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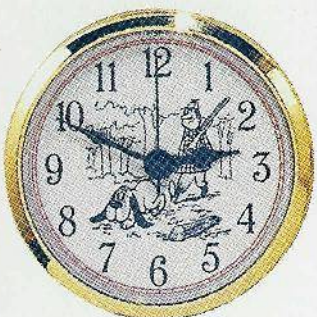
ET - 72 MM - 6
GOLF



ET - 72 MM - 7
BOWLING



ET - 72 MM - 8
FISHERMAN



ET - 72 MM - 9
HUNTER



ET - 72 MM - 10
DEER



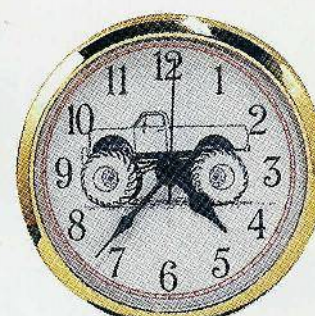
ET - 72 MM - 11
DOG



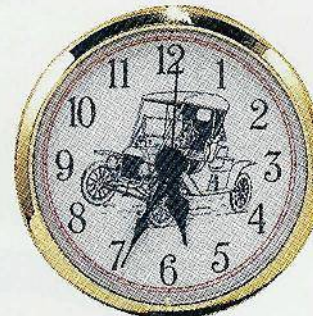
ET - 72 MM - 12
CAT



ET - 72 MM - 13
RABBIT



ET - 72 MM - 14
4 X 4



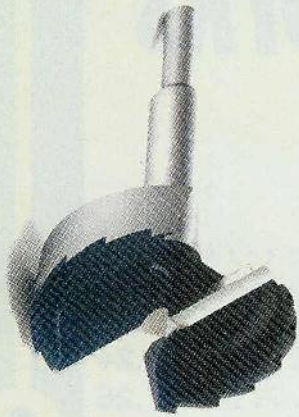
ET - 72 MM - 15
ANTIQUE CAR



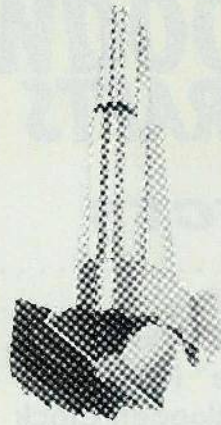
ET - 72 MM - 16
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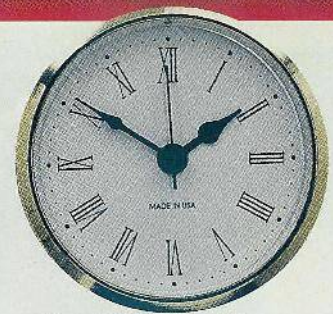
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E - 72 MM - A



E - 72 MM - R

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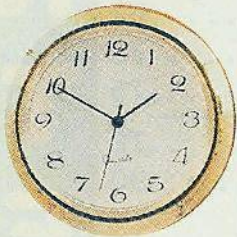
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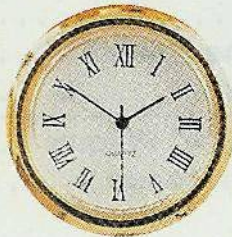
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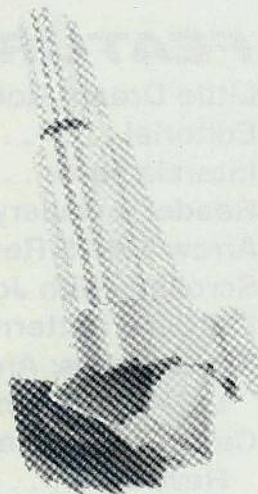
BFU-1716-WAS



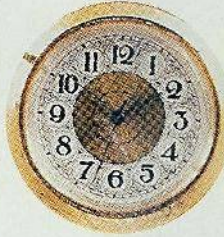
BFU-1716-WRS

MINIATURE FIT-UPS

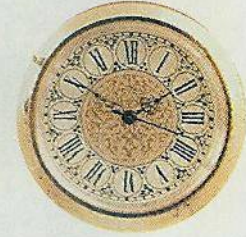
1 3/8" FORSTNER BIT



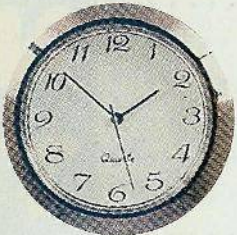
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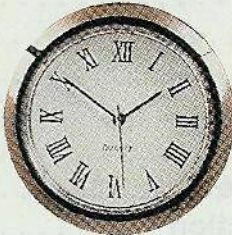
BFU-1716-FA



BFU-1716-FR



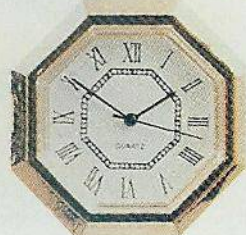
BFU-1716-AP



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CREATIVE Woodworks & CRAFTS



Canada Goose



Blosser Clock

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English Pipe Box

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LITTLE DREAM ROOMS

Touring the Tee Ridder Miniatures Museum

We traveled to Long Island's beautiful "Gold Coast" to visit the Tee Ridder Miniatures Museum at the Nassau County Museum of Art. Built in 1995, the miniatures museum showcases the collection of the late Madeline "Tee" Ridder, an artist and collector of miniature arts.

by Lawrice Brazel

photos by Andy Chen

"Do what you love to do and lose yourself in what you love."

—Tee Ridder (1916-1991)

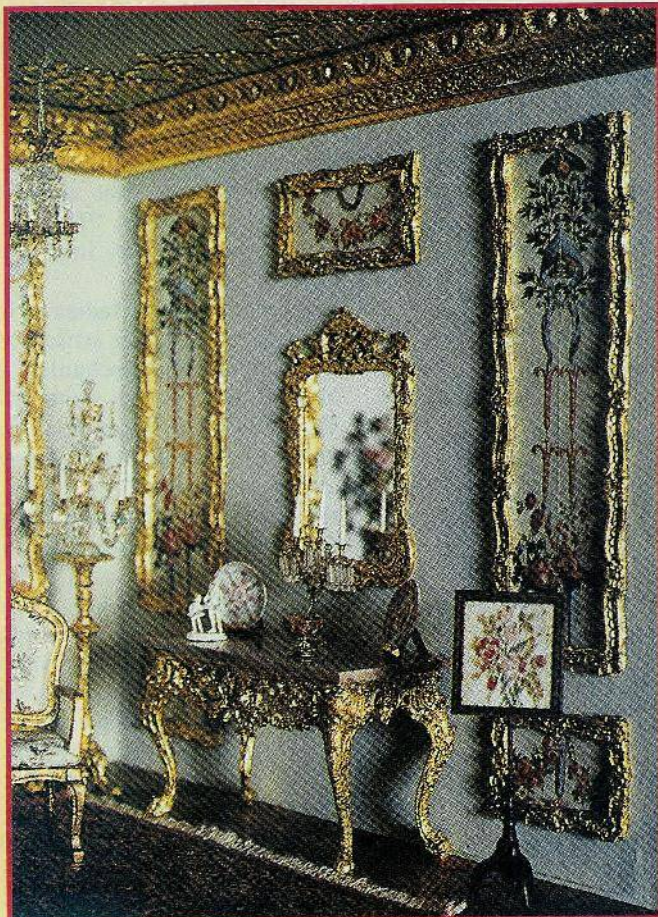
The Museum

Tee Ridder started crafting and collecting miniatures in the late 1960's, when she was about 50. From that time until her death in 1991, Tee created more than 100 miniature rooms. About half of the rooms were given away to charity or private collections, with 46 rooms now on display at the museum. The museum was donated by Tee's husband, the

late Eric Ridder, a former director of Knight-Ridder newspapers.

Each of the 12-inch-high rooms is decorated with miniatures such as chairs, tables, rugs, plates, and crystal. The furnishings are tiny replicas of full-size pieces, with a scale of 1-inch to 1-foot. Mrs. Ridder made some but not all of the items in the collection. Indeed, she acted mainly as the interior designer, selecting style, color, lighting, wall coverings, and furnishings on most occasions. The rooms contain a mix of handmade pieces, inexpensive store-bought items, and valuable collector pieces. According to museum curator Phyllis Tucker, it was often difficult to tell whether Tee made something herself or whether it was a refinished commercial piece.

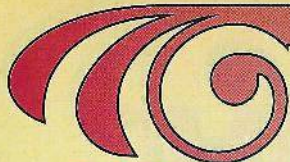
A 12-room, neoclassical style dollhouse is also on display. "Mrs. Ridder started working on the dollhouse years ago, even before she started doing the miniature rooms," recalls Jeanne Ferrer, the museum's managing curator. "She had just started redoing the dollhouse when she died." All of the shingling on the dollhouse was done by Mrs. Ridder. Inside the house, the rooms are filled with furniture Mrs. Ridder built or bought.



The Gilded Room: Tee Ridder enjoyed turning miniature furniture, such as these John Hodgson pieces, into intricately gilded works of art.



This writing desk, built by John Davenport, comes complete with a secret letter compartment.



Tee's Passion

Tee Ridder's passion for crafts was highly apparent to her friends and family. Jeanne Ferrer, who grew up with the Ridder children, relates, "As a child I remember Mrs. Ridder was always, always doing needlepoint. Then she started with faux finishing, and then began making the miniatures."

Tee's children remember their mother spending up to 7 hours a day on her work. Jeanne recalls, "Her sons would say she'd wake up at three in the morning and say, 'Oh, I should have put that chair on the right side of the room,' and then she'd go downstairs in her nightgown to work on the rooms. And she'd never go back to bed."

The Craft

To organize her ideas, Mrs. Ridder would look at magazines, then glue in a scrapbook anything she thought might inspire her later. To make tiny "paintings" for the walls, Tee would cut pictures out of art books and catalogs, coat them with decoupage finish and frame them with wood moldings.

Tee's crafting specialty was faux or "painted" marble. Many of the rooms feature faux marble fireplaces and columns. Simple commercial furniture could be made more elaborate by adding gold-leafed jewelry findings that matched other ornamental trims in the room.

A "wicker" room features handcrafted white "wrought iron," which Tee made out of jewelry findings and half-round wood moldings. Tee painted the items with white acrylic paint, then fastened them to the wall with silicone adhesive. For a more plaster-like effect, a coat of gesso could be used.

For wallpaper, Tee sometimes used Venetian end papers, the beautiful pages of swirling color found on the first pages



Eric Ridder's love for the sport of hunting served as the inspiration for the Game Room.

of hardcover books. Tee also made tiny needlepoint rugs and chair covers, and little flowers fashioned from paper, seashells and bread dough.

To display her rooms, Tee would often build a round column or square stand that coordinated with the room. The stand could be a simple 6" x 6" with a flat base and a plywood top, or it could be fancier, with routed edges and grooved columns.

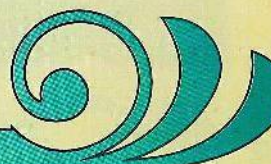
The Collectibles

When she began making the rooms, Tee made much of her own furniture, particularly for the kitchens. "She would buy run-of-the-mill stuff and fix it up," recalls Jeanne. "Then as she got more and more accomplished she got more into buying beautiful things like that writing desk."

Mrs. Ferrer showed us a miniature antique ladies writing desk with floral wood inlay, made by English artisan John Davenport. The desk features a balancing mechanism that allows it to swivel open. "You twist it open to write on it," Jeanne explains. "And see this secret compartment, that's where a lady would keep letters from her lover."

Mrs. Ridder acquired her fine collectibles on trips throughout the United States, Italy, England, and Africa. Museum curator Phyllis Tucker, a miniature artist herself, has arranged the rooms so each has a good sampling of miniature artisans and all kinds of work. The rooms feature furniture by artisans such as Ernie Levy, John Hodgson, Geoffrey Wonnacot,

Tee Ridder was well known for her miniature country kitchen designs and creations.

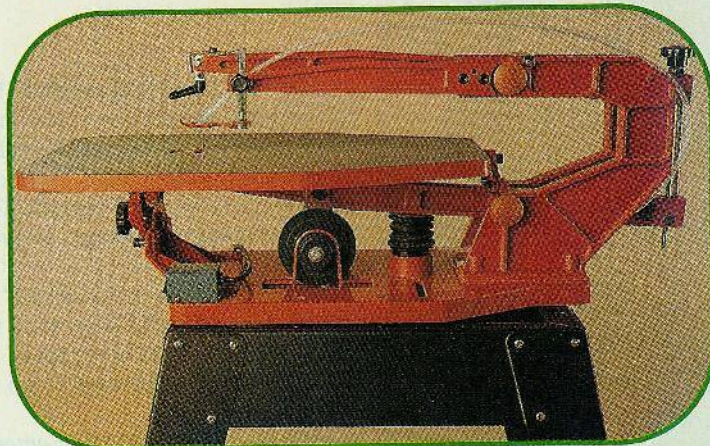


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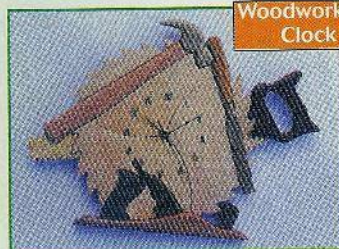
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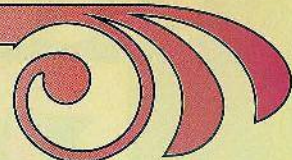
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A country hut from Tee Ridder's miniature collection, the scale for which is one inch to one foot.



and Bruce Phillips. In addition to furniture, there are collectibles such as miniature tea sets, and pewter and china pieces.

The Rooms

The best way to appreciate Tee Ridder's work is to tour the museum and let your eyes linger over the detail in each of the vignettes. Tee's first miniature room, *Pierre Cafe*, is a French cafe with a small "anteroom" next to it. These little anterooms, or alcoves, became Tee's trademark. The alcoves could be interior hallways, or even exterior landscaped pathways.

The *Game Room*, also called "Eric's Pride" is Tee's tribute to her husband. The dogs were miniatures of Eric's real-life companions. "I love this room," sighs Jeanne. "To me this is truly Mr. Ridder. He used to go to Africa all the time and he loved to hunt."

The great gilded room, *Contemplation*, was named for the painting over the mantle. The room features furniture by John Hodgson, and gilded accents made by Tee.

In contrast to gilded rooms like this, Mrs. Ridder is also famous for her country kitchens. These colorful kitchens are filled with pewter, Indian baskets, and home-canned goods. The kitchens seem to be a tribute to the fact that despite her affluent social status, Tee was grounded in her home, her family, and her fine handcrafts.

A thirty minute video about Mrs. Ridder and her collection is available through the museum for \$19.95 plus \$4.95 S & H. Contact the Tee Ridder Miniatures Museum, 15 Museum Drive, Roslyn Harbor, NY 11576, (516) 484-7841.



The twelve-room neoclassical style dollhouse, built by Mrs. Ridder.

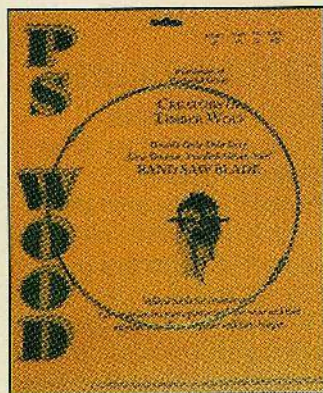


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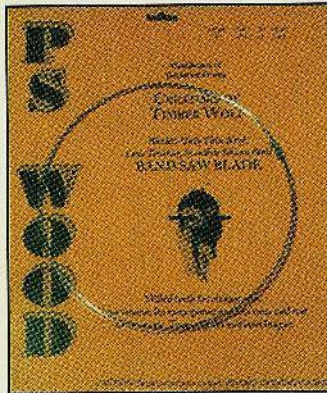
PS WOOD MACHINES

Starting Line-up: Band Saw Blades

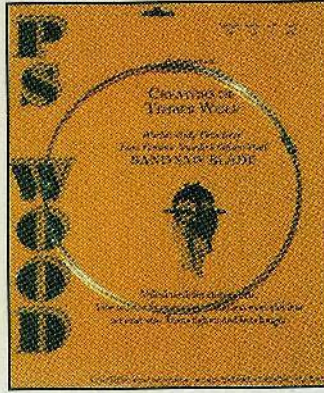
By Gschwind Group!



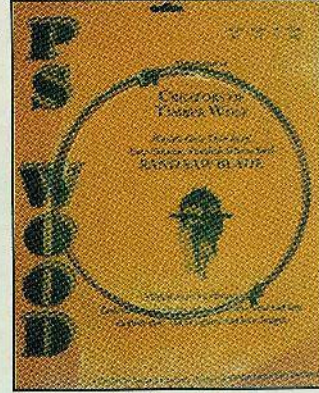
1/8" x 14 tpi



3/16" x 10 tpi



1/4" x 6 tpi



1/2" x 4 tpi

These low-tension blades, made from Swedish silicon steel, will last longer than other brands! They require less horsepower from your band saw, and will extend the life of your tires!

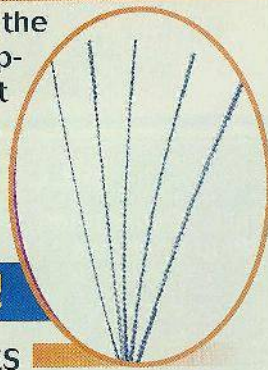
These blades are the best "lead-off hitters" of the summer! 1/8" x 14 tpi leads off with the tightest radius a blade can make, 7/32"! Next up is the 3/16" x 10 tpi blade, the best there is for crafting turns (3/8" radius) in hardwood up to 4" thick. The "switch hitter," the 1/4" x 6 tpi blade, has the ability to turn in as little as 5/8", and will even resaw up to 2"!

With the bases loaded, you'll always want the "clean-up hitter," the 1/2" x 4 tpi blade, which can resaw up to 6" WITHOUT ANY WANDER! No more wasted material! No more burning!

Last, but not least, don't forget the power "on the bench," the "designated hitter," the 3/4" x 3 tpi blade, which will resaw up to 12", and its thin kerf won't rob you of power!

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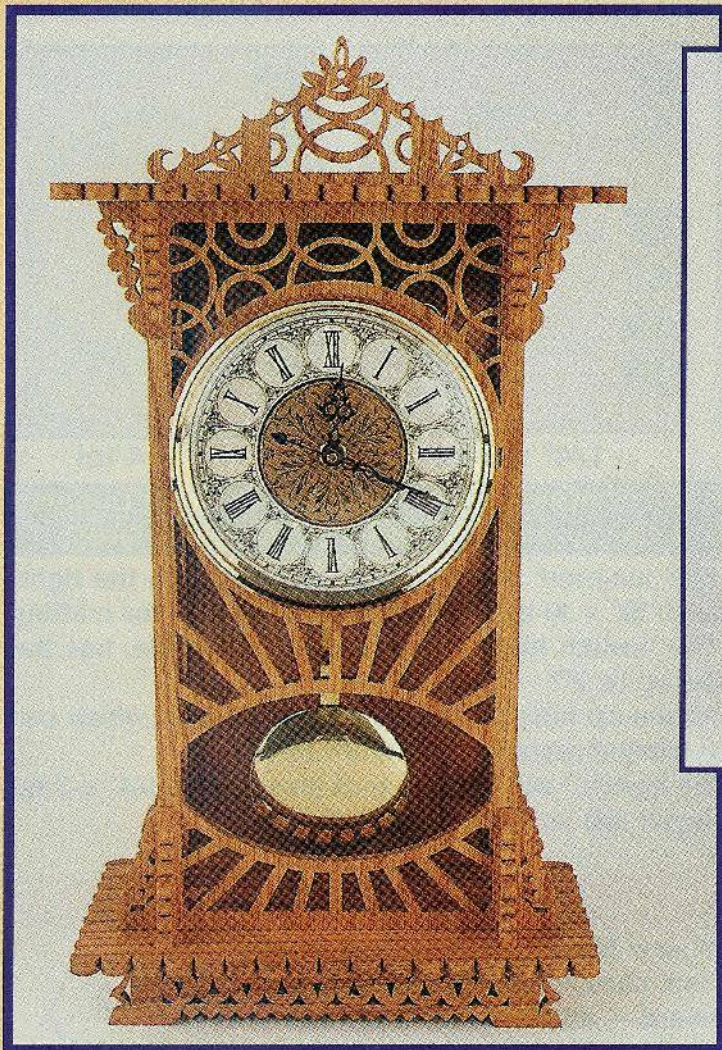
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BLOSSER CLOCK

Designed by Dan and Raymond Wilckens of Wilckens Woodworking



INSTRUCTIONS

Shape the parts

Cut your stock to the sizes indicated in the Bill of Materials. Copy and attach the patterns to the selected wood with temporary-bond spray adhesive.

With a small drill bit, bore blade entry holes in the waste areas of each cutout, then drill a shaft clearance hole of the appropriate diameter at the clock location.

Feed the scroll saw blade through the small holes and make all interior cuts first. For the exterior cuts, cut in from the edge or drill a small

Loc. of the base
and side legs

Make sure this assembly is
square and flush

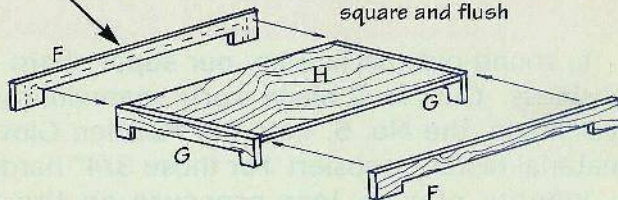


Fig. 1. Glue the side legs to the base.
Then attach the front/back legs (F)

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
Wood of choice:*			
A	Front	1/4 x 7-5/8 x 12	1
B	Back	1/4 x 7-5/8 x 12	1
C	Sides	1/4 x 2-3/4 x 12	2
D	Inner ends	1/4 x 2-3/4 x 5-1/2	2
E	Outer ends	1/4 x 4-1/2 x 8-1/2	2
F	Front/back legs	1/4 x 1-1/4 x 7-1/2	2
G	Side legs	1/4 x 1-1/4 x 3-1/4	2
H	Base	1/4 x 3-1/4 x 6	1
I	Front braces	1/4 x 7/8 x 2-1/4	4
J	Crest	1/4 x 2-1/4 x 6	1
K	Crest braces	1/4 x 1 x 2	2
L	Insert	1/4 x 2-7/8 x 5-1/4	1

* Special wood package available – chose from 3 different hardwoods. See page 12 for details.

Front view

Loc. of the legs

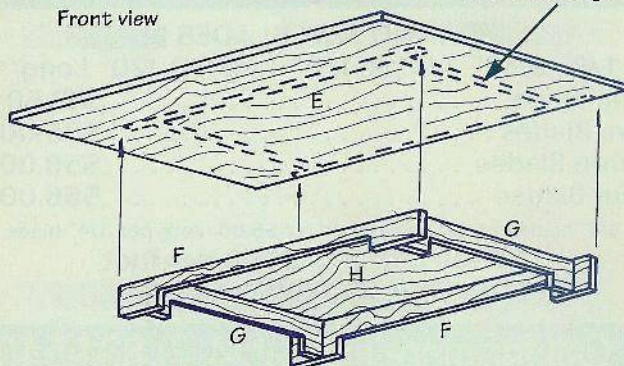


Fig. 2. Glue one of the outer ends (E) to the base.

SUPPLIES

Tools: saw of choice for ripping and cross cutting; scroll saw; drill press; drill with bits including a small bit for start holes and one for the quartz movement shaft; planer; belt and hand held sander

Temporary-bond spray adhesive

Sandpaper, assorted grits

X-ACTO knife and/or needle pick

Clamps

Wood glue

Oil finish of choice

Double-sided tape

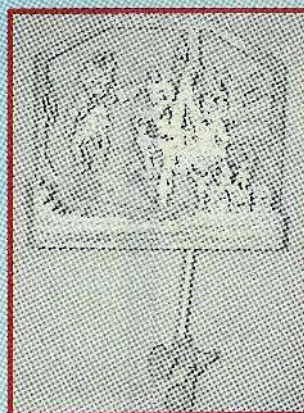
Two small hinges

Small door pull

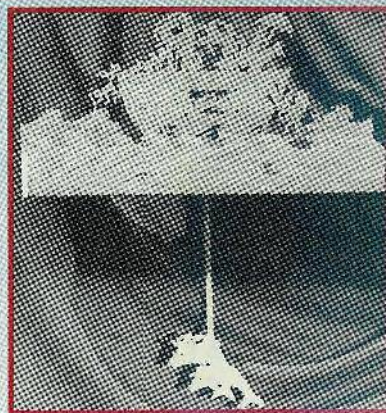
Quartz movement and either 4-1/2" or 5-1/8" bezel*

*Available from Steebar Corp., P.O. Box 980-WC-8, Andover, NJ 07821-0980, (201) 383-1026.

For more original scroll saw patterns, contact Wilckens Woodworking at P.O. Box 520496, Independence, MO 64052.

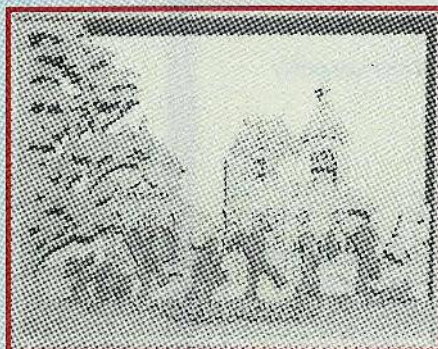


Barn Dance
#201



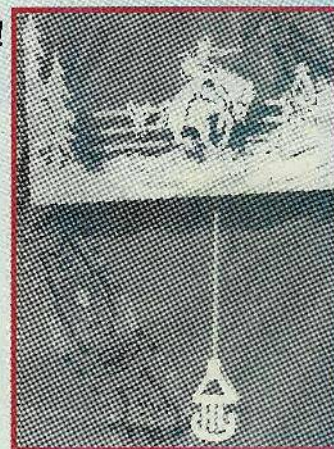
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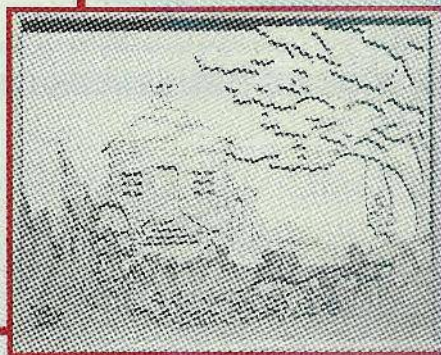
A parade of children,
along with their musical
instruments, march across
this 3-D picture



Bucking Bronco
#203

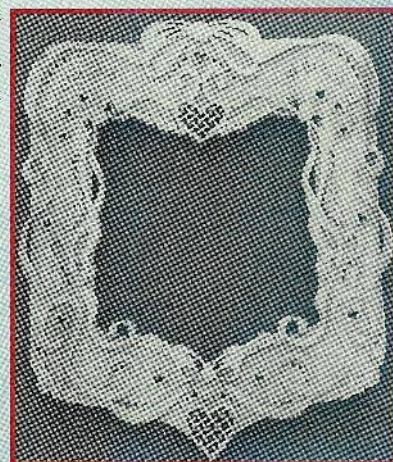
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hole just outside the exterior line.

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Assembly

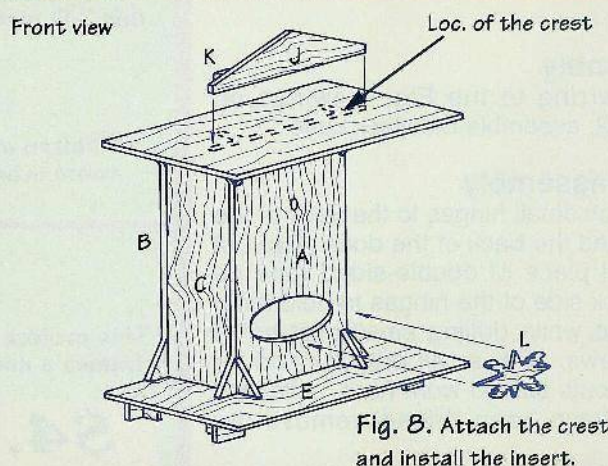
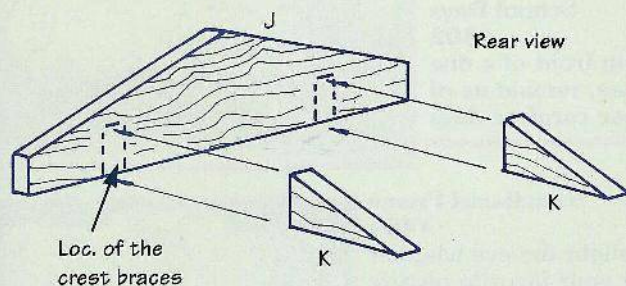
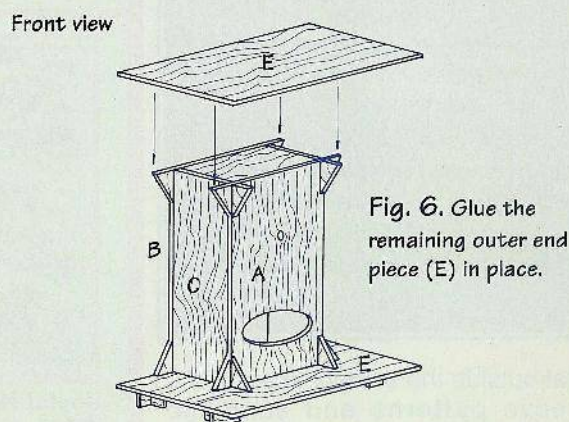
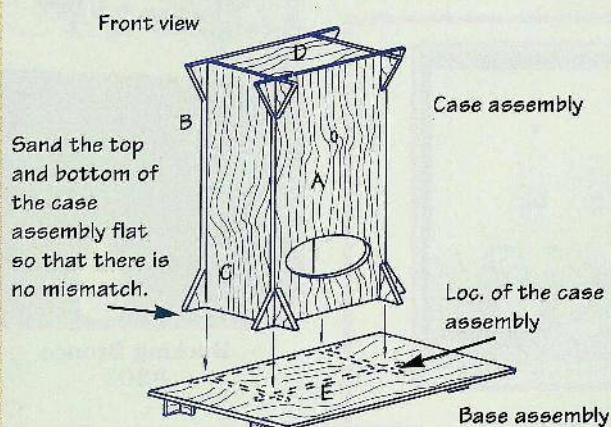
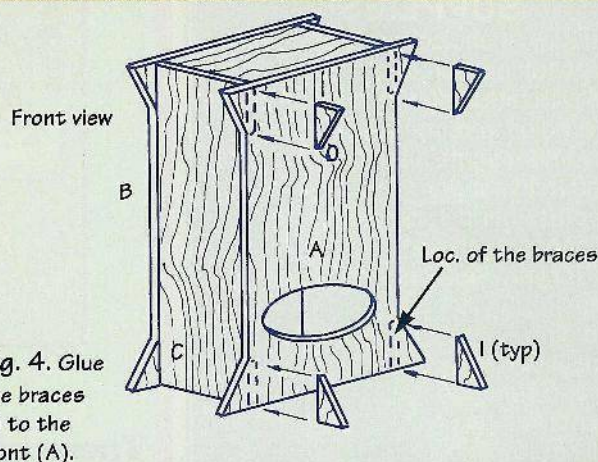
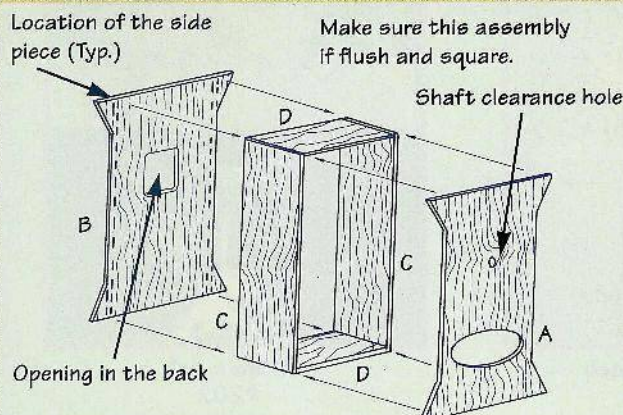
Referring to the Fig. drawings on page 12, assemble the clock case.

Final assembly

Attach small hinges to the back of the clock and the back of the door. **Tip:** put a small piece of double-sided tape on the back side of the hinges to hold them in place while drilling small pilot holes for screws. The small drill bit used for the cutouts should work here. After the holes have been drilled, remove the tape.

Attach the small door pull to the back side of the door, and hinge it to the rear of the case. Apply oil finish of choice. When thoroughly dry, install the clock movement and bezel.

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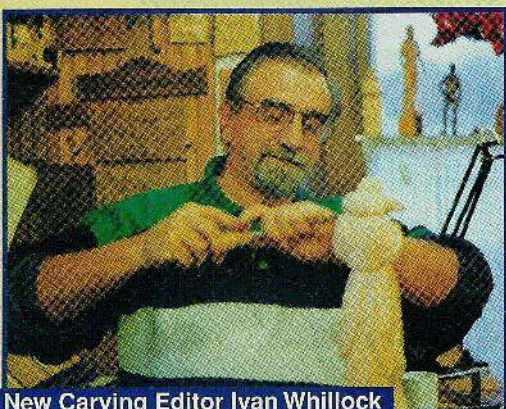
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New Carving Editor Ivan Whillock

With this issue of *Creative Woodworks and Crafts*, we have taken yet another step toward bringing you the best woodcrafting magazine imaginable. We are now a full 100 pages, complete with a new wood carving section, headed by our Carving Editor, Ivan Whillock. Due to this expansion, we'll be able to pack each issue with the same number of

quality scroll sawing, intarsia, and assorted other woodworking projects that we've always brought you. And we intend to further expand our horizons in the near future as well.

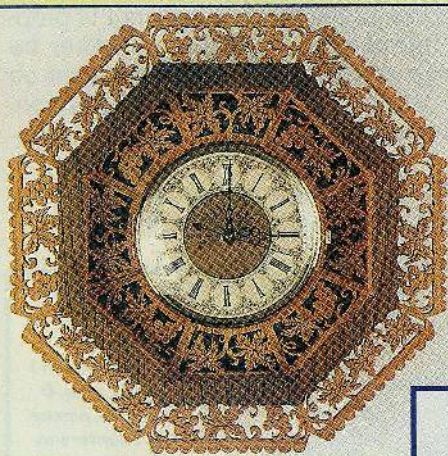
We hope you're as excited about these new changes as we are, and that you'll continue to keep in touch with us regarding these and future ideas we plan to incorporate into *Creative Woodworks and Crafts*.

And as always, we owe a ton of thanks for the success of *Creative Woodworks and Crafts* to you, our loyal readers.

See you at the Scroll Saw Picnic!

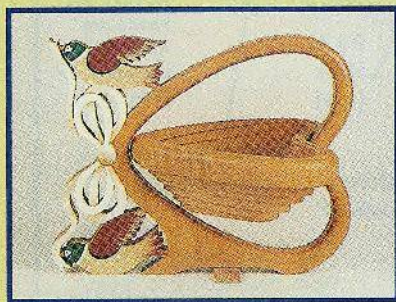
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INTARSIA TOOLS

by Robert J. Hlavacek, Sr.

Two of the handiest tools you can make for working on intarsia projects are a Work Station/Light Table and an Auxiliary Drill Press Table. These will help you cut and fit your project parts perfectly.

SUPPLIES

Wood: one piece of birch or other smooth, flat plywood, 3/4" x 24" x 34" (for the work surface); four 2" x 4" x 5" blocks (for elevation blocks)
Tools: drill with bits; sabre saw; framing square; chisel
One piece of glass or acrylic plastic, 1/4" x 15" x 20"
Sandpaper
White paint or white paper
Wood glue
Wood filler
General Electric Bright Stik
Varnish of choice
1-1/2" x No. 8 flathead screws

INSTRUCTIONS –

Work Station/Light Table

Positioning the light table

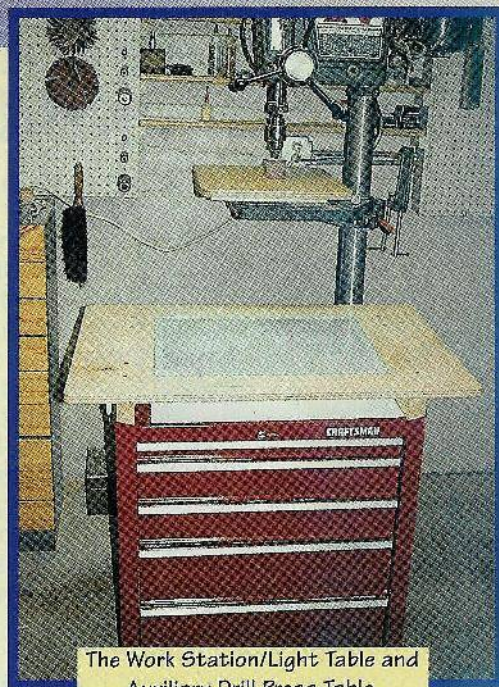
The light table is intended to be situated on top of a cabinet or counter top. Mine fits on top of a metal base cabinet, the kind used by mechanics for tool storage. This type of cabinet is ideal, as it provides a sturdy base for the raised work surface which is illuminated from below, enabling me to see exactly where mating pieces of a project may be binding. The cabinet also has casters so the project can be rolled around my shop, from the band saw to the drill press, etc. The casters can even lock to keep the work station from moving.

A few words on supplies

To illuminate the table, I recommend the GE Bright Stik, which comes with a line switch already installed—a handy feature since you won't need to have the light on all the time. For the "window" on my light table, I used 1/4"-thick glass with a sheet of tracing paper taped to the underside to diffuse the light, but a 1/4"-thick piece of acrylic plastic would be a safer and more durable option.

Making the light table top

Use a framing square to lay out the cut lines on the plywood for the window (see **Drawing No. 1** in the Full Size Pattern Section). Drill holes at opposite corners to accept the sabre saw blade and then carefully cut out the center. Be sure the cuts are straight and accurate.



The Work Station/Light Table and Auxiliary Drill Press Table.

Hint: save the plywood cut from the center to make the Auxiliary Drill Press Table.

Rout a 3/8"-wide x 1/4"-deep rabbet on the inside edges of the cutout. Be precise when setting the depth of cut, as you want the window to rest in the rabbet flush with the surface of the plywood (see **Fig. 1**). Once the window is properly fitted, set it aside.

Glue and screw the work surface to the 2 x 4 blocks with 1-1/2" x No. 8 flathead screws. Make sure the heads of the screws are flush with the surface, or countersink them and fill the recesses with wood filler and then sand smooth (see **Fig. 1**).

Apply two coats of varnish to both sides and all edges of the work surface. Don't allow the varnish to puddle up in the rabbet or the window may not fit properly. Ideally, the top of your base should either be painted white or have a sheet of white paper placed on it to reflect light. Mount the light fixture in position, replace the work surface on the base, and set the window in place.

You now have the perfect work station to shed some light on the problem areas of your intarsia project.

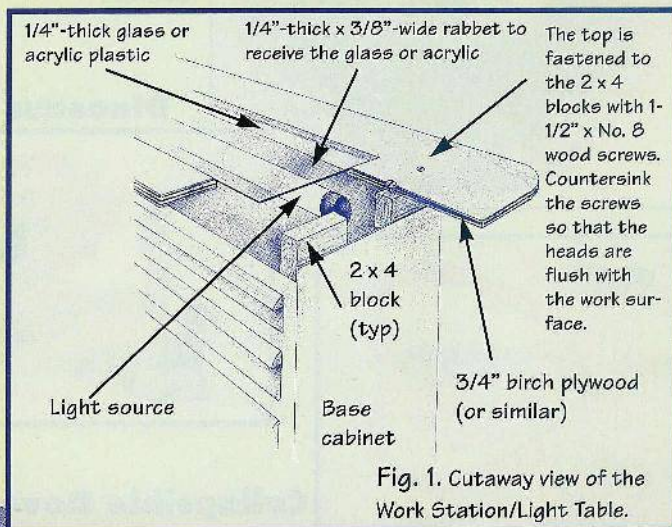


Fig. 1. Cutaway view of the Work Station/Light Table.

SUPPLIES

Wood: one piece of plywood, 3/4" x 15" x 19" (for the work surface); two pieces of plywood, 3/4" x 3" x 12" (for elevation blocks) **Note:** the leftover plywood cutout from the Work Station/Light Table can be used for the work surface.)

Tools: jigsaw; hole saw; drill with bits (including a brad point or Forstner bit slightly larger in diameter than the head of the bolts); drill press; square

Four 1/4" x 3" carriage or elevator bolts

Four 1/4" hex nuts and washers

Sandpaper

Varnish of choice

INSTRUCTIONS – Auxiliary Drill Press Table

The nuts and bolts

Fastening the auxiliary table to your drill press table will vary with the design of your machine, so dimensions for drilling mounting holes are not indicated in the illustrations.

Mark and drill for the mounting bolts

Position the plywood for the work surface on your drill press table. Hold it in place and trace the outline of all cutout areas of the drill press table to the bottom of the plywood. This provides the proper location of the mounting holes as well as the hole to accept the sanding drums.

Using a brad point or Forstner bit, drill a hole in each corner just deep enough to recess the bolt heads either flush with or slightly below the surface of the auxiliary table. Drill these holes at the outermost corners of the drill press table cutouts. Drill a 1/4"-Dia. hole in the center of each recess and in each of the elevation blocks for mounting to the drill press table (see Fig. 2).

Cut the hole in the work surface about 1/4" larger than your largest sanding drum

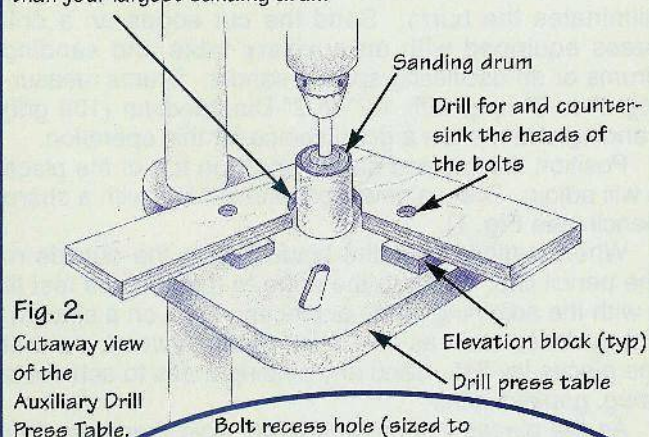


Fig. 2.
Cutaway view
of the
Auxiliary Drill
Press Table.

Cut the hole for the sanding drum and shape the top

Bolt the work surface and elevation blocks to the drill press table, after first placing a piece of scrap wood in the center to prevent tear-out when you use a hole saw to make the cutout for the sanding drum. I used an adjustable hole saw to cut the hole in my work surface, making it about 1/4" larger than my largest sanding drum.

Remove the auxiliary table from the drill press, discard the scrap piece, and round the corners with a jigsaw. Sand the top and edges smooth and apply two coats of varnish to both sides and all edges.

Using the auxiliary table

When using a sanding drum of a smaller diameter than the hole in the auxiliary table, either swing the drill press head or table to position the sanding drum near the edge of the work surface. This will prevent smaller pieces from tipping into the hole.

Any time you use your drill press for sanding, choosing the proper grit sleeve for what you're trying to accomplish is a must. Pressing harder against the sanding drum will not do the same job as a coarser grit sleeve. Excessive pressure will only ruin the sanding drum and put unnecessary strain on your machine.

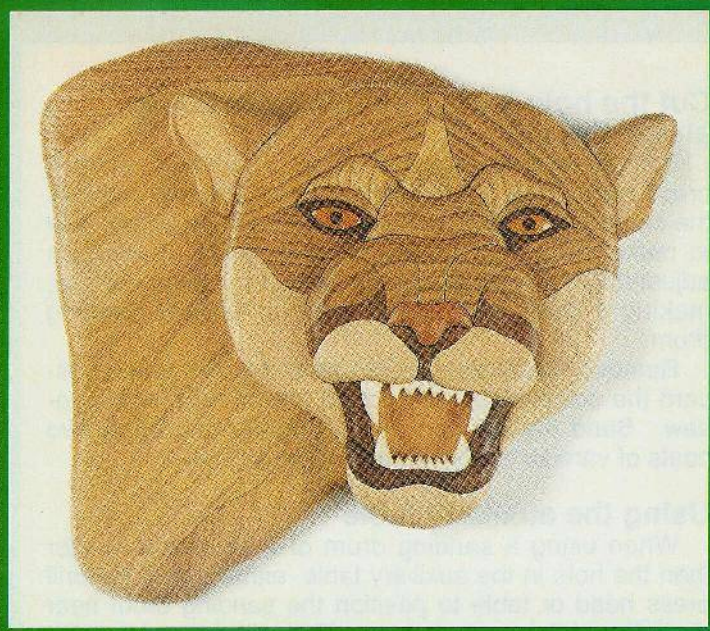
Remember to use a cleaning stick often, replace sanding sleeves as the grit becomes worn out, and you shouldn't have any sanding problems.



Position small sanding drums close to the edge of the auxiliary table.



Make sure the sanding drum is perpendicular



INTARSIA— COUGAR

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

INSTRUCTIONS

Stock selection

One of the beauties of intarsia is that it allows you to utilize small pieces of wood which would otherwise end up on the scrap pile. The wood stock listed, and corresponding dimensions, are provided as a reference only. Don't hesitate to substitute other types of similarly colored wood wherever you feel it is necessary. Remember, the stock for this or any other intarsia project should be chosen for color and grain configuration, not because it is a certain species as listed in the Supplies list.

Transfer the pattern to the wood

Begin the cougar by transferring the pattern, found in the Full Size Pattern Section, to the wood. Transfer the project components onto the light and medium colored wood with carbon paper. White transfer paper produces an easier to see cut line on dark wood. Copying the pattern onto tracing paper first allows you to see the wood grain underneath, enabling you to use it to your advantage when positioning each piece.

Cut and fit the parts

As you cut out each part, knock off the ragged fibers or burrs from the bottom with a sanding block. This important step insures that the pieces will lay flat and helps achieve an accurate fit between them. Using a No. 7 reverse tooth blade works well here and virtually eliminates the burrs. Sand the cut edges on a drill press equipped with an auxiliary table and sanding drums or an oscillating spindle sander. Drums measuring 2" to 3"-long with 1/2" to 2"-Dia. Medium (100 grit) sanding sleeves are a good choice for this operation.

Position the cut and sanded part on top of the piece it will adjoin. Draw a new, accurate cut line with a sharp pencil (see Fig. 1).

When cutting, keep the blade just to the outside of the pencil line. Sand to the edge to the line and test fit it with the adjoining piece or pieces. Work on a smooth, flat surface, such as 3/4"-thick birch plywood, so that the pieces lay flat. Sand any binding areas to achieve a snug, gapless joint.

As the pieces are cut and fitted, hold them together with masking tape on both the top and bottom side. Taping both sides holds the pieces rigid and in position. Follow this general procedure to complete this phase of the project. Just keep cutting, fitting, and taping pieces in place until the project is assembled. **Note:** do not attempt to raise or contour any pieces until the entire project has been cut and fitted.

SUPPLIES

Wood: 3/4"-thick stock: 10" x 21" butternut*; 6" x 6" walnut*; 6" x 12" sycamore sapwood*; 2" x 2" cherry*; 2" x 3" Osage orange**; 1/2"-thick stock: 3-1/2" x 4" cottonwood*; 5/8"-thick stock: 3" x 3" western red cedar*; 1/4"-Dia. walnut dowel rods; 1/8", 1/4", and 1/2" plywood shims; 9" x 9" x 3/4" plywood

Tools: scroll saw with No. 7 reverse tooth blade; drill press with bits, sanding drums of various diameters, and flutter wheels*** (see sidebar); palm sander; sanding block

Sandpaper, assorted grits

Carpenter's glue with a bellows-type dispenser**

Tracing paper

Carbon paper and white transfer paper

Sharp pencil

Masking tape

Wax paper

Dark brown stain or paint of choice

C-clamps

Krylon No. 1311 matte finish spray

Hydrocote high-gloss finish

5-minute epoxy

Sawtooth hanger

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*For a free wood catalog, call Badger Hardwoods of Wisconsin: (800) 252-2373.

**For the bellows-type glue dispenser and Osage orange wood, along with hundreds of species of wood and thousands of woodcrafting items, call Woodcraft Supply: (800) 225-1153.

***The flutter wheels and arbor are available from The Sanding Catalogue: (800) 228-0000.

Make the eyes

To make the eyes, first drill 1/4"-Dia. holes through the pieces of Osage orange and glue walnut dowels in place. While the glue dries, follow **Fig. 2** to complete the eyes. When tracing the shape of the inner eyes, be sure both pupils are positioned exactly the same. If the eyes are looking in two different directions, your cougar will appear very strange. When you finish the eyes, cut out and fit each eye to the face of the cougar.

When contouring, make the eyes slightly convex (see **Drawing No. 1**).

Cut the small pieces

Small pieces, such as those near the inside corners of the eyes, are easier to deal with if they are edge glued in place before cutting them out (see **Fig. 3**). Place a sheet of wax paper on a flat surface when gluing the pieces. After the glue dries, the pieces won't be stuck to the table surface. Once glued, the pieces can be cut and fitted as easily as one large piece.

Muzzle, mouth, and teeth

In making the muzzle and mouth, first fit all the pieces together, including the tongue (see **Fig. 4**). Using masking tape to hold the rest of the parts together, remove the tongue. Position the taped pieces of the mouth over the wood where the teeth were traced on, and draw a new cut line. Cut and fit the teeth to the mouth.

