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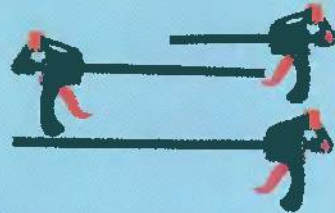


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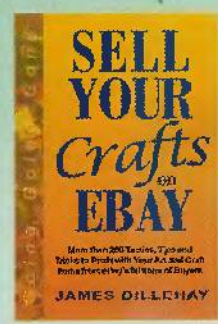
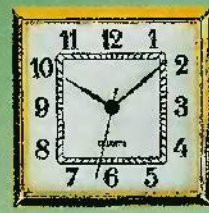


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CREATIVE WOODWORKS & CRAFTS August 2005, No. 109
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Brown Trout



BONUS PROJECT:
Shelf



Sumatran Tiger



Tip-Up



Puffins



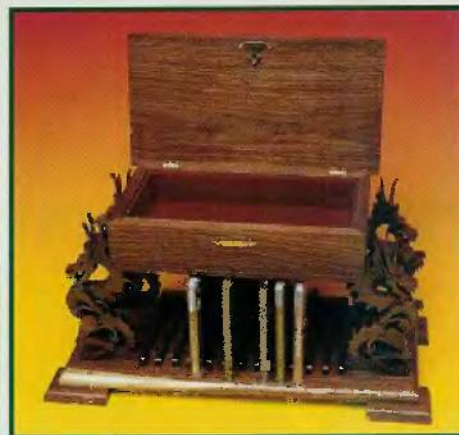
Irish Blessing



Wolf Mask



Micro-Mini
Grandmother
Clock



Dragon Box



ON THE COVER: This issue's cover features Darin Liles' Grizzly Bear Intarsia. The cover photo of the bear was reversed (180°) from the actual project for the sake of graphic layout, but is shown on page 66 in its original, or "correct" orientation. Also featured on the cover is the Brown Trout, which is part of Whitetail Designs' "Hooked on Fishing" series.

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



Sumatran Tiger

Pattern by Jacob Fowler, cut and finished by Wayne Fowler



SUPPLIES

Wood: hardwood (preferably brown oak, mulberry or similar brown or orange wood)—one piece 1/2" to 3/4" x 8" x 12"; complementary or contrasting wood for optional base—one piece 1" x 8" x 3-1/4"

Tools: scroll saw with a 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)

Clear packing tape
1/4 sheet of 220-grit sandpaper

Finishing oil of your choice

Introduction

I recently asked Jacob if he could design another tiger, but this time I requested a whole tiger, not just the face. I got up one morning (Jacob does most of his best work at night), and there was a drawing of a 40"-long, very complex, reclining Sumatran tiger. Fortunately, Jacob understands the anatomical and technical limitations of such patterns, so he had also extracted the tiger's face as an oval design which, after a bit of size adjustment, cut beautifully. Hopefully, by the time you see this piece, I will have taken a crack at the larger design, reduced down to a few feet long.

The finished tiger was cut from an unusual piece of 1/2"-thick mulberry that came from Edgar Werner, a local Ontario supplier. He recovers trees that would normally be used as firewood or sent to the local dump, and he finishes planks and turning blanks. This particular mulberry tree started as a bush under the water tower in a small town near Lake Huron and it simply got too big and had to be removed. Any brown or orange wood with character lines will make a great tiger. I hope to cut the full tiger out of a piece of algarthus, which is almost yellow.

This design was cut on an Excalibur EX3C saw using mainly 2R blades, given the very fine detail in the face. A friend commented when he saw the pattern that there wasn't a straight line in it. He was right!

INSTRUCTIONS

Cutting

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 while cutting the pattern. (If the slippery packing tape makes it difficult to handle the piece, I have been told that it may help to apply the packing tape to the wood first, then glue the pattern to the tape.) For cutting, I recommend using a No. 2 reverse tooth blade to reduce chipping on the bottom of the piece.

After you have drilled the guide holes and cut out the fret pieces, use a solvent such as paint thinner to remove the paper pattern and let dry. Sand the two faces and smooth out the outside of the oval on a disc or belt sander. When I am in a hurry, I just peel off the packing tape and sand off the pattern.

I find that then using a 1/4 sheet of 220-grit sandpaper is a good way to remove any remaining burs and to lightly round the edges to give it a more finished look. Clean the tiger using your favorite tool of choice. I use a clean paint brush to get rid of the sawdust and pattern remnants. Finish with a thin oil to seal the inner edges. I prefer either walnut or tung oil.

Display Options

If you want to give better definition to the tiger stripes, you could cut a piece of thin plywood to the size of the finished tiger, paint it black on one side, and mount it to the back of the tiger.

To display the piece on a shelf or desk, I use an oval base with a center slot in which to rest the piece. I have included a pattern for the base. However, given that each piece of wood is different, you will have to adjust the pattern to your finished tiger.

To make the base, copy the pattern and glue it to the wood. Cut out the oval. Position the finished tiger (or a piece of wood that the tiger was cut from) to size the rectangular opening in the center of the oval. Drill a hole on the inside of the rectangle and cut it out with the scroll saw. I usually cut on the "inside" of the line so that the tiger will sit firmly in the slot. Check that the oval stands up firmly in the base. Sand the base and smooth out the exterior oval. I usually rout the outer edge of the base to give it a more finished look. Finish sand the edges of the base and apply your finish of choice. The tiger should just rest in the base, but you could glue it in if you want.

Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres., Markham, Ontario, Canada L3R 3J6. Email: fantasticsawcreations@jcs.net

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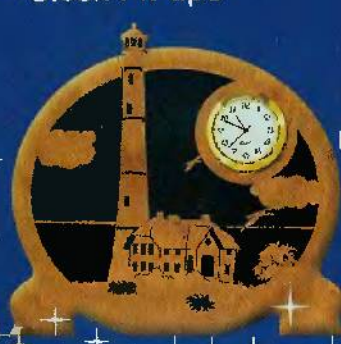


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Brown Trout

from the "Hooked on Fishing" Series

by Scott Kochendorfer, Roy King, and Bob Valle of White Tail Designs

INSTRUCTIONS

Step 1. Using spray adhesive, apply the pattern for the fish hook to the piece of cherry or walnut, then cover the pattern area with clear packaging tape. The tape lubricates the scroll saw blade to prevent burning. Cut out the fish hook.

Step 2. Using spray adhesive, apply the pattern for the brown trout to the piece of hard maple. (Use the bounding box provided with the pattern as a reference for sizing your wood selection. This rectangular perimeter will help you attach your backerboard later.) Cover the pattern area with clear packaging tape. Drill all fretwork holes. Then scroll the more difficult areas first, usually the face of the fish and its body fins. Start at these points and work your way outward toward the dashed lines. **DO NOT CUT ON THE DASHED LINES.** The dashed lines will be cut out on the next step.

Step 3. Place the piece of Baltic birch for the backer board behind the maple trout piece and align the edges. Use masking tape to hold both pieces of wood firmly together. Cut along the dashed lines until the pattern is completely cut out. Separate both pieces. Sand the backer board using 150-grit sandpaper, then spray paint it dark blue or your color of choice. Let dry.

Step 4. Apply your favorite finish to the hook and fish pieces and let dry. Set the backer board into the hook area flush with the back of the hook. Apply a few drops of white glue to the areas where the hook and backer board touch. Apply some white glue to the backside of the fish where it will come in contact with the backer board, then attach the fish to the backer board. Apply light pressure to the fish while the glue sets up.

For questions concerning this project, send a SASE to: Scott Kochendorfer, 17713 South 66th Ct., Tinley Park, IL 60477. Email: scrolled1@comcast.net

Fish Hook



Brown Trout



Bounding Box

SUPPLIES

Wood: Cherry or walnut—one piece 1/2" x 9" x 5" (for fish hook); hard maple—one piece 1/4" x 4-1/2" x 6-3/4" (for brown trout); Baltic birch—one piece 1/8" x 4-1/2" x 6-3/4" (for backer board)
 Tools: Scroll saw and blades; drill and drill bits
 Temporary-bond spray adhesive
 Clear packaging tape
 Masking tape
 White glue
 150-grit sandpaper
 Spray paint in dark blue or color of choice
 Finish of choice

from the editor's desk



Welcome to another project-packed issue of *Creative Woodworks & Crafts*! We've got a nice line-up of creative designs and feature articles for you to enjoy in this edition. I'm very proud of our designers and writers; they are definitely an extremely talented group of individuals, and each one of them has their unique style. It's the totality of their work that has made our humble efforts successful, along with you, our loyal readers, without whom we'd be nothing. Let me here thank each one of you for your patronage; we sincerely appreciate it. Special thanks to Dirk Boelman for really "pushing the envelope" with his Dragon Box; Dirk draws upon a seemingly inexhaustible fountain of creativity, and this project certainly exemplifies this.

Two issues ago, (our April, '05 issue), I promised that another Orchid Davis woodburning project would be included in this issue. My apology — we were not able to get that material ready for this edition, but I promise that Orchid's Red-Tail Hawk will "wow" you in our next one. Orchid got a good response to her first project, and we're pleased to have her with us.

It's hard singling out individuals among our team for praise, because everyone is giving one hundred percent and our magazine is succeeding. I would, however, like to thank Debbie McGowan, our Associate Editor, for doing a great job. Debbie started with our March, 2005 issue and has managed to get everything done on time while being an active, involved mom with three young children. Also, I've got to thank Kelly Albertson for his tireless efforts over a ten-year period as this company's Art Director, during which he's overseen fifteen different magazines, of which *Creative Woodworks & Crafts* is only one! Fortunately, *Creative Woodworks & Crafts* is the one and only magazine that Kelly personally lays out, hands-on, each and every issue, and for that I am grateful.

Check out some of the projects (shown below) in our next edition, and until then, health and happiness to you all.

Sincerely,

Robert A. Becker

Robert A. Becker

A Few Highlights From Our Next Issue



Red-Tail Hawk
Woodburning
by Orchid Davis



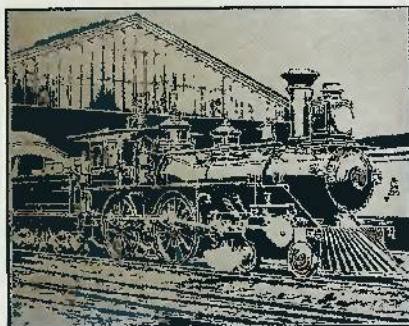
Three Wildcat Portraits by Sue Mey



Screamin' Eagle
by Whitetail Designs



Reverent
Denomination
by Scott Roberts



Engine 86
by Jeff Zaflino



Helm's Wheel Intarsia
by Rob Letvinchuck



The Tree Swing
by John Polhemus

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Issue No. 112 - on sale October 4th, 2005

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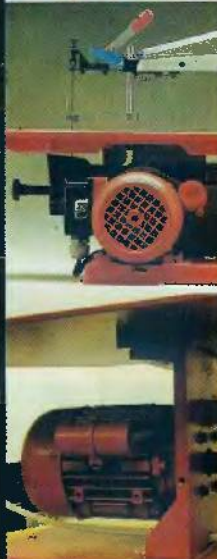
Elizabeth H. Brookhaven, PA



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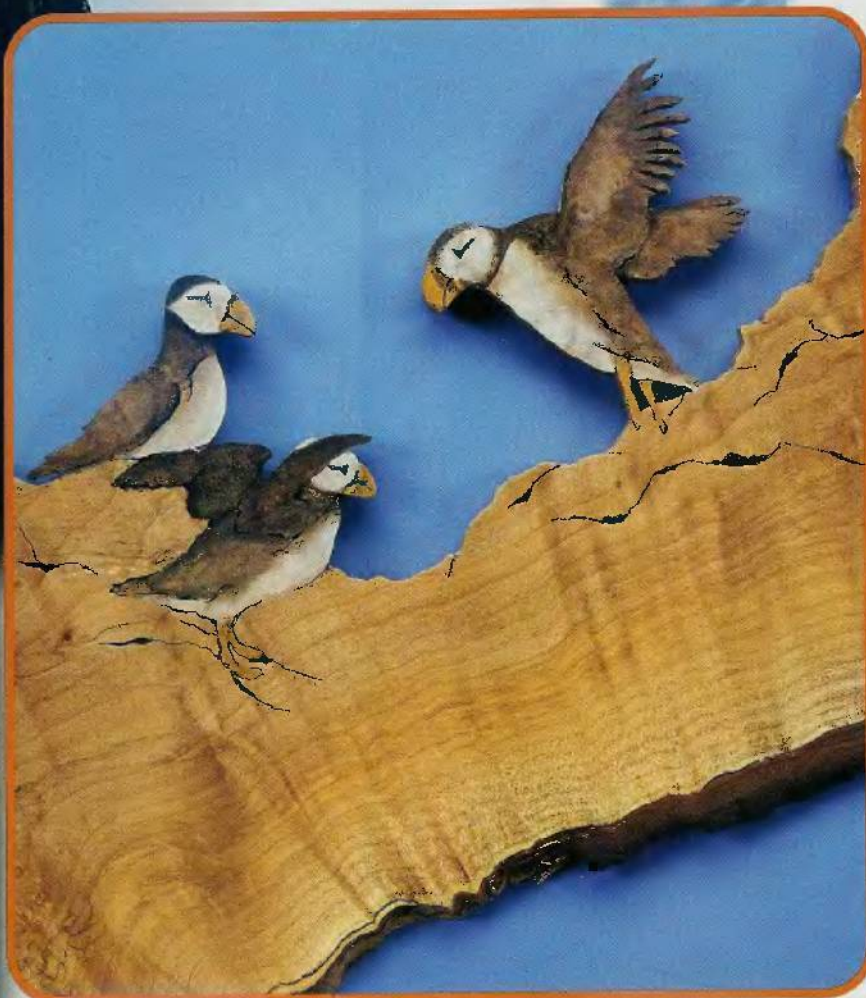
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PUFFINS

by Marilyn Carmin



SUPPLIES

Wood: wood of choice—one piece
 1/2"- 3/4" x 13" x 15"
 Tools: drill with No. 58 drill bit; scroll
 saw with No. 5 (125 TPI) blades
 Temporary bond spray adhesive
 Sandpaper, assorted grits
 Clear spray finish
 Acrylic paints in cadmium yellow,
 cadmium orange, white, black,
 and burnt umber (optional)
 Several small, fairly stiff paintbrushes
 (optional)

remaining color onto the wood. Lightly touch up with your finger to blend and soften edges. Go over areas several times as needed to darken or intensify the color.

INSTRUCTIONS

Using temporary-bond spray adhesive, attach the pattern to the wood. Drill for all inside cuts and cut out. Sand as needed. Spray one coat of clear finish on project. Paint project referring to photo and painting guide for color placement. Let dry. Spray on several coats of clear finish.

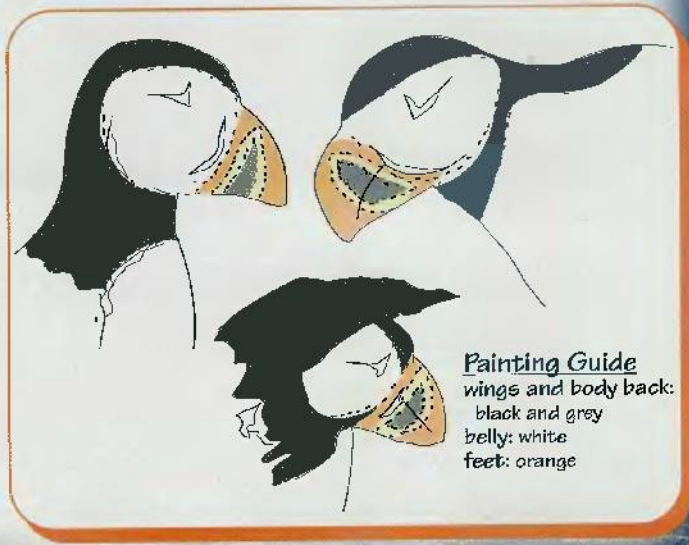
For questions concerning this project, send an SASE to: Marilyn Carmin, 4569 NE 78th Pl., Portland, OR 97218.

Introduction

When selecting the wood for this project, I looked for something that gave the impression of cliffs and crags. I then chose to accent the birds with paint. There are some birds and mammals for whom color is part of our identification process, and puffins are one of these.

Although some of you do not consider yourselves painters, this project may be a good place to start. A wash, or diluted mix of paint and water, was used to paint this project. Because a wash goes on very thin, it allows some of the wood grain to show through and gives a very subdued effect. It leaves just a hint of color and blends well with natural woods. Raw wood absorbs water, allowing little time to "work" with the paint, so spray one coat of the clear finish on the project before painting. This provides additional working time.

Each color of paint is mixed at about one part color to five parts water, plus a little burnt umber. Burnt umber added in small amounts to any color tones down the brilliance and gives it more of a natural hue. After filling the brush with paint, wipe it on a rag until the brush is almost dry. Scrub the



Painting Guide
 wings and body back:
 black and grey
 belly: white
 feet: orange



MAJESTIC CAROUSEL HORSE

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



SUPPLIES

Wood: Baltic 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 saw blades; drill with assorted small bits; small square for scroll saw blade
 Removable Adhesive Paper (or spray adhesive)
 Clear packaging tape
 Wood glue
 Sandpaper, assorted grits
 10" x 13" or 11" x 14" ready-made frame
 Red, blue, and green spray paint (or other background color of choice)

Introduction

Carousel horses are a continually sought-after (and terribly addictive!) collectible. Once a carousel fanatic, always a carousel fanatic. I have porcelain statues, charms, and music boxes that I received as gifts since I was a young girl and have collected over the years. I saved them all and have used them to decorate my daughter's bedroom. (It is a good excuse to continue displaying my fantastical creatures as an adult!) There, I admit it in public. I still collect carousel horses. I still love to ride the carousel at theme parks and at the local fairs. And I still like the horses on the outside ring the best. I never saw the point in riding a carousel if you couldn't ride the horses that actually go up and down as you spin round and round to the loud, bawling organ! My dream carousel would have nothing but moving horses—NO silly giraffes or lions (zebras were okay), and especially there's be NO wasted space for bench seats!

Okay, so you've noticed all the lines to scroll on this pattern, but cut this on a piece of beautiful curly maple and you will find out it was worth it! Imagine cutting this out of an oak plank with your niece's name on the bottom to hang on her bedroom door. You could even transfer the pattern to a headboard for a young girl's carousel bed. Leave the bridle and breastplate intact and glue on cabochon jewels for a true carousel experience! For you gifted painters, use the

pattern as a guideline, scroll the head out, and paint the entire interior. Or, woodburn it into a piece of poplar and add tinges of paint for an antique look.

Nothing has stirred the imagination of both young and old over the centuries as that of the wild-eyed horses, animals, and creatures of the carousel. This interpretation of a majestic carousel stallion is a small tribute to the true artisans who carved the flying, snorting, rearing horses, roaring dragons, and floating swans. How I remember being able to run loose in my mind for a few minutes with a thundering, rolling herd of untamed spirits. It always ended too soon, when the music slowed, the ride stopped, and I had to find my mom. I still hate to wave goodbye to my beautiful, briefly befriended carousel horse!

INSTRUCTIONS

Using the method of choice, apply your pattern to the clean surface of your wood. We use Removable Adhesive Paper for ALL of our scrolling projects; more information can be found on our web site at www.skwoodworks.com. If you plan to paint or glue jewels onto certain areas, white-out those sections of the pattern so you do not cut them.

We usually stack cut up to six pieces of 1/8"-thick Baltic birch plywood. Though we have listed only one piece of 1/8"-thick wood in the supplies list, we use about six boards for stability and enhanced productivity. Kerry affixes double-sided sticky tape to the four corners of each piece of wood, staying clear of the pattern, and presses the boards together. These particular boards were cut to fit some ready-made frames.

No matter which pattern application method you use, it is a good idea to apply 2"- or 3"-inch-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 and 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. Cut your smaller areas first (usually at the center of the pattern). Remove the biggest areas last. Let your own experience guide your blades.

When you are finished, gently pry the boards apart and remove the tape. If you used Removable Adhesive Paper, peel your pattern off. Otherwise, remove your pattern using your method of choice. Sand the backs of each board. For the backer, we spray painted the cardboard that came with the frame red, blue, and green to give an airbrushed, festive feel. You could also use a piece of birch board for the backer, or choose your own color combination of materials and frames. Glue the finished piece to the backer, using wood glue, then frame.

We are SKWOODWORKS which stands for "Shelli Kerry Woodworks." We have a web site, www.skwoodworks.com, 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 and framing. We sell the adhesive paper, finished pieces, and patterns off of our web site. For more information, visit us on the web, or send us a SASE (with three stamps) to: SKWoodWorks, P.O. Box 583, Piquant View, TN 37146 for a free sample. Pattern requests and suggestions are always welcome!

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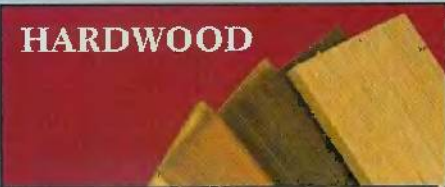
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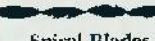

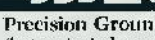

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ITEM#	thickness	size*	1-10	11-25	25+
#FPLY1	5/32"	8" x 9-1/2"	\$1.50	\$1.35	\$1.20
#FPLY2	5/32"	6" x 12"	1.50	1.35	1.20
#FPLY512	5/32"	12" x 12"	2.25	1.95	1.75
#FPLY812	1/8"	12" x 12"	1.95	1.75	1.50
ITEM#	thickness	size*	1	2-10	11+
#FPLY516	5/32"	16" x 16"	3.75	3.40	2.95
#FPLY816	1/8"	16" x 16"	3.45	3.10	2.65
#FPLY524	5/32"	24" x 24"	8.50	7.25	6.25
#FPLY824	1/8"	24" x 24"	7.95	6.95	5.95
ITEM#	thickness	size*	1	2-7	8+
#FPLY4	1/4"	16" x 24"	7.45	6.95	6.40

5" PLAIN END SCROLL SAW BLADES

Name/profile	Size	TPI+	Cuts wood	Item#	Doz.	Gross
 Ship Tooth (smooth cutting)	2/0	28	1/16" to 1/4"	BL86	\$1.95	\$17.95
	#2	20	3/32" to 5/8"	BL87		
	#5	12.5	1/8" to 1"	BL88		
	#7	11.5	1/4" to 1-1/2"	BL89		
	#11	9.5	1/2" to 2"	BL85		
 Reverse Tooth (splinter free cutting)	2/0R	28	1/16" to 1/4"	BL86R	\$2.25	\$20.95
	2R	20	3/32" to 1/2"	BL87R		
	5R	12.5	1/8" to 1"	BL88R		
	7R	11.5	3/16" to 1-1/2"	BL89R		
	9R	11.5	3/16" to 2"	BL84R		
	12R	9.5	1/4" to 2"	BL90R		
	20R	9.0	3/8" to 2"	BL91R		
 Spiral Blades (cut in any direction)	#2/0	51	1/16" to 1/2"	BL14S	\$2.75	\$24.95
	#0	51	1/8" to 1/2"	BL15S		
	#0	51	flatends	BL16S		
	#2	41	1/16" to 1/2"	BL10S		
	#4	36	1/8" to 3/4"	BL11S		
	#5	36	3/16" to 1"	BL12S		
 Modified Geometry (reverse)	#2/0	15	1/16" to 3/8"	BL23MG	\$2.75	\$24.95
	#1	13	1/16" to 3/8"	BL24MG		
	#5	13	1/8" to 1"	BL25MG		
	#7	10	1/4" to 1-1/2"	BL26MG		
 Precision Ground (last up to 4x longer)	#5	12.0	1/8" to 1"	BL20GR	Doz.	6 Doz.
	#7	10.0	1/4" to 1-1/2"	BL21GR		
	#9	8.0	1/2" to 2"	BL22GR		
 Crown Tooth (double the blade life)	#2	20	3/32" to 3/8"	BL40CT	Doz.	6 Doz.
	#5	16	1/8" to 1"	BL41CT		
	#7	11	1/4" to 1-1/2"	BL42CT		
	#9	11	1/2" to 2"	BL43CT		

WOODEN BALLS



ITEM#	size	cr 10
#BAL05	1/2"	\$1.00
#BAL075	3/4"	1.25
#BAL1	1"	1.70
#BAL125	1-1/4"	2.40
#BAL15	1-1/2"	3.28
#BAL2	2"	7.50
#BAL25	2-1/2"	14.88

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Available in birch or oak



BIRCH	ITEM#	lgth.	ca.	per 10
	#SP11	11"	\$1.60	\$12.95
	#SP9	9"	1.30	9.95
	#SP6	6"	.80	6.40
OAK	ITEM#	lgth.	ca.	per 10
	#SP11K	11"	\$2.10	\$16.95
	#SP9K	9"	1.75	12.95
	#SP6K	6"	1.25	9.45

SHAKER PEGS



BIRCH	ITEM#	size	per 20
	#PEG35	3-1/2"	\$4.96
	#PEG25	2-7/16"	4.26
	#PEG15	1-3/4"	2.56
OAK	ITEM#	size	per 20
	#PEG35K	3-1/2"	\$6.40
	#PEG25K	2-7/16"	5.30
	#PEG15K	1-3/4"	3.50

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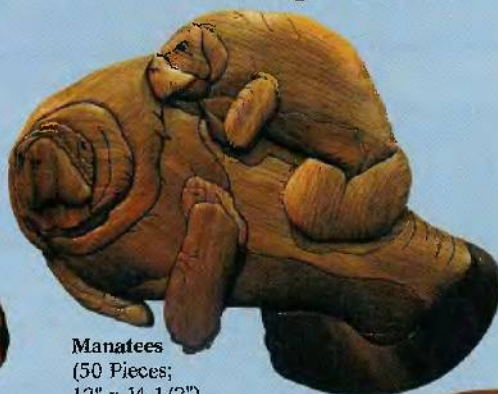
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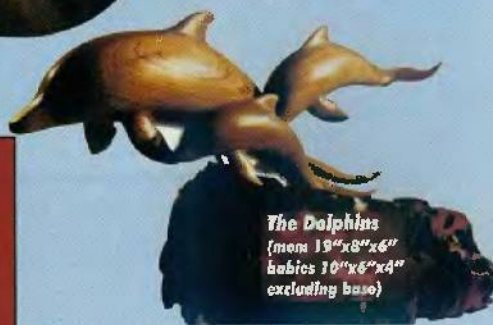
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Checking Patterns fo

by Rick Hutcheson

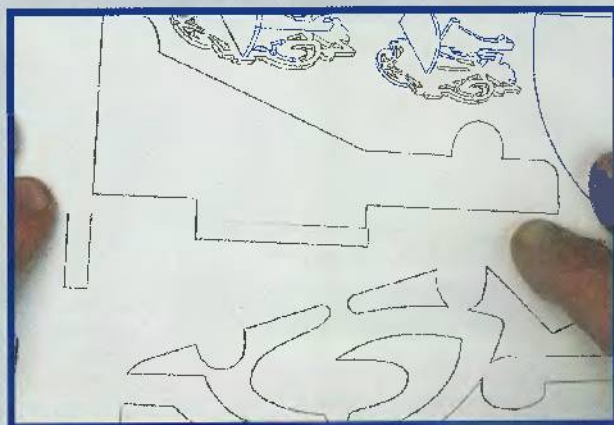
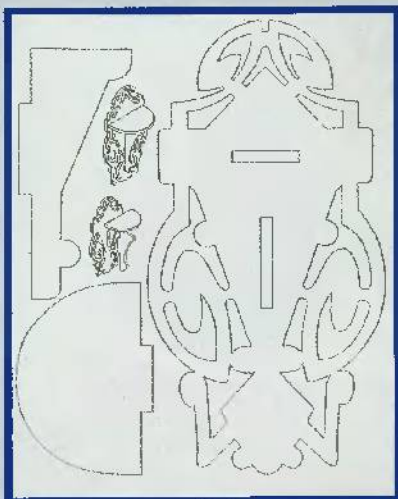
WITH BONUS PATTERN!



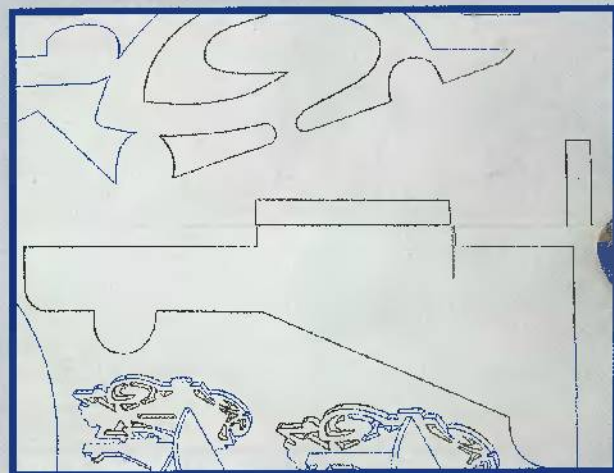
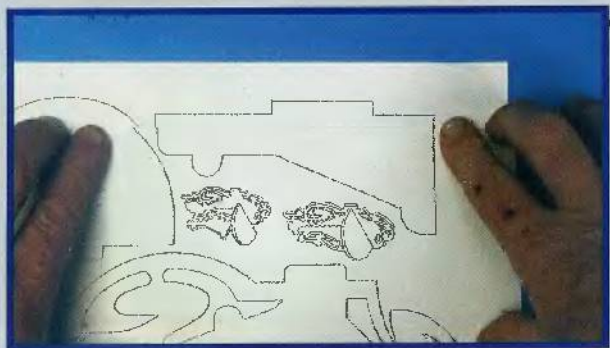
Pattern for this shelf given in Full Size Pattern Section 2

We all know the feeling of finding a new pattern and thinking, "Wow! I have to cut this one right away!" However, there are a few steps that need to be taken before the cutting ever starts, and one of those steps involves checking the accuracy of the pattern. No matter how much care is given to designing a project, there are still reasons why a pattern may not be accurate.

One error can occur simply by making a copy of the pattern. Some copy machines distort the original by stretching or shrinking it a little, but in only one direction, such as longer but not wider. Now your project is going to have gaps around the slots or not fit at all. Well, don't blame the publisher or artist because the discrepancies are caused by the machine you used. In addition, every machine differs in the degree to which it distorts an image. So how do we get around that? Make several extra copies and match up all the parts that are going to meet or fit into each other.



As I mentioned earlier, the stretching or shrinking might occur in only one direction and is the most typical distortion, so your tab may be a little longer but not wider. However, the dimension is still wrong and the tab is still too long.

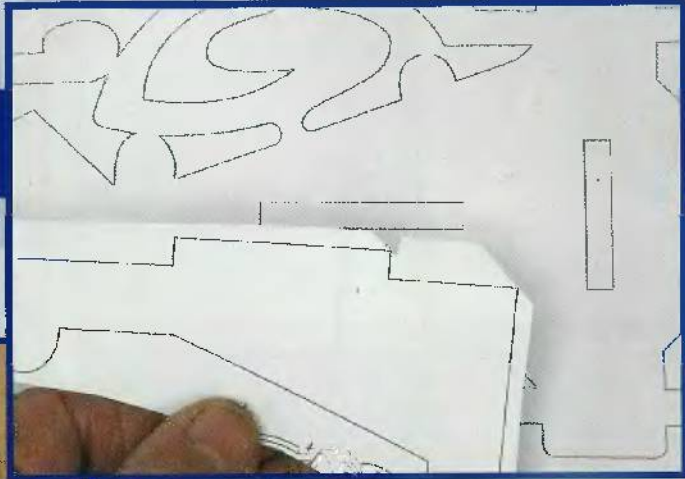


Fold over the tabs so you can check the length of the tab against the slot. Check every part against the position it will fit into in the finished project.

So how do we check it all out before we lay out the pattern in wood? The way I do it is to cut the extra patterns apart and match them to their positions.

r Accuracy

Draw new lines where they need to be to make the pattern right. Cutting the corners off the patterns so we can more clearly see the line locations is another good tip.



Now, for another kicker, the thickness of the wood will also make a big difference in how things lay out. Here are some pieces of 1/4"-thick wood. The oak across the back is a little over 1/4", but most people would call it 1/4" thick. The walnut is exactly 1/4" thick, and the two pieces of Baltic birch plywood vary in thickness. So in this sampling, there are actually four different thicknesses of wood. Just think what this would do to the tabs and slots on the finished project.

continued on page 18

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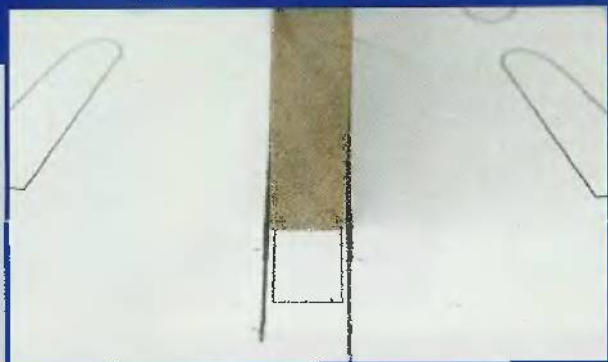
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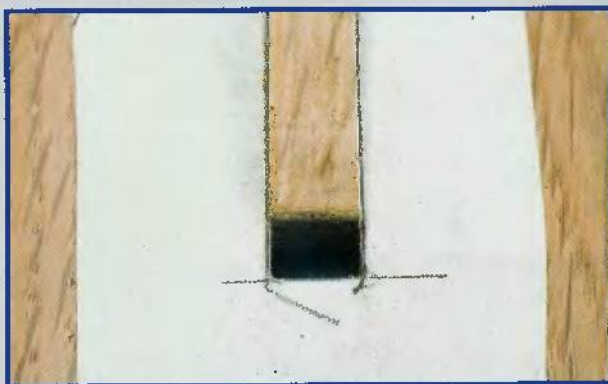
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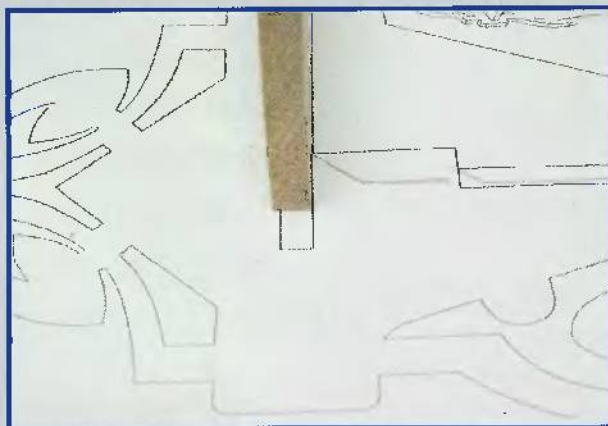
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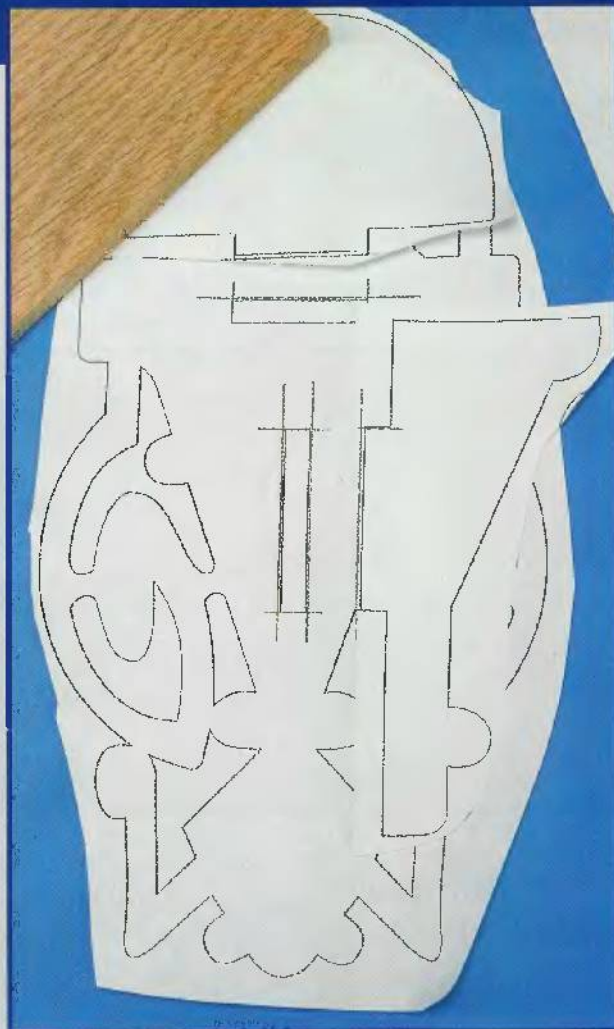
The best way I have found to solve this problem is to trace my wood over the slots. The lines you trace, no matter how thick they are, will all be outside the wood. So when you cut the slot out, you need to cut just inside the line and not the line itself. As you trace down the side of the wood, look for a gap between the line and the wood. If your pencil lead is not super sharp, it will not trace right along the edge of the wood and your line will be too far out.



What you are trying to do is make a perfect slot, so accuracy is important.



In this case, we look at the pattern layout and decide that if we just move the shelf up from the bottom it will not affect the length of the brace. The slot for the shelf will need to be traced in this position to give us a line to follow for the new slot size.



By the time we have checked every slot and tab for size, our final pattern could look something like this. Remember to leave the lines, and maybe even just a little white inside the lines, to get those tabs and slots to fit really tight.

Without doing the preplanning on this simple project, you can imagine how many problems you could have had. Your slots would probably not have been as tight as they are now. In fact, the slots would not have been wide enough for the wood to fit in. The shelf slot would have been cut too low, and you would have had to trim the bracket to make it fit. Stop and think about how much time it took to check the pattern and trace the slots before you did any cutting. Now think about how long it would have taken you to try to fix all of the problems after the parts are cut. A little time spent in preparation can make a very big difference in the final project.

For questions or comments concerning this article, please contact Rick Hutcheson, Box 227, Grimes, Iowa 50111, email: ric47@scrollsaws.com

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Ivory Arabic



Ivory Roman



Floral Arrangement

Designed by Sheila Pothemus; sawn and narrated by John Pothemus



SUPPLIES

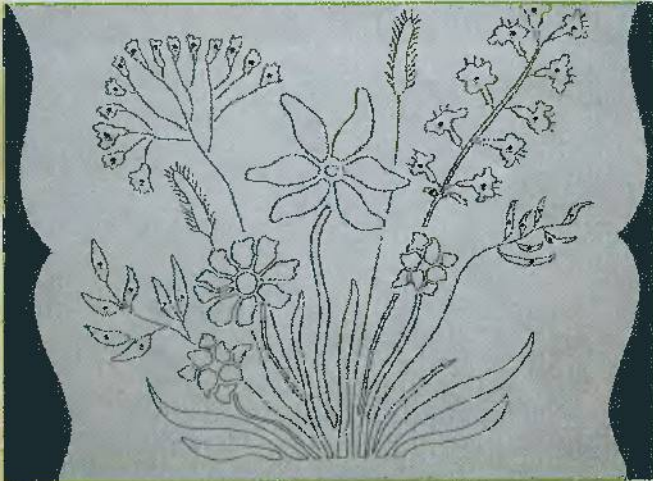
Wood: cherry (or wood of choice)—one piece 1/4" x 5-3/4" x 5-3/4" (for floral arrangement); one piece 1/4" x 2" x 7-1/2" (for base)
Tools: scroll saw and No. 3 blade; drill press and No. 60 drill bit; nail, awl, or small drill bit
Temporary-bond spray adhesive
Cyanacrylate (CA) glue
Finish of choice

Introduction

If I were to pick from all the designs my wife Sheila has created, this would be one of my top ten favorites. It has a touch of elegance and a pleasing symmetry. The time required to finish the project and the intricacy of the design are just enough to keep it interesting and to satisfy a sawdust addiction!

When choosing the wood to use, bear in mind that dark and highly figured wood will make the cut details very difficult to see. I selected cherry for this model. White oak or maple would also be good choices.

INSTRUCTIONS



Drill blade-access holes in each of the leaves and flowers of the four outer plants.

Using spray adhesive, apply the floral arrangement pattern to the wood. Cut the outside of the pattern. Drill blade-access holes in each of the leaves and flowers of the four outer plants using a No. 60 drill bit.



Kerf width changes.

It's tempting to drill just one leaf or flower and cut the entire plant, but it's a temptation that should be resisted. If each of those plants were done as single cuts, wood movement would cause some kerf lines to close up, opening the width of the adjacent kerf wider than it should be. To illustrate, I cut the plant in the upper left part of the floral arrangement on a scrap piece of cherry as one cut from a single blade access hole. Note how some kerf lines are already closed up right off the saw.



Flowers and stems individually drilled and cut.

In this second example, I drilled each flower, cut it and its stem, and stopped at the break in the pattern line just

before it connected to the main stem. It not only looks better because the kerf lines stay equal, but it adds strength to the finished project as well. Cutting all four plants in this manner only adds a minimal amount to the overall cutting time of the project, but it adds quite a lot to the finished look.



Cut center first, and then each petal.

After the four plants just described are cut, move onto the four flowers of the center of the arrangement. Cut the center of a flower, and then work around it, petal by petal.



Cut seed head body and stem.

Cut the stems and bodies of the two seed heads.

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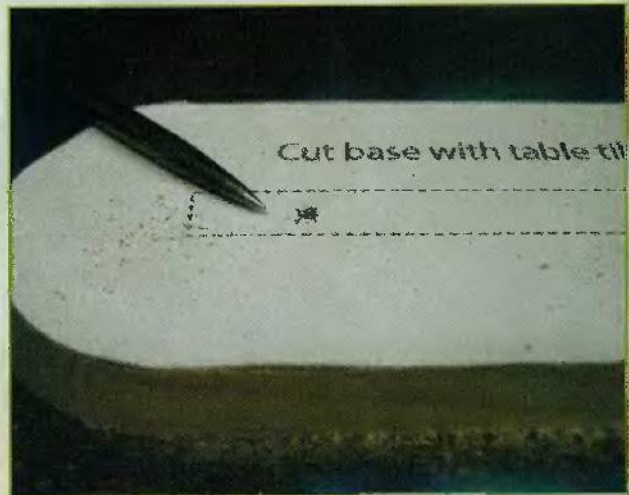
Cut feathery veining on seed head.

Finish the seed heads by cutting the feathery veining. Having cut the seed head body first, there should be plenty of room to move from one veining cut to the next.



Delicate stem cuts done, with large plant leaves cut last.

Cut the nine delicate stems at the bottom of the arrangement, and cut the seven larger stems and plant leaves last.



Holes at X marks on base.

Apply the base pattern to the wood. Tilt the saw table 20°. Cut the base so the wood tapers outward from top to bottom. There are two X-marks on the base pattern inside the dashed outline that represent the placement of the floral arrangement on the base. Using an awl, nail, or small drill bit, make holes at the X marks on the base. The holes will remain when the base is finish sanded and used to align the floral arrangement on the base. Finish sand the floral arrangement and base.



Aligning and gluing floral arrangement to base.

Apply CA glue to the bottom of the floral arrangement and align it to the base, covering the holes at the X marks. Apply the finish of your choice to complete the project.

For questions concerning this project, send a SASF to: John Polhemus, 3000 Charleton Ct., Waldorf, MD 20602. Email: tretscwyer@verizon.net



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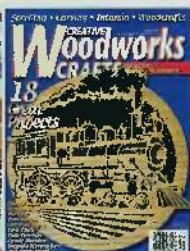
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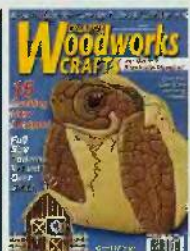
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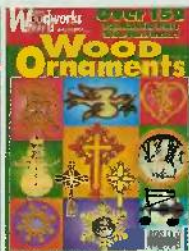
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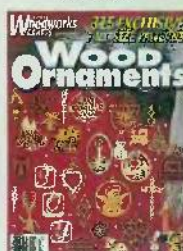
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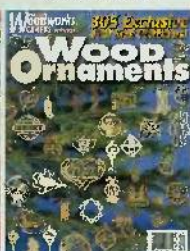
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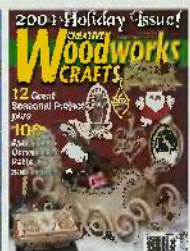
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Tip-Up

by Robert T. Letvinchuck of Against the Grain Woodart



SUPPLIES

Wood: Oak veneer plywood or wood of choice—one piece 1/4" x 11" x 11" (for design); solid oak—one piece 3/4" x 7-1/4" x 2-1/2" (for base)
 Tools: scroll saw with No. 5 reverse tooth blade; drill with small bit; router with 1/2" cove bit and 1/4" straight bit
 Temporary-bond spray adhesive
 220-grit sandpaper
 Mineral spirits
 Finish of choice

Introduction

Football season is over, and there's over a foot of ice on the lake. Let's go fishing! Ice fishing is as much of a tradition here in Wisconsin as jumping into the lake with the Polar Bear Club on New Year's Day. Some people call it hard-water fishing. Whatever you call it, it's a great way to spend a mid-winter's day. Traditionally, a day of ice fishing with my group of fishing buddies includes some "ice cold" beer with venison brats and steaks sizzling on the grill. If

you're lucky enough to get a flag on your tip-up and pull a fish through the ice, well that's just "icing" on the cake!

