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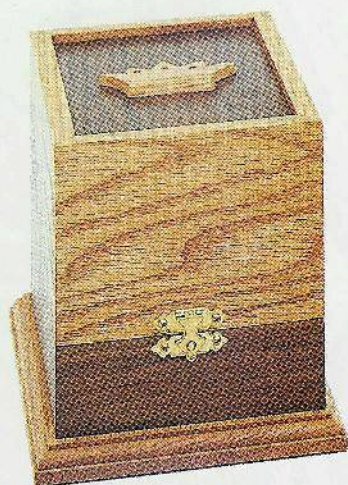
Display Until
December 16, 1997.

**Full Size
Patterns!**

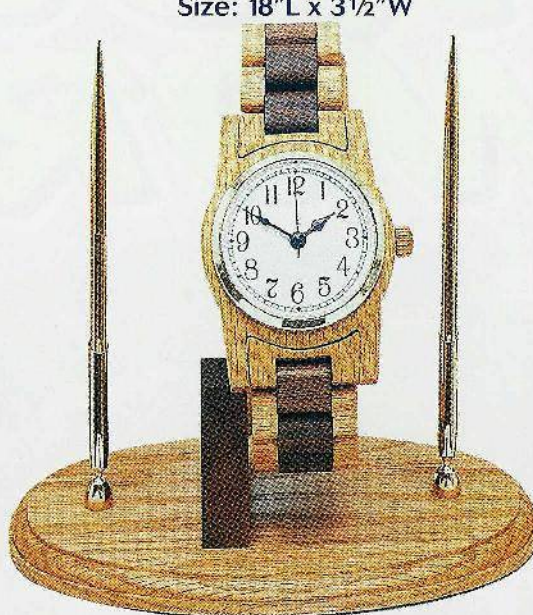


ANOTHER STEEBAR EXCLUSIVE!!

"Wrist watch" . . . #Wrist - 1
Size: 18"L x 3 1/2"W



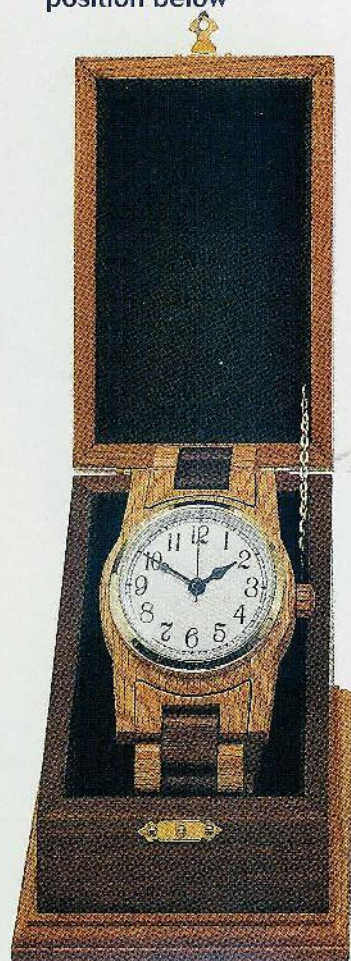
Display box . . . #W - Box
Size: 5 1/2" W x 6" H x 7 1/2" D



Display stand. . . #W - Stand - 1

Size: 9"W x 7 3/4"H x 6"D. Includes two plans to allow you the options of adding the executive pen & pencil set.

Featured in the open position below



Amaze your friends & customers with this unique 18" long wood "wrist watch" that features a 72 mm (2 3/4") insert clock as a watch face. The flexible band permits either wall or desk display. Build just one or hundreds...our full size plans are especially designed for easy "mass" production. All the plans for the items on this page are furnished full size. The wrist watch was designed by John Nelson of Nelson Designs & crafted by John Terefenko of South Plainfield, N.J. The display box and the stands were both designed & crafted by John Terefenko.

#Wrist - 1wrist watch plans \$7.50
#W - Boxdisplay box plans \$3.75
#W - Standplans for 2 display stands \$3.75

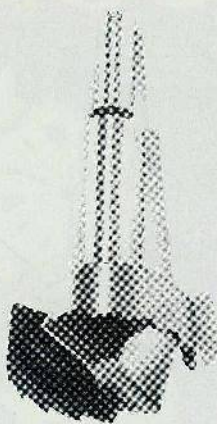
Insert clocks available on page 3.

**#Wrist - Set . . . A BEST BUY - ALL FOUR PLANS, A \$15.00
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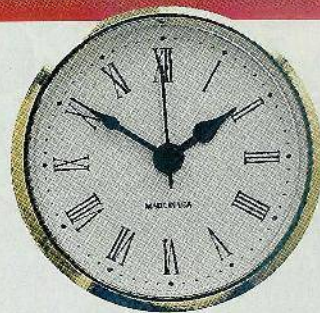
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E - 72 MM - A



E - 72 MM - R

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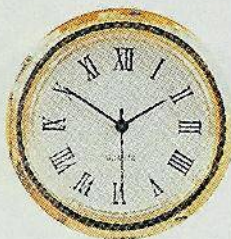
Pricing for E - 72 MM - A & E - 72 MM - R

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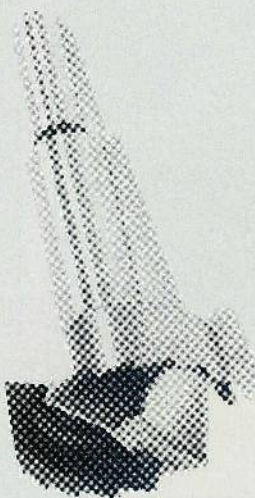
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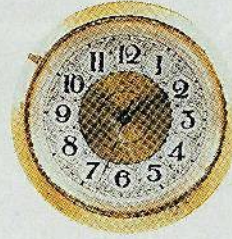
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MINIATURE FIT-UPS

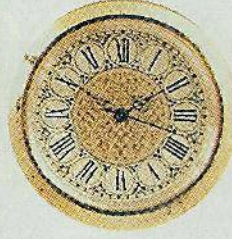
1 3/8" FORSTNER BIT



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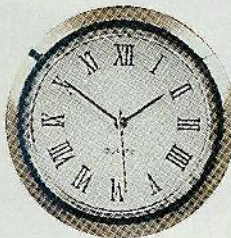
BFU-1716-FA



BFU-1716-FR



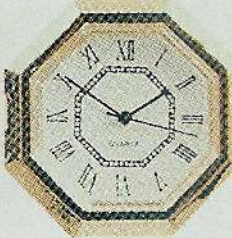
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SCROLL WORLD

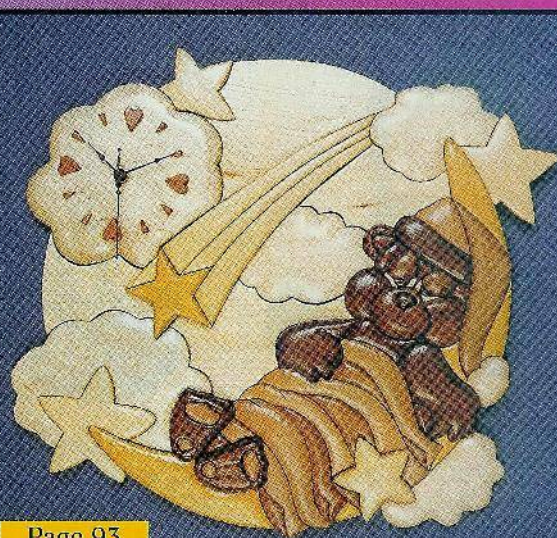
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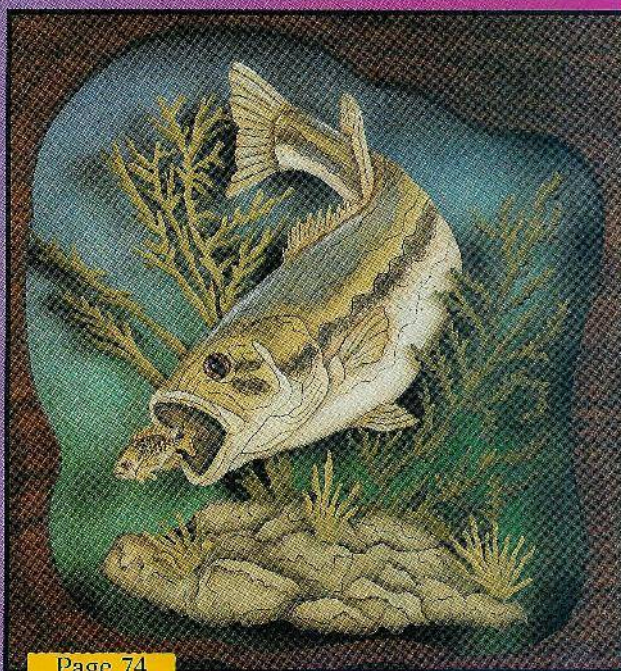
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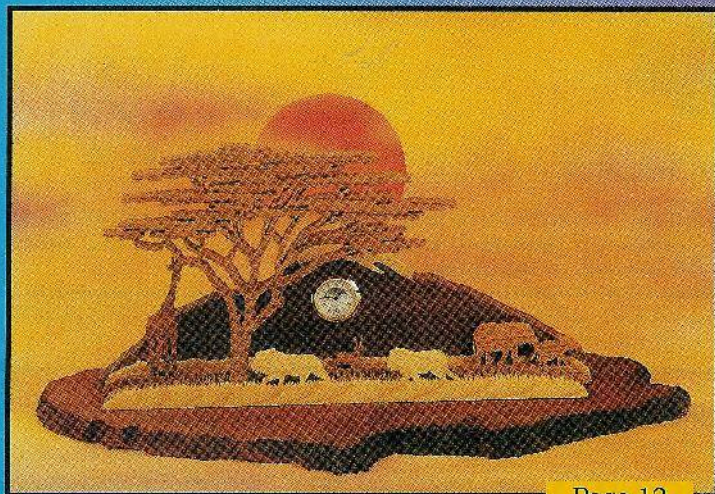
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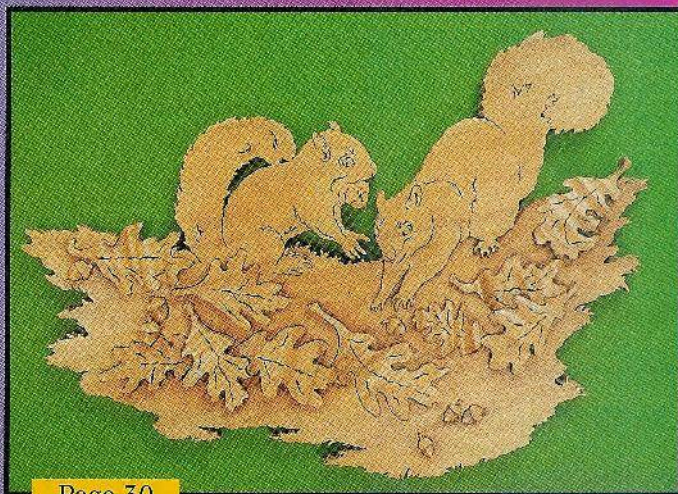
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Designed by Dan and Raymond Wilckens



SUPPLIES

Wood: two pieces of Baltic birch plywood –
1/8" x 8" x 10"

Tools: scroll saw; drill press with very small bit;
table saw or similar saw

Temporary-bond spray adhesive

Sandpaper, assorted grits

X-ACTO knife or needle pick

8" x 10" piece of black felt cloth

8" x 10" picture frame

INSTRUCTIONS

Transfer the pattern, found in Full Size Pattern
Section No. 1, to the wood with the spray adhesive,

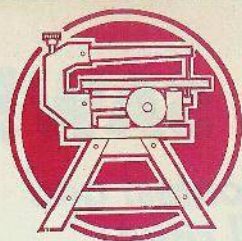
matching the straight lines of the pattern to the edge
of the wood.

With the small drill bit, bore a hole in the waste
area of each cutout. Feed the scroll saw blade
through the drill holes and cut along the lines. Repeat
this process until all of the interior cuts are complete.

Peel the pattern from the wood, then sand the
workpiece to remove any burrs. If necessary, clean up
any cuts with an X-ACTO knife or needle pick.

Cut the backboard to size, then attach the felt with
spray adhesive. Place the silhouette and then the cover-
ed backboard into the frame.

Hang your silhouette and enjoy the beauty of this
captured moment with quiet reverence. ☒



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1/4 x 5 1/4 x 12"	1	30	1.90	\$49.00
7/16 x 5 1/4 x 12"	1	16	2.95	\$41.00
1 7/16 x 1 7/16 x 12"	1	10	2.95	\$25.00

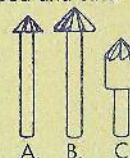
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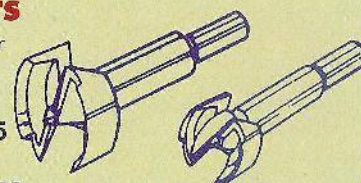


FORSTNER DRILL BITS

Ideal bits for making perfect holes for clock inserts. Clean & fast!

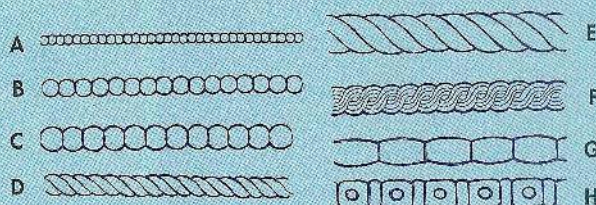
53266 (1 3/8" dia. 3/8" shaft, 3 3/4" long) \$9.95

53234 (2 3/8" dia. 1/2" shank, 6" long) \$24.95



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EM124D	3/8" Half Round—Oak	2.45
EM125E	3/4" Half Round—Poplar	2.35
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These are very small drill bits. Almost like sewing needles. See below.

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Perfect to hold mini drills, burs, reamers, taps, needles, scribers, etc. Has 2 double-ended collets in the handle with capacity range of 0 to .125" (1/8"). Revolving head.

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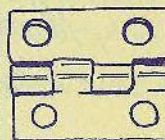
SMALL HINGES

Perfect for boxes, cabinets, etc. Prices include mounting hardware.

Pkg of 12.

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39210 1/2" H x 7/16" W Solid Brass \$7.50



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Enter our Original Pattern Contest and win a high-quality scroll saw!

The Rules:

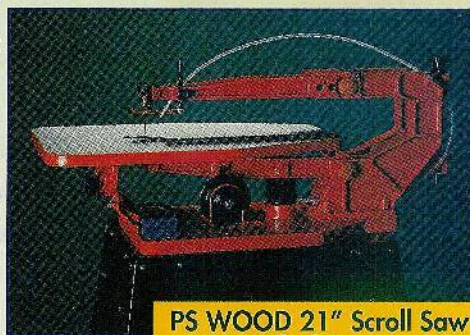
1. To enter the contest, you must submit an ORIGINAL PATTERN THAT YOU DESIGNED (Sorry-Creative Woodworks & Crafts project designers may not enter!)
2. You must send the original pattern and the actual finished item by **December 31, 1997.**
3. The pattern (and finished item) must fit into one of the three categories listed below.
4. Winners will be notified by January 15, 1998, and each winner will receive the scroll saw associated with the specific category of their pattern.
5. The company donating the saw to the winner of their category gets to keep the finished product (NOT the rights to their pattern).

We do not seek the rights to any of the patterns being submitted!

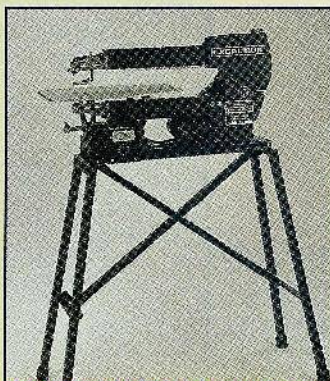
THE CATEGORIES

* **Mini clocks:** these must include a 1-7/16"-Dia. miniature clock fit-up and they should be free-standing—nothing to be hung on a wall.

The winner of this category will receive a PS WOOD 21" scroll saw, courtesy of PS WOOD MACHINES.



PS WOOD 21" Scroll Saw
 "Mini Clock" category



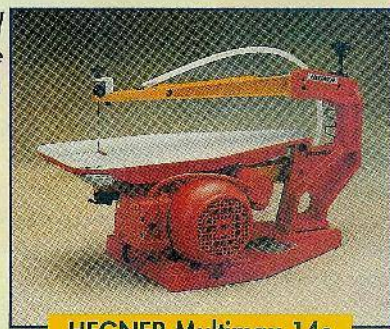
EXCALIBUR 19" Scroll Saw
 "Functional" category

* **Functional scroll sawn items:** these are scroll sawn items that serve a purpose. For example: shelves, organizers, desk accessories, or clocks other than mini clocks.

The winner of this category will receive an Excalibur 19" scroll saw, courtesy of SEYCO, The Scroll Saw Specialists.

* **Silhouettes:** these are simply flat, plaque-type scroll sawn projects depicting any scene or subject.

The winner of this category will receive a Hegner Multimax 14e scroll saw, courtesy of ADVANCED MACHINERY IMPORTS.



HEGNER Multimax 14e
 "Silhouette" category

Please send all original submissions to *Scroll World's Original Pattern Contest, Creative Woodworks and Crafts*, 243 Newton-Sparta Road, Newton, NJ 07860, attn. R. Becker.

Good luck!

Sincerely,

Robert A. Becker, George Ahlers, Kelly Albertson, R. Becker

The Scroll World Staff



SPIELMAN ON SCROLLING

An interview with renowned woodworking author Patrick Spielman

by Lawrice Brazel

Looking for a good woodworking book? Just browse the shelves of your local library or bookstore, and you're likely to find many books by Patrick Spielman. Often called the "dean of woodworking authors," Patrick Spielman has written over 60 books covering all kinds of woodworking techniques.

About 25 of Spielman's books focus solely on scroll sawing. His Scroll Saw Pattern Book, published in 1986, was one of the first pattern books published exclusively for the scroll saw. The tremendous success of that book took the woodworking industry by storm.

We talked to Patrick Spielman about his design techniques and the future of scroll sawing.

How did you get started as a woodworker?

As a youngster, I would make things out of the wooden fruit crates that my parents brought groceries home in. Before I was even a teenager, my parents bought me a jig-saw, which was one of my first tools. As a teenager, I worked part-time in a cabinet shop, and I excelled in woodworking at school. Then I went to college and studied to be an industrial education and wood technology teacher.

When did your writing career begin?

When I was in college, my professors liked the things I was developing in design classes, so I published magazine articles together with them. One of the magazines also owned a book publishing company and they asked me to write a book. My first attempt in this field was called *Making Projects of Wood, Metal, and Plastic*. That was in 1964. My second book was on making bows and arrows.

Your wife has co-authored many of your books. When did she get involved?

I met my wife, Patricia, in college, and we were married right after we both graduated. She has helped me with every book since the very first one. She is a natural artist—she can draw anything. She has excellent design sense and perception.

Are your children involved as well?

Yes, they are. My two daughters are graphic artists, so sometimes they get involved in designing. My son is the publisher of my newsletter and the business manager of some of our publishing enterprises.

Let's talk about your scroll saw books. How have they evolved over the years?

In 1986, I wrote the *Scroll Saw Handbook*, which covers both the machinery of the scroll saw and the techniques needed to master scroll sawing. I wanted to create an accompanying book of projects, so Patricia helped me create the *Scroll Saw Pattern Book*. Both books came out at about the same time, but sales of the pattern book skyrocketed immediately, and it still sells well today. From there, we created more pattern books to fill the apparent need: the *Christmas Scroll Saw Pattern Book*, the *Holiday Scroll Saw Pattern Book*, and the *Scroll Saw Country Pattern Book* are just a few of the titles we've published over the years.

To what do you attribute the success of your books?

We traditionally pack a lot of material into each book, which makes them a good value. Some of our books have literally hundreds of patterns in them, for just around \$12-\$14. In many cases, you can pay that much for just one or two patterns from another source.

We also put a lot of effort into every book. It's important to us to maintain our excellent reputation.

How do you design patterns?

My wife always brings her sketch pad along when we go on trips. We'll brainstorm, and from that we'll usually get a few preliminary designs. We'll also research an idea using encyclopedias or magazines if necessary, then we'll convert the illustration into something that can be cut with a scroll saw.

What's the next step in the design process?

Sometimes Patricia will make a sketch that I can take directly into my workshop and cut with my scroll saw. At other times, we'll have to go through three or four drafts before it is workable. It really is a fun thing to do, and coming up with a great design gives us a lot of satisfaction.

Do you work with other designers as well?

Yes. I enjoy working with other people and sharing ideas. For example, I co-wrote the *Southwest Scroll Saw Pattern Book* with Dan Kihl, who is probably one of the best Southwest-style artists around.

What techniques are popular with scroll sawing today?

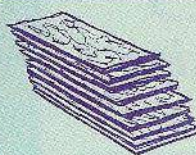
We ran a survey in our newsletter and found that fretwork was the most popular technique, followed by ornaments, intarsia, and segmentation. Fretwork is cutting openings through the material. What you end up with is a positive and negative space, kind of like a stencil in reverse.



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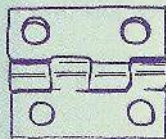
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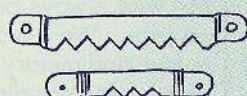


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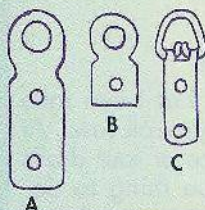
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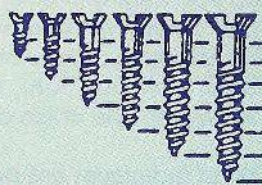
B Hanger 1 1/8" x 1/2" **\$1.30**

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3/4"	6	9.30
1"	6	12.95
1 1/4"	6	13.50



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Ornaments can be simple cutouts—like the cutout of a sleigh—or small miniatures or jewelry.

What is segmentation?

Segmentation is something I developed a long time ago. It is taking an object and dividing it into distinct parts. For example, a fish might have the body, fin, and tail. You put the pattern on a single solid board and cut it into pieces. Then you handle the pieces individually. You can stain or paint them different colors, or you can round the edges. Next, you piece the assembly back together and glue a thin backing on it.

How is segmentation different from intarsia?

Intarsia uses different colors of natural wood and fits different pieces together to create the final assembly. It's more involved because there is more fitting of pieces. With segmentation, when you cut the pieces out, one piece naturally fits next to the other because that is where it came from. With intarsia, each new piece or color of wood has to be fitted to the adjoining pieces.

What's in the future for scroll sawing?

This is an interesting field because much of what we are doing today was being done 130 years ago, such as fretwork and simple cutouts. These types of projects have evolved in and of themselves, but new ideas are beginning to emerge, too. For example, I developed a type of joinery that uses the scroll saw. I think we're really just beginning to discover the applications of not only the scroll saw, but of the many materials that can be scroll sawn.

What kinds of materials?

Metal is a good example of a scroll sawing material—the term covers such a broad field, and therefore has many applications. Leather, cardboard, and plastics are great materials to work with as well. From these and many other types of materials, beautiful work can be done, but each requires special techniques which I plan to explore in my newsletter and in future books.

Can you give us a preview of any upcoming books?

Dan Kihl and I have co-authored a book called *Artistic Scroll Saw Patterns* which is due out this fall. I'm also working on a book called *Instant Scroll Saw Projects*. The book will consist of simple cutouts, but the patterns themselves will look painted and finished, so the project can be completed almost instantly. I hope to have this book out soon. ☑

To receive a catalog of Patrick Spielman's books as well as a sample issue of Patrick Spielman's *Home Workshop News*, send \$1.00 to Spielman Publishing Company, P.O. Box 867-CW, Fish Creek, WI 54212-0867.

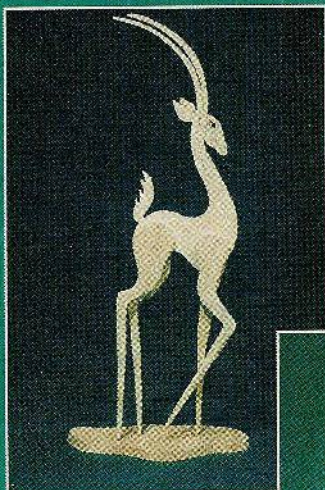


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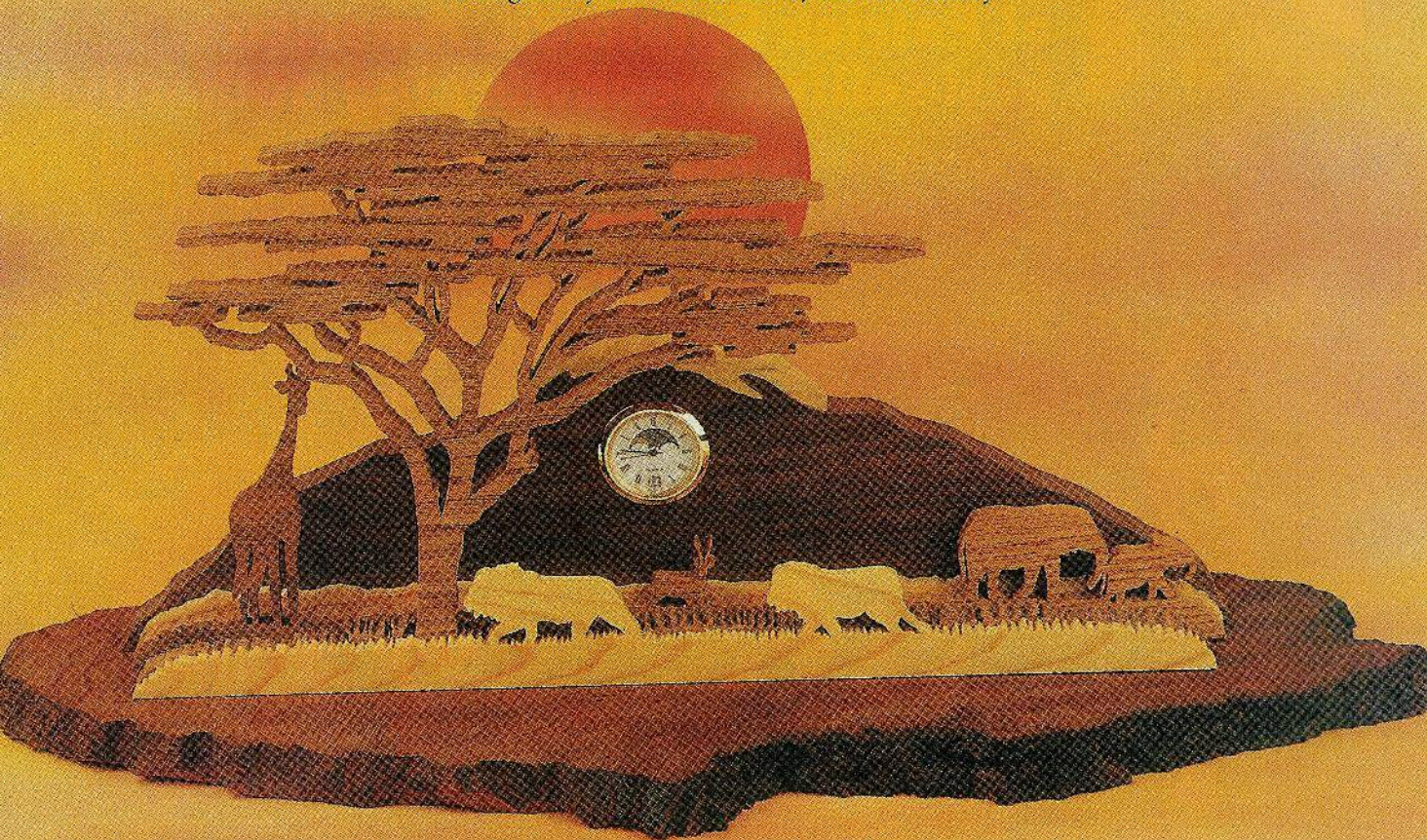
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IN THE SHADOW OF KILIMANJARO: AFRICAN MINI CLOCK

Designed by Dirk Boelman of the Art Factory



BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Contrasting woods of choice:</i>			
A	Mountain	3/4 x 4-1/4 x 15	1
B	Grass	1/4 x 1 x 14-1/2	1
C	Elephant	1/4 x 2 x 14-1/2	1
D	Giraffe	1/4 x 4-1/2 x 14-1/2	1
E	Tree	1/2 x 7-3/4 x 14-1/2	1
F	Lion	1/4 x 2 x 14-1/4	1
G	Base	3/4 x 5 x 17	1

SUPPLIES

Tools: scroll saw with No. 5 or No. 7 Olson double tooth blades; belt sander; drill with bits including a 1-3/8"-Dia. Forstner bit; small files

Masking tape

Sandpaper, assorted grits

Wood glue

Clamps or rubber bands

1-7/16" dia. mini clock insert*

1" brads

Four 1-1/2" x No. 8 flathead wood screws

Finish of choice

* Available from The Art Factory, P.O. Box 950
Hollman St., Platteville, WI 53838, (608) 348-8332.

INSTRUCTIONS

From gift to gallery

About a year ago, I had the opportunity to create a scroll sawn silhouette of two acacia trees for Kuki Gallmann, author of "I Dreamed of Africa." That experience stirred my interest in the Dark Continent: the land, its people, and especially its incredible population of animals—may they always roam wild and free!

This project gives you an opportunity to recreate a small piece of Africa. It's not difficult to make, yet once completed, the clock looks like it could belong in an art gallery.

Stock selection

Choosing just the right piece of wood for the base is very important. California redwood was used here because of the interesting shape of the rough outside edges. The slab had to be trimmed somewhat—tilting the scroll saw table about 30 degrees did a good job of matching the edge.

Look for a piece of wood with plenty of character. It should be at least 3/4"-thick and approximately 5" x 17". If a slab with a natural edge is unavailable, tilt the saw table and experiment with some sort of freeform design.

The six upright pieces should also be made of contrasting woods. If you are fortunate enough to find six different species of wood, great! But if not, don't fret (no pun intended), simply alternate layers of light and dark woods for a beautiful effect. You can always consider paint or stain as an option for providing contrast as well. Recommendations for wood coloration are provided in Full Size Pattern Section No. 1.

Saw the uprights

It's important to have straight, even bottoms on all the upright pieces. Rather than relying on the scroll saw to produce these edges, it's best to position the patterns on the boards so that the bottoms run along a straight edge. You can also use a belt sander to true up the edge after sawing out the shapes.

Cut out the mountain

To produce the snow cap on the mountain (A), stack saw two pieces of contrasting wood. Since both pieces are 3/4"-thick, you need to perform this operation on a saw that has at least a 1-1/2" clearance. Be extra careful to keep your fingers away from the upper blade holder when sawing—you don't want to get them pinched. I recommend using a No. 5 or No. 7 Olson double tooth blade. Don't rush or crowd the blade when sawing; your aim is to keep the blade tracking as perpendicular as possible. Pushing to the

side will affect the joint when the mountain and snow are glued together.

Begin by sawing the outside contour line around the entire piece. Refasten the two pieces with masking tape or drive 1"-long brads into the wood from behind, then complete the cut between the mountain and the snow cap. Separate the pieces and test fit, then adjust as needed and glue the mountain in place.

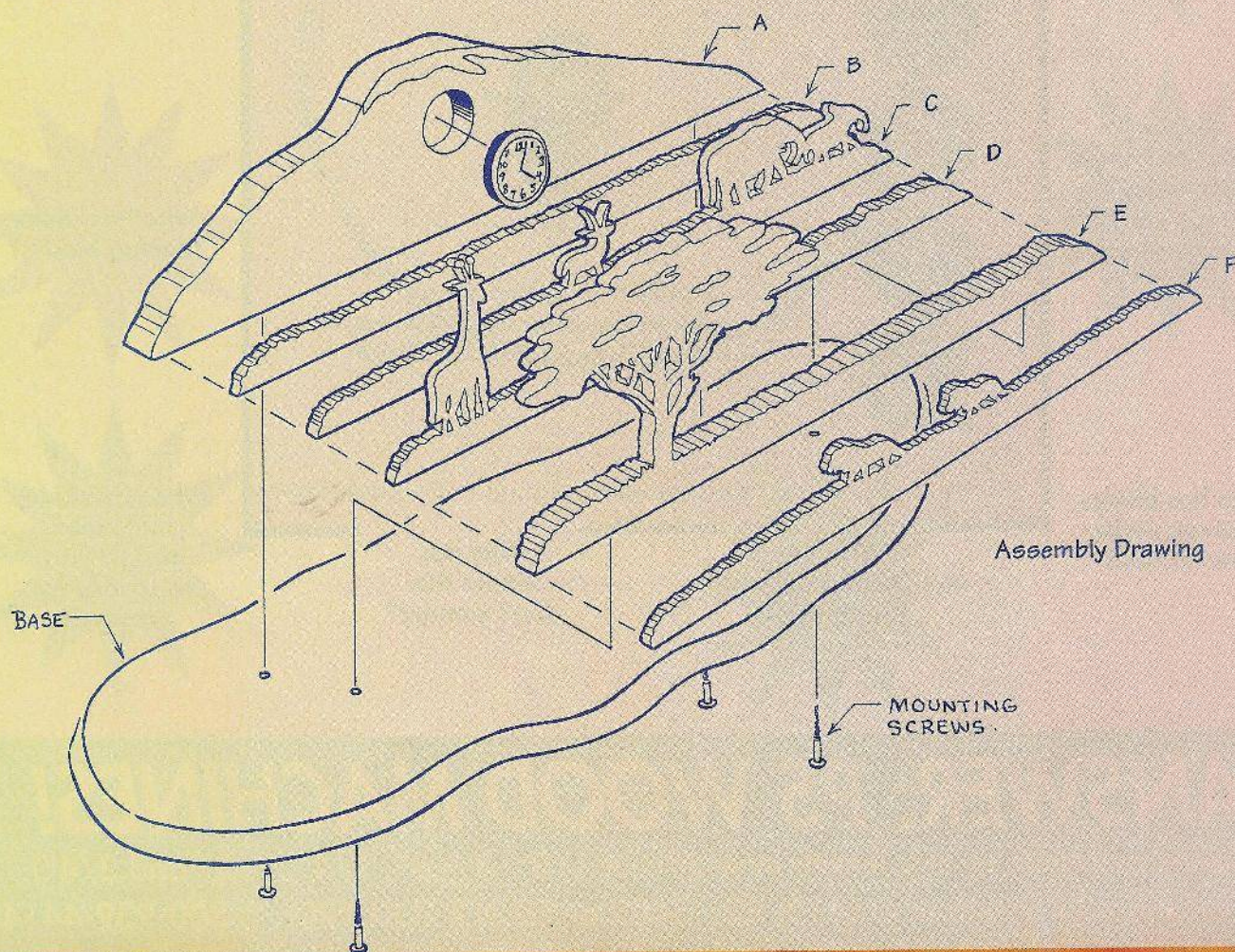
Bore a 1-3/8"-Dia. mounting hole for the clock with a Forstner bit, or carefully saw it with your scroll saw.

Assembly

After all the upright pieces are cut out, touch them up as necessary with files and sandpaper. Glue the upright pieces together. Start with the mountain (A), then glue each consecutive piece to the front of the previous one (see the Assembly Drawing). Keep all bottom edges flush and make sure the finished assembly will stand straight up. Use clamps or rubber bands to hold the pieces together until the glue dries.

Drill pilot holes into the base and countersink the screws, then attach the upright assembly to the base with glue and screws. Apply finish as desired and glue small felt dots or pads to the bottom.

The sights of Kilimanjaro are now out of Africa and in your living room. ❖



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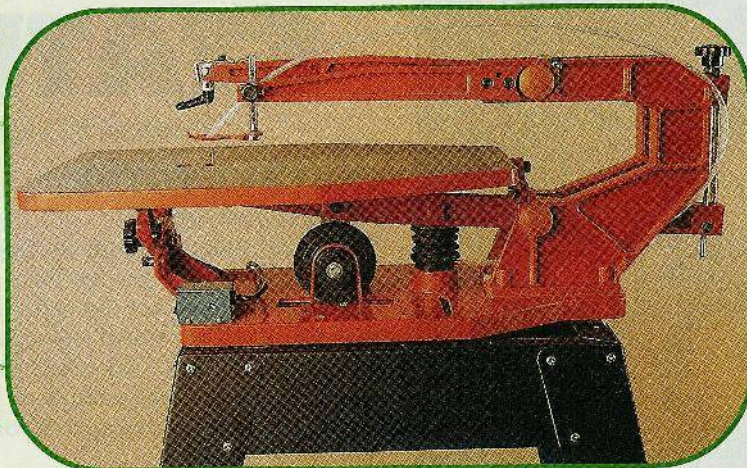
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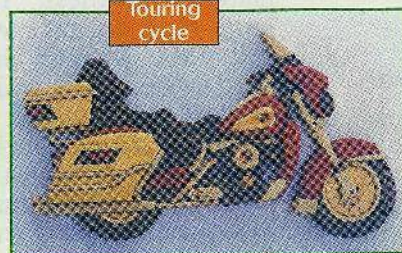
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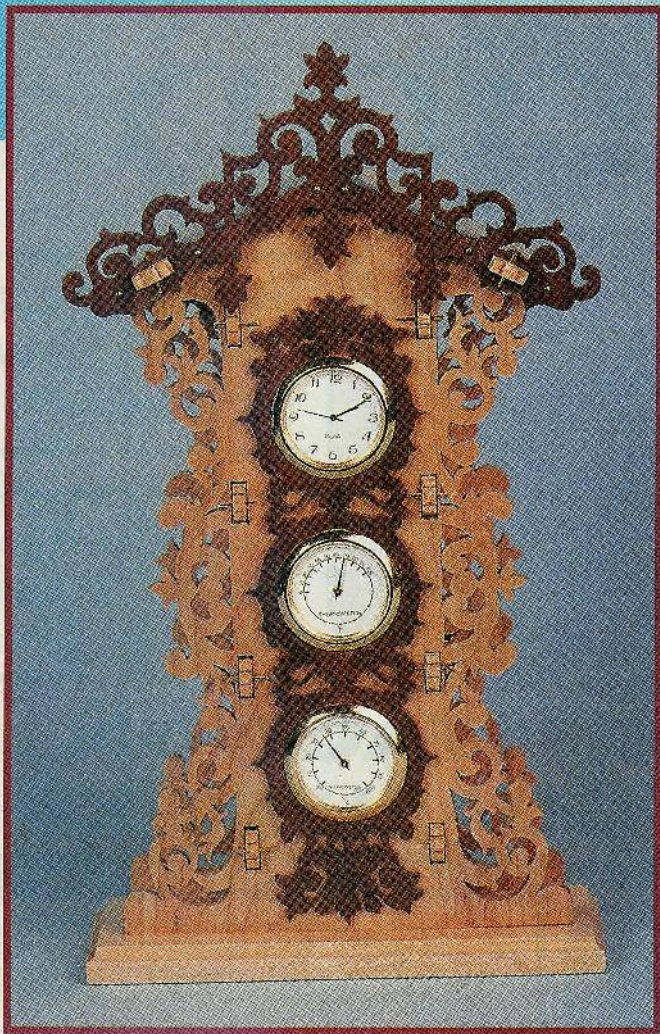
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MINI WEATHER STATION

Designed by John Nelson



BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Wood of choice:</i>			
A	Faces	1/8 x 5-1/2 x 8-3/4	2
B	Sides	1/8 x 2 x 8-1/4	2
C	Support	1/8 x 1-3/8 x 2-3/16	1
D	Trim	1/8 x 3-1/8 x 6-1/4	1
E	Roof	1/8 x 2-1/16 x 3-1/16	2
F	Pediment	1/8 x 3-1/8 x 6-1/4	1
G	Base	1/2 x 2-1/8 x 6	1

SUPPLIES

Tools: scroll saw; drill with bits including 1-3/8"-Dia. Forstner bit and (optional) 1-7/16"-Dia. Forstner bit; router with cove bit

Sandpaper, assorted grits

Temporary-bond spray adhesive or rubber cement

Eighteen pins, 1/16"-Dia. x 3/8"-long

Shellac or varnish of choice

Thermometer (No. BFU-1716-T)*

Hygrometer (No. BFU-1716-H)*

Clock (No. BFU-1716-WAS)*

**Order all three pieces for only \$15.65 plus \$5 S&H from Steebar Corp., P.O. Box 980, Andover, NJ 07821-0980; (973) 383-8919. Receive a free catalog with your order! Ask for Order No. 3-Insert.*

INSTRUCTIONS

Before you begin

Study the plans carefully so that you will have an idea about how all the pieces fit together. It is important that the tongues line up with the mating slots. Note that the weather station is actually "pinned" together for a unique look. To make this project simpler, you could also eliminate each thru mortise and tenon, fastening the fronts, sides, and roof pieces with a simple butt joint.

Prepare the wood

Cut all of the parts to their approximate size as indicated in the Bill of Materials. Sand the top and bottom surfaces using medium grit sandpaper, followed by fine grit paper.

Cut the pieces

Make photocopies of the patterns (found in Full Size Pattern Section No. 2). Using temporary-bond spray adhesive or rubber cement, attach the copies to the wood. As the wood for this project is thin, stack cutting the front and back, the two sides, and the roof pieces is recommended. **Tip:** when stack cutting delicate pieces such as these, coat both sides of a piece of paper with adhesive or rubber cement, let dry for two to three minutes, then attach both pieces of wood to either side of the paper. This will secure your pieces while sawing, and the paper between the wood will help you get the pieces apart after cutting.

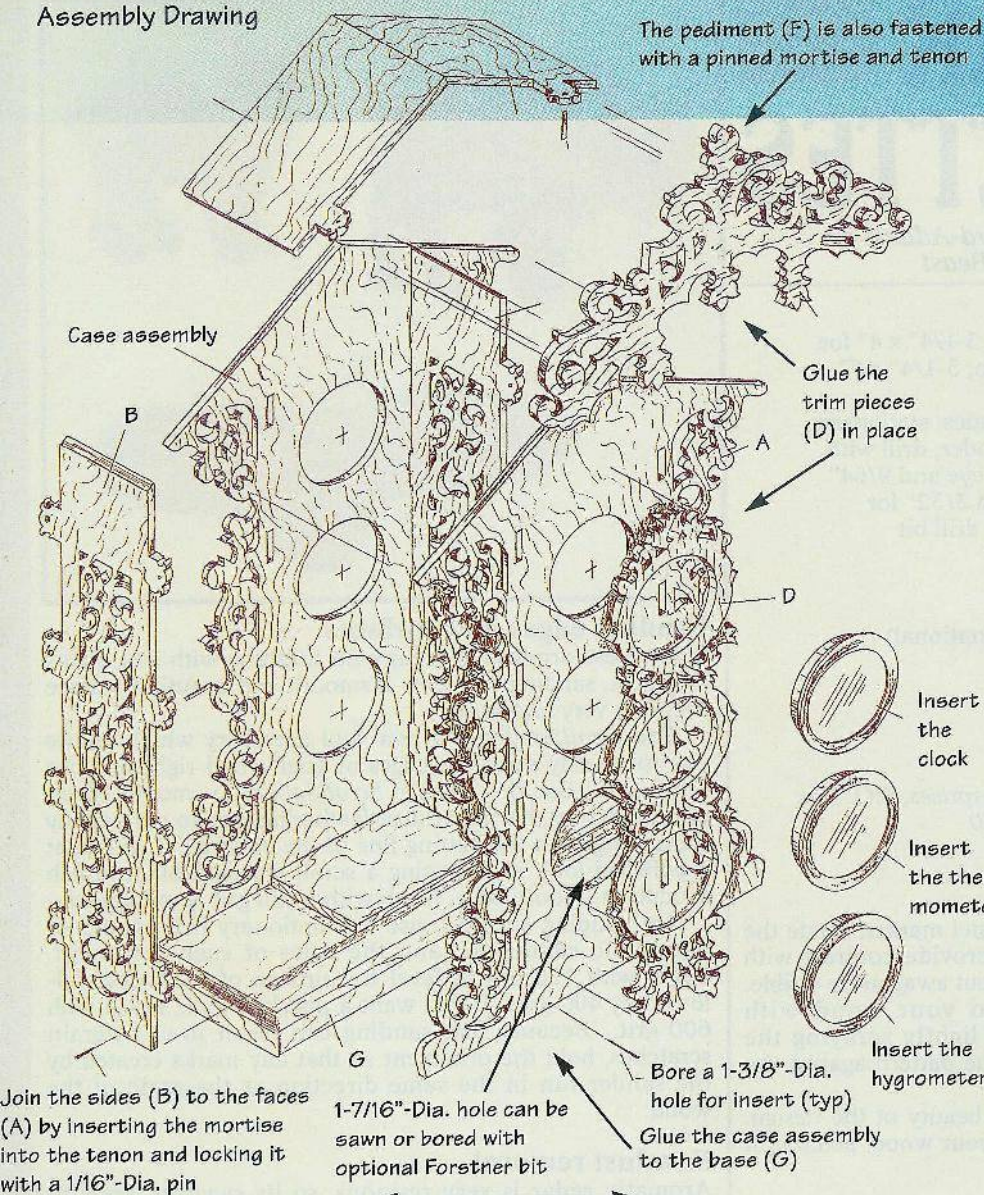
Cut out the faces (A) as indicated on the pattern, but do not bore or cut the three center 1-7/16"-Dia. holes in both pieces. Separate the pieces, select which is to be the front, *then* bore or cut out the three center holes in this piece.

Check the width of the thru mortises. Make sure that the width of the four slots is at least equal to the material thickness. The slots should be cut *slightly* large—they do not have to be tight, and larger slots will make assembly easier. Separate the pieces and sand them all over with fine grit sandpaper.

Stack cut the two sides (B), again using coated paper between the pieces. Make sure that the six tenons line up with the eight slots in the front and back. Separate the pieces and sand each one with fine grit sandpaper. Cut the top edge at 30 degrees, as shown in the full size pattern. Be sure to make both a right and a left pair.

Drill the eight 1/16"-Dia. holes to receive the pins. Drill slowly and carefully to avoid splitting the wood.

Assembly Drawing



Tip: you might even want to drill the holes before cutting out the pieces as a further precaution.

Make the roof (E) as shown. Be sure to cut a right and a left side.

Cut the trim parts (D and F). As there is only one of each, you do not have to stack cut. If possible, make these pieces from a darker wood, such as walnut. If a darker wood is not available, simply stain these two pieces a darker color after cutting and before final assembly.

Cut the base (G) and support (C) to size. Rout a decorative cove profile around the base. **Note:** if you do not have a cove router bit, you can simply cut a 45 degree chamfer around the front and side edges. Sand all over with medium, then fine sandpaper.

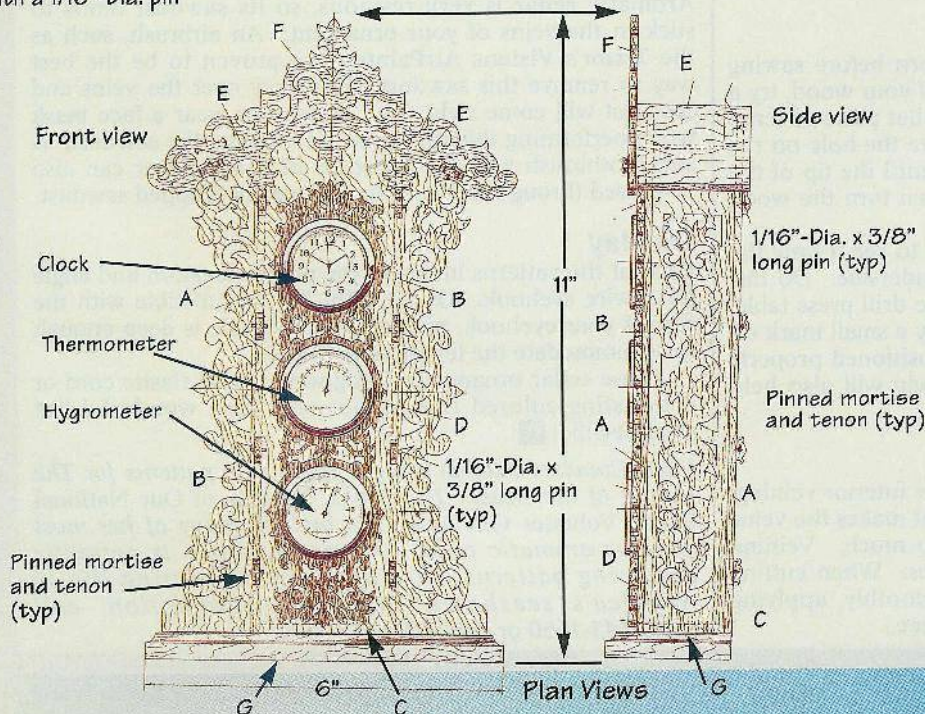
Assembly

Dry fit all pieces, checking that all of the components go together correctly. Make sure that the eighteen 1/16"-Dia. pins will fit their holes. Round tapered toothpicks or thick brass wire will work well for this also—just cut either to fit.

Referring to the Assembly Drawing and Plan Views, assemble the case (A, B, C, and E). Sand the bottom edge of the assembly and glue it to the base (G). When the glue is dry, attach the trim pieces (D and F). Apply a coat of shellac, varnish, or spray varnish.

Add the three mini inserts. **Note:** glue the two bottom inserts in place, but do not glue the clock in place as you will have to set it and/or change the battery from time to time. You can also add four 1/2"-Dia. felt dots for feet to give your project a more finished look, and to keep your furniture scratch free.

You'll never have to stay up for the late weather report again, as you now have your very own weather station! ☒



CEDAR SILHOUETTES

Designed by Ellen Crawford-Adams of
The Nature of the Beast

SUPPLIES

Wood: 1/4" thick aromatic red cedar—3-1/4" x 4" for the bobcat; 3-1/4" x 5" for the bison; 3-1/4" x 7" for the eagle

Tools: scroll saw with Nos. 4 and 5 blades; stationary belt sander or hand-held orbital sander; drill with the following bits: bison—5/32" for eye and 9/64" for horn; bobcat—7/64" for eyes and 3/32" for nose; eagle—1/16" for eye; and tiny drill bit for eyehooks

Temporary-bond spray adhesive

Pastel marker

ScrollSanders*—120 grit and 320 grit (optional)

Testor's Visions AirPainter (optional)

Tiny brass eyehooks

Epoxy

Gold elastic cord or ribbon

*Available from Crawford-Adams Enterprises, P.O. Box 1086, Verdi, NV 89439; (702) 345-1660

INSTRUCTIONS

Layout

Photocopy the pattern and, with a pastel marker, shade the interior of the design—this helps to provide contrast with the saw blade, making the parts to be cut away more visible.

Adhere the colored pattern to your wood with temporary-bond spray adhesive by lightly spraying the adhesive on the paper and pressing the pattern against the wood when the glue becomes tacky.

Use clear wood to accentuate the beauty of the design. Also, when laying out the pattern on your wood, position it to avoid knots and color variations.

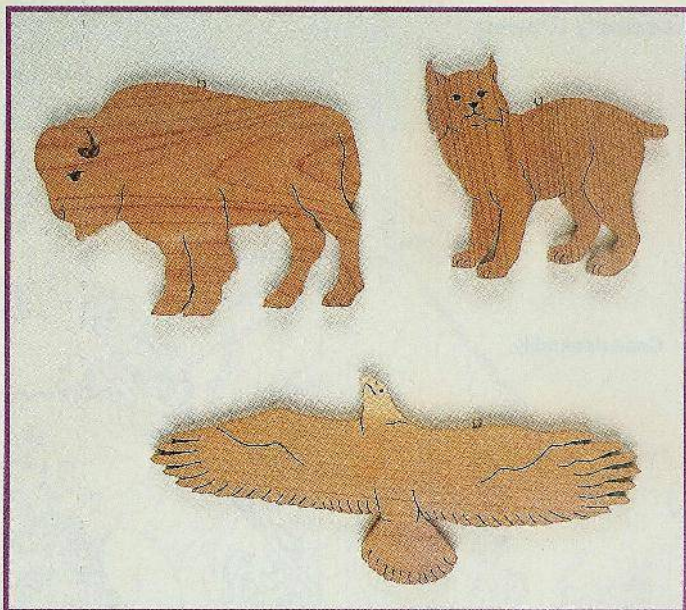
Drilling

Drill holes for the eyes and the bison horn before sawing the wood. To avoid splintering the back of your wood, try a technique called "reverse boring." Place a flat piece of scrap wood on the table of your drill press. Bore the hole on the side marked with the design. Bore only until the tip of the drill bit cuts through to the other side, then turn the wood over and finish boring from that side.

Test the depth of the bit ahead of time to see if only the point of the bit will cut through on the underside. Do this by drilling on a board placed on top of the drill press table. If the bit, when fully depressed, makes only a small mark on the board, the table of the drill press is positioned properly for reverse boring. Drilling the hole slowly will also help reduce splintering.

Sawing

Use a No. 5 blade for the outside cuts. For interior veining, use a No. 4 blade, which will cut a kerf that makes the veins show yet does not weaken the wood too much. Veining and interior cuts require sharp, new blades. When cutting veins, be careful to back out of them smoothly, applying even and adequate pressure to the workpiece.



Sanding edges and surfaces

Since these ornaments require no finishing with oils, stains or paints, sanding to create a smooth and beautiful surface becomes very important.

The ScrollSander is a new tool accessory which allows you to quickly sand the edges of your wood right on your scroll saw. Use the 120 grit ScrollSander to smooth edges, remove bumps, burn marks or feathering, and to correct any wandering from the cutting line of the pattern. If you want a polished look or are using a scroll saw and blade which produce a smooth edge, finish with a 320 grit ScrollSander.

For sanding surfaces, use the stationary belt sander or hand-held sander to sand the sides of each ornament. Begin with 120 grit to level the surface of the wood, followed by 400 grit. If you want a polished look, finish with 600 grit. Because belt sanding can result in cross-grain scratches, hold the ornament so that any marks created by the sander run in the same direction as the grain of the wood.

Sawdust removal

Aromatic cedar is very resinous, so its sawdust tends to stick in the veins of your ornament. An airbrush, such as the Testor's Visions AirPainter, has proven to be the best way to remove this sawdust. Just blow over the veins and the dust will come right out. Be sure to wear a face mask when performing this task to avoid inhaling the sawdust. A soft toothbrush and narrow strips of heavy paper can also be passed through the veins to remove any trapped sawdust.

Display

Each of the patterns indicates the proper location and angle for a wire eyehook. Drill a pilot hole compatible with the size of your eyehook, making sure the hole is deep enough to accommodate the length of the hook.

These cedar ornaments, hung with a gold elastic cord or contrasting colored ribbon, not only look wonderful but smell terrific! ☞

Ellen Crawford-Adams designs scroll saw patterns for *The Nature of the Beast*. Her books, *Wildlife of Our National Parks*, Volumes One and Two, include many of her most popular aromatic cedar ornaments. Ellen is currently designing patterns for a book on the marine life of America's seashores. For more information, call (702) 345-1660 or Fax (702) 345-1663.

SPECIAL ANNOUNCEMENT FROM JOHN & JOYCE NELSON



John & Joyce Nelson

Joyce and I have decided to retire from our mail-order scroll saw pattern and newsletter business. While this decision has not been any easy one to make, we both feel that it's time to retire from this part of our business so that we can find time to travel, ride our bikes, play tennis, and generally enjoy life. I want to study classical piano and Joyce wants to get back into oil painting.

We will continue teaching scroll saw lessons at "Scroll Saw Central" here in New Hampshire and at a few other places we're booked at. We will also continue developing new, exclusive projects for Creative Woodworks and Crafts, as well as for Scroller, Ltd. We're particularly excited about a book we're writing, published by Fox Chapel and going on sale 9-30-97. The book is about a hot new trend in woodcrafts, scroll sawn baskets that actually look woven.

Joyce and I will miss all our wonderful customers, and we thank you for your support over the past four years. We hope all of you will keep in touch with us—we have enjoyed your letters, stories, photos, and thank-you notes. In many cases, it has been very heart-warming to hear of how scroll sawing has helped many of you in various ways—perhaps this has been our greatest reward!

