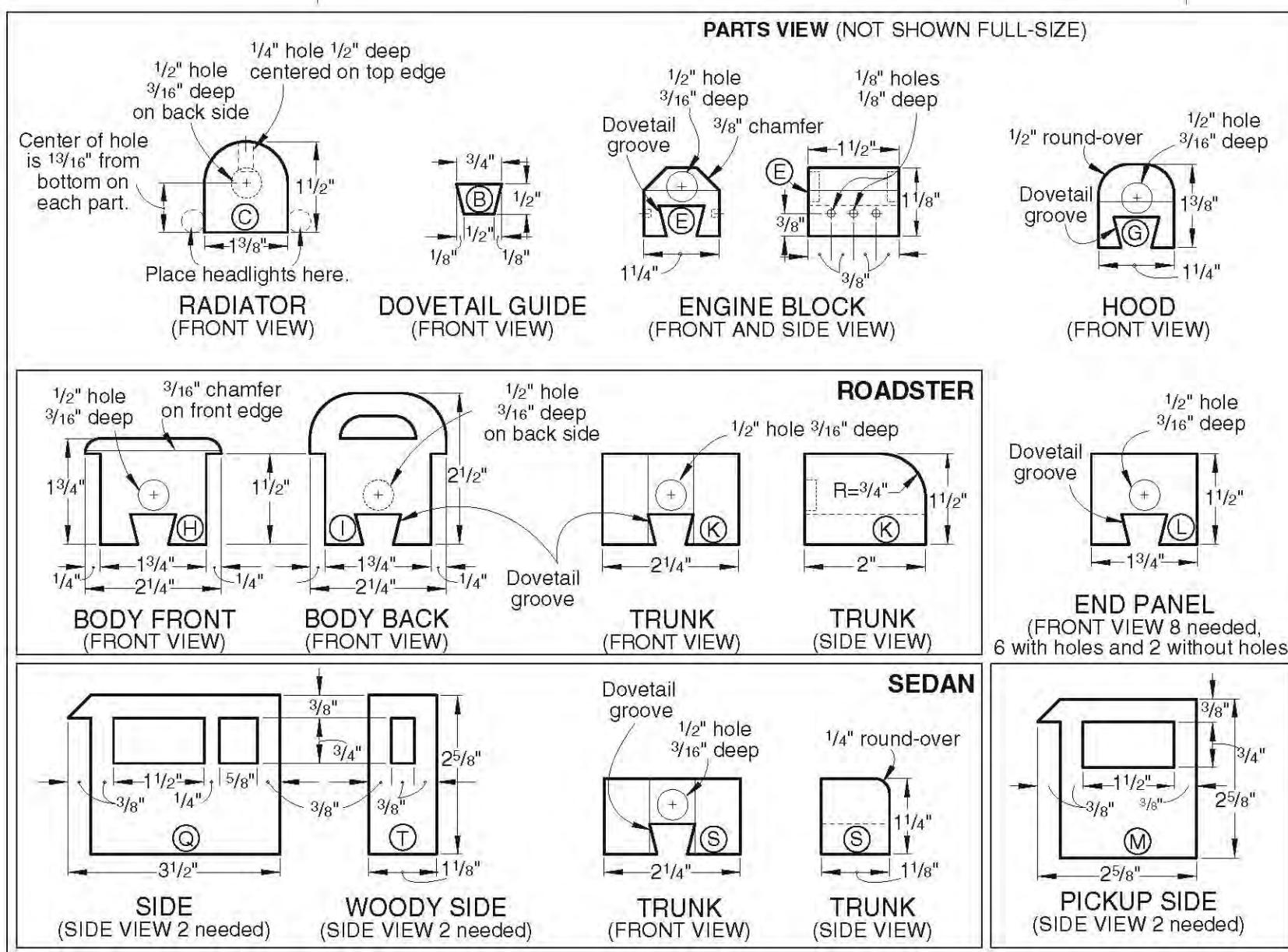
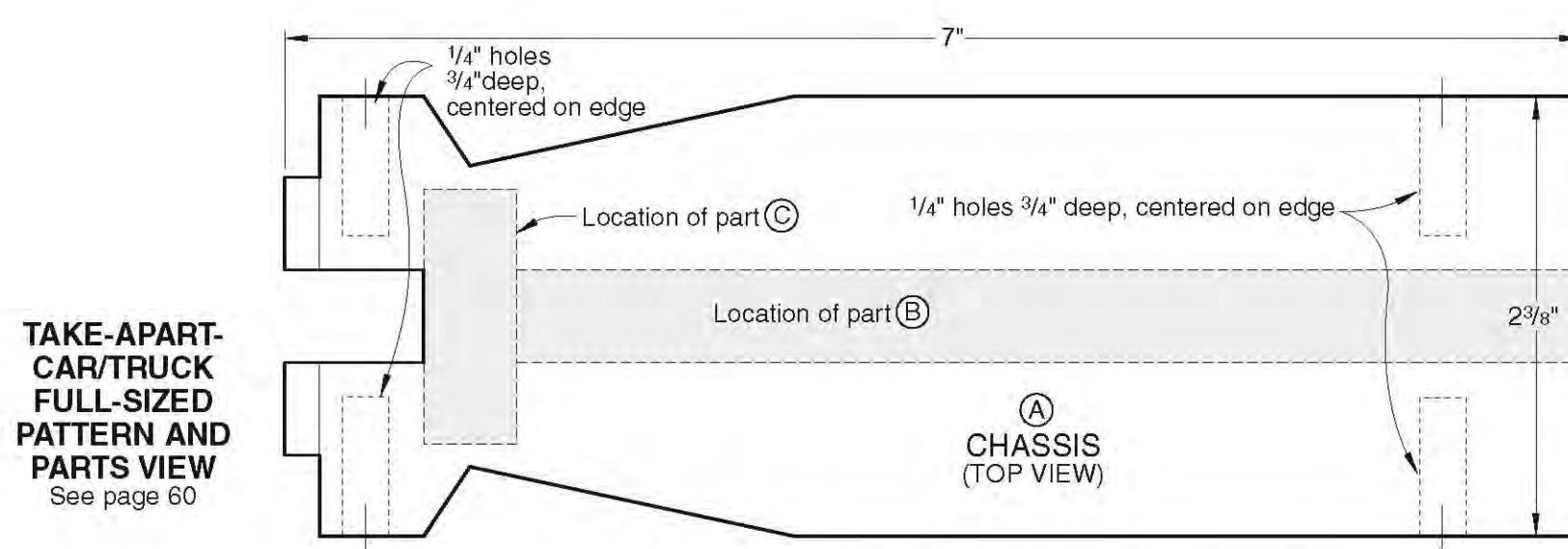
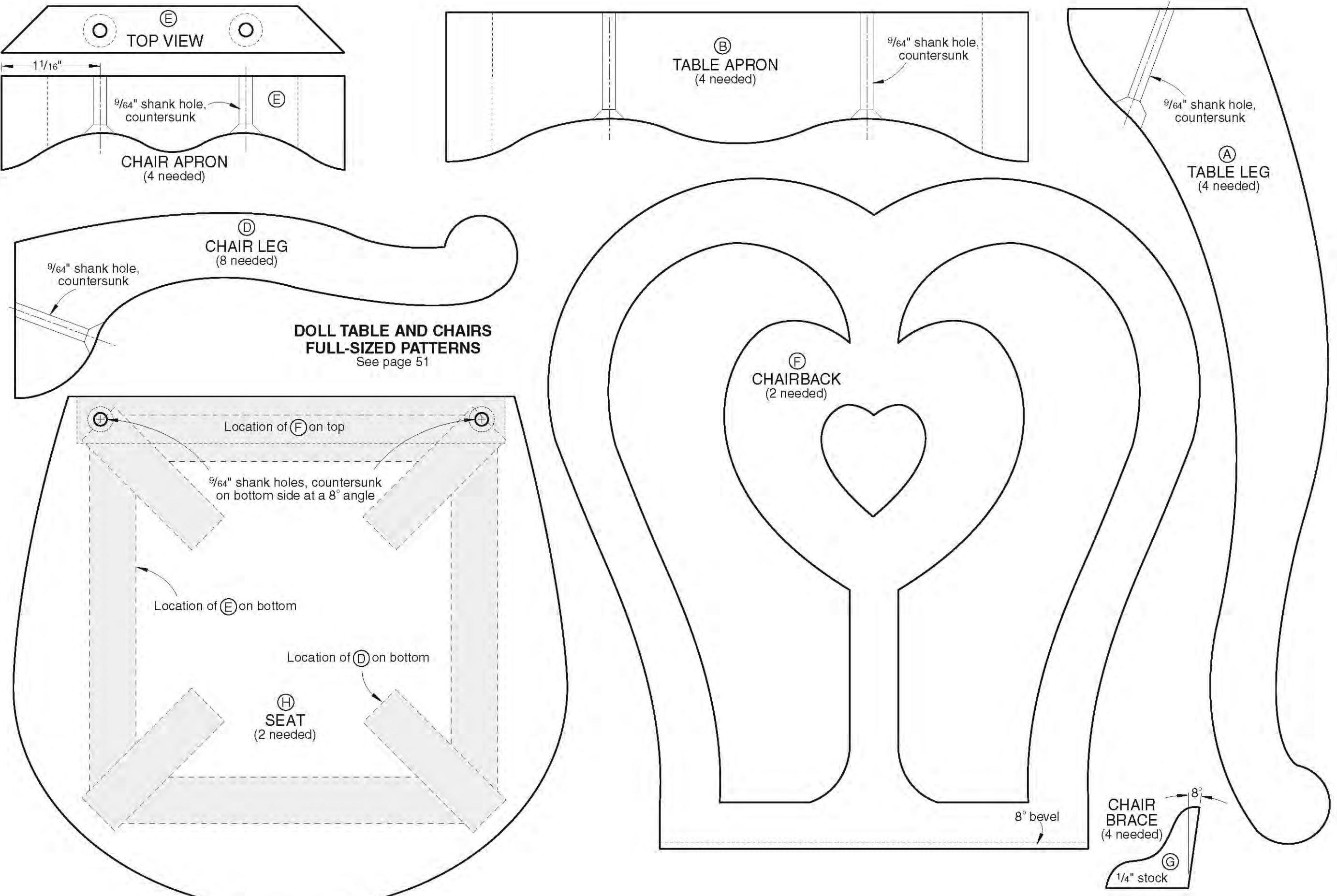
