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October 2012

NEWS®

Turning to technology

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position Iowa shop
for more success

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**Steps for a proper
spray booth install**

**Wood markets:
Soft maple surges**

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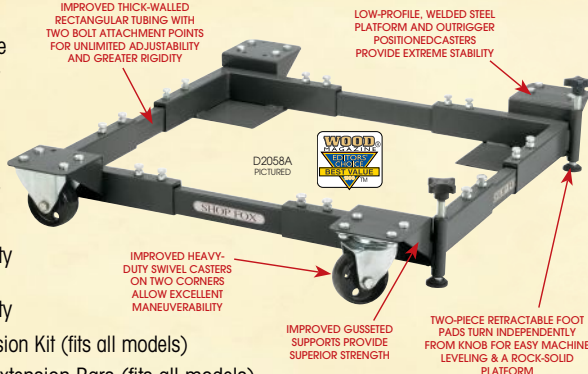
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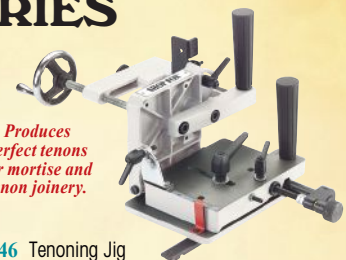
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Blogs



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Talkin' shop with former editor A.J. Hamler



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TAKING STOCK

with TOD RIGGIO

Two is better than one when seeing IWF 2012

Seeing all IWF 2012 in Atlanta has to offer is a challenge. While it's possible to walk the show floor in a single day, the strategy doesn't allow for much meaningful interaction with exhibitors. It's like going to Disneyland and skipping the rides.

I spent all four days walking and talking, yet undoubtedly missed something of value. Fortunately, staff writer Jennifer Hicks covered equal ground and I got an unexpected assist from Bernie Davis.

Davis is the owner of B.H. Davis Co., a maker of curved moldings in Grosvenordale, Conn., and a woodworking machinery expert. I call him MacGyver because he's really into the mechanical aspects. He made a last-minute decision to attend IWF and was soon enlisted as a scout of "cool tools." We met on the show's third day for a quick tour.

Davis quickly led me to the booth of General International for a look at the company's wide selection of benchtop CNC routers. Davis is a CNC guy and marvels at this emerging category, which brings high-tech design to the everyman. I pointed out General's new explosion-proof dust collectors and router table kits before it was off to another booth.

At Oliver Machinery, Davis and I were like two kids in a candy store as we watched a CNC benchtop lathe in action. "You press a button and walk away," Davis said as the 10" IntelliCarve, model 1010, produced a spindle. We both admired Oliver's extensive offerings, which now include edgebanders, sliding table saw and membrane press, but were hypnotized by the lathe.

But Davis really wanted me to see the Aero-tech replacement tool-holder in the FS Cruing

booth. It extracts dust at the source of CNC cutting, while extending tool life and all but eliminating cleanup. Before Davis could reach for his credit card, we stared some more at Kearne's HSE laser system, which had cut a detailed portrait on a full sheet of veneered plywood. We both had a 'What will they think of next?' moment.

Then it was my turn to lead the tour. We hit the ShopBot booth to see a drag knife from Donek Tools, used on CNC machines to cut exact curves and sharp corners in wood veneer, plastics, gasket materials and more. Then it was off to Lee Valley Tools, which featured a collection of new planes and bench chisels, and Stiles Machinery where a vertical, space-saving CNC machine drew a consistent crowd of curious onlookers. Finally, we got a demo from Cabinotch, a source for cabinet boxes. You can order online and get the parts in a few days.

We both had a 'What will they think of next?' moment.

We spent about 90 minutes on our tour, hardly enough time to see the whole show. Judging by the teetering stack of show literature and notes perched on my desk, we'll be writing about new products from IWF 2012 well into next year. This month's coverage continues on Page 8.

The next time you're at a show with a friend or colleague, split up and compare notes later. It's the best approach I've found. **W**

Working with tools and wood is inherently dangerous. We try to give our readers tips that will enhance their understanding of woodworking. But our best advice is to make safety your first priority. Always read your owner's manuals, work with properly maintained equipment and use safety devices such as blade guards, push sticks and eye protection. Don't do things you're not sure you can do safely, including the techniques described in this publication or in others. Seek proper training if you have questions about woodworking techniques or the functions of power machinery.

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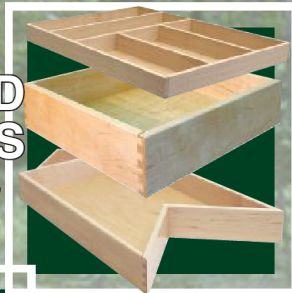
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NEWS DESK

Hustle, bustle and energy marks IWF 2012

Exhibitors and attendees see a strong showing at the biennial event as sales and interest seemed to be on the rise

By **Jennifer Hicks**
STAFF WRITER

IWF 2012 had the look and feel of what it proclaims to be: the largest showcase of machinery, materials, supplies and services in the Western Hemisphere for woodworking and related industries. The four-day trade show, held at the Georgia World Congress Center in Atlanta, drew an estimated 23,000 visitors, including 15,000 registered attendees and more than 8,000 exhibitors, according to show management.

"This was a show that everybody needed," IWF president and CEO Patrick LaFramboise says.

"We generally draw heaviest from the Southeast, but we also did particularly well

drawing from the West Coast and Northeast this year. We've seen very strong numbers out of California, New York and Michigan. We also had a nice international representation from Europe, South America, Asia and Canada. I think there really is no other show in the industry that has the diversity of exhibitors we do."

LaFramboise believes exhibitors focused more than ever on affordable pricing and referred to several models of CNC machines in the \$50,000 to \$70,000 range. For example, Biesse offered the new Biesse Rover J1530, an entry-level CNC machine starting at \$49,800.

LaFramboise also observed exhibitors giving personal attention to booth visitors. "I think the most important thing [woodworkers] are

taking away from the show is that there are a lot of suppliers out there that are really willing to help them with their businesses by helping them lower their prices and solving their technological problems. Those kinds of questions are really the mainstay now. People can't afford to say 'Here's what we have to sell you, you have to take it as-is off the shelf.' It's more like, 'We're here to help you solve your problem,'" he says.

First-time attendees, such as William Robillard of Encore Restorations in De Pere, Wis., were glad they came.

"First and foremost, I thought that the show was well worth the expense and time. What I had not expected was the amount of synergism created by the collection of the various

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disciplines. For example, veneer manufacturers alongside of stone and metal providers cannot help but ignite new lines of creative thinking," Robillard says.

"IWF is massive and covered every aspect of our business," says Jim Fox, owner of Fox Woodworking in Kimberton, Pa. "The show was well-organized and there were plenty of helpful people on hand to answer any questions about the venue or directions to particular areas.

"I was able to walk by all the exhibitors and had many opportunities to talk to them and learn about their products, even if I have no current use for them. I actually attended the show all four days and only finished seeing the last exhibitor's booths around lunchtime on Saturday (the final day)."

With a host of new products, student design competitions, product innovation awards and educational sessions, there was something for everyone.

"The show was much better than in 2010," says Philip Bibeau, executive director of the Wood Products Manufacturers Association. "Attendees were pleased to see the big machinery dealers back and I heard many comments that people were there to purchase equipment."

"I have seen attendance steadily decline at the show over the past several years. Something was different and refreshing about this one," adds Clint Johnson, product design and development instructor at Southern Virginia Higher Education Center in South Boston, Va. "There seemed to be more exhibitors and attendees. As an educator, it was reassuring to see that there has been positive growth in the wood industry."

Product exhibitors, such as Andrew Fera of Bessey Tools, were equally impressed. "Show



traffic was up, show attendees were more engaged and in-booth purchases were up. It was a much better show than the last one."

"The show was the best we have had in several years, based on the amount of sales on the show floor, leads generated and foot traffic through our booth," says Paul Losavio of software-provider Planit Solutions. "The most promising aspect of the show was how positive our customers were about their outlook for the market. Most of the businesses we met with seemed to be busy and were attending the show looking for ways to retool in anticipation of things picking up even more."

Shawn Buinicky, manufacturing engineer for Laguna Tools, says the pace of the show was so furious that no one at his booth had time to see the rest of the exhibitors or even break for lunch.

"We had an amazing show at IWF this year. We sold machines to Peru, Trinidad, Cayman Islands and Puerto Rico, as well as 10 U.S. states that I know of. Our SmartShop CNC was very well-received and we had several orders written on opening day. We also released our newest four-axis CNC at the show and the response was very exciting."

"We thought the IWF was a great success," adds Angelo Gangone, executive vice president for the competing AWFS fair, which returns in July 2013. "Exhibitors seemed to be very happy and that's always a good precursor for next year's AWFS. The crowds were steady but most importantly, the buyers were there and they were serious. The 2013 AWFS fair is shaping up nicely and IWF definitely helped create momentum for us. We anticipate growth for both exhibitors and attendees." **W**

Challenger award winners honored at IWF

Seven exhibitors at IWF 2012 were honored with the Challenger Distinguished Achievement Award during the Aug. 22-25 trade show in Atlanta.

The award promotes the development of innovative new technology in woodworking machinery, supplies and services for the furniture, kitchen cabinets, architectural woodwork, store fixture, upholstery, or specialty and general wood product industries. Seventy-nine companies entered the 2012 competition.

The winners are:

- **Cim-Tech** for Solid-CIM 3-D for programming or nesting 3-D solid parts and assemblies from AutoCAD, Autodesk Inventor and

many other solid modeling products. With one click, Cim-Tech says, nested programs for any CNC machine are created with a cut list of all the parts, materials and quantities.

- **Gibco America** for Prisma 6000 Ecotech panel sizing saw with Ecotech, which allows enhanced machine performance and productivity combined with substantially reduced power consumption and moving mechanical components, according to the company.

- **Hafele America Co.** for Frontino hardware, which allows sliding doors to sit flush on tracks instead of on separate tracks.

- **James L. Taylor Mfg.**, JLT Clamps and Cameron Automation for the Cameron flooring

nester, which automates nesting random-length flooring into bundles ready for strapping.

- **Martin Woodworking Machines Corp.** for the T75 PreX sliding table saw, which offers a tilting range of 92 degrees, blade height of 204 mm and touch-screen operating system.

- **Miltec UV** for gloss-control UV finishing, allowing the use of only one UV final topcoat for all gloss ranges from 30 to 80 gloss units, depending on the UV coating formulation, according to the company.

- **Techniks** for the Atemag Extra Plus Aggregate, which features an oscillating cutting action that reduces the time it takes to cut a mortised lock pocket. **W**

Credentialing program starts to gain traction

Kentucky adopts the initiative as a certification requirement for its high school woodworking students

By Jennifer Hicks
STAFF WRITER

Leaders of the Woodwork Career Alliance of North America revealed the organization's recent progress with its Advanced Wood Manufacturing Passport and Credential Program at IWF 2012 in August. The big news is that state governments have recently started to take interest in the educational program.

In May, Kentucky adopted the credentialing program as the certification requirement for its high school woodworking students. Duane Griffiths, alliance vice president and director of educational services for Stiles Machinery, says other states could follow Kentucky's lead.

"This is phenomenal. Usually something like this takes years and years, but now we have the first state to adopt the program. My prediction is that we're going to find a lot of states will follow. That's the mode that state departments of education usually work within," says Griffiths.



Woodwork Career Alliance president Scott Nelson (left) and vice president Duane Griffiths.

Designed to identify the skills and abilities an emerging woodworker needs in today's market, the program provides five levels of credentials with skills ranging from entry-level tasks to CNC programming.

The program was introduced to schools in 32 states and provinces and has 57 accredited skill evaluators. There are 138 registered students — or "passport holders" — and the alliance hopes to have 500 by 2013.

Alliance leaders are reaching out to states through industry supporters, such as WoodLINKS, which has a strong following in Wisconsin and North Carolina. Alliance president Scott Nelson says he's had recent inquiries from New England and Pacific Northwest states.

"States are now saying you can pursue woodworking as a career," says Nelson. "It's not just a job, it's a career. What makes it a career is you have targets, goals and skill standards that you can achieve."

"Woodworkers are now competing with the same workforce that's going to work for the metals and plastics industries. If we don't have something like this and we don't embrace it as an industry, then frankly we're not going to get more competitive."

Griffiths says the national interest is growing quickly and will pick up faster as word spreads throughout various communities.

"Once the schools have something to offer, the industry is made aware of it. The industry will help to grow the schools even more and therefore everybody benefits. It's a win-win for the industry and schools," says Griffiths.

