WORKBENCH BUILT-INS

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Pages 16 and 62

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INTRODUCING 18 VOLTS OF PURE ADRENALINE. HANG ON TIGHT.

This is the drill that will give you a boost. Check out the new 18-volt cordless from Craftsman. Our most powerful cordless ever. Capable of driving through brick and concrete. Fully equipped with 345 lbs. per inch of torque, a two-speed gearbox, a 24-position clutch, 1400 RPMs and two rechargeable batteries. It's a drill you're gonna want to hold on to. And it's available only from Sears.
THE EDITOR’S ANGLE

Have you started a woodworking scrapbook yet?

This past summer, I was fortunate enough to attend a week-long photography class at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. My goal was to learn more about lighting, one of the secrets to quality photography.

During the week, I stopped by the new woodworking building at the school on several different occasions to check out what was happening. And what I saw there was a first-class facility with 10 lathes in one room and another well-equipped general-woodworking shop area that accommodates a class of about a dozen students.

Not having been back to school for a while, I had forgotten how much a person can learn by focusing on a subject such as photography or woodworking in a week-long classroom situation. It’s really a terrific way to learn.

It also dawned on me during the week that most woodworkers never take the time to record their woodworking heroics. I know lots of terrific woodworkers around the country who literally can’t show me one piece they’ve ever built. They’ve either given away or sold their handiwork, never taking the time to create a photograph of the work. And while you’re at it, have someone take a photo of you working in your shop. Then, start yourself a scrapbook and add to it each time you create something out of wood. I guarantee that you and others will treasure the contents greatly in the years ahead.

Larry Clayton

I snapped this shot of student Allen Johnson in front of the new woodworking building at Arrowmont. And I’m planning to send him a print so he will long remember his woodworking “vacation” and the cabriole legs he made during the week.

If you haven’t tried out our free sample of downloadable WOOD PLANS ONLINE yet, you should. First, you’ll find the process easy; we’ll walk you through the steps, even helping you download and install the free software you need. What’s more, you’ll be amazed by the quality of the plan itself, especially the graphics, which far surpass the usual online quality. Once you’ve seen this one, you’ll want to check out others in the ever-growing series, all nominally priced.

Larry Clayton

Photograph: Larry Clayton
TO THOSE OTHER PALM GRIPS CLAIMING TO HAVE A LOT OF POWER, WE HAVE A REPLY: EAT DUST.

Dual-range Swift-Sand system lets you shift between fine finishing and high speed stock removal at a button’s touch.

Harness the fury of the most powerful random orbit palm grip in the industry.

Integral dampening system regulates pad speed and helps prevent accidental workpiece damage.

This one tool lets you sand dowels flush quickly and finish cross grain and large panels flawlessly.

Introducing The Bosch 1295 series of random orbit palm grip sanders. Three different models all packed with plenty of extra muscle. You could say the playing field for other palm grips just became very uneven.

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Screwy terminology

I would like to know why the staff at WOOD® magazine calls Robertson screws "square-drive" screws. You would never hear a Canadian refer to a Phillips screw as a "star-drive" screw.

P.L. Robertson, of Milton, Ontario, invented the Robertson screw in 1908. The Robertson screw's four efficient mating surfaces allow the screwdriver to seize and hold the screw, nearly eliminating slippage.

—Robert Shortt, Guelph, Ontario

Language presents some problems when you have readers from a number of countries. While we certainly believe in using accurate terminology, and in giving due credit, we must also use commonly understood language. Unfortunately, many of our readers would not know what we mean if we specify a "Robertson" screw. So, for now we stick with the more descriptive and (in the U.S.) more commonly used term "square-drive."

Ooops....

In the WOOD PATTERNS® insert in the December 1997 issue of WOOD magazine, the nativity pieces are not marked with identifying letters.

A "no-mark" marking gauge

After completing your "Collector's edition marking gauge/trammel" in the August 1997 issue, I discovered a way to improve this handsome tool with a non-marking feature. To keep from marking my material at the center with the trammel point, I made a walnut bushing that protects both the project material and the tool. Construct the bushing using the instructions shown below. Then, mark a 2" circle at the center of the material, and apply spray adhesive or double-faced tape on the unfelted side of the bushing. The adhesive will hold the bushing in place and provide a pivot point. And, the felt will protect the brass on your gauge.

—Mike DeLoro, Morris, Ill.
THE FIRST THING IT CUTS IS VIBRATION.

On the job with Spaghetti Western Furniture, Atlanta, Georgia.

You won’t find a smoother operating scroll saw than the new DeWALT 20” Variable Speed Scroll Saw. Vibration is dramatically reduced by a double parallel link arm design which has pivot points at the front of the saw. With the pivot points up front, less of the arm moves during cutting for a smoother and quieter operation. This design also keeps the blade perpendicular to the work, eliminating under or overcutting. To make following a line easier, the DW788 has a fixed-position blade clamp to decrease deflection, while blade changing is made easy with the DeWALT tool-free blade change system. Conveniently, the on-off switch, electronic variable speed, flexible dust blower and blade tensioning lever are all located on the front upper arm so there is no need to reach around the saw for adjustments. An oversized cast iron table provides extensive material support and bevels 45° left and right for shadow boxes or inlays. It’s not just a scroll saw. It’s a DeWALT. For more information, call 1-800-4-DEWALT.
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Saw and save your back

I enjoyed the “Saw and save by milling your own lumber” article in the June 1997 issue. In fact, I’ve had my Alaskan Saw Mill Attachment for a number of years and have enjoyed a lot of success with it. But, I found that the mill took a toll on my legs, back, arms, and shoulders.

To lower the physical requirements of milling my own lumber, I attached a geared winch to my sawmill. As shown below, I simply line up the log with something sturdy like a tree or post, tie off the cable, and crank my way painlessly down the log.

—Dick Littlefield, Shelton, Wash.

Kicking kick-back on the jointer

In the June 1997 issue, the article “How to edge-joint bowed stock” raises a safety concern. When edge-jointing a bowed board as shown below, the leading edge of the board can drop into the knives and kickback.

To prevent kickback, place the leading edge on the outfeed table, and cut the trailing edge first. Repeat until you have enough flat edge to safely span the gap created by the cutterhead.


Thanks for the tip, Don. Not only does your method make the operation safer, it also helps avoid problems with tear-out. Another option, explained in the article, would be to rip a rough straight edge before jointing.

How to revive your abrasives in a jiffy

In your June 1997 issue, you offer some solutions for “loaded” sanding discs used on resinous woods. To rescue my discs and belts, I use a fine-wire brass brush and lacquer thinner.

I pour a small amount of lacquer thinner on the brush, then lightly brush the surface of the disc or belt. When doing this, be careful not to use too much thinner or it will affect the bonding of the abrasive material.

After the hardened resins and other deposits dissolve and the solvent evaporates, I pass a rubber disc cleaner across the surface of the abrasive. At the cost of belts and discs today, an effective cleaning can be a real money saver.

—Lawrence Gubler, Covington, La.

Lawrence, this method works, but as you mention, the lacquer thinner can quickly work its way into the abrasive surface. In fact, it can penetrate to, and soften, the adhesive film that holds the disc onto the machine. For that reason, we don’t recommend strong solvents for cleaning adhesive-backed abrasives.
What is it?
Our new line of Teflon® coated blades. TCS, short for a new industrial coating by DuPont® that makes our blades run super fast, super smooth and super cool.

How?
• The coating makes these blades more resistant to friction and heat buildup. The blade stays up to 50% cooler than non-coated blades. This helps the wood glide by the blade with a lot less effort compared to conventional blades. So, you get some major benefits.
• This puts less stress on the blade. Studies by DuPont tell us that TCS coated blades last up to 50% longer than conventional blades before sharpening.
• It also causes less pull on the saw, 38% to be exact. Which translates into over 1/3 more cutting power. And as a bonus, the smoother cutting action means less wear and tear on the motor.
• TCS blades won’t bind like conventional blades. The self-lubricating, non-stick finish sheds sappy wood residue before it builds up. So you will get a smoother, more professional cut with TCS blades.
• Clean up with these blades is also easy. Pitch and resins just don’t stick well to the industrial Teflon. So, even after extensive use, simply wipe clean with hot water.
• Don’t be concerned about cleaning the blades with water. The Teflon coating makes the blade rust resistant, in fact, you don’t need oils, greases or rust-preventatives.

The industrial Teflon coating gives you a lot of great benefits, but remember that under the Teflon coating is a Freud blade.

For Catalog Call 1-800-472-7307 or E-Mail freudinc@aol.com

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Information courtesy of DuPont Industrial Coatings®.
Cutting Corners

You don’t need a router for chamfers and round-overs

Sharp corners on exposed edges damage easily. And sharp corners aren’t finger-friendly, either. Here are some simple ways you can soften your projects’ edges.

With the equipment in most home woodworking shops, you can machine knife-sharp corners on a piece of wood. That’s fine for precise joinery, but exposed edges look better and feel nicer if you soften, or ease, the corners a bit.

Traditional corner-casing treatments include the chamfer and the round-over. A slight one—even if it’s barely noticeable—can make a big difference in a project’s look and feel. Try these methods to knock off the sharp corners without having to resort to a router and round-over bit.

For back-to-basics easing, just wrap a piece of sandpaper around a scrapwood block. Sand across the corner of the workpiece at a 45° angle as shown above to form a chamfer. To minimize the chance of lifting a splinter, sand diagonally across the corner rather than straight along it or straight across it.

A corner will feel smooth yet still look sharp and crisp after just a few strokes with 220-grit sandpaper. For a round-over, roll the sanding block around the corner as you sand.

You can chamfer or round over a sharp corner with just a few strokes of a sanding block. Removing sharp edges gives your project a finished look and feel.

Take a plane-and-simple approach

You can break a sharp corner with a few passes of a plane, too. A block plane forms chamfers conveniently, shown left. Be sure to plane in the grain direction to prevent tearout. You can plane as narrow or as wide a chamfer as you prefer.

For a round-over like the one shown on the stock in the middle of the photograph, plane a series of narrow chamfers. You can bring the round-over to final form when you finish sand. It’s easier to plane a large-radius round-over than a small one.

You can use virtually any size or style hand plane to soften a corner. A spokeshave, shown in the photo, also works nicely.

A block plane works great for corner chamfering, passably well for rounding over. For fine work, set the plane iron for a shallow cut and narrow the plane’s mouth, if it’s adjustable. You also could use a spokeshave, right.
Practical as they are, most portable planers are notorious snipers. If you're looking to minimize sniping without sacrificing portability, check out Delta's new 12 1/2" Portable Planer (Model 22-560), with its exclusive snipe control lock. Call toll free for the name of your nearest Delta dealer. Delta International Machinery Corp., 800-438-2486. In Canada, 519-836-2840.

http://www.deltawoodworking.com/delta
Cutting Corners  
Continued from page 12

Try a corner specialist

A formed-steel cornering tool like the one shown right makes quick work of rounding a corner. Simple and inexpensive, the tool shaves a round-over as it rides along the corner, guided by a machined groove (visible at the raised end of the tool in the photo). The tool cuts equally well on the push or pull stroke.

To avoid tearout, always work with the grain. We found this tool worked well on end grain, too. Each tool (two are available) cuts two different round-over radii—⅛" and ⅜" (the one shown) and ⅜" and ⅝".

Brass-and-wood Radi-Planes, left, come in two versions, one for rounding over and one for chamfering. Each style features tandem blades; the front one makes the rough cut, the second one finishes it off.

The V-shaped brass bottom centers the plane on the workpiece corner accurately. This, coupled with the fully adjustable cutters, enables the Radi-Planes to form precise, uniform chamfers and round-overs. You can adjust chamfer width, but not the round-over tool's radius—it is ground into the blades.

Where you can buy them

You'll find sandpaper and block planes at most hardware stores and homecenters, of course. Some well-stocked ones may also carry spokeshaves, cornering tools, or Radi-Planes. But woodworking specialty stores and mail-order dealers are more likely to sell these. If you can't find them locally, call Constantine's (800/223-8087), Woodcraft (800/225-1153), or Woodworker's Supply (800/645-9292) for a catalog.

Photographs: Wm. Hopkins

Opt for a pair of unusual planes

The walnut Radi-Plane, left, carries straight-edged irons to chamfer edges. The maple plane rounds corners with its curved tandem blades.
Every tool you see here comes with a $50 check in the mail from Delta. Opportunities like this don’t come along every day. So if you’ve been wishing you had Delta Quality in your shop—you might want to get shopping, now. Because this offer expires March 31, 1998.

You’ll also find that we’ve snuck in a few extras on our 15” Planer and the Deluxe Editions of the Contractor’s Saw and 14” Band Saw. Machines that will still be proving their worth for years to come.

Call for the name of your nearest participating Delta dealer.
Delta International Machinery Corp., 800-438-2486.
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LIFT-UP BENCHTOP TOOL TABLE

Add a benchtop tool to this lift-up top that fits right into the support arms used on the router-table cabinet described on page 62. When you're done using the tool, simply tuck the support arm/top assembly back inside the cabinet, and lock it in place for out-of-the-way storage.

Starting on page 62, we explain how to construct the space-saving lift-up router table and cabinet. Now, use the drawings here to build a swivel top to support your favorite benchtop tool. To do this, build the router-table support arms (Q) like you did for the router-table version. Then, add the 1/4" and 1/2" holes in each arm where dimensioned on the Support Arms drawing at right. Cut two pieces of 3/4" sheet goods for the swivel top (Q), cut a dado down the center of each top section, and glue them together, aligning the dadoes. Later, add plastic laminate to the top and bottom of the top (Q). The top swivels on a 1/4" steel rod and locks in place with a pair of 1/4x3" hitch pins.

EXPLODED VIEW

Produced by Marlen Kemmet
Project Design: Jan Hale Swee
Illustrations: Kim Downing; Lorna Johnson
Hold everything.

Here’s the third hand you always wanted: the revolutionary QUICK-GRIP® Bar Clamp.

Its unique pistol-grip handle lets you hold the clamp and adjust jaw pressure with just one hand — an easy solution to even the most demanding clamping problem. For wood, plastic or other materials, the QUICK-GRIP Bar Clamp makes any job easier and faster.

You’ll know why, the first time you hold one in your hand — it’s light, strong, quick to use. It’s just what you’d expect from the makers of VISE-GRIP® Tools.

QUICK-GRIP®

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Then, sand the wood pieces with 100-, 150-, and 220-grit sandpaper. Now, moisten a sponge with water and wipe down the areas to be stained to raise the grain. About 30 minutes later, lightly resand these areas with 220-grit sandpaper to smooth the raised grain.

Stir the mixture thoroughly, then using a foam brush, sponge, or even a clean cloth, wipe on the dark mixture. You'll be immediately astonished at just how black the wood becomes. But, it will dry somewhat lighter about 20 minutes later. Apply the dye generously with the applicator. It's important to test-dye scrap stock first to determine if one coat will be sufficient or if you'll need two. Don't forget to apply finish to the test scrap too. As shown on the test block above and furthest to the right, the area with a lacquer finish looks much darker and richer than the adjoining stained but unfinished area.

Buying Guide

Supplies: Water-soluble dye stain powders; 1 oz. black, #WS505; 1 oz. golden amber maple (reddish), #WS1567. Professional-quality full-protection gloves, medium size, #RG4; large size, #RG5. Disposable cone filters, pack of 12, #HYD38. For shipping charges and to order, contact Constantine, 2050 Eastchester Road, Bronx, NY 10461, or call 800/223-8087.

How ebonizing differs from staining

Ebonizing a piece of wood differs plenty from simply staining it black. How? First, when you stain wood, you coat it with pigments. Finely ground pigment particles bond to the surface and pores of the wood after the liquid carrier (turpentine, solvent, or water) evaporates. And second, since the pigment is suspended in the liquid carrier and has to be mixed, the stain is semiopaque. This creates a cloudiness that somewhat obscures the grain. Because of this, black stain makes a poor choice for ebonizing wood.

On the other hand, aniline dye, a commonly used ebonizing product, behaves differently. It completely dissolves like food coloring does and penetrates deeply, coloring each wood cell.