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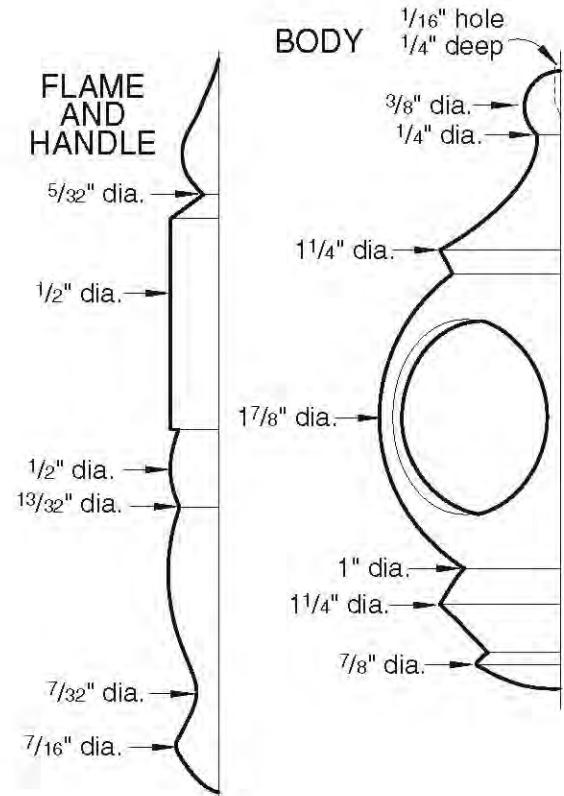
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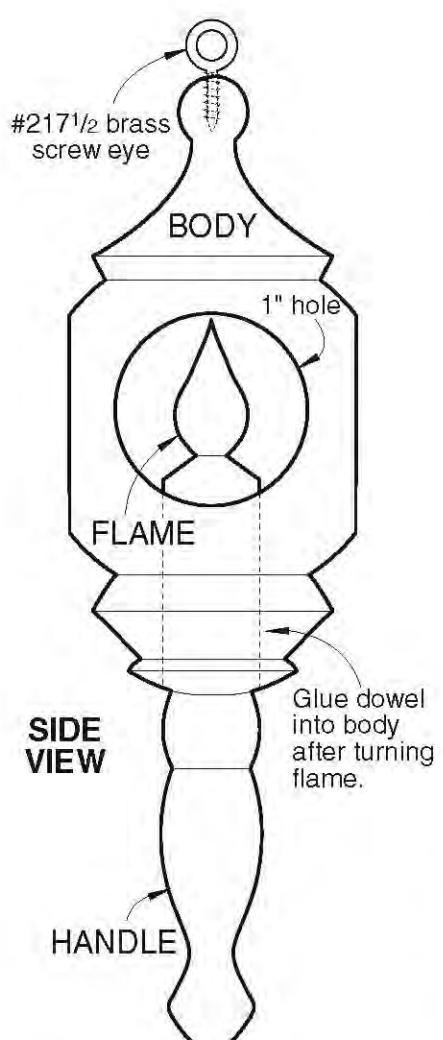