After giving much thought to the matter, we have decided to turn our business (the patterns and newsletter, *Scroll Saw News*) over to Scroller, Ltd. While getting to know Roy and Scott (of Scroller, Ltd.) over the past year, we found that their philosophy of running a business is very similar to ours—treat the customer right all the time! Thus, we are very pleased to announce that Scroller, Ltd. has, indeed, acquired our scroll saw plans and patterns, and will also take over publication of *Scroll Saw News*. We feel that we have left you "in great hands" with Roy and Cheryl King and Scott and Kathy Kochendorfer. We know that they will offer you terrific service, new and exciting scroll saw patterns, and above all, the kindness and consideration you deserve. We hope that you will give them the same support that you have given us over the past few years—they are great young people, and we wish them all the success in the world!



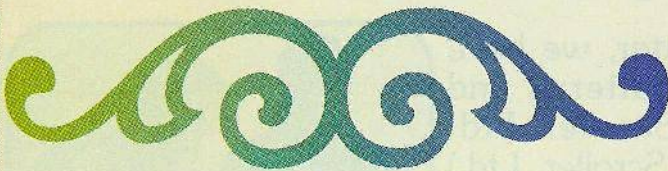
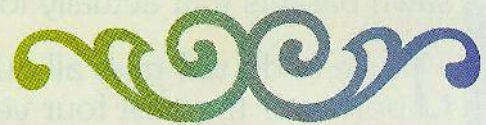
Roy & Scott of Scroller, Ltd.

If any of you are in Dublin, New Hampshire, stop in to see us and have a cup of coffee. We are on Main Street, in the middle of town.

To find out more about Scroll Saw Central, please contact Sue Dunbar at 44 Timber Swamp Road in Hampton, NH 03842, (603) 929-9801.

"CROWN OF THORNS" WALL SHELF

Designed by John A. Nelson

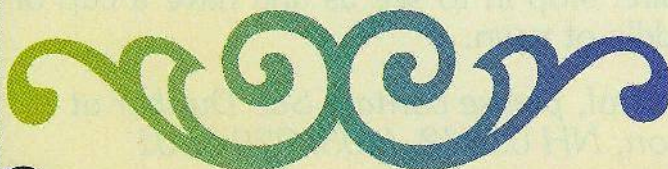


BILL OF MATERIALS

Part	Description	Size in inches	Quantity
A	Ends	1/4 x 8 x 16-1/2	2
B	Top shelf	1/4 x 6 x 14	1
C	Bottom shelf	1/4 x 6-5/8 x 14	1
D	Back stops	1/4 x 1-3/8 x 14	2

SUPPLIES

Tools: scroll saw; drill with bits
 Temporary-bond spray adhesive
 3/4"-long brads
 Sandpaper, assorted grits
 Wood glue
 Stain or finish of choice
 Shellac and paste polish or wax (optional)
 Two small brass picture frame hangers



INSTRUCTIONS

Cut the wood to shape

Cut all of the pieces to approximate dimensions as per the Bill of Materials. Sand each piece thoroughly, beginning with medium grit sandpaper, followed by fine grit paper.

Carefully cut the shelves (B and C) and back stops (D) to the exact size, taking care to keep all cuts at 90 degrees.

Affix the pattern (found in Full Size Pattern Section No. 1) for the ends (A) to one piece of wood, making sure the left edge of the pattern is lined up with the left edge of the stock. Let the adhesive dry for two to three minutes on the pattern before applying it to the wood.

Tack the second end piece to the first end piece for the next few steps. Use 3/4"-long brads and have the brads stick up about 1/4" so that they can be easily removed later. Line up the left side edge and put four brads in the same holes you will need later to nail the shelf in place. Stack cut the boards, making the interior cuts first and then cutting the exterior pattern. When finished, carefully separate the end pieces.

Carefully glue and nail the top (B) and bottom (C) shelves and the back stops (D) to the ends (A), taking care that all components are square (see the Assembly

Drawing). This is a bit tricky, so you might need a couple of extra hands to help you hold everything together. **Note:** be careful not to get any glue on the end pieces, and wipe any excess glue off of the shelves with a damp rag.

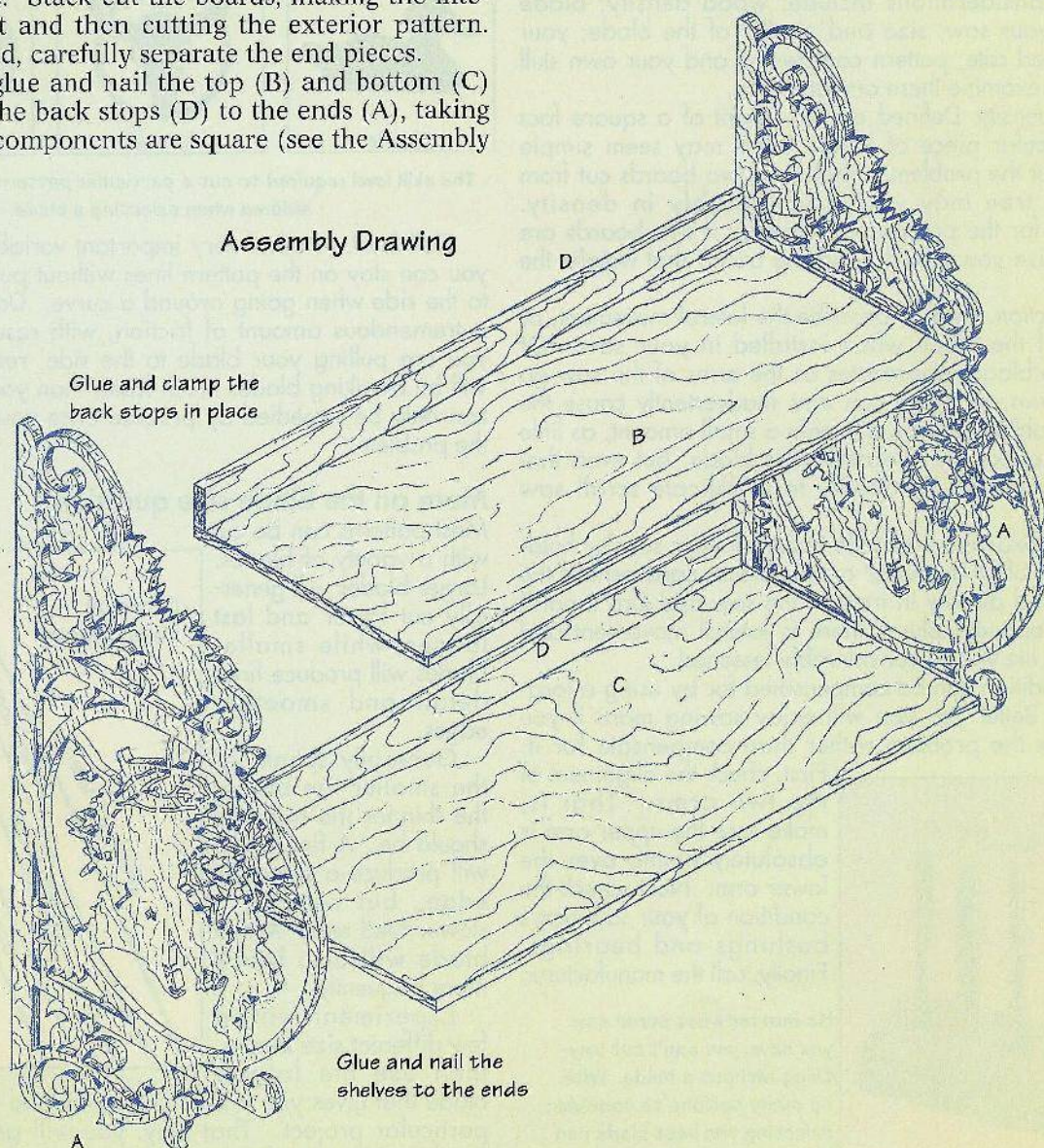
When the glue has dried, sand the assembly lightly and wipe clean.

Finishing

Apply a finish of choice if desired. In the shelf photographed, the face of Christ is stained to highlight this area, and the rest is left natural. Apply a light coat of shellac, sand with fine sandpaper, then apply a paste polish or paste wax for a nice finish.

Hang the shelf with the brass frame picture hangers, and fill it with photographs, books or treasured knickknacks.

Tip: you can also make this piece into a corner shelf by simply trimming 1/4" off of one side and making two quarter-round shelves—the upper shelf uses a 6" radius, the lower shelf a 6-3/8" radius. ☒



SOLVING THE MYSTERY OF SCROLL SAW BLADE SELECTION

by Ron King



The tremendous popularity of scroll sawing has introduced woodworking to many people who had never used a power tool before. Even experienced woodworkers, who primarily use traditional carpenter's tools, are turning to scrolling as another creative outlet. Whatever your skill level, whether you own a \$200 or \$2,000 scroll saw, one of the most mysterious aspects of this wonderful avocation is trying to decide which blade to use for a particular project.

Examining the variables

There are no simple answers to the question of which blade to use or how long it will last, since many variables must be considered. Let's try to shed some light on the subject by discussing a few of these factors and offering some tips and techniques that should help.

Some considerations include: wood density; blade action of your saw; size and quality of the blade; your material feed rate; pattern complexity; and your own skill level. Let's examine these one at a time.

Wood density. Defined as the weight of a square foot of a particular piece of wood. This may seem simple enough, but the problem is that even two boards cut from the same tree may vary considerably in density. Generally, for the purpose of scrolling, if two boards are the same size you should select the board that weighs the least.

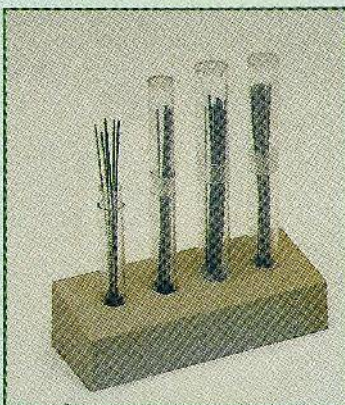
Blade action. Used to describe the lateral movement, or wobble, of the blade when installed in your saw. Of course, the blade reciprocates as the arms of the saw go up and down, but saws can also inadvertently cause the blade to wobble. It is usually only a small amount, as little as .010", about the thickness of a blade, but even that small amount can be deadly to a delicate scroll saw blade.

You can examine the blade action of your saw by holding a piece of white paper or a business card behind the blade. Stand directly in front of the saw and turn it on. If the blade appears blurry there is lateral movement and your blade life will be considerably lessened.

This condition can be compensated for by using a larger blade. Better yet, you will enjoy sawing more if you actually fix the problem rather than compensate for it.

First, check the alignment of the two arms. That is, make sure the upper arm is absolutely plumb over the lower arm. Next, check the condition of your saw arm's bushings and bearings. Finally, call the manufacturer,

No matter what scroll saw you have, you can't cut anything without a blade. With so many options to consider, selecting the best blade can be a daunting task.

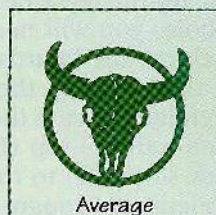
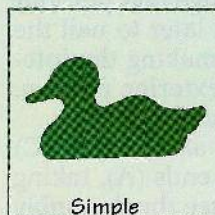


discuss the situation, and get their advice.

Blade size and quality. These two issues are mostly a matter of personal choice, and will be examined at length later in this article. In general, however, always use the largest, highest quality blade possible.

Feed rate. This is simply how fast you are pushing the wood while cutting the project. Some people push very slowly, while others push just as fast as they can. You will get longer blade life if you have a moderate but uniform feed rate.

Pattern complexity. Blade choice is also determined by the amount of detail and complex nature of your pattern. The examples below show simple, average, and detailed patterns. Your choice should be to use the largest blade that you can for each particular job.



The skill level required to cut a particular pattern should be considered when selecting a blade.

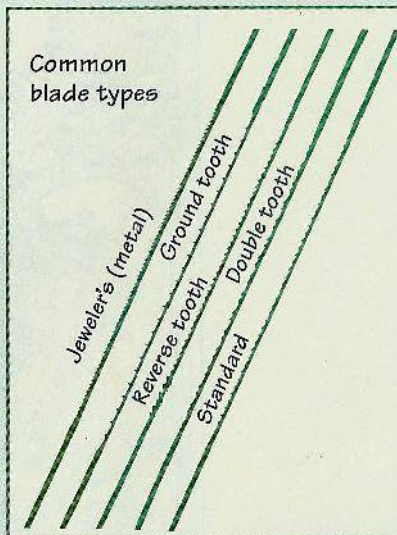
Skill level. Another very important variable is how well you can stay on the pattern lines without pulling the blade to the side when going around a curve. Doing so creates a tremendous amount of friction, with resultant heat. If you are pulling your blade to the side, rest assured you will be breaking blades much faster than you should. This can only be remedied by practice once you are aware of the problem.

More on the blade size question

Most patterns can be cut with a variety of blades. Larger blades will generally cut faster and last longer, while smaller blades will produce finer detail and smoother edges.

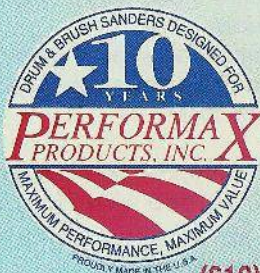
Generally speaking, the smaller the blade, the thinner the material should be. A fine blade will produce a smoother edge, but require a slower feed rate. A thin blade will also break more frequently.

Experiment with a few different size blades, then use the largest blade that gives you satisfactory detail and finish for each particular project. That way, you will get the desired results while maintaining maximum sawing speed and



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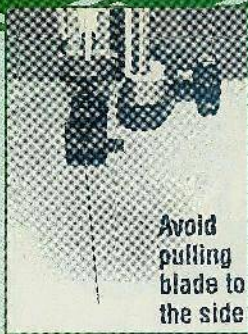
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Avoid pulling blade to the side

blade life. The final compromise between smoothness of edges, speed of cut, and durability of the blade will be a matter of experience and personal preference.

Getting what you pay for

Another frequently asked question is "Why is there so much difference in the cost of blades?". Once again, this is a perfectly logical question that

requires a somewhat complex answer. Each manufacturer can choose from different grades of steel and two manufacturing methods—die stamping and grinding. Blades are also made in several different countries, including the United States, Germany, Japan, and Taiwan. And of course, each manufacturer has differing costs and profit margins.

You can find blades for under \$2 a dozen and others for more than \$10 a dozen. The only way to be certain of the quality is to do some test cuts. Try to get a supplier to send you a few sample blades. Failing that, buy their minimum, then make yourself a little chart and record the pros, cons, and life span of each individual blade. Next, buy a few blades from another supplier, probably at a different price, and do the same thing. Then compare your notes. Once again, the choice must be yours—what you consider to be a bargain may not be so to another scroller.

So many blades, so little time

Several types of blades are also available, each having its own particular design features. Scrollers are always ready to extol the virtues of their favorite type. Almost everyone agrees that reverse tooth blades help reduce bottom "chip-out" and there is a lot of loyalty among scrollers to this blade style.

Currently, precision ground blades are extremely popular and their advocates are almost cult-like. This blade's performance is due to widely spaced teeth which are extremely sharp and provide for excellent cutting speed as well as efficient sawdust removal. Many woods and plastics actually display near-polished edges after sawing. In addition, the lower teeth on precision ground blades are reversed, reducing the tear-out common with standard scroll saw blades.

However, the extremely sharp teeth that produce this excellent cutting action also tend to be very aggressive. This can be disconcerting to a newcomer or difficult to control if you are doing extremely fine work. But for most projects, precision ground blades are a good choice. The cut edge will be incredibly smooth.

There are also specialty blades, such as jeweler's (metal cutting) blades and spiral blades.

As I have said, blade selection is a very subjective process. The trade-off is smoothness of the edges versus how often the blades will break, combined with how hard the particular piece of material you are using is.

The bottom line

In closing, keep in mind the following:

- There is no "right" saw blade for a particular job.

Each blade size and type will accommodate a range of thicknesses and materials.

- Generally, finer blades produce smoother cuts but require a slower feed rate and work best on thinner materials. They will also break more frequently.

- Select the coarsest blade that will give a cut that is smooth enough for your satisfaction and for your project.

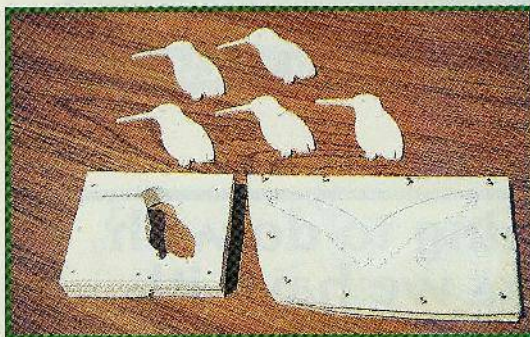
- Sometimes it is easier to cut extremely thin materials such as wood veneer, paper, cloth, or metals less than 1/16" thick by sandwiching them between two pieces of cardboard or thin plywood. This provides support, making the material easier to cut.

- Applying oil, wax, or petroleum jelly to your pattern line when cutting plastic or metal will help keep your blade cooler and increase your blade life considerably.

- If you need to make more than one cutout of your pattern, consider stack sawing. Layer the wood, tape the edges of the stack, then cut the entire stack all at once. Instantly, you get multiple pattern pieces.

And remember, the final compromise between smoothness, speed, and durability will be a matter of experimentation and personal preference. Good luck!

For more information on blade selection, see Ron King's *Blade Chart* on page 96 as well as Bob Van Horn's *imported blade article* on page 97. 



Consider stack sawing when you want to make more than one of any item. Photo courtesy of The Art Factory

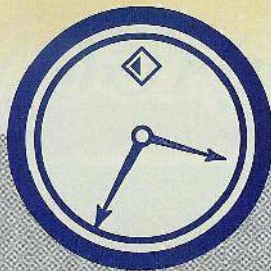


Sheila Polhemus' popular Noah's Ark pattern, from Patrick Spielman's book *The Art of the Scroll Saw*, sawn by Frank Engwer of Adamsburg, PA.



The right blade can make all the difference, especially if you're cutting very detailed projects!

A Klock-it design, sawn by H. L. "Barney" Barnes of Chambersburg, PA.



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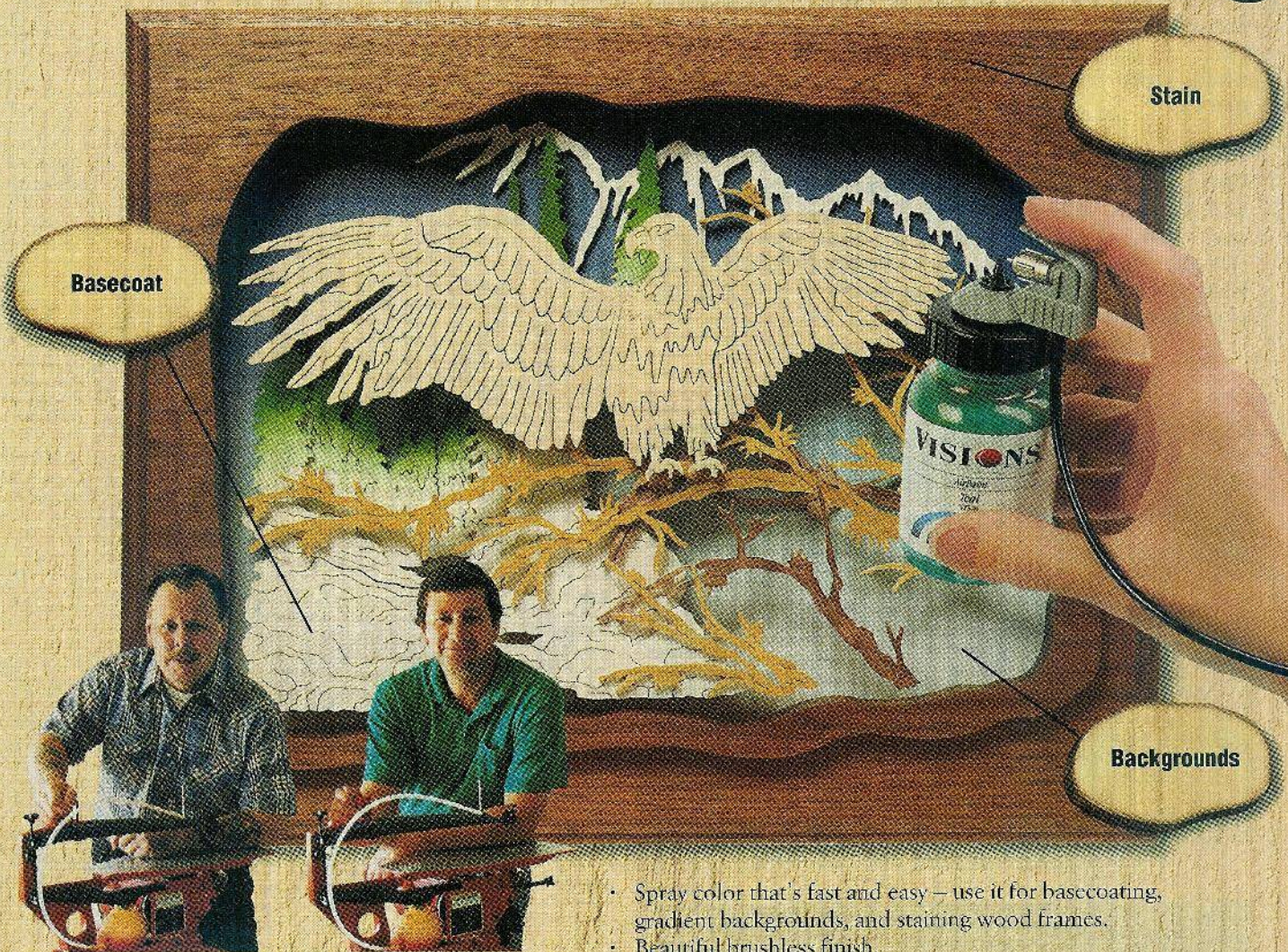
Part	Description	Size in inches	Quantity
<i>Oak:</i>			
A	Upright	3/8 x 7 x 7	1
B	Pedestal	3/4 x 4 x 2-3/4	1
C	Upper Base	1/2 x 2-5/8 x 5-1/2	1
D	Lower Base	1/2 x 3-5/8 x 7	1
<i>Baltic birch plywood:</i>			
E	Backing	1/8 x 7 x 7	1

SUPPLIES

Tools: scroll saw; drill with assorted bits including 7/64" and 5/32", and a 1-3/8"-Dia. Forstner bit
 Temporary-bond spray adhesive
 Wood glue
 C-clamps
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INSTRUCTIONS

Cut the pattern

Attach the patterns for the upright (A) and the backer board (E), found in the Full Size Pattern Section No. 2, to your wood with temporary-bond spray adhesive.

Drill a 1-3/8"-Dia. mounting hole for the mini clock movement into the 3/8" upright piece (A). Begin sawing the interior details by first drilling starter holes in the waste areas, cutting the interior areas to shape, and then making the outside cuts. Next, cut out the backing and base pieces. When finished, apply varnish of choice to the upright and base pieces.

Paint the back piece

With the Visions AirPainter, basecoat the backing with Lemon Yellow (see Fig. 1). Spray the top and outer edge of the wings and the body with Holiday Red (see Fig. 2). **Note:** don't overapply the Holiday Red; the effect you're looking for here is a gradual transition from red to yellow.

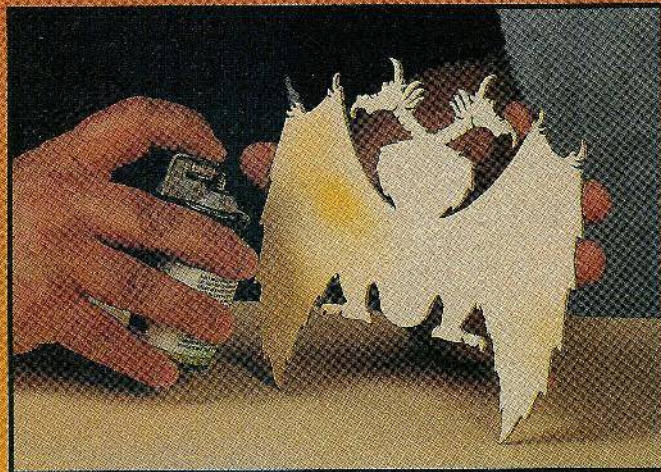


Fig. 1. Basecoat the backing with Lemon Yellow.



Fig. 2. Shade the backing with Holiday Red.

Assemble the clock

When the paint has thoroughly dried, apply small beads of glue to the back of the dragon, then clamp the back to the upright and allow to dry (see Fig. 3). Glue the three base pieces together, then the dragon to the base. Next, clamp the entire assembly together, allowing to dry thoroughly.

Set your clock on a desk or table, and let your imagination catch fire! 🔥

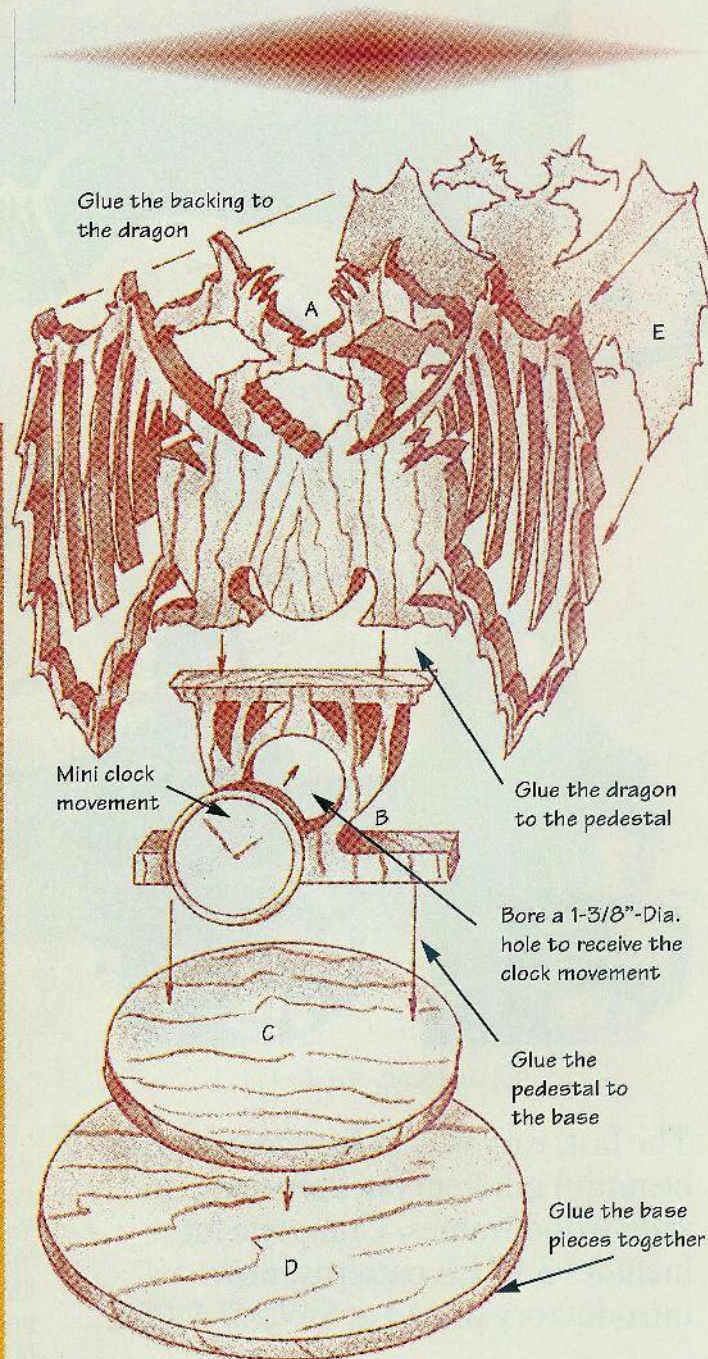


Fig. 3. Assembly of the clock.

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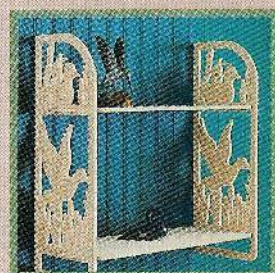
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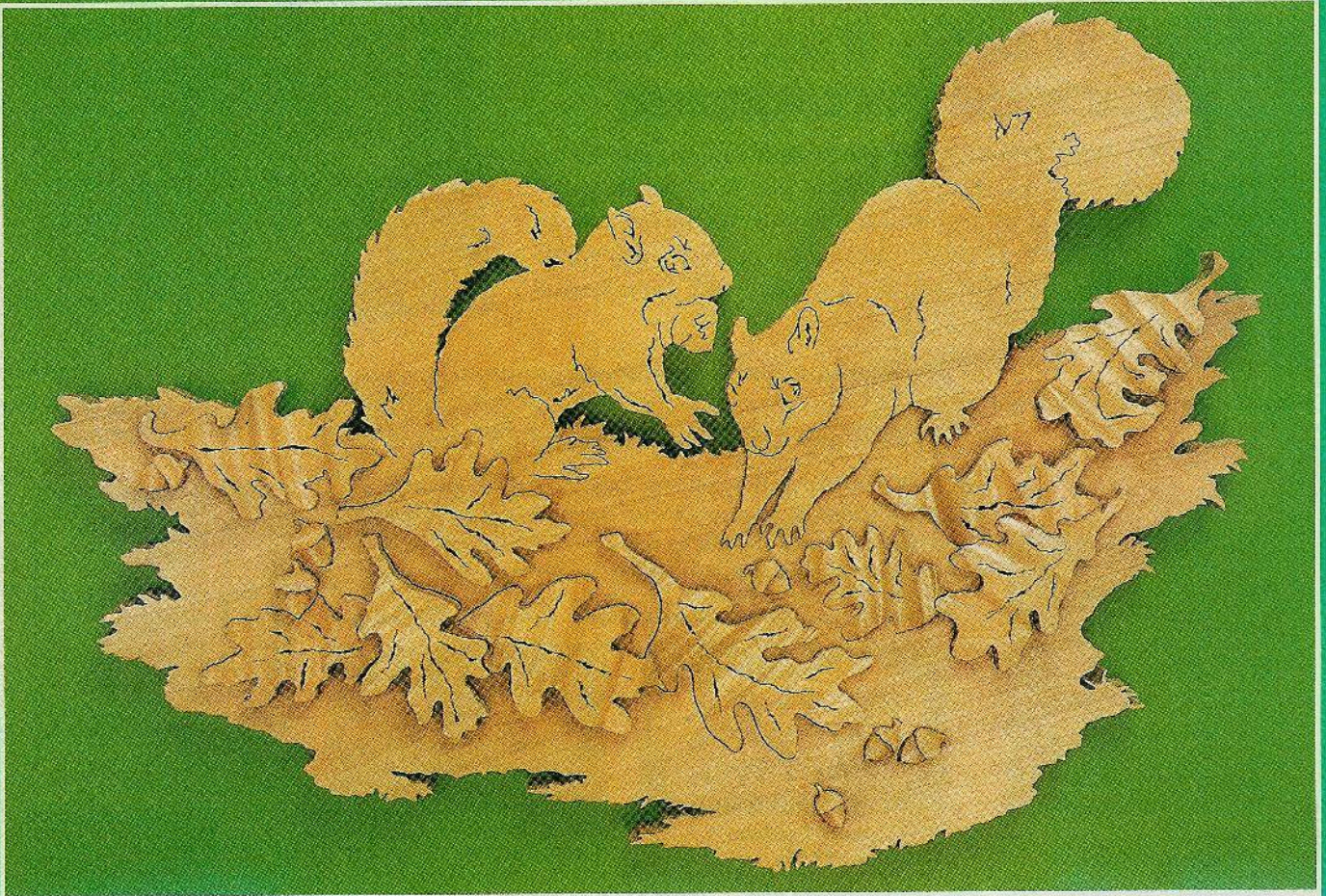
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FALL HARVEST



SUPPLIES

Wood: *wood of choice* – one piece, 3/4" x 14" x 19"

Tools: scroll saw with Nos. 5 and 7 blades; drill
with No. 58 drill bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Wood glue

Glue brush

Finish of choice

INSTRUCTIONS

Preliminary cuts

Transfer the pattern, found in Full Size Pattern Section No. 1, to the wood. Drill blade entry holes and make all of the interior cuts and veining (excluding the bevel cuts), then saw around the outside edge of pattern.

Make the leaves

Practice making a leaf on a piece of scrap wood. When satisfied with your practice cut, continue with the project. While each leaf has specific instructions, they are all made using the same general procedure.

For each leaf, drill a starter hole where indicated on the pattern. Set your saw one degree to the right,

then cut each leaf or group of leaves following the directional arrows. Push the leaves into relief (see the **Assembly Drawing**) and make a light pencil mark around the perimeters indicating the depth of the relief.

Each leaf should then be removed, turned on edge, and a wavy line should be sawn between the face and pencil marks (see **Fig. 1**). The individual directions will indicate how close to the pencil line each will be cut and at which angle the saw table should be set.

Leaf 1. With a No. 7 blade installed, set the saw table 10 degrees to the left, then cut up to halfway between the leaf face and the pencil line.

Leaf 2. With a No. 7 blade installed, set the saw table 7 degrees to the right and cut up to the pencil line.

Leaves 3, 4, 5, and 6. Set the saw table 1 degree to the right, install a No. 5 blade, and cut around the attached acorn following the directional arrows. Set the acorn aside for later use. Next, set your table to 15 degrees to the right and separate the leaves where indicated by dotted lines, following the directional arrows.

With a No. 7 blade installed, cut leaves as follows:

Leaf 3. Set the saw table 12 degrees to the right and cut to the pencil line. **Leaf 4.** Set the saw table at 0

degrees and cut halfway between the pencil line and the outer surface. The wavy line should form a slight arc (see Fig. 2). *Leaf 5.* Set the saw table 4 degrees to the right and cut to the pencil line. Note: both the start and finish of this cut should be close to the pencil line. *Leaf 6.* Set the saw table 7 degrees to the left and cut halfway to the pencil line.

Leaves 7, 8, and 9. Install a No. 5 blade and set the saw table 15 degrees to the right. Separate the leaves (dotted lines) following the directional arrows.

Change to a No. 7 blade and cut leaves as follows: *Leaf 7.* Set the saw table 10 degrees to the left and cut halfway to the pencil line. *Leaf 8.* Set the saw table 10 degrees to the right and cut to and then slightly past the pencil line. *Leaf 9.* Set the saw table 8 degrees to the right and cut to the pencil line.

Leaf 10. Set the saw table 12 degrees to the left and cut halfway to the pencil line.

Cut the acorns and squirrel

Again, before attempting to cut the acorns for your project, test cut one out of a scrap piece of wood to perfect your technique.

Drill starter holes where indicated and set table 2 degrees to the right. With a No. 5 blade, cut out the acorns. Push the acorns into relief and make two small pencil marks on the edges to indicate the depth. Make one mark at the stem and the other at the right side of the acorn. Set table at 0 degrees and cut along the marked line, cutting the acorn into two pieces.

Place the top half of the acorn on its side with the stem toward the saw blade and the acorn face toward the right (see Fig. 3). Next, place the lower half of the acorn on the saw with the marked line edge against the table (see Fig. 4). Repeat this cutting process with each acorn, including the one from the leaf grouping set aside earlier.

Set the saw table 3 degrees to



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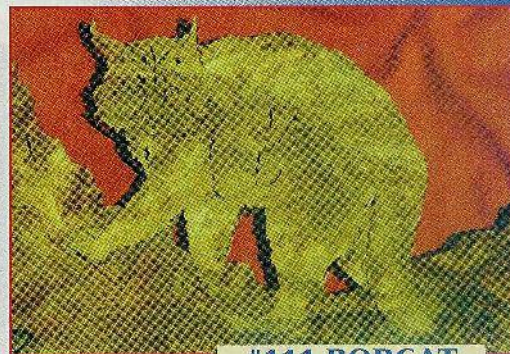
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the right. With a No. 5 blade, cut the squirrel where indicated, following the directional arrow.

Sand and finish

Sand the pieces as needed, making sure that all pencil lines are sanded off.

Dry fit the pieces together to determine the assembly order. Reassemble, brushing wood glue on the back half edge of each relief piece. Finish with stain, oil, or clear finish of choice if desired.

Attach a sawtooth hanger to the back, hang your Fall Harvest plaque near an open window, and enjoy the brisk fall weather! ☒

These directions are written for a scroll saw table with both a right and left tilt. If your table only tilts one way:

Right tilt only: On individual leaves where a left setting is required, set the table to the same degree to the right, but turn the face of the leaf to the left.

Left tilt only: On relief work, tilt the table to the left and cut opposite of the directional arrows. Where a right setting is called for on individual leaves, set your table to the same degree to the left, but cut with each leaf facing to the left.

Fig. 1. Shaping a typical leaf.

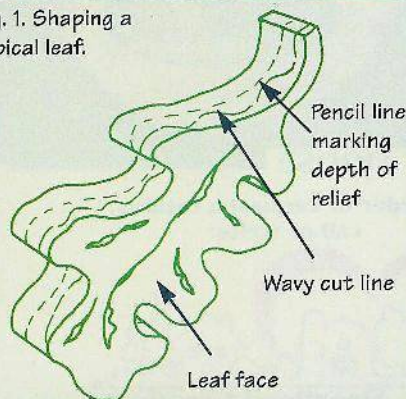


Fig. 3. The top half of a typical acorn.

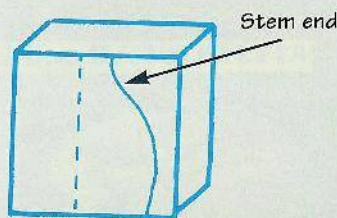


Fig. 4. The bottom half of a typical acorn.

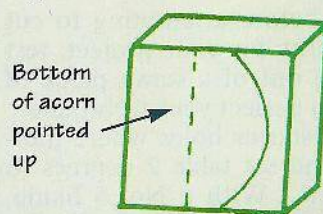
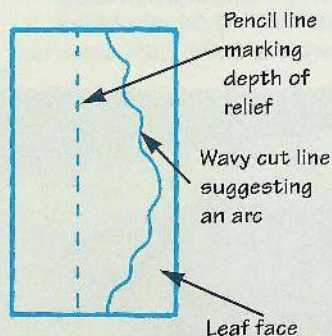
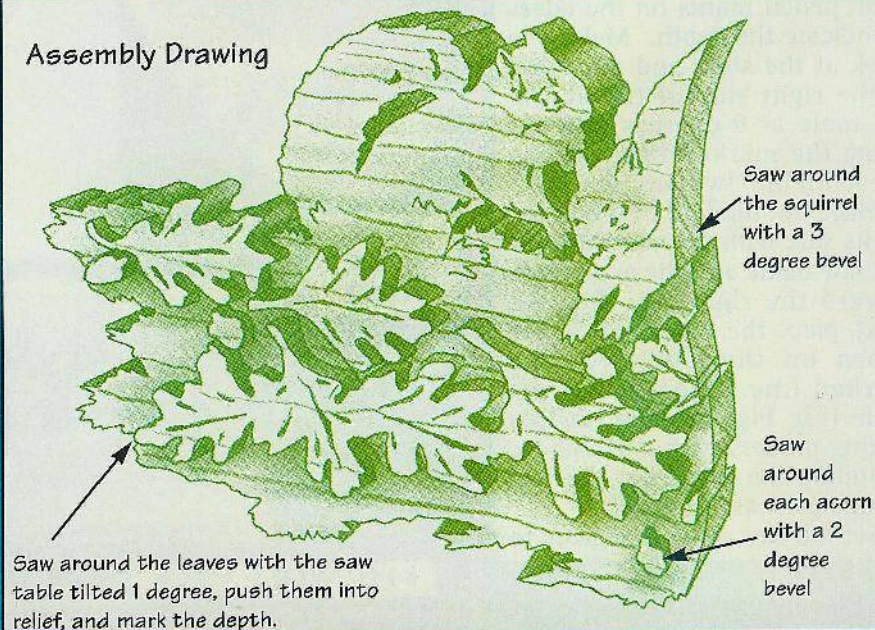


Fig. 2. Cross section of leaf No. 4.



Assembly Drawing



J.H. "RUSTY" VAUGHN: AN INSPIRATIONAL PROFILE

By Ray Seymore

J.H. "Rusty" Vaughn owned and operated a service station in Rockwall, Texas and was a woodworker by hobby until his retirement in 1988. At that time, his 12' x 18' backyard woodworking shop was equipped with a scroll saw, a radial arm saw, and a few other stationary woodworking tools he had acquired over the years—enough to provide him with a few hours of enjoyment each day and to make small crafts for his family and friends.

Shortly after Rusty's retirement, however, he suffered a stroke that left his right side paralyzed—his hand, arm, and leg were completely immobilized. It seemed that the hobby that Rusty loved would now be a part of his former life.

A little help from his friends

After Rusty had "worn out" two recliners, his son-in-law Dwight, a Garland, Texas fire fighter, saw the need for Rusty to get back to his craft and came up with a project for him to make. He asked Rusty to design and cut name plaques as gifts for two of his retiring fire fighter friends. Dwight helped Rusty by holding the workpiece as Rusty guided it through the scroll saw, and a method of rehabilitation for Rusty was born.

Having completely lost the use of his right hand, Rusty had to retrain himself to use his woodworking tools. But his desire to again make special gifts for his friends and family motivated him to develop methods for blade installation and inside cuts using just one hand.

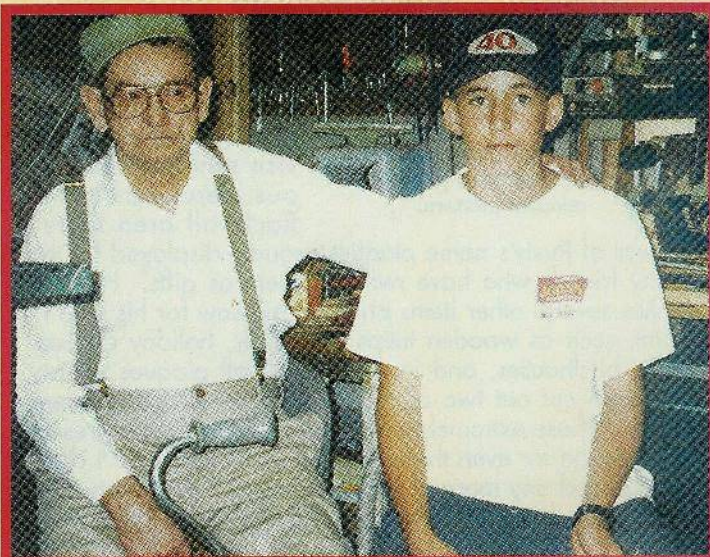
An inspiration to others

According to Rusty's personal physician, Dr. Richard K. Bellingier of Rockwall, "Rusty's progress since the stroke has been remarkable. I often use him as a role model for other patients. He felt most of the frustrations that stroke patients usually feel, but with help from a loving family and a determination to get back to his woodworking hobby, he soon was back in his shop. I see his work all over town."

Rusty's favorite project to date is a desk name plaque that has the scroll sawn name laminated onto a "brick wall" backing. The "bricks" are individually cut from padauk or mahogany and glued up to make the wall. Each plaque contains about 50 of these bricks, and each brick is bevel cut by Rusty on his router table to exactly the same size.

From ingenuity to independence

With the use of standard clamps, homemade fixtures, and techniques he has invented, Rusty is able to complete his projects without any assistance. For example,



Rusty and his grandson Haydon share an interest in woodworking.



Rusty's "brick wall" name plaque is his favorite project to date.



Using a magnet has made the task of changing blades much easier for Rusty.



Incredibly small!! Both Rusty and Haydon have sawn the popular mini reindeer pattern.

several of Rusty's name plaques proudly displayed by the many friends who have received them as gifts. He also makes several other items on the scroll saw for his wife to paint, such as wooden tulips and birds, holiday decorations, birdhouses, and inspirational wall plaques. Rusty has even cut out two of the popular miniature reindeer pieces. These extremely small and intricate pieces present a challenge for even the advanced scroll sawyer. "I don't think I need any more of those to cut out," says Rusty with a grin that shows his pleasure in having "been there, done that."

Some standard tools and wise planning

Rusty has found several readily available devices very helpful to him in his shop, such as a 3" reaching clamp for picking up items that might otherwise be out of reach, and a telescoping pocket magnet to reach for his small steel pocket rule. Rusty's storage shelving and cabinets are also arranged in close proximity to his tools to make it an easy reach for items he needs.

With a disability such as Rusty's, even a simple task such as installing a new blade in a scroll saw can become very difficult. Rusty has made this task easier with the use of a magnet to hold his scroll saw blade in position while he clamps it into his saw. The magnet is attached to a piece of aluminum so that it is not attracted to the metal parts of the saw table and allows free movement to align the blade in the blade holders for clamping. "With the smaller saw I used to use, it was a lot harder to change the blades. But my wife bought me an Excalibur 30 for my birthday, so I gave my old saw to my grandson," says Rusty. "The foot pedal to lift the top arm is also a big help when I want to do inside cuts." Installing a blade with one hand makes it difficult to take the slack out of the blade, so Rusty sometimes needs to add a little more tension than the flip lever provides. With the assistance of a helpful machinist friend, Rusty has added a tension adjuster wheel on the front of the top arm of his saw that operates the tensioner located on the back of the saw, via a small bicycle type chain and sprockets.

Rusty shares his shop with his grandson Haydon, and has taught him not only how to use a scroll saw, but the importance of good safety habits as well. Haydon has completed many projects of his own, including some of the

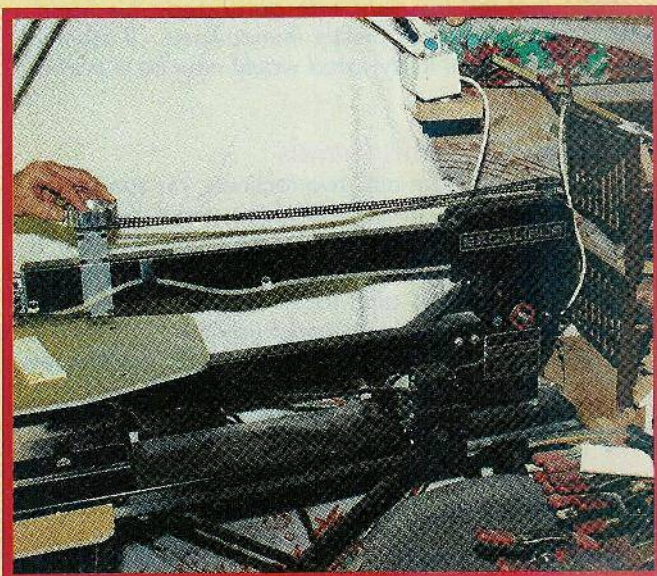
to hold the padded end of one of his fixtures, Rusty hangs it on the buckle of his suspenders while positioning the material and holding it tight against the guide strip of his radial arm saw.

One needs only to visit some of the various merchants in the Rockwall area to see

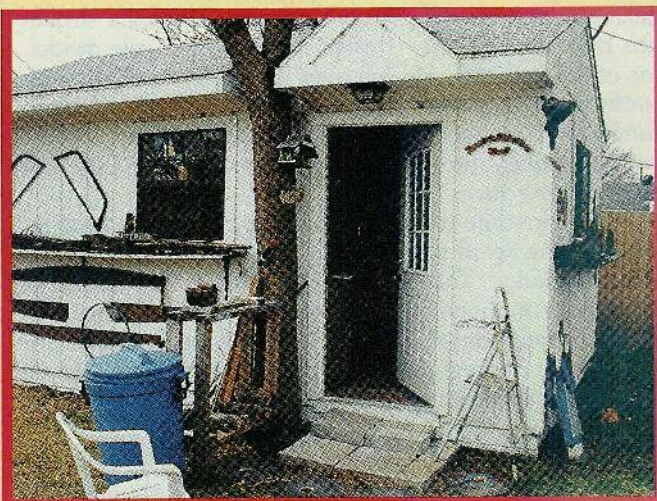
miniature reindeer. He also designed and built a dust collector for Rusty's planer.

A few words of advice

When asked what tips he would give to those who have similar obstacles to overcome, Rusty had much to offer. "Never say 'I can't' without first proving it to yourself. Always exercise caution and go 'all out' when it comes to good safety habits, especially when using improvised methods. If you are not completely convinced that a procedure is safe, ask someone to assist you. Don't rush and don't expect to overcome all of your obstacles in one day. I have spent a lot of time trying different approaches to getting a project done. Many times, they didn't work out or were unsafe, and I would have to start over. And most importantly, be patient. Patience with myself and the patience of my family have really been the biggest help of all." ☒



The Excalibur 30, a little ingenuity, and bicycle type chain and sprockets make blade changing a snap for Rusty.



J. H. "Rusty" Vaughn's backyard shop.



STAGE-COACH

*Designed by Scroller Ltd.
Painted by Joanne Lockwood*

on top behind the driver. The price of this coach was \$1100, including \$20 for ornate painting. The Concord's suspension system, called "thorough braces," consisted of multiple leather straps which supported the body of the coach. These straps acted as shock absorbers for the benefit of the team of horses. My, how transportation has changed!

Cut the coach

Before cutting the pattern pieces, found in Full Size Pattern Section No. 2, drill each piece first. Next, cut the coach interior pieces (A) with a No. 5 blade and glue them together. **Note:** you can also cut these as one piece from a 1-1/2"-thick piece of wood using a No. 7 blade.

Saw the coach exterior pieces (B), suspension pieces (C and D), cross bars (E), wheels (F and G), and axle keepers (H) to shape. **Tip:** stack cut all 1/8"-thick pieces in three layers. The top two layers will be fuzz-free, the bottom piece will tend to have chip-out.

For the wagon wheels, cut out all of the spoke areas first, then cut out the exterior wheel area.

Cut the luggage

Cut the trunks and suitcases (I, J, and K) to the dimensions indicated in the Bill Of Materials. Smooth any rough edges with very fine sandpaper. Attach heavy-duty staples to the tops of the suitcases for handles.

PAINTING INSTRUCTIONS

For this project, you do not have to seal the wood first—the color will soak into the wood, which gives it an added air of authenticity.

Paint the inside of the coach with Oaktone. When the paint has dried, you can glue the exterior of the coach (pieces B) to the interior (pieces A). Next, paint the top, seat, and side luggage areas with Autumn Brown.

Referring to Fig. 1, basecoat the sides of the coach with Naphthol Red Light. Basecoat the rails and supports with Black. Paint them carefully—you do not want to get the black paint on the red areas.

Sideload the angular shader with Naphthol Red Light and a touch of Black, then mix these colors together on the palette. Shade the remaining parts as shown in Fig. 2, and allow to dry.

With the liner brush and 14K Gold Gleams, apply the gold striping as shown in Fig. 3. If desired, add

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Wood of choice:</i>			
A	Coach interior	3/4 x 2-3/4 x 7-1/2	2
B	Coach exterior	1/8 x 3-1/4 x 7-1/2	2
C	Right suspension	1/8 x 3-1/2 x 6-1/2	1
D	Left suspension	1/8 x 2 x 6	1
E	Cross bars	1/8 x 3/8 x 2-1/2	2
F	Front wheels	1/8 x 3 x 3	2
G	Rear wheels	1/8 x 3-1/4 x 3-1/4	2
H	Axle keepers	1/8 x 3/8 x 3/8	4
I	Trunks	3/4 x 1 x 2	2
J	Large suitcase	1/2 x 1-1/4 x 1-1/2	1
K	Small suitcase	3/8 x 3/4 x 1	1

SUPPLIES

Tools: scroll saw with Nos. 2, 5, and 7 blades;
drill with bits

1/8"-Dia. dowel rod

Wood glue

Heavy-duty staples

Sandpaper, very fine grit

Palette

Delta Ceramcoat acrylic paints: Autumn Brown;
Black; Burnt Umber; 14K Gold Gleams; Light
Ivory; Naphthol Red Light; Oaktone; Pine Green

Loew-Cornell American Painter paintbrushes: No. 2
liner (Series 4350); No. 3 round (Series 4000); 1/2"
angular shader (series 4400); 1" wash brush
(Series 4550)

Black permanent marker, .05

Krylon matte finish spray No. 1311

INSTRUCTIONS

Introduction

This model of a Concord coach, manufactured by Abbott and Downing of Concord, New Hampshire, was a common method of transportation in the 1880's. It carried six passengers—four inside and two

your family's initial to the side of the coach—just pencil it in first. To add detail, use the black marker to make a few lines around the door and windows.

Paint the sides of the wheel spokes with Autumn Brown, then paint the rims with Black. The brake is painted Autumn Brown as well. Allow all parts to dry thoroughly.

As shown in Fig. 4, all of the baggage is painted in the same manner as for the coach as far as shading and detail are concerned. For the trunks, basecoat with 14K Gold Gleams mixed with a small amount of Autumn Brown. Shade with Burnt Umber, then add the latches with Black.

For the suitcases, basecoat with a mixture of Pine Green and Black. With Light Ivory, paint little “stickers” on each case, and write on them with the black marker. Shade around each sticker using a little Black and the angular shader.

When all parts are painted and ready for assembly, spray each with matte finish and allow to dry.

Assembly

When assembling the chassis parts as explained in the next few steps, follow the Assembly Drawing.

Slide the 1/8"-Dia. dowel through the left and right suspension (C and D). **Note:** the right side suspension has a driver's brake handle—this must go on the right side. Glue the chassis parts together and allow to dry thoroughly before mating it to the body. Glue and mount the cross bar tracks onto the top of the two suspensions, then glue and mount the coach body onto the cross bars. Slide one axle keeper on each end of the axle. These keepers prevent the axle from moving sideways so that the wheels do not rub against the coach body. Slide on each wagon wheel.

Place the luggage on top of the coach, and let your imagination take you off to the Wild West! 🐾

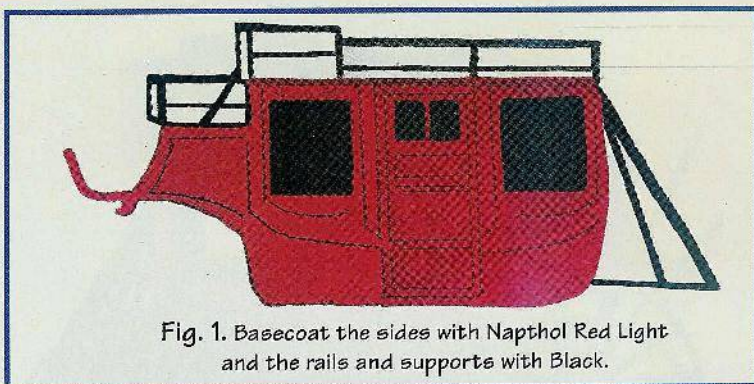


Fig. 1. Basecoat the sides with Naphthol Red Light and the rails and supports with Black.

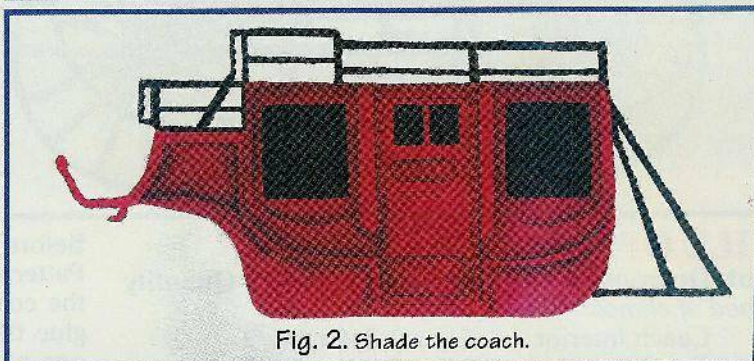


Fig. 2. Shade the coach.

