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December 1997

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12>

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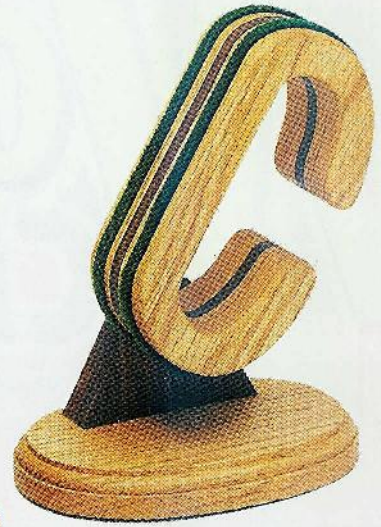
"Wrist watch" . . . #Wrist - 1
Size: 18"L x 3 1/2"W



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



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.



Display stand. . . #W - Stand - 1

Featured in the open position below



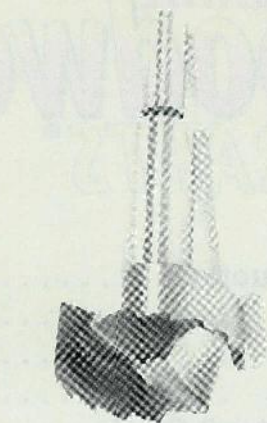
Amaze your friends & customers with this unique 18" long wood "wrist watch" that features a 72 mm (2 3/4") insert clock as a watch face. The flexible band permits either wall or desk display. Build just one or hundreds...our full size plans are especially designed for easy "mass" production. All the 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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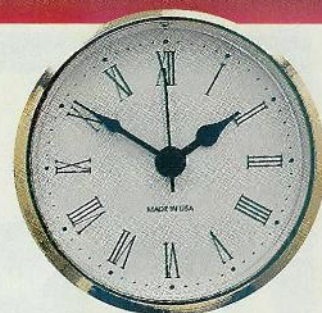


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\$25.50 ORDER #PRO-3125

2-3/8" FORSTNER BIT.
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E - 72 MM - A



E - 72 MM - R

Economy insert clocks & they're

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72 MM (2 3/4") inserts require a 2 3/8" hole,
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battery (not included). Gold tone bezels.

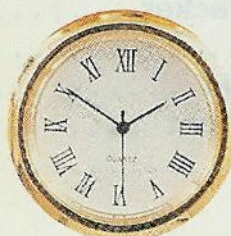
Pricing for E - 72 MM - A & E - 72 MM - R

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25 to 49 \$5.50ea.	50 to 99 \$5.25ea.	100 + \$4.95ea.

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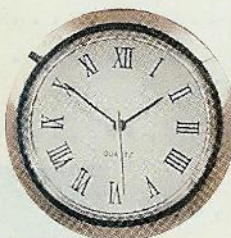
BFU-1716-WAS



BFU-1716-WRS



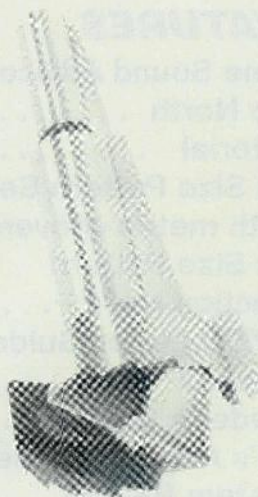
BFU-1716-AP



BFU-1716-RP

MINIATURE FIT-UPS

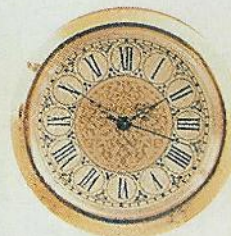
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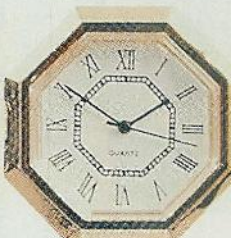
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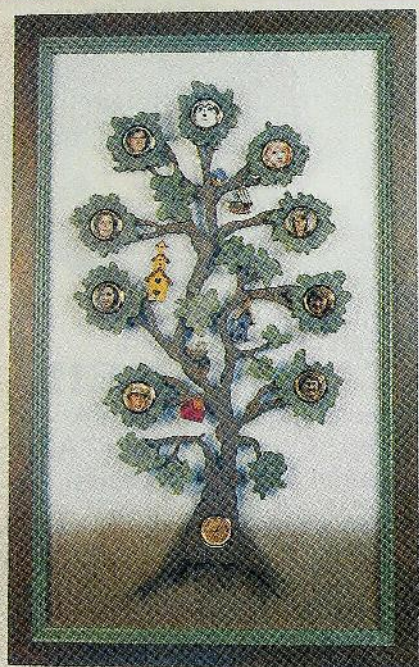
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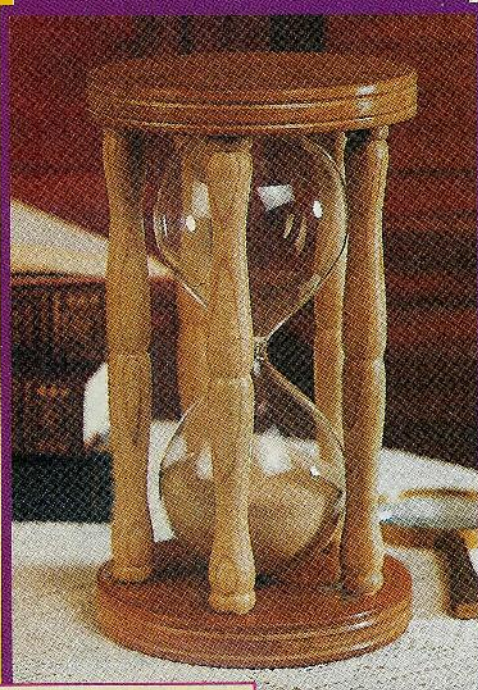
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Family Tree



English Hourglass

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Thunderbird Silhouette

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Some Sound Advice from Way Up North:

The story of intarsia artist Garnet Hall in his own words



Garnet Hall surrounded by just a few of his wonderful intarsia designs. Photo by John Woodward of Stoughton, Sask.

Cold air, warm saw

Have you ever met a tree you didn't like? I haven't. I can honestly say that I love wood. Wood and woodworking have served me quite well. From building a home to building the furniture to fill it, it's kept me out of trouble.

I live in the great frozen north, better known as Canada, on a farm near Stoughton, Saskatchewan. We're a prairie province, with our main exports wheat, hockey players, and tired old scroll sawyers. I grow wheat and keep bees in the summer, and make sawdust the year round. It's a great place to live, with lots of fresh air and plenty of peace and quiet—except for my workshop.

My wife and I have three children, two girls and a boy. The youngest will graduate this June. We'll finally be free, but we're too broke to go anywhere—kind of ironic, isn't it?

How it all began...

My woodworking adventure has taken me down many roads, a few of which were dead ends, but my enthusiasm has never dampened. I got started building furniture from a *Reader's Digest* project book. My first attempt was a bed that's still in use. It's not much to look at, but it is strong—it takes three men or two good women to move it.

I continued to build and sell furniture until I joined the Saskatchewan Craft Council and was introduced to quality craftwork. After that, I created a line of children's toys, which evolved into collector farm toys, which somehow evolved into intarsia.

My first experience with scroll saws was an unpleasant one. I bought a cheap saw that bounced, rattled and rolled, and wouldn't cut butter. It would have made a great boat anchor. Then I upgraded my saw to one from PS Wood Machines, and things took a turn for the better. The saw was vibration-free, would cut anything, and had a very good quick change feature. Inside cuts were now a breeze, so I could incorporate those with my intarsia designs. As they say, now I was cooking with gas.

The next giant step forward was using precision ground blades. With the discovery of these blades, my scroll saw became more effective for intarsia than my old band saw, which by now deserved a vacation.

I soon found that many people were interested in scrolling and wanted to learn more about the craft and how to use a scroll saw properly, so I began to teach scroll saw classes. Scroll saws and intarsia complement each other nicely. Since accurate cutting is the most important part of intarsia, good basic scroll saw skills are very important. Once you are competent with a scroll saw, designing your own intarsia projects is a great next step to master.

The design possibilities for intarsia are endless. The more shows I do, the more project suggestions I get. I now have more ideas than a sailor has on shore leave, assuming that sailors like woodworking.

...and where it can lead you

Some of the ventures I'm most proud of include a 4' x 8'

mural for the City Hall of Regina, Saskatchewan, my first place awards from the Toronto Wood Show "Wood In Art" competition, and, coming soon, a cable show on scroll saws that I just recently filmed. I now design and market a line of intarsia patterns through PS Wood Machines. I also teach seminars and workshops at wood shows as well as offer classes in cities across Canada.

All of this bragging is to show where intarsia really can take you. Intarsia can be enjoyed as a hobby, making pieces for your home or as gifts, as a business to make a few extra dollars or even earn a living, and finally, as an art form, creating one-of-a-kind works.

After all these years, I think I have found a home in woodworking. I enjoy developing new designs, and the creative process is more enjoyable than any production work. It is also rewarding to teach people a craft and to see the joy on their faces when they realize what they have created with their own hands.

Wildlife subjects are my favorite, with western themes and vehicles close behind. As you develop your intarsia skills, you'll also develop your own style and area of interest.

Intarsia allows great latitude for creative expression, as each piece will be different depending on the woods you choose, how you shape the pieces, and on the finish that you apply. No two pieces will ever look the same.

Tools of the trade

You don't need a lot of tools or a large work area. If all you had was a fret saw and some sandpaper, you could create an intarsia project. But we all know that woodworking is really about the tools. Posi-trac belt sanders, dual exhaust dust collectors, chrome reverse scroll saws—shiny new toys right out of the box. There is no happier person than a woodworker with a new tool.

And with each new tool comes the perfect justification—namely that power tools can make the process go

quicker and easier. Which brings us to sanding. You can usually adapt whatever sanding tools you have on hand to do the job, but you will soon discover the great array of sanding tools available that will make this process simpler and faster.

Every intarsia artist will eventually discover their favorite sanding tools. My sanding process works as follows: 1) Belt sander—to remove material in a hurry for initial shaping. 2) Hand-held pneumatic sander—with 80 grit paper also for initial shaping, then with a finer grit paper to form over the curves and to start the finish sanding. 3) Flap sander, such as Robert J. Hlavacek's (*Creative Woodworks and Crafts*, August '97), to finish sand even very small pieces. All of these tools are inexpensive, safe, and useful for other sanding jobs as well.

You don't need a large shop to enjoy intarsia, either. You'll need enough room for a scroll saw, the sanding tools mentioned above, and a dust collector.

I used to think that a table saw was the most important tool in any shop, but now I'm convinced that a dust collector is the most vital tool you can own. You can develop allergies to wood dust over time, which can affect your health and deprive you of your favorite pastime.

Intarsia is a wonderful art form that will provide you with endless hours of enjoyment. Speaking of which, I have enjoyed being able to share a bit about myself and what I do with you. If you choose to create intarsia from one of my patterns, I hope

you have as much fun doing it as I had designing it. Feel free to write to me with any questions, comments, or just to shoot the breeze.

Garnet Hall's patterns are available in the U.S. from PS Wood Machines, 6367 Mitch Haven Drive, Bethel Park, PA 15102, (800) 939-4414, and in Canada from Garnet Hall, Box 549, Soughton, Sask., Canada S0G 4T0.



Garnet's "Sweet Dreams" Clock appears in the premiere issue of *Scroll World*.



Christmas Friends, another example of Garnet's talent. Turn to page 76 of this issue for complete instructions on making this beautiful project.



"Eagle"
(Pattern No. 40)



"Large Mouth Bass"
(Pattern No. 15)



"Loon"
(Pattern No. 1)



"Praying Hands"
(Pattern No. 60)



"Lucky Rose"
(Pattern No. 30)

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"Santa & Rudolph"
(Pattern No. 36)



"Woodworker Ties"
(Pattern No. 53)



"Hockey Forward"
(Pattern No. 45)



"Whale of a Pair"
(Pattern No. 12)



"Touring Cycle"
(Pattern No. 37)



"Mare & Colt"
(Pattern No. 9)



"Buffalo"
(Pattern No. 2)



"Six Miniatures"
(Pattern No. 56)



"Football Player"
(Pattern No. 27)



Thunderbird Silhouette

Designed by Dirk Boelman

SUPPLIES

Wood: oak—1/2" x 10" x 10"
Tools: scroll saw; drill with bits
Temporary-bond spray
adhesive
Sandpaper, assorted grits
Finish of choice
Five 36" leather lace strips*
Feathers: four simulated
eagle; fourteen white; six red;
eight black*
Sixty-six assorted beads*
Two 1" x 2" red felt strips*
Two 6" lengths of yellow gold thread
or artificial sinew*

**The leather lace strips, feathers, beads, felt strips, and artificial sinew are available as a kit for \$12.95 including S&H from the Art Factory, 950 Hollman Street, P.O. Box 701, Platteville, WI 53818-0701.*

INSTRUCTIONS

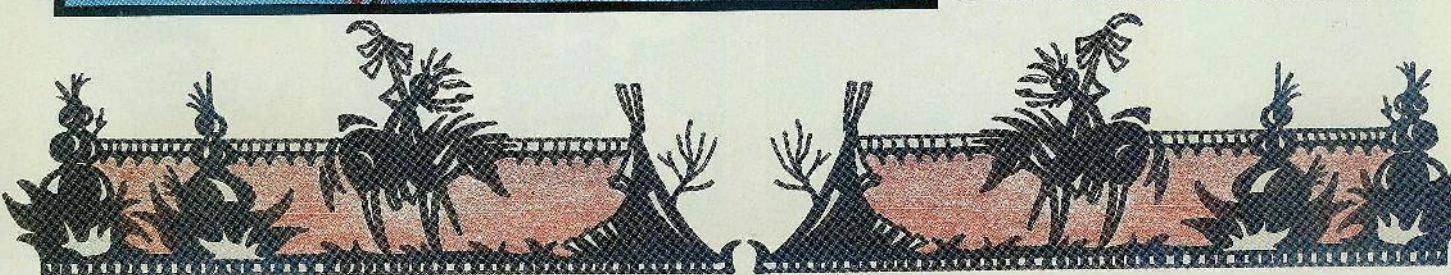
Cut the silhouette

Attach the pattern, found in Full Size Pattern Section No. 2, to the wood with the spray adhesive. Drill holes in the areas to be cut out, then cut out the pattern.

Remove the pattern from the wood, sand if necessary, then apply finish of choice.

Finishing touches

String a combination of beads onto the leather lace strips, then attach the strips to the silhouette as shown in the



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to LOVE!

Assembly Drawing
Beadwork on the
Thunderbird Silhouette

String the beads onto the leather lace strips, then attach the strips to the silhouette

Assembly Drawing. Leave enough slack between the knots and the top edge of the silhouette to slide two of the simulated eagle feathers and two white feathers into place (see the photograph).

String the beads to the remaining laces, then attach them to the silhouette, leaving the lace ends uneven. Starting at the top of each lace, string the bead combinations as shown and hold them in place with an overhand knot. Referring to the photograph, place the feathers in by sliding the shaft ends of the white, red, and black feathers under the beads to hold them in place.

To attach the simulated eagle feathers at the bottom, hold the shaft of the feather against the leather lace and wrap the red felt around both. Finally, tie the red felt in place with yellow gold thread or artificial sinew.

Proudly display your Thunderbird Silhouette and enjoy the blessings of the "Great Spirit."

String the beads to the remaining laces, then attach them to the silhouette, leaving the lace ends uneven. Starting at the top of each lace, string the bead combinations as shown and hold them in place with an overhand knot. Referring to the photograph, place the feathers in by sliding the shaft ends of the white, red, and black feathers under the beads to hold them in place.

Proudly display your Thunderbird Silhouette and enjoy the blessings of the "Great Spirit."

lace strips, then attach the strips to the silhouette

RED
WHITE MELON
RED

CREAM
CREAM
SILVER
CREAM
CREAM

ROYAL BLUE
WHITE MELON
ROYAL BLUE

RED
BLACK
RED

RED
WHITE MELON
ROYAL BLUE

BLACK
BLUE TURQUOISE
BLACK

Overhand knot (typ)

RED
SILVER
SILVER
RED

BLUE TURQUOISE
SILVER
BLUE TURQUOISE

RED
SILVER
SILVER
RED

Wrap with red felt and tie with yellow gold thread or artificial sinew

BLACK
BLUE TURQUOISE
BLACK

RED
SILVER
SILVER
RED

RED
SILVER
SILVER
RED

Simulated eagle feathers (typ)

10

-BLACK
-BLUE TURQUOISE
-BLACK

Simulated eagle feathers (typ)

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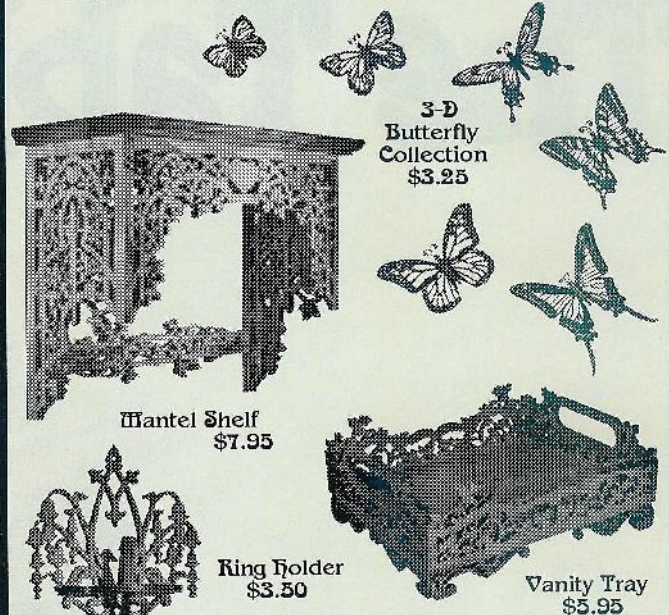


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Doll Cradle

14"H 15"W 23"L. Children will love this cradle when playing make believe with their dolls. Full size templates.

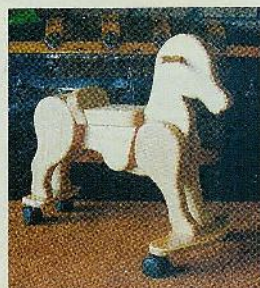
Plan #121\$4.50



Christmas Tree

3 sizes 6", 14" & 37" (can be made into puzzle or banner)

Plan #148\$5.50



Caster Horse

21-1/2"H 12-1/2"W 21"L. Operates on carpet as well as inlaid floors. Full size templates.

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Carolers

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Boy & Girl - 2 sizes 11" & 31" (can be made into puzzles also)
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Stand - 27-1/2"H 24"W 37"L
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Plan #120\$7.95



Santa w/List

2 sizes 11" & 43", (can be made into puzzle or banner)

Plan #159\$6.50



Barn & Silo Marble Race

14"H 9"W 21"L. Barnyard is not permanently attached

Plan #119\$6.50



Sled

7"H 7-1/4"W 24"L. Makes a nice indoor-outdoor winter decoration. Full size templates.

Plan #101\$3.00



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The Table Basket

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SUPPLIES

Wood: *wood of choice*—*large basket*: seven pieces $1/2" \times 6-3/4" \times 9"$ (for the base); one piece $1/2" \times 3-3/4" \times 7"$ (for the handle); *medium basket*: seven pieces $1/2" \times 5-1/2" \times 7"$ (for the base); one piece $1/2" \times 3" \times 5-1/2"$ (for the handle); *small basket*: seven pieces $1/2" \times 4-1/2" \times 6"$ (for the base); one piece $1/2" \times 2-1/2" \times 4-1/2"$ (for the handle)

Tools: scroll saw, drill with bits
Sandpaper, assorted grits
Tack cloth
Wood glue
Clamps
Damp cloth
Clear finish of choice

Hold everything! With three sizes to choose from, you can make a basket for any occasion.

INSTRUCTIONS

A note on stock selection

A clear, knot-free hardwood such as basswood, aspen or walnut is the best material for this project. It is helpful to familiarize yourself with each pattern and where each piece goes before making any cuts. Mixing light

and dark colored woods will also add interest to the designs. With these patterns and a little imagination, you'll have no trouble making scroll sawn baskets that are unique reflections of your own creativity.

Cut the components

Transfer the patterns (found in Full Size Pattern Section No. 2) to the appropriate stock and cut the pieces to shape.

