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See page 68

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He’s One Great Product Tester

Ever since I met Dave Henderson several years ago here at the WOOD magazine offices, I’ve had a lot of respect for him. He’s resourceful, self-made, smart, knowledgeable, a good family man, and if that weren’t enough, he’s one of our two independent product testers. (You met our other tool expert, Bob McFarlin—The Dynamometer Man—in the August 1996 issue.) I recently caught up with Dave at his workshop as he was testing some routers for an upcoming issue. And I thought you might be interested in learning a little bit about his tool-testing philosophy via our discussion.

Larry: Correct me if I’m wrong here, but you are not making a fortune testing tools for us.

Dave: That definitely would be an accurate statement.

Larry: So what’s your motivation for doing this work?

Dave: Over time, I’ve spent a lot of money on tools that marketing people have done an excellent job of selling, but that in real life don’t live up to the advertising.

Larry: What are you trying to accomplish for our readers as you do your testing?

Dave: I hope readers use the information Bob and I provide to buy the best tool for their money. I understand that most of our readers aren’t rich and that they can’t afford to waste money.

Larry: How do you view your relationship with woodworking-tool manufacturers?

Dave: I think that we’ve earned the respect of manufacturers by treating their products fairly, while being honest with our readers about the performance of those tools.

Larry: Do you ever get surprised during the course of your testing?

Dave: When I go into a test with preconceived notions about this or that tool, they invariably get blown out of the water.

Dave said quite a bit more during our chat, but I think you get the idea. He’s serious about trying to get at the facts so you can make informed tool-buying decisions. Thanks for doing a great job, Dave!

To see yet another woodworking side of this interesting guy, please turn to page 68, and there you’ll find Bill Krier’s article chronicling Dave’s exploits as a fearless backyard sawyer. It’s fun, fascinating reading.
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This issue’s cover wood grain: northern white cedar
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TALKING BACK

Another pointer for driving nails

I just finished reading your article “What Woodworkers Need to Know: A Few Points on Nails” in the January 1996 issue. However, your article didn’t mention this basic method for driving a nail and most certainly splitting the wood: You can position a nail so that it cuts the wood grain rather than separates it.

This technique works because all nails are made by stamping. This produces nails that have two rough and normally sharp edges and two opposite smooth edges on the point. When you position the rough, saw-tooth edges against the grain, the nail will act as a chisel and slice through the wood grain.

If you have difficulty telling the edges on the point apart, take a look at the nailhead. There you will see a stamping line. This line lies in the same plane as the sharp edges of the nail. As you set the nail to drive it into the wood, align this stamping line across the grain. It’ll soon become a habit.

―Edgar Paulin, Sherbrooke, Quebec, Canada

HOW TO REACH US

We welcome comments, criticisms, suggestions, and even compliments. We’ll do our best to respond, perhaps even on this page! You can “talk back”:

* Via mail. Send your letter to Talking Back, WOOD Magazine, 1912 Grand Ave., Des Moines, IA 50309-3579.

* Via computer. Send e-mail to: 74404.3516@compuserve.com Compuserve members use: 74404,3516

JET DUST COLLECTOR

has steel impeller

In our review of dust collectors in the April 1997 issue, the chart on page 63 contained incorrect information. The JET DC650, which was selected as a Top Value among the 1-hp collectors, has a steel-plate impeller, not a plastic impeller as noted in the chart.

TEMPLATES FOR SIGNS

just a mouse-click away

The home computer will work wonders as a source for templates and alphabet patterns that woodworkers can use with the “You Can Be a Sign-Making Pro” jig shown in the November 1996 issue. I frequently use my drawing programs to produce a variety of number and alphabet patterns. I print out the letters to the required size, use spray adhesive to glue the paper template to a suitable board, then scroll saw the letters to shape. Only your imagination will limit the size and variety you can achieve.

—Theron J. Andrews, Aberdeen, Md.

MORE PHONE NUMBERS

In our review of rip fences in the February 1997 issue, we did not mention two toll-free phone numbers. You can reach Voss Technologies, maker of the ProRip and Evolution 1, at 800/386-5883. And, to reach the folks at RRR Safety Products, maker of the Vac-U-Fence, call 888/822-8336.
"Freud's new Dial-A-Width Dado set is the most innovative dado set we've ever seen."

American Woodworker Magazine, December 1996

Spend your time being totally amazed with this incredible dado but don't spend a lot of time looking for shims... there aren't any. Now with a turn of the dial you can have the super fine adjustments that you have always needed in a stack dado. No more shimming and no more wasted time... a simple click of the dial is all that you need.

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Look for it wherever quality tools are sold.
Chisels
Still handy after all these years

Even though the chisel dates back to the dawn of woodworking, it can still do a lot of things for you today.

Simplicity in itself
Tools don’t come much simpler than the chisel, as shown below. Though the drawing shows one with a wooden handle, many today feature plastic handles. Plastic handles absorb shock and resist deformation at the end when driven by a mallet, making them ideal for general shop use. (The chisels in the WOOD magazine shop have plastic handles.)

If you buy a wooden-handled chisel and you’ll be using a mallet on it, look for one with a leather washer between the bolster and the handle to help absorb shock. A steel hoop around the top of the handle minimizes mushrooming. (Stouter double-hooped handles feature one steel hoop at the top and another in place of the brass ferrule at the bottom.)

Names are not important
Over the centuries names by the hundreds have been heaped upon chisels. You’ll hear references to the firmer chisel (an ordinary, general-purpose chisel with a blade 3-5” long), butt chisel (a shorter chisel), framing chisel (a wider, heavier one), mortise chisel (a longer version), paring chisel (one with a long, flexible blade), and more.

But when you’re buying chisels, those names don’t mean much. You’ll do better to pick a chisel by looking at it and assessing how well it fits your needs than by relying on a name. A blade of high-carbon steel and a durable handle are the most important features.

Keep chisels sharp
Don’t even try to use a dull chisel. Hollow grind the edge on a grinding wheel, maintaining the factory bevel angle. Then hone the blade on a flat oilstone or waterstone, using a sharpening jig such as the one shown below.

Be sure, too, to keep the back of the blade flat all the way to the cutting edge. If it curves up as shown in the illustration below left, the chisel may be hard to control and won’t cut cleanly.

Putting chisels to work
Chisels handily meet many workshop situations. But, leave such things as opening paint cans or prying off door and window trim to the proper tool. You can use the chisel to clean off dried glue squeeze-out, pare down a tenon to fit a mortise, or trim a plug flush to a surface. Here are some other chores where the chisel comes in handy:

Cleaning a mortise
After drilling to remove most of the waste, go in with a chisel to finish a mortise. Work with the bevel up—that is, facing away from the mortise wall. For a through mortise, cut inward from both sides to prevent splintering the back.

Continued on page 10
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What woodworkers need to know

Chisels (Continued from page 9)

Squaring corners
The chisel shines for squaring up corners, as in this routed rabbet. First, hold the chisel vertically to make a cut extending each side to the corner (left). Then, remove the waste with a cut into the side of the rabbet (right). Toward the bottom of the rabbet, turn the chisel over and work with the bevel flat against the wood.

Inletting hardware
Set hinges and other hardware into shallow mortises so they'll sit flush with the surface. Trace the item's outline on the wood with a knife blade. Holding the chisel perpendicular to the surface with the back of the blade to the line, cut to the required depth. Then, clean out the shallow mortise with the chisel. Here you work with the bevel down.

Dadoing
Cut the sides of the dado to depth with a backsaw or chisel. Then, clear out the waste with a chisel of appropriate width. A scrapwood gauge block, shown, guides the chisel straight into the end of the dado for a flat bottom. (You don't need it as you cut farther in.) To bring the top of the gauge block flush with the bottom of the dado, shim it with a 3-5" notepad opened to the required thickness. Cut from both ends to prevent tearout.

Photographs: John Hetherington Illustrations: Roxanne LeMoine
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To those who know Dodge trucks, Dakota's slew of best-in-class designations, from interior space to available towing capacity, didn't exactly come as a surprise. Still, winning Sport Truck magazine's 1997 Sport Truck of the Year award in the face of world-class competition, was very gratifying. After all, when you do something good, it's nice when the experts notice. And getting a big pat on the tailgate for it is even nicer.

"Sport Truck of the Year"

Funny, we weren't surprised.

Dakota Club Cab's roomiest-in-class interior features a forward-facing rear bench, with enough hip room to seat three across. Your passengers will be beside themselves with comfort.

The taut, precise, sport-sedan steering feel we gave the all-new Dodge Dakota was another pleasant surprise for Sport Truck magazine's test-drivers.

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Coupling nuts end drill-press fumbling

I make wind chimes for gifts, using copper or aluminum tubing suspended from an oak top. Before I can tie the tubes to the wood, I have to drill holes in them. And believe me, those holes have to be in exactly the right spot so everything lines up. That means I have to frequently reposition the vise on my drill-press table, which always had me fumbling around the thick table supports with a wrench. I finally decided, "There's got to be a better way."

I bought two coupling nuts, 1/2" long, to replace the nuts on the carriage bolts that hold the vise in place. Then I drilled 1/4" holes through the coupling nuts near the bottom end and put a short rod through each one. Short pieces of plastic tubing pushed onto the ends of the rods keep them from sliding out.

The coupling nuts give me easier access for adjustments to the vise. And the rod provides greater torque for tightening and loosening.

—Max Strain, Olathe, Kan.

Socket and drill quickly drive home eyescrews

One weekend I had to install more eyescrews than I wanted to do by hand. So I found a hex socket that fit snugly over the eyescrews, installed a socket adapter in my cordless drill, and got busy. It made short work of an otherwise tedious job and left me time for other projects.

—Ron Tye, Yorba Linda, Calif.
The new Dremel Contour Sander. It does jobs your hands won't touch.

The new Contour Sander from Dremel means an end to hand sanding. The quick-change contours are available in eighteen unique shapes and can be easily customized so there's nary a nook or cranny you can't sand. It's compact, lightweight, and with variable speeds up to 8,500 strokes per minute, it does jobs fast and easy. Even tough projects you'd never have tackled before. Get the versatile new Dremel Contour Sander at major hardware and home center stores. For more information and your nearest retailer call Dremel at 1-800-437-3635.
Clamps squeeze sanding drums down to size

I learned the hard way that you should release the tension on a drum sander when you’ve finished using it. Otherwise, the rubber drum remains in its expanded shape and future sleeve changes prove difficult. Fortunately, I found an easy way to shrink the drum back to its proper size. I put hose clamps near each end of the drum, tighten them, and leave them in place for a couple of days. They squeeze the drum back into shape and let you slide the sleeve right off.

—J. David Patchett, Frankfort, Ind.

Screw keeps Shaker pegs from working loose

Installing a Shaker peg or dowel for a coatrack or similar project takes only a minute or two, but how can you make sure it stays put for years to come? Here’s my solution to keep pegs in place.

With a Forstner bit, I drill a hole of the correct diameter and depth to receive the tenon of the peg. Then, I drill a ¼” hole the rest of the way through the stock, using the dimple left by the Forstner bit as a guide. Next, I use a handsaw or bandsaw to cut a thin kerf centered on the tenon and extending about three-quarters of its length. I glue the tenon in the hole, then insert a screw through the back of the stock and into the slot in the tenon. When you tighten that screw, the tenon expands slightly and fits the hole as snug as can be. I have never had a dowel or Shaker peg work loose, no matter how many coats I’ve hung on it.


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TIPS FROM YOUR SHOP (AND OURS)
Continued from page 16

Alligator clip’s “bite” replaces apron ties

It's inconvenient to reach behind your back and tie the strings every time you put on your shop apron, especially if you suffer from arthritis. I simplified things by tying those strings one last time and then cutting one string where it attached to the apron. With an alligator clip fastened to that loose end, putting on the apron couldn't be easier.

—Ken Houcek, St. Charles, Ill.

A FEW MORE TIPS FROM OUR WOODWORKING PROS

- Want a jig fixture for a tablesaw miter-gauge slot that isn't affected by seasonal humidity changes? Find out what we used for just such a guide bar on our tenoning jig (page 57).
- Need to add or replace a cursor for hairline accuracy? See how we made the one on our tenoning jig on page 60.
- You can make small metal parts by following the procedures described under the “Make the metal feet” section of our woodpecker doorknocker on page 76.
PRECISION MITER STOP

Use this handy stop on your own 2¼"-wide miter-gauge extension, or add it to the sliding tablesaw jig shown at left and featured in the December 1996 issue of WOOD magazine. It fits on the fence and allows you to cut piece after piece to the same length.

Project Design: James R. Downing  Illustration: Roxanne LeMoine  Photographs: John Hetherington

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Mr. List $239.95
Sale $99.99

GOLDEN HIND
Kit No. HEL80829B
Length 14"/Height 11-1/2"
Scale 1:200/Parce 389
List $34.95
Sale $16.99

Golden Hind Paint Set
Set of 6 Humbrol Model Paints includes 1 each brown, yellow, white, black, red, medium blue, green, and gold.
No. HUMB8696
Value $7.74
Sale $5.50

FLYING CLOUD
Kit No. HEL80830B
Length 14-1/4"/Height 9-3/4"
Scale 1:200/Parce 126
List $19.99
Sale $14.99

Flying Cloud Paint Set
Set of 10 Humbrol Model Paints includes 2 black, 1 each white, red, medium blue, green, and gold.
No. HUMB8696
Value $12.90
Sale $9.50

H.M.S. BOUNTY
Kit No. HEL80850B
Length 18"/Height 16"
Scale 1:120/Parce 99
List $39.95
Sale $19.99

H.M.S. Bounty Paint Set
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Several new kids on the gluing block

Lately, hardly a month goes by without a new woodworking glue entering the marketplace. While some are variations on a theme, others stand out for their breakthrough technology. To help you make sense of it all, I rounded up five recent entries (pictured at right) and put them through some real-world tests. Here's what I found.

