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THE EDITOR'S ANGLE

A creative use for Tired-Out Trees

I don’t know about you, but I’ve always been fascinated by chainsaw carvings. Whenever I watch one quickly taking shape under the skillful hands of the carver, I feel like I’m witnessing a miracle.

Lately, it seems like I’ve been seeing more of these carvings than ever, mainly used as outdoor sculpture. Recently, on the way home from work, I spotted one in the shape of a turkey in someone’s front yard.

Then, at the Iowa State Fair last summer, I was in a large crowd that watched as carver Brian Ruth, of Hartsville, Pennsylvania, transformed a red maple log into a 24” tall roadrunner with his chainsaws.

The most interesting use of chainsaw sculpture I’ve seen, though, is in the yard of Bill Mays, a retired executive, in suburban Des Moines, Iowa. Bill’s odyssey began after the city decided to widen the street adjacent to his lot. According to Bill, as a result of the city installing a retaining wall along his property, several 65- to 80-foot pine trees next to the wall died.

Faced with the prospect of having to saw the trees into firewood, Bill opted for what has turned out to be a traffic-stopping solution. He hired A.J. Lutter, a talented California chainsaw carver, to create five humorous bear sculptures (one is shown in the photo above). Bill tells me that the bears, which A.J. created without drawing pattern lines, have become such a popular tourist attraction that city officials and the police now offer interested parties directions to Bill’s lot.

California chainsaw carver A.J. Lutter (left) and Bill Mays standing beside one of the five 10’-tall bear sculptures that grace Bill’s property.

Thanks to this conservation-minded property owner’s quick thinking, and to one terrific carver, the world is now a more lighthearted, more beautiful place. Thanks guys!

If any of you have a tree on your property that you’re thinking about getting rid of, give Bill’s solution some thought. To locate chainsaw carvers in your area, first call local chainsaw dealers. If that doesn’t produce results, check with the local artists’ association. No luck, there? Then write to me, and I will try to help you locate someone who can work on your project. (Note: A.J. charges anywhere from $100 to $300 per foot for his carvings.)

Larry Clayton

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Do you have questions on projects, tools, finishes, or woodworking in general? If so, post your questions on our Discussion Group. Most questions are answered within a few days.

We’ve added several new shareware programs for your computer to help solve shop problems. You can now download all of the programs for free from our Woodworker’s Software Library.

Use our searchable index to find articles and projects from issue no. 1 to the present.
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This issue's cover wood grain: Hackberry
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Converting decimals to fractions
A part of the course in cabinetmaking that I took about 50 years ago included a way of changing decimal measurements into fractions. This technique came to mind when I read “What woodworkers need to know: Calipers” in the September 1996 issue. Here’s how it works:

1. Take the decimal measurement reading from your dial caliper (I’ll use the .768 from the article) and multiply it by the fractional denominator you’re most likely to use (32 for working in 1/2” measurements):

\[ .768 \times 32 = 24.128 \]

2. Round the answer to the closest whole number, in this case, 24. This becomes the numerator of your fraction. So, .768 roughly equals 24/32.

—Donald Burrows, Euclid, Ohio

An addition to miter jig
I made Tim Hanson’s miter jig as shown in the September 1996 Talking Back letter “Improvements on the miter jig.” It was quick and easy to make, and the blade guard is an excellent safety feature.

Glue sandpaper to faces of jig fence.

However, I did make one addition to my version. I applied sandpaper to the entire face of each fence, using a spray adhesive applied to the paper. This helps prevent the workpiece from slipping while cutting the miter. And for cutting crown moldings, I add a second piece of sandpaper to the top surface of the jig.

Jim Libert, San Jose, Calif.
Super Dado

Super cuts in veneered plywood, melamine, chipboard and solid woods.

When we listen to woodworkers, we understand what you mean — after all, we are woodworkers! You told us you needed a dado to cut plywood, solid wood, hardwood veneered plywood, laminates and melamine chip-free. You told us that it needed to cut precise slots and maintain accuracy, and it especially needed to accommodate today's undersized plywood.

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To make it even better, we added something no other dado manufacturer has...a sixth chipper that is 3/32" thick. That doubles the number of possible slot widths (from 1/4" up to 3/8" wide), and allows you to set the dado to fit today's undersized plywood. To make it even more flexible, we've included a set of precision steel shims for fine adjustments. Here is a dado that matches the slot width flexibility of an adjustable dado while maintaining the safety and finish of a stacked dado system.

And speaking of safety, we used the same anti-kickback technology associated with our saw blades and router bits. It's the anti-kickback shoulder design that reduces the chance of kickback from overfeeding. This higher level of safety lets you dado with confidence.

We also packaged all this in a sturdy carrying case. Once you use this new dado, you'll agree that it really is a Super Dado.
Tips for buying router bits

I enjoyed the new column "Router Bit Review: Lock Miter Bit" in the February 1996 issue. I started checking the cost of these bits and found that the prices range all over the place. Locally, a home improvement store had this style bit for $129. A mail-order company listed the bit at $45 (standard) and $90 for the anti-kickback design shown in the article. Does the anti-kickback feature justify the additional cost, and which bits would you recommend?

—Andy Grinthal, Green Township, N.J.

Andy, for an answer to your question, we contacted Jim Brewer at Freud. Jim stated, "We often find ourselves dealing with the erroneous perception that the anti-kickback feature adds to the cost of a router bit. However, when Freud introduced the anti-kickback technology about 6 years ago, we did not increase the price of our bits.

"The price difference that you see between router bits with the anti-kickback technology and those without generally reflects the difference in the quality of the bit rather than the addition of the anti-kickback feature. The additional cost lies in the use of better-quality and thicker carbide, together with the better technologies involved in producing the advanced cutting geometry."

When we select a bit for our shop here at WOOD® magazine, we first look at the quality of the cutter in relation to the amount of use we expect the bit to receive. In our December 1994 review of router bits, the two top-rated manufacturers were Freud and CMT. We'd most likely consider buying one of these router bits for situations where we know the bit will receive heavy use. For a bit that we may use on only a few projects, we'd be more likely to consider the less-costly Taiwanese-made bits.

The second area we consider when buying a router bit is the Shank size. We recommend you select router bits with a 1/2" Shank for cutter profiles that remove a lot of wood (such as a 1/2" cove, 1/2" roundover, or panel-raising bits as shown above.)
Personalizing the mailbox

My husband Carl decided to build the "First-Class Mailbox" featured in your February 1996 issue, as he thought it would look great on our house. However, to add just the right personal touch, he replaced the word MAIL with our last name—GRICE. And boy, did it ever turn out great! We've received many compliments on it. Thanks for getting us started.

—Allison Grice, Millington, Tenn.

Knobs help protect precious fingers

I just finished building the "Kid's Country Cottage" from the April 1996 issue. And I am astounded at how much fun my 4-year-old daughter Ashley is having with it, even though it's still sitting in the basement waiting for warm weather to arrive.

However, I noticed a couple of things as I watched her play with the cottage. After she would walk through the door, she would try to close it. This resulted in her getting her fingers pinched. To solve this problem, I added a knob on the inside of the door, similar to the knob on the outside. I also added interior knobs on all the windows for the same reason.

I replaced the acrylic in the door and windows with screen material to allow for air circulation. This also lets Ashley and her friends play in the house and keep the insects on the outside.

—Ken Kaplan, Oakridge, N.J.

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We love to show the factory to our friends and customers, so please plan to visit. If you’re in the Tampa Bay area just stop by the factory office at 10 am weekdays for a tour.

Be sure to enter our contest for a trip in Florida, I’ll look forward to seeing you soon!

Best regards,

Carlo M. Venditto, CEO

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Use extension blocks to cut tapered legs

After trying to cut tapered table legs by shimming them in my taper jig, I decided there had to be an easier, more accurate way. My solution requires a little more stock, but the results are well worth it.

I start by ripping the legs ¼" longer than finished length (Step 1 of the drawing below). Next, I drill a ¼" pilot hole 1" deep centered on the bottom end of each leg (Step 2). After making reference marks on each leg, I trim the legs to finished length (Step 3) and set the waste extension blocks aside.

To become a prizewinner like Glen, tell us how you solved a particular woodworking problem. We pay $40 for all tips published. If yours is selected as the Top Shop Tip, you'll win a tool prize valued at $250 or more and be featured in this column. Send a letter, including your daytime phone number, with a photo or drawing of your idea, to:

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We try to publish original shop tips, so please send your idea only to WOOD magazine.
It’s “crown down” when table-routing long workpieces

When molding long workpieces on a router table, the workpiece must be held flat against the table and fence in order for the router bit to cut a consistent, smooth profile. Even with the help of featherboards, bowed workpieces used to cause me fits because they wouldn’t lie flat. Narrow stock, which nearly always has some bow in it, was always the worst.

To cut consistent profiles on bowed stock, I examine these workpieces and place them with the bow down for best results. This takes the spring out of the board that occurs with the crown of the bow up. I still use featherboards, but holding the workpiece firmly against the tabletop and fence at the router bit requires much less pressure with the crown facing down.

—Jim Downing, Design Editor, WOOD magazine
Quick-Grip clamp helps keep crosscuts square

When an elbow injury made it difficult for me to squarely crosscut long workpieces, I had to find another way to get the job done. My solution was to mount an auxiliary fence to my miter gauge, then clamp the workpiece to the fence with a Quick-Grip clamp as shown below. The clamp holds the workpiece tightly against the auxiliary fence, ensuring a square cut. It also provides me with a convenient handle to help push the piece through the saw.

—Dave Rickett, Sylvan Lake, Alberta
Trapdoor lets workbench dust and chips fall free

The trough on my carver's style bench is great for keeping tools close at hand, but it also collects a lot of dust and chips. Instead of building a ramp to sweep waste up and out of the trough, I cut away a short section of the trough's bottom panel and installed a sliding trapdoor, where shown below. Now when I want to clean out the trough, I just place a trash can under the bench, open the trapdoor, and push the dust and shavings through the hole. Gravity handles the rest!

—R.B. Himes, Vienna, Ohio
Rake out the big pieces

A garden rake isn't standard shop equipment, but it sure comes in handy for separating hose-clogging chunks from a pile of shop debris. I rake through the pile before I vacuum.

—C.J. Jones, Fieldale, Va.

Glue setscrews to keep tablesaw insert level!

My tablesaw's throat insert used to cause me grief. Vibration from the motor loosened the setscrews a bit over time, and the insert dropped down below the tabletop. When I tried to rip a board, the bottom edge of the forward end would catch, resulting in an endgrain tearout.

To keep the setscrews firmly in place, I put a dab of Loctite 242 glue on the threads. The glue prevents the setscrews from moving, but a hearty twist with an allen wrench breaks the glue bond.

—R.J. Lemercier, Utica, Mich.

Link clamps to fit work

Band clamps work well on large, or irregular-shaped objects, but as a turner, I often need multiple clamps spread out along the length of a cylinder blank. I found that stainless steel hose clamps are an inexpensive alternative. Available in a variety of sizes, several clamps can be linked end-to-end when I need to encircle larger pieces. Added bonuses are that glue squeeze-out is easily scraped off the clamps and they don't rust.

—Wayne Gaul, Shannon, Ill.

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ROUTER BIT REVIEW

Vertical raised-panel bits

These cutters have grown increasingly popular in recent years because they don't require a big, variable-speed router (as horizontal raised-panel bits do). But, there are trade-offs that you need to consider.

The pros and cons of vertical raised-panel bits

Because vertical bits don't exceed 1 1/2" in diameter, you can run them at full speed (about 24,000 rpm). So, most single-speed routers with at least 1 1/2 hp will handle them.

You can buy these bits for $45 to $60 each—about the same price as or slightly less than horizontal bits. Vertical bits have 1/2" shanks, and cut the same profiles (ogee, cove, or straight bevel) and the same reveal (about 1/2") as full-sized horizontal bits.

As you will see in the next section, vertical bits will cut almost as smoothly as horizontal bits, but only if you take your time and work slowly. You won't find their slow pace a big problem if you're not in a hurry and are making just a few panels.

Finally, vertical bits can only make cuts along straight edges. So, they won't help you make arch-topped panels.

How to get smooth results

Note: Build the frame that the panel will fit into before you start the following procedures. Then, you can test-fit your first panel and be confident that all of your panels will fit in their frame grooves. These bits are designed to be used with 3/4"-thick stock.

With vertical panel-raising bits, you stand workpieces on edge as you feed them, so you need a tall router-table fence for support. We've had our best success with the fence shown at right. It has a guide bar that holds the bottom of the panel in firm contact with the router bit for a consistent cut. It also helps to keep your hands away from the bit.

After building the fence, clamp the guide bar in place, adjusting it so a panel snugly fits between the bar and fence. The panel should slide smoothly, but without any slop. We positioned the bar by placing two pieces of scrap panel stock between the fence and bar as shown in Illustration A.

Now, install the bit and adjust its height so that all but 1/6" of its carbide cutting edge is above the table surface. Clamp the fence to the router table so the bit makes a cut about 1/6" deep.

Continued on page 18
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Vertical raised-panel bits

Hold your panel as shown in illustration B, and make a cut along the end grain. Hold the top of the panel in solid contact with the fence, being careful not to tip the bottom of the panel into the bit. Feed the workpieces slowly to prevent scalloped cuts and grain tearout (the ends are especially susceptible to tearout). Don't pause as you feed, or the bits will burn. Make the same cut along the opposite end, and then cut the edge-grain sides.

With a pencil, mark the position of the fence on both ends of the table as shown in illustration C. These marks will help you reposition the fence for subsequent panels. Then, readjust the fence for another 3/8"-deep cut. Make the cuts, remembering to cut the ends first, and again mark the position of the fence. Repeat this procedure until you cut the profile to its final depth.

Depending on the wood, you may be able to take deeper cuts without any problem. But, it's best to err on the side of shallow cuts—even when you get smooth results with deeper cuts. Why? Large chunks of wood can unexpectedly break free from hard, open-grained woods such as red oak, seriously marring the panel.

As you approach the final depth (the panel edges should be about 3/4" thick), check the panel for fit into the frame groove according to the guideline in illustration D. If you're making multiple panels, clamp some stops onto the table in back of the fence as shown in illustration E. These will guarantee cuts of uniform depth on all of your pieces.

The final verdict
If you already own a 3-hp, variable-speed router, or can afford to buy one, go with horizontal bits for panel raising. They don't require any special jigs, but you may need an auxiliary tabletop if your router-table plate doesn't have insert rings for bits of various diameters. And, you'll get better results in much less time.

Vertical raised-panel bits make sense if you need to make a few panels and don't want to spend $210 or more for a big router. Just remember to be patient and take your time. 

---

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TICKLED PINK

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TICKLED PINK

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I want it measured in board feet

Do you have an easy formula for converting lineal feet to board feet?

—Jack Jolley, Bellville, Texas

Here's how to do it, Jack:

1. Multiply the length of the board (in inches) by its average width.
2. Multiply this figure by the thickness of the rough-cut board (4/4 = 1" rough, or about 3/4" when planed. 5/4 lumber = 1.25", or 1 1/8" after planing. etc.).
3. Divide your answer by 144 to obtain the final measurement in board feet.

Here's an example, using a 5/4 thick board 60" long and 4" wide:

\[
4" \times 60" = 240 \text{ square inches} \\
240 \times 5/4 (or 1.25) = 300 \\
300 \div 144 = 2.08 \text{ board feet}
\]

A 4/4 board (1" thick rough, about 3/4" thick planed) of the same width and length would be calculated this way:

\[
4" \times 60" = 240 \text{ square inches} \\
240 \times 4/4 (or 1.00) = 240 \\
240 \div 144 = 1.67 \text{ board feet}
\]
These tiger stripes aren’t in the zoo

I’ve seen some projects that were built from “Tiger-striped oak.” Can you give me some information on this wood?