INSTRUCTIONS

Copy the pattern and apply it to the wood using temporary-bond spray adhesive. Drill holes in all waste areas. Insert the blade through the holes and cut out the waste. Cut the outer edge last. Rub mineral spirits onto the pattern and remove it. Wipe off any residue using mineral spirits. Lightly sand the edges.

Cut the base to size. Rout the edges first, using the 1/2" cove bit set at 1/4" depth, then rout the slot using the 1/4" straight bit set at 1/4" depth. Sand the base.

Apply two to three coats of finish to the base and pattern piece. Then sit back and dream of your next fishing adventure. Happy Cutting!

Check out other designs by Rob at www.againstthegrain-woodart.com. For questions concerning this project or for a free pattern catalog, email Rob at rob@againstthegrain-woodart.com

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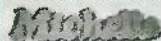


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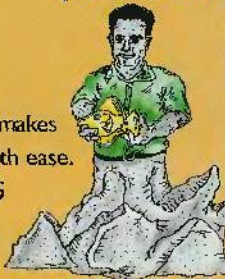
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"Spirit" Houseboat

pattern by Jeff Zaffino, cut by Mike Nabal



Introduction

As an exhibiting artist offering custom work, I really enjoy when a customer requests a custom piece that will challenge every aspect of the way I approach a piece. From the design work to the actual cutting, "Spirit" turned out to be one of those pieces. One of my customers wanted to present a custom cutting to her dad of his houseboat, "Spirit." Easy enough, right? Wrong! We started with a few pictures of the Spirit moored at the dock, the only pictures available to my customer without alerting her dad of our plan. But we wanted to show the Spirit underway, not moored. We ended up with about four different pictures of four different boats, taken on four different bodies of water! My challenge was to piece all of them together into one boat that would very closely resemble the houseboat my customer's dad absolutely loved. It took lots of effort on both of our parts, but I think we were finally able to come up with something close. Sara, I hope your father enjoys this cutting as much as I enjoyed the challenge of designing it.

At the risk of running off topic for a moment, I would be remiss if I didn't offer a hearty "Thank You" to Mike Nabal

for cutting the piece pictured here. My father-in-law passed away while I was working on this project for Creative Woodworks & Crafts, and my duties to my family prevented me from being able to get it cut in time. Mike stepped up and got the piece cut so it could be featured here. Thank you, Mike.

This pattern is not as challenging to cut as some I have designed, but it is no walk in the park either. I like to design patterns that will challenge you and make you think of new approaches. I hope that this pattern will provide that for you.

I make my living with my saw, selling framed wall art, so a lot of my methods are designed to achieve acceptable quality at maximum speed. If you have a tried and true method that works for you, by all means stick with it. The tips I share here are what work for me.

INSTRUCTIONS

Wood selection and preparation

As with any piece of scroll work, the process begins with picking and sizing a piece of wood that is appropriate for the cutting you are about to attempt. I prefer using Baltic

SUPPLIES

Wood: Baltic birch plywood or wood of choice—
one piece 1/8" x 14" x 11"
Tools: scroll saw with Flying Dutchman No. 2/0 spiral
blades; drill with No. 68 bit; palm sander or sanding
block; spring clamps; air compressor; benzomatic
plumber's torch (optional)
Temporary-bond spray adhesive
220-grit sandpaper
Masking tape
Clear packing tape
Mineral spirits
Clear coat finish
Black felt (or backing material of choice)
Aleene's tacky glue (clear bottle)
Pump-trigger spray bottle
Spray lacquer

birch for my cuttings for two reasons. First, all my pieces are framed, and 1/8" Baltic birch fits nicely in a standard frame. More importantly, however, I like the light grain pattern because it doesn't compete with the image I am cutting. However, I have recently begun to experiment with 1/8" oak plywood and find that it also yields acceptable results. Either way, choose a piece of wood that will present your cutting beautifully.

After you have sized the wood, I recommend sanding it before cutting. Several of the "hangers" in this piece are very fragile and trying to sand after cutting could spell disaster.

If you are using 1/8" stock, I suggest you stack at least two pieces, because many areas of this pattern can use that extra support. The extra thickness will also help take some of the aggressiveness out of the blade, making it easier to control. Here is my method to ensure a tight stack each and every time. Carefully stack your wood with all

the finish sides facing up, and make sure that the edges are flush. Run a piece of masking tape along one side, pressing the edge of the tape onto the top of the stack. Apply a few spring clamps on top of the tape, making sure the throat allows you enough room underneath to fold over the tape. Press the tape carefully along the side, pulling it fairly tight as you fold it over to the bottom of the stack. Repeat this process for the remaining sides until you have assembled your stack. The spring clamps seem like a lot of extra work, but they will save you a lot of time in removing fuzzies once the piece has been completed.

Pattern application

If you scan this pattern into your computer, you will have a few challenges printing it out on an 11" x 14" page. To solve that, use a photo editing program like Rapid Resizer, and print out just the first two pages (there is very little detail in the bottom 1/2" of the pattern). Trim off the outside edges to the pattern size, leaving a 1/4" tab so the pages can overlap. Carefully align the pages and tack them down to your workspace. Apply clear packing tape to the seam, edge to edge. Here's the part many people forget: turn the pages over, fold back the tab where they overlap, carefully spray the tab and the paper underneath it with spray bond, then fold the tab back. This simple step will keep the pattern from lifting off the wood as you cut through the seam in the pages.

Carefully spray the rest of the pattern with a fairly heavy coat of spray adhesive, and apply it to the wood. I know the heavy coat of glue is troubling you, but let's make sure it stays stuck for now and worry about removing it later.

Cutting

Before beginning the task of drilling all the holes, try to plan out the general order of your cuts and drill accordingly. It makes me nuts when I get in a good flow at the saw, and then have to stop and run for the drill press because I drilled

continued on page 28

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continued from page 27

an entry hole in the wrong place. Also, when working on challenging patterns, try to start as close to the center as possible, always working center out into solid wood. I like to go even one step further than that whenever possible and start in the area I am the most concerned with breaking. "Why would I do that?," you ask. Simple - if it breaks and becomes "designer firewood," it does so early, before I have invested a major amount of time. (It also helps eliminate a lot of four letter words when I do break one, something my wife is quite thankful for!)

As with all patterns, remember this is simply a guide, not a hard and fast rule. Feel free to adapt the pattern in any way you feel necessary. Want a bit more support? Thicken the area. Want a few less cuts? Don't drill them. Make your cutting fit your style, talent, and saw. I frequently change patterns once I get them to the saw, and I have designed them myself!

I prefer to use as much tension as I can get into the blade, generally setting my DeWalt to 4 or 4-1/2. I like the blade to react to the slightest touch. A common mistake is using too little tension, making the blade cutting sloppy and hard to control. Another common mistake is to try to scroll with a spiral as you would with a regular blade. A spiral blade is designed to cut a full 360°. Use that to your advantage, and instead of always feeding the wood into the front of the blade, feed it in the direction the line goes, meaning if you need to pull the wood to you to follow the line, do it. The back of the blade cuts just as well as the front does; it's just a little harder to see. Trace the line as if you were using a pencil, following all the curves and turns by feeding the wood in that direction instead of turning it around the blade. It takes some getting used to, but I promise it will be worth the effort. Another technique I often use is to change directions when I cut. Often if you follow the line all the way around, you will end up with a long piece that hangs way back into the cut-out without enough support to keep it from breaking off. You won't lose those fragile pieces if you change direction. Cut across the waste area to the hanger when you get to it and cut it first, then resume cutting the outline.

Once you have completed your cutting, unpack the stack by peeling the tape from the back of the stack back up to the pattern side. While the pattern is still attached, use an air compressor to blow the dust off both the front and back. **Note:** Be sure to place something solid behind the piece for support when blowing the dust from it. Also, be sure to turn your pressure down to about 40 PSI.

Finishing

To deal with the fuzzies that a spiral will inevitably leave, I use a benzomatic plumber's torch (yes, you read that right!) to burn off the fuzzies. It works much the same way as when they used to burn off the pin feathers from a plucked chicken. **Note:** If, for any reason, you have applied any solvent to the wood up to this point (such as the paint thinner used in the following step) DO NOT ATTEMPT THIS TECHNIQUE! Those solvents are very flammable, and the results could be disastrous!

Start by standing the cutting, back side facing you, against a piece of scrap wood that is big enough to completely cover the piece. Then use the torch to burn off the fuzzies. There are a few very important things to keep in mind. First, turn the torch way down. Second, make sure the scrap wood totally covers the piece. Having all the cut-outs with something solid behind them will greatly eliminate scorch marks. Finally, keep the torch moving quickly. Make several passes, being careful not to hold the torch in

one place or you will burn through. Once you have finished this, use a compressor to blow off the charred fuzzies and repeat as necessary. In the event you moved the torch a bit too slowly and find a few scorch marks on the front of the piece, very lightly sand with 220-grit sandpaper, which will remove almost all traces of the mistake. Also, adding a black backer to the piece will help hide any scorches that you just can't get rid of.

If you choose not to use the torch, or if you plan to display both sides of the cutting, you may want to try removing the fuzzies using a sander, a dremel tool, any number of files, or even an X-Acto knife.

Remember earlier when we sprayed that fairly heavy coat of adhesive on the pattern? Well, now it's time to pay the pipar and remove it. I promise it won't be as difficult as you think. Fill a pump-trigger spray bottle with mineral spirits; I prefer the low odor kind. (Guys, a tip for you here: emptying your wife's brand new bottle of Windex down the sink so you can have the bottle is, generally speaking, not a good idea, and may possibly lead to you sleeping in your shop.) Using the spray bottle, mist the pattern thoroughly with a heavy coat of mineral spirits and allow it to soak in for several minutes. The area where the clear tape covers the seam will be the most difficult to remove, so keep that in mind. If the pattern doesn't lift easily after about five minutes, spray again and let it soak for another five minutes. By this time, you should be able to peel the pattern off in almost one piece. Remove the tape from the edges and then mist the entire piece one more time. This time, rub gently with the balls of your fingers to remove any stubborn glue or paper that remains. I know you are thinking that mineral spirits will discolor your wood, but that's not true. Let it dry thoroughly (overnight is best) before you apply your finish, and you won't be able to tell the piece you used the mineral spirits on from one you didn't after they are finished. **Note:** Mineral spirits are flammable! DO NOT use the torch to remove any additional fuzzies once you have applied a flammable solvent.

For a final finish, spray the front and back of the piece with two coats of lacquer.

Backing and framing

When selecting a backing for my cuttings, I prefer the contrast and texture of black felt, but any material that is darker than your wood will work just fine. Cut the felt to size, then carefully glue it to the back of the wood. I use Alcone's Tacky glue in the clear bottle, but just about any adhesive will work.

Finally, select a frame that suitably showcases your work. Far too often I see scrollers spend hours and hours of their valuable time scrolling a piece that is truly a work of art, only to stick it in a frame they got at the Dollar Store. Choose a frame that will accent the wood and show off the talent and time you invested in creating this piece.

I hope you enjoy cutting "Spirit" as much as I did designing her. I would love to see your finished cuttings of it. Remember to enjoy the experience. Good luck and happy scrolling!

Jeff has been scrolling for about two years and designing for a little over a year and a half. He is an accomplished artist with scroll saw works hanging in galleries and museums nationwide. Jeff says that he owes a great deal to Gary Browning and Tom Muller for their guidance and teachings. To see more of Jeff's work, or if you have questions or comments, contact him directly at: scrollsawportraits@aol.com



Irish Blessing

by Joe Preston



An Irish Blessing

May the road rise up to meet you

*May the wind be always
at your back*

*May the sun shine warm
upon your face*

*May the rain fall soft
upon your fields*

And until we meet again

*May God hold you in the
palm of His hand*



SUPPLIES

Wood: Baltic birch plywood—one piece 1/8" or 1/4" x 8" x 10" (with grain running vertically)

Tools: scroll saw with No. 2/0 or No. 1 reverse tooth blade; drill with No. 63 drill bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Permanent-bond adhesive

Kelly green posterboard, one piece 8" x 10"

Clear finish of choice

Frame, 8" x 10"

INSTRUCTIONS

Using temporary-bond spray adhesive, attach the pattern to the wood. Drill holes for cutouts using the No. 63 drill bit. Carefully cut out the letters and design. I like to start in the center and work my way out, leaving the design at the bottom for last.

Sand as needed, then apply clear finish to the front. Once the finish is dry, turn the project over and apply a coat of permanent adhesive. Position the posterboard on the back of the project and glue in place. Mount in your frame of choice. (I made the frame in the model from molding, then stained it.) Attach a hanger and enjoy!

For questions concerning this project, contact Joe Preston, 487 Waterbury Rd., Nassau, NY 12123, email: Jo481Li@earthlink.net



nIBBLIN' Bunny

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



Introduction

"Oh Nibblin' Bunny, so discreet,
Fast to hop in flight so fleet,
How do you dare
To eat my fare,
With neighbors' carrots twice as sweet?!"

It's time again to "critter watch!" This nibblin' bunny could be one of the dozen or so hungrily eyeing my garden. Right now, she is content to mull over my flower bed which I must admit is more easily donated to the wildlife cause than my cherry tomatoes and home-grown green leaf lettuce! It is hilarious to see my rather average-sized barn cat stalk a fully grown wayward rabbit in the back

yard. When the bunny is eventually flushed out and in full flight, the cat can barely keep up, let alone strategize a "take down." If you too would rather not have a bunch of bunnies make quick work of your freshly sprouting greens, try planting marigolds around the perimeter of your garden. I did and rarely found rabbits in my rows. My mom told me the strong smell of the marigold throws off the voracious little varmints.

When scrolling this sweet little "thang" (say with Southern inflection!), watch out for the whiskers. They are a bit tenuous and rather worrisome, especially when applying the finishing touches. Finish this piece using a faux suede (as shown) or furry velour backer under the frame to further soften the bunny and give it a "warm and fuzzy"

SUPPLIES

Wood: Baltic 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 saw blades; drill with assorted small bits; small square (for scroll saw blade)

Removable Adhesive Paper (or spray adhesive)

Clear packaging tape

Wood glue

Sandpaper, assorted grits

10" x 13" or 11" x 14" ready-made frame

Faux suede (or other background material of choice)

effect. Or spray paint the backer a pastel color and add a frame painted with an Easter egg design for a festive Easter decoration!

INSTRUCTIONS

Using the method of choice, apply your pattern to the clear surface of your wood. We use Removable Adhesive Paper for ALL of our scrolling projects; more information can be found on our web site at www.skwoodworks.com.

We usually stack cut up to six pieces of 1/8"-thick Baltic birch plywood. Though we have listed only one piece of 1/8"-thick wood in the supplies list, we use about six boards for stability and enhanced productivity. Kerry affixes double-sided sticky tape to the four corners of each piece of wood, staying clear of the pattern and presses the boards together. These particular boards were cut to fit some ready-made frames.

No matter which pattern application method you use,

it is a good idea to apply 2"- or 3"-inch-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 and 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. Cut your smaller areas first (usually at the center of the pattern). Remove the biggest areas last. Let your own experience guide your blades.

When you are finished, gently pry the boards apart and remove the tape. If you used Removable Adhesive Paper, peel your pattern off. Otherwise, remove your pattern using your method of choice. Sand the backs of each board. We used faux suede for the backer, but feel free to choose any material. Or spray paint a piece of birch board or the cardboard that came with the frame with your choice of color. Glue the finished piece to the backer, using wood glue, then frame.

We are SKWOODWORKS which stands for "Shell Kerry Woodworks." We have a web site, www.skwoodworks.com, 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 and framing. We sell the adhesive paper, finished pieces, and patterns off of our website. For more information, visit us on the web, or send us a SASE (with three stamps) to: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146 for a free sample. Pattern requests and suggestions are always welcome!

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Taking the Mystery Out of Spiral Blades

by Ralph Costa

Spiral blades have caught my attention recently. I didn't realize how many people either don't understand the blades or are afraid to use them. Some of the negative comments I have heard include, "My work jumps too much at a time when I least need it," "It is too hard to control the work piece," and, one of my favorites from neophytes, "What do I need those for?"

The not-so-enthusiastic reception from people started me thinking. It's time to take the mystery out of these valuable little blades and give them the recognition they deserve.

First, let's discuss how they are made. There have been many articles about making blades, and spirals start out just the same as regular blades. Teeth are formed in flat wire, on one side, by notching, milling, or grinding. That's the easy part. The next step is forming the helix or twisting the blade. The twisting is done while the steel is soft, and wire width dictates the number of twists. Keeping the twists as close together as possible is the primary criteria, but there is a limit to the number of twists that can be made. Too many will break the wire, and too few will not provide proper 360° cutting. Once the correct helix (spiral shape) is formed, the blades are heat-treated and tempered.

Spiral blades have a unique design and purpose. First and foremost, we all realize that they have the ability to cut around the entire periphery of the blade, giving it a specific application. By cutting on all sides, the user can create clean, intricate inside corners without having to spin the work piece. For example, a No. 2/0 blade will create an inside corner having a .012 radius which is the equivalent of three human hairs. For most designs, that's a pretty good inside corner.

Another handy aspect of the spiral blade is that it allows the scroller to cut larger work pieces without the concern for throat depth of the power saw. The user can simply keep the edge of the work parallel with the front of the table and make left-right or back-front feeding. No turning or spinning of the work is necessary. Just follow the desired line to be cut (see **Illustration 1**). The next time you have a long rectangular piece to cut, think about using a spiral blade. You will not have to concern yourself with hitting the back of the saw because you will be able to cut 90° to the back of the saw.

Remember, although the teeth of the blade are formed on the helix, they still need to point down, like regular blades. I mention this because it can be easily overlooked. If the teeth are facing up, it could cause the work to pull away from the table and jump, so examine the blade before installing it.

Next we will discuss the helix, because knowledge of its design will be helpful. As mentioned, the blade has the ability to cut 360°. But it doesn't cut the entire 360° all at once. When the work is fed into the blade, only a small portion of teeth is actually cutting. The elements of the helix will help to explain what is happening.

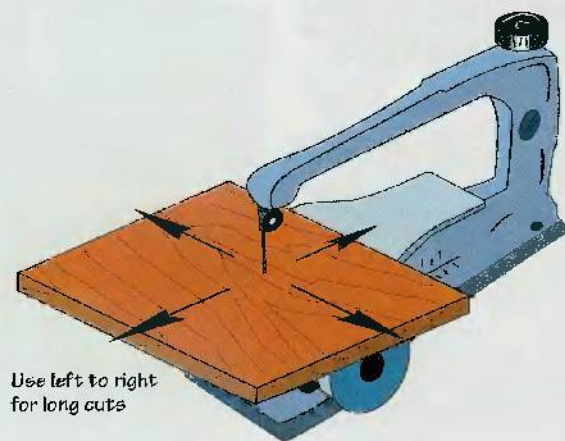
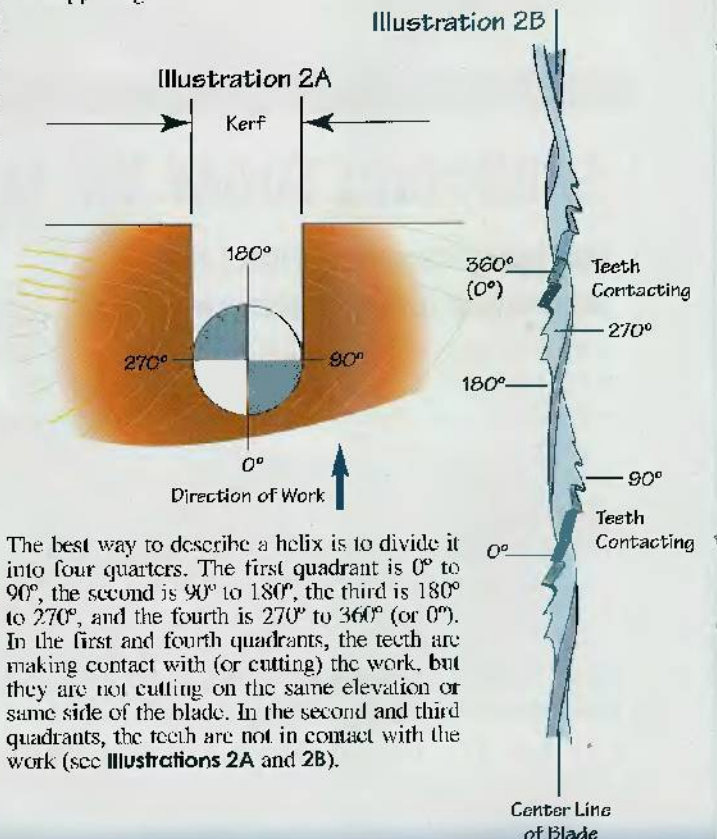


Illustration 1



The best way to describe a helix is to divide it into four quarters. The first quadrant is 0° to 90°, the second is 90° to 180°, the third is 180° to 270°, and the fourth is 270° to 360° (or 0°). In the first and fourth quadrants, the teeth are making contact with (or cutting) the work, but they are not cutting on the same elevation or same side of the blade. In the second and third quadrants, the teeth are not in contact with the work (see **Illustrations 2A and 2B**).

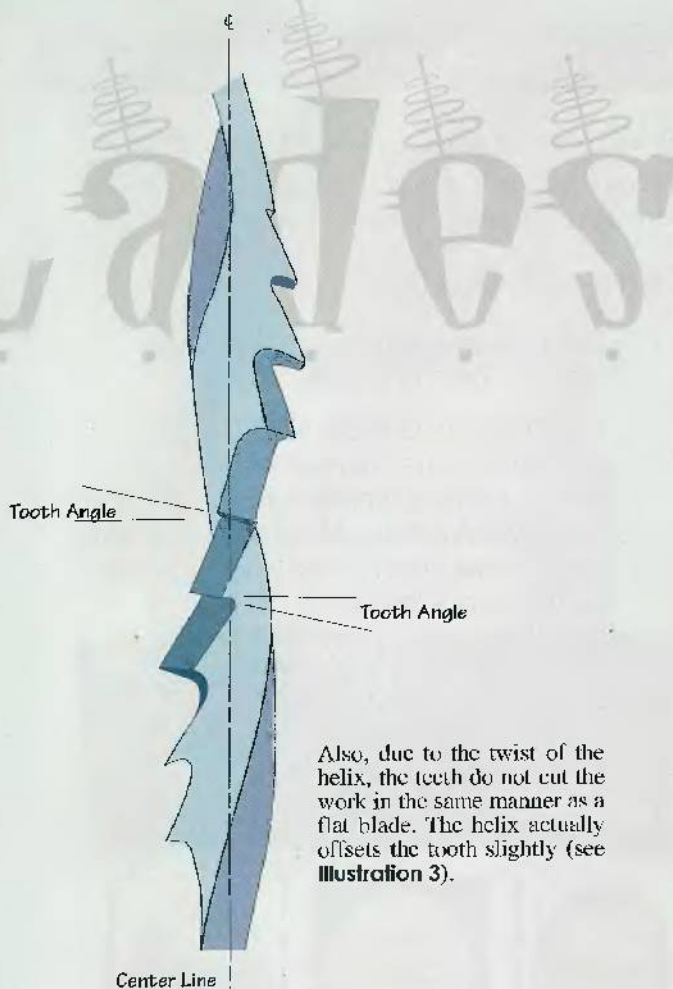


Illustration 3

Also, due to the twist of the helix, the teeth do not cut the work in the same manner as a flat blade. The helix actually offsets the tooth slightly (see Illustration 3).

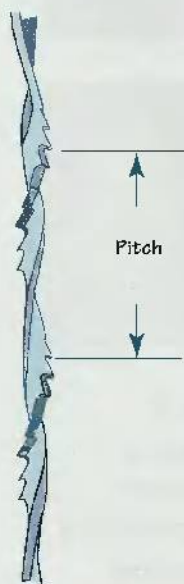


Illustration 4

Now that you are aware of helix characteristics, it is necessary to observe the number of twists and determine how to relate them to wood thickness. We all know that the teeth-per-inch measurement plays a role in selecting a blade for cutting. Well, a helix also has "pitch." As mentioned earlier, the most exposed teeth contacting the cutting quadrants are not on the same elevation. These two sections equal the pitch (see Illustration 4).

Selection of the blade will depend on the relation of work thickness to helix pitch. Therefore, make certain that there are enough twists entering the material to provide proper cutting. The following table gives the pitch for some popular spirals. Keep in mind that this table is a guideline only and is by no means an industry standard. It is intended to provide a reference of blade to thickness of work. When it comes to thin work, there may not be a helix pitch that will fit exactly, so use the closest pitch available.

Pitch Table

Blade No.	Pitch Dim in inches	TPI
2/0	.170	48
2	.225	40
5	.230	28
7	.265	22
8	.275	22

Set up a spiral blade in the same manner as a regular blade, but pay attention to the twist at the end. As long as the blade fits into the blade holder and feels secure after clamping, there should be no problems cutting with it.

Tension the blade so that approximately 1/8" deflection is created. As you create tension, place your finger on the work table and push on the blade with about the same force you would use to feed the material. After tensioning, make certain that the blade holders pivot freely when in operation. If the holders do not pivot with the arms of the saw, breakage near the ends of the blade can result.

When cutting, let the blade do what it is designed to do—cut wood! Don't force feed the work, as most spiral blades have more teeth per inch than regular blades. Given the helix design, one can understand the reason for finer teeth. More teeth are produced so that each twist will have a useable quantity of teeth for cutting. Fewer teeth per twist would not provide enough cutting surface.

Forcing the work into the blade creates extra stress and can lead to premature failure. Also, excess friction is generated and can cause burning of the blade as well as your work. So keep the feed rate a little slower than with conventional blades and make certain the blade is creating sawdust, because sawdust means the blade is cutting.

To recap:

- Spiral blades cut around the entire circumference
- There is no need to spin the work piece
- Spiral blades can produce longer cuts
- Inside corners are easier to create
- Make sure teeth are pointing down
- Teeth are arranged in quadrants
- Make certain there are as many twists as possible in the work
- Tension the blade properly
- Make certain the blade holder pivots
- Do not force the work
- Let the blade do the cutting
- Look for sawdust

That should cover things. Now that you have a broader knowledge of spiral blades, we hope that you won't hesitate to use them more often.

Ralph Costa is a design engineer and has worked in the saw blade industry for the past 15 years. He has designed equipment for fabricating saw blades, developed new processes, and consulted for companies worldwide. Ralph is currently Worldwide Sales and Product Manager for Scies Miniature SA and Grabat USA, the manufacturers of Pegas saw blades. Ralph can be reached at rcosta01@snet.net

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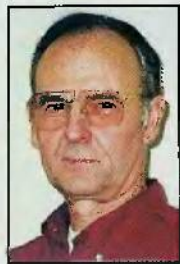
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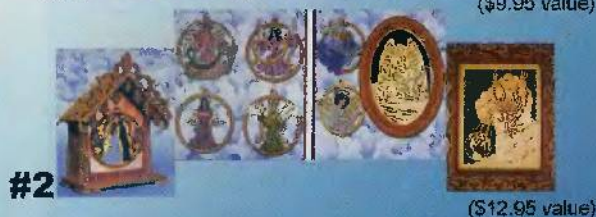
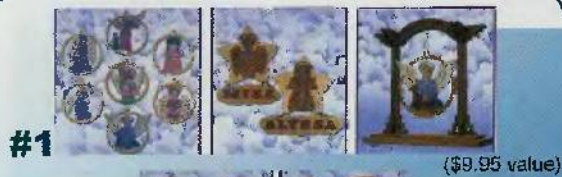
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Flight of the Butterfly

by John Polhemus



SUPPLIES

Wood: plywood—one piece 1/16" x 4-1/2" x 6-1/2" (for one butterfly in each of three sizes); one piece 1/16" x 1-1/4" x 1-1/4" (for each base)
 Tools: scroll saw and assorted blades; drill press and 1/16" drill bit; wire cutters or scissors
 Temporary-bond spray adhesive
 Spray glue
 Cyanoacrylate (CA) glue
 Mineral spirits
 Sandpaper
 Round wooden toothpick (one for each butterfly)
 Paint or flocking* (optional)
 *Suede-Tex™ in orange, canary yellow, and medium blue was used for models; available from Donjer Products, (800) 336-6537

Introduction

Made from 1/16"-thick plywood, these butterflies are delicate, yet strong. A field full of butterflies can be stack sawn in a short period of time. Add up the cost of plywood, toothpicks, and paint or flocking, and you have a fast and inexpensive product that should turn a tidy profit at a craft show.

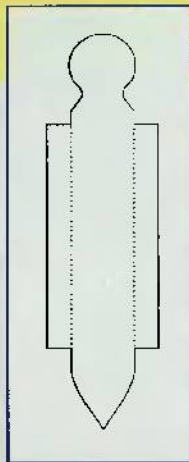
Consider other uses for the butterflies: eliminate the bases, glue on a thread for a hanger, and they're ornaments; make a butterfly mobile; use them instead of bows on gifts. Attach them to your sliding glass door using double-face tape so you won't walk into it. (Trust me, it hurts!)

INSTRUCTIONS



Wood is stacked, nailed, drilled, and partially cut.

If making multiple butterflies, stack several pieces of 1/16"-thick plywood. Using spray adhesive, apply the butterfly patterns to the top piece of the stack of plywood and nail the stack together in the waste area. Drill 1/16" blade-access holes in the five areas to be cut in each wing and cut them out.



Dashed lines to be bevel cut.

Cut the outside of the wings and the solid lines of the body. The dashed lines on the body pattern indicate bevel cuts, so the wings will be at an angle to the body when glued on.



Install temporary zero-clearance table.

Remove the wood from the saw and apply spray glue to the back side. Hold it off the saw table while sliding the blade back through the kerf, then stick it down to the table. (Use a rag moistened with mineral spirits to remove the glue from the table when the job is done.)



Drawing bevel cut lines on body.

Vary the angle of the bevel cuts. I cut several of each body size at 25°, 35°, and 45° angles. Because they are bevel cuts, the sides of each body must be cut individually. For the body pieces without patterns, use a straight edge to draw where the dashed lines for the bevel cuts should be.



Cutting the beveled sides of the body.

Now the beveled sides of the bodies can be cut. Make the cut on each side so the cut tapers outward from the top side to the bottom side of the body.



Cut to center with table tilted.

A temporary zero-clearance auxiliary table will be needed to support the small size of the bodies while cutting. Some thin scrap plywood or stiff cardboard will do the job. Tilt your saw to the angle you desire and cut to the middle of the piece you're going to use as the temporary zero-clearance auxiliary table.



Cutting the bases.

Stack several pieces of 1/16"-thick plywood and apply the base pattern to the top piece of wood. Nail the stack together in the waste area. Drill a 1/16"-dia. hole at the center mark, then cut the base.

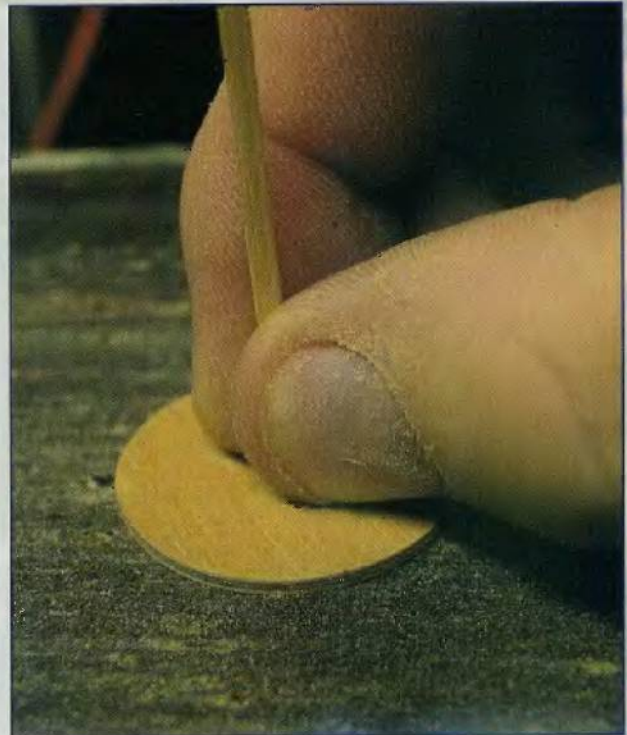
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Attaching a wing to the body.

Finish sand any pieces as needed by placing a piece of sandpaper on a flat surface and sliding the pieces back and forth across it. Apply CA glue to the edge of a wing and hold it against the beveled side of a body until it sets. Attach the other wing in the same manner. Repeat until all butterfly bodies are assembled.



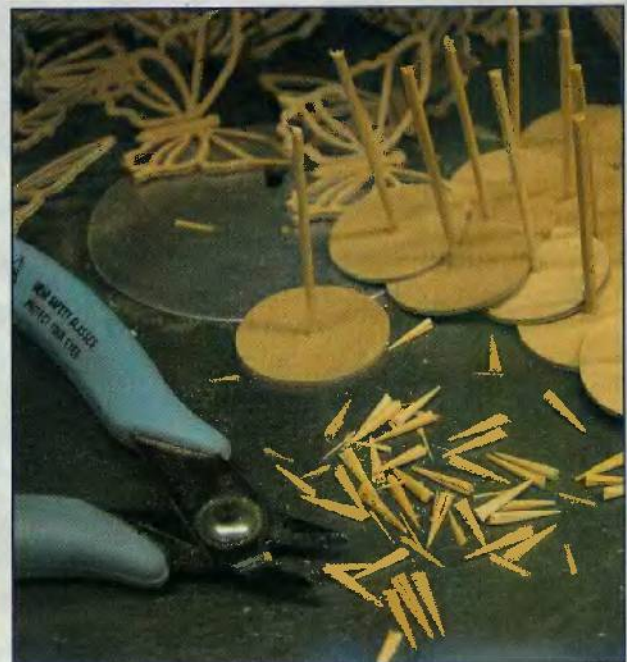
Sanding toothpick point flush with base.

Sand the protruding point of the toothpick flush with the underside of the base by sliding it across the sandpaper.



Gluing toothpick to base.

Place a drop of CA glue on the end of a toothpick and insert it through the 1/16"-Dia. hole in a base.



Pointed ends cut off toothpicks.

Now it's time to mount the butterflies to the toothpicks. First, using wire cutters or scissors, cut the pointed end of the toothpicks to provide a larger contact surface for the butterflies.



Gluing butterfly to toothpick.

Apply a drop of CA glue to the trimmed toothpick. Hold a butterfly against it until the glue sets.



Blowing on the flocking material.

Blow the flocking material onto the butterfly. Create a low-tech spray booth by lining a cardboard box with a trash bag. This catches the overspray so it can be reused. After the adhesive dries, shake off the extra flocking material which can also be saved and reused. The photo shows the air-assisted setup being used with my compressor set at 15 psi.



Applying color adhesive.

A colorful finish is appropriate but optional. You could paint the butterflies, but I chose to flock them because it gives them a fuzzy, textured look. First, apply a color adhesive that matches the flocking material color.



Mini-flocker

If you don't have a compressor, you can use the mini-flocker applicator instead. It's a hand-powered, two-part sliding carister that works like a bellows. (I prefer using the air-assisted setup because it leaves one hand free to manipulate the piece being sprayed, but this is a convenient alternative in case you don't have a compressor.) Now that the butterflies are finished, set them out, sit back, and watch them fly away!

For questions concerning this project, send an SASE to: John Polhemus, 3000 Charleton Ct., Waldorf, MD 20602. Email: fretsawyer@verizon.net



Moose Towel Holder

by Sheila Bergner-Landry and Tony Landry of Sheila Landry Designs



Introduction

With so much emphasis on wildlife and rustic decorating, we thought this would be a fun project to display in your home or summer getaway. The towel holder will be a functional yet attractive addition to many décors. We are in the process of designing additional "sister" pieces for the towel holder to complete your kitchen décor, such as a napkin holder, paper towel stand and other kitchen-related items. You could also modify the width of this towel holder to suit your own personal needs. Just lengthen or shorten the base of the design and the dowel rod accordingly. Have a great time and use your imagination!

SUPPLIES

Wood: ash or wood of choice—one piece 3/4" x 10" x 19"; dowel rod—one piece 5/8"-Dia. x 13"

Tools: scroll saw with No. 2 reverse tooth blades; drill press and assorted bits including 5/8" Forstner bit and 1/8" bit with countersink; router or laminate trimmer with decorative bit for edge and keyhole bit; orbital sander and assorted grits sandpaper (220-600)

Clear drying carpenter's glue

Spray and Glue temporary adhesive

Clear packaging tape

No. 8 screws, 1.5" long (two)

Screws for hanging project, with heads compatible with your keyhole router bit (two)

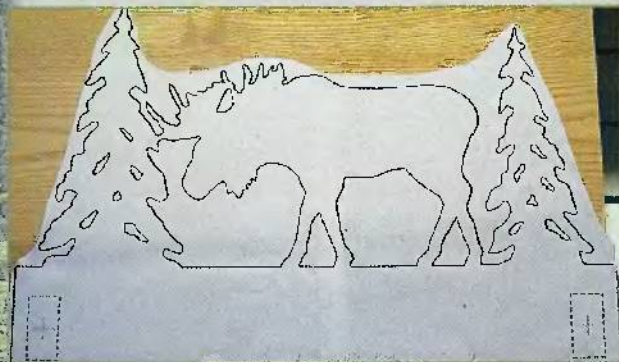
Delta interior/exterior varnish in satin finish or varnish of your choice

Spray varnish in satin finish or finish of your choice

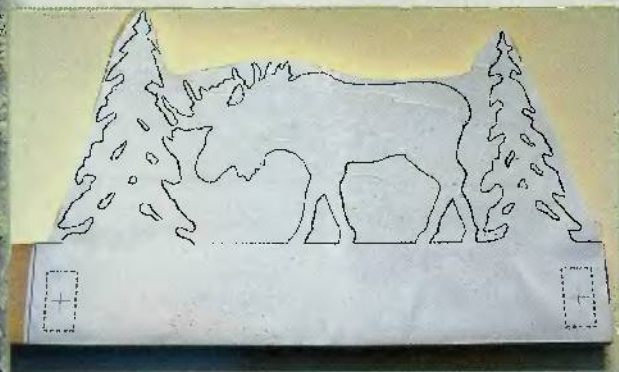
INSTRUCTIONS

Preparing and cutting

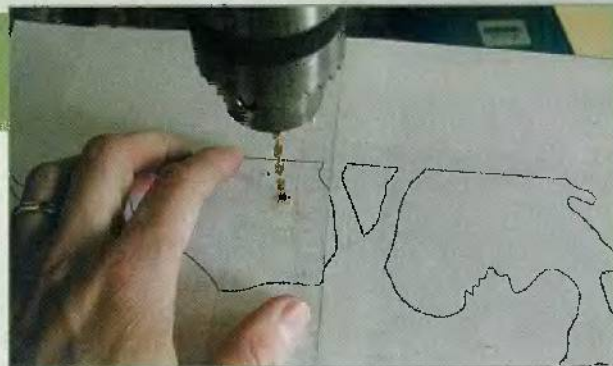
Photocopy the original patterns and keep them for future reference. Lightly sand the surface of the wood and carefully remove all the dust and debris before cutting. This will help to minimize the amount of sanding you may need to do after the design is cut. Cut out the pattern pieces and lightly mist the backs with temporary spray adhesive, allowing them to tack up slightly until they feel like the back of masking tape.



Apply the patterns to wood and press down firmly. Be sure to apply the bracket pattern pieces following the grain direction arrows.



Place adjacent strips of clear packaging tape over the entire surface of the pattern. This layer of tape will help prevent burring the wood when cutting it on the scroll saw, and I highly recommend it when cutting most hardwoods.



Drill entry holes in the waste areas of the design using the 1/8" drill bit. Use a piece of scrap wood underneath to help prevent tear-out in the back, although some tear-out may occur even with taking this precaution. Before proceeding to the scroll saw, lightly sand the back of the project in the direction of the wood grain to ensure that the wood will sit perfectly flat on your scroll saw table and will not "catch" as you are sawing.



Use the No. 2 reverse tooth scroll saw blade to scroll out the towel holder base and the brackets.

Drilling

Mark the exact center of each of the brackets using the dowel holder mark on the pattern. (Be sure to mark one side of each so that the left side of one bracket is marked and the right side of the other bracket is marked.)



Install the Forstner bit in your drill press and set the depth of your drill to approximately three quarters of the way through the wood.

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Line up the exact center of the bit with the dowel holder mark on the bracket.



Drill the bracket to the pre-set depth. Repeat for the other bracket, being sure to drill the opposite side of the bracket.



Measure and mark the exact center of the back of the brackets, where they will mount to the base. Drill pilot holes at those points using the 1/8" bit, supporting the brackets from the sides. Be sure not to drill so far that you come through to the front of the bracket. Place the brackets in position on the towel holder base. Measure and cut the dowel rod to fit between the brackets so that the dowel will rest securely in both holes. Set aside the dowel rod and the brackets.



Using the router or laminate trimmer and the decorative bit, rout the straight side edges and the bottom edge of the towel holder base.



Using the 1/8" drill bit, drill pilot holes where indicated on the towel holder base. Drill from the back and use a countersink bit, if available. If not, drill the pilot holes first, change to a countersink, and drill a countersink hole on the back of the towel holder base.

Finishing

Remove any pattern pieces or packaging tape from the three pieces and dust or vacuum them using a small brush attachment to remove any additional debris. Using an orbital sander, carefully sand the pieces. Start with 220-grit paper and work up to 600-grit paper for a smooth finish. We recommend that you hand sand the routed edge on the towel holder base in the direction of the wood grain, if needed. Use your vacuum and the hand-held brush attachment to carefully remove all the dust particles from your pieces.

Spray several coats of satin spray finish on the towel holder base. Sand lightly in between coats, and vacuum using the soft brush attachment to remove any remaining dust before applying the next coat. (Note: We apply at least two coats of finish, either spray or brush on, and allow them to dry thoroughly before we sand. Then, we sand after each subsequent coat. This gives us a good base and allows the wood to absorb the finish and raise the grain initially. After this base coat is sanded, each following coat is smoother than the preceding one.)



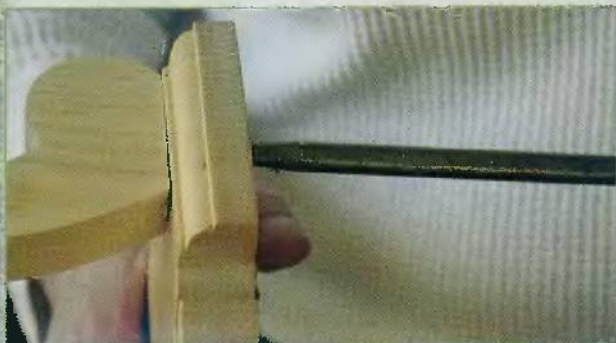
Brush several coats of satin varnish onto the brackets, sanding lightly and dusting between coats.



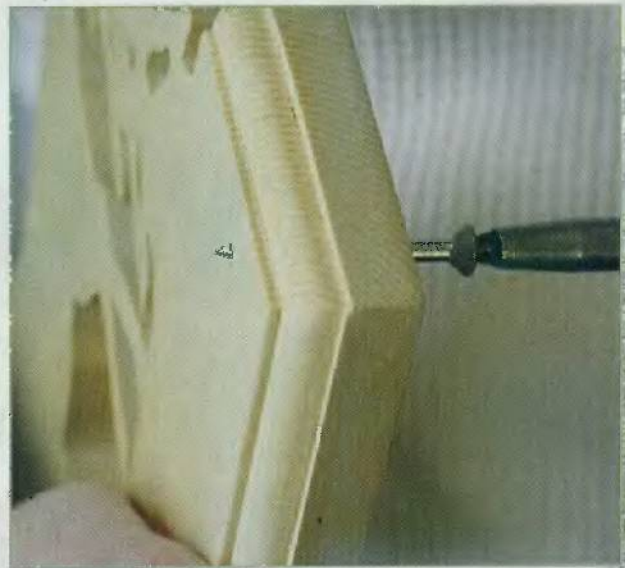
Before finishing the dowel, you may want to screw a small eye hook into the end of the dowel for ease of handling. This way, you can hold the dowel by the hook while varnishing it and also hang it up to dry. Spray or brush several coats of varnish onto the dowel, sanding and dusting between coats. Let dry.