Note: You may also want to check out the test results on pages 70-73 in the June 1995 issue of WOOD® magazine. In that article, I looked at five new entries, including Elmer's Weather-Tite Wood Glue, Titebond II Wood Glue, RooClear, Gorilla Glue, and Excel Polyurethane Wood Glue.

Titebond Wood Molding Glue
Applying ordinary yellow glues to finish trim, crown moldings, baseboards, and so forth has always been a messy business. So, I'm sure that professional and hobbyist woodworkers alike will appreciate this new glue's high wet tack—a glue's initial wet holding power—and quick set time.

I intentionally applied an excess amount of glue to check run resistance and was surprised at how much overload there can be before it actually runs. Surplus glue also didn't seem to affect the set up time, which at 65 degrees Fahrenheit was about 30 minutes.

Titebond Wood Molding glue dries with a slight brownish tint, and it fills gaps that most other products won't. Unfortunately, you can't use it for outdoor projects or in high-moisture areas.

Titebond Polyurethane Glue
While Franklin has sold Titebond II as a water-resistant outdoor glue, it touts its new polyurethane as its first 100 percent waterpoof glue for the home woodworker. I found the company's no-drip claim accurate—the glue almost refused to run. The cure time was approximately 2 hours at 65 degrees and 70 percent humidity, and the squeeze-out proved easy to sand and scrape without loading.

If you need a poly product for overhead work or in areas where drips or runs would be disastrous, try this product. But be sure you use the glue sparingly because it foams more than twice as much as the polys we tested earlier.

PL Premium Wood Glue
Several things impressed me about PL Premium Wood Glue. For starters, unlike some other polyurethane glues, it resisted running and dripping. Not only that, but this 100 percent waterproof product exhibits good initial tack, and low foaming compared to some other polys.

I did notice a tendency for it to stay more pliable for a long time, and in fact, it never did get as hard as others. This could be an advantage in situations where there will be a lot of movement.

I also like the fact that this glue comes in 4-oz. containers as well as 8-, 16-, and 32-oz. sizes. Since you use polyurethane glues sparingly and they have a limited shelf life—typically a year—the glue in larger bottles often goes to waste.

Elmer's ProBond Ultra Polyurethane Glue and ProBond Wood Glue
As the name implies, Elmer's touts both of these products as part of the company's first industrial-strength line of wood glues. I'm glad that attention has been turned to the professional market.

In my test of the polyurethane glue, I judged it comparable to the other polys I've tested. It exhibited about the same degree of foaming, and was roughly equivalent in strength as well.

After using the ProBond Wood Glue in my shop, I rank it even with other yellow glues in wet tack and final strength. I especially like the container's offset triangular-shaped spout, which easily reaches into corners and tight spots. You're less likely to lose the large, orange cap, and the bottle's wide-mouth, screw-on top makes it a cinch to refill without spills.

—Tested by Dave Henderson

PRODUCT SCORECARD

<table>
<thead>
<tr>
<th>Titebond Wood Molding Glue</th>
<th>Performance</th>
<th>Price</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>★★★★★</td>
<td>About $3.15 for 8 oz.</td>
<td>★★★★★</td>
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<table>
<thead>
<tr>
<th>Titebond Polyurethane Glue</th>
<th>Performance</th>
<th>Price</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>★★★★★</td>
<td>About $6.25 for 8 oz.</td>
<td>★★★★</td>
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</tbody>
</table>

Franklin International, 2020 Bruck Street, Columbus, OH 43207. Call 800/666-4583.

<table>
<thead>
<tr>
<th>PL Premium Wood Glue</th>
<th>Performance</th>
<th>Price</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>★★★★★</td>
<td>About $4.49 for 8 oz.</td>
<td>★★★★</td>
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</tbody>
</table>

ChemRex, 889 Valley Park Dr., Shakopee, MN 55379. Call 800/433-9517.

<table>
<thead>
<tr>
<th>Elmer's ProBond Ultra Polyurethane Glue</th>
<th>Performance</th>
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<th>Value</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>★★★★★</td>
<td>$9.99 for 8 oz.</td>
<td>★★★★</td>
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<table>
<thead>
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<th>Elmer's ProBond Wood Glue</th>
<th>Performance</th>
<th>Price</th>
<th>Value</th>
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<tbody>
<tr>
<td></td>
<td>★★★★★</td>
<td>About $4.50 for 12 oz.</td>
<td>★★★★</td>
</tr>
</tbody>
</table>

Elmer's Products, 180 East Broad St., Columbus, OH 43215-3799. Call 800/849-9400.
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Check out this new detachable blower vac with 6 peak horsepower at your Sears store, or for convenience, call the “Sears Shop at Home” service. 1-800-377-7414
Another reason to make some clamping cauls

I want to laminate two layers of MDF (medium density fiberboard) to make a router-table top. Then, I’ll cover both sides with plastic laminate. What type of glue works best with MDF, and how should I clamp the two pieces to obtain an even lamination?

—Dan Guisinger; dang547649@aoi.com

Dan, any polyvinyl (white) or aliphatic resin (yellow) glue will work with MDF. Begin by applying an even coat of glue to the surface of one piece of MDF. Use a scrap of wood or a plastic spatula to even out the glue layer. Next, place the second piece of MDF in place and align the edges of the two pieces.

Apply weight or pressure evenly to hold the two layers together. In the WOOD magazine shop, we usually use clamps and clamping cauls to do this. As shown in the illustration at right, a clamping caul is a board with one slightly tapered edge that, as you tighten, applies pressure to the middle first, and then to the outer edges. Make your clamping cauls by following the instructions in the illustration shown below.

Distribute the pairs of clamping cauls about every foot along the MDF pieces as shown in the illustration below. Remember, do not apply excessive pressure to the clamps—doing so can create glue-starved areas in the lamination.

---

**END VIEW**

2x4 clamping cauls

1/6" taper per foot from center
(1/6" taper at each end for 48" long clamping caul)

---

**MARKING THE TAPER ON A 48" CAUL**

Place nail about 1/4" from edge.

1/6" x 3/4" x 50" hardwood strip

At the center of the caul, align the strip with the edge.

---

**STEP 1.** Rip a 48" straight 2x4 down to 21/2" wide.

**STEP 2.** Place a nail in the center far enough back so the strip will align with the edge of the caul.

**STEP 3.** Place a nail in one end, 1/4" from the edge.

**STEP 4.** At the opposite end, make a mark 1/6" from the edge and place the strip between the nails.

**STEP 5.** Hold the free end of the strip on the 1/6" mark, then mark the taper from the center nail to the end of the caul.

**STEP 6.** Repeat steps 3-5 to mark the other half. Then shape the taper using an edge sander or plane.
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Circle No. 860
Steaming out a dent

I have an antique table that just sustained a dent from a falling plate. Can you suggest a way to correct this problem?

—Lawrence F. Raule, Everett, Wash.

You can raise the dent in the table by applying hot water or steam to the compressed wood fibers. This causes the fibers to swell, bringing the surface of the dent closer to level with the tabletop.

To do this on finished wood, we suggest you apply a drop of boiling water to the dent with an eyedropper, and allow it to seep into the compressed fibers. Careful application of the water will limit the area in need of refinishing after you raise the dent.

On bare wood, place a dampened cloth right over the dent. Then position the tip of a heated iron on the cloth. You’ll hear a sizzling sound as the steam is forced into the wood. Remove the iron and cloth, and allow the wood to sit for a few minutes. If the marred area is still depressed, repeat the steaming process as needed.

A word of warning: do not sand around a dent before attempting to raise it. Otherwise the compressed fibers in the dented area will expand more than the surrounding surface fibers. This leaves the formerly dented area raised above the table surface.

A third approach to dealing with the dent in the table is to leave it alone. This will add to the character of the table. Just imagine one of your descendants saying “There’s the dent great-great-grandfather put in the table back in 1995.”
Wanted: longer-lasting sandpaper products

I use thin strips of tambula (Brazilian walnut) for making the puppets I build. However, when I round over the ends to make the puppets' joints, my sanding disc quickly fills with dust and resins, ruining the disc and burning the edges of the wood. And, my rubber disc cleaner seems to have little effect. What can I do to reduce this problem?

—David Powell, Kensington, P.E.I., Canada

Dave, sandpaper "loading" takes place when the dust particles become trapped between the abrasive and the workpiece. Loading also occurs when glues, finishes, or resins in the wood bond with the sandpaper's surface. This bonding occurs because of the heat generated through friction. Unfortunately, this kind of loading can be a serious problem when using power sanders. Although rubber cleaners help clean belts and discs loaded with dust, they don't do much good when glues, finishes, or resins create the loading. We suggest you do three things.

First, try using variable-speed sanders. By slowing the speed, especially when sanding end-grain, you will generate less heat, and this will reduce the problem of resinous loading and burning. Second, keep things moving, either the sander or the workpiece, and use the full width of the disc or belt to avoid building up heat in a single spot.

Third, use open-coated or stearated abrasive materials. Open-coated papers work well when the loading occurs because of dust. Chris Minick, a 3M lab technician, explains the difference between closed-coated and open-coated papers: "Close-coated papers have a surface that's completely covered with mineral grains. But, open-coated papers only have 40 to 70% coverage, leaving free space that allows dust to escape."

Stearated abrasives have a coating similar to soap (appearing as a whitish or gray film on the paper) that also reduces clogging, especially when working with recycled or resinous woods. However, stearates are not always compatible with water-based finishes. So, be sure to clean the work surface with a rag dampened with mineral spirits before finishing. Stearated papers come under different labels such as 3M's Fre-Cut, Norton's No-Fill, and Klingspor's PS33.

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- Table surface: 6-1/2" x 12-1/2" x 24"; two position work table for disc or belt, disc speed: 1720 RPM, Belt: 14" W x 4-1/2" Belt speed: 1380 RPM, Weight: 121 lbs.

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**CENTRAL MACHINERY**
- 6" BELT AND 9" DISC SANDER
- 1HP, 120V, 8 amps, 3,450 RPM on belt & 3,450 RPM on disc motor
- Overall height: 46" to table tilt 0° to 90°
- Table surface: 6-1/2" x 12-1/2" x 24"; two position work table for disc or belt, disc speed: 1720 RPM, Belt: 14" W x 4-1/2" Belt speed: 1380 RPM, Weight: 121 lbs.

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<table>
<thead>
<tr>
<th>SET</th>
<th>BIT STYLE</th>
<th>RAISED PANEL LGH. DIA.</th>
<th>SET PRICE</th>
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<tr>
<td>#1301</td>
<td>1/4&quot; Shank Router</td>
<td>2&quot;</td>
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<td>3-1/2&quot;</td>
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<td>1/2&quot; &amp; 3/4&quot; Shaper</td>
<td>4-5/8&quot;</td>
<td>$99.95</td>
</tr>
</tbody>
</table>

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California woodworker Gail Redman makes her living at the lathe, turning anything that fits between centers

She stands seemingly transfixed to the big lathe, her right hand gripping the gouge, her left guiding its cutting edge along the cedar 6x6. There's little noise except for the steady hum of the machine and the shearing by the tool's sharpened tip as it removes wood.

Suddenly, the nerve-jangling sound of the shop's doorbell interrupts. In response, Gail Redman puts down her turning tool and steps toward the entryway that leads to the street. "Good morning," says the perky 51-year-old after unlocking the still-chained door and peering out. Precautions such as this are necessary in the somewhat seamy side of San Francisco's Misson district.

"Mornin', Gail," says the brawny man in jeans and crisp work shirt. Under his arm he cradles a wooden staircase baluster antiqued by time and weather. "Want to see how much it'll cost me to have you turn a dozen of these," he says, explaining his presence.

On a regular weekday, the occurrence above may be repeated two or three times in the shop of architectural woodturner Gail Redman. But a busy weekday includes a dozen such interruptions. "The drawback to this business is the 'I-want-it-yesterday' demands of most contractors," says Gail after her customer departs with his quote. "They

Continued
A PRO AT PRODUCTION

Left inset: The Victorian baluster next to Gail Redman represents the type of work that has kept her in business as a professional woodturner.

Above: After an elapsed time of 15 minutes since mounting the wood lathe, Gail puts the finishing touches on the cedar baluster.

Above: The historic Higgins House in Oakland, California's Preservation Park features period balusters turned by Gail.

never seem to have their act together, so I'm constantly under pressure to get turnings out. Yet I do love my work, and so far I've never gotten bored with it."

Although she now modestly claims the title of the nation's only female architectural woodturner ("At least I've not heard of another who does production work"), Gail began her woodworking career in the shop of an evening adult education class in the late 1960s. "I was teaching at the elementary level in some of the San Francisco Bay Area's toughest districts," she recalls. "To reduce stress, I took woodworking, and discovered woodturning." Yet for Gail, it was years and thousands of adventurous, globe-trotting miles later before she would permanently settle into a stance at the lathe.