The advantages of water-soluble aniline dyes

Water-soluble dyes have great penetrating power, and they offer good resistance to fading. Another advantage: You don't have to work with a chemical solvent. Because a water dye does not set up as quickly as an alcohol-soluble dye, it makes a better choice for staining a large surface. Water-soluble dyes dissolve best in warm distilled water because the mineral salts in tap water can affect the color of the dye. About the only disadvantage of a water-soluble dye is that it raises the grain of wood. But as you'll see later, this problem is easy to overcome.

How to achieve true black

When you dye a piece of wood, the end result combines the colors in the dye and the natural color of the wood. Most ebony or black aniline dyes are actually made from dark blue and/or green dye powders. To achieve true black in ebonizing certain woods with aniline dye, you should add a very small amount of a red- or orange-colored aniline dye powder to the solution. This will cut down on the blue-green appearance and make the dye a truer black. If you add too much red or orange, however, you'll change the color altogether. Experiment by adding small amounts and then testing it on the wood you'll be using.

It's off to the shop for a trial run

Following label directions, mix one packet of powder to one quart of warm distilled water. Be sure to wear rubber gloves, as the mixture stains skin as well as wood. Sal Marino recommends, "You should always wear gloves and a respirator when applying all types of dye stains. Dye stains in powdered form can cause allergic reactions in some people."

After stirring the mixture vigorously for several minutes, strain the mixture through a disposable cone filter (see the photo above) to remove any undissolved powder.

Then, sand the wood pieces with 100-, 150-, and 220-grit sandpaper. Now, moisten a sponge with water and wipe down the areas to be stained to raise the grain. About 30 minutes later, lightly resand these areas with 220-grit sandpaper to smooth the raised grain.

Stir the mixture thoroughly, then using a foam brush, sponge, or even a clean cloth, wipe on the dark mixture. You'll be immediately astonished at just how black the wood becomes. But, it will dry somewhat lighter about 20 minutes later. Apply the dye generously with the applicator. It's important to test-dye scrap stock first to determine if one coat will be sufficient or if you'll need two. Don't forget to apply finish to the test scrap too. As shown on the test block above and furthest to the right, the area with a lacquer finish looks much darker and richer than the adjoining stained but unfinished area.
The sliding mitre table with precise mitre fence promotes smooth, accurate cuts. Long mitre rip fence optional.

The 10° carbide-tipped blade and 15-amp motor rip even nominal 4x4 stock with near-jointer quality.

Sturdy steel work stand provides a stable base for workshop and job site operation. Casters optional.

First, we gave the BT3000 capability no contractor table saw could touch. Then, to raise the BT3000 even further above mere, mortal table saws, we created many accessories. From oversized tables to a micro-positioning device. Thus creating something truly unique. A precision woodcutting system with unmatched versatility. At a price that's far more down to earth.

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Recharging Station

Organize your cordless drill and its accessories at arm's length

This handy workshop accessory goes together in a jiffy, and boy, does it work hard for you. Imagine having your drill in a place where you can find it at all times, and fully charged to boot.

You'll need to customize the stand to accommodate your particular drill and charger. (We built the stand shown for a Hitachi DS13DV2B T-handle drill). For instance, if you have a pistol-grip style drill, you may need to shift the grip opening to the right and modify or reposition one or both cradle brackets to hold the drill.

The charger's feet fit over short lengths of dowel to keep the charger from shifting on the stand. To position the dowels correctly, touch an inkpad lightly to the charger's feet, then set the charger on a sheet of paper to make a pattern. Transfer the pattern to the stand, and drill holes for the appropriate dowels. If your charger's feet won't accept a dowel peg, drill holes in the top of the stand into which the feet will fit snugly.

---

Smart Solutions For Your Basement Shop
IDEA SHOP 3
From The Editors Of Wood Magazine

Cut to fit drill body.

- #8 x 1 1/4" F.H. wood screw
- 1/4" dowel 1/2" long
- 1/4" hole 1/4" deep
- 5/16" hex-head sheet-metal screw 1" long
- Tabletop fastener

Project Design: Ely Roberts
Illustration: Roxanne L-Moore
Photograph: Bill Hopkins

SHELF BACK VIEW

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20 WOOD MAGAZINE FEBRUARY 1998
THAT WHINE YOU HEAR IS JUST THE COMPETITION

THE TESTS ARE IN. HITACHI IS THE SMOOTHEST, MOST ACCURATE, FASTEST, AND MOST DURABLE SAW EVER!

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90° Bevel      1st  2nd  3rd
45° Cross Cut  1st  3rd  2nd
45° Bevel      1st  2nd  3rd

HITACHI IS THE MOST ACCURATE
45° Bevel      1st  2nd  3rd
45° Compound   1st  2nd  3rd

HITACHI IS THE FASTEST, MOST DURABLE SAW
Cutting Speed  1st  2nd  3rd
Consistent Blade Speed During Cut  1st  3rd  2nd
Lower Noise Level  1st  2nd  3rd
Less Vibration  1st  2nd  3rd

*Test conducted by independent certified testing laboratory. For test results contact HITACHI KOKI U.S.A., LTD.

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MANZANITA

With its gnarled shape and squat trunk, the manzanita never attracts lumbermen. Local crafters, however, find the manzanita's branches appealing in floral arrangements. But in the roots they discover perhaps manzanita's most intriguing aspect. Beneath the ground lies a fascinating burl that when sawn, cleaned, and polished can pass for ceramics or marble. (Lest burl collectors decimate the manzanita, permits are required to dig specimens on California's federal lands.)

Under the woodturner's touch, this "mountain driftwood" evolves into naturally colorful weed pots and vases. But beware of this beauty. The burls frequently grow around rocks that remain undetected until suddenly hit by a turning tool.

MANZANITA, a hardwood shrub with fascinating root burl, grows in California at elevations above 1,000 feet.

"All my tools should be this good!"

The Accu-Miter® is a professional miter gauge that makes perfect angles easily. Shot-pin action assures dead-on accuracy for common angles — plus a precise protractor scale for everything in between!

Optional accessories:
- manual clamp
- pneumatic clamp
- 3/8" x 3/4" miter bar

JDS COMPANY

Precision Woodworking Equipment

$149

We do not recommend operating without the saw blade guard, as shown here.

US Patent # 5,038,486

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A rugged four-column design and 2 hp motor, combined with our quick change double-sided knives, make this portable unit a jewel of productivity.

Extra long infeed and outfeed tables with stock rollers, combined with the head locking mechanism, minimizes snipe. Hand crank allows minute adjustments of the cutterhead.

Safety features include removable switch key and safety lockout so machine will not run without guards. 4" dust collection shroud comes standard. Lock mechanism allows user both hands free while changing out cutter knives.

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The Aecu-Mite® is a professional miter gauge that makes perfect angles easily. Shot-pin action assures dead-on accuracy for common angles — plus a precise protractor scale for everything in between!

Optional accessories:
- manual clamp
- pneumatic clamp
- 3/8" x 3/4" miter bar

JDS COMPANY

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$149

We do not recommend operating without the saw blade guard, as shown here.

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POWERMATIC

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A rugged four-column design and 2 hp motor, combined with our quick change double-sided knives, make this portable unit a jewel of productivity.

Extra long infeed and outfeed tables with stock rollers, combined with the head locking mechanism, minimizes snipe. Hand crank allows minute adjustments of the cutterhead.

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John had a job that was O.K. But his paycheck was always gone before he cashed it. That all changed when he sent for his free Lifetime Security Kit from Foley-Belsaw. Today, he gets a big paycheck and it lasts a lot longer. He's living good ... he makes more money, loves his job, and can afford to buy his family the things they want and deserve.

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It'll answer your questions too! Whether you want to start a business of your own or just want to make extra money in your spare time. It shows you how to do it in a field you enjoy. It even tells you how to make good money while you're training at home, in your spare time.

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Look over the 14 high-paying fields below. Choose the one that's right for you and send or call for your free Kit. We'll rush it to you by first class mail.

Remember, the Kit is free and you're under no obligation and no salesperson will ever call. Don't put it off any longer! Call Today.

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3 Saw & Tool Sharpening. Ninety cents out of every dollar is cash profit! Pocket $18 to $35 an hour running machines that do the work.
4 VCR Cleaning & Repair. Troubleshoot and repair VCRs and charge $65 for simple cleanings.
5 Computer Repair, Maintenance & Upgrade. Service computers as a highly paid technician or run your own profitable repair business.
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7 Gunsmithing. Skilled gunsmiths charge up to $50 an hour for repairs. Work part-time, full-time or open your own shop.
8 Professional Woodworking. Build over $3,000 worth of valuable furniture while you learn! Create heirloom-quality pieces and save thousands on your own repairs.
9 Upholstery. As furniture prices rise and quality noticeably decreases, it makes good sense to pursue a career in upholstery.
10 Vinyl Repair. Just a few days' practice and you're ready to do repairs for cash. It's easy and the demand never ends.
11 Electrician. Enjoy endless opportunity, security and top pay as a trained commercial or residential electrician in this fast-growing field.
12 PC Specialist. Employers want people with computer skills. Learn word processing, spreadsheet and data base applications.
13 Computer Programming. Skilled programmers are in big demand. Secure your future. Learn computer languages and programming skills.
14 Computer Networking. Fast-paced America depends on efficiency. Companies pay network techs great money linking PCs together for a more efficient office.
Benchtop hold-downs offer flexible clamping

Many of us spend some of our spare time just fiddlin' around in the workshop. But North Carolina woodworker E.A. (Al) Smith really does fiddle in his shop. Al builds (and sometimes plays) fiddles, mandolins, and other folk instruments.

Al’s winning tip, detailed at right, gives new meaning to hold-down clamps. Really a clamping system, it lets you configure clamps in just about any arrangement.

Using your imagination to solve a particular woodworking problem may be worth $40. If we select your idea as the Top Shop Tip, you’ll win a tool prize valued at $250 or more, and we’ll include your photo in this column. To submit a tip, send a letter, including your daytime phone number, and a photo or drawing of your idea, to:

**Tips from Your Shop (And Ours)**
WOOD* Magazine
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Des Moines, IA 50309-3379

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

---

Because the flange threads are tapered, you can screw a threaded pipe end into the flared end of the flange only. So, you need to position the flange as shown below, and add a ¾"-thick wooden "doughnut." Also, when mounting the flange, install a piece of pipe in it for proper alignment.

When I’m not using the clamps, I drop short pieces of ¾" schedule 40 PVC into the holes. They sit on top of the flanges, flush with the benchtop, and give me a plastic-reinforced hole for a ¾"-diameter bench dog.

—E.A. (Al) Smith, Concord, N.C.
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TIPS FROM YOUR SHOP (AND OURS)
Continued from page 24

Dowel and extra-length bit make substitute step drill bit

A simple pocket-hole jig works great if you have a step drill bit—a 3/8" bit with a 1/8" pilot tip. If you don’t, here’s an idea that will come in handy.

I use a standard 3/8" bit with a stop collar on it to drill through the jig and into the stock to make the counterbore for the screw head. Then, I drill a 5/8" hole through the center of a 3/4"-long piece of 3/8" dowel. When I slip the dowel over a long, jobber-length 5/8" bit as shown at right, the dowel follows the first hole and acts as a guide while I drill a pilot hole for the screw shank. When the dowel gets reamed out, make a new one. You can drill other sizes of pilot holes through the dowel, and many tool catalog companies carry the jobber drill bits.

Drill dead-center holes in dowels

Drilling a hole through the center of a short dowel, as mentioned in the previous tip, sounds tricky, but this method makes it simple. Clamp a scrap board to the table of your drill press, and drill a hole in it the same diameter as the dowel. Without moving the board, insert the dowel into the hole. Chuck a smaller bit in your drill press, and you're ready to drill right through the center of the dowel.

—Jim Downing, Design Editor, WOOD magazine

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—Jim Downing, Design Editor, WOOD magazine

**Step 1**
Clamp a board to the drill-press table.

**Step 2**
Drill a hole the same diameter as the dowel.

**Step 3**
With the board still clamped to the table, insert the dowel into the hole.

**Step 4**
Change to a smaller drill bit, and drill through the center of the dowel.

Continued on page 28

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Here's what Woodmaster owner L. C. Griffin of Nashville writes: "The shop test article in Wood Magazine that said they loved your Variable Feed Rate is what sold me. They were right."

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Create slatted sides for toy truck beds easily

I build lots of toy cars and trucks so I'm always looking for simpler and faster ways to build them. One particularly time-consuming job was ripping and gluing up thin strips of wood for making slatted, stake-side panels for truck beds. My solution wastes a little more stock, but the time saved makes it worthwhile.

I glue the stakes to a solid piece of stock the size of the finished slats, as shown below. When the glue dries, I use a dado set in my tablesaw to cut away the material between the slats.

—Richard Rosencrans, Cody, Wyo.
New profile sander offers variable speed and 50% longer sanding stroke.

At Porter-Cable, simply eliminating the tedium of hand sanding isn't enough. That's why we've improved upon our already innovative profile sander—now with a 50% longer sanding stroke and variable speed control of 2,100 to 6,000 strokes per minute. This new variable speed profile sander also features improved cloth-backed pre-sized, abrasive sheets that last up to four times longer than ordinary paper-backed abrasives. So next time you're faced with hard-to-reach corners and curves, pick up Porter-Cable's new variable speed profile sander. It's one smart move. Call 1-800-487-8665 (519-836-2840 in Canada), for the distributor nearest you.
Heavy-duty hinges

Frame

Pinboard

Top section view

Width of door to fit across three wall studs

Tools or clamps can be stored on inside and outside of door.

1½ x 3½" stock glued and screwed together to make a 33½" x 96" frame

1/4" hardboard pegboard glued and screwed to frame

#8 panhead sheet metal screws

TIPS FROM YOUR SHOP (AND OURS)

Continued from page 28

Swing-out rack holds clamps and tools

With shop storage space at a premium, I needed a place to store my clamps, yet keep them handy when I needed them. The answer was to build a hinged rack that provides tool storage on both sides. I put the tools I use on a regular basis on the outside and the clamps on the inside. When I need a clamp, I swing the rack open and I'm ready to go.

—Kevin Hemmingsen, Wabasha, Minn.
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With the recent changes that have developed in the fence market, Powermatic set out to design the best fence system available. This seemed only fitting since it is going to be paired with the best table saws!

Powermatic engineers and designers have developed the premier fence system... The ACCU-FENCE. The ACCU-FENCE head slide is designed without any "play" as you move the fence into position. The locking mechanism is made from extremely high wear resistant material which gives a positive lock. These important features allow you to just set it and lock it! No more trying to find your mark two or three times. You spend your time cutting - not trying to set your fence.

The ACCU-FENCE has laminated covered side panels that provide a super slick surface for your material to slide against. The important thing to note is how easy it is to change or adjust these side panels. It takes only a few minutes - not an entire day! The ACCU-FENCE side panels do not have exposed mounting screw holes that could catch your material as some fences do.

The ACCU-FENCE slides on Fluoroway, a reinforced Teflon material, that lasts a life time. The ACCU-FENCE is available as standard equipment on Powertmatic table saws. It is also sold as an accessory item that can be mounted on any table saw.

Try the ACCU-FENCE today and notice the difference!

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Our unique design makes both ceiling installation and filter changing quick and easy.

For the removal of odors, fumes and smoke, our optional carbon filter is available. Our model 350 delivers 550 CFM of filtered air. This will clean the air in a 20 x 20 x 8 foot area ten times per hour. For larger areas, our dual speed model 8-12 will deliver 800 or 1,250 CFM of filtered air for only $495. Our model 10-16 will deliver 1,000 or 1,600 CFM of filtered air for $695.

The JDS AIR-TECH 2000 systems will remove 99% of particles as small as five microns and 80% of the particles as small as one micron.

Our model 350 delivers 550 CFM of filtered air. This will clean the air in a 20 x 20 x 8 foot area ten times per hour. For larger areas, our dual speed model 8-12 will deliver 800 or 1,250 CFM of filtered air for only $495. Our model 10-16 will deliver 1,000 or 1,600 CFM of filtered air for $695.

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Recent medical studies show that breathing wood dust can be hazardous to your health. The JDS AIR-TECH 2000 will dramatically improve the quality of the air you breathe.

