1

CANDLEBOX

MAKING THE CANDLEBOX

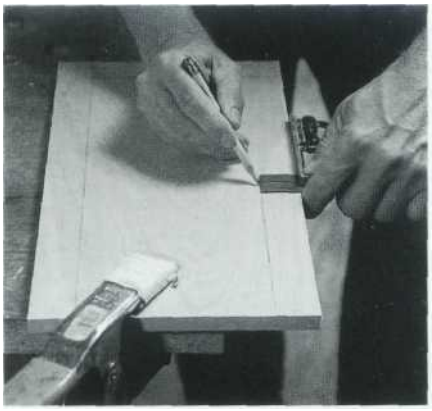
This simple but attractive candlebox is distinguished by its sliding top. The lid has beveled edges tapering so they can slide in grooves cut into the inside faces of the box's sides and one end. A carved, inset pull adds a decorative touch as well as providing a means for easy sliding of the lid.

After the lumber is milled to the required thicknesses, widths and lengths, cut grooves to receive the top and bottom panels. Next, cut the through dovetails at each corner (this procedure is discussed in chapter twenty-five). Bevel the top and bottom panels and assemble the case around the bottom panel, which is left unglued so that it can expand and contract across its width in response to seasonal changes in humidity. Complete construction by fitting plugs into the openings left at each corner at the ends of the grooves.

The open top of the candlebox lid reveals the grooves the lid rides in.

HAND-PLANING THE BEVELS FOR THE CANDLEBOX LID

1 First, make layout lines to mark the limits of the bevel. Make one line around the edges of the lid %" from the lid's bottom surface. Make a second line on the lid's top 1 *'A"* from the outside edges. The bevel will connect these two lines.



2

Plane the bevel across the end grain first so that any tearout occurring at the end of the plane's stroke will be removed when the adjacent bevel is formed. Although a jack plane can be used to make this bevel, it may be necessary to finish with a block plane which, with its lower cutting angle, produces a cleaner surface across end grain.