The journey to down under
Refreshed by evenings in the high school woodworking shop, Gail managed to continue teaching for a few more years, balancing it with travel to Africa and southern Asia. Finally, she felt she was ready for a move.

"I had continued to learn how to turn plates and bowls—the usual stuff," Gail explains. "Then, a furnituremaker friend pushed me into pursuing it. And an old friend who had immigrated to New Zealand encouraged me to come down for a look. He claimed that there was a lot of woodturning going on down there. So I packed up and headed for New Zealand. Only I took the long way around."

In a nine-month period, Gail visited Japan, all of Southeast Asia, and Indonesia. Finally arriving in Auckland, New Zealand, she began seeking a woodworking job. "Auckland was like the commercial woodturning capital of the world," she comments. "It was unbelievable to see so much handwork there, even in 1974."

What Gail found was a turning industry dedicated to spindles for furniture. And she hadn't traveled all that way to turn chair and table legs. "I wanted to be a bowl-turner like Bob Stockdale and others I admired," she recalls.

Bowls, though, weren't in the cards. Yet, Gail ended up in an enviable learning situation.

"There was a company called Marlton Woodturning," she explains. "Dave Wilcox ran the woodturning shop. He had been trained in England and was without a doubt the best woodturner I'd ever seen. He had four other woodturners, all young men in apprenticeship. I'd never turned anything between centers in my life, but Dave took me under his wing and chucked me in on a couple
of things. One was ‘Forget bowl turning. Between centers is where the work is.’ The other thing was that I had better learn to turn his way, or not at all. So I became his protege, and he became God.”

According to Gail, the overhand-ed turning technique she learned (with her left hand on top of the tool shaft) provides more control. It took a while to master. “I soon discovered that when you make a mistake in spindle turning, it produces a click sound. And when the other turners heard me make it, they would harass me with cattalks. It was all good-hearted, but pressure just the same.”

Gail stayed at the lathe in Auckland for a year and a half before deciding that it was time to leave. In 1976 she returned home with new skills.

**Round and round: The business of woodturning**

Back in the Bay Area, the newly trained turner soon found a job at the Haas Wood & Ivory Company, a San Francisco firm that specialized in architectural woodturning. As Gail recalls, “Their master woodturner was an elderly Italian. Even though he had learned woodturning in Italy, his style was very much like that of Dave Wilcox, the Englishman I learned from in New Zealand.”

And there was little difference between the work, except for the wood. Down under, Gail had turned strictly mahogany. In San Francisco, it was redwood and a little poplar. “But there were the same beads, flats, coves, ogees, and vase-shaped designs,” she says. “Once you have the shapes down, the material doesn’t matter much. A spindle is a spindle, whether it’s a table leg or a baluster. It’s all spindle turning.” Gail remained there about a year before she was laid off due to a slowdown in business.

Inspired by necessity, she decided to set up shop. “I bought my first lathe from an old machinist I’d met in New Zealand,” she says. “When it arrived, a cabinetmaker friend of mine built the bed. It took a number of months to get the shop going, even after I bought a bandsaw, sander, drill press, and other tools.”

To drum up work for her turning business, Gail went door-to-door in San Francisco, calling on architects, contractors, and interior designers. She printed flyers and cards, and sought referrals. “I’d see about four or five people a day,” she remembers. “In those days, 50 balusters would have been a huge order, but I’d get 30. I’d see a contractor working on a Victorian building and introduce myself. To this day I’ve still got customers I met that way.”

More than 20 years later, Gail speaks with a confidence built from experience. “When I first started, I charged $15 per hour and it took me 25 minutes to turn a baluster. But you learn to get..."
A PRO AT PRODUCTION

fast when you go into business for yourself,” she says, smiling. “Now, I get about three times that and do one in from 8 to 15 minutes, depending on its intricacy.”

Architectural turnings for restorations represent about 80 percent of Gail’s work. Yet, she still maintains one motto that states, “No job is too small.” So she turns everything from table legs to door and cabinet pulls.

Twenty-three years of woodturning has, however, made her more selective. “I’ve paid my dues doing the grunt work,” the woodturner laughs. “Now, I let my helper do all the boring production jobs. I do the setup and turn the first one, then leave him alone. Otherwise, I like the small runs and the prototype jobs that have to be accurate. A woodturner has to have a good eye and be able to measure a sixteenth of an inch at a glance. That’s why I do the intricate things. I also turn all the big stuff, like porch posts. And I conduct the business.”

Turning “big stuff” is the main reason that Gail has always had shop space in conjunction with a cabinetmaker or furnituremaker. “At times I need big machines to saw, plane, or joint and get my wood to finished rough dimensions,” she explains. For the past 14 years Gail has followed that philosophy by renting space from Richard Gatti, a locally renowned furnituremaker who specializes in high-end commission pieces.

Tools made to last

Gail’s first lathe still occupies space in her woodturning shop as a fond reminder of New Zealand. Her assistant now uses it.

The focus of her turning, though, is the 8½'-bed Dominion lathe. The warning label that reads “Do not adjust whilst machine is running” indicates its English origin.

“A friend of mine had told me about the company, so I called them in Halifax and had it built to my specifications,” notes Gail. “When they were putting it together, I had to talk to them a lot because they had never made a lathe with variable speed before.”

With the clear vision of hindsight, Gail now wishes she had

What turning tools do you need? Gail has some advice

For a basic set of woodturning tools, Gail suggests the following: “For roughing out small stock, such as a 3×3, I suggest a 1” gouge. But if I had to have only one tool, it would be my ⅜” gouge because I can do everything with it. Of course, it would take me longer, but I could do it all—coves, beads, even flats—they wouldn’t be as flat as if I did them with a skew chisel, but it will work. Then, I’d add a ⅛” gouge, and a good parting tool. And always buy decent tools made of high-speed steel.”

Gail has her turning tools handmade in New Zealand of high-carbon steel. She turns the plain, but hardworking, long-and-strong handles that she prefers.
ordered a 10′ bed. She has lost business because she couldn’t turn 10′ posts. But all in all, she’s satisfied. “For $6,500 I got everything, including the shipping,” she adds. “The American equivalent would be an Oliver, and they start at about $10,000.”

Many, if not most, production woodturning shops employ duplicating lathes. Gail only briefly thought about following suit. “I looked into buying one after I got hurt one time,” she says. “But I must admit I don’t have a knack for mechanics, and that machine put me off a bit. Then I said, ‘Hey, I don’t want to be automatic. I was trained to be a turner, and that would be a sellout.”

Gail’s gobes are as trusty as her lathes. “The originals of these were handmade in New Zealand,” she says, pointing to her tools arranged on the lathe bed (as shown opposite page). “You can’t find anything like them on the market. They’re all milled from bar stock and hardened. Mostly I use a 1 1/8″ gouge for roughing, a 5/8″ for 6x6s, and a 1/2″ for 4x4s.”

Looking at the shafts, she comments, “They were all probably 10′ long when I got them. I wear them down to 3′ before I throw them out.” The tools have stout handles about 14″ long.

“Lots of turners have these fancy handles made from exotic woods. They’re like works of art,” she comments. “But I’m a nuts-and-bolts type of gal. I don’t have time for those arty things. Tools with long, strong handles give me something to hold on to that I can count on for big work. A short-handled gouge is fine for intricate cuts like finials for furniture and drawer pulls.

“I’m not a purist, either,” she continues. “I have a real feel for woodturning, and how things are going with the wood. Sometimes I’ll get in there with a bullnose for a long deep groove rather than a 3/8″ gouge because I don’t want to take the chance of blowing the wood out.”

She does it right the first time

Besides “There’s never a job too small,” Gail has another business credo to guide her. “Do it once and do it right.”

“When you cut corners on a job, it always comes back to haunt you, whether it be the quality of the turning, or in particular, the quality of the wood,” advises the turner. “Selecting the best wood for the job is really important.”

Gail admits that when she first started her own business, she did everything she could to keep her prices down, including using some inferior wood. “If the wood has a little too much moisture, it will check after it’s turned,” she comments. “If it has sap pockets, they’ll eventually bleed to the surface. And knots speed decay.”

At first, redwood was Gail’s wood of choice for exterior turnings. As the clear, straight-grained wood of old-growth timber began being replaced by lesser quality second-growth wood, however, she switched. “Redwood started getting pricey, and ecologically incorrect, so I bailed out of that market and began using Western red cedar,” she explains. “I buy green red cedar—all first growth out of Vancouver Island, Canada. Then, I have it kiln-dried.”

In the past few years, Gail has also bought salvaged lumber—old-growth redwood 6×12s and 8×8s reclaimed from bridges and buildings, then resawn. “Redwood not as good costs $30 a lineal foot in the lumberyard,” she says. “I get salvaged redwood for half of that. It all boils down to where I can get the best-quality stock, especially in 4×4 and 6×6 dimensions. I can’t deal with defects.

“The name of the game for me is to do a clean job quickly, without losing quality,” she says pointedly. “It’s a dog-eat-dog business situation here. There are too many woodturners in San Francisco for me to get fancy.”

How to hone a gouge

“First, you want a fairly long bevel. Otherwise the steel heats up too quickly,” notes Gail. “And avoid grinding it to a pointy shape. You won’t be able to use all of the edge.

“Don’t grind to sharpen,” she adds. “A set of turning tools lasts me about 10 years because I don’t grind them much. To sharpen a tool, I just hone—a couple of times a day turning cedar. I use a thin, fine Indian oilstone, like the Norton FX34. As lubrication, I use two-thirds machine oil mixed with one-third kerosene. Wet the stone with the oil and run the gouge down it, using as much of the stone as possible. When oil appears on the gouge tip, you’re there.”

“Keep a loose wrist as you push the bevel along the stone,” Gail instructs. “When you see oil on the tip, you’ve sharpened enough on that pass.”

Written by Peter J. Stephano Photographs: Dan Sullivan Drawing: Roxanne LeMoine
Our modular planter/bench can take on many shapes, as shown in the design options on the opposite page. If seating’s not a problem, just build a few planters for some welcome plant holders for your patio or deck. Lots of options, take your pick!

**Let’s start with the legs**

1. To form the 2¼"-square legs (A), start by crosscutting nine pieces of 2×6 cedar stock to 18" in length. Then, rip each piece of 2×6 centered down the middle. Using an exterior adhesive, glue the 18'-long pieces face-to-face. **Note:** Forming the legs involves several setups. To eliminate ruining a leg, we used the extra leg to test the cuts before machining the eight good legs.

2. After the glue has dried, scrape off any excess, and rip each lamination to 2¼" square. Then, trim to 17½" long.

3. To cut the 15° bevels across the top end of each leg (A), attach a long extension to your miter
do-anything BENCH

Design Options
- L-shape
- T-shape
- U-shape

Routing the Flutes
- Rout 1/8" flute 1/8" deep on outside faces of legs.
- Inside faces (do not rout)
- 3/4" for inside flute
- 1 1/4" for middle flute
- 1 1/4" for outside flute
- Fence clamped to router table
- Center of bit
- 1 1/2 x 3 x 3" stopblock clamped to fence
- 1/4" roundnose bit

Leg Assembly
- 1/2" mortises 3/4" deep stopped where shown

Leg Detail
- 1/4" dado
- 1/8" deep on all four sides
- 1/4" flutes
- 1/8" deep cut with a roundnose router bit. Cut flutes on outside faces only.
- 1/8" chamfer along bottom end

To prevent chipout, wrap masking tape around the end of the leg to be mitered. Then, make four miter cuts across the top end of each leg, trimming each to its... (Continued)
PLANTER/BENCH

17 1/4" finished length. Remove the remaining masking tape.

5 Fit your table-mounted router with a 1/2" straight bit set to cut 3/8" deep. Now, clamp a fence to your router table, and then clamp two stopblocks to the fence where shown on Routing the Mortises drawing on page 36.

6 Mark the two inside surfaces of each leg, putting the best two surfaces opposite these. Rout the 1/2" mortises 3/8" deep using the fence and stopblocks for alignment.

Raise the bit to cut 3/8" deep, and make a second pass to deepen the mortises to their final depth. Chisel the ends of the mortises square.

7 Fit your tablesaw with a 1/4" dado blade and miter-gauge extension, and cut 1/4" dadoes 1/8" deep across all four surfaces of each leg where shown on the Cutting the Dadoes drawing. The top dado is 1 1/4" from the top end of the leg, and the bottom dado is 1 1/4" from the bottom end of the leg where shown on the Leg detail.

8 Switch to a 1/4" roundnose bit in your table-mounted router. Position the fence and stops, and rout a 1/4" flute 1/8" deep along one

Continued
surface opposite the surfaces with the routed mortises. See the Leg
detail and Routing the Flutes
drawing on the previous page for
reference. Reposition the fence,
and rout a second flute along the
same surfaces, but along the
opposite edge of the leg. Finally,
reposition the fence again, and
rout the third flute centered
between the first two flutes.
9 Rout a ½" chamfer along the
bottom edges of each leg. See the
Leg detail for reference.
10 Position the eight legs (A) side
by side, with one ½" mortise fac-
ing up, and the other mortises fac-
ing you. Using a framing square
align the bottom ends of the legs.
Now, use the square to measure
and mark the ½" holes for the
shelves on the top surface of each
leg. Using a fence on your drill
press for alignment, drill a ½" hole
¾" deep at each marked line as
shown in the photo above.