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The JDS AIR-TECH 2000 systems will remove 99% of particles as small as five microns and 80% of the particles as small as one micron.
Mounting blocks hold chair spindles in lathe

When I refinished some spindle-backed chairs, I had a tough time sanding the intricate spindles. I tried mounting them in a lathe, but the tenons were too small for the drive center to grip. To solve the problem, I cut two 2x2x2" scrapwood blocks and drilled a centered hole in one end of each to match the tenon. I fit the blocks onto the spindle ends, then put the assembly in the lathe and sanded the spindles smooth in no time.

—Michael Hall, Bedford, Ind.

Get twice the stock without paying double

I recently built a project that featured a 10"-wide panel prominently on its front. I wanted to make the panel from quartersawn white oak that had pronounced tiger striping. The problem was I only had two 3"-wide boards with the type of figure I was looking for.

I quickly solved this dilemma by resawing each board, yielding four pieces 3" wide. Then, I ran these pieces through the thickness planer to remove the resaw marks, and laminated them to 1/2" unfigured white oak. I jointed the edges of these laminated pieces, then edge-glued them into a panel. Since the book-matched face grain shows and the plain-grained back doesn’t, the trade-off was well worth it.

—Chuck Hedlund, Project Builder, WOOD magazine

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From Garrett Wade
Marking guide puts biscuits in right place

I used to guess where a biscuit slot should go, but now I make sure. With my biscuit joiner, I cut slots for #0, #10, and #20 biscuits into a piece of scrapwood. Then, I mark the centerline on some matching biscuits and glued them into the slots, as shown below. Now I have a handy guide that shows me where to cut when there's no room for guesswork.

—David Whiting, Townsend, Mass.

Dustpan magnet retrieves lost hardware

I don't know how many times I've dropped brads, tacks, and small screws on the floor of my workshop, where they disappear into a pile of sawdust or wood shavings. Finally, I attached a strip of magnetic tape near the front edge of my dustpan. Now, I sweep up the sawdust, shake it into the wastebasket, and the lost items collect on the magnetic tape.

—Lou Feher, Huey, Ill.
**Add pocket to keep patterns handy**

I love the WOOD PATTERNS® in the center of the magazine. But to use them, you have to tear them out and they often become separated from the magazine. Then, when I want to build another project from that issue, the plans are missing in action.

I solved this problem by adding a pocket inside the back cover, as shown in the illustration below. When I finish with the plans, they go right into the pocket so I'm ready for the next project.

---Gerald Koehler, Littleton, Colo.

---Eye-bolt

**Wobble-free Workmate**

To make my older model Workmate stand firm on uneven surfaces, I added leveling bolts to the folding legs. Using eyebolts—like giant thumbscrews—allows me to turn the bolts by hand to raise or lower the legs to level it.

First, I drilled and tapped a 5/16" bolt hole through the upper leg frame, directly above the edge of the folding leg, as shown. Then, I installed 5/16"x1 1/2" eyebolts.

Newer models have one layer of thinner steel, so you may need to move the eyebolts closer to the corner of the upper frame and reinforce it on the underside with a square nut. The nut fits into the corner of the frame, which keeps the nut from turning when you adjust the eyebolt.

---Gordon Paterson, Scarborough, Ont., Canada

**A FEW MORE TIPS FROM OUR WOODWORKING PROS**

- On page 82 learn how to allow for wood movement when attaching a solid wood top to a plywood carcase.
- A Minnesota builder shares his formula for successfully cleaning exterior wood prior to finishing. See page 61.
- Can't afford real ebony? Then try the next best thing: ebonizing as shown on page 18.
- Learn some tips on page 68 to help you see better in your shop as you get older.
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RAISED PANEL DOOR SETS

<table>
<thead>
<tr>
<th>SET #</th>
<th>BIT STYLE</th>
<th>LG. DIA.</th>
<th>SET PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1301</td>
<td>1/4&quot; Shank Router</td>
<td>3/8&quot;</td>
<td>$69.95</td>
</tr>
<tr>
<td>#1302</td>
<td>1/2&quot; Shank Router</td>
<td>3/8&quot;</td>
<td>$79.95</td>
</tr>
<tr>
<td>#1303</td>
<td>1/2&quot; &amp; 3/4&quot; Shaper</td>
<td>4-1/8&quot;</td>
<td>$99.95</td>
</tr>
</tbody>
</table>

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Drums Along the ROCKIES

In her Colorado workshop, self-taught woodworker Raven Tekwe creates drums that sound an ancestral beat.

Raven Tekwe not only builds drums to sell, but also teaches drumming and plays in a drum group. She made the large Native American ceremonial drum at right for performances.
Every culture in the world has or did have drums," says Raven Tekwe (Tu-kay) as she talks about her favorite instrument. "Drums have been used to celebrate, communicate, and even contemplate. Today there's a renewed interest in Native American ways, and drums are a part of it. So, too, are the West African drums and the South American congas introduced to the percussion sections of mainstream music groups to play the new wave of world music."

The newfound drumbeat also draws buyers to Raven's booth at music festivals and art fairs. "The expression of rhythm that drums provide has people really going back to their roots, ancient roots," observes the 33-year-old woodworker who calls Boulder, Colorado, home. "They come from every walk of life. I've sold drums to doctors, lawyers, and yes, even the proverbial Indian chief!"

There's more to a drum than the beat

The drum wasn't unknown in Raven's family as she grew up in Michigan. Her Native American mother is of the Ojibwa tribe, and Jamina, her grandmother, was especially influential, telling her the old stories and traditional ceremonies of her native people.

"I started by making simple, Native American drums that you hold in your hand and play with a beater," Raven recalls. "They were just a fancier version of what my ancestors did. But I started playing, too, and as I got more into it, I started playing African drums, which I focus on now."

Her first efforts at the larger, more complicated African instruments were on ashikos, shown above left. They are lightweight, one-piece drums (25-27" tall with a head 13" in diameter) that produce great volume for their size.

"But I really knew nothing about the woodworking necessary to make one—or anything else. There were no books on drum making, so I started out with help from woodworking magazines and books, and lots of trial and error," she laughs.

"Usually, when ashikos are from Africa, they're carved out of a chunk of log. I knew that at my size I didn't have the physical strength to make them from logs, so I decided to build them with the stave technique I saw done step-by-step in a magazine," Raven recalls. "I bought a tablesaw and a joiner, then added a router. It was hard learning how to rip and machine wood properly by myself. And there was a lot of waste. But as I learned, I discovered what it took to make a drum sound real good, too."

As Raven built drums, she bought more tools that could make an operation better or easier, such as her lathe. Before that she did a lot of sanding to round her drums.

Eventually, she picked up enough woodworking experience to move to another level of drum making—the greatly resonant, two-piece bass drums called djembes (jem-bay), above center. Raven also began building the smaller "talking drums" of Ghana, shown above right, known for their infinite variety of pitches and lyrical quality.

A musical marriage of wood and hide

"Pick up a djembe imported from Africa; it can weigh 20-30 pounds. My drums weigh about seven. If you're wearing a drum and playing it all day," she explains, "there's a huge weight difference between one made from tropical wood and mine of willow."

The wood used for a drum body does affect its resonance," Raven notes. "The harder the wood, the greater crispness and clarity the drum has. Willow is a hardwood; hard enough to produce nice sound, yet light enough to be comfortable carrying it. And I've found that willow is not only easy to work, but straight-grained and beautifully colored. Every batch of willow that I
buy has so much color variation that each of my drums looks different."

In a drum, the body delivers the resonance of a beat, but it's the head where the sound originates. "The drums I mostly make—the ashikos and the djembes—aren't played with beaters. They're played with taps or slaps of the hand; skin against skin," says Raven, exhibiting the technique with a few resounding taps. "For these West African drums, I use goatskin because it's traditional. I buy them, already cut in circles, $500 worth at a time. And I use two different kinds: One has the hair still on one side, the other is completely cleaned. For those people who don't like the hair, I scrape the tops and leave it on the sides.

"For heads of large ritual drums, the kind used for performances, I prefer the tanned hides of elk, buffalo, or cow," the drum maker continues. "I like cow because the skins tend to be bigger—from a whole cowskin I can make a drum 5' in diameter. And the specially processed cowskins I buy still retain much of their natural oils to provide better sound."

**Staved stems of willow begin at the tablesaw**

In her drum-making nomenclature, Raven calls the body of a drum the stem. And she builds them from staves she cuts—with the help of a jig—at the tablesaw.

First, though, she calculates the angle of the taper for the size of the drum she wants to build. A small, simple drum may have from 12 to 16 staves, each perfectly tapered and beveled for joining into a stem. To figure the taper of the staves, Raven multiplies the top diameter by pi (3.14), then divides the product by the number of staves. This gives her the width of the top of each stave. To arrive at the bottom width of the staves, she repeats the process with the base dimension.

Using a commercial tapering jig, Raven fashions a master stave that she'll rely on to make all of the drum staves. To it, she adds a shop-made handle so that it can act as a hold-down. With her tablesaw blade set at the bevel angle for the staves (cut angle=180° divided by number of staves), she begins ripping.

At the tablesaw, the stave being cut rides inside the blade. For each following stave, she flips the stock end for end after the first beveling rip cut, a process continued until enough staves have been made.

**Drums that withstand a crash test**

To check the fit of the staves in the drum's stem, Raven lays them out on the workbench atop two strips of masking tape. Then, she stands them into a round drum shape. If necessary, she removes high spots with a hand chisel or sandpaper. When satisfied with the fit, she lays them down again in position for gluing, as in the photo below left.

"I use regular Titebond because the working time seems about right," she says. "My clamps are..."
Turned round, then sanded on the lathe, the drum stem is nearly ready for finishing. "But first I have to round over the staves on the head end with my router, then sand down the round-over," says Raven. "Then I can apply sanding sealer, followed by a final sanding. After that, I put on three coats of tung oil outside and one inside, and it's ready to be headed."

**Tight drumheads build better beats**

Raven claims that the most important thing about a drumhead made of animal skin is its tightness. And that tightness begins with the installation or "heading" of the drum.

"If they're thick, such as cow, I soak them in water overnight until they're squishy. A thin head of goatskin, though, only takes about an hour in water to make it soft enough to work," she says. "In use, the skin heads do absorb moisture from the air. So on a humid day a drum that you can't tighten, such as a Native American one, will go flat (in sound). In fact, native people would stand around the campfire to heat their drumheads up before playing, or to retighten them. Today, it's a little safer to use hair dryers," she quips. "On African drums, you can adjust the head tension by the cords—some people like the higher sound of a tighter drumhead anyway."

To get and keep the tunable ashiko and djembe drumheads tight, Raven relies on a roping system that keeps tension on the skin as she laces it down with mountaineers climbing cord, left. "That cord will take all the pressure necessary to keep the head taut," she notes. "And if I make a mistake lacing, I quote the Navajo rugmakers of the Southwest. I'm told that they purposely weave a mistake into every one of their pieces, then say 'Only God can make things perfect.'"
Build a simple ashiko-style drum

To help others get started in the pleasures of drumming—and building drums—Raven collaborated with WOOD magazine's design editor Jim Downing to get double duty from one of his projects. To build a small, nontunable ashiko-style drum like the one shown above right, turn to the “16-Sided Showpiece” staved-vase project on page 70.

Follow the same step-by-step process used for cutting and assembling the staves for the vase. For the drum, though, cut the staves to 11¾" long, then trim them to 11¾" when you bevel the small end. Also omit the bottom dadoes and the bottom, as well as the ebony inlays. (We used walnut for our drum, but you can use any hardwood.) Round the outside of the drum with a random-orbit sander or at the lathe using jam chucks as Raven does.

However, in order to achieve a smooth-fitting, tight drumhead, you’ll have to roundover the outside edges of the staves at the top of the drum. Do this with a ¾" round-over bit in your router. Then, sand the stem smooth on the outside and apply a clear finish (Watco Danish Oil was our choice).

How to head your drum

To head the drum (see the Buying Guide for materials), first make a simple heading jig, as shown in the photo right. Then, submerge the goatskin head in lukewarm water for at least an hour. The skin will become soft and pliable.

Determine which is the outside of the skin. It should be the smoother side, perhaps with traces of hair. Even if you guess wrong, the drum will sound fine, according to Raven. Place the pliable skin top side down inside the hole in the top section of the jig. Center the skin, then place the drum stem top side down into the hole and on top of the skin.

With a staple gun, begin stapling the skin to the jig in a circle about ⅛" from the stem. Space the staples about 1" apart and cross them, as shown in the photo below.

When you’ve stapled completely around the skin, remove the stem and apply a generous bead of glue around the top (we used hide glue so that the skin could be replaced if broken). Now, place the stapled skin and jig section on top of the stem, and thread the four rods through the holes in the top and bottom section. Use the wing nuts to begin tightening the jig. Move quickly around the head because the skin and glue are both starting to dry. At the point when the staples look as if they will rip through the skin, stop tightening and set aside the assembly to dry overnight. Resist the temptation to tap on it!

After the drumhead has completely dried, undo the jig and pull the staples. With a crafts knife, trim away the excess skin about 1½" down from the drumhead. Install the decorative nylon trim over the edge of the skin with upholstery tacks. Now, celebrate with a peppy beat!

Buying Guide

Drumhead, trim, and hardware. One 12"-diameter goatskin head, 2' nylon webbing, decorative upholstery tacks, $29.95 (US), ppd. in U.S. Wings of the Heron Drums, P.O. Box 18171, Boulder, CO 80308.

Cross-staple the goatskin to the jig’s top section all the way around.

Stretching it tight-as-a-drum

Goatskin head stapled to bottom side of jig top

Wing nuts and flat washers to tighten head

3/4" plywood with center hole cut about ⅛" larger to fit snugly over top of drum stem and goatskin

1/4" all-thread rods with flat washers and nuts on bottom side

Building this simple jig makes heading the drum an easy job.
Take advantage of a beautiful piece of wood with either the clever pendulum clock or business-card desk clock. The pendulum features the rich dark lines of cocobolo in combination with a contrasting maple clock ring. The other clock touts figured maple, red heart, and wenge.
Very Moving Pendulum Clock

Start with the pendulum clock body and ring
1. Cut a ¾"-thick piece of highly figured stock to ¼ x 3 x 12" for the clock body (A) and bob (B). (We used cocobolo. See the Buying Guide for our source.)
2. Cut the full-sized pattern (A, B) from the WOOD PATTERNS® insert in the center of the magazine, and adhere it to the ¾" stock.
3. Drill the two holes through the clock body where marked on the pattern. Then, bandsaw and sand the two pieces to shape.
4. Cut a pair of ½" grooves ¼" deep along the back side of the body (A) to house the sides (G) later.
5. Transfer the full-sized pattern for the clock ring (C) to ¼" maple stock. Drill the holes where marked, then cut the ring to shape. Next, drill the hole, and cut the spacer (D) to shape from ⅜" cocobolo.

Use dowels for the hour marks
1. Sand a slight chamfer on the end of one piece of ¼" dowel stock and on one end of three pieces of ¼" dowel stock. Cut the ⅝" dowel to ⅝" long and cut each of the three pieces of ¼" dowel to ⅝" long. Using the ebonizing article on page 18 for reference, ebonize the four pieces of dowel stock.
2. Glue the four pieces of dowel stock (E, F) in place in the clock ring (C) so they protrude about ⅝" on the front surface of the clock ring. The ⅝" dowel (F) should protrude ¼" out the back edge of the ring.
3. Place a small amount of glue on the back face of the clock ring (C), but only where it will contact the clock body (A). Glue and clamp the clock ring (C) to the front of the clock body, inserting the protruding back end of the ⅝" dowel (F) into the ⅝" hole in the clock body. Align the ring carefully on the clock body so the 6 o'clock dowel is directly below the 12 o'clock dowel.

Add the rest of the pieces, and assemble
1. Transfer the side patterns (G) from the pattern insert to ¼" stock, and cut the two sides to shape. Ebonize the sidepieces.

