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November 2001

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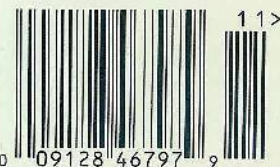
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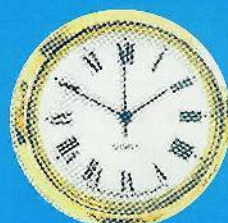
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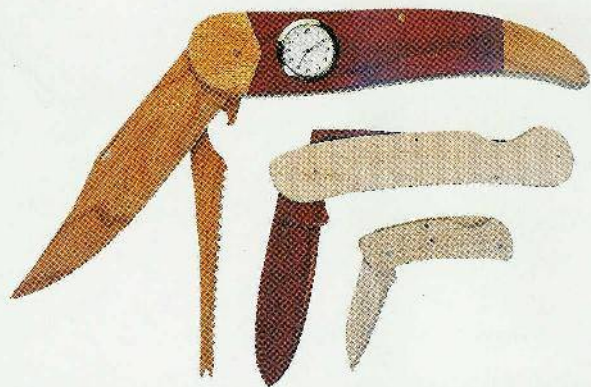
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Size: 12"L x 4"H x 4 1/4"W.
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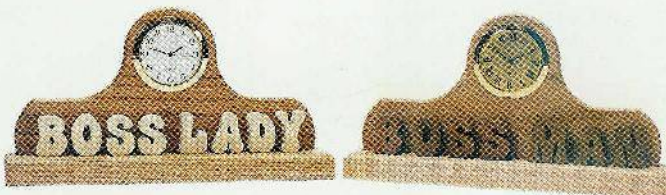


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Size: 15"L x 5 1/4"H x 5"W.
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Used as letter openers, or just as conversation pieces, our pen knives are fun projects to make. The sizes are (when opened): 6", 11" and 15 1/2" long. The 6" and 11" models are spring loaded and the 15 1/2" model features an optional 36 MM insert. For all three full size plans, Order #SB-1260-P...\$9.95.

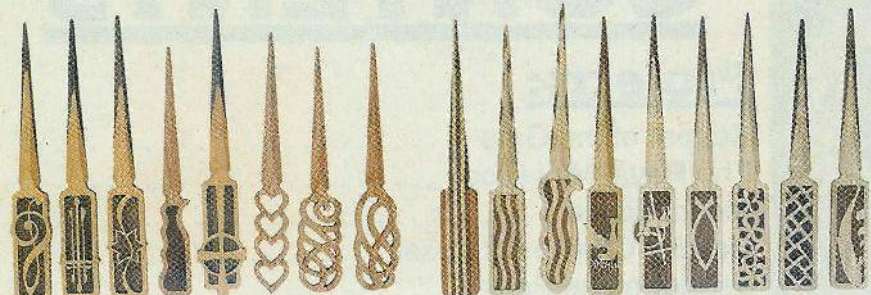


Both designs feature a 50 MM insert clock. Suggestion: extend the base by a couple of inches to accommodate a pen, pencil or note holder, making the full size plans even more useful. Size: 8 1/2"L x 1 3/4"D x 4 1/2"H. Order #SB-1251-P...\$3.95.

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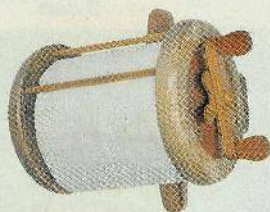


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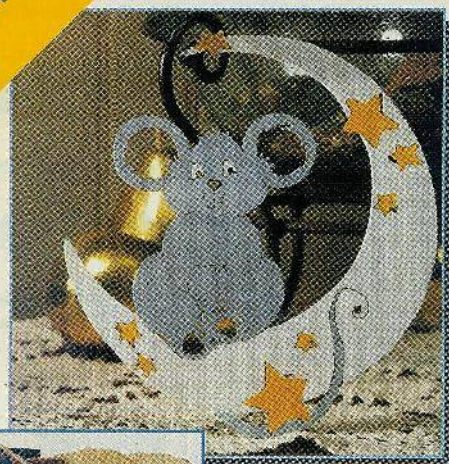
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Projects in Full Size Pattern Section No. 1 shown on this page.

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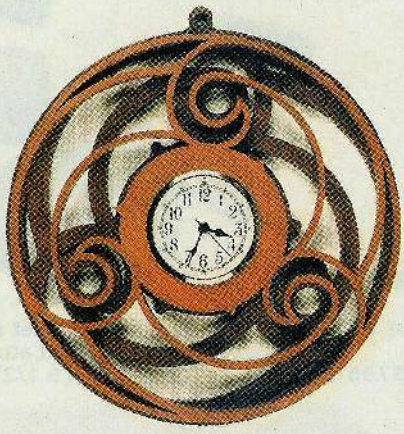
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Moon Mouse



Holiday Candle Carousel



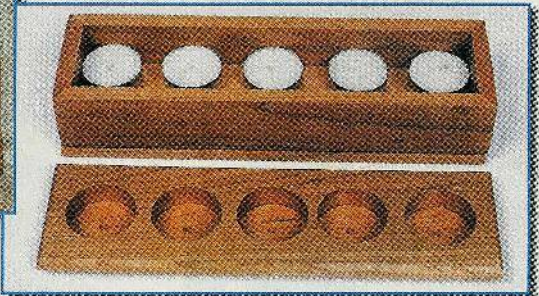
Ocean Wave Wall Clock



Swan



Tiered Drill Bit Stand (no pattern for this project)



The "Executive" (no pattern for this project)



Cutting a Corian Christmas Ornament



The B*E*T*A* Project



Six Inspirational Ornaments

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Leader of the Pack



Basket Clock



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Victorian Mirror c. 1895



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Carve a Vase of Flowers



Carve a Pirate Bottle Stopper



The Royal Mini Clock



Falcon

CREATIVE WOODWORKS & CRAFTS November 2001, No. 81
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 Cover design by Kelly Albertson

THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED IN PULL OUT PATTERN SECTION NO. 2 FOUND IN THIS ISSUE.



Keeper of the Gate

by Briden Woodworks c/o Brian Vollmershausen and Denise Green

Pattern
Located in
Full Size Pattern
Section No. 2!



SUPPLIES

Wood: mahogany or wood of choice—one piece 1/8" x 8-1/2" x 11"

Tools: scroll saw with assorted blades; drill with bits

Temporary-bond spray adhesive

Sandpaper, assorted grits

Clear finish of choice

Felt in color of choice, one piece 8-1/2" x 11"

Hanger of choice

INSTRUCTIONS

Make a photocopy of the pattern and adhere it to the selected stock with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Make all cuts, beginning with the inside and working toward the perimeter.

Thoroughly sand the piece. Apply two coats of clear finish to the wood. When dry, attach the piece of felt onto the back. Hang and enjoy!

Ask a HAWK Scroll Saw owner

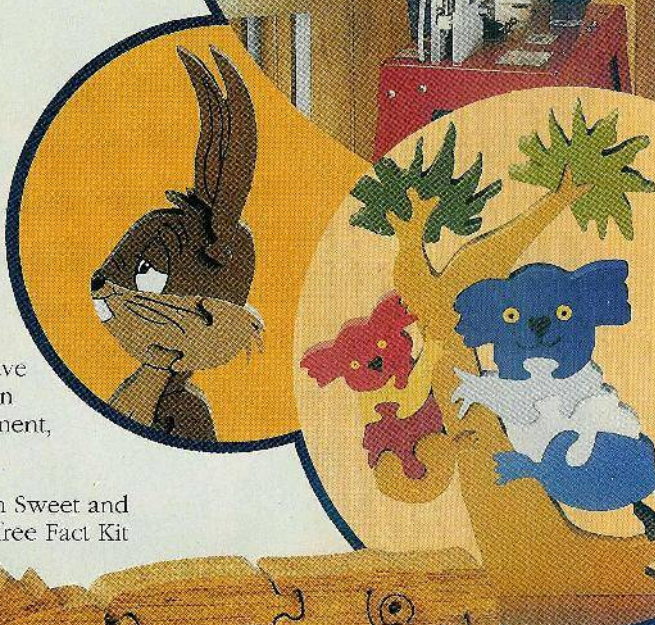


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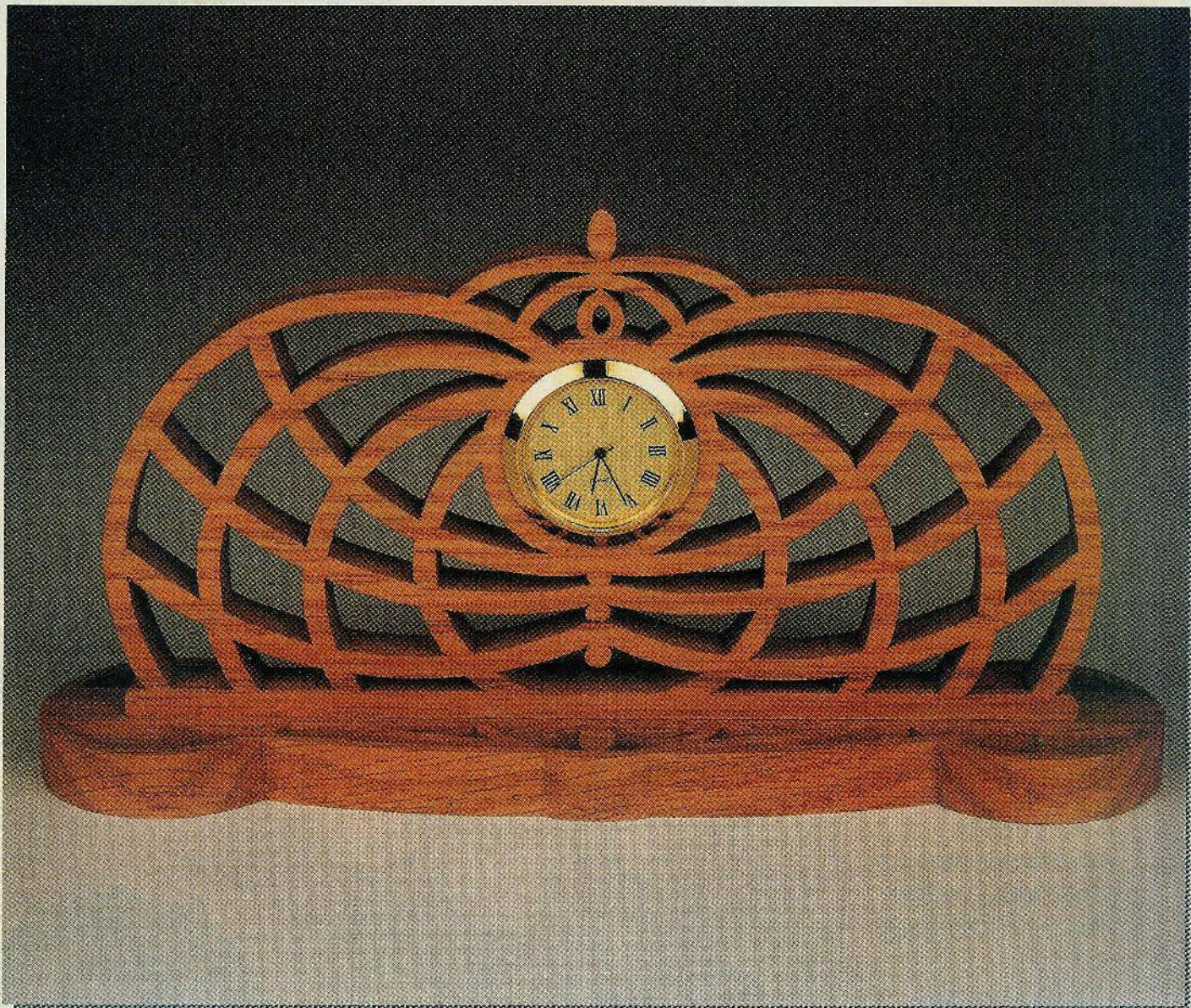
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THE ROYAL MINI CLOCK

by Dan and Raymond Wilckens of Wilckens Woodworking

Patterns
Located in
Full Size Pattern
Section No. 2!



SUPPLIES

Wood: *wood of choice*—one piece 1/2" x 4" x 7-1/2" (for the upright), one piece 1/2" x 2-1/4" x 8-3/4" (for the base)
Tools: scroll saw with assorted blades; drill with bits including a 1-3/8" Forstner bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Finish of choice
1-7/16"-Dia. mini clock movement

INSTRUCTIONS

Photocopy and transfer the patterns to the selected stock, adhering them with spray adhesive. Bore blade entry holes in the waste areas of each piece as well as the 1-3/8"-Dia. hole to receive the clock movement in the upright piece. Saw the pieces to shape. Start with the interior cuts and finish by sawing around the perimeter. Thoroughly sand both pieces.

Glue the upright in place on the base. Apply the desired finish, insert the clock movement into the 1-3/8"-Dia. hole, and enjoy!



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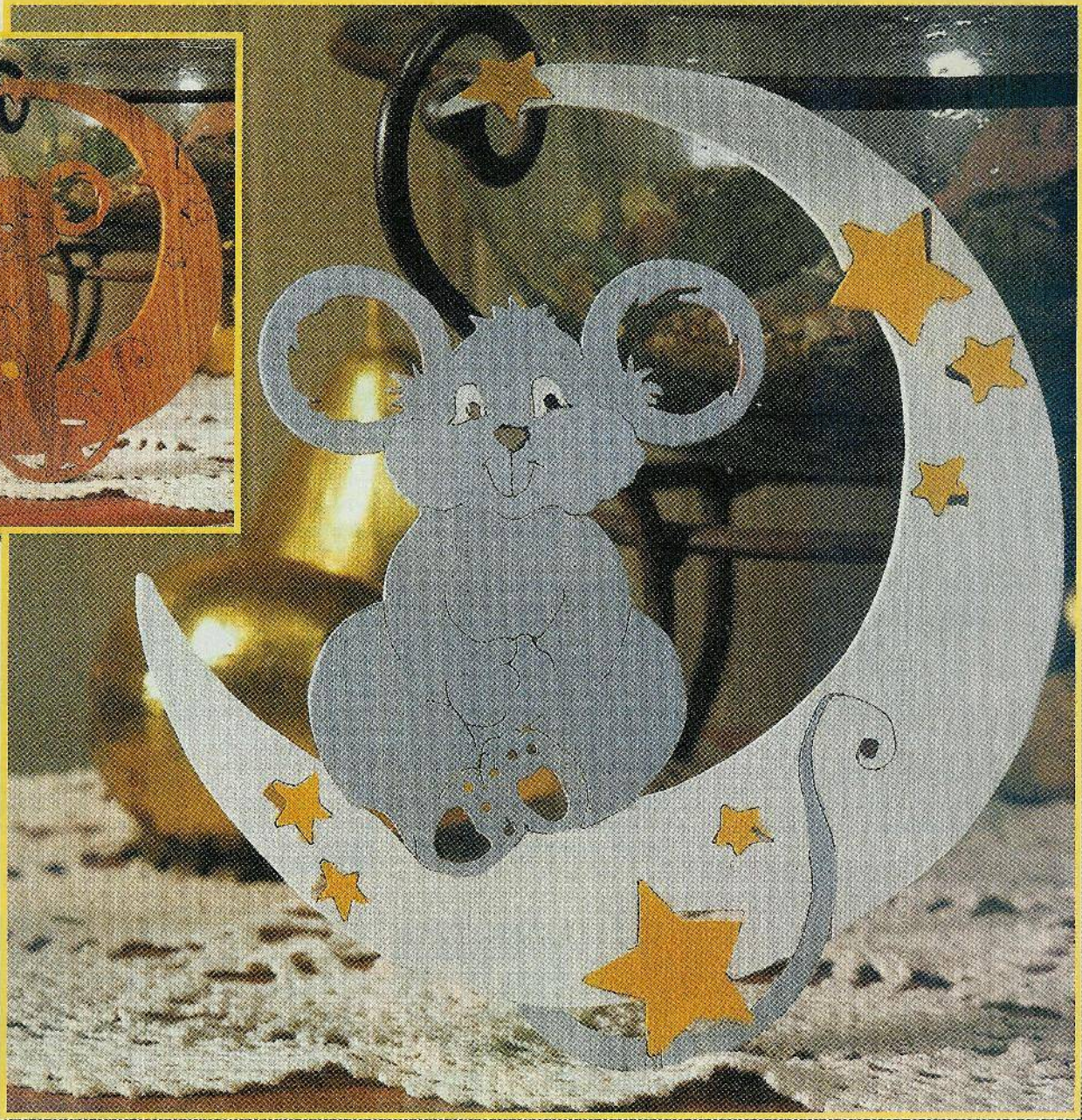
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MOON MOUSE

by Billie Holm



SUPPLIES

Wood: *wood of choice*—one piece 1/4" x 8" x 8"
Tools: scroll saw; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits (including 150 and 220 grit)
Tack cloth
Cord, ribbon or fishing line for hanger
Stain of choice (optional)
Paints (optional): gray, light brown, white, yellow
Clear finish of choice

INSTRUCTIONS

Copy the pattern and attach it to the wood with spray adhesive. Bore blade entry holes in the waste areas, insert the blade into the holes, and make all inside cuts. Next, saw around the outside of the pattern.

Thoroughly sand the workpiece and wipe with the tack cloth. Referring to the photographs, either stain or paint the silhouette. When dry, apply a clear finish.

Attach cord, ribbon or fishing line as a hanger and enjoy!

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From the Editor's Desk

A look behind the scenes

Sometimes even our best laid plans go awry. Recently, I have been designing scroll saw patterns based upon my original wildlife paintings. The leopard (Siesta) on the cover of the October 2001 issue is one of my designs. Now another of my efforts, Leader of the Pack, appears on this cover. You may notice, however, that the wolf on the cover and the one in the article are two distinctly different pieces. That's because of an odd phenomenon that we've come to notice—sometimes a project which looks great in person does not translate into a great photograph. The story of how we came to have two different versions of the wolf offers an interesting insight into what goes on behind the scenes here at *Creative Woodworks & Crafts*. It also underscores what Wes Demarest writes about in his instructions for the wolf project, that the pattern is only the beginning. A project can take on many forms depending on decisions made by the craftsman.

Obviously, the cover is an important part of any magazine. It provides the first impression to any prospective reader at the newsstand. The graphic image has to grab your attention. Every cover of this magazine, at least since June 1996, is the product of a creative collaboration between Editorial Director, Robert Becker, Art Director, Kelly Albertson, and myself. Robert and I usually select a project that we believe will do well, and Kelly lays it out according to our conception. Then we meet and make whatever changes we think are necessary. The best covers seem to come together effortlessly.

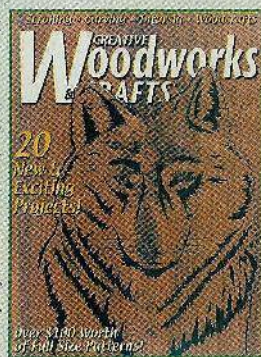
Usually we select a cover project from the pool of already-made designs which are going to be in that particular issue. The cover may be among the last things we do in the production process. This time, however, we elected to use my wolf very early on—before the piece was even made. Indeed, this provided us with a rare opportunity to actually custom-make the cover project to suit our needs. As it turned out, it's fortunate that we did.

We wanted Wes Demarest to make the piece. When I gave him the pattern he looked it over and said he believed he had some wood that would "do it justice." Wes has a way of understating things. The walnut slab he later showed me (the one used in the article) was incredible—you could actually visualize the wolf's face in the grain and knots of the wood! This was even before the pattern was transferred. I enthusiastically gave him the green light to make the project and document his process photographically for the article.

Wes' abilities in project development are legendary at the magazine. He has an uncanny talent for translating a design concept into a reality that transcends the original vision. His treatment of the wolf was no exception. The finished piece is magnificent. Why then isn't it on the cover?

As I stated earlier, sometimes a project looks great in person, but loses something photographically. For cover projects, the standards are even higher. When we saw Kelly's layout it was clear that the walnut was just too dark to effectively grab your attention. Luckily, designing *this* cover was one of the first things we did in the production process. That gave us enough time to remake the project out of lighter colored stock with the wolf head silhouetted as it was originally drawn, instead of scrambling around looking for a replacement. It also gives you a chance to see two different interpretations of the same design. In the end, of course, *your* decisions are what really count when you are crafting a project, and however you decide to make your projects, we hope you enjoy making a few of the ones in this magazine.

Until next time, all the best and happy woodcrafting.

George Allers

The cover that never was. The walnut version of the wolf was just too dark for the cover.

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Make these and more exclusive projects from the next issue of *Creative Woodworks & Crafts*! On sale November 13, 2001



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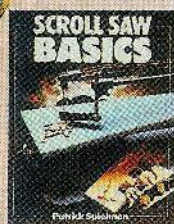
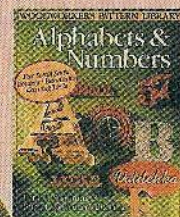
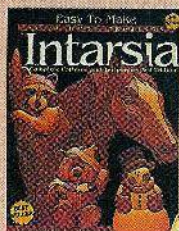
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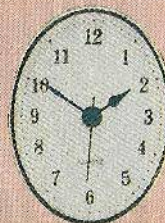
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Holiday Candle Carousel

by Rick Longabaugh of The Berry Basket

Patterns
Located in
Full Size Pattern
Section No. 1!



SUPPLIES

Tools: scroll saw with No. 2 or No. 5 blades; drill with bits including a 3/8"-Dia. and 3/16"-Dia. bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Craft knife
Wood glue or silicone
Oil finish of choice
Spray lacquer (optional)
3/16"-Dia. x 15"-long gas welding rod
No. 18 x 5/16" cap nut
Two 3/8"-Dia. x 3/4"-long dowels
Ten 3/8"-Dia. x 2-1/2"-long dowels
Finishing nails
No. 18 x 5/8" wire brads
Spring clamp
Four candle cups of choice
For more information on this and other patterns, contact The Berry Basket, P.O. Box 925, Centralia, WA 98531, or call 1-800-206-9009.


INSTRUCTIONS

Choose your material from any of the beautiful hardwoods available, or use Baltic birch plywood. While contrasting hardwoods create a very striking project, keep in mind that they are more expensive and time-consuming to work with. Baltic birch, on the other hand, comes in a variety of thicknesses, requires minimal sanding, and is a much more economical material.

Cut the work pieces to size according to the Bill of Materials. Sand as needed. Using spray adhesive, adhere the paper patterns to the wood. Drill blade entry holes where needed and begin cutting the design following the solid lines. Remove the patterns, sanding off any glue residue if necessary.

Assembly

Referring to the Assembly View Drawing (found in Full Size Pattern Section No.1) construct the piece as follows:

First, attach the Feet (J) to the Base (G). Next, attach the Sides (H) to the Base with wood glue or silicone, and secure the cap nut in place. Attach the Front and Back (A) to the Sides. Attach the Lower Roof (E) to the Front and Back followed by the Upper Roof (D). Attach the Roof Trim (F) and Chimney (B), filling in the remaining roof peak with two 3/8"-Dia. x 3/4"-long dowels. Glue the 3/8"-Dia. x 2-1/2"-long dowels into position on the Fans (N) and secure with a spring clamp until dry. Insert the dowels into the Fan Support (C), positioning them at a 25 to 35 degree angle, and glue in place. Secure the Fan Assembly onto the gas welding rod and insert the rod through the opening in the Chimney. Slide the Turntable (O) onto the rod and position the Turntable about 1/4" above the cap nut. Secure in place with glue or silicone. Finally, attach the Figures (K, L, and M) and insert the Candleholders into position in the opening on the top of each Foot. Finish as desired. **Note:** for even less friction, a nylon bushing can be placed in the opening in the Chimney, and then the metal rod can be inserted through it. For faster spinning action, add additional candles around the base. 

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Walnut:</i>			
A	Front/Back	1/4 x 8-1/8 x 8-1/4	2
B	Chimney	1 x 1 x 2	1
C	Fan Support	3/4 x 2-1/8 x 2-1/8	1
<i>Mahogany:</i>			
D	Upper Roof	1/4 x 2-1/2 x 6	2
E	Lower Roof	1/4 x 2-1/2 x 2-3/4	2
F	Roof Trim	1/4 x 3-5/8 x 9-1/2	4
G	Base	1/4 x 5-1/2 x 10-1/4	1
<i>Maple:</i>			
H	Side	3/8 x 4-1/4 x 5-3/4	2
I	Candleholder	1/8 x 1-3/4 x 4-1/8	4
J	Foot	3/4 x 1 x 2-1/8	4
K	Baby Jesus	3/8 x 1-5/8 x 2-1/8	1
L	Joseph	3/8 x 2-1/4 x 4-1/4	1
M	Mary	3/8 x 2-1/8 x 3-3/8	1
<i>Baltic Birch:</i>			
N	Fan pieces	1/16 x 2-1/4 x 4-3/8	10
<i>Redwood:</i>			
O	Turntable	3/8 x 5-1/4 x 5-1/4	1

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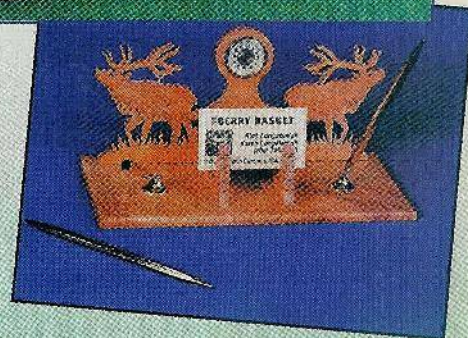
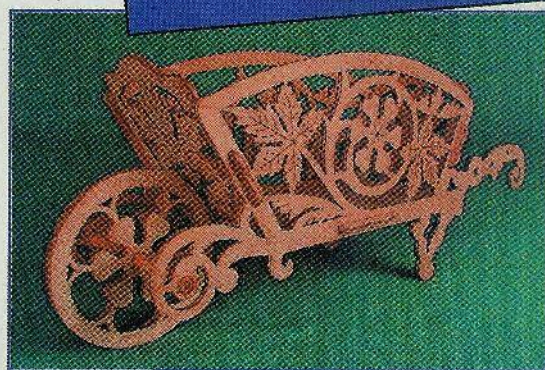
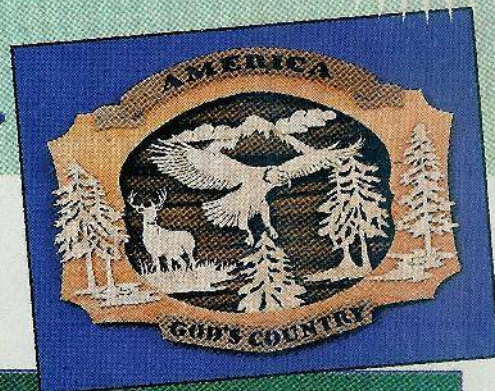
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LEADER OF THE PACK

designed by George Ahlers

sawn by Wes Demarest



Pattern Located in Full Size Pattern Section No. 2!



SUPPLIES

Wood: *wood of choice*—one piece 12" x 16" **Note:** the pattern, as printed here, will fit on a piece this size. The walnut slab used was considerably larger and the pattern was enlarged for that particular piece. If you intend to frame your project, make sure you choose stock which will fit into a standard frame.

Tools: scroll saw with assorted blades; drill with bits including a 1/16"-Dia. (0.0625" or 1.5875mm) and a No. 58 (0.042" or 1.0668mm) bit; planer or drum sander (optional); random orbital sander

Temporary-bond spray adhesive
Sandpaper, assorted grits (including 500 grit wet/dry)

Mineral spirits

Picture frame hanger of choice
Watco Danish oil (natural) or finish of choice

Black poster board* or Bainbridge board**

*Available in any craft store.

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

INSTRUCTIONS

by Wes Demarest

Introduction

This is a fairly straightforward scroll saw pattern. One of the hallmarks of a good design is that it stands up to many different interpretations. As we all know from experience, the design of a project does not end simply with the pattern drawing. The craftsman takes it far beyond that. From material selection to choice of

finish, to every other minute, yet significant decision made in between, the sawyer (you) ultimately determines the success of any given project. With this particular pattern, we learned that the choice of material makes a huge difference in the final result.

As drawn, the pattern calls for silhouetting the head within a circular cutout in the board. Indeed, that version appears on the cover. But, since I found a nice slab of 6/4 walnut in one of my wood piles, we decided to make a version where the wolf actually appears within the grain of the wood.

We also enlarged the pattern as used here. As it appears in Full Size Pattern Section No. 2, the Leader of the Pack will fit on a 12" wide piece of stock. Of course, you can enlarge or reduce it as you desire—that is one of those minute, yet significant decisions I alluded to above.

Here is how I made the walnut version.

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Compact Size:
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Stroke Length 0.25"

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Make the wolf

Step 1. Select your stock. As you can see, this piece of wood has some characteristics normally considered defects. However, it has a center grain run that works quite nicely for the nose and eye, and imparts the appearance of depth without the need for carving or beveled cutting.

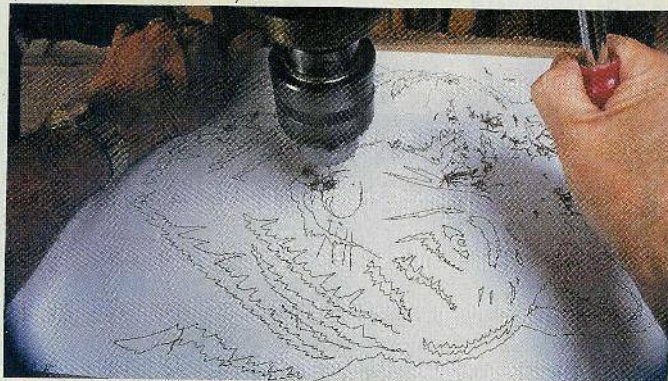


Step 2. Prepare the surface for sawing. In times past, woodworkers used a series of hand planes to work up a surface on rough sawn lumber, but the method pictured here is a heck of a lot easier on the arthritis. Fortunately, this board was sawn on our Wood-Mizer portable saw mill which leaves a much smoother surface than larger commercial mills, and therefore requires less time and effort to surface.



Step 3. After flattening the board on my drum sander with 120 grit, I worked it over with a random orbital sander to remove any traces of drum sanding. The marks left by the drum sander may not appear obvious with the wood in an unfinished state, but when you apply a finish they will appear as visible as plow furrows and diminish the quality of your work.

Step 4. Apply the pattern to the board with spray adhesive and bore the larger holes with the 1/16"-Dia. (0.0625" or 1.5875mm) drill bit, and the smaller holes with the No. 58 (0.042" or 1.0668mm) bit.



Step 5. Cut the detail using a blade you are comfortable with which allows for fine detail. Because *this* board is 1-1/8" thick, we used a Steebar PTT No. 2 for the 1/16" holes and a Woodrunner No. 5R for the smaller ones; however, any blade with a wide tooth configuration would work.



Step 6. When sawing is complete, remove the pattern from the wood. I removed this pattern with mineral spirits for two reasons. Number one is that it comes off easily, and number two is that it is the best way to completely remove the spray glue residue. Brush the spirits on and wipe off with an old rag, turning it often so as not to spread the residue around but rather remove it. If you have ever encountered unexplainable problems with your finish, residue that was not thoroughly removed may have been the culprit.



Step 7. Allow the mineral spirits to completely dry before continuing the finishing process. One other point: apply the spirits to the entire surface, not just the area covered by the pattern. If you do not do this, you will see a shadow in your finish as the spirits will darken the wood and remain that way after it has dried.

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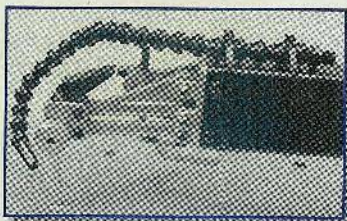


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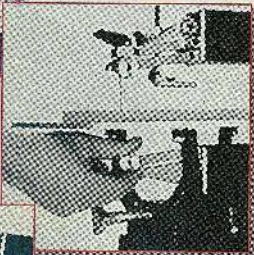
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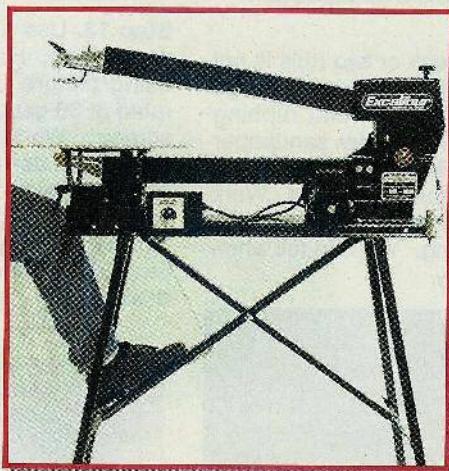


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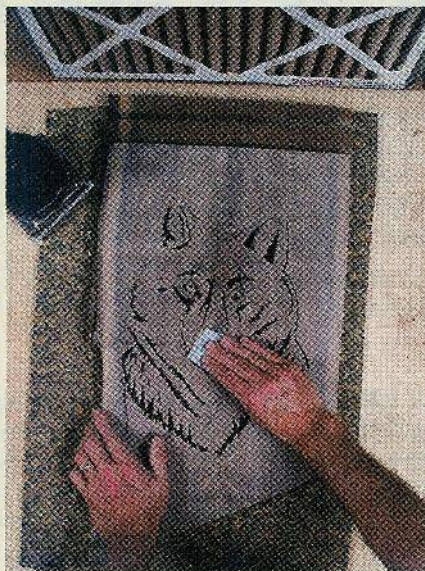
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Step 8. Lightly sand the surface with 320 grit sandpaper in preparation for the finish. Be sure to use adequate dust removal in all sanding and sawing operations.



Step 11. Be sure to check the project over the next several hours and wipe off any oil that may bleed out. If you don't, the oil will set up and leave unsightly shiny little gobs and require the whole surface to be wet sanded again. Again, don't forget to properly dispose of the oily rags! The only universally accepted method of disposing of them is to submerge them in a bucket of water. Do not, under any circumstances, allow the rag(s) to be piled on themselves. Use normal safety precautions and you will find this an excellent finish.



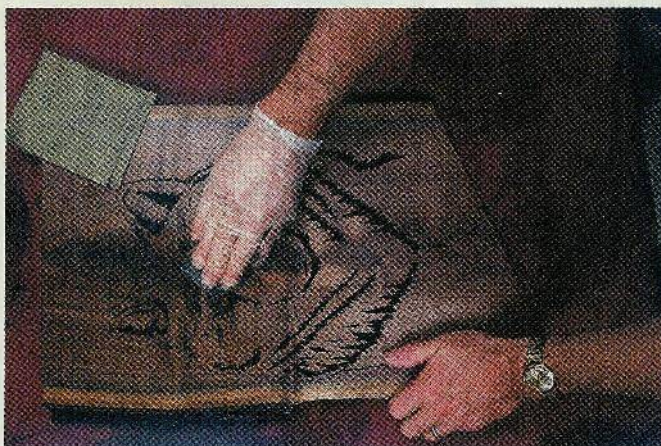
Step 9. Remove all traces of sawdust from the surfaces and begin applying your finish. I prefer *Watco Danish Oil*, natural color rather than tinted, for the majority of our work. The primary reason is it is the most practical way to darken the raw edges of the interior cuts. But one coat will not do it, so I use at least three and often more depending on the species of wood. **CAUTION: READ THE WARNING LABEL ON THE CAN.** Linseed oil on old rags equals fire from SPONTANEOUS COMBUSTION!

Step 12. I elected to use black poster board for the back, gluing it on with *Aleene's Tacky Glue*. If you use any type of wood backer, be sure to fasten it in such a way as to allow the wood to move with changes in its moisture content. For the white oak version shown on the cover, we used black *Bainbridge velvet board*.



Step 10. Build up the oil finish over a week or two (this is not a hurry up process). Once you see that the interior cut edge grain no longer looks dry, you can start the final rubbing process. Work up a slurry with 500 grit wet/dry sandpaper while keeping the surface wet with oil. Be sure to change the paper often as it will dull much quicker than you expect. Work the surface evenly. Occasionally rub it dry with an old rag, then rewet it with oil and continue sanding. You can tell when you are done as the surface will feel silky.

Step 13. Use a hanger of your choice. Here, we are using picture frame wire rated at 30 gauge with eye screws. We tell our customers to use any good grade of paste furniture wax to maintain the finish whenever they take the piece down for a thorough dusting.



Project shown with circular cutout, as depicted in Pattern Section No. 2 of this issue.

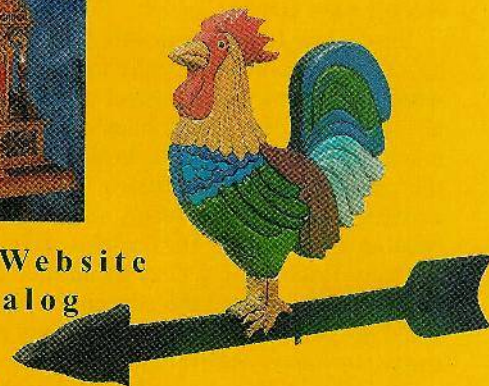
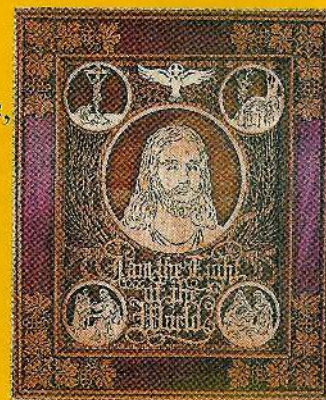
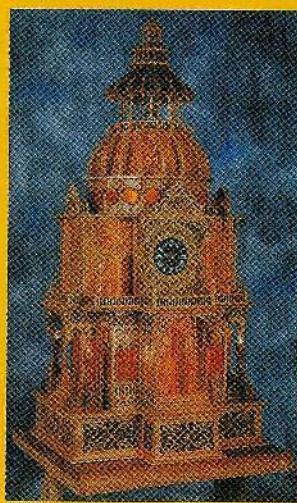
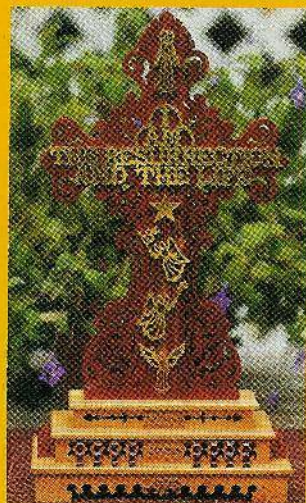
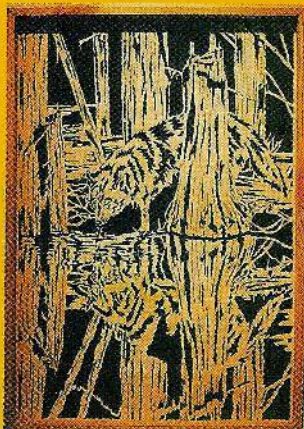


The original airbrushed painting by George Ahlers from which the pattern was designed.

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John Nelson – Scroll Saw Legend

by Robert A. Becker

A prolific author

John Nelson has contributed greatly to the world of woodworking. Since 1978, he has authored 46 woodworking books and 12 technical books. The technical books, which dealt mostly with drafting and design, came first, with his entry into the woodworking arena in 1982. In addition, since 1982 he has contributed over 400 magazine articles to eight different magazines, and has generated dozens of individual patterns, many of them very substantial in scope. John's earliest woodworking books were general in nature, until 1986, at which time he began to concentrate mostly on scroll sawing.

Scroll saw focus

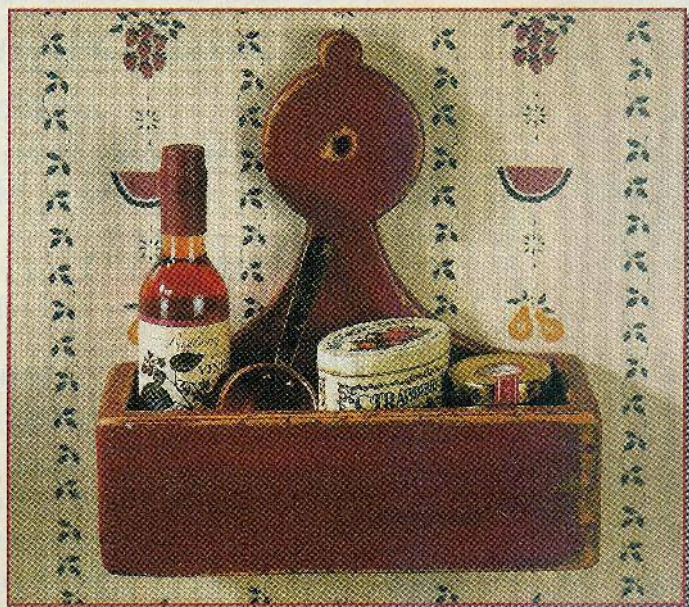
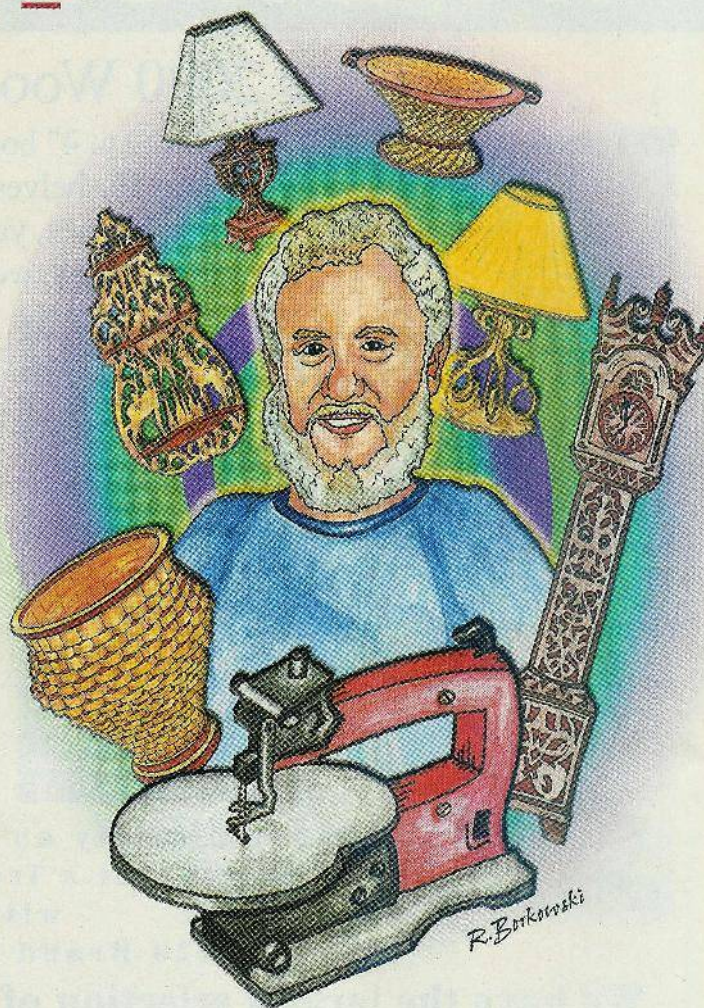
Ever since John's entry into the world of scroll sawing, he's had an unwavering desire to elevate this unique form of woodworking to a higher level of achievement and to share his enthusiasm for it with others. Undoubtedly, he has done much to achieve this goal. In the mid 1980's, he observed that most people were using the scroll saw to cut out extremely simple, flat forms such as teddy bears. Having been an antique lover for decades and having been exposed to many fascinating pieces of antique fretwork, John was determined to expand the conception of what the scroll saw could do. In his own words, "It was my goal then, and still is today, to preserve original scroll saw designs and bring scrolling to a higher level...to a highly skilled form of woodworking art." John proceeded to design a great number of scroll saw projects, some of them based on antique designs and some of them brand new. It is rare to find an individual so committed to "bringing back" antique designs who also is involved in bringing forth a continuous stream of profound innovations.

Sources of inspiration

John acquires inspiration for his designs in a number of ways – looking at antiques, attending craft shows, traveling with sketch pad in hand, reviewing new catalogs, and more. In the 1996 issue of *Creative Woodworks & Crafts*, his "Skeleton Clock" appeared on the front cover. In this case, John designed the clock to house a unique clock movement that featured exposed gears which he had seen in a clock maker's catalog. John relates that he used to attend local craft shows (in New England) for ideas, and now is tickled to find that many items at these shows are of his own design.



This pipe box, which appeared in our August 1997 issue, was modeled after a 1750 antique.

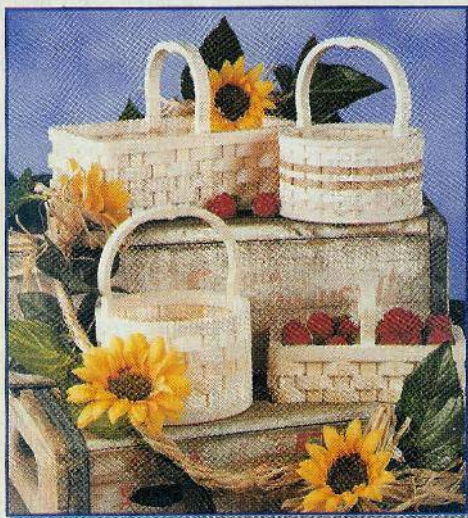


John patterned this Hanging Country Wall Box (from the June 1997 issue) from a piece found in New England and dating back to 1775. In this case, beauty and simplicity of design work together splendidly.

Recent design highlights

Over the past five years, John has hit some notable "home runs" in the area of scroll saw project design. One such success was an extensive line of "woven" scroll-sawn baskets early in 1997. Naturally, they were not really woven, but absolutely appeared to be, even upon very close inspection! The idea for these baskets came from Joyce Nelson's basket collection (Joyce is John's wife) which hung from the hand-hewn beams in their kitchen. John studied the baskets closely, finally concluding that they could indeed be translated into scroll saw patterns. In the April 1997 issue of *Creative Woodworks & Crafts*, we did a product review of these remarkable baskets, and the Nelsons were literally flooded with orders and re-orders. For the next year and a half, they were a tremendous success and dozens of new varieties were released.

Shortly thereafter, Dick Holley of *Steebar Corp.* asked John to design a large wooden "wrist watch" for him. John designed an 18"-long wrist watch and it turned out to be a



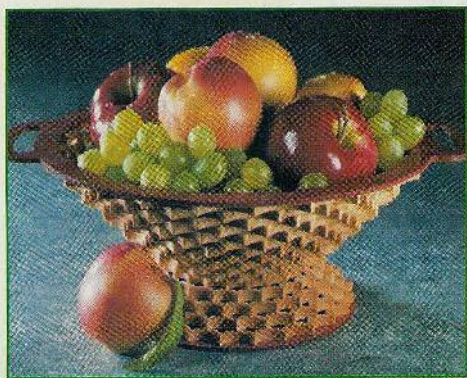
John's "woven" scroll saw baskets were a brilliant success.

phenomenally successful project.

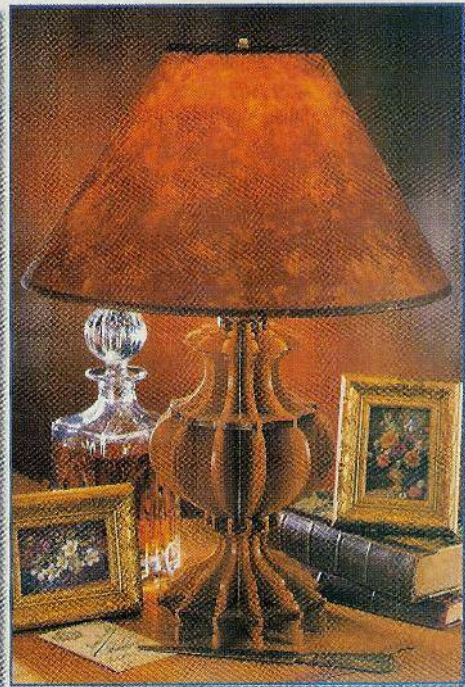
In 1998, John busied himself designing a different style of basket for *Creative Woodworks & Crafts* Exclusive Patterns. He designed 11 patterns, and *Creative Woodworks & Crafts'* Special Projects Editor Wes Demarest developed the prototypes from exquisite hardwoods. The magazine's April 1999 issue featured one of these patterns, The Candy Dish, on the front cover, and the other ten patterns were made available (as individual patterns for sale) in the following issue under the name "Gallery Baskets." Again, these were an incredible success. Literally thousands of gallery baskets have been made over the past few years, many given as gifts and many others sold at craft shows. When John first designed them, he was excited that they tended to waste less wood than the "woven" style baskets.

About a year later, John approached me with an idea for a new series of patterns, scroll-sawn lamps (subsequently named the "ArtDecor Lamp Series"). We loved these lamps, and, again, had them developed by Wes Demarest. Like the baskets, they were purchased by a great number of people and have been an overall success. But perhaps more significantly, the lamps demonstrated that the scroll saw could be used effectively to create upscale functional items for the home.

Throughout the design and development of the Gallery Baskets and ArtDecor Lamps series, John forged a strong creative relationship with Wes Demarest. John and Wes both strongly felt that one of the most important elements in raising the level of scroll saw projects was to choose beautiful hardwoods that maximized the effectiveness of each design. Every Gallery Basket and ArtDecor Lamp was made with this thought in mind, and many people were inspired by the results of John's designs coupled with Wes' "Product Development."



The Fruit Bowl and Small Sculptural Bowl were among the most popular Gallery Baskets.



The Jaffrey and The Warwick were two very successful lamp designs.

continued on page 24

continued from page 23

The Chimes of Normandy grandfather clock

John's most recent creation is quite remarkable. It is the "Chimes of Normandy" grandfather clock. Its name derives from the fact that it matches the original (c. 1880) "Chimes of Normandy" shelf clock. John has designed several grandmother and grandfather clocks in the past, but never one to be cut with a scroll saw. This is because the standard grandfather clock is made of solid wood 3/4" to 7/8" thick, includes two to four columns turned on a lathe, and requires lots of specialized, hard-to-make moldings. Furthermore, many scroll sawyers use 16" scroll saws, which limit the overall size of the parts that can be made. After wrestling with these constraints for two to three years, John finally emerged with the necessary solutions. The "Chimes of Normandy" *can* be made with a 16" scroll saw, does *not* require a lathe for its four columns, and does *not* require a molding machine for the molding. *Everything can be made using only the scroll saw*, and to John, this is what is so special about the project. The clock stands 86" high and is 19" wide.

The overall design is modeled after a 1750 Pennsylvania grandfather clock, and has been designed to come apart for easy transportation. There are four subassemblies: the hood (which requires the most work), two "waist" sections, and the base. All four sections are fastened together with bolts, washers, and wing nuts. As you might expect, this is no beginner's project. Many components require accurate cutting and fitting together; just ask Warren Kafitz of North Carolina and Theo Kampes of Australia, both of whom have made the clock for John.

Note: the patterns for this clock are available from Wildwood Designs. (see page 21).

Acknowledging other designers

In John's own words: "I have



The Chimes of Normandy grandfather clock.

been inspired in the past by folks like Dirk Boelman, Joanne Lockwood, Judy Gale Roberts, and Marilyn Carmin, just to name a few. Today, we have a new group of very talented people coming along in scrolling: Joan West, Dan and Ray Wilckens, Donna and Phillip Racine, and many others who will be the next 'wave' of designers to bring us all to an even higher level."