Now, machine the
top and bottom rails
1 Cut the top and bottom rails (B)
to the size listed in the Bill of Ma-
terials. Rout or cut a ½" groove ¾"
deep, centered along one edge of
each rail.
2 Cut rabbets along the ends of
each rail to form tenons to fit
snugly into the mortises in the
legs as dimensioned on the details
accompanying the Planter
Exploded View drawing.
3 Rout ½" round-overs along the
top edges and ½" chamfers along
the bottom edges of the eight rails
(B) you'll use for the top rails. Cut
a ¼" decorative groove ⅜" deep
next to the round-overs on both
sides of each top rail where
shown on the Top Rail detail.
4 Rout ¾" chamfers along all
edges of the bottom rails (B)
where shown on the Bottom Rail
detail accompanying the Planter
Exploded View drawing.

Cut the slats, and secure
them between the rails
1 Resaw or plane stock to ½"
-thick for the slats (C, D). Then,
rip them to the widths listed in
the Bill of Materials and shown on
the Planter Exploded View.
2 Rout ⅜" chamfers along both
edges (not the ends) of each ⅜"-
-thick slab (C, D).
3 With a wide slab (C) on each
end, fit the slats (no glue neces-
sary) into the groove in the bot-
tom rail. Then, fit the top rail onto
the top ends of the slats. Clamp
and check for square.
4 Check the fit of the rail/slat
assemblies between the legs.
Glue and clamp a rail/slat assem-
bly between two legs as shown in
the photo above. Check for
square. Repeat for the three
remaining end panels.
5 Glue and clamp the remaining
rail/slat assemblies between the
planter end panels (A, B, C, D).
Let's assemble the bench
1. Fit the slats (F) into place between the rails (E), using ¼" strips as spacers between the slats to test the fit and check for equal gaps. Trim if necessary. Then, glue and clamp the slats in place, wiping off any excess glue immediately. We used a ¼" acid brush to apply the glue to the grooves in the rails (E). Now, glue and clamp the end rails (G) in place. Check the bench assembly for square.
2. Drill a pair of counterbored mounting holes at each end of the bench rails (E) and into the ends of the mating rails (G). Drive deck screws to secure each joint.
3. Cut ⅜" plugs ⅜" long, and glue into the counterbores over the deck screws. Sand the plugs flush.
4. Cut the planter shelves (H) to shape using the Shelf Part View drawing for reference. Now, drill five ¾" drain holes in each shelf. You can either set your pots directly on the shelves in the planter boxes, or cut holes into the shelves to fit your particular pots. To extend the life of the planters, put potted plants in the planter boxes on the shelves. We do not recommend filling the planter boxes directly with dirt.

Finish and enjoy
1. Completely seal the project with a clear exterior finish, or prime and paint the planters and bench as desired. Pay particular attention to sealing the bottoms of the legs (A). (We used True Value's Tru-Test colors from their Exterior Historical Collection of Victorian Era Colours. We used sedge for the main color, seahurst for the panels and post caps, and cameo rose for the top of the rails and flutes.)
2. Bolt the seat assembly between the planters. Determine the shelf height, and add the shelf pins and shelves. Finally, add the potted plants and have a seat.

It's time to add the bench assembly
1. Cut the bench rails (E) to size. Then, rout the round-overs and chamfers, and cut the grooves in the rails where shown on the Exploded View drawing and accompanying details.
2. Cut the bench slats (F) to size. Then, cut rabbets across the ends of the slats to fit into the ¾" groove on the inside face of the rails (E). Next, rout ⅛" round-overs along the edges, but not the ends, of the slats.
3. Cut the bench-frame ends (G) to fit between the rails (E). Cut rabbets across the ends to fit between the legs (A) of the assembled planters where shown on the Exploded View drawing and accompanying Notch detail.
4. Dry-clamp (no glue) the bench assembly (E, F, G) together. Cut notches on the slats (F) at each end of the bench assembly where shown on the Exploded View drawing. Now, check the fit of the clamped-up bench between the planters, and adjust if necessary. Remove the clamps and separate the pieces.
5. Drill a pair of ⅞" holes through each frame end (G) where dimensioned on the Bench detail accompanying the Exploded View.
6. Clamp a bench-frame end (G) to one of the planter assemblies so the bottom edge of the end (G) is flush with the bottom edge of the top rail (B) where shown on the Mounting Bolt detail accompanying the Exploded View drawing. Use the previously drilled holes in the end (G) as guides to drill the same-sized holes through the rail. Repeat for the other frame end and remaining planter.
Spend a day in Mark Tudor’s THE WOODWORKERS’ PLACE

Recently, I had the chance to get out of the office and spend a day in one of Mark Tudor’s woodworking classes. What a kick! There were actually two classes scheduled for that Saturday; I could build either a potting bench or an Adirondack chair. Since I’m not much of a gardener, I chose the latter, though both designs had their merits.

People living in the Pasadena area in California—particularly woodworkers—now have more to cheer about than the famed Rose Bowl parade and football game. They have craftsman Mark Tudor’s “The Woodworkers’ Place.”

With over 15 years of professional experience under his shop apron strings, Mark set out to teach the joy of woodworking to interested beginners while providing a full-service shop facility to experienced woodworkers. Mark found the perfect location when he stumbled onto an out-of-service woodworking shop built in 1923 at one of the local middle schools.

After working out a lease agreement with the school system, Mark reopened the shop’s doors, restoring it to its original function.

Inside the spacious, sun-filled room, Mark discovered several industrial-strength woodworking machines in need of a little tuning. They included a hefty pair of band saws, a disc sander, a jointer, a 36" wide planer, a lathe, and others. To this he added several of his own tools, then hung his sign which proudly proclaims “THE WOODWORKERS’ PLACE, A LEARNING EXPERIENCE.”

No ordinary woodworking class

Having a great shop environment is one thing, but luring students to come requires a hook. Mark devel-
opened a good one that fits right into today's lifestyles. Attend one of his classes, says Mark, and you will "build and take home a completed piece of furniture the same day." He adds, "People are pretty busy. They like the idea that they can make something substantial so quickly and with just limited [woodworking] experience."

Mark makes it easy for novice and experienced woodworkers to succeed. He offers a variety of popular one-day project classes (see opposite page) and a few twodayers. He assigns class dates to each project (usually a Saturday). But in order for students to enroll in a project-building class, Mark requires them to take his three-hour tool use and safety course.

When students show up for class, they receive all of the materials—screws, glue, and wood—and tools needed to complete their project. Mark figures these, along with building rental and instructor fees, into the class cost. Single-day project-building classes run around $160, lunch not included.

So what's in it for students?
Adults enjoy their time at The Woodworkers' Place. "For one thing," says Mark, "they find a friendly environment that they can escape into." As the day progresses, they face a constant stream of woodworking tasks. "Students learn mortise-and-tenon joinery, biscuit joinery, how to work with patterns, all while using a full range of shop tools." And they meet people with similar interests.

Because classes are small (Mark limits them to eight students), everyone receives lots of individual help. If it's not Mark, then it's his father Dwight, or another craftsman/teacher. The classes focus on machining project parts and assembly skills rather than tool setup. Mark or one of the other craftsmen/teachers do this for the students, keeping one step ahead of the class. "People want to spend most of their time on the machines. That's what they come here for, so that's how I structure the class," says Mark.

Finally, at the end of 8 or 9 hours, students leave the workshop with a pretty impressive project in their arms. If you are interested in Mark's program, give him a call at 818/584-1967.

Let the sawdust fly: a typical Saturday at The Woodworkers' Place

8:30 a.m.
8:30 Class begins
The last of the six students signed up to build the Adirondack chair arrives. Mark chats about safety and his game plan for building the chair. He then divides the students into teams of two and assigns each pair to a workshop table. On these are tape measures, pencils, squares, and rough-cut boards ready for patterning. Since the chair has many patterned pieces, our first order is to trace out the parts prior to cutting. Above left, Mark speeds the work by providing student Jeff Ryder with the hardboard pattern template for the arm/leg assembly. That way, all patterned parts remain consistent.

9:40 a.m.
9:40 Things take shape
Students turn to the stationary power tools to cut their patterned pieces to shape. Jennifer Nielson, above right, trims one of the chair arms on the shop's 20" bandsaw, one of the tools remaining from the school's original woodworking shop. As the morn-

Continued
What a difference a day makes

2:35 p.m.  

ing continues, more parts are cut to shape and chair subassemblies built using screws, glue, wood biscuits, and plenty of enthusiasm.

2:35 Shop jigs to the rescue  
At intervals throughout the day, Mark instructs the group on the next construction stage. To ensure that the production work moves smoothly and that parts are machined accurately, he includes problem-solving jigs in many of the machining processes. Here, above left, Mark holds down one of his custom-made router jigs while I rout dados in a chair seat/leg part placed in the jig. Once again, safety and success are guaranteed.

4:10 Time to put it together  
Things begin to take shape. Classmates P. J. Hayes and Paula Bush, above right, fasten the chair back subassembly to the combined seat/leg/arm subassemblies. Victory is close at hand! Only plugging the countersunk screw-holes remains. Students apply finish to their projects at home.

Graduates sing the praises of their shop experience

Because woodworking was not part of his experience growing up, local TV station news writer Jeff Ryder, below, jumped at the opportunity to attend The Woodworkers’ Place. “I had recently purchased an older house and wanted hands-on work with tools before tackling projects in the house. Building the chair gave me that chance. I worked with a lot of tools I never used before.”

Monrovia resident Amy Earhart, below middle, a warehouse and customer service manager in nearby Cerritos, took Mark's very first Adirondack class some three years ago. Now, she's a veteran—this being her fourth class. “I built two Adirondack chairs, one Windsor chair, and the mission lamp table,” she explains. “Each time I learn something new or use some different tools.” Thanks to Mark's class, Amy has become a full-fledged hobbyist. “Now, I want to build some Craftsman-style furniture using quartersawn oak. It's great having a shop full of tools only 15 minutes away from home.” Who can argue with that?

Pasadena high school science teacher Paula Bush, below, first tried her hand at woodworking as a child, when her father showed her how to use a handsaw. Then came The Woodworkers’ Place. “The Adirondack chair is the first project I ever made, and I’m very proud of it.” She also gives high marks for the format. “I like that the classes are small; you get more attention. And I like spending a whole day on a weekend to build a project rather than taking a series of three-hour evening classes.” She, too, will be back.
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5308 Detroit
Elyria, OH

**Quakertown**

Sat., June 7, 1997
10:00 a.m.
70 Northwest End Blvd., Quakertown, PA

Fairless Hills
Sun., June 8, 1997
1:00 p.m.
540 Oxford Valley Rd.
Fairless Hills, PA
AVIAN ACRES
A farmstead for the birds

Here's the kind of place birds dream about: a field of seed. You can build this farmyard feeder fast, then enjoy watching the birds all summer long.

The field comes first
1 Cut three pieces of stock 3/4x11/2x13" for the edgings (A). Rout a 1/2" rabbet 3/4" deep along one edge of each piece. (We did this with a table-mounted router and 1/2" rabbeting bit.)
2 Miter-cut the pieces to 12", cutting both ends of one edging and one end on each of the other two (make sure they're opposite ends) to form a U-shaped border with the rabbeted edge inside. (Refer to the Exploded View drawing on page 49.)

3 Saw the base (B) to the size shown in the Bill of Materials. Use A-C grade exterior plywood or some other sheet material suited for outdoor exposure. Lightly draw diagonal lines on one face. Mark the lines 2 3/4" in each direction from the point where they cross. Bore a 2" hole at each of the four marks.
4 Cut the flange block (C) to the dimensions shown. Center the block on the bottom of the base (B), and attach it with glue and four 3d finishing nails. Center a 3/4" pipe flange (you'll find one in the plumbing aisle at the hardware store or homecenter) on the block. Mark the mounting hole positions, then drill a 5/6" pilot hole 1" deep at each mark.
5 Glue and nail the edgings (A) to the base (B) where shown. Note that the edging with two miter-cut ends fits along the shorter dimension of the base.

Make a farm for the field
1 Cut an 8x13" piece of 1/2" exterior plywood. Sand both faces smooth, and apply a coat of white exterior primer to each side. (While you're prime-painting, put a coat on the base assembly you just completed.)
2 Photocopy the full-sized pattern for the farm background (D) on the following pages. Trace the pattern outline and detail lines onto the best side of the primed plywood. (Spray on a light coat of Defl clear wood finish afterwards to prevent smearing the lines.)
3 Scrollsaw the outside pattern line. (We sawed ours using a #5 blade, .038x.016" with 14 teeth per inch.) Fill any voids in the sawn edge, then paint the edge with exterior primer.
4 Paint the background scene with acrylic paints. You can follow the color scheme shown, choose your own, or paint the buildings as a silhouette in one dark shade. You can paint the back of the scenic background to match the front, or leave it in primer, then paint it to match the rest of the feeder.

The colors shown are titanium white; mars black; naphthol crimson (red); Christmas green, Apple Barrel craft paint (dark green); jubilee green, Ceramcoat acrylic paint (light green); and...
hippo grey. Ceramcoat acrylic paint (dark gray). For the light gray, mix equal parts of hippo grey and titanium white. Where no brand name is specified, the paints are standard acrylic artist's colors, available at art-supply stores.

