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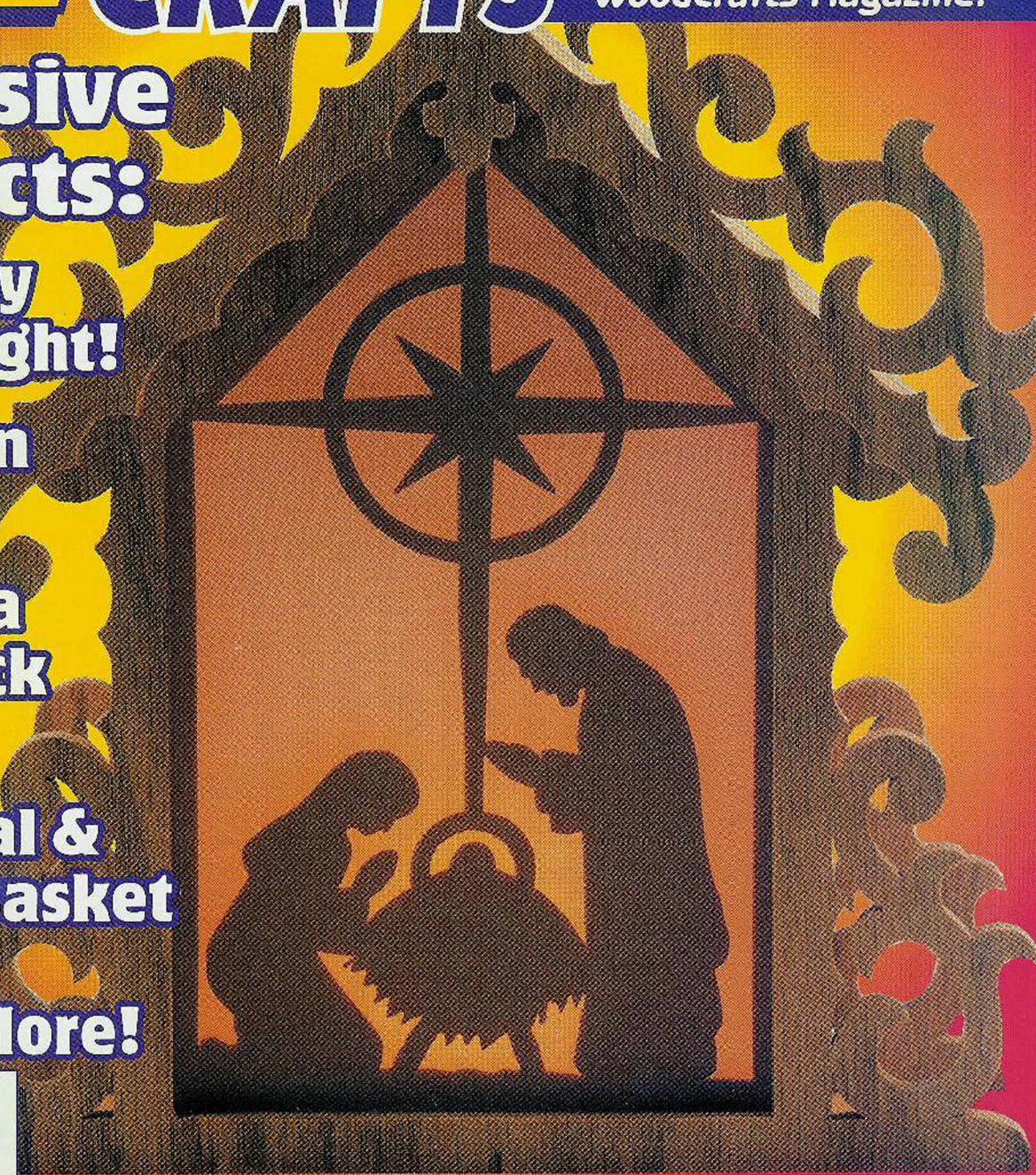
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January 1999

*The Ultimate
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BB-250-12	1/4" X 12" X 12"	1.20	1.16	1.12	1.08	1.04	.99
BB-250-24	1/4" X 12" X 24"	2.40	2.32	2.24	2.16	2.08	1.98
BB-375-12	3/8" X 12" X 12"	1.50	1.44	1.38	1.32	1.26	1.20
BB-375-24	3/8" X 12" X 24"	3.00	2.88	2.76	2.64	2.52	2.40
BB-500-12	1/2" X 12" X 12"	1.80	1.74	1.68	1.62	1.56	1.50
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Ordering information on next page



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PGT-9	8/6REV	4.30	43.50

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DTB-3	23	2.40	19.90
DTB-5	16	2.40	19.90
DTB-7	13	2.40	19.90
DTB-9	11	2.40	19.90
DTB-12	10	2.40	19.90

SKIP TOOTH BLADES...

Part #	TPI	COST PER	
		12	144
STB-2/0	28	2.40	19.75
STB-2	20	2.40	19.75
STB-5	12	2.40	19.75
STB-7	11	2.40	19.75
STB-9	11	2.40	19.75
STB-12	9	2.40	19.75

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Part #	TPI	COST PER	
		12	144
CTB-2/0	20	3.40	28.95
CTB-2	20	3.40	28.95
CTB-3	16	3.40	28.95
CTB-5	16	3.40	28.95
CTB-7	11	3.40	28.95
CTB-9	11	3.40	28.95
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REVERSE SKIP TOOTH BLADES...

Part #	TPI	COST PER	
		12	144
RST-2/0-R	28/21REV	2.85	22.80
RST-2-R	20/14REV	2.85	22.80
RST-5-R	12/9REV	2.85	22.80
RST-7-R	11/8REV	2.85	22.80
RST-9-R	11/8REV	2.85	22.80
RST-12-R	9/6REV	2.85	22.80

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Part #	TPI	COST PER	
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SPB-2/0	51	2.70	24.50
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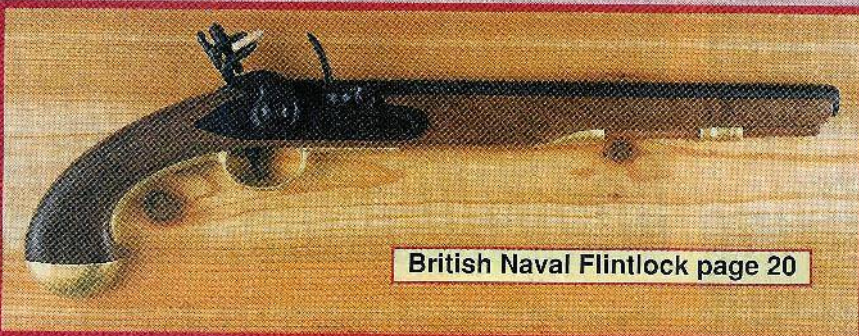
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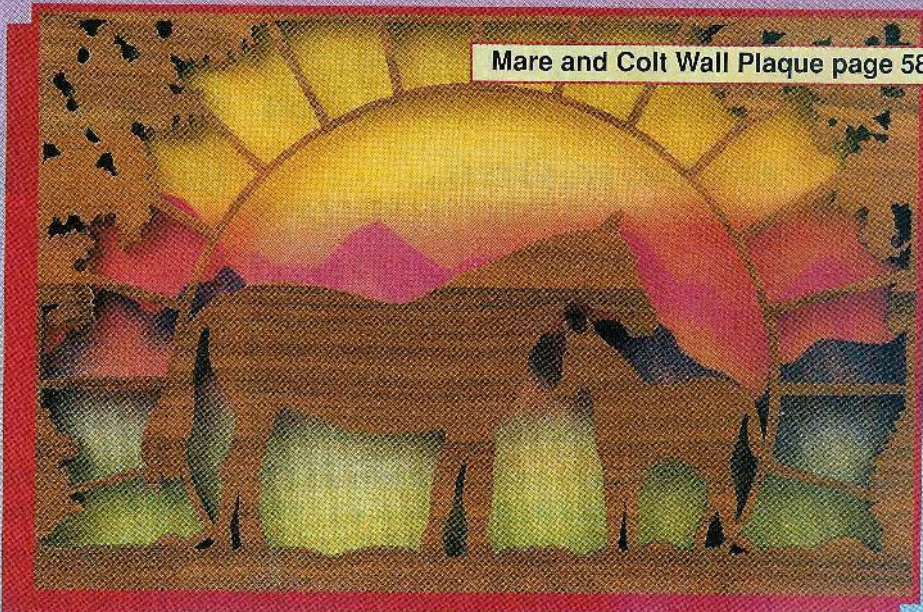
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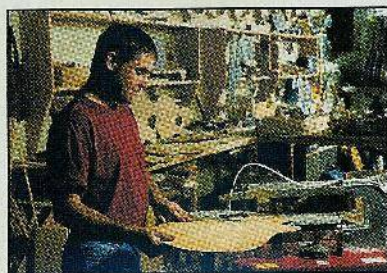
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 January, 1999, No. 61
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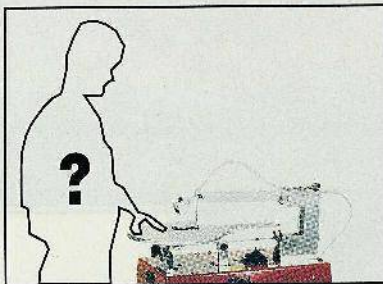
Dirk Boelman of the Art Factory

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HC16



Back Fence Gossip

by Marilyn Carmin

Patterns
Located in
Full Size Pattern
Section
No. 2!



INSTRUCTIONS

Adhere the pattern, found in Full Size Pattern Section No. 2, to the wood with temporary-bond spray adhesive. Drill blade entry holes, then saw out the interior cuts.

Remove the patterns, then sand as needed. Finish as desired. Insert into frame of choice and back with the acrylic plastic.



SUPPLIES

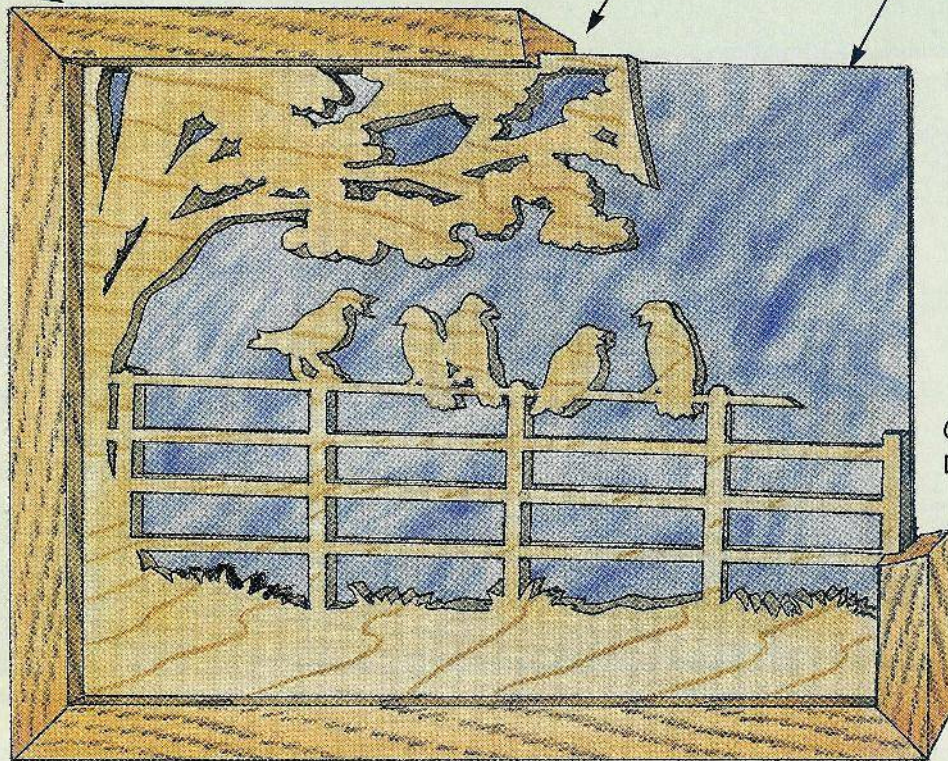
Wood: wood of choice—1/4" x 8" x 10"
Tools: scroll saw with No. 2 blades (20 tpi);
drill with 1/16" bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Tack cloth
One piece of 8" x 10" acrylic plastic*
8" x 10" frame

*Available from The Art Factory (800) 566-6394;
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8" x 10" frame of choice

Pattern piece

Acrylic plastic



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Hickory	\$4.99		\$7.99
White Oak	\$4.99		\$7.99
White Oak Qtr	\$6.99		\$12.99
White Oak Rift	\$6.99		\$12.99

Priced by the lineal foot.

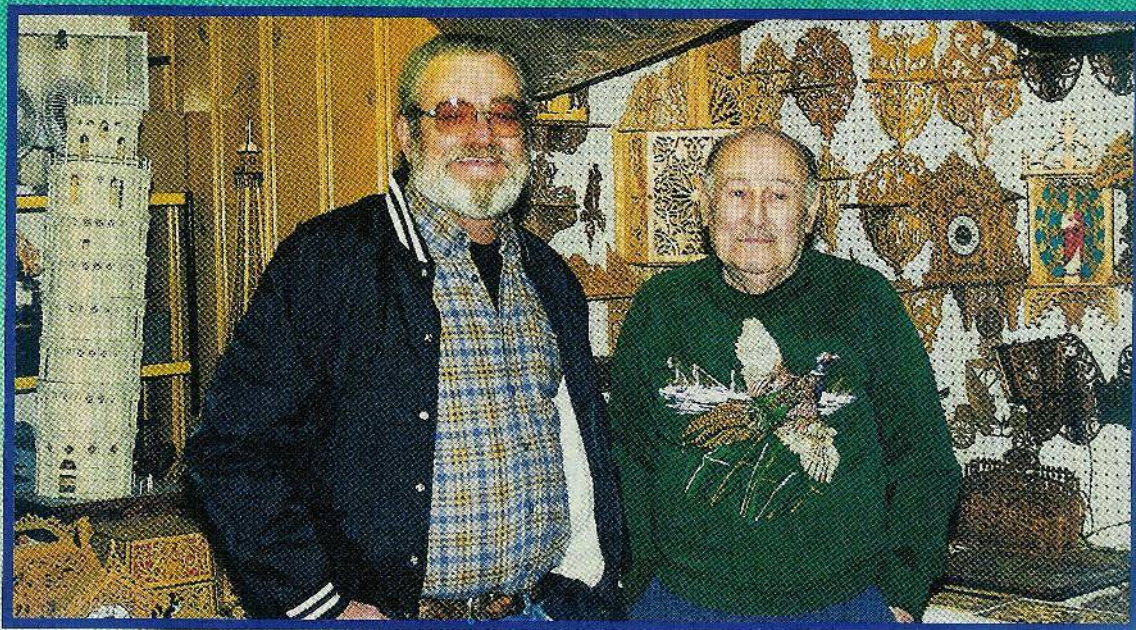
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Teji Tesif, Old World Craftsman

by Ray Wickens



Raymond Wickens (left) on a recent visit to the incredible showroom of Ioji "Joe" Iosif (right).

An amazing visit

I first became acquainted with Ioji (or Joe, as he prefers to be called) Iosif when he requested one of our catalogs and mentioned that he would like to visit our shop. When Joe visited, we spent the better part of a Saturday afternoon looking at his photo album and talking about fretwork.

This prompted my wife and I to decide to return the visit and see the showroom in his home, which we did in January, 1998. However, when we arrived at Joe's house, we were not prepared for what we were about to see, because Joe has more fretwork on display in one house than we've ever seen before. In all, Joe has 215 projects in his showroom, his shop, and throughout his home.

All of Joe's projects are cut from three-ply luan plywood using a hand frame saw, and upon close inspection, it's almost unbelievable to see how perfectly every cut was made. Joe prefers to use an Olson No. 2/0 fret-saw blade in his hand frame and a 3/8"-Dia. hand drill mounted in a small drill press to bore the very tiny starter holes. Joe can clamp a blade into the hand saw faster than many can on powered scroll saws, and when he begins his cut, you can see the care and craftsmanship that goes into his every stroke. Once cut out, his projects are finished with a light coat of gloss spray lacquer.

From Old World to new technology

Joe explains that he learned the art of fretwork using a hand frame while attending school as a boy in Bucharest, Romania. At the age of thirteen, Joe cut out a replica of the Eiffel Tower noting that, "most of the patterns at that time came from Austria and Italy." Although those patterns have long since disappeared,

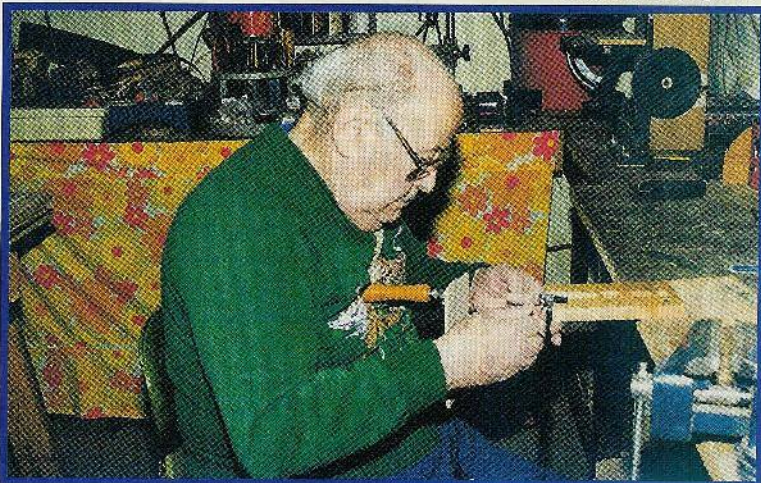
Joe still has many of these very intricate and ornate fretwork projects on display.

When Joe, along with his wife and daughter, immigrated to the United States in 1967, the only possessions they could bring with them were their wedding rings and sixty pounds of luggage apiece. Joe notes, with a smile, "We only knew two English words, 'yes' and 'no'. The only problem was that we didn't know when to use them."

Joe found work near Kansas City, Kansas and he and his family moved into a modest suburb there. Joe quickly began earning promotions and moved up to a respected position with the company. During this time, Joe continued to work on his fretwork projects.

In 1981, Joe decided to retire so that he could devote more of his time to fretwork. He began mail ordering

continued on page 10



Joe can clamp a blade into his hand frame faster than most can change blades on their electric scroll saws.



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patterns from all available sources and has collected a vast array of designs, including a lot of patterns he designed or re-designed for his own use.

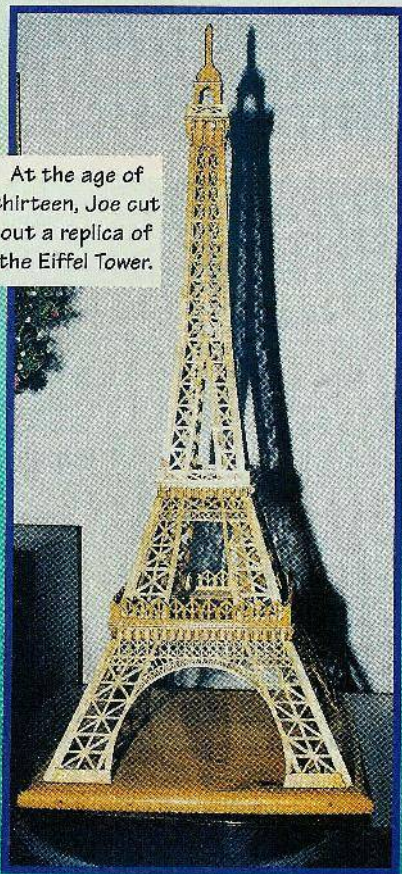
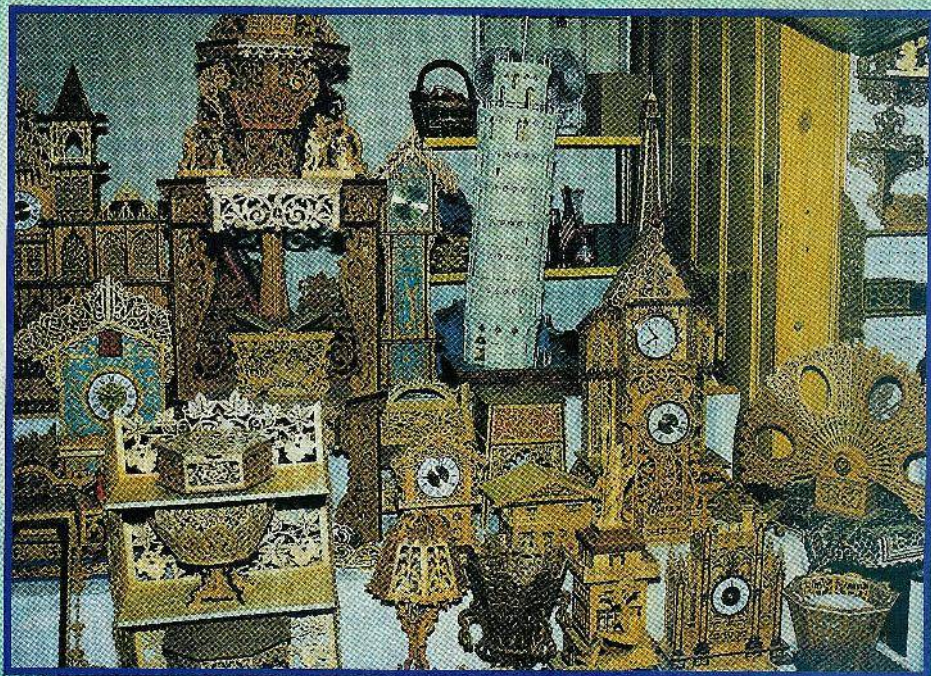
Joe proudly proclaims that he has never sold a project. He loves to make things for family and friends as well as for charitable organizations and fund raisers who are very happy to receive such fine hand-crafted donations. Joe also notes that he doesn't like to cut out a project more than once. He would rather move on to a new project to add to his collection.

Joe recently purchased a new 16" Delta Variable Speed scroll saw and says he loves it after a few slight modifications. However, Joe is quick to add that, "When I want to get it done fast, I just use my hand frame."

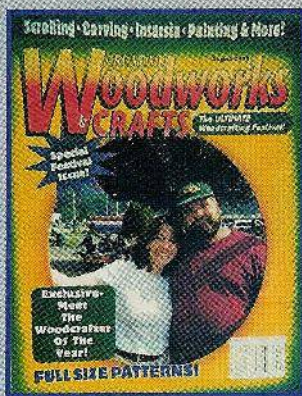
When asked what advice he might have for new scrollers, Joe replies, "Just relax and take your time. Don't rush the project. Remember, scrolling is supposed to be fun, and the best part is you don't have to spend a lot of money to have a very enjoyable and satisfying hobby."

Sounds like good advice to me from a true Old World craftsman!

Joe has more than two hundred projects on display at his house—amazingly each one is cut by hand!



At the age of thirteen, Joe cut out a replica of the Eiffel Tower.



THANKS!

The Ultimate Woodcrafting Festival opened its gates on Friday, August 21, 1998 to huge crowds and rave reviews. Over 4,000 woodcrafters attended from 26 states, Canada and Mexico (hello Primo!), and to all of you, we at *Creative Woodworks & Crafts* would like to extend a big thank you for making our tenth anniversary celebration such a success!

I would like to especially thank the many who came early, helped us get on our feet, and stayed through to the very end. Joe Diveley and his daughter, Debbie, Russ and Lois Pidima, Scott Kochendorfer,

Sheila Bergner, Roy King, Rick Hutcheson, Doxie and Les Keller, Joe and Andi Herrmann, Joanne and Max Lockwood, Bob and Kathy Hlavacek, Ivan and Mary Whillock, Bill and Collette Guimond, Dave Klimchuk, and Tom and Matt Checkur are just a few who helped us get our bearings the day before by lugging, hanging, assembling and offering much moral support when we needed it most.

To the Cohen family and the staff of All American Crafts, our parent company, who worked tirelessly throughout the weekend even though they had their own deadlines to meet: to our amazing seminar teachers who taught to standing room only classes for three hot days; to John and Joyce Nelson, Dirk and Karen Boelman, Robert Becker, Hans Derke, Ray Seymore, Barbara Peters, and again Scott and Roy for their advice and support from the get-go; and to the many tool and supply vendors and amazing craftspeople, without whom The Ultimate Woodcrafting Festival never would have gotten off the ground.

Finally, I would like to thank the people without whom there would never have even been a Festival: George Ahlers, Editor of *Creative Woodworks & Crafts*, and his wife, Wendy, who spent countless nights and weekends working on every last detail of the Festival; and Barbara Goodwin, Financial Director of All American Crafts, who kept people fed, happy, and the entire event organized.

We also have a few new members to welcome to the *Woodworks* family—Kelly Albertson, our Art Director, is the proud papa of Ryan James, born August 7. And we also have a new Editorial Assistant—Dana Rich. I'll be moving into the position of Marketing Director for All American Crafts, so Dana will now be in charge of

answering subscriber questions and correspondence. If you get a chance, drop her a note to welcome her aboard!

Again, thank you for your support, and we'll see you next year...

...June 25, 26 and 27, 1999
at The Ultimate Woodcrafting Festival!

Happy woodcrafting!

Director, The Ultimate Woodcrafting Festival



Ryan Albertson



Dana Rich

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Patterns
Located in
Full Size Pattern
Section
No. 1!

Intarsia Candle

by Daniel Black



SUPPLIES

Wood* (size in inches): *Osage orange*—1/4 x 1-1/4 x 2 (for the flame); *basswood*—1/4 x 3 x 5 (for the candle); *maple*—1/4 x 6 x 5 (for the candle holder); *redheart*—1/4 x 1-1/2 x 1-1/2 (for the berries); *poplar*—1/4 x 9 x 4 (for the holly leaves); *red oak*—3/4 x 2-1/4 x 5 (for the base); *hardwood of choice*—1/4 x 12 x 12 (for the backer)

Tools: scroll saw with No. 5 blades; drill with bits including a 1-3/8"-Dia. Forstner bit; sanding drums in assorted diameters

Temporary-bond spray adhesive

Carpenter's glue

1-3/8"-Dia. mini clock**

Finish of choice

*The woods specified in the Supplies list are available from Woodcraft Supply, (800) 535-4482; 210 Wood County Industrial Park, P.O. Box 1686, Parkersburg, WV 26102-1686.

**Available from Steebar Corp., (973) 383-1026; P.O. Box 980, Andover, NJ 07821-0980.

INSTRUCTIONS

A note on material selection

The materials indicated in the Supplies list were those used for the project in the photograph. Since intarsia is really a creative process, feel free to make any material substitutions that you want. You can even use a less expensive wood, such as pine or spruce, for all of the pieces and then stain or paint them as desired. Note:

hardwood is recommended for the backer board to keep the project from warping over time.

Cut the pattern pieces

Transfer the patterns, located in Full Size Pattern Section No. 1, to the wood. You can trace directly from the pattern to the wood with graphite paper or adhere it with temporary-bond spray adhesive.

Saw out the pieces and shape them with the sanding drums. **Note:** bore the 1-3/8"-Dia. hole for the mini clock movement while making the exterior cuts. If accurately cut, the pieces will fit together well and save you time during assembly.

Assembly

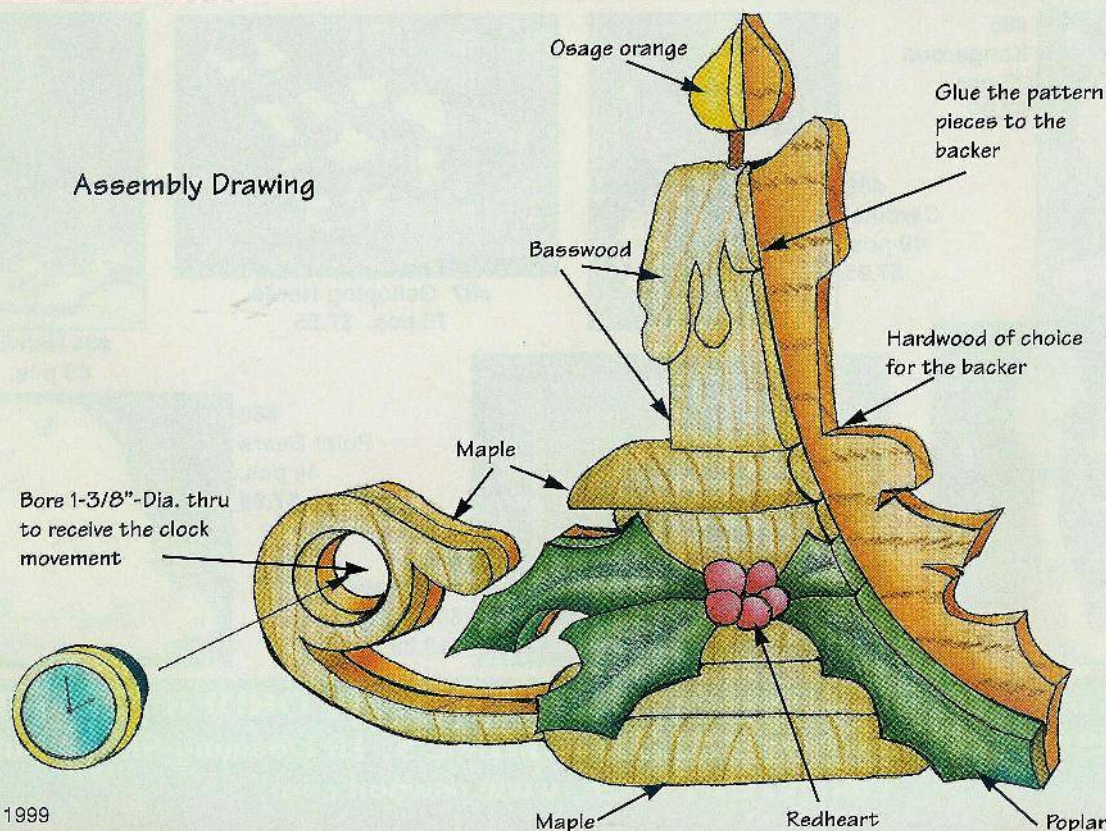
Before gluing, dry assemble the clock to check the fit of the pieces. Sand or recut as necessary so that all of the joints are tight. Glue each piece to the backing using carpenter's glue (see the Assembly Drawing). Allow to dry thoroughly.

Finishing

Applying finish to the piece can be done either before or after gluing, depending upon what type of finish you are using. If you prefer to use a paste or wax finish, apply to each piece individually before gluing as these finishes can build up in between the grooves. Any other type of finish can be applied to the entire piece after assembly. When the finish has dried thoroughly, install the mini clock movement.

For more information about ordering other intarsia patterns by Daniel Black, call PS Wood Machines at 1-800-939-4414.

Assembly Drawing

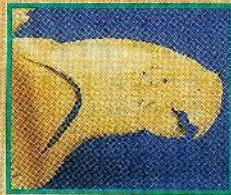


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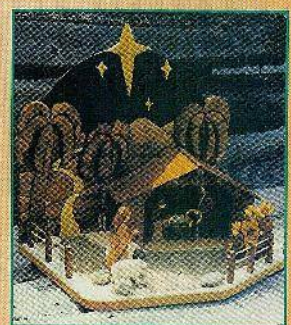
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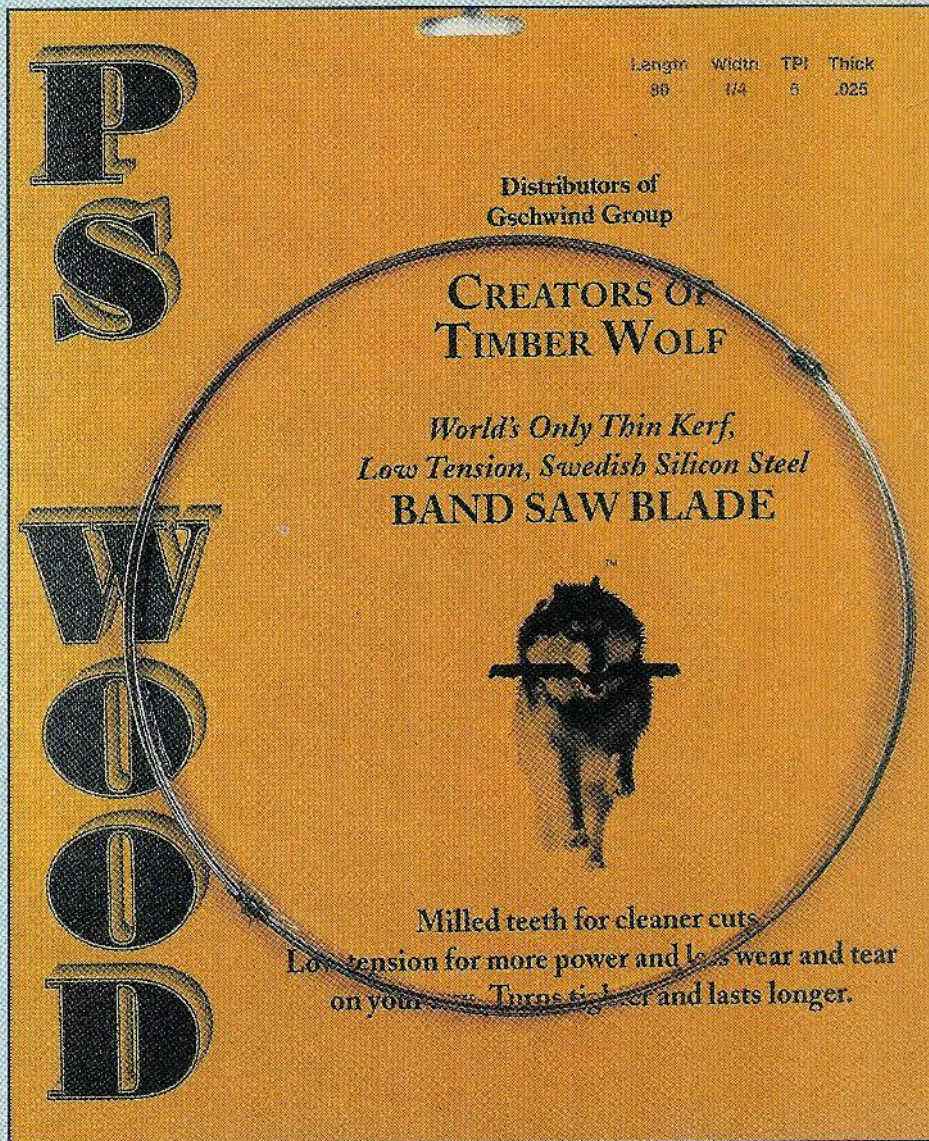
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Dragon Shelf

by Dirk Boelman

Patterns
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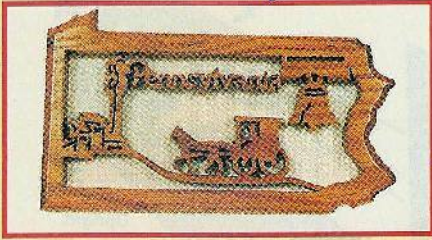
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continued from page 16

INSTRUCTIONS

A word from the designer

Here's the perfect project to make for displaying your favorite collectibles. It is designed to be made entirely from 1/4" thick material, and it attracts plenty of attention when completed. We made our shelf from black walnut; however, it can also be made from oak or any other species of wood.

Make the uprights

To save sawing time, stack the two pieces of 7-3/4" x 18" wood and saw the uprights simultaneously. Use temporary-bond spray adhesive to affix a copy of the upright pattern (found in Full Size Pattern Section No. 2) to one of the pieces. Fasten both pieces of wood together either with small nails, brads or staples driven through waste areas; or by wrapping masking tape tightly around the edges of the wood pieces (basically any method can be used that prevents the pieces from shifting during sawing).

While the upright pieces are fastened together, predrill pilot holes for the wood screws to attach the shelves and back piece. The locations are indicated on the pattern. Use an awl to mark the center point as a guide for the drill bit. Countersink the holes so that the screw heads will be flush with the surface of the wood. Remember that there is a right and left upright, so don't countersink the same side of both pieces. Drill blade entry holes in the waste areas of the pattern.

When sawing the lines on the underbellies of the dragons, cut in the direction of the contours and curves. On the middle dragon, for example, start by the head and work your way down. Use the same technique for the bottom dragon. When cutting the top dragon, start at the foot and work your way up to the head. After sawing, touch up with needle files or sandpaper.

Make the shelves

Cut a bottom shelf, top shelf, and the back piece as indicated in the Supplies list. Using the holes in the upright pieces as a guide, mark locations for the screws on the ends of the shelves and back piece. Drill pilot holes where marked. Test fit all of the pieces, then take apart and apply glue to the joints as you reassemble with screws.

Finish and display

Apply finish of choice and use the back piece to hang your completed project on the wall. Metal hangers can be attached if desired.



SUPPLIES

Wood: black walnut, oak, or wood of choice*—two pieces, 1/4" x 7-3/4" x 18" (for the uprights); one piece, 1/4" x 7" x 12" (for the bottom shelf); one piece, 1/4" x 4-1/4" x 12" (for the top shelf); and one piece 1/4" x 1-1/8" x 12" (for the back piece)

Tools: scroll saw with No. 5 reverse tooth blades; drill with 3/32"-Dia. and 1/16"-Dia. bits; awl

Temporary-bond spray adhesive

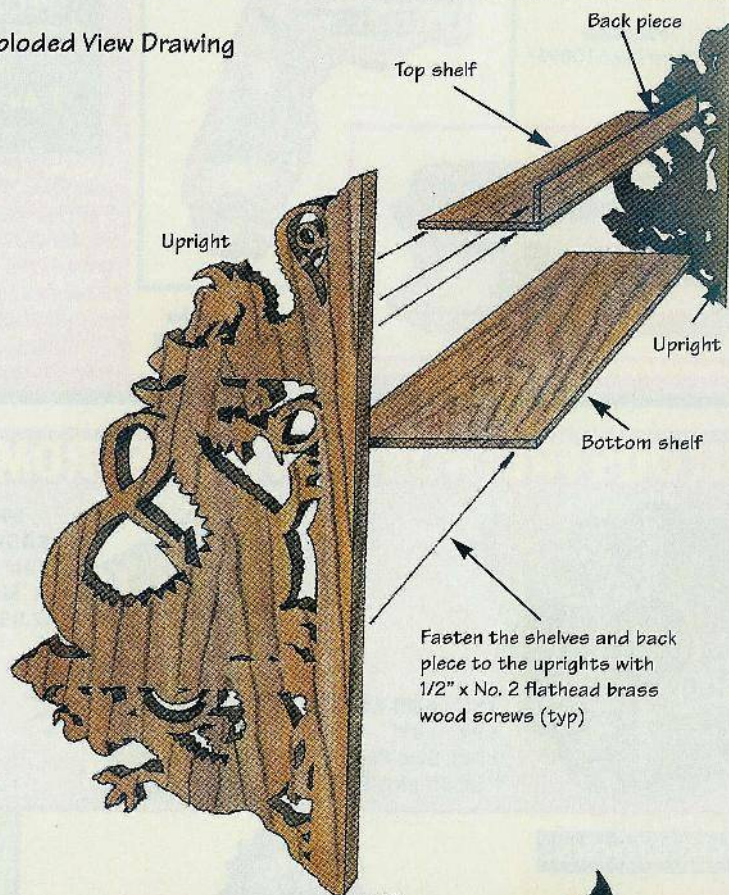
Wood glue

Ten 1/2" x No. 2 flathead brass wood screws

Small nails, brads, staples or masking tape (for stack sawing)
Needle files
Sandpaper, assorted grits
Metal hangers of choice
Finish of choice

*The walnut (or oak) stock for this project is available from Dave Klimchuk/Elegance in Wood, 8258 Maple Road, Akron, NY 14001; (716) 542-6045. The price is \$16.75 plus S&H for walnut, and \$12.95 plus S&H for oak. NY residents please add sales tax.

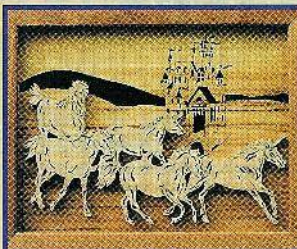
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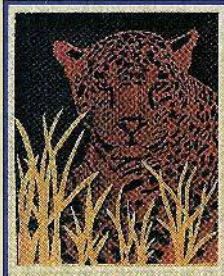
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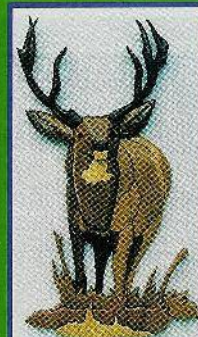
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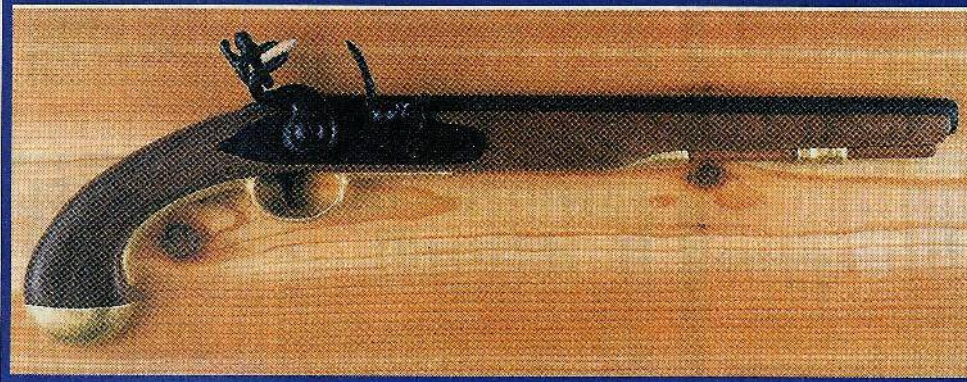


Fig. 1).

Drill a hole with the No. 58 drill bit where indicated on the lock pattern. Tilt the saw table 2-1/2 degrees to the left and insert a No. 3 blade. Cut out this piece in a counterclockwise direction as indicated by the arrows in Fig. 2. This will allow the frizzen spring to protrude from the lock and wedge in place. **Note:** after cutting the frizzen spring, leave it flush with the surface of the lock, and use masking tape to

INSTRUCTIONS

Cut to shape

Note: pieces of the project marked with +1/2" or -1/8" are either raised as indicated by gluing a shim to the back of the piece after cutting the project apart or reduced in thickness by re-sawing the piece as indicated.

Make two copies of the pattern, found in Full Size Pattern Section No. 2. Carefully cut out one copy to save the outline of the stock. Cut the second copy apart, saving the barrel, trigger, trigger guard, and the pieces of the ramrod and furrels.

Attach the pattern pieces to the appropriate thicknesses of wood with temporary-bond spray adhesive (see

hold it securely so it doesn't get broken.

Reset the saw table to zero, cut out the stock, and sand the edges smooth. Position the stock on the lock and trace an accurate cut line on the lock with a sharp pencil. Cut just on the outside of the pencil line, then carefully sand the edge for a precise fit.

After fitting the lock to the stock, hold it in place with masking tape. Since the wood is so thin in this area of the stock, leave the pieces taped together for as much of the shaping process as possible to prevent breakage. Position the lock and stock on the barrel and trace an accurate cut line (see Fig. 3). Cut out and sand to fit.

Cut and fit the trigger and trigger guard to the stock before cutting the outside edge.

SUPPLIES

Wood: *walnut*—3/4" x 4-1/2" x 16-1/2" (for the stock; cherry can also be used); *soft maple*—one piece 3/4" x 2" x 5-1/2" (for the lock), one piece 5/8" thick (for the barrel, trigger guard, and hammer), one piece 1/2"-thick (for the frizzen and ramrod)

Tools: scroll saw with Nos. 3 and 5 blades; drill press with auxiliary table and assorted sanding drums with 100 grit sleeve, flutter wheel* with 100 and 320 grit abrasive sheets, and 1/4 sheet finish sander with 120 and 150 grit paper, No. 58 and 1/16"-Dia. drill bits, and 3/16" and 1/2"-Dia. brad point bits; thickness planer (optional)

Temporary-bond spray adhesive

Masking tape

Cyanoacrylate glue**

5-minute epoxy

Bellows type glue applicator** and carpenter's glue

Wax paper

4" length of 3/16"-Dia. dowel (for screws)

One 1/2"-Dia. round head wooden button (for hammer screw head)

Delta Ceramcoat acrylic paint in Midnight Blue

Delta Gleams acrylic paint in 14K Gold

Krylon gray primer

Krylon No. 1311 matte finish

Oil stain (cherry)

One 3/4" No. 17 nail (alignment pin for positioning hammer to lock)

7-1/4" x 18" plaque, wood of choice (optional)

Two 1-1/4" No. 6 screws (for mounting gun to plaque)

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The hammer

To make the hammer, accurately position the pattern on a 5/8" x 2" x 2-7/8" block of wood, then attach with temporary-bond spray adhesive. Mark the center of the 5/8" dimension and drill a 3/16"-Dia. hole to the depth indicated in Fig. 4.

Drill a 1/16"-Dia. hole through the center of the hammer screw (see Fig. 5). Cut the hammer apart, taking care not to lose or break any of the small pieces.

Insert a 3/16"-Dia. x 1-1/8" length of dowel rod into the top piece of the hammer and place a drop of CA glue on each side. This glue will not only hold the pieces together, but will also soak into the wood and strengthen it. Sand to contour the top and sides. Follow the same procedure when attaching the next piece (see Fig. 6).

Note: refer to Fig. 9 and the profile illustrations (also found in Full Size Pattern Section No. 2) here as well.

Cut the lower portion of the hammer as shown in the profile illustrations. With the previously drilled 1/16" hole as a guide, use a 1/2" brad point or Forstner bit to drill a 1/8"-deep hole for the "screw" (see Fig. 7). The 1/4"-Dia. x 4"-long sanding arbor that was featured in the September 1998 issue of *Creative Woodworks & Crafts* will be useful for contouring the parts of the hammer as shown in Fig. 8.

After the pieces of the hammer have been contoured, place a piece of wax paper on a flat surface and glue together. Use the flint as a space when assembling, but do not glue it in place at this time. The flint, which will be left unpainted, will be glued into place after the

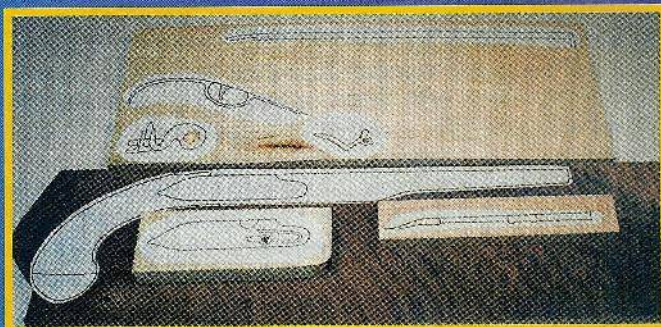


Fig. 1. Attach the pattern pieces to the wood with temporary-bond spray adhesive.

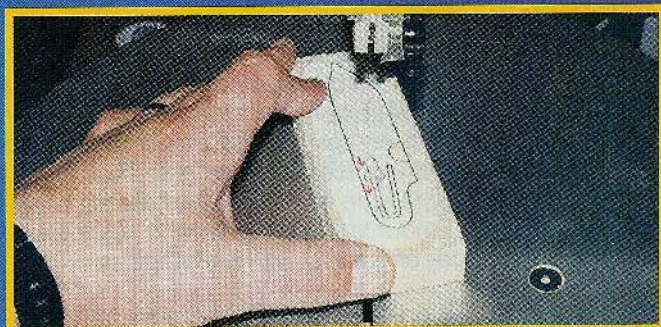


Fig. 2. Tilt the saw table 2-1/2 degrees and saw around the frizzen spring in a counterclockwise direction as indicated by the red arrows.

continued on page 22

hammer has been painted. Use the 5-minute epoxy to glue the hammer pieces together.

Glue the 3/4" nail into the 1/16" hole in the hammer. The nail will help to align the hammer on the lock when it is glued in place after painting.

To safely and easily cut a slot in the "hammer screw head," drill a 1/2"-Dia. hole through a block of wood, then tap the 1/2"-Dia. round head wooden button firmly into the hole (see Fig. 10). Cut the slot about 3/32" deep in the middle of the button. Tap the newly-created "hammer screw head" out from the back of the block.

The screws for the frizzen and the frizzen spring are 3/16"-Dia. dowel rods with a slot cut in the end. Glue each dowel in the hole so that the slotted end protrudes about 3/32".

Contouring

Contour the lowest pieces first, such as the ramrod, the trigger guard and the barrel. After shaping, draw a pencil line of the profile to the edge of the higher adjoining piece. Sand to shape the edge of the higher piece to the traced line.

Use a 2"-Dia. sanding drum to roughly round over the edges of the barrel and stock (leave the lock taped to the stock while sanding). Smooth and contour these pieces with the 1/4 sheet finish sander using 120 grit abrasive, then follow up by hand sanding using 150 grit paper.

The top edge of the stock (adjoining the barrel) is lightly hand sanded to round it over.

Refer to the profile illustrations and Fig. 9 for contouring clarity.

Use the flutter wheel to smooth the edges of the contoured pieces.

Painting

Mask all surfaces on both the stock and individual pieces that will be glued together to create a stronger glue joint. Spray the stock with three or four coats of matte finish. Sand with 320 grit abrasive and apply one more coat of finish.

Spray two light coats of primer on the pieces being painted to prevent the grain from raising. Paint the butt cap, trigger guard, and ramrod furrrels with 14K Gold. The trigger, lock, hammer, frizzen, and barrel are painted with Midnight Blue. A cherry stain was used on the ramrod.

When all paint is dry, spray a light coat of finish on all pieces.

Assemble

Remove all of the masking tape from the pieces. Place a sheet of wax paper on a flat surface and glue the lock and barrel to the stock with carpenter's glue. A couple of small C-clamps, with scraps of wood to protect the surface, will help hold the pieces in place (see Fig. 11). Use the 5-minute epoxy to glue all of the other pieces in place. Mix small, equal amounts of hardener and resin together on a scrap of paper and apply with a toothpick.

Finish

Screw the flintlock to a plaque of your choice or attach a hanger directly onto the pistol with 1/2"-long screws to hang.

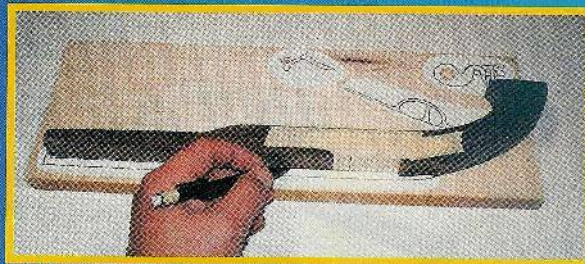


Fig. 3. Position the lock and stock on the barrel and trace an accurate cut line.

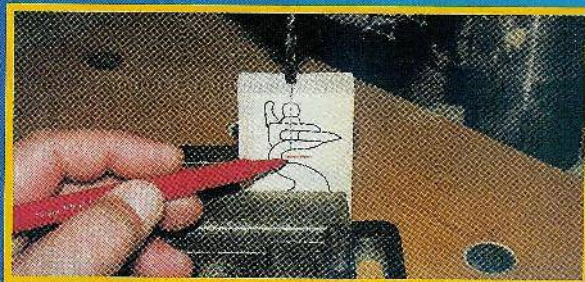


Fig. 4. Mark the center and drill a 3/16"-Dia. hole to the depth indicated.

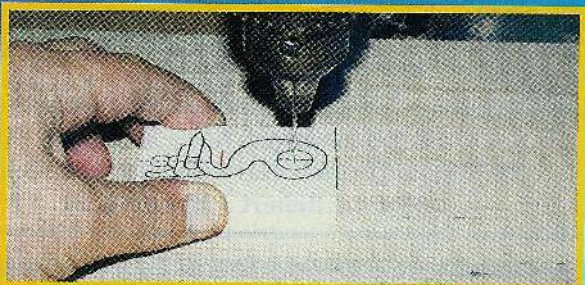


Fig. 5. Drill a 1/16"-Dia. hole through the center of the hammer screw.



Fig. 6. Sand and contour the hammer pieces.



Fig. 7. Using the previously drilled 1/16" hole as a guide, bore a hole 1/8" deep with a 1/2" brad point or Forstner bit.



Fig. 8. A 1/4"-Dia. x 4"-long sanding arbor is useful for contouring the parts of the hammer as shown in the contour drawings located in Full Size Pattern Section No. 2.

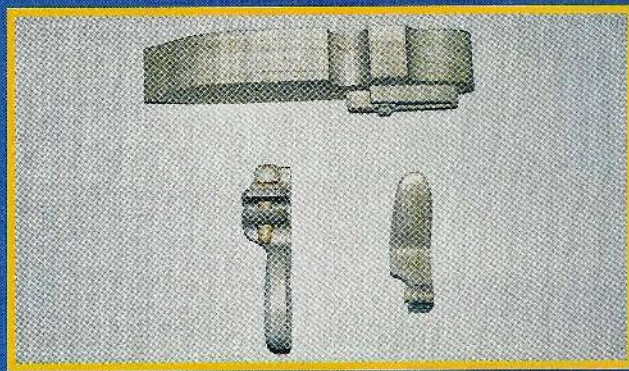


Fig. 9. Top—the lock with frizzen spring extended and the screw glued into place; lower left—the hammer pieces contoured, assembled and glued together, minus the flint; lower right—the frizzen contoured with the screw glued into place.

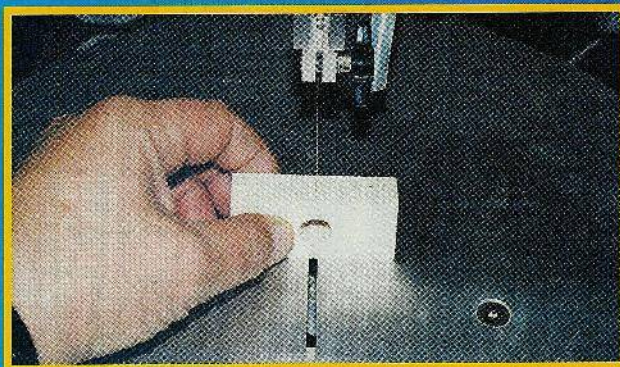


Fig. 10. Bore a 1/2"-Dia. hole through a block of wood, tap the 1/2"-Dia. round head wooden button firmly into the hole, then cut the slot about 3/32" deep in the middle of the button.

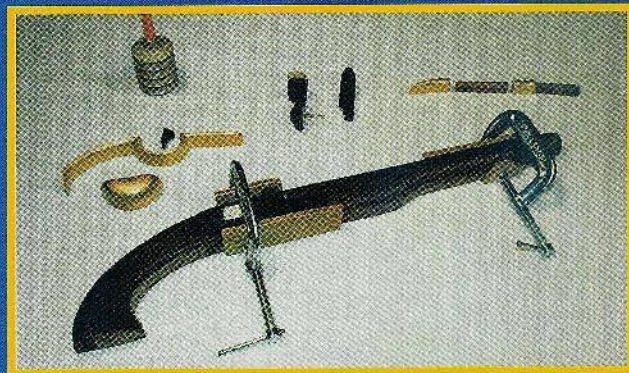


Fig. 11. Glue the lock and barrel to the stock with carpenter's glue.



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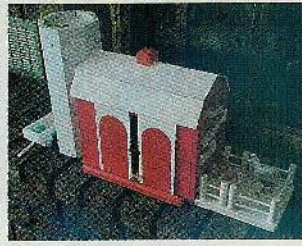
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3 Different Sizes. These bird houses are for wren or other small birds.

Plan #57.....\$3.95



Cardinal and Holly Basket

by Sheila Bergner

Patterns
Located in
Full Size Pattern
Section
No. 1!



SUPPLIES

Wood: basswood—1/2" x 8-1/4" x 7-1/8"; Baltic birch plywood—two pieces, 1/8" x 12" x 15"

Tools: scroll saw with No. 2/0 reverse tooth blades; drill with 1/8"-Dia. and countersink bits
Temporary-bond spray adhesive
Sandpaper, assorted grits including 100 grit

Stylus

Tracing tissue

Graphite paper

Wood glue (clear drying)

Two No. 6 x 1-1/4" wood screws

Matte spray varnish or finish of choice

Delta gel wood stains in Golden Oak and Modern Walnut

Delta Ceramcoat acrylic paint:

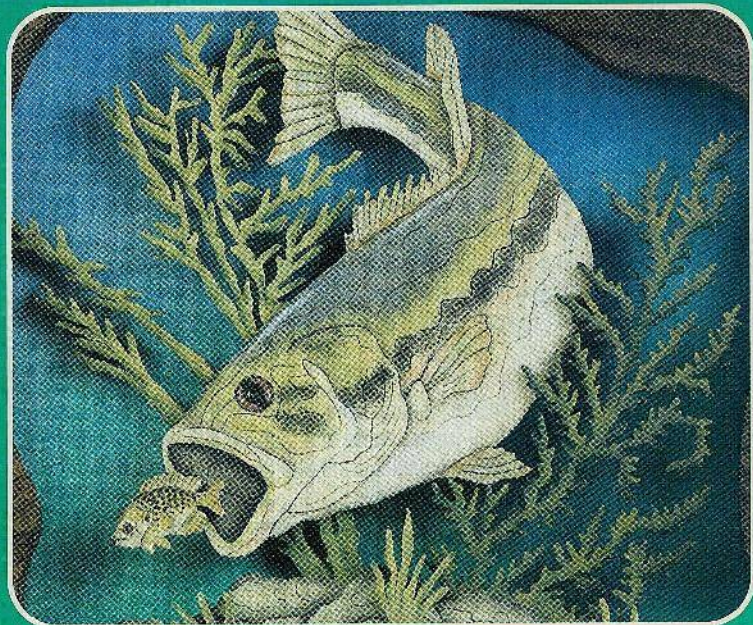
Black; Burgundy Rose; Charcoal; Dark Brown; Drizzle Grey; Empire Gold; Hammered Iron; Ivory; Jubilee Green; Napthol Crimson; Olive Yellow; Phthalo Green; Sunbright Yellow; White

Loew-Cornell paintbrushes:

American Painter series—No. 4 and 6 shader (series 4300); 1/4" angular shader (series 4400); No. 6/0 liner (series 4350); Golden Taklon series—1/4" deerfoot stippler (series 410); 3/4" wash (series 7150)

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INSTRUCTIONS

And now a word from our designer

There are two options for making the Cardinal and Holly Basket. One is to make a stained version and include intricate internal cuts to show detail. The other is to make a painted version of the basket. In this instance, you will only cut along the perimeter of the pieces and then transfer the internal painting lines with graphite paper.

Cut the pattern pieces

Transfer the patterns for the fence, cardinals, and holly (found in Full Size Pattern Section No. 1) to the 1/8" Baltic birch and cut six of each piece. Remember, if you are making the painted version, only cut the outside edges of the pieces.