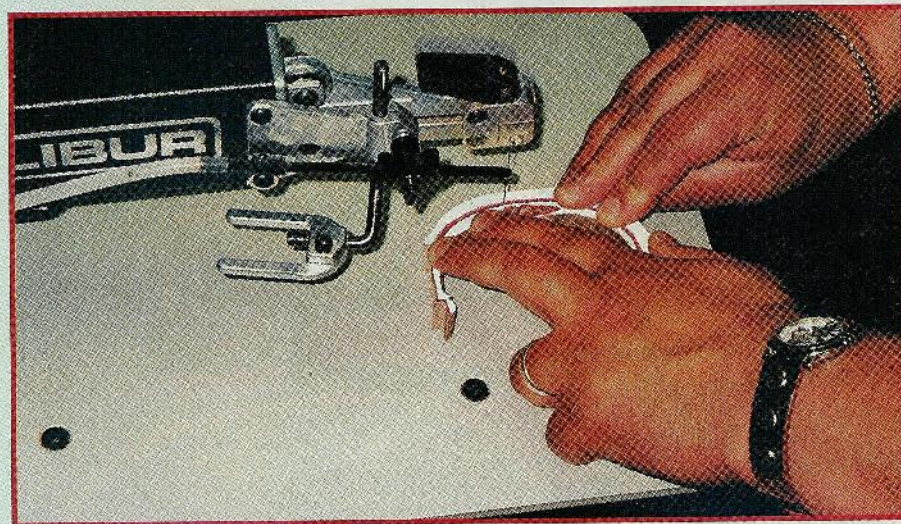
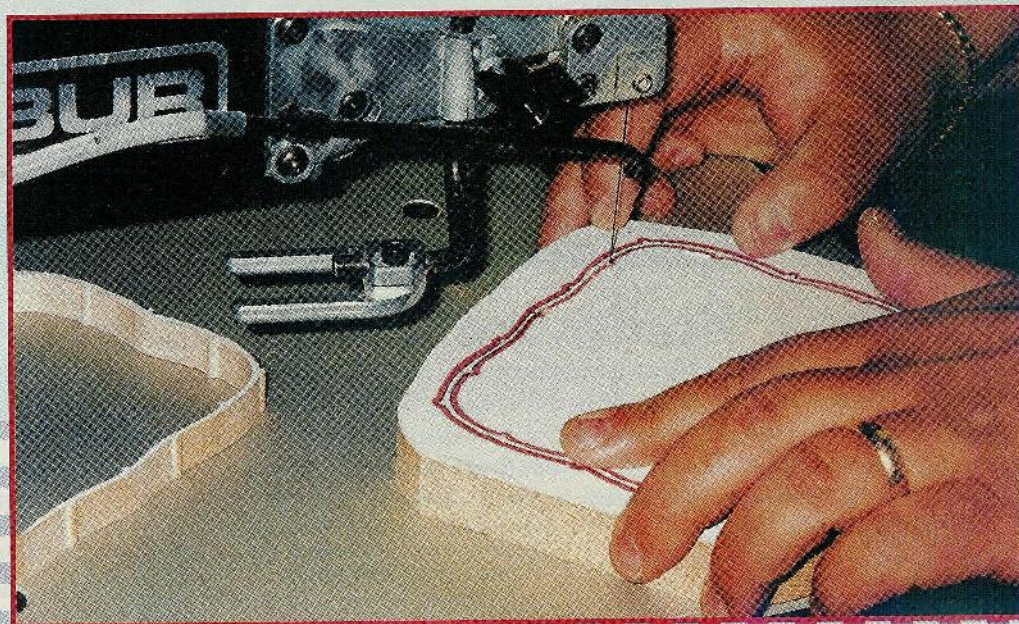


Fig. 1. Sawing the handle to shape.

Fig. 2. Cutting out the center pieces.



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- 1 Heart-Shaped Candy Dish
- 1 Half-Round Wall Basket

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Drill blade entry holes in all of the waste areas and make the interior cuts on both the handle and the center pieces first, then saw around the perimeters (see **Figs. 1 and 2**).

After cutting each of the center pieces, mark the tops with a small "X". This reference mark will help you correctly align the pieces during assembly.

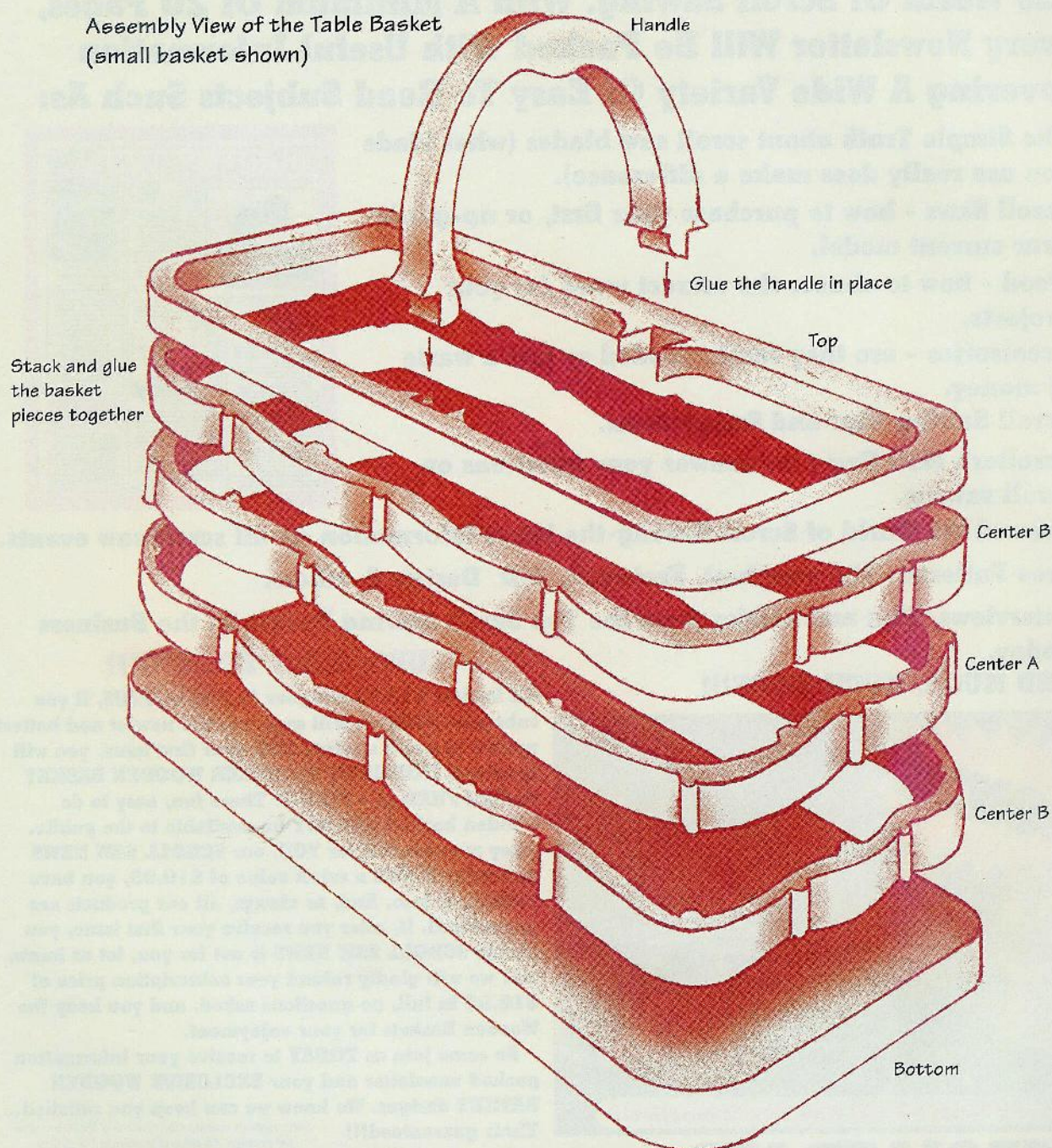
Assembly

Lightly sand each component as necessary and remove any residual dust with a tack cloth. Referring to the **Assembly View**, glue all of the basket components together. Wipe away any excess glue with a damp cloth.

Following the manufacturer's instructions, apply a clear finish to the basket. Your completed basket makes a great gift for any occasion!



Assembly View of the Table Basket
(small basket shown)



Why Do Some Woodcrafters Make Big Money While Others Struggle?

Hello, we're Rick and Amy Gundaker, the "Woodchuckers". We've been self employed as woodcrafters for the past thirteen years.

When we first started crafting, we really struggled just to cover our cost. We'll never forget those first craft shows. We were amazed at how some crafters were always busy selling and restocking their crafts, while many other crafters, like us, hardly sold anything. It wasn't until we learned how those successful crafters produced and marketed their crafts that we started to make some *Real Money*.

It didn't take us long to develop some quick and easy methods of our own for cutting, painting and selling our woodcrafts. In less than a year from the day we started, we were making enough money from our woodcrafting business to pay all of our personal bills, including our home mortgage. What a great feeling that was!

You, too, can make the extra money you need while enjoying your hobby. Using your basic woodworking skills, you can create great gifts and turn your woodshop into a part-time or full-time money maker. We know it can be done because we did it, and we've helped many other woodworkers make money, too!

The following are excerpts from letters we've received from woodcrafters we've helped.

"The crafts I make sell for \$1.00 to \$75.00. I am averaging from \$400 to \$600 a week, and I'm booked six months ahead. Thanks to your help."

J.R. of Muncy, PA

"My wife is a school teacher. I made her one of your cute designs to set on her desk. Other teachers saw it and she sold eleven of them before the day was over. Keep up the good work."

C.M. of Baltimore, MD

If these woodworkers can do it, you can, too!

When we sat down to develop an easy step-by-step decorative woodcrafting program, we had so many proven marketing methods, painting and woodcrafting tips and shortcuts to share with you, we ended up with two fact-filled programs. One, called "Woodchucker's Workshop", is an 82-minute video, and the other is our fact-filled guide, "Woodcrafting for Profit."

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- How to start a profitable woodcrafting business with a small amount of money
- How to choose the crafts that will sell the best
- How to give your crafts that personal touch that will increase your sales by 80%
- How much you should charge for your crafts
- How to cut your sawing and sanding time in half and increase your profits
- Which paints work the best, and which ones not to use
- How to choose paint brushes that will make your painting much easier
- How to avoid the mistakes that we made... and save hundreds of dollars
- and much, much more...

There's plenty of room for everyone in woodcrafting. We won't be competing with you and you won't be competing with us. That's why we would enjoy showing you how you can start your own profitable craft business using your basic woodworking skills. You can go as far as you want... *profits are virtually unlimited!*

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* You'll receive the "Woodchucker's Workshop" video with our painting and woodcrafting tips and shortcuts.

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Hobby Industries
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Patterns, Friends, and Philosophies

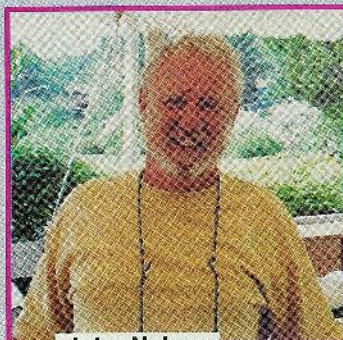
In this issue of *Creative Woodworks and Crafts*, we are proud to bring you not one, but two Full Size Pattern Sections! As you'll see throughout this issue, we have a few larger than usual designs, such as Dirk Boelman's Thunderbird wallhanging, Joanne Lockwood's Family Tree, and Garnett Hall's delightful Christmas Friends intarsia. Each one is a terrific project!

But perhaps the most exciting and innovative design I've seen in quite some time is Scroller, Ltd.'s scroll sawn baskets (page 12). Originally designed by John Nelson, these baskets are probably the hottest thing in scrolling today. Thanks to our friends Roy and Scott



who have been kind enough to let us bring you one of the many variations on these exclusive patterns.

On a related note, there's some really exciting news in the scroll saw pattern business, namely that Scroller, Ltd. has purchased Nelson Designs. And Roy and Scott plan to keep every one of John Nelson's terrific fretwork patterns available as



John Nelson

well as to continue publishing *Scroll Saw News*.

The Nelsons told me that they were quite happy with the arrangement. Now John and Joyce will be able to spend more time on several projects which are very important to them, while at the same time handing over their company to two people who share their business philosophy and also share the desire to promote the craft of scroll sawing as much as they do.

We here at *Creative Woodworks and Crafts* wish John, Joyce, Scott, and Roy all the best!

As always, until next time, happy woodcrafting!



Roy & Scott of Scroller

GEORGE AHLERS

Creative Woodworks & Crafts

POP QUIZ!

SUBJECT: BAND SAW BLADES

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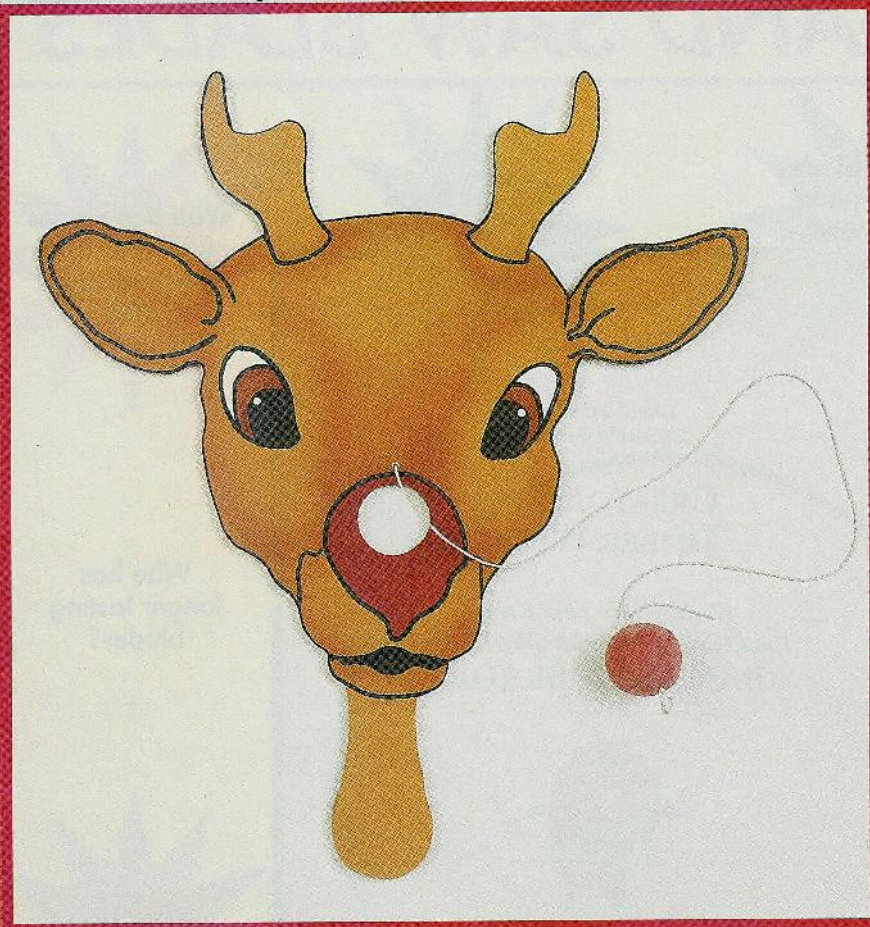
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Rudolph the Red Nosed Paddle

Designed by Ellen Crawford-Adams



SUPPLIES

Wood: 5-ply birch plywood—
1/8" x 10-1/2" x 12"
Tools: scroll saw; drill with 1/16" bit;
stationary belt sander or
hand-held orbital sander with
120 grit sandpaper
Graphite paper
Stylus
ScrollSanders*: 120 grit, 1/2" x 1/4"
Black permanent marker
Delta wood sealer
Loew-Cornell American Painter
Series paintbrushes: 3/8" angular
(series 4400); 3/4" wash (series
4550)
Delta Ceramcoat acrylic paints:
Bright Red; Cinnamon; Spice Tan;
White
Testors Visions AirPainter**
Rubber ball and elastic (an
inexpensive ball and paddle
will work well)

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

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

INSTRUCTIONS

Cut the paddle

Using graphite paper and a stylus, trace the pattern, including the face, onto the wood. (**Note:** if you choose to adhere the pattern to the wood with temporary-bond spray adhesive, make two copies of the pattern, found in Full Size Pattern Section No. 1, and adhere one copy to the plywood.) Drill the blade entry hole for the nose, then cut out the nose hole. Next, cut out the exterior lines of the pattern.

This is a toy children will love to play with, so it is very important to carefully sand the edges. A 120 grit ScrollSander installed in your scroll saw in place of a blade will smooth the edges and the interior of the nose perfectly. Next, sand the top and bottom of the paddle with a belt or orbital sander.

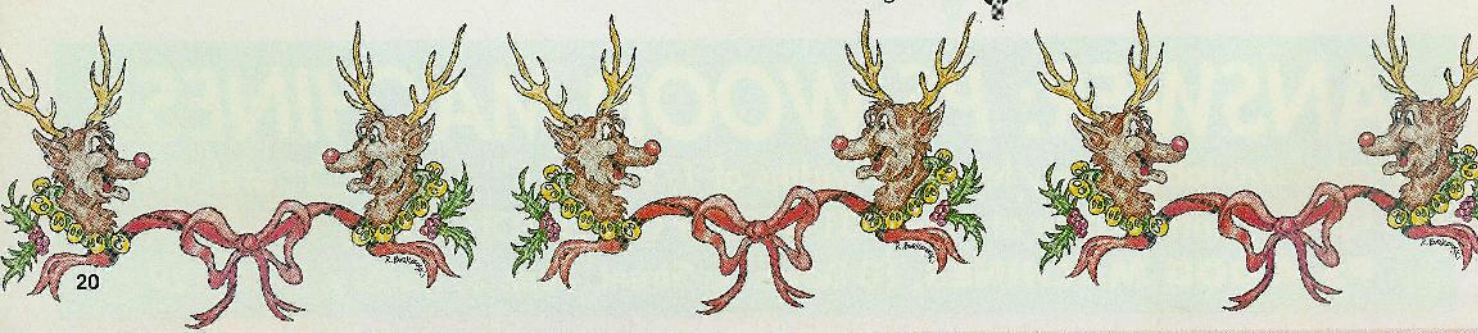
Paint Rudolph

Before painting, apply a coat of wood sealer and allow to dry. With the 3/4" wash brush, basecoat the entire reindeer, except for inside of his eyes, with Spice Tan. With the AirPainter and a 3 to 1 mixture of water and Cinnamon, shade around the outline of his face, around his antlers, and between his eyes as shown in the photograph.

The nose is Bright Red and eyes are Cinnamon and White. The pupils and mouth are shaded with the black marker. With the stylus, add a dot of White to his pupils where shown. Allow all paint to dry thoroughly, then outline the features with the black marker.

Drill a 1/16" hole above the nose and thread the elastic through the hole, knotting it at the end.

Rudolph the Red Nosed Paddle is now ready to play reindeer games!



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English Hourglass

Designed by Robert E. Belke

beeswax. Not only is it an accurate timing device, but it's a wonderful conversation piece!

Turn the base

Size the stock for the bases to 5-1/2" square. Find the center point on each side by drawing diagonals from corner to corner. On one side of each blank, draw a 5-1/4" and then a 4"-Dia. circle concentrically.

Locate the drill centers for the spindles on the 4"-Dia. circle (see **Drawing No. 1**). With a 1/2"-Dia. Forstner bit, bore 3/8"-deep holes at each of the five points. With a 9/16"-Dia. Forstner bit, bore a 3/8"-deep hole in the center for the hourglass fit-up (on the same side as the other holes).

Saw the 5-1/4"-Dia. circles to rough shape on a band saw, then mount a blank to the face plate on your lathe and true it up with a roughing gouge (see **Fig. 1**). Hint: a good method of attaching each base blank to the face plate is to use double-sided tape.

With a spear point chisel, scribe two decorative marks on the edge of the base (see **Drawing No. 1**). Round over the top and bottom edges with a gouge. While the base is still on the lathe, sand the outer edge and the inside surface.

For this project, I used a slightly different finishing technique. A stick of beeswax was applied to the base, then buffed out while it was still spinning on the lathe.

When finished, allow the lathe to stop, then remove the base from the face plate and any remaining double-sided tape from the base. Thoroughly sand the outside edge. Since there was no opportunity to apply the beeswax stick to this area while on the lathe, use liquid beeswax to coat this side.

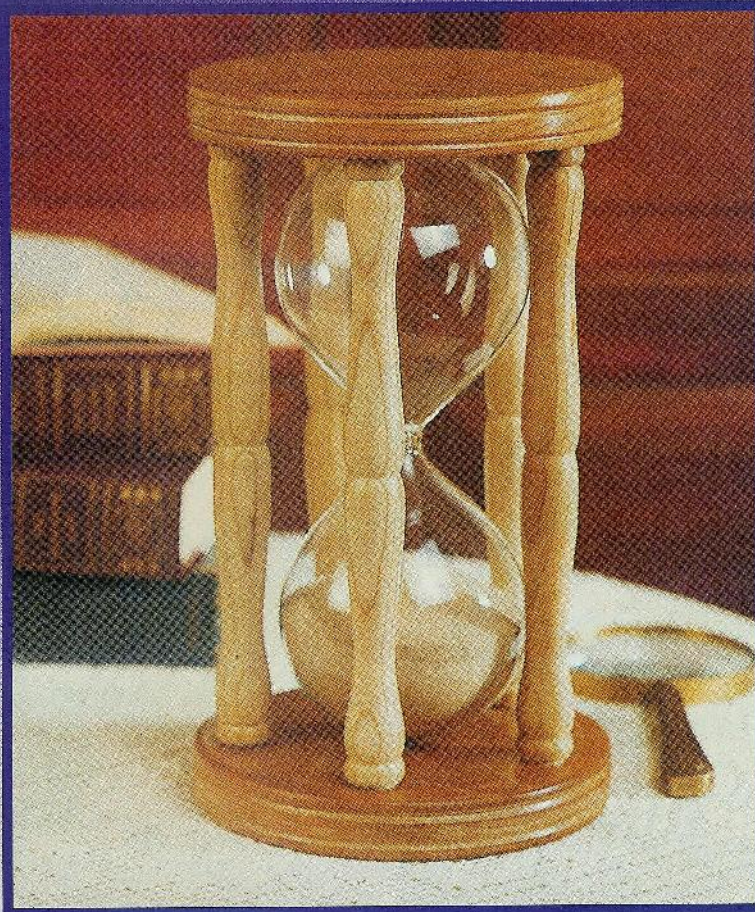
Repeat the turning and finishing procedure with the remaining base piece.