—John Evans, Kansas City, Mo.

John, we’ve seen the term “tiger stripe” used in two different ways when referring to oak. However, both uses refer to a grain pattern in the wood rather than a separate species of oak.

In the first usage, “tiger stripe” becomes interchangeable with the terms “fiddleback” or “curly.” In this grain pattern, the annual rings move up and down in relation to the face of the board as the grain runs the length of the board. This results in the grain at the surface of the board alternating between light-reflecting side grain and light-absorbing end grain, creating a striped pattern (see the photo below left).

Some woodworkers also use “tiger stripe” to describe medullary rays that appear on the surface of rift cut oak boards. These rays appear as lighter stripes running across the longitudinal grain of the wood. This type of wood was commonly used in better pieces of Mission-style furniture, and in trimming Craftsman-style houses. See the photo below right for an example of this grain pattern.

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Daniel Boone wasn't much for spelling, and Tom Smith thanks him for that. "In one of his early letters from what was then the frontier, he spelled Kentucky 'Kentucke.' I just continued his style," explains Tom Smith about how he came to name the "Kentucke Wolken Stiks" he makes and sells. "If one misspelled word could catch someone's attention, why not misspell them all?"

"People throughout history liked to carry walking sticks. Even Moses had one," says Kentucky stickmaker Tom Smith, resting on a wall near his farm.
That christening four years ago has resulted in a retirement enterprise that has grown beyond the 65-year-old’s greatest imagination. A member of the Guild of Kentucky Craftsmen, Tom now tallies nearly three dozen retail outlets for his sticks across the nation. Those accounts, plus the five or so craft fairs he does each year, keep his stick production at around 450 annually. That leaves plenty of time for fishing.

"All I wanted to do in retirement was keep active—find something to do to help support my fishing," Tom laughingly admits. "But golly, in my wildest dreams I never thought I could make anything that someone would pay so much money for," he says in wonderment. In his hands he displays a satin-finished walnut walking stick, its shaft decorated in a carved diamond pattern. Topped with a bright brass hame knob from a horse collar and adorned with a woven leather lanyard, the 52" stick has a price tag of $200.

**Moses carried one, too**

A few years before he retired from his job as a steel inspector with the Kentucky Department of Highways, Tom was giving serious thought to how he would spend his future days. "Then one day Sissy [his wife Elizabeth] and I were visiting a craft fair and saw this old gentleman," he recalls. "There he was, walkin' down the street in bib overalls and gum boots like you wear around the cattle barn. He was carryin' this long stick with a bandanna wrapped around the holdin' end. Well, that sight started me thinking about walking sticks. Seems that people have always wanted something to aid their walking, kind of like a companion. Why, even Moses carried a stick."

Back on their 63-acre farm outside of Frankfort, Tom began some experiments in stickmaking. "I went directly from working with steel to wood," he says. "I never had much to do with wood, but my dad once operated a sawmill right when I was born, so maybe there was sawdust in my blood and it finally came out."

The sawdust took a while to emerge, as Tom tells it. "I got to playing with the idea of making sticks and made two or three prototype models. Just whittled on 'em with a knife. Finally, Sissy said, 'Why don't you make some kind of design on them?' So I carved some spirals and some diamonds, but it was really tough."

Tom, a problem solver, figured there had to be a better way. And there was, right at his fingertips.
"Seems that people have always wanted something to aid their walking, kind of like a companion."

Router to the rescue
"I got to lookin' through the Sears Roebuck catalog and saw this Router Crafter," Tom remembers. "It was like a lathe, with a router riding on top. Fitted with a bit, I could index it to cut designs on the sticks as they turned. But I needed a lathe, too. Eventually, I ordered a Router Crafter and a lathe, then wasted a lot of wood until I got the technique, and the right wood, down pat. You see, I was using green wood at first—I'd just go back on the property and cut down a wild cherry tree or a yellow poplar, split it out, then put the splits on the lathe to round them down to the diameter I wanted. With the Router Crafter, I'd add the designs.

"But the green wood fuzzed up," he continues. "Then, the sticks cracked as they dried. But I was starting to sell them anyway, and knew I had to do something to get better speed and quality. Finally, I bought kiln-dried wood."

Tom now uses nothing but. And he buys the hickory and walnut stock already round in the form of 1" and 1¼"-diameter dowels cut to 36" and 48" lengths.

Horsing around for the perfect stick
Tom was busy perfecting his turning and cutting techniques while still making sales at craft fairs. He was purchasing preturned finials and attaching them to the top of his walking sticks. He also had found a source for a different style of stick.

"I met a guy from Tennessee who had a supply of sassafras sticks," Tom explains. "Where he lives, young sassafras sprigs get entwined with wild grape vines. The result is a naturally twisted stick. I clean them up and leave some bark on, varnish them, and add a leather thong. They look more like a hiking stick, and the outdoor types buy them."

Yet it was horses more than anything else that ended up offering Tom the most unusual adornment that now makes his sticks stand out. "Sissy and I took a day to tour Shaker Village of Pleasant Hill. There, they have a beautiful team of draft horses that pull a wagon around the village," he says. "They really looked good, with oiled harnesses and polished brass fittings. Well, I got to looking at the brass hame knobs that guide the reins. Why couldn't I put those knobs on my sticks?"

"Why not, indeed. But Tom had to find them first.

Some turned up at flea markets. More were found at farm sales, especially in Amish areas. Garage
sales turned up a few. To this day, the search goes on for horse collars with the valued hame knobs. "Friends and neighbors keep on the lookout for them," says Tom, "but as yet I haven't found a reliable supplier for new hame knobs."

So far, Tom and Elizabeth have discovered five different shapes of knobs. "I started out by putting little round ones on my sticks, but everyone called them doorknobs," notes Tom. "Now, I try to use only the longer type, which weigh three to four pounds."

It's a logical thought: With a heavy brass head and downright tough wood like hickory, Tom's sticks might play a role other than that of a walking companion. The craftsman downplays the idea of his sticks as a means of self-defense, though. "That's not part of my sales pitch," he says. "Although I did have a fella come by at a show and ask for a plain hickory stick—no carving—with a heavy hame knob. Turns out there was a bad neighborhood between his house and his favorite tavern, and he wanted something strong to carry walking through it."

Tom fulfills more personalized requests, too. Such as a special type of wood, or a brass plate engraved with names and dates. He even provided a shovel fitted with a hame knob to the governor of Kentucky for an official groundbreaking. Usually, however, the requests are minor, and he handles them on the spot.

"One time we had a short man from California come up to our booth. He wanted a walking stick, but a littler one. I told him I could cut a 36" one down, and proceeded to saw off an inch, then another inch, and he kept nodding to keep going. Finally, it was down to about two feet long before he said that would do. 'You had better buy it now,' I said, 'because no one else will.' And he did."

And when a new opportunity arises, Tom doesn't hesitate to add to his lineup of sticks. "A while back, I was thinking that maybe I was missing a whole end of the market—the low end," he says, reaching to snare yet another stick from his stock. "These are tobacco sticks, used to hang tobacco leaves up in the barn to dry. In this part of the country they're mainly white oak. I cut them off to 45", sand the heck out of them and varnish them, and brand on 'Kentucky Tobacco Stick.' Then, I wholesale them with a leather thong for seven bucks apiece. My other sticks start at $35 wholesale. And I've got about 5,000 tobacco sticks out in the barn left from the time when I raised tobacco."

Round and round, he makes his mark

Key to getting an impeccably cut design on a walking stick is centering and indexing, advises the stickmaker about his main tool, the Router Crafter. "Of course, I start with a round stick blank that's usually 36x1". To find the exact center of each end for mounting, I use a center finder,
then make a hole at each point with an ice pick."

Tom mounts the stick to be routed onto the machine, lining it up with the index points for the number of cuts per inch of stick circumference he’s selected.

Next, Tom turns the crank on the Router Crafter to check the straightness of the wood. "If the stick has a little bow in it, I’ll go to a less demanding design, such as fewer spirals," he says. "For the spirals, you see, I can cut four to six for every inch. No closer than six, though. To get the diamonds, I set the index, say to four, then go down the stick. When finished, I reverse the stick end to end and go down it again. I do it all with a Vermont American ogee bit clucked in my 1½ hp router."

To counter any bow in the stick, Tom devised a half-round metal saddle mounted on the router base ahead of the bit (see close-up, page 29). "It acts like a bumper to keep the bit the same distance from the turning stick so that it won’t tear out if the wood has a bow in it," he notes.

For 4’ sticks, Tom uses his second Router Crafter. He extended its original 36” rails to 48”. "I also added a support under the rails because the longer sticks want to whip," he notes. "The compression of the stick between the drive center and the tailstock also exaggerates any bow. Without that support, I couldn’t use 40 percent of the wood I buy!"

After routing the design in a stick, Tom removes it from the machine and clamps it in his shaving horse. There, he hand-sands the cuts smooth with a teardrop-shaped sander made of foam rubber covered with 120-grit paper. The handwork takes about 20 minutes, except for hickory sticks.

"Hickory is so hard that I have to make two or three passes on the Router Crafter to just one for walnut. It often burns in the routing, too, so I have to take a flexible-shaft carving tool with a sanding wheel and clean it out," says Tom.

While Tom has the stick clamped in the shaving horse, he takes the opportunity to shave one end of the shaft with a drawknife to accommodate the hame knob. For final sanding, Tom mounts the cleaned-up and shaved stick in his lathe and sands it with 80-grit.

For a finish, he coats the stick once with polyurethane varnish and lets it dry. A light sanding with 60-grit cuts the raised grain. "The last coat of polyurethane, followed by a sanding with 120-grit, gives me a durable finish that looks just like I want it to," says Tom. "I don’t want my sticks real slick and shiny, but I like the yellowish cast of the varnish. It brings out the color of the wood."

For the finishing touch, Tom fits the stick with a shiny hame knob of solid brass and predrills the screwholes with a hand brace. A few twists with a screwdriver and another Kantucke wolken stick is ready for market. Tom admires his work, then says: "I’ve gotten so now that I have a piece of power equipment for every major step that I need to do on my walking sticks. But it always makes me feel good to end it up with a good old hand tool."

For a bit of Olde Kantucke

To receive a catalog sheet describing Tom’s line of walking sticks, send your request with a SASE to Olde Kantucke Wolken Stiks, Inc., 1280 Old U.S. 60, Frankfort, KY 40601.

Far left: Tom built the solid cherry shaving horse to grasp sticks for detail sanding. Here he shaves the end of a stick with a drawknife in order to add the hame bown. Note the harnesses hanging about.

Middle: Today, the lathe gets little use for turning. Tom mounts sticks there for sanding. "But I did waste and use up an awful lot of wood at it," says the craftsman.

Near left: Tom predrills screwholes with a hand brace to attach the brass hame knob, just part of the handwork that goes into his line of walking sticks.

Written by Peter J. Stephano Photographs by John F. Schulz
One cool Catchall
A beautiful box that’s a breeze to build

Desertops and dressers act like clutter magnets—stuff always seems to be drawn to them. This clever little box can help contain it all. And building this bandsawn beauty is so simple, you'll want to make several for family and friends.

Bandsaw the lid and bottom
1 Cut two pieces of stock 1⅛x4x5½" for the lid (A) and bottom (B). (We used walnut.) Stack them, then look at the edges. The grain should run in the same direction, giving roughly the appearance of one thick piece of stock. If not, turn one piece around or flip it over to achieve the most seamless look. Mark the mating faces for orientation.
2 Chuck a ⅜" round-over bit in your table-mounted router. Rout the upper edges of the lid and the lower edges of the bottom where shown by the Lid and Bottom Side View drawing.
3 Transfer the inside cutting lines from that drawing to the lid (A) and bottom (B). You can photocopy the drawing, cut it into the two parts, and adhere them to the stock. Or, you can lay out the cutting lines directly on the stock, measuring from the drawing.
4 Adjust your bandsaw for a 6" cutting depth. Then, standing the lid (A) on its unpatterned end, saw along the inside line. Then, saw the bottom, as shown right.
5 Sand the lid and bottom inside and out with 100-, 150-, and 220-grit sandpaper. Wrap your sandpaper around a length of dowel rod to sand the inside corners, as shown opposite page. Using a disc sander, sand about ⅛" from one end of the lid, making it shorter than the body. This will allow the lid to open freely after assembly.

The ends come next
1 With double-faced tape, laminate two ½x3x5" pieces of stock, good faces together, for the ends. Choose a wood that contrasts with the body. (We used maple.)
2 Photocopy the Ends pattern. Adhere the copy to the laminated stock with rubber cement or spray adhesive.

Stand the lid and bottom on end to saw the inside contours.
3. Drill the three 1/8" holes through both ends where shown. For accuracy, employ a drill press. Back the workpiece with scrap-wood to prevent tearout.

4. Bandsaw around the outer pattern line. For a smooth edge, saw slightly outside the pattern line, then sand down to it. Remove the paper pattern, and separate the two pieces. Remove traces of adhesive with lacquer thinner.

5. Rout a 1/8" round-over along the front, back, and top edges of the outer face on each endpiece. Rout the parts facedown on a router table, making multiple shallow cuts.

**Glue on the ends**

1. Sandwich a spacer about 1/8" thick between the top and bottom. (We used the cardboard back from a memo pad.) Bind the pieces together with masking tape as shown next page, keeping the ends and edges flush.

2. Clamp the ends to the bottom/lid assembly. Position the ends flush with the top of the lid and the back (hinge side).

3. With a drill press, drill two 1/8" holes in each end of the body and one in each end of the lid, using

---

*Continued*
Catchall

the holes in the ends as guides. Drill 1/2" deep. (The total depth of the holes from the face of the end should be 1".)

4 Remove the ends. Sand both sides of the two ends with 100-, 150-, and 220-grit abrasives.

5 Cut six 1 1/6" lengths of 5/8" dowel rod. Apply glue to one end of the bottom (B), and attach the appropriate end (C) to the bottom. Push a dowel pin into the two lower holes on the end. Repeat for the other end. Clamp until dry.

6 Adhere a photocopy of the Divider pattern (D) to a 1/8 x 1 x 2" piece of stock. (We used maple to match the ends.) Cut out the divider, place it in position, and sand it to fit. Then, finish sand the divider, and glue it into the middle of the front tray.

Insert a 1/4" spacer between the lid and bottom before fitting the ends.

Dress up the lid

1 Photocopy the Handle pattern (E). Adhere the copy to the best face of a piece of stock 3/8 x 3/4 x 5 1/4". (We cut the handle from maple to match the box ends.)

2 Bandsaw or scroll saw the handle. Remove the paper pattern, and sand 1/8" round-overs along both edges of that face. Finish sand the handle.

3 Glue the handle to the front of the lid (A), the side without holes drilled in it. Center the handle, and position it so the lower surface fits flush with the lower edge of the lid at the ends. Clamp with rubber bands. When dry, sand the ends flush with the lid.

4 Slightly sand 1/2" at one end of each remaining dowel pin for a snug, rotating fit in the lid holes. The lid will hinge on these pins. Then, place the lid in position. Push a dowel pin, sanded end first, through the end holes into the lid. Glue the pins to the ends.