Cut the base and handle of the basket out of the 1/2" stock. Lightly sand the basket base. Sand the handle

using the 100 grit sandpaper and soften or chamfer the edges. This gives a neater appearance on the finished basket.

Finish the base and handle as desired. Place the handle on top of the base in the desired position and lightly mark the outer edges of the handle with a pencil. Make a mark approximately 3/8" in from the previous mark and then bore and countersink a pilot hole to attach the handle. Bore a pilot hole in the bottom center of the handle as well, then attach the handle to the base with the screws.

Finishing

Stain or paint the side pieces of the basket (painting instructions follow). When the pieces are thoroughly dry, glue them to the base. Glue the pieces to the fences first, allow to dry, then glue the fences to the bottom of the base. Be fairly generous with the wood glue.

continued on page 26

Refer to the main photograph for placement.

Finish your basket with a spray varnish. I finished the baskets shown by spraying on a matte varnish after they were glued and fully dried, as the glue will hold the pieces better if you don't varnish them first.

PAINTING INSTRUCTIONS

Before you begin

Please read through all instructions before beginning. Refer to the "Painting Terms and Techniques" as well as the color photograph while you are working. Remember that painting is a creative expression of yourself. As your skills improve, you may want to experiment with your own self-expression. Feel free to try new colors and looks to personalize your creations to your own taste. And most of all, have fun!

Transfer the pattern

Using one of the methods explained in "Painting Terms and Techniques," transfer the lines onto the wood for the painted pieces. Transfer only the lines you feel are absolutely necessary for your level of painting (i.e., a beginner painter would probably want to transfer all the lines provided, whereas a more experienced painter may want to transfer only critical lines and improvise on others).

Paint the cardinals

Basecoat the male cardinals' bodies Naphthol Crimson, the beaks and feet Empire Gold, and the masks Charcoal. Drybrush the backs, wings, and sides of the heads with Burgundy Rose. Next, float shade the bodies, wings, and tails with Hammered Iron, then float shade the beaks with Naphthol Crimson.

Drybrush the heads and breasts with Empire Gold. Float shade the wings, tail marks, and feet with Black. Line the mouths and dot the eyes Black. Allow to dry, then highlight each eye and line around it with White. Float shade a highlight of White on the beak.

Basecoat the female cardinals' bodies Sunbright Yellow, the legs and feet Olive Yellow, and the beaks Empire Gold.

Drybrush the bodies with Olive Yellow. Allow to dry, then drybrush the upper bodies, wings, and tails first with Hammered Iron, then with Naphthol Crimson. When dry, float shade the wings with Hammered Iron.


Paint the masks Black, then use Black to dot the eyes. Referring to the main photograph, float shade the wings with Black, then float a small amount of Naphthol Crimson on the beaks.

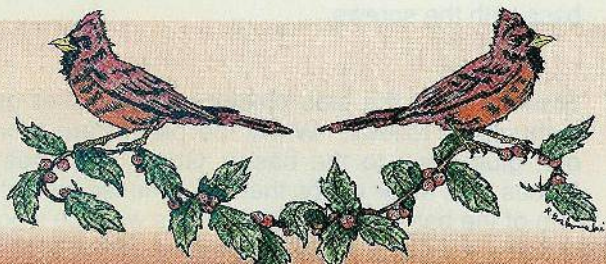
Line the outer part of the eyes with White and add a dot of white to each eye to highlight.

Paint the fences and holly

Basecoat the fences with Ivory and allow to dry. Next, float shade with Drizzle Grey.

Basecoat all of the holly pieces with Jubilee Green, then float shade all the pieces with Phthalo Green.

Paint the base and handle with two coats of Dark Brown. 



PAINTING TERMS AND TECHNIQUES

Transferring the Pattern

Using tracing tissue, place the paper over the painting worksheet and trace the pattern lines. You may then choose one of the following two methods to transfer the design.

-Method #1 - Place graphite paper under the tracing tissue.

Line up the edges with your wood piece and, using a stylus, trace over the lines, transferring them to the wood.

-Method #2 - Make your own graphite paper by lightly rubbing the pencil over the back of the tissue on which you have traced your pattern. I then take a tissue and lightly buff the excess graphite off of the back. This helps eliminate smearing and also evenly distributes the graphite to places which I may have missed. You then continue as in Step 1 to line up the edges with the piece and use a stylus to trace over the lines and transfer them to your wood.

Basecoating

Blocking in a color. Fill in the entire indicated area with paint. Wrap this color around the edges, too. Certain colors may require more than one coat.

Float Shading

Use of an angular brush will make this step much easier. Wet your brush with clean water. Touch the very tip of the brush to a paper towel to pull the excess water from the brush. Touch only the very tip of the brush into the paint. Go back to the water, then touch once again to the paper towel (do not wipe the brush on the paper towel- just allow the excess water to be drawn from the brush!). Now apply the paint to your surface. Your result should be a graduation of color, with one side deep in color fading to almost no color at all. The back and forth motion used to produce the float shade effect will become second nature after a while. It may take a little practice, but will give you depth and the three dimensional look you desire.

Stippling

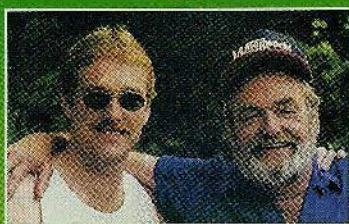
Use an old, worn brush. Use no water. Touch the brush to the paint, working it up the bristles. Scrub the excess paint into a paper towel until almost all of the paint is off. Tap the brush in a straight up and down motion and gradually add highlights. Build the color as needed, but do it a little at a time.

Drybrushing

This is very similar to stippling, but I use even less paint. I use this method for very subtle shading and changes in color, such as in animals and birds. Use a very dry brush, as in stippling, but instead of tapping the brush up and down, I rub the paint in a circular motion to softly blend the color into the surrounding colors. Remember, it is easier to add more paint than it is to correct errors resulting from using too much paint.

Linework

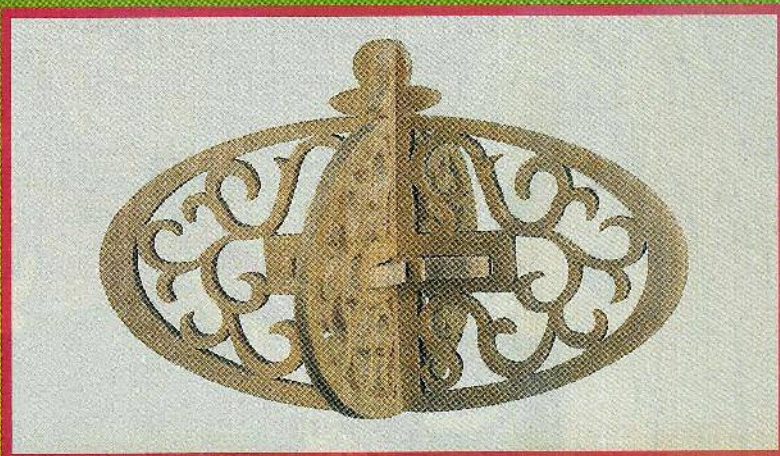
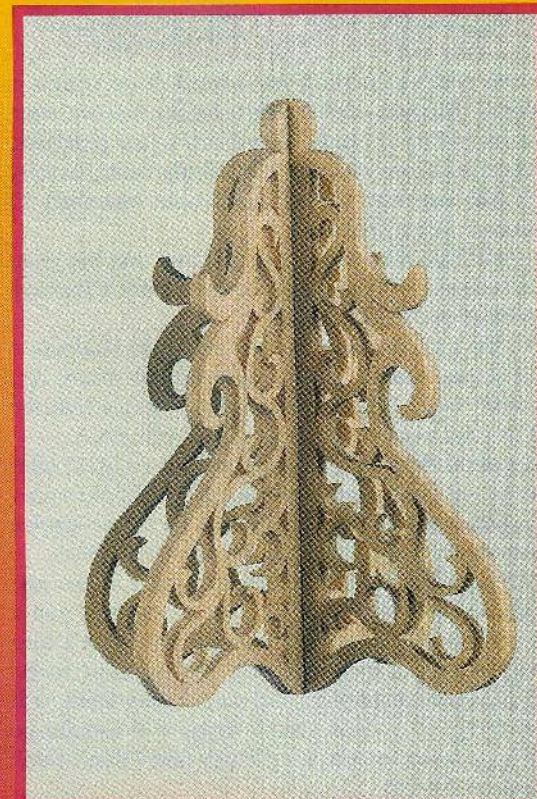
Most of the line work is done with paint thinned to the consistency of ink. I use a very small brush, such as a 10/0 or an 18/0 for this step. (Note: be careful not to add too much water! Test your consistency on the palette or a scrap so that the color does not bleed on your design. If this does occur, however, immediately blot the area with a paper towel. Do not rub. This will take most of the excess off. If the excess does not come off, be patient and let it dry completely before trying to repair it.



Slotted Ornaments

by Dan and Raymond Wilkens

Patterns
Located in
Full Size Pattern
Section
No. 2!



SUPPLIES

Wood: *Baltic birch plywood or wood of choice*—two pieces, 1/8" x 3-1/2" x 3-3/4"; two pieces, 1/8" x 3-1/4" x 4"; two pieces, 1/8" x 3-7/8" x 2-1/2"; two pieces, 1/8" x 1-3/8" x 1-3/8"
Tools: scroll saw with No. 5 blades; drill with bits; files
Temporary-bond spray adhesive
Sandpaper, assorted grits
Tacky glue
Rubber bands
Wire hangers, string or ribbon
Finish of choice

INSTRUCTIONS

A note on material selection

These charming slotted ornaments are designed for 1/8"-thick stock. In order to obtain a good fit with the slotted joints, adjust the pattern according to the actual thickness of the wood you are using. To accomplish this, simply place your wood on edge in the slotted area of the pattern and trace around it. **Hint:** a red pen works great to distinguish the traced line from the printed pattern lines. When cutting, saw to the inner edge of your tracing; it's better that the joints be a little snug rather than too loose.

If the fit of the joints is too tight, don't force the parts or they might break. Instead, use a file or sandpaper to widen the openings. The ornaments can be stack sawn in order to produce several at a time. Use small nails or staples driven into the waste areas of the design to hold the layers of wood together—and remember to use the same thickness of wood throughout the stack so that the adjusted slot will remain the correct size.

Cut, assemble, and finish

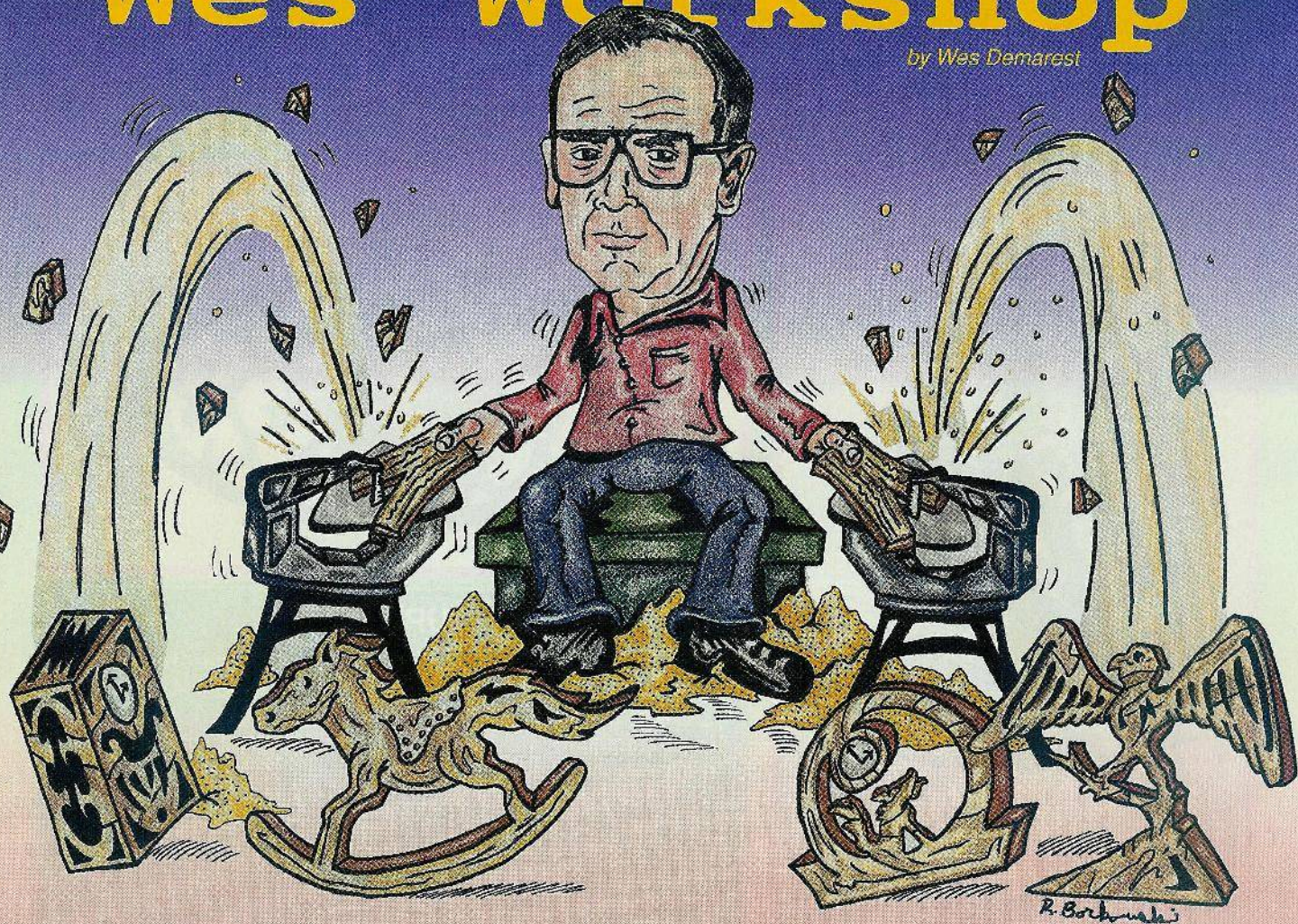
Transfer the patterns (found in Full Size Pattern Section No. 2) to the wood, drill blade entry holes in the waste areas of the design, and cut the pieces to shape with your scroll saw. When all cuts are completed, remove the paper pattern from the wood and sand smooth.

Apply tacky glue to the slots and slide the two halves together. Clamp the parts together with rubber bands until the glue is completely dry.

Finish as desired and allow to dry thoroughly.

Wes' Workshop

by Wes Demarest



The best of both worlds?

I'll bet that you and I are a lot alike in that we buy our equipment and supplies where we think we will get the best deal. But what exactly is the best deal—is it simply the cheapest price? What about after-sale service? Hopefully, it's a combination of both.

No matter what piece of equipment I need, I usually find myself combing through every catalog, making price and description comparisons, then hitting the road checking every possible source within a 50 mile radius. By golly, whatever the cost, I'm going to get the BEST deal possible! However, what seems to be the best deal sometimes isn't. Here's an example:

Ode to my shop vac

My Sears 16 gallon shop vac is more than 12 years old and has been screaming for the last six months. Alice and I only use it for an hour or two every day, so we've been putting up with the noise. The motor cover is held on with duct tape and I had to buy a better pair of ear protectors in an effort to allay my hearing loss. Besides the obvious need, we really wanted something more quiet so it would be easier to converse at the saw while doing demonstrations or conducting classes.

We checked every source at our disposal and settled for a well-advertised European "quiet" machine for under \$500.

Fortunately, one was available from a local store which is part of a national discount chain, which meant that we were able to plug it in and try it out firsthand before the purchase. It met our expectations on site, but six months later (exactly one day after the warranty expired) and with less than 12 hours on the motor, it burned out.

The store clerk said that it was a shame and that the manufacturer's information was probably in the owner's manual, and then he wished us "Best of luck!"

Eventually, we got the thing packed and then shipped to an authorized repair center. They replaced the motor and returned it within two weeks. It was great service, but the new motor is as loud as the one it was meant to replace.

I guess this great deal turned out to be not so great after all. The point is—even though local tool suppliers are sometimes more expensive, in many instances, the better service they offer more than compensates for the price difference.

Many local suppliers will fix problems, such as the one described, right at their store. Some may even offer you a loaner until your problem is resolved, so you won't lose valuable shop time waiting for your equipment to be repaired. Finding such a supplier, and patronizing them, will definitely pay future dividends. Such shops will usually go out of their way to make a customer happy and I don't think you can put a price on that.

continued on page 30



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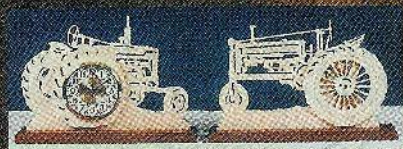
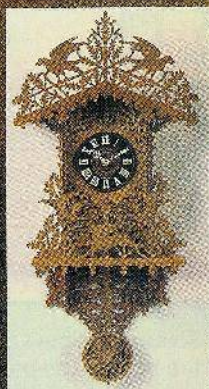
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Feeling the tension

Have you every had a day where you just can't seem to keep your scroll saw blade tensioned? You just threaded the blade through a hole, set the tension, and started to cut one of those cuts that you sort of hold your breath on, when suddenly the blade doesn't seem to respond to your touch? So you struggle through, and when you stop the saw to disconnect the blade you notice that there seems to be a little slack. On the next hole, you take the extra precaution and add more torque, but after a while it does it again.

Sooner or later, this scenario will happen to you, if it hasn't already. What actually happens is that the surfaces of the blade clamps become work-hardened from repeated blade changes, and in turn are polished to the point that it takes progressively more torque to keep them tight in the clamps. If you do nothing but keep applying more torque each time, you will eventually strip the threads of the screw or the threads of the clamp itself.

I've tried every delaying tactic possible to stave off the inevitable, such as filing or grinding a bit off the surface, cutting fine grooves in the face, sanding, anything to roughen the surface. About all you get from efforts such as these, however, is the realization that you have to break down and buy new clamps. That is, unless you've already stripped the threads—if you did that, you probably needed the rest anyway.

Clamping down on the problem

Changing blade clamps is not really difficult, especially on a Hegner or RBI Hawk. Folks I know that own these saws usually keep a number of spares on hand in different sizes. On others, such as Excalibur, Delta, Dewalt, and Sears, it is only

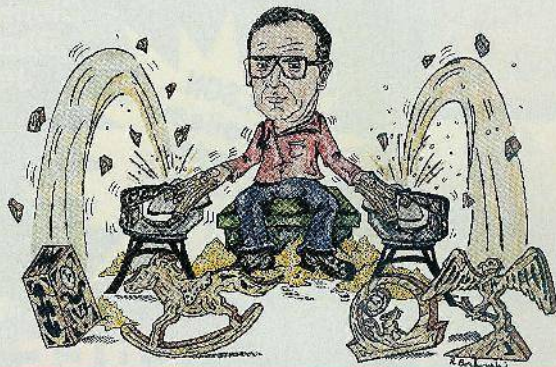
a matter of undoing a few screws or tapping out a drift pin.

Before you start, check your owner's manual and become familiar with all the parts and how they are mounted on your saw. If you have Quick Clamps from Seyco, the Scroll Saw Specialists, all you have to do is replace the clamp screws while the clamps are mounted on the saw.

P.S.—here's a blade recommendation

I had occasion recently to meet Alex Snodgrass and Barbara Peters of PS Wood Machines. Besides their well-known scroll saw, they also distribute Timber Wolf band saw blades, plus other woodworking equipment and patterns. The reason I bring this up is that I got one of their band saw blades. If you have a band saw and resaw your own thin material, you really should try one of these blades.

Until next time, be careful out there and don't breathe the sawdust! P.S. You can reach me via e-mail at <unclewes@warwick.net>.



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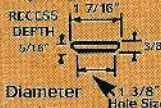
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Christmas Bound

by Judy Erickson

INSTRUCTIONS

Cut to shape

Trim the patterns, spray the backs with adhesive, and attach to the wood pieces, matching up the guide lines on one pattern piece to the corresponding lines on the other.

Cut the front or top view of the pieces first, since these are usually the thickest and most difficult cuts to make. Make all inside cuts, then the exterior ones. After each cut is made, use masking tape to secure the cut piece back into the block to help reduce breakage.

Once all front and top view cuts have been made, proceed to the side or bottom view cuts.

Once all cuts have been made, remove the masking tape and waste pieces. The piece can be left in this rough state or you can round the edges by sanding. Cover all surfaces of the pieces with wood sealer and allow to dry.

Painting

Mix two parts of Spice Brown to one part of Bambi Brown and paint the entire moose. Paint the antlers, nose, and hooves Burnt Umber. Allow paint to dry, then with the permanent marker, add in all detail linework.

Glue the chair parts together and allow to dry, then paint Bright Red and let dry (see the exploded view drawing). Glue the moose to the chair.

Coat both the moose and chair with high gloss varnish and allow to dry.

With the string of miniature light bulbs, wind around the moose and his antlers as desired and spot glue into place.



SUPPLIES

Wood: wood of choice—1-3/4" x 1-3/4" x 1-1/4"
(for chair bottom); 1-3/4" x 1-3/4" x 1" (for
chair back); 1-1/2" x 1-1/2" x 5" (for moose)

Tools: scroll saw; drill with assorted bits

Temporary-bond spray adhesive

Masking tape

Sandpaper, fine grit

Tack cloth

Delta wood sealer

Delta Ceramcoat high gloss varnish

Delta Ceramcoat acrylic paint: Bambi Brown; Bright
Red; Burnt Umber; Spice Brown

Loew-Cornell Golden Taklon series paintbrushes:
1/4" rake (series 7120); Nos. 10/0, 1, and 4 flat
(series 7300); No. 10/0 liner (series 7350); 1/8"
deerfoot stippler (series 7850)

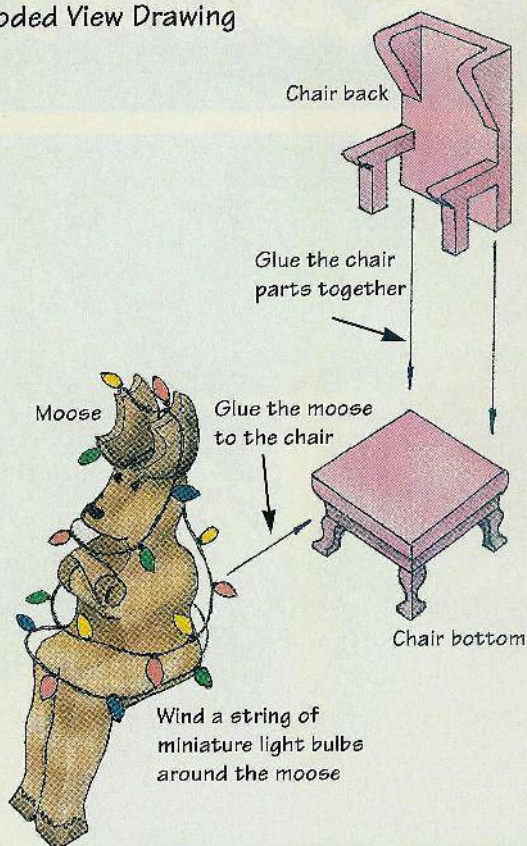
Permanent marker in Black

Wood glue

20" length of craft miniature light bulbs

*For information on more of Judy Erickson's innova-
tive scroll saw designs, send a self-addressed,
stamped envelope to Fun-tastic Designs, 10700
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Exploded View Drawing



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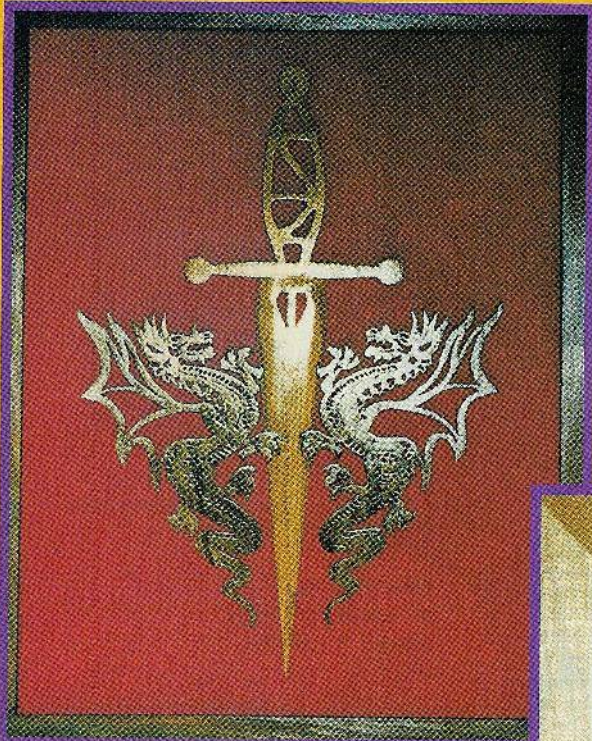
DATE: Tuesday, 2-23-99 TIME: 10am-4pm

LOC: Hotel San Remo FEE: \$149.00 per person

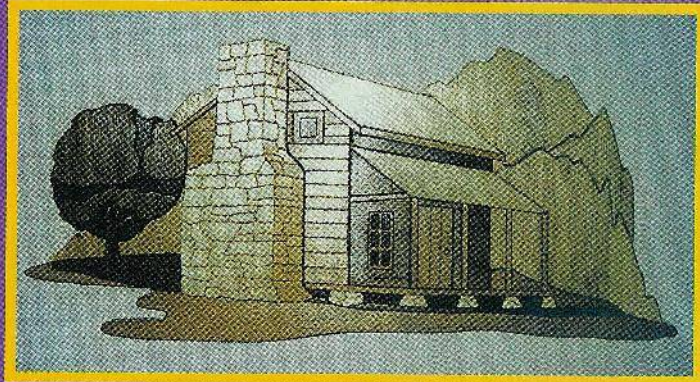
(or couple with shared saw and projects)

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New Castle, DE 19720, (302) 322-2226.

Reader's Gallery



Move over King Arthur!
This variation of Kelly's Dragon II featured in the February 1997 issue of *Creative Woodworks & Crafts* shows where a little imagination and a lot of royal attitude can take you. **Larry Woller of Ogden, IL**, we salute you!



Keeping up with the Jones'
G. Roger Sell of Littlefield, TX took this Judy Gale Roberts pattern and made some home improvements. Eliminating the frame and cutting out all of the lines in the chimney and boards helped to make this house the nicest on the block.



Truman Henderson of Oklahoma City, OK sure fasted sweet success with his first intarsia project entitled "Tasting The Roses".



Born to be... good?
Richard Guerrieri of Austintown, OH placed second at his first woodcarving show with this intarsia motorcycle made from a P.A. Barney pattern.



Thanks to you bigmouth, the word is out!
This large mouth bass came to tell all of us woodcrafters that **Alex Kuckler of Fayette City, PA** is a mighty fine scroll sawyer. This Scroller, Ltd. design was featured in the 1997 special edition of *Creative Woodworks & Crafts* magazine entitled *Scroll World*.

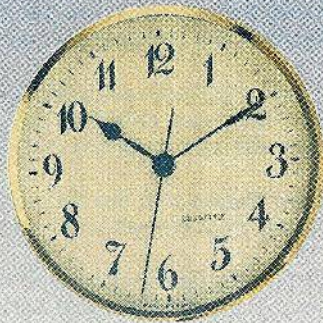
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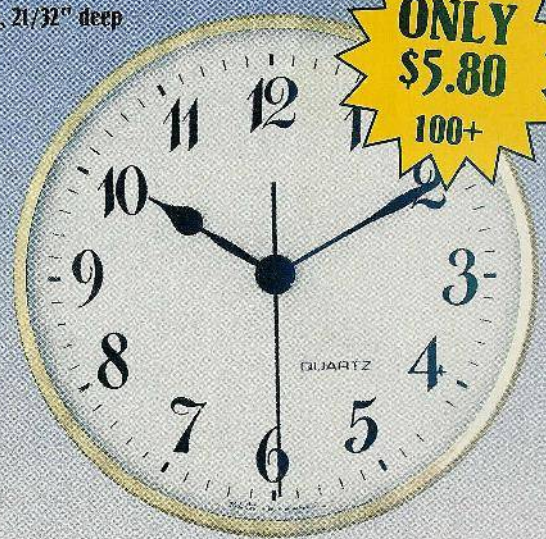
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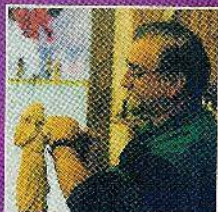
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Carving a Grape Leaf

by Ivan Whillock



INSTRUCTIONS

A note on tools

This project will show you techniques for making grapes and for carving a leaf with a flowing design. Carving tools have both a concave and a convex function. You can make rounded forms by using the tool upside-down, as shown in carving the grapes. The leaf, too, has convex forms that can be made by turning the No. 3 gouge upside-down and using the convex function of that tool. The back bend tool makes it easy to make convex cuts, which is especially useful for carving stems, because the blade is shaped to keep the hands above the surface of the wood.

Step 1. Trace the pattern, found in Full Size Pattern Section No. 1, onto the carving stock. All of the leaf serration does not need to be drawn in as it will be cut in with the V-tool later.

Step 2. Make a stop cut around the outside of the pattern with the parting tool (see Fig. 1). Do not make any interior stop cuts now. At this stage, you simply need to remove the background.

Step 3. With the No. 3 sweep tools (straight gouges), remove the waste wood to about half the depth of the wood stock. Work your way back from the pattern, making a controlled cut close to the pattern and then removing wood from that cut back. Use as wide a tool as you can for the space; go to the narrow tool only when you need to get into tight areas.

SUPPLIES

Wood: butternut or carving wood of choice—
9" x 9" x 1"

Carving tools: No. 1-12mm chisel; No. 3-6mm, No. 3-16mm, No. 5-12mm, No. 9-4mm, and No. 9-20mm straight gouge; No. 11-4mm veiner; No. 41-12mm V-tool; No. 54-12mm back bend tool
Satin varnish (optional)

Step 4. Clear out the area between the stems with the No. 11-4mm veiner (see Fig. 2). **Hint:** you can tip the tool on its side to use the flat side section of the blade when you want to smooth a small area.

Step 5. Level out the background and trim the edges so that they angle only slightly outward. Do not undercut any forms (see Fig. 3).

Step 6. Make a stop cut around the leaf and lower the grape mass about one half the depth of the remaining wood (see Fig. 4).

Step 7. Carve the "eyes" of the grape leaf with a No. 9-4mm gouge by making an oval cut. Make stop cuts from the "eye" to the edge of the leaf. Lower the section of the leaf below the stop cut (see Fig. 5).

Step 8. Make stop cuts for the grapes with the No. 9-20mm gouge. Angle the stop cut away from the grape so that you do not undercut it (see Fig. 6).

Step 9. Turn the No. 9-20mm gouge upside-down and begin to round the individual grapes. The arch of the tool will automatically round the form (see Fig. 7). Because the arc of the No. 9-20mm tool is deeper than the arc of the grape, there will be a flat spot on the top of each grape after the edges have been rounded. Use the chisel or the No. 3-16mm gouge to round off the flat spot.

Step 10. Begin shaping the leaf by making an "S"-shaped cut through the center with the V-tool. Use the No. 3-16mm tool and the chisel to carve the surface of the leaf, blending the surface into the V-stop cut (see Fig. 8).

Step 11. Continuing with the V-tool, carve the veins and connect them to the center V-cut (see Fig. 9). Use the chisel and the No. 3-16mm gouge to soften the edges of the V-cuts and blend them into the surface of the leaf (be bold enough with these V-cuts so that they show up well).

Step 12. Use the V-tool to make the serration in the leaves. Use the No. 5-12mm tool to round off some edges at the V-cut to create the pattern shown in Fig. 10.

Step 13. Round the stems with the No. 3-4mm tool turned upside-down or with the No. 34-12mm back bend tool.

Step 14. Carve the grooves in the stem with the veiner or a V-tool.

Step 15. If desired, finish the carving by applying satin varnish.

This pattern makes a striking wall hanging by itself, but can also be applied to a project that you would like to decorate. The basic pattern can be adapted to many uses simply by adding more grapes and leaves into a pattern that fits the space you wish to decorate.

Ivan Whillock's studio is located in Faribault, Minnesota. Visitors are welcome. If you have any questions or comments, write: Ivan Whillock Studio, 122 NE 1st Ave., Faribault, MN 55201. You can also request a tool catalog at the same address.

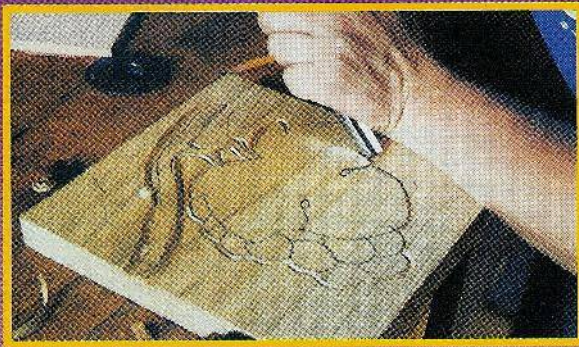


Fig. 1. Making a stop cut around the outside of the pattern.

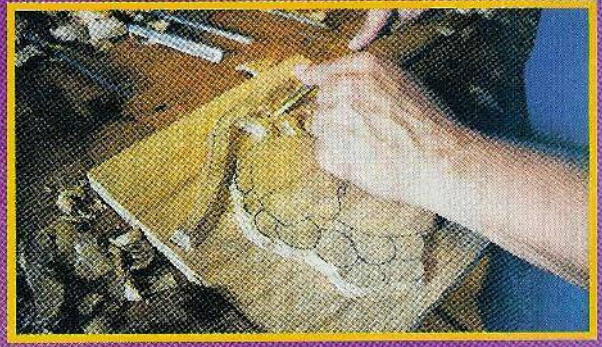


Fig. 2. Removing the waste wood to about half the depth of the stock.

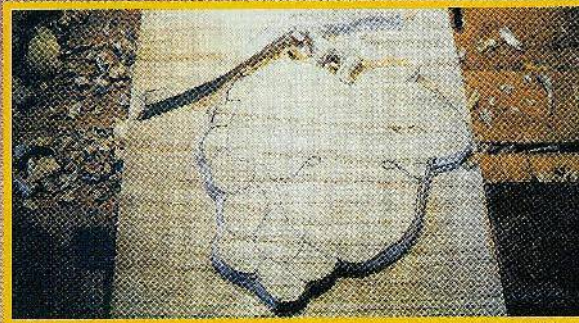


Fig. 3. Here the background has been leveled and edges trimmed so that they angle slightly outward.



Fig. 4. A stop cut has been made around the leaf and the grape mass lowered to about one half the depth of the remaining.



Fig. 5. Making an oval cut with the No. 9-4mm gouge to carve out the "eyes" of the grape leaf.

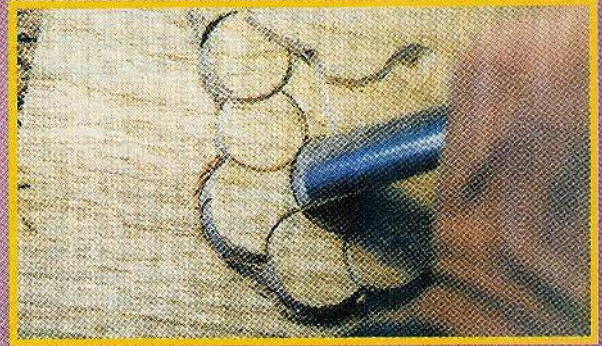


Fig. 6. Making stop cuts for the grapes with the No. 9-20mm gouge.



Fig. 7. By turning the No. 9-20mm gouge upside-down the individual grapes can be rounded.

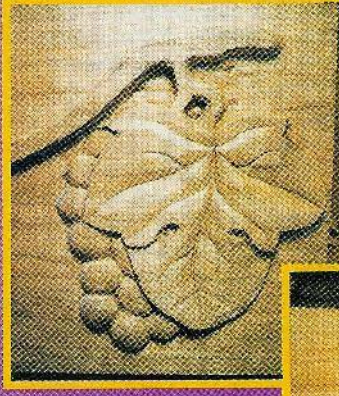


Fig. 9. The surface of the leaf shown blended into the V-stop cut running down the center.

Fig. 8. The veins have been carved and connected to the center V-cut.



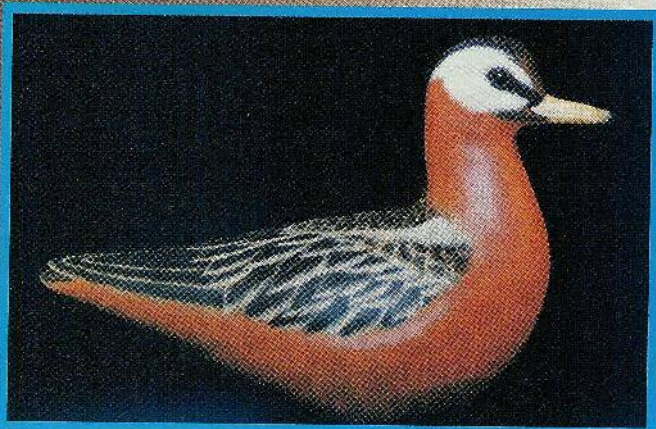
Fig. 10. Here the serration have been carved and some of the edges rounded over.





Carol Happle Carves A Red Phalarope

by Ivan Whillock



Carol Happle, carver and teacher from Jordan, Minnesota, has been carving for nineteen years. She specializes in carving birds and fish. We asked her to share her techniques for carving a red phalarope.

INSTRUCTIONS

Step 1. Carol first traces the pattern, found in Full Size Pattern Section No. 1, onto the basswood block. She lays the pattern out so that the bill goes with the grain of the wood. She then cuts out the blank with a band saw, leaving a little excess wood for safety on the bottom of the bill. Next, she draws the lower wing shape and makes a mark to indicate the "high point" or the widest area of the bird (see Fig. 1).

Step 2. Turning to the top view, Carol draws a center line and sketches in the head shape. Using a flexible shafted rotary tool with a carbide cutzall-type bit, she begins shaping the head and tail as shown in Figs. 2 and 3. Note: carvers who don't have a flexible shaft tool can carve the project with a carving knife, rasps, and sandpaper.

Step 3. Carol shapes the body and head, leaving the bill for last. Next, she draws in the eyes (see Fig. 4). She points out that they are on a line back from the top of the bill.

Step 4. Carol cuts in the eye channels, the bill into the head, and brings the "cheek" area down to the bill. She cautions, "Make sure the eyes will be level from a front view and keep the center line drawn on at all times" (see Fig. 5).

Step 5. After Carol has finished giving the bird its shape, she drills in the eye holes, sands the surface smooth, and seals the wood. Carol then determines where she wants to place the dowel. She wants to make sure that the bird looks balanced on the dowel. However, Carol doesn't drill for the dowel just yet; instead, she screws a paint stick in where the dowel will go, as shown in Fig. 6. Carol's "paint stick" is a dowel with a screw inserted head first. She holds on to that as she paints the bird.

Step 6. Carol then sets in the eye, using Apoxie Sculpt. Some of the material is squeezed out as the eye is inserted, and that is shaped to form the eyelid. She covers the bird

SUPPLIES

Wood: basswood block—7" x 5" x 3"; small piece of burl or wood of choice (for base)
Carving tools: carving knife, small gouges, rasps, rotary or flexible shaft tools
Sandpaper, assorted grits
1/4"-Dia. hardwood dowel
1 pair of 5mm dark brown glass eyes
Apoxie Sculpt*
Delta Ceramcoat acrylic paint: Black; Georgia Clay; Island Coral; Magnolia White; White
Wood sealer
White gesso
Chalk
Paintbrushes: No. 4 or No. 6 flat; No. 12 round; No. 0 or No. 1 liner and No. 5/0 liner; stiff large brush for applying gesso

*Available from craft stores and taxidermy suppliers.

with a coat of gesso, and then paints on a basecoat of Georgia Clay (see Fig. 7).

Step 7. Carol then draws out the feather patterns with a stick of chalk (see Fig. 8). She basecoats each primary feather with a mixture of equal parts Black and Georgia Clay. Using washes, she builds the color from the edge of the feather inward, applying fewer washes in the center to keep it lighter. The tail, primary, covert, and cape centers are also painted with the same mixture (see Fig. 9).

Carol paints each feather individually using a No. 4 or 6 flat. To carvers who want to try this project, she urges, "Don't be in a hurry. Have patience!" To edge the feathers, she uses White diluted to the consistency of ink. "Don't thin the paint too much," she cautions, "and wipe some off of your brush on a paper towel before edging the feather. I suggest practice first. Keep your brush angle at about 90 degrees to the surface, setting the brush down at the edge of the feather and pulling back and up."

Step 8. For the cape area, Carol uses a No. 12 round brush with the Black/Georgia Clay mixture (see Fig. 9). She loads the brush and then presses it flat against the palette—being careful not to cut the bristles with the ferrule—and twists the brush to fan the bristles into a half circle. "Lift and pull back. Now you have a 'cup' under the brush. Lay the cup where you want the feather, pull back and lift. You can make different sized feathers all with the same brush. Just push the sides of the cup in a bit. This same technique is used on the belly and breast feathers. Keep the brush at an 80 to 85 degree angle as you do this."

Step 9. Carol edges the cape feathers with Magnolia White. Using a No. 5/0 liner, she "feathers" the two colors to blend them. Next, she adds line strokes with White to blend overall and to make the lighter cape edge feathers.

Step 10. Carol paints the area around the eyes White (see Fig. 10). Next, she uses the round brush technique to add feathers to the top of the head. She uses a liner and the Black/Georgia Clay mixture diluted with water to add shadowing to the cheek area and the eye channel behind the eye. She washes with Island Coral and highlights with Magnolia White.

Step 11. On the belly and breast feathers, Carol uses the No. 12 round brush with the same round brush technique as described earlier. Here, she uses Georgia Clay lightened slightly with a drop of Island Coral. After feathering, she lightly washes over the area with Georgia Clay diluted to the

consistency of ink to blend the colors together. She paints the bill Island Coral and paints in the tip with the Black/Georgia Clay mixture. Next, she blends the bill with the tip slightly. **Step 12.** Finally, Carol removes the paint stick, adds a dowel in its place, and attaches the completed bird to a base.



Fig. 1. The sawn out blank with the wings marked. Notice the high point indicated.

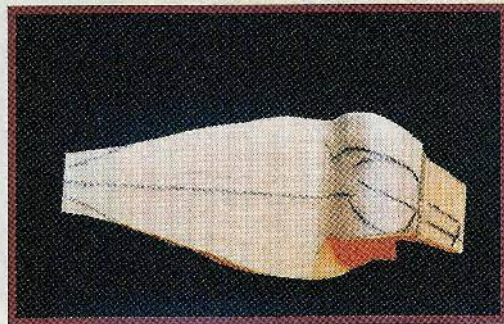


Fig. 2. The top view with the head partially done.



Fig. 3. The tail carved on one side.

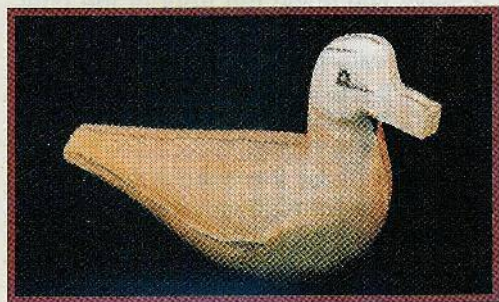


Fig. 4. Side view of the head.



Fig. 5. The front view of the head.



Fig. 6. The bird is shaped and temporarily mounted on a paint stick.

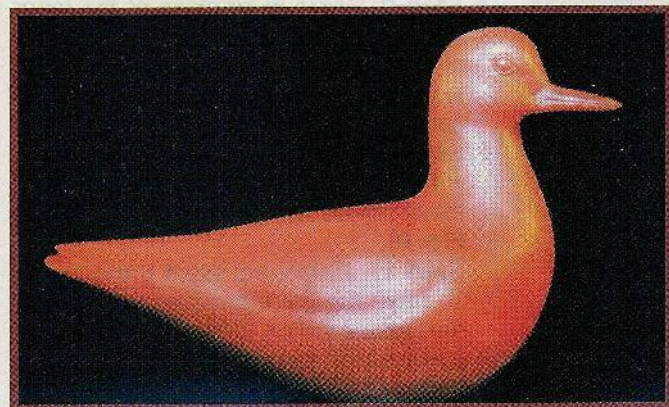


Fig. 7. The bird is basecoated with Georgia Clay.

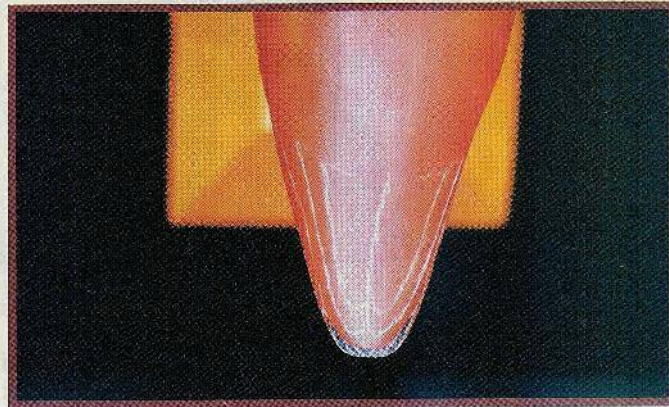


Fig. 8. The feather patterns, drawn with a stick of chalk.

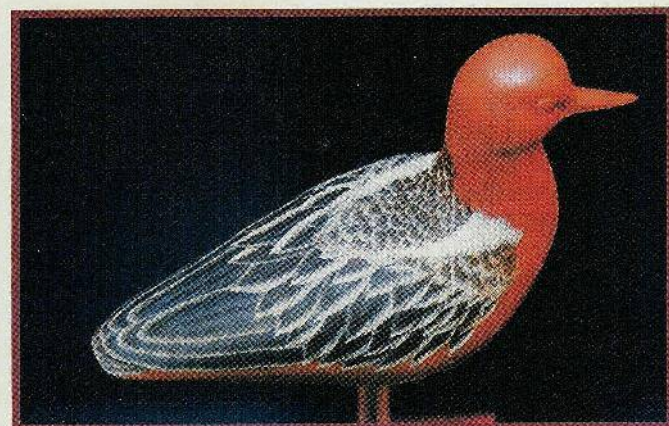


Fig. 9. Feathers painting detail

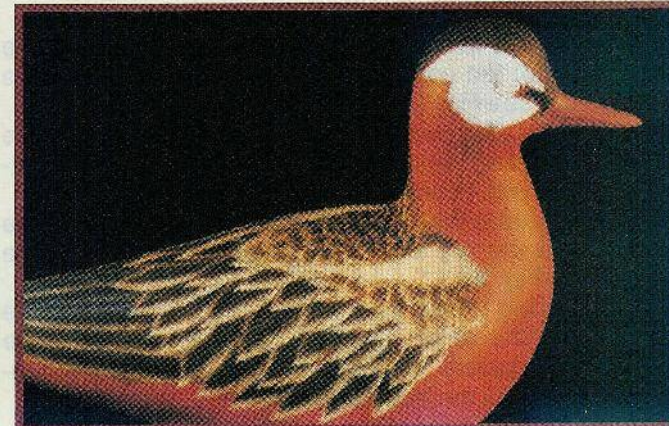


Fig. 10. Painting detail on the head.



The Masked Minnesotan

by Ivan Whillock

SUPPLIES

Wood: basswood—1-3/4" x 2-1/2" x 7"
Tools: band saw or scroll saw
Carving tools: carving knife; palm tools—
No. 9-4mm gouge, No. 11-2mm veiner,
No. 39-6mm V-tool
Paintbrushes: No. 6 flat; No. 2 round; No. 2 fan
Oil paints in black; blue; burnt umber; red;
white; yellow
Linseed oil
Clean cloth



Step 6. Draw in guide lines for the soles of the feet. Make the toes angle outward and carve the side shapes of the shoes (see Fig. 6).

Step 7. Carve a wavy line down the front of the coat. Use the veiner to carve the grooves in the cap. Carve the scarf over the face with holes to indicate the eyes between the edge of the cap and the scarf. Shape the scarf to indicate the raised form over the nose (see Fig. 7).

Step 8. Make the buttons by rotating the No. 9-4mm gouge in a circle. Use the same tool to cut indentations around the buttons. Use the V-tool to cut a groove to separate the soles of the shoes from the uppers (see Fig. 8).

Step 9. Carve in wrinkles at the inner elbows and put in a few accent wrinkles in the coat and trousers. However, don't overdo it; a few bold cuts are better than many small ones.

Step 10. In the back view, the elbows will stick out beyond the back and there will be wrinkles at the waist (see Fig. 9).

Step 11. If desired, paint the carving. To have the paint produce a transparent, stained look, first apply a coat of

INSTRUCTIONS

Step 1. Trace the outline of the pattern, found in Full Size Pattern Section No. 1, onto the basswood stock. Cut it to shape starting with the front view. Back the blade out before cutting through the top of the head so that a bridge is left to keep the two sides connected as the side view is cut (see Fig. 1).

Step 2. Draw a center line down the front and draw the guide lines for the collar, the sleeve, the pocket, and the trouser cuff (see Fig. 2).

Step 3. Make stop cuts with the V-tool and use the knife to begin rounding the head, shaping the collar, and creating the thickness of the arm (see Fig. 3).

Step 4. Separate the bottom edge of the jacket from the leg. Round the leg and begin shaping the tops of the shoes (see Fig. 4).

Step 5. Turning to the front, make a V-cut to separate the two sides of the collar. Carve out a wedge shape at the bottom of the jacket. Separate the legs and make a concave cut to show the bottom of the knees (see Fig. 5).

linseed oil to all surfaces of the carving, then thin the colors with linseed oil as they are applied. Wipe off any thick paint with a cloth. Remember, you are trying to stain the wood, not paint it. Apply colors as follows: blue for the trousers; burnt umber for the coat; red for the cap; yellow for the scarf, and black for the shoes. White can be used to lighten some of the colors, but add it sparingly as it turns the colors opaque and will hide the wood grain. To unify the colors, add a touch of burnt umber to each of them before painting.

Step 12. Use the fan brush to dry brush white over the raised areas to give the fellow a "frosty" look.

Ivan Whillock's carving studio is located in Faribault, Minnesota. Visitors are welcome. If you have any questions or comments, write to Ivan Whillock Studio, 122 NE 1st Ave., Faribault, MN 55021. You can also request a tool catalog at the same address.



Fig. 1. Sawing out the pattern.

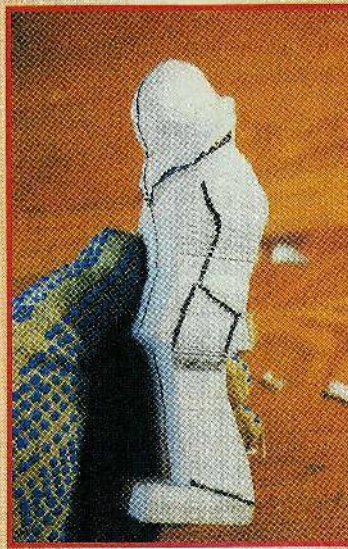


Fig. 2. Center lines and guide lines have been drawn on the blank.

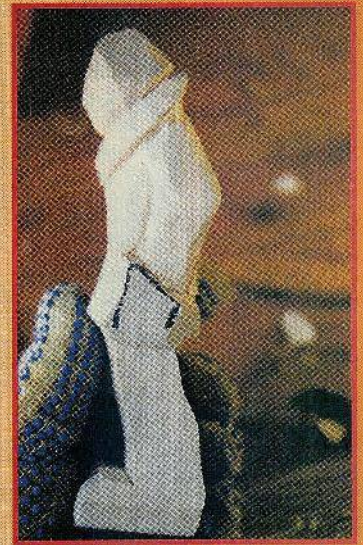


Fig. 3. Begin rounding the head, shaping the collar, and creating the thickness of the arm with the knife.



Fig. 4. Round the leg and begin shaping the tops of the shoes.



Fig. 5. Shaping the front.



Fig. 6. Draw guide lines on the soles of the feet.



Fig. 7. Begin adding details.



Fig. 8. More detail is added.

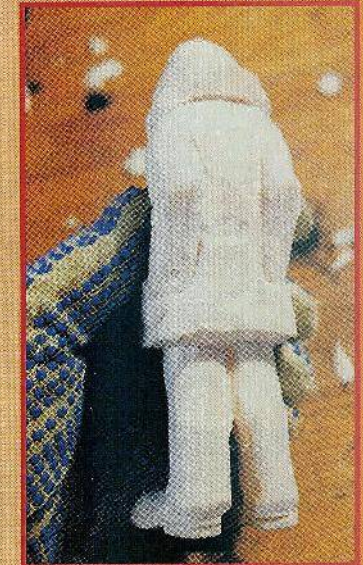
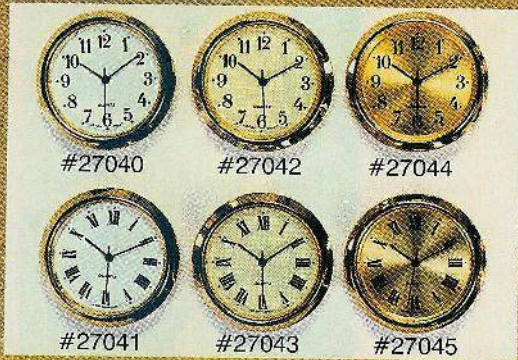


Fig. 9. Adding detail to the back.

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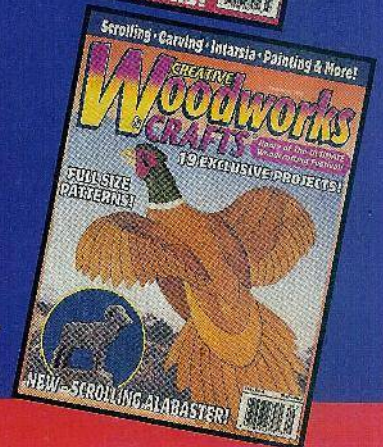
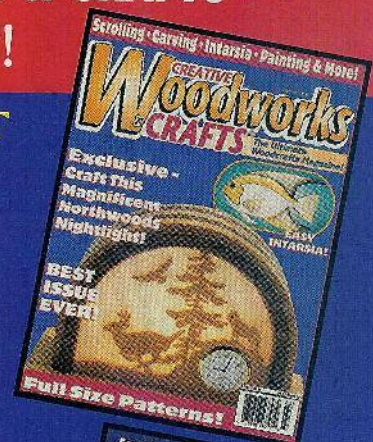
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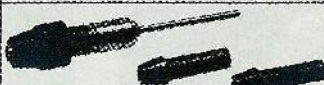
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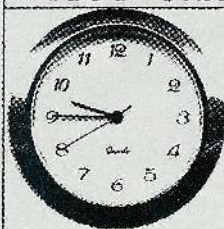
\$4.50 per Doz

Numbered Drill Bits

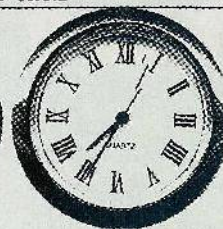
#54, #56, #58, #61, #67, #72

\$ 7.50 per Dozen

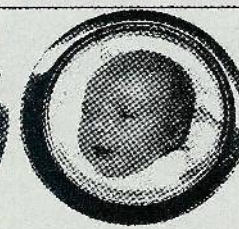
(sorry no mixing sizes of drill bits)



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Free Catalog !!



Nativity NightLight

by Dirk Boelman

Patterns
Located in Full
Size Pattern
Section
No. 1!



INSTRUCTIONS

Cut the patterns

Make copies of the patterns, found in Full Size Pattern Section No. 1. Trim away excess paper around the pattern copies and temporarily lay them out on the wood to best utilize the material. Cut the wood down to manageable sizes and use temporary-bond spray adhesive to adhere the patterns to the wood. Next, drill blade entry holes and make the interior cuts. Straight line cuts are best made on a table saw, radial arm saw, or the equivalent; however, they can also be made on the scroll saw using a larger size blade for better control.

To save time, stack and saw the front and back panels simultaneously, as well as both of the sides and the roof panels.

Cut the Plexiglas panel

Use the outside lines around the silhouette panel as a pattern to cut out the Plexiglas. Leave the covering on the Plexiglas and temporarily adhere the pattern on top of the covering with temporary-bond spray adhesive. Use a No. 7 single tooth blade and run your scroll saw at a medium speed to cut through the material.

Assemble the nightlight

Test fit the support block between the side panels: all three pieces should be the exact same width. Also check to see that the side panels fit properly between the front and back panels with the bottom support block in place. Adjust the length of the support block as needed. Next, check the lengths of the side panels by placing them in proper position against the front or back panels, again adjusting as needed.

Glue the side panels to the ends of the support block as shown in the Cutaway View Drawing. **Tip:** you may want to make another block the same size as the bottom to use as a temporary spacer between the tops of the side panels during assembly. Use a square to properly align the parts, and then clamp together and allow the glue to set up.

Install the door in the back panel with two small hinges. A small brass escutcheon pin and nail can be used as a door handle.

Glue the front and back panels into position. Use clamps or rubber bands to hold all pieces in place while the glue dries.

Glue the roof panels to the top of the assembly. Allow equal overhang at both the front and back. Take extra time to properly fit the bevelled ends that form the peak of the roof. Allow the glue to dry.

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Install the door stop inside lower right rear corner (looking at back of project) to prevent the door from being pushed inside the case.

Glue the gable ornament to the front edges of the roof panels and allow the glue to set.

