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MARCH 2026

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Finding a flexible CNC solution

Band saw evolution: Small changes, big impact

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### BLOGS



#### Over the Workbench

Talkin' shop with former editor A.J. Hamler

**2026 Online Resource Guide**  
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# Rooted in the past, focused on the future

By Jennifer Hicks

WOODSHOPNEWS 6 MARCH 2026

**Visiting Bess Naylor** at the Olde Mill Cabinet Shoppe in York, Pennsylvania, a few months ago was a real treat and a valuable learning experience. Her feature article in this issue is long overdue. While Woodshop News typically focuses on how professional shops use the latest technologies to stay competitive, Naylor adheres to traditional methods.

I parked in a wooded section of her property and followed a trail along a stream to her shop. Stepping inside was like traveling back in time. The workbenches, hand tools and period furniture in progress gave the space historic charm. Fresh sawdust scented the air. Naylor greeted me bundled in layers against the cold and led me to a corner where a space heater struggled to warm the building.

Most impressive was Naylor herself. She has such a warm, good-natured spirit and carries herself with real humility. With 40 years in the field and a distinguished teaching career, she jokingly calls herself a “dinosaur.” But she radiates youthful energy. The article, starting on page 30, explores her motivation — she’s drawn to work that speaks to her. She wants to preserve the history of how furniture building was taught to apprentices who dedi-

cated themselves to the craft.

While Naylor focuses on preserving the past, we’re looking to the future. This year marks the magazine’s 40th anniversary, and we’re launching an initiative to expand our online content. LinkedIn will feature updates and announcements that invite conversation. We’ll share video features on highlighted subjects — beginning with Naylor in March. We hope you’ll follow along.

We’re also welcoming new writers this year, including Yoav Liberman and Ralph Bagnall. Liberman analyzes the band saw market on page 35, while Bagnall explores flexible CNC solutions on page 14.

Diane Shattuck returns with her expert finishing advice on page 22. This month, she writes about her “More-On Theory”, discouraging the belief that adding more of something — material, time or effort — will inherently improve outcomes. John English also returns with a feature on building a complete spray finishing system on page 40.

We’re also added former editor A.J. Hamler, who wrote about dust collection dos and don’ts in the January issue. Check out his long-running blog, *Over the Workbench*, at [woodshopnews.com](http://woodshopnews.com). **W**

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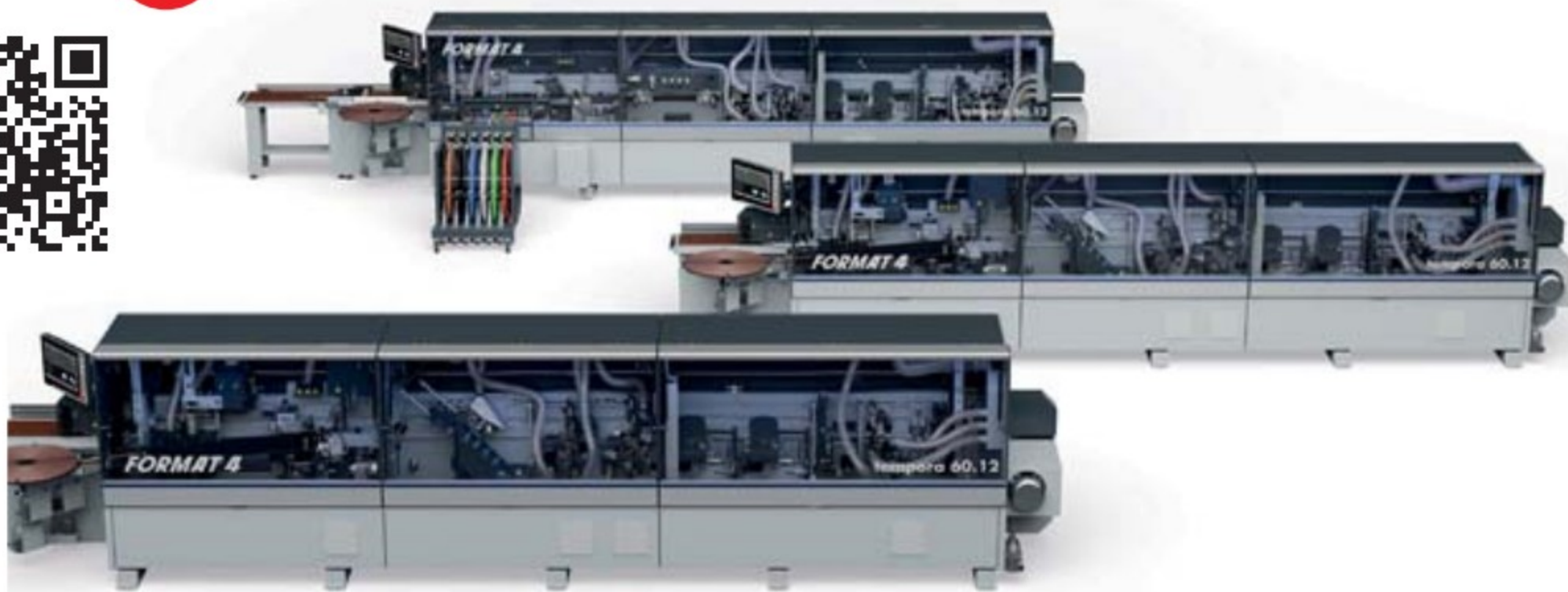
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# Western Design Conference shifts venue to Bozeman for August event

By Jennifer Hicks

The annual Western Design Conference Exhibit and Sale is relocating to Bozeman, Montana, this year after 18 years in Jackson Hole, Wyoming. The event showcasing Western-inspired art, fashion and home decor is scheduled for Aug. 6-9 at the Brick Breeden Fieldhouse at Montana State University.

"This move to Bozeman reflects the evolution of the West's design economy," says Allison Merritt, executive director of WDC. "Bozeman offers rich cultural roots, a booming luxury home and real estate market, and ac-



An ariel view of Bozeman and the MSU campus.

# WESTERN + DESIGN EXHIBIT+SALE

cessible infrastructure via the Bozeman Yellowstone International Airport. It is the perfect next chapter for this legacy event."

Founded in Cody, Wyoming, in the early 1990s to promote contemporary artisans using historic American craft methods, the WDC moved to Jackson Hole in 2007. The event draws interior designers, architecture trade professionals and collectors of luxury furnishings, fashion and home accessories.

The shift to Montana offers new opportunities for regional design professionals — including architects, interior designers, homebuilders and luxury real estate developers — to connect with national talent.

The three-day exhibit and sale runs Aug. 7-9 and features more than 100 juried artisans showcasing furniture, fashion, jewelry, leather, metal, woodwork and mixed media. A preview party and runway fashion show on Aug. 6 will feature Western couture collections.

The event will include a designer showhouse on the exhibit floor for interior and home design brands. Organizers will distribute more than \$20,000 in cash awards across categories including Best in Show, Best Collections and Spirit Awards.

"Bozeman is experiencing surging interest in luxury residences and high-end, architect-driven custom homes," according to show organizers. "For sponsors and attendees alike, this is more than a show — it's a strategic platform."

Learn more at [westerndesignconference.com](http://westerndesignconference.com). **W**

Kelly Gorham

## GUFFEY SYSTEMS ADDS SURFACEPREP TO DISTRIBUTOR NETWORK

Guffey Systems, a manufacturer of material handling and finishing solutions, has named SurfacePrep as an authorized distributor of its products.

The partnership expands Guffey Systems' reach to industrial manufacturers and coating facilities through SurfacePrep's national distribution network.

"Through SurfacePrep's national footprint and deep expertise in surface preparation and coatings, customers will gain enhanced access to Guffey Systems' patented technology, technical support, and application expertise," the company said in a statement.

Guffey Systems designs and manufactures manual rail finishing and material handling equipment. Its PivotLine Manual Rail Finishing System enables finishers to coat all sides of a part simultaneously through contactless spraying.

"SurfacePrep shares our commitment to helping customers work smarter and more efficiently," said Nathan Guffey, president of Guffey Systems. "Their experience across surface preparation and finishing makes them an ideal partner to represent our equipment and support customers in achieving better



results on the shop floor."

"Adding Guffey Systems to our portfolio allows us to offer customers a patented, highly effective solution to common finishing challenges," said Matthew Reilly, director of paint and powder at SurfacePrep. "Together, we're helping manufacturers improve quality, efficiency, and overall throughput."

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# Thermwood starts CNC video series

By Jennifer Hicks

**Thermwood**, a CNC machinery manufacturer, launched a video series called "You Betcha" designed to demonstrate its CNC systems' capabilities. The videos are available on the company's website and YouTube.

"'You Betcha' is a series covering topics such as CNC tips and controls, software tools, Large Scale Additive Manufacturing (LSAM), CutLayer technology, and 3-axis and 5-axis CNC systems. Each episode is designed to answer common questions manufacturers face and to provide practical, production-focused insight," said Duane Marrett, Thermwood's vice president of marketing.

The first episode, released in January, focused on CNC program conversion. Future programs will feature topics across the company's manufacturing technologies, including LSAM, CutLayer, Cut Center software, CNC workflows, and both 3-axis and 5-axis CNC systems such as the MAX5. Each episode addresses common customer questions and production challenges.

In the debut episode, Thermwood addresses whether



a CNC program written for another brand can run on a Thermwood machine — the answer being "you betcha." The episode explains how the CNC controller affects machine flexibility, performance, and long-term support.

The company develops its control and software in-house, including the ULTRA 6 SuperControl, which is designed, built and supported in Dale, Indiana. The episode demonstrates how the THM converter allows users to create custom conversion rules that translate other machines' G-code into Thermwood-ready programs. According to the company, this function reduces manual edits, shortens changeover time, and helps shops transition programs more efficiently.

Learn more at [thermwood.com](http://thermwood.com). **W**

MARCH 2026

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WOODSHOPNEWS

# Lamello USA celebrates sales milestone with custom edition

By Jennifer Hicks



Mark Hugus of Terrien Designs.

**Lamello USA**, a division of Colonial Saw, announced the sale of its 10,000th Zeta P2 biscuit joiner in the United States. To mark the milestone, Lamello created a custom version featuring a personalized baseplate and Systainer case.

"This benchmark represents more than a number," says Chris Hofmann, Lamello USA product manager. "It reflects the trust that professional woodworkers place in Lamello solutions every day, the success they've had by using them, and by sharing their enthusiasm for Lamello within the woodwork-



The custom Zeta P2 biscuit joiner.

ing community. We couldn't think of a better way to celebrate than by creating a personalized, one-of-a-kind Zeta P2 for a customer who will put it to work in their shop."

The commemorative tool was purchased by Mark Hugus of Terrien Designs in Bozeman, Mont. Lamello USA promoted the milestone on social media before the sale, encouraging customers to participate in the moment.

"I actually just got to open it up today and use it for the first time," Hugus said. "It's quite the tool and does a great job. I am very excited to add this to my workflow for face frame cabinets."

The Lamello Zeta P2 uses the company's P-System connectors for cabinet and furniture joinery.

Learn more at [lamello.com](http://lamello.com). **W**

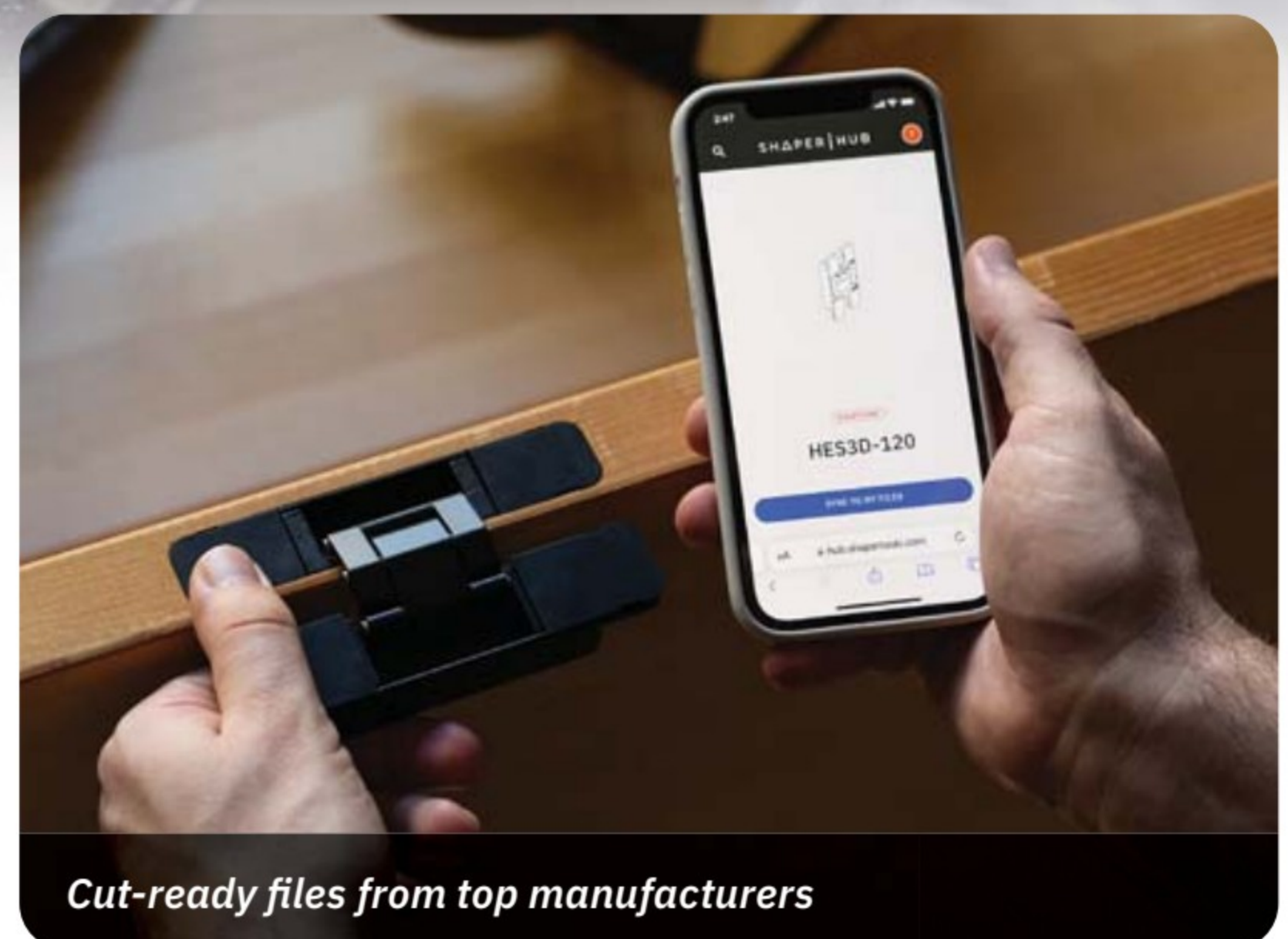
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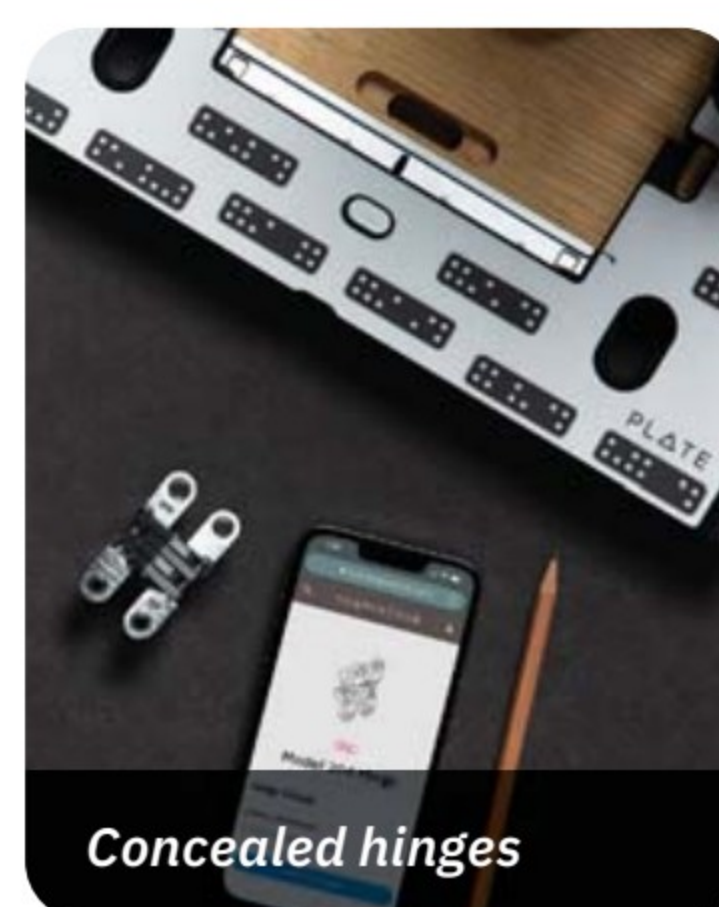
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# Versatility keeps soft maple moving

By Jennifer Hicks

**Light in color and firm in texture**, soft maple remains a steady seller for cabinetry and furniture projects, according to lumber suppliers interviewed by Woodshop News. While not a top pick among domestic hardwoods, soft maple draws buyers with its versatility and lower price point compared to leading species.