5 After the glue dries, sand the dowels flush with the ends. Finish as desired. We sprayed on a clear, semigloss finish inside and out.
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<tr>
<th>Description</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>S3408 18” DUAL DRUM SANDER</strong></td>
<td>3 H.P., (2) SPEEDS, REVERSIBLE INTRODUCTORY PRICE = $925.00</td>
</tr>
<tr>
<td><strong>S3206 12” CABINET SAW</strong></td>
<td>5 H.P. SINGLE PHASE MOTOR 36” RIP CAPACITY, 4” DUST PORT INTRODUCTORY PRICE = $1,750.00</td>
</tr>
<tr>
<td><strong>1-1/2 H.P. SHAPER</strong></td>
<td>• 1/2” &amp; 3/4” SPINDLES 2 SPEEDS / REVERSIBLE FREE DUST HOOD S3302 $455.00</td>
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<td><strong>3 H.P. SHAPER</strong></td>
<td>• 1/2” &amp; 3/4” &amp; 1” SPINDLES 2 SPEEDS / REVERSIBLE FREE DUST HOOD S3303 $795.00</td>
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<td><strong>OSCILLATING SPINDLE SANDER</strong></td>
<td>• 1 H.P. 110 /220 VOLT 1725 RPM 24” X 24” TABLE TILTS 45” S3407 $485.00</td>
</tr>
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<td><strong>COMBINATION SANDER</strong></td>
<td>• 6” BELT W/12” DISC QUICK RELEASE ON BELT 4” DUST PORT S3702 $375.00</td>
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**10” CONTRACTOR SAW**

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<tr>
<td><strong>S3226</strong></td>
<td>SPECIAL PRICE $995.00 INCLUDES FREE: • S3221 MOTOR COVER • S3226 MICRO ADJUSTER • S3857 DUST HOOD &amp; FREE FREUD LU82 10” BLADE $350.00</td>
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<tr>
<td><strong>S3205</strong></td>
<td>$499.00 (SAW AND FENCE ONLY) WITH OPTIONAL STAND $400.00</td>
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**20” BANDSAW**

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<tr>
<td><strong>S3501</strong></td>
<td>3/4” H.P. 110/220 VOLT 6” RESAW CAPACITY 1/8”-1” BLADE S3501 $325.00</td>
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<tr>
<td><strong>S3602</strong></td>
<td>2 H.P. DUST COLLECTOR 1182 CFM 2 INTAKES @ 4” &amp; 1 @ 5” STEEL IMPELLER S3620 $270.00</td>
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**25” DUAL DRUM SANDER**

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<tbody>
<tr>
<td><strong>S3409</strong></td>
<td>5 H.P. 220 VOLT 2 SPEEDS 11 &amp; 17 FPM /REVERSIBLE CAST IRON WORK TABLE S3409 $1,275.00</td>
</tr>
<tr>
<td><strong>S3107</strong></td>
<td>1-1/2 H.P. 110 /220 VOLT 6” X 36” BELT SIZE SANDS VERTICALLY &amp; HORIZONTALLY S3406 $465.00</td>
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**EDGE Sander**

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<tr>
<td><strong>S3104</strong></td>
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**14-1/2” BANDSAW**

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**8” JOINTER**

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<tr>
<td><strong>S3107</strong></td>
<td>1 H.P. 110 /220 VOLT 3 KNIFE CUTTERHEAD 47” BED LENGTH S3107 $725.00</td>
</tr>
<tr>
<td><strong>S3104</strong></td>
<td>$399.00 (JOINTERS SHOWN WITH OPTIONAL MOBILE BASE)</td>
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**12 1/2” PORTABLE PLANER**

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<tr>
<td><strong>S3712</strong></td>
<td>2 H.P. REVERSIBLE HSS BLADES FREE 4” DUST HOOD S3712 $385.00</td>
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**6” JOINTER**

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Let's get things rolling with the walnut chassis assembly

1. From 3/4" walnut, cut the chassis (A) to the size listed in the Bill of Materials. Mark a 3" radius on each end of the chassis where shown on the chassis (A) pattern on the WOOD PATTERNS® insert in the center of the magazine. Bandsaw the ends of the chassis to shape. Then, sand the ends smooth to remove the saw marks.

2. Cut the spacer (B) to size from 3/4" stock (we resawed this piece from 1/2" material), and glue it to the bottom of the chassis where shown on the full-sized chassis pattern on the pattern insert.

3. Cut the cowcatcher (C) to size, but to 12" in length. The extra length is necessary when cutting the beveled front end to shape.

4. Cut the front end of the 1/8"-thick cowcatcher (C) to shape as illustrated on the Cutting the Cowcatcher drawing on the following page. Also, see the full-sized cowcatcher pattern on the pattern insert for reference.

5. Crosscut the cowcatcher to final length (4 1/4"), and glue it to the bottom of the spacer (B) where shown on the full-sized cowcatcher pattern. Keep the back end of the cowcatcher flush with the back end of the spacer.

Add a cab to house the conductor

1. Cut the cab floor (D) to size. Glue and clamp it to the top of the chassis (A) where located on the full-sized chassis pattern.

2. Cut the cab sides (E) to size from 3/4" stock. Use double-faced tape to adhere the pieces face-to-face, with the edges and ends flush. Transfer the full-sized side pattern from the pattern insert to the taped-together pieces. Drill a 1/4" blade start hole, and cut the window to shape. Then, cut and sand the back edge of the cab sides to shape. Separate the pieces and remove the tape.

Over 25 years ago, WOOD® magazine reader Wayne Edwards of Ridgeland, South Carolina, built the original version of this stout little locomotive for his two-year-old son. Today, Wayne's grandchildren are putting the same toy through the rigors of child's play. If it can stand up to 25 years of use in the Edwards household, we'll bet it will last you for a few decades, too.
**CUTTING THE COWCATCHER**

**STEP 1** Angle miter gauge and saw blade, and then cut through the auxiliary fence.

**STEP 2** Mark a cutline on the bottom side of (C). Align marked cutline with kerf cut in fence, and make the first cut across (C).

**STEP 3** Switch miter gauge to the slot on the left-hand side of the blade, and cut through the fence. Mark a reference line square to one edge, align reference line with kerf, and make the second cut.

Saw blade and fence are set the same as in Step 1.

Mark a reference line square (90°) from this edge across blank.
Bill of Materials

<table>
<thead>
<tr>
<th>Part</th>
<th>Finished Size</th>
<th>Mat.</th>
<th>Q'ty</th>
<th>Part</th>
<th>Finished Size</th>
<th>Mat.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHASSIS ASSEMBLY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A chassis</td>
<td>¾&quot;</td>
<td>3½&quot;</td>
<td>9/16&quot;</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B spacer</td>
<td>¼&quot;</td>
<td>2&quot;</td>
<td>2&quot;</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C cow-catcher</td>
<td>1 ¼&quot;</td>
<td>3½&quot;</td>
<td>4½&quot;</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAB</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D floor</td>
<td>¼&quot;</td>
<td>2¼&quot;</td>
<td>2½&quot;</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E sides</td>
<td>¼&quot;</td>
<td>3¼&quot;</td>
<td>6½&quot;</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F front</td>
<td>¼&quot;</td>
<td>2½&quot;</td>
<td>5½&quot;</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G roof</td>
<td>½&quot;</td>
<td>4&quot;</td>
<td>5&quot;</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOILER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H' bands</td>
<td>¼&quot;</td>
<td>3½&quot;</td>
<td>dia.</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I' discs</td>
<td>1 ¼&quot;</td>
<td>3&quot;</td>
<td>dia.</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J' discs</td>
<td>¾&quot;</td>
<td>3½&quot;</td>
<td>dia.</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Materials Key: W-walnut, M-maple

Supplies: ¾", ½", and ½" dowel stock, 4-½" flat washers, clear finish.

*Initially cut parts marked with an * oversized. Trim to finished size according to the instructions.

Position miter-gauge guide so edge of plywood is flush to bandsaw blade.

1. With the square boiler-band blank mounted on the dowel in the jig, slide the jig until it hits the stop, and bandsaw the disc to shape.

2. Cut the cab front (F) to shape. Lay out the notch locations along the edges, and cut them to shape.

3. Glue and clamp the cab sides (E) and front (F) to the floor (D).

4. Carefully lay out the hole centerpoints on the chassis sides (A, C) where dimensioned on the Chassis/Cab drawing on the following page and on the full-sized pattern. Drill the holes where marked. (For support and consistent placement, we used a fence on our drill-press table when drilling the holes. A vernier caliper came in handy when checking the depth of the ¾" holes in C.)

5. Cut the cab roof (G) to size. Sand the top to the shape shown on the pattern insert, being careful to keep a ½" flat area along the edges. (We used double-faced tape to adhere the roof to a 2x4 to act as a handle when sanding.)

6. Center the cab roof side-to-edge on the cab assembly, with a ½" overhang over the front edge. Glue and clamp (or tape) the cab roof in place until the glue dries.

A boiler gives this engine power to spare

1. To form the boiler bands (H) and discs (I, J, K), you can cut the discs freehand or build a circle-cutting bandsaw jig like the one shown on the Circle-Cutting Jig drawing. Cut four pieces of ¾"-thick maple to 3½" square for the boiler bands (H). Draw diagonals to find center. Drill a ½" hole at the marked center of each piece.

Continued
2 To use our handy jig to cut the discs to near-perfect shape, position the jig on your bandsaw table so the center of the hole being used in the jig is directly across from the center of the blade (we recommend a ¼" bandsaw blade). Without moving the jig, clamp a stop in the miter-gauge groove directly behind the jig. Mount one of the square boiler-band blanks on the ⅛" dowel in the jig. Start the saw, and push the jig until it comes in contact with the stop. When doing this, you'll have cut into the square blank. Now, rotate the blank to finish cutting the disc as shown in Photo A. Turn the saw off, and remove the disc from the jig. Repeat to form the other three boiler bands.

3 Using ⅜" stock and the jig’s 3⅛" diameter setting, bandsaw the boiler discs (J, K) to shape. Then, move the ⅛" dowel to the other hole in the jig, and cut the L parts to 3" in diameter. Note that the L parts are cut from 1⅛" material.

4 Fit your table-mounted router with a ⅛" round-over bit and a V-notched fence, and rout the edges of the boiler bands (H).

5 Using a ⅛" carriage bolt 4" long with a washer and wing nut, glue and clamp the three inner discs (J, K) together. The carriage bolt allows you to clamp and align the three pieces at the same time. Later, remove the bolt, and use a disc sander, with the table tilted to 12° from horizontal, to sand the edges of each J.

6 To finish-sand the edges of the center section (J, K), remount it to the carriage bolt, and chuck the threaded end of the carriage bolt into your drill-press chuck. Start the drill, and sand the edges smooth, as shown in Photo B. Repeat the process on your drill press to sand the edges of the front and rear discs (I) smooth.

7 Drill a ⅛" hole ¼" deep centered in the front end of the candleholder base piece used to form the front of the boiler. See the Boiler detail for reference. Then, drill a ¼" hole through the center of the ⅛" hole.

8 Using a 12"-long piece of ⅛" all-thread rod, glue and clamp the remaining boiler pieces H, I, and the candleholder base to the center boiler section (J, K).
Immediately remove any excess glue with a clamp cloth.

Finish forming the boiler and add it to the chassis
1 Flatten the boiler bottom by holding it against a disc sander and sanding a slight flat area as shown in Photo C. See also the Boiler detail accompanying the Exploded View drawing.
2 Drill the three holes for the candleholder top and finials centered in boiler parts L and K where shown on the Boiler detail.
3 Clamp the candleholder top in your woodworker's vise or in a handscrew clamp. Then, use a handsaw to crosscut the bottom flanged end off the candleholder. Glue the finials and candleholder (smokestack) into the boiler.

Add the piston/connecting rod assembly
1 Cut the 1/8", 3/16", and 1/4" dowels to the lengths noted on the Piston/Connecting Rod Assembly drawing at right.
2 Sand a slight round-over on one end of the 3/4x3/4" dowels and one end of the 5/6x5/6" dowels.
3 Using the same drawing for reference, drill a 3/16" hole 1/4" deep into the 3/4x3/4" dowels. Now, glue the 5/6x5/6" dowels into the 3/16" holes in the 3/4x3/4" dowels. Later, using the 6"-long dowels as handles to steady the small dowels, drill a 1/8" hole centered through the end of each 5/6x5/6" dowel.
4 Drill a pair of 1/8" holes through the 3/4x3/4" dowel where shown on the drawing. (To support the 3/4x3/4" dowel when drilling the 1/8" holes, we used a V-block jig.)
5 Drill a 3/16" hole 1/4" deep into the edge of each toy barrel. Then, drill a 7/32" hole centered through the end of each toy barrel.
6 Drill a 3/16" hole 1/4" deep in the outside face of each rear wheel where shown on the Exploded View drawing.
7 Sand all the parts. Glue and clamp the boiler to the chassis/cab assembly. Add the finish to the chassis/cab, wheels, dowels, and toy barrels now. To enhance the beauty of the walnut, we used an oil finish.
8 Glue the 7/16x1 1/8" axle pegs in place to secure the four 1 1/8"-diameter front wheels to the chassis.
9 Glue one 5"-diameter rear wheel to the 1/2" dowel, leaving 3/16" of the dowel protruding from the outside surface of the wheel. Slide the dowel through a pair of flat washers and through the 3/8" hole in the chassis and another pair of washers. Then, glue the other rear wheel to the dowel, keeping the 3/8" holes in the wheels directly across from each other. Aligning these holes keeps the connecting rods (3/8x6" dowels) from binding in the toy barrels.
10 Glue one toy barrel and one 1/4" dowel onto one end of the front 3/8x5/8" dowel. Slide this dowel through the 1 3/8" hole in the front of the chassis. Then, glue the opposite 1/8" dowel and barrel in place, keeping the barrels aligned with each other.
11 Push the connecting rods (3/8x6" dowels) through the holes in the toy barrels, and pin the opposite end to the rear wheels with the axle pegs. If you've built this for a child, consider adding a screw eye with cord attached to the top edge of the cowcatcher for pulling the locomotive.

Buying Guide
Hardwood kits. All the toy parts (candleholder base, candleholder, finials, 2 barrels, 4-3/8x1 1/4" front wheels, 2-3/4x5" rear wheels, and 6 axle pegs). Kit no. W951, $14.95 ppd. The second kit includes all the toy parts plus all the individual pieces shown on the Cutting Diagram cut oversized from the thickness and species listed in the Bill of Materials. Kit no. W952, $26.95 ppd. Heritage Building Specialties, 205 North Cascade, Fergus Falls, MN 56537. Or call 800/524-4184 to order.
9 steps to great-looking Half-Blind Dovetails

Simple dovetail jigs such as the one here help you make tight-fitting half-blind dovetails quickly and easily. Follow these key steps and tricks for using your dovetail jig, and you're sure to enjoy success.

Note: To make your dovetail jig faster and easier to use, build the dovetail jig fence on page 24. If you make a lot of dovetail joints, you'll find that this handy accessory more than pays you back for the small investment in materials and time required to make it.

1 Dovetail jigs come with a template or "comb," with a series of "fingers" that you guide a router along to cut the dovetails. A standard 1/2" template works in conjunction with a 1/2" dovetail bit, and typically has fingers spaced 7/8" apart as shown right. However, we've seen some templates with 1" spacing. And, manufacturers offer optional templates with smaller finger spacing. For example, with our Porter-Cable jig we occasionally use a 7/8" template that has fingers spaced 7/8" apart. Measure the spacing and make note of it.

2 Make the width of your workpieces an increment of the finger spacing. For example, a template with 7/8" spacing will work nicely with 3 1/2", 4 3/8", or 5 1/4"-wide pieces. That way, your workpiece will have equal half dovetails at the top and bottom of the joint as shown left. This also leaves a full tail correctly positioned for a drawer bottom. Plan to center a 1/4"-wide, 1/4"-deep bottom-holding groove on this tail after you machine the dovetails.