Hopes for the future

John believes strongly in SAW, The Scroll Saw Association of the World. He feels that in order to really popularize scroll sawing, an organization of this nature is essential. SAW has been around for about four years. While it has not yet become very large in terms of membership, its principles are near and dear to John's heart. He would like to see SAW accomplish the following goals in the near future: establish standards for scroll saw instructors, create a defined curriculum for scroll saw classes, and promote these classes worldwide. John also stresses the importance of introducing scrolling to young people, and believes that SAW will take an active role in doing this. Another dream of John's is to establish a national scroll saw museum and he is currently exploring some options to this end. Finally, John strongly supports SAW's efforts toward developing regional chapters, local picnics, and other national events.

In addition to his support of SAW, John is hoping to promote the teaching of scroll sawing to people who have drug and alcohol problems, mental disabilities, and autism.

Conclusion

John Nelson has been a "pillar" of creativity in the world of scroll sawing. While an enormous body of work has been authored by John, we know that many more significant designs will be generated in the future. It is with great pleasure that we present to you, our readers, in the pages that follow, four new and exclusive John Nelson projects. Enjoy!

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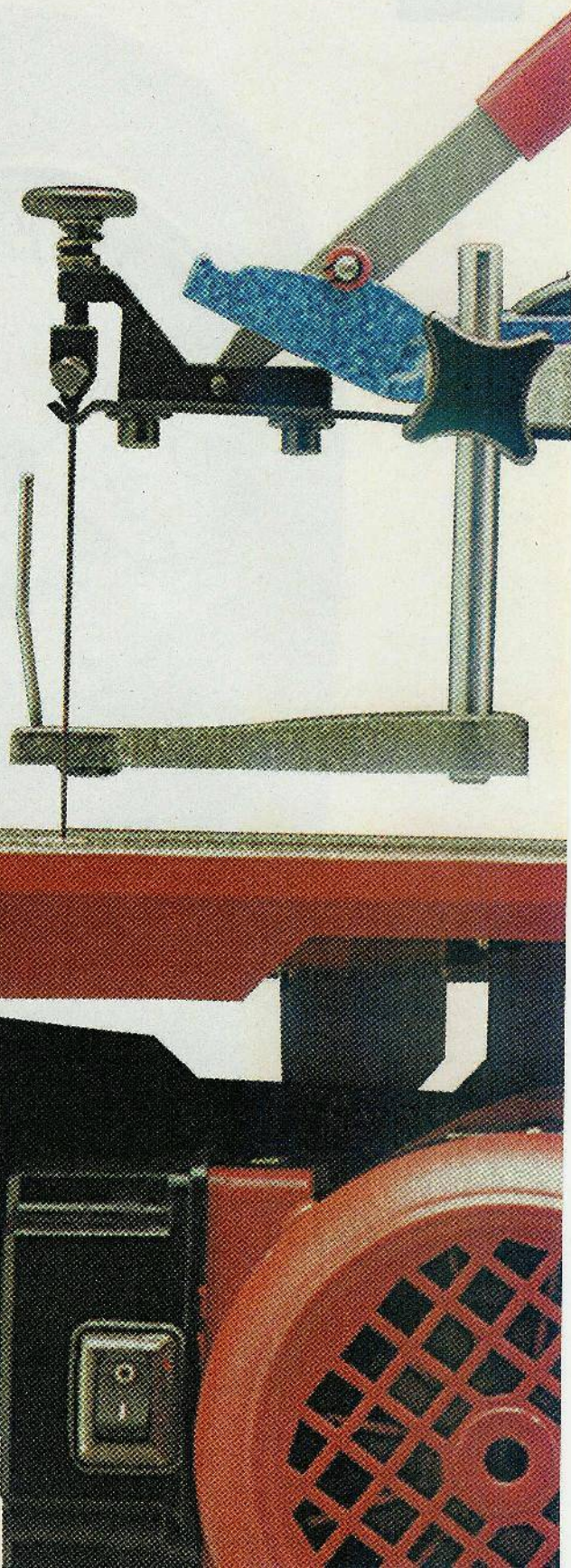
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BASKET CLOCK

by John Nelson

sawn by Glenn Filgate



Patterns
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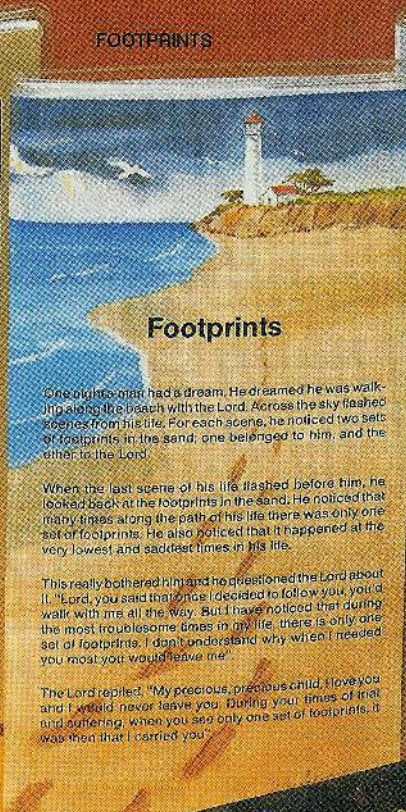


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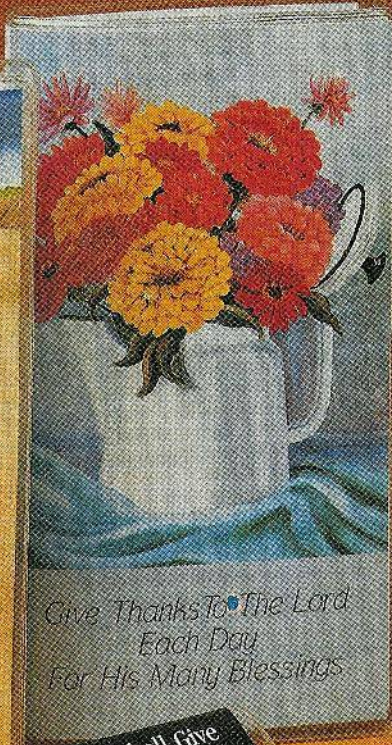
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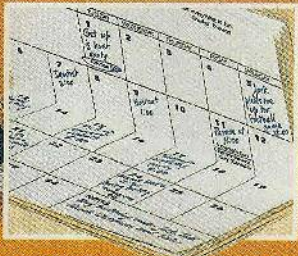
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SUPPLIES

Wood: cherry—two pieces 1/8" x 4-3/4" x 7-1/8" (for the front and back), three pieces 3/8" x 4-3/4" x 7-1/8" (for the level "A" pieces), two pieces 3/8" x 4-3/4" x 7-1/8" (for the level "B" pieces), one piece 3/4" x 2-1/2" x 5-5/8" (for the base)

Tools: scroll saw with No. 2 and No. 5 skip-tooth blades; drill with small bits and 2-3/8"-Dia. Forstner bit; table saw (optional), router with 3/16" roundover bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

1/4"-Dia. doweling, two pieces 1-7/8" long

Clear oil finish of choice

3-1/4"-Dia. clock movement*

* Clock movement shown: Steebar Corp No. BFU-A-84-Floral.

family and friends will probably want to make bets with you that you didn't actually cut this out with a scroll saw, but that it is really a woven piece. (NOTE: Half of all betting profits should be sent directly to me!)

INSTRUCTIONS

Transfer the patterns to the wood with temporary-bond spray adhesive. Bore the 2-3/8"-Dia. hole to receive the clock movement as indicated on the front piece as well as the three level "A" and two level "B" pieces. Drill all blade entry holes and the 1/4"-Dia. holes and saw along pattern lines. Using the 2-3/8" and 1/4"-Dia. holes, make sure that the pieces line up when cutting. Remove pattern and sand as needed.

Saw the base piece to size. **Note:** using a table saw for this operation will make for straighter edges. Rout a decorative profile on the front and sides of the base piece.

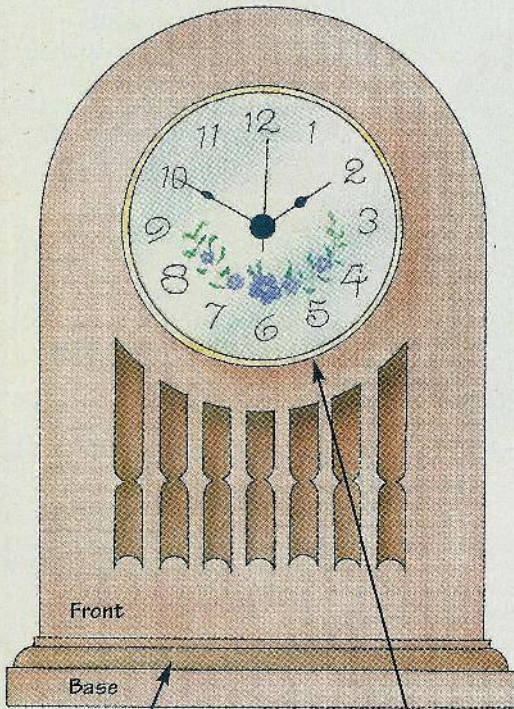
Assembly

Referring to the Exploded View and Assembly View drawings, glue the three level "A" pieces and two level "B" pieces together alternating them as shown. Make sure the holes all line up. The pieces can be glued and joined with the 1/4"-Dia. doweling. Next, glue the front and back pieces in place as shown. Finally, glue the level assembly centered on the base.

Apply finish of choice according to manufacturer's instructions. Insert the clock movement and enjoy!

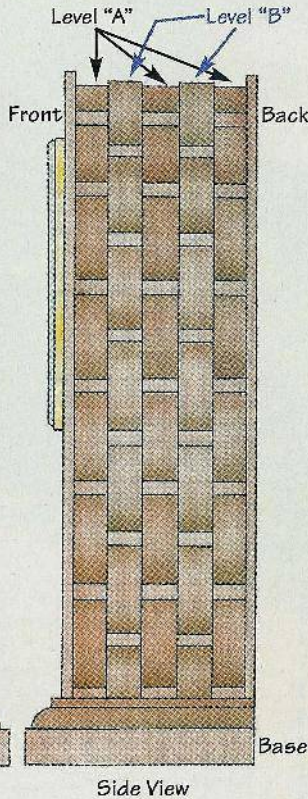
I have to admit that this project is truly a "basket case"! It incorporates the "faux basket weave" which I developed a few years ago. When assembled, your Basket Clock will look just like it was actually woven. It adds to the woven effect if you use contrasting woods on the front and back pieces. Your

Assembly View Drawings



Rout with 3/16" roundover bit

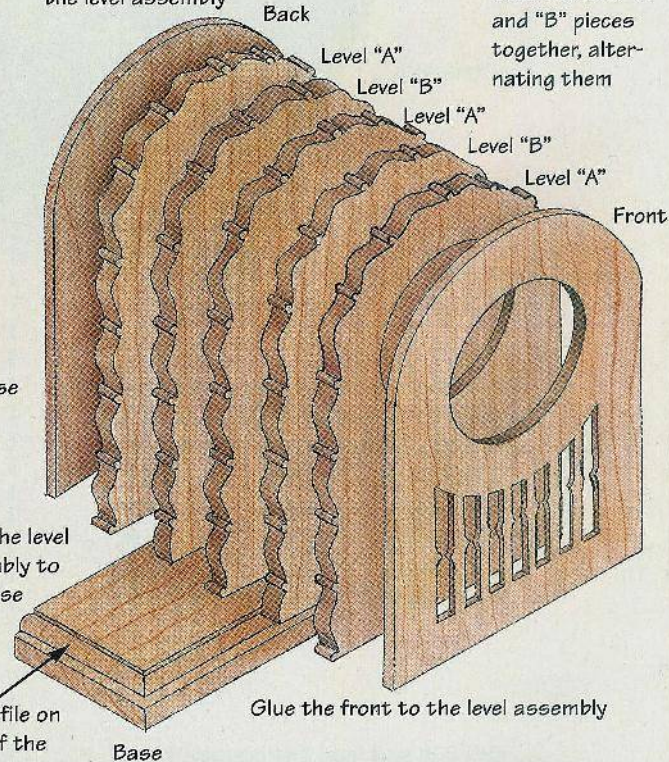
Insert 3-1/4"-Dia. clock movement



Exploded View Drawing

Glue the back to the level assembly

Glue the level "A" and "B" pieces together, alternating them



Glue the level assembly to the base

Rout a decorative profile on the front and sides of the base, do not rout the back

Glue the front to the level assembly



Victorian Mirror c. 1895

by John Nelson

sawn by Glenn Filgate



Patterns Located in Full Size Pattern Section No. 2!



I hate to admit it, but here is another Victorian project which I really like.

INSTRUCTIONS

Transfer the patterns to wood with temporary-bond spray adhesive. Drill all blade entry holes and cut along pattern lines. Remove patterns and sand as needed.

Referring to the Exploded View Drawing, glue the spacer to the rear of the face. Insert the mirror into the spacer. Glue the backer to the rear of the spacer to retain the mirror. Apply finish of choice according to manufacturer's instructions.

SUPPLIES

Wood: cherry—one piece 1/4" x 10-1/4" x 13" (for the face), one piece 1/8" x 5-1/2" x 8" (for the spacer), one piece 1/8" x 5-1/2" x 8" (for the backer)

Tools: scroll saw with No. 2 and No. 5 skip-tooth blades; drill with small bits

Temporary-bond spray adhesive

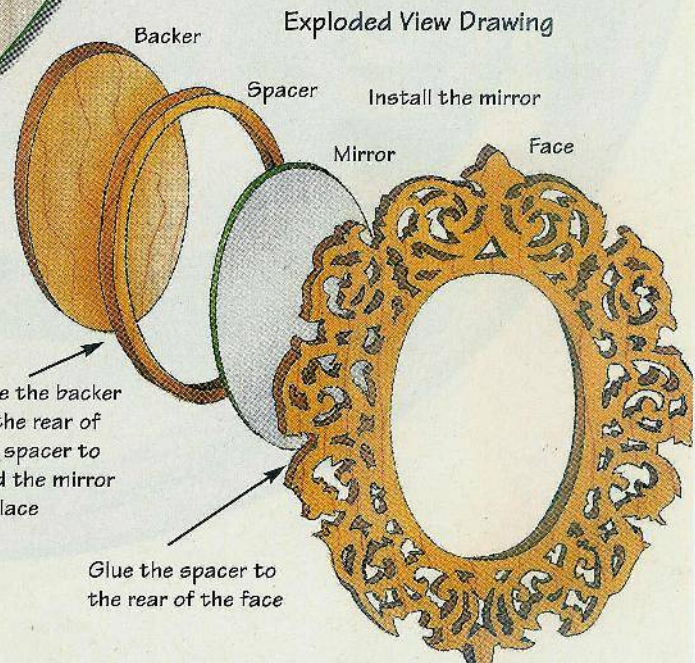
Sandpaper, assorted grits

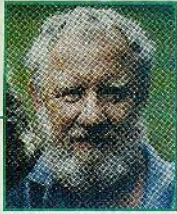
Wood glue

Clear oil finish of choice

Oval mirror (5-1/2" x 8")

Picture hanger





OCEAN WAVE WALL CLOCK

by John Nelson

sawn by Glenn Filgate



Patterns
Located in
Full Size Pattern
Section No. 1!

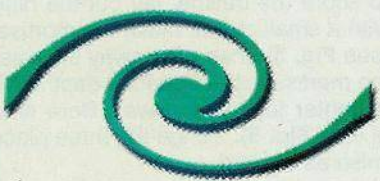




SUPPLIES

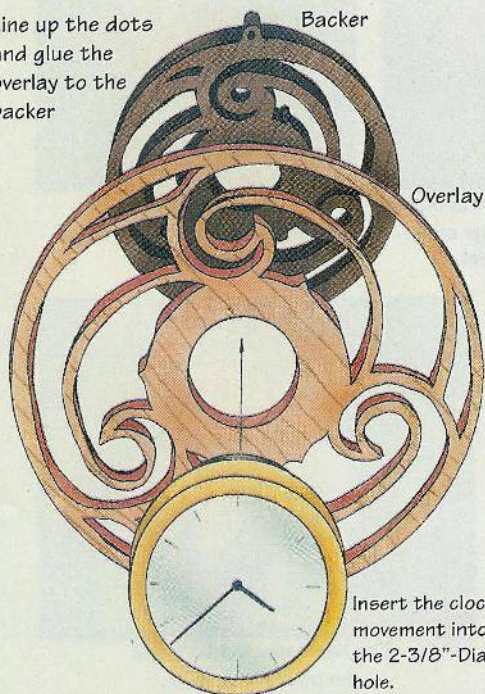
Wood: *cherry*—one piece 3/8" x 9-3/4" x 9-3/4" (for the overlay); *contrasting wood of choice*—one piece 3/8" x 10" x 10-5/8" (for the backer)

Tools: scroll saw with No. 2 and No. 5 skip-tooth blades; drill with small bits and 2-3/8"-Dia. Forstner bit (optional); scratch awl
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear oil finish of choice
4"-Dia. clock movement



Exploded View Drawing

Line up the dots and glue the overlay to the backer



Insert the clock movement into the 2-3/8"-Dia. hole.



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In an effort to appeal to a variety of tastes, I have developed this modern looking wall clock. Here is my contemporary Ocean Wave Wall Clock—even though "ocean wave" may be stretching it a bit! By using contrasting woods and/or stains for each level, you can achieve quite a dramatic effect.

INSTRUCTIONS

Cut and assemble

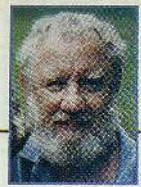
Transfer the patterns to the selected stock. Bore all blade entry holes and cut along pattern lines. With a scratch awl, mark the center of the 2-3/8" hole which will receive the clock movement.

Remove the patterns and sand both pieces.

Referring to the patterns as well as the Exploded View Drawing, mark the dots on both the overlay and backer pieces. Lining up the dots, glue the overlay to the backer.

Install the clock movement

Make the hole which will receive the clock movement. This can be accomplished by either boring it with a 2-3/8"-Dia. Forstner bit, or by marking the circle, boring a blade entry hole in the waste area and sawing it out. When done, finish the assembly with clear finish of choice, install the clock movement and enjoy!



TRIPTYCH SCREEN

by John Nelson

sawn by Wes Demarest



Patterns Located in Full Size Pattern Section No. 2!



SUPPLIES

Wood: *figured maple*—one piece 3/8" x 6-3/4" x 15 (for the center piece) two pieces 3/8" x 3-1/4" x 12 (for the side pieces)

Tools: scroll saw with No. 2 and No. 5 skip-tooth blades; drill with small bits; scratch awl; chisel; utility knife; screwdriver; mallet

Temporary-bond spray adhesive

Sandpaper, assorted grits

Clear oil finish of choice

Small hinges, two pairs 3/8" x 1"

Here is a scroll saw project for the holidays. This project looks great stained and finished as shown (we used curly maple). It can also be painted white. Either way, it will make a great stand-up Christmas backdrop for your holiday trimmings.

INSTRUCTIONS

Cut and assemble

Transfer the patterns to the selected stock. Bore all blade entry holes and cut along pattern lines (see Fig. 1). Remove the patterns and sand all three pieces.

Using a utility knife to score the outline, lay out the hinge mortises (see Fig. 2). With a small chisel, make the mortises. First make plunge cuts (see Fig. 3), then pare away the waste wood (see Fig. 4) until the mortise is the intended depth. With a scratch awl, mark the center for the screws. Bore small pilot holes on the centers (see Fig. 5). Hinge the three pieces together (see Fig. 6). Finish as desired

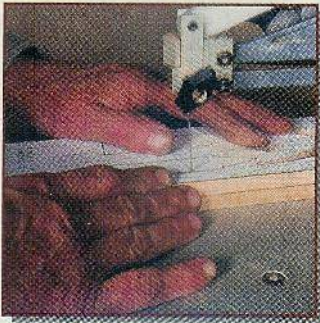


Fig. 1. Make the interior cuts first then saw around the perimeter.



Fig. 2. Use a utility knife to mark the mortises.



Fig. 3. Start making the mortises by making plunge cuts with a small chisel.



Fig. 4. Use the chisel to remove stock to the desired depth.



Fig. 5. Bore small diameter pilot holes for the hinge screws.

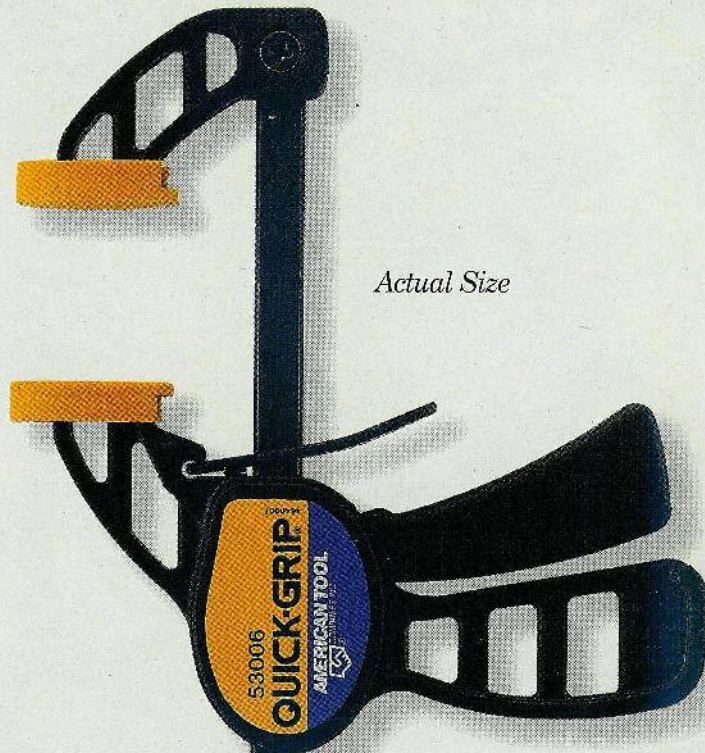


Fig. 6. Attach the hinges.

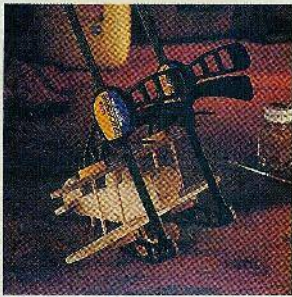


The tools needed to hinge the panels together.

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Patterns
Located in
Full Size Pattern
Section No. 1!



Inlaced version



Painted version

SUPPLIES

Wood: poplar or wood of choice—one piece 1/2" x 11-1/2" x 12-1/2" (for the swan); contrasting wood of choice—one piece 1/4" x 6-1/2" x 11-1/2" (for flowers A), one piece 1/4" x 5-1/2" x 9-1/2" (for flowers B)

Tools: scroll saw with No. 2 (22 TPI) blades; drill with No. 58 bit

Sandpaper, assorted grits

Temporary-bond spray adhesive

Wood glue and glue brush

Inlace* (optional), clear with red metal dust

Acrylic paint (optional): red and green

Clear spray finish of choice

*Inlace is available from: Choice Woods, 451 Baxter Ave., Louisville, KY 40204, 1-888-895-7779 or on the web at: www.choicewoods.com.

INSTRUCTIONS

Make photocopies of the patterns and adhere them to the selected stock with spray adhesive. Bore blade entry holes for the inside cuts. Insert the blade and saw each piece to shape. **Hint:** save the scraps surrounding the flowers and use them for support while sanding.

Shown here are two options for finishing the flowers, inlace or painting. Inlace is a liquid inlay material for woodworkers. Depending upon different additives, it can take on many looks such as granite, turquoise, or stained glass. This material is most often used by wood turners, and it also works well with Corian. Scrollers are only just beginning to realize its potential.

Cover the back of the flowers with tape and simply follow the manufacturer's instructions. So far I've found it easy to use. Do not add too much metal dust (as I did) as that will make it darker than desired.

Another option is to paint the flowers. Create a very thin wash of fifteen parts water to one part paint. Referring to the photograph of the painted flowers, color them accordingly, red for the roses and green for the stems and leaves.

Glue the flowers in place around the heart edges. Spray with clear finish of choice and enjoy.



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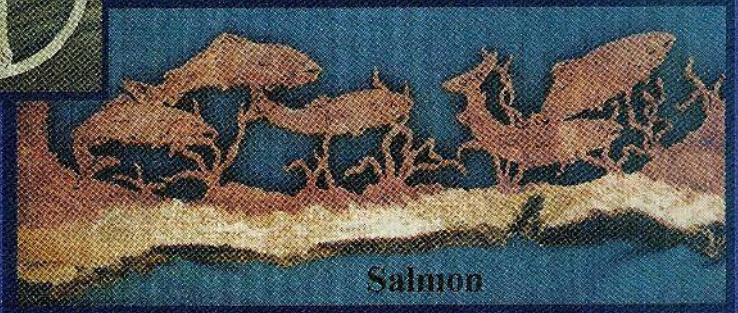
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CARVE A VASE OF FLOWERS

by Ivan Whillock



Step 2. Outline the pattern with the V tool, carving only the outside lines. Leave the inside stop cuts for later. Right now you are just removing the background.



Step 3. With the No. 3 sweep tools, remove the background wood to about half the depth of the wood.



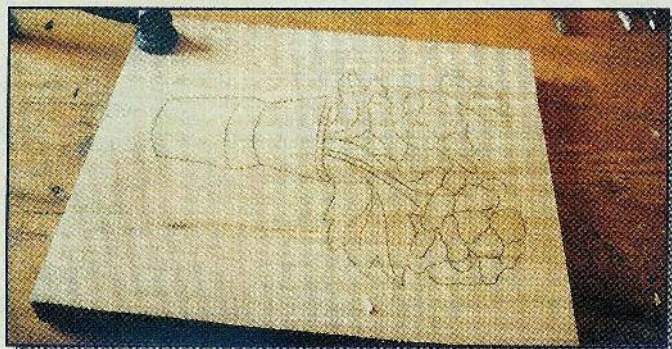
Step 4. Make a stop cut at the upper edge of the vase. (The arc fits a No. 5-20mm gouge in my set of tools. Select the specific tool from your set that best matches the arc.) Be sure to lean the tool into the flowers so that you do not undercut the edge of the vase.



Step 5. Lower the wood directly above the top of the vase so that the edge of the vase is higher than the stems and leaves. Leave the upper flowers the full thickness of the wood for now.

SUPPLIES

Wood: *butternut or hardwood of choice*—one piece 1" x 8" x 10"
Tools: band or scroll saw; Nos. 3-12mm, 3-20mm, 5-20mm, 7-12mm, and 11-3mm gouges; No. 41-12mm V tool
Graphite paper
Stylus
Wood sealer
Wood stain of choice
Varnish of choice



INSTRUCTIONS

Step 1. Trace the pattern onto the wood.



Step 6. Make stop cuts around the stems that disappear into the vase. Lower the wood around them so that they are higher than the leaves.



Step 7. Begin layering the flowers and the leaves. Drop the small flower on the upper left to about half the thickness of the remaining wood. It is the lowest point of the bouquet. The large flower in the upper right stays the full thickness. It is the highest point of the bouquet.



Step 8. Begin shaping the vase by first making a stop cut at the bottom of the slanted top section. Angle the top section of the vase into that stop cut.



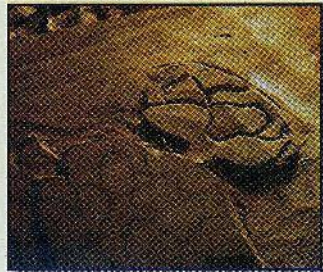
Step 9. Now angle the center section of the vase into that same stop cut. The stop cut is the low point of the vase. The line below the stop cut is the high point of the vase.



Step 10. Now shape the lower part of the vase by angling it to the bottom edge.



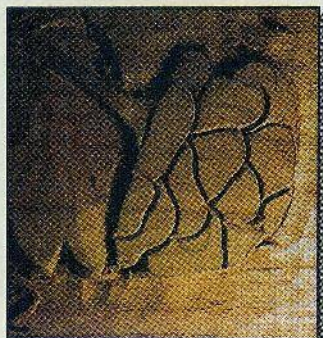
Step 11. Here are the shapes of the vase.



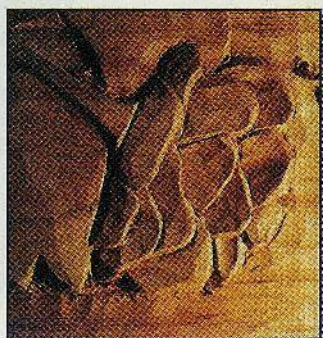
Step 12. Begin modeling the flowers, starting with the smallest one. Make V stop cuts all around the petals.



Step 13. Shape the petals by layering them and by making them into concave shapes on the back petals and convex shapes on the front petals.



Step 14. Use the same technique on the larger flowers. Outline the petals with the V tool.



Step 15. Shape the petals by layering them and putting concave and convex shapes into them.



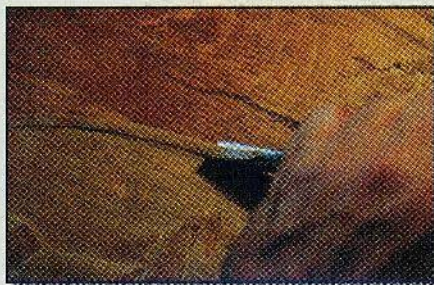
Step 16. The leaves are next. Make stop cuts along the veins of the leaves.



Step 17. Shape the leaves by carving down into the vein stop cuts, and by adding concave and convex shapes to the leaf sections.



Step 18. Carve the top edge of the vase so that it appears to tuck under the leaves.



Step 19. Saw the oval and make a concave cut around the outside.

Finishing

Finish the project with your favorite wood finish. If you wish to stain it, seal it first, as most stains will darken in the end grain cuts more than other areas of the carving. Applying a sealer before applying the stain prevents this uneven absorption. Commercial pre-stain sealers are available for this application at most paint supply stores.





Carve a Pirate Bottle Stopper

by Ivan Whillock

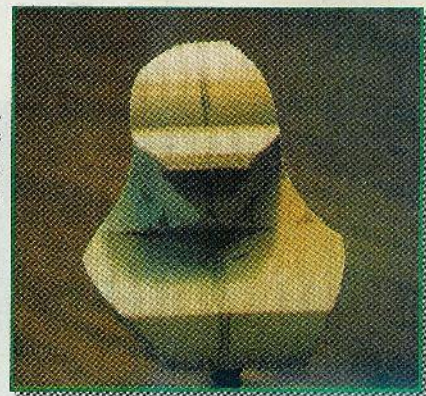


Only the most irresponsible of pirates would finish an entire bottle of rum in one sitting, so this bottle stopper should come in quite handy!

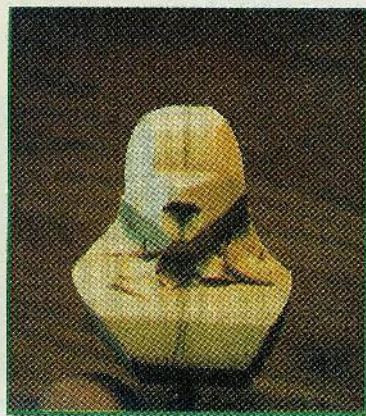
INSTRUCTIONS

Step 1. Rough out the carving blank, both side and front, with a band or scroll saw. Bore a 1/4"-Dia. hole in the bottom of the cutout. Be sure to center the hole because it will be used both

for the holding handle and for the dowel for the cork. Screw the holding handle into the hole to serve as a holding device as you carve. (Make a handle for holding small carving projects by inserting a 1/4" hanger bolt into a tool handle. You can turn one yourself or purchase one from a tool supplier. Use epoxy to secure the bolt into the handle.)



Step 2. Draw a center line on the front of the cutout and carve a 90 degree angle across the face.



Step 3. Carve away the excess wood at the base of the neck and at the shoulders to create the face oval.

SUPPLIES

Wood: *basswood*—one piece 3" x 3" x 2"
Tools: band or scroll saw; drill with 1/4"-Dia. bit; carver's knife; No. 41-4mm V tool; Nos. 11-6mm and 11-2mm veiners
1/4" dowel
Cork
Holding handle
Oil paints: black, burnt umber, cadmium red, flesh, gold ochre, green, white
Paintbrushes of choice
Soft cloth



Step 4. Make a bracket cut at the bridge of the nose and at the eye without the patch. The 6mm veiner is about the right size for this cut. Begin forming the eye mass on one side of the face and the eye patch on the other.



Step 5. Make stop cuts along the smile lines, from the wings of the nose to the corners of the mouth.



Step 6. Carve the mouth mass. Make sure that the mouth is arched from front to back. It is common to make the mouth too flat, so avoid this. Now draw in the line for the mouth. Be sure to give this pirate a crooked mouth, one corner up and the other down.



Step 7. Make a V cut to indicate the mouth opening. Carve the chin, indicating the button of the chin with a small cleft and the edge of the bottom lip. You can make the pirate look more rugged by keeping these cuts bold.



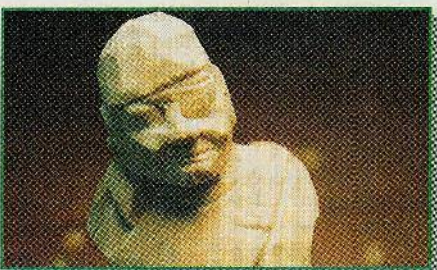
Step 8. Make a V stop cut to outline the ears.



Step 9. Carve away the wood around the ears to make them stand out away from the face. This guy had big ears. Carve in the shapes for the bandanna and the tufts of hair that show below the bandanna.



Step 10. On the pirate's right side, carve the knot just behind the ear.



Step 11. Carve the details on the eye patch, the lines in the shirt, and the scabbard belt.



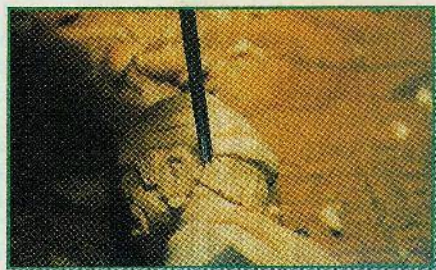
PAINTING

For the pirate, I used oil paints more as a stain than a heavy coat of paint. I applied the paint with a brush and then immediately wiped it off with a soft cloth. This allows the wood to show through the paint.

Cover the face, neck, and hair with flesh color. Wipe off the excess paint with a soft cloth. Add cadmium red to the cheeks, ears and tip of nose, again wiping off excess paint. Add the hair and eyebrows with burnt umber. Use this same color on the strap. Paint the bandanna cadmium red.

The shirt stripes are painted with green and white. Paint the beard stubble with a small brush and thinned black. Do not wipe off this thinned paint as it will smear. Add a black dot for the irises and put white dots of paint to indicate the whites of the eyes. Paint the earring gold ochre.

To mount the cork, drill a 1/4" hole in the cork. First glue the dowel into the hole at the bottom of the carving, then glue the cork to the other end of this dowel.



Step 12. Use a veiner to carve in the hair detail. Give him an earring as well.

MEET FRANCO SACCHET

by Ivan Whillock



Franco Sacchet with his dog, Full.

Italian wood carver Franco Sacchet has been carving since he was a child. He is following in the footsteps of his father and grandfather who were both craftsmen in the hills of Belluno, Italy, an area steeped in tradition and artistic heritage. Franco takes pleasure in that he lives in "one of the most beautiful places in the world," and that his home is the "native place of the famous painter Tiziano." It

is a place, he says, that has aroused in him "the love for wood and for nature in general."

Franco's grandfather used to carve shoes of wood that were put to practical use. He also made wood hats to hang up over the door. Franco inherited his love of music from his grandfather who was also a composer and played many instruments.

Because family and heritage are so important to Franco, he shows his respect by taking on his artist name BUCI, which has been in the family for several generations and is now known as both the mark of Franco's artwork and the family nickname.

Franco describes himself as an "almost self-taught carver." He started carving very early. "When I was a boy," Franco recalls, "I often used an ordinary knife to carve the animals and other little articles that I presented to my friends." He said that his father taught him basic carving techniques when he was a child. He took these basic skills and turned them into his own style. "When I became more mature," he relates, "I developed the personal styles you can recognize in my work."

His home province of Belluno has a strong influence on Franco and the artwork he creates. "Dolomites, the place that I live in, for me it is one of the most beautiful places in the world," Franco says. "I think that we have a stark relationship with nature. We feel a symbiosis with it." He likes to work in his mountain hut, alone or with his dog, "surrounded by forests and meadows." He feels that "nature speaks to every one of us—I have learned to listen to it. What beauty, what inspiration!"

Even though his works are predominately modern, Franco has "a profound respect for the traditions." He takes inspiration from the masters of the past. "There is beauty in the fact that wood is a living creation," he explains. "If you touch it with sentiment you can be sure to create a living work, quite apart from the skill of the creator." Franco believes that the material itself

contributes to the beauty of the finished work. "What you see in my works are my real feelings reflected in the wood."

Even though the artist did not study art in school, it has been a natural part of his life since he was a child. Franco tried painting in his early years, but found himself with a greater attraction to carving because of the charm that wood adds to art. Now the only painting he does is coloring his carvings or making carved reproductions of famous pictures by other artists.

His very favorite wood for its ease of carving is lime-wood, which is similar to basswood in America. However, many of his clients "want to feel that the created article is made of wood," so they prefer a carving with knots and a strong grain figure. For those carvings, he often uses a kind of pine that in Italy is called "cirmolo." Unlike limewood, cirmolo does have many knots and a rich grain figure. It carves much better than regular pine because regular pine tends to splinter. Because harvesting it is prohibited in Italy, Franco must import it from Austria. He also carves in hardwoods, including oak and walnut.

When Franco uses color on his carvings, he prefers tempera paints. He also uses water stains to bring out the shadows of a relief. He is accomplished in applying gold leaf as well. For the final coat, he prefers wax finishes.

Franco accepts commissions in a wide variety of carving styles and sizes. He has found a particularly strong public interest in his carvings of clothing, which were inspired by his grandfather's earlier carvings of shoes and hats. It's quite an attention-getter to have a realistically carved coat hanging on the wall. He also enjoys doing carved reproductions of famous paintings, preferring the works of Klimt, Mucha, and Van Gogh.

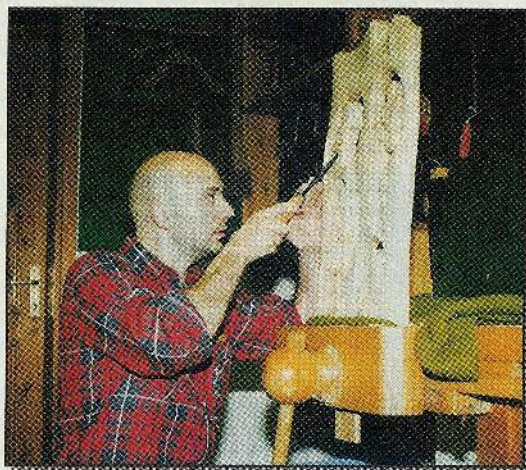
Franco says that while he has already had the opportunity to exhibit his work throughout Italy

and Switzerland, and also Austria, he is now hoping for the opportunity to exhibit his work in the United States.

For the amateur carver, Franco offers this advice, "Every wood carver, even if he is a beginner, can find satisfaction in his work in spite of his carving skill, if he has done it with all his heart, if he has expressed himself." "However," he adds, "we can all improve."

For himself, Franco appreciates the fact that his job is doing work that he gets to enjoy. "It's just my work in itself that gives me the most satisfaction, and my carvings could enrich the life of someone and make it more pleasant. That is the real gratification for me. I think myself to be a fortunate man—I can do a job I love."

Franco Sacchet, Viale Leo de Biasi, 20, 32010 Podenzoi de Castello Lavazzo, Belluno-ITALY; fax: 0039 0437 573666; email: frabuchi@hotmail.com.



Franco Sacchet in his studio at work on the piece *New Friends*.



The Shoes, limewood, 26 x 14cm.



Free Horses, limewood, 90 x 45cm.

Chair—Mythological Dragon, limewood, 150 x 50cm.



New Friends, limewood, 60 x 30cm.



The Jacket, waxed and colored limewood, 90 x 48cm.

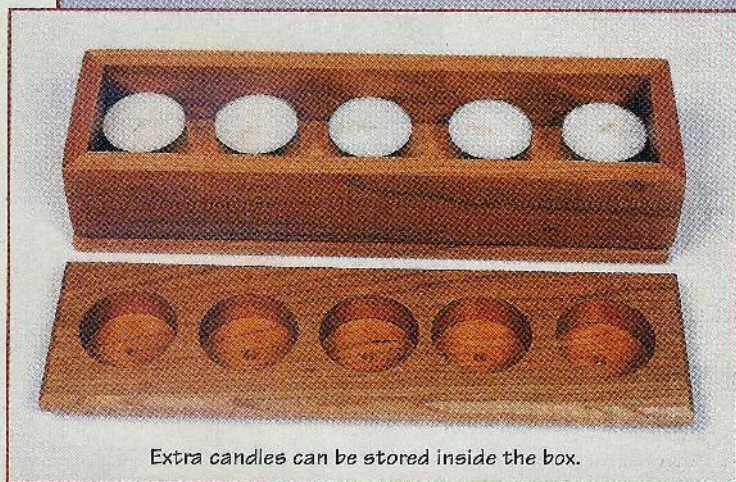


Perplexity, limewood, 60 x 30cm.

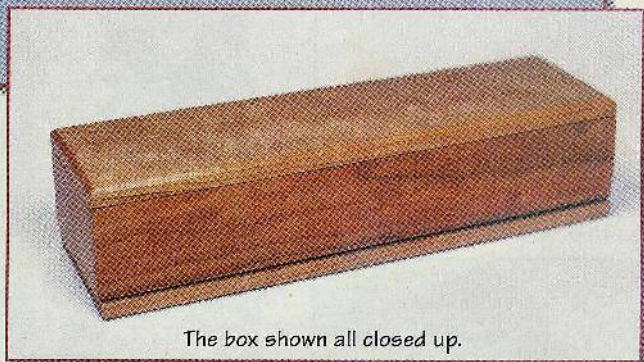


THE "EXECUTIVE" Reversible Wooden Candle Box

by Roy King of The Artistic Inlay Company



Extra candles can be stored inside the box.



The box shown all closed up.

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Hardwoods of choice:</i>			
A	Lid	3/4 x 3 x 10-1/2	1
B	Base	3/4 x 3 x 10-1/2	1
C	Sides	3/4 x 3 x 10-1/2	2
D	Ends	3/4 x 3 x 3	2
E	Bottom	1/8 x 2-5/8 x 10-1/8	1

SUPPLIES

Tools: table saw; router with 45 degree chamfer bit; drill press with 1/16"-Dia. twist bit and 1-5/8"-Dia. Forstner bit
 Sandpaper, 150 grit
 White glue
 Finish of choice

About this project

This wooden candle box is designed for use with tea candles or, more commonly, "tea lights." These are candles that are usually less than one inch tall and contained by a metal or plastic retainer. Because of this feature, they are safe to use as shown with this project. **Please DO NOT USE THIS BOX WITH VOTIVE CANDLES, OR WITH ANY TYPE OF CANDLES OTHER THAN TEA CANDLES. NEVER LEAVE BURNING CANDLES UNATTENDED.**

This candle box allows you to both display and store your tea candles. When you wish to burn your candles, use the box as shown in the photo. When you're finished using them, place the candles in the box, reverse the lid with the base, and you have an attractive wooden box to accent the space of your choice.

This project is easy and quick to complete—probably no more than an hour will be required. Also, you won't have to spend an arm and a leg on materials; usually all you'll need are scraps of hardwoods! Due to these features, the candle box makes an ideal craft show item or personal gift. For those of you who enjoy decorative painting (or know someone who paints), this project also provides an ideal surface for such artistry.

INSTRUCTIONS

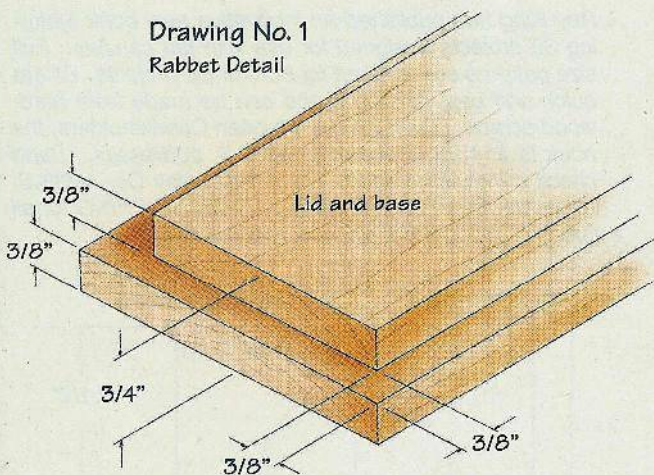
Step 1. Cut the pieces to the sizes indicated in the Bill of Materials. **Note:** since the lid and base are rabbeted to fit into the box assembly, you may want to cut these pieces 1/16" smaller than the listed size. If you don't, you may have to sand the rabbets to allow for a looser fit of the reversible

lids. Remember, wood expands and contracts slightly depending upon temperature and humidity.

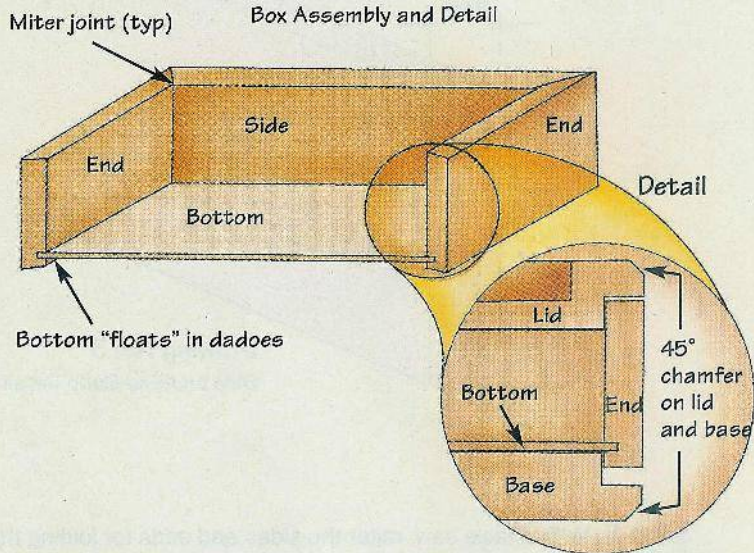
Step 2. Referring to Drawing No. 1, cut the 3/8" wide x 3/8" deep rabbets on the lid and base pieces.

Step 3. Rout a 45 degree chamfer on the edges of the lid and base (see Drawing No. 2).

Drawing No. 1
Rabbet Detail



Drawing No. 2
Box Assembly and Detail



continued on page 44



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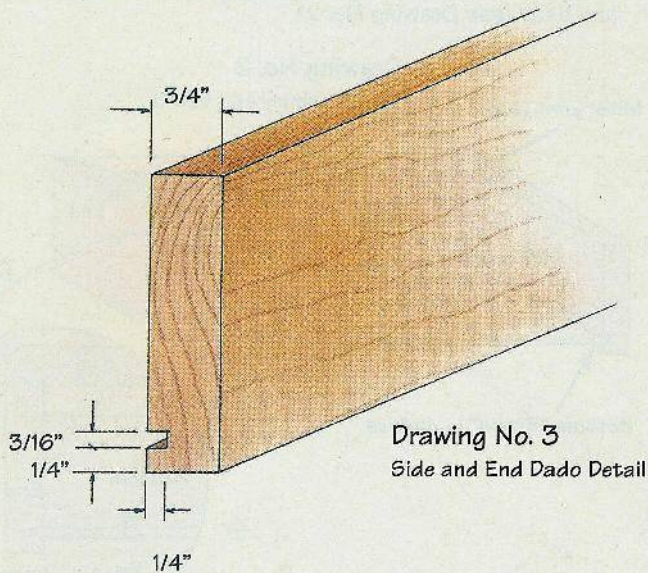
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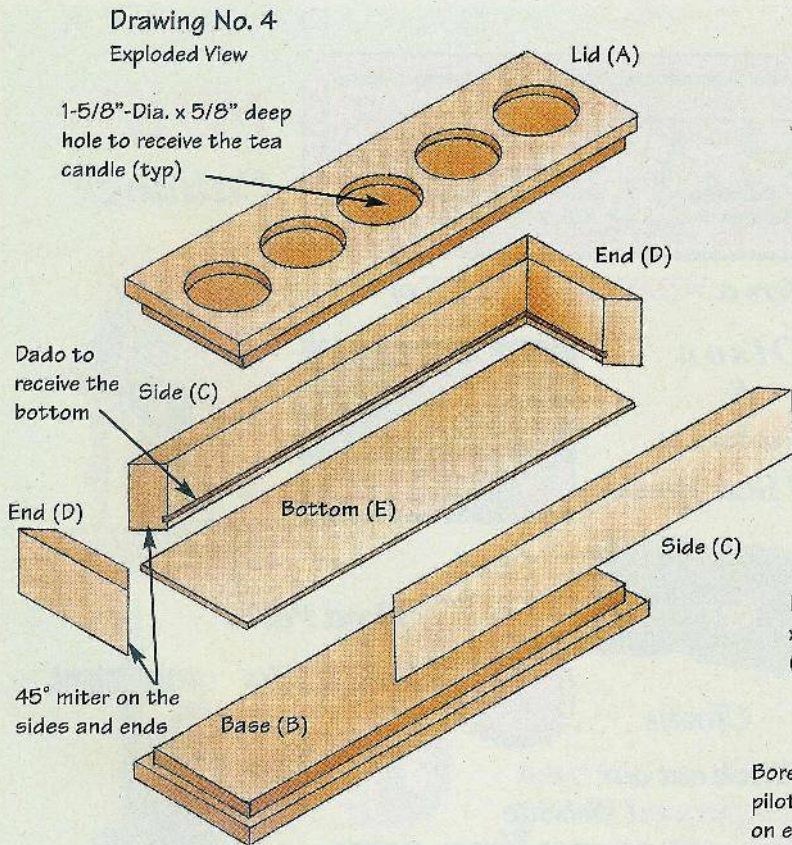
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Step 4. With the table saw, cut $3/16"$ wide x $1/4"$ deep dadoes in the side and end pieces (see Drawing No. 3). Normally, table saw blades are $1/8"$ thick; after the first kerf is made in each piece, adjust the fence another $1/16"$ away from the blade to achieve a dado of the desired width.



Drawing No. 3
Side and End Dado Detail

Step 5. With a table saw, miter the sides and ends for joining the box.
Step 6. Using white glue, join the sides and ends of the box, capturing the bottom piece in the dadoes (see Drawing No. 4). **Note:** do not glue the bottom piece in place; it should "float" in the dadoes.