Pendulum Clock Bill of Materials

<table>
<thead>
<tr>
<th>Part</th>
<th>Finished Size</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>A body</td>
<td>¼&quot; x 3&quot; x 12&quot;</td>
<td>C 1</td>
</tr>
<tr>
<td>B bob</td>
<td>¼&quot; x 3&quot; x 1¼&quot;</td>
<td>C 1</td>
</tr>
<tr>
<td>C ring</td>
<td>¼&quot; x 4½&quot; diam.</td>
<td>M 1</td>
</tr>
<tr>
<td>D spacer</td>
<td>¼&quot; x 4½&quot; diam.</td>
<td>C 1</td>
</tr>
<tr>
<td>E mark</td>
<td>⅜&quot; diam.</td>
<td>⅜&quot;</td>
</tr>
<tr>
<td>F marks</td>
<td>⅜&quot; diam.</td>
<td>⅜&quot;</td>
</tr>
<tr>
<td>G sides</td>
<td>¼&quot; x 1¼&quot; x 9½&quot;</td>
<td>M 2</td>
</tr>
<tr>
<td>H bob block</td>
<td>⅜&quot; x 4¼&quot; x 4½&quot;</td>
<td>C 1</td>
</tr>
</tbody>
</table>

Materials Key:
- C: cocobolo
- M: maple
- D: dowel

Supplies: 2-⅜ x 3/4" roundhead brass wood screws, clear finish.

Buying Guide
Clock movement. One clock movement for $19.95 (4200450), five for $82.95. For enough cocobolo and maple to make one clock, add $12.95. Schlaflaugh and Sons Woodworking, 720 14th Street, Kalona, IA 52247 or call 800/346-9663 or 319/855-2374 to order.
Pendulum Clock

2 Glue and lightly clamp the sidepieces (G) into the grooves on the back side of the clock body (A).
3 Cut a piece of 1/16" stock to 1/4" wide by 6" long for the pendulum bob block (H). Cut a 1/16" groove 1/4" deep, centered in the stock. Crosscut the bob block to length from the grooved blank. Glue the block to the back side of the bob (B). See the Pendulum detail for reference.
4 Connect the clock movement to the clock body (A). Lay the clock body facedown on scrap blocks as shown in the photo below. Position and clamp the bob (B) 1/4" below the bottom end of the body. Connect the pendulum rod to the movement, and position the opposite end of the pendulum in the groove in the block. Mark the hole centerpoints on the pendulum and centerpunch them slightly. Then, drill a pair of 3/4" holes through the pendulum and into the block as shown in the photo.
5 Remove the clock movement from the body. Finish-sand all the pieces and add the finish. Reattach the movement to the body. Then, screw the pendulum bob/spacer to the end of the pendulum. Attach the clock hands and install the battery. Set the time and hang in place.

Strictly Business Desk Clock

Keep time and your business cards at the same handy location with this sharp contemporary desktop addition.

Note: We sized our holder to accommodate business cards measuring 2x3 1/2". If your cards are a different size, you'll need to change the holder size accordingly.

1 Plane a 12"-long piece of stock (we used figured maple) to 1/2" thick for part A. (It's safer to start with a long piece for planing.)
2 Transfer the pattern for part A (it's on page 100) to the stock. Drill the counterbore for the clock movement, and then cut the top of part A to shape. If the tip of your Forstner bit drills through the 1/2" stock, file the tip down slightly and repeat step 1 on another piece of stock.
3 Cut a piece of 3/4" stock to 1 1/8"x8" for parts B. (We used red heart, but cardinal wood or padauk would work also.) Cut a dado on the inside face of this strip to the same width as the thickness of part A. Adhere the paper patterns, and make the cuts to get two B's from the 8"-long strip. (We bandsawed the outside surfaces and miter-cut the bottom ends where shown on the Side View drawing on page 100.)
4 To form part C, plane or resaw stock (we used wenge) to 1/16" thick, and then cut part C to size.
5 Glue and clamp the clock together in the configuration shown on the Exploded View drawing. To bring out the beauty of the wood, we used an oil finish.

Buying Guide

Clock Movement. One clock movement for $10.95 (#200113), or five for $49.95. Schlabaugh and Sons Woodworking, 720 14th Street, Kalona, IA 52247 or call 800/346-9663 or 319/656-2374 to order.

Written by Marken Kemmet
Project Design: James R. Downing
Illustrations: Roxanne LeMoir
Photographs: Hetherington Studio

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An All-Around Table

For dining, work, or accenting your home, this stylish contemporary fills the bill.

Instructions begin on next page
This project abounds with interesting techniques for you to discover. Our clever clamping blocks, for example, let you assemble long splined miters easier than ever. We also show you how to trim the laminate and profile the edge banding in one easy step. The legs attach in moments with a few turns of a wrench and produce a rock-solid table that will last for generations without a wobble. This easy assembly is a feature you'll appreciate, whether the table travels coast to coast or simply from your shop to the kitchen.

Let's start with the mitered leg assemblies
1 From ¾" stock (we used maple), cut the eight leg halves (A) to 3½x30", bevel-ripping one edge of each half at 45°.
2 Referring to the Spline detail accompanying the Exploded View drawing, cut the spline grooves where shown.
3 Cut four ¾x30" splines from ¾" hardboard. Dry-clamp two leg halves together to check the fit of the splines.
4 To form the clamping blocks shown in the photo below, cut a piece of ¾" particleboard to 3½x20". Machine the V-groove followed by the large rabbet in stock where shown on the Clamping Block drawing. Crosscut eight 2"-long blocks from the 20" strip.
5 Glue, spline, and clamp two leg halves together to form each leg as shown in the photo below. Then, trim the legs to final length.

Now, complete the leg assemblies
1 Fit your tablesaw with a ¾" dado head, and set it to cut ¾" deep. Attach a wooden extension to your tablesaw's miter gauge, and clamp a stopblock to it. Cut 2½" rabbets into both faces of the bottom end of each leg where shown on the Exploded View drawing.
2 Rip and crosscut the corner blocks (B) to the size listed in the Bill of Materials. (We laminated ¾"-thick stock face-to-face.)
3 Clamp a V-groove jig to your drill-press table, centering it under a ¾" brad-point bit. (We cut a V-groove in one face of a piece of 2x4 stock. Then, we placed the corner block in the groove in the 2x4 so one corner of the block pointed straight up.) Drill a hole diagonally through each corner block, centered from top to bottom. See the Corner Section View drawing for reference.
4 Glue and clamp a corner block (B) to the top inside corner of each leg, with their top ends flush.
5 Draw the tapers on each leg where shown on the Marking the Leg Taper drawing. Bandsaw just to the waste side of the line, then joint or sand to the line.

Next, add the feet to the legs
1 To make the feet (C), start with a piece of mahogany measuring ¾x2½x36". Rout a ¼" cove along the blank where shown on Step 1 of the Machining the Foot Halves drawings.
2 Bevel-rip the blank where shown in Step 2 of the drawing.
3 Miter-cut the eight foot halves into 3" lengths. Glue and clamp them in place into the rabbets in the legs. Later, use a fine-toothed backsaw to trim the ends of the Foot halves flush with the taper of the leg. Hand-sand the ends of the foot halves flush with the taper.

For a tight joint when joining the splined and mitered leg halves together, we used our handscrew clamps and shop-built clamping blocks.
Bill of Materials

<table>
<thead>
<tr>
<th>Part</th>
<th>Finished Size</th>
<th>Material</th>
<th>Qty.</th>
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</thead>
<tbody>
<tr>
<td>BASE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A leg halves</td>
<td>1/4&quot; x 2 1/2&quot;</td>
<td>M</td>
<td>8</td>
</tr>
<tr>
<td>B corner blocks</td>
<td>3/4&quot; x 2 1/2&quot;</td>
<td>L.W.</td>
<td>4</td>
</tr>
<tr>
<td>C feet</td>
<td>3/4&quot; x 2 1/2&quot;</td>
<td>L.H.</td>
<td>8</td>
</tr>
<tr>
<td>D side aprons</td>
<td>3/4&quot; x 3 1/2&quot;</td>
<td>L.W.</td>
<td>6</td>
</tr>
<tr>
<td>E end aprons</td>
<td>3/4&quot; x 3 1/2&quot;</td>
<td>L.W.</td>
<td>2</td>
</tr>
<tr>
<td>F corner braces</td>
<td>3/4&quot; x 3 1/2&quot;</td>
<td>L.W.</td>
<td>4</td>
</tr>
<tr>
<td>G center brace</td>
<td>3/4&quot; x 3 1/2&quot;</td>
<td>L.W.</td>
<td>1</td>
</tr>
<tr>
<td>H top panel</td>
<td>3/4&quot; x 32 1/2&quot;</td>
<td>PW.</td>
<td>1</td>
</tr>
<tr>
<td>I banding</td>
<td>3/4&quot; x 1&quot;</td>
<td>M.</td>
<td>2</td>
</tr>
<tr>
<td>J banding</td>
<td>3/4&quot; x 1&quot;</td>
<td>M.</td>
<td>2</td>
</tr>
<tr>
<td>K top surface</td>
<td>3/4&quot; x 34&quot;</td>
<td>L.W.</td>
<td>1</td>
</tr>
</tbody>
</table>

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

Materials Key:
- M-maple, LM-laminated maple, M.H-mahogany, PW-plywood, PL-plastic laminate

Supplies:
- 1/4" tempered hardboard for splines, 4-4 x 3/8" hanger bolts, 4-1/4" flat washers, 4-1/4" hex nuts, 24-#8 x 1 1/2" flathead wood screws, 21-#8 x 1 1/2" flathead wood screws, contact cement, wood putty, clear finish.

EXPLODED VIEW

**See the WOOD PATTERNS® INSERT FOR FULL-SIZED PATTERNS**

CUTTING DIAGRAM

**SPLINE DETAIL**

- 7/32" hole, countersunk
- 1/8" countersquare with a 5/32" shank hole centered inside
- 1/4" round-over
- 3/4" mahogany plugs 1/4" long
- #8 x 1 1/2" F.H. wood screw

See the wood patterns® insert for full-sized patterns.
4 Chuck a ¼" round-over bit into your table-mounted router, and rout the edges of the leg assemblies. Stop the round-overs where shown on the Exploded View drawing and Corner Section View.

5 Mark the centerpoints of the plugs where shown on the Plug Location detail. Chuck a ⅜" brad-point bit into your drill press, and drill the ⅜"-deep holes where dimensioned. Use a plug cutter to cut 20 plugs for the legs and aprons. Glue the decorative plugs in place in the legs. Trim the plugs flush. Then, hand-sand the legs.

6 Mark the depth of penetration at 1¼" on a hanger bolt by wrapping masking tape around the bolt. To drive the hanger bolt, thread on two nuts, jamming them against each other. Then, use a socket wrench to drive the hanger bolt into each corner block. Drive the bolt into the block 1⅛" using the masking tape as a depth stop.

And now, make the table aprons and braces

1 Rip and crosscut the side and end aprons (D, E) and the corner braces (F) to size. Rip the center brace (G) to width, but do not cut it to final length yet.

2 Mount a ¾" dado set in your tablesaw, and tilt it 45°. Then, set the depth of cut to ⅛". Test this setup on scrap stock, then cut the V-dadoes in the side and end aprons (D, E) where shown in the Corner Section View drawing.

3 Lock the dado set in a vertical position, and adjust it for a ⅛"-deep cut. Cut a dado centered in the side aprons (D) where shown on the Exploded View drawing.

4 Chuck a ½" brad-point bit into your drill press, and drill the countersinks in the side aprons (D) centered over the dadoes cut in the previous step. Chuck a ½" bit into your drill press, and drill holes centered inside the countersinks.

5 Chuck a ¼" round-over bit into your table-mounted router, and rout the edges of the leg assemblies. Stop the round-overs where shown on the Exploded View drawing and Corner Section View.

6 Mark the centerpoints of the holes on the corner braces (F), then drill and countersink them where shown on the Corner Brace drawing on the WOOD PATTERNS® insert in the center of the magazine. Use a chisel to finish forming the slot after drilling out most of the waste.

7 Prepare a large flat surface (we used a half-sheet of plywood), then lay out the parts for assembly. (You will find it easier to assemble the table upside down.) Brush glue into the V-dadoes, then loosely assemble the leg assemblies, aprons, and corner braces. When everything is aligned, tighten the nuts on the hanger bolts. Next, using the holes in the corner braces as guides, drill ¾" pilot holes ⅛" deep into the apron sides.
and ends. Then, drive the screws through the corner braces.

8 Cut the center brace (G) to length, checking it against the base assembly. Glue and clamp it in position. Then, using the holes in the side aprons as guides, drill 7/64" pilot holes 1" deep into the ends of the center brace. Drive the screws, then glue the mahogany plugs into place. After the glue dries, sand the plugs flush.

Next, make and attach the top assembly

1 Rip and crosscut the top panel (H) to the dimensions listed in the Bill of Materials. Rip 1"-wide strips of banding (I, J) from 3/8"-thick stock. Miter-cut the ends of the parts, then glue and clamp them to the perimeter of the top panel flush with its top surface.

2 Put the top assembly facedown on your workbench, and center the upside-down base on it. Trace the outline of the aprons and center brace on the plywood to indicate where to drill holes for the screws that attach the top to the base. Remove the base, and mark the screw-hole centerpoints. Drill a 3/8" shank hole at each centerpoint. Turn the top assembly over, and countersink the holes.

3 Place the top on the base in its final position, then clamp the assemblies together. Using the holes in the top panel as guides, drill 7/64" pilot holes 3/4" deep into the aprons and center brace. Drive the screws, making certain that each head is slightly countersunk.

4 Fill the holes in the top panel. After the filler dries, sand it flush.

You're ready to laminate the top

1 Cut plastic laminate for the top surface (K) initially oversized to 34" x 46". (We used Formica color 942, Nile, matte finish.) Apply contact cement to the laminate and the top assembly according to directions on the can.

2 When the contact cement is ready to bond the parts, place clean spacers (we used seven 3/8"-diameter dowels) on the top assembly, then center the laminate on the spacers.

3 Remove the center spacer, and smooth the laminate to the top assembly. Continue adhering the laminate, working from the center outward by removing spacers and smoothing the laminate. Complete the bond by applying pressure. (We used a rubber J-roller, but you could roll out the sheet with a household rolling pin instead.)

4 Chuck a 3/8" round-over bit into your router where shown in the Bead detail and the photo above right. Rout the laminate and banding, working counterclockwise around the top. (We did this in two passes, lowering the bit the second pass.)

A tough finish completes the table

1 Remove the legs from the table, touch-up sand, and carefully mask the laminate. Apply your choice of finish. (We applied three coats of Minwax semigloss Fast-Drying Polyurethane, sanding with 320-grit sandpaper and using a tack cloth between coats.)

2 Reassemble the table, and remove the masking tape and paper from the laminate.

Written by Robert J. Selfrich
Project Design: Jan Hale Svec
Graphic Design: Perry McFarlin
Illustrations: Lorna Johnson
Photographs: Hopkins Associates
ULTRA HIGH-SPEED ENGRAVERS

With one of these tools and a stencil, you can engrave like a pro

ENGRAVE A Gunstock
If you can trace a line, you can enjoy great results engraving wood, metal, bone, glass, or countless other materials. Have doubts? We did, so we tested four kits ranging in price from $170 to $1,100 and found that after a little practice we could produce work like that shown throughout this article.

Fast Facts

* Even though these tools spin at incredible speeds—5,000 revolutions per second (300,000 rpm) under no load—they produce little torque. So, you can guide them along a surface with the same control you enjoy with a pen.

With no prior experience and little artistic ability, one of our staffers was able to engrave this scene using the stencil shown. With a little practice you can make deep engravings with super fine detail like the scene on the gunstock at left.

* These tools do not compare in any way with electric or battery-powered rotary tools such as those made by Dremel, Ryobi, and Black & Decker, that operate at 30,000 rpm and under. Those tools are great for hogging away material, but don’t give you control over fine material removal. Ultra high-speed engravers do not vibrate in your hand the way that electric rotary tools do.

Testing engravers requires an eye for detail

When we first looked at these four engravers—Foredom 350K, Paragrade from Paragraphics, 400XS from SCM, and the Ultra-Speed Products Turbo Carver—we were struck by the wide range in pricing. The handpieces alone range from $95 to $550. So, we disassembled them as much as possible to check out the quality of key components such as the turbine, collet, and bearings.

To get a good feel for how well they work, we had a variety of woodworkers from seasoned woodcarvers to relative newcomers try them out on oak, walnut, and ebony. We also engraved tagua nuts and bone, and even etched some glass.

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Engravers have their roots in the dental industry

Dr. Lew Jensen was a practicing dentist in 1975 when he came up with the idea of decorating an Easter egg with his dental drill. “I was amazed with the results, and pretty soon I was selling engraved eggs as fast as I could make them,” Jensen recounted.