Drawing No. 2 shows a side view of the various shims,

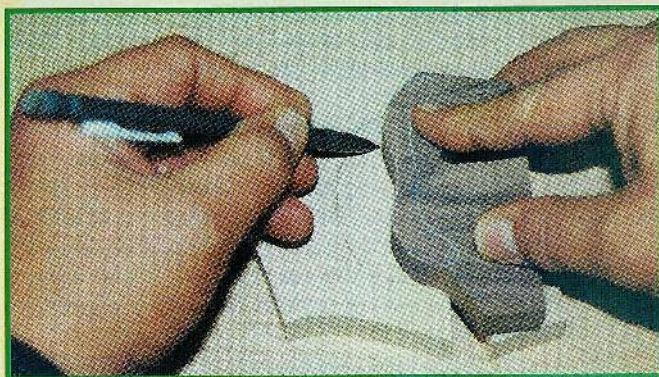
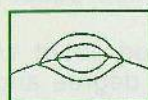
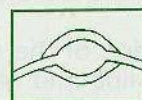


Fig. 1. Trace a new, accurate cut line using the sand-ed edge of the adjoining piece as a template.



a

Trace the outer sections of the eye onto the piece of walnut.



b

Cut out the center and glue the two halves together.



c

Position the outer eye sections over the inner (Osage orange) eye section and trace the lines. Cut and fit the inner eye section.

Fig. 2. Making the eye sections.

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layers, and contours for completing the mouth. Take note that the back of the teeth are tapered.

Ears, head, and neck subassemblies

To make the ears, cut, fit, and tape together the three pieces of each ear, leaving about an extra 1/2" of wood where the ear will meet the head. Place a piece of wood the same thickness as the ear under the cougar's head to support it. Place the ear in position and trace a cut line. You can now cut and fit the three pieces as easily as one.

After assembling the three pieces of the neck unit, fit and glue the 3/4"-thick plywood base to it. Don't forget to put down wax paper when edge gluing the pieces together. Place the taped head assembly on the neck unit and trace its outline on the plywood base, as shown in **Fig. 5**.

Cut the outside edge of the plywood about 1/8" inboard of the pencil line and at a 15 degree angle toward the back, so the plywood edge is less obvious (see **Drawing No. 2**). The edge of the plywood is then painted or stained dark brown.

As pictured in **Fig. 6**, the two outermost pieces of each ear, the three pieces of the left and right muzzle, and the perimeter of the face have been edge glued together. Since these pieces are all on the same level, they can each be contoured as complete units. When gluing, keep all the pieces in place to insure an accurate fit. Apply glue sparingly so it doesn't squeeze out and bond to adjoining pieces that will be removed for shimming and contouring.

Raising pieces

Glue plywood shims, as noted on the pattern, to the backs of the indicated pieces to raise them. **Note:** after contouring the project, the entire muzzle will be raised with a single, 1/2"-thick plywood shim as indicated by the bold line in **Drawing No. 3**. The tip of the nose is then raised an additional 1/8". Do not glue any pieces of the muzzle to the 1/2" plywood until all contouring is completed. The lip and chin are raised with a 1/2" butternut shim because its edge will be visible (see **Drawing No. 2**).

Contouring and sanding

With all pieces fitted and raised as necessary, it's time for contouring. Always contour the lowest pieces first—on this project, that's the ears. Sand the ears as indicated in **Drawing No. 3**.

Place the ear in position next to the head and draw its profile. Round over the outside edges of the head with a sanding drum and drill press. Use the pencil line of the ear profile as a guide, and do not sand beyond this line (see **Fig. 7**). If you do sand a little too much in an area such as this, it's usually not a catastrophe; just sand the adjoining piece a little more to correct the error.

Draw contour guide lines to the edges of each successively higher piece or pieces, then contour so that the pieces flow together

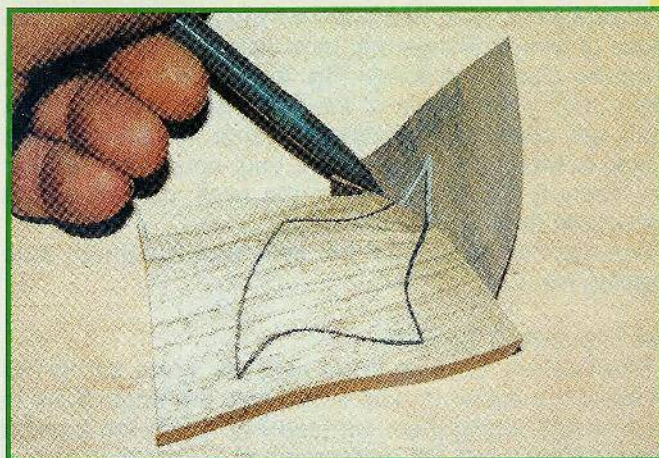


Fig. 3. A small piece is easily handled when glued to a larger adjoining piece before cutting it out.

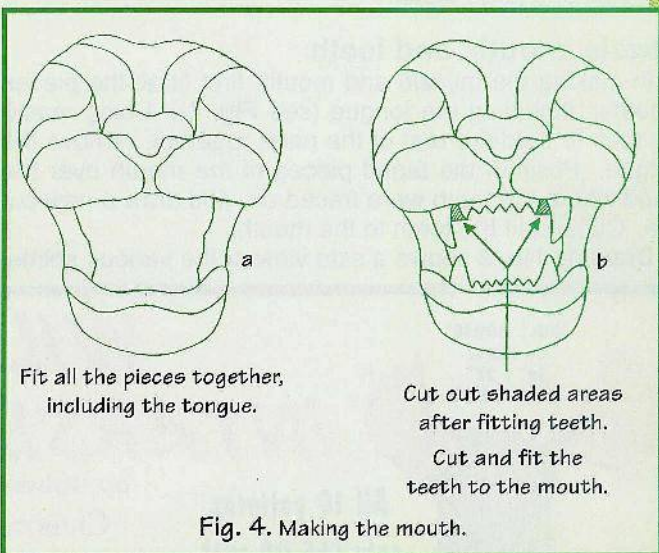


Fig. 4. Making the mouth.

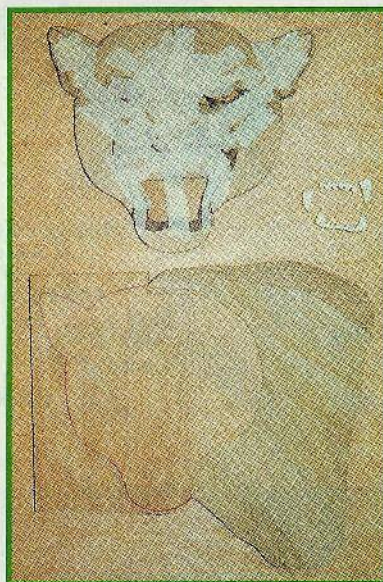


Fig. 5. The neck subassembly is glued up; the outline of the head is traced to the plywood base.

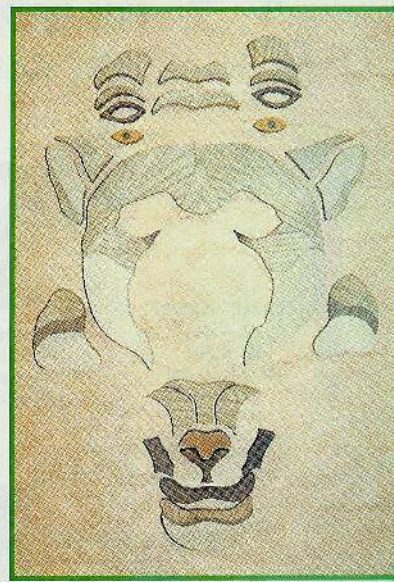


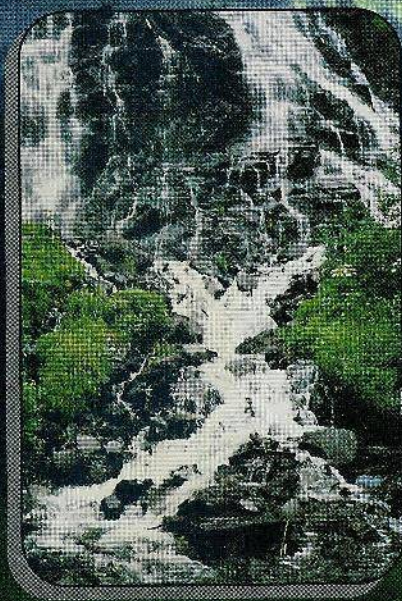
Fig. 6. Adjoining pieces on the same level can be glued together and contoured easily as one piece.

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Entries will be reviewed by a panel of judges made up of your fellow clock-building hobbyists and Klockit employees. Winning entries will be selected based on creativity, originality, and craftsmanship.

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100 honorable-mention clocks will receive a \$25 Klockit Gift Certificate. Winners will be contacted by December 1, 1997.

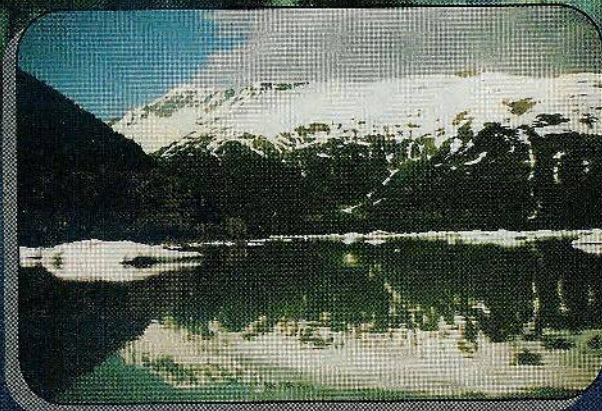
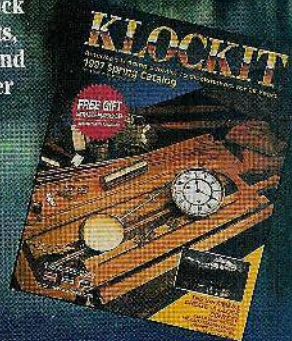
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as though the entire project was carved from one piece of wood.

Gluing

Place a piece of wax paper on a flat surface, then begin assembling the pieces. Apply carpenter's glue to the lower edge of each piece to avoid squeeze-out, which would mar the surface. The bellows-type dispenser shown in **Fig. 8** is ideal for this application. When pressure is released on the bellows, glue is drawn back into the tube, eliminating dribbles. Work quickly to get all the pieces in proper alignment before the glue begins to set. **Note:** do not glue the teeth in place at this time, they will be glued after the finish has been applied.

When the face assembly is dry, remove the wax paper and sand the back with the palm sander. Apply glue to the plywood base of the neck unit and carefully position the face on it. A few small C-clamps are helpful to insure a good bond. Put scraps of wood between the clamps and face to protect the surface, and allow to dry.

Finishing

Thoroughly brush the surface to remove any sawdust and apply Krylon No. 1311 matte finish. After two or three coats, lightly sand the surface with 320 grit paper. Brush off the dust and apply one or two more coats of finish. The number of coats necessary will depend on the hardness of the wood used, with softer wood requiring more coats. Also spray the back, front, and visible edges of the teeth.

Once the finish has dried, carefully brush several coats of Hydrocote high-gloss finish on the eyes so that they emit a lifelike sparkle.

Glue the teeth in place with 5-minute epoxy, attach a sawtooth hanger, and admire your new creation!



Fig. 7. Use the previously drawn line of the ear profile as a guide for contouring.

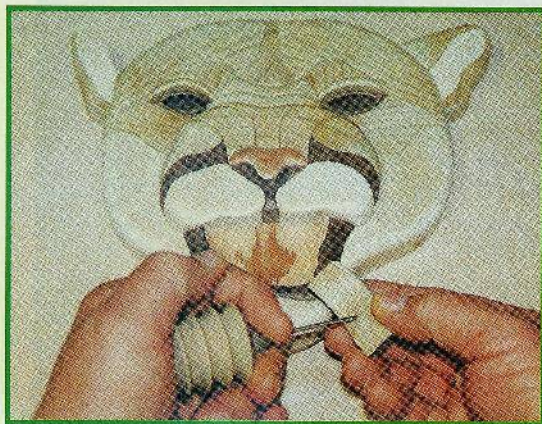
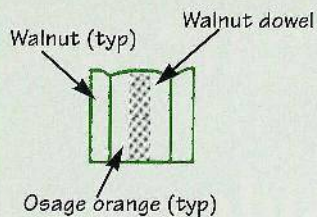
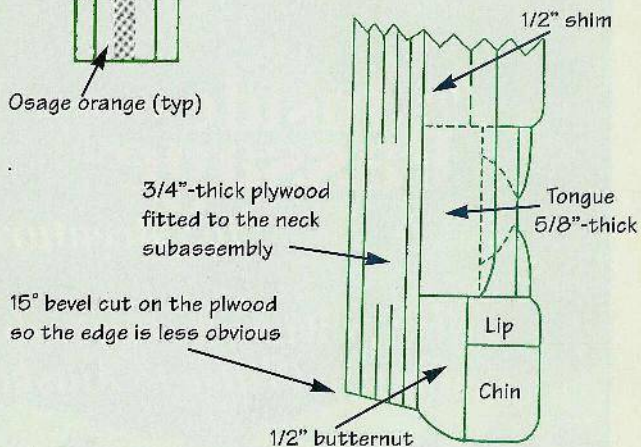


Fig. 8. With wax paper on the flat surface, pieces are edge glued together.

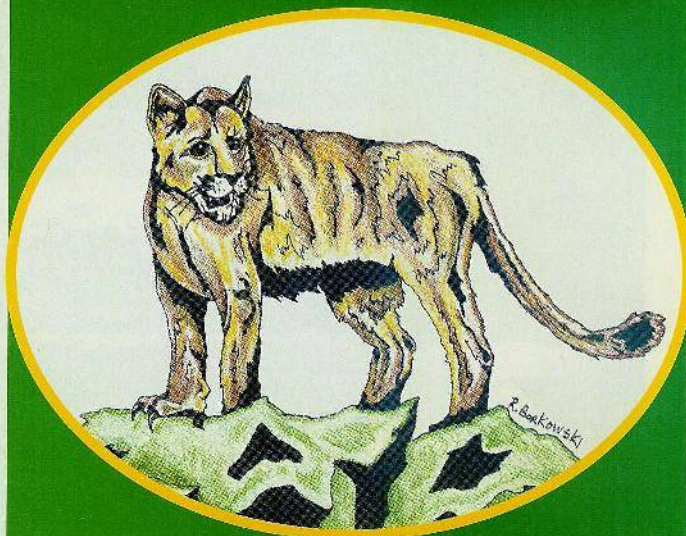
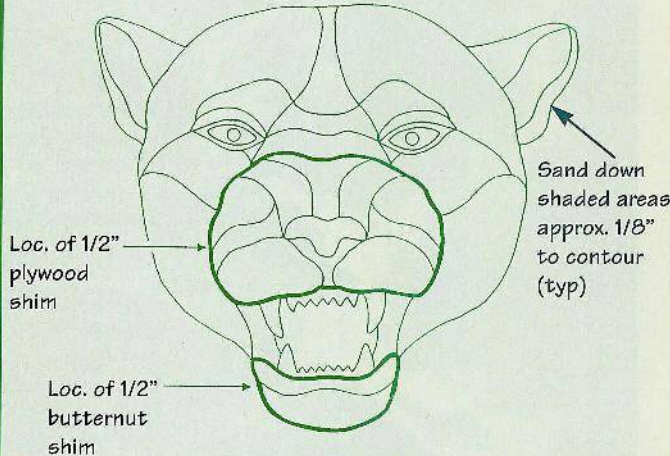
Drawing No. 1—Eye cross section detail.



Drawing No. 2—Side view of the mouth.



Drawing No. 3—Front view of the head assembly.



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Flutter wheel setup and use

A flutter wheel will make short work of removing the ridges left by the sanding drum. Use the edge of the wheel and light pressure to smooth each piece.

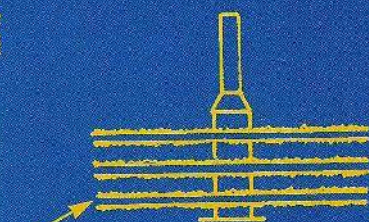
Place two sheets of abrasive paper back to back, and crisscross them to form a wheel, as shown in the drawing. Repeat the pattern until you have 20 sheets on the arbor, then tighten the nut to hold the sheets together.

Secure the assembly in your drill press, making sure you tighten the chuck adequately. Do not exceed 2300 R.P.M. with the flutter wheel.

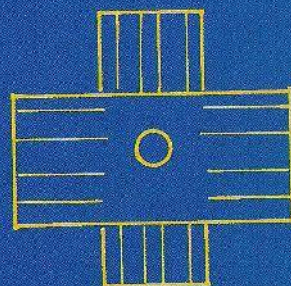


A flutter wheel will smooth the wood in short order.

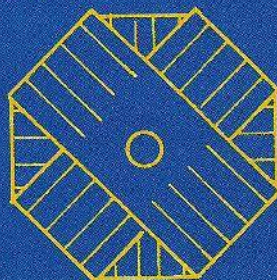
Setting up a flutter wheel.



Two sheets of abrasive paper back to back (typ)

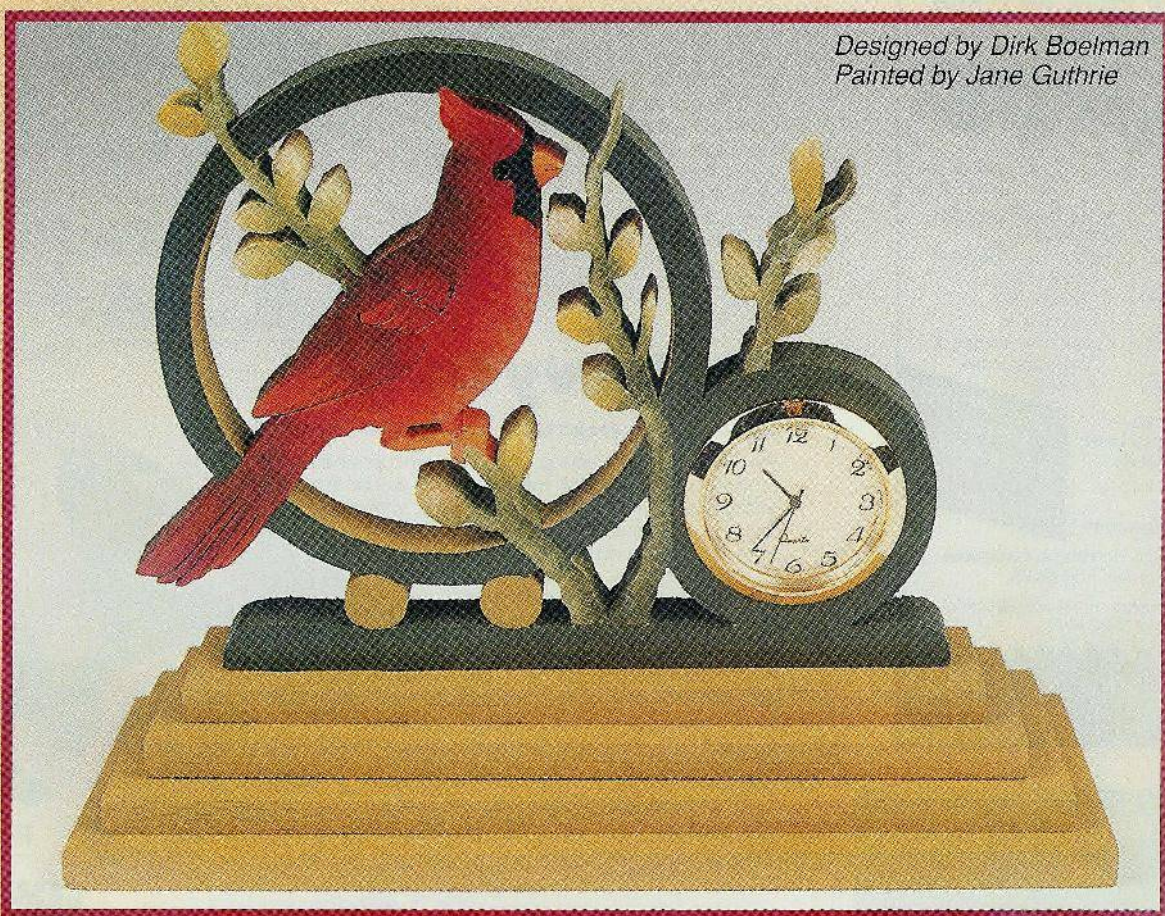


Crisscross the abrasive paper to form a wheel. Continue until there are 20 sheets on the arbor.



CARDINAL MINI CLOCK

*Designed by Dirk Boelman
Painted by Jane Guthrie*



SUPPLIES

Wood: *Hobby Wood**: 1/2"-thick: 4-1/2" x 6" (for the upright); 1/4"-thick: 2-1/2" x 6-13/16", 2" x 6-5/16", 1-1/2" x 5-13/16", 1" x 5-5/16" (for the base)

Tools: scroll saw; drill with assorted bits including a 1-3/8"-Dia. Forstner bit

Temporary-bond spray adhesive

Wood glue

One 1-7/16"-Dia. mini clock insert*

Wood primer spray

Sandpaper, assorted grits

Tack cloth

Palette

Varnish of choice

Delta Ceramcoat acrylic paints: Antique White; Black; Black Cherry; Cloudberry Tan; Dark Forest Green; Holiday Red; Olive Yellow; Pumpkin; Wedgewood Green

Loew-Cornell paintbrushes: Nos. 4 and 6 liners (series 7350); 1/2" angular shader (series 129)

*Available from *The Art Factory*, 950 Hollman Street, P.O. Box 701, Platteville, WI 53818, (608) 348-8332, fax (608) 348-8388.

INSTRUCTIONS

Cut the upright and base

Transfer the upright pattern from the Full Size Pattern Section, drill for the clock movement, and saw to shape. Cut the base pieces to size.

To assemble, glue the upright to the top base piece and glue the four base pieces together (see **Fig. 1** and the Full Size Pattern Section).

Painting preparation

Before painting your clock, sand the entire piece, removing any residue with a tack cloth. Apply one coat of wood primer spray, allow to dry, and wipe once more.

Paint the clock

Apply one coat of Dark Forest Green to both circles and to the bottom of upright. Let dry, then lightly sand and apply a second coat of paint.

Basecoat the tiered base, inside rim of the large circle, and the two round supports with one coat of Cloudberry Tan. Let dry, sand lightly, then apply a second coat.

Basecoat the branches with Wedgewood Green. While still wet, pick up a small amount of Dark Forest Green and blend into the right side of each branch.

Pick up a small amount of Antique White and

basecoat the buds on the stems. While still wet, blend in Olive Yellow. The buds will vary in color, as you will be picking up some color from the still-wet stems.

Basecoat the cardinal with Holiday Red. Next, load half the angular shaver with Holiday Red and the other half with Black Cherry. Starting at the crown, chisel paint down the cardinal's back, keeping the Black Cherry to the outside edge. **Tip:** this technique is somewhat similar to float shading. To chisel, just smoothly paint down using the bottom edge of the paintbrush. It might help to place a finger alongside the bristles as a guide. This creates a sharp angular look, while also blending the two colors together (see Fig. 2).

Rinse your brush and reload with Holiday Red and Pumpkin. Chisel down, with the Pumpkin keeping to the outside chest edge of the cardinal (see Fig. 3).

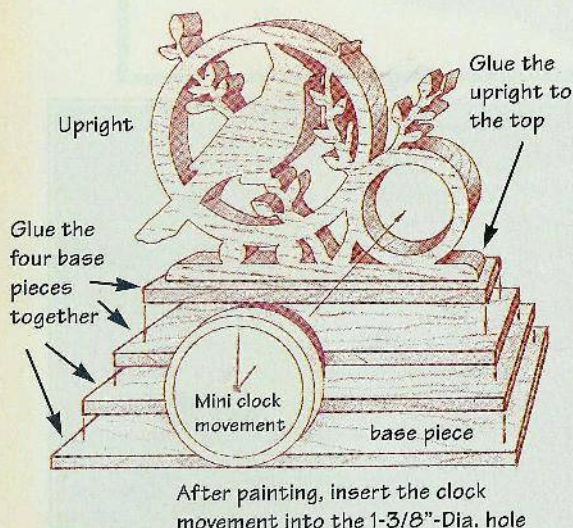
Section off the face by painting the eye and throat area with Black and the beak with Pumpkin. The legs and feet are also Pumpkin.

Pick up a small amount of Holiday Red to highlight the tail and wing feathers (see Fig. 3). While still wet, highlight this area again with Pumpkin. Repeat highlighting process for the crown area.

When all paint has thoroughly dried, finish with varnish of choice and insert the clock face.

Prominently display your clock, and then watch the time fly! 🕒

Fig. 1. Cardinal Mini Clock assembly.



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Fig. 2. Chisel paint down the back. The brush should be loaded with Holiday Red and Black Cherry.



Fig. 3. Chisel paint down the front with Holiday Red and Pumpkin. Highlight the wing and tail with Holiday Red and Pumpkin.

"GROWING TIME" MINI CLOCK

Designed by Dirk Boelman
Painted by Jane Guthrie



SUPPLIES

Wood: *Hobby Wood**: 1/4" x 4" x 6" (for the upright);
1/2" or 3/4" x 4" x 6" (for the base)
Tools: scroll saw; drill with assorted bits including a
1-3/8"-Dia. Forstner bit
Temporary-bond spray adhesive
Wood glue
One 1-7/16"-Dia. mini clock insert*
Tack cloth
Wood primer spray
Palette
Varnish of choice
Delta Ceramcoat acrylic paints: Cloudberry Tan; Dark

Forest Green; Dusty Mauve; Spice Brown;
Wedgewood Green
Loew-Cornell paintbrushes: No. 6 liner (series 7350);
1/2" angular shader (series 129)
Delta Renaissance Foil: Gold

*For information about *Hobby Wood*, see the *Art Factory's* ad on page 27, or contact them at 950
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ask for a catalog of Dirk Boelman's incredible scroll
saw patterns!

INSTRUCTIONS

Cut the clock

Transfer pattern to your wood. Drill a 1-3/8"-Dia. mounting hole for the mini clock movement. Begin sawing the interior details by first drilling starter holes in the waste areas and cutting the interior areas to shape, then proceeding with the exterior cuts.

When the upright is complete, cut the base to shape. Tilt your saw table to bevel the edge 10 to 15 degrees. Attach the upright to the base with glue (see Fig. 1).

Painting preparation

Before painting your clock, thoroughly sand the upright and the base, using a tack cloth to remove any residue. Apply wood primer spray to the piece, then sand and wipe with the tack cloth again.

Paint the clock

Paint the entire base Dark Forest Green. Let dry thoroughly, then lightly sand.

Apply one coat of Cloudberry Tan to all of the branches. While still wet, pick up a small amount of Spice Brown and blend on the right and underside of each branch. Basecoat the circular area around the clock cutout with Dusty Mauve.

Load the angular shader with Wedgewood Green and Dark Forest Green. Starting at the center of each leaf, pivot brush, keeping the Dark Forest Green in the center and allowing the Wedgewood Green to fan out along the outside leaf edges (see Fig. 2).

Allow all paint to dry thoroughly. Following the manufacturer's instructions and referring to Fig. 3, apply the gold foil. When dry, apply varnish of choice, then insert the clock face.

Choose a spot to display your mini clock and watch time "grow" by!

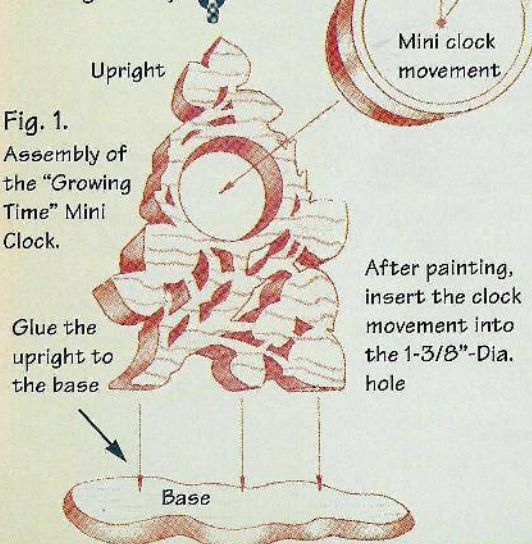


Fig. 1.

Assembly of the "Growing Time" Mini Clock.

After painting, insert the clock movement into the 1-3/8"-Dia. hole

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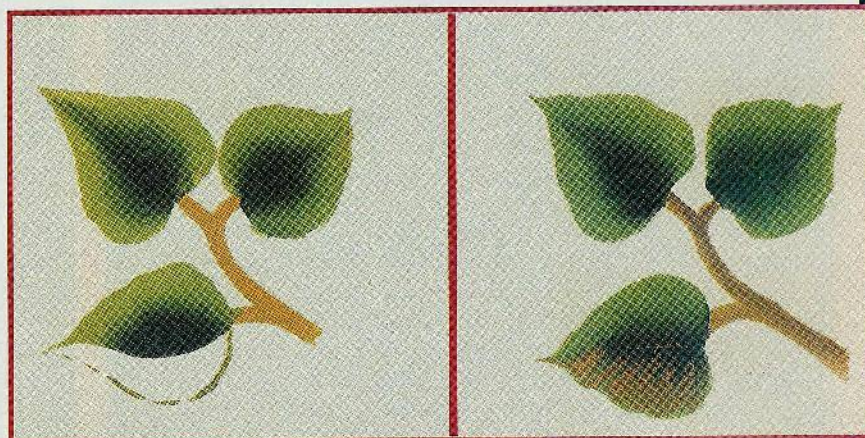


Fig. 2. Shade the center of each leaf.

Fig. 3. Apply the Renaissance Foil.

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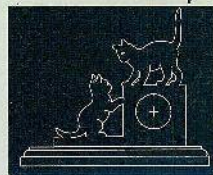
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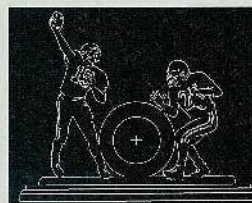
The patterns shown are by scroll saw artist extraordinaire Dirk Boelman



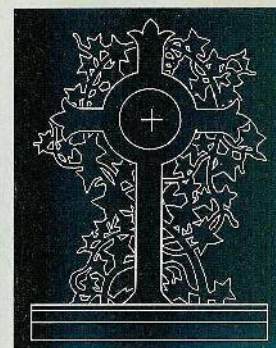
Tiger & Nike AF-144



Sky Hunter AF-146



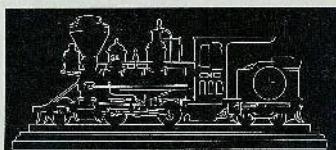
Football Clock AF-142



Christian Desk Clock AF-157



Growing Time AF-158



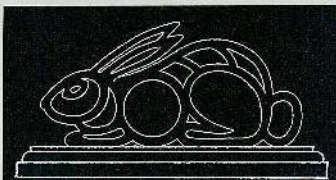
10-Wheel Double-Ender Locomotive AF-171



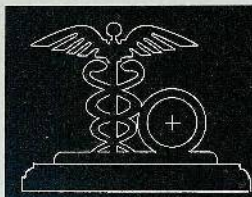
Cardinal Clock AF-153



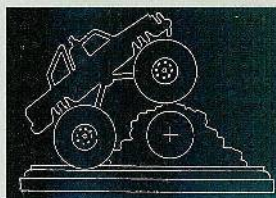
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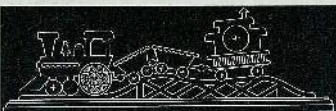
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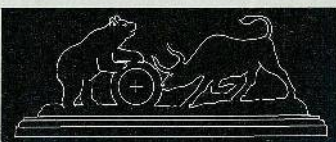
Chatanooga Choo-Choo Clock AF-177



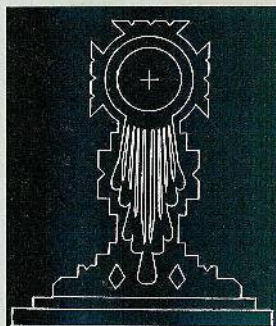
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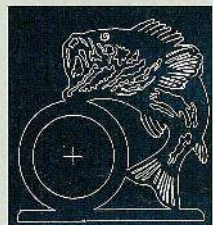
Irish Harp AF-159



Stock Market Clock AF-169



Southwestern Clock AF-156



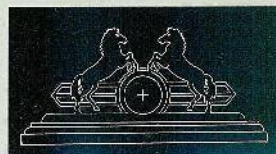
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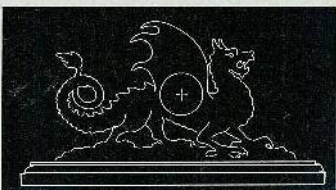
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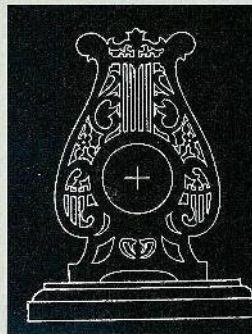
Twin Stallions AF-163



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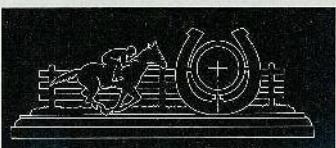
Dragon Desk Clock AF-189



Lute AF-148



Majestic Eagle Mantle Clock AF-166

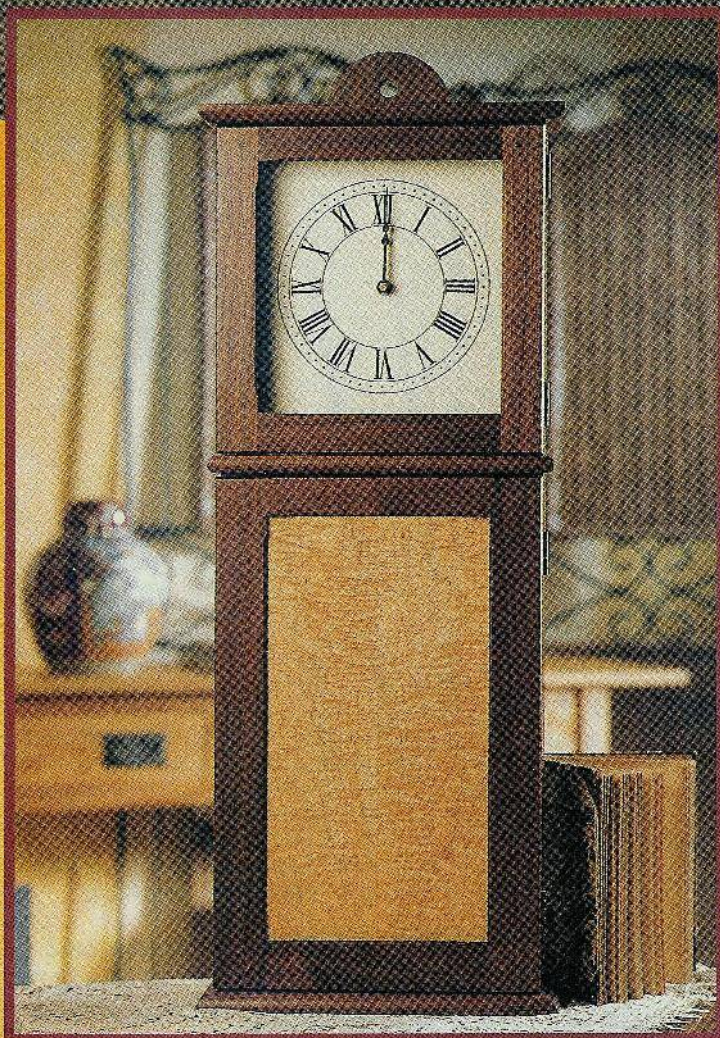


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Designed by Joseph M. Herrmann

SUPPLIES

Tools: band saw; table saw; drill with a "Vix" bit; mortising machine; planer; shaper; drill press with a 1/4" brad point drill; router with a 1/2" round-over bit and a 3/8" rabbeting bit; chisel; nail set

One piece of glass, 1/8" x 9-1/4" x 9-1/4" (for the upper door)

1/4"-Dia. doweling

Sandpaper, assorted grits

Two sets of hinges

Two ball catches

Clamps

Wood glue

Walnut stain

3/4" x No. 20 brads

Seven 3/4" x No. 4 flathead screws

Four 1/2"-long pan head screws

Molly bolt

Boiled linseed oil and paint thinner

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BILL OF MATERIALS

Part	Description	Size in inches	Quantity
Carcass:			
Walnut			
A	Sides	3/4 x 3-1/2 x 30	2
B	Ends	5/8 x 4-3/4 x 12-5/8	2
C	Middle shelf	5/8 x 4-1/8 x 12	1
D	Face stops	5/8 x 3/4 x 11-1/4	2
E	Top arch	5/8 x 2-1/4 x 4-1/2	1
F	Back	3/8 x 10-1/2 x 30-1/2	1
Upper door:			
Walnut			
G	Stiles	5/8 x 1-1/2 x 11-3/8	2
H	Top rail	5/8 x 1-1/4 x 9-5/8	1
I	Bottom rail	5/8 x 1-1/2 x 9-5/8	1
J	Glass retainers	1/4 x 5/16 x 10	4
Lower door:			
Walnut			
K	Stiles	5/8 x 2 x 18	2
L	Top rail	5/8 x 1-1/2 x 9	1
M	Bottom rail	5/8 x 1-5/8 x 9	1
Curly maple			
N	Door panel	1/4 x 8 x 15-1/2	1
Luan plywood			
O	Clock face board	1/4 x 10 x 11-3/8	1

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INSTRUCTIONS

Introduction

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The golden age of Shaker furniture started in the 1820's and ended around 1860. It was during this period that the designs that are best described as "classical Shaker" were developed.

The clock featured here is patterned after one built by Isaac W. Young, chief clockmaker of the New Lebanon, New York community. Just as the version shown here, the original was constructed of walnut, but it was stained red and the back-board was painted yellow. I chose a natural finish instead and used curly maple for our front panel.

Make the carcass

Size the stock for the sides (A), ends (B), middle shelf (C), and face stops (D) to the dimensions indicated in the Bill Of Materials. After they are squared up, a dado for the center shelf should be cut into each side (see Fig. 1).

Since the ends (B) are wider than the sides, exercise care when locating the mating holes for the dowels, making sure that the backs of the carcass components are all flush. Drill the side pieces, then use dowel centers to mark for the corresponding holes on the end boards.

Soften the edges of the carcass stock with a router and 1/2" round-over bit. Adjust the depth of the bit so that the edge is just above the surface of the stock. Rout a rabbet for the back (F) with a 3/8" rabbeting bit, cutting the joint the entire length of the side boards. After routing the sides, glue the dowel pins in place. **Note:** be sure to wipe the glue collar off before the glue dries.

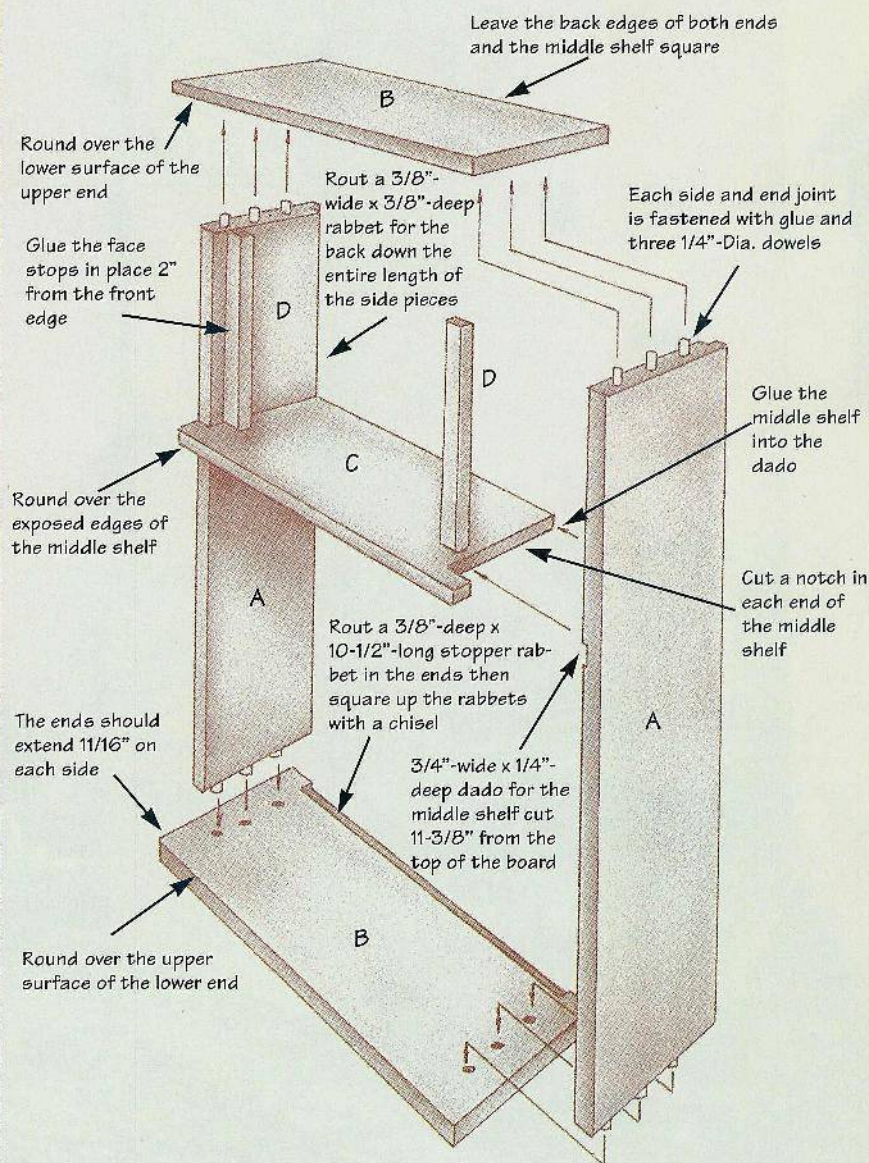


Fig. 1. Assemble the carcass.

Rout a stopped rabbet in the end boards. Dry assemble the carcass to determine the necessary length. Insert the dowels into their respective holes in the ends, mark the stopped rabbet, and then make the rout. Use a chisel to square up the corners.

The center shelf should protrude beyond the edge of the sides to form a lip which contains the upper and lower doors. While this protrusion could be added on after the

shelf is glued in place, it is stronger when made as part of the shelf.

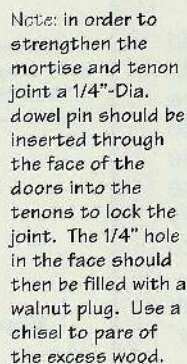
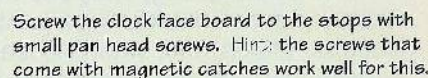
Use the table saw to make the shoulder cut and the band saw to remove the excess stock. The dimensions for this notch can be determined by first dry clamping the carcass together, positioning the center shelf over the dado so that an equal overhang is established, and then marking the inside corner of the dado.

The ends and shelf are all glued

Attach the face stops (D) to the interior of the upper space. The clock face board (O) will be attached to these (see **Fig. 2**). The luan plywood should be stained walnut to make the small portion of it that shows blend in with the rest of the wood.

Size all of the door components (parts G, H, I, K, L, M, and N) to the dimensions indicated in the Bill Of Materials. Referring to **Figs. 3 and 4**, make the upper and lower doors.

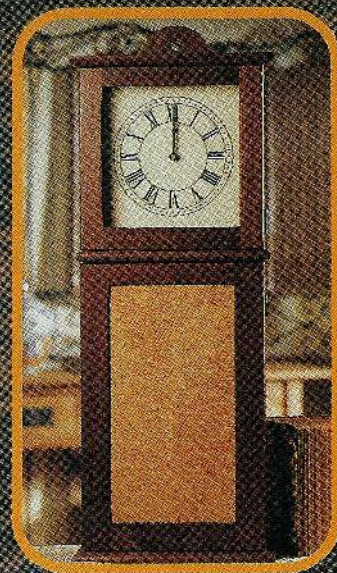
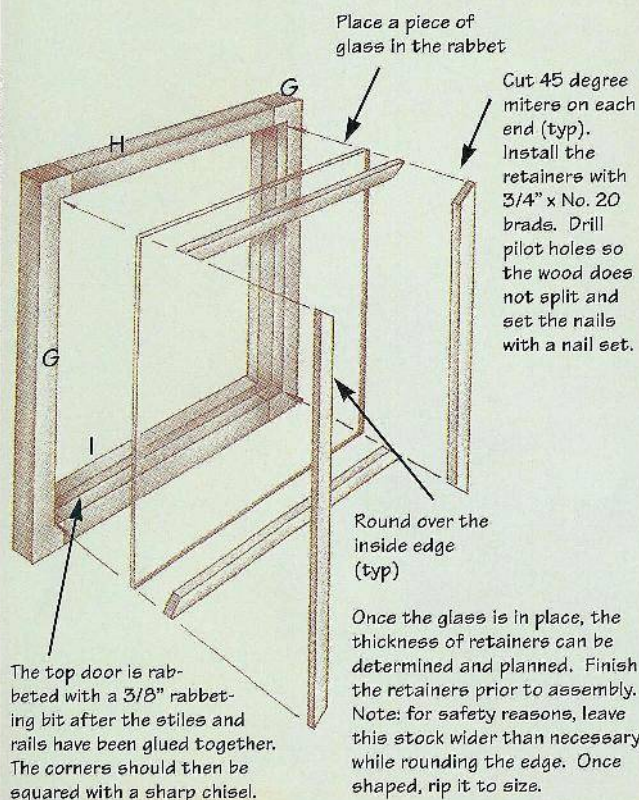
Both doors are assembled by means of mortise and tenon joinery (see **Fig. 3**). First, determine the size and position of the mortises, and mark them on the stiles, then drill them with a mortising machine. Next, cut the tenons to fit into the mortises. While a snug fit is desired, it shouldn't be so tight that the assembly has to be joined together with a mallet; this would produce a glue starved joint which would eventually fail.



Referring to **Fig. 5**, install the hinges and ball catches. One of the problems encountered when installing butt hinges is that it is easy to drill one of the pilot holes for the screws slightly off center. This can cause the entire door to skew out of alignment. Drilling these holes with a "Vix" bit solves this problem. This type of bit has a built-in countersink on the end of the shaft that automatically centers the drill bit in the hole.

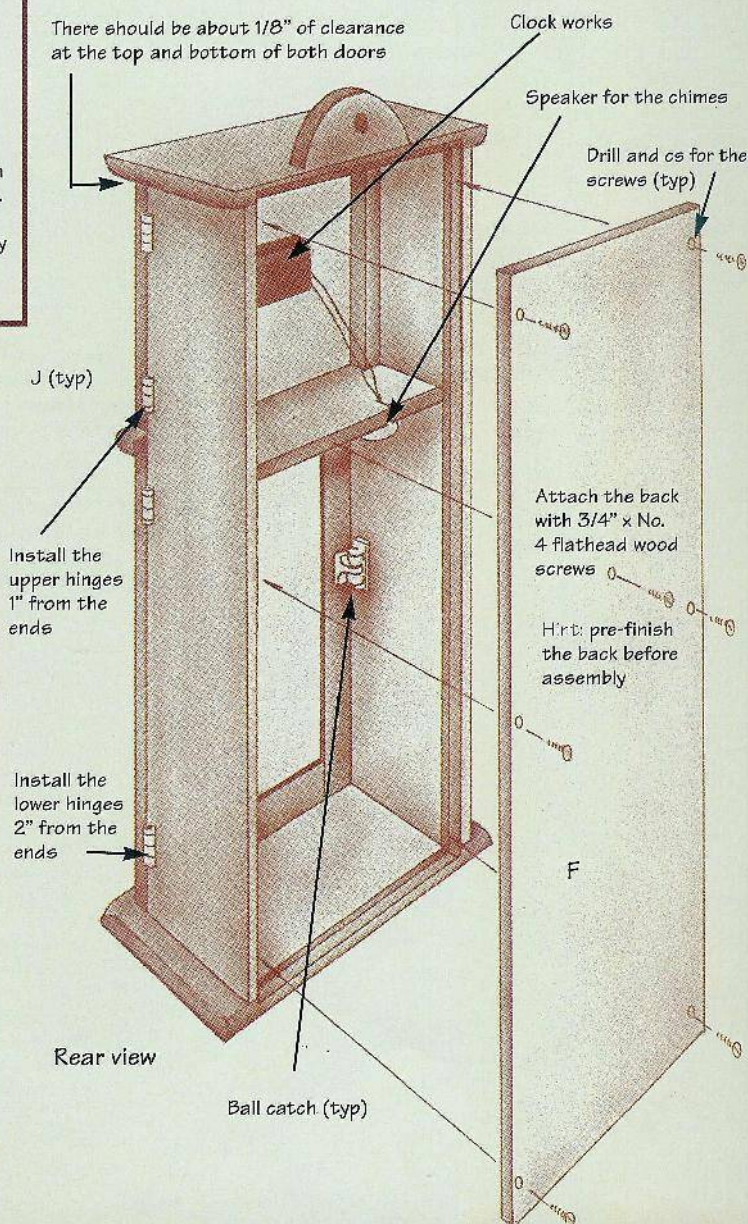
29

Fig. 4. Make the top door.



Shaker Clock
Continued

Fig. 5. Hinge the doors and attach the back.