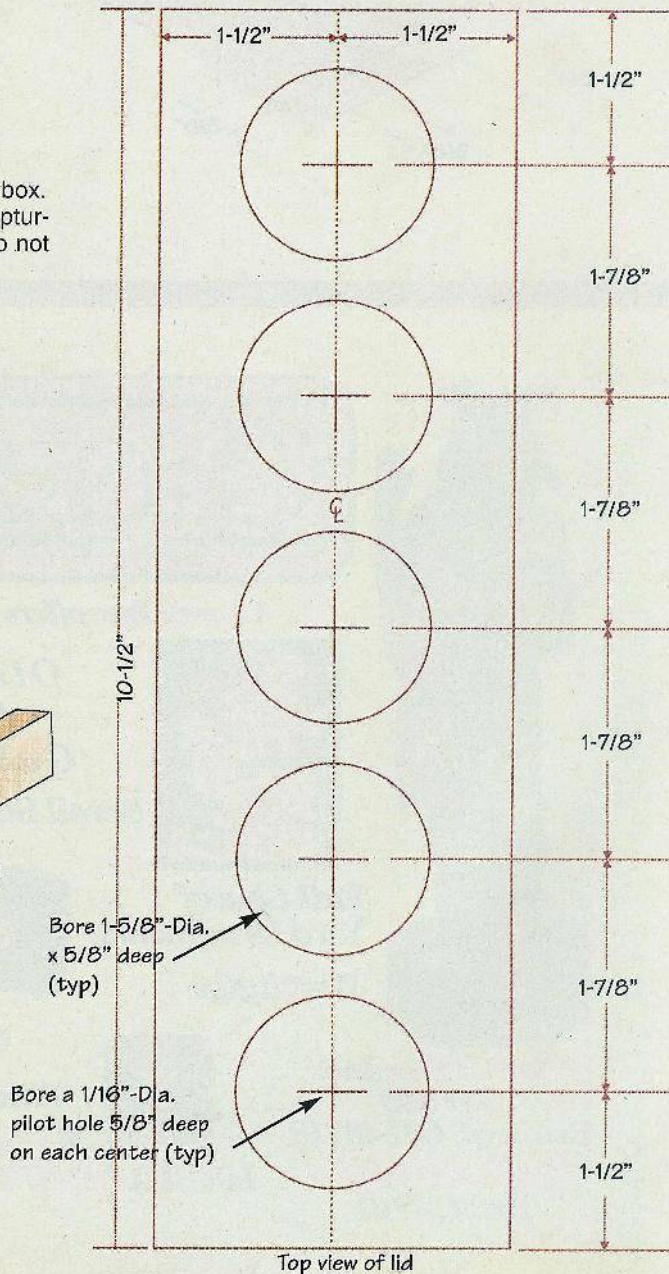


Drawing No. 4
Exploded View

Step 7. Referring to Drawing No. 5, lay out the locations for the candle cup holes. Once the centers have been established, drill $1/16"$ -Dia. x $5/8"$ deep pilot holes in each to help properly align the point of the Forstner bit. With the drill press and $1-5/8"$ -Dia. Forstner bit, bore five holes $5/8"$ deep to receive the tea candles as shown. **Note:** the point of the Forstner bit may penetrate through the lid; that is acceptable for this design.
Step 8. Lightly sand all pieces with 150 grit sandpaper.
Step 9. Apply finish of choice to the box, lid, and base.

Roy King has published an innovative new book featuring 30 projects designed for use with tea candles. Full size patterns are featured for 95% of the projects. All are quick and easy to make, and can be made from hardwood scraps. Titled *Unique Wooden Candleholders*, the book is \$14.95 (prepaid) to all U.S. addresses. Send check or money order to The Artistic Inlay Co., 9033 S. Nashville, Oak Lawn, IL 60453. **FREE SHIPPING** for all Creative Woodworks & Crafts readers.

Drawing No. 5 Candle Cup Locations



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	12"x16"	5.60	7.50	8.80
BASSWOOD	12"x20"	7.00	9.30	10.90
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	12"x16"	6.90	9.20	10.80
OAK	12"x20"	8.60	11.50	13.50
BUTTERNUT	12"x12"	6.50	8.70	10.20
	12"x16"	8.70	11.60	13.70
MAPLE	12"x20"	10.90	14.50	17.10
WALNUT	12"x12"	7.90	10.50	12.40
	12"x16"	10.50	14.00	16.50
PURPLEHEART	12"x20"	13.10	17.50	20.60
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	12"x16"	10.50	14.00	16.50
SATINWOOD	12"x20"	13.10	17.50	20.60
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THE B*E*T*A* PROJECT (*Bass *Eating *Tasty *Amphibian)

by Robert J. Hlavacek, Sr. of Wildlife Intarsia Designs

Pattern Located in Full Size Pattern Section No. 1!



SUPPLIES

Wood: *walnut*—one piece 3/16" x 6" x 10" (for the overlay);
contrasting wood of choice—one piece 3/16" x 6" x 10" (for the backer)

Tools: scroll saw with Nos. 2/0 and 5 blades; drill press with bits; finish sander

Sandpaper, assorted grits (up to 400 grit)

Temporary-bond spray adhesive

Masking tape

Clear tape

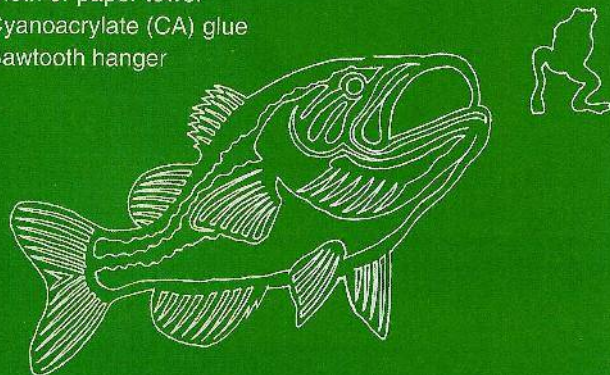
Watco Danish oil or finish of choice

Small paintbrush

Cloth or paper towel

Cyanoacrylate (CA) glue

Sawtooth hanger



INSTRUCTIONS

Preparation

Sand the wood smooth with the finish sander. Working up to a 400 grit abrasive paper will polish the wood nicely for an oil finish. Attach the overlay pattern to the wood with spray adhesive, then tape that piece of wood to the backer as shown in **Fig. 1**.

Cutting

As you cut the outside edge, using a No. 5 blade, remove waste wood periodically and retape the pieces together. Use clear tape as you progress so as not to obscure the pattern lines (see **Fig. 2**).

When the outside has been cut, separate the backer from the overlay. To prevent damaging the pattern, separate using a sharp knife to cut the tape, as shown in **Fig. 3**.

Bore blade entry holes for all internal cuts (see **Fig. 4**). Cut out the smaller sections first, leaving the larger areas in place to support the narrow pieces as shown in **Fig. 5**. Use a No. 2/0 blade for cutting the overlay.

Rather than fighting a lot of fuzzies after the entire project is cut out, stop occasionally and lightly sand the back with 220 grit abrasive (see **Fig. 6**). Do not use the finish sander after the large waste areas are removed so as not to damage any of the delicate details.

Finishing

Use a small brush to apply Danish oil to the overlay and backer (see **Fig. 7**). Wipe off the excess oil with a soft cloth or paper towel folded so it does not snag the delicate fretwork (see **Fig. 8**). Allow the oil to dry for 72 hours.

Apply medium viscosity CA glue to the overlay and position it on the backer (see **Fig. 9**). Hold in place for a minute or two. Attach a sawtooth hanger (see **Fig. 10**), hang, and enjoy!

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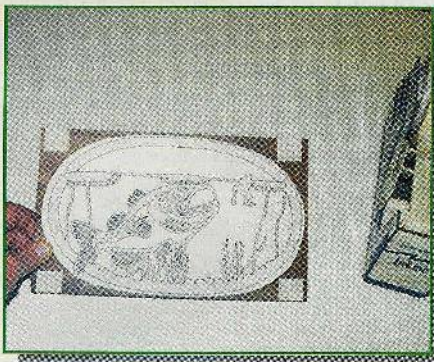


Fig. 1. Attach the pattern to the walnut stock, then tape that to the backer.

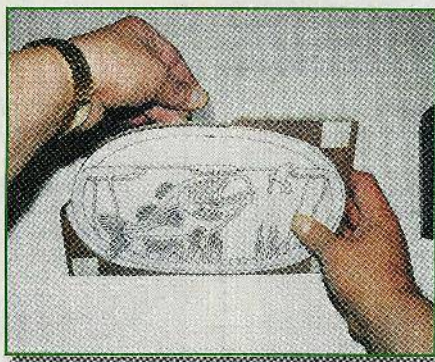


Fig. 2. As you cut, remove waste wood periodically and retape the pieces together using clear tape.

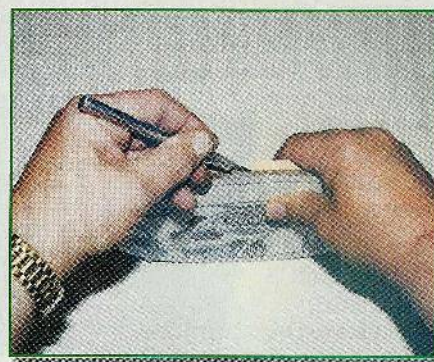


Fig. 3. Once the perimeter has been cut, cut the two pieces apart.

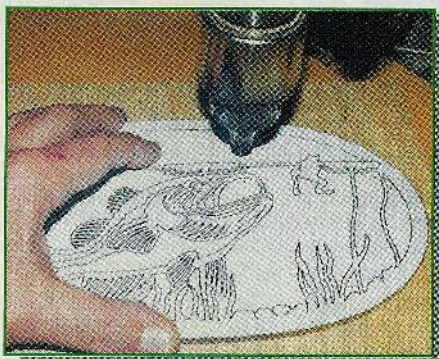


Fig. 4. Bore small blade entry holes.

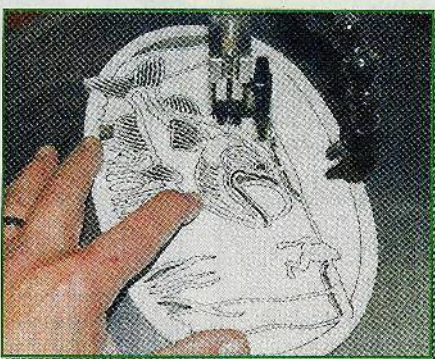


Fig. 5. Saw out the pattern.



Fig. 6. Periodically sand the "fuzzies" off the back of the workpiece as you are sawing.



Fig. 7. Use a small brush to apply Watco Danish oil to the pieces.

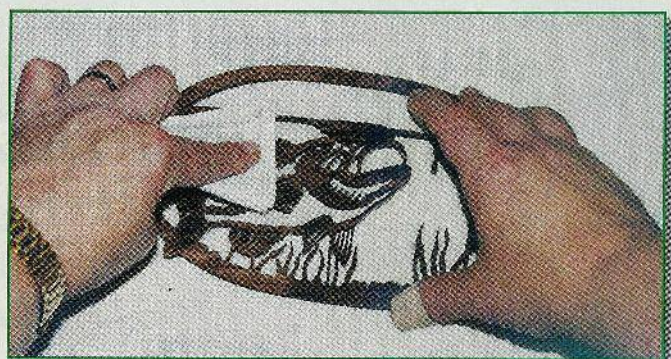


Fig. 8. Wipe off the excess oil.

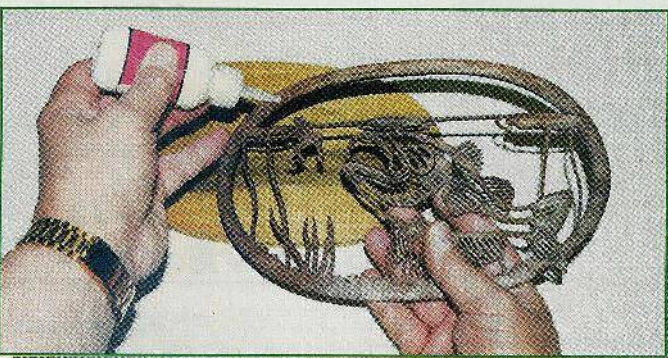


Fig. 9. Glue the overlay to the backer.

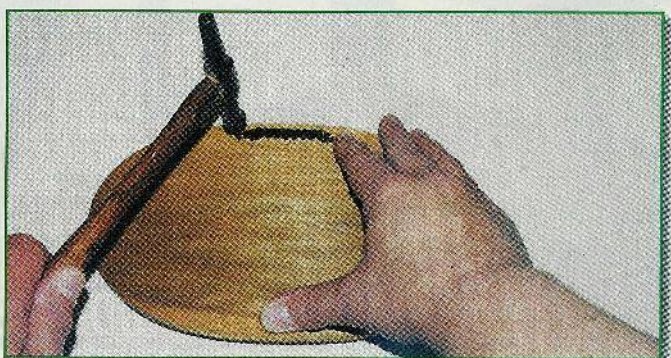
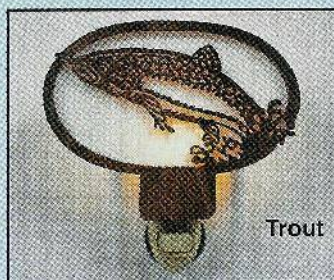


Fig. 10. Attach a sawtooth hanger to the back.

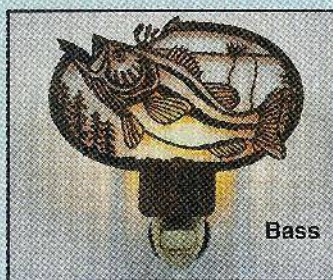
Something NEW, EXCITING & FUNCTIONAL... THE FRESHWATER FISH NIGHTLIGHTS & PLAQUES!



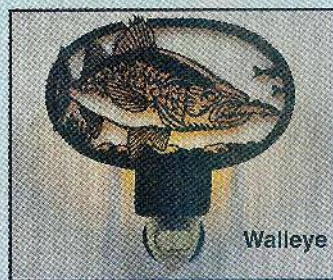
Muskie



Trout



Bass



Walleye

These Fish Nightlights work marvelously, and make the perfect project (or gift) for any fishing enthusiast! Each pattern set gives you 18 color, step-by-step photos, and eight fabulous patterns: the four nightlight patterns, plus a larger (6-1/2" x 10-1/4") version of each for making wooden plaques like the Walleye shown (right).

Hardware kits are inexpensive, easy to use, and are sourced in the pattern booklets.



Walleye Wooden Plaque

Price for entire pattern set is \$12.95 **WITH FREE SHIPPING**

ON ORDERS FROM THIS AD! Hardware and Plexiglas sold separately.

Written orders only, please. Send check or money order (and make payable) to: All American Crafts, 243 Newton-Sparta Road, Newton, NJ 07860, attn. Robert Becker.



FEB. 24th, 25th, & 26th, 2002

ADVANCED MACHINERY PRESENTS A COMPLETE RANGE OF SCROLL SAW TRAINING SESSIONS AT THE CREATIVE PAINTING CONVENTION IN LAS VEGAS!

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Fundamentals of Scroll Sawing – Class #SS101

Discover scrolling secrets that will make scroll sawing more productive and fun! Join Ron Posten for this highly informative introductory lecture/discussion designed to answer beginner's questions while also offering information valuable to even the most seasoned veteran. Get started and stay on the right track with this fast-moving program! Answer your questions, pick up valuable tips, and receive a free gift worth \$4.95 or more!

Sunday, Feb. 24th, 7:30 - 9:30 PM \$20/single or \$30/couple (one gift per couple)

Which Scroll Saw Blade is Right for You? – Class #SS102

Proper blade selection is essential to high-quality scroll saw work, and the array of blades available today is very confusing. This class will teach you to target your blade selections to get the results you want. You'll get to actually use and experience different blades from a variety of manufacturers, and you will also receive free saw blade samples worth over \$10.00 to take with you!

Tuesday, Feb. 26th, 9:00 - 11:00 AM \$49/single or \$69/couple (one gift per couple)

Scroll Sawing Basics – Class #SS201 (Choose Session A or B)

Ready to make some sawdust? You'll have more fun and be more productive after this hands-on introductory session! Enjoy personal attention (class size is strictly limited) and your very own HEGNER saw to use (rental is included FREE), or bring your own saw if you prefer (advance notice is required). You'll be amazed how the hassles of basic scroll sawing disappear! One saw is provided for each student (unless you choose to share with a spouse at special rates). You'll leave the class with several completed projects - we supply all the blades and materials.

Session A: Monday, Feb. 25th, 9:00 AM - 1:00 PM

Session B: Monday, Feb. 25th, 2:00 PM - 6:00 PM

(Price includes individual saw rental) \$99/single or \$149/couple

Advanced Scroll Sawing – Class #SS202

If you are beyond the basics, this class will help you move to "the next level." The hands-on application of advanced techniques will help you achieve the ultimate in performance and production from you and your saw. This class is ideal for both the hobbyist who wants to expand productivity and enjoyment and the scroller who is ready to move into production. Learn to avoid the waste of time and materials that cuts into productivity and profits! Class SS201 is a suggested prerequisite.

Tuesday, Feb. 26th, Noon - 4:00 PM

(Price includes individual saw rental) \$99/single or \$149/couple

Note: Individuals may attend both classes, #SS201 AND #SS202, for \$180/single or \$270/couple

SPECIAL: All Class Pass (must choose SS201A or B): \$239/single or \$350/couple

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(9:00 AM - 4:00 PM E.S.T.)

Ask for Pam at Ext. 15.



by Al Martinson

FALCON



SUPPLIES

Wood: *lacewood*—four pieces 3/4" x 4" x 16" (for the body, legs, and wing feathers); *mahogany*—one piece 3/4" x 8" x 24" (for the wings and tail feathers); *Osage orange*—one piece 3/4" x 2" x 2" (for the eyes); *Canarywood*—one piece 3/4" x 4" x 6" (for the talons); *walnut*—one piece 3/4" x 4" x 16" (for the dark pieces); *aspen*—one piece 3/4" x 2" x 2" (for the face pieces); *Baltic birch plywood*—one piece 1/8" x 12" x 34" (for the backer); an assortment of plywood scraps for shims

Note: these are nominal sizes which should give you plenty of wood to complete your project, but remember, finding pieces with proper grain may require extra material.

Tools: scroll saw with Nos. 2/0 and 5 blades; drill with 1/4" Dia. bit; oscillating spindle sander with assorted size cylinders and grits of 80 to 150; flutter wheel in 220 grit; pneumatic sander; clamps

Tracing paper and graphite transfer paper (optional)

5 mil clear plastic film and super fine permanent marker (optional)

Stylus

Masking tape

Wood glue

Hot melt glue gun and glue sticks

1/2"-Dia. x 6" long dowel

1/4"-Dia. x 6" long walnut dowel

Clear finish of choice

Sawtooth hanger

INSTRUCTIONS

As a whole, this is a pretty straightforward intarsia project. However, the talons will require some vision on your part (more on that later in the instructions). As indicated in the materials list, you have two options for transferring the pattern. You can either use tracing paper and graphite transfer paper or clear plastic film. The most common method is to trace over the pattern and transfer the components to the selected stock with graphite paper and the stylus. Personally, I prefer to use the plastic film. The film can be used over and over and after a while the stylus will create a groove that is easy to follow. Additionally, the clear plastic makes it easier to line up grain directions in the wood.

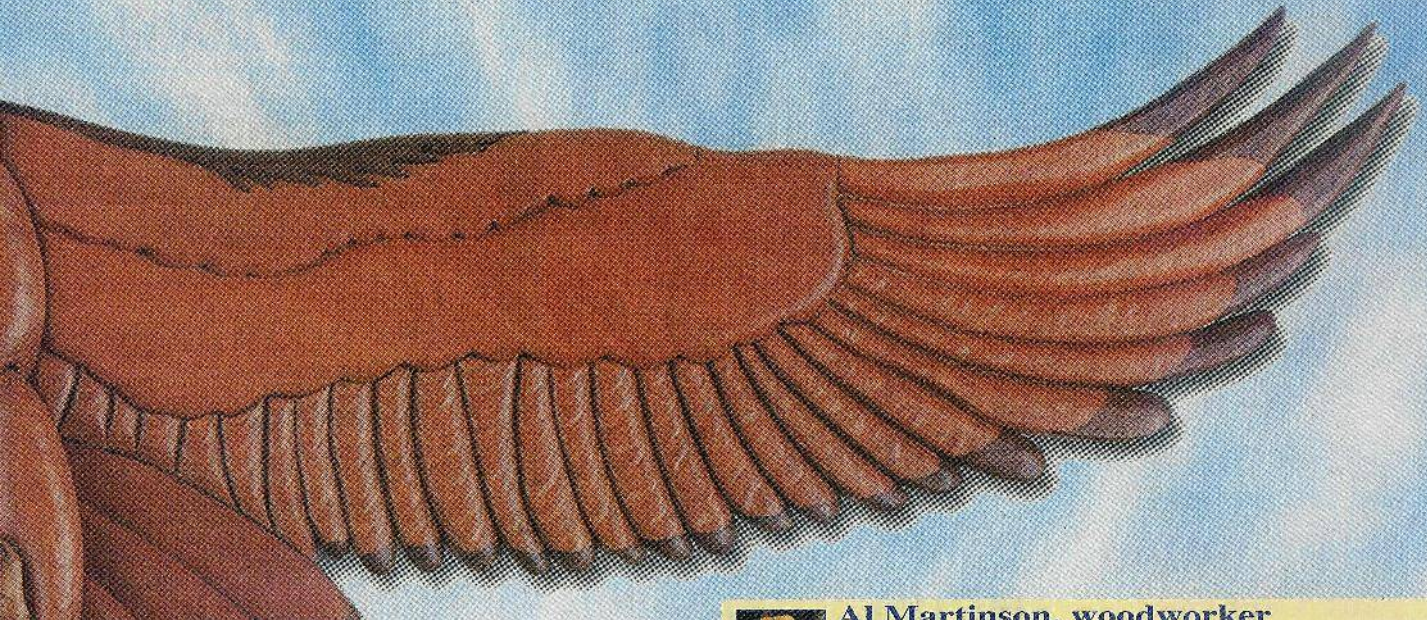
The eyes have it

Prior to cutting out the eyes, bore a 1/4"-Dia. hole in the center of each to receive the walnut doweling which will be the pupil. Glue the dowels in place and then saw out each eye.

Transfer the pattern and cut the pieces

Transfer the pattern and cut the wing feathers to shape. Saw each entire feather out of lacewood, then cut off the wing tips and use the cut-offs as a template for redrawing them onto the walnut. Cut, fit, and glue the walnut wing tips in place.

After this is done, start with the body and legs. We will deal with the talons later. Lacewood is highly figured and grain direction can enhance or detract from the finished project, so take care here. Cut the tops of each feather approximately 1" longer than the pattern shows. This will provide plenty of room for an accurate cut line area when joining the wing feathers to the upper wing. As always, draw an accurate cut line from piece to piece to ensure a tight fit. Use masking tape to hold the pieces together as you cut. This will keep the various pieces in correct alignment.



Raising, lowering, and contouring

Once you have cut and fit all pieces, it is time to raise or lower the appropriate parts. The body, head, and legs are our main concern here. Raise or lower the pieces as indicated on the pattern.

Pieces can be lowered by resawing and raised with shims of the appropriate thickness. Contour the pieces down to each adjacent level, making sure the body parts flow together. Contour the edge of each feather to give the appearance of them overlapping each other.

The dreaded talons

The talons are not only devastating to a falcon's prey, they can also wreak havoc on your thumb and fingers. You want the talons to be raised 1/2" higher than the legs. This will require a lot of cutting, fitting, and checking. Because the claws are so small, it's a good idea to adhere these pieces to a 1/2"-Dia. x 6" long length of dowel with hot melt glue before you contour them, using the dowel as a handle. Go lightly with the contouring here and take your time, as the piece could break loose and fly across your workshop. The talons should be contoured to look as if they could wrap around their prey.

Finishing

When you are satisfied with the fit of each piece, edge glue them together. When dry, lay the falcon on the 1/8" plywood and trace the outline. Saw out the backer, cutting 1/8" inside the traced line all the way around. Glue the falcon in place on the backer. Apply clear finish of choice and attach a saw-tooth hanger.



Al Martinson, woodworker

Twenty years ago, Al Martinson sold his boat and bought a saw. He then proceeded to teach himself woodworking. Al built coffee tables, end tables, sofa tables, and roll top desks. He built computer desks, futons, cribs, and cradles. He built Grandfather clocks, Grandmother clocks, and Regulator clocks. He built model trains, fire engines, and cars.

Finally, he ran out of floor space and decided to start decorating the walls. That was when he discovered intarsia. Al was hooked on the craft from his first project, a pattern from Robert J. Hlavacek, Sr. of Wildlife Intarsia Designs.

In five years, he filled wall after wall with other people's designs until finally he decided he could make up his own. He loved seeing a project begin to take form and would spend hours studying the grain on various boards until he saw what they could become. Al even attended one of the many scroll saw picnics where he met some of the designers whose work meant so much to him. When JoAnn, his wife of 35 years, asked Al why in the world he wanted to go to a picnic when he didn't really know anyone there, he answered "They are all woodworkers—they are all my friends!"

Al was born in North Dakota, served in the Air Force in Guam during the Vietnam War, and lived in Montana for many years.

He worked for Farmers Brothers Coffee Company for 28 years as the Branch Manager in Rapid City, South Dakota.

The beautiful Black Hills provided the inspiration for many of his original designs such as the falcon featured here, a mountain goat, and a cougar. His piece entitled Black Hills Whitetail Buck appeared on the cover of the October 2000 issue of *Creative Woodworks & Crafts*.

Al died of a sudden heart attack on March 10, 2001 at the age of 54. He is survived by his wife, three children, three grandchildren, his mother, sister and brother. Here is an excerpt from a poem he wrote to his grandchildren on Christmas 2000:

*"I, as Grampa, don't do much,
Mom and Gramma have the Midas touch.
They nurture your spreading wings,
I just fix your broken things."*

JoAnn adds, "The only thing he can't fix is our hearts."



Look for this beautiful intarsia project by Al Martinson in an upcoming issue of *Creative Woodworks & Crafts*.

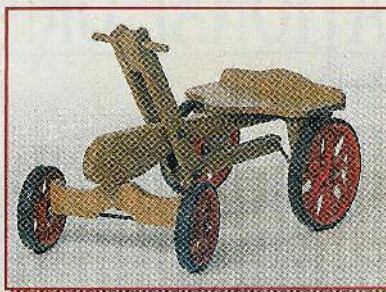
Woodworking plans/kits from STEEBAR CORP.



Buckboard Sleigh

Size: 36"L x 16"W x 18"H

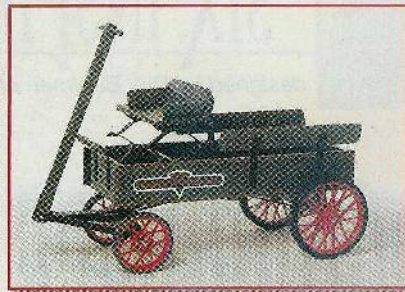
The kit includes: 2 runners, sideboard braces, springs (all are steel), hardware, detailed instructions and full size patterns. Order #RC-04...\$64.95.



Irish Mail Handcar

Size: 34"L x 16"W x 22"H

Styled after a 1900 handcar, this project will provide hours of fun. The kit includes: 4 red spoked wheels with rubber treads, axles, nylon bushings, hardware, detailed instructions and full size patterns. Order #RC-08...\$69.95.



Buckboard Wagon

Size: 36"L x 16"W x 18"H

The kit includes: 4 red spoked wheels with rubber treads, axles, hitch, braces, two miniature springs (all are steel), hardware, detailed instructions and full size patterns. Order #RC-01...\$99.95.



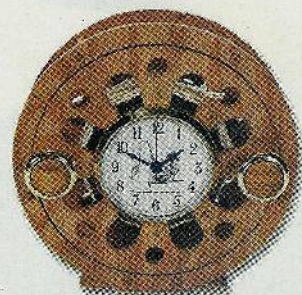
Buckboard Bench

This full size replica of a buckboard bench is authentically designed with real springs and will seat two adults comfortably. Size: 42"L x 32"H x 22"D. The kit includes: 2 springs, 2 arms, 2 backrails (all are steel), hardware, detailed instructions and full size patterns.

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(includes FREE shipping!!)



Fishing Reel

An accurate working copy of an old-time fishing reel. Will accommodate any 72 MM insert clock that requires a 2 3/8" mounting hole. Size: 6 1/2" diameter x 2 1/4" thick. For full size patterns, order #SB-1262-P...\$4.95.



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Not only is it an easy project to make, but practical as well! Crafted from solid oak, our roll top bread box will complement nearly any decor. Size 15 1/2"L x 10"D x 8 1/2"H. For full size plans, order #SB-1261-P...\$6.95.



The Monmoth
#SB-1264-P

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The Burlington
#SB-1265-P

The Burlington...size: 10"L x 5 1/2"H x 2 1/2"D.
Order #SB-1265-P...\$2.95

BEST BUY...PURCHASE BOTH PLANS.
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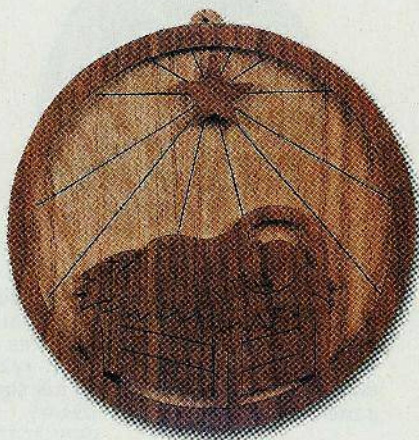
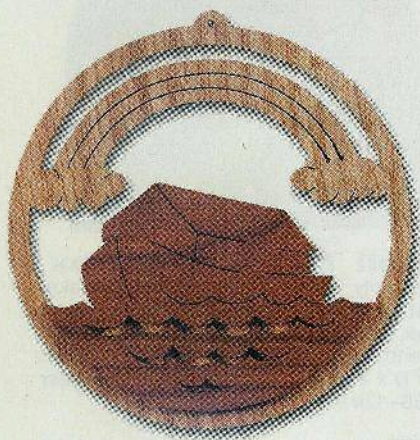
SIX INSPIRATIONAL ORNAMENTS

designed by Dirk Boelman of The Art Factory

sawn by Wes Demarest



Patterns Located in Full Size Pattern Section No. 1!



SUPPLIES

Wood: *wood of choice*—six pieces 1/8" x 4" x 4" (for the backers of all six ornaments); *contrasting wood of choice*—six pieces 1/8" x 4" x 4" (for the overlays of all six ornaments)

Tools: scroll saw with Olson No. 2/0, No. 2R (or Steebar PTT No. 1), and No. 5R (or Steebar PTT No. 2) blades; drill with 1/16"-Dia., No. 58, and No. 70 bits*; palm sander

Temporary-bond spray adhesive

Sandpaper, 120 grit

Cyanoacrylate (CA) glue

Watco Danish oil (natural) or finish of choice

Lint-free rag

Small disposable bristle brush

Minwax quick drying semigloss polyurethane

*The drill bit index pictured in Step 3 is available from Sloan's Woodshop, 3453 Callis Road, Lebanon, TN 37090, phone 1-888-615-9663; or visit their website at www.sloanswoodshop.com.

INSTRUCTIONS

by Wes Demarest

Introduction

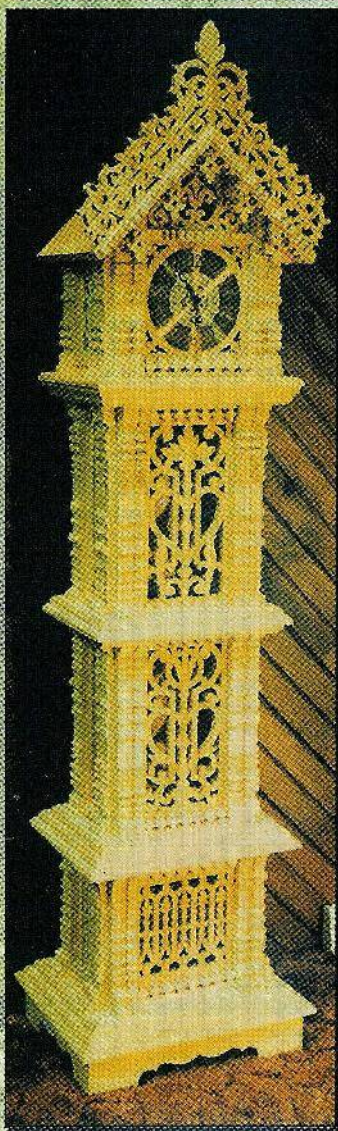
Here are six new ornaments from The Art Factory as created by the famous Dirk Boelman. They require 1/8" thick material, whether it be plywood as seen here or solid wood. If you wish, thinner or thicker stock could be used, just try to keep the overall thickness no greater than 3/8". I have found that in the retail end of this business, thinner ornaments sell better than thicker ones, with 3/8" being the upper limit of customer preference. Also, consider using several different colors to add more variety to your work. If you are a painter, your combinations are endless.

Make the ornaments

Step 1. Gather up your stock of pieces to measure 4" wide x a little over 4" long. Consider stack cutting if you are in the retail end or have a large family or a lot of friends. Affix the patterns to the wood with spray adhesive.



**YOU CAN MAKE THESE PROJECTS (and many, many more)
from Full-Size Scroll Saw Patterns drawn by Dirk Boelman.
ORDER YOURS TODAY...AND GET STARTED RIGHT AWAY!**



**THE COUNTRY
COTTAGE**

GRANDFATHER CLOCK
Made entirely from 3/4" material; stands 86" tall.
Pattern #351...\$39.95*

Clock component package:
8" brass dial, hands, and
quartz chime movement
(non-pendulum).
CP351...\$42.95*



**ITALIANATE HALL
MIRROR**

Made from 1/4" material.
16" wide x 30" tall.
Pattern #43...\$12.95*



EAGLES' NEST

12 3/4" x 10"
Pattern #86...\$5.95*



**HUMMINGBIRD
DESK CLOCK**

7 1/2" wide x 5" tall.
Pattern #75...\$5.95*



**THE ALPINE
COTTAGE**

13 1/2" wide x 19" tall x
8 1/2" deep.
Pattern #51...\$18.95*

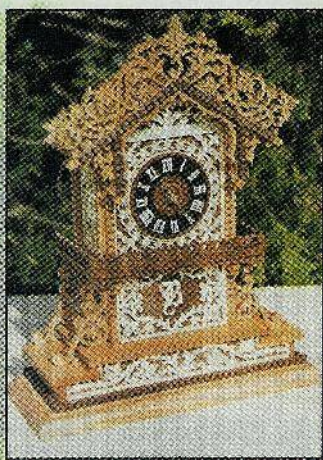
Clock component package:
Dial, hands, and quartz
movement with pendu-
lum (non-chiming)
CP51...\$17.90*



THE EASTERDAY

8" wide x 17" tall x 9" deep.
Pattern #29...\$12.95*

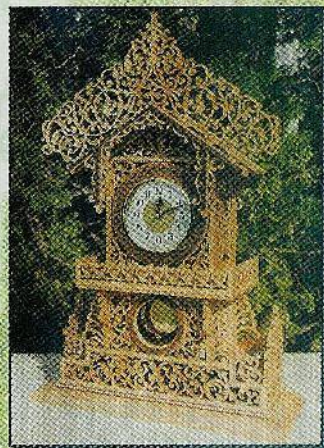
Clock component package:
Movement, hands, and dial.
CP29...\$17.20*



THE WILLIAMETTE

11" wide x 13 3/4" tall x
4 3/8" deep.
Pattern #9...\$12.95*

Clock component package:
Movement, hands, and
dial.
CP9A...\$11.30*



**MAJESTIC
MAYFLOWER**

16 1/2" wide x 22 3/4" tall x
6 1/2" deep.
Pattern #32...\$18.95*

Clock component package:
Chiming movement
with pendulum, dial,
and hands.
CP32...\$38.95*

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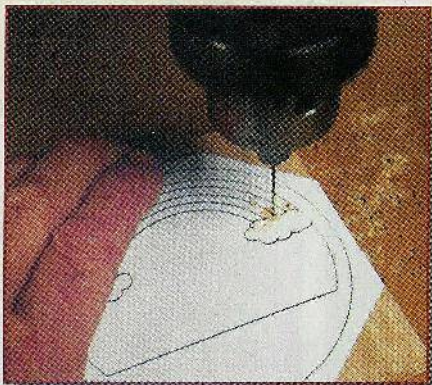
www.the-art-factory.com



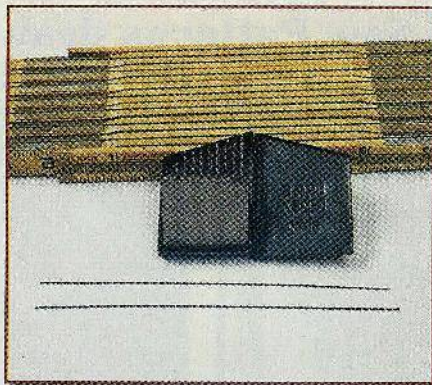
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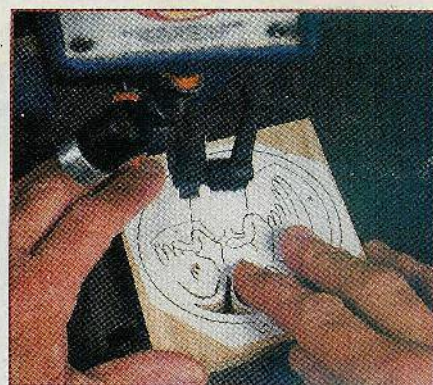
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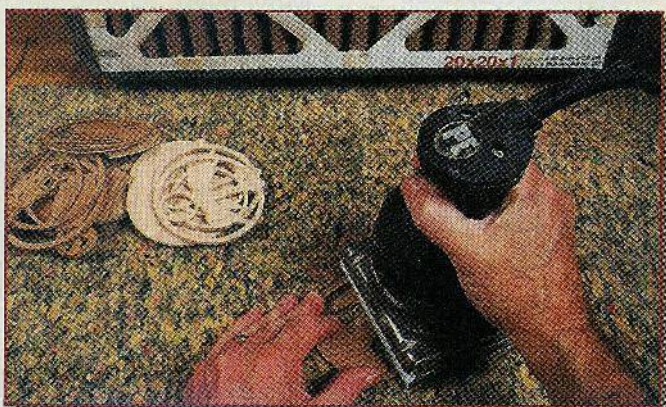
Step 2. Bore blade entry holes. Drill the larger holes with the 1/16"-Dia. (0.0625" or 1.5875 mm) drill bit, the medium holes with the No. 58 (0.042" or 1.0668 mm) bit, and use the No. 70 (0.028" or 0.7112 mm) bit for the facial details.



Step 3. The index box of numbered bits shown here range from No. 60 to No. 80 and are indispensable for fret-work. Also shown is an *Olson No. 2/0* blade and an *Olson No. 2R* blade which are recommended for cutting these ornaments.



Step 4. Saw the various pieces to shape using the blade you are comfortable with which will allow for fine detail. I use an *Olson No. 2/0* for the facial detail, an *Olson No. 2R* or *Steebar PTT No. 1* for intermediate detail, and an *Olson No. 5R* or *Steebar PTT No. 2* for the larger stuff. You will notice that all blades do not cut alike, as witnessed by the bottom tear out from a No. 2/0 blade, where there was virtually none with the PTT No. 1 or No. 2R.



Step 5. Sand both sides of each piece with 120 grit paper. I found that this is the largest size grit that will give decent results. Grits of 180 and 220 leave a much finer surface, but it takes a little longer to bring it up. Be sure to use adequate dust removal measures in cutting and sanding.



Step 6. After all sanding is completed, vacuum or blow the dust off and begin assembling the ornaments. We use cyanoacrylate glue for most small items as it sets up fast and we can start the finishing process within 30 minutes.



Step 7. Finish by applying *Watco Danish oil* (natural color) to all exposed surfaces, then wipe clean with a lint-free rag.



Step 8. No matter how careful you are in wiping with a rag, you will see oil accumulations next to raised surfaces. Use a dry disposable bristle brush to brush over the areas to remove the accumulations. If you don't, you will not get an even final finish. After the oil has cured, somewhere between three to five days, apply the sealing coat. You can use shellac, varnish or acrylic. We use *Minwax* quick drying semigloss polyurethane.

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Cutting A Corian® Christmas Ornament

by Barry Gross "Mr. Solid Surface" of BG Artforms

Pattern Located in Full Size Pattern Section No. 1!



INSTRUCTIONS

A Christmas tree ornament made out of Corian? What will Mr. Solid Surface think of next! Because weight is a factor with ornaments, we use 1/4" thick Corian for this project. Once your ornament is polished, its beauty will outlast even the most durable hardwood finish. By following the simple guidelines presented here, anyone can craft a beautiful ornament that will be cherished for generations.



Step 1. Corian has a definite top and bottom. The top is generally smoother and the bottom may have writing on it. Place the Corian with the top surface facing up and cover it with masking tape. The tape will help to keep the blade from overheating. Use spray adhesive to affix the pattern to the Corian.

SUPPLIES

Corian or other solid surface material: Gray—one piece 1/4" x 4-1/4" x 4-1/4"

Tools: scroll saw with Metal Cutting and No. 4 Artisan scroll saw blades*; drill with 1/8"-Dia. and 5/32"-Dia. bits; belt or disc sander with aluminum oxide sanding discs** (optional); polishing wheel with muslin wheel and polishing compound (optional); protractor; EZE-LAP diamond hone and stone**; small file

Sandpaper, assorted grits

Masking tape

Brass rod*, 5/32"-Dia. x 6" long

3M Spray Mount Artist's Adhesive

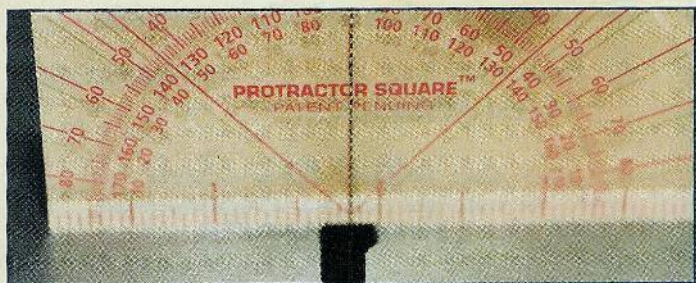
Hot Stuff Super T cyanoacrylate (CA) glue

*All Corian needed for this project, along with two No. 4 Artisan scroll saw blades, two Metal Cutting Artisan scroll saw blades and the 5/32"-Dia. brass rod, are available in the Corian Christmas Ball Kit (CCB-1) for \$9.95 (plus \$4.25 S&H) from BG Artforms, 2189 Philip Drive, Bensalem, PA 19020, call toll free 888-717-4202 or visit their website at www.bgartforms.com.

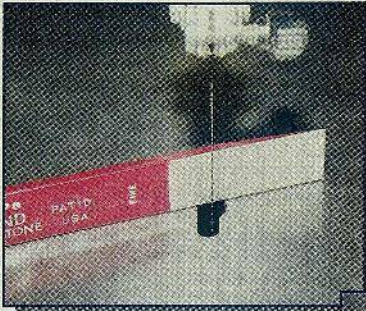
**Corian Aluminum Oxide sanding discs No. CSK-3 and the EZE-LAP at diamond hone and stone available from BG Artforms 888-717-4202.



Step 2. Bore 5/32"-Dia. holes to receive the brass rod as indicated.

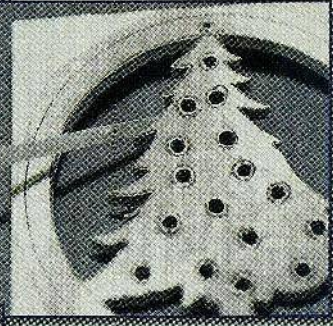


Step 3. Make sure that the No. 4 Artisan blade is perfectly square with the table.

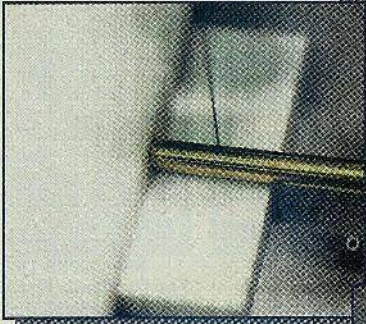


Step 4. Rounding over the back of the blade will aid in decreasing frictional heat while sawing.

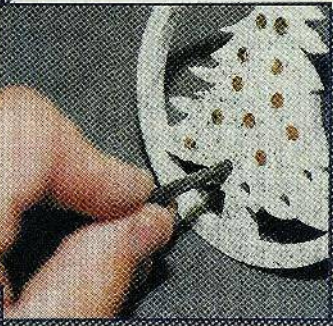
Step 5. Cut out the Christmas tree following the pattern, starting with the interior cuts. Use a small file to clean up the edges as needed. Finish by cutting the outside.



Step 6. Cut the 5/32"-Dia. brass rod into sixteen pieces approximately 5/16" long.



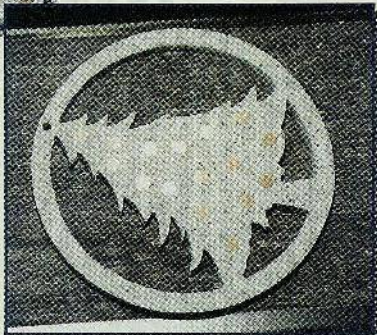
Step 7. If the brass does not fit into the openings, ream out the hole with a rolled up piece of sandpaper.



Step 8. Glue the brass rod segments in place with CA glue. This glue dries in approximately 30 seconds, which should give you plenty of time to work the pieces in.



Step 9. Use a belt sander to sand the brass flush with the Corian.



Step 10. Finish the Christmas ornament using aluminum oxide sanding discs and a random orbit sander.



Step 11. If you choose, use a buffing wheel and polish to give your ornament a lasting shine.

Tips On Cutting Corian

When cutting Corian, be sure to slow down your feed rate. If you have a variable speed saw, set it at a medium speed and take it slow. If it takes five minutes longer to cut the ornament, who cares—there's not a race to finish a project, so just slow down! If you go too fast, the debris will not be removed properly and will stay in the saw kerf. If the debris stays in the kerf, the blade will overheat and melt the Corian. That is not a good thing to have happen!

After slowing your feed rate, the next important aspect of cutting Corian properly is your saw blade. Use a No. 4 *Artisan* blade for 1/4" material. Over the years, Mr. Solid Surface has tried a lot of different blades and the ones that work best for Corian, acrylics, and even hardwoods, are *Artisan* blades. So take my advice here!