3 Most likely, your dovetail jig will have a set of stops on both ends that the edges of the workpieces butt against. Set these according to which template you are using.

4 Now, select your stock and plane or resaw it if necessary. Drawers typically have 3/4"-thick fronts and 1/2"-thick sides and backs. With our Porter-Cable jig, the 1/4" template requires workpieces at least 1/2" thick. The 7/8" template works with drawer fronts at least 3/8" thick, and sides at least 5/8" thick. Cut your workpieces to size, making sure they are square, and arrange them as shown below. Mark the top edges and number all of the matching inside corners.
Grab two workpieces with same-numbered corners. Place them into the jig with the numbered ends together, the drawer side positioned vertically, and the front or back sitting horizontally as shown above.

The inside (numbered) surface of the drawer parts should be facing away from the jig, visible to you. The workpieces should be in contact with the stops, and tight against each other, with the face grain of the horizontal workpiece flush with the end grain of the vertical piece.

To speed things up, place workpieces on both ends of the jig as shown above. This only works if the width of your pieces is less than half of the jig's capacity.

Mount the correct guide bushing into your router's base. Our jig requires a bushing with a 3/8" outside diameter (O.D.) when using a ½" template, and 5/16" O.D. bushing for its ¼" template. Secure the necessary dovetail bit, and use a metal rule to adjust its height according to the instruction manual.

**Note:** Perform the following steps in scrap stock that’s of the same dimensions as your workpieces. After you’re satisfied with the results, cut your actual workpieces as described in Step 7.

Working from left to right, move the router in and out of each of the template fingers. Go slowly, especially near the ends of the cut, to ensure clean results.

Remove the two workpieces and check their fit with one another. The dovetailed ends should slide together with firm hand pressure or light tapping with a rubber mallet. If the joint requires more force than that, or won't go together at all, decrease the height of the bit and repeat your test cuts. If the dovetails fit together too sloppily, increase the bit height.

If you run into grain splintering near the end of the cut, add a scrap piece as shown below. The scrap may splinter, but it will help keep the workpiece clean if the two are tightly butted together.

Now, check if the dovetails go together so that the face grain of the drawer sides aligns flush with the end grain of the front or back. If they won't align flush, you need to increase the length of the dovetail cuts by adjusting the templates in, away from the router. If the dovetail cuts are too long and the workpieces go more than a hair past flush, adjust the templates out, toward the router. With our Porter-Cable jig, we do this by loosening a holding screw and micro-adjusting a setscrew in or out with a hex key as shown.

Written by Bill Krier with Chuck Hedlund
Illustrations: Brian Jensen
Kids love to stash their cash away. That's why we're sure any youngster will welcome this colorful cockatoo as a roommate. This bird conceals a bank under one wing, as shown in the inset photo.

Begin with the body
1 Photocopy the Full-Sized Body Pattern (A), in the WOOD PATTERNS® insert in the middle of the magazine. Using rubber cement or spray adhesive, adhere it to a 1 3/4 x 6 x 10" piece of stock (basswood, poplar, or pine would be good choices for the painted bank). Bandsaw the body.
2 Chuck a 1/4" bit in your drill press, and drill through the body at the center mark for the 3 1/2" dia. hole. Piloting on that hole, bore about halfway through the body with a 3 3/4" hole cutter. Flip the body over, and bore in from the other side to complete the cavity.
3 With a 1/4" rabbeting bit, rout a 1 3/4" deep rabbet around the hole on the patterned side of the body.
4 Drill a 1/16" pilot hole through the body at the eye location. Guiding on the pilot hole, drill a 1/8" eye hole about 1/4" deep on each side of the body. Drill a 1/16" hole 1/8" deep and a 1/8" hole through the body where shown. On the right side of the body, counterbore the 1/16" hole 1/8" deep with a 3/8" bit.
5 Install a 1/4" round-over bit in your table-mounted router. Rout the body on both sides, starting in front of the line marking the front of the notch for the feet. Continue around the body to the tail notch at the back.
EXPLODED VIEW

1. Stack two 1/2 x 5/8 x 6 1/2" pieces of stock together with double-faced tape. Adhere the Wing pattern (B) on page 47 to the top of the stack, and cut out the wings.

2. Separate the cutouts, and designate one the left wing and one the right. On back of the left one, drill a 1/8" hole 3/8" deep where shown.

3. On the face of each wing that will lie against the body, mark the area shown at the lower back corner of the pattern. Relieve the area by sanding, bringing the wing's thickness at the bottom rear tip to about 1/4". This will allow the wings to clear the tail when installed, as shown by the photo next page. Then, sand the outer face of each wing to shape. Round over the front edge and taper the back, as indicated by the pattern's Cross-section view.

4. Carve a shallow V-groove on the outer face of each wing, where shown by the broken line. Carve 1/8" deep with a 1/8" V-tool.

5. Glue a 1/2" length of 1/8" dowel rod into the 1/8" hole on the left side of the body. Sand down the protruding end so it extends about 1/16" from the body.

6. Carve a 1/16" V-cut along the dotted line at the front of the body to indicate breast feathers. A 1/16" V-tool or the corner of a rotary carving burr will make the cut.

7. To make the cover for the rabbeted side of the coin opening, cut a 4"-diameter disc of 1/8"-thick clear acrylic. (You could use tempered hardboard or Baltic birch plywood instead, if you wish.)

8. Drill a 1/8" blade start hole where shown in the cover's coin slot. Scroll saw the slot, or drill overlapping holes and file it out. Drill and countersink four 5/32" screw holes in the cover where shown.

Shape the wings

1. Stack two 1/2 x 5/8 x 6 1/2" pieces of stock together with double-faced tape. Adhere the Wing pattern (B) on page 47 to the top of the stack, and cut out the wings.

2. Separate the cutouts, and designate one the left wing and one the right. On back of the left one, drill a 1/8" hole 3/8" deep where shown.

3. On the face of each wing that will lie against the body, mark the area shown at the lower back corner of the pattern. Relieve the area by sanding, bringing the wing's thickness at the bottom rear tip to about 1/4". This will allow the wings to clear the tail when installed, as shown by the photo next page. Then, sand the outer face of each wing to shape. Round over the front edge and taper the back, as indicated by the pattern's Cross-section view.

4. Carve a shallow V-groove on the outer face of each wing, where shown by the broken line. Carve 1/8" deep with a 1/8" V-tool.
Cockatoo Cache

Turn to the tail
1. Adhere the Tail pattern (C) below to ½" stock. Cut out the tail.
2. Taper the top surface to about ¼" thick at the wide end, carving the tops of the feathers as you go. To do so, carve a V-groove between the two feathers numbered 1. Then knife-cut each remaining feather line.
3. Employing a shallow carving gouge or a narrow chisel, carve from the center of feather 2 toward feather 1 on each side, going slightly deeper as you approach the knife-cut line. Similarly, carve from feather 3 to feather 2 on each side. This will create a layered appearance, as shown in the detail photo. Carve V-grooves for the feather lines on the bottom of the tail.
4. Glue the tail to the body. After the glue dries, sand the tail and body contours to match. Fill the joint, if necessary, and sand.

Details make the bird
1. Cut the crest (D) from ½" stock. Taper it to about ⅛" thick at the feather tips, sanding each side to a gentle curve rather than a straight slope. Glue the crest to the head, straight along the centerline.
2. Cut the beak (E)—is it a treasure bill?—from ½" stock. Sand the front round, starting from the broken line. Glue the beak into place.
3. Cut two feet (F) from ⅛" stock. Sand the front and back round where shown by the broken lines.
4. Chisel out the ⅛"-deep notch for the foot on each side of the body, then glue the feet into place. Position the outside face of each foot flush with the body.
5. Drill a ⅛" hole ¼" deep where shown in the middle of each foot. (We held the body upside down in a vise and drilled with a cordless drill.) Glue a ⅜" length of ⅛" dowel rod into each hole.

Complete the bird bank
1. Sand the body and wings. Paint white, and apply bright color highlights where shown. Airbrush or aerosol-can application gives the best effect. Apply a clear coating.
2. Now, attach the wings, starting with the pivoting left wing. First, cut a piece of ⅛" dowel rod 1½" long for the pivot pin. Insert one end into the hole on the back of the left wing (do not glue it). Sand the other end to turn freely but without play in the ¼" hole through the body.
3. Press the left wing against the body side with the pivot pin through the hole. Mark the pivot pin at the bottom of the counterbore, and cut it to that length.
4. Drill a ⅛" pivot hole in the sand-cast end of the pivot pin. Drive in a #4×⅛" panhead screw with a washer, as shown in the Pivot Pin Detail drawing. Be careful not to split the pivot pin, and make sure it turns easily with the screw in.
5. Remove the screw and washer, and glue the pivot pin into the wing hole. After the glue dries, install the left wing with the screw and washer. Then, scrape the
paint from a few mating spots on the back of the right wing and the right side of the body, and glue the right wing into place.  
6. Swing the left wing down until it contacts the stop dowel. Mark the contact point, then carve the stop notch into the underside of the wing, shown in the Wing Notch Detail drawing.  
7. Glue in the eyes. (We used black plastic eyes from a craft shop; black-painted buttons would work, too.) Position the plastic cover in the rabbeted opening. Drill 1/6" pilot holes, and secure the cover with four #3x3/8" flathead brass wood screws.  

**Build the perch**  
1. Scribe an 8"-diameter circle on 11/2"-thick stock for the base (G). Bandsaw the base. Saw outside the cutting line, then sand down to it.  
2. Rout a 1/4" chamfer around the top edge. Drill a 5/8" hole 3/4" deep at the center. Sand the base.  
3. Cut a 51/2" length of 3/8" dowel rod for the upright (H) and a 51/2" length of 3/8" dowel rod for the crossbar (I). Drill a 3/8" hole 3/8" deep at the center of part I.  
4. Glue the crossbar (I) to the upright (H). Then, glue the assembly into the base hole.  
5. Lay a piece of carbon paper across the stand's crossbar. Then, slide the cockatoo's feet down onto the crossbar—making sure the bird is centered—and press down so the dowels in the feet make carbon-paper marks on the crossbar. Drill a 1/8" hole 1/8" deep at each mark.  
6. Sand and finish the stand. You could paint it or, as shown, stain it and apply a clear finish. After the finish dries, position the cockatoo on its perch, engaging the dowels in the feet into the holes in the crossbar. For greater stability, glue the feet to the crossbar.  

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Project Design: Raccoon River Scrollworks, P.O. Box 41308, Des Moines, Iowa 50311-0506  
Photographs: John Hetherington  
Illustrations: Kim Downing; Lorna Johnson
A PRO’S POINTERS

Chuck Hedlund, WOOD® magazine’s project builder, gives you his tips for getting a great finish.

According to Chuck Hedlund, there isn’t a “perfect” finish. Why? He explains: “It depends on the application. As a woodworker, you have to look at the project and its use, the design, and the wood before you select the finish to put on it.”

Selecting the right finish

“Basically, if you have a piece of furniture that will take a lot of touching, like the wooden arms of a dining chair or a table top, that’s where polyurethane is appropriate,” Chuck explains. “You could use lacquer, but then you have to be more careful and aware of the finish because you can’t treat it roughly. I have an oak rolltop desk at home that I sprayed with lacquer, but I protect the writing surface with a desk pad and use a coaster to rest cold drinks on. I also paste-wax it twice a year.

“And that desk top has at least six coats of lacquer on it,” he continues. “I put more coats of finish, usually double, on flat surfaces like table and desk tops. Edges should get multiple coats, too, and it’s important to seal the bottom side with the same number of coats. You don’t have to rub out the finish on the bottom, but you should put on the same number of coats.”

Chuck admits that part of lacquer’s widespread appeal is its sprayability and fast-drying nature. But he believes there’s a place for oil finishes, too.

“Oil [tung, Danish, etc.] is appropriate on anything made of what I call ‘elegant’ wood, such as cherry, black walnut, and figured maple,” says the project builder. “Sure, you can put polyurethane or lacquer on all of them, but it won’t bring out the richness of the color and grain. Oil soaks into the wood, and one of the easiest is Minwax Antique Oil because it builds up quickly. But with oil, periodically you do have to give the piece another coat to keep up the protection.”

What about water-based finishes? “Water-base has more of a natural look on the wood. It doesn’t give it a yellow cast, which takes some people a while to get used to,” says Chuck. “The trouble with water-base is that it raises the wood grain, making more work for you in the application. Sometimes what helps, though, is to first sand the wood, then wipe it with a damp cloth, and then sand it again. But don’t saturate the wood. There’s only so much grain to raise.”

Choosing the right finish is really the easy part. The biggest—and hardest—aspect of getting a great finish is the preparation, Chuck believes. “It’s like painting a car—the spraying is the easiest and quickest thing. But if the surface isn’t prepared correctly, the paint job won’t look good. No matter how well you can spray or brush, if you don’t prep the wood right, you won’t get a great finish.”

Proper preparation begins with gluing

To Chuck, about the worst contributor to a bad finish is glue squeeze-out. “You have to get it all off the wood because even with sanding, sometimes the glue only shows up after you stain the wood or apply the final finish,” he notes. “Then, it’s a real problem to repair. You have to go back through all the sanding steps.”

So, what can you do about glue squeeze-out? After all, there has to be some.

“If you don’t have any squeeze-out, you’ll have a starred joint that could eventually separate,” says Chuck. “If you have too much, you end up with a chore in removing it. I’ve found that
squeez-out the size of a pencil lead is just about right. [See photo above.] I wait until the squeeze-out thickens, then I lift off the glue with a chisel, putty knife, or scraper. If you wait and let it set up overnight, you risk pulling off some of the wood when you remove it because the glue bonds. Unless you plan to resand the surface, you don't want to let it dry.”

You can sand too much

Don’t skip a grit is a woodworking commandment. Yet, that doesn’t necessarily mean sanding progressively through all the abrasive grits.

“The number of grits I go through depends on the circumstances,” Chuck comments. “For example, with penetrating oil where you’ll actually feel the wood through the finish, you’ll normally want to go from 80 to 320. But if you use a lacquer or poly, which are surface finishes that build up, you can stop at 150 grit. Of course, if you have a thickness planer that puts out a nice smooth surface on the wood, you might be able to start with 120- or 150-grit. If you don’t need 80, stay away from it and any coarser grits. That’s because any time you use a coarser grit you’re visibly scratching the surface.

“However, no matter with what grit you start, don’t skip a grit because it will just take longer to remove the scratches from the previous one,” Chuck cautions. “And if you plan to stain the wood, remember this: The coarser the sandpaper you end up with, the darker the surface will stain; the finer the grit, the lighter the stain will be. That’s because pigment collects in open pores.”

To remove a messy run of finish requires scraping the excess with a chisel, light sanding, and then buffing the area with a polishing compound.

One good way to brush

Many, if not most, home woodworkers rely on their hands rather than a spray gun to apply finishes. And Chuck has some advice regarding that. “Buy a quality, natural bristle brush for lacquer because the better the brush, the better the result. There’s nothing more irritating than a bristle coming out on the final stroke. To brush poly or a water-based finish, you can use a disposable foam brush [lacquer eats foam].”

So, how do you start? “I usually start in the left corner away from me and bring the finish to my right, working from back to front,” says Chuck. (See below.) “That’s so I don’t drop anything onto the fresh finish by reaching across the full width.”

After applying the finish, Chuck inspects the piece for areas he might have missed or didn’t apply enough to. After the finish dries, if he finds any runs, he scrapes and sands them down. “About the only way to correct imperfections is with scraping, light sanding, and buffing,” he says, then adds some final words of advice. “Don’t get in a hurry. Finishing takes time. You put a lot into making the project, so spend the time necessary to finish it correctly, even if it takes as long as the building.”