Contact: Woodwork Career Alliance, P.O. Box 636, Nellysford, VA 22958. Tel: 434-298-4650. www.woodworkcareer.org

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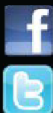
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Design contest winners named at IWF 2012

By Jennifer Hicks
STAFF WRITER

The Design Emphasis student furniture design competition held in August at IWF 2012 was not only an impressive addition to the show floor, but a great opportunity for emerging designers. The event, which started in 2002, gives college-level furniture design students a chance to have their work professionally critiqued and noticed by potential industry employers.

IWF programs and marketing manager Liz Hosp says 108 entries were submitted from colleges across the country.

"I hear a lot from the instructors that they really like this competition because it is so good for the students. We focus on design, but also the marketability. By bringing them to the show where employers of the future are concentrated, it allows them not only to meet and mingle with other students and design professionals, but our board members, attendees and buyers and manufacturers in the design community who may be hiring," says Hosp.

The program starts with IWF officials visiting furniture, industrial design and wood products departments at qualified schools throughout the nation. They inform students and instructors about the contest and its entry criteria and encourage them to enter. Students submit photos and drawings of their works in progress and, if accepted as a finalist, IWF pays for shipment of the piece to and from the show and for hotel accommodations.

The competition's five entry categories include seating, case goods, design creativity, accent furniture and tables and commercial/office/hospitality. Three pieces are selected in each category (first place, merit and honorable mention recipients). The judges focus on design, but also on the workmanship of the piece and whether it can be mass-produced.

This year's Best in Show winner was Eugene DuClos of Appalachian State University in Boone, N.C., for his "Wright Bench". Featured in the seating category, the piece is named after the Wright Brothers because its seat and back are reminiscent of airplane wings.

Interviewed after the show, DuClos said his philosophy on design is constantly evolving, but still requires equal parts function and form.

"With the Wright Bench, I combined my take on contemporary and unique styling with my understanding of the needs of a modern society and I believe this is why the design



The "Wright Bench" by Eugene DuClos won Best in Show at the IWF 2012 Design Emphasis competition.

has been so successful. I am excited to have a role in the world of design and aim to use my skills to contribute to the needs of our ever-changing society," DuClos says.

"This competition gave me the ability to produce my bench along with tons of advice about doing so," says Steven Sander, an honorable mention pick in the design creativity category and student at the Herron School of Design in Indianapolis. "I also received tons of compliments on my design so because of that I am going to try and start producing them."

Kyle Emme from Kansas State University in Pittsburg, Kan., didn't place but had high spirits about being a finalist in the accent furniture category.

"I had a blast at the show. It was an honor just to be a finalist and a fantastic experience. The competition was filled with high quality projects. In my opinion, the best part about the whole ordeal was meeting other designers and students. It was great to discuss design and craftsmanship with the other finalists. The competition was also a good introduction into the profession of furniture design and woodworking," Emme says.

The first-place winners were:

- Seating: Josh Goldstein of Kansas State University for "Pivot Chair".
- Case goods: James Ellis of Western Piedmont College for "Twisted Console".
- Design creativity: Ini Archibong of Art Center College of Design for "Stargazer Lounge".
- Accent furniture and tables: Brandon Skupski of Haywood Community College for "X-Flat Table".
- Commercial/office/hospitality: Samantha Mallard of Haywood Community College for "Courting Chair". **W**



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Students shine in WoodLINKS contest

By Jennifer Hicks
STAFF WRITER

WoodLINKS USA hosted its fourth Ready to Assemble contest at IWF 2012 in Atlanta, providing students with an opportunity to exhibit furniture they designed and constructed to an audience of woodworking and industry professionals.

Mark Smith, national education coordinator for WoodLINKS, says the goal of the contest is to simply get kids excited about working with wood.

"This exposes them to the wood industry and gets them in front of industry people at the show. The industry supports them by donating prizes. It's a pretty neat opportunity for the schools," says Smith.

The winners were Zach Ludden, Nikki Look and Lucas Shelton from Rolla Technical Institute in Rolla, Mo., for an oval-shaped table named "Travolo di Stiles".

"My goal is to be a successful draftsman and be able to design things. This is my first time showing anything I've designed," Ludden said two days before the final judging took place.

Look says her goal was to try something new and different to gain real-world experience. "My part in this was the marketing. This gave me the chance to see what it would be like to be able to do this for myself as a career," she says.

"The whole thing was a pretty cool opportunity. We don't get a



From left, Zach Ludden, Nikki Look, Lucas Shelton and their first-place entry in the IWF Ready to Assemble contest.

chance to do a lot of this. We went in a lot after school and tossed ideas around," Shelton says.

The winners received a TigerStop SawGear measuring system, Graco ES spray package, Stiles/Ironwood JT300 jointer, Valspar finishes and stains, gift certificate from Custom Service Hardware and FastCap toolbox.

"Looking at the piece, it's pretty nice. But they weren't just judged on the way the piece looked," Smith says. "They had a whole judging process to go through with their marketing plan, product evaluation and an oral presentation." **W**

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Spray booths need to be used correctly

The purpose of a spray booth, room or cabin is to provide a safe and efficient facility in which to spray apply coatings to a surface. It should be of sufficient size to readily accommodate the product to be finished, but not excessively large, as the cost of

operation goes up with volume. For safety, a clear space of not less than 3' around the booth should be kept free of storage or combustible construction. The booth should be of such construction as to discourage the spread of fire and contain minor explosions.

The booth should have power ventilation to confine and limit the escape of spray, vapor and other residue, both liquid and solid, of the coating applied. This is necessary for the safety of the spray operator and for the efficiency of the coating application. The air stream from inlet to exhaust should be of such a configuration that overspray and solvent vapors are carried away from the item being coated before the overspray can settle on the object and in such a manner that the operator is not enveloped in vapor or suspended particulate.

Proper ventilation

The ventilation system brings air into the booth. This "makeup" air should be clean, dry, and of a temperature well tolerated by the coating (65 to 90 F is typical; 19 to 32 C). It should be free of oil, vapors and dust. Generally, it will pass through a particulate filter before entering the spray booth. In a passive makeup system, the exhaust fan will draw air into the booth through the filters, across the item being sprayed and out of the booth through the exhaust filters. In this case the exhaust fan should be capable of maintaining sufficient flow (volume, velocity) even when the filters are partially clogged.

With powered inlet air, a separate fan or air mover provides a positive pressure in the booth, moving the airstream toward the exhaust filters. In this case, the exhaust fan could be somewhat smaller.

Filtering the outgoing air removes much of the wet or dry particulate before exhausting the air to the outside. This filtration does not remove solvent vapors. Depending on location, it could be desirable — or mandated — that the vapors be exhausted through a vertical stack to avoid offending others in the area.

The airstream should be sufficiently powerful to move the particulate as described, but not so powerful as to materially deflect the spray pattern from the gun. Nor should it be so powerful that it causes excessively fast drying of the coating or excessive evaporative cooling. The velocity of the airstream is measured in feet per minute (fpm), and the volume of the airstream is measured in cubic feet per minute (cfm). For most furniture coating liquids, 125 fpm is sufficient and at least 100 fpm is often required to meet regulatory mandates.

Let there be lots of light

The booth should be so configured as to provide sufficient and appropriate lighting, both ambient and task, for the operator. If

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color matching is required, the color temperature and Color Rendering Index should be considered. Light should illuminate, without shadows, the surface at the point where the liquid coating contacts the surface of the object so that the operator can clearly see the wet edge as it is forming. The industry standard for booth lighting intensity is 100 foot candles 3' above the work surface.

Dust and overspray accumulation on lighting sources will diminish the amount and quality of light available, so they should be kept clean and replaced when they have dimmed or changed color appreciably. Explosion-proof fixtures might be mandated and are always a good idea when spraying any flammable solvents. A safety interlock is often incorporated to ensure that the air for the spray apparatus can't be on while the exhaust fan is not operating.

Any electrical power supply to the booth might also be regulated and should be similarly explosion-proof and sealed. Even coatings, such as water-based, which are nonflammable in their wet form, could be flammable as dry dust. Overspray might collect in small spaces, such as electrical switches and junction boxes, and can be ignited by the spark of a switch contact or broken circuit. When possible, switches should be kept outside the booth.

And air, too

Compressed air is necessary for most coating spray operations. The compressor should be outside the booth and dry, oil-free, clean, filtered air should enter the booth. An operator adjustable pressure regulator with an easily read pressure gauge should be mounted at eye level to the rear or side of the operator, out of the airstream for the exhaust. The compressor should be sized to run all necessary tools at the same time. The temperature of the incoming air should be acceptable to the operator and the coating material, typically between 65 and 90 F (19 to 32 C).

A moisture and oil separator should be mounted before the regulator. The transmission lines (pipes through which the air flows) should be of such a size that no more than a 10 percent drop in air pressure will result at the furthest point in the system when at maximum workload. The transmission lines should pitch downward 1/2 degree in the direction of the air flow and moisture traps should be installed below the main line at the low point as well as on downlines or drops supplying tools. PVC should not be used for air lines and local regulations might further limit the material options. Copper, steel, iron and aluminum are often used. A flexible air hose could be used to carry air from the regulator to the spray gun and should be as short as is practical and of a sufficiently large diameter for the use. Smaller diameter and coils or loops

in the hose cause a pressure drop from the regulator to the tool.

Keeping the booth clean reduces the chance of fire or explosion, improves the working environment for the operator and reduces debris in the coating. Filters should be cleaned and replaced when they become sufficiently loaded to cause excessive pressure differential between the opposite sides of the filter. Manometers or draft gauges can measure the air pressure differentials across a filter, which can indicate when the filter needs to be changed. This applies to both incoming and exhaust filters. Booth paper and strippable coatings can help to prevent the accumulation of dried coating on wall and floor surfaces.

Fire suppression measures, from simply having a fire extinguisher handy to automatic gas, liquid or dry-chemical-dispensing equipment are necessary. An automatic suppression system can cut off the air and fluid to spray equipment when a door is opened or a fire event is detected and cut off makeup air when the suppression system is deployed.

As accidental sparks can ignite many solvents, all tools, wheels, material-handling equipment or other metal items used in the spray booth should be non-sparking. All metal parts of spray booths, exhaust ducts and piping systems conveying flammable or combustible liquids or aerated solids should be properly grounded. Only the paint necessary to complete the job is permitted within the booth or room. Proper grounding is also required for cans of flammable paint and solvent, since the buildup of a static electrical charge could cause a spark. UL-listed waste cans with self-closing metal lids must be used for rags and other solid waste and separate UL-listed safety cans for liquids must be used for solvents and liquid waste.

In addition to preventing fire and exhausting harmful vapors, personal respiratory, eye-sight, hearing and skin-protection equipment and training should be provided. A comprehensive protocol should be developed and enforced.

In conclusion

This article is intended to make the reader aware of the general purpose of the spray booth and of the many considerations necessary to make it perform in a safe and efficient manner. There are many variations that can accomplish the reader's purpose and there are many codes and regulations that prescribe or prohibit certain materials or practices. You will need to contact regulatory agencies in your area for details. While many finishers see the requirement to have a spray booth as intrusive and costly, it is a tool as much as the spray gun. Designed, built, maintained and used effectively, it will save time, material and repair or rework, contributing to an enhanced

bottom line. It could also improve your health and even save your life.

*Greg Williams, formerly senior touchup and finishing instructor for Mohawk Finishing Products, is now a freelance instructor and consultant for finishing and touchup. He can be reached at gregalwil@yahoo.com. **W***

Senco Brands acquires Denmark's Expandet A/S

Senco Brands announced the acquisition of Expandet A/S in Graested, Denmark, effective immediately.

"We are extremely pleased to be able to add Expandet to our portfolio," Senco Brands CEO Ben Johansen said in a statement. "We look forward to what the company can provide our global business in terms of product diversification and alternative markets. Expandet has a qualified and deeply experienced organization that will be extremely valuable to our business long term."

Established in 1955 by the Mortensen family, Expandet has been operated by Laus and Lene Mortensen, who took over the business from their father in 1983.

During the course of its 57-year history, the company has established itself as a manufacturer and marketer of fasteners for professional and do-it-yourself building applications throughout Europe, the Middle East and Africa.

Milwaukee furniture show adds partners

Producer KL Communications is collaborating with the Green Design Center and Charles Allis/Villa Terrace Art Museums for the 2012 Milwaukee Fine Furnishings Show.

The Green Design Center is a source of environmentally-friendly home improvement and building products.