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AB #4	16	up to 1/4"	up to 1/2"	up to 1/4"
AB #5	16	up to 1/4"	up to 3/4"	up to 1/4"
AB #7	14	up to 1/2"	up to 1"	up to 1/2"
AB #9	14	up to 1"	up to 1-1/2"	up to 1"
AB #12	12	n/a	up to 2"	n/a

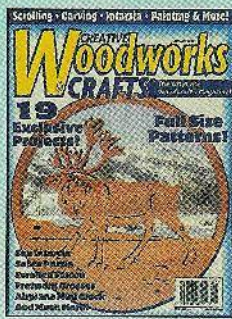


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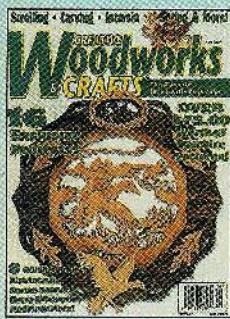
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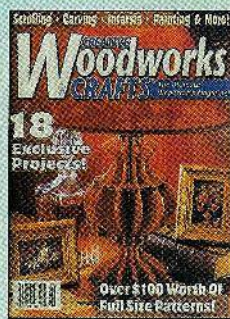
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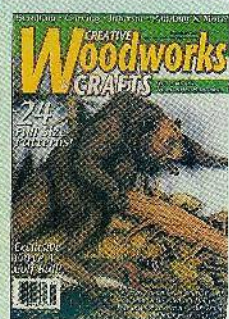
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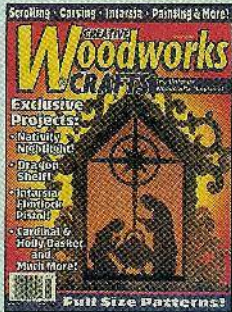
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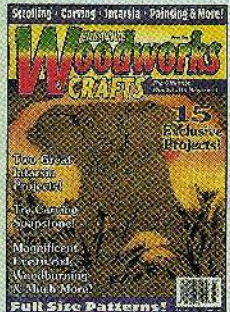
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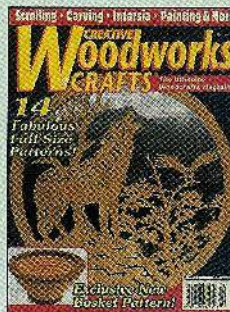
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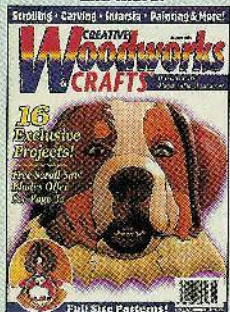
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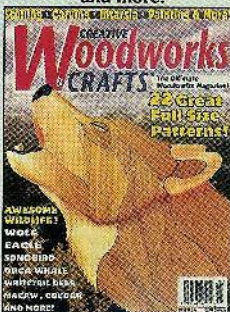
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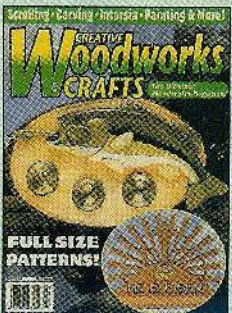
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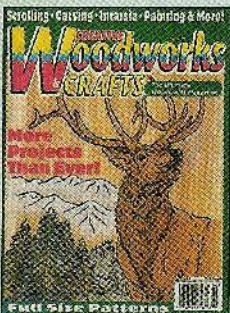
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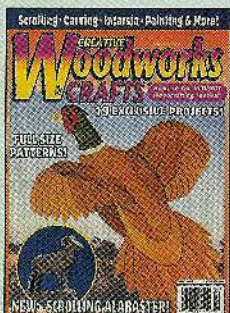
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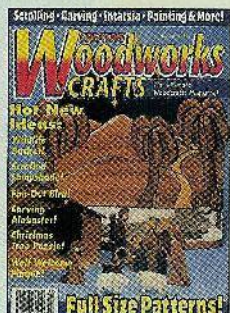
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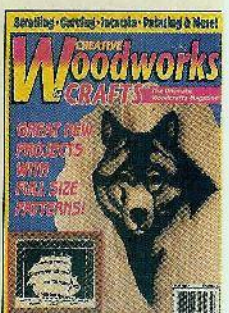
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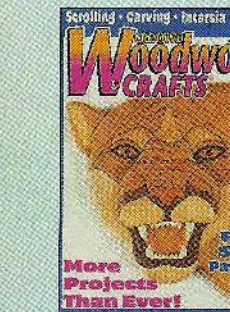
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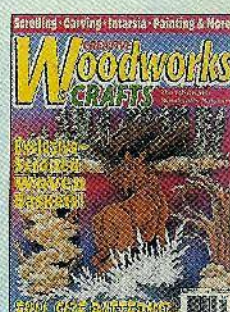
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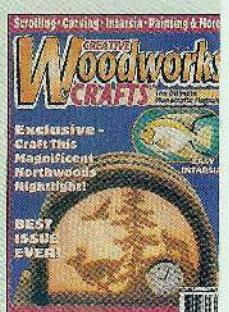
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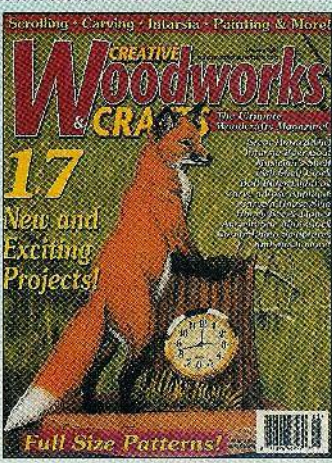


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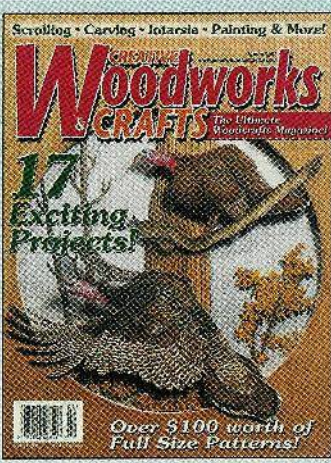
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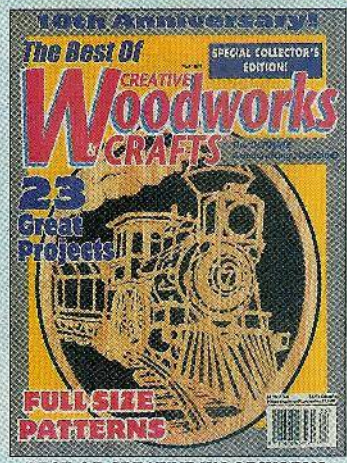
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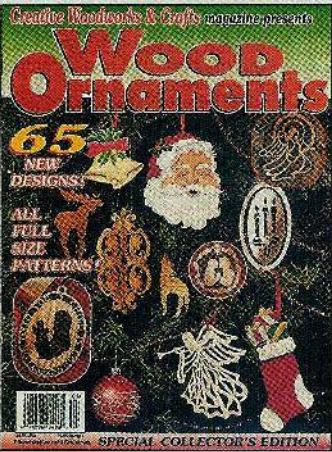
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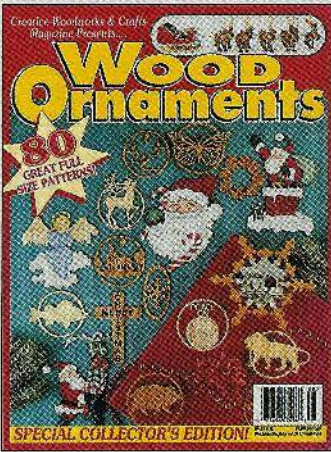
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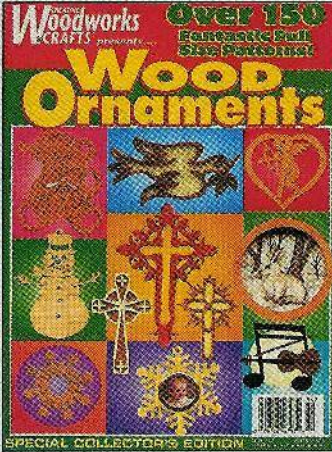
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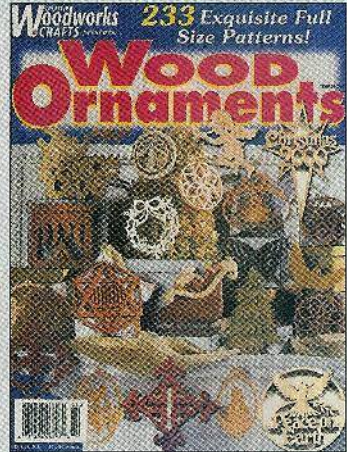
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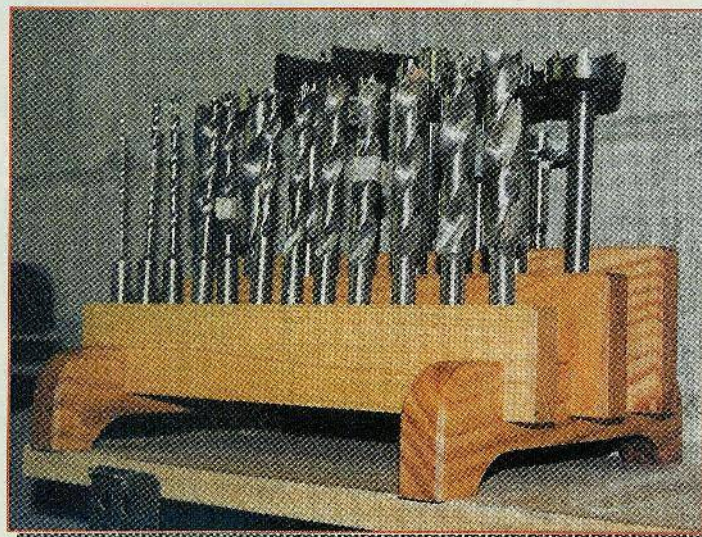
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TIERED DRILL BIT STAND

by Joseph M. Herrmann



BILL OF MATERIALS

Part	Description	Size in inches	Quantity
A	Legs	1 x 2-1/2 x 10	2
B	Front cross slat	1 x 2-1/4 x 13-3/4	1
C	Middle cross slat	1 x 3 x 13-3/4	1
D	Back cross slat	1 x 3-3/4 x 13-3/4	1

SUPPLIES

Tools: planer; jointer; table saw; band saw; drill press with 1/2"-Dia. brad point, 17/32"-Dia. twist, and No. 8 screw mate bits; oscillating spindle sander; disc sander; hand-held electric drill with No. 2 Phillips bit; combination square; router with chamfer bit

Clamps

Sandpaper, assorted grits

Six No. 6 x 1-1/4" deck screws

Beeswax

Linseed oil mixture

Spray Deft

No. 0000 steel wool

INSTRUCTIONS

I hate to root around in a box in my tool drawer to find the drill bit I need. It's not good for the bits to be stored like this and, somehow, I always manage to cut myself on one of their sharp edges.

Drill bits should be stored so they are not touching one another in order to keep them sharp and free from nicks. My rack provides for this, and its tiered design makes each bit easy to select and to remove from the stand.

This rack is designed to hold my larger brad point and multi spur bits, but your needs might be different. Feel free to vary the spacing and sizes of the holes in the slats to meet your specific requirements. With some minor modifications, this concept can also be used to make a rack for router bits or scroll saw blades. Actually, the first stand I designed in this manner was made to hold my router bits.

Size the stock

Begin by cutting your stock to rough dimensions (refer to the March 2000 issue of *Creative Woodworks and Crafts* for my article on dimensioning lumber). Surface joint your stock and plane it to 1" thick. I chose oak here because I like the look of it—plus, I had some left over from another project. Of course, any other wood that is thick enough can be used. The first rack I made was constructed out of pine. Joint and rip the various pieces to finished widths, then square up the stock for the legs to finished length. Just cut one end square on the other parts for now—they will be cut to finished length later. Sand all surfaces. If you sand the stock after cutting the joints, you will probably end up with sloppy joints!

Joinery

You want to end up with snug joints, so an accurate layout must be made. I like to use the actual member as a gauge (see Fig. 1).

Clamp the stock for the legs together, surface to surface, being careful to align the ends of the stock. Lay out a 5" centerline on the "edge" of the stock, measure 1/2" away from that line, and draw another line. Carefully place one of the cross slats on the layout line you just drew and, with a sharp pencil or knife, mark the width of the joint. Measure over 1-1/2" from the endpoints of the joint and repeat this process. Transfer these lines to the front surface of the stock.

The joint is cut 1-1/8" deep. Raise up a sharp carbide tipped blade to this dimension and make a test cut. If you are satisfied, begin to nibble out waste stock between the lines (see Fig. 2). Be conservative here. You can always go back and remove more stock if necessary, but you cannot go back and replace any.

Once you have all joints cut, position the slats to see if everything lines up properly and that everything is square (see Fig. 3). Make adjustments as needed.

Cut a radius on the top corners of the legs. I've found that a spray can base is just the right diameter for this task and works great as a template (see Fig. 4).

Lay out the bottom of each leg by measuring over 7/8" from each end and 3/4" up from the base. Use that same spray can for these inside corners. Be sure to position the can so that the outside perimeter of the can is tangent—touching at just one point—to the layout line. Using the No. 8 screw mate bit, bore and countersink holes for the screws in the bottom edge of the legs (see Fig. 5).

Cut these curves out on the band saw (see Fig. 6). Use either a disc sander or a belt sander to sand the outside curves (see Fig. 7) and either an oscillating spindle sander or a drum sander in the drill press to sand the inside ones (see Fig. 8).

Mark the centerline of the top edge of the cross slats (see Fig. 9) so you can begin to lay out the holes. Refer to the Plan View Drawings for the spacing I used for each slat.

Most of the shanks on my bits are 1/2"-Dia. A 1/2"-Dia. hole is just too tight to allow the bits to be removed and replaced easily, so I first drilled each hole with a 1/2"-Dia. brad point bit for accuracy (see Fig. 10) and then I enlarged each hole with a 17/32"-Dia. twist bit.

After all holes have been bored, measure over and cut the slat to length. The distance from the last hole to the end of the slat should be equal to the distance from the end of the slat to the first hole. On my stand, this dimension is 1".

I chamfered all the top edges of each piece with a 45 degree chamfer bit mounted in my router and set up to cut a 1/8" chamfer. Clamp all three cross slats together and chamfer the short end on both sides first (see Fig. 11). It's easier and safer to make these cuts first.

Each cross slat protrudes 3/4" from each leg. Set a combination square for this dimension and mark from each slat (see Fig. 12).

Line up the legs, finish drilling the pilot holes into the slats, and insert the screws. Install one screw at a time so everything lines up (see Fig. 13). Be sure to lubricate each screw with beeswax to help prevent them from breaking.

I began the finishing process by disassembling the stand to make it easier to finish (see Fig. 14). I then applied my standard linseed oil mixture to each part, wiped it dry, and allowed everything to dry overnight. Next, I used two coats of lacquer-based spray Deft rubbed down between coats with No. 0000 steel wool. When dry, I reassembled the stand.

Now all that's left to do is dig out all those drill bits from the drawer, load up the stand, and place it on the shelf next to your drill press!

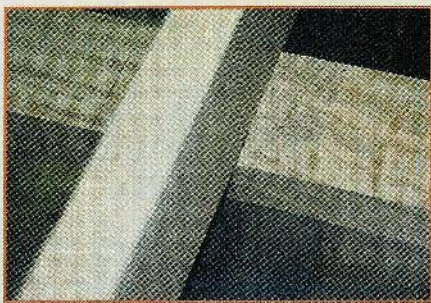


Fig. 1. Use the actual stock as a gauge when laying out the joints to insure that they will fit snugly.



Fig. 2. Nibble out the waste stock between the layout lines with a sharp carbide tipped saw blade set for 1-1/8" deep.

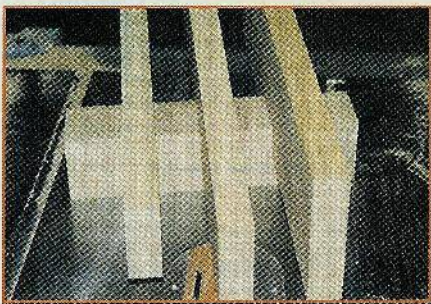


Fig. 3. Dry assemble, using the cross slat stock to be sure the layout was equal and all joints fit satisfactorily.



Fig. 4. Use the base of a spray can as a pattern to lay out the curves. Just be sure the can is tangent to each of the layout lines.



Fig. 5. I don't want to permanently attach the cross slats to the legs, especially any that aren't filled with bits. I want to be able to disassemble the slats and drill more holes if necessary.

Therefore, I assemble the drill bit stand using just screws to hold the slats to the legs. Pilot holes are essential and I used a No. 8 screw mate bit to drill them in the center of each joint.

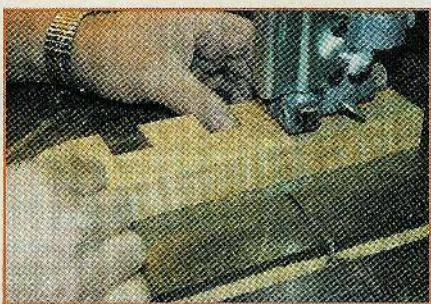


Fig. 6. Cut out the curves on the band saw.

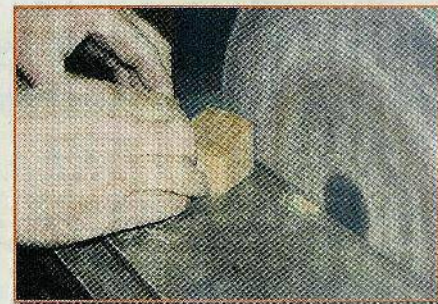


Fig. 7. Sand the outside curves with a disc or belt sander.



Fig. 8. An oscillating spindle sander or a 2" drum sander mounted in the drill press is used to sand the inside curves.



Fig. 9. Draw a centerline down the middle of each cross slat. The easiest and most accurate method is to place a rule on the stock so that the graduation lines for two whole numbers (I used the 4" and 6" graduation marks) are aligned along the opposing edges of the stock. The centerline in my case was located on the midpoint, or the 5" graduation mark.



Fig. 10. Lay out the locations for each hole and bore them on the drill press with a 1/2" brad point bit, then enlarge each hole with a 17/32" twist bit.

continued on page 64



Fig. 11. I chamfered all the top edges of the stand. The easiest way to do this is to carefully clamp them together and rout them all at once. The wider surface makes it easier and safer to rout.



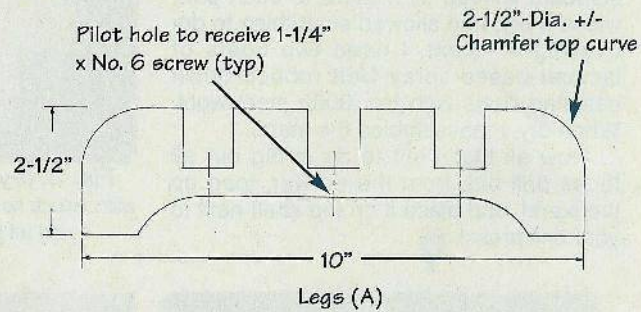
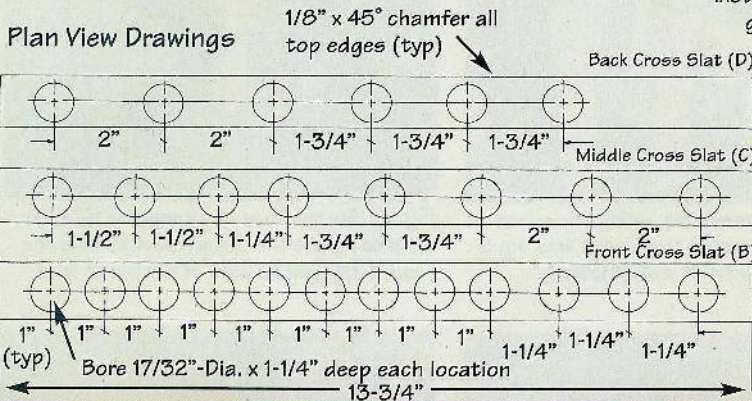
Fig. 12. Use a combination square and a sharp pencil to mark a line 3/4" away from the ends of the cross slats.



Fig. 13. Line up the mark with the edge of the leg and drill the pilot hole into the cross slat. Lubricate the screw with beeswax first to help prevent the screw from breaking. I drilled and installed each cross slat before going on to the next one.



Fig. 14. All assembled! I took the stand apart to make it easier to finish. I find that it's easier to finish the individual pieces and reassemble the stand than trying to work around each nook and cranny.



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Hardwood Plywood

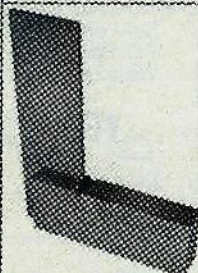
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- Walnut**
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Cherry	#CHY186	\$4.75	#CHY146	\$5.25	#CHY386	\$6.25	#CHY126	\$6.25
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Lacewood	#LAC186	\$5.60	#LAC146	\$6.25	#LAC386	\$7.35	#LAC126	\$7.75
Bocote	#BOC186	\$9.30	#BOC146	\$10.40	#BOC386	\$11.95	#BOC126	\$12.95
Canarywood	#CAN186	\$4.95	#CAN146	\$5.45	#CAN386	\$6.25	#CAN126	\$6.75
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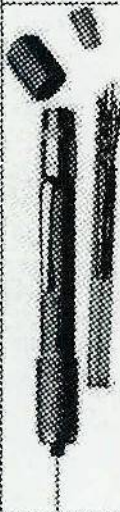
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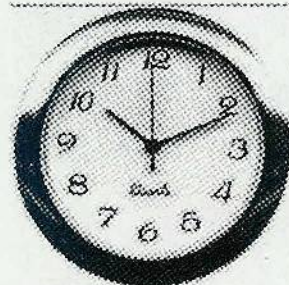


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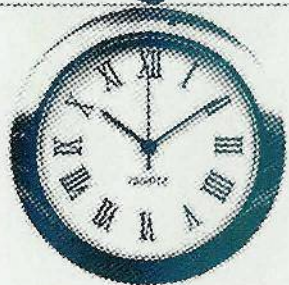
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#CK100 - White Arabic

#CK103 - Ivory Arabic

#CK102 - Gold Arabic

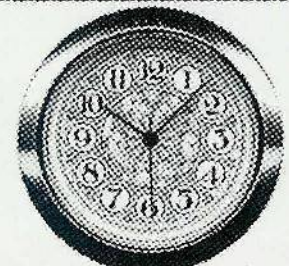


#CK101 - White Roman

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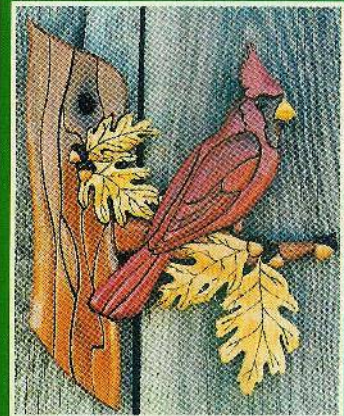
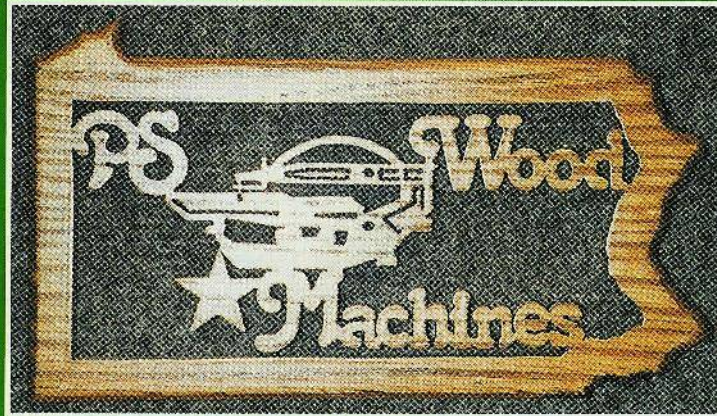
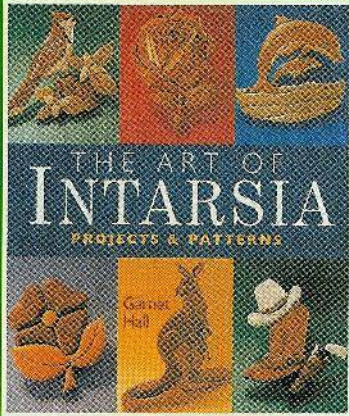
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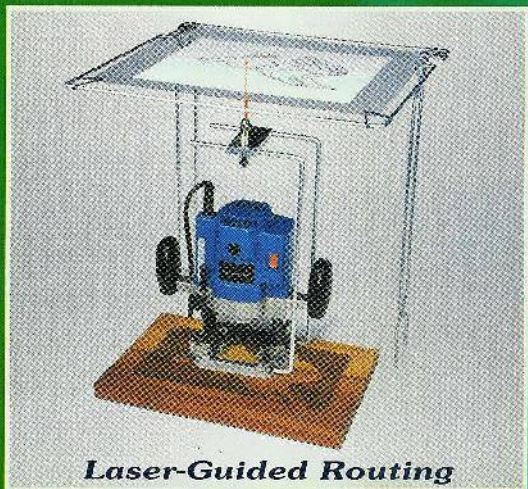
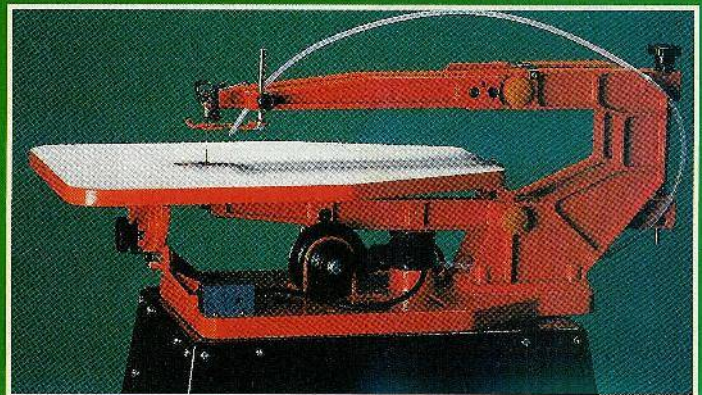
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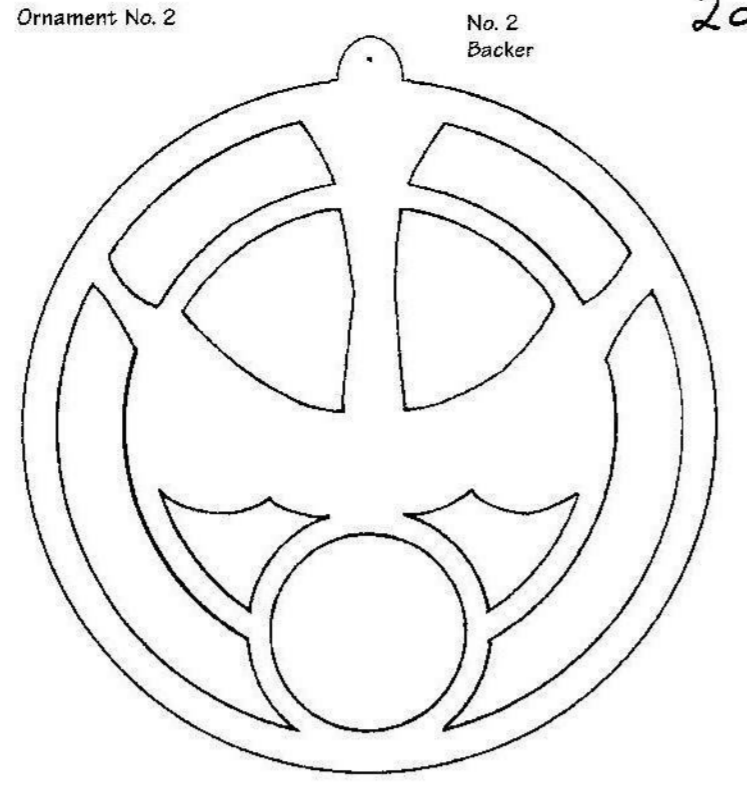
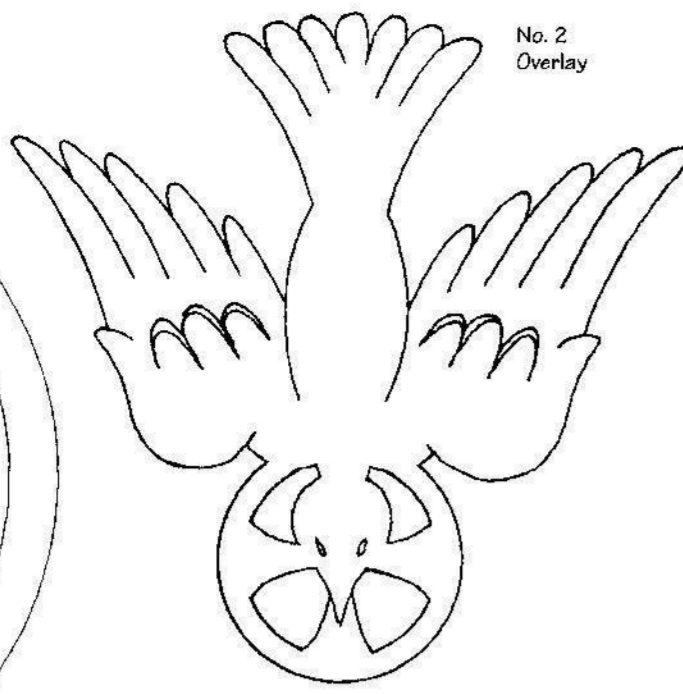
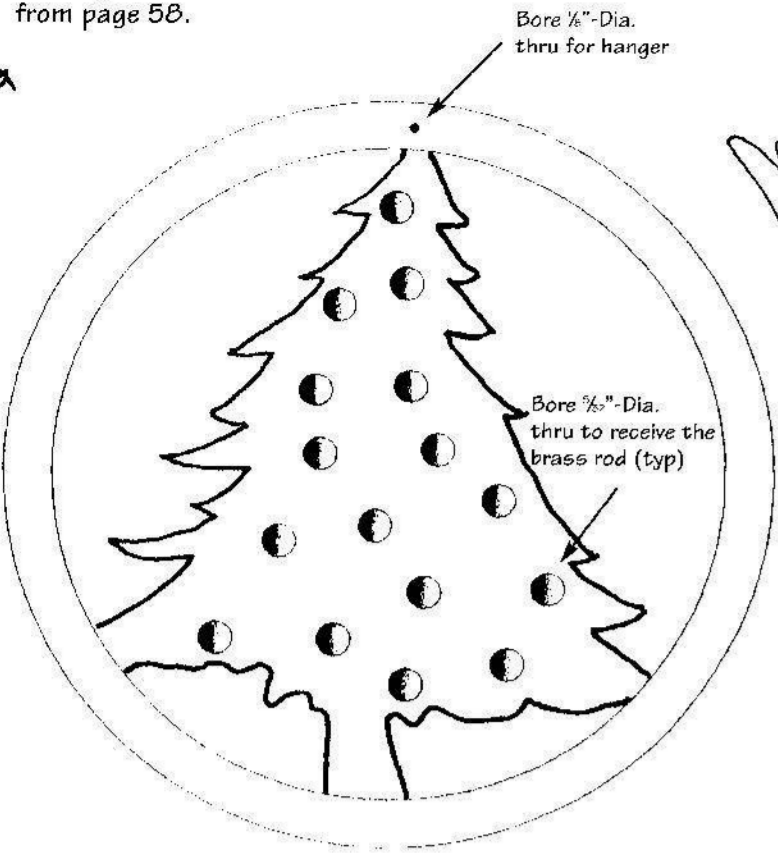
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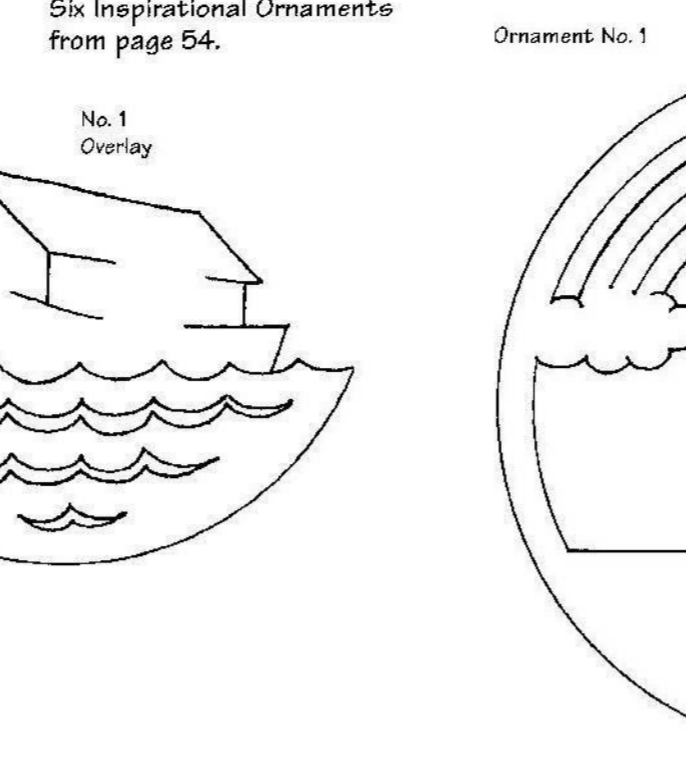
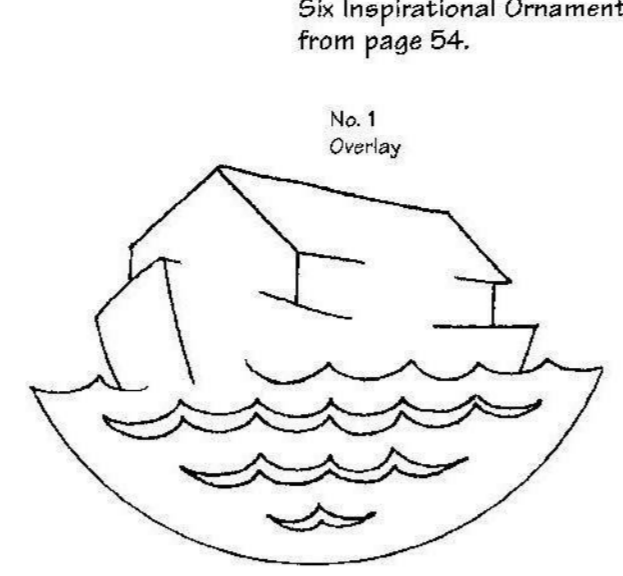
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Full Size Pattern
Cutting a Corian Christmas Ornament
from page 58.

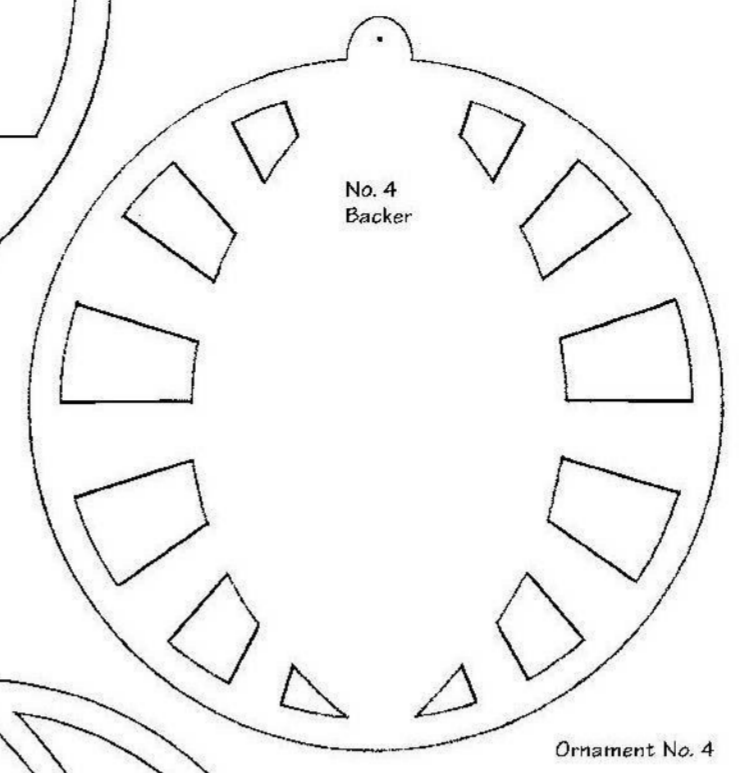
1a



2a



3a



Woodworks

FULL SIZE PATTERN SECTION NO. 1 NOVEMBER 2001

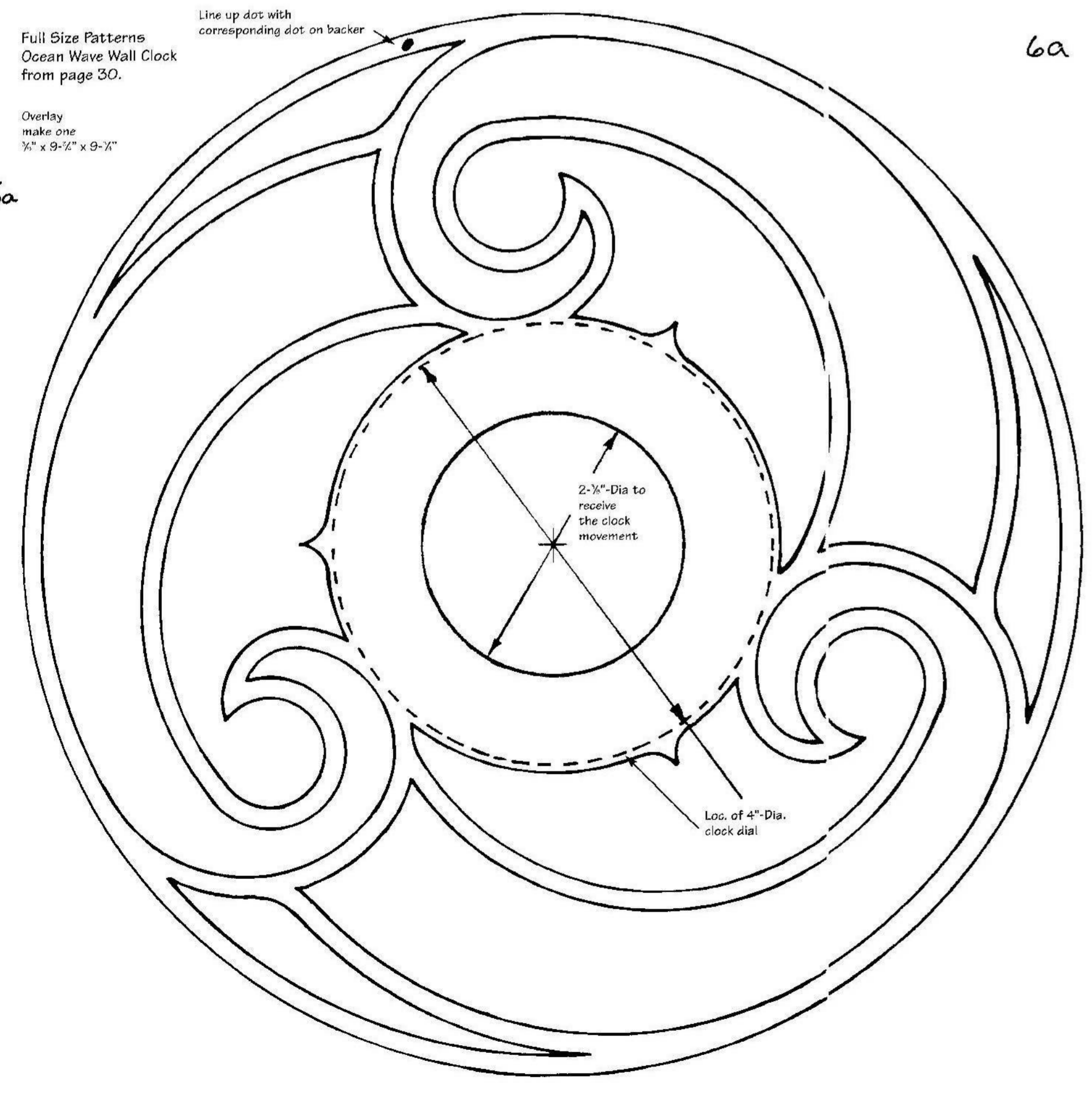
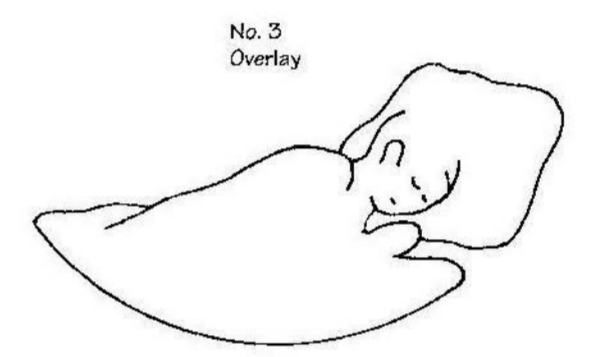
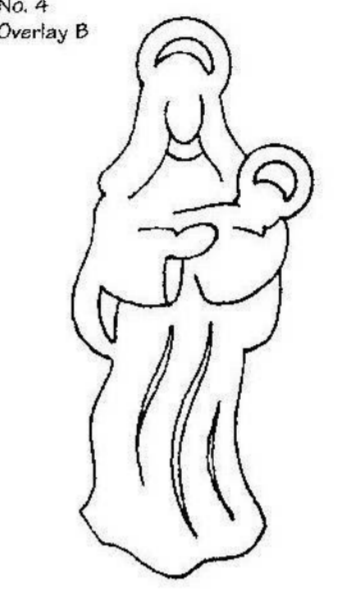
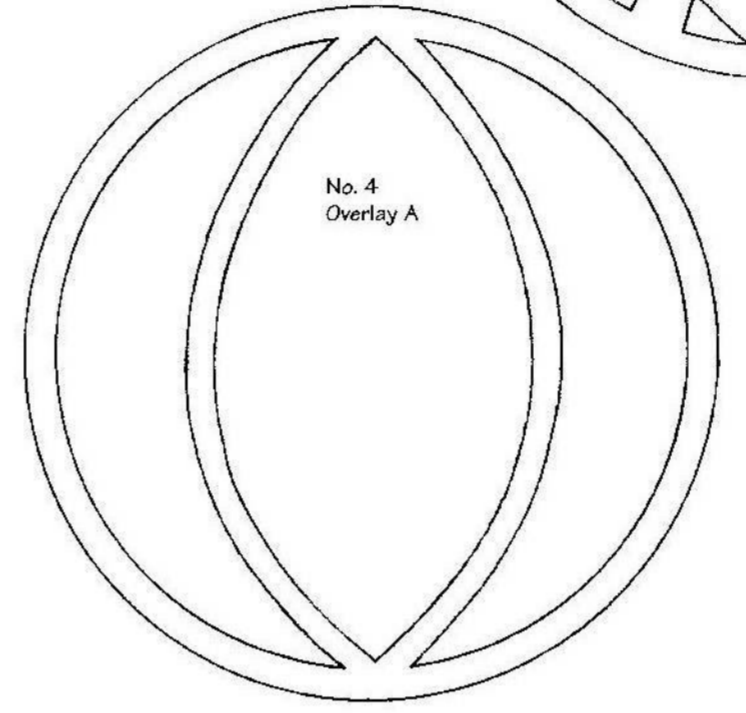
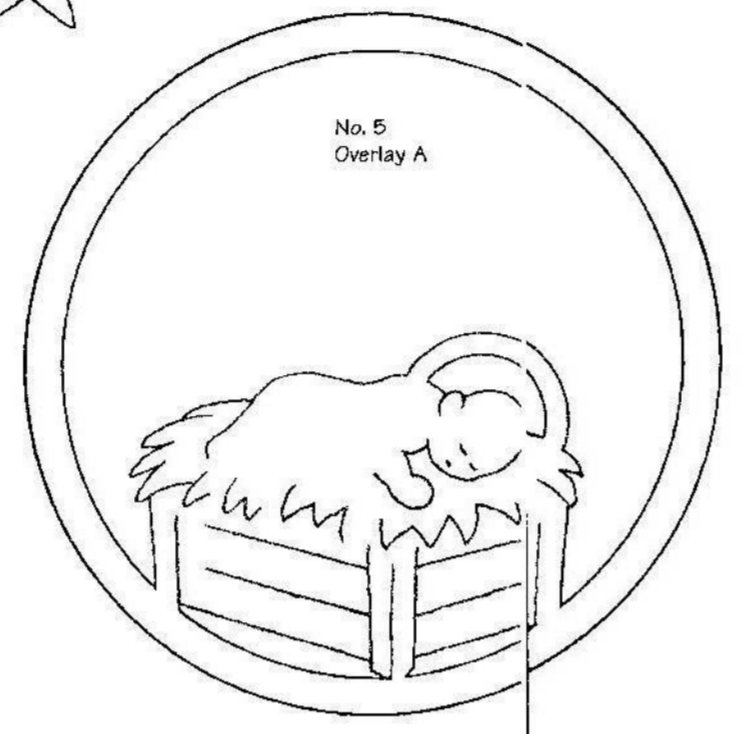
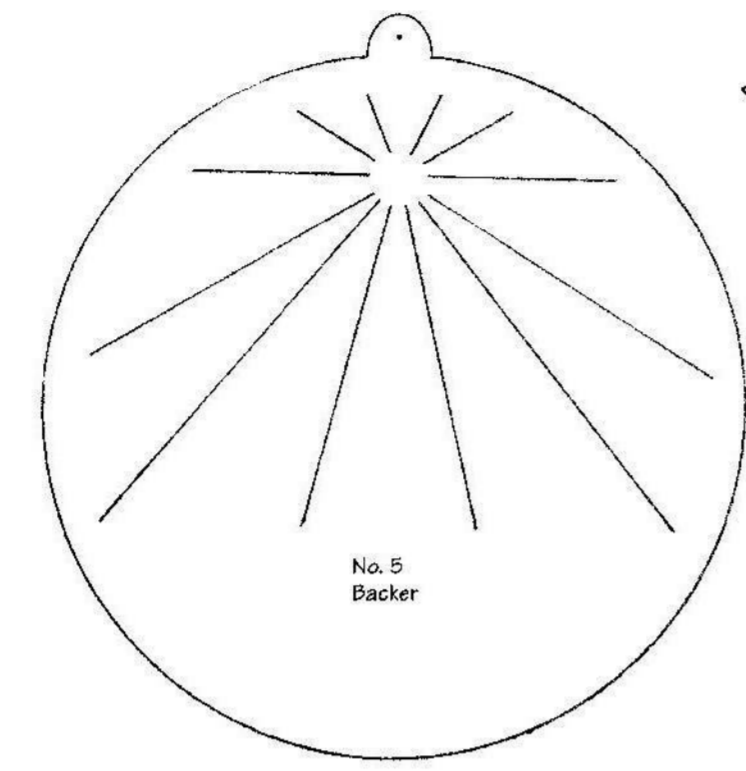
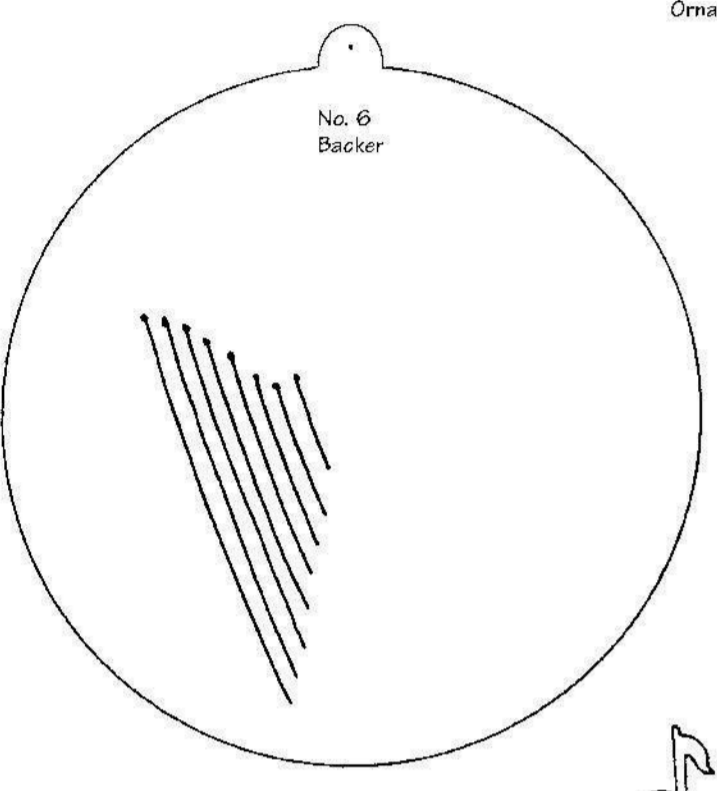
Side A
 Ocean Wave Wall Clock from page 30
 The B*E*T*A* Project from page 46
 Six Inspirational Ornaments from page 54
 Cutting a Corian Christmas Ornament from page 58

Side B
 Moon Mouse from page 10
 Holiday Candle Carousel from page 14
 Swan from page 34

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

Common Measurements:

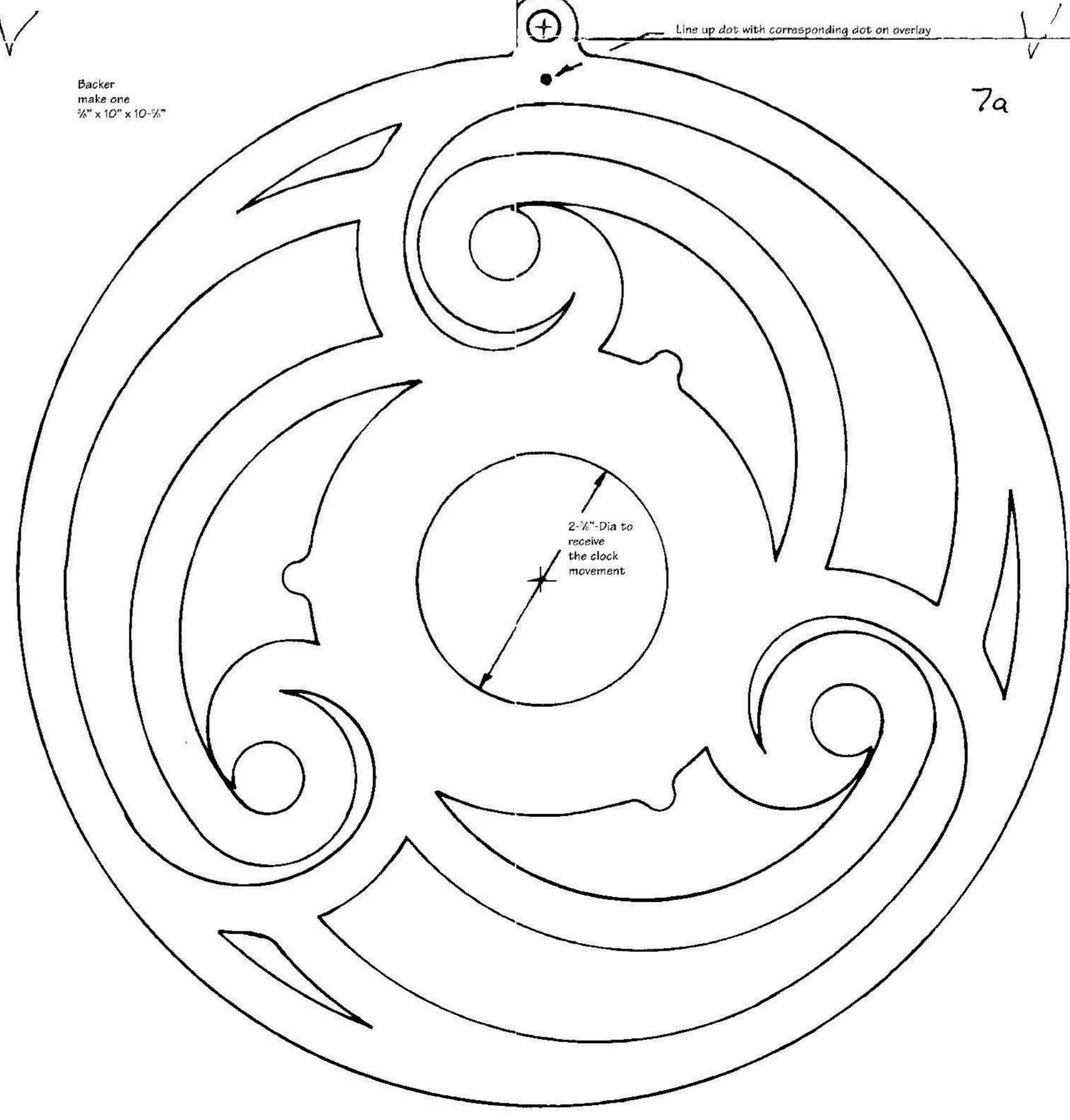
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m



Full Size Patterns
Ocean Wave Wall Clock
from page 30.