Run fences along the sides
1 Cut four 3½" lengths and two 2½" pieces from ½" dowel stock for the fence posts. Cut six 4" lengths of ¼" dowel for the rails. (For a rustic look, you could use sticks or twigs of like sizes.)
2 Mark each ½" dowel 1" from one end. At the mark, saw ¼" deep, using a coping saw or dovetail saw. Saw or chisel away the waste to form a rabbet on the end of each dowel.
3 Drill ⅛" holes ½" deep where shown in each ½" dowel. To hold the dowels steady on your drill-press table, lay them in a V-block.
4 Sand or whittle the ends of the ¼" dowels to fit into the holes in the ½" dowels. Whittle a few irregular spots on all the fence parts for a more rustic look.
5 Glue each fence section together, referring to the Exploded View drawing. After the glue dries, paint the fences gray or brown.

Now, put it all together
1 Paint the field assembly with exterior latex paint. A brown or tan shade of semigloss trim enamel would be appropriate.
2 Attach the pipe flange to the flange block with four #12×1" flathead wood screws.
3 Position the farm in the opening at the back of the field. Fasten it in place with weatherproof glue and brads through the bottom of the field assembly.
4 Cut an 11½×11½" piece of aluminum or steel window screen. Miter-cut four pieces of ⅛×⅛" screen molding or quarter round (E, F) to fit inside the feeder. Lay the screen in the bottom, and fasten it in place with the moldings and #17×⅛" brads.

5 Attach an assembled fence to the edging (A) on each side. Fasten them with glue and brads.
6 To install the feeder, screw a piece of 3½" galvanized pipe about 8' long into the flange. Stand the other end of the pipe in a hole about 18" deep, then pour in concrete to fill the hole. Brace the pipe to hold it vertical until the concrete cures.

<table>
<thead>
<tr>
<th>Part</th>
<th>Finished Size</th>
<th>Mat.</th>
<th>Qty.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A' edging</td>
<td>9&quot;</td>
<td>P</td>
<td>3</td>
</tr>
<tr>
<td>B base</td>
<td>16&quot;×11½&quot;</td>
<td>PW</td>
<td>1</td>
</tr>
<tr>
<td>C flange block</td>
<td>9&quot;×3½&quot;</td>
<td>P</td>
<td>1</td>
</tr>
<tr>
<td>D' background</td>
<td>9&quot;×7½&quot;</td>
<td>PW</td>
<td>1</td>
</tr>
<tr>
<td>E' side molding</td>
<td>9&quot;×⅛&quot;</td>
<td>PM</td>
<td>2</td>
</tr>
<tr>
<td>F' end molding</td>
<td>9&quot;×⅛&quot;</td>
<td>PM</td>
<td>2</td>
</tr>
</tbody>
</table>

*Initially cut parts oversized. Then, trim to finished size in accordance with the how-to instructions.


Supplies: ½" and ⅛" dowel stock, window screen, ⅛" pipe flange, 3d finishing nails, #17×⅛" brads, #12×1" flathead wood screws, glue, paint.
How to edge-joint

It's a basic woodworking rule: boards need one straight edge before you can work with them. If your board is warped by less than 1/2" or so, it's simple enough to power up a jointer and straighten the edge. But when you're faced with a seriously bowed workpiece, try the tricks here to straighten things out.

1. Before you joint a board that's bowed by more than 1/2" along its length, cut the board to shorter lengths, if possible. This may reduce the bow of each workpiece to 1/2" or less, allowing you to straighten the workpieces with your jointer in the typical fashion. And, you'll get more usable stock out of the board. In the example below, a board with 3/4" bow yields three boards each with 1/4" bow.

2. If you can't cut your board to shorter lengths, use this method to joint long, bowed stock. (We do not recommend that you try this procedure with workpieces longer than 6' if you have a 6" jointer, or longer than 8' if you own an 8" jointer. For these pieces, use the procedure described in Step 4.)

3. Next, read the grain of the board to determine which end to feed first so the grain runs "downhill" and away from the cutterhead as shown below. This helps reduce grain tearout.

4. For boards too long for the method described in Step 2, or for short boards bowed 1/2" or more, try this technique. With a straightedge or chalk line, mark a line as shown below. Then, cut along this line with a portable circular saw or jig-saw. If you closely follow the line, you should be able to joint the edge straight and smooth in one pass as described in Step 3.
bowed stock

Now, decrease the cutting depth to $\frac{1}{4}$" and make a final pass along the entire edge of the board. If the grain runs every which way, slow down your feed rate to reduce tearout to a minimum.

More jointing pointers to keep in mind

- The grain of highly figured woods such as bird's-eye maple can tear out quite easily, especially if your jointer knives aren't as sharp as they should be. At these times, slow down your feed rate to a crawl (just an inch or two per second) and take light cuts ($\frac{1}{2}$" or less).

  It may be difficult to tell if you're getting a complete cut at these shallow depths, so try this trick. Mark a wavy pencil line along the entire edge as shown right, and make the cut. Any remaining pencil marks tell you that you need to repeat the cut.

- Here's a good rule of thumb that may actually save your thumb. Whenever you edge-joint a board that is not as wide as your jointer's fence is high, use a pushstick as shown right.

- Remember to reposition your jointer's fence across the width of the tables from time to time. You’ll get more life from your knives because they will wear more evenly along their lengths.

Written by Bill Krier with Jan Svec
Illustrations: Brian Jensen

Because of the position of defects in a board, you may find it necessary to straighten its convex edge. This could happen when the best wood in a board is along its convex edge as shown below. Then, it often makes sense to straighten that edge first so you can join the good edge to other workpieces, or rip thin strips from the best wood and work toward the lesser-quality wood.

Do not attempt to straighten a convex edge on a jointer, even if the convex edge is bowed by less than $\frac{1}{2}$". To straighten any convex edge, follow the method described in Step 4.

To avoid defects, straighten this edge with a portable circular saw or jigsaw, then joint.
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<th>Qty.</th>
<th>Plan Name</th>
<th>Price Each</th>
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</table>

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Our thanks to reader Leroy Wagner of Glendale, Arizona, for this outdoor project idea. Simple construction, good looks, and lots of storage make this potting bench an ideal work center for creating a garden paradise right in your backyard.

NOTE: The joint dimensions specified in this project are based on the common milled dimensions of softwood lumber. If your lumber varies from the dimensions stated in the Bill of Materials, you'll need to adjust the size of the joints.

Start with the 2x4 side frames
1. Cut the back legs (A), the front legs (B), and the rails (C) to the lengths listed in the Bill of Materials from 2x4 stock. Using the Back Leg and Side Frame drawings for reference, mark and then cut the half-lap joints and shelf dadoes on these pieces.
2. Mark and cut the 3/2" radius on the top end of the back legs (A).
3. Glue and clamp parts A, B, and C in the configuration shown on the Side Frame drawing. (We used Titebond II, a weatherproof glue, to assemble all joints in this project.) Drill countersunk pilot holes, and drive screws to reinforce the half-lap joints.

Now, add the side panels
1. Rip and crosscut the top cleats (D) and the side cleats (E) to size. Glue and screw the cleats around the top and sides of the opening in the side frames.
2. Cut the side panels (F) from 3/4"-thick T-111 siding for a snug fit into the side frame assemblies. (T-111 is a rough-sawn exterior-grade plywood that features vertical grooves machined into its surface.) Plan your cuts so that the grooves in the siding are centered edge-to-edge in the side panels (F). Drill four countersunk 3/8" holes along the top and bottom edges of the side panels where shown on the Carcase drawing.
3. Place one side frame assembly on your workbench, with the outside facing up. Referring to the Carcase drawing, glue the side panel (F) into position, and drive screws through the holes along the top edge of the side panel (F) into the top cleat (D). Repeat this process with the other side frame assembly.

Next, make the bottom and back
1. Cut the bottom (G) and back (H) to size. Cut a notch in each corner of the bottom (G) where shown on the Carcase drawing. Next, drill and countersink 3/8" holes along the ends of the bottom (G).
2 Cut the back cleats (I) to size. Drill equally spaced mounting holes in adjacent surfaces of the back cleats where shown on the Carcase drawing. Then, glue and screw the cleats to the back.

3 Lay one side assembly (A–F) on the floor, with the inner surface facing upward. Glue and screw the bottom (G) in position. Next, glue and screw the back assembly (H, I) to the side assembly and bottom (G). Position the other side assembly, and fasten the bottom (G) and the back assembly (H, I) to it with glue and screws. Stand the assembly upright.

**Build and attach the counter next**

1 Cut the counter (J) to size. Next, cut notches in the back corners where shown on the Exploded View drawing. Test-fit the counter (J), noting that its rear edge is supported on the ends of the back cleats (I), making the front edge slightly lower for drainage.

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**Bill of Materials**

<table>
<thead>
<tr>
<th>Part</th>
<th>Finished Size</th>
<th>M Engel</th>
<th>Qty</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>T</td>
<td>W</td>
<td>L</td>
</tr>
<tr>
<td>SIDE FRAMES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A  back legs</td>
<td>11/4&quot;</td>
<td>3/4&quot;</td>
<td>72&quot;</td>
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<tr>
<td>B  front legs</td>
<td>11/4&quot;</td>
<td>3/16&quot;</td>
<td>36&quot;</td>
</tr>
<tr>
<td>C  rails</td>
<td>11/4&quot;</td>
<td>3/16&quot;</td>
<td>24&quot;</td>
</tr>
<tr>
<td>D  top cleats</td>
<td>3/4&quot;</td>
<td>15/16&quot;</td>
<td>15/16&quot;</td>
</tr>
<tr>
<td>E  side cleats</td>
<td>1&quot;</td>
<td>3/16&quot;</td>
<td>3 1/4&quot;</td>
</tr>
<tr>
<td>F  side panels</td>
<td>3/8&quot;</td>
<td>17&quot;</td>
<td>23&quot;</td>
</tr>
<tr>
<td>BOTTOM AND BACK</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G  bottom</td>
<td>3/8&quot;</td>
<td>22 1/4&quot;</td>
<td>31 1/2&quot;</td>
</tr>
<tr>
<td>H  back</td>
<td>3/8&quot;</td>
<td>30&quot;</td>
<td>27&quot;</td>
</tr>
<tr>
<td>I  back cleats</td>
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<tr>
<td>J  counter</td>
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<td>K  counter sides</td>
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<td>2&quot;</td>
<td>30&quot;</td>
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<td>S  braces</td>
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<td>29 1/4&quot;</td>
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<td>3 3/8&quot;</td>
<td>14&quot;</td>
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<tr>
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<td>12 1/4&quot;</td>
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</tr>
<tr>
<td>Y  bottoms</td>
<td>3/8&quot;</td>
<td>2 1/8&quot;</td>
<td>12 1/4&quot;</td>
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**Materials Key**

- C: choice (cedar, redwood, cypress, or pressure-treated stock)
- S: siding (we used T-111 siding)
- EP: exterior plywood
- P: pine or fir

**Supplies**

- 1" deck screws
- 2 1/2" deck screws
- 2 pair of 4" tee hinges
- 2" x 6" hape
- Steel black finish

**Buying Guide**

Hardware kit, 2 pair of 4" tee hinges with a black steel finish

**Continued**
Potting Bench

2 Cut the counter sides (K) to size and shape. Drill countersunk holes in the counter sides (K).
3 Cut the counter molding (L) to size, and attach it to the front edge of the counter (J). Set the brads slightly below the surface of the counter molding (L). If you want to paint the counter, now is the time to do it.
4 Set the counter assembly (J, L) into position, then attach the counter sides (K) to it and the back legs (A).

And now for the shelves
1 Cut the top shelves (M), bottom shelf (N), top/bottom shelf backs (O), middle shelf backs (P), and the backsplash (Q) to size.
2 Glue the shelves (M, N) into their dados in the back legs (A), and tightly clamp the back legs (A) to keep the joints snug.
3 Glue and screw the top shelf back (O) in place, attaching it to the top shelf (M) and the back legs (A). Glue and screw O to the bottom shelf (N) and the back legs (A). Repeat the drilling and gluing procedure to attach the middle shelf backs (P).
4 Slip the backsplash (Q) into position, and drive screws into it through the bottom shelf (N) and the counter (J).

Now, construct and attach the doors
1 Cut the door stop (R) and the braces (S) to size. Drill countersunk holes, then assemble the parts with glue and screws.
2 Screw the door stop and brace assembly (R, S) to the front legs (B) and to the bottom side of the plywood counter (J).
3 Cut the doors (T) and battens (U) to size. Glue and screw the battens (U) to the back side of the doors (T) 5" from the bottom and flush with the outside edge.

4 Rip and crosscut the box backs (V), box ends (W), box fronts (X), and box bottoms (Y) to size.
5 Assemble the boxes, and screw them in place, positioning your screws so that they do not align with the grooves in the doors.

Add the hardware, then the finish
1 Hang the doors by attaching them with hinges to the front surface of the legs (B). Be certain that you choose hardware with a rust-proof finish. We used Stanley SP909 (78-5300) 4" tee hinges and a Stanley CD930 (75-5300) latching hasp. See the Buying Guide for a mail-order source.
2 Remove the hardware, then apply a clear exterior finish. Replace the hinges, and add a hasp to keep the doors closed.

Project Design: Dave Ashe
Illustrations: Lorna Johnson
Photograph: John Hetherington
On-the-Money Tenoning Jig

Build it in just an evening or two for a lifetime of accurate results

Hopefully, the article following this one will excite you about the “strengths” of mortise-and-tenon joinery. And, this easy-to-make tablesaw jig is the accessory that makes it all possible.

