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March 2005

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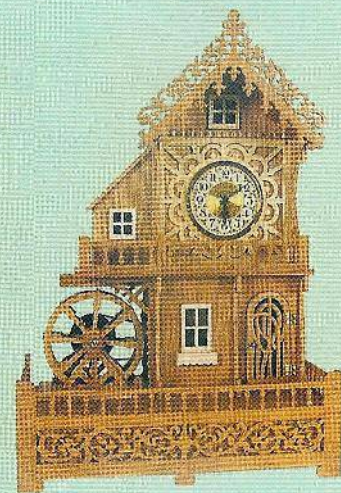


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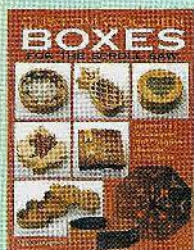
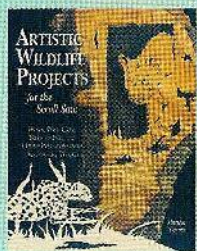
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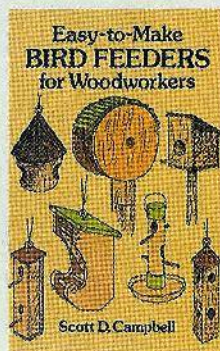
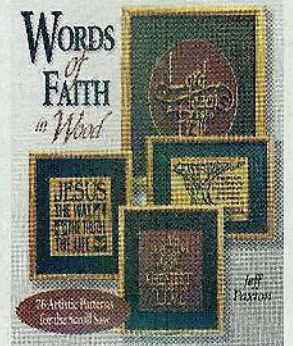
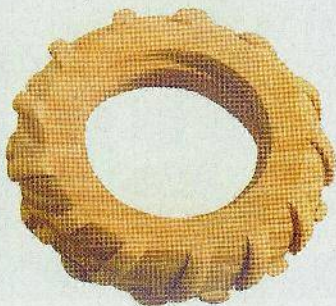


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# CONTENTS

## Scrolling projects:

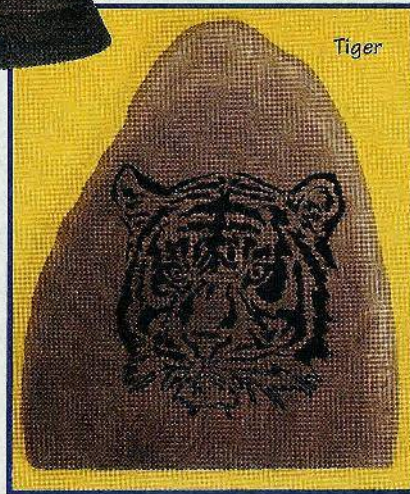
Pegasus In Flight	6
Reflections of the Raven	8
Nature's Majesty	12
Naughty Pony	15
Doves Among the Leaves Hat Rack	18
Brown Hawk	22
Tiger	24
Add-A-Branch Family Tree	26
Kitty Silhouette Veneer Earrings	30
Bass Pros	34
Mischievous Dragons	36
A Trio of Hummingbirds	48



Doves Among the Leaves Hat Rack



Mischievous Dragons



Tiger



Pegasus In Flight



Reflections of the Raven



Kitty Silhouette Veneer Earrings



Bass Pros

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Cover design by Kelly Albrinton

THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED  
IN PULL OUT PATTERN SECTION NO. 1 FOUND IN THIS ISSUE.

Intarsia projects:

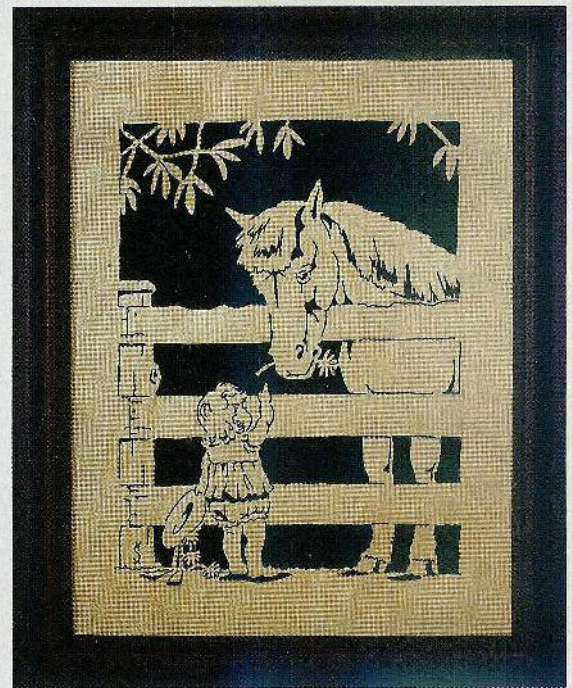
Boxer Intarsia .....56

Turning project:

Mini Lathe Series: Key Rings .....66

Features:

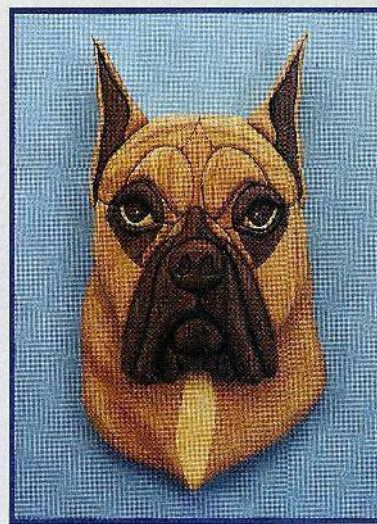
Editorial .....10  
 Wes' Woodpile .....40  
 My Scroll Saw Collection .....44  
 Intarsia Talk .....52  
 Dirk and Karen's Scroll Saw Shop .....60  
 Redefining Woodworking in Schools .....72  
 Reader's Gallery .....76



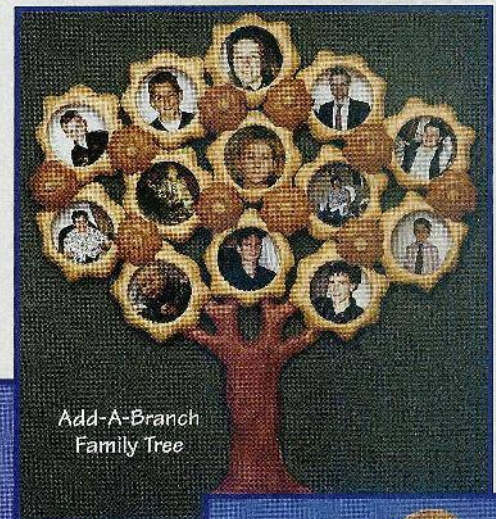
Naughty Pony



Nature's Majesty



Boxer Intarsia



Add-A-Branch Family Tree



A Trio of Hummingbirds

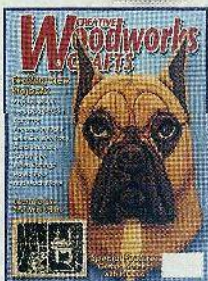


Key Rings (no pattern for this project)



Brown Hawk

**ON THE COVER:** This issue's cover features Darin Liles' Boxer Intarsia. Darin is one of our regularly-featured intarsia contributors. Also featured is Bass Pros Shelli Robinson of SK Woodworks.



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



# Pegasus in Flight

pattern by Jacob Fowler, cut and finished by Wayne Fowler



## SUPPLIES

Wood: *hardwood*  
(white/light color, e.g. blond maple, box elder, aspen, or similar wood)  
—one piece 1/2" to 3/4" x 8" x 8"

Tools: scroll saw with No. 2R and/or 5R blade;  
fixed disc or belt sander with fine or extra fine (120/220) disc or belt;  
access to photocopier  
Temporary-bond spray adhesive (such as 3M 777 adhesive)  
1/4 sheet of 220-grit sandpaper  
Finishing oil of your choice (e.g. tung, walnut, etc.)

## Introduction

Jacob and I both read a lot of science fiction and fantasy and attend conventions as fans and vendors, so we are always looking for new ideas for designs to make and sell there. We have seen lots of dragons and unicorns, but not many other creatures. A few years back, Jacob did a Pegasus puzzle, but recently he did a great little fret design that has attracted attention at recent sales. I have cut the pattern as small as 90% with no difficulties so I think it could be reduced even further.

The finished Pegasus was cut from a piece of box elder burl from a tree recovered from a farm in southwestern Ontario. Of course, I bought most of the boards when I saw them and I have been rationing them ever since. The burl has a touch of red, which gives a sense of sunrise or sunset to the clouds and Pegasus.

## INSTRUCTIONS

Make a photocopy of the pattern and glue it to the wood. I recommend using clear packing tape on top of the pattern to reduce the burn from the tight turns you will have to make when cutting the pattern. For cutting, I recommend using a No. 5 or No. 2 reverse tooth blade in order to reduce chipping on the bottom of the piece.

After you have drilled the guide holes and cut out the fret pieces, either peel the pattern off or use a solvent such as paint thinner to remove the paper pattern. Let the piece dry before you sand the front and back on a disc or belt sander. This is your chance to ensure that the bottom of the frame is square and straight by sanding out any bumps on the outside frame. I find that then using a 1/4 sheet of 220-grit sandpaper is a good way of removing any remaining burs and lightly rounding the edges to give it a more finished look. Clean the Pegasus using your favorite tool of choice (I use a clean paintbrush). Finish with a thin oil to seal the inner edges (I use either walnut or tung oil).

Display option: this finished piece could be mounted on a rectangular base measuring about 8-3/4" x 2" using two dowels or screws through either end (if you are planning to display it on a shelf). I use a roundover router bit to give bases a more finished look. Optionally, you could round the ends of the base before routing to give it a more professional look.

Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres, Markham, Ontario, Canada L3R 3J6. Email: [fantasiesaw@rogers.com](mailto:fantasiesaw@rogers.com)



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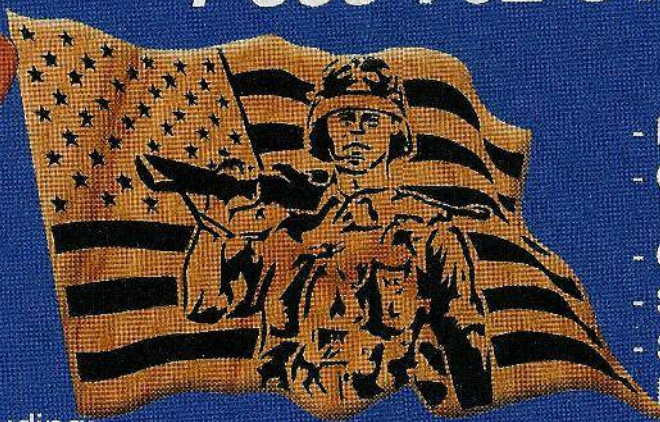
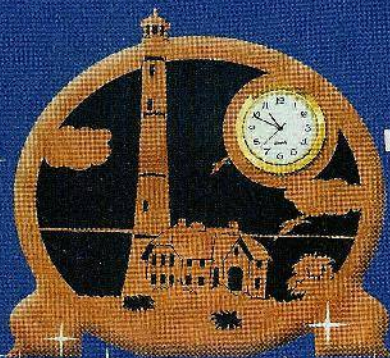
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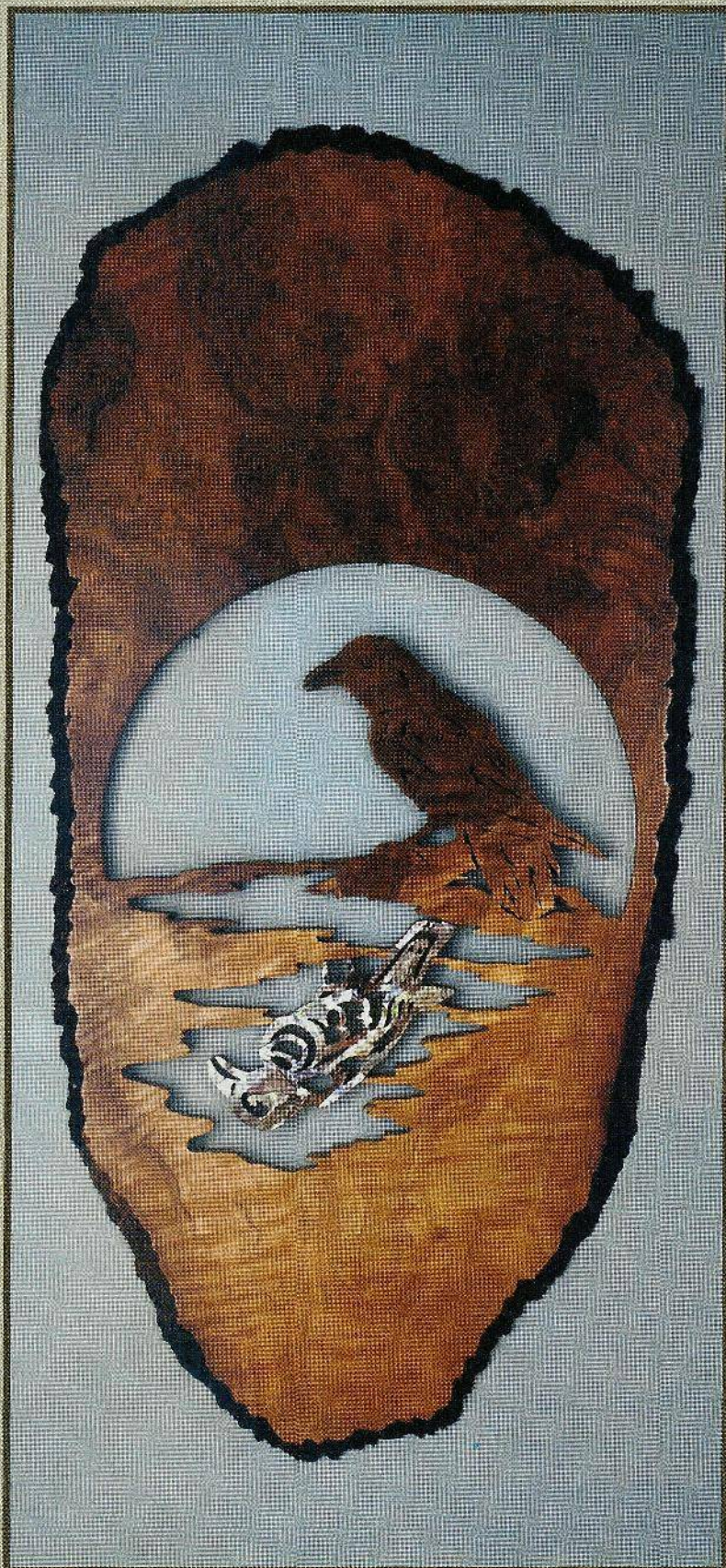
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# Reflections of the Raven

by Marilyn Carmin



## SUPPLIES

Wood: wood of choice—one piece 1/4" to 3/4" thick x 12" x 15" (for main pattern piece), one piece 3" x 7" (of the same thickness, for the inlay technique)  
 Tools: scroll saw with No. 2 (20 TPI) or No. 5 (11.5 TPI) blades; drill with No. 58 bit  
 Temporary-bond spray adhesive  
 Sandpaper, assorted grits  
 Contact cement  
 Wood glue  
 Clear spray finish  
 Black mother-of-pearl laminate\*  
 \*Available in 9-1/4" x 5-1/4" sheets from Marilyn Carmin: (503) 255-5159.

## Introduction

Throughout history, birds and animals have been linked with powers, abilities and influence. Even today, animals are used as symbols at the very least: the strength, courage and valor of the bald eagle; the swift sleekness of the mustang; or the slow but steady determination of the tortoise. Happiness, revenge, love, fear, luck, good, evil—all of these are powers attributed by different cultures to wildlife.

North American natives view the raven in many ways, mostly in association with joy and laughter. Although he has a helping, nurturing spirit, he also has great curiosity and is full of mischief. Known to play tricks, the raven usually designs them to teach people to laugh at themselves.

## INSTRUCTIONS

This design can be cut completely in fret or as an inlay using mother-of-pearl.

### Fret technique

- Step 1.** Using the spray adhesive, put the pattern on the wood.  
**Step 2.** Drill for all inside cuts. Cut.  
**Step 3.** Sand as needed.  
**Step 4.** Spray with clear finish.

### Inlay technique

- Step 1.** Sand the face of the 3" x 7" wood until it is about 1/32" thinner than the width of the large wood piece.  
**Step 2.** Using scissors, cut the mother-of-pearl laminate into a 3" x 7" rectangle. Using contact cement, glue it to the 3" x 7" wood.  
**Step 3.** To protect the mother-of-pearl during cutting, put a piece of cardboard or thin wood on top and hold it in place with tape or hot glue. Make a copy of the reflection pattern (indicated by the dotted lines) and glue it on top.  
**Step 4.** Drill for inside cuts. Cut.  
**Step 5.** Carefully remove the protective cover and set the reflection aside.  
**Step 6.** Using the spray adhesive, put the entire pattern on the 15" x 15" wood.  
**Step 7.** Drill for inside cuts. Cut.  
**Step 8.** Sand as needed.  
**Step 9.** Spray with several coats of clear finish.  
**Step 10.** Glue the reflection in place.  
**Step 11.** Finish with several more coats of clear spray.

For questions concerning this project, send an SASE to: Marilyn Carmin, 4569 NE 78th Pl., Portland, OR 97218.



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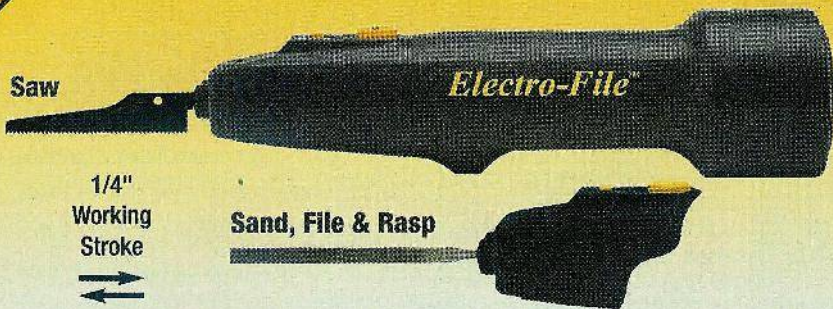
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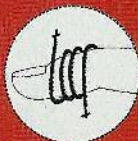
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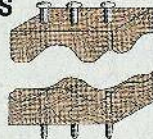


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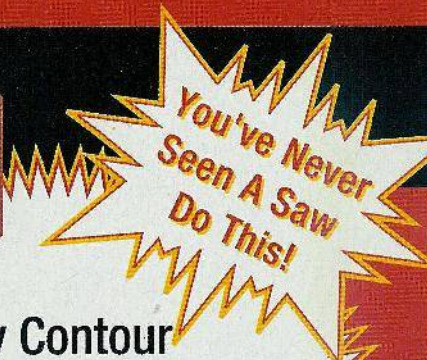
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## From the editor's desk

Welcome to the 106th issue of *Creative Woodworks & Crafts*! I feel fortunate to have had continuous association with this publication for the past thirteen years (over 90 issues), because my work keeps me close to the creative process. With each issue, our team of designers is compelled to reach within themselves to generate new projects and feature articles that you, our readers, will enjoy. At times, I must admit, I begin to wonder how to proceed to

keep the freshness and inspiration of *Creative Woodworks & Crafts* alive and well. Again and again, I realize that it's the creativity coming through our designers, that spark of imagination combined with hard work on their part, that lifts me out of any rut and that makes this magazine special.

In this issue, we welcome back our good friends Roy King and Scott Kochendorfer. Roy and Scott founded the pattern company Scroller, Ltd., which they sold to the present owner, Mike Easter, about six years ago. Over the past six years they have both remained active as scroll saw pattern developers, but recently they have teamed up with Bob Valle, a talented pattern artist, and a strong inspiration and focus now exists within their group. To me, "Nature's Majesty" (page 12 of this issue) represents more than just a good project; it represents the unified commitment of these three guys to be regular contributors to *Creative Woodworks & Crafts* and to bring to the scroll saw community at large many exciting new projects.

For those of you who either do intarsia or are interested in getting involved with it, Larry Goodwin's "Intarsia Talk" feature should prove interesting. Larry has teamed up with our Intarsia Editor Bob Hlavacek to produce an ongoing series that will address various aspects of this popular form of woodworking. In this issue, Larry kicks off the series by focusing on getting started in this wonderful art form, while in the next issue, Bob explores the woods that are used for intarsia, including how to choose and use the various species that are available. And speaking of intarsia, hats off to Darin Liles, a rising star whose Boxer graces this issue's front cover. Darin's designs have come into strong demand lately, not only in *Creative Woodworks & Crafts*, but also among an even larger audience reached by the various pattern catalogues that have been featuring his patterns. Over the past few years, we have watched Darin's work improve steadily, and we are honored to have him as part of our design staff.

There's so much more I could talk about in this issue, but space won't allow it; therefore I'll let "your fingers do the walking" as you feel for yourself where your inspiration lies.

Until the next issue, Happy New Year, and may health, happiness, and prosperity be with you.

Sincerely

*Robert A. Becker*

Robert Becker

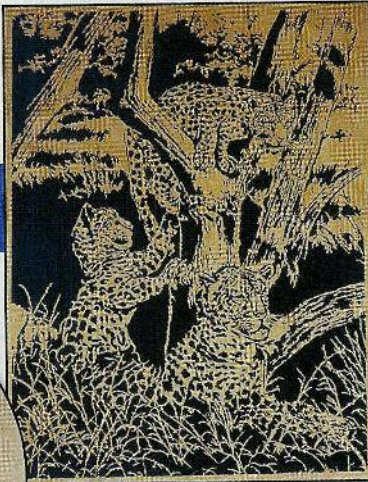
## A Few Highlights From Our Next Issue



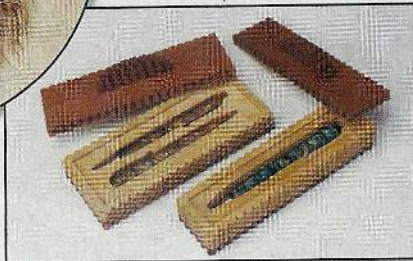
**Pintail Duck Nightlight**  
by Sheila and Tony Landry



**Woodburned Bobcat**  
by Orchid Davis



**Family Time**  
by Jeff Zaffino



**Custom Pen and Pencil Boxes**  
by John Polhemus

## Don't miss these upcoming issues of *Creative Woodworks & Crafts*!

Issue No. 107 - on sale February 22, 2005

Issue No. 108 - on sale April 5, 2005

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# Nature's Majesty

by Scott Kochendorfer, Roy King, and Bob Valle



## SUPPLIES

Wood: cherry or wood of choice—one piece 1/4" thick x 7-3/4" wide x 9-1/2" long (for pattern piece);

Baltic birch or wood of choice—one piece 1/4" thick x 8-1/4" wide x 10" long (for backer board)

Tools: scroll saw with No. 2 reverse tooth blade; drill with 1/16" bit

Temporary-bond spray adhesive

Sandpaper, medium and fine grits

Polyurethane satin spray finish (or finish of choice)

Spray paint (dark color for contrast on backer board)

White glue

Hanger

continued on page 14

# New Exciting Projects from White Tail Designs

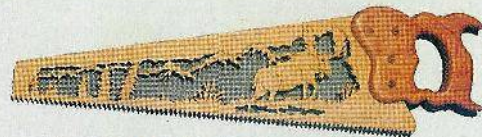
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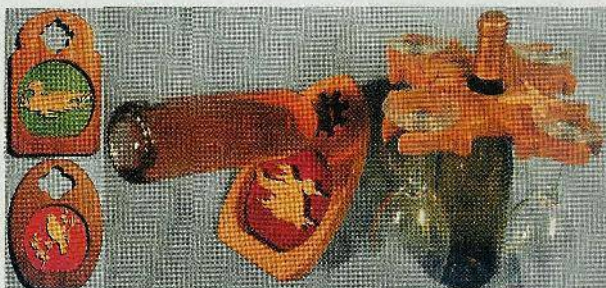
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## INSTRUCTIONS

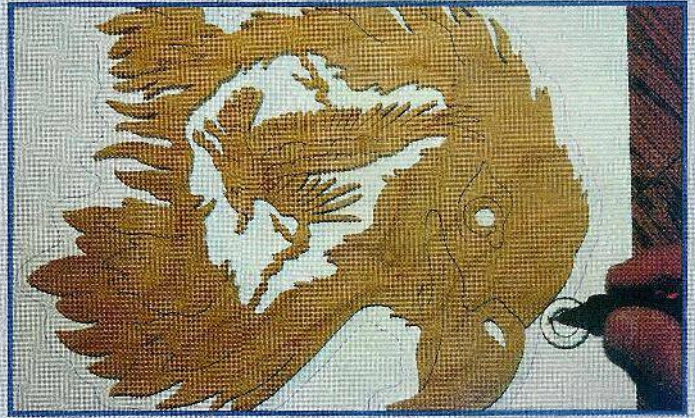
**Step 1.** Photocopy the pattern and apply a thin coat of spray adhesive to the back side of the pattern. Allow adhesive to achieve a tacky feel, much like that of masking tape, and apply the pattern to the wood.



**Step 2.** Drill and cut out all fret holes first while cutting all internal veining lines as you come to them. After the inside of the pattern is complete, cut the outside pattern lines to complete the cutting of the pattern.



**Step 3.** Remove the pattern from the wood and sand.



**Step 4.** To make the backer board, trace the outside shape of your cutout using a 1/4" washer (the distance between the outer edge of the washer and the beginning of the middle of the washer). Simply put your pen in the middle of the washer and move the washer around the cutout. This will ensure an even distance all around the backer board in conjunction with the cutout leaving a pleasing, extended backer board that will add beauty to your completed project. Sand all wood.

**Step 5.** Finish your project with satin spray polyurethane. This will ensure coverage in the fretwork holes. Apply evenly and in short strokes. For the best results, we applied three coats and sanded lightly in between coats. The polyurethane dries quickly and the whole process should go very quickly. For this project, we left the cherry wood natural. We suggest using a dark color spray paint for the backer board in order to contrast the wood of the cutout. Spray both sides and the edges of the plywood and then allow to dry.



**Step 6.** Assemble the cutout and the backer board by applying white glue sparingly to the back side of the cutout. Place the cutout on the backer so that the backer protrudes the same distance all the way around. Put a soft cloth over the cutout so the surface doesn't get marred and place weight on top of it until dry. Add a hanger to the back and display with pride.

For questions concerning this project, send an SASE to: Scott Kochendorfer, 17713 South 66th Ct., Tinley Park, IL 60477. Email: [scrolled1@comcast.net](mailto:scrolled1@comcast.net)





# Naughty Pony

drawn by Shelli Robinson, sawn by Kerry Robinson of SK Woodworks

## SUPPLIES

Wood: birch plywood—one piece 1/8" x 12-11/16" x 9-7/8" (or size to fit your custom- or ready-made frame)  
Tools: scroll saw with No. 2/0 spiral blades; drill with assorted (small) bits  
Removable Adhesive Paper\* (or spray adhesive)  
Clear packaging tape  
Wood glue  
Sandpaper, assorted grits  
Small square (for scroll saw blade)  
10" x 13" or 11" x 14" ready-made frame  
Black spray paint (or other background color choice)  
\*To order, contact: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146; (615)430-3839; www.skwoodworks.com. Allow 7-14 days for delivery.

## Introduction

"Hey! No, no, you naughty pony! Don't you eat my hat!"

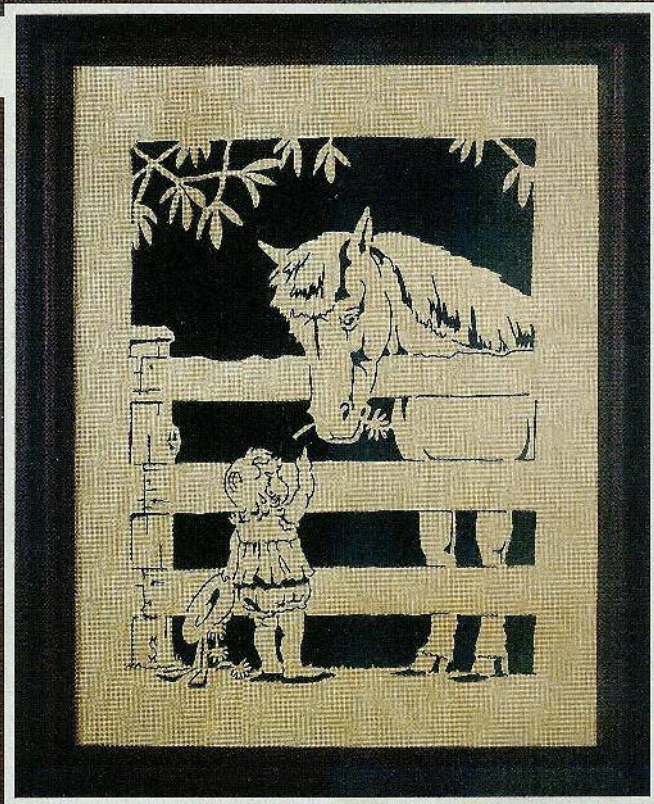
This project is modeled after my 18-month-old daughter, who learned to point and properly use physical expressions very early in life! She is not quite able to verbally express herself yet, but she can give you some serious baby language ("what fors") if you cross her little path. There is no mistake when it happens; we as parents know when we are getting it. In contrast, the ambivalent expression on the pony's face shows its relaxed nature, how it is at ease when casually snatching a nibble at every available edible opportunity. The Naughty Pony is also unimpressed and unaltered in her munching, even though our little girl is vehemently expressing her unhappiness! I love the puffy diaper cover and empire waistline of her frilly outfit, and the uncontrollable end curls of her hair (this is true in real life as well). The pony resembles our mare, Lady, although I took artistic liberties and pictured her here slightly shorter and much shaggier. Nevertheless, if given the chance, Lady would do exactly as I have depicted. She turns away no morsel, especially when it is delivered mouth high!

Since the decline of the garden this summer, our corn has become a source of goodies for the horses. Every once in awhile, in the evening, I take the kids out to the backyard and we all go feed the "horsies" some "nummy nummies"—more commonly known as corn stalks. Our daughter latched onto the nummy nummy part of it and now anything and everything that goes into any kind of mouth is aptly dubbed and loudly proclaimed. Here is the feeding of the nummy-nummies gone awry.

I think this pattern has a broad range and an absolute appeal for grandparents to scroll or receive, parents to hang in a bedroom, or aunts and uncles to receive as an adorable reminder of their animal-loving young niece. This will definitely be a focal point and conversation piece at craft shows and holiday fairs. I have had several people point at the picture of the baby pointing at the pony! Backgrounds can be altered to match kitchens and bedrooms, or frames can be decorated to blend in with a specific décor. Anybody that reads my articles and follows my work knows I like to encourage scrollers using my patterns to use them as guidelines.

## INSTRUCTIONS

Using the method of choice, apply your pattern to the clean surface of your show piece. We use Removable Adhesive Paper for ALL of our scrolling projects. We usually stack cut six pieces of 1/8" Baltic birch plywood. We have cut as many as ten pieces at one time, and Kerry asked me to tell you that six is best. We apply double-sided sticky tape



to the four corners of the wood, staying clear of the pattern. These boards are approximately 12-11/16" by 9-7/8", cut to fit the inside of some ready-made frames. I have listed only one piece of 1/8" wood in the supplies list. You can use a birch board spray painted black, the cardboard that comes with your frame spray painted black, or pick a beautiful piece of naturally dark walnut or other fine wood cut and edged for a plaque backer, gluing the finished piece on with wood glue.

No matter which pattern application method you use, it is a good idea to apply 2'- or 3'-wide clear packaging tape over the entire top of your pattern. This simple and inexpensive step will lengthen the life of your blades as it helps to keep them cooler by lubricating them while you cut. Do not wrap tape around to the bottom of your wood as this could make your board(s) uneven or take your blade out of square. Make sure your blade is square and check this frequently while scrolling.

Pre-drill all your holes and put a starter hole at the end of all the single lines (e.g. the lines within the fence). Cut your smaller areas first. Kerry cut this pattern from the usual "center-working-out" method. I would recommend cutting out the biggest areas last. This is a FUN pattern; let your own experience be your guide and make sure you have some FUN.

When you are finished, gently pry the boards apart. For those of you who have discovered the ease of peeling off Removable Adhesive Paper, peel off and frame! Otherwise, remove your pattern, clean, sand and frame as desired.

We are SKWoodWorks, which stands for "Shelli Kerry Woodworks." Be sure to check up on us occasionally as I update our web site (www.skwoodworks.com) with bits of the latest info on what's going on around the barn. I draw in standard 8-1/2" x 11" letter size patterns for easy copying, cutting, mounting or framing. We sell the adhesive paper, finished pieces and patterns off of our web site.

For more information about us, pattern ideas, supplies and information on Removable Adhesive Paper, please visit our web site (www.SKWOODWORKS.com). Or send us a note via snail mail to: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. 

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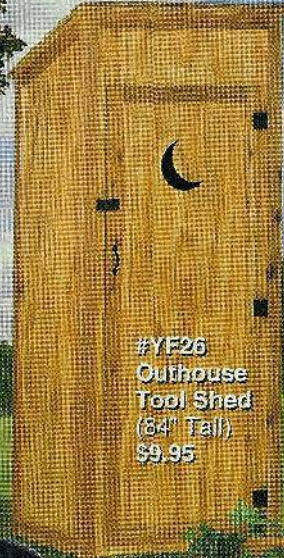
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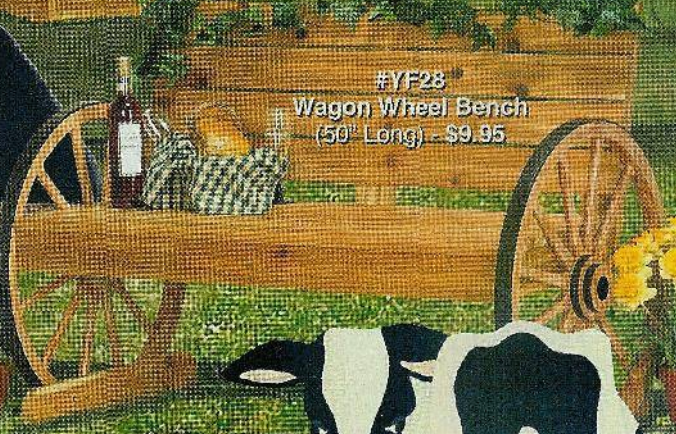
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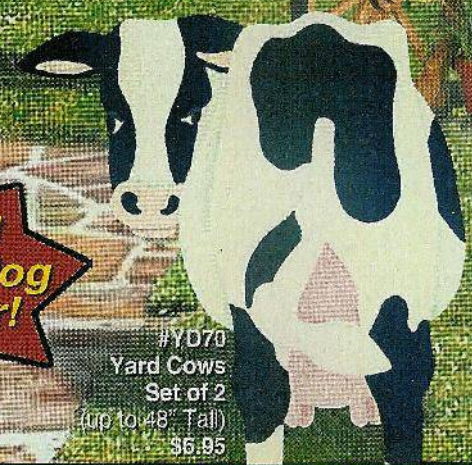
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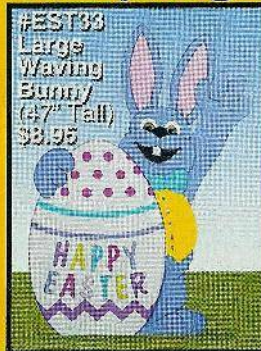
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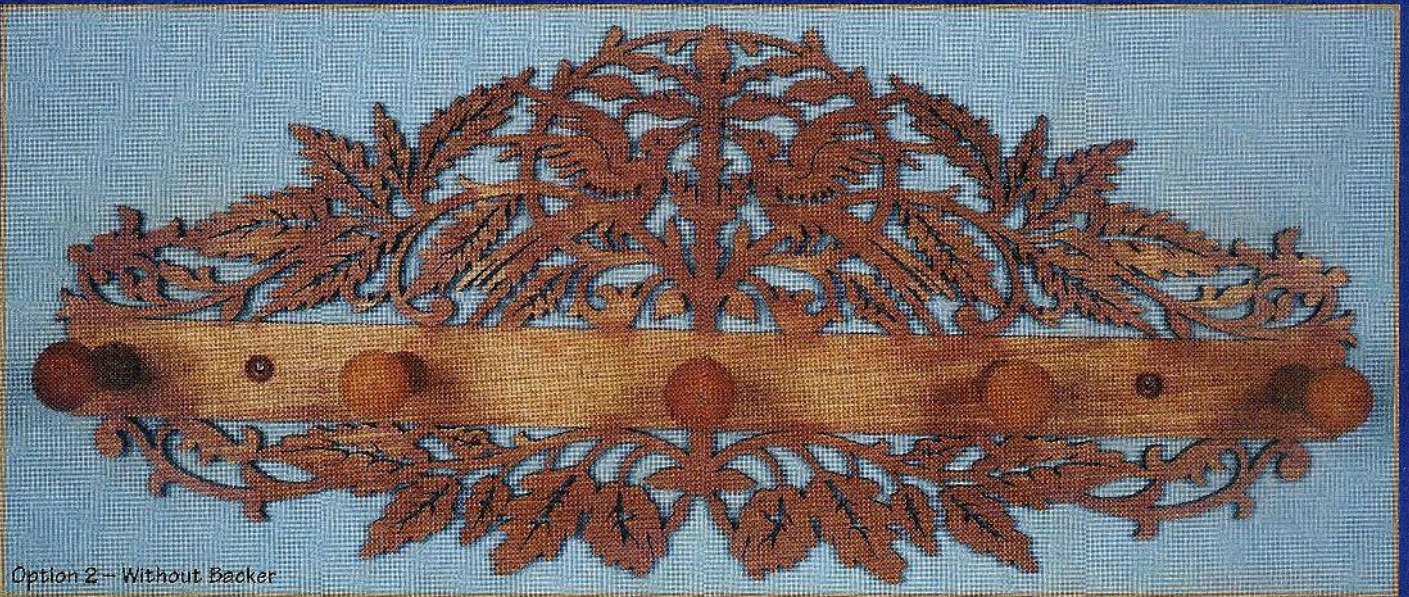


# Doves Among the Leaves Hat Rack

by John Palhemus



Option 1 - With Backer



Option 2 - Without Backer

## SUPPLIES

Wood\*: **version without backer:** cherry—one piece 1/4" x 7-1/2" x 18"; **version with backer:** cherry—one piece 1/4" x 7-1/2" x 18"; walnut—one piece 1/4" x 8-1/2" x 19" (for backer), one piece 1-1/2" x 1-1/2" x 17" (for compound-cut pegs and accents)

Tools: scroll saw and blades; drill press and bit  
 Temporary-bond spray adhesive  
 Sandpaper, assorted grits  
 Packaging tape  
 CA (cyanoacrylate) glue  
 Five 2" pegs\*\*

Mounting screws or other similar hardware (depending on where you will hang your project)

Finish of choice

\*The version without the backer uses purchased pegs, and the version with the backer uses the compound-cut pegs. You can glue up the wood for the compound-cut pegs yourself by cutting two pieces of 3/4" x 1-1/2" x 17" walnut and then gluing them together appropriately.

\*\*As mentioned, the 2" pegs are purchased only for use with the version without the backer.

## Introduction

Hats off to John Nelson for this beautiful pattern. I chose to make it two ways using the provided pattern: one, as designed with no backer, exposed screw holes, and the suggested purchased pegs; the other, with a backer, compound-cut pegs, and accents to cover the screw holes. I've provided patterns for the compound-cut pegs and accents to go with the pattern for the hat rack.

## INSTRUCTIONS

### Making the hat rack

For the version without the backer, apply the pattern to the cherry and cut it. Drill the holes where indicated on the pattern for the purchased pegs and for whatever type of screws/mounting hardware you've chosen. Finish sand the hat rack, then glue in the pegs. If the tenons of the pegs protrude through the back, sand them flush. Apply the finish of your choice.

For the version with the backer, compound-cut pegs and accents, apply the pattern to the cherry and cut it. Leave the pattern on and finish sand the back side of the cut hat rack. You'll need the pattern later for marking and cutting the holes for the compound-cut pegs when you make them. Glue the cut hat rack in the center of the walnut backer. Use a circle template or washer to trace around the glued-down hat rack, making the pattern line to cut the outside of the backer (see Fig. 1). Tilt your scroll saw table 15° and cut the pattern line (see Fig. 2).

### Making the pegs and accents

Cut the wood for the pegs and accents into five 3-1/4"-long pieces. Make five copies of the peg and accent pattern. Cut them on the outside solid line, fold on the dashed center line, and apply to the wood (see Fig. 3). Drill blade access holes on the "X" marks on sides A and B of the pattern. Starting at each "X," cut the pattern line, stopping where it ends (see Fig. 4).

Make a shallow cut on the cut off mark indicated on the pattern (see Fig. 5). Rotate the wood so the shallow cut is up and use it as a pattern line to cut across the block (see Fig. 6). That finishes the accent piece (see Fig. 7).

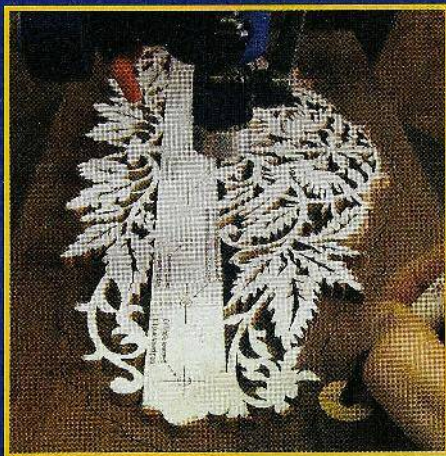


Fig. 1. Making the pattern line for the outside of the backer.



Fig. 2. Cutting the traced backer pattern line.

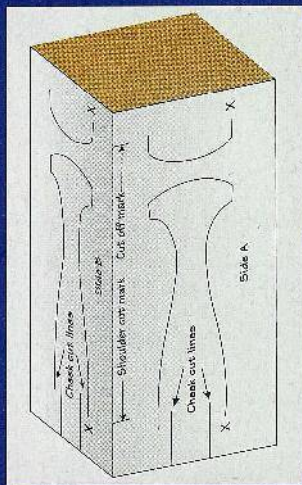


Fig. 3. Peg and accent pattern applied.

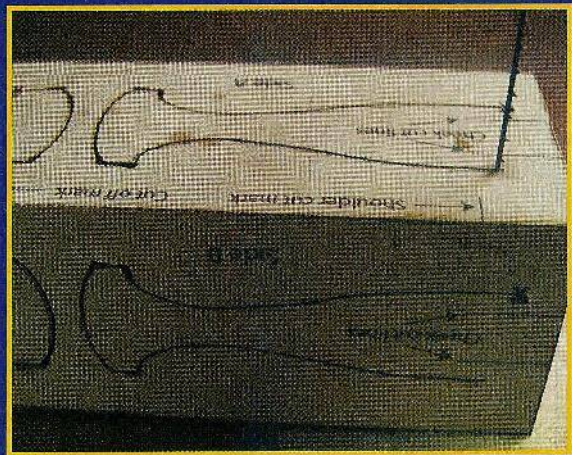


Fig. 4. Blade access holes drilled and first cuts made.

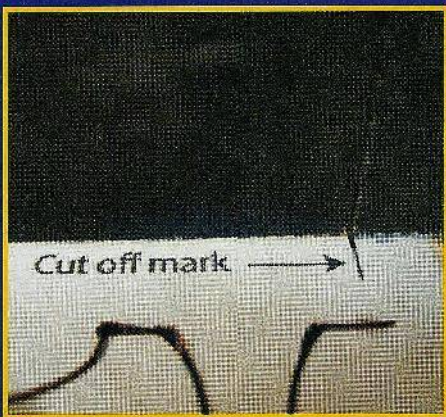


Fig. 5. Shallow cut on cut off mark.

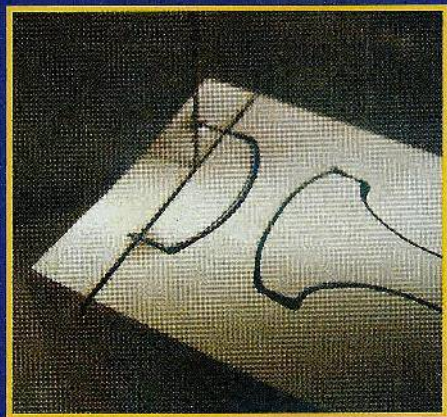


Fig. 6. Using the shallow cut line as a pattern line.

Make a shallow cut on the shoulder cut mark indicated on the pattern. Rotate the wood so the shallow cut is up and make another shallow cut aligned to it. Repeat the procedure for the other two sides. This will give you marks for the shoulder cuts that are square to the wood and aligned to each other (see **Fig. 8**). Cut the cheek cut lines indicated on the pattern, stopping at the shoulder cut lines (see **Fig. 9**). Wrap the wood with packaging tape, then cut the four shoulder cut marks, stopping at the cheek cut lines (see **Fig. 10**). Peel off the tape and remove the finished peg (see **Fig. 11**).

### Making the peg holes and accent alignment marks

Align the peg tenon with the cross hairs at each peg location and trace the tenon (see **Fig. 12**). This is the pattern line to drill and cut for the peg tenon (see **Fig. 13**). By making the peg's shoulder and cheek cuts as described previously, the peg will fit flush to the surface of the hat rack (see **Fig. 14**).

Align and trace the four accent pieces where indicated on the pattern. Use an awl or nail to make a small hole just inside the four corners of each accent tracing. When the pattern is removed and the hat rack sanded, the small holes will remain and serve as alignment marks for gluing on the accent pieces (see **Fig. 15**).

### Completing the hat rack

Countersink the mounting screw holes where indicated, then remove the pattern. Finish sand the hat rack and glue in the pegs. Glue on the center two accent pieces.

Apply the finish of your choice to the hat rack and the two remaining accent pieces. After the hat rack is installed on the wall, glue the two accent pieces over the screw holes using the alignment marks you made previously. A very tiny bit of CA glue in each corner will do the job nicely. By using just a tiny bit of glue, the accent can be twisted off with an adjustable wrench if you want to take the hat rack off the wall.

For questions concerning this project, send an SASE to: John Polhemus, 3000 Charleton Ct., Waldorf, MD 20602. Email: [fretsawyer@worldnet.att.net](mailto:fretsawyer@worldnet.att.net)



Fig. 7. Finished accent piece.

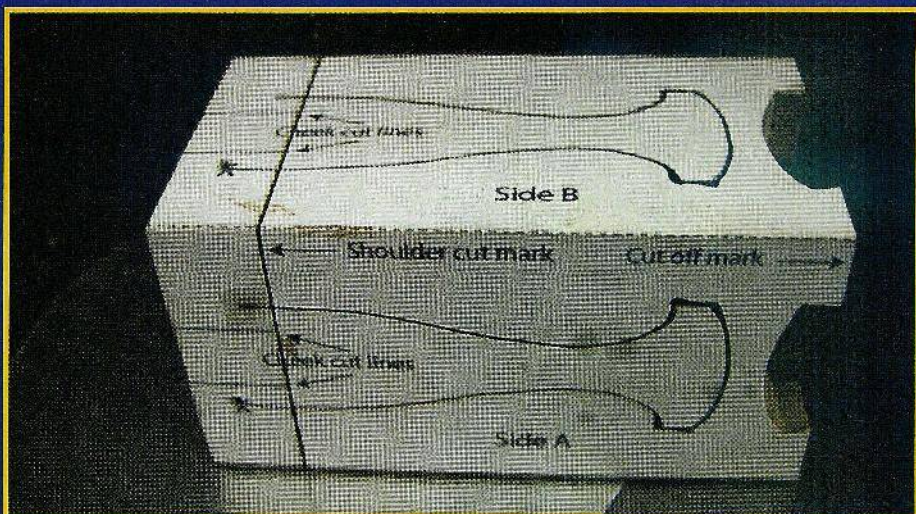


Fig. 8. Shallow cut shoulder cut marks all the way around the block.

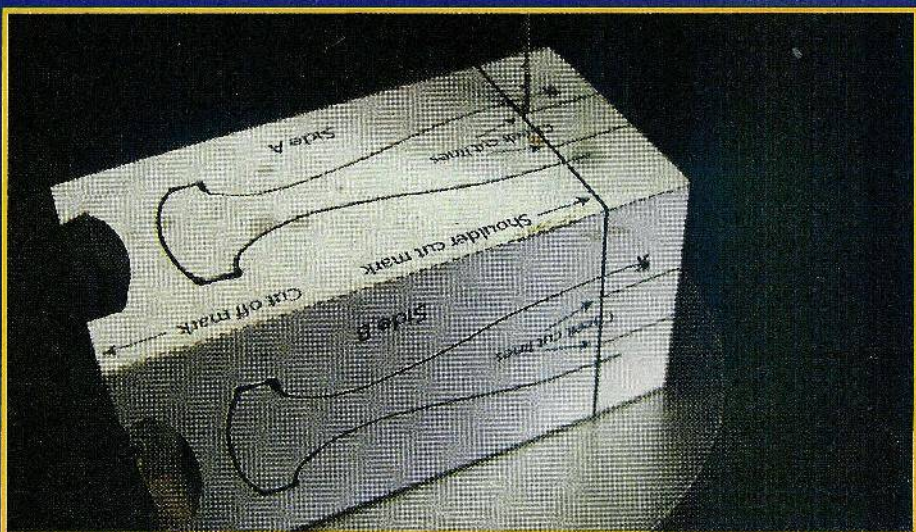


Fig. 9. Cut the cheek cut lines.