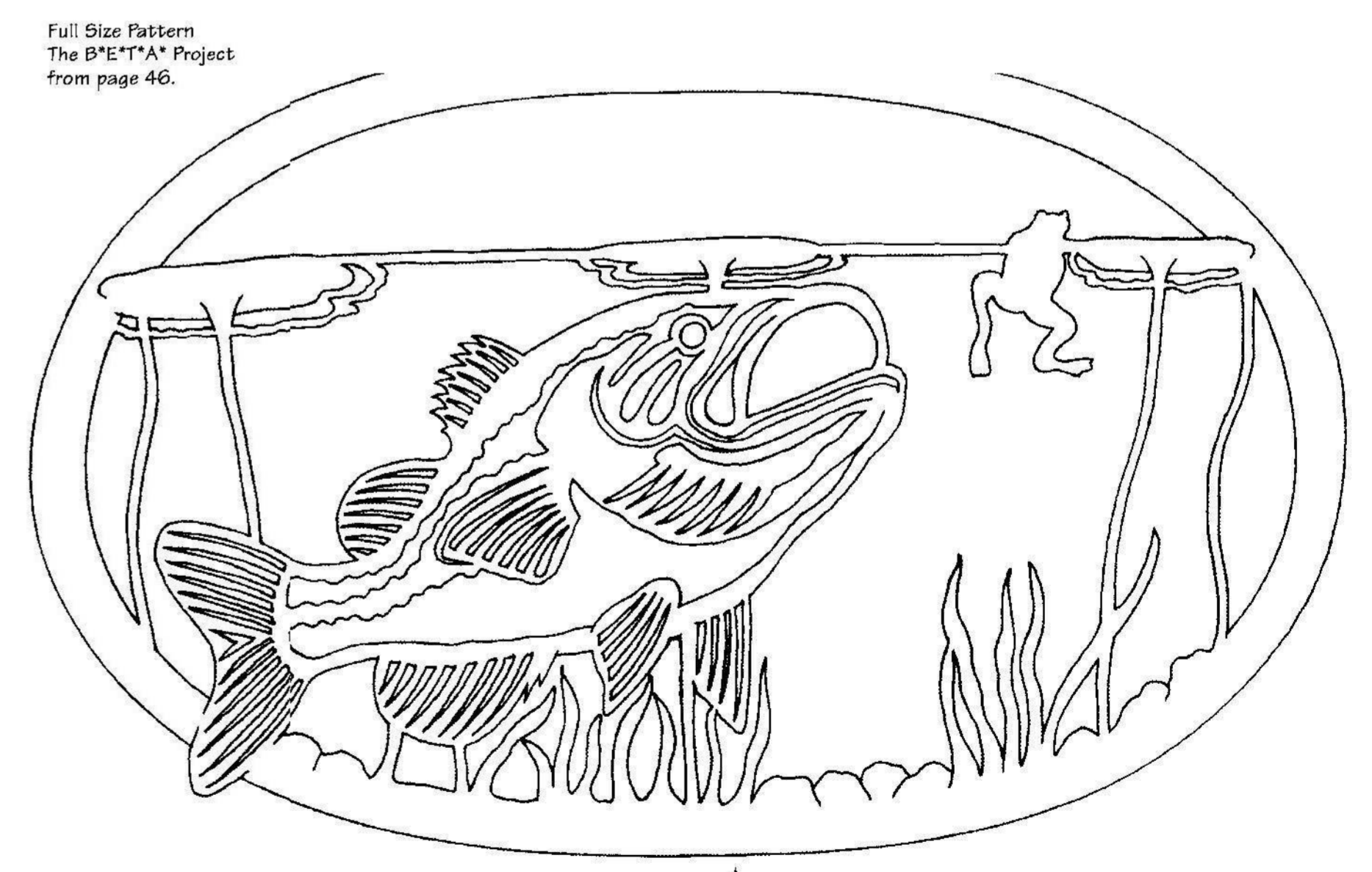
Overlay
make one
3/4" x 9-1/2" x 9-1/2"

5a



Backer
make one
3/4" x 10" x 10-3/4"

6a



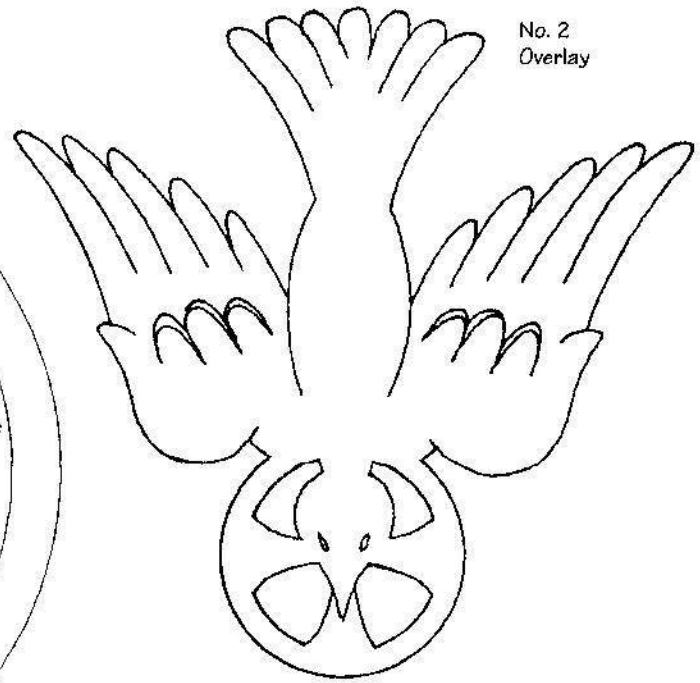
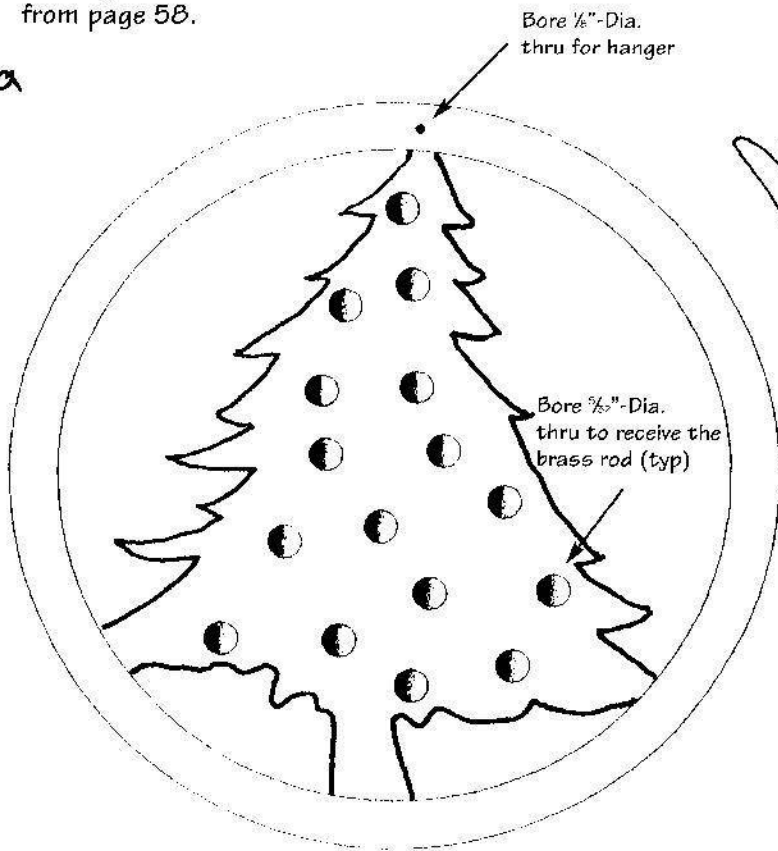
Full Size Pattern
The B*E*T*A* Project
from page 46.

7a

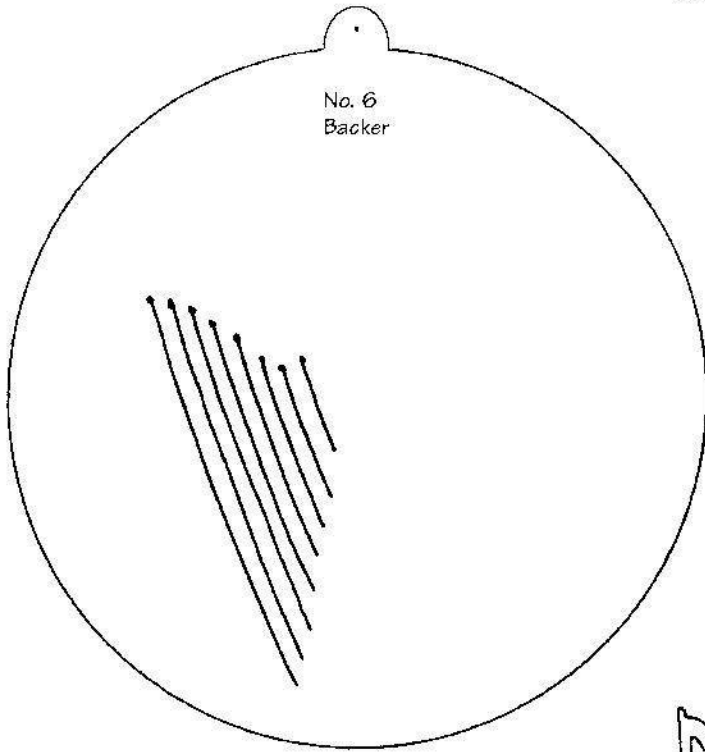
Saw around the perimeter only
for the backer piece

Full Size Pattern
Cutting a Corian Christmas Ornament
from page 58.

1a



Ornament No. 6



No. 6
Overlay B



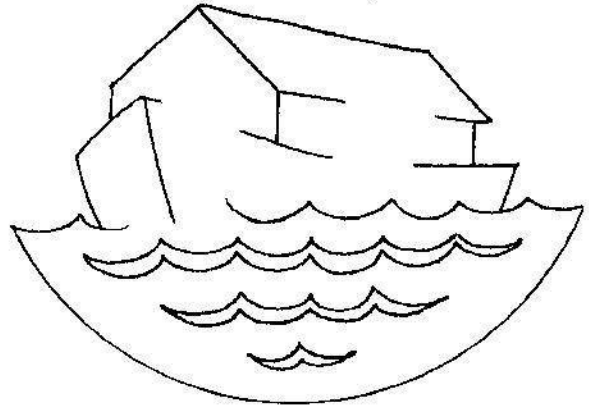
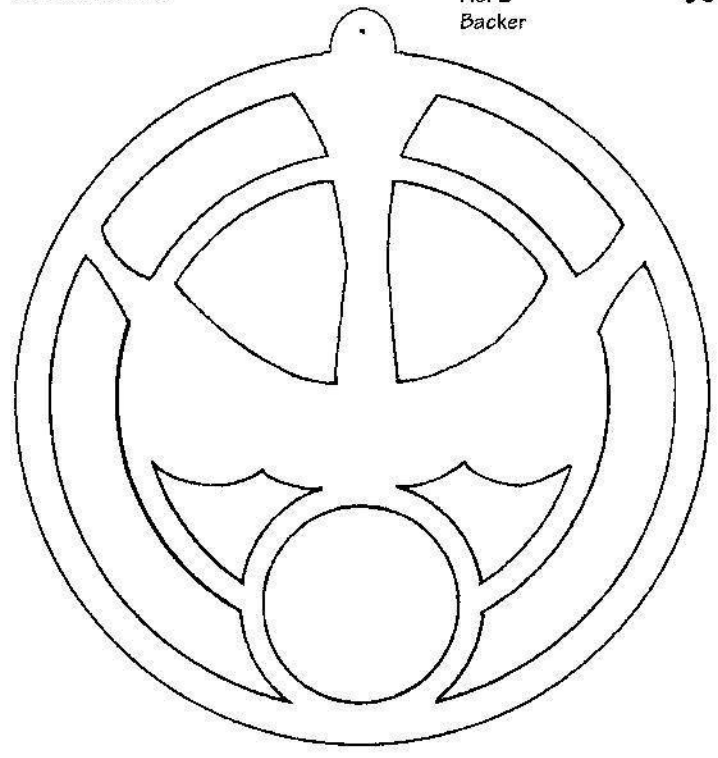
Ornament No. 2

No. 2
Backer

2a

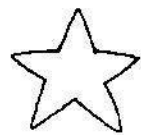
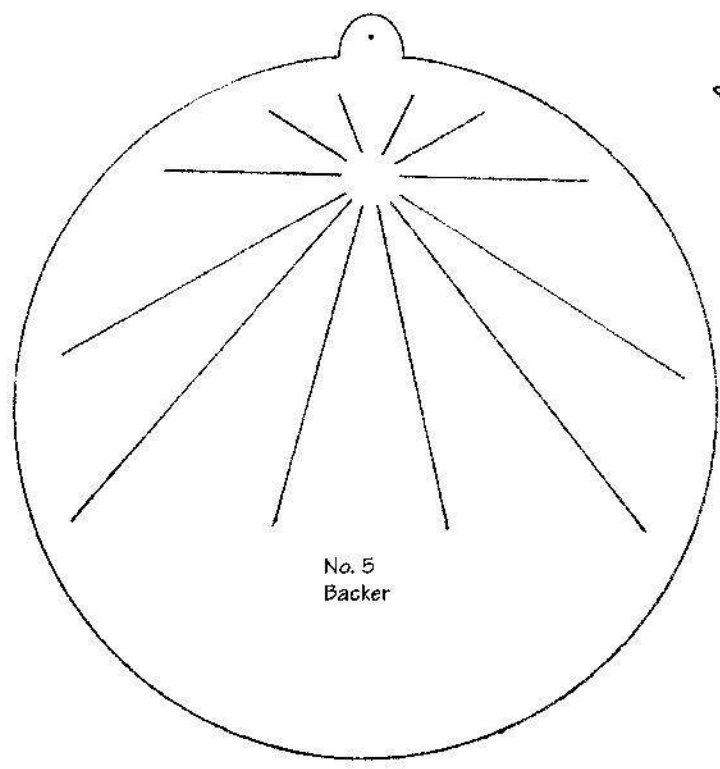
Full Size Patterns
Six Inspirational Ornaments
from page 54.

No. 1
Overlay

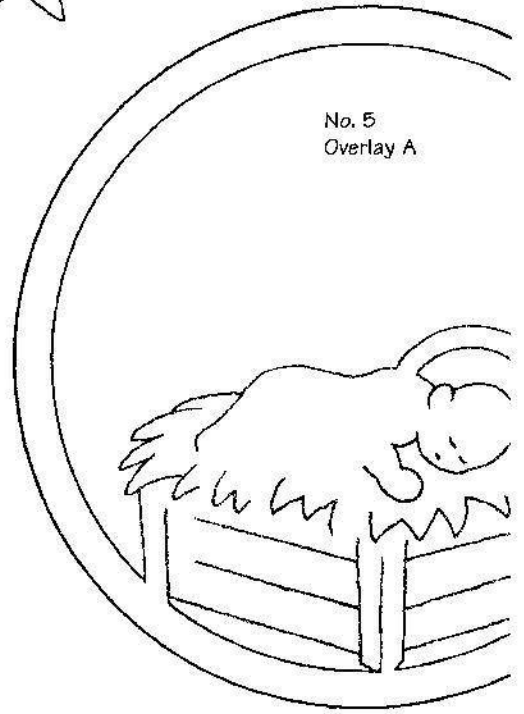


Ornament No. 5

No. 5
Overlay B



No. 5
Overlay A

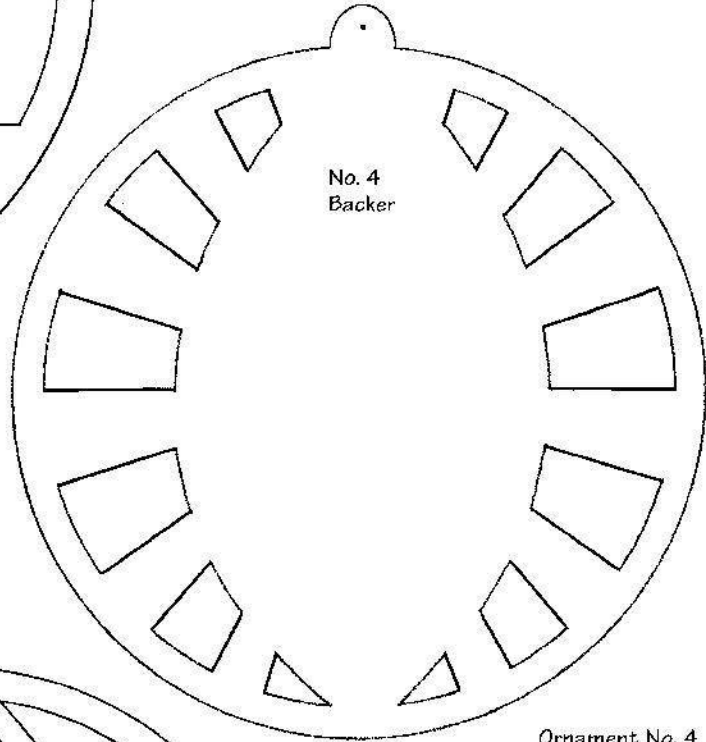
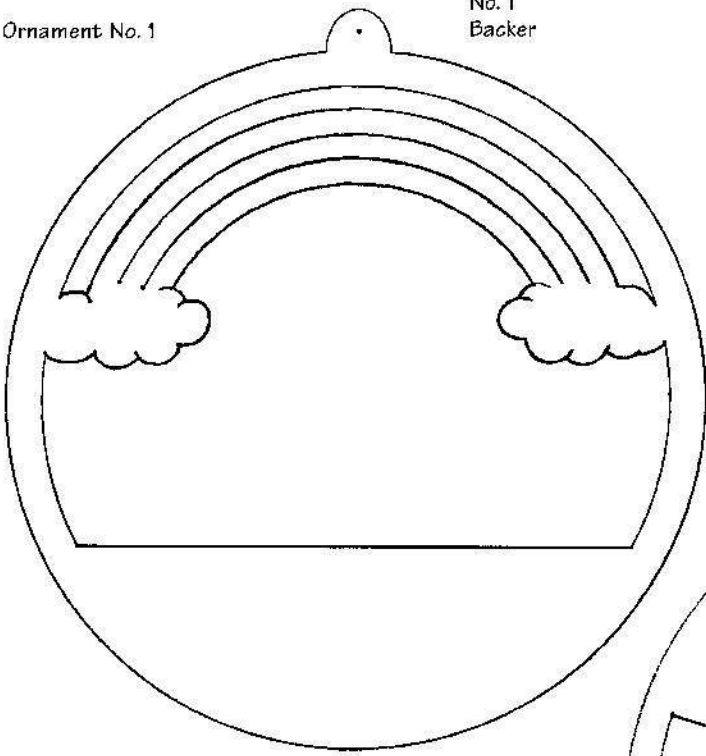


✓

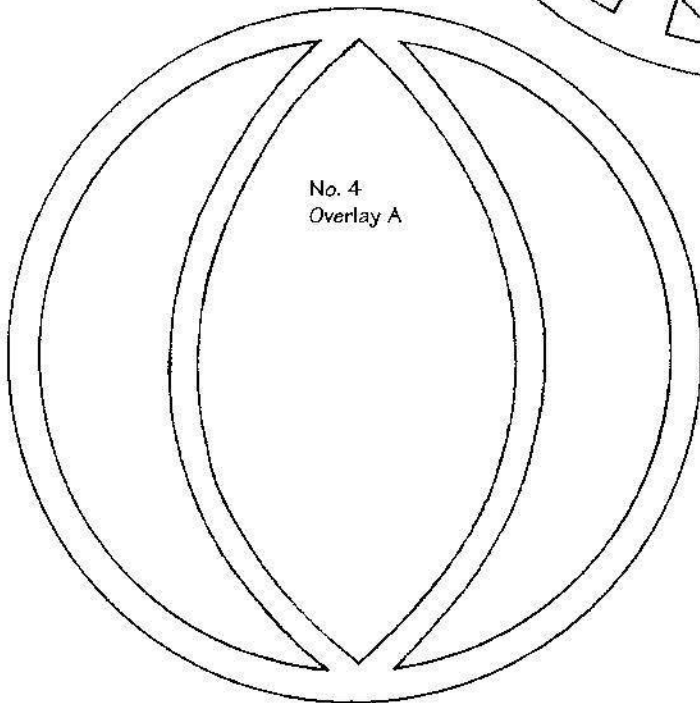
Ornament No. 1

No. 1
Backer

3a

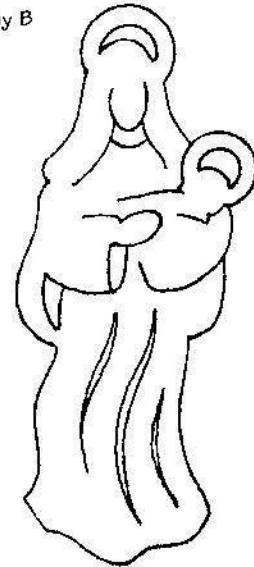


Ornament No. 4



No. 4
Overlay A

No. 4
Overlay B



Line up dot with corresponding dot on overlay



Woodworks

FULL SIZE PATTERN SECTION NO. 1 NOVEMBER 2001

Side A	
Ocean Wave Wall Clock	from page 30
The B*E*T*A* Project	from page 46
Six Inspirational Ornaments	from page 54
Cutting a Corian Christmas Ornament	from page 58
Side B	
Moon Mouse	from page 10
Holiday Candle Carousel	from page 14
Swan	from page 34

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

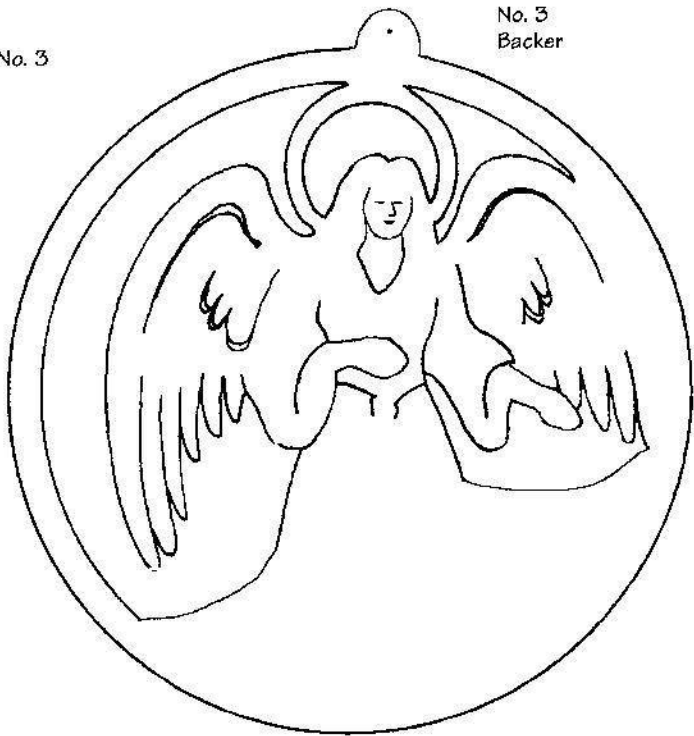
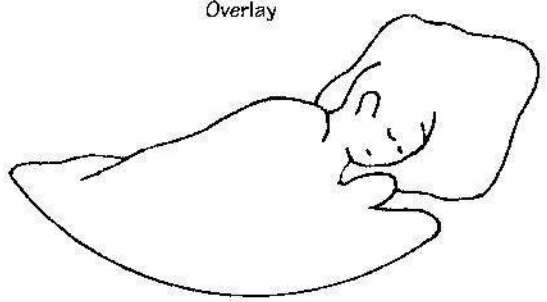
Common Measurements:

1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m

Ornament No. 3

No. 3
Backer

No. 3
Overlay

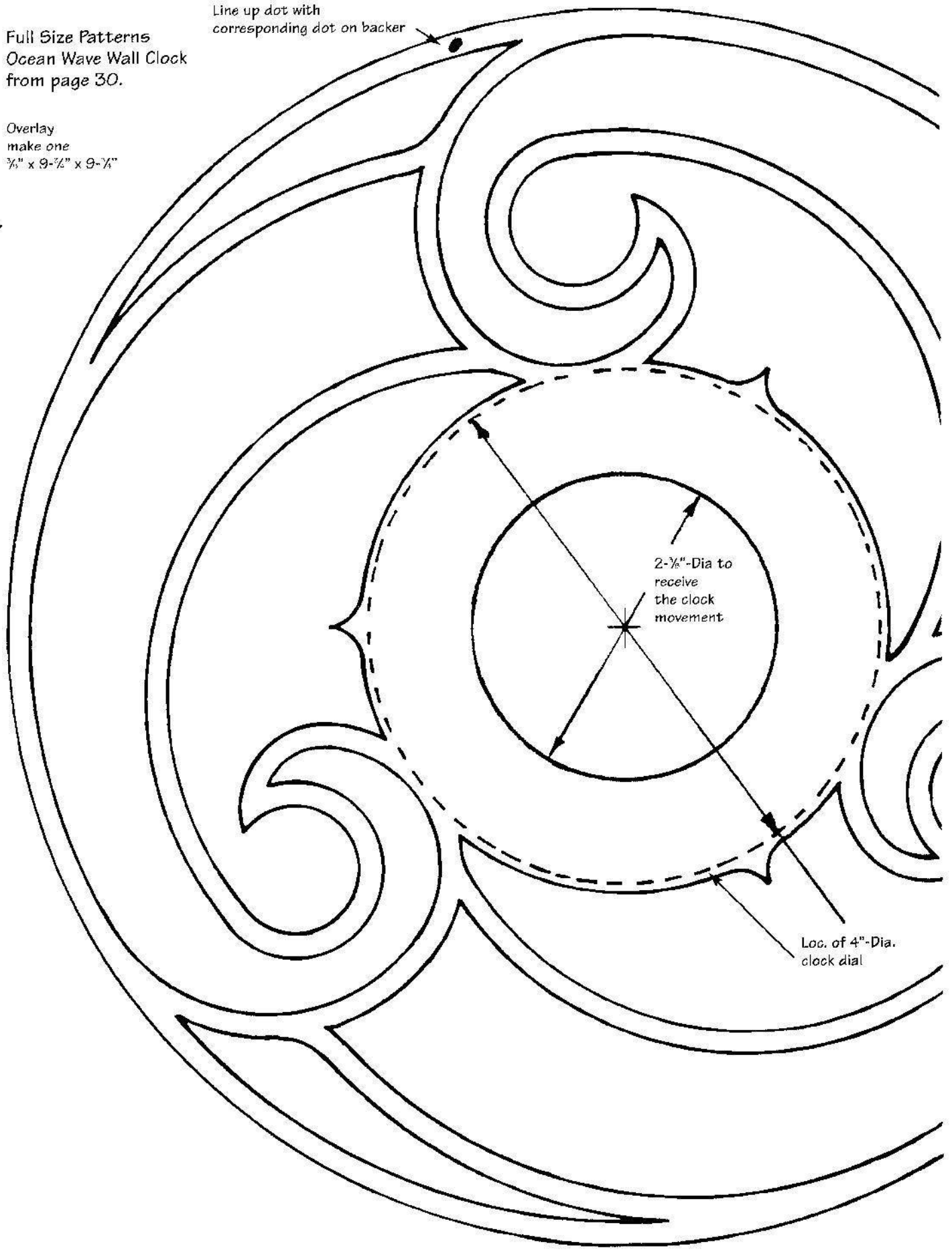


Full Size Patterns
Ocean Wave Wall Clock
from page 30.

Overlay
make one
7/8" x 9-7/8" x 9-7/8"

Line up dot with
corresponding dot on backer

5a

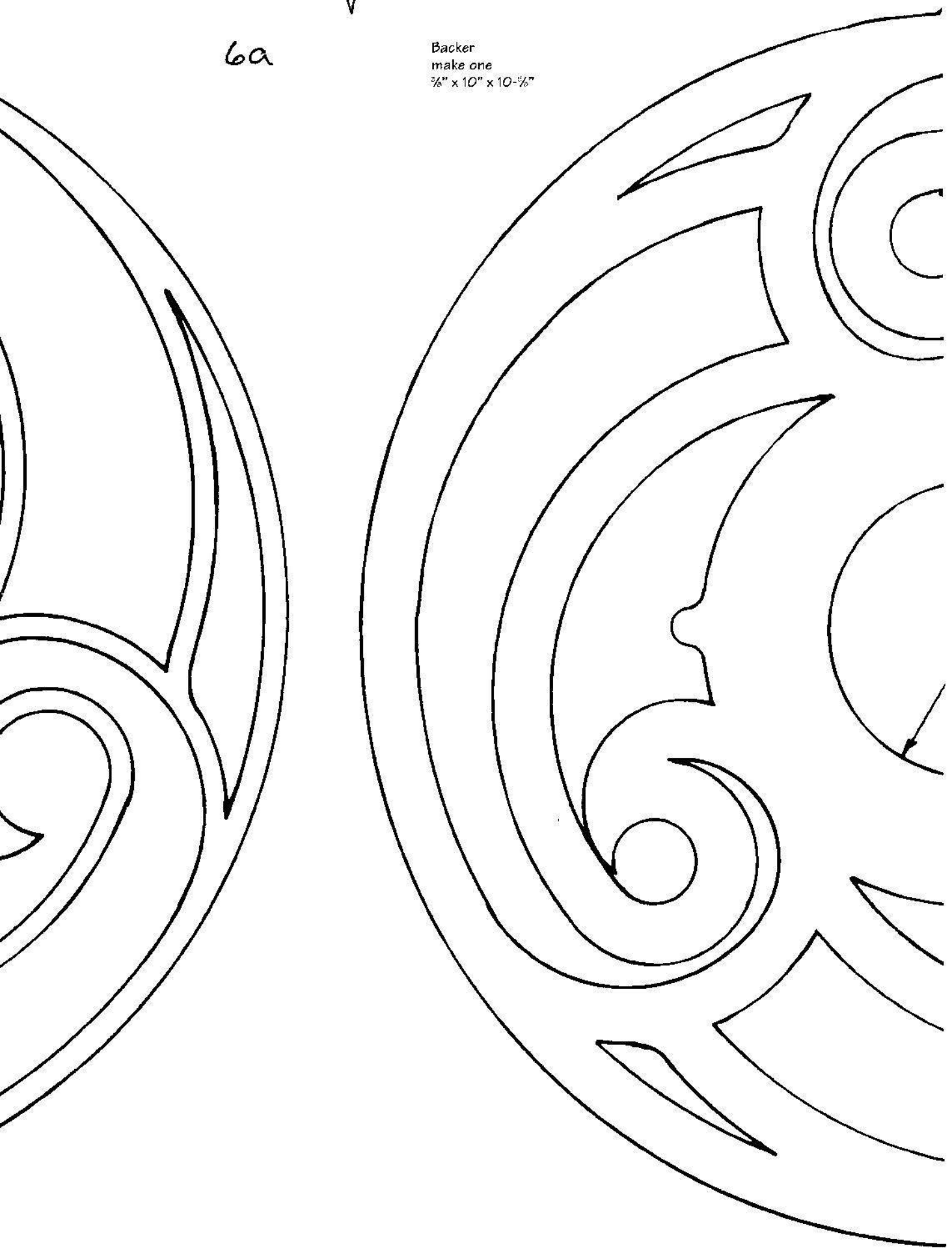


2-1/2"-Dia to
receive
the clock
movement

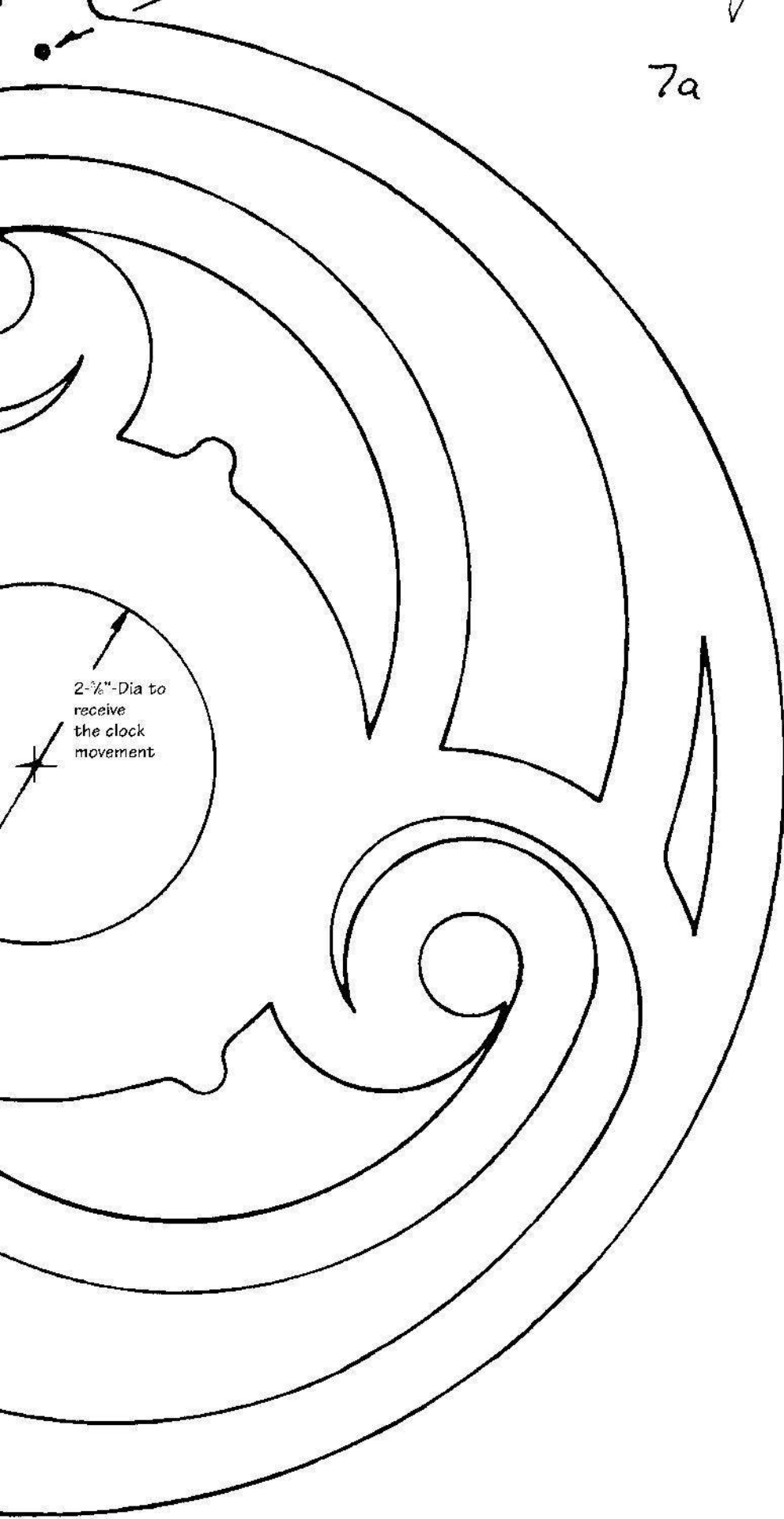
Loc. of 4"-Dia.
clock dial

6a

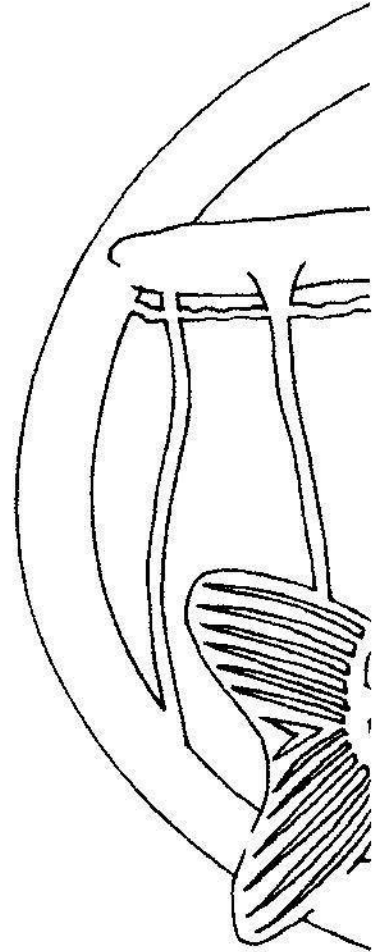
Backer
make one
3/8" x 10" x 10-5/8"



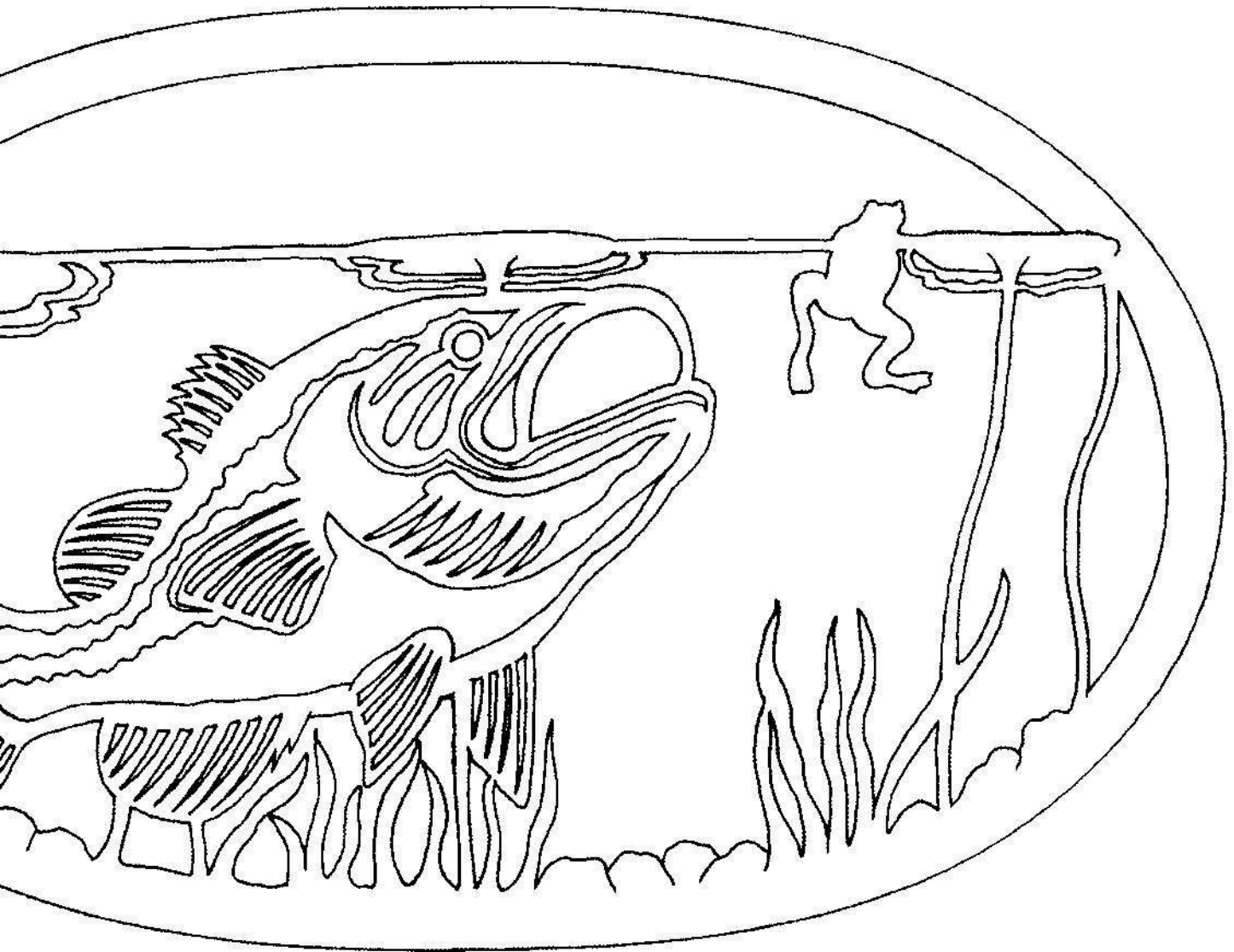
7a



Full Size Pattern
The B*E*T*A* Project
from page 46.