Let’s start with the base and sliding table

Note: See the Buying Guide at the end of the article for our source of hardware and Baltic birch plywood.

1 Cut two pieces of ¾” plywood for the base (A) and two pieces for the sliding table (B) to the sizes listed in the Bill of Materials, plus ½” in length and width. (Due to its stability and strength, we used ¾” [18mm actual] Baltic birch plywood.)

2 With the edges and ends flush, glue and clamp the two base pieces together face-to-face. Repeat with the two remaining pieces to form the sliding table. Later, remove the clamps and cut the base (A) and sliding table (B) to the finished sizes listed in the Bill of Materials.

3 Measure the exact width of the miter-gauge groove in your tablesaw. Cut the base guide bar (C) to size. Use solid maple or birch if you’re using your stock, or, if you use our hardware kit, cut the UHMW (ultra-high molecular weight) polyethylene to size. (We found polyethylene slides easier in the groove than wood. Plus, polyethylene will not change in size with seasonal changes in humidity.) The guide should slide in the groove without slop. Set it aside; you’ll add it later.

4 Using a dado head in your tablesaw, cut a dado the width of your

Continued
guide bar (C) and \( \frac{3}{8} \)" deep on the bottom side of the base (A) where dimensioned on the Exploded View and Parts View drawings. The guide bar (C) will fit into this dado later.

5 Cut a \( \frac{3}{4} \)" dado \( \frac{1}{6} \)" deep on the top side of the base (A) and a mating \( \frac{3}{4} \)" dado \( \frac{1}{6} \)" deep on the bottom side of the sliding table (B) where shown on the Parts View drawing. Later, you'll screw the guide bar (D) into the dado in the top of the base. And when assembled, the sliding table (B) will slide on the top, exposed portion of this guide bar.

6 Cut a \( \frac{3}{4} \)" dado \( \frac{1}{6} \)" deep in the top of the base (A) to house the 6" metal rule. (See the Buying Guide for our source of the rule.)

7 Cut the second guide bar (D) so it fits snugly in the top dado in the base, and slides smoothly in the \( \frac{3}{4} \)" dado on the bottom of the sliding table. Set this guide aside also.

8 Mark the centerpoints where dimensioned on the Parts View drawing, and drill the holes for the magnets in the dado in the top of the base (A). Measure your magnets before drilling, they may vary in size. You want the magnets to sit just a hair below the surface of the dado.

9 Mark the centerpoint, and drill a \( \frac{7}{8} \)" hole \( \frac{1}{2} \)" deep on the bottom side of the base (A). Then, drill a

**CONTINUED**
Drag the blade of an X-acto knife sideways to scribe the centerline and cutlines on the acrylic cursor blank.

Form the cursor next
1. Cut a piece of ¼" clear acrylic to 4x4". Chuck a ½" Forstner bit into your drill press, and position the bit over the acrylic roughly where shown on the drawing above. Clamp the acrylic securely to your drill-press table.
2. Start the drill press, and slowly lower the bit until the outside edge and centerpoint of the bit just barely scores the acrylic.
3. Using a small square and an X-acto knife held sideways (it scores better this way), score the three lines on the bottom side of the acrylic where shown on the drawing above and in the photo at left.
4. To make the centerline on the cursor more visible, use a felt-tipped marker to highlight the middle scribed line. Wipe any excess marker off the surface of the cursor.
5. Using your bandsaw fitted with a ¼" blade or a scrollsaw with a #10 blade, cut the cursor to shape. Sand the edges smooth.
6. Working from the bottom side of the cursor, drill a ½" countersunk shank hole centered over the bit centerpoint where shown on the Cursor Full-Sized Pattern.
7. Using the Cursor Location drawing for reference, form the cursor recess on the bottom side of the sliding table (B).
Add the workpiece support

**Note:** Plywoods vary in thickness. All dimensions are based on plywood measuring exactly ¾" thick. See the tinted boxes on the Exploded View drawing before locating the horizontal support (E) against the fence (F).

1. Cut the horizontal support (E) to size plus ½" in length. Then, cut the fence (F), radius end (G), and dado end (H) to size.
2. Cut the rabbet along the outside face of the fence (F) where shown on the Exploded View drawing.
3. Cut a ¾"-deep dado in the inside face of H to the same exact thickness as your plywood.
4. Mark the centerpoints, and drill holes in H where dimensioned on the Parts View drawing. Clamp the end (H) to the fence (F) and drive the screws. Drill the holes, and screw the opposite end (G) to the fence. Measure the distance between the ends (G, H), and cut the horizontal support (E) to final length and screw it in place, making sure parts G and H meet at right angles to part E.
5. Clamp the support (E, F, G, H) to the sliding table (B), and screw the two assemblies together, keeping the outside face of F square to the sliding table.

**Finishing and final assembly**

1. Finish-sand all the pieces and seal with polyurethane.
2. Cut a piece of wood to ¾×19¾×12". Then, put a drop of epoxy in each magnet hole, fit the magnets into the holes, and wipe off any excess epoxy. As shown in the photo *above right*, position the strip of wood over the magnets, and use it as a clamping bar to hold the magnets in place until the epoxy cures. Later, remove the clamping block and clamps.
3. Screw the acrylic cursor in place in the recess on the bottom of the sliding table (B).

**Use a strip of wood, a pair of clamps, and waxed paper to hold the magnets in place until the epoxy cures.**

4. Position the sliding table (B) on the base (A). Slide a ¾" carriage bolt through the ¾" hole in the base (A) and through the ¾" slot in the sliding table (B). Slide the two assemblies back and forth to check the fit, then epoxy the carriage bolt in place. Attach a washer and plastic knob onto the bolt where shown on the Exploded View drawing. To prevent the jig from possibly rocking on the saw table, make sure that the bottom edge of the fence (F) is flush with the bottom surface of the base (A). If F is higher, you may encounter a bit of rocking when the sliding table/fence is slid away from the base when cutting tenons. This can result in poorly cut tenons.
5. Lay the metal 6" rule in place on the magnets in the shallow dado. See the following article for positioning the rule in relation to the fence.

**Buying Guide**

**Hardware kit.** All the hardware listed in the Supplies listing at the end of the Bill of Materials except for the finish and epoxy. WOOD KIT™ TENJ1, $27.95 plus $3.75 shipping. Schlabauhe and Sons Woodworking, 720 14th Street, Kalona, IA 52247 or call 800/346-9663 to order.

**Hardware and precut wood kit.** All the pieces listed in the hardware kit, plus all the Baltic birch plywood and maple pieces listed in the Bill of Materials cut to size and shape (but not predrilled). WOOD KIT™ TENJ2, $94.50 plus $12 shipping. Address and phone *below left*. 

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**Written by Marlen Kemnet  Project Design: James R. Downing  Illustrations: Roxanne LeMoine  Photographs: John Hetherington**

WOOD MAGAZINE  JUNE 1997  61
If you’ve shied away from mortise-and-tenon joinery because it sounds too complicated, take heart. With our tenoning jig and a little practice, you can turn out tight-fitting joints like a professional craftsman.

Editor’s Note: According to woodworking tradition, you cut a mortise first and fit the tenon to it. The technique yields tight-fitting joints, but requires painstaking trial-and-error trimming. Determined to find an easier way, WOOD® magazine’s Design Editor Jim Downing developed a new tenoning jig, detailed on page 57, and a technique that stands tradition on its head.

What makes a mortise-and-tenon joint so strong?
Check out the construction of a sturdy chair or table sometime, and you’ll probably find that it was built with mortise-and-tenon joints. When it comes to strength, few woodworking joints match the mortise-and-tenon. That’s why this old standby shows up so often in leg-and-rail construction and other adaptations that subject a joint to stress from several directions at the same time.
Study the typical mortise-and-tenon joint shown in the Anatomy of a Mortise-and-Tenon Joint drawing top right, and you’ll notice that the largest mating surfaces contain face grain. When glued together, these face-grain-to-face-grain areas create exceptionally strong bonds. This gives the joint much greater strength than a butt joint, in which one of the mating surfaces contains only end grain. Proper proportions keep both the tenon and mortise strong.
How to build and adjust the “On-the-Money Tenoning Jig”

As mentioned in the Editor’s Note, our tenoning jig is the key to cutting professional-looking joints. So turn to page 57, and build the jig. When you’ve completed it, return here and read on.

To adjust your jig for precision cuts, start by placing the tenoning jig on your tablesaw, with the bar in the miter-gauge slot. Loosen the knob on the sliding table and position it so the fence clears the saw blade. Raise the blade to 1", then move the sliding table so the face of the fence aligns flush with the outside edge of the blade, as shown in the Adjust Your Jig for Precision Cuts drawing, left. Tighten the knob to hold the sliding table in place.

With the blade properly aligned with the fence, slide the jig’s built-in steel rule until the cursor lines up directly over the 1" mark, as shown in Step 2. (Using the 1" mark provides more accuracy than trying to align the mark on the “zero” end of the rule.)

Now, loosen the knob on the sliding table, and adjust the cursor along the rule to make the desired shoulder width, as shown in the drawing at left. Our example

**Continued**
Mortise-and-tenon joinery

shows the setting for a \( \frac{3}{4} \)" cut, but for other widths, adjust the cursor the appropriate distance from the 1" mark on the scale.

How to make flush mortise-and-tenon joints
When Design Editor Jim Downing developed the "On-the-Money Tenoning Jig," he also was looking for a simpler way to create tight-fitting mortise-and-tenon joints. Rather than the traditional method of cutting the mortise first and fitting the tenon to it, Jim decided to use the precision-cut tenons produced with the tenoning jig to accurately lay out the matching mortises.

Jim's technique, described here, uses a guide-block to aid in both the mortise layout and cutting processes. Cut using the same jig settings as the tenon, the guide-block ensures accurate placement of the mortise. It also keeps your chisel aligned vertically when you square up the mortise.

Laying out a tenon
Note: Before you start cutting, choose and mark the best side of your workpieces. Use these reference marks when laying out your mortises and tenons so the best sides get the exposure.

Tips on tackling the tenon
Begin by laying out the tenon as shown in the Laying Out a Tenon drawing, above. A combination square, and a sharp pencil or scratch awl work great for transferring marks to all four sides. For our sample project, we made the tenon 1" long, with \( \frac{1}{2} " \) setbacks and \( \frac{1}{4} " \) shoulders.

Adjust the saw blade depth, and use a miter gauge with an auxiliary fence and a stop-block to cut the tenon shoulders in the workpiece and one side of the guide block.

Turn the workpiece on edge, butt it against the stopblock, and cut the tenon setback shoulder. Rotate the piece 180° and cut the other setback shoulder.
Next, cut the shoulders. Using a miter gauge with an auxiliary fence, align the shoulder of the tenon with the saw blade. Attach a stopblock to the auxiliary fence to duplicate the cuts.

Lay the workpiece flat on the saw table, and adjust the height of the blade so it just touches the marked edge of the tenon cheek. Cut the shoulders on both sides of the tenon, as shown in photo A. Using a 12"-long piece of scrapwood the same thickness and width as your workpiece, make a shoulder cut in one side only (see the Guideblock Diagram, below). Set this piece aside for the guideblock. Align the tenon end with the stopblock, and cut the two setback shoulders as shown in photo B.

And now for the tenon cheeks. With the tenoning jig set for a 1/4"-wide cut, raise the blade to 1 3/4". Secure the workpiece as shown in photo C, turn on the tablesaw, and push the workpiece through the blade. Rotate the workpiece 180°, clamp it down,
and cut the second cheek. Without changing the jig setup, make one cheek cut in the guideblock piece, then set it aside.

**Finish up with the tenon setbacks.** Set the jig to make a ½"-wide cut, clamp the workpiece in the jig as shown in photo D, and cut the setback. Rotate the workpiece 180°, and cut the second tenon setback.

Finally, crosscut the scrapwood guide block to finished length, making it 2" longer than the length of the tenon cut (see the Guideblock Diagram, on the previous page).

**Now for the matching mortise**

To lay out the mortise, position the guideblock on the piece to be mortised, then mark the side of the mortise as shown in photo E. Then, place the guideblock on the other side of the workpiece and mark the opposite mortise side.

Using the tenon as a guide, mark the proper length of the mortise as shown in photo F. Be sure to keep the edge of the tenoned board flush with the end of the mortise piece.

**To rough out the mortise,** clamp the workpiece in a drill press, and using a brad-point bit

Position the tenon atop the piece to be mortised, and mark the mortise ends. Be sure to keep the two workpieces flush and square.

Clamp the guide block to the workpiece. Keep the flat side of a wide chisel held firmly against the block, and shear the excess wood from the sides of the mortise.

Using a bit ⅛" smaller than the mortise width, drill a series of holes the length of the mortise. Drill the end holes first and make all holes ⅛" deeper than the length of the tenon.

Sand slight chamfers on the end of the tenon to make it easier to insert the tenon in the mortise. Dry-fit the mating joint pieces and sand the tenon faces or chisel the mortise as necessary.
Final fitting, gluing, cleanup
Before you try fitting the joint together, sand slight chamfers on the end of the tenon as shown in photo I. This lets you fit the tenon into the mortise more easily. Test-fit the mating workpieces before applying glue, and sand the tenon or chisel the mortise as necessary. Apply glue to all faces of both sides of the joint as well as the tenon shoulders, then clamp the workpieces together. Use a putty knife or chisel to scrape off any glue squeeze-out after a tough skin forms.