Finishing

Prior to finishing, inspect the clock, removing pencil marks, fingerprints, imperfections, stains, etc. with fine sandpaper. Additionally, use the sandpaper to soften the routing on all of the outside edges to blend them together.

Finish the clock with one coat of a two to one mix of boiled linseed oil and paint thinner. Allow to dry overnight, then apply two coats of polyurethane varnish. Rub out the varnish between coats with 320 grit sandpaper.

The pre-finished glass retainers should be mitered to fit, and are held in place with 3/4" x No. 20 brads. Pilot holes must be drilled at a slight angle, using care not to hit the glass. The brads are driven home with a nail set until they are flush with the surface of the retainer strips. Be extremely careful here because it is very easy to crack the glass!

Molly bolt the clock to the wall, then set the time and enjoy the piece of "history" that is now a part of your home.

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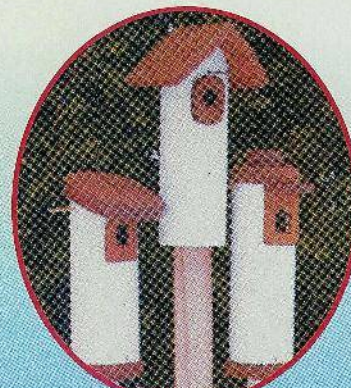
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NIGHT SHADOWS INLAY

Designed by Marilyn Carmin



INSTRUCTIONS

Wood preparation

Number each of the four pieces of wood as follows: light, No. 1; dark, No. 2; medium light, No. 3; medium dark, No. 4. Next, draw two lines on the top side of piece No. 1, dividing it into equal sections (see Fig. 1); these will serve as alignment guides.

Stack pieces No. 1 and 2, with No. 1 on the top. Secure the stack with several dots of hot glue along the edges of each piece.

Make three photocopies of the pattern, found in the Full Size Pattern Section, and affix one copy to the top of piece No. 1 with temporary-bond adhesive. Line up the horizontal and diagonal lines on the pattern with the lines on the wood.

Cutting the patterns

Set your saw table 2 degrees to the right. **Note:** if your saw can only be set to the left, make all cuts in the direction opposite any directional arrows.

Using the indicated test area, check the accuracy of the angle by cutting a test circle. Cut the test clockwise and push the back piece of wood into the top piece. If the two woods are not flush, you need to adjust the table angle. If the test circle inserts too far, increase the table angle; if the circle does not insert far enough, decrease the angle. Retest the angle after adjustment.

Drill blade entry holes where indicated, and saw out the wolves (pattern

SUPPLIES

Wood: one 1/4" x 9-1/4" x 15" piece each—light with little grain (for the background); dark (for the wolves); medium light (for the trees); medium dark (for the details)

Tools: scroll saw with No. 2 blades (20 teeth per inch); drill with No. 60 bit

Hot glue gun

Wood glue and small glue brush

Temporary-bond spray adhesive

Sandpaper, fine grit

Finish of choice

Frame of choice

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A), following the directional arrows. Separate the woods and remove the pattern. Brush wood glue on the edge of the cutout from piece No. 2, then insert it into piece No. 1. Discard the scrap pieces (see Fig. 2).

Once dry, tack wood pieces No. 1 and 3 together and affix a second copy of the pattern. **Note:** while it may seem possible to use only one photocopy throughout all three sawing procedures, we found that each cut removed lines which were necessary for the subsequent step. Therefore, removing the sawn pattern and replacing it with a new one after each step is highly recommended. Saw out the trees (indicated as pattern B). Discard the scrap pieces and glue the trees into piece No. 1 (see Fig. 3).

Finally, stack pieces No. 1 and 4, affix the third copy of the pattern, and saw out the details (pattern C). Glue and insert them into piece No. 1, discarding the scrap.

Finishing

Make a small mixture of glue and sawdust to use as putty. Rub it across all drill holes and any other places that need filling. Sand off the excess with fine grit sandpaper.

Sand the face of the project until all variations in thickness of the woods are no longer apparent. Finish with oil, wax or clear spray, then frame as desired.

Hang this work of art in a prominent area of your home—it makes a great conversation piece!

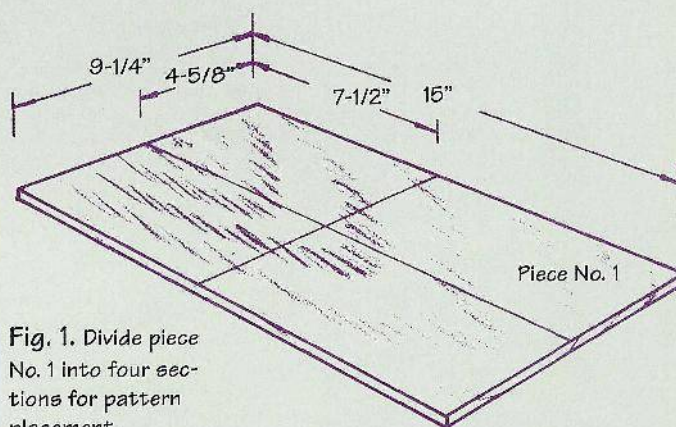


Fig. 1. Divide piece No. 1 into four sections for pattern placement.

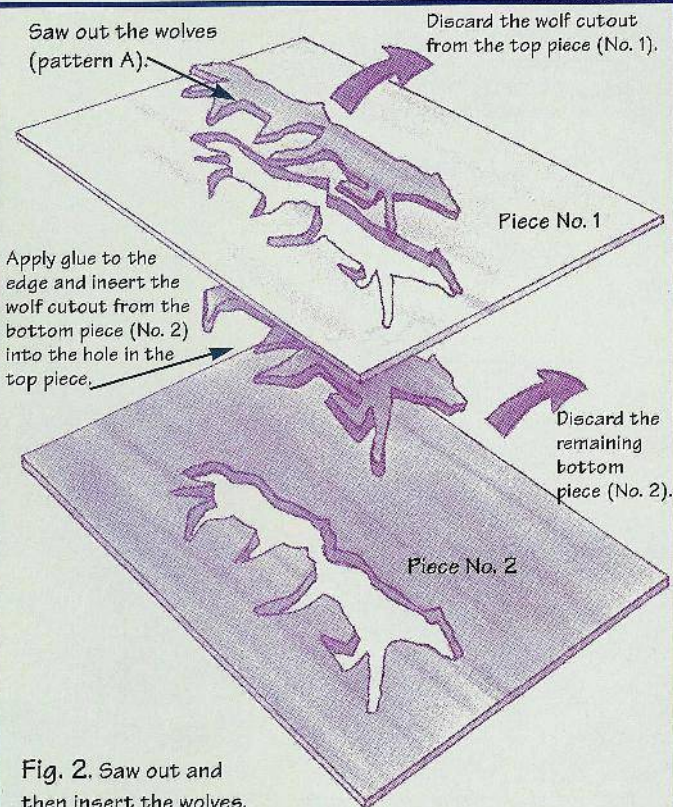


Fig. 2. Saw out and then insert the wolves.

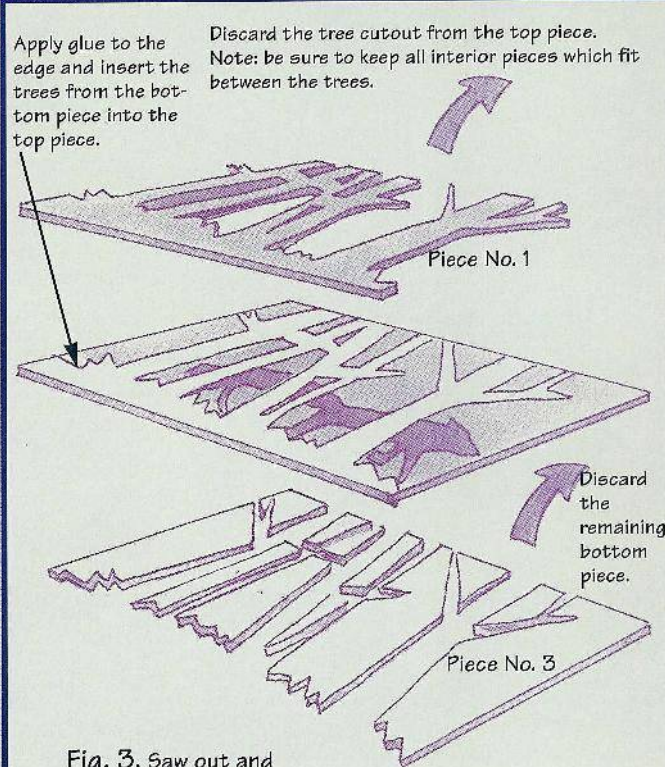
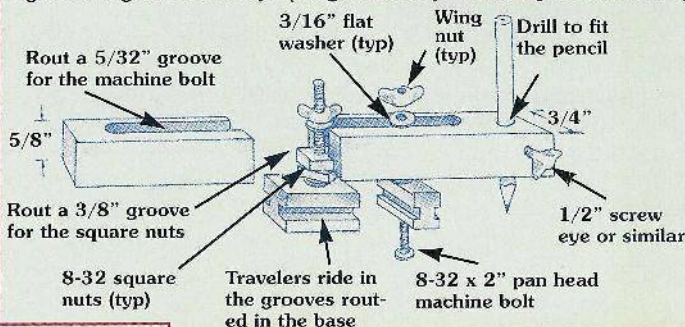


Fig. 3. Saw out and then insert the trees.

Reader's Gallery

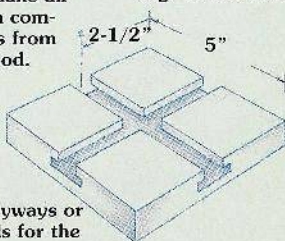


Fig. 2. Swing arm assembly. (Length can vary—the one pictured is 12".)



Note: make all wooden components from hardwood.

Fig. 1. The base.



Rout keyways or dovetails for the travelers

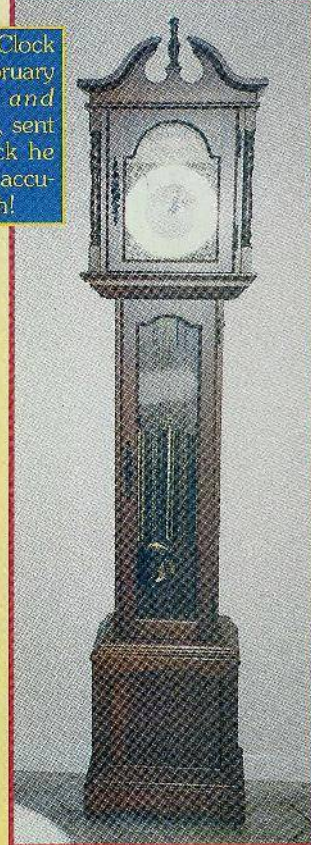
"Right after I got out of the Navy in 1946, I enrolled in an on-the-job apprenticeship program in Michigan," began a wonderful letter from Calvin W. Krauss of Drummond, WI. "The teacher was an old Dutch cabinetmaker, who showed us a tool he had made for drawing ovals....It's simple to make and handy to have." To easily make this ellipse tool, refer to the photograph and drawings presented here.



After reading "Building A Grandfather Clock From A Kit" by Joe Golden in the February '97 issue of *Creative Woodworks and Crafts*, Albert E. Cain of Lake Park, FL, sent us this picture of the Grandfather clock he made over 20 years ago. It still keeps accurate time to within 15 seconds per month!

"This is no weekend project!" said Chris Coulter of Hardy, VA, to himself after he began this clock in the winter of '95. He incorporated seven different types of wood—and sixteen months of his time—into this elaborate clock design, known as "Chimes of Normandy."

Wood Ornaments revisited: Anita Parsons of Dundas, Ontario took these patterns from our 1996 issue of *Wood Ornaments* and scrolled them onto .010" copper laminated with 1/4" Baltic birch plywood. She then finished them with Patina Finishes by Modern Options.



...and now it's your turn! Send a clear photograph of the project that you're proudest of to: Reader's Gallery, *Creative Woodworks and Crafts*, 243 Newton-Sparta Road, Newton, NJ 07860. We'll be including as many of your contributions as space permits. If you would like your pictures returned, please include an SASE.

THE ARROW T2025 DUAL PURPOSE STAPLE GUN

There's a new tool on the market that you really must take a look at—Arrow's T2025 Dual Purpose Stapler. This gun handles both 3/8" flat crowned and 3/8" round crowned staples; it's the first staple gun ever to have this capability. It also has another unique feature: you can adjust the depth that the staple is to be driven. With these two attributes, you'll find that the Arrow T2025 makes a valuable addition to your toolbox.

New features add versatility

The staple gun I tried out was one of the first off the production line, so I had a chance to play with the Arrow T2025 before the tool even hit the market. The gun will do the normal variety of jobs which require the standard flat crowned staple, like upholstering a chair or installing insulation. But what makes this staple gun so special is that it also takes a 3/8" round crowned staple that can be used to install wire. I've been looking for an affordable tool like this for a long time.

I found the T2025 to be just the tool for chores I've been meaning to do, like installing that new telephone line in the shop, or running the zip cord for my old hi-fi set, as well as many other electrical wiring jobs I've been putting off. Not surprisingly, there are quite a few fastening jobs around the house which fall within the capabilities of this tool.

Testing the Arrow T2025

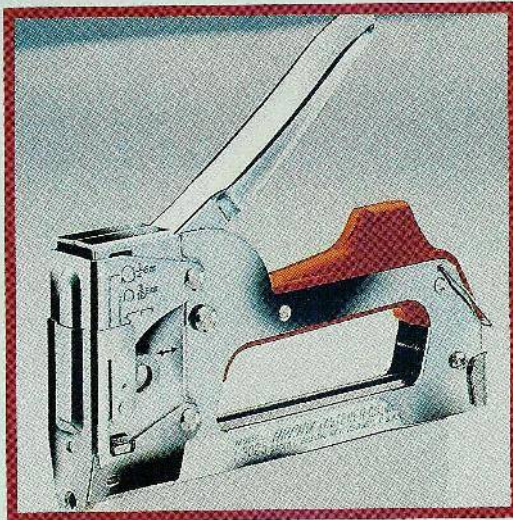
I set out to see just how well the T2025 would work and how easy it would be to handle in a variety of applications. The tool feels, handles, and operates just like the old Arrow staple gun I've been using for years. The only minor difference is that the base of this tool is not flat as you might expect it to be—instead, the staple height guide and the plunger of the tool project past the base by about 3/16". This distance is the thickness of the largest gauge wire that the T2025 is recommended for. That means when the tool is in position with its base resting on the wire, the curvature of the staple height guide and plunger will fit perfectly. At this point, all you need to do is lift the heel up a bit and squeeze the handle for a perfect shot.

The three height settings, standard, 1/8" and 3/16", allow you to install wiring without damaging or penetrating the insulation. I tested the T2025 at all three depth settings and with both styles of staples to satisfy myself that the tool could do just what was claimed.

At full staple depth, I ran approximately 30 staples into a test board and everything was just as it should be. The next test was to see if it could meet my expectations when

the depth was changed. Making the change turned out to be a snap. Just pull the staple height guide down, index the depth change lever to the proper position, and return the guide to its original position. The only part that you need to be mindful of is to keep your hand off the trigger handle when you perform this operation.

The Arrow T2025 worked great. I ran about 25 staples into a test board at each of the two raised settings and found that the height of each was consistent. I then tried to use the tool to test install some wire on a piece of board. I ran a few dozen staples on each of two different wire types at all three heights and had the same good results. The two wire types had different kinds of insulation and neither showed any problems when I pulled the staples from the board.



And there's more...

That brings up another positive feature of the Arrow T2025: you can tell exactly where the staple legs will be with this tool. That's a must when you're trying to install wiring, and a really nice feature when you're running flat crowned staples.

Knowing that the staple river is curved to fit the top of the crowned staple made me wonder what this tool would do with a flat crowned staple. It did just what the designer intended, it shot the staple into the wood to the proper depth and the top of the staple looked exactly as it was supposed to.

Would this continue if I changed staple depth and types of material? Yes. Each of the many staples I shot came out just as neat as would be expected. To verify what the tops of the staples should look like, I ran some samples with my old stapler and then compared the results. Everything was fine.

The bottom line

There are a total of seven different staple sizes available in the two crown configurations. The round crowned variety has 9/32", 3/8" and 7/16" lengths, while in the flat crowned, 9/32", 5/16", 3/8" and 1/2"-long staples are available. There are lengths to satisfy most jobs.

As you might have guessed by now, I highly recommend this tool. It's easy to use, reliable, produces good results at all settings, and can handle both flat and round crowned staples. Use it to install wiring, picture hanger wire, plastic tubing for a vacuum or air blower system, or any number of other jobs that you'd naturally use a stapler for. Priced at about \$28, you'll find this truly a worthwhile addition to your toolbox.

For further information, write to: Arrow Fasteners, 271 Mayhill Street, Saddlebrook, NJ 07662 or call 201-843-6900

CREAM CAN LAMP

Designed by Robert E. Belke



SUPPLIES

Tools: table or radial arm saw; lathe; parting tool; roughing gouge; parting and beading tool; 3/8" gouge; outside calipers; drill press with 3/8" and 1" Dia. Forstner bits; awl
Sandpaper (assorted grits)
Clamps
Wood glue
3/8"-Dia. doweling
1"-Dia. doweling
Light socket and wiring
3/8"-Dia. threaded rod and nuts
Two 1/4"-Dia. copper tubes (for the handle)
Four small pan head screws
Maple wiping stain
Gloss and satin polyurethane
Lampshade of choice

Note: all materials for this project should be readily available at your local hardware store or building center.

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
Laminated poplar:			
A	Can	4-3/4" x 4-3/4" x 12"	1
Cherry:			
B	Base	1-1/16" x 6-1/4" x 6-1/4"	1

INSTRUCTIONS

This delightful little wooden lamp looks just like the milk or cream cans that farmers use to hold dairy products. The can is made of four pieces of laminated poplar, turned on a lathe. There is a hole built through the middle which facilitates the electrical connections. Even though the cream can pictured here has a stained finish, it can also be painted any color of choice.

Glue up the can blank

The can blank should be made from two 8/4 pieces of poplar with two 4/4 outer pieces glued and clamped together (see Fig. 1). Cut each piece to a dimension of 4-3/4" x 12". As indicated, the two inner members have 3/8"-wide x 3/16"-deep dadoes cut into them. These dadoes form the hole which allows passage of the threaded rod during the electrical assembly.

Glue and clamp the four boards. After the glue has cured, cut two 3/8"-Dia. dowels 1" long and glue them into

each end of the 3/8" square hole running through the can blank. These plugs will facilitate the mounting of the blank on the lathe.

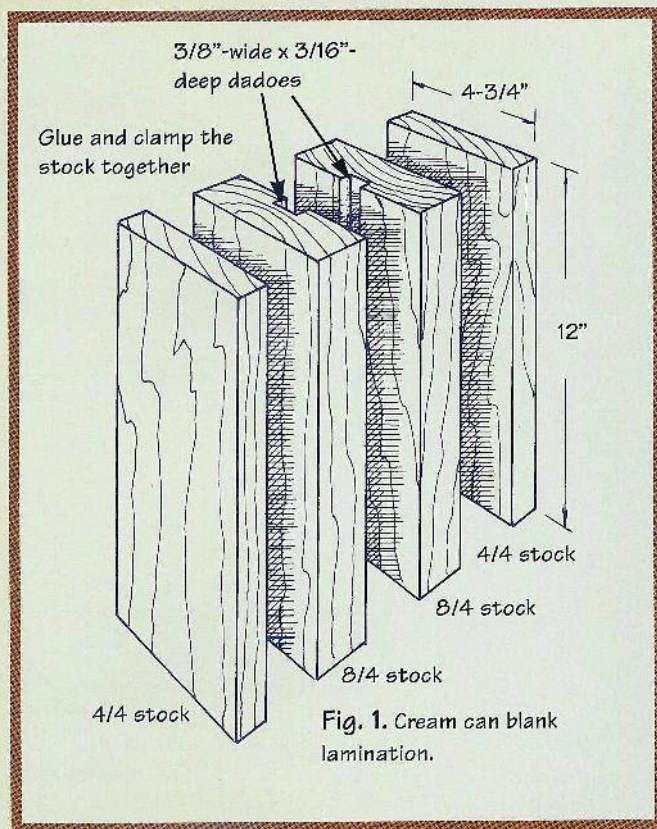
Locate the center point on each end of the blank, mark with an awl, and mount the blank on the lathe. Using a roughing gouge, turn the blank to a 4-3/4"-Dia. cylinder (see Fig. 2).

Mark all the turning dimensions on the cylinder (see **Drawing No. 1**), then reduce the 4-5/8"-Dia. area and square up each corner with a parting and beading tool. Use the outside calipers to check the diameter frequently. With a parting tool, determine the 3" and 3-3/8" depths, clean out these areas with a 3/8" gouge and taper the top portion of the can. Round over the top 1/4" of the can with a parting and beading tool. While still on the lathe, thoroughly sand the cream can.

There should be some stock left over at the top of the can directly above the 1/4" bead (see Fig. 3). Using a parting tool, cut down into the top until there is about 3/4" of material remaining. Remove from the lathe and saw off the scrap piece. Sand the top smooth and wipe on the maple stain or your finish of choice.

Cut the base

Cut a piece of 5/4 cherry stock to the dimensions listed in the Bill of Materials. Set your saw blade to 45 degrees and cut the four 1/2" chamfers on the upper surface (see **Drawing No. 1**). Locate the center of the



base and with the 1"-Dia. Forstner bit, bore a 1/4"-deep hole in the bottom.

Using the 3/8"-Dia. Forstner bit, bore a hole completely through the base. Sand the base smooth. Glue four 1/4"-thick pieces of 1"-Dia. doweling to the bottom of the base for feet.

Assemble the lamp

The base and cream can are held together by the threaded rod which runs through the 3/8" hole and acts as a conduit for the wiring. Most likely, you will have to saw a piece of rod to the correct length. Before you do this, make sure you have all the necessary parts on hand so you can get an accurate measurement as to the required length of the rod. Assemble the lamp as shown in Fig. 4.

Attach the handles

The two handles are fashioned out of 1/4"-Dia. copper tubing (see **Drawing No. 2** in the Full Size Pattern Section). Copper is very malleable, which makes it an easy material to shape to the

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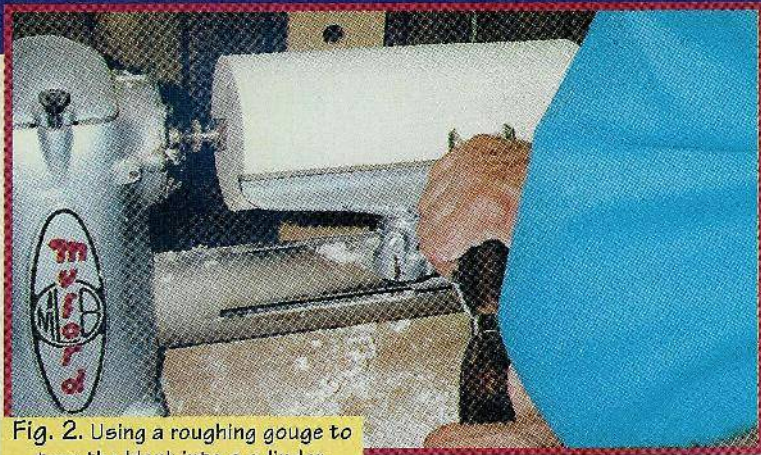


Fig. 2. Using a roughing gouge to turn the blank into a cylinder.

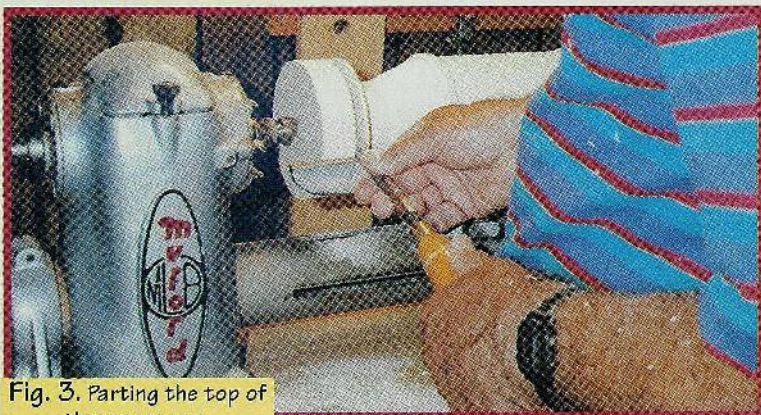
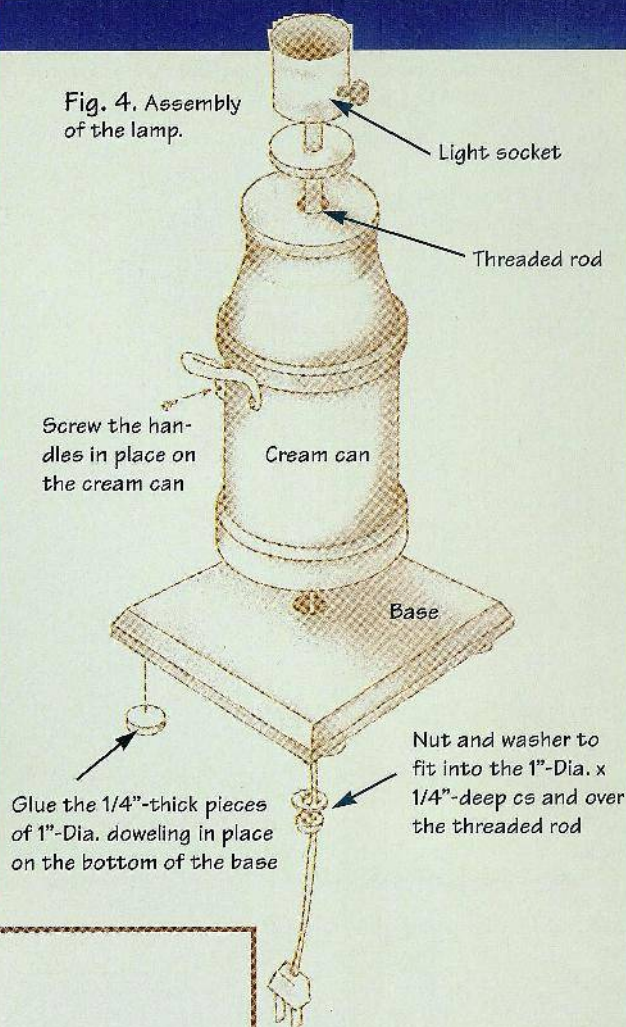
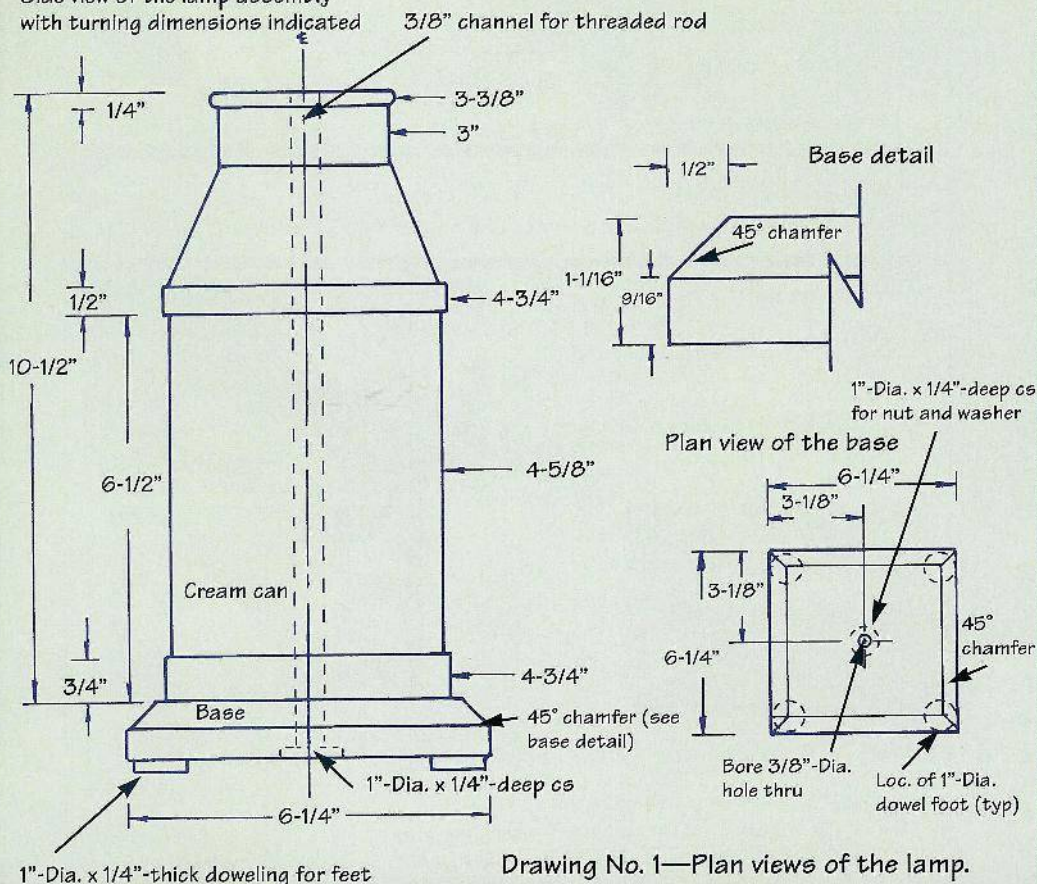


Fig. 3. Parting the top of the cream can.

Fig. 4. Assembly of the lamp.



Side view of the lamp assembly with turning dimensions indicated



Drawing No. 1—Plan views of the lamp.

outer surface of the can. After forming the two handles, attach them to the cream can with screws, before any finish is applied; this will give the copper some surface protection against oxidation.

Finishing

While the lamp is stained or painted, the cherry base should be left natural for visual contrast. Apply one coat of gloss polyurethane to the lamp, followed by two coats of satin polyurethane. Between each coat, lightly sand with 320 grit sandpaper. When the finish has dried thoroughly, refer to Fig. 4 for final assembly.

Now put up your feet, switch on your Cream Can Lamp, and enjoy a few articles from *Creative Woodworks and Crafts!*

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Lockwood



It's new! It's improved!

"Why the change in title?" you may ask. Well, after much discussion with the staff here at *Creative Woodworks and Crafts*, we've decided to take my column in a new and exciting direction.

We felt that by presenting a "strictly scroll sawing" column (which I hope you've enjoyed reading as much as I have enjoyed writing), we were only able to scratch the surface of so many other facets of this enjoyable craft, such as painting the wonderful creations we make.

Before I frighten you dedicated scroll sawyers away, I assure you that this is in no way an attempt to turn this publication into a painting magazine. It will always be the outstanding woodcrafting publication that it is now. These painting lessons will be only a small part of this magazine, which just seems to get better and better with each issue.

I still have much advice to offer on scroll sawing, and will always be happy to answer your questions. But this new format will also allow me to cover a different facet of painting in each issue, starting with the October edition of *Creative Woodworks and Crafts*.

I would appreciate your thoughts on this change—please direct all correspondence directly to me at the address listed at the end of this column.

Cutting confusion

And now onto the mailbag...

Q Why don't all blade manufacturers use the same method to size their blades? Where one company sizes blades by number, another offers blades by specifications, which makes it very confusing! Help!

—B. Quenton, Rhode Island

A This is a commonly asked question, and one for which I do not have an answer. For this reason I have included a blade chart for your reference. If you cannot find the same type of blade as stated in the directions to your project, simply look at the chart and compare the blades you are able to find with the ones shown. Since they are full size, this should make it very easy indeed.

Q How do I know how big a blade to use for the thickness of the wood I am cutting?—S. Strong, Nevada

A My rule of thumb has always been to use the smallest blade possible for the finest cut. You will find many who disagree with this theory, however. Some people tend to push more aggressively, and therefore need a larger blade. Trial and error will show you what blade will work best for you.

You may want to tighten the tension on your scroll saw a bit more when using larger blades. Remember, all scroll saws carry blades differently, so there are no set rules that will work for everyone.

Helpful hints

Mr. E. Hager of California stopped by my shop recently, and had this tip about RBI scroll saws: try laying a mirror on top of the saw table under the workpiece. Looking in the mirror, you can see the tiny hole that you need to guide the saw blade into. He uses a 1-1/2" x 2" mirror with a handle attached to make it easier.

Mr. D. Van Ellis of Michigan wrote to ask about blade breakage with double tooth blades. From what it sounded like, my opinion is that he is pushing too aggressively. His blade choice, No. 7 double tooth cutting 3/4" white pine, is actually larger than I would use, unless you are looking for extra kerf. A No. 5 double tooth should cut quite well and never break, at least until it gets dull.

You can never be too thin

Okay, now I have a great piece of news for those of you who have written to ask where to get the thin plywood I use for the *Tiny Wooden Locketts* I make. I have just received a sample of many types of both plywood and hardwood from a company called Sloan's Woodshop.

This company has many sizes and species available. The plywoods they sent run from 5/8"-thick all the way down to 1/64"-thick (or should I say "thin"!). The hardwoods run from 1/4" to 1/32".

The pieces I received are beautiful and smooth. A sampling of the species they offer are cherry, hickory, mahogany, walnut, maple, ash, knotty white pine, natural birch, red oak, Baltic birch...and that's just the plywood! Among the hardwoods they offer are walnut, mahogany, cherry, and basswood. Sloan's Woodshop also carries Plexiglas of both the colored and mirrored varieties. Their catalog also offers books, blades, patterns, foot switches, and much more.

Joanne.com

That's it for this issue. My web page (which I mentioned a few issues back) is now up and running—you can reach it on the internet at <<http://www.gvn.net/~dembears>>. Please come by and visit!

I'll be back in the next issue with tips and techniques for painting, including how to use your brushes. In the meantime, here's a project that is cute, colorful, and requires no painting at all. It's really easy, and your favorite little person will have a lot of fun with it. Enjoy!

You can reach Joanne Lockwood via e-mail at <dembears@gvn.net>, or by mail at 3 Bears Workshop, 7806 Antelope Road, Citrus Heights, CA 95610.

To receive a catalog and discount coupon for great scroll sawing woods and much more, send \$2.00 to: Sloan's Woodshop, 5543 Edmondson Pike, Box CW61, Nashville, TN 37211.



SCROLL SAW BLADE CHART

This chart refers to the blades offered by Advanced Machinery Imports, and blades shown are actual size. If you do not use the same brand, simply hold your blade up to the chart for a size comparison. This is just a sampling of the many blades available—if you are interested in blades other than those shown here, write to Advanced Machinery Imports at P.O. Box 312, New Castle, DE 19720 for a catalog.

Double tooth blades: I prefer these blades as they are quieter than their single tooth counterparts, with less tear-out.

AP03 AP05 AP07 AP09

Standard blades: These come in sizes from 2/0 to 11. You may prefer these to double tooth blades, as it is really a matter of personal preference.

PB03 PB05 PB07 PB09 PB11

Other types of blades

Precision ground blades: These have widely spaced

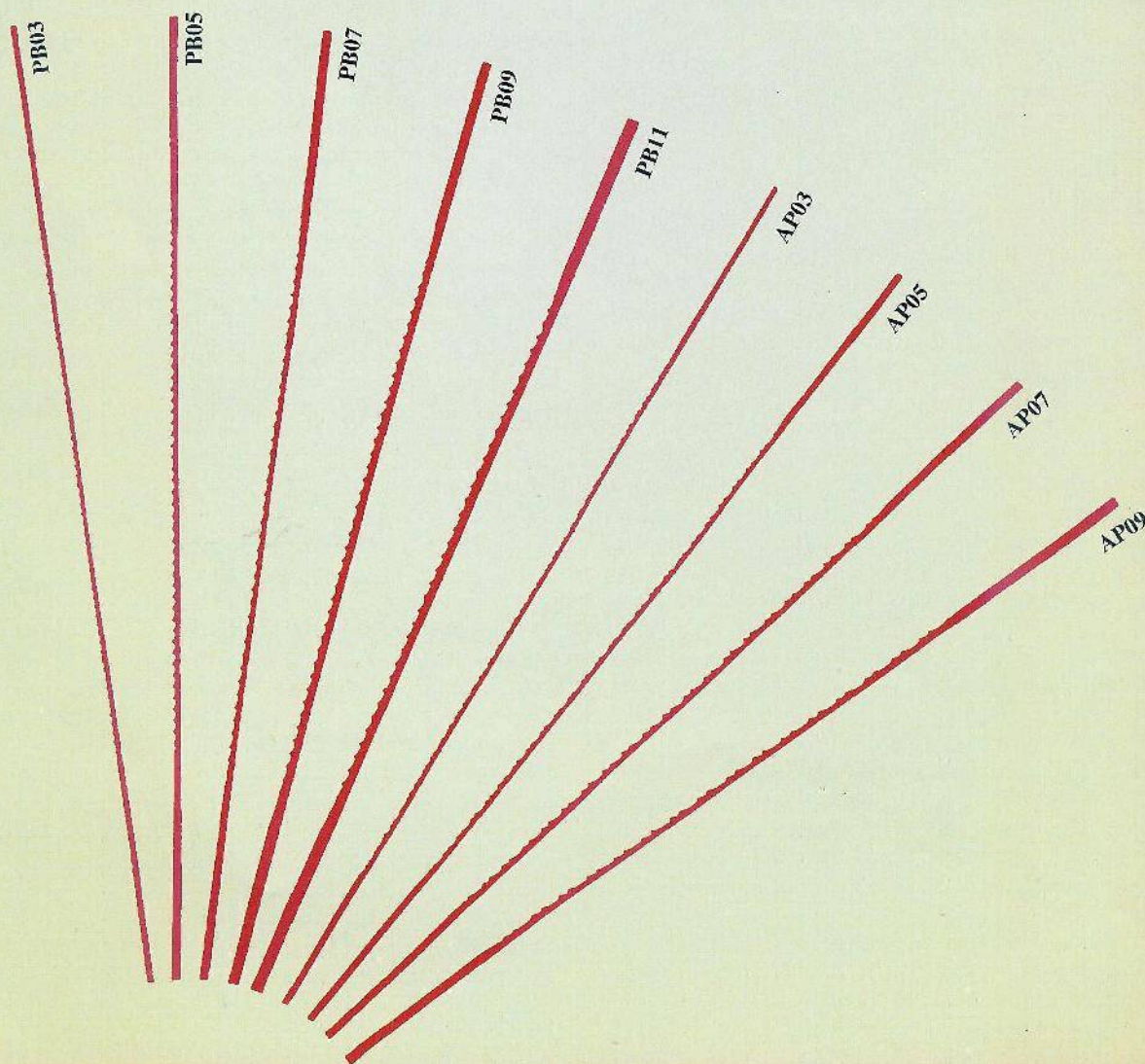
teeth and are very aggressive. Reverse teeth eliminate bottom chip-out, very good for hardwood and thicker soft woods.

Reverse tooth blades: Standard blades with reverse teeth to reduce tear-out. Great for cutting plywood.

Jeweler's blades: Specifically designed for cutting metal. The teeth are very close and are tempered.

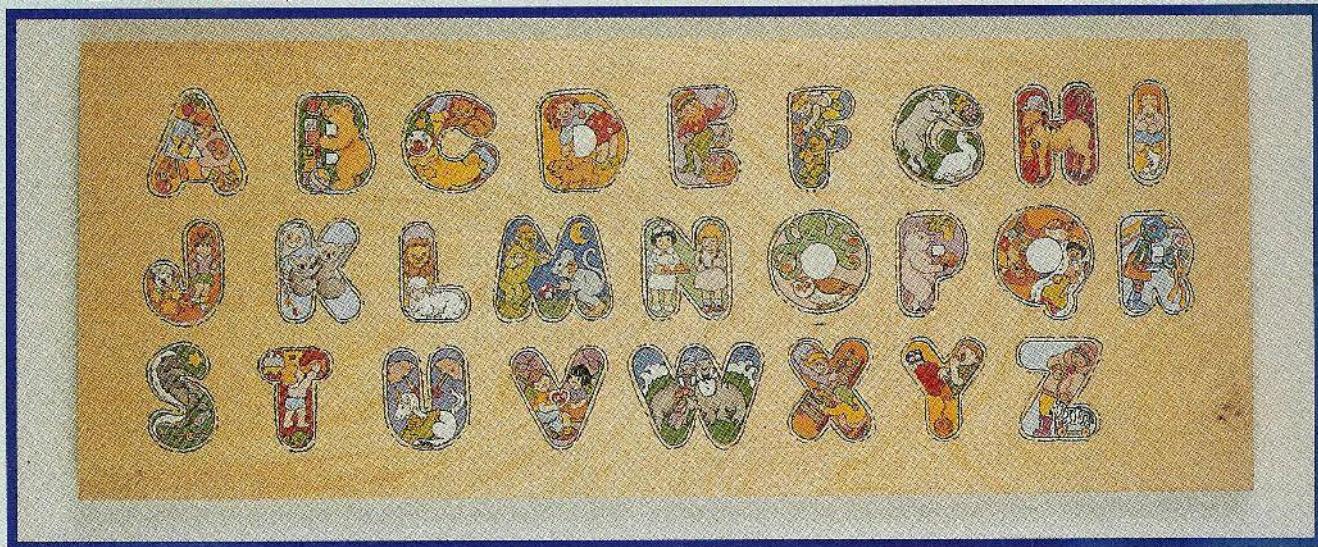
Diamond blades: Diamond encrusted wire; mandatory for cutting glass and stone.

As I noted above, this chart represents a few of the blades that I use which are available from Advanced Machinery Imports. There are, of course, many other sources for blades, so by all means scan through the ads in this publication for other sources. I have provided you with these guidelines since so many readers have sent in questions about blades and their sizes. This will at least give you something for comparison.



BONUS PROJECT! ALPHABET TRAY PUZZLE

Designed by Joanne Lockwood



SUPPLIES

Wood: one piece of birch plywood, 1/8" x 7" x 18" (for the bottom); one piece of alder, apple, or Baltic birch plywood, 1/2" or 3/4" x 7" x 18" (for the top)
Tools: table saw; scroll saw; drill with bits; belt sander; hand sander or router with a 1/4" roundover bit
Yellow wood glue
Sandpaper, assorted grits
Tack cloth
Small C-clamps
High gloss non-toxic finish of choice
Sharpie Ultra Fine Permanent Marker
Letter stickers (Tip: check out your local school supply store for hundreds of stickers and ideas for these puzzles).

INSTRUCTIONS

Cut and prepare the wood

The letters used for this delightful child's toy are actually educational stickers purchased at a local stationery store. You simply affix the stickers to the 3/4"-thick board, then saw around them. The dimensions provided here are for a tray which will accommodate the chosen stickers. Since you can use any stickers you desire, it may be necessary to adjust the measurements of your tray accordingly.

On the table saw, cut both the top and bottom pieces to the required size. When finished, lay the bottom piece aside.

Sand and seal the top piece. When dry, sand lightly again, then wipe with a tack cloth to remove any dust. Apply two to three coats of non-toxic finish, allowing each coat to dry thoroughly before proceeding with the next coat. When completely dry, lightly sand again with very fine grit sandpaper. Remove all residue with the tack cloth. This step is imperative as the stickers will adhere more permanently to a clean, slick surface.

Apply the desired stickers on the top piece. Drill small holes in inconspicuous places on the edge of each letter or puzzle piece you are going to cut out. Remember that there is NO waste wood here, so be careful where you drill. Cut each piece out.

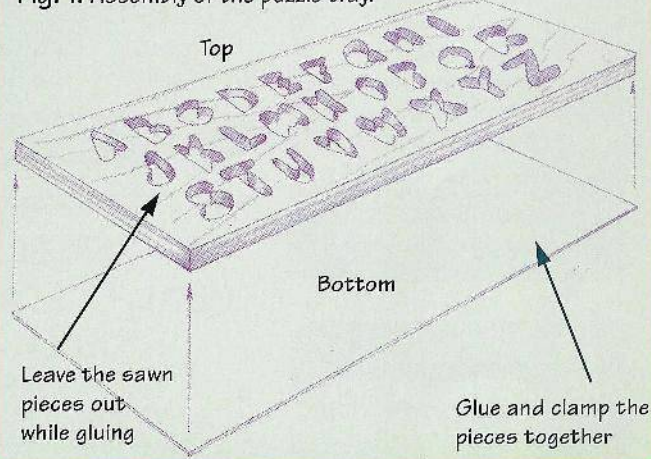
Glue and sand the puzzle

When all of the pieces are cut out, you will need to glue the top and bottom boards together (see Fig. 1). With the small pieces removed, apply a light, even coat of glue to both surfaces that are to be bonded, then rub together lightly to assure a good bond. Clamp the pieces and wipe away any glue squeeze-out with a cotton swab and water before it dries.

If you would like to soften the outside edges of the puzzle tray, use a hand sander or a router and 1/4" roundover bit. If the top piece needs any additional sanding, do so now, then insert the puzzle pieces.

Who says toys have to be complex and high tech? This puzzle is simple, fun, and educational!

Fig. 1. Assembly of the puzzle tray.



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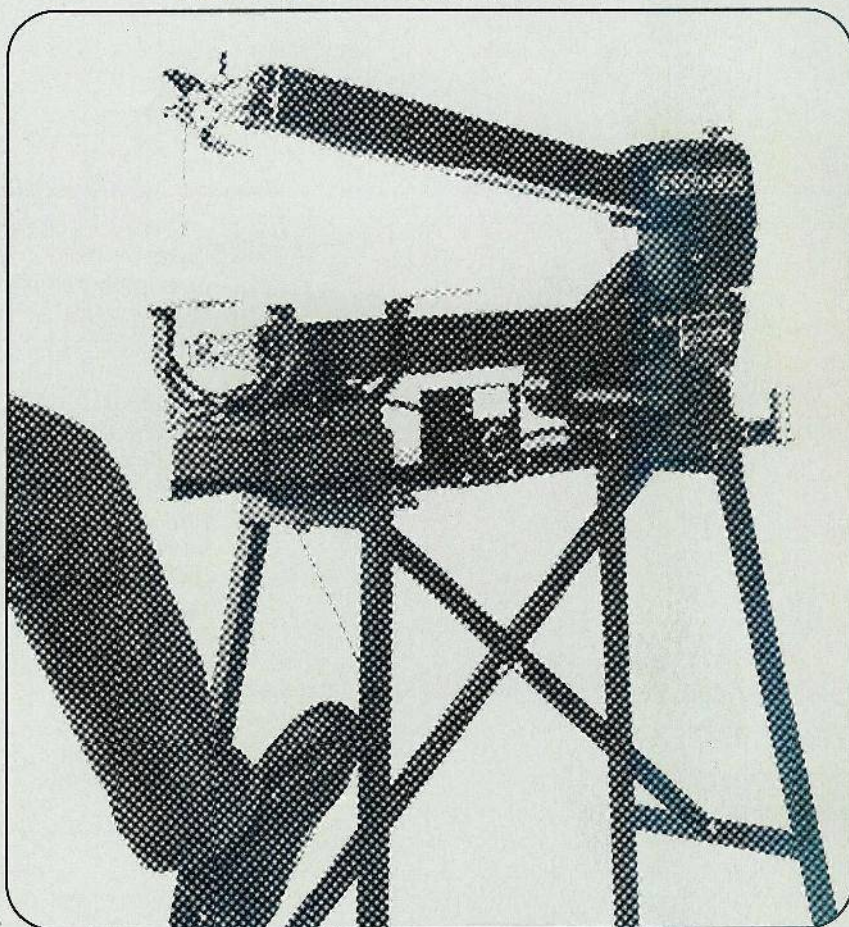
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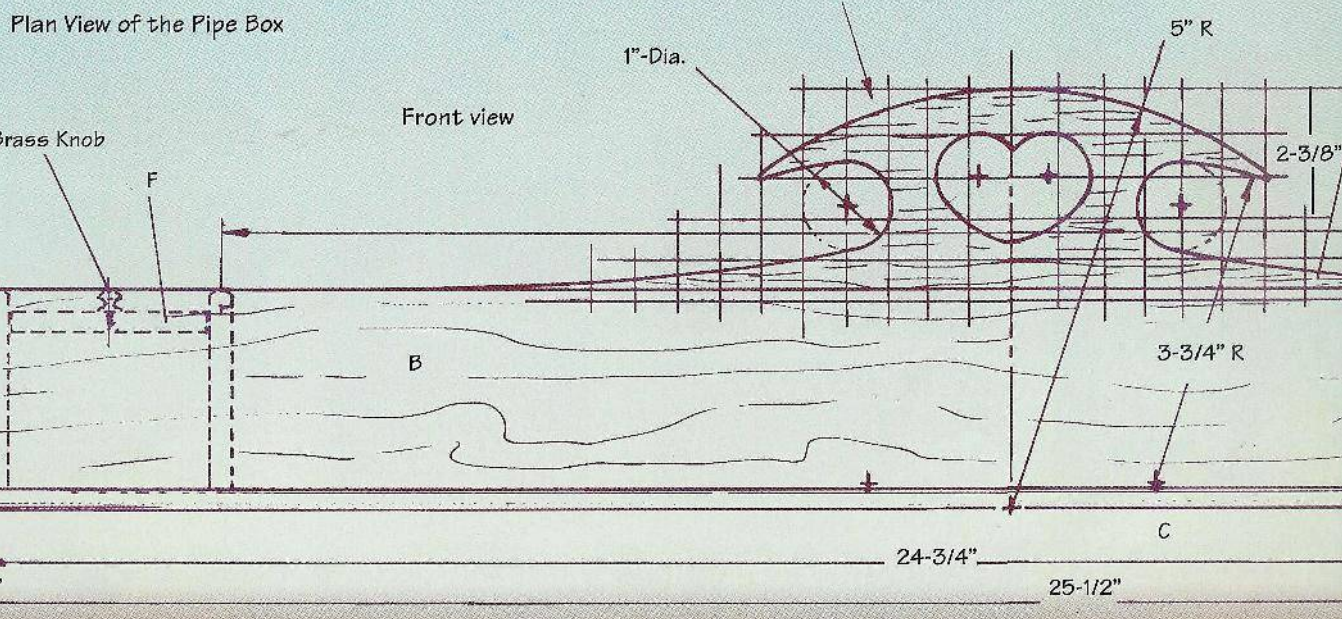
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ENGLISH PIPE BOX

Designed by John A. Nelson

This 1750 walnut pipe box features a tray style unlike the more common wall-hanging versions. Its handle divides the box into two compartments for storing pipes, and the lidded areas can be used to store tobacco.