Final Assembly

Mark the placement for the two keyhole hangers on the back of the towel holder base. Install the keyhole router bit in your router and set the depth, making sure it doesn't go through to the front. To guide your router, clamp a straight piece of scrap wood perpendicular to the bottom of the towel holder base. Rout the holes in the back of the plaque approximately 1" long.



Position the left bracket on the towel holder base, with the drilled recess facing toward the center. Using a No. 8 screw and working from the back, attach the bracket to the base.



Screw the other No. 8 screw through the back of the base where the right bracket is to be attached. Insert it until just the tip of it comes out the front of the base.



Place the dowel rod into the recesses in the brackets. Line up the right bracket with the hole and screw tip. Continue to tighten the screw until the back of the bracket is firmly attached.

Mount the towel holder to the wall using the routed keyholes and two screws.

If you have any questions regarding this project, please contact Sheila or Tony at 902-245-5865, or you can email us at scrollgirl@comcast.net. You may also see and purchase other patterns by Sheila Bergner-Landry and Tony Landry at www.sheilalandrydesigns.com and download free brochures of our designs.



by Wes Demarest

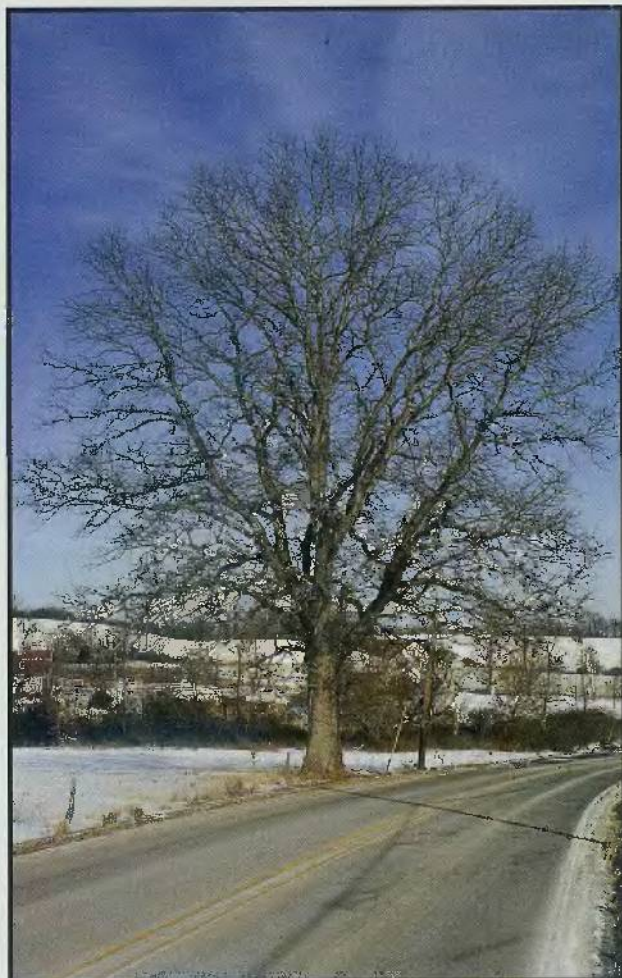
White Oak Group:

White oak, *Quercus alba* L.
Swamp white oak, *Quercus bicolor*
Chestnut oak, *Quercus prinus*
Post oak, *Quercus stallata*

White Oak

This is far from a complete list of species in this group, but these represent the most commercially valuable. As mentioned in the profile on the red oak group in the previous issue, the primary distinction between the groups is that the leaves of the white oak group DO NOT have any bristles on their tips, whether lobed or not, and their acorns are sweeter than those in the red oak group.

Representatives of this group can be found growing in nearly any climate and soil type, but White Oak, *Quercus alba*, (which is the primary species of this profile), is more selective. Its range is from southern Maine westward to lower Minnesota and western Iowa, southward to eastern Texas, and eastward to the coast of Georgia.



Given its preference for rich, well-drained soil, lower elevations, and no bottom land, white oak can grow anywhere from roadsides to deep woods, and its proximity to competing trees determines its shape. As seen in the photo, when there is no competition present, it has a short, heavy trunk with a wide, spreading crown. It is relatively slow growing and long lived, with some specimens that are in excess of 200 years old.



When found in woodlots, it rises, reaching for sunlight with a longer and more slender trunk.

White Oak can be found in sizes ranging from slender poles to specimens exceeding 100 feet tall with trunks of more than four feet in diameter at breast height (DBH). Chestnut Oak, *Quercus prinus*, grows in the same areas as the White Oak, but seldom attains the same trunk diameter, as it is somewhat more slender in growth characteristics. Swamp White Oak, *Quercus bicolor*, is also a large tree, often growing larger than White, but as its name implies, it prefers bottomland and can tolerate flooding. Post Oak is a smaller species that is found in the lower eastern half of the U.S.



The bark of White Oak is quite distinctive. It has a whitish color with flaking scales. As with most oaks, it is high in tannin, but not as high as other species of this group.



The underside of the leaf is hairless and much lighter in color.

The acorns are distinctive in their shape, size and sweetness. While I wouldn't consider them as sweet as other nuts such as hickory, butternut, or walnut, they're edible off the tree just the same, even if they are rather bitter. Native Americans who did not live in areas that were forested with American Chestnut used them as an important food source, and they taught our early settlers how to prepare them and mix them with animal fat and meat to make pemmican. The acorns are a very important food source for a great many species of birds and animals, and they have provided food for grazing farm animals. White Oak's acorns ripen in one year, whereas Red Oak's ripen in two, but they do not bear fruit every year and may go three years without bearing it.



The leaves are one of its identifying characteristics and, as you can see, there are no bristles on the tips of the lobes.



White Oak is always in demand, but not nearly as much as Red Oak. It is also more subject to style trends in the U.S., whereas it is always in high demand in Europe. The wood is classified as hard, heavy, and strong, and steam bends beautifully. I have not experienced any problems with screwing or nailing into it, but

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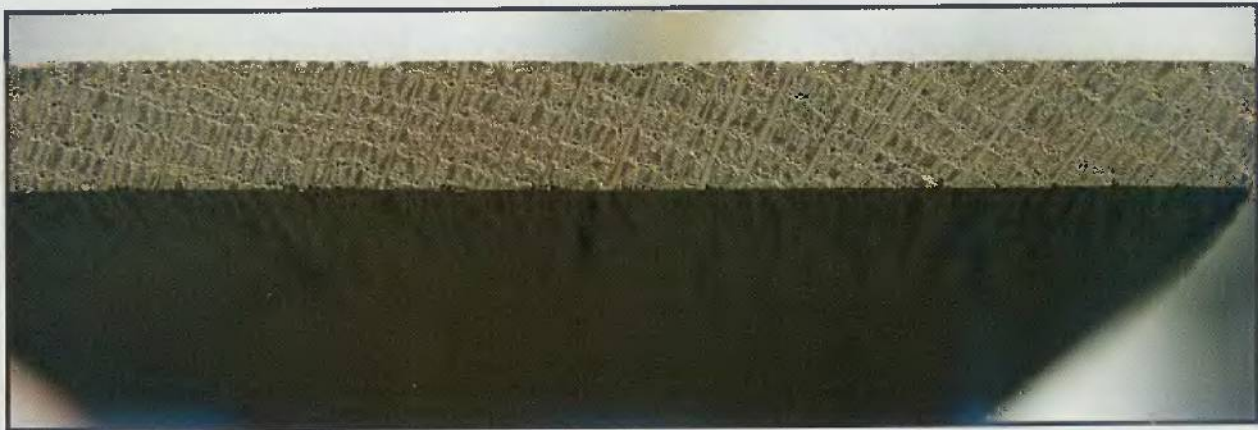
square cut nails work best. As with most hardwoods, be sure to drill pilot holes for any fastener to prevent splitting. I have not experienced any problems with hide, white, or yellow glues, but I have read of others having a problem with epoxy glue making a proper bond. I normally leave my surfaces of contact a little rough on hardwoods because the grain texture is much less porous than most conifers, and it gives the glue a better mechanical bond. This is especially important with epoxies.

White Oak's pore size is on the coarse side, but not as much as that of Red Oak, and will not require as much filling to get a smooth surface. I have found the wood to be more prone to burning than anything in the red oak group, and a dull cutter will burnish the surface to the point that it will not accept stain or dye. This wood is also high in tannin and reacts readily with iron, just as those in the red oak group do. Blue stains can form right before your eyes, especially if the board is damp or wet. When you select your stock, be sure to look for any blue stain, as it is an indication that there may be metal in the board. By the same token, be careful with water based finishes, iron fasteners, and steel wool.

The wood works fairly easily with hand tools but has a blunting effect on sharp edges, so be sure to use sharp knives on your surface planer to prevent tear out. It will also dull sandpaper faster than most other species, and you have to be particularly careful with power sanding, as the dull paper will also burnish the surface. The sapwood is usually quite narrow and white while the heartwood ranges in color from a pale, reddish tan, similar to Red Oaks in some cases, to a medium brown. The colors will darken with age and exposure to light.



Quarter sawn stock may exhibit a dynamic ray fleck pattern such as this and will be higher in price than flat sawn due to the time needed to saw it and the waste incurred during the process.



This end grain shot shows that the board was rift or bastard sawn because the grain is at an angle to the surface. Commercial standards are that any board cut with annual rings lying 0° to 45° to the surface is plain sawn, while any board with the rings at 45° to 90° is quarter sawn. In reality, however, anything with ring angles from 30° to 60° is rift or bastard sawn.

The wood of the white oak group is different from the red oak group in several ways, but the most important difference is in the amount of tylose they contain. Without getting into a very long discussion on the science of wood fiber, of the white oak group, White Oak, *Quercus alba*, has the highest tylose concentration. Tylose is the reason that the wood is used in tight cooperage. It fills the cells and does not allow the transmission of liquids through the wood, but this creates a problem with finishing. Because liquids do not penetrate the surface very deeply, pigment stains and dyes will not get very dark. That is why Stickley fumed his furniture with ammonia to get his color. The ammonia process penetrates quite deeply because it involves a chemical reaction with the tannin in the wood. It's not a surface treatment. You can do something similar with rusty nails and vinegar, but it will be harder to get an even color. (If you try this, DO NOT seal your jar while soaking the nails because it WILL explode. Also, use ONLY glass jars.)

White Oak is difficult to dry without defects. It has to be dried slowly or it will check, twist, bow, case harden, or honeycomb. If you have a home kiln, it's a good idea for you to get some experience with other wood before you try White Oak. Commercial kilns have it down to a science and even they still have a few problems, so expect some loss. This group will shrink between 10.5% and 10.8%, which means that a 12"-wide flat sawn board will shrink about 3/8" from 20% to 12% MC, and 1/4" from 12% down to 6%. So you can see that you will lose more than 5/8" from green to dry.

The wood is decay resistant and is commonly used in furniture, tight cooperage, veneer, planking and bent parts of ships and boats, flooring, pallets, doors, and millwork.

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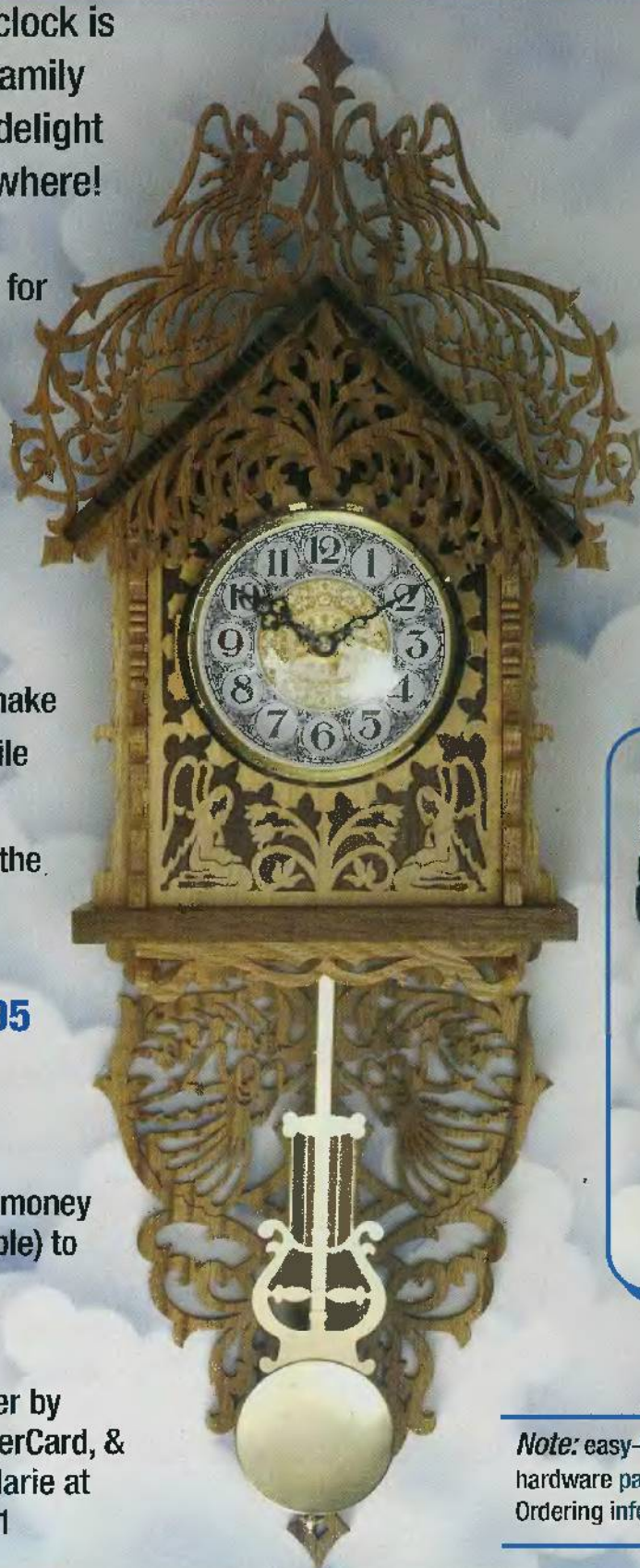
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9-3/4" x 25" x 4-1/4"

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Side View Detail

Note: easy-to-order clock parts and hardware package not included. Ordering info provided with pattern.



DRAGON BOX

by Dirk and Karen Boelman



SUPPLIES

Tools: scroll saw with blades; table saw; drill with bits, including No. 61 mini drill bit; needle files; awl; clamps; hammer; chisel; mini screwdriver; router with 3/8" roundover bit; disc/belt sander; small carpenter's square
Temporary-bond spray adhesive
Wood glue
Sandpaper, assorted grits
Two small 15/32" x 3/4" brass hinges with mounting screws
Large 1-15/16" x 1" brass hasp*

Two No. 6 x 1" drywall/multi-purpose screws
Cardinal Red Suede Tex**
Finish of choice
Minwax™ clear semi-gloss polyurethane
Tack cloth

*Available from Wildwood Designs, (800) 470-9090, www.myscrollsaw.com

**Available in a Mini Flocker Kit from DonJer Products Corp., (800) 336-6537, www.donjer.com

BILL OF MATERIALS

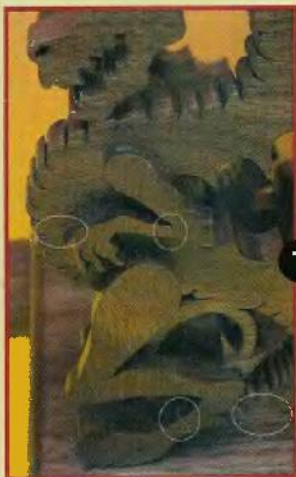
Part	Description	Size in inches	Quantity
<i>Walnut or wood of choice:</i>			
A	Foot	1/2 x 2 x 2-7/8	4
B	Base	1/2 x 6-3/4 x 16	1
C	Dragon*	1/2 x 3-1/2 x 6-1/2	4
D	Back panel	1/2 x 5-1/8 x 9-1/4	1
E	Box bottom	1/2 x 5-3/4 x 10-3/4	1
F	Box front and back	1/2 x 1-3/4 x 10-3/4	2
G	Box end panel	1/2 x 1-3/4 x 5-3/4	2
H	Lid	1/2 x 6-1/8 x 11-1/2	1
I	Divider strip	1/4 x 3/8 x 4-3/4	26
J	Dragon leg	1/4 x 2-1/4 x 3	8
K	Dragon arm	1/4 x 1-1/2 x 1-3/4	8
L	Dragon ear and horn	1/4 x 1-1/2 x 2-1/4	8
<i>Baltic birch plywood</i>			
M	Bottom panel liner	1/4 x 4-1/2 x 9-1/2	1
N	Front and back panel liner	1/8 x 1-1/2 x 9-3/4	2
O	End panel	1/8 x 1-1/2 x 4-1/2	2

*See tip below regarding alternate use of 1/2"-thick laminate for dragon bodies.

OPTION by Wes Demarest

TIP: consider using laminate wood for the four dragons

Dirk's box is phenomenal, but it is fragile, and unfortunately, it arrived at our office in several pieces. We re-constructed it for the photograph, but it broke again. Because safely packing and shipping this project proved difficult, we decided, with Dirk's input, to modify the bill of materials somewhat by suggesting the use of 1/2"-thick laminate for the dragon bodies. This change helps create a more structurally sound project, and here we provide directions for making your own laminate or for purchasing a piece.



The circled areas are the locations of the breaks. I don't think there was a way to pack the project that would have prevented them. Any lateral shifting or force applied to the box would have resulted in at least one break, regardless of packing precautions. (Ain't hindsight great?)



There are two ways around the problem. One is to have the grain of the main dragon body run vertically, but that would expose the end grain on the base and not look as nice. The other is to use three pieces of wood laminated together for the main body. That way, even though some end grain is exposed, it does not have as strong a negative impact. Making your own thin stock is difficult at best unless you own a drum sander such as this. (Otherwise, you can purchase a set of four 1/2" x 3-1/2" x 6-1/2" laminated blanks for \$28 plus shipping from: Heritage Building Specialties, 205 No. Cascade, Fergus Falls, MN 56537-2908, (800) 524-4184, www.heritagewood.com)



Because the finished thickness we want is 1/2", we elected to use two pieces of 3/16" x 3-1/2" x 6-1/2" walnut and one piece of 1/8" x 3-1/2" x 6-1/2", also of walnut.



The grain of the 3/16"-thick pieces will run horizontally and the 1/8"-thick piece will run vertically. That should improve the strength of the project, and the end grain will not be so prominent as to detract from the overall appearance. You are essentially making your own plywood, so be sure there are no areas not covered with glue. If there are, more than likely they will show up on the front surface, and then you will have more work eliminating them. Using dark colored glue on dark wood leaves a less obvious glue line.



Clamp the stack and let the glue set up overnight. You are now on your way to making a project that will have better odds of arriving in one piece.

instructions start on page 50

Introduction

Here's a truly awesome project that will grab everyone's attention! The Dragon Box is functional as well as beautiful. It is designed to hold your favorite CDs or DVDs and other valuable treasures. And it has the look of an ancient heirloom that has mysteriously found its way to 21st century America from an enchanted castle in a faraway land!

Made entirely from black walnut, this gorgeous project features a sturdy box supported on the backs of four mythical dragons. A brass clasp holds the hinged lid, and divider strips separate and hold a dozen CDs or DVDs. When completed, it will be a project of art gallery quality that will truly amaze all onlookers!

Here's how to make yours...

INSTRUCTIONS

Making the parts

Start by measuring and cutting parts A, B, E, F, G, H, and I to size. Refer to the measurements provided in the Bill of Materials and the various illustrations, diagrams, and/or patterns. Before cutting, make sure that your tools are adjusted to saw square and true. Measure twice and cut once!

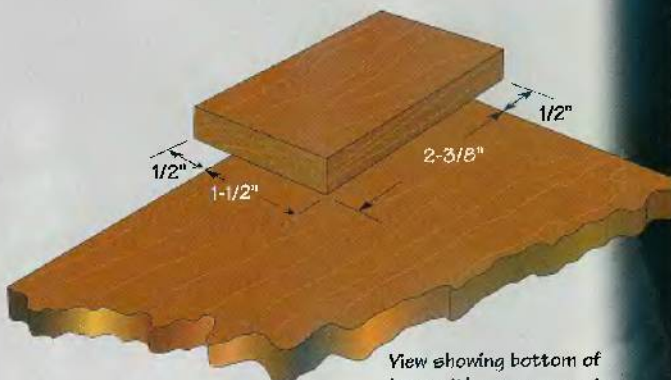
Pre-cut four pieces of wood to $1/2" \times 3-1/2" \times 6-1/2"$ to use for the dragons. Adhere the patterns to the wood pieces and use your scroll saw to complete the cutting.

Pre-cut a piece of wood to $1/2" \times 5-1/8" \times 9-1/4"$ for the back panel. Adhere the pattern, and use your scroll saw to finish the cutting.

Use the patterns to make the dragon's arms, legs, horns, and ears. Because eight of each are needed, stack and saw two of each simultaneously to save time. After sawing, touch up any imperfections with sandpaper or needle files. Finish sand all surfaces to desired smoothness.

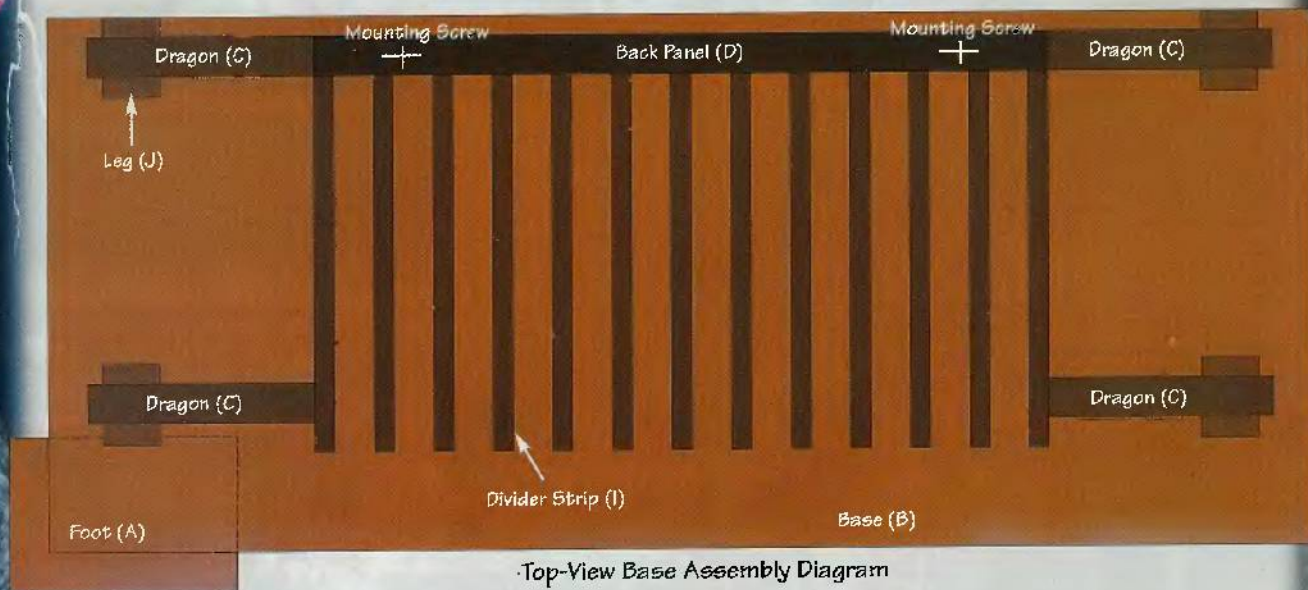
Assembly

Use a router with a $3/8"$ roundover bit to shape the edges on the feet, base, and lid. Use the Front- and Side View Diagrams as a guide. Then use a scroll saw or disc sander to round over the front ends of the divider strips, referring to the pattern for part I as a guide.



View showing bottom of base with measurements for location of foot

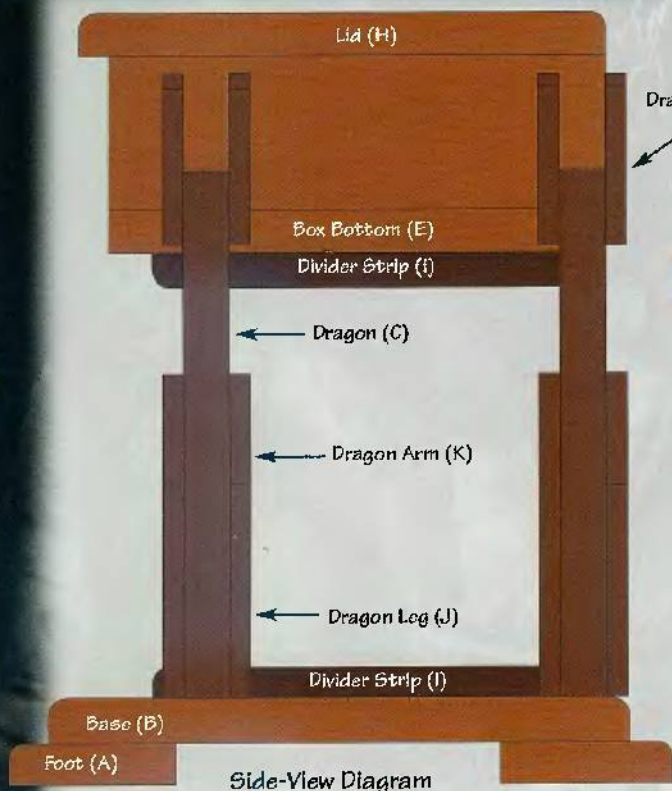
Place the feet under the base, overhanging the edges approximately $1/2"$. To help locate the positions for the feet, measure and mark the locations on the bottom of the base. Apply glue to the marked area and set one of the feet in place. Clamp together until dry. Repeat this procedure to install each foot.



Top-View Base Assembly Diagram

Referring to the Top-View Base Assembly Diagram (shown here and full-size in the pattern pullout section), measure and mark the location on the base for the back panel (D). Also, measure and mark locations to bore two holes through the base for mounting screws to secure the back panel to the base. Bore $5/32"$ -Dia. holes at these locations. Countersink so the screw heads will be flush with the bottom of the base.

Locate and bore two $1/8"$ -Dia. pilot holes in the bottom edge of the back panel to accept the tips of the mounting screws. Dry fit the parts together. Make sure that the back panel is 90° perpendicular to the base. Adjust the bottom edge of the back panel as needed. When you are happy with the fit, take it apart and apply glue to the surfaces to be joined. Reassemble and install the screws to securely fasten the parts together. Allow to dry.



Test fit the four dragon bodies on the base. Refer to the Side-View Diagram and the Top-View Base Assembly Diagram for locations. Use a carpenter's square to check that the dragons are standing straight. Make adjustments as needed. Also use the square to draw perpendicular lines on the base, forward from the outer ends of the back panel. The outermost divider strips will mount along these lines, and the front pair of dragons will mount up against them.

Temporarily place the four dragons in their proper locations on the base. Enlist another set of helping hands to hold the dragons upright, as you test fit the bottom of the box into the notches on the backs of the dragons. The rear edge of the box bottom should be flush with the rear of the back panel and centered side to side. Strive to set the box bottom as level as possible and to fit the notches perfectly around the edges. Make adjustments as needed to these notches and to the bottom edges of the dragons to make everything fit together just right. You may even need to trim the size of the box bottom slightly. When you are happy with the alignment of the parts, take them apart and set them aside.

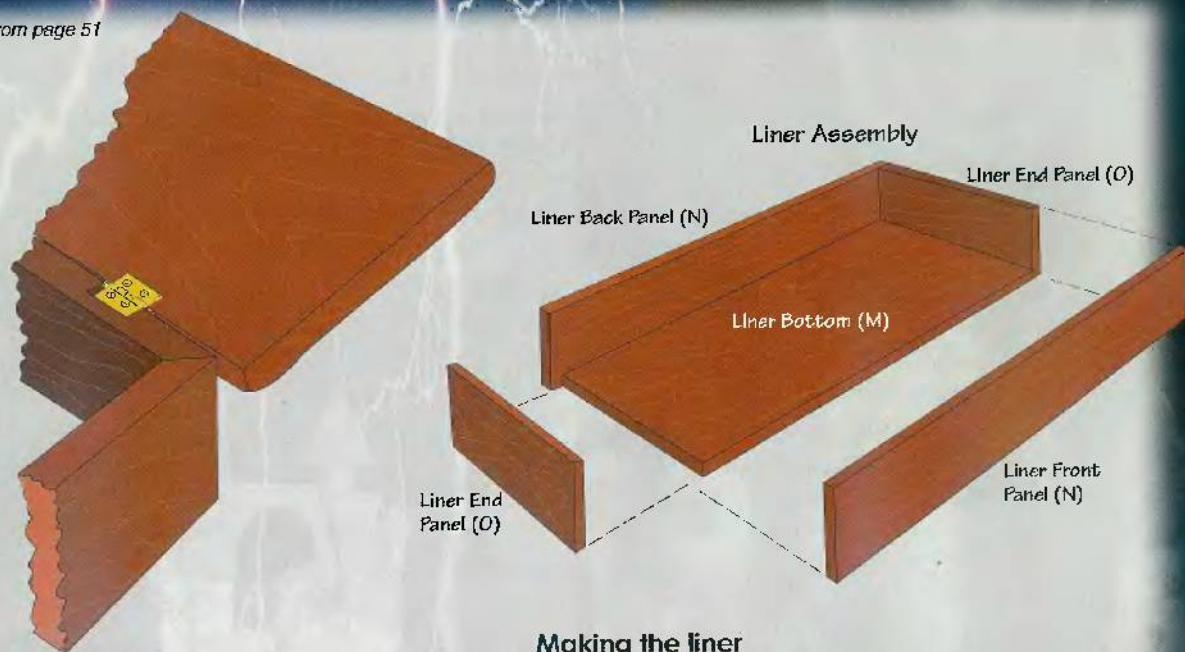
Use the box bottom as a reference to measure the front, back, and end panels to fit on it. Bevel the ends of all four pieces 45° to form the mitered corner joints of the box. Dry fit the box parts on top of the bottom panel. Use the carpenter's square to check the fit. Make adjustments as needed, then apply glue to the corner joints and the bottom edges and clamp together until dry. When dry, use a belt/disc sander to dress up all of the surfaces and even out any imperfections.

Next, measure and mark the locations on the base for the divider strips. Refer to the Front-View Diagram and the Top-View Base Assembly Diagram. It works best to make a small pencil mark towards the rear end of the strip and another mark towards the front. Apply glue to the bottom of each strip and set in place. Allow the glued strips to dry a few seconds, then hold all in place until dry by placing a board on top of them and weighing it down with a heavy object.

While those strips are drying, measure and mark locations for the divider strips to attach onto the bottom side of the box bottom. **Note:** These strips must be mounted 1/2" from the rear edge. You can draw a line to use as a guide, or clamp a board along the edge to use as a stop. Attach the strips to the bottom of the box with glue, and hold in place until dry by placing a board on top of them and weighing it down with a heavy object.

continued on page 52

continued from page 51



When dry, turn the box right side up and mark the locations for the hinges to be mounted on the back panel. In addition to the illustration, refer to the pattern for Box Front and Back (F). The hinges need to be recessed approximately 1/8" into the top edge of the back panel. You can use a small, sharp, wood chisel to notch out these areas. Place the open hinges in the notch, mark locations for the mounting screws, and bore small pilot holes. Install the screws to attach the hinges to the back panel. With the hinges in the open position, place the lid upside down along the rear edge under the hinges. (An extra set of hands may be helpful to accomplish this.) Center the lid from left to right and use a pencil to mark locations for the screws to attach the hinges to the lid. Place the lid on a clean, flat work surface and bore just one of the pilot holes in each hinge. Then hold the lid in place as you install one mounting screw in each hinge. (This allows for some adjustment before installing the other screws.) Test the operation of the lid, make adjustments as needed, and install the other mounting screws.

Again, set the dragons in place on the base and test fit the box upon their backs. Make any final adjustments as needed. When you are happy with the way everything fits, it's time to fasten the parts together with glue. Start by securing the rear pair of dragons to the base and ends of the back panel. Apply glue to the bottom edges and the small ends that attach to the back panel. Press into position. Next, mark locations for the front pair of dragons and attach them to the base with glue applied to their bottom edges. (Use a small square to check to make sure that your dragons are standing straight.) Before the dragons are completely dry, apply glue to the notched areas on the dragons' backs and set the box in place. You should still be able to move and adjust the parts slightly to fit together. Then allow it all to dry.

Use glue to attach the dragons' arms, legs, ears, and horns. Refer to the photo and various illustrations and diagrams for placement. You can place them all in the same position, or arrange them in a variety of ways (as I have done). Allow to dry.

Making the liner

Measure the inside of your completed box. (It should be approximately 4-3/4" wide x 9-3/4" long.) The liner should be approximately 1/4" from the top of the box, or around 1-1/2" high. Refer to the illustration to make your liner according to the actual dimensions of your box. Use glue to join the corners and to secure the sides to the bottom. Clamp all together until dry.

When the liner is dry, test fit it inside the box. Use a belt/disc sander (or equivalent) to adjust the liner so that it slides easily into the box. When happy with the fit, remove it from the box for finishing.

Seal the inside surfaces and top edges of the liner with the finish of your choice. We sprayed on a coat of Valspar Quick Dry Varnish Sanding Sealer. When dry, we applied Cardinal Red Suede-Tex on the liner, according to the manufacturer's instructions. It was an easy process that was 100% successful on the first attempt at ever using the product.

While the liner is drying, apply finish to the box as desired. We applied two coats of Watco Natural Danish oil finish. After the final coat dried for a day or two, we sprayed on three coats of Minwax clear semi-gloss polyurethane, lightly sanding between the second and third coats with fine sandpaper. Then we removed all dust with a tack cloth. **Note:** When applying the finish, take special care to spray the top, bottom, and all four sides from different angles so as to get into the cut-out areas as much as possible. Spray thin coats to avoid runs and sags.

After the final coat had dried completely, we gave the project a final rub down with plain brown paper from a grocery/shopping bag. Remember: Always follow manufacturer's directions for use and disposal of all finishing products, and always do your "experimenting" with finishes on scrap materials.

Install the liner... and your Dragon Box is ready to guard and hold your most precious treasures!

For questions concerning this project, send a SASE to: Dirk Boelman, P.O. Box 701, Platteville, WI 53818. Email: dirk-draws@centurytel.net





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Pattern Located in Full Size Pattern Section No. 11



THE TIME STEALER

designed by Dirk Boelman, sawn by Karen Boelman



SUPPLIES

Wood: walnut or wood of choice—one piece 1/2" x 3" x 9" (for bottom section of base), one piece 1/2" x 1-1/2" x 7-1/2" (for top section of base), one piece 1/2" x 6-3/4" x 6-3/4" (for dragon upright), one piece 1/4" x 2-1/4" x 3" (for front leg), one piece 1/4" x 3" x 3" (for back leg), two pieces 1/4" x 1-1/2" x 1-1/2" (for arms), two pieces 1/4" x 1-1/4" x 2" (for ears), two pieces 1/4" x 1/2" x 2" (for horns)

Tools: scroll saw with blades; table saw; drill with bits; needle files; awl; clamps; hammer; router with 3/8" roundover bit; small carpenter's square; screwdriver

Temporary-bond spray adhesive

Wood glue

Sandpaper, assorted grits

One No. 6 x 1-1/4" drywall/multi-purpose screw

2-3/4"-Dia. clock insert (requiring 2-3/8"-Dia. mounting hole)

Finish of choice

Minwax™ clear semi-gloss polyurethane

Tack cloth

Introduction

Ever wonder where the time went? Perhaps this is the culprit who ran away with it!

The perfect companion piece to our Dragon Box, this dragon holds a clock insert for all to see. It is made entirely from black walnut, and was superbly finished by my wife Karen, who gave it that beautiful "fine furniture" appearance that begs to be touched! Here we show you how to make a Time Stealer for your castle, and share our recipe for a finish that will make your dragon dazzle!

INSTRUCTIONS

Measure and cut both sections of the base to size. Use a router with a 3/8" roundover bit to shape the edges of both base sections.

Use spray adhesive to temporarily bond the pattern for the dragon upright to the wood. (**Note:** The project is designed to hold a 2-3/4"-Dia. clock insert, which requires a 2-3/8"-Dia. mounting hole. Because there are several different types of clock inserts available, I always recommend that you purchase the clock insert before cutting the mounting hole. Measure your own clock insert, and then adjust the size of the mounting hole on the pattern as needed.) The hole can be bored with a Forstner bit or carefully sown out on a scroll saw. Bore small blade entry holes within all of the areas to be cut out. Thread your scroll saw blade through these holes, make the cutout openings first, and then complete the sawing around the outline of the piece.

Use the spray adhesive to adhere the patterns for the arm, front leg, back leg, ear and horn to the 1/4" material. Make two of each part, except for the legs. Use your scroll saw to cut each of these parts. After sawing, touch up all imperfections with needle files, rasps, sandpaper, a knife, or equivalent.

Assembly

Center the top section of the base on the bottom section. Glue and clamp together until dry.

Locate and bore a 5/32"-Dia. hole through both sections of the base for the mounting screw that will attach the upright to the base (refer to pattern for placement). Countersink for the screw head so it will be flush on the bottom of the base.

Locate and bore a 1/8"-Dia. pilot hole in the center bottom of the upright piece to accept the tip of the

mounting screw. Test fit. Use a square to check and make sure that your dragon stands straight, and make adjustments as necessary by sanding the bottom edge of the upright. Remove the screw, apply glue to the bottom edge of the upright, reinstall the screw, and allow to dry.



Refer to the photo of the finished product and the illustration to position the arms, legs, ears and horns. Attach each piece with glue, and allow to dry. Touch up any imperfections. Test fit the clock movement, and make adjustments as needed.

Set the clock insert aside and apply finish as desired. We applied Watco Danish natural oil finish. It has a thin, water like consistency that makes it easy to get into small openings and crevices. We apply it with a foam brush, and use an artist's brush to touch up the difficult areas. Usually we apply one coat, wipe off the excess with a rag, and let it dry for a day. Then we apply a second coat in the same manner. Sometimes a third coat is necessary, but most times two coats is sufficient.

After the final coat dried for a day or two, we sprayed on three coats of Minwax clear semi-gloss polyurethane, lightly sanding between the second and third coats with fine sandpaper. Then we removed all dust with a tack cloth. **Note:** When applying the finish, take special care to spray the top, bottom, and all four sides from different angles so as to get into cut out areas as much as possible. Spray thin coats to avoid runs and sags.

Once the final coat had dried completely, we gave the project a final rub down with plain brown paper from a grocery/shopping bag.

Remember: Always follow the manufacturer's directions for use and disposal of all finishing products, and always do your "experimenting" with finishes on scrap materials.

After the finish has dried, reinstall the clock insert, and your Time Stealer is ready to display in your castle!

For questions concerning this project, send a SASE to: Dirk Boelrnan, P.O. Box 701, Platteville, WI 53818. Email: dirk-draws@centurytel.net



Wolf Mask

by Darin Baldini



Introduction

The unique and beautiful art of the native tribes of the Northwest Coast of North America inspired me to create this project. Documentation indicates the first settling of the native tribes dates back to 1200 A.D. With their many traditions and rituals, ceremonial dances were a very important part of life. Masks were hand carved and used to depict stories and spiritual beliefs. The headdress of the wolf, which symbolizes protection from sickness and evil, was worn by a tribe member of status. The tribe member would call on the wolf spirit for his power during these rituals.

I found preparing for this project to be both fascinating and insightful. I was able to learn about a unique artform and its meaning. This gave me the inspiration to research and design my own wolf mask with an understanding of its spiritual legend. I hope you enjoy creating it as much as I did.

INSTRUCTIONS



Trim the paper pattern, leaving about 1/8" around the perimeter. Apply spray adhesive and adhere the pattern to the wood.



Drill starter holes in the waste areas to be cut out.

SUPPLIES

Wood: tulip—one piece 3/4" x 7" x 11"
Tools: scroll saw with No. 2 spiral blade and Olson No. 5 reverse skip tooth blade; hand drill with 1/16" bit
Temporary-bond spray adhesive
220-grit sandpaper
Wood glue
Marker
Minwax dark walnut stain
Clear finish of choice
Sawtooth hanger
Red felt—one piece 8" x 12"



Cut out the felt along the inside of the marker line so that the edges of felt will be hidden when glued into place.



Make all inside cuts and then cut the outside perimeter. Remove the paper pattern and any excess glue using mineral spirits, as needed. Let dry. Using 220-grit sandpaper, sand both the front and back of the wood for a smooth finish. Apply Minwax dark walnut stain and let dry. Apply a clear coat of finish and let dry.



Apply glue to the outer edges on the back of the project. (Do not apply any glue behind the standing wolf portion.)



Position the felt on the back of the wood.



Place the project on top of the felt and use a marker to trace around the outside of the wood onto the felt. (Do not trace the standing wolf portion.)



Using a rolling pin and light pressure, secure the felt to the back of the project. Allow the felt to dry in place, add a sawtooth hanger, and enjoy the spirit of the wolf!

For questions concerning this project, send a SASE to: Darin Baldini, Ambrichey Manor, P.O. Box 11, Hastings, Ontario, Canada K0L 1Y0.



NEVER FORGOTTEN

by Paul Folmer



Introduction

Scroll sawing is only one tool in my "woodworking fool chest," but it is by far my most widely used and favorite form of woodworking. Through my patterns for scroll sawing, I hope to inspire people to enjoy some of the things that I care for. When I draw patterns, I draw from the heart. Sometimes it takes me months to draw something to the point where I can finally stand back and say, "Ok, I'm done."

Such was the case when designing "Never Forgotten." This pattern represents my deep appreciation of our military personnel. I have been very patriotic since I was a young boy, and though I was not able to join the military, I have deep respect and admiration for these men and women who have protected my rights as an American. I have had friends and family members who have served and are serving in Iraq, and several others who are going soon. My son is in Iraq with the Army's 58th Combat Engineers.

But this pattern is not only about the loss of a soldier; it's about the people who are left behind as well. So it is my hope that in every state, or even every community, there is a scroll sawyer who will cut this pattern and give it to the family of a lost or wounded soldier as a tribute to people who would lay down their lives to defend us. Remember, life doesn't boil down to how much we have, but how much we give. For all of our military personnel, you and your service will never be forgotten.

SUPPLIES

Wood: wood of choice (mahogany was used for model)—one piece 3/4" x 19" x 11" (for the soldier), and one piece 3/4" x 17" x 7-1/2" (for sign)
 Tools: scroll saw with assorted blades; drill with assorted drill bits; router with ogee or other desired style bit
 Temporary-bond spray adhesive
 Sandpaper, 120- to 320-grit
 Wet/dry sandpaper, 600-grit (for finish sanding)
 1/2" cup holder (four)
 Rolled chain, 6"-8" long (available at hardware stores in many styles)
 Sawtooth picture hanger
 Minwax golden pecan stain or stain of choice
 Minwax clear satin polyurethane or finish of choice

INSTRUCTIONS

Rout the edges of the wood if you would like a decorative edge on your finished piece. Copy the patterns and transfer them to the appropriate pieces of wood using spray adhesive. Drill blade entry holes. Cut patterns out and remove remaining paper. Sand thoroughly.

The sign is two inches narrower than the soldier plaque and needs to be centered under the plaque in order to hang correctly. For the correct placement of the cup holders, measure and mark 1" in from both bottom corners of the soldier plaque. Align the top of the sign with these marks and clamp the sign and plaque together. Measure and mark 1" in from both top corners of the soldier plaque. (Be sure the marks line up, and adjust if needed.) Drill holes and screw the cup holders into place. Remove the cup holders and set aside. Sand off any pencil marks.

Apply your stain of choice. Let dry, then sand using 600 grit wet/dry sandpaper. Wipe clean, then apply three coats of polyurethane, sanding with the 600-grit wet/dry sandpaper between coats to give the project a warm look and feel.

Attach the picture hanger to the back of the soldier plaque. Determine how far below the soldier plaque you would like the sign to hang and cut two pieces of chain to your desired length. (The pieces used for the model were each two links long.) Reattach the cup holders and hook the chains onto the cup holders. You have made a wonderful gift for someone who has helped protect this wonderful country. Enjoy!