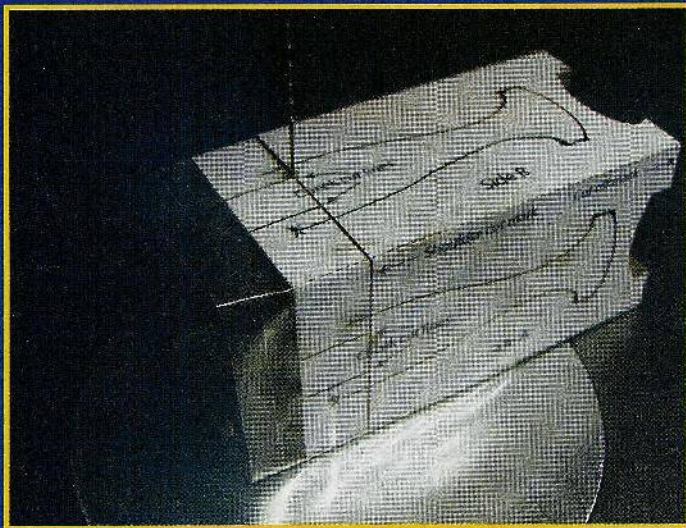


Fig. 10. Cutting the shoulder cut lines.



Fig. 11. Peg removed from waste material.



Fig. 12. Peg tenon aligned and traced.



Fig. 13. Peg tenon hole ready to cut.

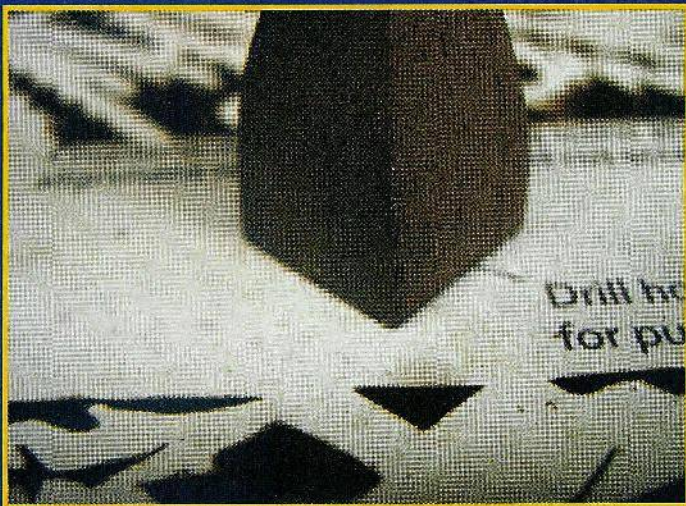


Fig. 14. Flush fit.

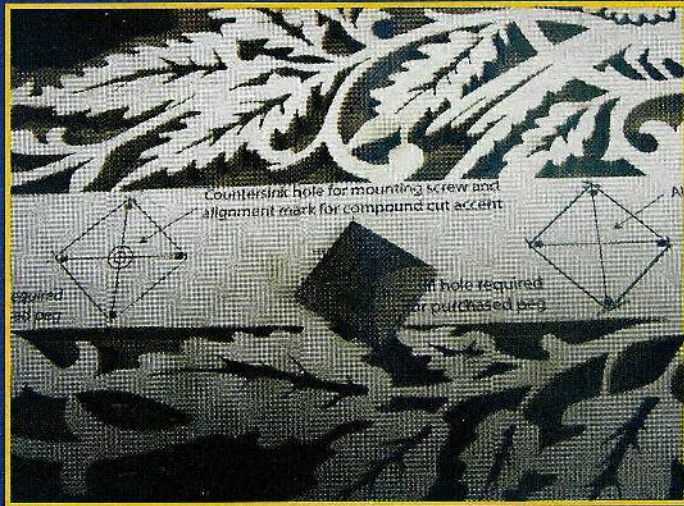
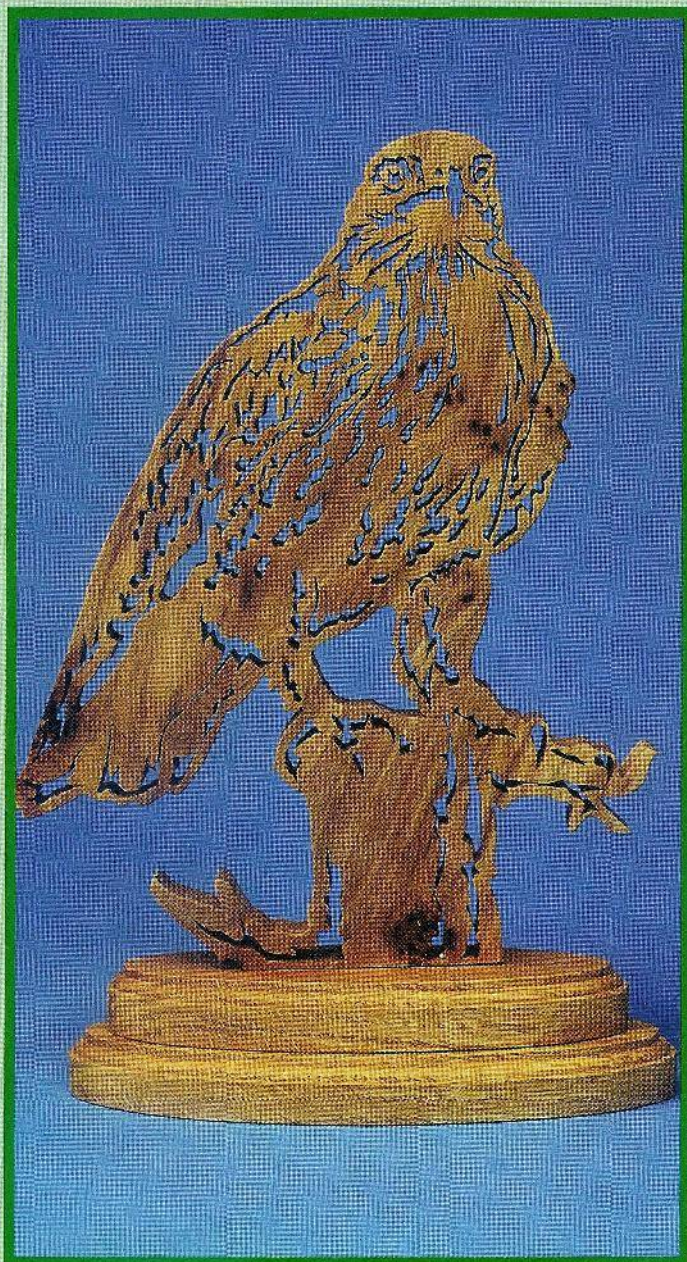


Fig. 15. Accent piece alignment marks.



# Brown Hawk

pattern by Jacob Fowler, cut and finished by Wayne Fowler



## Introduction

We have a great Renaissance Festival in the Toronto area that we try to visit several times each summer. One of the features that I try to catch during each visit is the bird of prey demonstration and last year they had several great birds, including a great horned owl and a brown hawk. The brown hawk is the bird most commonly seen over farmers' fields in Ontario looking for dinner. I embarrassed my youngest daughter by following its handler around taking pictures of the birds for patterns, but the final results were worth it.

The finished hawk was cut from an interesting piece of grey elm with some great lines in it. Any brown wood, such as oak, would also make a great bird. The base was cut from a piece of brown oak.

## SUPPLIES

Wood: hardwood (e.g. brown oak or similar brown wood with good character lines)—one piece 3/4" thick x 9-1/2" long x 7-1/4" wide (for hawk); one piece 3/4" x 13" long x 3" wide (for base)

Tools: scroll saw with a No. 2R and/or 2/0 blade; fixed disc or belt sander with fine or extra fine (120/220) disc or belt; drill and/or drill press with 1/16", 1/4" and 1/8" bits; router (optional); access to photocopier

Temporary-bond spray adhesive (such as 3M 777 adhesive)

1/4 sheet of 220-grit sandpaper

Carpenter's glue (optional)

1/8" doweling cut into four pieces approximately 3/4" long (to join base and hawk)

Several 1" finishing nails

Light oil finish

## INSTRUCTIONS

### The Hawk

Make a photocopy of the pattern and glue it to the wood. I recommend using clear packing tape on top of the pattern to reduce the burn from the tight turns you will have to make when cutting the pattern. For cutting, I recommend using a No. 2 reverse tooth blade to reduce chipping on the bottom of the piece. I used mainly a No. 5R blade with a No. 2R blade for the fine work in the face.

After you have drilled the guide holes and cut out the fret pieces, either peel the pattern off and sand off the glue and remaining pattern pieces or use a solvent such as paint thinner to remove the paper pattern. Let the piece dry before you sand its two faces on a disc or belt sander. Alternatively, you could peel off the pattern and plastic and use the sander to remove the pattern and glue if you are not into solvents (I'm not). I find that then using a 1/4 sheet of 220-grit sandpaper is a good way of removing any remaining burs and lightly rounding the edges to give it a more finished look. Clean the dust off the project (I use a clean paintbrush).

### The Base

Glue the base patterns to the second piece of wood and cut them out with a No. 5 blade. Optionally, rout the top edges of the base pieces with a router. Then sand the two pieces before the next phase.

There are several ways to attach the hawk to the base, but the following way seems to work with no visible joints or screws.

Take two 1" finishing nails and cut off the head and about half of the nail. Drill two small holes in the top base piece on either side of its bottom. Put the finishing nails, sharp end out, in the holes and center the top base piece on the bottom base piece (see Fig. 1). Press down to mark where the dowel holes are to go (see Fig. 2).

Now drill two small holes in the base of the hawk, put the finishing nails in the holes, and center the hawk over

the top base. Press down to mark the dowel hole placement. Use your judgement as to where the hawk goes: it seems to look best almost centered on the base piece (see Figs. 3 and 4).

Now carefully drill 1/8" holes 1/2" deep in the base of the hawk top, bottom of the top base piece, and top of the bottom base piece as marked.

To assemble, use a limited amount of wood glue between the two base pieces with the dowels in place (see Fig. 5). Do the same on the bottom of the hawk, again with the dowels in place (see Fig. 6). Stand the three

pieces up held together by elastic bands, making sure that the hawk is perpendicular to the base. Stand in a quiet corner overnight to let the glue set.

Thoroughly clean the completed hawk and base and finish in the oil of your choice (the finished hawk has two coats of walnut oil on it). Let it dry and it is ready for a sale or a gift.


Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres, Markham, Ontario, Canada L3R 3J6. Email: [fantasiesisaw@rogers.com](mailto:fantasiesisaw@rogers.com) 



Fig. 1. Drill two small holes on either side of the bottom of the top base piece and put the finishing nails in the holes.

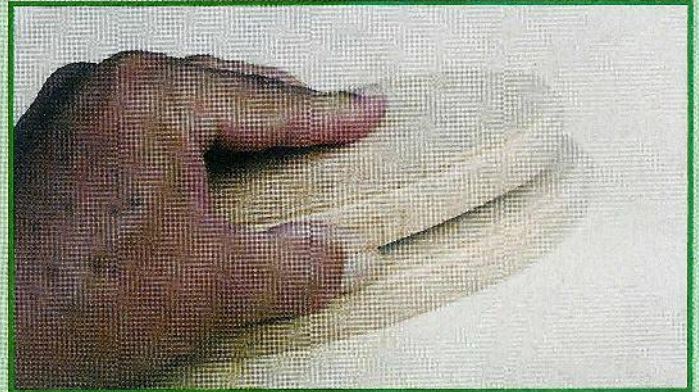


Fig. 2. Center the top base piece on the bottom base piece and press down to mark where the dowel holes are to go.



Fig. 3. Drill two small holes in the base of the hawk, put the finishing nails in the holes and center the hawk over the top base.

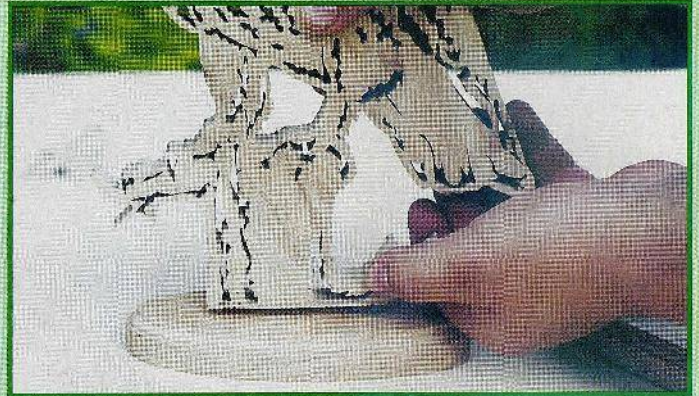


Fig. 4. Press down to mark the dowel hole placement.



Fig. 5. Use a small amount of wood glue between the two base pieces with the dowels in place.



Fig. 6. Do the same on the bottom of the hawk, again with the dowels in place.





# Tiger

by Darrin Baldini



## SUPPLIES

Wood: *walnut*—one piece 3/4" x 9" x 10" (however the piece shown is 3/4" x 14-1/4" x 17-1/4")

Tools: scroll saw with No. 2 spiral blade and Olson No. 5 reverse tooth skip tooth blade; hand drill with 1/16" bit  
Temporary-bond spray adhesive

Sandpaper, 220-grit  
Clear packaging tape  
Black felt, one piece 9-1/2" x 12"  
Clear finish of choice  
Sawtooth hanger

## INSTRUCTIONS

Trim the paper pattern, leaving about 1/8" around the perimeter. Center the pattern on your wood (do not adhere to wood at this time). With a pencil, freehand a decorative edge on the wood. Tilt the saw table to 26° and cut your outside beveled edge using a No. 5 reverse tooth skip blade.

Adhere paper pattern to the wood using a spray adhesive (see Fig. 1). Then cover the entire project with clear packaging tape in order to reduce the friction on your blade. Begin drilling all starter holes in the waste areas of the pattern (see Fig. 2). Proceed to cut out the pattern using a No. 2 spiral blade (see Fig. 3 and 4).

Once your pattern is completely cut out, remove clear packaging tape and the pattern from the wood. Using mineral spirits, remove any excess adhesive from the project. Allow to dry. Lightly sand by hand using 220-grit sandpaper on both the front and the back of the project to give the wood a smooth finish. Apply a clear coat of choice. Allow to dry.

If you are using a spray adhesive to adhere the felt to the back of your project, spray at a sharp angle to prevent the glue from passing through the cuts onto the front of your project (see Fig. 5).

Carefully place the felt over the cut-out areas and use a rolling pin with light pressure to secure the felt to the back of your project (see Fig. 6). Allow the felt to dry in place, then add a sawtooth hanger and enjoy!

For questions concerning this project, contact: Darrin Baldini, Ambrichey Manor, P.O. Box 11, 65 Front St. West, Hastings, Ontario, Canada K0L 1Y0.

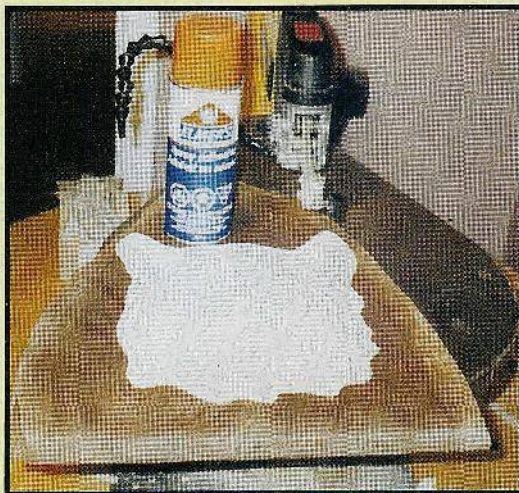


Fig. 1. Adhere paper pattern to the wood using a spray adhesive.

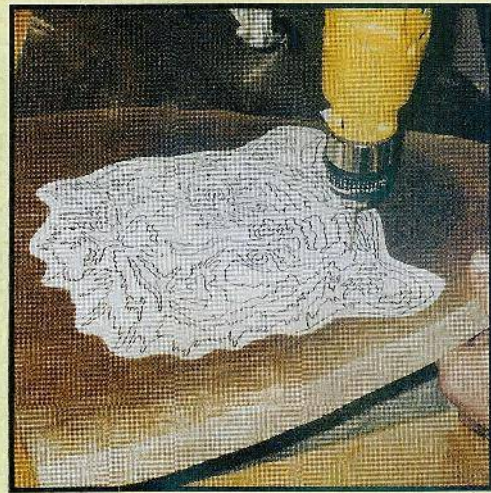


Fig. 2. Drill all starter holes in the waste areas of the pattern.

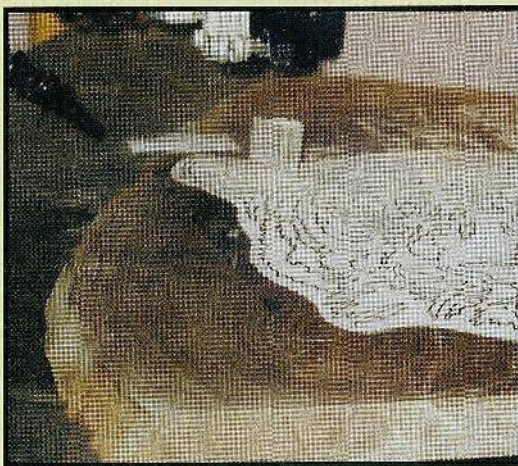


Fig. 3. Feed your blade through the holes and begin cutting.



Fig. 4. Halfway through the cutting process.



Fig. 5. Spray adhesive on the back of the project at a sharp angle.

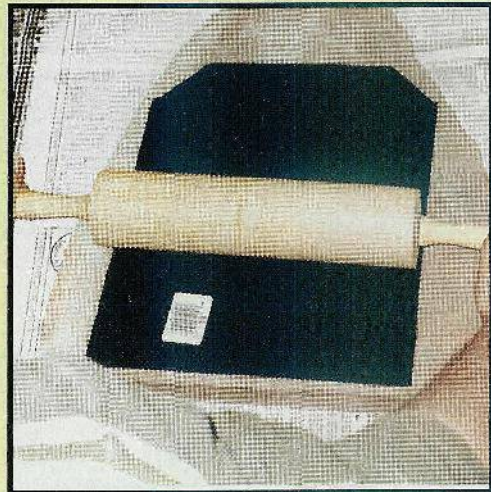


Fig. 6. Use a rolling pin with light pressure to secure the felt to the back of your project.



# Add-A-Branch Family Tree

by Joan West



## Introduction

Does your family keep growing year by year? Do you need a family photo display that grows with your family? Try your hand at creating this easy to cut and shape Add-A-Branch Family Tree.

## INSTRUCTIONS

### Cutting

To begin your family tree, make one pattern copy of the tree trunk and multiple copies of the branches, blossoms

and reinforcement buttons. Just how many depends on your family size. You will need the same number of reinforcement buttons as blossoms. I recommend cutting out several extras so you will have them at hand as your family grows.

Apply the rubber cement spray to the paper according to manufacturer's directions. Position the tree trunk pattern and cut out using a No. 5 blade.

For safety's sake, the cherry blossoms must have the 3/8" center holes drilled before they are cut or you will end up trying to hold on to a very small piece, putting your

## SUPPLIES

Wood: pine—one piece 1/4" x 6" x 24" (for branches); cedar—one piece 1/2" x 9" x 6" (for trunk); cherry—one piece 1/4" x 4" x 15" (for cherry blossoms), one piece 1/4" x 4" x 15" (for reinforcement buttons)

Tools: scroll saw with Nos. 2 and 5 blades; drill press with bits; moto-tool with flap sander; oscillating or 1" strip sander

Wood glue

White glue

Spray rubber cement

Sandpaper, assorted grits (100, 120, 150, 180 and 220)

3/8" dowel (for blossom centers)

Wall hanger

Two 1/2" nails

Light-duty wire

Paste wax or other finish of choice

fingers at risk. Trust me on this. Let's just say I have learned a few things the hard way!

Finally, cut out the reinforcement buttons. A No. 2 blade is recommended for the blossoms and the buttons.

## Shaping

Now you are going to do a bit of shaping. If you have never shaped wood before, don't panic. For this project it is just a matter of letting the power sander do the work of removing wood from the edges until a gentle radius is created.

A great tool for this job is an oscillating sander. They run very smooth and quiet and allow for an amazing amount of control. An alternative tool is a 1" strip sander. These tools tend to be very aggressive, so be careful. A third option is a flap sander attachment for a moto-tool (see **Fig. 1**). They are not as aggressive, but in the end, will get the job done quite nicely.

For the trunk, the highest point should be a vertical line going up and down the front. All edges should be tapered from the center toward the outside (see **Fig. 2**). To match the thickness of the reinforcement buttons, remove enough wood until the end of the branches are 1/4" thick (see **Fig. 3**).

To shape the blossoms, again just round over the edges from the rim of the circle and taper toward the outside edges. A strip or oscillating sander works great. I wanted to add a little bit of undulation to my blossoms, so I put a 1/4" drum on my oscillating sander and created a small dip between each "petal." This is an optional step. For each blossom, make one reinforcement button. The reinforcement buttons are made with the same outer shape as the blossoms, but they require no shaping or center holes.

For the branches, soften the inside edges of the ring, starting with 100-grit sandpaper (see **Figs. 4 and 5**). All sanding should progress from about 100-grit to 120, 150, 180, and finally to 220. Don't get impatient and skip a grit or you will not obtain the stunning grain patterns that make this project so beautiful.

Shape and sand the cherry blossoms using the same technique as for the branches.

## Blossom Centers

Mark your dowel in 1/2" increments but don't cut them just yet. These small pieces will be pounded into your flower, forming the center. The insertion is made easier if the very edge of the dowel is rounded slightly. So before you cut

*continued on page 28*



Fig. 1. A Dremel flap sander is a great tool for roundover jobs.



Fig. 2. Taper the roots and tree trunk from the center towards the edges.



Fig. 3. Taper the branch loops to 1/4".



Fig. 4. Shape a gentle radius on the inside and outside edges of the branches.

*continued from page 27*

each piece, round the edge with 100-grit sandpaper (see **Fig. 6**).

When the dowel is cut, place the rounded edge in the hole and gently pound into place until the top of the dowel is just above the flower. Don't be discouraged if the flower splits; sometimes it's unavoidable. Your only recourse is to cut a new blossom.

To shape the blossom's center, sand until gently rounded.

### Wall Hanger

Pound two nails three-quarters of the way into the back of the trunk where indicated on pattern and wrap the wire between the nails.

### Assembly

To ensure accuracy, the assembly procedure will be done in three steps.

Step one: Assemble the tree face down using the photo as a reference for positioning (see **Fig. 7**). When you are satisfied with the position of the branches, glue the reinforcement buttons in place. To clamp the branches together, place a heavy board on top until the glue is completely dry (six to eight hours).

Step two: Glue the trunk to the tree and weigh down until the glue is dry.

Step three: Finally, gently turn over the branches and glue the blossoms in place (see **Fig. 8**). Again, place a heavy board on top and let the glue dry.

### Finishing

I prefer the subdued sheen that wax gives wood, so I applied paste wax to my tree. While this is a great finish, it is a bit tricky to buff in the tight areas. An easier finish would be to spray the project with multiple light coats of satin polyurethane.

### Adding Photos

Cut the photos to fit and glue in place using white glue. When adding branches in the future it will be necessary to sand away a small spot of finish in the gluing area before you attach another branch, blossom and reinforcement button or you will not get a strong joint.

For questions concerning this project, send an SASE to: Joan West, 3810 Tarp Dr. SW, Cedar Rapids, IA 52404.



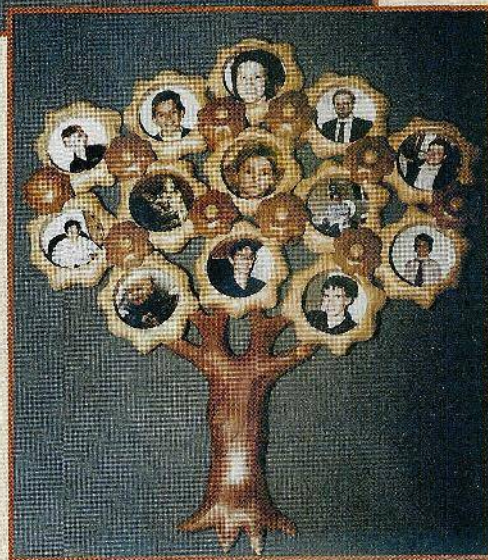
**Fig. 5.** Round over the inside edge of the branches by hand sanding.



**Fig. 6.** Rounding over the edges of the dowel will make it easier to insert into the flower's center.



**Fig. 7.** With the tree face down, position the branches as shown and add reinforcement buttons.



**Fig. 8.** After the blossoms are glued in place, apply your finish and insert your photos.

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If you can never find enough unique and beautiful woodworking patterns, you need *461 Woodworking Patterns*, by FC&A Publishing in Peachtree City, Georgia.

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- Large outdoor patterns add seasonal fun.
- Delightful kitchen gadgets and household helpers for everyone.



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- Shimmering snowflakes, Santas and sleighs, and a Christmas countdown to number the days.
- Twirling whirligigs fill the sky — woodpecker, owl, and a pig that can fly!
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- Noah's ark toy, a garland for teacher, and clever animal notepad keepers.
- An adorable armoire and baby cradle, dressing screen, and a treetop table.
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For example:

- Little thatched roof cottage.
- Lovely Swiss chalets.
- Old red barn with silo.
- Noah and the animals.
- Birds of love and song.
- School days, started roof.
- Snowman with his sign.
- Picket fence birdbath.
- "Apple Calf" feeder.
- Clever cats, Christmas tree.



- A cardinal with a treat.
- Decorative covered wagon.
- Two-storied fun.
- One-of-a-kind birdhouse designs.
- Hearts and "Home Tweet Home."
- Southwestern adobe-style.
- Spooky haunted house.
- Tailor shop, bakery.
- Charming country church.
- Jack-in-the-box, pumpkin.
- Lighthouse by the shore.
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Just a small sample of the patterns included:

- Welcome signs for every occasion.
- Glider swing, adirondak table and chair.
- Gardening "Grands" and sweet little bunny.
- Swinging scarecrow ... and one on a fence.
- Giant rocking horse, carousel and sea horse tables.
- Potato bin chest and collapsible basket.
- Birdhouses and feeders in different styles.
- Ye olde English carolers, Christmas yard ornaments.



- Whizzing whirligigs like the rowing fisherman, soaring eagle, pretty flamingo, colorful mallard, and swimming fish.
- Santas galore.
- Christmas mouse for your house, Christmas train in case of rain.
- Shelf-sitter's see-saw collection.
- Kitty door stop and four seasons perpetual calendar.
- Comical clowns, napkin rings, and shelf brackets.
- Holstein cow — with udders that shudder and swinging tail too.
- Southwestern cactus collection.
- Wooden toys for girls and boys.
- "Betsy Ross" quilt stand, spoon collector's racks.
- Christmas blessings make a grandparent's wreath.
- Feeders for Fido, stops for doors, apple bulletin board.
- Wooden slatted baskets, kitchen trivets.
- A stool to help your "little helper" be tall.
- Clubhouse doghouse, miniature barn shadow box.
- Fisherman's dream plaque or peg rack.
- Southwestern cactus door harp, wooden puzzles for kids.
- Bed for her dolly, family album picture frame.
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# Kitty Silhouette Veneer Earrings

by Sheila Bergner-Landry and Tony Landry



## SUPPLIES

Wood: *walnut veneer*—one piece 1-1/2" high x 2" wide; *oak*—one piece 1/16" thick x 1-1/2" high x 2" wide (for base); *Baltic birch*—several scraps at 1/8" thick x 1-1/2" high (in random lengths for support pieces)

Tools: reverse tooth scroll saw blades in sizes 2/0; drill or drill press with a 1/16" bit

Temporary-bond spray adhesive

Clear-drying carpenter's grade wood glue

Delta brush-on interior/exterior varnish in finish of your choice (we used Delta Interior/Exterior Satin)

Assorted grits of sandpaper

Clear packaging tape

2 gold jump rings (for making jewelry)

2 gold ear wires

we both thought they would make wonderful pieces of jewelry. We decided we would try to do something different using thin cut veneer sheeting and thin hardwood for the bases of the earrings. After several ideas were passed back and forth between us, we developed this method of cutting out veneer and using it for smaller projects. As you can see, we were able to accomplish very detailed cutting, while preserving the integrity of the veneer. The basic design for the earrings is relatively simple, as is this technique, which allows you to apply it to many other aspects of scroll sawing and woodworking. We hope you enjoy making these lovely little earrings!

## INSTRUCTIONS

Make photocopies of the original patterns and keep them for future reference. Make at least two copies of both of the earring patterns for use during the procedure.

Place two pieces of veneer between two pieces of plywood scraps of the same size (see **Fig. 1**). Use clear packaging tape to hold the pieces together. Apply the pattern pieces over the plywood scraps, again using clear packaging tape (see **Fig. 2**).

## Introduction

After doing "A Pair of Kittens" in the last issue of *Creative Woodworks & Crafts*, my husband and I were looking at the cut-out silhouettes from the frame of the project and



Fig. 1. Place two pieces of veneer between two pieces of plywood scraps of the same size.

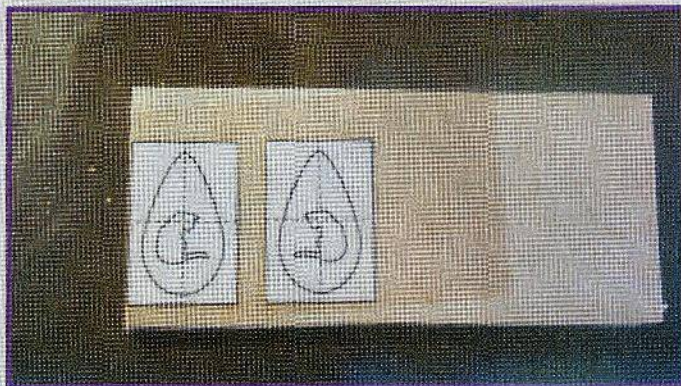


Fig. 2. Apply the pattern pieces over the plywood scraps.



Fig. 3. Drill entry holes in the design detail waste area.

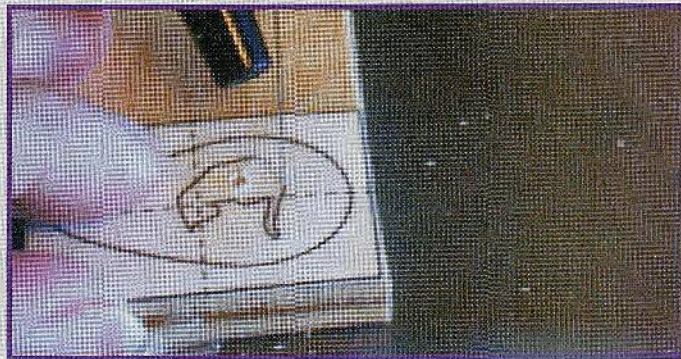


Fig. 4. Carefully cut out the design detail of the earring.



Fig. 5. Be sure to carefully cover every edge with a thin layer of glue.



Fig. 6. Press the veneer piece to the oak base piece and use a piece of paper to apply additional even pressure to the veneer.

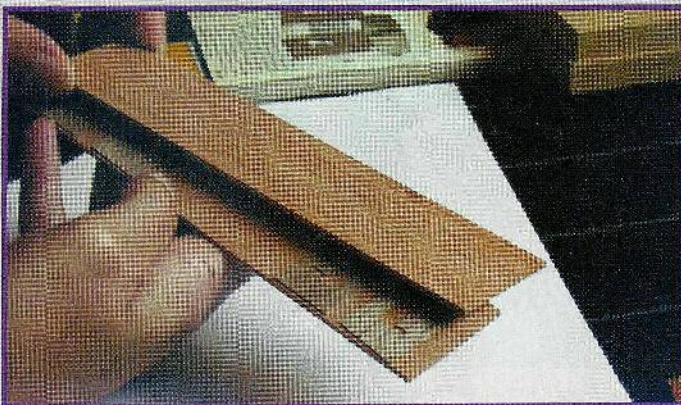


Fig. 7. Place a piece of scrap wood over the veneer.

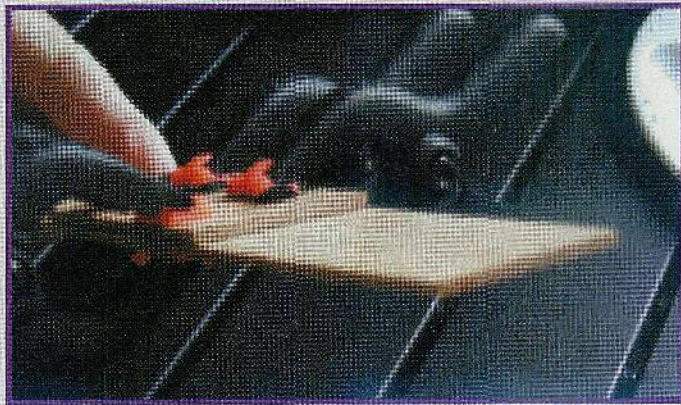


Fig. 8. Clamp in place until the glue is dry.

continued from page 31

Drill entry holes in the design detail waste area, going through all layers and using the 1/16" drill bit (see **Fig. 3**). Using the 2/0 reverse tooth scroll saw blade, carefully cut out the design detail of the earring (see **Fig. 4**). Cut around the earring following the rectangular lines to make "tiles."

Carefully remove the two thin sheets of veneer with the kitty silhouette cutouts. Using a brush and clear-drying wood glue, apply a thin layer of glue to the backs of the veneer pieces, making sure the kittens are facing each other. Be sure to carefully cover every edge with a thin layer of glue (see **Fig. 5**).

Press the veneer piece to the oak base piece and use a piece of paper to apply additional even pressure to the veneer (see **Fig. 6**). This will also protect the veneer from the oils on your hands. Place a piece of scrap wood over the veneer and clamp it until the glue is dry (see **Figs. 7 and 8**). Cut the base pieces to match the size of the veneer files on the scroll saw.

Use the extra patterns you cut out and attach to pieces of 1/8" Baltic birch scrap wood. Cut again along the rectangular lines in order to make tiles the same size as the veneer pieces. Place the scrap pieces with the patterns attached over the veneered tiles. Attach with clear packaging tape (see **Fig. 9**).

Cut the teardrop-shaped perimeter of the earrings, going through all layers (see **Fig. 10**). Use 400-grit sandpaper and gently hand sand the edges and backs of the earrings. Use a soft brush and gently brush any debris and dust from the earrings.

Brush on several coats of Delta interior/exterior varnish in satin finish and allow to dry thoroughly in between coats.

Drill holes in the top of each earring using the drill press and the 1/16" drill bit (see **Fig. 11**). Attach jump rings to the holes in the earrings. Attach ear wires to the jump rings in the earrings.

Your earrings are now ready to wear!

For questions concerning this project contact Sheila Bergner-Landry, (902)245-5865. Email: [Scrollgirl@comcast.net](mailto:Scrollgirl@comcast.net)

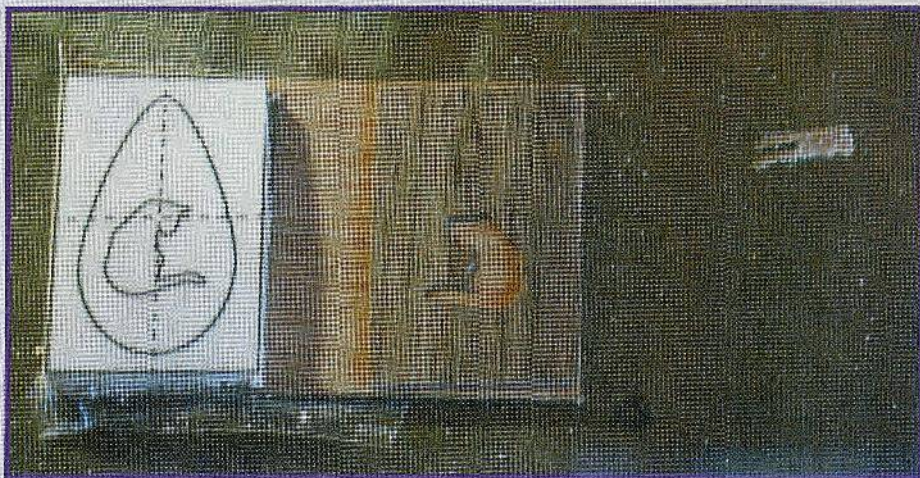


Fig. 9. Place the scrap pieces with the patterns attached over the veneered tiles and attach with clear packaging tape.

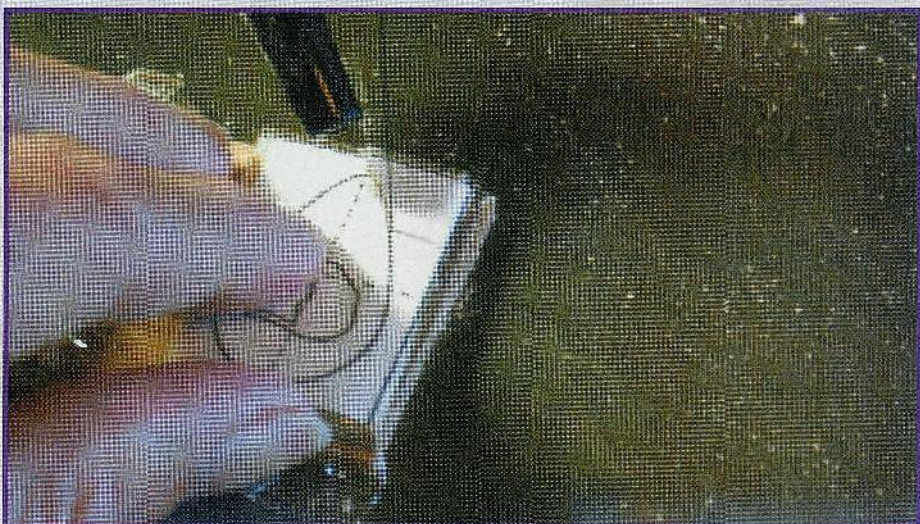


Fig. 10. Cut the teardrop-shaped perimeter of the earrings, going through all layers.

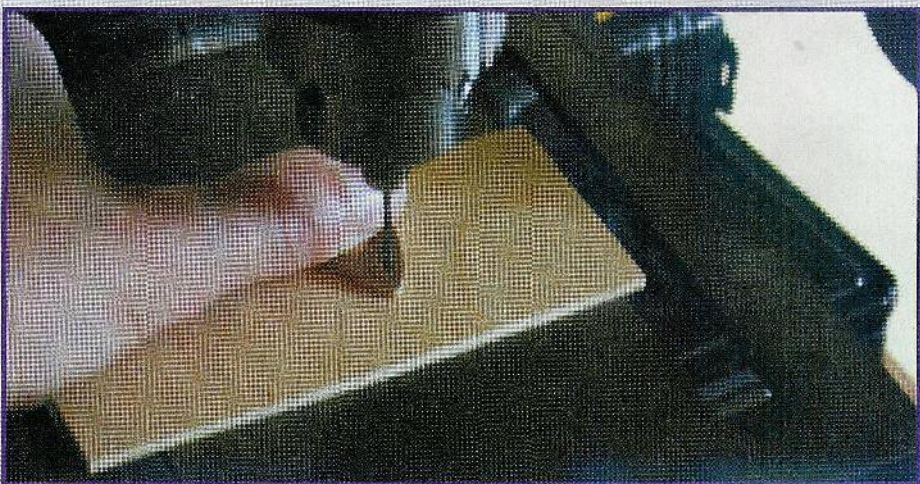


Fig. 11. Drill holes in the top of each earring.

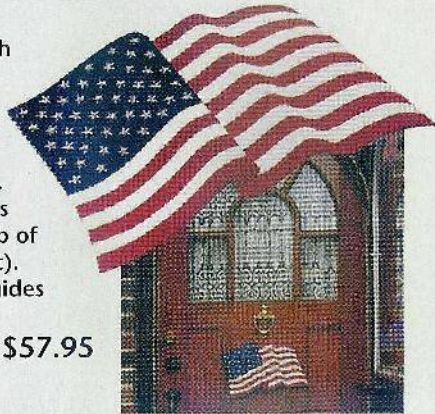
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One of our most popular "grandpa" projects, this Pendulum Cradle is available in red oak, cherry, or ash. Along with all the wood required, this Project-PAK® includes pre-glued end panels and the necessary hardware. The basket is 17"x31" and the unit is 36" tall overall.

Build it in Ash for \$145.95  
Oak for \$159.95  
Cherry for \$229.95



This great gift can be made in about the same time it takes to watch a football game. This box, made of Lacewood has a scroll sawn lid and a screen bottom to maximize air circulation. The Project-PAK® comes complete with the 1/2" thick lacewood blank, the baltic birch for the lid, and the screen fabric for the bottom.

Make 5 for \$31.95

This framed display is a great way to house a growing state quarter collection. If you're good on a scrollsaw, or are looking to practice scrolling, here's a cool project to complete and give to your favorite numismatist. All the solid Maple, Oak plwood, and plexiglass necessary is included! Super project \$71.95



The all time favorite! This Playroom Palomino performs as well as a decoration as it does as a li'l buckaroos' mount. The Project-PAK® comes complete with a 1-1/2" thick solid cherry blank for the body, solid maple for the rockers, solid curly maple for the mane, forelock, and tail, and all the materials for the bridle and reins. Yeee-HA!



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# Bass Pros

drawn by Shelli Robinson, sawn by Kerry Robinson of SK Woodworks



## SUPPLIES

Wood: birch plywood—one piece 1/8" x 12-11/16" x 9-7/8" (or size to fit your custom- or ready-made frame)  
 Tools: scroll saw with No. 2/0 spiral blades; drill with assorted (small) bits  
 Removable Adhesive Paper\* (or spray adhesive)  
 Clear packaging tape  
 Wood glue  
 Sandpaper, assorted grits  
 Small square (for scroll saw blade)  
 10" x 13" or 11" x 14" ready-made frame  
 Black spray paint (or other background color choice)  
 \*To order, contact: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146; (615)430-3839; [www.skwoodworks.com](http://www.skwoodworks.com). Allow 7-14 days for delivery.

## Introduction

Have you ever seen the bumper sticker "A bad day fishing is better than a good day at work"? You won't see that on the back of this guy's pickup! He and his buddy are a couple of those lucky ones that FISH for a LIVING! Or, if you are an avid scroller AND fisherman, this may be a picture of you and your son or son-in-law taking a day off from the grind in

search of the "big one." Fishing never goes out of season. I have fished on and off for several years and enjoy both salt-water and freshwater fishing. Each one offers a challenge, peaceful personal contemplation, and the ability to commune with God's creations. Patience is the key to nabbing your trophy from the water, and patience will be the key to cutting this pattern!

Many negative spaces create the feel of water and openness in this picture. The lines are few, far between, and narrow. My husband, Kerry, cuts with a spiral blade for maximum efficiency and control. This type of blade also makes a wider blade path. This pattern was cut by him (with serious concentration) in just a few hours. My advice to him when I sent him off to his shop with this pattern was: "Stay to the outside of each line." This means leaving as much of the drawn line of the pattern attached to the wood as possible. My scroller prides himself on cutting the black line of any given pattern in half with his saw blade. On a pattern with less negative space that would be just fine, but I made this one a challenge! Cutting the pattern to the outside of the drawn lines (toward the negative space) will add a little stability to fine areas such as the thin horizon and delicate fishing lines within the scene.

To achieve the illusion of a dusk or dawn fishing jaunt, I made the land-less trees barren and the bass boat

completely surrounded by slightly rippled water. This leaves room for scrollers to experiment with colored acrylic or painted backgrounds for a maximum time-of-day effect. This also exaggerates the center action of the fiercely fighting snagged fish.

Change the total feel of this pattern by using walnut plywood for your cutting piece and a lighter (or colored) backer to make a silhouette appearance. Hang with a chain in a custom frame and a stained glass backer for an elaborate window catcher! You could also enlarge this pattern for a gorgeous framed art centerpiece above the couch in your trophy room. Elongating the pattern by extending in one or both directions (imitating the tree and rippled water design) would make a wonderful nature scene for your favorite fisherman's den or that narrow empty place in the hall. I like to encourage scrollers that use my patterns to use them as a guideline, and let imagination finish your piece.

## INSTRUCTIONS

Using the method of choice, apply your pattern to the clean surface of your show piece. We use Removable Adhesive Paper for ALL of our scrolling projects. We usually stack cut six pieces of 1/8" Baltic birch plywood. We have cut as many as ten pieces at one time, and Kerry asked me to tell you that six is best. We apply double-sided sticky tape to the four corners of the wood, staying clear of the pattern. These boards are approximately 12-11/16" by 9-7/8", cut to fit the inside of some ready-made frames. I have listed only one piece of 1/8" wood in the supplies list. You can use a birch board spray painted black, the cardboard that comes with your frame spray painted black, or pick a beautiful piece of naturally dark walnut or other fine wood cut and edged for a plaque backer, gluing the finished piece on with wood glue.

No matter which pattern application method you use, it is a good idea to apply 2"- or 3"-wide clear packaging tape over the entire top of your pattern. This simple and inexpensive step will lengthen the life of your blades as it helps to keep them cooler by lubricating them while you cut. Do not wrap tape around to the bottom of your wood as this could make your board(s) uneven or take your blade out of square. Make sure your blade is square and check this frequently while scrolling.

Pre-drill all your holes and put a starter hole at the end of all the single lines (e.g. the lines within the boat). Cut your smaller areas first. Kerry cut this pattern approximately left to right, not in the usual "center-working-out" method. I would still recommend taking out the biggest areas last. Of course, let your own experience guide your blades and be PATIENT.

When you are finished, gently pry the boards apart. For those of you who have discovered the ease of peeling off Removable Adhesive Paper, peel off and frame! Otherwise, remove your pattern, clean, sand and frame as desired.

We are SKWoodWorks, which stands for "Shelli Kerry Woodworks." I just sent a packet of Removable Adhesive Paper and a *Creative Woodworks & Crafts* magazine to some of our scrolling "SAW" member friends in Italy. Scrolling is certainly an international language! We have a website, [www.skwoodworks.com](http://www.skwoodworks.com), a regular customer base, and pattern ideas all the time. We have so many things we want to do and so little time to do them! I draw in standard 8-1/2 x 11" letter-size patterns for easy cutting, mounting or framing. We sell the adhesive paper, finished pieces, and patterns off of our website.

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# Mischievous Dragons

designed by Don Fenelon, sawn by John Polhemus



## SUPPLIES

Wood: oak—one piece 1/8" x 6-1/2" x 15" (for dragons); mahogany—one piece 3/4" x 7" x 15" (for backer); wood of choice—one piece 3/4" x 4" x 12" (for base)

Tools: scroll saw and blades; drill press and drill bits;

1-3/8" Forstner drill bit; router and 3/8" roundover bit  
Temporary-bond spray adhesive  
Sandpaper, assorted grits  
Clock insert (to fit 1-3/8" hole)  
Finish of choice

## Introduction

Put a couple of boys together and it won't be long before they're into some sort of mischief. Dragons are no exception. These two look downright gleeful as they display their newest acquisition! Somewhere a town is missing the clock from its clock tower.

These dragons are cut from 1/8" oak and glued to a 3/4"-thick mahogany backer. Thin, light-colored wood for the dragons mounted to a dark backer wood makes it easier to see the detailed cuts on the dragons. Thicker or darker wood for the dragons would obscure the cuts.

## INSTRUCTIONS

### Making the dragons

Glue the dragon pattern down to the 1/8"-thick oak and drill both the blade entry holes and the 1-3/8" clock insert.

If you try to drill the clock insert hole in the dragons after they are cut or after they are glued to the backer, the dragons will most likely break. Cut the dragons, finish sand them, and set them aside.

### Making the backer

Glue the backer pattern to the wood and cut it. Round over the edges of the backer with a router and 3/8" roundover bit.

Finish sand the backer and glue the dragons to it.

The hole for the clock insert is not on the backer pattern. Use the hole previously drilled in the dragon as a guide after the dragons are glued to the backer (see Fig. 1).

### Making the base

Apply the base pattern to the wood. Tilt the saw table 25° and cut the pattern so it tapers outward from top (see Fig. 2).