Despite the jig's accuracy, the faces of the mating pieces may not always align perfectly flush. To get them flush, we prefer to use a random-orbit sander to avoid cross-grain scratches.

Variations for added strength
The flush joint we just showed you works well in many applications, but you can make the joint even stronger. By adjusting the tenon's placement, you can strengthen the corresponding mortise. These adaptations work well in leg-rail construction.

By shifting the tenon setback (see the drawing at top left), you cut the mortise farther away from the end of the leg, reducing the chance for endgrain breakout.

In some situations, the rail fits flush with the front face of the leg. If the tenon were centered, the outside mortise wall would be thin and weak. But by offsetting the tenon, you can keep the rail flush with the leg without weakening the tenon or the mortise wall (see drawing at lower right).

Early craftsmen used a variety of methods to reinforce mortise-and-tenon joints. While today's glues will hold joints tight, using pins or wedges, as illustrated in the drawing at lower left, still bolsters strength while lending an old-world touch to your project.

To pin a tenon, first assemble the mortise-and-tenon joint. When the glue dries, drill a centered hole completely through the joint. Apply glue to the dowel and tap it into place, saw off the excess, and sand it flush.

In a through-tenon joint, the tenon extends completely through the mortised workpiece. A wedge driven into the end of the tenon effectively locks it in place. To wedge a through tenon, cut a saw kerf into the end of the tenon, about three-quarters of its length. Glue and assemble the joint, then apply glue to a thin wedge and drive the wedge into the saw kerf. When the glue dries, saw off the excess tenon and sand it flush.
If you spend a lot of money on lumber, and would like to slash your costs big-time, have I got a deal for you. I produce thousands of board feet of prime oak, walnut, and cherry stock for pennies per board foot. And you can, too! Here's how.

Like any devoted woodworker and husband, I was more than willing to accommodate my wife Becky's request for a new Mission-style bed. So, after some careful planning, I went to my local hardwood supplier and bought the necessary oak—about $300 worth. And after Becky saw how nicely the bed turned out, she came up with a list of about a dozen other furniture pieces needed for our home.

Studying the options
Although I cheerfully agreed to undertake every project on the list, I knew I had to come up with a more affordable means of acquiring lumber. So, I checked out these alternatives:

• Harvest my own wood and haul the logs to a sawmill. I've always been able to get my hands on good-quality logs (see the article on page 98 for tips on doing this). But, hauling the log to the mill was a lot of work, and gave me little control over the finished product. The mill charged 40 cents a board foot for cutting the log into boards, and would accept only logs from forested property for fear of striking embedded metal and damaging a blade.

• Buy my own sawmill. It didn't take long to decide that I couldn't afford a trailer-based bandsaw or circular-saw mill, both of which start at around $6,000. These
by milling your own lumber

make sense if you mill large numbers of logs, or go into business sawing logs for other people, but that's not what I had in mind.

*Buy a handheld portable mill.* These come in two forms: a bandsaw mill powered by a chainsaw engine, or a metal frame that guides a chainsaw. Both types save you the work of moving the log because you cut it right where it falls. I tried a bandsaw model, and liked its performance, but the price (about $1,400 without engine up to $2,000 with engine) was too steep for me.

Then, I tried and settled on the Alaskan MK III Saw Mill Attachment for a chainsaw from Granberg International (for address see the Buying Guide at the end of this article). The 36" model I use (24", 30", 48", and 56"-long models are also available) consists of a 10-pound, H-shaped metal frame that clamps to the saw bar. Combined with my 33" saw bar, this setup gives me 26½" of cutting capacity.

I power my mill with a Husqvarna 285CD that I purchased at a garage sale for $100. The saw engine displaces 5.2 cubic inches and produces 5.5 horsepower—about the right amount of cutting power for the 33" saw bar.

My costs besides the chainsaw included $189 for the MK III, $30 for repair parts for the used chainsaw, $80 for the 33" chainsaw bar, $40 for sharpening tools, and $40 for a special ripping chain (a standard crosscut chain works, but not nearly as efficiently). Including other miscellaneous items, my total investment was less than $500. A similar setup with a new chainsaw would cost around $1,000.

**How a chainsaw mill works**

To prepare a log for the mill, I first cut it into 8' or 10' lengths—whatever makes the best use of the log. Then, I trim off any limbs or burls to make the log as cylindrical as possible.

It takes me about 10 minutes to attach the chainsaw to the MK III frame. Then, I secure a 12'-long 2x8 fir board to the top of the log with two 4½" screws. The 2x8 stays stiff, flat, and straight thanks to a pair of 10'-long, ½x2x2" steel angle irons that I mounted along the edges on one face of the board (see the drawing below left). I secured the angle irons with countersunk 1¼" screws spaced 12" apart. The irons go against the bark and help cradle the 2x8 to the log.

With my eye and hearing protection in place, I set the sawmill for a 5"-deep cut and make the initial slabbing cut as shown in photo A. With a sharp chain I can make this slabbing cut through an oak log in less than two minutes.

Continued
SAW AND SAVE

This cut gives me a first peek at the grain color and figure inside the log. Even now, having cut many logs in all sorts of species, I still get a thrill every time a log reveals this inner beauty. For example, the white oak logs shown in this article yielded lots of wavy grain and splatters of bird’s-eye figure as shown in photo B. Imagining how I will use this figure in projects helps make the hours of cutting go by quickly.

Now, with a flat plane established on the log, I remove the 2x8 guide and set the mill for a 1 1/4-inch cut (this yields 1"-thick boards after shrinkage from drying and planing). I’ve found that only boards 2 1/2" or more in thickness require me to wedge the cut open to prevent the board from pinching the saw bar.

I make successive cuts as shown in photo C until my mill is within an inch or two of the ground. What remains of the log is light enough that I can prop it up a few inches with scrap pieces of wood before making the final cuts. I place wedge blocks around the bottom of the log to stabilize it.

Note: Even though the maximum cutting width of my sawmill is 26 1/2", I once used it to mill a 42"-diameter log from an oak tree that was close to 200 years old. To do this, I rotated the log 180° after making the initial slabbing cut and one board cut. Then, I made another slabbing cut and board cut, and rotated the log 90°. At this point I could saw completely through the log without rotating it any further.

Guiding the sawmill through the cut requires little effort on my part. If the log is on a slight downhill, the mill will pull itself through the cut. About the only discomfort I experience is a tingling in my hands and some stiffness in my lower back. Padded gloves help with the vibration. To prevent my back from getting too sore, I alternate between standing, crouching, and kneeling during the cutting. I also take a break after every log and go for a short walk. I’ve tried back support devices, but they seem too restricting for this type of work.

To keep the saw cutting efficiently, I resharpen the chain after every four boards. For fast sharpenings I use a cylindrical grinding stone and a battery-powered rotary tool such as the Dremel model in photo D. (Granberg sells a car-battery-powered sharpener that’s faster yet.) Even with a sharp chain, it may take five or six minutes to complete cuts in the center of an oak log.

Working this way, I can typically make 200-250 board feet of 5/4 oak boards in a six-hour period. I haven’t had the chance to cut softwood logs, but I would imagine that the cutting would go much faster. I also intend to buy an auxiliary oiler that mounts to the far end of the bar ($53 from Granberg). My saw’s automatic oiler doesn’t put out enough oil to keep up with such heavy-duty use, and the auxiliary oiler should make the cutting go faster with less wear on the saw.

After I get my boards home, I stack and sticker them in the same order that they came out of the log. (See photo E of some of my outdoor stacks.) This makes it easier to match woods later during project construction. I leave the bark on the boards, and seal the ends with latex paint to slow the drying. I cover the pile with anything that will shed rain, typically old plywood or plastic panels weighted with concrete blocks or slabbing cuts from the milling. After one year of air-drying, the wood gets down to about 12-14 percent moisture content (MC). I live in Iowa; in other areas of the country the boards may air-dry to a higher or lower MC.

A battery-powered rotary tool and cylindrical grinding stone help speed frequent sharpening chores.
I stack and sticker the boards in the order they came from the log. Then, I seal the ends with latex paint.

During the dehumidification-drying process, I check relative air humidity and temperature daily. I periodically uncover the stack to check the wood moisture content.

Then, I bring the boards down to about 7 percent MC over a 2-3 week period using the low-tech, but effective, dehumidification setup shown in photo F. To make this small kiln I first lay a sheet of plastic on the concrete floor of my garage workshop and stack and sticker the boards on top of this sheet (with the bottom boards a few inches off the floor). I place a dehumidifier, fan, thermostat, and relative humidity gauge next to the stack and cover everything with another sheet of plastic. While the dehumidifier dries the air within this “tent,” the fan circulates air for even drying throughout the stack.

I adjust the humidistat on the dehumidifier each day to keep the relative humidity inside the tent at about 30-35 percent, and the temperature in the 85-90°F Fahrenheit range. For the dehumidifier to work effectively, the air outside the tent should be at least 60°F. As the wood nears 8 percent MC, the temperature inside the tent may climb as high as 105°F. Then, I uncover the stack and check the MC of the wood with a moisture meter. At 7 percent MC I turn off the dehumidifier, re-cover the stack, and let the fan run for two days just to make sure that the entire stack has stabilized at 7 percent.

This setup cost me nothing because I already owned all of the necessary equipment. And, I feel that my patient approach to drying lumber yields higher-quality stock than I could buy. For more on drying lumber see these issues of WOOD* magazine:

Pros and cons to consider
The versatility and economical price of a chainsaw mill make it the ideal choice for me. Other points in favor of these mills:
• You can cut curved logs because the mill follows the contour of the log.
• I’ve used my mill to saw logs in tight city backyards that make the log inaccessible to a trailer-based mill. It’s a lot easier to move boards than logs!

On the other hand, I don’t recommend a chainsaw mill if you have more money than time. You’ll spend a full day dealing with a single large hardwood tree. Also, keep the following in mind:
• A chainsaw makes a 3° kerf, so a lot of the log is turned into sawdust (especially compared to a bandsaw mill). Since I harvest free trees otherwise destined to be firewood, the amount lost to sawdust doesn’t deter me.
• You need a strong, sturdy back. I’m in my early 40s and in average physical condition. I hope I’m able to handle this rig 15 or 20 years from now, but I’m not counting on it. And that’s okay because my friends tell me I’ve already amassed enough wood for three lifetimes!

Buying Guide
For more information on the Alaskan Saw Mill Attachment, contact Granberg International, P.O. Box 425, Richmond, CA 94807-0425. Call 510/237-2099.

Written by Dave Henderson with Bill Krier  Photographs: Bill Krier
The next time you're looking for a project or feature story in issues 86 through 94, use this handy reference to help you find it fast. We kept it simple. For instance, when searching alphabetically for a breadboard project story, you'll find "Breadboard, 92:64-65." To locate the story, go to issue 92, page 64.

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Natural-Born
A woodpecker for your door

Tapping on a door: Now, there’s a task ideally suited to a woodpecker. With our dandy door-knocker project, you can have a bird on the job in just a few hours. It would be great on the door to a kid’s room or as a novelty for your own front door.

First, build the bird
1. Trace the outline for the woodpecker’s body (page 92) onto a piece of hardwood \( \frac{1}{2} \times 3 \times 6 \frac{1}{2} \). Either birch or basswood would be a good choice for the painted bird. When tracing, a straightedge and a French curve or flexible ruler will help you follow the lines neatly and accurately.
2. Bandsaw or scrollsaw the body. A \( \frac{1}{4} \)” bandsaw blade or a \#5 scroll saw blade (0.038” x 0.015” with 12½ teeth per inch) will do the job.
3. Mark the location for the \( \frac{1}{4} \)” hole on the side of the body. Using a drill press, drill the hole through the body. Chuck the \( \frac{1}{4} \)” bit in a portable drill, and drill the hole centered on the edge of the body where shown.
4. File or sand round-overs along both sides of the head and body, except on the beak and the tail. For uniformity, copy and cut out the Round-over Radius Guide to gauge your work. Taper the beak to \( \frac{1}{4} \)” wide at the tip, and shape it to the cross section shown.
5. Trace the tail outline and two wing outlines onto \( \frac{1}{4} \)” stock. Both wings fit on a \( \frac{1}{4} \times 2 \frac{1}{2} \times 6 \frac{1}{2} \)” piece, and the tail on one \( \frac{1}{4} \times 2 \times 2 \)”.
6. Scroll saw the wings and tail.
7. Round over the outside face of each wing, utilizing the same radius guide used for the body. Sand a slight round-over—just enough to break the sharp edge—along the back of each wing.
8. Glue the tail to the body where indicated. After the glue dries, sand the tail to the cross section shown. The body and tail should be flush on both top and bottom.
9. Finish-sand the body/tail assembly and the wings. Glue the wings to the body.
10. After the glue dries, paint the bird with acrylic craft paints. (Or, use enamel paints if your woodpecker will be exposed to weather.) You can follow our color scheme or invent your own.