For questions or comments about this project, email Paul Folmer at frozen@csi-cable.net



News Release

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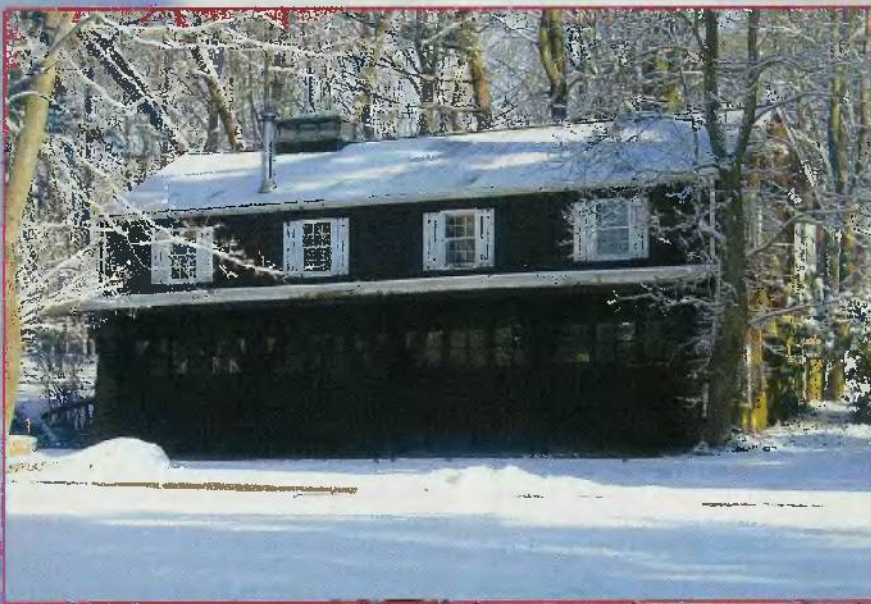
Peapack, New Jersey-April, 2005. Steebar Corp. the catalog and online retailer of Andover, New Jersey announces that it has expanded its operations, moved to a new headquarters location in Peapack, N. J. and changed its name to www.steebar.com, LLC.

The new mailing address is P.O. Box 607 Peapack N.J. 07977
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El Grande/Big Boy Fountain Pen

by Kathy and Scott Griffith



Introduction

Scott and I would like to thank everyone for all the letters, e-mails, and phone calls we've received in response to our mini-lathe series. It's been wonderful hearing from you, and we are making every effort to answer each inquiry. Remember, we do live in a rural area of southern Lancaster County, PA, where, in order to access our e-mail, we need to take a trip into town to visit our beautiful library! Because of this, and frequent power outages, some things from time to time may get lost. If we fail to answer a question, please contact us again.

A pleasant and unexpected outcome of this series has been

the visits from a number of folks who have stopped by our displays at woodcarving and art shows and at the Pennsylvania Renaissance Fair in Swashbucklers Grove. All this response has fueled our continuing effort to share the rewards of creativity, especially with children. Special congratulations are sent out to all the Scout troop leaders, students, teachers, and parents who have been sharing this hobby and are using their skills to reach out to others.

Scott and I have been part of each other's lives for almost 30 years and have learned the importance of positive support, humor, respect, and creative freedom. We hope to continue hearing from all of you, because that is what inspires us to reach higher. Keep up the good work and, most of all, keep smiling: it is the best advertisement for an activity that makes you happy!

Creating an El Grande/Big Boy Fountain Pen

This large, sophisticated pen is surprisingly lightweight and practically screams for that specially figured piece of burl. It is available in fountain pen and roller ball style, and in a variety of finished and centerband styles. The majority of "El Grande/Big Boy" pens we produce use Staburized™ burl pen blanks. Even though it is a large pen, the El Grande/Big Boy is very lightweight and a pleasure to use.



Closeup of nib, converter pump, disposable cartridge and pen with roller ball.

The fountain pen has a quality nib which glides across the writing surface. The ink can be drawn from a bottle using the refillable style cartridge, or simply use one of the disposable cartridges. The refillable option can be useful when making frequent ink color changes. Simply empty and refill the ink from the appropriate bottles. The roller ball version of this pen provides sophisticated style while being easy to use for those lacking proficiency with a fountain pen. A standard black ink, medium point is supplied in the kit, but there are a variety of roller ball refills that allow for a customized writing experience.

Now that you have decided to make this pen, pay attention to a couple of pointers in order to keep your turning experience

SUPPLIES

Carba-Tec lathe, CT-Lathe-1
Three-piece turning tool set, PK 1010
Lathe mandrel set, PK 1001
Barrel trimmer kit, PK 1390
Pen press, PK 1008
El Grande/Big Boy roller ball pen kit, PK 2017
El Grande/Big Boy fountain pen kit, PK 2018
Stabilized™ pen blank
33/64" drill bit, PK 2020
31/64" drill bit, PK 2021
Big Boy bushing, PK 2019
Big Boy mandrel, PK 2005-MT-1
Shellawax cream, PK 1009
Abrasive rolls, PK 1276
Abralon sanding sheets
Drill center vise, PK 1301

*Pen kits are available from Berea Hardwoods at www.berea-hardwoods.com and from Steebar at www.steebar.com; all other supplies listed are also available from Steebar.

safe and enjoyable. Always review all safety precautions when preparing to work in the shop. Keep a log in which you track the various woods you use and their characteristics as well as any irritation or allergic reaction they might cause. Be sure all loose clothing and hair are restrained to avoid being caught in equipment. Use safety goggles, dust collection measures, dust masks, and hearing protection. Keep all tools properly maintained and review the manufacturer's product information. Be sure all nuts and bolts are properly secure and all cutting tools are sharp. Now it is time to get to work!



Thickness of wood on trued, turned and finished pen, compared to dimension of original block.

This is one kit where a solid piece of wood is a necessity because of the finished diameter of the pen. For example, the pen cap finishes to approximately 39/64" and the drill bit is 33/64", which leaves a rather thin band of wood on the brass tube. The large drill bit and brass tube make the large pen lightweight, but it can be tricky to work in these dimensions. This kit is unique due to the different diameters and lengths of the brass tube, requiring wood at least 3/4" square and 5-1/2" long. Two different drill bits are required, 33/64" and 31/64", as well as a mandrel other than the 7mm mandrel we have used previously.



An assortment of blanks, prior to being cut to length, that have been labeled for matching halves and lined up for grain pattern.

Use the brass tubes to mark out the wood, adding 1/8" to the length of each tube. Mark the wood that was measured using the longer and wider brass tube with a "C" because this piece will be used for the cap. All pieces marked "C" will be drilled using the 33/64" drill bit. The shorter piece is for the base of the pen, so mark it with a "B" and use the 31/64" drill bit when drilling any B pieces. When making multiples of the same kit, we mark each pen blank prior to cutting with "C1" and "B1", "C2" and "B2", for example. This allows us to load the mandrel with the correct blanks to complete a pen. While this labeling method works well for us, choose whichever system works best for you.



Blank C2 secured in the drilling center vise with the 33/64" drill bit. Note how the drilling center device allows for a safe distance between the hand and the sharp drill bit. Drill B2 using the 31/64" drill bit.

Once the blanks are marked for length and labeled, cut them to size. Using the drill center vise (DCV), secure a C blank and chuck up the 33/64" drill bit securely. These are large, aggressive drill bits, so clamp the DCV to the drill press table after positioning it to the drill bit, being sure the drill is turned off when doing so. Use a medium speed on the drill press, and retract the bit frequently to clear the flutes and minimize heat build up. Remember to take your time. These pens do have less forgiveness due to the thinness the wood finishes at, and heat can cause problems after a pen is assembled. After all the C pieces are drilled, change the drill bit to the 31/64" bit and repeat the drilling process with the B pieces.

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Match tubes to blanks and glue using two-part epoxy.

Keeping the C and B pieces separate, sort the tubes accordingly and use two-part epoxy to glue the tubes in place. Be sure the tubes are positioned so any damage that may have been caused to the wood by the drill bit is in the waste area. Lay the blanks on their side on newspaper to dry.



Demonstrating how the barrel trimmer adapter should fit in the brass tube, with adapter temporarily epoxied in place and chucked up, and the glued blank in the locked drill centering vise.

As of this date, there is no barrel trimmer made for this kit. This is just our method for truing up the blanks prior to turning. Drill two 5/8" blanks with a 7mm drill bit, epoxy 7mm brass tubes, and load the 7mm mandrel using 7mm bushings. These blanks will be turned to fit inside the El Grande/Big Boy brass tubes. Because each will be a different size, a pair of calipers would be helpful. These blanks only need to be coarse sanded and should fit loosely in each tube. The primary purpose is to aid in properly squaring the ends of the blanks. Using a barrel trimmer with the 7mm shaft and a cutter head attached, position one of the adapters against the cutter head. Apply a very tiny drop of two-part epoxy to hold the adapter in place temporarily and true up both ends of the appropriate blanks. After completing the one type, use pliers to break the adapter off, attach the other in the same manner, and true up the remaining blank.



The mandrel properly loaded with bushings and blanks that have been glued, marked, and trued.

This pen does require a different mandrel which is stiffer and heavier than the 7mm mandrel used for other kits. Load this mandrel using the blanks and bushings, paying close attention to the directions included with the kit.



The rounded blanks as they are turned with a rough-out gouge.

Position the tool rest and, at low speed, begin turning using the rough-out gouge. Begin increasing the lathe speed as the blank becomes more rounded.



The blanks ready for shaping and contouring with the sharp skew chisel.

As the rough-out gouge starts to smooth the wood and the shape starts to evolve, switch to the skew gouge. Continue to increase the lathe speed, contouring and smoothing away tool marks. During this process, stop the lathe frequently to check the continuity of the marking on the wood. Do not turn the surface to match the bushings. Instead, stop when the blank is slightly proud of the bushings.



The blanks turned just proud of the bushings and ready for sanding.

Time for sanding. Be patient and thorough. Start with 150 grit cloth-backed sandpaper strips about 1" wide and 5" long and the lathe set to low speed. Progress through the grits to 400 grit, stopping the lathe frequently to check the blank for uniformity. As you work through the grits, gradually increase the lathe speed. Over time you will begin to feel when it is time to move to the next step. Keep the sandpaper moving, continuing to expose new grit to the blank.



Finish sanding with Abralon at high speed.

The final finish work uses a product called Abralon, a sponge-type pad impregnated with extremely fine grits. This product produces an exceptional finish on the Stabulized™ blanks as well as on harder woods and acrylics. In this application, light finger pressure at high lathe speed is needed as you progress through the grits from 500 to 4000.



Applying a coat of Shellawax cream.

At this point, there should be a nearly glass-like finish on the blank. Apply several coats of Shellawax cream finish, buffing in between coats to achieve the depth of finish this sophisticated pen deserves.



Pre-assembly layout of all pen parts, and assembly of the pen using the pen press.

Be sure to have the assembly directions in front of you before making any connections. Check that all components are in order of assembly, and rehearse the final assembly to make sure nothing has been missed. The pen press facilitates press fitting the parts with less risk of damaging the turned blanks.



The finished El Grande/Big Boy fountain pen.

As always, be patient, be safe, and enjoy! This is truly an elegant writing instrument.



A gallery of El Grande/Big Boy pens

For questions concerning this article, send a SASE to: Kathy and Scott Griffith, 672 Conowingo Rd., Quarryville, PA 17566. Email: griffduchess@yahoo.com

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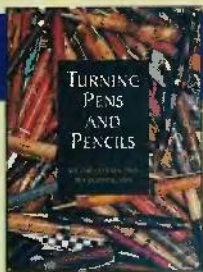
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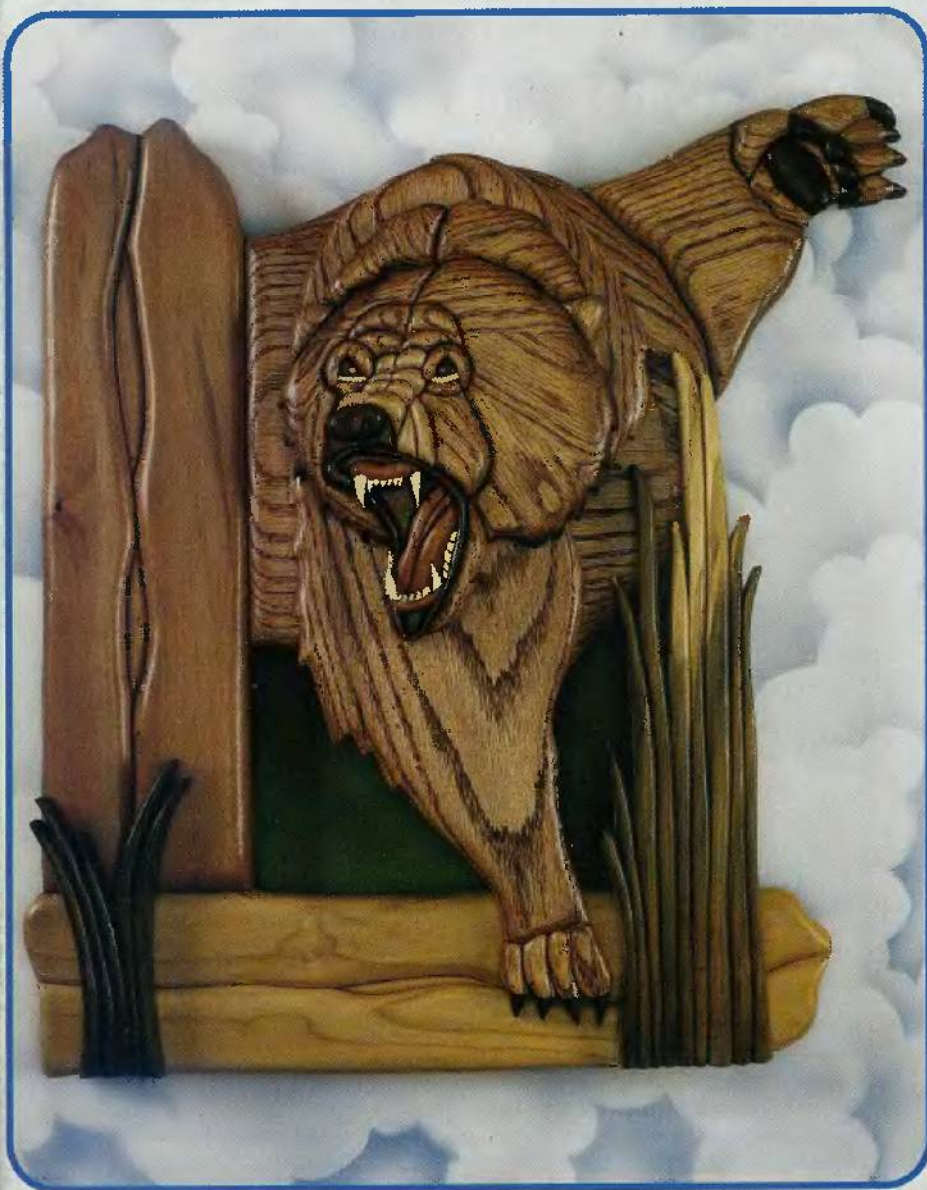
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Grizzly Bear Intarsia

by Darin Liles



SUPPLIES

Wood: oak—one piece 3/4" x 10" x 24", one piece 1/2" x 8" x 20"; walnut—one piece 3/4" x 4" x 12"; cedar—one piece 3/4" x 4" x 4"; aspen—one piece 3/4" x 4" x 4"; maple—one piece 3/4" x 4" x 4"; poplar heartwood—one piece 3/4" x 8" x 24"; teak—one piece 3/4" x 8" x 20"; plywood (for backboard)—one piece 1/2" x 24" x 24"

Tools: scroll saw with No. 2 Olson blades; oscillating spindle sander; palm sander with assorted grits; Dremel Moto-too (optional); mop wheel; assorted sized

clamps; woodburning pen
Tracing paper
Carbon paper
Sharp pencil
5-minute epoxy or wood glue

Minwax stain in natural and red mahogany
Clear finish of choice
Hanger of choice

INSTRUCTIONS

Trace the pattern onto tracing paper which will help when selecting grain direction. Trace the pattern sections onto the wood. Refer to the Wood Placement Chart when determining which species of wood to use for the various sections of the bear's head. Use 3/4"-thick oak for the bear's body, back arm, back paw, and wherever oak is indicated for the head. Use 1/2"-thick oak for the bear's front arm and paw. Use teak for the log, light poplar for the ground, a greener section of poplar for the grass, and walnut for the claws and paw pads.



Wood Placement Chart

- Oak (3/4"-thick)
- Maple
- Walnut
- Aspen
- Cedar



Starting with the mouth section, cut all pieces and fit them together. **Note:** The four large teeth should be cut individually. The smaller teeth on the top, bottom, and along the side of the mouth should be cut in three sections.



Using the bottom jaw piece you just cut as a guide for the next piece, use a sharp pencil to make a more accurate cut line.



After the sections of the mouth are cut and fitted nice and tight, woodburn the lines in the smaller teeth.



Continue cutting and fitting pieces until the head is fitted together with nice, tight fits. Lift the pieces as indicated on the pattern. Once that is done, round the head section.

Lift the gums $1/4"$. Lift the teeth $1/8"$. Lift the tongue $1/8"$. Resaw the inner walnut parts of the mouth $1/8"$. After all lifts have been executed, round the pieces. The entire section of the mouth will be lifted $1/2"$. Apply a natural stain finish and let dry. Glue the mouth section together. (I found it easier to fit the head to the mouth with the mouth finished.)



Make the dots in the eyes by drilling a small hole in each eye and inserting some of the scrap aspen.



Cut the bottom jaw section.



Stain the oak pieces of the head with red mahogany to give the grizzly a reddish look. Finish all other pieces of the head with a natural stain. Glue the head pieces together, clamp, and let dry.

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Cut and fit the body of the bear to the log and the back arm and paw to the body.



Cut and fit the front paw to the arm.

Fit the ground to the log.



Round the body, the log, and the ground.



Cut out the front arm.



Cut, fit, and round the grass sections.

Stain the oak pieces of the bear using red mahogany stain. Apply a clear stain to all other pieces. Glue all pieces together and let dry.

Place the bear on 1/2" thick plywood and trace the outer edge of the design. Cut the plywood on a 45° angle, sand the edges, and glue to the back of the bear. Let dry. Spray with your choice of clear finish. Attach a hanger, display, and enjoy!

Editor's note: This project was scaled down to fit in our pattern section. The original was 48" x 48" and included the beehive within the tree section. For those of you who want to tackle this LARGE version, the pattern is available from Darin Liles. To purchase the pattern, or for questions concerning this project, contact Darin at Darin's Woodworks, (501) 723-4925, website: www.darinswoodworks.com; or send a SASE to: Darin Liles, 252 Sam Streeel, Shirley, AR 72153.





Intarsia Talk

Cutting and Fitting Your Intarsia Project

By Robert J. Hlavacok, Sr., of Wildlife Intarsia Designs

Introduction

Now that you've chosen the intarsia project you want to make, selected the species of wood to use, and transferred the pattern onto the wood, it's time to get cutting.

As discussed in our first installment of Intarsia Talk, in the March, 2005 issue of *Creative Woodworks & Crafts*, you have a couple of options for cutting your intarsia project. To aid the novice, a brief description of saws and blades follows.

The band saw and blades



I made my first intarsia project more than 17 years ago using only a Sears 12" hand saw with a 1/8" x 80" blade. The 12" measurement is the distance from the blade to the column on the left side.

The 80" measurement refers to the length of the blade which is welded to form a loop. The blade rides on a drive wheel and an idler wheel. The fractional measurement of the blade, whether it is 1/8", 1/4", 3/8", etc. refers to the depth of the blade, front to back.

Later, Sears began selling a 1/16" x 80" blade which cuts like a No. 9 scroll saw blade but faster. After recently searching several catalogs, it appears that the 1/16" band saw blade is only available from Sears and only in the 80" length. This blade is recommended for thin materials. However, by letting the blade do the work rather than force, I was able to successfully cut basswood up to 1-1/2" thick. I used this type of blade and band saw on all of my intarsia projects for several years until adding a scroll saw to my shop.

After purchasing the scroll saw, I replaced the 1/16" with a 1/8" blade for faster cutting of larger pieces of the projects.

A decent 12" band saw, including motor and stand, can be bought for less than a mid-priced scroll saw. If you'll be making multiple intarsia projects for sale at arts and crafts shows, a band saw will be a time-saving addition to your shop.



The scroll saw

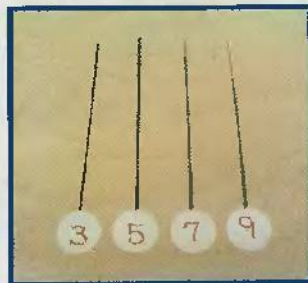
If you've been a reader of *Creative Woodworks & Crafts* for any length of time, you probably already own a scroll saw. If, however, you are in the market for a scroll saw, you're in for an interesting experience much like shopping for a new car. Prices will range from around \$100 for an economy model up to the \$1500+ neighborhood for upscale models. Two good web sites for scroll saw information are available from The Scroll Saw Association of the World, www.saw-online.com and Rick Hutcheson's www.scrollsaws.com. Other excellent sources of information are fellow scrollers. If you can get to one of the many scroll saw picnics or tool shows around the country, do so. You can ask questions there, and see and try several saws before making your decision.



The throat of the saw, which is the distance from the blade to the back of the saw, will range from 16" to 30". For most projects, the smaller saws will be fine for cutting your project parts. However, if you are setting your sights on larger projects with long pieces in them, a saw with a deeper throat will be more helpful.

Scroll saw blades

For cutting intarsia projects, I use skip-tooth and double-tooth blades in sizes ranging from No. 3 to 9, with 3 being the smallest shown and 9 being the largest, depending upon the radius being cut and the hardness of the wood. If I'm making a segmented project, which is cut from one piece of wood and painted or stained, I'll use the smallest blade I can. The thinner the kerfs, the better the pieces will fit back together. If you cut slowly, you can even use a No. 2/0 blade to cut 3/4"-thick soft wood like aspen. You'll use a few more blades than if a No. 9 was used, but the fit will be much better. Keep this in mind when making an intarsia bird project. Several feathers for a wing or tail may be cut out in groups from one piece of wood and, again, the narrower kerfs will help.



There are many fine blade manufacturers in the market today

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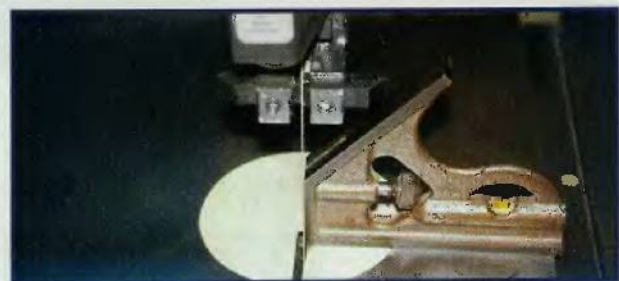
offering a wide variety of styles and sizes. Those of you who have been scrolling for a while probably have your favorites already. But if you're a novice, some dealers offer sample packs for sale so you can try different types of blades to help determine which ones you prefer. See the blade sources at the end of this article.

Making the cut and fitting the pieces

Not being an expert sawyer, I developed the method shown here for cutting and fitting my intarsia projects because I don't like to see gaps between the pieces. This takes a little more time, but it gives you an opportunity to compensate for minor cutting errors. My preference for edge sanding is using the drill press with auxiliary table. I find I can change drum sizes and grits on the drill press faster than on the spindle sander.



The 2"-long sanding drums work very well. The largest one I use is 2"-Dia. x 3" long. A set of four 2"-long drums, ranging from 1/2" to 1-1/2" in diameter, can be purchased for a nominal cost. Having three sets with fine-, medium-, and coarse-grit sleeves will work most efficiently.



Whether using a band saw or scroll saw, the first thing you must do is be sure you'll be getting an accurate 90° cut edge.

After each part is cut out, use a hard-backed sanding block to remove the burr from the backside so the pieces will lay flat.



Use an oscillating spindle sander or drill press set up with an auxiliary table to sand the cut edge smooth with fine- or medium-grit sleeves. Always use the largest sanding drum practical for the piece being sanded. Using a 1/2"-Dia. sanding drum on a long edge is more likely to create humps along the edge than to actually smooth it.



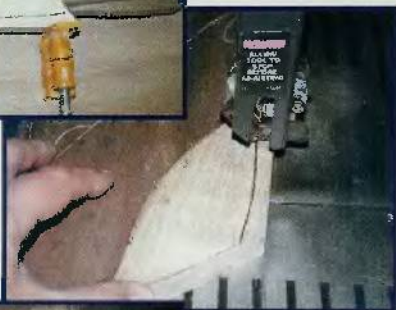
Lay the cut and sanded part on top of the one it will adjoin. Using the edge as a template, draw a new cut line. When possible, draw the line on the lighter colored wood, as it will be easier to see while cutting. A .5mm mechanical pencil does an excellent job for this, as it provides a thin, uniform line to follow for your next cut. Now you can see it doesn't really matter if your first cut was a bit off because you have just created a new, identical cut line to follow.



While cutting, keep the blade on the outside edge of the pencil line. Check for fit, and, if necessary, sand the cut edge. It is helpful to use a light table or light box to see where there may be any areas requiring additional sanding. For reference, mark the areas that need to be sanded, as shown in the photo. For a small binding area, draw a "V" with a pencil. The area between the lines of the "V" indicates the beginning and end of the area requiring sanding. For a larger binding area, draw two perpendicular lines, with one at the beginning of the binding area and one at the end. Add a parallel line between the perpendicular lines, as shown in the photo, to mark the section to be sanded. These reference marks will help you avoid sanding the wrong sections.



It may be necessary to sand and fit the piece several times, especially when working with larger pieces. Sand a little at a time with light passes so as not to create a larger problem than the one you're trying to eliminate. Relax and take your time. With a little practice, you'll have perfectly fitting joints. I discovered a long time ago that the only thing rushing through a project accomplished was that it gave me more time to do it over!



When adjoining pieces will stay the same level, neither raised nor lowered, they can be edge-glued in advance, cut out, and sanded as one piece.



As each piece is cut, sanded, and fitted to the adjoining pieces, use masking tape to hold them together. A piece of tape on both the top and bottom sides will hold the parts rigid so you can

easily move and position them to draw the cut line on the adjoining piece. This taping procedure also solves the problem of misplacing parts before they are all cut out.

Dealing with troublesome joints and small pieces

On some projects, you'll have pieces fitting in confined spaces where it may be impossible to sand for proper fit. This could pose a problem if not handled properly. To illustrate, we'll use the tail fluke on a humpback whale project.



First cut out the piece with the confined space, which in this case is the body. Use a sharp blade and cut slowly, so the blade doesn't twist and cut on a bias.



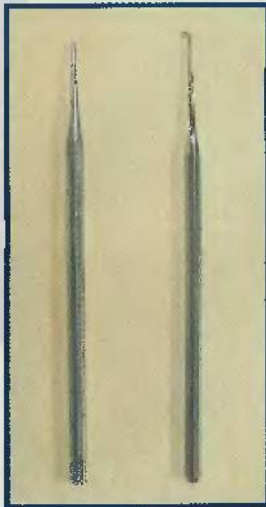
After the cut is made, position this piece on the wood with the tail fluke traced on it. Using the cut edge as a template, draw the cut line.



Once the tail fluke is cut out, it can be easily sanded, if necessary, to achieve a good fit to the body. If this procedure had been reversed, and the tail fluke was traced on the body, it could have resulted in an ill-fitting joint. If a cutting error occurred, it would have been very difficult to sand in the confined area of the body.

continued on page 72

continued from page 73



Occasionally there isn't enough room to get a pencil into the confined space available to trace the new cut line. When this problem arises, you will need a mini awl to scribe the lines, rather than drawing them with a pencil. To make the mini awl, I acquired an old dental pick from my dentist and ground the tip to a fine point. When cutting scribed lines, cut right on the line, because accuracy is important here. It would be helpful to practice cutting and fitting a few pieces to familiarize yourself with this technique.



If you have a 1"-wide belt sander, it can be made more useful with a minor modification. I removed the platen that the belt rides against and ground both of the back edges at an angle, tapering them inward from the edges about 5/16" toward the center and approximately 1" above the table.



In the event you need to sand an edge in a confined area, there are a few tools available to accomplish the job. Two of them, Super Sanders and Scroll Saw Files, are powered by mounting them on the scroll saw like a regular plane end blade, and both work well.



This will allow you to sand into most corners. Because the belt sander is very aggressive at removing wood, use fine belts, 180- to 220-grit, and a light touch.



Being thinner than the Scroll Saw File, the Super Sander will fit right into a corner.



When fitting a small piece to the project, don't cut it out entirely. Plan ahead and leave some extra material on the unconnected edges to serve as a handle.



Now when you sand this little piece, you can safely get a grip on it and sand the wood, instead of your fingernails.



Once the piece fits properly, you can finish making the cut to remove the handle and put it in place.

Summary

If you've already been creating intarsia projects, I hope you've learned something new and helpful here. Sometimes one little tip can solve a big problem down the road. If you're a novice, I hope you've found my techniques helpful for cutting and fitting your intarsia projects. This is only one suggested method for performing the task. Over time, as you read material by other artists, you'll learn different techniques. Soon you'll be combining the different ideas and developing your own creative style for cutting and fitting your intarsia projects.

In our next installment of Intarsia Talk, we'll feature plans for making a light table or light box, auxiliary drill press table, and tips on dust collection.

Scroll saw blade sources

Flying Dutchman, www.mikesworkshop.com, (605) 582-6732
 Seyco, www.seyco.com, (800) 462-3353

Super sanders and blades source

Wildwood Designs, www.wildwooddesigns.com,
 (800) 470-9090

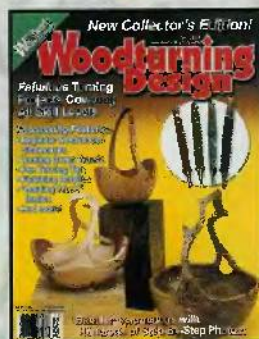
Scroll saw files and blades source

Wooden Teddy Bear, www.woodentedybearonline.com,
 (888) 762-9149

If you have questions about this article or would like a copy of my Wildlife Intarsia Designs pattern catalog, e-mail me at ccb@wildlifeintarsiadesign.com or call (708) 788-6455.

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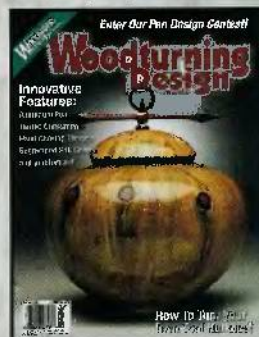
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Micro-Mini Grandmother Clock

by Dan and Ray Wilckens

INSTRUCTIONS

Preparing the wood

Copy the patterns, saving the originals for future use. After selecting your wood, plane it to the proper thickness. Cut wood to size of patterns. All straight-edge pieces should be cut to size on a table saw or equivalent for accurate dimensions and straight edges. Cut scroll saw edges to be oversize.

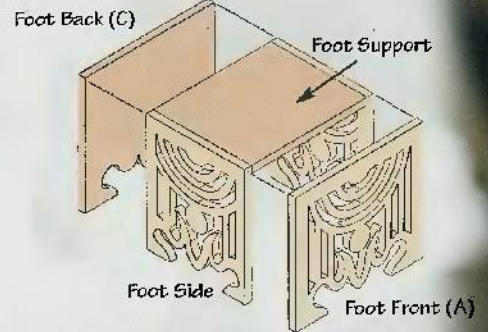
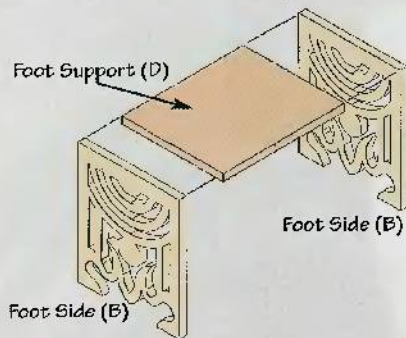
Attach the patterns to the appropriate wood pieces using spray adhesive. (It may take some practice to determine the right amount of adhesive to use. Too much adhesive, and the pattern is difficult to remove; too little, and the pattern may come loose during sawing.) Align the straight edges of the patterns with the straight edges of the wood you have cut.

Using a small drill bit, drill a hole in the waste area of each cutout. Feed the scroll saw blade through the small holes and cut along the lines. Feed the blade through the next hole and so on, making all the interior cuts first. For exterior cuts, you can cut in from the edge or drill a small hole just outside the exterior line.

Remove the patterns from the pieces by peeling them off. For patterns that don't easily peel off, you may want to try using a hair blow-dryer to help remove them. Be careful because some cuts are very fragile. Sand the pieces with a belt sander or hand-held sander. Remove any burrs and clean up any cuts with an X-Acto knife or a needle pick.

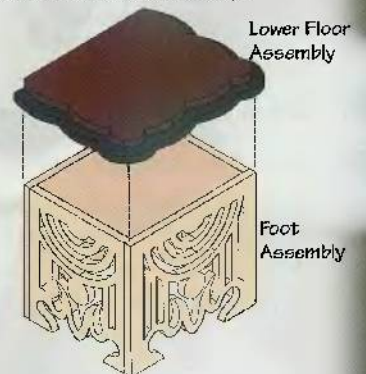
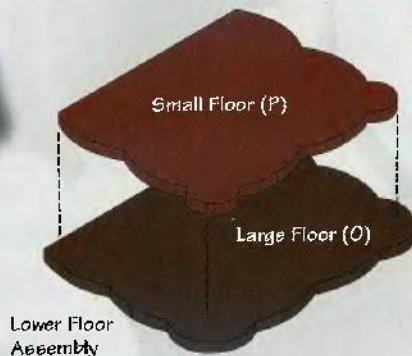
Assembling the clock

Note: On all seams, run a small bead of glue and sand while the glue is still wet. This should fill any seams.



1 Glue the Foot Sides (B) to the Foot Support (D). These need to be flush on the top and at the front and back, and square to each other.

2 Glue the foot front (A) and the Foot Back (C) to the foot support and foot sides. These need to be flush on the top and at the sides, and square to the foot assembly.



3 Glue one Small Floor (P) to the top of one Large Floor (O) to create the lower floor assembly. This needs to be centered side to side and flush with the back.

4 Glue the lower floor assembly to the foot assembly. This needs to be centered side to side and flush with the back.

SUPPLIES

Wood: wood of choice* sized to fit bill of materials

Tools: scroll saw; drill press with very small drill bit for starter holes; table saw or similar saw; planer for proper wood thickness; belt sander or hand-held sander; assorted clamps

Temporary-band spray adhesive

Sandpaper, assorted grits

X-Acto™ knife and/or needle pick

Wood glue

Oil finish

Micro-Mini 15/16" clock insert**

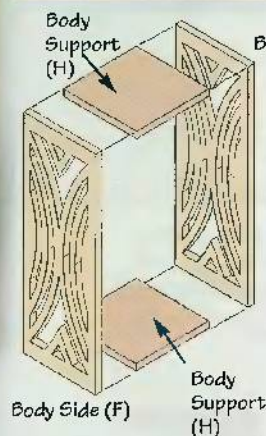
*We used contrasting wood for the floor and crown pieces.

**Available from Klockit, 800-556-2548,

www.klockit.com

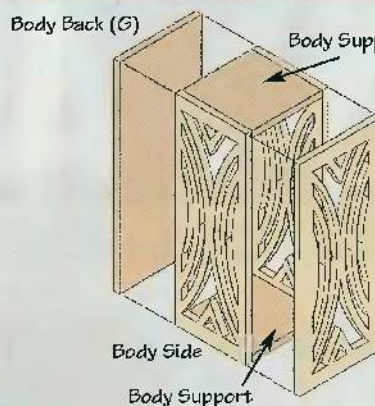
BILL OF MATERIALS

Part	Description	Size in inches	Quantity
A	Foot Front	1/8 x 2-1/4 x 2-1/2	1
B	Foot Side	1/8 x 1-7/8 x 2-1/4	2
C	Foot Back	1/8 x 2-1/4 x 2-1/2	1
D	Foot Support	1/8 x 1-7/8 x 2-1/4	1
E	Body Front	1/8 x 1-3/4 x 4-1/4	1
F	Body Side	1/8 x 1-1/2 x 4-1/4	2
G	Body Back	1/8 x 1-3/4 x 4-1/4	1
H	Body Support	1/8 x 1-1/2 x 1-1/2	2
I	Head Front	1/8 x 2-1/4 x 2-1/4	1
J	Head Side	1/8 x 1-3/4 x 2-1/4	2
K	Head Back	1/8 x 2-1/4 x 2 1/4	1
L	Head Support	1/8 x 1-3/4 x 2	2
M	Crown Front	1/8 x 1-5/8 x 2-1/2	1
N	Crown Side	1/8 x 7/8 x 2	2
O	Large Floor	1/8 x 2-1/2 x 3-1/4	2
P	Small Floor	1/8 x 2-1/2 x 2-3/4	3



Body Side (F)

5 Glue the Body Sides (F) to the Body Supports (H). These need to be flush on the top and bottom and at the front and back, and square to each other.



Body Back (G)

Body Support (H)

6 Glue the Body Front (E) and the Body Back (G) to the body support and body sides. These need to be flush on the top and bottom and at the sides, and square to the body assembly.

Body Front (E)

7 Glue the remaining two Small Floors (P) to the top and bottom of the remaining Large Floor (O) to create the upper floor assembly. These need to be centered side to side, and flush with the back.



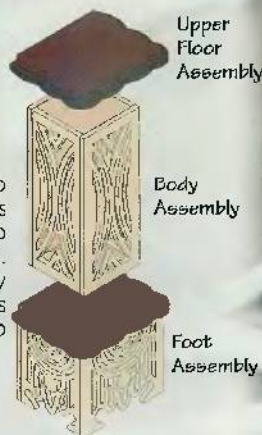
(P) Small Floor

(O) Large Floor

(P) Small Floor

Upper Floor Assembly

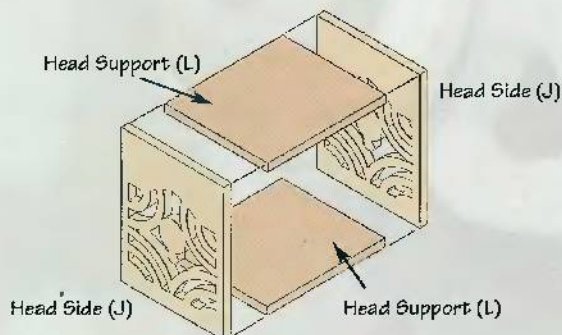
8 Glue the body assembly to the foot assembly. This needs to be centered side to side and flush with the back. Glue the upper floor assembly to the body assembly. This needs to be centered side to side, and flush with the back.



Upper Floor Assembly

Body Assembly

Foot Assembly



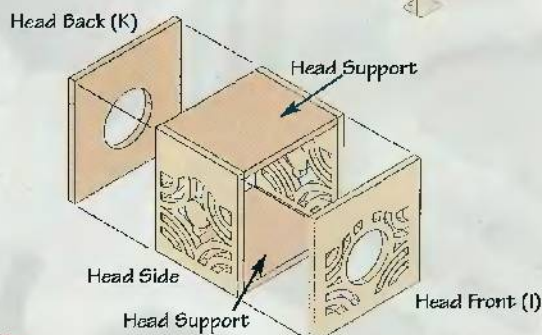
Head Support (L)

Head Side (J)

Head Side (J)

Head Support (L)

9 Glue the Head Sides (J) to the Head Supports (L). These need to be flush on the top and bottom and at the front and back, and square to each other.



Head Back (K)

Head Support (L)

Head Side (J)

Head Support (L)

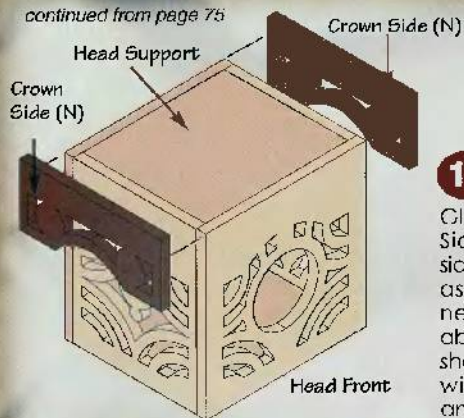
Head Front (I)

10 Glue the Head Front (I) and the Head Back (K) to the head assembly. These need to be flush on the top and bottom and at the sides, and square to the head assembly.

continued on page 76

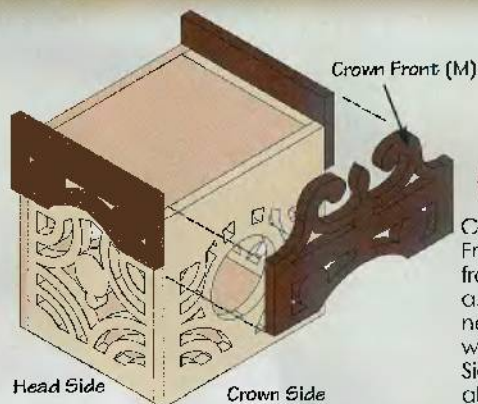
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11

Glue the Crown Sides (N) to the sides of the head assembly. These need to extend above the top as shown, and flush with the front and back.



12

Glue the Crown Front (M) to the front of the head assembly. This needs to be flush with the Crown Sides and extend above the top as shown.



13

Glue the head assembly to the top of the body assembly. This needs to be centered side to side and flush with the back.

Finishing

Allow glue to dry for one hour. Apply oil finish following the manufacturer's directions. Install the micro-mini clock insert. Sit back and enjoy your new clock!

For questions concerning this project, send a SASE to: Wilkens Woodworking, P.O. Box 520496, Independence, MO 64052, or Email to: wilkswod@aol.com

Illustration 1
Side View of Clock
Assembly

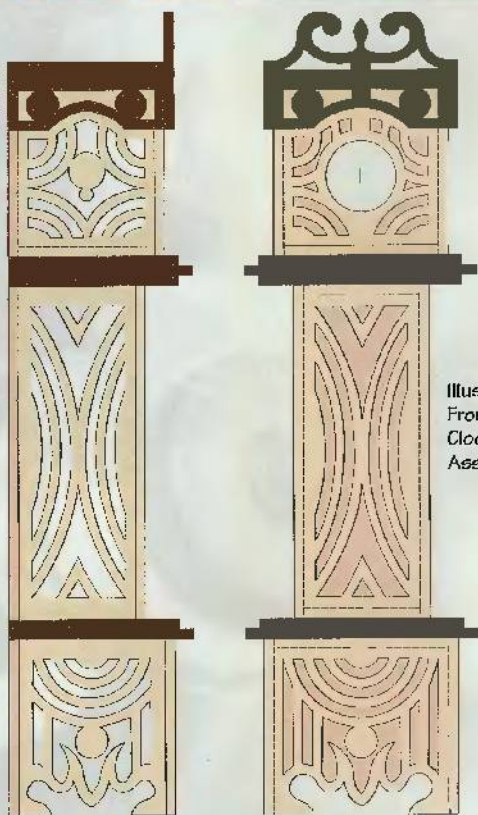


Illustration 2
Front View of
Clock
Assembly

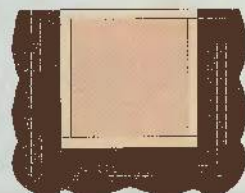


Illustration 3
Top View of Body
and Foot
Assembly

Reader's Gallery

Robert Strine of Mt. Eaton, OH, began scrolling early in 1997 after a serious illness hospitalized him for more than two weeks. As his devoted wife Lucinda puts it, "He needed a new interest to fill the long, cold days of January and February." Robert devoted himself to his new passion and became quite adept at it. The three projects shown here (from left to right) are: The Eiffel Tower, The Chimes of Normandy, and The Big Ben Clock. Standing three feet high, The Chimes Of Normandy won Robert First Prize and Best In Show at the Wayne County Fair in September, 1999. This project is his "favorite achievement." Nice work, Robert!



Bill Stenning of London, ON, recently finished this excellent intarsia project. The design is based upon the logo of a new housing/golf project in his city, and was adapted to a 10" x 16" pattern by his future daughter-in-law, Jenn. Very impressive, Bill!



Kevin Daly of Seymour, CT, has only been scrolling for a little more than a year. He's "been a woodworker for twenty years, only having recently been bitten by the scroll sawing bug." Last year, Kevin started K&J Woodcrafts, which specializes in craft fairs and custom orders. He's also a big fan of our magazine, which we sincerely appreciate! The kittens were designed by Sheila Bergner-Landry, and this pattern appeared in our January, 2005 issue. The Viking Warrior was designed by Kevin's friend, Les Holder, and Pegasus represents Kevin's first attempt at pattern design. Great work, Kevin!



Shortly before publication, David sent us this modified version of the smallmouth bass project.



After thirty years working for Caterpillar, Inc. as a Journeyman Tool and Die-maker, David Hanks retired to pursue his own business in which he creates and sells metal art. He made the Smallmouth Bass pictured here from Tom Mullane's pattern which was featured in our March, 2001 issue. David's version is 22" x 10". The deer was adapted from George Ahlers' pattern, featured in our November, 2004 issue, and is 17-1/2" x 26". Both were cut with David's CNC plasma machine from 18 gauge (.045") stainless steel and, incredibly, each took less than fifteen minutes to complete! David, we are inspired by your creativity and ingenuity!