More great finishing tips from Chuck

• Use cotton swabs to spread finish into corners and crevices, and to unclog dowel holes.
• Remove the back of a cabinet before spraying. Take off handles and anything else that you can remove.
• Stuff cotton balls in any dowel holes yet to be filled.
• Keep stains stirred throughout application.
• Don’t let stain dry before wiping it off. Always keep a wet edge. On a large surface, first stain two-thirds and then wipe it down.

Written by Peter J. Stephano Photographs: John Heithersington Drawing: Brian Jensen
Want to add a little sparkle to a ho-hum entry or brighten up a dreary hall? If so, you're going to love this simply elegant shelf. All it takes is a tablesaw, jigsaw, sander, and an evening or two of your time. It's that simple.

Start with the plywood back and side pieces
1 Cut a piece of \( \frac{1}{2} \)" plywood to 12\( \frac{1}{2} \)" wide by 34" long for the back (A) and two pieces to 5\( \frac{3}{8} \)" wide by 22\( \frac{1}{2} \)" long for the sides (B). (Because it has more plies and is void free, we selected Baltic birch plywood for this project. Select your own stock, or see the Buying Guide for our source of this quality plywood.)
2 Cut the pattern pieces for the full-sized mirror and back (A) from the WOOD PATTERNS® insert in the center of the magazine. Note that the pattern comes in two pieces, and that you'll have to tape a 16\( \frac{1}{8} \)" piece of paper between the patterns. Then draw lines to connect the patterns and add the middle horizontal piece. Trace the full-sized mirror pattern from this paper pattern. The paper pattern gets destroyed when cutting the back to shape.
3 Transfer the full-sized back (A) and side (B) patterns to the respective stock. Drill a blade start hole inside each marked opening.
4 To cut the openings in the back (A) and sides (B), use a scrollsaw if you have one with a large enough throat. If not, use a jigsaw to cut the pieces to shape as shown in the photo at right. (We used a jigsaw fitted with a Dewalt trim/coping blade, #3715 for the curved cuts and a Dewalt fine cut/smooth finish #3710 blade for the straight cuts. If you have a
A delightfully different showcase for prized collectibles

jigsaw requiring a bayonet-style blade, we recommend the AEG 254061 jigsaw blade. (A quality blade is important to minimize chipping when making the cuts.) See the box at the end of the article for three tips on making smooth cuts with a jigsaw.

5 Using the one side piece cut to shape as a template, transfer the pattern to the second piece of plywood, and cut it to shape.

6 After the cuts are made in the back and sides, remove the patterns, and fill any voids (we recommend Durham's Rock Hard Putty). Sand each opening.

It's time to cut the dadoes and grooves

1 Fit your tablesaw with a ¼" dado blade, and cut ¼" dadoes ⅞" deep in the sides (B) where dimensioned on the full-sized pattern and Exploded View drawing.

2 Switch blades and cut a ½" groove ¾" deep along the back inside edge of each side (B) where

Continued

Drill blade start holes, and then cut the marked openings on the plywood back to shape.

Material Key: BP—Baltic birch plywood.

Supplies: 3—14"x4½"x12½" glass for shelves, 1½"x13½"x14½" mirror, 2 picture hangers with screws and #4 picture wire, 6 plastic mirror clips with screws, primer, paint.

Buying Guide

shown on the Exploded View drawing. (We cut scrap stock first to ensure the width of cut was equal to the thickness of the plywood used.) Adjust your blade until the mating back piece (A) fits snugly inside the groove in each side (B).

Assemble the pieces, and check for square
1 Slide the back (A) into the ½" grooves in the mating sides (B). Temporarily clamp the assembly together, and check for square.
2 Carefully measure the distance between dadoes in the side pieces, and cut two pieces of scrap to fit between the sides to hold them parallel to each other and square to the back (A).
3 Glue and clamp the sides to the back as shown in the photo below. Use the spacers to hold the assembly square until the glue dries. Remove the clamps and spacers. Finish-sand the assembly.

Add the shelves, mirror, and finish
1 Use a piece of hardboard or cardboard to form a template for the ½" mirror. Measure the size of glass needed for the shelves. Have the glass and mirror cut to shape. (We had our glass shelves cut ½" less in length than the opening so the shelves would slide in place easily. We also had the shelves cut ½" wider, front-to-back than the opening so the shelves protruded slightly from the front of the wall-shelf sides.)
2 Before painting, check to see that you have filled all the voids and that you have sanded all the surfaces. Prime the project, and then paint it to the desired color.
3 Using the Mirror Clip detail, secure the mirror to the back side of the plywood back (A).
4 Add a pair of picture frame hangers and wire to the back of the assembly. Add a piece of duct tape to the back of the mirror so the hanger doesn’t scratch the sil- vering. Hang the project, add the glass shelves, level the shelf, and add your collectibles.

3 tips to ensure smooth jigsaw cuts
1 After selecting a jigsaw blade, cut a piece of scrap stock from the same material as the back and sides, and check for smoothness. We noticed that one side of the blade cut smoother with less chip-out than the other. With this in mind, we used the good side of the blade to cut next to the marked pattern line and the poorer side of the blade on the waste side of the stock.
2 Also, if you have an adjustable jigsaw, set it so the blade cuts straight up and down and not in the orbital motion. This is a less aggressive cut and results in less chipping.
3 Finally, we primed the surface of the plywood before applying the pattern. The primer seemed to bond the wood fibers slightly, making for a smoother cut.

Written by Marlen Kemner
Project Design: James R. Downing
Illustrations: Roxanne LeMoine; Lorna Johnson
Photographs: Hopkins Associates
You say you're not getting the results you hoped for from your tablesaw? The problem may be its fence. Fortunately, there's a whole fleet of high-quality rip fences capable of transforming any tablesaw into a precision cutting machine. Read on to find out what we discovered about the 21 models we tested.

**Fast Facts**

- All of today's high-quality fences will improve greatly the performance of a tablesaw outfitted with a standard, low-cost fence. If your tablesaw has a cast-iron top and an induction motor, it probably makes sense to upgrade your saw with one of the fences reviewed here.
- Most high-end tablesaws already come with one of the fences reviewed here, or offer you the option of choosing among several of these fences when buying the saw.
- You can save up to $75 by buying one of the downscaled versions that we found plenty accurate and suitably durable for most part-time woodworkers.
First things first—do you need a new fence?

Rip fences of the quality reviewed in this article have become standard equipment on most tablesaws priced over $1,000—with good reason. High-quality fences help bring out the full potential of any tablesaw—high or low-priced—by making it more accurate and convenient to use. Here's what to consider before taking the plunge:

• As our hands-on tests show, a high-quality fence will remain parallel to the blade cut after cut. The same cannot be said for most standard, lesser-quality fences. A fence that doesn't reset itself parallel to the blade contributes mightily to poor-quality cuts, and the possibility of workpiece kickback.

• High-quality fences cost $210 to $420 as an aftermarket item, and will add nearly that much to the cost of a new tablesaw.

• If you work with wood for several hours or more every week, you'll appreciate the speed and convenience of a built-in tape measure. All of the tested units have hairline cursors on the fence that you align with a tape measure mounted on the front rail. Doing this is much faster than pulling out a tape measure and checking the blade-to-fence distance for every cut.

Do you need a rear-locking fence?

All of the tested fences lock in front, and several also lock to a rear rail. In the WOOD, magazine shop we use fences that lock only in the front. We've never had a problem with the back end of the fence lifting or deflecting. But, we don't use a power feeder, stock hold-downs, or a scoring blade. If you do, you should consider a model with a rear lock. Or, you can simply clamp the rear of any of the tested fences if the need arises. All in all, we don't find a rear-locking device to be an essential feature.

Your product choices close-up

Biesemeyer and its clones

• Biesemeyer. The Biesemeyer T-square is the original aftermarket rip fence, and it has the greatest name recognition in this category. As shown below, a Biesemeyer fence has two heavy angle irons that bolt to the front and back edges of a tablesaw. These help support an extension table on the side of the tablesaw, and the front rail provides a rigid mounting surface for the front tube. The fence pinches against the front tube when you lock it in place by lowering its lever.

Biesemeyer, like several other brands, offers a down-sized version of the "commercial" model shown here. These "home shop" fences have slightly less beefy components and shorter fences, but are accurate, and built plenty well for the dedicated woodworking hobbyist.

Biesemeyer's no-nonsense, all-steel construction and years of proven service have made it a top-selling aftermarket fence. It's no wonder, then, that it has recently been imitated with varying results by General, Jet, Powermatic, and Modulus. Let's look at those models.

• General. We could find no major differences between the fences offered by General and Biesemeyer.

• Jet. The Xacta commercial and home shop fences closely mimic the Biesemeyer fences, with a couple of modifications. In place of the plastic-laminated plywood faces on a Biesemeyer fence, the Jet fences have slick plastic faces made of high-density polyethylene. The Jet faces are easier to replace because they have accessible screwheads. With Biesemeyer faces you have to remove the laminate to access the screws. Despite this advantage, we prefer the Biesemeyer fences because we found that they wear longer and mar less easily than the Jet faces. The Jet rails and tube are made from slightly thinner steel than the corresponding parts on the Biesemeyer fences we tested.

• Powermatic. Although the Accu-Fence Commercial model appears to be a copy of the Biesemeyer Commercial model, it features two improvements. First, as shown on the right side of the photo right, it has T-slots milled into the back sides of the fence faces, and nut-access holes in the underside of the fence body. These allow you to easily change faces without tearing off the plastic laminate.

Like the Biesemeyer locking handle, the Powermatic handle releases the fence completely...
when you pull it up, and locks the fence when you push it down. But, the Powermatic fence has an intermediate position that holds the fence parallel to the blade as you fine-tune its position by tapping it to the right or left slightly before locking.

**Modulus.** You can purchase three similar fences from this company. They come with rails and front tube, or without them (in case you already have Biesemeyer rails and tube). All three models have a mechanism that locks the rear of the fence to the back rail. If you already own a Biesemeyer fence, you can add the Modulus rear-locking kit for $79.95 list. (For more discussion on rear locks, see the section “Do you need a rear-locking fence?”)

If you frequently work with sheet goods, and have had times when you wish you could position the fence farther to the front or back of the sawblade, you should take a look at the largest Modulus model, the SSF-100. It has a 60”-long fence that slides forward and back. As shown below, a mechanism within the fence body controls the sliding motion, and front knobs lock the fence in place.

**Vega.** The Vega Pro model shown above, and a down-scaled version called the Utility model, have proven to be reliable performers for a number of years. Both of these fences, and the new Vega Commercial model shown below, have a micro-adjust mechanism. With this feature you can lock the fence approximately where it belongs, then dial it to an exact position with a threaded knob. This feature also comes in handy when you need to “tweak” a precise cut.

**Sears Exact-I-Rip.** This unit is made almost entirely of beefy extruded aluminum components. The rails are light in weight, but stiff and straight. It has a micro-adjuster with the same benefits described for the Vega models.

The hardware and instructions packed with the Exact-I-Rip make it easy to mount to a Sears saw, but mounting it to another brand can be a challenge. This fence performs well, and we see it as a good upgrade for higher-end Craftsman tablesaws.
• **Excalibur by Sommerville Design.** Unlike the other fences discussed so far, this fence “floats” along its rails because it rides on wheels both front and back. Finger pressure alone propels the fence left or right. Like the Modulus, the fence grips solidly in the rear as well as the front.

In our tests we found this system somewhat finicky. The rails flex more than any others in our test, so mounting them straight and parallel with each other proved to be a challenge (but it can be done if you have some patience). And, uneven spring pressure on the front wheels prevented the fence from repeatedly setting itself precisely parallel to the blade.

We tried a second fence, but ran into the same problem.

• **Shop Fox.** This relatively new entry most resembles the Sommerville Design unit because it locks front and rear and moves on wheels. It rolls along a pair of angle irons as shown. These are considerably more rigid than the Sommerville Design rails, but they still proved finicky during installation. We found the fit of some of the internal components, as well as the finish of the rails, needing some improvement.

• **Delta.** Like the Sears Exact-I-Rip, the Delta Unifence has a beefy extruded aluminum front rail and fence. And, similar to the Modulus SSF-100, the Delta fence slides forward and back as shown below right. But, unlike any of the other tested units, the Unifence can be repositioned for ripping thin stock as shown in the photos.

To complement the time-tested Unifence, Delta recently has come out with a down-scaled version called the Precision Saw Guide. Although it has a less substantial extruded-aluminum front rail than the Unifence, it performed well in our battery of tests.

• **Paralok.** If you’ve ever used a drafting table with pulleys and cable for controlling the position of its horizontal straightedge, then you already have a good idea of how the Paralok works. Although some woodworkers fear the complexity and doubt the durability of the cable system, our tests revealed otherwise. Installation was straightforward and took only about 45 minutes. The Paralok easily outperformed the other fences in our tests of repeatability of parallelism, parallelism over ripping range, and deflection.

• **Voss Technologies.** The Evolution I and its little brother, the Pro Rip, struck us as a cross between the Delta and Vega fences. Like the Deltas, both Voss models have U-channel front rails that capture the fence-locking mechanism on the inside of the channel. But, unlike the rigid aluminum Delta rail, the thinner steel rails of the Voss models had a tendency to flex. Like the Vegas, the Evolution I and Pro Rip have micro-adjust mechanisms.
Let's review the charted test results

We performed three key tests that measure repeatability of parallelism, parallelism over ripping range, and deflection for each of the tested fences. From these results we assigned performance ratings for the main chart.

- **Repeatability of parallelism.** For this test, we set the fences for a 12" rip and adjusted them exactly parallel with the miter gauge slot (which was exactly parallel with the blade). Then, we subjected the fences to some typical shop use, reset them for a 12" rip, and with a dial indicator measured how well they maintained parallelism with the miter gauge slot. We did this several times, ripping various boards and sheet goods.

  The Paralok was the champ. It consistently reset itself exactly parallel. The Delta Unifence was nearly as good, consistently resetting itself to within .001" of parallel. For complete results, see the chart on the next page.

- **Parallelism over ripping range.** Here, again, we adjusted the fence parallel to the blade at a 12" ripping capacity. Then, we moved the fence away from the blade in 12" increments and measured the change in parallelism from the front to the rear of the fence. If the rear of the fence cocked itself toward the blade, this registered as a plus (+) reading on our dial indicator. Fences cocked away from the blade gave us a minus (-) reading.

  In our tests, workpieces tended to lift off the tablesaw top anytime the fence was more than .005" out of parallel in the plus direction. At .015 the stock burned badly and kickback became imminent. Dado-cut quality dropped when the fence was more than .005" out of parallel in either direction.

Two products that are completely different

Most of us can get by just fine with one of the fences already mentioned. But if you have specialized needs, the Incra Ultra TS fence or Vac-U-Fence Saw Guide may be what you're looking for.

Like its famous cousin, the Incra Jig, the Ultra TS shown top uses plastic saw-tooth racks that automatically locate the fence at exact and repeatable positions (to within .004""). We found the fence ideal for small-scale work that demands incredible precision. But, it isn't rugged enough for ripping large boards or sheet goods. And, in our tests large workpieces caused it to deflect.

The Vac-U-Fence is actually an attachment for your existing fence. It uses suction provided by your shop vacuum to hold workpieces of various thicknesses in contact with its face.

The accessory consists of a section of extruded aluminum with two chambers. Each chamber has different-sized holes so that you can flip the fence depending on the thickness of your workpieces.