The dashed lines on the base pattern are where the dragons will be glued and screwed down. The "+" marks are where to drill for the screws. The holes should be large enough that the threads of the screw pass through the base without having to be screwed in. Countersink the hole on the back side of the base for the screw heads (see Fig. 3). You can use a drill bit large enough for the screw head to counter sink the hole.

Make holes with an owl or nail just inside the back corners of the dashed outline on the base pattern (see Fig. 4). When the pattern is removed and the base sanded, the holes will be used to align the dragons to the base.

### Attaching the dragons to the base

Apply CA (cyanacrylate) glue to the bottom edge of the backer. Set it on the base (using the alignment holes for placement) and then slide it so it covers the holes (see Fig. 5). I like to use CA glue for this because it's strong and bonds instantly. Now it's a simple matter of pre-drilling the screw holes into the backer using the counter-sunk holes on the bottom of the base (see Fig. 6). Using the alignment hole method assures the screws will be centered in the thickness of the backer.

Apply the finish of your choice and install the clock.

Suggestion: don't get your clock the way these boys did. They were caught and are still doing "time."

For questions concerning this project, send an SASE to: John Polhemus, 3000 Charleton Ct., Waldorf, MD 20602. Email: [fretsawyer@worldnet.att.net](mailto:fretsawyer@worldnet.att.net)



Fig. 1. Completing the clock insert hole.



Fig. 2. Cutting the base.

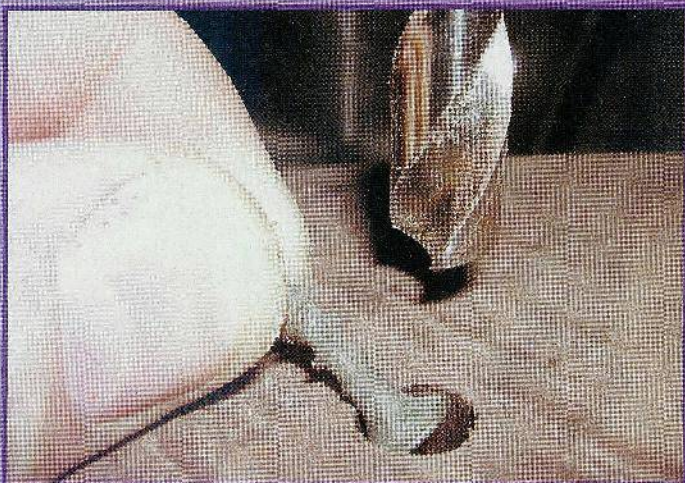


Fig. 3. Countersinking the screw holes.



Fig. 4. Making alignment holes.



Fig. 5. Aligning to the base.

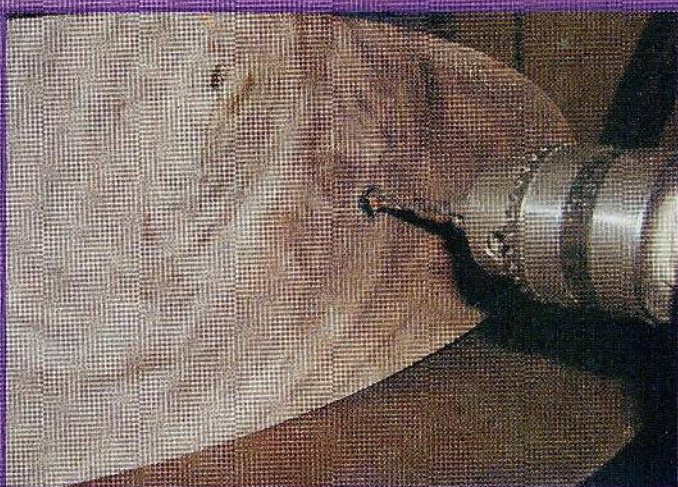


Fig. 6. Pre-drilling for the screws.

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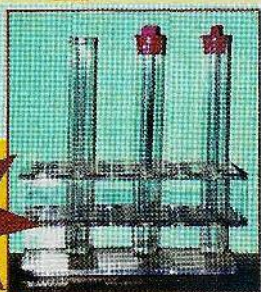
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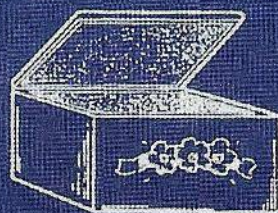


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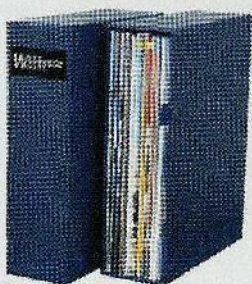
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by Wes Demarest

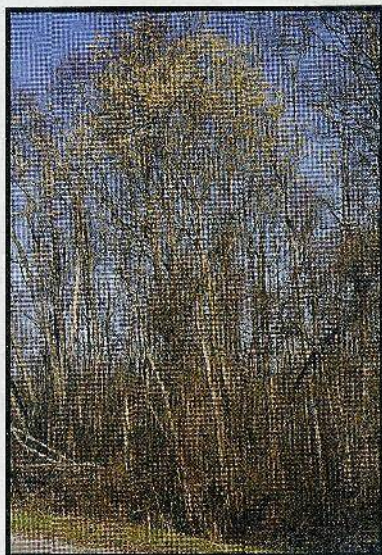
# Willow



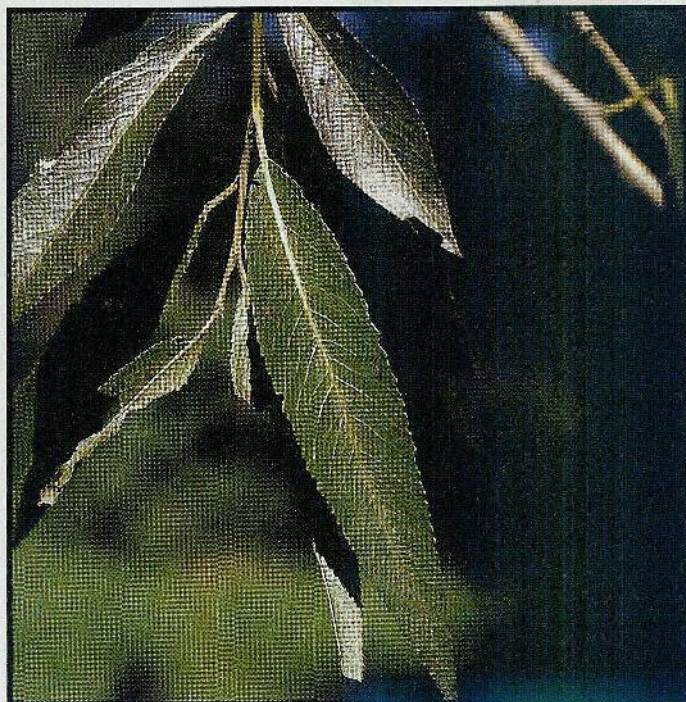
Black willow (*salix nigra marsh*) is commonly referred to simply as willow. Relative to any other species, the willows present the greatest amount of confusion to botanists. There are at least 200 species growing from the arctic to the equator, with more than 75 found in North America. I have highlighted black willow here because it is the primary species harvested for commercial purposes. As far as woodworking goes, it is grouped with white willow (*salix alba*) and crack willow (*S. fragilis L.*), both of which have been imported from Europe and are harvested, though to a lesser extent. The remainder of the species are shrubs and do not grow large enough for woodworking; however, several provide long slender twigs used in baskets and folk furniture.

To add to the confusion of identification, there are individual variations within a species, minute identification marks, and hybridization. In fact, "The Complete Encyclopedia of Trees & Shrubs" (published by Thunder Bay Press) lists 56 ornamental varieties.

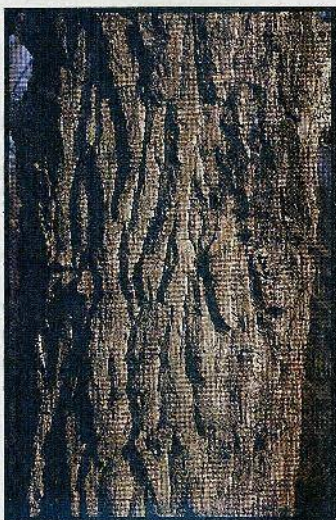
We have all seen the large spreading trees with short trunks growing along streams in open meadows. For the most part these are black willow. The tree grows from southern Maine across to central Minnesota, south to the Rio Grande River and eastward to the Atlantic coast. It has a shallow root system, is intolerant of shade, and will grow anywhere there is light and sustained moisture. It will grow in nearly any soil while preferring less sandy swamps, sloughs, creeks and drainage ditches, and thrives in flood plains.



Willow is not a long-lived species, and is mature at 55 years and dead by 100. They have been planted extensively in flood prone areas for flood and erosion control, but if the watercourse tends to meander the roots get washed out and the tree topples. However, suckers will soon sprout and growth will flourish. The problem is that when the stand gets too thick and the shade too dense, the stand dies. If they are important to the environment, thinning is essential.



Willow is a deciduous tree, which means that it loses its leaves in autumn. Black willow leaves are green on the top side, the margins are finely toothed, and the base is rounded.

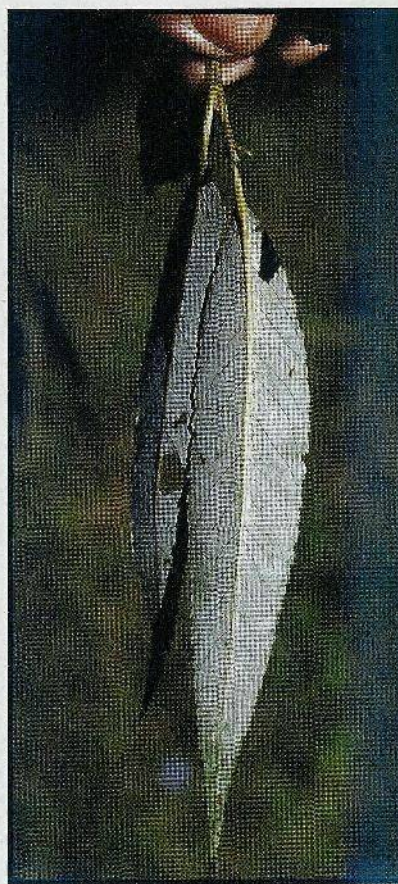


Black willow has thick coarse blackish-brown bark that is deeply furrowed, and the color gives it its name. The other large species are similar, but not as dark, and show a little more crosshatching in the furrows.

The bark, roots and leaves have had several uses throughout the centuries, going back to 400 BC when Hippocrates advised people to chew on the bark to relieve fever and inflammation. It is doubtful that he was the first person to recognize willow's health benefits.

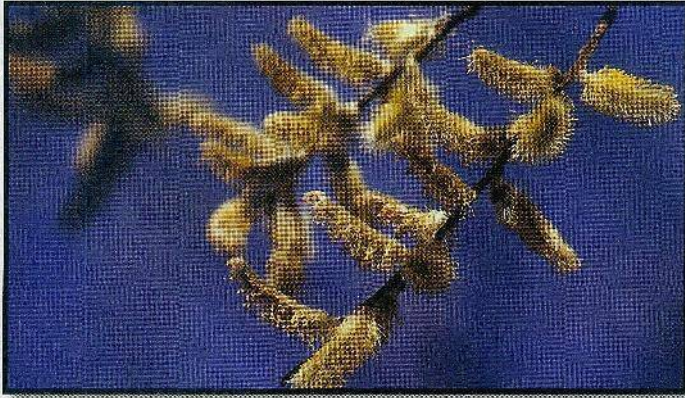
The Native Americans used it as a remedy for aches and pains as well. They also boiled the roots to extract a red dye and used it for food. They taught the early colonists to dry the soft inner bark and then grind the "bast" into a powder; though it is quite bitter, it is full of nutrition. The Europeans were familiar with willow's medicinal qualities and were glad to find that the species in the new world had the same.

In 1829, the natural glucoside "salicin" was isolated from components of the tree and became the key ingredient in aspirin. Scientists have also discovered a number of antioxidant, fever-reducing, antiseptic, and immune-boosting compounds as well, but they are now all synthesized in the lab rather than extracted from trees. Modern herbalists still recommend the bark as a natural herbal remedy and several forms of them are available in health food stores.



The bottom of this leaf is more white than green, and is also hairless (whereas the white willow is tapered to both ends and white or silvery underneath, and hairy on both surfaces). Leaf characteristics are very important in determining willow species and subspecies, but are also not the only thing one should consider. Twigs and buds also have characteristics that aid in identification, but still offer challenges to botanists because of their similarity.

continued on page 42



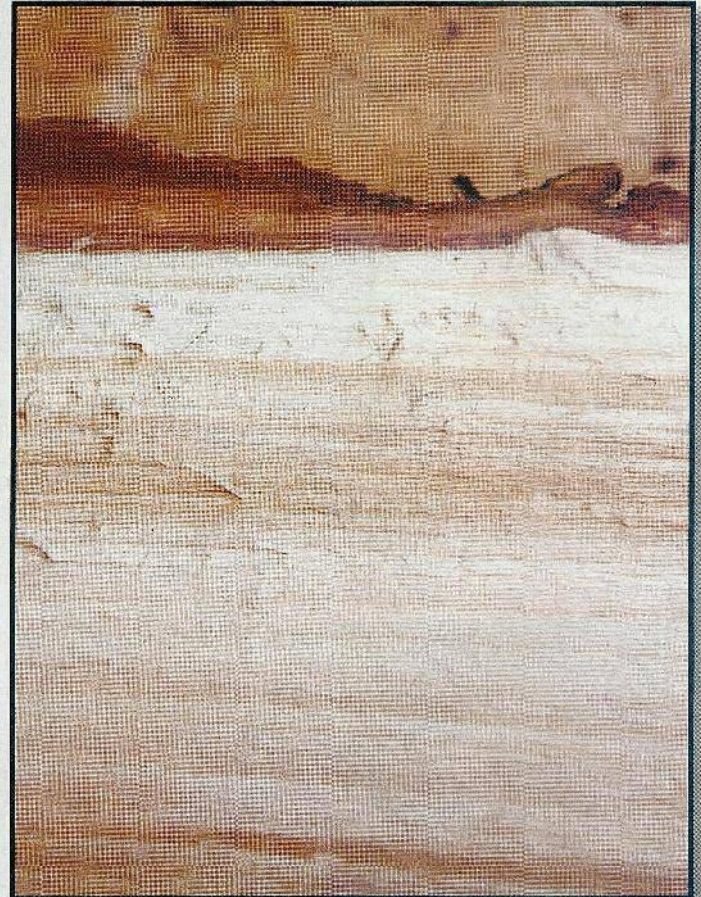
The above photos show the differences between the male flower (top) and the female flower (bottom).

Most willows, if not all, are dioecious, which means that there are male and female trees.




The wood of willow is classified as light, not very durable, and (because the grain mildly interlocked) moderately high in shock resistance. An interlocked grain offers the woodworker several advantages: it makes the wood hard to split, allows it to hold

nails and screws well, and prevents splintering. The disadvantages of this are that the wood tends to fuzz, at times quite badly, so it requires very sharp tools and makes for blotchy staining. With sharp tools, it is an easy wood with which to work using hand or power tools, and takes glue, stains and finishes well. It ranges in color from light tan to nearly white sapwood with the heartwood anywhere from light brown or red brown to a gray brown, occasionally streaked.



This photograph shows the fuzzing characteristic of willow. The board was power planed with the grain, and it still fuzzed. Feeding against the grain, however, produces a veritable miniature forest. The best way around this is to apply a sanding sealer and then sand it smooth. The sealer will also help in preventing blotching. Consider using a gel stain if your test pieces still show blotches.

Freshly harvested logs are very high in moisture content and will have a large shrinkage factor, so mill the boards 1-1/4" wider than the anticipated finished product because you will lose 3/8" right off the top. A 12"-wide board will shrink an additional 5/16" from 20% to 12%, and then 1/4" from 12% to 6%.

The majority of black willow on the market is cut in the Mississippi valley from Illinois to Louisiana, and is mostly cut into lumber. It is principally used for boxes, pallets, crates, caskets and furniture core stock with secondary uses in artificial limbs, pulpwood, slack cooperage, veneer, and charcoal. Of interest is the fact that in colonial times, charcoal produced from willow made the best gunpowder. Because of its lack of durability and strength, it is not used in construction. The other species of willow find the same uses for the same reasons, with the exception of white willow, which is used for cricket bats. 

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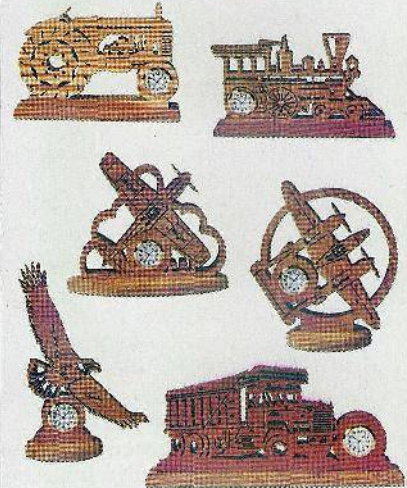
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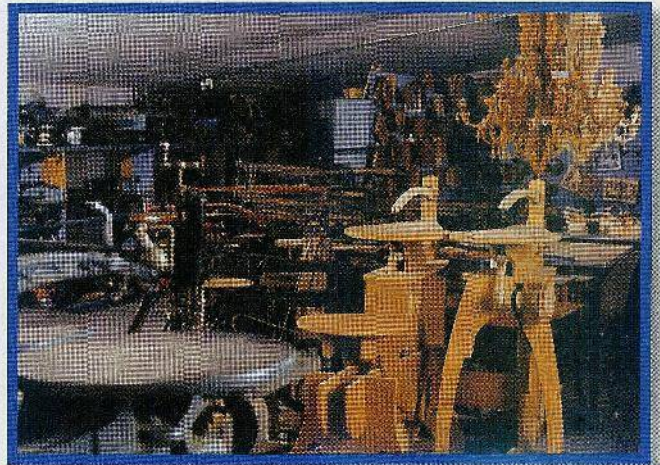


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# My Antique Scroll Saw Collection

(Part One) *by Rick Hutcheson*



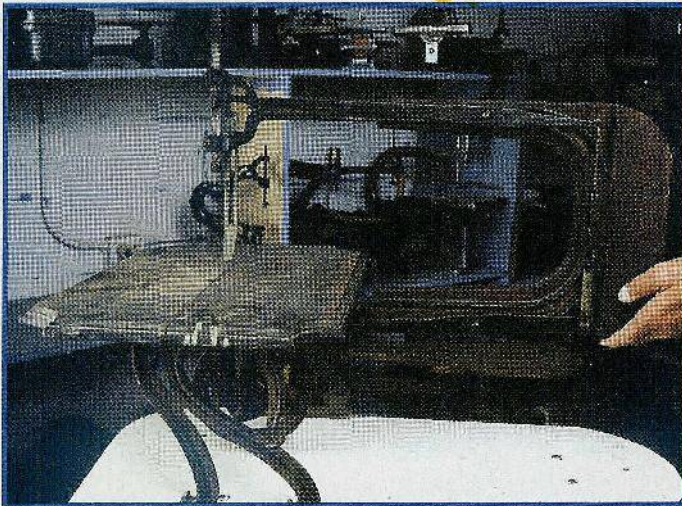
## Getting Started

I have been asked any number of times, "How do you start collecting something like scroll saws?" Heck, I have even asked myself that a bunch of times over the last few years. It all started in 1995 when I bought a Barnes No. 7 treadle saw from an old friend. It sat around here and I used it a few times just to show people who stopped in the shop. Actually, it is really fun to operate and is still the favorite of all of the old saws I own. I am really interested in the way it was designed and operates, so much so that I decided it would be nice to check other brands of old saws. Then in 2000, I bought a few more from the Internet. Once I started picturing them on my web site, more people contacted me with saws to sell or give away, and before I knew what happened there was a whole bunch of old saws upstairs.

Now, no matter where I go (such as the Wisconsin Scroll Saw Picnic where I picked up three old saws) I end up bringing something back. Just yesterday two more old saws were delivered. In fact, I have three more that I am trying to buy right now, and upstairs in the showroom there are at least 160 of them on display. I guess that as long as there is room I will probably keep buying them. Every one of them has a story, concerning either how it was made, who owned it, or where it came from. Some just have unusual features, and totally different drive systems. There is just so much to look at, from the designs of each one, to trying to think of why that system is not used anymore. Some of them have functions that I would like to see put back on saws today. I guess you could say that it has become a kind of obsession to find more, so that I can see if there is anything I have missed.

This is the first in a two-part series. We will focus on as many of my saws as possible this time, and save the rest for the following issue of *Creative Woodworks & Crafts*, so stay tuned!

## My Collection: Part 1

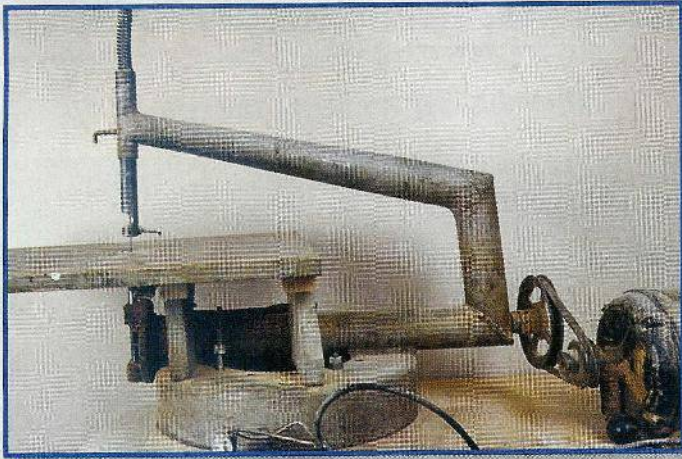


I would guess this saw was built by Barnes in the 1870's to early 1880's. I would base this on the fact that the drive gear looks like his 1871 patent and uses the name "Velocipede," which is cast into the bottom of the leg (it has no other markings). If this is the case, it may be one of their earliest saws. It is a very unique system that operates the piston that the blade clamps are on. The arm lifts the piston up and down so the saw has a perfect up and down stroke, not the rocking-type stroke of most saws.

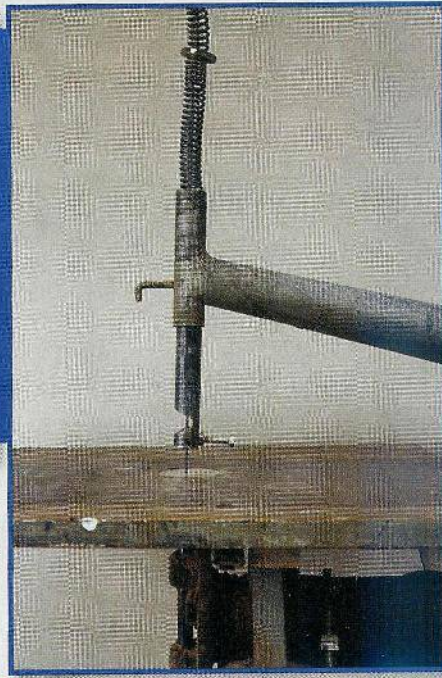


This is the bottom view of the drive train. Notice the very unusual drive link setup used on this saw. The thumbscrew is used to tighten the blade clamps, but it is not a wing nut like we see on most of the saws.

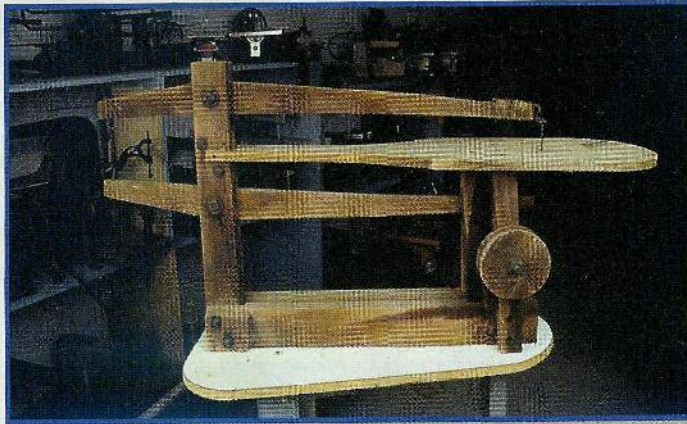
The unusual thing about the whole design is that it uses cast-iron arms that pivot on a C frame (also cast-iron) that, in turn, is mounted to a wood frame that appears to be cherry. Another strange thing is that the big heavy cast arms are used only to hold and make a pivot point for the lightweight arm that actually runs the saw. There is an early form of tumbuckle used to apply the tension to the arms after the blade has been installed. The table might have been a replacement. It is interesting to think that if it is one of the first saws, it had true vertical motion.



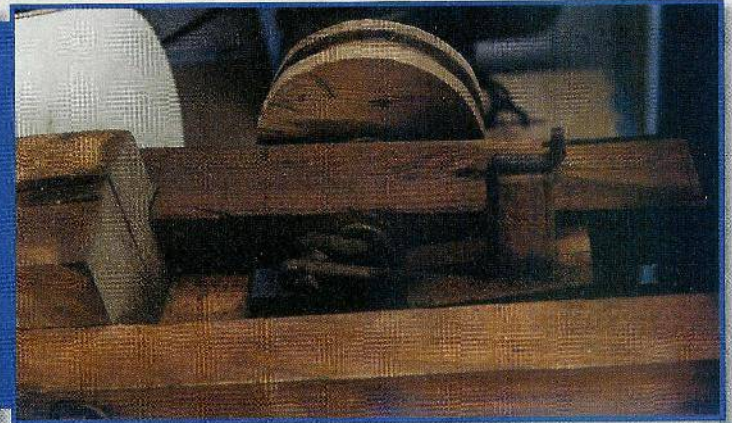
This is a homemade saw. The main frame is a Ford Model A axle and the base is a brake drum. It was made in the early 1930's from parts that would have all been found in a home shop. Notice the unique drive system coming from the back of the saw. This pulley drives a shaft up to the front blade clamp, and then has an eccentric drive hub to cause the blade to move up and down. This is truly a different way to drive a saw, and I have never seen anything like it on any of the manufactured saws.



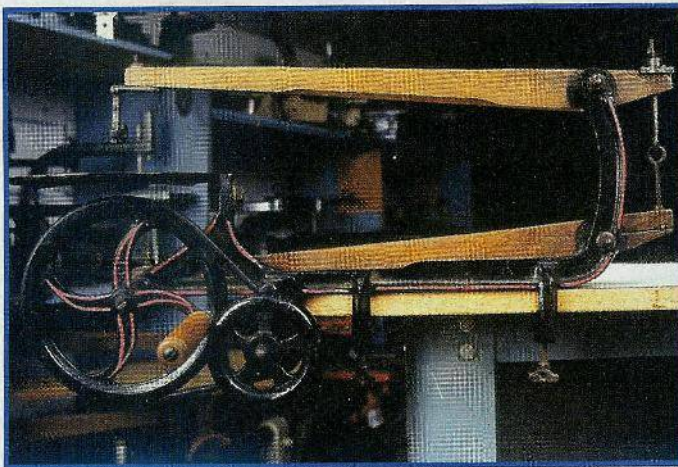
Notice the multiple springs used for the spring-loaded blade return on the top of the saw. I have no idea why the shaft was made so tall with so many springs.



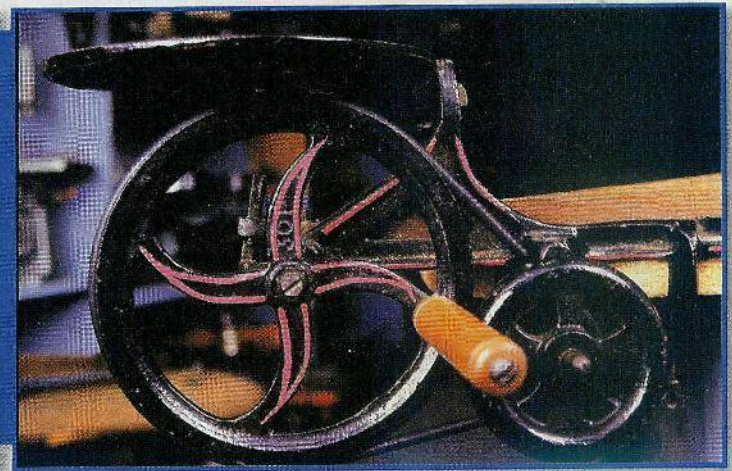
This is another totally homemade saw. The growth rings in the table indicate this may have been built at the turn of the century.



Even the pulley is cut by hand from three layers of wood. The blade holders are bent bars of steel with slots cut for the blade to be inserted into, and the top blade clamp has been attached with a wire wrap. Some of the wood seems newer and could have been replaced.

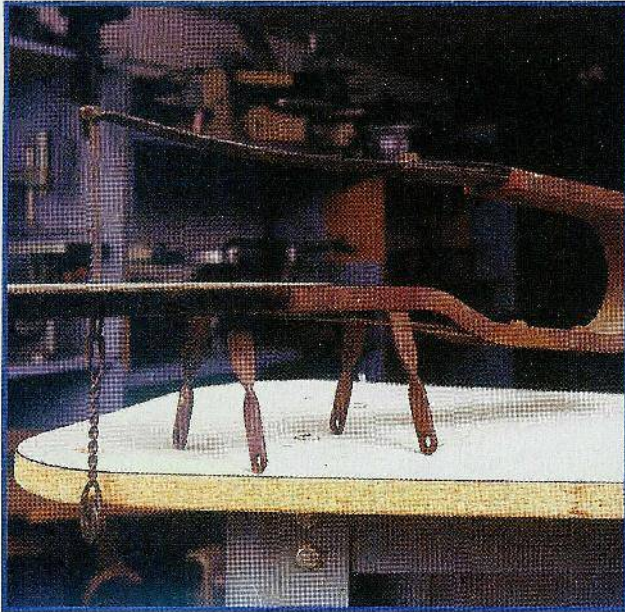


This is a hand-operated saw built by Hobbies in England. Notice the two C clamps cast into the frame for mounting the saw to a table.



The saw has two pulleys, one for handwork and another for power. It uses wood arms and thumbscrews on the blade clamps.

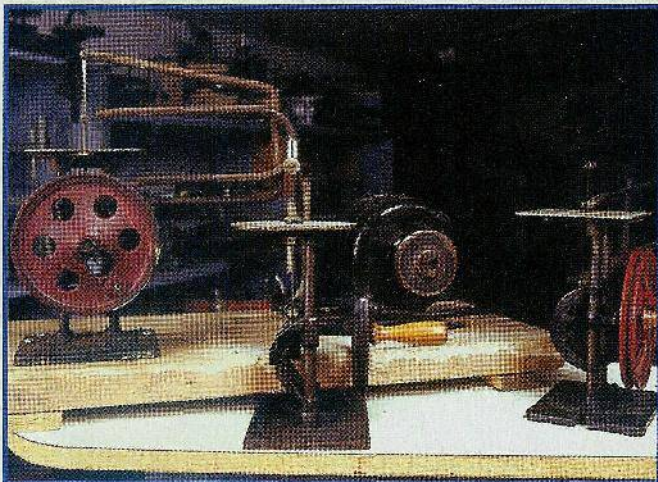
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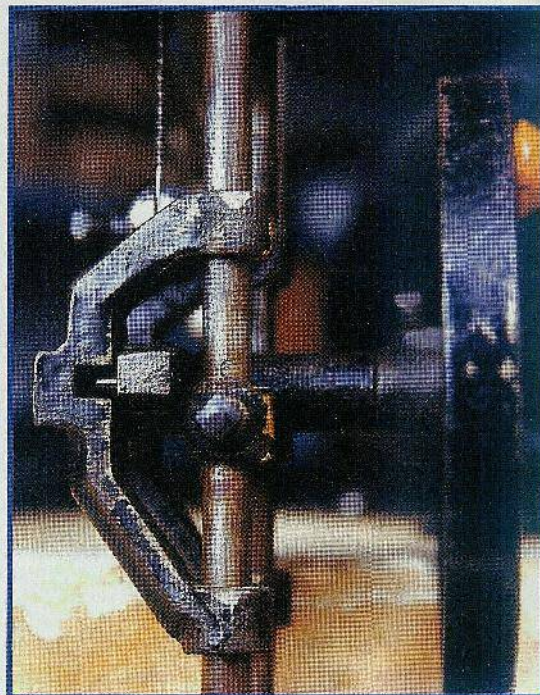
This has been described to me as a rope saw, and I guess it was made in the late 1800's. The saw was mounted to a table and a rope with a loop at the bottom was attached to the wire that hangs down from the lower blade clamp. To operate the saw, you put your foot in the loop and pumped your leg up and down, and a very heavy leaf spring returned the blade on the up stroke. You can't really get much simpler than this saw.



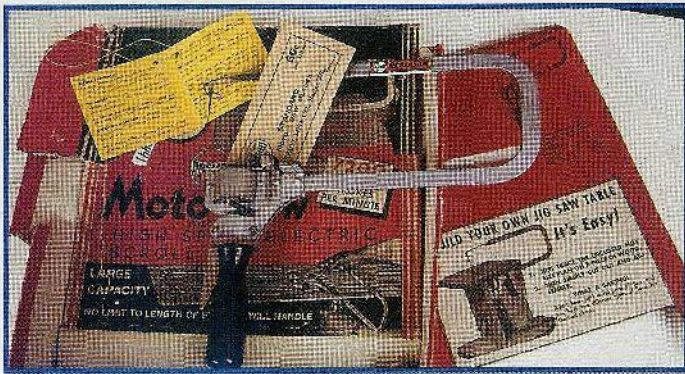
Here is an assortment of toy scroll saws. There have been a lot of toy saws made over the years, and most of them were only good for cutting Styrofoam and balsa wood. I have tried cutting other woods and they just won't do it. Most of these ran on C- or D-cell batteries. Others were for kids' workshop sets run by steam engines or small electric motors.



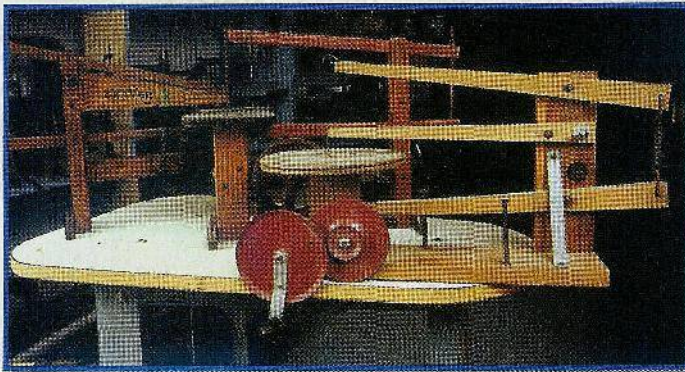
This photo shows an assortment of the Delta American Boy scroll saws. The patent date is 1923. I have been told the name American Boy came about because Delta designed this saw with the Boy Scouts in mind. Boy Scouts had to do woodworking projects but could not use power tools, so the hand crank allowed them to use these saws without breaking the rules.



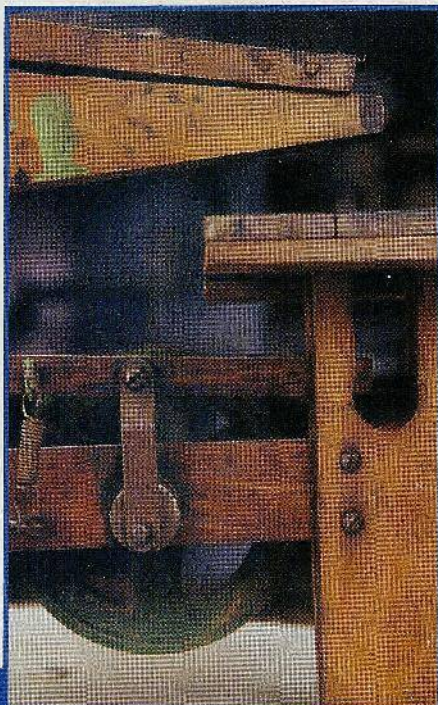
Many of these saws have shown up attached to motors. The problem with that is the drive system is so massive that they jump around a lot; the motors run at 1750 RPMs and the saws were not designed for a speed that high.



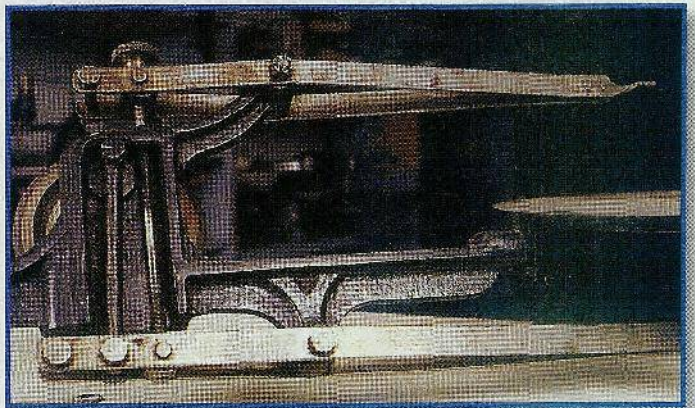
Dremel made this hand frame with an electric motor, and it quickly became popular in the 1950's. It took a 3" blade and worked OK for some things, but was very hard to control. Plus, it vibrated a lot and your hand would start going numb after using it for a short time.



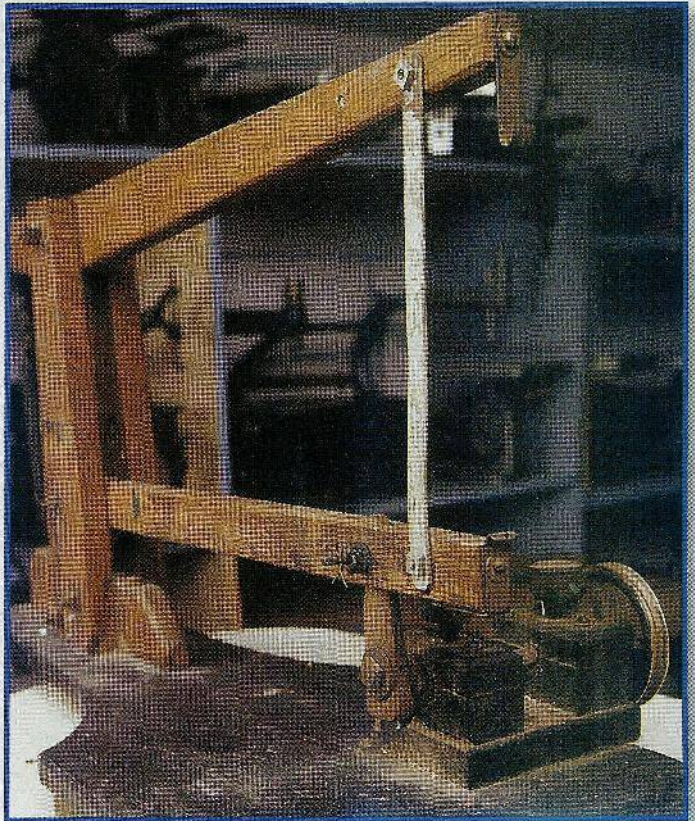
After this came a line of saws built mainly of wood. Gibbs (the saw in the front) was one of the major players in this model of saws. Beaver (the one in the back) and other brands were also available, but are harder to find now because they did not hold up very well.



As you can see, they were inexpensive to make and would not take much hard cutting.



There is no manufacturer's name on this saw, but a man's name and the date "1934" has been engraved on the other side. The unusual thing about this saw is that the frame pivots right at the bottom of the table. You can see that we have the blade at a slight angle now. The arms of the saw and drive pulley all pivot to make angle cuts. Only the table of the saw remains stationary.



This looks to be a homemade saw, but notice the big pillow blocks that are made from wood. The screw caps are for placing oil onto the bushing area. It is well built, but in comparison to other saws of this era I think it was way overkill on the bearing block design.

So that's all we can fit for now. But, as I mentioned earlier, stay tuned to the next issue of *Creative Woodworks* to see the rest of my collection (including the oldest saw I own).

Until then, good luck starting your own collections.



# Trio of Hummingbirds

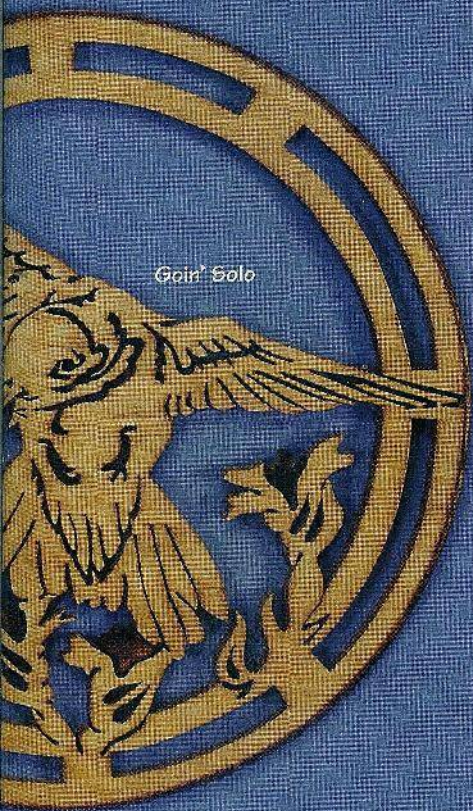
by Mark Brajevich of CKenMARK Designs



Fushia



Nectar Time



## SUPPLIES

Wood\*: birch plywood or wood of choice—three pieces  
3/8" x 8" x 8" (one piece of wood for each project)  
Tools: scroll saw with assorted blades, including Nos. 3  
and 5 or skip tooth fret blades; drill and small drill bits  
(for inside cuts and relief cuts)  
Temporary-bond spray adhesive.  
Small pencil torch or free standing butane torch (Goin'  
Solo only)\*  
Sandpaper, assorted grits, including 180 and 220  
Wood stains of choice  
Small 1" paintbrush  
Glossy or satin spray finish  
Wood glue or CA glue and activator  
Three sawtooth picture hangers

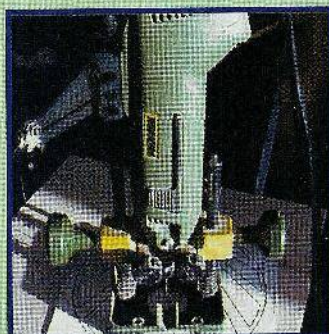
## Introduction

These three designs look complex, but are created to be scroller friendly. When I created each one of the patterns, I was thinking about what was going to be happening on the scroll saw when cutting began. This approach marks a real divergence from the methods behind some of my earlier projects. All inside and relief cuts are designed to be cut on the outer edges of the pattern lines for greater detail, so it is best to square up your table to the saw blade as accurately as you can for better performance and more precise cuts.

I am now attached to a new tool for drilling my small inside blade entry and pilot holes. It is a Proxxon FBS 115/e with an OFV router attachment. It can function as a drill press for those hard-to-reach inside cuts and can be used with the smallest drill bits for blade entry holes. It has a smooth running and easy-to-adjust variable speed motor that is almost vibration free. Out of all of my tools, it can make some of the smallest and most accurate blade entry holes. This almost eliminates the use of my drill press. I keep the Proxxon unit hanging from the shelf over my scroll saw for anything I may have overlooked when initially drilling blade entry holes. You will see it pictured in future CkenMARK Designs projects.

## INSTRUCTIONS

Make copies of patterns. These three designs make a great display if the patterns are enlarged 125% to 200%; the detail really comes through at larger scale. **Note:** these instructions are centered around the Goin' Solo project. It has a special technique that requires the flower centers to be cut out, burned with a torch, and then glued back into place. The other two projects (Fushia and Nectar Time) are basic scroll/fret cutting, so you just need to have your saw table squared up. If using thinner material, you can stack cut multiple pieces. Sand all pieces with 180-grit or 220-grit sandpaper before applying the patterns in order to reduce finishing time when the patterns are removed. Apply pattern with spray adhesive. Drill all inside blade entry holes and begin working from the inner most parts of the design and work toward the outside. For my inside cuts I used a No. 3 fret tooth blade. I used a #5 reverse tooth blade to cut out the outer edges of the flowers, birds and outer frame.



**Step 1.** Pictured above is my Proxxon rotary tool on a router base/drill press. I used this handy tool for blade entry holes on all three projects. With this setup, I can get into places for holes that I cannot reach with my drill press and I have a greater degree of control and accuracy of blade entry hole placement.

*continued on page 50*



**Step 2.** This photo displays the inner relief cuts. As mentioned in the introduction, you can see that the blade is cutting just to the outside of the pattern lines. We were all taught at a very young age that we needed to learn to color inside the lines. At this stage in

my life, I have learned that it is OK to color outside the lines whenever it is necessary.



**Step 3.** If your scroll saw table was level and square, the inside relief cuts should pop out like a wafer (all in one piece).



**Step 4.** After you make the relief cuts in the hummingbird wings and body, you can move to the outer details. You will find that all patterns contain blacked out areas that are cut out completely. **Note:** on the Goin' Solo project, care needs

to be taken and attention drawn to the five lightly shaded gray areas. As pictured above, you need to cut out the five flower centers and retain the pieces to be used later on this project. Continue cutting the project until all parts have been removed. On all three projects, there are relief cuts in the wings and tails. I found that you should cut these outer relief cuts in from one side of the line and, instead of spinning the project 180° and backing the blade up to come back, just loop back and come down the other side of the line when you get to the end of a dead end relief. This will result in a smooth flowing cut for the wings and tails.

**Step 5.** Use a small pencil or free standing butane torch to burn the edges and a small part of the face of the flower centers. Please use care and safety in this process; use a pair of pliers to hold the piece that is being burned. As mentioned earlier, it is OK to color outside of the lines, but please do not sacrifice safety around fire or use of your power equipment.

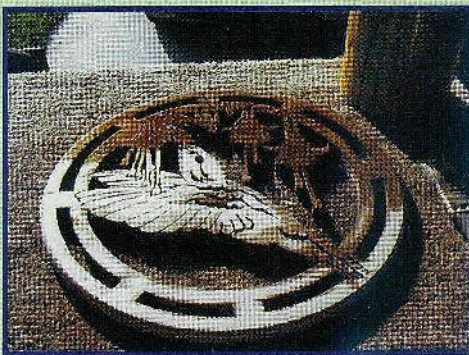


**Step 6.** First lay out and dry fit your burned flower centers (lay them out as they should be when set back into the project). Use CA or wood glue to put the flower centers back in place one by one.



**Step 7.** Once all pieces have been cut out (and, in the case of Going Solo, once all pieces are put back in place) you can remove the pattern from the project. If you have a stubborn part of pattern to get off, peel it off. At this

stage, you can finish sand the project. use an old blow dryer to heat it up and peel it off. At this stage, you can finish sand the project.



**Step 8.** Apply your stain of choice using a small paintbrush. On Goin' Solo, you will get a darker and richer flower center from the same stain due to the burning done earlier on the project. Once your stain has

dried, apply a few coats of spray finish, put a sawtooth hanger on the back, and your project is complete.

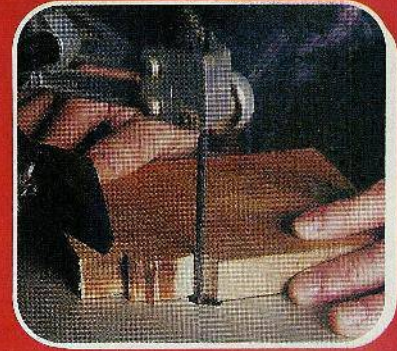
I hope you have enjoyed these projects. Thanks to the editors for their interest in my designs. I have appreciated so many other scrollers' designs for so long, it's great to be able to give something back to you all.

For questions concerning this project, send an SASE to: Mark Brajevich, 26323 Hohokam Ct., Sun City, CA 92586. Email: [ckenmark@hotmail.com](mailto:ckenmark@hotmail.com). To see more of Mark's work, stay tuned to Creative Woodworks & Crafts or go to [www.ckenmark.com](http://www.ckenmark.com).



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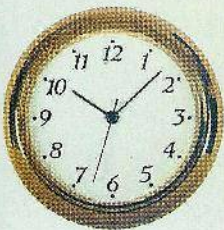
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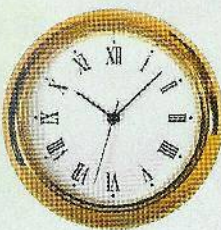
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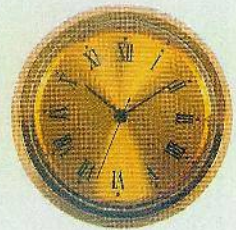
Ivory Arabic



Ivory Roman



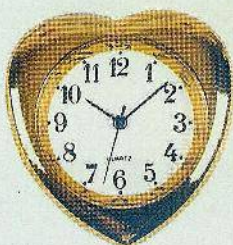
Gold Arabic



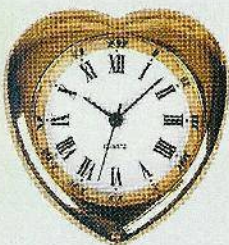
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White Roman

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Ivory Arabic



Ivory Roman



by Larry Goodwin

# Intarsia Talk

## Introduction

As I attend scroll saw picnics, meet fellow scrollers, or converse on the Internet, I am hearing a recurring theme: "I want to know more about intarsia." These folks range from the novice to the professional and everyone in between.