Reader's Gallery



Craig and Tracy Null of Hackett, AR, have been scroll sawing for about a year and a half. They enjoy "being creative, making special gifts for friends, family, and ourselves." Tracy wanted to design an original clock and, after many hours of looking through books and patterns, she found some patterns in Patrick Spielman's *Scroll Saw Fretwork Patterns* that she integrated into the design for the clock shown here. Craig spent about ten hours cutting and assembling the clock, "which took some ingenuity on his part." The deer are white oak, while the frame and medallion are red oak. Craig and Tracy are proud of this project, as well they should be.

The Nulls also enjoy creating lots of wooden letter openers like the ones pictured here. They make great gifts for friends and family. They use one main frame design and choose from a number of design options for decorating the handles. The cabin design came from an ornament pattern from one of our back issues.

Fine looking projects, Craig and Tracy!



Bill Wehnke of Rome, NY, made this plaque to celebrate his granddaughter's birth. The bear is based upon Lucille Crabtree's Priscilla Bear pattern. Good idea, Bill!



Alfred E. Baffa of Hillsdale, NJ, designed and created these two Santa Intarsia projects. Both were based upon familiar Christmas ornaments. The Kneeling Santa was Alfred's "first attempt at design," and is made mostly from painted pine. The Weeping Santa (holding the infant) is made from holly, yellowheart, bloodwood, walnut, canary, and pine. Very creative, Alfred!



Pictured here is David Conley's version of The Grand Geneva Wall Clock, designed by Cindy Stewart. David hails from Pfafftown, NC, and is being given a hand by his friend, Jim Robbins. Nice work, David!

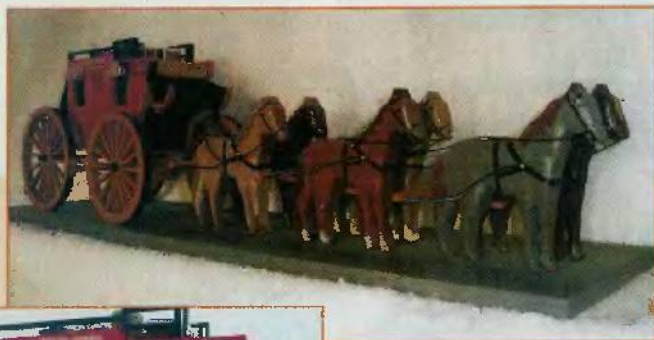
Reader's Gallery



Diane Buerge of Garden City, MO, built this "Light of the World" project after reducing the original patterns to 80%. She made two others which she donated to church auctions. The piece shown was commissioned by one of the second-place bidders. Nice job, Diane!

Alice Day of Springdale, WA, crafted this intarsia chopper for her son-in-law, Joe Stephens, as a Christmas gift. It is made from western red cedar, aromatic cedar, white pine, and maple. Alice mounted it on 1/4" plywood covered with material and also made the frame.

Alice has been doing intarsia for over four years, and has made over one hundred pieces to date. Most of her work has been given as gifts to family and friends, while some have been sold. Great work, Alice!



Fred Bueler of Lake Havasu, AZ, created this stagecoach project after researching magazines about the "Old West." Very creative, Fred!



Attention readers

We invite you to send us photos of your work, whether original or not, to be included in our Reader's Gallery feature. If it is not of your own design, please tell us whose design it is and, if possible, add a few sentences about the piece(s) being shown. Good, clear, flat photos (or slides) are desirable. Please do NOT send the item itself. Send to *Creative Woodworks & Crafts*, 7 Waterloo Road, Stanhope, NJ 07874, Attn: Robert Becker. Digital photographs are also acceptable with a resolution of 300 dpi, at approximately 3" x 4", preferably in jpeg or tiff format. They may be emailed to editors@woodworksandcrafts.com.



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 #111 - 5/8"x12"x24" - \$5.80
 #106 - 3/4"x12"x12" - \$3.95
 #112 - 3/4"x12"x24" - \$7.80

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The Best Grade Available !!!
 No Patches on Back Face !!!
 #5241 - 1/32"x12"x12" - \$2.35
 #5241A - 1/32"x12"x24" - \$4.60
 #5242 - 1/16"x12"x12" - \$2.25
 #5242A - 1/16"x12"x24" - \$4.40
 #5249 - 1/8"x12"x12" - \$1.70
 #5249A - 1/8"x12"x24" - \$3.30

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Great for scrolling & Wood Burning !!
 #5530 - 1/8"x12"x12" - \$1.50
 #5530A - 1/8"x12"x24" - \$2.90



2 inch Precision Machine Square

A must when stack cutting, Squares your blade with the table.

#SQ-2 - \$4.95

10 piece - 1/8" Shank Router Bit Set

Fits Dremel Tools with Router Base. Ten High Speed Steel Bits come in a Wooden Storage Box

#D2721 - \$25.00

These bits are also available separately for \$3.65 each



Needle File Sets

12 piece sets in 2 sizes of files. Regular about 1/4" wide, 6" long
 Mini about 1/8" wide, 4" long

Reg - #12pcnf - \$10.95

Mini - #12pcmini - \$6.95



We now stock Olson® Band Saw Blades

In sizes: 56 1/8", 59 1/2", 80", 93 1/2", & 105"

We also have Olson® Genuine Cool Blocks® to fit most band saws. *Highly Recommended by Professionals*

Forstner Bits - We stock a complete line of forstner bits. They are available in sizes: 1/4" to 3 1/8" in 1/8" increments. We also stock the hard to find: 5/16" to 2 1/16" in 1/16" increments. We also have 3 different sets available. Check our website for a complete listing or give us a call we probably have the size you need in stock and ready to ship.

When you call us you'll talk to more than just an order taker !!! We all own and use scroll saws !!!

Premium Grade Hardwoods: Clear on the front face. The back face may contain minor defects. Widths +/- 1/8"
MOST WOOD AVAILABLE IN WIDER WIDTHS, 7", 8", 9" & SOMETIMES WIDER !!! GIVE US A CALL !!!

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Red Oak	#RED186	\$3.55	#RED146	\$3.95	#RED386	\$4.60	#RED126	\$4.60
Hard Maple	#MPL186	\$3.95	#MPL146	\$4.45	#MPL386	\$5.25	#MPL126	\$5.25
Basswood	#BAS186	\$3.83	#BAS146	\$4.11	#BAS386	\$5.04	#BAS126	\$5.20
Walnut	#WAL186	\$4.45	#WAL146	\$4.95	#WAL386	\$5.95	#WAL126	\$5.95
Cherry	#CHY186	\$4.75	#CHY146	\$5.25	#CHY386	\$6.25	#CHY126	\$6.25
Purpleheart	#PHT186	\$4.25	#PHT146	\$4.95	#PHT386	\$5.95	#PHT126	\$6.95
Mahogany	#MAH186	\$5.00	#MAH146	\$5.60	#MAH386	\$6.50	#MAH126	\$6.75
Padauk	#PAD186	\$5.15	#PAD146	\$5.75	#PAD386	\$6.75	#PAD126	\$7.25
Canarywood	#CAN186	\$4.95	#CAN146	\$5.45	#CAN386	\$6.25	#CAN126	\$6.75
Yellowheart	#YEL186	\$4.60	#YEL146	\$5.10	#YEL386	\$5.75	#YEL126	\$6.25

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 Please include Phone # and Street address (No PO Boxes) - Most orders are shipped within 24 hours, We ship by UPS-100%
 Insured, No minimum order, No extra insurance charges, Our simple shipping chart is on the next page. Questions? Give us a
 call. We'll give you a Free Catalog and a Free call on our Toll Free Order Line. Many more items on our Web Site !!!

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\$ 1.70 a Doz - \$17.00 a Gross

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Crown Tooth Blades
2/0, 2, 3, 5, 7, 9, 12
\$2.30 a Doz - \$23.00 a Gross

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\$3.50 a Doz - \$35.00 a Gross

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\$3.50 a Doz - \$ 35.00 a Gross

"NEW" Mach Series Reverse
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\$2.75 a Doz - \$27.50 a Gross

"NEW" Thick Wood Blades
408-TW
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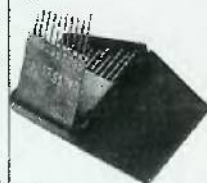
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We have more acrylic available. See our web site for a complete listing of sizes & types.



Precision Pin Chuck

Use mini bits in a drill press with this quality Pin Chuck. With 3 collets, it holds bits #80-#40. # PC-1 \$ 9.95



20 Piece Mini Drill Bit Set
#61 - #80 metal case
#20pcDS \$ 9.95

Mini Drill Bits

1/16", 3/32", 1/8" Bits \$4.50 Doz.

Numbered Drill Bits

#54, #56, #58, #61, #64, #67, #70, #72
\$ 7.50 per Dozen
(sorry no mixing sizes of drill bits)

Top Quality Silicon Brand Inserts



#CK100 - White Arabic
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#CK102 - Gold Arabic



#CK101 - White Roman
#CK104 - Ivory Roman
#CK105 - Gold Roman

1+ \$4.75 ~ 10+ \$4.35 ~ 30+ \$3.95 ~ 100+ \$3.65
1 7/16" Inserts, Glass Lens, Stainless Steel Back, With Battery
NO RUBBER GASKETS - MIX OR MATCH PRICING !!!



#CK106
1 7/16" Fancy Gold & Black Dial, Arabic Numbers
1+ \$5.50 - 10+ \$5.20
30+ \$4.75 - 100+ \$4.40



#PHOTO-1
1 7/16" Photo insert
1+ \$1.75 - 10+ \$1.55
30+ \$1.35 - 100+ \$1.25

All Clock & photo inserts have a gold tone bezel. Clocks include battery. All require a 1 3/8" mounting hole 5/16" deep.

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We also stock 2", 2 3/4" & 3 1/2" clock & photo inserts



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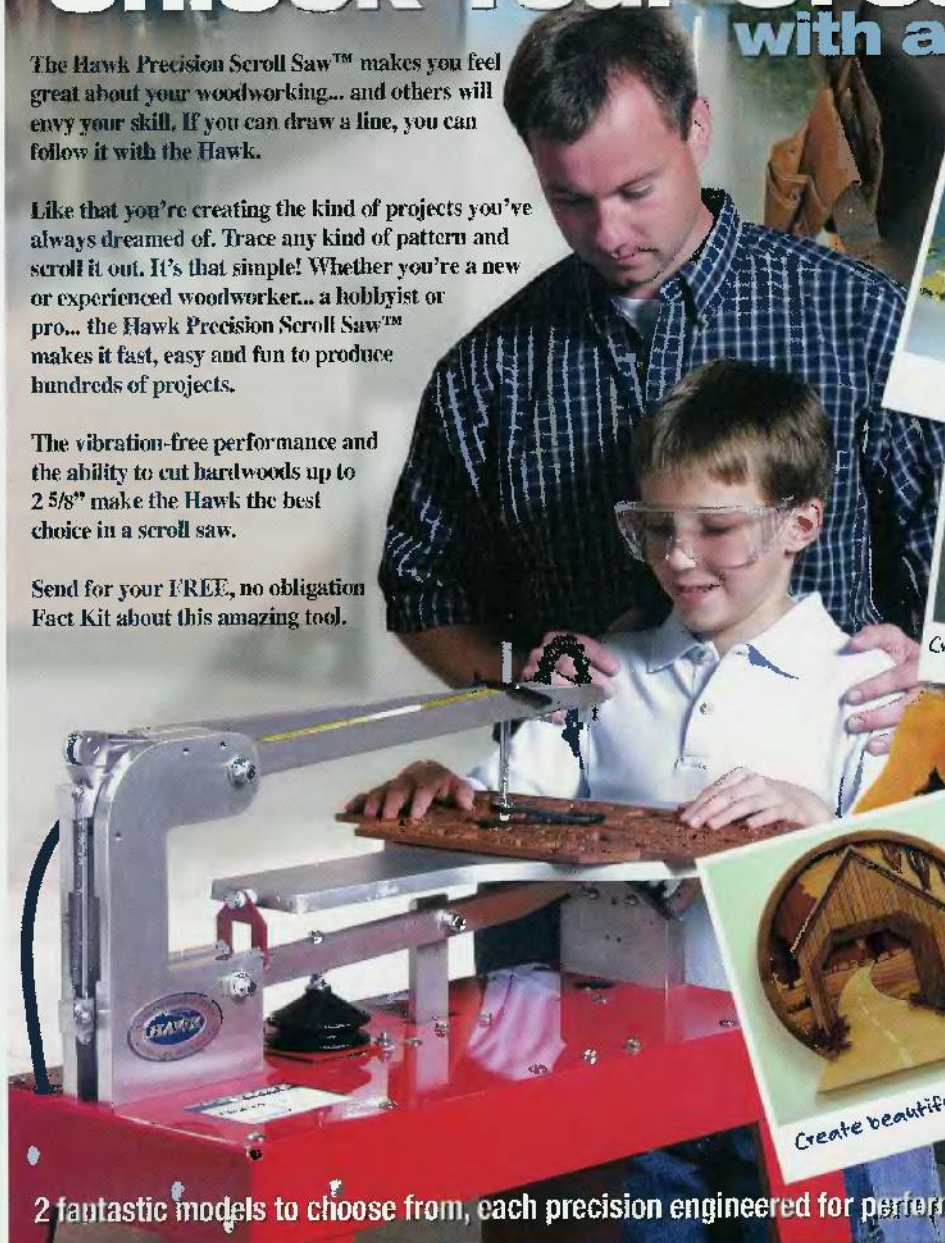
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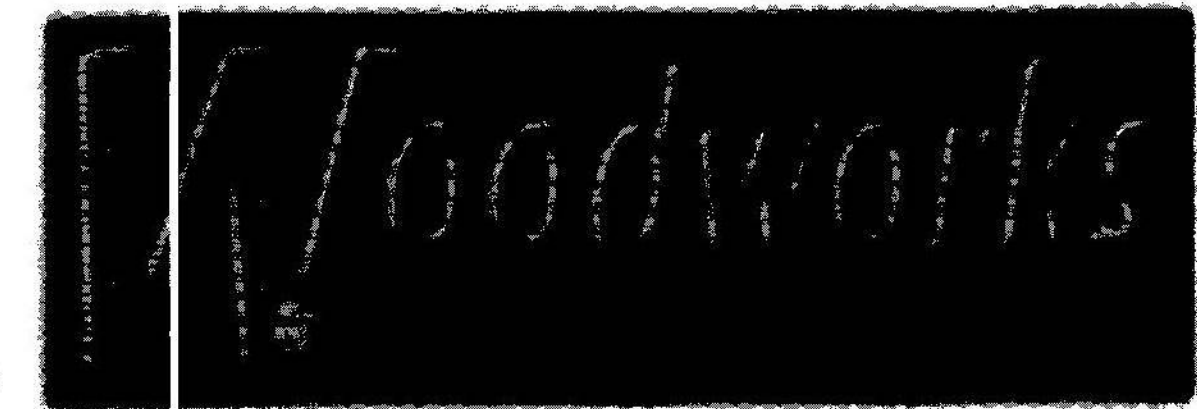
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FULL SIZE PATTERN SECTION NO. 1 AUGUST 2005

Side A

- Majestic Carousel Horse.....from page 12
- Flight of the Butterfly.....from page 36
- Moose Towel Holder.....from page 40
- The Time Stealer.....from page 54
- Never Forgotten.....from page 58

Side B

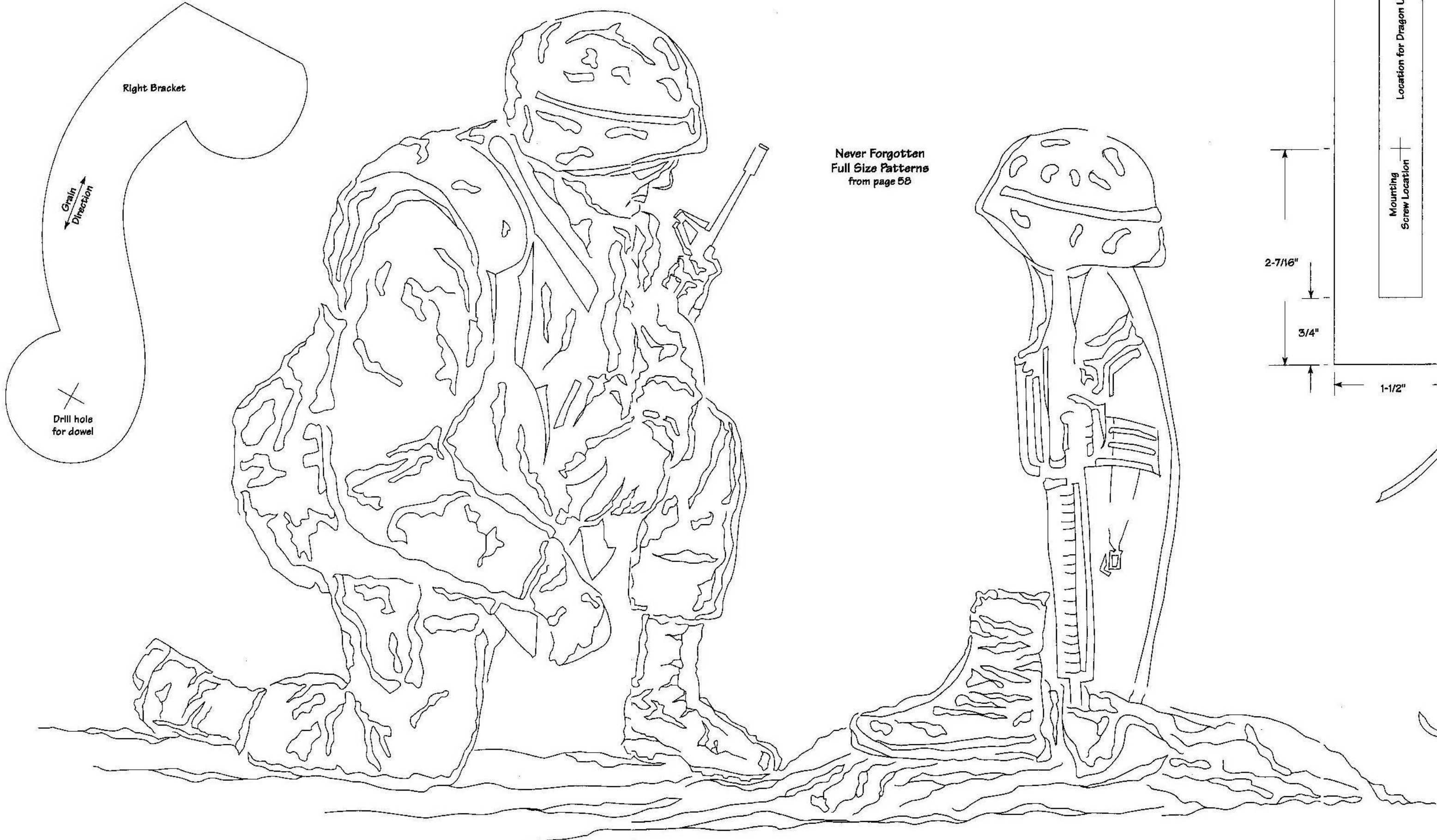
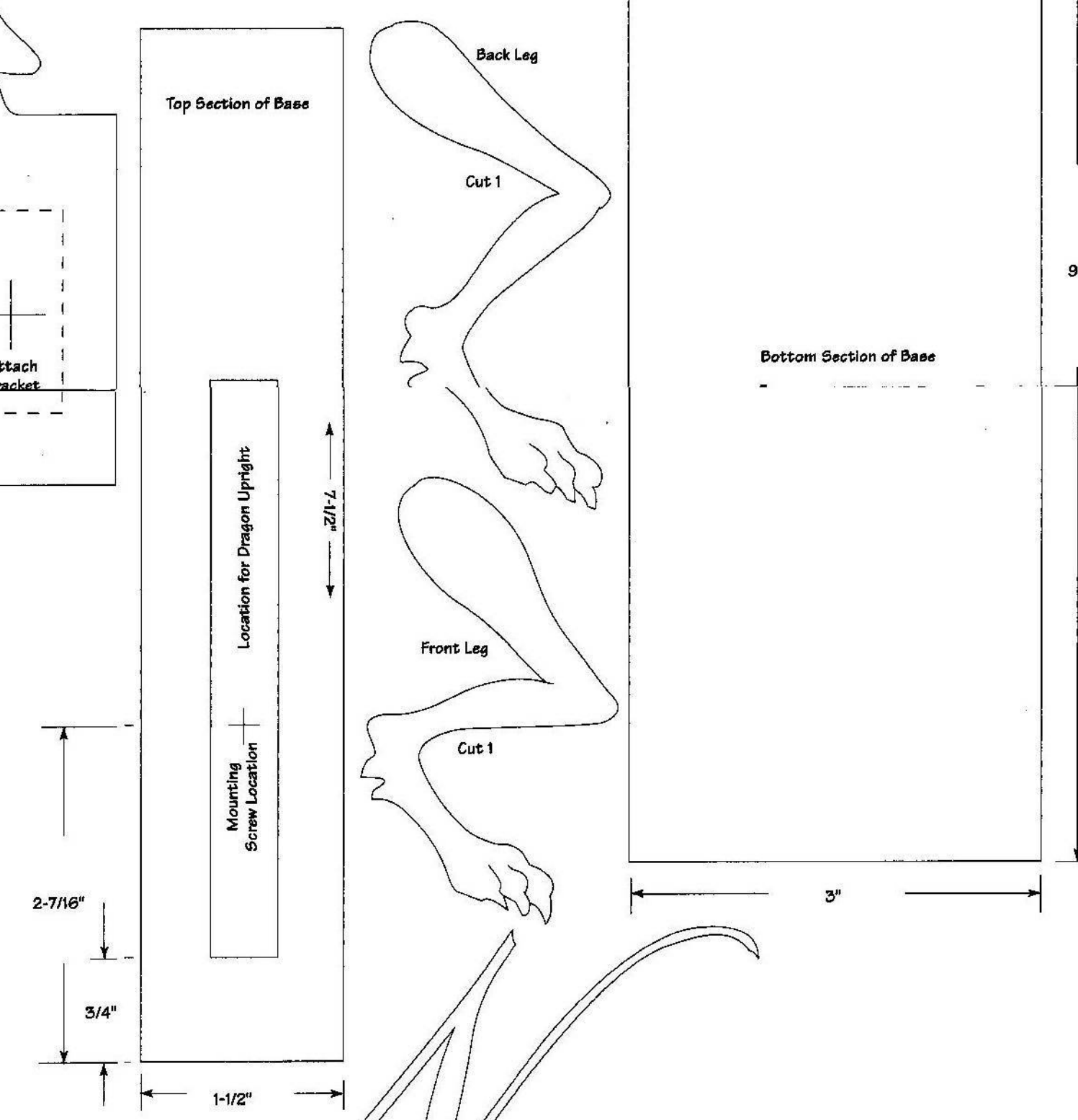
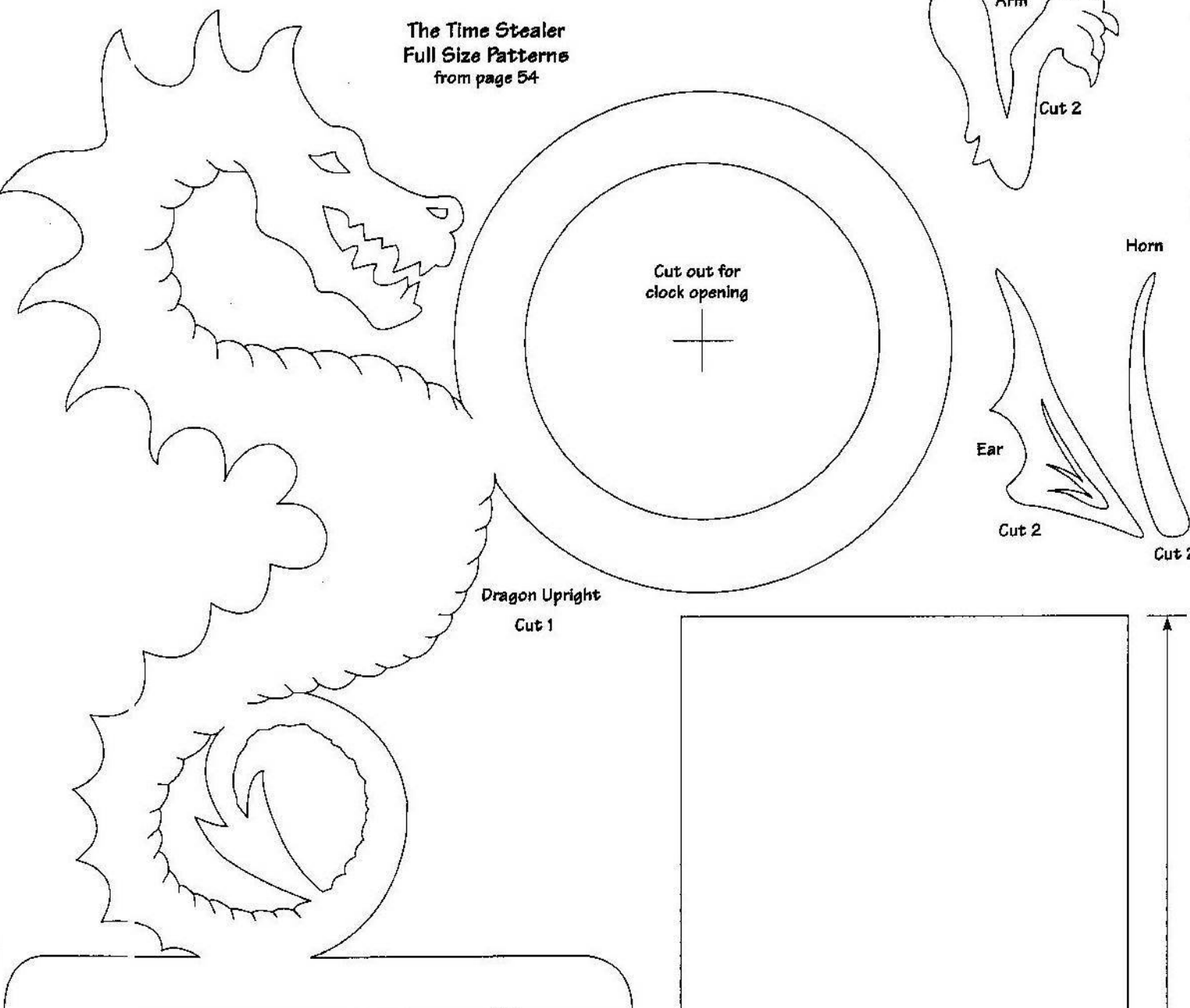
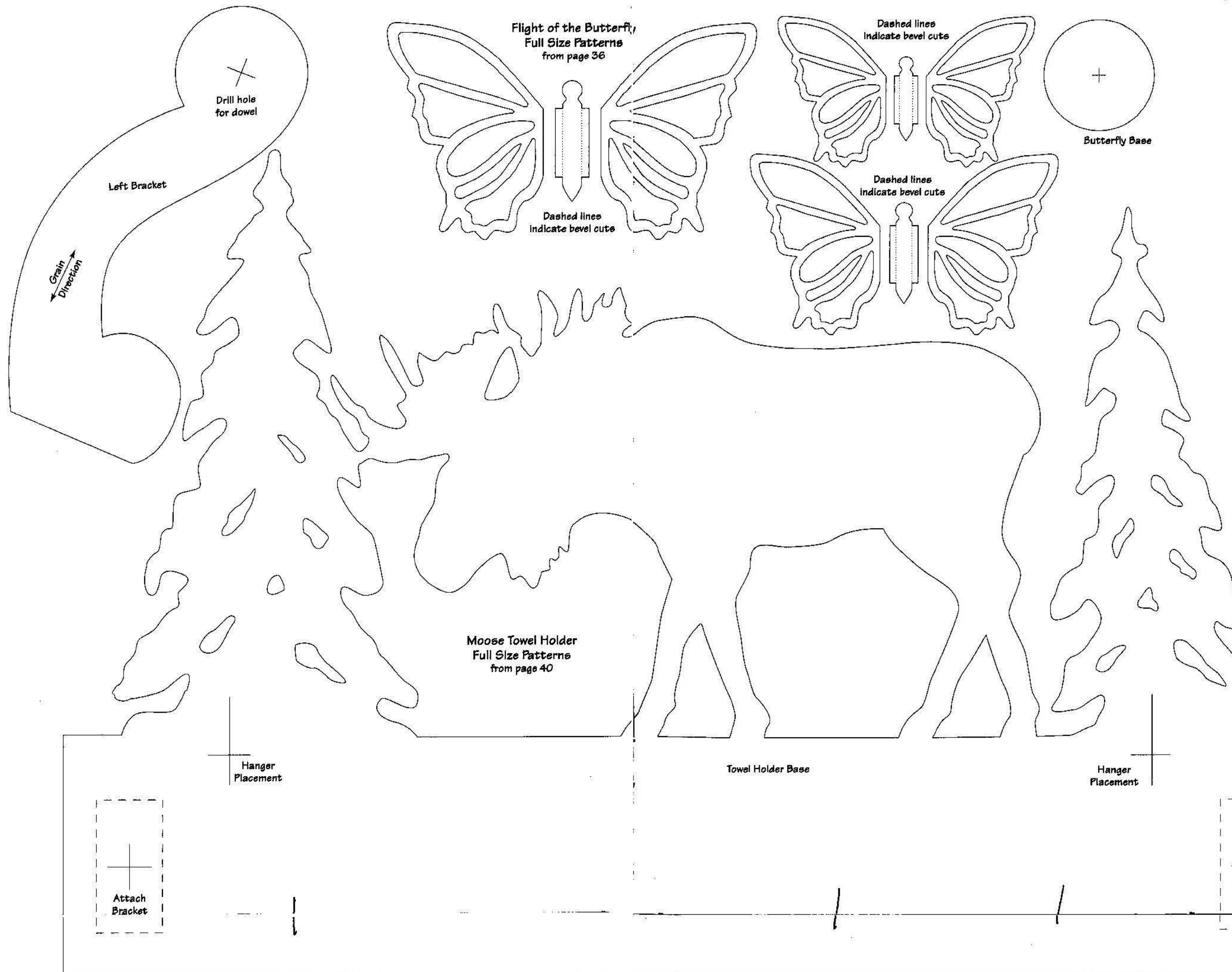
- Floral Arrangement.....from page 20
- "Spirit" Houseboat.....from page 26
- Nibblin' Bunny.....from page 30
- Grizzly Bear Intarsia.....from page 66

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

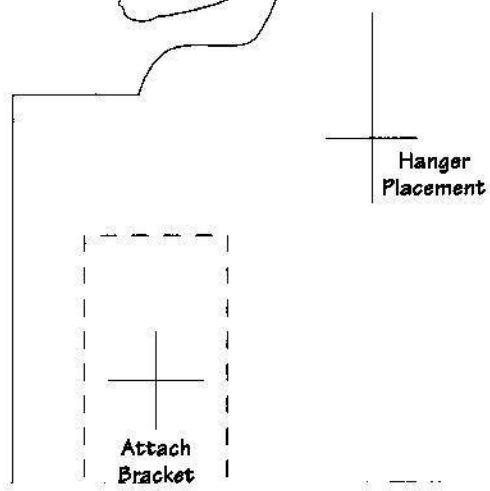
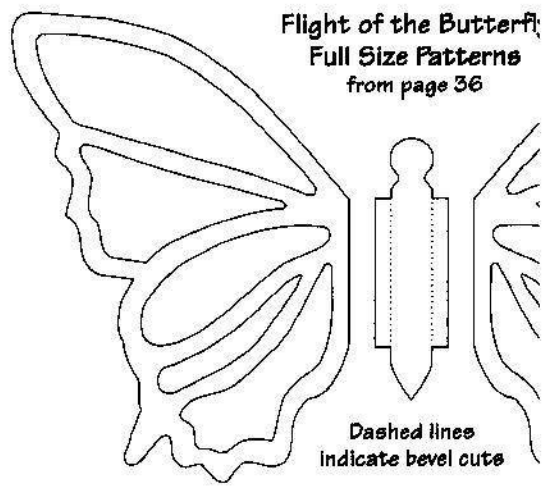
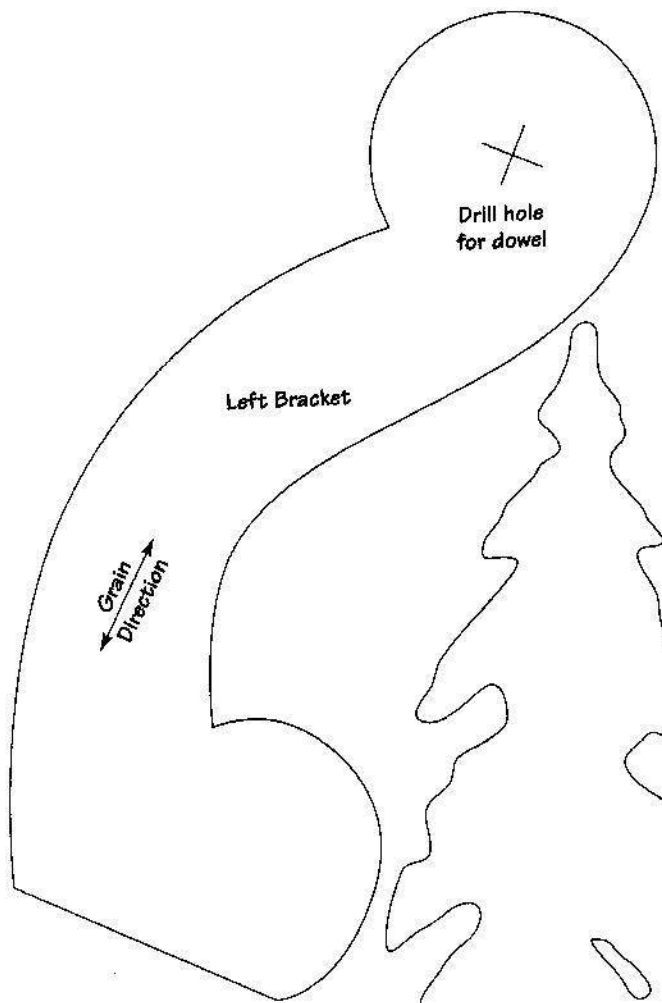
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m

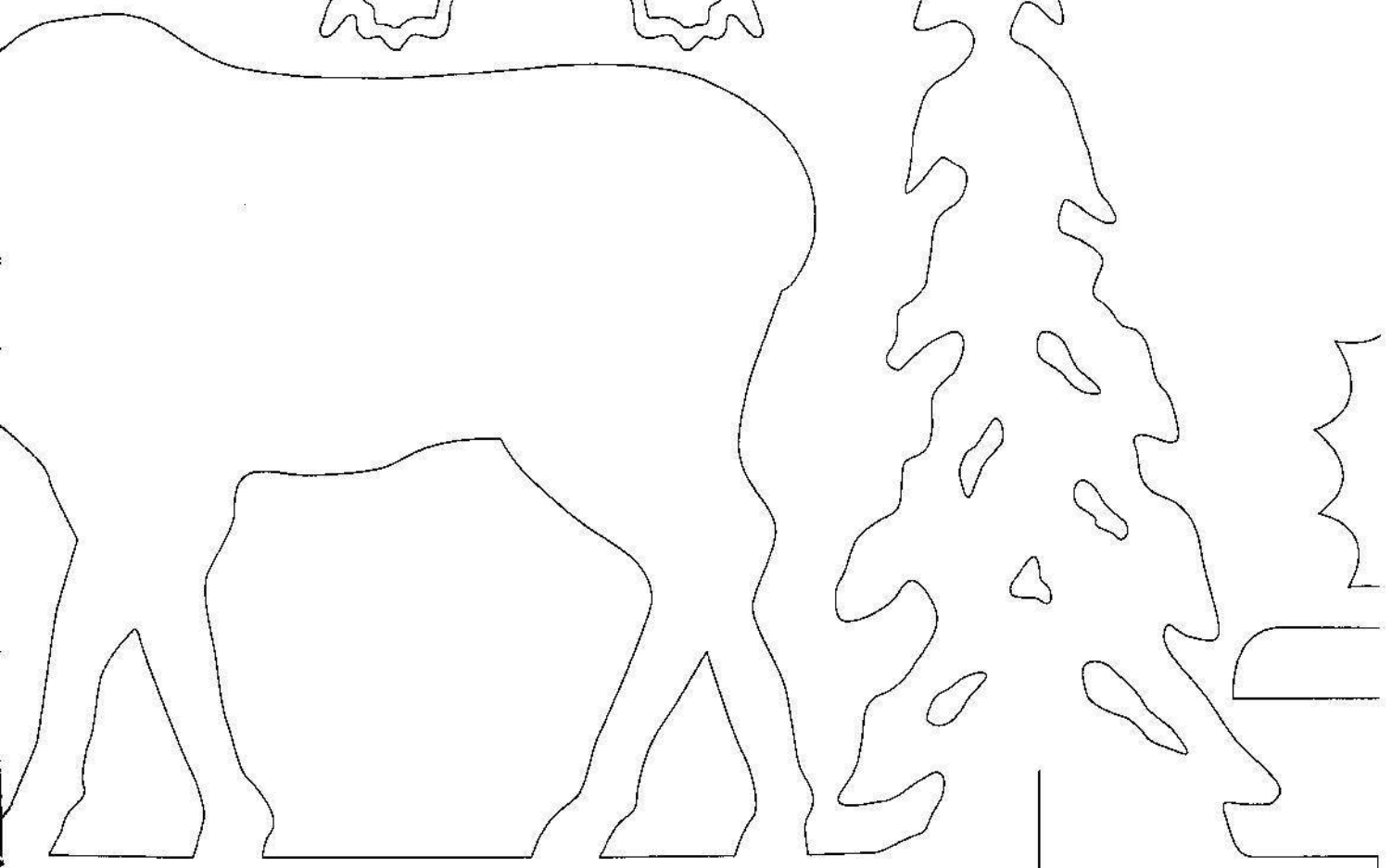
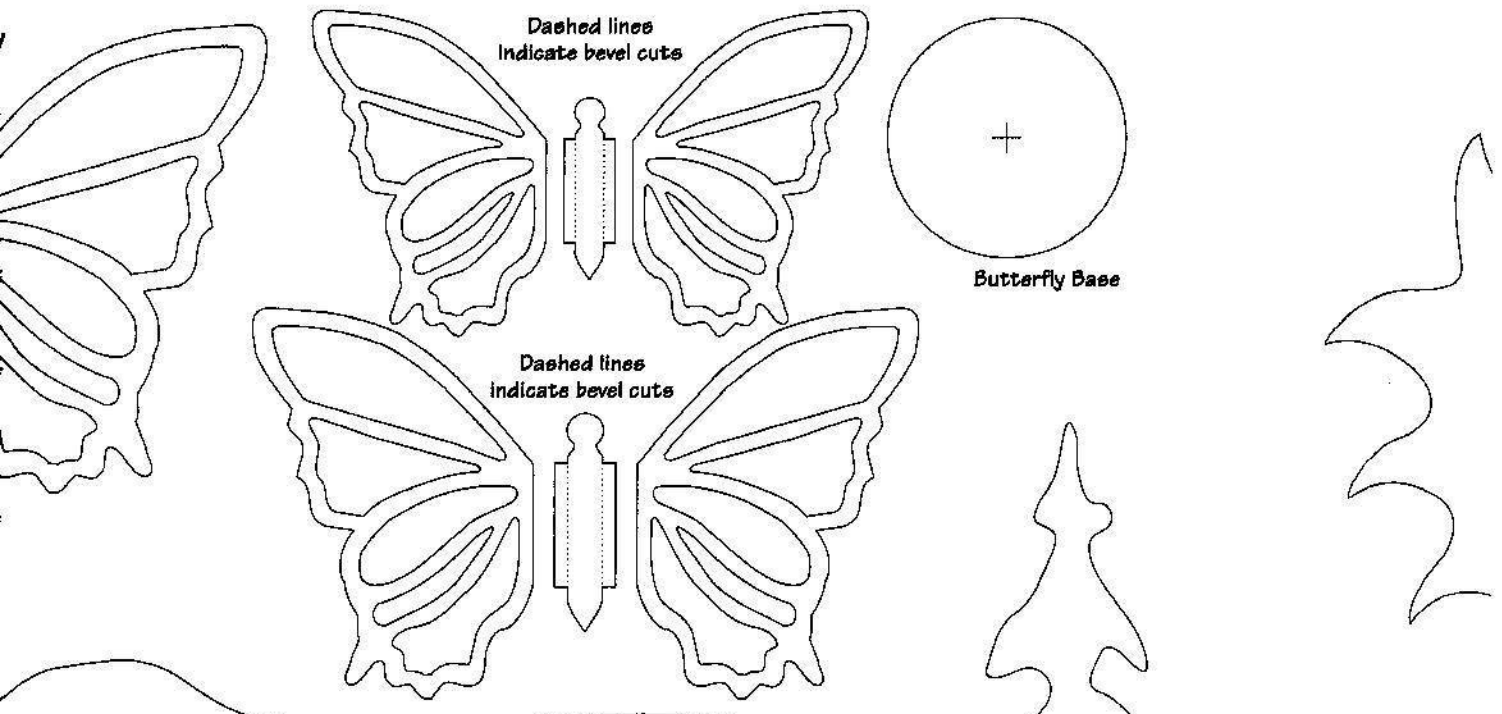


Never Forgotten

Paul Johnson
"Woody" 2004

1a

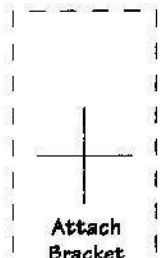




Towel Holder Base

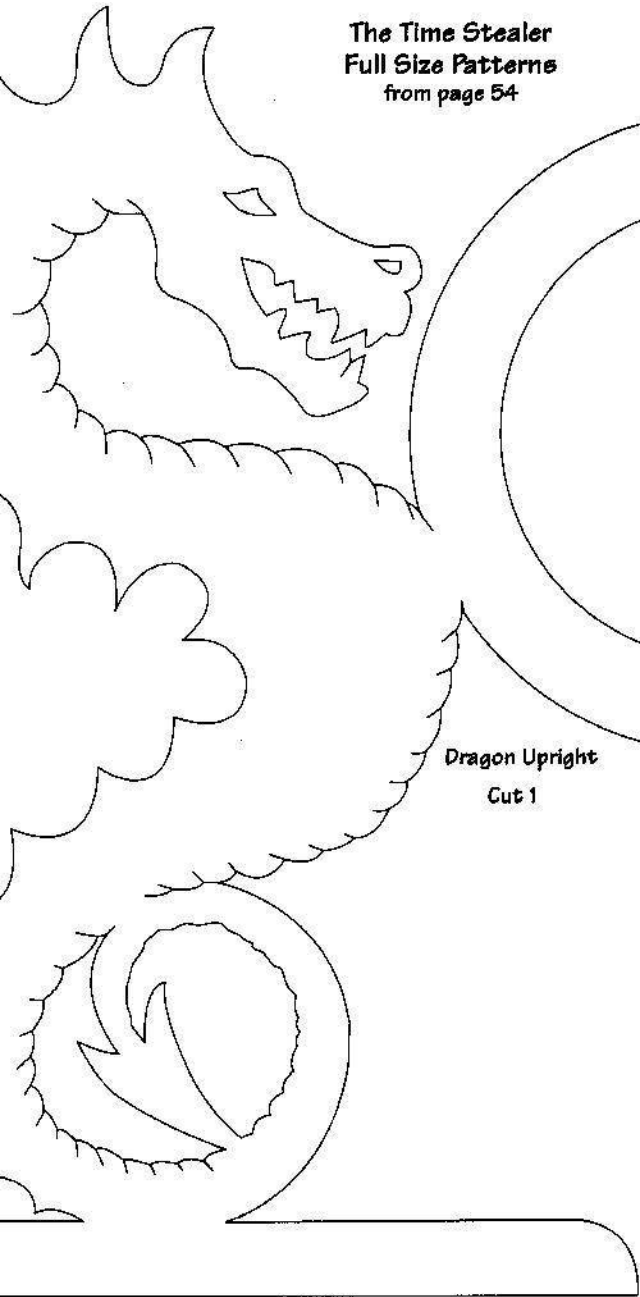
Hanger Placement

Attach Bracket

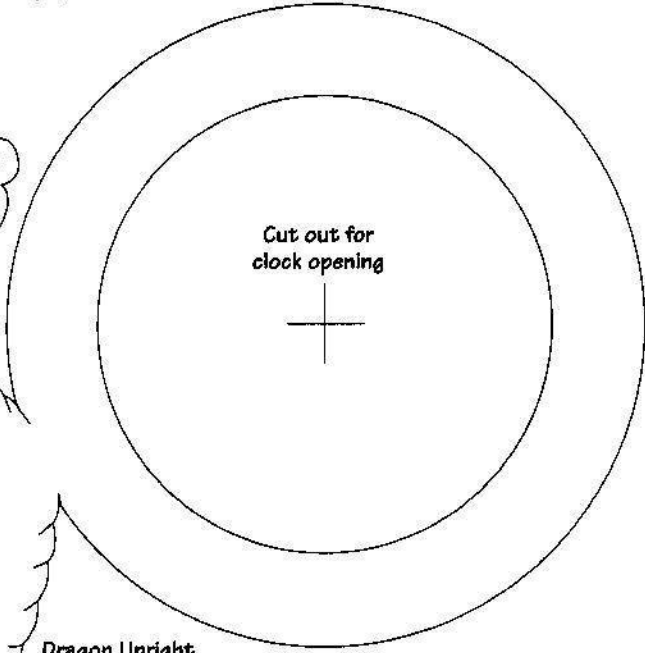


3a

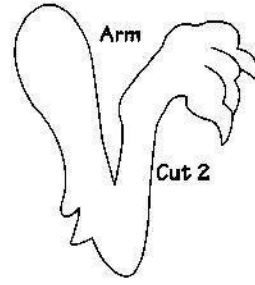
The Time Stealer
Full Size Patterns
from page 54