Clint Dillon of Steve Wall Lumber in Mayodan, North Carolina, says soft maple sales are steady. The species works well for paneling, cabinet backs and drawer slides, and is especially popular for paint-grade projects.

"We sell a bunch of soft maple to our cabinetmakers, as well as our hobbyists that are doing projects and jobs that require the lumber either to be painted or have a heavy dark stain on it. It's a little cheaper than the hard white maple that we sell, but it's a little more dense than poplar, and a lot of guys prefer it," Dillon says.

"It's pretty steady on our end. It's a popular wood, maybe one of the top five or six. It machines well, sands well. We also run a lot of custom moldings out of soft maple — we run crown, casing and base molding, and that seems to be really popular because again, it just paints up really well."

Luke Zale of Rare Woods USA in Mexico, Maine, says much of his soft maple goes to furniture makers and specialty item producers like custom pool cue manufacturers.

"The sawn lumber moves fairly well for us, although I think a lot of the demand is more on the hard maple. With the soft maple, customers are more interested in the figured varieties, the curly or the bird's-eye. But we're in Maine, and everyone has access to maple. It's something everyone has, so they might not be coming to me in particular for it," Zale says.

"The only real change I've seen is that five years ago we were selling a lot of our maple into Canada, and that's



slowed down especially with the tariffs."

Doug White of Doug White Hardwoods in Marissa, Illinois, says soft maple sales are sluggish compared to last year, but he still sees movement and praises the species' attributes.

"I just ordered a unit of it. We're still selling it, not quite as fast as we did a year ago, but we're still selling it. We sell it to cabinetmakers. They buy about 500 board feet at a time. They use it for paint-grade projects. The price is a little higher than it was, but I don't think that has too much to do with fewer people asking about it," White says.

"The soft maple machines well, and it's a nice wood to work with. It's a closed-grain wood and the color's good, generally speaking. We get it all up from the north, and it comes in usually pretty wide widths, 6-inch and wider and I have some 10-inch stock in there, and that's what people are always wanting is something wide." **W**

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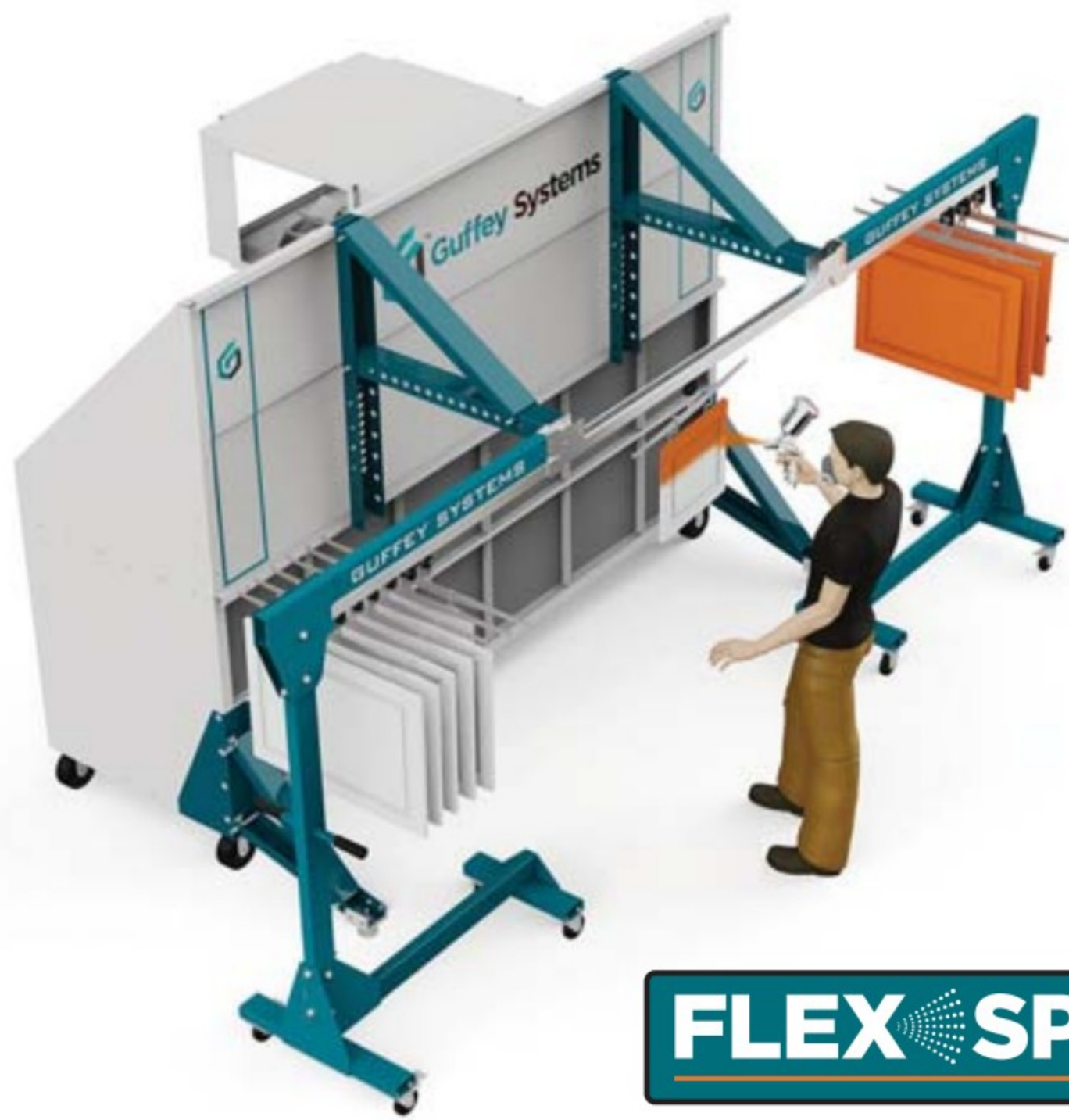
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# Beyond one-size-fits-all CNC

Today's wood manufacturers need systems that match their specific production reality, from flexible job shops to high-volume automated lines

By Ralph Bagnall

**C**NC systems have become nearly universal in shops large and small across the wood industry. Their evolving ability to handle more of the operations needed for any part has increased their value by reducing the number of setups needed and the handling of parts from machine to machine. But no two shops of any size have the same requirements, and different segments of our industry have different needs.

A small but growing business may be looking at a second machine or a replacement for one they have outgrown. Often, since the business is still evolving, future needs may not be fully known as the team continues to shape their niche in the market. This sort of shop will need to select a machine system that is flexible enough to adapt as their business may change.

The PRS5 Alpha from **ShopBot** ([shopbottools.com](http://shopbottools.com)) offers all the features needed for production use at a price point that allows for more features than you may expect. These machines are well suited for maximum flexibility in cellular manufacturing, where multiple machines can all

be working on the same job or completing multiple projects side by side.

The Alpha series is set up for traditional nested machining as well as offering the ability to be used with vacuum fixtures for more specialized tasks. It is available with an Automatic Tool Changer (ATC), which drops down to allow for flow-through material loading and unloading. ShopBot also offers custom size bed options for even more specialized needs.

Longer established woodworking shops will often be looking for more specific features to augment their existing business lines. Whether replacing an outgrown entry-level machine or adding additional production capacity, their requirements are often more specialized as they mature in their markets.

The Industrial Series (IS) line of CNC machines from **ShopSabre** ([shopsabre.com](http://shopsabre.com)) are designed for high volume production environments that require accuracy and reliability day in and day out. These machines are built around a choice of powerful spindle options, heavy-duty drive

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The ShopBot PRS5 Alpha ATC

systems, and scalable table sizes to accommodate large sheet sizes and nested workflows while maintaining high levels of accuracy. ShopSabre also has you covered if your business combines wood with steel, plastics and other materials by offering industrial level Plasma and Fiber Laser machines to augment a wide range of production lines. Even though these machines have different uses, coming from the same manufacturer

often means reduced inventory of spare parts and a similar knowledge base of maintenance procedures.

Throughput and workflow efficiency are the primary focus of all shops but especially as production lines become busier. The Venture Series from **Techno CNC Systems** ([technocnc.com](http://technocnc.com)) is optimized for demanding high volume nesting applications that call for continuous heavy-duty operation.

Key features of this machine line include an ATC and nine-spindle drill bank for seamless part processing with minimal interruptions. A high-flow vacuum table and pumps, coupled with automated loading and offloading systems, add significantly to the production flow capabilities of this system, while an industrial-grade CNC controller ensures reliability and allows operators full control over the machine performance specifications.

The industrial-grade ATC, featuring a 12-position rotary carousel for rapid tool swaps, minimizes delays during complex milling operations. This, combined with the nine-spindle drill bank for drilling shelf and construction holes, provides rapidly maximum efficiency day in and day out. A multi-zone phenolic vacuum pod table allows for tight tolerances and precision depth cutting. Brushless AC servo motors and professional controller make it ideal for large-scale cabinet and nesting fabrication.

One of the biggest challenges to efficiency with nested-based CNC systems is the load/unload cycle. Collecting parts, cleaning the table and setting the next sheet in place can take as much time as milling, so shortening this process can be like adding a second machine. Higher end CNC systems like the new Profit H100 and H110 from **Felder Group** ([felder-group.com](http://felder-group.com)) are designed from the ground up to work with integrated auto load systems.

These machines are ideal for a full cell manufacturing system with highly efficient loading and unloading. The scissor lift loading table, pusher and unloading conveyor with manual labeling on exit from the machine remove much of the material handling burden and many of the secondary operations that used to be required.

The H100 and H150 offer 3-, 4- and 5-axis options that allow the machine to perform more advanced functions. Parts can be designed with more creative construction methods, reducing the need for highly skilled assemblers downstream. A pre-labeling system removes manually adding labels to the parts, and the option for robotic unloading increases flowthrough while reducing the risk of lifting injuries among operators. Automation can be expanded to further include an automated warehousing system from the included labeling systems, material tracking, and real production information resulting in increased profitability.

Reducing material handling is often an easy way to cut production cost and increase profitability, so the more steps your CNC machine can complete in each setup is an important consideration. The Homag CentaTeq P-310 from **Stiles Machinery** ([stiles-machinery.com](http://stiles-machinery.com)) takes this reality to the next level offering CNC processing with edge banding on shaped parts in



ShopSaber IS 408.



## 750CN-C Dovetailer

The Omec 750CN-C features a powerful 4 HP, 18,000 RPM spindle engineered for optimal performance and durability. Its advanced spindle cover enhances workplace safety by minimizing sawdust and noise, ensuring a cleaner and quieter working environment. Additionally, the Omec 750CN-C pre-scores workpieces to achieve precise, high-quality finishes in every production run. Designed for efficiency, the Omec 750CN-C processes single or simultaneous male and female workpieces, achieving output rates of up to 60 drawers per hour. It accommodates drawer widths up to 20.86" and material thicknesses up to 1.18", making it a highly versatile solution for dovetail production.

Choosing Omec means investing in more than just a machine—it's a commitment to long-term reliability and support. We provide comprehensive training, dependable after-sales service, and guaranteed availability of genuine spare parts for up to 10 years after the model is discontinued. The 750CN-C is a strategic investment in precision, efficiency, and lasting performance.