Traditionally, instruction has been provided by means of books, videos, and now there are even some schools available. By and large, these are very good learning formats. Sometimes, however, they can prove to be inaccessible or may not fit into one's busy schedule. They can also be unaffordable to many of us.

With all this in mind, we have decided that a little "Intarsia Talk" might be just the ticket to inspire our readers to take more of an interest in this wonderful art form. In the coming issues, we hope to provide a common sense approach to benefit everyone with in-depth articles on the basics, tips, alternative methods, and products available to help us improve.

Whether it is your first project or you spit them out on the assembly line, we endeavor to make this an informative, interesting, and intriguing series of articles and look forward to your comments.

## What is intarsia?

Intarsia is an ancient art form in which an artisan makes a mosaic of various woods that are cut, fitted, and glued together. It can often encompass the basics of segmentation, inlay, sculpture, and/or carving. When completed in its true form of using natural woods, a distinctively striking product emerges that is unique in the world of artistry.

In the last twenty-five years or so, the pioneers of this hobby have resurrected and transformed intarsia from a lost art form into an increasingly popular woodworking style. Judy Gayle Roberts, Robert Hlavacek, and Garnet Hall and other fine designers have set the standards, added dimension to our projects, provided designs, and shown us the way. So let's get started!

## Can I do this?

Anyone who enjoys and can use a scroll saw can make intarsia. There are three traits that exist in each one of us that, when exercised, can lead to success: imagination, patience, and determination.

Albert Einstein once wrote something to the effect of: "Imagination is more important than knowledge!" Imagination is a vision as seen only by you. It is your eyes, your voice and your soul. It can help you to create a technique (in a relative short period of time) that will be as distinctive as your fingerprint.

Patience is merely a matter of not getting in a hurry! A nice, slow approach is a key. Relaxation is what this is all about. Concentration will allow you to forget your troubles, if only for a while.

As far as determination goes, as Emeril Lagasse says: "Hey, this is not rocket science." This is scrolling! You can do this. Just remember one thing: if a piece does not fit, throw it away and cut a new piece. Simple as that, and certainly no big deal.

## What do I need?

First and foremost, you need a space. It can be a workshop, a garage, or a patio. It can be large or small. But it must be out of the elements to protect your wood.

Some woods produce dust that causes allergies or may even be carcinogenic. Aerosols and finishing materials are both hazardous and flammable. You must consider the amount of dust produced and the fumes from the use of finishing materials; therefore, good ventilation and the use of safety equipment is an absolute necessity. The range and extent of protection is a personal preference (when it comes to both logistical as well as monetary considerations). At the very least, though, put on that fan and don that dust mask!

In the most basic sense, in terms of equipment, all that is required to make intarsia is a scroll saw to cut the wood, sandpaper to smooth and contour the wood, and clamps to glue the pieces together. With that said, the next statement is: "The more gadgets you have, the easier your life will be." This is especially the case for sanding and shaping.

The bottom line is: do your own thing with what you have available and have fun. I have shop-made several of these things. I have also found used items for sale in the newspaper and at garage sales for a fraction of the cost of new equipment. As time goes by and you progress, you may opt to purchase a so-called non-essential tool that may help you improve your skill or save time.

In this issue we will talk about some of the tools encountered with intarsia. In future issues we hope to provide articles on the following: wood selection; dust control and safety equipment; patterns; cutting; sanding and contouring; gluing; finishing; trouble-shooting projects; and intarsia tips and aids.

## Tools

If you are presently a scroller or a woodworker, chances are you may have most of the equipment necessary to make intarsia. The following is a list of what I see in most of the shops I visit and hear from most of the people I talk to:

- Scroll saw
- Drill press (free standing or desktop)
- Small thickness planer
- Various sanding applications: block and/or bow sander; oscillating spindle sander; pneumatic drum sander; palm/finish sander; flapper wheel sanding discs
- Small shadow box
- Rotary tool with a flex-shaft and attachments
- Clamps of various types and sizes

## Saws

The cutting of wood is the first thing we consider when we talk about necessary tools. The scroll saw is by far the most popular tool chosen for this purpose. I do, however, know people who incorporate the use of a band saw instead.

The band saw armed with a 1/16" or a 1/8" skip-toothed blade provides the means to quickly cut larger and harder pieces

of wood more efficiently (see Fig. 1).

On the other hand, the scroll saw is more versatile. It can be used for inside cuts and precision turns in smaller spaces. With its smaller blade, it produces a smaller kerf, allowing for tighter fits. The obvious assumption is that the two saws complement each other. This is true, but it is by no means necessary to have both.

Some additional assets that make scroll saws so effective are:

- The wide variety of blades available and the ease of changing those blades
- The size of the throat of the saw (meaning the depth at which you can cut), which can allow for a larger cut to be produced (see Fig. 2)
- Variable speeds for varying hardness of woods
- Dust blowing capabilities to maintain a clean surface, since precision cutting is of great importance.

The scroll saws of this day and age are all magnificent, very technically sound machines. There are a wide variety of choices and an equally wide variety of price ranges to fit every budget.

### The Drill Press

Another tool likely to be found in the average home workshop is a drill press. These can be free standing or tabletop models. This tool is useful in several ways:

- It can be fitted with an auxiliary table and a few sanding drums for edge sanding (see Fig. 3)
- It can be fitted with a flapper wheel disc for sanding pieces that have already been contoured (see Fig. 4)
- It can be fitted with plug cutters to make hardwood dowels used in making wooden eyes for projects (see Fig. 5)
- It can be fitted with various kinds of drill bits for their obvious purposes.

### Thickness Planer

A small thickness planer is very useful in milling wood to the desired thickness, eliminating the need of unsightly shims used for dimensional work (see Fig. 6).

### Sanding and Contouring

A tremendous amount of sanding and contouring is done the old-fashioned way—by hand. The value of wood block sanders and bow sanders is immeasurable, especially on smaller pieces (see Fig. 7).

When used with various grades of sandpaper, a simple palm or finish sander is effective for sanding larger pieces and rounding edges (see Fig. 8).

The following sanding/contouring items are things that fall into the “not necessary” category. But they can sure make your life a lot easier should you have one lying around:

- An oscillating spindle sander is used for edge sanding, ensuring a 90° cut (see Fig. 9). This tool can take a lot of strain off your

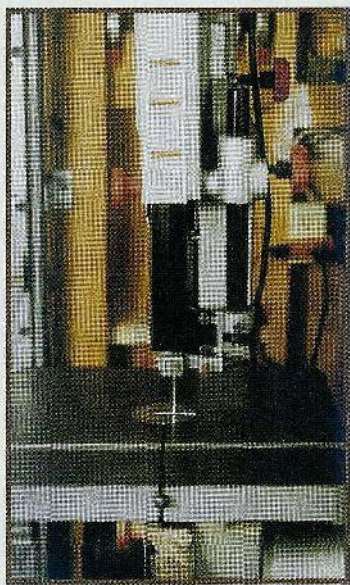


Fig. 1. The band saw armed with a 1/16" or a 1/8" skip-toothed blade provides the means to quickly cut larger and harder pieces of wood more efficiently

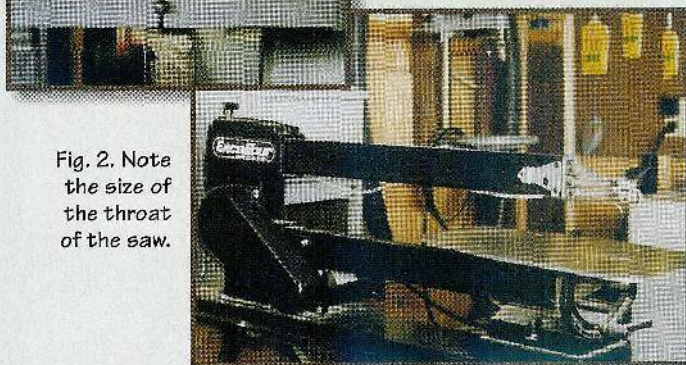


Fig. 2. Note the size of the throat of the saw.



Fig. 3. A drill press fitted with an auxiliary table and a sanding drum for edge sanding.



Fig. 4. A drill press fitted with a flapper wheel disc for sanding pieces that have already been contoured.

continued from page 53

drill press and eliminate the need for an auxiliary table.

- A small tabletop belt sander is extremely useful for sanding and contouring (see Fig. 10). It also fits the bill for lowering a piece of wood to a desired thickness.

- An inflatable drum sander is incredibly effective when contouring, especially on larger pieces that require quite a bit of wood removal. Mine is shop-made and does a terrific job. These drums come in a wide variety of sizes, which make them adaptable to several applications: they can be mounted on a shaft driven by an electrical motor (see Fig. 11); smaller ones can be attached to a flex-shaft for hand use (see Fig. 12); or they can be attached to a drill press or even to a lathe.

- Occasionally, a 1" x 42" vertical belt sander is handy for sanding in a tight space (see Fig. 13).

## Shadow Box

A small, homemade shadow box is a handy little item, especially for beginners. This tool helps you to see the cracks between two pieces and know where to sand in order to reduce those cracks (see Fig. 14).

## Rotary Grinding Tool

This little jewel is the "Whopper Chopper" of intarsia. When used with the unlimited amount of available attachments, it is extraordinarily versatile in almost every aspect of constructing intarsia pieces, especially smaller ones (see Fig. 15).

## Clamps

The use of clamps for gluing, holding pieces in place, or attaching a backer-board is necessary. Most folks I know use a variety of types and sizes of clamps (see Fig. 16):

- Spring clamps with rubber tips
- C clamps
- Sliding bar clamps
- Wooden screw clamps

Care should be taken to protect the wood from being scratched or marred when using clamps. I have, on occasion, even used large rubber bands when I needed to group and glue a large number of small pieces together.

The most important idea that I wish to convey in this issue is that intarsia is a wonderful and rewarding hobby. Just as you do not need to spend \$18,000 on a bass boat to enjoy fishing, you do not need to spend a fortune to enjoy and be proficient at this wonderful hobby.

Have fun! And please let us know what you think of our articles, including suggestions as to what you would like to see in future issues.

For questions or comments regarding this article, send a SASE to Larry Goodwin, 212 Celeste Ave., River Ridge, LA 70123; E-mail: [lwgood@yahoo.com](mailto:lwgood@yahoo.com).



Fig. 5. A drill press fitted with a plug cutter, for making hardwood dowels, etc.

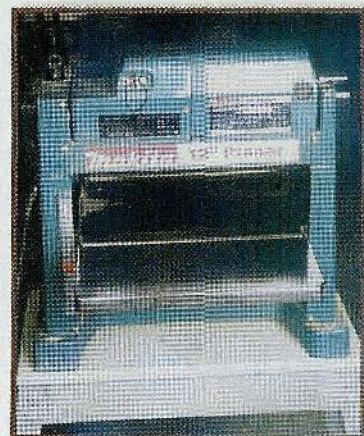


Fig. 6. A small thickness planer is very useful in milling wood to the desired thickness.

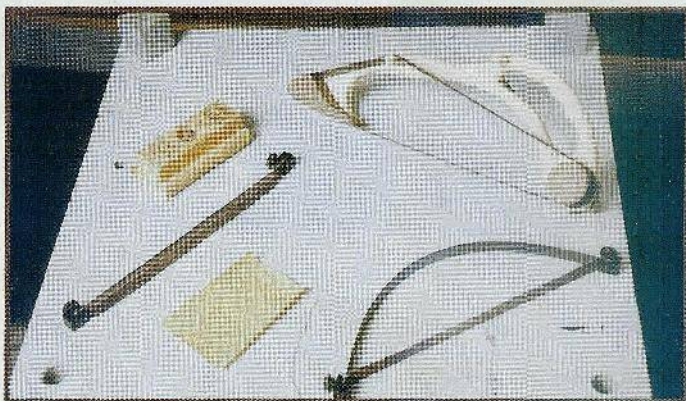


Fig. 7. The value of wood block sanders and bow sanders is immeasurable, especially on smaller pieces.



Fig. 8. A simple palm or finish sander is effective for sanding larger pieces and rounding edges.

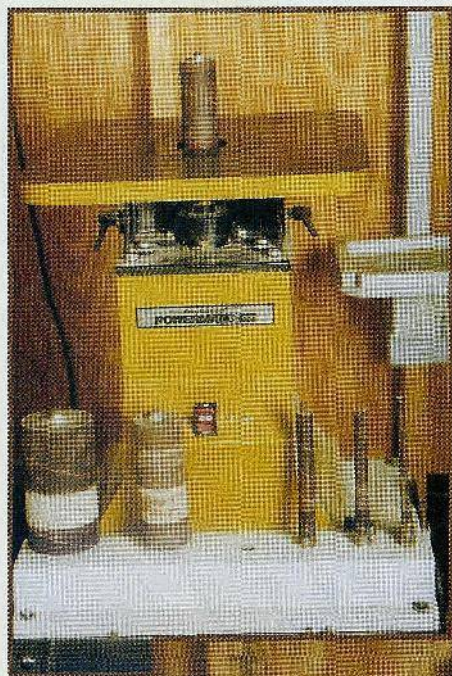


Fig. 9. An oscillating spindle sander is used for edge sanding, ensuring a 90° cut.

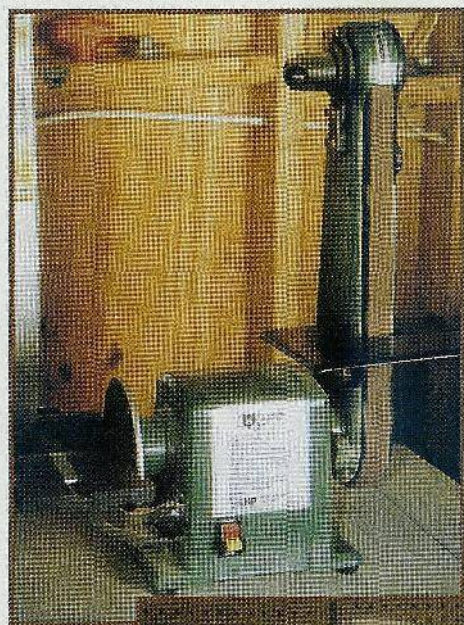


Fig. 13. A 1" x 42" vertical belt sander is handy for sanding in a tight space.

Fig. 10. A small tabletop belt sander is extremely useful for sanding and contouring.



Fig. 14. A small, homemade shadow box is a handy little item.

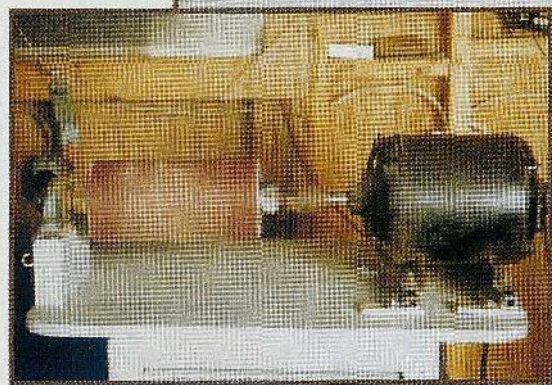
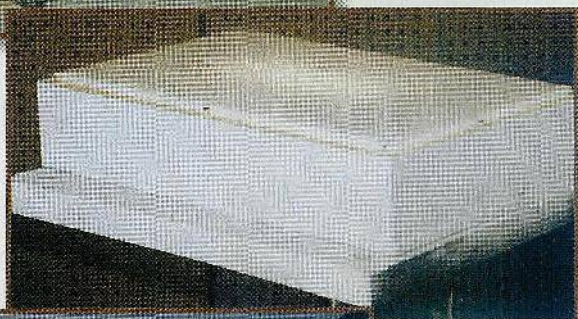


Fig. 11. Drum sanders can be mounted on a shaft driven by an electrical motor.



Fig. 15. The "Whopper Chopper" of intarsia—the rotary grinding tool.

Fig. 12. Smaller drums can be attached to a flex-shaft for hand use.



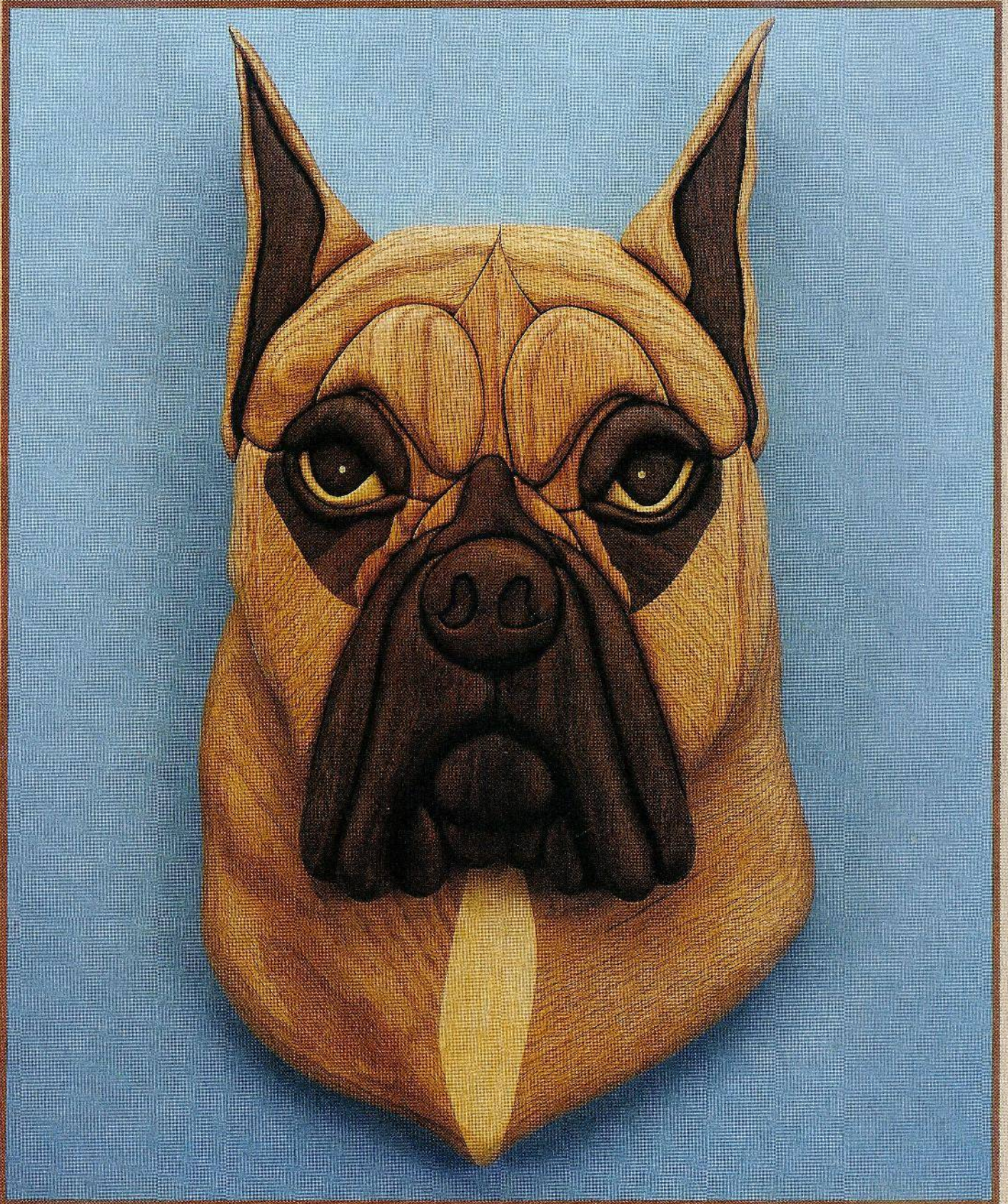
Fig. 16. Spring clamps with rubber tips, C clamps, sliding bar clamps, and wooden screw clamps.





# Boxer Intarsia

by Darin Liles



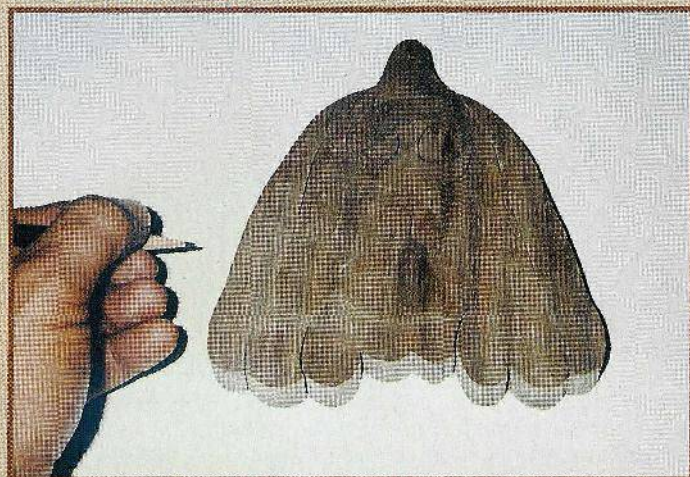
## SUPPLIES

Wood: walnut—one piece 3/4" x 10" x 12", one piece 3/4" x 10" x 24"; aspen—one piece 3/4" x 8" x 12", plywood—one piece 3/4" x 10" x 12", one piece 1/4" x 12" x 24"

Tools: scroll saw with No. 2 blades; drill with small bit; oscillating spindle sander; palm sander with assorted grits; map wheel; clamps

Tracing paper  
Carbon paper  
Sharp pencil  
Wood glue  
Matte or clear finish  
Hanger of choice

## INSTRUCTIONS



**Step 1.** Start by tracing the muzzle area onto the tracing paper. With carbon paper, transfer the traced section onto the wood and cut out.



**Step 2.** Continue cutting and adding the face section, using the previously cut piece to make a more accurate cut line. Be sure to sand the pieces to 90° for a good fit.



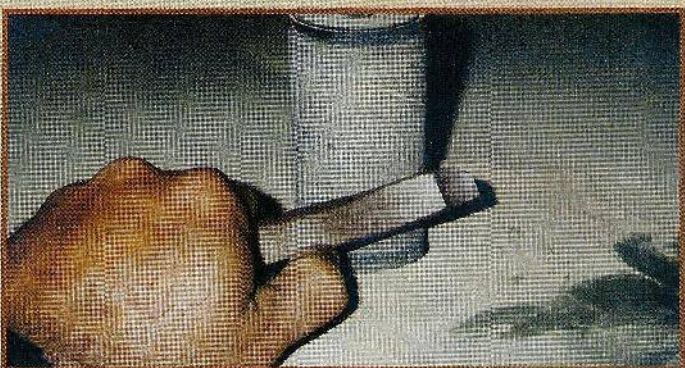
**Step 3.** Cut the inner part of the ear.



**Step 4.** Using the inner part of the ear for a more accurate cut line, cut the outer sections of the ear.

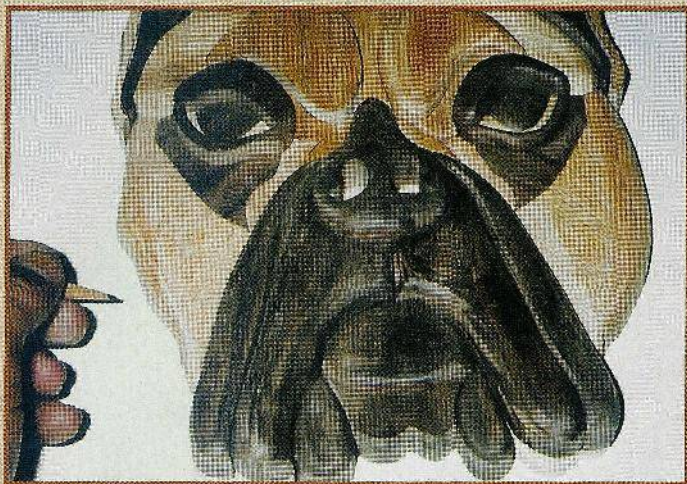


**Step 5.** After the entire head has been cut and fitted together, you can execute the lifts using 1/4" plywood.

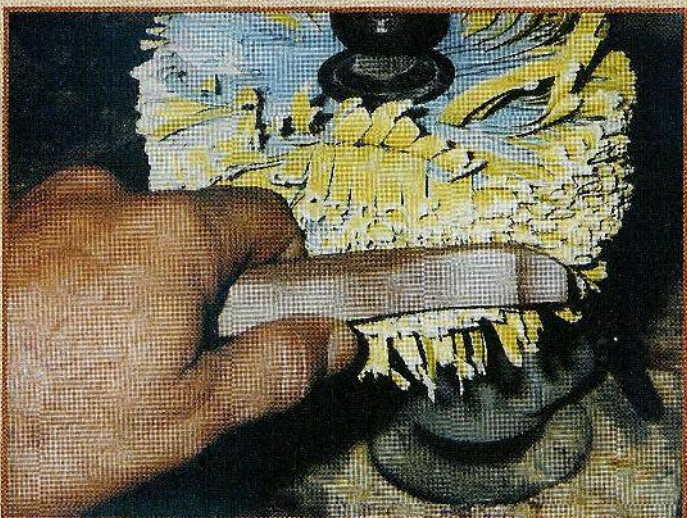


**Step 6.** Begin rounding the pieces.

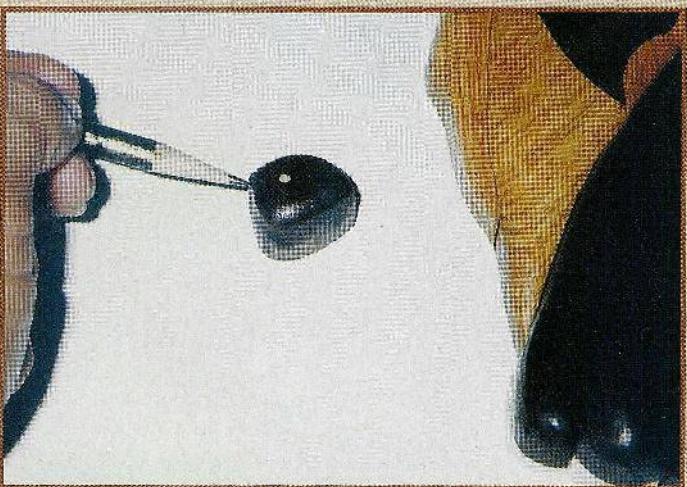
*continued on page 58*



**Step 7.** Continue rounding the pieces until you are satisfied.



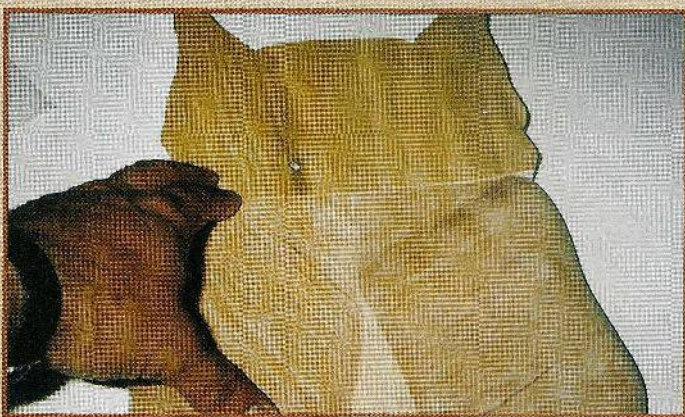
**Step 8.** After all rounding is complete, use a mop wheel to help smooth out the roundness.



**Step 9.** For the eyes, drill a small hole to accommodate a small dowel. Glue dowel in place and allow to dry. Sand and round smooth.



**Step 10.** After the head is complete (all sanding, rounding, and smoothing), glue the parts together, clamp, and set aside.



**Step 11.** Cut out the body and fit it to a 3/4" piece of plywood. This will accommodate the head and give it a 3-D look upon completion of the project. The outside of the plywood should be cut at a 30° angle.



**Step 12.** After the body has been rounded and glued and has had time to dry, glue the head in place.

**Step 13.** Trace the outer edge of the boxer onto 1/4" plywood to make a backer. Glue and clamp in place.

**Step 14.** After it has dried, spray the project with your choice of matte or clear finish. Apply hanger of choice and ENJOY!

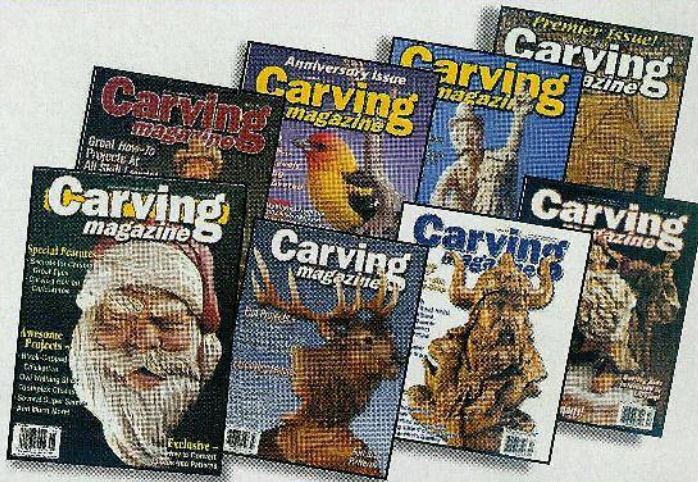
For questions concerning this project, please send an SASE to: Darin Liles, 252 Sam Street, Shirley, AR 72153. Website: <http://www.darinswood-works.com>.



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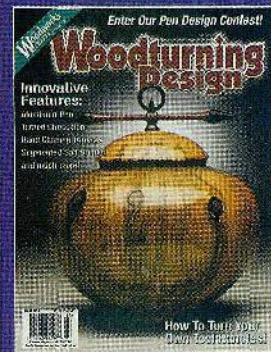
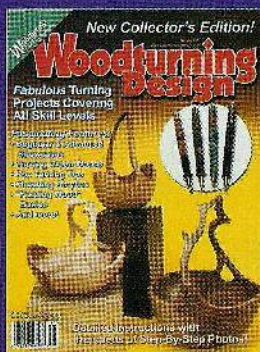
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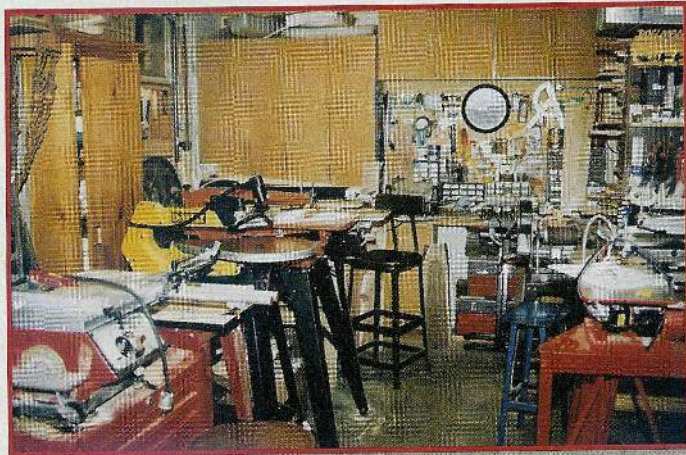
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# DIRK AND KAREN'S SCROLL SAW SHOP

by Dirk and Karen Boelman

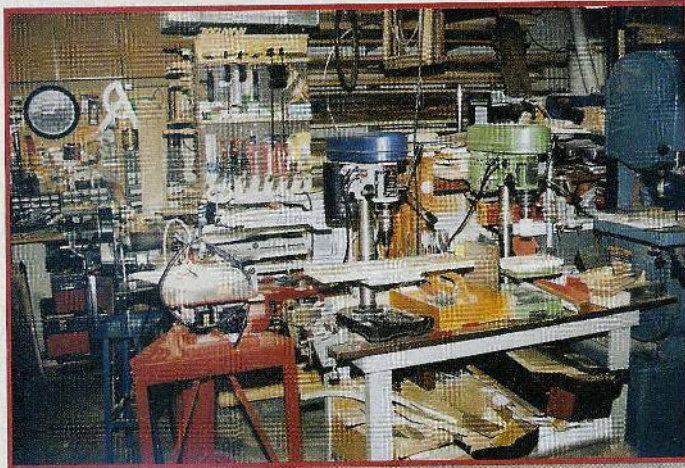
We do most of our woodworking in a room in our basement that measures just 17' x 21'. There's so much "stuff" in it that we always have to move something whenever we want to work on anything in the shop, especially when both of us are trying to work in it at the same time!



cut all the big boards into manageable sizes that we can handle in our little scroll saw shop. Someday (if and when our ship comes in) we hope to purchase a larger table saw that we can set up to handle large sheets of plywood.

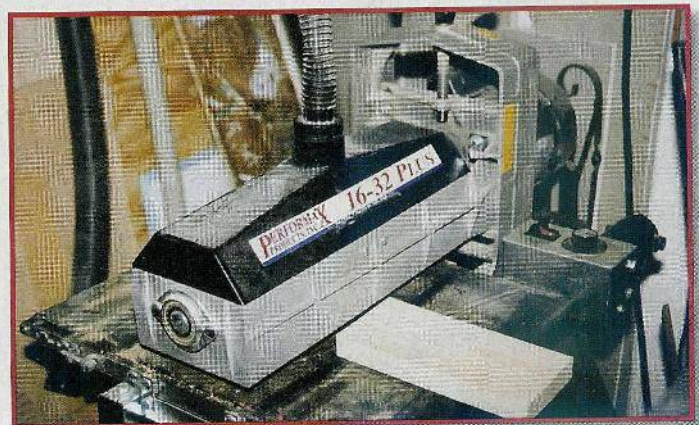


A small 12" Delta thickness planer (that we tucked under a bench) has served as a real workhorse for several years. Because we have a walk-out basement, it's just a few steps from our shop to the back door. This planer is quite easy to pick up and move around, so it really works great for us to just take it and the noise and sawdust right outside. Also, in the photo above, note the ShopVac air cleaner on the shelf next to the planer. We use the air cleaner in the shop all of the time. It is easy to set on a bench next to the scroll saws whenever we're sawing, and we also move it around to various locations wherever we are sanding or shaping, etc. We also set it on the floor while we're sweeping up the shop, and kicking up dust!



Here's the view of the north wall, straight across from the doorway. (I had to shoot it in two photos, because the room isn't large enough for me to get back as far as needed to shoot it in one.) In this little room, there are several scroll saws, including the following: two 20" RBI Hawks, a 20" DeWalt, a 30" Excalibur, an 18" Hegner Multimax, a 21" PS Wood Machine, a 24" Kit Saw from The Tool Company, and a 16" Delta and 16" Ryobi. This is why we call it our scroll saw shop, though it holds a lot more than just scroll saws. In this small room, we also have a Craftsman 24" jointer/planer, a 6" belt sander with a 9" disc sander, two drill presses, a 14" Jet band saw, a 12" Craftsman band saw, a Delta bench grinder, an RBI router table, a Ryobi oscillating spindle sander, a Performax 16/32 drum sander, a Delta 12" planer, a Hegner MK-4 table saw, and many hand tools, power tools and bench top tools. We have almost everything we need... except space!

Upstairs, in the garage, we have an older 10" Craftsman table saw, and a 10" Craftsman radial arm saw. That's where we

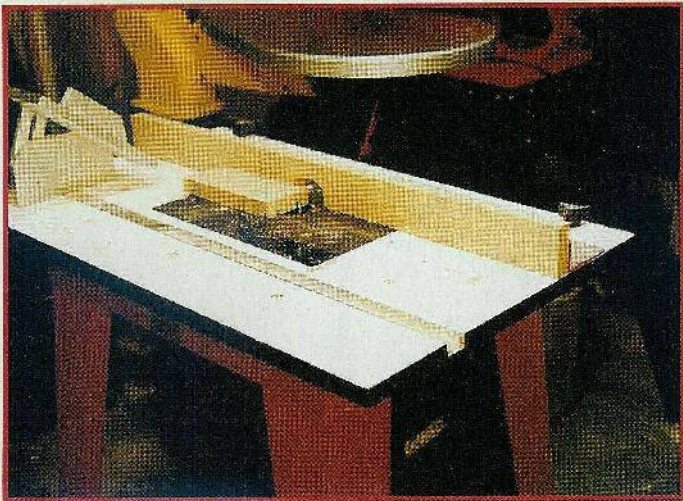


The photo here shows the Performax Drum Sander. We do quite a bit of thickness sanding with it, especially on shorter lengths of boards that are too difficult to run through the planer. I cannot imagine how we would get along without this machine. There are very few projects that we make that do not involve the use of it in some way. For example, there are many times we have started scroll sawing on a project from 3/4" (or even thicker) oak or cherry and found it to be very hard and too slow going. In these cases, we run it through the Performax and take

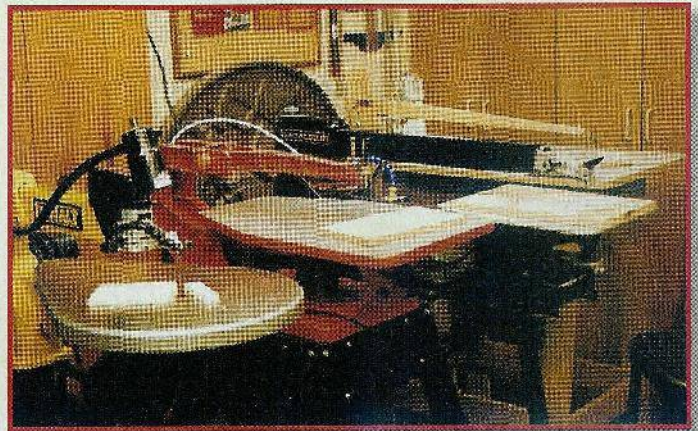
it down 1/16" or 1/8" in thickness, which makes it much easier to saw through. It is also ideal for smoothing out the planer marks on boards and for removing old finishes or weathered and discolored surfaces. We also use it to sand off the fuzz on the back side of projects already scroll sawn, and of course for finish sanding of the wood surfaces. It's stuck over in one corner of our shop, but luckily it's on wheels because we are forever moving it around the room to accommodate various lengths of boards. A hose out the top of the machine runs to a vacuum system, which gathers almost all of the dust created by the sanding process.



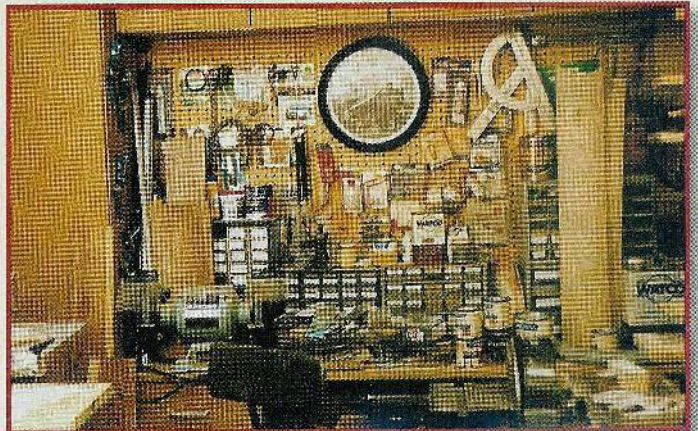
Sitting right next to the Performax is the Hegner MK-4 table saw. We would be lost without this tool as well. We use it to cut almost all of our wood to size for scroll sawing. It cuts so smoothly and accurately that it makes it easy to cut parts precisely for our projects, so they will fit perfectly together each and every time (providing that we always measure things correctly before sawing). Among its many features is the small disc sander on the side, which we use to dress up or bevel the edges on small wood pieces; and a built-in router, which works great to shape the edges on bases. The saw is also connected to our vac system, and is mounted on top of a tool cabinet that rolls around easily whenever we need to move it out for sawing larger/longer boards.



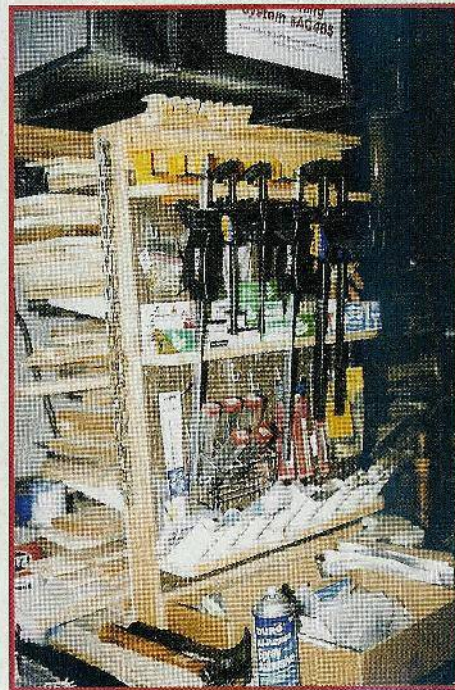
The next item in the lineup is this fantastic router table setup from RBI. It has been indispensable for making everything from frames to cupboard doors and biscuit joints, amongst other things.



And then there's a few scroll saws, including the DeWalt, PS Wood Machine, Excalibur and the kit saw from The Tool Company. We just move each saw around as we want to use them.

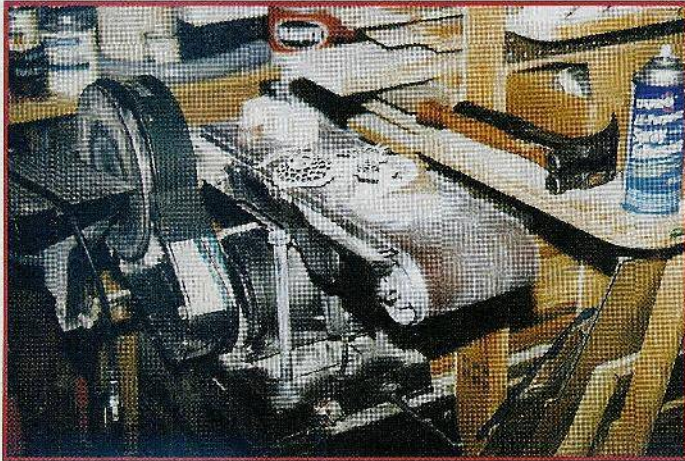


The north wall has a nice group of cupboards and drawers that hold a ton of stuff. It also has a small pegboard area to hold more stuff, and a small bench top that we use to hold hardware, finishes, and other items.

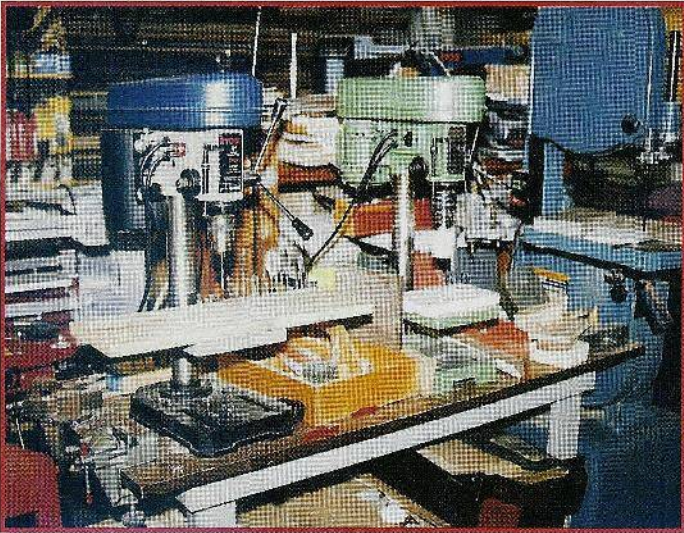


In the middle of our shop we have a roll-around storage unit designed by Scott Edgar of Square One Woodworking. It holds a large assortment of short pieces of wood on shelves on its back side, and a variety of items on the front side, including scroll saw blades, clamps, hardware, angle gauges, and more.

*continued on page 62*



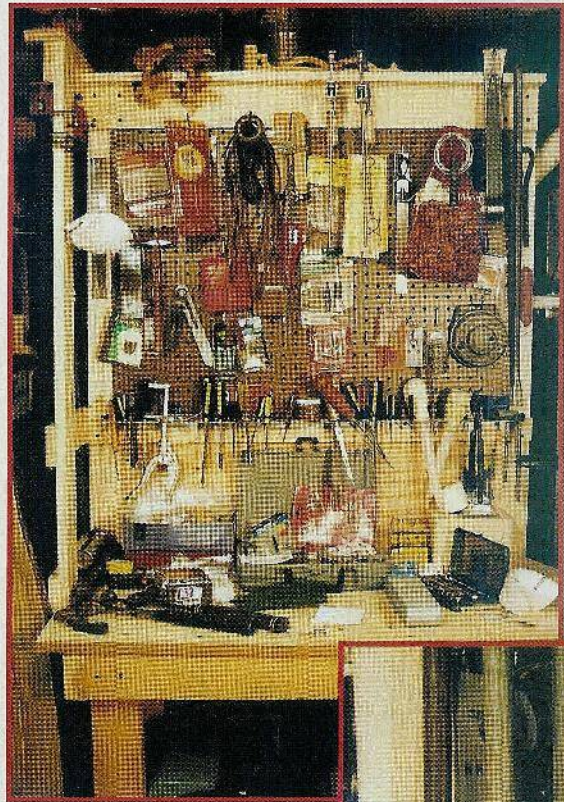
Next to the storage unit is our belt/disc sander. We use this machine on just about every project we make. Of course it's ideal to sand the faces and edges of wood pieces and for beveling, but I also use it very often to make parts fit perfectly together or to make sections sit flat or level on top of each other. I am so comfortable at working with this machine that I also use it frequently to knock off the sharp edges or corners on boards, and to round over the ends on dowels. It's also the perfect tool for making the bevels on the ends of wood pieces to form roof peaks for various projects, and for removing unwanted pencil marks or other unsightly scratches and blemishes. (Note the placement of the portable dust collector at the end of the sander. This handy unit will capture almost all of the dust produced by the sander).



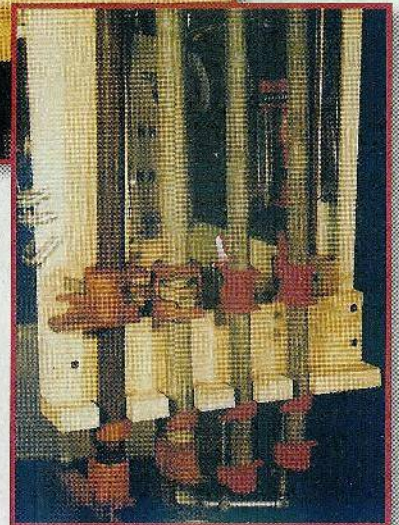
We have two smaller bench-top drill presses, which allow us to be able to drill with one machine and countersink with another (or any other combination of tasks required for a project) without having to change bits. The Jet band saw is used for lots of projects, and also for resawing thick boards into thinner pieces for scroll sawing.



In the middle of our shop are a few more scroll saws, a Hegner and two RBI Hawks.



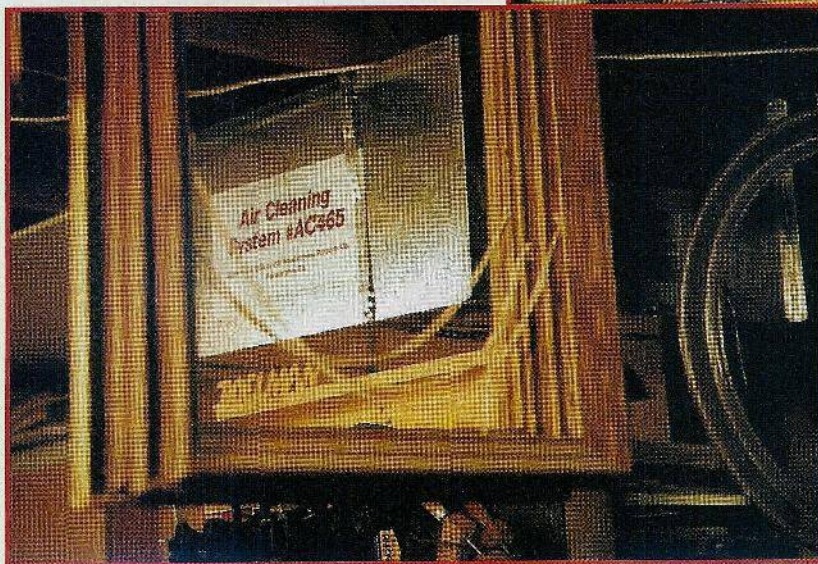
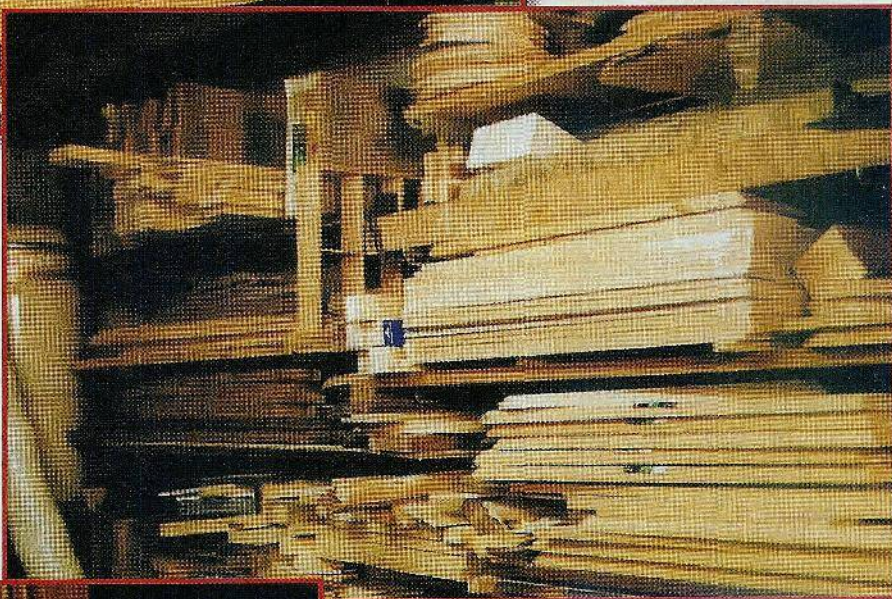
The small portable bench shown in this photo was designed to fit in front of our water heater and furnace. It holds a variety of items, including some of my long pipe clamps (inset).