"For many years, we have supplied materials to some of the biggest names in the sustainable furniture industry such as El Furniture, Wiggers Custom, Cisco Brothers and Q Collection. With attendees ranging from furniture makers and interior designers to homeowners and art aficionados, the Fine Furnishings Show is the perfect venue to display the healthy, common sense materials that we offer at the Green Design Center," owner Andrew Pace said in a statement.

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TOOLS & TECHNIQUES

Bosch miter saw is powerful and portable

By Jennifer Hicks
STAFF WRITER

Bosch introduced its new 12" single-bevel compound miter saw, model CM12, at IWF 2012 with the traveling tradesman in mind.

"We designed it for the portable contractor; the guy that goes on and off the job site," says product manager Craig Wilson. "It's made to carry with one hand, weighs just 43 pounds and has integrated side supports that you can move in and out to support the material."

The idea behind carrying the saw with one hand is to help the user navigate through doorways, up and down stairways and over other job-site obstacles. But the saw has other standout features, including a bevel lock lever, nine adjustable miter detents, easy-to-read scales and measurement guides and dust-control options.

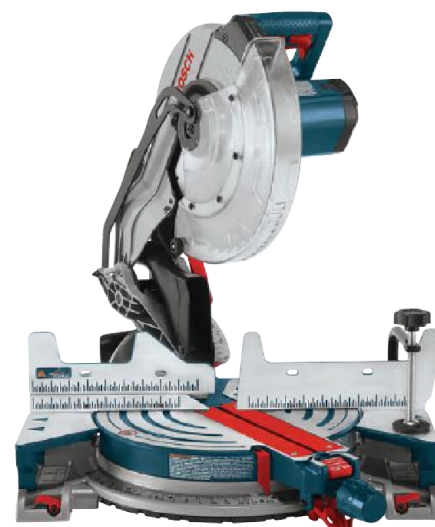
"It has a direct-drive 15-amp motor and the controls are all up front," Wilson. "The dust ports on the back can be adjusted as needed. You can have them at 90 degrees if you're in a tight working space, they can be directed straight back or a vacuum adapter can be used as well."

Bosch says the CM12 can crosscut up to 8", make 6" cuts at a 45-degree miter, cut nested crown up to 6" and make a maximum vertical cut against the fence of 6-3/4".

Other features include an ambidextrous trigger handle and Squarelock quick-release fence.

The saw sells for \$349 with a 40-tooth blade, blade wrench and dust bag. Optional accessories include an arbor laser, crown stops, length-stop kit and two stands.

Contact: Bosch Power Tools and Accessories.
www.boschtools.com **W**



The Bosch CM12 single bevel compound miter saw is made for bringing to and from the job site, the company says.

Milwaukee Tool adds to M12 line

By Jennifer Hicks
STAFF WRITER

Milwaukee Tool has expanded its 12-volt cordless power tool line and will be introducing six new tools this winter as part of its new M12 Fuel line. The tools will include three drills — a two-speed screwdriver, drill/driver, and hammer drill/driver — and three fasteners — a 1/4" hex impact driver, 1/4" square impact wrench and 3/8" square impact wrench.

Group product manager Mark Senske says the new line complements the company's previous offerings.

"The current line of M12 tools already has over 40 tools and this is important because some of our existing tools are perfect for the woodworker."

But the technology of the M12 Fuel line is more advanced than the current line in that it allows for the same compact and portable tools to have better power, run time and durability, according to Milwaukee. Integrated into each new tool is the combination of a new Powerstate brushless motor, Redlink Plus intelligence electronics package and a new Redlithium 2-amp battery pack.

The brushless motor is designed to have a longer life, while reducing noise and cooling more rapidly to deliver years of maintenance-free performance. Senske says the significance of the brushless motors is that they convert energy into power and torque more efficiently.

"The custom woodworkers are looking for precision. The new screwdriver will be a two-speed screwdriver. If they're looking for a slower speed, they shift it to the lower gear. If they're looking for a higher speed for some of the higher fasteners, they can put it at a higher speed and get a little more torque."

The electronics systems in the new tools are designed to maximize performance by integrating full-circle communication between the tool battery and charger and by monitoring internal networks to maintain ideal conditions.

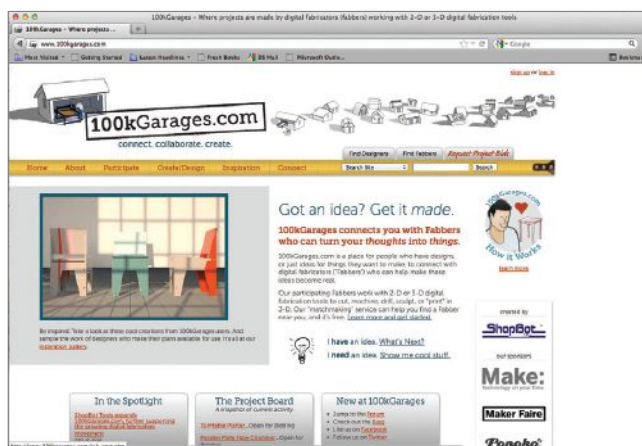
The 2.0 lithium-ion batteries are designed to provide up to twice the run time, 20 percent more power and twice as many recharges than the standard lithium-ion batteries. The batteries are a new technology for Milwaukee, an improvement to the company's current Redlithium batteries. The batteries also operate cooler and perform in climates below 0 degrees with fade-free power, according to the company.

Senske says the new drill driver features the addition of a 1/2" chuck. "Currently, in the lithium-ion subcompact marketplace, all of the manufacturers including Milwaukee have stayed with a 3/8" chuck. But with this Fuel line, because we're getting more power, we've added a 1/2" chuck to both the drill and the hammer drill. That allows the woodworker, if they have accessories with a 1/2" chuck shank, to be able to use the drill with them versus having to go to a separate drill with a 1/2" chuck."

The line will be available in December and prices will be announced at that time. **W**



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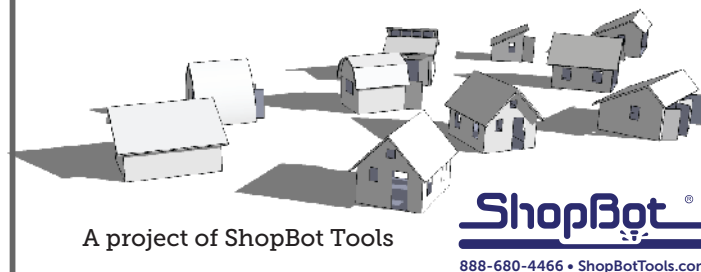
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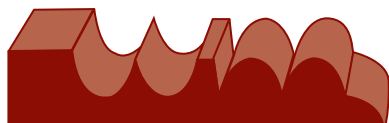
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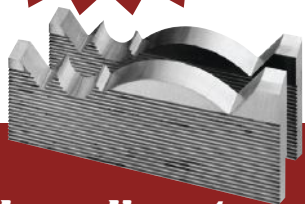


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Techno rolls out HD series with custom front end option

Company can work behind the scenes to meet a shop's needs



By Jennifer Hicks
STAFF WRITER

Techno Inc. has introduced the HD Series of CNC routers as an affordable precision cutting system for custom woodworkers and ideal for general fabrication and processing of sheet goods.

The new machines feature an industrial Osai controller with high-powered AC servo motors and drives that provide smooth, powerful, fast and accurate motion, according to the company. Sales manager Roy Valentine says the routers run on a PC-based system that enables the company to customize each machine to meet any production shop's needs.

"The custom front end is what gives you flexibility. If you're just using a standard, stand-alone controller, it takes a lot of skill set to operate them. We can plug into this machine through the Internet and look at your system from our main office," says Valentine.

"We just sold a machine to a customer whose shop crew did not really understand the functioning of a CNC — they just basically wanted to push buttons. So we put a

custom front end on it that had basically three buttons that allowed them to load a program and everything else was done behind the scenes."

The routers are available with 4' x 8' and larger tables. They also feature a 12-hp HSD high-frequency automatic tool changer spindle with an eight-position tool rack, multi-zone vacuum T-slot table combination and material pop-up location pins.

Techno also offers the LC Series of CNC routers. Valentine says the machine bases for both lines will now be manufactured in China to pass savings on to customers.

"We're not sacrificing quality. We're still using precision components, such as THK rails and bearings. The CNC controller is the Techno propriety controller that has the typical, very easy-to-use front end on it and, of course, we have our spectacular support program, which is free tech support and application assistance for the life of the machine."

The price of a fully-loaded 4' x 8' machine with automatic tool changer sells for \$48,700. A 5' x 10' version sells for \$50,700.

Contact: Techno Inc. Tel: 800-819-3366. www.technocnc.com **W**

Micro Fence plunge base provides pinpoint precision

Jig, used with rotary tool, functions like a milling machine

By Jennifer Hicks
STAFF WRITER

Micro Fence introduced its new Plunge Base at IWF 2012 in Atlanta, intended for precise routing and cutting operations with a high-speed rotary tool. Company president Rich Welder showed attendees how the base worked using a Dremel 8200 cordless 12-volt model.

Weighing about three pounds, the tool features a 4" diameter base and is a miniature version of the company's larger Micro Fence. The small jig barely leaves a footprint on the workbench, but offers great precision for close-tolerance jobs like installing hinges, fine detailing, inlay work, guitar building and small routing requirements.

"The advantage of this tool is that it has an adjustable dial for you to measure in thousandths of an inch, so you basically have a

milling machine that gives you a measurement like no other. There isn't anything in the industry that can do this," says Welder.

It is compatible with the company's original edge guide, circle jig and all other Micro Fence accessories. It can be made to accept a number of different high-speed rotary tools and pencil die grinders.

"The plunge base itself controls depth of cut. Once you add our circle jig to it or our edge guide, then you have horizontal control as well."

The company has also added a variety of end mills and 1/8" shank cutting tools as well as extended-shank types to its offerings.

The Micro Plunge Base sells for \$349.

Contact: Micro Fence. Tel: 800-480-6427.

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Tolerance threshold vital for wide belt sanders

There are several factors that affect a wide belt sander's ability to hold a close thickness tolerance. When a sander is new, with proper operating procedures, any rigid orifice-type machine should reasonably hold plus or minus .005" tolerance. If a machine has been specifically designed and has the right characteristics to hold a close tolerance, thickness tolerances of plus or minus .0025" are achievable. However, within a short period of time (less than one year), certain wear factors require machine maintenance procedures along with proper operating procedures in order to continue to obtain tight thickness tolerances.

Individual sanding heads must be adjusted parallel to the conveyor belt and, for best sanding result, to each other. The degree of this parallelism should be within a total of .001". This can be achieved and maintained with a setup device.

Care must also be taken to make sure that the outboard spacer and its contact surfaces are free of dust. The hold-down bolt must also be tightened with a uniform tightening force. A torque wrench might be required to accomplish this.

Conveyor belt factors

Many conveyor belt factors can have a dramatic effect on a sander's ability to hold toler-

ance. First of all, all conveyor belts must be callipered (dressed to a uniform thickness). New belts must be callipered and then re-dressed approximately every six months to eliminate wear variances.

The conveyor belt hardness can have a major impact on a sander's capability to hold tolerance. For maximum tolerance holding capability, belt hardness should be 85 to 90 durometer or more. The top surface pattern of the conveyor belt also impacts tolerance capability. A smooth face belt results in an optimum tolerance holding capability. Be advised that belt hardness and top surface type can impact part-feeding capabilities. Smooth face hard belts have less feeding grip than softer, rough-textured belts.

Contact drums are one of the most critical components in a wide belt sander. For optimum dimensional control, contact drums should be steel or hard rubber. Because they wear unevenly, they must be periodically ground true. Also, for optimum dimensioning capability, they should be running at belt speeds of 5,000 to 7,000 surface feet per minute. Runout should be less than .0005" (measured when drum is running in its bearings). Balance should be as fine as possible (within 2 grams). Displacement should not exceed .0002" to .0004" at operating rpm. Wall thickness should be sufficiently heavy so the drum will not deflect when heavy cut is made.

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Thickness adjusting

All wide belt sanders have inherent backlash (slop) in their thickness setting devices. Thickness setting changes are accomplished through the use of jack screws rotated either by means of a worm and worm gear device or a chain and sprocket arrangement. Therefore it is essential that thickness changes are always made with the final adjusting movement in the same direction. If this is not done, side-to-side thicknesses can change by as much as .015" to .020".

On most top sanding machines, the conveyor bed is moved up and down relative to the sanding heads to adjust thickness settings. In those cases, the final setting should always be made by moving the bed upwards to the exact setting. If the bed is moved upward beyond the final set point, it should be lowered by at least one full handwheel turn and then slowly raised, taking care not to go past the required setting.