BILL OF MATERIALS

Part	Description	Size in inches	Quantity
1/4"-thick walnut:			
A	Divider handle	4-3/4 x 19	1
B	Sides	2-3/8 x 24-3/4	2
C	Base	6-1/2 x 25-1/2	1
D	Ends	2-3/8 x 5-1/4	4
E	Lid supports	1-7/8 x 2-1/2	4
F	Lids	2-1/2" x 5-1/4	2

SUPPLIES

Tools: table or radial arm saw; scroll saw, band saw, or jigsaw; drill with bits
 Sandpaper, assorted grits
 Two 3/8"-Dia. brass knobs
 Carbon paper
 Wood glue
 Shellac and alcohol or finish of choice
 Damp cloth

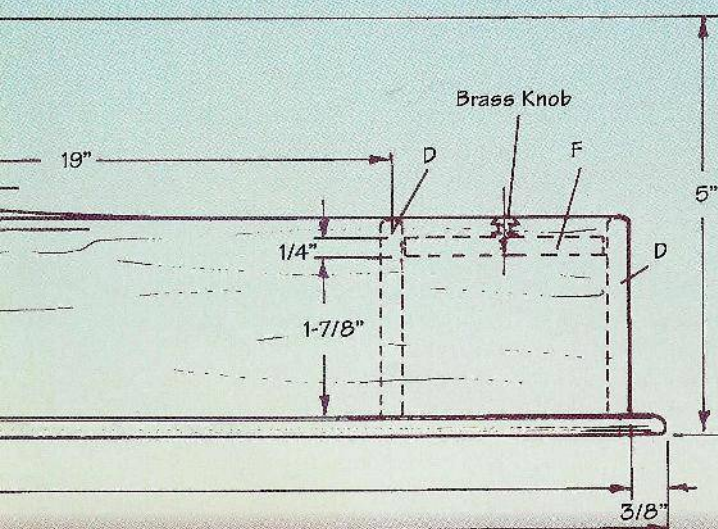
INSTRUCTIONS

Prepare and cut your wood

Carefully cut all of the parts according to the Bill of Materials, cutting to the exact size and with all edges square. Recheck all dimensions after cutting.

Study the drawing carefully, checking the shape of each part. Lay out the divider handle (A) as shown, and cut it to shape with a scroll saw, jigsaw or band saw. Cut the 1/4"-wide x 1/8"-deep dado which will receive the divider in two of the end pieces (D).

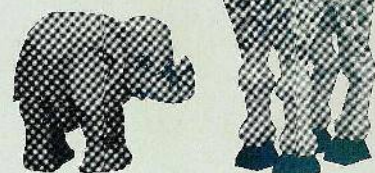
Continued on page 62



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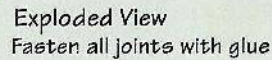
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Carving Section



THE VERSATILE FLOWER

By Ivan Whillock

This little flower seems like a simple carving, but once you have mastered it, the techniques learned can be applied to any number of variations. You can change the size of the flower by changing the size of the tools. You can also vary the components: make the center button larger or smaller, change the number of petals, or vary the size and position of the leaves. The pattern itself can be used singly or several flowers can be grouped to create a cluster.

The completed flower. Behind it is a panel for a room divider which incorporates the same flower pattern.

INSTRUCTIONS

The design

As you study the pattern, note that it is based on curved lines. These lines relate to the arcs available in the tools recommended for the project. For example, the lines composing the outside of the leaves can be achieved with simple, clean plunge cuts made by a No. 5-12mm straight gouge. The concave cuts on the top left of each

SUPPLIES

- Wood: 5" x 5" x 1" block of medium density hardwood (butternut, basswood, or catalpa are recommended)
- Carving tools: No. 3-4mm straight gouge; No. 3-12mm straight gouge; No. 5-12mm straight gouge; No. 7-10mm straight gouge; No. 11-3mm veiner; No. 41-8mm V-parting tool
- Mallet
- Clamps

leaf are made with the same tool turned over. Thus, one tool is used for many operations, making this type of "production carving" very efficient.

Carving steps

First, trace the pattern onto the recommended wood. Oak, cherry, or walnut are also acceptable, but their density makes the project more difficult for beginners. Stay away from the softwoods as the grain inconsistency is frustrating for beginners—or pros, for that matter.

Clamp the wood with the grain going from side to side rather than up and down. Make a stop cut around the pattern with the V-parting tool. Remove the background wood to the level of the stop cut with the gouge you're most comfortable with. The final leveling of the background, however, is best done with the No. 3 tools—the 4mm in tight corners and the 12mm in more open areas. Deepen the stop cut and repeat the grounding out process until you have lowered the background at least 1/2".

Make stop cuts between the flower and the leaves. Lower the sections of the leaves near the flower about 1/4".

With the No. 7-10mm gouge, make a stop cut around the center button of the flower. This cut must be slanted outward to keep from undercutting the button and breaking it off. Tap the tool with the mallet, turn the tool one half its width, and tap again. Turn and tap until the tool, following its own path, circles the button (see Fig. 1).

Using the same tool, cut a depression around the button.

Turn the tool upside-down and, going with the grain, round the top of the button, letting the sweep of the tool naturally create the rounded shape (see Fig. 2). Cut half of the button moving the tool from right to left and the other half with the tool moving from left to right. With practice, you will soon be able to round off a button in two efficient steps.

Next, use the V-tool and mallet to make V cuts at the top of the separation between the leaves. Use the

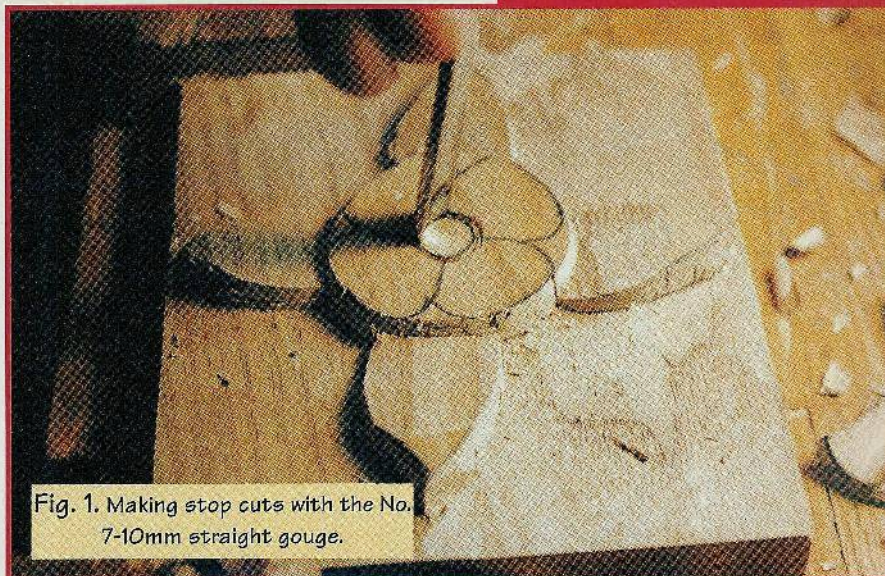


Fig. 1. Making stop cuts with the No. 7-10mm straight gouge.

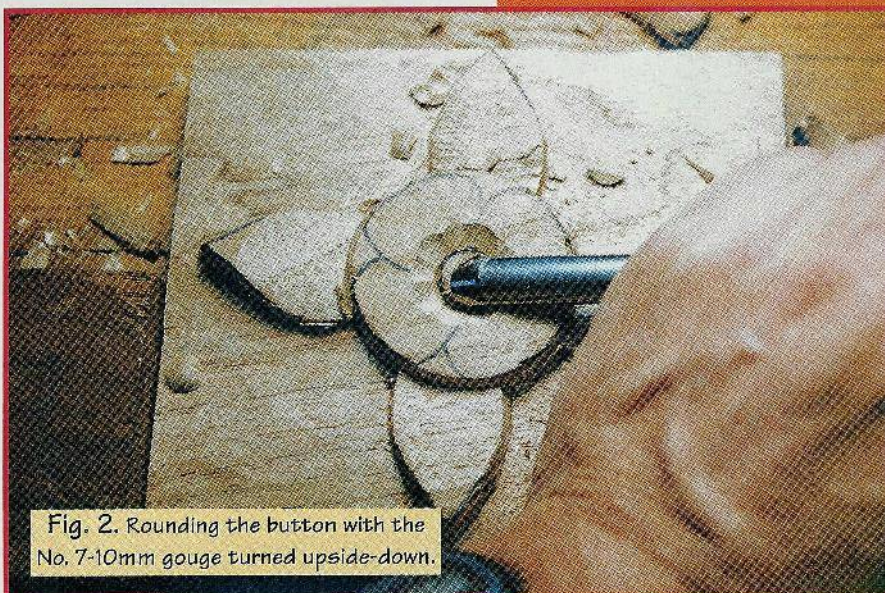


Fig. 2. Rounding the button with the No. 7-10mm gouge turned upside-down.

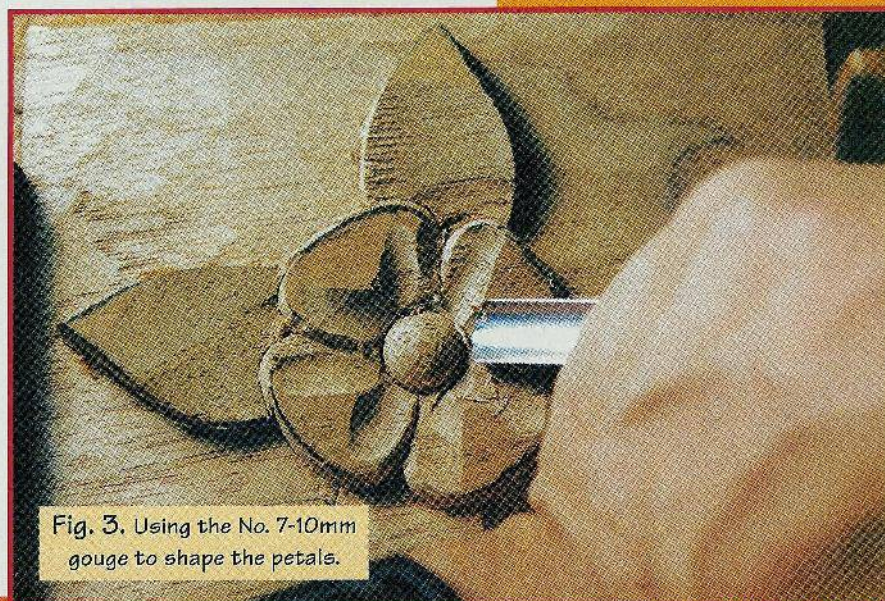


Fig. 3. Using the No. 7-10mm gouge to shape the petals.

BOOKS



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- Intermediate
- Advanced

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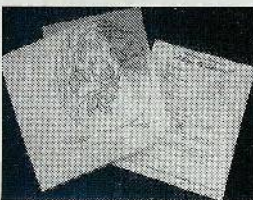


Relief Carving Kits

- Basswood Kit (\$11.95)
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These kits make great projects ... kit includes pattern, 9"x12"x1" wood plaque (basswood or butternut) and short instruction sheet with tool recommendations (note ... thickness of wood may vary slightly). Choose from:

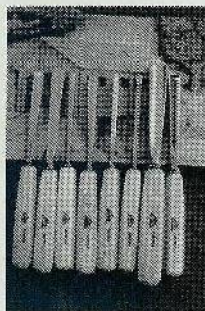
- #1 Covered Bridge
- #2 Grandpa's Cabin
- #3 The Water Wheel
- #4 Jumping Bass
- #5 A Sign of Spring
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Carving Section

No. 7-10mm gouge to round off the corners of each petal on either side of the V cuts.

Using the No. 5-12mm gouge, make stop cuts from the button to the V separation between the leaves. Use the same tool to lower the petal on the outside of each stop cut. **Note:** in order to add visual interest to this pattern, two petals overlap their neighboring petals on one side, one petal overlaps its neighboring petals on both sides, with the remaining petal overlapped by both neighboring petals.

The petals are shaped with the No. 7-10mm gouge to make concave channels near the outside edges of each petal (see Fig. 3). The No. 3-4mm gouge, used upside-down, forms convex areas that blend into the concave forms. Finally, a concave cut on the top of each leaf, made with the No. 7-10mm gouge, finishes off the petal shape.

Draw guide lines to indicate the leaf stems and use the No. 11-3mm veiner to make grooves alongside the stems (see Fig. 4). Use the No. 3-4mm gouge to lower the wood on either side of the stems so that they rise above the leaves. Next, make V cuts in the leaves as indicated by the pattern, and use the No. 5-12mm gouge to trim the leaf edges.

Use the No. 11-3mm veiner to cut a decorative pattern of veins on the leaves and on the flower petals (see Fig. 5). If you wish, you can now saw away the background wood and use the flower as an applique.

Your flower is completed. Practice carving this pattern with bold, efficient cuts. Soon you will be making floral carvings with clean, sharp lines that add a special touch to your wood projects.

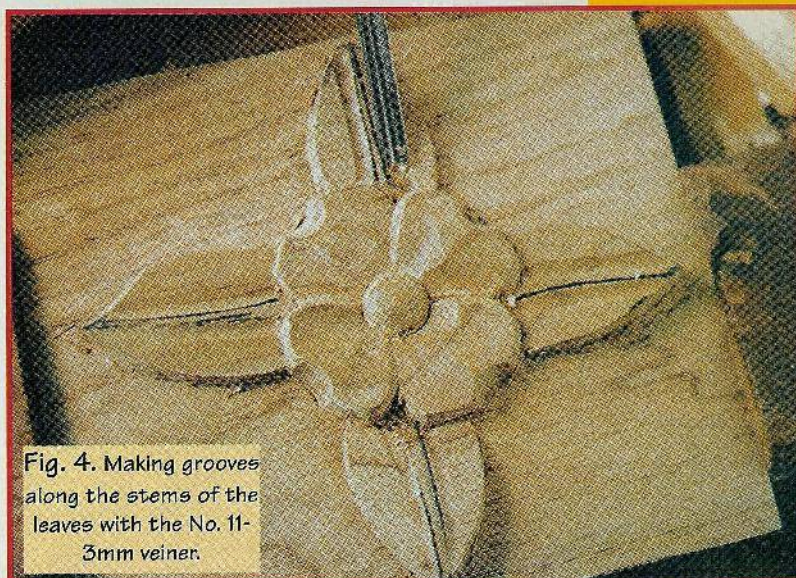


Fig. 4. Making grooves along the stems of the leaves with the No. 11-3mm veiner.

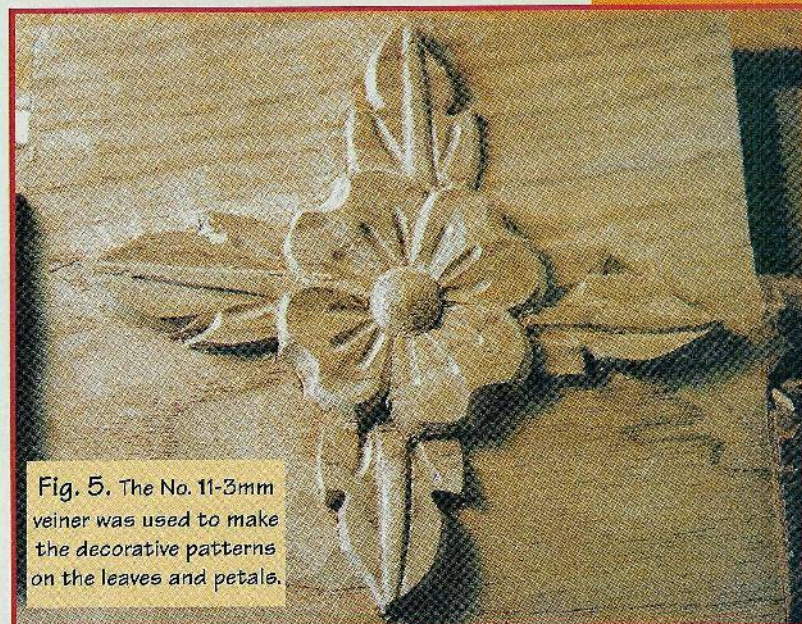


Fig. 5. The No. 11-3mm veiner was used to make the decorative patterns on the leaves and petals.

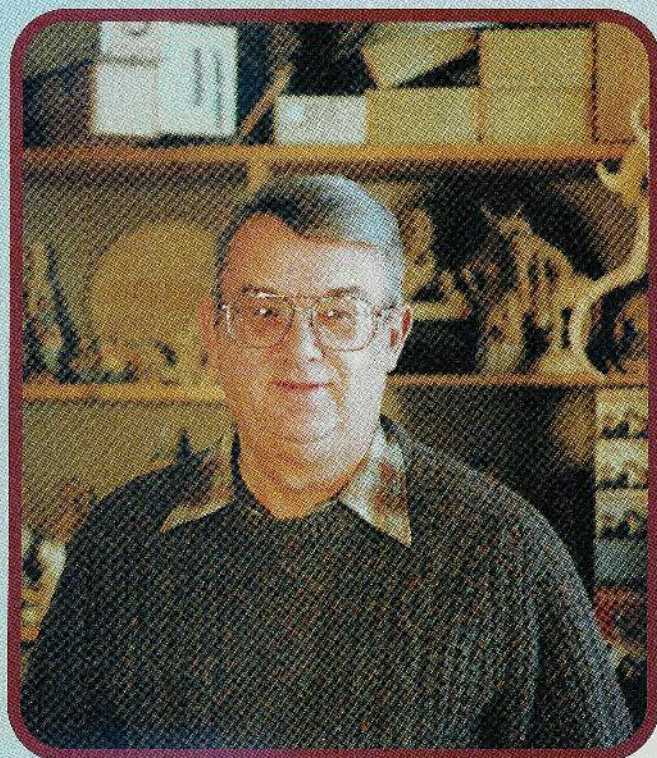


The flower pattern shown as an applique

Carving Section

MARVIN KAISERSATT, CARVER OF THE PEOPLE

By Ivan Whillock



Marvin Kaisersatt, the award-winning caricature carver from Faribault, Minnesota, loves a challenge. While most other caricature carvers assemble individually carved pieces for their complicated works, Marvin chooses a less traveled route. Amazingly, he creates his eye-popping carvings, with all their intricate detail, from a single block of wood.

The challenge of the grain

When used as an artistic medium, wood can offer many specific challenges. As most woodworkers know, wood is strong along the length of the grain but fairly weak across it. A hammer handle, for example, would easily break if the grain were going across its width rather than down its length. In a carving, thin elements set on the cross grain can be very fragile.

When Marvin Kaisersatt plans a carving, he tries to keep most of the projecting elements going with the grain. He is careful to design internal support for the fragile elements that must go across the grain. The challenge of making an intricate carving from a single block of wood is not only the technical one of making cuts in hard-to-reach areas, but also one of designing the work so that thin elements

do not break down as they are carved and that, once completed, the work still has stability.

Viewing one of Marvin's carvings is a splendid lesson on how to connect cross-grain elements to give them support. Notice the crow bar in the carving *Unexpected Turn of Events* (see page 68). It goes across the grain, but it is also connected to other elements in the carving in five places. In effect, Marvin's carvings tend to look more fragile than they actually are.

Carving as caricature

Many of Marvin's carvings are narratives, with a humorous punch line. In *Yard Work*, a man is seen lounging in a wheelbarrow, watching a portable TV. Apparently, he should be doing the yard work because his wife, with an angry look on her face, is trudging toward him. But the drama has only begun: the woman, with all of her attention focused on her husband, is just about to step on the upturned rake, and we all know what will happen then!

Any humorous situation that Marvin has either experienced or might imagine can serve as inspiration: from pool players puzzling over a shot to carpenters trying to rip an impossibly-warped board. Recently, Marvin broke his tape dispenser. Most of us would just go out and buy a new one—problem solved. But not Marvin



Yard Work, a humorous exaggeration that doesn't overstep the boundaries of good taste.

Carving Section

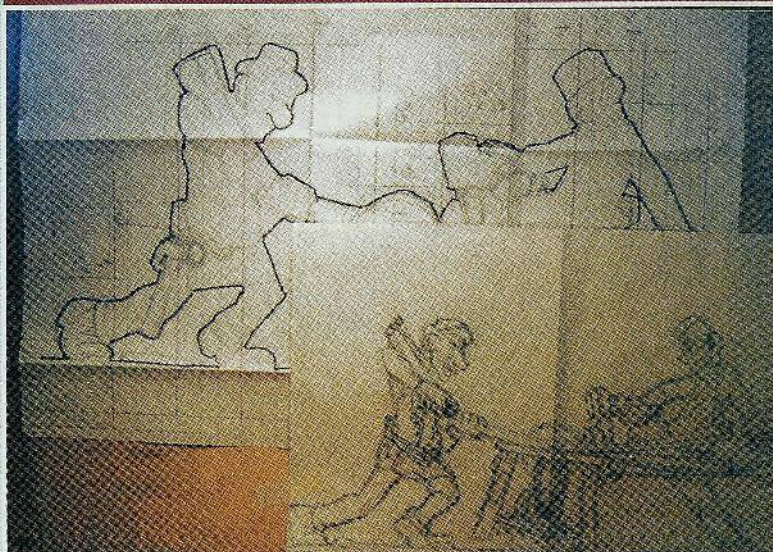
Kaisersatt—instead, he carved one. It depicts a man with his nose to the proverbial grindstone, but in place of the grindstone is the roll of tape, and the serrated edge that cuts the tape is formed by the man's toenails.

The goal of caricature is to exaggerate the characteristics of a person or situation. Because it is based on exaggeration, caricature can sometimes tend to stretch good taste. But Marvin Kaisersatt's works never do. Rather, they stretch the limits imposed by the material.

The masterful carving, *Unexpected Turn of Events*, won the People's Choice Award at the International Wood Carver's Congress at Davenport, Iowa. In it, one can see Marvin's extraordinary skill with detail, his unique storytelling ability, and his splendid sense of humor. Obviously, the board is impossibly warped, but it's the little details that really tell the story: the belt is off the motor, the electrical cord is draped over the foot of the man with the crowbar. He pounds with a monkey wrench, while the other fellow has a hammer in the loop on his pants. The effort is only serving to pry the cross piece off the saw. The poor fellow on the other side of the saw is in his own predicament. His suspender is caught in the split of the board. Etched on the edge of the board is "select." Yes, we've all *almost* been there.



Carver At His Bench



Marvin starts his carving process with a preliminary sketch (foreground), and usually prepares a measured drawing (background) to use as a reference.



The model for *Unexpected Turn of Events*. Made from wood, clay, and wire, the purpose of this model is to translate the idea into three dimensions.

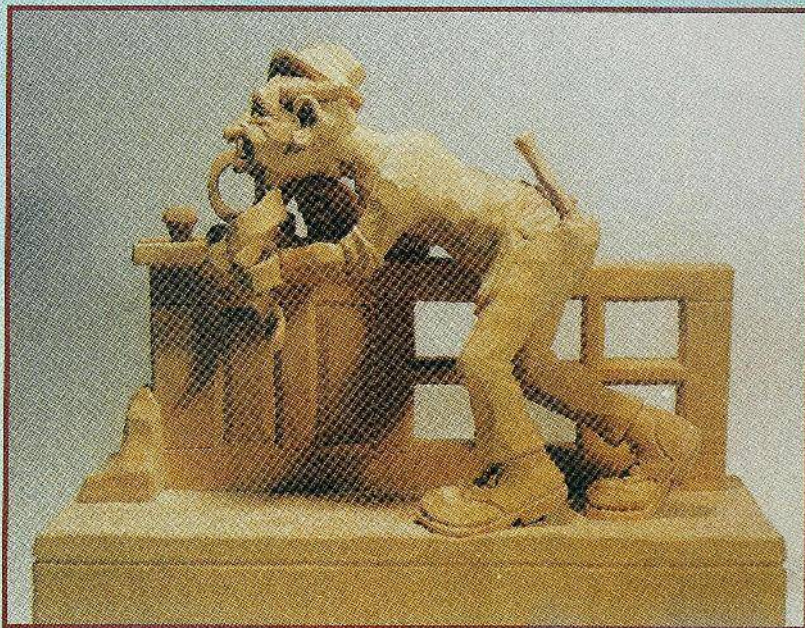


Unexpected Turn of Events, an award-winning representation of Marvin Kaisersatt's skill.

All in a year's work

To create a masterpiece such as this takes planning...and time. Marvin might spend a year or more guiding a project from a sketch on paper to a completed carving.

Marvin carefully develops his ideas through pencil sketches in which he positions the figures and embellishes the scene for its greatest effect. Each detail adds to the narrative, and action is implied through the postures of the characters. They lean, turn, and strain in response to the situation. He then combines clay, wire, wood—whatever he needs—to turn the idea on paper into three dimensions. Marvin doesn't normally put much specific detail into this early study unless there is an unusual feature or placement problem that he wants to solve before he takes to the wood. Most of the time, generalized shapes work just fine. His purpose for the study is three-fold: it helps determine the size and shape of the block he needs for the carving, it helps determine where the elements must be supported, and it provides a



Man Planing Door

model from which to measure as he carves.

The model completed, Marvin often makes another drawing of the carving, now based on the model. This serves as the working pattern. He takes measurements from the drawing as he glues up a block to the proper dimensions. This process encompasses bar clamps, two-inch basswood, and carpenter's glue. He always sets the grain of the wood vertically to keep the strength of the grain along the length of the figures within the carving.

Marvin uses full-sized carving tools and a mallet to rough out the forms. He will occasionally use an electric drill to make openings that give him access for the tools; otherwise, he does all of the carving with hand powered tools: palm gouges and knives. He wants to create form where a well-placed cut can suggest a fold, a muscle, or a facial plane.

And now for the big (tool) finish

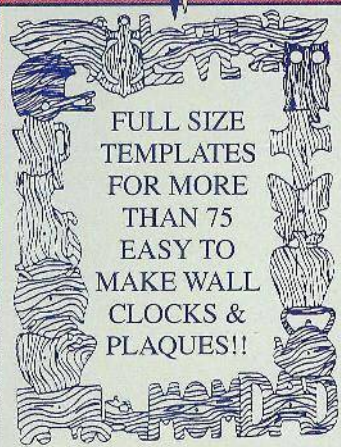
Marvin never sands his carvings, as that would round off the edges that create the sharp detail. Some mistakenly categorize this as unfinished—as in unfinished furniture—because Marvin does not usually paint, wax, or varnish his work. However, the correct designation would be *tool finished*. It is the carefully placed tool cuts that create the striking finish of Marvin Kaisersatt's carvings, where nothing is allowed to obscure the natural beauty of the wood as revealed through careful craftsmanship.

After all of this planning and hard work, one would think that Marvin Kaisersatt's carvings would fetch a heavy price. But the surprising fact is, they're not even for sale. A retired math teacher who simply loves to apply his learned skills to wood carving, Marvin simply cannot part with the carvings in which he has invested so much of himself. And after careful screening of a few of his works, you'll be able to see why. 



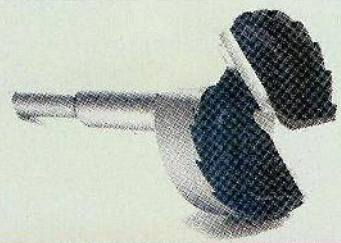
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The watch shown was made from oak and walnut, and uses a 72mm (2-3/4") clock insert. At 18" long, this unique timepiece will draw a crowd at any crafting venue, where they usually sell for well over \$60 each. The flexible band will allow you to either hang the watch on a wall or wrap it around either of

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Simplicity of design

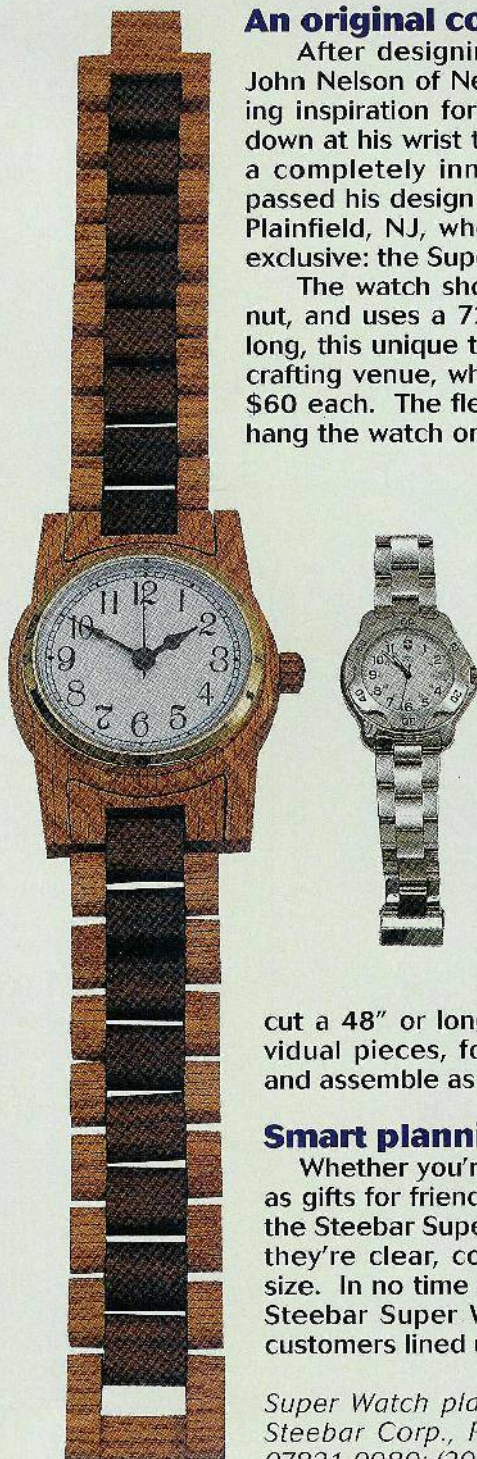
Construction of a Steebar Super Watch is a breeze. The only tools required are a scroll saw, a router with a half-round cutter bit, and a drill with assorted bits including a 2-3/8"-Dia. Forstner bit. Simply cut out the body and drill a few holes for the clock face, pin, and windings. Next, rout the edges and

cut a 48" or longer piece of wood, slice into individual pieces, form the optional hook and latch, and assemble as per the instructions.

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Carving Section

WHITTling PROJECT: SNIFFER THE HOUND

Designed by Ivan Whillock



A satisfying and inexpensive way to get a taste of wood carving is through whittling. All you need is a good knife and a piece of medium density hardwood such as basswood. Many old-time whittlers get by just fine with a good quality jack knife, but most modern whittlers use a knife designed especially for carving.

INSTRUCTIONS

Getting started

Trace the pattern of the hound onto the wood stock. Basswood is the material of choice for most wood carvers, but sugar pine will also work well. Stay away from fir and other wide-grained softwoods as the irregular grain can be very frustrating for beginning carvers. Be sure to orient the pattern on the wood so that the grain goes the long way along the tail to give it strength.

Cut the pattern out with a band saw, jigsaw, or coping saw, then draw a center line around the entire cutout (see Fig. 1). This center line will help you judge the depth of your cuts on one side and match them to the other. Draw in the guide lines for the tail and legs as indicated on the pattern.

Make stop cuts with the tip of your knife where the tail joins the body and around the legs (see Fig. 2). **Tip:** a stop cut keeps the wood from splintering beyond the intended area where the wood is to be removed. Thus, a stop cut where the tail joins the body keeps the wood from splitting down into the body as you thin the tail. Progressively deepen the stop cuts as needed.

SUPPLIES

Wood: one piece of basswood,
4" x 4" x 1-1/2"

Tools: coping saw, jigsaw, or band
saw; sharpened carving knife

Black felt-tipped pen

Finish of choice (optional)

Narrow the tail to about 1/4"-thickness (see Fig. 3) and narrow the body around the legs so that they stand out from the body (see Fig. 4). Narrow the head—including the ears—so that its total thickness is about 1".

After the head has been narrowed, draw the guide lines and then make stop cuts around the ears. Narrow the face and neck so that the ears stick out. When you're done narrowing, the face should be less than 3/4" wide in front of the ears.

The next part is the really creative part. Once you have blocked in the levels for the tail, legs, and ears,

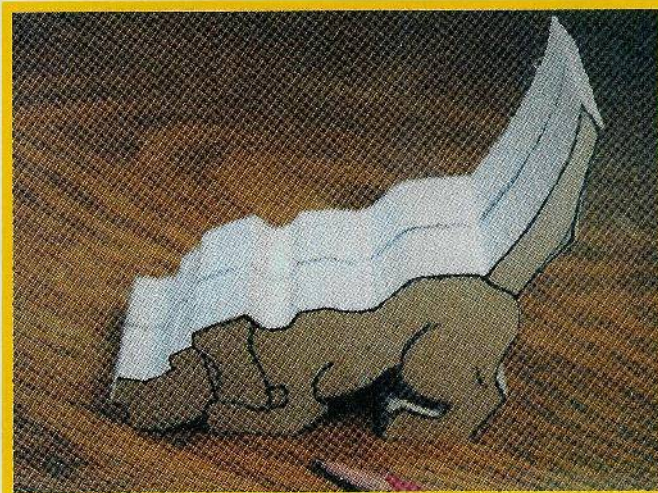


Fig. 1. The blank, sawn to shape, with the center line and guide lines drawn on.

you can now use your imagination in rounding and shaping the body and features. The pattern includes a front view of the face, but be creative: make the tail crooked if you want, use V cuts to shape the paws and haunches, make the ribs stick out, anything that adds personal style and detail to your carving. Draw the eyes in before you carve them so that you get them where you really want them. Simple triangular cuts can indicate the eye openings. A black felt-tipped pen can paint in the irises. Make bold cuts so that your carving has a definite "whittled" look. Don't slavishly copy the sample. This dog is supposed to be a caricature, so have fun.

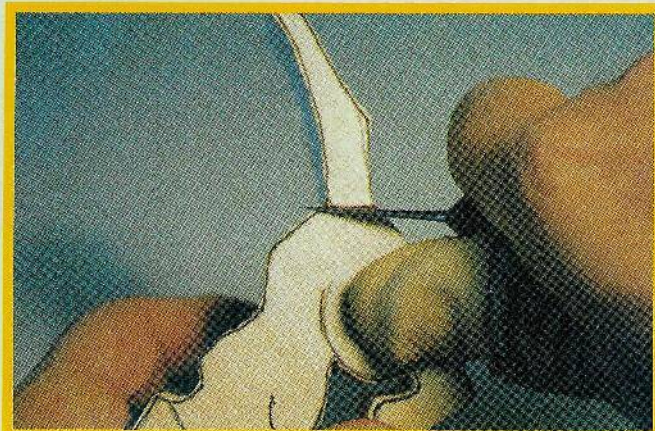


Fig. 2. A plunge stop cut is made at the base of the tail.



Fig. 3. The tail is narrowed by means of a pull slice cut, slanted into the stop cut.

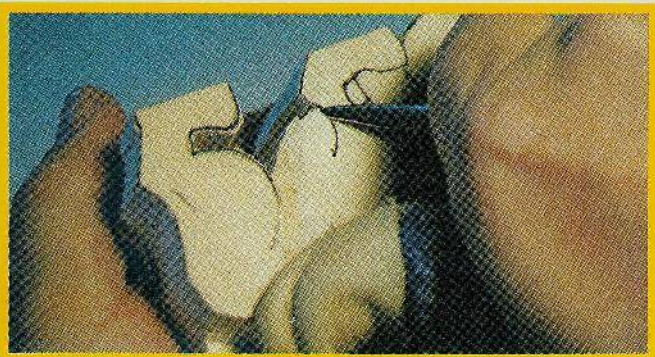
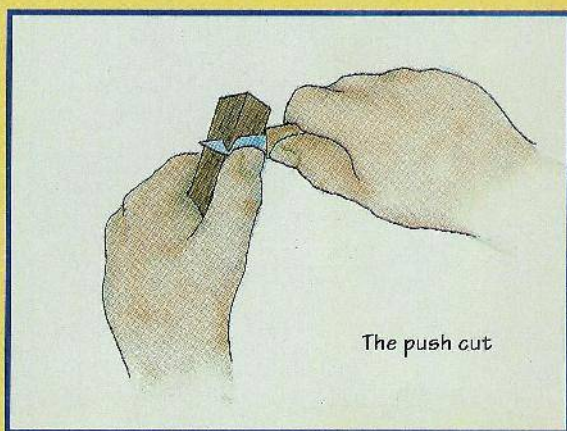
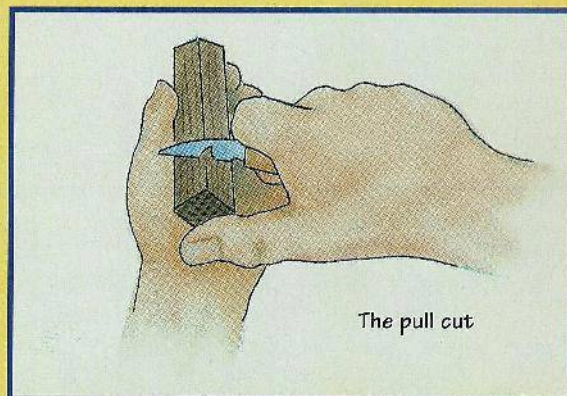


Fig. 4. A knife tip stop cut separates the legs from the body.

Knife technique

There are two basic slice cut techniques, the push cut, whereby the thumb of the off hand is used to control the knife, and the pull cut, whereby the knife is pulled toward the thumb of the hand holding the knife. Experienced carvers protect their thumbs by wearing a leather thumb guard or by positioning their thumbs below the path of the knife so that if the wood splits, the thumb will be out of harm's way.

Some carvers wear a fish flayer's glove (available at most sporting goods stores) on their off hands. Cuts are most likely to come on the hand holding the wood rather than the hand holding the knife. Therefore, it is important to keep the off hand out of even an accidental path of the knife.



Get the feel of the wood

It will take some practice for you to get the feel of the grain, so be patient with it. If the knife is sharp enough, the wood should curl off of the knife the way it curls off of a hand plane. If the wood breaks away or splinters, try cutting in the other direction at that spot. At first, experiment with shallow cuts on different parts of the dog to determine the direction the knife must travel at any given lay of the grain. On one part of the back, for example, the knife will have to go right to left, on another left to right. It all depends on the angle of the cut to the grain (See Fig. 5).

Finishing

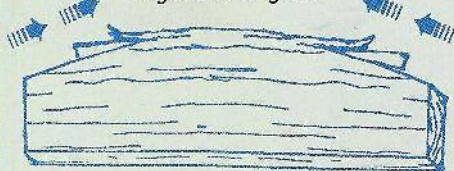
Some whittlers elaborately paint their carvings with oil or acrylic paints; some varnish, stain, and/or wax them; yet others let the tool cuts be the finish. The carving pictured here was finished with a wax stain. Ordinary floor wax or shoe polish works fine as a quick finish for a small whittled piece. If you want to add a little color, simply use brown shoe polish. More elaborate finishing techniques for carvings will be covered in future carving articles in *Creative Woodworks and Crafts*—stay tuned!

Fig 5. Getting the feel of the wood—examples of typical knife strokes.

Cross grain



Against the grain



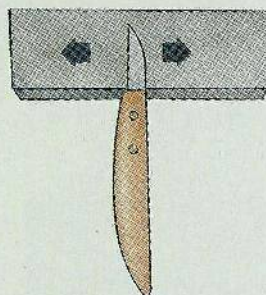
With the grain



Sharpening your knife

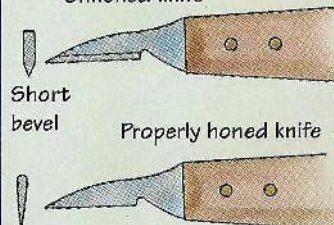
The two main components of a quality carving knife are good steel and fine sharpening. Even though a knife may seem sharp enough for most tasks, it may not be ready for whittling. In fact, even if your knife is sharp enough to shave with, it still might not have an adequate edge to carve with. A well-sharpened knife should leave the wood shiny when it cuts.

Most new knives come rough sharpened usually with a short bevel on the blade, but are not yet suitable for carving. When honing a knife, grind both sides equally until you have ground off the blunt bevel of the factory sharpening. Most carvers like to speed up this process by first using a coarse stone for basic shaping, moving on to a medium and then a fine stone to remove the grinding marks. Finish up by polishing the blade with a leather strop.



Lay the side of the knife flat on your sharpening stone and put all of the pressure toward the cutting edge as you move the knife back and forth on the stone. Grind both sides equally until you have ground off the blunt bevel of the factory sharpening.

Unhoned knife



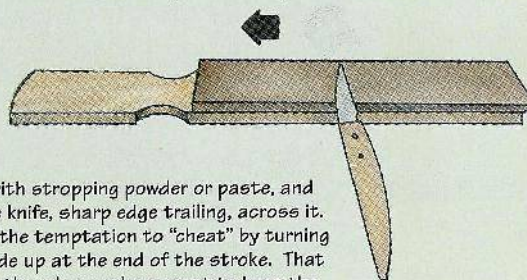
Short bevel

Properly honed knife

Smooth bevel

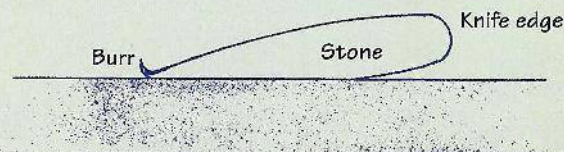
The goal of sharpening is to make a long, smooth bevel on the sides to the cutting edge.

A hone strop is used to remove the burr and put a mirror polish on the knife blade. The mirror finish lets the blade slide through the wood with very little resistance. Load the strop, usually a piece of leather glued to a wooden



strip, with stropping powder or paste, and pull the knife, sharp edge trailing, across it. Resist the temptation to "cheat" by turning the blade up at the end of the stroke. That rounds the edge, and you want to keep the bevel flat. Use the strop to touch up the edge while you're carving, too.

When you have turned over a burr (wire edge), you have gone past the previous edge and made a new one. A burr is the thin strip of metal that turns



up as it becomes too thin to resist the stone. You can see a burr in the right light, and you can also feel it as you pull your finger from the back to the front of the blade.

Carving Section

POWER CARVING— CREATING A WOODFELLOW

Carved by Mel McDaniel of Sugar Pine Woodcarving Supplies

INSTRUCTIONS

Getting knot-acquainted

The Woodfellow shown was cut from a raw pine knot cutout—if yours is pre-cut, skip to the section titled “Shaping the face.”

First, determine which surface will be the front of your carving. One side usually has more cracks—this should be the back side. Next, round the front surface of the knot with the angle sander to remove the outer crust and expose the solid wood. Using the angle sander with a very coarse sanding disc, also sand a flat spot on the back of the knot for hanging.

Using the natural flow of the grain as an indicator, draw the nose, the direction of flow for the mustache, and then a line for the eye area. This line will extend across the bridge of the nose, out and down toward the temples. Next, draw in the bottom of the mustache and lower lip area (see **Fig. 1**). Keep in mind that you can create a wide variety of features, either realistic or caricature, when designing

your Woodfellow. (**Editor's note:** Sugar Pine has a variety of reference face casts available for further inspiration.)

Roughing in the face

The Foredom Motor with a Flex Shaft is a great power carving tool—it is what I used for carving this Woodfellow. Make sure to always wear a dust mask and protective eyewear while carving. Start with the router bit with a 1/4" head. It will remove wood very quickly, so make light and flowing cuts. Begin at the left side of the nose and make a cut that flows down past the end of the nose and down the top of the mustache line. Repeat this step on the right side, so that both cuts will be at the same angle.

Next, begin removing wood from the face area and around the nose so that the nose will protrude, then make a cut along the bridge of the nose. Make this cut deep to add further depth to the nose (see **Fig. 2**).

SUPPLIES

Wood: one pine knot, either cut out or natural*

Carving tools: Foredom Motor with a Flex Shaft and the following bits*—router with 1/4" head (SP-S7654), round with 5/16" head (SP-S7114), round with 1/16" head (SP-S7189), cylinder with 5/64" head (SP-S7193), cylinder with 1/32" head (SP-S7111), inverted cone with 1/4" head (SP-S7116), inverted cone with 1/16" head (SP-S7109)

Angle sander

Sandpaper, assorted grits

Toothpick

Small paintbrush

Delta Ceramcoat acrylic paint in Raw Umber

Wood stain of choice

Paper towel or rag

Lacquer spray, clear

*Available from Sugar Pine Woodcarving Supplies, (800) 452-2783; P.O. Box 859, Lebanon, OR 97355.

Carving Section

In shaping the top of the eyes, carve a deep hole on each side of the bridge of the nose. You will also need to draw the lip and mustache lines back on.

Shaping the face

With the 1/4" head router bit, carve in the mouth. Redraw the lip. Remember when you sketch in lines for the facial features that they are approximate. You can always modify your carving as you see fit. Next, carve out the area you just sketched in, leaving a circle carved in the mouth area.

Pencil in the eyelids and eyebrows (see **Fig. 3**). Start at the bottom right side of the left eyelid and make your cut following the pencil line, then carve the other side. Repeat this process with the eyebrows, carving out the sketched lines.

Referring to **Fig. 4**, turn the knot upside-down and carve out underneath the outer crust for what will be the "hat."

For the cheek area, start carving at the top of the mustache line from the bottom outside of the nostrils to the outside edge of the mustache, then repeat on the opposite side.

Now it's time for a nose job. Shape the bridge of the nose on each side. It's okay if you cut through the eyelids. Carve the top of the nostrils by laying the bit on its side. Carve the cheeks a bit more at this time as well.

Starting at the center of the nose, carve mustache lines by making wavy lines down to the bottom of the mustache. Carve the left side first, then turn the carving upside-down to do the right side.

Fine tuning

Change to the round bit with a 5/16" head. With a light touch, smooth the eyebrows, eyelids, nose, and cheeks as much as possible.

Change to the cylinder bit with a 5/64" head. **Note:** all bits used here are recommendations. If you have a different bit that you prefer to use, or do not have these specific bits available to you, feel free to make substitutions. Use this cylinder cutter to redefine the eyelids, making them deeper where they meet the nose. Follow this step by touching up underneath the eyelids as well.

Changing to the cylinder cutter with a 1/32" head, "open" this fellow's eyes. Start at the nose and carve back up underneath each eyelid, following the contour of the eyelid (see **Fig. 5**). This will give the appearance of eyeballs set in the sockets. Also use this bit to give him an open mouth.

Using the round bit with a 1/16" head, carve around the sides of the nostrils and back up the tip of the nose to the mustache. You can also enlarge the opening of his mouth at this time. Make a small round hole underneath each eyelid, to serve as the eyeballs, then make the nostril holes as well.

Sand the entire face with sandpaper. When you have finished, change to the inverted cone bit with a 1/16" head. This bit is used to give your Woodfellow his detail lines and wrinkles. Start at the bridge of the nose and carve a line across the eyelids, which forms a detailed eyelid, then make a curved line underneath the eye-



Fig. 1. The knot with features sketched in, ready to be carved.



Fig. 2. Using the router bit with a 1/4" head to rough in the facial features.



Fig. 3. Pencil in the eyelid and eyebrow lines.

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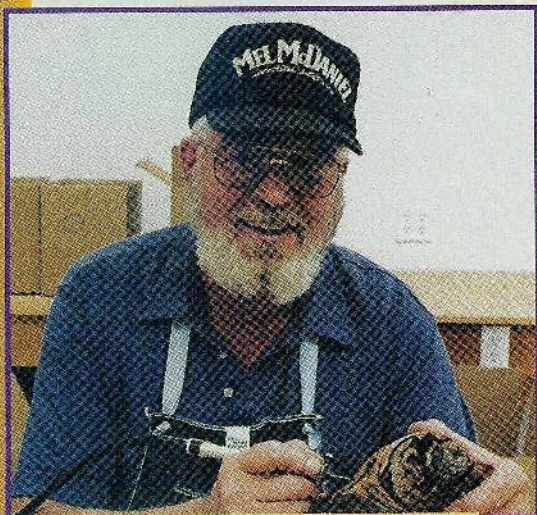
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Mel McDaniel carving a Woodfellow.