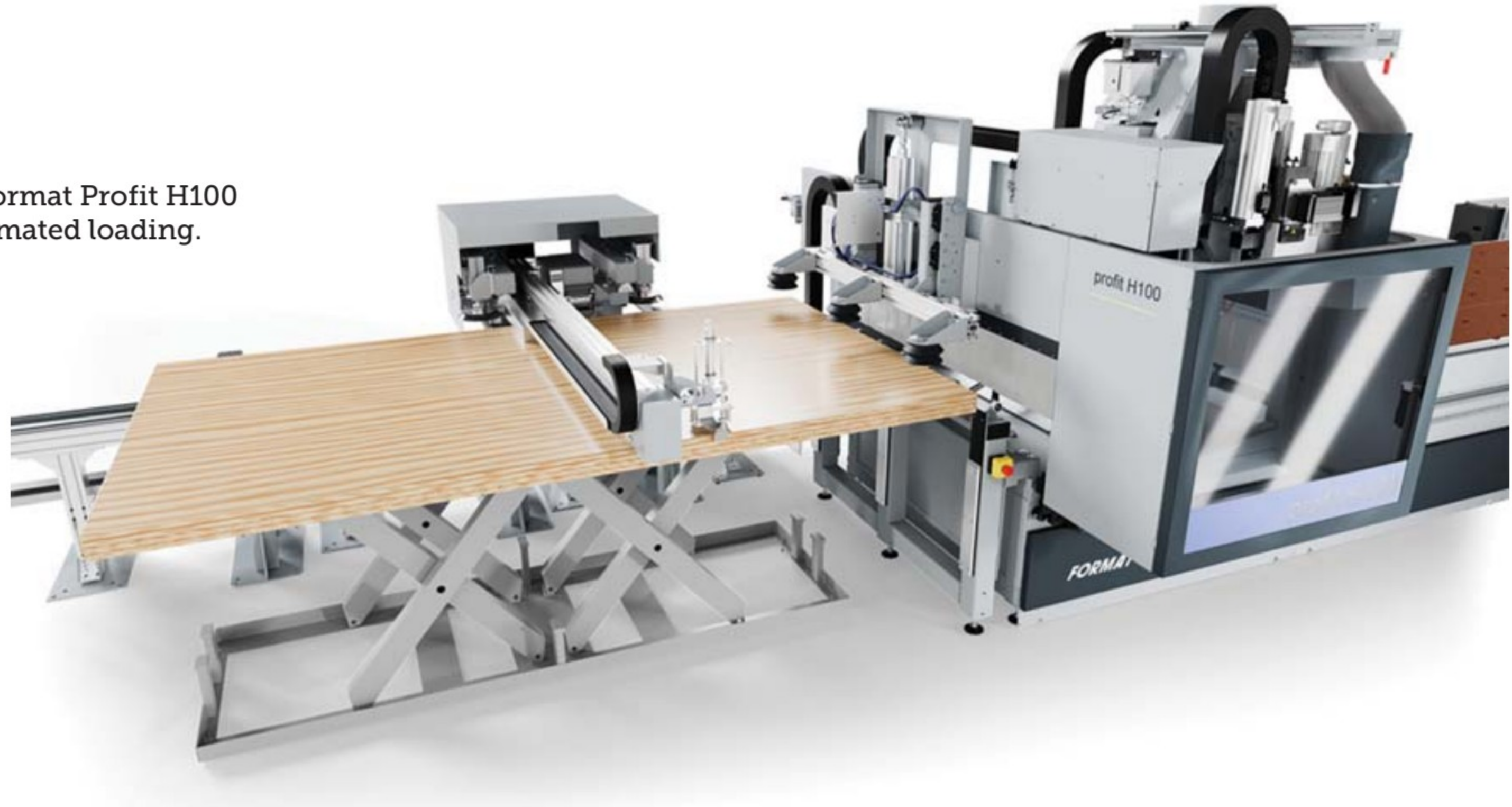


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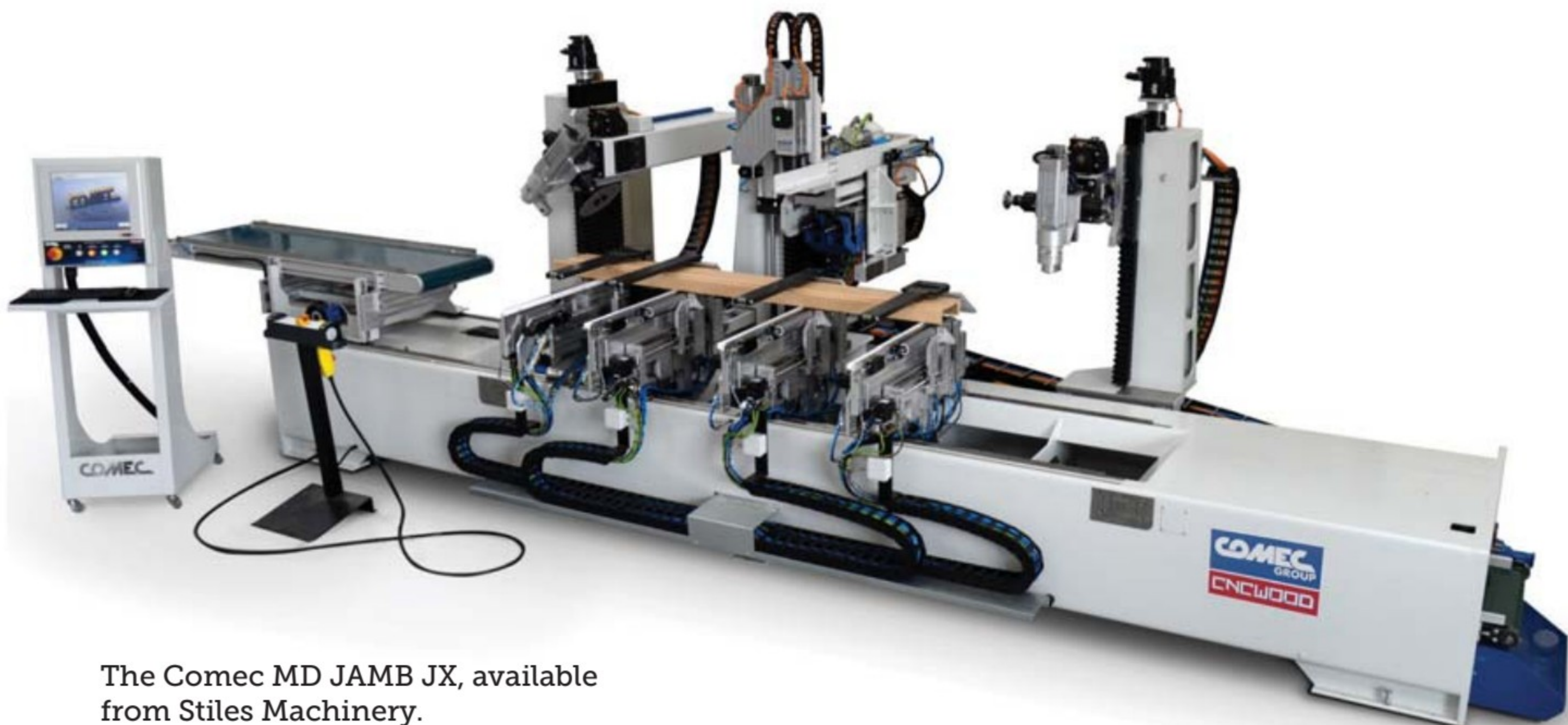
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Felder's Format Profit H100 with automated loading.



Thermwood manufactures a range of highly flexible, 3- and 5-axis high-speed machining centers, including the CabinetShop MTR (left), engineered for nested-based routing with dual steel tables, an automatic tool changer and a moving gantry.



The Comec MD JAMB JX, available from Stiles Machinery.



The Homag FeedBot and DrillTeq.

a single machine.

This CNC machine offers the ideal solution for the trade sector and suppliers. The CentaTeq P-310 achieves a high level of performance in a small space thanks to the compact arrangement of the units and choice of configuration, with processing spindles, drill sets, and tool changers. For makers of shaped desks, tables and similar

products, this combination reduces material handling of parts as well as reduced floor space requirements with one machine doing the work of two.

The Homag FeedBot D-310 + Homag DrillTeq V-310 Vertical Processing Center can take precut parts directly from the beam saw, load and process them in a surprisingly small footprint. This pairing creates

one of the most compact and efficient cells for furniture production, boosting overall productivity. The FeedBot D-310 never needs a break, works around the clock, and delivers consistent quality. The DrillTeq V-310 holds parts vertically to reduce the footprint required and complete the detailing of the parts faster. For small- and medium-sized manufacturers, robot integration saves time, reduces staff workload, and frees skilled employees for higher-value tasks.

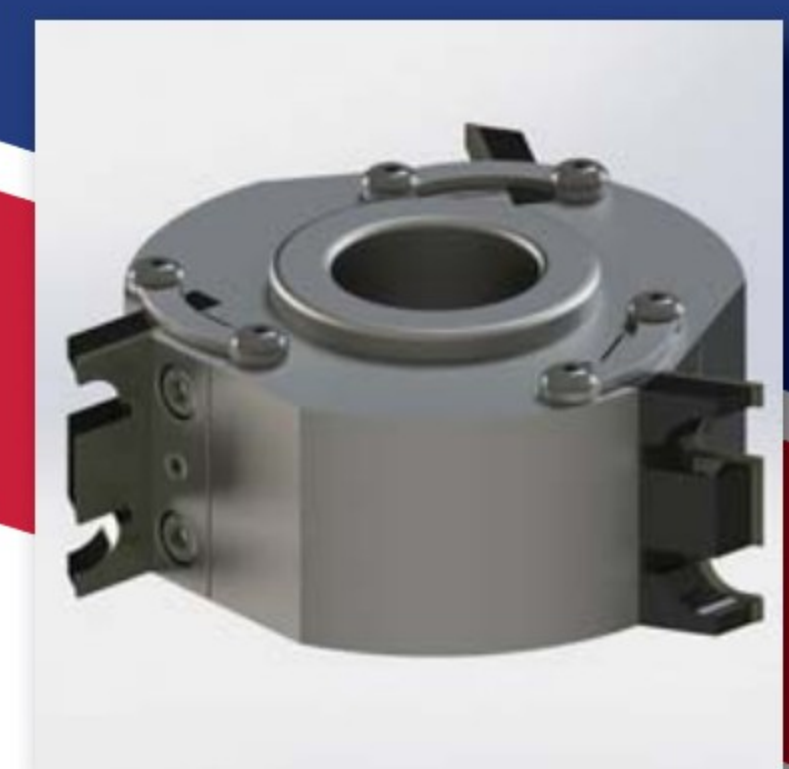
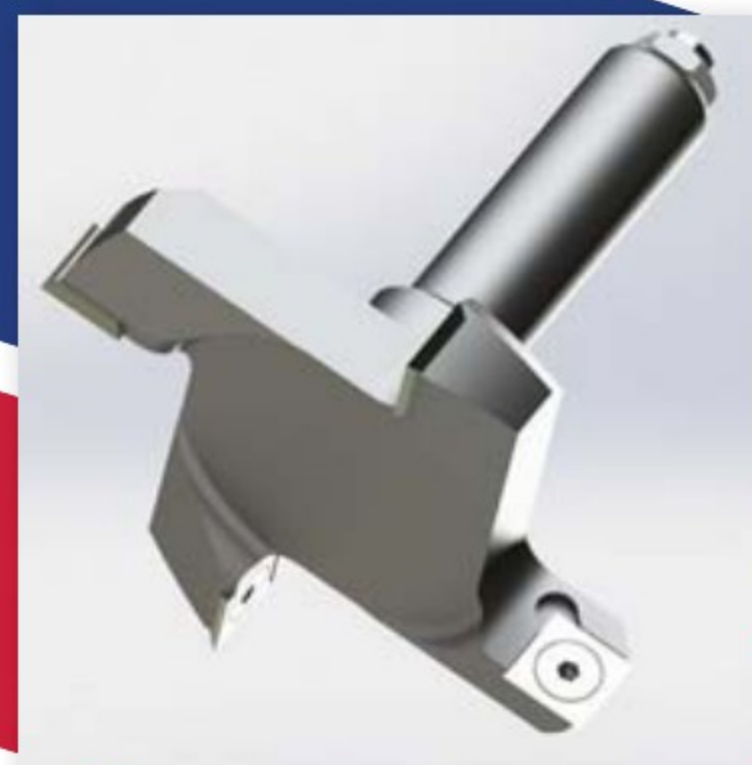
This system can use return conveyors with robotic loading to process both sides of a component and is precise enough to set even fragile parts against stops without chipping or damage. It can further be outfitted to compare the data in the controller to the physical part to automate quality control and reduce costly returns.

But not all woodworking is panel processing. Some of the hardest tasks to automate include the complex details needed in furniture, window, and door manufacturing. Solid wood stiles, rails and sashes need to be sized, shaped,



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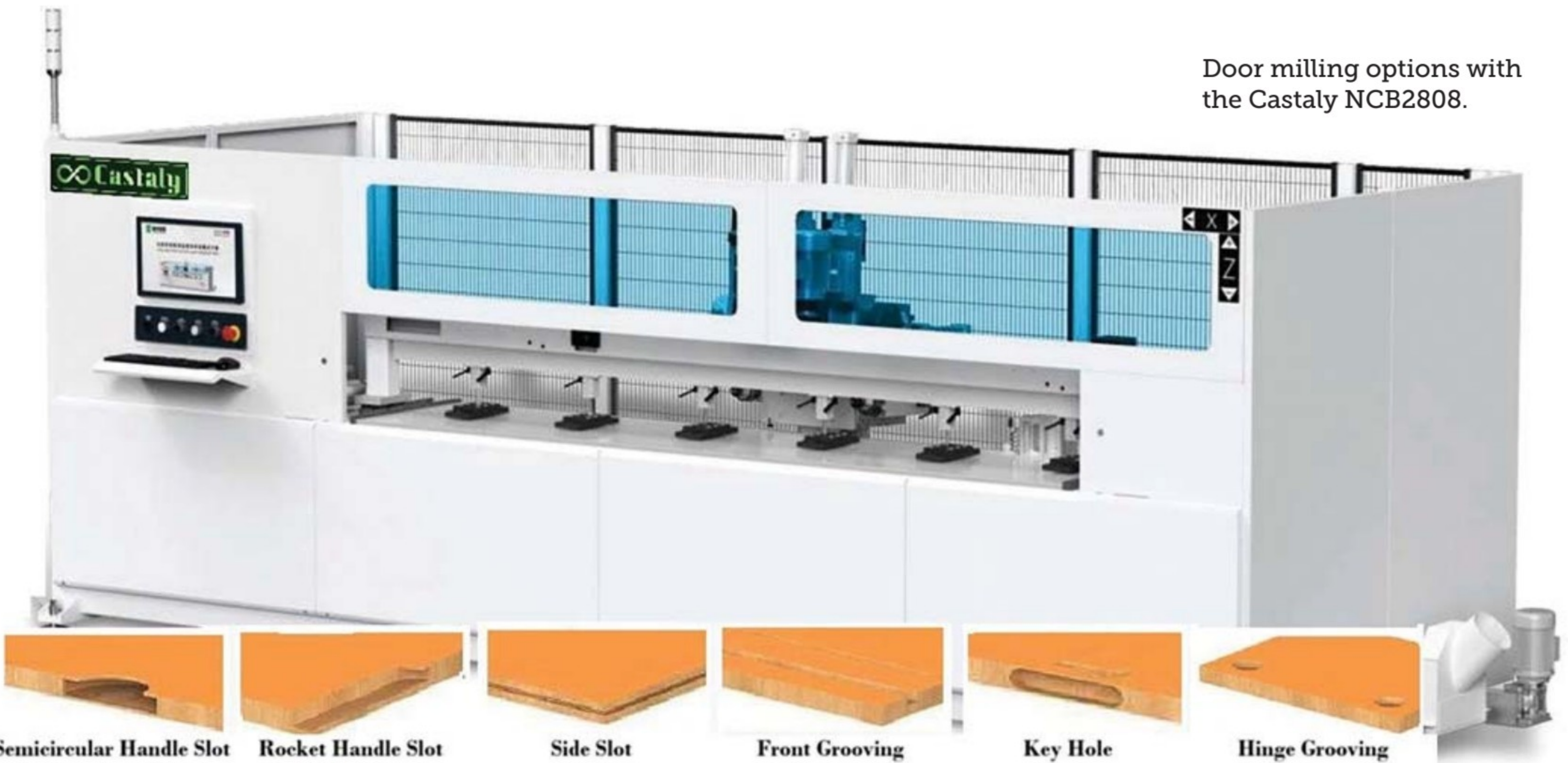
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The Venture Series from Techno CNC Systems.



Laguna Tools offers the SmartShop Series for shops that require rapid production and increased capacity. Shown is the SmartShop 3 Autoloader Excel with 4' x 8' table, 12-hp HSD spindle, and 12-position auto-tool changing system.



Door milling options with the Castaly NCB2808.

- Semicircular Handle Slot
- Rocket Handle Slot
- Side Slot
- Front Grooving
- Key Hole
- Hinge Grooving

profiled and formed for mortise and tenon joinery. Combining these individual milling operations into a single machine controlled by a single program can combine several machines, setups and operators into one.

Solid wood processing machines like the Comec MD JAMB 11X perform fast, precise, quality machining with repeatability over time. Multi-spindle heads with independent machining allow the machine to have extreme flexibility of use with significantly higher performance than conventional machining centers. The special work holding systems guarantee the automatic and precise clamping of complex elements, all supported by powerful 3D programming software and advanced data management functions.

Using machines of this type combined with powerful custom tooling options has revolutionized the way complex solid wood parts are processed for doors, windows and furniture manufacturing.

Cabinet door manufacturers face unique issues of their own, combining aspects of panel processing and solid wood needs. Meeting these challenges



The Homag CentaTeq P-310 machining center.

requires a different type of CNC equipment designed to mill parts in unique ways. The NCB2808M door machine from **Castaly** ([castalymachine.com](http://castalymachine.com)) represents the level of capability CNC machines can bring to your shop. Designed for modern cabinet door production, it combines a vertical ATC spindle with multiple horizontal units to process a wide range of door styles with barcode-driven programs and flexible software.

The vertical ATC spindle combined with horizontal tools and bevel heads

allow this machine to meet the specialized needs of door makers. Slotting the face or the edges of panels, milling specialized rocket and semicircular handle details, boring handle holes, hinge holes and side drilling are all possible with these machines.

Whatever your larger shop requires for manufacturing solid wood or man-made materials, there are CNC machine manufacturers working hard to provide you with the best options possible and help improve your bottom line. **W**

Courtesy of manufacturers

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## The 'More-On Theory'

When adding extra catalyst, pigment or coating backfires

By Diane Shattuck

**Over the years,** I've observed countless unconventional ideas and theories in the finishing industry, but one behavior stands out — a phenomenon I call the "More-On Theory." Here's how I define it:

**More-on (verb):** The belief that adding more of something — material, time or effort — will inherently improve outcomes. This assumes that increasing quantity or intensity guarantees better results.

