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PEGGED DISPLAY SHELF

Curly Maple, Walnut



MAKING THE PEGGED DISPLAY SHELF

After the material has been dimensioned, profile the end panels, the back panels, and the lower shelf on the band saw. Form the moulded edge on the top on a shaper or table-mounted router fit with appropriate cutters.

Next, cut joinery. You can cut the stopped rabbet that will house the ends of the back panel on the table saw (see chapter five), with a table-mounted router, or by hand, using chisels.

Cut the through mortises in the end panels (see chapter twelve). Then, with a backsaw or a stack of dado cutters

on the table saw, cut the tenons on the ends of the lower shelf and pare to fit these mortises.

On the lathe, turn the two Shaker-style pegs. Then, fit their tenons into mortises drilled into the shelf's back panel.

When all the parts have been dry-assembled and checked for fit, glue the frame and screw it together. Install the top, using four 1" no. 6 wood screws passing through the top into the end grain of the side panels. Glue four maple plugs and tap them into the countersunk screw holes.

FIGURED LANGUAGE

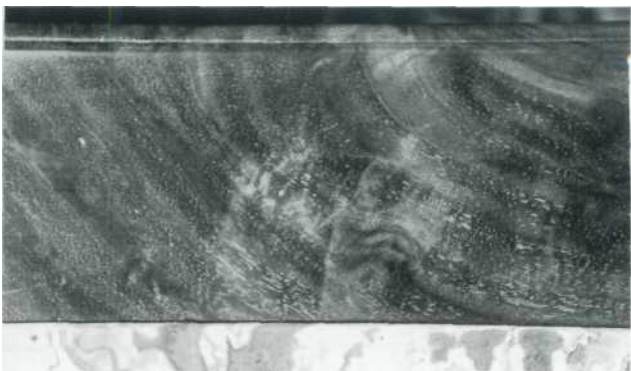
In *The Woodworker's Dictionary* by Englishman Vic Taylor, the word *curlis* defined this way: "Highly figured grain obtained by cutting through the junction of a tree or large limb. Used only in veneer form. Also known as crotch or feather."

If you ordered curly material from an American supplier of figured wood, you would not get the material described by Vic Taylor. You would, instead, get lumber marked by rippling bars of grain marching across the widths of the boards perpendicular to the grain direction. This inconsistency of language occurs not only among dealers working in different countries but also among dealers in the U.S.

One of the sawmill operators from whom I buy has his own system of figured wood classification: If it tears out in the planer, it's curly. Period. And he sells it that way. Because I've bought from him in the past and am aware of his system of classification, I carefully inspect

every curly board I buy from him, but a customer unfamiliar with his system might assume that whatever he purchased from this sawmill operator as curly would exhibit a figure that was consistent from board to board and consistent with the buyer's expectation of curly lumber.

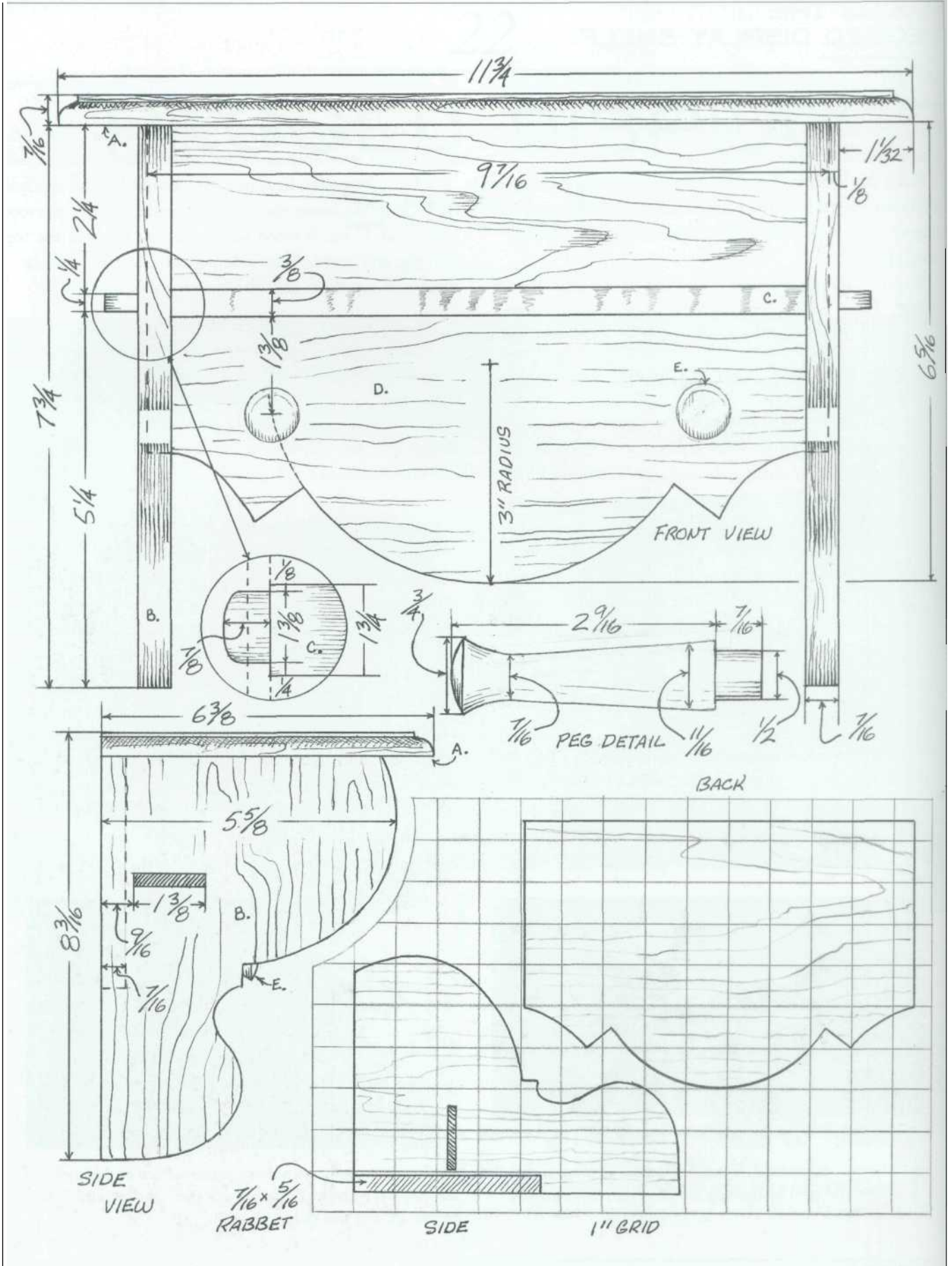
In general I've found that owner/operators of small sawmills aren't good sources of figured lumber. In part, this may be because they are sawyers, not woodworkers, and therefore look at lumber from a different perspective. But I also think that owner/operators of small sawmills don't have the experience with figured lumber to make considered judgments about its quality.