Turn the spindles

Mount the spindle blank between centers on the lathe. Using a roughing gouge, turn the blank to a 3/4"-Dia. cylinder. Starting at the tailstock, lay out the spindle as shown in **Drawing No. 2**.

With a parting tool, turn 1/2"-Dia. x 3/8"-long tenons on each end. Using a skew chisel, score an indentation at the three locations shown. Next, use a 3/8" parting and beading gouge to round over the beads on both sides and also to shape the center. Use a 1" gouge to finish the spindle shape. Sand the spindle.

Again with the lathe running, apply the stick of



SUPPLIES

Tools: band saw; drill press with bits including 1/2" and 9/16"-Dia. Forstner bits; lathe; spear point chisel; roughing gouge; parting tool; 3/8" parting and beading gouge; 1" gouge; skew chisel

Wood glue

Double-sided tape

Hourglass (No. HOUR60*)

Liquid beeswax**

*Available from Penn State Industries, 2850 Comly Road, Philadelphia, PA 19154, (800) 377-7297.

**Available from Skidmore's Liquid Beeswax, 652 N. Pierce, Laramie, WY 82070, (800) 785-2466.

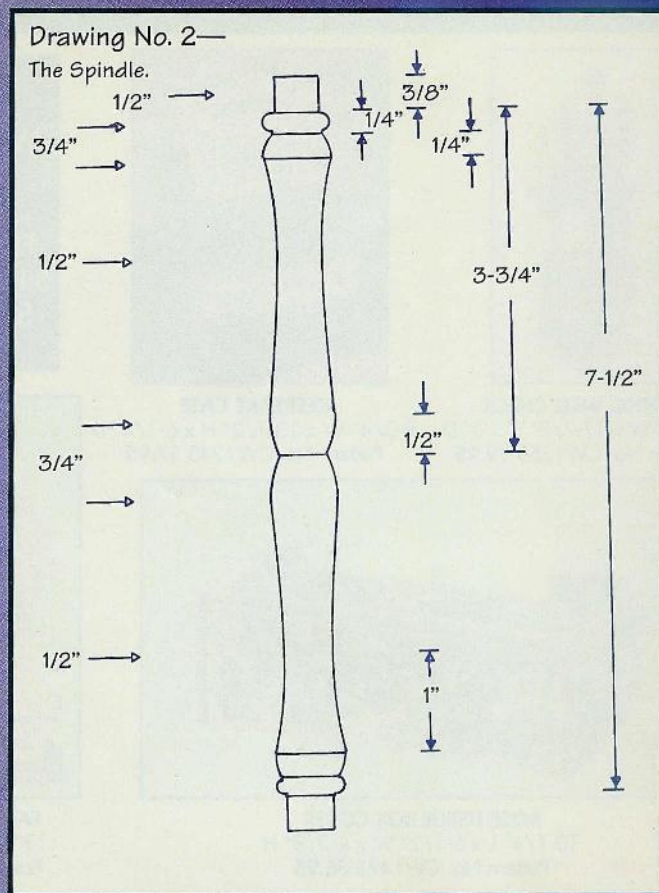
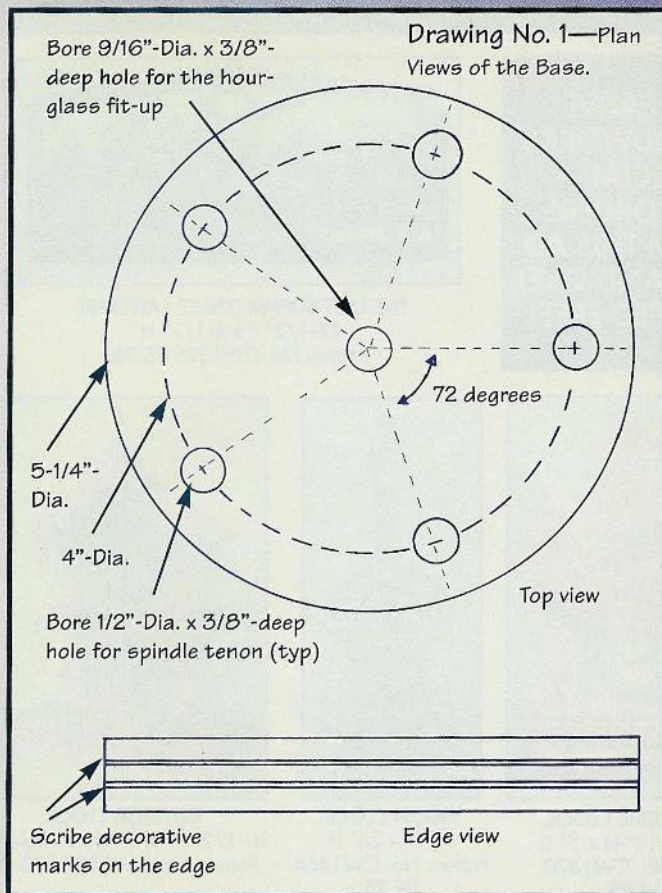
BILL OF MATERIALS

Part	Description	Size in inches	Quantity
Cherry:			
A	Bases	3/4 x 5-1/2 x 5-1/2	2
B	Spindles	3/4 x 3/4 x 8-1/2	5

INSTRUCTIONS

Introduction

This design is a variation of a five spindle English hourglass. Originally made from mahogany and ivory with the glass bulbs blown in two separate parts, such hourglasses are much sought after by antique collectors. Ours is made entirely of cherry and finished with



beeswax to the spindle. Do not apply any beeswax to the tenons on either end as it will interfere with the glue joint.

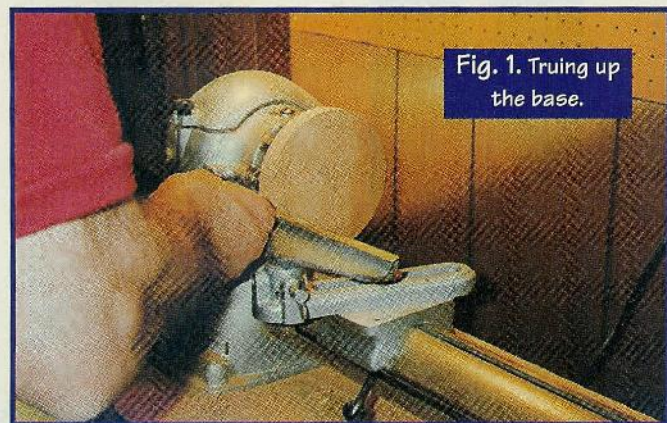
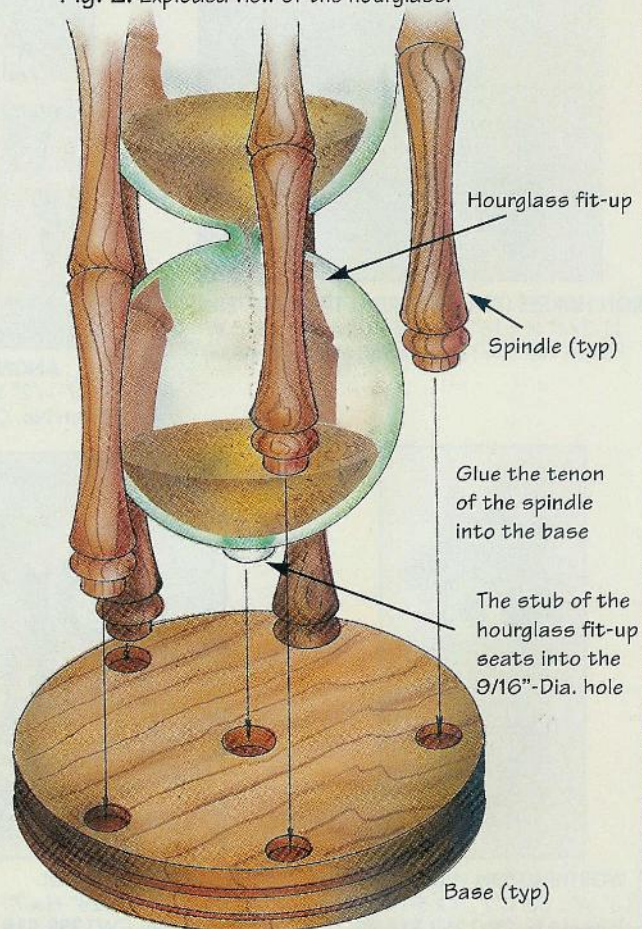
Five spindles are necessary for this design, so repeat the above procedure on the remaining four.

Assembly

Before gluing, it's always a good idea to dry assemble the project and see that all of the parts fit together properly. If they do, glue one end of the spindles to one base (see **Fig. 2**), insert the hourglass, then attach the opposing base. Note: it is not necessary to glue the hourglass itself in place.

Display your hourglass and keep time the old-fashioned way!

Fig. 2. Exploded view of the hourglass.



FABULOUS FRETWORK PATTERNS



GOTHIC WALL CLOCK

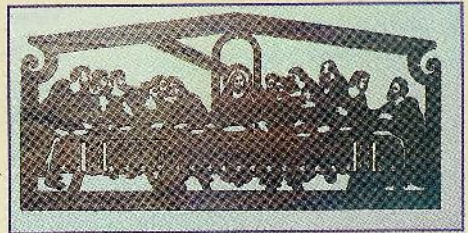
6-1/2" W x 17-7/8" H x 3" D
Pattern No. CW1358 \$9.95



KEEPSAKE CASE

9-3/4" W x 13-1/2" H x 6-1/4" D
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Pattern No. CW1495 \$6.95



FATHER TIME CLOCK

13" W x 18" H x 5" D
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\$14.95



VIOLIN CLOCK

9" W x 24" H
Pattern No. CW1464
\$9.95



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Pattern No. CW1401 \$4.95



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13-3/4" L x 4-1/4" H (Holds mini-clock insert)
Pattern No. CW1383 \$7.95



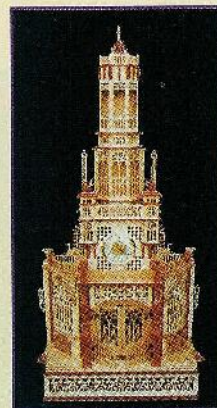
WORTHINGTON HALL CLOCK

12" W x 30-1/2" H x 5-1/4" D
Pattern No. CW1362 \$16.95



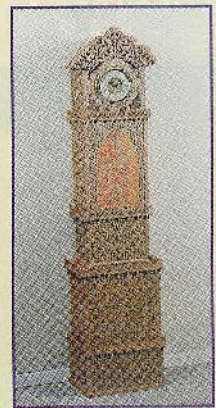
THE CAVALIER

15-1/2" W x 28" H x 7" D
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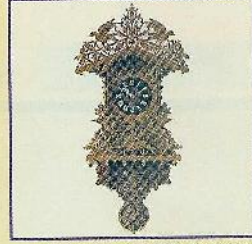
LIGHTHOUSE
17" H x 10" W
Pattern No. CW1458 \$9.95



**WALL HANGING
GRANDFATHER CLOCK**
27-1/2" H x 13" W x 5" D
Pattern No. CW1301 \$16.95



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Pattern No. CW1207 \$16.95



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17-1/2" H x 7-3/4" H x 4-1/4" D
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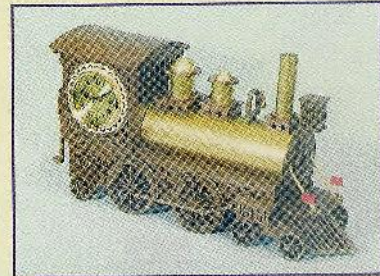
CORNER TABLE & ETEGERE
56" H x 20" W x 12" D
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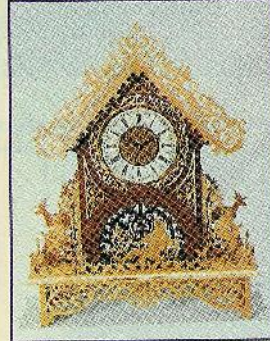
LOCOMOTIVE CLOCK
14" L x 8" H x 4" W
Pattern No. CW1473 \$19.95
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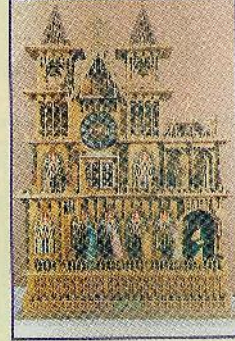
REINDEER BOX
11-1/4" W x 5" H x 9" D
Pattern No. CW1219 \$8.95



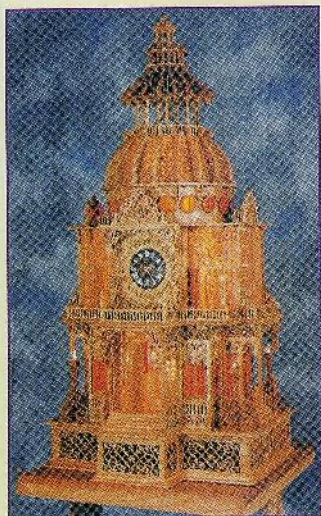
QUEEN'S CLOCK
16" H x 12" W x 4" D
Pattern No. CW1399 \$13.95



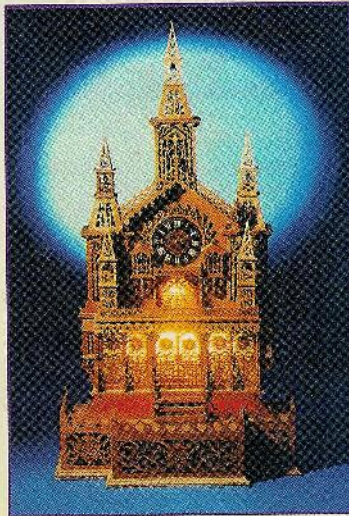
THE SHERWOOD CLOCK
26" H x 20" W x 5-3/4" D
Pattern No. CW1479 \$18.95



THE APOSTLE CLOCK
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"Up On The Housetop" Mini Clock

Designed by Dan and Raymond Wilckens of Wilckens Woodworking
Special thanks to 11-year-old Stephen Wilckens for suggesting the concept



SUPPLIES

Wood: wood of choice—1/4" x 7" x 13" (for the upright); 1/2" x 2" x 8" (for the base)

Tools: scroll saw; drill with bits including a 1-3/8"-Dia. Forstner bit*; saw for cross cutting; router with decorative edge bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Wood glue

Mini clock movement*

Delta wood sealer

Delta Ceramcoat acrylic paints: Black; Bright Red; Brown Velvet; Crocus Yellow; Santa's Flesh; White

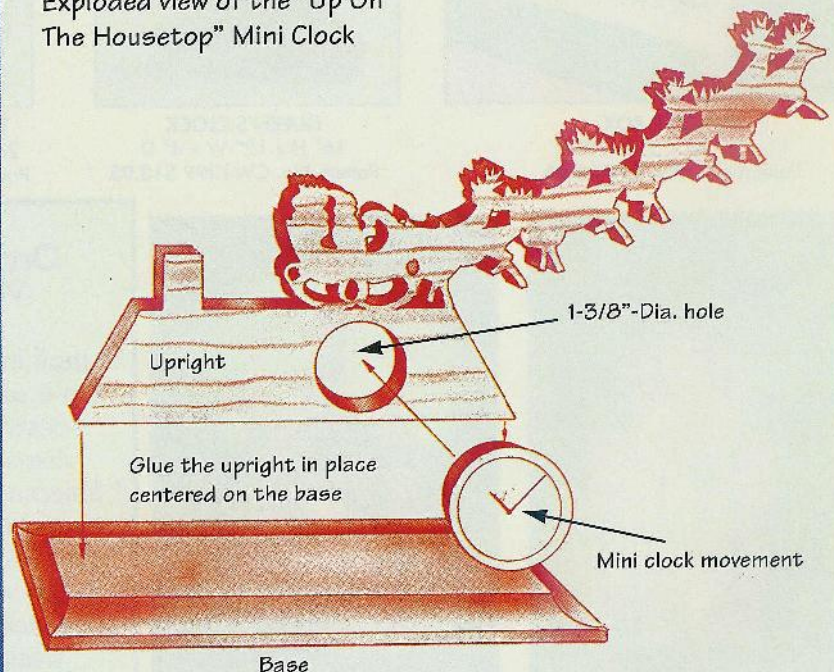
Delta Ceramcoat Gleams: Silver

Loew-Cornell American Painter Series paintbrushes: No. 5 round (series 4000); 3/8" angular shader (series 4400); 3/4" wash (series 4550)

Delta Fantasy Snow

* The mini clock movement and Forstner bit are available from Steebar Corp., P.O. Box 980-WC-10, Andover, NJ 08721-0980, (201) 383-1026. Model shown: BFU-1716-RG.

Exploded view of the "Up On The Housetop" Mini Clock



INSTRUCTIONS

Cut the pieces

Transfer the upright pattern (found in Full Size Pattern Section No. 1) to the stock. Drill blade entry holes in the waste areas and bore a 1-3/8"-Dia. hole for the clock movement where indicated. Make the interior cuts first, then saw around the perimeter of the upright.

Size the piece for the base and then rout a decorative profile around the upper edge. Thoroughly sand both pieces.

Assemble and paint

Referring to the Exploded View drawing, glue the upright to the base and allow to dry.

Coat the piece with wood sealer, allow to dry, and then paint the piece as indicated on the pattern.

When all paint has dried, insert the mini clock movement and your "Up On the Housetop" Mini Clock is ready to mark the time as you anxiously await the arrival of Ol' St. Nick.

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

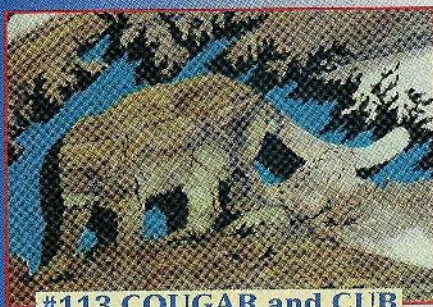


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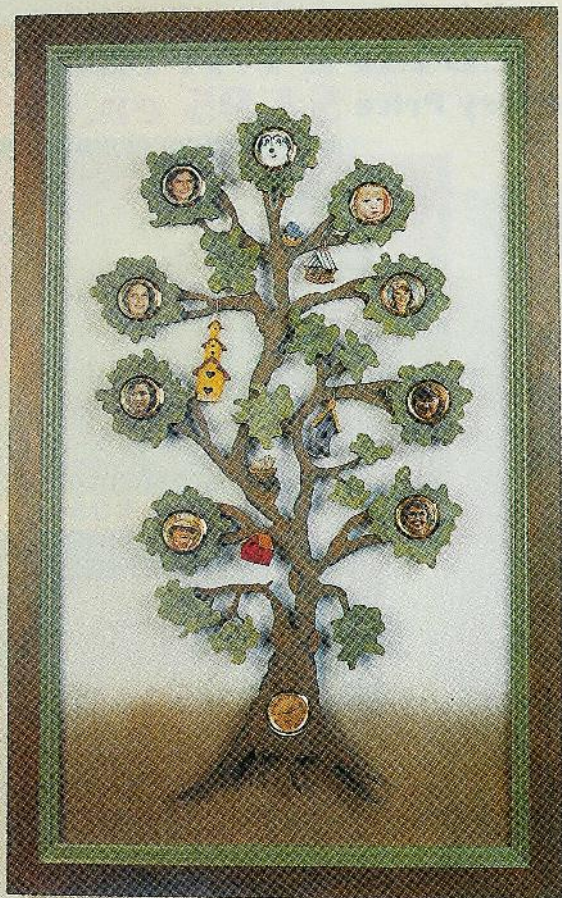
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Scrolling and Toling with Joanne Family Tree

Designed by Joanne Lockwood



For this month's column, we're going to incorporate a wonderful scrolling project with the Testors Visions AirPainter and a bit of tole painting. Enjoy!

INSTRUCTIONS

Cut down the family tree

Size all wood as indicated in the Supplies list, then transfer the patterns, found in Full Size Pattern Section No. 1, to the appropriate stock. Drill the 1-3/8" holes on the centers indicated with the Forstner bit. Set your drill press for a 5/16" depth. This will leave a bottom of about 1/16" thick on each piece after the inserts are installed, allowing you to easily glue these pieces to the tree. Cut the pieces to shape with a No. 3 precision ground blade installed in your saw.