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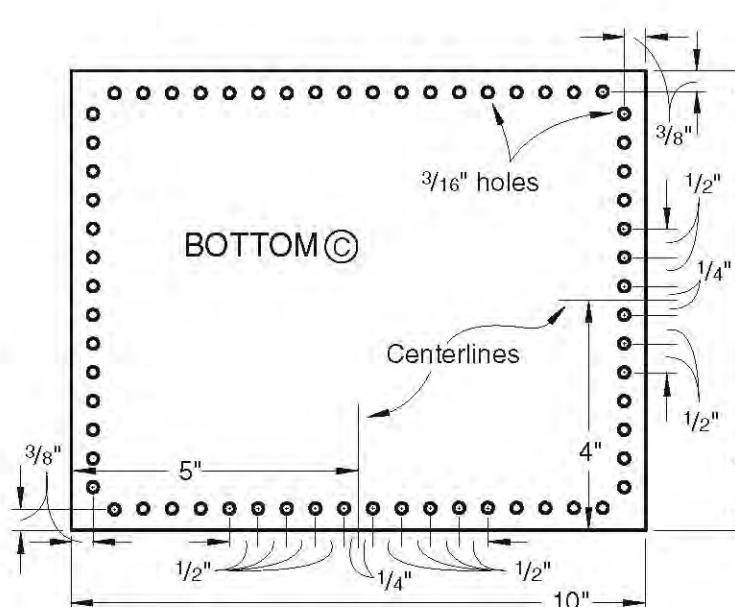
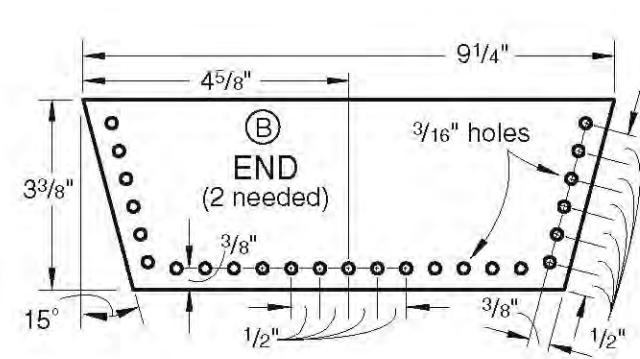