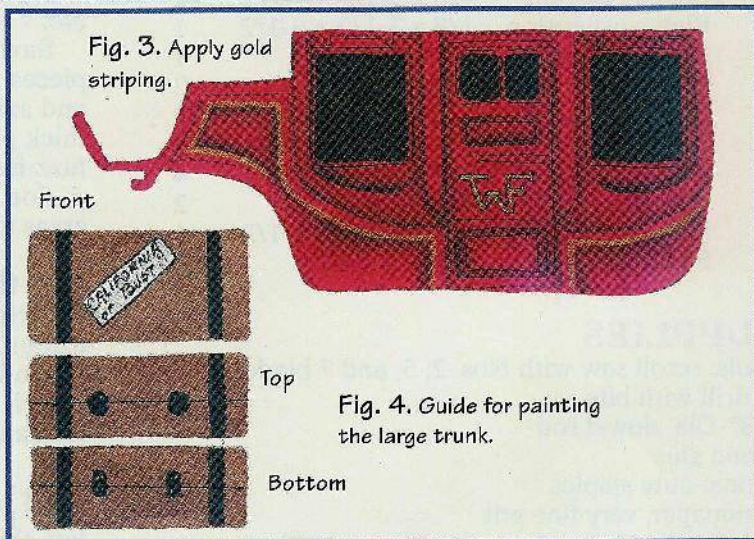


Fig. 3. Apply gold striping.

Front



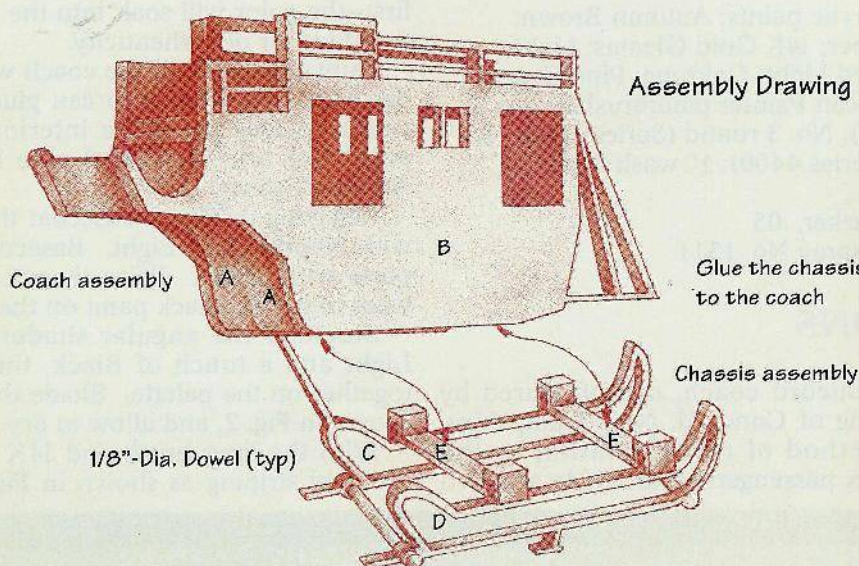
Top



Bottom



Fig. 4. Guide for painting the large trunk.



Assembly Drawing

Glue the chassis to the coach

Chassis assembly

Coach assembly

1/8"-Dia. Dowel (typ)

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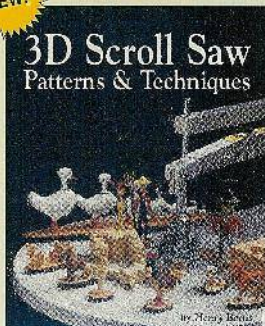
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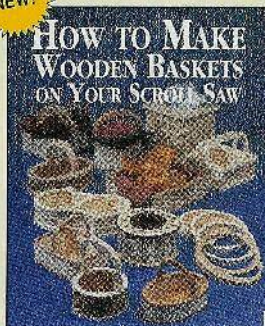
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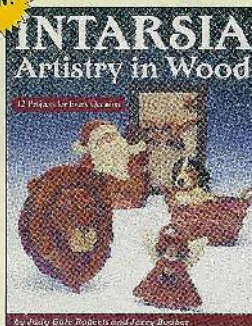
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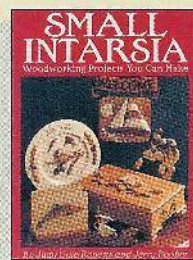
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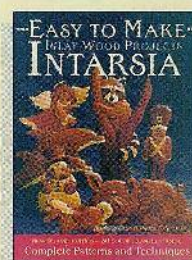
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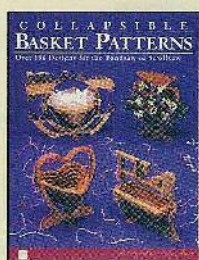


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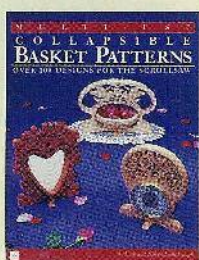


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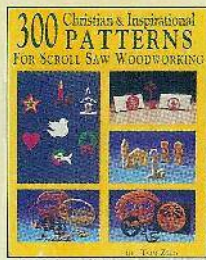
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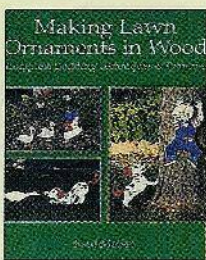
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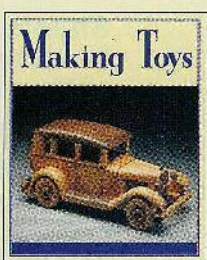
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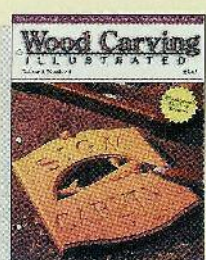
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BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Wood of choice:</i>			
Base assembly			
A	Front legs	1/8 x 3/4 x 4-1/2	2
B	Side legs	1/8 x 3/4 x 3-1/8	2
C	First floor	1/8 x 3-1/8 x 3-1/4	1
D	Base support	1/8 x 2-1/2 x 2-5/8	1
First section			
E	Front panel	1/8 x 2-1/2 x 2-5/8	1
F	Side panels	1/8 x 3 x 2-5/8	2
G	Braces	1/8 x 5/8 x 2-5/8	4
H	Back panel	1/8 x 2-1/2 x 2-5/8	1
I	Supports	1/8 x 1-1/2 x 2-1/2	2
J	Second floor	1/8 x 3-3/8 x 4-3/8	1
Second section			
K	Front panel	1/8 x 2 x 6-3/8	1
L	Side panels	1/8 x 2-3/4 x 6-3/8	2
M	Braces	1/8 x 3/4 x 6-3/8	4
N	Back panel	1/8 x 2 x 6-3/8	1
O	Supports	1/8 x 1 x 2	2
P	Third floor	1/8 x 3-3/4 x 4-3/4	1
Third section			
Q	Front panel	1/8 x 2-7/8 x 4-7/8	1
R	Side panels	1/8 x 3-3/8 x 3-3/8	2
S	Braces	1/8 x 3/4 x 3-1/4	4
T	Middle braces	1/8 x 3/4 x 2-1/2	2
U	Back panel	1/8 x 2-7/8 x 4-7/8	1
V	Supports	1/8 x 1-1/2 x 2-3/4	2
W	Roof panels	1/8 x 3-3/8 x 3-1/4	2
X	Pediment	1/8 x 4-1/4 x 5-5/8	1
Y	Crest	1/8 x 1-5/8 x 3-3/8	1

SUPPLIES

Tools: scroll saw; drill press with assorted bits including a 1-3/8" Forstner bit; table saw or similar saw

Temporary-bond spray adhesive

Sandpaper, various grits

X-ACTO knife or needle pick

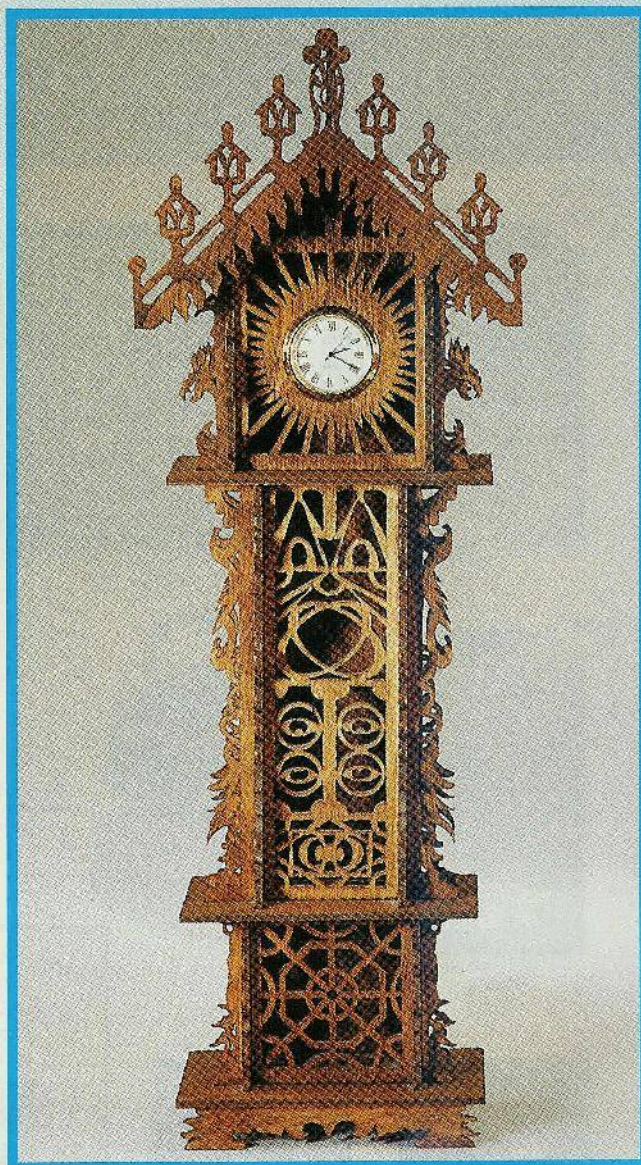
Clamps

Wood glue

Oil finish of choice

1-7/16"-Dia. quartz clock movement*

* Available from Steebar Corp., P.O. Box 980, SW-1 Andover, NJ 07821-0980; (973) 383-8918.



INSTRUCTIONS

A note on material selection

The Gargoyle Grandmother Clock pictured is made from 1/8"-thick oak and walnut. When choosing wood for this project, try to use stock with an attractive contrast.

Shape the components

Size your stock to the dimensions indicated in the Bill of Materials. All straightedged pieces can be cut on a table saw or similar saw. For the fretwork pieces, make photocopies of the patterns found in Full Size Pattern Section No. 2 and affix them to the wood with temporary-bond spray adhesive. Stack sawing is recommended where there are multiple pieces needed, such as for the braces and sides.

Drill small blade entry holes in the waste areas of all interior cuts. Drill a 1-3/8"-Dia. hole for the clock movement where indicated. Make all interior cuts first, then saw around the perimeter. When cut, peel the patterns from each workpiece, then sand to

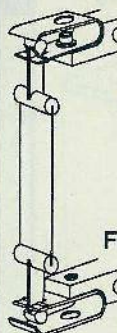
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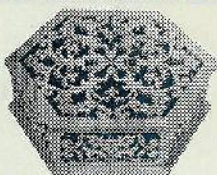


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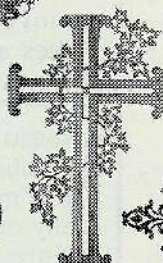
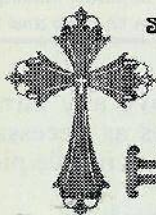
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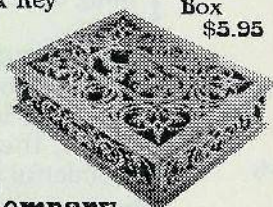
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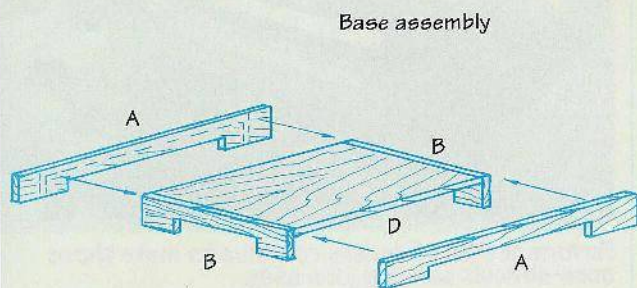


Fig. 1. Glue the side legs (B) to the base support (D), making sure they are square and flush on the sides and top. Next, glue the front legs (A) in place, making sure the top edges are flush. Sand the top and bottom flat if there is any mismatch, as these two surfaces must be parallel.

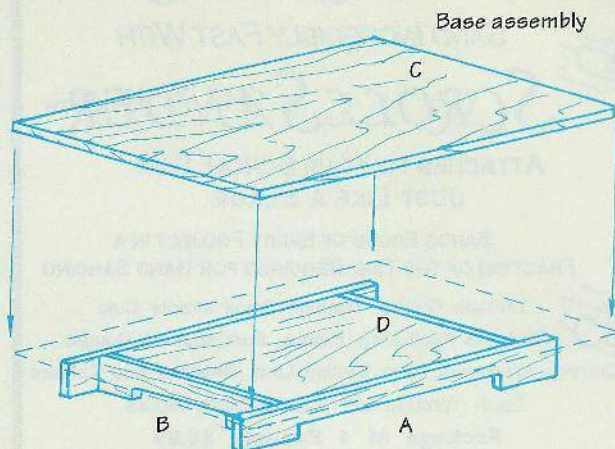


Fig. 2. Glue the first floor (C) to the base assembly. The first floor should be squarely centered on the base assembly.

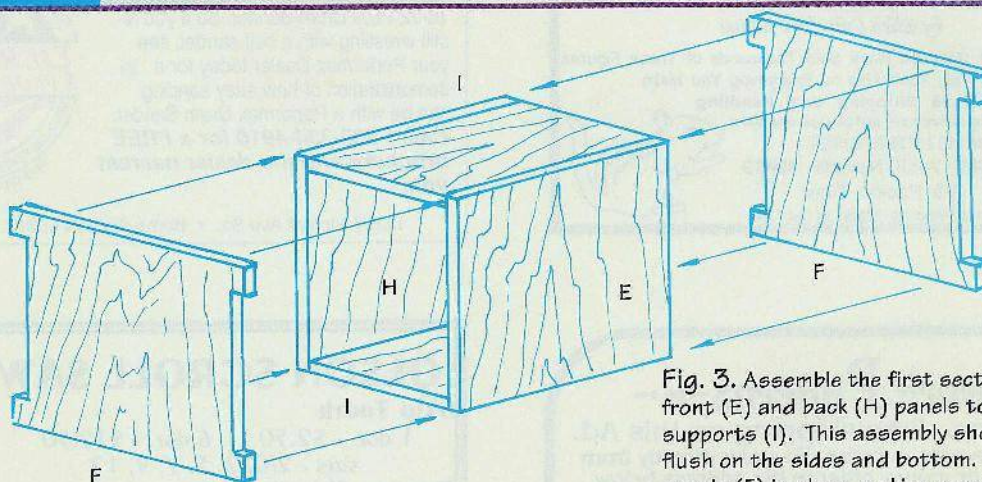
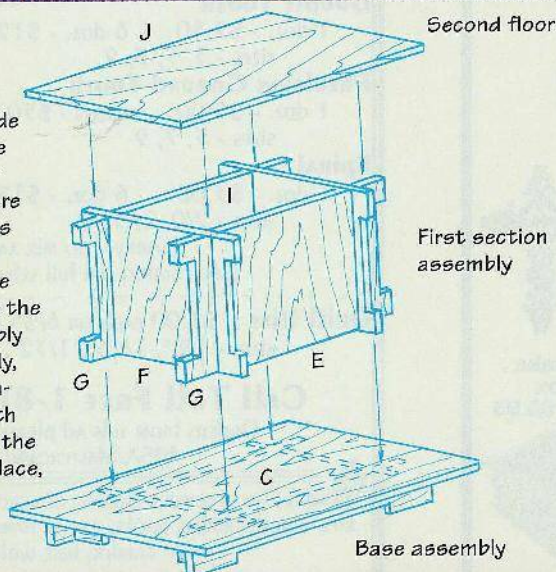


Fig. 3. Assemble the first section. Glue the front (E) and back (H) panels to the first section supports (I). This assembly should be square and flush on the sides and bottom. Glue the side panels (F) in place, making sure they are centered and flush on the top and bottom.

Fig. 4. Attach the braces (G) to the side panels (F). Sand the upper and lower surfaces so that they are flat and parallel. It is very important that both ends are square with the sides. Glue the first section assembly to the base assembly, making sure it is centered and square with the first floor. Glue the second floor (J) in place, also centered and square.



remove any burrs and clean up the pieces as necessary with an X-ACTO knife or needle pick.

Assembly

Assembling the Gargoyle Grandmother Clock may appear complicated, but it is really only a matter of repeating a procedure three times and gluing each assembly to the last. Take your time building the clock from the ground up. Refer to **Figs. 1 through 9** while assembling the clock:

Finishing

Apply an oil finish following the manufacturer's instructions, install the clock insert, then sit back and enjoy your wonderful new clock! ☒

Second section assembly

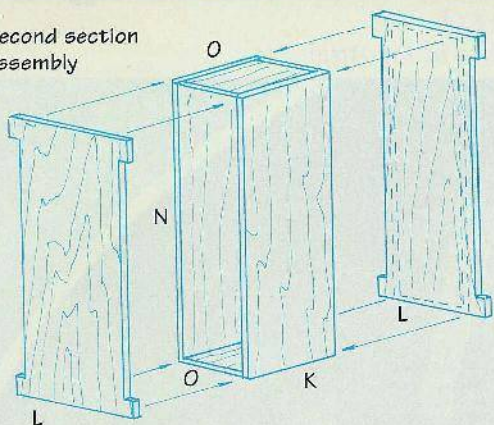


Fig. 5. Make the second section. Glue the front (K) and back (N) panels to the supports (O). Attach the side panels (L), again making sure that all components are flush and square.

Fig. 6. Attach the braces (M) to the side panels (L) as indicated. Sand both ends so that they are square with the sides and parallel. Glue the second (typ) section assembly to the first section assembly. Affix the third floor (P). All components should be centered and oriented squarely with the other assemblies.

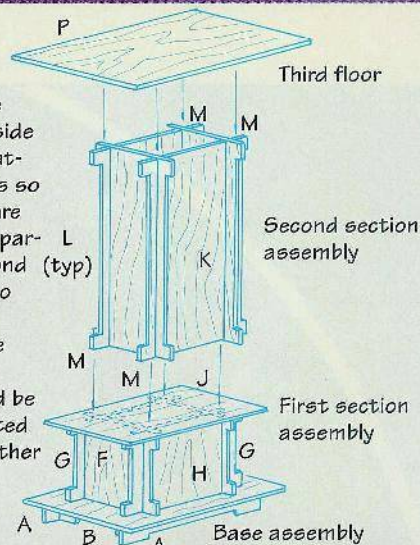


Fig. 7. Make the third section assembly. Glue the front (Q) and back (U) panels to the supports (V), then glue the sides (R) in place.

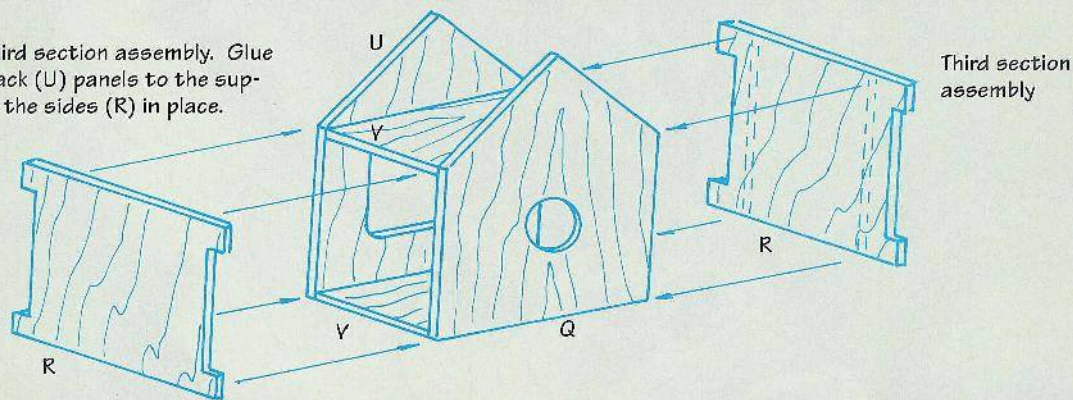


Fig. 8. Attach the braces (S and T) to the third section assembly. Sand the roof pitch to 45 degrees. Note: it is very easy to alter the roof pitch at this point, so be careful. Sand the bottom of the third section assembly so that all parts are flush, then glue it in place. Saw or sand a miter on the roof pieces (W) and glue them in place. Tip: a good way to clamp the roof pieces in place is with rubber bands. Wrap them around the roof pieces and third floor at the front and back of the assembly.

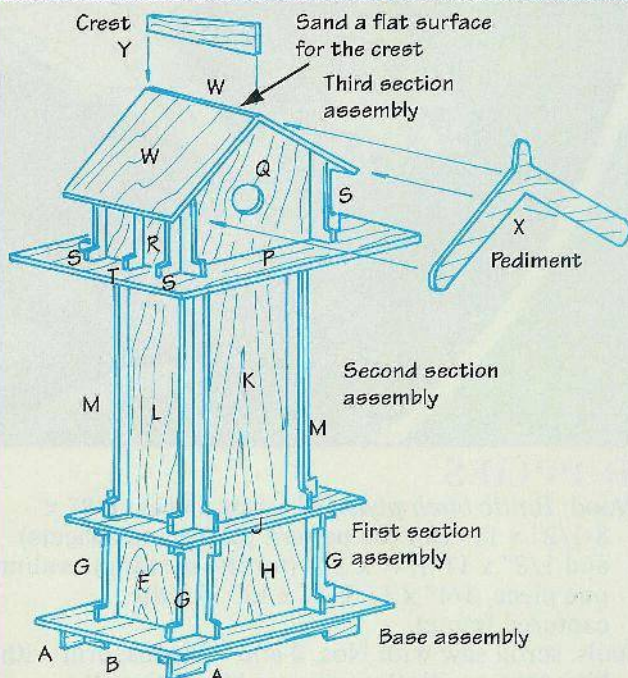
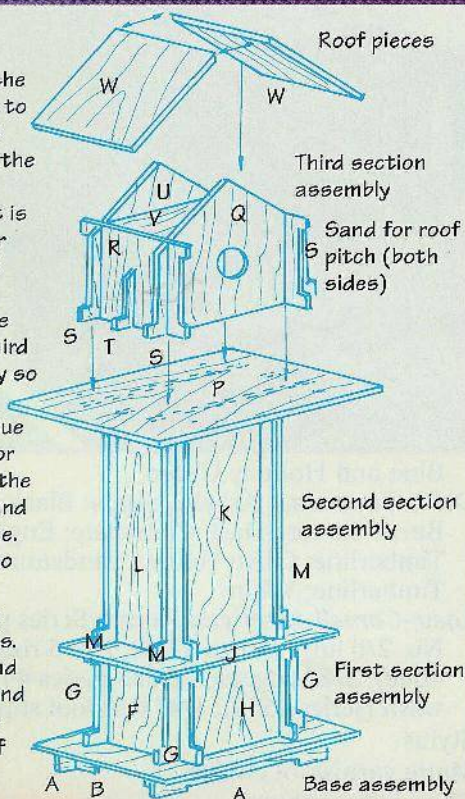
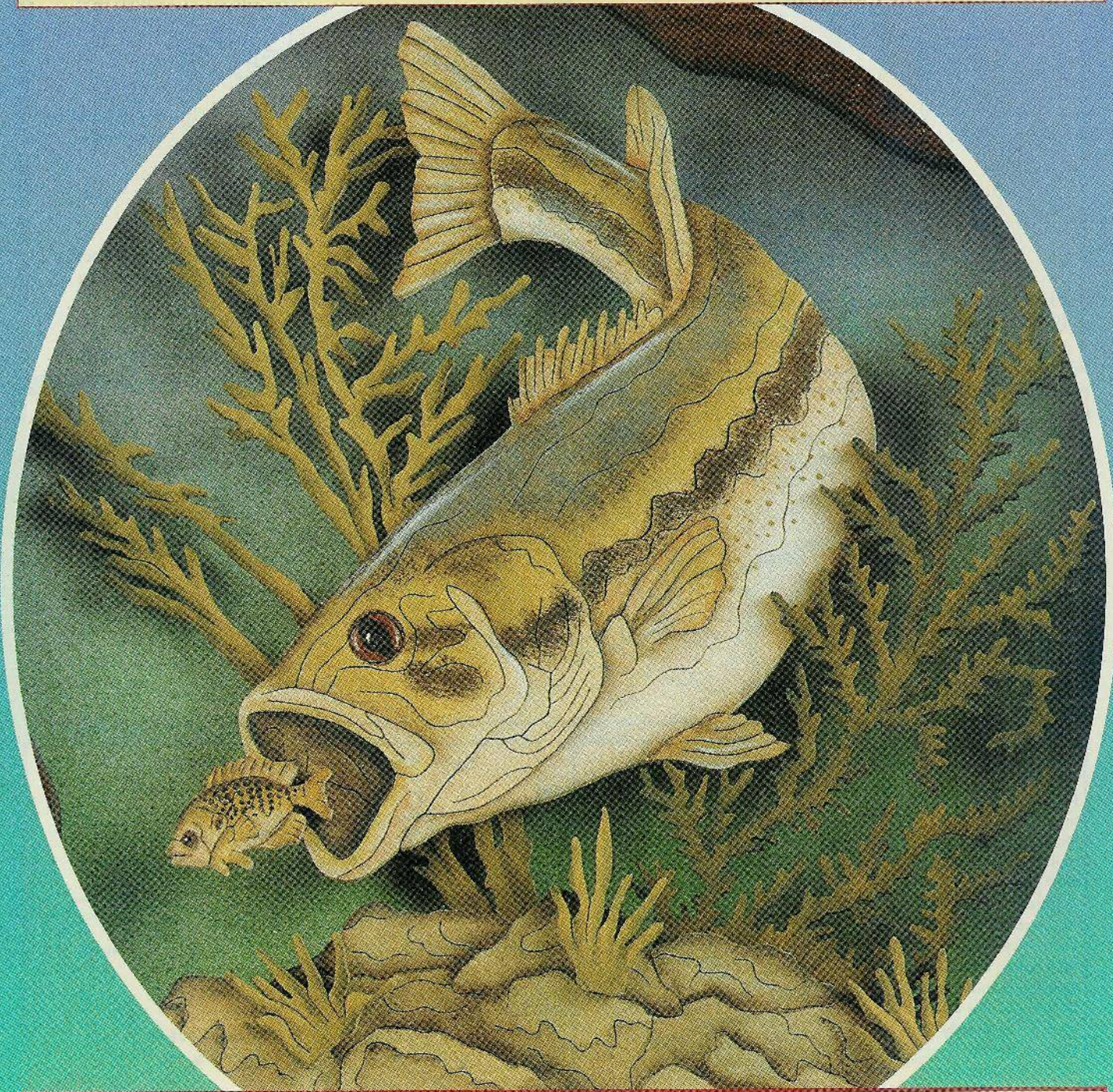


Fig. 9. Attach the crest (Y) and pediment (X). Sand a flat surface on the roof peak. Affix the pediment (X) to the front of the roof panels (W) and glue the crest (Y) in place, abutting it to the pediment (X).

"NATURE'S WAY" PLAQUE

Designed by Scroller Ltd.

Painted by Sheila Bergner of Toys in the Attic



SUPPLIES

Wood: *Baltic birch plywood* – two pieces, 1/8" x 8-1/2" x 11" (for the pattern pieces and spacers) and 1/8" x 11-1/4" x 12" (for the backing); walnut – one piece, 3/4" x 11-1/4" x 12" (for the captured frame)

Tools: scroll saw with Nos. 2 and 7 blades; drill with bits; router with Roman ogee bit (optional)

Temporary-bond spray adhesive

Small wood screws

Sawtooth hanger

Testors Visions AirPainting system and paints; Cool

Blue and Holiday Green

Delta Ceracoat Acrylic paints: Black; Black Green; Burnt Sienna; Dark Chocolate; English Yew; Light Timberline; Olive Yellow; Sandstone; Stonewedge; Timberline; White

Loew-Cornell American Painter Series paintbrushes*:

No. 2/0 liner (series 4350); No. 5 round (series

4000); 3/8" angular shader (series 4400); 3/4"

wash (series 4550); 1/4" deerfoot stippler (series 410)

Stylus

Matte varnish of choice

Clear polyurethane

For a FREE introductory catalog of scroll saw patterns, or for information about the Visions AirPainting system, contact Roy and Scott at Scroller, Ltd., 9033 S. Nashville, Oak Lawn, IL 60453, (800) 486-6053.

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INSTRUCTIONS

It takes a very steady hand...

This scene is fairly difficult to cut. The detail lines are very close together, making this an extremely challenging pattern. If you feel uncomfortable cutting some of the detail lines, you can stop short of completing them or omit some of them altogether without greatly affecting the finished cutout. A zero clearance table top is a must for cutting this pattern. Use masking tape over an area that has been cut to lend support to the work-piece.

Make the captured frame

Size the 3/4" walnut to the dimensions indicated in the Supplies list. With the Roman ogee bit, rout a decorative profile around the edge of the plaque if desired. Transfer the plaque pattern from Full Size Pattern Section No. 1 and drill a pilot hole inside line A. Thread the saw blade through this hole and cut out the interior waste area.

With a 1/16"-Dia. bit, drill a pilot hole on line B where indicated. Tilt your saw table to 4 degrees and cut around this line. If your table tilts to the left, start cutting in a counter-clockwise direction; if it tilts to the right, cut in a clockwise direction. **Note:** before cutting the internal ring, make a test cut on a scrap piece of wood first. A No. 7 blade works best for this task—a blade that is too thick will result in the ring being raised too high.

Once cut, the ring can be

pushed from the back side of the plaque until it locks in place. Apply a small amount of glue to both the plaque and the internal ring to fasten it securely.

Cut the pieces and spacers

Adhere the pattern, also found in Full Size Pattern Section No. 1, to the Baltic birch. Cut out the weeds (pieces 1 through 6) in a clockwise direction.

Cut out the rocks (piece 7), beginning the cut at the point indi-

cated. Cut out all of the internal details you can reach from this point. When all detail lines have been cut, back the blade out to the starting point and follow a clockwise cutting path. While continuing clockwise, saw out all of the internal detail lines as you come to them, until the piece is completely cut out. Next, following the same steps, cut out the fish (pieces 8 and 9), then cut out the spacers.

When cutting each pattern piece, leave approximately 1/2" of

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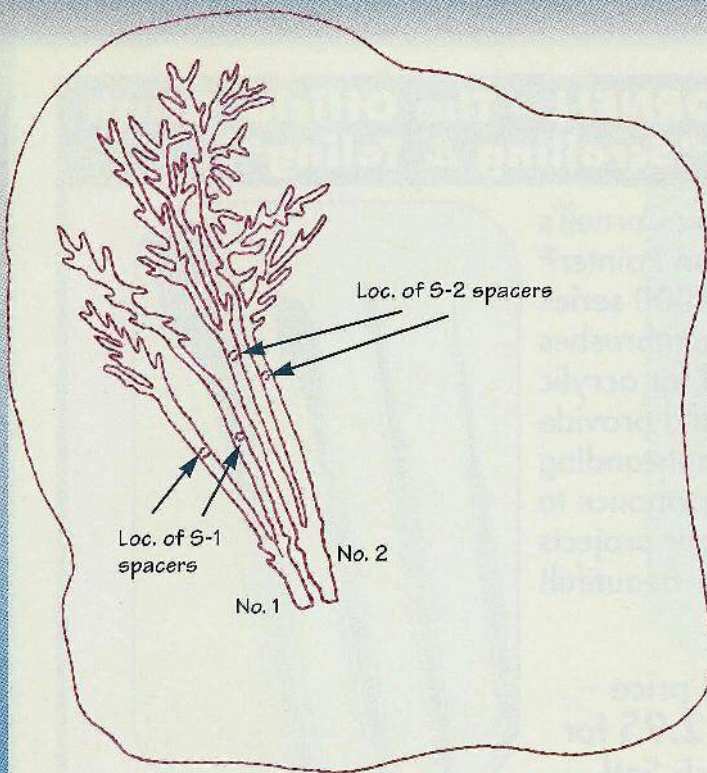


Fig. 1. Glue the spacers (S-1 and S-2) to the backs of weeds No. 1 and 2, then glue them to the backer board.

Fig. 2. Glue the rock bass (No. 8) in place on the front of the largemouth bass (No. 9) and a stack of four S-9 spacers to the back. Attach the bass to the backer board.

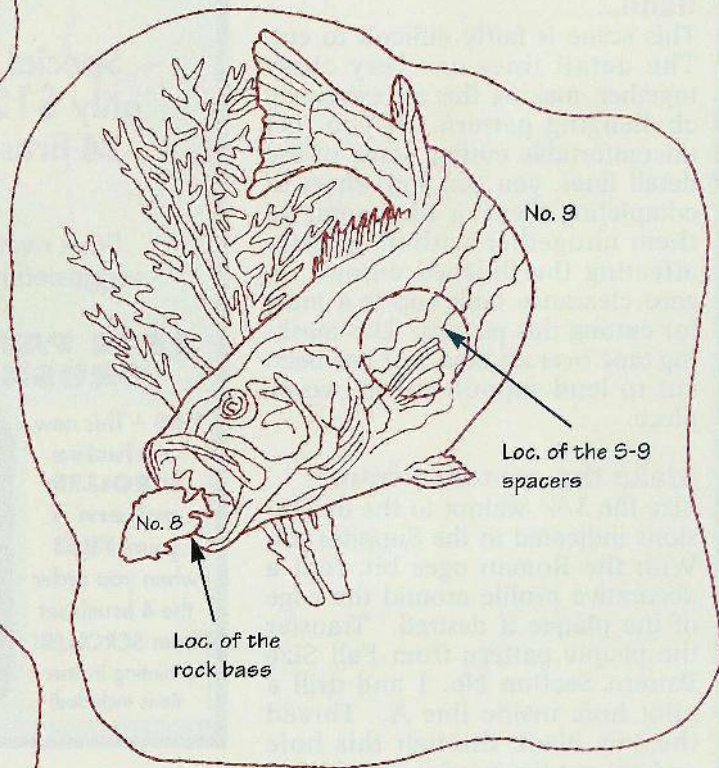
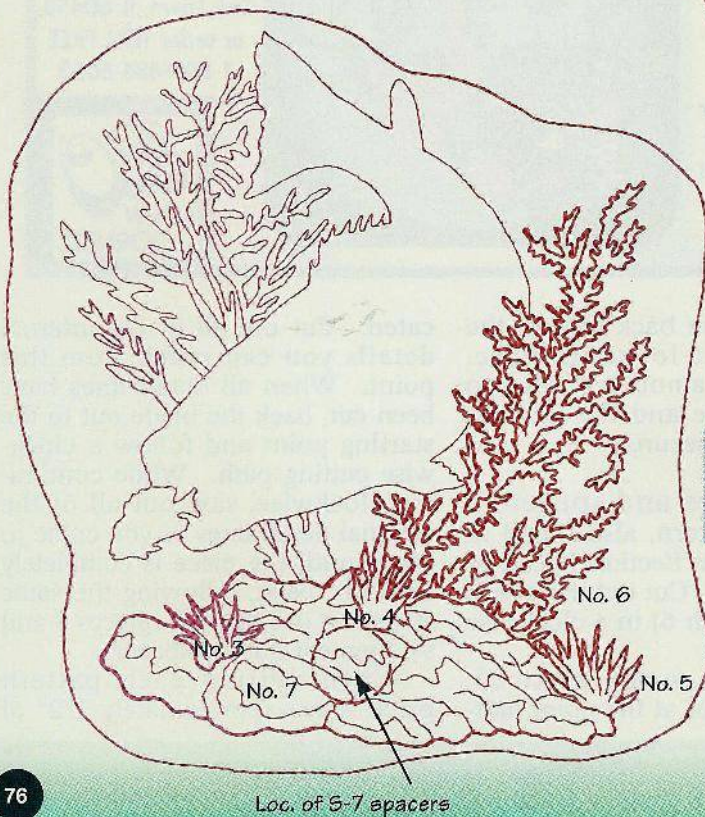


Fig. 3. Glue weeds No. 3, 4, and 5 to the front of the rocks (No. 7) and weed No. 6 to the back. Affix a stack of seven S-7 spacers to the back of the rocks and glue in place on the backer board.



wood around each pattern piece until the interior cuts are completely finished. This will add support to the workpiece.

PAINTING INSTRUCTIONS

Before you begin...

Please read through all of the instructions before embarking on the painting part of this project. In painting this design, you will be using the Painting Instructions and the Painting Terms and Techniques Sidebar, as well as referring to the color photograph. Follow these 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. Whether you're an experienced painter or this is your first real attempt, you will be able to create a beautiful picture and have fun as well.

Note: using the *Testors Visions AirPainter* will make several of the steps here easier and faster, and will result in a more professional looking project. You can easily mix any of the *Delta* paints from the Supplies list in the empty bottle that comes with the *AirPainter*—simply mix three parts water to one part paint, then use the *AirPainter* as directed. This will result in soft, transitional backgrounds when using more than one color, and will basecoat your pieces without oversaturating them, which could warp or break the fragile pattern pieces. The *AirPainter* also cuts your basecoating time from hours to minutes. If you do not have an *AirPainter*, the 3/4" wash brush can be used.

Paint the background

Using the *Testors AirPainter*, basecoat the backer board with Cool Blue, then spray the lower half of the board with Holiday Green so that it gradually fades into the Cool Blue for the upper half.

Paint the rock bass

Begin by basecoating the rock bass (No. 8) in Sandstone. With the

1/4" deerfoot stippler, stipple Olive Yellow on the upper half of the body, on the tail fin, and on the top and bottom fins.

With the 3/8" angular shader, float shade Dark Chocolate over the top of the back, around mouth and gill, and to show the ribs on the fins and tail. Using the No. 5 round, paint the dot on the gill with Dark Chocolate.

Float shade a tiny bit of Burnt Sienna on the top fin and edge of the tail fin with the 3/8" angular shader.

Using the stylus, paint the pupil on the eye with a small Black dot, then follow the pattern to add the small dots on the upper body with Dark Chocolate. Next, add in the small White highlight dot on the pupil with the No. 2/0 liner.

Paint the largemouth bass

Basecoat the largemouth bass (No. 9) in Sandstone. With the 1/4" deerfoot stippler, dry brush the entire upper half of the body and head, as well as the tail and fins, with Light Timberline. Use the

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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 with this technique.

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.

photograph as a guide.

Basecoat the eye with Burnt Sienna and the No. 5 round.

Dry brush the top back of the fish with Dark Chocolate, painting very heavily on the top of the fish and gradually fading into the Light Timberline about two thirds down the top of the body.

Float shade Dark Chocolate along the top of the body, where the body meets the tail and fins, around the gill, around the outside of the mouth, lightly around the eye, and inside the mouth with the 3/8" angular shader. Paint the inside of the mouth very lightly, allowing a bit of Sandstone to show through in the middle.

Float shade Dark Chocolate on the ribs of the fins and the tail, and lightly under the belly of the fish.

Stipple Dark Chocolate along the center body and head to form stripes down the middle of the bass.

With the No. 5 round, basecoat the pupil of the eye with Black, then refloat the inner mouth with Black.

Dry brush the belly and underside of the fish and lower gills with White. Next, float shade White around the mouth, on the ribs of the fins and tail, on the inner gill line, and as a highlight on the top of the body with the 3/8" angular shader.

With the No. 2/0 liner, paint White highlights on the eye.

Lightly float shade Burnt Sienna around the fins and tail where they meet the body. Float shade a line on the lower lip as well.

Using the stylus, paint dots on the underside of the body, as shown in the photograph.

Paint the rocks

Basecoat the rocks in Stonewedge with the 3/4" wash. Float shade the rocks in Dark Chocolate, using the photograph as a guide.

Paint the weeds

Basecoat weeds No. 1, 2, 3, 4, and 5 in Light Timberline and float shade the undersides in English Yew. Basecoat weed No. 6 in Timberline and float shade the underside in Black Green.

Assembly

Referring to Figs. 1, 2, and 3, glue the pieces and spacers to the backer board as shown.

Attach a sawtooth hanger to the back, and enjoy a bass filet for dinner—it's nature's way, after all. ☒

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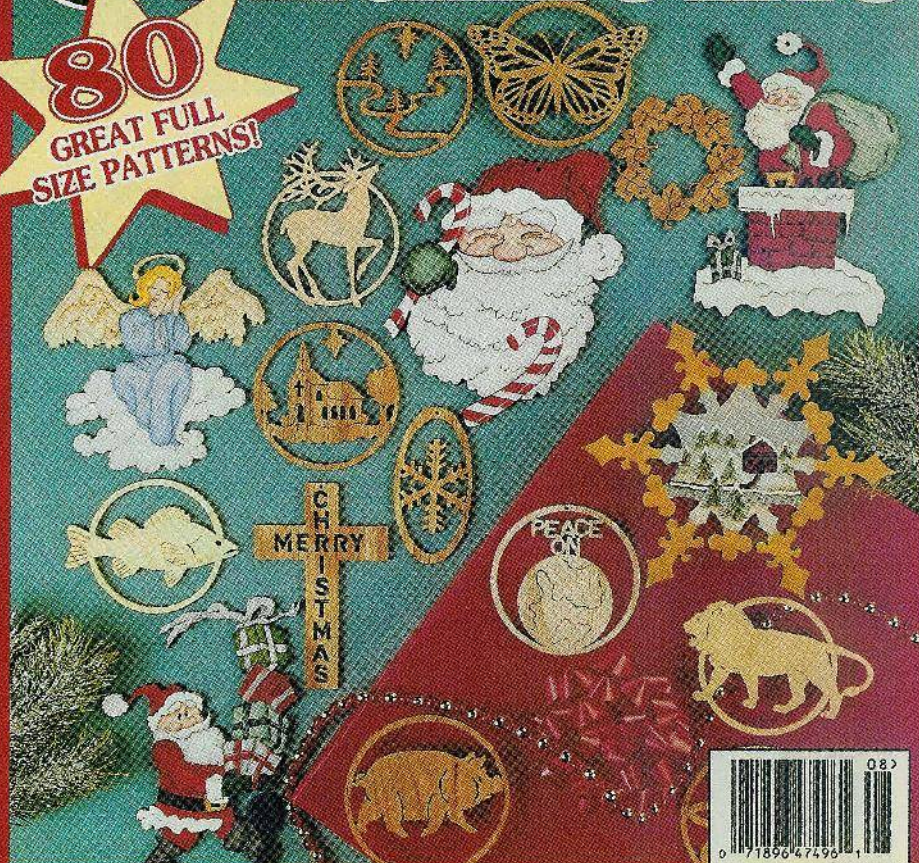
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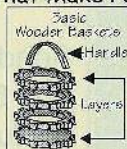
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INSTRUCTIONS

A note on material selection

The species of wood stated in the Supplies list are the woods used for the Impala in the photograph. However, these are merely suggestions—the list need not be followed precisely. Each Impala you cut will look different, and to take that one step further, you can use any species of wood you desire to create your own completely original work of art. When selecting your stock, however, be attentive to grain patterns, as carefully planning the placement of the grain makes a



SUPPLIES

Wood: *walnut* – 3/4" x 6" x 18" (for the horns, eyes, nose, and other dark pieces); *butternut* – 3/4" x 8" x 24" (for the outer ears, face and neck); *aspen* – 3/4" x 6" x 12" (for the white pieces); *Plywood* – 3/4" x 14" x 14" (for the head and horn base)*

Tools: scroll saw with No. 7 reverse tooth blade; drill press with bits including a 3/8" roundover bit, sanding drums of various diameters, and flutter wheels**; 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

Small awl or upholsterer's regulator****

Masking tape

Wax paper

C-clamps

Dark brown paint or stain

Krylon No. 1311 matte finish spray

Hydrocote high-gloss finish

5-minute epoxy

Sawtooth hanger



Fig. 1. Break the pattern down into manageable units. Make the grain work for you; lay out the pieces around knots and use wood with interesting figure. Hint: white transfer paper on dark wood makes cutting lines easy to see.

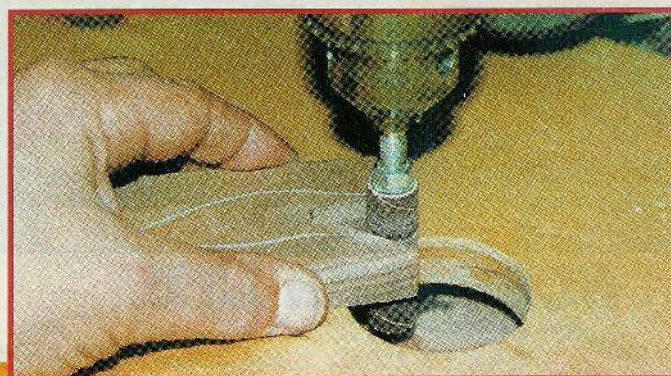


Fig. 2. Sand the cut edges smooth and at 90 degrees.



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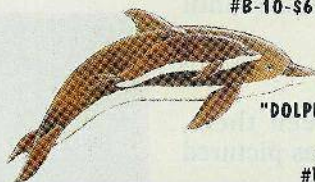
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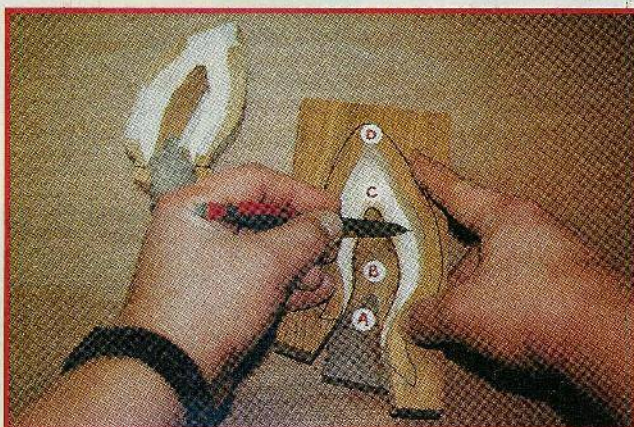


Fig. 3. Use the edge as a template to draw an accurate cut line on the adjoining piece.



Fig. 4. Pieces on the same level can be glued up as you go.

huge difference when attempting to make your Impala look lifelike.

Tracing the pattern

With a sharp pencil, transfer the pattern, found in Full Size Pattern Section No. 1, onto tracing paper. Rather than tracing the entire project on one large sheet, break it down into easily handled units, such as the horns, ears, face, and neck (see Fig. 1). Since each is made as a separate unit and small pieces of wood are used, this is the most efficient way to trace a larger intarsia project onto your wood.

Cutting and fitting the pieces

As each piece is cut, knock off the burr on the bottom with a sanding block. This insures that the pieces will lay flat, achieving an accurate fit. **Note:** a scroll saw blade with reverse teeth, as suggested in the Supplies list, virtually eliminates the burr. Sand the cut edges on a drill press set up with an auxiliary table and sanding drum or an oscillating spindle sander (for instructions on building your own intarsia tools, see the August '97 issue of *Creative Woodworks and Crafts*). Sanding drums measuring 2" to 3" long and 1/2" to 2" in diameter with medium (100 grit) sleeves will do a good job.

Sand the edges of the cut pieces (see Fig. 2). Position each part on top of the piece it will adjoin and trace an accurate cut line with a sharp pencil as shown in Fig. 3. Make the cut with the blade just to the outside of the pencil line. Sand the cut

edge to the pencil line, test fitting the piece periodically to achieve a virtually gapless joint. Work on a smooth surface so that the pieces will lay flat. As you cut and fit the pieces, hold them together with masking tape on both sides. This will keep them rigid and in position.

Adjoining pieces remaining on the same level can be edge glued as you go along. Glue pieces A, B, and C, which are all on the same level, together with the 5-minute epoxy. Fit piece D to the assembly and just tape in place, as it will be contoured differently (see Fig. 4). **Note:** leave extra material on the ear where it joins the head so that all four pieces can be fitted to the head as one large piece, as shown in Fig. 5.

In areas too confined to fit a pencil, scribe a cut line with a small awl. Always cut out the confined area first, then trace this onto the piece that can be easily sanded to fit.

Repeat the cutting, fitting, and taping procedure until the head and horn unit is complete.

Making the horns

Although the horns contain 25 pieces between them, they're really quite easy to make. Lay them out as pictured in Fig. 1, then fit the base to the head.

Sand each segment, rounding the edges and tapering the top edge approximately 1/8". Position each shaped piece next to the one it adjoins and draw a contouring guide line on each side (see Fig. 6). Repeat this procedure up each horn.

Contouring

Once all of the pieces have been fitted and the shims have been glued to the backs as indicated with carpenter's glue on the pattern, begin to contour each piece. Refer to **Drawing No. 1** as well as the photographs as a guide.

Begin with the ears. Sand the glued up inner unit with a 3"-long x 2"-Dia. sanding drum to create a concave depression about 1/8"-deep (see Fig. 7).

Replace the shaped inner ear unit and draw a contour guide line on the edge of the outer piece, then sand at an angle to the line.

With the horns and ears in place, draw pencil lines to the side of the head, as shown in Fig. 8. Use these lines as guides and avoid sanding into them. However, if you do sand the piece too much, just sand the adjoining piece down a little more so that they flow together as though from one piece of wood.

When contouring with the sanding drums is complete, smooth the pieces with a flutter wheel assembly (see Fig. 9). Use the edge of the wheel and light pressure for best results.

Gluing the project together

Spread wax paper on a flat surface and lay out your project on top. Keep the glue toward the back side of each piece to avoid squeeze-out which will mar the surface. Using a bellows-type dispenser filled with carpenter's glue gives you good control during application. **Note:** place the eyes on the piece to insure proper alignment of the other pieces, but do not glue them at this time.



Fig. 5. Cut and fit the ear assemblies.



Fig. 6. As each horn segment is shaped, mark a contour guide line on the piece it adjoins.

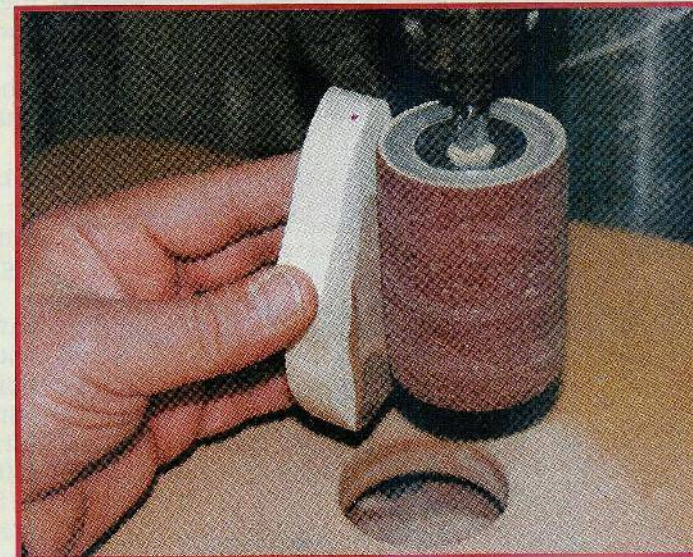


Fig. 7. Use a drum sander to sand the inner sections of the ears slightly concave.



Fig. 8. Draw profiles of the completed horn assemblies on the head.



Fig. 9. A flutter wheel quickly smooths contoured pieces.

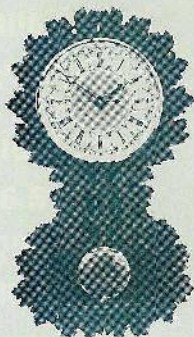


Fig. 10. The plywood base is ready to be cut at a 15 degree angle toward the back surface and then edge glued to the neck assembly.

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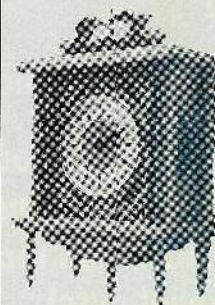
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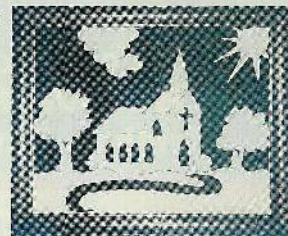
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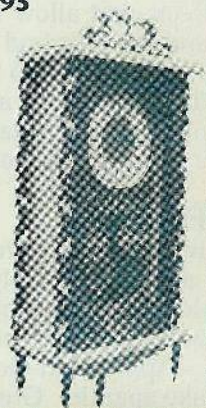


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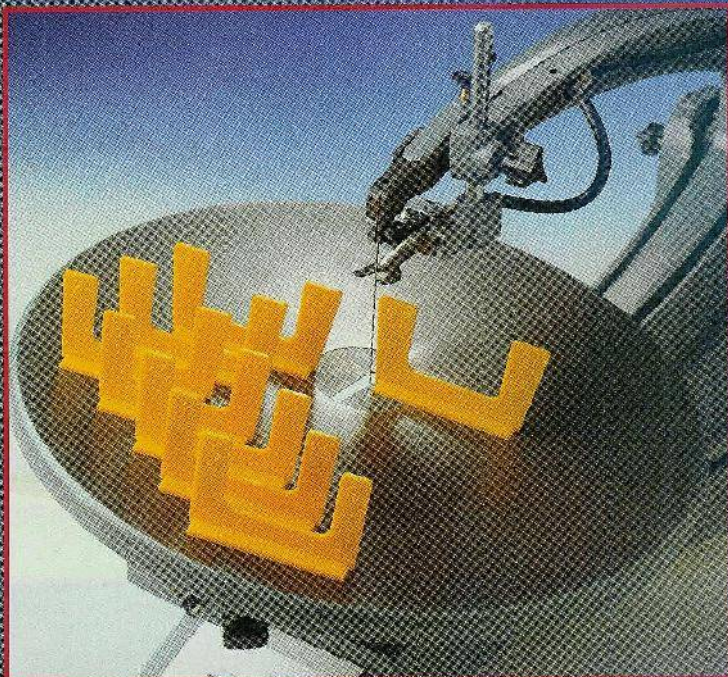


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Assembling the neck

While the glue dries on the head unit, cut and fit the plywood base to the neck but do not glue it in place at this time. Position the head on the neck unit and trace its outline on the plywood. Cut the plywood at a 15 degree angle toward the back and 1/8" inside of the traced line as indicated by the red line in Fig. 10. Paint or stain the plywood edge dark brown.

Rout the edges of the neck with a 3/8" roundover bit, but do not rout the edge where the plywood joins the neck. Sand the edges smooth, glue the plywood to the neck, and allow to dry. Sand the joint between the neck and the plywood until it is smooth.

Apply glue to the plywood except for the areas where the eyes will be attached, and use C-clamps and scraps of plywood to protect the face while drying. This will insure a good bond (see Fig. 11).

Finishing

Brush or vacuum the surface of the Impala to remove any sawdust. Apply two to three coats of matte finish depending on the hardness of the wood, lightly sanding with 320 grit sandpaper between each coat.

Apply high-gloss finish to the eyes so they emit a life-like sparkle. Glue the eyes in place, then affix a sawtooth hanger to the back.