In 1979 he built the first straight (in-line) dental drill specifically for nondental work. (Dental drills have right-angle heads with the bit 90° to the handle—great for working inside of a mouth, but awkward for other applications.)

Jensen saw a demand for his modified drill, so he started selling Paragraphics-brand engravers in 1983. An incident in 1986 convinced him to make a complete career change. “I was in a grocery store and a young patient sitting in her mother’s cart screamed in terror when she saw me. That day, I decided to get out of dentistry and into Paragraphics full-time.”

Jensen owned the market until 1988 when SCM came out with a unit. Foredom and Ultra-Speed Products came into the market with lower-priced engravers in 1997.
HIGH-SPEED ENGRAVERS

As shown in the photo right, a standard 1/8"-diameter shank carbide ball-cutter bit used in a motorized rotary tool dwarfs a 1/16" bit used in an engraver. These tiny fluted carbide bits work well on a variety of materials, including wood, metal, and glass. In our testing, we got several hours of wood carving out of one bit with careful usage. These all-purpose bits cost $1.50 to $5 each for most common profiles. Diamond bits designed for

Compressor requirements

Ultra high-speed engravers require a steady stream—8 to 1.5 cubic feet per minute (cfm)—of compressed air at between 30 and 55 pounds per square inch (psi). So, any workshop air compressor will power one. For even greater portability, engraver manufacturers sell light, compact, tankless compressors. These oilless, diaphragm-type compressors run continuously unless they're equipped with an electric foot switch. (Good-quality tankless compressors sell for about $200; quiet-running models go for $400 to $800.)

Each engraver has a recommended air pressure setting to achieve the proper operating speed. Higher air pressure will deliver greater speed, but will shorten the life of bearings and carving bits.

A regulator installed between the handpiece and the compressor controls air pressure. To prevent water and dirt from contaminating the air supply, most regulator assemblies have a moisture trap and filter.

Micro die-grinders offer you an in-between option

As we rounded up tools for this article, we came across two micro die-grinders that fall between ultra high-speed engravers and motorized rotary tools. The PSI Turbo-Carver (not to be confused with the Ultra-Speed Products Turbo Carver mentioned earlier) operates at 56,000 rpm. It sells for $99 from Penn State Industries (800/377-7297). The RIA RA-600 ($135—from Woodcraft—800/535-4482) turns at 60,000 rpm. Both use 1/8"-diameter shank bits, although the PSI also comes with an adapter collet for 3/16" bits.

We found that they remove more material than engravers, but lack the small tools' control when it comes to detail work.

The PSI Turbo-Carver (right) and the RIA RA-600 micro air die-grinders spin between 56,000 and 60,000 rpm—much slower than engravers.
The 1/8"-diameter shank carbide bit typically used with motorized rotary tools (shown above and in the micro die-grinders below) dwarfs the 1/6"-diameter shank carbide bit used with engravers. 

shaping wood and glass come in most of the same profiles as the carbide bits. More susceptible to heat damage, these bits cost $3 to $4 each. They're best suited for finish work because they cut less aggressively, and more smoothly, than carbide bits.

Stone-tipped bits for polishing wood, glass, and metal cost $1 to $3 each. Each engraver manufacturer carries a line of bits.

What to know before choosing an engraver

Here's what our investigation revealed about the key performance areas of these tools.

• Handling and control. In order to follow the fine lines in a pattern, the handpiece must be well balanced and properly weighted. In fact, our testers describe the proper engraving touch as similar to writing with a felt-tipped pen.

In general, most of our testers felt the contoured pen shape of the SCM 400XS makes it the most comfortable to hold. However, several mentioned that the light weight of the Turbo Carver made it the easiest to control. Although Lew Jensen of Paragraphics concedes that the SCM 400XS feels comfortable initially, he says that the shape of his unit causes less long-term hand fatigue. "And," he adds, "it can be easily mounted in a jig."

• On/off switches. The engravers turn on and off by one of two means when used with a tank-type compressor. If you buy a "basic" kit (see the description in the chart at the end of this article), you turn the handpiece on and off via a valve located in the air hose between the regulator and the handpiece. Both the Paragraphics and SCM products come with a hand-operated valve.

The Foredom comes with a foot pedal that fits between the handpiece and regulator via tubing to control air flow. We found this pedal particularly handy when used with a tank-type compressor. The Turbo Carver has a simple spring-loaded foot pedal that pinches the air supply tubing closed. While effective, this lightweight pedal shifted around underfoot.

You can also power the engravers with a tankless compressor. With these, you purchase a switch that turns power on and off to the compressor. Although these compressors work well, we found their constant noise bothersome.

• Quality of construction. We were impressed with the quality of the machining on the SCM 400XS handpiece. While not as sophisticated in design, the Paragraphics handpiece also displayed top-quality machining and materials.

For example, the turbine fins in both of these commercial-grade tools have concave surfaces to catch more air, and turn more efficiently. Both also have internal baffles to muffle the exhaust air and replaceable collet sleeves.

Continued
HIGH-SPEED ENGRAVERS

While sturdily built, the Foredom 350K lacks these refinements. The Turbo Carver’s plastic body, turbine, and collet reflect its bare-bones price.

We had a hard time analyzing the bearings in these tools, since three of them have bearings permanently encased within the nose assembly. So we asked the manufacturers about the bearings and found two schools of thought.

Dr. Lew Jensen at Paragraphics told us his firm uses an open design bearing for a couple of reasons. An in-line oiler mounted next to the regulator gives these bearings a continuous bath of fresh lubricant that keeps fine debris flushed out. Jensen said that because of this, the bearings run cleaner and cooler, and therefore last longer. “If you use our engraver every day for four hours, you won’t have to replace the bearings for a year,” Jensen told us. “Then, send the unit to us and we will press new bearings into place for $80.”

Ultra-Speed Products and Foredom also uses an open bearing. These tools do not come with an inline oiler, so you have to stop every few minutes and add a drop of oil.

SCM uses sealed bearings that don’t require oil as frequently. Scott Moore of SCM said the bearings in the SCM 400XS have an oil-impregnated phenolic shield that continuously lubricates the bearings while keeping out debris. Periodic oiling (every four hours of use) cleans the turbine of debris. “We figure you can use our tool for 4-5 hours every day for about two years before you need to have the turbine rebuilt ($100), or just buy a new turbine ($149),” Moore told us. “We sold the continuous-oil system for a number of years, but our biggest complaint was leaking oil, and we don’t have that problem any longer,” Moore added.

In our limited usage, we followed the recommended oiling procedures religiously, and had no problems with any of the tools. The Paragrave did not spill oil onto the handpiece or workpiece as long as we had the continuous oiler adjusted properly. The chart opposite page shows how often you need to apply oil, and what a replacement turbine assembly cartridge costs.

Clarity of Instructions. All of the engravers come with printed operating instructions, and all but the Foredom include an introductory videotape. Even though printed on individual sheets of paper, the manual with the Turbo Carver was the most detailed, yet still easy to follow. The videotapes help you quickly grasp the cutting technique, especially how to know by sound when you’ve achieved the correct cutting stroke.

Other considerations. All of our testers noted that the Foredom seemed to have slightly less power than the other units. Other than that, we didn’t find significant differences in how well they engraved various materials.

We found the noise level tolerable on all tools, but as indicated in the chart, some were less irritating than others. We liked the exhaust jets located in the tip of the nose on the SCM 400XS. The three jets blow away dust, making it easier to follow pattern lines.
Choosing an engraver: there's one for every budget

Our test units fall into two distinct classes based on price. The Turbo Carver and the Foredom 350K offer home hobbyists a relatively inexpensive entry into detail carving and engraving. In our tests, the Turbo Carver performed the same work as the more expensive units. And it held up fine, although we used it for just several weeks. You can replace the entire handpiece for about the same as, or less than, the cost of rebuilding the others. For about $200 more, Foredom's basic kit offers a metal handpiece, a much nicer foot pedal, and a full-blown regulator.

If you want to get seriously into engraving, perhaps as a business opportunity, you won't regret spending the big bucks on the commercial-grade SCM 400XS or Paragraphics Paragrave. Currently, these products have available a much larger array of accessories, patterns, and training materials than the other units.

If you're trying to choose between the SCM and Paragraphics engravers, use the information presented in this article, but also take the time to talk with people from both companies. Make your decision based on which company you feel more comfortable with, and which product better suits your needs.

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| **Foredom 350K**                                         |
| **Paragraphics Paragrave**                              |
| **SCM 400XS**                                           |
| **Turbo Carver**                                        |
| **SCM 400XS**                                           |

**NOTES:**
1. Body diameter measured at handgrip location.
2. (S) Staked
3. (SS) Stainless steel
4. (AL) Aluminum
5. (PL) Plastic
6. (J) Japan
7. Kit includes:
   (a) Handpiece, foot pedal, regulator/fiber, lube, 12" hose, 3-carbide bits, nose
       assembly wrench, manual
   (b) Handpiece, regulator/fiber, in-line oiler, oil, 15 bits, wicause, compressor hose,
       tubing, handpiece stand, goggles, mask, manual, instructional video (3 hours),
       carrying case
   (c) Handpiece, regulator/fiber, oil, 25 bits, wicause, compressor hose, tubing, handpiece
       stand, goggles, mask, manual, instructional video, wildlife artwork, 25 stencil sheets,
       carrying case
   (d) Handpiece with tubing, foot-control pedal with hose, lube, 3 bits, manual, instructional video

**WHERE TO CALL FOR INFORMATION:**
- Foredom: 203/792-8522
- Paragraphics: 800/243-1717
- SCM: 800/755-0951
- Ultra-Speed Products: 800/652-4387
Hands-Off Bagel Slicer
It helps you slice the bagel, not your hand

You can cut yourself—possibly seriously—hanging onto a bagel bare-handed while slicing it. To avoid trouble, stick the bagel into our handy holder. Its tall handle puts your hand safely above the knife blade.

Note: We sized our holder for the 4"-or-so bagels commonly available in our area. If you usually buy fatter, larger bagels, enlarge the pattern to fit them.

Build the two body halves first
1. For each bagel slicer, cut four blanks for parts A and C, the inner and outer faces (we used maple), and two blanks for parts B, the body cores (we used cherry). Cut two pieces of 3/4"-thick scrapwood the same size for clamping pads. You'll also need four 1 11/16" lengths of 3/4" cherry dowel rod.
2. Make two photocopies of the Full-Sized Pattern, which you'll find in the WOOD PATTERNS® insert in the middle of the magazine.

Print this article
3 Glue up two laminations, each consisting of one thin blank (A) and one thick blank (B). Square the edges, and clamp the laminations between the scrapwood pads until the glue dries.

4 Unclamp the laminations, and fasten them together with double-faced tape, placing the 1/8"-thick faces together. Adhere a copy of the pattern to the stack, using rubber cement or spray adhesive.

5 Bandsaw slightly outside the pattern line. Follow the dotted line inside the throat. Using a drum sander, sand the throat area to the dotted line. You can sand slightly beyond the ends of the dotted line, but don't sand the rest of the edge yet. Remove the pattern, but do not separate the parts.

6 Tape the remaining 1/8"-thick blanks together, and adhere the remaining pattern to the stack. Bandsaw or scrollsaw around the solid pattern line, leaving the line. Separate the pieces, and glue them to the outside faces of the taped-together parts. Clamp them between scrapwood pads until the glue dries, then sand to the line.

Now, put the halves together

1 Chuck a 1/4" bit (or the size that best matches your 3/8" cherry dowels) in your drill press, and drill the four holes along the bottom, shown top right. Change to a 1/4" Forstner bit, and bore the hole at the top of the handle.

2 Remove the pattern. Separate the parts, and sand the inside face of each one smooth.

3 Glue the four dowels into the 1/8" holes in one laminated body half. Bring the ends flush with the body's outer face.

4 It's easier to apply the finish to the inside faces and edges before final assembly. Mask about 3/4" at the end of each dowel, then apply a clear oil finish as shown above. On the other half, be careful not to get finish in the dowel holes. (You could stick wads of paper or cotton balls in the holes to protect them.) After the oil cures, spray on clear polyurethane for durability.

5 Allow the finish to dry, then remove the masking. Apply glue to the dowel ends, and slide the other body half onto them. Slip scraps of 1/8"-thick material between the halves to space them evenly.

6 Sand the dowel ends flush on both sides. Finish-sand the outside faces, and apply the oil and polyurethane as before.

Project Design: Larry Johnston
Photography: Wm. Hopkins; Marty Baldwin
Graphic Design: Perry McFarlin
Illustrations: Roxanne LeMoine; Lorna Johnson
In the lakeland surrounding Nisswa, Minnesota, the log homes coated with Sikkens two-part Cetol finish stand out from others with their warm glow. The lightly pigmented formula contains a generous amount of ultraviolet ray protection.

Northern Minnesota’s weather extremes usually mean a short life for clear exterior finishes. But home designer Gary Severson has discovered one that really holds up.

Sun and moisture, heat and cold combine to wear down outdoor finishes, particularly clear ones. That’s especially true in Nisswa, Minnesota, where winter temperatures plummet to -55° and summer ones soar to 100°. Rain floods surfaces, too. Then, there’s a winter snow blanket. Sand granules tracked from lake beaches take their toll as well, slicing through surface film like tiny knives.

Gary Severson, with his wife, Leslie, own and operate Structures International, Inc. He prides himself on providing the best products and materials available to his clientele for their permanent and summer dwellings. “The company is a coalition of craftsmen who work to create homes that serve as backdrops for the individuals that live in them,” he continues. “In heading it up, I feel a real responsibility not to recommend anything until I’ve used it and can vouch for it. And Sikkens Cetol two-part finish is probably the finest natural exterior wood coating available.”

For outdoor finishes, prepare to prepare

Whether it be a bench, planter, deck, or a log home, the key to a lasting exterior finish is the proper preparation of the surface, according to Scott Roesner, Gary’s application expert at Structures International. “Mill glaze on smooth lumber causes the most problems. Basically, it’s an invisible pitch that has been heated up in the wood’s milling process. It surfaces and rehardens to block any stain or finish from penetrating or adhering.

“A lot of times, too, during handling or machining, the wood’s pores—and this happens on logs—get crushed in effect sealing them,” Scott continues. “What you have to do in either case is clean the surface, then reopen the pores to get a good bonding surface. After sanding the wood with 120-grit paper, I like to use a product called Mill Glaze Away [see Buying Guide]. But a solution of four ounces trisodium phosphate [TSP], one quart of household bleach, and three quarts of water works, too. TSP acts as the deep wood cleaner, and the bleach softens the wood pores so the glaze can be washed off with water. Stripped wood must be similarly prepared.”

A finish that relies on a brush

The Sikkens line of finishes was discovered in Holland about 25 years ago by fellow Minnesotan and friend of Gary’s, Dennis Anderson. Back in 1976, Anderson, who marketed cedar log homes, began importing and selling it. After a few years, though, the manufacturer, Akzo Nobel, officially brought Sikkens to the U.S., and now sells it through dealers nationwide.

The Sikkens natural exterior finish Gary and Scott work with is actually a two-can coating that involves Cetol 1, a penetrating sealer, and Cetol 23 Plus, a thick, translucent, lightly pigmented, protective coating with ultraviolet blocking. “And its application varies,” advises Scott. “Generally speaking, for rough-sawn siding and logs, we use
one coat of Cetol 1, followed by two coats of Cetol 23 Plus. For horizontal surfaces, like benches, where water can sit, we apply only Cetol 1 in three coats. Cetol 23 Plus produces a thick film that might lift if moisture gets under it. And every coat requires a 24-hour drying time, with no sanding in between. The best thing is to contact a sales outlet for application details.

The recommended application technique for the Sikkens Cetol finish is brushing, a method that recalls its European heritage. Says Gary, “Almost any finish made in America has to be formulated so that a 12-year-old can slap it on and still have it come out even. To do that, it has to be thinned down. In Europe, I couldn’t even sell you a can of Sikkens unless you’ve been through their finishing school. Over there, finishing is an art like woodcraft.” (Sikkens does sponsor a series of finishing schools across the U.S. to teach application to dealers and their representatives.)