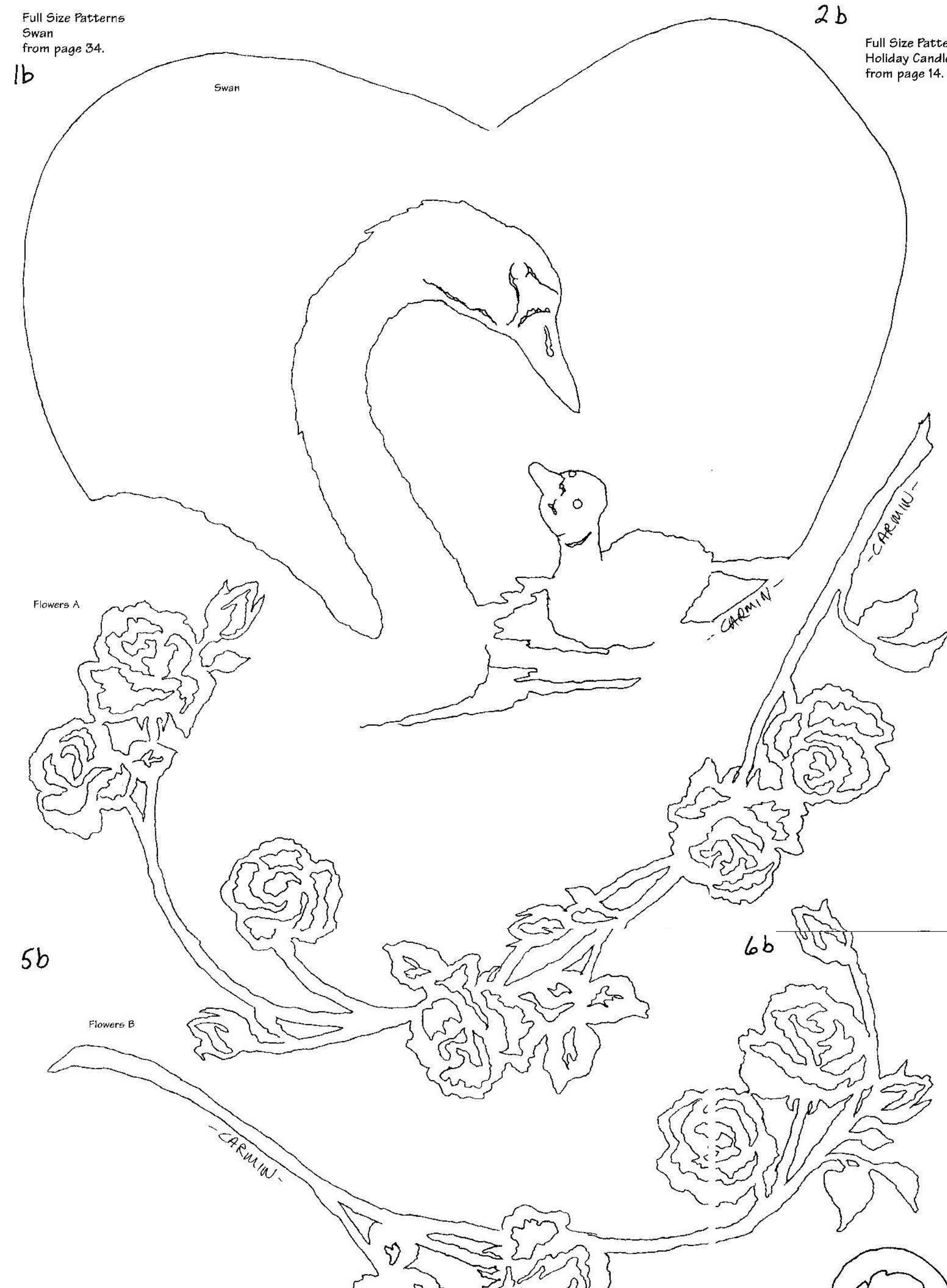


8a

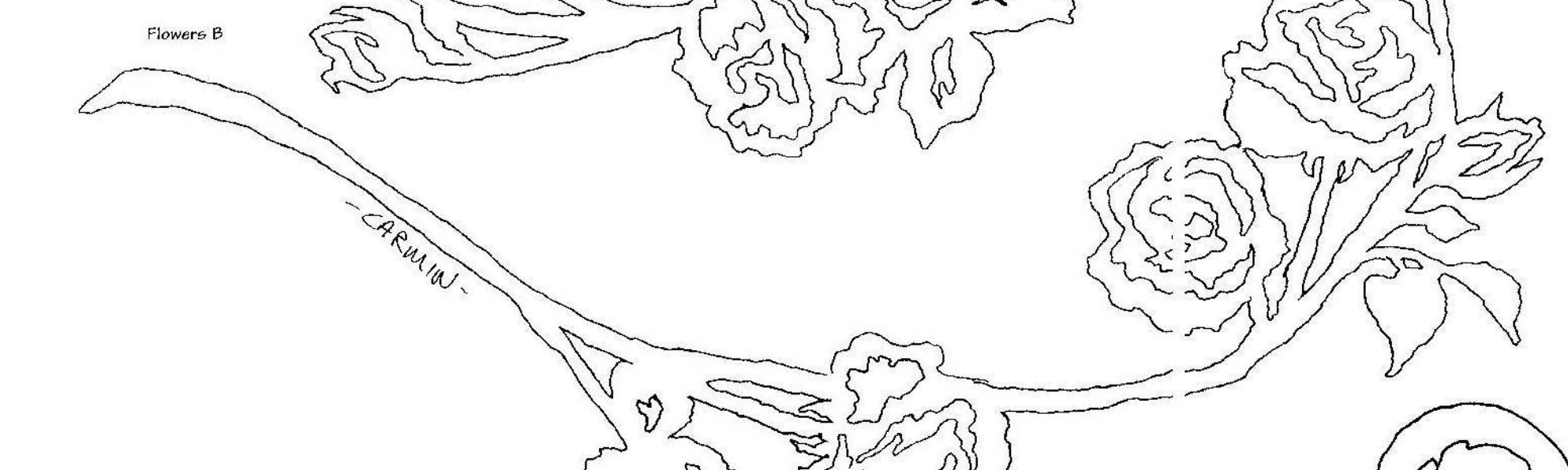


Saw around the perimeter only
for the backer piece

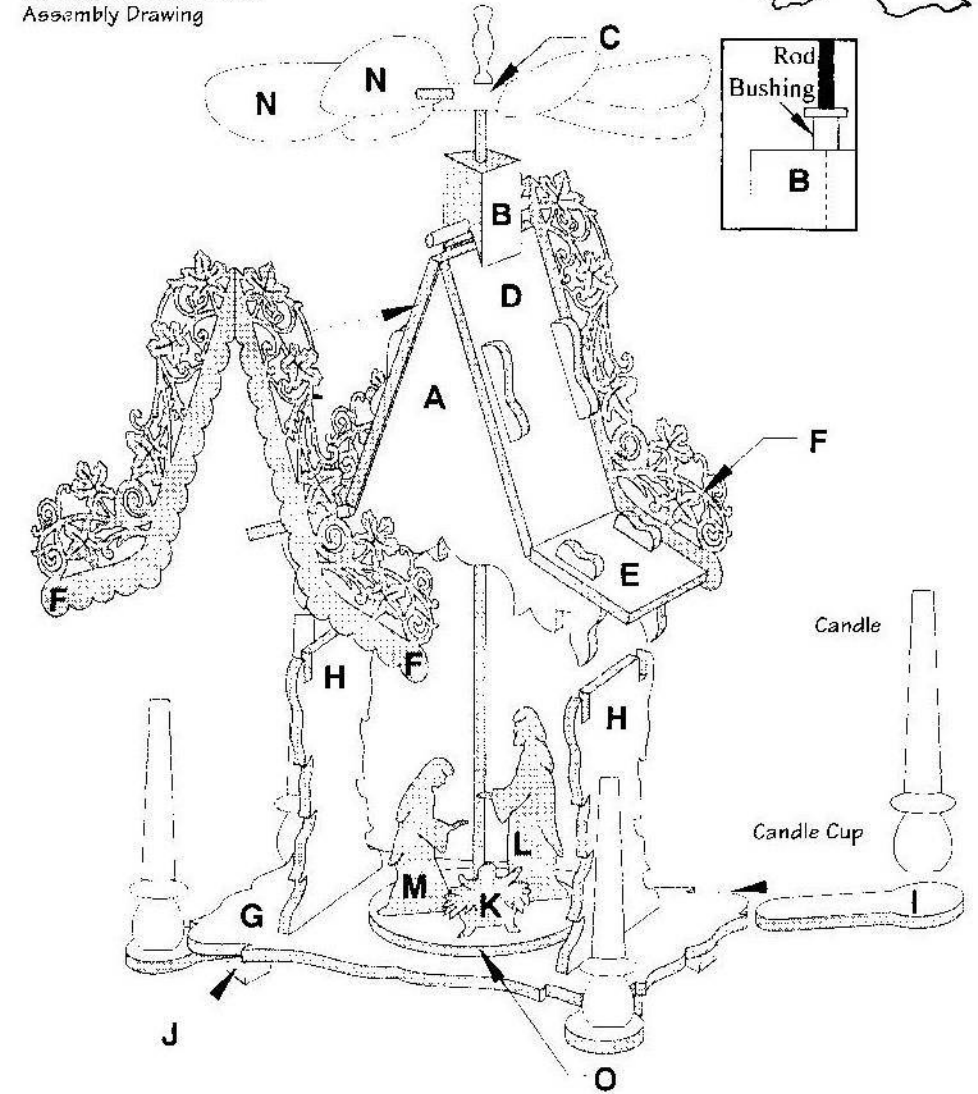
1b



5b



Holiday Candle Carousel
Assembly Drawing

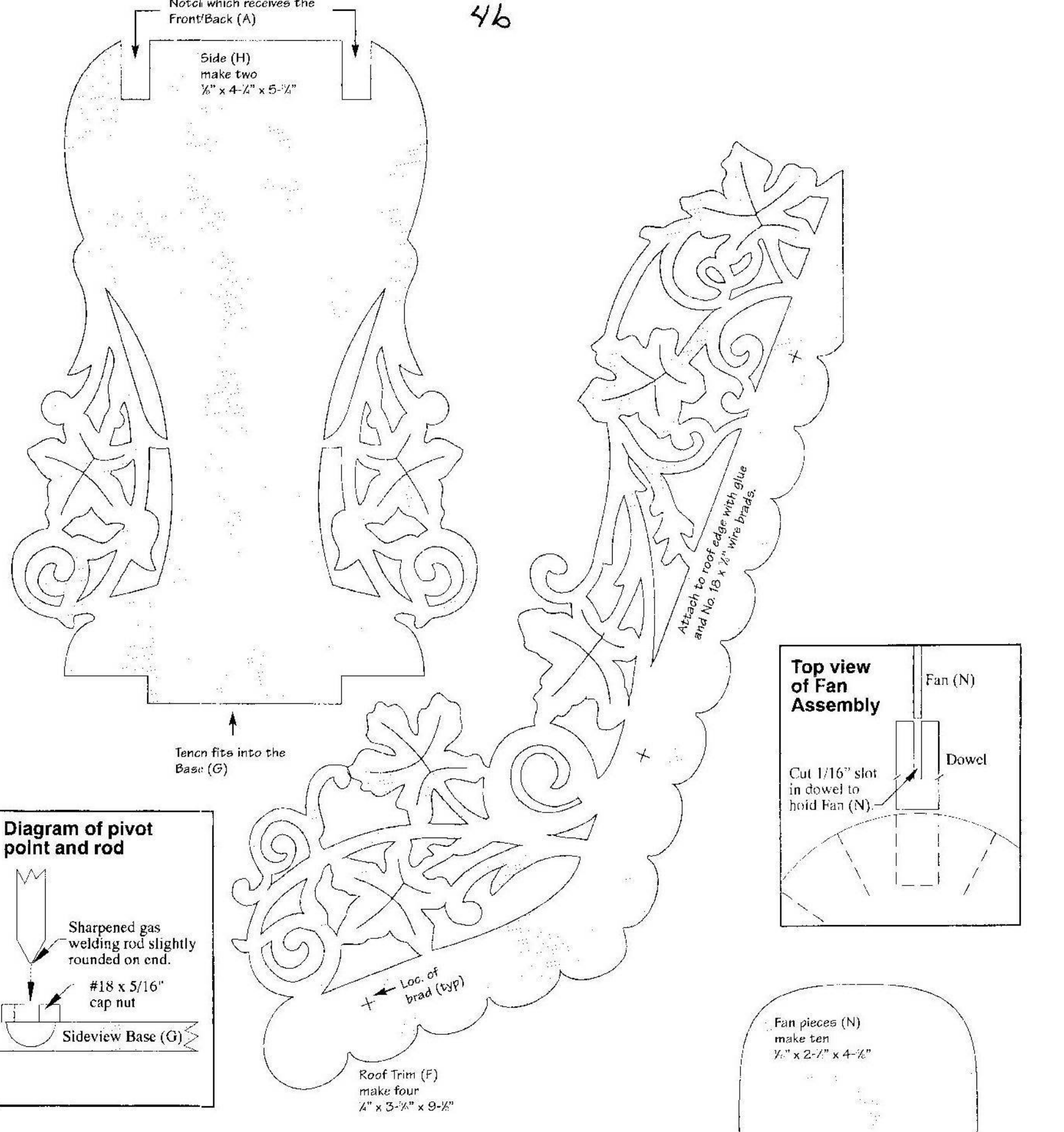
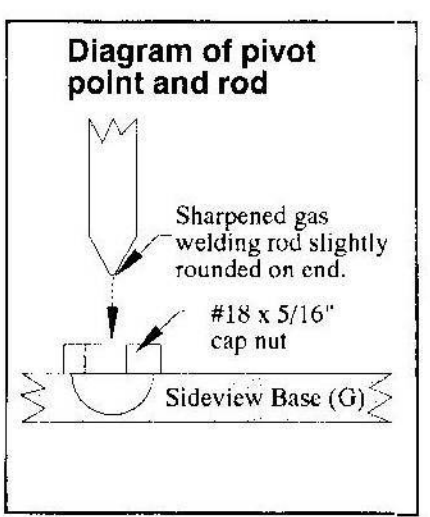
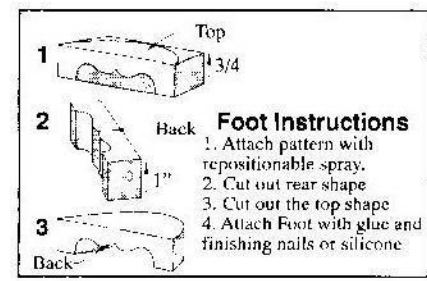
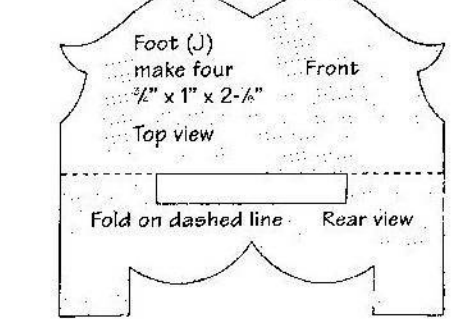
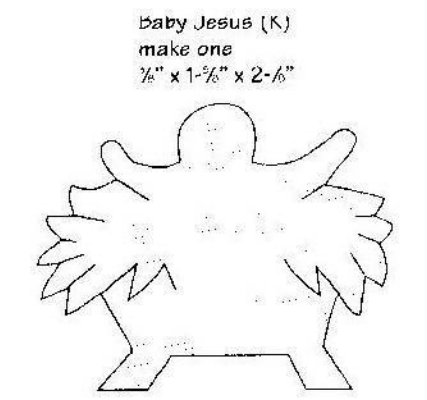
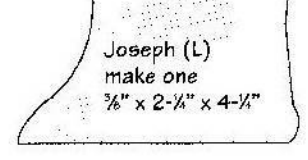
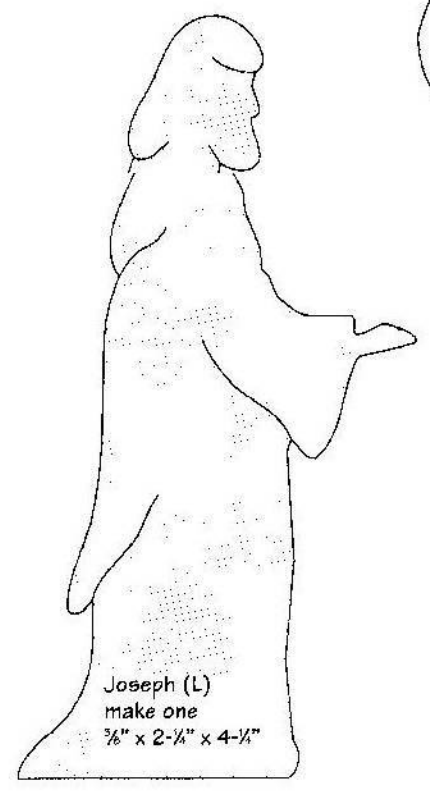
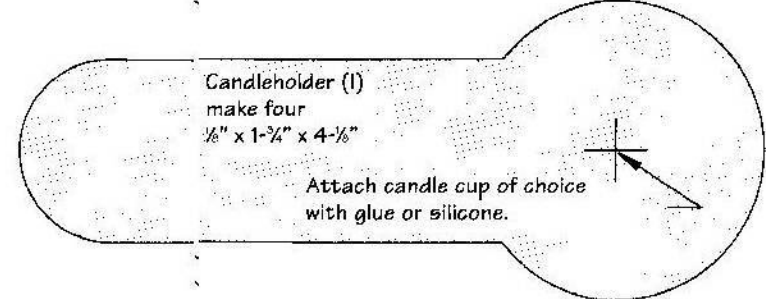
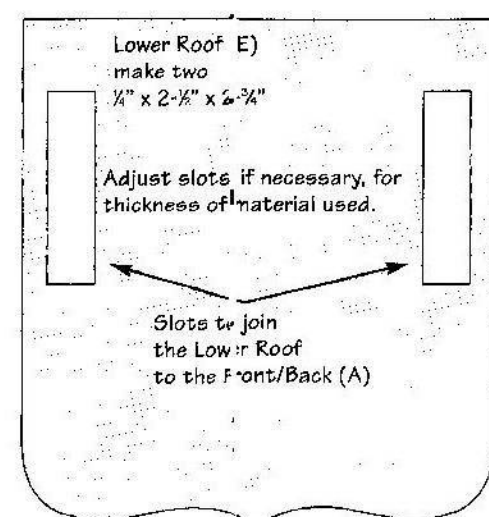
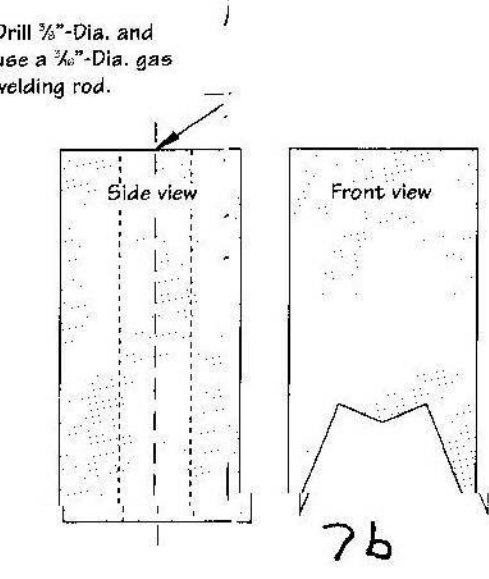
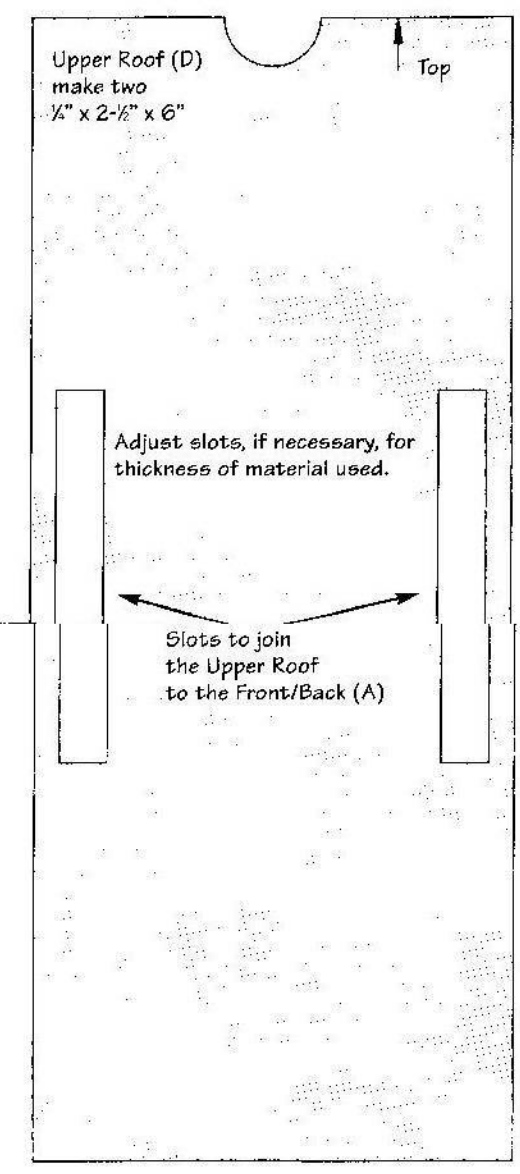
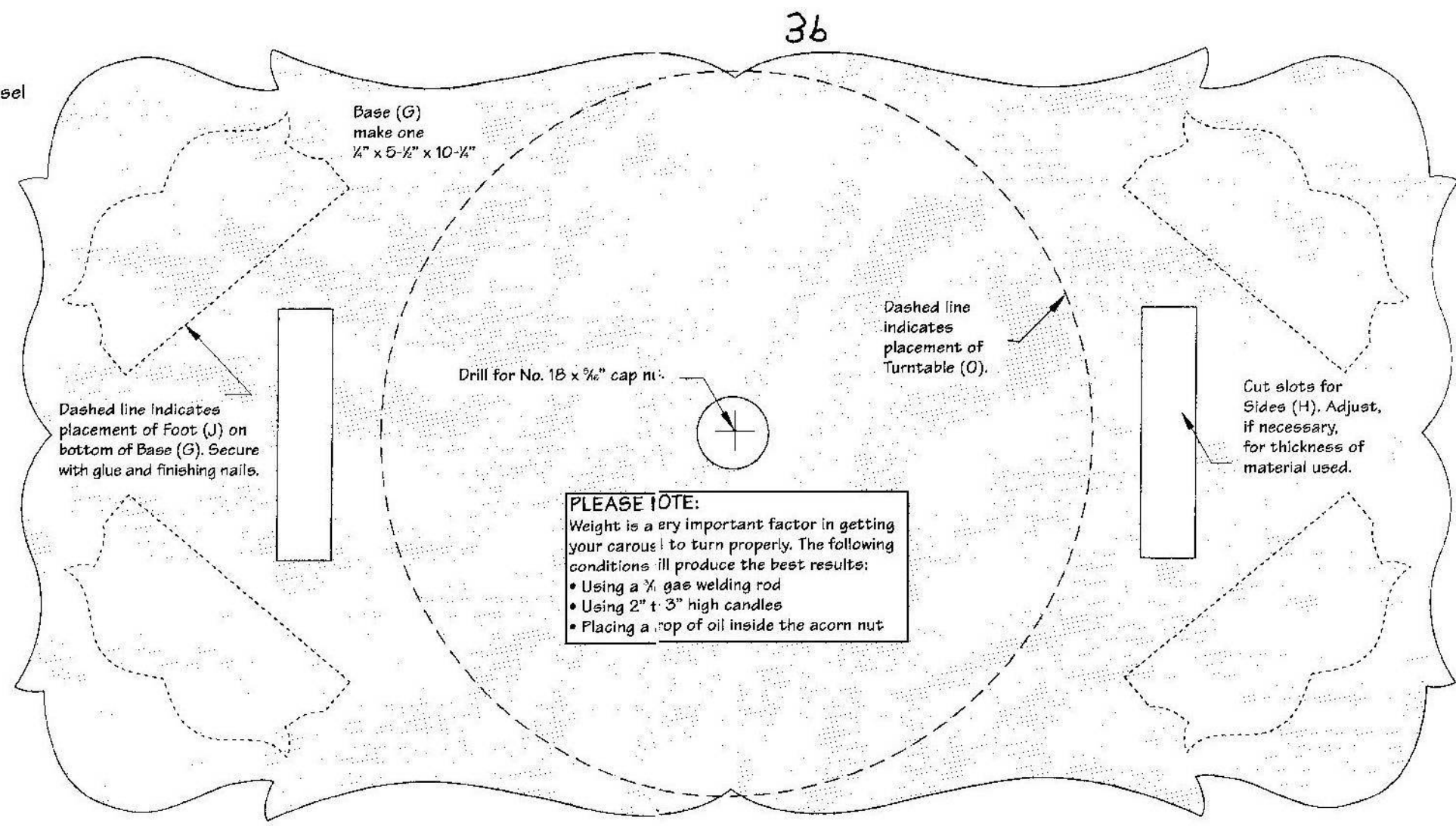


Full Size Pattern
Moon Mouse
from page 10.

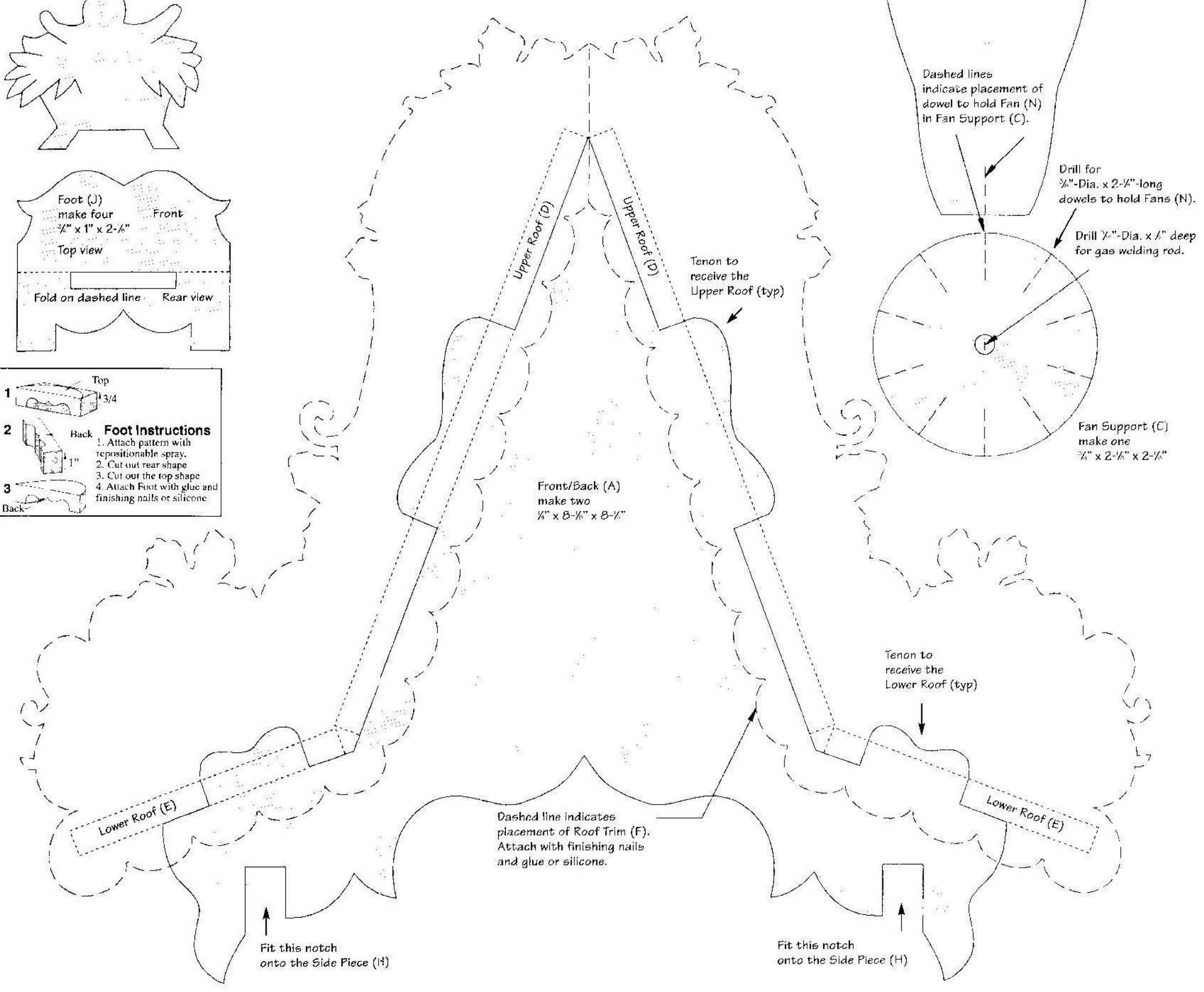


2b

Full Size Patterns
Holiday Candle Carousel
from page 14.



8b



1b

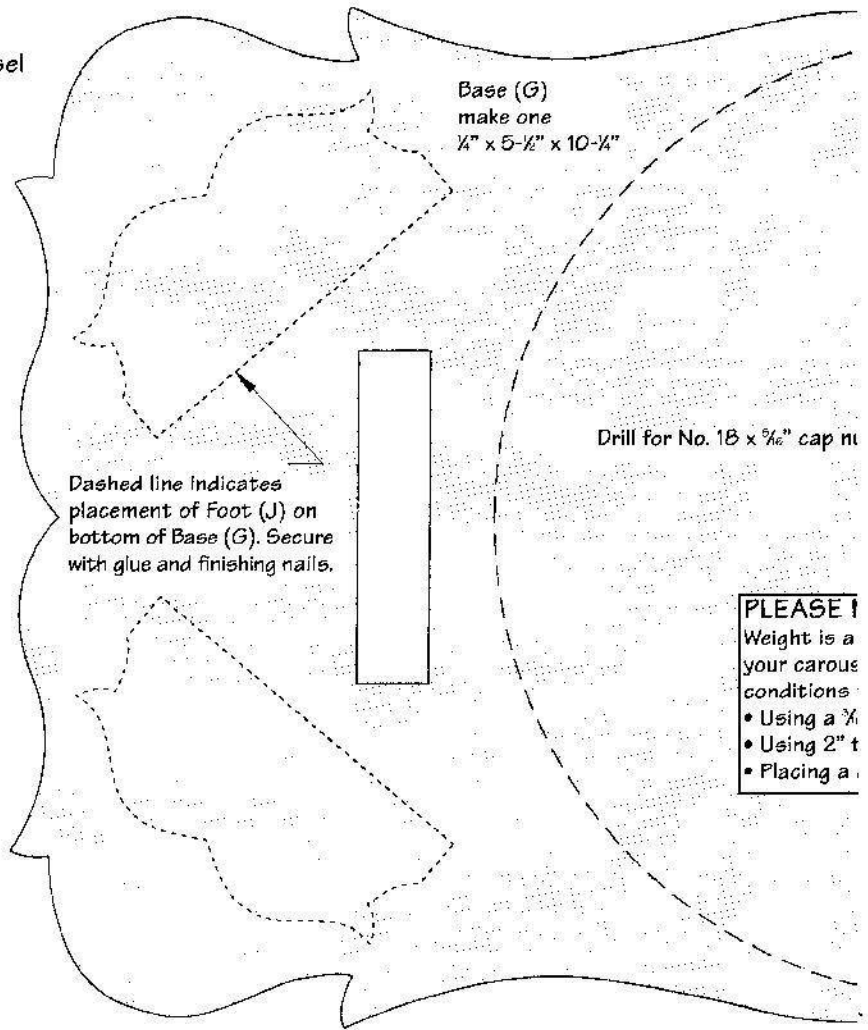
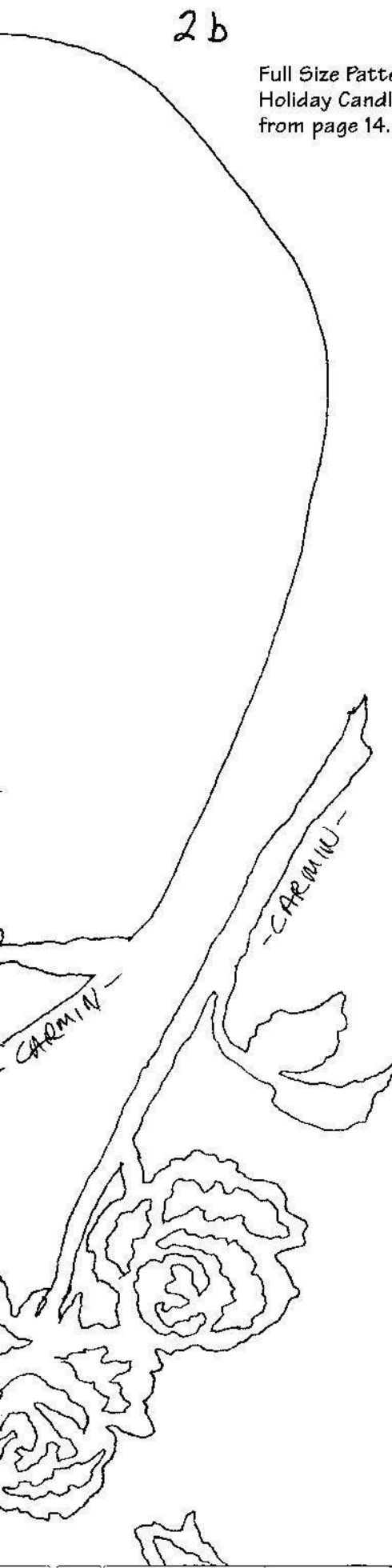
Swan



Flowers A

2b

Full Size Patterns
Holiday Candle Carousel
from page 14.

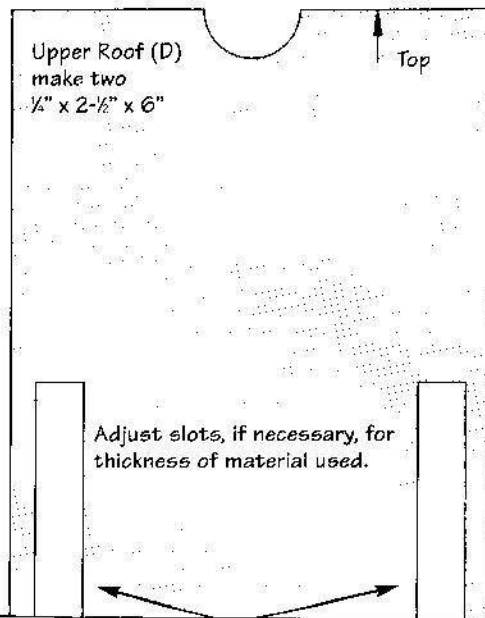


Base (G)
make one
1/4" x 5-1/2" x 10-1/4"

Drill for No. 18 x 3/16" cap n

Dashed line indicates
placement of Foot (J) on
bottom of Base (G). Secure
with glue and finishing nails.

PLEASE!
Weight is a
your carous
conditions:
• Using a 3/8"
• Using 2" t
• Placing a

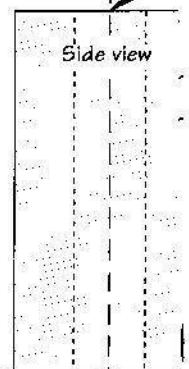
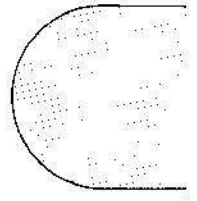


Upper Roof (D)
make two
1/4" x 2-1/2" x 6"

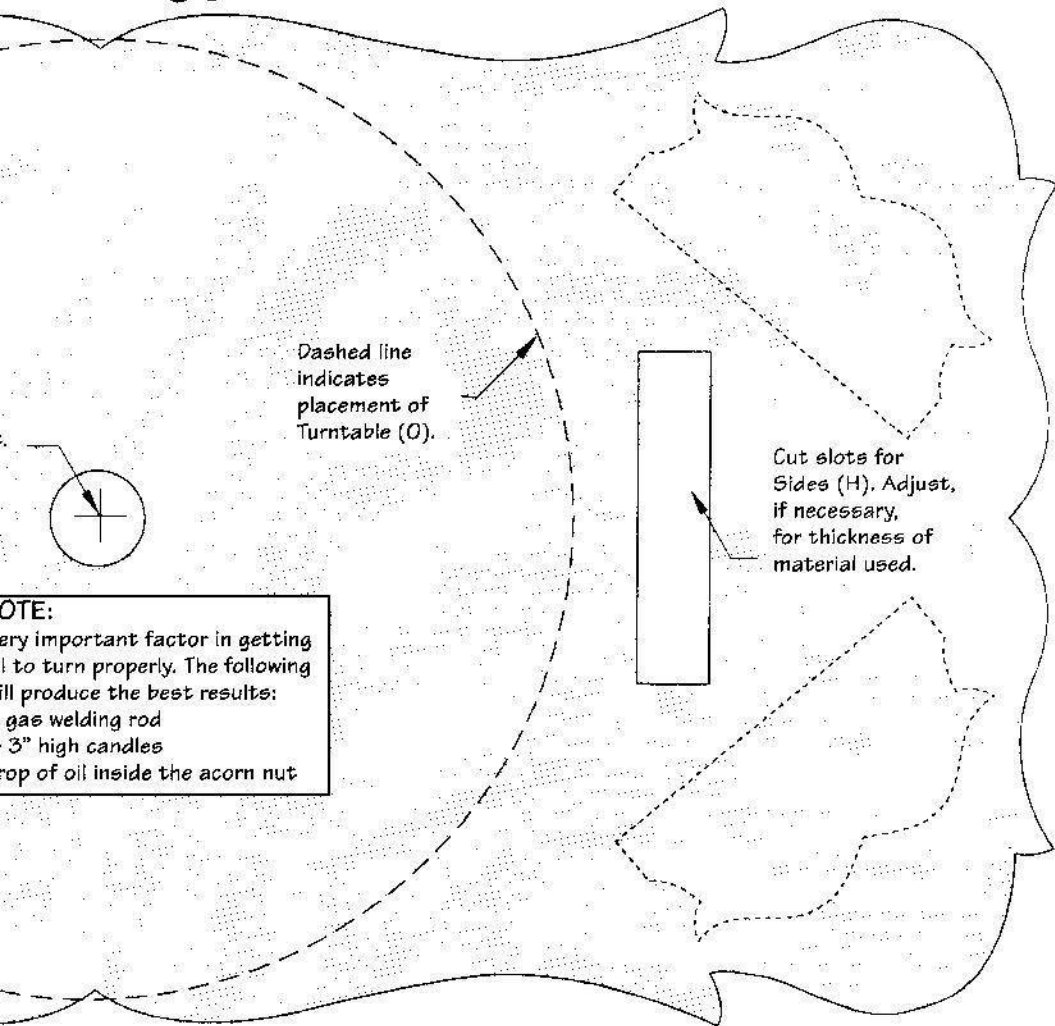
Top

Adjust slots, if necessary, for
thickness of material used.

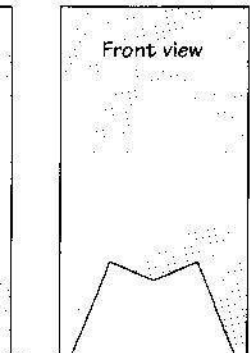
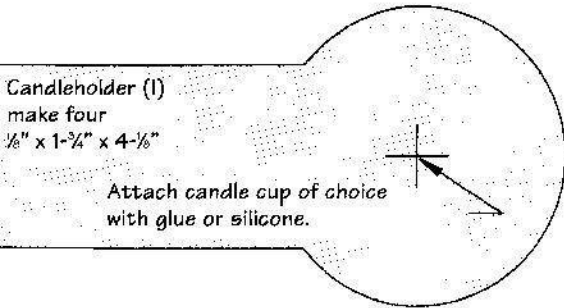
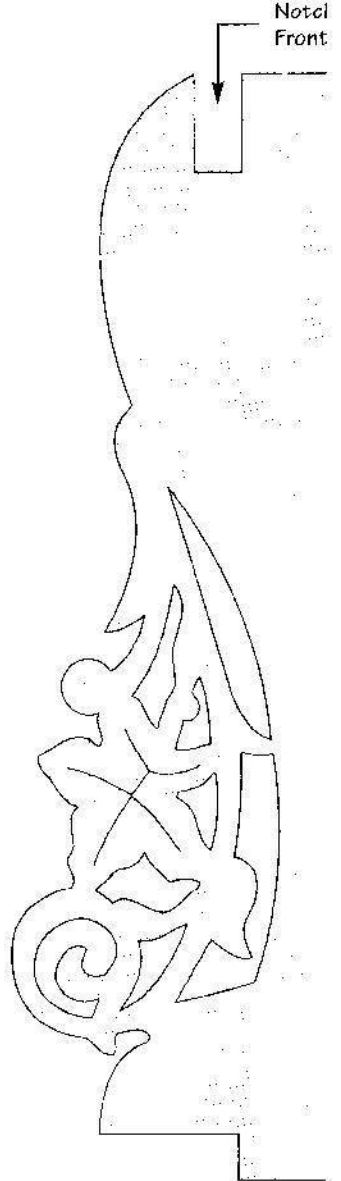
Drill 3/8"-Dia. and
use a 3/8"-Dia. gas
welding rod.



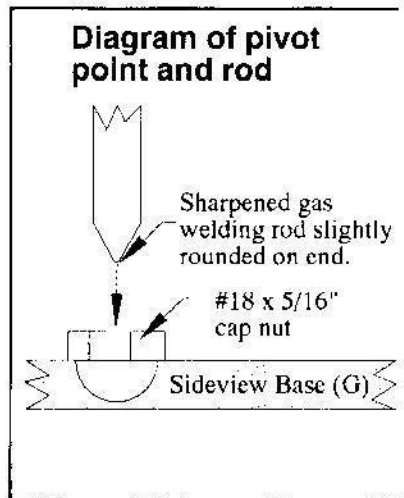
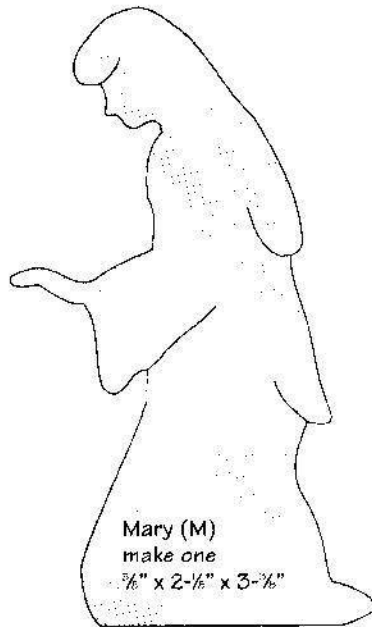
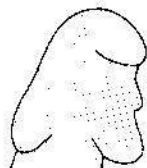
Side view



NOTE:
 A very important factor in getting the turntable to turn properly. The following will produce the best results:
 • gas welding rod
 • 3" high candles
 • top of oil inside the acorn nut



Chimney (B)
 make one
 1" x 1" x 2"



which receives the
Back (A)

46

Side (H)
make two
1/2" x 4-1/4" x 5-1/4"

fits into the
(G)

Loc. of
brad (typ)

Roof Trim (F)
make four
1/4" x 3-1/2" x 9-1/2"

Attach to roof edge with glue
and No. 18 x 1/2" wire brads.

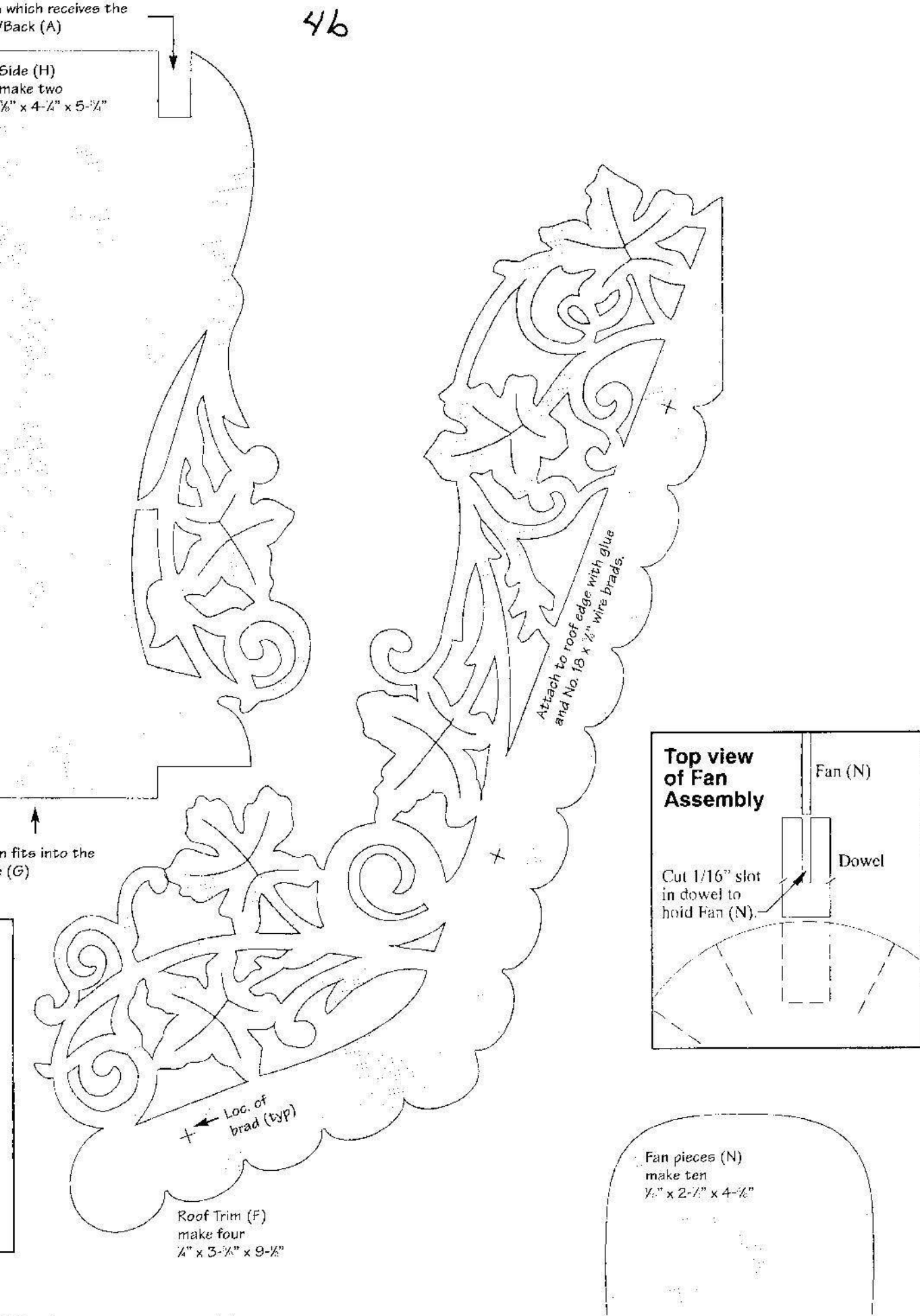
Top view
of Fan
Assembly

Fan (N)

Dowel

Cut 1/16" slot
in dowel to
hold Fan (N).

Fan pieces (N)
make ten
1/2" x 2-1/2" x 4-1/2"

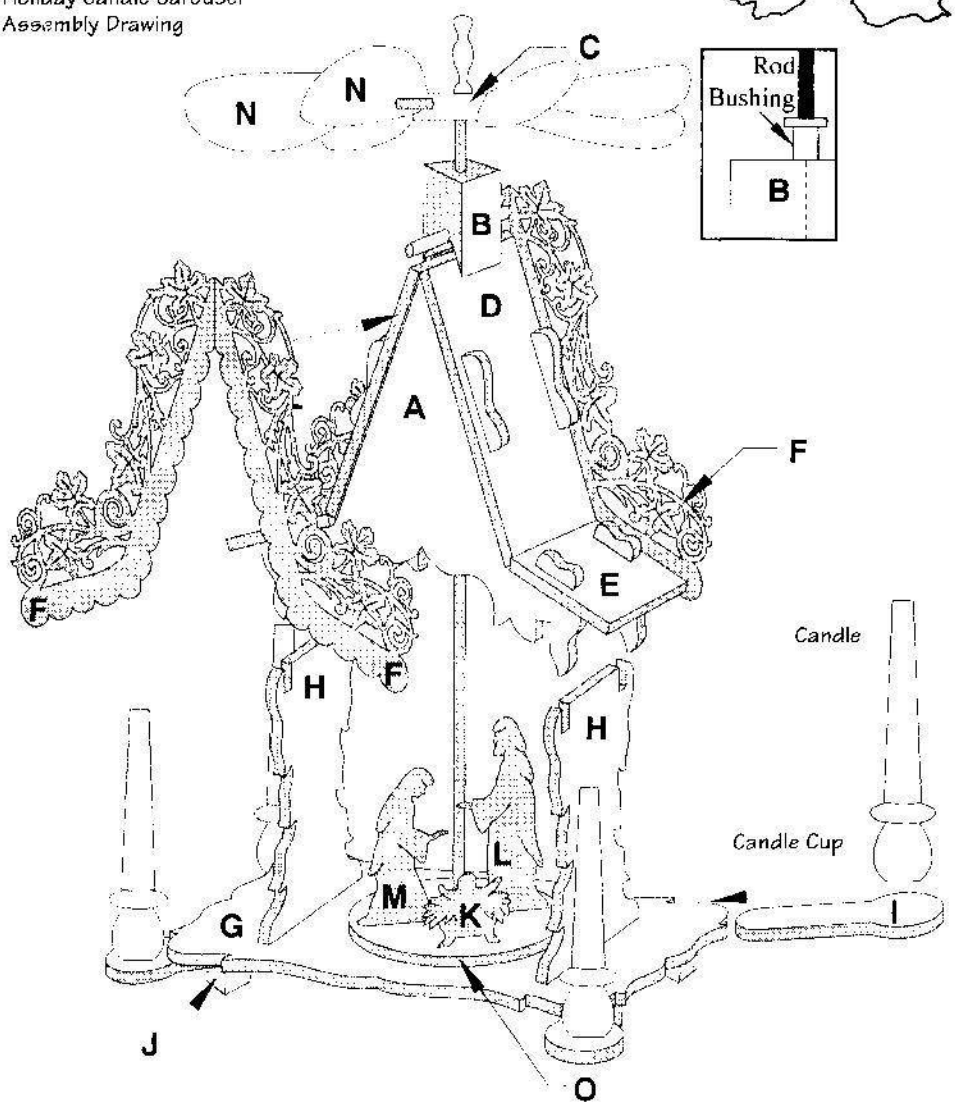


5b

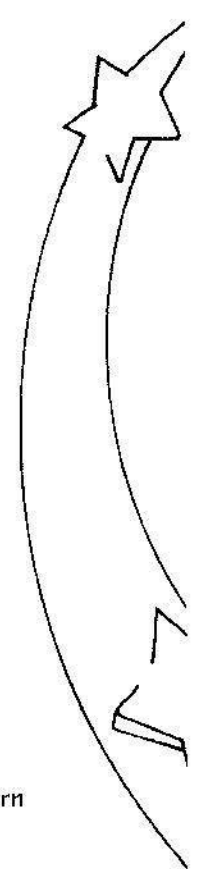
Flowers B

- CARMIN -

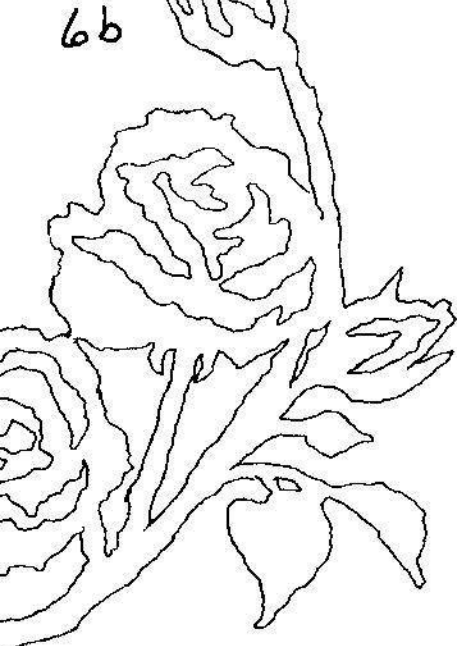
Holiday Candle Carousel
Assembly Drawing



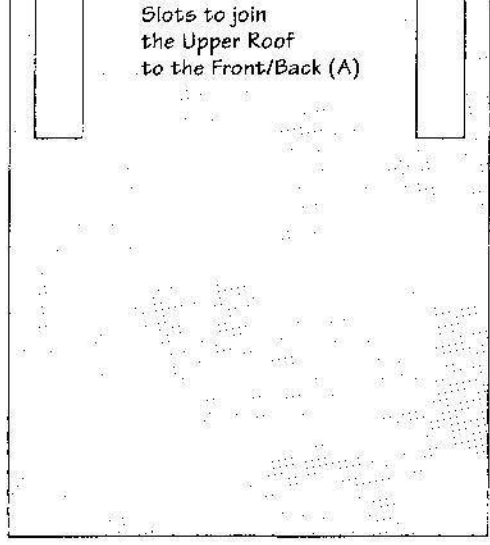
Full Size Pattern
Moon Mouse
from page 10.



6b

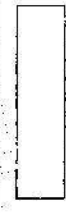


Slots to join
the Upper Roof
to the Front/Back (A)

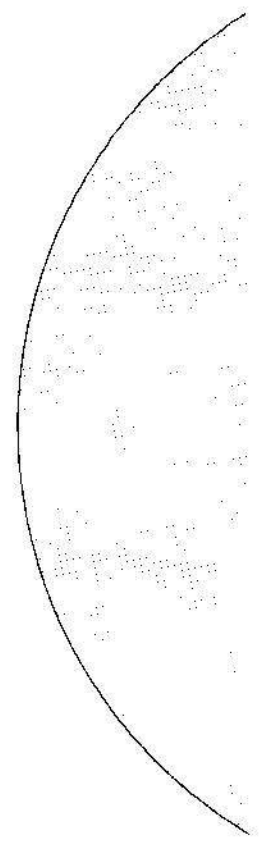
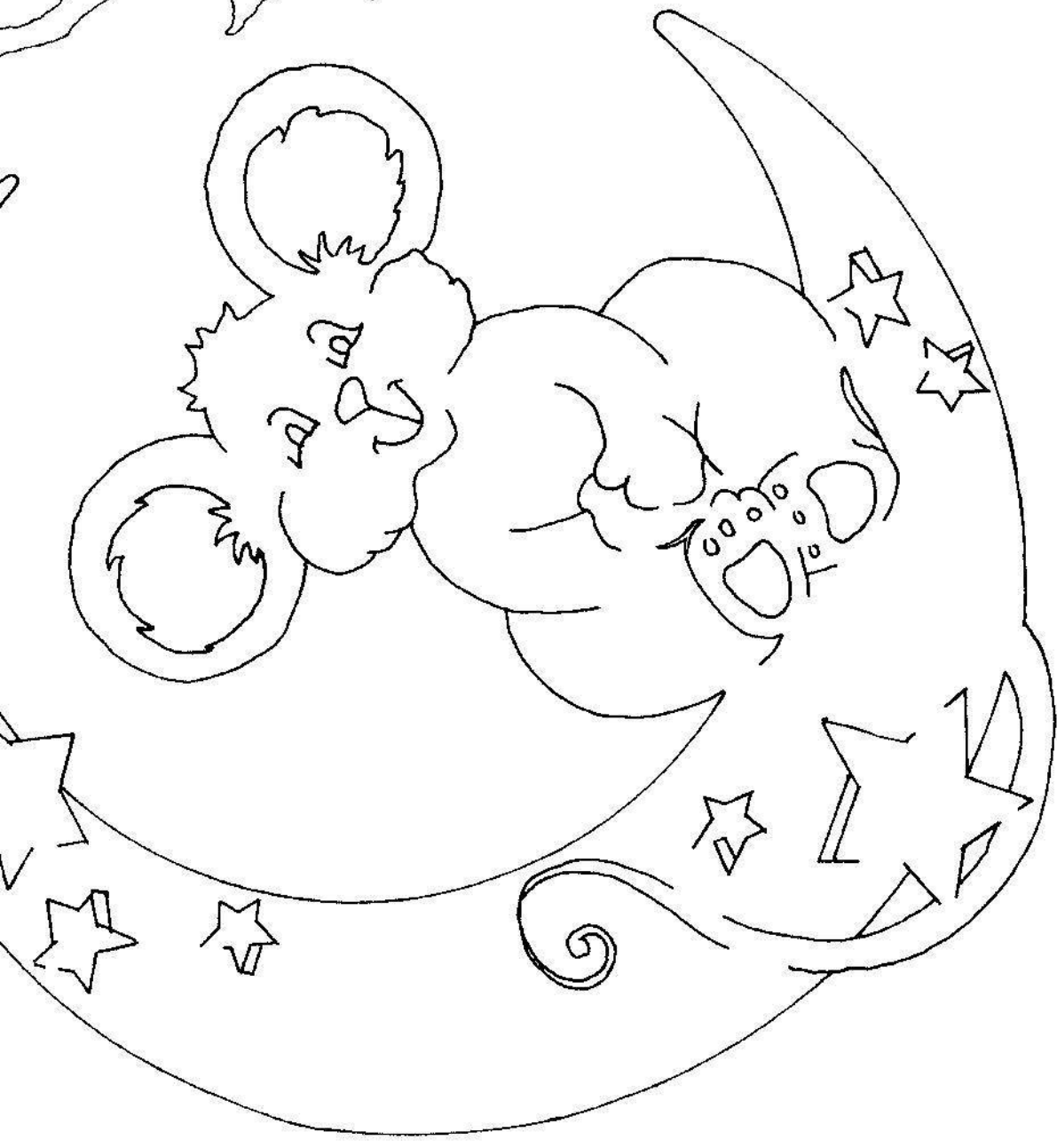


Lower Roof
make two
1/4" x 2-1/2" x 2

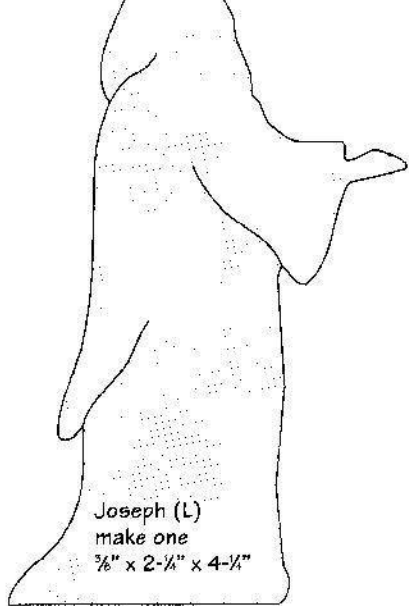
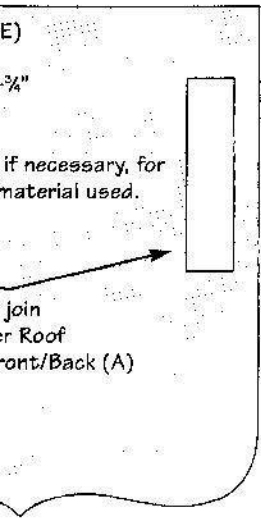
Adjust slots
thickness of



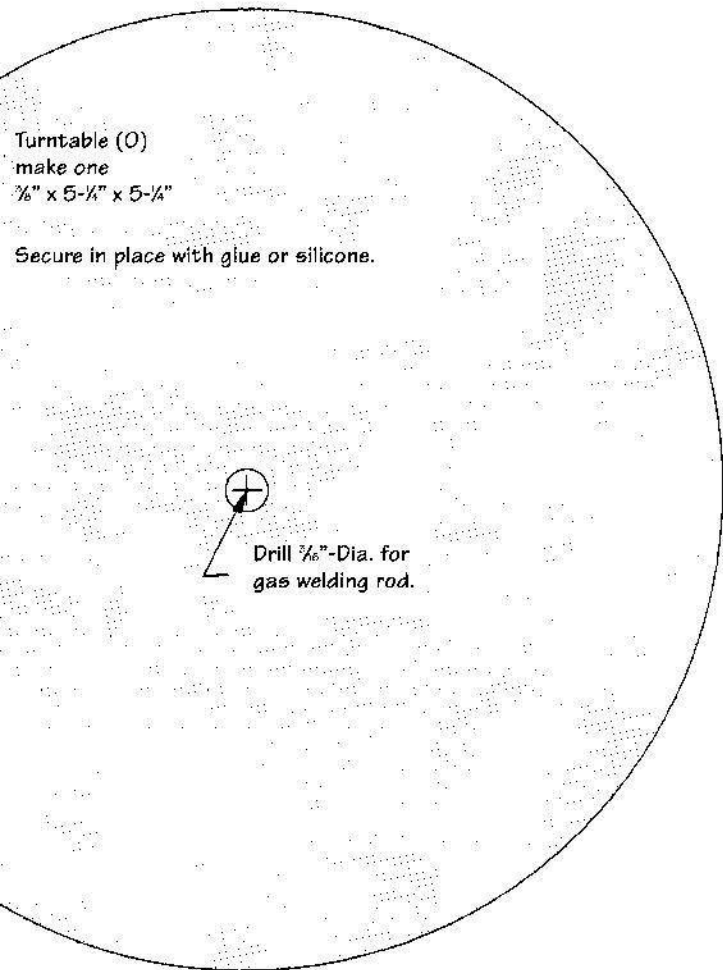
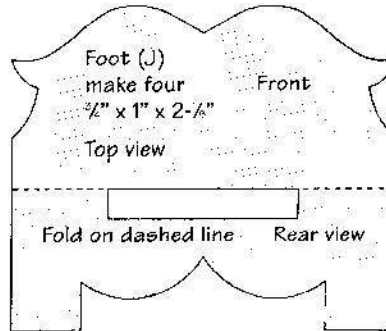
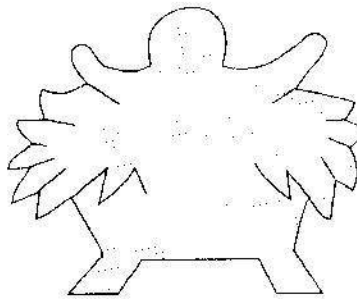
Slots to
the Low
to the F



7b

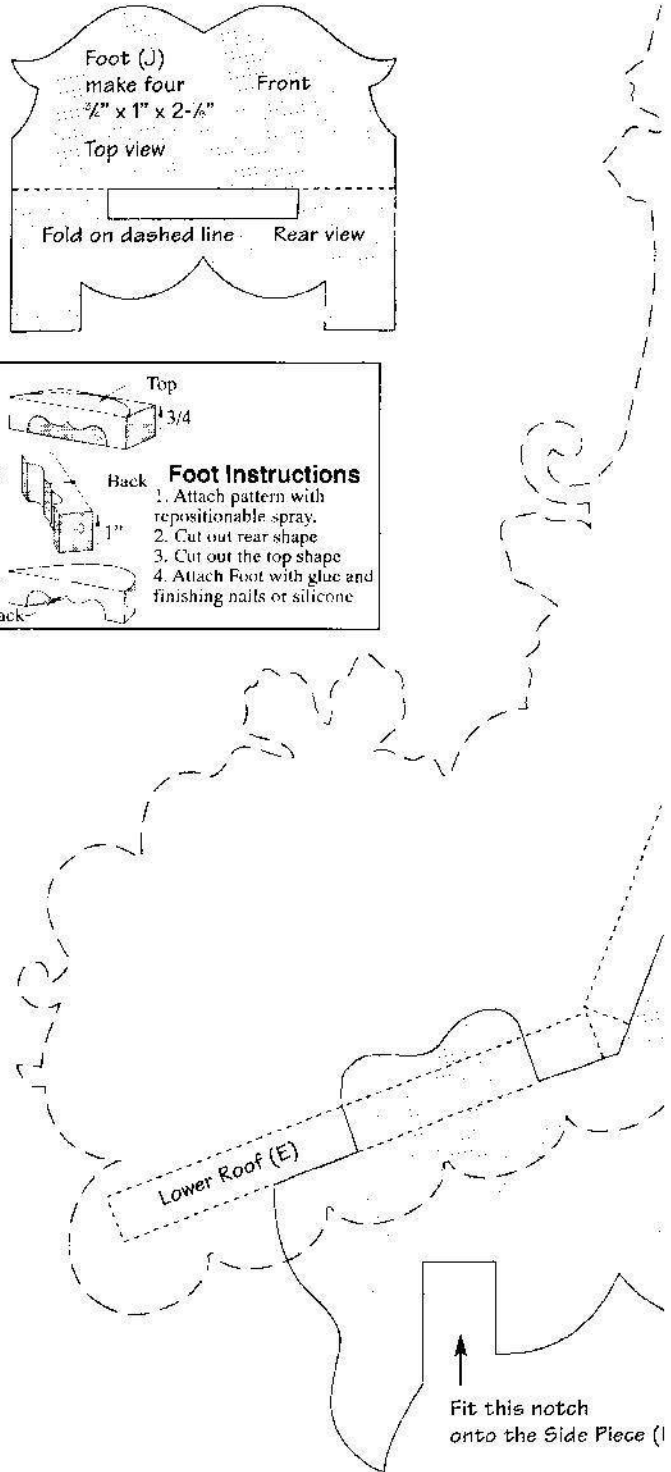


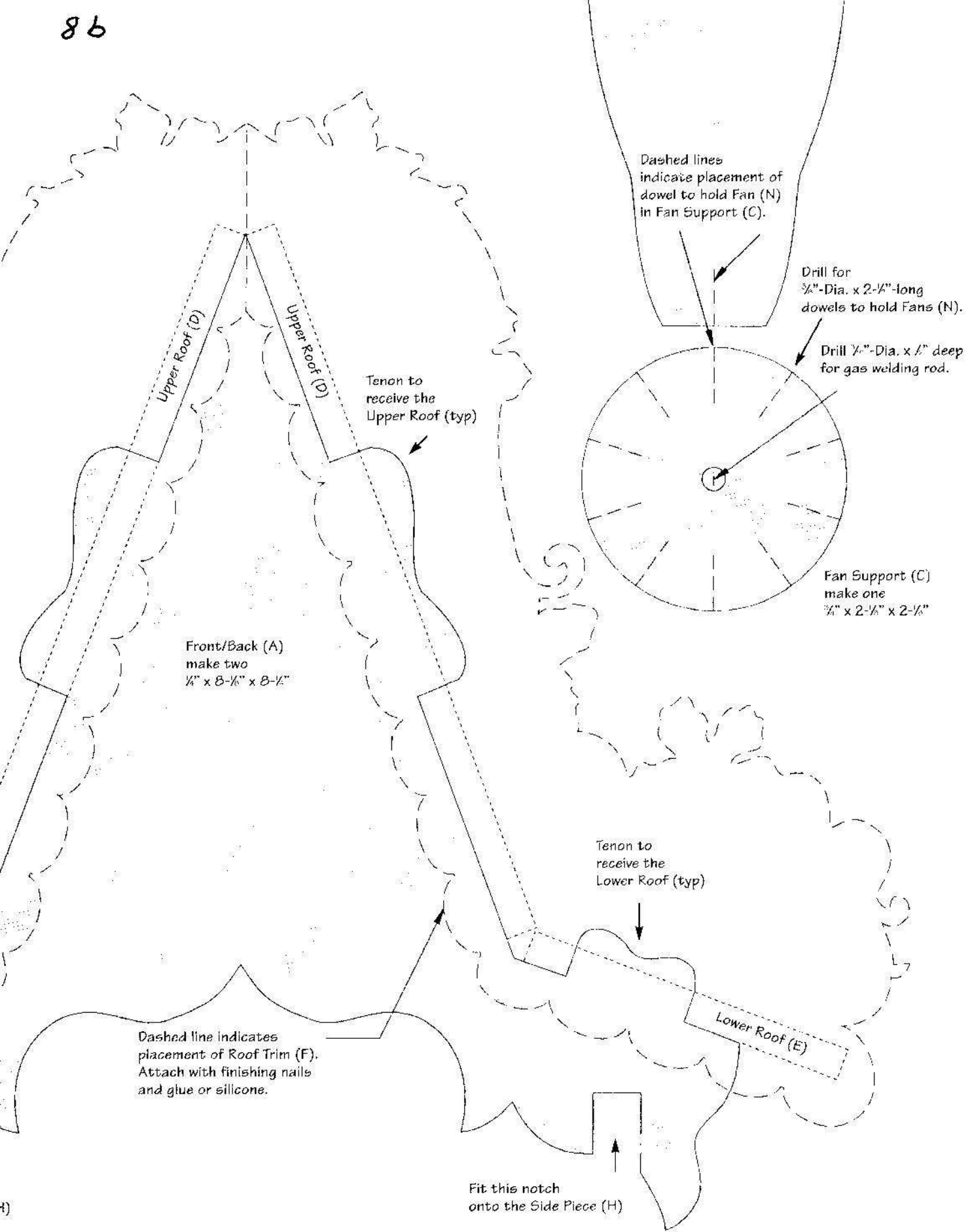
Baby Jesus (K)
make one
3/8" x 1-3/8" x 2-1/8"



1 Top 3/4"
2 Back 1"
3 Back

Foot Instructions
1. Attach pattern with repositionable spray.
2. Cut out rear shape.
3. Cut out the top shape.
4. Attach Foot with glue and finishing nails or silicone.