It worked well in our tests by holding stock against its face without significant resistance to our feeding pressure. As shown above, we found it especially helpful for ripping thin strips. The suction ensured consistently thick strips during the cut, and prevented the strips from flying back at us at the completion of the cut. Its price: $179 for clear anodized aluminum, or $195 for colored. Not cheap.

The Vac-U-Fence excels at helping you rip thin strips, among other things.

In our tests, workpieces tended to lift off the tablesaw top anytime the fence was more than .005" out of parallel in the plus direction. At .015 the stock burned badly and kickback became imminent. Dado-cut quality dropped when the fence was more than .005" out of parallel in either direction.
Rip Fences

**Deflection.** As you feed a workpiece through a tablesaw blade, the workpiece exerts enough pressure on the fence to make the rear of the fence deflect away from the blade. To test this deflection under actual working conditions, we ripped a sheet of 9⁄16" plywood and measured the degree of deflection during the cut with a dial indicator. See the chart below right for complete results.

The Excalibur, Paralok, Sears Craftsman, two Modulus fences, and Woodstock International fences—all rear-locking units—earned "excellent" ratings in our main chart right.

The problem with excessive deflection is that when you let up on feed pressure, as inevitably happens unless you use a stock feeder, the fence tends to "spring" back toward the blade. Then, the position of the workpiece shifts in relation to the blade, and telltale sawmarks (shallow arched notches) appear on the edge when you slow or stop the feed pressure. These marks, as well as chipping on dado cuts, showed up with any of the fences that deflected .005" or more.

**Still "on the fence?" Here are our choices.**

The Paralok fence system stood clearly above the field for its dead-on precision. We were also impressed by the Powermatic Accu-Fence and Delta Unifle.

If you’re looking for something a little less expensive, buy a home shop fence. Here, the Delta Precision Saw Guide was tops in our opinion, with the Biesemeyer home shop fence a close second.♣

### PARALLELISM OVER RIPPING RANGE

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### DEFLECTION

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* Readings taken with fence face in high and low positions.

**NOTES:**
1. Most models are available in smaller capacities. Also, capacity can be shifted left or right for most models.
2. (AE) Aluminum extrusion (FR) Routed steel (SF) Stiff steel (SU) Steel U-channel (TS) Tubular steel*

Written by Bill Krier
Product testing: Dave Henderson
Photographs: Wm. Hopkins, John Heitherrington
### RIDING THE RAILS WITH TODAY'S RIP FENCES

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### COMMENTS

1. Similar to a Bessesen Commercial model, but with less-complete assembly. Highly adaptable for part-time woodworkers.
2. The original T-square style rip fence. Has a rugged, precision-built look with no major weak points.
3. Suitable for a basic rip fence, but not for a cutting fence. Highly adaptable for part-time woodworkers.
4. A solid performer with a unique fence that changes from top to bottom in height, and slides forward and back.
5. Light-duty version of the Unisaw with similar characteristics.

### WHERE TO CALL FOR MORE INFORMATION

<table>
<thead>
<tr>
<th>Bessie-Byer</th>
<th>Jet</th>
<th>Vega</th>
<th>Omega</th>
<th>Delta</th>
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### 4. See article in text for more explanation.

5. Similar to a Bessesen Commercial model, but with less-complete assembly. Highly adaptable for part-time woodworkers.

### 6. See article in text for more explanation.

6. (AE) Adjustable fence
|---------------------------|-------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|

### 7. (*) Modular price includes additional fence rails in addition to the base unit.

### 8. See article in text for more explanation.

8. Similar to a Bessesen Commercial model, but with less-complete assembly. Highly adaptable for part-time woodworkers.

### 9. See article in text for more explanation.

9. Similar to a Bessesen Commercial model, but with less-complete assembly. Highly adaptable for part-time woodworkers.

### 10. See article in text for more explanation.

10. Similar to a Bessesen Commercial model, but with less-complete assembly. Highly adaptable for part-time woodworkers.
To match our popular country-style kitchen table at far left, we designed this handsome buffet and accompanying cupboard. Here we’ll show you how to build the buffet. In the next issue, we’ll present the matching cupboard. Keep in mind that these are terrific-looking stand-alone pieces that work equally well as a matching set.

*Continued*
CUPBOARD - Part 1

EXPLODED VIEW

See pages 92 and 93 for Parts Views of buffet
Build a carcase to form the basic substructure

1. Cut the carcase sides (A) and bottom banding strips (B) to the sizes listed in the Bill of Materials. Glue and clamp the maple bottom banding to the bottom edge of each plywood side panel where shown on the Carcase drawing. Later, sand the banding flush. (Since the bottom dado is so close to the bottom edge of each side panel, we found it helpful to add the bottom banding now, before cutting the bottom dado.)

2. Install a dado head in your tablesaw. Test-cut scrap stock to verify that the width of cut is the exact thickness of your plywood. Shim the blades if necessary. Then, cut ½"-deep dadoes and rabbets in the side panels (A) where dimensioned on the Carcase drawing.

3. Cut the top and bottom panels (C), drawer shelf (D), center panel (E), and kickers (F) to sizes.

4. Mark the dado locations on the upper and lower panels (C) and drawer shelf (D). Note that the upper panel (C) and shelf (D) have four dadoes where located on the Parts View drawing of the buffet on pages 92 and 93, while the lower panel (C) has just one dado where dimensioned on the Carcase drawing. Use the same dado blade as used in Step 2. Now, lower it ¼" and cut the dadoes in the panels and shelf.

5. Cut a ¼" rabbet ½" deep along the back inside edge of the side panels (A) and upper and lower panels (C) where shown on the Carcase drawing.

6. For adding the solid maple top (S) to the carcase later, mark the centerpoint and slot locations on the bottom side of the upper panel (C) where shown on the pattern insert. Drill the holes and form the slots.

7. Glue and clamp the bottom panel (C) and drawer shelf (D) into their respective dadoes in the
sides (A). Take diagonal measurements to check for square, and make sure the front edges are flush. Slide the center panel (E) in place. Drill countersunk holes, and screw the panel in place. 

Glue and screw the upper panel (C) to the top of the assembly with the drawer kickers (F) in place. Drill mounting holes through the upper panel and through the drawer shelf (D) to secure the mating pieces where shown on the Carcase drawing on the opposite page and the Front Section View on page 93.

Measure the rabbeted opening, and cut the back (G) to size from 3/4" plywood. Set it aside for now, you'll screw it in place later.

Cut a pair of shelves (H) to size, and add the banding (I).

The face frame comes next

1. Cut the side stiles (J) and center stile (K) to the sizes listed in the Bill of Materials. Sand a chamfer on the mating edges of the sides (A) and side stiles (J) where shown on the Carcase drawing.
2 Dry-clamp (no glue) the side stiles (J) and center stile (K) to the cabinet, keeping the outside edges of the side stiles flush with the outside surfaces of the sides (A). You'll notice a ¼" reveal along the front edges of the drawer kickers (F). This will cover up when installing the ¼" decorative beading. Trim the stiles if necessary. Now, as shown in the photo on the previous page, glue and clamp the stiles to the carcase.

3 Cut the upper rails (L) and the bottom rails (M) to size. Check their fit between the stiles, and then glue and clamp them to the carcase. The top edges of the bottom rails should be flush with the bottom panel (C).

4 Cut the glue blocks (N), and glue them in place.

Add the decorative beading

1 From the edge of ¾"-thick maple, rip ¼"-wide strips for the beading (O, P, Q) to size plus 2" in length.

2 Install a ¼" round-over bit into your table-mounted router, and position the router-table fence flush with the edge of the pilot bearing. Then, rout the front edges of each strip, using a feather board for safety and to ensure consistent round-overs.

3 Sand a slight chamfer along the front edges of the face frame members that will receive the beading (O, P, Q). Miter-cut the beading strips to length, and glue and clamp them to the face frame where shown on the Exploded View drawing. The inside faces of the upper vertical beading (O) should be flush with the inside surfaces of the drawer kickers (F).

4 Cut the ball-catch blocks (R) to size, and glue them in place on the back side of the center stile (K) and surface of (E) where shown on the Carcase drawing.

5 Glue and clamp-up enough stock to form an oversized blank for the solid-maple top (S). Later, trim the top to finished size, and joint the front edge.

6 Rout partial round-overs along the front and ends (not the back) of the top (S), using the Buffet Top detail for reference.

7 Position the top (S) on the carcase, centered side-to-side and with the back edges flush. Clamp it in place. Using the holes and slots in the upper panel (C) as guides, mark the locations, and drill pilot holes into the bottom surface of the top. Secure the top to the carcase with flathead wood screws and flat washers. The slots allow for wood expansion.
Machine a pair of frame and panel doors
1 Cut the door stiles (T), upper rails (U), and lower rails (V) to size, and lay out the parts to form the two doors.
2 Mark the front face and inside edge of each stile and rail. Then, cut 1/4" rabbets 1/2" deep along the inside back edge of each piece.
3 Cut mating lap joints across the ends of the stiles and rails to the sizes noted on the Door drawing and accompanying detail.
4 Glue and clamp the stiles and rails together for each door.
5 Mark the knob-hole centerpoint on each door. Measure the diameter of the tenon on your Shaker knob (they can vary in size), and drill the mounting hole.
6 Measure the rabbeted opening, and cut the 1/4" birch plywood panels (W) to size minus 1/8" in each direction.
7 Cut the stops (X, Y) to size. Drill pilot holes through the stops and temporarily install the stops and panels to check the fit. Remove them; you'll finish the panels before nailing them in place.
8 Install the doors using the nosing hinges. See the Exploded View drawing for hinge locations. Install the catches.

Construct a pair of drawers for handy storage
1 Cut the drawer fronts (Z) to size. Set aside a piece of stock the same thickness and width as the drawer fronts to use when setting up the router dovetail jig later.
2 Cut the drawer sides (AA), backs (BB), and bottoms (CC) to size. Set aside a piece of stock the same thickness and width as the sides and front for cutting and testing the dovetail joints.
3 Rout dovetails on the extra pieces cut in the previous steps. Verify the dovetail jig settings, and rout dovetails on the mating ends of the fronts (Z) and sides (AA).
See our dovetail jig article on page 24 for more information on using these handy jigs.
4 Cut the dadoes and grooves in the drawer parts where dimensioned on the Drawer drawing. Then, drill a mounting hole in each drawer front for attaching the Shaker knobs later.
5 Rout a 1/4" stopped groove in the outside face of each drawer side for mating with the drawer guides (DD) later.
6 Glue and clamp each drawer together, measuring diagonally to check for square. Drill counterbore mounting holes through the drawer sides (AA) and into the ends of the back (BB) where shown on the Drawer drawing. Screw the back in place. Drill holes through the bottom (CC) and into the bottom edge of the back (BB), and secure it in place.
7 Cut the drawer guides (DD) to size, forming a 1/8" radius on the front end of each. Mark the centerpoints, and drill four counterbore holes through each.
8 To accurately locate the drawer guides (DD), cut the two 2"-wide spacers to the size shown on the Drawer Guide Template drawing on page 93. Now, using the photo below for reference, use the spacers to hold the guides in place while you drill the holes and drive the screws. Repeat for each drawer guide.

Finishing and final assembly
1 Cut the Shelf-Hole Template shown on the WOOD PATTERNS® insert in the center of the magazine. Drill the 1/4" holes where dimensioned. Then, use the template to drill the shelf-pin holes in the carcase.
2 Remove the top, doors, hinges, and catches. If not already removed, remove the panels from the doors. Sand everything to 220-grit. (We sanded the knobs by chucking them into a drill press.)
3 Apply a clear finish to the inside of the carcase and face frame (just to the sanded chamfer at the joint between the stile and side panel). Add finish to the top (both surfaces), the back, the door frames and stops, the drawers, and all the knobs. (We used Minwax Fast-Drying Gloss Polyurethane for the first coat, and sanded it with 220-grit sandpaper after it had dried. Over this, we applied two coats of satin polyurethane.) Do not get the finish into the knob holes or on the knob tenons.
4 Mask off the face frame stiles, and prime the carcase sides and the door panels (we used Krylon Sandable Primer, #1315 Primer White). Sand lightly with 320-grit sandpaper after the primer has dried. Paint the primed areas (we used Rust-Oleum American Accents Heritage Satin Finish Teal 7929). Let the paint dry, and remove the masking.
5 Glue the knobs into the doors and drawers. Screw the top and back in place. Install the panels in the doors and fasten the stop in place with #17 x 1" wire brads. Mount the hinges on the doors and reinstall the doors in the carcase. Reinstall the catches. Wax the drawer guides, and slide the drawers in place.

Use a pair of spacers to accurately position the guides. Then, drill mating holes in the kickers for attaching the guides.

Written by Myrden Kemmet  Project Design: Jan Hale Svec  Illustrations: Kim Downing; Lorna Johnson  Photographer: Bill Hopkins
For a safe, smooth-running home woodworking shop, start by providing a suitable electrical supply.

Whether your woodworking shop is a corner of the garage, the basement, an old storage room, or a separate building out back, adequate and safe wiring is a necessity. So if you are considering a new shop or reworking the old, here are some helpful guidelines.

**Note:** Reference for this article was the current National Electrical Code. Before beginning any job, consult local codes at your city building inspector’s office. And unless you have wiring experience, get the advice and services of a qualified electrician.

Is your present electrical service adequate?
The electricity your local energy company supplies is distributed throughout your residence from a service panel located in your basement or other utility area. If you live in a house 30 or more years old with the original wiring, you may have only a 60-amp service panel. With such little capacity, you probably won’t be able to run more wires to power your shop.

Newer homes—and electrically updated remodeled ones—have 100- or even 200-amp service. With such large capacity service panels, there may be unused circuits available for your shop. Or, if all circuits appear to be in use, it’s often possible to split an existing circuit or two to satisfy minimum requirements.

Depending on your needs (the number of large stationary power tools in your shop and the shop’s distance from the main service panel), you may want to add a subpanel to handle the load. For this kind of job, you should seek an electrician’s advice.

**How much electricity will it take to power your shop?**
Although most portable power tools operate well with 15-amp circuits, you may want to build in some overload insurance with 20-amp circuits. The cost difference is negligible, and the higher capacity lowers your chances of popping a circuit breaker. Two such circuits (plus one for lighting) are adequate for most home shops, since all the tools won’t be running at the same time.

If you suspect you’ll need more than that, read the owner’s manuals that came with your tools, or check the tools’ labels to see what amperage they draw. You’ll need this information, called load, to plan the size and number of circuits in your shop. For example, if one of your tools requires 20 amps, a 15-amp circuit won’t do. (The chart below lists approximate amperage ratings for tools of different horsepower.) Also, if two large tools normally run at the same time, such as a table saw and jointer, they shouldn’t be on the same branch circuit. And, if one of your tools requires 220 volts, it needs a separate circuit.

**Always put lighting on a separate circuit**
To avoid blackouts, don’t combine circuits that serve power tools with those that provide electricity for lighting. One 15-amp circuit probably will handle the entire lighting job.

But just in case, here’s how to calculate your lighting needs. Each square foot of shop space should get three watts of light. So if your shop measures 20x20, you have 400 square feet times three, or 1,200 watts. Divide 1,200 watts by 115 volts (actual performance) and you get 10.43 amperes.

If you feel that you need more light, add up all the wattages (bulbs and fluorescents) you need or want. Then, divide that number by 115 volts to arrive at the number of amps drawn if all fixtures were on. Don’t plan on exceeding 80 percent capacity of the circuit’s rating, though. That is, for a 15-amp circuit you wouldn’t want to exceed a 12-amp demand for your lighting.

**Use wire large enough to do the job**
Always use grounded wire, with one black insulated wire (the “hot” wire), one white insulated wire (the “neutral” wire), and a bare wire (the “ground”). For dry areas, run type NM wire. In damp locations, use type NMC.