Make the metal feet
1. Copy the foot pattern twice. With spray adhesive, attach the patterns to two \( 2 \times 2 \)” pieces of copper about \( \frac{1}{2} \)” thick. (We bought a .025” x 10” sheet of copper, packaged as K&S no. 259, at a hobby shop.)
2. Drill the \( \frac{1}{4} \)” hole where shown in each foot. For drilling, clamp the piece, with a scrapwood backup, to your drill-press table.
3. Cut away the excess copper around the foot with tin snips. Then, using your bench grinder or drum sander and small files, finish shaping the feet. When grinding or power-sanding copper, remember that the metal readily conducts heat and can get hot from friction. To grip the small foot for filing, sandwich it between two pieces of scrapwood clamped in a vise. Keep the guideline as close as possible to the supporting scrapwood pieces.
4. Flatten the feet if necessary, using a block of scrapwood as an anvil and a rubber or wooden mallet. Sand the edges to eliminate file and grinder marks.
5. Attach a foot to each side of the body with a \#2 x \( \frac{1}{4} \)” roundhead wood screw. Leave the screws loose enough that the feet can move freely on the body. Screw a
#216½ brass screw eye into the hole in the front of the body. Tie one end of a 12” length of string to the screw eye.

**Now, complete the knocker**

1. Center the assembled woodpecker on a ½x2x10” piece of maple. On the board, mark the locations of the tabs on the feet.
2. Using the marks, lay out two slots on the board to accept the tabs on the woodpecker’s feet. Drill a ½” blade start hole at one end of each slot, then scrollsaw the slots.
3. Fit the tabs on the feet into the slots. Mark the spot where the bird’s beak strikes the board. Draw a center for a mounting hole at that point. The same distance from the bottom of the board, draw another center for the other mounting hole.
4. At the centers you just marked, drill ⅛” holes ¾” deep. Drill the rest of the way through with a 7/64” bit.
5. Rout a ¼” cove around the front face of the board. To prevent tearout, form the cove in two or three shallow passes.
6. Finish-sand the mounting board, and apply a clear finish. Drill a ⅛” pilot hole near the bottom centered side to side, and screw in a #216½ brass screw eye. Attach the mounting board to the door with #4 x ⅜” flathead wood screws. Cover the screw heads with ¼” mushroom plugs.
7. Put a drop of cyanoacrylate adhesive (instant glue) at the end of each foot tab. Then, push the tabs into the slots. Pass the end of the string through the screw eye on the mounting board. Adjust the length to your preference, and pass the string through a hole in a ⅜” wooden ball. Knot the end to retain the ball.
"But I saw it on TV..."

Thanks for the many good letters you sent in response to my last column ("Kickback: Don't let it happen to you," WOODs magazine, October 1996). I promise I'll answer your best questions the next time around. For this column, though, I have to deal with something that recently got to me—my regular weekend fare of woodworking and do-it-yourself television programs. Many TV hosts commit blatant safety errors, and no one takes them to task.

When someone does something clearly unsafe, I want to shout: "DON'T DO THAT!" Sure, inadvertent slips happen. It's the "don't try this at home" stuff that upsets me. Here are some made-for-TV examples to show you what I'm talking about.

No fence? No problem. Freehand it!

On one big-name program, a local tradesman was demonstrating to the host how to make the curved cut needed to properly fit a cabinet-end spacer to an irregular wall. He removed the guard and spreader from his tablesaw, then with no guide, fed the board freehand to saw an irregular kerf. "Slick!" said the narrator. My comment remains unprintable here.

Flat blades (table or radial-arm and circular saws) aren't designed to cut curves. When you force them, you risk a violent kickback. Sometimes it's hard enough to cut perfectly straight let alone try any freehand sawing.

Would you believe cross-handed cutting?

A certain craftsman does this frequently when miter-cutting on his radial-arm saw and mitersaw. He places the board to the right of the blade, holds it with his left hand—across the blade's path—then pulls the saw through the cut with his right hand! The fact that he still retains his left hand isn't testimonial to talent, just luck. Far too many people have lost a hand or hacked a forearm by cross-hand cutting. If you have to cross your arms to make the cut, don't make it.

They caution "guard removed for clarity"

You've heard this line from every TV personality who ever demonstrated at a tablesaw: "We've removed the guard while the saw is running so you can see better. At home, please keep your guards in place."

Of all the foolhardy things to say and do. Removing the guard while the saw runs only lets you get a better view of flying sawdust. I once met a blind man who did the finest cabinetwork around with a radial-arm saw. How did he manage such accuracy? He said, "Measure twice, cut once." The point is, if you do the setup right, the result will be right. You don't need to see the blade throwing chips; you want to see the result. Now, there's nothing wrong with photographing a tablesaw without a guard to better show a setup. It's quite another thing, though, to start the saw and make the cut.

"Look folks, watch me pinch the blade"

To emphasize the importance of the spreader on his tablesaw, a TV-workshop star took off the guard and spreader and started to rip a board. Halfway into the rip he stopped feeding, reached over and behind the blade, and pinched the kerf closed! After my heart restarted, I noticed he was still smiling and talking—with all his fingers. I have that on video.

His focus was the unwanted saw marks where the blade was pinched. I screamed, "What about kickback?" A spreader does a lot to prevent kickbacks. Yet, if deleting saw marks is reason for you to keep them on your saws, okay. And at the risk of offending those folks I watch on TV, let me just add: "DON'T DO THAT!"*

Mike Gilliland is a lifelong woodworker and an engineer with 25 years' experience designing and working with woodworking power tools to make them safer. A resident of Missouri, he owns and runs a safety-consulting firm.

Send your safety-related question, stated simply, with a SASE to:
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SAW YOUR OWN LUMBER AND SAVE

How to find free, high-quality logs

I don't own any forested property, yet I have more logs offered to me than I can cut into boards. Here are some things that I've done to keep the logs rolling in.

* Get the word out. Once people know that you are looking for logs, you'll get all sorts of offers. Most people don't have any idea what a chainsaw mill is or how it works, so I take the time to fully explain the process to them.

* Many people feel an emotional attachment to large trees on their property, and they're often intrigued with the notion that the tree will "live on" as lumber in projects. For good public relations I sometimes offer to make for the property owner a small project from a piece of the tree.

* I don't offer to cut down a tree in exchange for the lumber if the tree is within falling distance of a home or other structure. It just isn't worth the risk. I will offer to cut the limbs into firewood if the tree is felled by a tree service. Often, a tree service charges extra to haul away a large log or cut and chop it into firewood. Recently, I saved a property owner $150 by sawing up a log left by a tree service.

* Before committing to take a log, drop by to inspect it. Don't waste your time on any log that's less than 12" in diameter, or too full of defects. If it's obvious that the tree contains nails or other metal from such things as tree forts, bird feeders, or barbed wire, then take a rain check. The metal will dull your chain, and the wood will be stained around the metal.

* If you decline to cut down a tree or take a log, explain fully and politely your reasons. That same person, or someone they know, may some day offer you the log of your lifetime.

* Inquire about housing developments or other projects in your area where trees will be cleared. When a freeway was planned to go through a wooded area, I contacted the landowner. He had sold the logging rights to a lumber company but told me I could take what the loggers left behind. The lumber company spared any tree under 24" in diameter, so I had plenty of good trees to choose from. In the time after the loggers left, and before the highway crew bulldozed the property, I milled 25 oak and walnut logs that would have gone up in smoke. I was in heaven!"
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Saw-Filer’s Friend
THIS OFFBEAT VISE CAME IN HANDY WHEN SHARPENING A SAW

Most of us cut wood today on a tablesaw equipped with a carbide-tipped blade. Those hard carbide teeth stay sharp for a long time. And even when they aren’t perfectly sharp, the saw motor just works a bit harder to compensate.

Not so long ago, though, handsaws were the norm in woodworking shops. These saws didn’t have hard carbide teeth, and they dulled quickly in hard woods. Because a dull saw translated directly into harder work for the craftsman, keeping saws keen was an ongoing concern. Many woodworkers sharpened their own to save both money and time.

Filing the teeth on a handsaw’s hardened and tempered blade was relatively easy. Holding the saw while filing the teeth, though, posed a greater challenge.

That’s where the odd-looking contraption shown right came in. The saw-sharpening vise—also variously known as a saw clamp, saw-filing vise, or saw vise—gripped the saw by the blade. With the blade held rigidly at a convenient angle, as shown top right, the craftsman could concentrate on filing the teeth uniformly and accurately.

The vise shown typifies those available from around the turn of the century until the 1940s. A number of makers offered a variety of models, most with easy-opening and -closing jaws about 9” long. While some were designed for permanent bench mounting, the majority featured a clamp for temporary attachment, as shown. Fancier models offered such deluxe features as rubber-lined jaws and ball-and-socket adjustment at the base.

On the vise shown, lever A opens and closes the jaws by cam action. The lever swings about 90° from fully closed to fully open. Lever B adjusts the angle of the vise to the bench. A coarsely threaded pivot bolt screws into this lever, so it, too, loosens and tightens with minimal movement. These quick-acting adjustments allow fast saw positioning.

Saw vises turn up at flea markets and garage sales, often at reasonable prices. (You may find yourself hailed as an antique-tool expert simply by identifying one of these things and knowing what it does.)

While a saw vise has curiosity value, it still comes in handy today doing just what it was intended for all those years ago—holding your handsaw while you touch up the teeth. ▲

Vise, courtesy of F.E. Hanson, Cheyenne, Wyoming. Photographs: John Hetherington
Written by Larry Johnston

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Circle No. 1990

Circle No. 1996
DeWalt takes the plunge into benchtop machinery

When DeWalt makes a big move in the power tool business, its competitors take notice. After all, DeWalt portable power tools didn’t even exist prior to 1992. But, it has since captured 40 percent of the portable professional power tool market, according to DeWalt (its competitors peg the number slightly lower). Not surprisingly, DeWalt’s new benchtop tools have the industry buzzing.

Here’s what we know about DeWalt’s first four models in this new line. We briefly worked with some prototype versions of these machines (like the planer below), but we’ll reserve making any buying recommendations until we get a chance to give some production samples a thorough shakedown. So stay tuned!

• **10" tablesaw.** Unlike other jobsite saws, this 64-pounder has telescoping fence rails that give it 24 1/2" of rip capacity. And, DeWalt says a rack-and-pinion system keeps the fence parallel to the blade. The direct-drive model DW744 will be available in July for under $600.

• **20" scroll saw.** This machine has arms that move via a double parallel-link mechanism similar to that found on Excalibur scroll saws by Sommerville Design. The saw has tool-free blade changing, and up-front controls for on/off, speed (300-1750 s/min), and blade tension. DeWalt officials expect the saw to sell for less than $500. Like the next two products, you should find the model DW788 on store shelves in May.

• **12½" portable thickness planer.** Similar to other new portable planers, this model has a head that locks on four steel posts to decrease sniping, and should sell for $450 or less. Unlike other thickness planers, the model DW733 has a rotating depth stop—much like the turret stops on plunge routers—for returning to preset thicknesses.

• **12" double-bevel sliding compound mitersaw.** With a 12" blade that bevels 45° left and right, and miters 50° left and 60° right, the DW708 offers considerable cutting capacity. It should sell for $650-$700.

You can expect more benchtop tools from DeWalt, but company officials declined to be specific about what additional tools, or when they’ll hit the market.
FINISHING TOUCHES

Still sawing, and sawing, and sawing
Referred to by many commercial woodworkers as the Cadillac of radial-arm saws, the DeWalt line was discontinued by Black & Decker in the 1980s. The Lancaster Machinery Company of Pennsylvania next built the saws under the Original Radial Arm name until 1990. Then, the company was sold to a Britt, Iowa, firm that still makes new ones.

But Wolfe Machinery, of Johnston, Iowa, believes in the first version of the DeWalt radial-arm. So it now offers completely refurbished and warranted models, service, new replacement parts, and safety upgrades to meet OSHA, ANSI, and insurance standards. According to Chuck Wolfe, head of the company, the timeworn DeWalt saws are carefully restored to original factory standards and should last 30–40 more years. The 8–46” saws (the largest are called “timber cutters”) sell for up to 50 percent less than comparable new saws. For details, call 800/345-6659 (fax 515/270-0628) or write Wolfe Machinery Co., P.O. Box 497, Johnston, IA 50131-0497.

Better black walnut, and quicker, too
Thanks in part to over three decades of research at Purdue University, tree farmers can now plant walnut trees that mature in 25 to 35 years. The genetically superior trees grow 18.5 percent faster than their parent trees, which were earlier strains developed and patented by the university, says Norman O’Bryan, president of the Indiana firm that developed and markets the “super” trees.

Not only does the new walnut variety produce more veneer-grade wood faster, tests at the USDA Forest Products Laboratory in Madison, Wisconsin, indicate that the wood has a higher density and shock resistance than other walnut. The greater density means that it planes, shapes, and turns better. Contact American Forest Technology, 1001 N. 500 West, West Lafayette, IN 47906. Telephone 317/583-3311.

Lunker lures
Sparked by the article “In search of Moby Dick” on this page in the September 1995 issue, reader James Elliott of Ellwood City, Pennsylvania, sent in the photo below. It’s Ed Latiano, a friend of Jim’s, with some giant-sized replica fishing lures that he made from old cedar telephone poles.

Ed, 86, has been making functional wooden fishing lures for over 50 years. He turns them on a lathe, then paints them with an airbrush. He sells large ones, such as those shown, to collectors and tackle shops for display.

Below: Hanging from the railing in front of Ed Latiano are replicas of famous lures from the past. From left: Heddon Vamp, Shakespeare Slim Jim, Heddon Strawberry, Creekchub Pikie, and Ready Eddy Jerkbait.
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