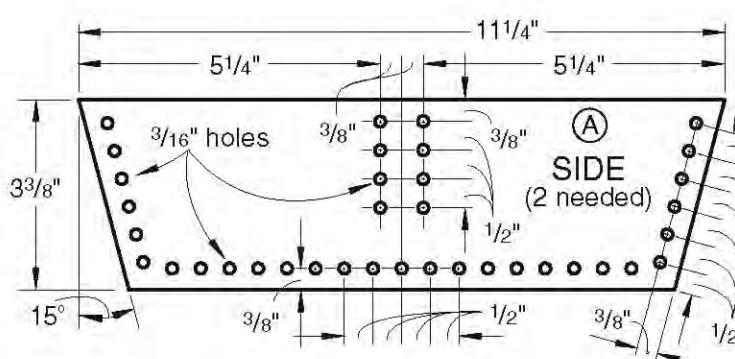
PATTERNS  
See page 57



**BASKET  
PARTS VIEW  
(NOT SHOWN)**

(NOT SHOWN  
FULL-SIZE)

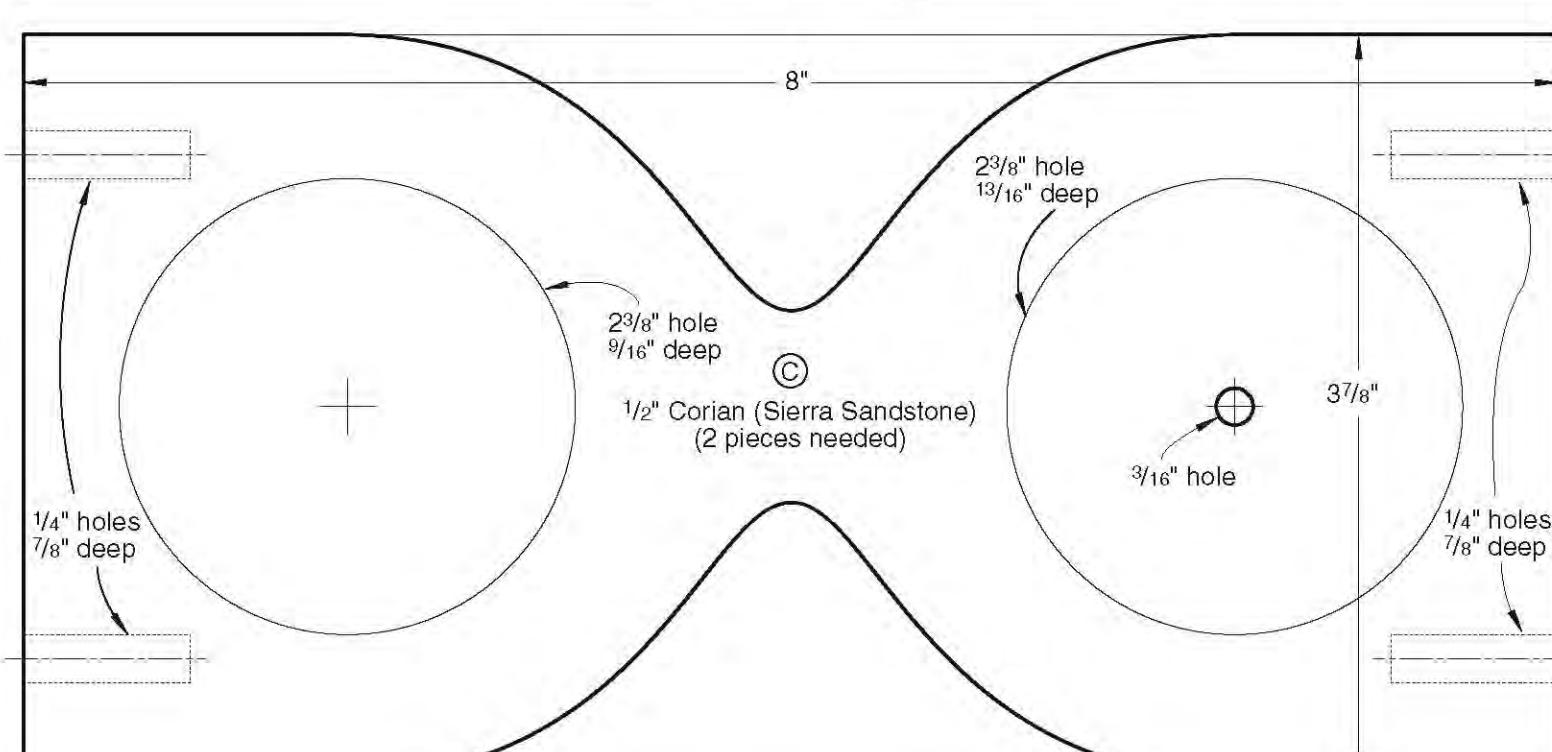
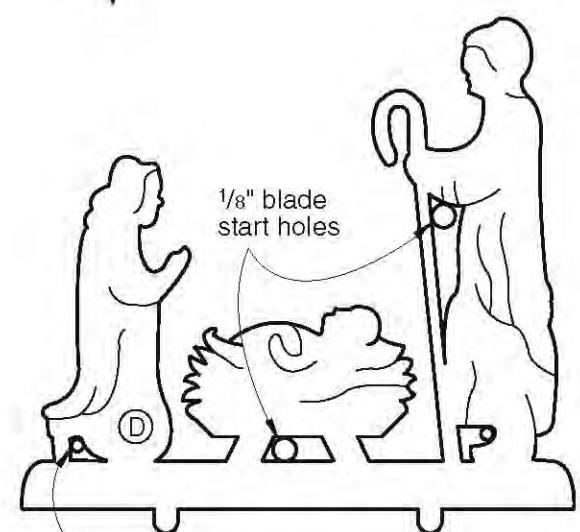
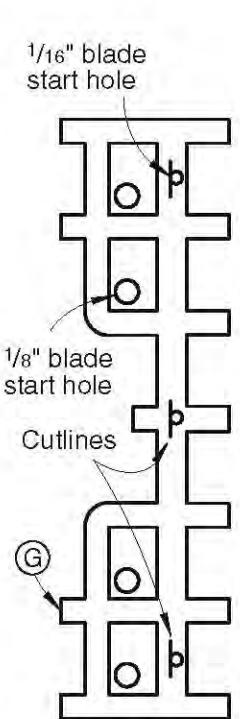
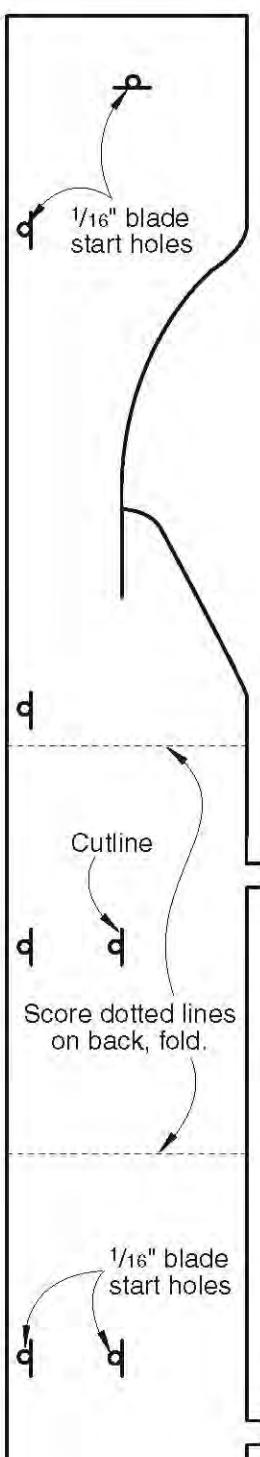