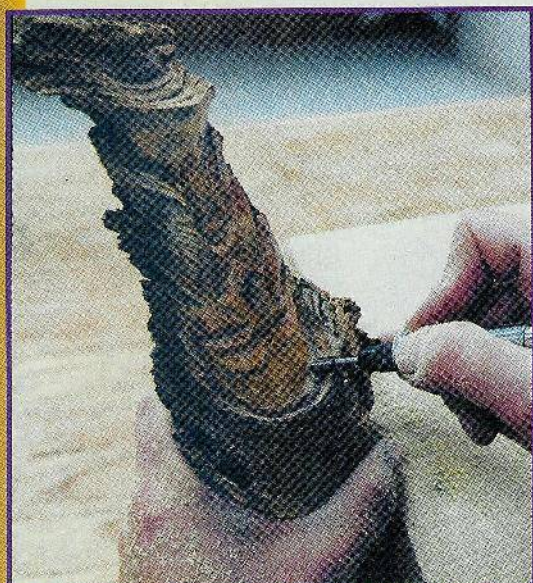


Fig. 4. Turn the knot upside-down and define the "hat."

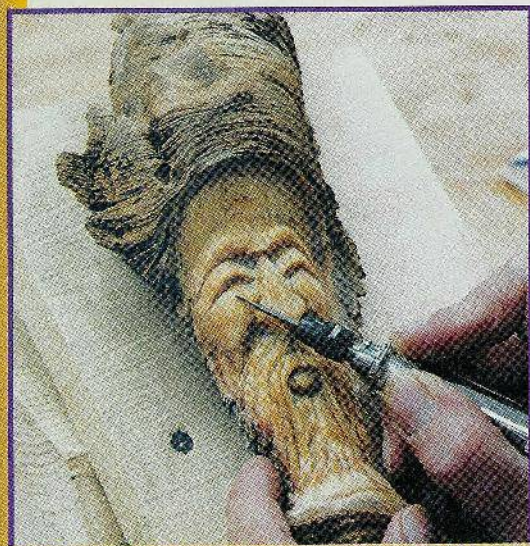


Fig. 5. Using the cylinder cutter with a 1/32" head, "open" the Woodfellow's eyes.

holes that were made earlier. Make the forehead wrinkles at this time as well. Get creative with these—make as many or as few as you want.

Carve the hair lines in the eyebrows. For the eye lines and crow's feet, make fine lines in the corners of the eyes. If desired, add more detail to the mustache lines.

Finishing touches

For the final touches, use the inverted cone with a 1/4" head. Go over the mustache, beard, and hair lines to give them a flowing and blended appearance.

Now that the carving portion is complete, sign your name on the back and drill a hole for hanging.

It's time now to add some color to your Woodfellow. Break the sharp end off of a toothpick and dip into a small amount of Raw Umber paint. Dab this into the eyes, nostrils, and mouth. This will produce a wonderful highlighted effect. Mix the Raw Umber paint with a little water and brush on the eyebrows, mustache, beard, and hair. Allow to dry for at least 5 minutes.

Using the wood stain, coat the entire carving—face, beard, and hair, then wipe off immediately with a paper towel or rag. Stain the back as well. Finish the carving by spraying with clear lacquer.

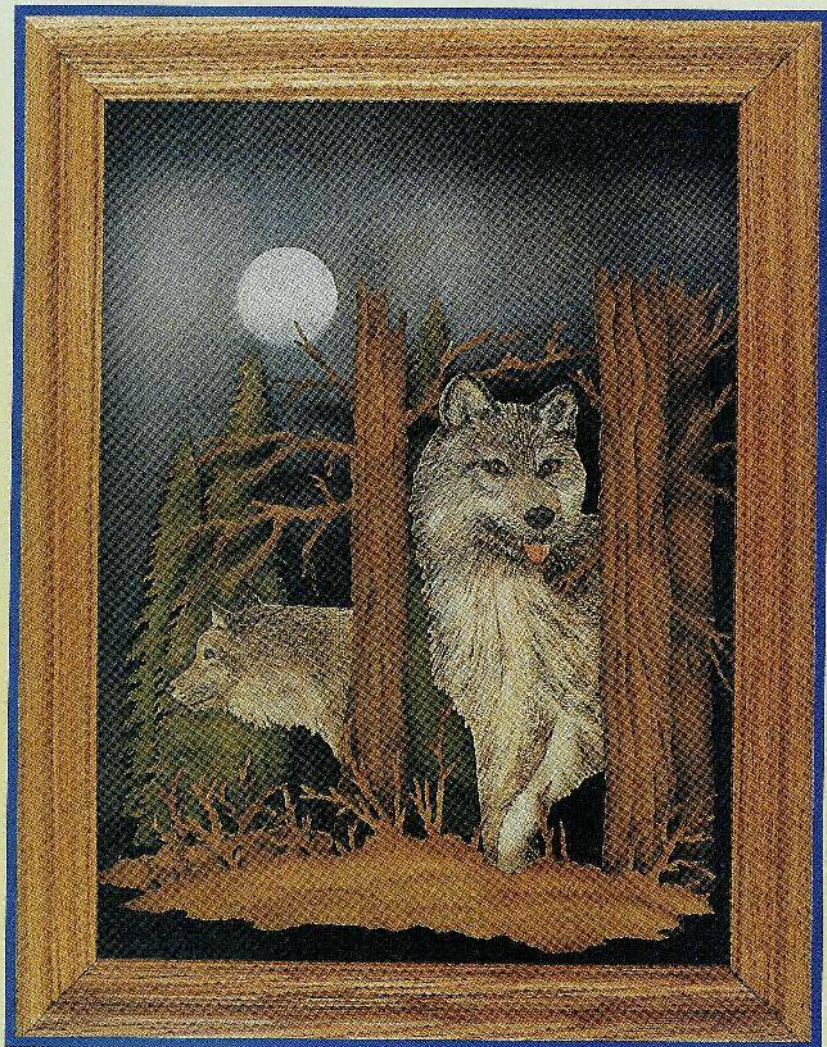
You now have a carving that you can be proud of. Display it on your wall or give it as a gift. Remember, the sky is the limit with this type of carving; you can carve hundreds of these fellows and no two will ever be the same.

Mel McDaniel grew up in a small town in the Cascade Mountains of Oregon. As a child, he played with the knots that he found on the forest floor, a sign no doubt of things to come. Mel presently works with Sugar Pine Woodcarving Supplies creating reference casts, books, and pine knot cutouts so that others can enjoy carving as much as he has.



"RUNNING WITH THE PACK" PLAQUE

Designed by Scroller, Ltd.
Painted by Sheila Bergner



SUPPLIES

Wood: Baltic birch plywood: 1/8" x 25-1/2" x 11" (for the design pieces and spacers), and 1/8" x 11-1/4" x 12" (for the backer board)

Tools: scroll saw; drill with bits

Small wood screws

Sawtooth hanger

Stylus

Tracing tissue

Pencil

Paper towel

Testors Visions AirPainting system and paints*: Black, Cool Blue, Holiday Red, White

Loew-Cornell paintbrushes: No. 2/0 liner (Series 4350); 1/4" angular shader (series 4400)

Delta Ceramcoat acrylic paints: Apple Green; Brown Iron Oxide; Buttercream; Dark Burnt Umber; Dark Flesh; Golden Brown; Kelly Green; Lichen Grey; Palomino; Payne's Grey; Pine Green; Spice Brown

Testors Visions Stick N' Stencil

Circle template

X-ACTO knife

Wooden frame (10-1/4" x 13-1/4")*

*Available from Roy and Scott at Scroller, Ltd., 9033 S. Nashville, Oak Lawn, IL 60453; (800) 486-6053.

INSTRUCTIONS

Cut the patterns and spacers to shape

Transfer the patterns for the design pieces and spacers to the 1/8" Baltic birch plywood. Rough cut around each shape to separate them from the larger sheet of plywood, leave a border of waste wood about 1/2" around each piece. The excess wood will add support while sawing the parts to their finished shape. Start each cut at the points indicated on the full size patterns, then saw each piece following a clockwise cutting path.

PAINTING INSTRUCTIONS

A few helpful hints

Please read all of these instructions before painting the pieces. In painting this design, you will be referring to **Figs. 1** through **5**, the "Painting Terms and Techniques" sidebar, and the photograph. Please con-

sult them as needed, but remember that painting is a creative expression of yourself. As you develop your skills, feel free to experiment with your own creativity to make a truly personal work of art.

We have found that using the Testors AirPainting system will make several of the painting steps presented here faster and easier, and will result in a more professional looking project. You can easily mix any of the Delta colors in the empty bottle which comes with the AirPainting system. Simply mix 3 parts water to 1 part paint and use the AirPainter as directed. This will result in soft, transitional backgrounds when using more than one color. We have also used the AirPainter extensively for basecoating the intricately cut branches and grasses without over-saturating them, which could possibly cause warping or splitting of the wood. The AirPainter cuts your basecoating time from hours to minutes and reduces the possibility of breaking delicate pieces with a paintbrush.

Transfer the painting pattern

Using the method described in the sidebar, transfer the lines from the painting patterns (found in the Full Size Pattern Section) onto the wood pieces. Transfer only the lines you feel are absolutely necessary for your level of painting skill. For example, a beginning painter would want to transfer all of the lines provided, whereas a more experienced painter may want to transfer only critical lines such as eyes and noses, and may improvise the fur lines.

Basecoat the first wolf

Basecoat the first wolf (No. 10) with Buttercream. Using the angular shader, basecoat the eyes with Golden Brown, then using the wooden end of the paintbrush to dot the eyes, as shown on the left eye in Fig. 1. Basecoat the tongue with Dark Flesh, and the nose with Dark Burnt Umber. Finish basecoating the eyes by using Dark Burnt Umber to line the top and bottom and to fill in the corners, then fill in the pupil using the same color.

Paint the fur and features

Using slightly thinned paint and the No. 2/0 liner brush, use Lichen Grey to paint in the fur, undercoating by making small brush strokes in the directions indicated on the painting patterns. Be sure to accurately follow the direction and length of fur, as this will greatly affect the overall look of the wolf. When you are finished with this step, your wolf should look like *Wolf a* (the one on the far left in Fig. 1).

Be sure to take your time and stay relaxed during these next few steps. It really is therapeutic to "pick" at the wolf with tiny strokes to fill in the coat. The result will be very rewarding, as the wolf will actually look furry.

Referring to *Wolf b* in Fig. 1, use slightly thinned Dark Burnt Umber for the next layer of undercoating. Use the same small strokes as in the previous steps, but use more of them and place them closer together in the areas you want shaded, such as the ears, around the muzzle, under the chin, and along the edges around the front leg. **Tip:** if you feel timid at first, it is best to start at the bottom of the leg and work your way up to the face. By the time you've filled in the lower areas, you should be more comfortable with the stroke and the consistency of your paint. If you happen to over-shade an area, just let it dry and go over it with the previous color,

using the same small strokes.

Next, fill in a few strokes of Dark Flesh around the eyes, around the ears, along the sides of the muzzle, and under the neck areas. This will give the wolf warm undertones.

Using Payne's Grey, intensify the shaded areas. Refer to *Wolf c* in Fig. 1 as a guideline. Also fill in the head area and body with this color, although not as heavily as in the shaded areas.

Re-line the eyes and pupils using Payne's Grey. Line around the nose and tongue as well.

Using Buttercream, add highlights in the fur, as shown on *Wolf d*. Go heavier in the ear area and

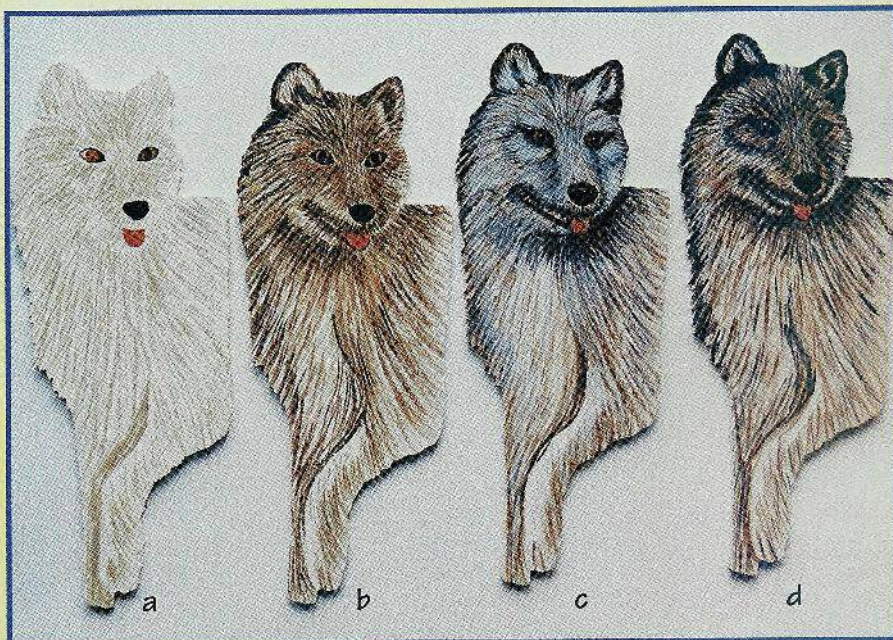
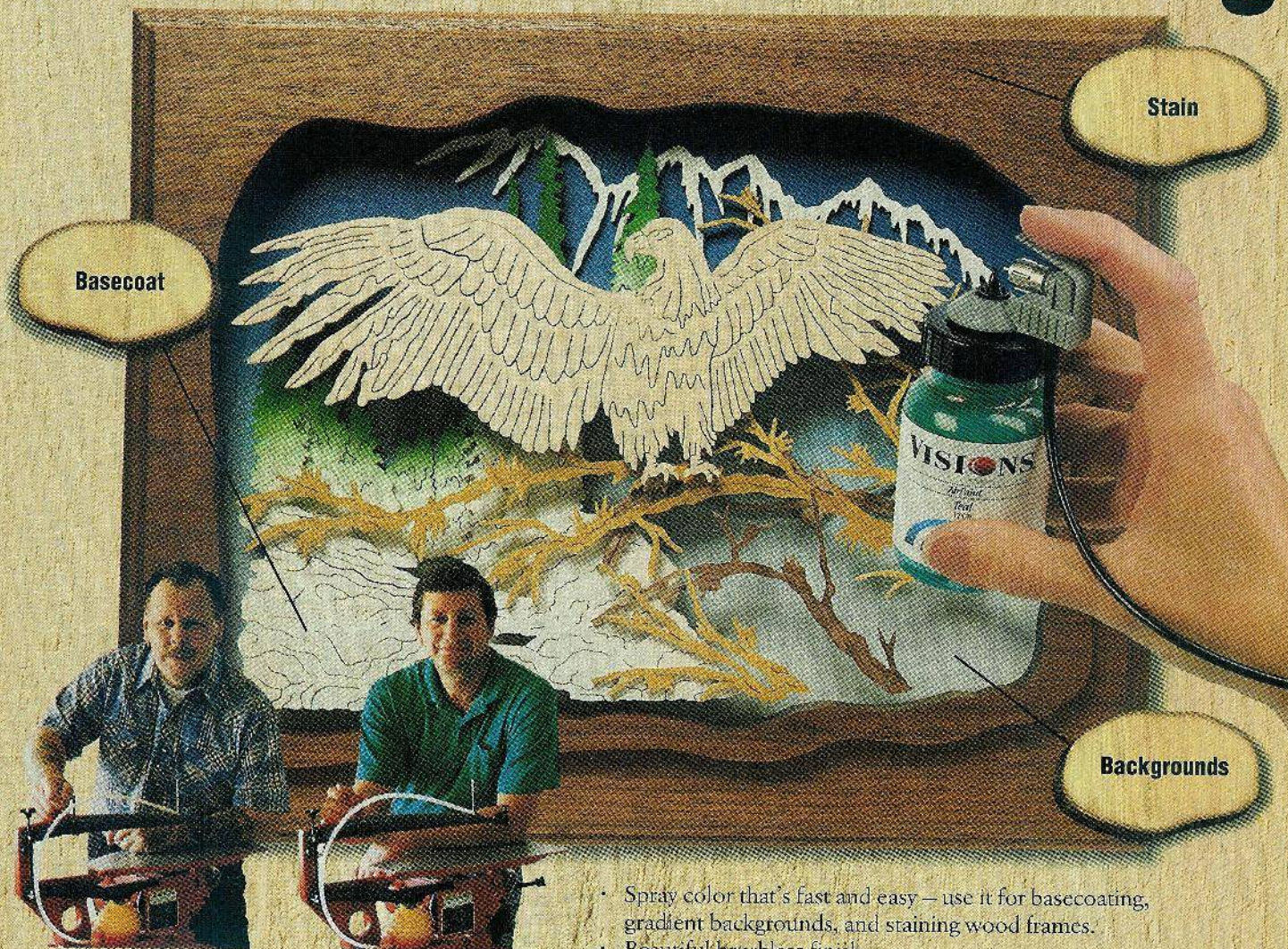


Fig. 1. Painting Wolf No. 10.



Fig. 2. Painting Wolf No. 11.

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around the eyes and muzzle, but don't make the wolf look "chalky." If he looks too light, add some Dark Burnt Umber to tone the wolf down with the same small strokes.

This is where you get to be truly creative. Play with the colors until you have something that is appealing to you. When you are done with the wolf's coat, add Buttercream shine dots in the eyes and on the nose. Depending on the mouth shape of your wolf, you may also want to add some tiny teeth on the lower jaw. You'll be amazed at how tiny brush strokes will look like teeth. You can also shade the tongue with small strokes of Dark Burnt Umber and highlight it with a few strokes of Buttercream.

Paint the second wolf and the land, trees and branches

The side view of the wolf (No. 11 in the painting patterns) is painted in the same way as wolf No. 10, omitting the tongue and teeth. Follow the same procedure, using the step by step photograph (Fig. 2) as your guide.

For the land pieces (Nos. 1 and 3), basecoat the land with Palomino, then float shade with Spice Brown.

For the branches (Nos. 4 and 5) and trees No. 6, 8, and 9, basecoat each of the pieces with Spice Brown, then float shade them with Brown Iron Oxide. Highlight the tops and left of each with Golden Brown, to act as sunlight hitting the branches.

For trees No. 2, 7, and 12, basecoat each with Kelly Green, then float shade them with Pine Green. Highlight the tops of the branches with Apple Green.

Paint the background

Using the AirPainter, spray streaks of Cool Blue onto the backer board (see Fig. 3). Do the same with Holiday Red and then Black (Fig. 4). Don't overdo it with any of these colors as the intent here is to produce a misty night sky.

Using a circle template and X-ACTO knife, cut a 1-1/4"-Dia. circle into the Visions Stick N' Stencil masking material. Cut this circle out of the sheet with a larger (2"-Dia.) circle surrounding it, basically forming a doughnut shaped frisket. Referring to Fig. 5, affix this mask to the backer board. Spray the inner circle with White, allowing the overspray to form a light ring around the outer circle. Remove the masking material and lightly mist the backer board with White.

Attach the pieces and finish

Referring to Figs. 6 through 11, glue the spacers to the pattern pieces and affix them to the backer board as shown.

Allow the glue to dry thoroughly, then attach the sawtooth hanger and enjoy your wildlife work of art!

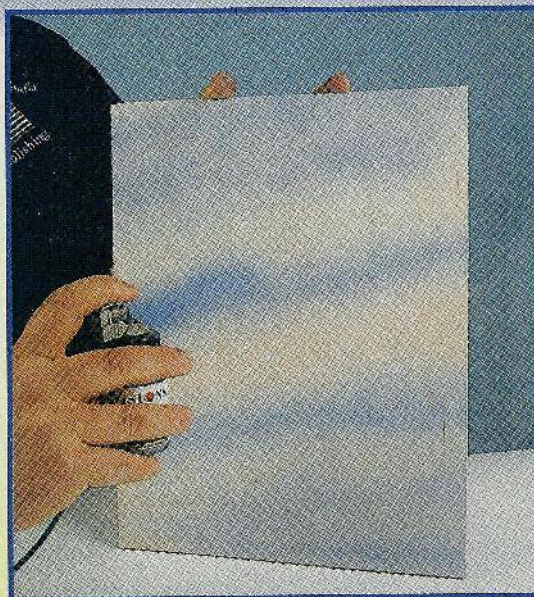


Fig. 3. Spray streaks of Cool Blue onto the backer board.



Fig. 4. Spray streaks of Holiday Red, then Black onto the backer board.

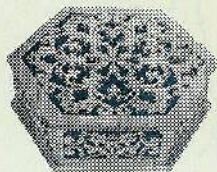


Fig. 5. Mask off the moon using Visions Stick N' Stencil. Spray with White, allowing the overspray to form a ring around the moon.

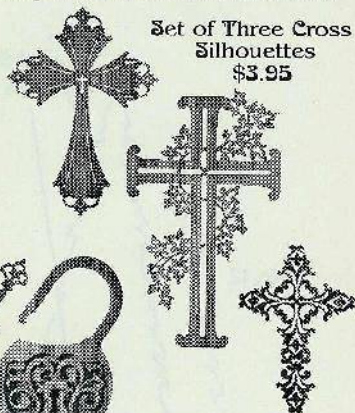
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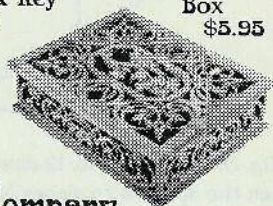
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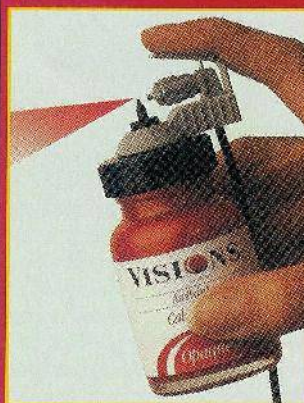
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BASIC PAINTING TERMS AND TECHNIQUES

Transferring the pattern. Place tracing tissue over the painting worksheet and trace the pattern lines. Next, choose one of the following two methods to transfer the design:

Method No. 1: Place graphite paper under the tracing tissue. Line up the edges with your wood piece and, using a stylus, trace over the lines, transferring them to your wood.

Method No. 2: Make your own graphite paper by lightly rubbing a pencil over the back of the tracing tissue on which you have traced your pattern. Next, use a facial tissue to lightly buff the excess graphite off the back. This helps eliminate smearing and also evenly distributes the graphite to places you may have missed. Line up the edges with the wood piece as in Method No. 1 and use a stylus to trace over the lines and transfer them to your wood.

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

Float shading. Use of an angular brush will make this step much easier. Wet your brush with clean water. Touch the very tip of the brush to a paper towel to pull the excess water from the brush, then touch only the very tip of the brush into the paint. Go back to the water, then touch once again to the paper towel. **Note:** do not wipe the brush on the paper towel—just allow the excess water to be drawn from the brush. Now you are ready to apply the paint to your surface. The result should be a graduation of color, with one side deep in color, fading to almost no color at all on the other side. In no time at all, you will be able to give depth and a three-dimensional look to your paintings.

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

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

Linework. Most linework is done with paint thinned to the consistency of ink. Use a very small brush, such as a No. 10/0 or 18/0 liner, for this step. **Note:** be careful not to add too much water. Test paint consistency on a palette or a wood scrap so the color will not bleed on your design. If bleeding does occur, immediately blot the area with a paper towel—do not rub. This will take most or all of the excess paint off. If the excess does not come off, be patient and let it dry completely before repairing the area by repainting.

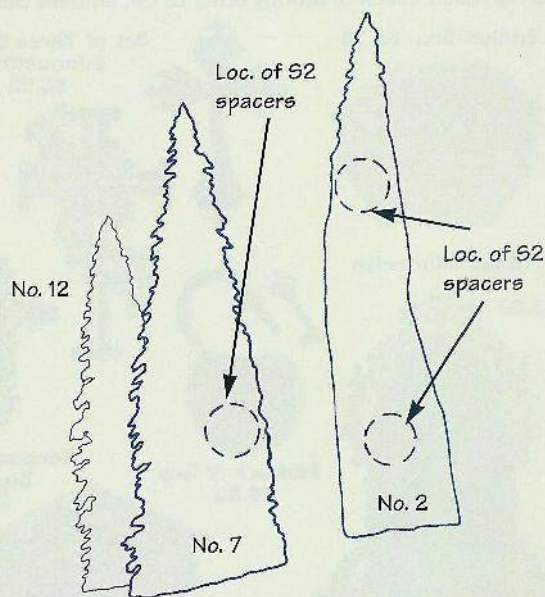


Fig. 6. Glue piece No. 12 directly to the backer board, then fasten the spacers to pieces No. 2 and 7. Glue those in place.

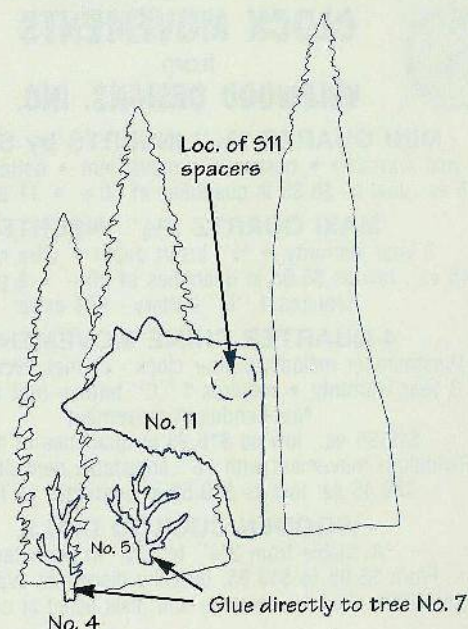


Fig. 7. Glue the spacers to piece No. 11. Affix pieces No. 4, 5, and 11 as indicated.

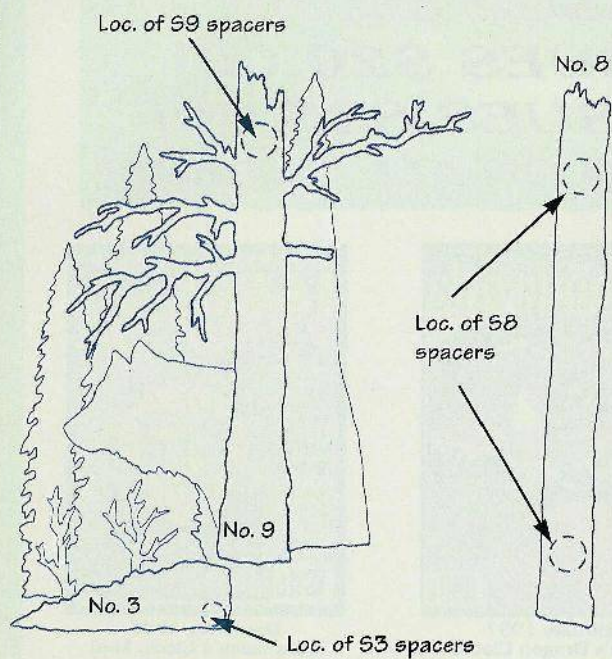


Fig. 8. Fasten spacers to tree pieces No. 8 and 9 and land mass No. 3, then glue these pieces in place.

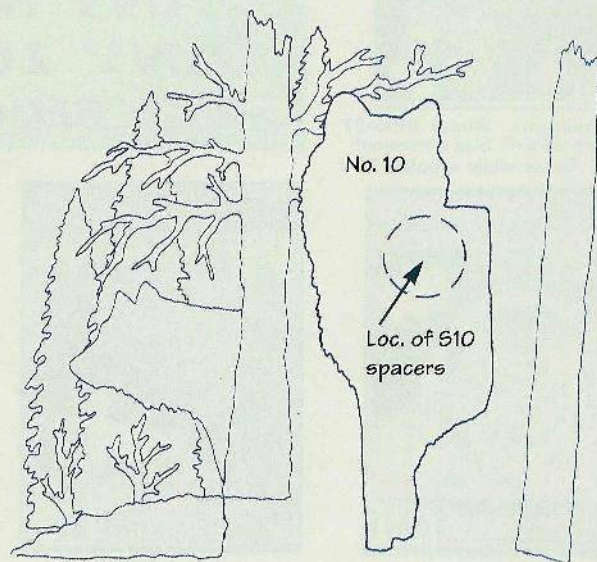


Fig. 9. Glue the spacers to piece No. 10, then attach to the backer board.

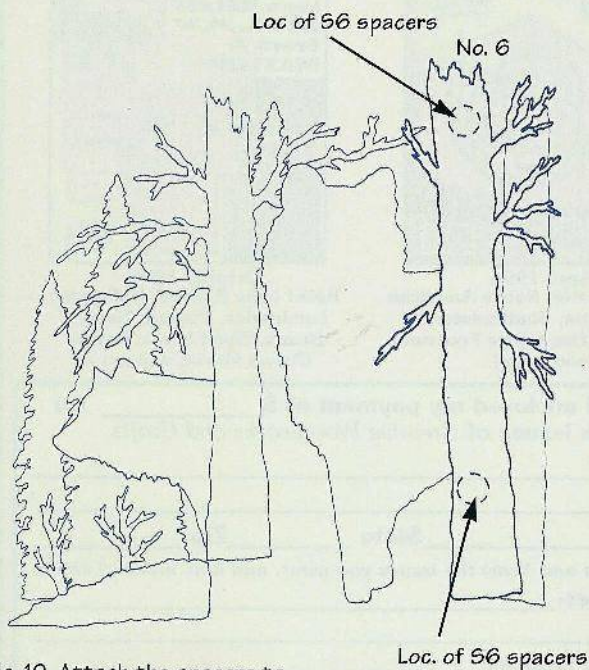


Fig. 10. Attach the spacers to piece No. 6, then glue in place.

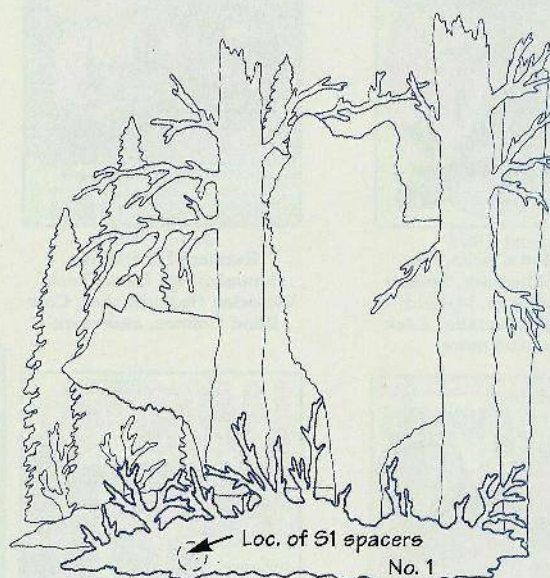


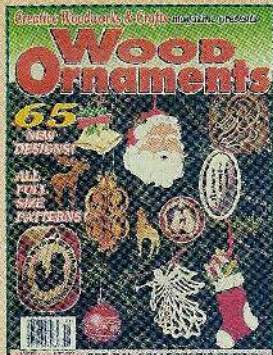
Fig. 11. Affix the spacers to land mass No. 1, then glue to the backer board.

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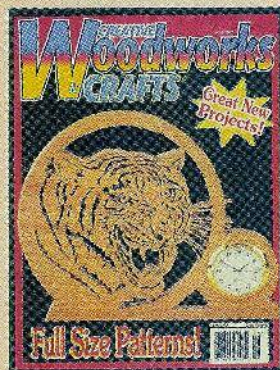
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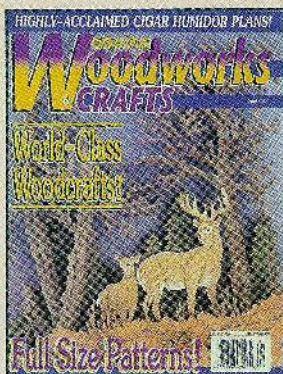
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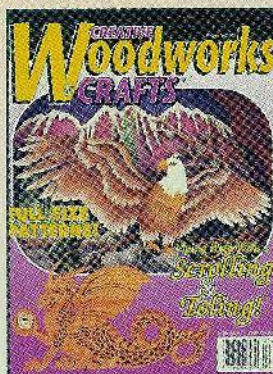
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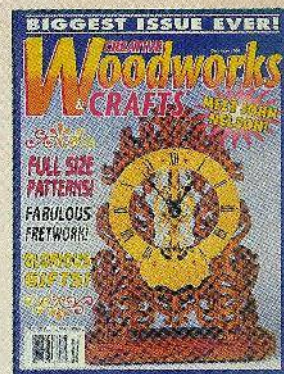
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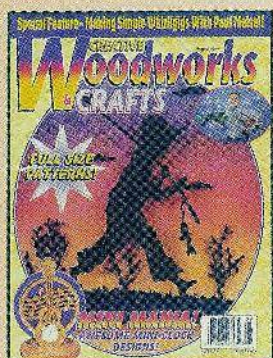
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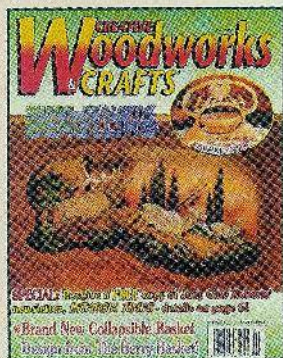
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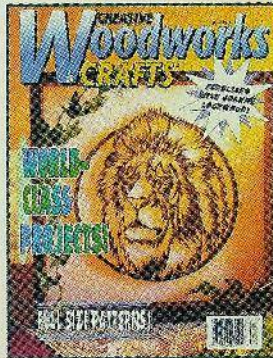
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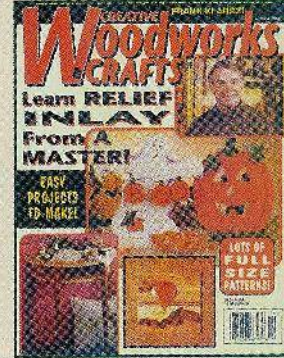
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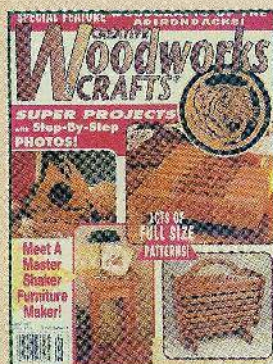
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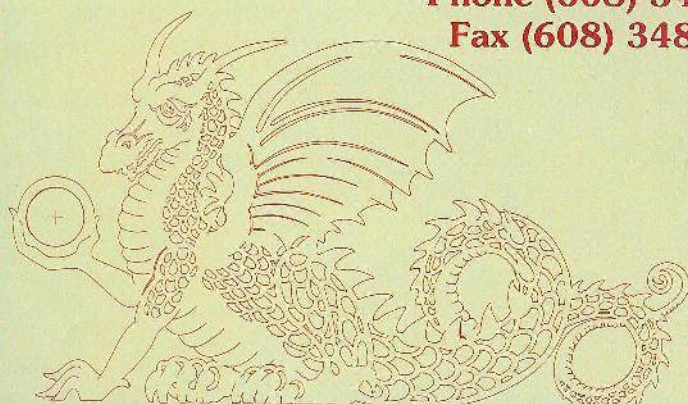
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WOODSCAPES

An interview with lath artist Tom Bramhill

We first met Tom Bramhill in Stevens, Pennsylvania, at last year's Scroll Saw Picnic and were immediately fascinated by his lath art paintings, which he calls Woodscapes. So compelling were his scenic wooden renderings that we knew his work had to be featured in *Creative Woodworks and Crafts*. We also thought it would be valuable to hear, from someone with firsthand experience, how a great deal of artistic ability and a little bit of enterprise can be turned into a successful business. Toward that end, we present this interview with Tom Bramhill:

CWC: You've certainly developed a beautiful and unique art form with Woodscapes. Could you tell us a little about how it developed?

TB: The first time I saw this style of wooden painting, I was in a furniture store in North Carolina. We were on vacation and one evening while strolling around a local mall, a wooden painting caught my eye. It consisted of only about nine pieces, but it was quite attractive and the colors and lines made of separate strips of wood matched my living room decor.

CWC: So, you came upon an unusual picture that really appealed to you, what next? Did you go right home and make one for yourself?

TB: Not exactly. I bought that one and put it up over my fireplace. But before long, I wanted another one for my dining room. That's when the whole Woodscapes odyssey started for me, because when I phoned the store in North Carolina, they told me the company had stopped making the pictures altogether.

CWC: Is that when you decided to make your own wood painting?

TB: Yes. This was one of those moments in life that we all have, where you don't realize how important your decision will eventually prove to be. I began my first picture. Having a background in design, the initial drawings came fairly easy.

CWC: What was the result of this first attempt?

TB: The first Woodscapes picture was of a maple sugar shack in the woods in spring. The scene itself forced me to adopt a more realistic style of art than the abstract, simple look of my North Carolina original. It also required a few more tones in shading and color—in fact, about three times as many. It was all very experimental, but nonetheless a lot of fun. Already I could feel I was getting hooked.

CWC: Your use of color is a big part of the appeal of your

kits. Could you tell us more about how your painting technique developed?

TB: The original picture I had purchased had been spray painted, leaving it a little opaque. I felt a thin rubbed finish would allow more wood color and grain to come through. I experimented with dyes but that was a disaster—dyes did allow the grain to be seen but also colored the wood completely! So next I tried thinned out artist-quality paints, brushed on then wiped off lightly.

CWC: How did that work?

TB: Beautifully! It allowed the natural color of the wood to show through the rich pigment tones. The muted look that is now a hallmark of Woodscapes pictures was born.

CWC: How did you manage to turn artistic ability into a thriving business?

TB: I happened to be selling my home at the time. Naturally, lots of people were visiting, and as it turned out, people were much more interested in my paintings than in the house! It

seemed like every second person remarked about them. Some people wanted one for their home and asked me where they could get one. Others wanted to make one themselves and asked me about the availability of patterns, where I got my materials, and how to get the muted finish, etc. I decided I should make this information available, and so I began to develop the Woodscapes kit.

CWC: What was the next step? How did you go about marketing the kits?

TB: A few months later I decided to take my kit to

Sears in Canada to see if it would sell there.

CWC: Why Sears?

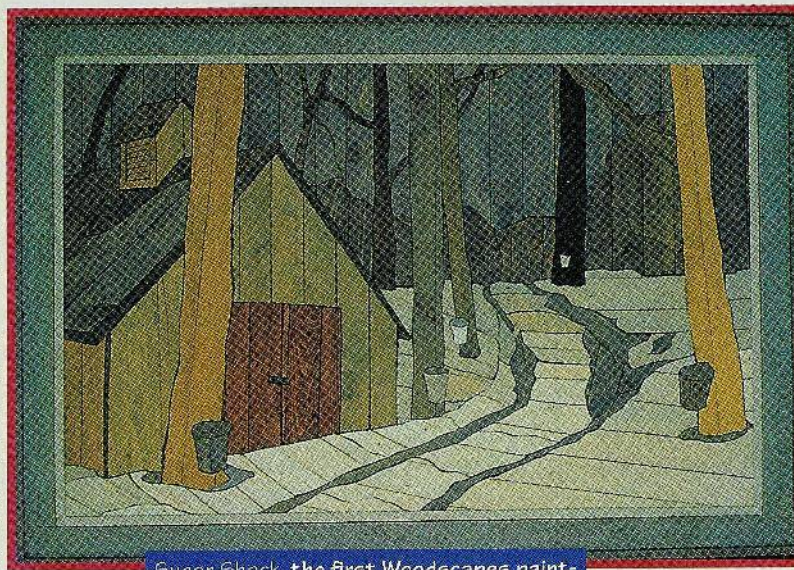
TB: It had occurred to me that I didn't know exactly who my potential customers were, or even how to reach them, so Sears seemed a pretty good place to start.

CWC: How did that work out?

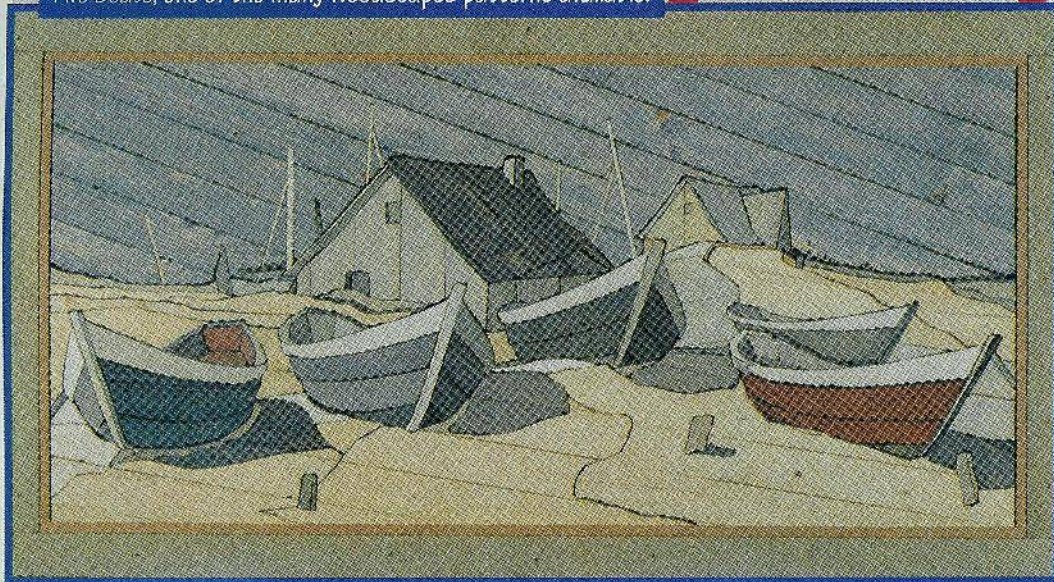
TB: I got very lucky. Sears liked my work and thought that their customers might also. But I explained I couldn't supply all of their stores, being just one guy with a scroll saw. They agreed to let me use a couple of their stores for a test market.

CWC: Was this test market successful?

TB: The test market lasted over a year in two different stores and we sold over 500 kits in each location during that period. At this point I knew I had something that people liked, but it also soon became clear that I had a brand new problem, namely the amount of money I would need to continue in that league. It didn't seem to me that looking for financial partners at this time was the right course to take.



Sugar Shack, the first Woodscapes painting created by Tom Bramhill.



of them switched to our system as soon as they saw our color promotional material, but others wanted to match the colors themselves with their own tole paints. Rather than fight it, we decided to offer all of the different Woodscapes components—patterns, paint set, and wood—individually. This seems to suit everyone.

CWC: What's ahead?

TB: The Woodscapes future looks very exciting and yet very challenging.

CWC: What happened next?

TB: I had already had my share of good luck, but a little while later I got another break—a major woodworking magazine decided to do an article on my work.

CWC: What effect, if any, did the magazine article have on your work?

TB: Well, my pictures had always been made using wood strips cut to 1-1/2"-wide, with a typical picture measuring 30" or more across. But the magazine format required a maximum width of 15" across—less than half of my original, so I had to alter my paintings accordingly.

CWC: How did you adapt to this constraint?

TB: We tried adapting the pattern based on wood strips 3/4"-wide. It produced a unique, and really quite attractive 'miniature woodscape,' which as it happened, lots of people obviously liked. Many of them wrote to inquire about other patterns and kits. This gave me the chance to introduce the full size (1-1/2") version of our pictures, and to tell them about our authentic lath frames as well.

CWC: How about your paint system?

TB: In that article, the editors suggested using standard tole paints to finish the project. But when readers wrote in to me, I was able to show them our paint system and explain how they could duplicate the original picture precisely by following the simple paint formulas supplied.

CWC: How well has your paint system been received?

TB: At first our special paint system proved to be a hard sell—almost everybody already had a stock of tole paints and they naturally weren't keen to spend more. This was an important lesson because it made me realize that our customers were not all alike and that we shouldn't try to change them—some

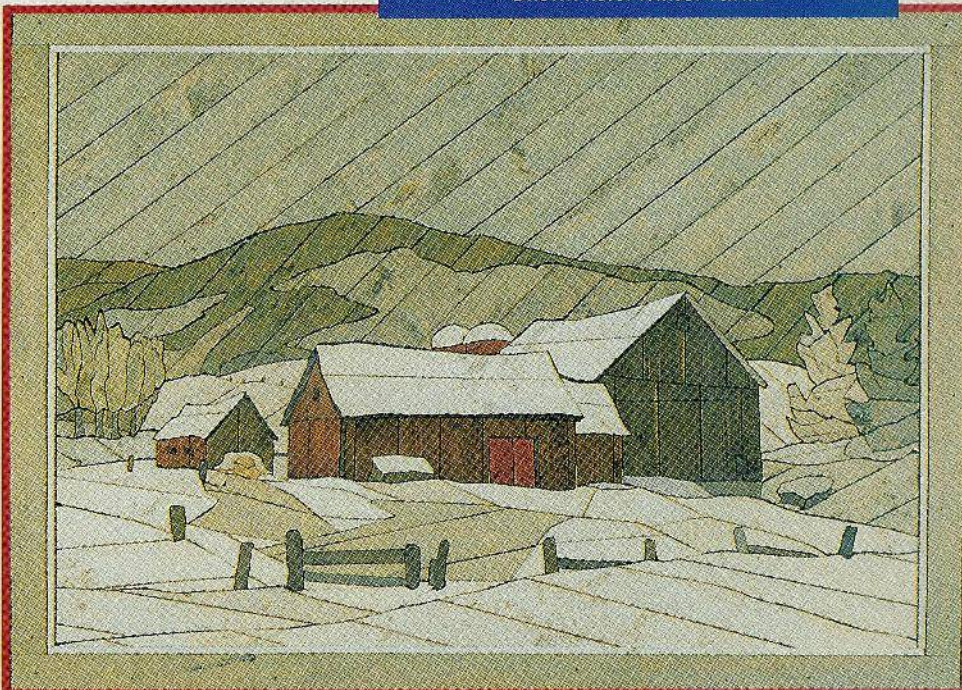
New customers keep coming in and we've started selling to retail dealers. But I believe if the quality of the art should drop amidst the pressures of growing, then in the long run we will have completely missed the real opportunity. However, if we can keep alive the originality and freshness of the pictures themselves, then I know people will continue to respond to this new woodcraft. And then there's no end to the good times ahead.

Canada Goose, a Woodscapes picture, is featured on page 90.

For more information on Woodscapes, you can contact Tom Bramhill at 660 Eglinton Ave. East, Box 50101, Toronto, Canada, M4G 4G1, (416) 486-1482.

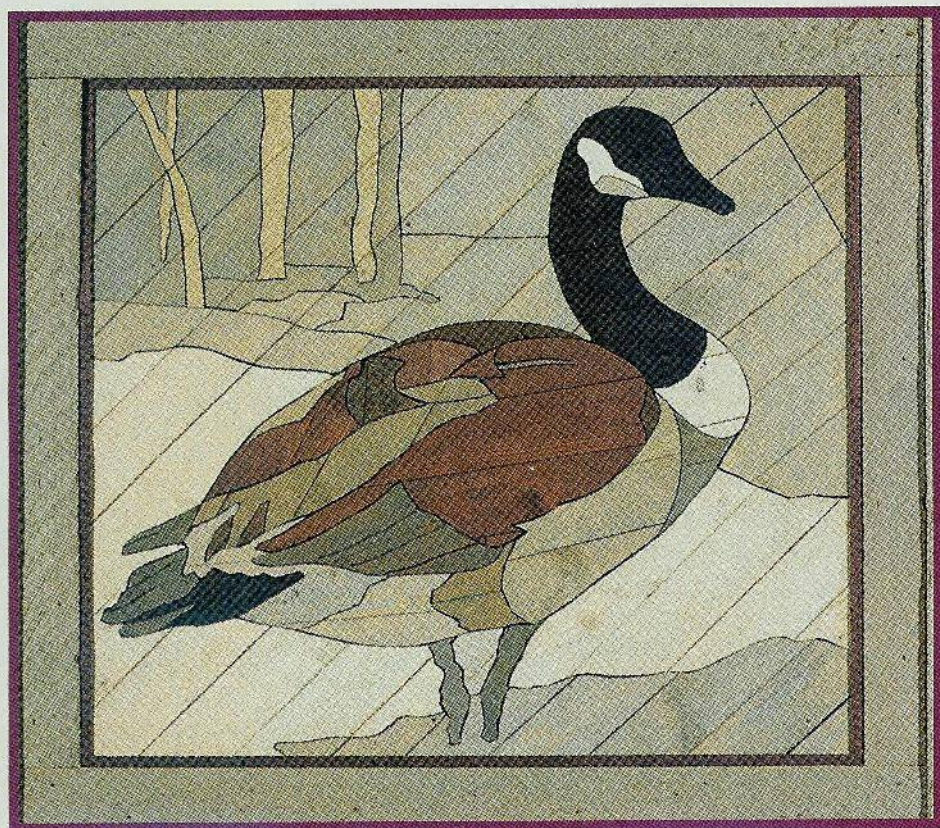


By combining talent and ingenuity, Tom Bramhill has made Woodscapes a successful enterprise. Shown here: Winter Farm.



WOODSCAPE "CANADA GOOSE"

Designed by Tom Bramhill of Woodscape, Inc.



INSTRUCTIONS

Prepare the wood

From an ordinary kiln-dried piece of 2" x 4" lumber, rip sixteen strips to the appropriate dimensions. **Tip:** use the push-block here for safety. Place the piece of kraft paper or brown wrapping paper on a flat surface and tape one edge. Starting at the taped edge, glue down the first strip, spreading the glue thoroughly with a thin piece of cardboard (an old playing card works well here) or spatula, then press the piece down firmly. Continue across the sheet with the strips right against each other (see Fig. 1), gluing 3 or 4 strips at a time. Place weights all over pieces and let dry, then trim off the excess paper.