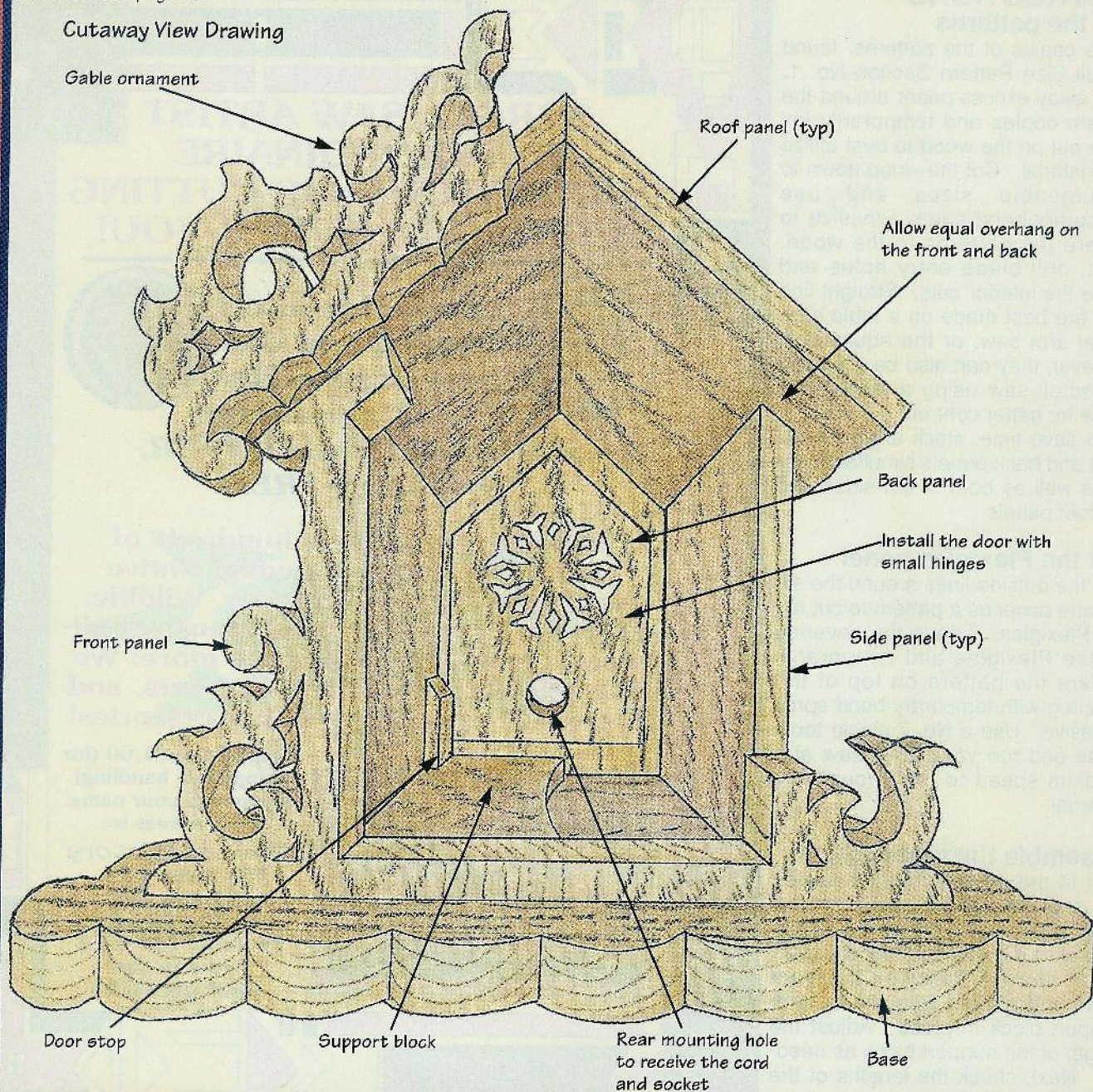
Finally, glue the unit to the base. Refer to the floor plan shown in Full Size Pattern Section No. 1 for proper location of the base. Allow glue to set up completely.

Apply finish to all the wood parts as desired.

Install the silhouette panel and Plexiglas through the rear door. Tilt and turn the pieces to get them inside and placed against the back of the front panel. Hold in place with clips, cleats or points.

Install the cord and socket through the rear mounting hole, install the bulb, and get ready for a wonderful thrill as you first light up your project!

Cutaway View Drawing



SCROLL SAWING TIPS FOR CUTTING ORNAMENTS COURTESY OF THE ART FACTORY

Make a photocopy of the pattern to be sawn and save the original pattern for future use. Use a temporary-bond spray adhesive to affix the pattern directly onto the wood. After sawing, peel away the paper pattern.

Before sawing, drill any holes that may be required, such as eyes, hangers or access

holes through waste areas. Use a backer board while drilling (and for some sawing) to prevent any splintering of the bottom side of the workpiece.

The entire fretwork process is based upon making interior and exterior cuts in a design. For interior cuts, drill holes through the waste areas at convenient locations, thread the scroll saw blade through a hole, reclamp, and make the cutout.

To cut more than one piece at a time, stack

SUPPLIES

Wood: oak or wood of choice*—one piece each, 3/4" x 5" x 9-1/2"; 1/4" x 7-3/4" x 19"; 1/4" x 4" x 9-1/2"; 1/4" x 2-3/4" x 16"; Baltic birch plywood*—one piece, 1/8" x 4-1/2" x 7-1/4"

Tools: scroll saw with No. 7 double tooth, No. 7 single tooth, and No. 5 reverse tooth blades; drill with bits

Temporary-bond spray adhesive
White translucent Plexiglas, 1/8" x 4-1/4" x 7"***

Two small hinges
Nightingale cord with switch and bulb**

Wood glue
Clamps or rubber bands
Brass escutcheon pin and nail
Clips, cleats, or points of choice (to hold the front panel in place)
Finish of choice

*Available from Dave Klimchuk/Elegance In Wood; (716) 542-6045, 8258 Maple Rd., Akron, NY 14001.

**Available from The Art Factory, (800) 566-6394, P.O. Box 701, 950 Hollman St., Platteville, WI 53818.

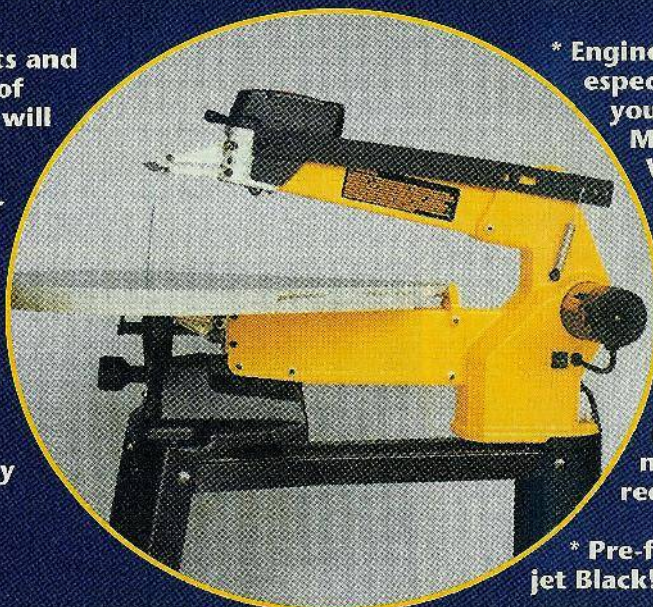
layers of wood and fasten them together with very thin nails driven through the waste areas.

Hold the workpiece firmly and do not crowd or hurry the work. Try to keep the blade centered on the pattern line. Strive for sharp corners or points and smooth, even curves.

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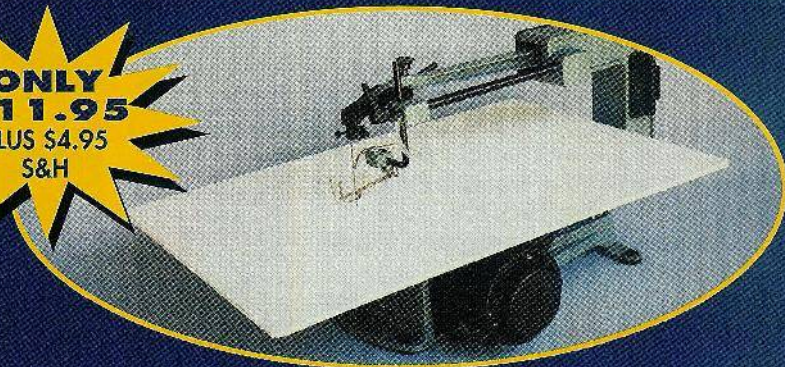


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BERRY BASKET

The journey begins

Once upon a time, in a land not too far away (Washington state to be exact), a young man named Rick took his first woodshop class in junior high school and immediately became entranced by this new hobby. Throughout his high school career, he enrolled in various woodworking classes completely unaware that he was laying the foundation for the fabulous future that would later unfold before him.

Rick graduated and pursued a career in the coal mining industry as a plant operator. It was around this same time that he began to experiment with wood carving, all the while considering his interest in woodcrafting to be just a hobby. He married a young woman named Karen in 1983 and the couple started a family just one year later with the birth of their first son.

For the next two years, Rick and Karen went about their business, Rick at the coal processing facility, and Karen working at a local newspaper, until one day in 1986, when they made a purchase that would change the course of their lives forever—a used Delta 24" scroll saw.

Rick only intended to use the saw to cut some Victorian gingerbread fretwork to decorate his patio. But, quite unexpectedly, he came down with scroll saw fever. Deciding together that woodcrafting may bring in some extra income, Rick and Karen embarked upon their grand journey toward success.

Sounds like a fairy tale, doesn't it? Well, to Rick and Karen Longabaugh, this is only the first chapter in the long history of the Berry Basket, a mail order business they started in the fall of 1990. The Berry Basket was formed when, at their very first craft show, the couple began to receive inquiries as to how other crafters could make the projects on display themselves. And after their first ad ran in a woodworking magazine, Karen left her job at the newspaper to devote her full attention to running the business end of things.

The company was named for one of the first product designs that the Berry Basket featured: the collapsible basket. The col-

lapsible basket originated in England and was brought to America with the first English immigrants. This early hand cut version had a basic oval shape with a handle. Rick did much to improve upon the concept, creating his own original patterns and designs.

A not so bumpy road

Their homebased business began to take off thanks to the popularity of Rick's basket innovations. And with this success came more and more demands on the couple's attention. So Rick obliged and left his job at the coal processing facility. Karen remembers, "Pattern orders began being processed and packaged in between meals on the kitchen table!" Amidst all of this activity, Rick and Karen pressed on, creating the Berry Basket's first catalog. The sixteen black and white pages featured thirteen sets of basket patterns and was illustrated with line drawings.

Rick and Karen have come quite a long way since the first leg of their journey. You will now find thousands of patterns for a wide variety of projects in their forty-eight page full color catalog. Rick has designed collapsible basket patterns that include wildlife, hearts, Victorian, Southwestern, and holiday themes. Aside from their baskets, you can also find patterns and designs for intarsia, fretwork, clocks, doll furniture, music boxes, shelves, lamps, and outdoor projects.

With the success of their catalog and the popularity of their many patterns and designs, the Longabaughs decided to take the Berry Basket into uncharted territory: book publishing and video production. The couple has self-published five scroll saw pattern books, including *Collapsible Basket Patterns*, their best selling title to date. The Berry Basket then turned its attention to instructional videos, including a pattern book and video set entitled *Scroll Sawing Basics—How To Turn Them Into Cash*.

The Longabaughs would introduce yet



Rick and Karen with their newest intarsia project – The Heraldic Lion Coat of Arms.



Heraldic Shields & Swords bring medieval history to life.

another innovative scroll sawing concept in 1996: scroller-friendly red ink. This idea was developed in response to their customers becoming frustrated when cutting along black pattern lines with a black blade. Red ink was incorporated into one of their pattern/video sets and was a huge success.

Along their way, Rick and Karen have become internationally recognized as forerunners in the woodcrafting industry. The Berry Basket has gained a following with customers in Canada, Britain, Australia, Japan, Germany, and Brazil to name a few. Rick has appeared on the PBS television series "The American Woodshop" hosted by Scott Phillips, and his projects have appeared in many woodworking publications.

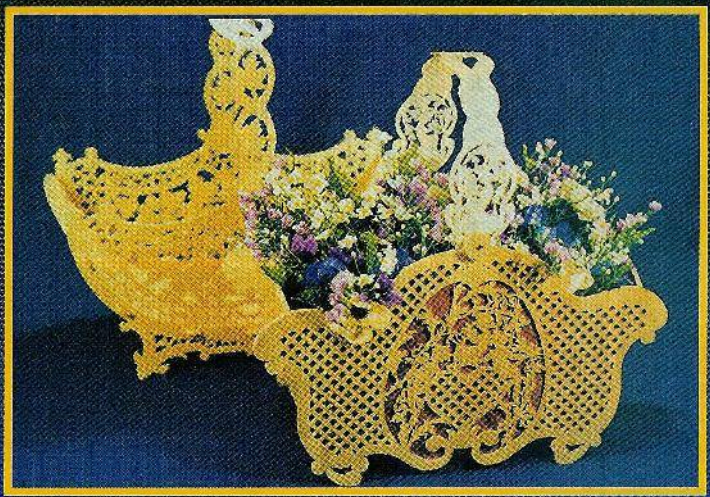
Beyond the horizon

The journey has been long and all-consuming, monopolizing their time, concentration, and as Rick tells it, even their house: "Several years ago, the business began overtaking too much of the living area...so Karen and the boys decided to move out and let the business take over!"

But the story isn't nearly over yet. The Berry Basket continues to grow. The Longabaughs are now online with the debut of their website, <www.berrybasket.com>. This is an exciting step forward because now customers can place orders more quickly and can preview many designs even before the next catalog is printed!

Now that a new leg of their journey begins, the Berry Basket's staff of seven renews its commitment to excellent customer service both during and after the sale. With chapters of experience behind them and a future filled with promise, the Berry Basket continues to offer top-quality products and fast delivery at affordable prices. This success story is definitely "to be continued"!

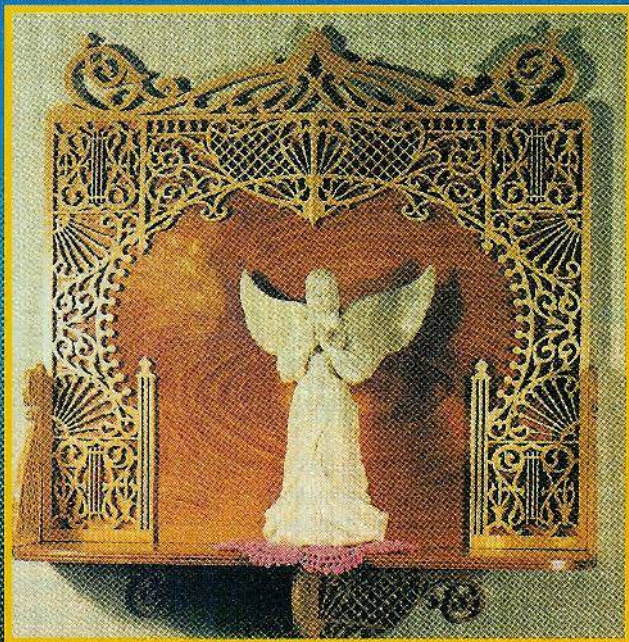
For more information or to request a free catalog, please contact the Berry Basket at P.O. Box 925, Centralia, WA 98531; (800)206-9009. And don't forget to visit their website at <www.berrybasket.com>!



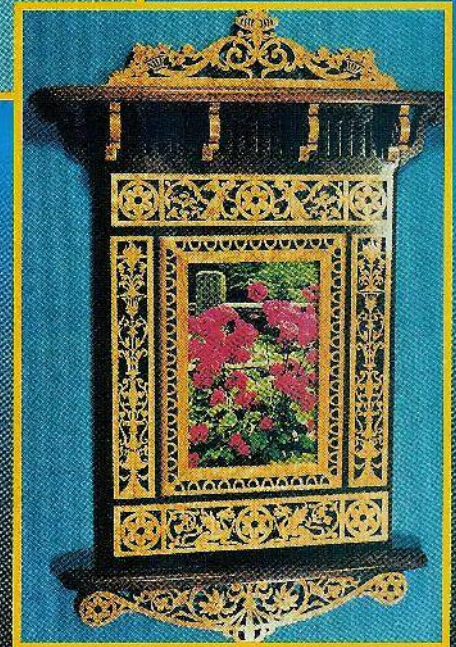
The delicate fretwork of these Victorian baskets will challenge any experienced scroller.



A popular new clock project designed like German Cuckoo clocks from the turn of the century.



Rick's artistic talents help him create beautiful projects such as this elegant shelf.



One of the many mirror picture frames created exclusively by Rick at The Berry Basket.



Lion Shield Clock

by Rick Longabaugh of the Berry Basket

Patterns Located in Full Size Pattern Section No. 1!



BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Walnut:</i>			
A	Back	3/4 x 10-1/4 x 16-1/4	1
B	Overlay	1/4 x 4-1/2 x 4-3/4	1
C	Name Base	1/8 x 2-1/2 x 6-1/2	1
<i>Maple:</i>			
D	Shield	3/8 x 5 x 6-1/2	1
E	Crest	1/4 x 1-1/2 x 5-1/4	1
F	Name Banner	1/4 x 3-1/4 x 9-1/4	1
G	Lion Figures	3/8 x 5-1/2 x 6-1/2	2

SUPPLIES

Tools: scroll saw with No. 5 blades; table saw; drill with bits including a 2-3/8"-Dia. Forstner bit; router with 1/4"-Dia. roundover bit (optional)
 Temporary-bond spray adhesive
 Sandpaper, assorted grits
 Craft knife
 Wood glue
 Oil finish of choice
 Spray lacquer (optional)
 Two sawtooth hangers
 2-3/4"-Dia. quartz clock movement*

*Available from The Berry Basket, P.O. Box 925, Centralia, WA 98531, (800) 206-9009.

INSTRUCTIONS

Size and saw the pieces

Size the pieces as indicated in the Bill of Materials. Sand as necessary. Rout the edges of the back (A) if desired using a 1/4" roundover bit (see Fig. 1). Next, adhere the patterns, found in Full Size Pattern Section No. 1, to the appropriate pieces with temporary-bond spray adhesive. Drill holes for the interior cuts, then saw the pieces to shape following the solid lines (see Fig. 2). **Note:** bore the 2-3/8"-Dia. hole for the clock insert in both the shield (D) and overlay (B) prior to cutting out the design (see Fig. 3).

Spell, sand, and assemble

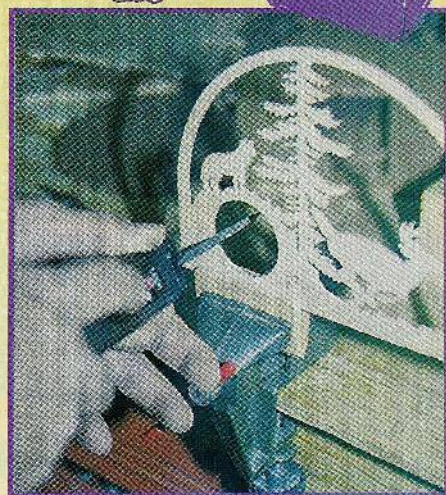
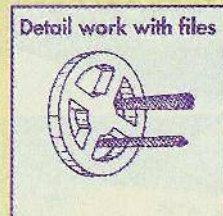
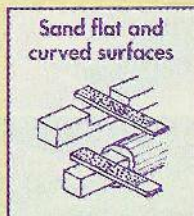
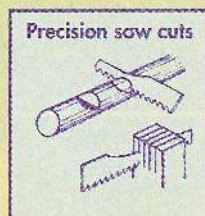
Using the letter patterns (also found in Full Size Pattern Section No. 1), cut out the letters for your name with the craft knife and arrange them along the top of the name base pattern (C). Next, adhere the letters

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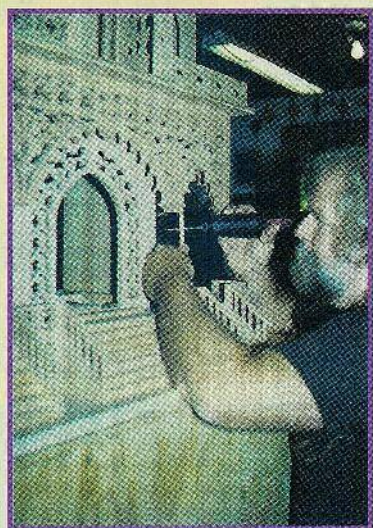
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Dirk Boelman had this to say about the KD-1 Electro-file in the March '98 *Creative Woodworks & Crafts*:

- **"I highly recommend it to every scroll sawyer, especially to the many who have lost their love for hand filing."
- **"An ideal supplement to motorized rotary carving tools."
- **"It is versatile, well-built, affordable...works great, and as far as I'm concerned, it's long overdue!"

Scrolling Editor Dirk Boelman assembling his famous fretwork clock with the help of the KD-1 Electro-file.

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and name base pattern to the appropriate piece of walnut and cut to shape.

Remove the patterns from the wood and sand where needed. Apply oil finish of choice to each individual piece, then allow to dry thoroughly (1-2 days) before assembly. **Note:** if you would like to use a spray lacquer for a glossier finish, spray the individual pieces

also before assembly.

Assemble by first centering the shield (D) on the back (A), then glue in place. Next, glue the overlay (B) into position on the shield. Glue the crest (E), name banner (F), and lion figures (G) into position. Allow to dry, attach the two sawtooth hangers to the back, then insert the clock movement.



Fig. 1.
Using a 1/4" roundover bit to shape the front edges of the plaque.

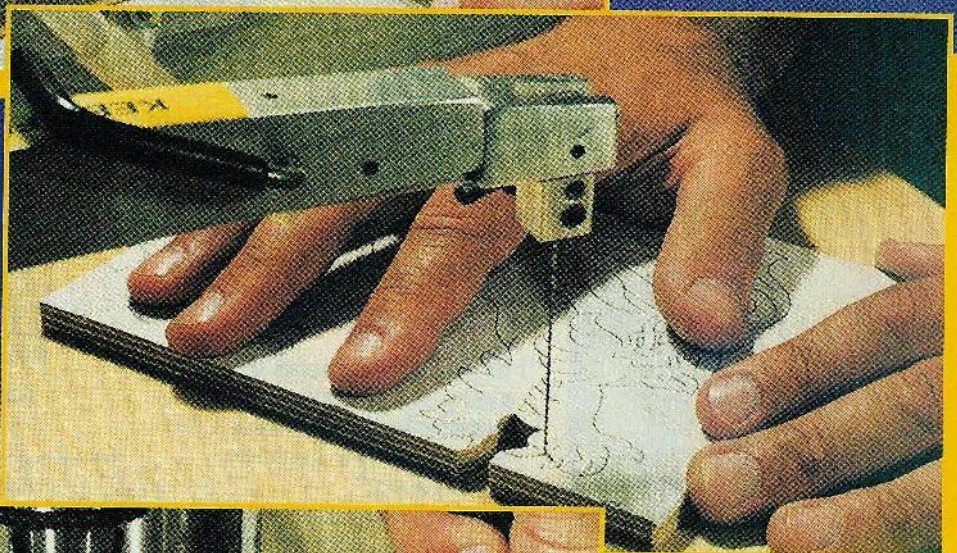


Fig. 2.
Cutting the design.

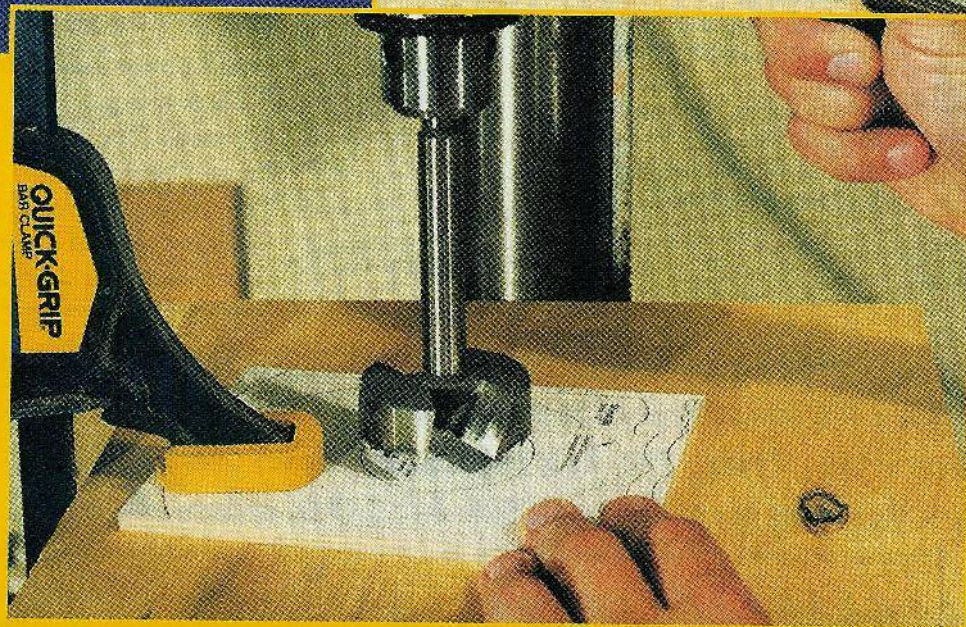


Fig. 3.
Boring the hole for the clock

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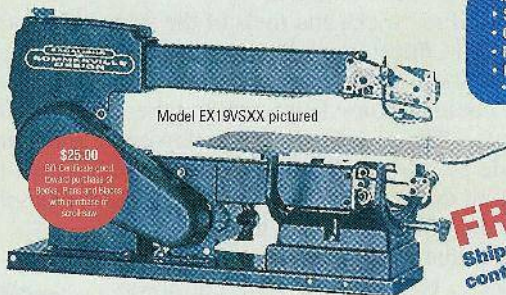


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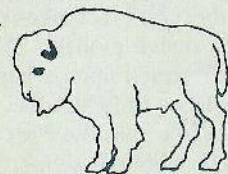
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TOOL REVIEW: THE FLEX DRUM SANDER

Tricks and Tools of the Trade

by Jerry Booher

Meet the Flex Drum Sander

We have all heard of "tricks and tools of the trade," a phrase which implies that there are skills or tools that can be used for a particular task to make it easier or faster. Some of these shortcuts are common knowledge, while others are closely guarded secrets. The same goes for tools—some tools are specially made by an individual for private use, created to gain a leg up on the competition. Many of these purposely never make it out of the inventor's hands.

Here's a tool that was created to fill a specific need in furniture making, but word got out, and it was soon discovered to be of tremendous use for intarsia enthusiasts.

As we all know, intarsia has enjoyed a rebirth in the U.S. over the past ten years, and as the popularity has grown, so has the demand for tools to help make the long but vital process of sanding a more efficient one. The tool is called the Flex Drum Sander, and if you are an intarsia artist, it should soon become one of your secrets, too.

All kinds of uses

Traditional flexible drum sanders are used in shaping large curved components in some furniture. They rely on air pressure to govern the flexibility of the sanding drum. The air pressure is adjustable, so the drum can be made soft or stiff simply by adding or removing air pressure. Flexible drum sanders are great at imparting a soft, smooth finish to a piece of stock, but they cost more than most hobbyists are willing to pay for their recreation.

In 1990, Ray Seymore of Seyco, The Scroll Saw Specialists, came up with a great alternative—the Flex Drum Sander. This sander was designed exclusively with the intarsia enthusiast in mind and it has proven to be an instant success.

The Flex Drum Sander is flexible because of a pliable rubber pad that takes the place of the air bladder on the more expensive models. Although its stiffness is not adjustable, Ray struck upon a happy medium which renders this as one of those truly "usable" tools.

Now that the Flex Drum Sander has found its way into various home shops, we are finding out that intarsia is just one of the many uses for this very versatile sander. The Flex Drum Sander sands furniture as well as toys and knife

handles to give them a smooth, soft, rounded edge. It also does wonders when used over the face of small pieces to give them a nice soft look and feel. All of this is almost automatic as the foam backing "gives" to form itself to any edge. The harder you push, the more rounded the edge will become.

The Flex Drum Sander will mount to any electric motor with a 1/2"-Dia. or 5/8"-Dia. shaft. It is securely fastened to the motor shaft with two set screws. The Flex Drum Sander can also be mounted to a drill press by means of a 1/2"-Dia. steel adapter shaft.

Another great thing about this sander is its price. For \$29.95, it just can't be beat.

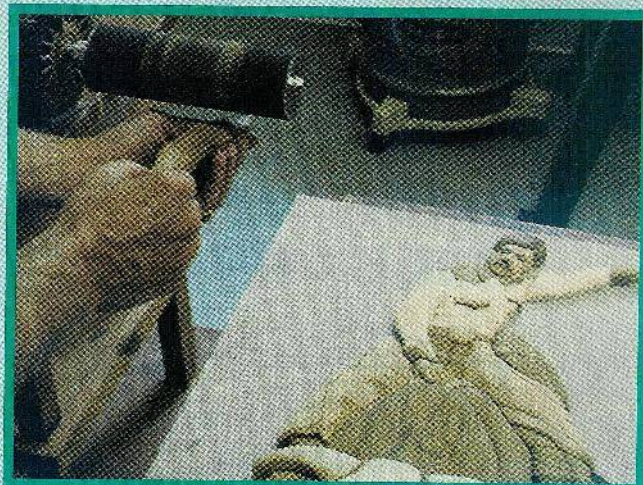
The Flex Drum Sander comes with two rubber pads, two sanding sleeves (which last a really long time), and a reducer sleeve which reduces the bore of the mounting end of the sander from 5/8" to 1/2". Additional pads and sanding sleeves can also be purchased through Seyco. Sanding sleeves come in 80, 100, and 120 grits.

The quality and usefulness of the Flex Drum Sander combined with its affordable price makes this "trick of the intarsia trade" a hard tool to beat!

For more information about the Flex Drum Sander, contact Seyco, The Scroll Saw Specialists, (800) 462-3353; P.O. Box 1900, Rockwall, TX 75087.



The Flex Drum Sander can be easily mounted in a drill press



With intarsia increasingly becoming a popular avocation, the Flex Drum Sander is a cost effective alternative to traditional pneumatic drums.

EXCITING NEW PRODUCTS!



Wizard Designer Templates

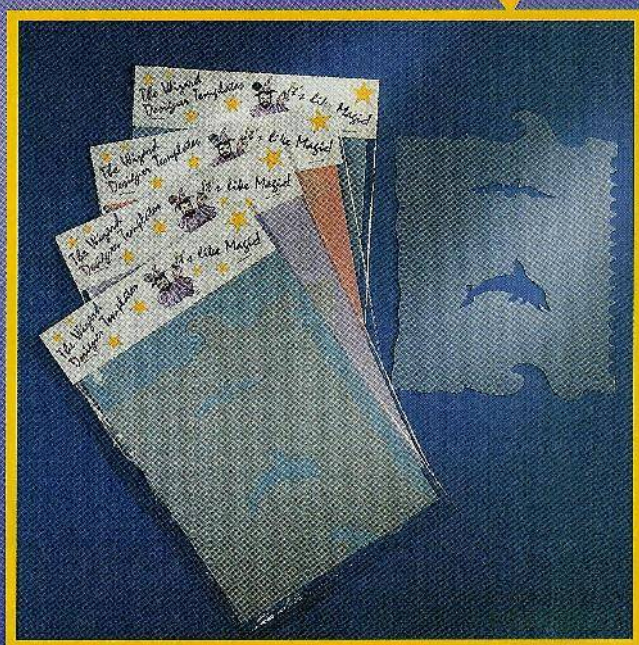
New!

Looking for a way to make your projects really stand out? Try the innovative new Wizard Designer Templates.

The Wizard Designer Templates were originally intended for use with the Visions AirPainter in creating the stunning backgrounds which grace many projects appearing in *Creative Woodworks & Crafts*. Actually, they can be used with any airbrush, spray can, or paintbrush—and are not necessarily limited to backgrounds. All you have to do is hold a template where desired (this technique is called loose masking), spray along the chosen edge, reposition the template, and spray again. So easy, it's like magic!

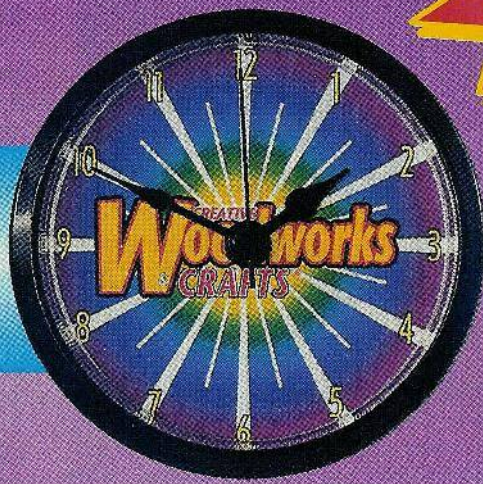
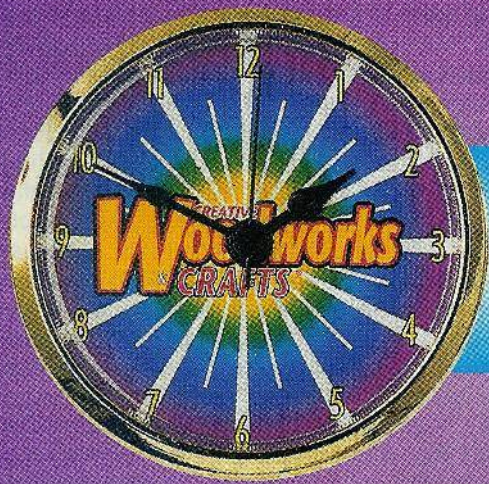
There are four different 10" x 7" Wizard Designer Templates: *Coastal Waters*, *Rocky Mountains*, *Clouds*, and *Southwest Mountains*. Each template features four sides which each offer a different shape, as well as additional designs cut out of the center.

By themselves they may not look like much, but looks can be deceiving. The real beauty of these templates is the infinite flexibility they give you to make use of your most powerful tool—your imagination. Unlike traditional stencils which generally feature only one graphic image, you can use each, or every, edge in any way you choose. The painting possibilities therefore are as limitless as your own creativity! Available from Alpine Import, 7106 N. Alpine Road, Rockford, IL 61111. 1-800-659-6114.



Creative Woodworks & Crafts Insert Clocks!

New!

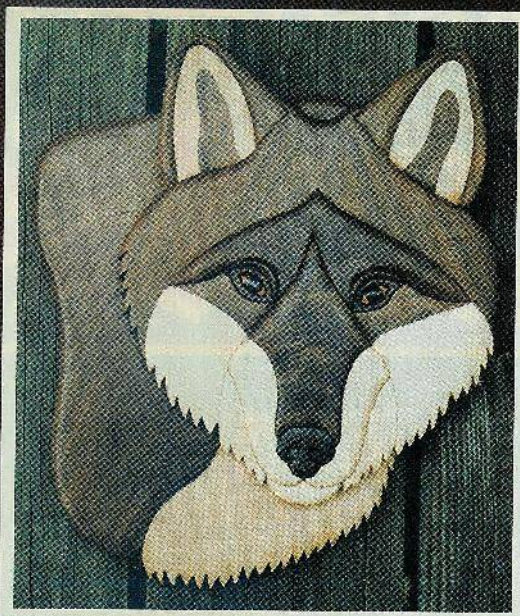


The Steebar Corp. has done it again! Now you can embellish your favorite clock designs with the colorful logo of your favorite magazine—*Creative Woodworks & Crafts*. By exclusive arrangement, Steebar Corp. is now offering these exciting new clock fit-ups. The attractive 72mm inserts are American made and operate on just one AAA battery.

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The Intarsia Timber Wolf pattern is available from Wildlife Intarsia Designs.



Intarsia Fun

by Robert J. Hlavacek, Sr.

One of the fringe benefits of being intarsia editor, as well as being in the pattern business, is the pleasure of meeting and talking with all of the super, creative woodworkers and crafters. This magazine is really getting contagious!

Scott Gehrke of Amery, Wisconsin is a prime example of one of those creative people. Scott takes my motto—"Your imagination is your most valuable tool, don't let it get rusty!"—to heart. When he finds a pattern he likes, Scott throws the instructions away and does his own thing with it.

Scott uses an airbrush to add color to his projects, so material selection is therefore easy and inexpensive. He finds that many of the defining interior cuts can be eliminated as well. His results are impressive. Here's how Scott made my Intarsia Timber Wolf project—his way!

Airbrushing Your Intarsia

by Scott Gehrke



Getting started

The pattern for this project was a slightly modified version of Bob Hlavacek's Intarsia Timber Wolf. Because the defining colors were created with an airbrush instead of by piecing together contrasting woods, a lot of the cutting, sanding, and fitting usually associated with intarsia was not necessary. I didn't have to worry about selecting different species of wood and whether the grain looked right for this particular project, or anything like that. In fact, my Intarsia Timber Wolf was cut from a single piece of wood.

I used a 3/4" thick x 12" wide piece of No. 2 pine.

I've found that pine with the nominal dimensions of 1 x 12 will usually warp, so I always glue up my own stock. To shim the various components of the wolf, I used 1/8" thick balsa stacked to the required thickness.

Trace your pattern

I began by tracing the pattern directly onto my stock, omitting any cut lines which I felt were unnecessary (see Fig. 1). I then applied cyanoacrylate (CA) glue to all of the knots to insure that they will not fall out. I also filled any defects with an easy to sand wood putty.

Next, I cut around the perimeter of the pattern with a No. 7 reverse tooth blade. A No. 9 reverse tooth blade would also work here. All of the internal cuts were made with a No. 2/0 reverse tooth blade. The finer No. 2/0 blade makes a much smaller kerf, resulting in less of a gap between the parts when they are glued back together; and the reverse tooth eliminates a lot of edge sanding. All of the components were shaped, shimmed, and glued to a backer board the same as for any conventional intarsia project. I did not glue the eyes in yet, however, as I intended to paint them with a brush for better detail and install them after airbrushing the wolf head.

I use CA glue for assembling the small parts and for attaching the shims. I like CA glue and use it as much as possible because it sets fast—I hate waiting for glue to dry! For all other glue applications, I prefer Franklin's Tite Bond because it also sets relatively fast and has a good tough bond.

The fun part

I use a Testor's Aztec Professional Airbrush with a general purpose tip and set my air pressure to about 40

pounds per square inch (psi). First, I basecoated the project by spraying on two to three coats of flat white enamel (see Fig. 2) sanding lightly between coats with 400 or 600 grit sandpaper.

Now comes the fun part—painting the wolf head. The colors were sprayed freehand, no masking was necessary. Working from dark to light, I sprayed black around the neck, ears, head, and muzzle, as shown in Fig. 3. I then sprayed brown over the black areas, applying it heavier on the edges to impart a three-dimensional look (see Fig. 4). Finally, I added highlights with white, as shown in Fig. 5.

I colored the eyes and nose with a conventional paintbrush. Antique gold was used for the iris and black for both the pupils and the nose. When all paint had dried, I glued the eyes in place.

To finish, I coated the entire project (except for the eyes and nose) with a waterbased satin finish. Then I used a gloss finish on the eyes and nose to give them a lifelike sparkle.

For the background, I used 1/4" thick oak plywood. Spray on a good coat of satin finish, then apply pale gold metallic paint. The trees are airbrushed also. When dry, overcoat the trees and lower portion with a light coat of white to impart a fog effect. The background was then attached to the wolf head with small brads.

The Intarsia Timber Wolf pattern used in this article is available from Wildlife Intarsia designs at (708) 788-6455, P.O. Box 1246, North Riverside, IL 60546-0646. See page 21 for additional ordering information.

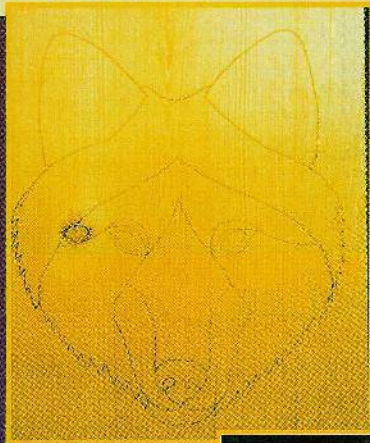


Fig. 1. Here, the wolf head pattern is traced onto the pine stock and ready to be cut apart. You can include or omit as many defining lines as you like at this stage.

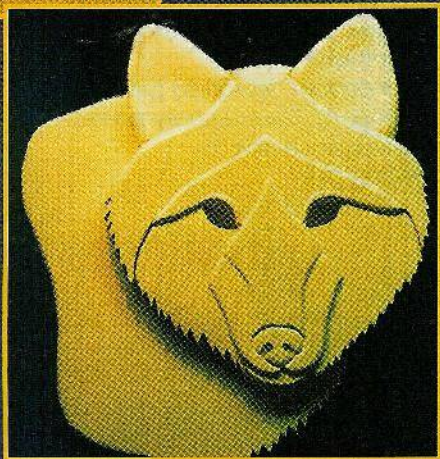


Fig. 2. The assembled wolf, basecoated with two to three coats of white enamel.

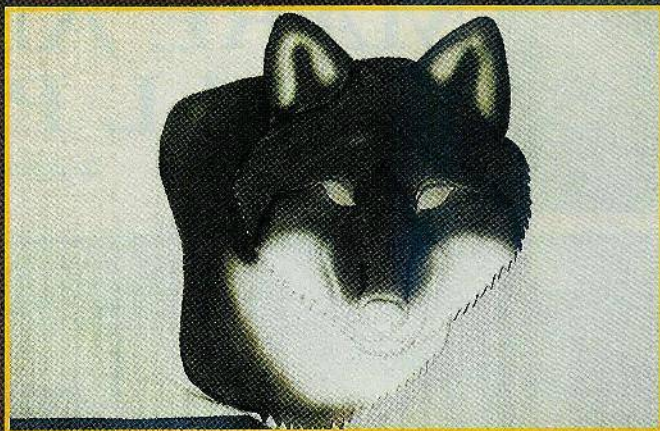


Fig. 3. Black is applied to the neck, ears, top of the head, and muzzle.



Fig. 4. Brown is then sprayed over the black.

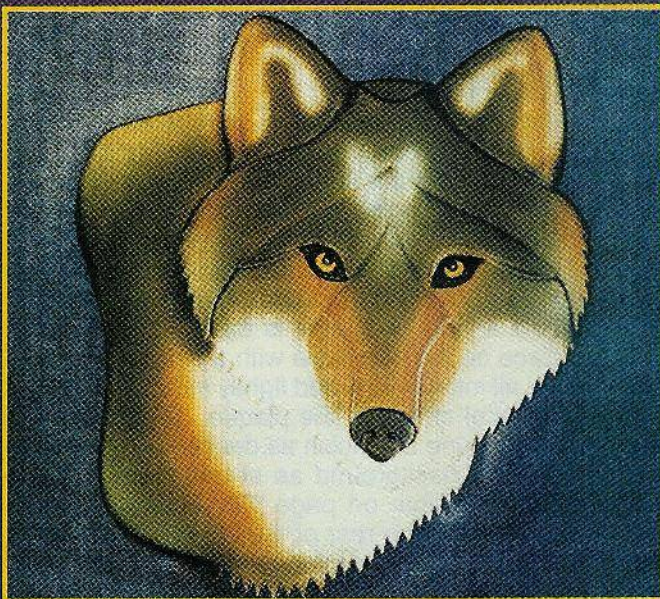
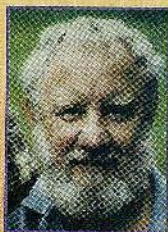


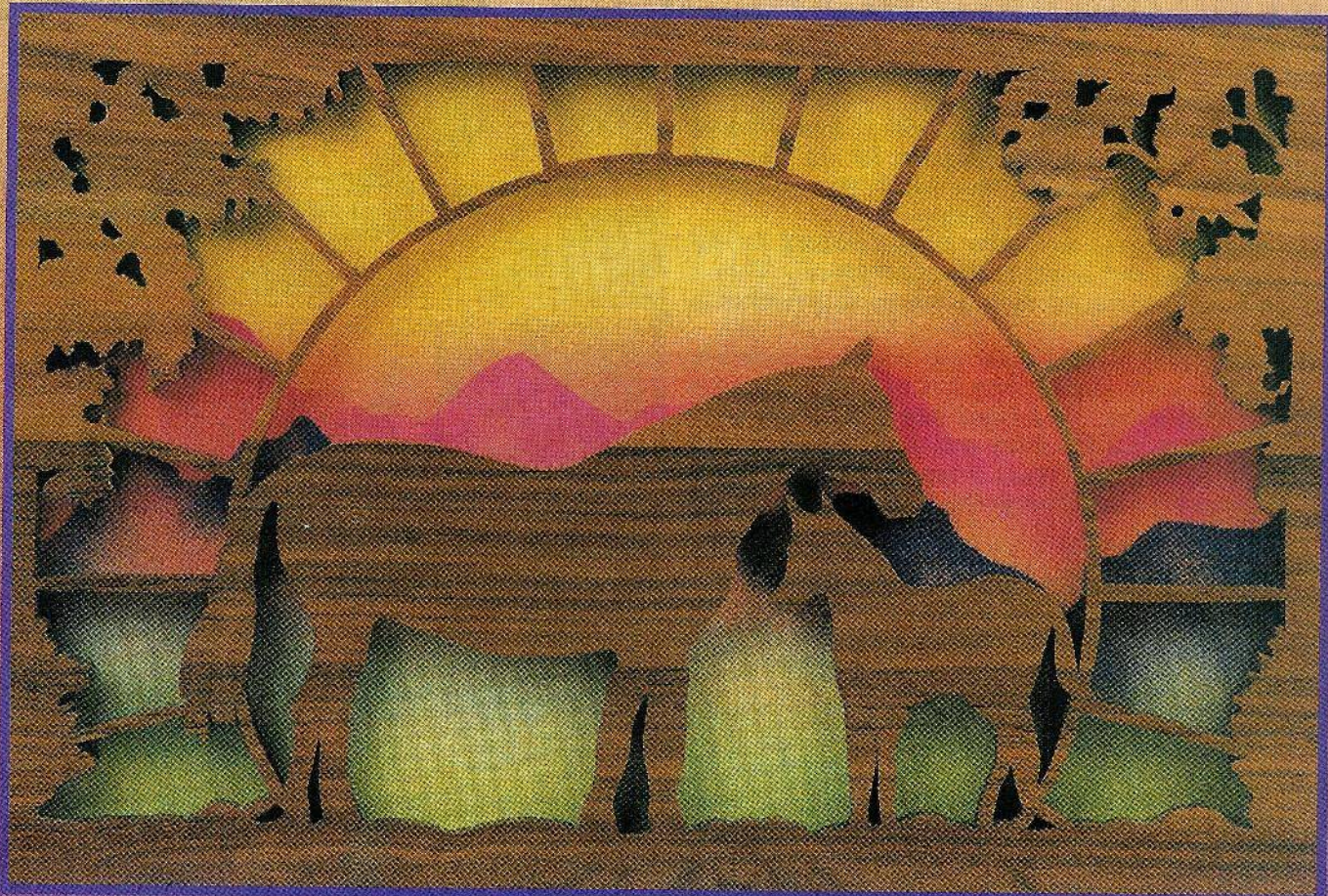
Fig. 5. Finally, white highlights are added.



MARE AND COLT WALL PLAQUE

by John Nelson


Patterns
Located in
Full Size Pattern
Section
No. 2!



If you're a horse lover, this plaque is for you. A mirror can be substituted for the plywood backboard if desired.

INSTRUCTIONS

Make a copy of the pattern and enlarge or reduce it slightly to fit your wood. Cut the plaque to size and sand the top and bottom surfaces with fine sandpaper. Attach the pattern to the wood with temporary-bond spray adhesive. Be sure to spray the glue to the paper and not the wood. Drill 1/8"-Dia. blade entry holes for all interior cuts. It's a good idea to lightly re-sand the back surface at this time, as it is easier to manipulate the workpiece on the saw table with a smooth rear surface. Make all interior cuts and lightly sand all over.

Apply finish of choice to the plaque. Cut the backer board to size. Sand and finish as desired. If you would like to paint the background as shown here, see the accompanying sidebar on page 62. Glue and clamp the backer board to the rear of the plaque as shown in the Assembly Drawing found on page 60. 

SUPPLIES

Wood: *walnut*—3/4" x 9-1/4" x 14-1/4" (for the plaque); *Baltic birch plywood*—1/8" x 9-1/4" x 14-1/4" (for the backer)

Tools: scroll saw with No. 2 skip tooth blades; drill with bits

Sandpaper, assorted grits

Temporary-bond spray adhesive

Finish of choice

Wood glue



continued on page 60

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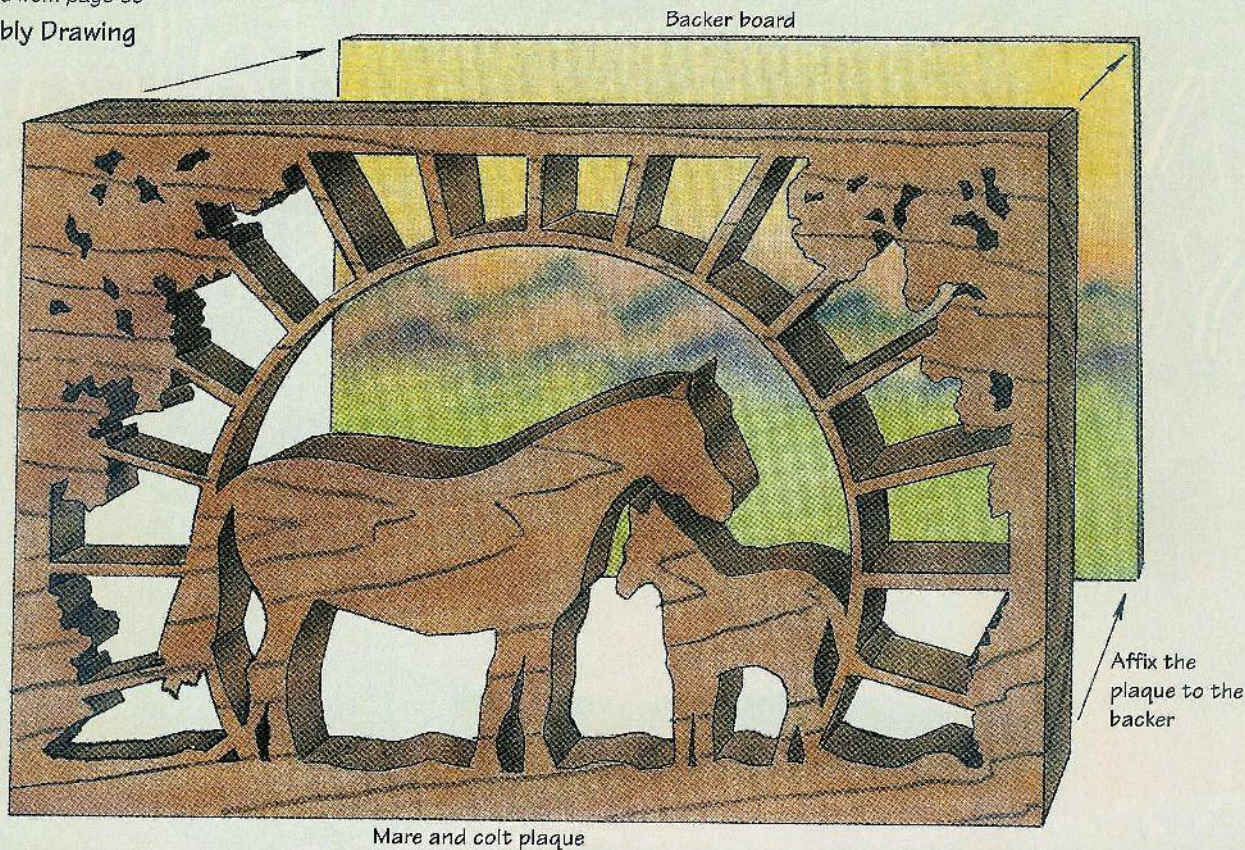
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VISIONS™

continued from page 58

Assembly Drawing



Mare and colt plaque

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★ Background Wizardry ★ Painting the Background for the Mare and Colt Plaque

by George "The Wizard" Ahlers



SUPPLIES

Testors Visions AirPainter, air source (canned propellant, air compressor, or similar)*
Testors Visions AirPaint: tints—Real Red, True Blue; opaques—Burgundy, Glen Green, Lemon Yellow*
Wizard Designer Templates—Rocky Mountains*

**All of the painting supplies needed for this project are available from Alpine Imports, 7106 N. Alpine Road, Rockford, IL 61111; 1-800-654-6114 ext. 321.*

Use the Visions AirPainter along with the Rocky Mountains Wizard Designer Template to create this beautiful background for the Mare and Colt Wall Plaque.

INSTRUCTIONS

Start by positioning the plaque in place on the backer board and lightly tracing around the image with a pencil. This will provide a reference while painting. Establish a horizon line at about eye level for the mare and spray a band of Real Red across the Baltic birch plywood (see Fig. 1). If you are using a large compressor with an air tank, set the pressure to about 30 pounds per square inch (psi). Both the canned propellant and smaller diaphragm type compressors (each of which come with the AirPainter in different kits) will naturally develop the appropriate psi, so no regulation is necessary with them.

Spray Lemon Yellow onto the remainder of the board, both above and below the Real Red (see Fig. 2). The AirPainter allows you to gradually blend color with ease. In this case, we want the transition between the red and yellow to appear as a misty orange. You will get this effect by holding the AirPainter a little further away from the surface of the board while spraying the Lemon Yellow.

Essentially, there are two main factors which govern the amount of paint that reaches the workpiece. The first is the distance between the AirPainter nozzle and the tip of the Quick Connect Cap, and the second is the distance between the AirPainter and the surface you intend to color. As a general rule of thumb, holding the AirPainter close to the surface will produce a thinner line of more concentrated color, while spraying from a greater distance will diffuse the paint and cover a larger area.

Once you have set up the AirPainter so that you are satisfied with the way it sprays, you can then control the

concentration of paint simply by holding it closer to, or further away from, the object you are painting. Increasing the distance between the AirPainter and the backer board will impart the misty effect you are looking for here. Practice on a piece of scrap wood to get the feel for just how far away you should hold the AirPainter for the desired effect.

Using the new Rocky Mountains Wizard Designer Template and a loose masking technique, spray Burgundy along the 10" side with the more rounded mountains. Establish a line of Burgundy mountains in the center of the Real Red (see Fig. 3). Flip the template and spray True Blue along the opposite side, using the same technique, to add a line of blue mountains just below the first ones (see Fig. 4).

Finally, mist Glen Green into the area below the blue mountains (see Fig. 5). Allow the paint to dry, then attach to the back of the Mare and Colt Wall Plaque.



Fig. 2. Spraying the remainder of the board with Lemon Yellow.



Fig. 3. Using the Rocky Mountains Wizard Designer Template to create the Burgundy mountains.



Fig. 4. Spraying True Blue along the edge of the template.



Fig. 1. Spraying a band of Real Red across the backer board.

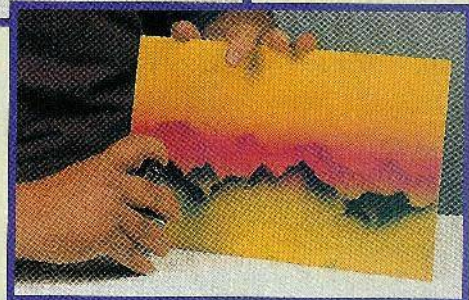


Fig. 5. Misting in the Glen Green.