Note: the tree pattern is somewhat unwieldy, so be careful not to catch it on your clothing or on the edge of the saw table while sawing.

If your scroll saw has an 18" throat or smaller, you will need to make some relief cuts around the perimeter. Otherwise, you will not be able to turn the wood all the way around and it will be necessary to back the blade out of the cut and reposition the workpiece to finish sawing.

For the birdhouses, drill 1/16" holes where shown for hangers. Do not drill a hole in the large birdhouse, as a screw eye will be inserted into the top for this. Cut them to shape.

You will need to cut out ten 3/4"-Dia. x 1/4"-thick circles and about fifteen 1/4" x 1/4" squares. These will

SUPPLIES

Wood: Baltic birch plywood—1/4" x 13" x 25" (for the tree); 1/4" x 14-5/8" x 25-3/8" (for the backer board); pine—nine pieces, 3/8" x 4" x 4" (to receive the inserts); 3/8" x 6" x 8" (for the greenery); 1/2" x 2" x 6" (for the birdhouses); 1/4" x 1" x 12" (for the risers)

Tools: scroll saw and No. 3 precision ground blade; drill press; drill with 1/16" bit and a 1-3/8" Forstner bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Brown paper bag

Testors Visions AirPainter

Delta Ceramcoat acrylic paints: Autumn Brown; Blue Mist; Black Green; Black; Chrome Green Light; Heritage Blue; Leprechaun; Light Chocolate; Opaque Red; Pigskin; Straw; Walnut; White; Williamsburg Blue

Delta Gleams acrylic paints: Copper; Silver

Delta Color Float

Delta Ceramcoat Varnish: Satin finish

Loew-Cornell American Painter Series

paintbrushes: No. 2 liner (series 4350); No. 5 round (series 4000); 3/8" angular shader (series 4400); 3/4" wash (series 4450)

Small sea sponge

Tacky glue

Nine photo frame inserts*

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

12" of 26 gauge gold wire

Frame of choice

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be the risers to elevate the tree. The circles are placed under the tips of the branches that hold the inserts, and the squares are for wherever you feel the need for additional support.

PAINTING INSTRUCTIONS

A little background on the subject

I have used the Visions AirPainter for basecoating the pieces and for the background. To use tole paints with the AirPainter, diluted the paint with 1 part water to 2 parts paint. If you do not have an AirPainter, use your wash brush and the same color paint; the only time you will water your paint is for the background.

For the background, lightly spray Blue Mist on the sky area, then Walnut on the ground area. Be sure to blend these two colors at the horizon line (see the photograph).

Getting to the root of the matter

For the tree, spray or paint the piece Black, making sure that you cover the edges of the wood as well. When dry, dampen the sea sponge, wring it out very well, then dip it into Walnut and dab the sponge on the tree (see Fig. 1). When dry, sponge again with Autumn Brown (see Fig. 2). Float Black all the way around the tree and on all of the branches as shown in Fig. 3. Next, with the No. 2 liner and Black, paint the lines on the "cut off" stumps (see Fig. 4).

For the foliage, spray or paint with Black Green. Allow to dry, then sponge Leprechaun on all of the foliage (see Fig. 5). Allow to dry, then repeat with Chrome Green Light on the edges (see Fig. 6).

The blue bird is Williamsburg Blue with the wing outlined in Heritage Blue. Beaks on both birds are Straw. The nest is Straw and shaded with Pigskin. The inside of nest is Walnut and the eggs are White.

The brown bird is Light Chocolate with White streaks to resemble feathers. The nest is basecoated Walnut, with crisscrossed lines in Straw and Pigskin with the No. 2 liner. Float Walnut on the stomach just above the nest.

For the birdfeeder, the roof is Silver, the shelter is Autumn Brown, and the inside is Black. Pick up a bit of Straw and dot some seeds inside of the feeder with the tip of the No. 2 liner. Add the detail lines with the No. 2 liner and Black. Shading on the roof is Black.

Referring to Fig. 7, paint the birdhouses as follows:

Basecoat the large birdhouse with Straw. The roof is Brown and shaded with Walnut. The entrances to the

birdhouse are Black.

Basecoat the blue birdhouse with Heritage Blue. The entrances are Black, and the roof is Copper shaded with Black.

Basecoat the red birdhouse with Opaque Red mixed with a bit of Black. The entrance is Black.

If you choose to paint the frame as shown in the photograph, I used Walnut for the outside, then mixed Chrome Green Light and Black Green at a 4-1 ratio for the inside.

Finishing

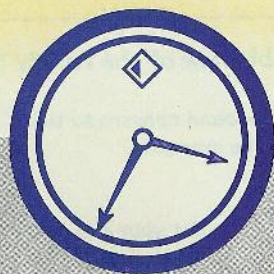
First, take a crumpled brown paper bag and "sand" the background and greenery very lightly to smooth these surfaces. Do not sand the tree, as it looks a bit more natural in this rough state.

Insert the gold wire through the birdhouses and through the screw eye, then hang them on the limbs where indicated. Twist the wire ends in the back to secure in place.

Glue the round spacers behind the tree on the very tips of the branches where the inserts will go. Glue the square spacers on the tips of the other limbs where the greenery will go. Affix the tree to the backer board, then glue the greenery to the tree.

Allow the piece to dry thoroughly. Next, with the 3/4" wash, apply finish to the entire piece. Make sure you don't overload your brush.

You're done! Insert the clock movement and the photo frames of your family and proudly exhibit your heritage!



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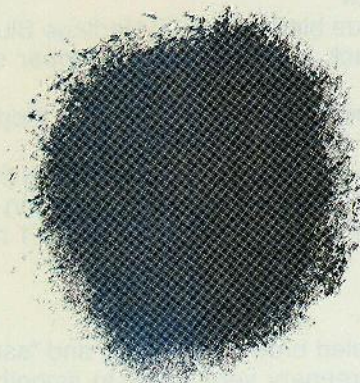


Fig. 1. Dab Walnut onto the tree with a sea sponge.

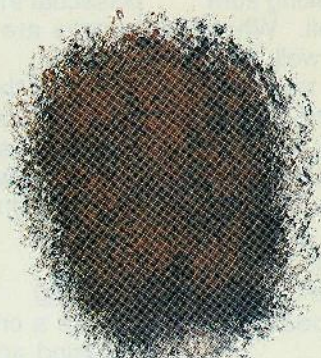


Fig. 2. Sponge with Autumn Brown.

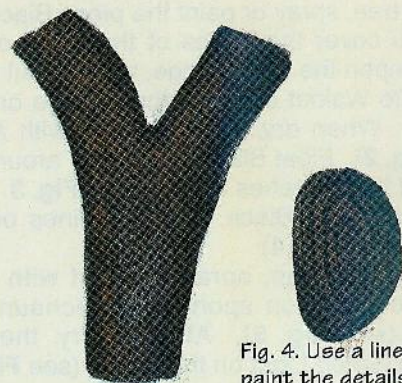


Fig. 3. Float Black all around the tree.

Fig. 4. Use a liner to paint the details on the tree trunk.



Large birdhouse



Blue birdhouse



Birdfeeder



Red birdhouse

Fig. 7. The birdfeeder and birdhouses.

Fig. 5. Sponge Leprechaun onto the greenery.

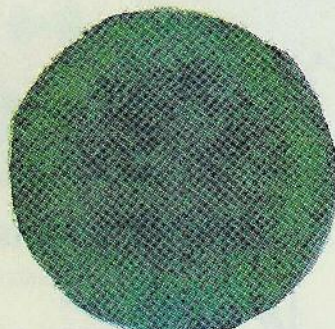
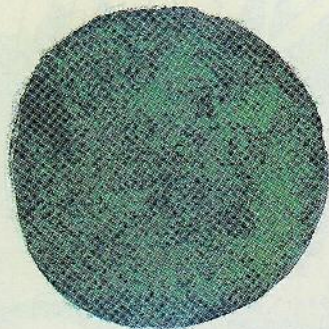


Fig. 6. Sponge Chrome Green Light around the edges.

Place the photo frame inserts into the 1-3/8"-Dia. holes bored in the greenery

Glue the greenery onto the tree

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

Assembly view of the Family Tree

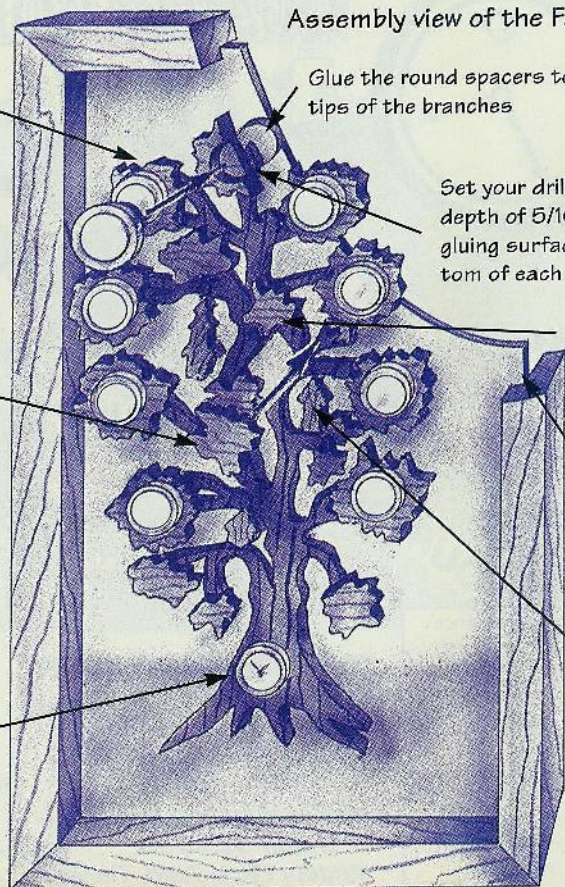
Glue the round spacers to the tips of the branches

Set your drill press to a depth of 5/16" to leave a gluing surface on the bottom of each piece

Use the square spacers as necessary

Fit the backer board into the frame

Hang the birdhouses with gold wire (typ)



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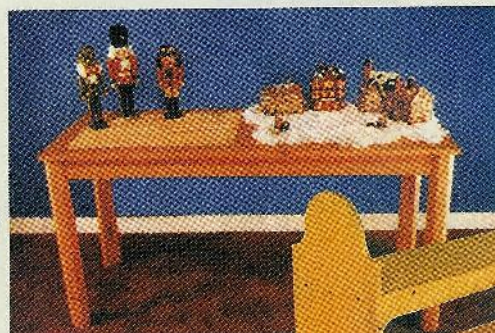
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Santa Candy Cane

Designed by John Nelson

INSTRUCTIONS

Cut the pieces

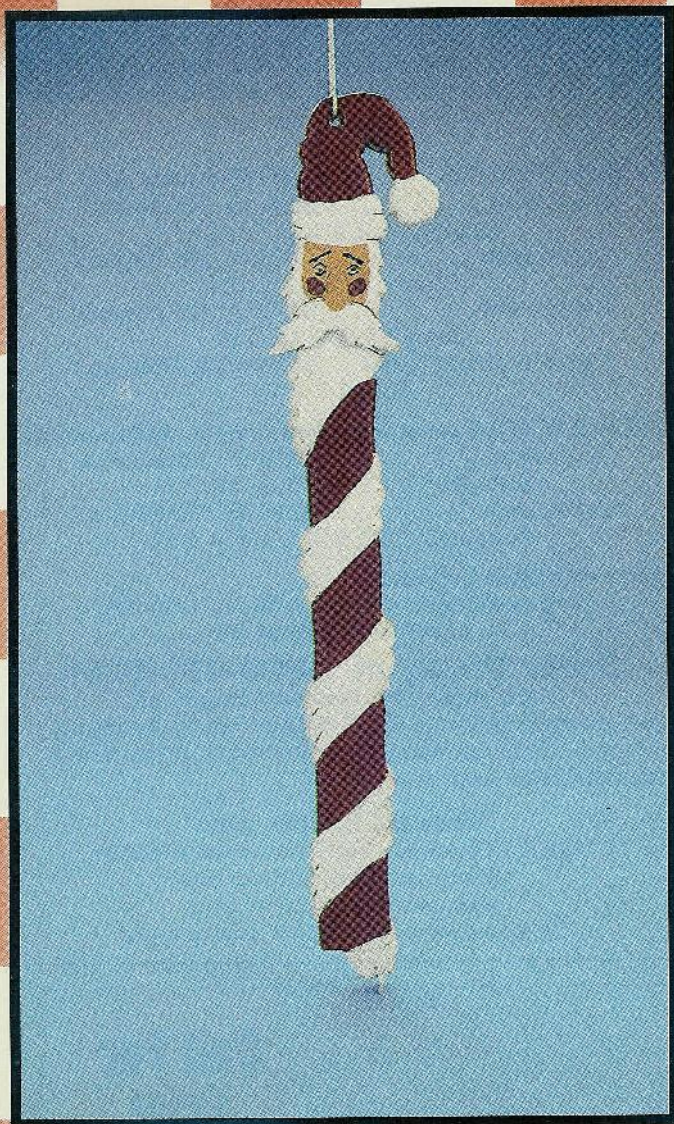
Transfer the patterns (found in Full Size Pattern Section No. 1) to the appropriate stock. Drill the 1/16"-Dia. hole for the hanger where indicated. Saw the pieces to shape.

Paint the pieces

Apply a coat of wood sealer to both pieces. When dry, basecoat each piece White using the 3/4" wash brush. Referring to the photograph and the Full Size Pattern, use the 3/8" angular shader to paint the pieces as shown. With the No. 5 round brush, add the eye details with Black.

Assembly

Glue the nose and mustache in place on the face. Tie the piece of decorative string into a loop through the 1/16"-Dia. hanger hole. Your Santa Candy Cane is now ready to add sweetness to the holiday season.



SUPPLIES

Wood: wood of choice—3/4" x 3" x 13-1/2" (for the face and body); 1/8" x 1-1/2" x 2-1/2" (for the nose and mustache)

Tools: scroll saw; drill with 1/16"-Dia. bit

Sandpaper, assorted grits

Decorative string

Aleene's tacky glue

Delta wood sealer

Delta Ceramcoat acrylic paints: Black; Dresden Flesh; Maroon; White

Loew-Cornell American Painter series paintbrushes: No. 5 round (series 4000); 3/8" angular shader (series 4400); 3/4" wash (series 4550)

Assembly view

Tie a piece of string into a loop through the 1/16"-Dia. hole in the Santa Candy Cane for a hanger.



Paint first, then glue the nose and mustache to the face where indicated.

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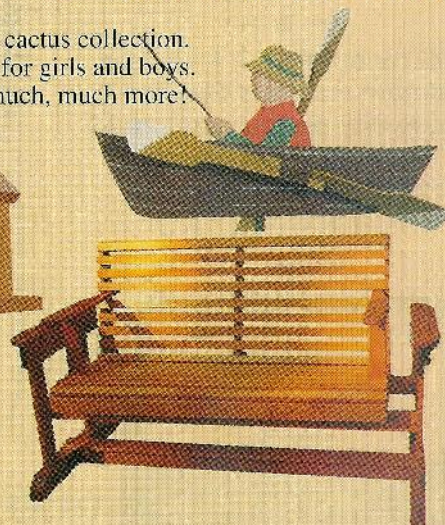
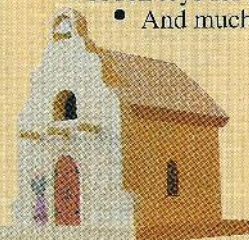
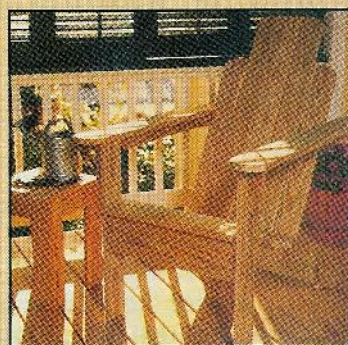
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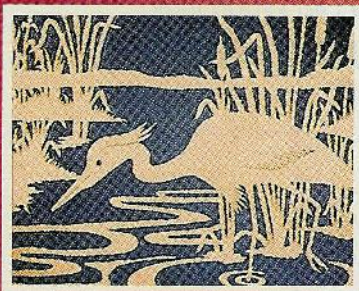
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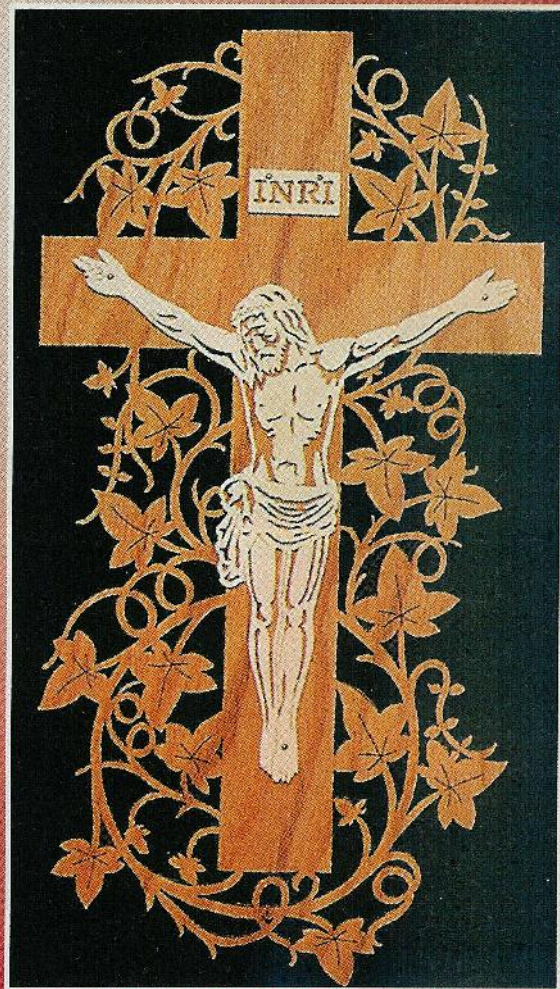


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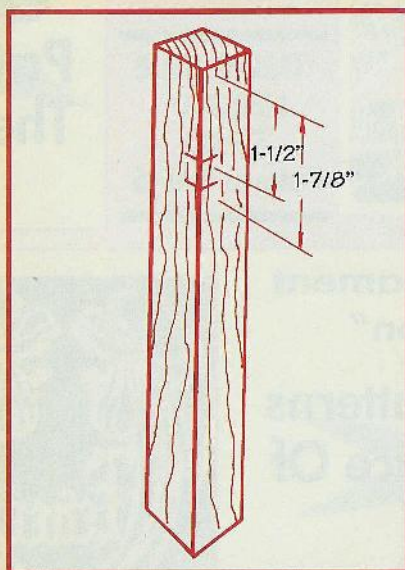


Carve a Santa-cicle

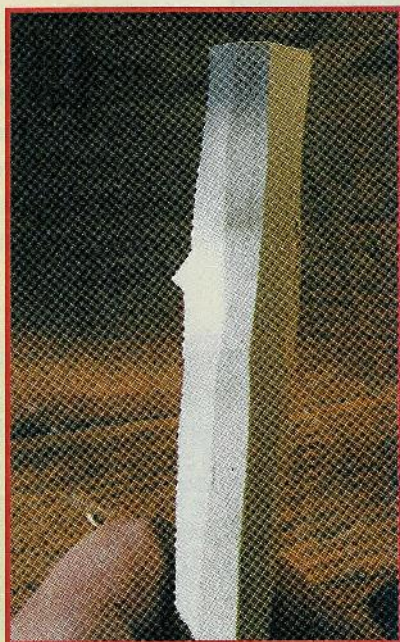
by Ivan Whillock

Santa-cicles are easy-to-carve ornaments that give your tree a real Old World look.

INSTRUCTIONS



Step 1. Measure 1-1/2" down from the top of the wood and draw a line on one corner which will be the stop cut for the eyes. Draw another line in the same corner, 1-7/8" inches from the top, which will be the stop cut for the bottom of the nose.



Step 2. Carve in notches at both of the marked lines, then carve away the corner of the ornament above the eye line and below the bottom of the nose. Make a slanted cut from the tip of the nose to the eye line. Next, carve away the remaining three corners of the wood stock so that the entire piece is somewhat octagonal, with only a small wedge of wood that will form the nose remaining.



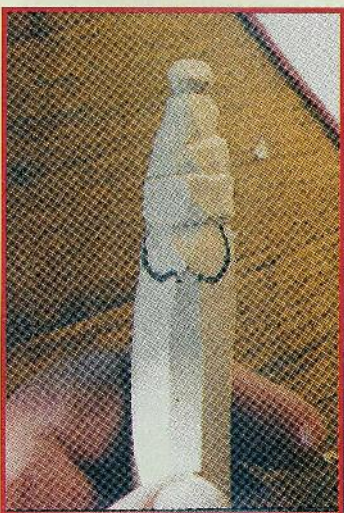
MATERIALS

Wood: basswood—3/4" x 3/4" x 6"
Carving tools: carving knife; V-tool (optional)
Drill with small bit
Delta Ceramcoat acrylic paints: Black;
Dresden Flesh; Fire Red; Rouge; White
Loew-Cornell American Painter Series
paintbrushes: No. 2 liner (series 4350);
3/4" wash (series 4550)
Hanger of choice





Step 3. Draw a 1/4" circle at the top of the stock which will be the tassel of Santa's cap; draw a line 1" down for the top of the fur, and then 1-3/8" down for the bottom of the cap. Make a stop cut along the bottom of the cap and remove wood below so that the cap stands away from the face, then remove wood above the fur line so that the fur stands away from the rest of the cap. Carve a tassel on top, and add cuts to show folds in the cap.