“Because the product is translucent, yet pigmented, if you get too much on, it runs and drips, concentrating pigment in the accumulations. That’s why you want to brush to a natural stopping point,” adds Scott. “Lap marks show up as accentuated color, so you have to keep a wet edge.” Gary, nodding in agreement, says, “And use a good, China-bristle brush. Cheap brushes drip a lot, don’t hold product, and don’t provide an even flow. But all the effort is worthwhile; it’ll average three to five years between recoats, depending on exposure. And, you only have to recoat what looks worn. With the Cetol system, the finish takes the beating, not the wood.”

**Buying Guide**

Sikkens dealers normally offer small sample cans of the two-part Cetol finish, so that you can try the different tints (it’s available in 10) on scrapwood and avoid surprises. Cetol 1 costs about $15 a quart, $43 a gallon. The price of Cetol 23 Plus runs about $17 a quart, $49 a gallon. Five-gallon pails of each also available. Use paint thinner or mineral spirits as a solvent. For a dealer near you, call 800/833-7288. Mill Glaze Away is a concentrate you add to water. It costs $5 for 8.8 ounces (800/858-5011).

Although after application Cetol 23 has a clear appearance, it actually has a light pigmentation. As shown on these three sample boards, the tinted finishes still let the wood show through.
Lift-Up Router

You can also build this cabinet as a flip-up benchtop tool cabinet. See the related article on page 16 for details on making this handy alternative.
In the previous issue, we showed you how to make the end cabinets and the sturdy laminated top for the IDEA SHOP 3 workbench. Now, with the basics out of the way, let's add a pair of cabinets—one with a lift-up router table (explained here), and another on page 16 with a flip-over top that accommodates a benchtop power tool. To access a tool, simply open the cabinet doors, tap the foot pedal, pull up the table, and lock it in place. With the cabinet having the flip-over top, you'll also need to swivel it 180° and then lock it in place.

**Let's begin with the basic carcase assembly**

1. Rip and crosscut the carcase top and bottom (A), sides (B), back (C), and doors (D) to the sizes listed in the Bill of Materials from ¾” medium density fiberboard (MDF) or birch plywood.

2. Mark the locations, and cut or rout the rabbets on the inside face of the sides (B) where dimensioned on the Exploded View and Parts View drawings. The Parts View drawing is located on the WOOD PATTERNS® insert in the center of the magazine.

3. Drill the ½” chain-access holes through the bottom (A) where dimensioned on the Parts View.

4. Cut the spacers (I) to size from ½” solid stock. Glue and screw a spacer to the inside face of each side (B) where dimensioned on the Parts View drawing on the pattern insert. Next, drill a ¾” hole through each spacer and through the mating side (B) where dimensioned on the Mounting the Pull-Up drawing. (To keep our ¾” holes perpendicular to the sides, we did this on a drill press.) Countersink the holes on the outside surface of each carcase side.

5. Glue and clamp the basic cabinet pieces (A, B, C) together, checking for square. Drill the mounting holes, and strengthen the assembly with wood screws.

6. Drill a pair of holes through each door (D) for the pulls. Next, rout a ¾” round-over on the front edges of each door.

7. Mount a pair of no-mortise overlay hinges on each door where shown on the Exploded View drawing. Screw the doors to the cabinet, leaving a ¼” gap between the door bottoms and bottom surface of the bottom (A). See the Side Section View for reference.

**Construct the base**

1. Cut the base front and back (E), sides (F), and cleats (G) to size.

2. Cut the rabbets in parts E and F where shown on the Exploded View drawing. Glue and screw the base (E, F, G) together in the configuration shown. Later, fill the counterbored screw holes with wood filler and sand smooth.

3. Using the Parts View for reference, cut the foot pedal (H) to shape. Form a pair of ½” slots for the chains in the pedal where shown on the drawing. Drill the holes for the 2½” screws. Rout ¾” round-overs on the top front and ends. Then, rout a ¾” round-over along the top back edge.

**Add the pull-up assembly**

1. Cut the two support arms (J) to size (20¾”x21½”). With the edges and ends flush, stick the two pieces together face-to-face. Mark

*Continued*
Lift-Up Router Table

the centerpoints where shown on the Parts View on the pattern insert. Drill the ½" hole. Lay out the 19" radius and notch. Cut and sand the support arms to shape. Separate the pieces, and remove the tape.

2 Cut four latch-block blanks (K) to 3×4" from ¾" stock, and stick them together in pairs with double-faced tape. Make two copies of the full-sized latch-block pattern, and adhere one to each set of blanks. Cut and sand the pieces to shape, drill the ½" holes, countersink the holes on opposite sides of each pair, separate the pieces, and remove the paper patterns.

3 Screw (no glue) the latch blocks (K) to the outside face of each support arm (J) where dimensioned on the Router Table Support Arms drawing on the Parts View.

4 Using the Mounting the Pull-Up drawing for reference, drive a ½" bushing (½" O.D.) into the ½" hole in each support arm (J). Drive the bushings flush with one surface, and trim them flush with the other. (See the Buying Guide for our source of hardware.)

5 Test the workings of the support arms (J) by mounting the chain bolts on the inside face of each cabinet side where dimensioned on the Side drawing on the Parts View on the WOOD PATTERNS® insert. Remove the bolts from the metal housing, and round the corners of the bolts with a file so they don't dig into the latch blocks (K). See the Chain-Bolt detail accompanying the Side Section View for reference. Reassemble the chain bolts so that the long edge of the bolts faces inward.

Continued

**Bill of Materials**

<table>
<thead>
<tr>
<th>Part</th>
<th>Finished Size</th>
<th>Material</th>
<th>Qty</th>
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<tr>
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<td>MF</td>
<td>2</td>
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</tr>
<tr>
<td>E front &amp; back</td>
<td>¾&quot; x 4&quot; 22½&quot;</td>
<td>MF</td>
<td>2</td>
</tr>
<tr>
<td>F sides</td>
<td>¾&quot; x 4&quot; 19&quot;</td>
<td>MF</td>
<td>2</td>
</tr>
<tr>
<td>G cleats</td>
<td>¾&quot; x 4&quot; 22½&quot;</td>
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<td>2</td>
</tr>
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<td>¾&quot; x 6&quot; 22½&quot;</td>
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<td>2</td>
</tr>
<tr>
<td>I spacers</td>
<td>¾&quot; x 3&quot; 3&quot;</td>
<td>H</td>
<td>2</td>
</tr>
<tr>
<td>J support arms</td>
<td>¾&quot; x 20½&quot; 21½&quot;</td>
<td>MF</td>
<td>2</td>
</tr>
<tr>
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<td>H</td>
<td>4</td>
</tr>
<tr>
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</tr>
<tr>
<td>M panel cleats</td>
<td>¾&quot; x 14&quot; 13½&quot;</td>
<td>H</td>
<td>2</td>
</tr>
<tr>
<td>N router top cleats</td>
<td>¾&quot; x 14&quot; 13½&quot;</td>
<td>H</td>
<td>2</td>
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</table>

**Buying Guide**

Partial hardware kit. ¼×12½" phenolic router plate, 2-19" long pieces of mini channel, two pair of 270° no-mortise hinges; 2-3½" pulls; double magnetic catch and strike plates; 2-¼×2½" flathead machine screws with nuts and flat washers; ¼" locknuts; 2-⅜×11/8"OD×1" bronze or nylon bushings; 2-4" chain bolts (Stanley #1055-4"), one pair of 2×11/4" spring hinges (Braider #181XC), plastic laminate, contact cement; ⅛-20×11/8" flathead machine screws; 4-½" pronounced T-nuts; B72 mini channel, 2-plastic wing nuts with ⅛" flat washers; 2-⅛×1½" carriage bolts; primer; paint; polyurethane.

To order call 800/348-8663 or e-mail them at schsons@kotec.net

WOOD MAGAZINE FEBRUARY 1998
$3.50 wire pull

$3\frac{1}{4}$" holes

1.5" hole, countersunk 3\frac{1}{4}" deep

CABINET

No-mortise overlay hinge

1.5" hole on both sides for chain to fit through

#8 x 2" F.H. wood screws

EXPLODED VIEW

3\frac{1}{4}" rabbets 1.5" deep

$\frac{3}{8}$" hole, countersunk $\frac{1}{8}$" deep and filled after assembly

#8 x 2" F.H. wood screws

Chain-bolt chain

2 x 1.5" spring hinge

BASE

3\frac{1}{4}" rabbets 1.5" deep

$\frac{7}{8}$" pilot hole 1.5" deep

3\frac{1}{4}" round-over along top back edge only

$\frac{1}{8}$" round-over along top front and end edges only

Magnetic catch strike plate

No-mortise overlay hinge

$\frac{3}{8}$" round-over along front edges only

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

CUTTING DIAGRAM

$\frac{3}{8}$ x 49 x 97" Medium density fiberboard (MDF)

$\frac{3}{8}$ x 49 x 97" Medium density fiberboard (MDF)
Lift-Up Router Table

6 Using the Mounting The Pull-Up drawing for reference, bolt the support arms to the cabinet sides and spacers. Swing the support arms up and down, checking to see that the latch blocks clear the tops of the chain bolts.

7 Cut the pull-up back panel (L) and cleats (M, N) to size. Drill countersunk holes in the cleats, and glue and screw the M cleats to the back panel. Screw the N cleats to the arms (J). See the Pull-Up Exploded View for reference.

Next, add the router tabletop

1 Cut two pieces of 3/4" MDF for the router top (O) to size plus 1" in length and width. Glue and clamp them together face-to-face. Later, trim the top to finished size, radiusing the corners where shown on the Router Tabletop on the Parts View.

2 Using contact cement, apply plastic laminate cut slightly oversized to the top and bottom surfaces of the router tabletop (O).

3/8" chamfer along top and bottom edges after applying laminate to top

4 The router plate we used and listed in the Buying Guide is advertised as 12" square. The plate actually measures a bit less. Using your tablesaw, cut adjoining edges, trimming the plate to 11¾" square.

5 See the article on page 18 of issue 102 (Winter 1997) for information on forming the router plate recess in the tabletop (O). Mark the centerpoints and use your drill press to drill 3/16" holes in the corners of the router plate, 3/4" in from the corners. Center the router plate in the recess, and use the holes as guides to drill 3/16" holes through the corners of the recess in the tabletop (O).

6 Using epoxy, adhere a 1/4" prongless T-nut into each 3/4" hole on the bottom side of the tabletop.

7 Mark the centerpoint on the router plate, and bore a 1 1/2" hole (or to a diameter just slightly larger than the diameter of your largest-diameter router bit) through the center of the plate.

8 Countersink the 3/16" holes in the router plate to house the 5/8-20×1 1/2" flathead machine screws.

9 Trim the laminate with a flush trim bit, and then rout a 1 1/16" chamfer along the top and bottom edges.
mounting the pull-up

1. Mount the spring hinges to the foot pedal (H) and then the foot pedal/spring hinges to the base front (E).

2. Mount the chain bolts, and feed the chains through the ½" holes in the bottom (A) and into the slots in the foot pedal. Let the chains hang slack, and run the #8x2⅜" wood screws into the pre-drilled holes in the edges of the foot pedal, securing the chains to the pedal. Check to see that both chain bolts operate simultaneously. Slight differences in the lengths of the chains can be equalized by removing the short chain, clamping one end of the chain in a vise and stretching the chain by pulling on the other end with pliers. Make sure that the chain bolts are fully extended when the foot pedal is in the up position. With the bolts working properly, cut the excess chain off below the foot pedal.

3. Using the Mounting the Pull-Up drawing above for reference, install the ¾x3½" flathead machine screws through the sides (B) and spacers (J). Secure each with a washer and nut. Hang the support arms (J) on the bolts with additional washers and nuts where shown on the drawing. Rotate the arms into the up position, and attach the back (L) between the arms.

4. Step on the foot pedal to release the pull-up assembly to check the movement. A little grease applied to the curved edge of each latch block (K) will smooth the operation of the pull-up assembly.

Note: When the carcase unsecured, installation of the router tabletop will cause the whole assembly to tip forward. The carcase must be temporarily weighted or secured to prevent this.

5. Clamp the router tabletop (O) to the support arms (J), centered side-to-side. Screw the router tabletop in place.

6. File two flat areas opposite each other on the heads of two ¾x1½" carriage bolts so they will slide into the mini channel in the router top. Insert them into the mini channel and into the bottom of the fence base (P). Secure them loosely with a washer and wing nut. Check the fit of the fence assembly on the router top.

7. Position the cabinet under the workbench top, and screw it to the wall and the workbench top.
Are you shedding enough light on your woodworking? Chances are you're not.

Nothing makes you feel as comfortable and safe working in your shop as good lighting. So just what does good lighting amount to?

Lighting experts, such as Professor Naomi Miller at the Lighting Research Center of Rensselaer Polytechnic Institute in Troy, New York, say that high-quality lighting provides a visually comfortable environment, with little glare, that makes performing tasks easier. "But there's no easy way to arrive at a universal formula for workshop lighting because it depends very much on the type of equipment you're using, the shape of your workshop, and where you perform tasks," comments Miller. "Lighting needs also vary tremendously with a person's age [see below]." Lighting researchers do agree on some basic guidelines, though.

The type of light you use makes a difference

Generally, you want to install fluorescent fixtures overhead in your

Older woodworkers need more light

Failing vision and other eye deterioration problems aside, studies by gerontologists indicate that your need for light drastically increases as you grow older. Research shows that to keep the same reading speed you had at 20 years of age takes 50% more light when you reach 50. At age 60, twice as much. And at 80, three times more light. Glare also bothers older people a lot more. And a gradual yellowing of the lenses in your eyes changes your color perception somewhat, making it more difficult to discern closely related colors in the blue-green end of the color spectrum.

This all means that if you're 50 or older, you need more lighting help. Here are some tips:

- Increase overhead illumination. You can do this by replacing standard 2-lamp fluorescent fixtures with 3- or 4-lamp ones to beef up lighting without much extra rewiring.
- Reduce glare by replacing (or retrofitting) fixtures that have bare fluorescents with ones featuring diffusing covers.
- Install warmer Spec 30 (SP30 or Designer 30) fluorescent tubes in overhead fixtures to correct for color.
Strategies

shop because they produce better contrast, practically no shadows, and less glare for superior visibility. They’re also three to four times more efficient than incandescents and last 10 times longer.

However, incandescents have a place in the shop, too. As task lighting, the shadows their bulbs produce help more clearly define detail work like carving and operations such as drilling and scrollsawing. But for general lighting, they produce too much glare. (Incandescent reflector lamps make better use of light than standard A-type, round bulbs because they direct color better.)

How much light do you really need?

According to the Illuminating Engineering Society of North America (IESNA), the amount of light (measured in foot-candles, see glossary of terms right) required for a visual task increases with its difficulty. For instance, IESNA suggests that 30-50 foot-candles are adequate overall illumination for working around the home. Scrollsawing for extended periods of time, though, requires 100-200 foot-candles.

Based on this, both Professor Miller and Rita Harrold, IESNA’s technical development director, suggest that you shoot for an overall (ambient) lighting level of 75-foot-candles with fluorescents. Increase that as needed with task lighting by 100-watt incandescent fixtures. (It’s important to note that your shop lighting should be on a separate circuit, just in case one of your machines overloads and trips a breaker.)

How does this lighting level translate into fixtures needed? Professor Miller cites the fact that not all the light produced by a lamp reaches the work level. “Some is absorbed by walls and ceiling, and some lost in the inefficient of the fixture. To compensate, use three two-lamp, 40-watt, 4’ fluorescent fixtures per 100 square feet (10×10’) of workspace, locating them above work centers.” (See the chart, below left, for general lighting requirements of different-sized shops.)

But before you visit your electrical supplier, Professor Miller has some more advice. “It’s a good idea to use electronic ballasts with your fluorescent lamps because they don’t flicker and cause a strobe effect with running woodworking machines. Then, too, it’s great to have a light fixture that throws some illumination onto the ceiling and walls. This gives you balanced light that makes the shop more visually comfortable. You should also paint walls and ceilings white to maximize energy efficiency.”

### Glossary of lighting terms

**Ballast.** An electrical device used in fluorescent and high-intensity discharge fixtures to furnish the necessary starting voltage and maintenance current to the lamp for proper lighting performance. Electronic ballasts transform current at high frequency to operate discharge lamps, such as fluorescents, without flickering.