The wire gauge (diameter—the smaller the number, the larger the...
What you need to know to power up properly

Typical wiring for the home woodworking shop
The 60-amp home workshop above features a lockable subpanel, two 20-amp circuits for portable power tools with a ground fault circuit interrupter (GFCI), and a separate 20-amp, 220V saw circuit. All wires are enclosed in conduit.

Grounded outlets protect you and your tools
A GFCI, short for Ground Fault Circuit Interrupter, is a device installed either as a breaker in the service panel or as a receptacle in the outlet box that senses electrical leakage in the ground circuit. If there's a leak, GFCIs shut off voltage instantly. They prevent electrocutions that happen when a person working with a portable power tool becomes the electricity's path to the ground. GFCIs also protect electrical motors from power surges.

Numerous building code sections specify the use of GFCIs—those pertaining to bathrooms, basements, kitchens, outdoor outlets, and more. Basically, if your shop is in a garage or unfinished basement, you must use GFCI protection. If you're not sure you should, use a GFCI anyway. It only costs a few dollars extra.

Written by Peter J. Stephano with Mike Gilliland, PE, CNP. Illustration: Kim Downing.
Laminate the blanks
1. Cut two 3/8 x 2 1/2 x 7 3/4" ash strips and one piece of mahogany 1/4 x 2 1/2 x 7 3/4". These three strips will be laminated into the blank for the two stilts legs (A).
2. Glue the strips together for the lamination, sandwiching the mahogany between the two ash layers. Clamp, using plywood strips to spread the pressure and protect the ash faces, as shown below right. Place waxed paper between the bottom plywood and the lamination to prevent sticking.
3. Construct another blank for the foot pegs (B). For this one, laminate a 1/4 x 4 x 1 1/4" piece of mahogany between two 3/8 x 4 x 1 1/4" pieces of ash. Glue and clamp as you did the leg blank.

You need legs to stand on
1. After the glue dries, unclamp the two blanks. Joint one edge of each lamination.
2. Rip the leg blank (the long one) to the maximum possible width, and trim the ends to 72". Rip the foot peg blank to 3 1/2" wide, and cut two 6" lengths from it.
3. On one edge of the leg blank, lay out the foot peg holes where shown on the Leg drawing in the WOOD PATTERNS® insert. Center the holes on the edge, which places them in the middle of the mahogany strip. Draw another line across the edge 1" above the center of the uppermost hole.
4. Chuck a 1/4" drill bit in your drill press, and center the bit on the edge of the blank. Drill the five holes through the blank where marked. Countersink the holes on both edges for 1/4" flathead machine screws.
5. Place the edge of a foot peg blank against the marked edge of the leg blank. Align the top end of the foot peg blank with the line on the leg blank above the holes. Clamp it in place, and mark the top. Then using a hand drill with a 1/4" bit, mark the hole locations on the foot peg blank as shown opposite page top. Repeat for the other foot peg.
6. Set your tablesaw's rip fence 1" from the blade. Rip two legs from the blank, sawing so that an edge with countersunk holes rides against the fence each time.
7. Set up your table-mounted router with a 3/8" round-over bit, and position the table fence flush with the bit's pilot bearing. Clamp a stopblock to the fence, then rout a 1/8"-long round-over along each corner on the lower end of each leg.

The footsteps follow
1. Determine the hole size required for the 1/4" threaded inserts you're using. (Ours called for 3/8" holes.) Chuck a bit of the proper size in your drill press, and drill the holes in each foot peg blank where marked. Drill the holes 1/2" deep to keep the foot peg screws from bottoming in the holes before they're tight.
2. Stick the two blanks together with double-faced tape, aligning the edges and ensuring that both tops point the same way. Lay out the foot peg profile on the top piece, referring to the Foot Peg drawing. Bandsaw the curve slightly outside the line, then sand down to it with a drum sander. Separate the parts.
Stilts Walking tall made easy

3. Open your compass to a 2" radius, and draw two 4"-diameter circles on ¾" ash for the footsteps (C). Draw a line across the center of each circle perpendicular to the grain direction. Cut out the foot steps, and sand.

4. Using one of the foot steps as a pattern, draw two circles on ¾" mahogany. From these, bandsaw four 1½"-wide arcs for the disc segments (D) at the leg tops. To lay out the segments' straight sides, draw a line across the center of the circle, then draw parallel lines ¼" on each side of it.

5. Fit your table-mounted router with a 45° chamfer bit, and adjust it to cut a ½" chamfer. Chamfer the legs, foot pegs, footsteps, and disc segments where indicated on the Exploded View and Parts View drawings. Stop the chamfers 2" above the uppermost hole on the inside face of each leg. When routing the small parts, push them over the bit with a foam-faced jointer pushblock.

6. Sand a flat ⅛" deep (the depth of the chamfer) on the inside edge of each footstep (C), perpendicular to the line. Drill counterbores and screw holes where shown.

Put the parts together

1. Install threaded inserts in the foot pegs (B). Coat the holes with five-minute epoxy before driving in the inserts. To drive in an insert, put two nuts on a ½" bolt about 2" long, then screw the insert onto the bolt. Jam the first nut against the insert and the other against the first nut. Then, screw in the insert, using a ratchet and socket. Hold the foot peg in a vise to prevent splitting.

2. Assemble the stilt steps by attaching the footsteps (C) to the foot pegs (B). To do so, place the foot peg on your bench, back edge down. Center the footstep, flat side down, at the peg top. Guiding through the holes in the footstep, drill pilot holes in the foot peg. Fasten the footstep to the foot peg with #8X1⅜" flathead wood screws and glue. Plug the counterbores, and sand flush.

3. Glue the disc segments (D) flush with the leg tops where shown. They glue to the solid ash faces, not the laminated edges.

4. Finish sand all parts with sandpaper from 100- to 220 grit. Apply two coats of satin exterior polyurethane, sanding with fine abrasive between coats.

5. Install a 1" rubber tip on the bottom of each leg. Cut two 3¼" circles from 4"-wide 3M nonskid tape, and apply one to each footstep. (We bought the tips and tape at a hardware store.)

6. Fasten the steps to the legs with ⅛-20X1¼" flathead brass machine screws. Start at the lowest setting, then move the steps up as your stilts-walker gains competence.

Project Design: Jan Hale Svec
Photographs: King Air
Illustrations: Roxanne LeMolue; Lorne Johnson

Bill of Materials

<table>
<thead>
<tr>
<th>Part</th>
<th>Finished Size</th>
<th>Matl. Qty</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-legs</td>
<td>⅛&quot;</td>
<td>1&quot;</td>
</tr>
<tr>
<td>B-foot pegs</td>
<td>⅛&quot;</td>
<td>1½&quot;</td>
</tr>
<tr>
<td>C-footsteps</td>
<td>⅛&quot;</td>
<td>4&quot; dia.</td>
</tr>
<tr>
<td>D-disc segments</td>
<td>⅛&quot;</td>
<td>1½&quot;</td>
</tr>
</tbody>
</table>

*Make these parts oversized initially, then cut to finished size following the how to instructions.

Materials Key: LAM-laminated ash and mahogany; A-ash; M-mahogany

Supplies: ⅛-20X1¼" flathead brass machine screws, ⅛-20 brass threaded inserts, ⅛X1⅜" flat head wood screws, ⅛" wooden plugs, 1" rubber tips, 4"-wide nonskid tape, woodworker's glue, five-minute epoxy, satin polyurethane finish.
Removing metal is a time-consuming aspect of wood salvage. Jon Hoffman displays a sampling of what he has found on and in old timbers. Inset. Remarkably, this horseshoe imbedded in a beam was bypassed in its original sawing 100 years ago.

Reclaiming lumber from century-old buildings and the bottoms of waterways is backbreaking work. But it has its rewards in premium longleaf pine, Douglas fir, white pine, and fine-grained, old-growth hardwoods as well.

Jon Hoffman gets easily excited when he talks about reclaimed lumber. “That’s the neat thing about this work. You can dig out the nastiest-looking old beams, but once you saw into them, it’s ‘WOW! Look at that wood!’ That’s some satisfaction. And to think, for years most of these great old timbers went into local landfills.”

With just three years’ experience in the wood-reclamation business, Jon, 38, calls his Joliet, Illinois, company “the new kid on the block.” Nevertheless, the J.M. Hoffman Lumber Company, “Purveyors of Premium Reclaimed Lumber,” has earned a first-class reputation in the Midwest as a source for old-growth longleaf (called “heart”) pine, Douglas fir, and white pine, as well as hardwoods such as white and red oak, walnut, and chestnut.

Jon reclaims these and other species from 19th-century buildings slated for demolition: warehouses, stores, factories, granaries, barns, and even water storage tanks. His secondary source is sunken wood—whole logs of yellow (“red”) birch, hemlock,
The New Way to Log Old-Growth Timber

cypress, heart pine, and white pine—recovered from the bottom of lakes and inland waterways that before the turn of the century were the principal “highways” for travel to the sawmills.

Wood that you can hardly find anymore

The hard, yet attractive boards from the heartwood of longleaf pine that were used extensively for floors, staircases, and millwork in the most elegant Southern mansions have long been history. The Southern pine you see today comes from second- and third-growth plantation trees that rarely grow to 18" diameter before they’re harvested.

The same is true for clear, straight-grained white pine that came from big trees in the vast stands that once covered the Upper Midwest. Now we make do with smaller, knottier stock.

And restricted logging in the old-growth Douglas fir forests of the Pacific Northwest has meant limited availability of this slow-grown wood that’s as strong as it is goodlooking. These are the reasons Jon is in the wood-reclamation business.

“What I sell costs more than the lumber normally available,” says Jon. “First, there’s time-consuming preparation work, such as cleaning and metal detection. Then there’s the waste factor—at least 50 percent in remilling salvaged wood, with the cracks and everything. So right there the price of the raw material doubles. But there’s nowhere else to buy it. It’s the only available stock of that quality, and when it’s gone, it’s gone.”

How much would Jon’s stock, made from salvaged timbers, cost you? “In this business, there isn’t a standard grading system,” he says. “We basically offer three grades in flooring: rustic, select plain-sawn, and quarter-sawn, all sold by the square foot, surface measure. They’re appearance grades, and the boards are mostly 4/4 (1") thickness. Heart pine, for instance, our most popular wood, sells for $7 a square foot in random widths of plain-sawn, the middle grade. Quarter-sawn stock would be in the $7 range.”

But depending on the wood species—and where the building was located—Jon’s prices can vary. “I can’t beat West Coast reclamation prices for Douglas fir because there is lots of it out there. On heart pine and white pine, I can be more competitive,” Jon notes.

Jon’s company, although it does sell boards—and dressed timbers for beams—primarily markets heart pine remilled and profiled as tongue-and-groove flooring to high-end commercial and residential construction. Historic restorations have their place, too. “Last summer, we supplied Douglas fir flooring for a restoration project in St. Louis,” says Jon. “They specified that the new porch wood match the original, which was all clear, vertical-grain Douglas fir. We ran that job and also supplied them with antique white oak beams.”

Salvaging stock from the demolition forest

Most of Jon’s timber comes from the demolition of buildings throughout the Midwest. For sunken river and lake logs, he contracts with divers from Wisconsin and Michigan to Alabama and Mississippi.

“First, I geared up to do the demolition. I had a front-end loader, a truck with a flatbed trailer—the whole works,” recalls Jon. “My first demo job was a 40-60' radius water tank on the ground in Bettendorf, Iowa. It was all

Continued
clear-heart, vertical grain redwood. I moved a lot of that stock to sign makers. But I soon learned that I couldn’t do it all. So now I buy from demolition people or subcontract the work.”

Jon’s involvement with reclaiming wood normally begins with assessing a building to be razed. “I never buy a building sight unseen,” he says. “I go to the job site and look it over. With a chainsaw, I’ll cut out some wood from beams at different places—a random sampling. In barns, I look for signs of powder post beetles. In industrial buildings, it’ll be water damage, or deep stains from chemicals or oil. Next, I check for tight-grained lumber, which indicates old-growth. Wood with wider growth rings is okay for resale as timbers, but not resawing and milling.”

After he has given the building a good onceover, Jon can offer the owner or the demolition contractor a “ball park” price for what salvable wood might be in it. “But only when the wood is on the ground can I give them a final price because they lose a lot in the removal,” he says. “Our people have to come in and sort it, band it, stack it, and have it ready to go on the truck. Demo contractors won’t assume that cost. Five or so years ago, they were paying to have this stuff hauled to the landfill. Now, they think they’re sitting on gold.”

What type of wood does a typical industrial building yield? “Around here, first would be heart pine, then Douglas fir, although I just bid on a big six-story structure in Milwaukee that is all white pine. That’s pretty unusual. And the wood in industrial buildings is good sized: 8x10", 8x12", 9x13", 10x12", 10x15", 15x20".”

Barns and other farm buildings often hold surprises. “Recently, I walked with a guy out in western Illinois who has a 100-year-old barn made from walnut,” says Jon. “But back then they built from what was on hand. That’s where you get buildings with walnut, chestnut, white pine, locust, and other unique hardwoods.”

At this writing, Jon was preparing a bid to salvage the now closed Joliet Army Ammunition Depot. “The buildings I’m interested in are all Douglas fir,” he says. “And there are between 2,000 and 3,000 white cedar telephone poles. Boat builders would be interested in that wood.”

**Editor's note:** As landfill fees go up and environmental awareness increases, wood salvage and reclamation businesses are springing up around the nation, offering unique and usually hard-to-find old-growth wood species, sometimes “as is.” For a business near you, check the Yellow Pages under “demolition contractors” or “salvage.” Your state’s environmental quality agency or department of natural resources also should be able to steer you to a source.
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YESTERDAY'S TOOLS

DANCING-MASTER CALIPERS
Craftsmen made them just for kicks

Sometimes, having the right tool gives you a leg up on a particular job. But with calipers like the ones shown above, craftsmen of years gone by could have a leg up on every job.

Dancing-master calipers, as they were called, originally appeared in the late 1700s. Who first made the legs of a caliper anatomically correct (or nearly so, anyhow) isn't known. But, doing so certainly gave new meaning to the act of stepping off a measurement.

We may never know why machinists began making these unique calipers either, but tool collector John Gillis of Yucaipa, California, has some ideas. "Maybe machinists were just trying to express their artistic side," he suggests. "During the Victorian period [1837-1901], many woodworking machines and tools were elaborate in design—almost works of art. The [dancing-master] calipers of that period tend to be voluptuous," he says.

Yet many of these calipers predate the Victorian era and its emphasis on the beauty of tools and machines. That makes John suspect that the craftsmen's motives may have been slightly raffish, that the calipers were an early-days equivalent of later pin-up posters and calendars.

You probably won't find any two calipers alike; they were all handmade. "Some are masterpieces of technical workmanship, with elaborate hinges," John says, "while others are masterpieces of art, with lovely forms." The best of the calipers combine technical and artistic merit. "They are as varied as the machinists who made them," John says.

Nobody knows how many dancing-master calipers machinists turned out before the practice died out in the 1940s. Flea markets and tool auctions are the best places to find them today. You'll run across many selling for $30-$50. But, the price can soar for a great pair of legs.

Tools from the collection of John Gillis, Yucaipa, California
Photography: John Hetherington
Written by Larry Johnston
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(By Frank K. Wood)

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Ryobi shrinks biscuit joiner to focus on detail work

Biscuit joinery used to be reserved for large scale projects, but that’s no longer the case. With Ryobi’s new DBJ 50 Detail Biscuit Joiner, you can use biscuits on projects such as face frames, picture frames, small boxes, and moldings. You also can edge-join pieces as thin as ¼" and as narrow as ⅛" with the DBJ 50 and Ryobi’s own miniature biscuits.