Step 4. Indicate the edge of the beard by drawing arched lines from the bottom of the nose to the bottom edge of the cap. Bring these lines about halfway around the ornament so that the beard goes around the side of the face.



Step 5. Make a stop cut on the beard line and lower the cheeks so that the beard is slightly higher than the face. Now draw the guide lines for the mustache.



Step 6. Lower the wood below the mustache. Draw a center line down the nose to help you center the eyes. Draw guide lines for the eyes. These guide lines should be about the size of sunglasses on Santa's face.



Step 7. Make a stop cut along the bottom edge of these guide lines, remove the wood around the cheeks, and round the eyes into the cheeks. You need not put any further detail into the eyes; the eye detail is painted in. Draw lines to indicate the wings of the nose, make stop cuts around them, then round them in.

Step 8. Carve the beard to a point and add whatever detail you like with the cuts of the knife or add lines with a V-tool. Use your imagination on the detail as you put your personal stamp on the carving.



Step 9. Keep the painting simple. With the 3/4" wash brush, paint the face Dresden Flesh, then add a wash of Rouge to the cheeks and nose. With the No. 2 liner brush, make a curve with Black for the smiling eyes. With the wash brush, paint the cap Fire Red, then the tassel, fur, and beard White. With the No. 2 liner brush, paint a line of White on each eyebrow.

Step 10. Drill a hole below the tassel for a hanger (such as a loop of yarn) and hang your Santa-cicle on your tree for all to enjoy!

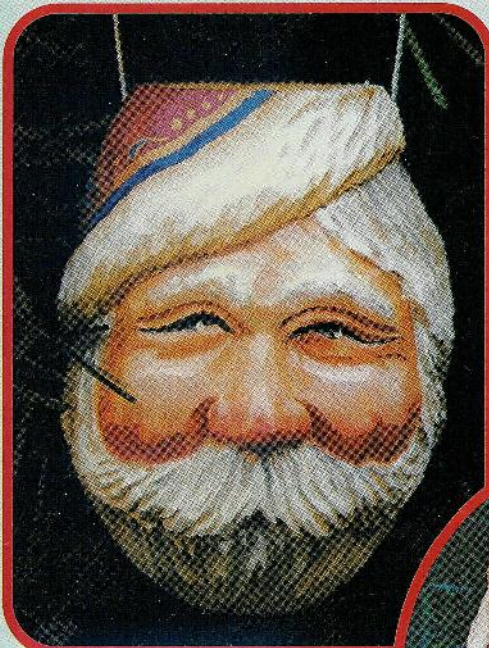


CARVING A SANTA ORNAMENT

Featured Teacher: Kelley Stadelman of Sugar Pine Turnings

by Ivan Whillock

With a bit of imagination and a few helpful carving hints, a simple turning can be transformed into a colorful Christmas tree ornament!



Kelley Stadelman, wood carver, author and teacher from Portland, Oregon, shows how a Santa ornament can be made from a turned egg basket.



Getting started

Carvers almost always begin a carving by rounding and shaping a wood cutout, but as Kelley points out, "the fun of carving on turnings is that this is already accomplished." She starts by tracing the pattern (found in Full Size Pattern Section No. 1) onto the egg with graphite paper by first making the line down the center, then drawing the guide lines across for the fur of the cap, eyes, bottom of the nose, and mustache (see Fig. 1).

She makes a stop cut around the edges of the fur and lowers the wood so that it stands out. Next, she cuts an eye line clear across the face and then makes a wedge cut from the bottom of the nose to the eye line, then down from the brow line to the eye line. This sets the bridge of the nose back so that the end of the nose stands out furthest from the face.

The nose knows

Next, Kelley isolates the nose from the face. She redraws the guide lines and removes wood along the side of the nose. She likes to "carve lots of anatomy into the nose," so creating enough width is important. After making stop cuts around the nose, she drops the cheeks back so that the nose stands away from the face (see Fig. 2). Next, she trims the wood below the end of the nose to the same level as the cheeks. Then, inspecting the nose from the bottom up, Kelley carves a triangular shape into the nose so that it is wider next

to the face than it is at the upper ridge (see Fig. 3).

"At this point, the nose is standing off the face," says Kelley. "We need to carve the nose into the face as well. By creating a smile line from the top of the flange to the top of the mustache, we can accomplish this task. This step will also begin to create some expression on the cheeks." Kelley says that she never really carves cheeks. "Cheeks happen by creating the smile line, eyes, and the beard and hair line. A nice deep smile line will give Santa a happy expression."

Using a gouge, Kelley shapes the wings of the nose with plunge cuts. The roundness of the gouge creates the rounded shape of the wings. The nostril openings are also suggested by gouge cuts.

Finishing touches

Again with the gouge, Kelley simplifies the carving of Santa's smiling eyes. First, she uses the gouge curve side up and presses the tool straight into the wood. By doing this, she makes a crescent-shaped cut above

SUPPLIES

Wood: turned sugar pine egg basket
Carving tools: carving knife; No. 8, 1/2" gouge; V-tool
Sharp pencil or stylus
Graphite paper
Delta Ceramcoat acrylic paints: Burnt Sienna; Hippo Gray; Light Ivory; Raw Sienna; Yellow
DecoArt Americana acrylic paint: True Blue
Accent Country Colors acrylic paint: Peaches & Cream
Jo Sonja acrylic paint: Rich Gold
Liquitex Gesso: Alizarin Crimson Hue; Unbleached Titanium White
Delta Wood Sealer
Loew-Cornell American Painter Series paintbrushes: No. 2 liner (series 4350); No. 5 round (series 4000); 3/8" angular shader (series 4400); 3/4" wash (series 4550); Mixtique Series No. 12 chisel blender (series 8450)
Finish of choice



and touching the eye line. Next, she trims a wedge of wood away from the inside of the crescent. At the outside corner of each eye, she cuts a small reverse crescent that gives Santa's eyes a happy upturn. She then removes a wedge of wood from below the reverse crescent. To finish off the eyes, Kelley uses a V-tool to carve the crease in the upper eyelid (see Fig. 4).

Finally, Kelley adds detail to the mustache and beard with a V-tool, then carves a tassel and cap on the back of the egg (see Fig. 5).

Painting

Now that the egg has been transformed into a beautifully carved Santa, it can be either finished with a stain or oil finish, left as tool finished, or painted, as shown here.

Before Kelley paints the piece, she primes the wood with wood sealer. Next, she paints the face using the 3/4" wash brush and Peaches & Cream, rinses the brush, then paints a wash of Hippo Gray to Santa's hair. She then applies another coat of Peaches & Cream to the face. Next, she basecoats the fur with Unbleached Titanium White, then the hat with Alizarin Crimson Hue. She then adds a third and final coat of Peaches & Cream to the face.

Kelly then wets her 3/4" wash brush thoroughly and lightly washes Unbleached Titanium White over the hair. After that dries, she uses the 3/8" angular shader brush to add Light Ivory to the higher areas of the hair. Next, she washes just a bit of Hippo Gray on the hair under the hat, in the deeper areas of the hair, and under the mustache.

On the corner of the No. 12 chisel blender brush, Kelley blends a little Peaches & Cream and Alizarin Crimson Hue until she has created a nice blush tone. She blends this color heavily on one corner of the brush to very lightly on the other corner. With the heavy paint corner of the brush down next to the beard, she brushes the mixture across the bottom of the cheeks and nose. She then repeats this step, this time using Peaches & Cream and Burnt Sienna, to shade around the edges of the face and into the eyes, then with just a little Peaches & Cream mixed with Light Ivory to highlight the cheeks. When all of these areas have dried, she very lightly washes Yellow over the entire face. Next, she shades the edges of the fur with a wash of Raw Sienna, then highlights the center of the fur using the angular shader brush and Light Ivory. She then adds True Blue and Rich Gold stripes, dots, and dashes using the No. 5 round brush and the No. 2 liner brush.

Finally, Kelley coats the ornament with a clear finish, but suggests that it also looks wonderful if you coat the ornament with an antique finish after painting.

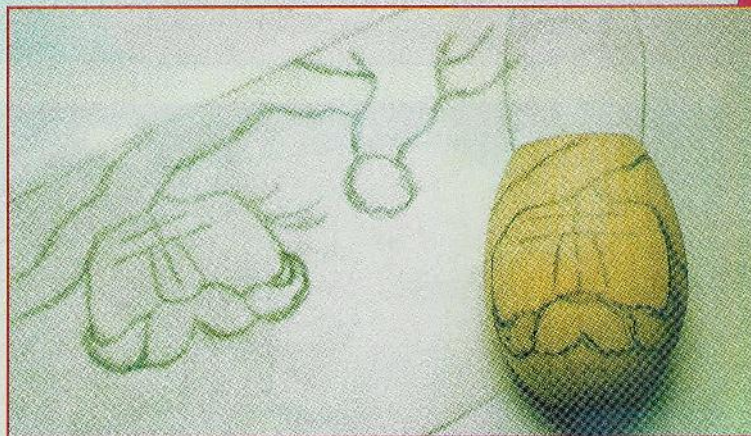


Fig. 1. Transfer the pattern to the turned egg.

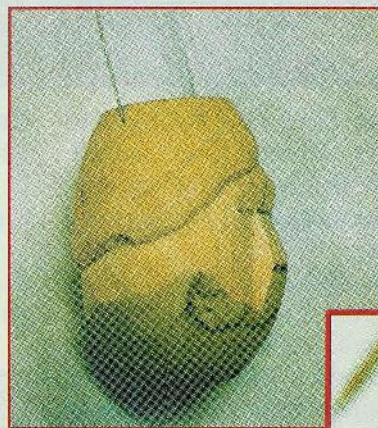


Fig. 2. After making the stop cuts around the nose, the cheeks are carved back so that the nose stands away from the face.

Fig. 3. Viewing the nose from the bottom, note the triangular shape carved into it so that it is wider next to the face than it is at the upper ridge.

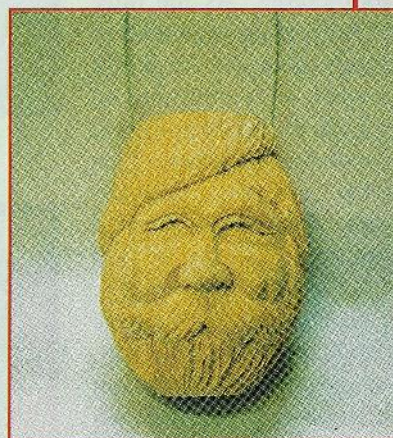
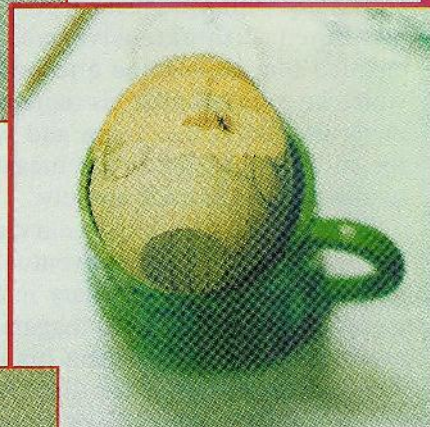


Fig. 4. A V-tool is used to carve the crease in the upper eyelid.

Fig. 5. Detail is added to the mustache and beard with a V-tool, and a tassel and cap are carved on the back of the egg.





E.J. Tangerman: A look at the Master Craftsman

for *Chip Chats*. He has been called the "dean of woodcarvers" and the "man most responsible for the rebirth of wood carving," and became the first international member of England's Guild of Master

If not for E.J. Tangerman, the field of whittling and wood carving might be a very different place indeed. Tangerman can be singlehandedly credited for not only reviving what was once a dying craft, but for bringing it to the forefront of woodcrafting.

In 1929, E.J. Tangerman graduated from Purdue University with a graduate degree in engineering. This, combined with extensive machine shop training, enabled him to become a technical editor, a field in which he excelled until his retirement in 1969. He won many awards in this arena and was highly acclaimed for his foresight, but in the meantime, he also learned to master another trade entirely.

Tangerman first began carving as a small child, using his father's knife, eventually becoming a self-taught expert. With his salary in the field of editing so meager, he began to write magazine articles on carving and whittling to supplement his income. As the only wood carving writer at the time, Tangerman was able to revise the Boy Scout Merit Badge pamphlet on wood carving, and, in 1935, his services were retained to write *Things To Do With a Pocketknife* for Remington Arms Company, then a major producer of knives. This booklet, sent free to over 750,000 customers, reawakened a dormant craft. As a result, Remington found it necessary to increase its knife-making capacity by 500 percent.

This venture led directly to the production of Tangerman's first book, *Whittling and Woodcarving*, published in 1936. In the absence of any competing books, it rapidly became a best seller and led Tangerman to recognition as the authority on the subject. This book is still in print, and to date has sold over 250,000 copies.

E.J. Tangerman has written a total of 18 books and two pamphlets on the subjects of wood carving and whittling, and has written a column called "Tangents"

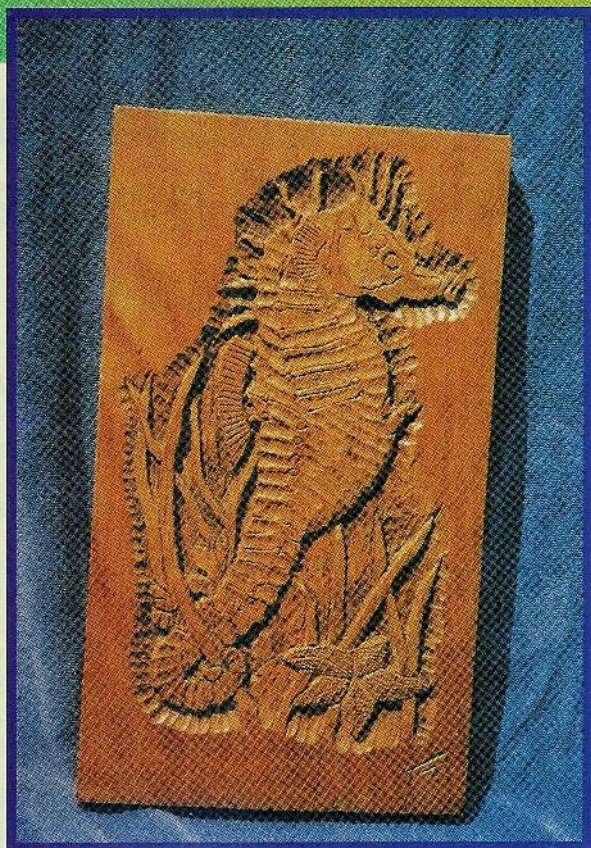
Craftsmen in 1982. Tangerman still teaches an advanced class in wood carving each July at the John C. Campbell Folk School in Brasstown, North Carolina.

E.J. Tangerman's "Seahorse" carving project begins on the following page.



Wildlife is always a popular subject. Here are three fish carved by E.J. Tangerman





Bonus Pattern – Carving a Seahorse

by E.J. Tangerman

With a 1" x 7-1/2" x 13-1/2" piece of cherry, your carving tools, and the "dean of wood carvers" to show you the way, you can call this seahorse your own in just a short while!

When I first started this seahorse many years ago, I had a pattern of sorts, a piece of wood, and some spare time. I happened to be teaching a carving class at the time and the progress of this project served as a good demonstration for my students.

The technique used is "trench carving." In trench carving, the background is not cut away except for immediately around the subject figures. This technique, invented by the ancient Egyptians, gives maximum protection to the carving by surrounding it with flat surfaces and makes possible at least an indication of a great deal of detail. The technique of trench carving, combined with a piece of stock which does not require a frame, allows at least the suggestion that the sea is limitless—not hemmed in by a manmade box.

On the pattern, found in Full Size Pattern Section No. 1, the head of a baby seahorse projects from the mid-section of the adult—thus indicating that the parent is a male. Seahorses do not follow the normal pattern of nature—the female lays her eggs in the male's pouch and he carries them until they hatch.

Carving the seahorse is a fairly straightforward process, except that the flutes are across the grain and can therefore cause trouble, especially at the tips of each ridge. Also, the feathery projections around the head and neck must be carved very carefully, particularly the ones at the back of the neck, which are again cross-grain.

Finally, the starfish should be textured to keep it from appearing too flat in comparison with the seahorse. I used a dull scribe as a punch to add a pattern to it.

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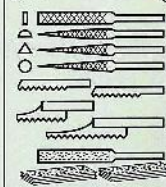
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Chris Thompson with one of her nutcracker creations.

Chris Thompson Carves A Gnome Nutcracker

by Ivan Whillock

SUPPLIES

Wood: basswood—8" x 3" x 1-5/8" (for the head);
6" x 2-1/4" x 7/8" (for the jaw)
Tools: band saw or jigsaw; drill with 1/4"-Dia. bit
Carving tools: carving knife; 1mm V-tool; No. 9-6mm
gouge; No. 5-6mm gouge; No. 7-4mm gouge
3"-length of 1/4"-Dia. dowel
Honey maple stain (tung oil)
Delta Ceramcoat acrylic paints: AC Flesh; Gypsy
Rose; Opaque Red; White
Paintbrush of choice
Clear finish of choice

Chris Thompson, a carver from St. Paul, Minnesota, creates wooden nutcrackers reminiscent of times past. In keeping with tradition, she makes them more than just functional by carving clever faces into them. A co-author with Bob Hemphill of the book, Carved Nutcrackers, Chris recently stopped by my studio to share her techniques.

Carving the head and jaw

Step 1. First, Chris sizes two blocks of basswood to the dimensions listed above. Next, she traces the head and the jaw patterns, found in Full Size Pattern Section

No. 1, onto the appropriate blocks.

Step 2. On the head block, she marks off the guide lines for the jaw opening as shown on the pattern. Chris stresses that it is very important to keep this opening square on the block.

Step 3. Using the band saw, Chris cuts out both the head and the jaw pieces. She saves the waste wood on the back of the head block for later use.

Step 4. Chris draws the opening for the jaw piece on the front of the head block. The top and bottom of the opening correspond to the guide lines on the pattern. The sides are 3/8" thick, making the opening 1 3/4" x 7/8".

Step 5. After the opening is carefully drawn, Chris uses a drill to honeycomb the opening (see Fig. 1). The scrap piece she saved is used to keep the head piece level during drilling. (Chris explains that woodworkers with a drill press and a mortising bit can use that instead here.)

Step 6. Next, Chris uses a carving knife to remove the honeycombed wood from the opening and to true up the sides. On the back, Chris carves a slant in the bottom of the opening so that the handle of the jaw piece fits snugly.

Step 7. After the jaw piece and the head piece are fitted together, Chris drills a 1/4"-Dia. hole through both pieces. They will later be assembled together with a dowel (see Fig. 2), but she keeps the pieces apart for all of the carving steps.

Step 8. That done, the pieces are ready to be carved. Chris draws a center line down the front and draws guide lines for the brim of the gnome's cap and for his brow. With her carving knife, Chris then lowers the cheeks in the front to make the nose stand out. Next, she turns to the sides of the carving to set in the ears about halfway back.

Step 9. Chris explains that laying in the mustache and the hair on the sides automatically defines the cheek area, and that cutting in the lower edge of the cap helps to further define the face. A hand-carved look is important, so Chris likes to leave strong facets as she carves. These are quite noticeable in the cap.

Step 10. Turning to the back of the head, Chris indicates the hair line with stop cuts.

Step 11. Next, she works on the detail of the nose, carving the wings with a No. 9-6mm gouge and the nostrils with a No. 5-6mm gouge. When Chris chooses to carve teeth into the face, she takes care that they

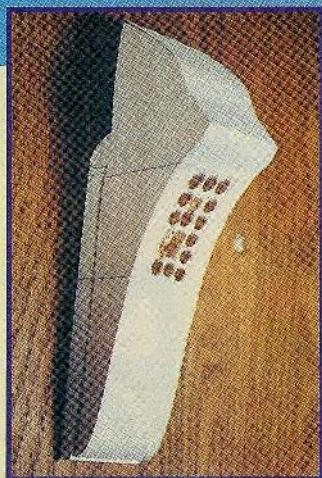


Fig. 1. Chris uses a drill to honeycomb the opening in the head which will receive the jaw.



Fig. 2. The head and jaw are fastened with a 1/4"-Dia. dowel.



Fig. 3. The head with details carved.