Hang this Impala above your fireplace and tell about your exciting hunt...for just the right wood! ☑

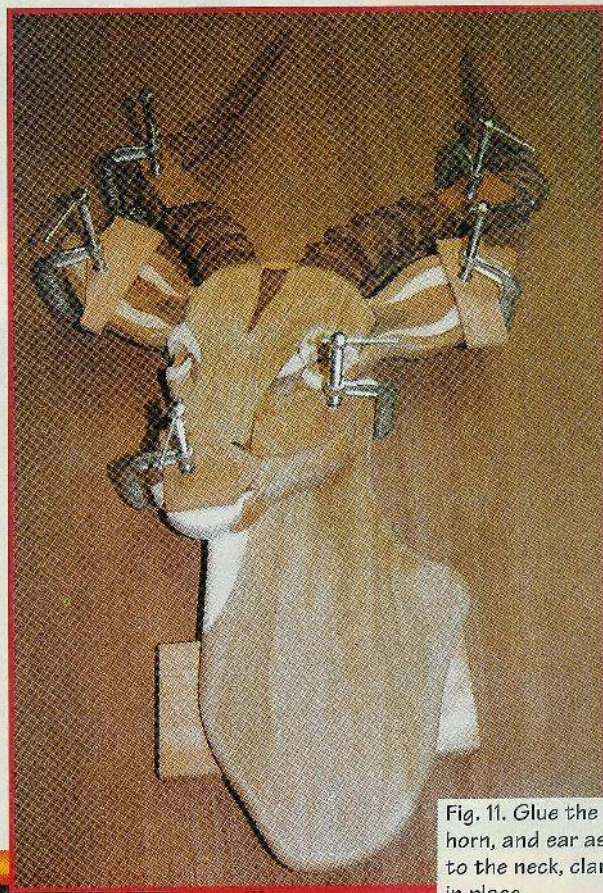
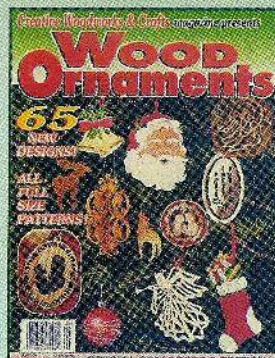


Fig. 11. Glue the head, horn, and ear assembly to the neck, clamping it in place.

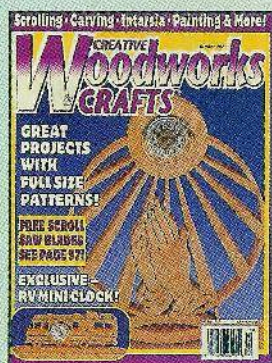


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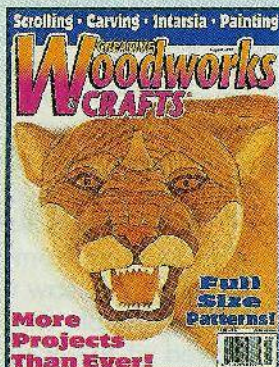
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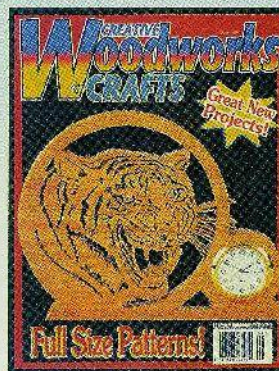
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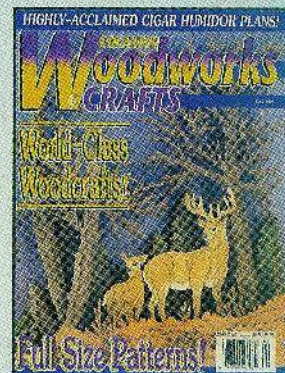
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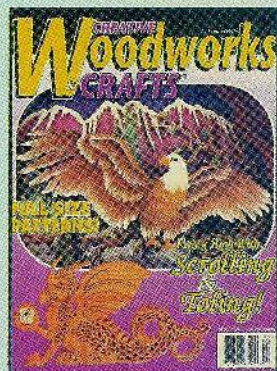
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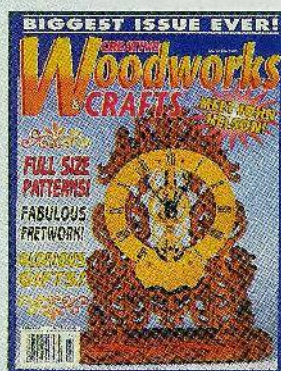
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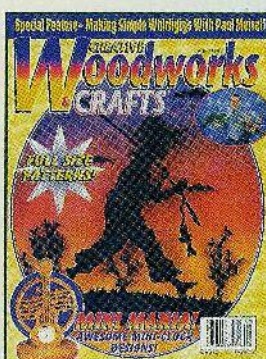
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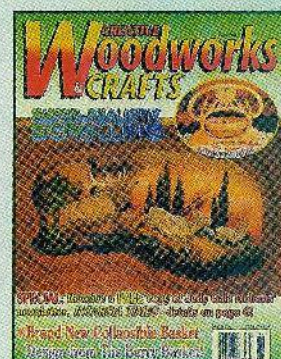
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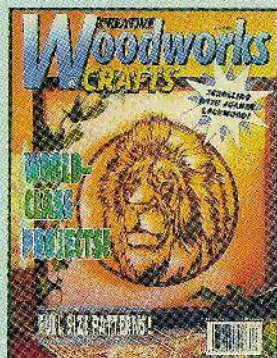
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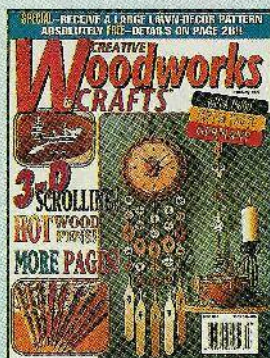
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SW



Galen Erdley, creator of the S.A.G.E. scroll saw.

The S.A.G.E. Scroll Saw Story

In 1979, Shirley and Galen Erdley started on a road to adventure neither of them would have

ever thought possible. Their children raised and grandchildren abounding, the pair led a full life in the small country town of Highland, Kansas. Then they decided that it was time to claim something solely for themselves.

The road to Missouri

While on a trip to Arkansas, searching for materials with which to construct their dream house, the Erdleys happened to pass through Branson, Missouri. Not pressed for time, they spent a few days in Branson and fell in love with the area. While there, Shirley also discovered an interest in woodcrafting.

More trips followed, and with each excursion the two became a bit more attached to Missouri, until they finally decided to build a summer home there and start a business.

Some sage advice

In their travels, Shirley and Galen met a man who had built his own scroll saw. He offered the Erdleys, who were fascinated by this possibility, tips on constructing one for themselves. They purchased some of the parts he was selling and began drafting the plans for their first saw.

In 1984, S.A.G.E. (for Shirley and Galen Erdley) Creations was born. Its first home was a small shop near Branson. During this time, sons Rick and Mike had also moved to Missouri to help run the business. Galen had by now completed his homemade

scroll saw, which Mike was immediately taken with. From then on, he scrolled most everything, until his untimely death in 1986.

Eventually, the Erdleys moved into a house with a workshop, and Rick, determined to take Mike's place, taught himself to use the scroll saw. His determination finally paid off, and within a year he became an excellent scroll sawyer.

In 1987, the Erdleys again moved their shop, this time to Mutton Hollow, Missouri. Naturally, they brought their homemade scroll saw with them. The S.A.G.E. saw was such a novelty that it helped draw people into the shop. The Erdley family stayed at this location for two years, with

Galen improving upon his saw design all the while. After a few more improvements, Galen sold his first scroll saw.

Another move brought the shop to Engler's Block, a craft mall in Branson; this proved to be a very profitable venture. Galen's scroll saw began to sell so well that they had a six-month waiting list for orders. Rick, still diligently working on his scroll sawing techniques, became well-known in the region for his talents, a combination of both his determination and the precision saw on which he worked.

The S.A.G.E. scroll saw comes with an 18" arm and is built entirely of oak, save for the blade, the motor, a few screws to hold it all together, and some necessary hard-

ware. Each saw is individually numbered, and is renowned for its lack of vibration. Each saw takes approximately two weeks to build, and at \$795 is really quite a bargain.



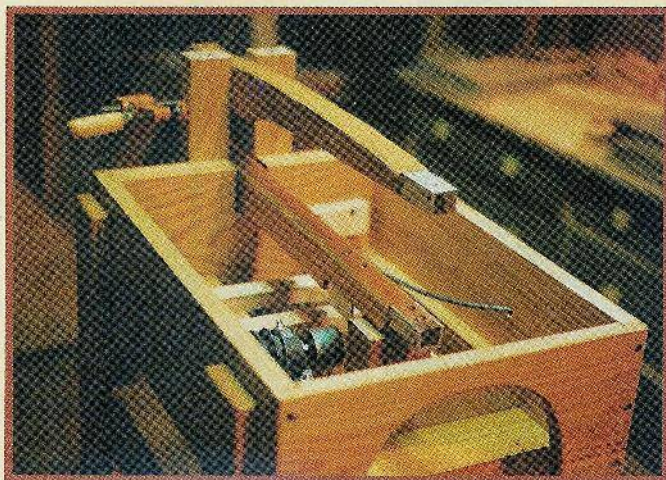
The S.A.G.E. scroll saw is built almost entirely of oak, and each is individually numbered.

Passing on a legacy

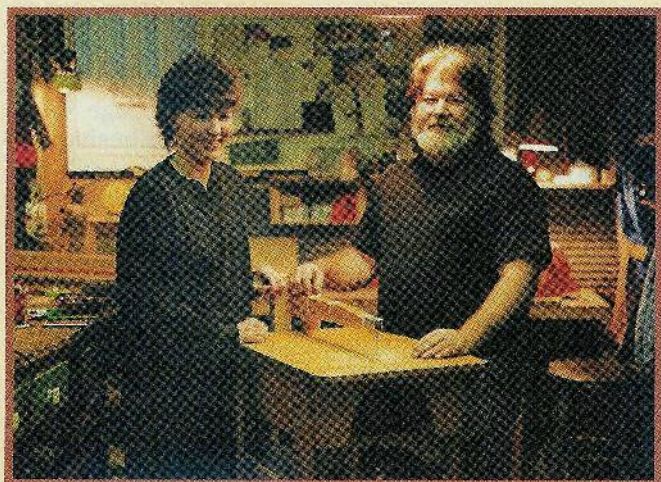
In December of 1993, Galen was diagnosed with cancer. He had just contracted with Randy Brungardt, who owned two S.A.G.E. saws himself, to build an improved version of their saw from plans drafted by Shirley's brother, Martin Kaufman (an architectural engineer), and Galen. Shirley's daughter, Terri, moved in with the Erdleys to help out, and Galen hired Randy permanently to build the saws and to train Terri in the business. In February of 1994, Galen succumbed to his illness.

Shirley was determined to keep Galen's memory alive, so with her help, Terri took over the business, renaming it G & T Oak Tools (for Galen and Terri). At present, Terri and Randy build the saws, of which there are now more than 700 in use from coast to coast and as far away as Germany, each one a tribute to Galen Erdley. ☐

To learn more about the S.A.G.E. scroll saw, contact: G & T Oak Tools, P.O. Box 1094, Branson West, MO 65737, (417) 272-3800.



Solid construction makes the S.A.G.E. scroll saw renowned for its performance.



Terri, Randy, and a completed S.A.G.E. scroll saw.

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D	Base	1/4 x 1 x 2-1/2	1
E	Finial back	1/4 x 5/8 x 7/8	1
F	Finial front	1/16 x 5/8 x 1-1/2	1
G	Grille	1/16 x 1-3/8 x 1	1

SUPPLIES

Tools: scroll saw; drill with bits including 1-3/8"-Dia. and 1"-Dia. Forstner bits
 Temporary-bond spray adhesive
 Wood glue
 Small wire brads
 Finish of choice (optional)
 One 1-7/16"-Dia. mini clock insert*

*Available from Quartz Concepts, (800) 771-8463; 21352 Nordhoff St. Unit 114, Chatsworth, CA 91311.

INSTRUCTIONS

Cut the pattern

Transfer the full size patterns, found on page 92, to the wood with temporary-bond spray adhesive and cut the components to shape. The four feet (C) and finial pieces (E and F) can be stack sawn. Fasten the pieces together with several small wire brads driven into areas that will later be cut away.

Separate the finial sections and cut across the 1/4"-thick section where indicated on the pattern. Apply glue where necessary, realign both sections, and allow to dry, as shown in Fig. 1.

Assemble the clock

Referring to Fig. 2 and Drawing No. 1, apply glue to the finial and adhere it to the frame where shown.

Fig. 1. Finial assembly.

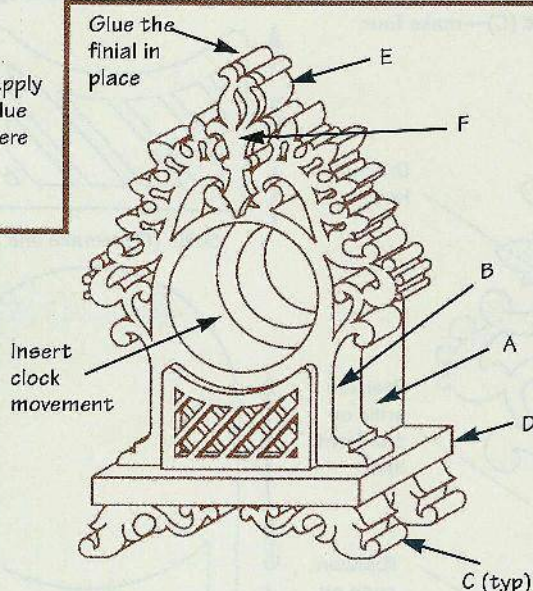
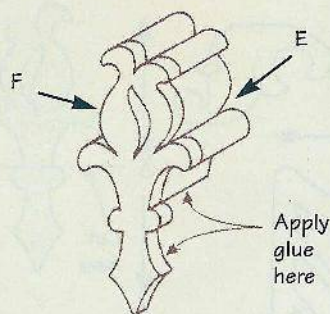
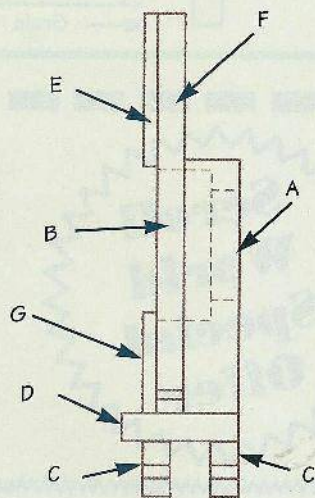


Fig. 2. Assembly view of the clock.



Drawing No. 1—Side view of clock.

Glue the grille (G) in place on the frame, then glue the frame assembly to the base and the feet to the underside of the base.

If the clock displays a slight rocking motion, place a sheet of sandpaper on a flat surface and carefully sand the bottoms of all four feet simultaneously until level.

Apply finish of choice if desired, then install the mini clock insert.

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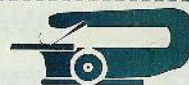
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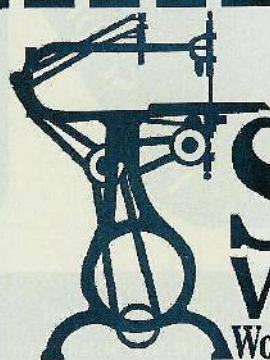
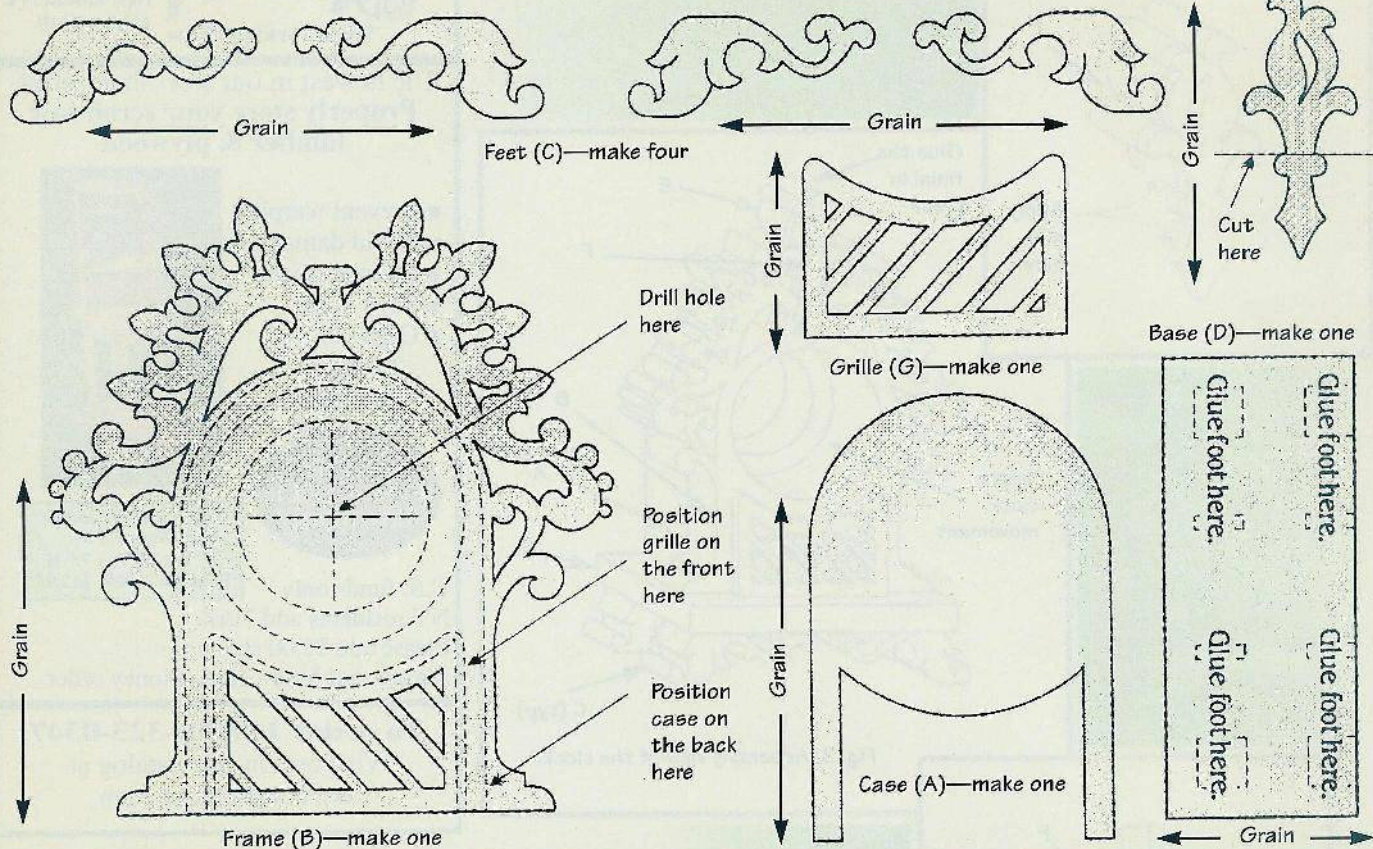
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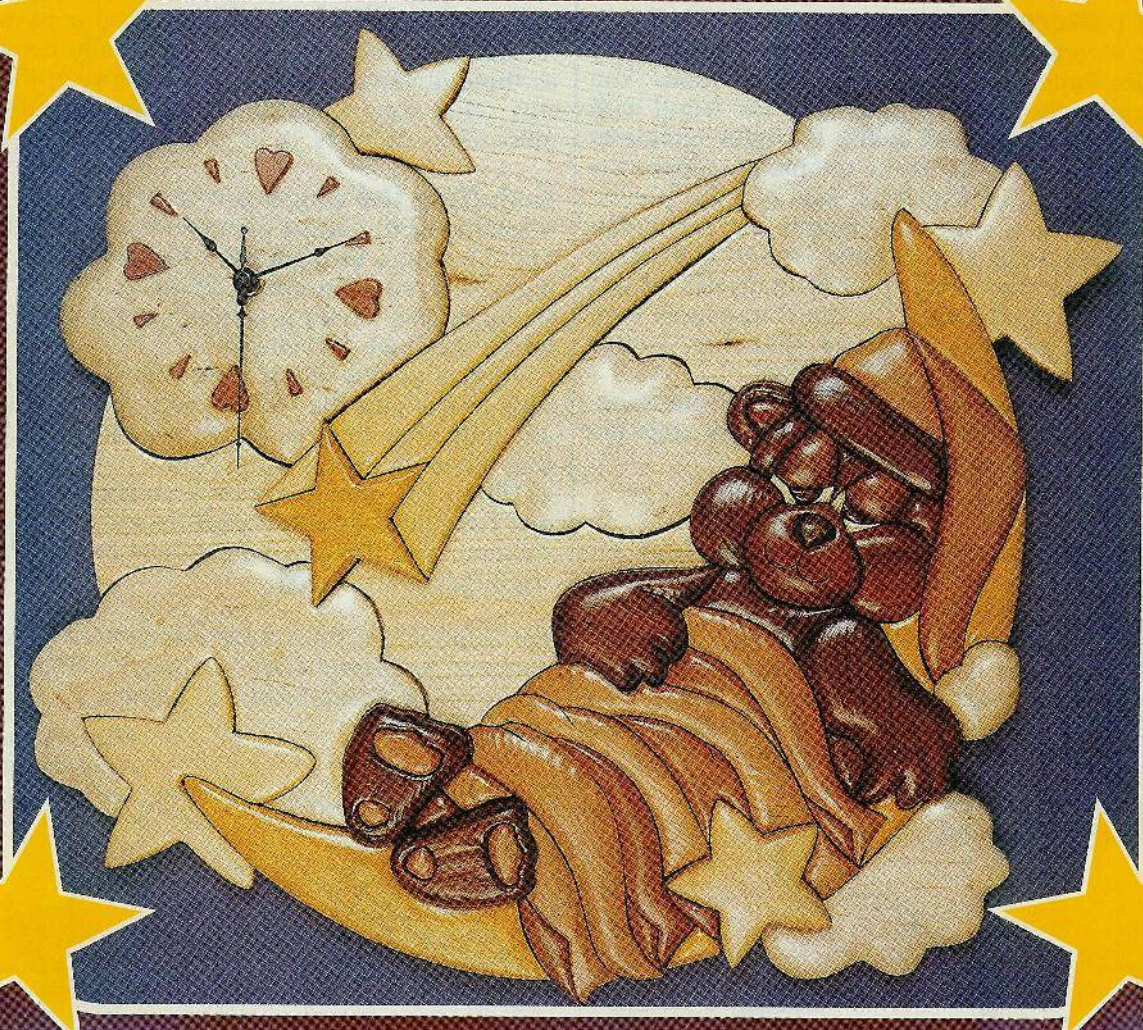
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Sweet Dreams Intarsia Clock

Designed by Garnet Hall



Note: carefully read through the Supplies list and all directions before beginning this project.

SUPPLIES

Wood (size in inches): *pine*— $\frac{1}{4} \times 5 \times 24$; *maple*— $\frac{3}{4} \times 6 \times 7$ and $\frac{3}{8} \times 5 \times 24$; *white cedar*— $\frac{1}{2} \times 4 \times 8$, $\frac{5}{8} \times 3 \times 3$, $\frac{3}{4} \times 4 \times 9$, and $\frac{7}{8} \times 3 \times 3$; *pau amarillo*— $\frac{5}{8} \times 3 \times 18$ and $\frac{3}{4} \times 3 \times 3$; *black walnut*— $\frac{3}{4} \times 1 \times 1$ and $1\text{--}\frac{1}{8} \times 1 \times 1$; *western red cedar* (listed by shade of cedar needed)—*light*— $\frac{3}{4} \times 2 \times 40$; *medium light*— $\frac{3}{4} \times 1 \times 3$; *medium*— $\frac{3}{4} \times 1 \times 2$ and $1 \times 2 \times 6$; *medium dark*— $\frac{3}{4} \times 1 \times 8$, $\frac{7}{8} \times 2 \times 16$, and $1 \times 2 \times 3$; and *dark*— $\frac{7}{8} \times 1 \times 4$; *Baltic birch plywood*— $\frac{1}{4} \times 15 \times 16\text{--}\frac{1}{2}$ (**Note:** for the plywood needed to raise and lower the various pieces, see Full Size Pattern Section No. 2.)

Tools: scroll saw; planer; router; drill with bits; sanding drums in assorted diameters

Graphite paper (optional)

Plexiglas (optional)

Temporary-bond spray adhesive

Carpenter's glue

$\frac{3}{8}$ "-long standard Quartz movement with an $\frac{11}{32}$ " shaft*

Finish of choice

Sawtooth hanger

*Available from Cherry Tree Toys, Inc., (800) 848-4363; P.O. Box 369, Belmont, OH 43718.

INSTRUCTIONS

A note on material selection

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

With eight different levels throughout the project, the clock has a real "relief" look and feel. All of the levels are based on the assumption that $\frac{3}{4}$ " material is the most common lumber available to most people. The stock can be planed down for levels lower than

3/4" and shimmed up with pieces of plywood for levels that are higher.

Cut the pattern pieces

There are several ways to transfer the pattern, located in Full Size Pattern Section No. 2, to the wood. You can trace directly from the pattern to the wood with graphite paper or you can make Plexiglas templates of the various pieces. To make templates, adhere the pattern to a piece of Plexiglas, saw out the pieces, clean up the edges, and then remove the paper pattern. The templates are reusable, which is a major benefit to those who wish to craft multiples of this project. Another advantage of the transparent templates is that you can see, and therefore better manipulate, the wood grain of the stock.

Saw out the pieces and shape them with the sanding drums. If accurately cut, they will fit together well and save you time during assembly.

Assembly

Before gluing, dry assemble the plaque to check the fit of the pieces. Sand or recut as necessary so that all of the joints are tight. Referring to the pattern as well as to the **Cutaway View Drawing**, raise and lower the pieces as indicated, then trace the entire assembly onto the 1/4" plywood backing. Cut out the plywood, then glue each piece to the backing using carpenter's glue. Allow to dry thoroughly.

Finishing

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

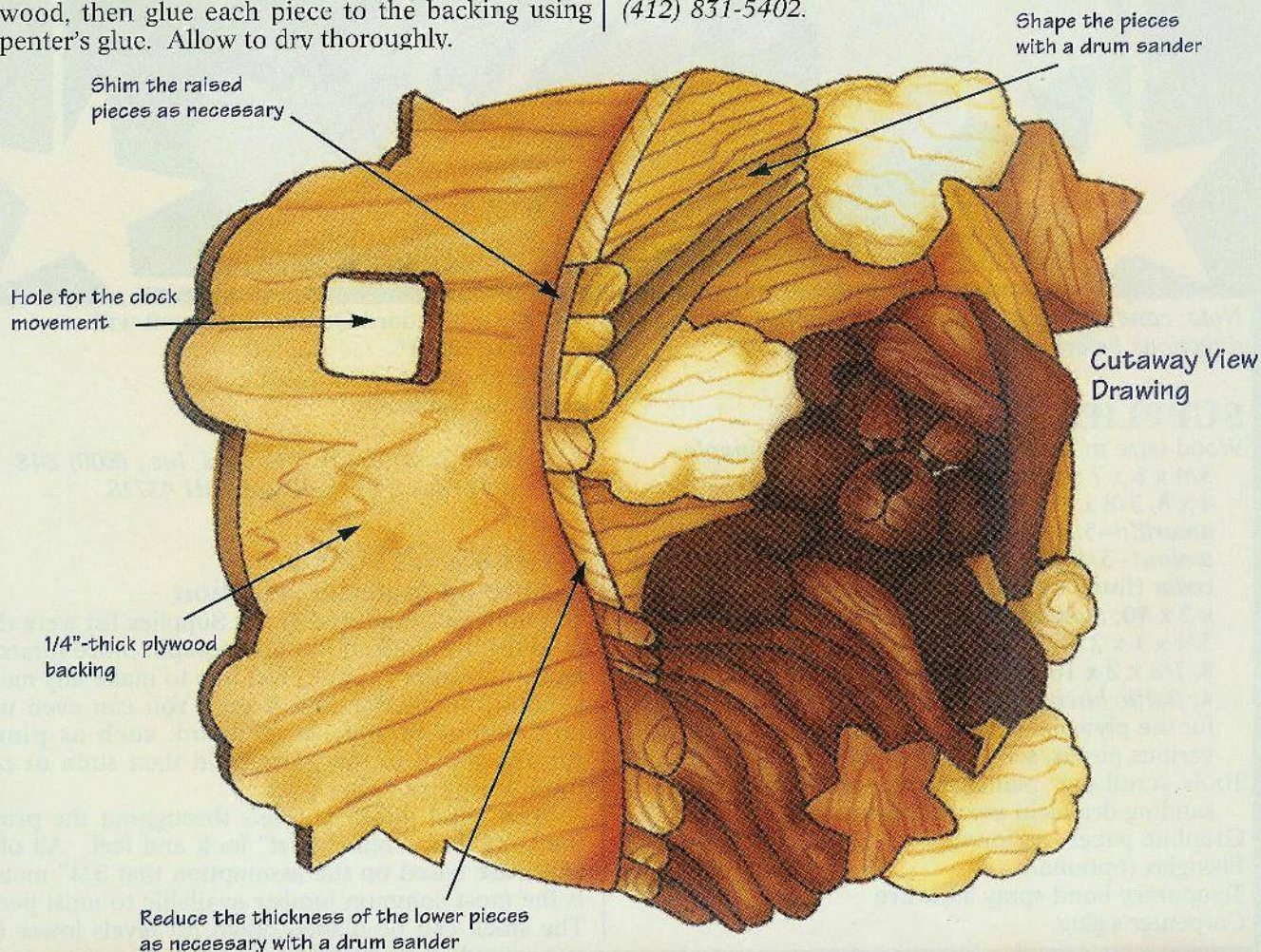
Installing the clock movement

Mark the center of the cloud with a pencil, then drill a 1/4"-Dia. hole through both the cloud and the backing. Next, rout an area 1/2"-deep x 2-3/8" x 2-3/8" through the backing around the drilled hole and install the clock movement.

With a pencil, mark where each clock piece (the four hearts and the "V" shaped pieces) will go, then carefully glue each in place and allow to dry flat so that the clock pieces won't shift.

When dry, attach a sawtooth hanger to the back, and hang your Sweet Dreams Intarsia Clock in baby's room so that the new parents can see just how much sleep they're losing! ☒

For information on a wide selection of other intarsia patterns by Garnet Hall, contact PS Wood Machines, 10 Downing Street, Suite #3, Library, PA 15129 (412) 831-5402.





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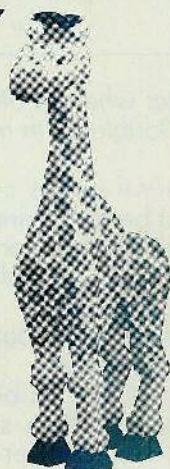
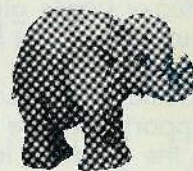
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Material/Blade Chart

By Ron King

Material	Thickness	Blade
Bone	1/8"	Standard No. 5
	1/4"	Standard No. 7, Ground tooth No. 5
Corian	1/2"	Standard No. 7, Ground tooth No. 5
	3/4"	Standard No. 9, Ground tooth No. 7
Leather	1/4"	Ground tooth No. 5
Metal:		
Hard	1/16"	Jeweler's No. 5
	1/8"	Jeweler's No. 9
	1/4"	Jeweler's No. 9
	1/16"	Jeweler's No. 3
Soft	1/8"	Jeweler's No. 5
	1/4"	Jeweler's No. 9
Paper	1/4" stack	Standard No. 5, Ground tooth No. 5
	3/4" stack	Standard No. 7, Ground tooth No. 5
Plastic	1/4"	Standard No. 5, Ground tooth No. 5
Veneer	1/16"	Standard No. 2/0
Wood:		
Soft	1/2"	Standard No. 3
	1"	Standard No. 5, Ground tooth No. 5
	1-1/2"	Standard No. 9, Ground tooth No. 7
Hard	1/2"	Standard No. 5, Ground tooth No. 5
	1"	Standard No. 9, Ground tooth No. 7
	1-1/2"	Standard No. 9 or larger

Note: where a Standard blade is specified, Reversed tooth or Double tooth may be substituted.

Bone varies considerably in density. Blade selection must be determined by trial and error, but usually standard blades will perform well.

Corian is much denser than most plastics commonly cut on scroll saws. Heavy paper glued to both the top and bottom helps, but using a blade lubricant such as wax or oil works best.

Leather cuts beautifully on a scroll saw. The only difficulty is bottom support because of the opening in scroll saw tables where the blade is located. Use an overlay table or cardboard on the underside.

Hard metals, such as some stainless steels, nickel alloys, and tool and die steels, are so hard that it is not practical to cut them with a scroll saw. However, many of the regular mild steels can be cut using a cutting fluid to lubricate and cool the blade. Concentrate on not pulling the blade to the side while cutting; this puts a tremendous amount of friction on the blade and it will break quickly.

Soft metals come in a wide variety. Some, like aluminum and brass, are usually sold as alloys—they are combined with other metals such as nickel, lead, and antimony, which can dramatically change the hardness of the metal. For example, when antimony is added to aluminum, the result is still called aluminum but it is much

harder than plain aluminum. Similarly, lead can be added to brass to make it softer or nickel added to make it harder. Be very careful when selecting metal for a project. Cutting fluids are sometimes helpful, but usually not necessary when working with soft metals. (**Editor's note:** for more information on cutting metals, check out Ron King's article "Scroll Sawing Metals to Make Art and Jewelry," *Creative Woodworks and Crafts*, April '97.)

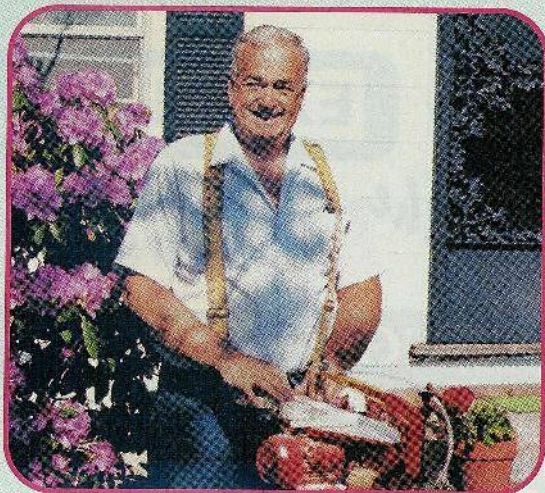
Paper cuts quite easily, but needs support to keep from tearing. It helps to put a piece of thin cardboard, like you would find on the back of a note pad, on the top and bottom of the stack of paper, then simply tape the stack as tightly as you can around the edges.

Plastics are prone to melting. There are several ways to overcome this, however. If the plastic still has protective paper on, leave it on while cutting, or glue paper or put masking tape on both sides where you will be cutting. Using a coolant such as lightweight oil or wax is another technique commonly used. Before sawing, check the vertical blade alignment of your saw and correct it if there is blade blur while the saw is running. While sawing, do not flex the blade to the side while going around curves. If none of these steps works, then you need to use a larger blade.

Veneer and other thin materials are cut best when placed on a "backer" or substratum, which will make it easier to control the rotating motions necessary to follow the pattern. Your fingers are then pushing against a thicker edge. However, the material you have added as a "backer" must also be considered when selecting your blade.

Soft woods come in many varieties, and some are more difficult to cut than others. For example, you might need a thicker blade when cutting cedar if it has a high moisture content, as there is a tendency for it to clog in the teeth, causing extra friction, which in turn causes the blade to get hot quicker, resulting in blade breakage. With dry white pine, you can sometimes get a smoother cut with a larger blade because a smaller blade is not able to remove the powdery sawdust from the kerf, causing the blade to get hot faster. This frictional heat causes the blade to expand and "stick" in the kerf, tearing the fibers.

Hardwood species also have considerable differences between them. For example, cherry is much harder than walnut and blade choice will vary accordingly. Also, there can be a lot of difference in the density (weight) within each species, which will again influence blade choice. ☐



WHAT ABOUT IMPORTED BLADES? ONE MAN'S OPINION

by Bob "Captain Sawdust" Van Horn

Size translations

Now that Ron King has made the sizing of blades a bit easier to comprehend, let's expand this lesson a bit. Both German and Japanese blades also follow a blade numbering system, but there is no standardization among manufacturers. German blades are usually fairly similar in size to their U.S. counterparts, as they are numbered 1 through 12. The size may vary slightly, but following the domestic size chart is generally a good gauge of size.

Japanese blades, however, are a whole new saw game:

Japanese blades	German/U.S. blades (approximately)
No. 1	No. 3
No. 2	Nos. 5-7
No. 3	No. 9
No. 4	No. 12

As far as these blades are concerned, I do have a few favorites. For cutting Baltic birch and 3/4" pine, either a No. 3 or No. 5 German blade with reverse teeth does a splendid job. And for cutting 1-1/2" to 2" pine, the No. 3 Apollo Japanese blade really does the trick.

So while you're sorting out all of this information and gathering your own data, remember this: good blades will cut well on any saw, but bad blades can make even a good saw worthless. ☒

When choosing a blade for your saw, the length of the blade is yet another consideration. While some blades can be too short, others, such as many blades imported from Japan, can be too long and must therefore be trimmed.

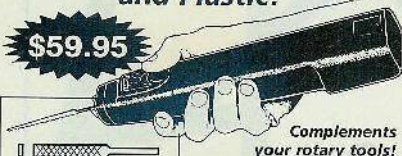
Japanese blades usually come packaged as either "Apollos" or "Supers." These blades are 6"-long and have reverse teeth. I personally like the extra inch these blades provide, as it is always possible to cut off the extra length to position the reverse teeth in the proper location.

These blades are designed for older jigsaws, and they work wonderfully in them. They also work well in "C" arm type scroll saws, but will sometimes stretch when they are first used. This stretching can be resolved by retensioning your saw after initially working with the blade.

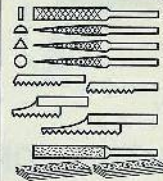
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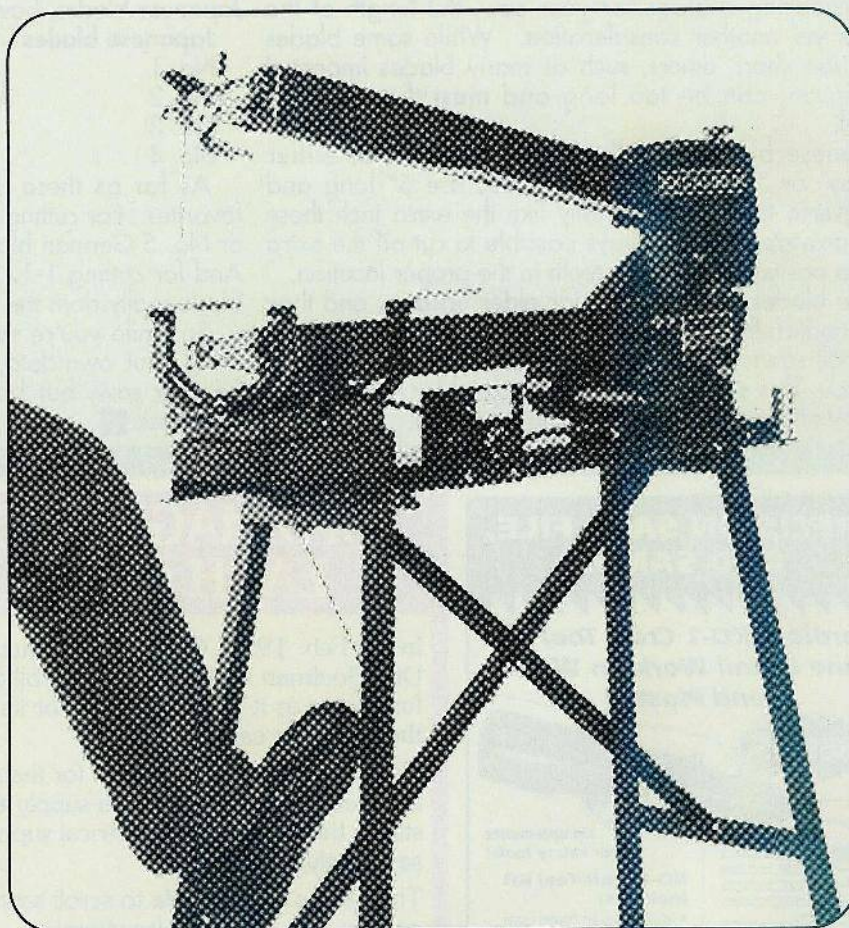
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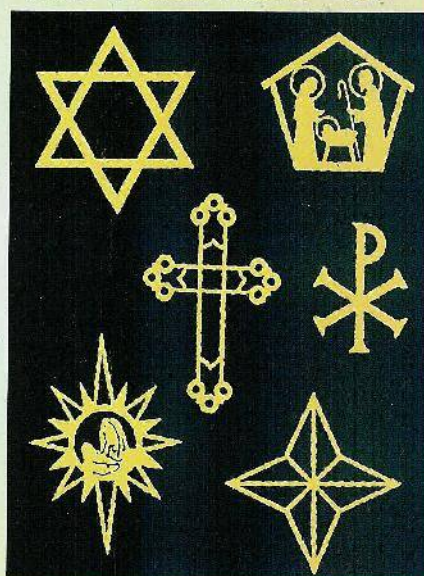


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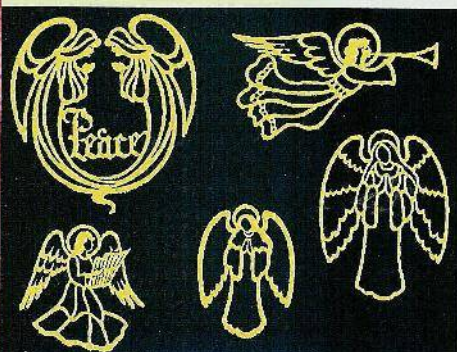
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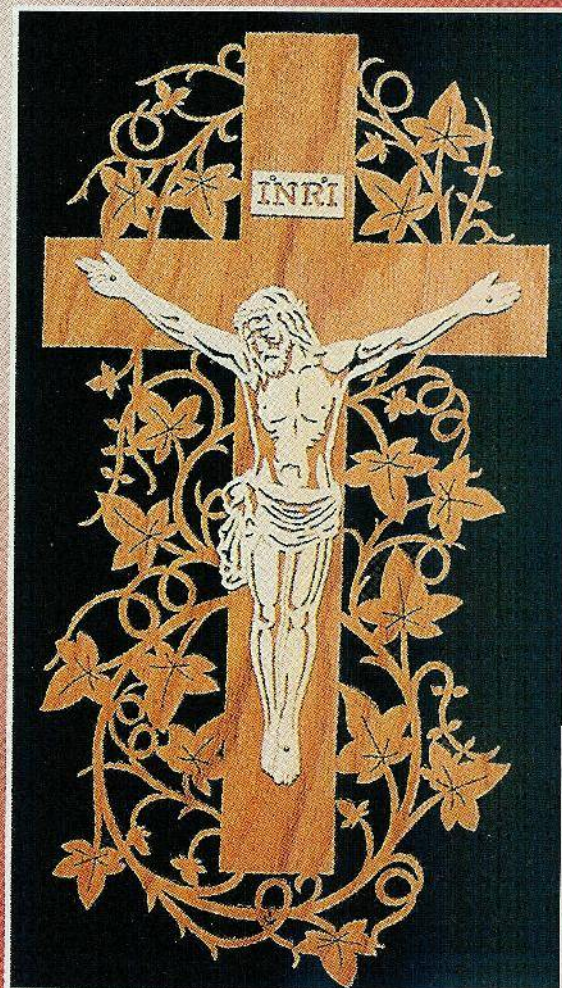
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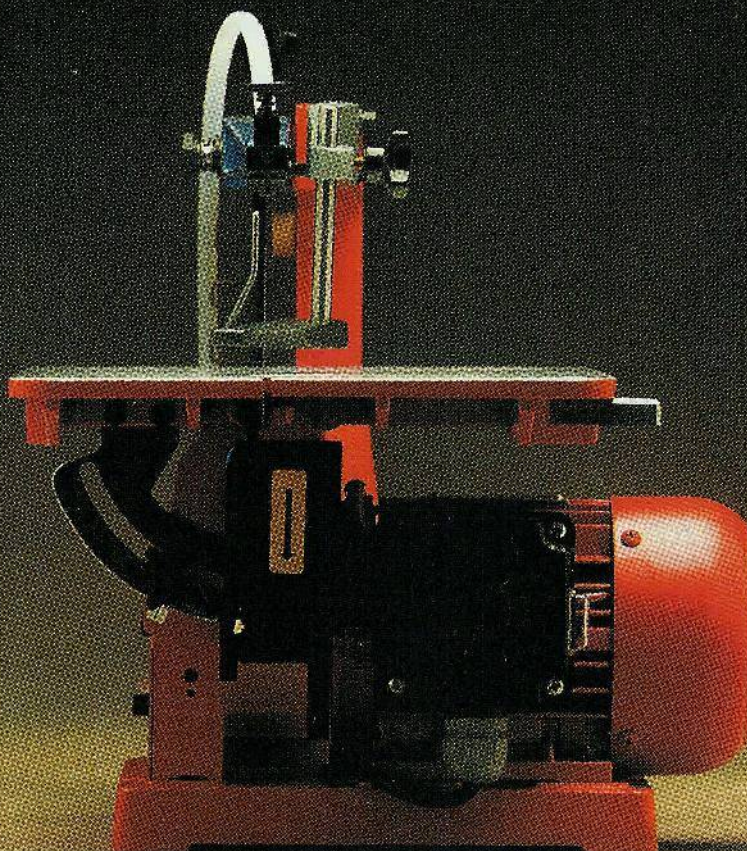
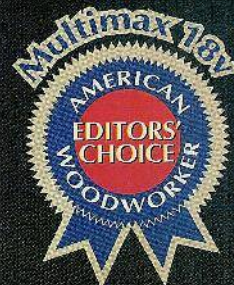


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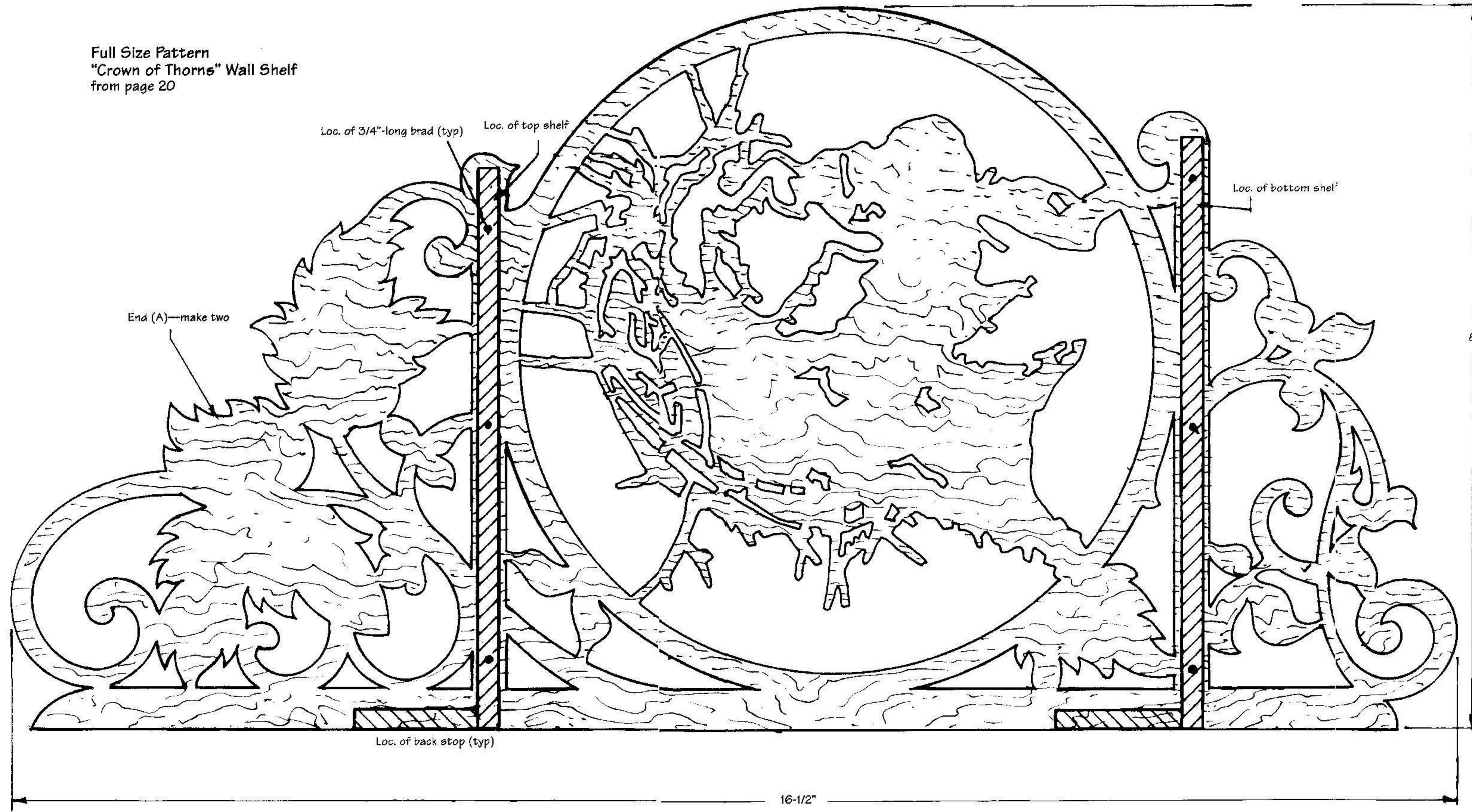
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A1

Full Size Pattern
"Crown of Thorns" Wall Shelf
from page 20



A2

A3

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Full Size Pattern Pullout Section #1

Full Size Pattern
Fall Harvest
from page 30

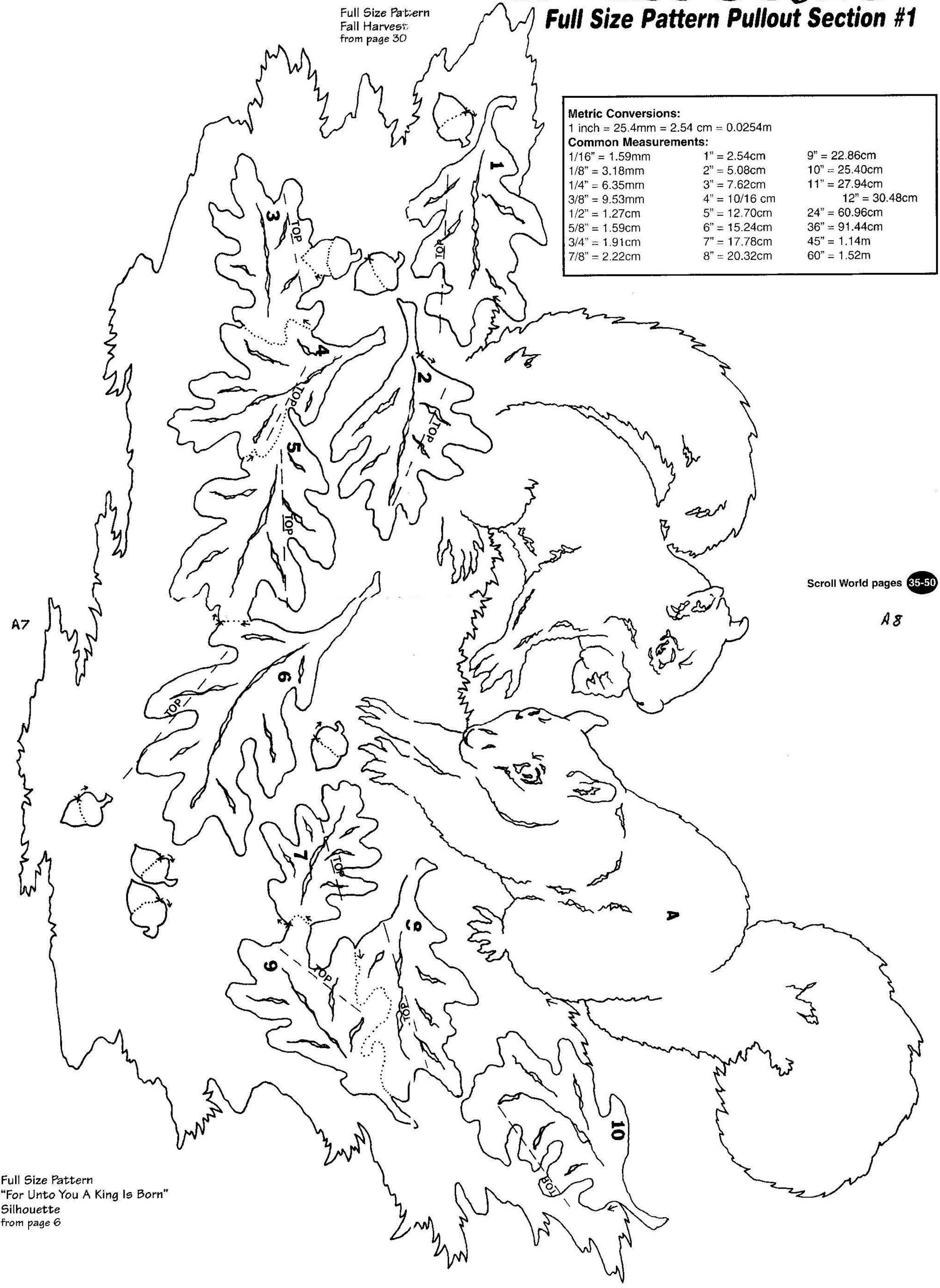
Metric Conversions:
1 inch = 25.4mm = 2.54 cm = 0.0254m

Common Measurements:

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

A7

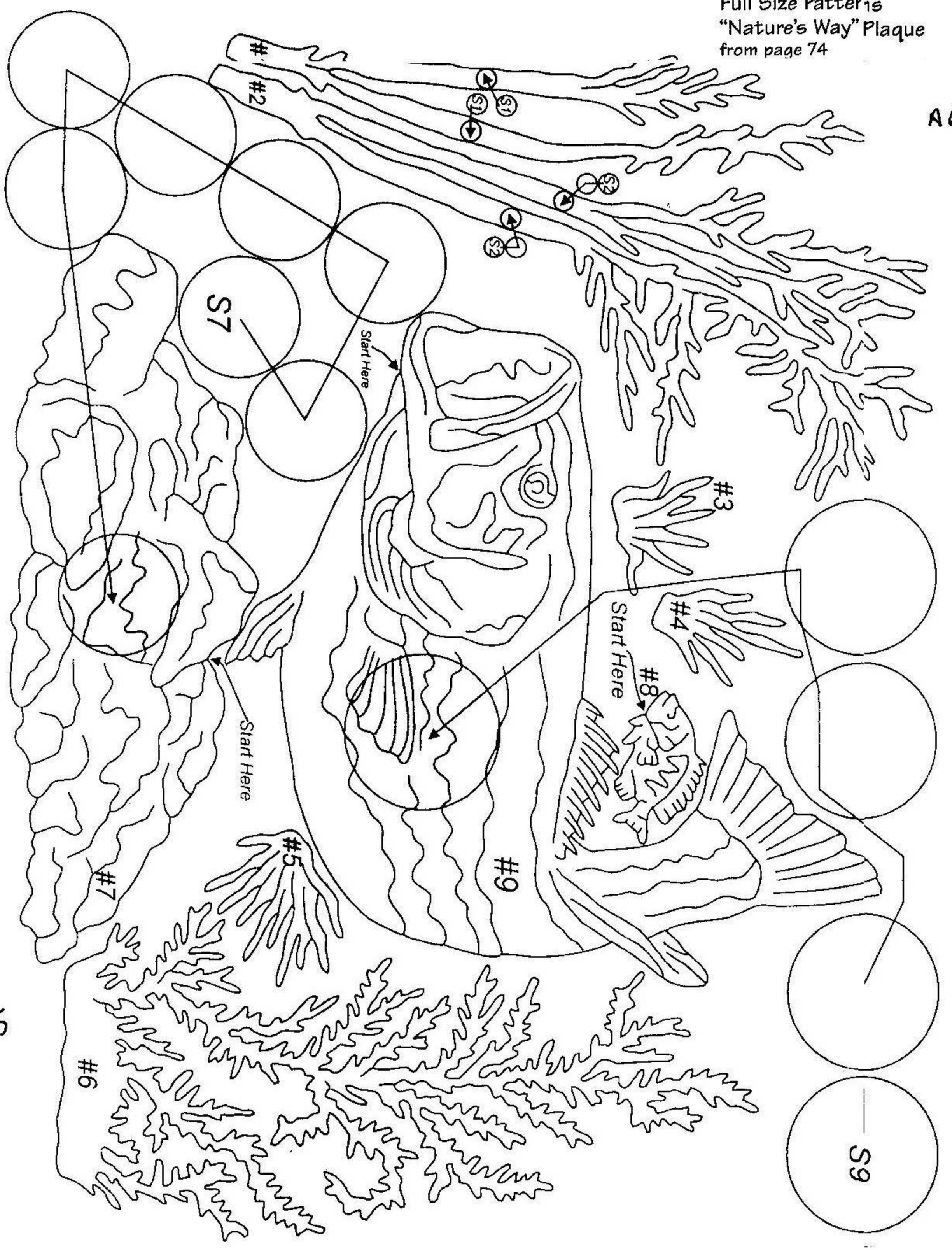
Full Size Pattern
"For Unto You A King Is Born"
Silhouette
from page 6