Upper Roof (D)
Upper Roof (D)

Tenon to receive the Upper Roof (typ)

Front/Back (A)
make two
3/4" x 8-1/2" x 8-1/2"

Dashed lines indicate placement of dowel to hold Fan (N) in Fan Support (C).

Drill for 3/8"-Dia. x 2-1/2"-long dowels to hold Fans (N).

Drill 1/8"-Dia. x 1" deep for gas welding rod.

Fan Support (C)
make one
3/4" x 2-1/4" x 2-1/4"

Tenon to receive the Lower Roof (typ)

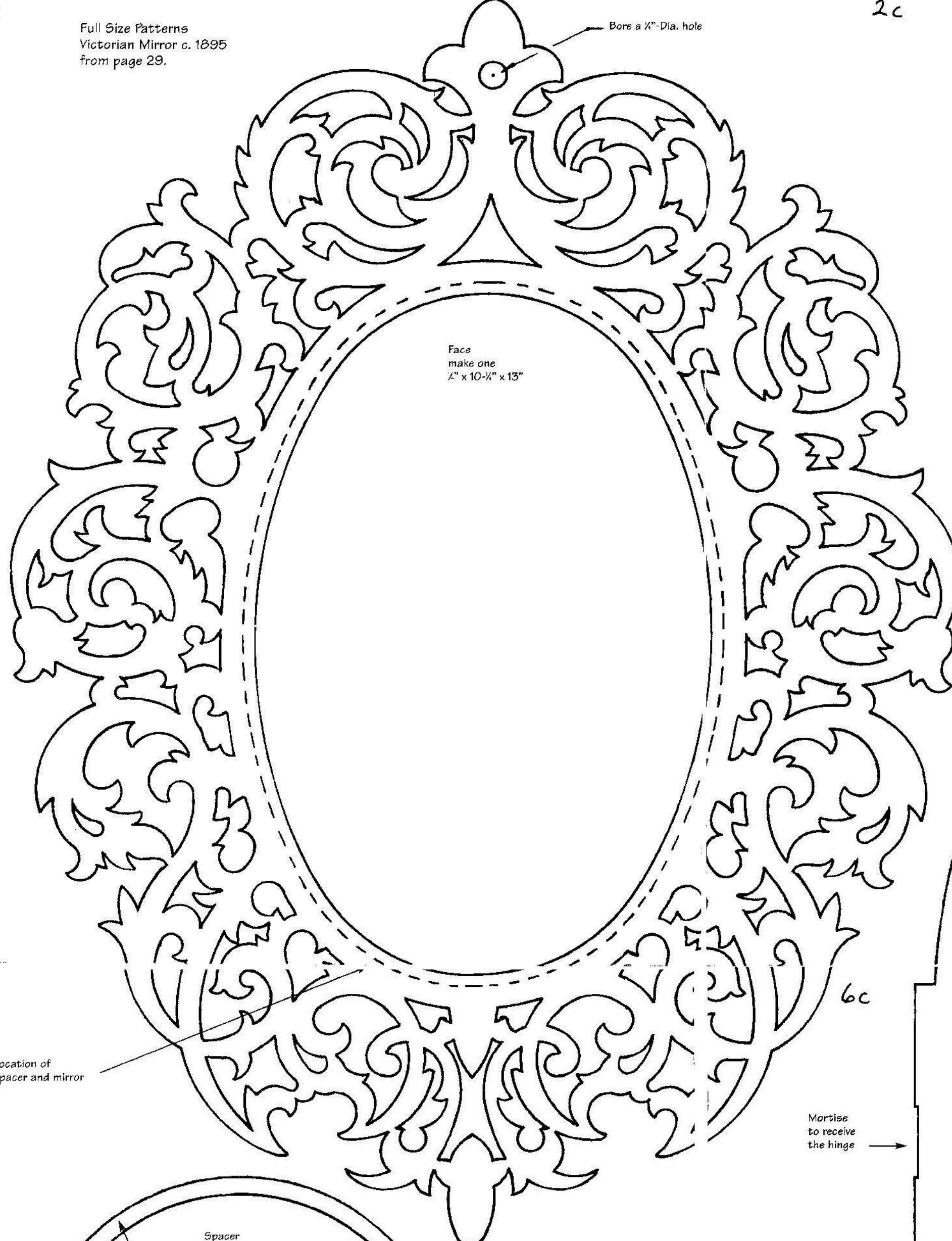
Lower Roof (E)

Dashed line indicates placement of Roof Trim (F). Attach with finishing nails and glue or silicone.

Fit this notch onto the Side Piece (H)

1c

Full Size Patterns
Victorian Mirror c. 1895
from page 29.



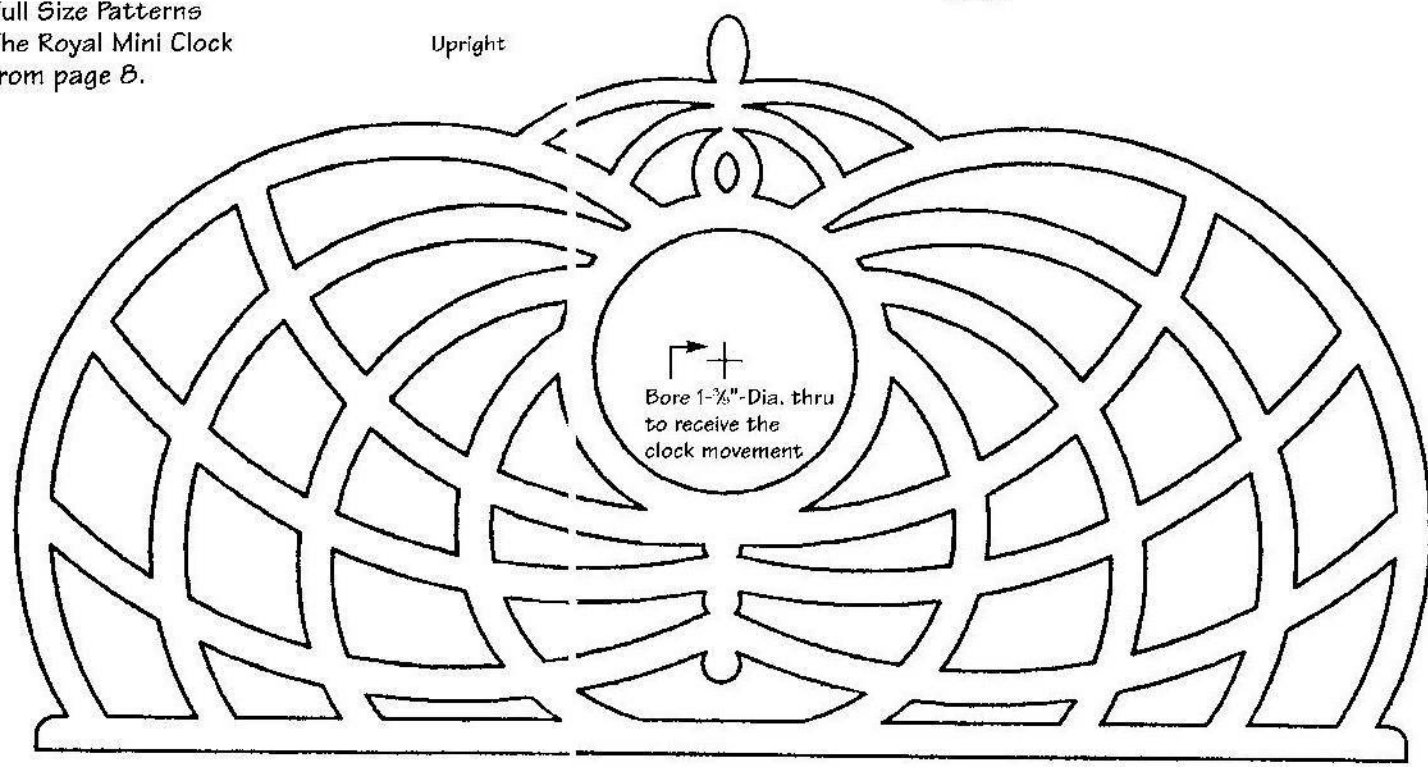
Face
make one
12" x 10-1/2" x 13"

Bore a 1/2"-Dia. hole

2c

Full Size Patterns
The Royal Mini Clock
from page 8.

Upright



Bore 1-3/4"-Dia. thru
to receive the
clock movement.

3c

Woodworks

FULL SIZE PATTERN SECTION NO. 2 NOVEMBER 2001

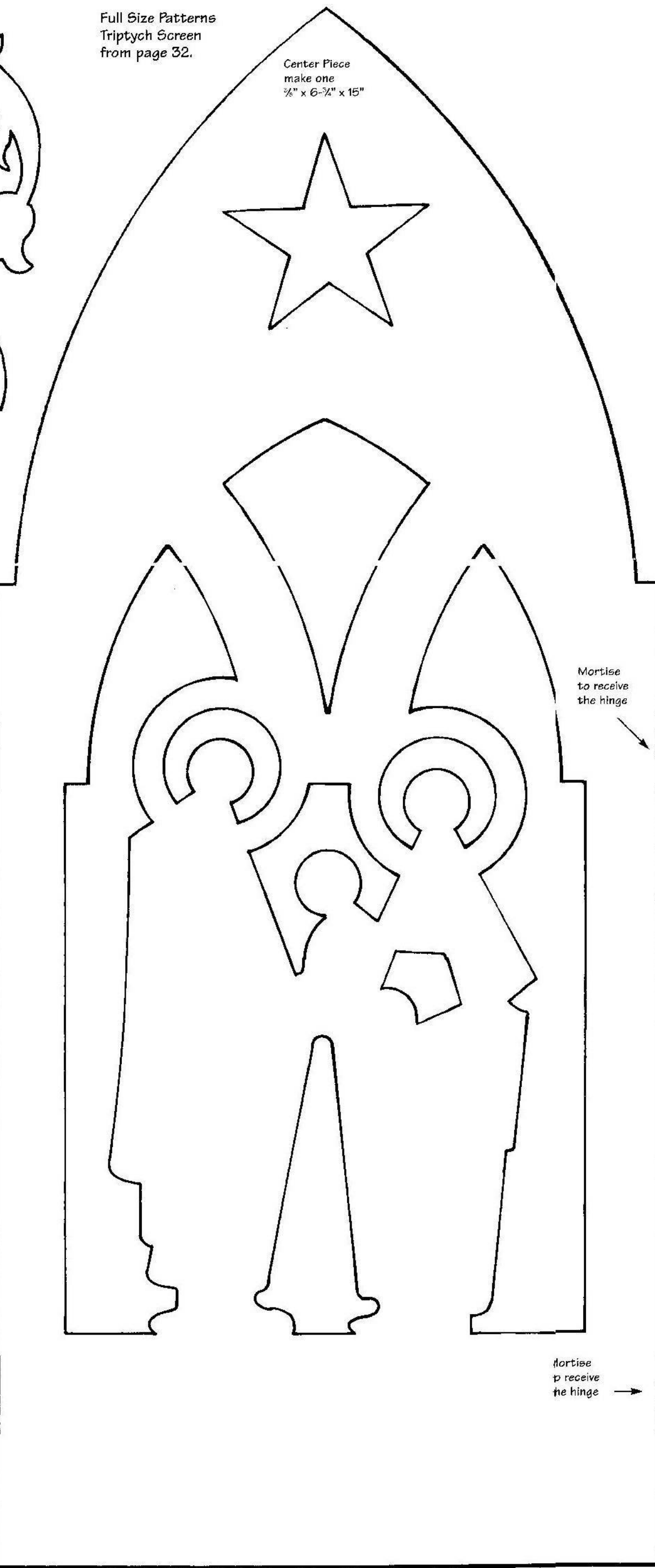
Side A	
Keeper of the Gate	from page 6
The Royal Mini Clock	from page 8
Victorian Mirror c. 1895	from page 29
Triptych Screen	from page 32
Carve a Pirate Bottle Stopper	from page 38
Side B	
Leader of the Pack	from page 16
Basket Clock	from page 26
Carve a Vase of Flowers	from page 36
Falcon	from page 50

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

Common Measurements:

1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m

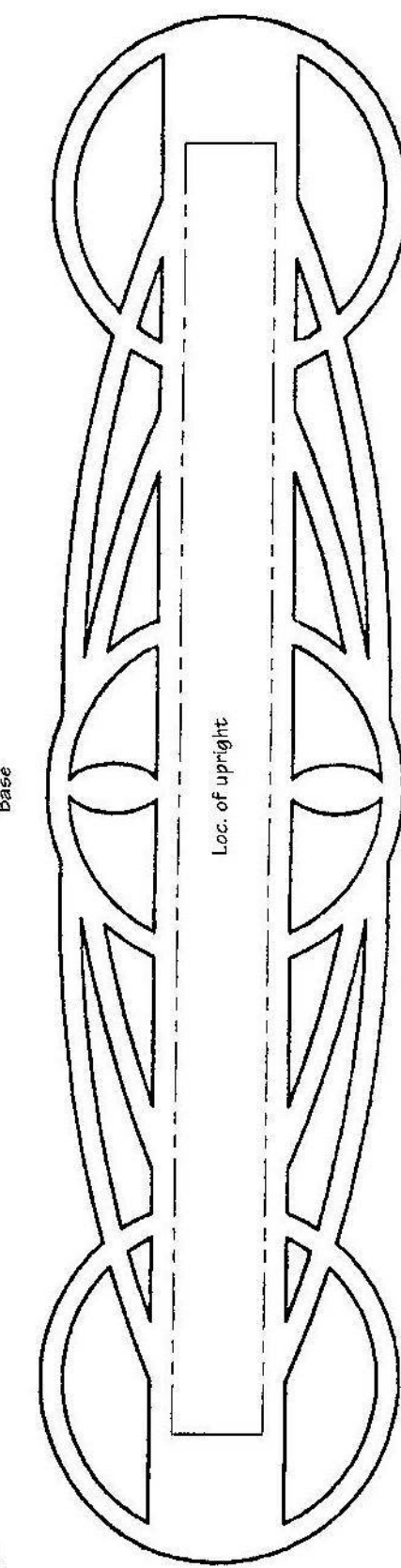
Full Size Patterns
Triptych Screen
from page 32.



Center Piece
make one
3/4" x 6-1/2" x 18"

Side Pieces
make two
3/4" x 3-1/2" x 12"

Base



Loc. of upright

7c



Side view

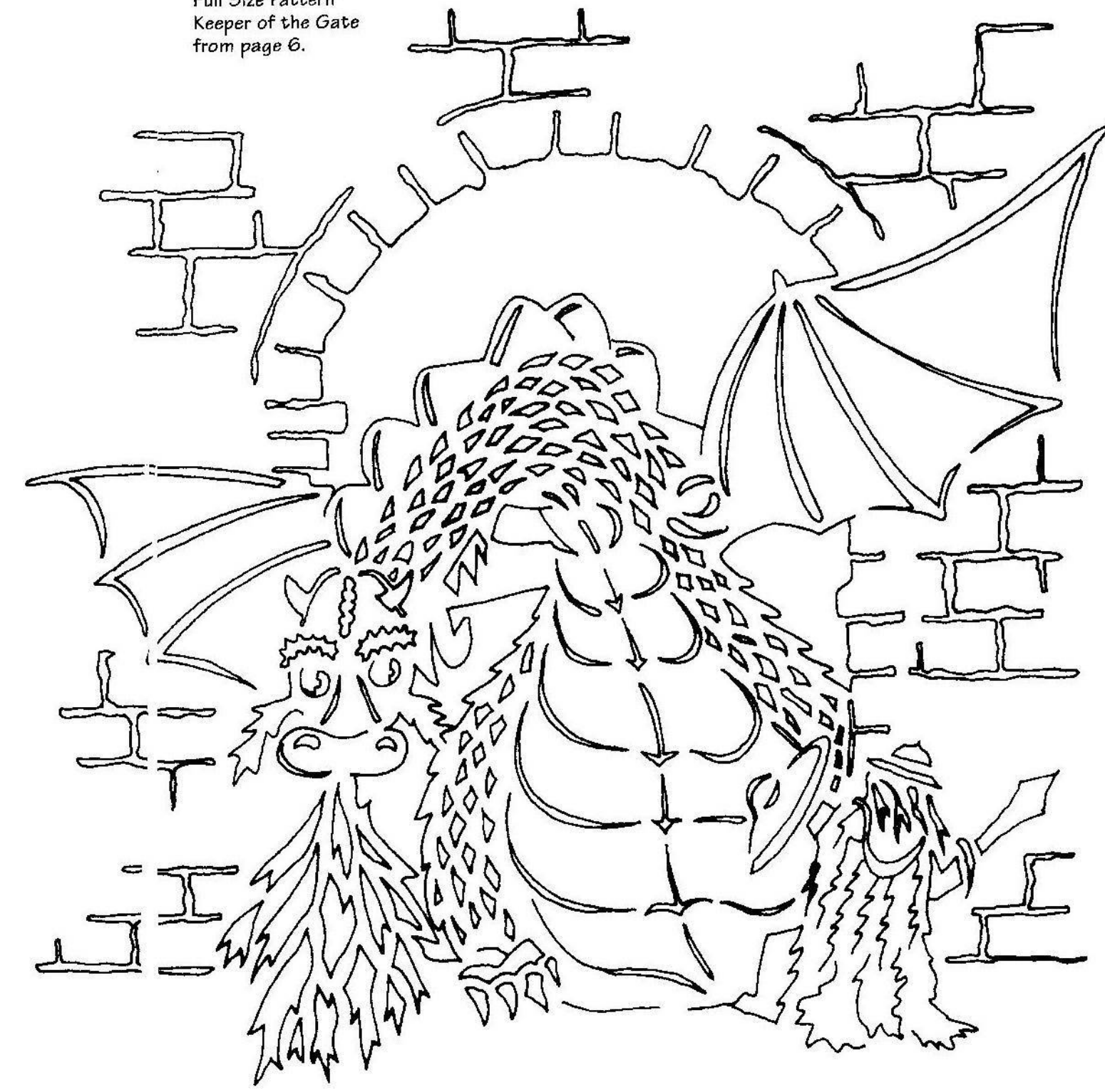


Front view

Fill Size Pattern
Carve a Pirate Bottle Stopper
from page 38.

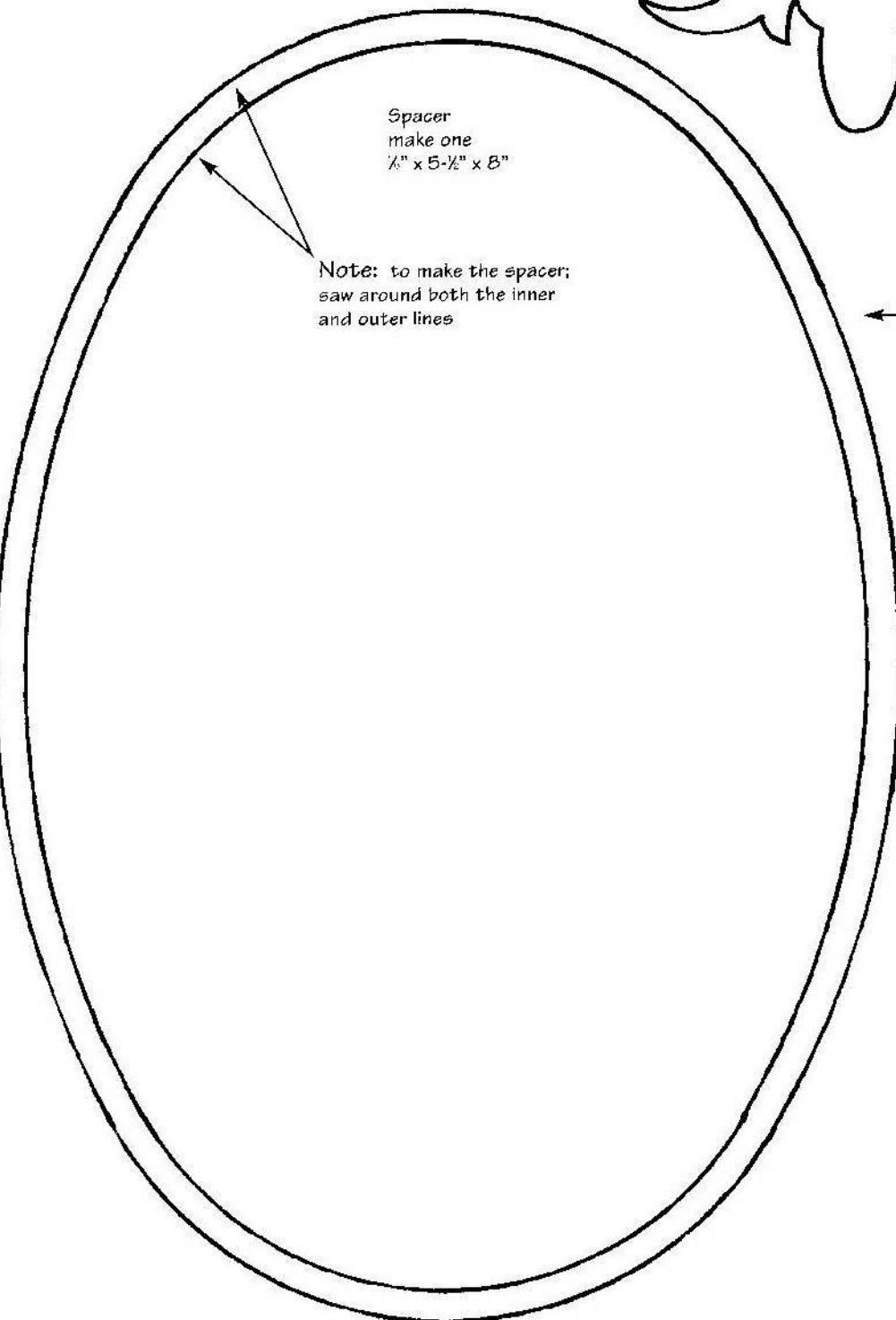
8c

Full Size Pattern
Keeper of the Gate
from page 6.



5c

Location of
spacer and mirror



Spacer
make one
1/2" x 5-1/2" x 8"

Note: to make the spacer;
saw around both the inner
and outer lines

Backer
make one
1/2" x 5-1/2" x 8"

Note: to make backer;
saw around outside line only

Mortise
to receive
the hinge

Mortise
to receive
the hinge

Mortise
to receive
the hinge

Mortise
to receive
the hinge

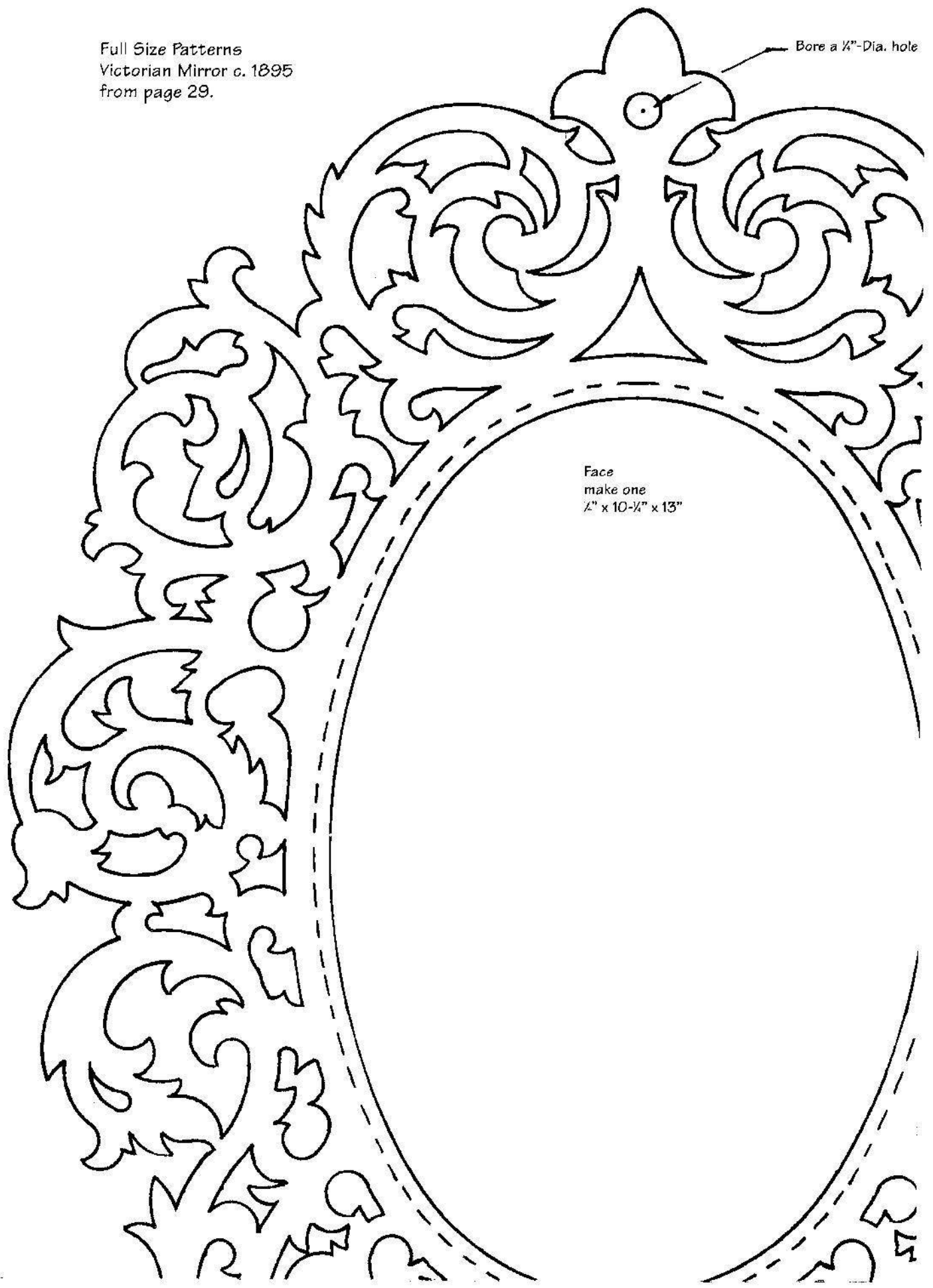
Mortise
to receive
the hinge

Mortise
to receive
the hinge

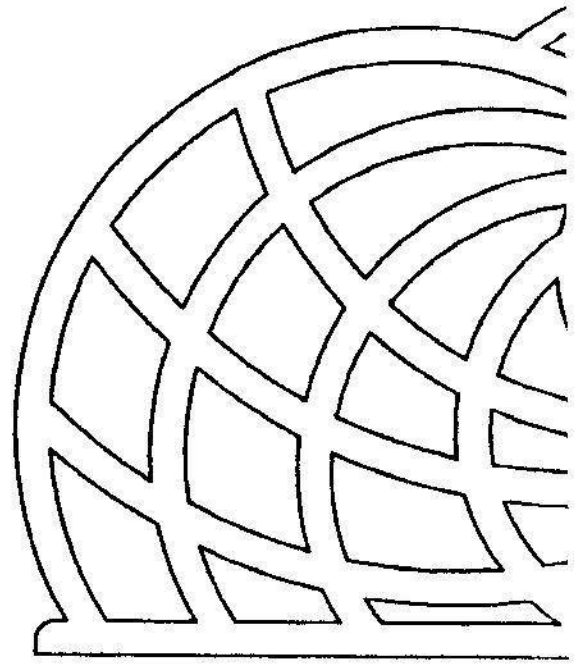
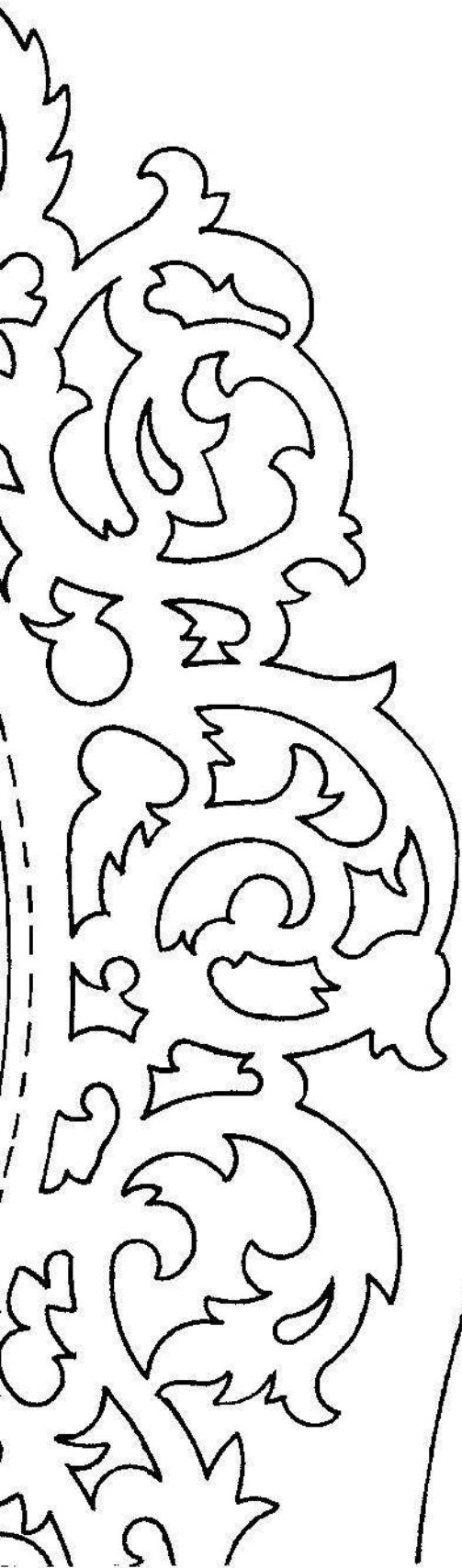
1c

Full Size Patterns
Victorian Mirror c. 1895
from page 29.

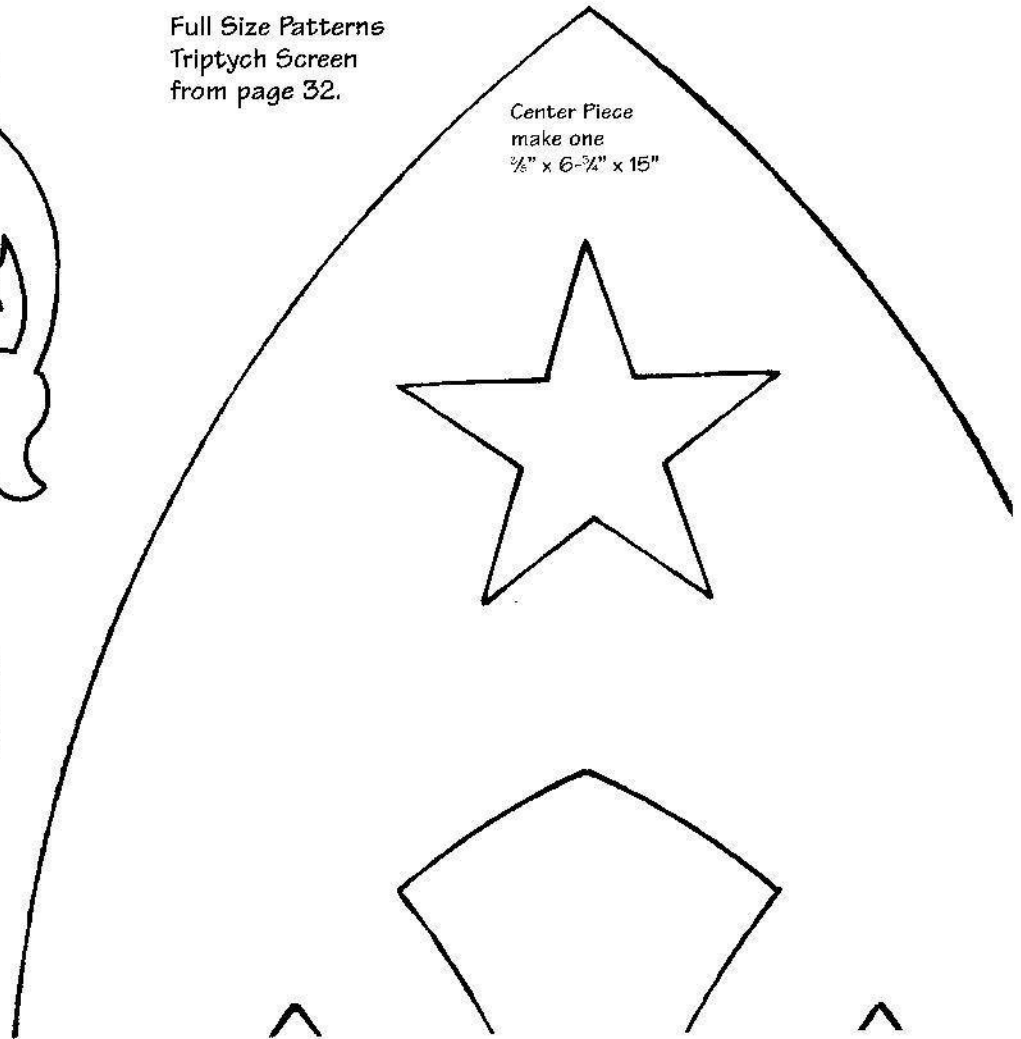
Bore a 1/2"-Dia. hole



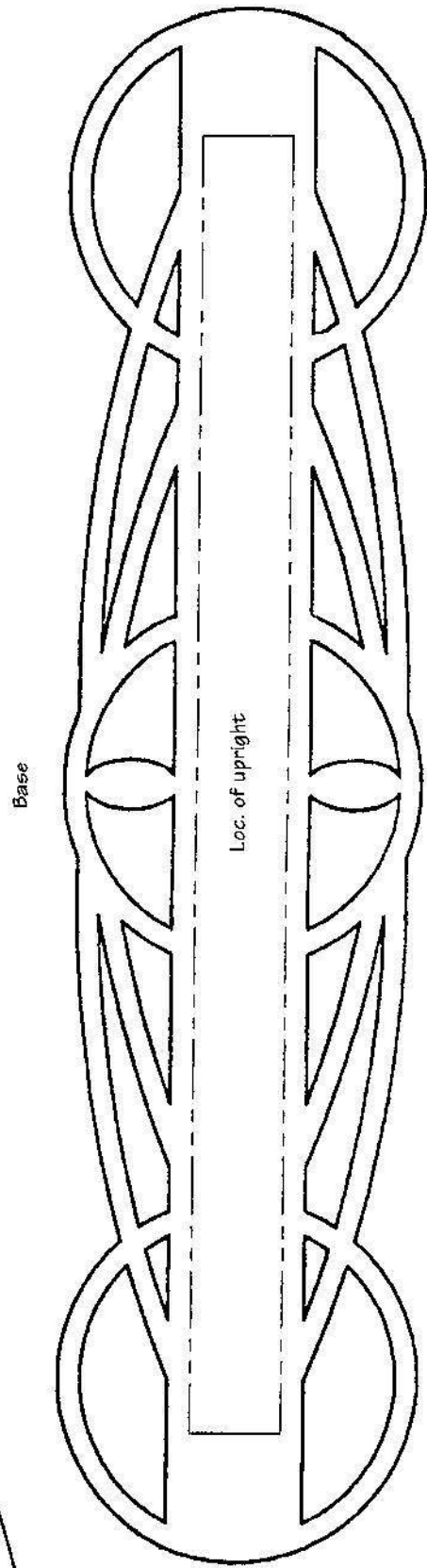
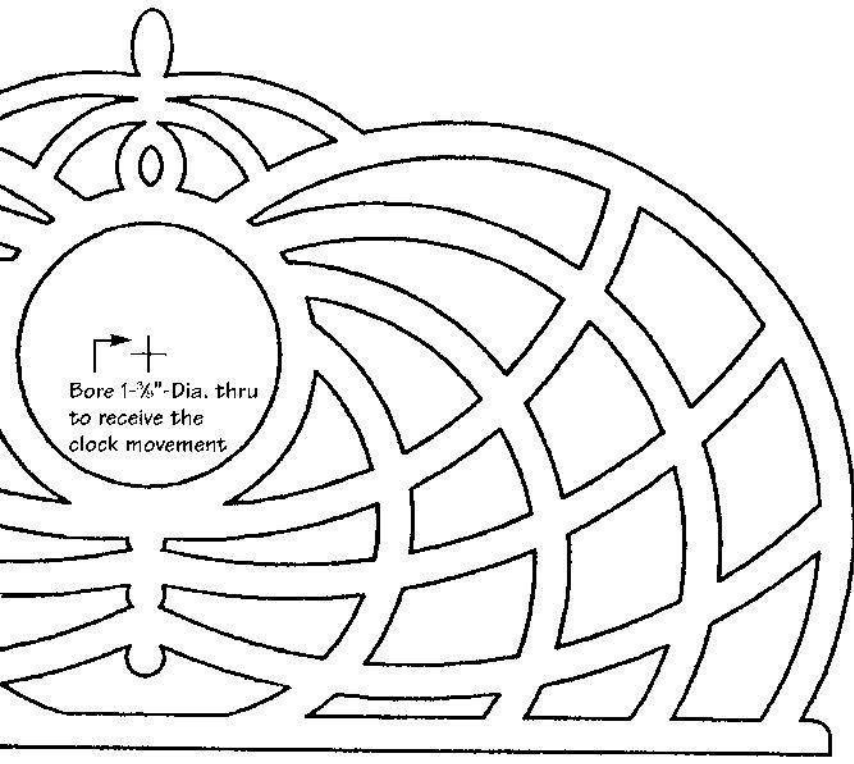
Face
make one
4" x 10-1/4" x 13"



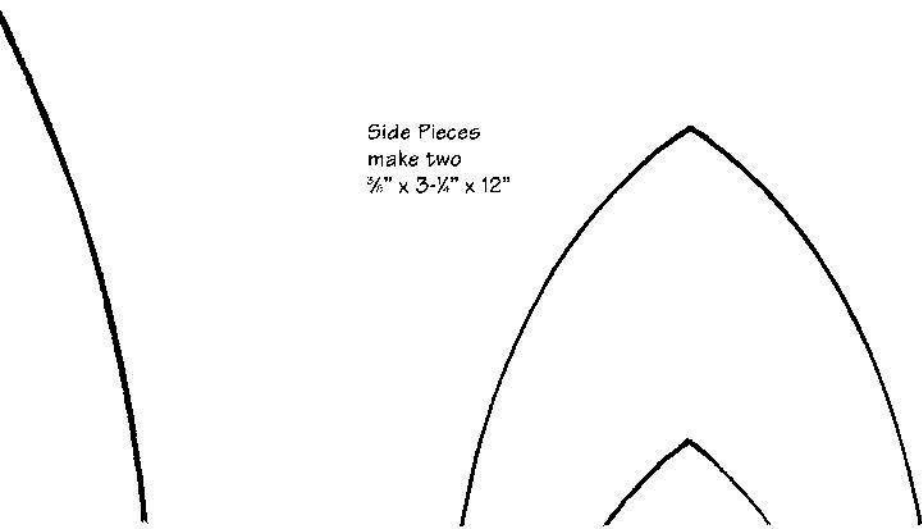
Full Size Patterns
Triptych Screen
from page 32.



3c



Side Pieces
make two
3/8" x 3-1/4" x 12"



Woodworks

FULL SIZE PATTERN SECTION NO. 2 NOVEMBER 2001

Side A	
Keeper of the Gate	from page 6
The Royal Mini Clock	from page 8
Victorian Mirror c. 1895	from page 29
Triptych Screen	from page 32
Carve a Pirate Bottle Stopper	from page 38
Side B	
Leader of the Pack	from page 16
Basket Clock	from page 26
Carve a Vase of Flowers	from page 36
Falcon	from page 50

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

Common Measurements:

1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m



Side view

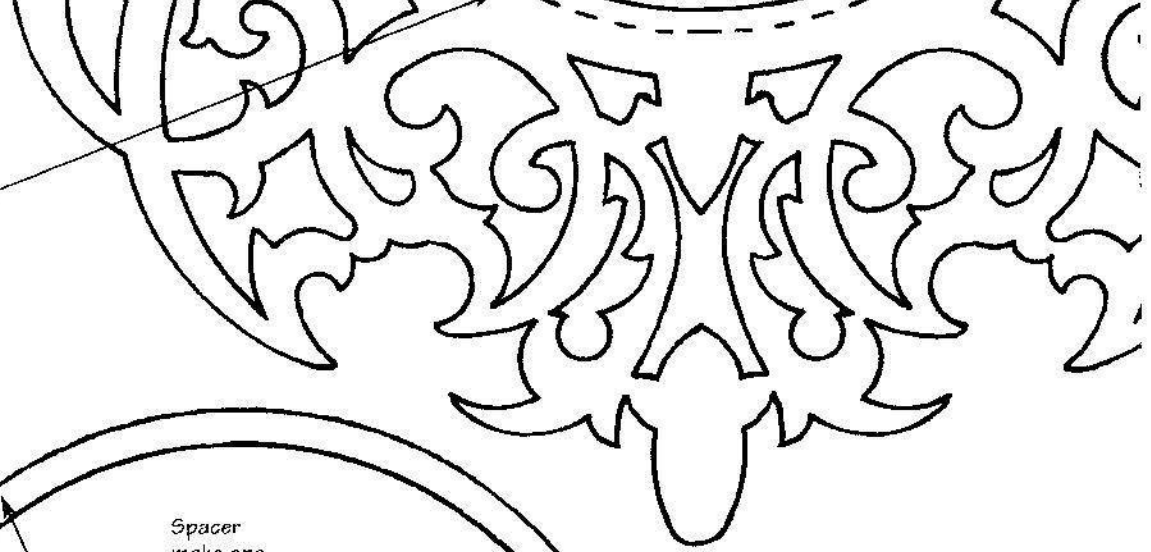


Front view

Fill Size Pattern
Carve a Pirate Bottle Stopper
from page 38.

