

Osgood ran the grain of the top and shelf at 45° to the length of the table, which required a series of glue-ups. With the boards angled, the grain lines work with the sinuous curves of the table instead of competing with them. Osgood deliberately mixed the sycamore's lighter sapwood and darker heartwood to create an effect he

hoped would suggest tidal streaks on a beach.

To make strong aprons

their S-curves without

springback, Osgood used bent-lamination instead of steam-bending, gluing

up three layers of solid

wood on a curving form.

Because he would later be carving contours into the face of the apron, he used a thicker laver of wood on the outside, but kept the inner layers thin to make bending

that would retain

SLANT-GRAIN GLUE-UP

Outline of

Milled

planks

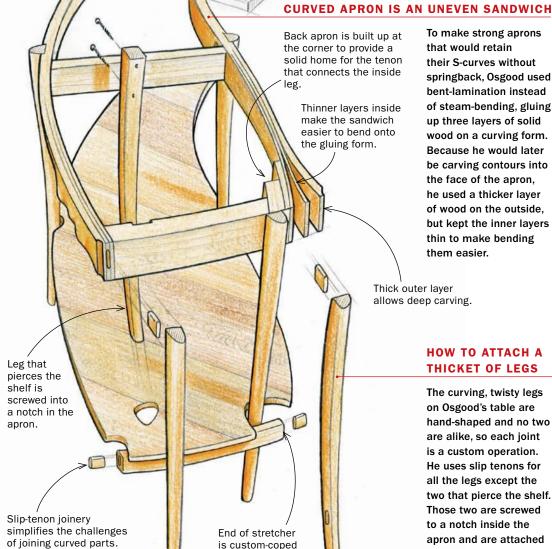
sycamore

tabletop

BY JONATHAN BINZEN



ere Osgood describes his Wave table, with its curves and contours imitating ocean waves and its legs inspired by reeds, as "metaphorical furniture." But there's nothing metaphorical about the techniques required to build such a playful piece. From its curved and twisting legs, each one unique, to its S-curved and deeply carved aprons, the table required engineering solutions just as inspired as its unusual shapes.



HOW TO ATTACH A THICKET OF LEGS

them easier.

The curving, twisty legs on Osgood's table are hand-shaped and no two are alike, so each joint is a custom operation. He uses slip tenons for all the legs except the two that pierce the shelf. Those two are screwed to a notch inside the apron and are attached only after the shelf is in place. They are not glued in, so they are removable in case the shelf needs repair.

Outside legs are tenoned into the apron and stretcher;

only to the apron.

the other two legs are joined

to the leg.