Scroll World pages 35-50

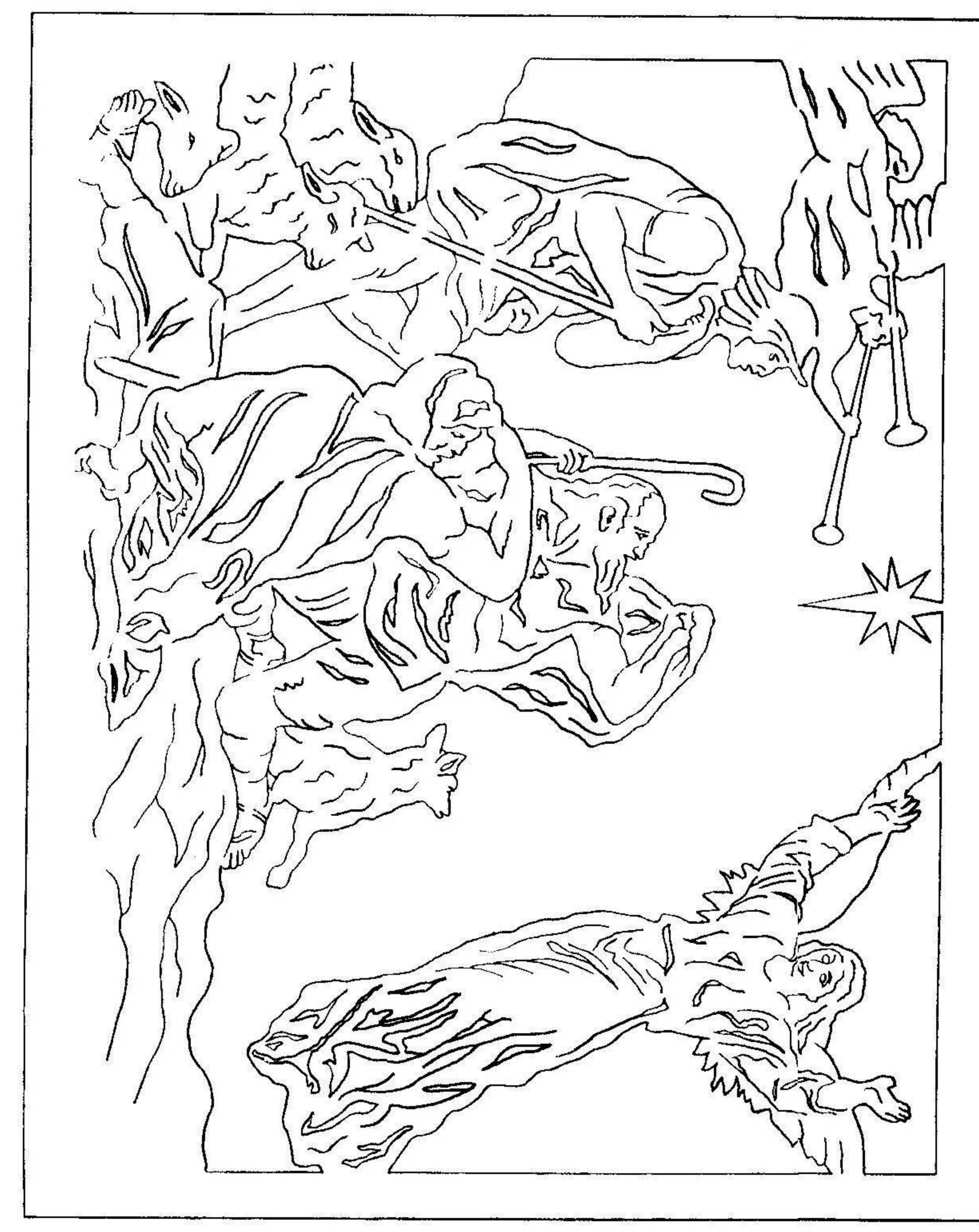
A8

A5



Full Size Pattern
"Nature's Way" Plaque
from page 74

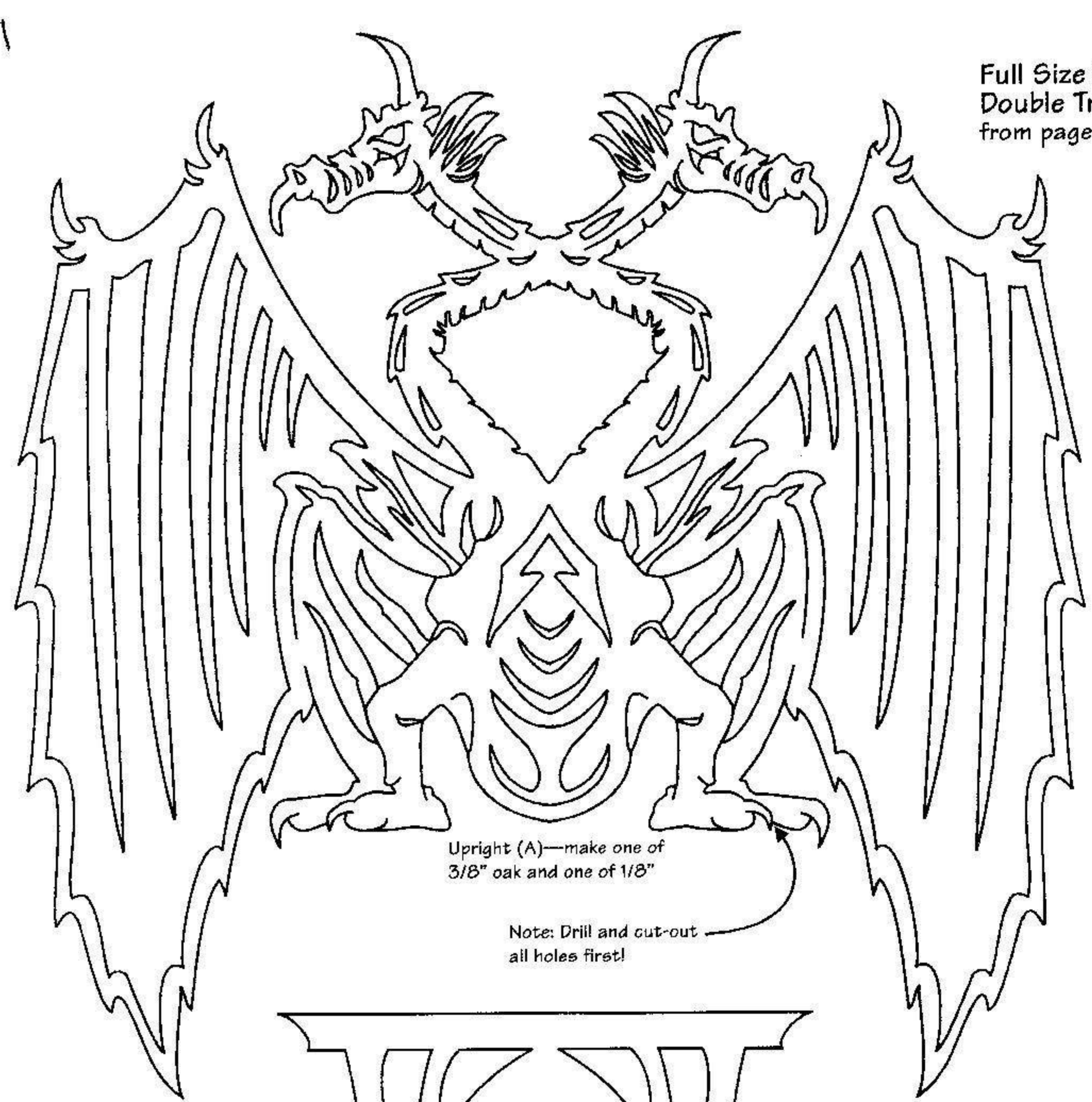
A6



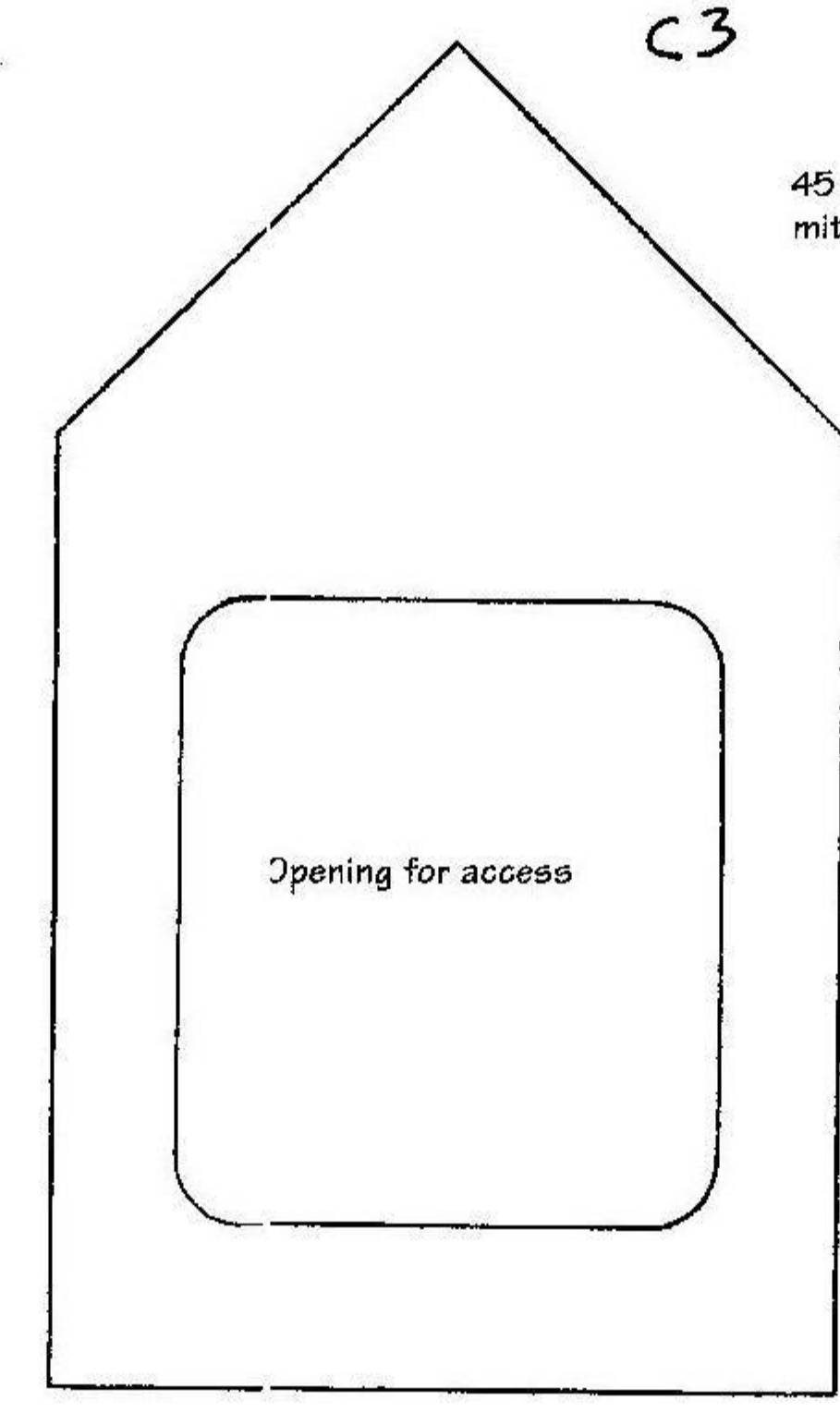
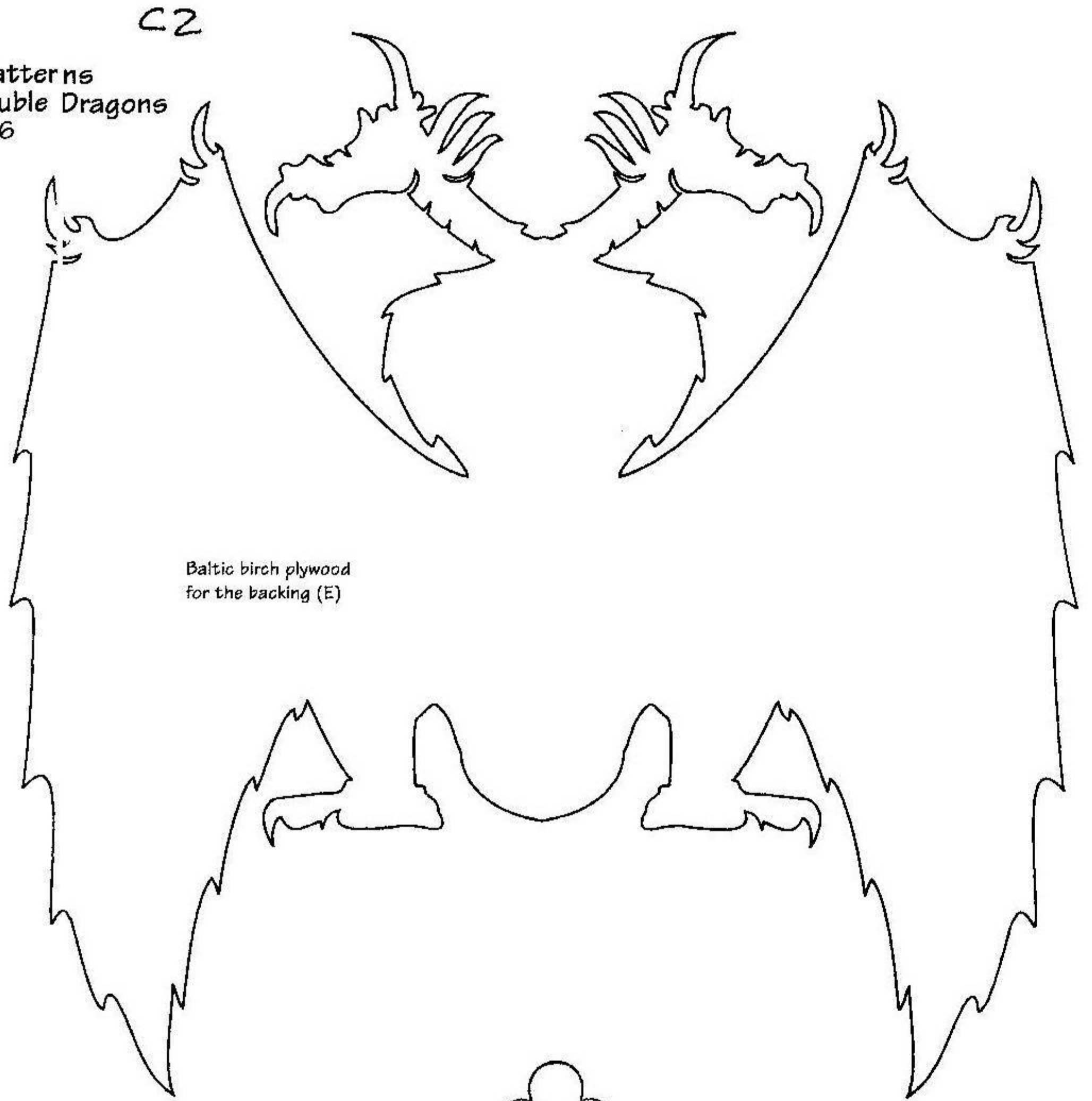
by

Elephants (C)—make one from medium colored wood

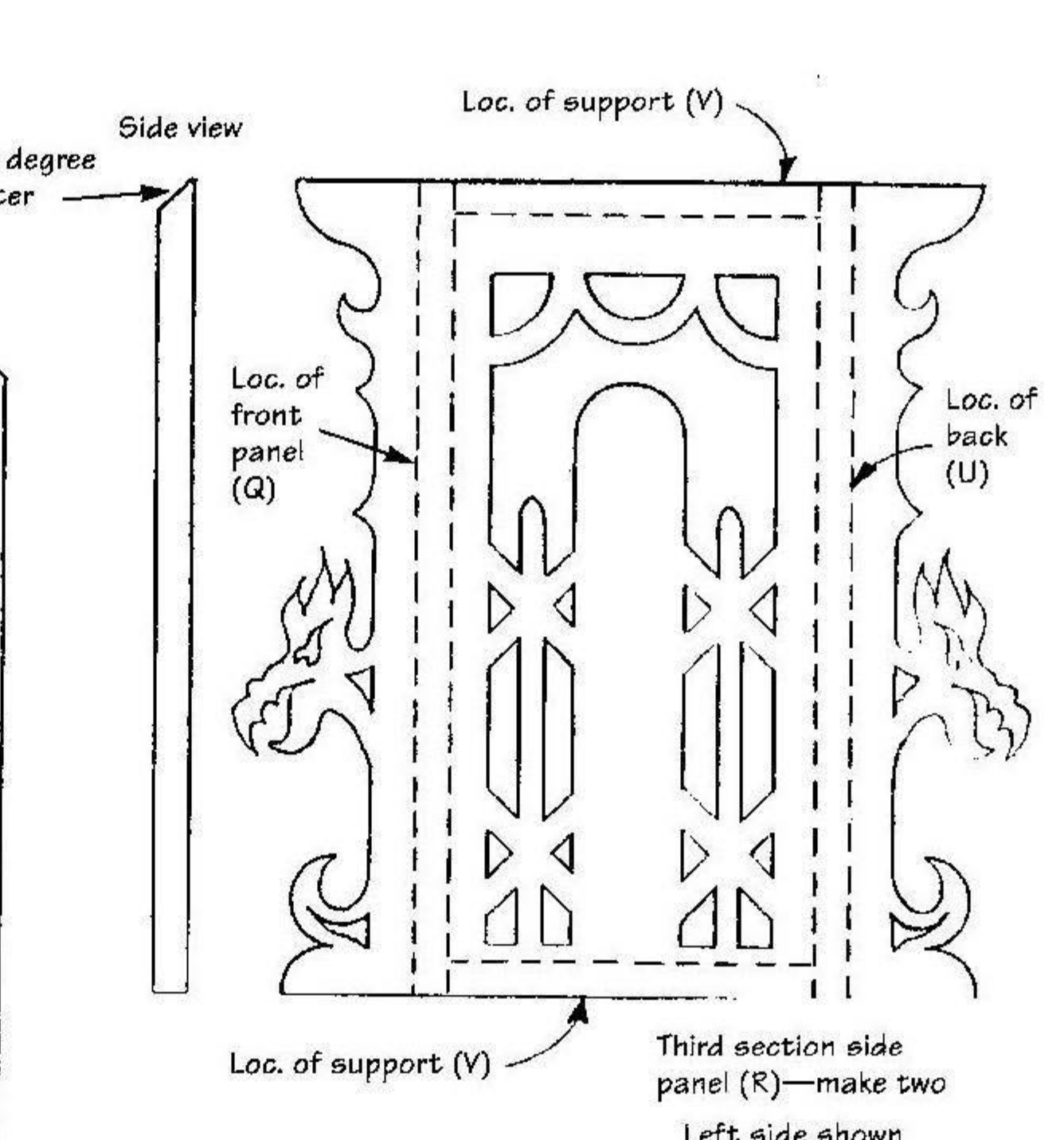
C1



Full Size Patterns
Double Trouble Dragons
from page 26



C3



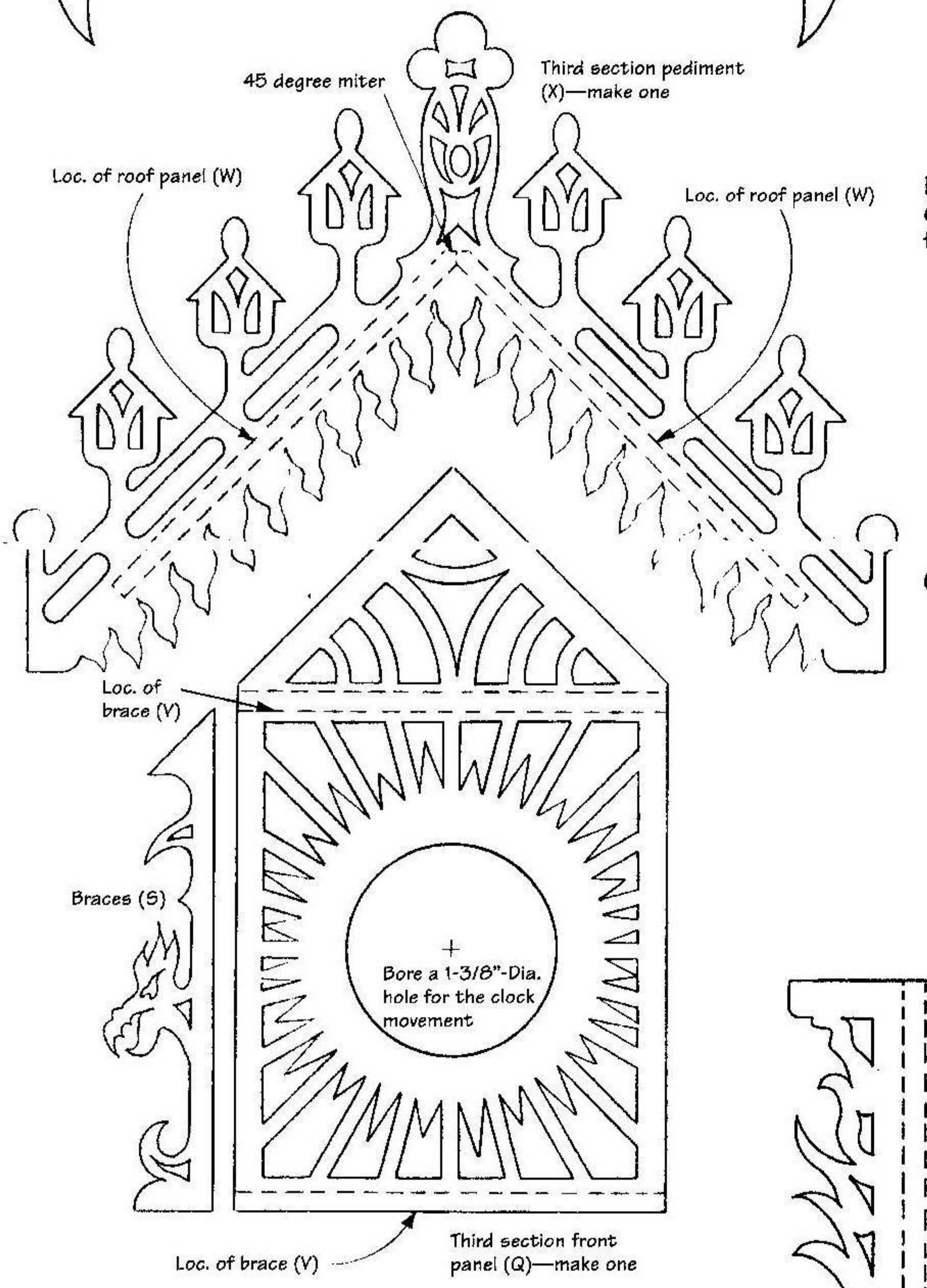
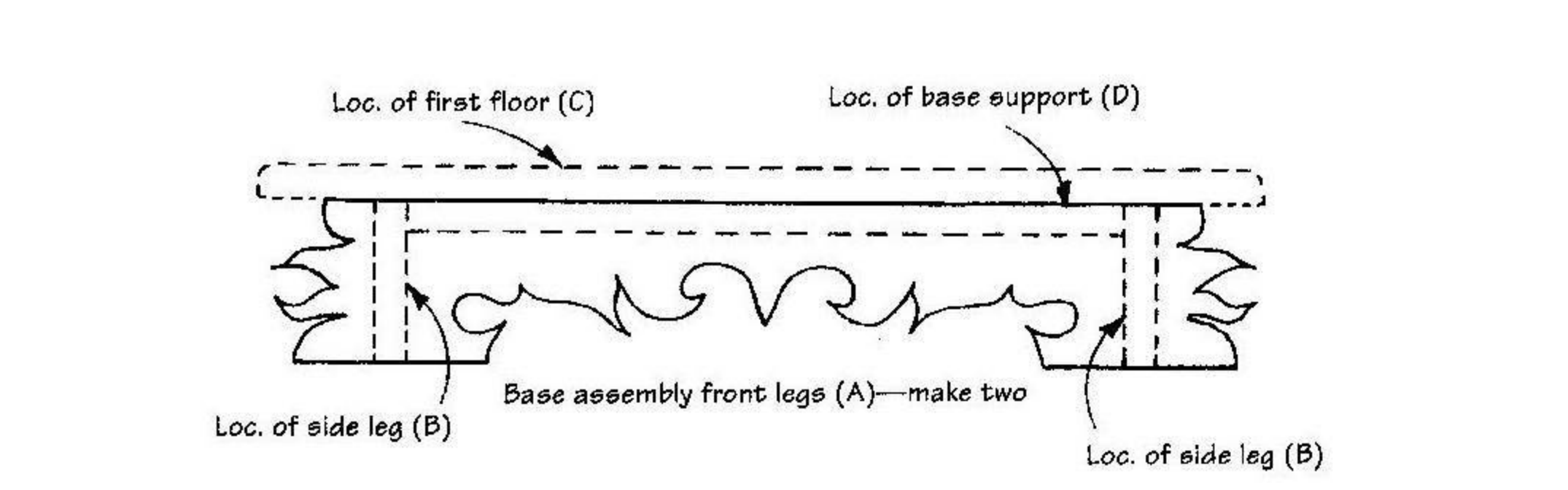
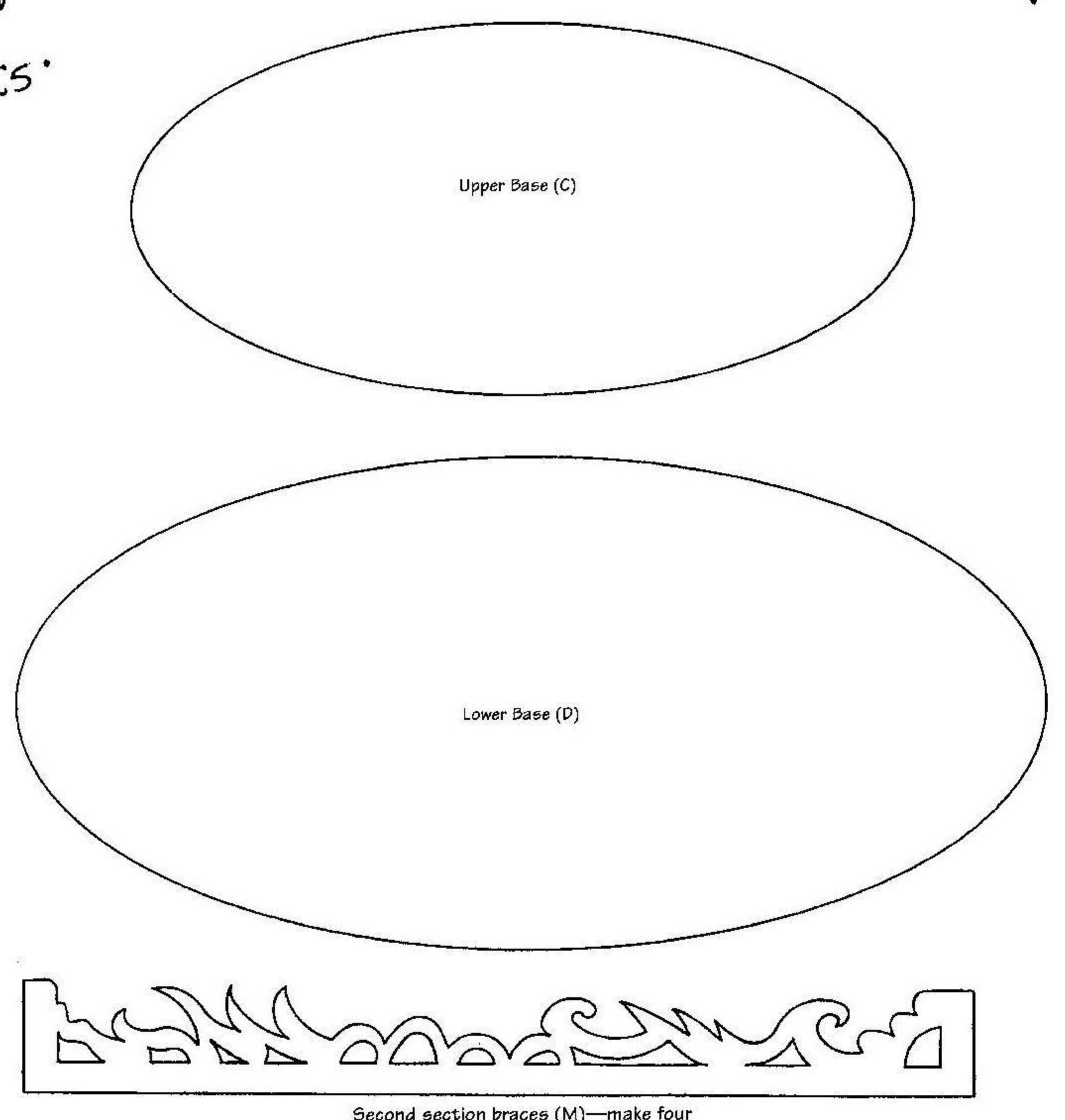
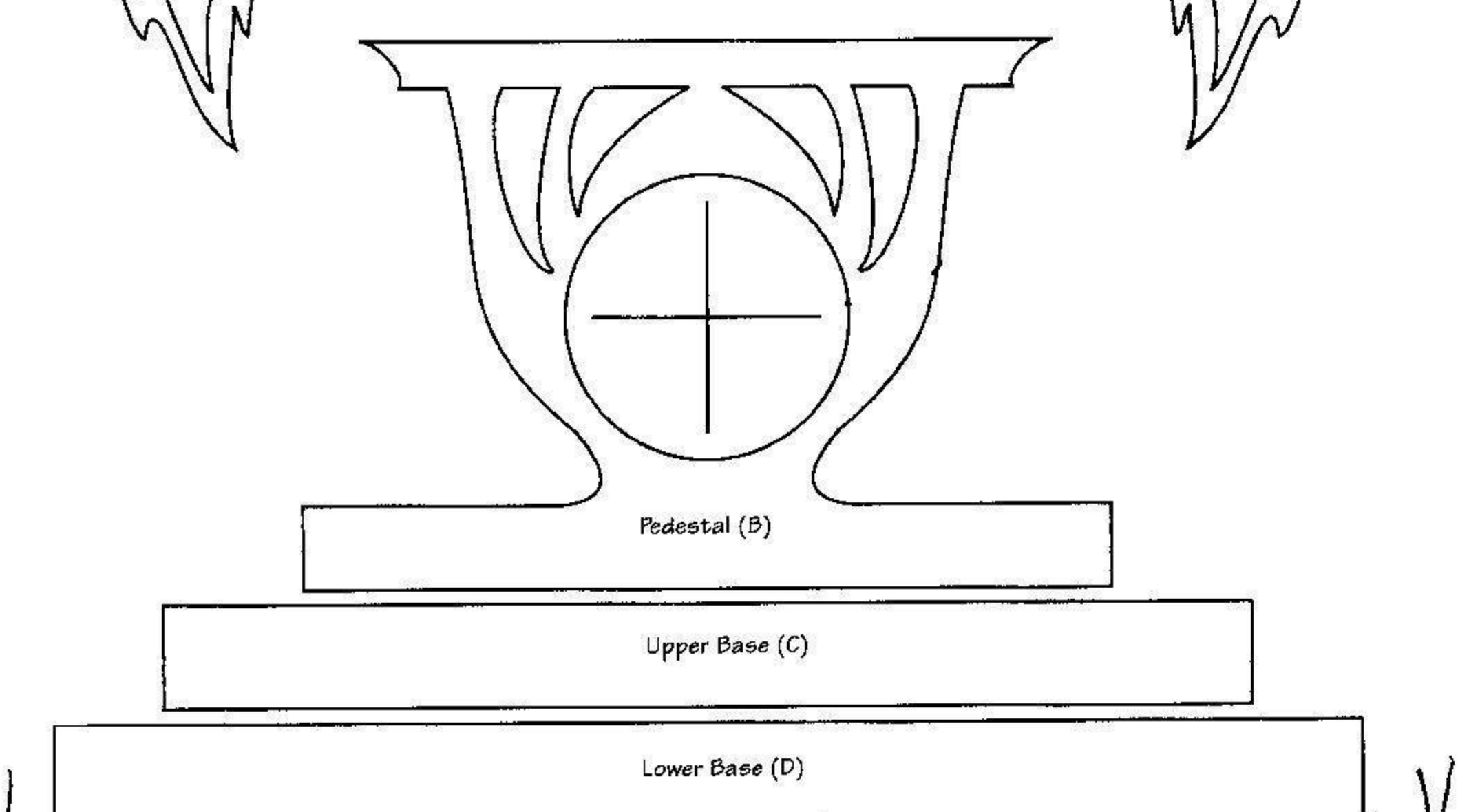
SCROLL WORLD

Full Size Pattern Pullout Section #2

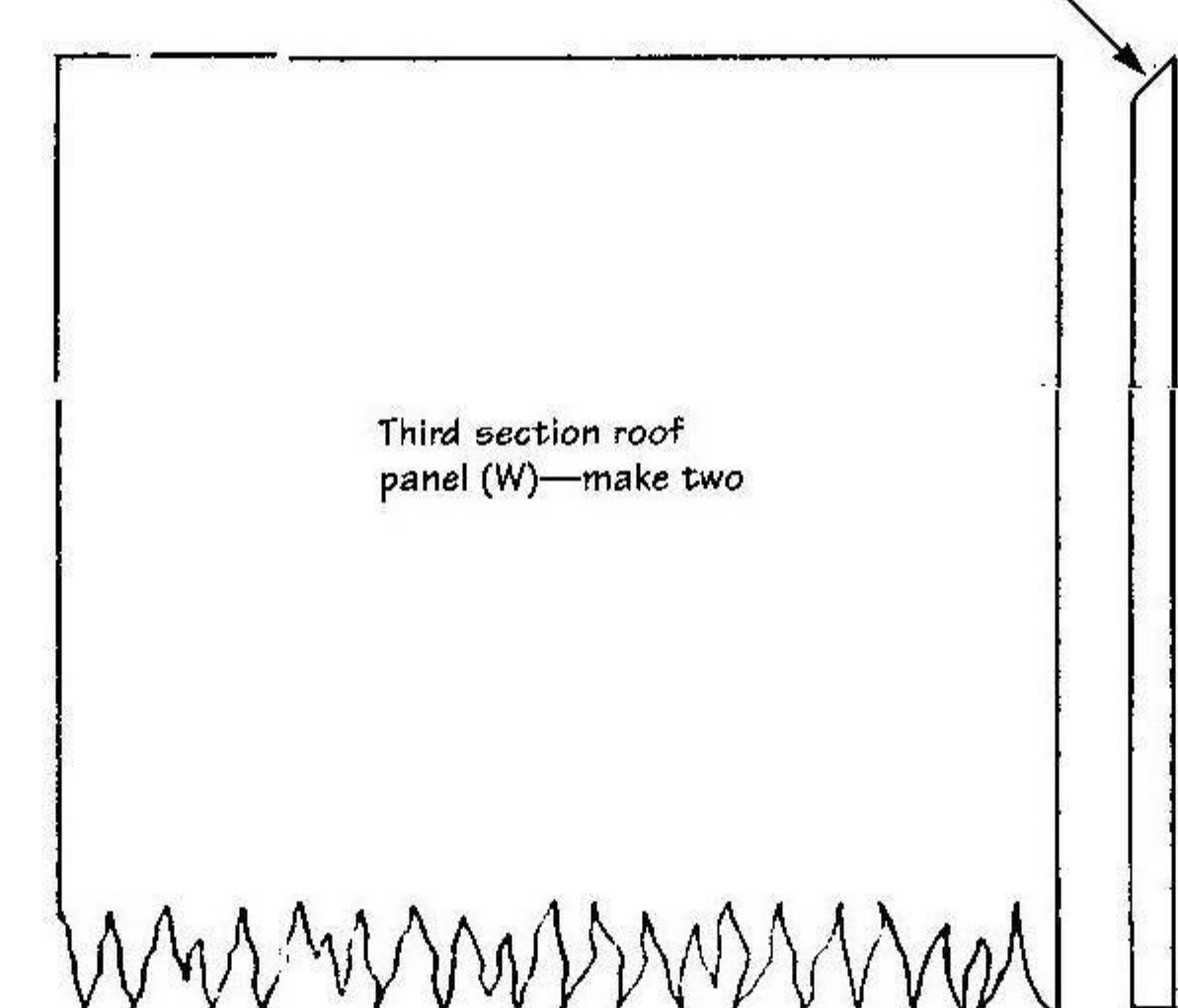
Metric Conversions:
1 inch = 25.4mm = 2.54 cm = 0.0254m

Common Measurements:

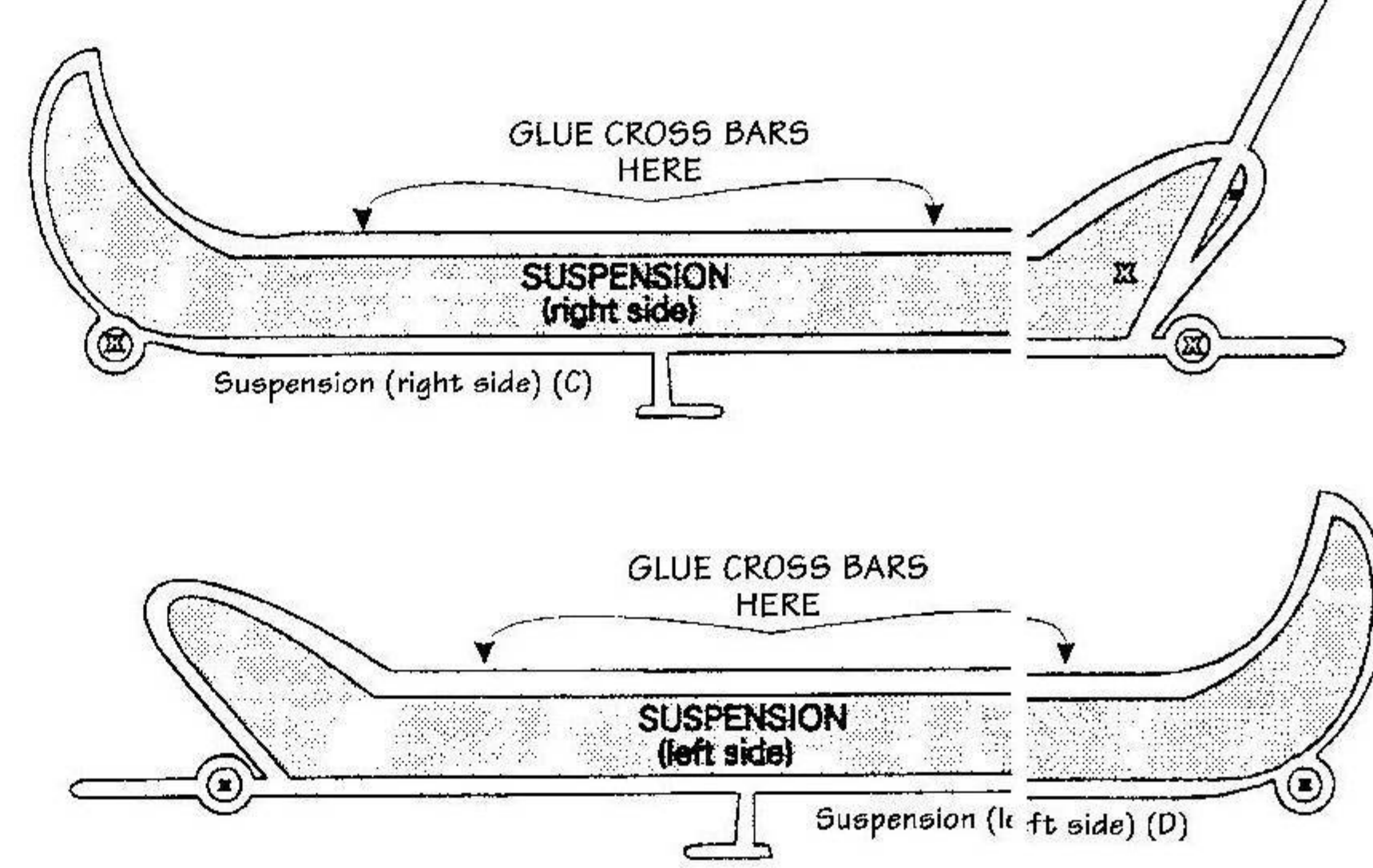
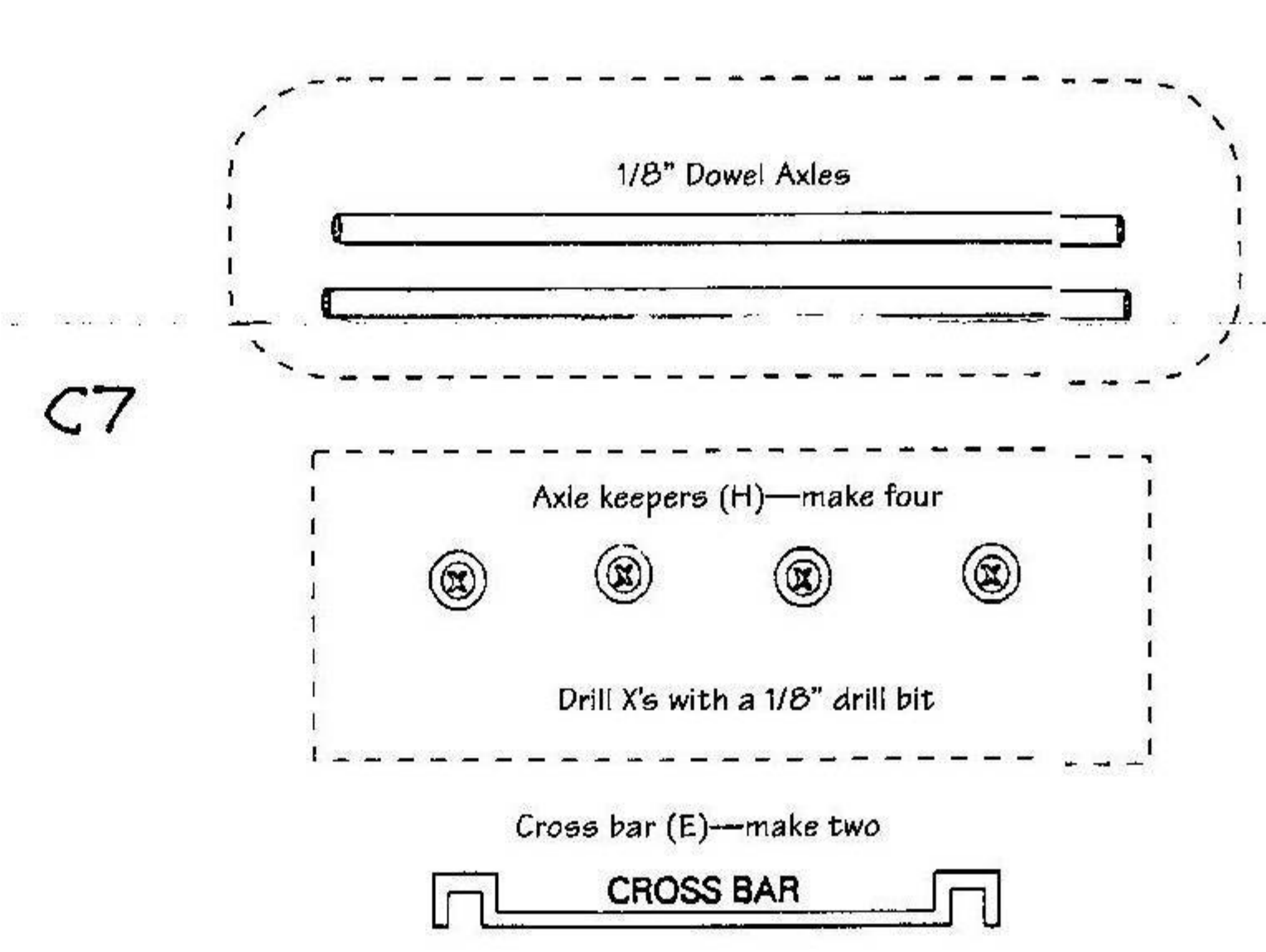
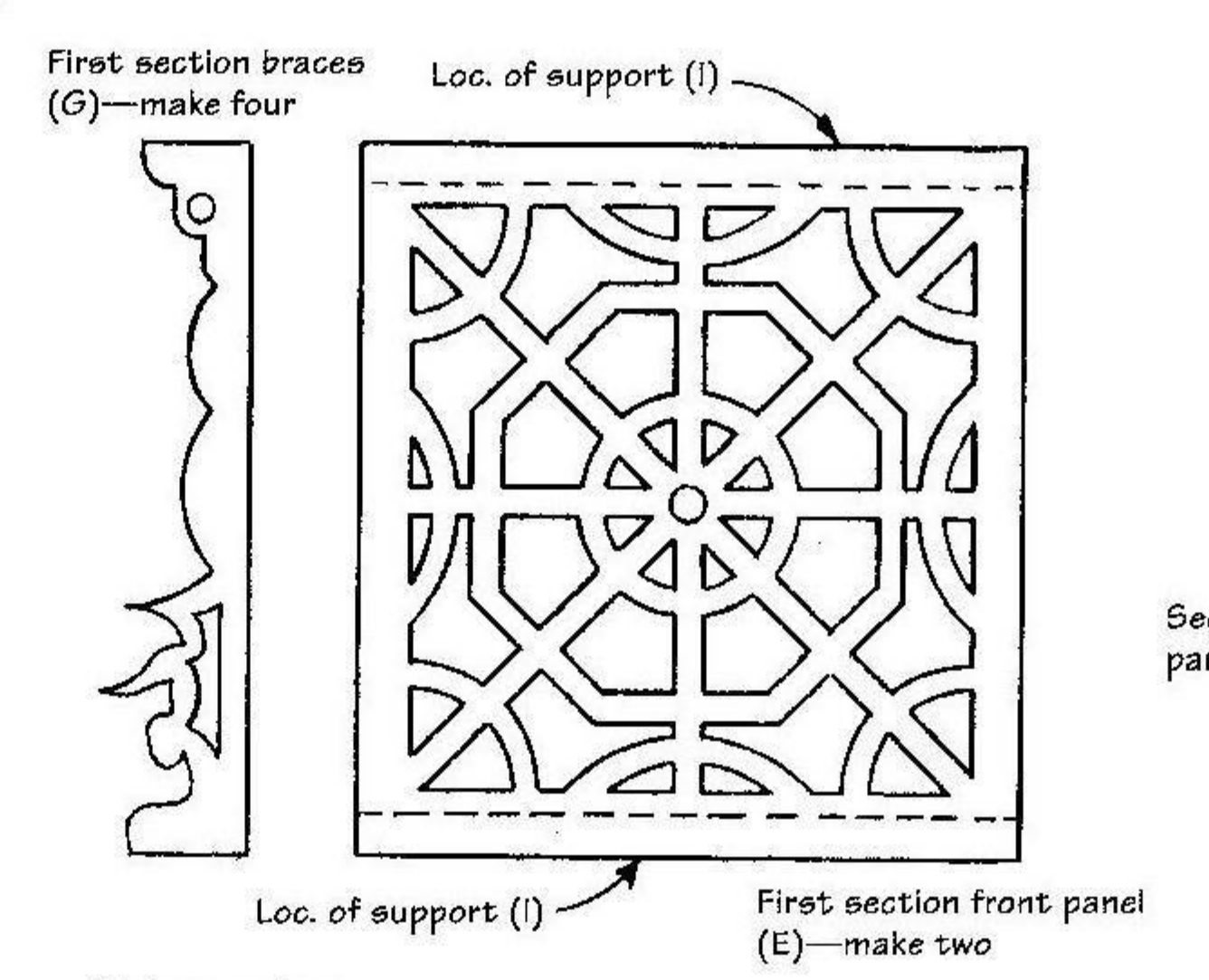
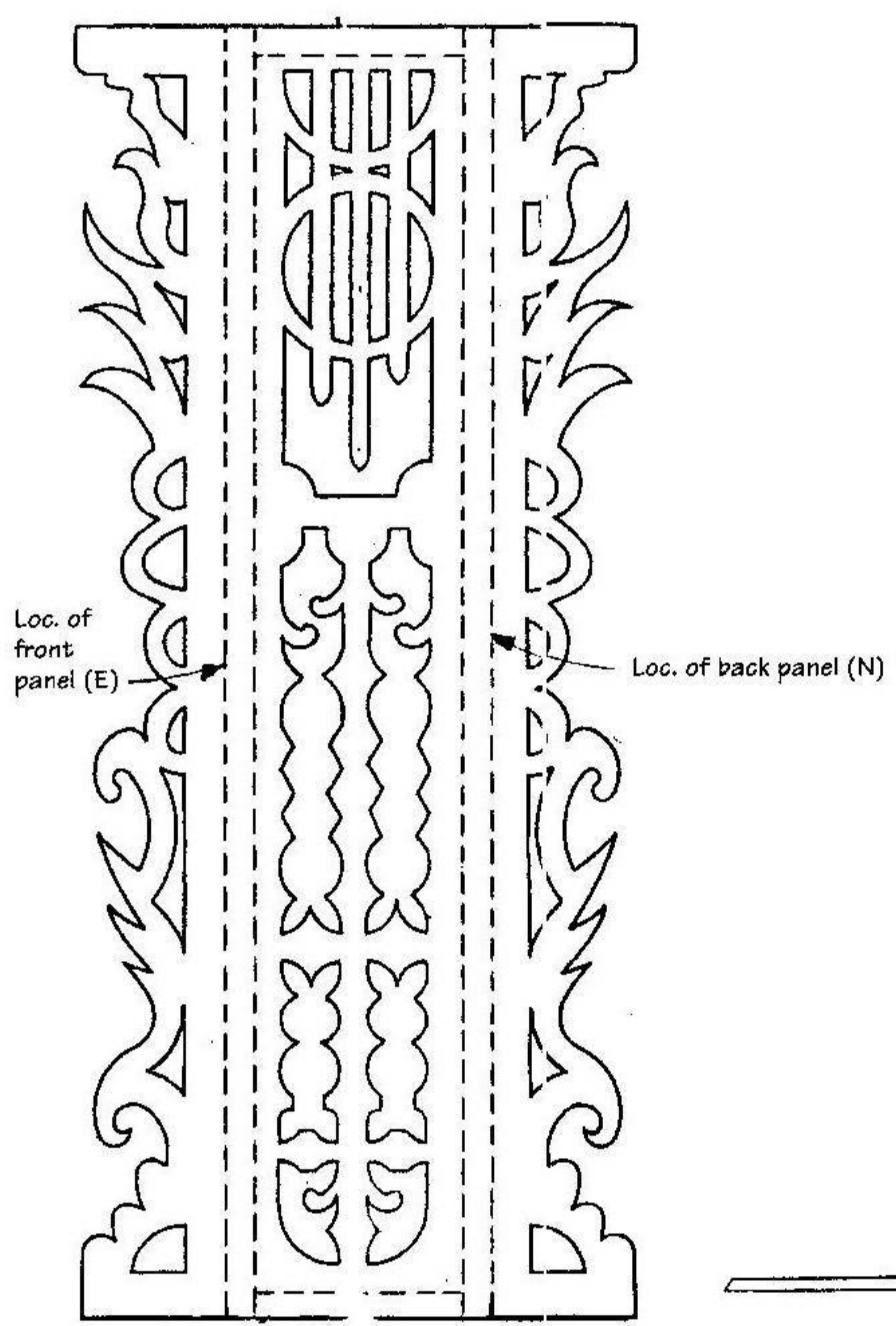
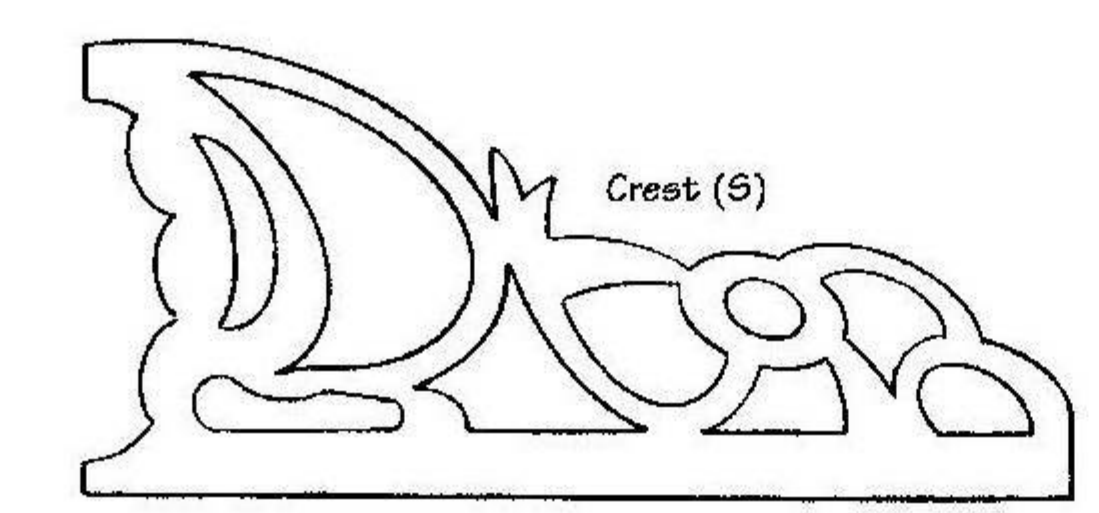
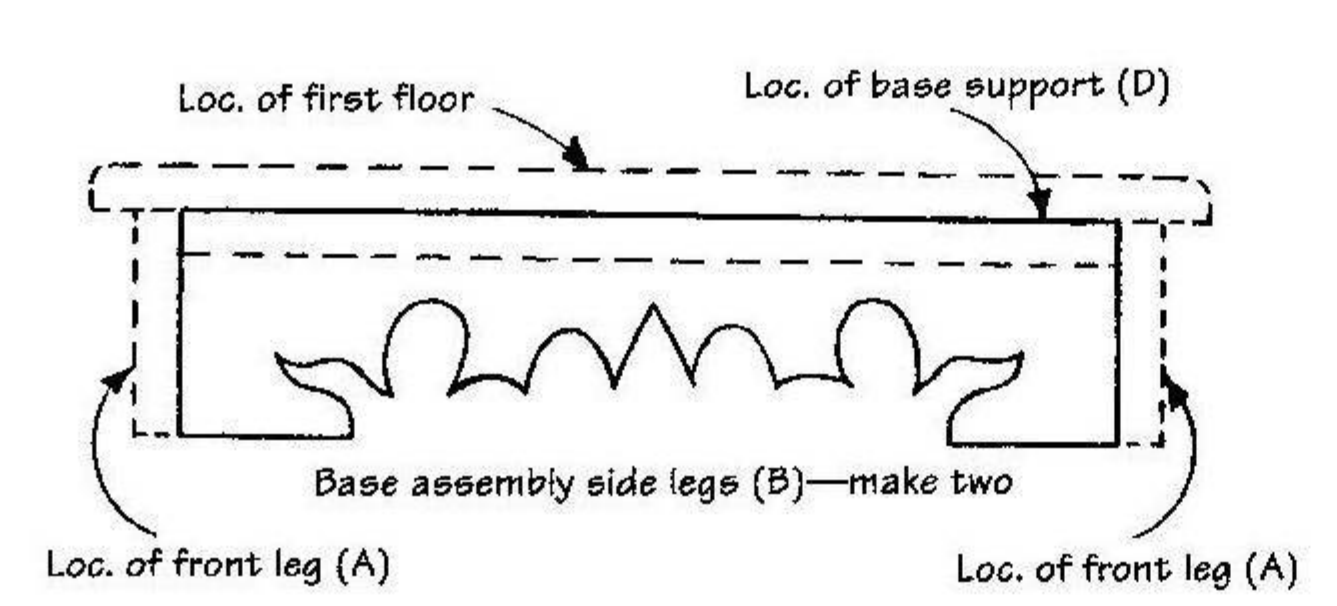
1/16" = 1.59mm	1" = 2.54cm	9" = 22.86cm
1/8" = 3.18mm	2" = 5.08cm	10" = 25.40cm
1/4" = 6.35mm	3" = 7.62cm	11" = 27.94cm
3/8" = 9.53mm	4" = 10.16 cm	12" = 30.48cm
1/2" = 1.27cm	5" = 12.70cm	24" = 60.96cm
5/8" = 1.59cm	6" = 15.24cm	36" = 91.44cm
3/4" = 1.91cm	7" = 17.78cm	45" = 1.14m
7/8" = 2.22cm	8" =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