The term combines "more" (greater in amount) with "on" (indicating po-

sition or contact with something affected by action).

In reality, this approach typically leads to failure, inconsistency, over-correction, and unintended consequences. Whether you're trying to enhance, level, accelerate, slow down, harden or soften a coating, continually adding more rarely yields improvement. Instead, it creates complications or outright failure.

Consider shops where finishers believe "the more catalyst I add, the faster it will dry and the harder the

coating will become." The actual outcome? Excessive catalyst may alter cross-linking, but it's far more likely to cause premature failure than create a superior finish.

Why do we persist? Is it deadline pressure? Do we think we know better than manufacturers? Is it the thrill of outsmarting chemists on our first try? While human nature drives us to enhance and personalize our work, resist the urge to "improve" coatings by adding more.

This tendency commonly causes rework, whether immediately or months after curing. Remember: coatings typically require 21-30 days to fully cure, and substrates continue moving long afterward. Improper application can trigger failures months or years later.

### COMMON "MORE-ON" MISTAKES

- **More catalyst:** Excess catalyst causes acid bloom, wood burn, cracking, finish printing, haze, color changes and adhesion problems. There are also safety risks, including dangerous chemical reactions that could cause a fire or explosion. Using the wrong manufacturer's catalyst or imprecisely measuring catalyst amounts can worsen problems. Proper catalyzation ensures optimal drying and hardness because it avoids unpredictable reactions.

- **More retarder/reducer:** Overuse leads to viscosity issues, lapping, bubbling, runs, solvent pop, incomplete curing, wrinkling, sagging, poor hiding, blistering, sheen differences and extended dry times. It's essential to distinguish between reducing and retarding and using the correct solvent for the specific job. Temperature also affects the performance of retarders, so consult your supplier and avoid overuse.



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• **More coating:** Excessive coating weight causes failure, especially with cross-linking products. Many coatings specify dry film thickness — exceeding it can cause issues like crackle lacquer. Modern coatings achieve durability with fewer coats through higher solids and improved resins. Extra coats create sags, sheen differences, cloudiness, solvent pop, orange peel and uneven finish.

• **More pigment/tint:** Over-tinting to deepen color causes problems. Tintable products have maximum colorant loads for stability. Exceeding limits causes adhesion problems, color float, weeping, drying issues and color changes. Beyond a certain point — the “more-on zone” — addi-

tional pigment won't affect color but will ruin the finish.

• **More sanding:** Excessive sanding, in the belief that a smoother surface will yield a better finish, is counterproductive. Over-sanding can make the surface too smooth for stain or finish to adhere properly. Sanding creates an adhesion profile, not a slick surface. Over-sanding sealer coats can also result in “burn through,” leading to wrinkling in catalyzed coatings and

removal of underlying color.

The only beneficial “more” is allowing more time to follow proper finishing schedules and curing processes. Until next time, avoid the “more-on” zone. **W**

*Diane Shattuck is a finisher, consultant, guest speaker, writer and teacher. She can be contacted at [dianeshattuck@msn.com](mailto:dianeshattuck@msn.com). Questions, suggestions and comments are always welcome.*

#### REMODELING GROWTH FORECASTED TO DOWNSHIFT IN LATE 2026

Annual spending on improvements and maintenance to owner-occupied homes is expected to gradually slow through 2026, according to the latest Leading Indicator of Remodeling Activity (LIRA) from the Remodeling Futures Program at the Joint Center for Housing Studies of Harvard University.

The LIRA projects that year-over-year growth in home renovation and repair spending will be 2.9 percent early this year before easing to 1.6 percent growth by the end of the year.

“Single-family home sales and permitting activity have picked up modestly from very low levels, which should support a nominal increase in remodeling activity this year,” says Rachel Bogardus Drew, Director of the Remodeling Futures Program at the Center. “Even with some deceleration later in the year, overall annual homeowner spending on improvements is expected to reach \$522 billion by the end of 2026.”

“Remodeling trends closely track the health of the broader housing market,” says Chris Herbert, Managing Director of the Center. “If interest rates begin to ease, that could provide a much-needed boost to both housing construction and retail sales of building materials, which for now continue to pose significant headwinds to homeowner improvement spending.”



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# DPI Laboratory debuts UV printers for direct-to-wood imaging

By Jennifer Hicks

**DPI Laboratory**, a Florida-based print technology company, has launched the Catalyst Printers platform for printing images directly on wood and composite panels.

The platform includes two models: the Catalyst Nanos UV Printer and the larger, faster Catalyst Aventura UV Printer. Both print inlay patterns, full-color photos, logos and dimensional textures directly onto wood surfaces without overlays or drying delays.

"Companies that have lasers and routers for engraving are increasingly adding UV capability to extend their product offerings into full color and often complement the engraving work," says Lon Riley, founder and CEO of DPI Laboratory.

"Some shops that grew their business by hand painting have grown to a degree that it is no longer feasible and are moving to digital to more quickly produce new products with the same quality feel."

The two models offer the same functionality and quality, with size and speed as the primary differences. The Nanos is a tabletop version with an approximately 11" x 17" bed. The Aventura features three print heads and an approximately 24" x 36" bed for larger workpieces.

The printers consolidate multiple finishing steps into one digital workflow for cabinetmakers, architectural millwork teams, furniture producers and custom shops, Riley says. Workers place the panel on the machine, print, then move it to assembly.

"UV printing is appropriate for many materials, such as wood, metal, glass, acrylic and leather. Pre-treatments may be required for some materials with very low surface energy, and we're happy to answer any questions related to this," Riley adds.

The printers apply full-color graphics, textures, or logos



Examples of DPI Laboratory's direct-to-wood UV printing capabilities.

directly to wood-based substrates, including MDF, plywood, and composite panels. UV-cured inks dry instantly, eliminating finishing bottlenecks and enabling faster throughput.

The UV-cured inks resist scratching and fading while adhering to rigid surfaces, the company said. The technology uses low-power UV lamps and UV-curable inks that emit minimal volatile organic compounds. Post-print solvent drying is not required.

The machines work with commercially available image creation software. Built-in software includes editing features such as crop and rotate, plus special effects capabilities.

The technology enables shops to offer custom graphics or textures at production speeds, opening new revenue streams without sacrificing craft quality.

The Catalyst Nanos UV Printer starts at \$18,900. The Catalyst Aventura UV Printer starts at \$48,900.

Learn more at [dpi-lab.com](http://dpi-lab.com). **W**

# Milescraft adds CabinetPRO jig for hardware installation

By Jennifer Hicks

**Milescraft** announced the launch of its CabinetPRO Hardware Installation Jig, a tool for installing cabinet knobs, pulls and handles.

The jig, model 1340, is designed for repeatable installation on doors and drawers. It features a reversible design and hardened steel drill guides, according to the company.

"We designed CabinetPRO to give woodworkers confidence on every installation," Milescraft said in a statement. "By eliminating guesswork and improving repeatability, this jig helps deliver professional results faster, whether you're

building custom cabinetry or upgrading a kitchen."

The tool features all-metal construction with laser-etched scales in inches and metric measurements. Its reversible design allows switching between left- and right-hand applications. An extension ruler expands capacity to 32 inches for wider hardware layouts. The 32mm guide spacing allows drilling up to three shelf pin holes.

The CabinetPRO Hardware Installation Jig sells for \$99.99 and includes a foam-lined hard case.

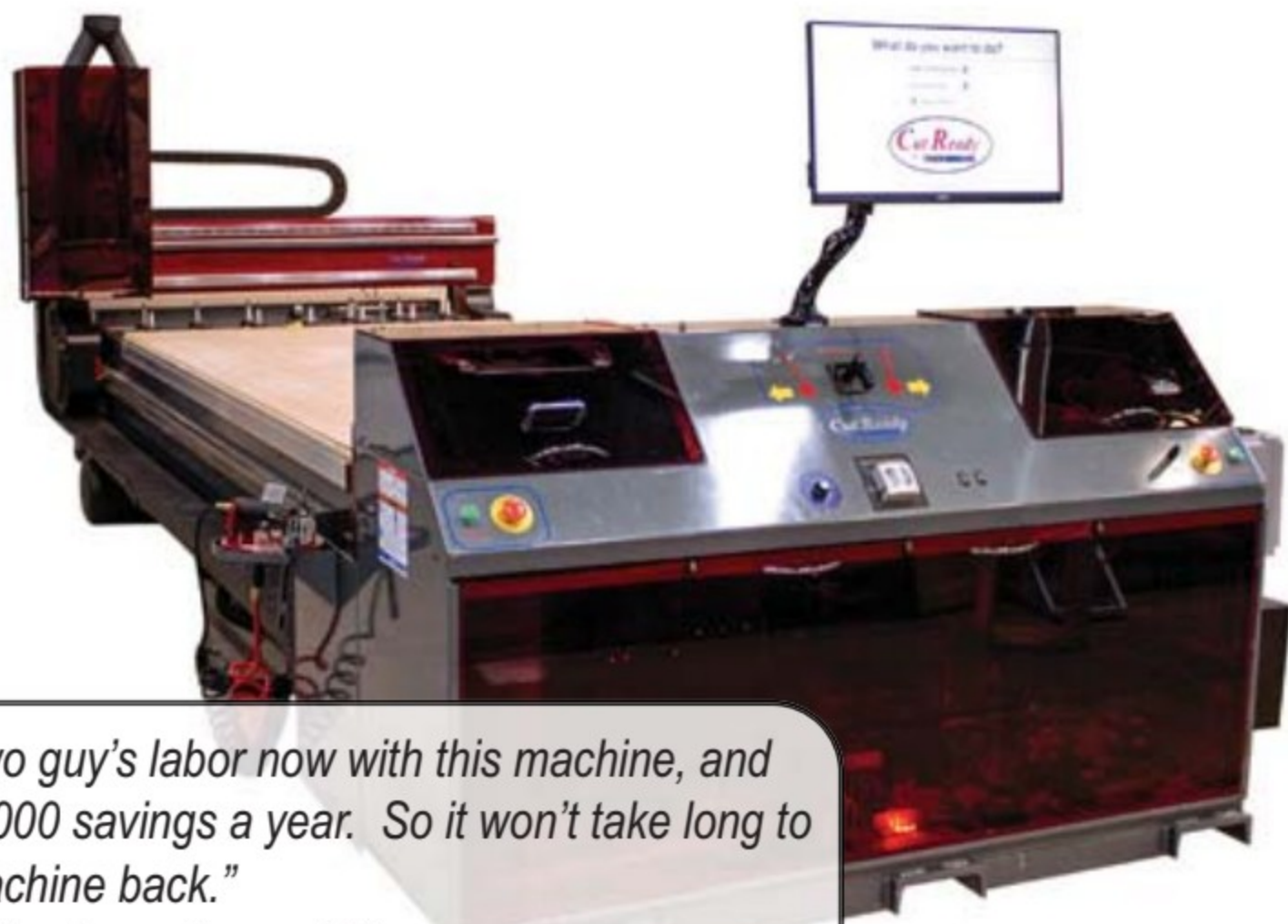
Learn more at [milescraft.com](http://milescraft.com). **W**

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# PaintLine adds configurable cart system

By Jennifer Hicks

**PaintLine** has launched the ProDryingRack Trim Cart (PDRTC), a customizable, mobile storage and drying rack.

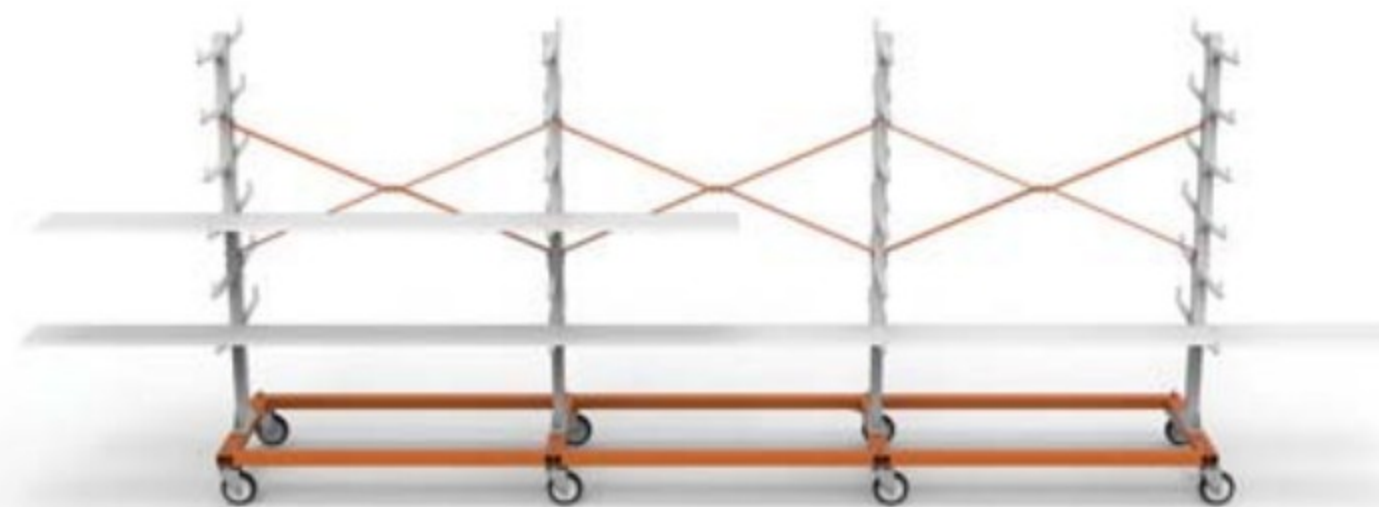
The cart features a modular, multi-tower design that can be configured with additional towers to increase horizontal rack space, according to the company. Shelf arms are removable for added vertical space.



A two-tower rack with 28 arms.

"Users can configure the cart with as many towers as needed to increase horizontal rack space, making it ideal for moving materials across the shop floor or staging for finishing," said PaintLine CEO and founder Kyle Robinson.

Built from powder-coated steel, the PDRTC (\$790) transports, stores and organizes trim, molding and other linear materials. The double-sided frame supports up to 28 shelf arms,



Model PDRTC3 with a three-tower rack and 42 arms.

14 per side, with a 45" span between towers and 6" clearance between levels. Each arm supports up to 60 pounds when evenly distributed.

The cart includes four 5" casters. Removable shelf arms allow users to customize vertical spacing for larger or irregular materials.

Available configurations also include the PDRTC3 with a three-tower rack and 42 arms (\$1,317) and the PDRTC4 with a four-tower rack and 56 arms (\$1,874).

Single tower extensions and tower connectors are sold separately.

Learn more at [paintline.com](http://paintline.com). **W**

Courtesy of PaintLine

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# Mirka updates rotary electric sanders

By Jennifer Hicks

**Mirka** released the next generation of its DEROS II and DEOS II rotary electric sanders, building on the original DEROS and DEOS lines with updates aimed at professionals in surface finishing applications.

The new models include LED speed indicators, a dedicated on/off switch, and lockable speed settings. The company said the lightweight tools maintain an ergonomic design intended to reduce user fatigue during extended use.

"Maintaining Mirka's signature low-profile, ergonomic form, these



The Mirka DEROS II has been updated for expanded performance and now includes a 7-inch platform for sanding larger surface areas.



The DEOS II electric orbital sander offers new smart features and enhanced ergonomics.

lightweight tools are designed for all-day comfort and reduced fatigue, even in demanding, high-production environments," the company said in a statement.

The DEROS II line now includes a 7" model for sanding larger surfaces in construction, marine, transportation and industrial applications. The company said the larger platform covers more surface area with fewer passes.

Mirka also introduced 7" versions of its Abralon, Abranet and Galaxy abrasives, along with compatible backing pads and accessories.