Ryobi offers its “Accu-Biscuits,” in three sizes—R1 (⅛"x⅛"), R2 (⅛"x⅜"), and R3 (¼"x⅛"). These compare with the three standard-sized biscuits—#0 (⅛"x⅛"), #10 (⅛"x⅜"), and #20 (⅛"x⅛").

Power comes from a 3.5-amp, direct-drive, 10,000 rpm motor mounted vertically over the blade. Ryobi uses this same basic design in its popular JM80K standard-sized biscuit joiner.

The DBJ 50 comes with a ⅛"-diameter, high-speed steel blade that cuts slots easily in both hardwood and softwoods. I found the length and depth of the slots was fine, but because of the aggressive set in the blade’s teeth, which left a .120" kerf, the .100"-thick biscuits fit loosely. Surprisingly, though, joint alignment and strength didn’t appear to be compromised.

Ryobi made the DBJ 50’s see-through fence both simple to use and accurate. Built from high-impact, tinted plastic, the 90° edge of the fence has a printed biscuit scale extending from both sides of the centerline. This makes aligning the joiner on your workpiece a snap.

A rib on the fence fits into a series of parallel grooves on the stationary base frame. Because of this, the fence adjusts in ¼" increments, and it stays aligned perfectly parallel to the blade throughout the adjustment range.

Height-adjustment scales printed on both sides of the frame help you quickly reset the fence for different material thicknesses. To make 45° cuts, you remove the two knurled hold-down knobs, rotate the fence 180°, and then reinstall the knobs.

As an added feature, Ryobi offers biscuit-shaped hinges—chrome or brass in R3 size—for use on small boxes. By setting the fence to zero on the scale, the DBJ 50 will cut a perfectly sized hinge mortise in the edge of the stock.

The DBJ 50 comes with a convenient, 10'-long cord and carries a two-year warranty. Priced at $69, it’s a handy tool that will find a place in many workshops.

—Tested by Bob McFarlin

ScrollSander ends tedious hand sanding

Hand sanding intricate scrollsaw projects requires more patience than many woodworkers possess. However, a new product called the ScrollSander turns your scrollsaw into a power sander.

The ScrollSander consists of a strip of cloth-backed abrasive with polycarbonate plastic tips molded onto each end. The plastic ends come in versions for most pin-type and pinless blade holders, except those on RBI and Reliant scrollsaws.

ScrollSander strips currently come in ⅛" and ¼" widths. The ⅛" strips were too wide to fit the throat opening on my Excaliber saw, but the ¼" version worked fine. The manufacturer, Crawford-Adams Enterprises, plans to introduce another model that uses .055"-diameter abrasive cord. The cord should accommodate saws with narrow throat openings and permit sanding in any direction.

Each package contains one each of 120-, 180-, 220-, and 320-grit strips and they did an excellent job, even on brittle material and fine edges. With light pressure, they maintained a square edge and didn’t break until I intentionally overloaded one. When one half became worn after roughly 30 minutes of continuous use, I flipped the strip end-for-end and used the other half.

For beginners who leave a lot of saw marks, the ScrollSander takes the tedium out of sanding. More advanced scrollsawyers may also find it handy to have on hand.

—Tested by Dave Henderson

Continued on page 80
Create moldings with these profile bits

Most homecenters carry just a few sizes and profiles of molding. These cost a lot, and rarely do the stores stock anything other than pine or oak. But with Eagle America's carbide-tipped Large Crown Molding Bits, you can rout your own molding from any wood you choose.

The cutting lengths of these bits measure 2½", except for the cove molding bit, which measures 3½". All come with ½" shanks. I found the bits well balanced and properly sharpened—important considerations when you're spinning this much steel in a router.

To use these bits, you need a router table, a fence tall enough to support the workpiece, and a featherboard. And you should chuck them into nothing less than a 2½-hp router running at about 10,000-12,000 rpm. For additional safety, I ripped my workpieces ¾" wider than the height of the cutter. This left a small strip at the top and bottom of the workpiece to follow the fence on the exit side of the router table.

Even with these precautions, you still need to remove wood in small increments, taking four to six passes to complete the cut. But if you're willing to take your time, these bits will help you make moldings to match the wood in your projects at a reasonable cost. And you won't be forced to use moldings carried at retail outlets.

—Tested by Dave Henderson

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To meet stricter air quality standards, manufacturers have worked hard to develop solvent-free finishing products. The Darworth Company not only developed a water-based wood filler, but also came up with unique and handy packaging.

FLX Wood Patch comes in a wide-mouthed tube that allows you to easily squeeze out just the right amount of filler where you need it. The large, screw-on cap seals tightly and serves as a base to stand the tube upright for storage—both features which help extend the filler’s shelf life.

The rounded shape of the tube’s other end works great for shaping and smoothing the filler. Unlike a putty knife, the pliable plastic allowed me to easily overfill the holes in the wood. By overfilling, you avoid depressions caused when the filler dries and shrinks below the wood’s surface.

FLX worked well, even on vertical surfaces, adhering tightly to the edges of holes without sagging. It is odorless and dries slightly slower than most solvent-based fillers, but I found I still needed to work fairly quickly.

Sanding was a snap. It easily sanded flush and smooth without scratches and didn’t load up the sandpaper, traits not found in some fillers. I drilled clean pilot holes in it and found it held screw threads well. It cleans up with water, but you need to catch it before it dries.

The lone drawback I found was in staining. Like most fillers, it failed to accept stain as readily as the surrounding wood. However, I did achieve better results if I applied stain immediately after I sanded it.

FLX’s case of application, odor-free formula, and handy packaging make it well worth trying.

—Tested by Dave Henderson

Continued on page 82

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Code No. 1229
Save money on broken bandsaw blades

It's a fact of shop life—bandsaw blades often break before they dull. Rather than throw away a good blade, you may want to try repairing it at home with the Deluxe Blade Brazer. This kit includes a blade-holding jig, flux, flux brush, and silver solder.

To begin repairs, you place the broken blade ends under a flat bar on the jig. Tighten the two thumb screws to secure the blade ends. Then, bevel-grind the broken blade ends to approximately 45°.

Next, butt the blade ends tightly together on top of the jig and spread flux around the joint. Heat the blade with a propane torch, as shown below, and apply the silver solder. After the weld cools, clean it up on the grinder.

I found it easy to make strong welded joints with the Blade Brazer. The kit's instructions were clear and helpful.

According to the manufacturer, the flux and silver solder should last for 80 welds on 14" blades. So, this jig will pay for itself after just a few repairs.

—Tested by Dave Henderson

**PRODUCT SCORECARD**

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Tame sheet goods with Delta's sliding table

Are you tired of wrestling with large panels as you crosscut them on your tablesaw? The Sliding Table Attachment from Delta turns that tricky operation into a safe and easy procedure.

This aftermarket accessory comes predrilled to fit Delta Unisaws, Contractor's Saws, and Heavy-Duty Wood Shapers. It also can be adapted to similar machines from other manufacturers. The laminated 3/4"x153/4"x24" table rides on seven ball-bearing guides that track back and forth on two precision-ground steel tubes. When you set the 42" extruded-aluminum fence at the front of the table, you can cut panels up to 25 1/2" wide. But you also can set the fence at the rear of the table and clear workpieces up to 36" wide.

It took us a couple of hours to assemble and adjust the model 34-555 attachment. Once we had it set, we used it to trim the ends of a 2 1/4"x24"x60" laminated maple benchtop. The sliding table handled this workpiece easily and gave us perfect 90° cuts on both ends. Since then, we've found ourselves using this handy attachment far more than we initially thought we would.

The other heavy-duty sliding miter tables on the market give you about 12" more crosscut capacity than Delta's 36". But you'll pay extra for this added capacity, typically $60 or more to crosscut full-width (4x8') sheet goods. But if the Delta table fits your needs, it represents a good value for the money.

—Tested by Chuck Hedlund and Jan Svec

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COUNTRY BUFFET
See article on page 60

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BETTER HOMES AND GARDENS® WOOD MAGAZINE, February 1997

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WOOD MAGAZINE FEBRUARY 1997 97
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Stock
3/4"-thick domestic or exotic hardwood, large enough to yield a round blank about 3" in diameter.

Turning tools
3/4" (or other small size) gouge
1/2" gouge
1/4" roundnose scraper
1/8" paring tool

Lathe equipment
3" faceplate

Turn the front first
1 Trace around your 3"-diameter metal faceplate onto one side of a 1"-thick piece of scrapwood. Glue a piece of 3/4"-thick stock for the watch body to the other side of this wasteblock. (The side glued to the wasteblock will be the back of the watch body.)
2 Bandsaw the lamination around the faceplate outline. Drill pilot holes in the wasteblock, and screw it to your metal faceplate.
3 Mount the faceplate on the lathe. With the lathe running at about 1,500 rpm, turn the blank to 2 1/2" diameter and flatten its face. The 1/8" gouge works fine for this.
4 With the lathe still running, mark a 3 1/6"-diameter circle on the face of the blank. To do this, lay a pencil on the toolrest, then bring the point up to the blank to draw the circle accurately and on center.
5 Using the pencil mark as a guideline, turn a 1 3/8"-diameter recess 1/8" deep with a flat bottom to hold the clock insert. To begin, come straight into the face of the blank with the parting tool, just inside the pencil line. Cut in about 1/8" deep. Shunt off the lathe, and check the diameter of the circle. If it's 1 3/8", finish cutting straight in to a depth of 1/8", and clean out the recess with a small gouge. Check the fit of the clock insert in the recess.
6 Turn the edge and front profile, following one of the Full-Sized Section Views or your own design. Sand the front and apply a finish, then part off the turning.

A jam chuck completes it
1 Hold the blank with a jam chuck while turning the back of the case. To make the chuck, form a 1 3/8"-diameter tenon on the wasteblock. The recess in the turning must fit snugly over this tenon to complete the turning, so test the fit frequently as you turn it.
2 Turn the back of the watchcase to one of the profiles shown. Or, create your own design. Sand and finish, then remove the completed case from the jam chuck.
3 Drill a 5/8" hole 1/4" deep centered on the top edge of the case. In the bottom of the hole, drill a 3/16" hole 5/32" deep. Dab epoxy glue onto the threads, then screw the post for the watch chain into the hole. Press the clock insert into the case recess.
4 Drill out the post's hole to 3/4". Support the post with scrapwood, and drill the hole with a drill press, as shown below. Snap the chain hook into the hole.

Support the post with scrapwood while you drill it to accept the chain hook.

Buying Guide
Clock insert, watch chain. Quartz insert, Roman or Arabic numerals (specify choice), and watch chain with post and belt clip, 15" long overall, item PW-KIT $23.95 p.d. in U.S. Schlabauh and Sons Woodworking, 720 14th St., Kalona, IA 52247, or call 800/346-9663 to order.

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West Virginia showcases the handmade

Several states actively promote and market the work of their craftspeople. Some even have retail outlets for their "Made in (state name)" products.

No state, though, has gone the length that West Virginia has with the opening of its 59,000-square-foot retail crafts and cultural center, called Tamarack. Resulting from a multi-level partnership of state agencies, industries, community leaders, business executives, artisans, and agricultural producers, the center showcases the work of 1,200 juried craftspeople of the state. In addition to the retail complex with its 10,000 handmade products, there's a theater, a restaurant, craft studios, sculpture and herb gardens, a gourmet food store, and a festival park. Tamarack will also offer programs and apprenticeships in the crafts.

Planned as a travel destination, Tamarack is adjacent to I-77 in Beckley, a day's drive from major East Coast cities. Call 1-888-TAMARACK (304/256-6843 in West Virginia) or Fax 304/256-6877.

The architecture of West Virginia's Tamarack crafts center appears as impressive as the thousands of handmade items for sale inside.

Loggers liked icy roads

In the late 1800s when loggers were clearing northern Wisconsin's pine forests, winter was the time of greatest activity. That's because sled loads of logs—as many as 20 tons at once—could more easily be pulled by oxen or horse teams on the snowy logging roads. To make the going even faster, sleds with tanks of water made frequent trips up and down the roads spreading water so that ice would form. But on downhill portions, a "road monkey" or "hayman" had to toss straw under logging sleds' runners to stem their speed.

How about hand-friendly hand tools?

Included in Stanley's new line of ergonomically designed hand tools are a measuring tape, handsaw, utility knife, and a hammer.

Ergonomics, the science of fitting the job task to the person doing the work instead of the other way around, is a buzz word in industry today. One possible reason: In 1994 the U.S. Bureau of Labor Statistics tracked 332,100 cases associated with cumulative trauma disorders (CTDs), the injuries that can result from repetitive work tasks. The National Council on Compensation Insurance calculates that the average claim for those injuries was $12,617.

Stanley Tools jumped aboard the ergonomic bandwagon by introducing a user-friendly Contractor Grade line of hand tools at the National Hardware Show in Chicago last August. They offer more comfortable grips, better control, and in the case of the handsaw, teeth that cut 50 percent faster. You can identify the new ergonomically designed tools by their yellow and gray colors and distinctive packaging, as shown above.

In addition, Stanley has co-published with the National Safety Council a 12-page booklet that explains common cumulative trauma disorders and hand-tool ergonomics. A copy of the publication will cost you $1 (U.S.). Write to: Introductory Hand Tool Ergonomics, Heggen & Associates, Inc., P.O. Box 5025, Evanston, IL 60204-5025.

Illustration: Jim Stevenson
Photographer: J.W. Ferrell; Stanley Tools
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Dear Reader,

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

---

**Cockatoo Bank**

Full-sized patterns
Page 44

- Locate cabinet corners here.
- 1/4" hole 1/4" deep
- 1/4" hole
- CAB: 1/4" hole 1/4" deep
- 1/4" hole 1/4" deep
- 7/8" hole 1/4" deep
- 3/16" deep notch on both sides for led to fit into.

---

**Train**

Full-sized patterns
Page 37

- Locate spacer block @ here.
- 3/4" hole, centered on part line and drilled after cab is assembled.
- Locate cab floor @ here on bottom side of cab.
- Sand a crew on top surface.

---

**Cow Catcher**

Full-sized patterns
Page 20

- Locate centerline here.
- 22.5° bevels
- Locate corner of

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**Wood Patterns**

February 1997

Issue 95

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ARCHED-TOP SHELF
Full-sized patterns
Page 50

SHELF-HOLE TEMPLATE
(Not shown full sized)

$\frac{1}{4}$" hardboard
$\frac{1}{4}$" holes spaced 2" apart

FOOTSTEP
4" diameter
$\frac{1}{8}$" hole $\frac{1}{8}$" deep centered inside

DISC SEGMENT
$\frac{3}{4}$" mahogany
$\frac{1}{4}$" diameter
$\frac{3}{8}$" chamfer

FOOT PEG
$\frac{3}{4}$" pilot hole 1" deep

LEG
$\frac{1}{6}$" chamfer on all edges

1" chamfer 2" above the uppermost hole on the inside face of leg

$\frac{3}{8}$" chamfer on outside face

1" round-overs on all corners, stopped 2½" from bottom

Stop chamfer $\frac{3}{8}$" above the uppermost hole on the outside face of leg

$\frac{3}{8}$" chamfer on all edges

12½" between break lines to make the parts correct length as shown at left.

Plastic mirror clips

$\frac{3}{8}$" dado $\frac{1}{4}$" deep on inside face

$\frac{3}{8}$" dado $\frac{1}{4}$" deep on inside face

1/8" groove $\frac{1}{4}$" deep

1/8" groove $\frac{1}{4}$" deep

1/8" groove $\frac{1}{4}$" deep