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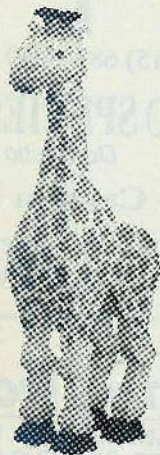
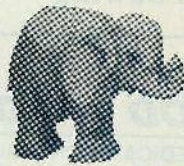
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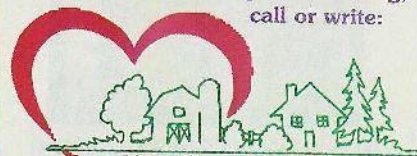


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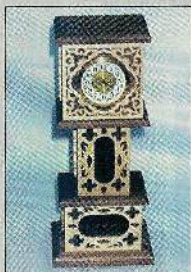
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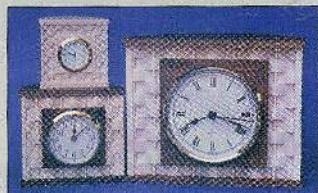
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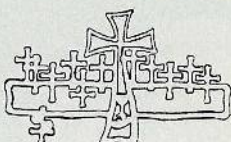
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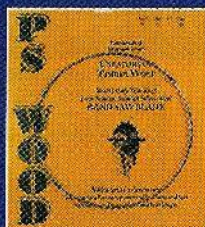
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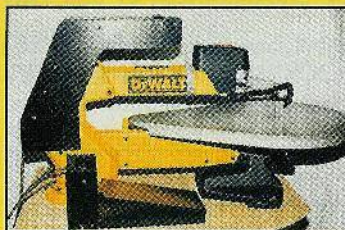
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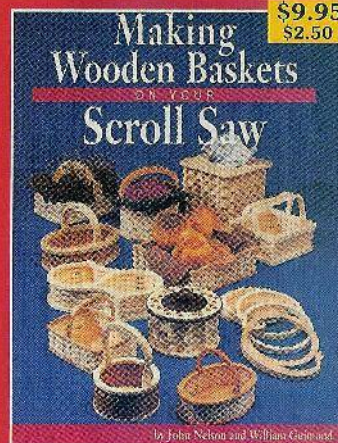


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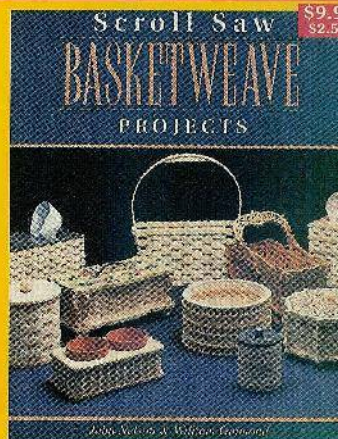
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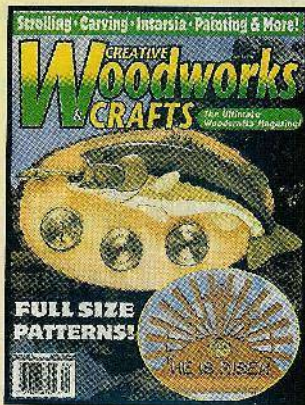
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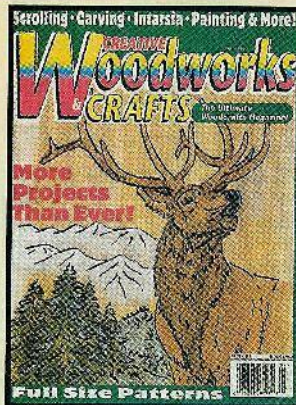
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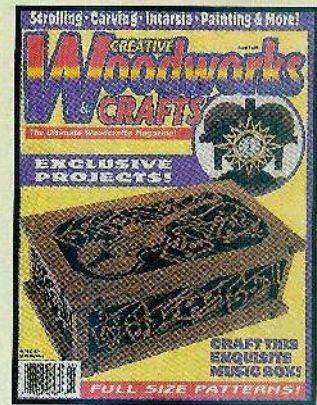
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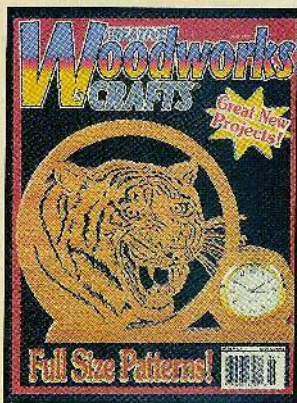
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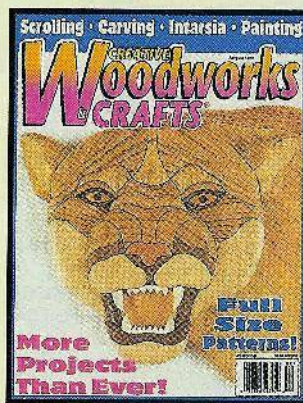
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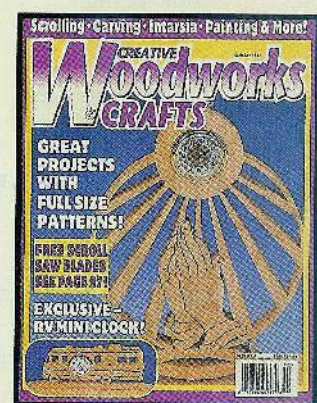
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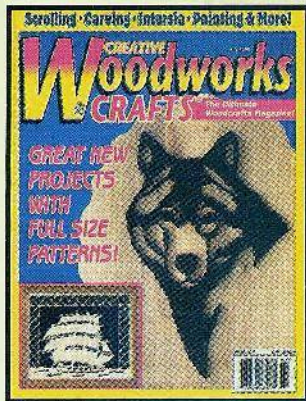
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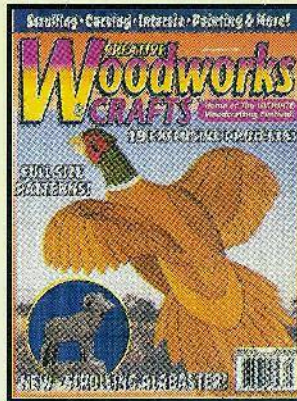
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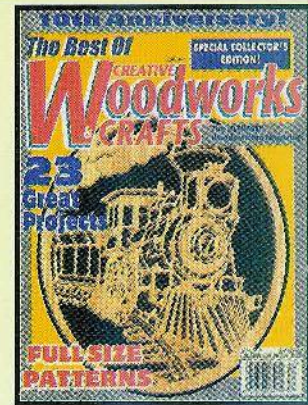
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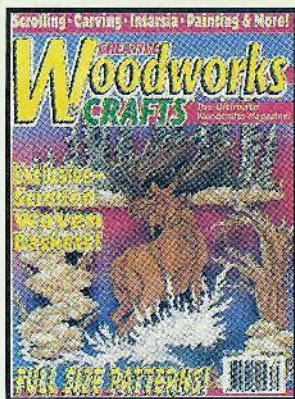
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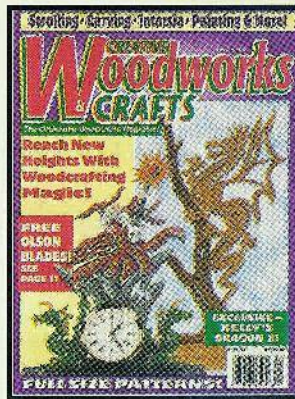
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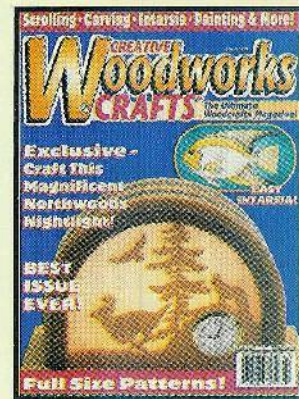
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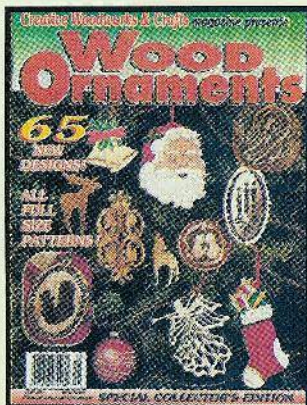
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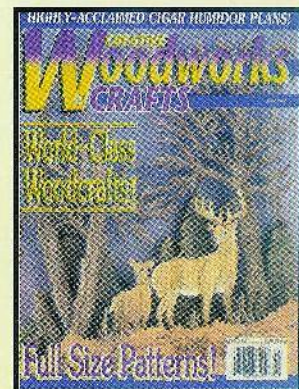


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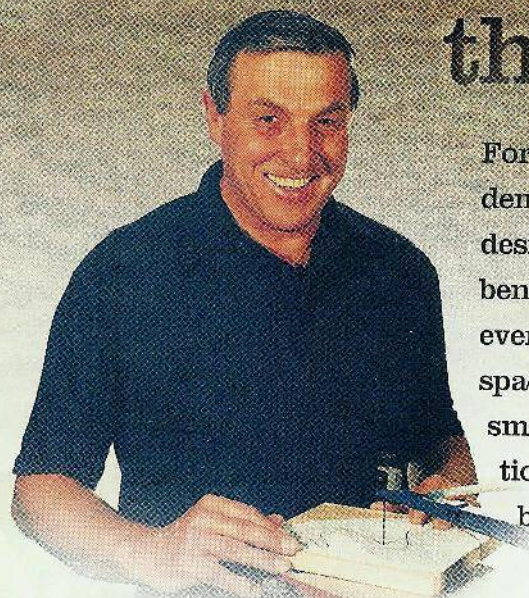


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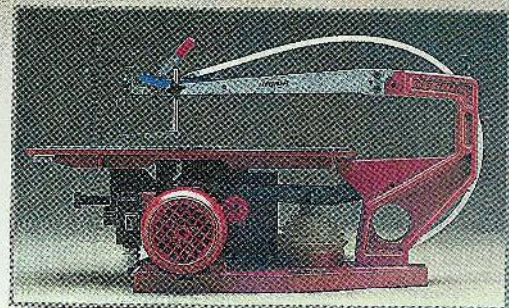
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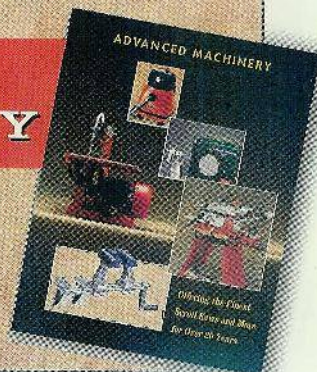
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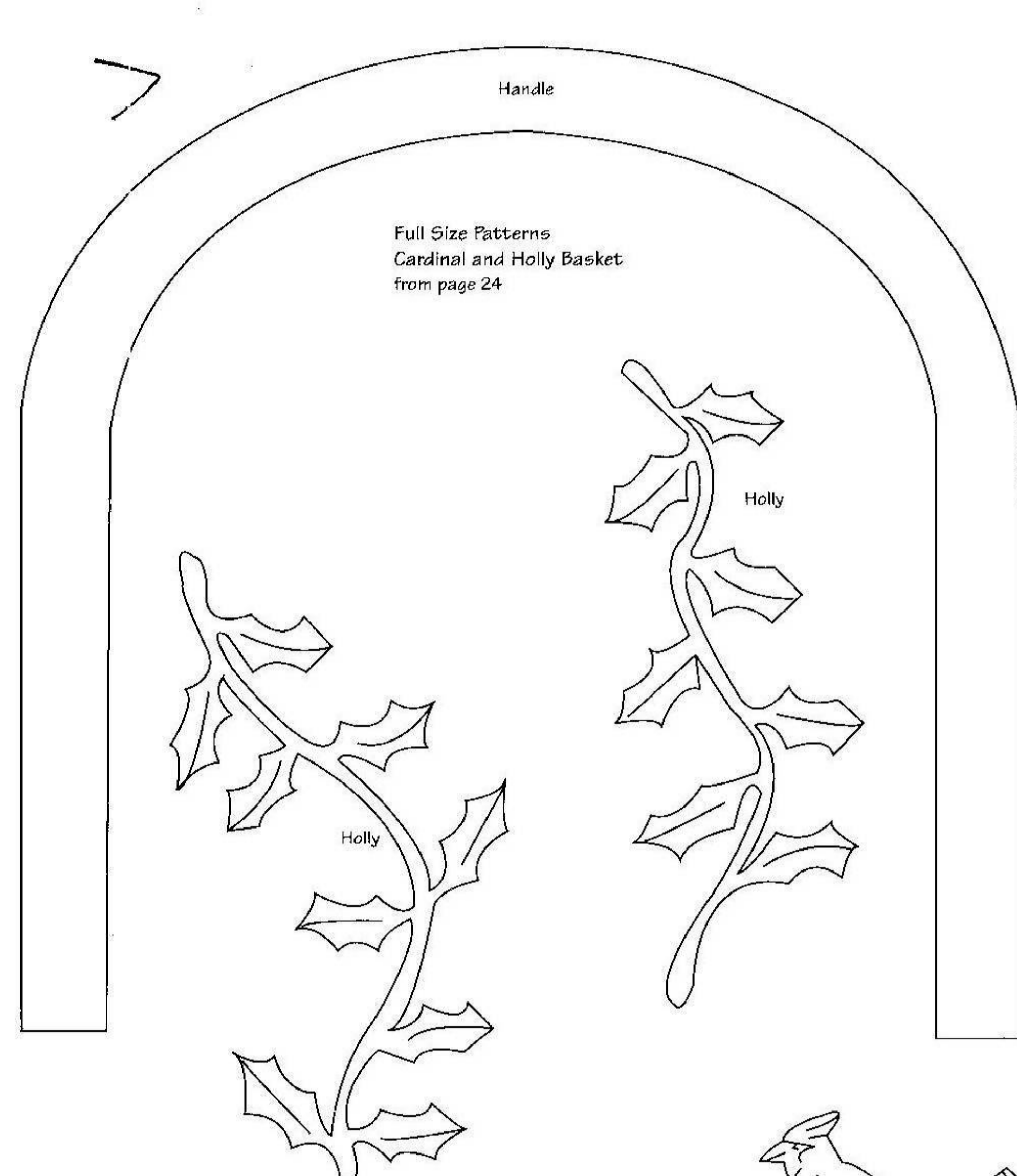
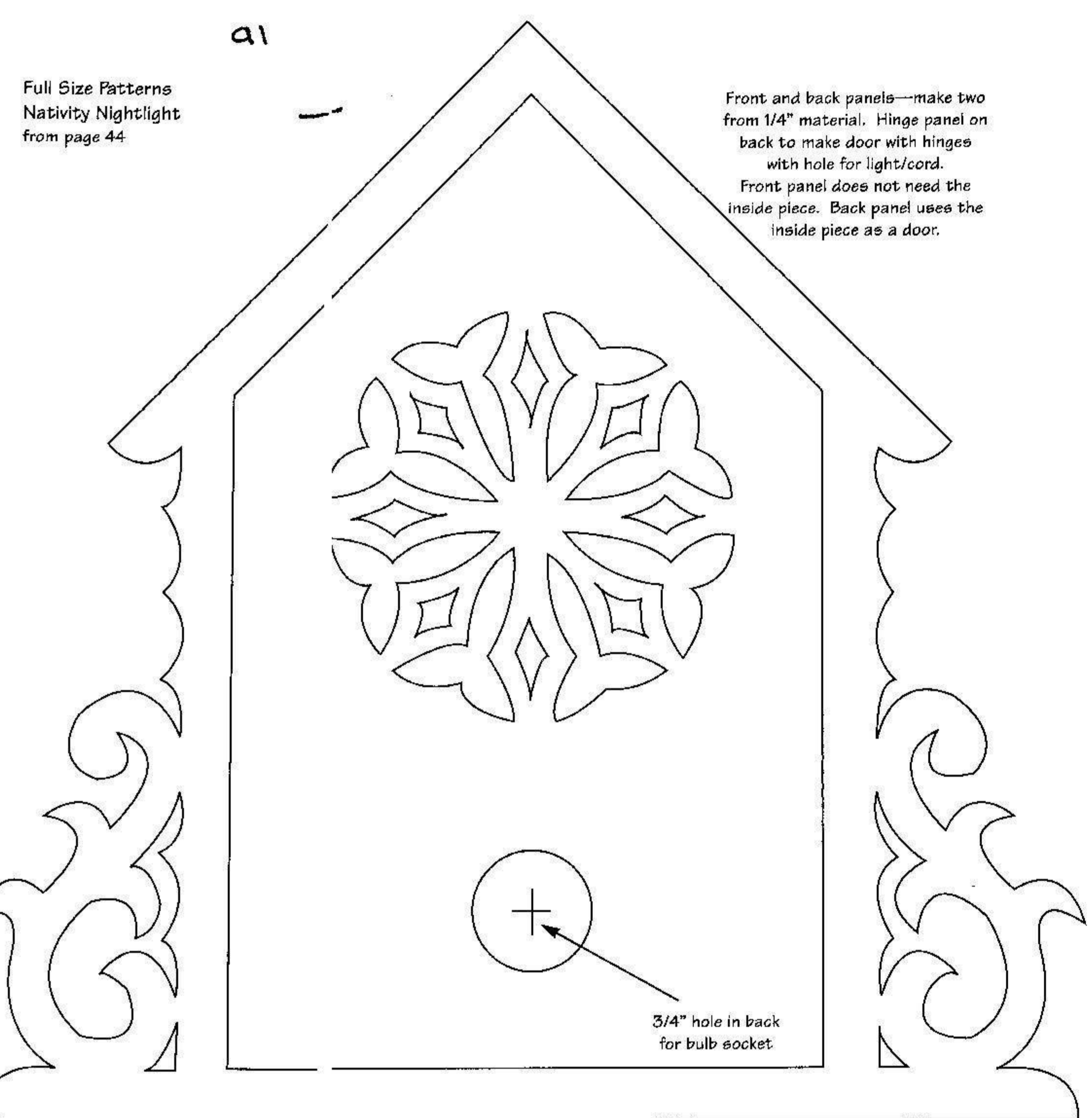
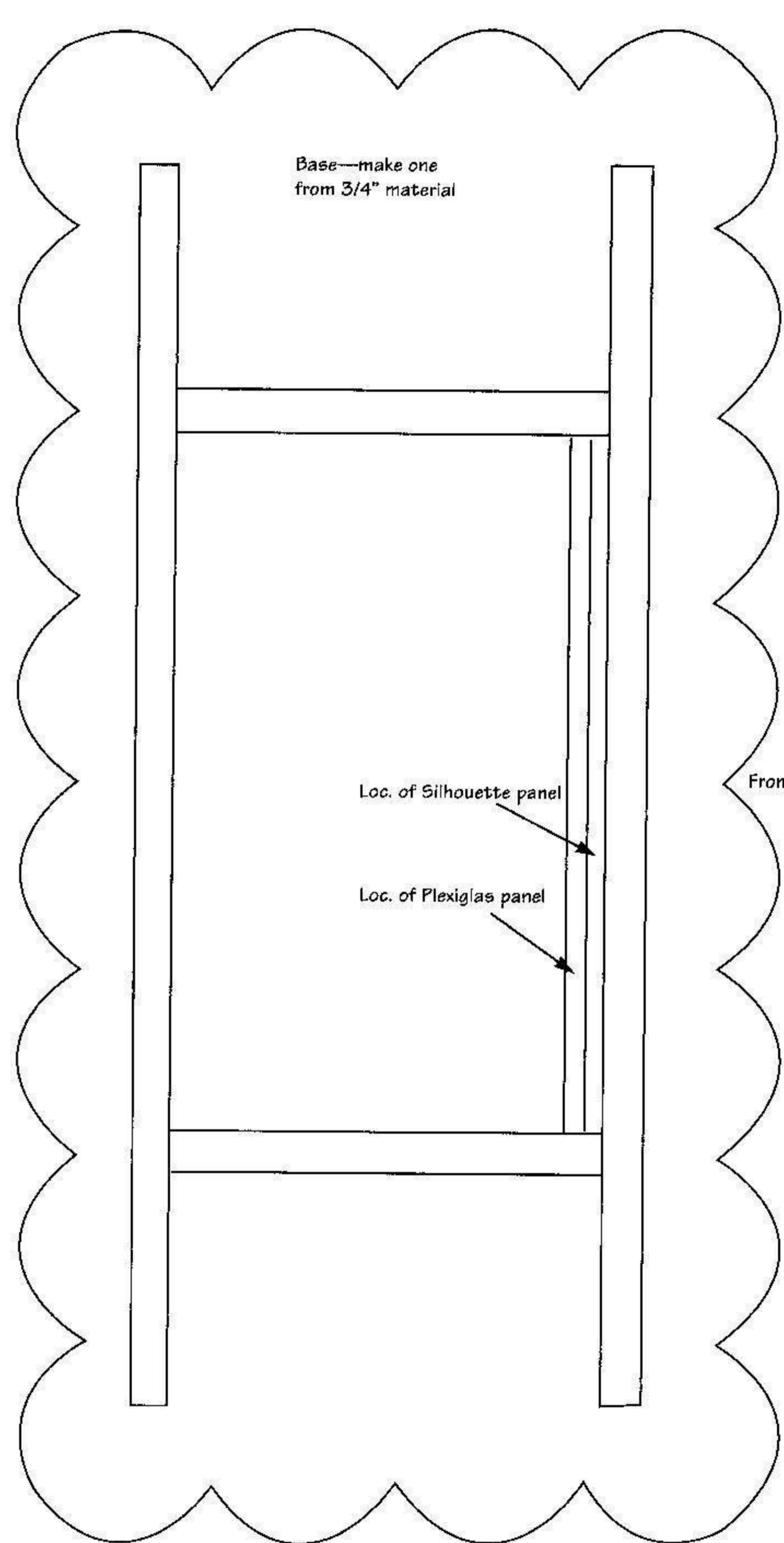
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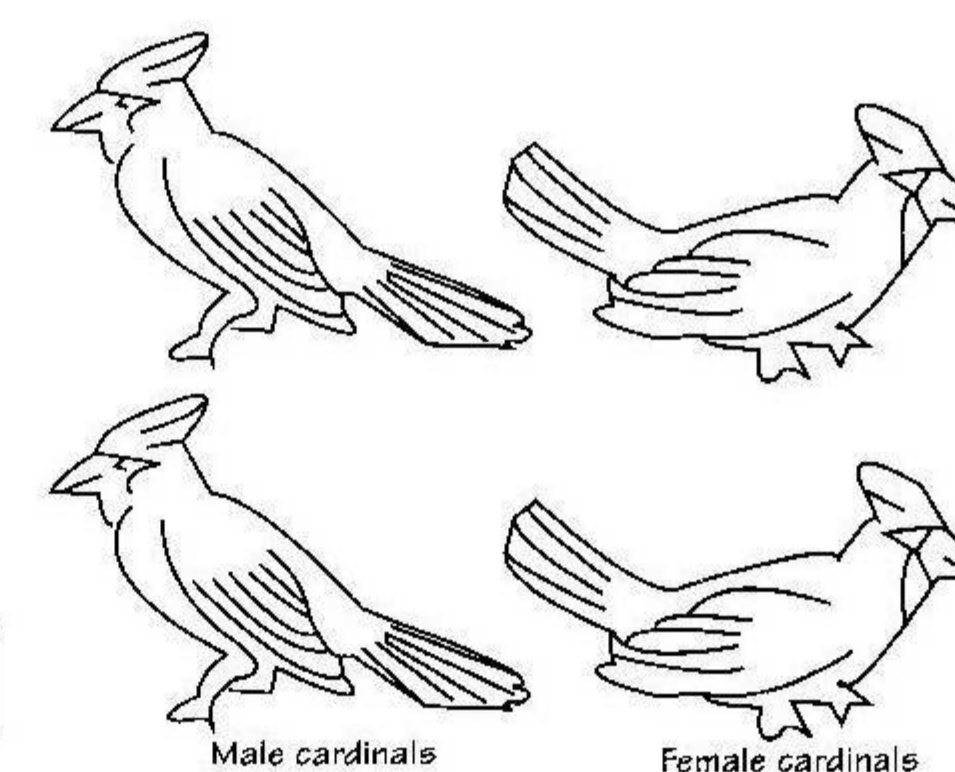
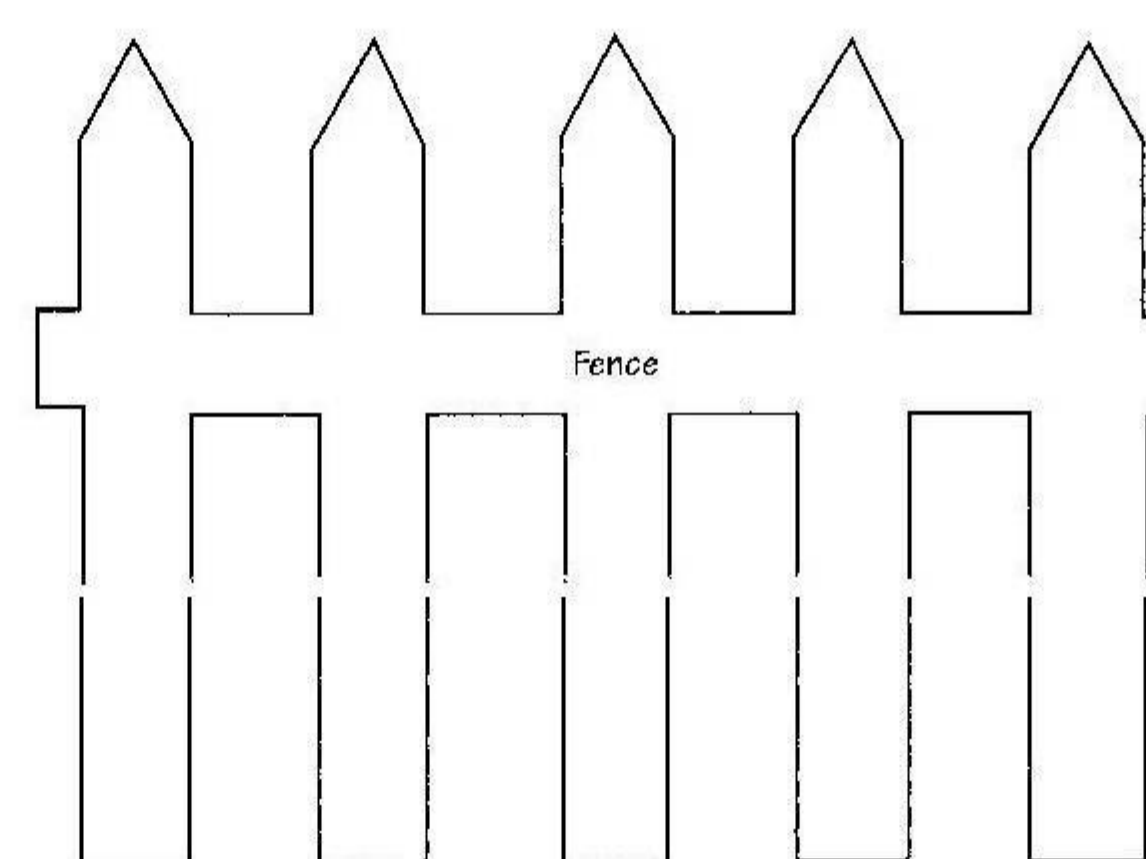
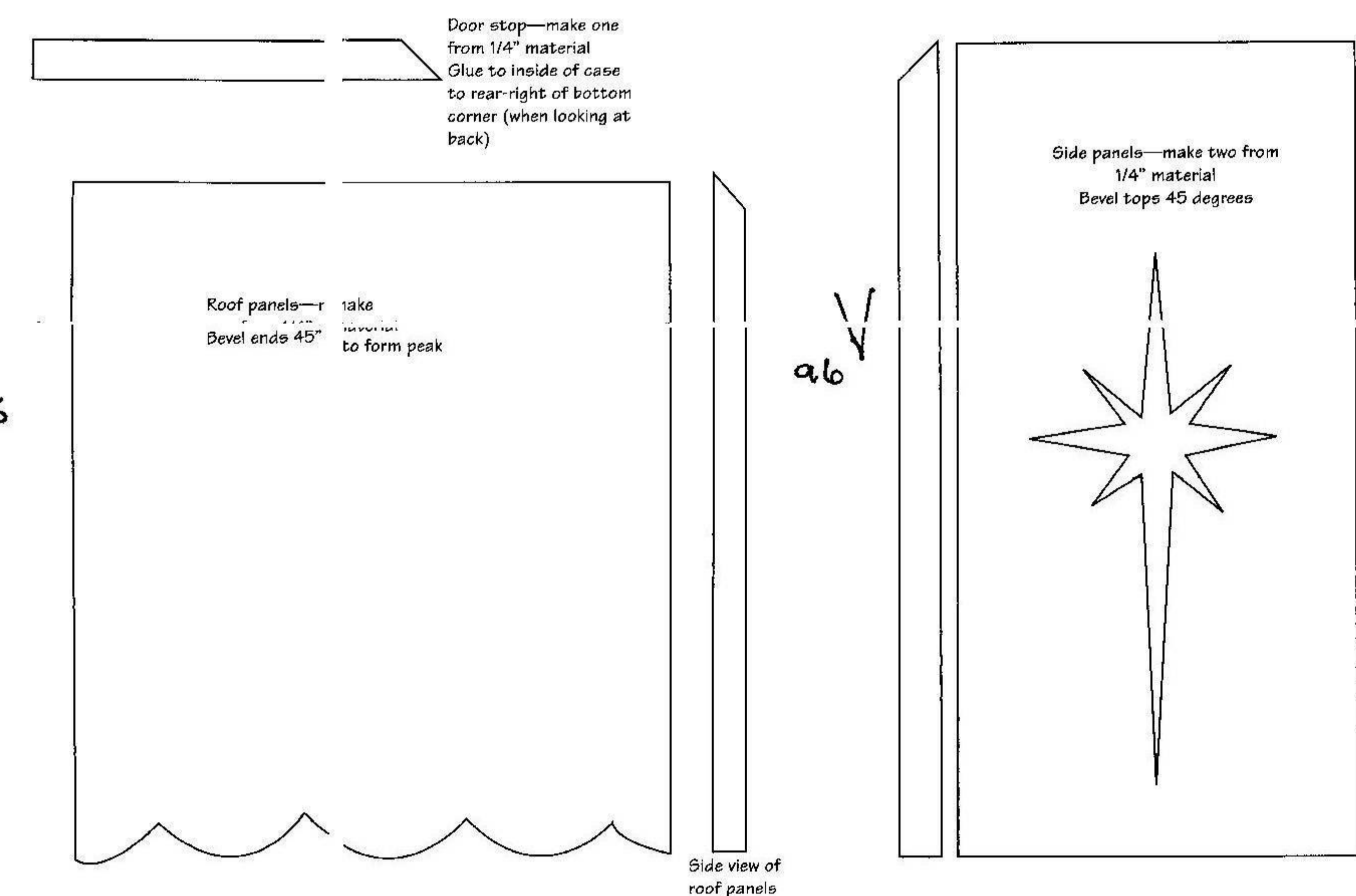
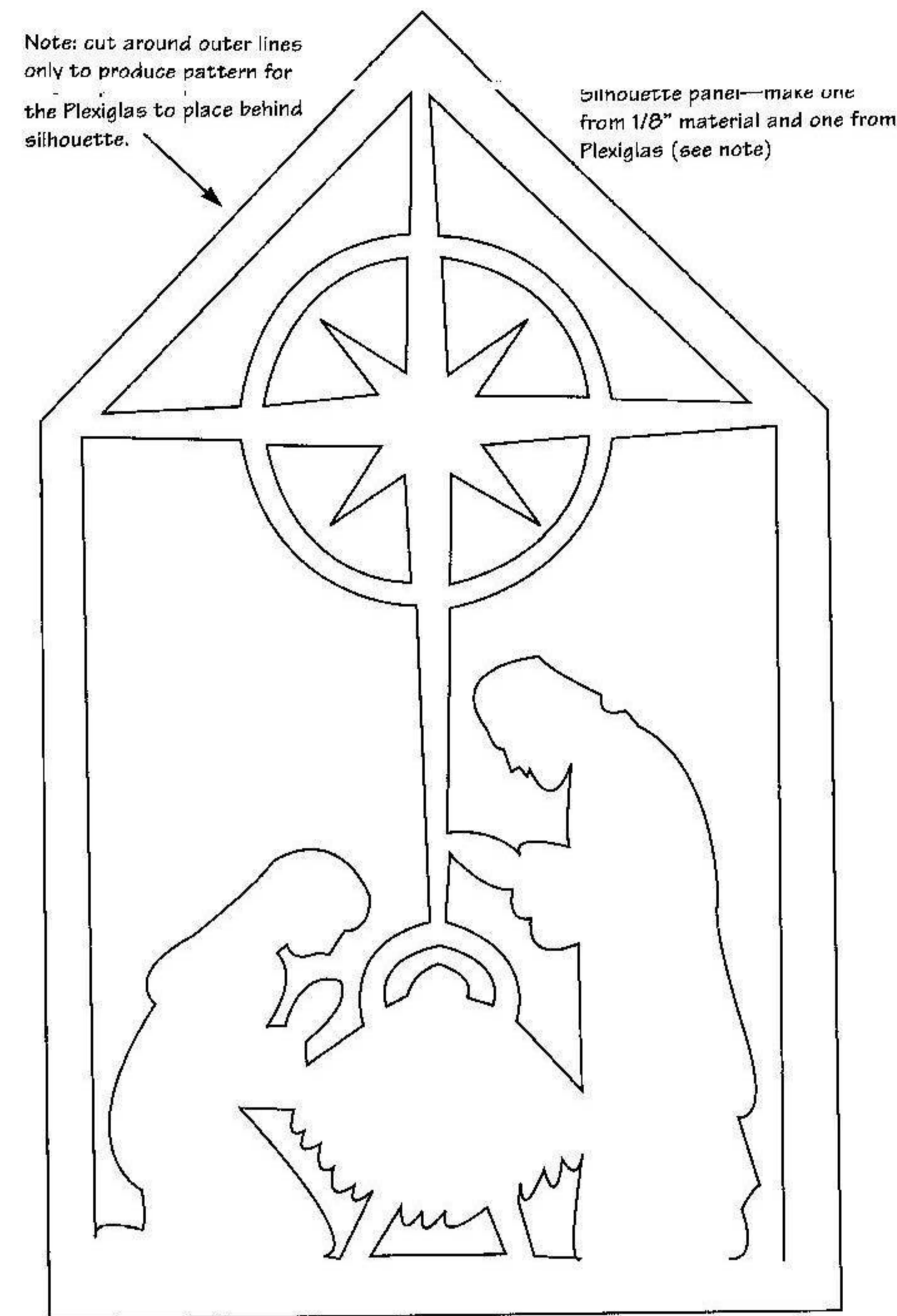
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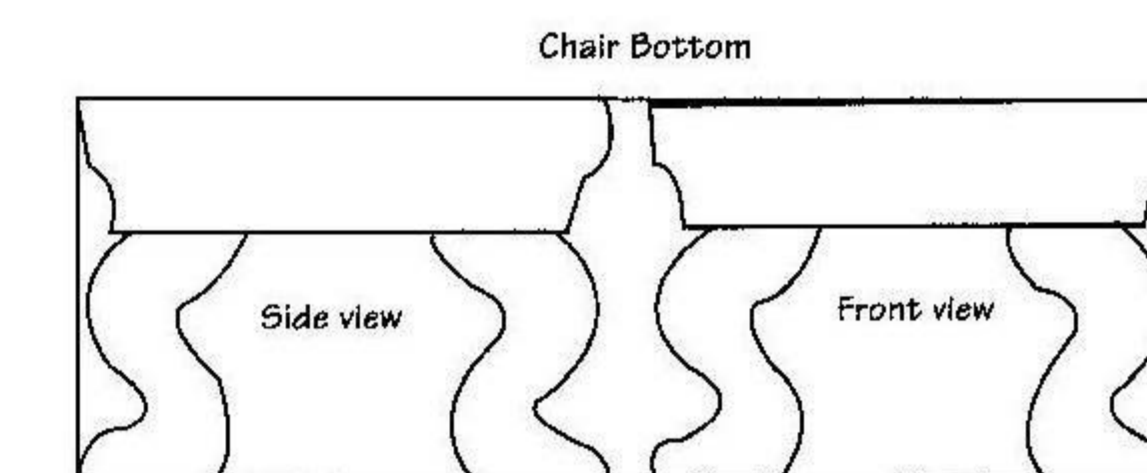
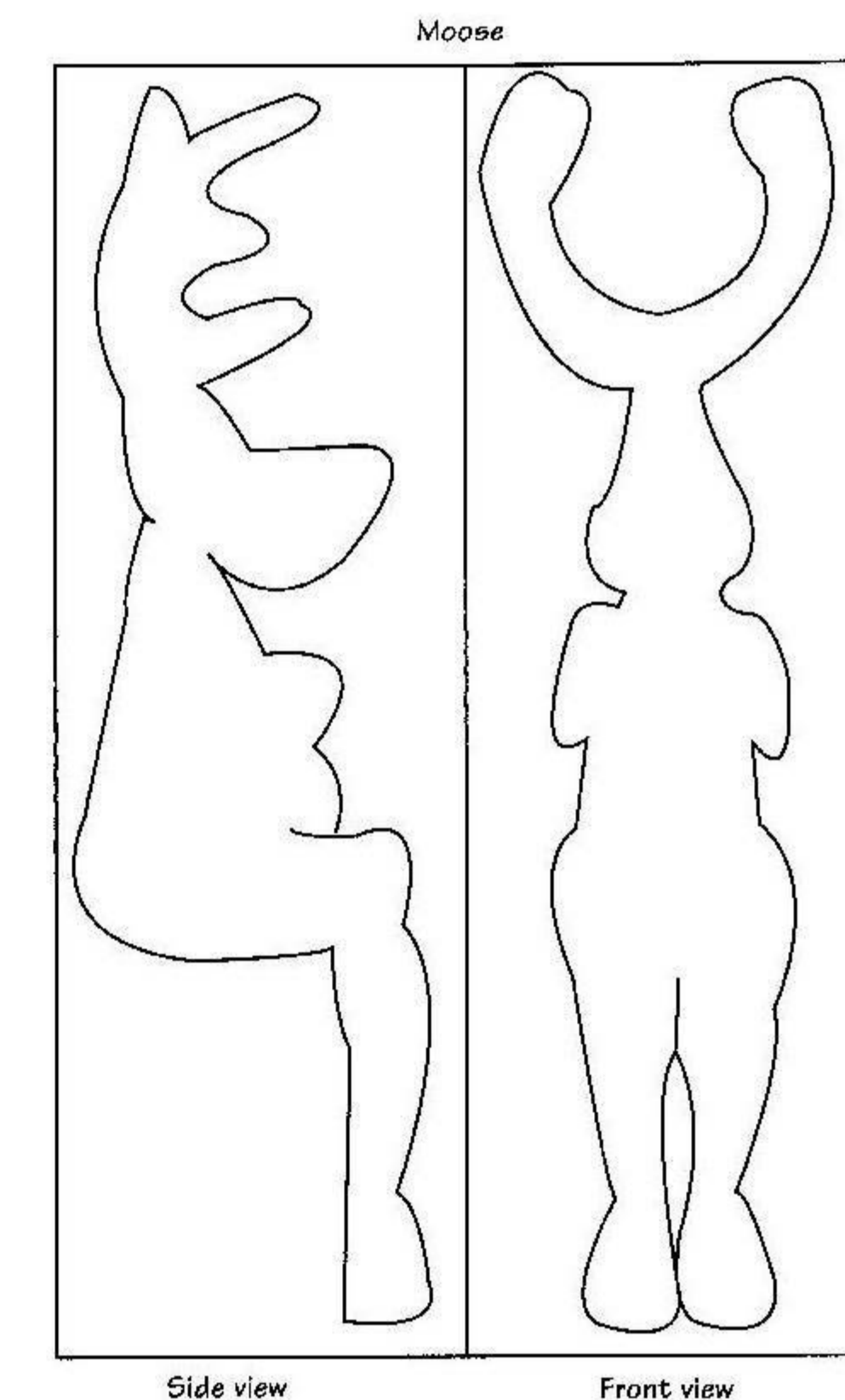
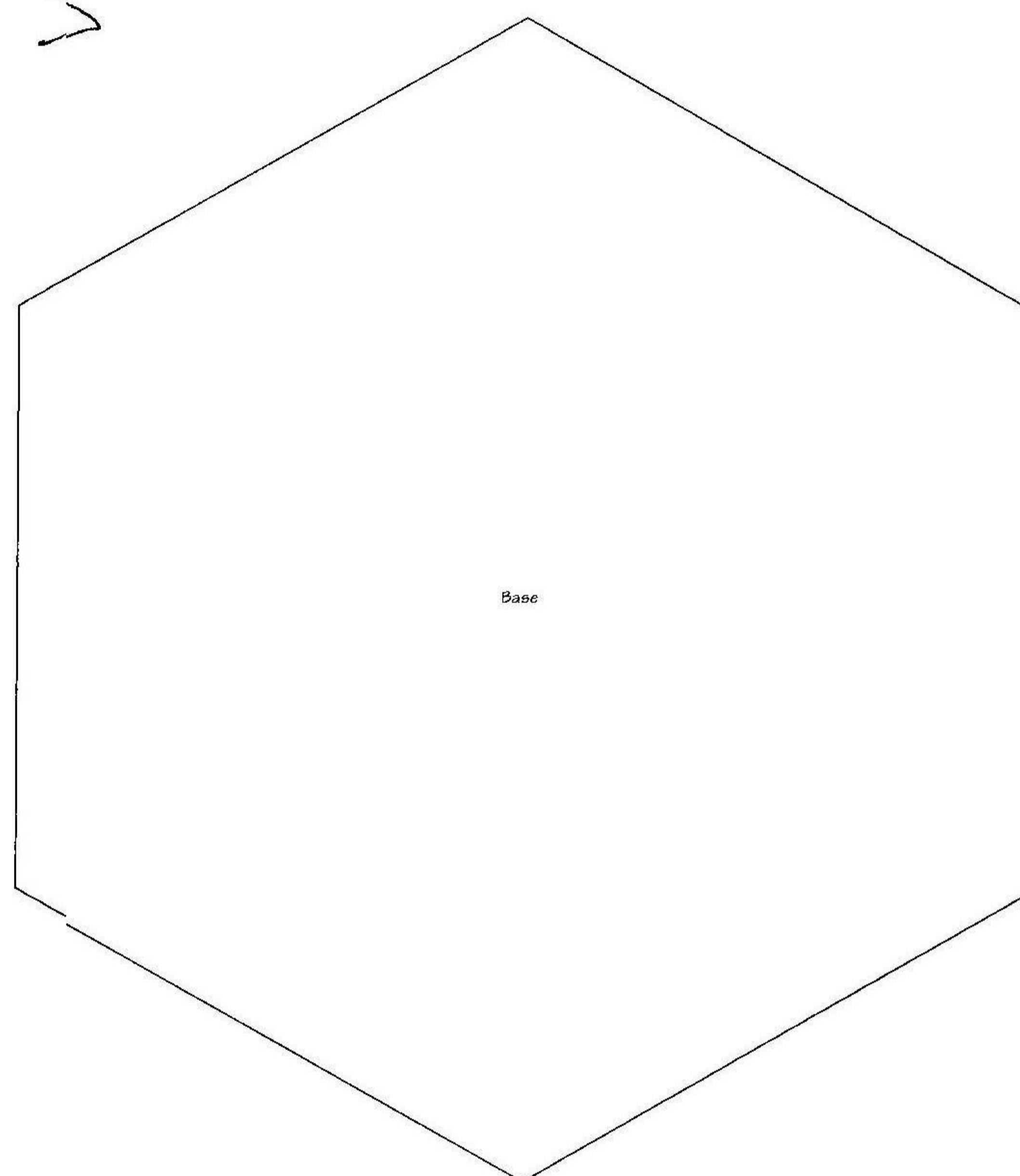
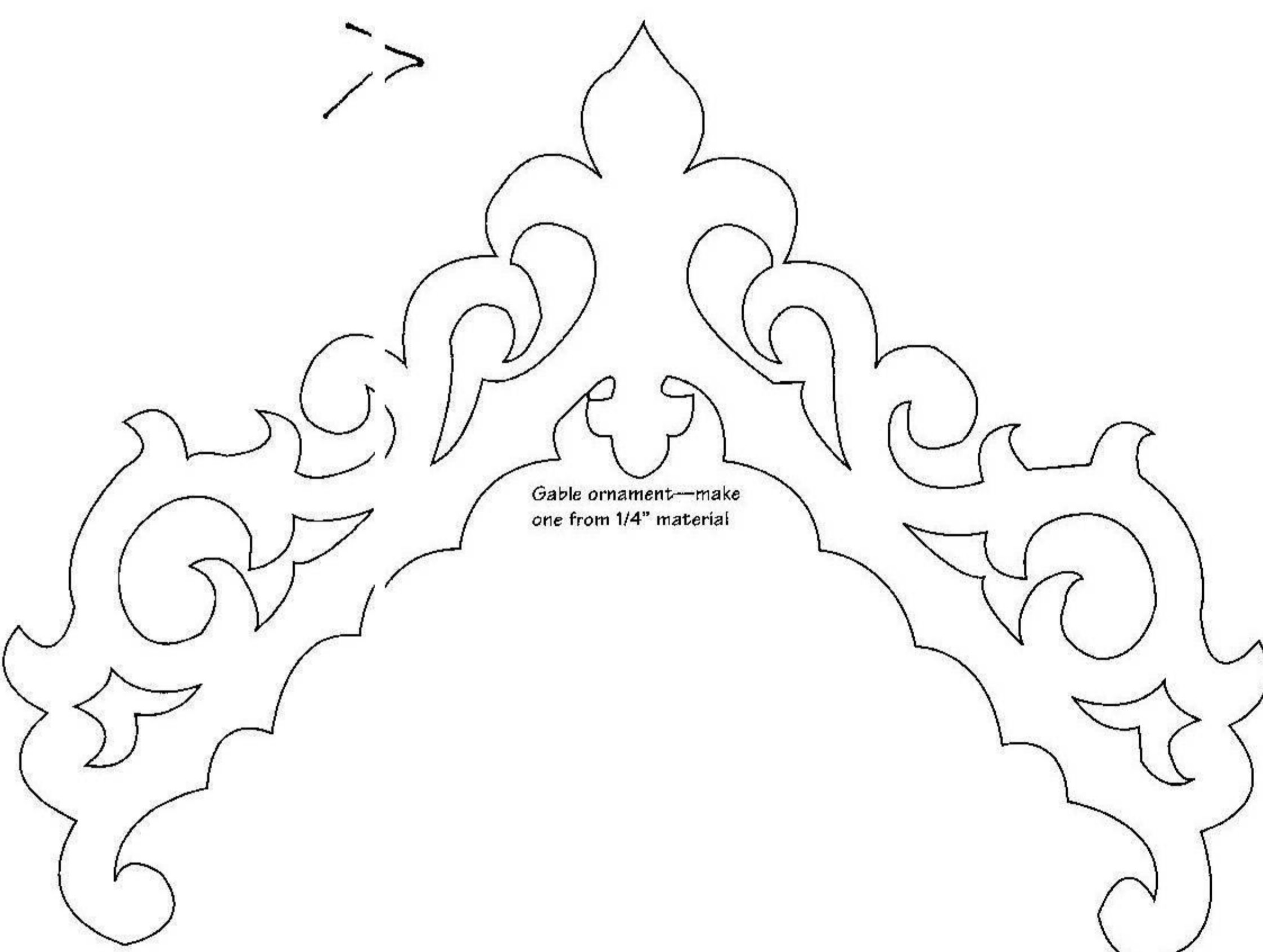
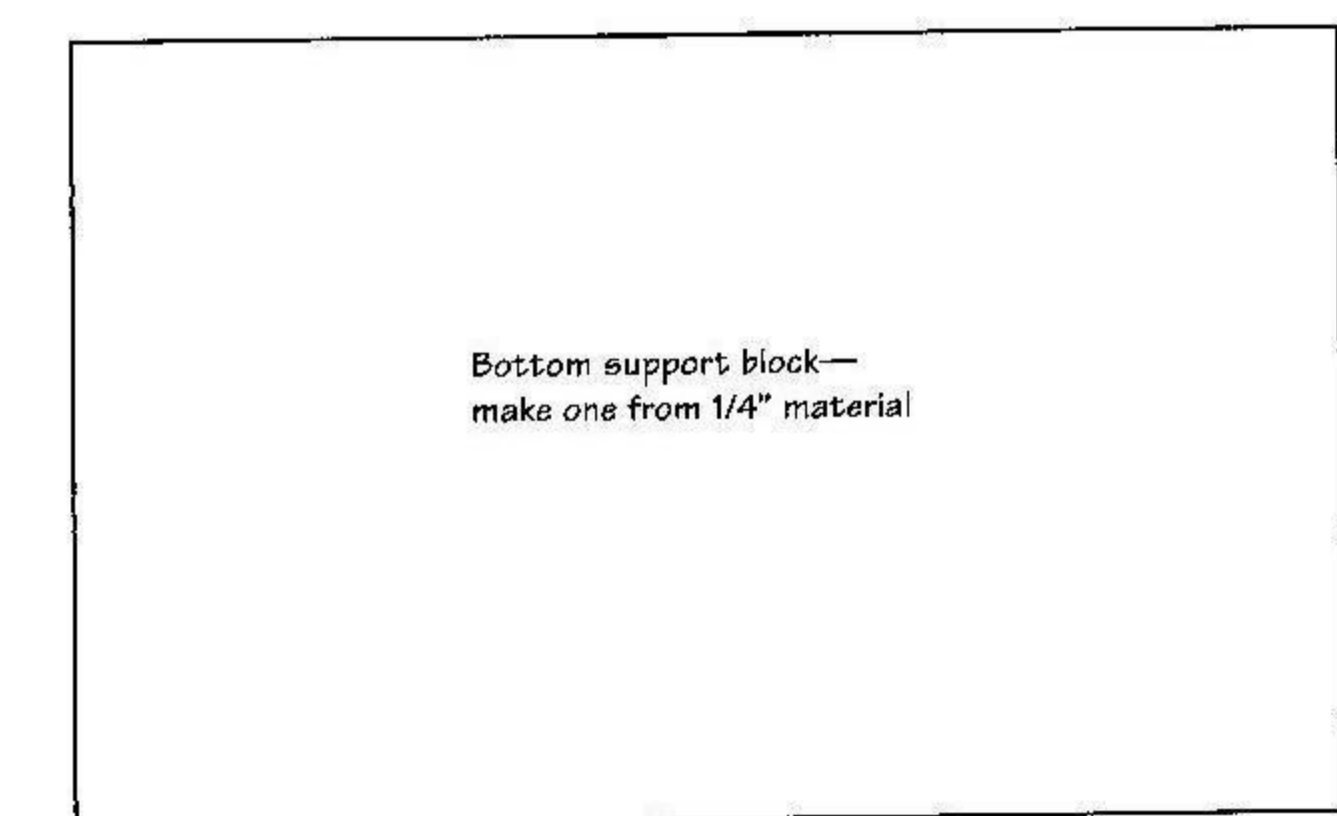
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Carol Happley Carves a Red Phalarope	
Carving a Grape Pattern	



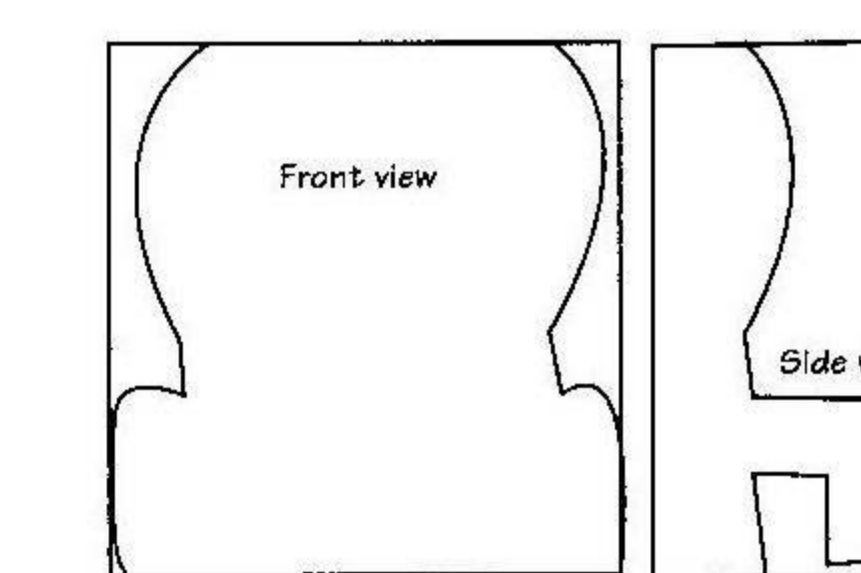
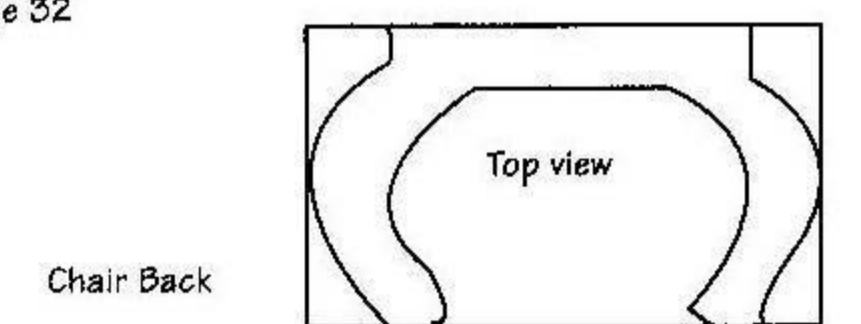
Metric Conversions:
1 inch = 25.4mm = 2.54 cm = 0.0254m

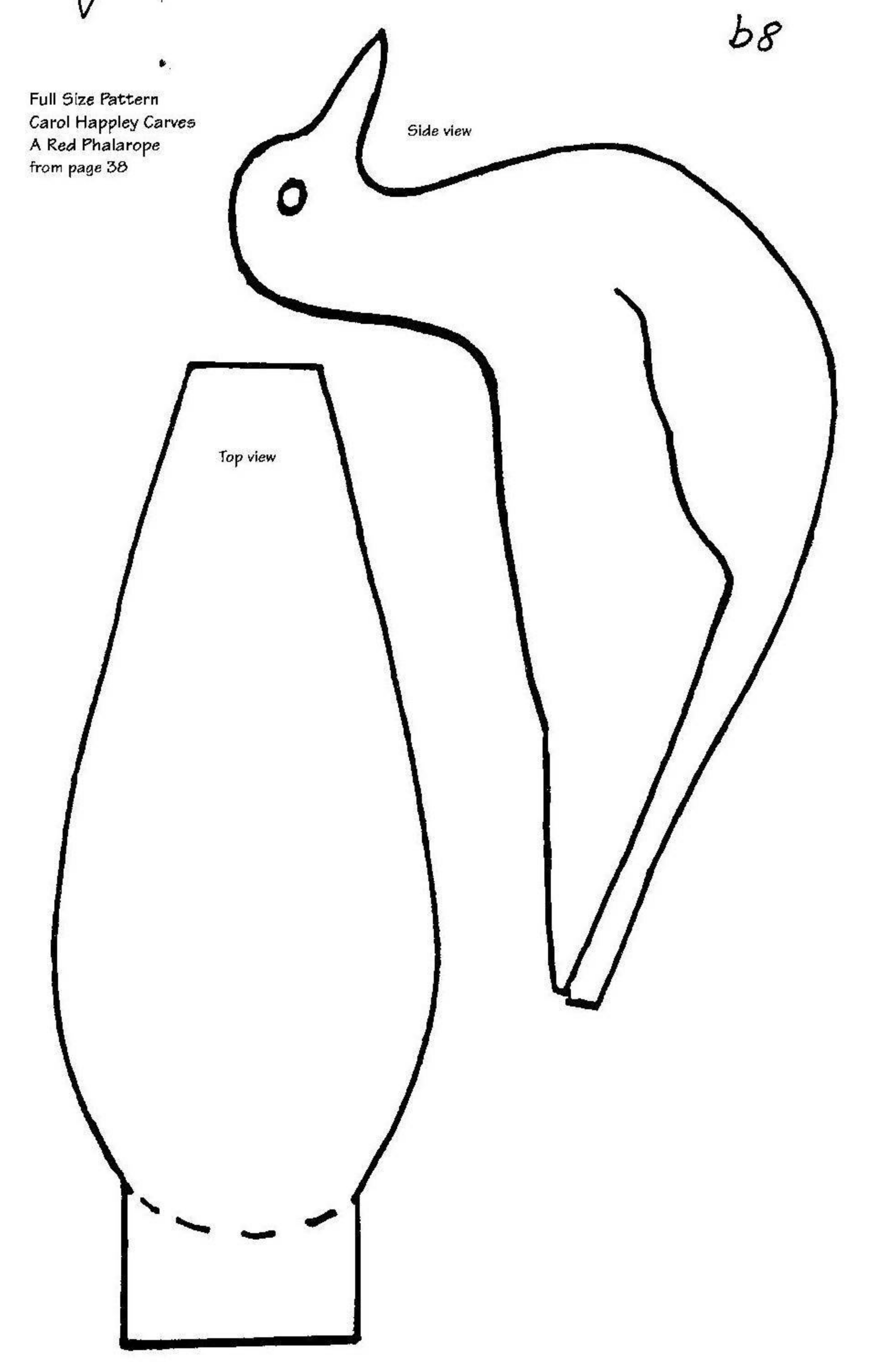
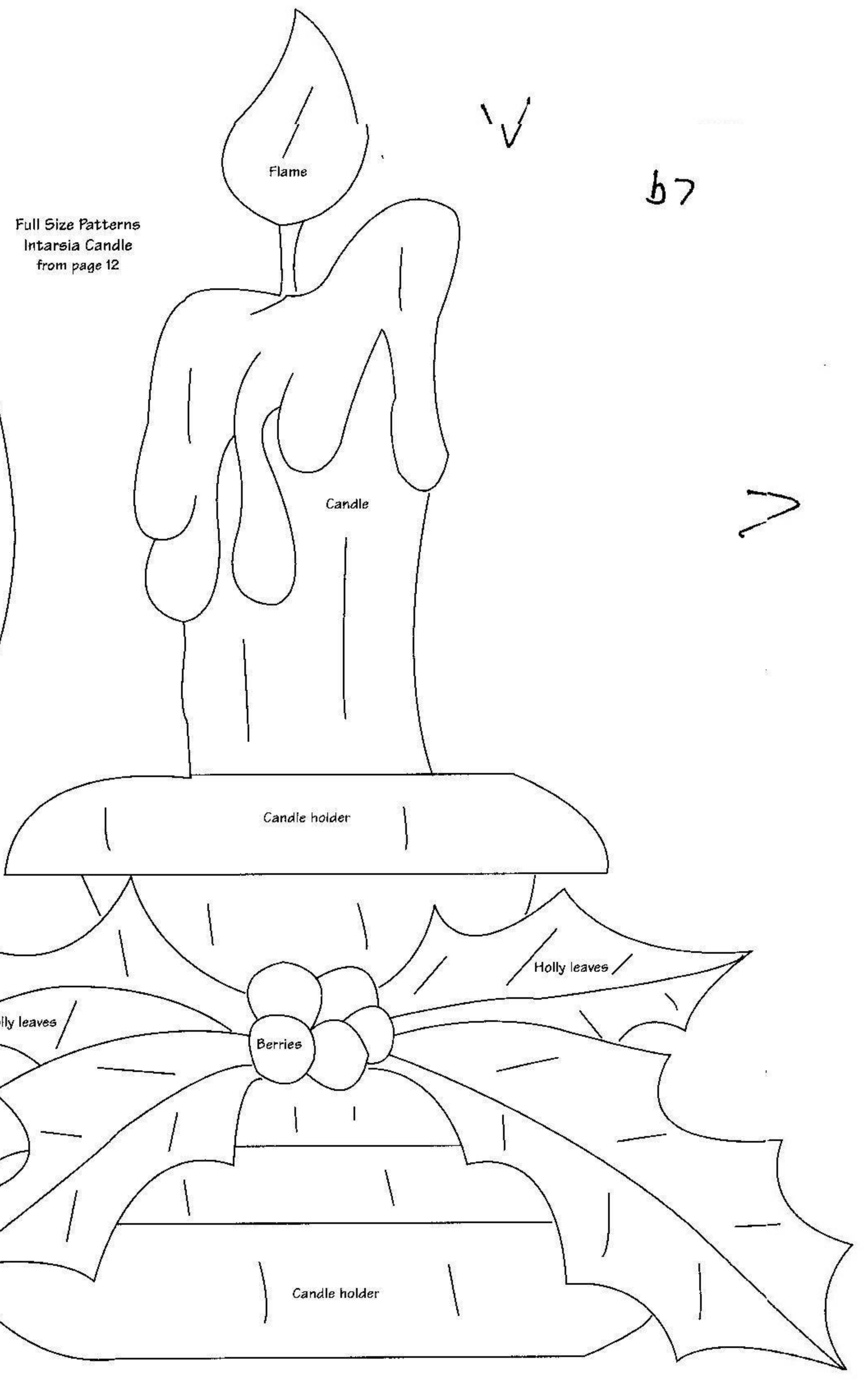
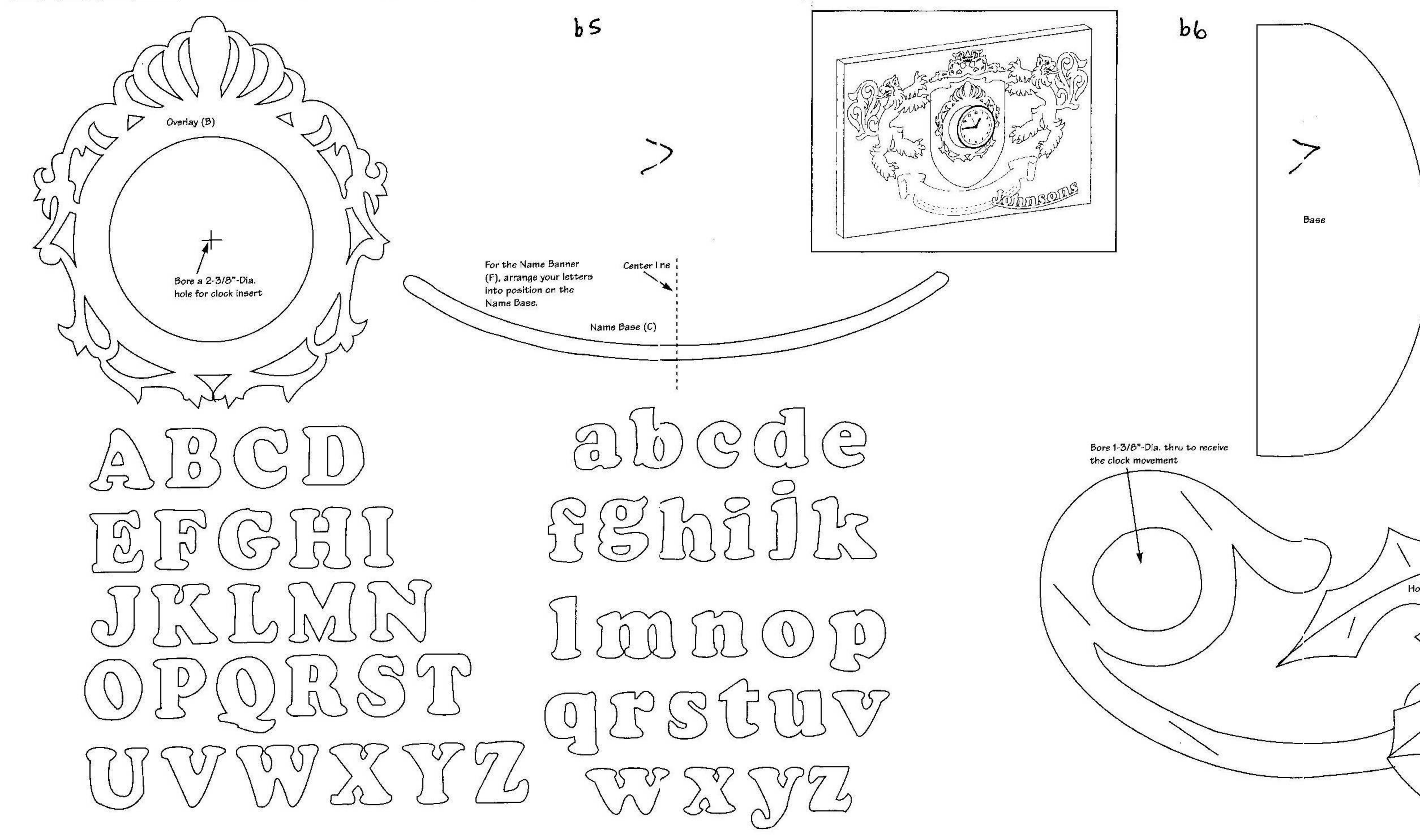
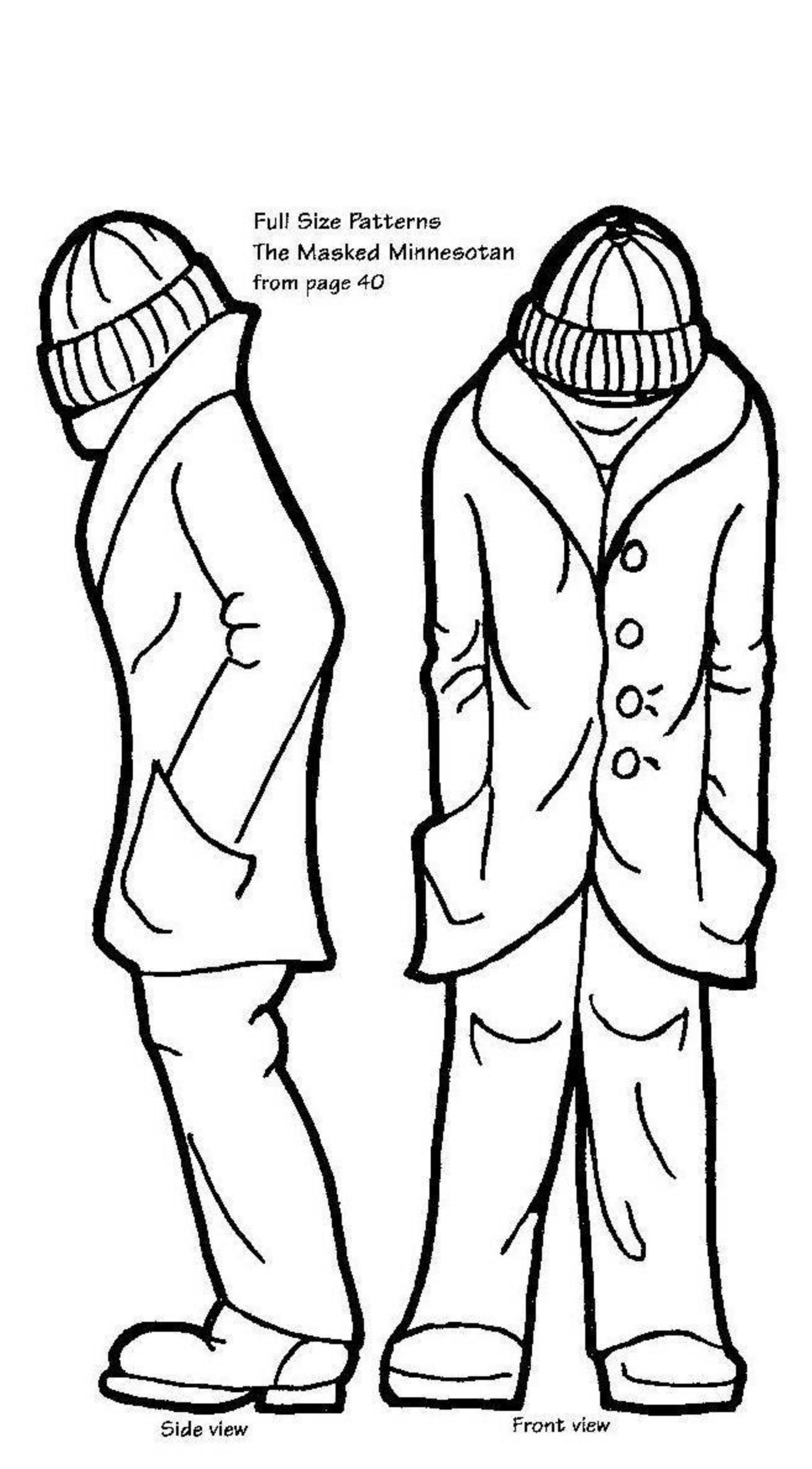
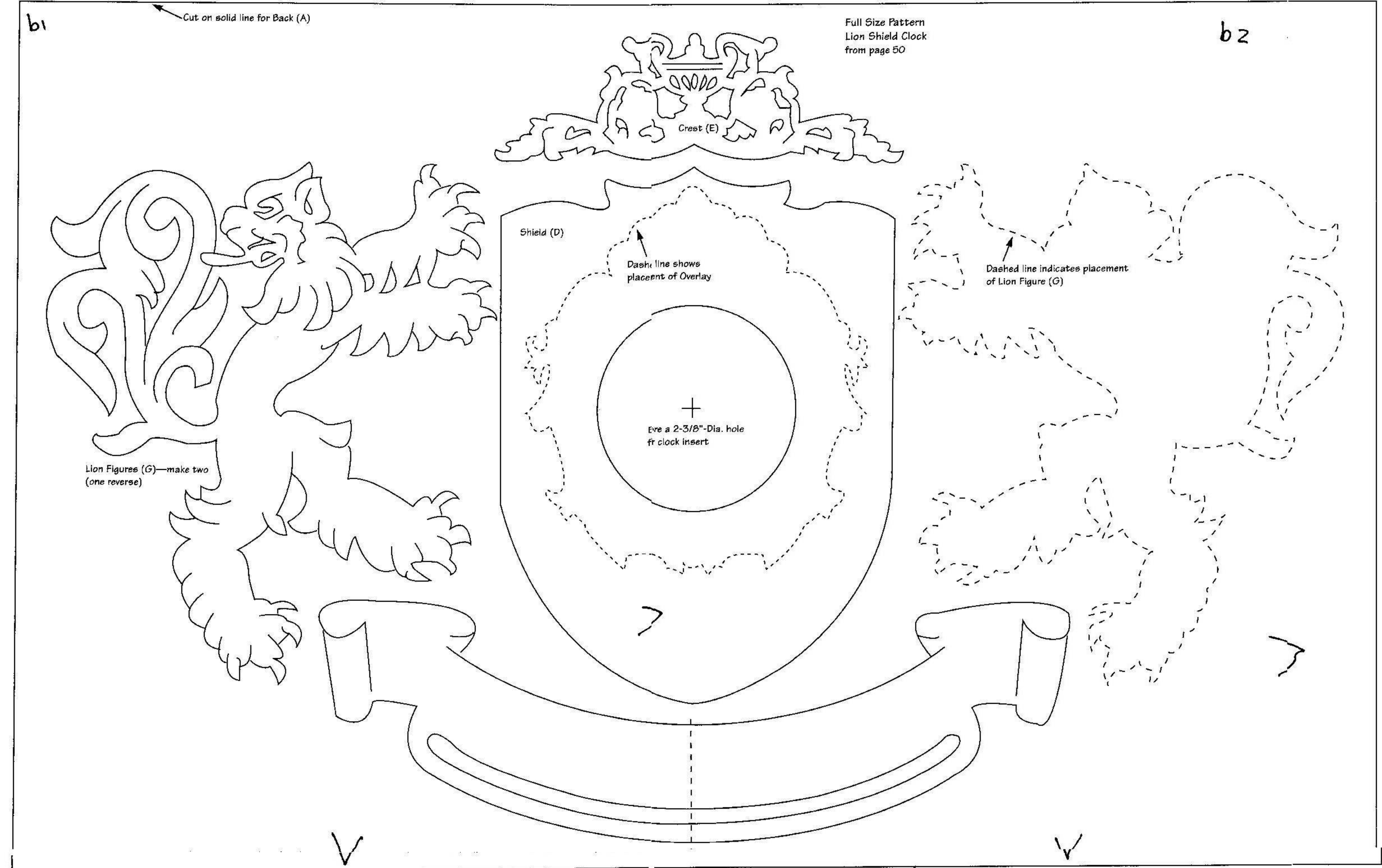
Common Measurements:

1/16" = 1.59mm	1" = 2.54cm	9" = 22.86cm
1/8" = 3.18mm	2" = 5.08cm	10" = 25.40cm
1/4" = 6.35mm	3" = 7.62cm	11" = 27.94cm
3/8" = 9.53mm	4" = 10.16 cm	12" = 30.48cm
1/2" = 1.27cm	5" = 12.70cm	24" = 60.96cm
5/8" = 1.59cm	6" = 15.24cm	36" = 91.44cm
3/4" = 1.91cm	7" = 17.78cm	45" = 114.3cm
7/8" = 2.22cm	8" = 20.32cm	60" = 1.52m



Full Size Patterns
Christmas Bound
from page 32



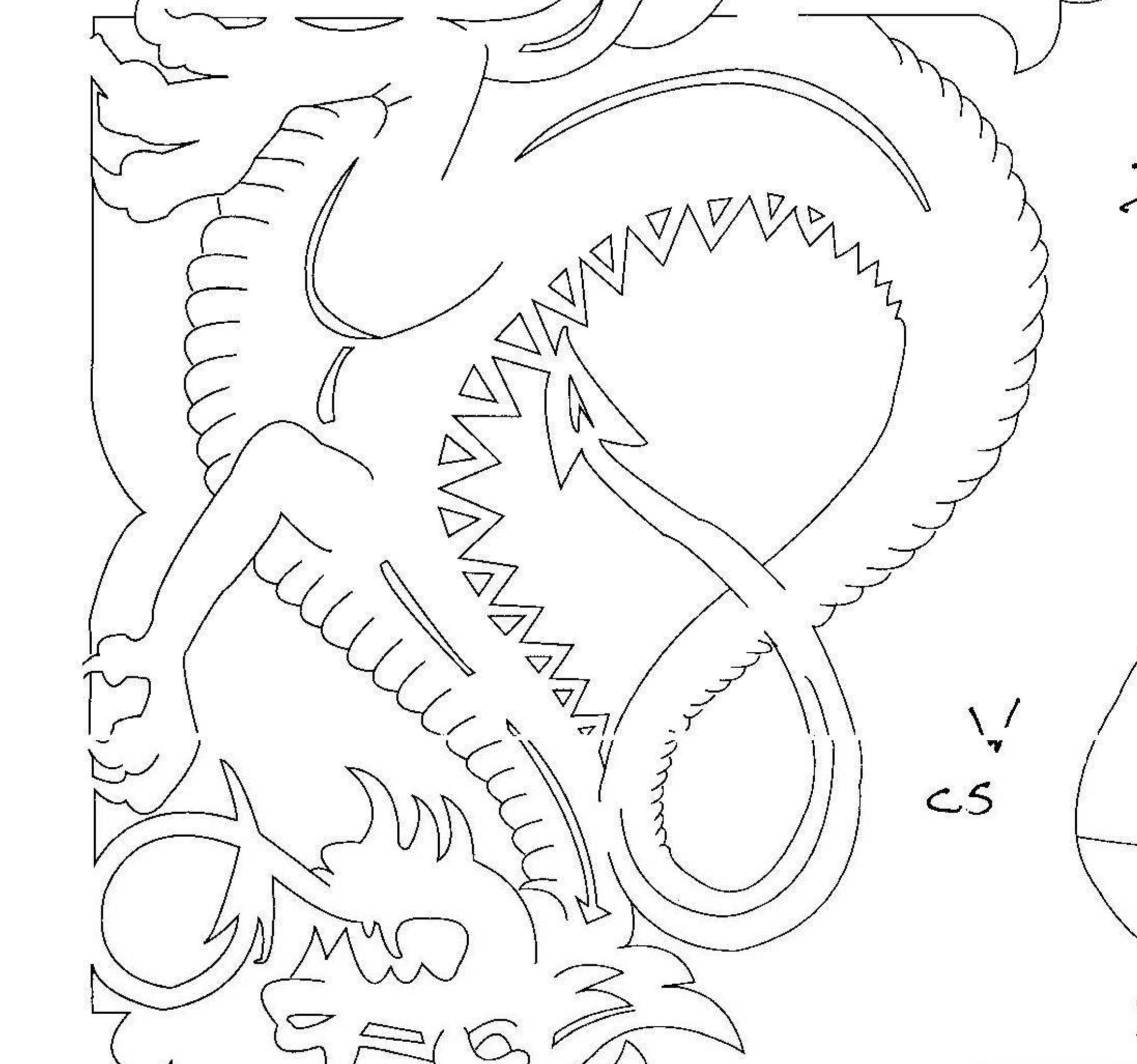


Full Size Pattern
Dragon Shelf
from page 16

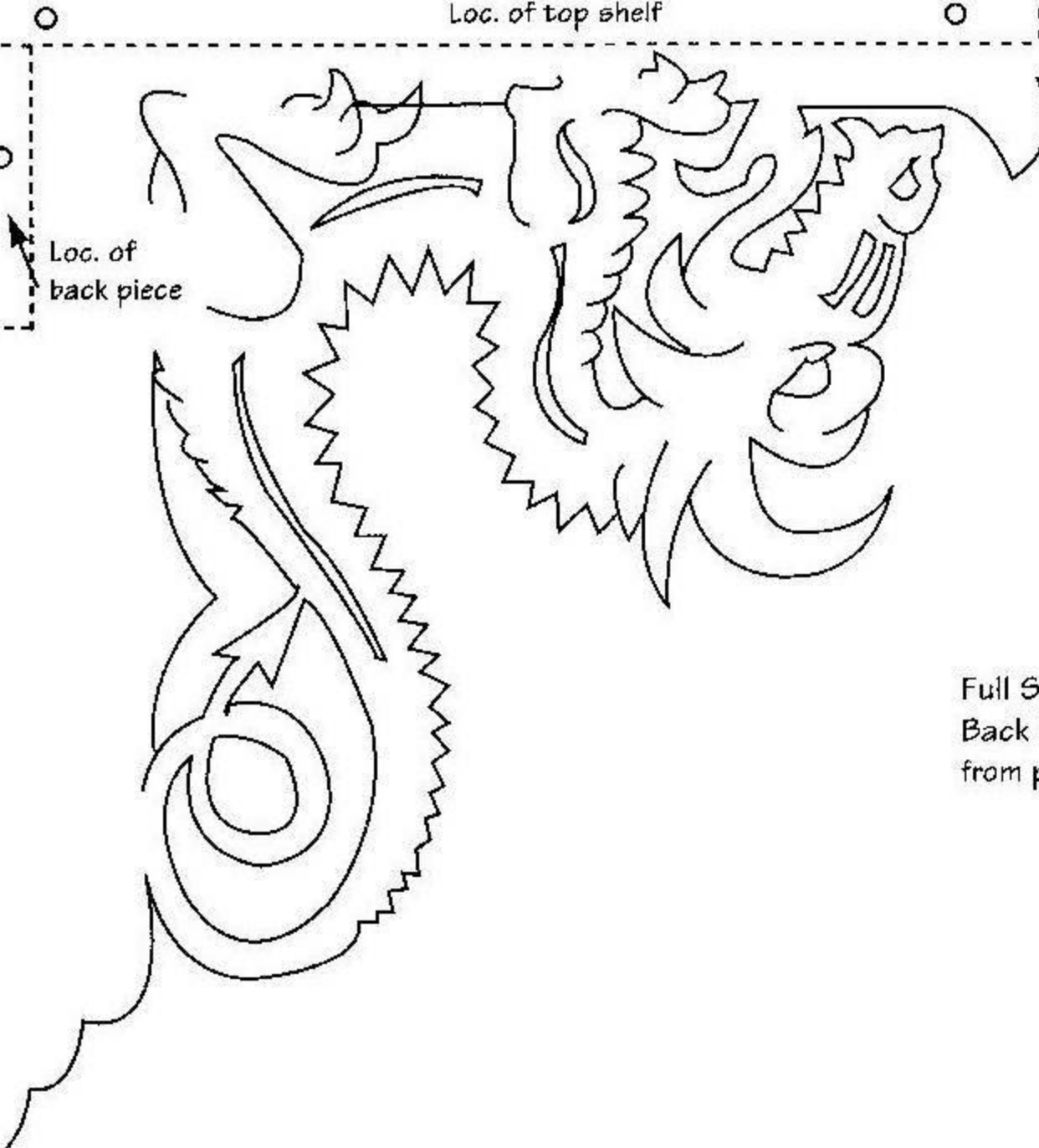
Upright—make two



Loc. of bottom shelf

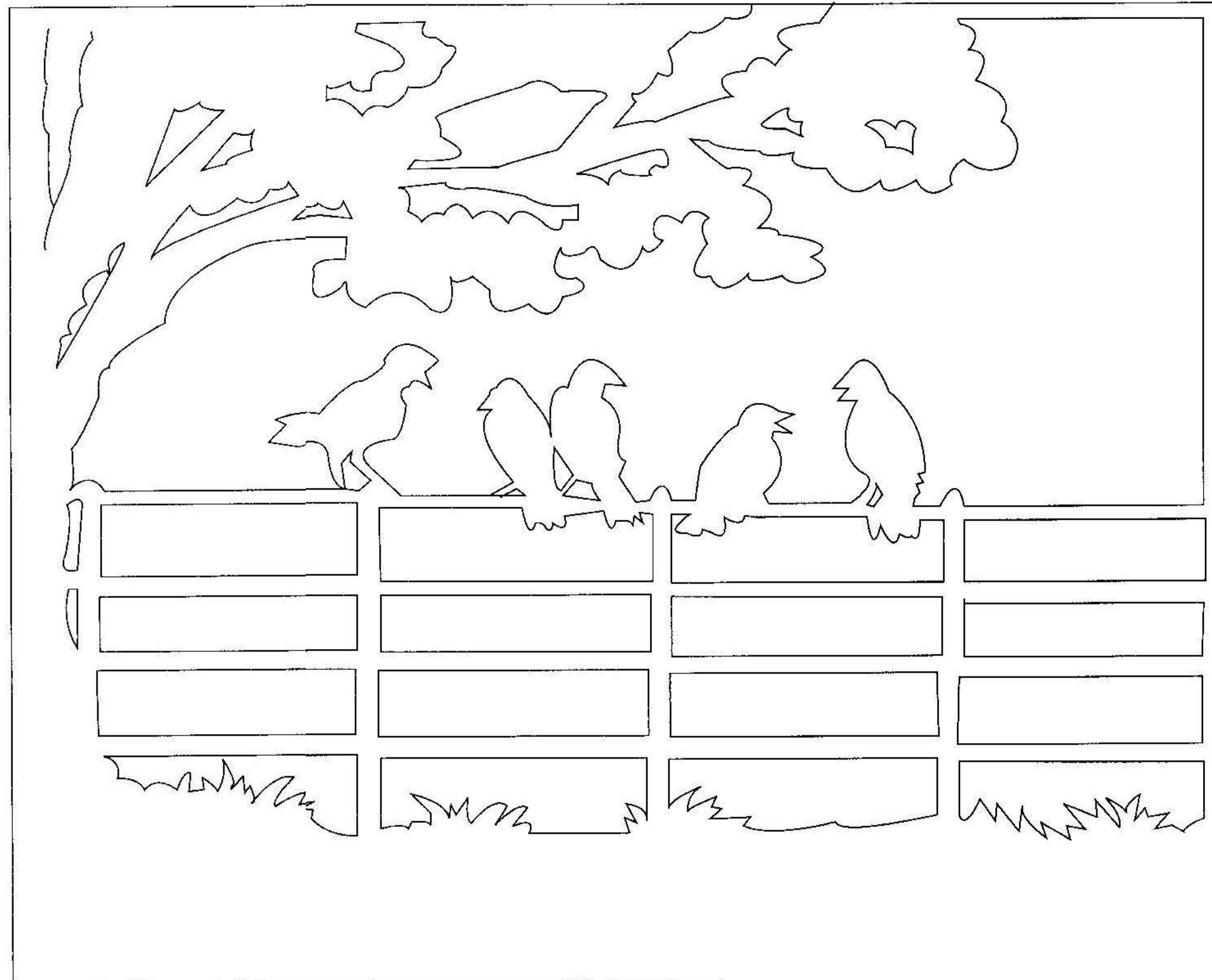


Loc. of top shelf

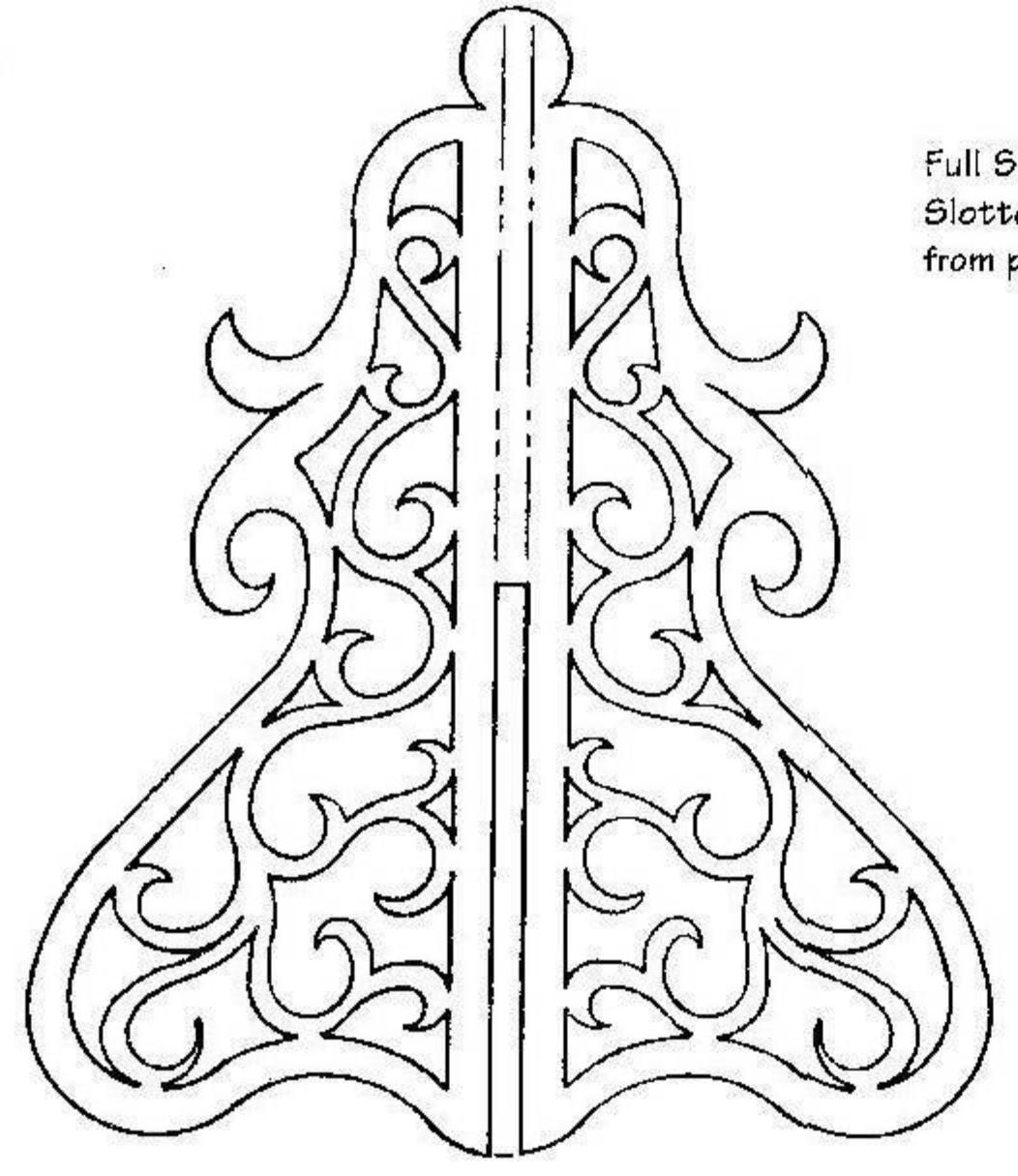


Loc. of back piece

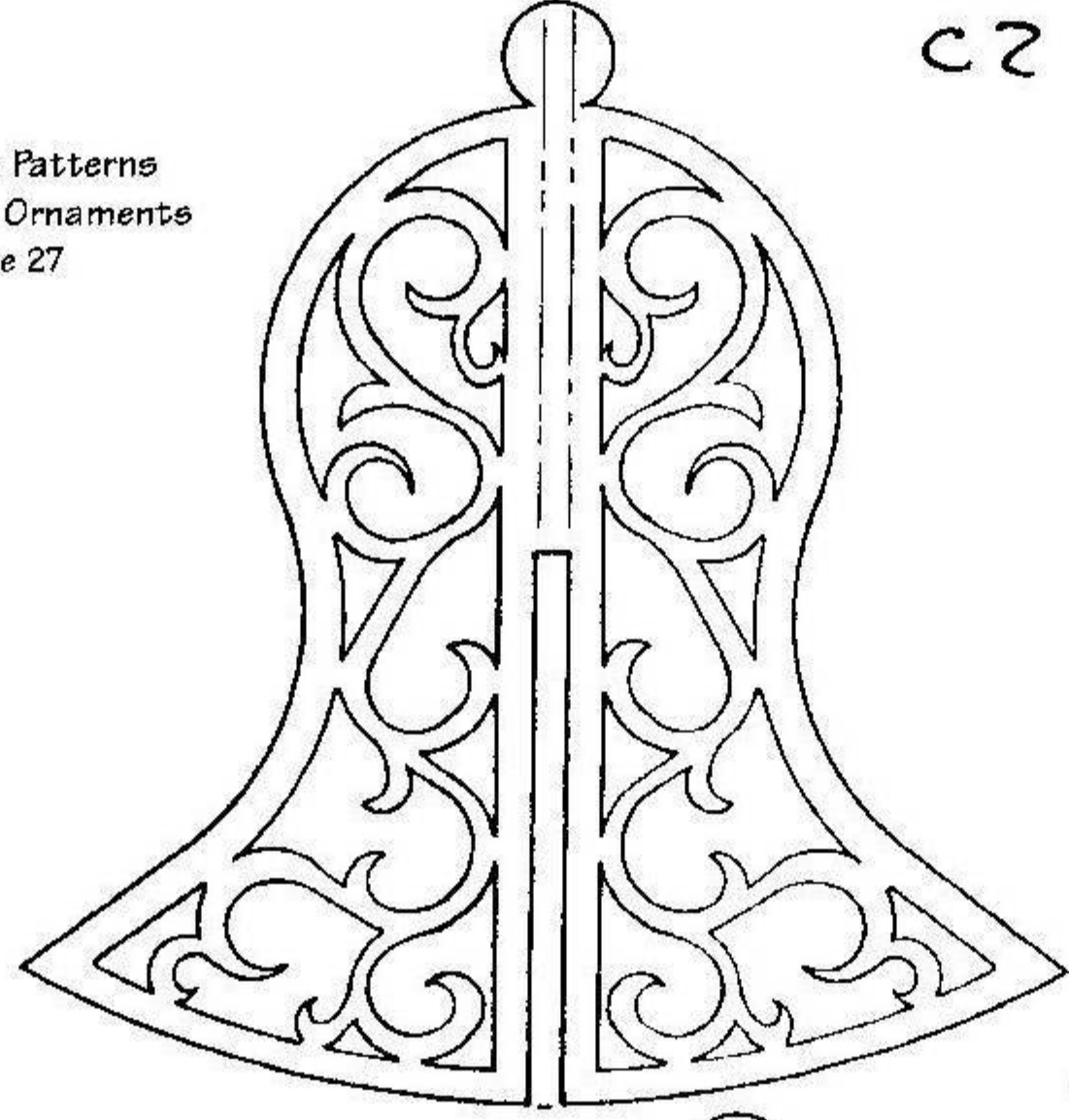
Full Size Pattern
Back Fence Gossip
from page 6



C5

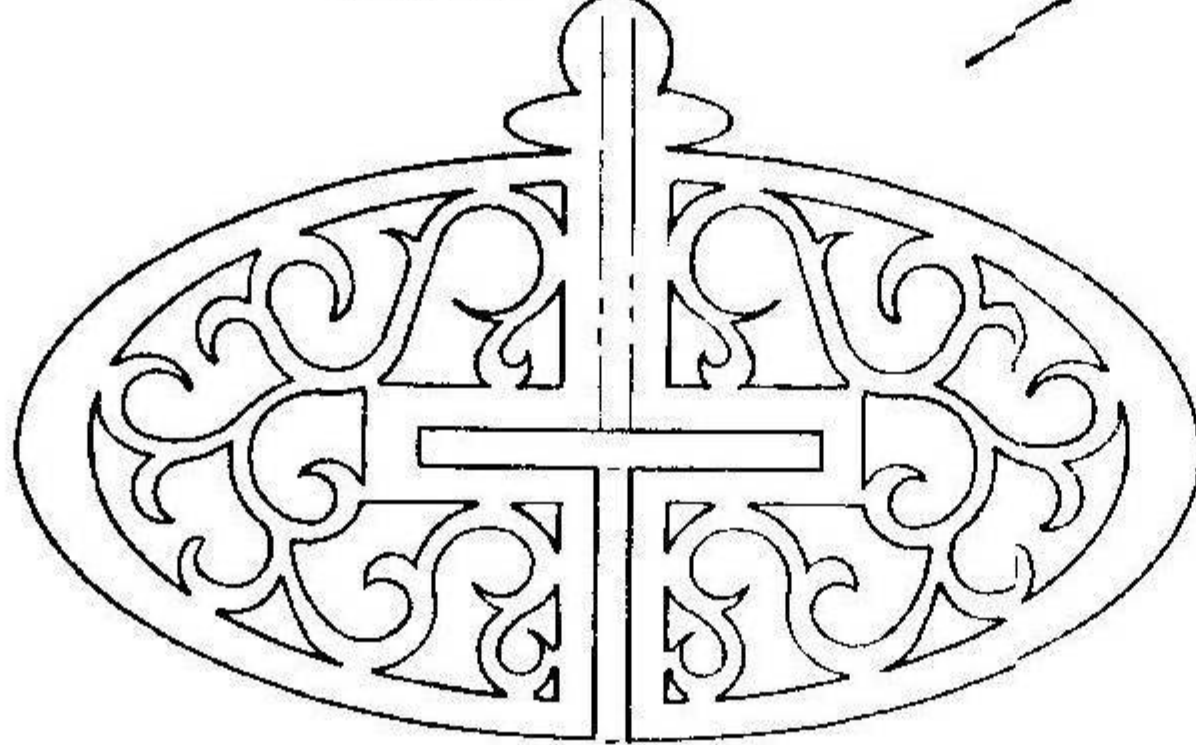


Full Size Patterns
Slotted Ornaments
from page 27

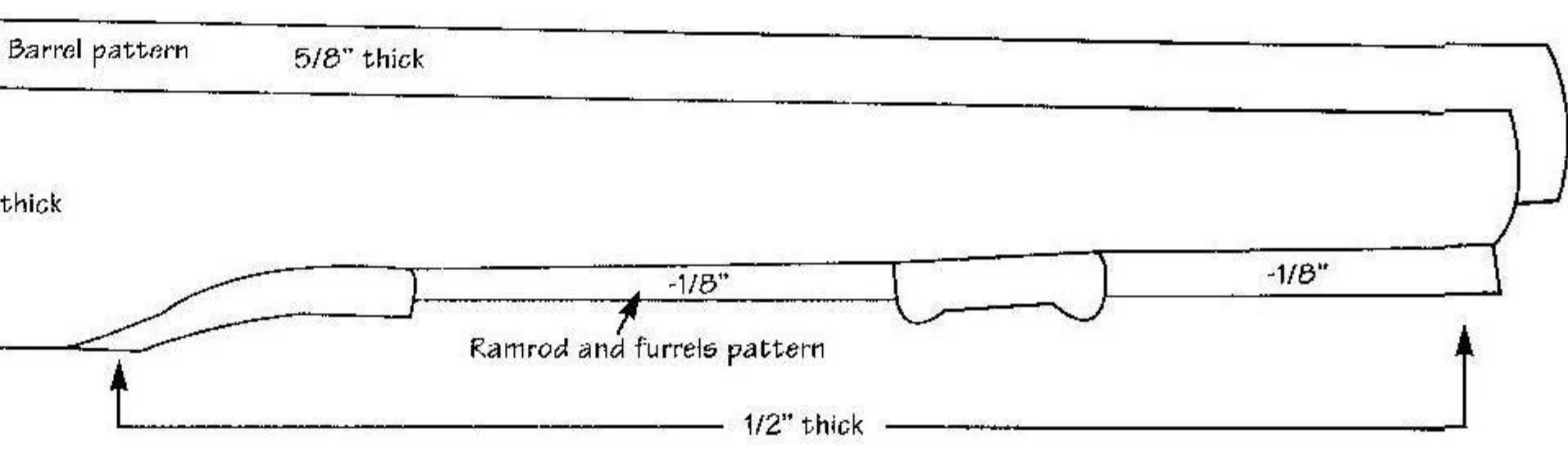
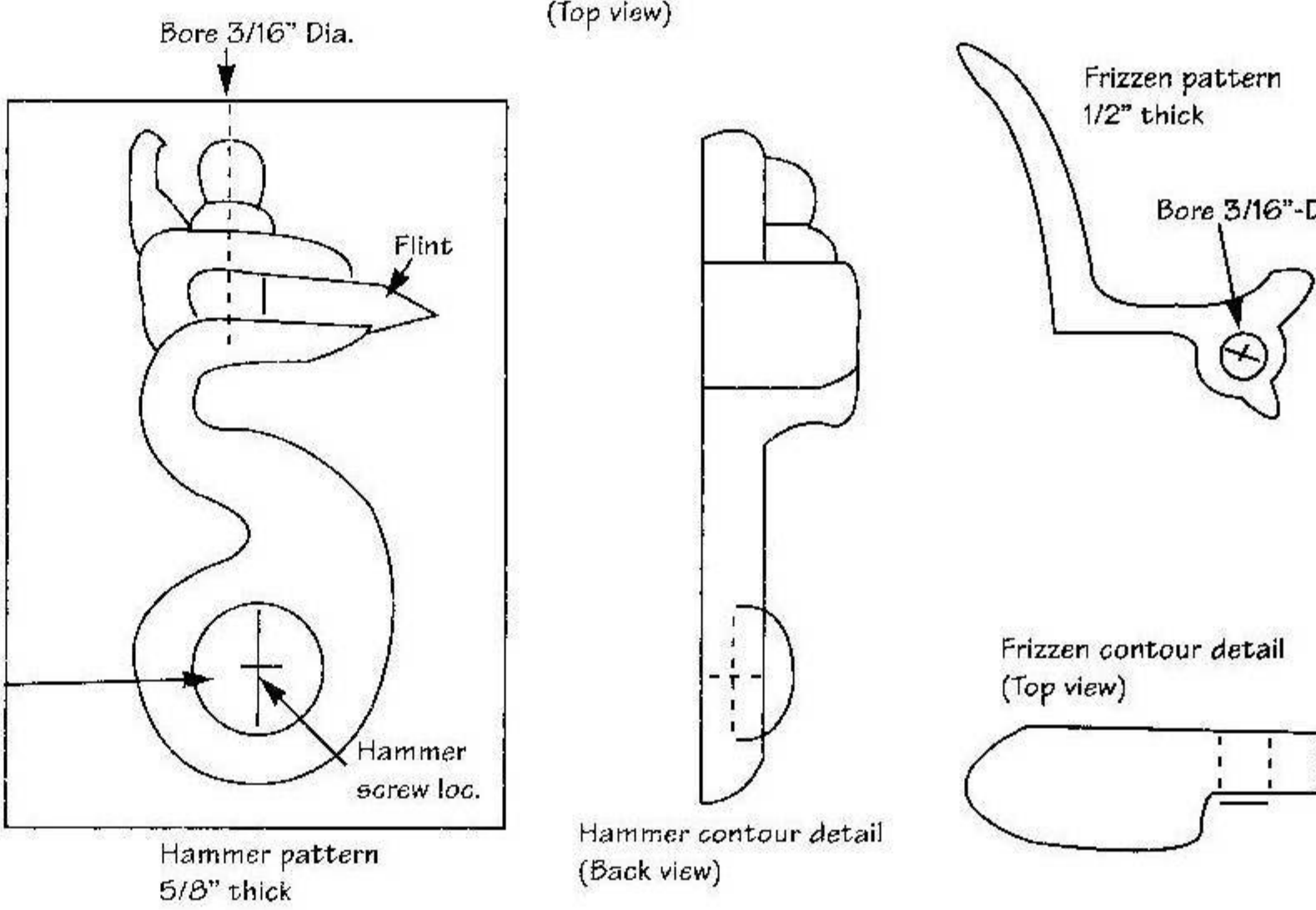
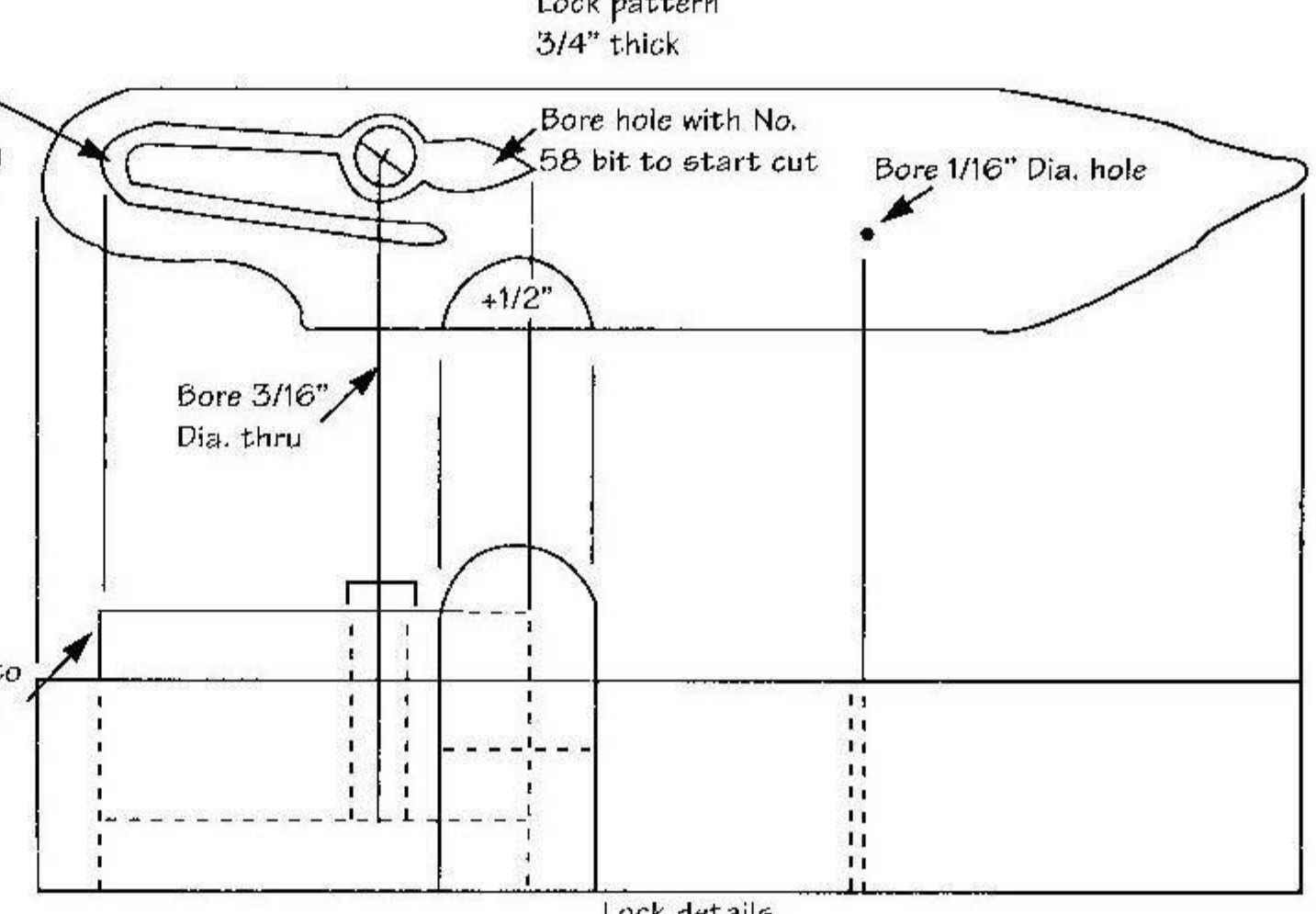


C2

C3



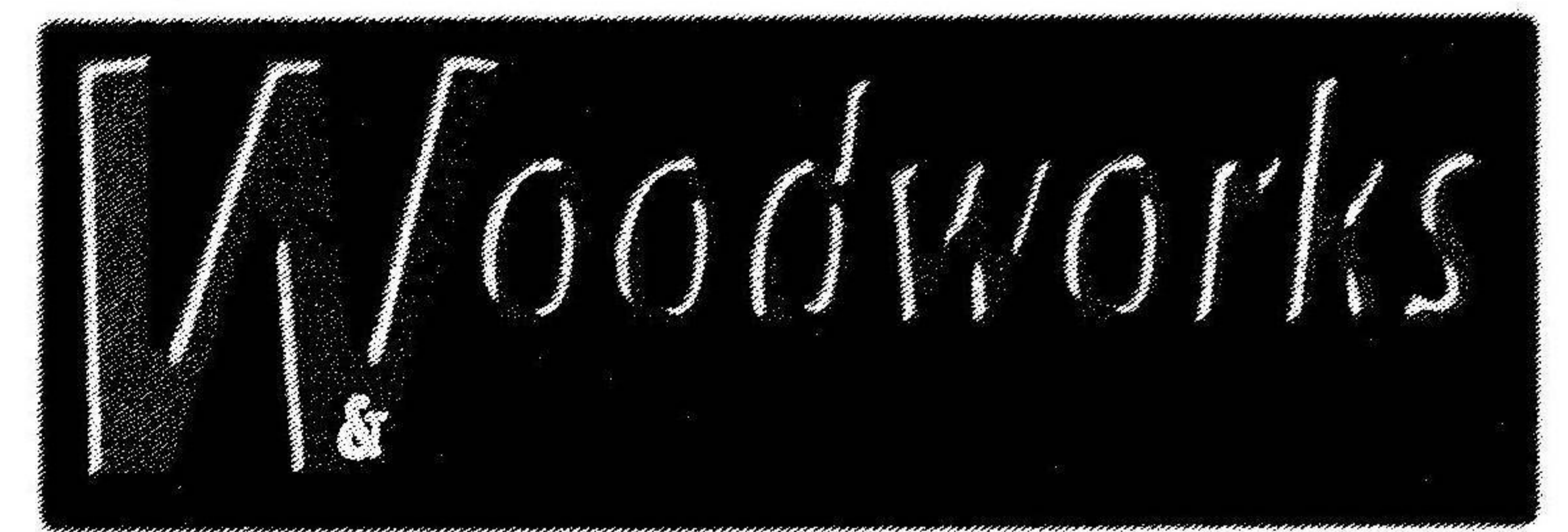
Frizzen spring
Cut around perimeter
in a clockwise direction
with the saw table set
at 2 1/2 degrees



Full Size Patterns
British Naval Flintlock
from page 20

C6

C7



Full Size Pattern Section No. 2 • January 1999

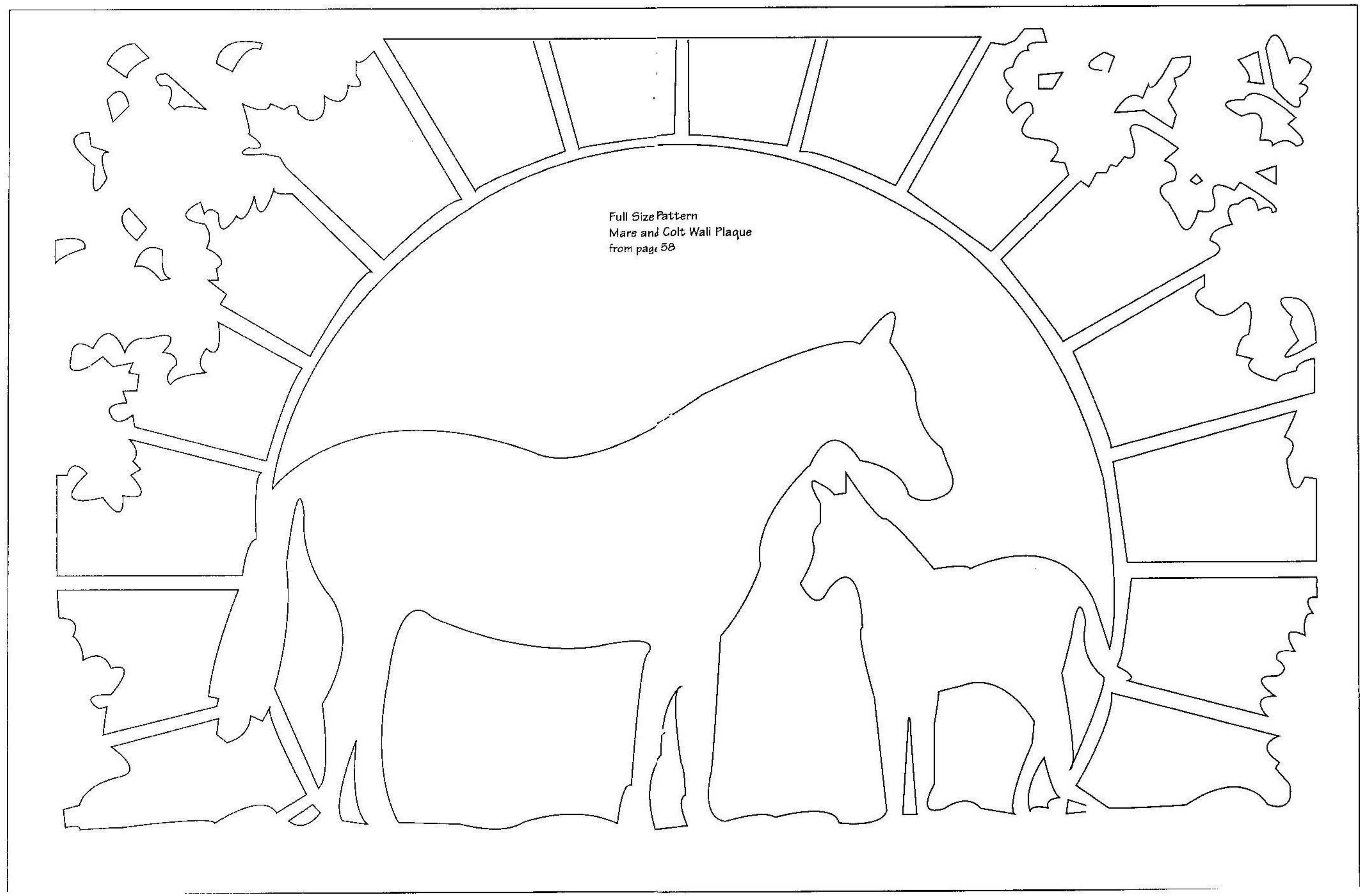
Slotted Ornaments
British Naval Flintlock
Dragon Shelf
Backfence Gossip
Mare and Colt Wall Plaque
BONUS PATTERNS!!!!
Ceremonial Silhouette
Mini Skeleton Clock

Metric Conversions:

1 inch = 25.4mm = 2.54 cm = 0.0254m

Common Measurements:

1/16" = 1.59mm	1" = 2.54cm	9" = 22.86cm
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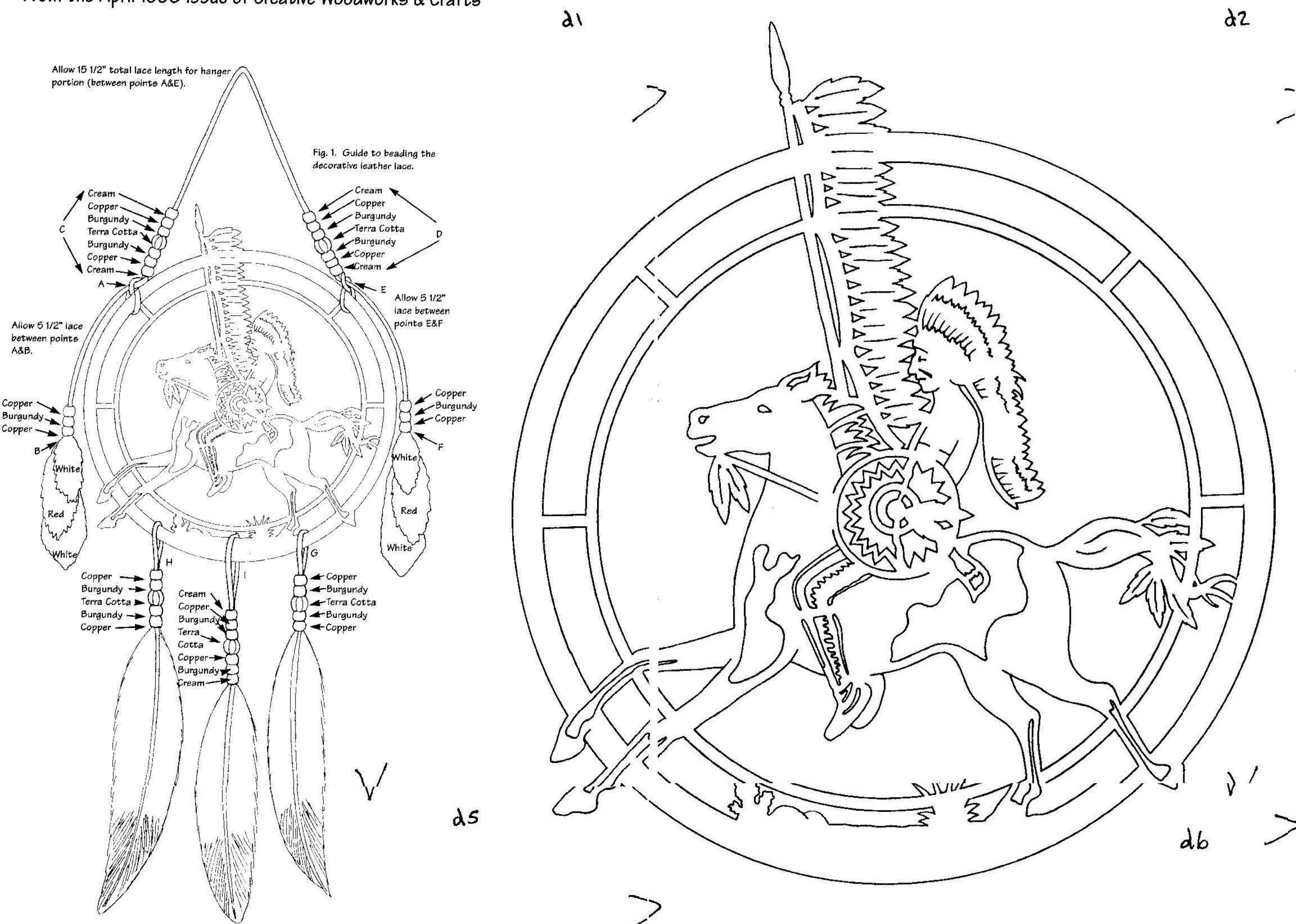


Full Size Pattern
Mare and Colt Wall Plaque
from page 58

C8

Bonus Pattern Number 1 • Ceremonial Silhouette

From the April 1996 issue of Creative Woodworks & Crafts



CEREMONIAL SILHOUETTE

by Dirk Boelman

SUPPLIES

Wood: oak—1/2" x 9-1/2" x 11"
 Tools: scroll saw; drill with assorted bits
 Temporary-bond spray adhesive
 Sandpaper, assorted grits
 Deft Danish oil finish
 Fine steel wool
 64" of leather lacing**
 37 bead assortment (see photo)**
 9 feather assortment (see photo)**

* Special! The wood blank for this project is available from Heritage Building Specialties, 205 N. Cascade, Fergus Falls, MN 56537; (800) 524-4184. Ask for Oak Scroll Saw Blank 1/2" x 12" x 12", available for \$6.10 plus shipping and handling.
 **Leather lace, beads and feathers are available in kit form from The Art Factory for only \$5.95, which includes shipping and handling. Send remittance to The Art Factory, P.O. Box 701, Platteville, WI 53614; (800)566-6394.

Decorate the outer circle

Refer to Fig. 1 for placement of the various beads and feathers. Begin with a 40" length of leather lace for the hanger. Leaving a 7" tail, tie the hanger length at point A using two overhand knots (see Fig. 2). Thread three beads onto the tail and tie an overhand knot at point B (about 5-1/2" down from point A). Slide the shafts of three feathers through the beads to secure them in place. Next, thread on two sets of the seven-bead combination identified as C and D in Fig. 1. Leave about 15-1/2" of lace and then tie the remaining length to the silhouette at point E, again using two overhand knots. Thread beads and feathers onto this tail same as for the first, tying an overhand knot at point F.

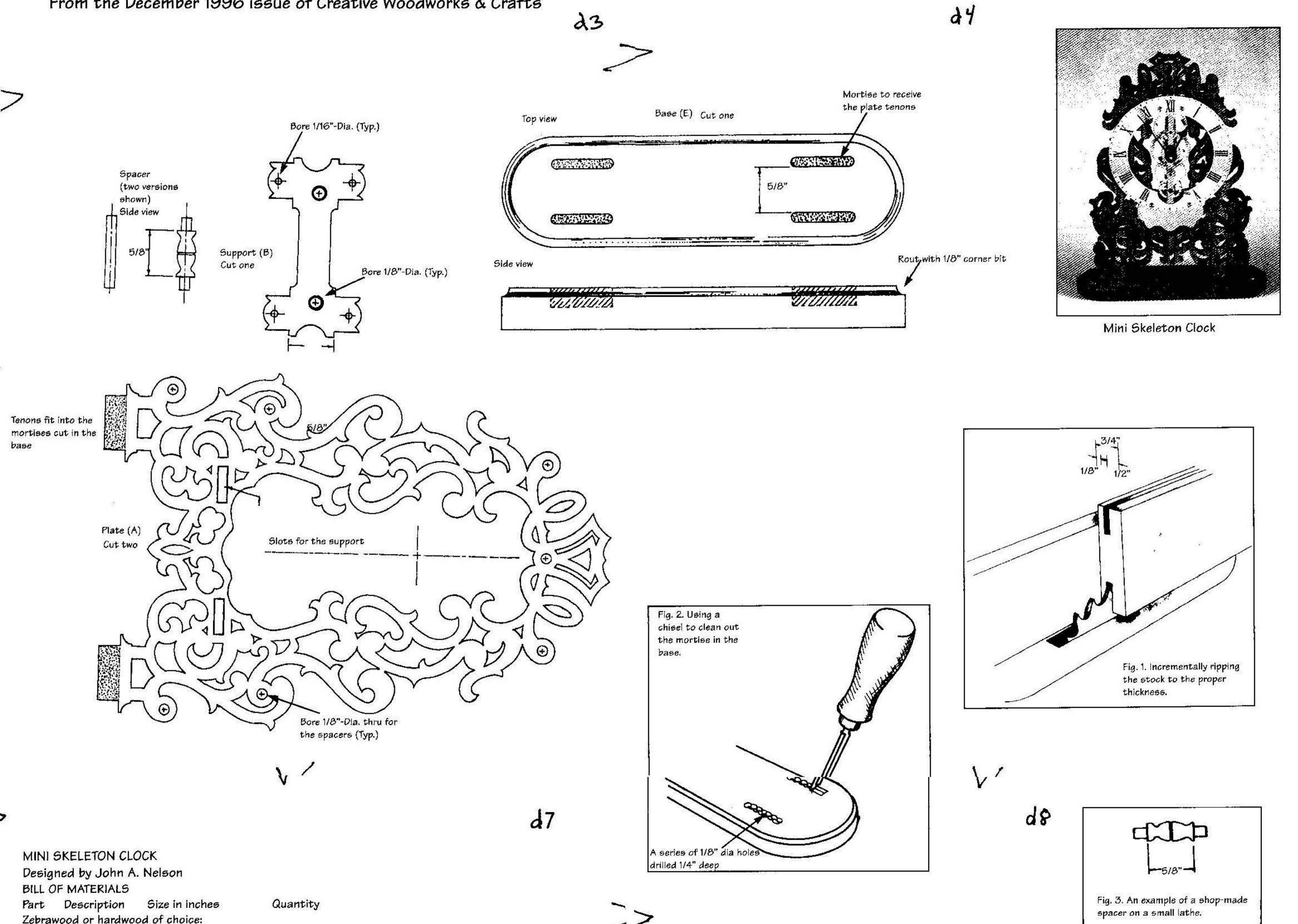
From the remaining leather lace, cut two pieces 7" long and one piece 10" long. Thread the bead combination identified as G in Fig. 1 onto one of the 7" lengths, then lay one end of the lace against the back side of the shaft of one of the simulated eagle feathers. Tip: the shaft of these feathers may need to be trimmed to allow the beads to slip over them. Soak the end of the shaft in hot water for a few minutes to soften, then use a sharp knife to remove part of the shaft on the back side of the feather only (see Fig. 3). Remove only enough length to accommodate three or four beads. Pull the beads down to lace and onto the shaft to secure. Run the other end of the lace through the silhouette from front to back and thread the loose end through the top bead in the combination to secure (see Fig. 4). Repeat with the second 7" length at point H.

At point I, thread the appropriate combination of beads onto the 10" length of lace and secure in the same manner as for points G and H. Trim off any excess lace from all lengths.

Your Ceremonial Silhouette is now complete!