**Fluorescent lamp.** A bulb which produces light by passing electric current through a metallic gas to excite special chemicals called phosphors, causing them to glow or “fluoresce.” The glowing phosphors coat the inside of the tube, converting about 80% of the electricity into light. A standard 40-watt, 4’ fluorescent bulb puts out about 2,700 lumens.

**Foot-candle.** The quantity of light reaching a surface; equal to the number of lumens reaching a surface divided by the square footage of the surface, e.g. one lumen over one square foot equals one foot-candle, and a 100-foot-candle level equals 10,000 lumens for every 100 square feet of shop space.

**Incandescent lamp.** A bulb which uses a tiny wire called a filament that glows white hot when electricity passes through it. Ten percent of the electricity is converted into light, the rest into heat. A 100-watt incandescent lamp produces about 1,750 lumens.

**Lumen.** The measurement of light output from a lamp.

**Watt.** A unit of electrical power produced by a current of one ampere across a potential difference of one volt.
16-Sided

Ebony inlays highlight this tapered, staved vase. You can either turn the vase for a smooth, round look, shown far left, or skip the lathe work and display this faceted version. And as a bonus, you can utilize the jigs and techniques here to build a drum like the one shown on page 37, too.
Start with the stave blanks

1. For the side and top staves (A and B), cut 16 maple or white oak blanks to 3/16" x 3/4" x 14 1/2". At the same time, cut four extra blanks the same size from scrapwood. Also cut half-a-dozen 3/4" x 1 3/4" x 30" scrapwood pieces to test saw setups later. You could cut these test pieces from particleboard, MDF, or solid stock.

2. Install an auxiliary fence on your tablesaw's miter gauge, and set a stopblock at 3 3/16". Saw the top off the 14 1/2"-long pieces. Set aside the short cutoffs; they're blanks for the top staves (B). As you cut the good pieces, put strips of masking tape adjacent to the mating ends, and number them, as shown on the Staves drawing. This way, you can keep the top and side blanks together for grain continuity. Mark the scrapwood staves, too, for later reference.

3. Tilt your table saw blade 7.8° from vertical. An adjustable triangle (shown in the large photo on page 74 and available at art-supply stores) will help you set the angle accurately. Just lay the triangle on the End Bevel Guide drawing on page 73. Adjust the triangle's legs to match the angle shown, then gauge the blade angle with the triangle.

Set a stopblock at 11" on the miter gauge, and make the cut across the mating end of each side stave (the numbered end on the good pieces), where shown on the Staves drawing.

4. Return the blade to vertical. Install a dado blade set up to make a cut 1/8" wider than the thickness of the plywood you will use for the vase bottom (D). Adjust the cutting depth to 3/4". Then, using a stopblock, saw a dado on the inside face (the short side) 3/4" up from the bottom (the unbeveled end) of each side stave (A), shown in the Staves drawing.

Add the ebony pegs

1. Cut the 32 decorative pegs (C) to the size shown in the Bill of Materials. For safety in sawing the pegs, install a zero-clearance insert in your saw's throat.

Rip 1 3/16"-wide strips from 3/4"-thick ebony, then crosscut the 3/4"-long pegs from the longer strips, using a miter gauge with an auxiliary fence that supports the stock all the way to the blade.

2. Next, cut notches to receive the pegs in both edges of every other stave (the good ones only). We slotted the odd-numbered staves. To cut the notches, install...
16-Sided Showpiece

A long miter-gauge fence with two stops positioned as shown facilitates cutting the dadoes for the decorative pegs.

Build a trio of jigs

1 To saw the tapered, beveled side staves (A), we relied on jigs A and B, shown in the WOOD PATTERNS insert in the middle of the magazine. A third jig, C, aided in cutting the top segments (B).

2 Cut out the parts for each jig, referring to the dimensions shown on the jig drawings in the WOOD PATTERNS insert. You could cut them from Baltic birch plywood, MDF, or particleboard.

Tilt your tablesaw's blade 11.25°, and bevel one edge of the alignment block for Jig B where shown. Set the tilt angle using an adjustable triangle and the Edge Bevel Guide drawing.

Make two hold-down blocks as shown. You need only one pair; the same ones fit all three jigs.

3 Adhere a copy of each jig's pattern to its base. Drill ¼" holes where indicated by the wing nuts. Bore ½" counterbores ¼" deep on the underside of the base.

4 Position the alignment blocks on each jig where shown, and attach with screws. (We left the patterns in place on the jig bases, and attached the parts right over them to ensure accurate positioning.) Drill the ¼" holes on through the alignment blocks.

5 Where the pattern indicates sandpaper for nonskid surfaces, cut away the paper pattern. Stick strips of 100-grit self-adhesive sandpaper in those areas.

Install the hold-down blocks on Jig A with two ¼×3" carriage bolts and wing nuts. Place a washer between each wing nut and the hold-down block.

Set up your tablesaw

1 Install a zero-clearance insert in your tablesaw's throat. Tilt the blade to 11.25°, and set the saw's fence to leave a face 11½" wide on ¾"-thick material. Rip one edge on two pieces of your 30"-long scrap material with this setting.

2 Move the fence ½" closer to the blade. Keeping the same face of the material up, rip the opposite edge. Leave the saw's tilt setting.

3 Using a different saw—handsaw, bandsaw, or whatever else you might have—cut the beveled scrapwood into sections about 3" long. You'll need 16 of them.

4 Lay two strips of masking tape about 2' long parallel and about 1½" apart on your benchtop, sticky side up. Then, line up the test wedges on the tape, wide face down, edges tightly together.
Saw and glue the staves

1. Place Jig A on the saw table, with the stave carrier facing the blade. Bring the saw's fence up to the back of the jig. Position the fence so the blade will cut into the edge of the jig's base, sawing a bevel along the edge but leaving the top surface full width. Lock the fence in this position, and don't move it until you have cut all the staves with Jig A.

2. Place a scrapwood stave blank in the jig. Put the bevel-cut end of the stave—the marked end—firmly against the jig's stopblock. Clamp the blank with the hold-down blocks, and saw as shown above.

3. With all 16 in place, roll them up into a cylinder. Look at the ends to check the joints. If the pieces do not fit together tightly, adjust the saw tilt slightly, and repeat the process. (We made three test cuts before we were satisfied with the joints.) Don't change the blade tilt once you've set it correctly.

Saw and glue the staves

1. Place Jig A on the saw table, with the stave carrier facing the blade. Bring the saw's fence up to the back of the jig. Position the fence so the blade will cut into the edge of the jig's base, sawing a bevel along the edge but leaving the top surface full width. Lock the fence in this position, and don't move it until you have cut all the staves with Jig A.

2. Place a scrapwood stave blank in the jig. Put the bevel-cut end of the stave—the marked end—firmly against the jig's stopblock. Clamp the blank with the hold-down blocks, and saw as shown above.

3. With the bevel angle established by the 11.25° blade tilt, Jig A rips one edge of the tapered, beveled staves.

4. Cut the three remaining scrapwood staves and the 16 good ones this way, keeping the good staves in numerical order.

5. Now, change to Jig B to cut the other edge of each stave. Run the jig through the saw to bevel the edge of the base. Then, position...
one of the scrapwood staves on the jig, its beveled edge against the beveled edge of the alignment block. The dadoed end of the stave should rest against the stop-block. Clamp the stave, and saw it, as shown above.

4 Measure the wide face of the stave. It should be 1 3/4" wide at the beveled end and 3/4" wide at the dadoed end. If not, adjust the fence, and make another test cut on a scrapwood stave. Once the dimensions are correct, saw the 16 good staves.

5 Align the staves in order, and tape them together, as you did with the test pieces earlier. (We used strapping tape this time—it's stronger than masking tape.)

6 Place the bottom (D) in the dadoes, and roll the staves into a tapered cylinder, as shown in the photo above right. If the bottom is too large, sand it to fit. Adjust the staves as necessary to bring the top flush.

7 Unroll the assembly. Brush glue onto the edges. (We glued our vase with white glue because it allows a longer open time for making final adjustments. We recommend using new glue. Old stuff may have thickened, which could make it difficult to pull this many joints together.) Clamp with additional wraps of tape. Remove glue squeeze-out on the inside with a damp rag.

8 After the glue dries, sand the top and bottom flat. If you're not going to lathe-turn your vase, skip the next two sections and go to Finish Your Vase now.

Now, build the top

1 Return the saw blade to vertical. Adjust the saw's fence to bring the carrier edge of Jig C right up to the blade.

2 Clamp one of the scrapwood top stave blanks in Cut 1 position on the jig, as shown on the pattern. Make the cut. (You'll cut corners off some jig parts in this first pass.) Then, keeping the same face up, move the piece to Cut 2 position. Place a new blank in Cut 1 position, and make the cut, as shown above right. Continue to cut all 16 pieces.

3 Tape the test staves together around the edge, and roll them into a disc like the one shown above. Check for tight joints. If necessary, adjust the fence position and make more trial cuts.

4 Saw the 16 good staves, tape them along the edge, and apply glue to the joints. Wrap the staves into a disc, and clamp with additional tape. Lay the glued-up top on waxed paper on a flat surface, put waxed paper and a piece of scrapwood on top of it, and weight or clamp it to keep it flat.

5 After the glue dries, sand the bottom surface flush. Mark the center on the top surface.
6 Chuck a 3" holesaw or circle cutter in your drill press. Bore through the top at the center.
7 Glue the top to the vase body. Center the hole as accurately as possible—it will be used to mount the vase on the lathe.

**Turn the vase**

1 Mount the vase between centers for turning, using two turned adapters like those shown in the drawing above and photo right. To turn the headstock adapter—a jam chuck—bandsaw a 3½" disc from 1½"-thick scrapwood. Center it on your 3-3½" faceplate, and attach it with screws. True the face, and turn it to 3¼" diameter. Then form a rabbet ¾" long to fit snugly inside the top hole.

For the tailstock piece, bandsaw a 1-1½"-thick scrapwood disc about 3" in diameter. Chuck it by friction between the headstock adapter and a revolving tail center. (Insert a piece of double-faced tape between them if necessary.) Turn the disc to about 2½" diameter. Then, on the end adjacent to the jam chuck, form a ¾"-long rabbet that will fit snugly into the recessed bottom of the vase as shown above.

2 With a bowl gouge, round down the vase. Keep the sides straight, and take light cuts in the vicinity of the ebony pegs.

3 Taper the top from the edge of the jam chuck to the edge of the vase. Where the top meets the side of the vase, cut a shallow V-groove. We used the point of a skew for this.

4 Sand the turning on the lathe with 100-, 150-, and 220-grit abrasives. At each grit change, shut off the lathe, and sand longitudinally with the same grit to eliminate scratches around the vase. Dismount the turning, and sand the lip around the opening. Sand the bottom flush—you can tape sandpaper to a flat surface, and slide the standing vase across it.

**Finish your vase**

1 Finish-sand with 320-grit paper. (If you didn't turn your vase, sand with 100-, 150-, and 220-grit first.) Clean off all dust.
2 Stain if desired. (We stained the oak vase shown with Minwax Wood Finish no. 211 provincial; the maple one has no stain.)
3 Apply clear oil finish. Follow the manufacturer's instructions.
4 When the finish dries, rub it out with a very fine (white) Scotch-Brite pad.
5 Finally, apply paste wax, following the label instructions. Buff with a soft cotton cloth.
Like a chameleon that changes colors, a table with one or more drop-leaves quickly adapts to its environment. With the drop-leaves up, you have additional tabletop space. Fold them down and you gain valuable floor space around the table.

To make the rule joint between the tabletop and a drop-leaf, you cut the edges of the tabletop with a round-over bit, then use a cove bit of the same radius to cut the mating edge on the leaf. These bits are typically sold in matching "rule bit" or "drop-leaf table" sets like the one above. In this article, we'll use a ½"-radius set for ¾"-thick stock.

To complete the job, you'll also need a router table and two drop-leaf hinges for each leaf. These special hinges have one leaf that is longer than the other. Let's get started.

1. Install the round-over bit in your table-mounted router, and adjust the table's fence so the bit's bearing extends just barely beyond the fence (check this with a straightedge). Set the height of the bit so it makes a beading cut with a ⅜" shoulder as shown above. Rout all four edges of the tabletop, profiling the end-grain edges first. (If the table goes against a wall, you may elect not to rout the edge facing the wall.) Also, rout all of the edges of the drop-leaf, except for the edge that mates with the tabletop.

2. Install the cove bit with its bearing extending just beyond the fence. With a piece of scrap of the same thickness as your workpiece, make a cut that leaves a ⅜" shoulder. Adjust the height of the bit until the scrap piece and the tabletop have a uniform ⅛" gap between them as shown at right. You can check this gap by using a playing card as a type of feeler gauge. Rout the drop-leaf edge that mates with the tabletop.
Your ticket to making a drop-leaf tabletop

3 With the bottom side of the table facing up, mark the position of the hinges by first drawing a line set back and parallel to the edge that mates with the drop-leaf as shown above. This setback should equal the radius of your rule-joint bits. Now, mark the position of the two hinges on this line as shown.

4 With a straight bit, rout a pair of mortises in the locations determined in the previous step. Rout the mortises deep and wide enough to accommodate the hinge's pivot. Use a straightedge clamped to the tabletop to guide the cut.

5 Align the tabletop and mating leaf, both bottom side up. To maintain the \( \frac{3}{8} \)" gap between them, place playing cards as shown, just to the depth of their shoulders. Drill pilot holes and attach the hinges. (If you elect to mortise the hinge leaves, mark their locations, then rout and chisel out the waste area before screwing down the hinges.)

6 Add a means for supporting the drop leaf. You can buy metal brackets, add a piece of wood that slides out from beneath the tabletop, or build a gate-like leg that swings out from the base of the table.

Offset equal to radius of rule joint bits (1/2" in our example)

First, mark this line...

Then, mark these hinge positions.

Hinge mortise (made in next step)

Bottom side of tabletop

2 1/2" for 16"-or-wider tabletops, or 1 1/2" for tabletops less than 16"-wide.
Kitchen counter space—there's just never enough of it. But you can relieve some of the congestion by building this clever butcher block-topped cabinet. The 21¾x27¼” top allows you plenty of space for food preparation, and there's plenty of pots-and-pans storage beneath.

Construct the carcase first
1 Cut the top (A), bottom (B), sides (C), and shelves (D) to the sizes shown in the Bill of Materials.
2 With a dado set installed on your tablesaw, cut a ¾” dado ⅜” deep across both sides where shown in the Carcase drawing. Then, saw the ¾” rabbets ⅜” deep along the top.
3 Cut the side and shelf banding (E and F) to size. Glue and clamp the side banding (E) to the bottoms of the sides where shown in the Carcase drawing. Similarly, fasten the shelf banding to the shelves where shown in the Exploded View drawing. After the glue dries, sand the banding flush with the side and shelf surfaces.
4 Drill holes and form slots in the top (A) for securing the laminated top (U). Placement and dimensions

<table>
<thead>
<tr>
<th>Part</th>
<th>Finished Size</th>
<th>Matl. Qty</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>T</td>
<td>W</td>
</tr>
<tr>
<td>CARCASE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A top</td>
<td>¾”</td>
<td>18½”</td>
</tr>
<tr>
<td>B bottom</td>
<td>¾”</td>
<td>18½”</td>
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<tr>
<td>C side</td>
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<td>18½”</td>
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<tr>
<td>D shelf</td>
<td>¾”</td>
<td>17½”</td>
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<tr>
<td>E side banding</td>
<td>¾”</td>
<td>9½”</td>
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<tr>
<td>F shelf banding</td>
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<tr>
<td>FACE FRAMES</td>
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<tr>
<td>G stile</td>
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<tr>
<td>H top rail</td>
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<tr>
<td>I bottom rail</td>
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<tr>
<td>J bead</td>
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<td>¾”</td>
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<tr>
<td>K side bead</td>
<td>¾”</td>
<td>¾”</td>
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<tr>
<td>L catch block</td>
<td>¾”</td>
<td>2½”</td>
</tr>
<tr>
<td>M back panel</td>
<td>¾”</td>
<td>20½”</td>
</tr>
<tr>
<td>N side stop</td>
<td>¾”</td>
<td>½”</td>
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<tr>
<td>O stop</td>
<td>¾”</td>
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<tr>
<td>DOOR</td>
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<tr>
<td>P stile</td>
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<td>3”</td>
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<tr>
<td>Q rail</td>
<td>¾”</td>
<td>3½”</td>
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<tr>
<td>R panel</td>
<td>¾”</td>
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<td>S side stop</td>
<td>¾”</td>
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</tr>
<tr>
<td>T stop</td>
<td>¾”</td>
<td>½”</td>
</tr>
<tr>
<td>LAMINATED TOP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>U* butcher block</td>
<td>1½”</td>
<td>21½”</td>
</tr>
</tbody>
</table>

* Make oversize initially (see instructions)

Materials Key: BP—birch plywood, M—maple, LM—laminated maple

Supplies: #8x1½” and 2” flathead wood screws, ¾” flat washers, ⅛”x2½” bronze no-mortise hinges, brass ball catches, brass shelf pins, ¾” Shaker knob, ⅛”x⅛” swivel casters, ⅛”x⅛” panhead sheet-metal screws, #17x1” wire brads.
roll-around cabinet with a bonus

EXPLODED VIEW

TOP DETAIL

1/16' pilot hole 3/4' deep

3/8 x 3/16' slot

3/16' flat washer

#8 x 2' F.H. wood screw

7/8' pilot hole 1/4' deep

3/8 x 9/16' slot

#8 x 1 1/2' F.H. wood screw

7/8' pilot hole 1 1/4' deep

5/32' shank hole, countersunk

1/4' round-over

FRONT FACE FRAME DETAIL
(Looking at outside)

2 1/2' - long lap joint 1/8' deep

23/4' - long lap joint 1/4' deep

21/2'

Mitered end

Brass ball catch

1/4' brass shelf pin

Brass ball catch

Brass ball catch strike

3 1/4' round-over

1/4 x 3/4' panhead screw

Sand chamfers.