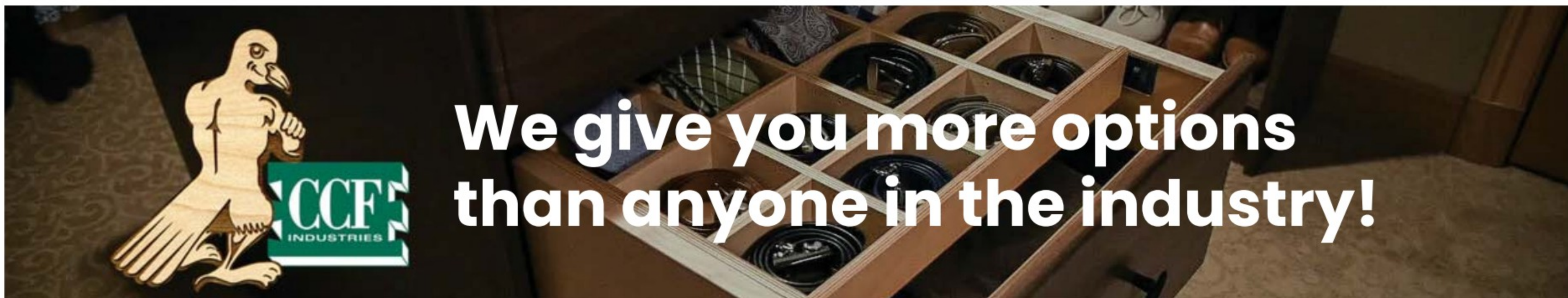
Learn more at [mirka.com](http://mirka.com). **W**

Courtesy of Mirka

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# KEEPING HISTORY ALIVE

Bess Naylor reflects on four decades at the bench building  
and teaching about period furniture

By Jennifer Hicks

**W**hile many shops pursue contemporary designs and rely on modern technology for efficiency, Bess Naylor is guided by the past. Founder of Olde Mill Cabinet Shoppe in York, Pennsylvania, Naylor has spent more than 40 years dedicated to American period furniture of the late 1600s through early 1800s, building historically accurate pieces and educating others in the craft.

The career has been deeply rewarding, she says, even when challenging.

"Forty years is a long time to watch things unfold," Naylor says. "Period furniture making is a very narrow niche. But those of us who are drawn to it are incredibly passionate. It speaks to us in a way very few other things do,

and that makes us committed to sharing it."

Working out of a roughly 600-sq.-ft. studio on her property, Naylor relies largely on time-honored hand tools and traditional techniques to create reproductions of classic furniture forms. While her craftsmanship is widely respected, her greatest influence may be as an educator. Over the decades, she has taught and hosted hundreds of seminars at Olde Mille, bringing together students and master craftsmen from across the country.

As she begins to wind down her teaching schedule and move toward retirement, Naylor reflects on a journey shaped by curiosity, discipline and reverence for history.



Naylor enjoys using finishes authentic to original pieces, and even ran her own online business selling those hard-to-find items.

### A FOUNDATION IN SCIENCE AND FINISHING

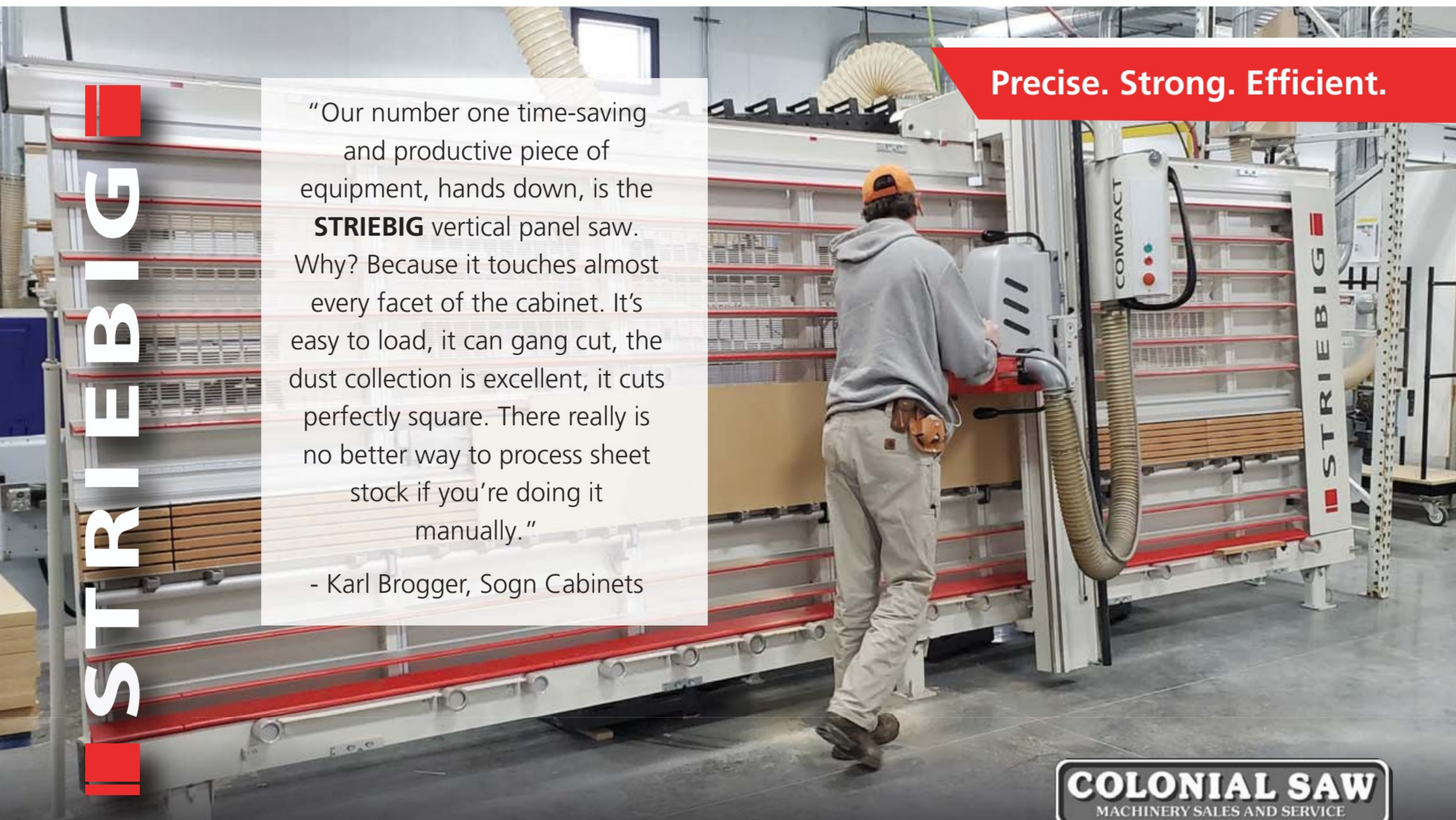
Raised in the Dover, Delaware, area, Naylor credits her mother and grandmother with nurturing her early interest in furniture. As a teenager, she experimented with refinishing, though her academic path initially led elsewhere. She earned degrees in science and medicine and built a career in clinical science and laboratory medicine.

"I'm a science person all the way through," she says. "The chemistry of wood finishing fascinated me — how colors develop, why finishes react the way they do."

For many years, Naylor taught at the University of Maryland School of Medicine, but her fascination with furniture never faded. A turning point came through George Frank's book "Adventures in Wood Finishing."

"That book lit a fire inside me," she says.

In the early 1980s, Naylor attended a seminar taught by Frank at the late Wendell Castle's studio in Scottsville, New York. Inspired, she began studying historical



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- Karl Brogger, Sogn Cabinets

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(Clockwise, from top left)  
Writing table, secretary desk,  
and spice box from Naylor's  
extensive portfolio.



furniture-making methods in earnest. In 1982, she opened Olde Mille in a former mill building on her property, focusing on historically accurate construction and finishing.

Teaching followed naturally.

"Having been an educator, I wanted to create opportunities for people to learn. I started with small classes and carefully selected instructors who were experts in their area, often learning alongside my students."

Alongside classes, Naylor began selling hard-to-find finishing supplies, long before online shopping existed. That effort led to a significant partnership with noted scholar and craftsman Eugene Landon (1934-2011), who

became both a customer and longtime instructor.

"He was an expert on American period furniture," she says. "That turned into a 20-year teaching relationship, and he was instrumental in my education."

### BUILDING A NATIONAL FOLLOWING

Over the years, Olde Mille became a destination for serious students of period furniture. Naylor's seminars attracted thousands of participants, ranging from beginners to established professionals and published authors.

"It was a wide range of people," she says. "Some knew nothing. Others were experts looking to deepen a specific skill."

Classes typically ran from April through early December, averaging 15 to 18 per year and often spanning multiple weekends. Popular subjects included lowboys, highboys, dressing tables, tea tables, chairs, and boxes.

"When you have access to great teachers who are recognized experts in their field, you have to take advantage of it," she says. "Opportunities like that don't come along often in this field."

### DRAWN TO PENNSYLVANIA FURNITURE

Although Naylor has studied many regional styles, her work focuses primarily on Pennsylvania furniture, particularly from the William and Mary and Queen Anne periods.



Naylor with her Cartouche Award.

"I started out with Queen Anne and Chippendale," she says. "Federal furniture doesn't really speak to me — it's often very linear. Queen Anne, though, is all motion and sculpture."

She gestures to a chair underway in her shop.

"There's hardly a straight line on it," she says. "That sculptural quality is what makes it so compelling. William and Mary furniture, especially, represents a burst of innovation in the colonies with new forms, new techniques. It's beautiful furniture."

To ensure historical accuracy, Naylor has spent countless hours studying original pieces in museum collections, including Winterthur, the Philadelphia Museum of Art and the Yale University Art Museum. She has also conducted research at numerous Pennsylvania institutions, including the York County History Center, Reading Public Museum, Lebanon County Historical Society and the Schwenkfelder Library & Heritage Center, as well as through major auction houses.

"I study tool marks, talk to curators, and learn about the environments these pieces were made in," she says. "No electricity, no power tools, no lighting. That context matters."

While she occasionally uses modern tools, she is deliberate about maintaining a hand-crafted appearance.

"I don't have enough years left to build everything entirely by hand," she says. "But I'll compromise and use a power planer, then hand-plane or scrape so it still has that hand-worked look."

#### RECOGNITION AND LEGACY

Early in her career, Naylor joined the Society of American Period Furniture Makers, an organization devoted to preserv-

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Naylor has always done extensive research on her projects.



Naylor with a Philadelphia Queen Anne chair in the works.

ing traditional methods. Last October, she received the group's highest honor, the Cartouche Award, presented at the annual conference in Williamsburg, Virginia.

Despite the recognition, Naylor is realistic about the place of period furniture in today's market. She acknowledges that younger generations often prioritize affordability and convenience. Still, she remains committed to tradition.

"Today we don't have much of an appreciation for that kind of dedication," she says. "Very few of us start at 10 or 12 and stay with it our whole life with such a committed lifestyle where that's what you did for five or six days of the week. I do that now because I like to do it, and it speaks to me."

She contrasts period furniture with mass-produced alternatives.

"There's value in a piece that can last centuries. Something that can be repaired, reused, and still function beautifully after 300 years — that's phenomenal.

"If I'm going to build something, I want it to be the best example I can make — useful, functional and beautiful."

## WINDING DOWN

Naylor has 20 to 25 partially completed pieces in her shop that she hopes to finish over the next few years. To make that possible, she has scaled back her seminar schedule.

"They take a lot of energy, and I'm running low on energy," she says. "I'll choose three or four projects this year, and that's my limit."

When asked about career prospects in period furniture making, she offers candid advice.

"I've seen loads of individuals come through who are excited about starting a career in woodworking, super excited about period furniture, and they think they're going to make a million bucks going into this as a business," she says. "The truth is, very few people make it. There are some who are successful, and to them I say more power to them, but there are a couple things against you."

She emphasizes that craftspeople must decide whether they're committed to traditional methods or modern production, and they must be realistic about demand.

She notes that restoration and conservation can offer opportunities, though such positions are increasingly scarce.

For Naylor, the reward has never been financial.

"It's a hard way to make a living, but it's an important way to work," she says. "It's not about building a piece to sell. It's about learning how to build it and making something that looks like it belongs in a museum."

Learn more at [oldemill.com](http://oldemill.com). **W**



Jet JWBS-18SFX-3.



Laguna's 14|CX.

# Band saw evolution: Small changes, big impact

Manufacturers refine dust control, motor consistency and guide systems to enhance workflow in professional and small woodworking shops

By Yoav Samuel Liberman

**T**he band saw remains a central tool in both professional and small woodworking shops, valued for its versatility and reliability. While the core technology of the band saw has stayed largely consistent over recent years, a few manufacturers have introduced refinements that improve usability, precision, and workflow.

These updates range from incremental adjustments in dust management and fence systems to refinements in guide interaction and motor control. In the following pages, we examine the features and models that stand out for their thoughtful enhancements and practical impact in the shop.

## FRAMES AND CONSTRUCTION

Cast-iron frames were once synonymous with premium build quality, prized for rigidity and vibration control. Over

the past decade, welded steel frames have matured to offer equivalent stiffness while being lighter and easier to ship.

Nearly every major brand — including Harvey, Laguna, SCM, and Felder — uses steel frames on full-sized saws, with cast iron largely confined to a few 14-inch models. Notable cast-iron exceptions include the Jet JT9-708115K and Grizzly Industrial's G0555LX, while steel-framed alternatives such as the Powermatic PM1500 and Jet JWBS-14DXPRO (1.75-hp steel frame) dominate other segments. The evolution toward steel has allowed designers to integrate dust ports, built-in mobility, and more compact footprints without sacrificing stability.

## BLADE GUIDES AND TABLE MOVEMENT

Blade guidance technologies themselves have not dramatically changed: bearing guides dominate North Amer-

Brand / Model	Wheel Size	Motor	Frame Type	Blade Guide System	Notable Features	*Street Price
Harvey Alpha A-15	15"	3 HP	Steel	Bearing guides with tool-less indexing	Lifting Assembly, digital touchscreen, speed-regulated motor	~\$4,500
Laguna 18 BX	18"	3 HP	Steel	Ceramic guides	Larger table, refined dust routing	\$3,299
Laguna 14 CX	14"	1.75 HP	Steel	Ceramic guides	Variable speed, refined dust routing; 13" resaw capacity	\$2,499
SCM Minimax Formula S 440P	17"	4.8 HP	Steel	Ball-bearing precision guides	Cast-iron wheels/table, professional rack-and-pinion lifting	\$5,700–\$6,500
Felder FB 710	28"	5.5 HP	Steel	X-Life ceramic guides	Huge cutting capacity, large table, professional build	\$8,000–\$10,500
Powermatic PM1500	15"	3 HP	Steel	Ball-bearing precision guides	Cast-iron wheels/table, heavy duty resaw	\$4,000
Jet JWBS-14SFX	14"	1.75 HP	Steel frame	Ball-bearing guides	13" cut height, dual 4" dust ports, heavy-duty table	\$1,600–\$1,800
Grizzly G0640X	17"	2 HP	Steel	Ball-bearing guides	Dual 4" dust ports, variable speed	\$2,395
South Bend SB1080	16"	3 HP	Steel	Ball-bearing guides	Cast-iron table/trunnion, precision heavy duty	\$3,750
RIKON 10-326 Deluxe	14"	1.5 HP	Steel	Ball-bearing, tool-less	Easy guide adjustment for small shops	\$1,600
RIKON 10-347 Professional	18"	4 HP	Steel	Ball-bearing, tool-less	Larger pro-capacity saw	\$3,000

\*Street prices were listed online as of January 15, 2026



Powermatic's PM1500 combines a 3-hp motor with cast-iron wheels and a heavy table to deliver smooth, vibration-controlled cutting.

and enhances precision for shops that frequently change blade sizes or material dimensions.

Other makers continue to use reliable but traditional rack-and-pinion or lever-trunnion and guide systems without fundamental changes over the last 24 months.