Then there's this 8'-long workbench area with pegboard and hooks and shelves, which hold all kinds of wonderful things that we use for making our projects. (Karen wanted me to explain here that I really did clean up this area before taking these photos.) Needless to say, no assembly work gets done on this bench. I have to do that work on a table out in the other room. However, this bench is made out of 2x4s on edge, so it will handle the heavy-duty jobs. A good size vice on one end of it is perfect to hold all kinds of things in place so we can hammer on them, bend them, cut them off, file them, and otherwise shape them to our specifications.

Oh yeah, we do have a little wood stored along the back walls in the shop, too!!!



In order to catch some more of the airborne dust in the shop, we have an air cleaning system installed overhead. It's from PennState Industries, and it does a terrific job of capturing the dust.

That about does it. We hope that you have enjoyed the photo tour. As you can see, our little scroll saw shop is squeezed for space, but this certainly hasn't limited our abilities to make nice projects. It is a pretty good example of the typical amount of space in which many other scroll saw enthusiasts work. We do have room in other areas of our basement where we can assemble things, and we also utilize the garage for assembling and finishing, as well as the outdoors (whenever weather permits). We've been working here for about nine years, and we hope we will have many more years ahead of us for making sawdust!

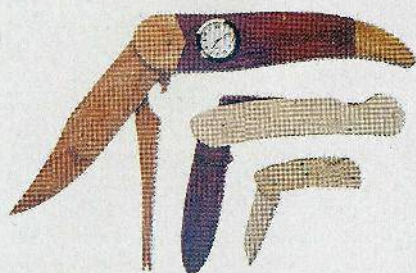


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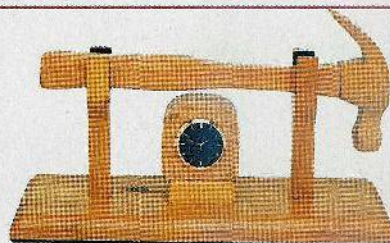
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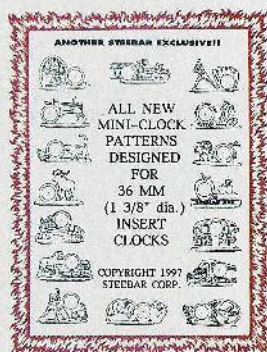
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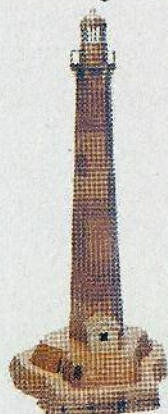
An extremely easy clock to build yet has a high perceived value. Crafted from solid oak, the clock measures 11"W x 15"H x 5 1/2"D and features our embossed metal dial #MD-7500-EMA (any 7 1/2" square dial will fit), a DC-375 dual chime motor (any motor that will accommodate a 1/4" dial will fit), #13 black hour & minute hands and an S-4 black second hand. Fully detailed plans and material list.



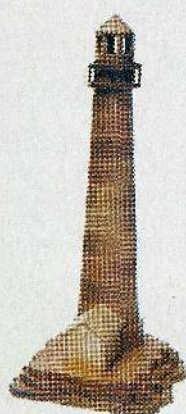
Keep your stamps untangled and within easy reach with these four easy to make stamp dispensers featuring 36 MM insert clocks.



Crafted from oak and walnut, our jewelry box is definitely one of a kind. Featuring a "rotating" mirror/clock combination and two generous drawers. We used a 50 MM-4 insert clock, but any 50 MM insert requiring a maximum 5/16" deep hole will fit. The size: 6 3/4"L x 10 1/4"H x 4 3/4"D.



Montauk Point Light  
Size: 5 1/2"W x 6 1/2"D x 13"H.



Bodie Island Light  
Size: 4 1/2"W x 5 1/2"D x 11"H.



Castle Hill Light  
Size: 8" square by 10"H



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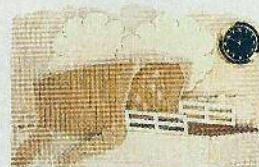
Maple Lane School  
16 1/4" L x 5 1/2" D x 9 1/2" H.



Miller's General Store  
14" L x 6 1/4" D x 9 1/2" H.



Grandpa's Barn  
18" L x 4 1/2" D x 14 1/4" H.



Madison County Bridge  
12" L x 1 1/2" D x 7 3/4" H.



Set of 17 letter openers Size: 8 1/2" to 9 1/2" long



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Average size: 1 1/2" diameter x 1" H.



Coin operated bubble gum machine.  
Crafted from oak and walnut.  
Size: 5 3/4" square x 7 1/4" high.



SEDAN  
Size: 11 1/2" L x 4 1/2" H x 4" W.



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



SPORTS COUPE  
Size: 9 1/2" L x 3 1/2" H x 3 1/2"



SPORTS CLASSIC  
Size: 15" L x 5 1/4" H x 5" W



Three fabulous tissue box covers that are a perfect compliment to any decor. Will fit full size tissue boxes.  
Size: 10" L x 5" D x 4 1/2" H.



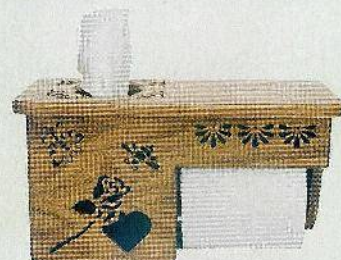
9 full size tissue box cover patterns.  
Crafted from solid oak, our covers will fit all standard tissue boxes.



Our "apple" jewelry box is certainly puzzling! Unique and fun to make and a guaranteed conversation piece. The puzzle box consists of four interlocking parts and a concealed storage area.  
Size: 4" L x 3 3/4" W x 2" H.



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SIZE: 7 1/2" W X 5" D X 9" H.



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# Key Rings

by Scott and Kathy Griffith

Shown here are various types of key rings the Griffiths produce: (back row from left to right) a cigar punch, a secret compartment made of deer antler, a key ring, a secret compartment made of satin, (front row left to right) a key ring pen, a detachable key ring, a screwdriver tool kit, a whistle, a whistle with a secret compartment, and finally a spring loaded key ring.



## SUPPLIES

Carba-tec Lathe CT-Lathe-I  
 Duplicator CT-Dup (optional)  
 Lathe Mandrel Set, PK1001  
 Barrel Trimmer Kit, PK1390  
 Pen Press, PK1008  
 Staburized™ Pen Blank  
 Shellawax Cream, PK1009  
 Abrasive Rolls, PK1276  
 Screwdriver Key Ring Kit, PK1071

\*All of the supplies listed above are available from Steebar at: [www.steebar.com](http://www.steebar.com).

## Introduction

Scott and Kathy Griffith have been married for twenty-six years. They live in Southern Lancaster County, PA, amidst beautiful farmlands, Amish neighbors, and a feeling of community reminiscent of their childhoods.

They have worked with wood in some manner for most of their lives. However, since 1984 the focus of their work has been wood carving and turning. Their love for this hobby has deepened their appreciation for the surrounding world and has led them to try to spread the joy. One aspect of this is the benefits gained by children and adults who share the hobby. What a great way to spend time together and to learn through workmanship and shared creativity.

Scott and Kathy's work can be seen at many fine arts and craft and wood carving shows, and through the fair season at the Pennsylvania Renaissance Faire among the artisans in Swashbucklers Grove!

This article is the fourth in an ongoing series focussing on the many uses and applications of the mini lathe. Scott and Kathy have been kind enough to share with us their many "tricks of the trade" when it comes to getting involved in and making a profit through this fascinating, up-and-coming school of turning. As you will see, not only are the Griffiths prolific designers, they are also incredibly organized!

### Quick and Easy

Key rings are great gift items and popular selling pieces. Made on a 7mm mandrel with the appropriate bushings, key rings are quick and easy to make. Some key rings can be made from the small cutoffs and short blanks that were too nice to throw in the trash.

Most of our key rings are made from stabilized wood. For wood to be stabilized the dry wood is placed in a specially designed pressure chamber with epoxy and, if desired, a dye or colorant. This stabilizing process forces the epoxy through the wood, resulting in a product that is durable and long lasting. By infusing the wood with the epoxy, a piece of burly, curly, or figured soft wood becomes much more dependable for turning on the lathe and has a finish that lasts much longer.

For new turners, try harder woods (such as walnut and mesquite) for your first key rings. Avoid light colored woods; even with a finish they tend to discolor from handling and contact with other items such as coins.

There are many styles of key rings available, ranging from a single 7mm tube turned to your design, to a two-piece mini pen key ring, to a screwdriver key ring (see **Fig. 1**). A great feature of these kits is that they are small blanks and it is convenient to turn two or three at one time using the appropriate bushings.

### Creating A Screwdriver Key Ring

Choose several blanks of stabilized woods and, when cutting to length, add 1/8" to the length of the brass tube. Be sure to use the centering vise so you are able to secure the blank while drilling with a 10mm drill bit (see **Fig. 2**). Brad point drill bits are best for stabilized wood, but be sure to frequently clear the flutes of chips. The centering vise is really handy for these since the blanks are so small and can be difficult to hold steady while drilling a larger hole.

Glue the brass tubes in place using 2-part epoxy and being sure to thoroughly coat the drilled hole. Allow the glue to cure. Use the barrel trimmer with the 10mm pilot shaft to true and trim both ends, again being careful to remove as little of the brass tube as possible (see **Fig. 3**).

Load the mandrel with a screwdriver key ring bushing, a wood blank, another screwdriver key ring bushing, another wood



Fig. 1. An assortment of screwdriver key rings.

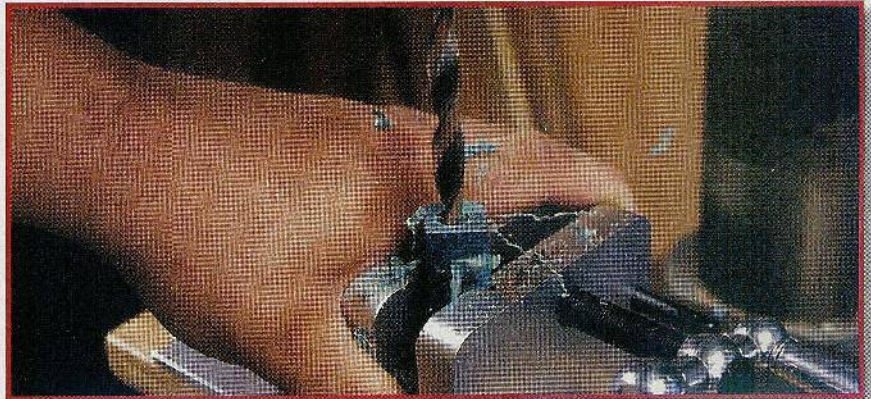


Fig. 2. Be sure to use the centering vise so you are able to secure the blank while drilling with a 10mm drill bit.



Fig. 3. Use the barrel trimmer with the 10mm pilot shaft to true and trim both ends.



Fig. 4. Load the mandrel with two key ring blanks.

continued from page 67

blank, and finally another screwdriver key ring bushing (see **Fig. 4**). Do not over tighten the mandrel nut because a blank may split or the mandrel may bow. There is no specific design to these as long as they can be used as a screwdriver and both ends of the blank are turned to the bushing dimension.

Load the mandrel into the lathe and set the speed on low. Use your rough out gouge to knock off the corners and slowly increase the lathe speed as the blanks round out (see **Fig. 5**). Continue shaping the key rings using a skew chisel until you are satisfied with the smoothness and shape, stopping the lathe frequently to check your results (see **Fig. 6**).

Turn the lathe speed down slightly and begin sanding with a 1"-wide x 4"-6"-long strip of 80-grit cloth-backed sandpaper (see **Fig. 7**). Keep the sandpaper moving and frequently expose fresh areas of grit. Stop the lathe frequently to check the wood. As the marks become uniform, move to finer grits and begin increasing the speed and using less finger pressure on the sandpaper.

Once all swirls, scratches and tool marks have been sanded away and the wood has a smooth satiny feel, it is time to apply a finish. Our choice is "Shellawax" Cream—a white shellac with a mix of refined waxes, including carnuba and bee's wax. This product is especially nice since it is a creamy paste wax and easy to spread but also, unlike liquid, does not spill. With the lathe off, use a piece of T-shirt fabric or your finger to spread a thin layer of finish on the pen while rotating the lathe by hand (see **Fig. 8**). Begin buffing with the lathe on medium speed, and move quickly to high speed for a nice shine (see **Fig. 9**). If you feel your finish is a bit spotty, no problem: just reapply and buff it well. Then remove from the mandrel.

With the instructions in front of you, lay out the parts as directed. The pen press is a handy helper for the assembly process (see **Fig. 10**). Once your key ring is assembled, be sure to put the appropriate attachments inside (see **Fig. 11** and **12**). Many of the pre-cut blanks on the market are often long enough to make a matching Polaris pen and one of several styles of the key rings. Be sure to check the dimensions required.

For questions concerning this article, send an SASE to: Kathy and Scott Griffith, 672 Conowingo Rd., Quarryville, PA 17566. Email: [griffduchess@yahoo.com](mailto:griffduchess@yahoo.com)



Fig. 5. Use your rough out gouge to round out the blanks.



Fig. 6. Continue shaping the key rings using a skew chisel until you are satisfied with the smoothness and shape.



Fig. 7. Turn the lathe speed down slightly and begin sanding with cloth-backed sandpaper.



Fig. 8. Apply Shellawax Cream while the pen is on the lathe.



Fig. 9. Begin buffing with the lathe on medium speed, and move quickly to high speed for a nice shine.

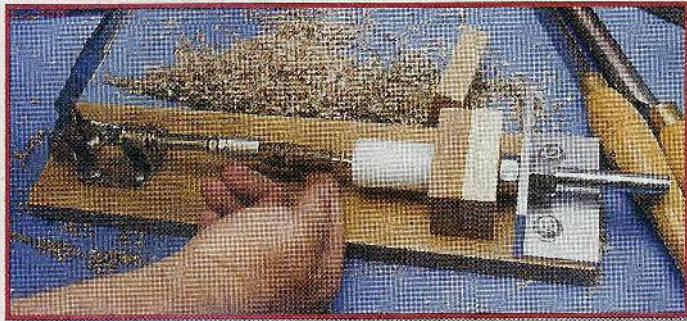


Fig. 10. The pen press is a handy helper for the assembly process.



Fig. 11. Be sure to put the appropriate attachments inside your key ring once it is assembled.



Fig. 12. A gallery of key rings on display.

## How to handle a void in your turned blank



Fig. 1. Sand and smooth the blank with coarse sandpaper, 80 to 180 or 220 grits is adequate. With the lathe off and the pen blank on the mandrel, position the pen blank so the flaw is on the upper surface.



Fig. 2. Collect some of the wood dust you just sanded off and fill the flaw with the dry sawdust. Carefully allow several drops of a thin cyanoacrylate glue to fall onto the sawdust. Do not touch the tip of the glue bottle to the sawdust or the bottle may become contaminated. If necessary, use a toothpick or exacto knife blade to quickly stir the sawdust and glue. Allow to dry.



Fig. 3. There is an accelerant available for the cyanoacrylate glue, which speeds up the set time. The thin version of the glue is necessary to ensure the saw dust is saturated quickly, and a light spritz of accelerant will set up the glue quickly. If you think you need more filler, be very careful when adding more glue. The accelerant can contaminate your bottle of glue just from the fumes wafting from the flaw, so do not touch the area with the glue bottle or it may begin to set up. The accelerant is that potent.



Fig. 4. Once your patch dries, scrape the excess from the blank with the exacto knife. Turn the lathe on low speed and sand, starting with coarse sandpaper. Finish normally, slowly increasing the lathe speed as you progress through the grits, checking frequently for the condition of the flaw and the transition from blank to bushing. This method is particularly successful with Staburized (tm) blanks. Standard turning wood blanks may respond differently, so keep a notebook nearby to keep track of your results. Happy turning!

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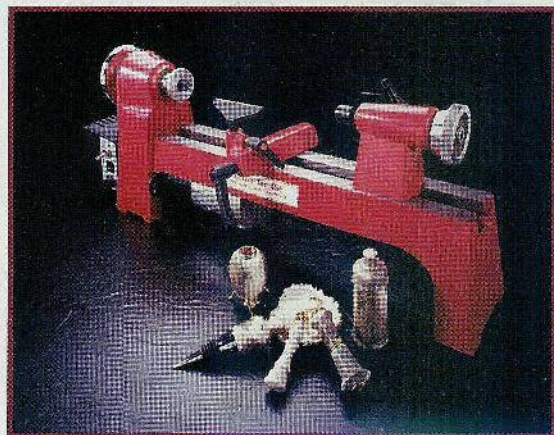
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- Spindle 3/4" x 16 tpi w/ #1 MT
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- 12-1/2" between centers
- 6" swing over bed
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- Overall size: 25" x 4-3/4" x 9-1/2"
- Weight: 37 pounds

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### Purchase Includes:

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# Redefining Woodworking in Schools

by Pam Levy

## The State of School Wood Shops

Traditional middle and high school wood shops are having a difficult time surviving. In recent years, curriculums have been focusing on technology and automation as opposed to hands-on projects typical of woodworking. Downsizing, budget cuts, liability issues, and lack of interest have also victimized woodworking as a subject in schools. The joy of making handcrafted projects is quickly being replaced by technologies such as CNC automation. This article discusses how woodworking has been revived, redefined, and reinvented in many schools throughout the country.

The School Products Division of Penn State Industries, a woodworking company based in Philadelphia, PA, has taken the lead in creating a program that has generated excitement in school districts nationwide. In fact, approximately 2,000 schools are currently participating. Their mission is to keep the woodworking legacy alive in our schools, and to integrate technology concepts into a curriculum that satisfies both the physical and mechanical skills required for woodworking with the intellectual challenges required by technology education.



A student drills her pen blank, prior to inserting the pen tubes and turning.

## A Teachers' Discovery

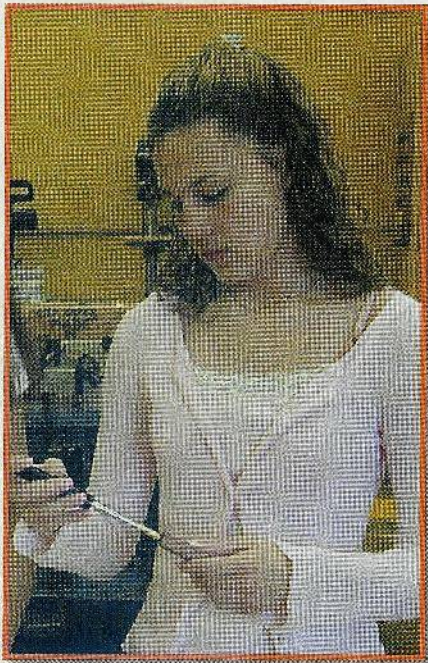
Ted Weiberg missed the feelings of satisfaction and accomplishment his students experienced when he taught shop. He missed seeing the pride his kids had after making a stool, birdhouse, toolbox, or whatever was the project for the week. Like many shops throughout the country, his shop had been downsized significantly. Today, Ted teaches technology to junior high students in Richardson, Texas, with a goal of "finding a project that was small, affordable, easy to construct, yet would be something the student would be proud of making and showing off." Ted was looking for the "WOW" factor—an easy, hands-on project that would fit into his technology curriculum.

Eventually, Ted found just what he was looking for. A trip to a neighboring high school opened his eyes to the possibilities of pen making. His school soon purchased its first lathe, and his students quickly became excited about using it. According to Ted, "We started an after-school group that wanted to make pens, and then it all took off. The next year we bought another lathe and learned how to make yo-yo's." His production lab now has four mini-lathes, each outfitted with a duplicator. The duplicator allows students to "more easily turn a project with very little supervision." With this setup, Ted's students are able to make pens and awards, and sell them to raise money for his technology shop. His Technology Student Association made a \$1000 profit through a single fundraiser.

Pen making has grown by leaps and bounds in Ted's school district; every junior high school now has at least two lathes, and the program has proven to be very popular. Furthermore, the program is appropriate for students on all age and skill levels. The concepts taught through this program include design, problem solving, tooling, machining, measuring, building, and assembling products. "Turning small projects on a lathe introduces students to the machining procedure and can be used to teach measurement and manufacturing processes." Ted particularly enjoys the sense of achievement that his students feel when they make projects, since he knows that most people are not able to do this.

## "Build a Business" Lesson Plan

In addition to enabling students to develop woodworking skills, PSI also provides specialized lesson plans that have students participate in the activities of a real corporation.



A student glues her pen tubes into the drilled pen blanks.

Elements of the plan include:

- Starting a company
- Marketing a product
- Advertising a product
- Setting up a manufacturing run
- Using a computer to track production, sales, and inventory
- Generating financial statements

Even teachers who are not woodworkers are able to quickly learn how to incorporate this system, and get a program started in his or her school. This is very rewarding for the teacher involved. The company's videos and instructional information allow schools to get up and running quickly, and the free "Lesson Plan" facilitates the integration of pen making into the curriculum.

### Innovative Curriculum

Sheldon Poremba, a Tech Ed teacher in Whitehall, PA, had never taught shop before but was anxious to develop an innovative curriculum that incorporated manufacturing. His class began as a smaller interest group, and flourished into what it is today. His classes emphasize many aspects of the pen-making process: "In addition to hand-eye coordination, I also enforce math fundamentals by emphasizing accurate measuring, adding and subtracting fractions, geometric calculations, and even some principles of physics."

Sheldon spends a great deal of class time on the identification of properties of the wood used in projects. Students are taught that wood species vary, and



Instructor Sheldon Poremba teaches his student how to make a pen.



A student sands her project after turning the barrels. The sanding process uses graduated sandpaper grits, a typical step in wood finishing.



Ted Weilberg's students turning barrels on a duplicator. Many teachers prefer using the duplicator because it simplifies the turning process, which is particularly useful for younger students.

that some are more appropriate than others for making projects. Pen making shows how certain woods are able to enhance the project's beauty. Finally, Sheldon includes a writing component to his lesson, where students describe their projects and the steps necessary to take it from inception to completion.

### Fundraising Potential

Necessity was the mother of invention for Rachel Baxter, a Tech Ed teacher at Cook Middle School in Houston, Texas. Her course was so popular that the students wanted more lathes. So, the students had the idea to sell pens as Christmas presents to finance the purchase. "They picked out the items they thought would sell, created a price sheet, and then did a customer survey." The students found that the focus group preferred satin pen finishes with blue/black acrylics. The pens were so popular that demand exceeded the amount of pens the students were able to make.

Rachel notes a number of reasons that she loves the pen projects: "These projects are so user friendly that you can easily teach, monitor, and help many students even though they are all working on different projects. Parents and administrators can't believe what these kids can do, and how it builds their self-esteem. I have even had to call parents, because they thought their child bought the pens at a store and couldn't believe that he or she actually made it... The lathe projects are actually very easy, and students can complete one, start to finish, in 2-4 periods, depending on their level of commitment to finish. This is an excellent way to teach them quality control and the universal system model."

### The Duplicator Advantage

Lathe duplicators make pen making even easier for younger students. Kent Crowell of Goddard High School in Midland, TX, is a fan of the duplicator. "It has let my 7th and 8th graders turn out a higher quality product than I would expect any beginner to be able to make. Our school has purchased two of the duplicators, several templates, hundreds of pen kits, as well as mandrels and other pen making accessories." The students proudly gave their handmade pens as Christmas presents to the Midland School Board members.

*continued on page 74*

### A Cost-Effective Solution

School districts also find pen-making equipment very cost effective when compared to technology products. Rather than spending several thousand dollars, schools can spend just a few hundred dollars to get started with a small pen-making setup. Pen kits, wood, and other supplies to maintain the program are quite affordable. For example, a package for 35 students (2 or 3 classes) is available for around \$2000, which includes 2 lathes, 2 duplicators, turning and pen-making hardware, finishing supplies, videos and instructions, plus enough kits and wood to make about 115 projects. After the initial purchase, subsequent individual kits would only cost from \$2 to \$4 each. The Tech Ed teacher's job of "selling" the program to upper echelon school district administrators becomes easy because of the program's low cost.

### For Additional Information

Pam Levy is the School Products Manager for Penn State Industries. Pam works extensively with students, teachers, administrators, and school districts to fit their particular needs. "Our projects are fun to make, have educational value, and can be integrated across the curriculum to involve many disciplines." Pam's enthusiasm for the schools extends well beyond being a sales coordinator. "By using mini lathes, educators have excited the curiosities of middle and high school students, making learning fun while also producing a beautiful and salable product."

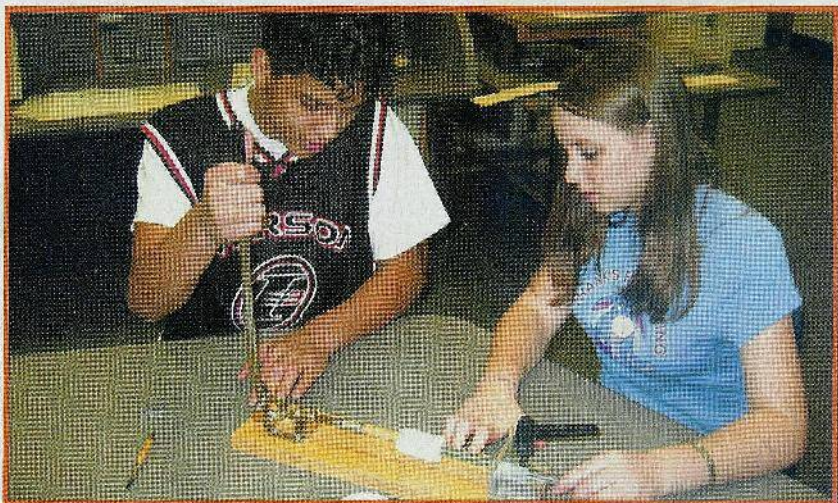
Pam can be reached at 1-800-847-8984 anytime between the hours of 8:30 a.m. and 11:00 p.m. EST, or by e-mail at [pam@pennstateind.com](mailto:pam@pennstateind.com). Also, you can visit the School Products Division on the web at [www.PSIschools.com](http://www.PSIschools.com).



Jason Rue of Orange Park, FL, was a freshman at Clay County High School when he discovered pen making. After looking through the Penn State Industries School Products Division catalog, he bought a lathe and within a short period of time turned his hobby into a business.



These students from the River Bend Middle School display some of the many handmade pens donated to the Freedom Pen Project. This project provides beautiful handmade writing instruments to our military stationed in foreign countries. The goal of the project is for every freedom pen to serve as a constant reminder to our troops that they are not alone and will have continued support until every one of them returns.



Middle school students press pen parts together on an assembly press. This is the final step in pen making after turning and finishing the pen barrels.



The joy of victory! Students Steven Loh and Eric Ekholm show their prize-winning projects from the Texas Technology Student Association Conference in Waco, Texas.

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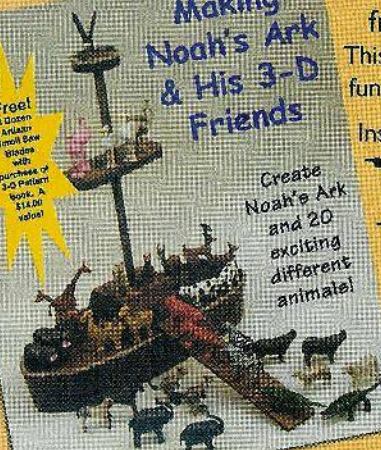
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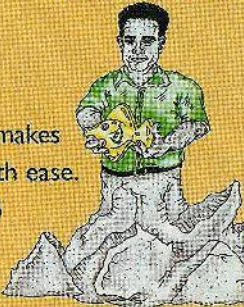
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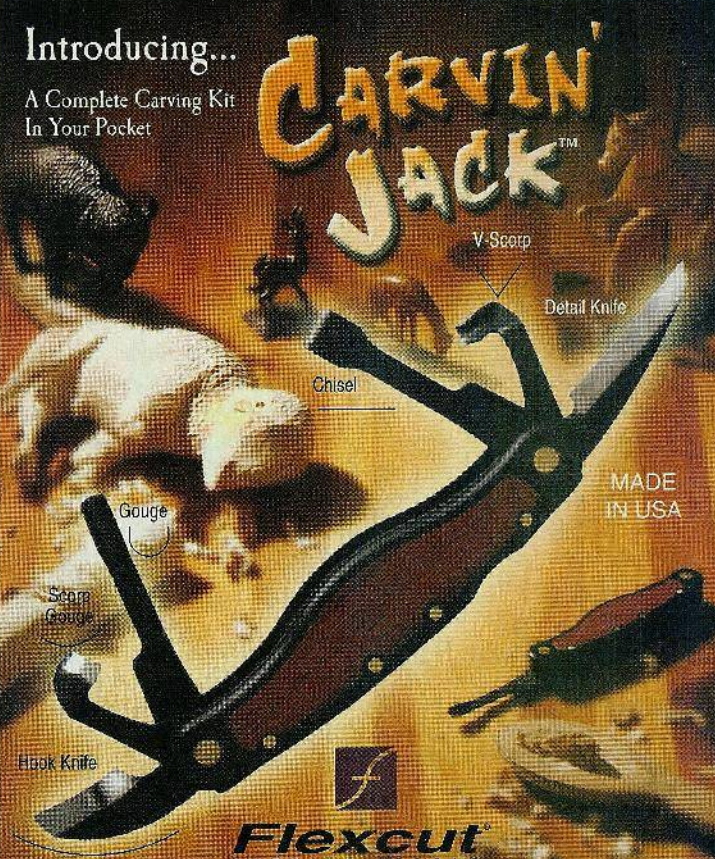
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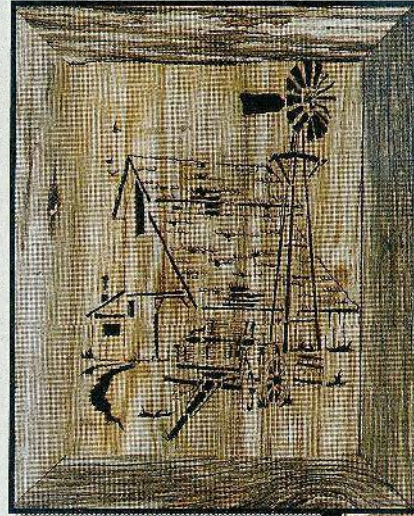
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# Reader's Gallery



Joe Caldwell of Forney, TX, is a talented woodworker. His Tattered Barn, designed by the Wooden Teddy Bear, was cut from wood found in an old barn near Forney, TX. His Wild Horses project was designed by Marilyn Carmin, and hangs proudly over the entrance to the Smokehouse in Forney. Joe says "everyone who likes horses loves this piece, and everybody here loves horses." The Peregrine Falcon was designed by Jacob and Wayne Fowler, and appeared in our January, 2004 issue. Joe cut the falcon from 3/8" canary wood, the tree and stump from 3/8" hickory, and the mountain from birch plywood. The background is made from 2" red oak pieces glued together, and the falcon, stump, tree, and mountain were inlaid into 3/4" red oak. The project was challenging, because the 2" red oak pieces had to lie flat and line up precisely. After much sanding, all the pieces were smooth to the point that Joe's hand couldn't feel any ridges. Thanks for the creative inspiration, Joe!

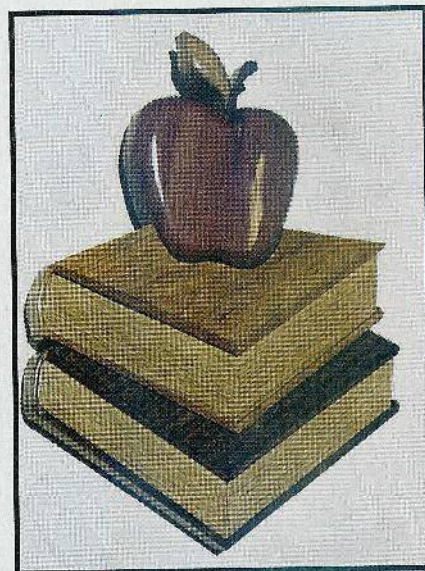


Clinard Rawls of Columbus, SC, won two First Prizes for his intarsia at the 2003 South Carolina State Fair—one for his Intarsia Tiger (designed by Jim Ryan) and one for his Intarsia Marlin (designed by Bob Hlavacek). The Garden Basket, designed by John Nelson, also won a First Prize and Sweepstakes Award in the Basketry class at the same State Fair. Clinard used canary and walnut for the basket and added a touch of his own, a wooden bow for the handle. Very impressive, Clinard! Incidentally, all three projects shown have appeared (with full size patterns) in various issues of *Creative Woodworks & Crafts*.

Dick Miraglia of Pocono Lake, PA, made this excellent version of George Ahlers' Black Bear, which was featured in our August, 2004 issue. When I showed the photo of Dick's Bear to George Ahlers, he was very impressed with how Dick had embellished the original pattern to make the finished project a true one-of-a-kind. Thanks, Dick, for helping to keep the creativity in *Creative Woodworks & Crafts*!

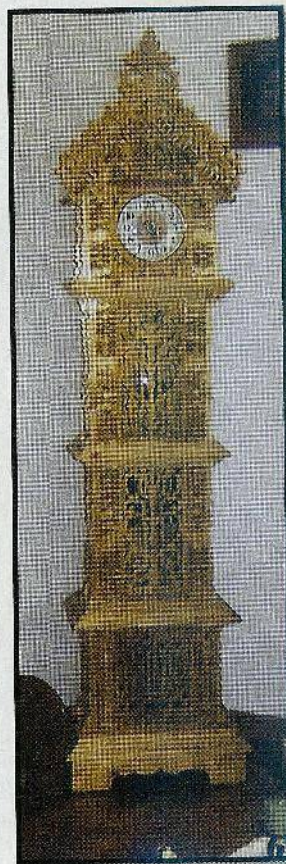
# Reader's Gallery

Robert Miller of Dayton, OH, is a Korean War Veteran, so he felt drawn to cut these two military-themed patterns designed by Tom Mullanc. Robert had only recently purchased a scroll saw, so it is all the more impressive that he was able to do such a good job with these two projects.



Roger Sell of Littlefield, TX, was asked to design a gift for a teacher. His wife found an image on the internet showing a stack of school books with an apple on top, and Roger designed this intarsia project from it. As you can see, it turned out to be a good project and it won a blue ribbon at the Panhandle South Plains Fair in Lubbock, TX. Great job, Roger!

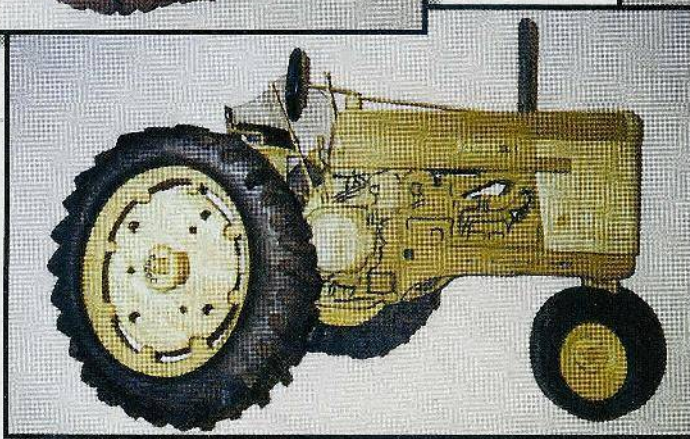
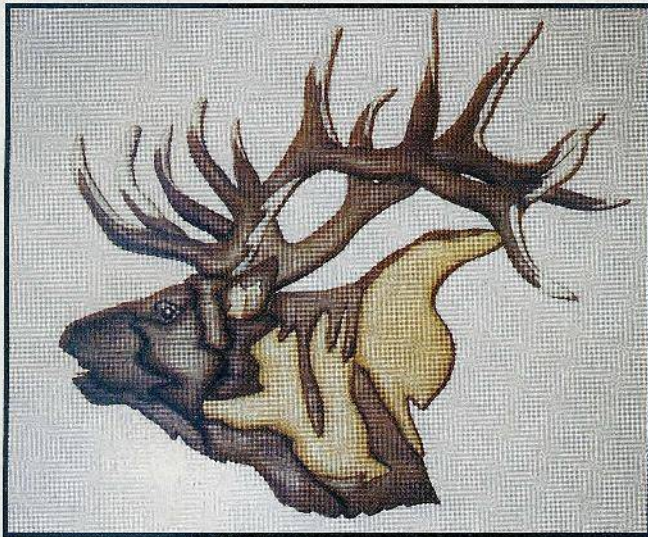
Russell Fehr of Brea, CA, designed these unique candy dispensers based upon something he saw in a store in Alaska. His daughter is a teacher and her students love "earning the right to a gum ball." Great job, Russell!



Richard and Sandra Gancarz of Flushing, MI, hand crafted this handsome Country Cottage Grandfather Clock designed by Dirk Boelman. Nice work, Richard and Sandra!

# Reader's Gallery

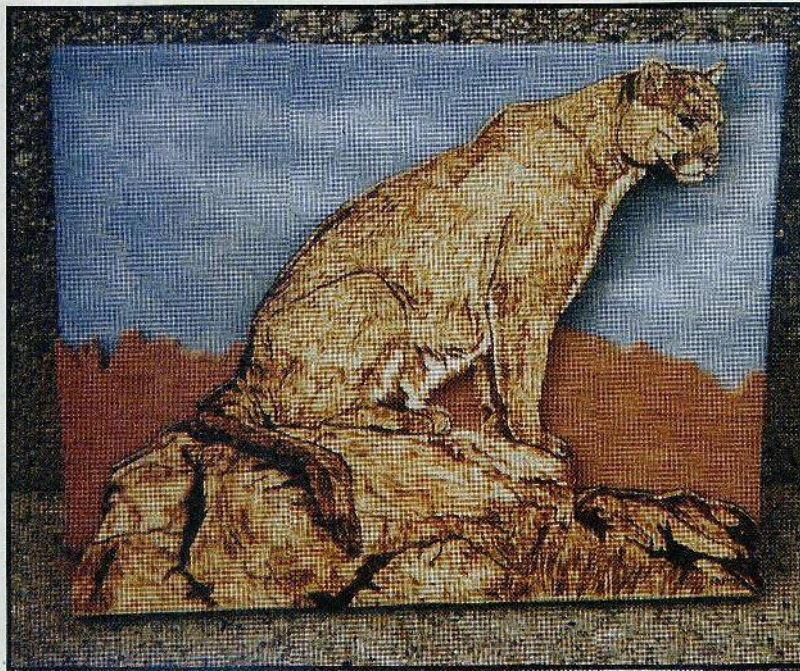
**Loren Lorenz** of Meadow Grove, NE, has been working with wood most of his life, especially carving, but became very involved with intarsia over seven years ago. He makes most of his pieces from photos and uses a wide variety of hardwoods for his projects. The Elk Head has 38 pieces and is made from walnut, maple, and basswood. The Tractor consists of 100 pieces and is made from poplar, walnut, and yellow heart. The Sandhill Crane is made from padauk, ash, walnut, yellow heart, and maple and consists of 23 pieces. Keep up the fine work, Loren!



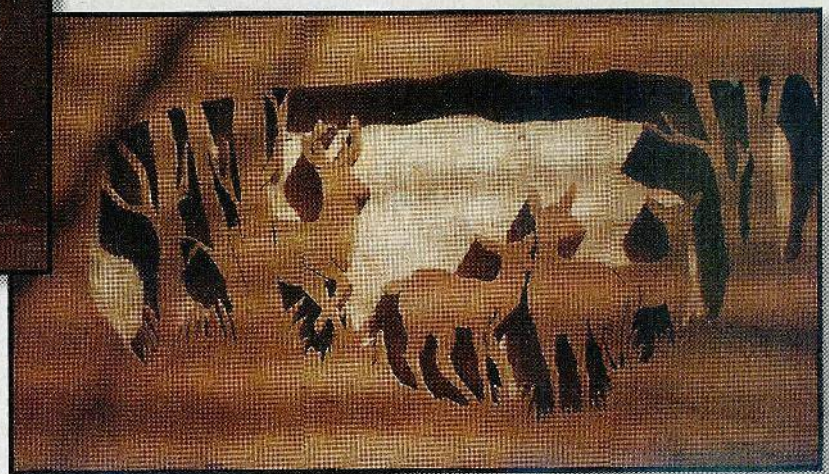
**Roy Whitfield** of Lacey, WA, crafted this impressive Softail Motorcycle. It consists of over 300 pieces and was designed by P.A. Barney. Made from wenge, black walnut, bloodwood, maple, and yellow heart, it measures 42" x 26". Impressive work, Roy!



# Reader's Gallery



**Richard Hoehn** of Park Forest, IL, loves working with wood as his father did. He made this Quail from cedar wood without a pattern. The 3-D Puma was also made freehand, as he went along. The puma and rock were cut and woodburned and then glued onto the other two layers of wood. Nice work, Richard!



**Joe Gizowski** of Silver Creek, NY, recently discovered our magazine and is relatively new to scroll sawing. The deer are from a Heartland Creations pattern, which was reduced to 5" x 8". Joe designed his own Polish Falcon and made it for his grandfather's 80th birthday. Nice work, Joe!