Bonus Pattern Number 2 • Mini Skeleton Clock

From the December 1996 issue of Creative Woodworks & Crafts



MINI SKELETON CLOCK

Designed by John A. Nelson

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
A	Plates	1/8 x 4-1/4 x 6-1/4	2
B	Support	1/8 x 1-1/4 x 2-1/8	1
C	Spacers	3/16-Dia. x 7/8	7
D	Tapered pins	1/16-Dia. x 1/4	4
E	Base	1/2 x 1-5/16 x 4-7/8	1

SUPPLIES

Tools: scroll saw; awl; drill with assorted bits; chisel; router with 1/8" radius convex bit with follower; lathe (optional)
 Sandpaper, assorted grits
 Temporary-bond spray adhesive
 1/8"-Dia. dowel or brass rod (optional—for spacers)
 Mini clock movement kit, No. 71272*
 Glidden Woodmaster clear satin polyurethane
 Wood glue
 Four 3/8"-Dia. felt feet

* The mini clock movement kit (No. 71272) includes movement, black hour and minute hands, remote second hand, and spun brass-finish time ring and is available for \$32.95 from Klockit, P.O. Box 636, Lake Geneva, WI 53147.

INSTRUCTIONS

Dimension the stock

Size the selected hardwood to 3/4"-thick x 4-1/4"-wide x 14"-long. Both the 1/8"-thick stock for the plates and support, as well as the 1/2" stock for the base, can be ripped from this piece (see Fig. 1). To accomplish this, set the saw blade about 1" high and make a 1/8" rip along both the top and bottom edges. Raise the saw blade to about 2" high and re-cut the top and bottom edges. Take care to keep your fingers well away from the blade. Set the saw up another 1/2" and make a final cut. This will result in two pieces—one measuring 1/8"-thick x 4-1/4"-wide x 14"-long and the other measuring 1/2"-thick x 4-1/4"-wide x 14"-long.

Sand the top and bottom surfaces of the 1/8"-thick piece with 200 grit paper.

Transfer the patterns

Although it would be possible to stack out these pieces, because of the amount of detail, it is not recommended.

Photocopy all patterns to attain the number needed for cutting out each piece. Attach the plate (A) patterns to the 1/8"-thick piece of wood with temporary-bond spray adhesive (remember to apply the glue to the pattern, not the wood!). Affix the support (B) in the remaining space on the wood. Glue the base (E) pattern to the 1/2"-thick piece of wood.

With your saw, carefully separate the three pieces to be sawn from the 1/8"-thick wood.

Shape the components

Using an awl, very carefully make an indent at the centers of all hole locations to ensure that your drill will be correctly oriented. Locate and drill the seven 1/8"-Dia. holes in each of the plates; the two 1/8"-Dia. holes in the support; and the four 1/16"-Dia. holes in the support.

Cut out the support. We suggest using a 2/0 blade, and if you have a variable speed saw, slow it down to about 800 strokes per minute (SPM). Using a 1/16"-Dia. bit, drill starter holes where needed in the waste areas on the two plates and very carefully cut them to shape. Again, use a 2/0 blade with a slow (600 SPM) speed. Cut out the two slots for the support at this time as well.

Cut the base to shape, then mortise the four 1/8"-wide slots 1/4" deep. This is done by first drilling a series of 1/8"-Dia. holes 1/4"-deep along the shaded areas of the pattern and then carefully chiseling out in between (see Fig. 2). Take particular note of the distance between these slots as their accurate placement is vital to the final fit of the other components.

Using a router set up with a 1/8" radius convex bit with a follower, make the convex cut around the top surface of the base. Sand all surfaces, beginning with 100 grit, then 200 grit, and finally with 400 grit paper.

Cut out spacers

The seven spacers (C) can be cut from a 1/8"-Dia. wooden dowel or brass rod, or you can "turn" a more elaborate spacer as shown in Fig. 3. For this process, we used a small Dremel lathe. Please note that no matter which way you decide to fashion this piece, you must keep the length of the piece 7/8" so that it is consistent with the corresponding 5/8" lengths marked on the support and the base; that way, the clock can be correctly assembled.

Lightly sand all pieces and dry assemble them, making any necessary adjustments. At this time, also check to make sure that the miniature clock movement fits into the case correctly. Note: it will probably be a very tight fit, but will go in if you tip the movement slightly forward and at a slight angle. Don't force it. If all else fails, the case can be trimmed.

Finish and assemble

Disassemble and apply a light coat or two of clear satin polyurethane to all pieces. Let each coat dry thoroughly before applying the next. Allow finish to dry.

Assemble the clock case parts as shown in the Assembly Drawing. Place the support between the plates and secure using the small 1/16"-Dia. tapered pins (D) in the holes drilled previously.

Glue the spacers to the plates as marked on the pattern. Affix the dial face to the front of the clock, then add the clock movement itself, screwing it in place on the support from the bottom to secure. Set this assembly onto the base. Gluing the clock case to the base is not recommended, should you ever need to replace the clock movement.

Add four 3/8"-Dia. felt feet to the bottom of the base. If desired, sign and date the bottom of the base.

Your Mini Skeleton Clock is now ready to be displayed!

For other unique fretwork clocks to make, look for the following books, also by John A. Nelson: *Clocks (for advanced fretwork clocks)* or *Easy Clocks (for simple clocks)*, which are available at your local bookstore or by calling Stackpole Books at (800) 732-3669.

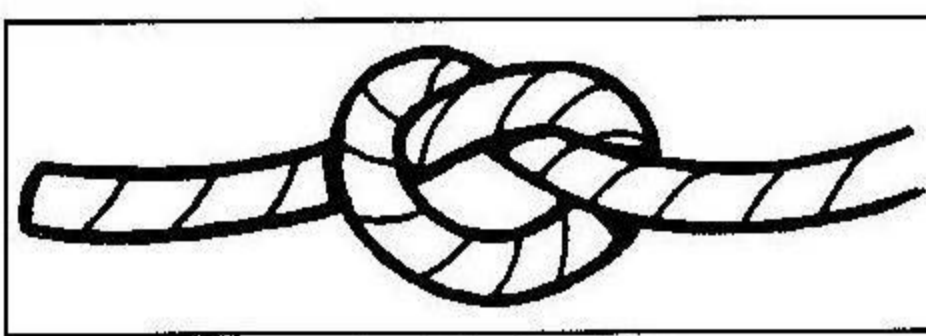
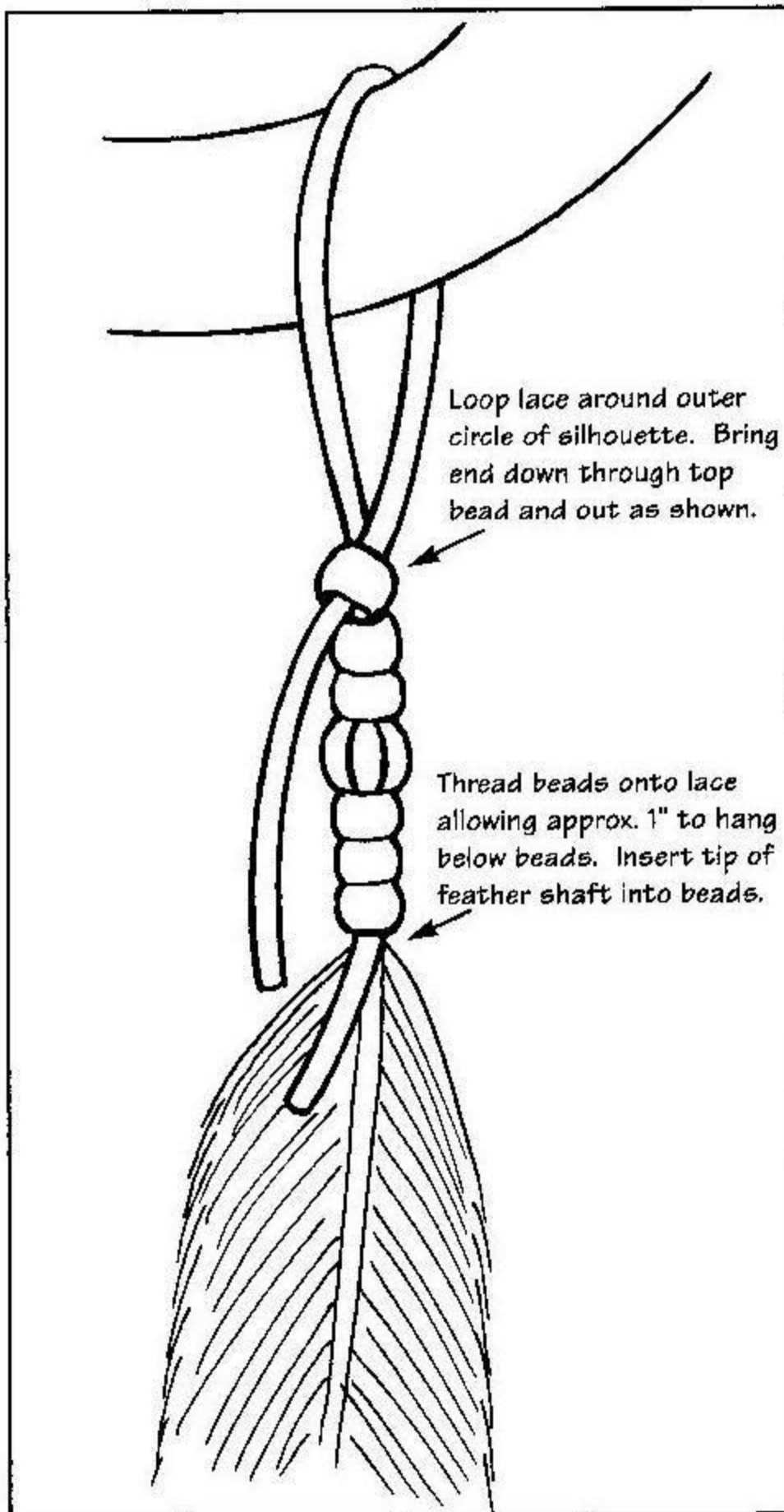


Fig. 2. Overhand knot

Fig. 4. View from back side of feather



Loop lace around outer circle of silhouette. Bring end down through top bead and out as shown.

Thread beads onto lace allowing approx. 1" to hang below beads. Insert tip of feather shaft into beads.

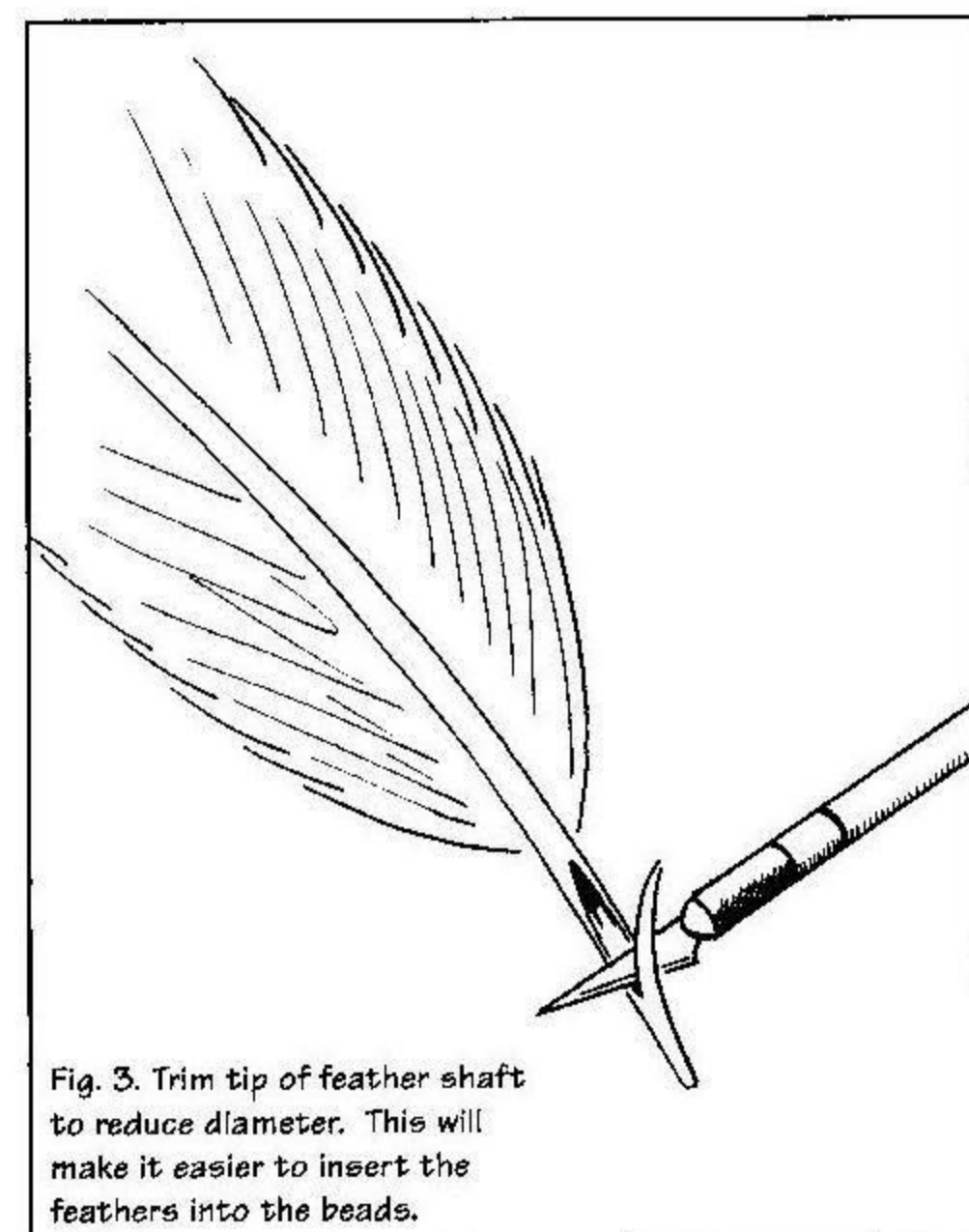


Fig. 3. Trim tip of feather shaft to reduce diameter. This will make it easier to insert the feathers into the beads.

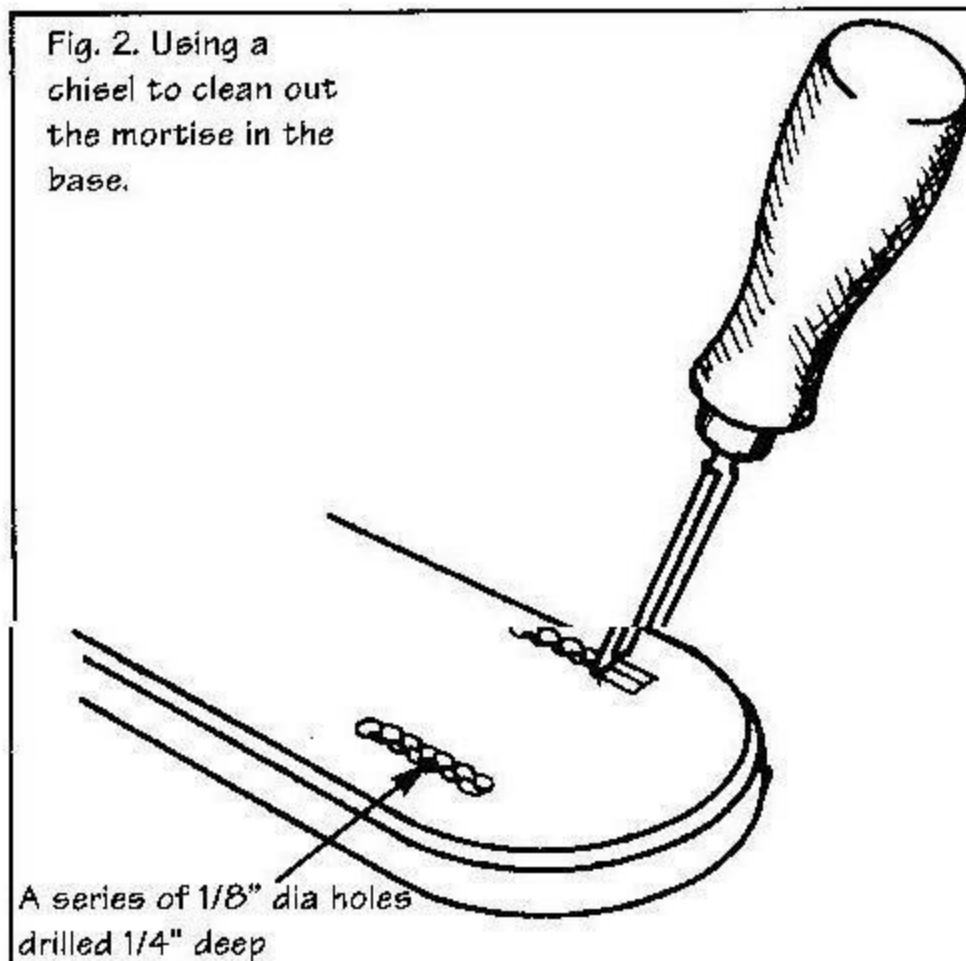


Fig. 2. Using a chisel to clean out the mortise in the base.

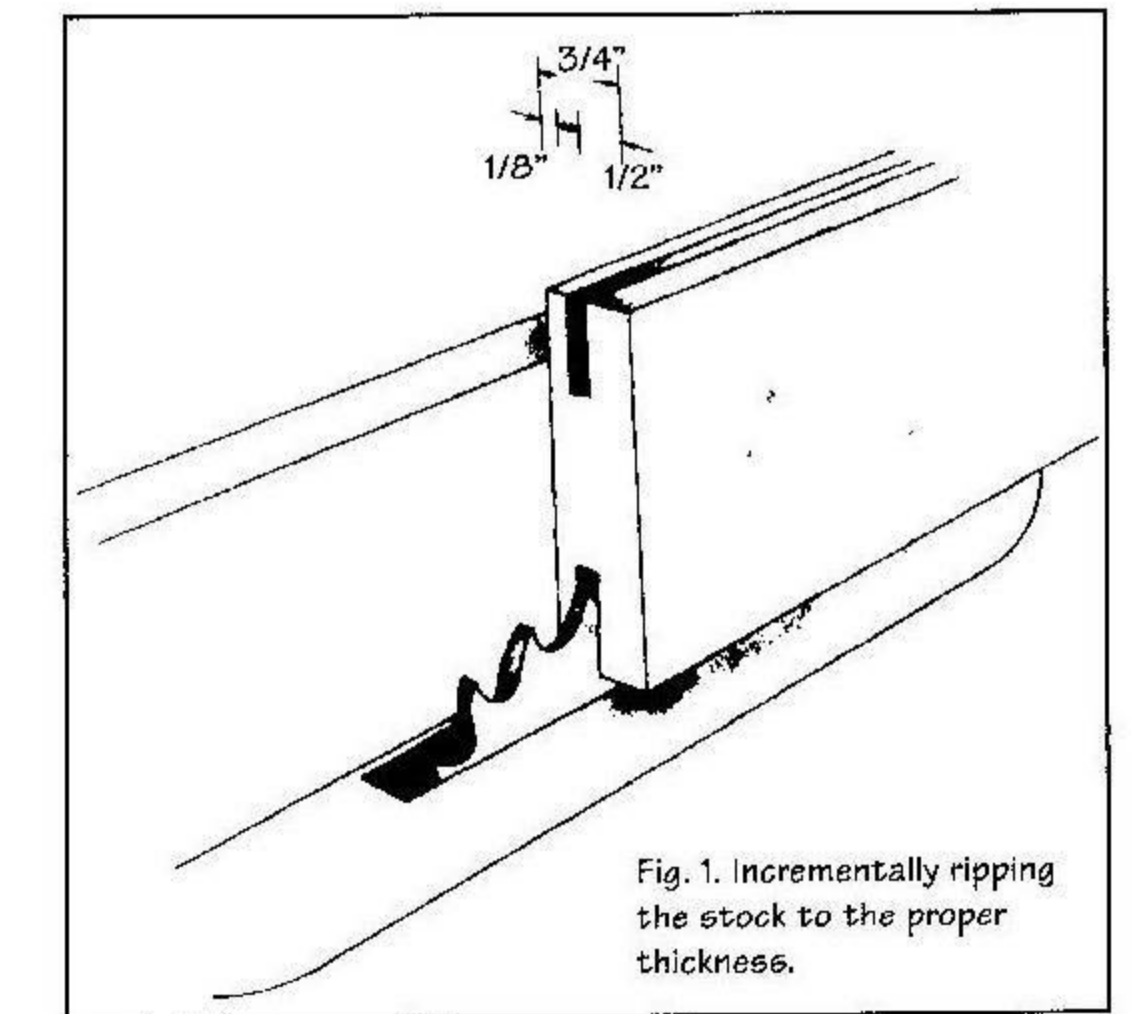


Fig. 1. Incrementally ripping the stock to the proper thickness.

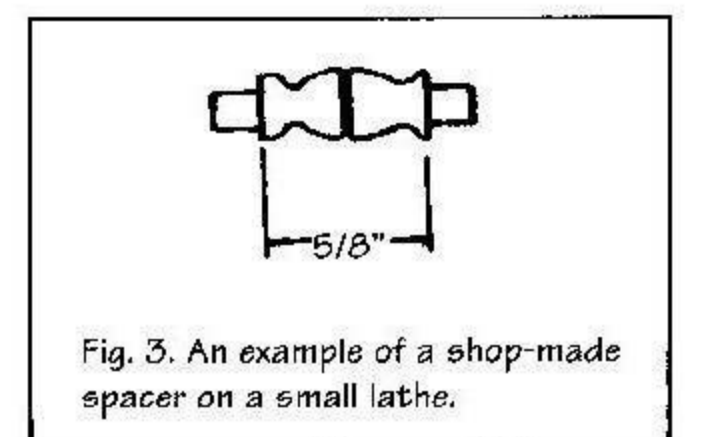
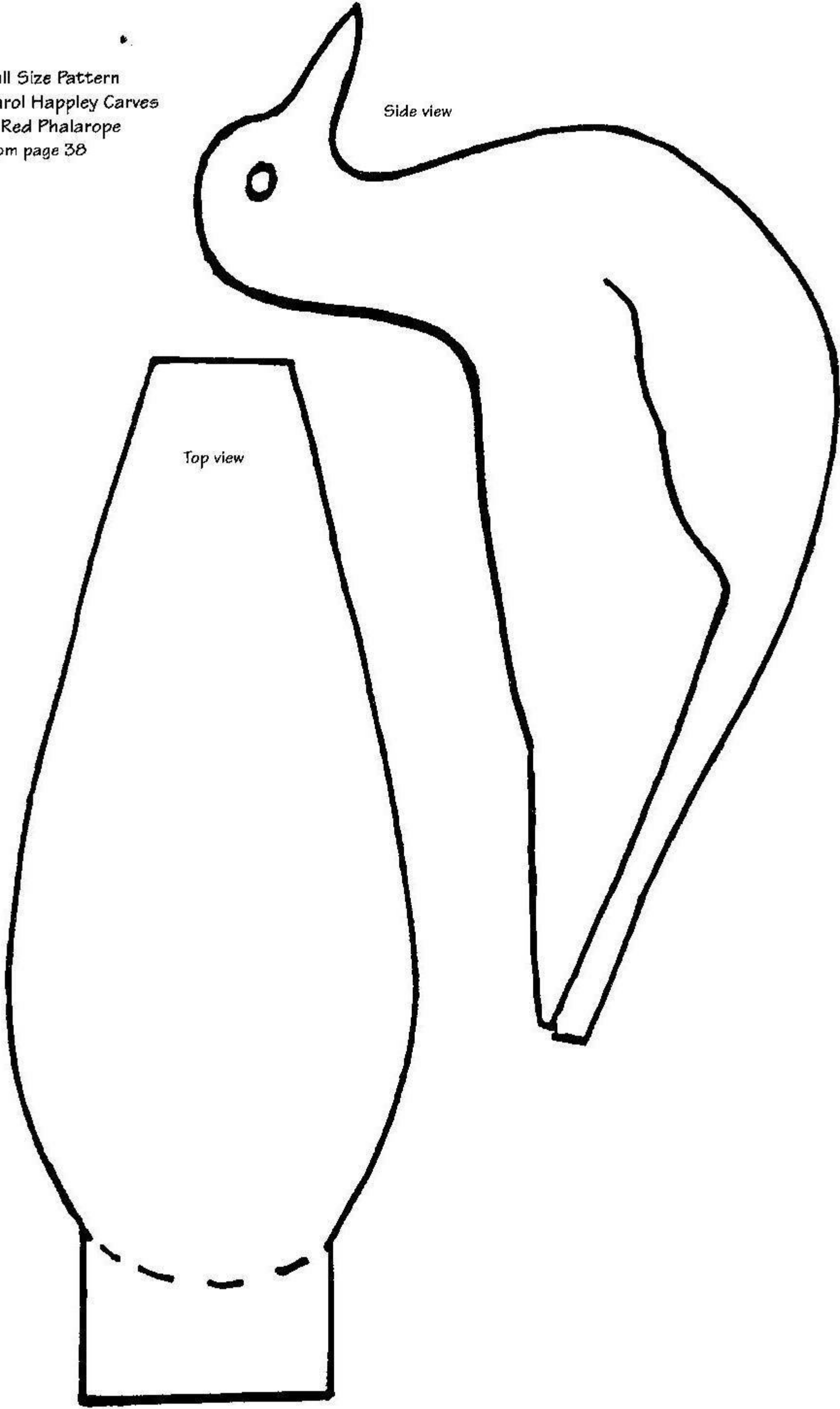


Fig. 3. An example of a shop-made spacer on a small lathe.

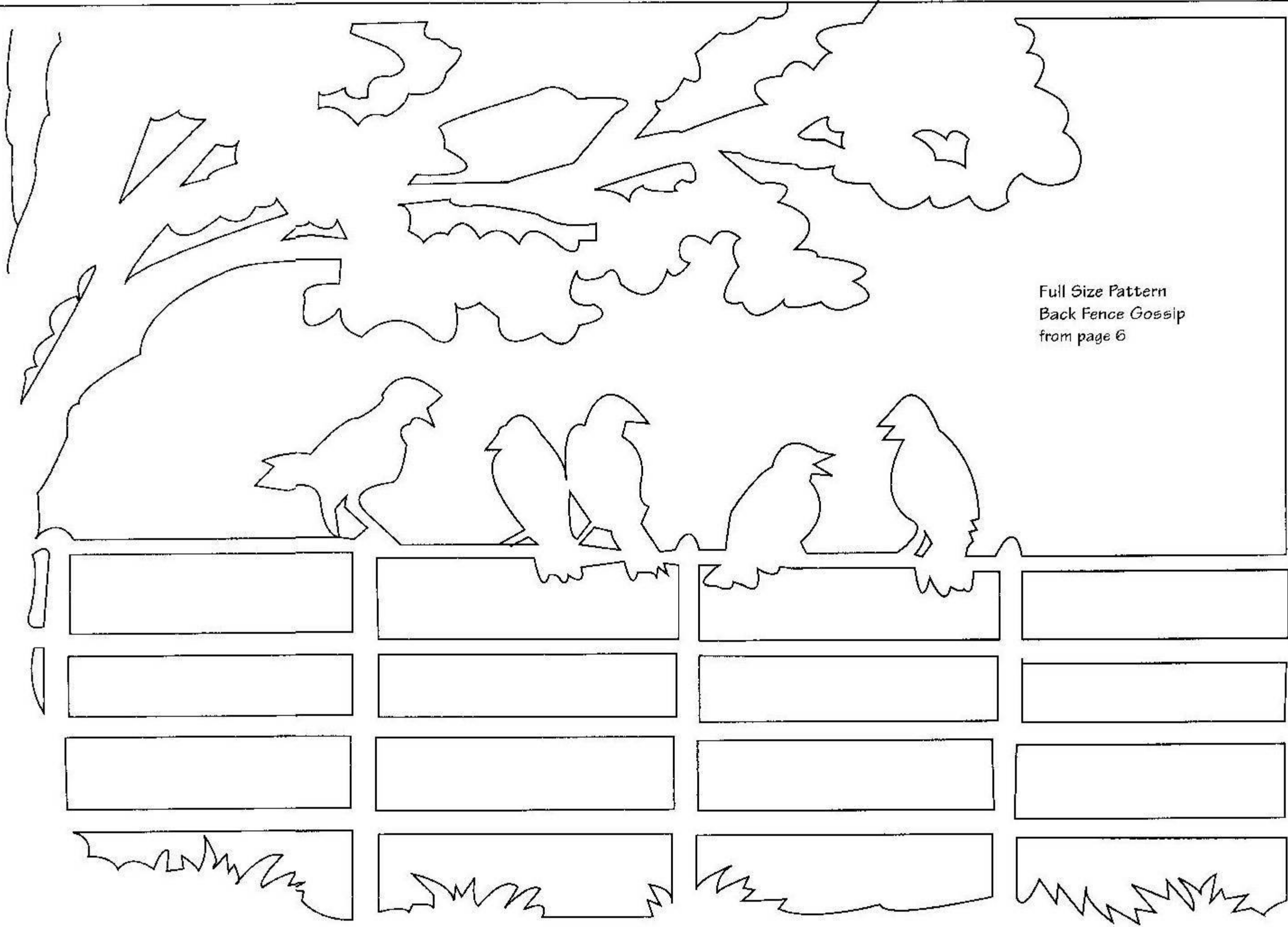
Full Size Pattern
Carol Hapley Carves
A Red Phalarope
from page 38

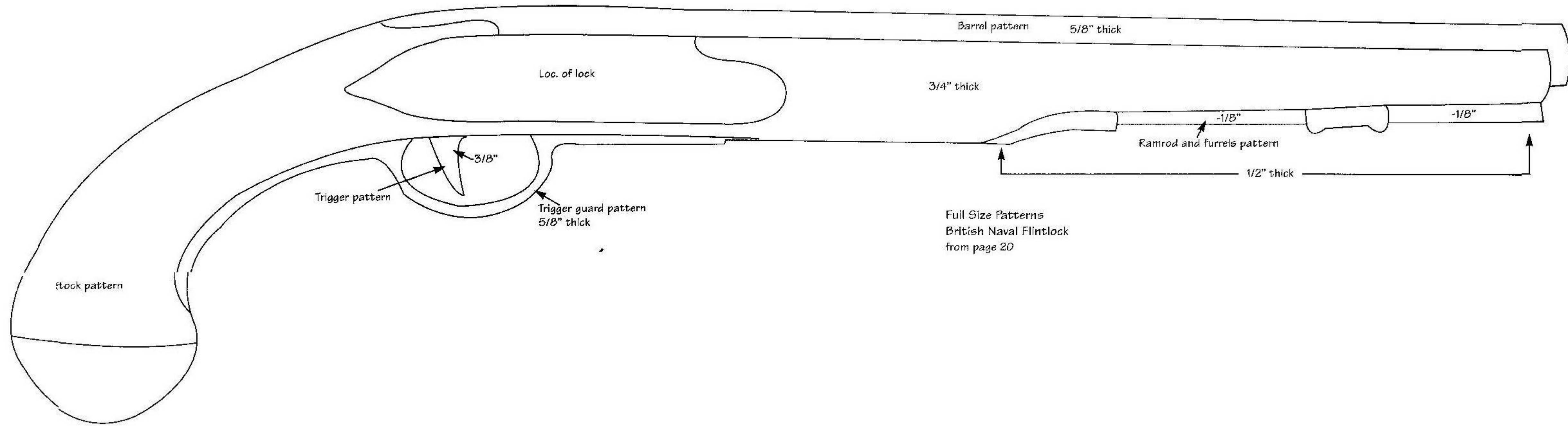
Side view

Top view



Full Size Pattern
Back Fence Gossip
from page 6



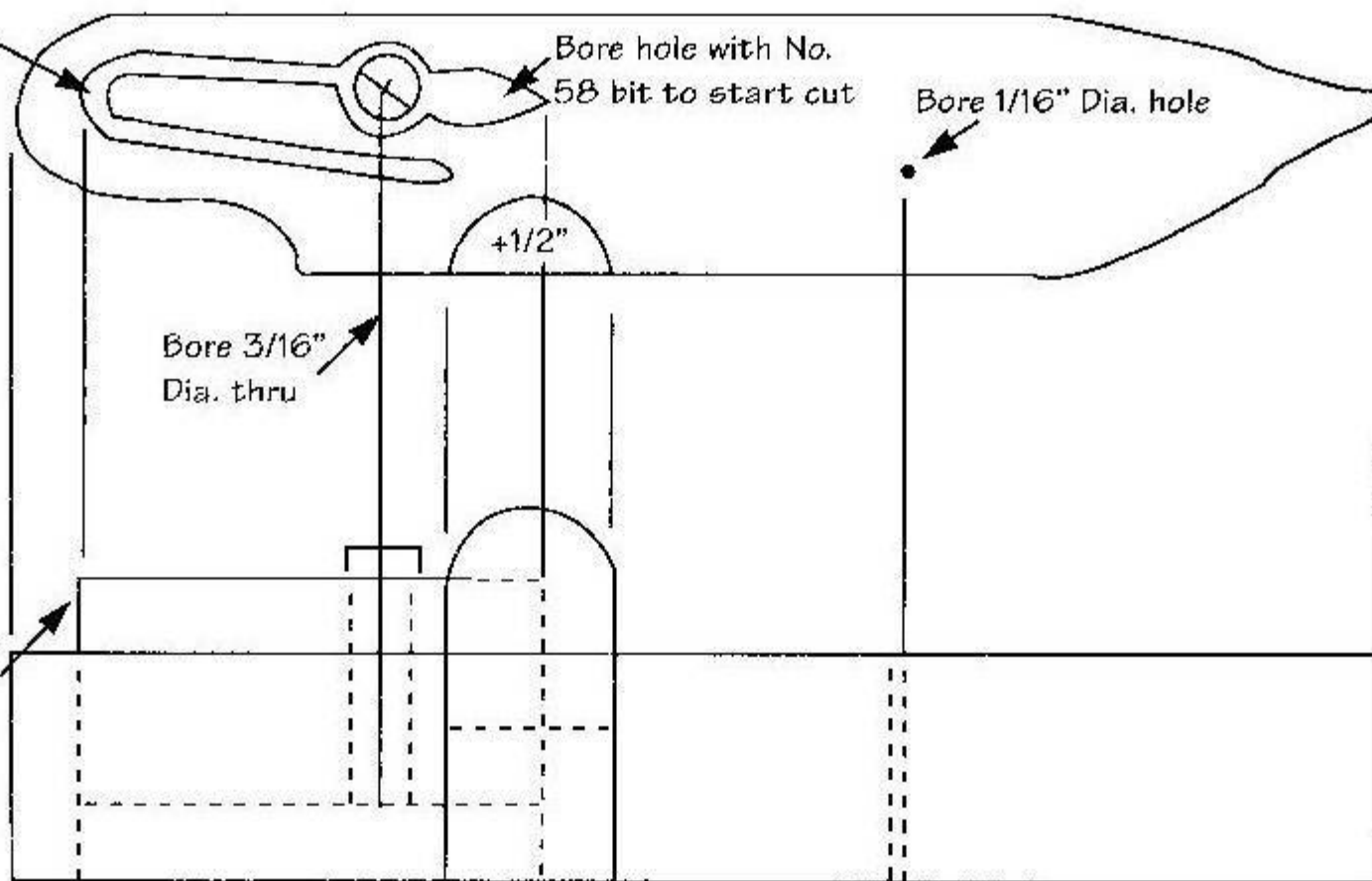


Full Size Patterns
British Naval Flintlock
from page 20

Frizzen spring

Cut around perimeter in a clockwise direction with the saw table set at 2 1/2 degrees

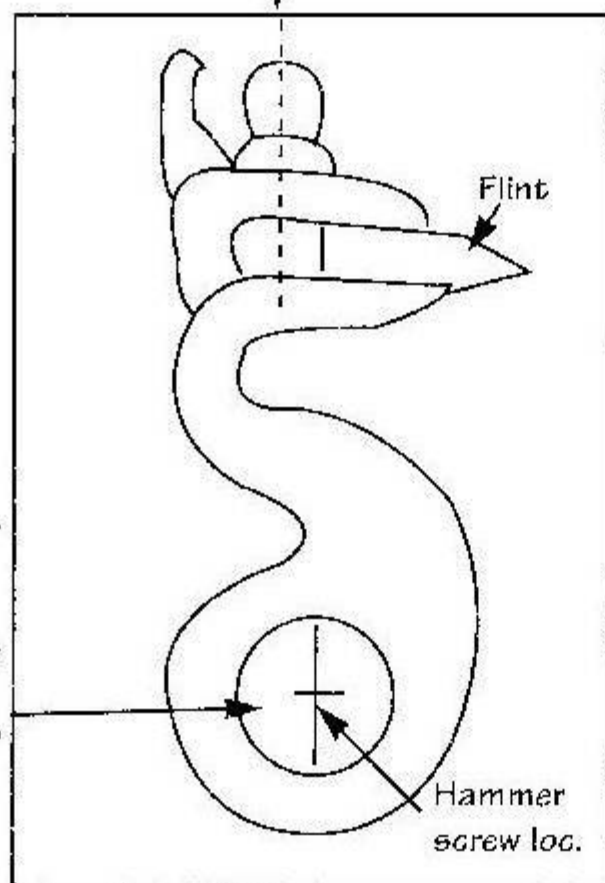
Lock pattern
3/4" thick



Push out the frizzen spring to lock it in place

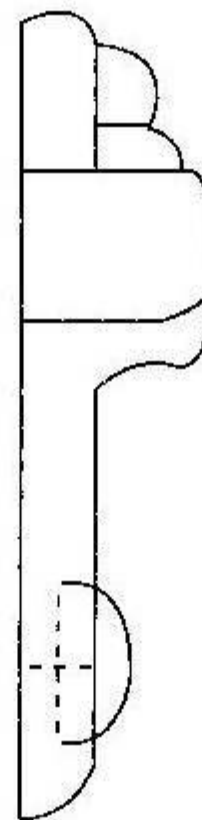
Lock details
(Top view)

Bore 3/16" Dia.



Bore 1/16"-Dia. thru in the center of the hammer screw loc. then bore 1/2"-Dia. x 1/8" deep

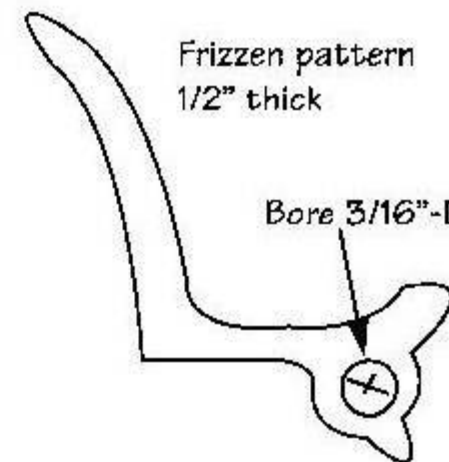
Hammer pattern
5/8" thick



Hammer contour detail
(Back view)

Frizzen pattern
1/2" thick

Bore 3/16"-Dia. thru

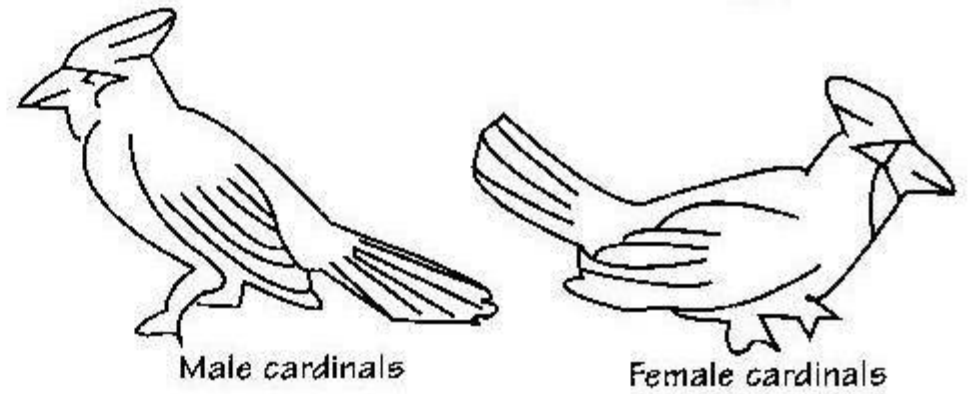
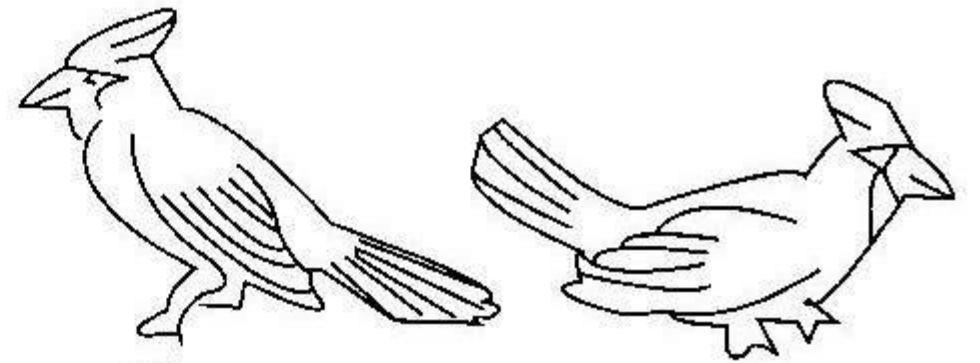
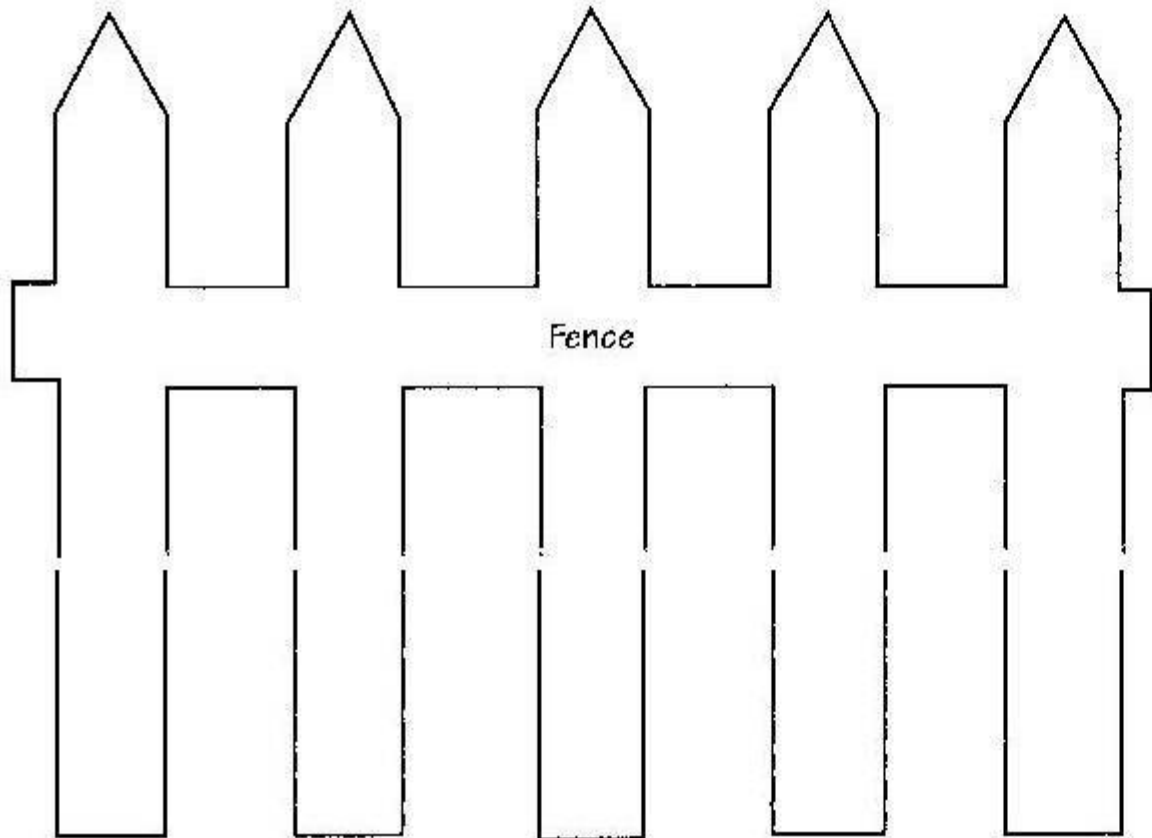
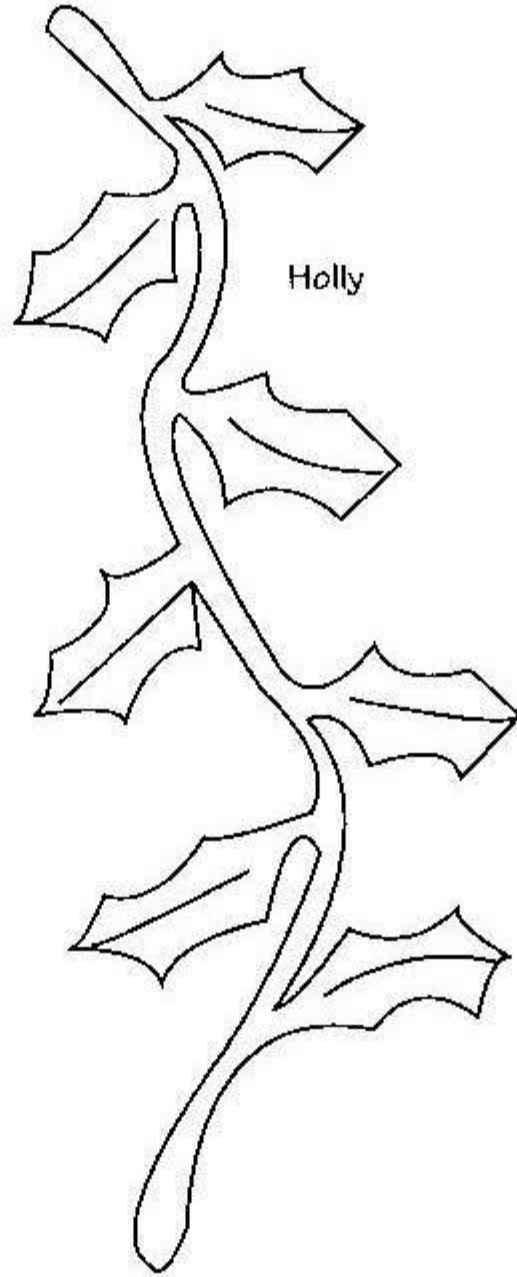
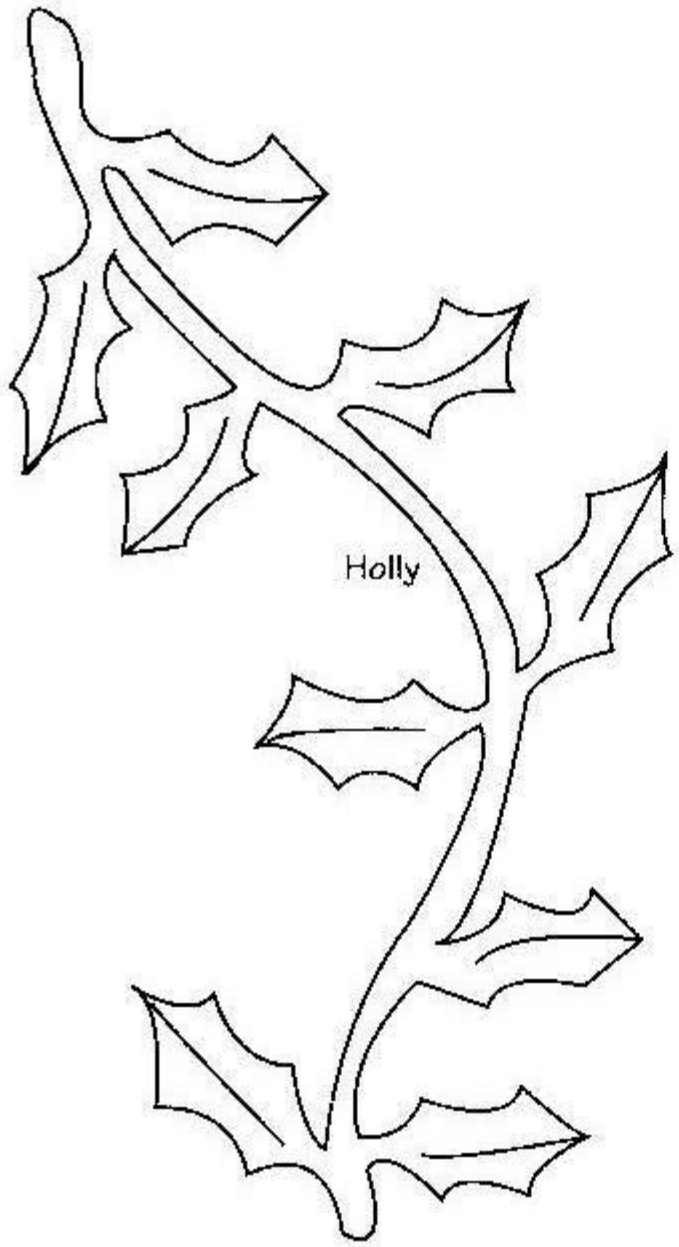


Frizzen contour detail
(Top view)



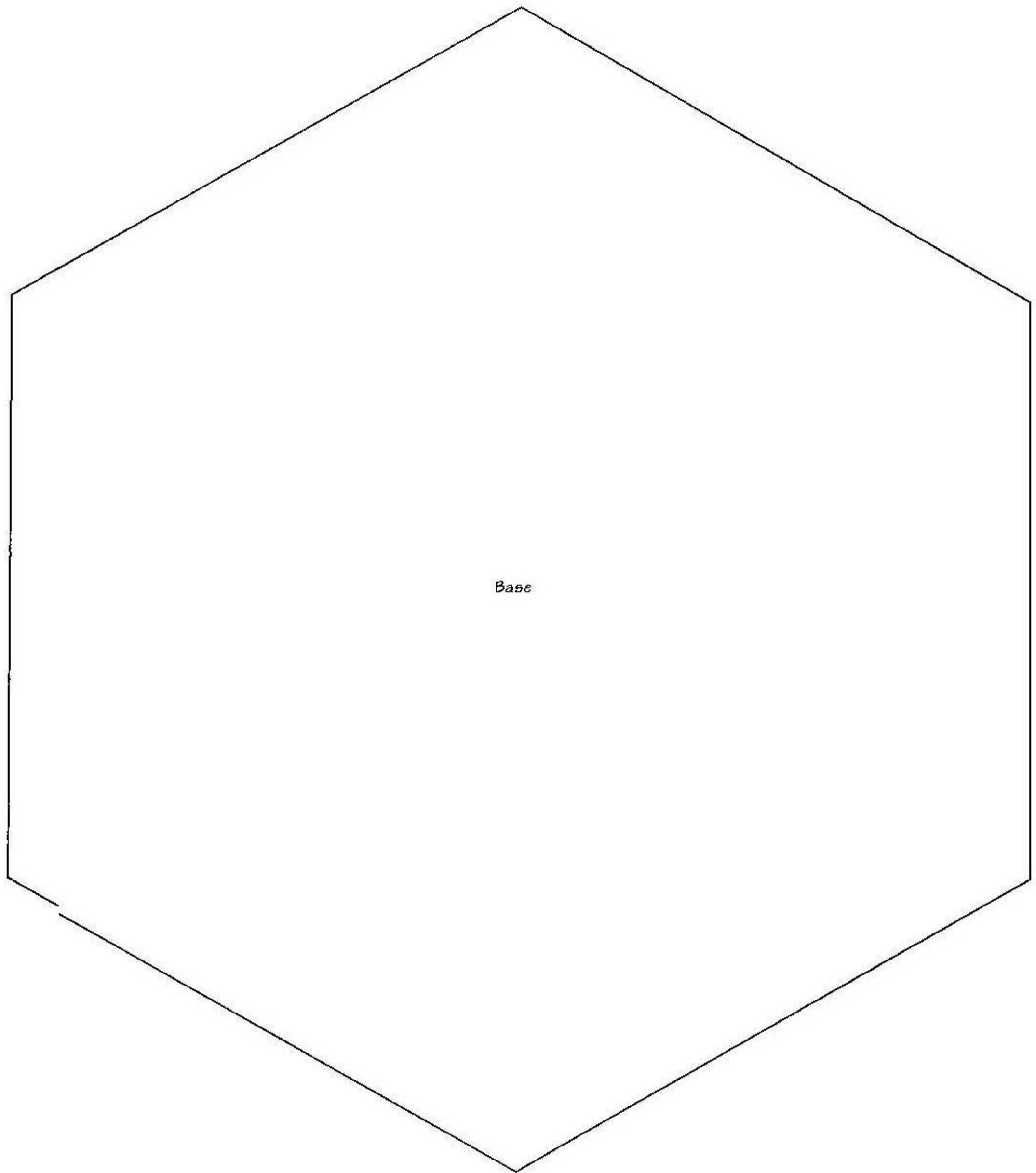
Handle

Full Size Patterns
Cardinal and Holly Basket
from page 24



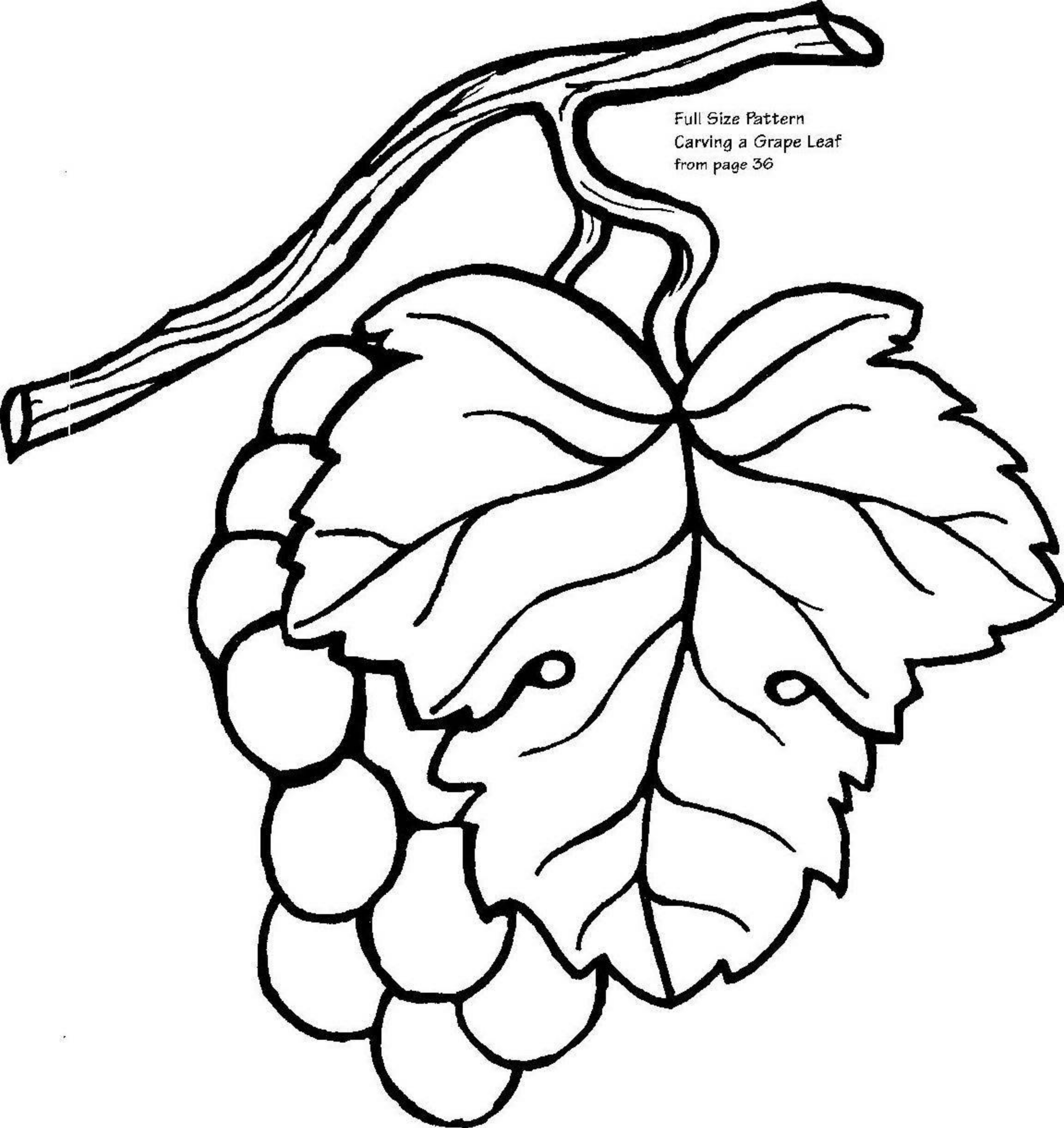
Male cardinals

Female cardinals



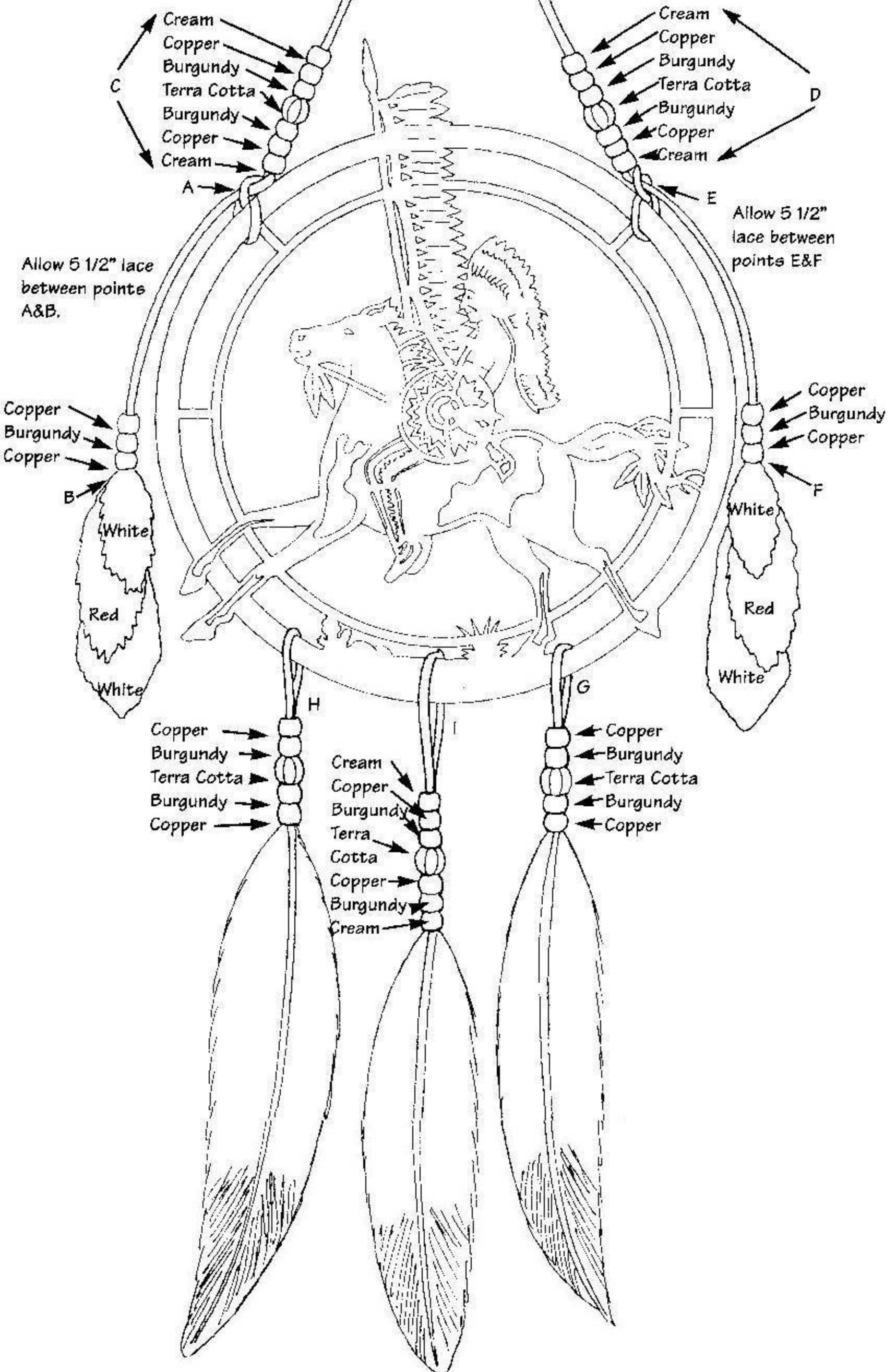
Base

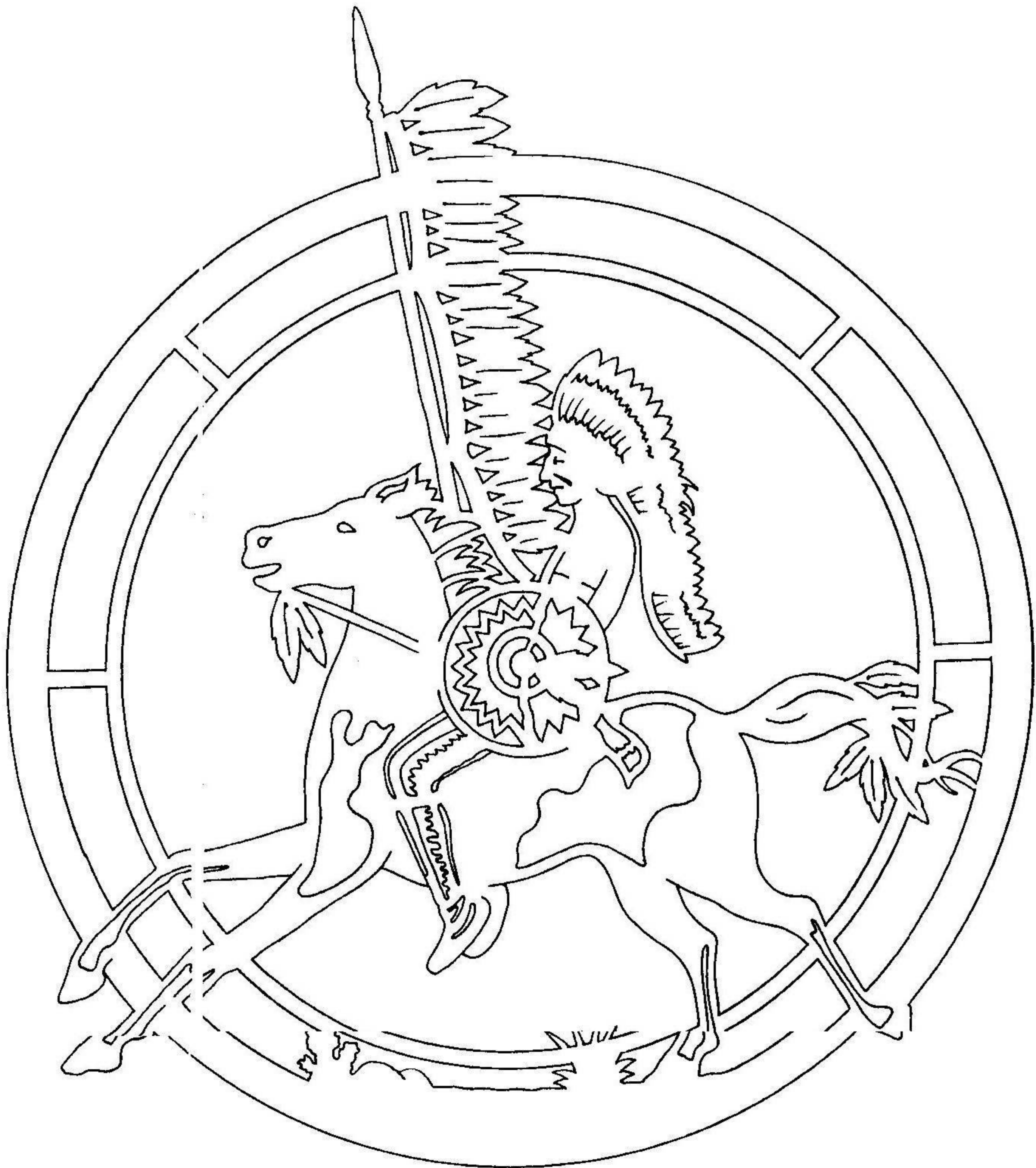
Full Size Pattern
Carving a Grape Leaf
from page 36