Almost all bottom sanding machines are built so that the conveyor feed system hangs from the adjusting jack screw arrangements. This means that the final movement of the adjustment should be in a downward direction. If the set point is missed, the conveyor feed system should be raised up by at least one full handwheel turn and then slowly lowered, taking care not to go past the required setting.

On some sanding machines, the entire upper frame assembly is moved up or down instead of

just the feed bed. In those cases, the final movement of the adjustment should be in a downward direction. If the set point is missed, the entire top frame should be raised up by at least one full handwheel turn and then slowly lowered, taking care not to go past the required setting.

Not all wide belt sanders are designed for optimum dimensional thickness control. In fact, some machines are purposely designed

and built with yielding orifices for optimum results when sanding sealer or thin face veneers. If close thickness control is one of your requirements, make sure that you purchase a machine with the proper characteristics to optimize those requirements. If you find that your machine has thickness-control design deficiencies, it might be possible to modify in the field and gain some improvement. **W**

A buyer's checklist

When shopping for a wide belt sander, the first step is to define your requirements.

Do you want to dimension and flush components such as solid woods, edge-glued panels, cabinet doors and frames or sand the top surface independent of flatness or thickness variations without sanding through veneers? This will determine if you need a rigid orifice or a yielding orifice machine.

Should you have a contact drum sanding head, platen head or a combination drum/platen head? Drums are basically for dimensioning with coarser grit belts and platens are used for finish sanding with fine grit belts.

Should you have segmented platens? If you intend to sand veneers or lacquers, you will need segmented platens.

Do you need more than one sanding head? This will be determined by the grit sequence needed to remove the necessary material and end up with the required smoothness, your production requirements and your pocketbook.

When choosing a manufacturer to buy from, make sure it has a machine that meets your requirements. But also consider the integrity of the machine manufacturer or importer and its parts and service capabilities. It's best to see the sander in operation before purchase.

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The risky business of insurance coverage

Do you have the right policies in place or are you skimming to control costs? The answer could cost you dearly

In May 2009, Cleveland's Plain Dealer reported the closure of a woodshop in the city of Bay Village, Ohio. Hobbyists and volunteers used the shop, which was actually owned by the city. They built projects for themselves and various charities, including the local historical society's Osborn House. The closure came after a routine insurance inspection found a number of problems. According to the newspaper, "the shop's home-designed exhaust system for sawdust is a fire hazard, along with

the fumes from thinners, paints and glues as well as the open pilot furnace located within the shop space."

So how does your shop stack up?

Types of coverage

Buying insurance is a complex and confusing experience for woodshop owners. Each workspace is a little different in terms of materials, machinery, finishes, layout and a host of other concerns and this prevents insurance providers from having a uniform

approach. The risk is judged on a shop-by-shop basis. It would be nice to be able to provide succinct and simple guidelines for shop owners seeking coverage, but the best alternative is to list topics that one should discuss with an agent.

Begin with the type of coverage needed. Liability insurance is designed to protect the shop from claims that come from people outside the business. This could be a customer who slips in the showroom or a homeowner whose new cabinet falls off the wall or something from left field such as a dog who chewed on lacquered trim and got sick.

Property insurance covers the actual shop (the building and its contents, such as machinery and inventory).

Workers' compensation "provides money and medical benefits to an employee who has an injury as a result of an accident, injury or occupational disease on the job." That definition comes from *workerscompensation.com*, which is a handy resource for anyone thinking of hiring shop help. What is different about this type of insurance is that it is designed to benefit both the shop owner and the employee and it doesn't seek to determine negligence or fault. Workers who are injured receive a weekly check and, in return, they give up their right to sue the employer.

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Risk control

The first of these, liability insurance, can become a much smaller issue if a woodshop stringently implements one simple rule: customers must never enter the shop. Having signs posted to that effect, and a track record of maintaining this policy, is something an agent will want to see when assessing your risk. There are lots of other things that a business can do to control risk and the more apparent these efforts are the better. Good risk control can mean the difference between finding an insurer or not and can definitely affect policy rates.

A good tip, when looking for an agent, is to ask at local auto-body shops. If several of them buy policies from the same company, this might be a good place to start.

Among the things a shop can do are having a sprinkling system; instituting a smoking ban; fire alarms and posting an escape plan in the event of a fire; having an electrical inspection to ensure that everything is grounded and meets code; cleanliness (no piles of rags or sawdust, clean walkways); finish and other volatiles stored in a fire vault or even off site in a separate shed, and even keeping the inventory of finished projects and valuable hardwoods in an area other than on the shop floor where it is less susceptible to fire damage.

Insurance risk assessors also look for spark-free fans in exhaust systems, heating plants that don't have open pilot lights and proper dust collection. Sprinkler systems are often required for shops larger than 1,500 square feet. They also like to see guards on tools.

Important issues

The shop itself is a major part of any assessment, too. Is it a home shop that is inside, attached to or in close proximity to your residence? If so, it might be time to check with your homeowner's insurance representative to see what's covered and what's not. (After the fire is a bad time to ask those questions.) Homeowner's insurance generally will not cover a home shop if it is being operated as a business — or the company will have a very small cap on their exposure. If the shop is in a commercial or industrial zone, one big issue is whether it is being leased or is actually owned by the woodworking business.

Those are two very different policies. Generally, the landlord insures the building and the woodshop owner insures the contents. But who is responsible if you burn down the building? And this becomes a much bigger issue if there are other tenants who suffer loss. It's a question that needs to be asked. Also, one should read the lease agreement and see what insurance coverage is required and then check that those minimums are being met.

Another good question to raise is how are you or your staff covered on installations? If one of your installers breaks the bowed glass in a client's china cabinet or leaves the door unlocked and a burglar enters, what's the coverage? And what about trade shows, festivals or other public events?

If the shop creates furniture or other art pieces that are sold through a gallery, odds are the onus is on the builder to provide insurance. Galleries are faced with an issue called "insurable interest." If they don't own the work, they generally can't insure it. If the builder is a one-man shop, some homeowner policies will allow him/her to add a rider covering a few gallery pieces. But it's important to establish the value of art up front because this is a very subjective area. Some companies will ask what it cost to build, rather than what it will fetch in a retail environment. Ask your agent how his/her company makes these decisions.

Spray booths/finishing rooms are often an issue, especially if the insurance agent is unfamiliar with them. A good tip, when looking for an agent, is to ask at local auto-body shops. If several of them buy policies from the same company, this might be a good place to start.

As part of an overall effort to control risk, liability waivers can be quite valuable in that they show the signer was made aware of certain risks. This can mitigate damages. Waivers can be used when people physically visit the shop or the jobsite or when any unusual request is made such as using materials in a way that is normally not recommended, but is insisted by a client. Waivers should always be drawn up or be approved by an attorney. Downloading one online might well increase, rather than decrease, one's exposure to liability.

The Bay Village shop failed to adequately control risk, didn't seem to treat their insurer as a valuable business partner and eventually had their doors closed.

Are you at risk? **W**

John English is a freelance writer and teaches furniture design/build, casework and woodturning at the Black Hills School of Woodworking in Belle Fourche, S.D.

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Soft maple sales have some staying power

By Jennifer Hicks
STAFF WRITER

As fall began, soft maple (*Acer rubrum*) proved to be a strong seller, according to suppliers and distributors interviewed by Woodshop News. They suggest the species is attractive to woodworkers because it's widely available and found at a more affordable price than other leading hardwoods. They also believe versatility plays a part in that it's both easy to work and because its light hue makes it ideal for a variety of finishes.

"Sales are up about 10 percent from last year. For us, [soft maple] is more popular

than hard maple because it machines better. Hard maple is a little more dense," says Geoff Hillenmeyer of Middle Tennessee Lumber Co. in Burns, Tenn.

"It's one of the more popular cabinet woods being used currently. [Woodworkers] like the closed grain and they like that they can change the color on it. It's very hard to stain, but a lot of people stain it at a lot of variations because it starts at white. It accepts stain a little better than hard maple, but a little less consistently."

Also known as red maple, the widespread species grows primarily in the northeastern U.S. and as far south as Tennessee, with some of the



best growing areas in Virginia, Pennsylvania and New York. Hard maple (*Acer saccharum*), also known as sugar maple or black maple, tends to grow more in the central U.S., through Kentucky up into New York and Canada.

Tim Girardi of Northland Corp. Hardwoods in La Grange, Ky., says sales are up a little bit, influenced by two factors. One reason is that cabinet manufacturers are following a consumer trend of lighter-hued woods for kitchen cabinetry. Price fluctuations with hard maple also play a role.

"When hard maple goes high on price, then people substitute soft maple for it. Right now, pricing is about the same between hard and soft. Some people will stay with the soft maple now because eventually when the hard maple does go up they don't want to lose their sources with the soft maple," says Girardi.

"Hard maple has better color consistency. Soft maple, when you work with it, it has a tendency to blotch when you're staining. If it were up to me, as far as a kitchen cabinet goes, I'd rather have hard maple instead of soft maple because hard maple is a little bit harder and has a higher compression factor. If you drop a plate on it, it won't dent as much as soft maple will."

While woodworkers tend to stick with whichever species they prefer, he predicts more will soon gravitate to the soft maple when market fluctuations take place.

"As the market tightens up, the export market will come into the picture and they'll take a lot of hard maple, which will drive the price way up. So a lot of these guys will switch over to soft maple. Not a lot, but enough to influence the price of the soft maple."

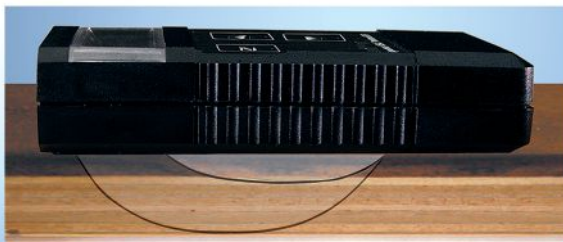
Trevor S. Vaughan of Ron Jones Hardwood Sales in Union City, Pa., is also experiencing strong soft maple sales. As a supplier to distributors, his company sorts soft maple into three product types including

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"Sales are good with the species both in the white product and the brown. Even though pricing is very similar to hard maple, it's typically less expensive, but not necessarily right now. But I think it's really because of the versatility and ease of working with it. It can be stained to look like other species," says Vaughan. **W**

Stiles' Ironwood line available online

Stile Machinery announced that its Ironwood line of woodworking machinery is now available for purchase from the company's website.

"Stiles has always prided itself on catering to our customers' needs," Stiles product manager Chris Dolbow said in a statement. "So it's only natural that our first e-commerce endeavor would be the Ironwood machines."

The Ironwood line includes jointers, planers, shapers, boring machines, rip saws and cut off saws.

For information, visit www.stilesmachinery.com.

Top fabricators honored at IWF

The International Surface Fabricators Association announced the winners of its annual awards at IWF 2012 in Atlanta.

Taking top honors, the Hall of Fame Award was presented to Jack Hussey of Jack's Custom Woodworking in Woburn, Mass. Hussey earned the award for being a strong advocate for the association and leading by example, according to the trade group.

Ted Sherritt of Floform, based in Winnipeg, won Fabricator of the Year award. He was cited for his continued support of the ISFA, even after finishing his many years of service on the board of directors.

Karran won the Innovator Award for pioneering the undermounted sink for laminate as well as its Edge series of flush-mount stainless sinks for solid surface.

Moraware's Harry Hollander earned the Envision Award for producing countertop layout program and the free Remnant Swap service available to fabricators so they can repurpose their scrap.

Cosentino, a natural stone manufacturer, was selected as Associate of the Year.



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- Floor to table height: 44"
- Table tilt: 15° L, 45° R
- Cutting capacity/throat: 13 1/2"
- Max. cutting height: 6"
- Blade size: 92 1/2" - 93 1/2" L, (1 1/8" - 3/4" W)
- Approx. shipping weight: 262 lbs.



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- Table tilt: 45° R, 15° L
- Cutting capacity/throat: 13 1/2"
- Max. cutting height: 6"
- Blade size: 92 1/2" - 93 1/2" L (1 1/8" - 3/4" W)
- Blade speeds: 1500 & 3200 FPM
- Approx. shipping weight: 196 lbs.



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- Motor: 3 HP, 220V, single-phase, TEFC
- Precision-ground cast iron table size: 26 3/4" x 19"
- Table tilt: 45° R, 5° L
- Cutting capacity/throat: 18 1/4"
- Max. cutting height: 12"
- Blade size: 143" L (1 1/8" - 1 1/4" W)
- Blade speeds: 1700 & 3500 FPM
- Approx. shipping weight: 460 lbs.