Dragon Upright
Cut 1

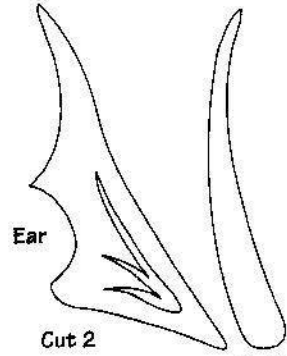


Cut out for
clock opening



Arm

Cut 2

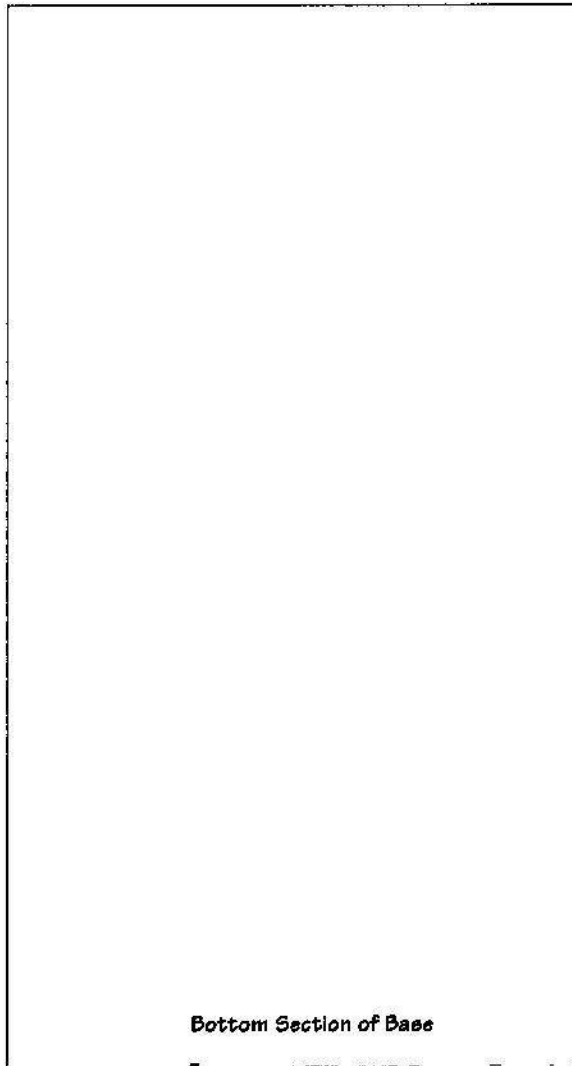


Horn

Ear

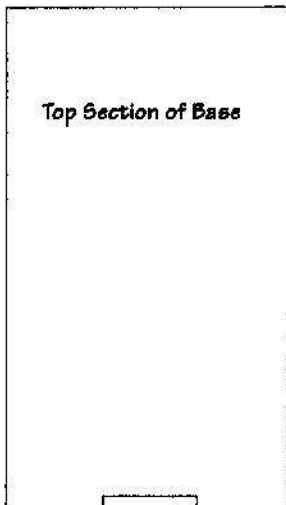
Cut 2

Cut 2

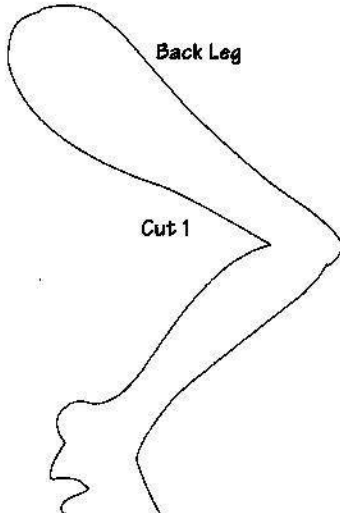


9"

Bottom Section of Base

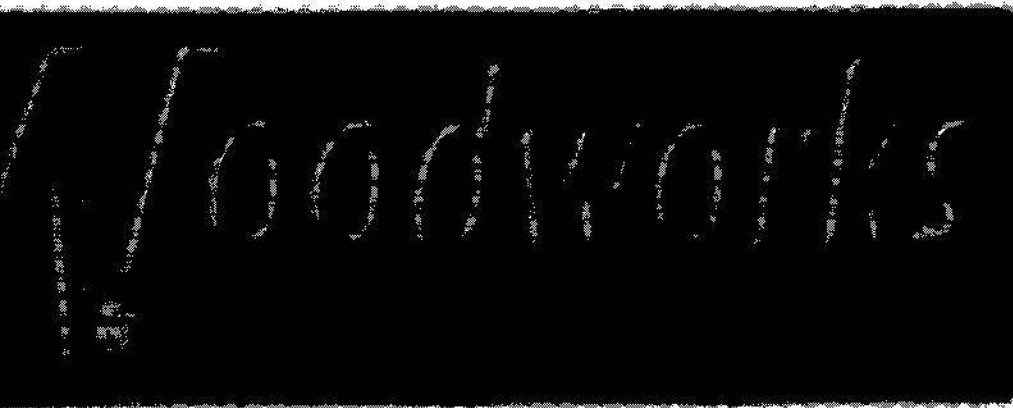


Top Section of Base



Back Leg

Cut 1



FULL SIZE PATTERN SECTION NO. 1 AUGUST 2005

Side A

Majestic Carousel Horse.....from page 12
 Flight of the Butterfly.....from page 36
 Moose Towel Holder.....from page 40
 The Time Stealer.....from page 54
 Never Forgotten..... from page 58

Side B

Floral Arrangement..... from page 20
 "Spirit" Houseboat.....from page 26
 Nibblin' Bunny.....from page 30
 Grizzly Bear Intarsia..... from page 66

Metric Conversions:

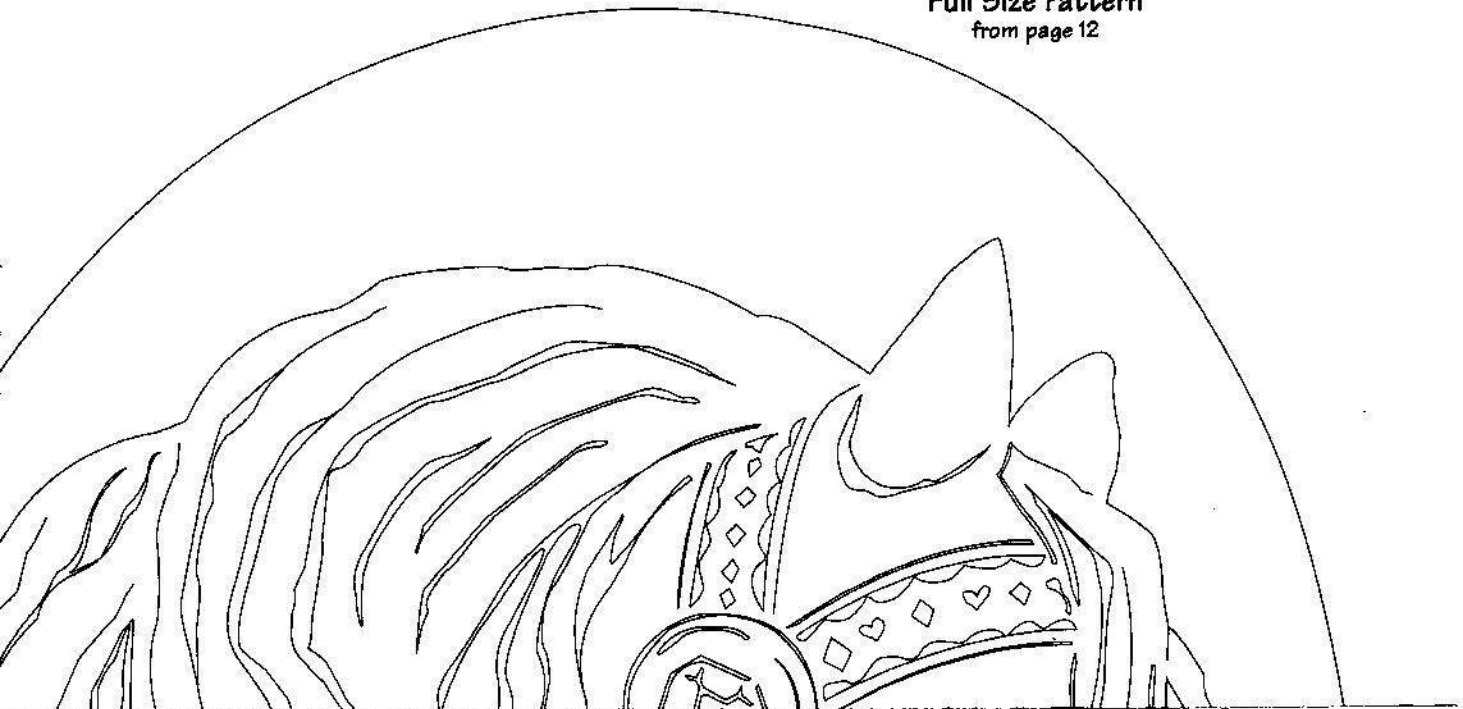
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

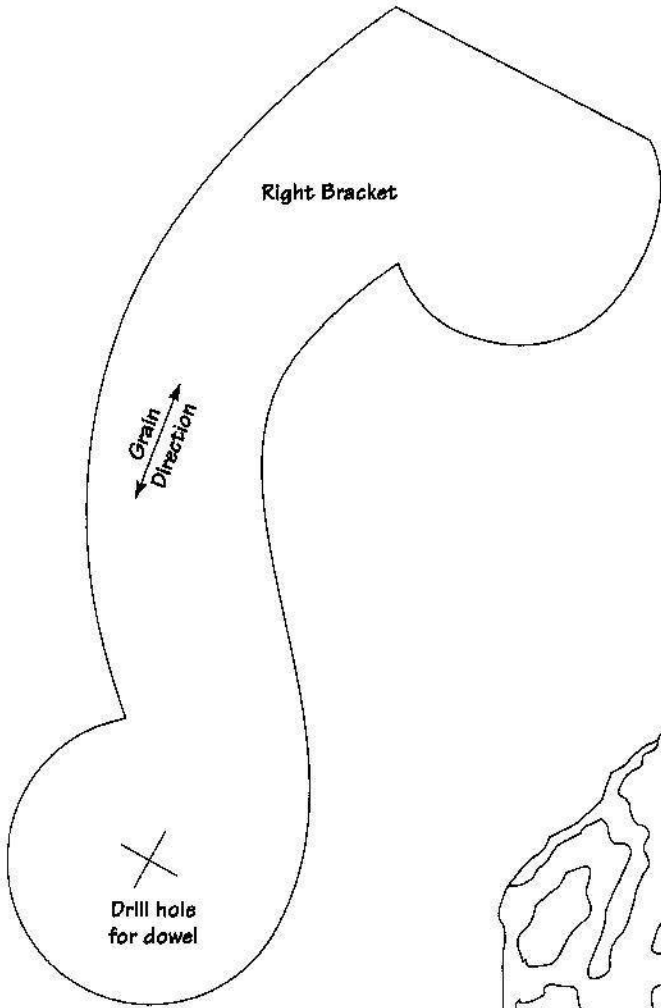
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
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3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m

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Majestic Carousel Horse
 Full Size Pattern
 from page 12

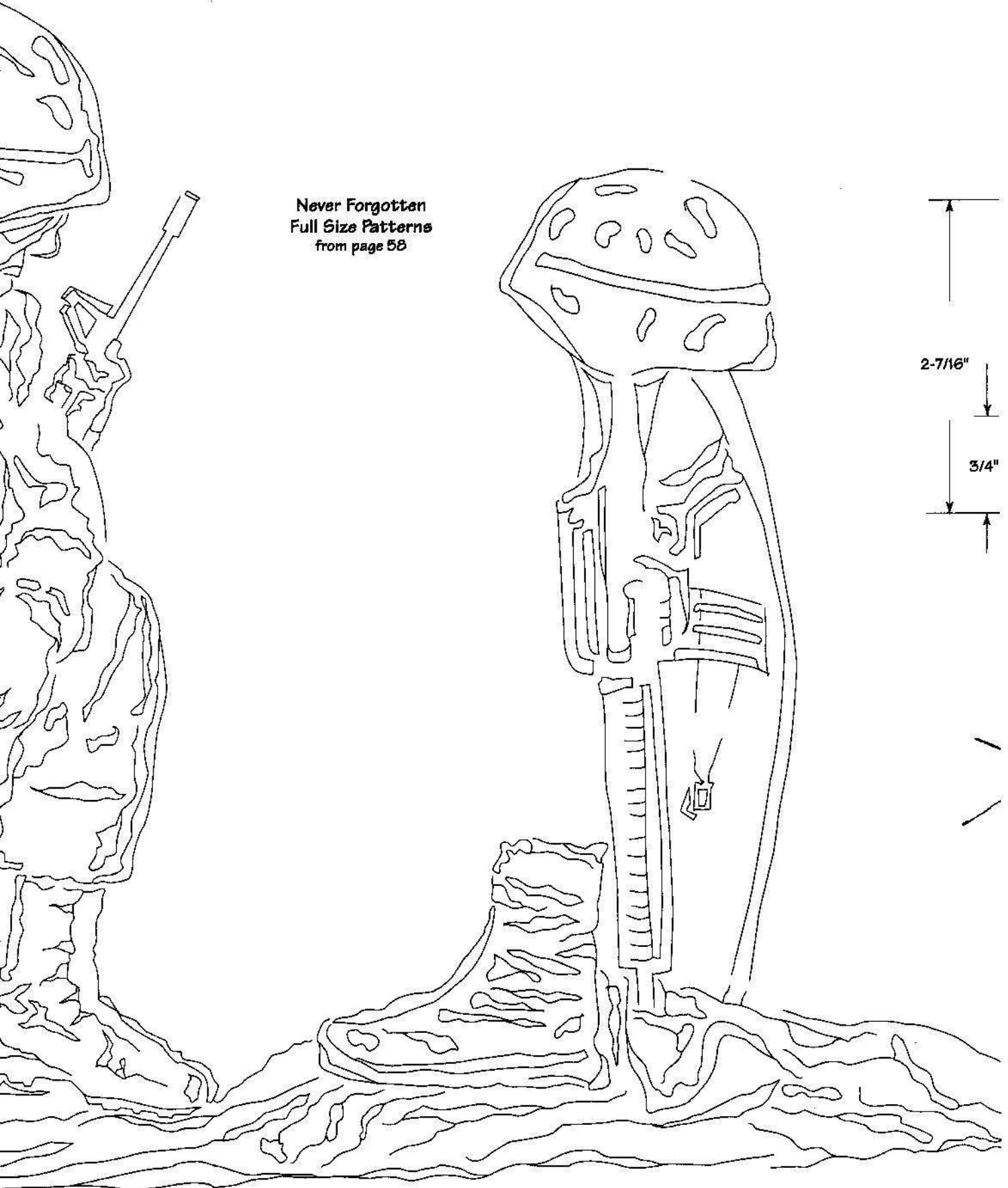


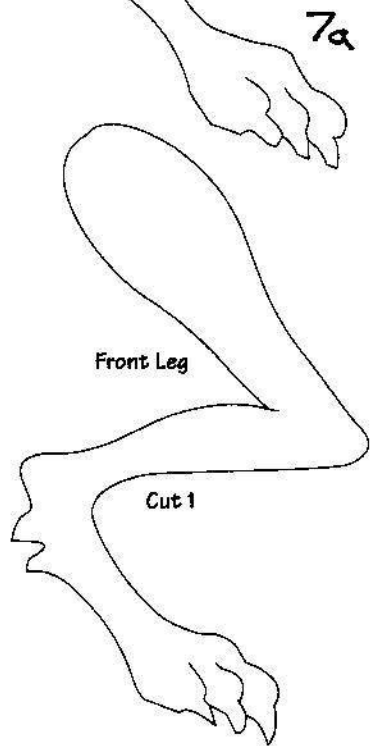
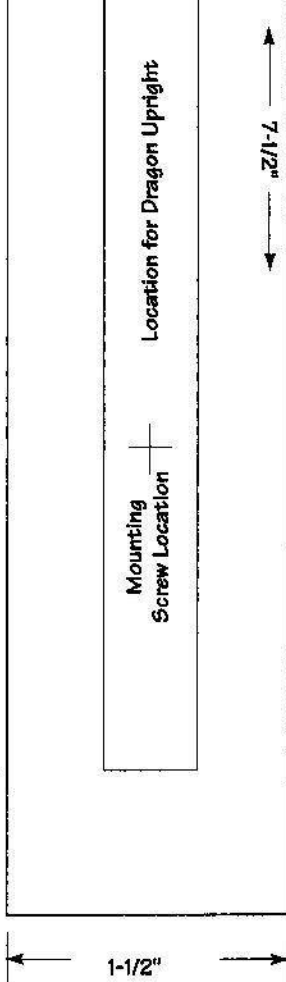
5a



6a

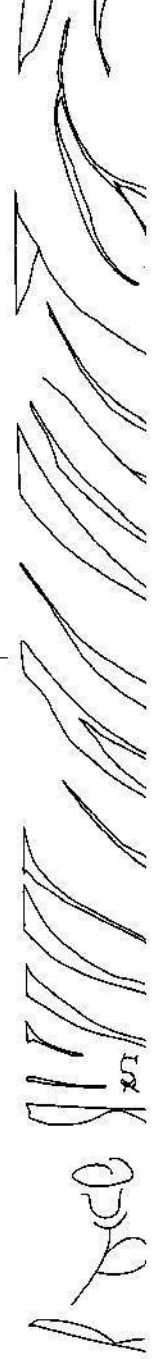
Never Forgotten
Full Size Patterns
from page 58





Never Forget

Paul Tolmer
"Woody" 2004





Attention

Grizzly Bear Intarsia
Full Size Pattern
from page 66

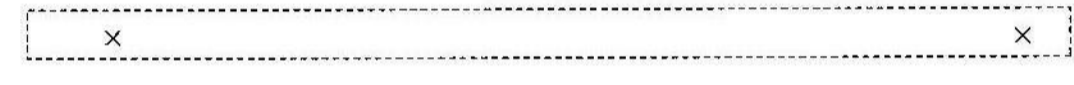


Floral Arrangement
Full Size Patterns
from page 20

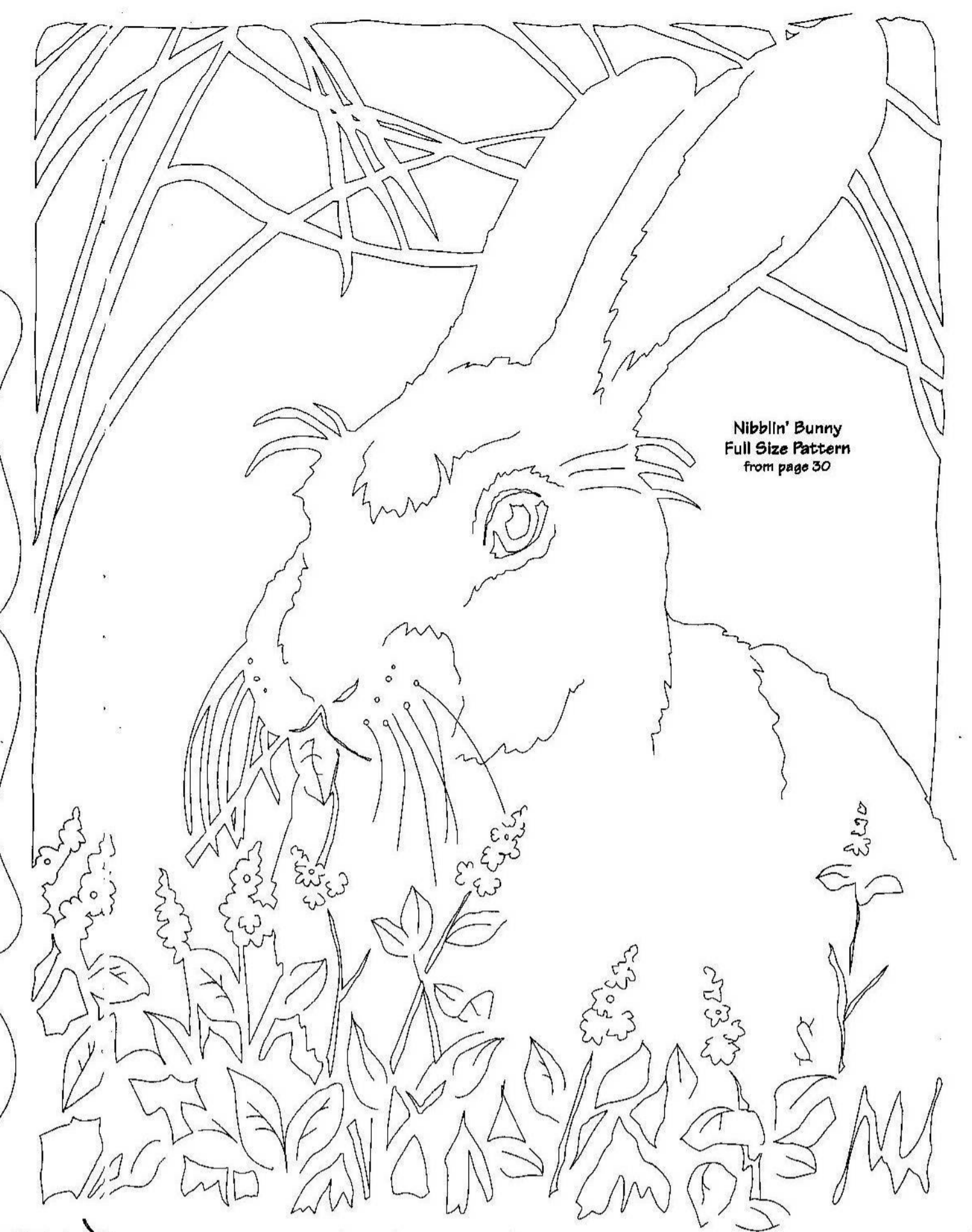


Base

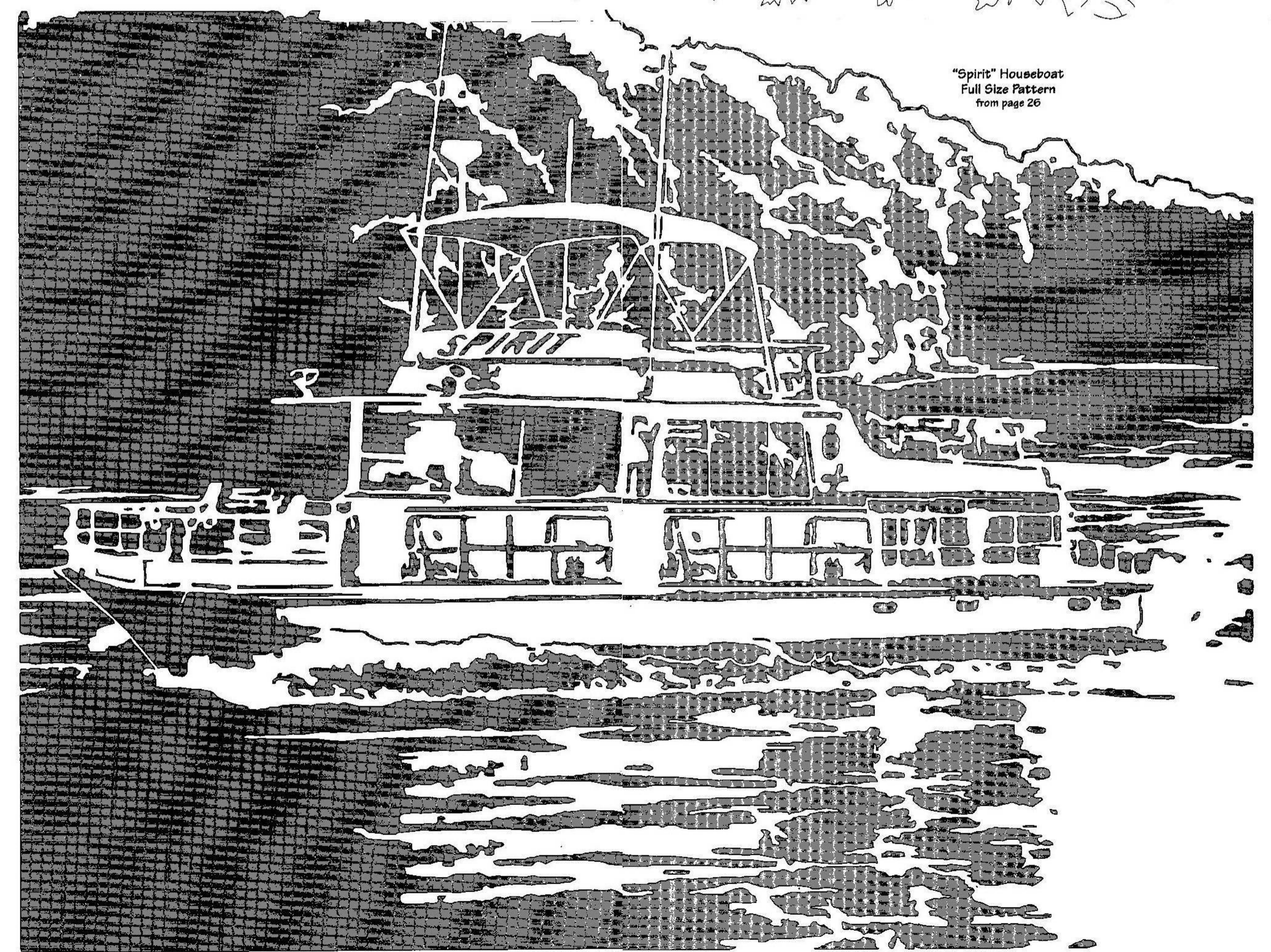
Cut base with table tilted 20° so wood tapers out from top to bottom.



Nibblin' Bunny
Full Size Pattern
from page 30



"Spirit" Houseboat
Full Size Pattern
from page 26

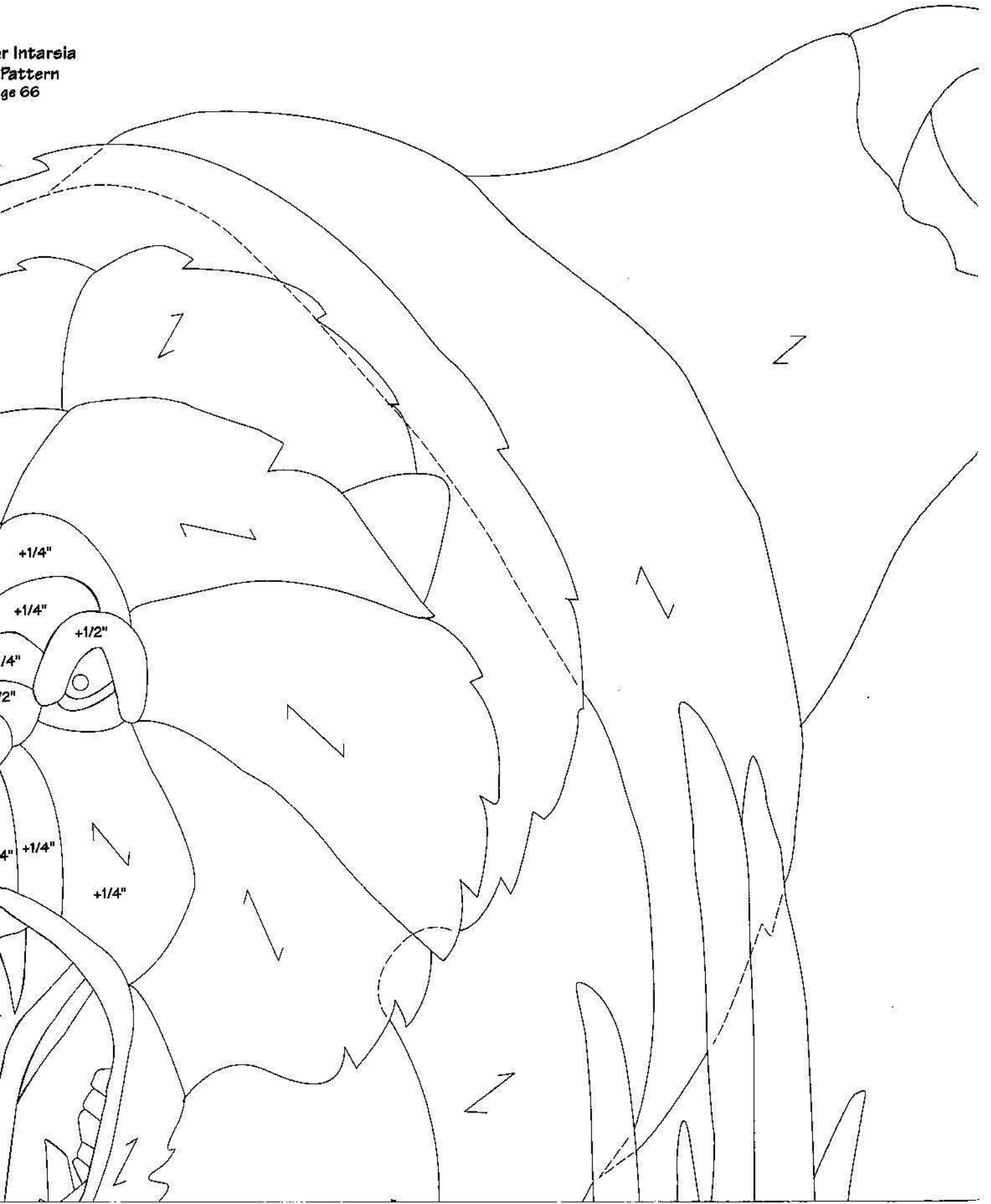


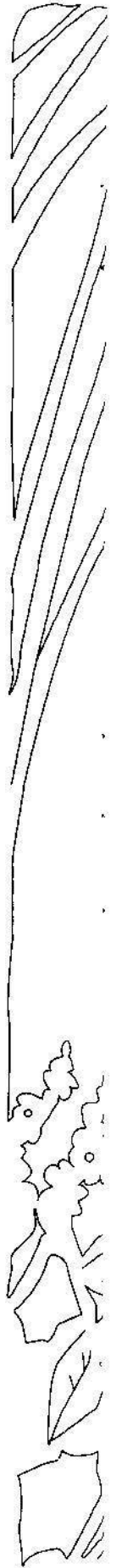
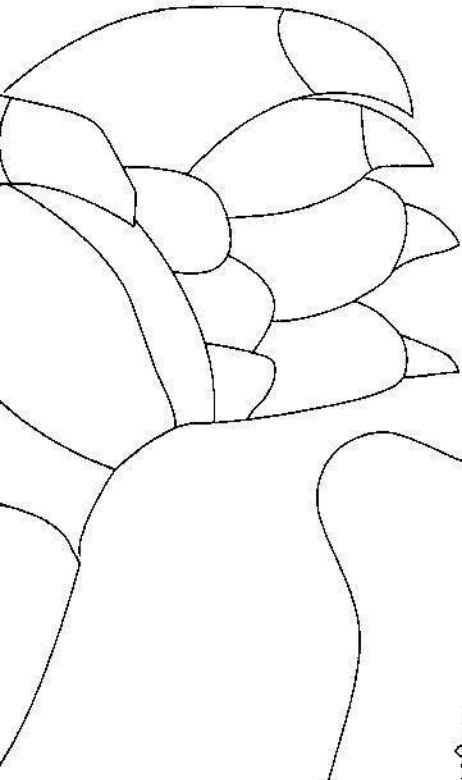
1b

Grizzly Bear
Full Size
from page



Intarsia
Pattern
pgs 66



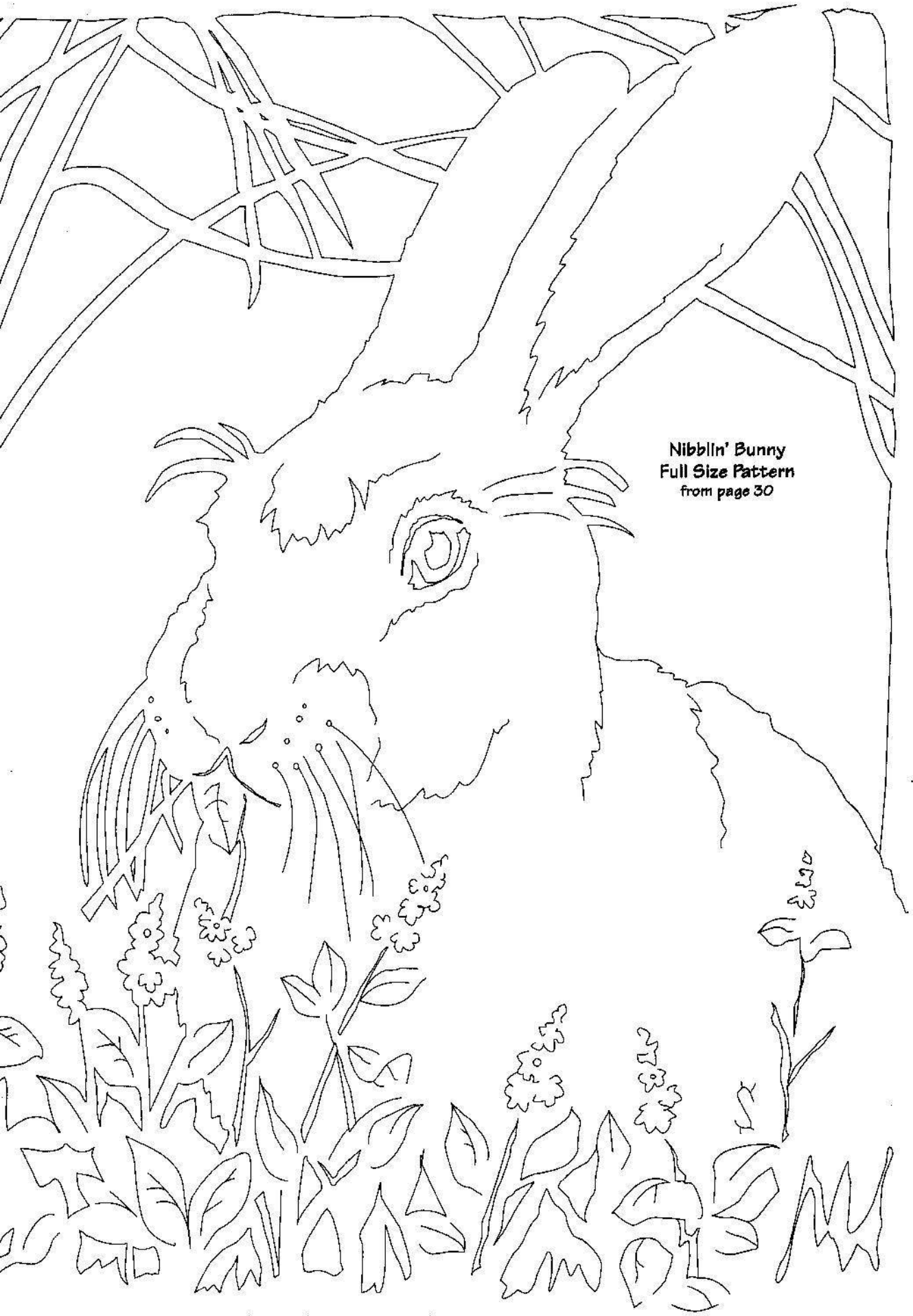


Floral Arrangement
Full Size Patterns
from page 20

Base

Cut base with table tilted 20° so wood tapers out from top to bottom.

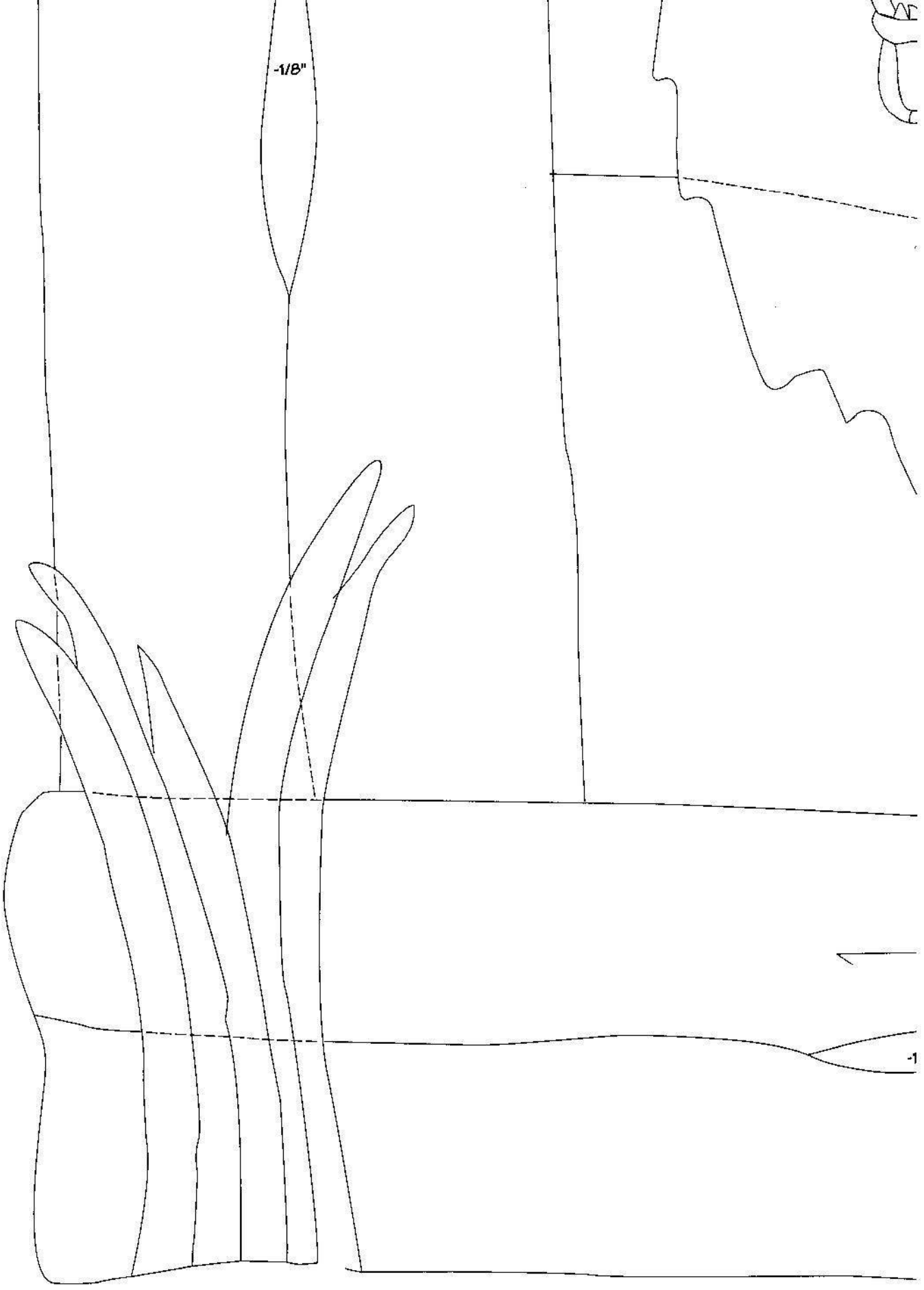
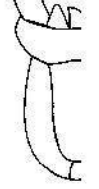




Nibblin' Bunny
Full Size Pattern
from page 30

5b

-1/8"