1 The border of the chess table (featured in chapter three) shows the kind of figuring common in crotch-grained lumber.



2 Tiny dots are scattered across the surface of this piece of bird's eye maple. (This grain is used on the top of the display shelf in this chapter.)



Tiger maple. Often referred to by the generic "curly," the wood identified by this term includes the soft (red and silver) curly maples.

Fiddleback maple. This material, characterized by a tighter, more compact curl than is evident in tiger maple, comes from hard maple and is widely used by violin makers for the backs of their instruments.

Blistered maple. This figure, which is also present in hard maple, has a surface on which there is the appearance of raised blisters or boils.

Quilted maple. A product of the western big-leaf maple, this material is marked by a regular pattern of what appear to be raised areas of varying shapes.

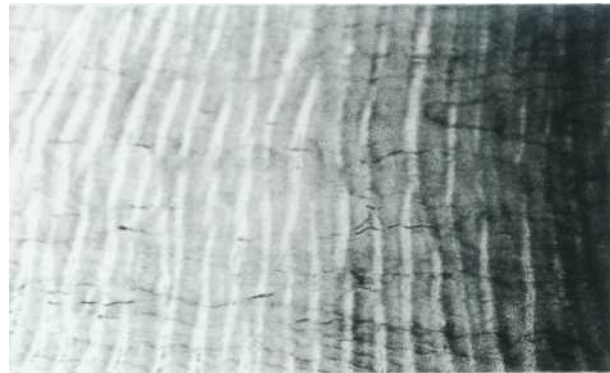
Bird's eye maple. This variety of hard maple exhibits swirling grain scattered with dots resembling bird's eyes.

Crotch-grained. For American woodworkers, this is the material about which Vic Taylor wrote in his definition of "curly." Sometimes known as "feathered," this is taken from the junction of a tree and a large limb.

Burl. Taken from growths that appear on the trunks of certain trees, this material is highly prized by makers of veneer and by turners for its wildly convoluted grain.

3

This panel of glued-up cherry exhibits a wavy figure not uncommon in cherry (see the side table in chapter seven for an excellent example).



4

This photo shows a length of heavily figured curly (tiger) maple (featured in the document chest in chapter twenty five).

SUSTAINABLE FORESTS

At some point, everyone who applies tools to wood considers the issue of forest maintenance. Although many experts believe that reserves of the commonly used American species are adequate to meet projected needs, there is an irrefutable

difference in the quality of available material. Although cherry, maple and oak are always on hand in any well-stocked lumberyard, the boards are not as wide and not as clear as they were even a single generation in the past. And the situation is even more critical for walnut, the king of American hardwoods. Walnut saw logs are increasingly rare, and when they can be found of any quality, they are inevitably snatched up by veneer mills.

MATERIALS LIST

A	Top	1 pc.	$\frac{7}{16} \times 6\frac{3}{8} \times 11\frac{3}{4}$
B	End	2 pcs.	$\frac{7}{16} \times 5\frac{5}{8} \times 7\frac{3}{4}$
C	Shelf	1 pc.	$\frac{3}{8} \times 1\frac{3}{4} \times 10\frac{1}{2}$
D	Back	1 pc.	$\frac{7}{16} \times 6\frac{7}{16} \times 9\frac{7}{16}$
E	Peg	2 pcs.	$\frac{3}{4} \times 3$
F	Plug	4 pcs.	$\frac{3}{8} \times \frac{1}{4}$
G	Screws	various	