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- Max. width of cut: 12"
- Planer feed rate: 22 FPM
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- Max. depth of cut: 1/8"
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- Approx. shipping weight: 328 lbs.



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G0458 \$925⁰⁰ SALE \$895⁰⁰

15" DISC SANDER with Stand

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AT HOME in the heartland

For Steve Johannes, Iowa is heaven for his burgeoning shop that has a six-month backlog



PHOTO: STEVE POPE/REDUX PLUS

BY ANN GOEBEL

When gazing across the endless sea of fertile cropland where tractor whirs barely break the silence, it seems like farming is the only enterprise around. Then suddenly out of the scene pops a warm, smoky-green building with Johannes Architectural Woodworking Inc. set in stone across the front. It turns out that sitting in eastern Iowa surrounded by corn and soybeans is a pretty good place to be right now.

"Yes, the business climate here is good for us," says Steve Johannes. "We didn't suffer too much during the recession, though we did have to lay off a couple guys. It would have been a lot worse if I'd been in debt and hadn't paid off our equipment. I could hire possibly at least two now, but I'm

continued on next page



STEVE JOHANNES

Owner of: Johannes Architectural Woodworking Inc.

Location: North Liberty, Iowa

Shop size: 8,000 sq. ft.

Years in business: More than three decades.

Employees: Six

Approximate yearly gross: \$1 million

Business focus: High-end custom residential and commercial wood-

working projects including designer moldings, cabinets and circular staircases.

Equipment: Anderson CNC router; Weinig molder; Northtech straight-line rip saw; Robland sliding table saw; Mikron multi-molder; Holz-Her belt sander; Powermatic 24" planer; Invicta sliding table shaper; case press.

Johannes (green shirt) favors high-end residential work (above) over commercial projects.

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JOHANNES from previous page

waiting to see what happens in the next year."

Notwithstanding Johannes' conservative, principled business model, location in a viable region of the country does matter. But he's still uneasy. As the CEO responsible for the liveli-

hood of six employees and their families, not a day passes when he doesn't worry about a continuous flow of work.

Even though Johannes is enjoying a six-month backlog, every job has to be scheduled wisely to keep faithful customers calling. Big jobs with long time frames are golden and

burdensome at the same time.

"We've run into the problem where if a project lasts too long and we have to turn down work, then people start to think we're too busy to take on any more," Johannes says. "We have to be ready to accept anything that comes in the door to keep our clientele. Of course, you have to weigh the benefits. There's always a problem with overtime cutting into profits."

Long-term jobs come along every two to three years. A good example is the specialized woodwork and cabinets the company crafted for a new 12,000-sq.-ft. mansion in 1998 that consumed a year. It was a stellar project that required a knowledge and experience upgrade or, in Johannes's words, "a fresh download." In this case, scheduling wasn't as crucial because there were enough employees at that time to handle any additional workload.

Finding a niche

Johannes was born in Lincoln, Neb., and spent his first 12 years there before moving to California. He enrolled at the University



The well-organized shop features labeled drawers for cutters.



PHOTOS: STEVE POPE/REDUX PLUS

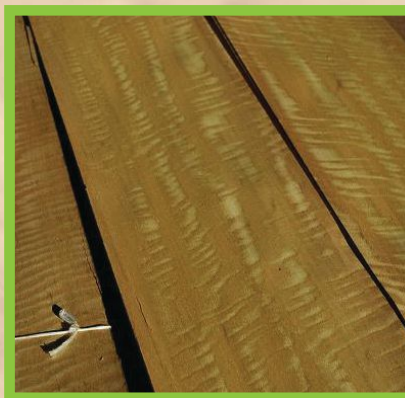
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of Utah on a football scholarship, and developed a fondness for Iowa when he visited a college friend there.

His athleticism was an indicator that Johannes would be attracted to a physically active profession. That started to become evident during his four years at school when he summered in California and tinkered at a paint store and cabinetmaker's shop. Eventually, finishing and cabinet building evolved into a passion for the final stage of woodworking. There was a short period when his job description was "finisher."

For a year he practiced cabinetry, finish carpentry and remodeling in California with a partner before opening his own business. On the decision to go it alone, he says, "I think at the time I had more guts than brains." But by then, he knew what made him happy.

"I always liked working with my hands. I'm the kind of guy who wants to be on my feet out in the shop with the tools building things. Since I had my heart in it, I learned skills easily without formal education. You can't beat experience and trial and error as the best ways to learn this trade. For the most part, everyone here has learned the same way except for John Danker, our production manager, who took computer courses at Kirkwood College in Cedar Rapids."

Residential vs. commercial

Since 1990, when Johannes built his present shop and called the heartland his home, he's worked his company atop the list of woodworking firms in his area. The focus is on high-end residential with



Furniture and stair railings are also in the shop's repertoire.

about 10 percent commercial work.

"Though commercial is where the most money can be made, it's not necessarily always quality work. I feel the best and favored approach to any job is with a team — our employees and the client. Commercial jobs rarely offer that opportunity and end up wearing me down. I like to sit at the table with my clients and toss around ideas and see their faces light up."

Of course there'll always be the difficult customer, but most are understanding and willing to bend. "The best people to deal with are self-made. They actually worked in the trenches themselves and know what you're going through."

Johannes states his primary objectives: "We're not trying to make a killing here. We just want to keep the guys busy, make

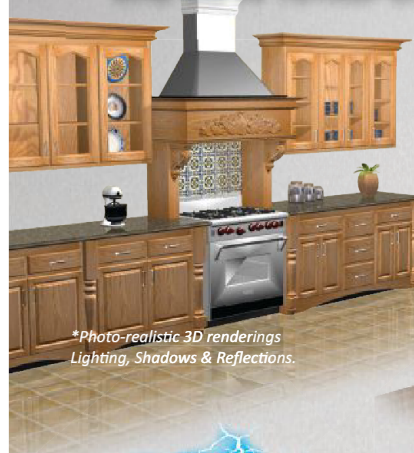
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So far "keeping the guys busy" hasn't demanded much marketing because of adequate word-of-mouth referrals. Neither does he have a good reason to pay someone to update the company's website when few seem to view it. And competition is negligible because Johannes does specialty work that other shops can't or aren't willing to do. They keep it versatile and flexible and give their customers value for their money. Lately, much of their work is in Iowa City, about 10 miles south of North Liberty.

"As long as there's plenty of demand in our region, there's no need to hunt or go soliciting in other areas."

In the curve

Customer requests have taken the company in many directions beyond square corners and straight lines, such as spiral staircases and curved reception desks. Curves bring art into the picture and the passion for what the employees are doing goes up several notches, says Johannes.



A recent home theater project.

"When you come right down to it, woodworking is a series of somewhat boring events with a very good ending. It's nice to have some twists and turns in there to keep it interesting."

Johannes has other reasons for favoring curves. "A curve can be unexpected, an interruption in the visual scan and offers a graceful, fluid change from rigid geometric lines."

In the past, curves were hard to craft. But with new technology it's much easier. However, they still present problems and demand precise measurements and cuts. "You can't fudge. They're either right or wrong with no in-between."

The company can easily handle the chal-

lenges. Johannes does the concept drawings and Danker produces working plans. "We have that perfect marriage here. John doesn't draw; that's what I like to do. But he has an engineer's mind and is good with computers. In turn, John can explain his computer-generated plans to our shop foreman, Bruce Lohause."

Big changes

As a seasoned woodworker with more than 40 years logged in the business, Steve Johannes has witnessed a widespread evolution.

"Definitely, it's the equipment that's changed the most. We've come out of the Dark Ages. The basic table saw and shaper of old are still here, but now they're more elaborate machines. Consequently, cabinets are built better these days. The type of work we do now would have been almost impossible 20 years ago. We've had our CNC router about eight years and it's miraculous what it can do. If you can draft plans and use the software to program precise cuts, you're saving a lot of time and headaches. No special jigs needed either."

Upgraded equipment has likewise infiltrated the finishing process since the 1960s when Johannes began his career. Heavy-duty sanders and



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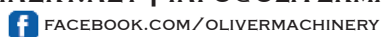
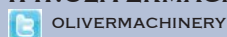
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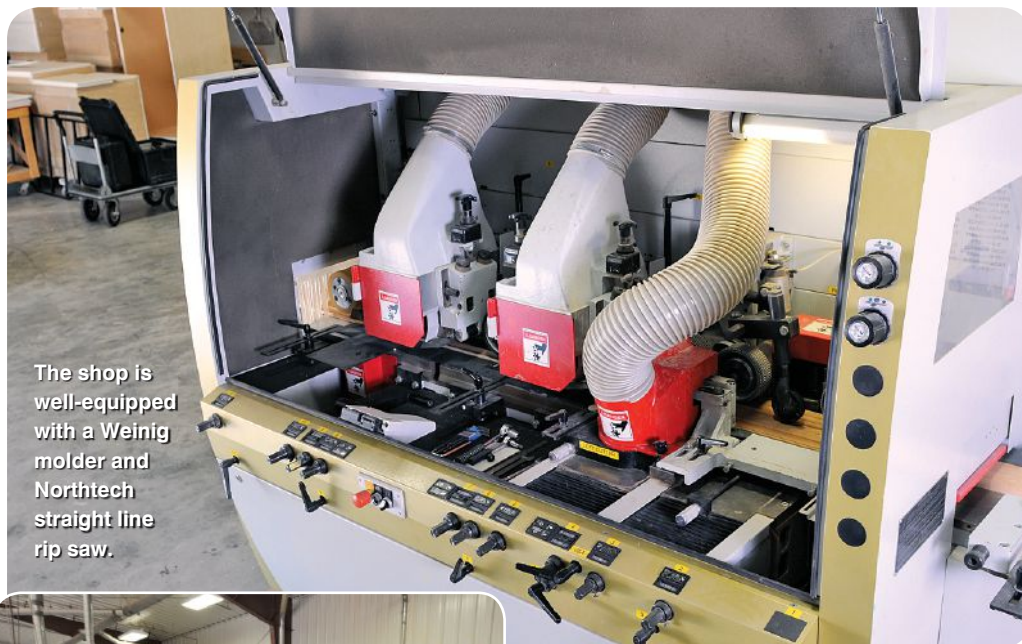


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The shop is well-equipped with a Weinig molder and Northtech straight line rip saw.



commercial spray booths are common sights in the shop scene. Although he may miss the meditative, slow ways of old, he still likes to smooth a wood surface and spread on the coating.

Computer software has seen additions and improvements almost every year across the spectrum, from bookkeeping to drawing plans. Some of the programs used at Johannes are AutoCAD and Cabinet Vision. The only time computers aren't used is in the production of some cut lists, though there are programs that will perform the task. "Our projects are usually specialized enough for a combination of software and hand listing."

QuickBooks, Johannes' accounting software, was developed specifically for the small-business owner with scant knowledge of accounting. With the easy-to-use program, he can easily post costs associated with each job and keep payroll records.

Other qualifying changes involve labor and materials. The proportion of project expenses related to manpower has been increasing and remains the biggest hurdle in figuring job costs. The billing rate stands at \$65/hour, up from \$58-\$60 during the economic downturn.

Price fluctuations in materials are always a factor in preparing estimates. Johannes purchases the majority of its lumber from a wholesaler in Des Moines who attempts to keep prices steady.

"We've been going with premium cherry the last few years because the medium color finishes in an attractive tone that customers like. It's a hardwood, yet soft enough to mill easily. I like it, too, because the scraps are great for smoking ribs."

A wider view

Johannes says that his "success may be sheer luck." He would amend that statement with praise for his employees with their credentials to keep the business going. Altogether, they have close to 140 years of experience. He can put the business on autopilot and they'll carry on, as happened recently when he underwent hip replacement surgery. "Sometimes it seems things actually do better when I'm not here," he quips.

At 61 he feels he's "getting a little long in the tooth. I'm almost there. I have a couple more years and I've thought about starting to plan for semiretirement. I can't hand the business over to anyone, because right now there's no one to hand it to. My son is a park ranger in Washington state, my daughter is a teacher and so far none of my coworkers are interested."

He could pursue his favorite pastimes, camping and golfing, but he'd want to keep his foot in the door or take work home.

"This shop and woodworking in general are too ingrained to get out altogether. I'd miss that client interaction and their loyalty we've worked so hard to win. But as I say to my daughter, in the end things will work out for the best or they'll just work out."

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BY JOHN ENGLISH

The concept of replacing manual processes with automated ones is a sign of our times. From speed-dialing phones to cars that parallel-park themselves, our world is now designed to eliminate human error and make life easier, more efficient and safer. So why not automate the woodshop, too?