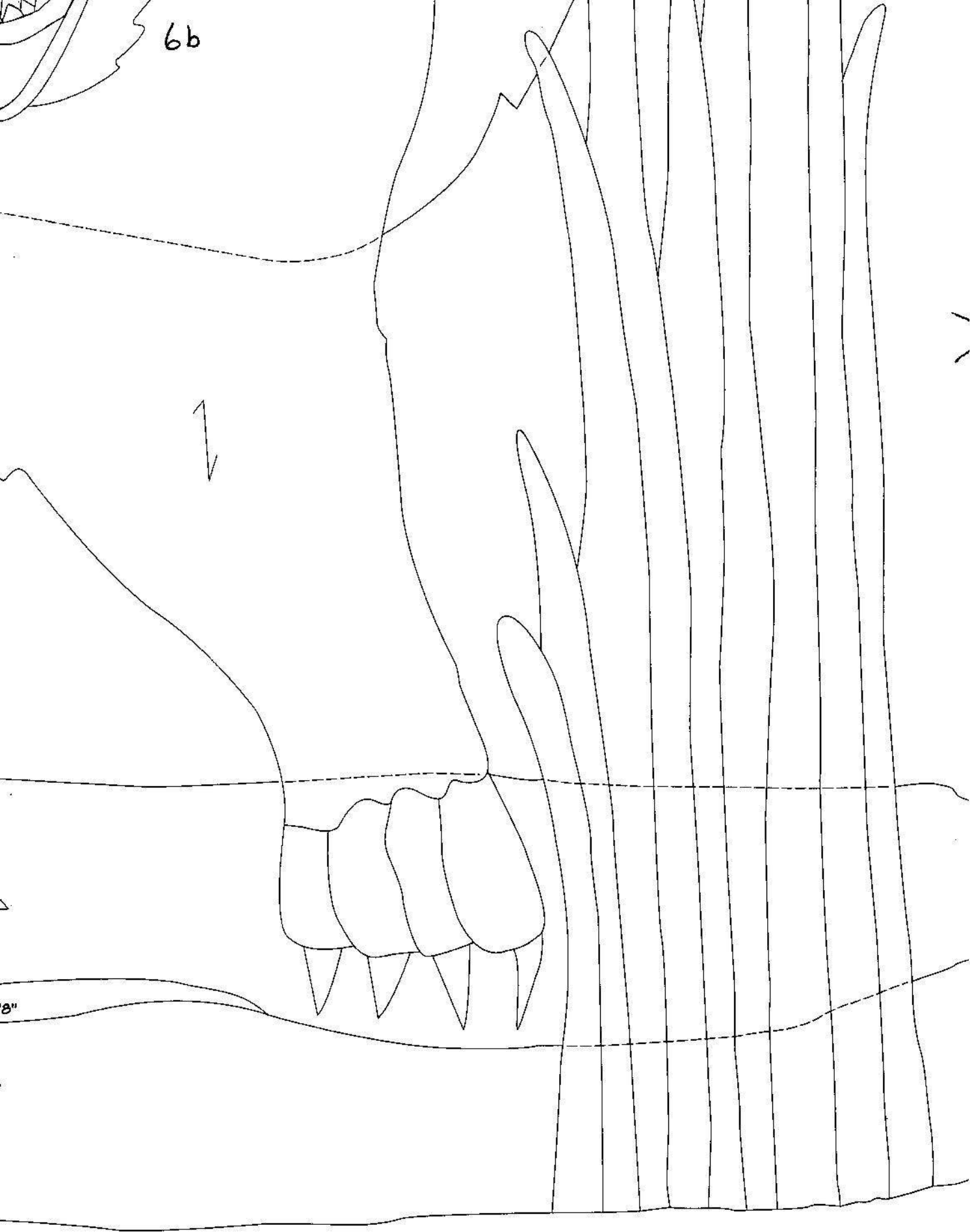


✓ 1

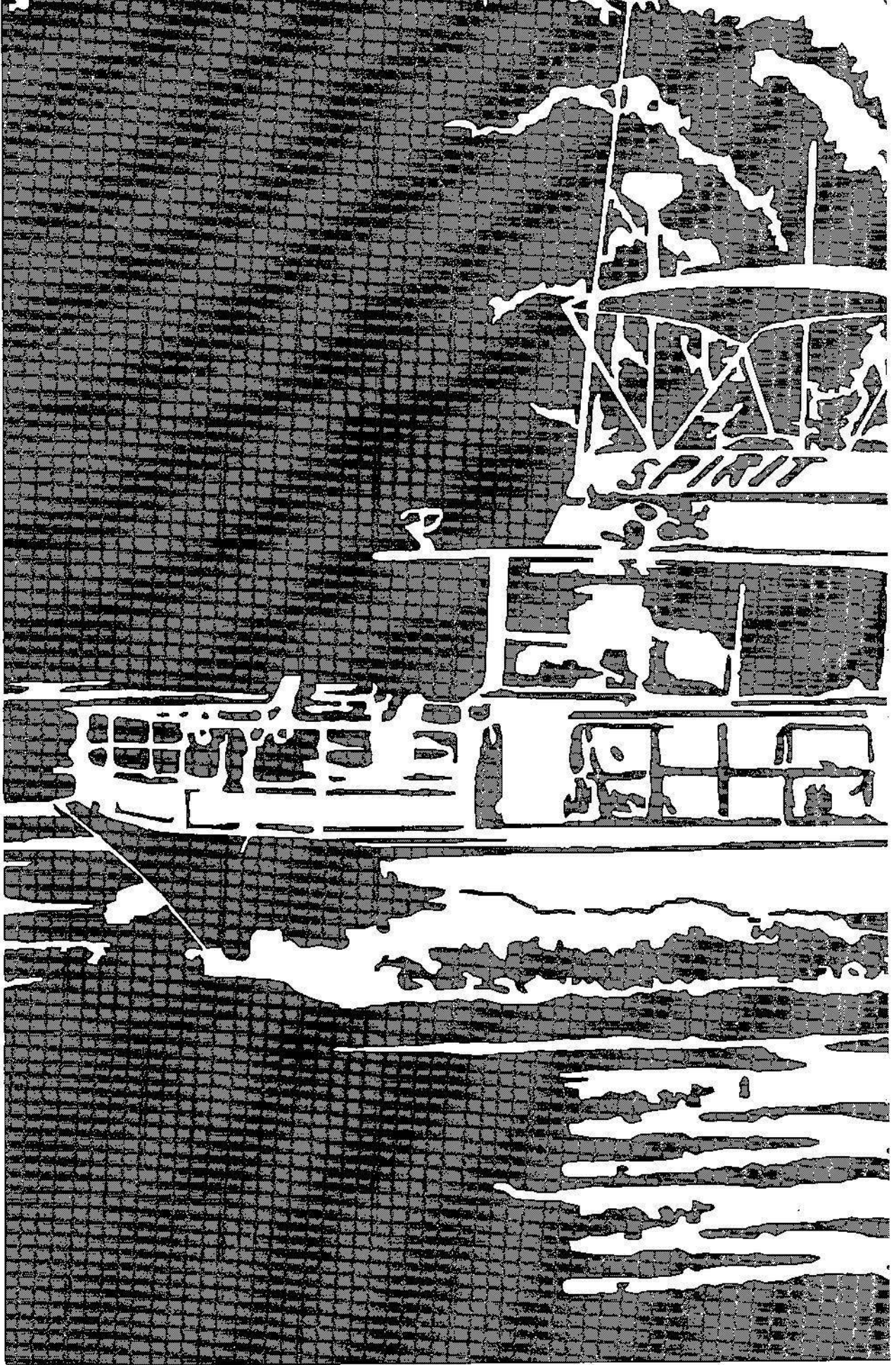
✓ 1

✓ 1

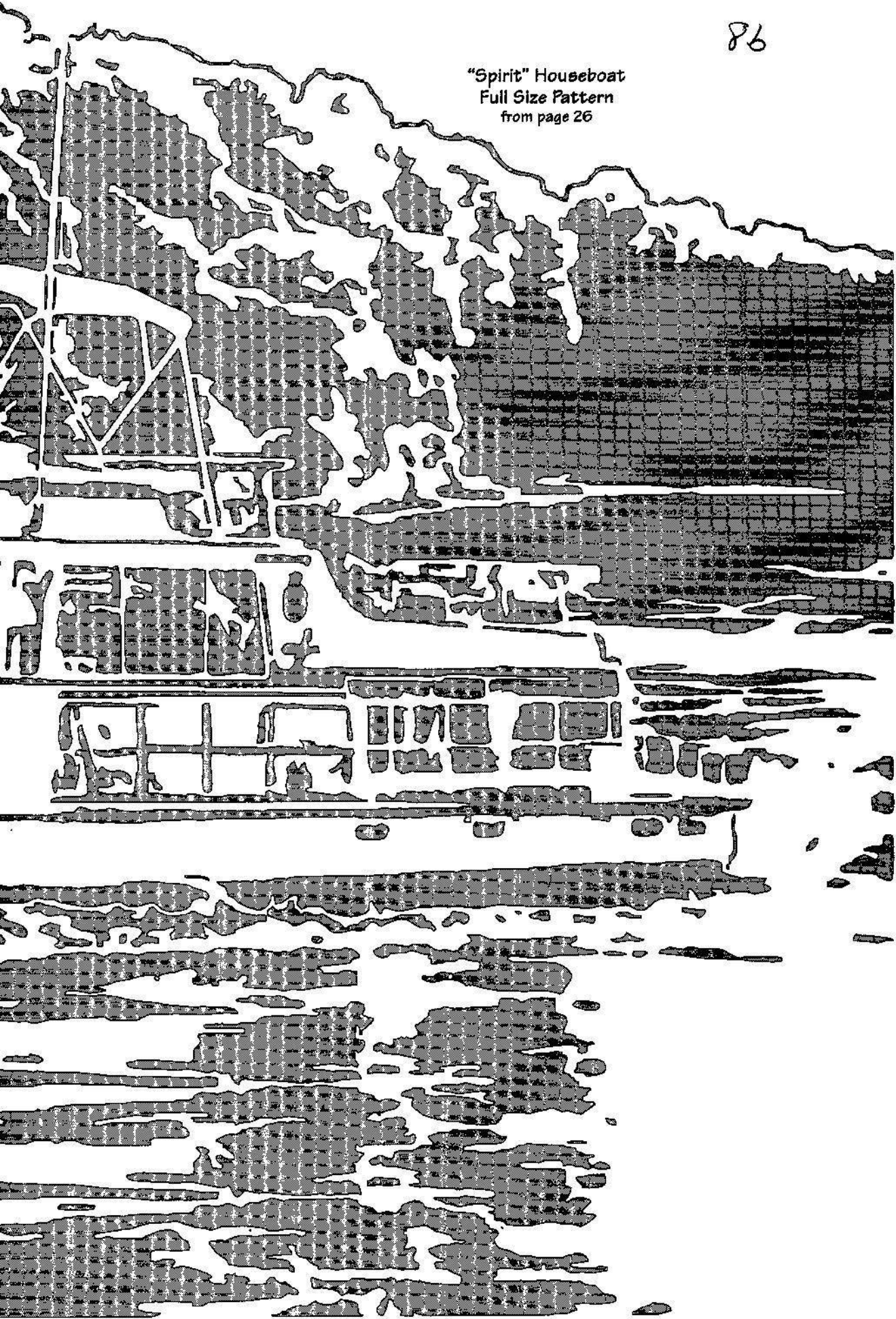
6b



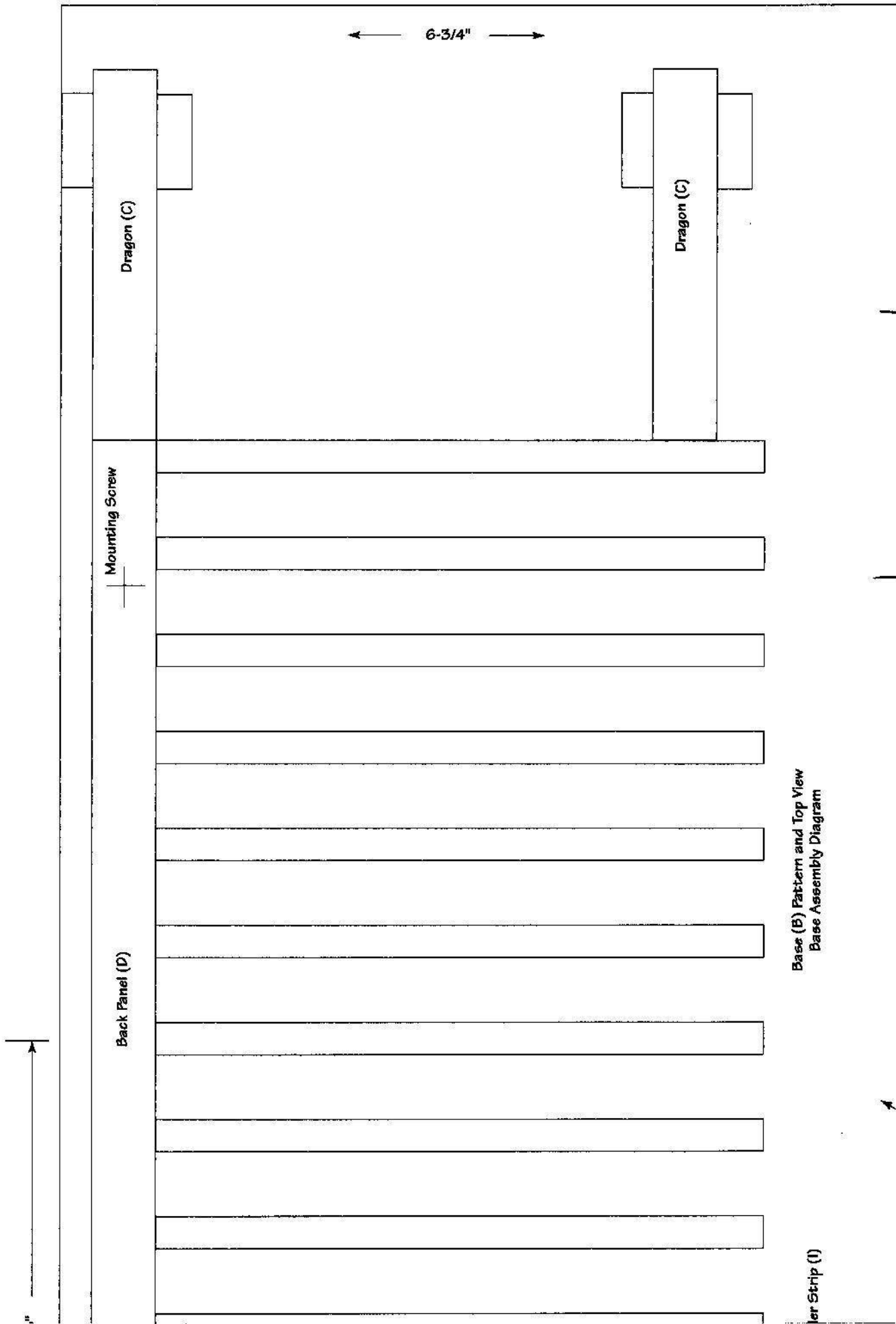
8"



"Spirit" Houseboat
Full Size Pattern
from page 26



C1



Base (B) Pattern and Top View
Base Assembly Diagram

er Strip (I)

C2

Box End (G)

Make notches in box back for hinges

E
Box Bottom

Box Back (F)

10-3/4"

Box Front (F)

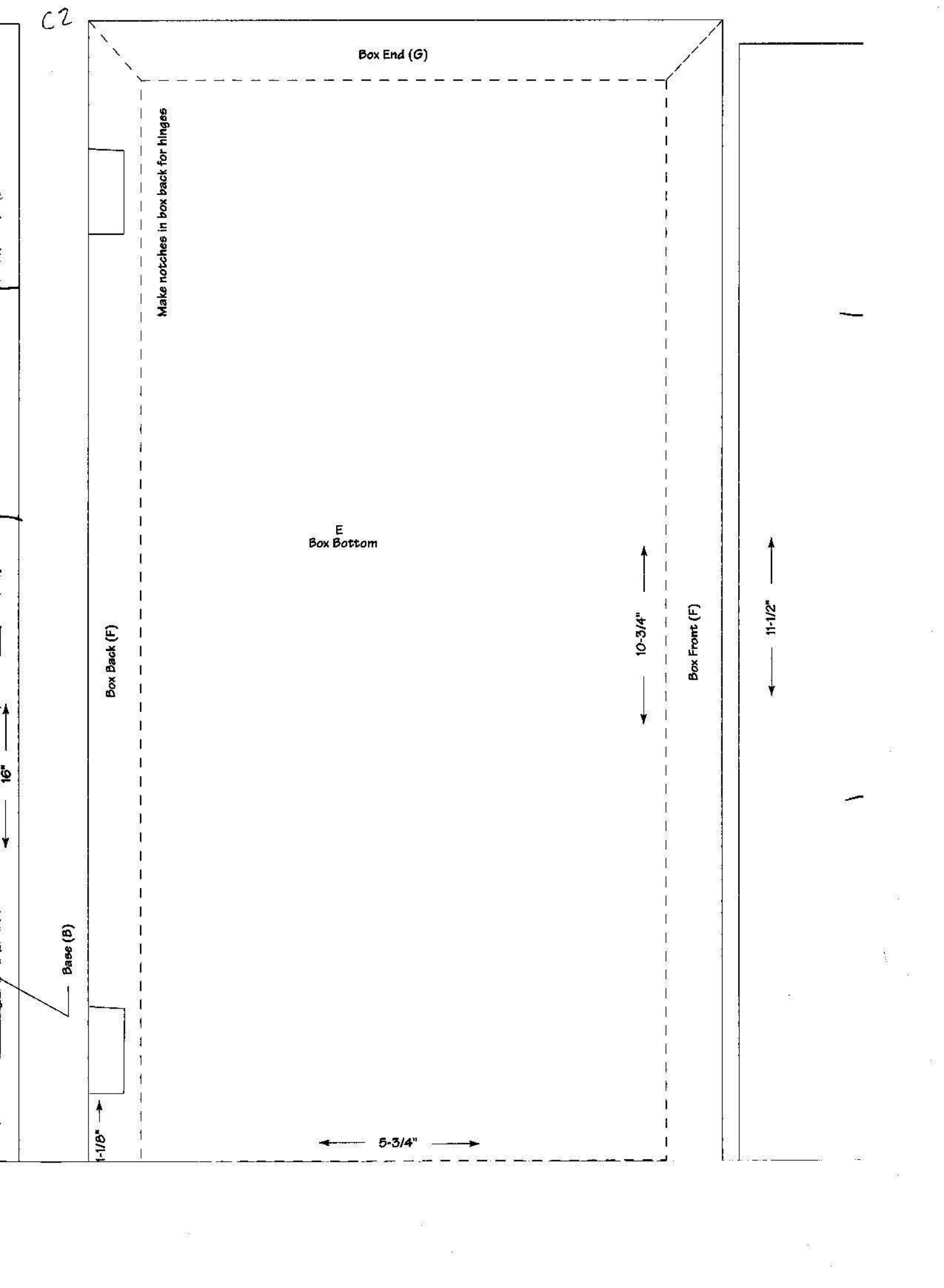
11-1/2"

Base (B)

1-1/8"

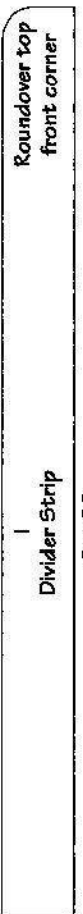
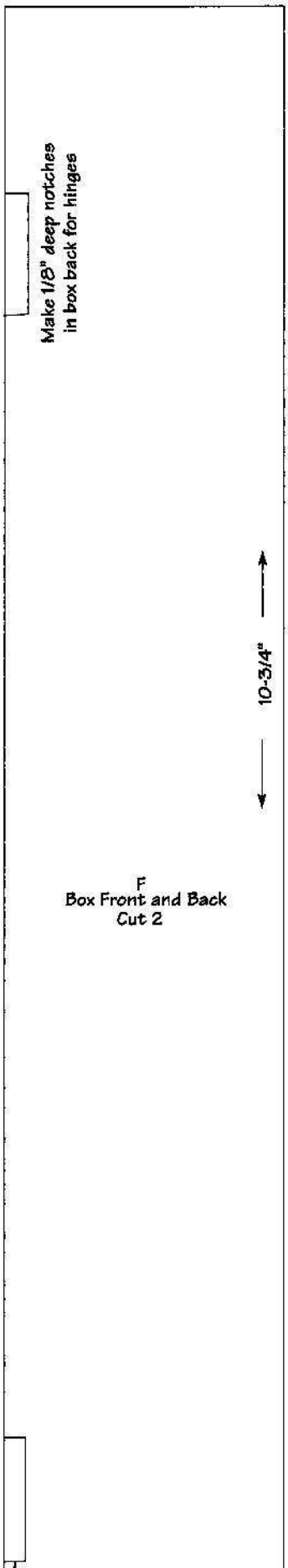
5-3/4"

16"



Dragon Box
Full Size Patterns
from page 48

H
Lid



Woodworks

FULL SIZE PATTERN SECTION NO. 2 AUGUST 2005

Side A

- Brown Trout.....from page 8
- BONUS: Shelf.....from page 16
- Dragon Box.....from page 48

Side B

- Sumatran Tiger.....from page 6
- Puffins.....from page 11
- Tip-Up.....from page 24
- Irish Blessing.....from page 29
- Wolf Mask.....from page 56
- Micro-Mini Grandmother Clock.....from page 74

Metric Conversions:

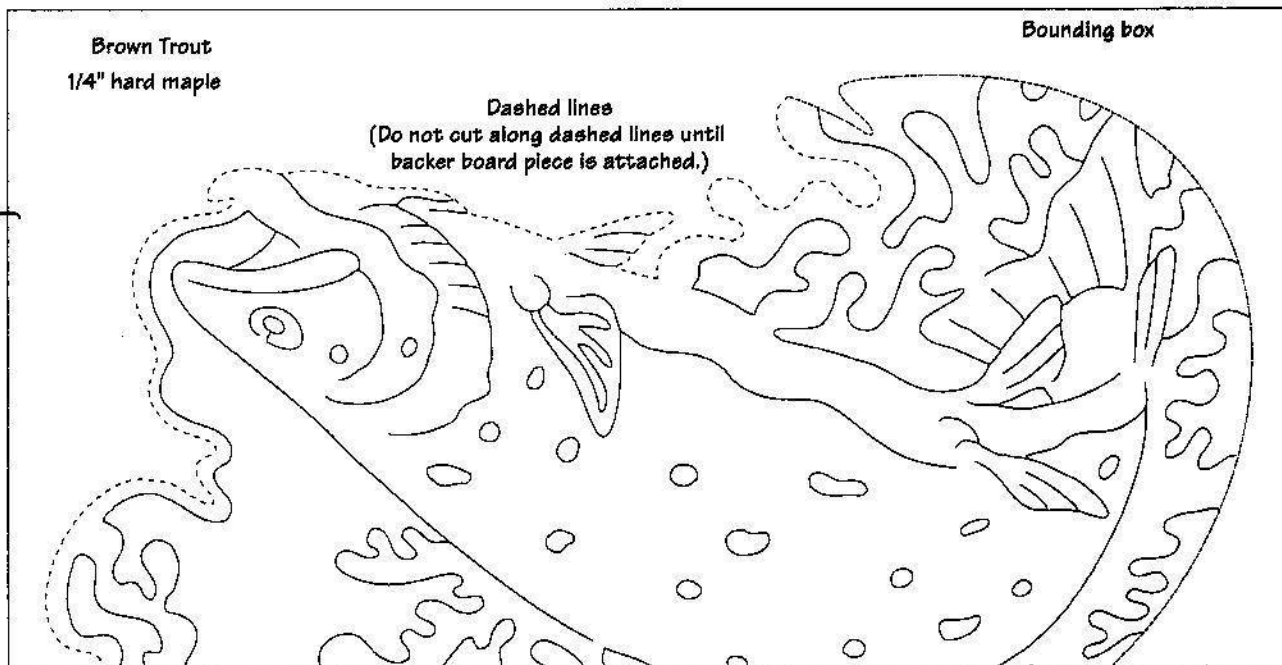
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

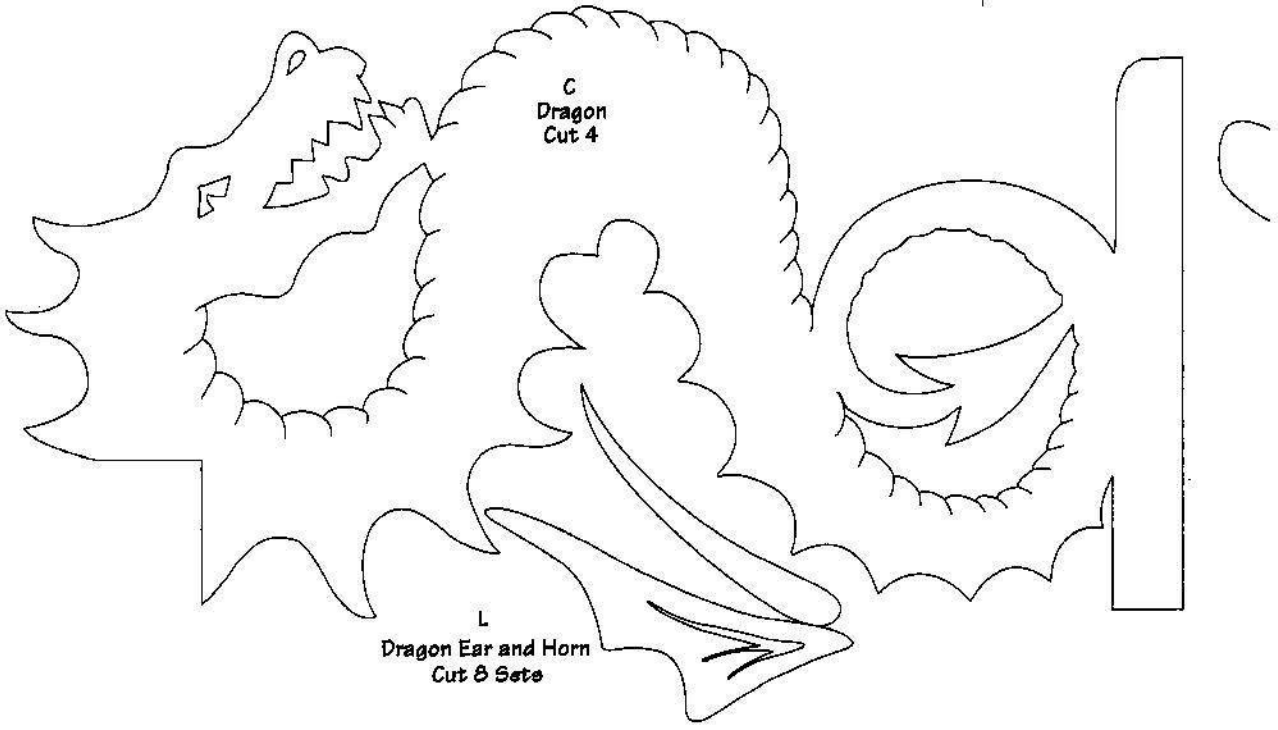
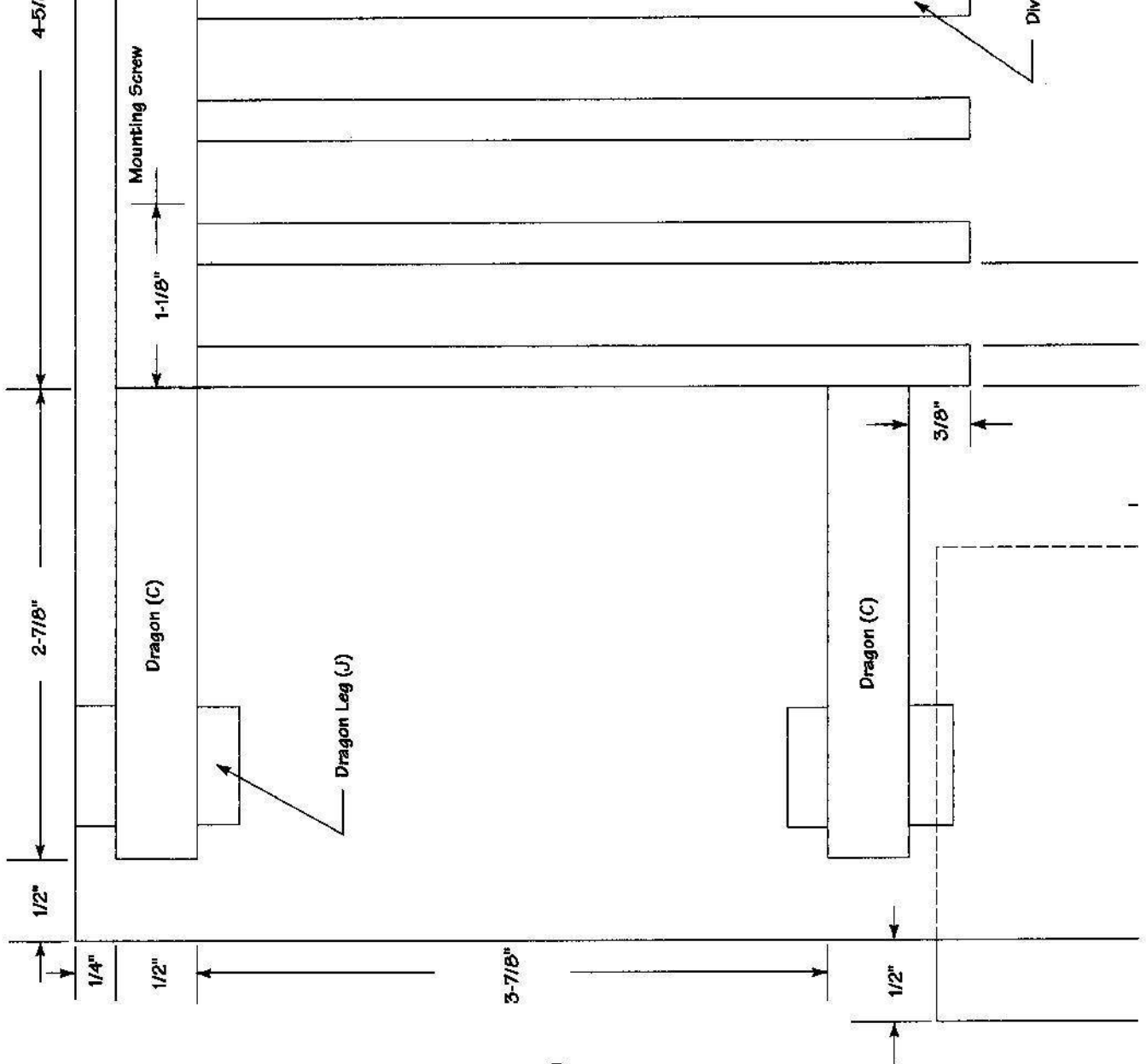
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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

Note: all of the designs in Creative Woodworks & Crafts pattern sections are copyrighted. You are permitted to make photocopies ONLY for your personal use. You may give away or sell the completed projects you make from them, but you are NOT permitted to make copies of the actual patterns themselves to sell, give away or otherwise distribute in any other form.

Brown Trout
Full Size Patterns
from page 8

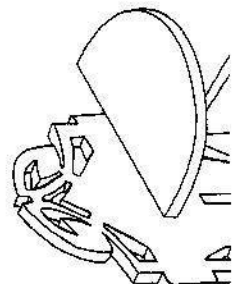
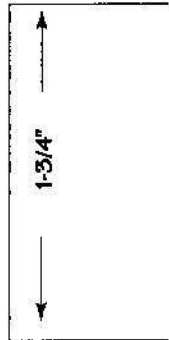
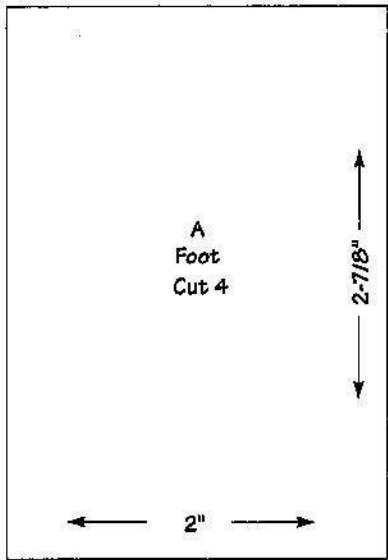
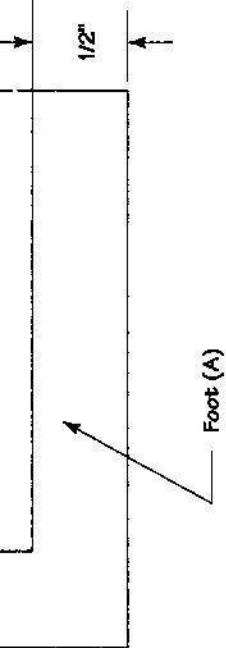
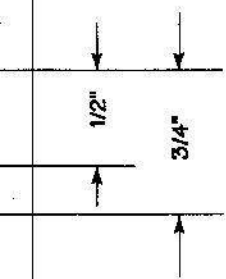


CS



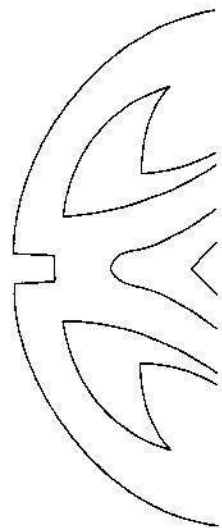
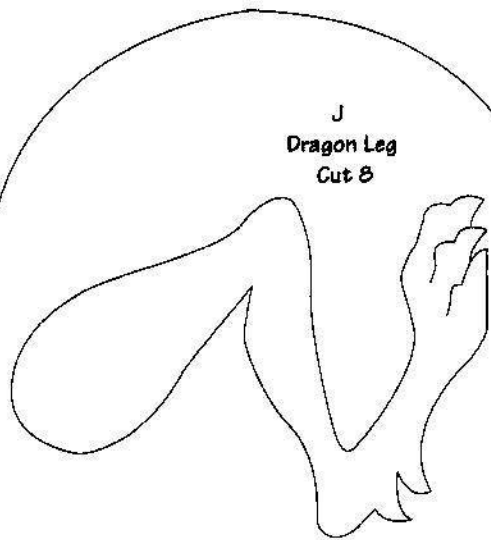
Box End (G)

C6



Assembly Diagr.

D
Back Panel



C7

6-1/8"

1-1/8"

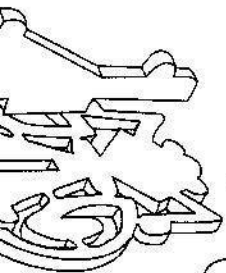
1-3/4"

G
Box End Panel
Cut 2

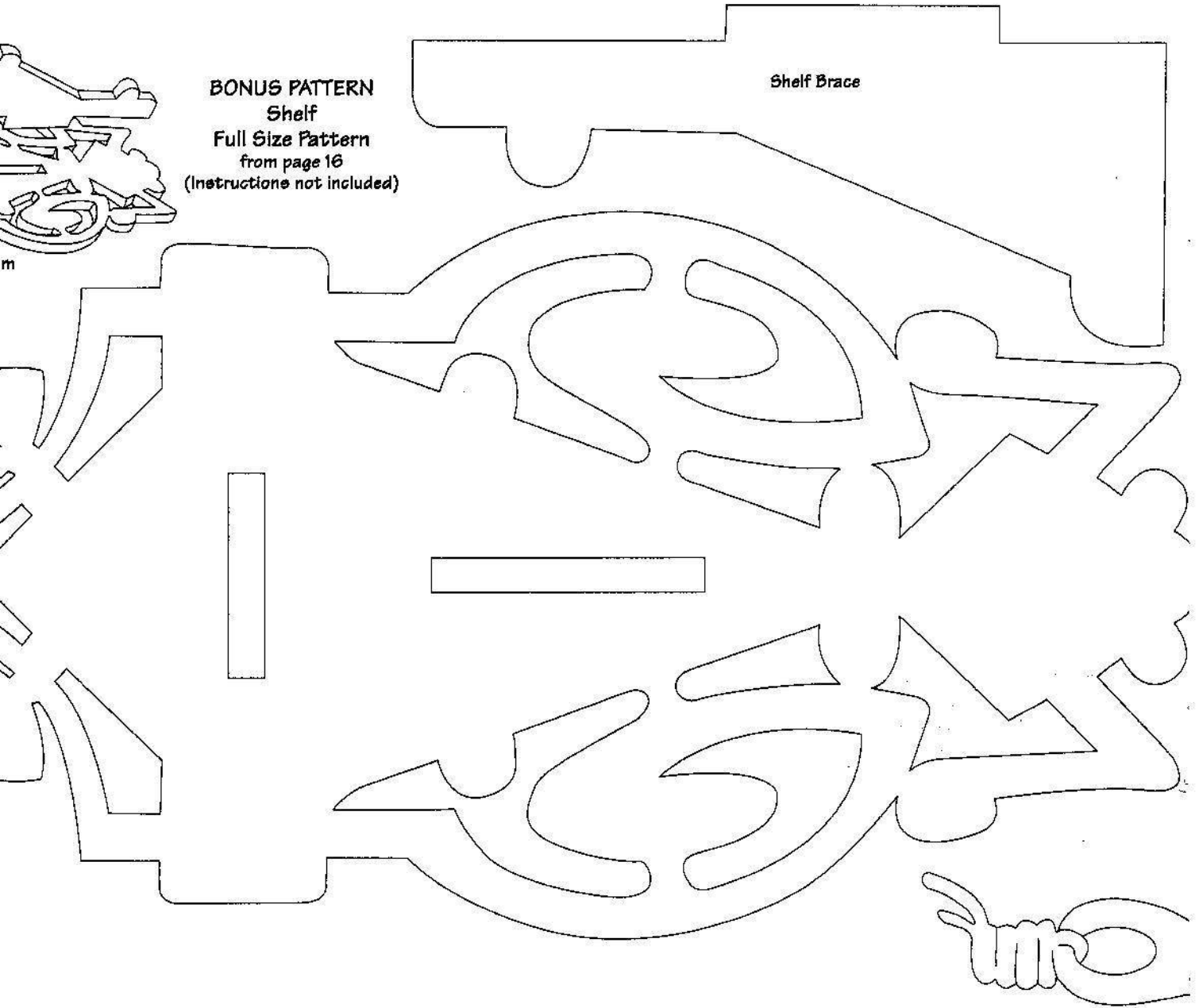
5-3/4"

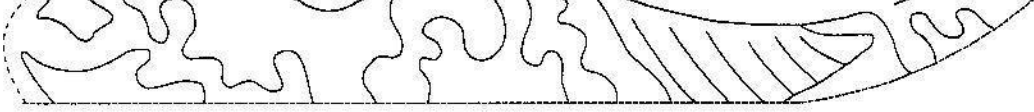
BONUS PATTERN
Shelf
Full Size Pattern
from page 16
(Instructions not included)

Shelf Brace



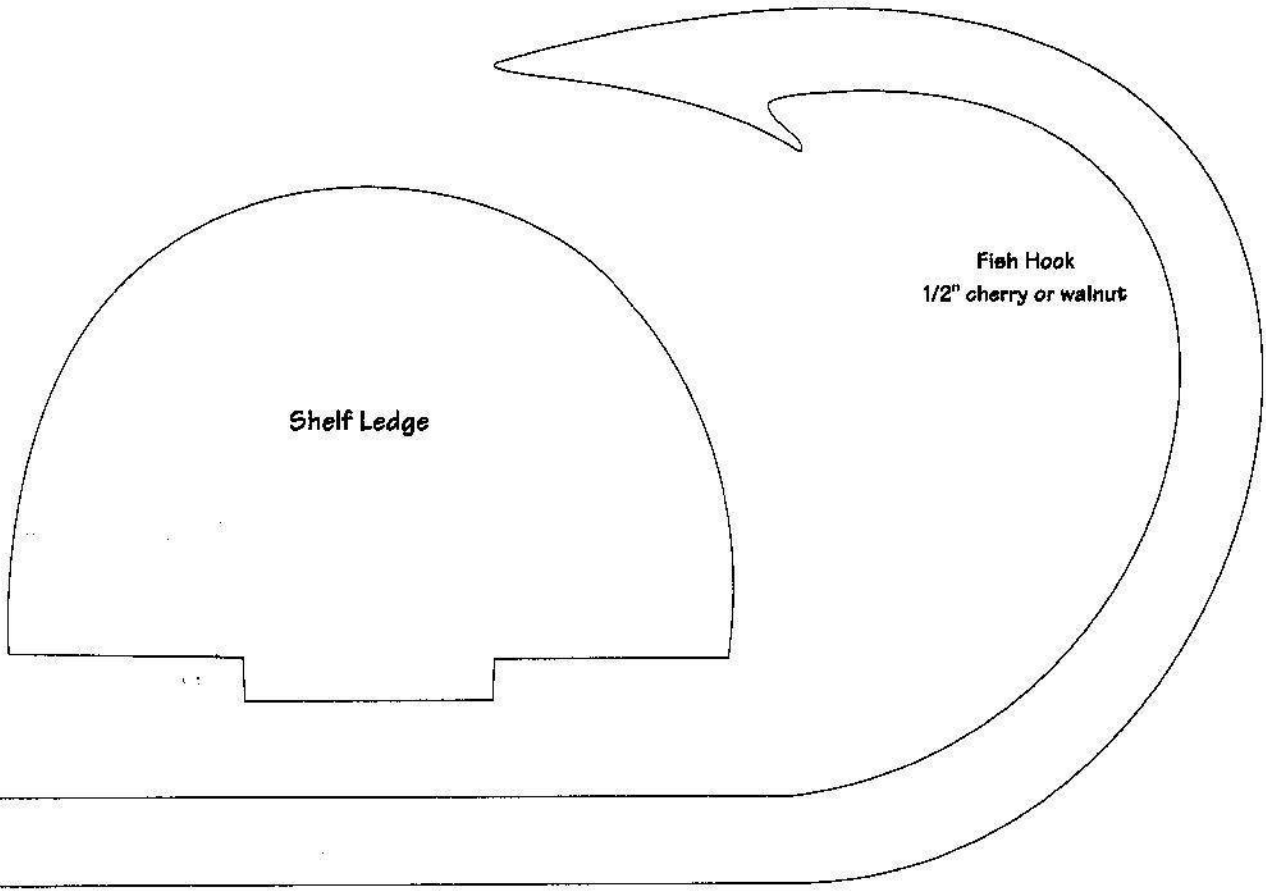
m





Bounding box

Brown Trout
Backer Board
1/8" Baltic birch

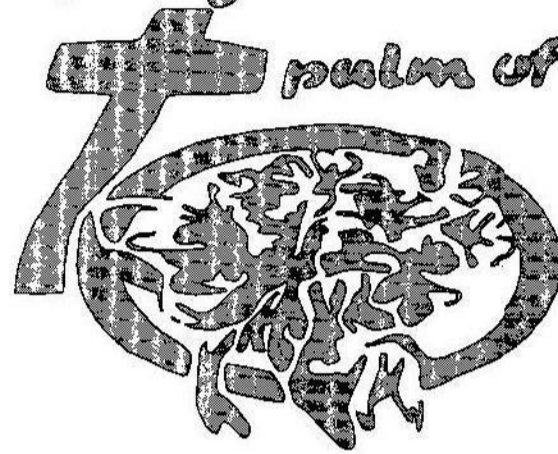


Shelf Ledge

Fish Hook
1/2" cherry or walnut

An Irish Blessing

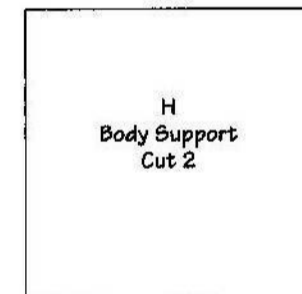
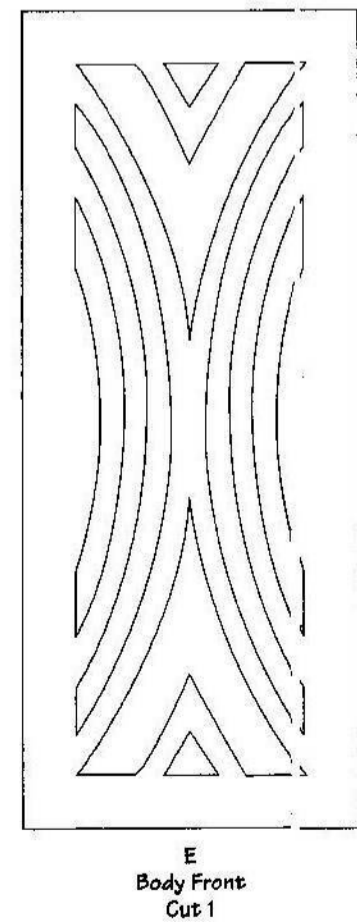
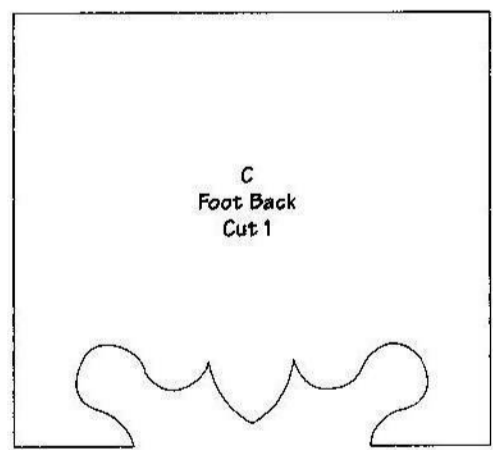
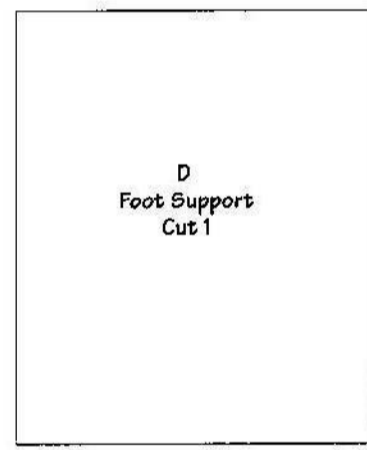
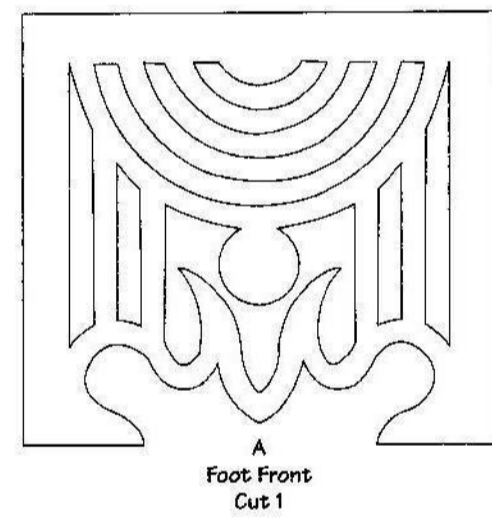
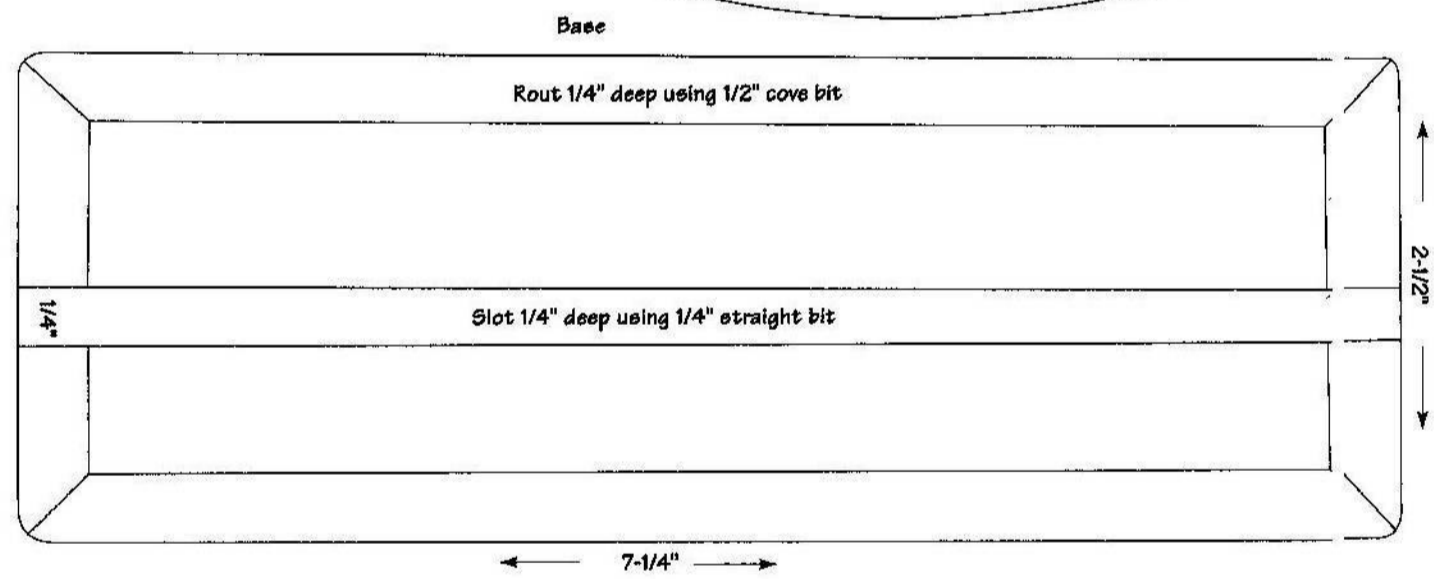
May the road rise up to meet you
May the wind be always
at your back
May the sun shine warm
upon your face
May the rain fall soft
upon your fields
And until we meet again
May God hold you in the
palm of His hand