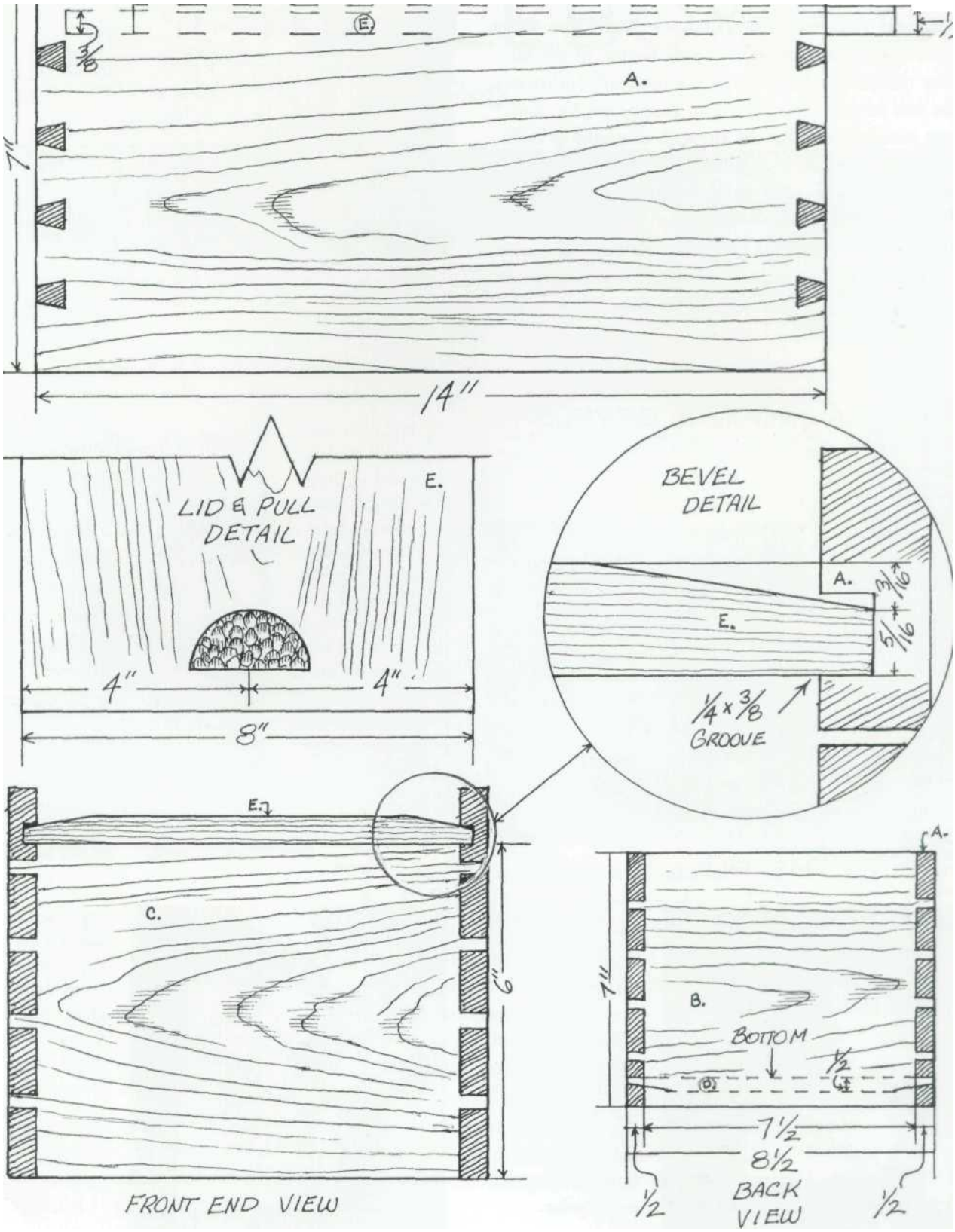
SHAPING THE PULL

1

With a marking gauge or a sharp knife, make a line parallel to and 1" from the unbeveled end of the lid. Position the stationary leg of a compass on that line halfway across the width of the lid. Draw an arc with the compass's pencil point.

2 Placing the tip of a flat chisel in the scored line, cut along that line, angling toward the arc. Using a wide-sweep gouge, make cuts from the arc back toward the scored line. Carefully lever up chips.

SIDE VIEW



SHAPING THE PULL (CONTINUED)

3 Once the depression has been formed, you can give the pull a smooth surface, or, as I've done here, you can give it a bit of texture.

MATERIALS LIST			
A	Side	*2* pcs.	1/2X7X14
B	End	lpc.	*1/2X7X8 1/2*
C	End	lpc.	1/2X6X8 1/2
D	Bottom	lpc.	*1/2X*8X131/2
E	Top	lpc.	1/2X8X13 3/4
F	Plug	6 pcs.	1/4 X3/8 X1/4, shaved to fit

**These are net measurements, Surplus should be added to dove-tailed parts to allow them to be sanded flush.*

SAM MALOOF'S TWO-STAGE FINISH

Fifteen years ago, ***Fine*** *Woodworking* (issue no. 25) ran a profile of Sam Maloof, the California woodworker best known for his magnificent rocking chairs. Included in the article was a sidebar in which Maloof discussed several technical issues, closing with the recipe for his finishing mix.

My dad—who designed and built several of the pieces displayed in this book, including the crotch-grained chess table—began experimenting with MalooFs finish and found it wonderfully adapted to the small shop. After years of spraying lacquer, a toxic experience inevitably preceded by the emotionally toxic experience of attempting to vacuum every particle of dust from every shop surface, he found in Maloof's formula a finish that not only produced a very appealing surface but also, just as importantly, was impervious to dust contamination.

Preparation is no different for this finish than it would be for any other. Scrape the wood, then sand it with a variety of grits, finishing with a thorough sanding using paper no coarser than 220-grit. Then wipe the wood clean with a tack rag.

Maloof's recipe calls for equal parts mineral spirits, boiled linseed oil, and polyurethane varnish (an extra dollop of varnish seems to add body to the dried film).

Brush on this mixture liberally with only minimal concern for drips and runs—coverage is the focus at this stage. Allow the finish to set until it gets a bit tacky. Depending on temperature and relative humidity, this could be anywhere from ten to sixty minutes.

Wipe the surface with clean rags to remove any excess that has failed to penetrate into the wood.

As the finish dries, it lifts wood fibers and hardens them producing a rough texture. (This first coat acts as a sanding sealer.) Again, depending on temperature and relative humidity, this could take anywhere from one to three days. In humid Ohio, I've found it best to wait three days before sanding that first coat. Otherwise, areas of raised, roughened grain may not make their appearance until after the last coat has dried.

I use 320-grit wet/dry paper soaked in mineral spirits to cut away the raised grain. The thinner clots the removed material into a slurry which may help to smooth the surface; however, my reason for dunking the paper in mineral spirits is to unload the grit in order to get more mileage out of each piece of sandpaper.

Once you have sanded and thoroughly cleaned the surface with a tack rag, apply a second coat of the three-part mixture. It is particularly important that this coat (and any subsequent coats) be wiped clean. Any residue remaining on the surface will dry there and leave a roughened area.

Sam Maloof tops this finish with a layer or two of boiled linseed oil into which he's mixed enough shaved beeswax to achieve the consistency of cream. He applies the wax, allows it to dry, then buffs it out. You can achieve similar effects with a number of commercially prepared waxes.