10 FINANCIAL DATA		11 EXPENSES BY CATEGORY	
GENERAL INFORMATION & CATEGORIES		DOLLARS (\$)	
Item		Actual	Budget
1. Total Available for Expenses		100,000	100,000
2. Total Available for Expenses		100,000	100,000
3. Total Available for Expenses		100,000	100,000
4. Total Available for Expenses		100,000	100,000
5. Total Available for Expenses		100,000	100,000
6. Total Available for Expenses		100,000	100,000
7. Total Available for Expenses		100,000	100,000
8. Total Available for Expenses		100,000	100,000
9. Total Available for Expenses		100,000	100,000
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11. Total Available for Expenses		100,000	100,000

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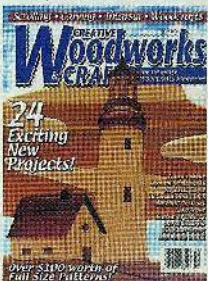
**JANUARY 2001**  
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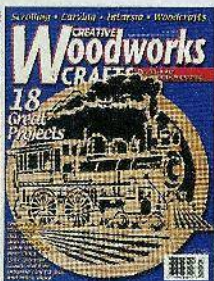
**MARCH 2001**  
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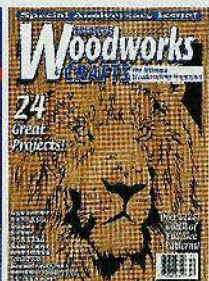
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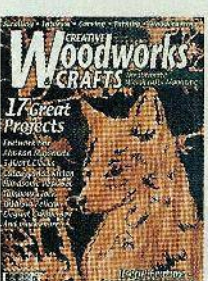
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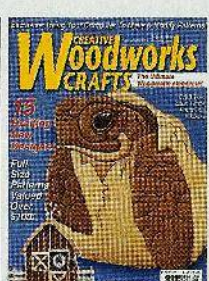
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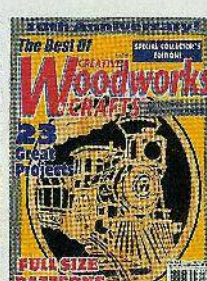
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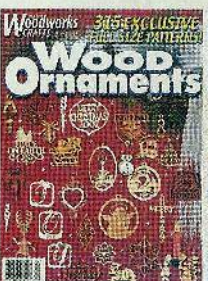
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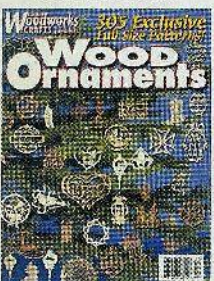
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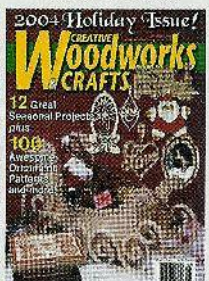
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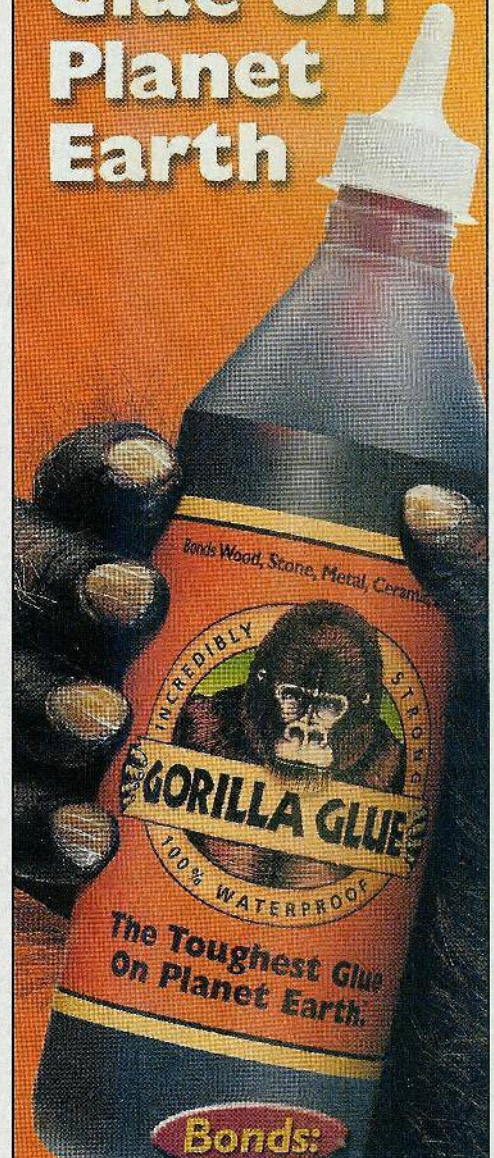
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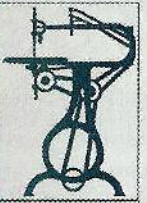
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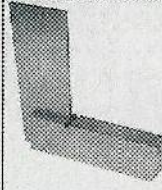
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 #110 - 1/2"x12"x24" - \$3.90  
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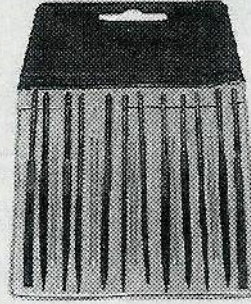
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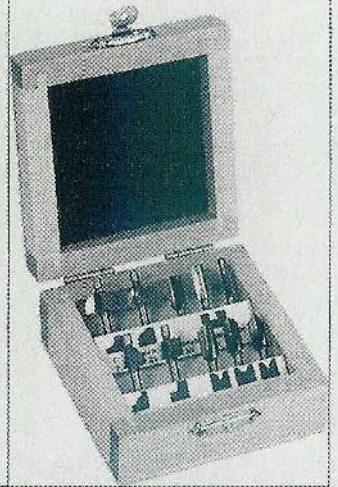
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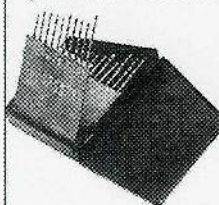
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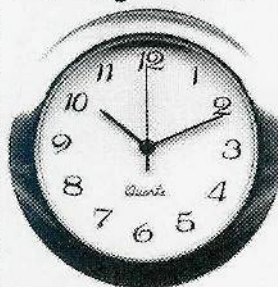
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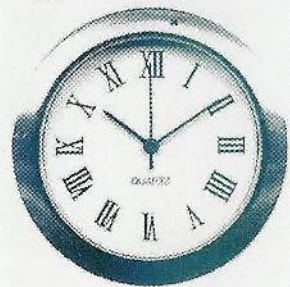
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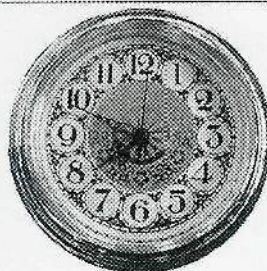


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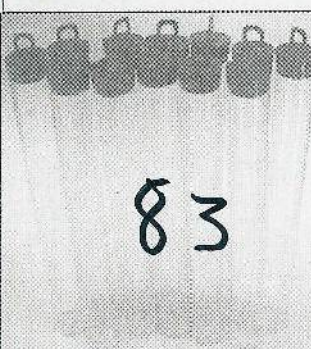
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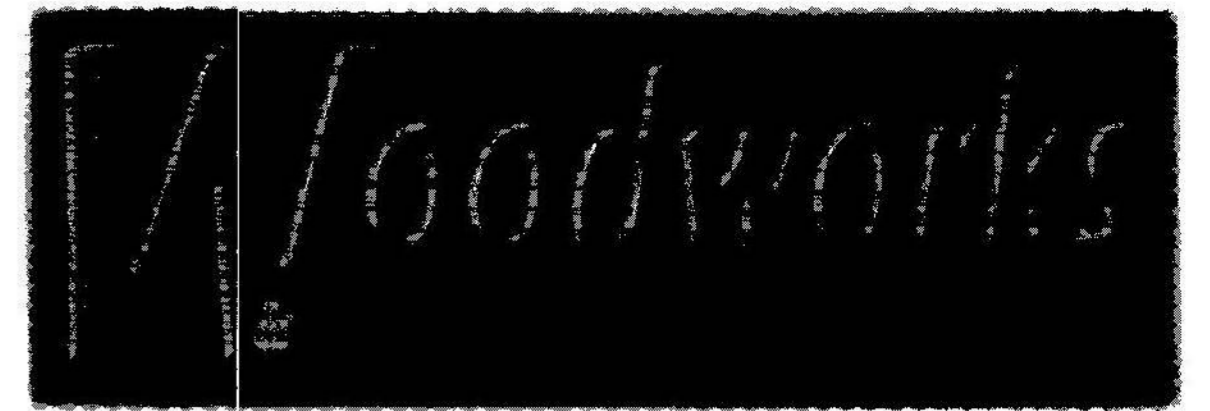


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**Call Toll-Free  
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(Optional—occasionally receive special offers via email)



FULL SIZE PATTERN SECTION NO. 1 MARCH 2005

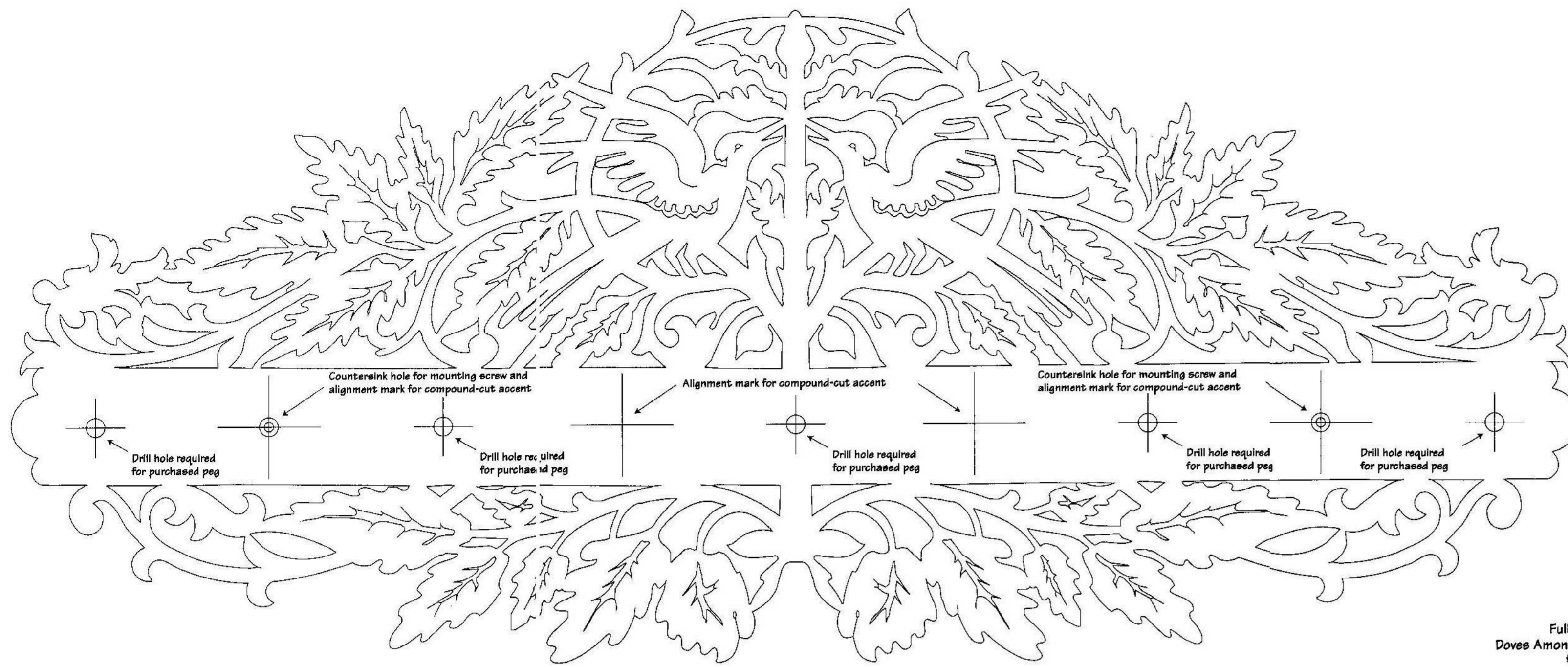
**Side A**  
 Reflections of the Raven.....from page 8  
 Doves Among the  
 Leaves Hat Rack.....from page 18  
 Base Pros.....from page 34

**Side B**  
 Pegasus in Flight.....from page 6  
 Tiger.....from page 24  
 Kitty Silhouette Veneer Earrings.....from page 30  
 Mischievous Dragons.....from page 36

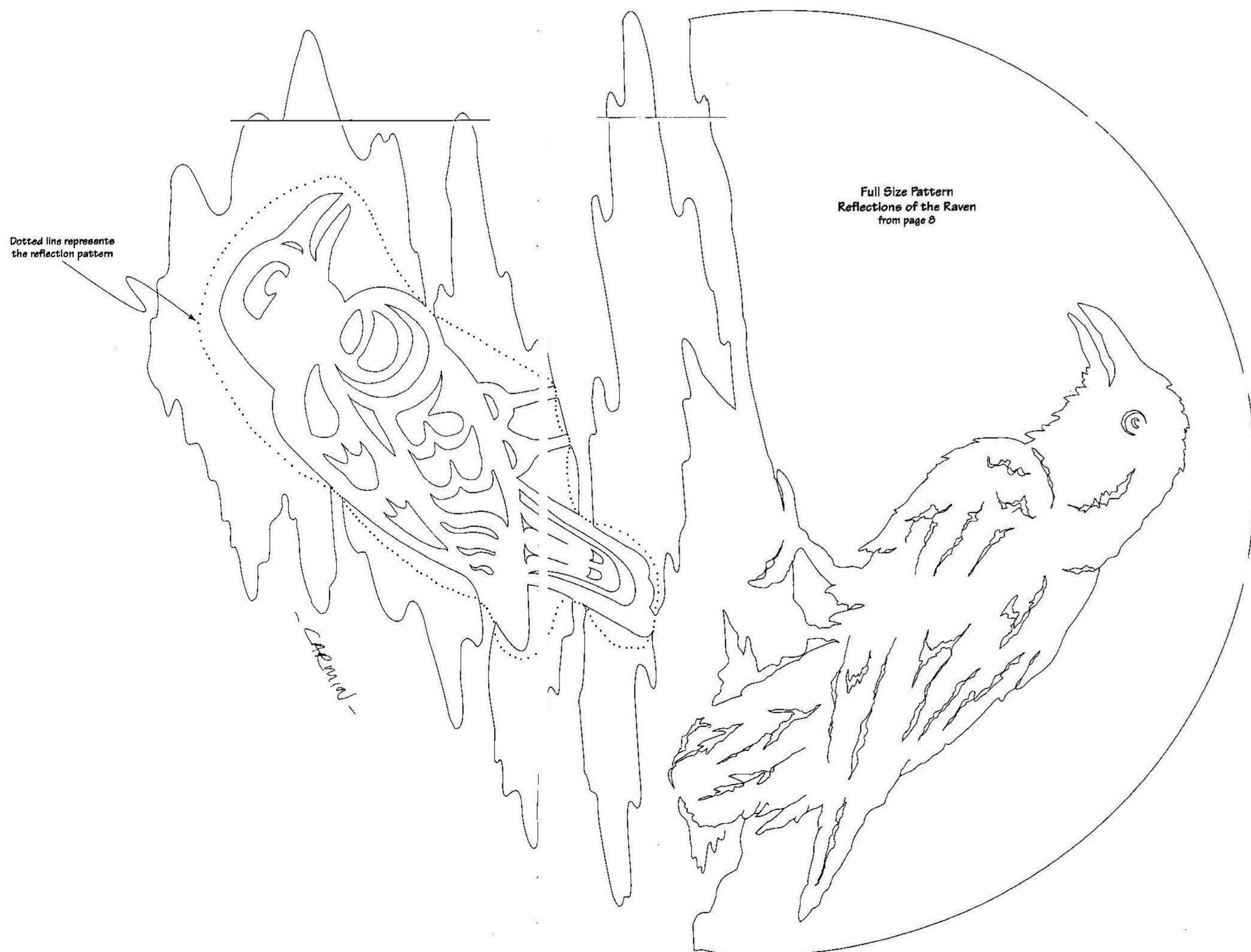
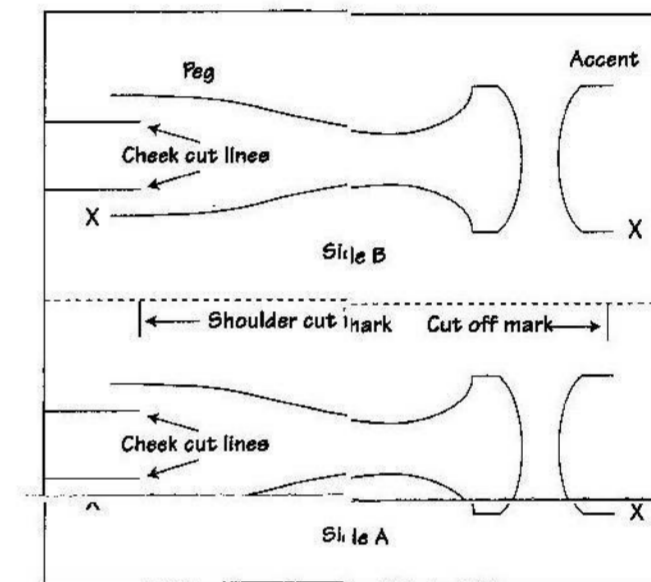
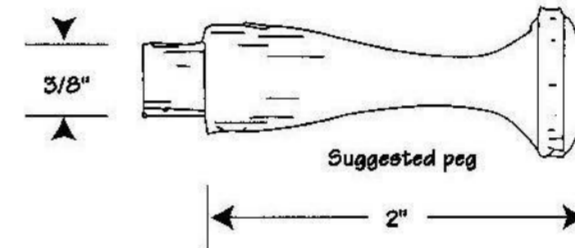
**Metric Conversions:**  
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3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m

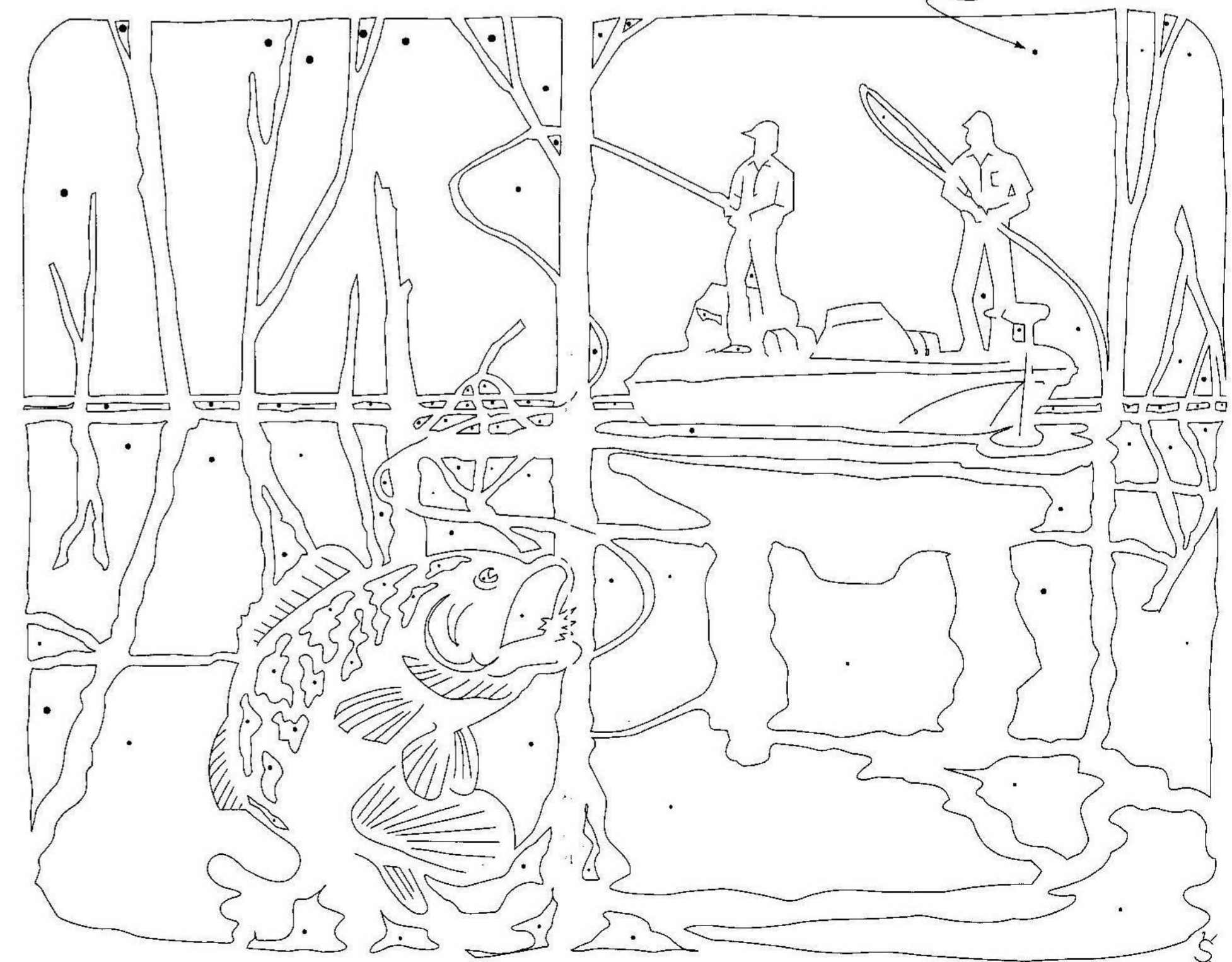


Full Size Pattern  
 Doves Among the Leaves Hat Rack  
 from page 18

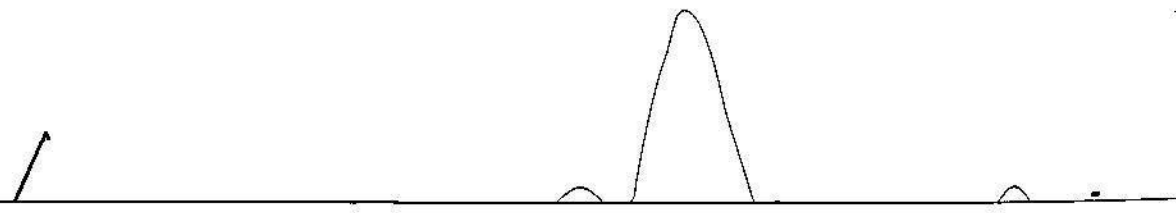
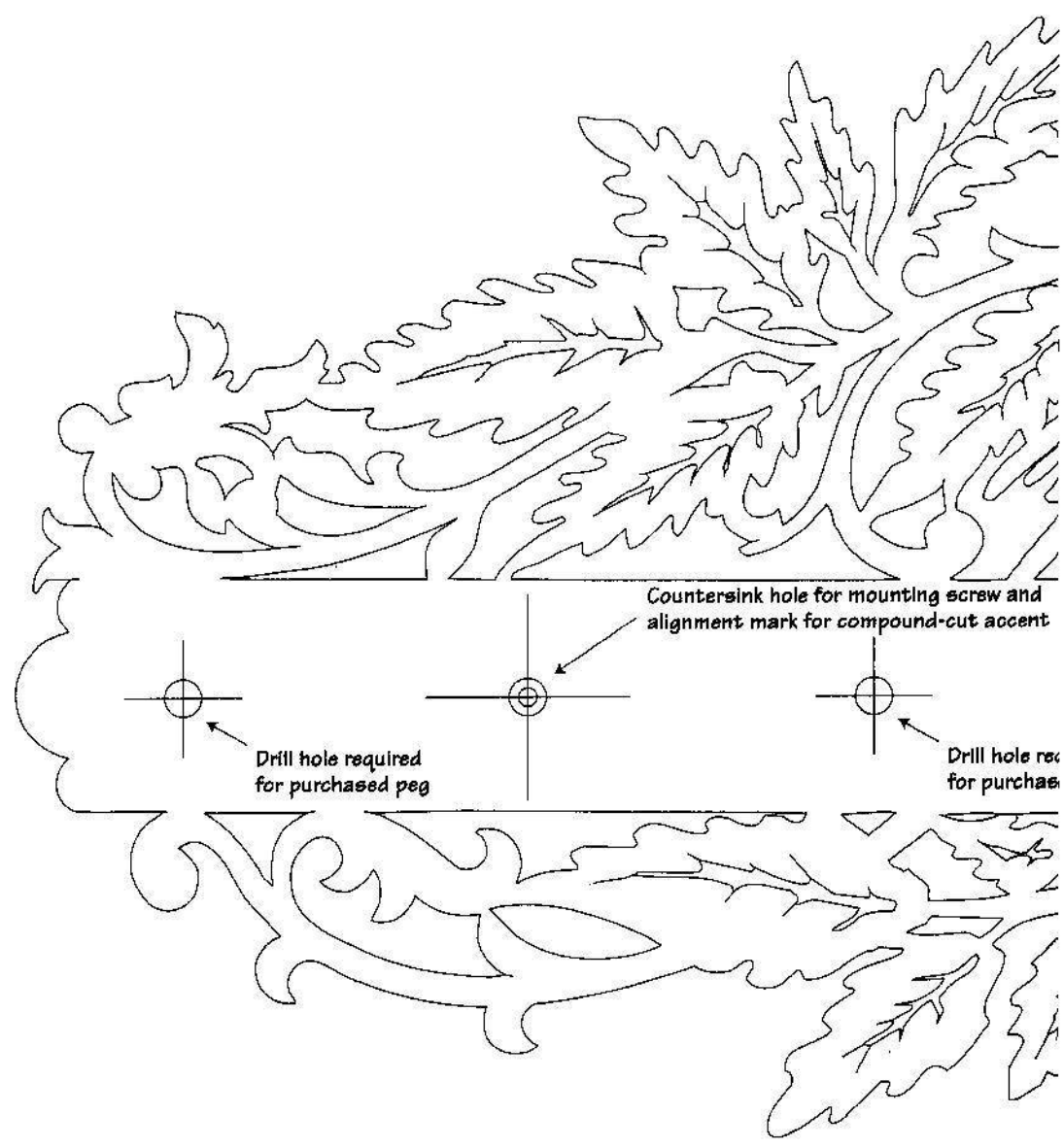


Dots indicate negative space  
 (not necessarily guide hole locations)

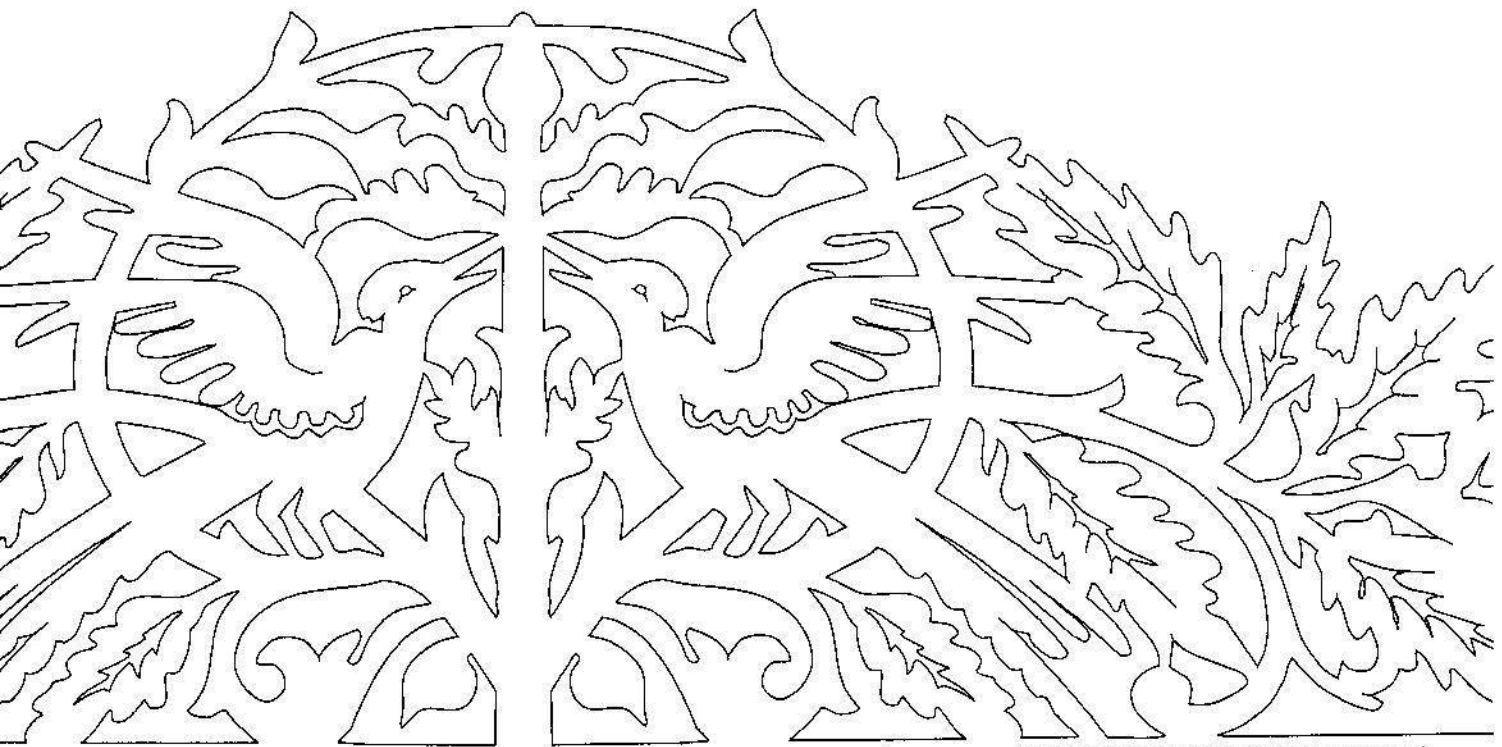
Full Size Pattern  
 Base Pros  
 from page 34



1a



2a



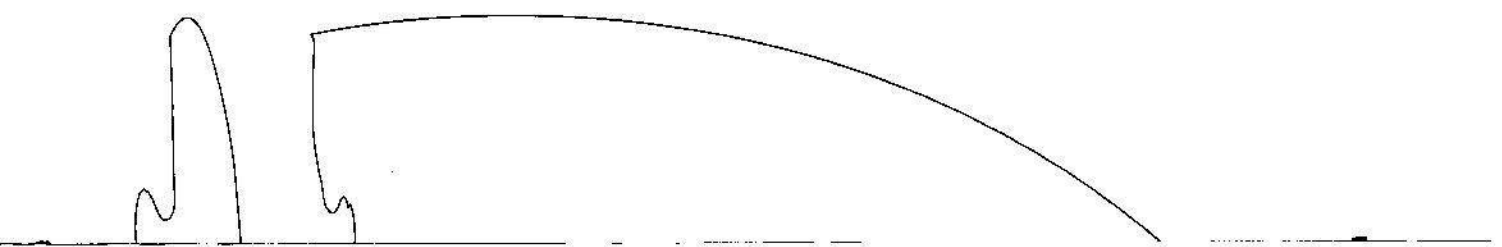
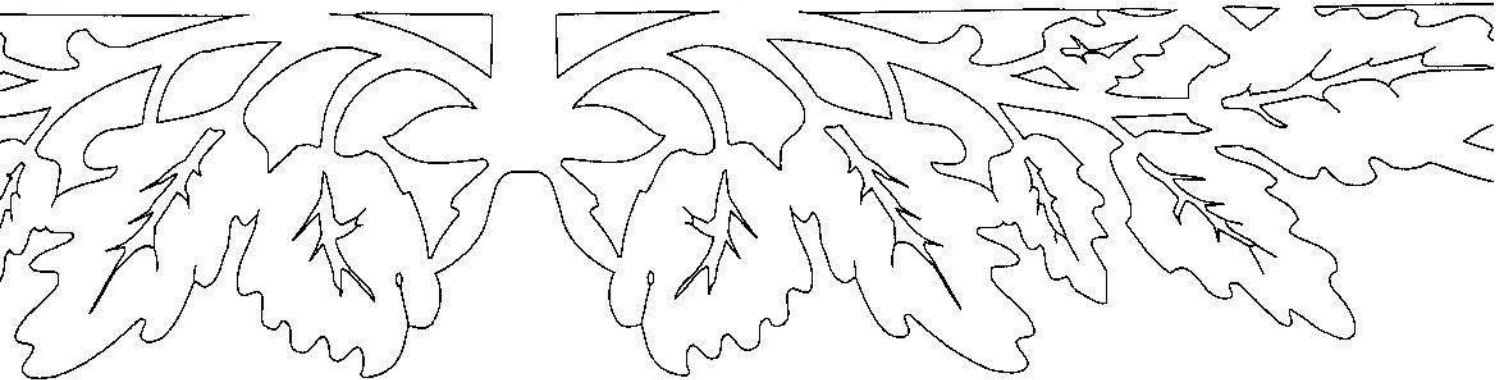
Alignment mark for compound-cut accent

Countersink hole for mounting screw and alignment mark for compound-cut accent

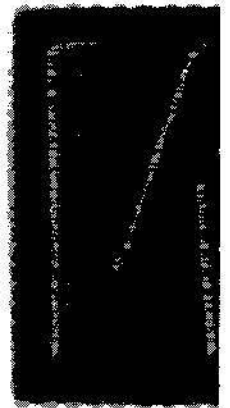
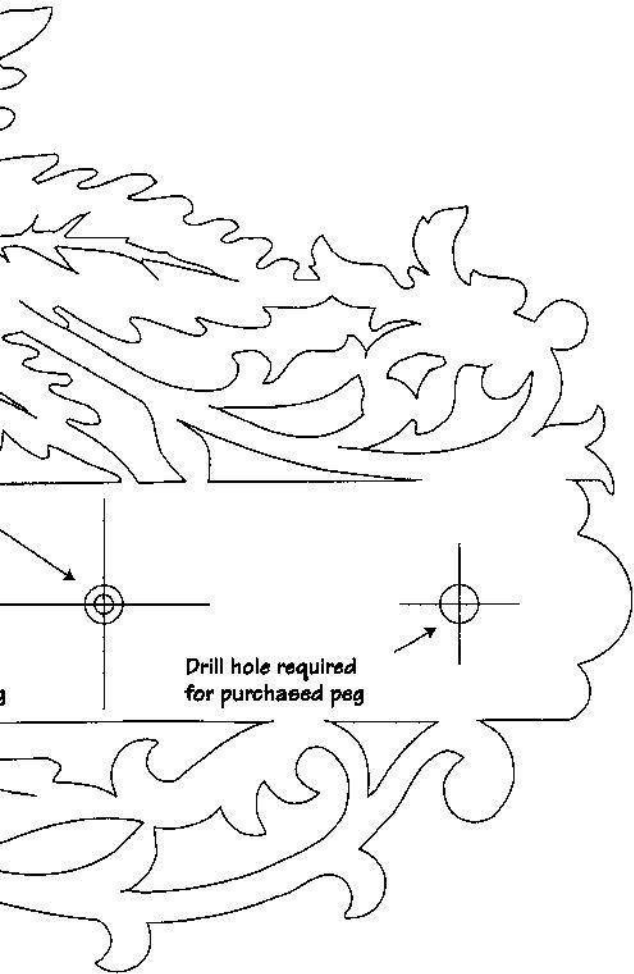
ulred  
ad peg

Drill hole required  
for purchased peg

Drill hole required  
for purchased pei



3a

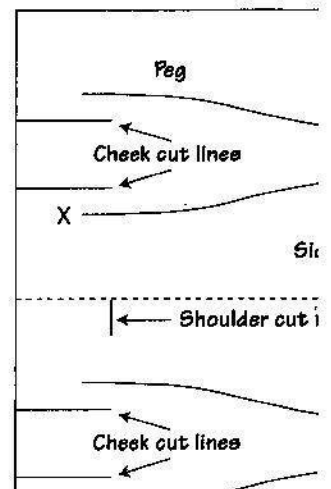
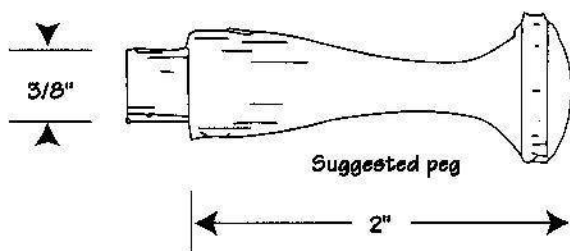


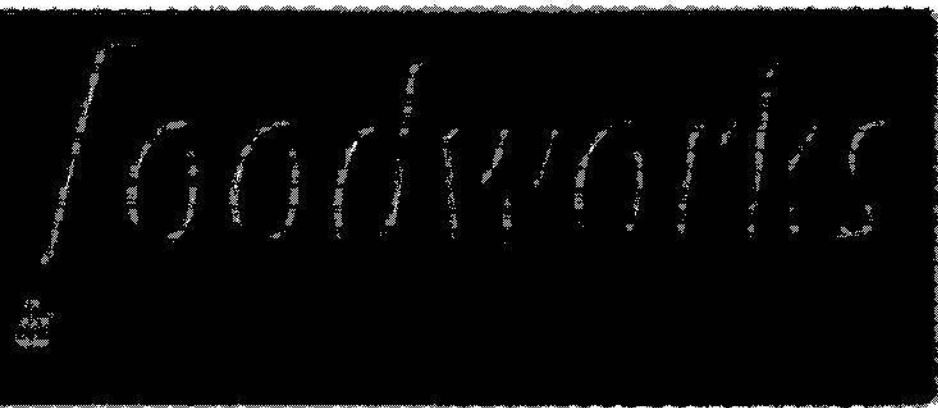
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Full Size Pattern  
Doves Among the Leaves Hat Rack  
from page 18





ALL SIZE PATTERN SECTION NO. 1 MARCH 2005

**Table A**

Reflections of the Raven..... from page 8

Leaves Among the

Leaves Hat Rack..... from page 18

Leaves Pros..... from page 34

**Table B**

Gasus in Flight..... from page 6

er..... from page 24

ty Silhouette Venser Earrings..... from page 30

Schievous Dragons..... from page 36

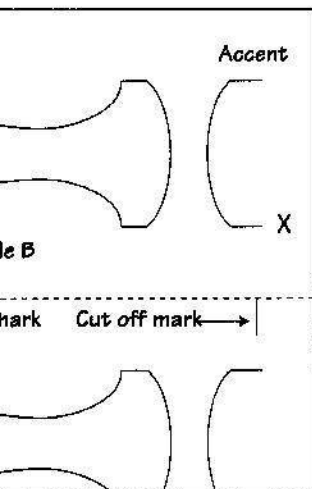
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7/8" = 2.22cm	12" = 30.48cm
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2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m

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5a

Dotted line represents  
the reflection pattern



- CARNIVAL -

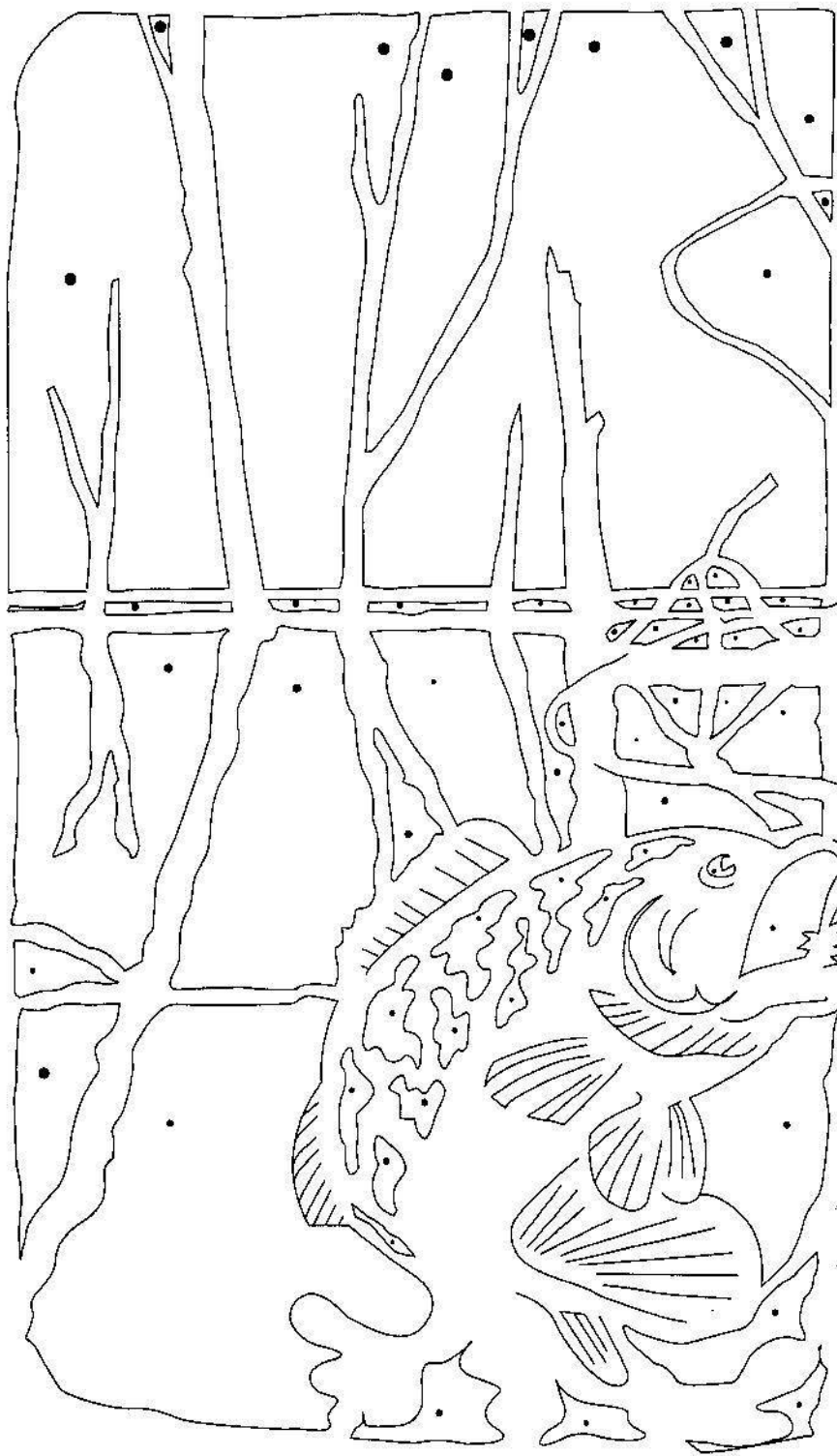
6a

Full Size Pattern  
Reflections of the Raven  
from page 8

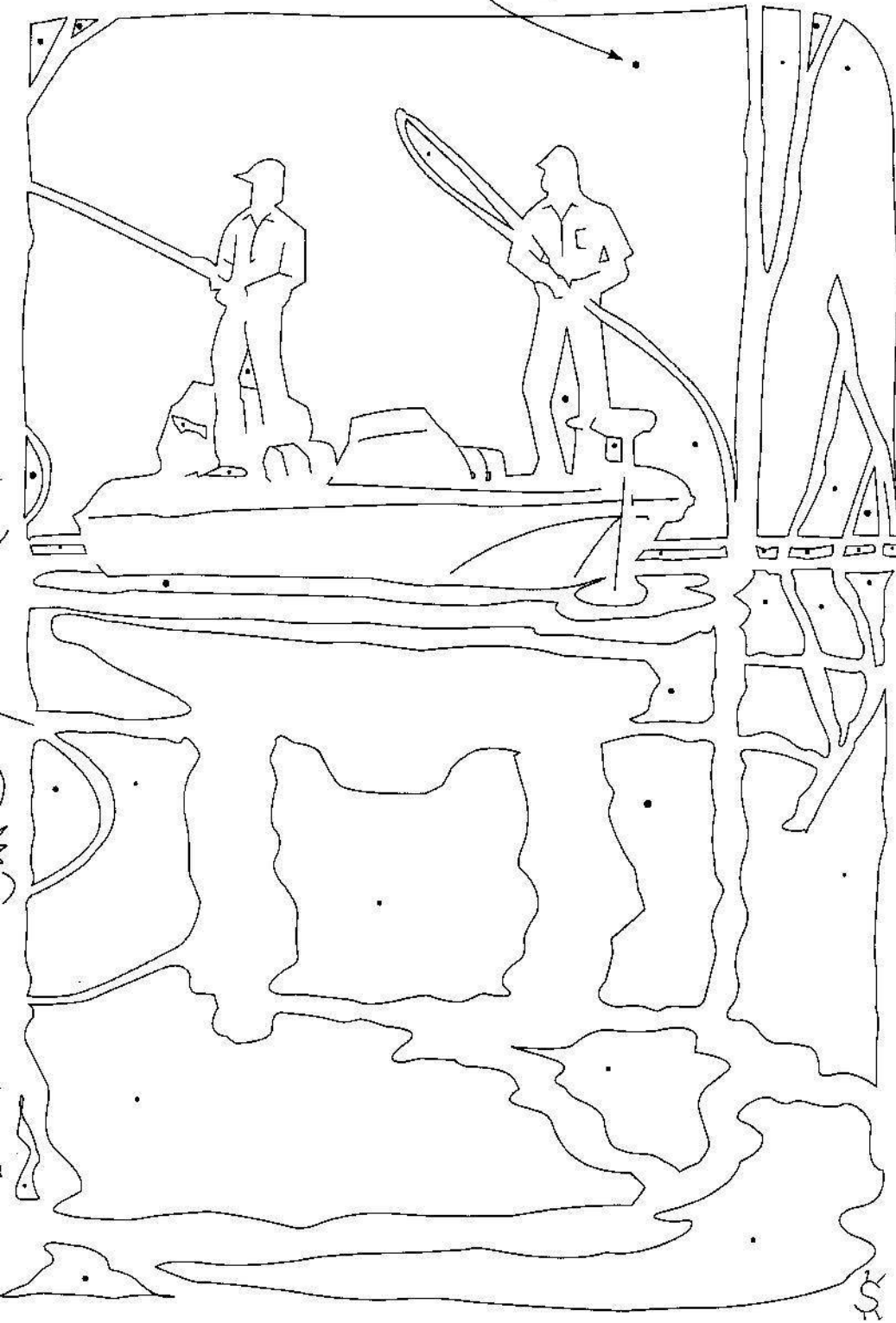


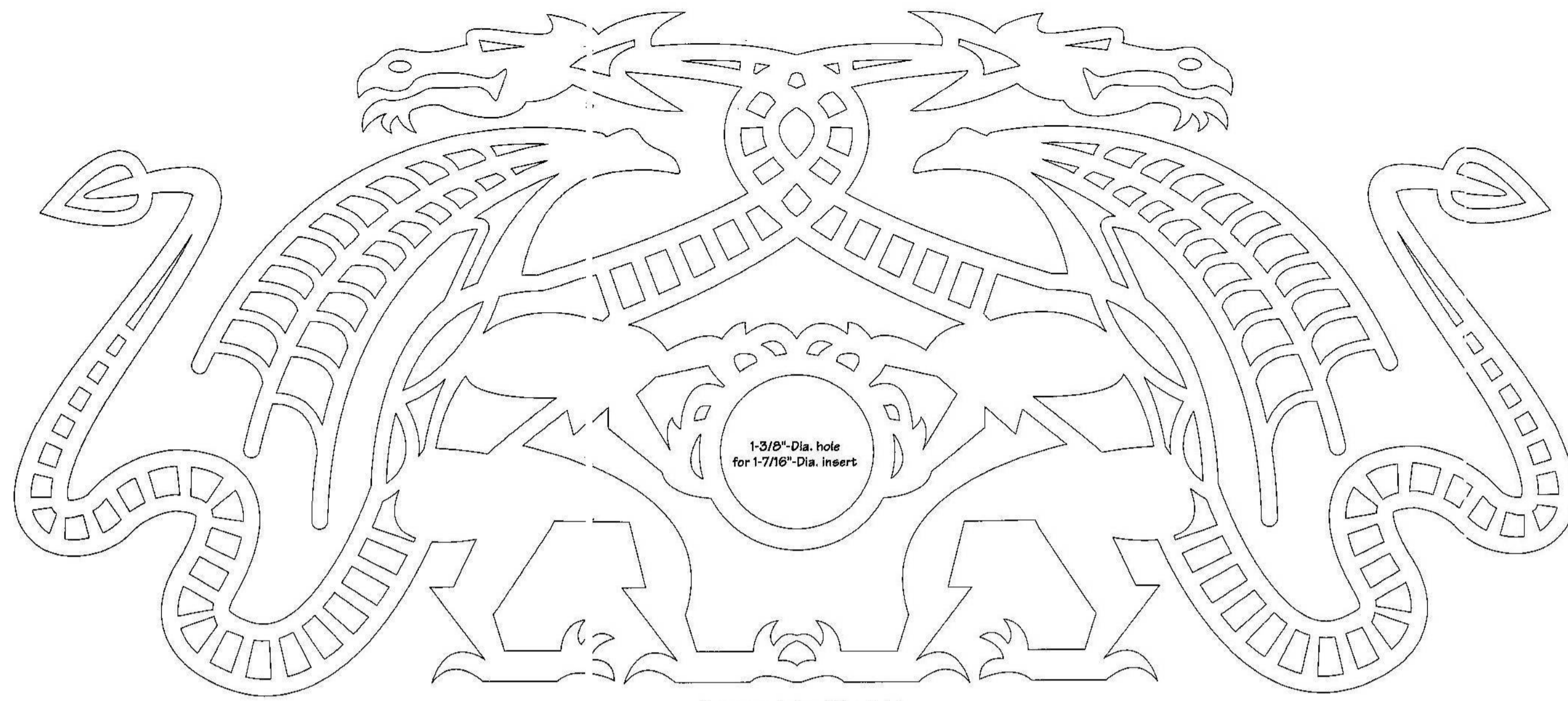
7a

Full Size Pattern  
Base Pros  
from page 34



Dots indicate negative space  
(not necessarily guide hole locations)



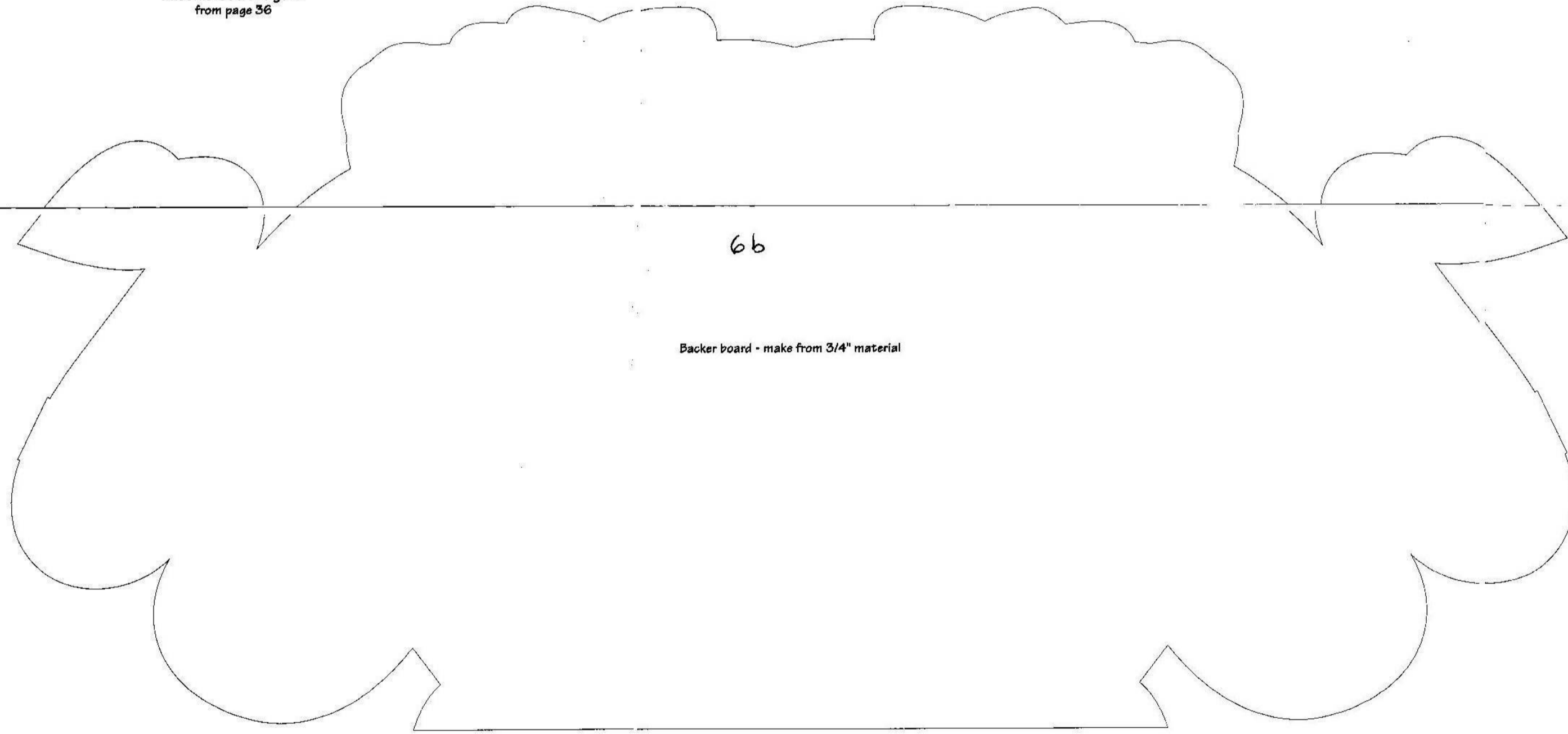


Dragons - make from 1/8" material



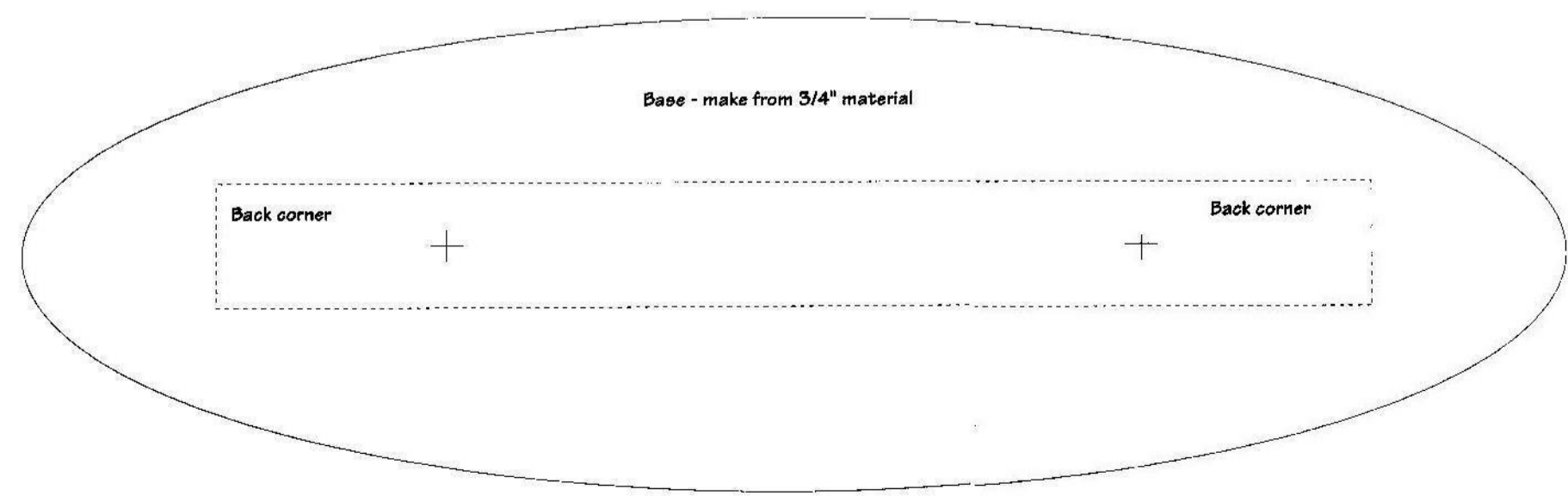
Full Size Pattern  
Pegasus in Flight  
from page 6