Many woodshop owners drive a pickup truck and the cost of a new one can be almost as much as hiring somebody for a year. But the truck is seen as essential because it is used every day and the cost becomes bearable when it is spread over five or six years. The truck (or its mileage) is deductible and that also helps soften the blow.

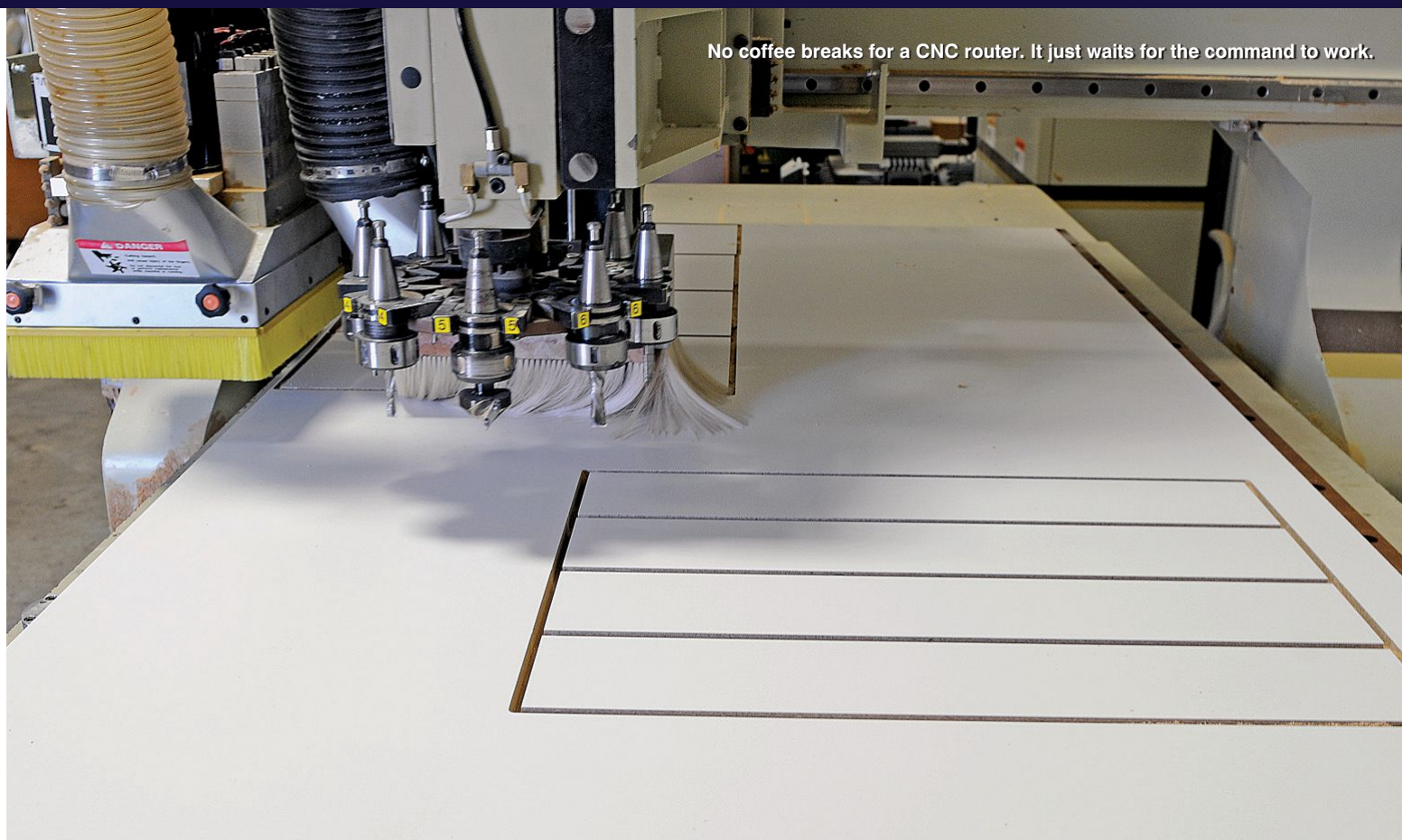
Buying a CNC router for the same kind of money, with the same payoff schedule, seems somehow to be a much larger consideration — and consequently becomes a more difficult decision.

Is that just because there's no radio?

The upside

There are lots of benefits to investing in a CNC router. The most obvious is that this one
continued on Page 38

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machine will dramatically improve the pace of production in almost any shop. It can work two or three shifts in a row, every day of the year, and never need a coffee break. Of course, how busy it stays will depend on how much of the shop's existing workload can be completed by the machine. In highly customized shops that build one-off parts such as spiral stair handrails, the application is hard to imagine. But in standard cabinet shops, where there is a large volume of similar parts, almost everything can be cut and shaped on a CNC router.

Other benefits include the elimination of human error on manual workstations, such as when a router tips and destroys a profiled edge or the work isn't secured and slips while being milled. A CNC is also remotely operated, so the woodworker is several feet away and this reduces the chances of him/her being injured by the cutters, the workpieces or moving machine parts.

Investing in automation also reduces the number of man-hours required and this can help pay for the machine. One operator can usually monitor and program two machines simultaneously. And because the

routers don't take time to chat at the water cooler or use their cell phones, the accumulated savings of even just a few minutes per shift can quickly add up.

Those machines have something else going for them, too: repeatability and consistency. At the end of the day, when all of the doors are exactly the same height, there is a lot less



Almost everything can be cut and shaped on a CNC router.

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adjustment to do when the job is being assembled — and that's a timesaver, too.

Most CNC software helps with optimization (using materials in a way that produces the least amount of waste). This saving must also be entered in the black column when adding up the pros and cons of making the investment. Stacking parts (cutting more than one at a time) is an option on many machines and that, too, saves money. Plus, most router profiles are now available in carbide insert cutters for CNC machining, which can save a little day-to-day expense.

One of the more interesting benefits of making the technological leap is that an automated router can be used creatively to add optional features such as logos and relief carving. And these, in turn, can increase the value of a job and its price. Offering these value-adding options not only helps the bottom line, but it also helps to enhance the shop's reputation and professional image.

Given the current trend in our industry toward outsourcing, a shop can often sell time on its CNC router, making parts for other woodshops or even attracting new customers in related fields such as sign-making. Most machines will work just as well in plastics and foam and that offers some interesting possibilities for the downtime between cabinet jobs.

One other financial consideration to keep in mind is that these machines tend to hold a lot of their value and resale prices are often surprisingly high. There are even companies such as The CNC Router Store (www.cncrouterstore.com) that appraise, buy and sell nothing but CNC equipment.

The downside

Well, the most obvious disadvantage is that even a small new machine costs about as much as that pickup truck mentioned earlier. Buying used can cut the cost significantly, but it also limits one's options to what's available. Prices have definitely come down, but it seems unlikely that there will be much more reduction until there is a major new technological breakthrough. However, recent years have seen a lot of smaller machines (even ones for home shops) being offered. And if a woodshop is just exploring the possibilities, that could be a good place to start.

All new machines require some learning/training time and the CNC router involves some time on the machine and also some on the computer. There is a period of trial and error until the operator learns the nuances of the software and other shop processes need to be able to survive without the machine and its operator during that learning curve.

One aspect of this technology that can cost a lot of time and money is the old "garbage in, garbage out" adage. If a programmer gets a dimension wrong, a shop could easily have a couple of dozen drawers in a few minutes that are all an inch too narrow or perhaps a whole kitchen of doors with short stiles.

A CNC machine needs space. There's the footprint of the machine itself, room to load and unload work, a place to store materials inventory and completed parts and room for people to get around everything. Sacrificing that much floor space deserves a little thought.

Maintenance can be quite costly. The people who repair and fine-tune the machines are not inexpensive. Manufacturers and aftermarket

software sellers tend to provide excellent support, but many of them charge accordingly.

Then there's the eggs-in-one-basket problem. If the machine goes down after it has become central to the shop's production cycle, pretty much everything goes down, too. That can become quite costly in a hurry.

For small, one-man shop owners who are considering making the investment, there is an option that might appeal to the more mechanical-minded. Several woodworkers have built their own tabletop CNC platforms and there are even some kits available (see www.buildyourcnc.com). It's not as complicated as building a new pickup truck and it's a lot less expensive. But there still isn't a radio. **W**

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HANDLE IT WITH CARE

These tips and tricks of the trade will come in handy when you handle a client's prized and rare piece of antique furniture



Antique dealers prefer that woodworkers leave the original finish intact, to preserve accumulated layers of dirt and oils in the patina.

By John English

While there are some woodshops that are dedicated to furniture repair, most of us only occasionally get talked into doing it. Usually it's not a complete refinishing project — just fixing some missing veneer or regluing a drawer or two. After 30-plus years in the furniture-making business, here are a few notes that might smooth the way for occasional renovators.

The biggest enemy of old furniture is location. Pieces that are moved to drier climates from relatively moist regions such as Washington state or Florida will tend to shrink. Joints come loose, panels get narrow and tabletops begin to crack. America's antique dealers have combatted this since folks started emigrating westward and the prevailing advice is to try to slow down the change in humidity. If possible, move the furniture in the spring or fall, when the two climates are more in tune with each other. In the new, dry zone, keep a humidifier in the room during the winter months.

It's not a good idea to store furniture in an unheated garage, woodshop or storage unit, especially during its first winter in a new location.

In very warm, moist conditions, hide glue can begin to fail. If possible, replace it with a similar adhesive, rather than a PVA (modern woodworking glue). Hide glue is more forgiving and it also is more historically authentic. Franklin makes a Titebond version of hide glue

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in a squeeze bottle — no need to kill a steer and boil his hide anymore or even mix powder with water in a hot pot.

Certain cuts misbehave more than others. Plain-sawn wide shelves and tops will change dimension across the grain more than quartersawn boards. If you're working with old upright pianos or perhaps dining tables from the early 20th century, many of them have a quartersawn veneer laid on inexpensive plain-sawn species such as poplar, pine, ash and even on occasion something unusual like cottonwood (they used what they had before plywood). In those cases, be aware that the substrate will move more than the veneer in response to ambient humidity, so that's what should hold your attention.

Location within a room can be an issue. If the opportunity presents itself, mention to your clients that antique dealers caution against placing older furniture by south-facing windows or near HVAC registers. Antique woods should be kept out of direct sunlight, or the finish can yellow, crack or cloud up. Heat sources can shrink joints and release veneer glues. Again, one should always try to regulate humidity to avoid movement, mold or mildew. By the way, diluted household bleach (10-to-1 with water), applied with a rag and wiped off immediately, is a good treatment for mild mildew.

Repairs

Historically, veneers were a whole lot thicker than they are now. At

a minimum, they were a fat 1/32", as compared to the modern standard of about 1/40". (Some imported plywood now carries a 1/60" thick "birch" veneer. It's like working with a thin coat of paint). Veneers can be laminated to gain thickness, but don't cross-bond them. That is, the grains should run in the same direction as the substrate.

Peel-and-stick veneers are probably not the best choices for repairing or replacing antique veneer. They work great on plywood substrates but, for old boards, applying shop-cut (or purchased) solid wood veneer and using hide glue is a better choice.

Just a quick note to anybody not familiar with using veneer: if the product arrives with paper tape on it (as it does with factory-made inlays), the tape should face up so the glue is applied to the other face and the paper is sanded off after the glue cures. If the paper is glued down, it will eventually telescope through thin veneer.

If you use locally harvested wood for repairs, it might not color-match. There are lots of reasons for this. Northern hardwoods from, say, Minnesota, have a different grain structure than trees growing in Georgia, because of the length of the growing season. They are also subject to color variations because of the different mineral composition of the soils, the difference in rainfall and the existence of regional subspecies that have evolved with slight genetic variations. When the new wood is lighter than the original, some experimenting with stain on scraps can

continued on next page



When replacing panels and top, some plywood imports have paper-thin hardwood veneer that is very easy to sand through.

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REPAIRS *from previous page*

solve the problem. If the new wood is darker than the original, one can begin the process by using wood bleach on the new stock, then a neutralizing agent and finally building up the color again with stain.

If you're working with old hide glue, moisture and heat will allow the joint to come apart. This is especially useful with chair joints, but it has advantages for veneering, too. New hide glue is tacky immediately and sometimes doesn't even need to be clamped. It has a long open time, can be sanded and even bonds to old glue. PVA products generally won't adhere well to old glue, so the joint has to be completely clean (that is, all the old glue is removed) before modern adhesives will work properly.