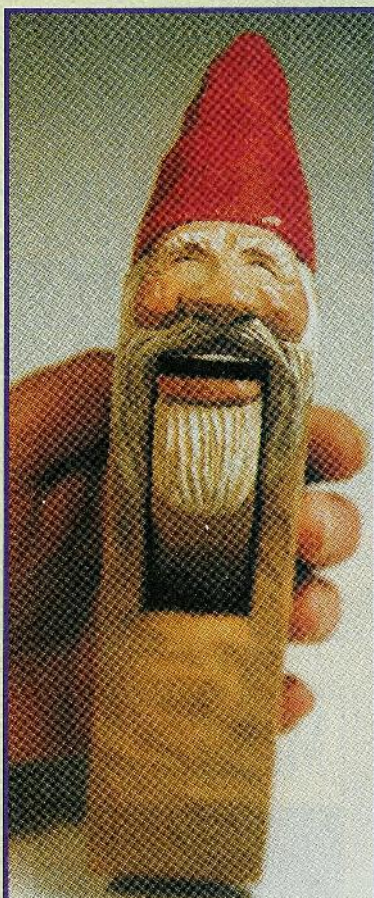


Fig. 4. The painted gnome nutcracker.

curve around. Also, she cautions against carving too many teeth.

Step 12. Chris has a fairly simple technique for carving "squinty" eyes. First, with a No. 9-6mm gouge, she creates a hollow on each side of the nose to indicate the eye sockets just below the eyebrow line, then with a No. 7-4mm gouge turned upside-down, she presses in a convex stop cut for the main eye slit. With the same tool, she removes wood from the underside of that cut. Next, she turns the tool over and makes a cut in the corner of the eye to give it an upturned look (see Fig. 3).

Step 13. To carve the hair detail, Chris first goes over the entire hair surface with a No. 7-4mm gouge and then makes curved, flowing lines with a V-tool.

Step 14. The head piece carved, Chris then turns to the jaw piece where she draws in the lower lip, stop cuts that in, and then shapes the beard with V-tool cuts. On the top edge of the lower jaw piece, she makes a concave area where the nut would rest. Finally, she goes over the entire surface of both pieces so that no surface is uncarved.

Painting

Chris covers the entire piece with a honey maple colored tung oil stain. (A waterbased stain would also work well). She calls this process of staining before painting "antiquing in reverse." For the colors, Chris uses a simple palette of acrylic paint. She thins the paint with water so that the wood shows through. After applying the basic tones: Opaque Red for the cap, AC Flesh for the face, and White for the beard, she applies a little Gypsy Rose to the cheeks and lips. Once the paint has dried, Chris sprays a clear finish coat over the entire nutcracker (see Fig. 4).

Chris has carved faces of all sorts on her nutcrackers: witches, pirates, Dracula, Uncle Sam, Santas, and bunnies are just a few examples. And, in a somewhat ironic twist, she would never use them to crack nuts.

Chris Thompson resides in West St. Paul, Minnesota. She is a member of several carving organizations and teaches carving and knife making in the Minneapolis-St. Paul area. For further information, write: Chris Thompson, 2 Langer Circle, West St. Paul, MN 55118.



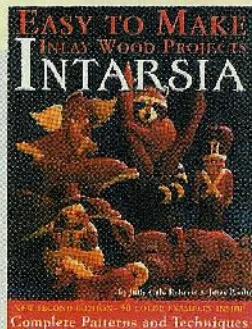
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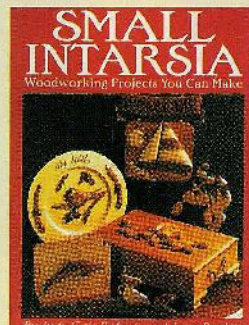


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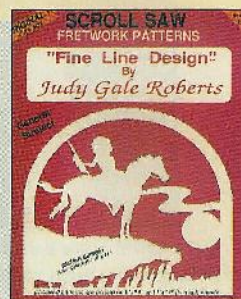
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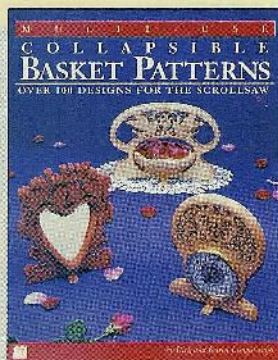
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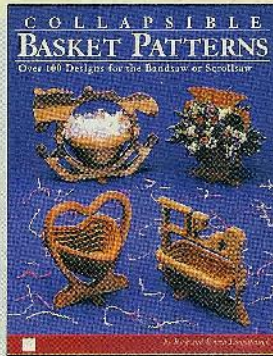
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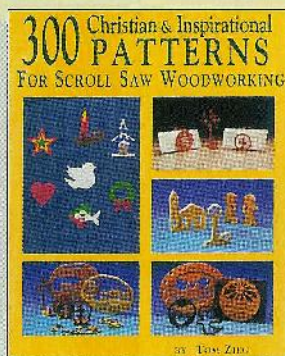


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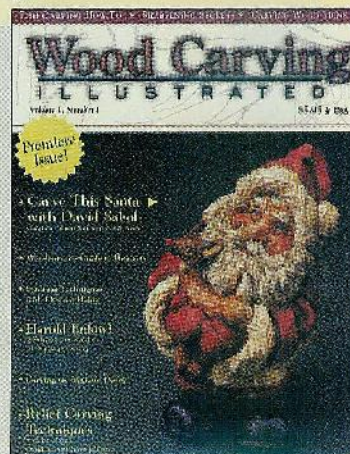
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SUPPLIES

Wood: *Baltic birch plywood*—
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pieces and spacers); 1/8" x
11-1/2" x 12" (for the backer
board); *wood of choice*—3/4" x
11-1/2" x 12" (for the captured
frame)

Tools: scroll saw with Nos. 2/0 and
7 blades; drill with bits; router
with Roman ogee bit (optional)

Aleene's tacky glue

Small wood screws

Sawtooth hanger

Finish of choice

Testors Visions AirPainting system
and paints: Cool Blue; Holiday
Red; Holly Green; Royal Blue;
White

Delta Ceramcoat acrylic paints:

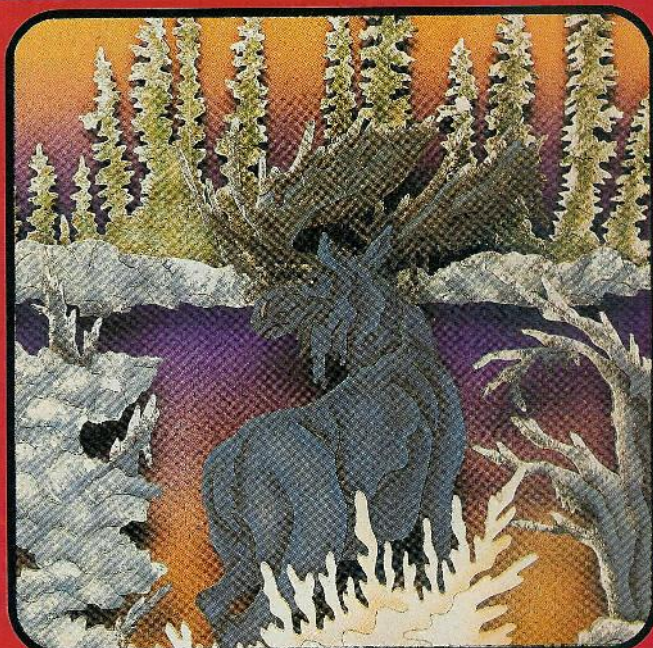
Apple Green; Black; Blue
Heaven; Blue Mist; Chrome
Green Light; Dark Brown; Dark
Chocolate; Golden Brown;
Mudstone; Territorial Beige;
White; Woodland Night

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INSTRUCTIONS

Make the captured frame

Saw the 3/4" walnut board to the
dimensions indicated in the
Supplies list. Rout a decorative pro-
file around the outside edge of the
stock if desired. Transfer the plaque
pattern from Full Size Pattern
Section No. 2 and drill 1/16" pilot
holes where indicated. Cut out the
interior waste area of the plaque.

Tilt your saw table to 4 degrees
and cut around the outer line of the
captured frame. If your table tilts to
the left, start your cutting in a coun-
terclockwise direction; if it tilts to the

right, cut in a clockwise direction.
Use a No. 7 blade to cut the interior
ring.

Once cut, push the interior ring
from the back side of the plaque
until it locks in place. Apply a little
tacky glue to the back side of the
opening in the plaque and to the
interior ring to secure it in place.
Finish as desired.

Cut the pattern pieces

Transfer the patterns, also found in
Full Size Pattern Section No. 2, and
cut them to shape. Use a No. 2/0
blade to saw out the shapes, cut-

ting in a clockwise direction. Leave
approximately 1/2" of material
around each piece until all of the
interior details have been sawn.
This will add extra support to the
workpiece.

Cut out all spacers and size the
backer board. Stack and glue the
spacers to the appropriate pieces
as indicated.

Paint the background

Use the *Airpainter* to color the
backer board. Start by basecoating
the entire board with White.
Determine the approximate location





Fig. 1. Spraying the band of Holiday Red. Notice the horizontal guideline.

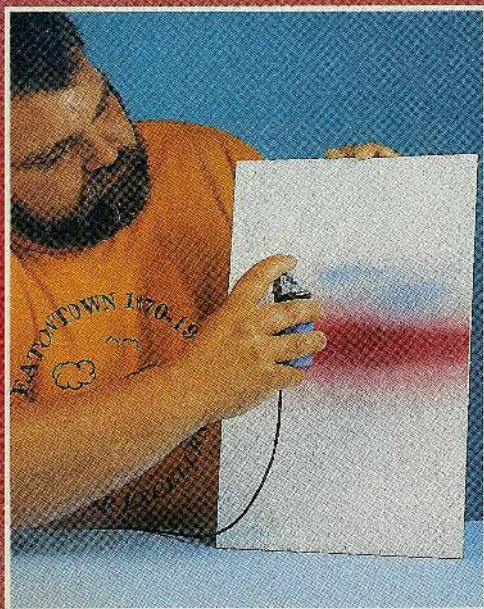


Fig. 2. Painting the sky area Cool Blue. Be sure to gradually blend the blue into the Holiday Red.

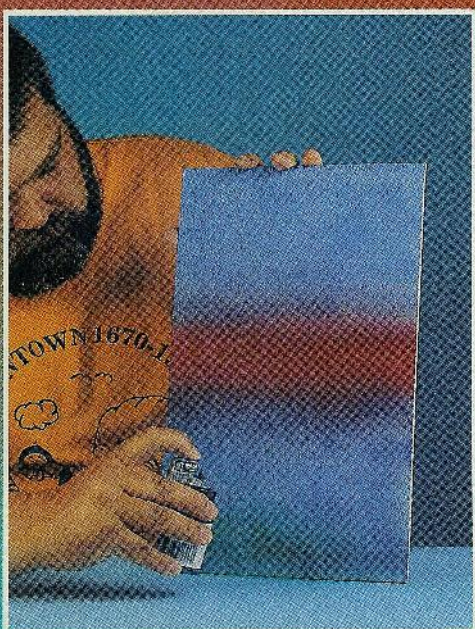


Fig. 3. Misting the water area with Holly Green.

of the land mass (No. 4). Using that position as a reference, lightly draw a horizon line across the board (see Fig. 1). Using the horizon line as a guide, spray a band of Holiday Red across the board.

Spray the sky area above the red band with Cool Blue (see Fig. 2) and the water area below the red band with Royal Blue. Make sure to gradually blend both blues into the red, leaving a vibrant band in the center. Lightly mist the water area with Holly Green (see Fig. 3).

Painting the pattern pieces

Moose No. 11—Basecoat the entire Moose body with Dark Brown. Basecoat the antlers with Dark Chocolate. Float shade the body with Dark Chocolate, following the sawn muscle lines. Remember, the shaded parts are the ones furthest from you and the lighter parts are those closest to you (the back leg on the left is darker than the right leg, and so on).

Dry brush the body with Territorial Beige to highlight. Float shade the antlers with Black, using the cutting lines as guides. Stipple Dark Chocolate randomly on the antlers to highlight, favoring the upper and left sides, which represents sunlight hitting the animal.

Basecoat the nostril with Dark Chocolate. Paint the eye with Black, and allow to thoroughly dry. Highlight the eye with a White dot. Further highlight the tops of the antlers by stippling them with White to represent snow. Very lightly stipple a tiny bit of White on the center parts of the antlers.

Trees Nos. 1, 2, and 3—Basecoat all of the tree pieces with Woodland Night. Using the round brush and thinned Apple Green, paint to form the vertical lines for the trunks of the trees. Lightly stipple Chrome Green Light onto the upper left of the branches to represent sunlight hitting the top left side of the trees. Stipple the upper and mostly left sides of the trees with White to represent snow.

Water Nos. 8, 9, and 10—Basecoat the water areas with Blue Mist. Float shade Blue Heaven on the underside of the splashing water, and (using the color photograph as a reference) throughout the center of the larger piece No. 10. Stipple White on the upper portions of the pieces.

Land No. 4 and rocks Nos. 6 and 7—Basecoat the three pieces with Mudstone. Float shade Dark Brown, following the color photograph, to represent the shadows and hilly areas. Lightly stipple Golden Brown randomly, favoring the upper and left sides of the pieces. Stipple the upper areas of each little "hill" with White to represent snow.

Tree No. 5 and extending branches of land pieces Nos. 4, 6, and 7—Basecoat the hollow tree and extending branches with Territorial Beige. Float shade Dark Brown on the underside of the branches and on the right side of the vertical pieces, referring to the photograph.

Stipple Golden Brown on the branches, again favoring the upper and left sides of the pieces. Stipple White on the upper and left sides of the pieces to represent snow.

Assembly

Following Figs. 4 through 6, glue the pieces to the backer board as shown. Attach the backer to the walnut with small wood screws and affix a sawtooth hanger.

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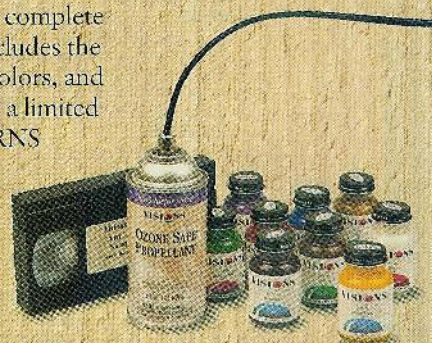
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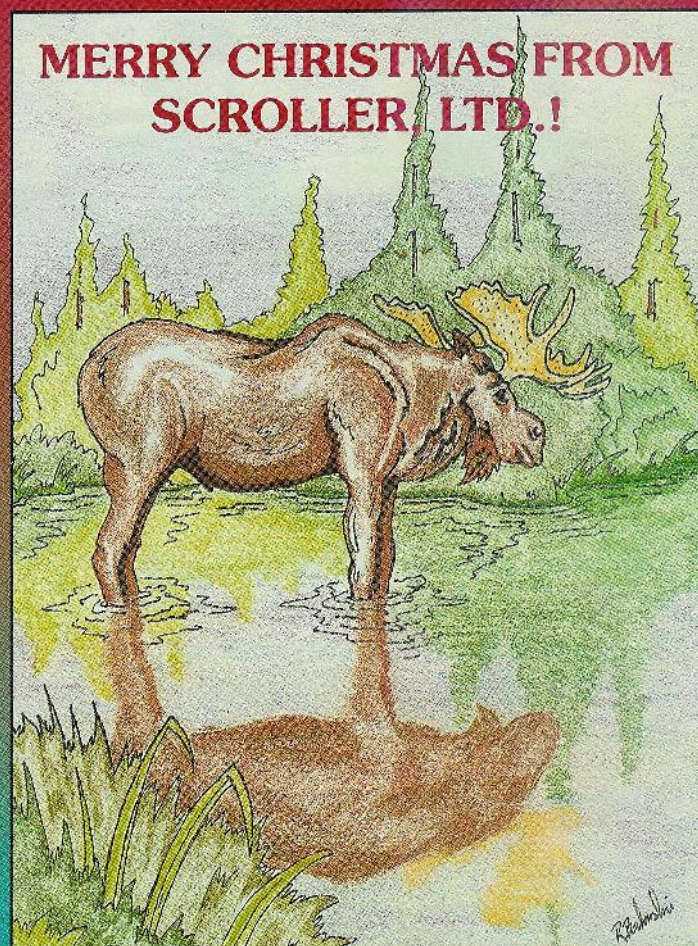
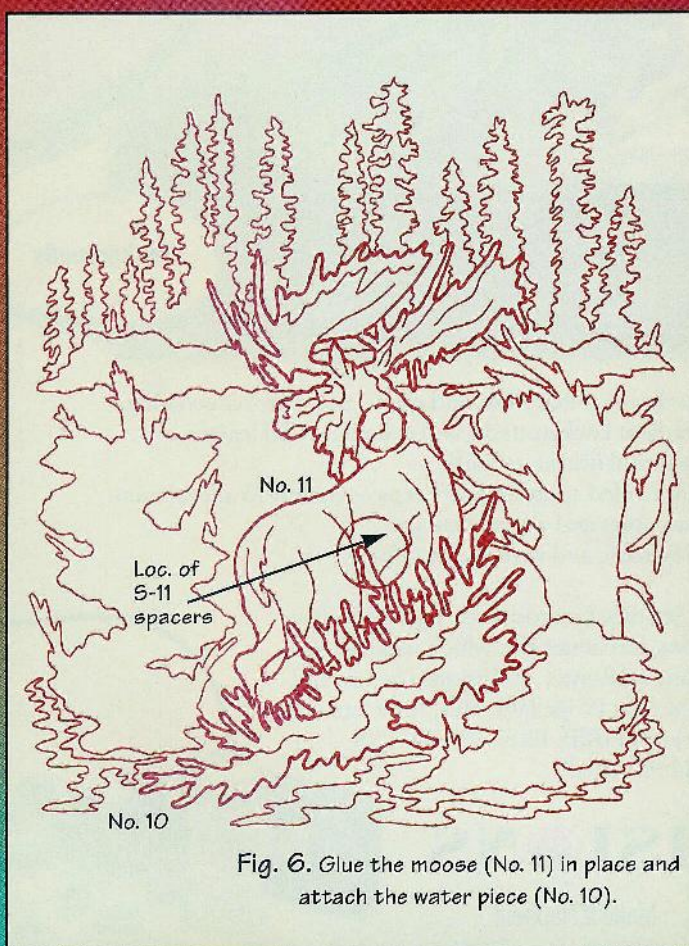
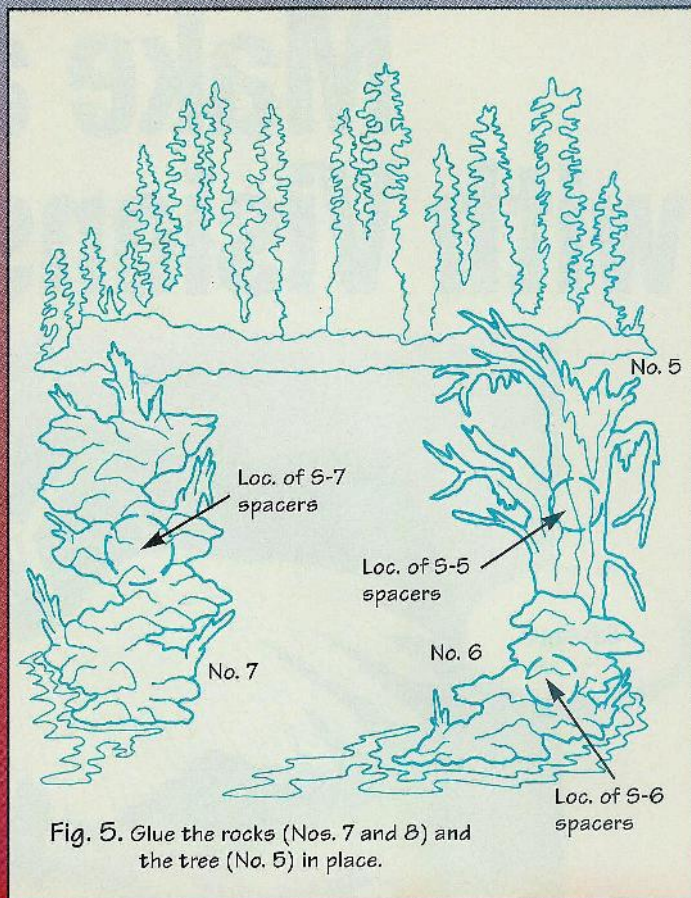
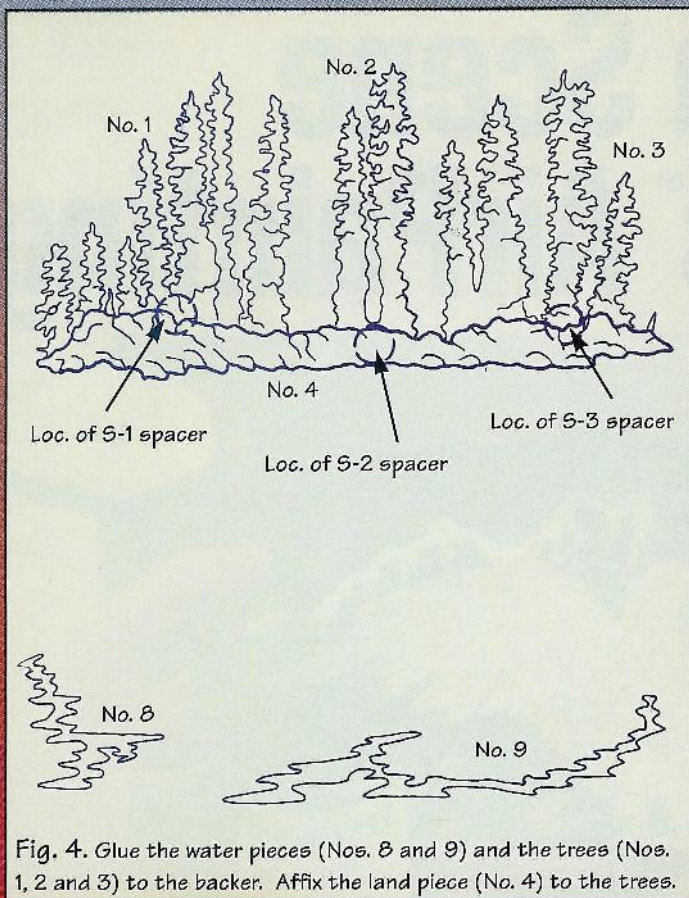
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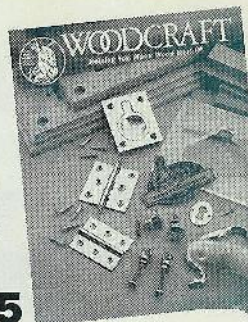
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Christmas Friends Intarsia

Designed by Garnet Hall



SUPPLIES

Wood (size in inches): *black walnut*—1-1/4 x 6 x 24; *aspen*—1-1/4 x 6 x 24; *spruce*—1-1/4 x 6 x 60; *pau amarillo*—1-1/4 x 6 x 12; *aromatic cedar*—1-1/4 x 6 x 24; *bloodwood*—1-1/4 x 6 x 24; *poplar*—1-1/4 x 6 x 12; *western red cedar*—1-1/4 x 6 x 36; *Baltic birch plywood*—1/4 x 18 x 20
Tools: scroll saw with No. 7 precision ground blades; planer; router; drill with bits; sanding drums in

assorted diameters (see page 5 for suggestions on intarsia sanding devices)
Graphite paper (optional)
Plexiglas (optional)
Temporary-bond spray adhesive
Carpenter's glue
Finish of choice
Sawtooth hanger

INSTRUCTIONS

Getting into the Christmas mode

My goal for this project was to come up with something to show both the magic of Christmas and the friendship and good fellowship of the season. To me, this plaque represents the peace and harmony we strive to attain among all of God's creatures at this joyous time of year.