### MOTORS AND SPEED CONTROL

Horsepower figures have stabilized across most band saws, but manufacturers now emphasize consistent cutting speed under load.

The Alpha A-15's electronically regulated motor helps sustain RPM even during dense resawing. Laguna's 18|BX and 18|CX models emphasize smooth RPM control, with the latter offering variable

speed capability. SCM's Formula S line provides electronically controlled motors for professional-level cutting, while Felder's 14- to 18-inch machines offer micro-adjustability.

Controlled motor systems improve cut quality, reduce blade deflection, and extend component life without requiring heavier motors.

### DUST COLLECTION AND SHOP HEALTH

Dust management is increasingly treated as an integral

ican and Asian machines, side disks appear on Italian builds, and ceramic guides provide longevity on higher-end models.

The Harvey Alpha A-15 introduces meaningful improvement in guide and table interaction. Its lifting assembly maintains alignment of the blade guides during vertical travel, and tool-less indexing allows rapid switching between blade widths. Coupled with a digital touchscreen interface that monitors blade speed and tension, the Alpha A-15 reduces setup time, improves tracking consistency,



SCM Minimax  
Formula S 440P.



The motor belt-tensioning handle on Grizzly's G0640X, accessed at the lower rear of the cabinet, reflects a broader shift toward tool-less calibration in modern band saws. Rather than relying on bolts and pry-bar leverage, this design allows the operator to set and lock belt tension with a single hand-operated clamp.



**The Alpha A-15 as a market inflection point**

The Harvey Alpha A-15 integrates tool-less guide indexing, the Lifting Assembly, digital blade monitoring, touchscreen controls, speed-regulated motors, and intuitive safety interlocks.

This combination elevates precision, efficiency, and safety, providing workflow benefits that smaller and mid-range saws cannot match. By merging advanced usability with real-time machine feedback, the Alpha A-15 sets a new benchmark for what a modern band saw can achieve in professional and dedicated hobbyist environments.



collection options than single-port setups, particularly when paired with a shop vacuum or central collector.

Even value-focused machines now integrate effective dust solutions, which benefit both operator health and machine longevity.

### FENCES AND CUTTING CAPACITY

Fence design has seen practical refinement. Laguna's DXIII DriftMaster system provides precise linear adjustments and smooth indexing for repeatable resaw and rip cuts. Powermatic's PM1800B and larger Laguna 18-inch saws accommodate wide stock with minimal drift.

Most manufacturers focus capacity around 14-, 16-, and 18-inch wheels, with larger 20- and 24-inch verticals serving niche production needs.

### WHY THESE INNOVATIONS MATTER

Incremental improvements collectively elevate performance. Controlled motors reduce chatter and blade wear;

Laguna's DXIII DriftMaster fence replaces the familiar slide-and-tap approach with a geared rack-and-pinion adjustment that delivers controlled, incremental movement across the table.

feature rather than an accessory.

Laguna's 18-inch models route chips and fine particles directly into collection systems, minimizing residue in the lower housing. Felder's FB 710 uses integrated dust ports and sealed guide covers to maintain visibility while channeling debris efficiently. Grizzly's G0640X offers dual 4" dust ports — upper and lower — providing more flexible

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**Industrial meets practical:  
South Bend's SB1080**

South Bend Tools' woodworking band saw lineup is worth noting for its industrial-inspired build quality and practical refinements.

The South Bend SB1080 16-inch 3-hp resaw band saw pairs a stout steel frame with computer-balanced cast-iron wheels, a precision-ground cast-iron table and trunnion, and a rack-and-pinion tilt mechanism with exceptional squareness — features that collectively reduce vibration and support accurate cutting. It also includes dual 4" dust ports and a quick-change blade tensioner that improve day-to-day shop use compared with Grizzly-branded models. These characteristics position the SB1080 as a compelling choice for shops that value industrial-grade rigidity and usability in a woodworking context.



improved dust routing saves cleanup time and protects shop health; and user-friendly fences and guide systems minimize setup errors. Shops running multiple shifts or high volumes experience measurable productivity gains; hobbyists and small-shop owners benefit from smoother, faster workflows and cleaner environments.

Today's bandsaw market balances tradition with forward-thinking engineering. Cast-iron purists still have options, while most shops benefit from versatile steel frames. Blade guide usability, motor consistency, fence precision, and dust collection all contribute to a more refined cutting experience. Across production floors and home workshops alike, the thoughtful innovations of recent years demonstrate that bandsaws will continue evolving in both expected and practical ways, reinforcing their central role in modern woodworking. **W**

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# Finishing without flaws

Building a complete spray finishing system requires careful planning, from capturing sanding dust to selecting the right booth and equipment

By John English

A perfect coat requires perfect prep, and that process begins with capturing fine dust at its source. Doing so will help avoid issues such as orange peel or fish-eye in the spray booth.

While wide belt and edge sanders are usually set up with adequate dust collection, portable sanders often rely on inadequate factory-supplied filter bags. The first step in finishing can be attaching a hose to these small tools. Several suppliers such as **Rockler** ([rockler.com](http://rockler.com)) and **Woodcraft** ([woodcraft.com](http://woodcraft.com)) supply hose adapters that hook up to dust collectors or shop vacuums, and tool manufacturers such as **DeWalt** ([dewalt.com](http://dewalt.com)) and **Festool** ([festoolusa.com](http://festoolusa.com))

make adapters for their own brand tools. It's possible to rig up an adapter for an off-brand sander too, using parts from the plumbing aisle at the hardware store.

Once the sander is tamed, a downdraft sanding table can eliminate most if not all the rest of the airborne fines that are created at the workbench. **SandMan** ([sandmanproducts.com](http://sandmanproducts.com)) offers these and also dedicated backdraft sanding booths for working on items that are a bit too bulky for a downdraft table, such as assembled cabinets.

The next step in building a finishing system is to give it a home.

Installing a traditional spray booth can require a great deal of site prep that includes cutting holes in a roof, adding exhaust stacks, and arranging for vast volumes of costly make-up air. A line of booths from **Ventless** ([ventless.com](http://ventless.com)) circumvents those obstacles and lets a woodshop spray without drawing dust in from the rest of the shop or having to make up warm or cool air. The booths come in a variety of sizes, are suitable for both waterborne and lacquer coatings, and offer options such as custom lighting and dimensioning. Extraction rates run from 4,200 to 43,000 cfm, and Ventless can advise a shop owner on size.

## APPLYING COATS

Equipping the booth is next. Spray systems for wood range all the way from handheld guns to fully automated robotic lines, and the volume of work running through the booth determines what's needed.

There are several options here.

A HVLP system uses a turbine to deliver a high volume of air at low pressure, and this carries the coating material to the work in a very controlled manner. The result is a gentle application that delivers an excellent finish while creating very little overspray.

An airless gun basically does the opposite, using a high-pressure pump rather than an air compressor to force liquid through a tip that breaks down the finish into a very fine (called 'atomized') mist. This means more control but also more waste, and it's faster than HVLP.

An air-assisted gun is a hybrid that combines airless and air technology to deliver good atomization, control and speed.

And an LVLP gun uses low volume and low pressure, so it's like a HVLP except with less material flowing.

The ultimate overspray reducing technology is to use

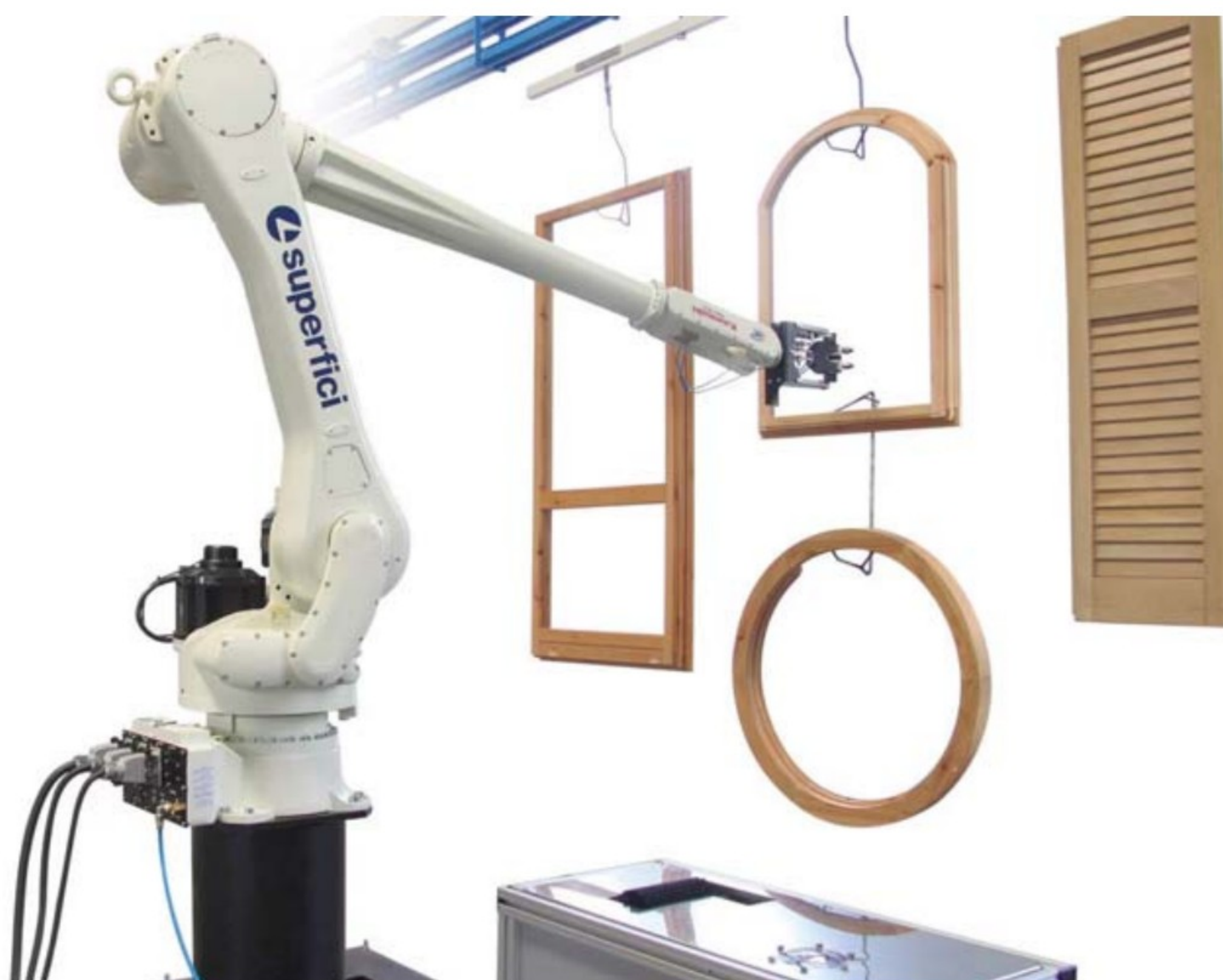


Guffey Systems offers the PivotPoint (top) for single part coating, and the PivotLine (bottom) for higher volume.

electrostatically charged paint, but that's not so common in custom woodshops. It's used more in large commercial production.

For larger woodshops, automated finishing systems (where there's no operator holding a manual gun) can be static where fixed guns spray flat surfaces, or gantry-mounted where the guns move to cover larger areas. Then there are increasingly popular and more affordable robotic lines where flexible arms can move guns to cover surfaces that are more complex.

For smaller shops, complete coating delivery systems include the Semi-PRO 2 from **Fuji** ([fujispraysystems.com](http://fujispraysystems.com)), which includes a two-stage turbine, a bottom-feed, non-bleed spray gun, and a 25-foot Hi-Flex hose. This set-up is also available with a gravity gun, where the cup is on the top of the gun. The bottom-feed (siphon) gun's cup is under the barrel, and that's a better set-up for larger volumes of thinned material. The gravity feed is easier to control and has less overspray, plus it's also easier to clean.



Inspired by the natural arm movements of a craftsman, SCM's Robot Maestro offers automated finishing.

Changing coating types or colors can be a challenge in smaller shops, and the Quick Cup Connector system from **SATA** ([sata.com](http://sata.com)) is a clever solution here. It works with the company's Rapid Preparation Sys-

tem (RPS). It offers reusable aluminum or plastic gravity or suspended cups, plus advanced options such as an agitator cup for processing quick-settling materials, or a BVD pressurized cup for processing high-

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Fuji offers the Semi-Pro2 system with a syphon gun (top) or a gravity feed gun (bottom).

ly viscous materials. The original RPS cup has only three parts (cup, lid, strainer) and it's designed to simplify mixing, painting, refilling, and storing.

**Finishing Brands**, which is part of Innovative Finishing Solutions ([innovativefinishing.ca](http://innovativefinishing.ca)), includes such familiar names as **DeVilbiss**, **Ransburg**, **BGK** and **Binks**.

DeVilbiss supplies guns to spray a wide variety of solvent-based and waterborne coatings, including single and dual component set-ups plus low and high solids materials. The company notes that "gravity feed guns are ideal for low-volume, detailed work; suction feed works well for medium projects; and pressure feed is best for large-scale industrial applications where high output and consistency are required".

Ransburg designs and manufactures electrostatic finishing equipment. BGK makes electric infrared and gas catalytic curing ovens for liquid, powder, wax, UV and adhesives. And Binks excels in control equipment, such as the new Intelliflow RCS3 for large-scale finishing operations. This is a component proportioner (mixer) that delivers precise, electronically controlled, gear pump driven mixing and metering.

Innovative Finishing Solutions also supplies Fanuc paint robots.

**Grizzly Industrial** ([grizzly.com](http://grizzly.com)) is currently offering clearance pricing on several of its spray guns, paint tanks and tips. Among them is the T23092, which is a high-pressure gun that works with medium-to-high viscosity materials. The cup holds one liter of material, and the



True Light from Total Finishing Supplies is a battery light that can be mounted on most spray guns.



Among several finishing system components from Grizzly is the T23092 high-pressure gun.

nozzle spray pattern width is 7" to 9". The gun hooks up with a 1/4" NPT connection and consumes an average of 6 to 8.8 cfm of air. The operating pressure is 44 to 58 psi.

For detail finishing and fine work on furniture, an airbrush is hard to beat. These smaller spray guns offer pinpoint accuracy and very little waste and overspray. **GreX USA** ([grexusa.com](http://grexusa.com)) carries five different airbrush combination kits. They include either a top or side fed airbrush gun along with a mini compressor, a hose and the relevant accessories. The compressor (GreX AC1810) is an oil-less, portable unit that runs up to 60 PSI and uses household current.



A sanding booth from SandMan, showing an optional downdraft table and a raking light.

An all-round source for woodshops working on a finishing system is **Total Finishing Supplies** ([totalfinishingsupplies.com](http://totalfinishingsupplies.com)). Woodworkers will find a large catalog of spray guns, booth filters, compressed air equipment, and spray booth lighting. The latter includes the Walcom 360 True Light and the True Light 2.0. These mount to all major brand spray guns, even powder guns, and illuminate the surface being sprayed with daylight-colored LEDs.

#### MOVING AND CURING

Space management is a real challenge for woodworkers setting up a finishing system, and two companies directly address this with clever solutions.

The PivotPoint from **Guffey Systems** ([guffeysystems.com](http://guffeysystems.com)) is a very flexible system that lets a woodworker load a door or drawer on a hands-free hanger and rotate the part 360 degrees or lock it at every 90 degrees. It can be set up in the shop or at a job site and can grow to fit a shop's needs.