Finishes

Antique dealers, especially those working with rare or valuable pieces, absolutely do not want the original finish removed or even altered. The accumulated layers of dirt and oil from generations of hands has created a patina that is valued as part of the uniqueness and originality of a piece.

Your customers should know that, once a repaired piece leaves your shop and goes home, they shouldn't spray it with furniture wax or polish. That's because many popular brands of furniture polish contain silicon that leaves an impenetrable coating on the wood that needs to be

fully removed (along with the wood that it has penetrated) if the furniture is ever refinished or repaired. Instead, the remedy for most antique wood surfaces is to apply a thin coat of a hard paste wax with carnauba

(Minwax makes one). Check with an antique dealer before doing anything because even wax can be a problem with some more valuable antiques. To apply the wax, wrap it in cheesecloth to prevent smearing and then buff it out with a soft cloth such as an old cotton T-shirt until the wax gets hard. Electric polishers tend to burnish unevenly and are not advised.

One doesn't always need to rewax when buffing. Waxing can be done once a year or so. Again, check with a reputable dealer before treating a unique piece of furniture.

One shouldn't wax if the finish is already failing. In that case, it's time to have a restoration expert take a look at it.

Another common practice is to oil antique wood. Oil finishes are great for new wood, but "furniture oil" just builds up on previously finished surfaces. It looks great until the dust accumulates. Just go with the wax and, in between, dust regularly with a lint-free cloth. Dealers also advise against removing the patina on hardware, especially brass and copper. Shiny, they say, isn't always a good thing. Neither, apparently, is antiquing gel because it tends to devalue older pieces. **W**



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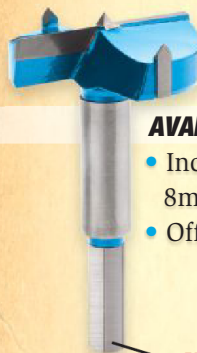
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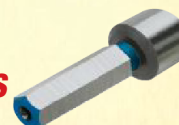
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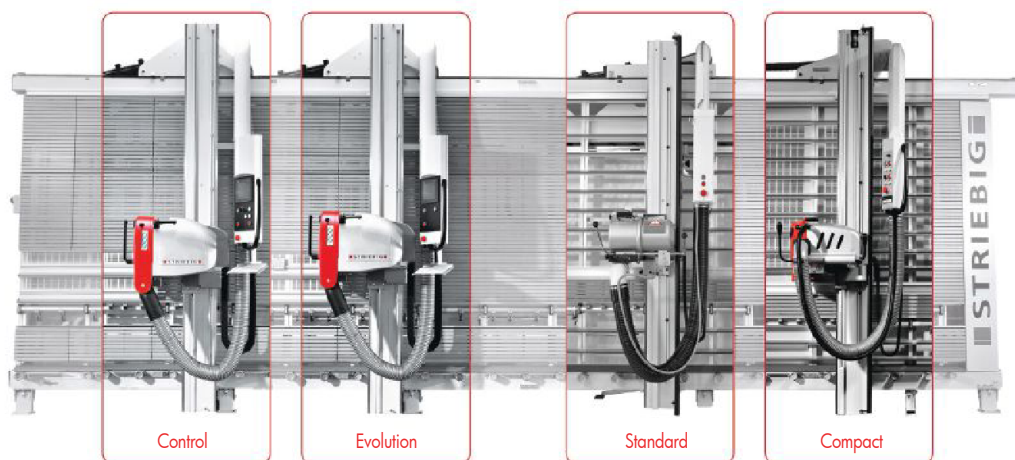
▶▶ **FESTOOL** presents the new TI 15 hybrid impact/drill driver. Described as seven tools in one, the TI 15 is the only tool that can go from impact mode to high-speed drill to right-angle drill, then back again in seconds, according to the company. It features a brushless motor and accepts Festool's FastFix accessories, which include right-angle, eccentric and depth-stop chucks. For information, visit www.festoolusa.com.



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Thomas Hucker featured at P&E

Displayed works including many inspired by traditional Japanese aesthetics and contemporary Italian design thinking

By Jennifer Hicks
STAFF WRITER

The Pritam & Eames Gallery introduced new work by Thomas Hucker at an exhibit held Aug. 10 through Sept. 18. The featured pieces included a settee, a foyer table, a pair of ebony upholstered chairs and a low table, as well as a presentation of the artist's drawings.

Highly regarded as both an artist and a craftsman, Hucker's work is deeply influenced by traditional Japanese aesthetics and contemporary Italian design thinking.

"His furniture combines qualities that are seemingly incompatible — buoyancy and mass, abstraction and utility, richness and plainness," gallery partner Bebe Johnson said in a statement. "As such, he never fails to come up with sophisticated, engaging work."

While he was a teenager in Pennsylvania, Hucker began a two-year apprenticeship with German master cabinetmaker Leonard Hilger. He continued his training in furniture making with Jere Osgood at Boston University's artisanry program in the 1970s. These artists provided Hucker

with a strong technical base that paved the way for provocative and conceptually engaging work that he is known for today, according to the gallery.

Hucker has taught at New York's Pratt Institute and New York School of Design, California College of the Arts in San Francisco and the Appalachian Center for Crafts in Tennessee. His work is in the permanent collection of the Museum of Arts and Design and the Cooper Hewitt Museum in New York; Detroit Museum of Art; Los Angeles Country Museum; Museum of Fine Arts in Boston; Mint Museum in Charlotte, N.C., and the Smithsonian Institution of American Art in Washington, D.C.

"[The] furniture combines qualities that are seemingly incompatible — buoyancy and mass, abstraction and utility, richness and plainness."

— Pritam & Eames gallery partner, Bebe Johnson

A Taste for Spoons

Through Nov. 4, the Fuller Craft Museum will be hosting an exhibit called "A Taste for Spoons from the Collection of Nora and Norman Stevens."

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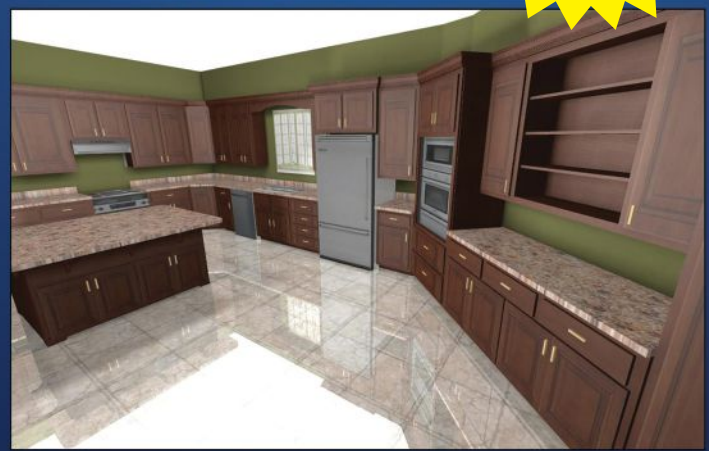
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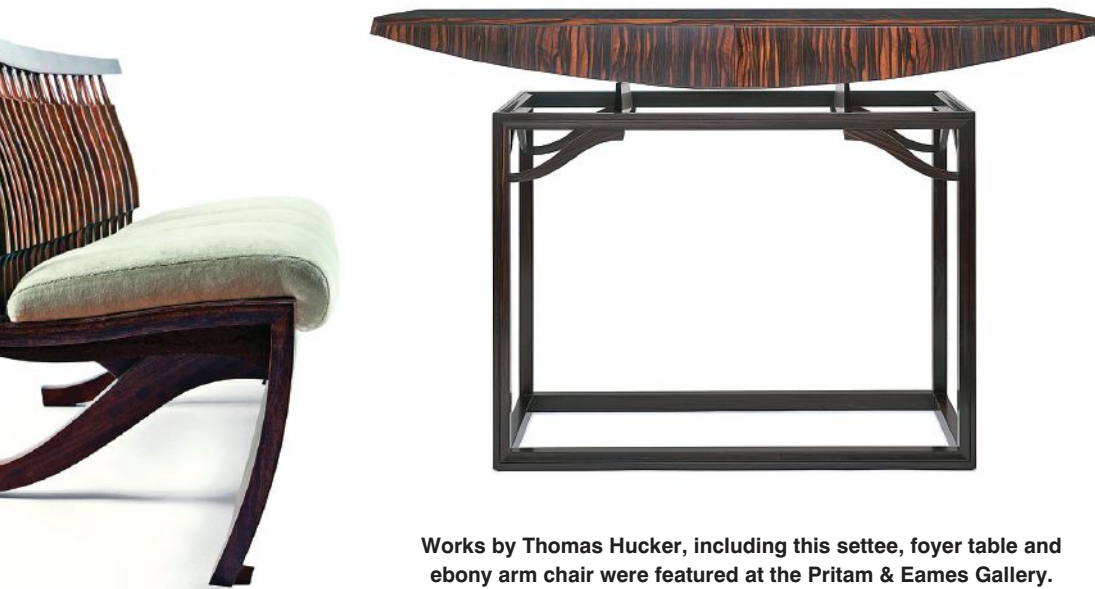


The exhibit, which opened Aug. 18, features a collection of works from woodcarvers from around the world who will take a popular everyday tool — the spoon — and create sculptural works of decorative art. The exhibit features

90 of the nearly 900 spoons in the collection.

Started by Norman Stevens in 2005, this distinctive collection of 9" carved wooden spoons has an exciting range of designs from the more traditional spoon shapes of

neck and bowl, to spoons shaped like bullfrogs, faces, strawberries, eagles and hearts. The exhibition highlights the various carving techniques, styles and interests of a va-
continued on next page



Works by Thomas Hucker, including this settee, foyer table and ebony arm chair were featured at the Pritam & Eames Gallery.



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riety of woodcarvers from almost every U.S. state, several Canadian provinces and 28 countries including Australia, Great Britain, Romania and Sweden.

The collection represents a wide spectrum of wood species such as ash, English boxwood, lilac, mesquite, persimmon, plum, sycamore and many unusual woods. It also includes some longtime carvers who specialize in carving functional spoons as well as other well-known makers who do not specialize in spoons including: Michael Cullen, Mark Gardner, Dewey Garrett, Louise Hibbert, Peter Petrochko, Jamie Russell, Betty Scarpino, Mark Sfirri, Holly Tornheim and Jacques Vesery.

Contacts

Fuller Craft Museum, 455 Oak St., Brockton, MA 02301. Tel: 508-588-6000. www.fullercraft.org

Pritam & Eames, 29 Race Lane, East Hampton, NY 11937. Tel: 631-324-7111. www.pritameames.com 

Spoons made by Sion Llewellyn and Kristin Le Vier are featured in the Fuller Craft Museum exhibit.



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CALENDAR

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Include name, dates, location, description of event and a contact address or telephone number. Calendar items, which should be typed or printed clearly, must be received a minimum of 60 days before the event.

Please note that tuition prices, as listed, may not include materials or shop fees. Check with a specific class for further details.

The complete national calendar of events is updated monthly at www.woodshopnews.com.

— Compiled by Jennifer Hicks

ARIZONA

Oct. 31-Nov. 2 — Architectural Woodwork Institute's 60th annual national convention. An education and networking event designed specifically for architectural woodworkers. Speakers will include Robert Ste-

venson on "Manufacturing the Speed of Change," Alan Beaulieu on an economic outlook for the industry, Jack Warkenthein on selling strategies, and more. Contact: www.awinet.org

CALIFORNIA

Monthly — San Fernando Valley Woodworkers meetings are held on the third Thursday of each month at 7 p.m. at the Balboa Park Sports Complex, Gym Building, at 17015 Burbank Boulevard in Encino. www.sfvw.org

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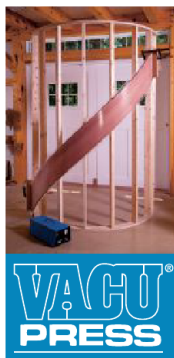


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Oct. 12-14 — Woodworking in America West show offers three days of skill-building sessions, exhibitors of tools, machines and supplies, and networking opportunities. Location: Pasadena Convention Center in Pasadena. For information, visit: www.woodworkinginamerica.com.

FLORIDA

Ongoing — The Dunedin Fine Art Center is offering six-week woodturning classes at its Cottage Campus taught by AAW professional member Tony Marsh for beginners and intermediate-level participants. Full day classes are held on Thursdays. Call 727-298-3322 or e-mail education@dfac.org for information.

Monthly — Woodcrafters Club of Tampa meets every third Thursday evening at 3809 W. Broad St. in Tampa. For information, visit www.tampawoodcrafters.org.