This design should present some unique challenges with its nine different levels and variety of woods. The stock and dimensions listed in the Supplies list are only intended as a guide. Intarsia is a creative process, so don't hesitate to make any substitutions you desire. Use the photograph as a color guide when selecting wood.

If some of the woods listed are not readily available to you, the entire piece can be cut out of a less expensive wood, such as pine or spruce, then painted or stained to your liking. Also, if 1-1/4" stock is not readily available—for example, 3/4" stock is fairly common and can be used instead—it can still be planed down for the lower levels, and shimmed up as necessary for the raised levels (see the Cutaway View Drawing).

On transferring the pattern

There are several ways to transfer the pattern, located in Full Size Pattern Section No. 1, 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 the pattern pieces out of the selected wood and shape them with the sanding drums. If cut accurately, they will fit together well and save you time during assembly.

Putting the pieces together

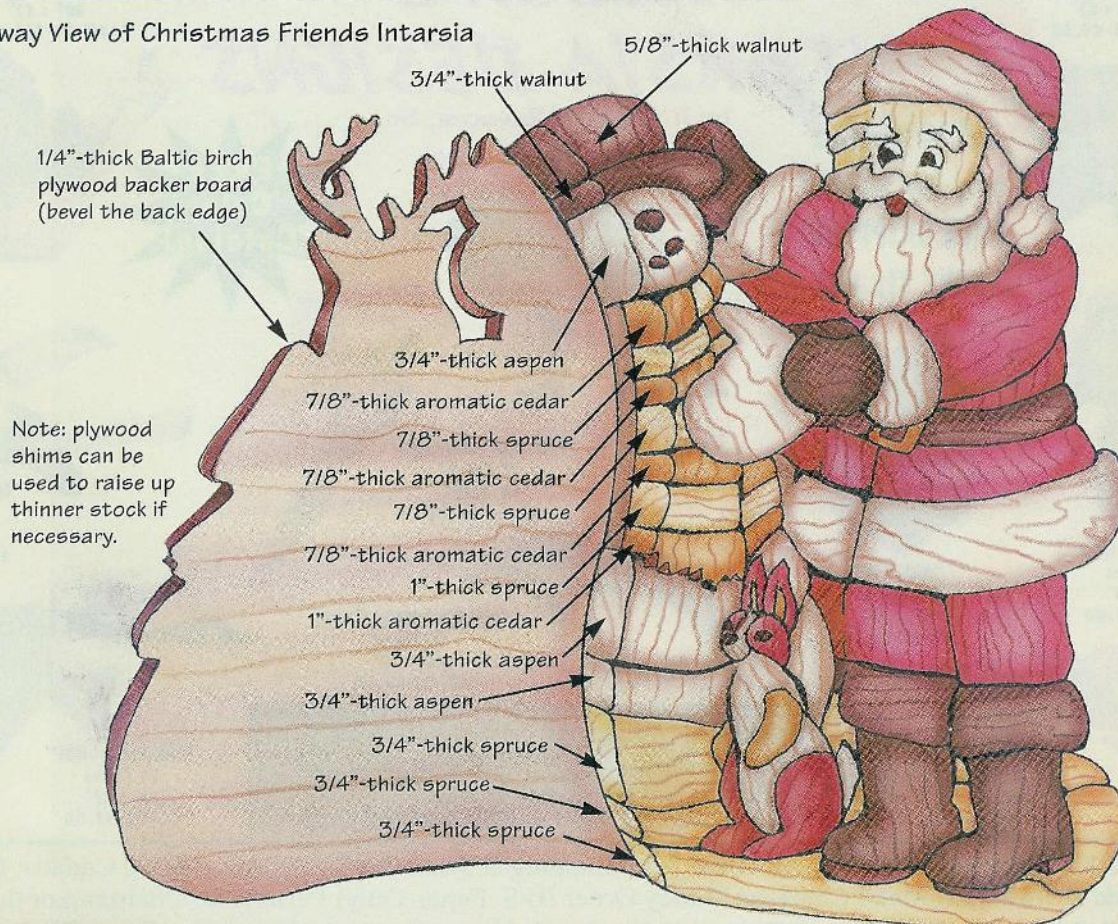
Before gluing, dry assemble the plaque to check the fit of the pieces. Sand or recut as necessary so that all of the joints are tight. Referring to the pattern as well as to the Cutaway View Drawing, plane each piece to the thickness indicated. Trace the entire assembly onto the 1/4" plywood and cut it to shape. Glue each piece to the backing using carpenter's glue. Allow to dry thoroughly.

Finishing in the "nick" of time

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.

Attach a hanger to the back, and you're done—and just in time for Christmas! Here's wishing you and your family a very Merry Christmas and a Happy New Year.

Cutaway View of Christmas Friends Intarsia



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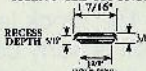
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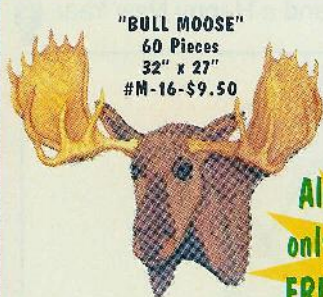
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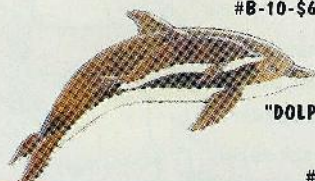
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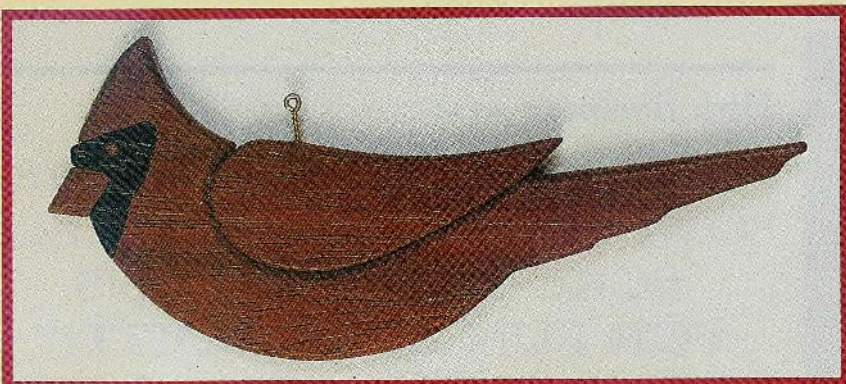


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Intarsia: Cardinal Ornament

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

SUPPLIES

Wood: *padauk*—1/4" x 2-1/4" x 5"
Tools: scroll saw with No. 2 blades; drill press with
No. 60 and 3/32"-Dia. bits; flutter wheel
(see instructions)
Sandpaper, assorted grits
Temporary-bond spray adhesive
X-acto knife
Black India ink
5-minute epoxy
1/8" dowel or similar
Gold plated fish hook
Krylon No. 1311 matte finish

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INSTRUCTIONS

This easy to make cardinal was cut from *padauk*, but aromatic cedar or any other reddish colored wood can be substituted.

To begin, sand the piece of wood all over, as it is easier to sand one large piece than several small ones. Next, transfer the pattern, found in Full Size Pattern Section No. 1, to the wood with temporary-bond spray adhesive.

Cut the beak and face first, then cut out the wing and body. Sand a little off of the points shown in **Fig. 1** to close up the saw kerf. This will make the beak and face fit together better.

Lightly sand both sides of the cut edges with a flutter wheel (see **Fig. 2** and *Creative Woodworks and Crafts*, Aug. '97), including the section where the wing meets the body.

To stain the face of the bird, I used black India ink. An old X-acto blade epoxied to a dowel or stick makes a good holder for this purpose, as shown in **Fig. 3**.

For the eye, drill a 3/32"-Dia. hole approximately 1/16"-deep on each side of the ornament where indicated.

Use a thin bead of 5-minute epoxy to edge glue the pieces together, making sure that you wipe off any resulting glue squeeze-out.

To make the hanger, I used a gold plated fish hook cut 5/8" down from the eye. Drill a hole with a No. 60 bit 3/8"-deep as indicated on the pattern. **Note:** a large-

er or smaller bit may be needed, depending on the hook size. Use epoxy to glue the hanger in place.

When dry, apply several coats of matte finish. Hang your Cardinal in a window and enjoy the beauty of nature all winter long!

Lightly sand points for
a better fit

Fig. 1. Assembly view of
the Cardinal Ornament.

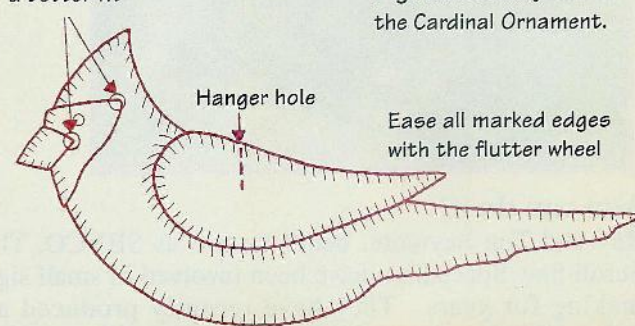


Fig. 2. Lightly sand both sides of the ornament, including the section where the wing meets the body, with a flutter wheel to ease the cut edges.

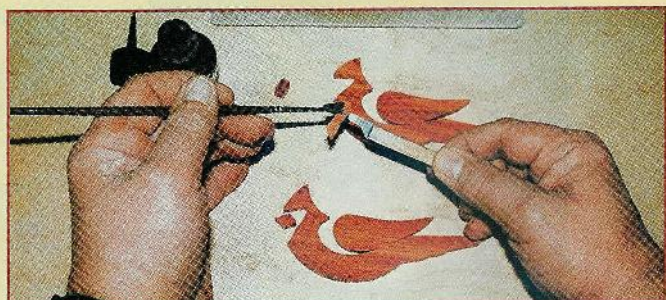
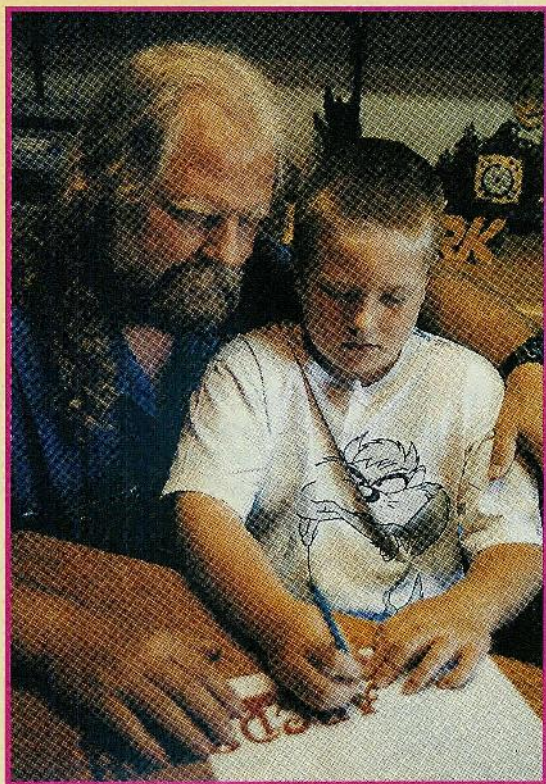


Fig. 3. Stain the face of the cardinal with black India ink. Notice the old X-acto blade epoxied to a dowel used as a holder.

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Ray and Tim Seymore, better known as SEYCO, The Scroll Saw Specialists, have been involved in small sign making for years. They have recently produced an informational video entitled "Making Small Signs With Your Scroll Saw," which I believe can help you learn how to design and develop signs of your own—even if you're one of those people who always says "I can't draw anything!"

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Here's my tale

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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

of some absolutely gorgeous signs that SEYCO has developed. Seeing these signs really inspires one to explore what they can do themselves. Ray and Tim team up to demonstrate a host of tips and techniques, each sharing their own insights into the sign making process.

This video is geared primarily toward making small signs, such as desk and name plaques, and covers a wealth of information including: methods for creating patterns for signs; various procedures for using lettering layout guides; how to use the EXPANDAGUIDE; other methods of stretching and shrinking letters; special effects produced by using multiple layers, bevel cuts, and relief cuts; examples of numerous projects; shop techniques for gluing, sanding, and finishing. Then they top it all off with some good, solid advice about selling and marketing completed projects! Incidentally, the patterns for these signs are available in two books produced by SEYCO.

After viewing the video for the first time, I sat down at my desk with paper, pencil, and lettering guides and

proceeded to create a dozen or so patterns in no time at all! It was as easy as could be. All you do is draw a line on your paper to serve as a baseline for the letters, position the guide backside-down with the first letter resting on the baseline, trace around it, then repeat until your pattern is finished. Now that's quick and easy! Several examples of patterns I created are shown here.

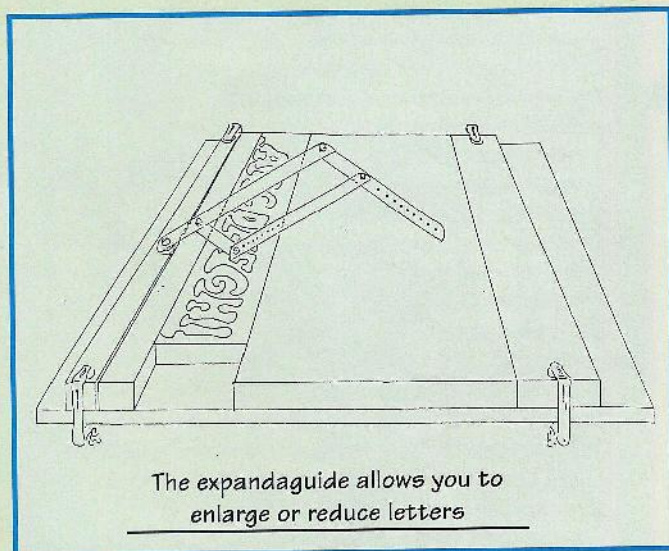
The EXPANDAGUIDE was also a breeze to use. It comes with easy to follow instructions that show you how to produce a layout board to mount the unit on and from there it's a real snap. Basically, a stylus is used to trace around a lettering guide, while a pencil placed in an appropriate hole elsewhere in the EXPANDAGUIDE is used to draw the newly proportioned letter onto the workpiece. The layout board holds everything in place (see the illustration).

Overall, I really enjoyed working with these products and I highly recommend them to anyone who is interested in scroll sawing small signs!

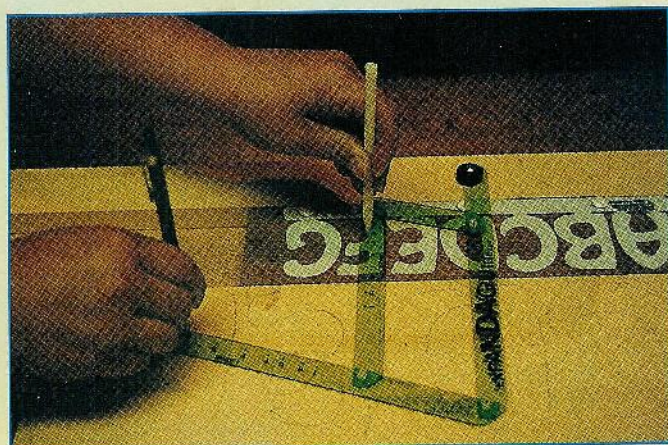
As a pattern artist, I know that there is a lot of personal satisfaction felt when you draw a pattern yourself, saw it out, and then see the finished result of all your effort! I think that this is a wonderful opportunity for scroll sawyers to develop some of their own patterns and to enjoy some of that extra-special satisfaction (and hopefully a few bucks profit, too!).

And finally, to those die-hard non-believers who don't think you can do it...I laid the lettering guides on a table in another room while I was working on this review, and my 9-year-old son, Jamie, sat down and drew up some terrific sign designs of his own. If he can do it, so can you!

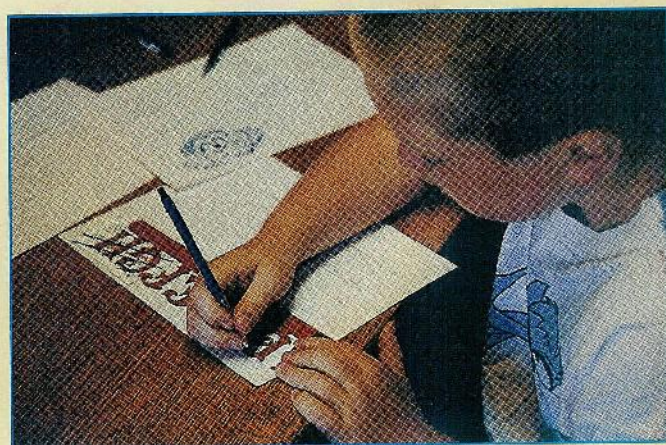
For more information or to order the Small Sign Video, Lettering Guides, or EXPANDAGUIDE, contact SEYCO at (800) 462-3353, P.O. Box 1900, Rockwall, TX 75087.



The expandaguide allows you to enlarge or reduce letters



The Seyco expandaguide in use.