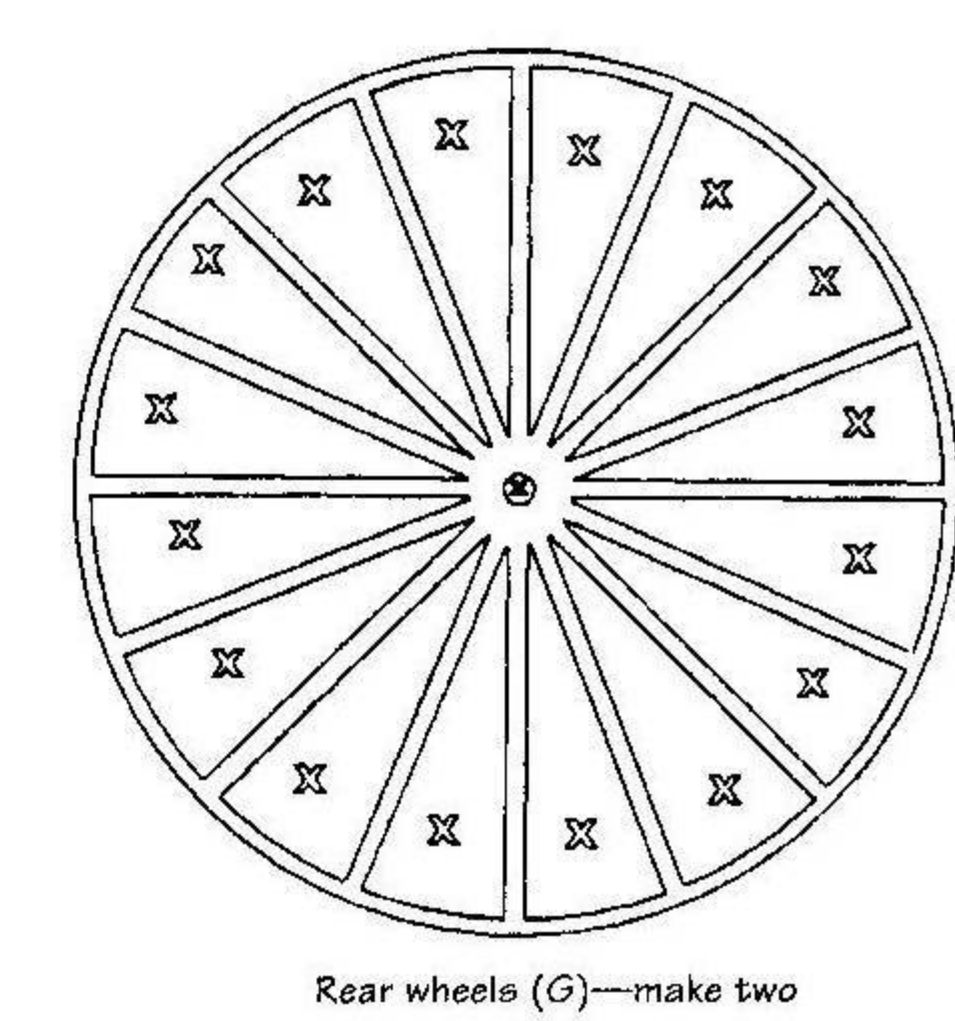
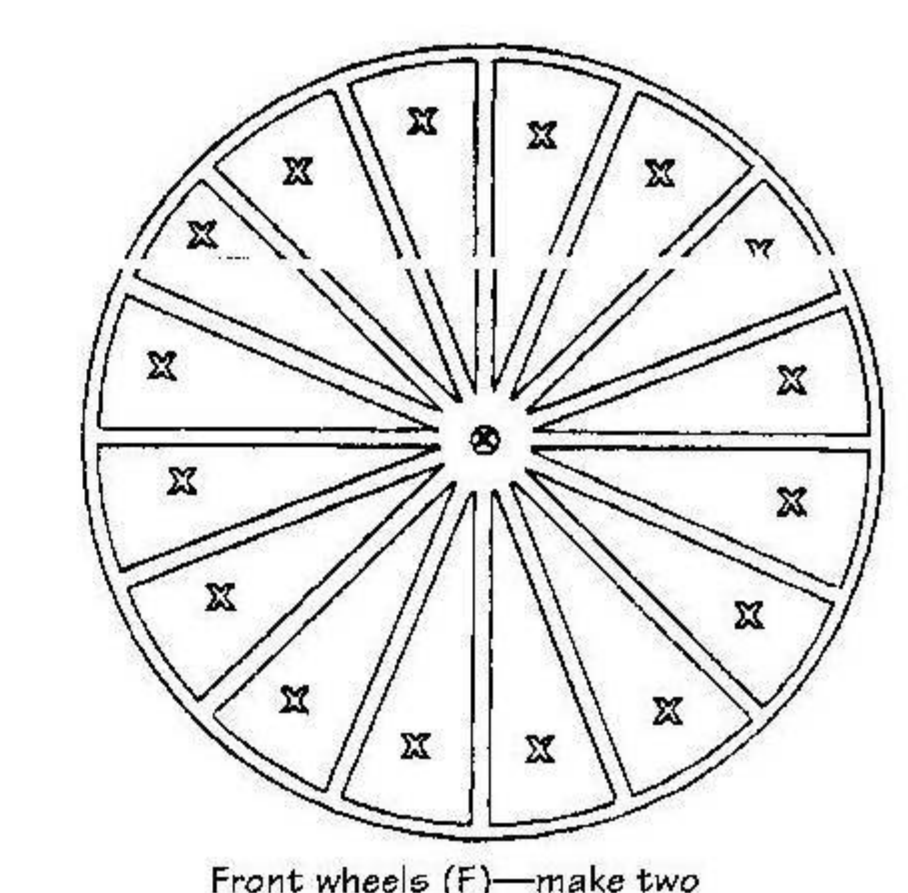
Full Size Patterns
Gargoyle Grandmother Clock
from page 72



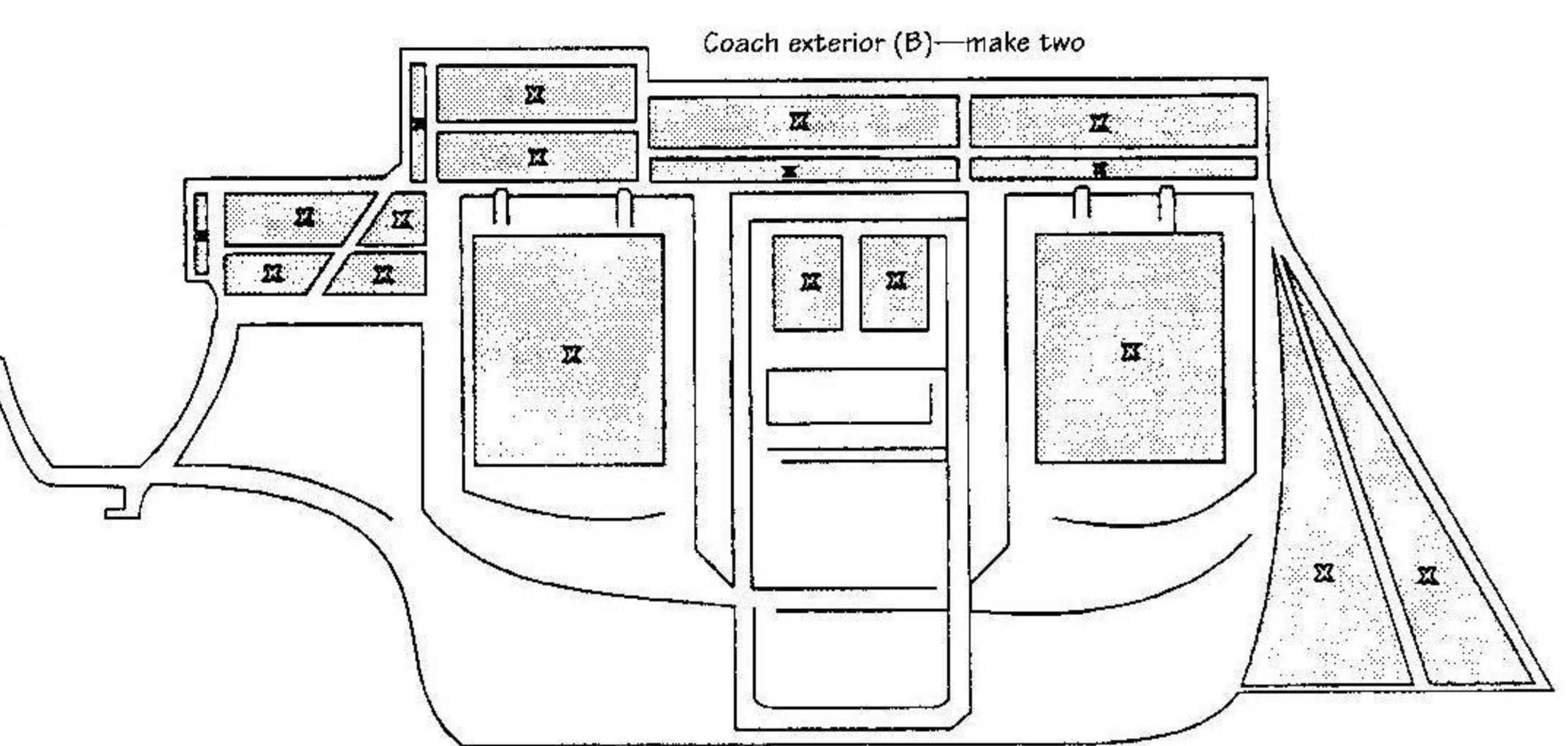
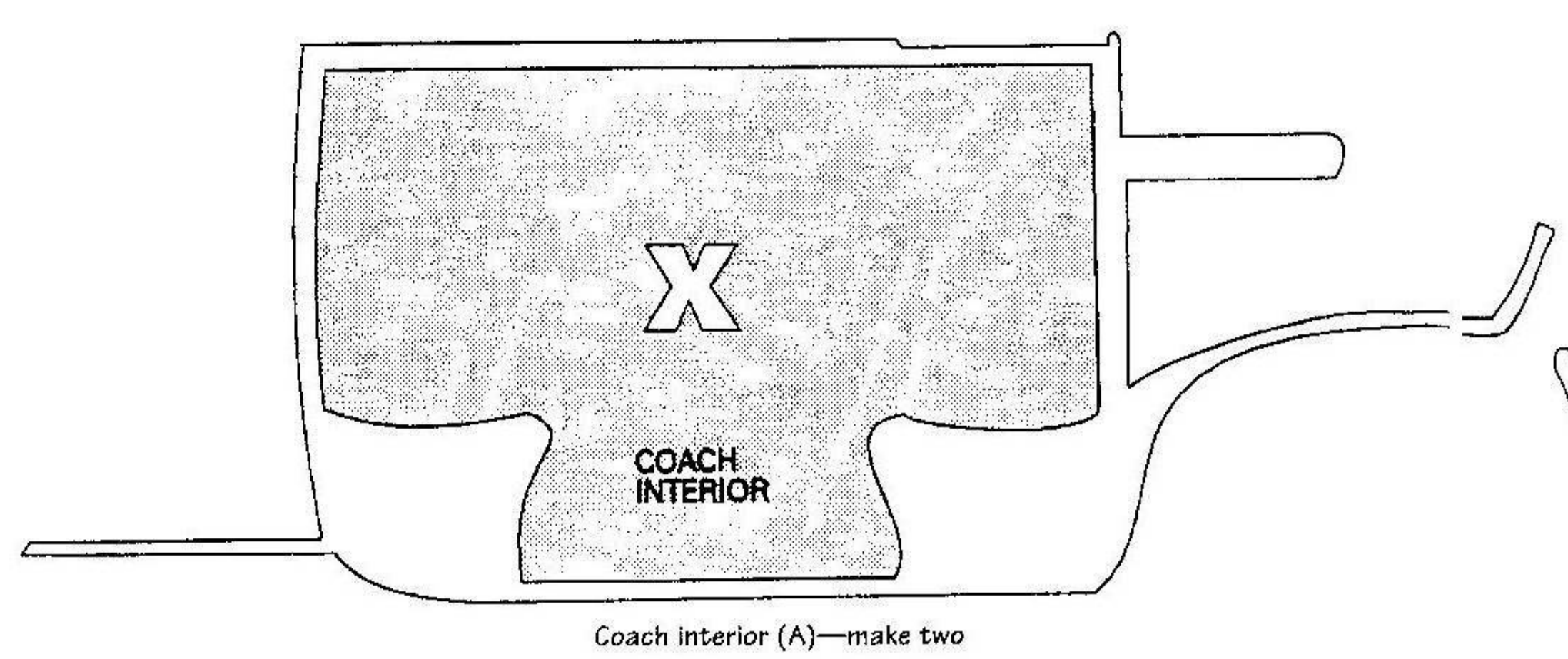
C6



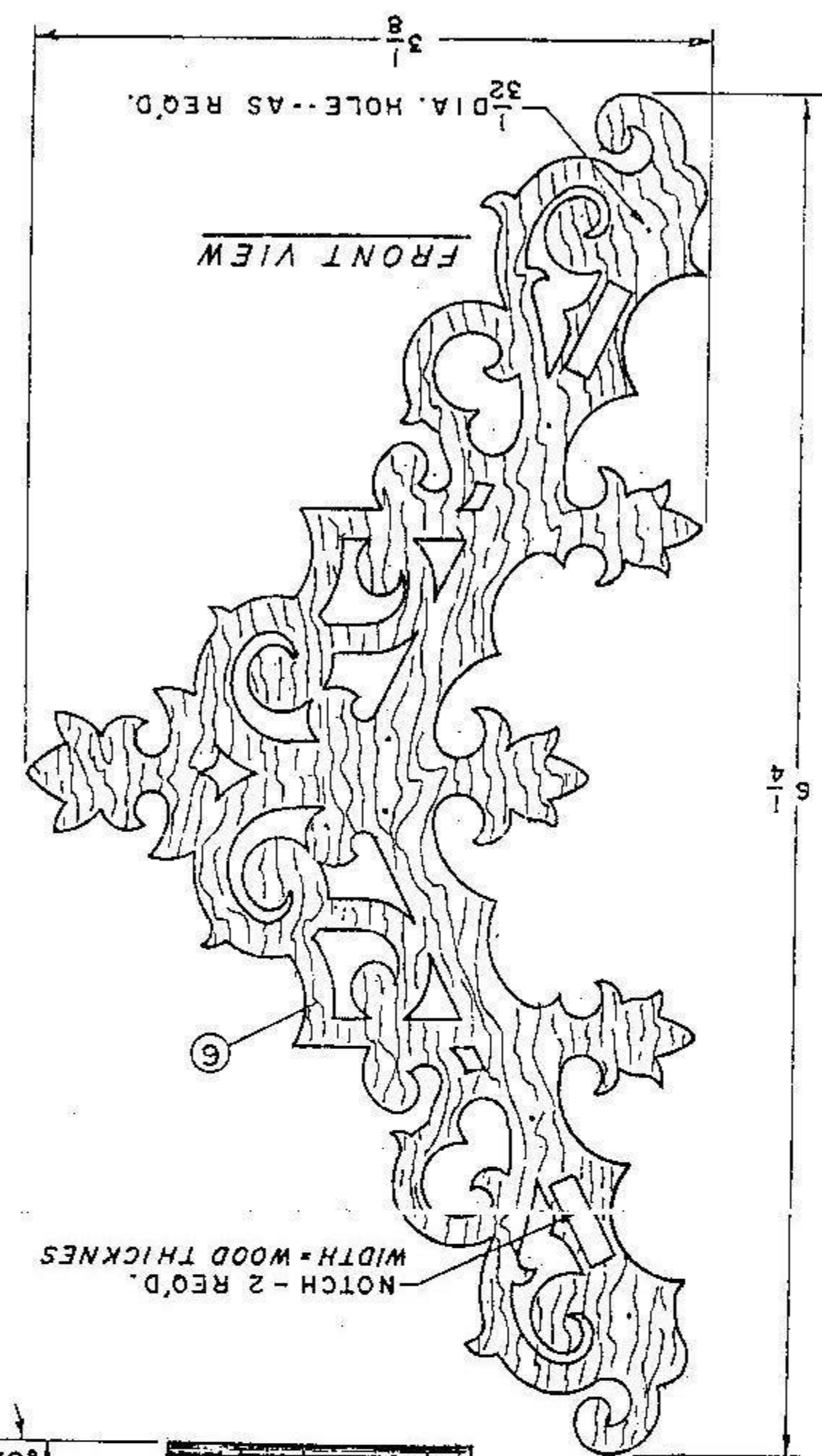
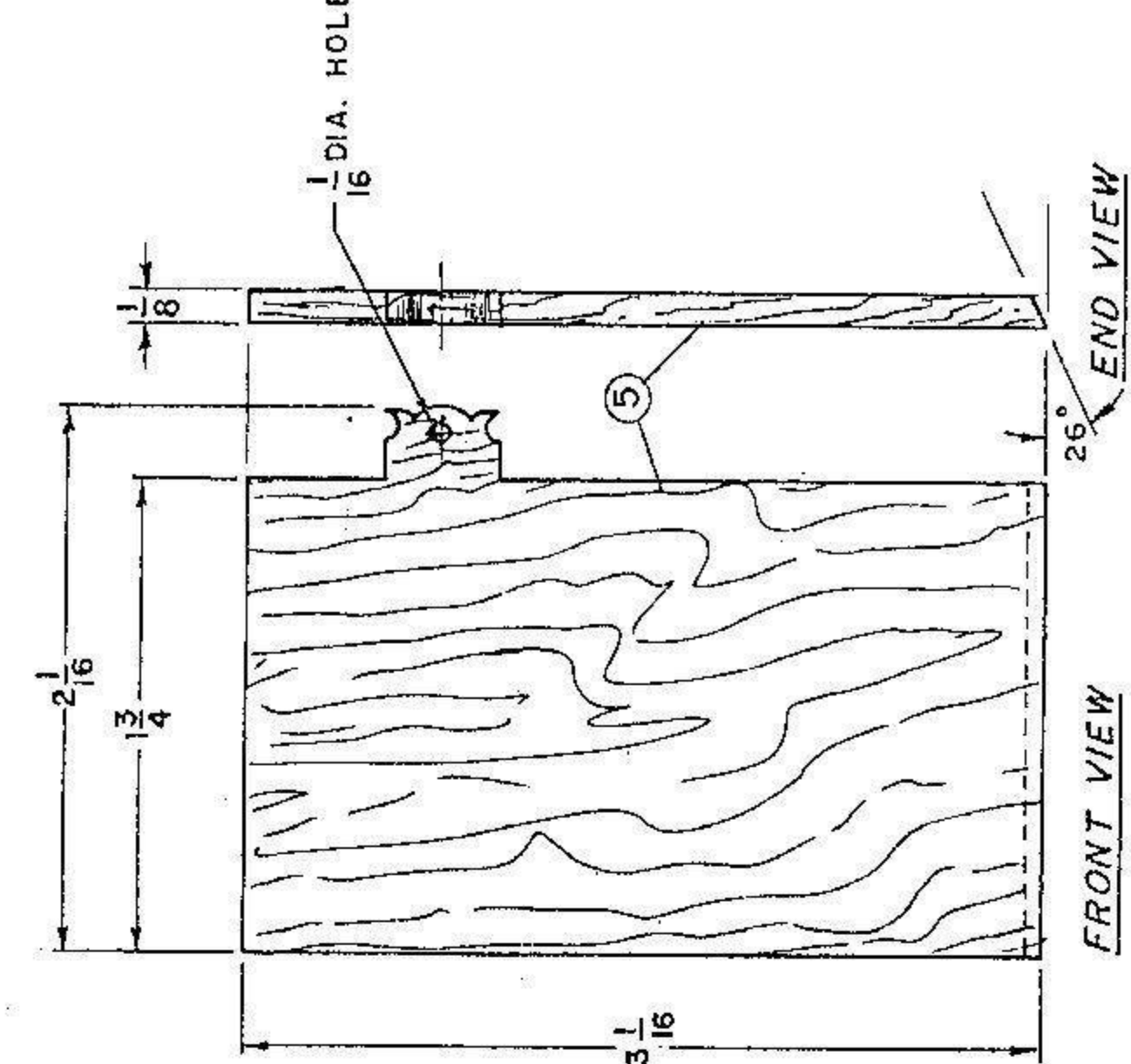
Full Size Patterns
Stage Coach
from page 67



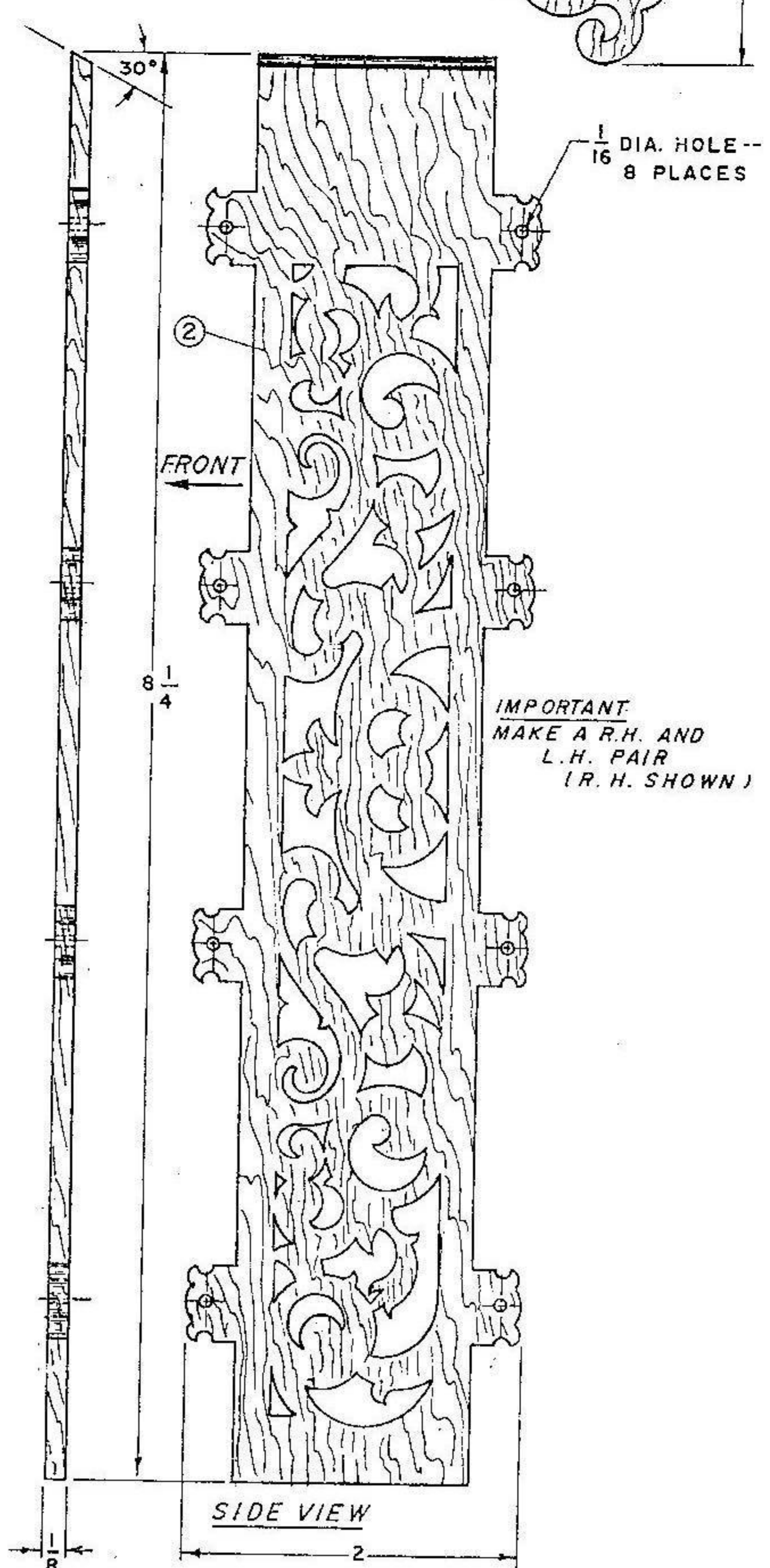
Scroll World pages 51-66



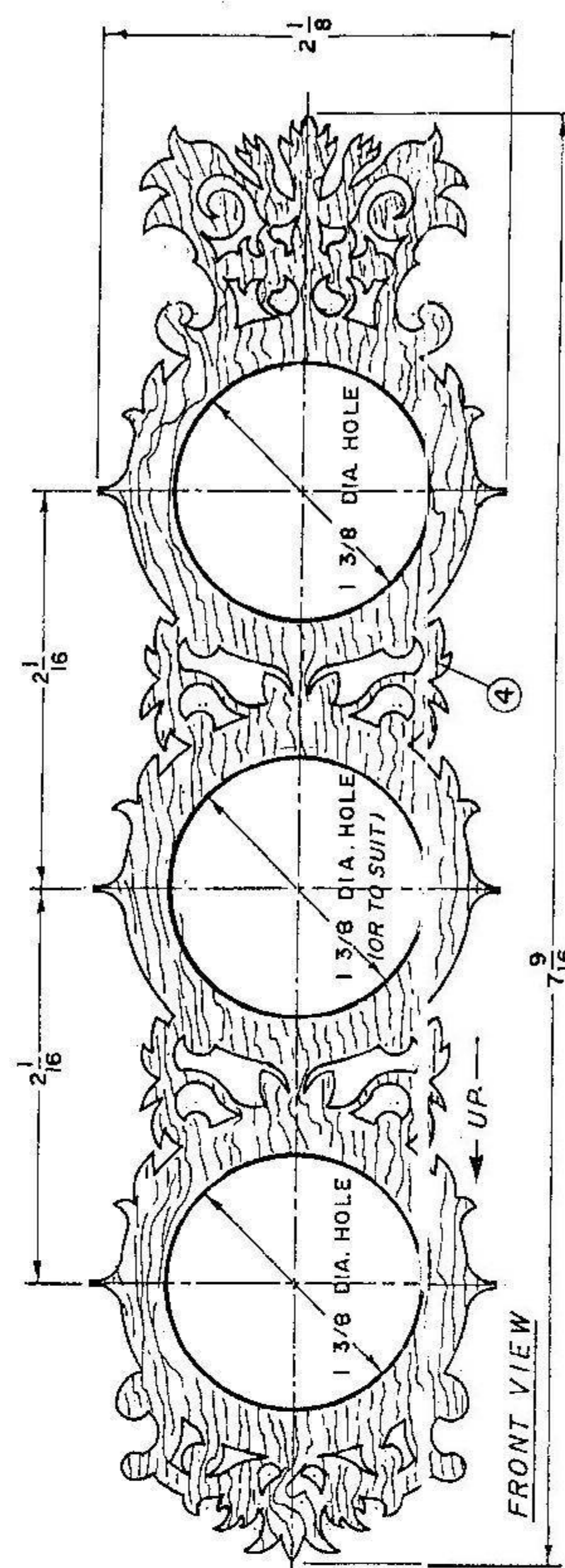
d1



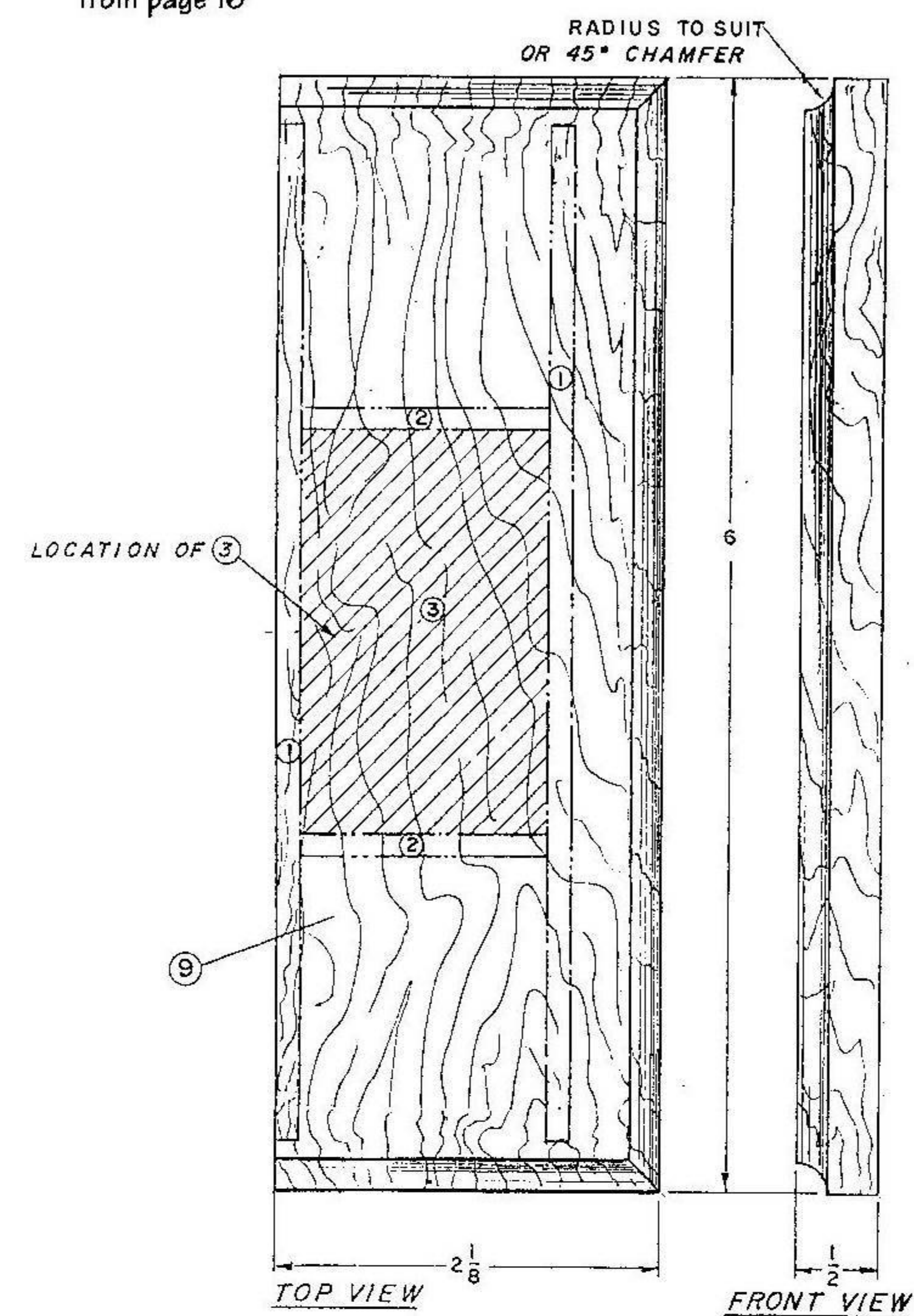
d5



d2

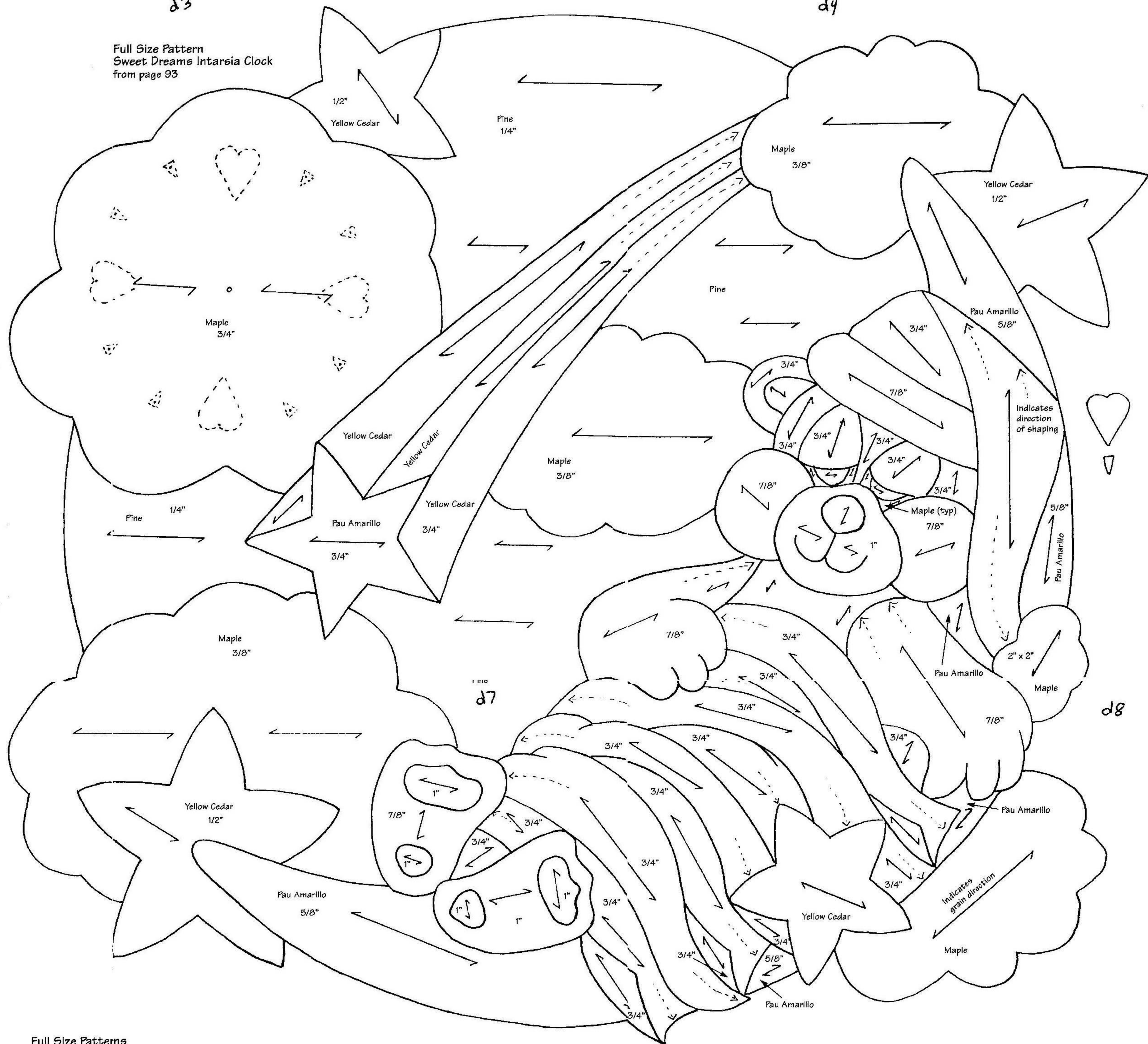


Full Size Pattern
Mini Weather Station
from page 16



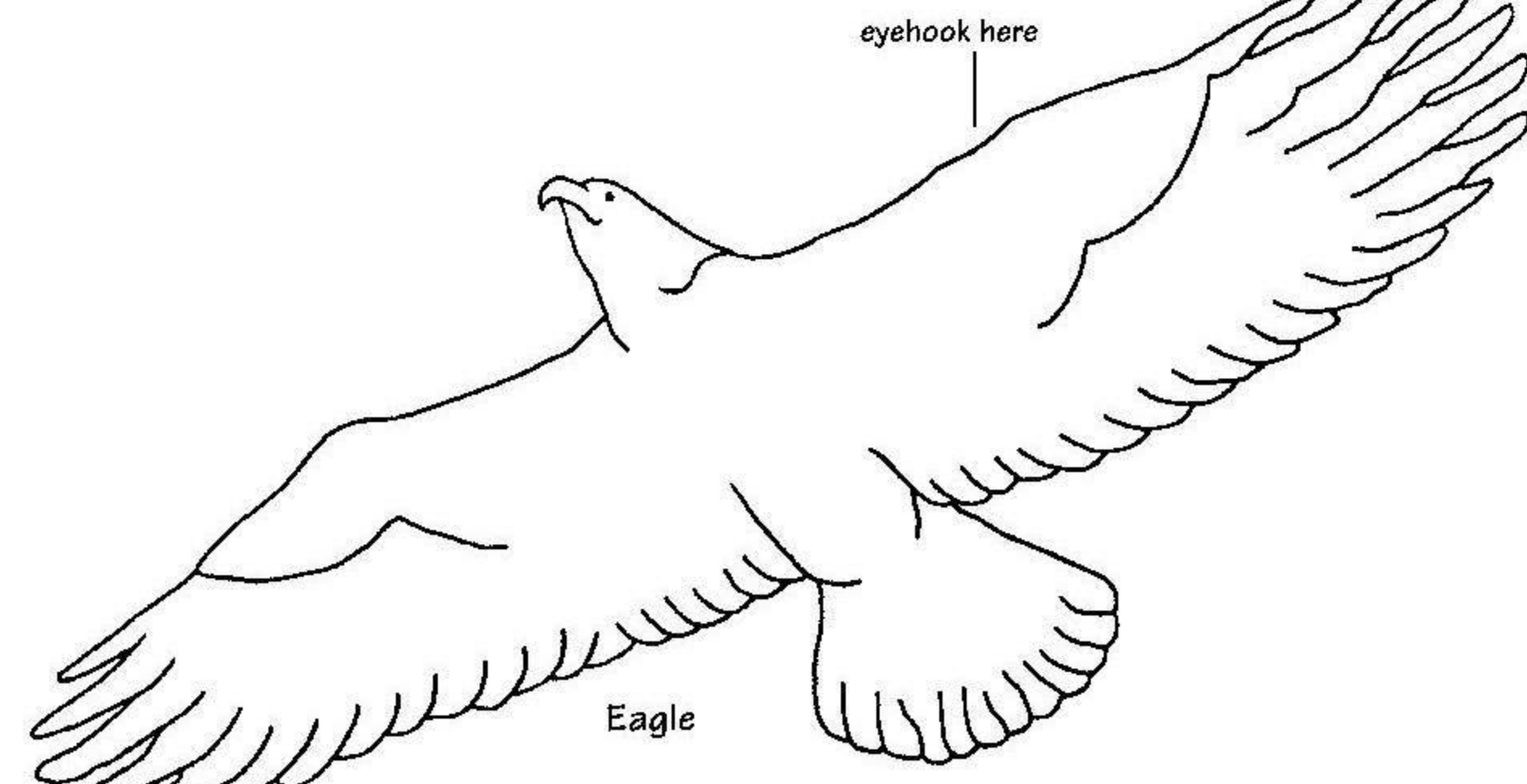
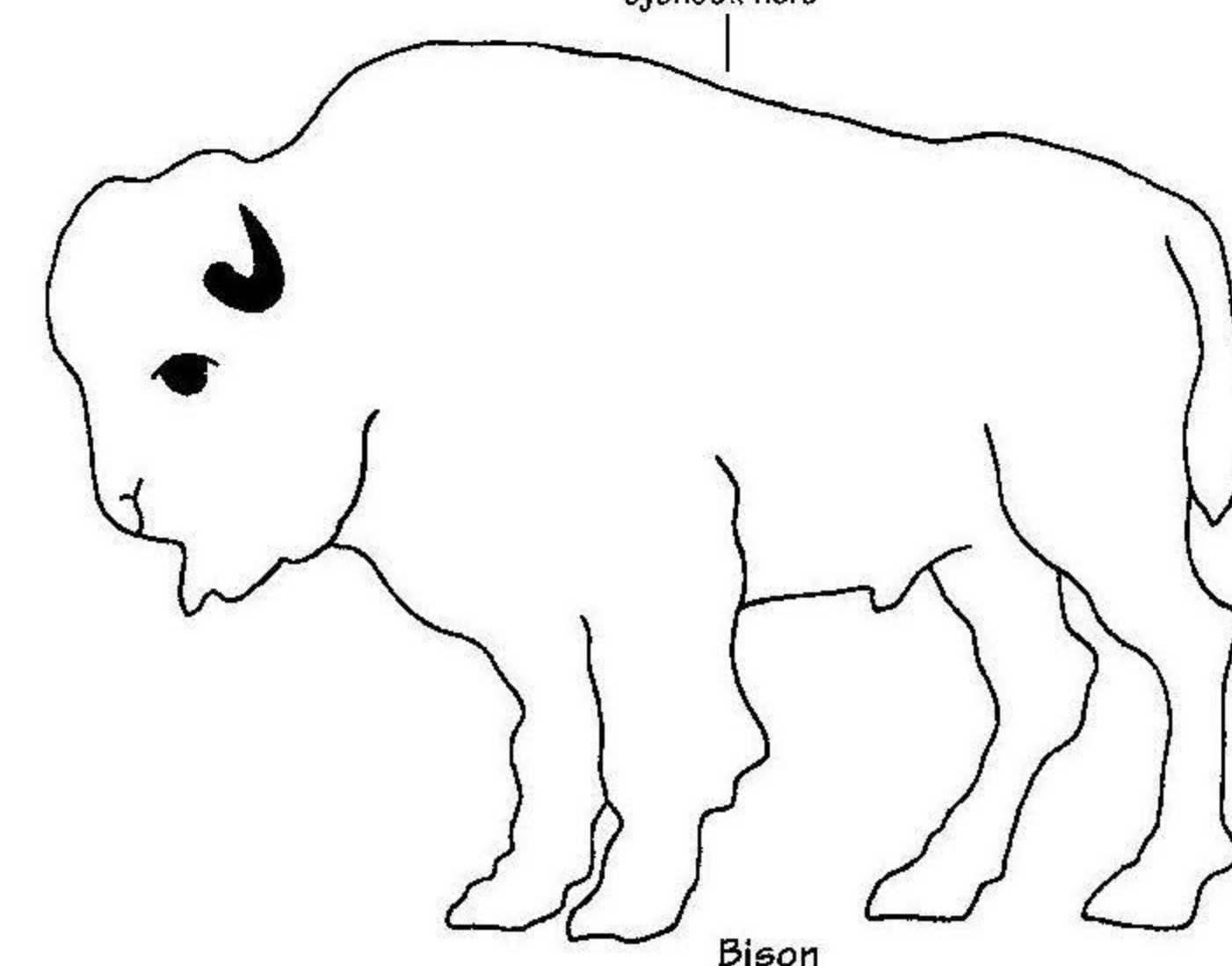
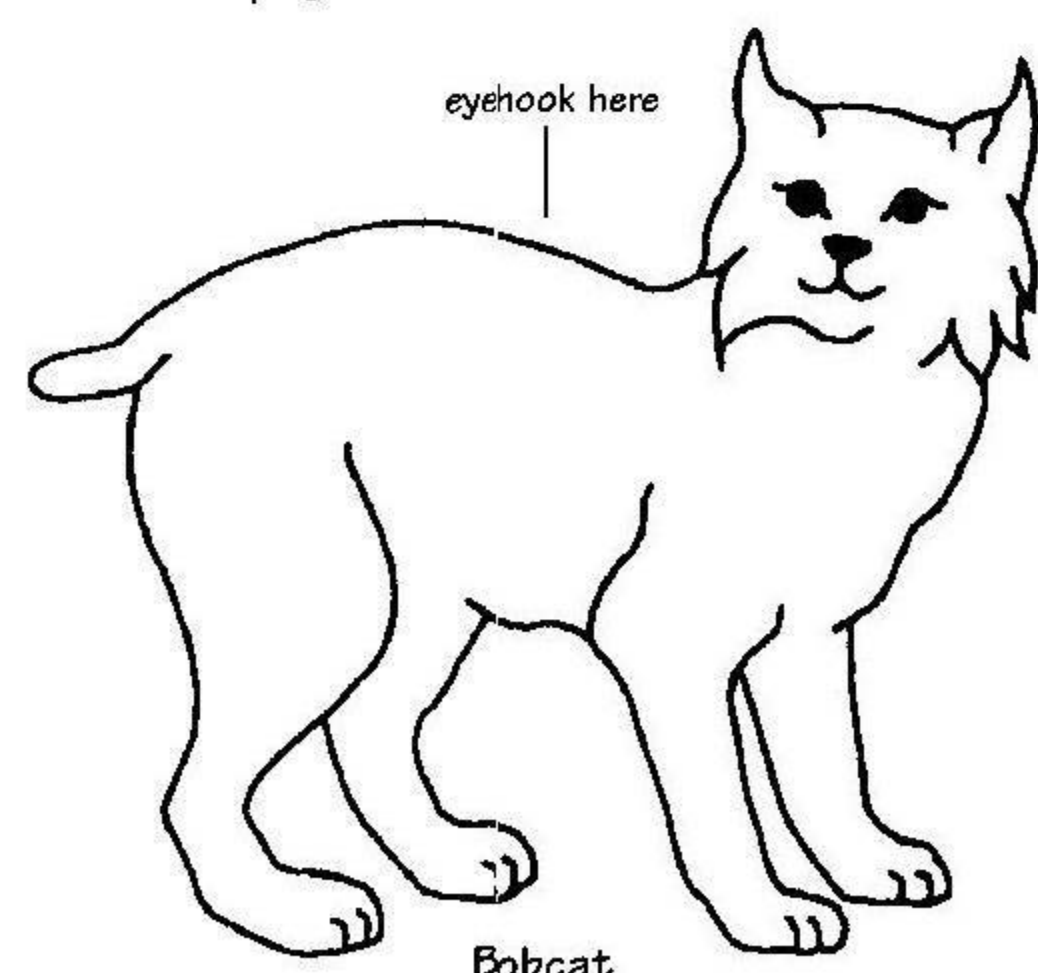
d3

Full Size Pattern
Sweet Dreams Intarsia Clock
from page 93



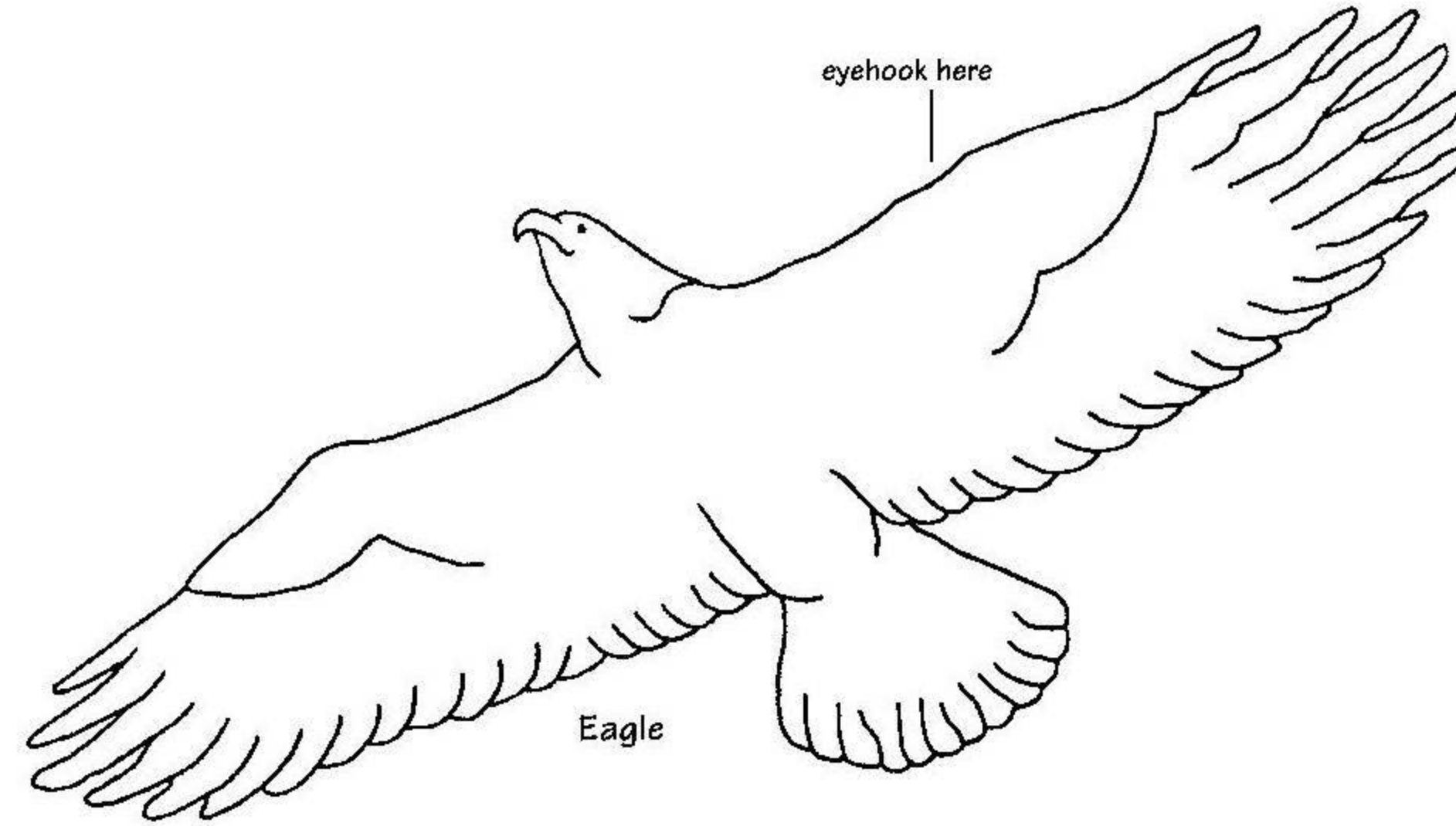
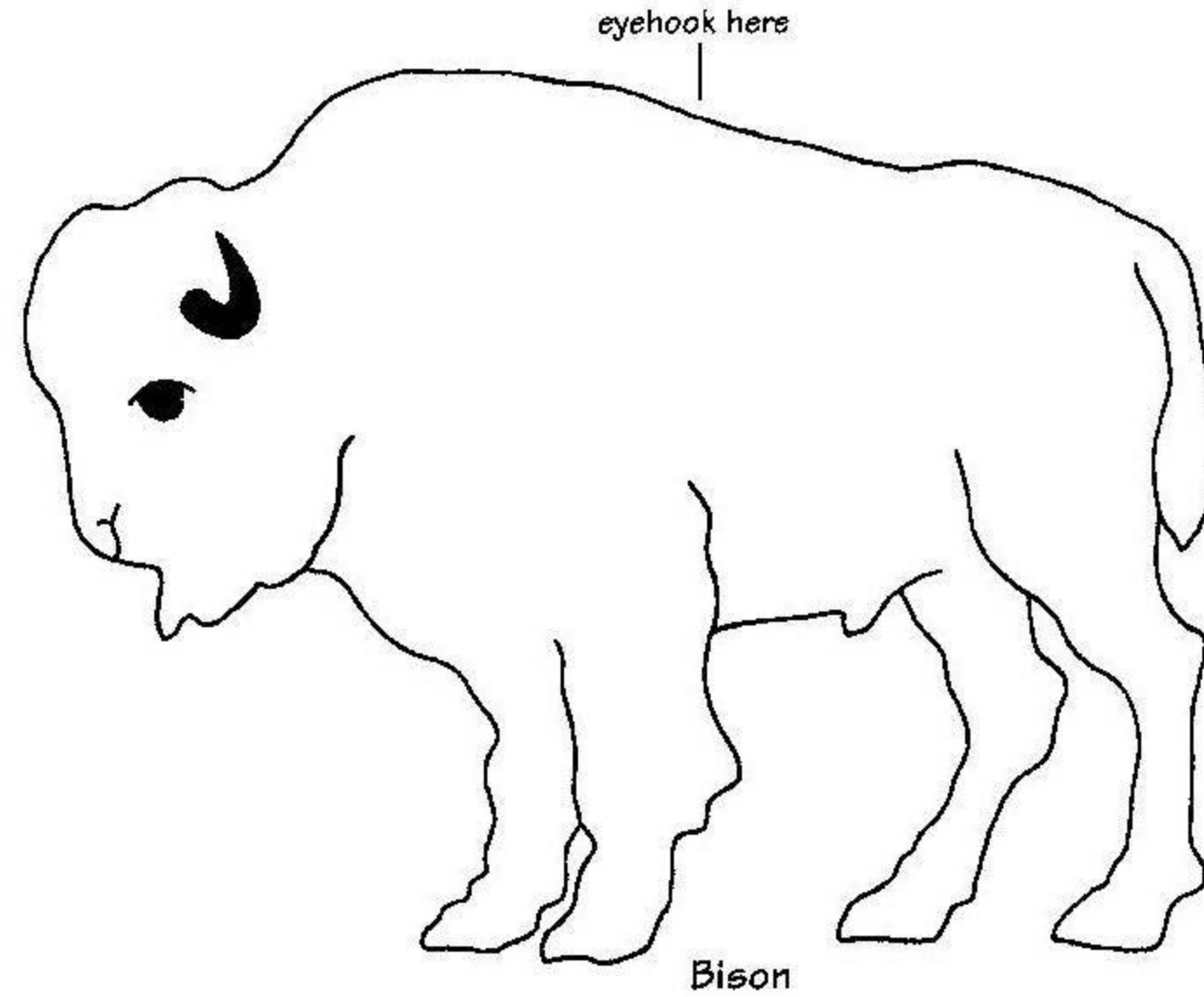
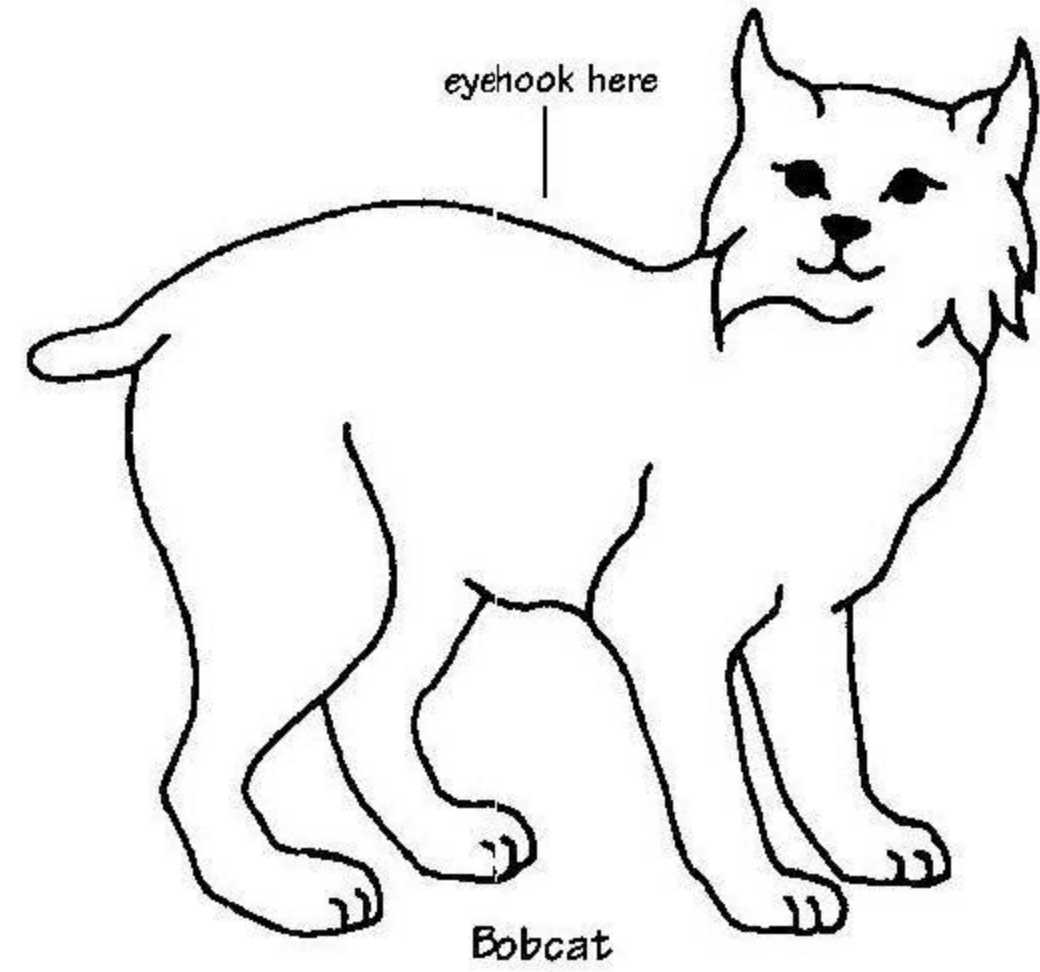
d6