5c

Location of
spacer and mirror

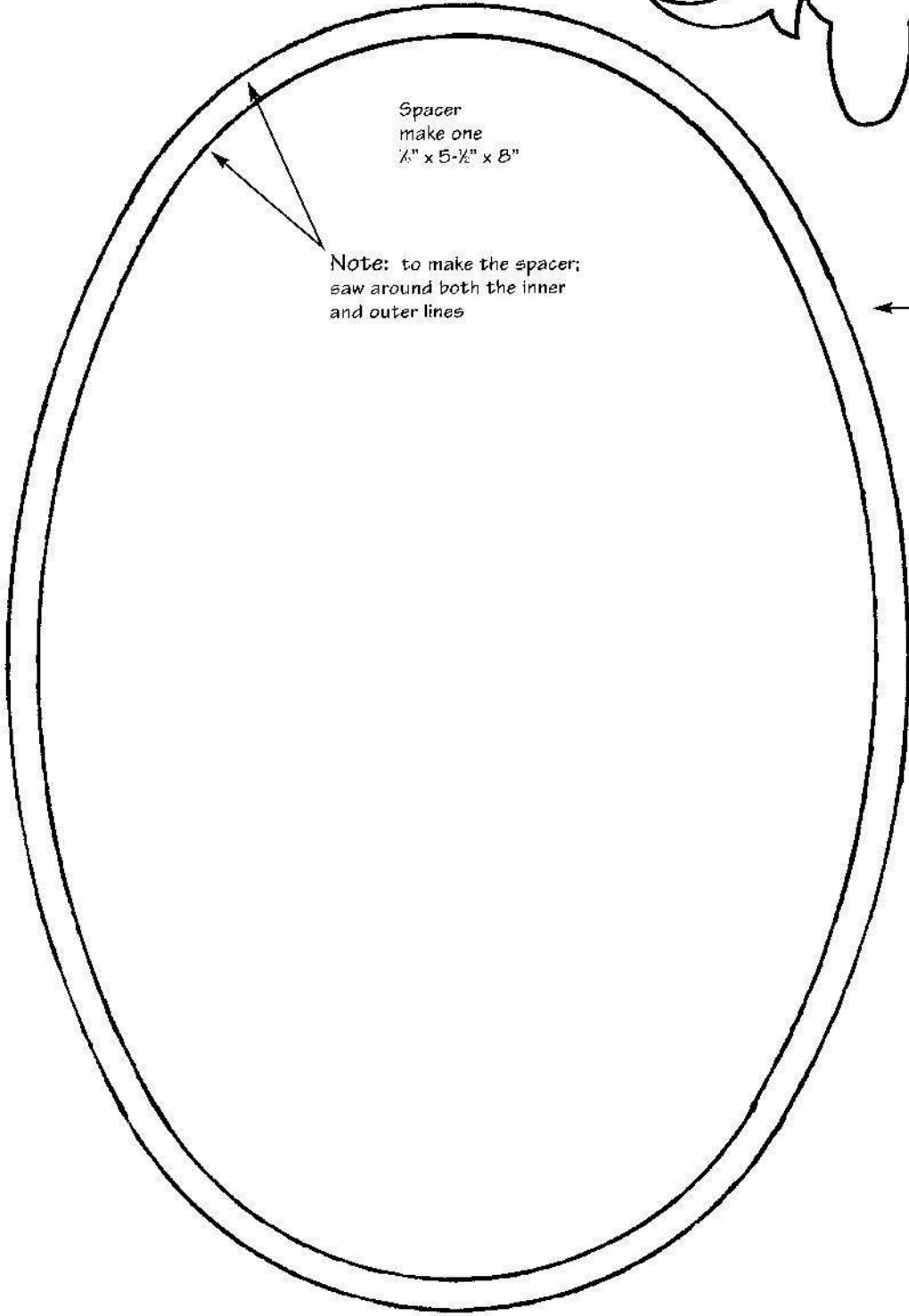


Spacer
make one
 $\frac{1}{8}$ " x $5\frac{1}{2}$ " x 8"

Note: to make the spacer;
saw around both the inner
and outer lines

Backer
make one
 $\frac{1}{8}$ " x $5\frac{1}{2}$ " x 8"

Note: to make backer;
saw around outside line only

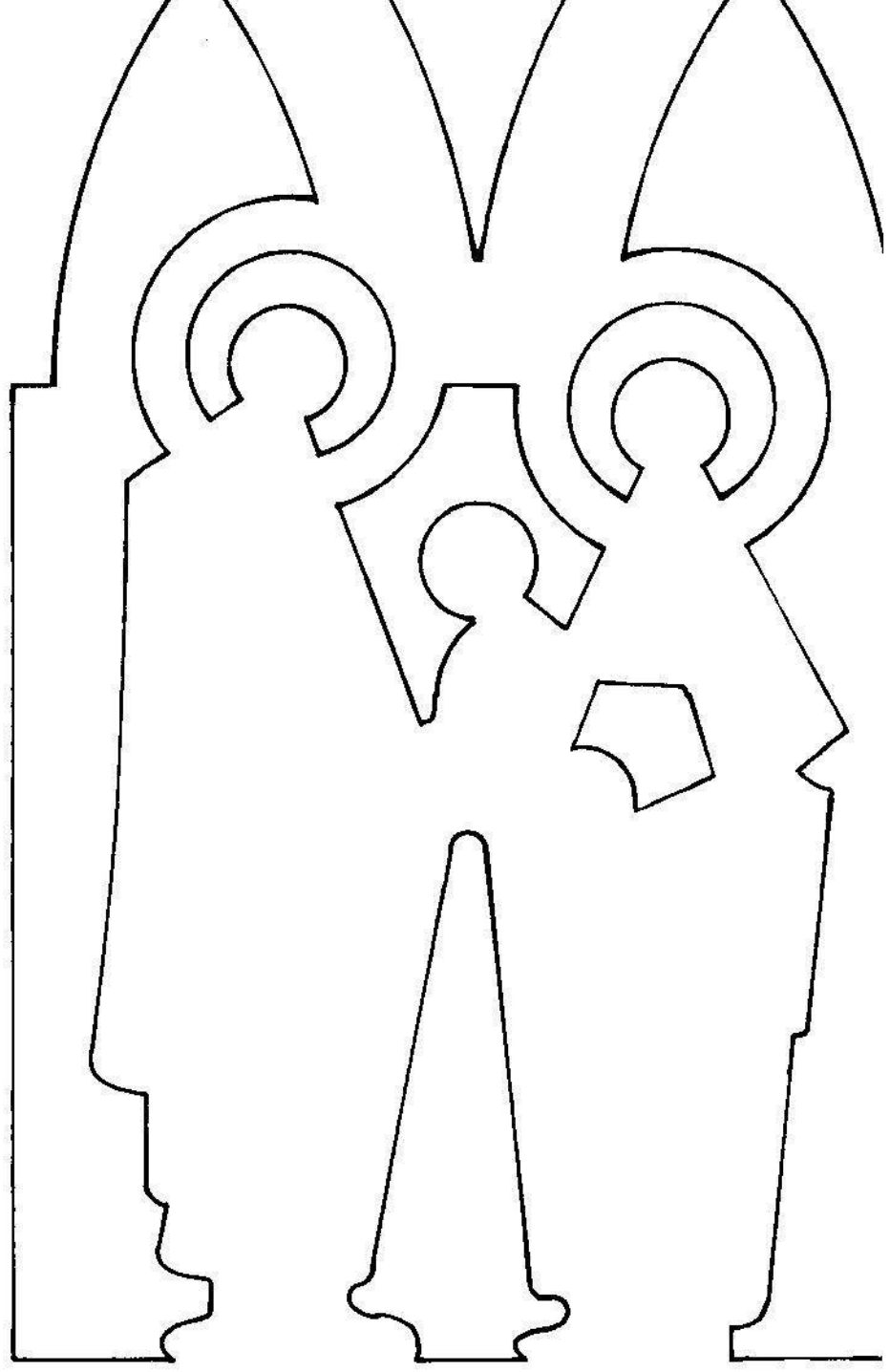


6c

Mortise
to receive
the hinge

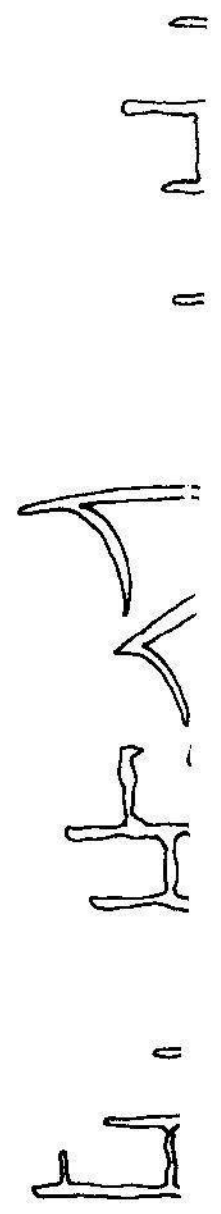
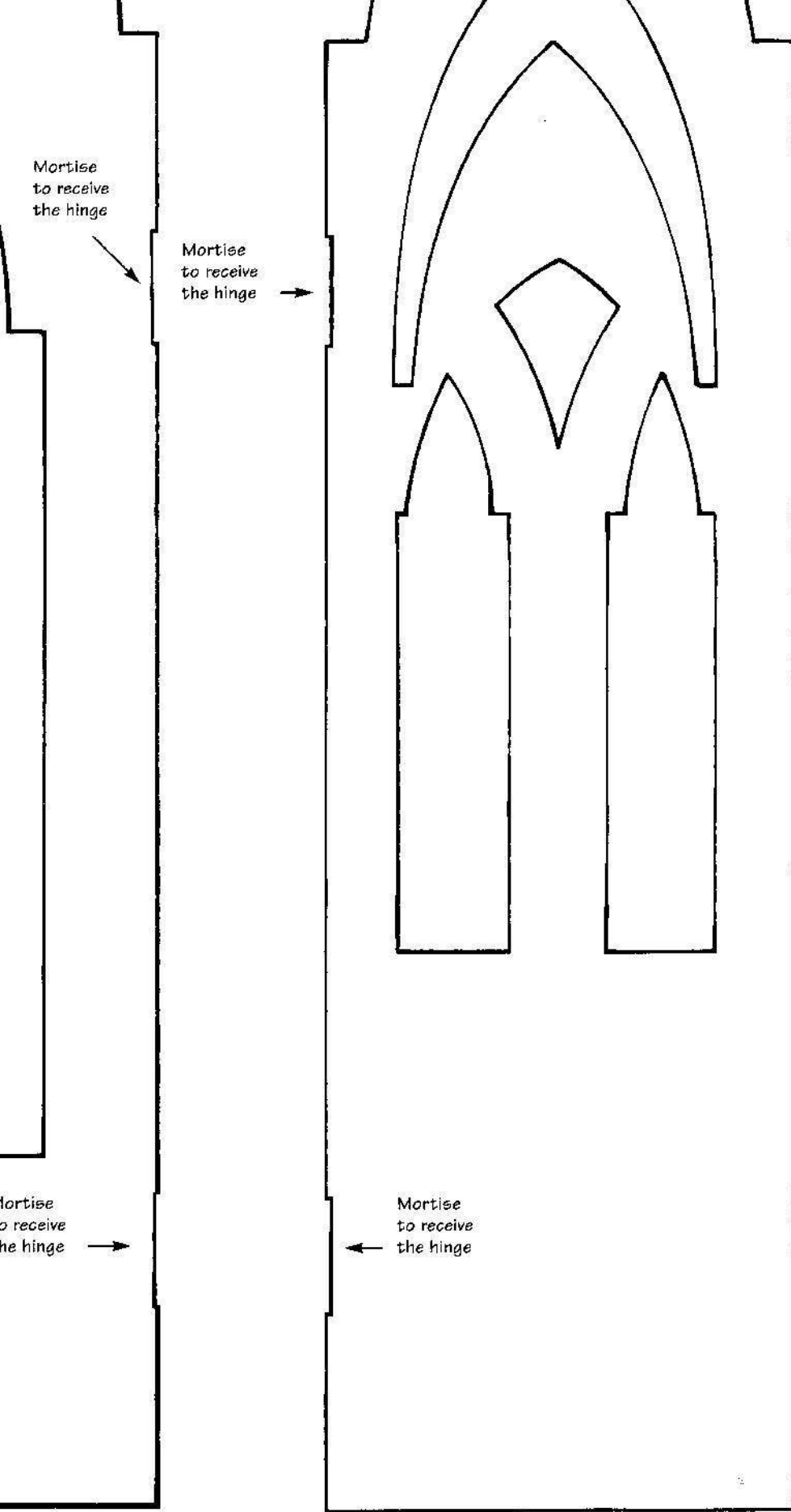


Mortise
to receive
the hinge

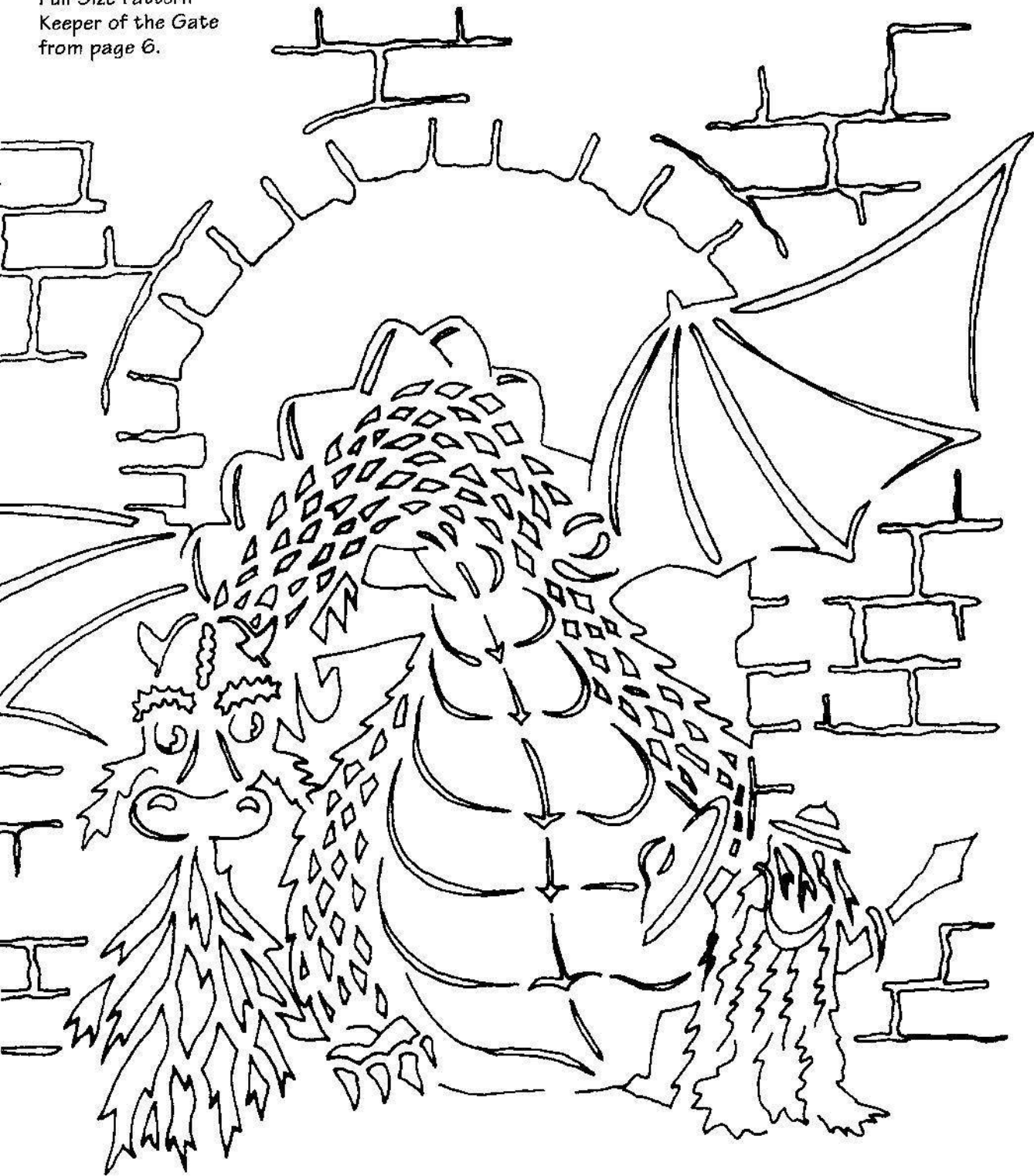


t
t
t

7c



Full Size Pattern
Keeper of the Gate
from page 6.



1d

Full Size Pattern
Falcon
from page 50.

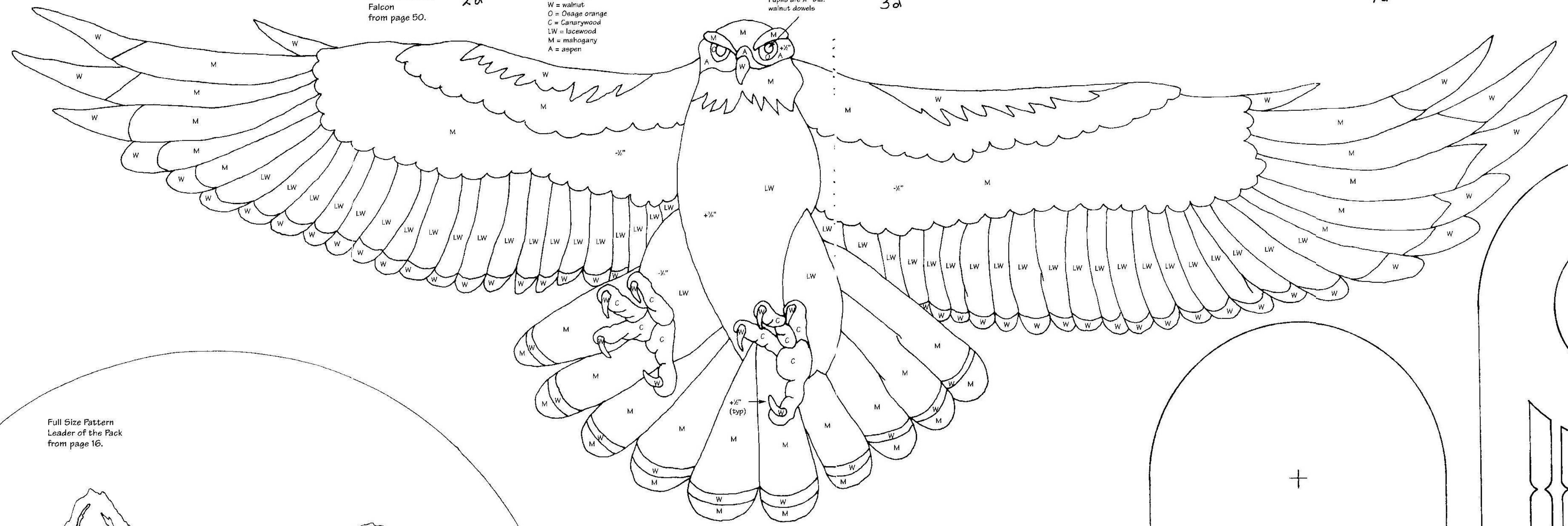
2d

Material Key
W = walnut
O = Osage orange
C = Canarywood
LW = lacewood
M = mahogany
A = aspen

Pupils are 1/2"-Dia.
walnut dowels

3d

4d



Full Size Pattern
Leader of the Pack
from page 16.

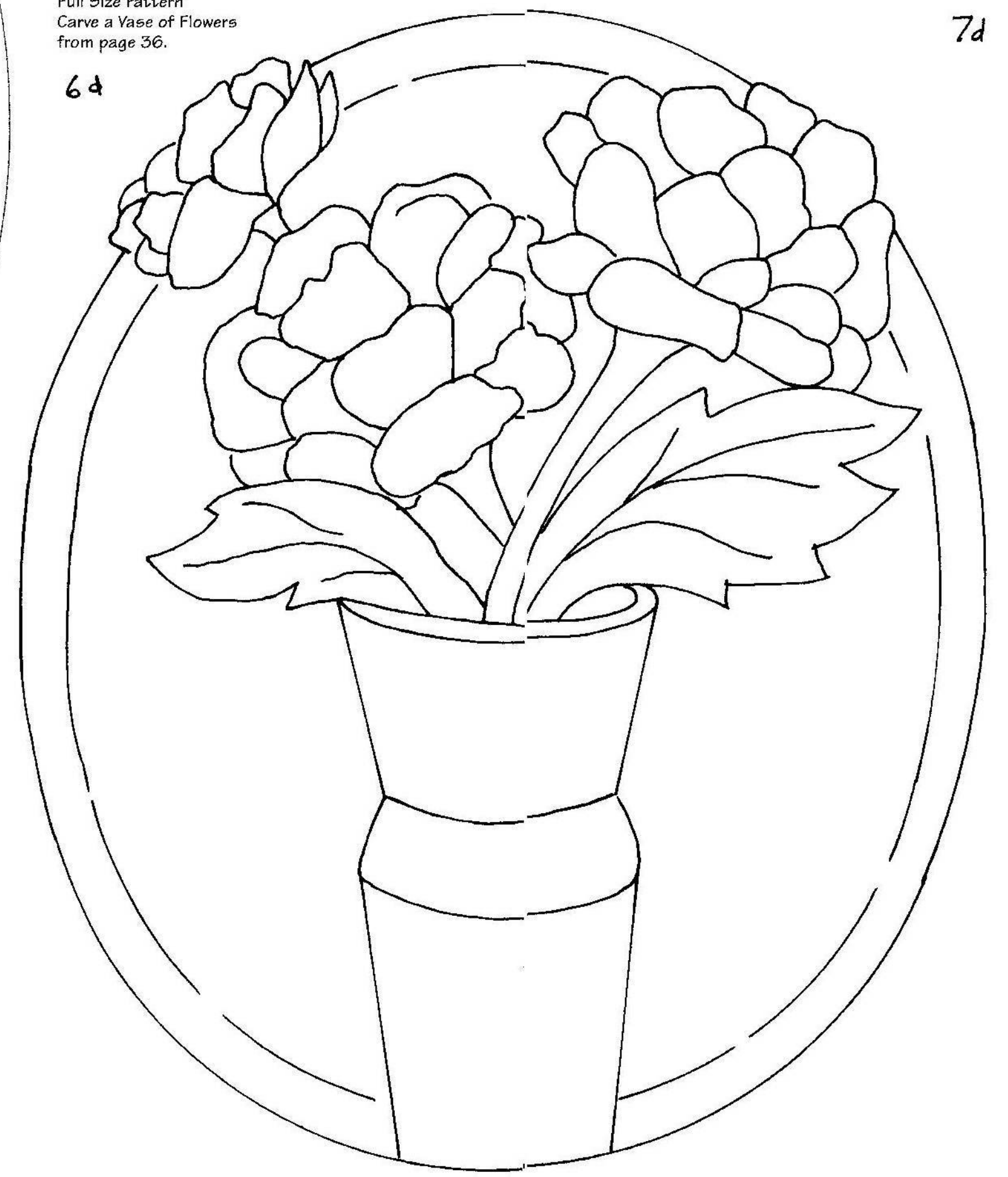
5d



LEADER OF THE PACK
GEORGE HILLERS
© 01

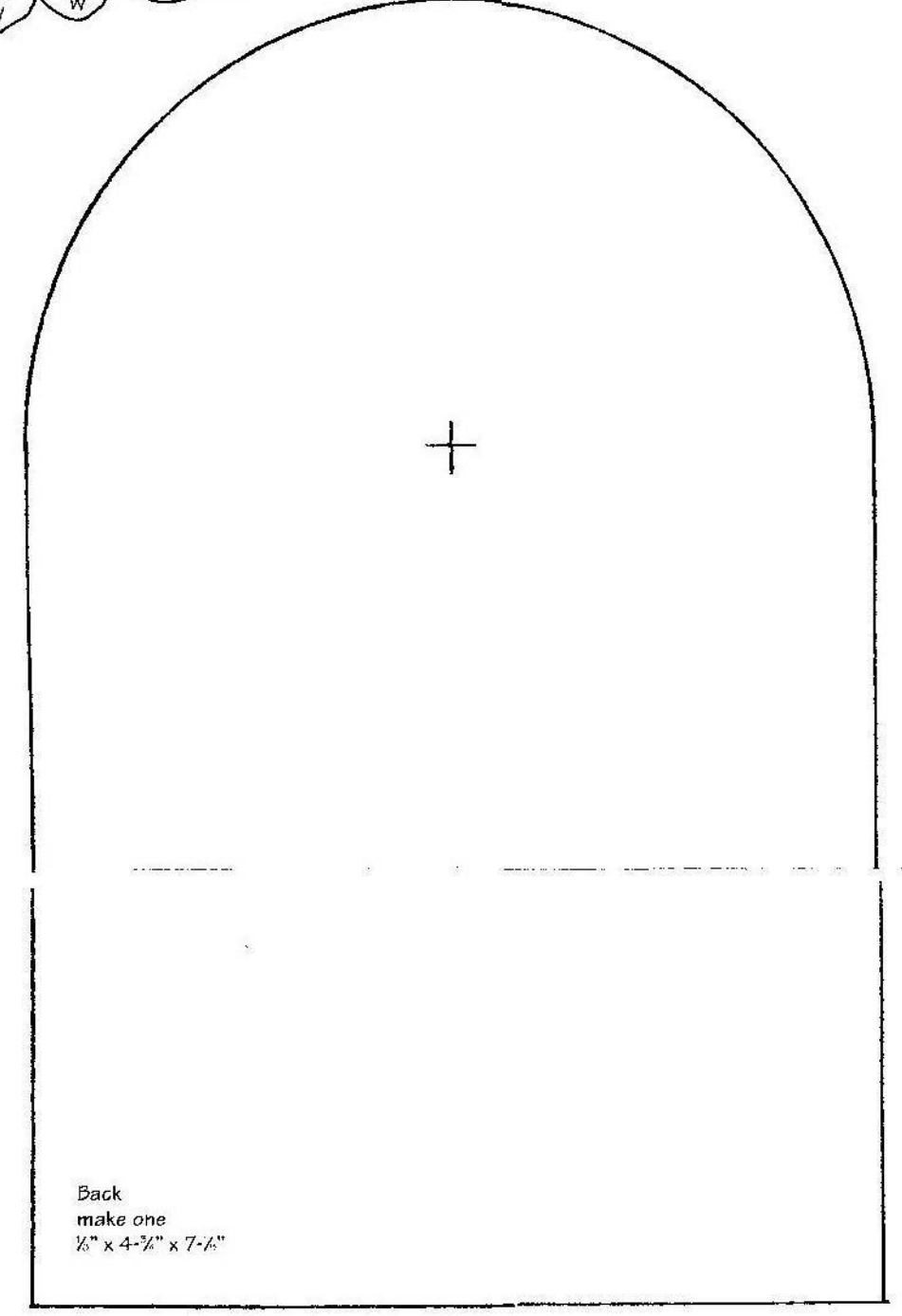
Full Size Pattern
Carve a Vase of Flowers
from page 36.

6d



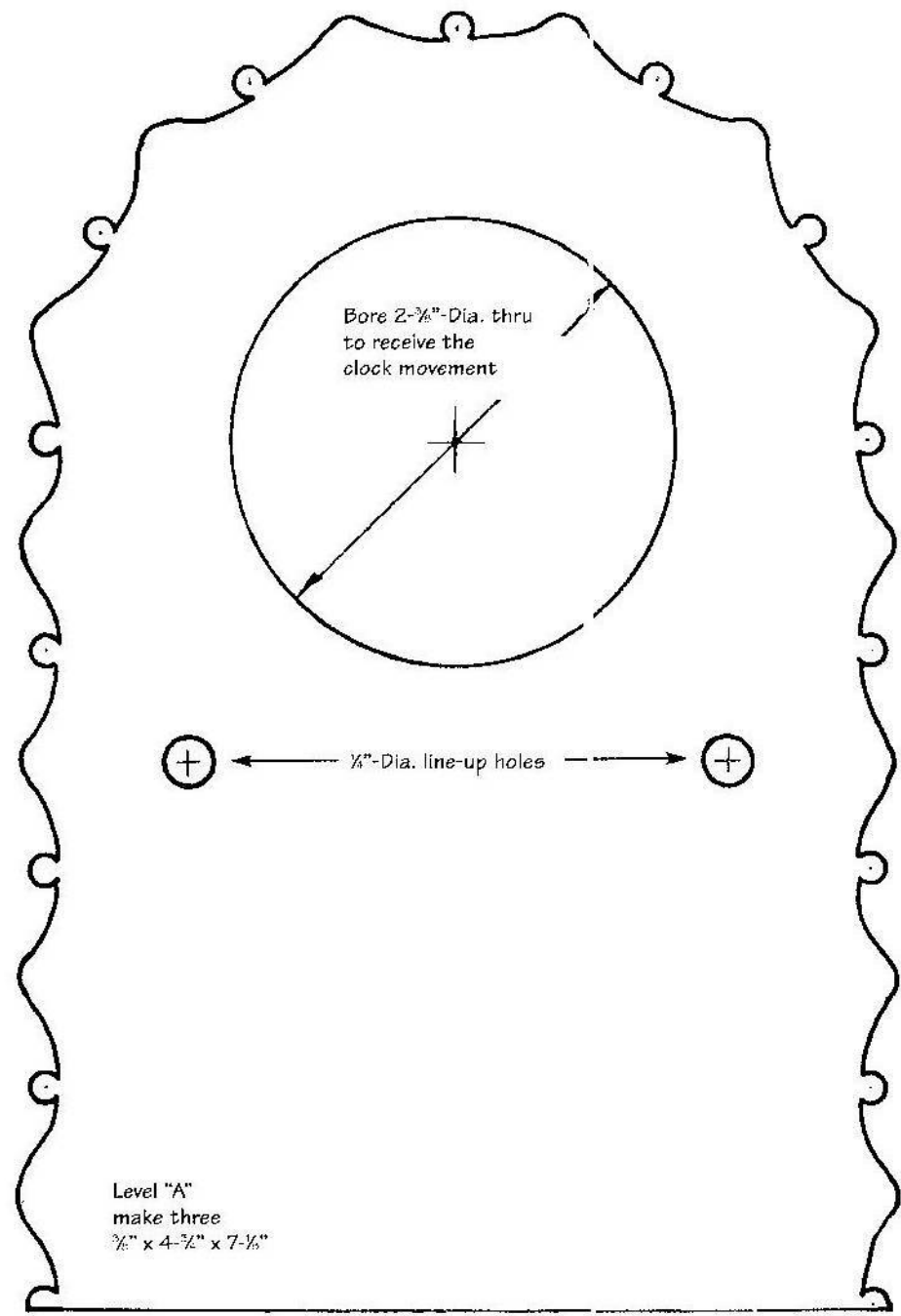
7d

Back
make one
1/2" x 4-1/2" x 7-1/2"

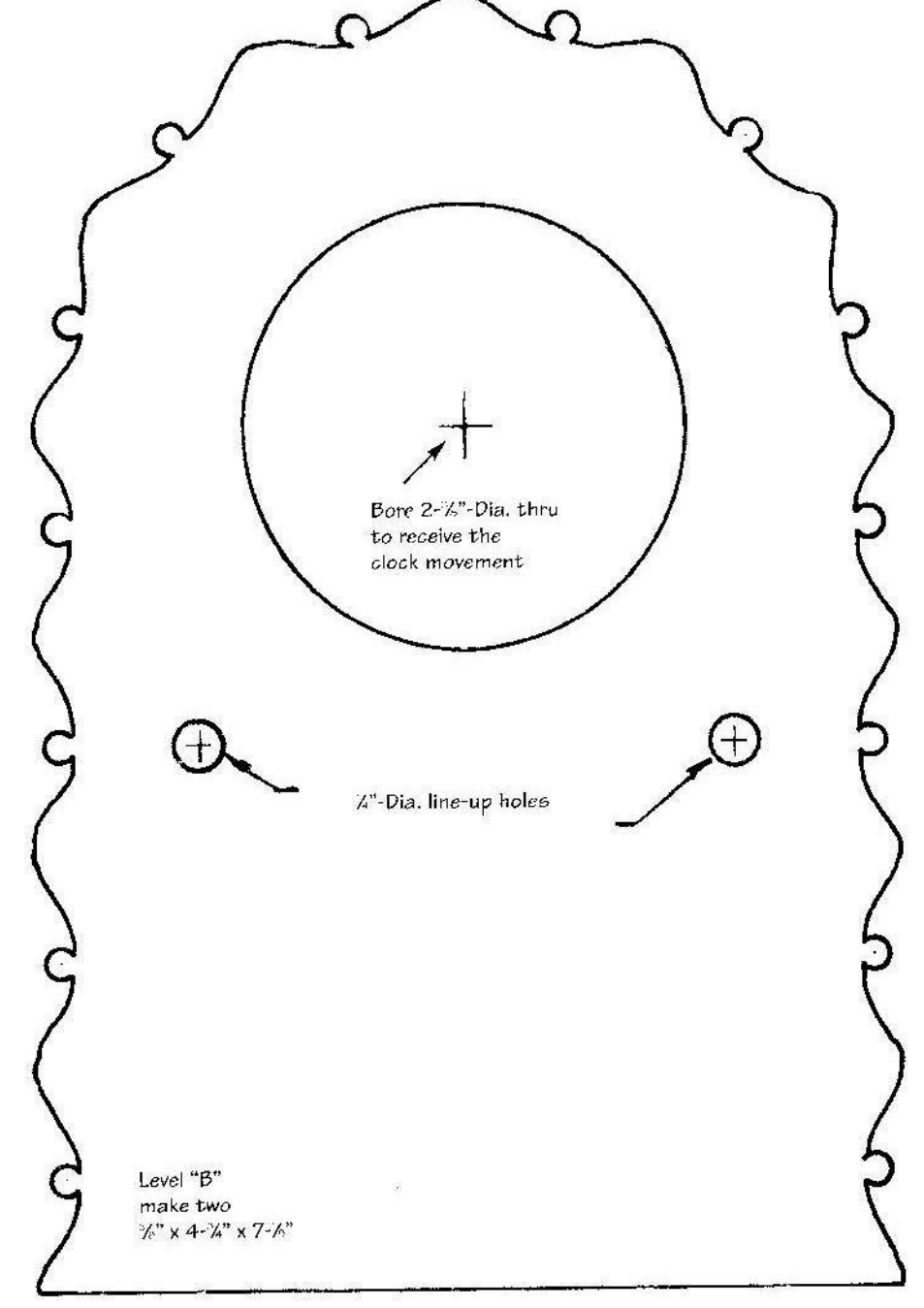


8d

Full Size Patterns
Basket Clock
from page 26.



Level "A"
make three
1/2" x 4-1/2" x 7-1/2"



Level "B"
make two
1/2" x 4-1/2" x 7-1/2"

Bore 2-1/2"-Dia thru
to receive the
clock movement.

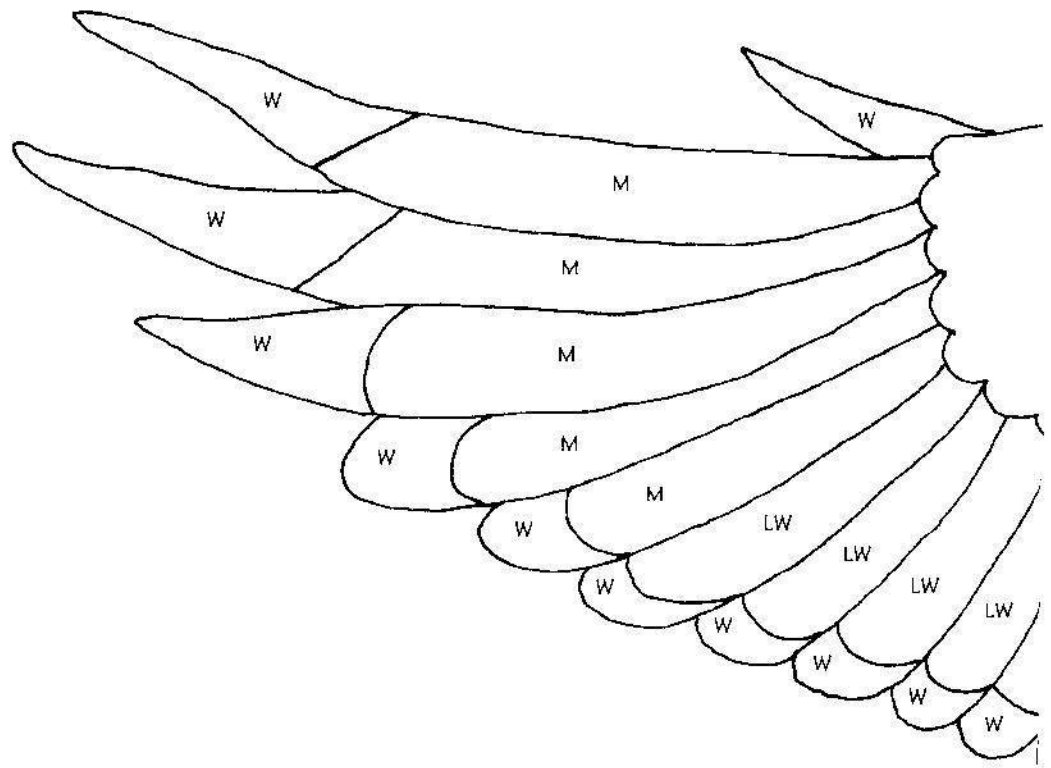
Front
make one
1/2" x 4-1/2" x 7-1/2"

Cut-out
(typ)

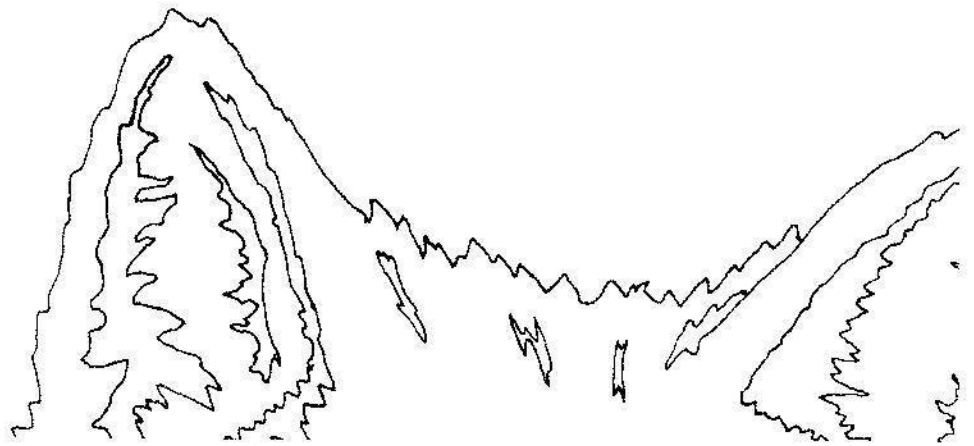
Bore 2-1/2"-Dia. thru
to receive the
clock movement.

1/2"-Dia. line-up holes

1d



Full Size Pattern
Leader of the Pack
from page 16.

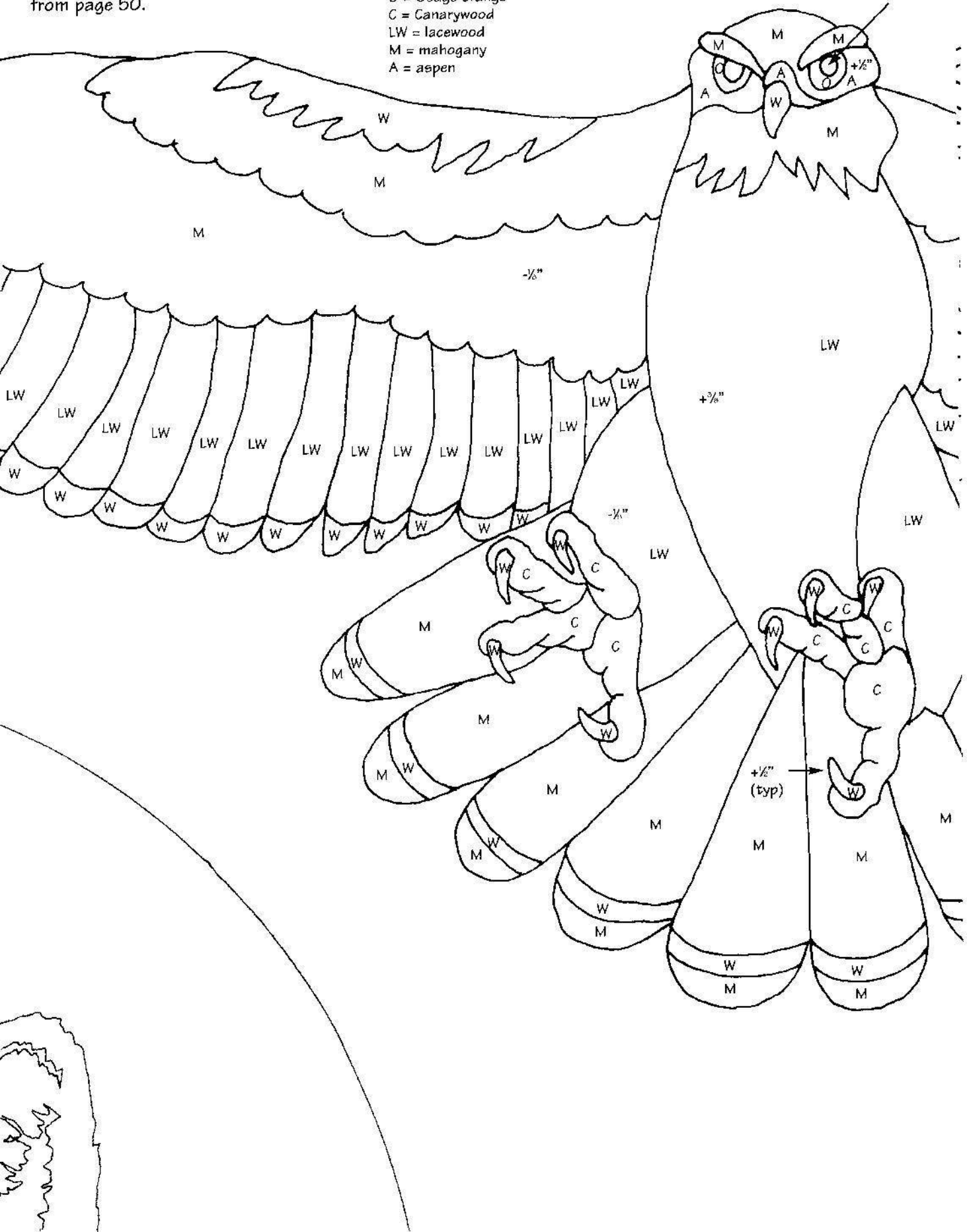


Full Size Pattern
Falcon
from page 50.

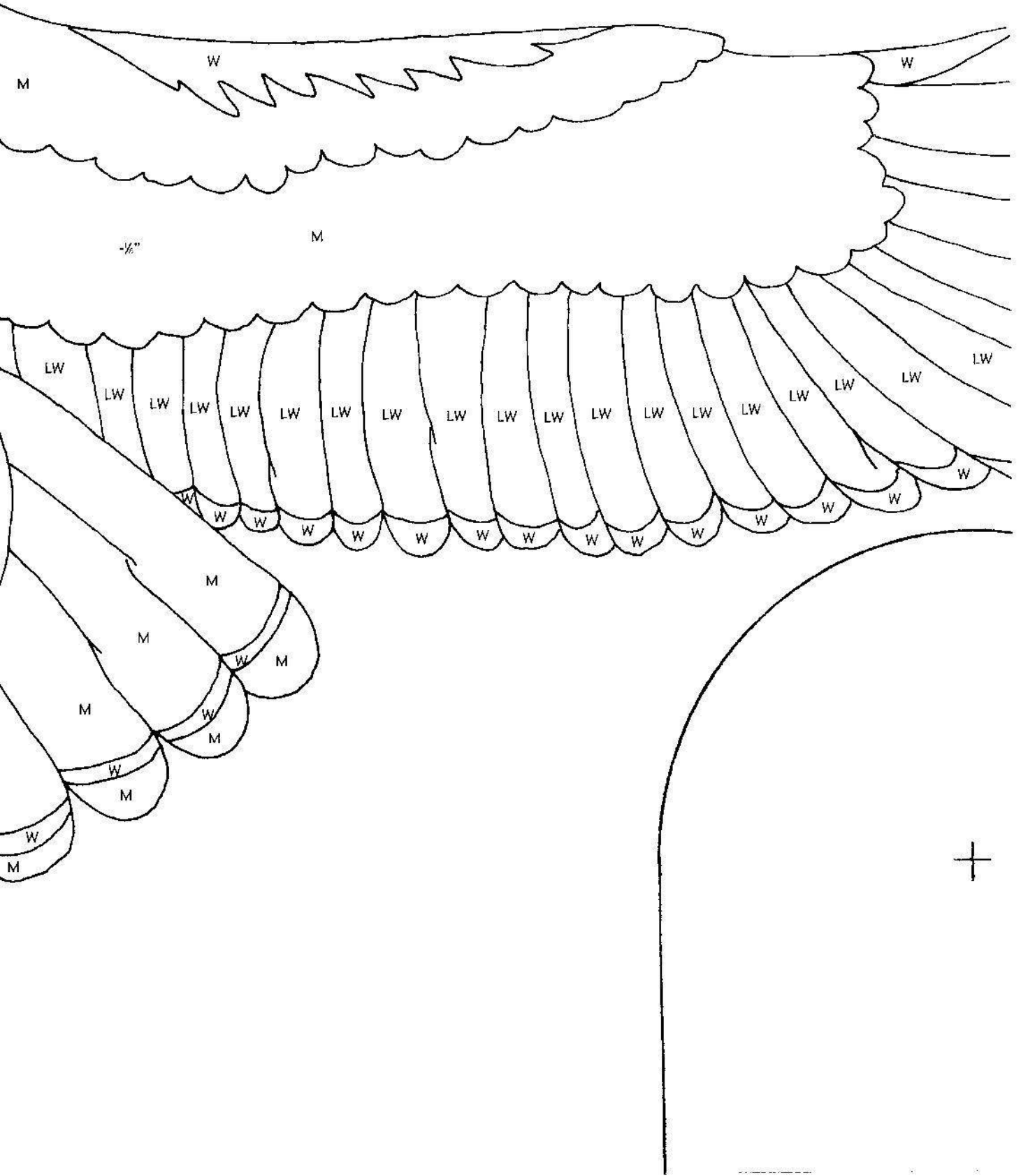
2d

Material Key
W = walnut
O = Osage orange
C = Canarywood
LW = lacewood
M = mahogany
A = aspen

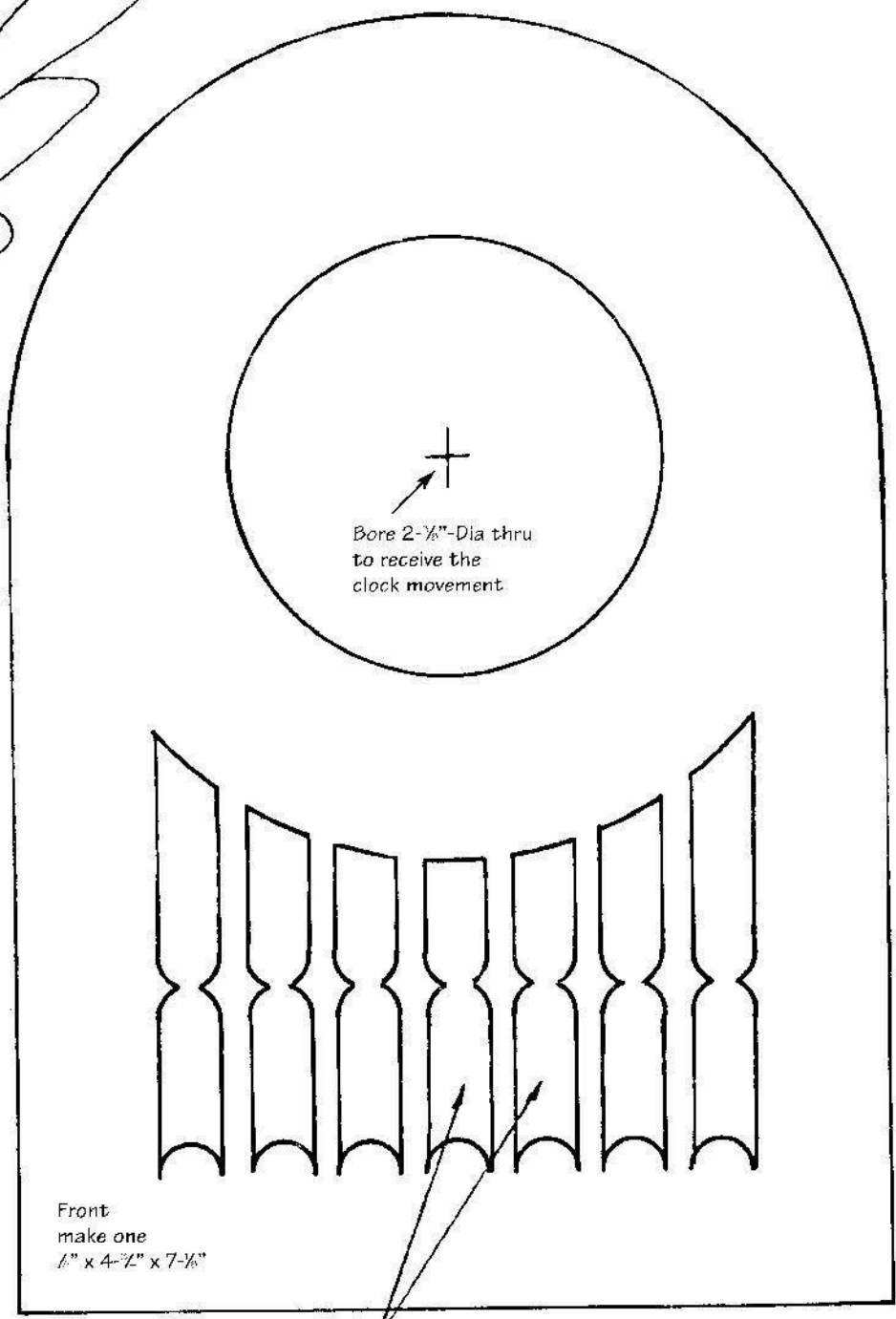
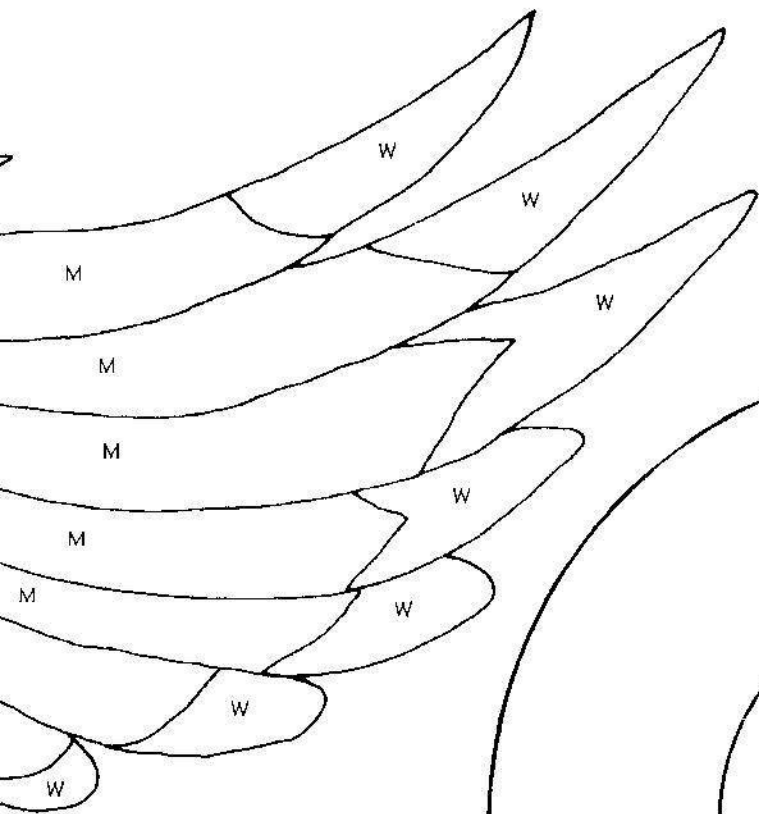
Pupils are $\frac{1}{8}$ "-Dia.
walnut dowels



3d



4d



Cut out
(typ)

Sd



Full Size Pattern
Carve a Vase of Flowers
from page 36.

6d

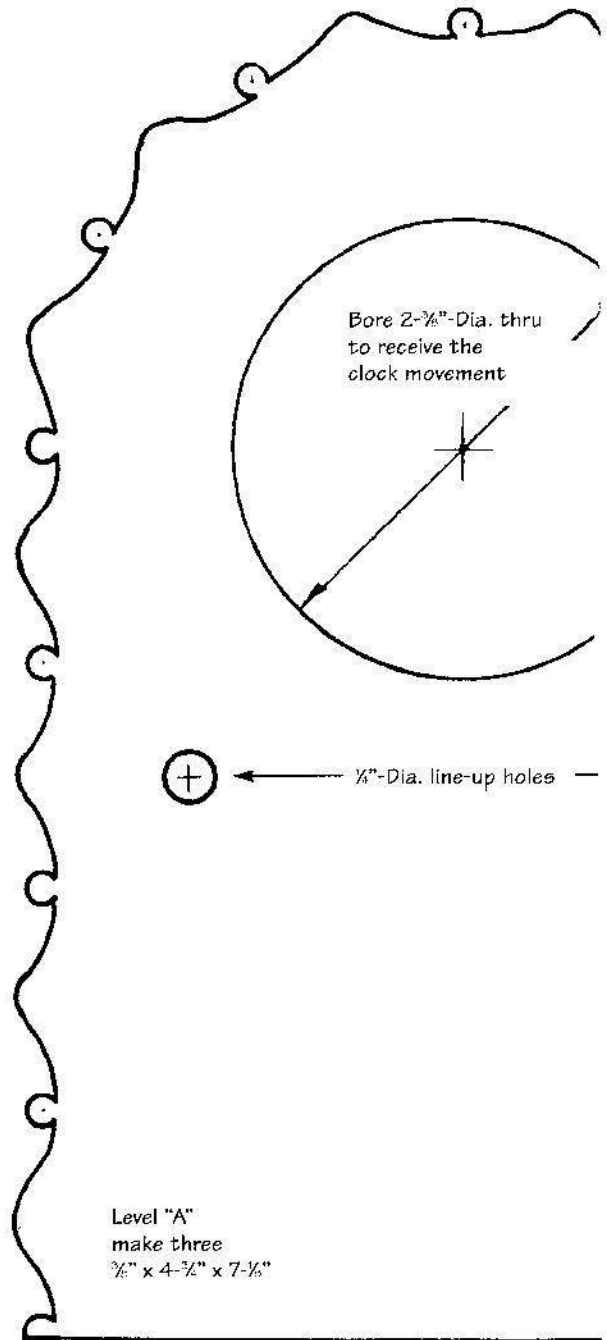


LEADER OF THE PACK
GEORGE AHLERS
© 01

7d



Back
make one
 $\frac{1}{8}$ " x $4\text{-}\frac{3}{4}$ " x $7\text{-}\frac{1}{4}$ "



Full Size Patterns
Basket Clock
from page 26.