Feb. 7-18, 2013 — Florida Handcrafted Furniture Show at the Florida State Fair in Tampa. Exhibitors must have a Florida mailing address. Entry deadline is Dec. 15.

Contact Vernon Blackadar at vesablackadar@msn.com.

IDAHO

Feb. 23-24, 2013 — The 2013 Idaho Artistry in Wood Show invites competitors from all skill levels to submit their wood carving, turning, scroll work and fine wood working for display and judging. The show will feature demonstrations, vendors, raffles, an auction and banquet as well as the opportunity for artists to sell their work. Location: Boise Hotel and Conference Center in Boise. Contact: www.idahoartistryinwood.org

KENTUCKY

Nov. 2-4 — Woodworking in America Midwest show offers three days of skill-building sessions, exhibitors of tools, machines and supplies, and networking opportunities. Location: Northern Kentucky Convention Center in Covington. For information, visit: www.woodworkinginamerica.com.

MASSACHUSETTS

Nov. 3-4 — Two and Three-Day Wood Carving Workshops with David Calvo.

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Nov. 16-18 — Paradise City Marlborough. Furniture and accessories from 175 craft designers and artists will be exhibited for sale. Location: Royal Plaza Trade Center, Marlborough. www.paradisecityarts.com

NEW YORK

Monthly — Sawdust and Woodchips Woodworking Association meetings are held on the first Thursday of each month at 6:30 p.m. at the Canton Woods Center in Baldwinsville. www.sawdustwoodchips.org

Oct. 13 — Sixth annual Mid-Hudson Woodworkers Show. Location: The Hurley Reformed Church in Hurley. For information, visit www.midhudsonwoodworkers.org.

RHODE ISLAND

Nov. 2-4 — Providence Fine Furnishings & Fine Craft Show. Pawtucket Armory Arts Center, Pawtucket. www.finefurnishingshows.com

Nov. 29-Dec. 2, Dec. 7-9 — Foundry Artists Holiday Show. Join 65 talented artists showcasing their work at this 30th annual fine art and craft show. Location: Pawtucket Armory Arts Center, Pawtucket. www.foundryshow.com

SOUTH DAKOTA

Monthly — The South Dakota Woodworkers Guild meets the last Thursday of every month (except August) at various members' shops. The club has hand tool and woodturning groups. www.sdwoodworker.org

Nov. 17 — One-Day Bowl Turning Class. Offered three days this fall, participants will work in kiln-dried maple or cherry. This class uses the new generation of carbide insert lathe tools, so there's no sharpening. Location: Arts & Learning Center, Belle Fourche. www.clccommed.org

TEXAS

Nov. 8-Dec. 8 — 13th annual Texas Furniture Makers Show at the Kerr Arts and Cultural Center in Kerrville, Texas. This juried exhibition is a statewide competition featuring handcrafted pieces by the best custom furniture makers in Texas and is co-sponsored by Woodcraft retail chain. Admission is free. For information, call 830-895-2911 or visit www.texasfurnituremakersshow.com

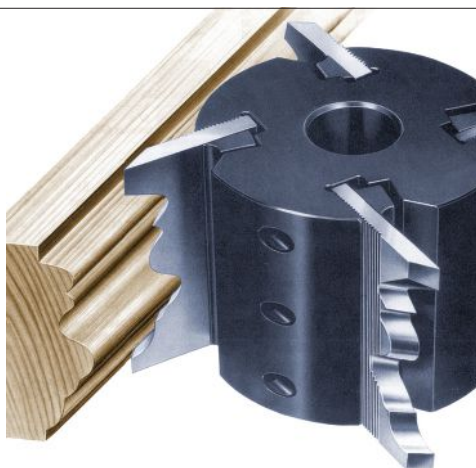
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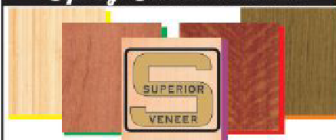
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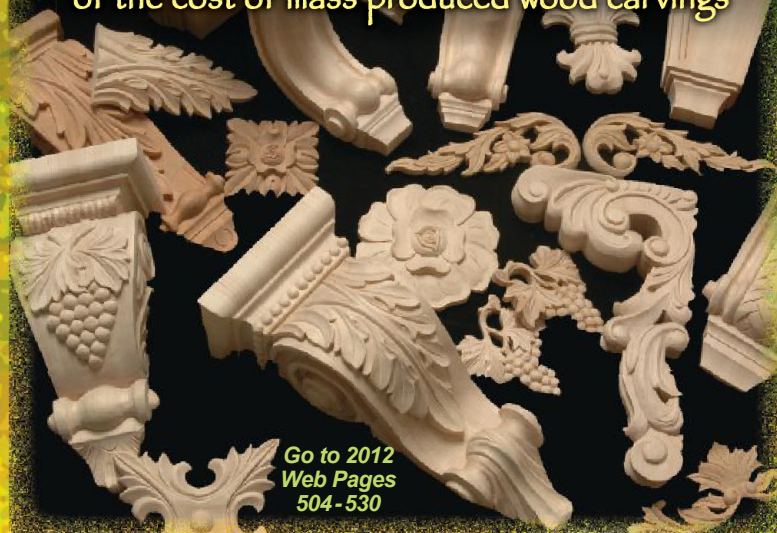
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Giving pianos a new look

About a year ago, Justin Elliott and business partner Shon Craig started ResInno Piano Innovation and Design, a piano modification company. Located in Clearwater, Fla., the shop offers piano customization services to a clientele that includes some famous musicians.

Elliott, 28, started enhancing pianos about eight years ago after working as a piano technician since he was 15.

"I wanted to give pianos a more modern look. They've always looked the same for hundreds of years and I just got tired of it, so I started changing them around in my spare time. I kept working on techniques like bending wood to enhance the legs. It launched into a full-blown business where I have four full-time people working for me and a couple of part-time people as well," says Elliott.

The company has serviced pianos for Alicia Keys and Elton John and has a growing database of other famous musicians. Typical clients include high-end individuals that Elliott says have enough disposable income to warrant such products and services. He has little to no competition.

"No one does aftermarket installs like we do. You can buy generic designs from a manufacturer, but if you were to research that you could see that they're kind of different, but not strikingly different."

The company will add news legs, a bench or a lid or make more extensive modifications to a stock piano. If the client already



The Grand Rossa piano from ResInno is named after Ferrari's 1957 Testa Rossa race car and painted in the iconic Ferrari red.

owns a piano, it gets shipped to the shop for a makeover.

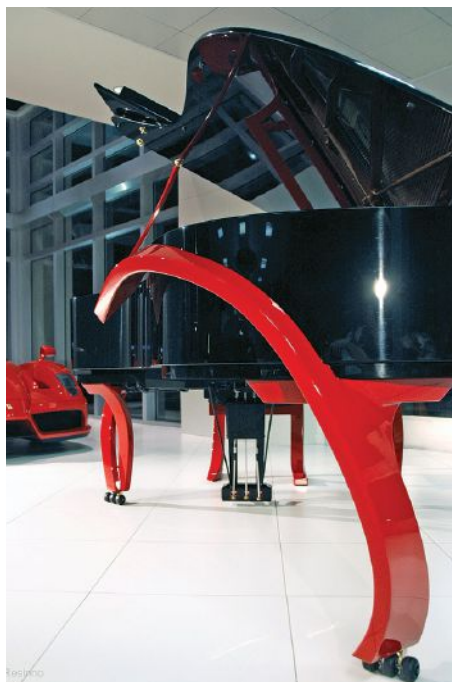
There are currently four piano modification designs available that boast spirals, arcs and other modern elements. The company's latest design is the Grand Rossa, in which Elliott got his inspiration from one of his favorite race cars.

"I've always loved Ferraris and their style

so I wanted to merge the piano and the car concept. The Testa Rossa was my inspiration from the different curves that it had. I don't do any drawings or any specs first. I just start bending and shaping the wood into the different designs."

Modified and customized pianos generally cost from \$33,000 to \$100,000.

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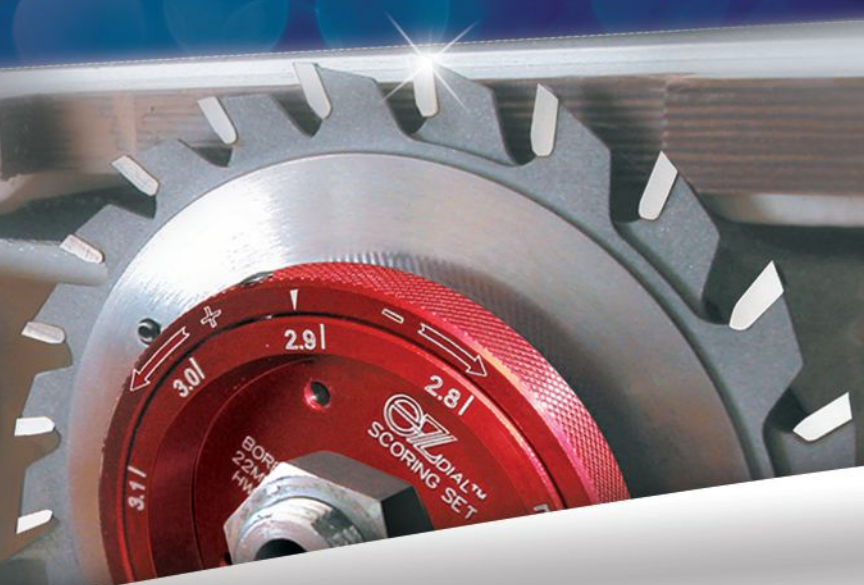
Adjustments can easily be made, while the Scoring Set and Slot Cutter are mounted on the machines! These unique tools eliminate the need for shims, endless measuring, reassembling, testing and adjusting to obtain the required width.

INDUSTRIAL

EZ DIAL™ SCORING SET

#EZ120-24-22

- Fully adjustable in increments of 0.1mm
- Kerf adjusts from 2.8mm - 3.6mm
- Replacement carbide tipped blades available
- Fits SCM, Altendorf and most machines
- Available in 120 & 125mm dia. with 20 or 22mm & 3/4" bores



INDUSTRIAL

EZ DIAL™ SLOT CUTTER

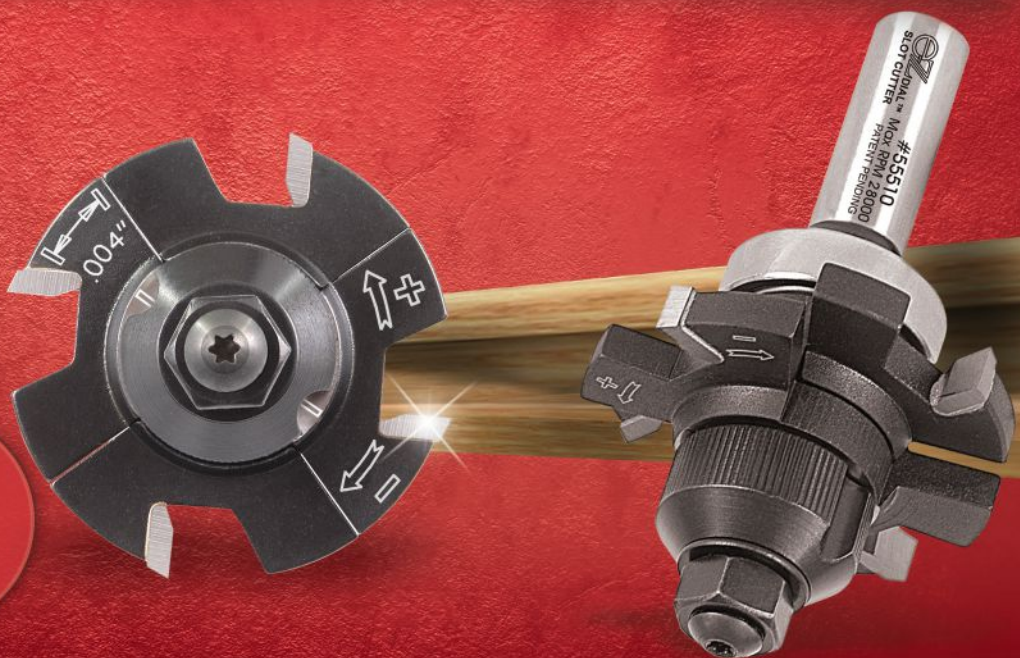
#55500

SLOT KERF: 1/8"-1/4"

#55510

SLOT KERF: 1/4"-1/2"

- No shims or spacers
- Nothing to take apart, just dial it, lock it, cut it
- Perfect grooves for today's undersized plywood
- Perfect for edge ("T") molding installation
- Carbide tipped for long life



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