Full Size Patterns
Cedar Silhouettes
from page 18

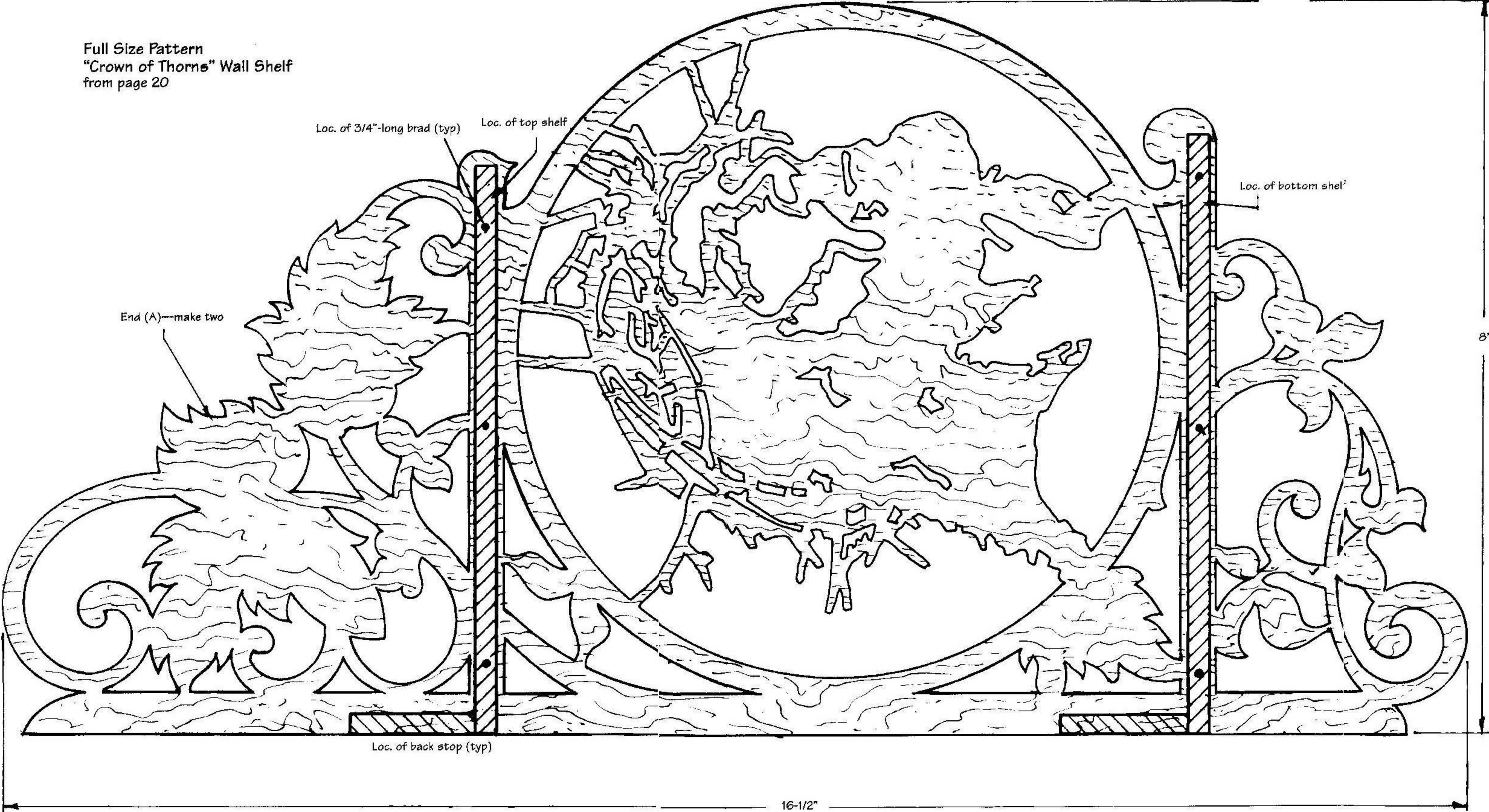


d8

Full Size Patterns
Cedar Silhouettes
from page 18



Full Size Pattern
"Crown of Thorns" Wall Shelf
from page 20

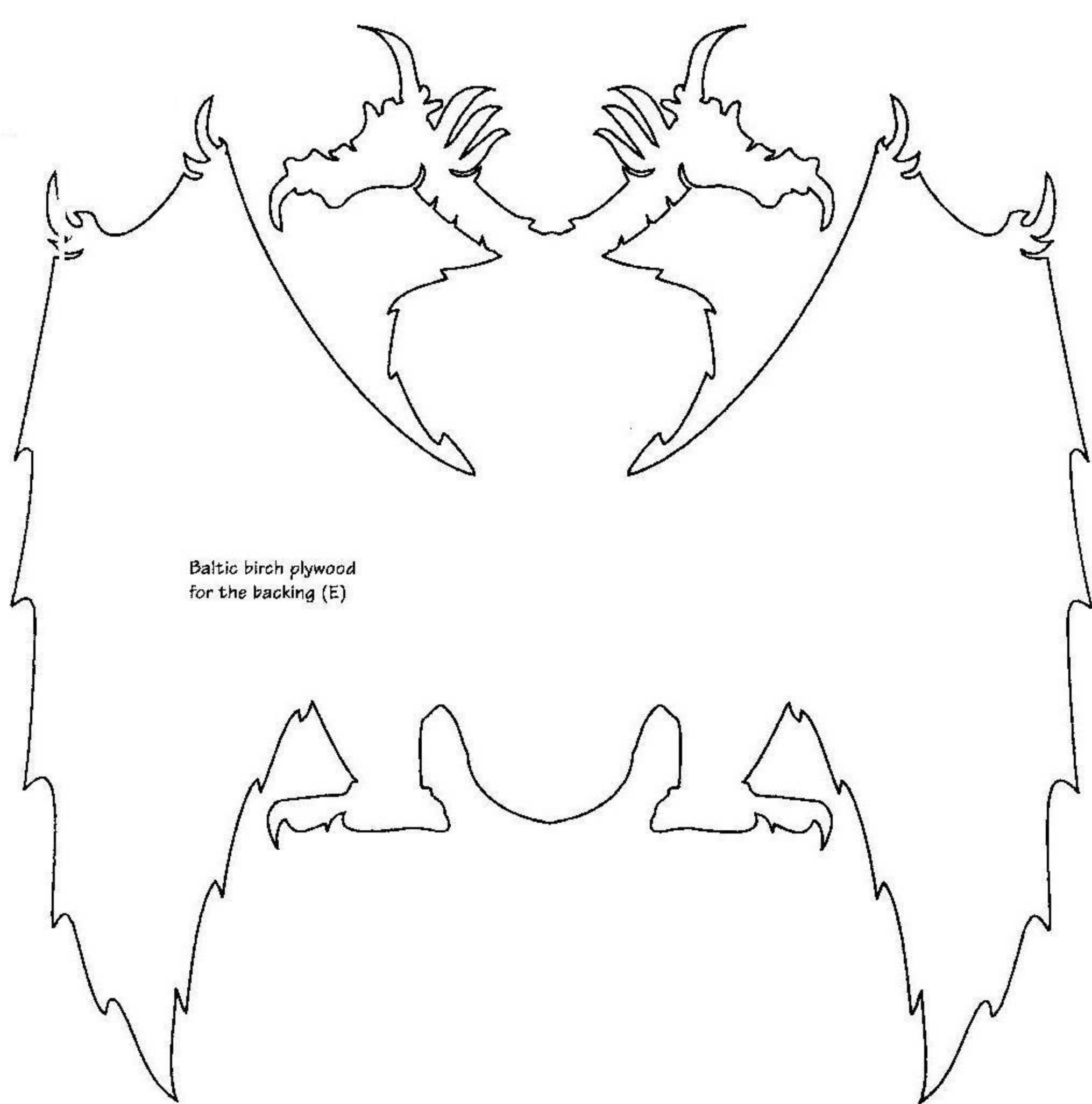


Loc. of back stop (typ)

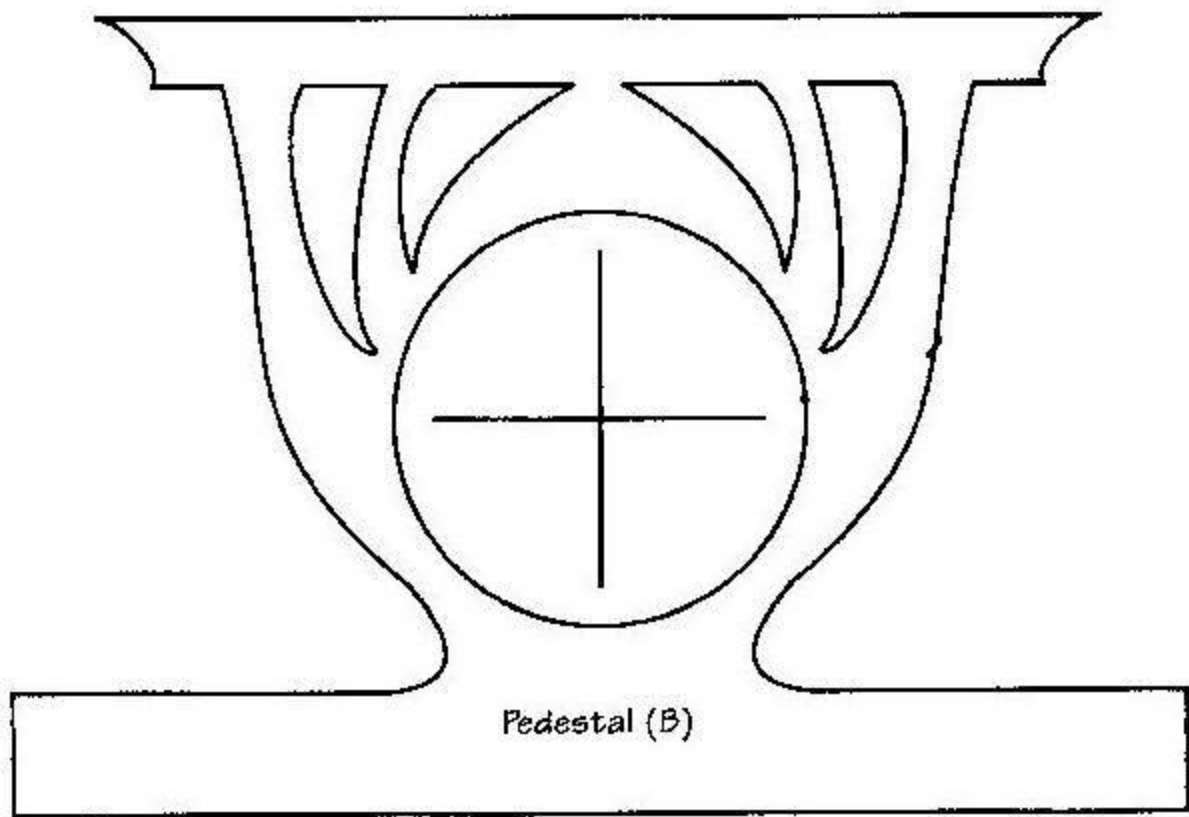
16-1/2"

8"





Baltic birch plywood
for the backing (E)

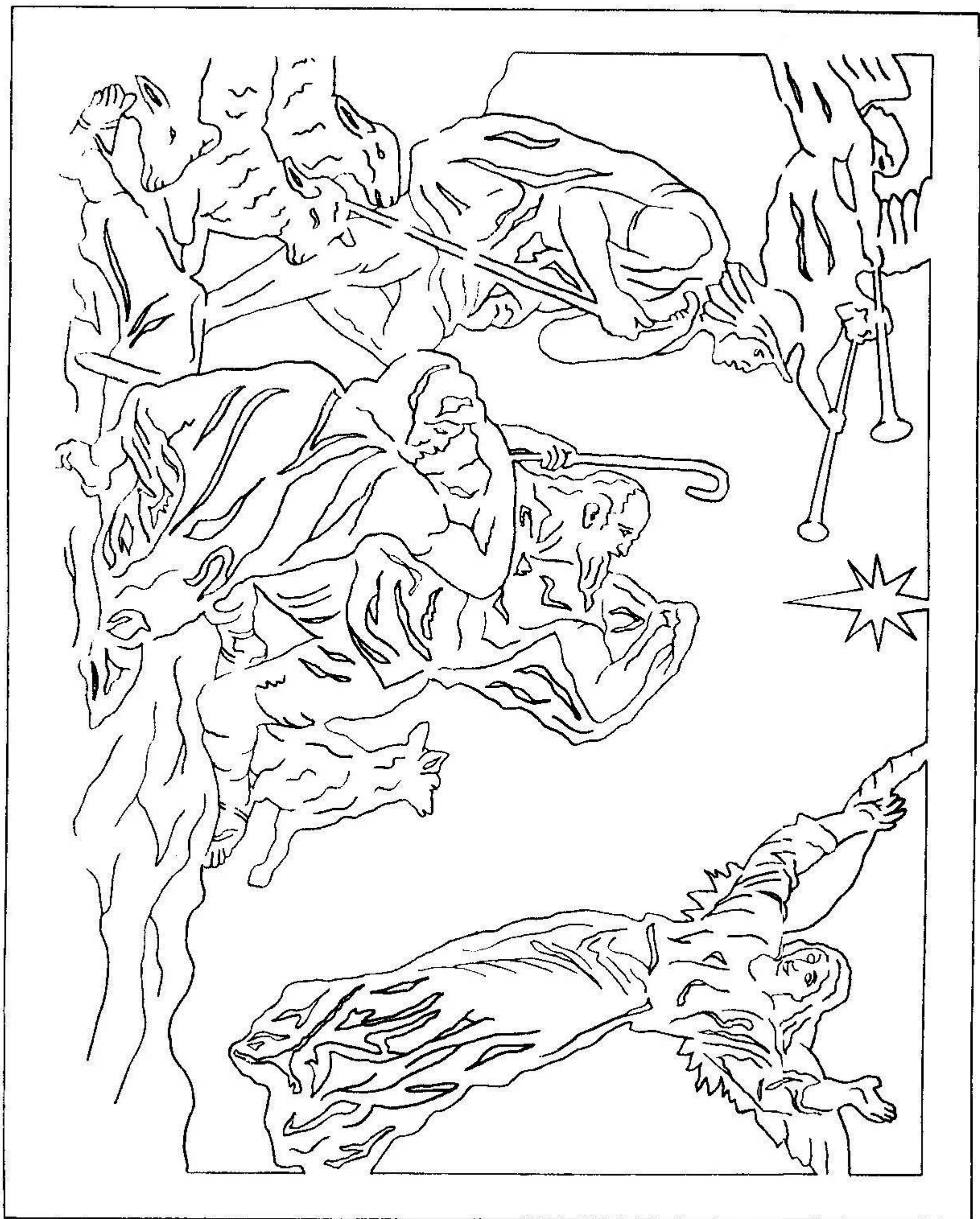


Pedestal (B)

Upper Base (C)

Lower Base (D)





45 degree miter

Third section pediment
(X)—make one

Loc. of roof panel (W)

Loc. of roof panel (W)

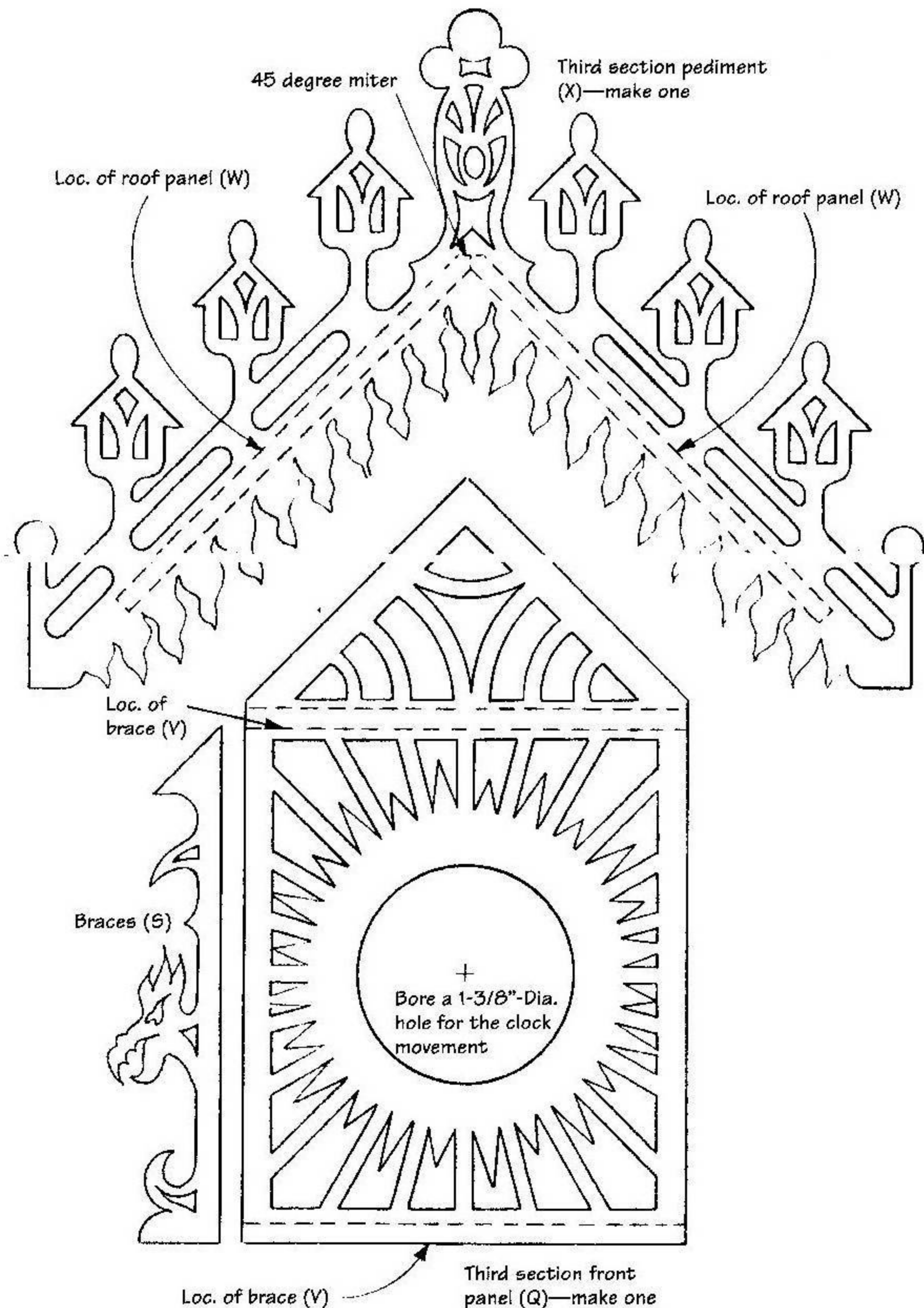
Loc. of
brace (V)

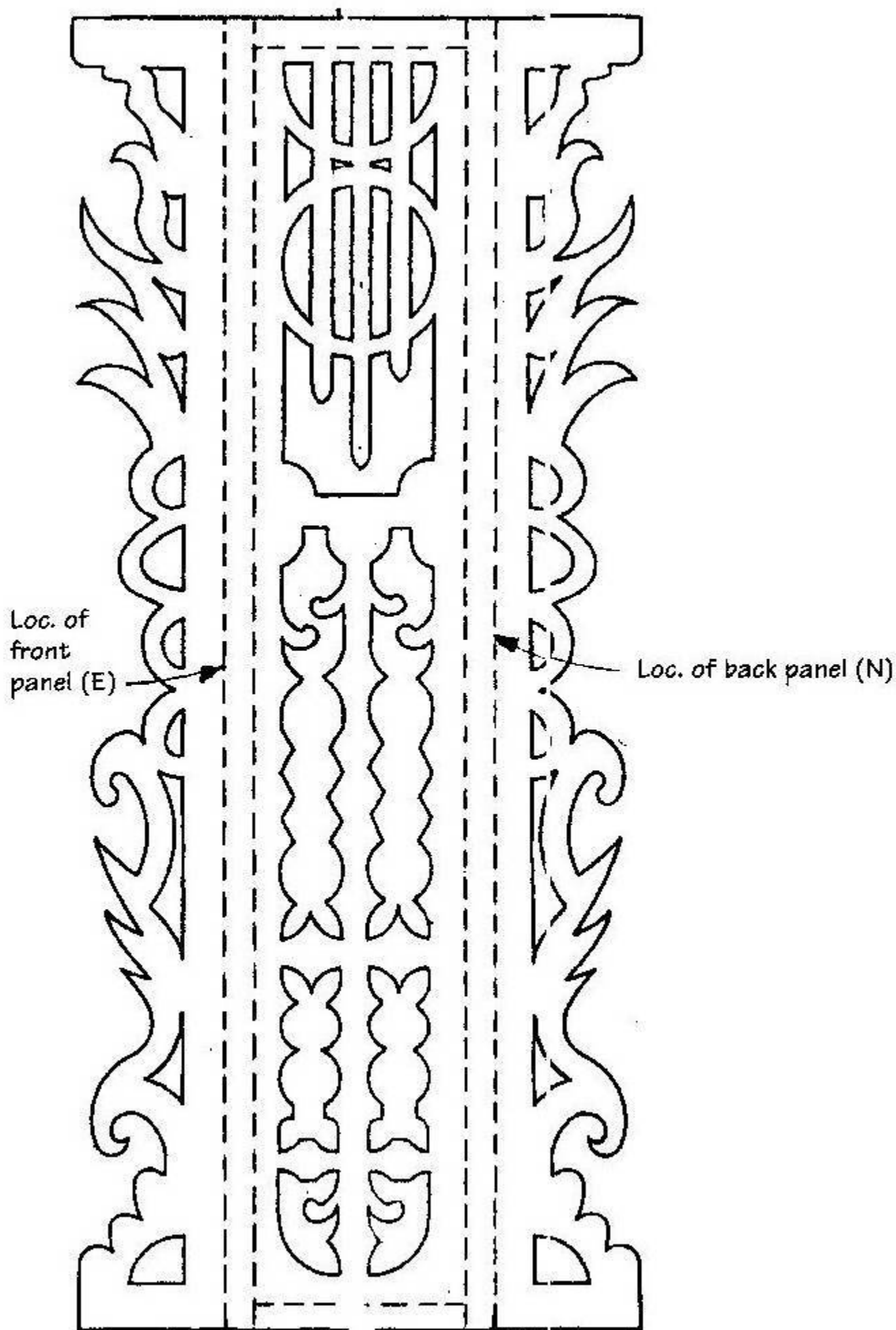
Braces (S)

+
Bore a 1-3/8"-Dia.
hole for the clock
movement

Loc. of brace (V)

Third section front
panel (Q)—make one

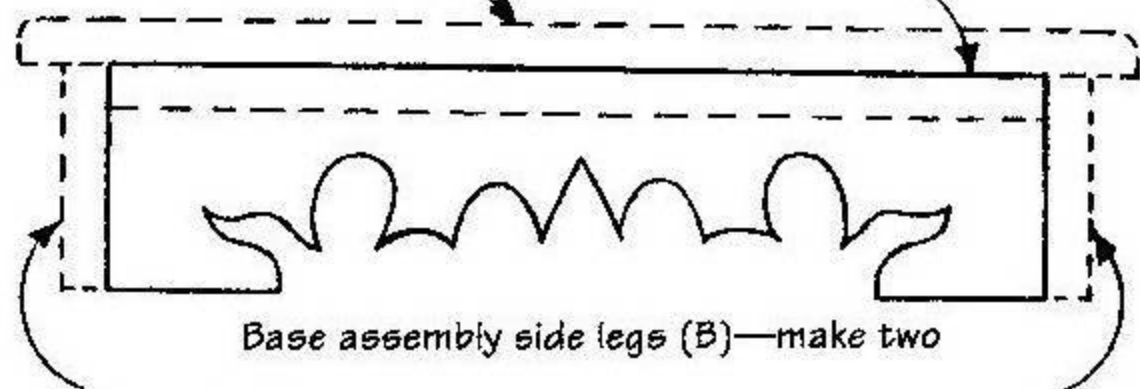




Second section side panel (L)—
make two (left side shown)

Loc. of first floor

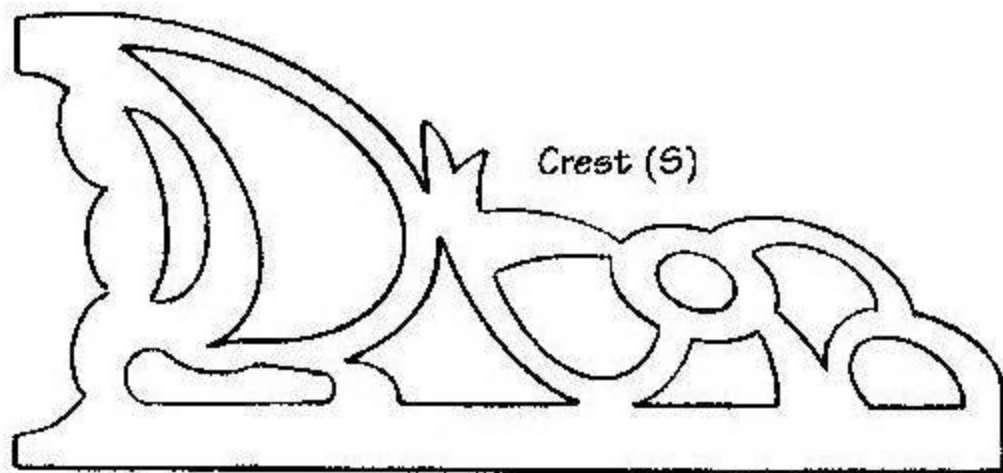
Loc. of base support (D)



Base assembly side legs (B)—make two

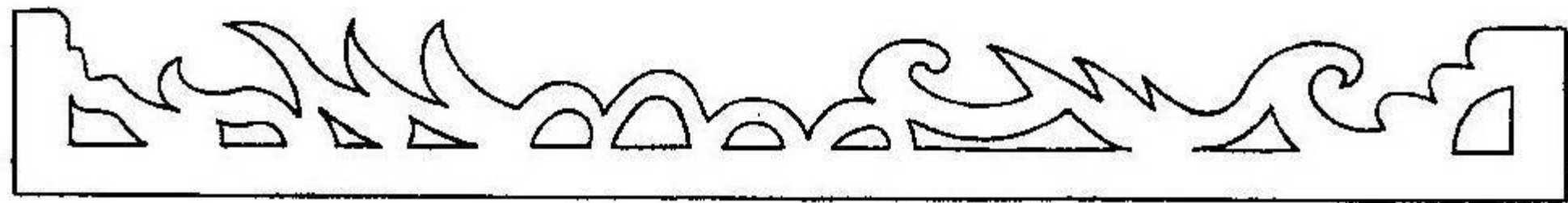
Loc. of front leg (A)

Loc. of front leg (A)

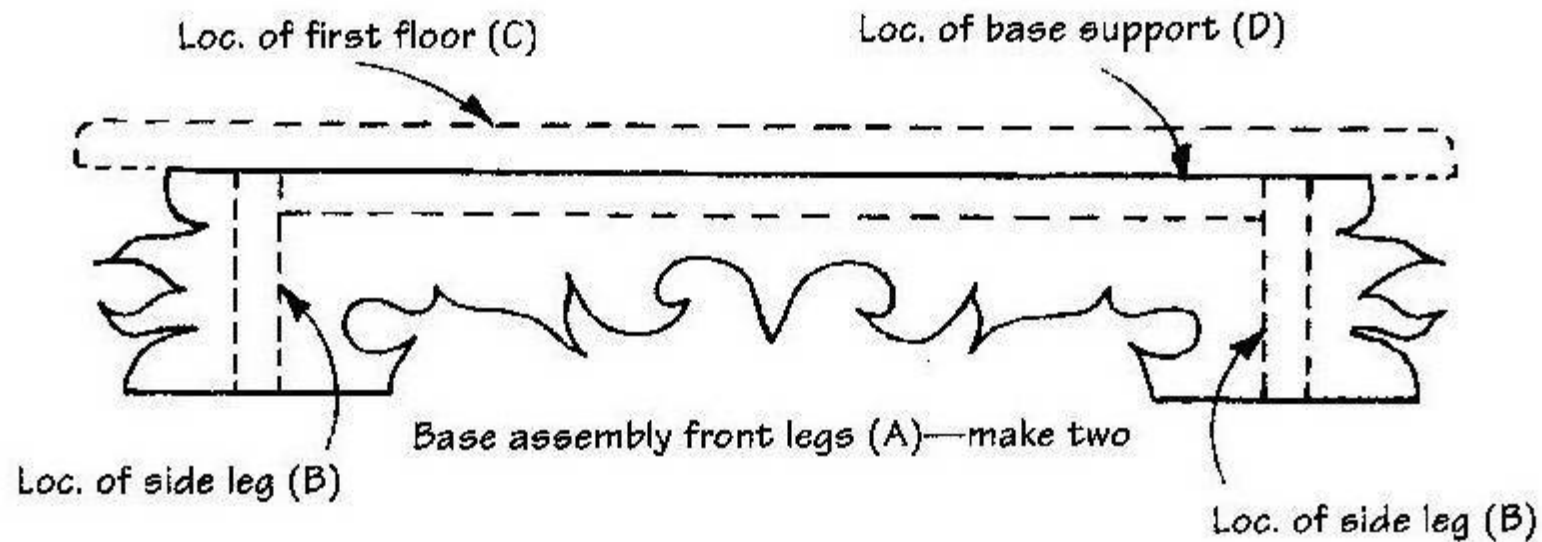


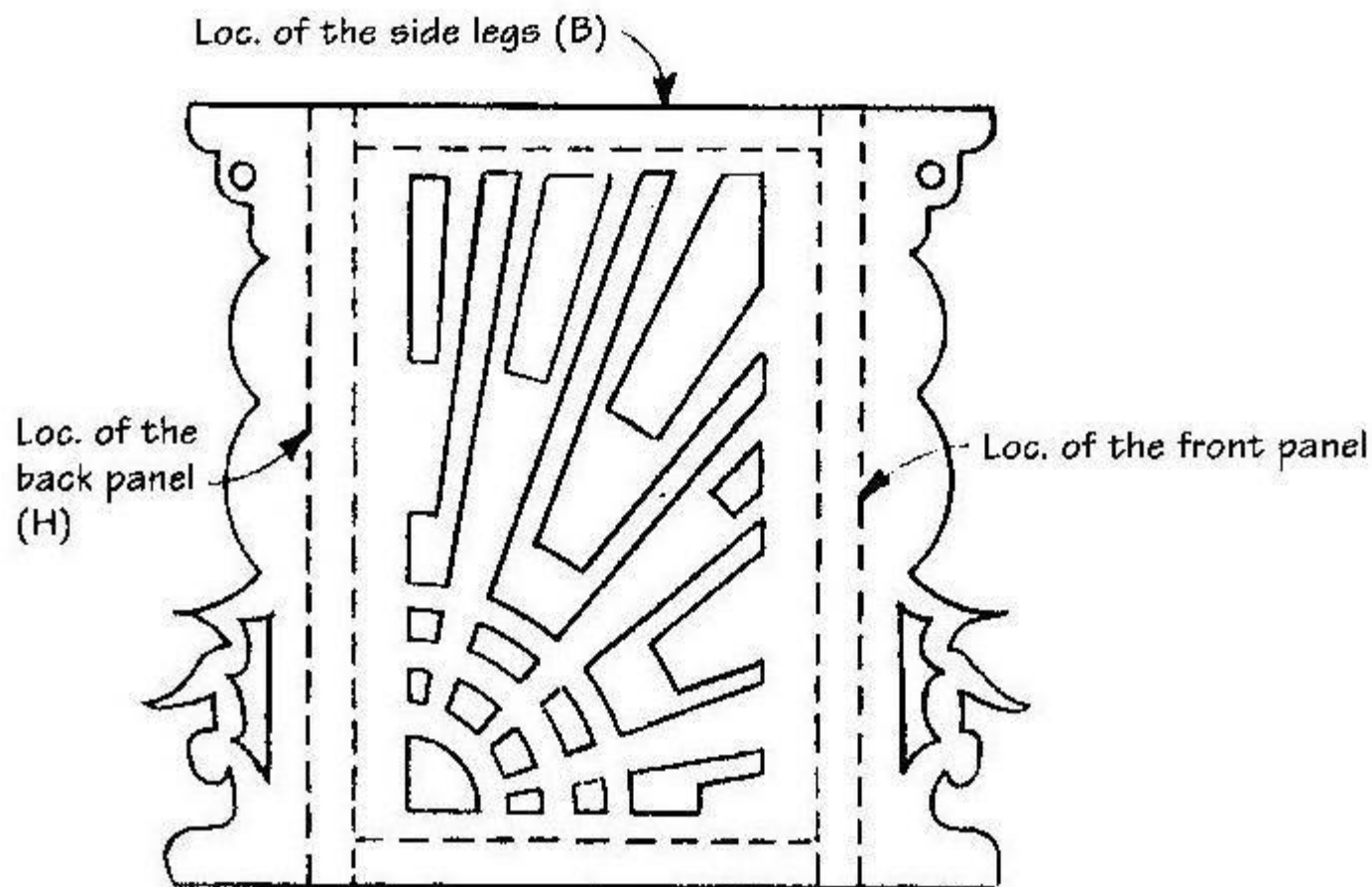
Crest (S)

This mounts on peak of roof
behind the pediment (Y)



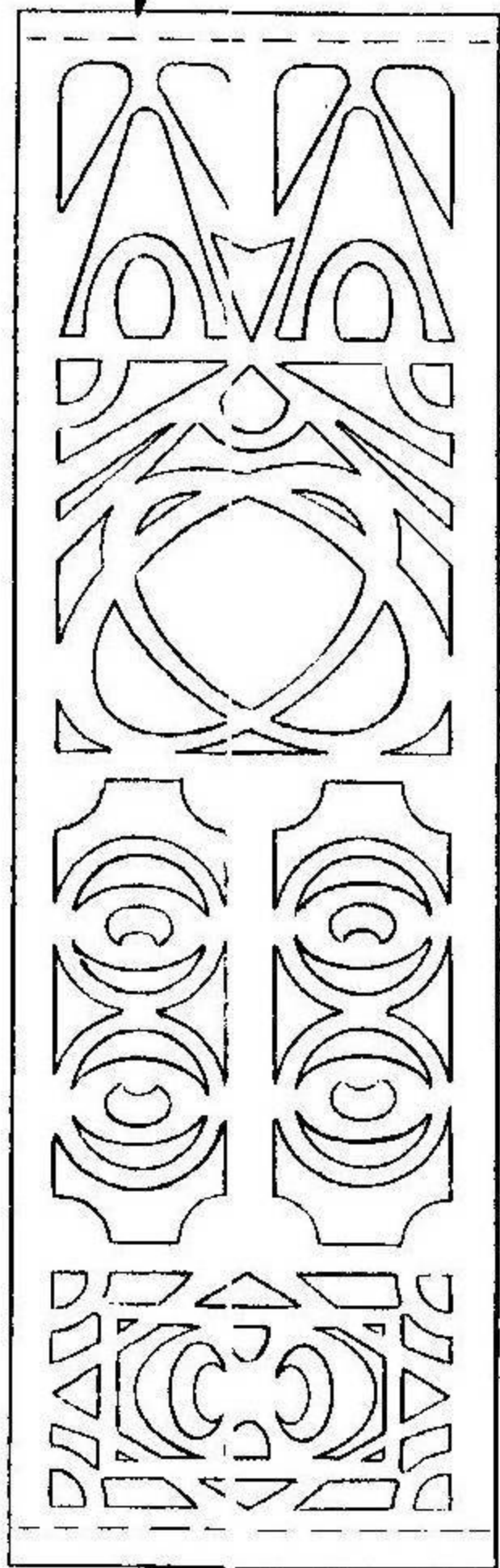
Second section braces (M)—make four





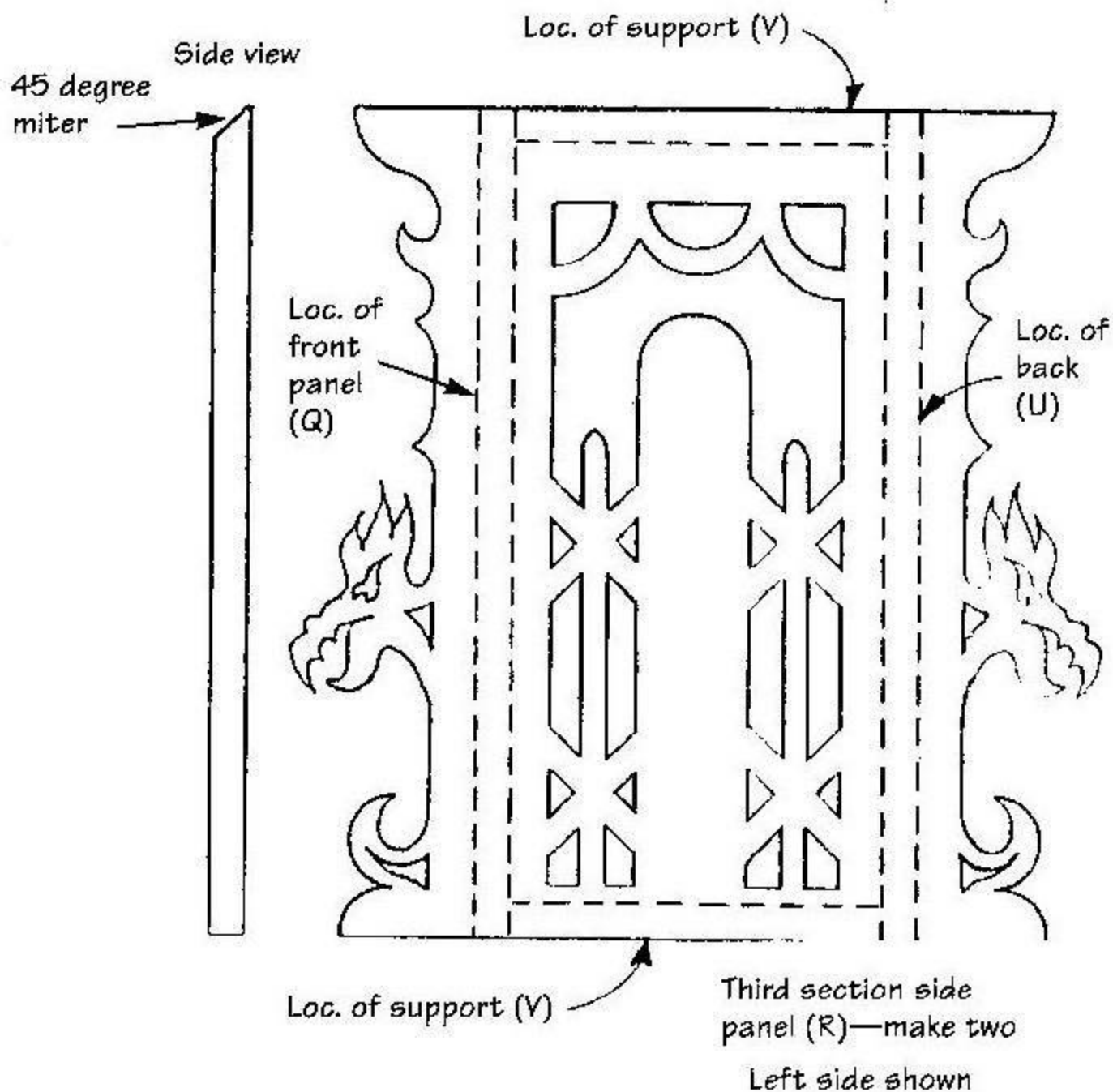
First section side
panel (F) – make two

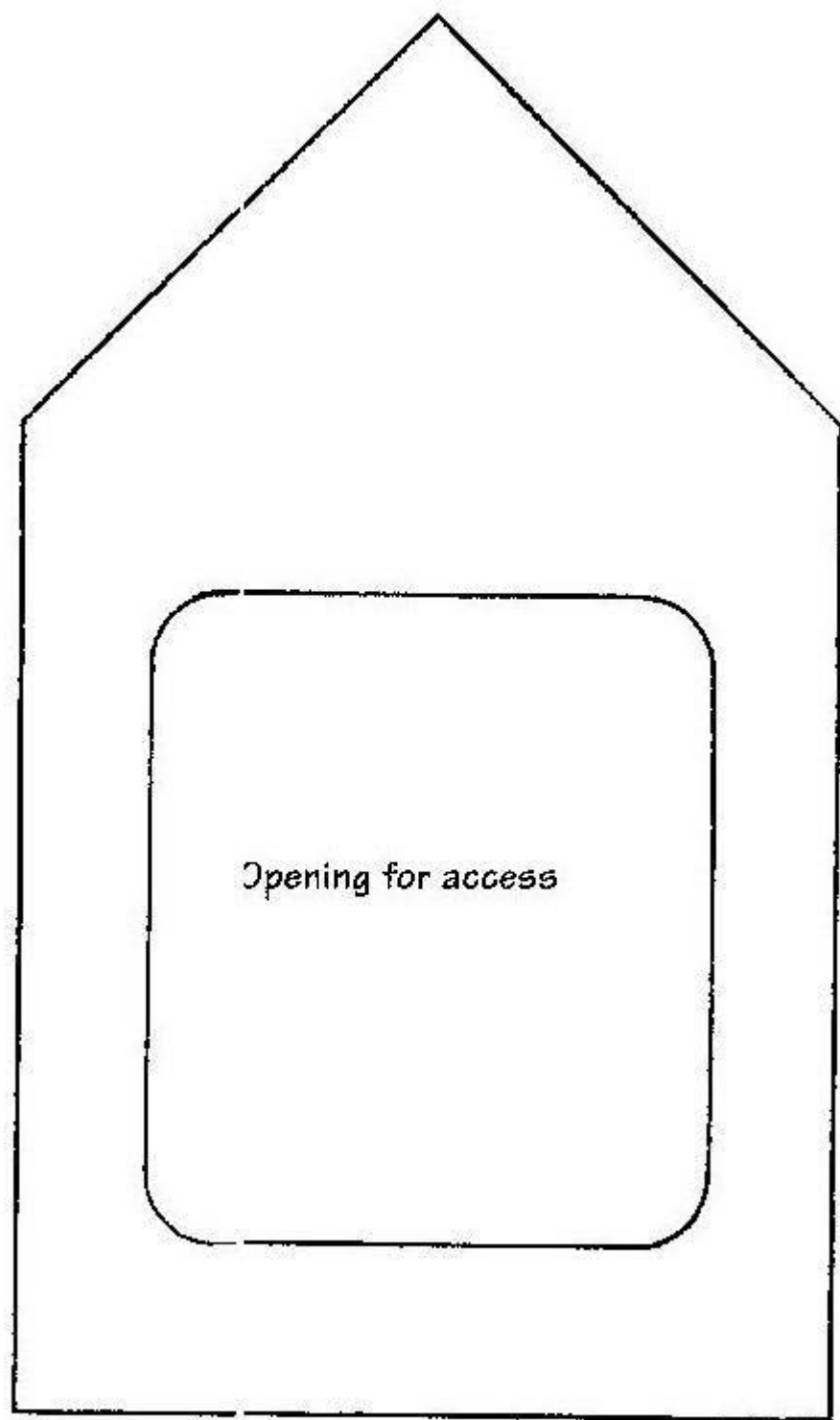
Loc. of support (O)



Second section front panel (K)—make two

Loc. of support (O)

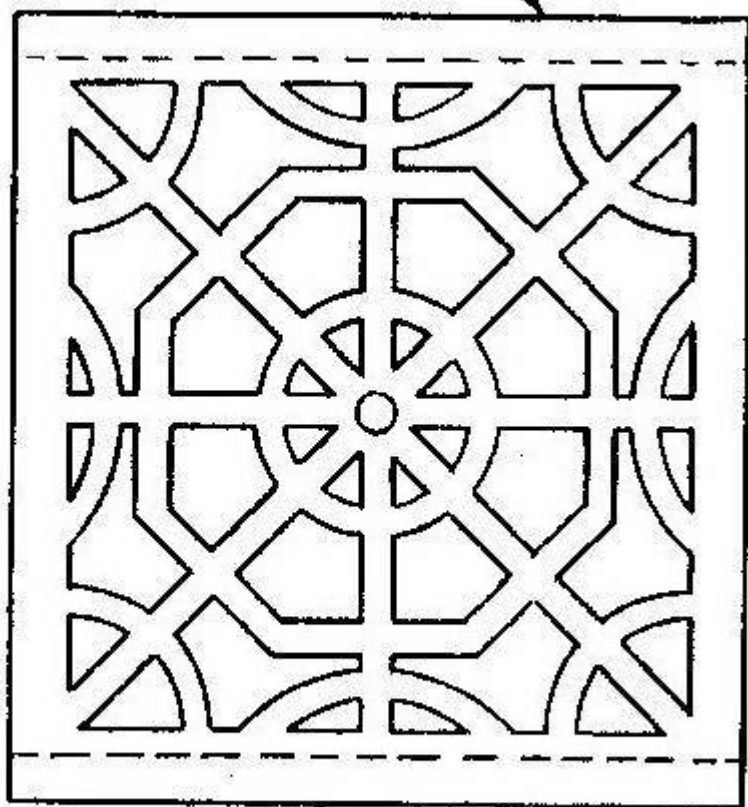




Third section back panel (U)—make one

First section braces
(G)—make four

Loc. of support (I)



Loc. of support (I)

First section front panel
(E)—make two

Third section middle
brace (T)—make two

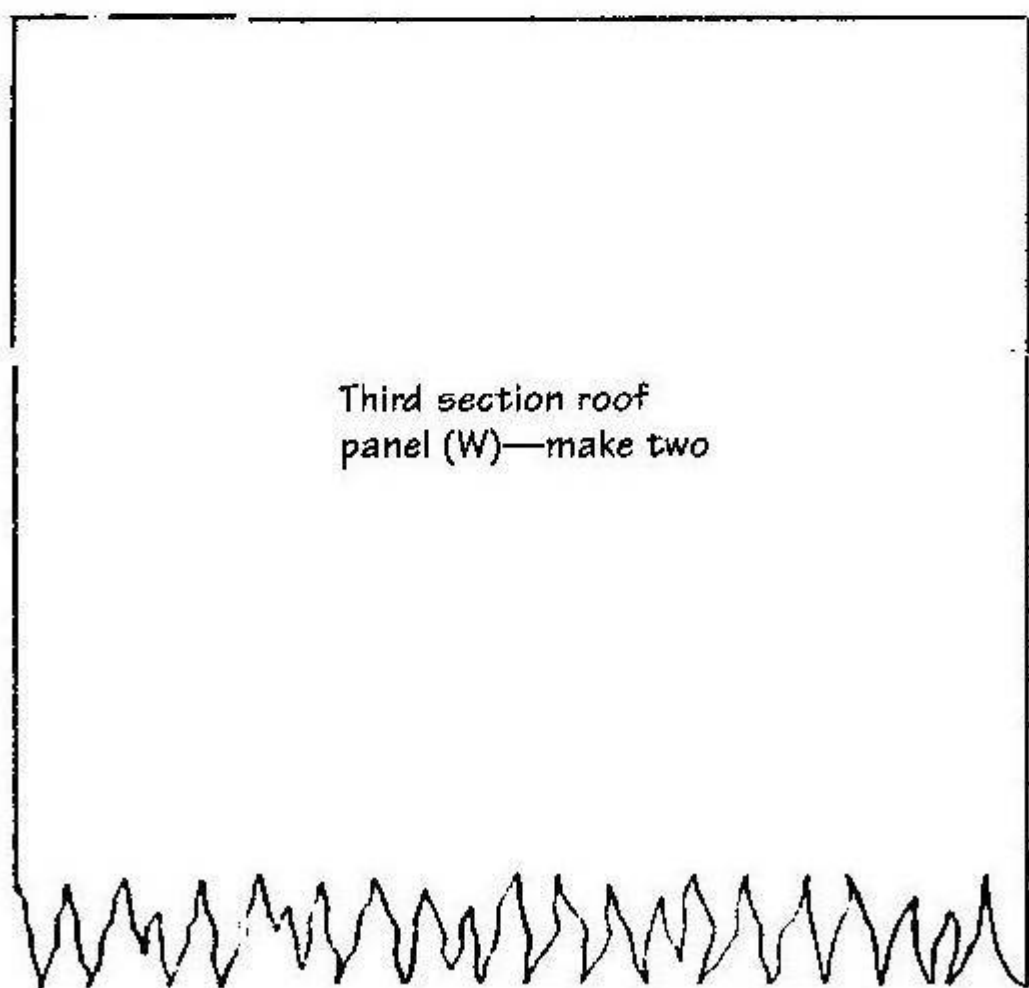


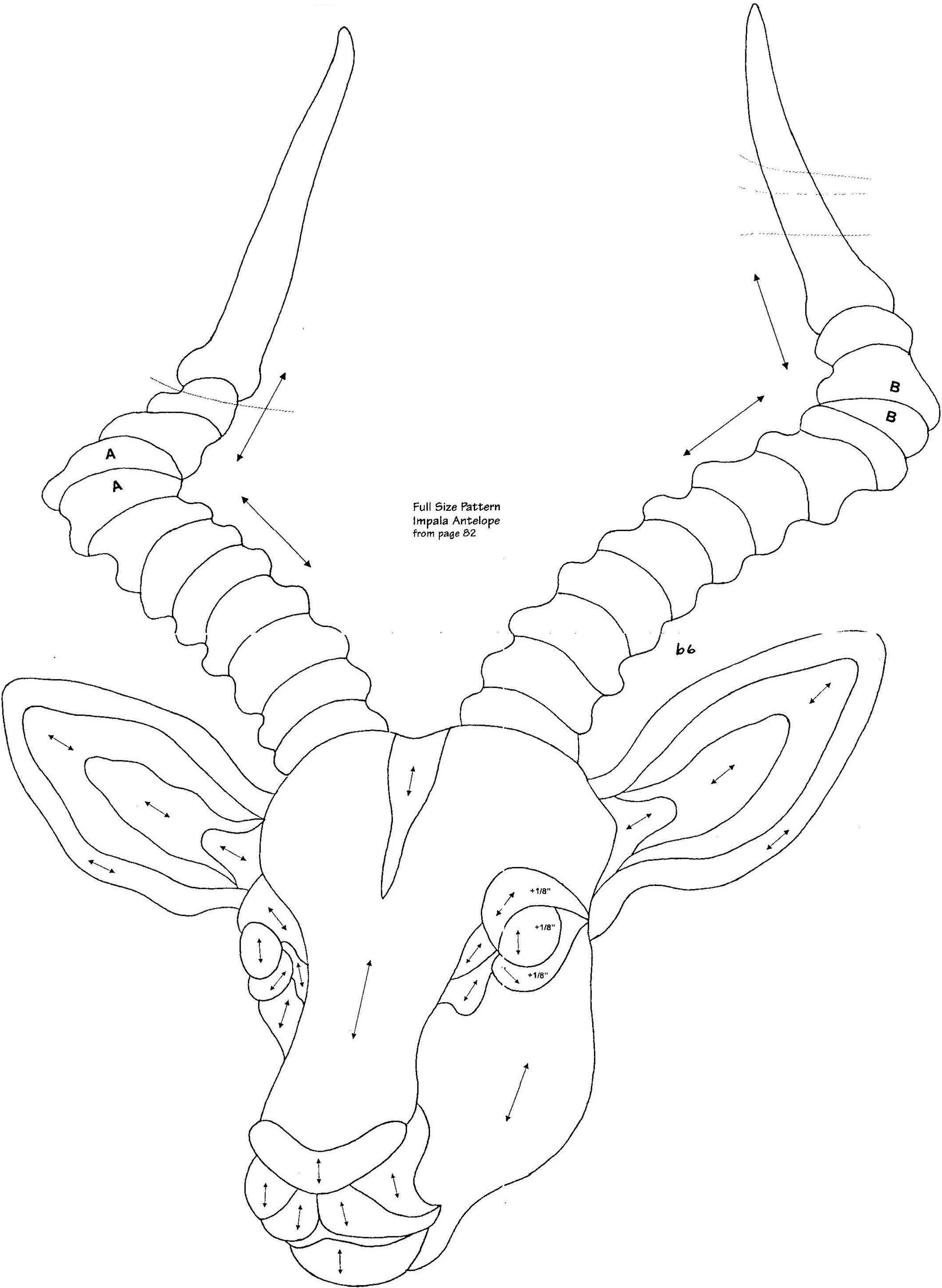
Full Size Patterns
Gargoyle Grandmother Clock
from page 72

15 degree angle



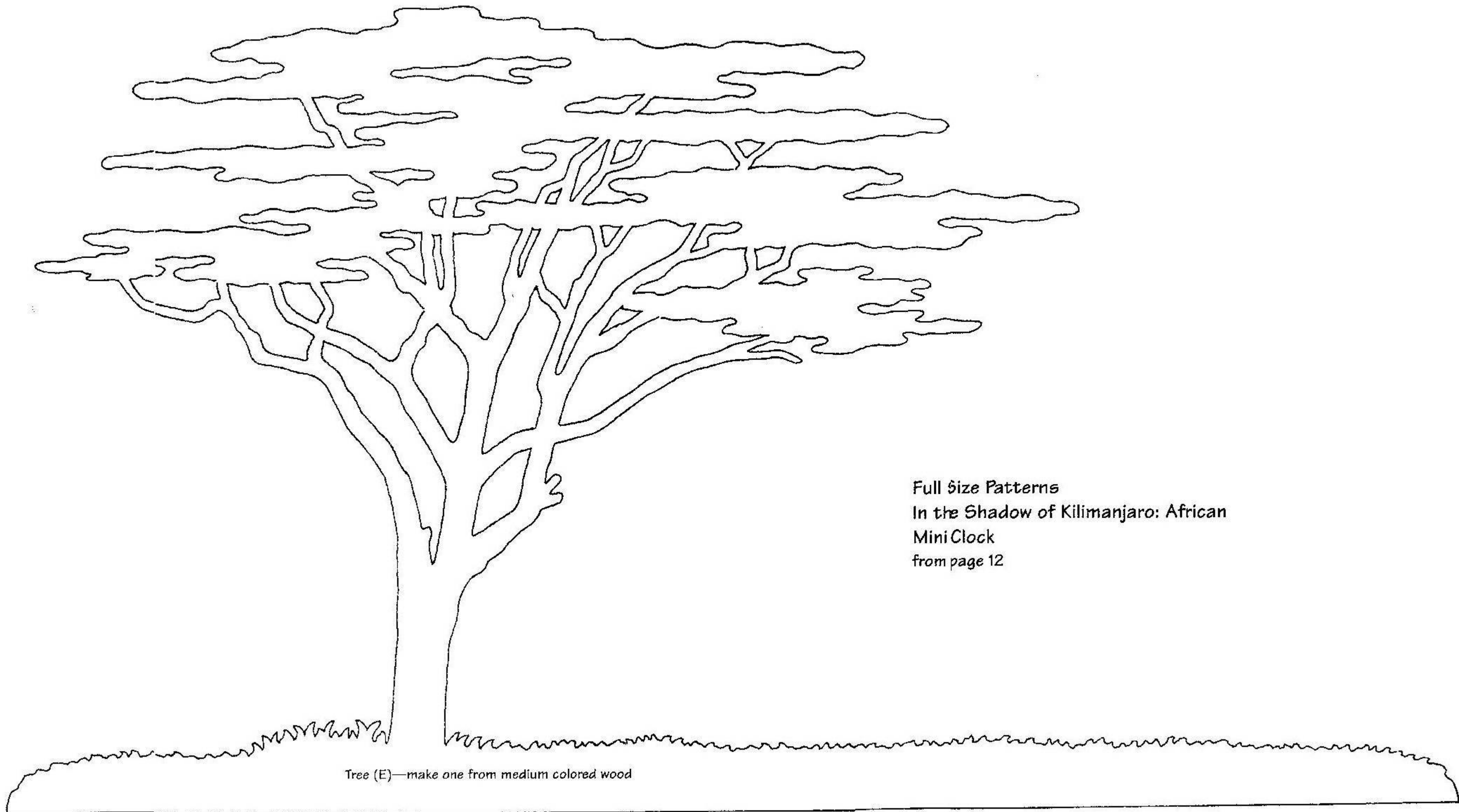
Third section roof
panel (W)—make two





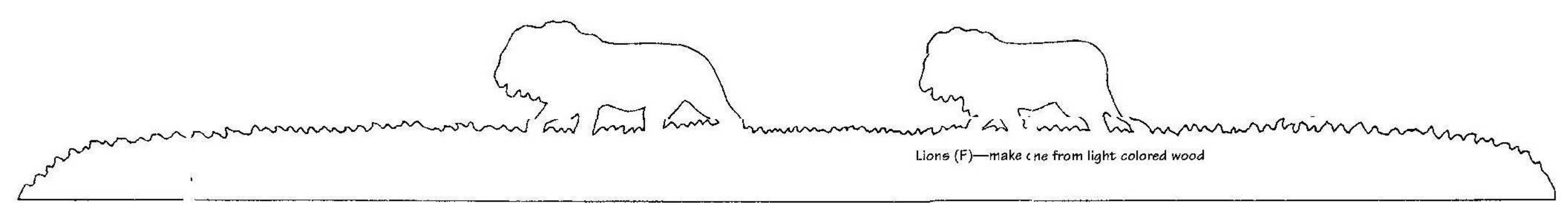
Full Size Pattern
Impala Antelope
from page 82