PivotPoint's big brother, PivotLine, is a manual-rail finishing system that





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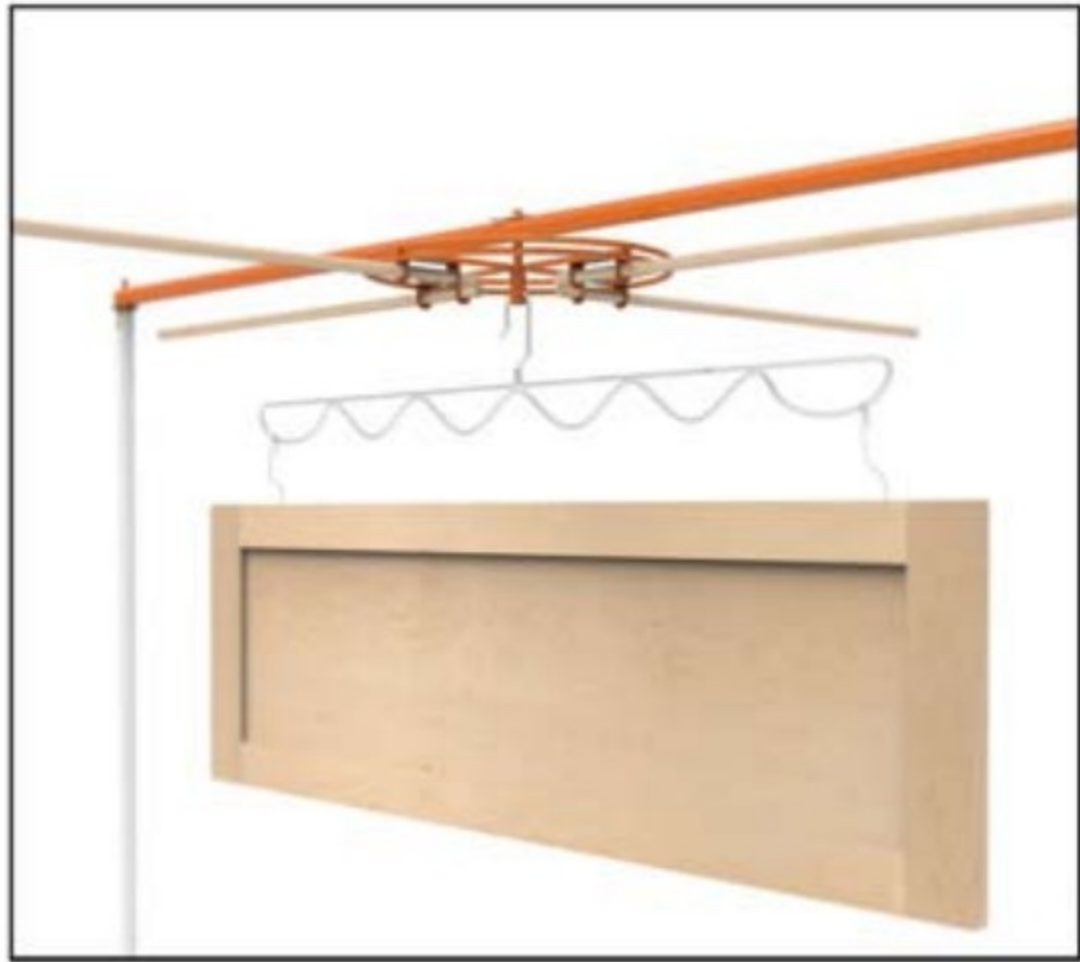
GreX offers five ready-to-use airbrush kits that include the gun, hose, compressor and accessories.

rivals the speed and throughput of an automated line at a fraction of the cost, space, and implementation time. It's made up of stationary rails, mobile rails, rolling spray hubs, and an assortment of hangers. Very customizable and configurable, it can fit any shop size or budget and can easily be expanded as needed. It allows the woodworker to spray vertically at eye level, rather than hunched over flat components.

**PaintLine** ([paintline.com](http://paintline.com)) supports cabinet and furniture shops with a line of spray stands, drying racks, portable booths and other finishing system components. Its SprayTwirly lets a woodworker spray cabinet doors quickly and easily and then transfer them to the space-saving ProDryingRack to cure. Shops that prefer spraying cabinet doors vertically can use the ProDryingRack SD (PSDR) series, which lets the operator spray all sides of a

part while it's mounted on a spinner assembly, and then hang up to 50 cabinet doors on its 18-foot drying space. The cabinetmaker doesn't need to walk around each part to get the edges, and there are no more wet cabinet doors spread all over the shop as they dry.

And drying can be a challenge because those parts take up a lot of space, and the woodworker needs to control dust, temperature, humidity and other factors while the carriers evaporate. That means other work such as sawing and shaping is often postponed. *Green-Fast-Cure* ([greenfastcure.com](http://greenfastcure.com)) offers an alternative to that scenario. The company has created a technology that mixes fresh air and gas for a more effective infrared cure, capturing time and energy savings. Plus, it's a plug-and-play system so it can be installed in any shop very quickly, and in many cases the first batch of doors can be curing within a day. Using



PaintLine offers versatile spray stands and drying racks that can be used in the shop or on the jobsite.



The plug-and-play infrared drying system from Green-Fast-Cure saves time and energy costs.

flameless catalytic combustion, the GF2 system directs infrared medium waves over parts.

#### MOVING FORWARD

For medium and larger sized shops, **SCM Group** ([scmgroup.com](http://scmgroup.com)) offers a huge range of range of products including complete automatic or robotized spraying lines, flat dryers, vertical dryers, UV and UV-LED curing systems, complete roller coating and curtain coating lines, printing machines and robots and 3D lines for doors, window frames and three-dimensional panels.

When it comes to new finishing technologies, catalyst printers from Florida manufacturer **DPI Lab** ([dpi-lab.com](http://dpi-lab.com)) may be worth a look. The company offers the ability to print inlays, photos, logos, or even a 3D textured surface directly on wood or composites. The process involves no overlay and no dry time, because it uses instant UV-cured inks that resist scratching and fading. And it's eco-friendly too, emitting negligible levels of VOCs.

Thankfully, shop owners who are building a finishing system now have the world at their fingertips. A little time spent on search engines can answer many questions, and offer several opinions so that those answers can be more balanced than they were in the past. Some sites worth visiting include **Apollo Sprayers International, Anest Iwata USA, California Air Tools, E-Z Mix, Earlex, Graco, Jet-Kleen, Martech Services Co., NMR Spray Equipment, Prevost Corp., Sames, Trimaco.com, and Wandres Corp.** **W**

## ROCKLER WOODWORKING & HARDWARE

presents a cleaning kit for circular saw blades measuring 6-1/4" to 12" in diameter. The kit includes a clear polycarbonate dish with raised interior ribs that suspend blades in cleaning solution. The dish features non-slip feet to prevent movement during cleaning. Blue plastic grips connect through the blade's arbor hole, allowing users to handle and rotate blades without touching the teeth. The cleaning tool has a synthetic scrubbing pad on one side for cleaning the blade surface and a brass brush for removing buildup from teeth. The Saw Blade Cleaning Kit sells for \$39.99. Learn more at [rockler.com](http://rockler.com).



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WOODSHOPNEWS



## MAKITA

has introduced an 18-volt rotary laser, model SKR001Z, that projects green light in a 360-degree pattern and can measure slopes in two directions. According to the company, the cordless tool provides horizontal accuracy within 1/16" at 100 feet and vertical accuracy within 1/8" at 100 feet. The green laser beam is designed for outdoor visibility. The device operates at three rotation speeds — 150, 300 and 600 rpm — selectable by button. The rotary laser includes fall protection rated for drops and tripod tip-overs up to 6 feet. An alarm alerts users if the unit tips over during operation. The SKR001Z ships with a carrying case. Learn more at [makitatools.com](http://makitatools.com).

## TRESCO LIGHTING

has introduced the Neoloop Square (N4), a linear lighting system for single-wall kitchen cabinets. The N4 comes in 5', 7', 8' and 16' lengths with color temperature options of 3000K, 3500K, 4000K and 5000K. The low-profile fixtures are designed to provide uniform lighting beneath wall-mounted cabinets. Learn more at [trescolighting.com](http://trescolighting.com).



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**METABO HPT** has introduced a 5-inch renovation grinder (model RSEV 17-125) designed for spot sanding and removing concrete, screed and coatings using diamond cup wheels. The tool targets construction and renovation contractors who need to remove tough coatings from surfaces when leveling, shaping and smoothing floors and walls before painting or tiling, according to the company. The grinder features a 14.5-amp LongLife motor with variable speeds from 2,800 to 9,600 rpm. Electronic features include soft start, Vario-Tacho-Constamatic (VTC) speed stabilization, electronic overload protection and restart protection. The package includes a 5-inch diamond cup wheel, convertible dustless guard and Metabo HPT metaBOX 185 XL carrying case. Learn more at [metabo-hpt.com](http://metabo-hpt.com).



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**EASycUT** has released Easy Cut Studio 6.016, an update to its sign design and vinyl cutting software. The new version supports additional vinyl cutters, including the Vevor Smart1, Vevor TT450, E-Cut TT-450, YOW! CraftY and Roland CM series models. The update also includes performance improvements and user interface enhancements. Learn more at [easycutstudio.com](http://easycutstudio.com).

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**3M** offers the new WorkTunes Connect + Solar Hearing Protector, a headset that charges using outdoor and indoor light sources. The device features noise protection, Bluetooth connectivity for phone calls and entertainment, and a built-in microphone with background-noise reduction technology. The headset includes water- and sweat-resistant components and cushioned ear cups. The product is priced at \$169.99 and is available on Amazon.

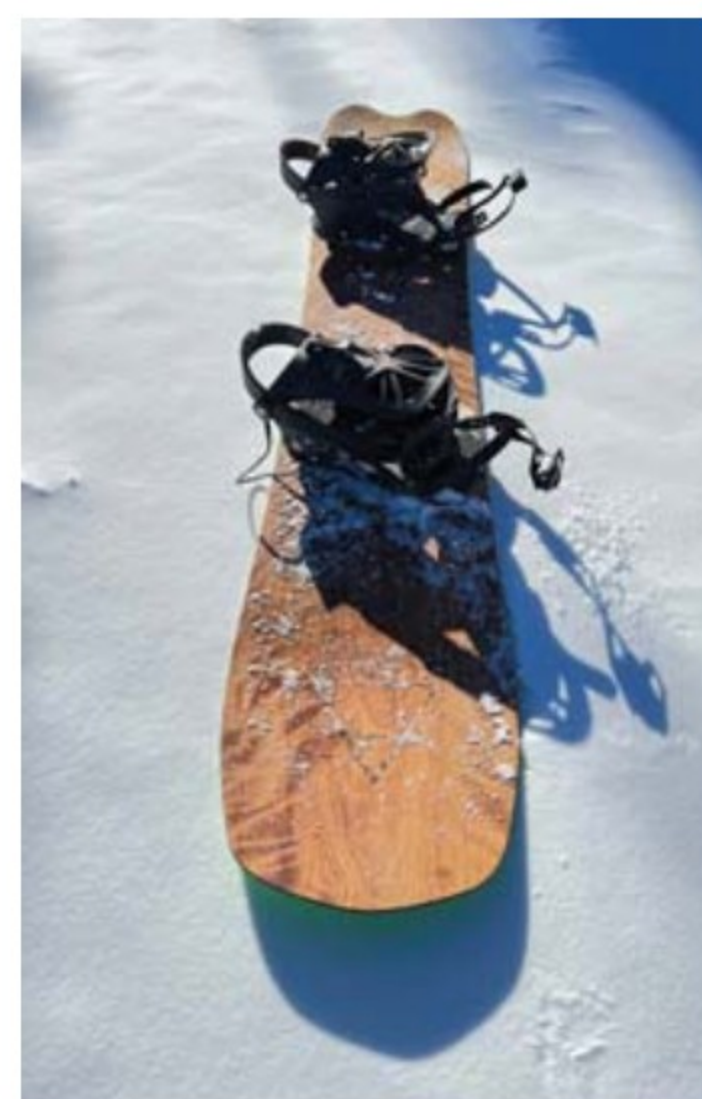


# Messler Gallery presents Maine Wood 2026

By Jennifer Hicks

**Maine Wood 2026** opened at the Messler Gallery at the Center for Furniture Craftsmanship in Rockport, Maine, on Jan. 26 and will run through April 1. The juried biennial exhibition showcases Maine's woodworking community. The center received 73 submissions from 44 Maine artists and artisans.

"This exhibition marks the 10th biennial of Maine Wood, one of the most meaningful ways we celebrate the depth of talent and dedication to craft found across Maine's woodworking community," says Matt Hoggle, the center's executive director.



From Maine Wood 2006, the Shapeshifter Fire 157 snowboard by Seth Bournival (left) and Ponder Two sculpture by Clara Cohan.

"It's a reminder of what makes Maine such a remarkable place for craftspeople: a spirit of independence and generosity, a reverence for material, and a thriving network of makers who learn from one another, collaborate freely, and keep raising the bar for what thoughtful making can be."

Participating furniture makers include Nick Barboza of Hampden; David Boyle of Bath; Alexander Donatelle of Portland; Aaron Fedarko of Camden; Peter Hedstrom of Brooklin; Fred Jungbluth of West Bath; Saer T. Huston of Kennebunkport; Ethan Klumpp of Union; Benjamin Martinelli of Whitefield; John May of Kittery; Jillian Mumley of Portland; Ron Sirois of Holden; Gabriel Sutton of Biddeford; Jacob Tobias of Appleton; and Christina Vincent of North Haven.

Sculptors, turners, carvers, and other woodworkers include Seth Bournival of Hope; Clara Cohan of Cape Elizabeth; Jeff Enck of Cumberland Center; Jeff Fister of Hampden; John P. Gardiner of Bath; Jim Macdonald of Burnham;



Maine Morning Mandala by Jim Macdonald.

Eric McIntyre of Wiscasset; Lynn Szymanski of York; and Olivia Van Oot of Portland.

Maine organizations co-sponsoring the exhibition are Bangor Woodworkers Association, Guild of Maine Woodworkers, Maine Crafts Association and Maine Woodturners.

Eight prizes totaling \$2,400 were presented at the opening reception on Jan. 30. Awards include

\$300 gift certificates from Rockler Woodworking and Hardware of South Portland, Maine, for Outstanding Craftsmanship; Lie-Nielsen Toolworks for Jurors' Best in Show; Tools for Working Wood for Best New Maker; Packard Woodworks for Best Turned Object; Rare Woods for Best Use of Wood; Highland Hardwoods for People's Choice; and Heartwood Tools for Best in Furniture. The Craft Initiative awarded a \$300 cash prize for Best Original Design.

Jurors for this year's biennial are Aspen Golann, studio furniture maker and founder of the Chairmaker's Toolbox in Berwick, Maine; Tom Kealy, furniture designer-maker and tutor of Somerset, UK; and David J. Marks, woodturner, studio furniture maker and teacher of Santa Rosa, California.

Learn more at [woodschoo.org](http://woodschoo.org).



Mark Laub's Best in Show and People's Choice award-winning piece at Maine Wood 2025.

## MWG HOSTS ANNUAL NORTHERN WOODS EXHIBITION

The Minnesota Woodworkers Guild is hosting its 42nd annual Northern Woods Exhibition April 23-26 at Eden Prairie Center in Eden Prairie, Minnesota. The show features items made from wood by guild members and non-members of all ages and skill levels. Professional and amateur woodworkers display hand-crafted pieces including carvings, turnings, tools, art pieces, and furniture.

Participants display and discuss their craft. Awards are made in 13 categories, including Best First Time in Show, People's Choice Award chosen by the general public, and Best Youth Piece Award for entrants younger than 22.

Learn more at [mnwwg.org](http://mnwwg.org). **W**

Organizations sponsoring meetings, classes or shows of interest to professional or hobbyist woodworkers are invited to submit items to [editorial@woodshopnews.com](mailto:editorial@woodshopnews.com).

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 at least 60 days before the event.