Full Size Patterns  
Mischievous Dragons  
from page 36

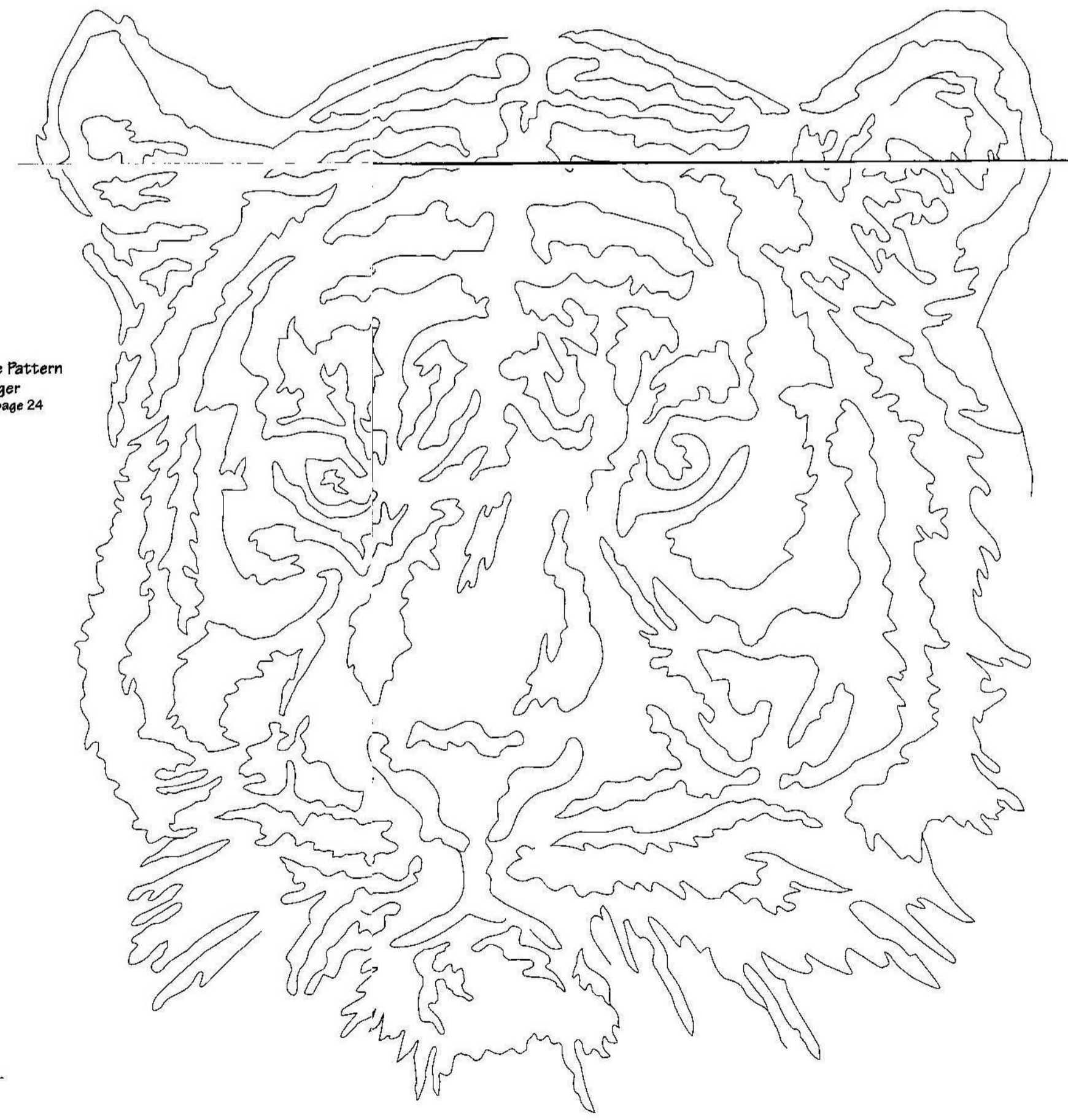


6b

Backer board - make from 3/4" material

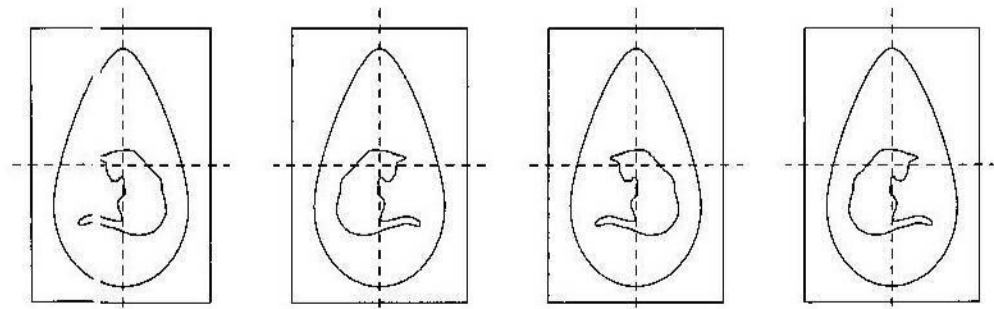


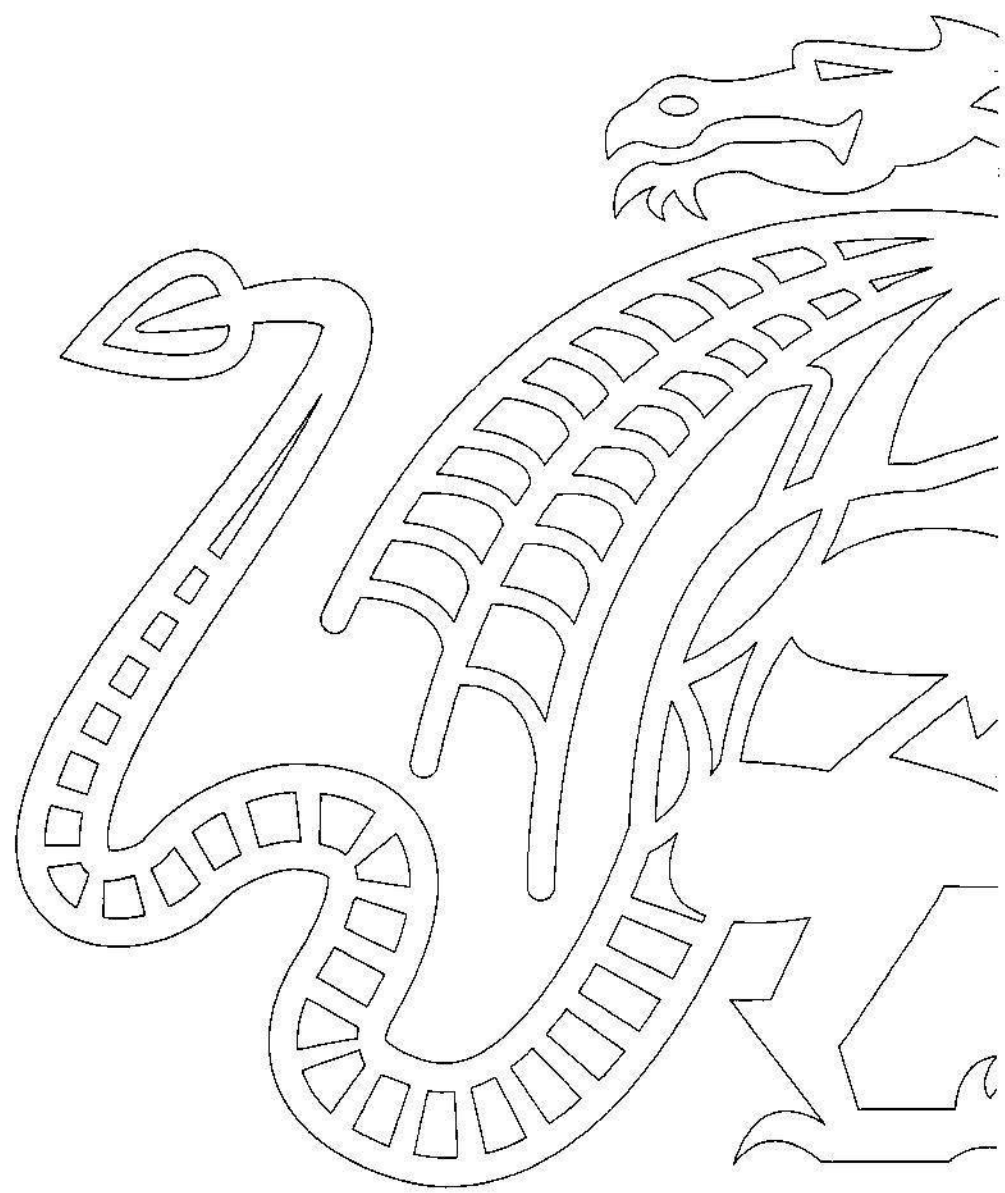
Base - make from 3/4" material



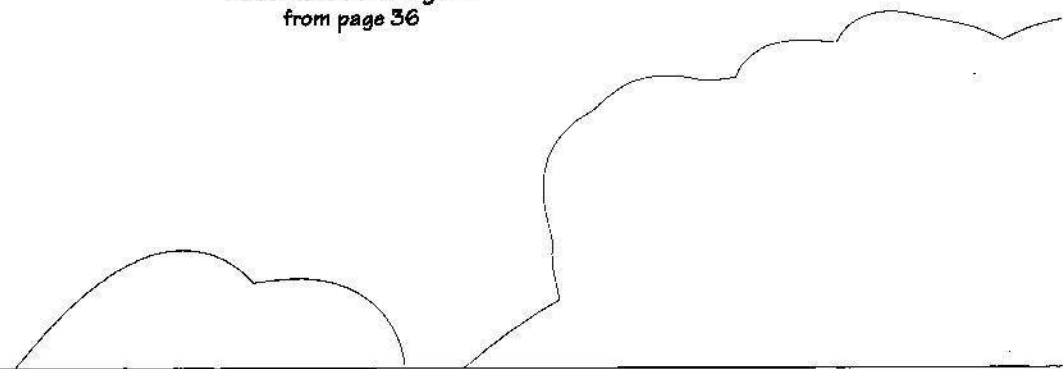
Full Size Pattern  
Tiger  
from page 24

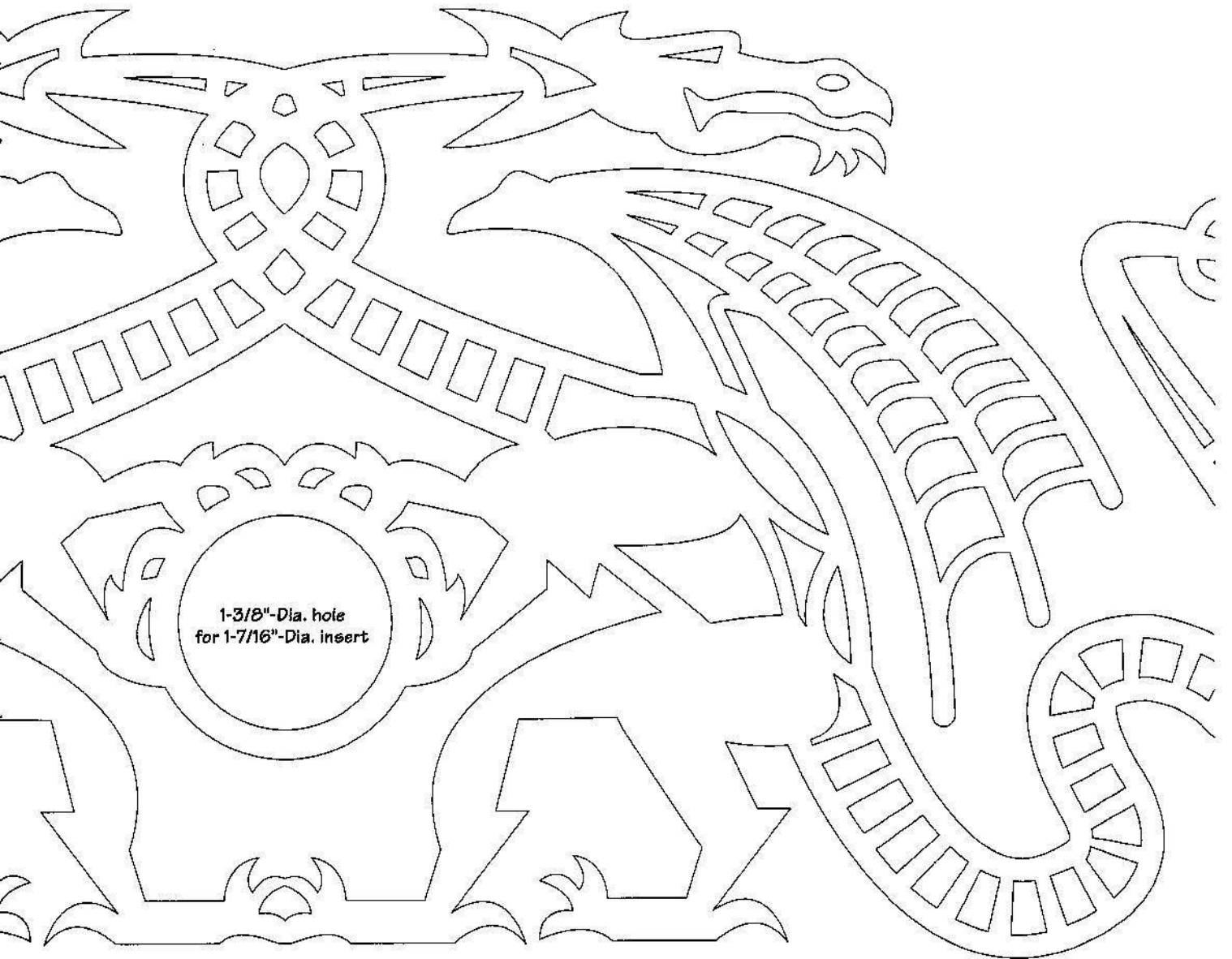
Full Size Patterns  
Kitty Silhouette Veneer Earrings  
from page 30





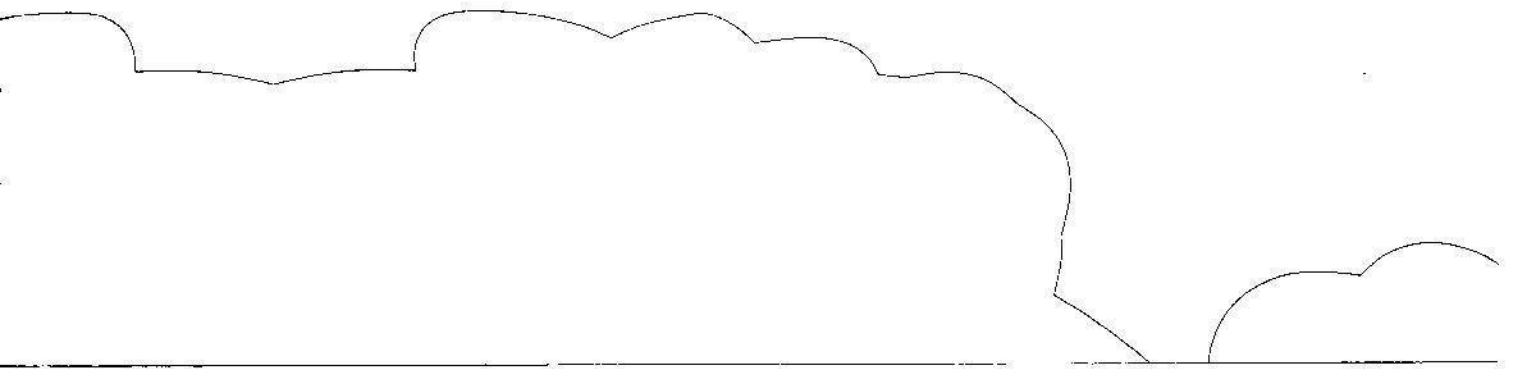
Full Size Patterns  
Mischievous Dragons  
from page 36

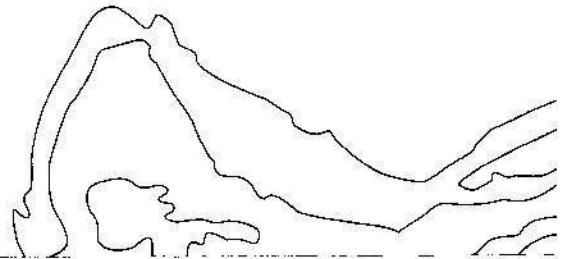
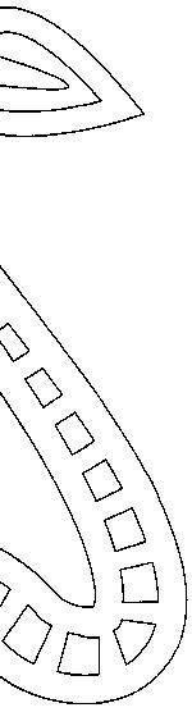


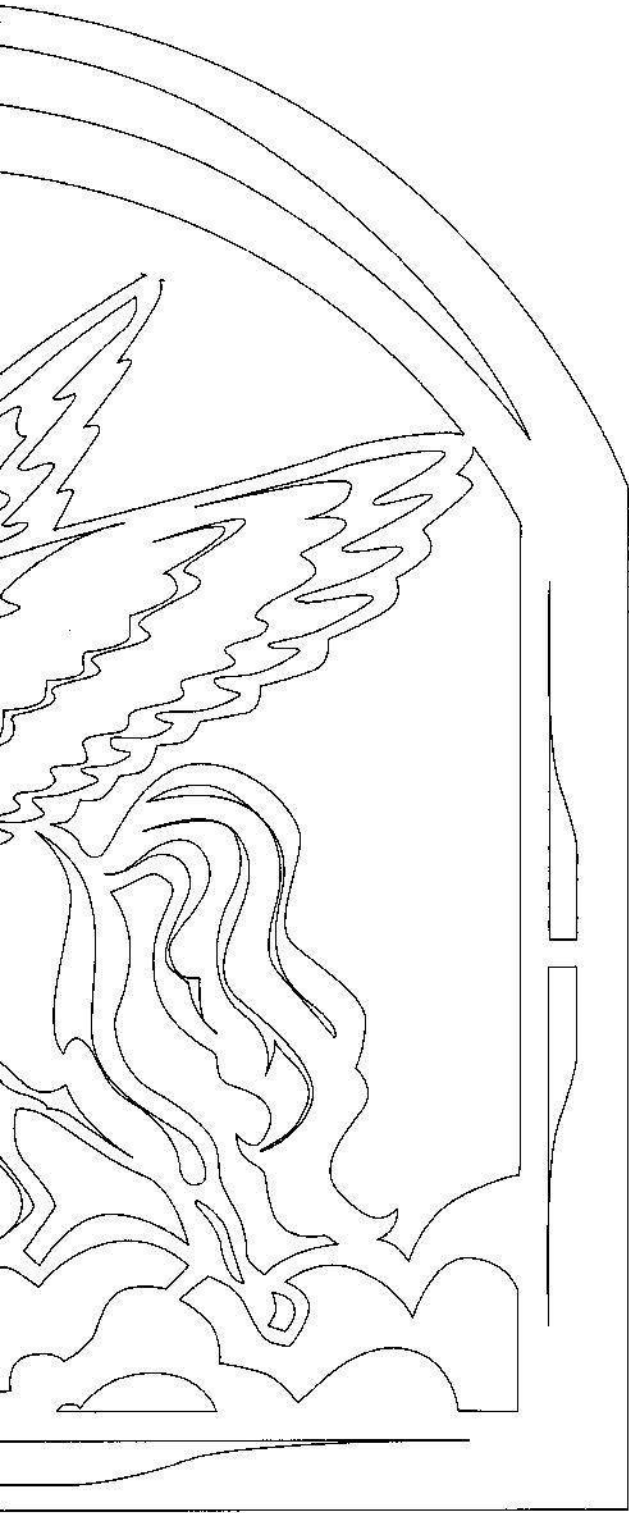


1-3/8"-Dia. hole  
for 1-7/16"-Dia. insert

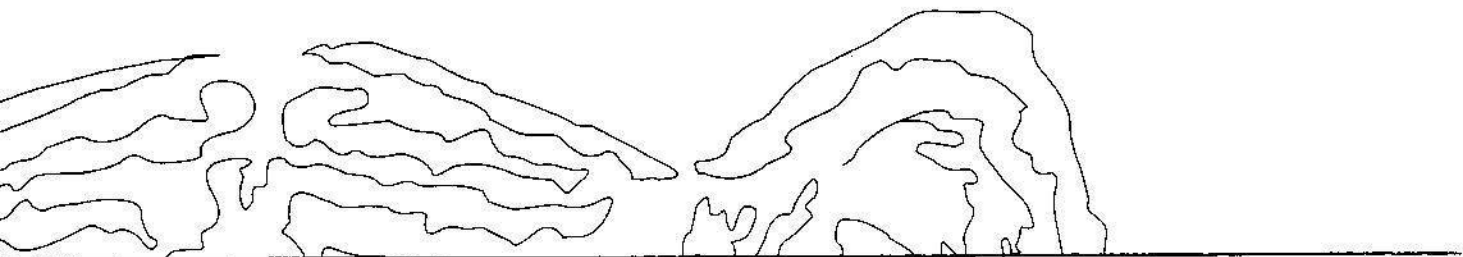
Dragons - make from 1/8" material



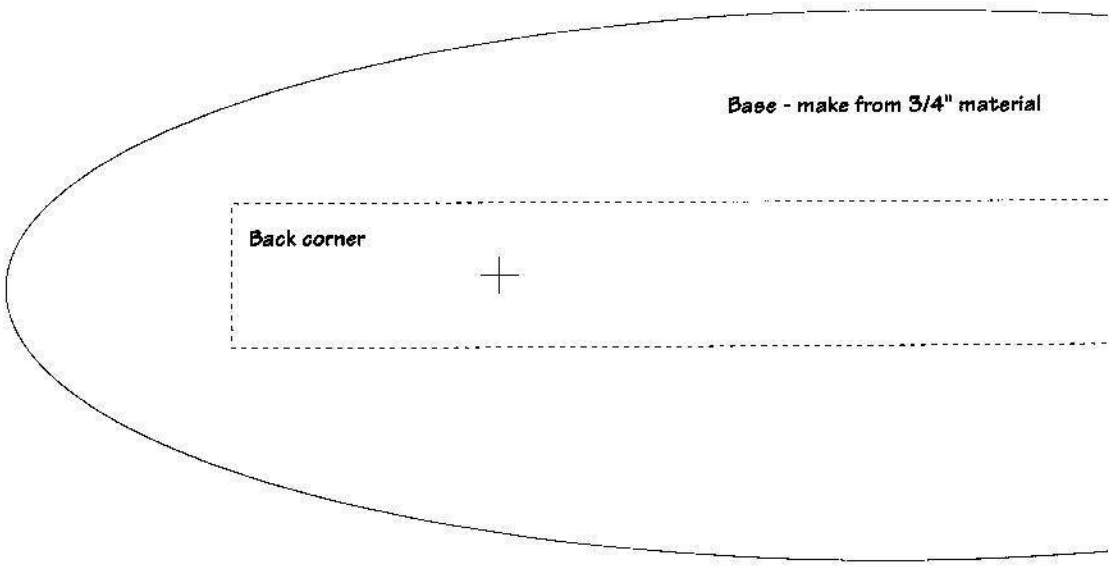




Full Size Pattern  
Pegasus In Flight  
from page 6



5b



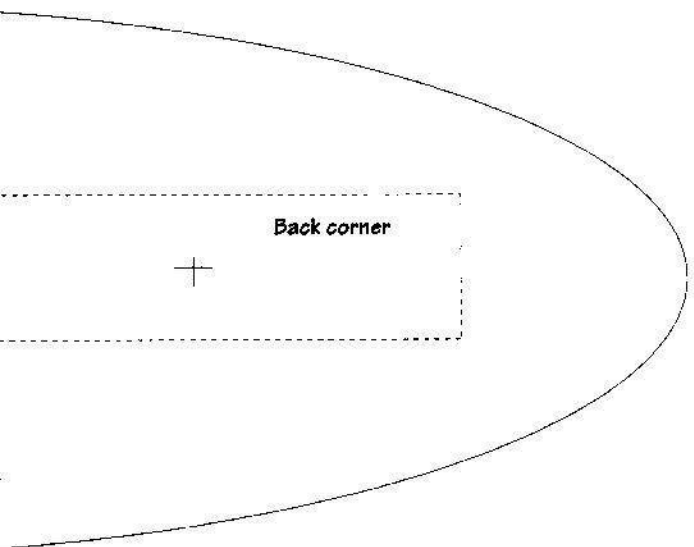
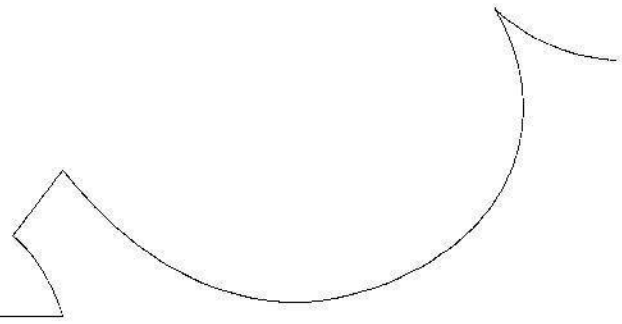
Base - make from 3/4" material

Back corner



6b

Backer board - make from 3/4" material

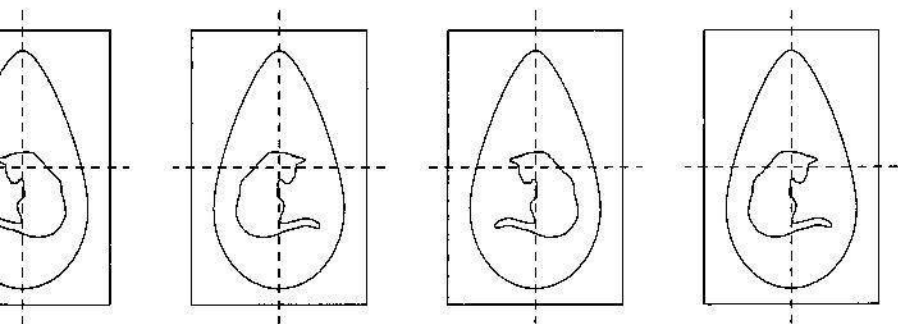
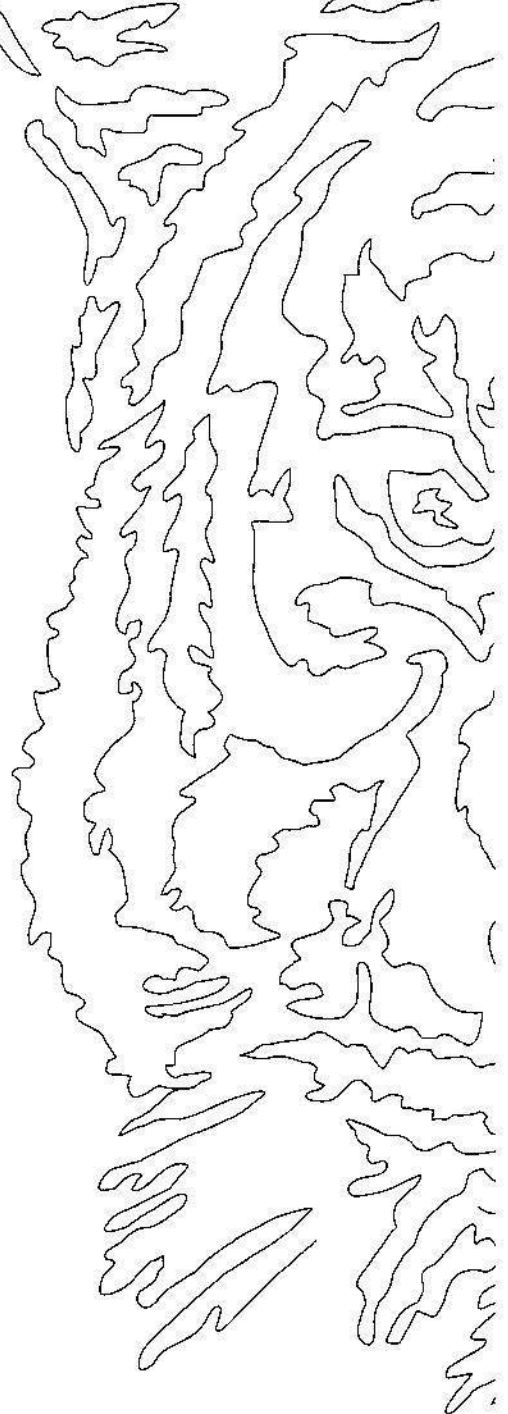


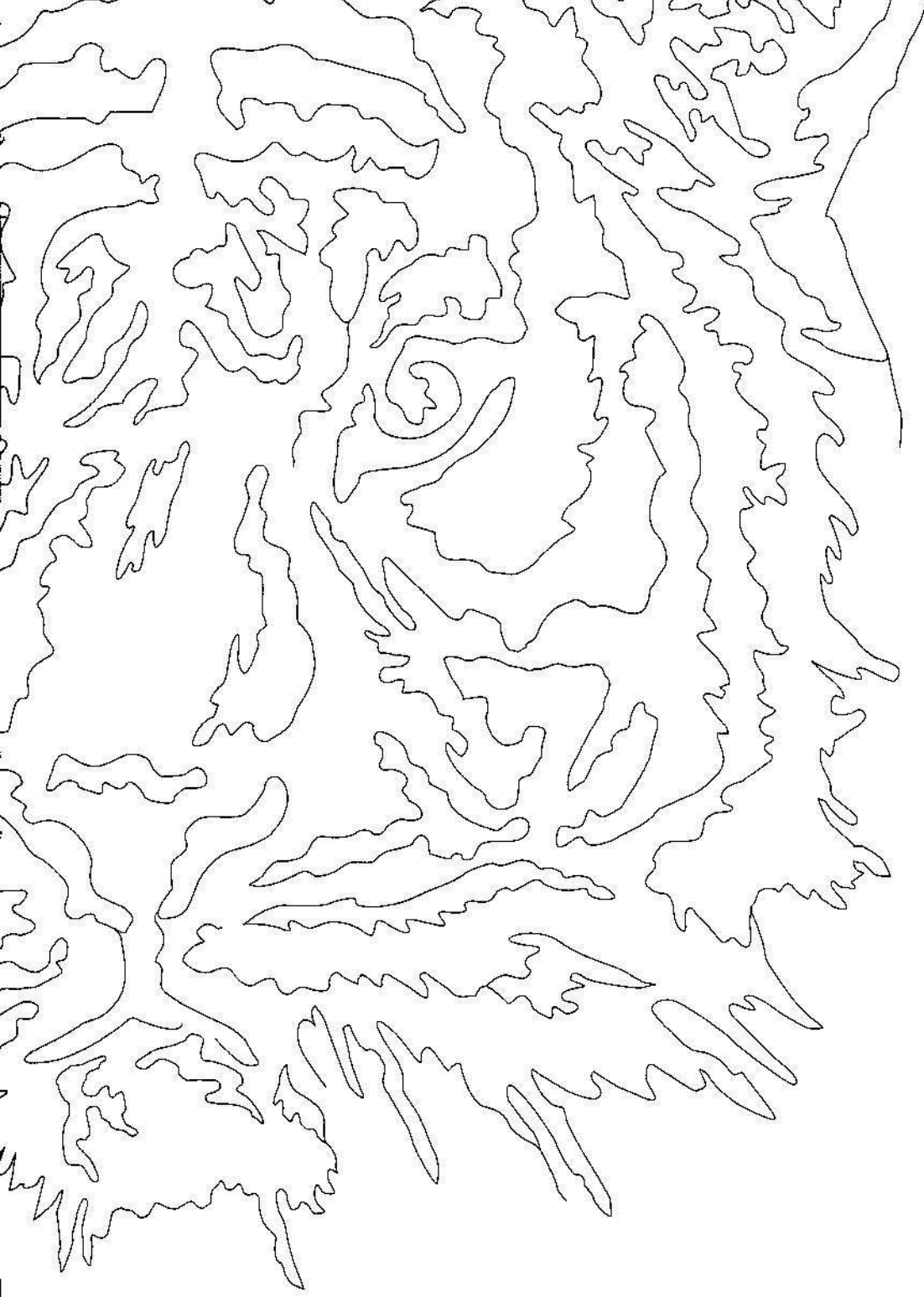
Full Size Patterns  
Kitty Silhouette Veneer Earrings  
from page 30



7b

Full Size Pattern  
Tiger  
from page 24





DARRIN BALDINI  
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Side A

Nature's Majesty.....from page 12

Naughty Pony.....from page 15

Crown Hawk.....from page 22

Add-A-Branch Family Tree.....from page 26

Side B

Tio Of Hummingbirds-Fushia.....from page 48

Tio Of Hummingbirds-Nectar Time..from page 48

Tio Of Hummingbirds-Goin' Solo.....from page 48

Boxer Intarsia.....from page 56

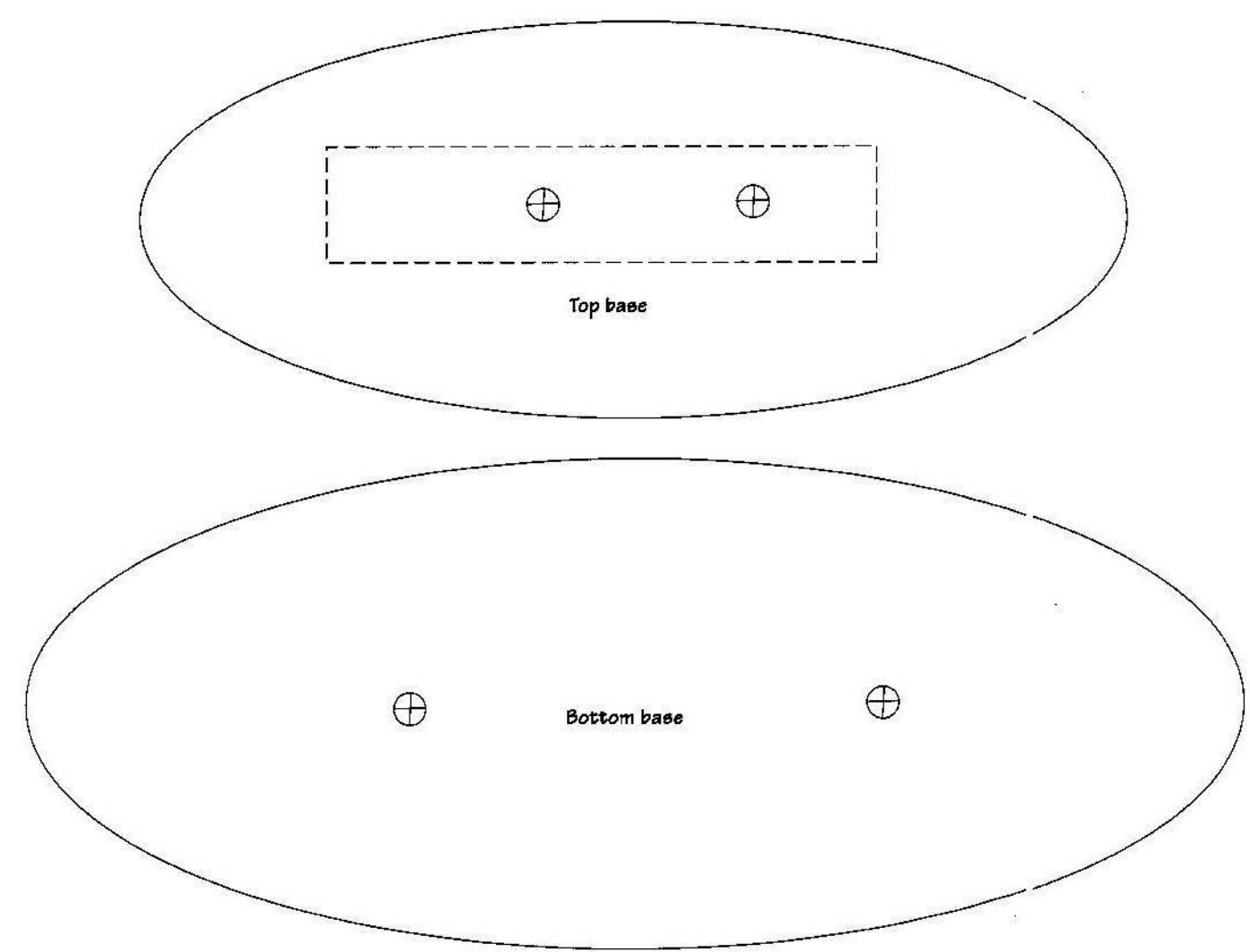
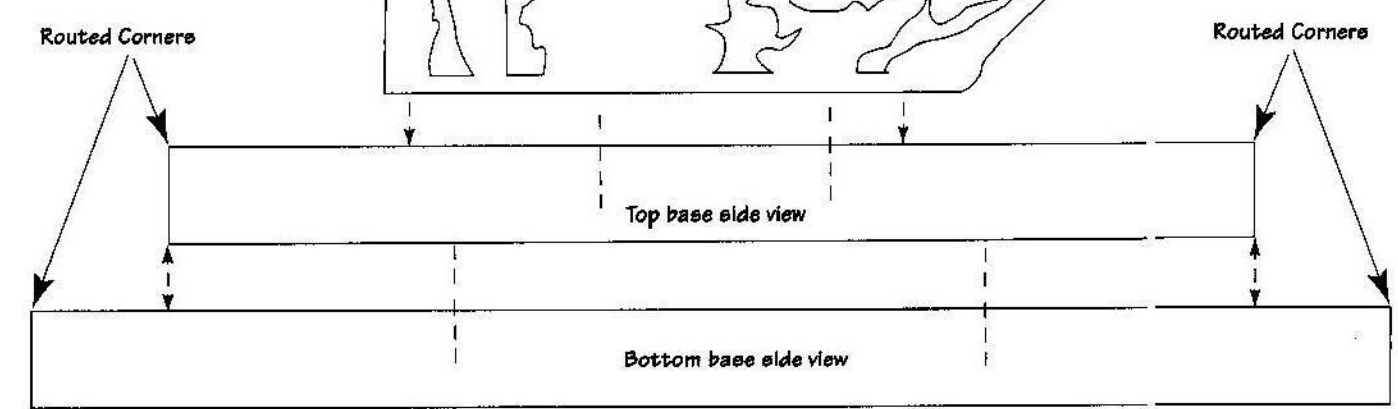
**Metric Conversions:**

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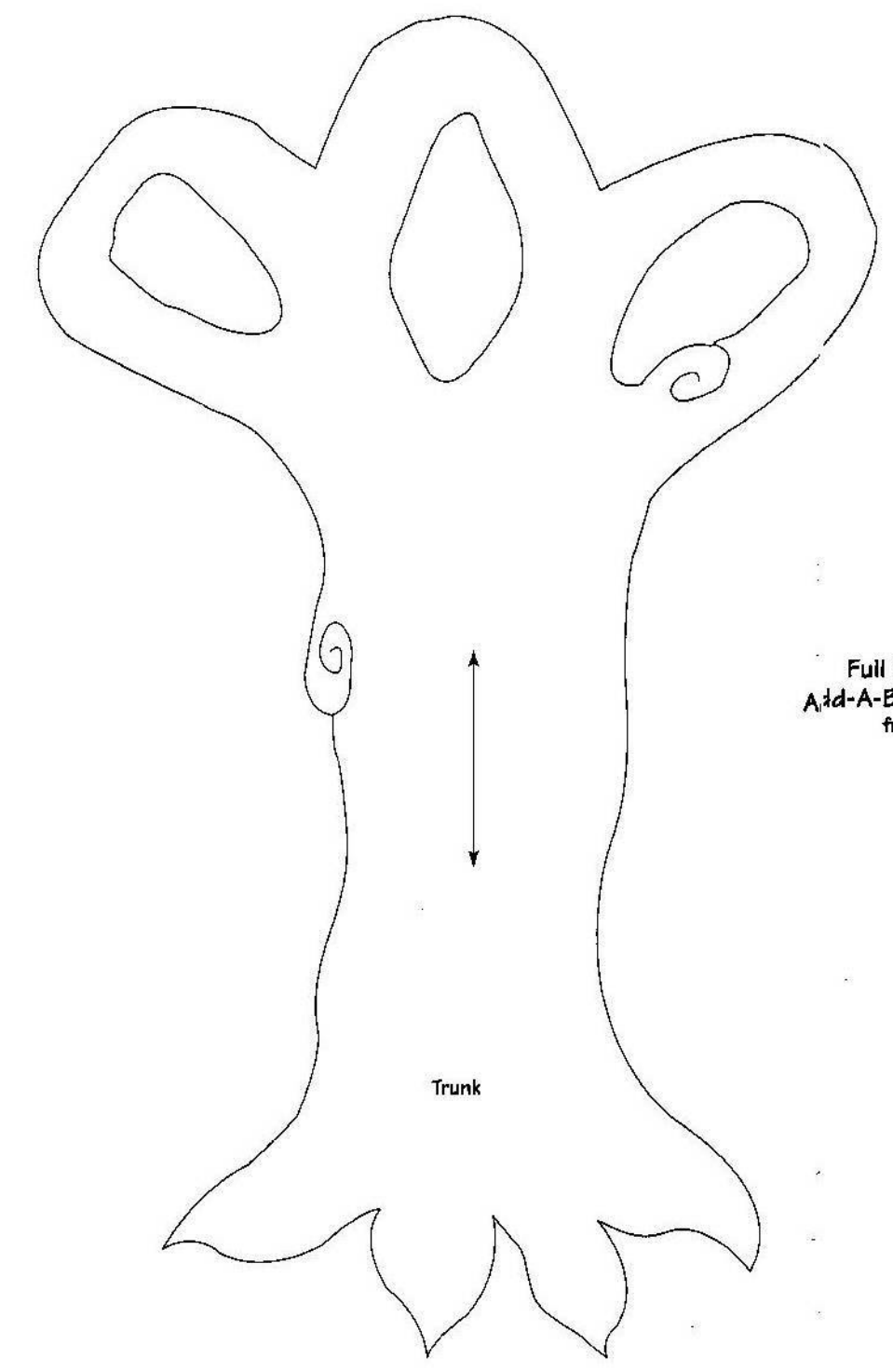
Full Size Patterns  
Brown Hawk  
from page 22



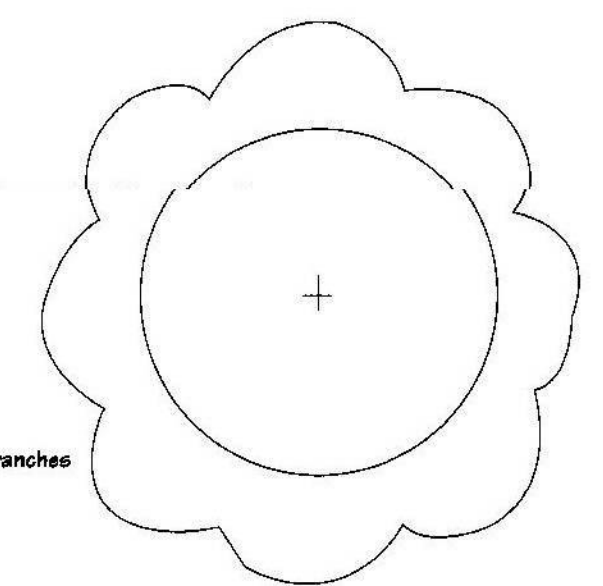
Full Size Pattern  
Naughty Pony  
from page 15



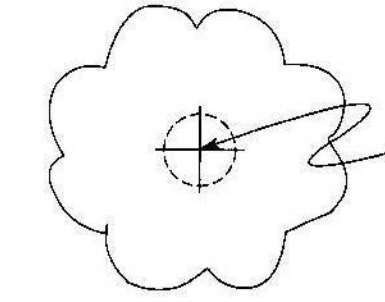
Full Size Pattern  
Nature's Majesty  
from page 12



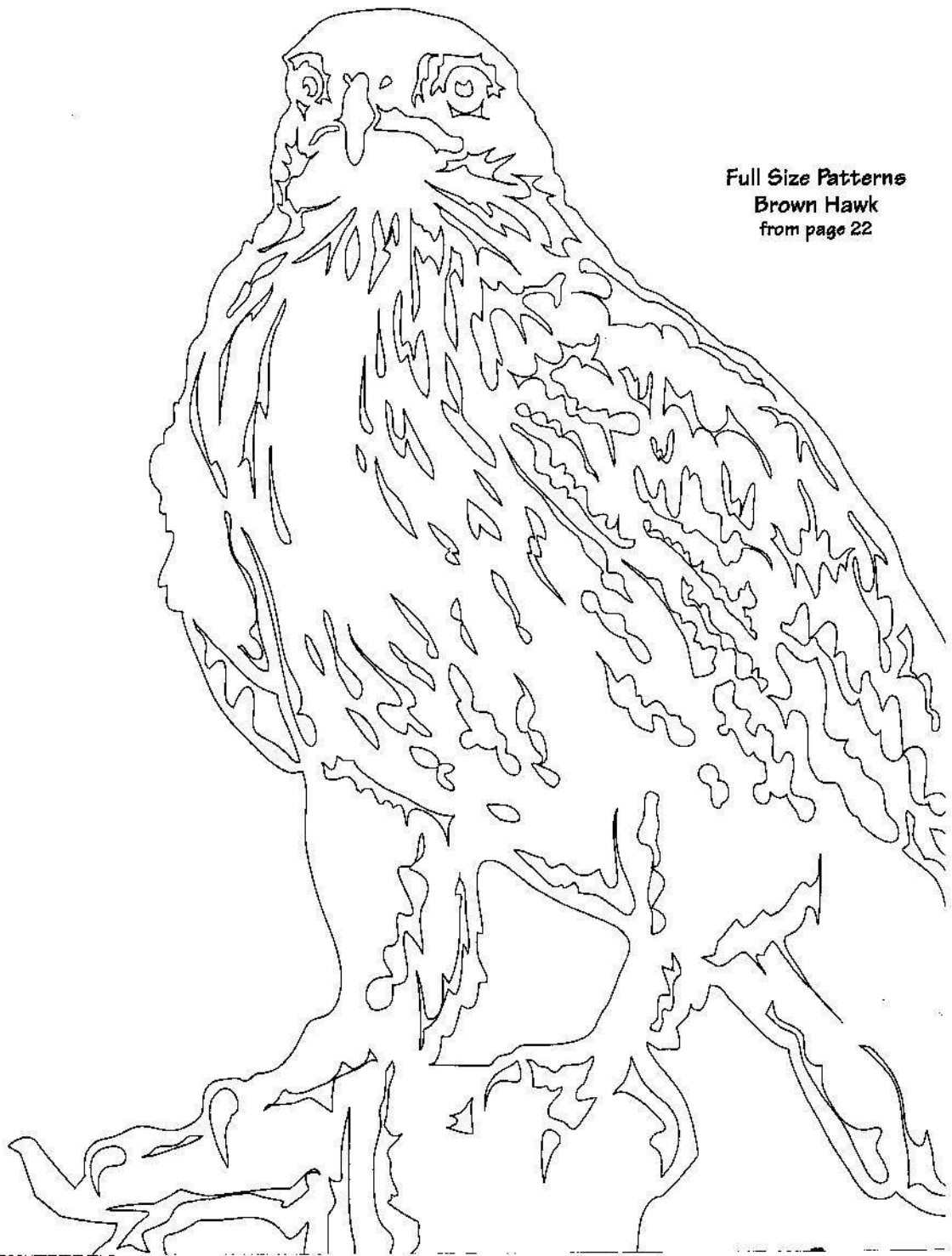
Full Size Patterns  
Add-A-Branch Family Tree  
from page 26



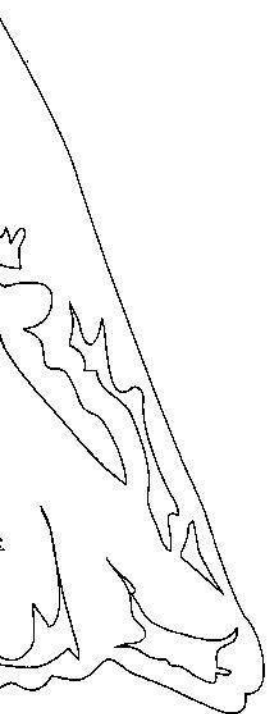
Cherry Blossoms/Reinforcement Buttons



Drill 3/8" center hole where indicated for each cherry blossom. Make one reinforcement button for each blossom using the same pattern, but do not drill center holes in the reinforcement buttons.