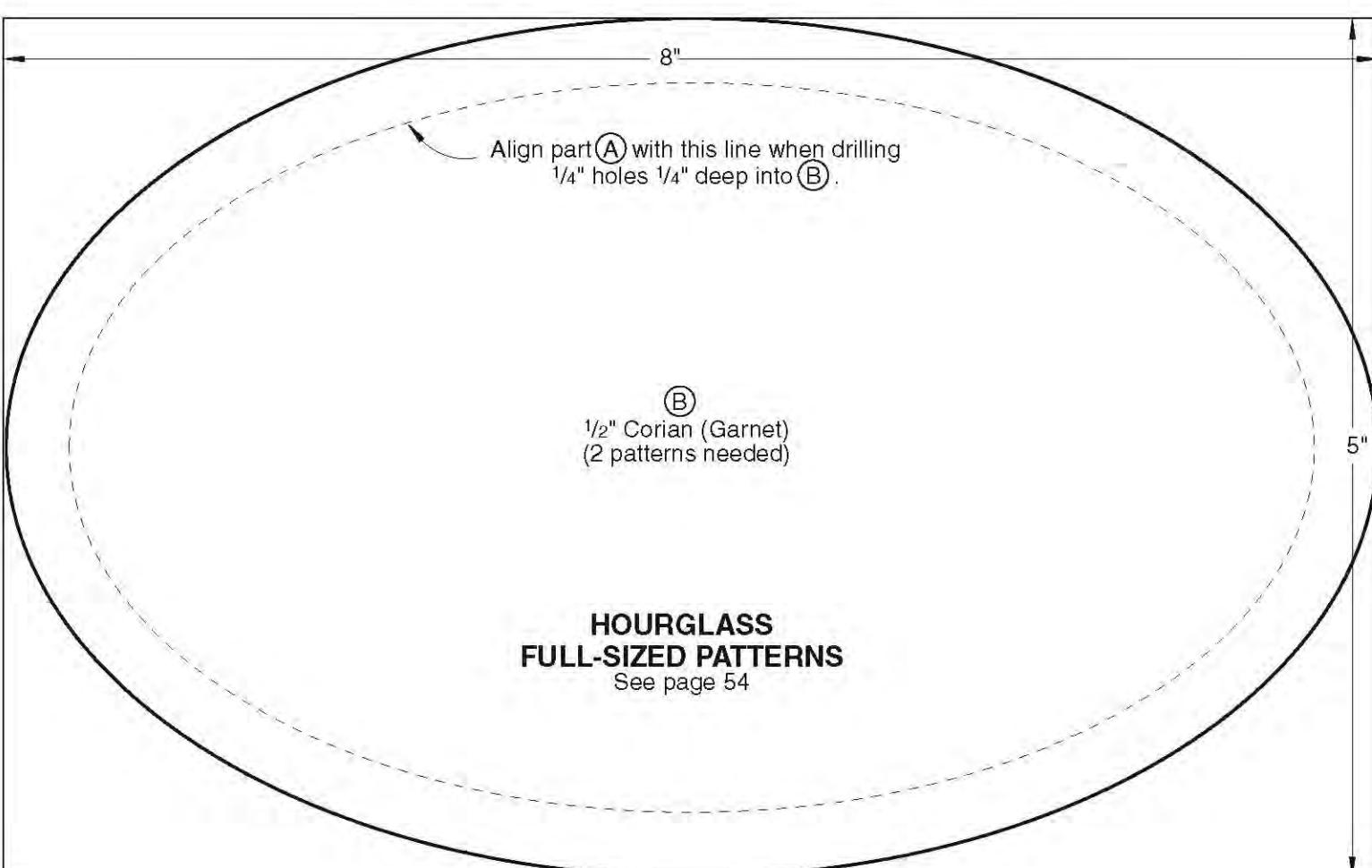
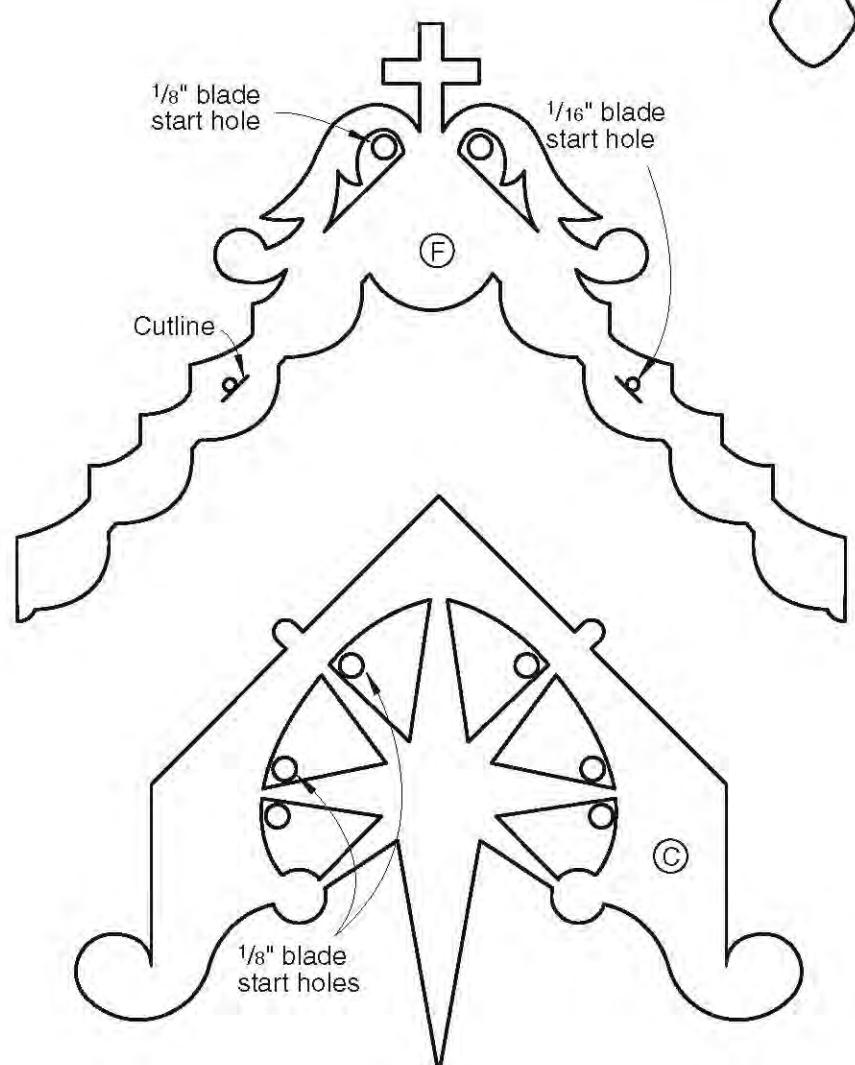
See page 48



**BASKET  
PARTS VIEW  
(NOT SHOWN)**

(NOT SHOWN  
FULL-SIZE)

See page 48



## **NATIVITY SCENE FULL-SIZED PATTERNS**

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