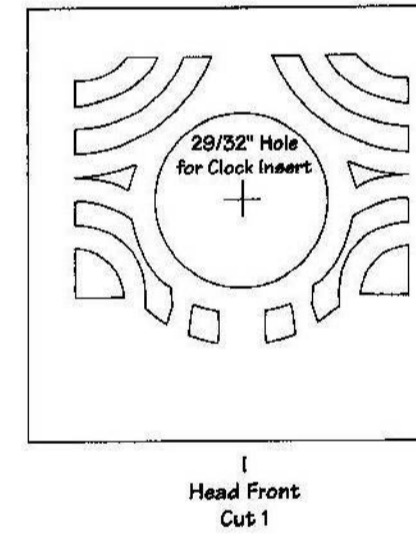
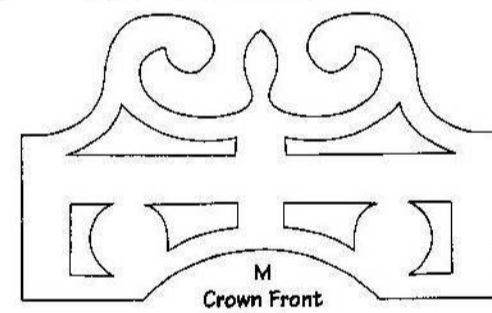
Tip-Up
Full Size Pattern
from page 29



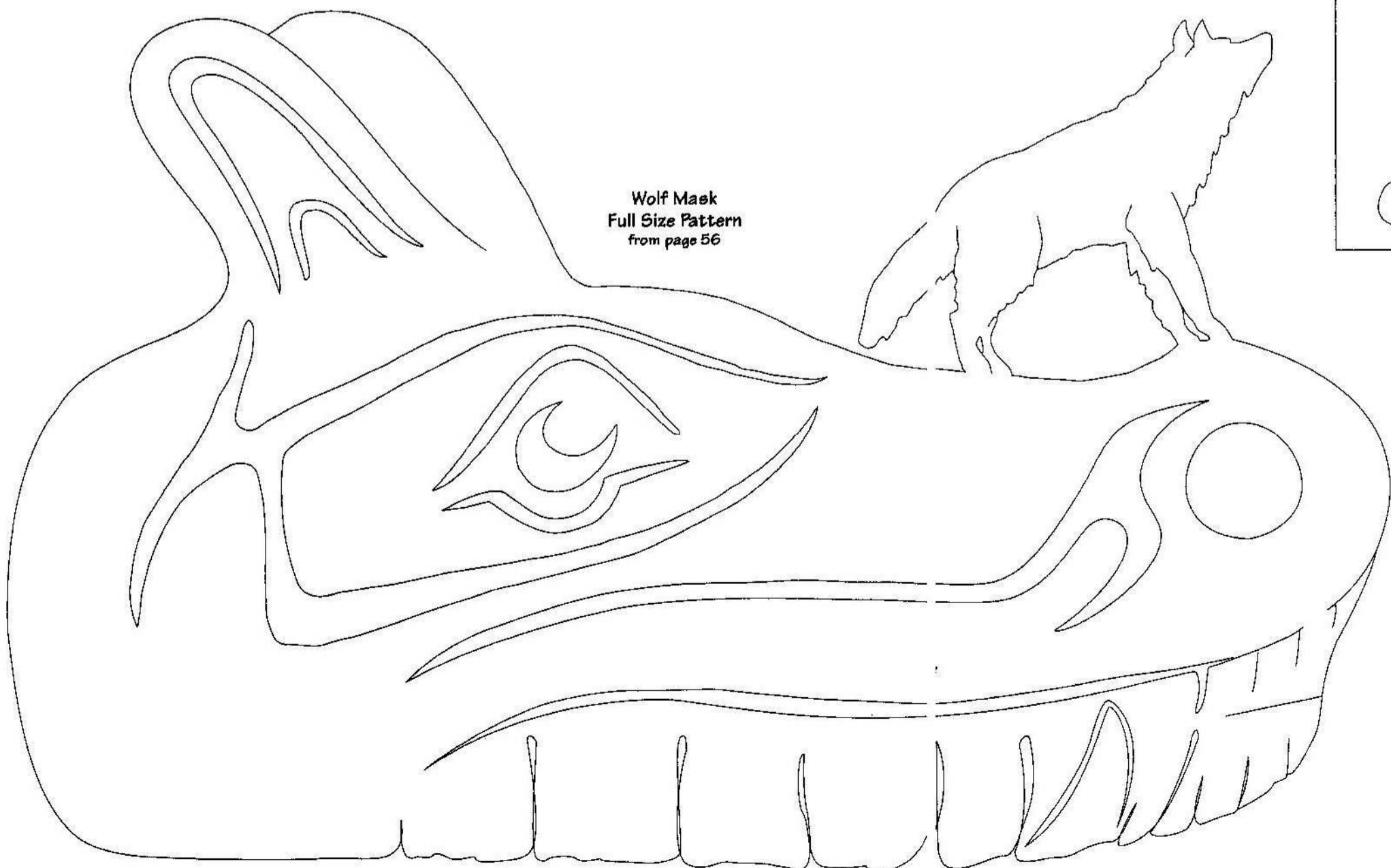
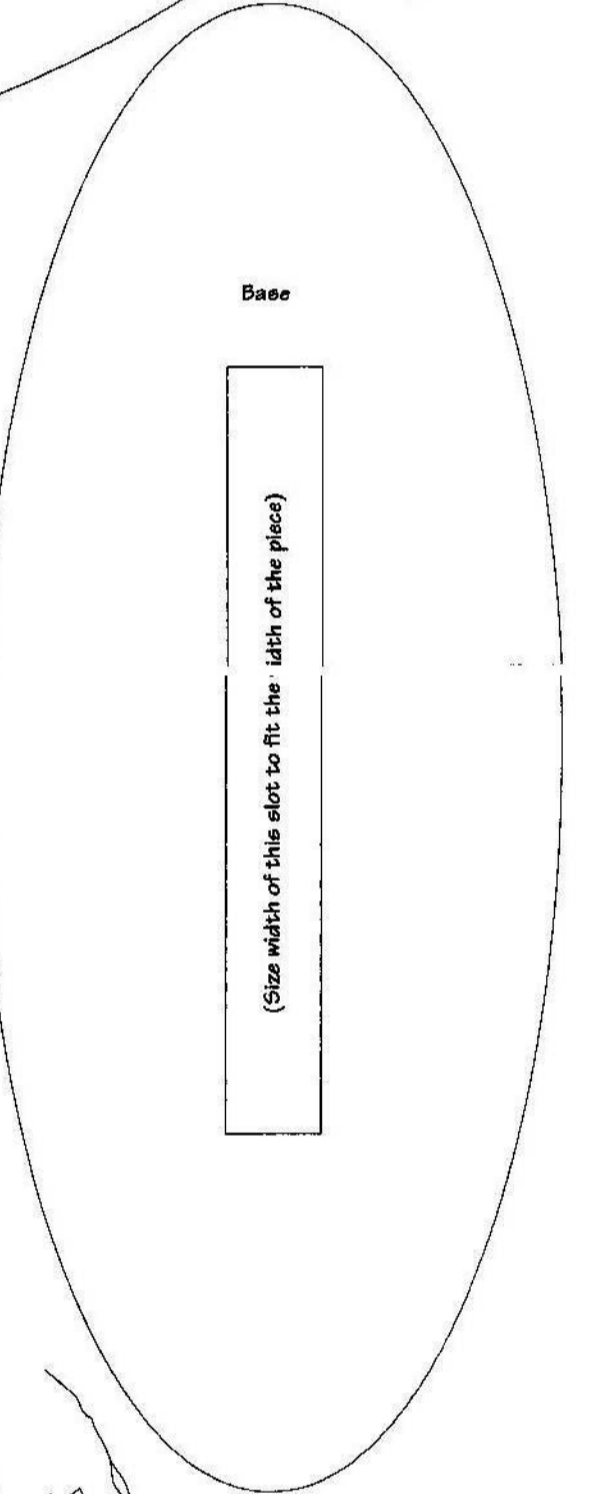
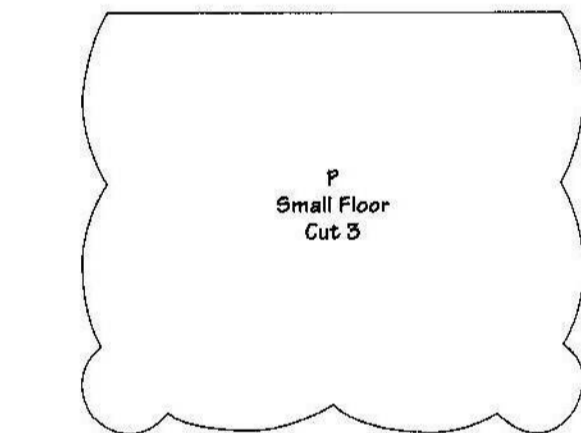
Sumatran Tiger
Full Size Pattern
from page 6



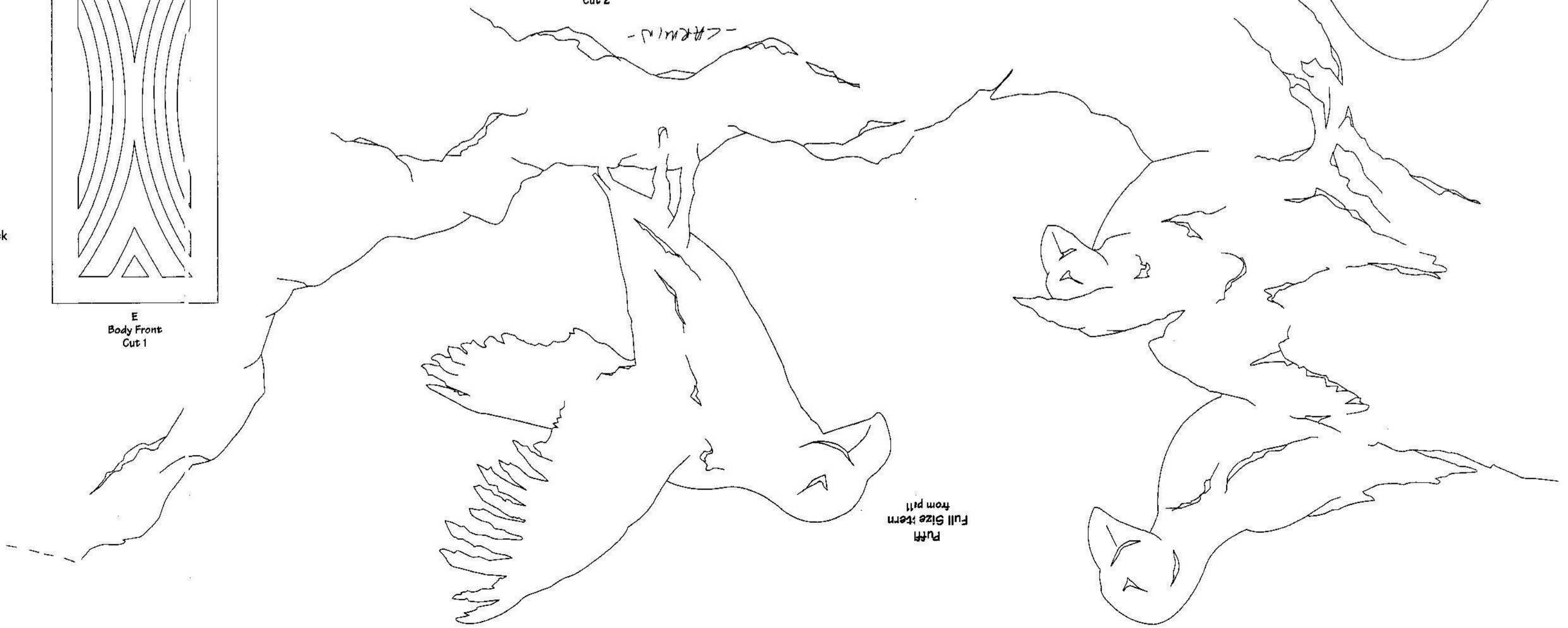
d7

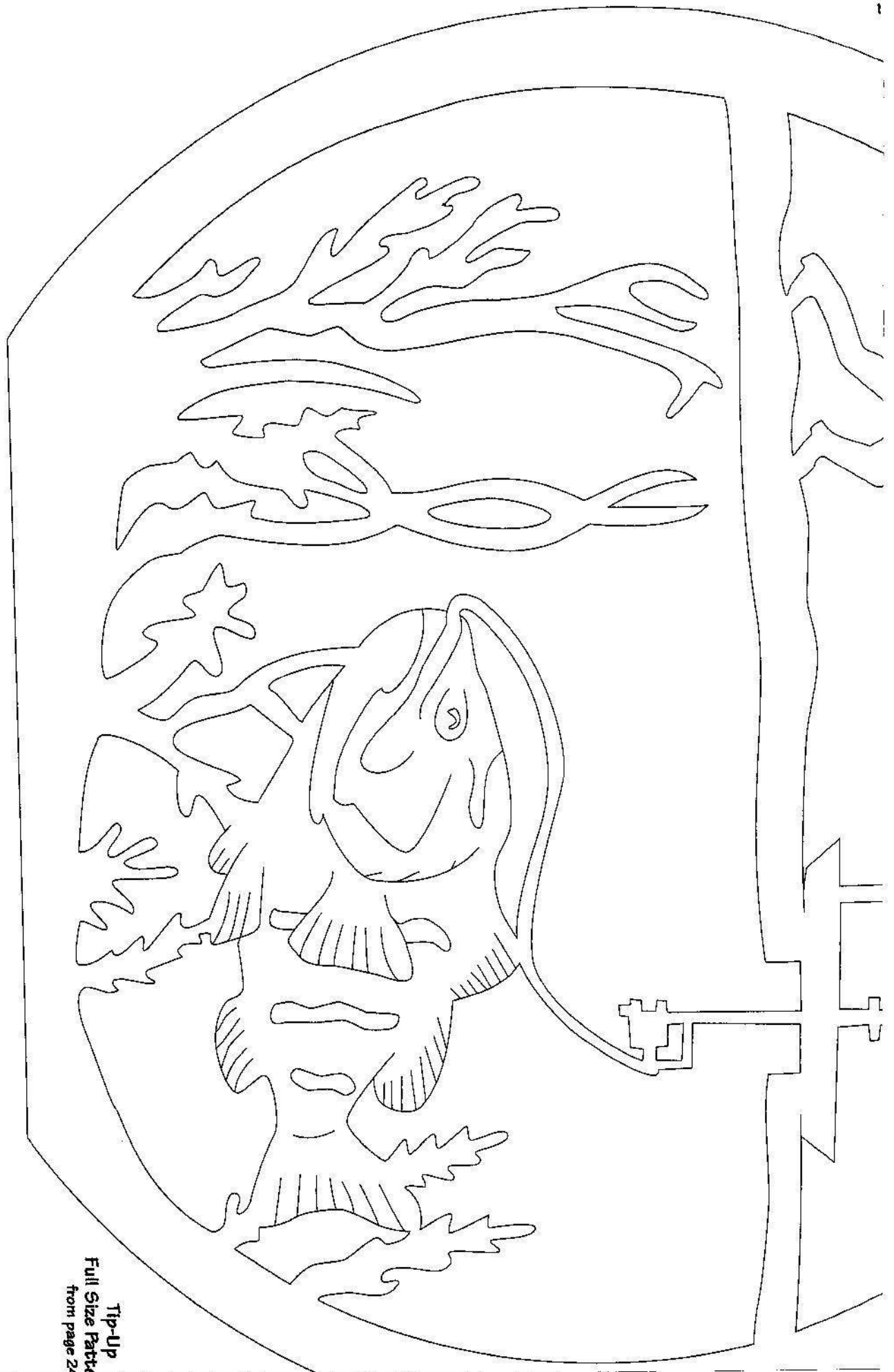


d8



Micro-Mini Grandmother Clock
Full Size Patterns
from page 74





Tip-Up
Full Size Pattern
from page 24

Irish Blessing
Full Size Pattern
from page 29

An Irish Blessing

May the road rise up to you

May the wind be always

at your back

May the sun shine warm

upon you

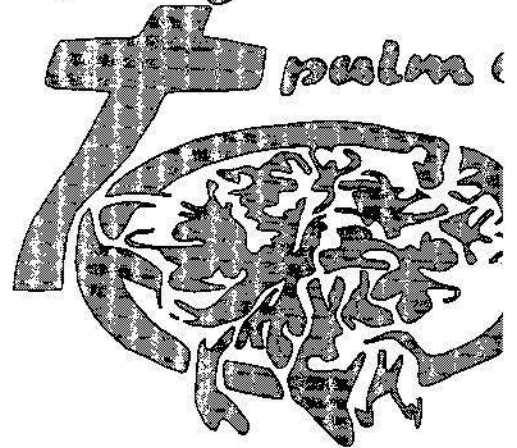
May the rain fall soft

upon you

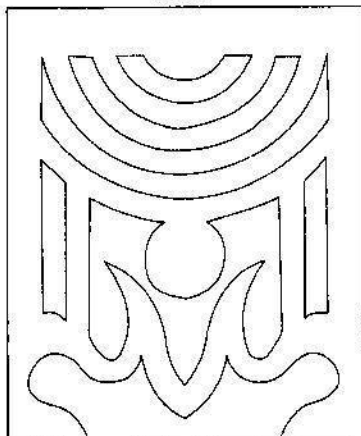
And until we meet again

May God hold you in the

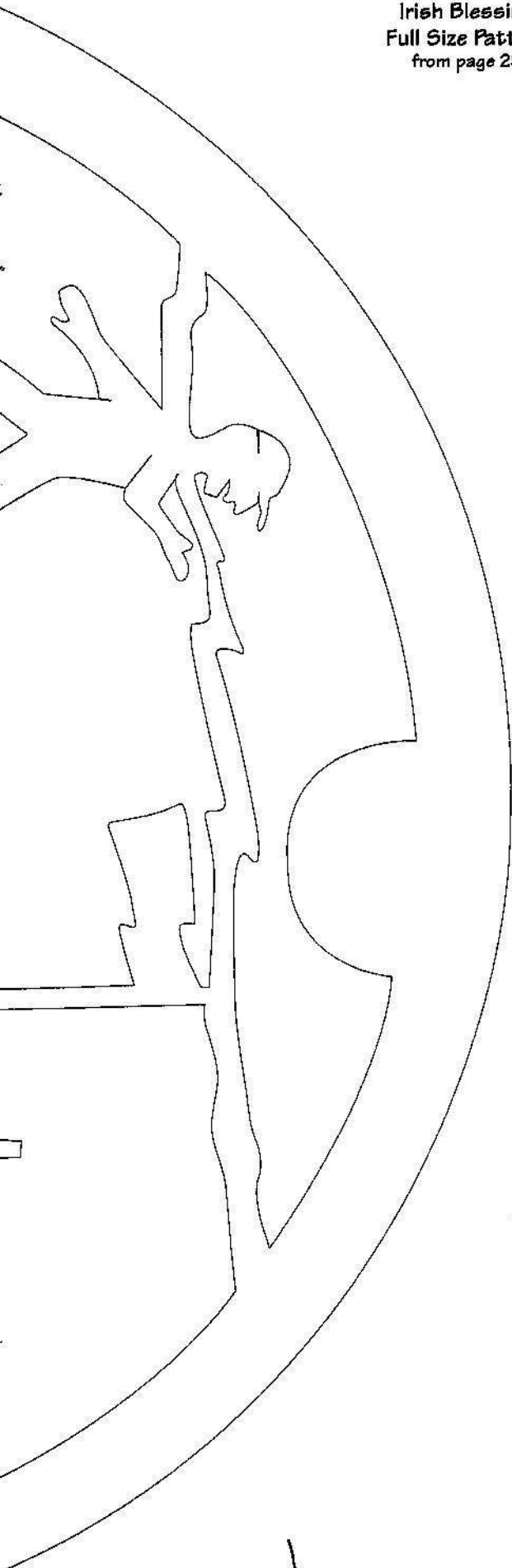
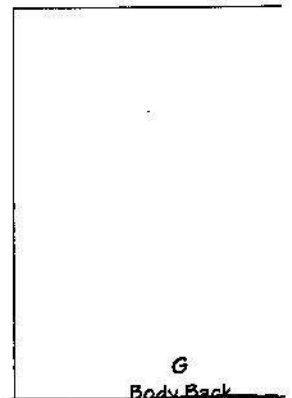
palm of His hand



B
Foot Side
Cut 2



G
Body Back



essing

meet you

ys

ar buck

me

your face

your fields

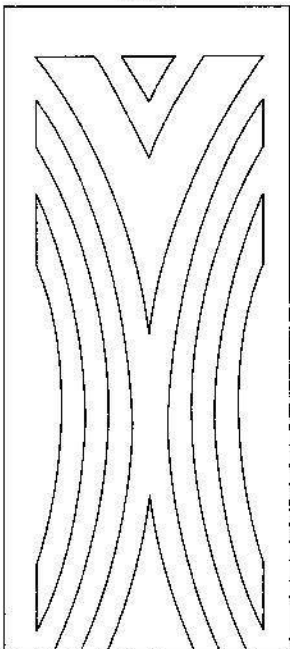
tin

he

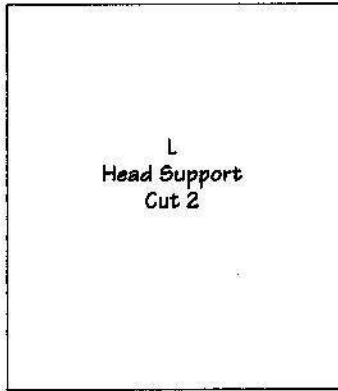
of His hand



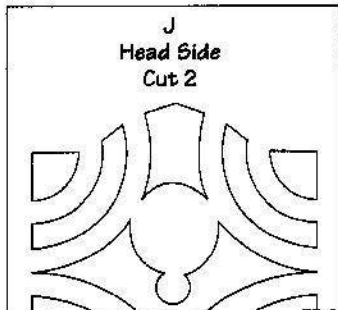
F
Body Side
Cut 2



L
Head Support
Cut 2

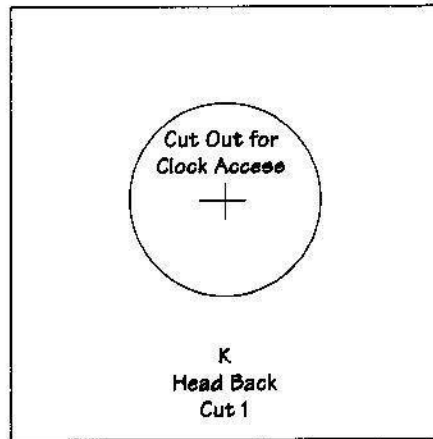


J
Head Side
Cut 2



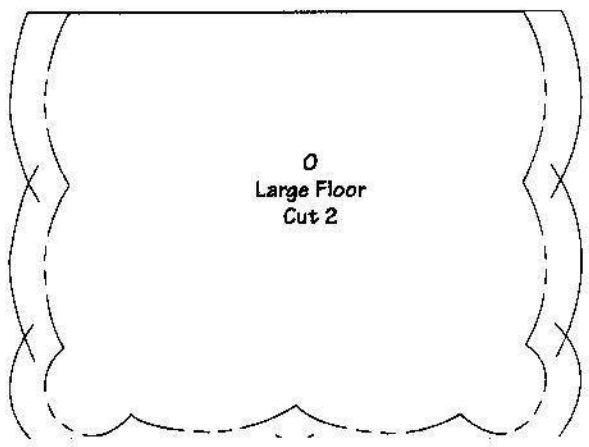
Cut Out for
Clock Access

K
Head Back
Cut 1

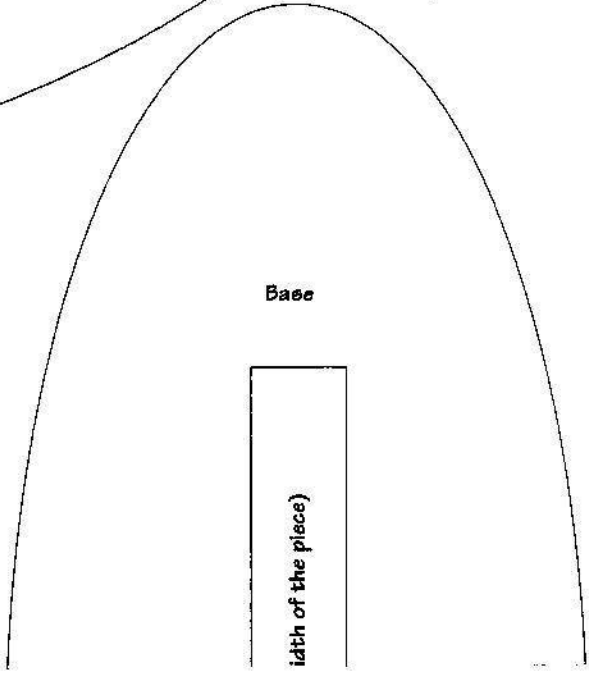




Sumatran Tiger
Full Size Patterns
from page 6



0
Large Floor
Cut 2



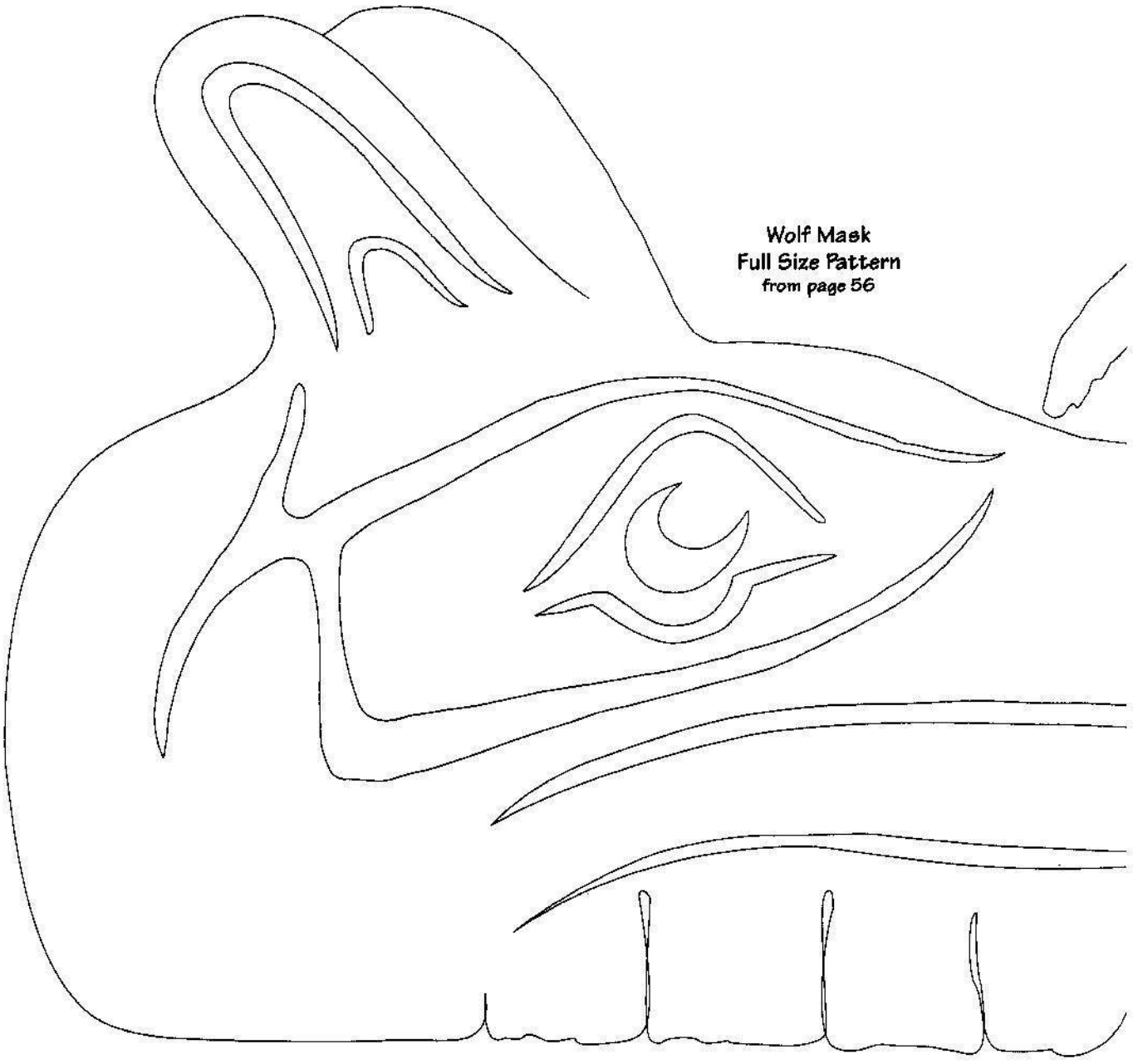
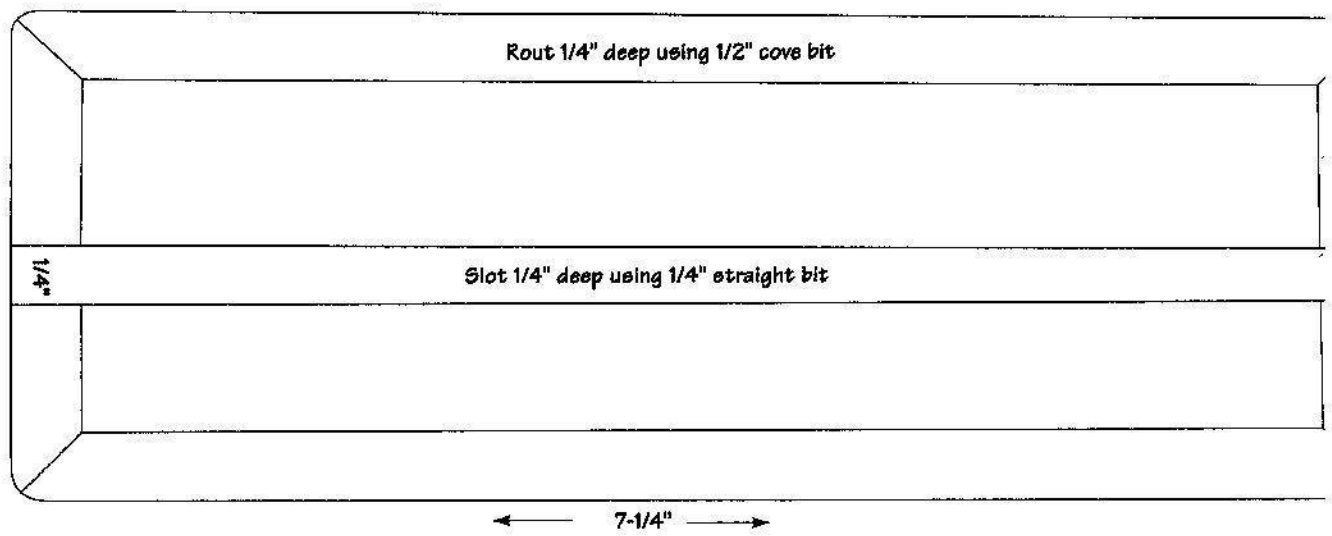
Base

1 1/2 in
width of the piece

ms

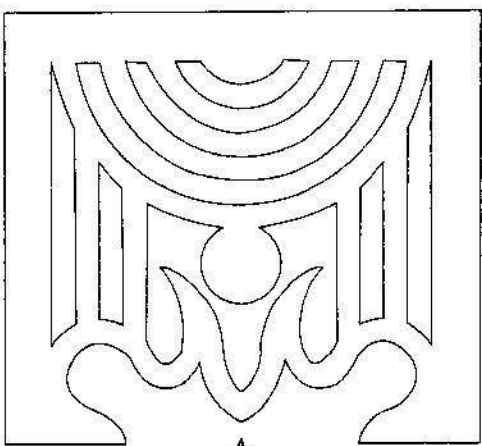
25

Base

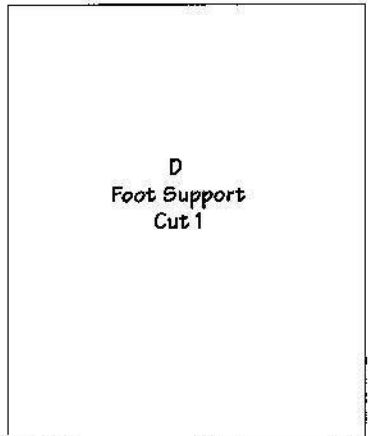


Cut 1

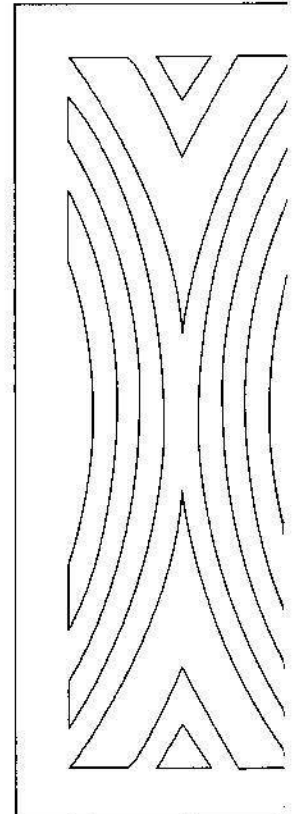
A6



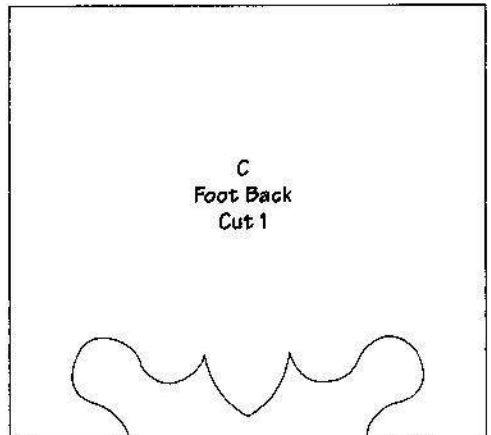
A
Foot Front
Cut 1



D
Foot Support
Cut 1

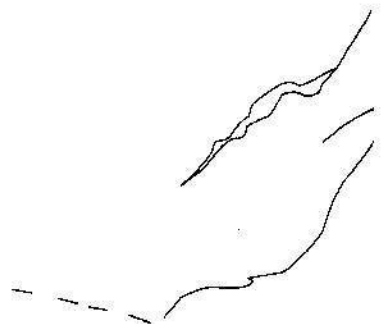
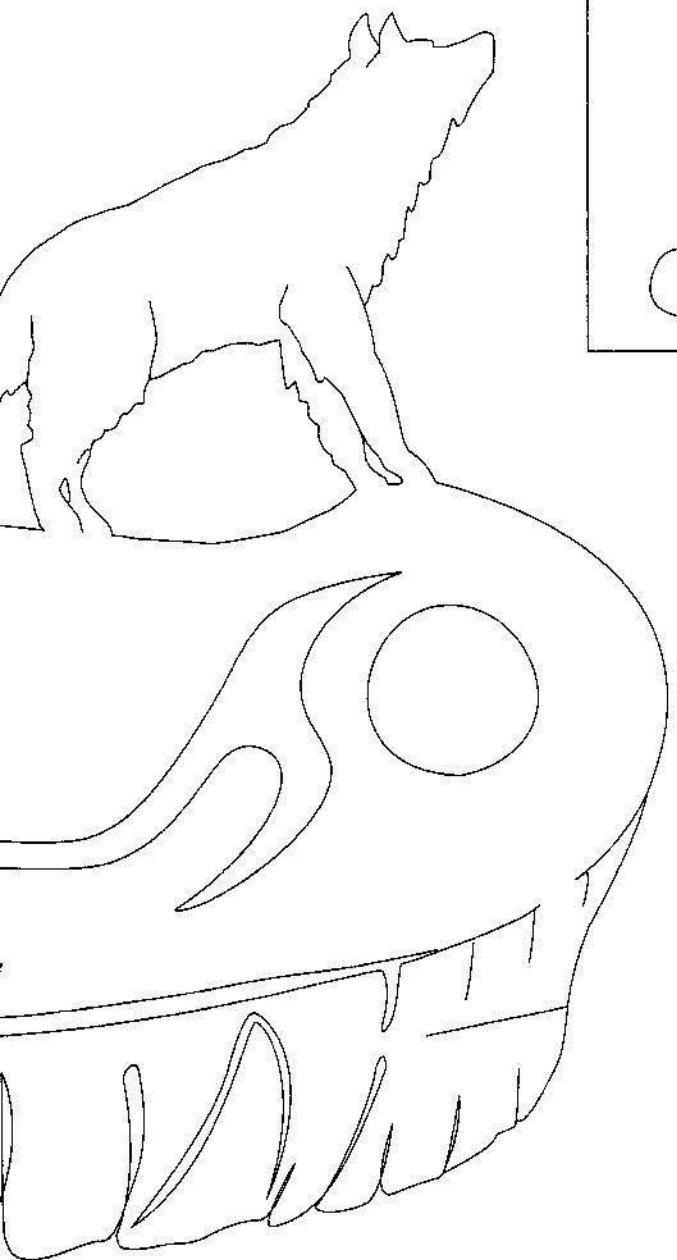


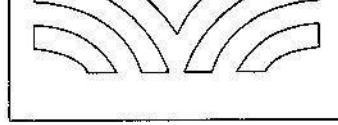
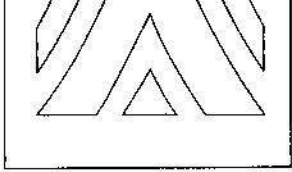
E
Body Front
Cut 1



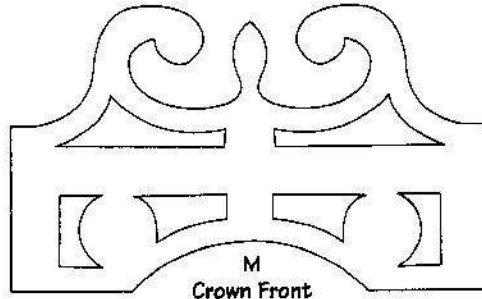
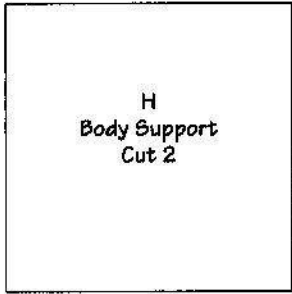
C
Foot Back
Cut 1

Micro-Mini Grandmother Clock
Full Size Patterns
from page 74

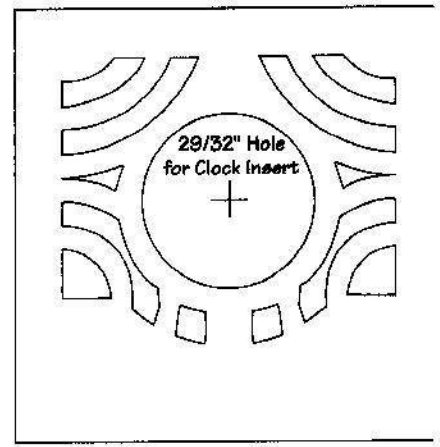




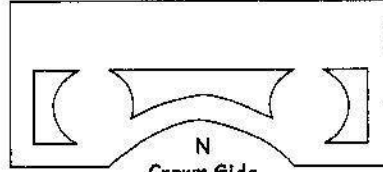
d7



M
Crown Front
Cut 1



I
Head Front
Cut 1

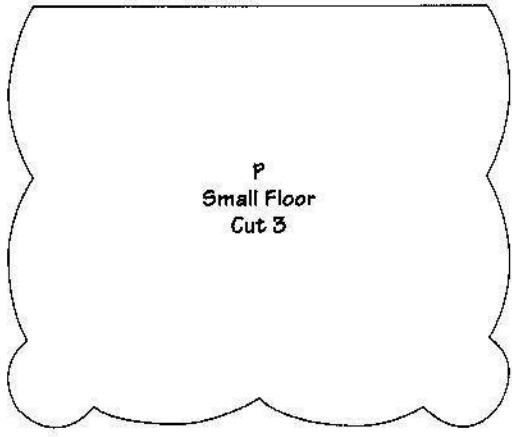


N
Crown Side
Cut 2

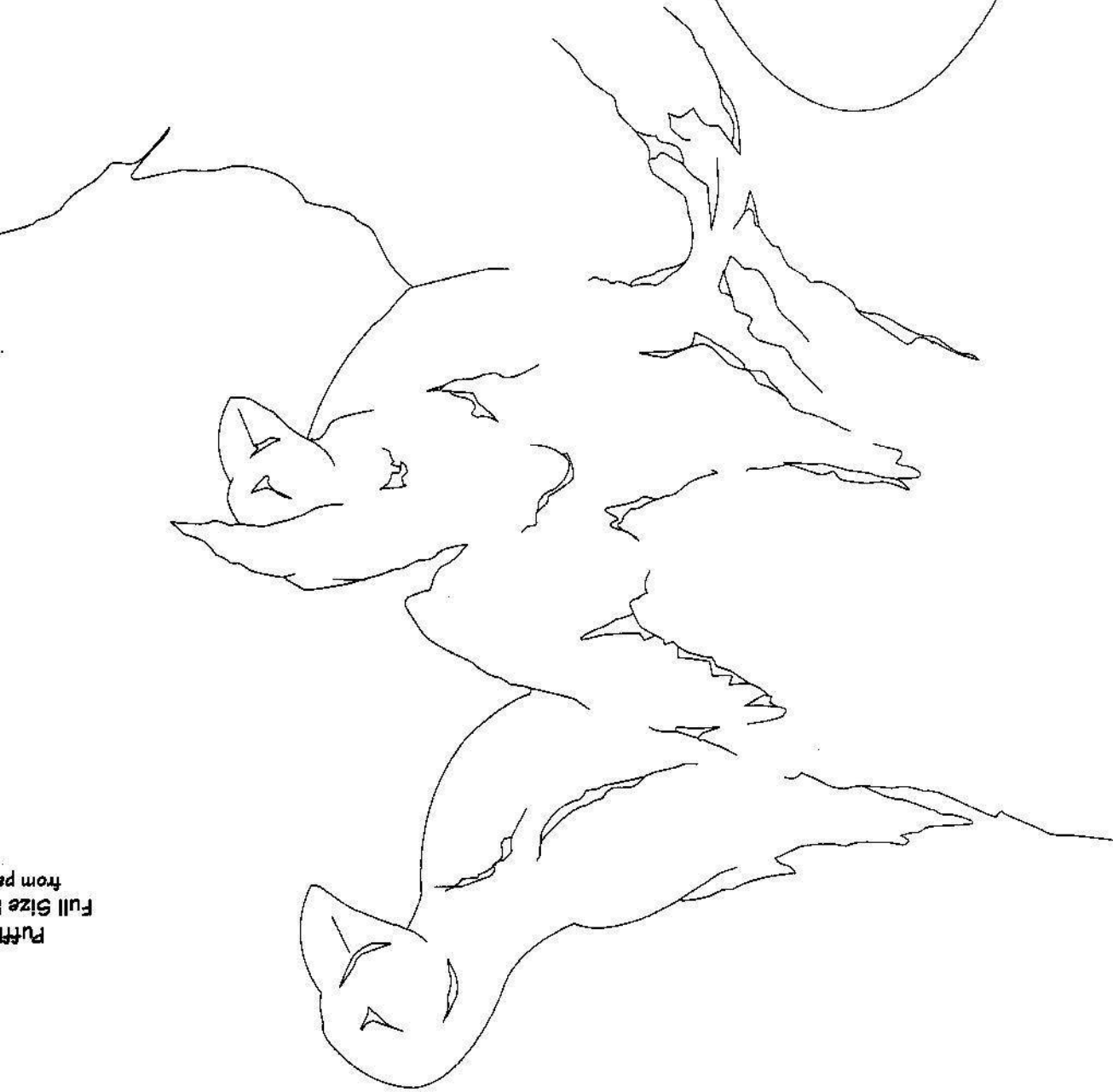


no
atern
ge 11

d8



(Size width of this slot to fit the



Puffin
Full Size
from page