Please note that fees, as listed, might not include materials or shop fees. Check with a specific class for further details.  
— Compiled by Jennifer Hicks

## ARIZONA

**April 29 - May 1** — Wood Industry Conference hosted by the Wood Industry Association. Connect with woodworking machinery importers, manufacturers, distributors and suppliers, attend keynotes with business solutions and strategies, and more. Location: Fairmont Scottsdale Princess. [woodindustry.org](http://woodindustry.org)

## CALIFORNIA

**Monthly** — San Fernando Valley Woodworkers meetings are held on the third Thursday of each month at 7 p.m. at the Balboa Sports Center in Encino. [sfvw.org](http://sfvw.org)

**Monthly** — Society of Wood Manufacturing, a chapter of AWFS consisting of educators, manufacturers, hardware and industrial suppliers, and machinery dealers, meets during the second week of each month. For location and dates, visit [awfs.org](http://awfs.org).

**Monthly** — San Joaquin Fine Woodworkers Association meetings are open to all experience levels at members' shops. For locations and dates, visit [sjfwa.com](http://sjfwa.com).

## COLORADO

**March 17-19** — International Wood Products Association World of Wood Convention. Join importers, U.S. manufacturers, exporters, wholesalers, offshore suppliers and service providers for market insights. Location: The Broadmoor in Colorado Springs. [iwpaewood.org](http://iwpaewood.org)

## 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

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**Monthly** — Woodcrafters Club of Tampa meets every third Thursday evening at 3809 W. Broad St. in Tampa. [tampawoodcrafters.org](http://tampawoodcrafters.org)

**GEORGIA**

**Aug. 25-28** — International Woodworking Fair, North America's largest woodworking technology and design trade show. Location: Georgia World Congress Center in Atlanta. [iwfatlanta.com](http://iwfatlanta.com)

**IDAHO**

**March 21-22** — Idaho Artistry in Wood Show. Annual event featuring wood artists from the region and beyond. Location: JUMP in Boise. [idahoartistryinwood.org](http://idahoartistryinwood.org)

**MAINE**

**Ongoing** — The Center for Furniture Craftmanship offers year-round classes in woodworking to the highest degree of craftsmanship. One- and two-week workshops from June through October; 12-week Furniture Intensives; a nine-month Comprehensive; eight-week Turning Intensives, and Fellowships. [woodscool.org](http://woodscool.org)

**MARYLAND**

**Monthly** — The Howard County Woodworkers Guild meets the first Saturdays of the month at the Bain Senior Center at 5470 Ruth Keeton Way in Columbia from 9 a.m. to 12 p.m. Contact: Manny Flecker at [aaron0641@hotmail.com](mailto:aaron0641@hotmail.com).

**MICHIGAN**

**March 2-6** — Veneer Mastery with Scott Grove. Learn the fundamentals of working with veneer, including selecting, cutting, seaming, matching, pressing, inlay and more. Location: Sam Beauford Woodworking Institute in Adrian. Fee: \$1,275. [sbwi.edu](http://sbwi.edu)

**March 23-29** — Windsor Continuous Arm Chair with Luke Barnett. Students will start with logs on Monday and finish with a chair on Saturday. Location: Sam Beauford Woodworking Institute in Adrian. Fee: \$1,450. [sbwi.edu](http://sbwi.edu)

**MINNESOTA**

**Monthly** — The Minnesota Woodworkers Guild meets on the second Tuesday of each month at various locations. [mnwwg.org](http://mnwwg.org)

**Monthly** — The Minnesota Woodturners Association meets on the first Saturday of each month (except July) in Plymouth. They also offer a wide range of classes for

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WOODSHOPNEWS

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beginners and advanced turners. [mnwoodturners.com](http://mnwoodturners.com)  
**April 23-26** — Minnesota Woodworkers Guild hosts the 42nd annual Northern Woods Exhibition featuring hand-crafted carvings, turnings, tools, furniture and more made by members and non-members. Location: Eden Prairie Center in Eden Prairie. [mnwwg.org](http://mnwwg.org)

### MISSOURI

**April 28 - May 2** — Stairbuilders and Manufacturers Association' annual conference, featuring seminars, networking opportunities and more. Location: Marriot Country Club Plaza in Kansas City. [stairways.org](http://stairways.org)

### NEW JERSEY

**Monthly** — The North Jersey Woodworkers Association meets the third Monday of every month. [njwawoodworkers.org](http://njwawoodworkers.org)

**Monthly** — The Professional Woodworkers Guild of Upper New Jersey meets the third Wednesday of every month. [njwoodguild.com](http://njwoodguild.com)

### NEW YORK

**Monthly** — The Woodworkers of Central New York holds meetings on the first Thursday of each month at 6:30 p.m. at the Belgium Cold Springs Fire Department in Baldwins-

ville. [woodcny.org](http://woodcny.org)

**Monthly** — Northeast Woodworkers Association holds meetings on the second Thursday of the month at various locations in the Albany area. [woodworker.org](http://woodworker.org)

**Monthly** — The Long Island Woodworkers meet on the first Wednesday of each month at 7 p.m. at the Frank Brush Barn of the Smithtown Historical Society in Smithtown. [liwoodworkers.org](http://liwoodworkers.org)

**May 17 - 19** — International Contemporary Furniture Fair. Over 450 established and emerging design brands from more than 35 countries will present a broad range of furnishing products for residential, contract and hospital-ity environments to architects, interior designers, retailers, distributors, developers and press. Location: Javits Center, New York. [icff.com](http://icff.com)

### NORTH CAROLINA

**Monthly** — Triangle Woodworkers Association meetings are held on the third Tuesday of each month at 7 p.m. at Klingspor's Woodworking Shop. Location: MacGregor Village in Cary. [trianglewoodworkers.com](http://trianglewoodworkers.com)

**Monthly** — Charlotte Woodworkers Association meets the third Tuesday of each month, except December, at 6:15 p.m. Location: 8801 Park Road in Charlotte. [charlottewoodworkers.org](http://charlottewoodworkers.org)



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**April 25-29** — Spring High Point Market, a wholesale home furnishings trade show. [highpointmarket.org](http://highpointmarket.org)

**OHIO**

**Ongoing** — Cincinnati Woodworking Club meets the second Saturday in the months of Jan., March, May, Sept. and Nov. from 8:30 a.m. to 12:30 p.m. at the E.B. Mueller in Reading. [cincinnatiwoodworkingclub.org](http://cincinnatiwoodworkingclub.org)

**PENNSYLVANIA**

**Monthly** — Lehigh Valley Woodworkers Guild meets at 6:30 p.m. every third Tuesday of the month at the Woodcraft in Allentown. Various craftspeople provide presentations on their woodworking techniques. [lvwwg.com](http://lvwwg.com)

**April 27-29** — Cabinet Makers Association Philadelphia Area Regional Event, bringing together cabinetmakers and industry partners for connection, learning, and behind-the-scenes insight. Also offering local shop tours and optional visit to Wharton Esherick Museum. Location: Element Valley Forge Hotel in King of Prussia. [cabinetmakers.org](http://cabinetmakers.org)

**PUERTO RICO**

**May 5-7** — Woodwork Industry Conference, hosted by the Wood Industry Association. Connect with fellow wood-working machinery importers, manufacturers, distributors and suppliers. Hear informative keynotes, take part in networking opportunities, and more. Location: El Conquistador Resort in Fajardo. [woodindustry.org](http://woodindustry.org)

**RHODE ISLAND**

**March 26-28** — JLC Live conference and expo, a regional construction trade event featuring hands-on clinics & exhibitor demos, access to cutting-edge tools and new materials, and networking with industry leaders. Location: Rhode Island Convention Center in Providence. [jlclive.com](http://jlclive.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 wood-turning groups. Learn more at [sdwoodworker.org](http://sdwoodworker.org). **W**

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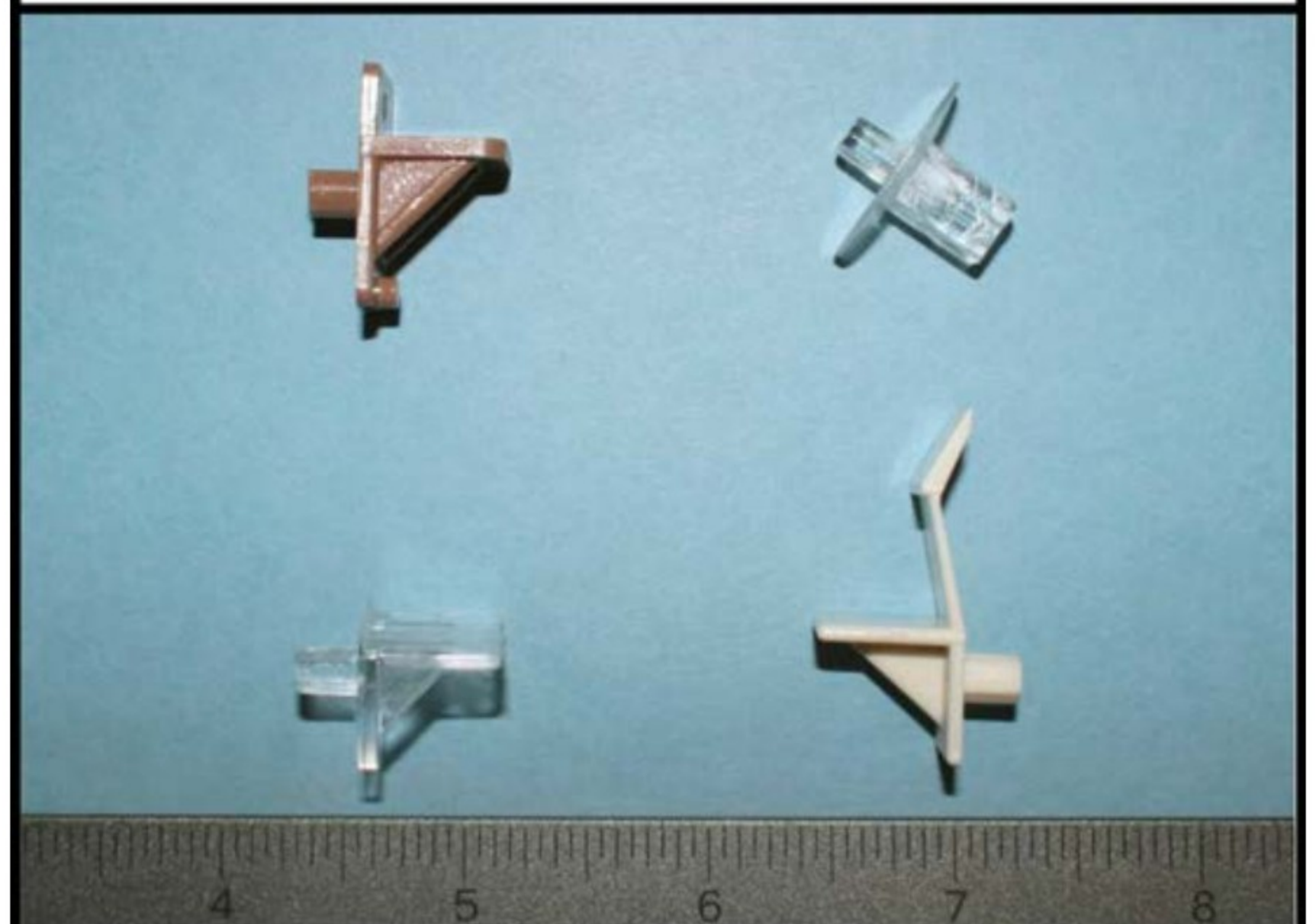


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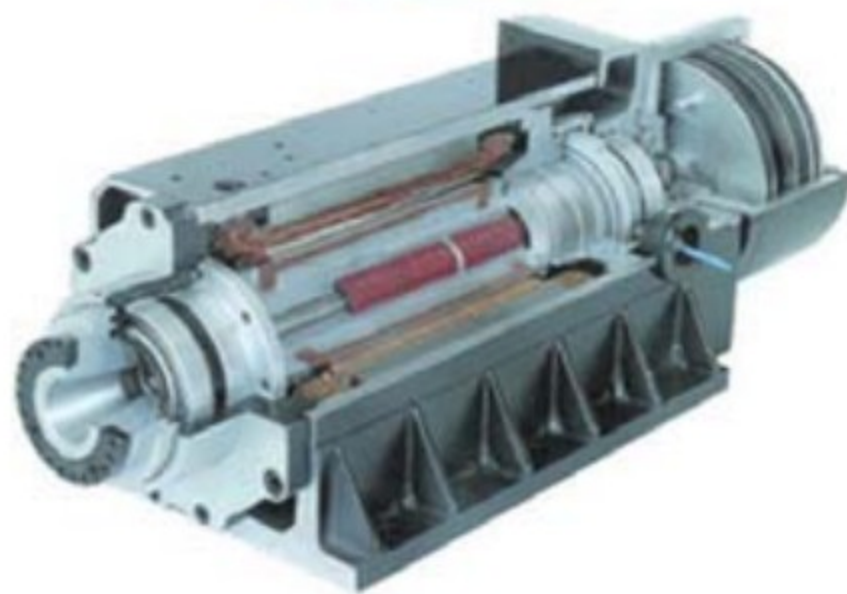
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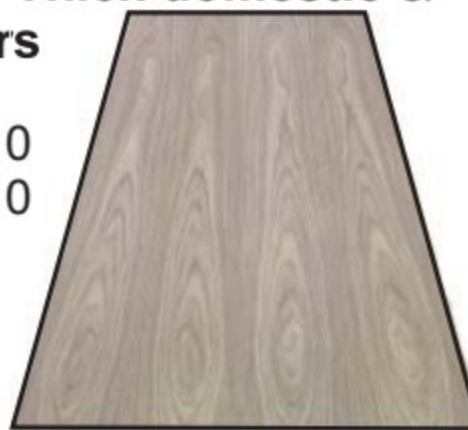
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# Lin Elkins selected for Philadelphia residency

The Museum for Art in Wood in Philadelphia has named Lin Elkins as the fellow for its sixth Winter Residency Program. The Philadelphia-based artist and furniture maker began her residency Jan. 5 and will continue through March 5.



Lin Elkins.

"The 2026 Winter Residency Fellow Lin Elkins embodies the program's commitment to intensive research and material inquiry," Jennifer-Navva Milliken, executive director and chief curator of the museum, said in a statement.

Launched in 2021, the residency program supports Philadelphia-region artists who work

with wood and pursue research-based inquiries into sustainable creative practice. The museum partners with membership-based makerspace NextFab for the program. Each year, the organizations assemble a jury of makers and educators to award one fellowship to a regional artist who works either solely in wood or combines wood with other materials. The fellow receives a stipend for project materials and workshop access at NextFab. Reflecting both organizations' commitment to environmental stewardship, reclaimed wood must comprise at least 50 percent of the fellow's work during the residency.

"The opportunity for unfettered focus supported by the combined resources of the Museum and NextFab sustains deep creative exploration and advances thinking around environmental care and the future of wood-based artistry," Milliken said.

Elkins holds a Bachelor of Science in furniture design from Appalachian State University in Boone, N.C. Since graduating, she has completed several post-graduate



Vantage Point, a sculpture inspired by Elkins' trip to coastal Maine.



In My Mind's Eye, by Elkins, serves as a vessel designed to shelter personal mementos.

programs, including a fellowship at the University of North Carolina-Asheville, a craft education internship at North House Folk School, and served as staff fellow and media coordinator at the Center for Furniture Craftsmanship. She has also taught at Penland School of Craft and Haystack Mountain School of Crafts.

Elkins' work combines purposeful functionality with playfulness, creating opportunities for comfort, wonder and curiosity. Her recent piece, "Vantage Points," was inspired by trips to coastal Maine, where modern homes perch on rocky cliffsides.

The Winter Residency exhibition will be on display at NextFab from March 12 to May 12. Following the exhibition opening, the museum and NextFab will host an artist talk with Elkins on March 13, where she will discuss her creative process and residency experience.

Learn more at [museumforartinwood.org](http://museumforartinwood.org). **W**

—Jennifer Hicks

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Rough humor by Steve Spiro



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