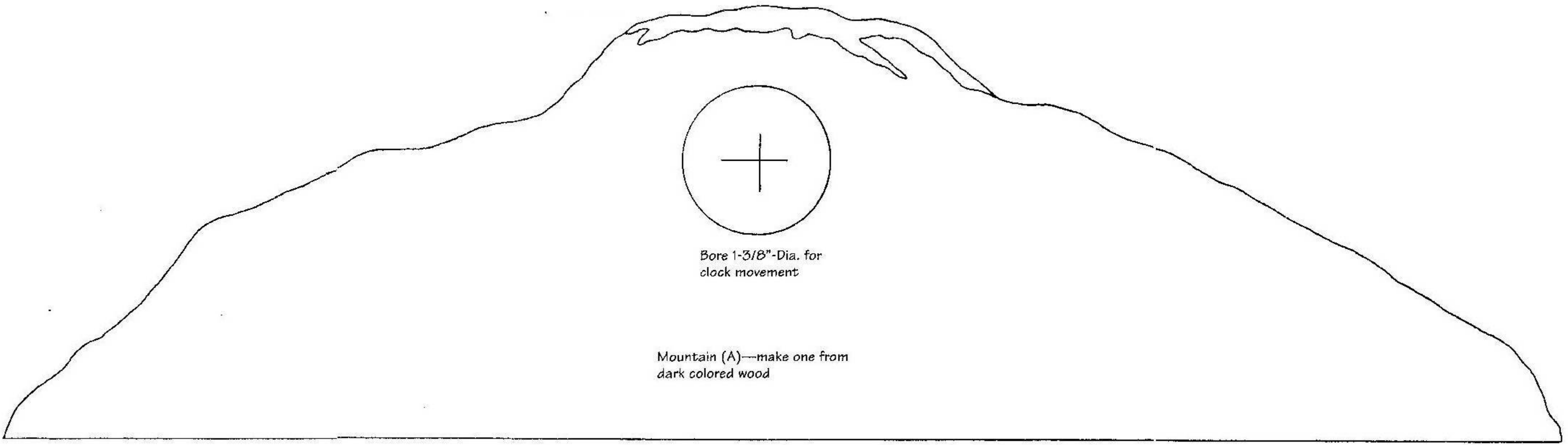
b6



Full Size Patterns
In the Shadow of Kilimanjaro: African
Mini Clock
from page 12

Tree (E)—make one from medium colored wood

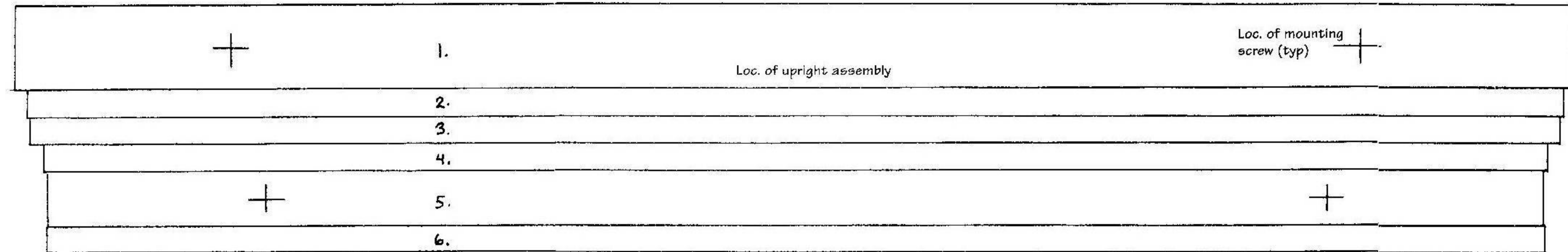


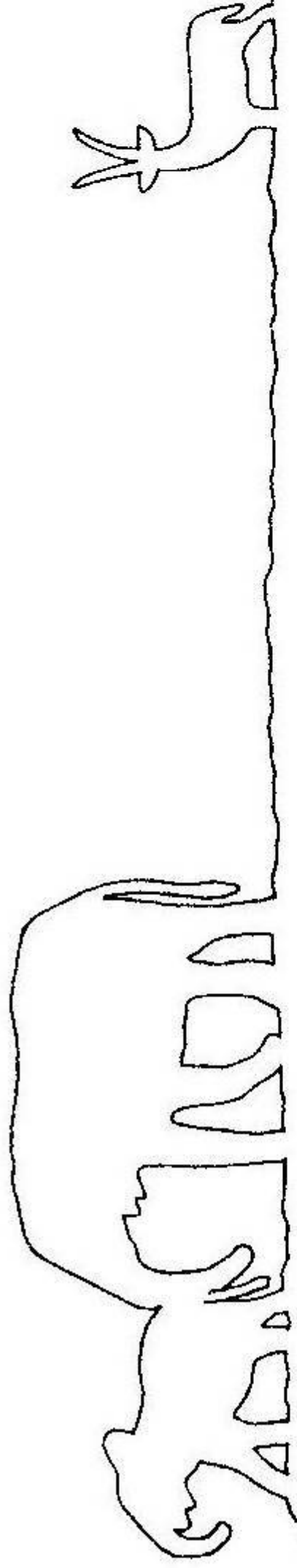


Bore 1-3/8"-Dia. for
clock movement

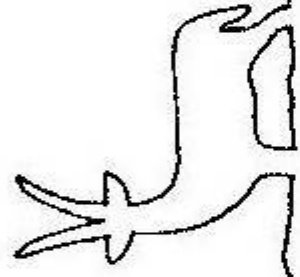
Mountain (A)—make one from
dark colored wood

Base (G)---Make one from dark colored wood

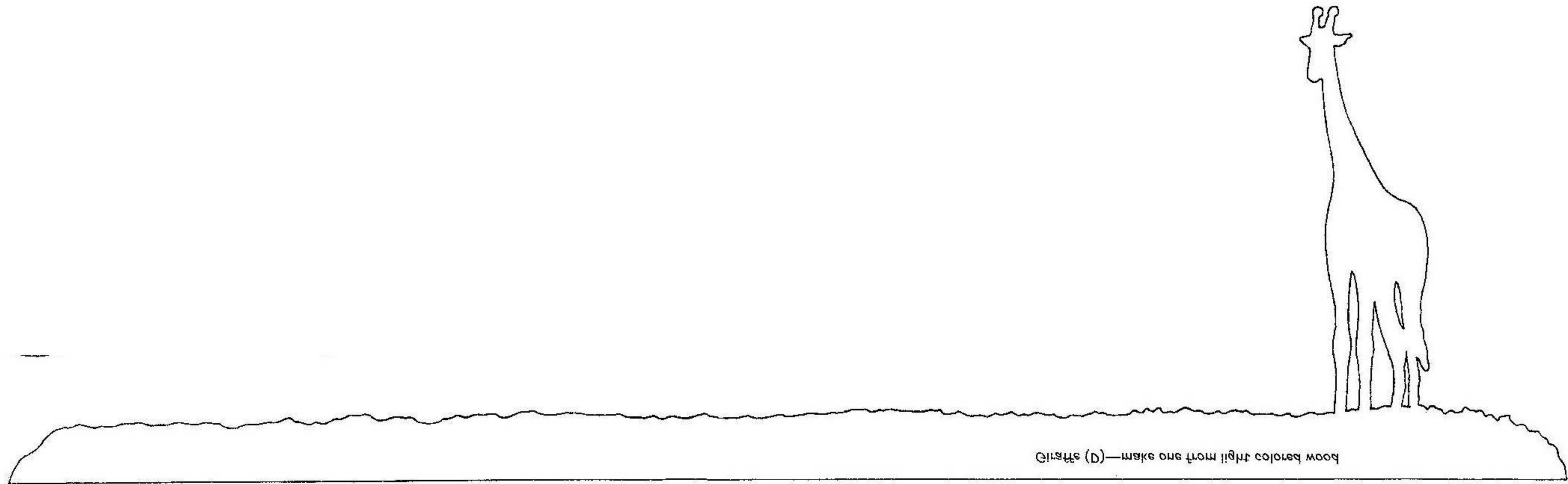




Elephants (C)—make one from medium colored wood



Grass (B)—make one from light colored wood



Giraffe (D)—make one from light colored wood

NOTE
3 HOLES IN FRONT ONLY

$5\frac{3}{8}$

①

NOTCH 8
PLACES -

$1\frac{7}{16}$ DIA.

CUT OUT

$2\frac{1}{16}$

$8\frac{3}{4}$

$1\frac{7}{16}$ DIA.

CUT OUT

$2\frac{1}{16}$

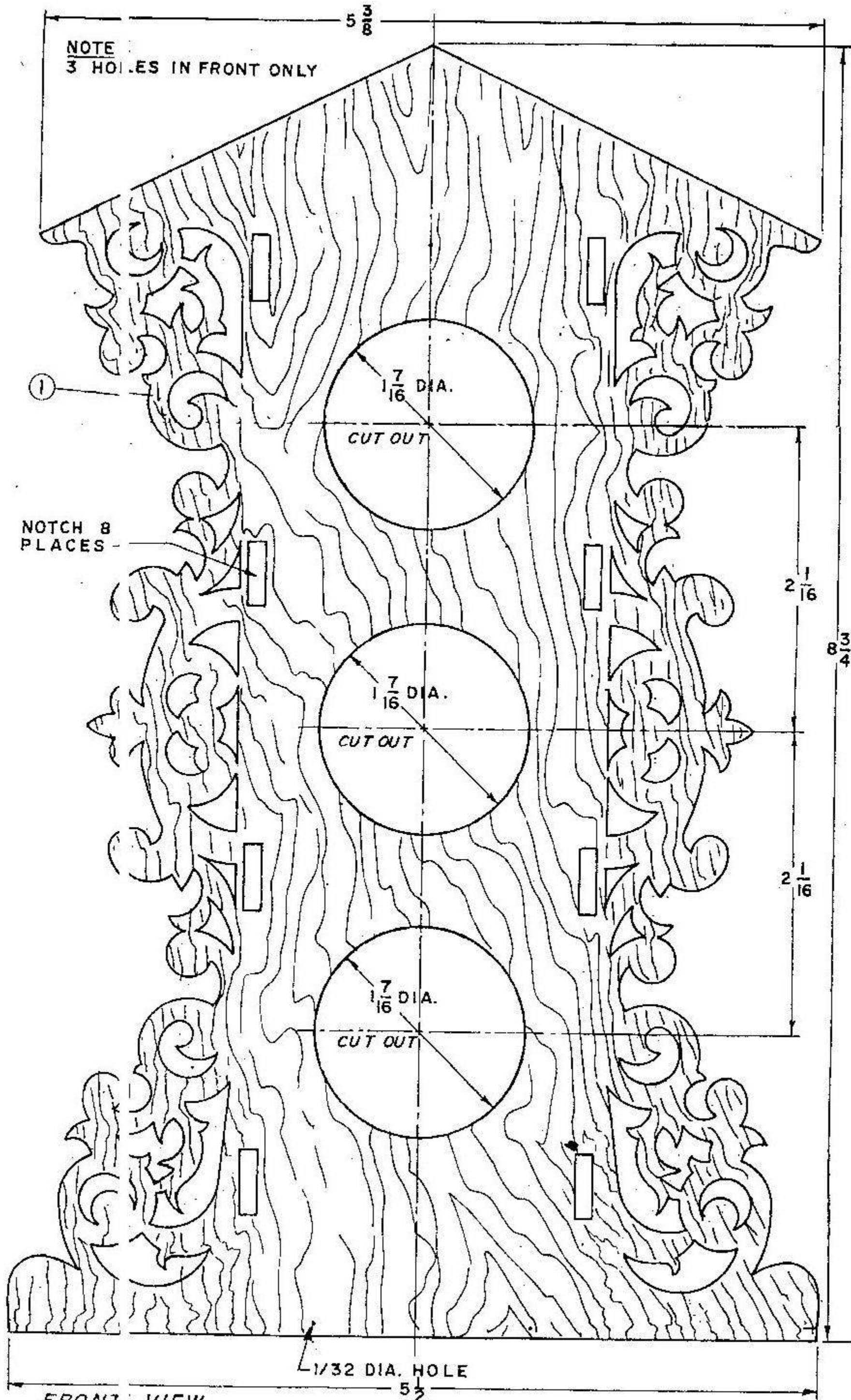
$1\frac{7}{16}$ DIA.

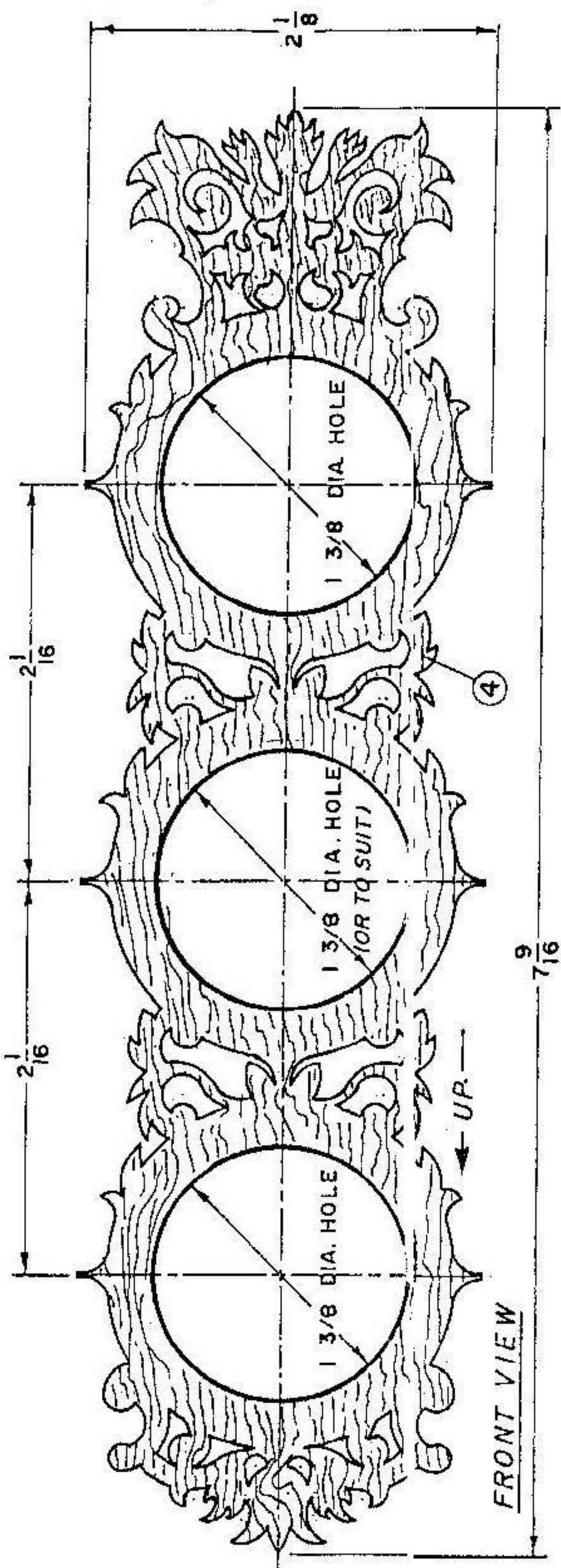
CUT OUT

$\frac{1}{32}$ DIA. HOLE

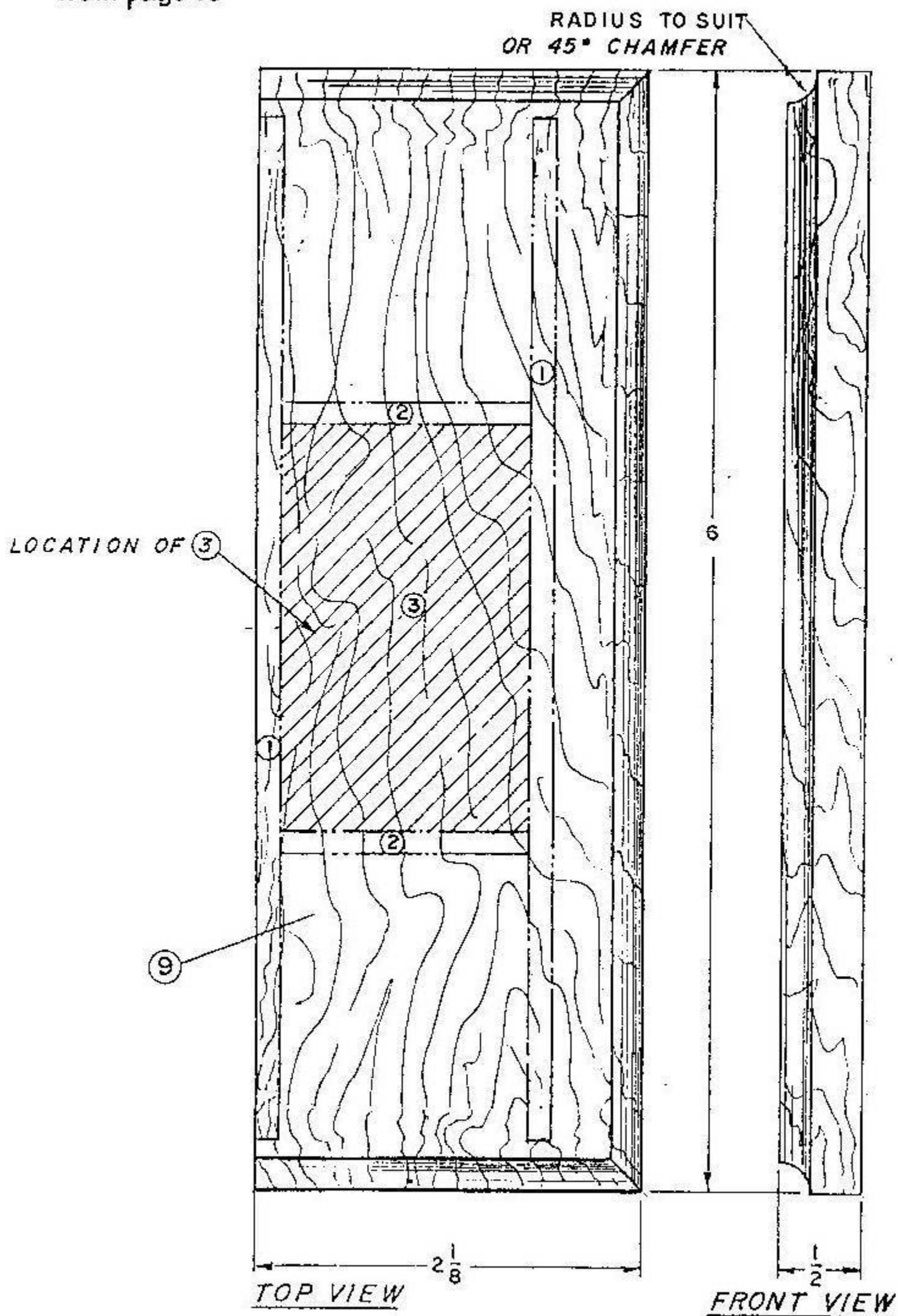
$5\frac{1}{2}$

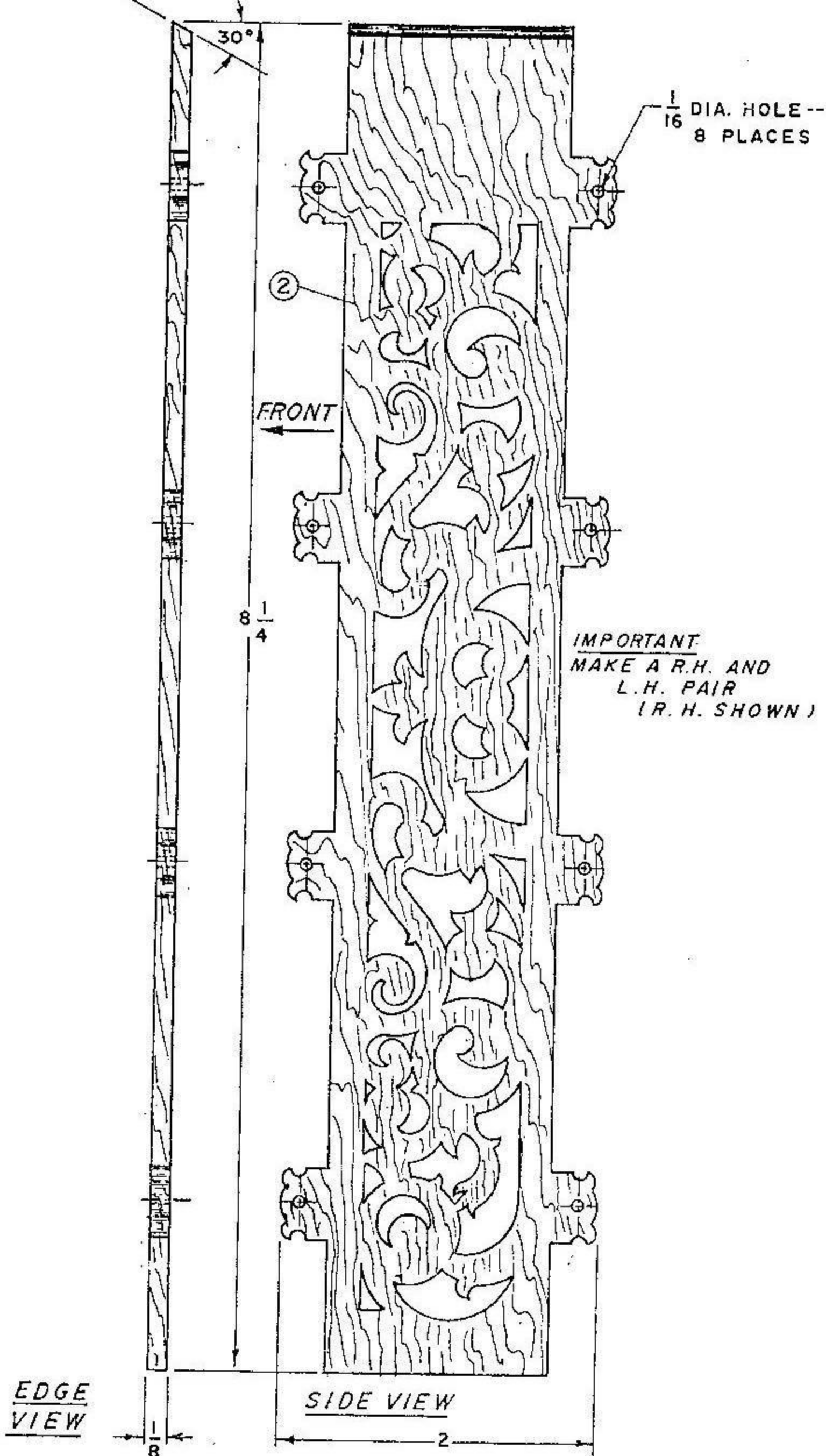
FRONT VIEW

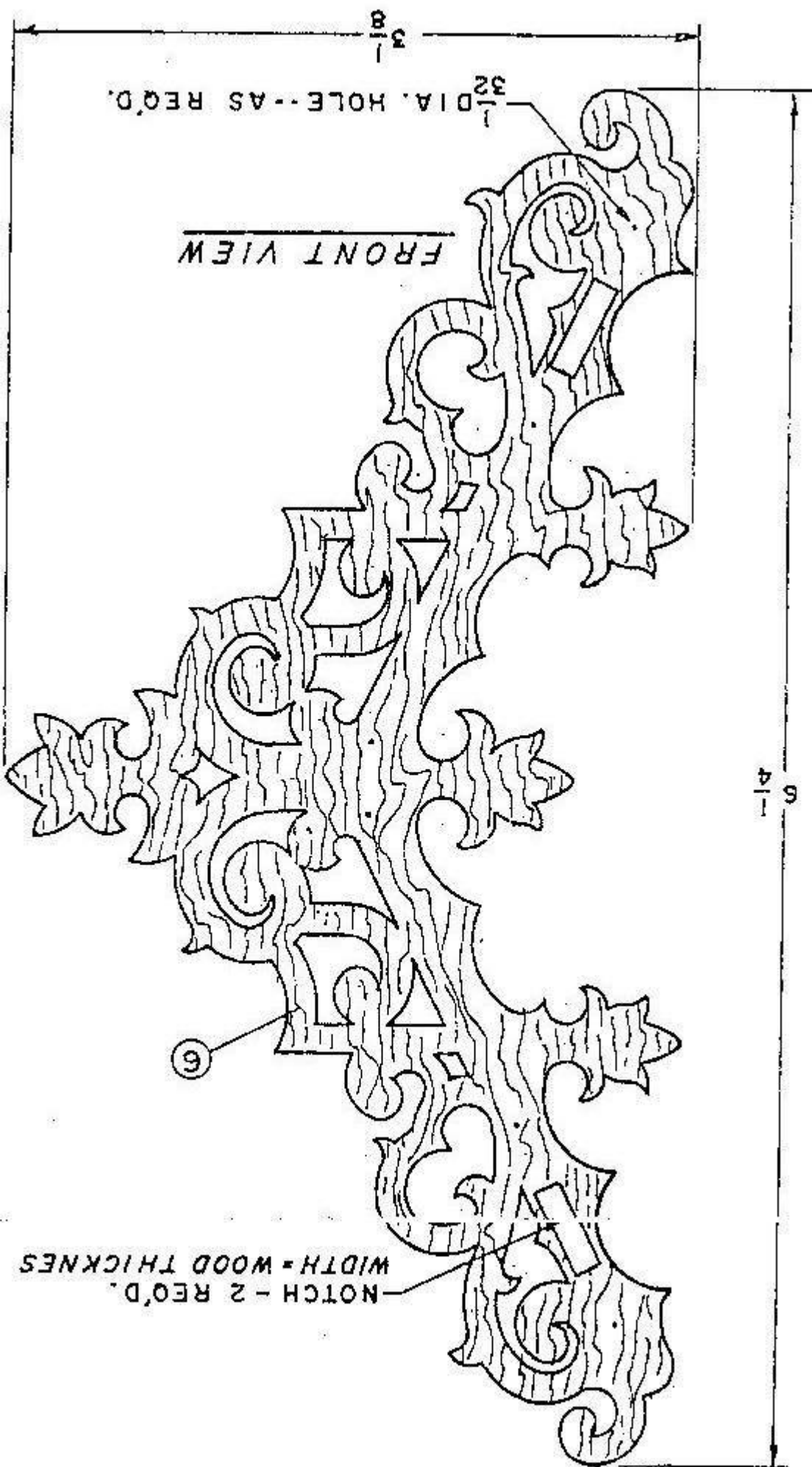


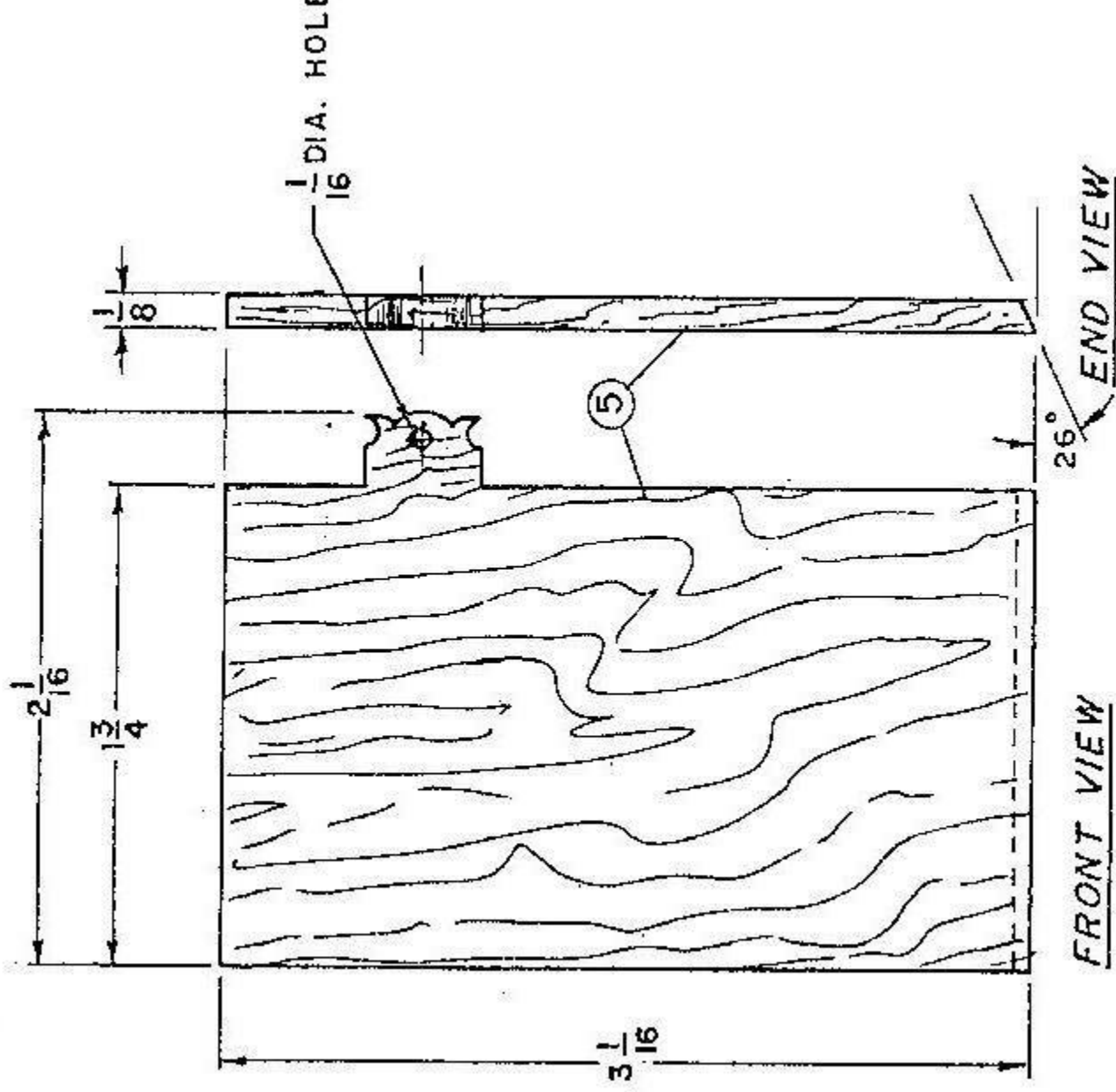


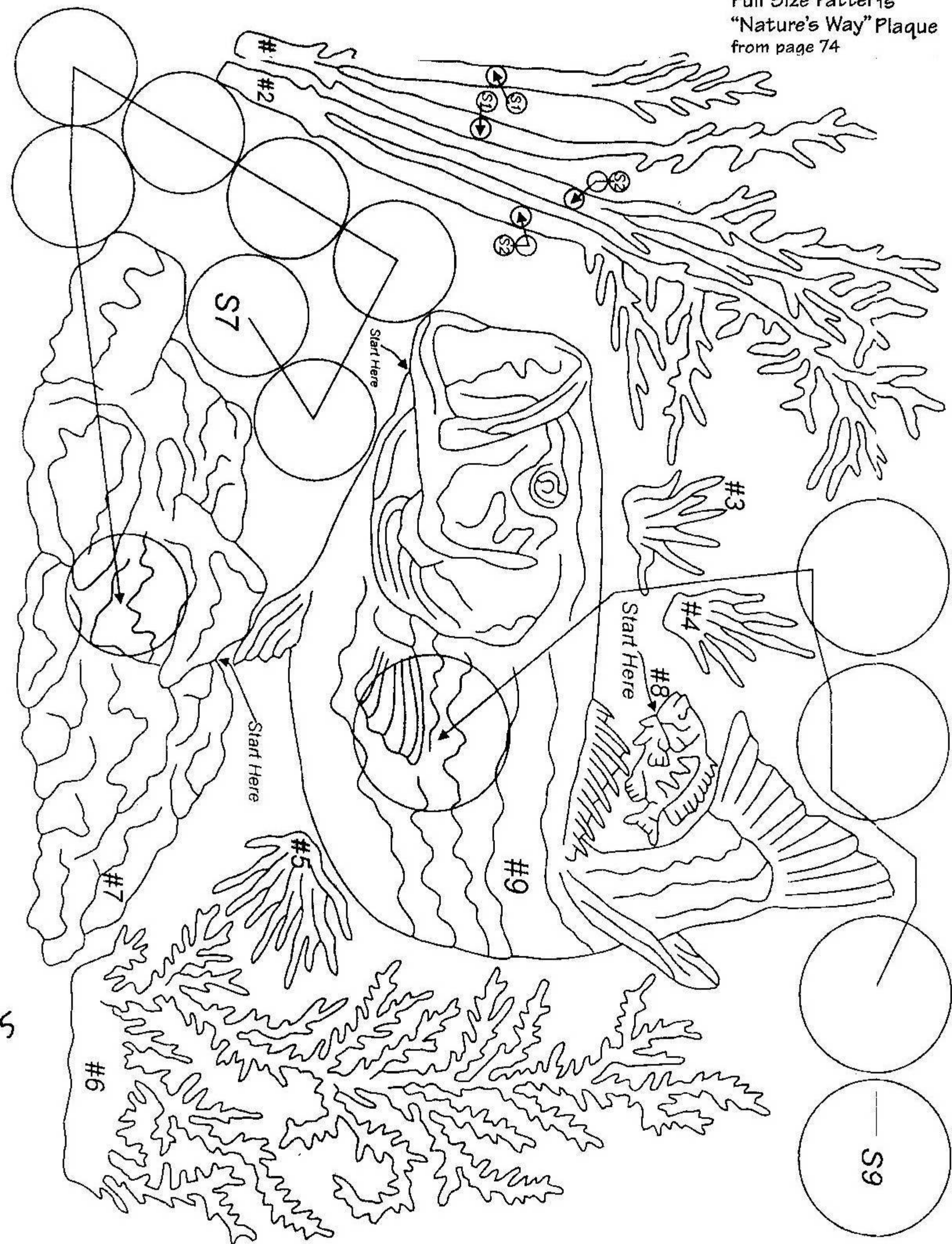
Full Size Pattern
Mini Weather Station
from page 16



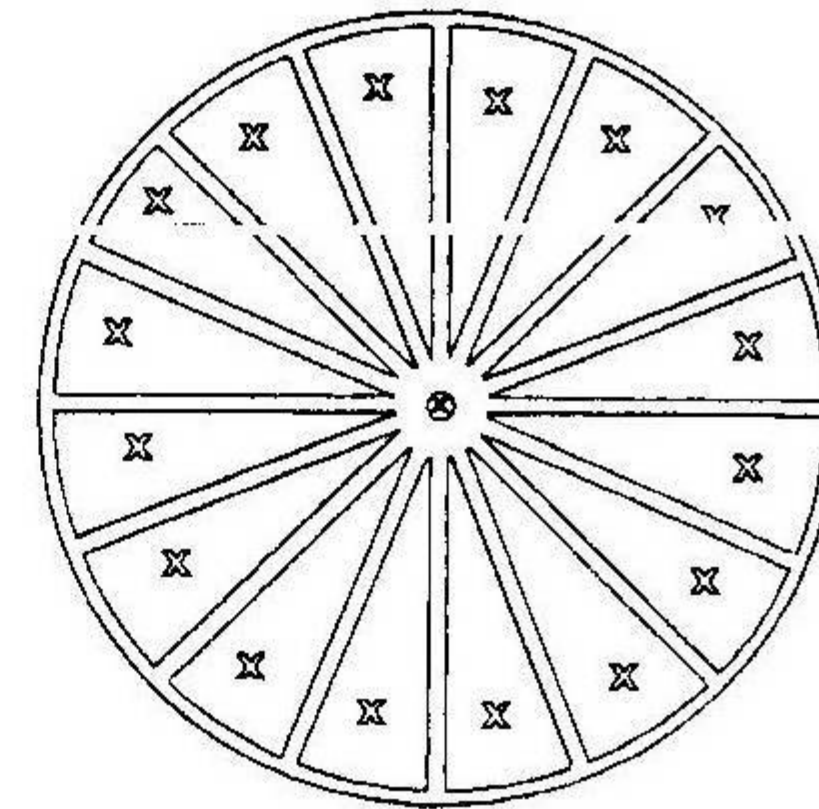
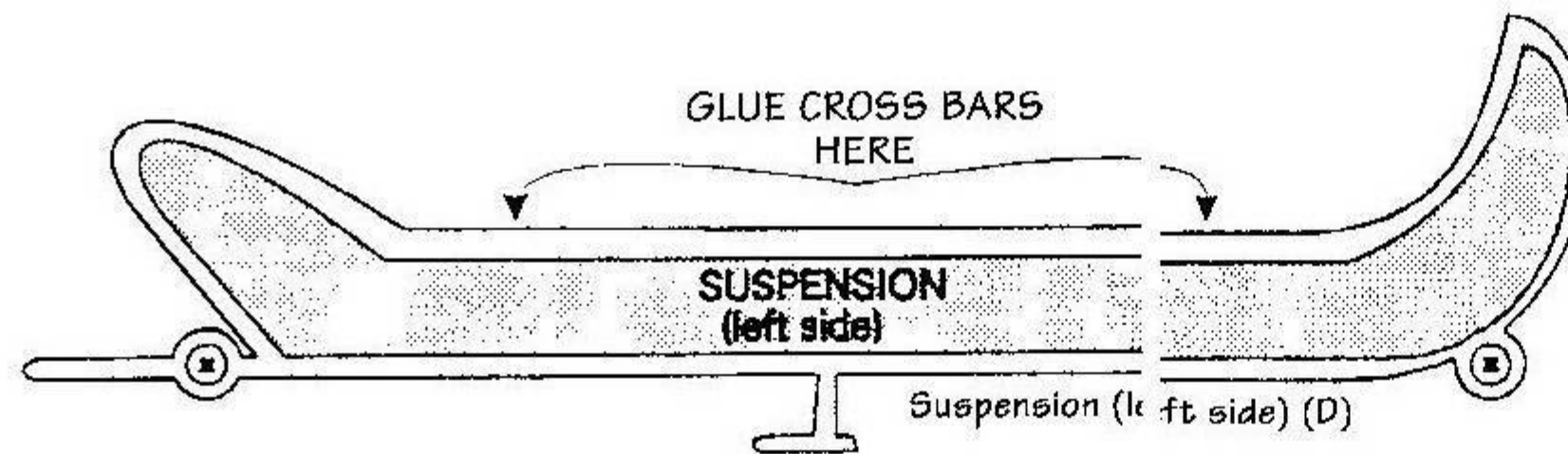
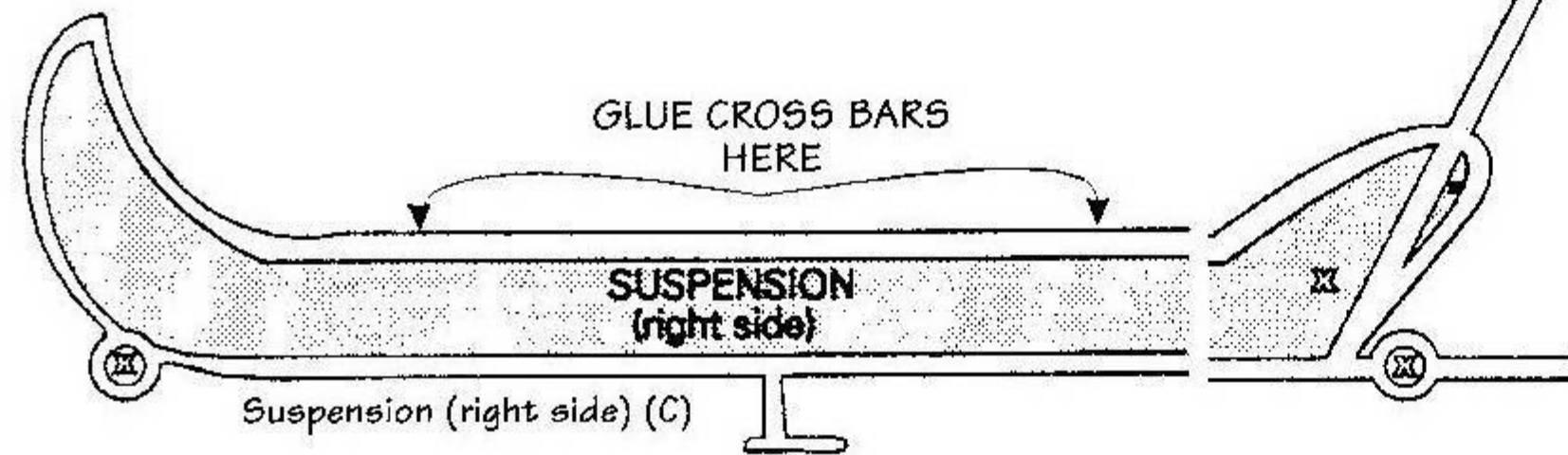
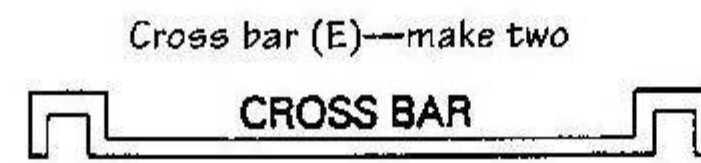
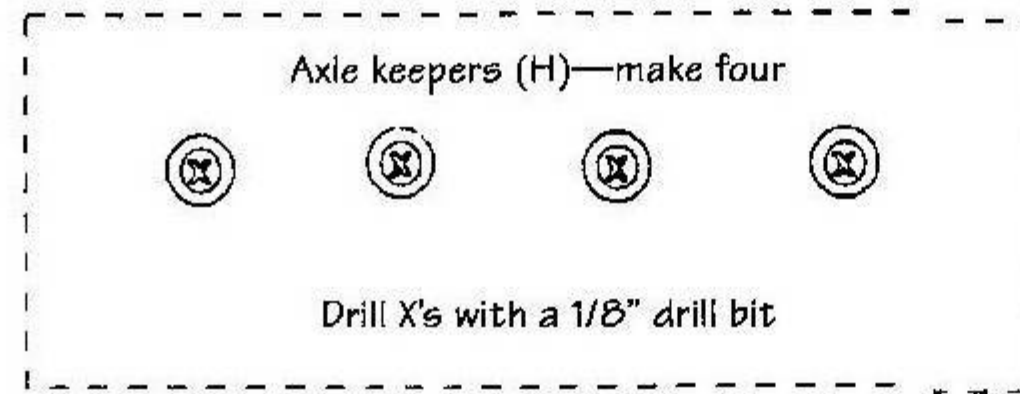
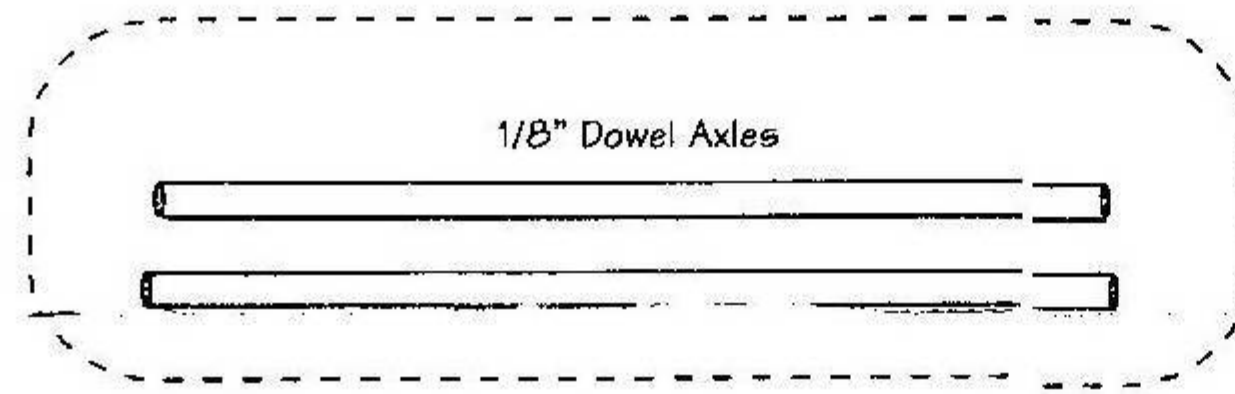




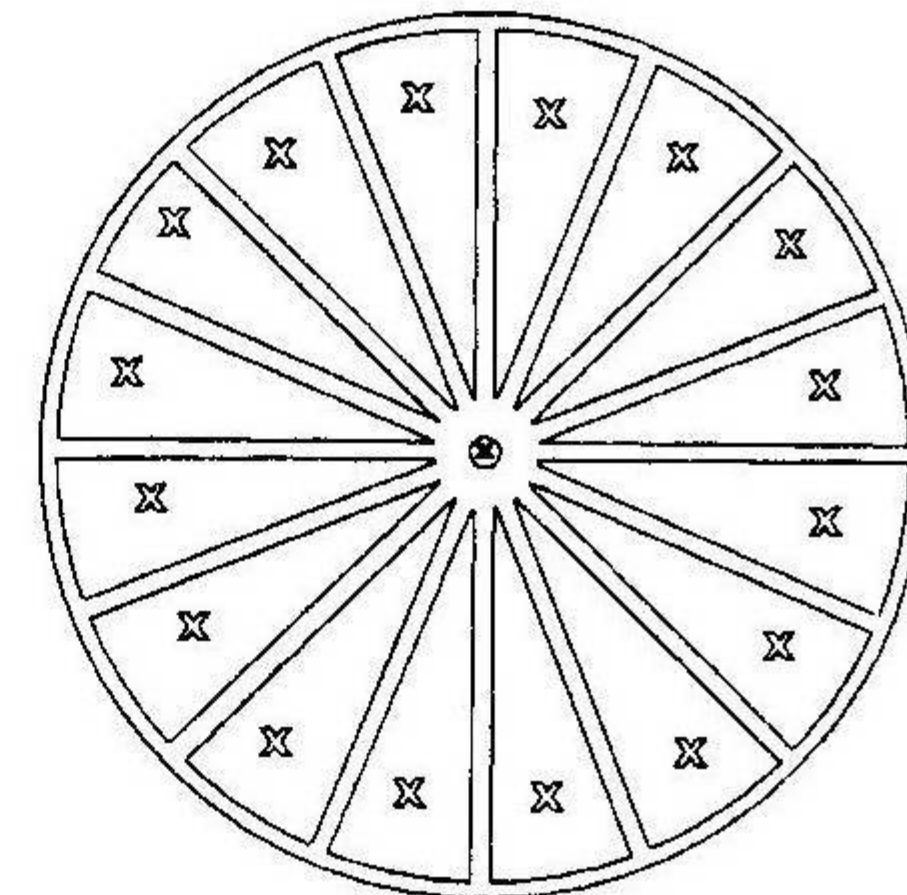




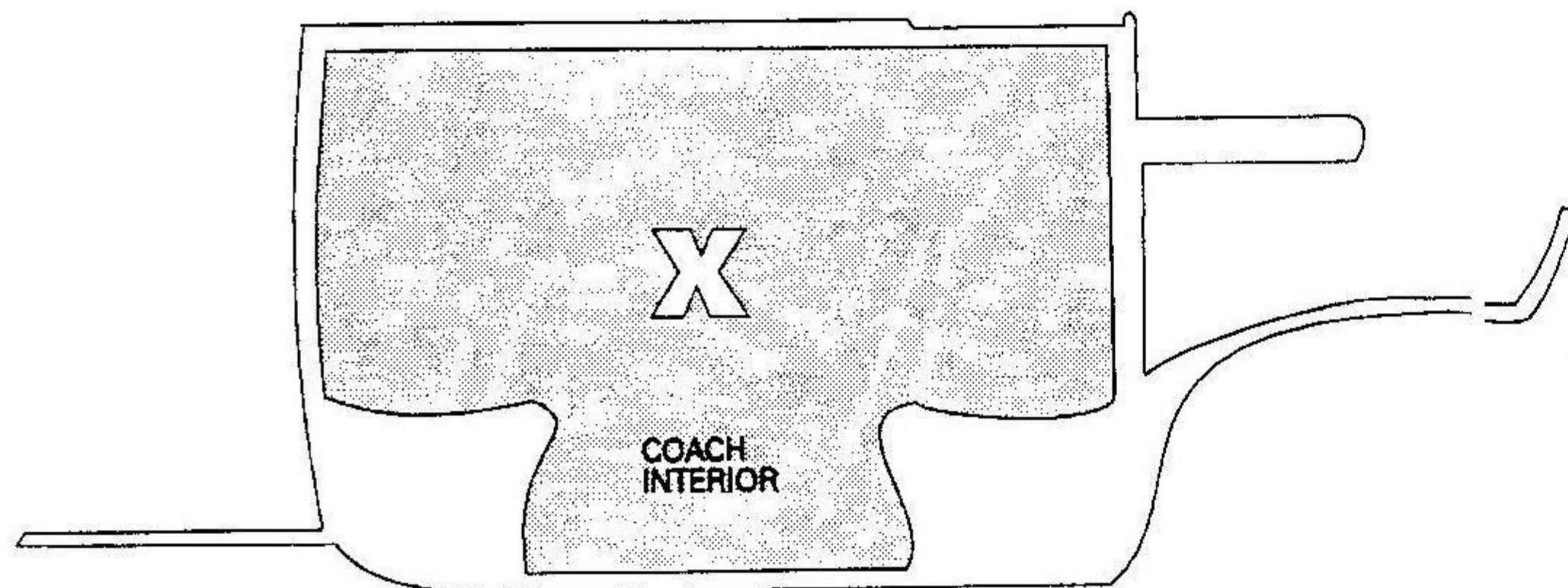
Full Size Patterns
Stage Coach
from page 67



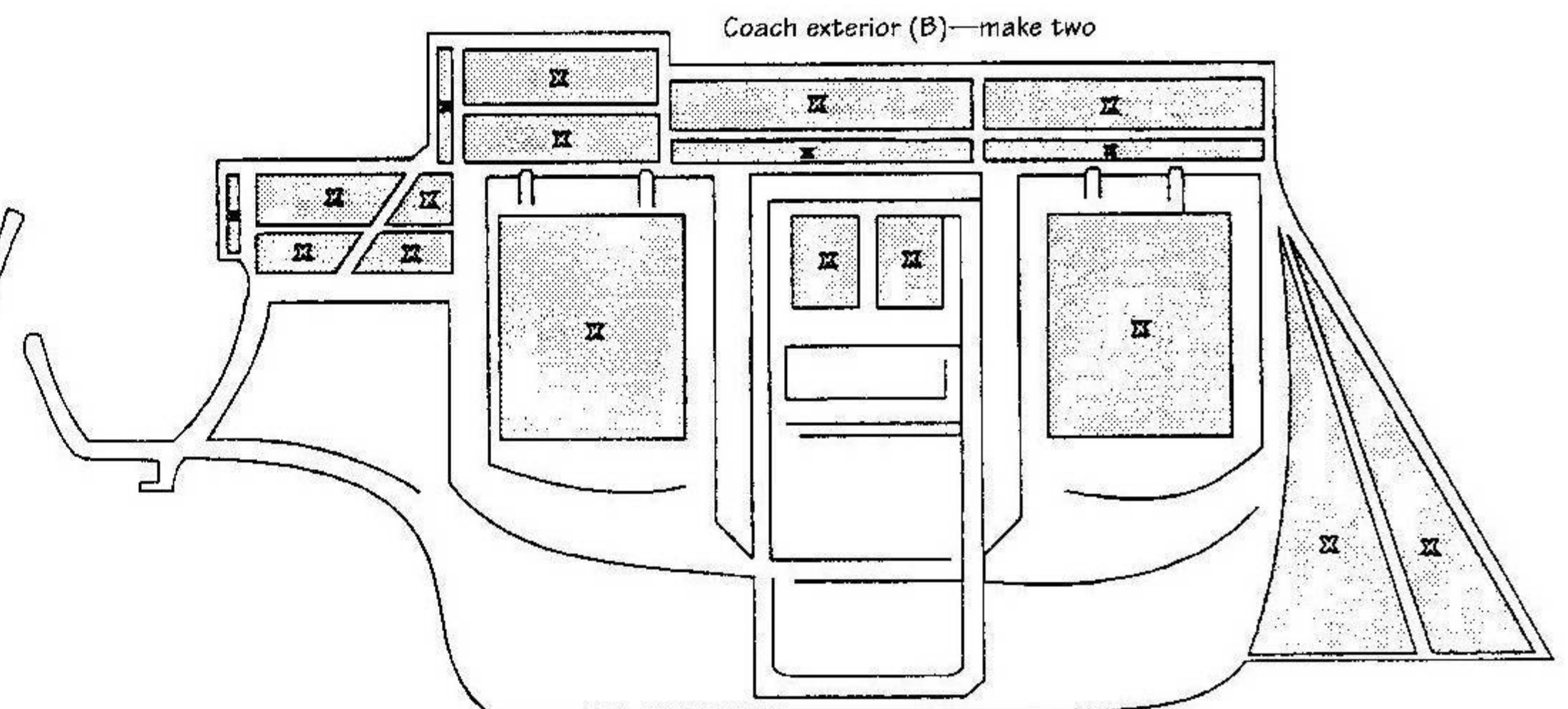
Front wheels (F)—make two



Rear wheels (G)—make two



Coach interior (A)—make two



Coach exterior (B)—make two

This diagram provides a full-size pattern for the "Sweet Dreams Intarsia Clock". It includes various pieces labeled with wood types and dimensions:

- Maple**: 3/8", 3/4", 7/8", 1"
- Pine**: 1/4"
- Yellow Cedar**: 1/2", 3/4"
- Pau Amarillo**: 5/8"

The pattern features several decorative elements like stars, clouds, and abstract shapes. Arrows indicate the direction of grain or shaping. A small note says "Indicates direction of shaping" near a heart shape. Another note says "Indicates grain direction" near a cloud shape. The number "d7" is also present.

Indicates
grain direction