Copy, cut, and coordinate

Make two full size reproductions of the pattern from the Full Size Pattern Section—one for cutting and one for assembly; refer to the original pattern for numbered painting reference. From the first

SUPPLIES

Wood: sixteen strips, 3/16" x 1-1/2" x 24" (for the picture); eight strips, 3/8" x 1-1/2" x 24" (for the inner and outer frame pieces); 1/4"-wide balsa strips (for the trim); 3/8" x 18-3/8" x 20-1/4" plywood or particle board (for the backer board) **Note:** the 1-1/2" strips for the picture can either be ripped from common, kiln-dried, 2" x 4" lumber or purchased pre-sized from Woodscape, Inc.*

Tools: scroll saw, jigsaw, or band saw; push-block
Kraft paper or brown wrapping paper, 24" x 24"

Tape

White glue

Thin cardboard, playing card or spatula

Scissors

Paper towels

Knife

Finishing nails, 3/4" and 1-1/4"-long

Straight pins

Two 3/4" screws

Sturdy wire

Paintbrush

Woodscape tole paints and mixes*: Bright White; Brown; Cool Medium Gray; Dark Brown; Dark Gray; Deep Black; Light Taupe; Medium Taupe; Plum; Teal Green; Very Light Creamy Yellow; Very Light Gray; Very Pale Gray with a Green Tint

*Available from Woodscape, Inc.: the Woodscape Paint Set with eight mixing pigments for \$19, plus \$5 S&H. Also available, the 24 pre-ripped wood strips for \$15, plus \$5 S&H, or both the paints and wood for \$32, plus \$8 S&H. Send your order to Woodscape, Inc., 660 Eglinton Ave. East, Box 50101, Toronto, Ontario, Canada M4G 4G1.

Special offer for Creative Woodworks & Crafts readers! A pack of three selected Woodscape patterns: "Beach House," "Three Gulls," and "Willow Pond" for just \$34, including S&H! Save over \$10!

copy, cut out all of the primary pieces (indicated by a solid outline) with scissors. **Note:** do not cut out those pieces with dashed lines yet. Place the pattern pieces on the glued up wood as shown in the **Cutting Diagram**. Make sure that the two arrowheads on the pattern piece line up with a wood joint and that all small pieces fit within a single strip of wood. Mark around the pieces with a sharp pencil, then saw them out. Referring to the original pattern, mark the piece numbers on the back side of each piece as you go.

Tape the assembly copy of the pattern to a flat surface, then place the wood pieces on top. Take the pattern pieces which have dashed lines on them and cut along those lines. These are called "secondary cuts."

Note: some of these pieces have more than one "secondary cut," such as piece No. 1. It has thirteen secondary cuts—make them one by one. Mark the piece numbers on the backs, and place them on the assembly sheet.

Paint-by-numbers

There are two ways to paint your picture—either use tole paints and match the different colors yourself following the photograph, or use the Woodscape Paint Set, which includes the exact color formulas and a paint-by-number mixing system. For those who are matching their own colors with tole paints, see the **Painting Table**. If using your own paints, you must dilute your colors with water (half and half) before applying the paint or it won't wipe off properly. To get

the classic Woodscape look, apply the paint liberally—in the cracks and along edges, too—then wipe off, allowing the color of the wood and lots of grain to show through. Paint and wipe small sections at a time, making sure you use a clean rag or paper towel with each color.

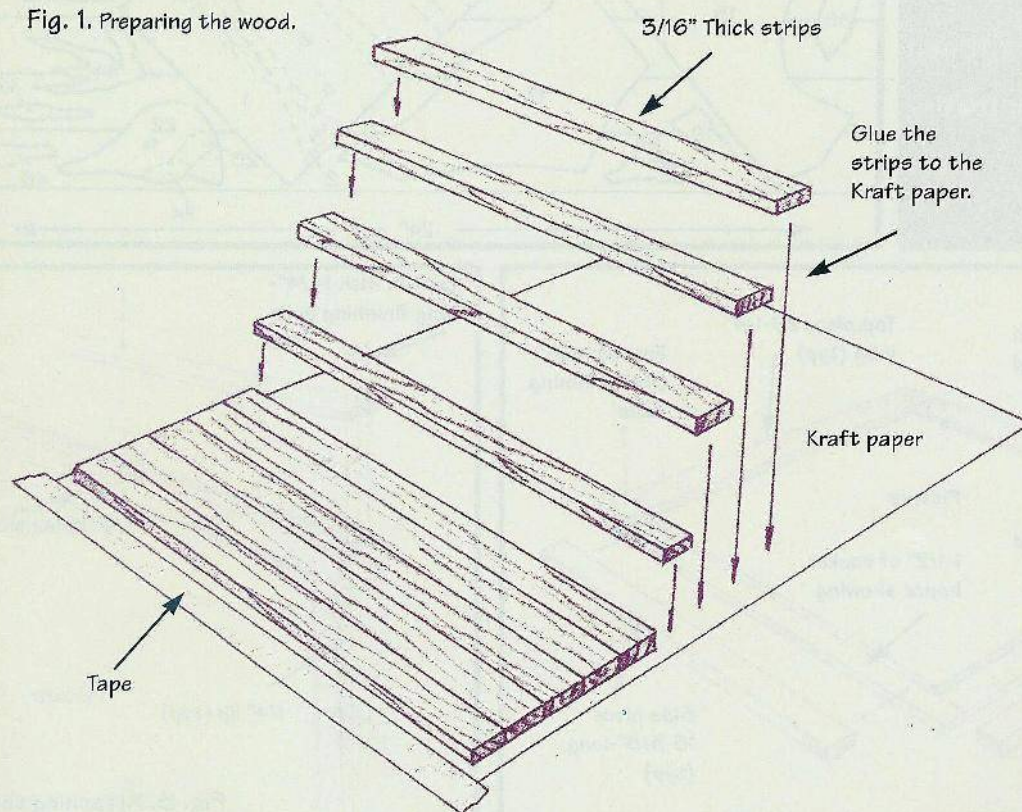
Putting the pieces together

Following the gluing sequence below, glue picture pieces exactly in place on the assembly sheet. Sequence: piece Nos. 22, 23, 24, 25, 26, 27, 28, 30, 31, 33, 32, 34, 35, 36, 38, 39, 40, 37, 41, 42, 45, 44, 43, 29, 50, 51, 49, 48, 47, 46, 21, 20, 52, 18, 53, 17, 19, 14, 13, 10, 11, 9, 8, 7, 6, 12, 2, 4, 3, 1, 5, 15, 16. It may be necessary to trim a few pieces with a knife to attain the proper fit, but don't over do it—a little goes a very long way. Place weights all over the picture, let dry, and then trim the excess paper. Using the bottom of the picture as a guide, make sure the entire picture is square. Trim no more than 1/8" around the other three edges if necessary.

Frame and trim

Using 2" x 4" lumber, rip eight strips 3/8" x 1-1/2" x 24" for the frame pieces. Select which will be the inner and outer pieces and paint them the appropriate colors. The inner pieces are *Color E*, painted only on the front and sides; the outer pieces are *Color L*, painted on all surfaces. **Note:** save a little of *Color L* for any necessary touch-ups.

Fig. 1. Preparing the wood.



Cut the backer board to size. Glue the picture in the middle of this board, leaving at least 1-1/2" of backer showing all around.

On all four inner frame pieces; cut one end square, about 1/2" from the end. Cut two pieces to 20-1/4" long and two pieces to 15-3/8" long. Referring to the photo and **Fig. 2**, assemble the inner frame. Notice that the side pieces are shorter and abut the top and bottom pieces.

For the outer frame, follow the same procedure. Referring to the photo and **Fig. 3**, start by squaring one end of all four pieces 1/2" in. Cut two pieces to 21" long and two pieces to 18-3/8" long. Nail together as shown. **Note:** remember to account for the 1/4"

protruding front "lip" when nailing the outer frame in place. Use two to three nails on each of the four corners (see **Fig. 3**), and touch up the raw ends with the leftover outer frame paint.

For the trim, use the 1/4" balsa strips. Paint them according to the **Painting Table**, but do not wipe. Begin with the bottom piece, aligning it edge to edge,

then repeat with the top piece. Make the side pieces to fit. Use glue sparingly, and hold the balsa in place with straight pins until dry. Attach two 3/4" screws to the back of the board 5" from the top and add a sturdy hanging wire.

Your Woodscape will be a guaranteed attention-getter, so display it in a prominent area of your home!

Painting Table

Color A: *Snow and Breast* (Bright White), pieces 17, 19, 21, 23, 26

Color B: *Water and Mist* (Very Pale Gray with a Green Tint), pieces 11, 12, 13, 14, 15, 24, 44, 50, 51

Color C: *Chest* (Light Taupe), pieces 16, 28, 33, 42

Color D: *Foreground Shadow and Background* (Cool Medium Gray), pieces 1, 3, 6, 8, 10, 18, 20

Color E: *Mid-body and Inner Frame* (Medium Taupe), pieces 29, 38, 39, plus four lengths of frame

Color F: *Crest* (Teal Green), piece 27

Color G: *Main Body and Balsa Trim* (Plum Brown), pieces 30, 32, 36, 40, 41, 43

Color H: *Dark Body* (Dark Brown), pieces 31, 34, 35, 37

Color I: *Tail, Wing, Legs* (Dark Gray), pieces 45, 46, 47, 48, 52, 53

Color J: *Head and Neck* (Deep Black), pieces 22, 25, 49

Color K: *Reeds* (Very Light Creamy Yellow), pieces 2, 4, 5, 7, 9

Color L: *Outer Frame* (Very Light Gray), four lengths of frame

Layout Guide

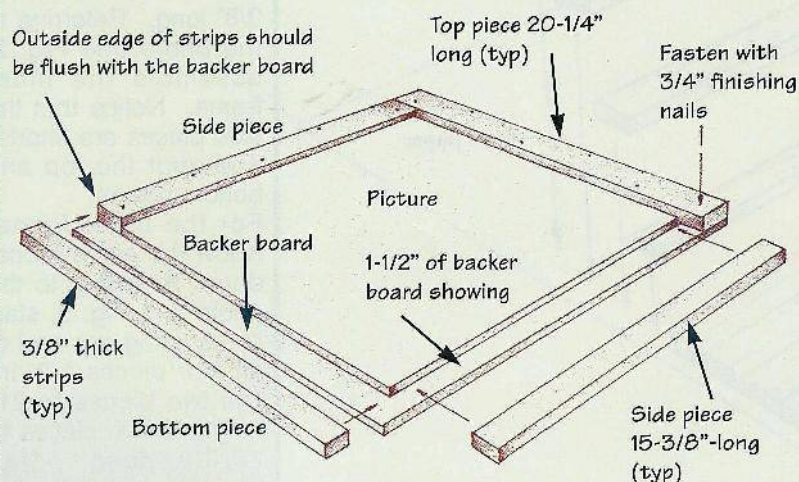
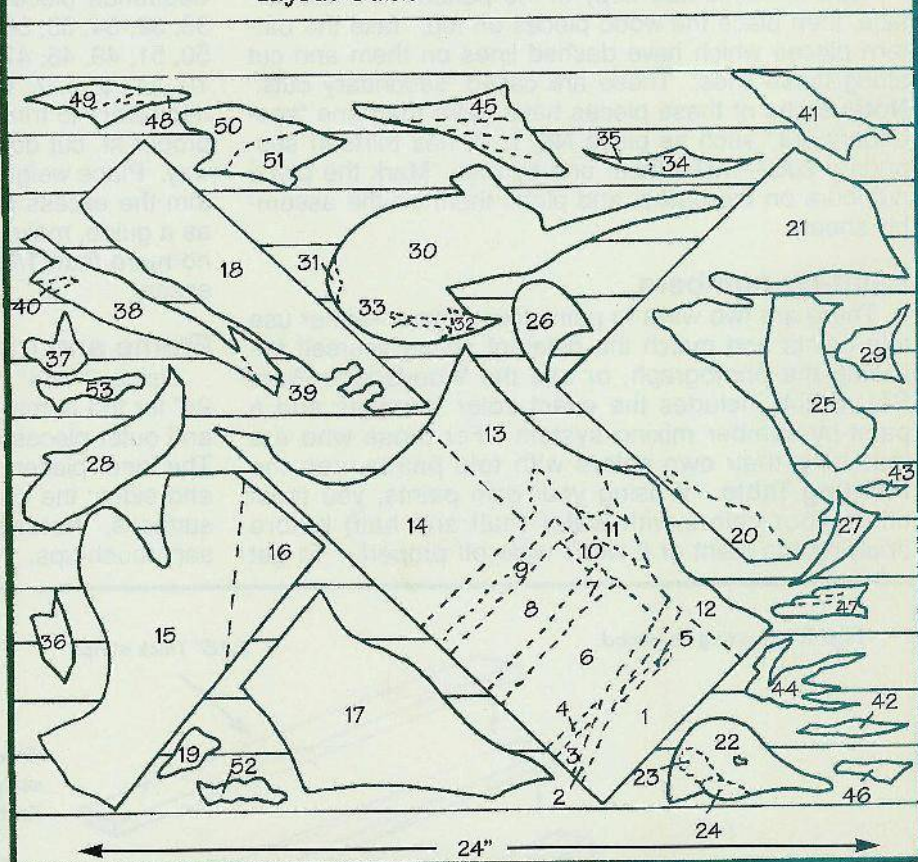


Fig. 2. Assembly of the inner frame.

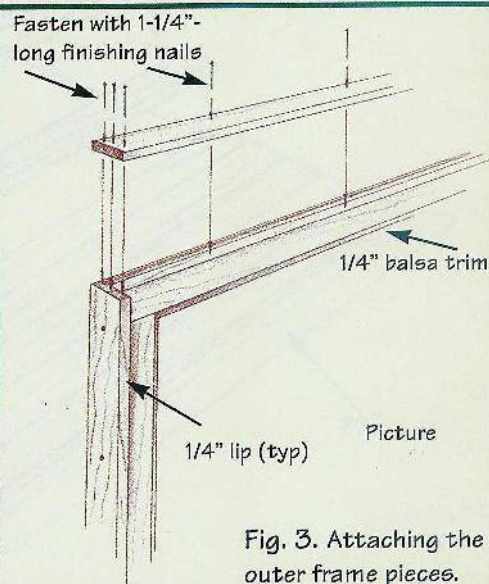


Fig. 3. Attaching the outer frame pieces.

Contributing Editor Joseph M. Herrmann reviews...

THE CARBATEC LATHE DUPLICATOR

The trials of turning

Duplicate turning is one of the more difficult skills to master on the lathe. Without too much effort, even a beginning turner can do a respectable job of making a single spindle; but to make two or more spindles that are identical—or at least reasonably close—takes a level of skill that is often beyond the range of many turners. This can be frustrating, but I have discovered what might just be the perfect answer to this dilemma: the CarbaTec Lathe Duplicator from Penn State Industries.

The concept of a lathe duplicator is very similar to that of pattern routing. A cutter attached to a stylus follows a pre-formed template to produce identical spindles. Basically, it is a tracing procedure, and once the pattern is locked correctly into the duplicator, it takes very little skill to use.

Penn State Industries manufactures and distributes this duplicating attachment for mini-lathes that makes it possible for even the beginner to turn multiples of small gift-type items. Preformed templates are available, or you can make your own from either a strip of brass, available at any hobby shop, or from an original three-dimensional turning up to ten inches in length.

A cut above the rest

Attached to the 1/2" x 12" x 23" melamine-faced fiber board that is the base of the lathe duplicator are two aluminum uprights. Suspended between these is a piece of 1/2"-Dia. steel, over which a tube that supports the stylus and cutter assemblies is attached. The template is locked into another, longer upright by four set screws, and the adjustable stylus rubs along the template. The high-speed steel cutter is supported

by a nylon/plastic tool rest during the cut.

The lathe duplicator comes fully assembled, and is designed to fit either the original CarbaTec or the newer CarbaTec II, but can be modified to fit other mini-lathes as well. The lathe duplicator comes with all necessary mounting hardware and a pre-ground, high-speed steel cutter. A carbide cutter is available as an option, and a video that explains setup and basic turning techniques is included with the package.

I was impressed with the quality of the unit. The parts are all constructed from aluminum, polished steel, or a nylon/plastic material. It was well finished, and there was no perceptible play in the moving parts. The 1"-depth of cut is more than adequate for the smaller turnings that the unit was designed for.

Setup

I always find long and difficult setups to be very annoying.

Luckily, this was not the case with the lathe duplicator. The instruction booklet was well written and the accompanying video made things especially clear and easy to understand. The video goes over setup, making a pattern from a full size turning, and the steps involved in making a jig that allows for thru-boring. Initial setup took only about 20 minutes, and setting up the duplicator to cut a given template was also easy.

How the wood turns

I used the lathe duplicator to turn a variety of small gift items such as perfume pens and atomizers, key rings, and cutlery sets. I also made my own template which enabled me to turn 7mm pens and pencils.

By design, the lathe duplicator employs a scraping cut rather than a shear cut. Scraping usually produces a surface which requires more sanding. But since lathe speed and wood density will also affect the quality of the cut, a faster speed and harder stock will produce a smoother surface finish. Consequently, denser tropical hardwoods, rather than softer domestic woods, work best on the lathe duplicator.

Final impressions

Overall, I was very impressed with the CarbaTec Lathe Duplicator. It was well made, the instructions were clear, and it did not take a great deal of time to get it all set up and running.

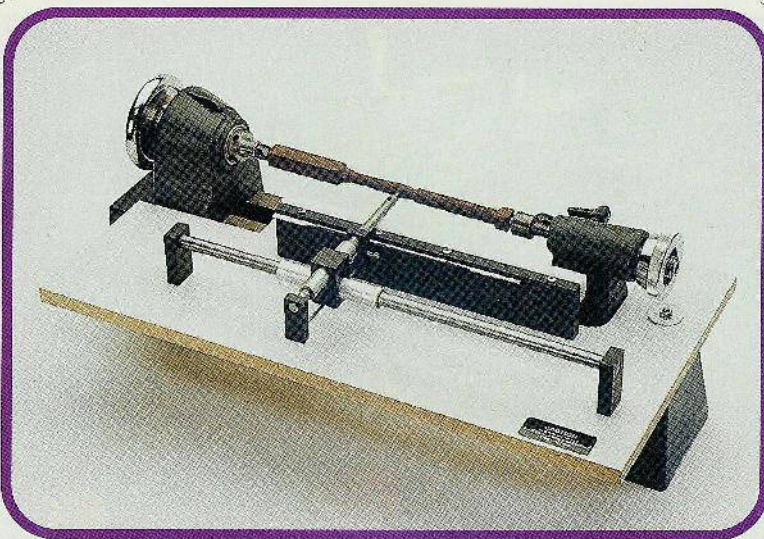
Using the lathe duplicator did however take some getting used to, as the cutting action is different from what you might expect from

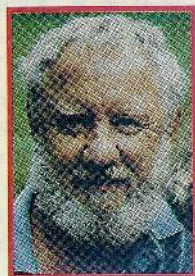
traditional lathe work. Once I practiced a bit and got used to the cutting action though the patterns were actually quite easy to follow. One drawback I found is that the cutter is ground at an angle so that straight in-cuts were impossible to accomplish—this necessitated the use of a small parting tool whenever it was necessary to make a shoulder cut.

I suggest that the beginner use the simplest pattern available and master that one before moving on to a more complex shape. A variety of templates are available at a price of about \$12.00 for a set of 4 to 5 patterns.

So if you're a beginner, or a turner who is getting frustrated by attempts to master duplicating skills, I would definitely consider the CarbaTec Lathe Duplicator as a useful addition to your shop.

The CarbaTec Lathe Duplicator sells for \$119.95, and is available from Penn State Industries, 2850 Comly Road, Philadelphia, PA 19154; (800) 377-7297.





A GREAT NEW PRODUCT FOR SCROLLERS

by John A. Nelson

In January, my wife Joyce and I attended the Hobby Institute of America Show in Las Vegas, where there were over 1000 different vendors in attendance. Being from a small town in New Hampshire, I was on "overload" within ten minutes of arriving—so many products, so little time!

After two days of ceaselessly roaming around the show, interrupted only by the responsibility of demonstrating at two separate booths, I spotted the Accu-Angles. They were sitting on a scroll saw table in the Streamline Manufacturing, Inc. booth. Right away they caught my eye, so I ran over to investigate further. Upon closer inspection, I realized that someone, namely Streamline Manufacturing Inc. from Brigham City, Utah, had finally answered one of my prayers.

The Accu-Angles provide you with 8 precise angles ranging from 0 to 7-1/2 degrees in half degree increments. They are perfect for accurately setting the tilt of your scroll saw table. Not that I don't trust the accuracy of the built-in angle gauge on my saw, but with the Accu Angles, I no longer have to get down on my hands and knees to adjust my scroll saw table settings (while I was down there, I usually sent up the prayer for someone to make this task easier). My work light, as I'm sure yours is, is on top of my scroll saw

table, but the built-in gauge is under the table, in the dark, making it very difficult to see in order to make adjustments.

The gauges are made of durable plastic, which will withstand a lot of shop abuse. They each measure 2-1/4"-high, so they easily fit between the upper arm and table. Each gauge also has large, easy to read numbers which indicate the angle on the end.

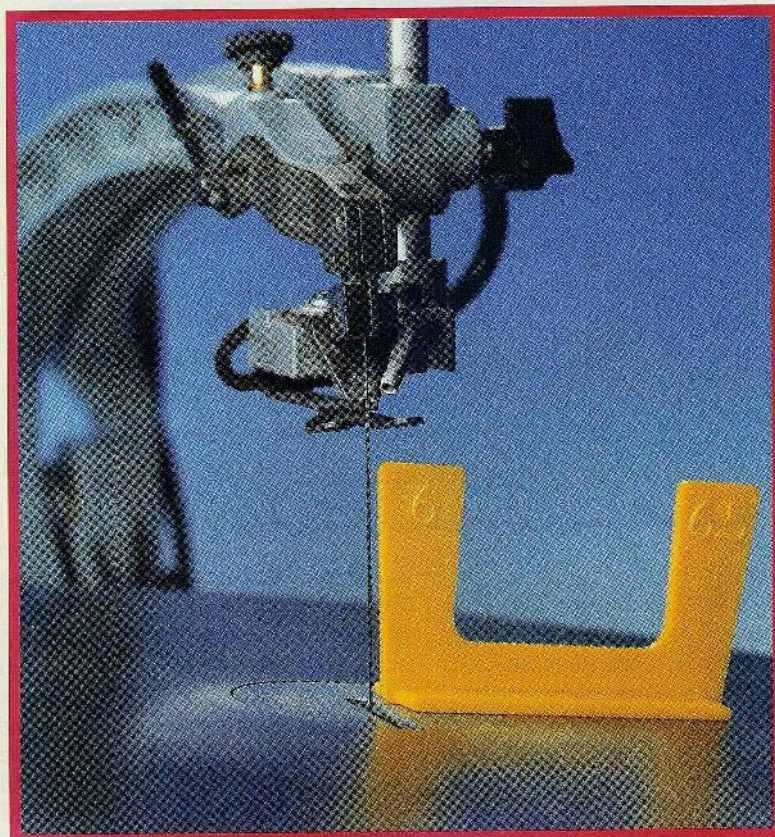
For me, these are most beneficial when I teach my scroll saw classes. At least ten students attend each class, and these plastic gauges make the task of teaching my students about adjusting angles on the scroll saw simple and quick. In the past, when I told the class to set their table to a 4 degree angle setting, I'd have to walk around to each individual student to help them out. Even then, their angles would vary from 3 to 5 degrees. With the Accu-Angles, I can now simply pass out the needed angle gauge, and every saw is set accurately.

If you do a lot of cutting on various angles, Joyce and I highly recommend these 8 little wonders. Happy scrolling!

The Accu-Angles are available from Streamline

Manufacturing Inc., 210 East 1000 S., Brigham City, UT 84302.

To learn more about Scroll Saw Central, the scrolling class taught by John Nelson, contact Nelson Designs, P.O. Box 422, Dublin, NH 03444.



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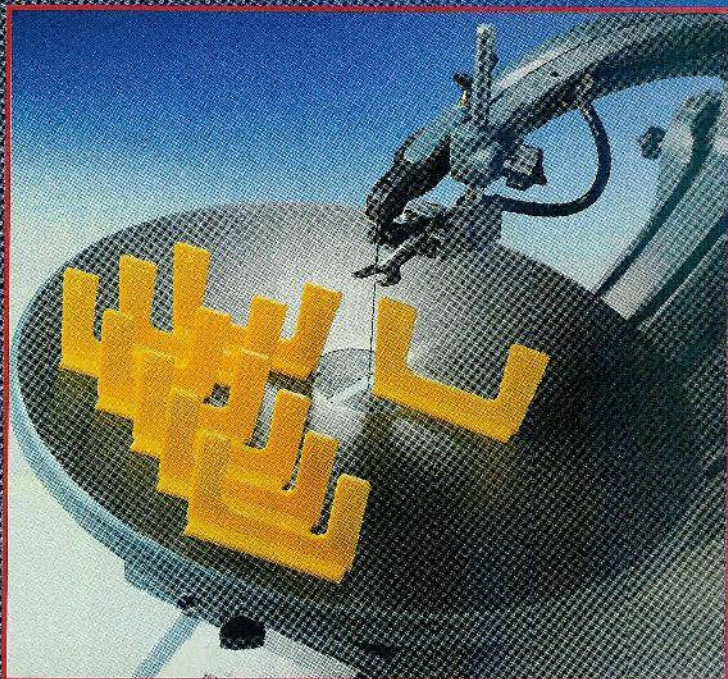
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Pattern #AF-21



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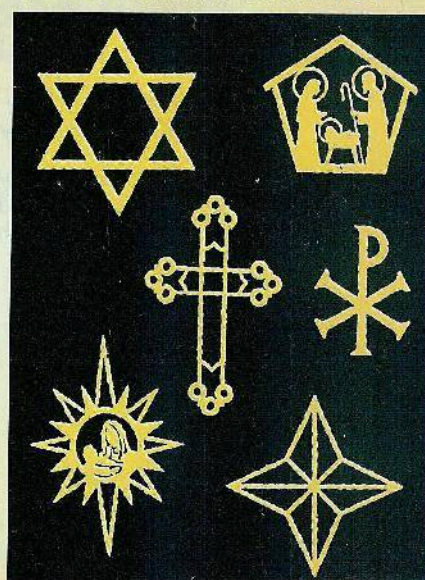
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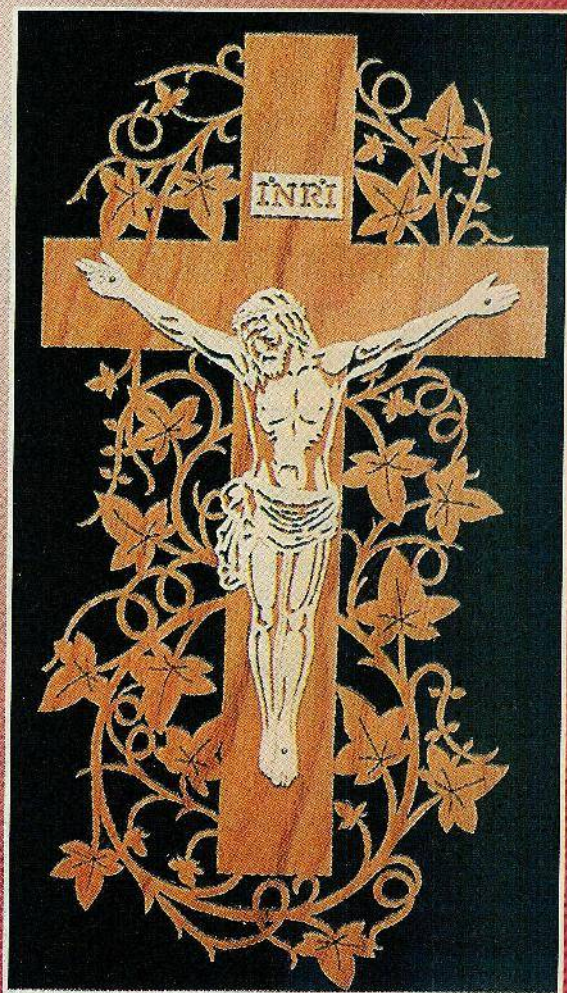
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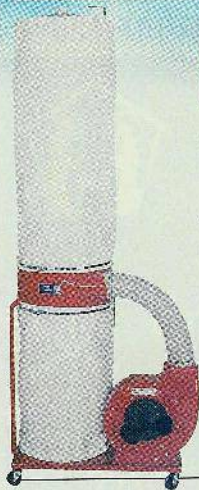
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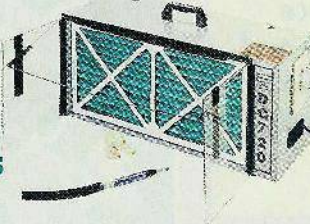
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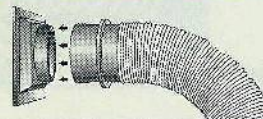
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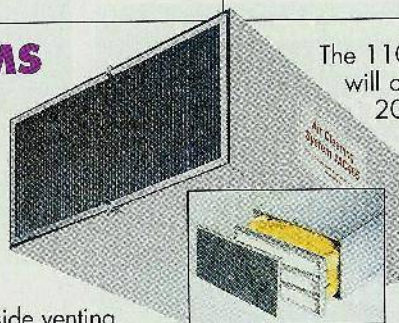
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5 KEYCHAIN PROFILE TEMPLATES

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An elegant gift. Remove the top to expose atomizer with a perfume reservoir. Starter set includes 10 kits, 19/32" drill bit, and mandrel adaptor bushings*.

#PKATOM-SS 10 kit Starter Set **\$59⁹⁵**

4 ATOMIZER PROFILE TEMPLATES

Use with duplicating attachment.

#TPL03 4 Atomizer Templates **\$11.95**



24kt PERFUME PEN KITS

Make this pen that applies perfume with precise control. Starter set includes 6 kits and mandrel adaptor bushings. Requires 5/16" drill bit*.

#PK-KIT09 6 kit Starter Set **\$21⁹⁵**

4 PERFUME PEN PROFILE TEMPLATES

Use with duplicating attachment.

#TPL04 4 Perfume Pen Templates **\$11.95**



* 7MM MANDREL SETS

To make the kits above you need a 7mm pen mandrel compatible with your lathe. Our mandrels include 3 ea 7mm pen making bushings and a 7mm drill bit. Kits with tubes larger than 7mm use step bushings to adapt the tubes to the mandrel.