Full Size Patterns  
Brown Hawk  
from page 22



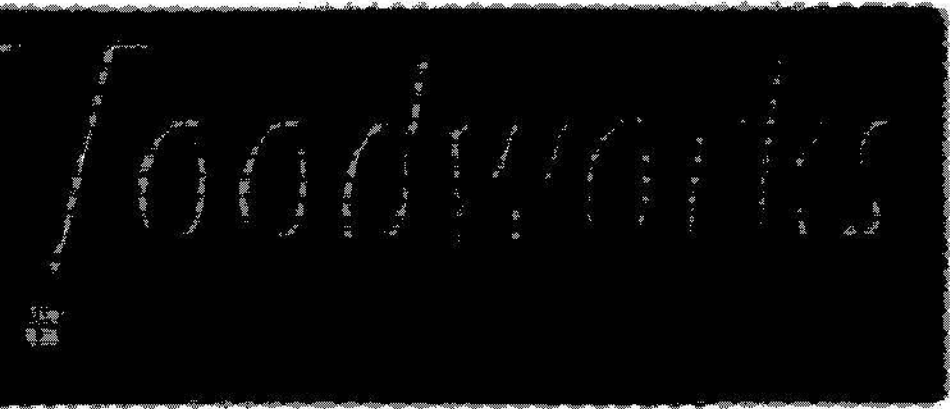


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Full Size Pattern  
 Naughty Pony  
 from page 15

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ALL SIZE PATTERN SECTION NO. 2 MARCH 2005

Side A  
 Nature's Majesty.....from page 12  
 Naughty Pony.....from page 15  
 Brown Hawk.....from page 22  
 Odd-A-Branch Family Tree.....from page 26

Side B  
 Trio Of Hummingbirds-Fuchsia.....from page 48  
 Trio Of Hummingbirds-Nectar Time..from page 48  
 Trio Of Hummingbirds-Goin' Solo..... from page 48  
 Foxer Intarsia.....from page 56

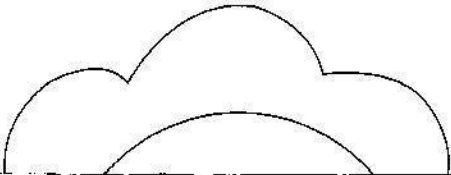
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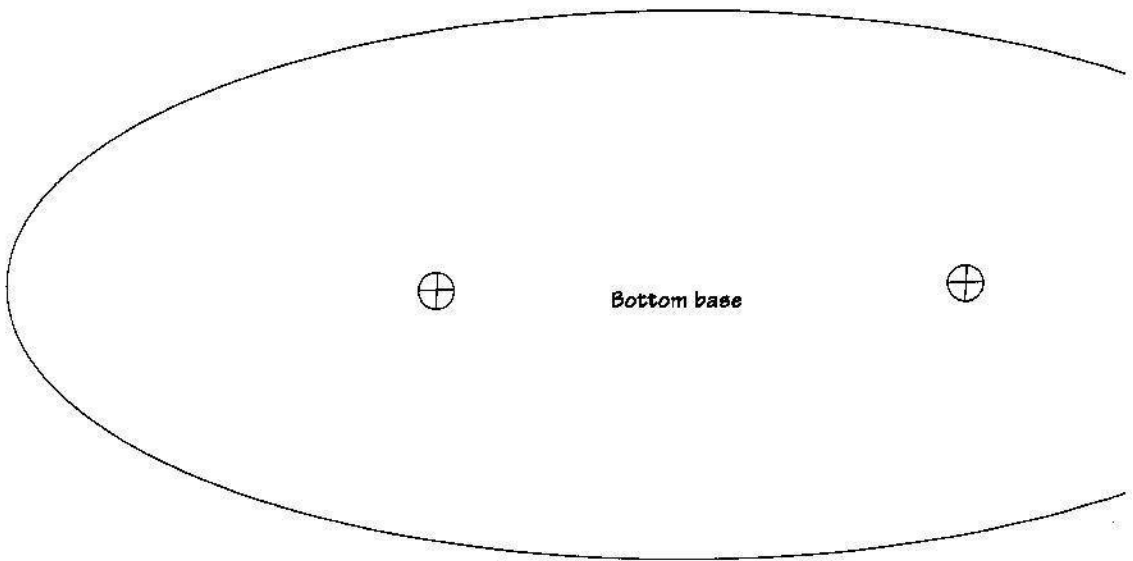
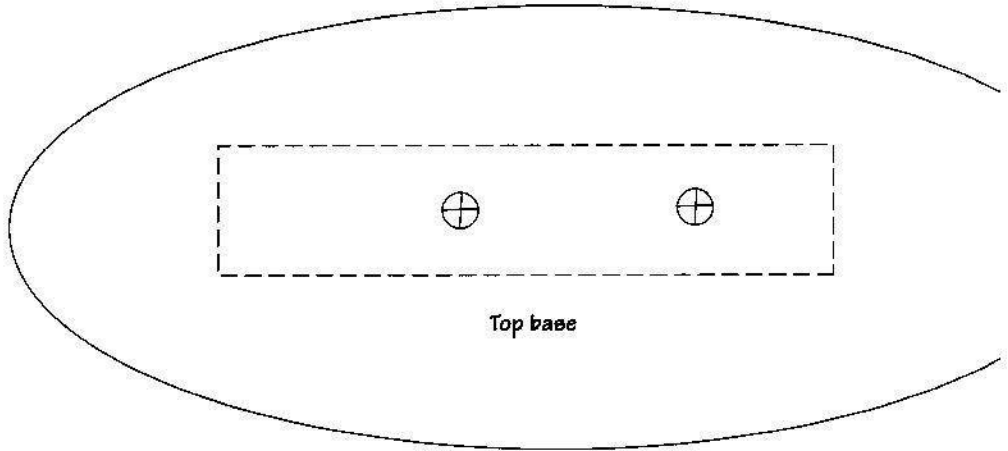
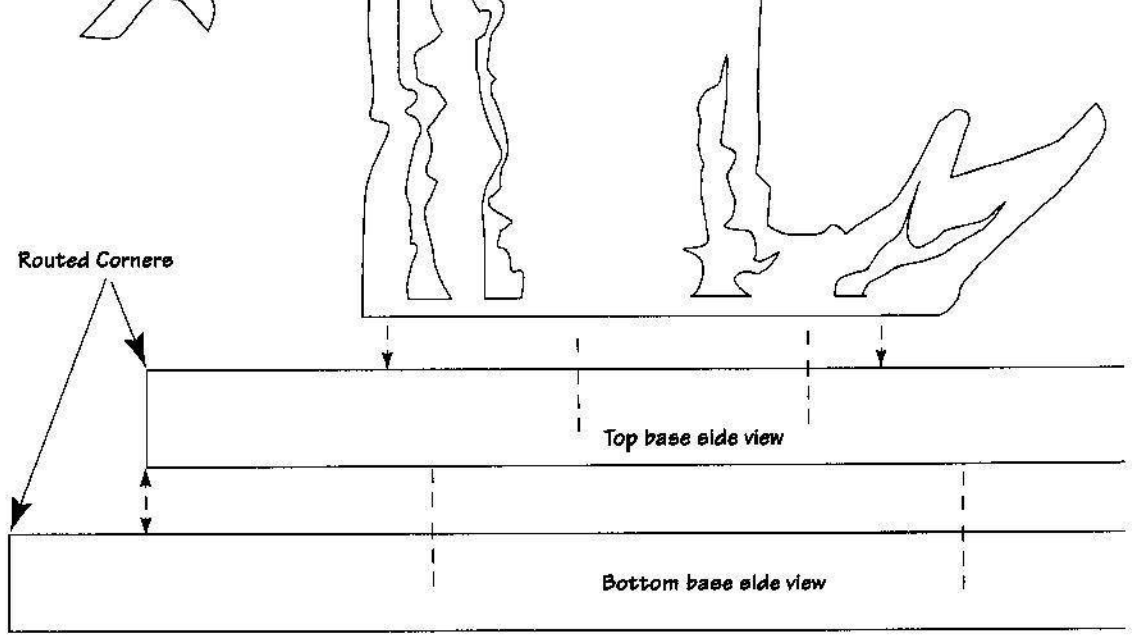
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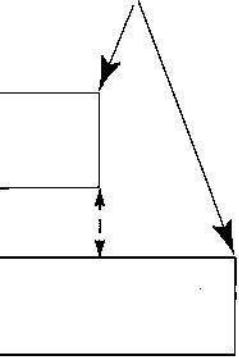
C5



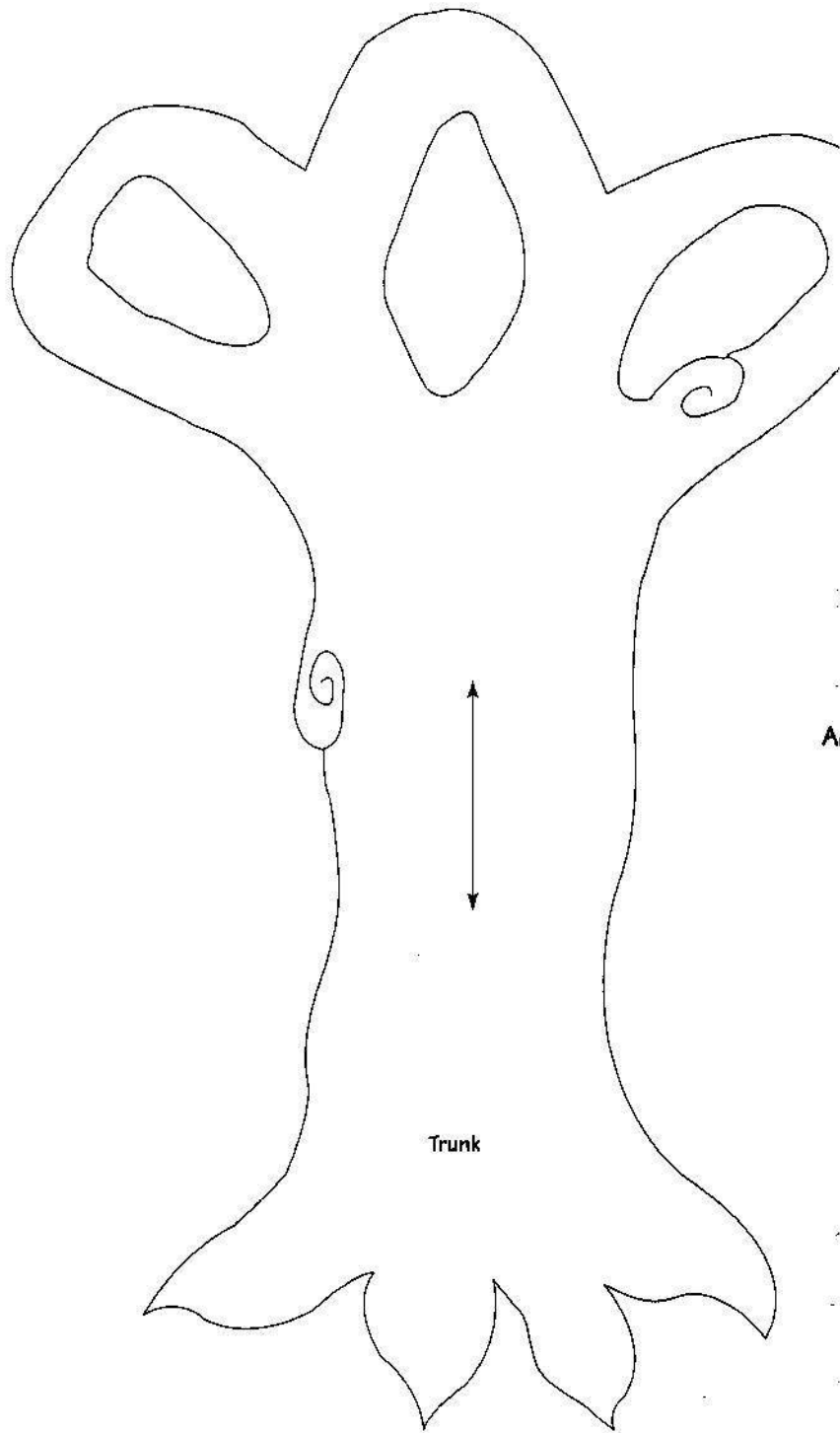
C6



Routed Corners

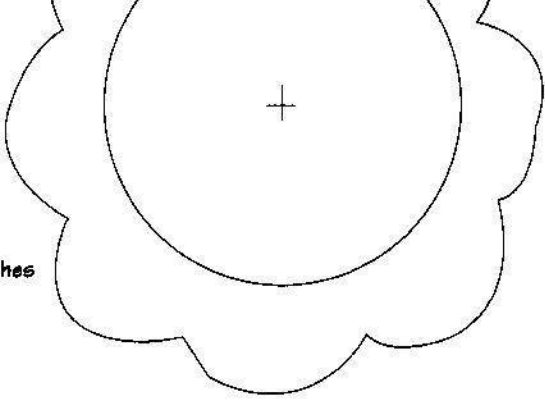


Full Size Pattern  
Nature's Majesty  
from page 12

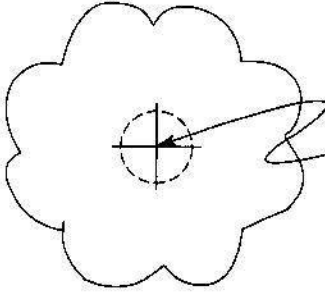


C 8

Branches

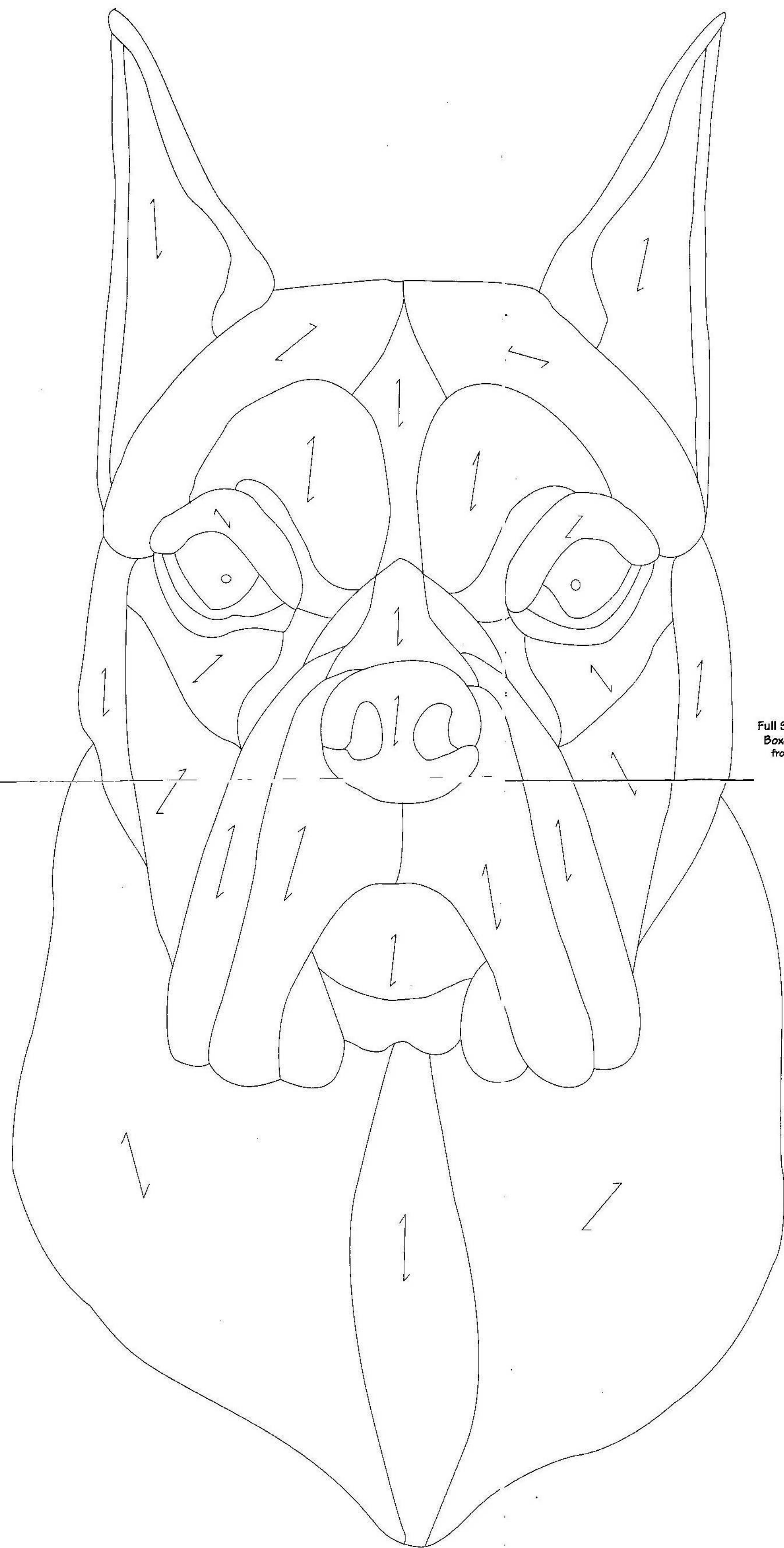


Cherry Blossoms/Reinforcement Buttons

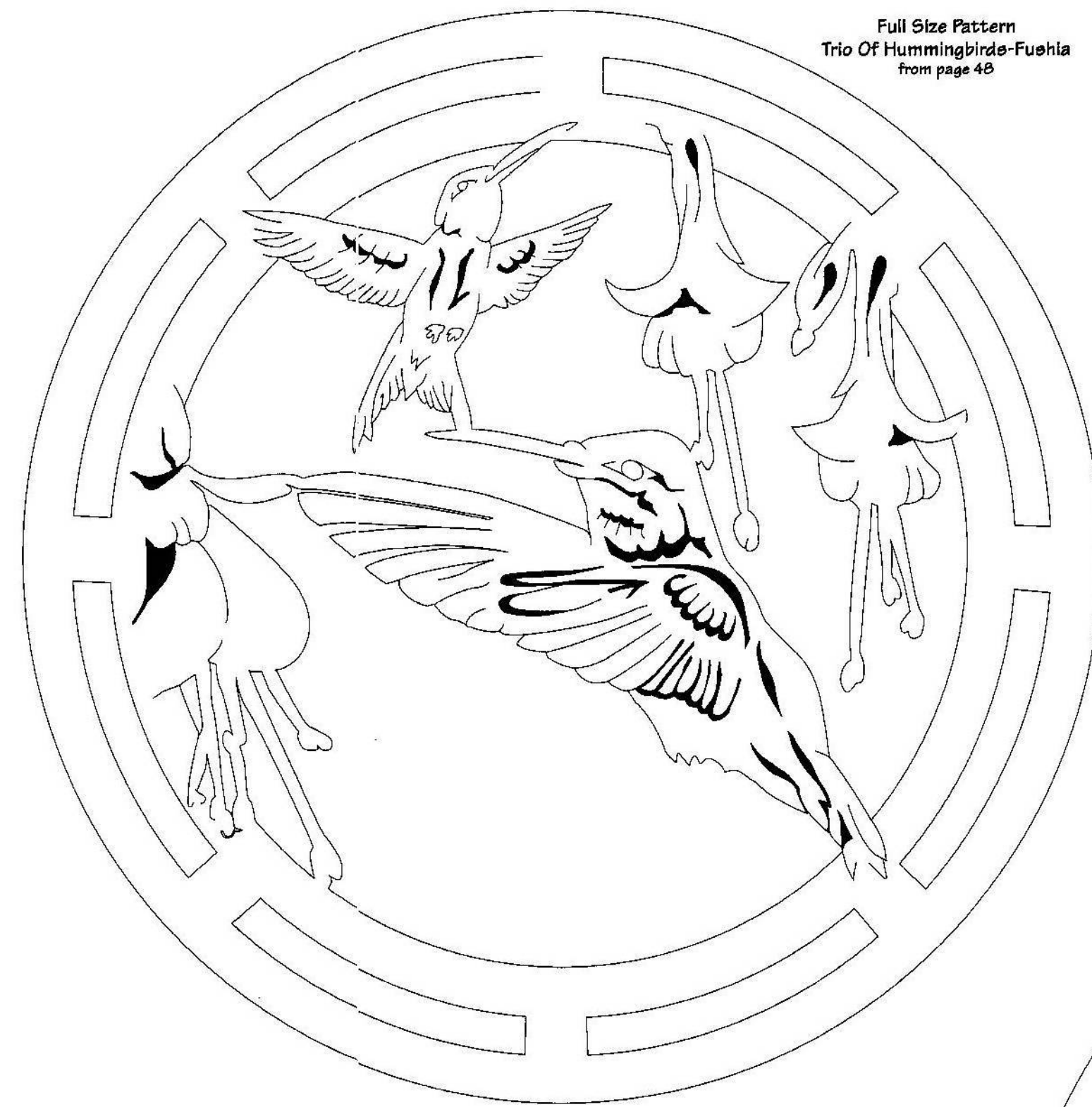


Drill 3/8" center hole where indicated for each cherry blossom. Make one reinforcement button for each blossom using the same pattern, but do not drill center holes in the reinforcement buttons

Full Size Patterns  
Add-A-Branch Family Tree  
from page 26



Full Size Pattern  
Boxer Intarsia  
from page 56



Full Size Pattern  
Trio Of Hummingbirds-Fuehla  
from page 48



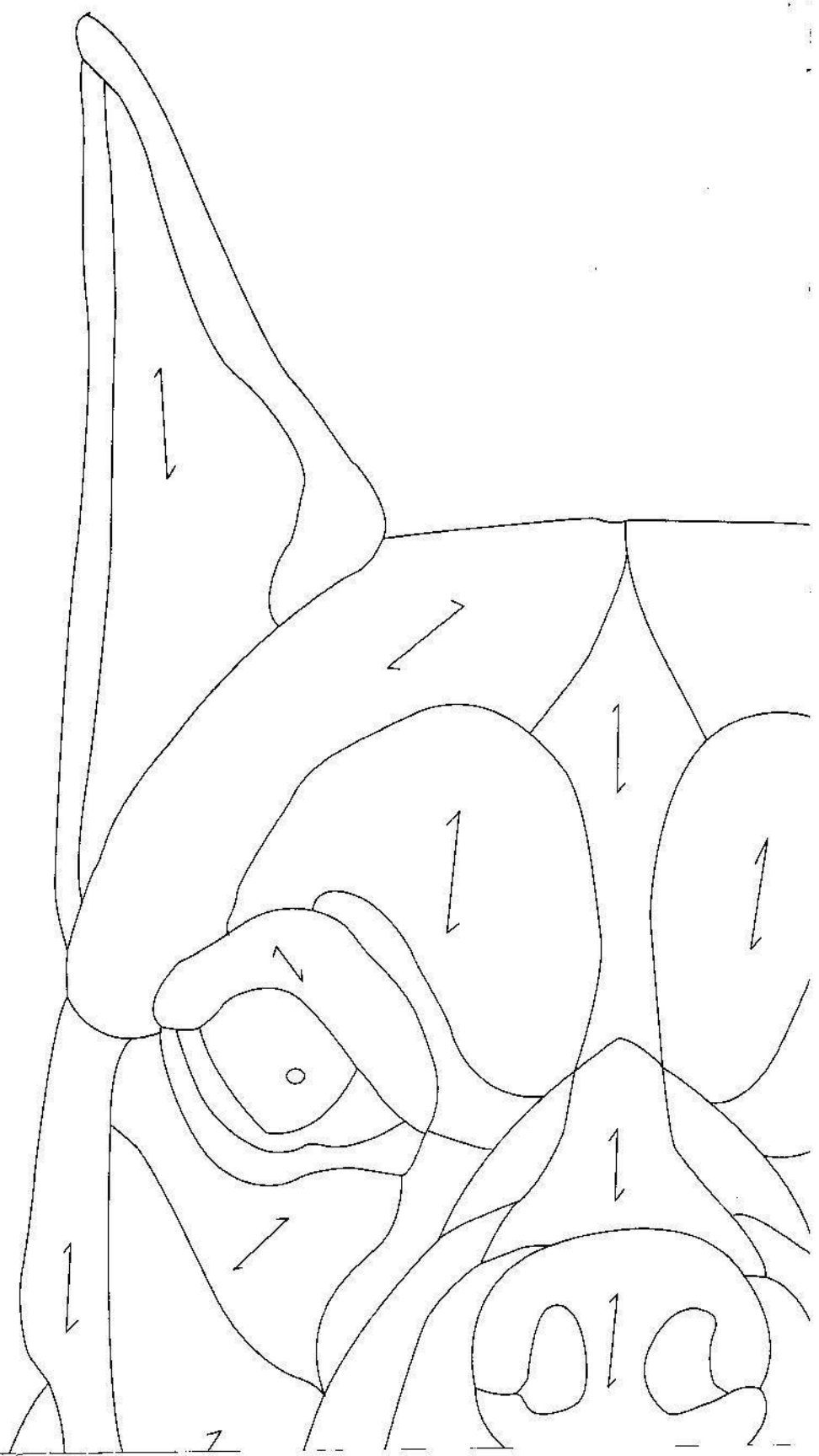
Full Size Pattern  
Trio Of Hummingbirds-Nectar Time  
from page 48



Full Size Pattern  
Trio Of Hummingbirds-Goin' Solo  
from page 48

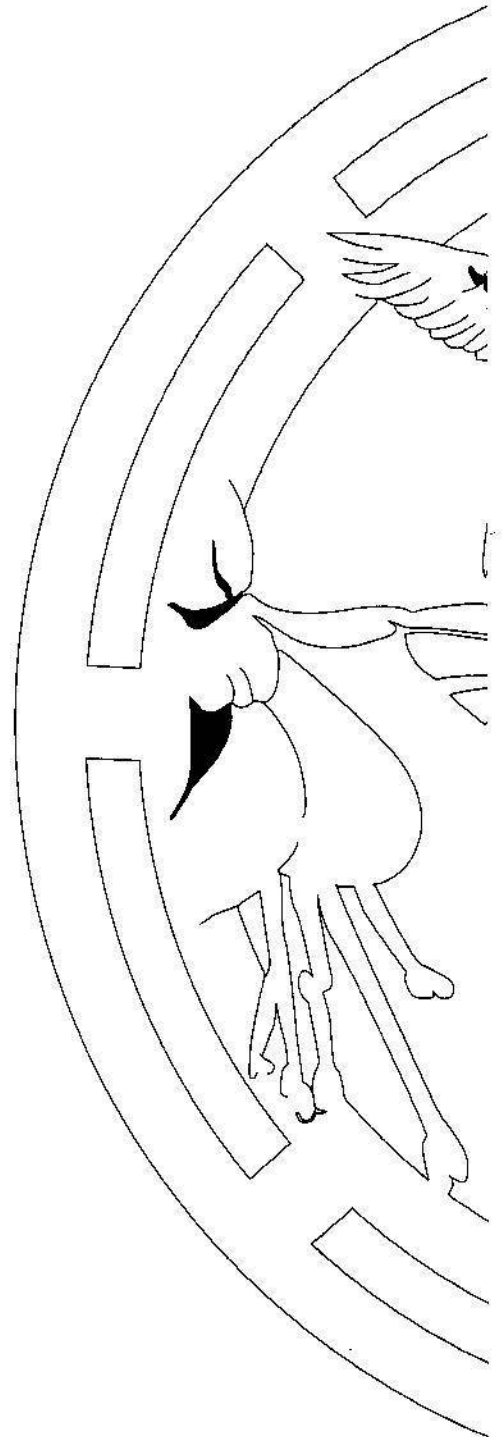
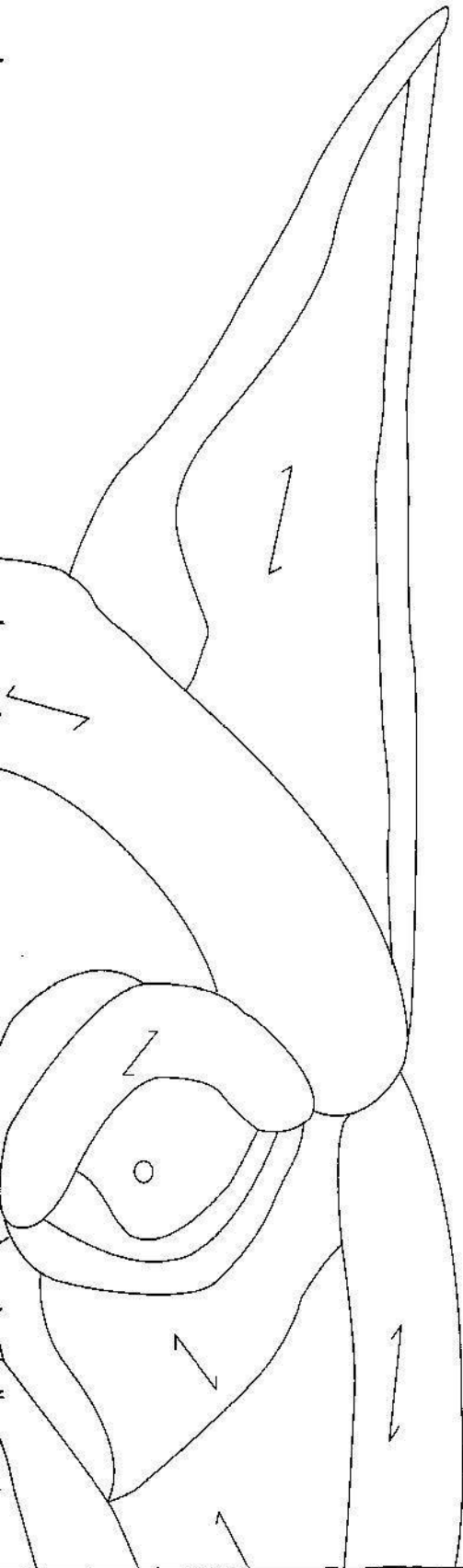
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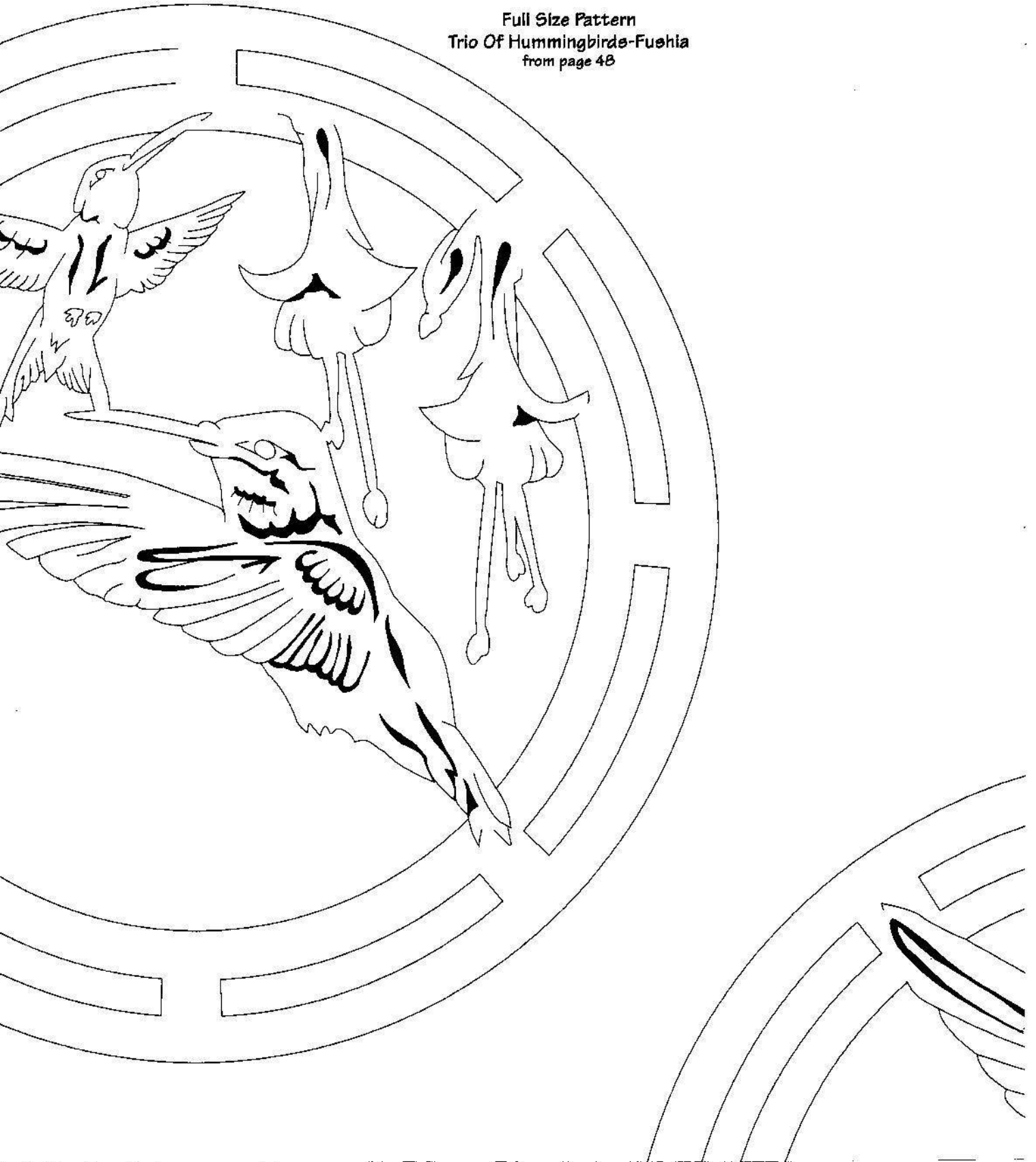
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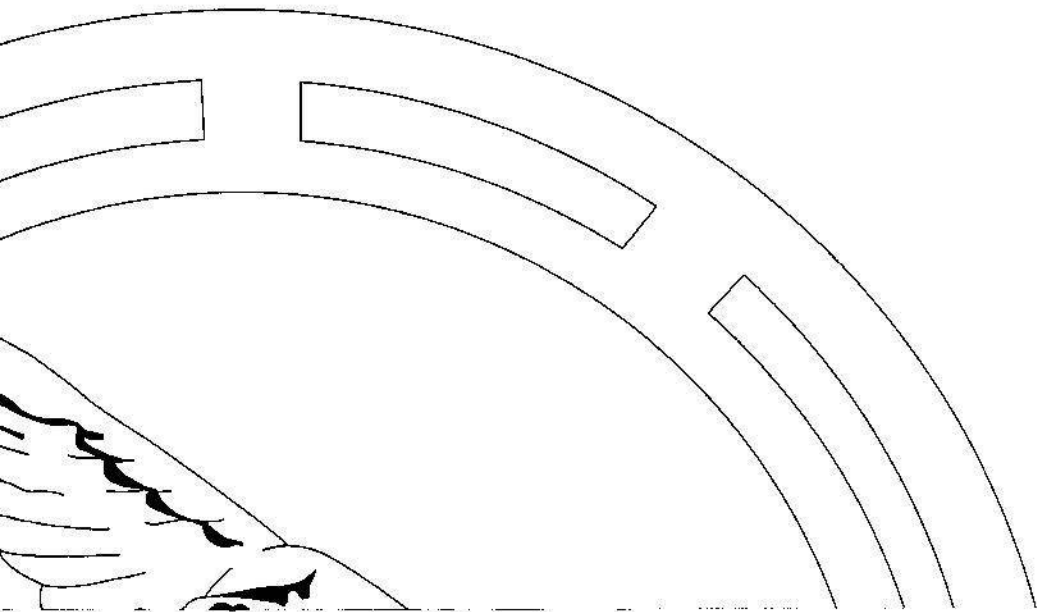


Full Size Pattern  
Boxer Intarsia  
from page 56

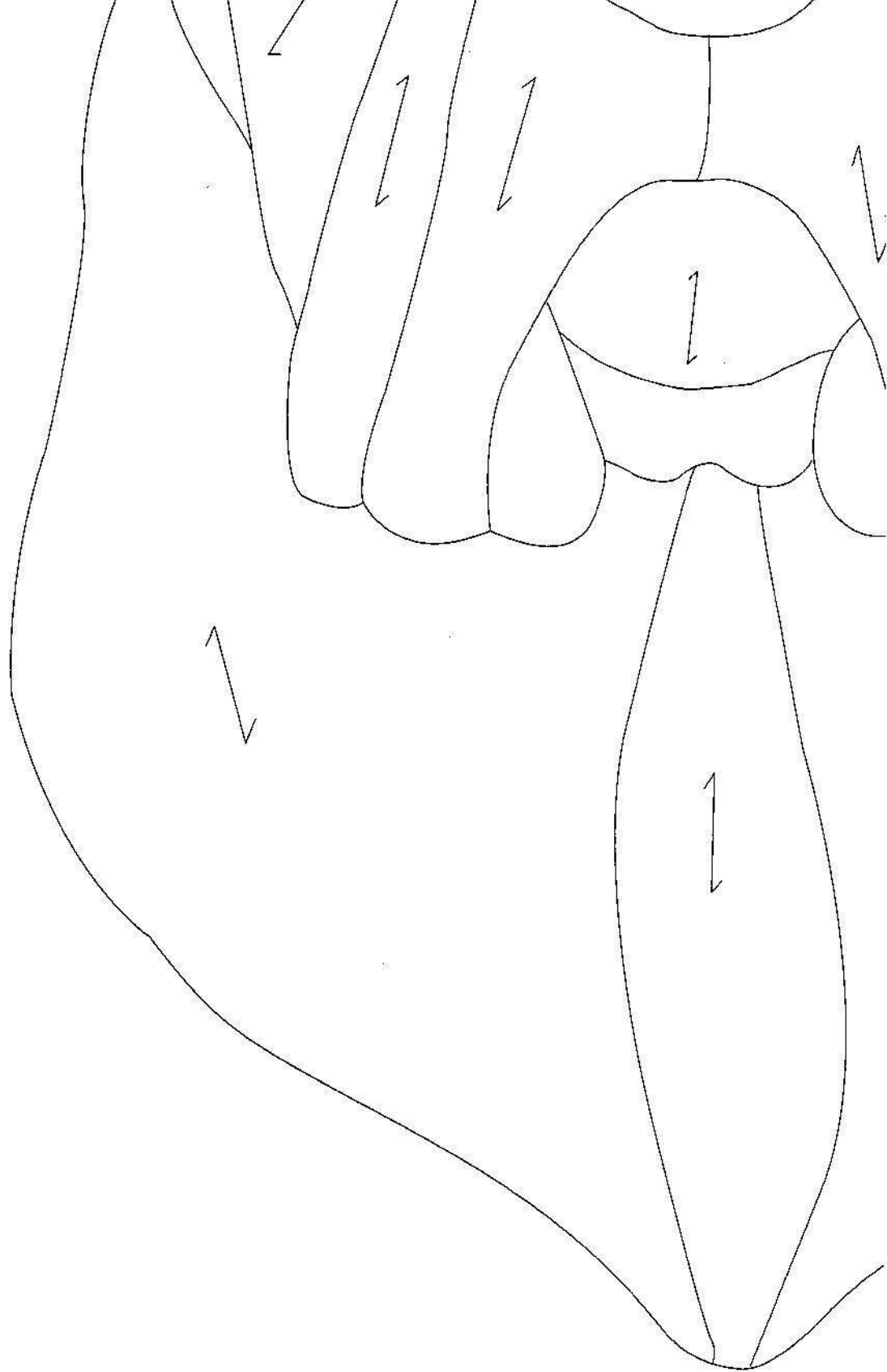
Full Size Pattern  
Trio Of Hummingbirds-Fuchsia  
from page 48



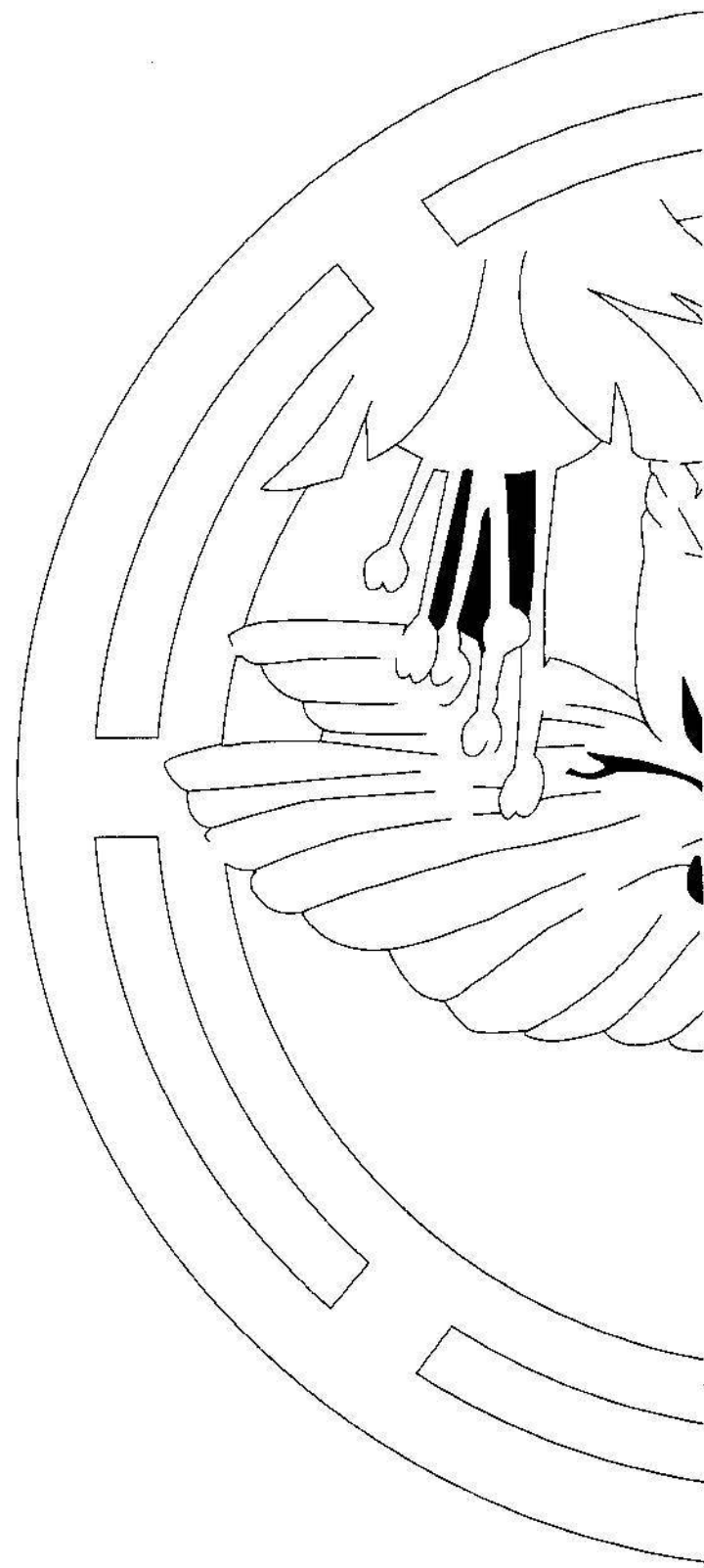
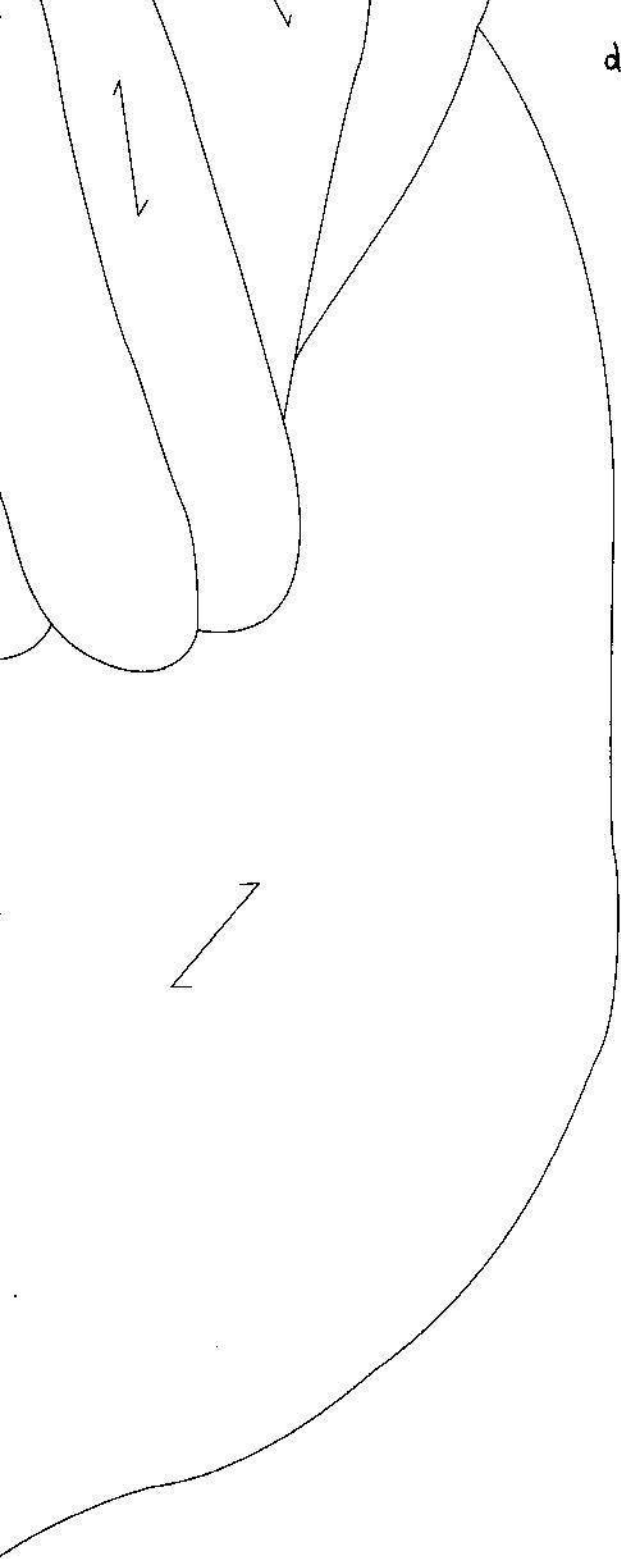
Full Size Pattern  
Trio Of Hummingbirds-Goin' Solo  
from page 48



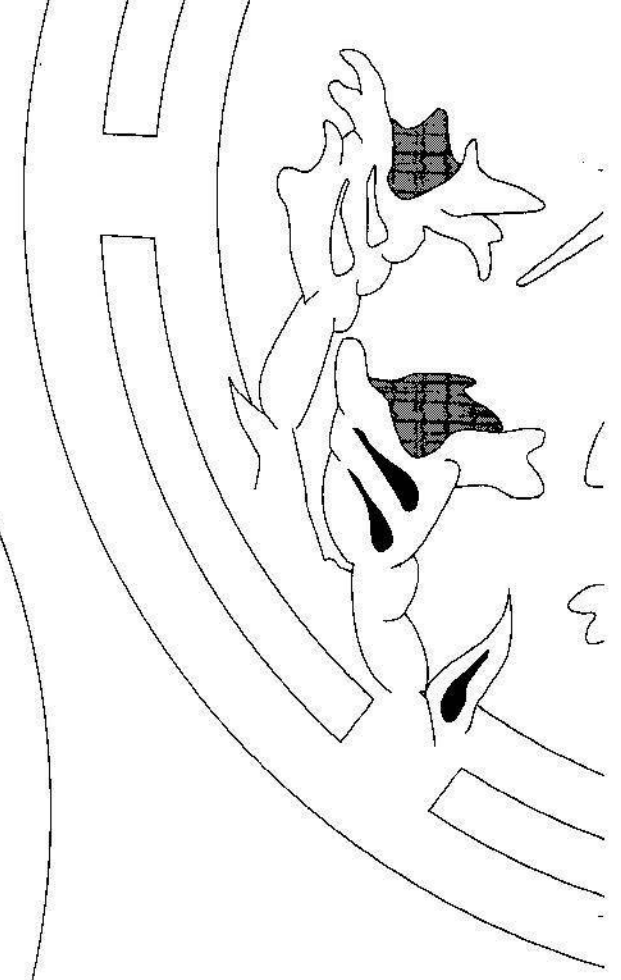
ds



d6



d7



Full Size Pattern  
Trio Of Hummingbirds-Nectar Time  
from page 48