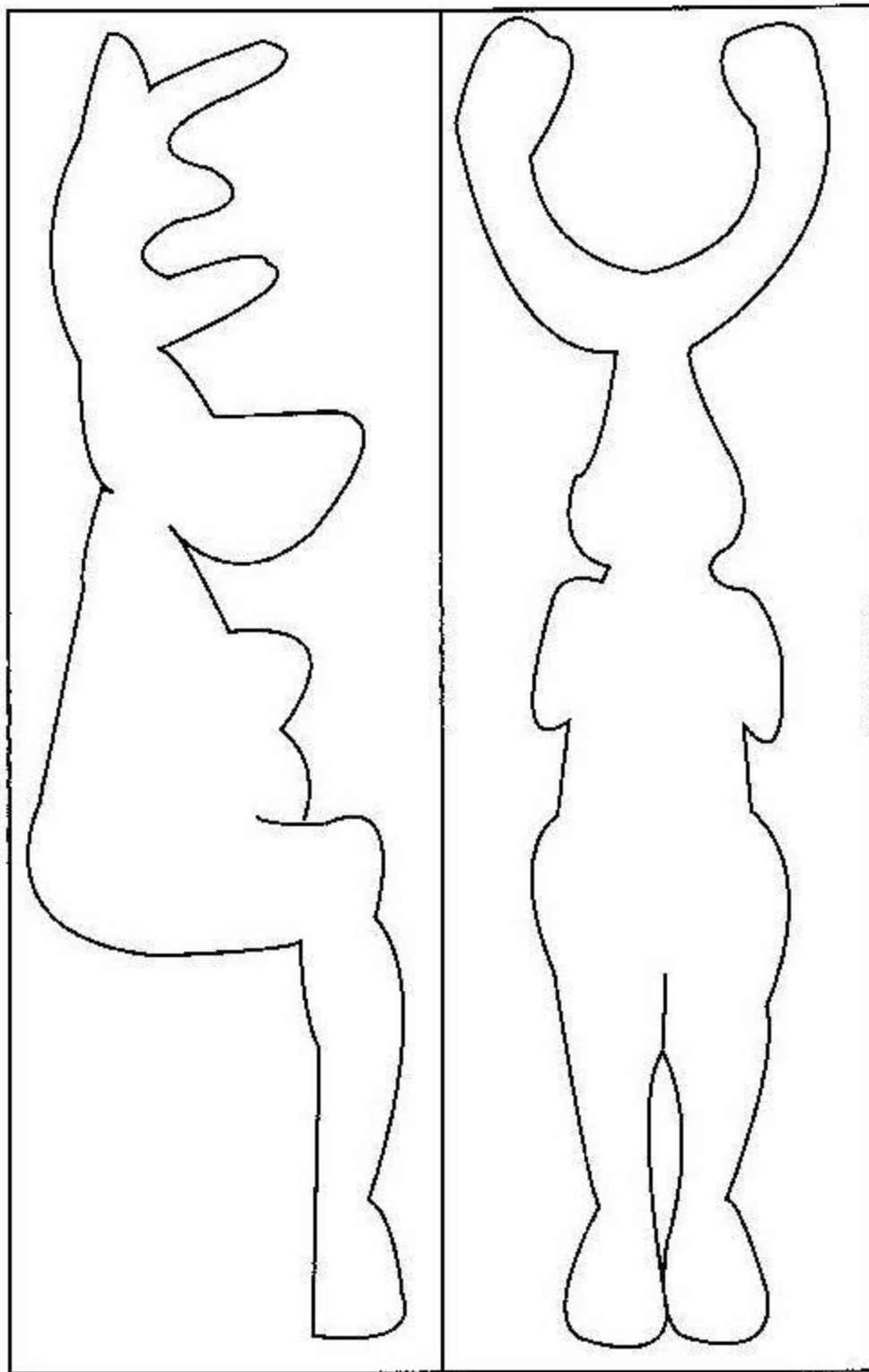
Allow 15 1/2" total lace length for hanger portion (between points A&E).

Fig. 1. Guide to beading the decorative leather lace.





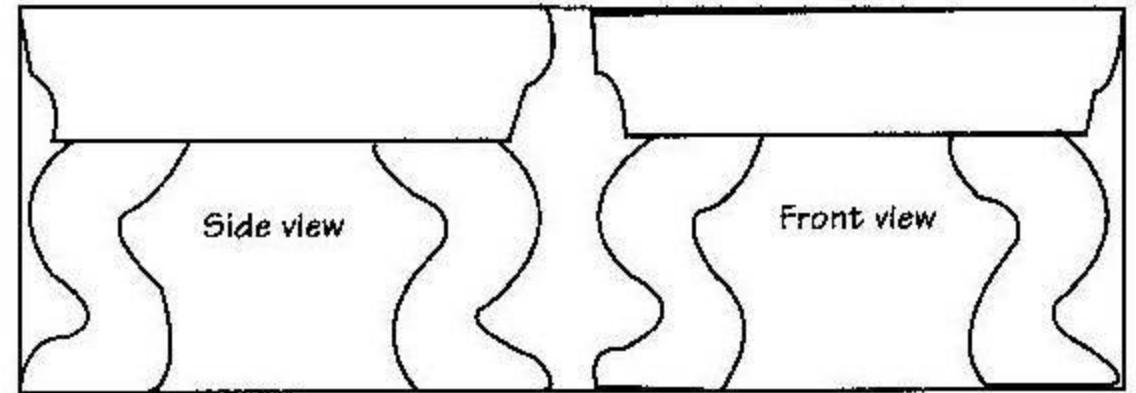
Moose



Side view

Front view

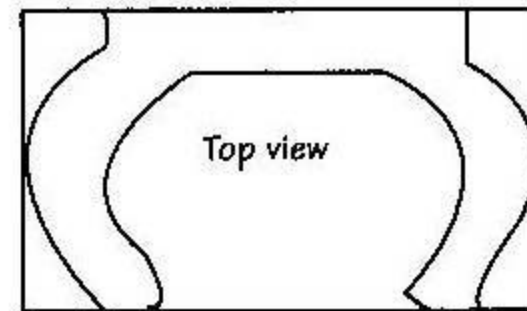
Chair Bottom



Side view

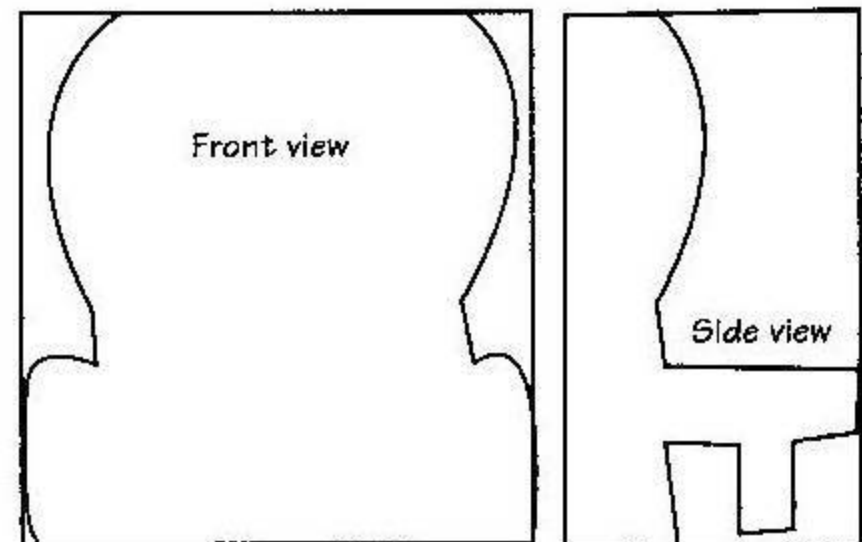
Front view

Full Size Patterns
Christmas Bound
from page 32



Chair Back

Top view

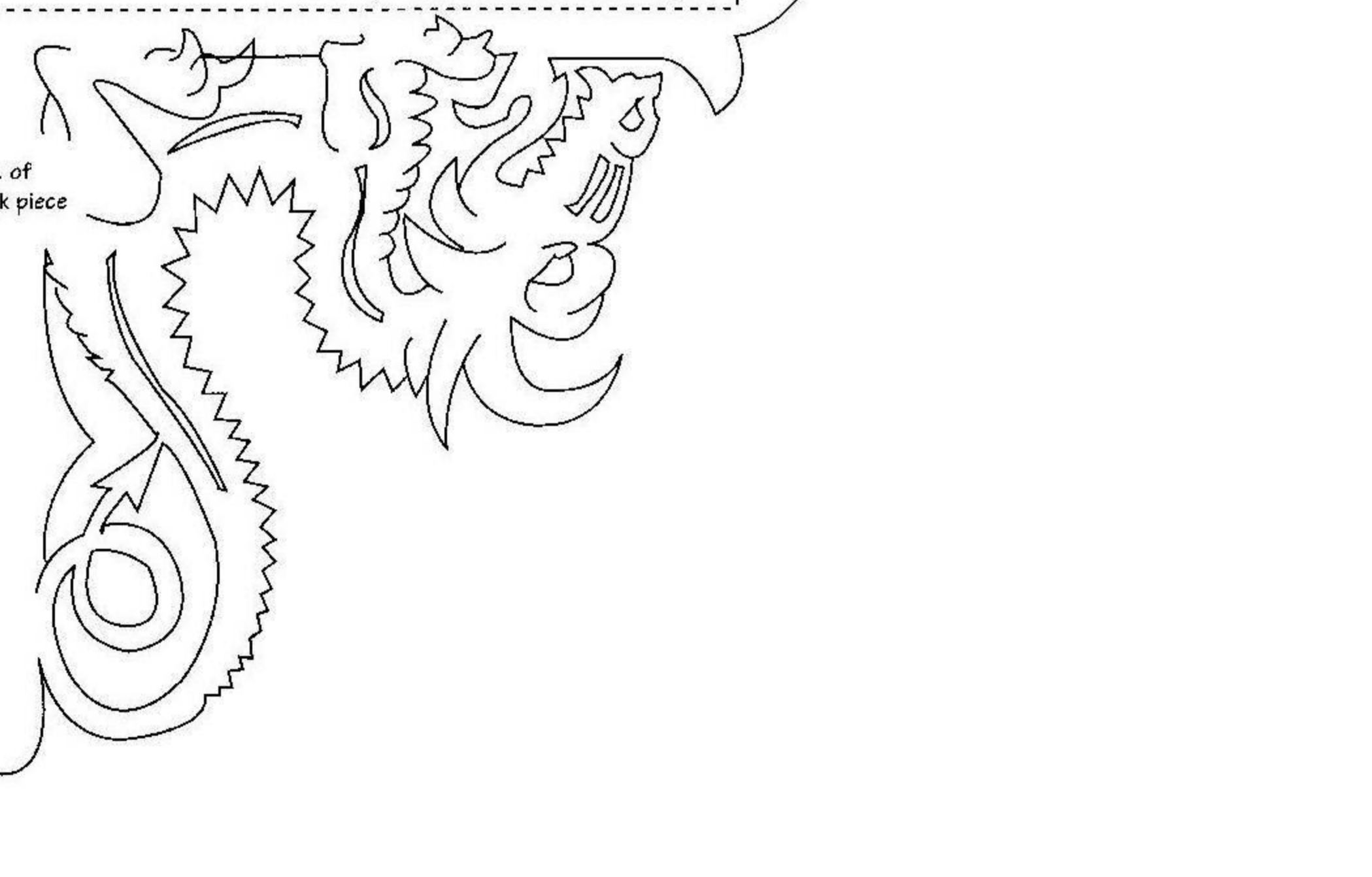
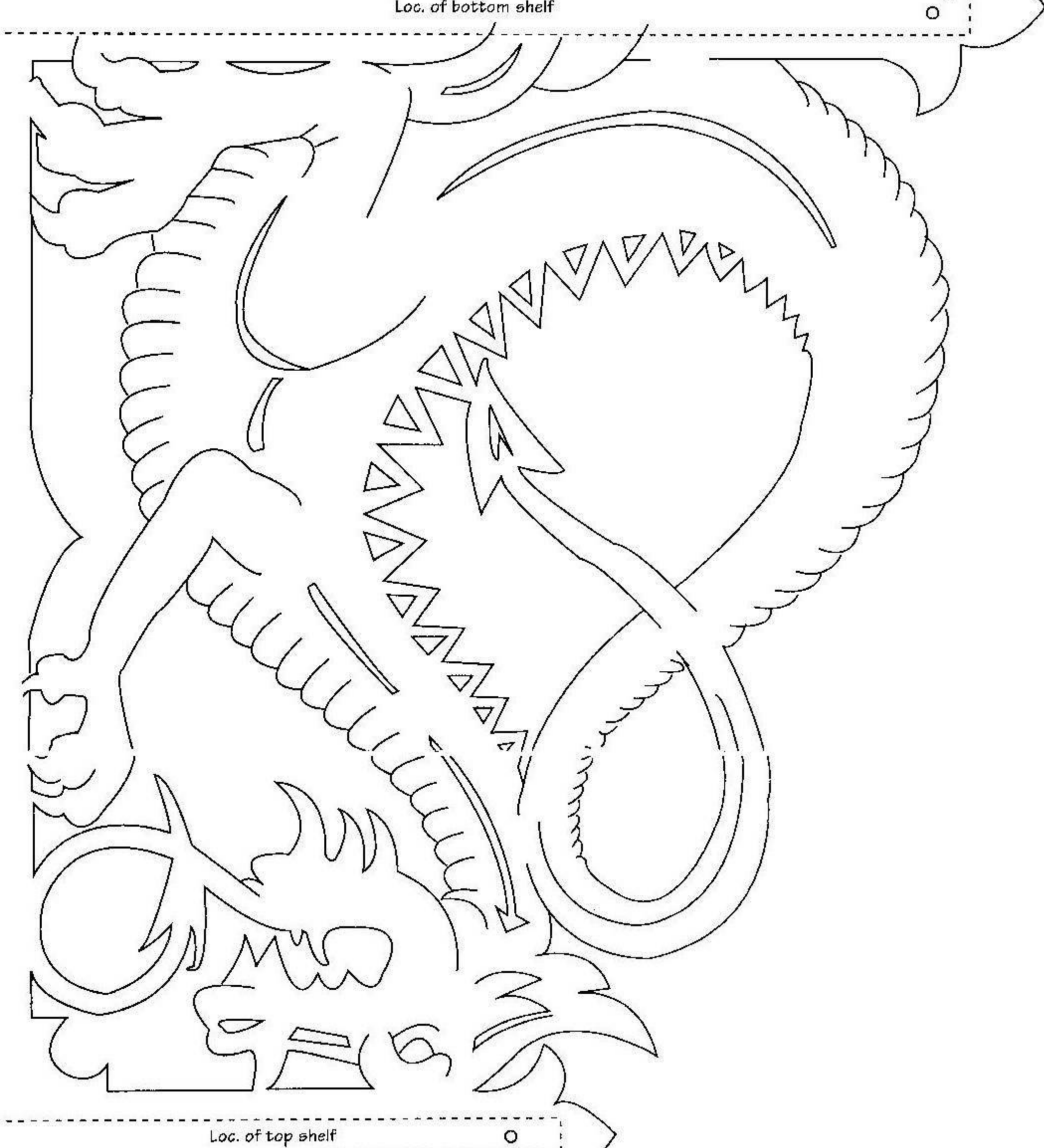
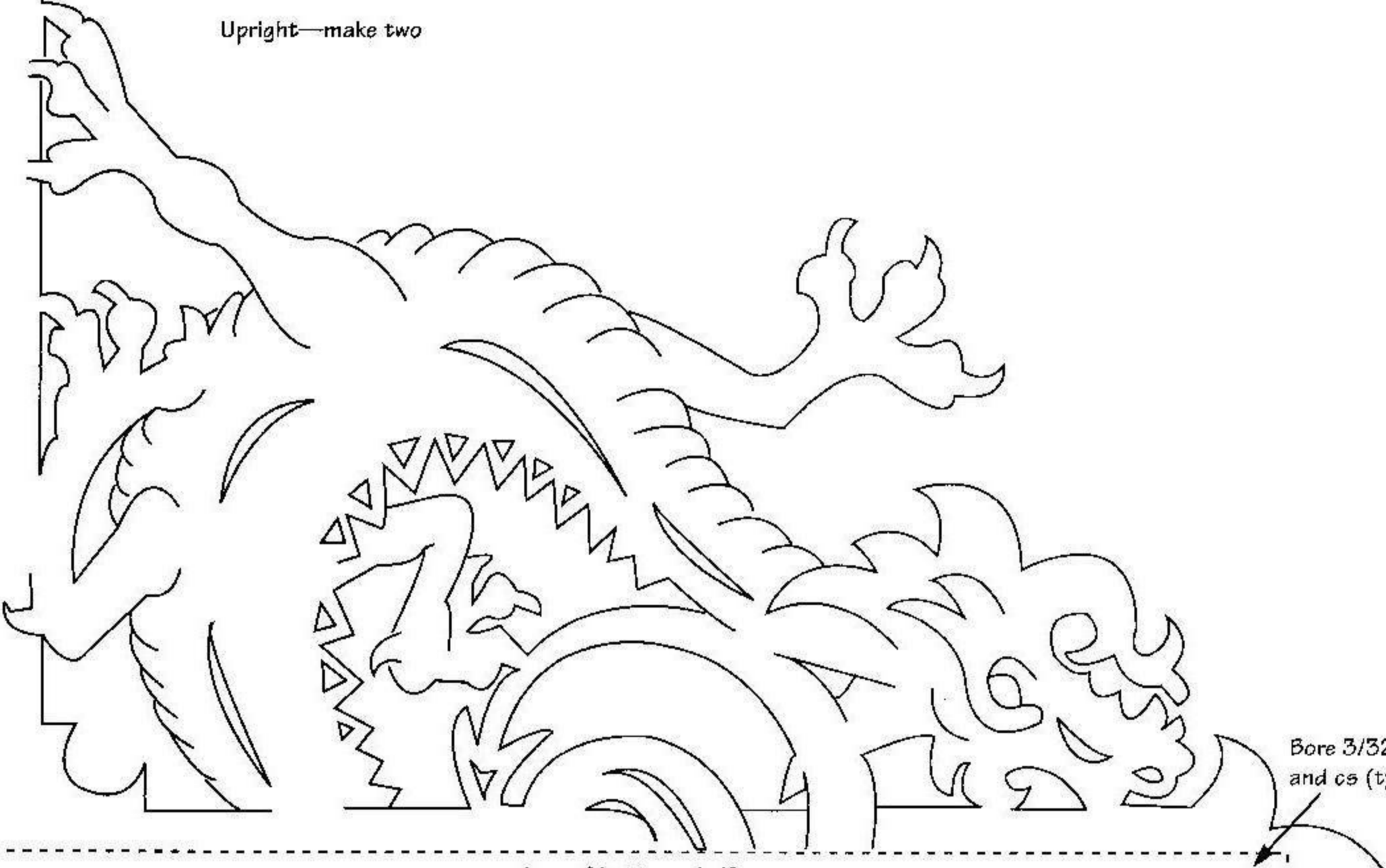


Front view

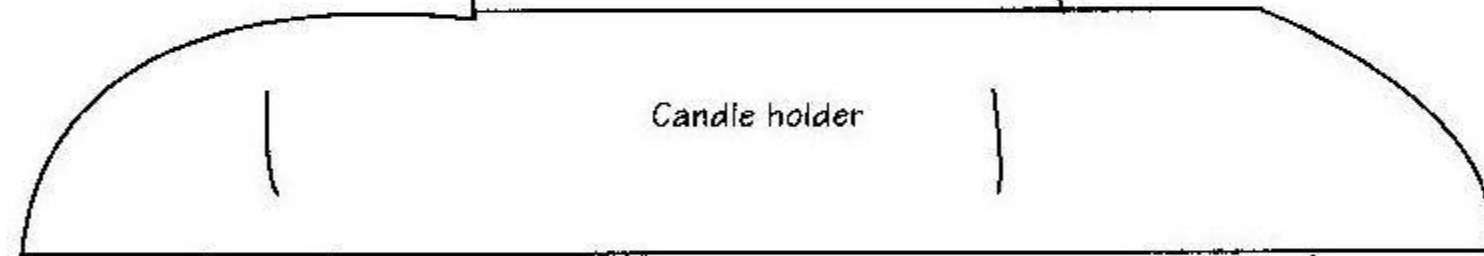
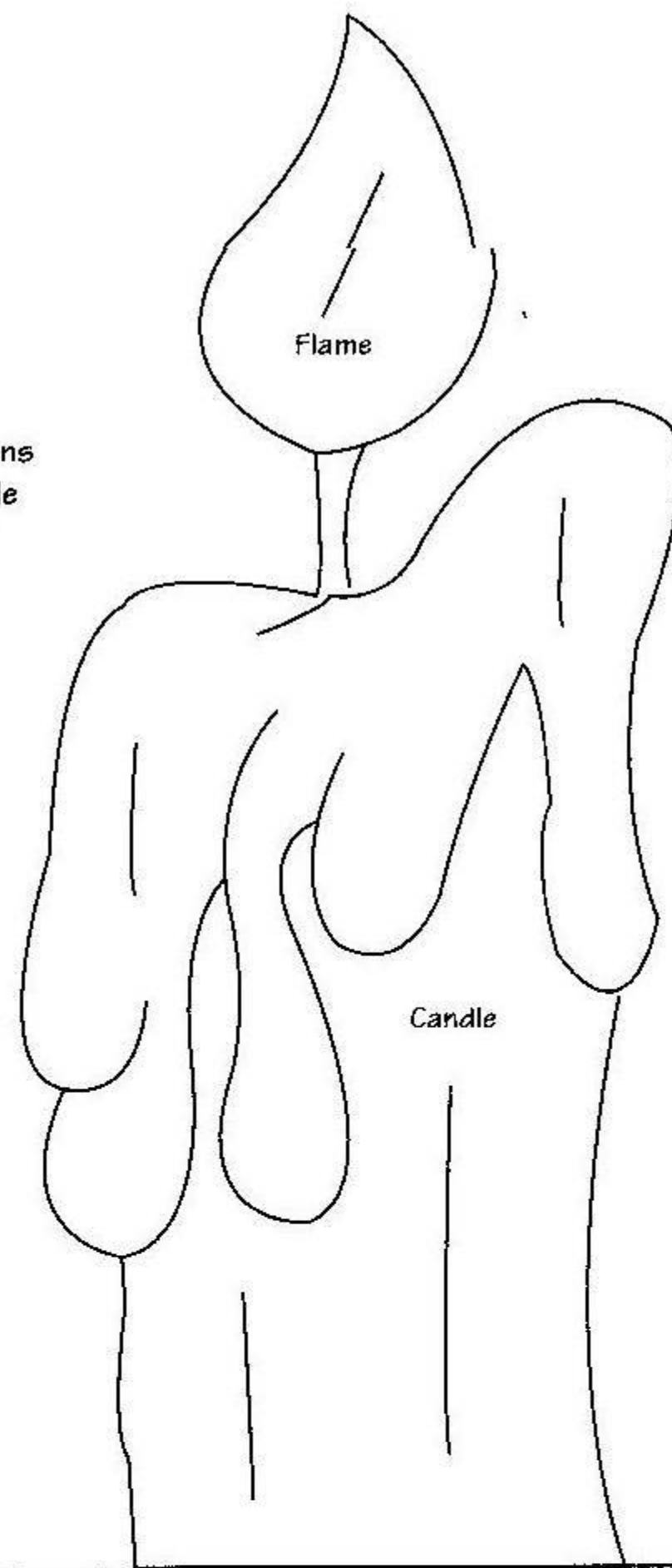
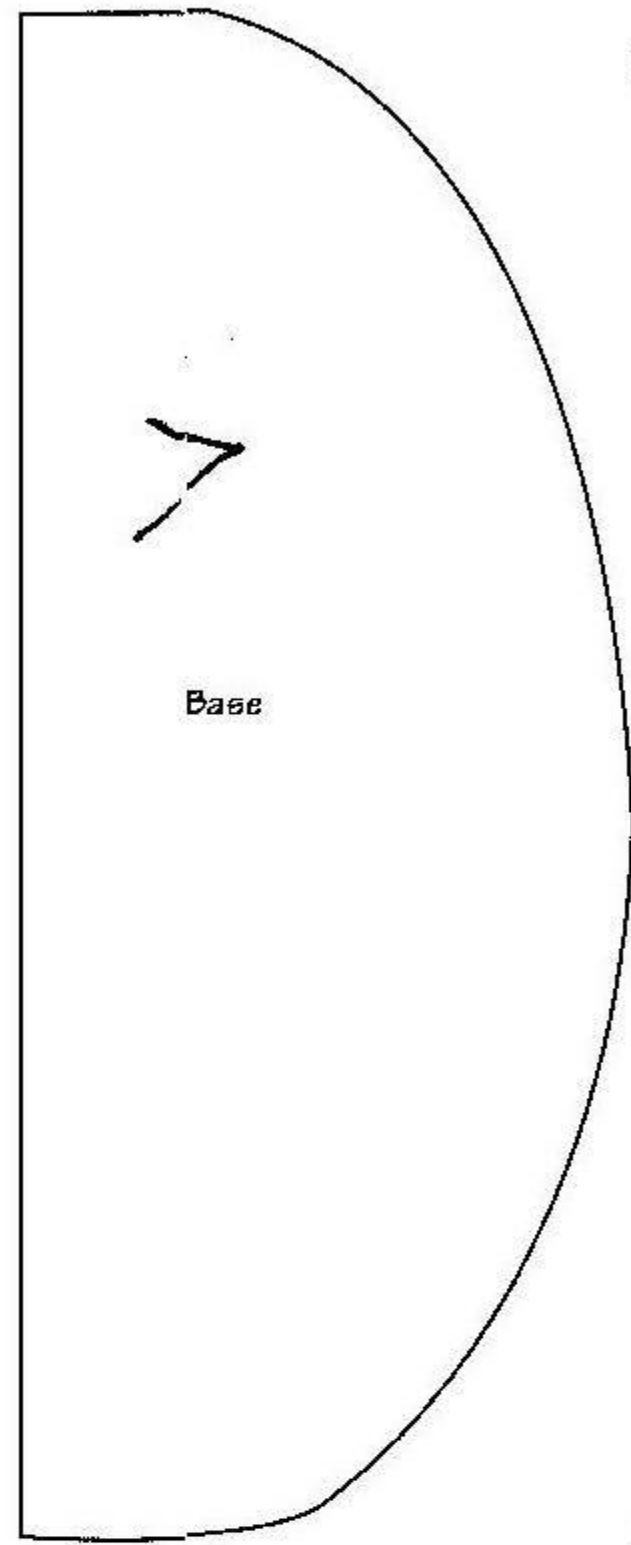
Side view

Full Size Pattern
Dragon Shelf
from page 16

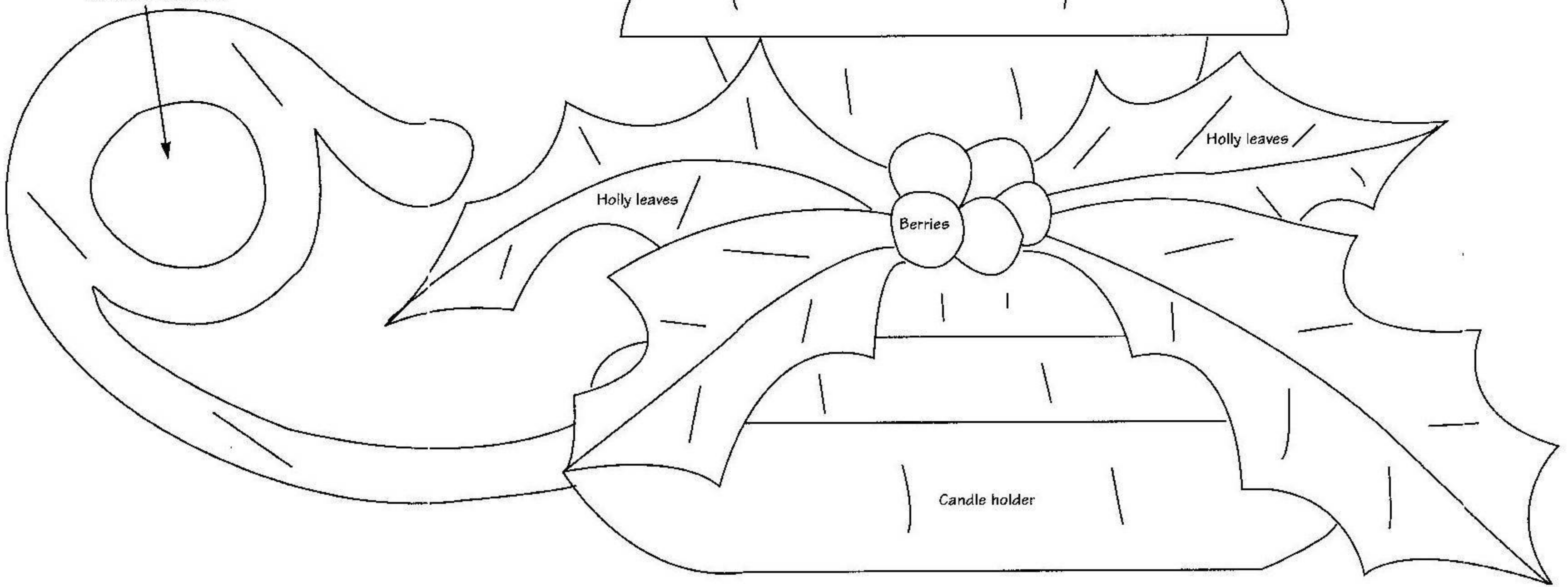
Upright—make two



Full Size Patterns
Intarsia Candle
from page 12



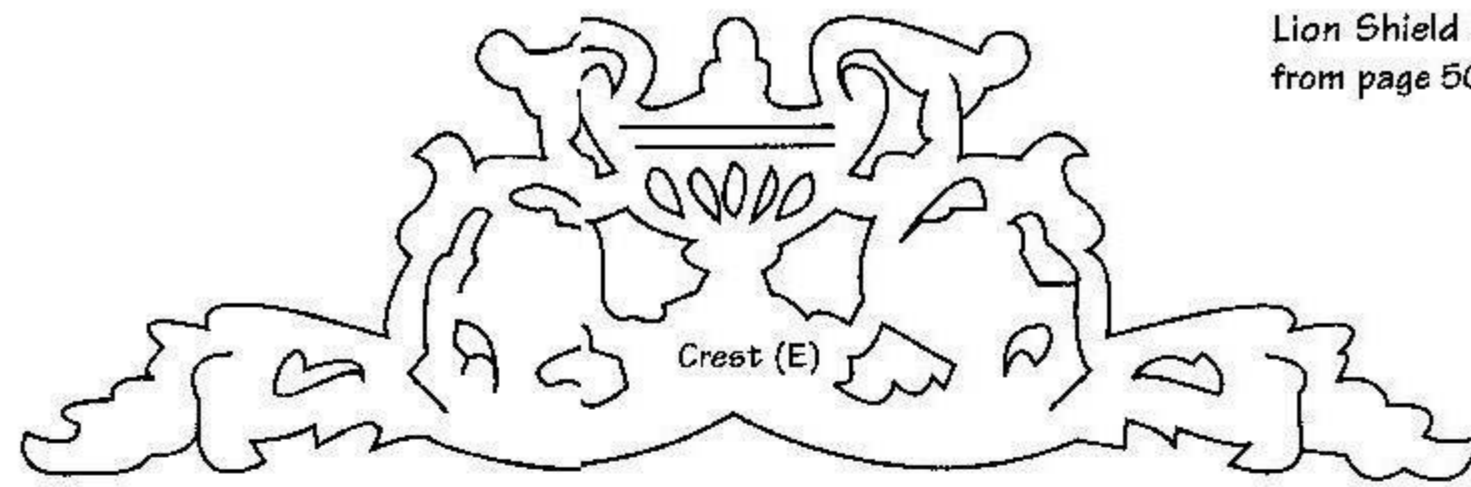
Bore 1-3/8"-Dia. thru to receive
the clock movement



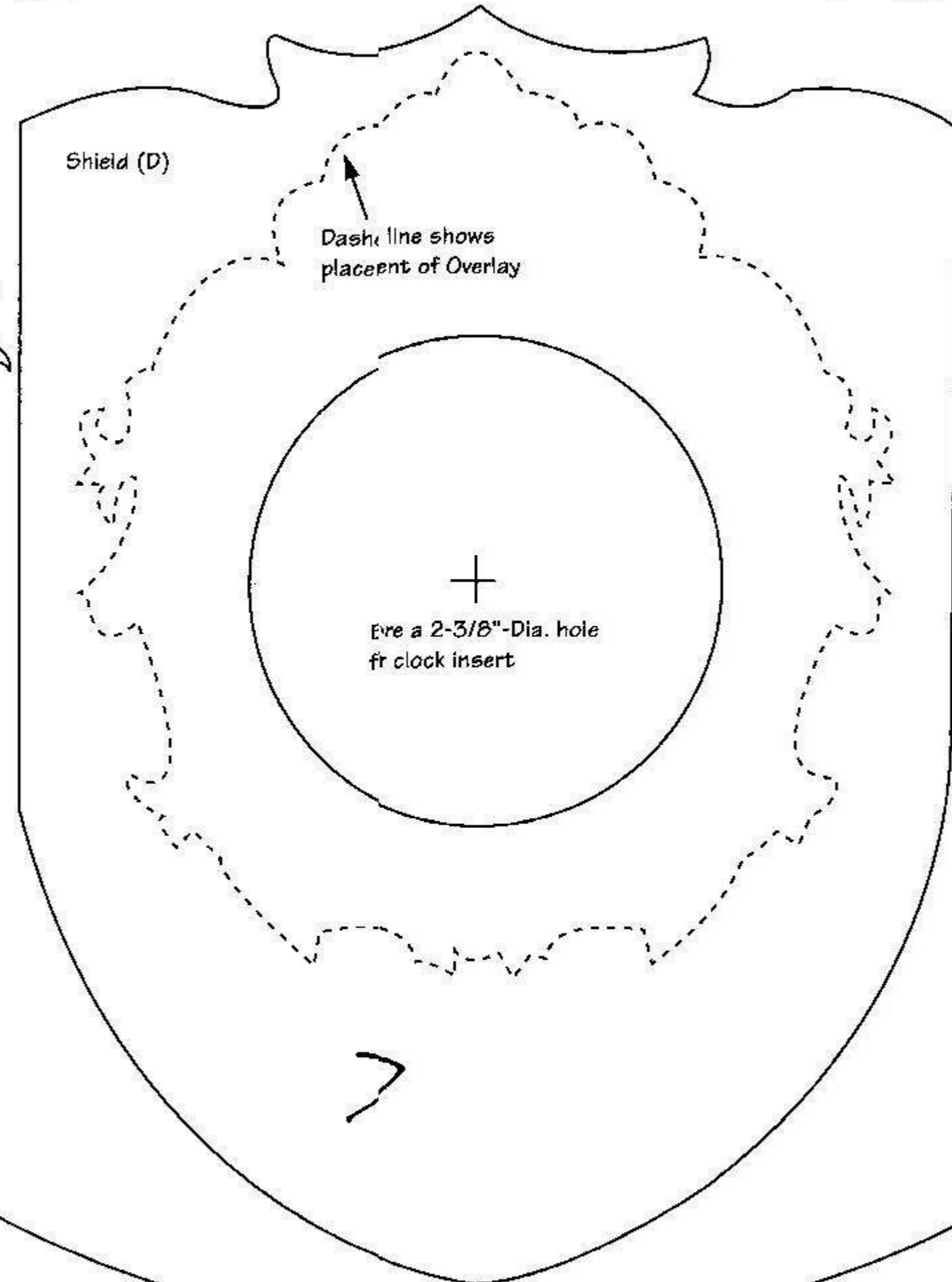
Candle holder

Cut on solid line for Back (A)

Full Size Pattern
Lion Shield Clock
from page 50



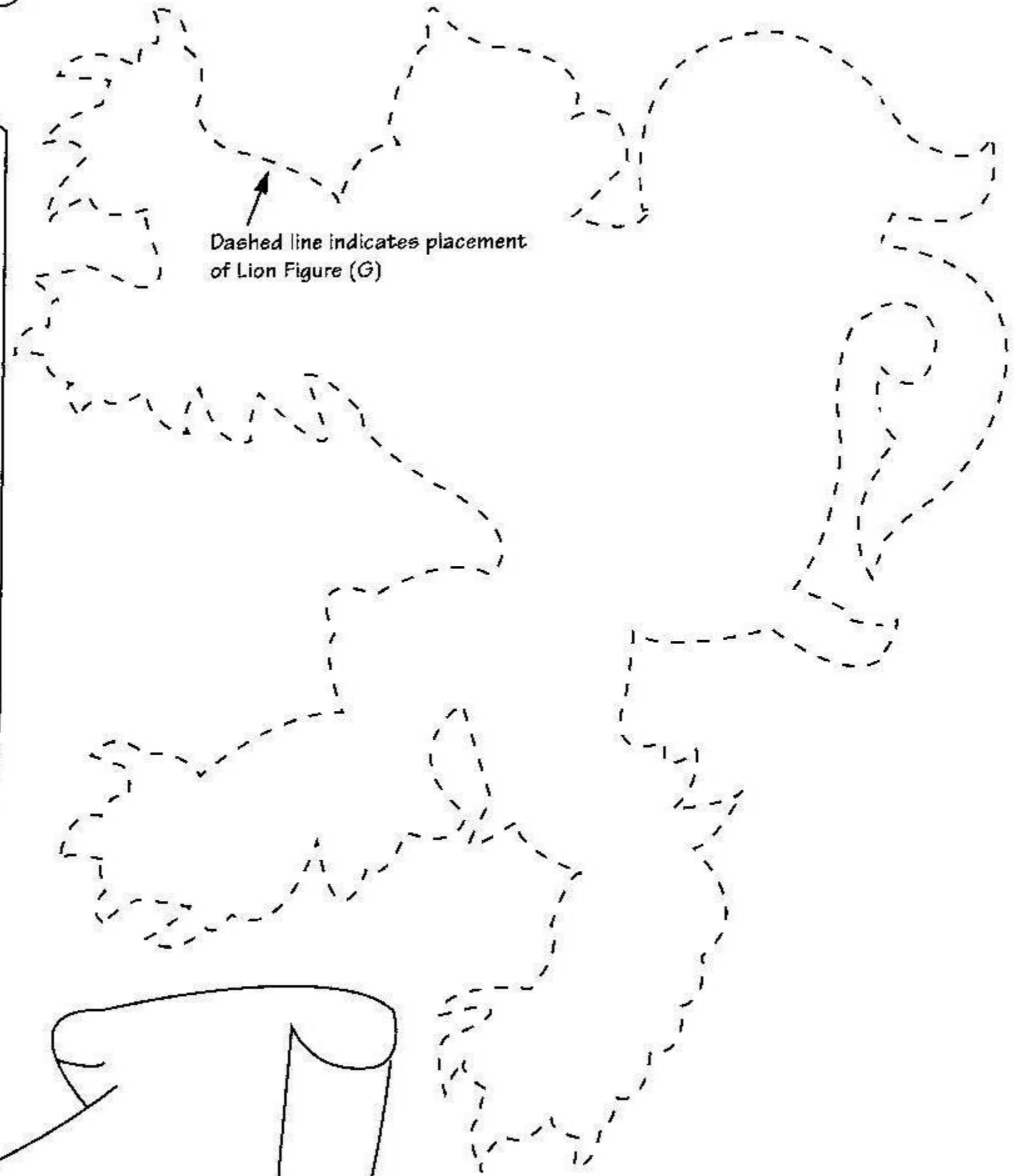
Crest (E)



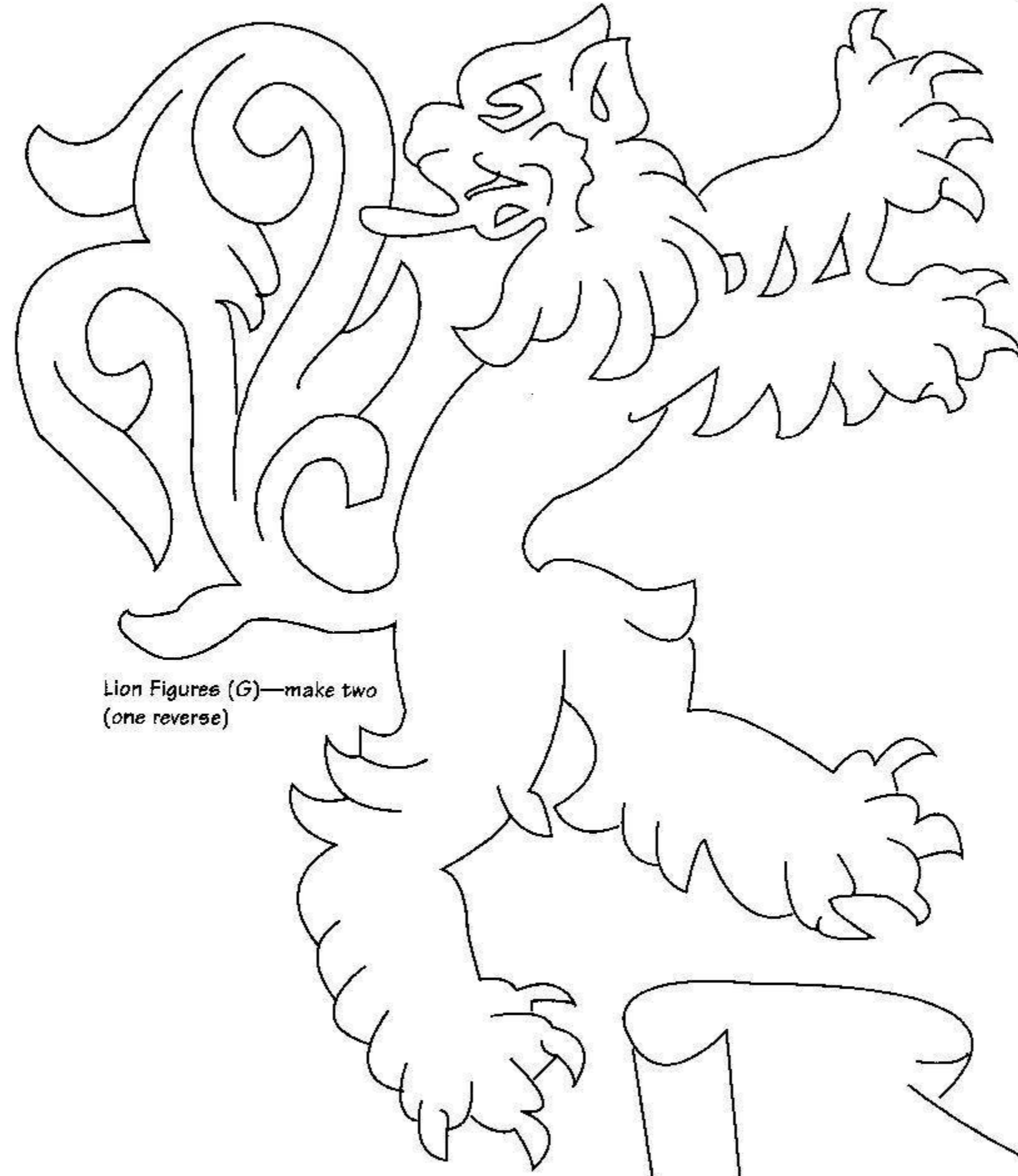
Shield (D)

Dashed line shows
placement of Overlay

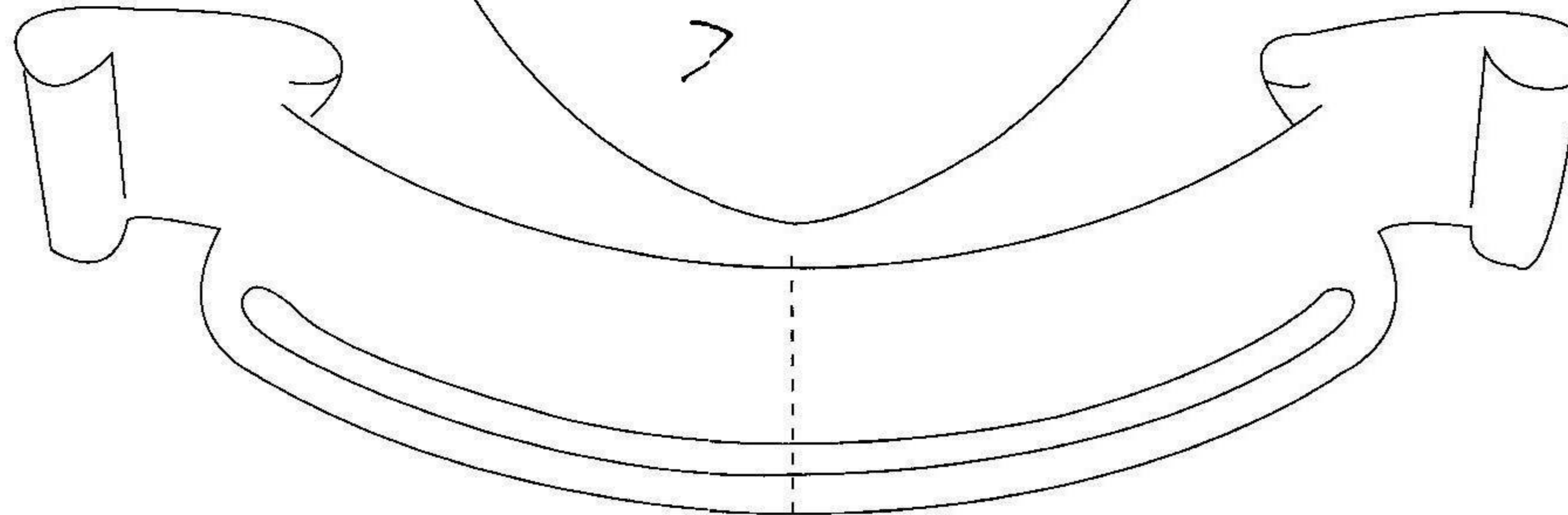
+
Bore a 2-3/8"-Dia. hole
for clock insert

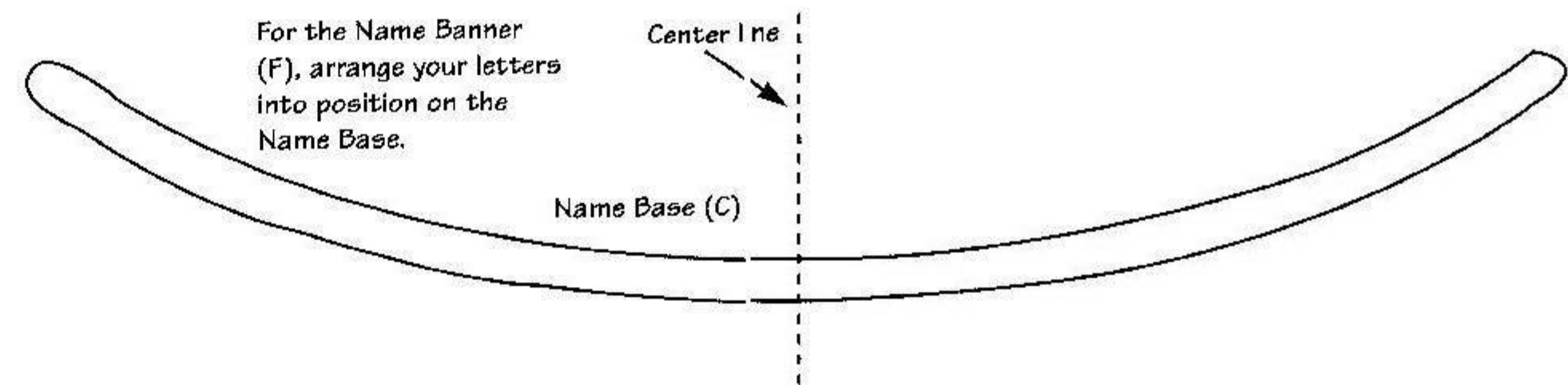
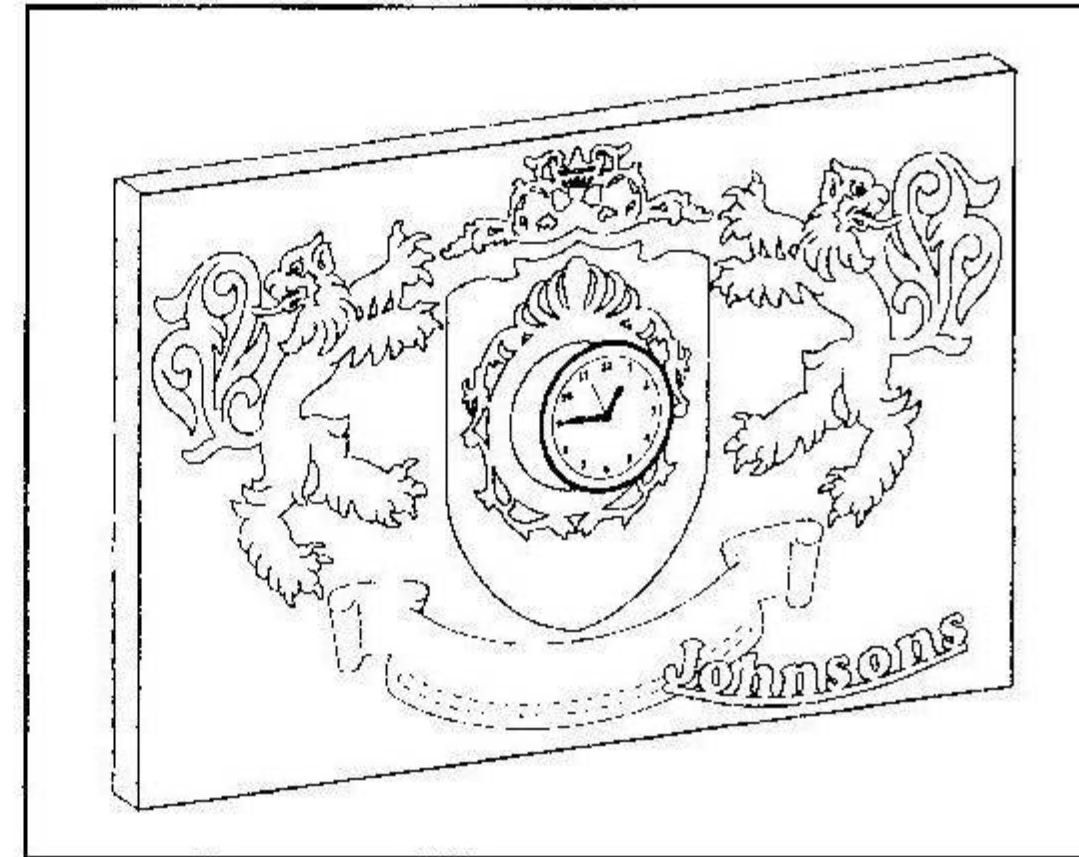
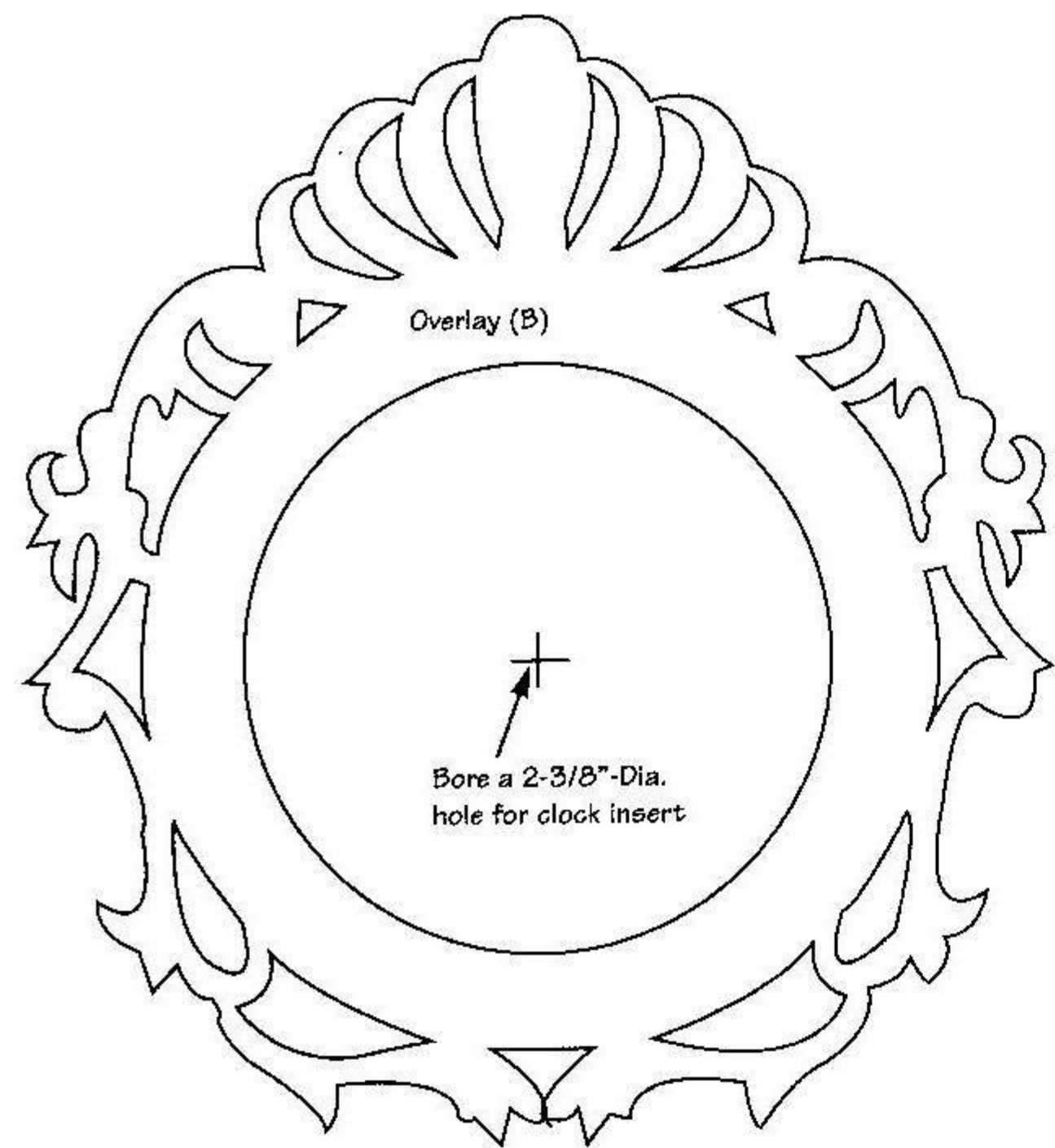