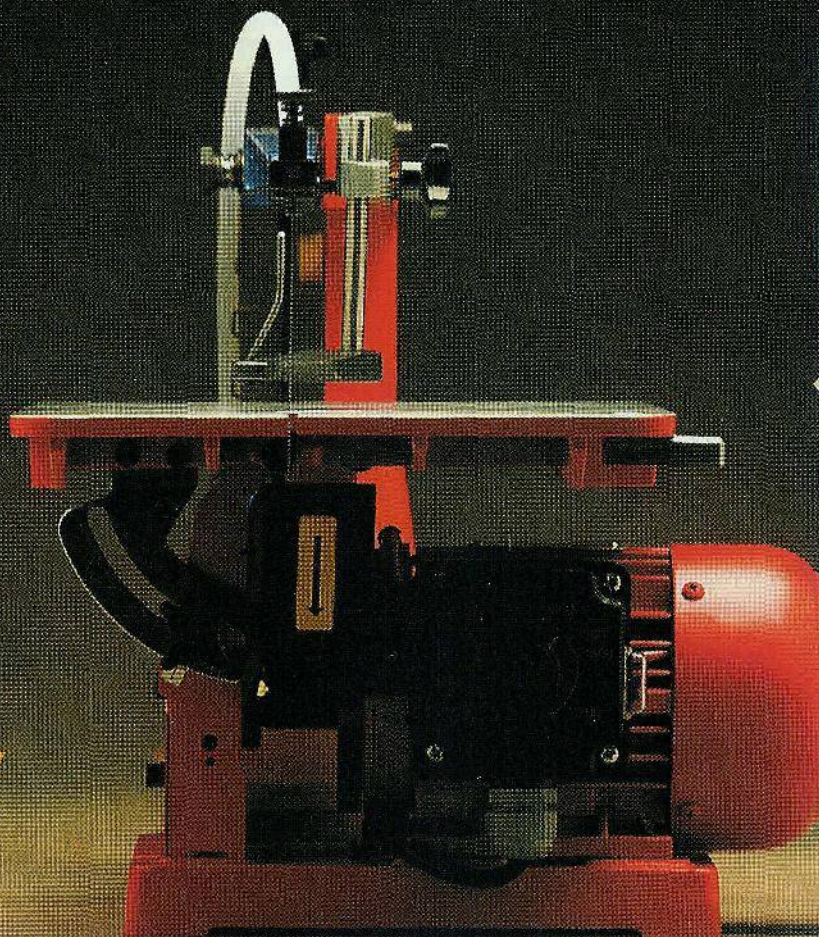
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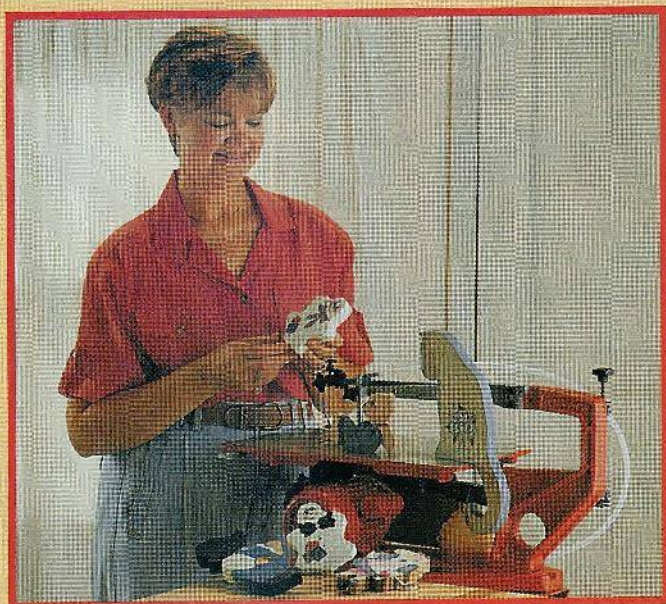
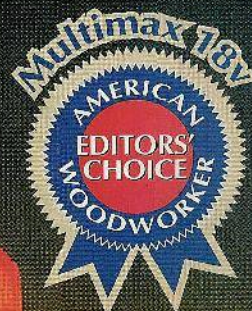
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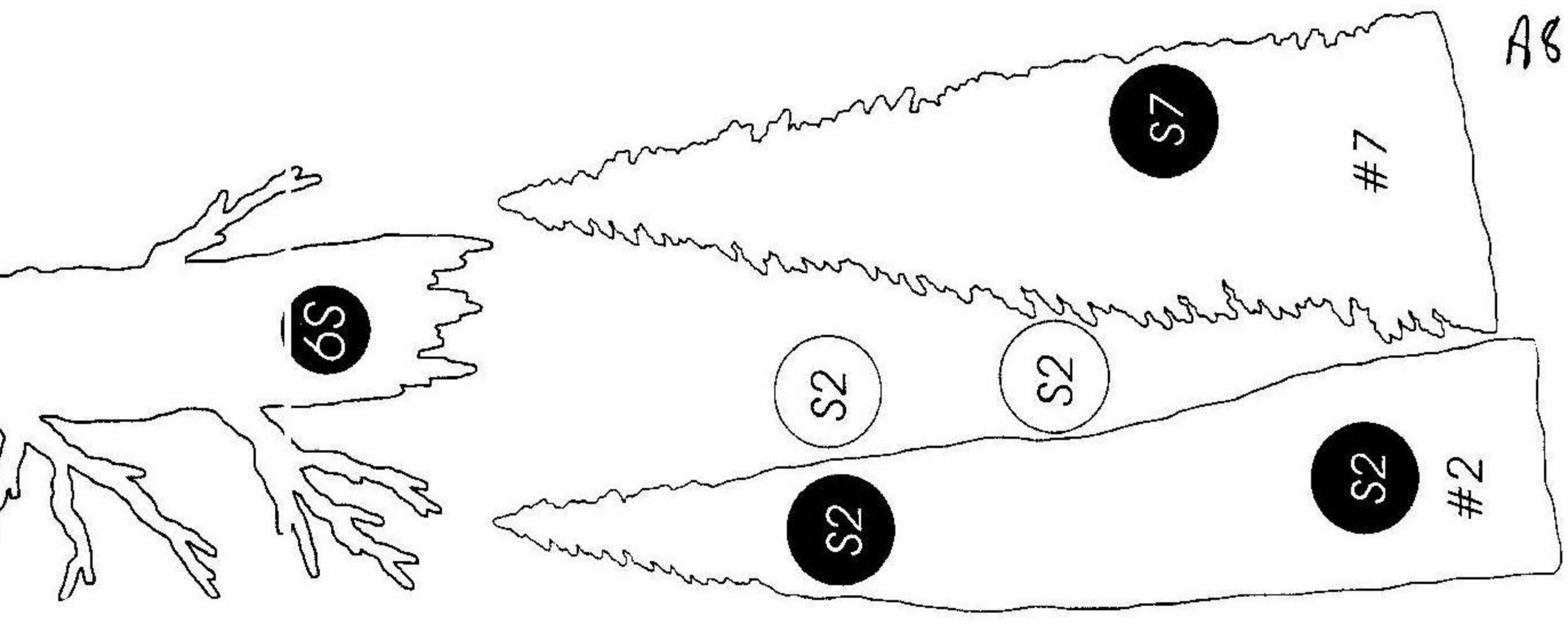
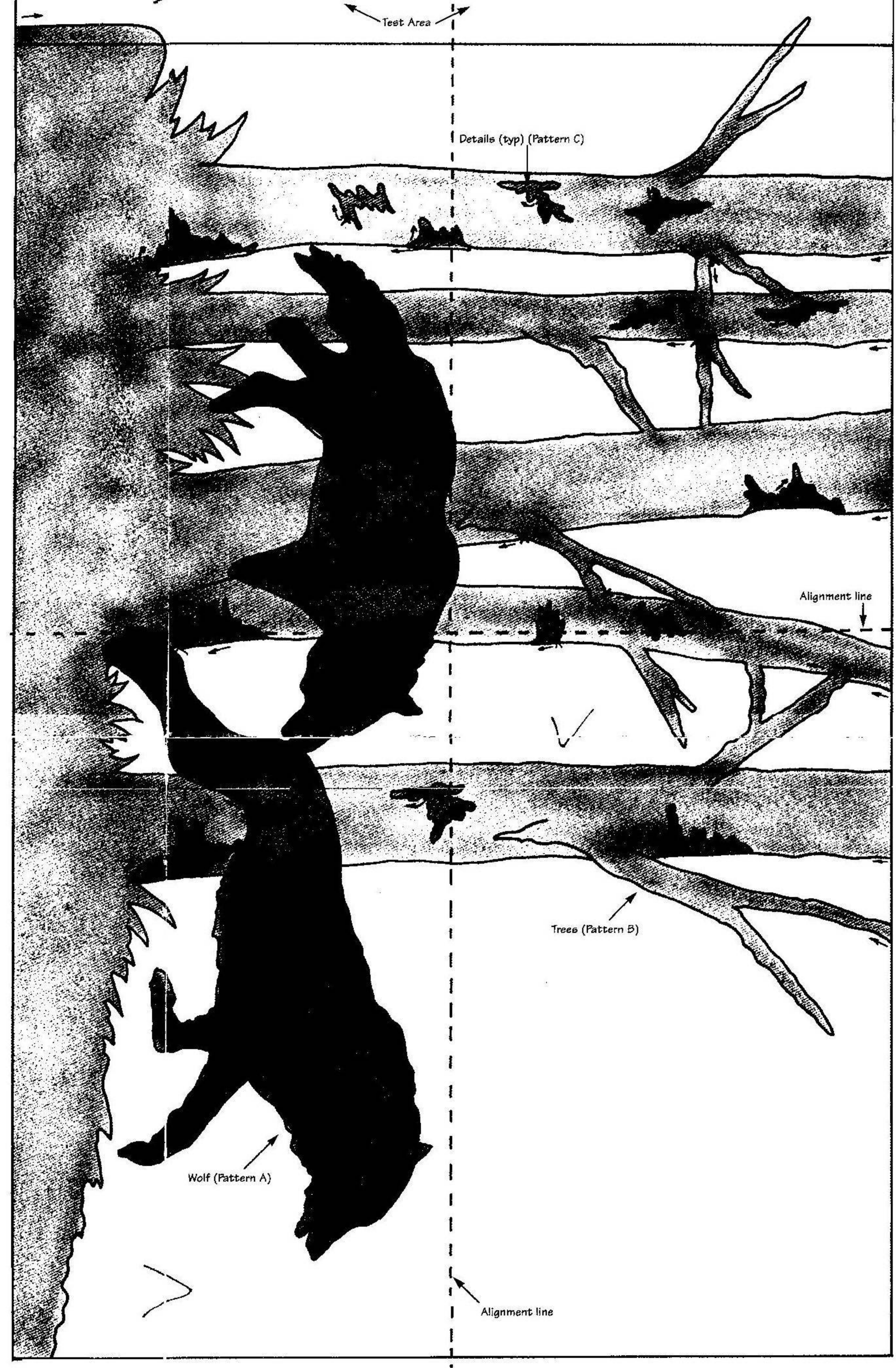
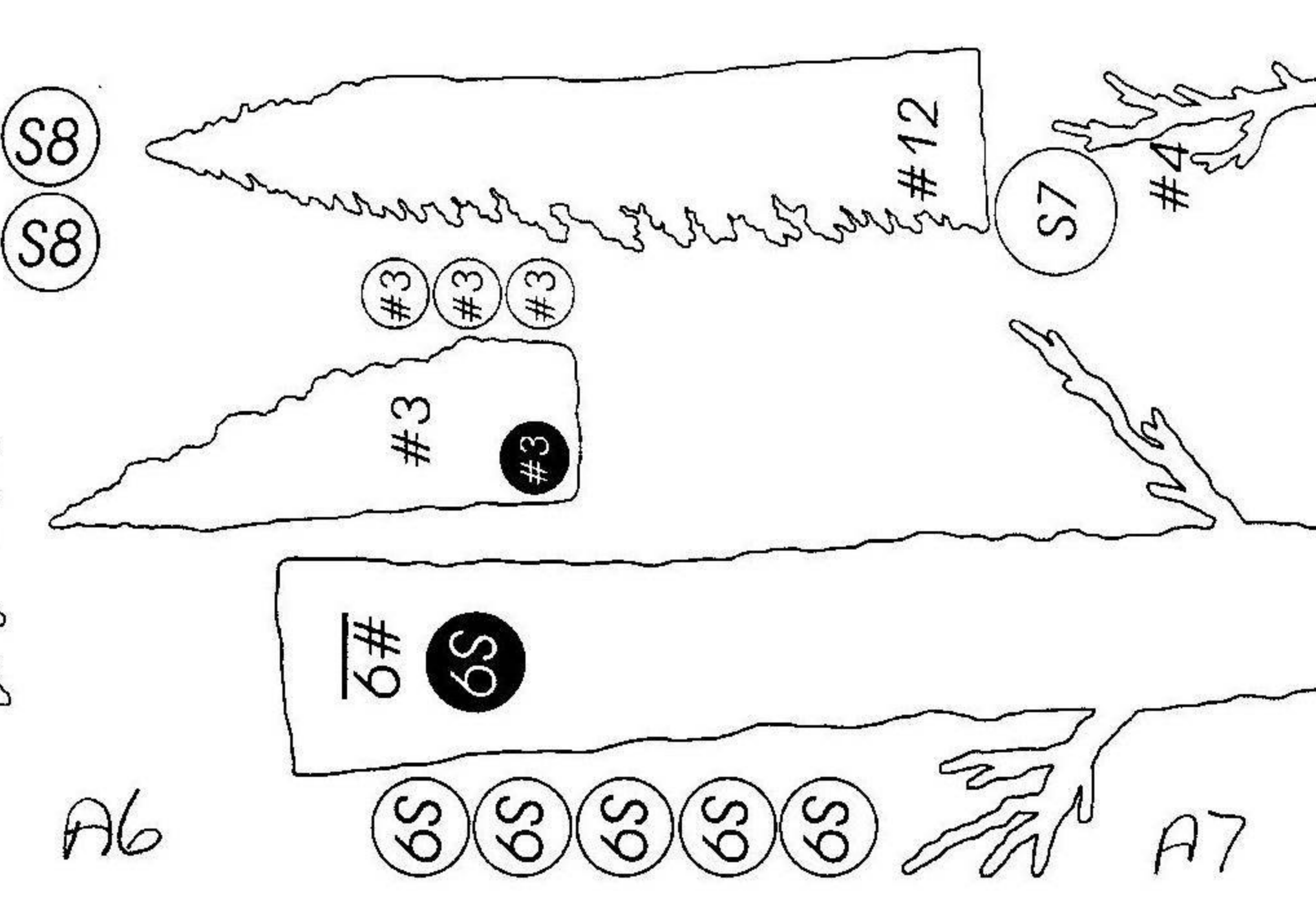
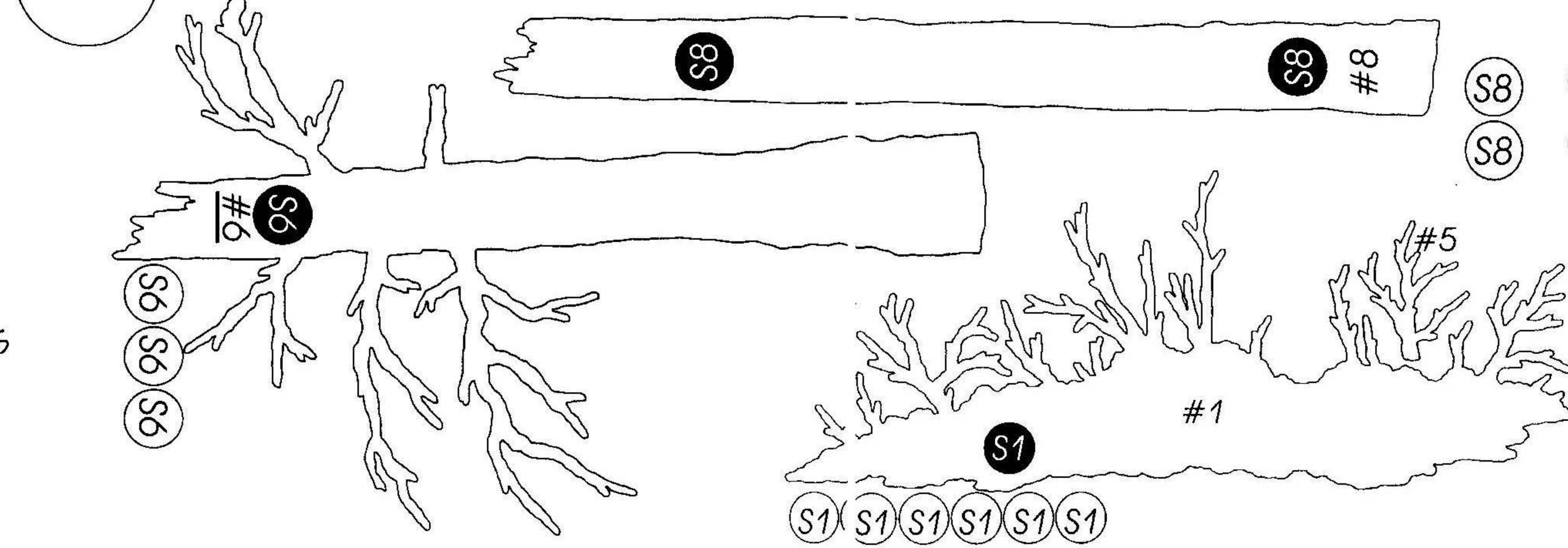
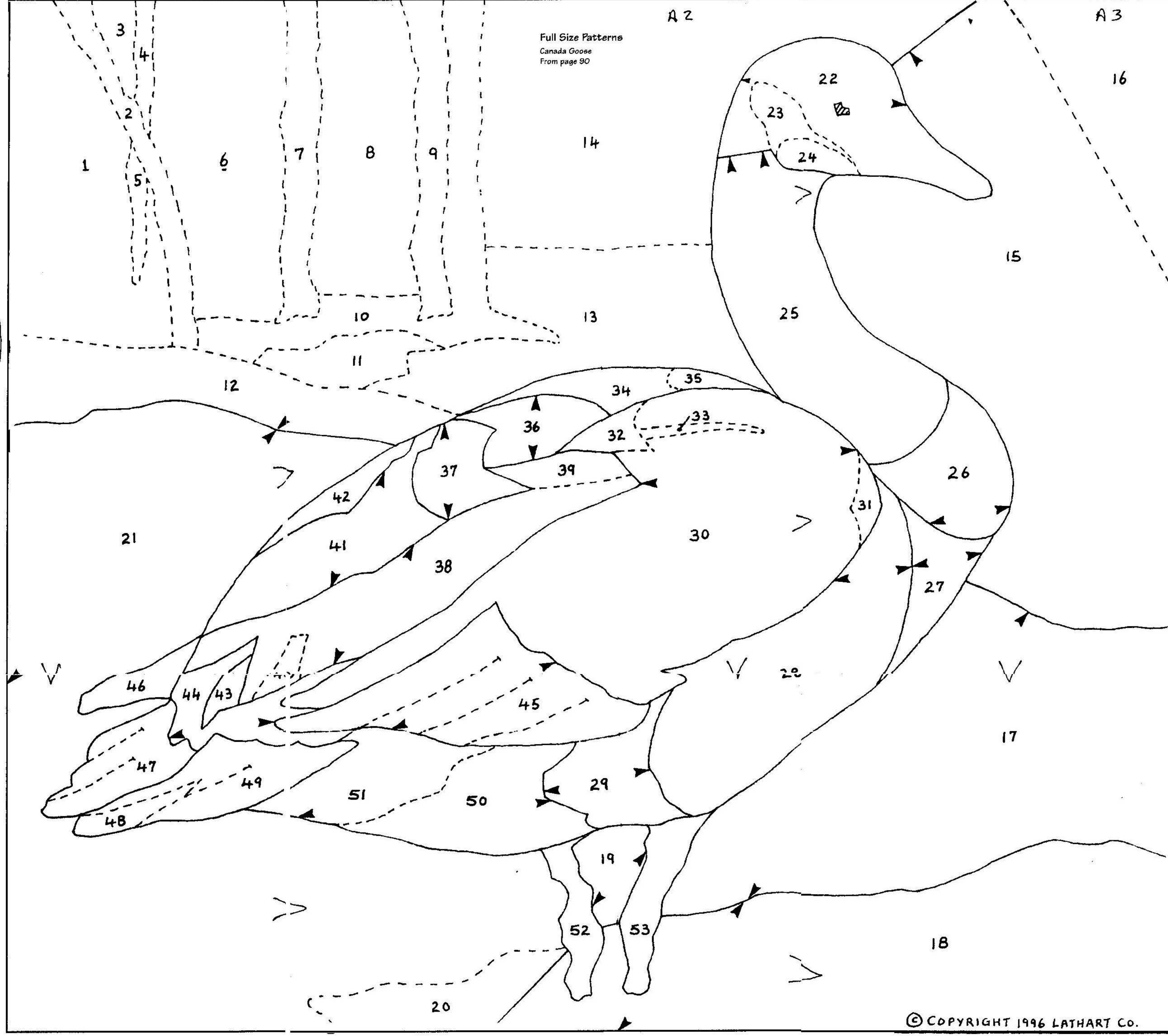
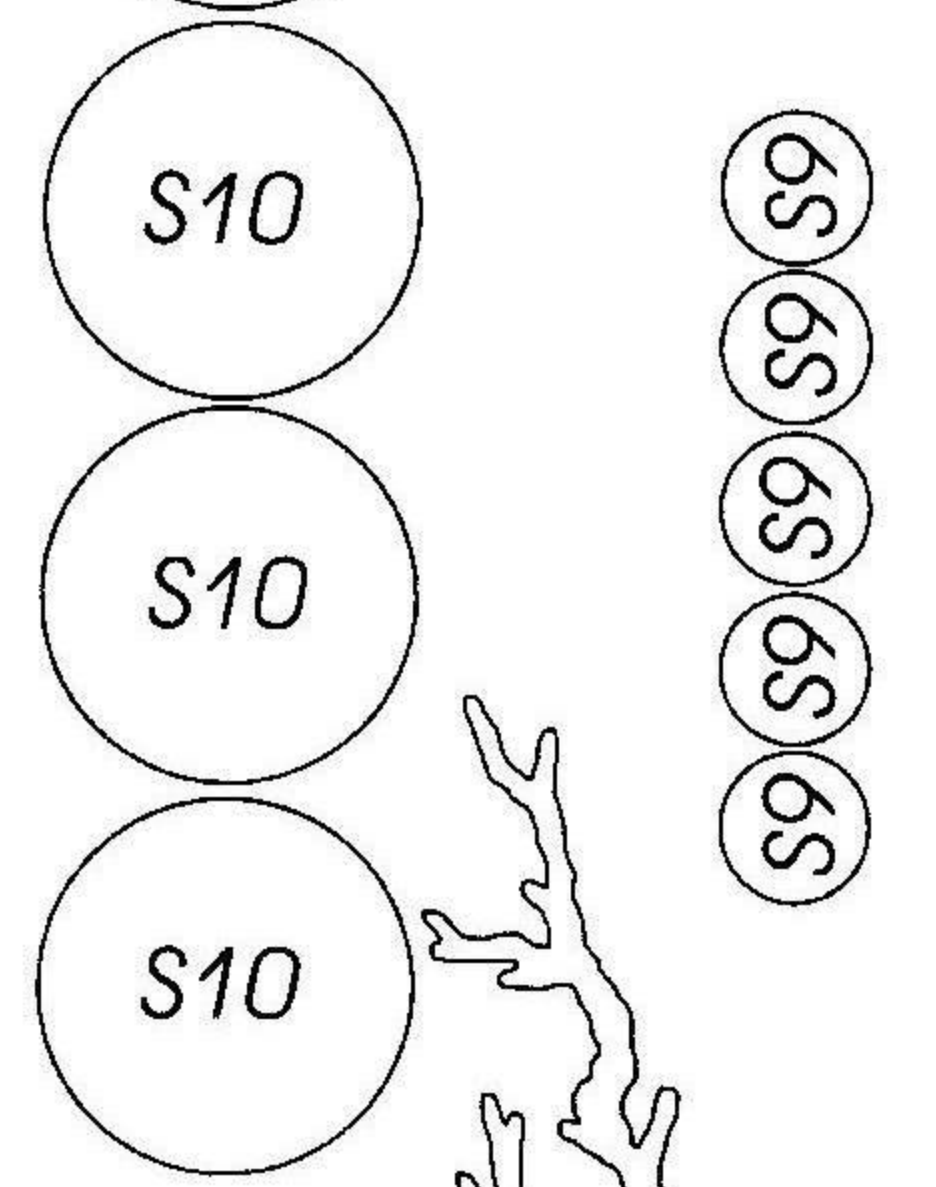
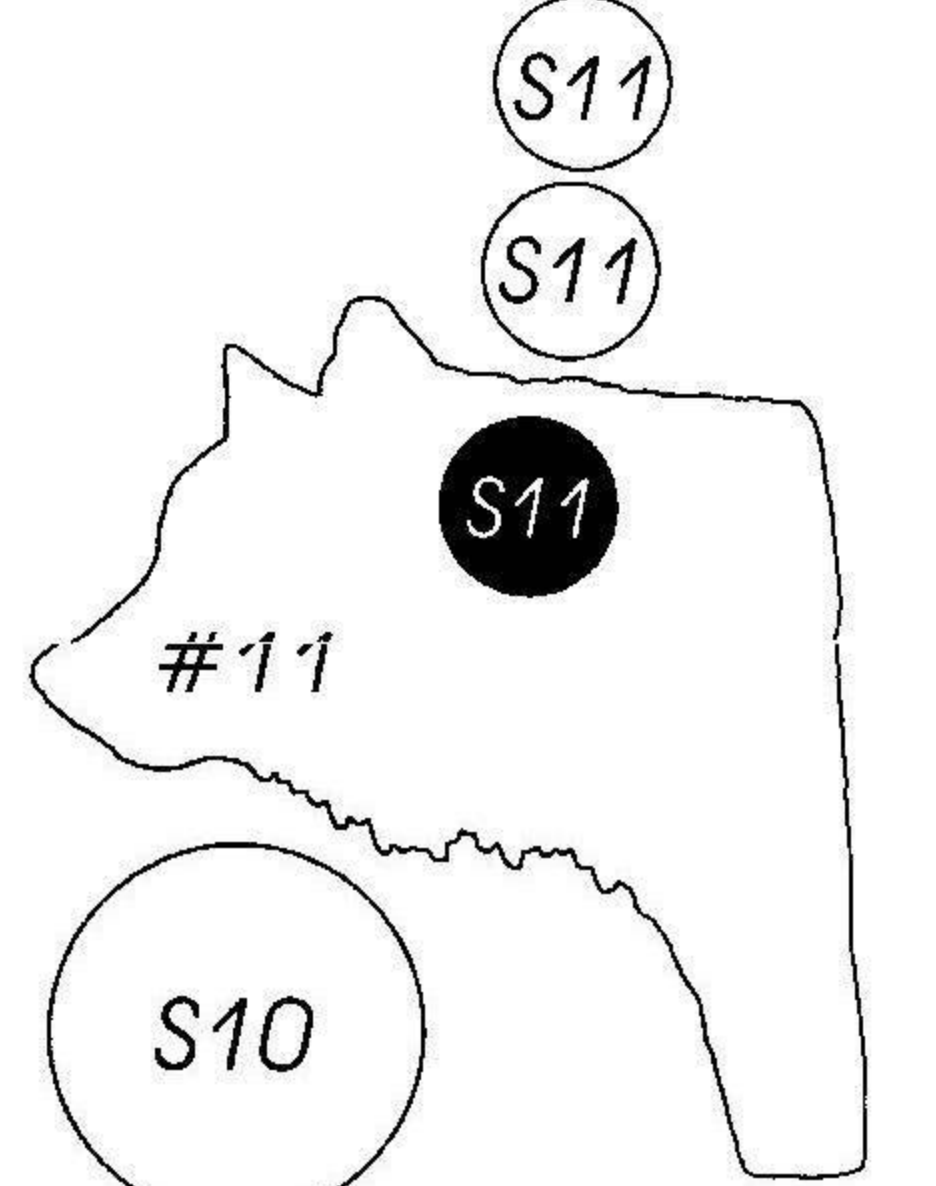
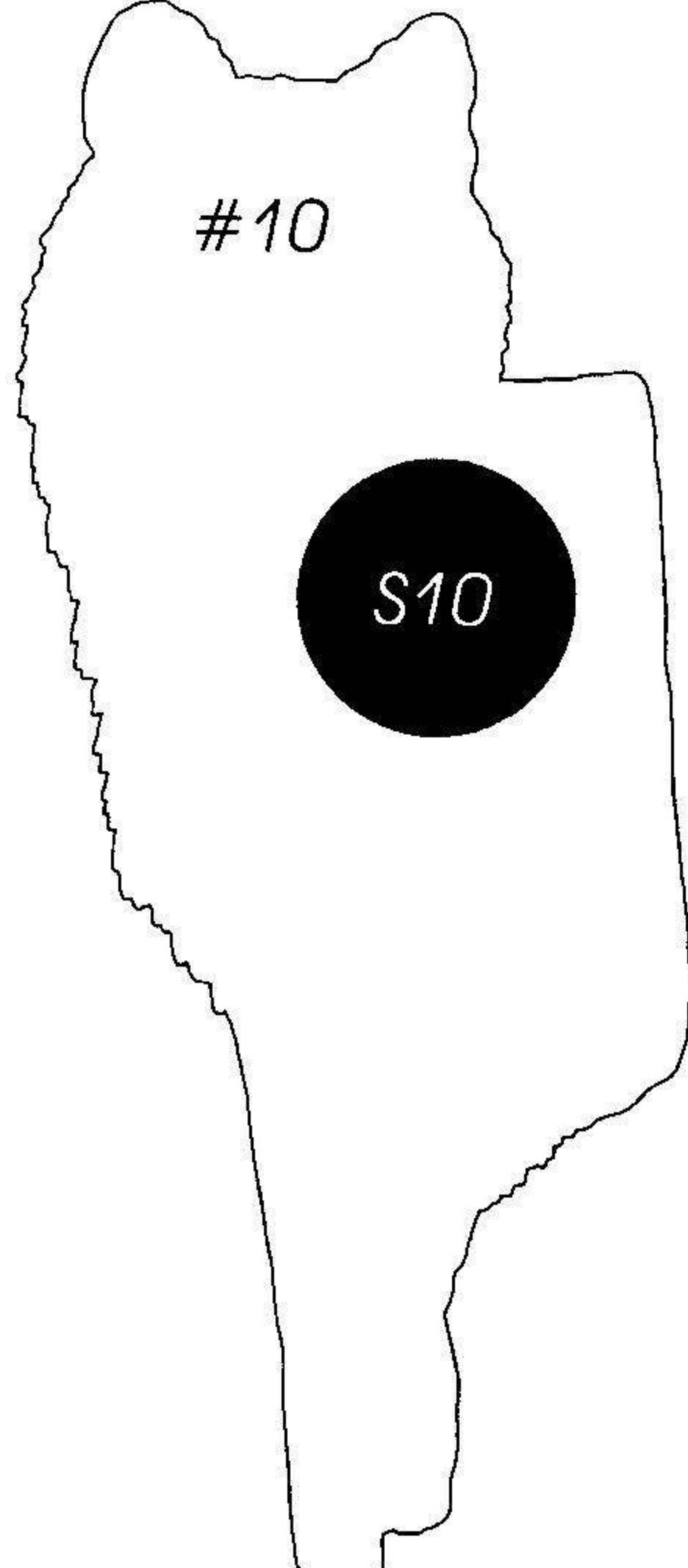
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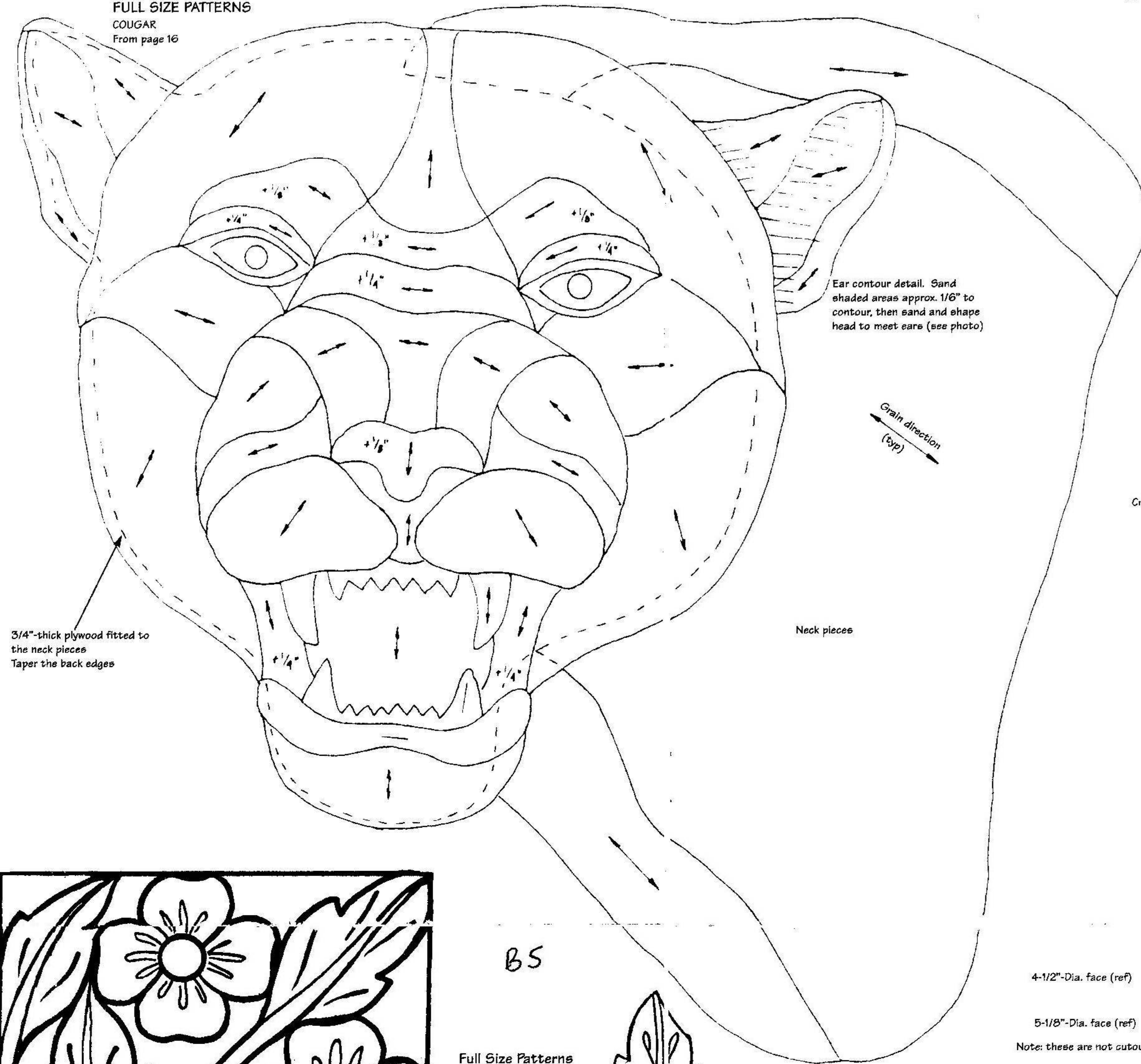
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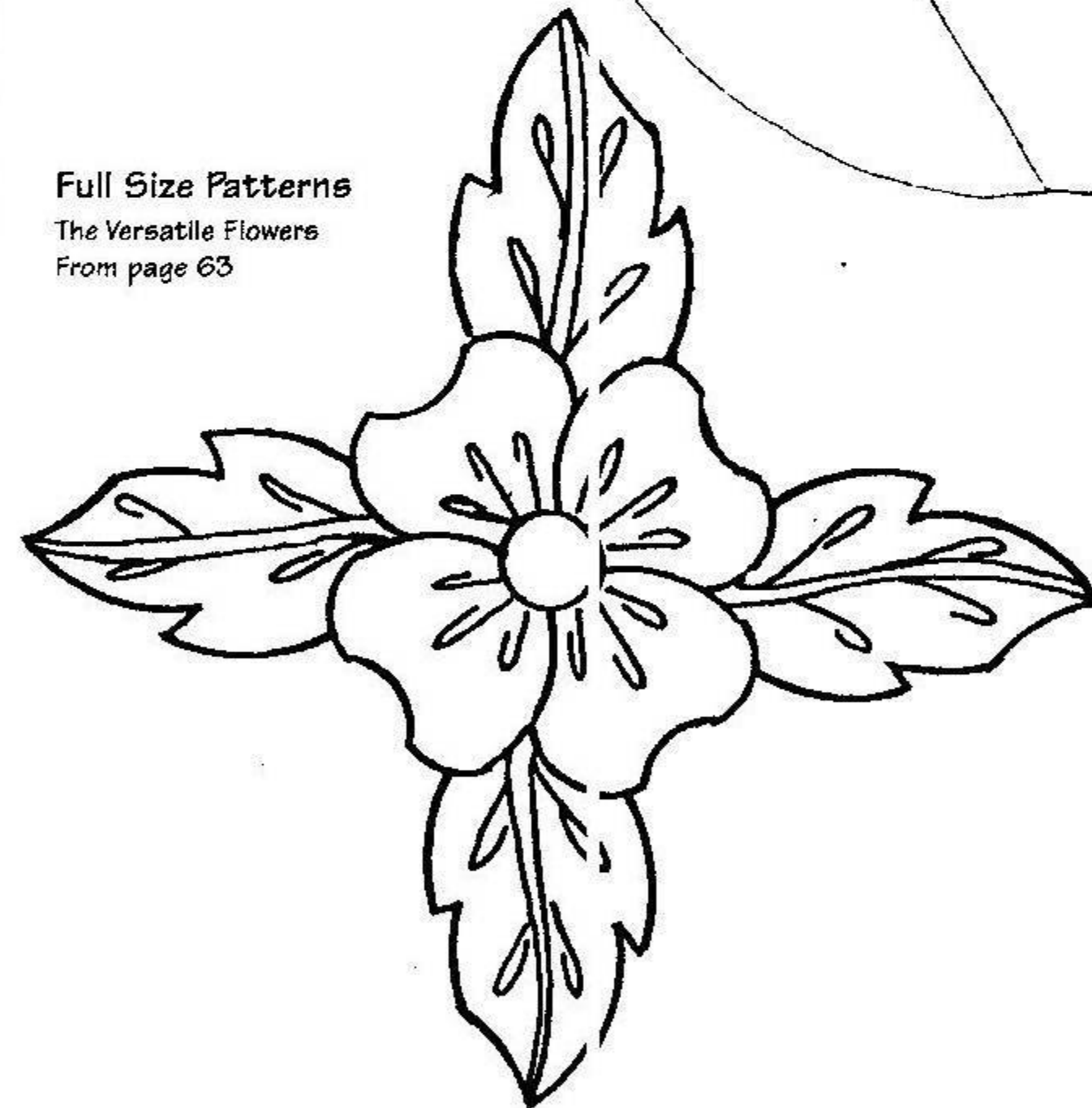
B1

FULL SIZE PATTERNS

COUGAR
From page 163/4"-thick plywood fitted to
the neck pieces
Taper the back edges

Neck pieces

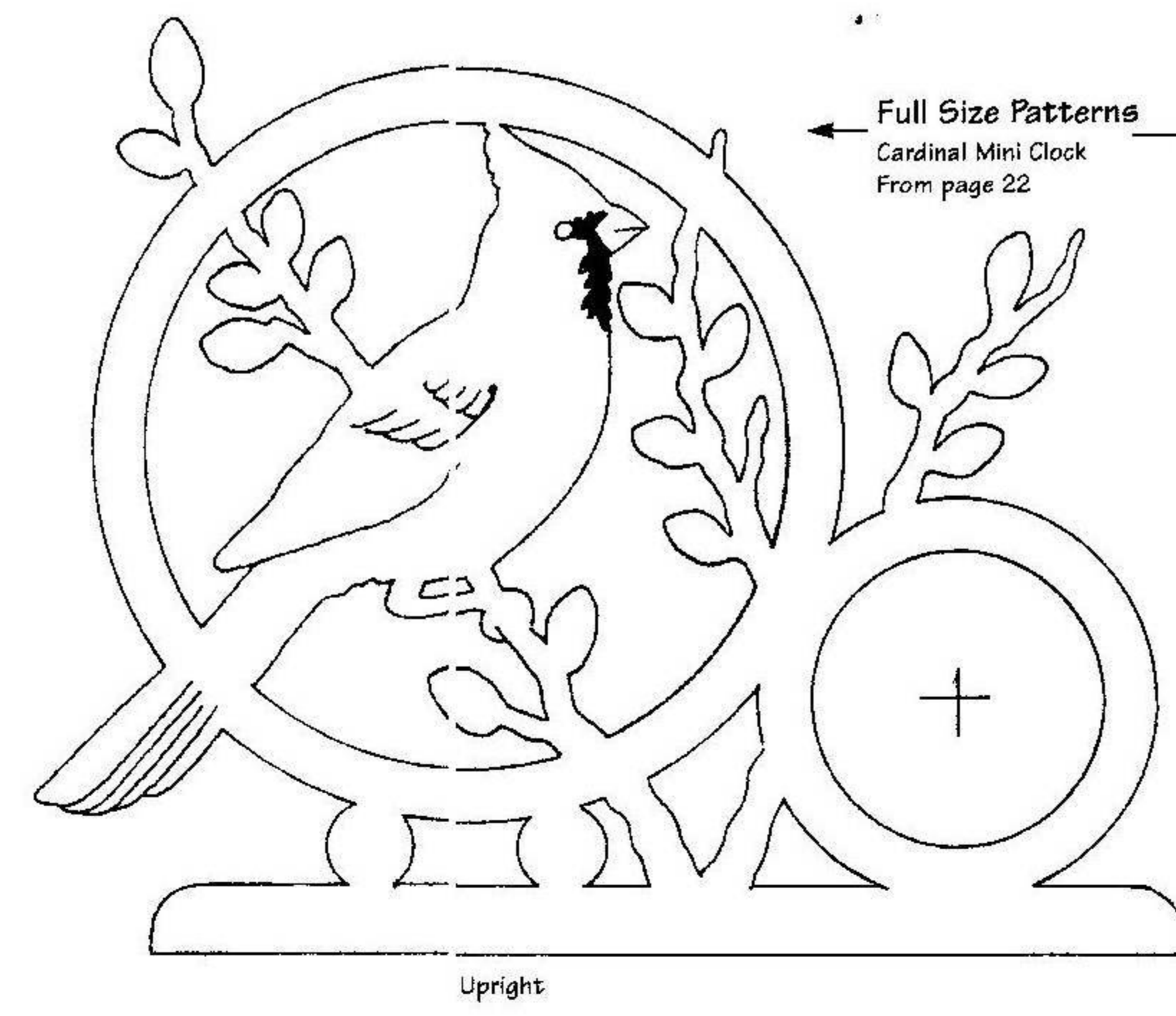
B5

Full Size Patterns
The Versatile Flowers
From page 63

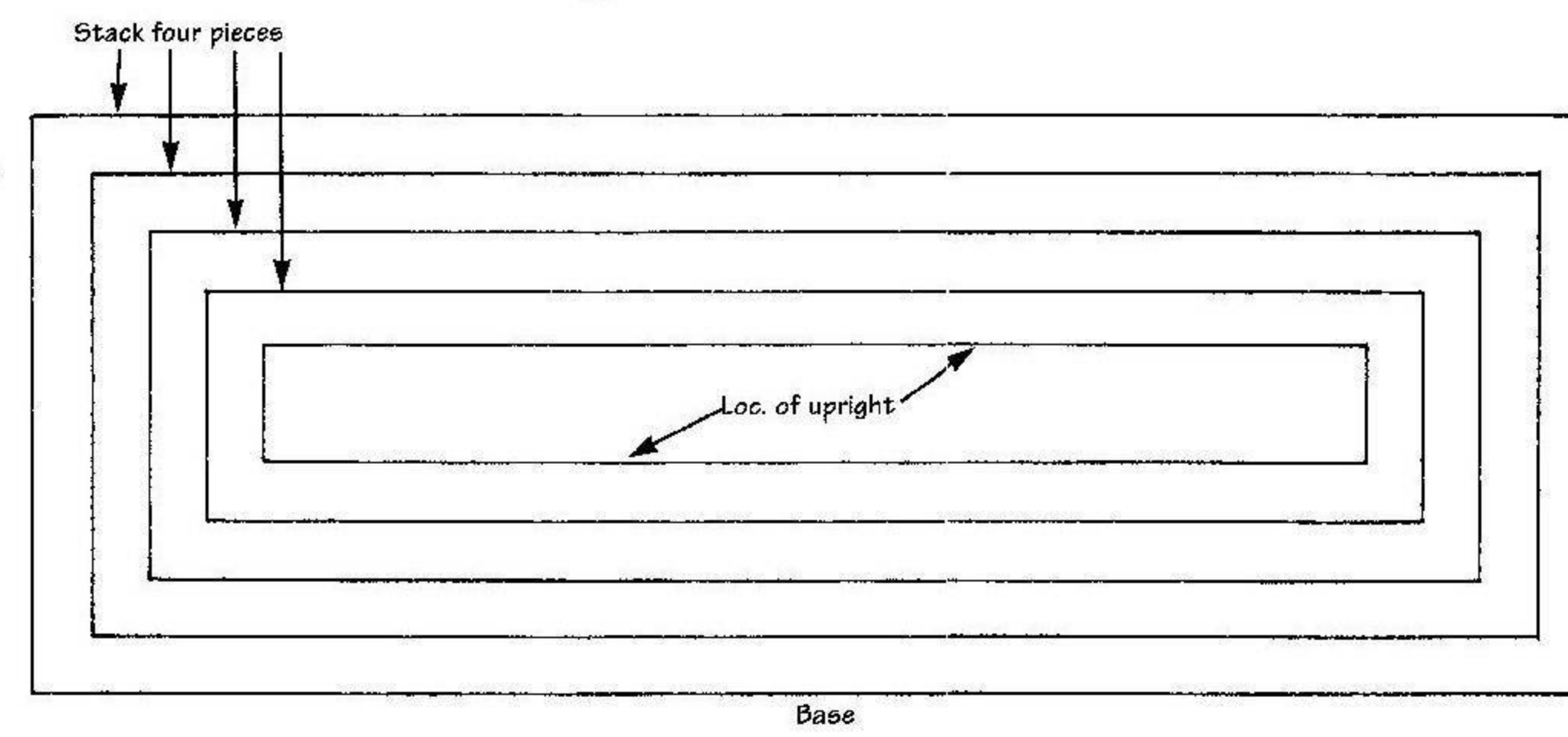
BONUS PATTERN!
This is a quarter of the full pattern. To produce the full pattern, you need only divide a 9" x 9" square into equal quarters and trace this pattern into each of them, as all four quarters are identical. Keeping point A at the center will complete the center flower.

Outer ends (E)—make two (the
top and bottom are the same)Full Size Patterns
Blosser Clock
From page 10

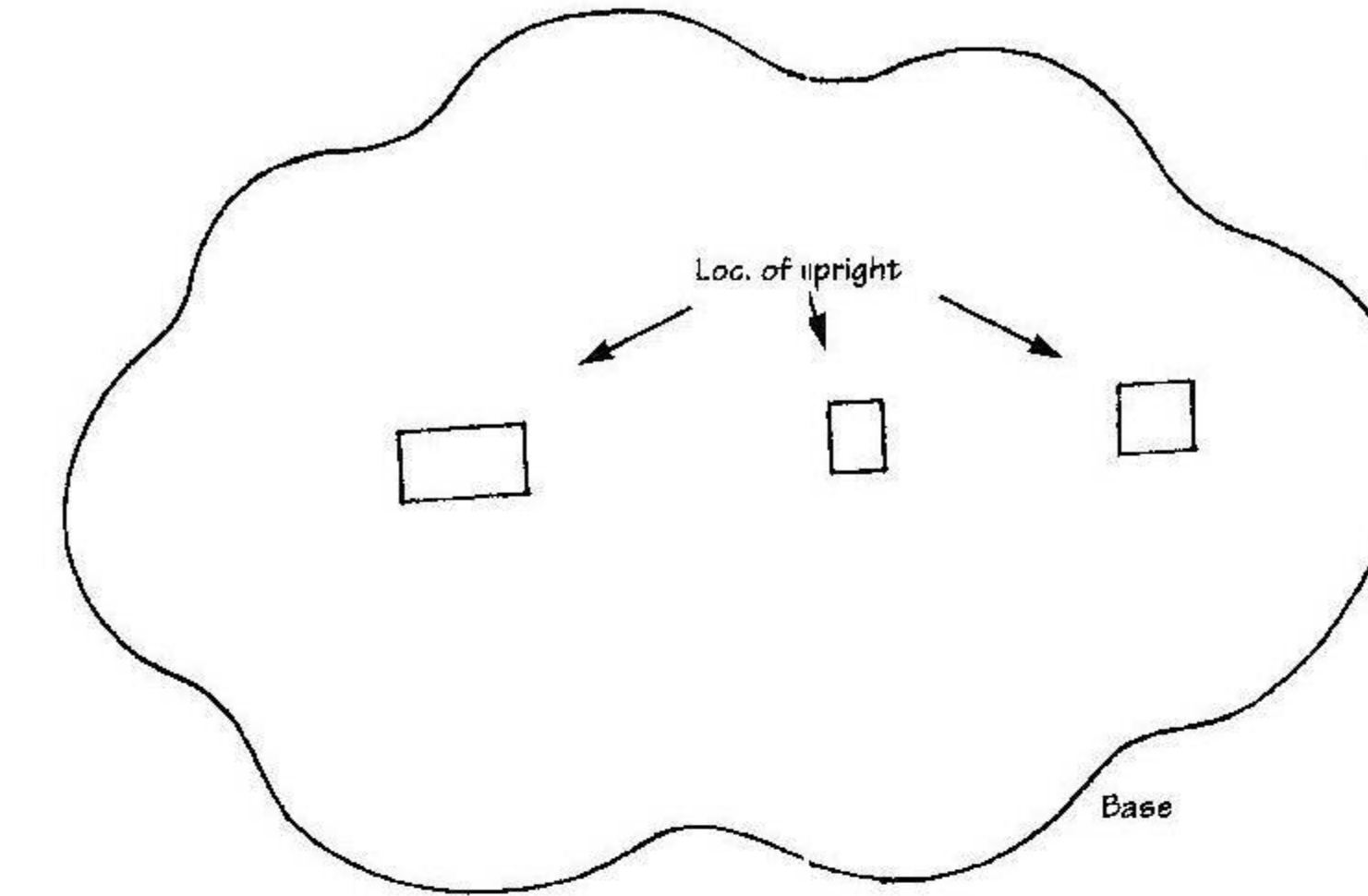
B2



Upright

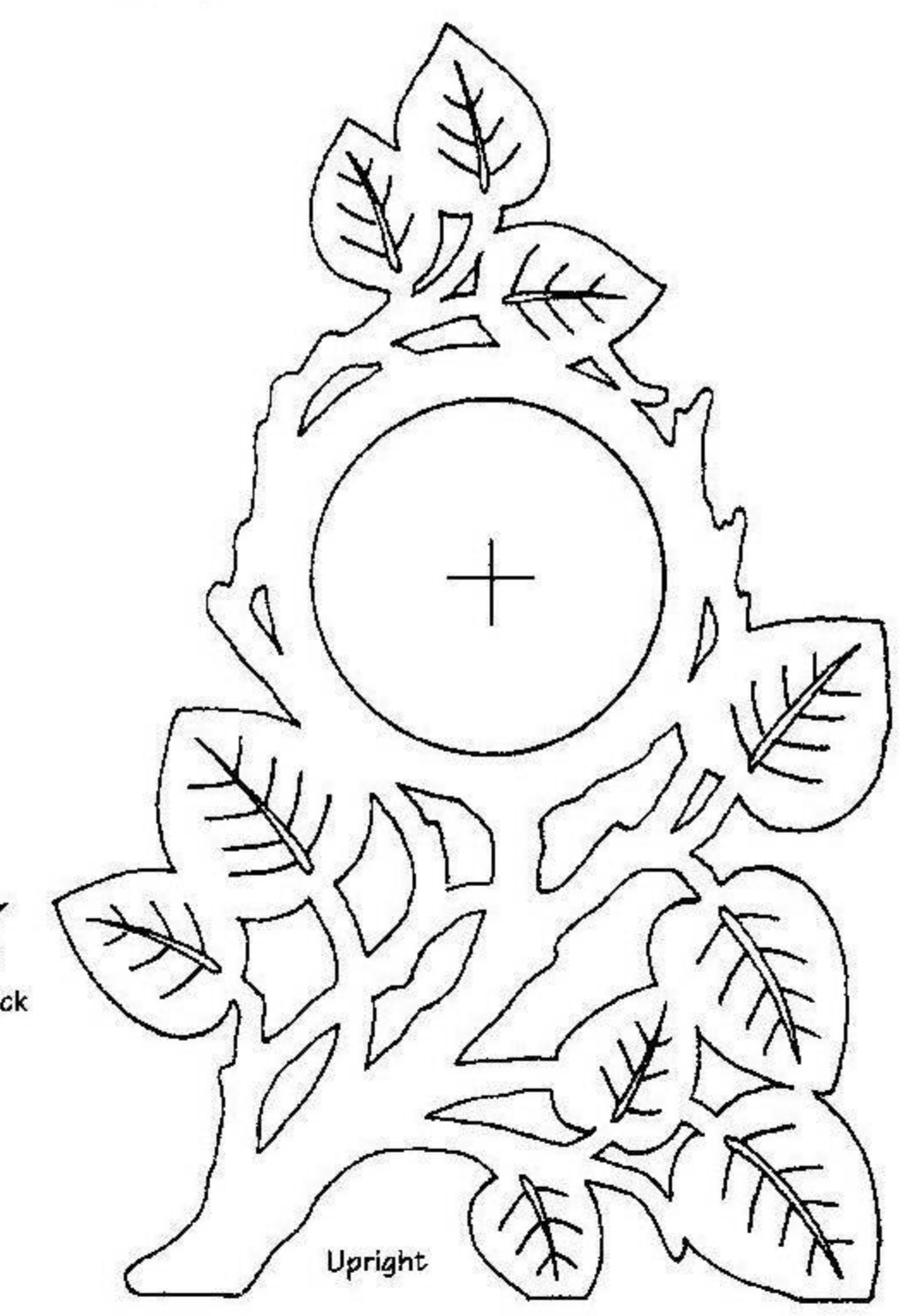
Full Size Patterns
Cardinal Mini Clock
From page 22

Base

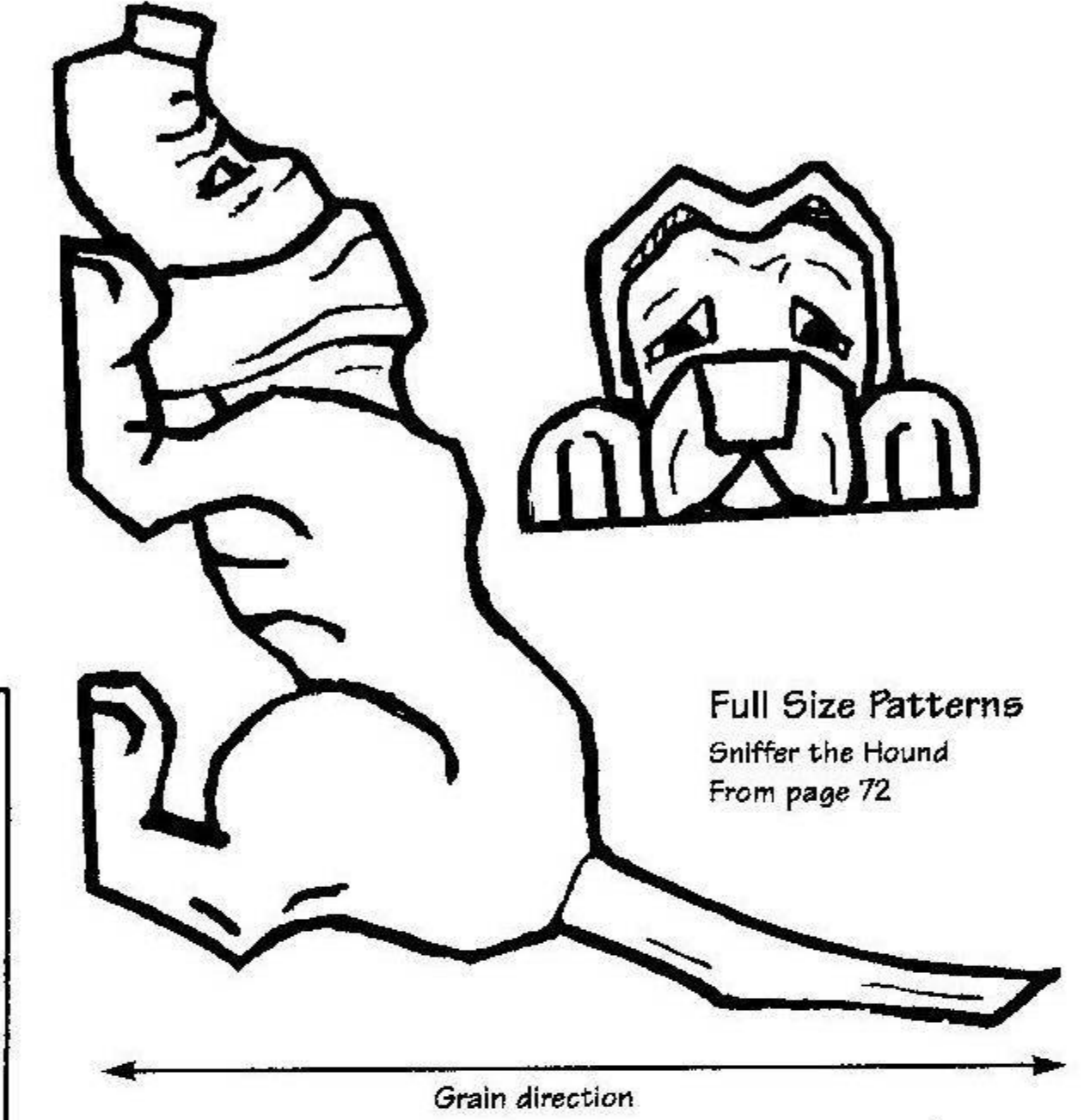


Base

B3

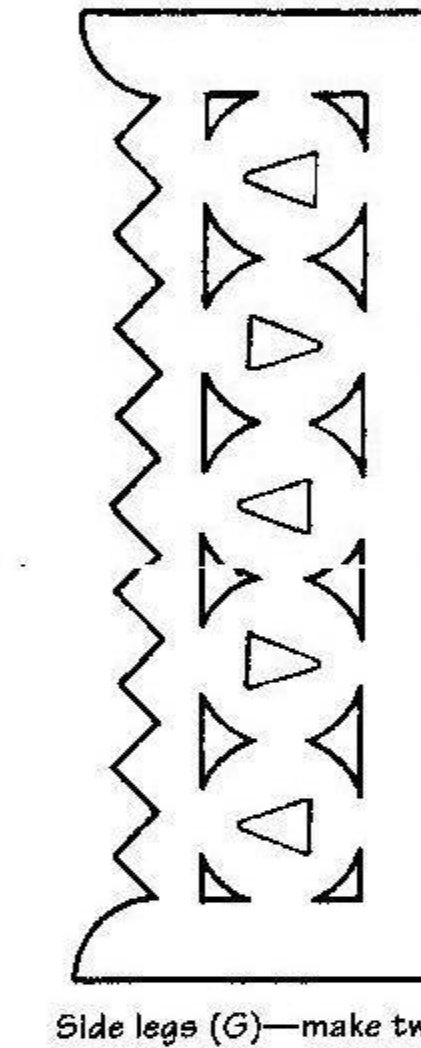


Upright

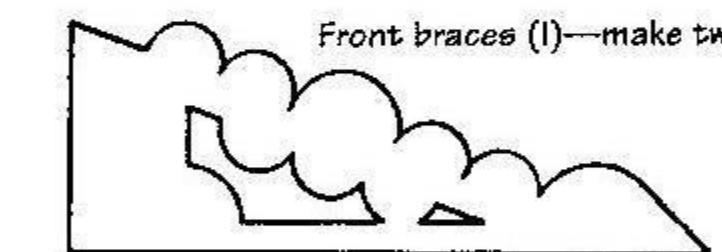
Full Size Patterns
"Growing Time" Mini Clock
From page 24Full Size Patterns
Sniffer the Hound
From page 72

Grain direction

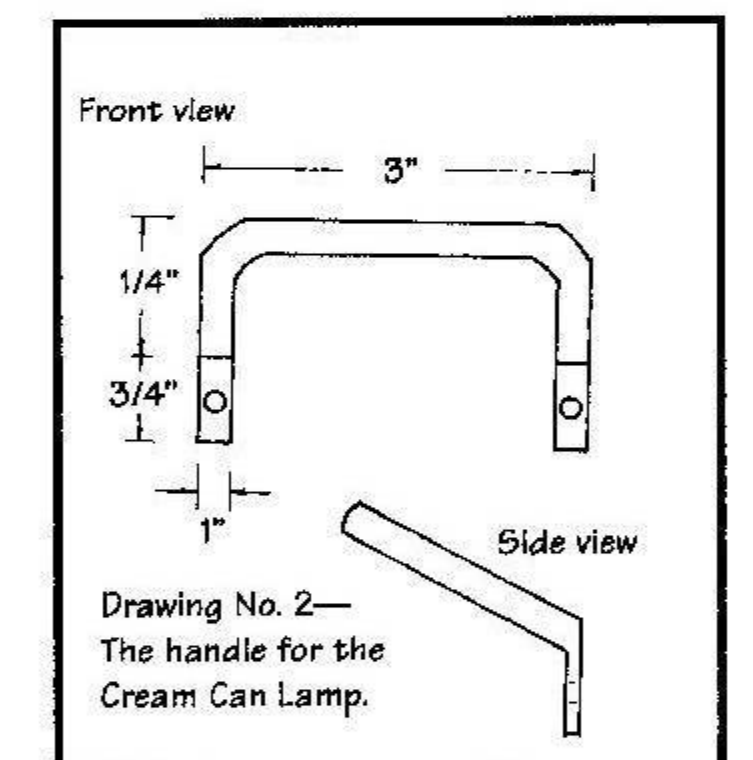
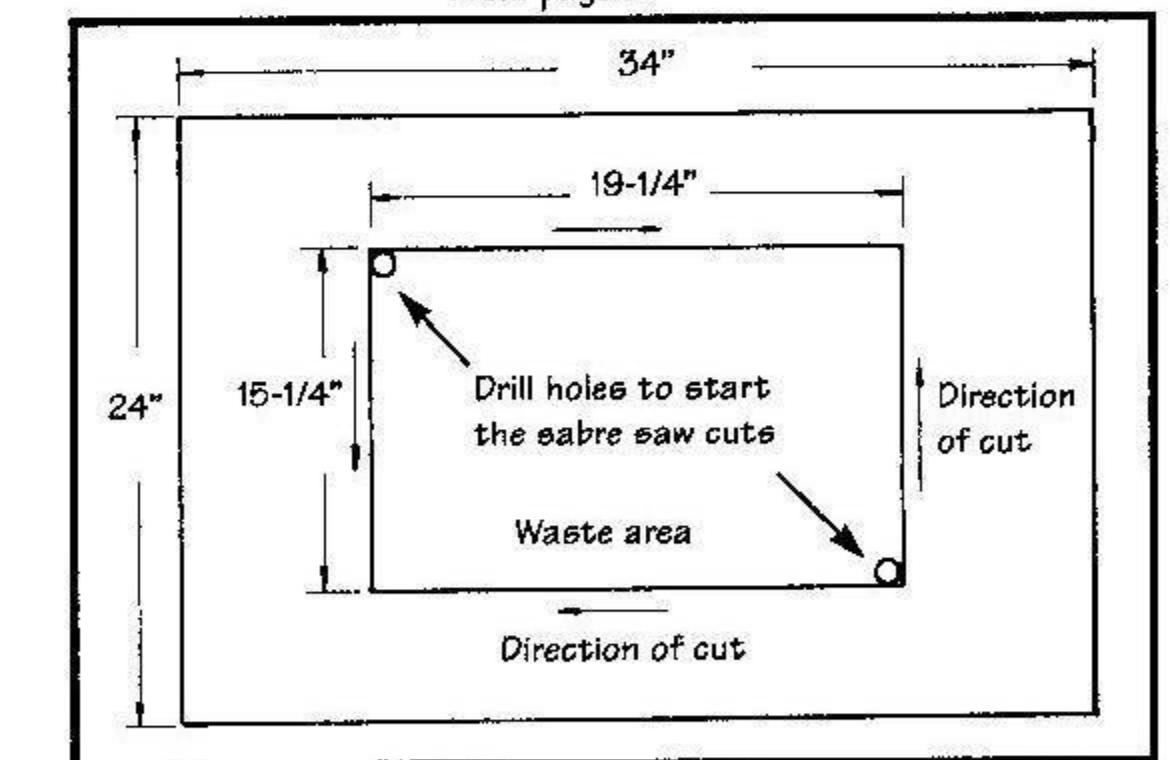
B8



Side legs (G)—make two

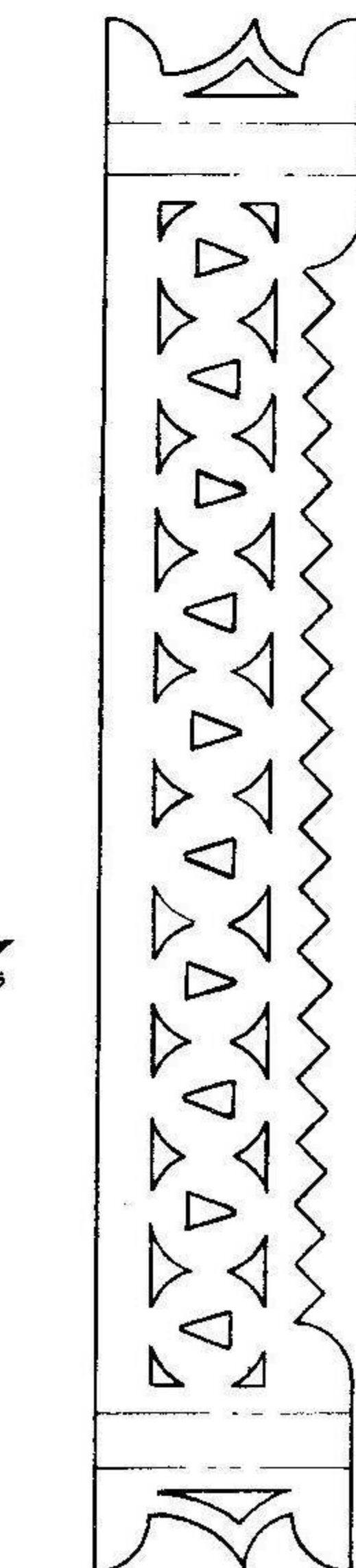


Front braces (I)—make two

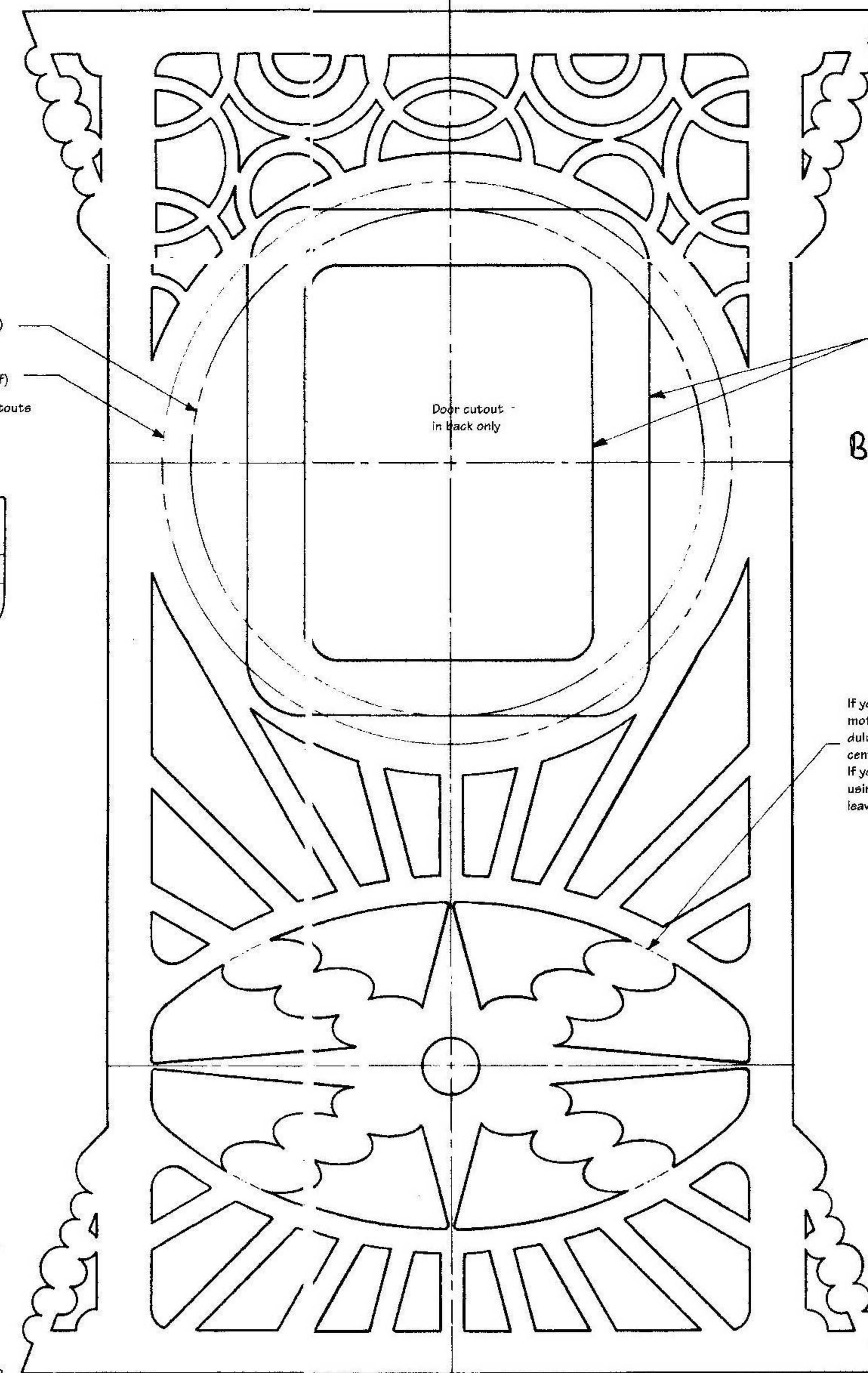
Cream Can Lamp Drawing
From page 72Intarsia Tools Drawing
From page 14

Drawing No. 1—Plan view of the light table top.