2 1/8' x 3/8' swivel caster

5/32' pilot hole 3/8' deep

2 1/2' long lap joint 1/2' deep in part G

2 3/4' long lap joint 1/4' deep in part I

7/8' flat washer

#8 x 1 1/2' F.H. wood screw

34' long lap joint 1/2' deep in part E

Wood Magazine February 1998
are shown in the Carcase drawing, the Top detail and Slot detail. Screws through the holes will locate the top while screws through the slots will let it swell or shrink with changing humidity.

5 Assemble and clamp the top (A), bottom (B), and sides (C). Refer to the Carcase drawing, then drill the countersunk screw holes through the top into the sides where shown. Drill the counterbored screw holes through the sides into the bottom where shown. Screw the carcase together.

Add the face frames next

1 Cut the face frame stiles (G), top rails (H), and bottom rails (I) to size. Sort the pieces into parts for two frames—one for the front and one for the back. Arrange them in assembly order and mark them.

2 Using your tablesaw with a ½" dado blade set to ½" cutting depth, saw the rabbets on the stiles and rails of the back face frame.

3 Without changing the tablesaw setting, saw laps at both ends of the stiles (G). For the back frame, saw the laps on the rabbeted face of the stiles. Saw those on the front frame's stiles on the inside face. Note that the laps are different lengths, depending on the location—refer to the Exploded View drawing, Front Face Frame detail, and Back Face Frame drawing.

4 Change the cutting depth to ⅛", and saw the mating laps in the rails (H, I). Again, the lap lengths vary; check the appropriate drawings for the lap dimensions.

5 Glue and clamp the frames together. Measure the diagonals to ensure that the frames are square.

6 After the glue dries, unclamp. Then, sand a slight chamfer along the outside edge of the inside face of each frame. Sand a similar chamfer along the outside edge of the carcase sides where shown.

7 Glue and clamp the face frames to the carcase.

8 Cut stock for the beads (J, K) about 1" longer than specified. Using a ⅛" round-over bit chucked in a table-mounted router, round over both corners along one edge on each piece.

9 Sand a slight chamfer along the inside edges of the front face frame where the beads will be installed. Miter-cut the beads to length, and glue them in place.

10 Drill holes for the shelf supports in the sides (C), positioning them where shown in the Carcase drawing. To space the holes evenly and
11 Cut the catch blocks (L) to the size shown. Determine which way you want the door to swing open. Then, glue the blocks to the inside of the front face frame at the appropriate side (the side opposite the hinge location).

12 Cut the back panel (M) and stops (N, O) to size. Test their fit. Using a #17 brad with the head cut off as a drill bit, drill pilot holes through the stops. Set the back panel and stops aside until later.

Now, build the door

1 Cut the door stiles (P) and rails (Q) to the sizes shown. Arrange the parts in assembly order and mark them. Also mark the inside corner of each piece for rabbeting, shown on the Door drawing.

2 With the ⅝" dado blade set to cut ⅝" deep, saw a rabbet along the inside edge on the inside face of each stile and rail.

3 Without changing the depth of cut, saw laps on the ends of the stiles, shown in the Lap Joint detail of the Door drawing. Adjust the cutting depth, and saw the mating laps on the ends of the rails.

4 Glue and clamp the door frame together. Measure the diagonals to ensure that it’s square.

5 Cut the door panel (R) and stops (S, T) to size. Test their fit. Again using a #17 brad, drill pilot holes through the stops. Set the panel and stops aside until later. Drill a hole for the door pull in the stile on the latch side of the door.
Top your cabinet with a butcher block
1 Cut 29 maple pieces ½x1½x28" for the laminated butcher block top (U). If your maple measures less than ½" thick, cut enough pieces to achieve the 21¾" finished width.
2 Laminate the strips into sections narrower than your jointer's maximum cutting width. Turn the pieces on edge as you glue them, and make sure the thickness of each section remains at 1½".
3 After the glue dries, joint one face of each lamination smooth. Then, plane them to uniform thickness with a thickness planer.
4 Glue the sections together, two at a time. Take care to align both surfaces flush each time so you won't have to sand the top so much to make a smooth surface.
5 Cut the top to length. Round over the top corners with a ¼" round-over bit and handheld router.

OK, let's finish it up
1 Fill the counterbored holes in the sides. Sand flush, then finish-sand all parts. To finish-sand the knob, chuck its tenon in a drill, and sand it while you run the drill.
2 Apply gloss polyurethane to all inside surfaces, the face frames up to the joint with the carcase, the shelves, the inside faces of the door and back panels, the door and back stops, the door frame, and the knob. Allow to cure, then sand with 320-grit sandpaper. Apply a second coat to the same parts—this time using satin polyurethane.
3 Mask off the face frames. Prime the sides and the outside faces of the door and back panels with white primer. (We used Krylon #1315 all-purpose primer.) Sand lightly with 320-grit sandpaper, then apply the topcoat. (We painted our roll-around cabinet with Rust-Oleum American Accents heritage teal #7929.)
4 Finish the butcher block top with a clear oil. (We used Olympic Antique Oil Finish.)
5 Turn the cabinet upside down, and install the casters where shown. Allow enough clearance for the casters to swivel freely.
6 Install the panel in the door, and secure with the stops. Hold a piece of cardboard against the surface of the panel to protect it while you drive in the brads for the stops. Glue the knob in place.
7 Install the door with no-mortise hinges. The offset hinge knuckle should extend over the front face of the door, with the flat side of the hinge against the bead in the opening. Working through the open back, install the ball catches.
8 Center the butcher block on top of the cabinet. Drill pilot holes into the top through the holes and slots in the carcase top. When drilling through the slots, drill right in the middle. Fasten the top in place with screws and washers, as shown in the Top detail.
9 Install the back panel and stops. Then, position shelf supports where desired, and set the shelves in place.
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Wood February, 1996
Keeping Forstner bits sharp

I have learned how to sharpen most of my tools except Forstner bits. Is it possible to sharpen these bits myself or should I hire a professional?

—William Weaver, Marquette, Mich.

If you can sharpen a chisel, you can sharpen a Forstner bit, which is, in effect, a series of chisels. The operation requires two or three steps, depending on how far gone the bit is. First, check the teeth around the bit’s perimeter. If they differ in height, rub them across a coarse or medium natural or artificial oil stone to bring them all down to the height of the shortest tooth, a procedure called “jointing.” After jointing, or when the tips of the teeth have rounded from wear, use a small triangular file to reestablish each tooth’s angled point. Sharpen the edges of the cutters by locking the bit horizontally in a vise and passing a flat file along the front face of each cutter. Finally, file the tip of the spur to a sharp point.

Potential polyurethane problems

For years, I've put polyurethane over lacquer or sanding sealers containing stearates. But recently, I've noticed that some polyurethane labels say not to use polyurethane over stearates, lacquers, and shellac. So, I have two questions—what are stearates and why the warning on the label?

—Emerson Sander, Antioch, Ill.

To answer your questions in order: Zinc stearate, an additive in lacquer-base sanding sealers, is also known as mineral soap, and resembles the stuff you use in the shower. It acts as a lubricant that helps keep the sandpaper from clogging up. But polyurethane, which isn’t terribly difficult to sand anyway, doesn’t bond well to finishes that contain mineral soaps. Same goes for most sealers, which contain wax. So you shouldn’t use a sanding sealer or sealer that contains wax under polyurethane. Instead, seal the bare wood with poly, sand, and apply more poly.

Finding a place for persimmon

A friend of mine bought a piece of property with a lot of persimmon trees on it—old, good-sized trees. We had to remove quite a few of these trees and would like to have some of the logs milled. What can you tell us about this dense wood?

—Robert Lowe, Ocean City, Md.

You’re right about the density, Bob. In fact, another name for persimmon is American ebony. This density makes persimmon difficult and expensive to mill and dry. Until recently, its primary use was as material for golf club heads. However, since most of the “woods” now manufactured for golfers are made of metal, even that unique place has fallen by the wayside.

Stiff brushes make me bristle

I have a problem cleaning brushes after applying Defthane. I use the finest brushes and get upset that I have to soak them in brush cleaner before using them. After applying the finish, I follow the directions for cleaning and wrap the brushes in brown paper to maintain the shape. But, every time, the brushes become stiff. What else can I do?

—John Luscz, Chicago, Ill.

We sympathize with you, John. Trying to work with a stiff brush is like trying to apply finish with a stick. Jan Svec, one of our project builders, stresses that you should be using a natural-bristle brush. Second, he does everything exactly the way you do except for one extra step. After washing the brush in mineral spirits, he thoroughly rubs in a hand cleaner such as Gojo, then moves to warm, soapy water to rinse out the hand cleaner and remaining finish residue.
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Jackson, Miss.

You're probably right, Greg, but it's also possible that even a brand-new bit is ever-so-slightly bent. Instead of a bit, we use a length of precision-ground rod to check run-out. Some dial indicators come with a piece of precision rod, or you can buy one at a machinist's supplier. Check run-out as shown below and right. If it exceeds the .003-.005" range, try another chuck.
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—Edward Zych (TN)
Power problem

I just got a new tablesaw for my new shop, but whenever I turn on the saw, the lights dim in my shop (and other parts of the house). Short of calling in an electrician, is there anything I can do to remedy the problem?

—John Wadowski, Akron, Ohio

Sorry, John, but you’re going to have to make that call. Your brownout is caused by the electrical surge that occurs when you power up any big motor, and the only solution is to have a separate “dedicated” circuit installed for the saw. And while you’re at it, you might have the electrician run another new circuit or two to your shop. That way you can count on having plenty of juice for your other power tools (and any you might acquire down the road).
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**Circle No. 49**
Bosch packs random-orbit palm-grips with power

When I tested random-orbit sanders a couple of years ago, Bosch had three top-rated side-handle models, but no entries in the palm-grip category. Now, Bosch has two powerful palm-grip models that perform on a par with their bigger brothers.

The two-speed Bosch 1295DH and the single-speed 1295D draw 2.4 and 2.2 amps respectively, making them the most powerful in their class. Both sanders tested use 5" hook-and-loop discs, although Bosch also offers pressure sensitive adhesive (PSA) versions.

In high-speed (14,000 orbits per minute) mode, the 1295DH did a great job of quickly removing the machine marks from a glued-up ash tabletop panel. In low speed (12,000 orbits per minute), it gave me excellent control with moderate stock removal as did the one-speed model.

The 1295DH’s rubberized grip comfortably fits your palm and Bosch puts the two-speed rocker switch conveniently at your fingertips. While the 1295D has a hard plastic grip, the hourglass body design on both sanders lets you grip them around the middle for extra control. Gripped either way, vibration is very low.

Both sanders emit little dust with the on-board molded plastic collection canister. By connecting them to a shop vacuum you can virtually eliminate dust emissions.

—Tested by Dave Henderson

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**Standard Abrasive Sheets**

<table>
<thead>
<tr>
<th>CABINET PAPER</th>
<th>50/pc</th>
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**ABRASIVE BELTS**

Belts are resin bond cloth with a bi-directional splice, specify grits.

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<thead>
<tr>
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<th>Price</th>
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<tbody>
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<td>3X23</td>
<td>$ .93 ea</td>
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8 Hole pattern for Bosch sanders

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Clamps come with PVC tips and grips.

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It will not allow small blocks of wood to slip out under ROUTER or RASP applications.

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<table>
<thead>
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<th>Price</th>
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<td>1/2&quot;</td>
<td>$2.25 ea</td>
</tr>
<tr>
<td>3/4&quot;</td>
<td>$3.50 ea</td>
</tr>
</tbody>
</table>

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I used Wood Wizard to reglue a broken wooden cutting board. Even though the wood was oil-soaked, the glue created a strong bond. It also worked well in bonding brass tubes inside wooden pen blanks. The glue held strongly and did a good job of filling gaps.

Wood Wizard exhibited an average amount of foaming. However, the dried foam squeezes out easily and it takes stain fairly well right after sanding.

I especially like the design of the bottle's nozzle. The nozzle twist to open, similar to a mustard bottle, but has a slotted opening. The slot lets you lay down a wide, flat bead of glue, as shown in the photo left, when edge-gluing boards. This eliminates the need to spread glue laid out in a narrow bead by more typical pointed nozzles. Priced slightly less than its competitors, Wood Wizard's availability in a 4-ounce size is an added bonus, given the relatively short one-year shelf life of polyurethane glues.

— Tested by Dave Henderson

Loctite Corporation, Rocky Hill, CT 06067. Call 860/571-5423.
NiMH for NiCD?

New rechargeable battery technology that substitutes nickel-metal hydride (NiMH) energy cells for ones made of traditional nickel-cadmium (NiCD) was announced by Energizer Power Systems at Chicago’s National Hardware Show last August. The NiMH batteries deliver more power and stay charged longer than any power tool battery pack of nickel-cadmium available today. They’re lighter in weight, too, claims the company. NiMH cells are also an environmentally preferred energy alternative to NiCD cells, which rely on the toxic element cadmium. Makita Corporation is the first manufacturer to offer the NiMH battery pack for cordless tools. At this writing, the price is undetermined. NiMH packs can be retrofitted, but you’ll need a new charger.

American turnings return

Following an extensive European tour that included stops in 22 cities and 17 countries, the work of more than two dozen American woodturners comes home. After a stint at the Mobile, Alabama, Museum of Art (where it originated in 1993), “Out of the Woods: Turned Wood by American Craftsmen” hits the road in the United States.

The exhibit, first curated by Atlanta woodturning aficionado and gallery owner Martha Connell as a cultural presentation of the United States government, includes turnings by the nation’s top artisans. In addition to the work of Philip Moulthrop, Giles Gilson, and Virginia Dotson, shown below, you’ll find creations by Rude Osolnik, Mark Lindquist, Dale Nish, David Ellsworth, Alan Sturt, and Bob Stockdale. Look for “Out of the Woods” this year in a city near you. For a complete tour schedule, call the Mobile Museum of Art, 334/343-2667. Fax 334/343-2680.

Hardwood plywood and veneer book available

Intended for use by architects, builders, and furniture manufacturers, the 160-page directory Where to Buy Hardwood Plywood and Veneer lists more than 175 companies that produce these products. Hobby woodworkers may find it useful, too, since many of the sources sell small lots as well as “seconds” and odd pieces. The book also includes facts about veneers and other industry information. A current copy costs $5 ppd. in the U.S. Request one from the Hardwood Plywood and Veneer Association, P.O. Box 2789, Reston, VA 20195-0789.

Photographs: Mobile Museum of Art; Makita Corporation
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Table Corner Brace
FULL-SIZED PATTERN
See page 47
(additional patterns on other side).