Dashed line indicates placement
of Lion Figure (G)



Lion Figures (G)—make two
(one reverse)

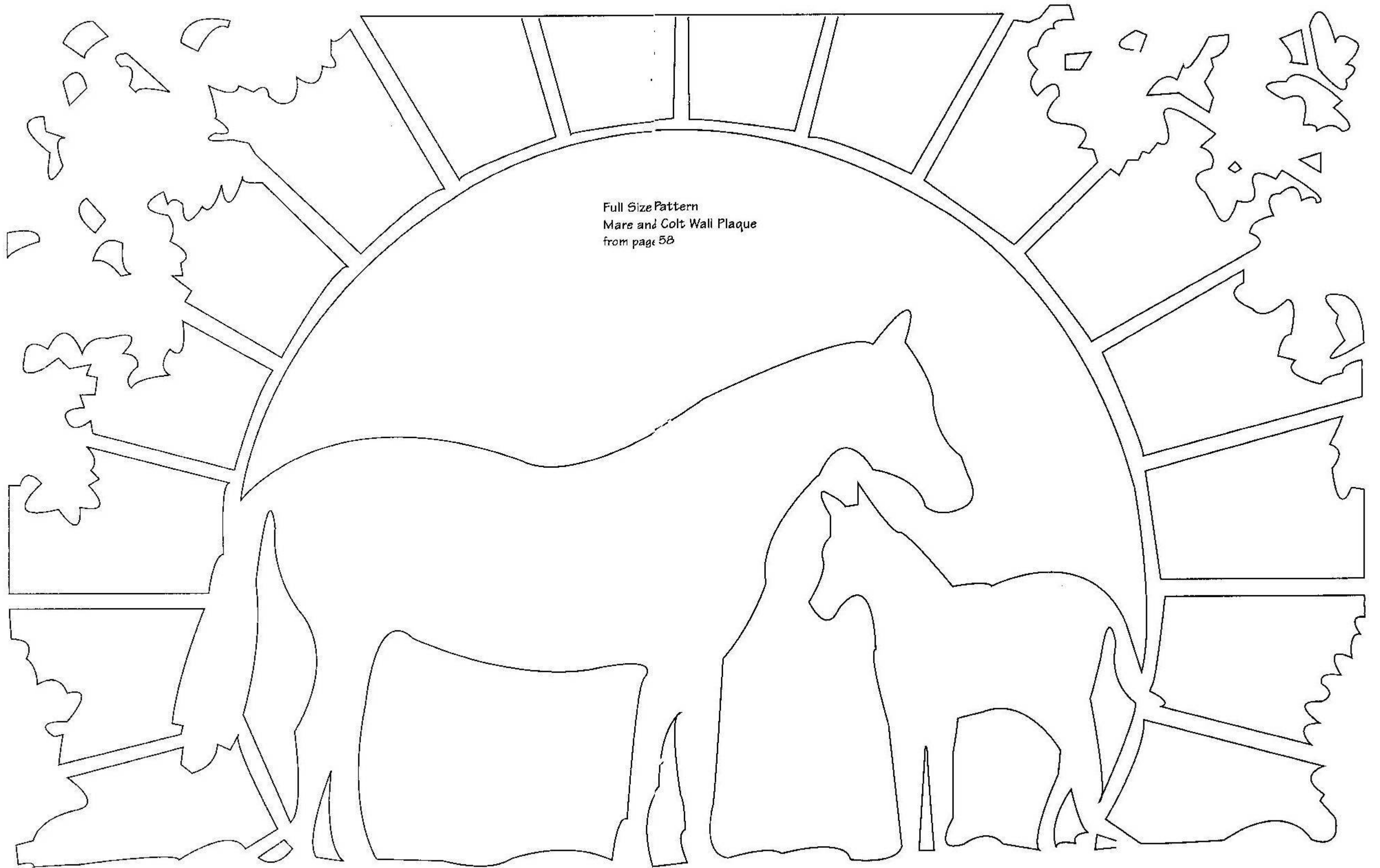


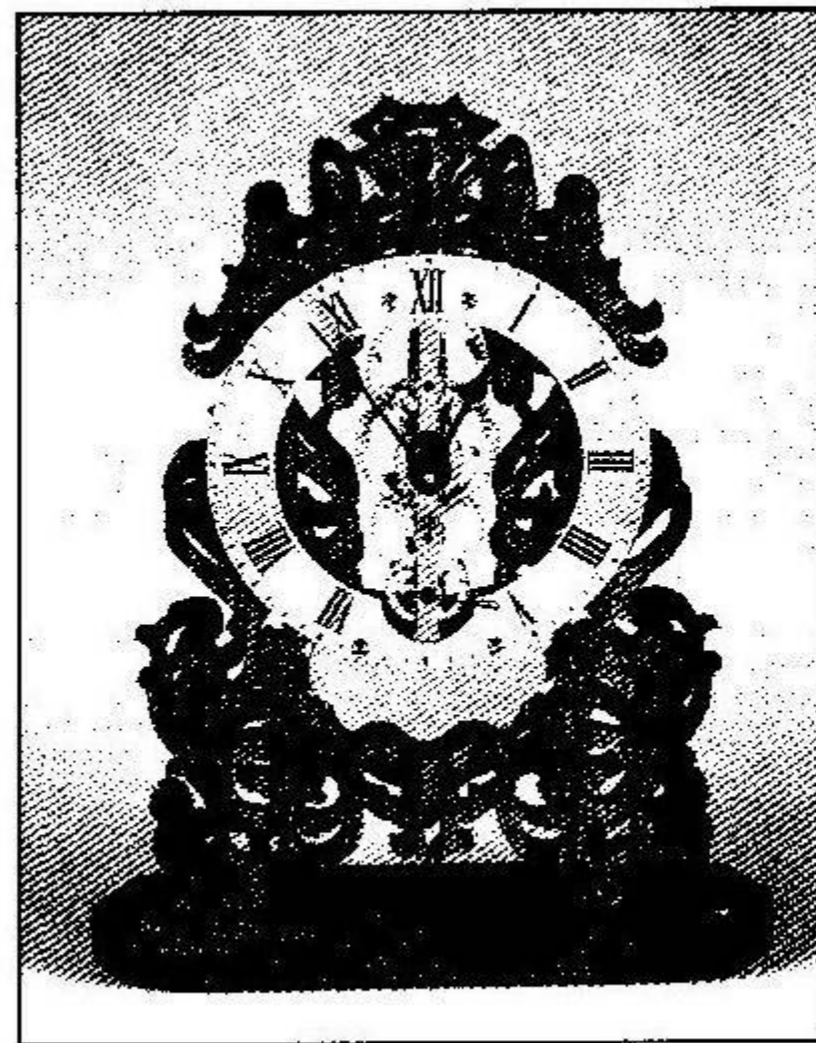
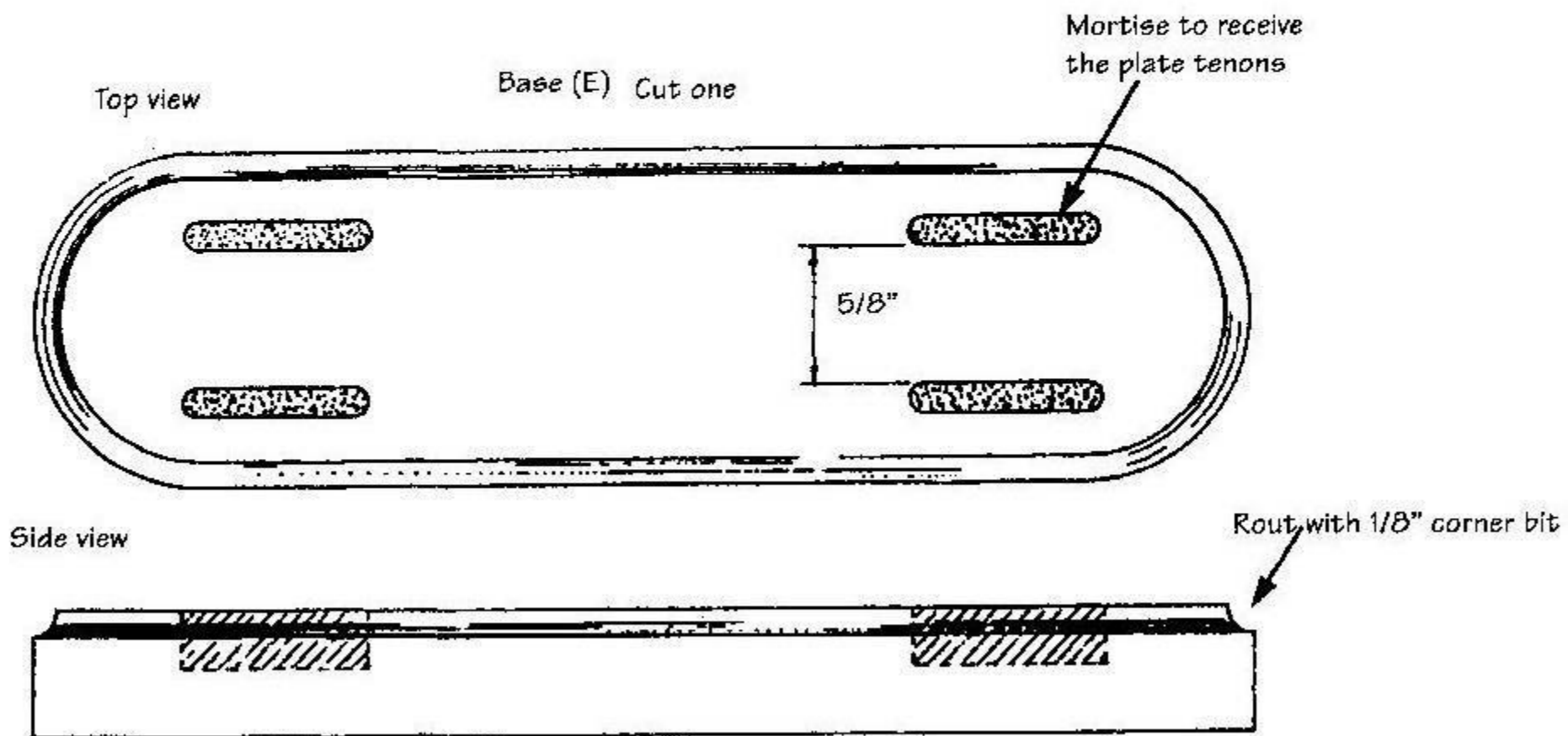


A B C D
E F G H I
J K L M N
O P Q R S T
U V W X Y Z

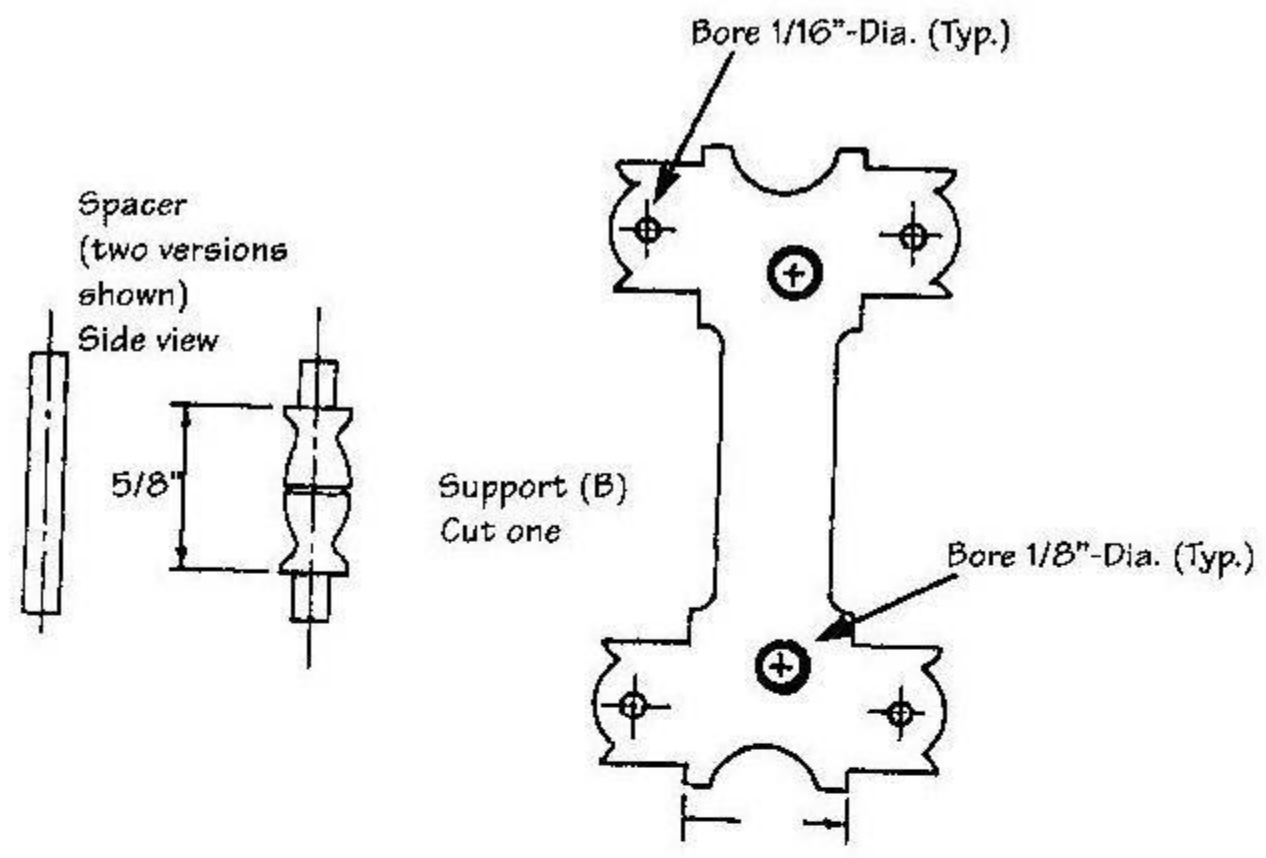
a b c d e
f g h i j k
l m n o p
q r s t u v
w x y z

Full Size Pattern
Mare and Colt Wall Plaque
from page 58

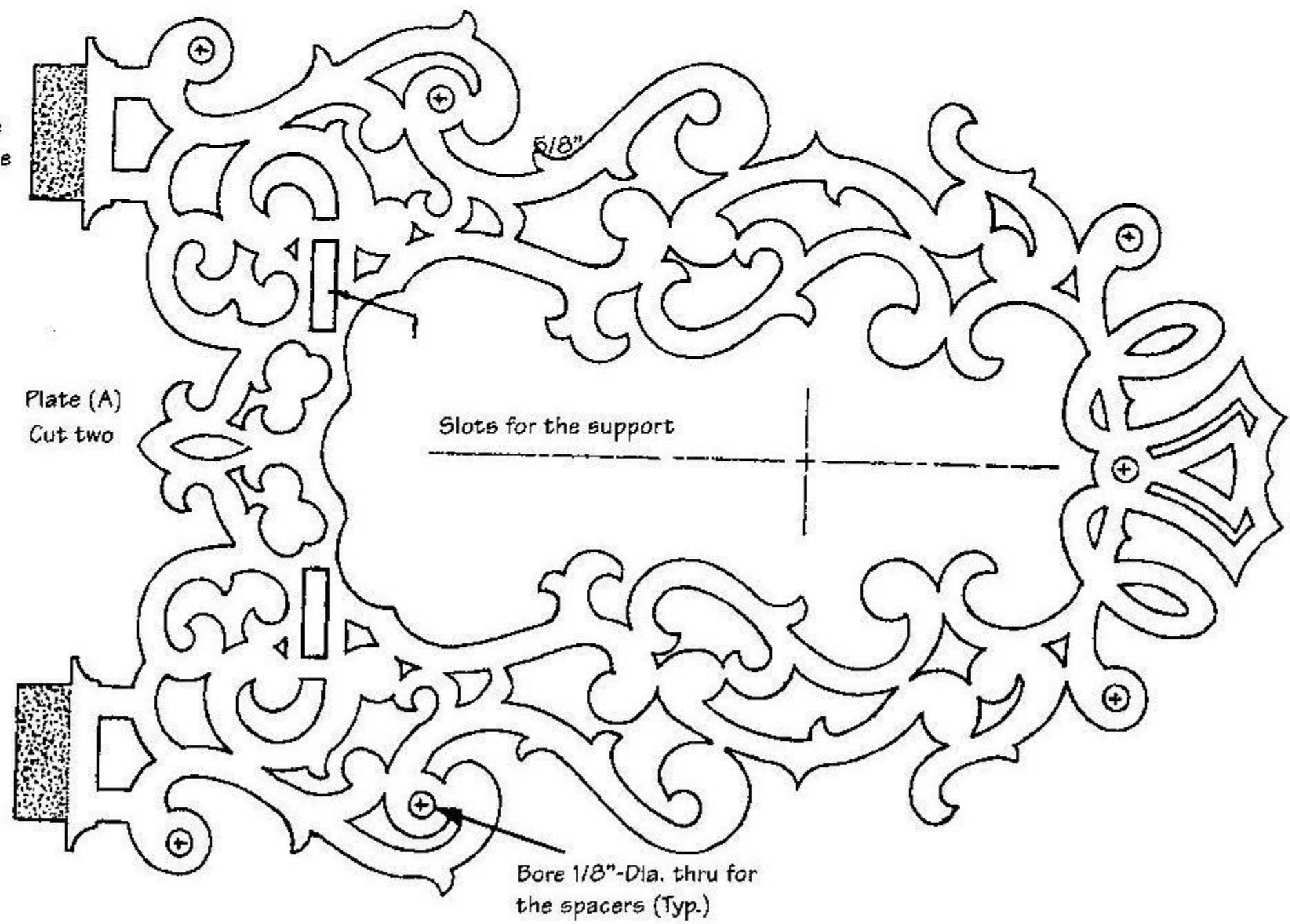




Mini Skeleton Clock

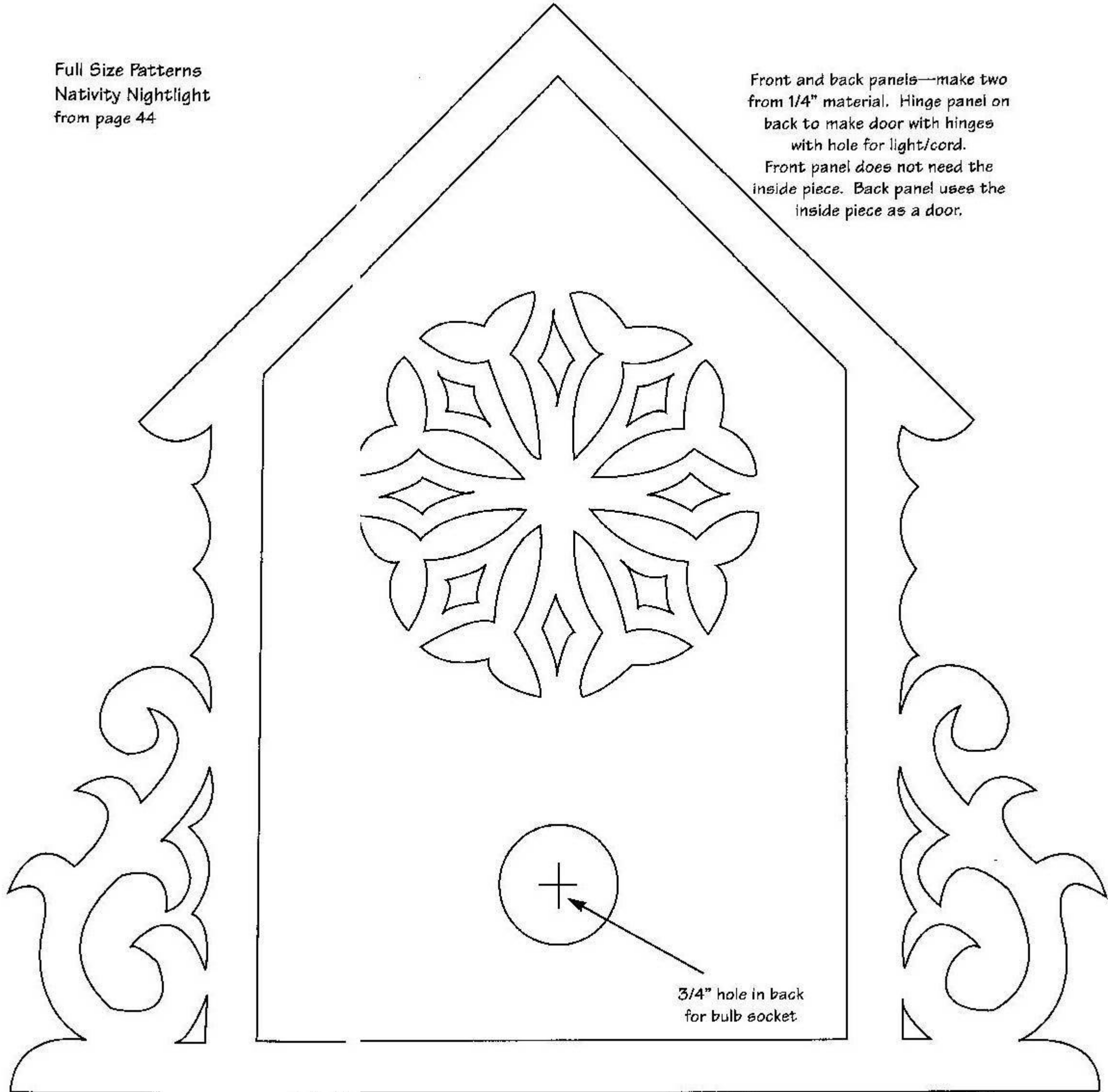


Tenons fit into the mortises cut in the base

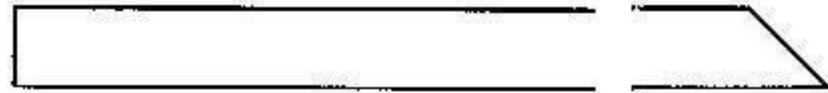


Full Size Patterns
Nativity Nightlight
from page 44

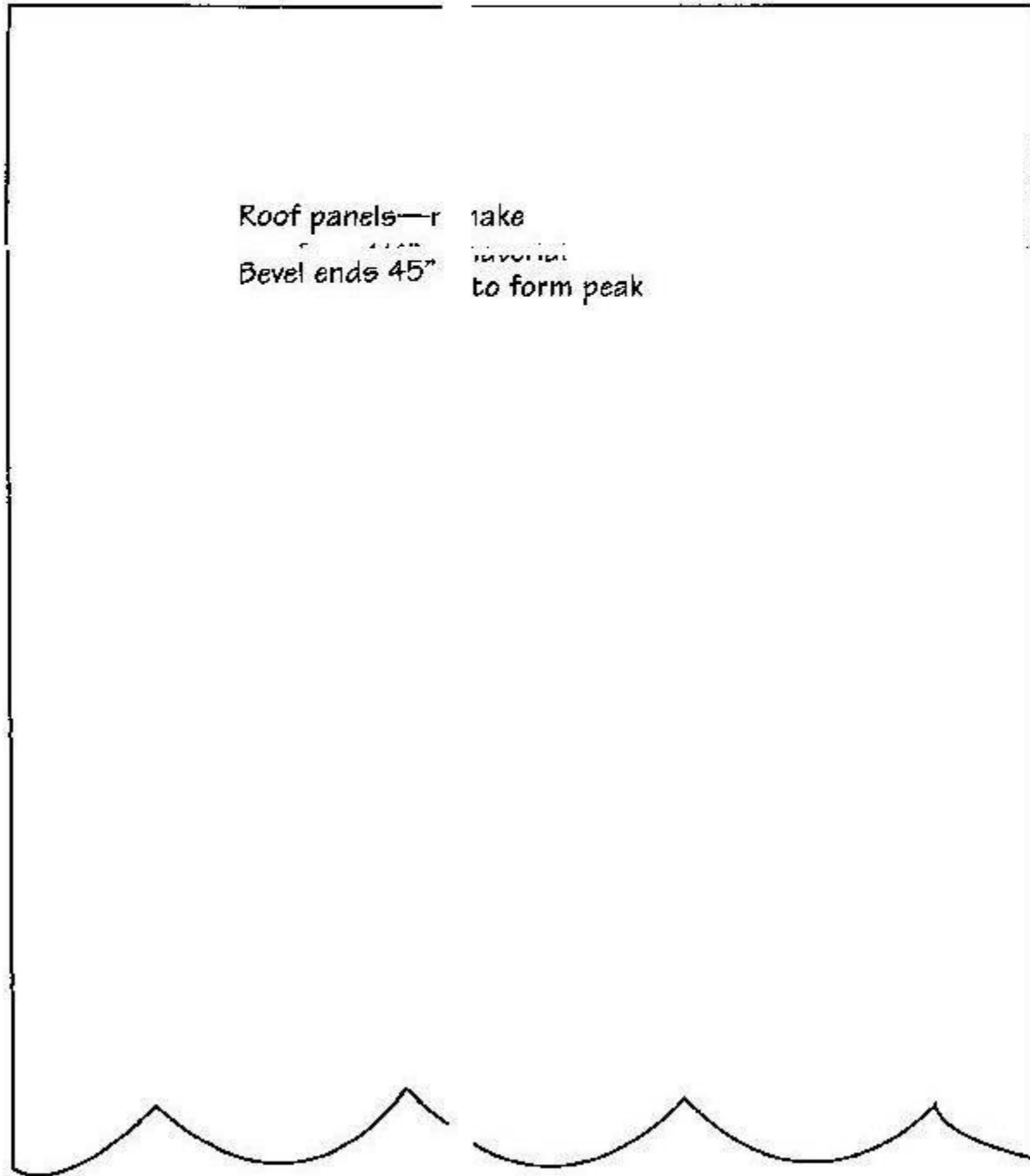
Front and back panels—make two
from 1/4" material. Hinge panel on
back to make door with hinges
with hole for light/cord.
Front panel does not need the
inside piece. Back panel uses the
inside piece as a door.



3/4" hole in back
for bulb socket



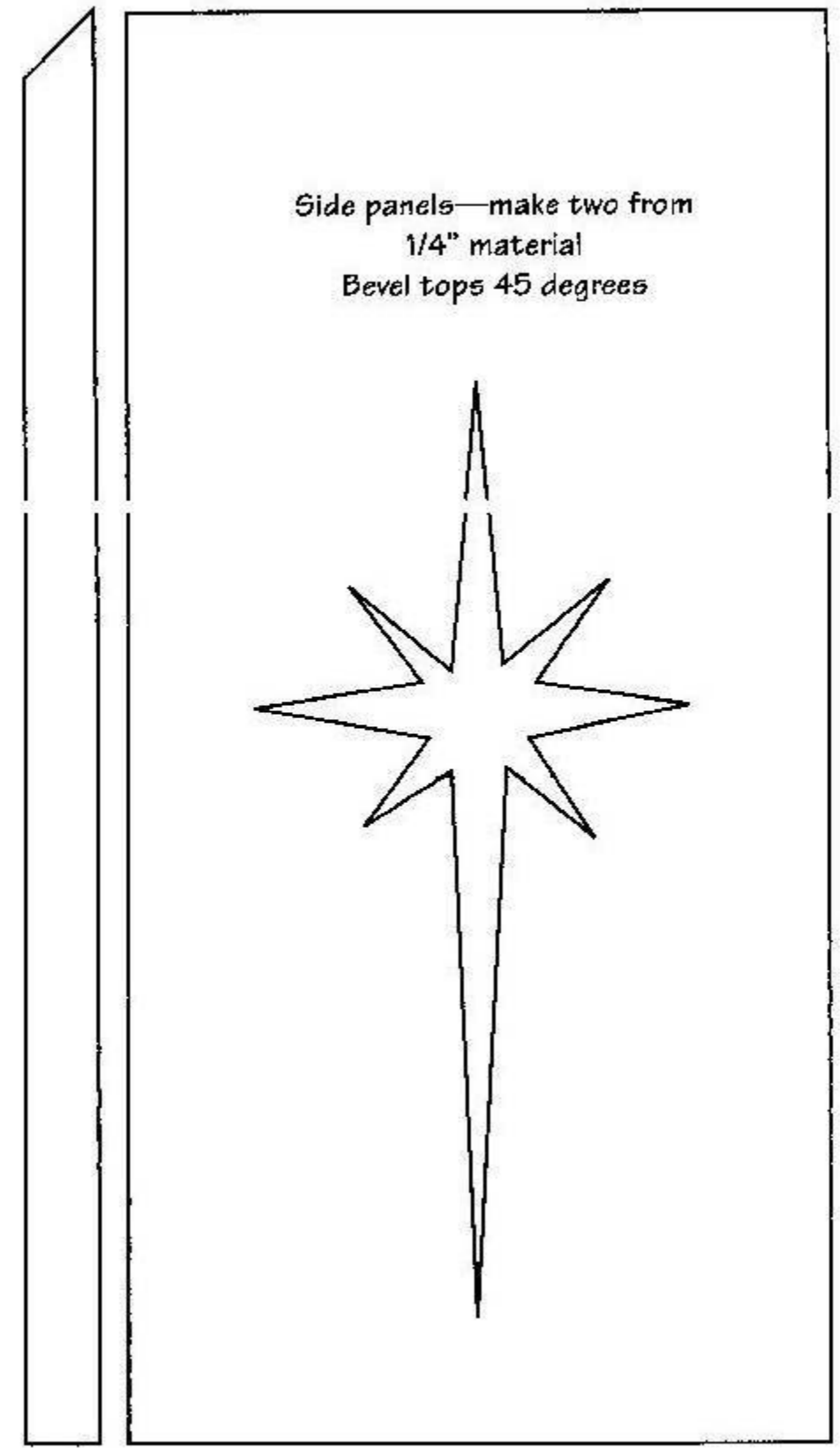
Door stop—make one from 1/4" material
Glue to inside of case to rear-right of bottom corner (when looking at back)



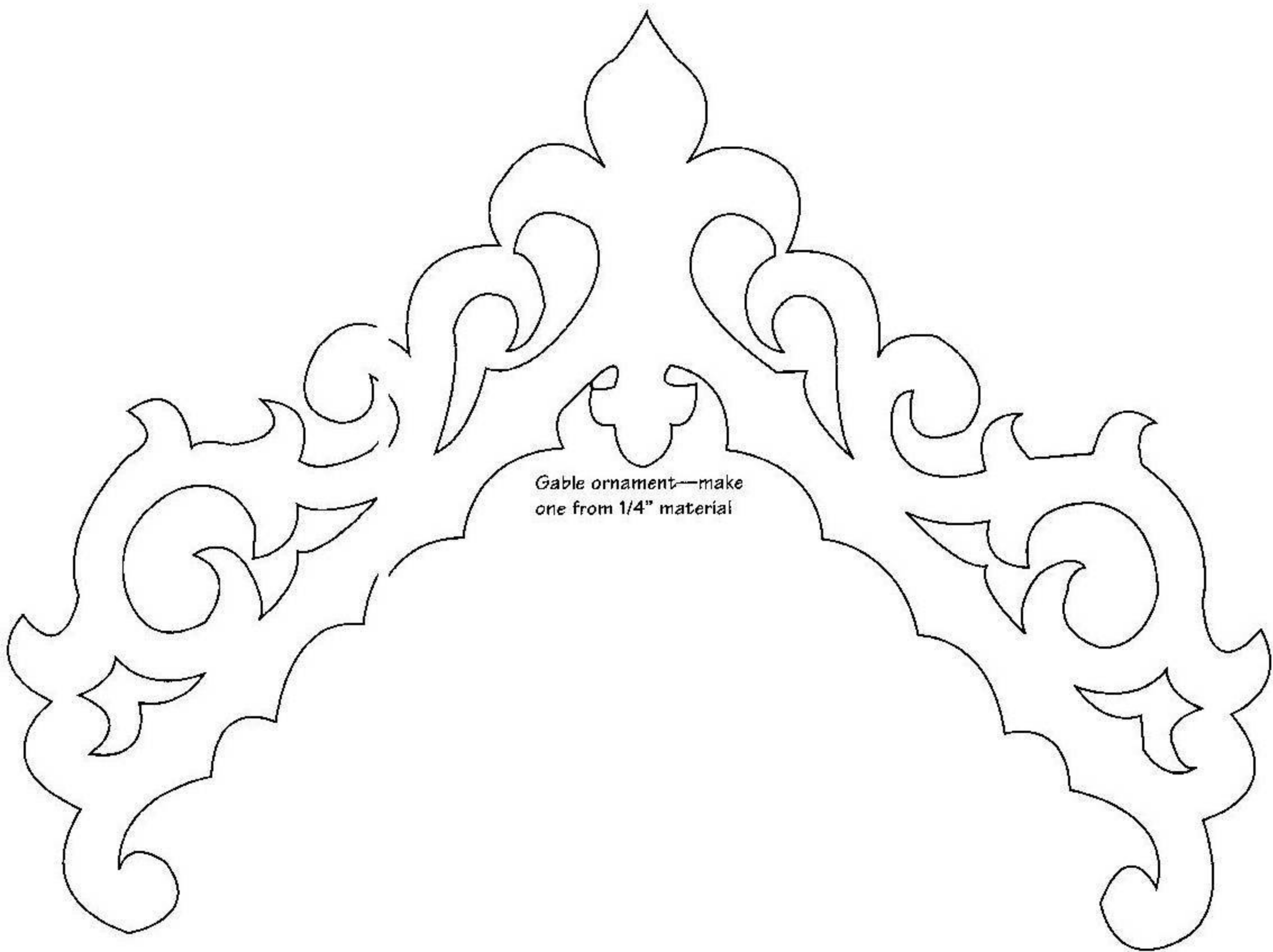
Roof panels—make two
Bevel ends 45° to form peak



Side view of roof panels



Side panels—make two from 1/4" material
Bevel tops 45 degrees



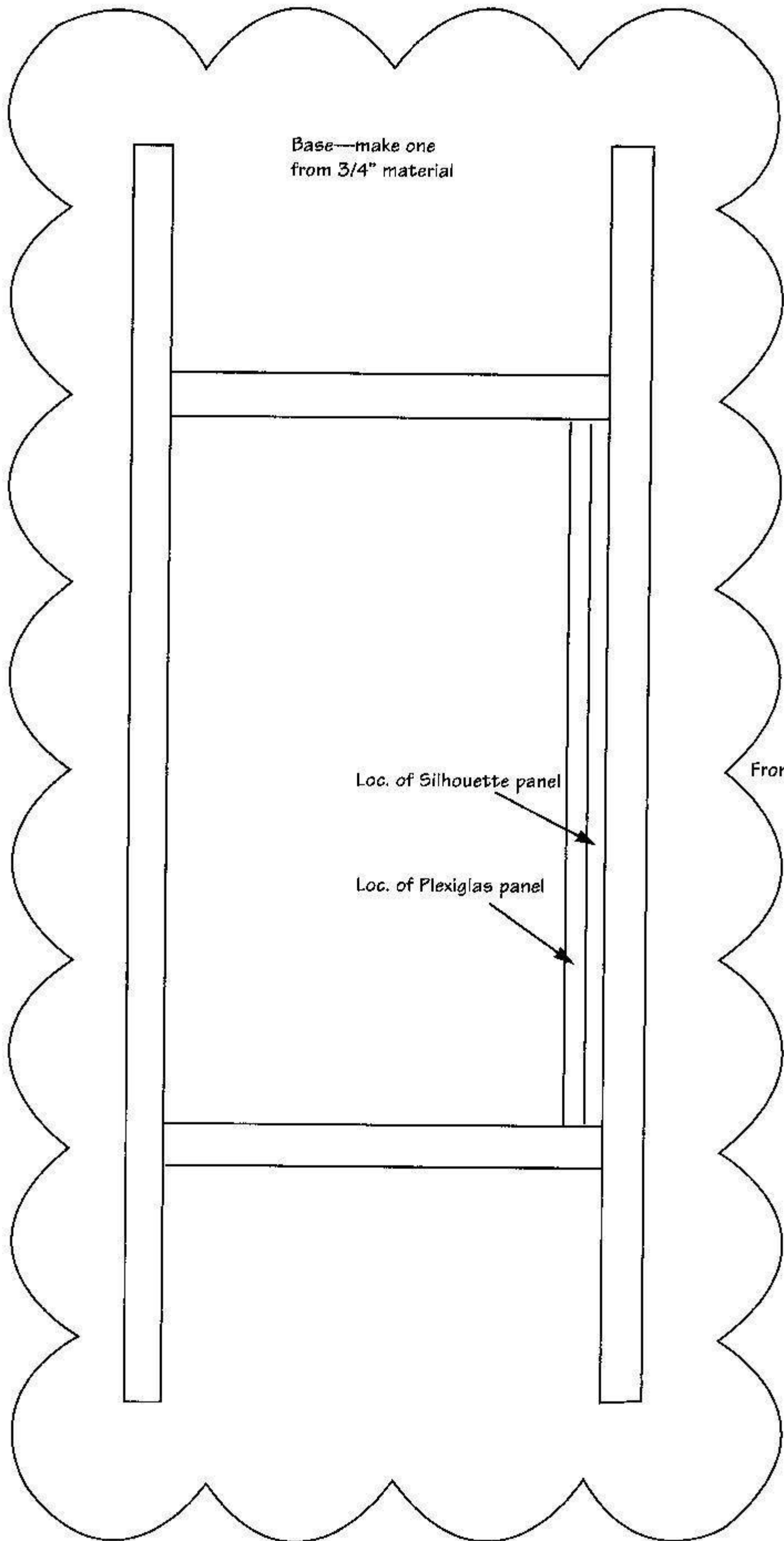
Gable ornament—make
one from 1/4" material

Base—make one
from 3/4" material

Loc. of Silhouette panel

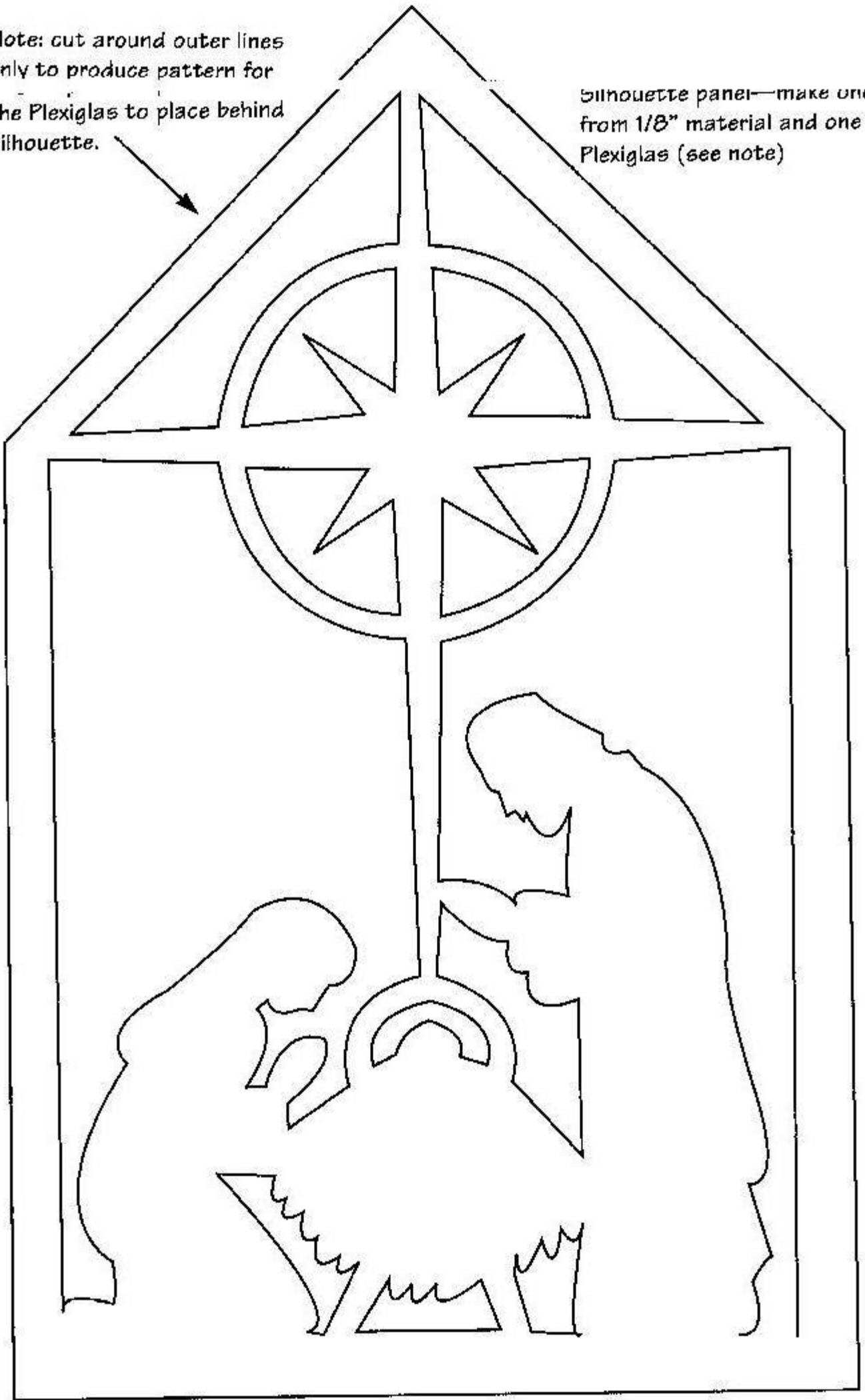
Loc. of Plexiglas panel

Front



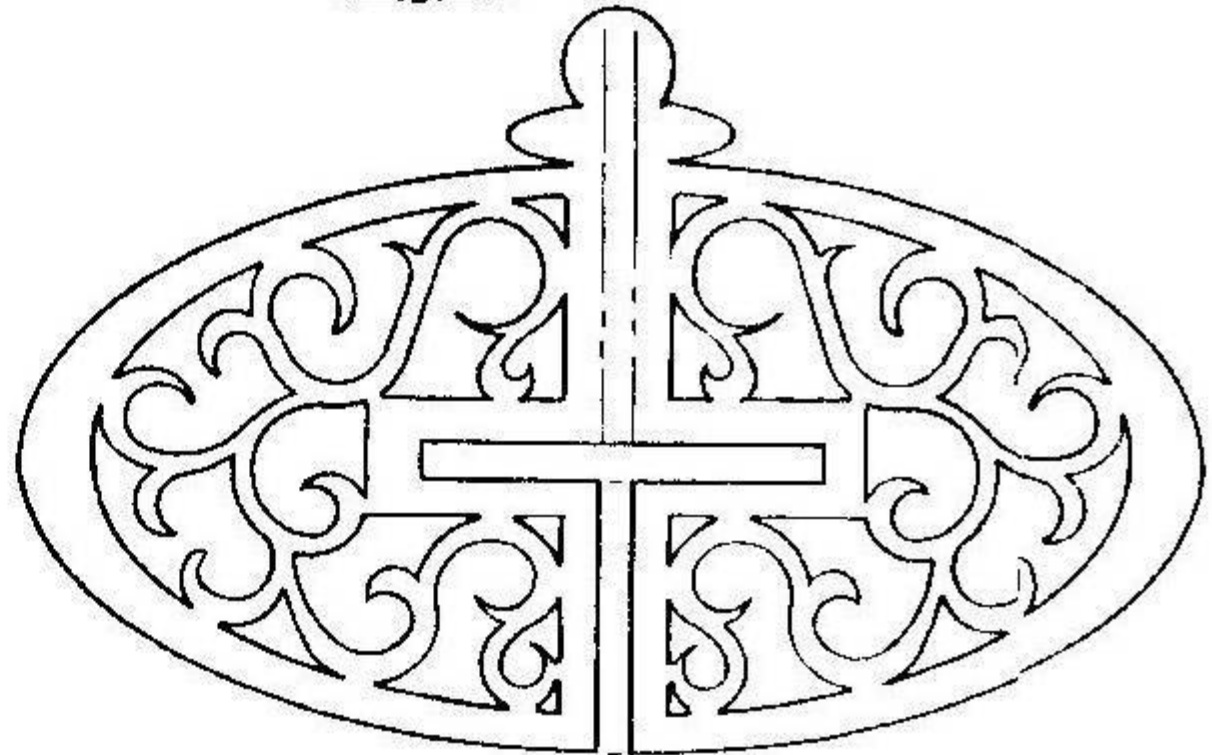
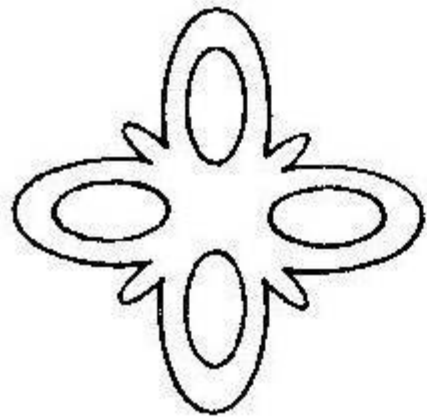
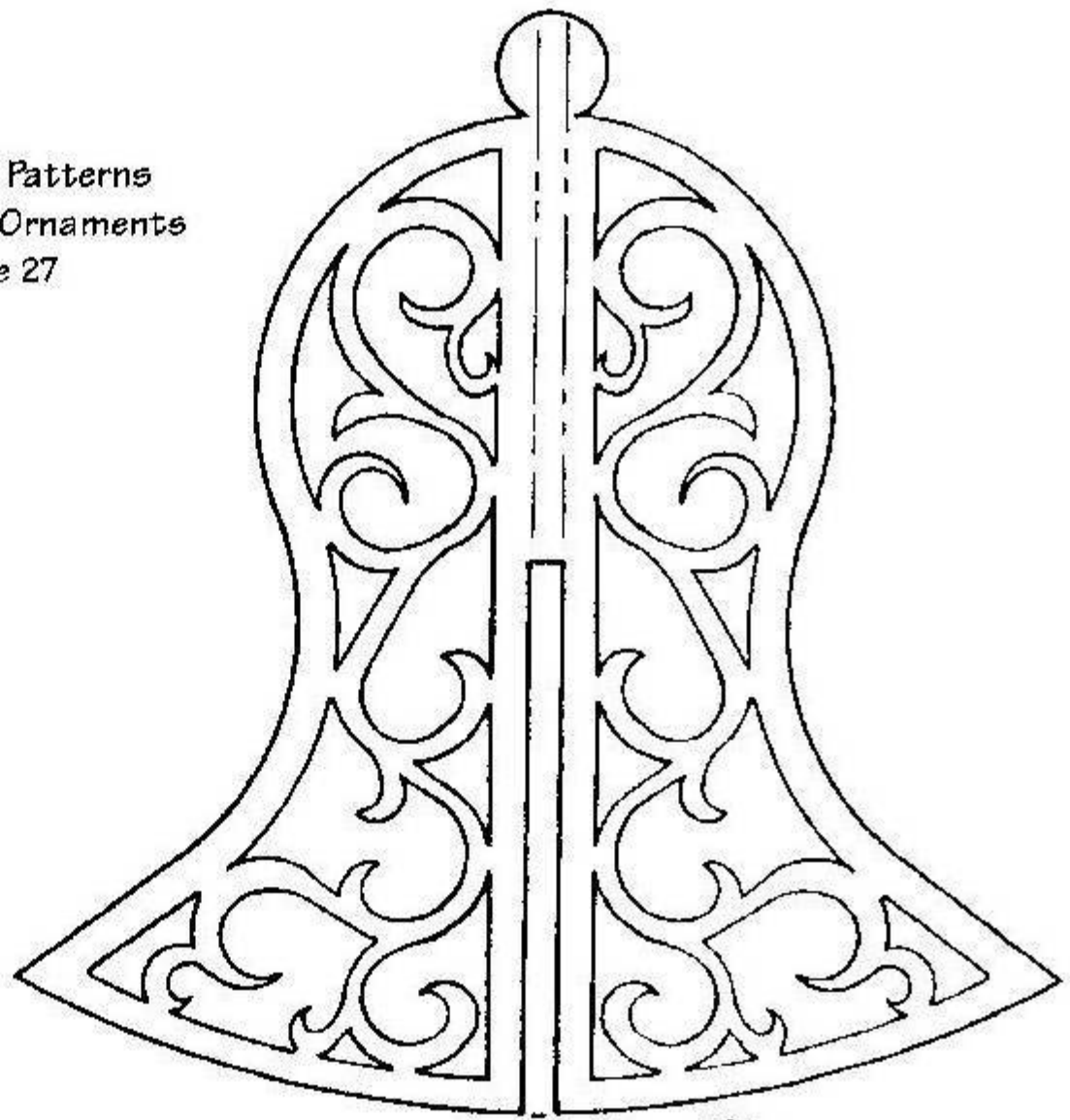
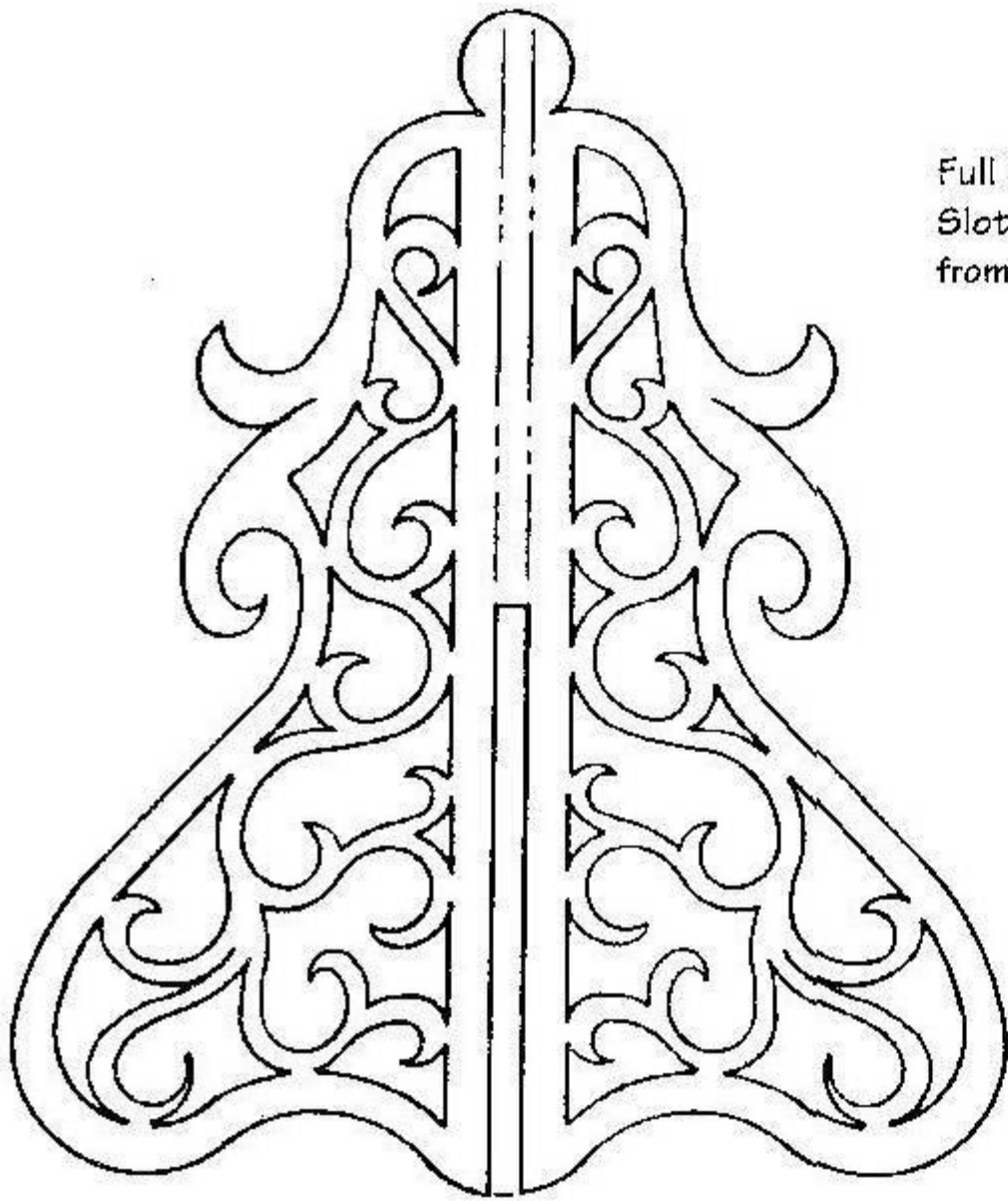
Note: cut around outer lines only to produce pattern for the Plexiglas to place behind silhouette.

Silhouette panel—make one from 1/8" material and one from Plexiglas (see note)

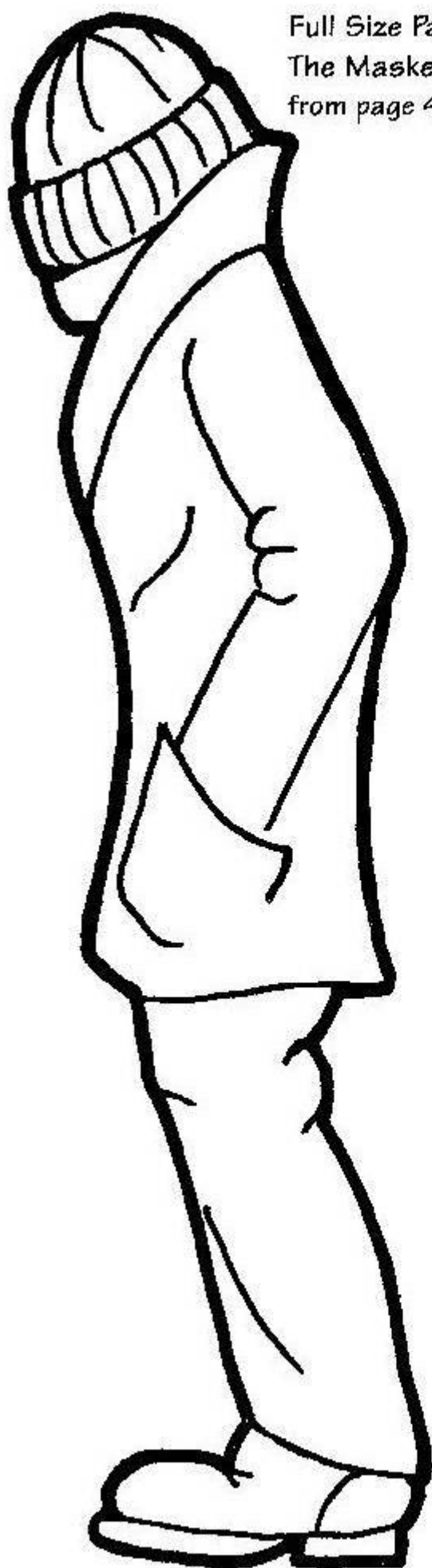


Bottom support block—
make one from 1/4" material

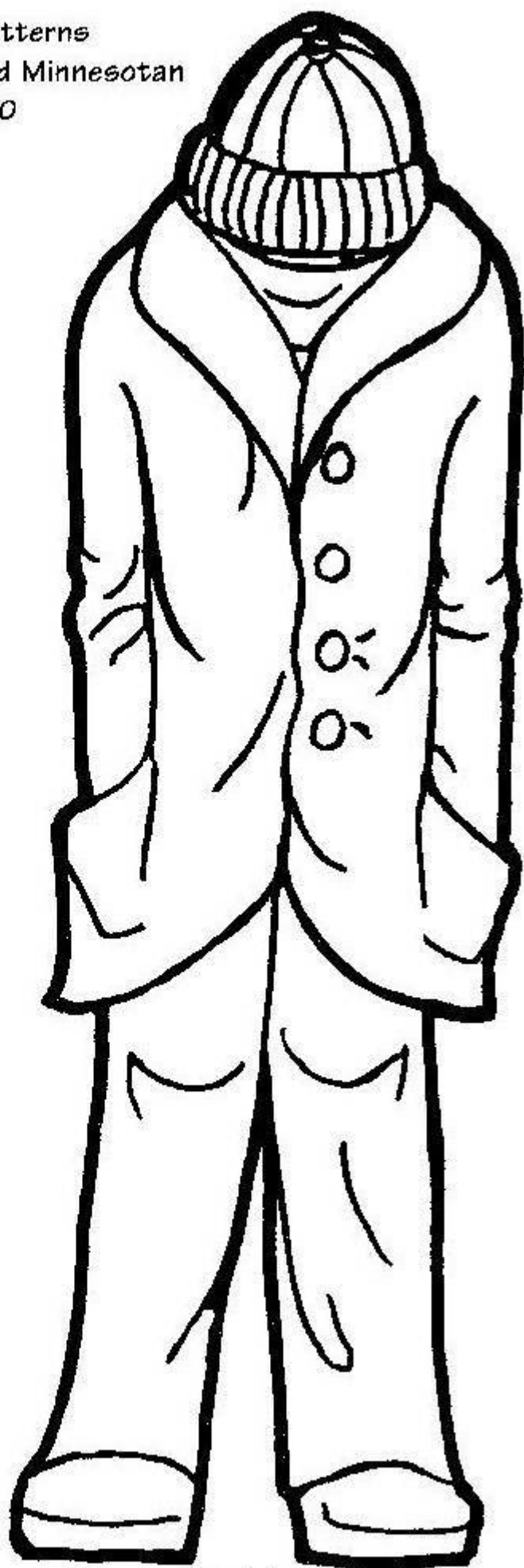
Full Size Patterns
Slotted Ornaments
from page 27



Full Size Patterns
The Masked Minnesotan
from page 40



Side view



Front view