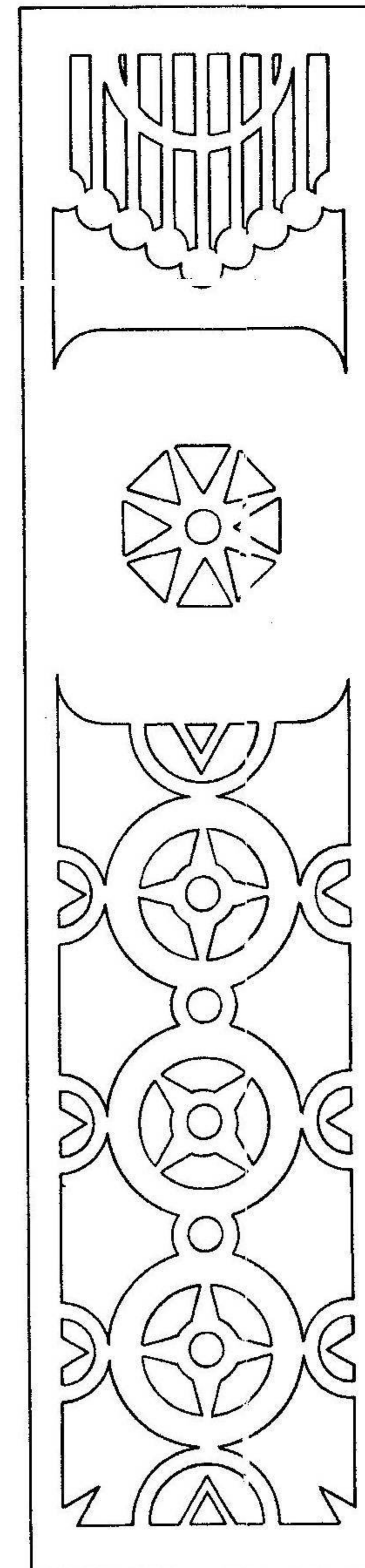
B7

4-1/2"-Dia. face (ref)
5-1/8"-Dia. face (ref)
Note: these are not cutoutsDoor cutout—
in back onlyTwo different
door sizes,
choose oneIf you use a
motor with a pen-
dulum, cut this
center piece out.
If you are not
using a pendulum,
leave this piece in.

Front/back legs (F)—make two



Front (A)—make one

Back (B)—make one (same as front with no
interior cutouts except door)

Sides (C)—make two

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

Common Measurements:

1/8" = 3.18mm	1" = 25.4mm	8" = 20.32cm
1/4" = 6.35mm	2" = 50.8mm	10" = 25.40cm
3/8" = 9.53mm	3" = 76.2mm	11" = 27.94cm
1/2" = 12.70mm	4" = 101.6mm	12" = 30.48cm
5/8" = 15.88mm	5" = 127.0mm	24" = 60.96cm
3/4" = 19.05mm	6" = 152.4mm	36" = 91.44cm
7/8" = 22.23mm	7" = 177.8mm	48" = 121.92cm
	8" = 203.2mm	60" = 152.4cm

Crest braces (K)—make two

Full Size Patterns
Blosser Clock
From page 10

Crest (J)—make one

4-1/2"-Dia. face (ref)

5-1/8"-Dia. face (ref)

Note: these are not cutouts

Door cutout
in back only

Two different
door sizes,
choose one

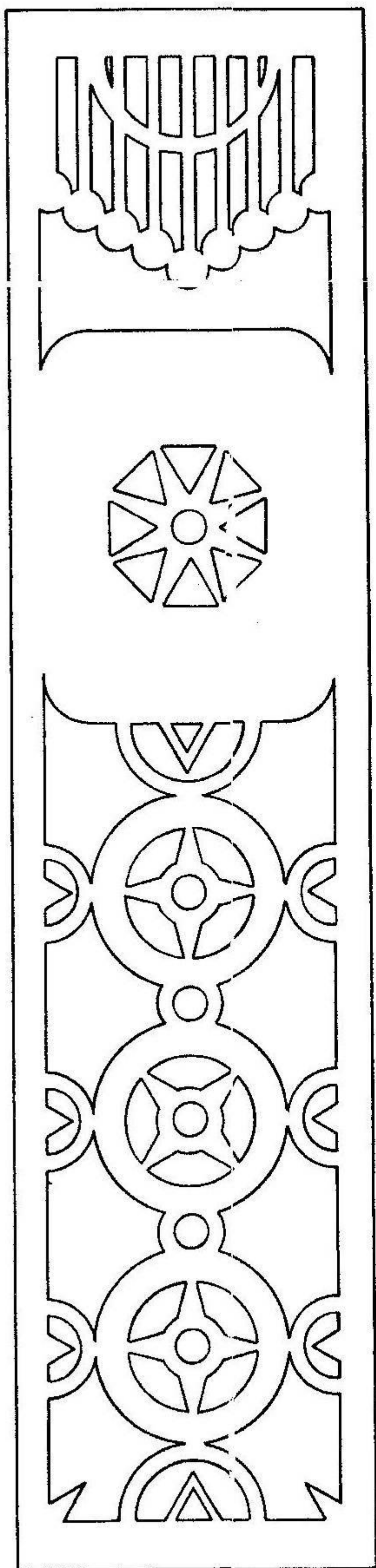
B7

If you use a
motor with a pen-
dulum, cut this
center piece out.
If you are not
using a pendulum,
leave this piece in.

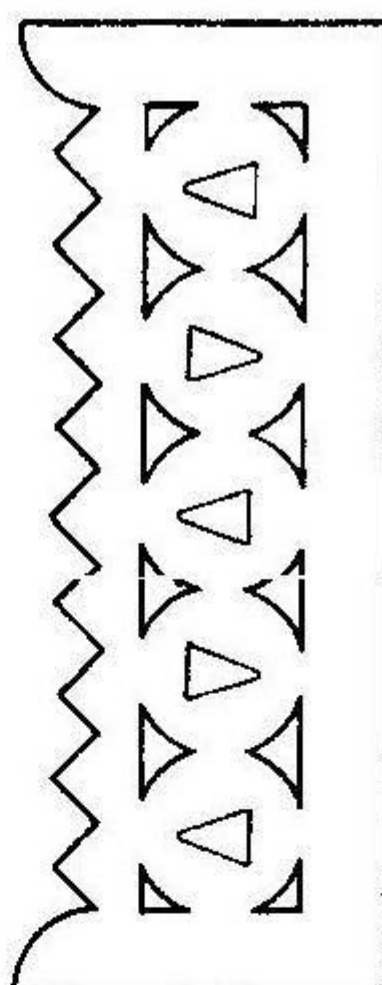
Front/back legs (F)—make two

Front (A)—make one

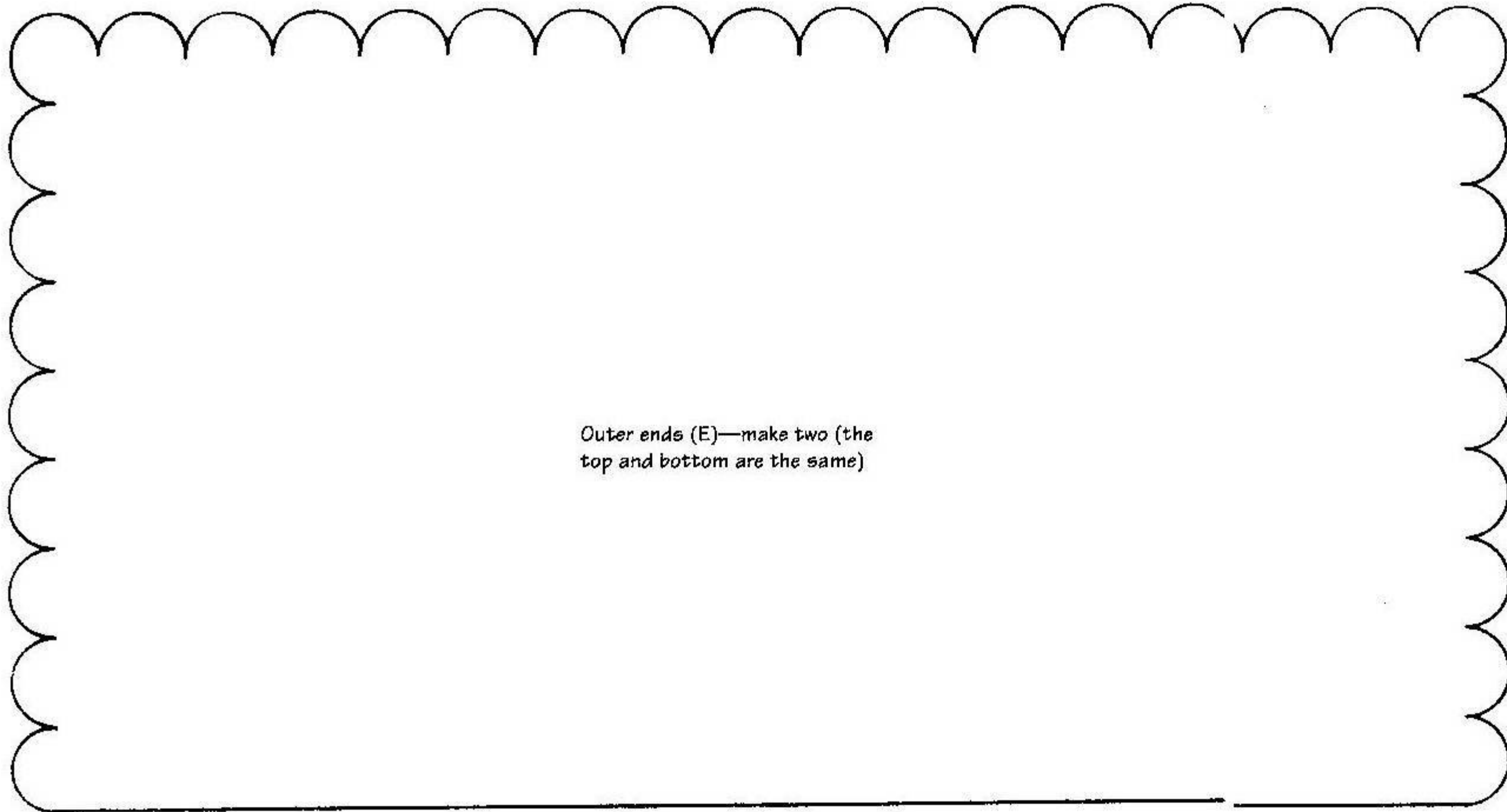
Back (B)—make one (same as front with no
interior cutouts except door)



Sides (C)—make two



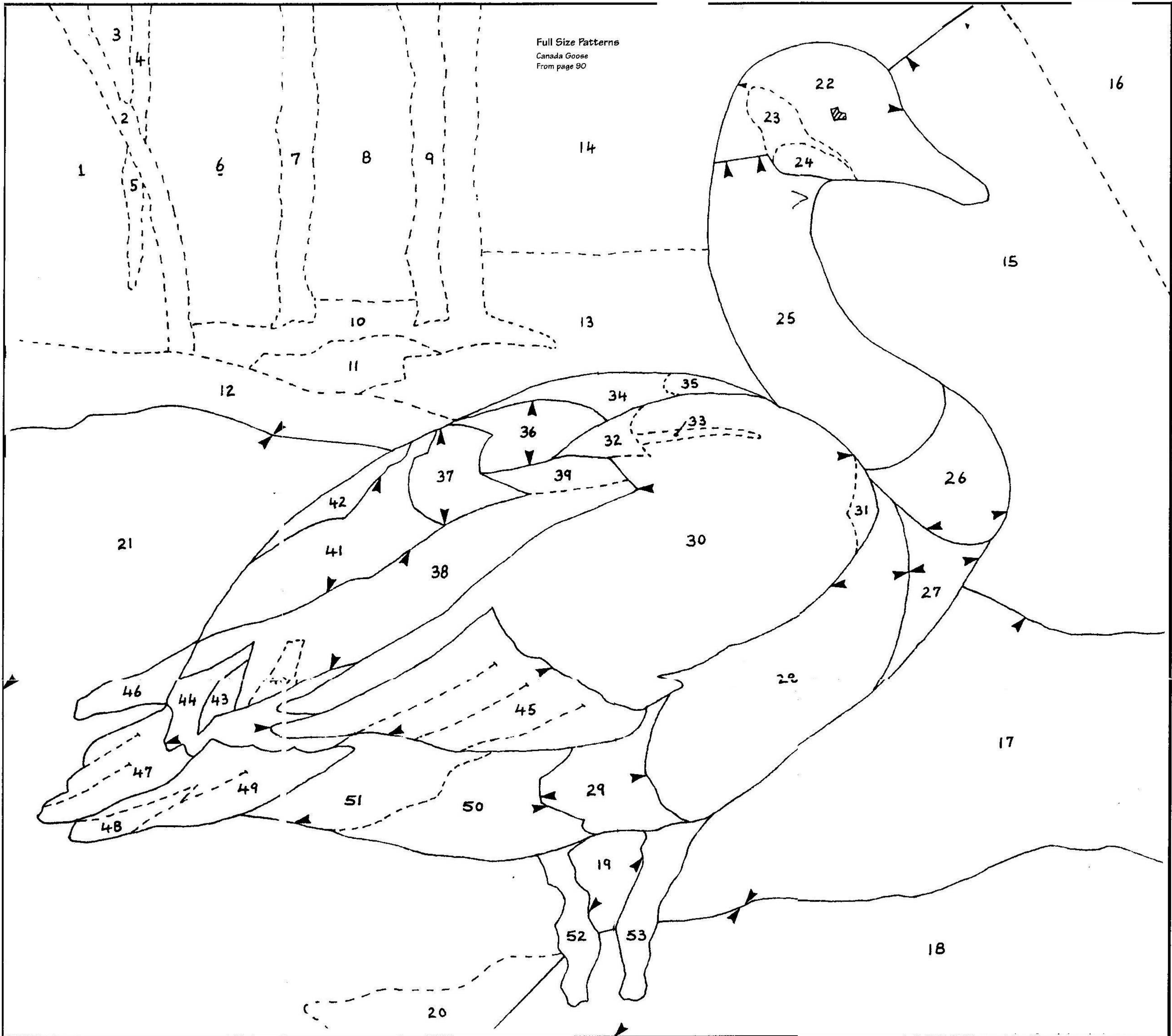
Side legs (G)—make two

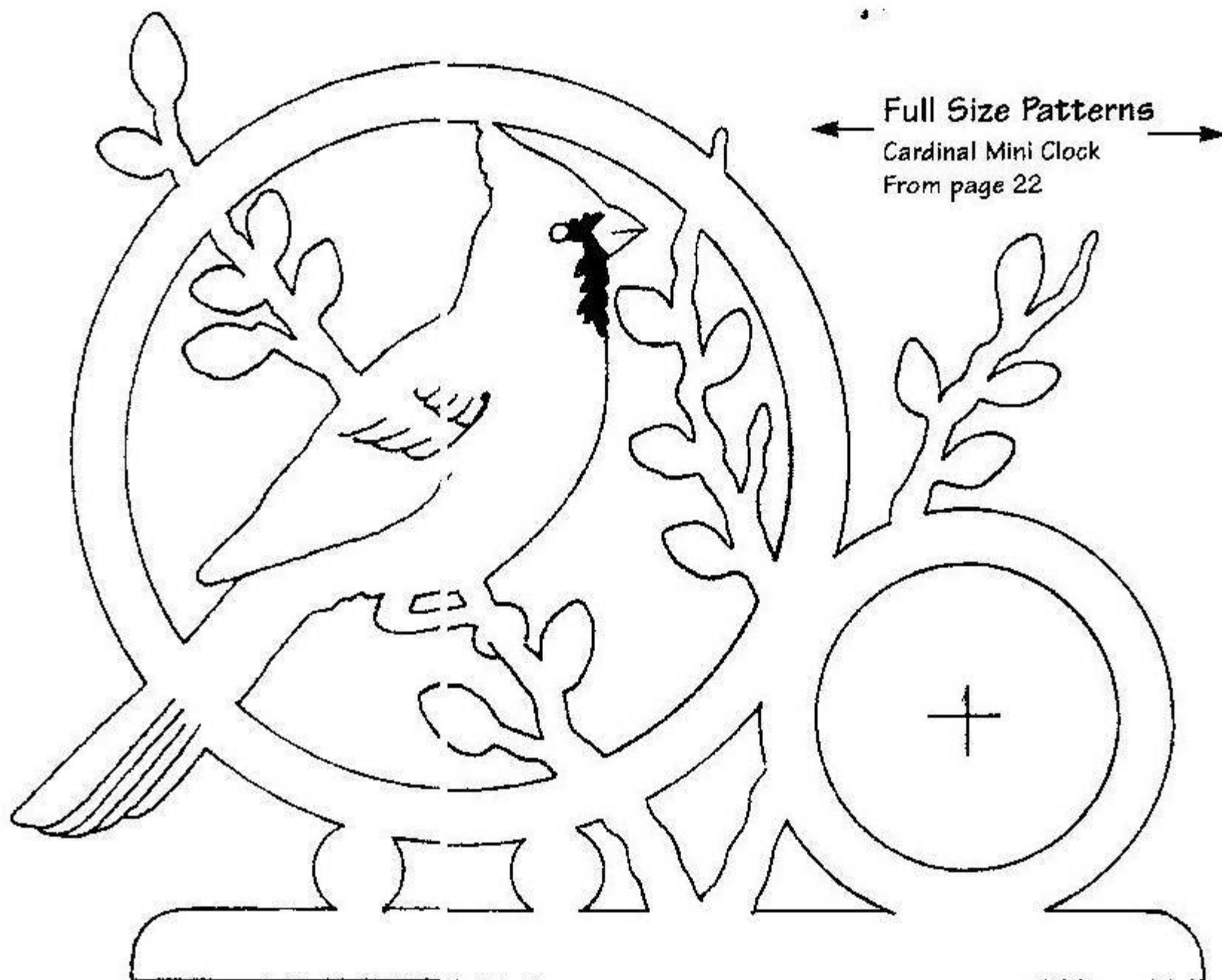


Outer ends (E)—make two (the
top and bottom are the same)

Full Size Patterns
Blosser Clock
From page 10

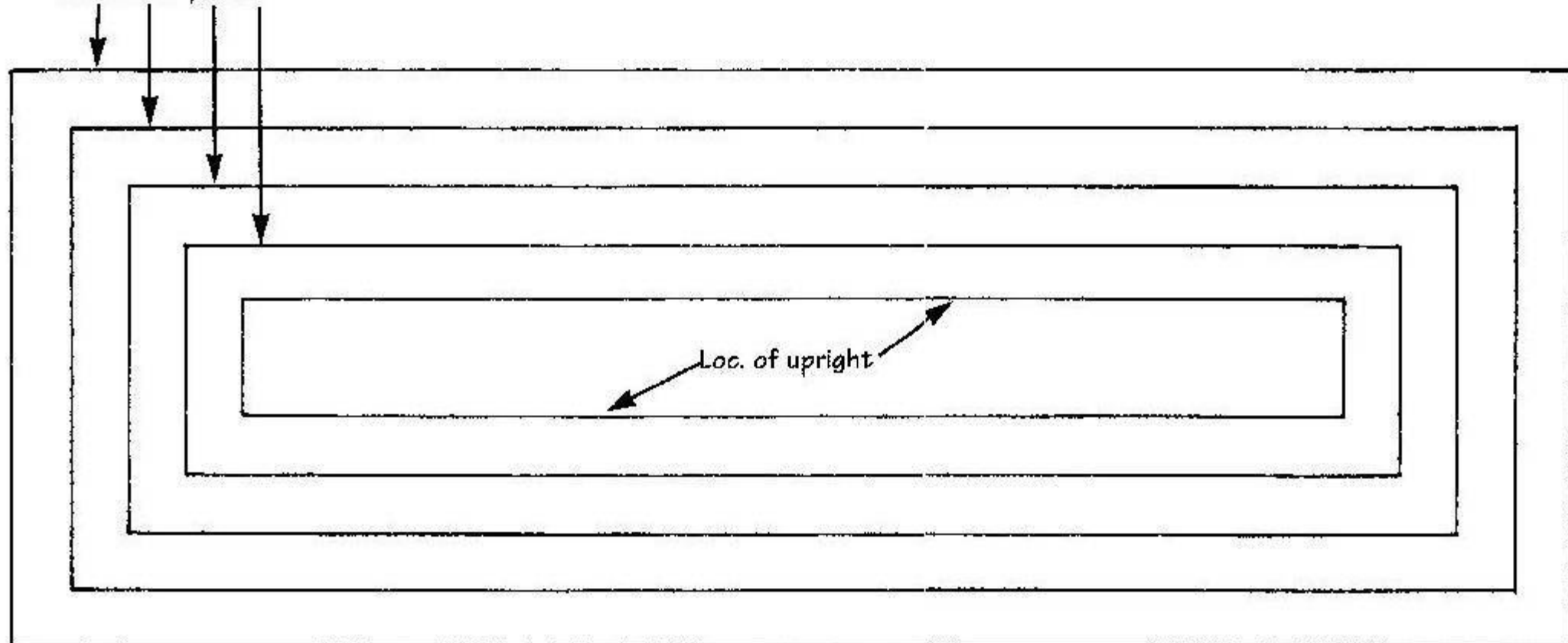
Full Size Patterns
Canada Goose
From page 90





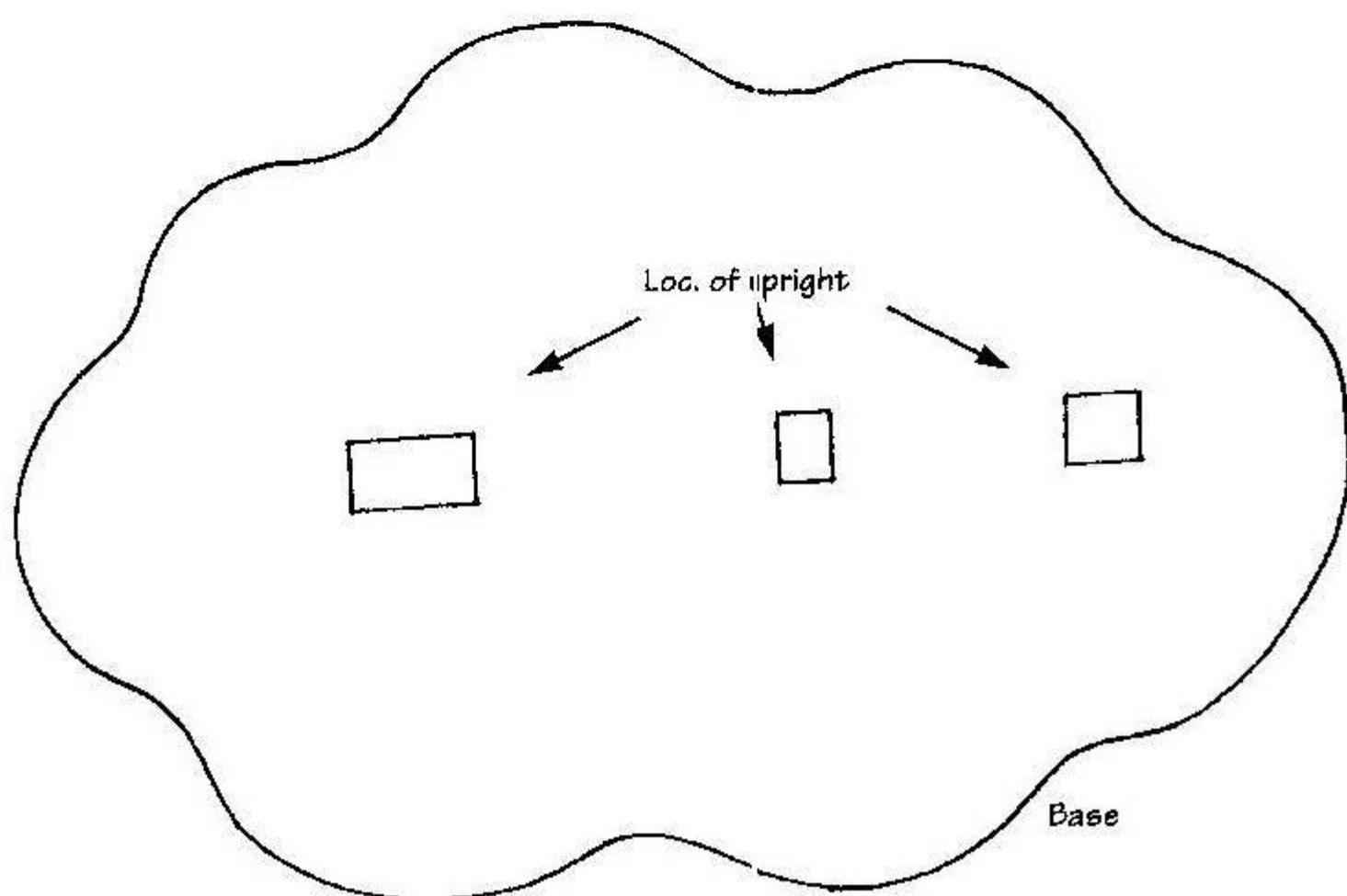
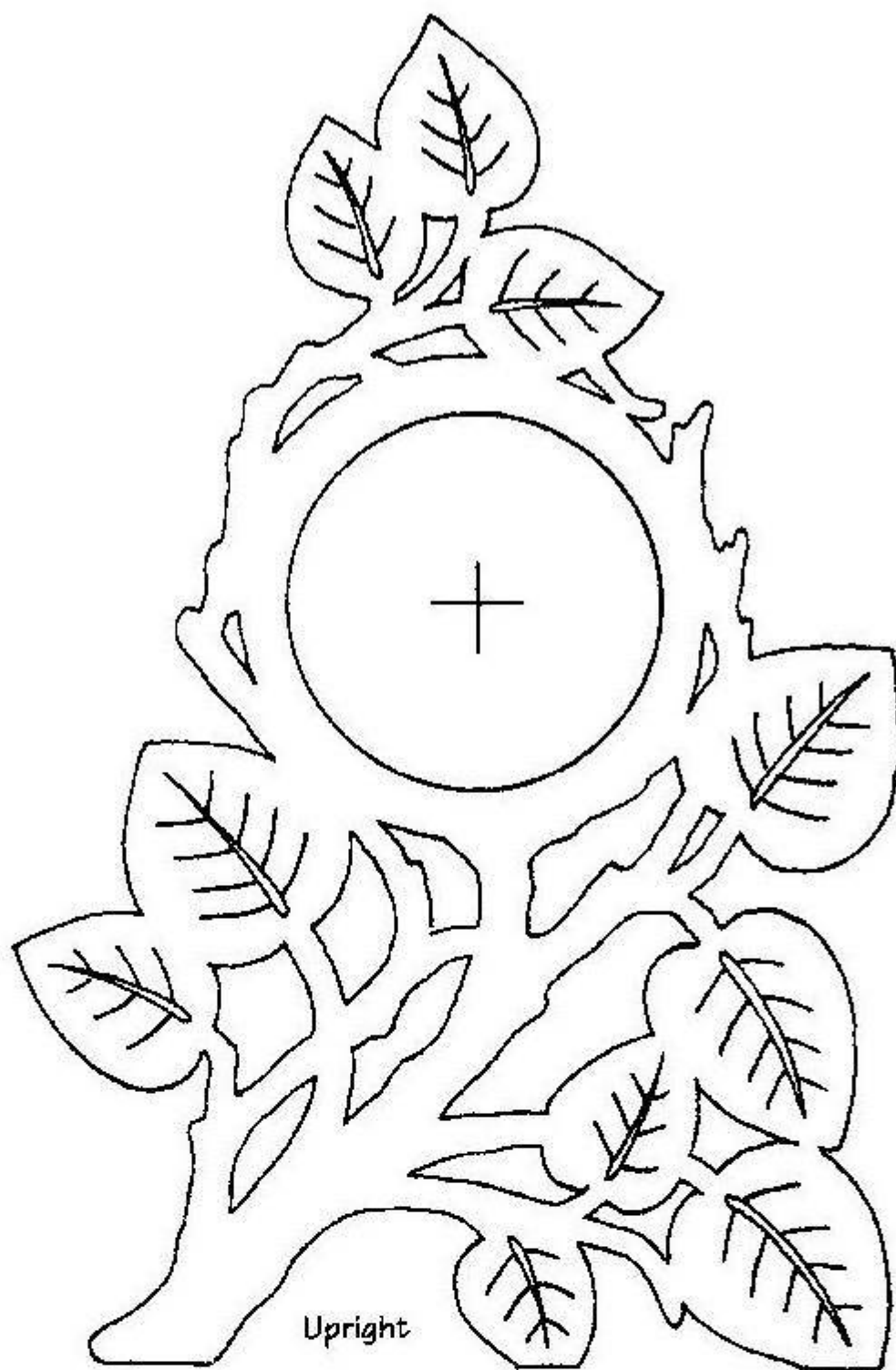
Upright

Stack four pieces

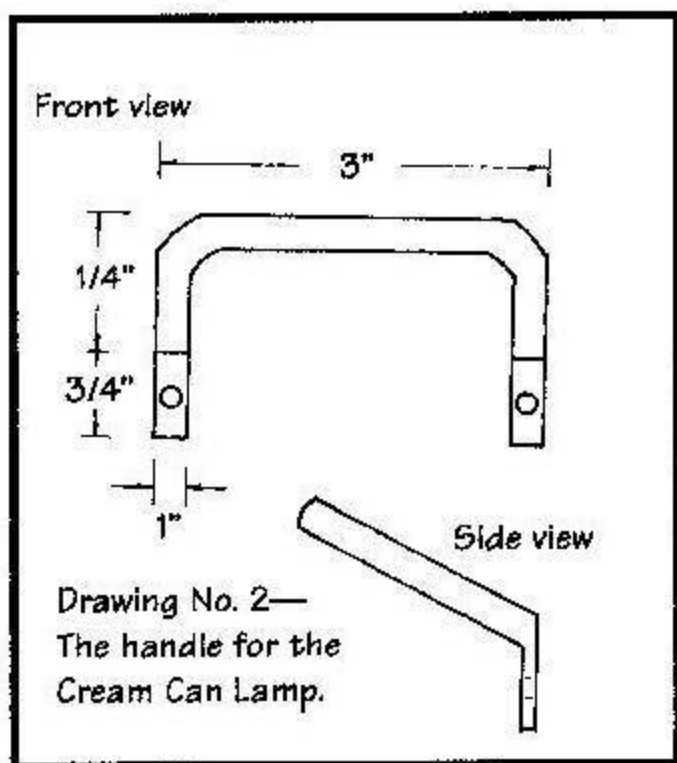


Base

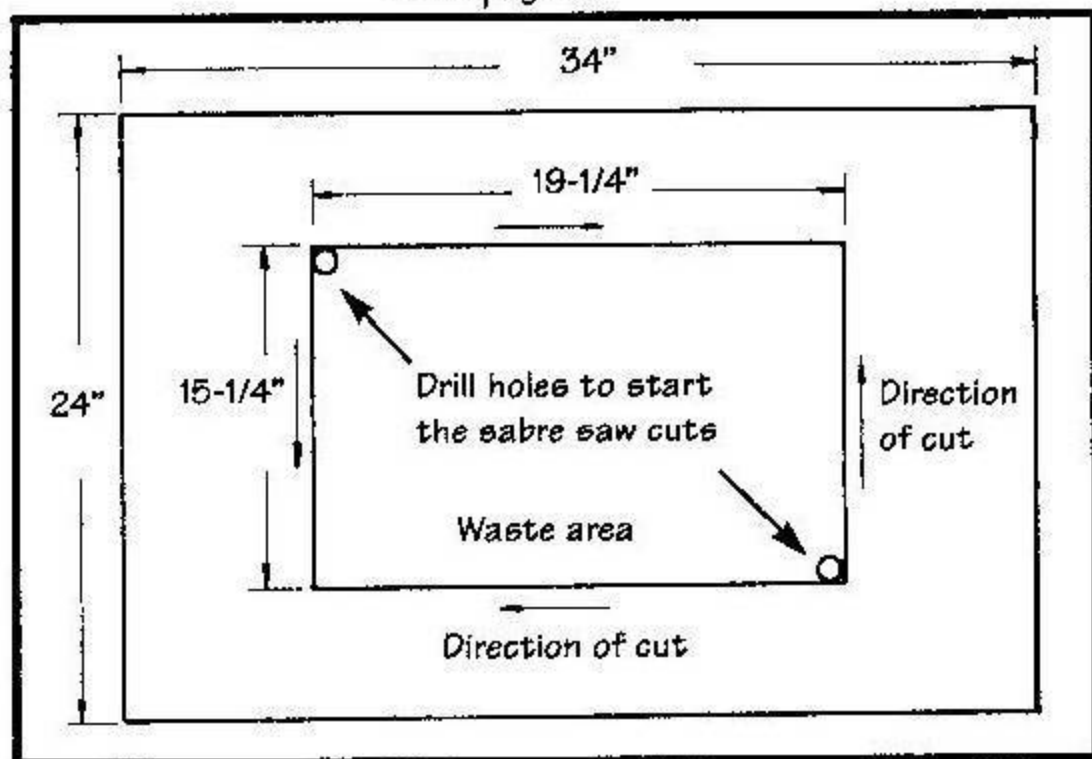
Full Size Patterns
"Growing Time" Mini Clock
From page 24



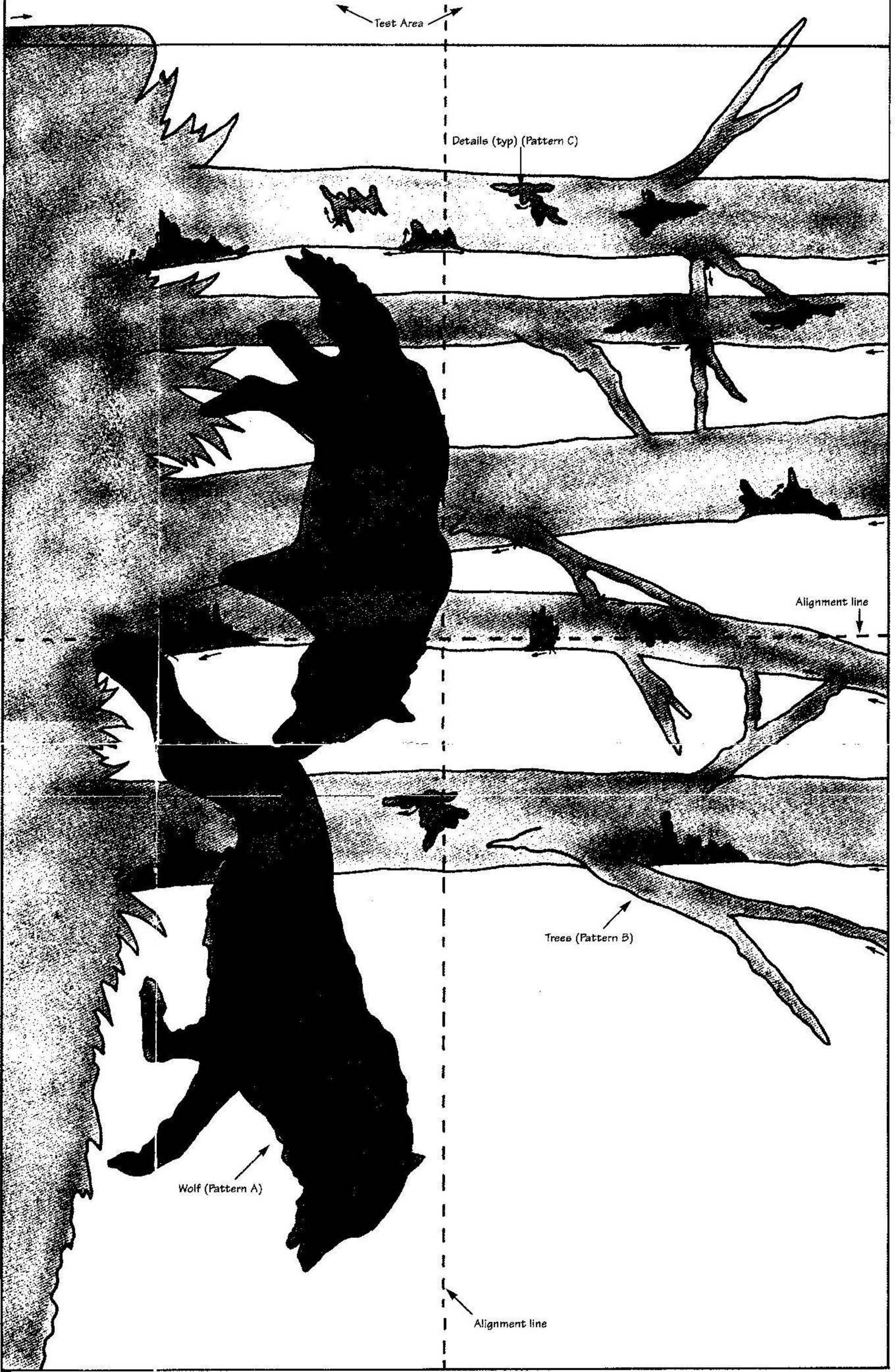
Cream Can Lamp Drawing
From page 72



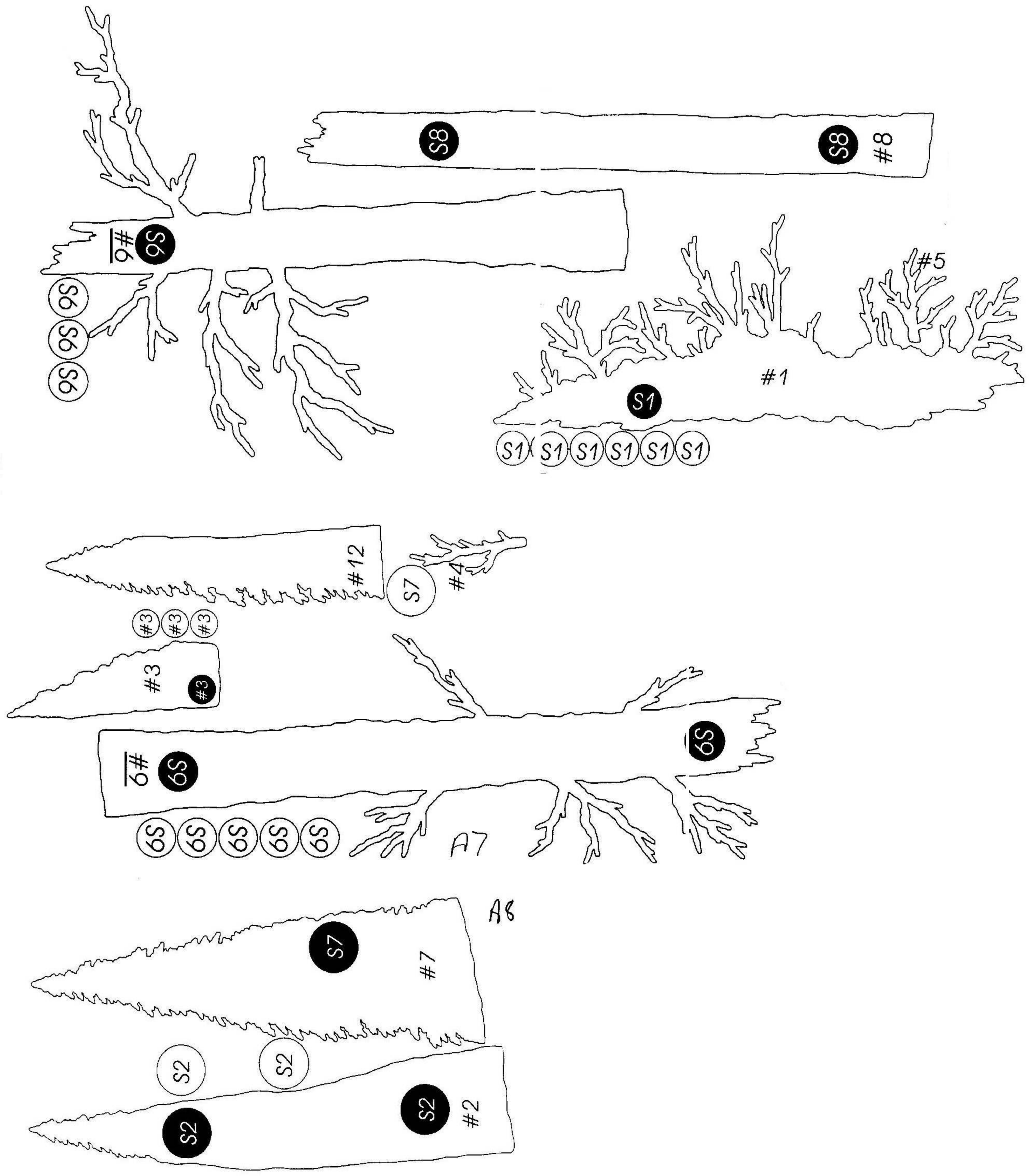
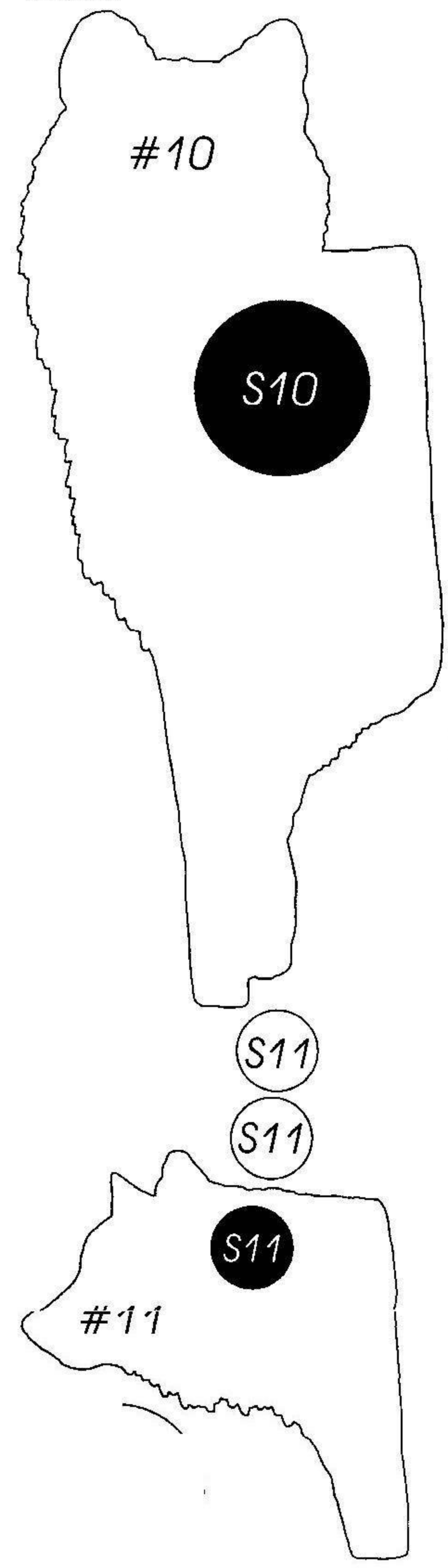
Intarsia Tools Drawing
From page 14

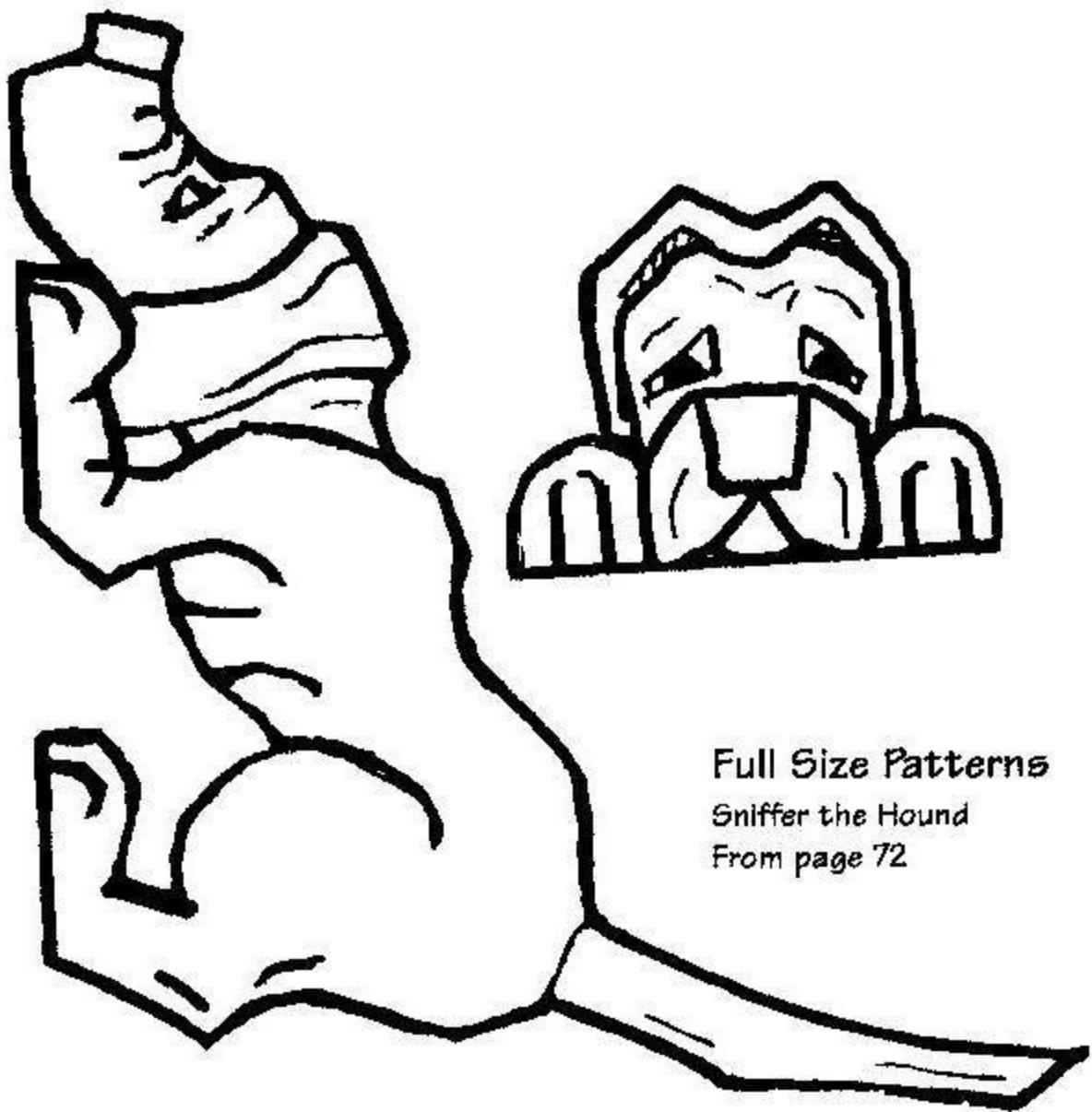


Drawing No. 1—Plan view of the light table top.



AI





Full Size Patterns
Sniffer the Hound
From page 72



Grain direction



BONUS PATTERN! ↗

This is a quarter of the full pattern. To produce the full pattern, you need only divide a 9" x 9" square into equal quarters and trace this pattern into each of them, as all four quarters are identical. Keeping point A at the center will complete the center flower.

Full Size Patterns
The Versatile Flowers
From page 63