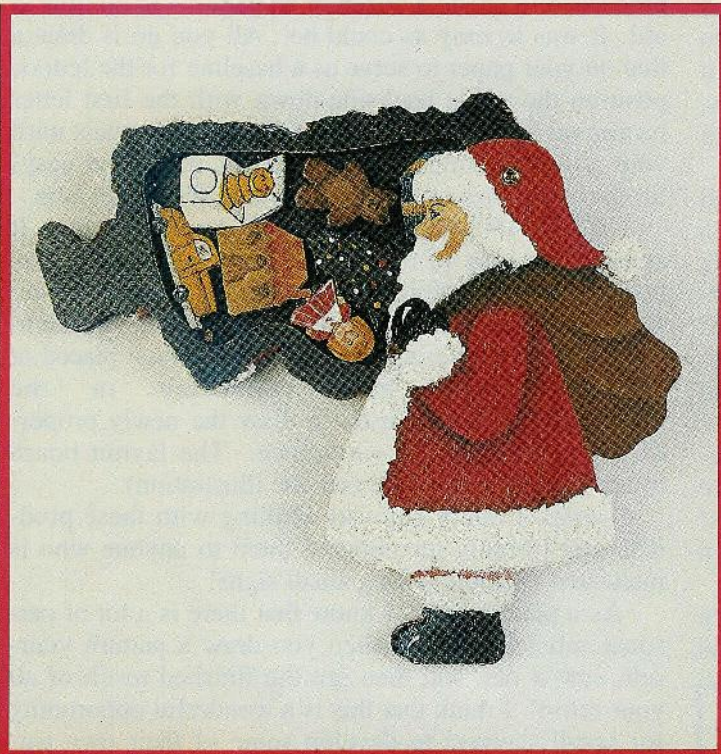


Jamie Boelman, hard at work designing a sign with one of the Seyco lettering guides.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

SANTA LOCKET

Designed by Joanne Lockwood



SUPPLIES

Wood: *Baltic birch plywood*—1/8" x 3" x 4-1/2" (for the top of the locket); 1/16" x 3" x 4-1/2" (for the bottom of the locket); *solid birch*—1/4" x 3" x 4-1/2" (for the center of the locket); 3/16" x 2" x 3" (for the inside pieces)*

Tools: scroll saw with No. 3 double-tooth blades; drill with bits

Small clamps (or spring clothespins)

One No. 217 brass screw eye

One No. 2 brass round head screw

Emery board

Masking tape

Wood glue

Sandpaper, assorted grits

Delta clear wood sealer

Tack cloth

Tracing paper

Graphite paper

Stylus

Loew-Cornell paintbrushes: No. 2 liner (Series 4350); No. 5 round (Series 4000); 3/8" angular shader (Series 4400); 3/4" wash (Series 4550)

Delta Ceramcoat acrylic paints: Autumn Brown; Black; Black Green; Burnt Umber; Candy Bar; Crimson Red; Desert Sun; Drizzle Grey; Fleshtone; Palomino; Prussian Blue; Straw; White; Yellow

Delta Gleams acrylic paint: 14K Gold

Delta Snow-Tex

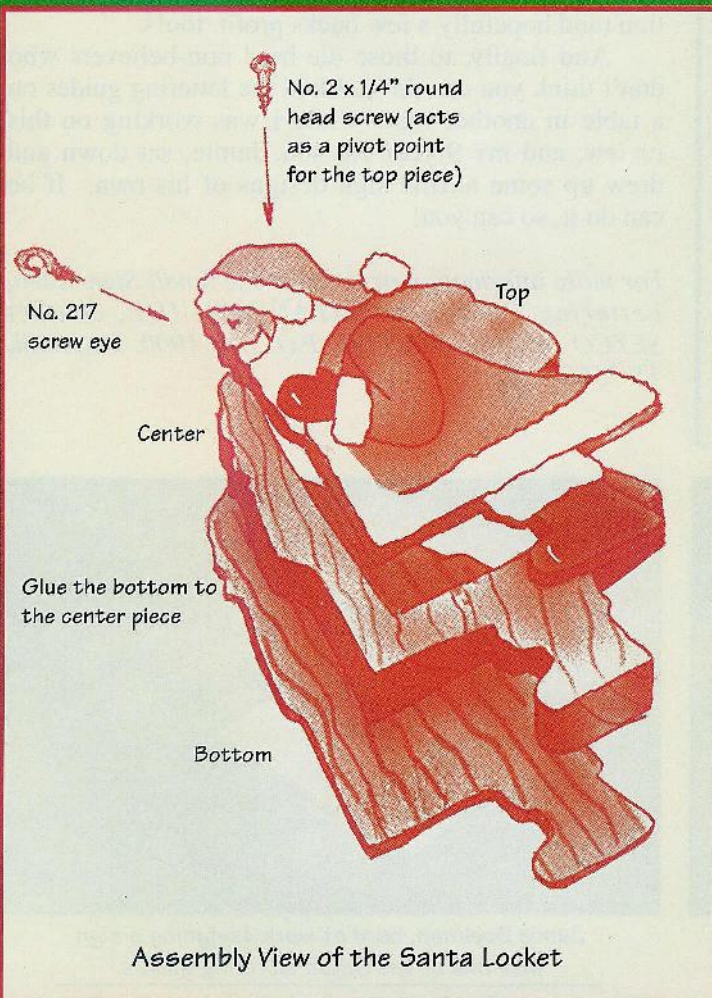
Palette knife or old, scruffy brush

Delta Jewelry Glaze

Stencil creme

Cotton swabs

* A pre-cut Santa locket is available for \$10.95 ppd through the Three Bears Workshop, 7806 Antelope Road, Citrus Heights, CA 95610. U.S. residents only; CA residents add 7-3/4 percent sales tax.



INSTRUCTIONS

Note: because this locket has very tiny pieces, it is not intended for small children; if you plan on giving it to a child, it is recommended that the pattern be enlarged to an appropriate size to ensure safe play.

Cut the pieces to shape

Size the three pieces of wood for the top, center, and bottom of the locket to the dimensions indicated in the Supplies list. Transfer the Santa body pattern (found in Full Size Pattern Section No. 1) to the top piece. Stack the pieces together and secure with masking tape. Make sure that your saw table is square to the blade and then cut the Santa to shape. Remove the masking tape and set both the top and bottom pieces aside.

Mark the area to be cut out of the center section and drill a small hole into the waste area. Cut out according to the pattern.

Glue the bottom to the center section and clamp together. Hint: spring clothespins will work well as clamps here. Be sure to wipe away any glue squeeze-out from clamping.

Transfer the patterns for the tiny interior pieces to the 3/16" solid birch and cut each out. Be sure to place your fingernail on the little pieces just before they are completely cut to keep them from shifting.

PAINTING INSTRUCTIONS

Prepare the wood

Sand all surfaces and seal the two main Santa body pieces. An emery board can be used to remove any fuzzy areas. It is not necessary to seal the small interior pieces. Use a tack cloth to remove dust from all pieces.

Trace the patterns onto tracing paper, then transfer onto the wood using graphite paper. For the interior pieces, it is easier to draw in the patterns freehand (see **Figs. 1 to 7** for positioning).

Paint the Santa

Note: while painting, keep the three pieces of locket together and bring

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the appropriate colors down around the edges of the locket so that all surfaces will be painted.

Referring to **Fig. 1**, basecoat the Santa suit and hat Crimson Red and shade with Candy Bar around the arm and next to all fur trim.

Basecoat the bag with Autumn Brown and shade around the edges of the bag and the folds with Burnt Umber.

Santa's face is Fleshtone, shaded with Desert Sun. The cheeks are floated using White with just a

touch of Crimson Red. Basecoat the beard with Drizzle Grey. With the No. 2 liner brush and thinned White, add tiny individual hairs. Eyes and eyebrows are painted in with Black using the liner brush.

Basecoat the boots and gloves with Black and highlight by floating White as shown in **Fig. 1**. With the liner brush, add a tiny White comma stroke highlight on both the glove and the boot. Allow all paint to dry.

Basecoat the underside of the

top piece with Crimson Red and the inside and back of the glued middle and back pieces with Black (the edges should have been painted along with the top section).

Sparingly apply the Snow-Tex onto the suit and hat with either a palette knife or old, scruffy brush. Bear in mind that Snow-Tex will not change in appearance when dry, so what you apply now is what it will look like later. Let the piece dry completely (overnight for best results). Finish the painted areas with jewelry glaze.

Referring to **Figs. 2 to 7**, paint the interior pieces.

Note: all of the colors used to paint each piece are provided in the Supplies list, so simply match those colors with the worksheets.

Assembly

Referring to the Assembly View, affix the top piece to the center/bottom assembly with a No. 2 x 1/4" round head screw. Attach a screw eye to the center piece and place the small "presents" inside the locket.

Your Santa Locket is now ready to delight children of all ages with his miniature gifts! 

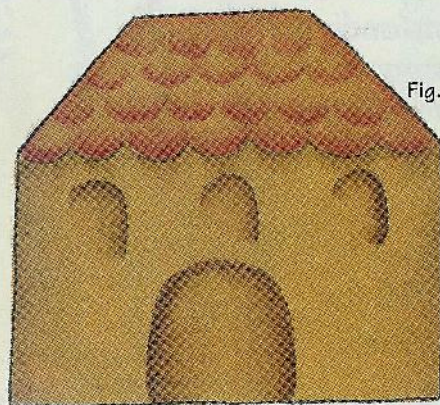


Fig. 2. House.



Fig. 3. Wrapped gift.



Fig. 4. Bear.

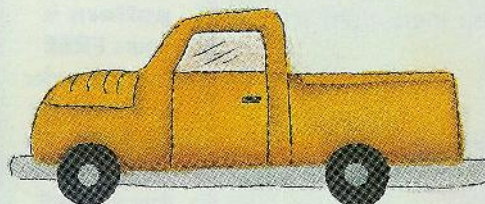


Fig. 5. Truck.



Fig. 1. Painting the top piece.



Fig. 6. Doll.

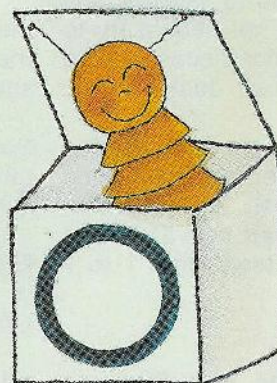


Fig. 7. Jack-In-The-Box.

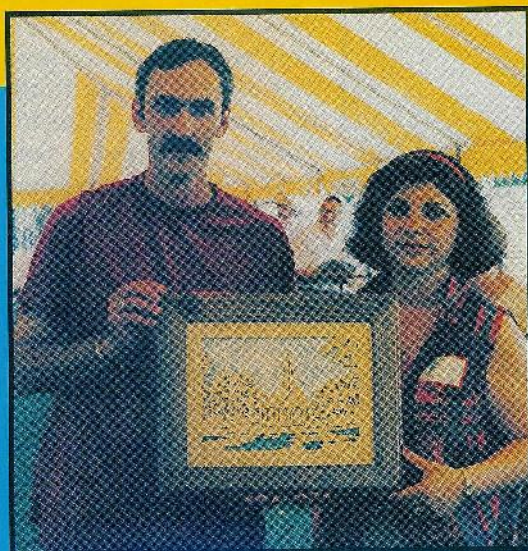
Reader's Gallery



The following photographs give just a small sampling of the many wonderful projects we saw at Dale Whisler's Scroll Saw Picnic, held in Stevens, Pennsylvania, on June 21, 1997.

George L. Belleman, of Richland, Pennsylvania, crafted this "Lookout Canyon" Plaque. The original, designed by **Scroller, Ltd.**, appeared on the cover of the April 1997 issue of *Creative Woodworks and Crafts*.

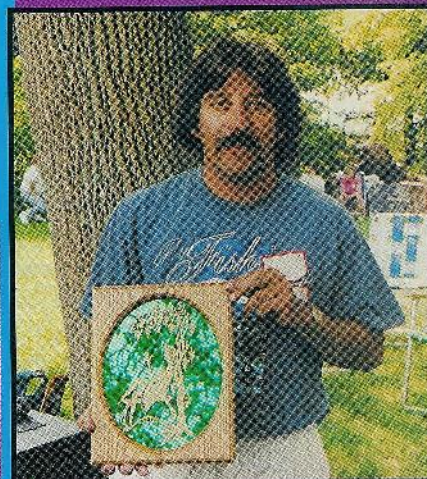
"Noah's Ark," cut here by **Dave Harrison** of Waller, Texas, was one of the most popular patterns at the picnic. Originally designed by **Sheila Polhemus**, it appears in *The Art Of The Scroll Saw*, a book compiled by Patrick Spielman.



Talented husband and wife team **Scott and Renea Waters** of Clarksville, Georgia, had many beautiful items on display. Among them was this lovely church scene from **Wildwood Designs** and sawn by Scott; Renea did the sponge painting on the background.

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

Clyde Fish of Helper, Utah, cut this delightful **Timber Lace** pattern entitled "Fairy Silhouette." The frame and mirrored background were Clyde's own innovation.



Dirk Boelman reviews the AC465 Air Cleaning System from Penn State Industries.

A report from my musty, dusty basement

Like many craftspeople, I have a relatively small basement workshop, measuring about 17' x 21'. Every square inch is jam packed with tools, wood, more wood, and assorted miscellaneous junk that I might use *someday* and wouldn't dare throw away.

I spend a lot of time in my little workshop, and while I'm there, I tend to create an awful lot of sawdust. We have a central-vac system in our home which does a passable job of collecting the dust from my stationary tools. But more often than not I'll turn on one of my tools, like my scroll saw, without hooking up the vacuum hose. Don't let anyone ever fool you into believing that scroll sawing doesn't create sawdust—yet how many people have a dust collection system attached to their scroll saw?! The end result is that I usually have sawdust flying around my workshop.

Common sense and better health

Now we all know that it's not good for any of us to be breathing sawdust! It's in our best interest to do everything we can to reduce the amount of dust we inhale. With that in mind, I want to tell you about an air cleaning system which I have installed in my workshop that honestly captures a great deal of that pesky airborne sawdust quickly and efficiently, with no special hook-ups. You just switch it on and forget that it's there!

How dust it do it?

The AC465 from Penn State Industries is a self-contained air cleaning system that measures 24"w x 12"h x 30"d. On the front is a washable metal pre-filter. Inside is a 12" x 24" ASHRE 65 percent pocket filter. A powerful rear-mounted blower draws air into the front of the unit, trapping tiny particles and other impurities in the filters, then the clean air is recirculated back into the room. According to the manufacturer's specifications, this unit will completely recirculate and filter the air in a typical 20' x 20' x 8' shop over 8 times per hour.

Since the system weighs a mere 40 lbs, it can be used as a portable unit or it can be installed permanently. I opted for permanent installation and hung the unit from my shop ceiling since I just didn't have any other space available. It can also be sat on a tall rack, bench or rolling cart, and moved close to whatever tool you're using at the moment. The unit has a 7'-long cord with an on/off switch, so you can plug it in anywhere and it's ready to use.

If you've ever tackled a remodelling project around your house, you can fully appreciate the unit's portability. Whether you're tearing out the old stuff or putting in the new, a lot of dust gets created! Drywall dust, for example, seems to float around all over the place. The AC465 easily sets up wherever you're working to capture a great deal of the airborne dust, thus preventing it from landing in your lungs or on the fine furniture and collectables in adjacent rooms.

A suspending testimonial

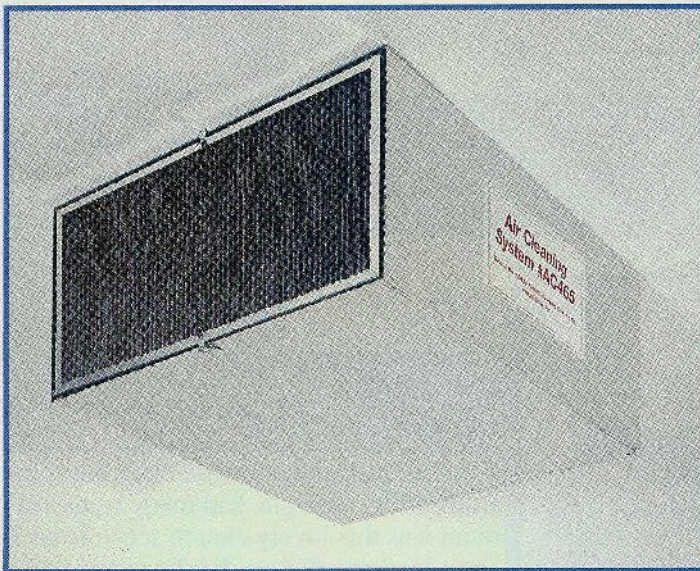
Since I installed the AC465 in my shop, I've had at least a half dozen people stop by. The first thing they always notice is the unit suspended from my ceiling. "So, does it work good?" they look up and ask. The way I answer is to climb up a stepladder, remove the pre-filter, and let them have a look inside.

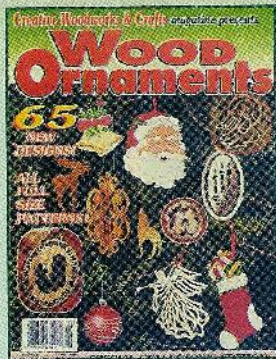
The front of the filter is always covered with dust, the best indicator that it really works. It's also a good reminder for me that it's time to clean the filter!

After demonstrating the AC465 to enough basement visitors, I know that it really performs. It's also a great feeling to know that the unit is there to help take care of my health!

So give the AC465 from Penn State Industries a try. Just turn it on and it will hang around collecting dust for you, too! You won't pay much attention to it, but your lungs will thank you for thinking of them.

The AC465 Air Cleaning System sells for \$239, and is available from Penn State Industries, 2850 Comly Road, Philadelphia, PA 19154; (800) 377-7297.

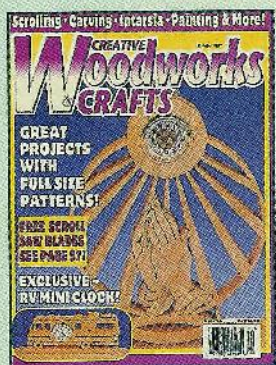




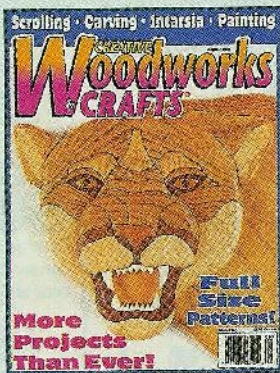
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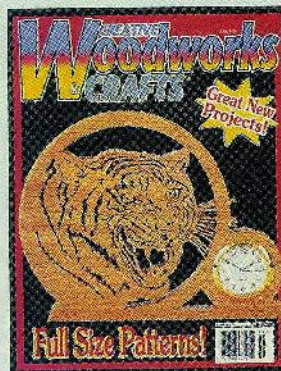
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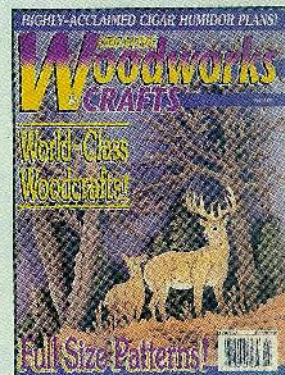
October 1997
Praying Hands and RV Mini Clocks, Dinosaur 4-Pack Toy, Santa Fe Pueblo, Fabulous Fretwork Clock, Carving a Floral Mirror Frame, and more!



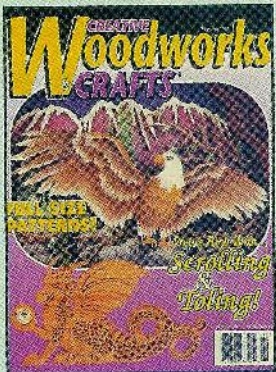
August 1997
Intarsia Cougar, Cardinal Mini Clock, English Pipe Box, article on Marvin Kaisersatt - "Carver of the People", Two Wolf Scroll Saw Projects, and more!



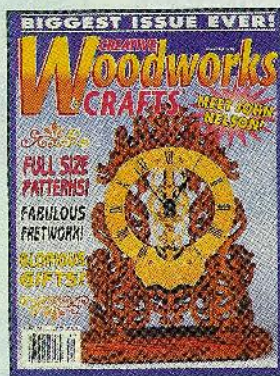
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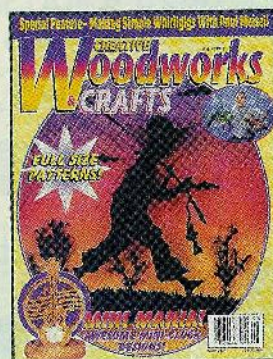
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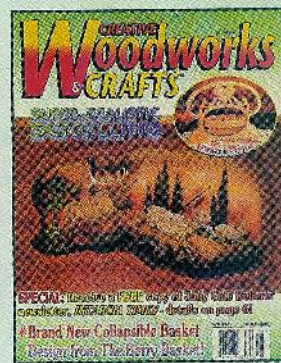
February 1997
Kelly's Dragon Clock, Rooster Puzzle, Jewelry Chest, Wooden Sled, Scroll Saw Picnic Article, Wood Carving Part Two, and more!



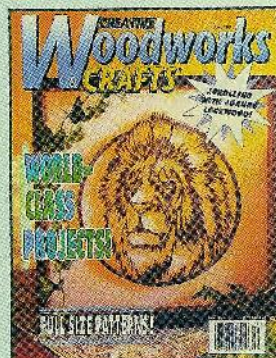
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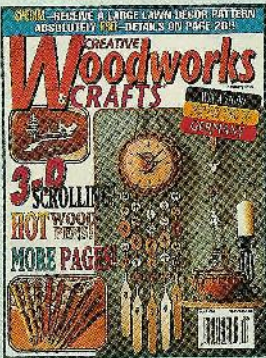
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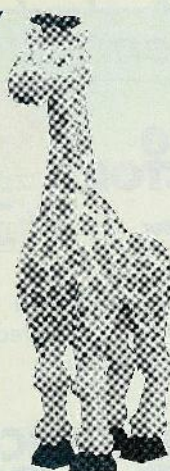
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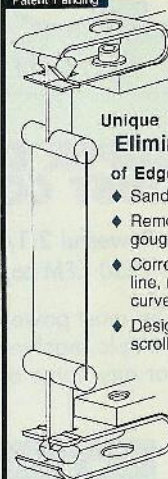


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**Eliminates Hand Sanding
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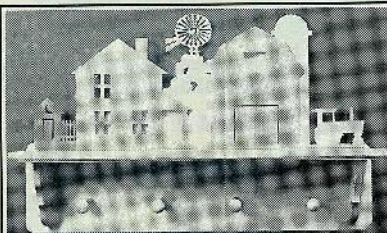


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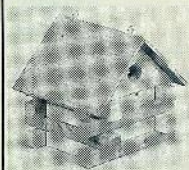
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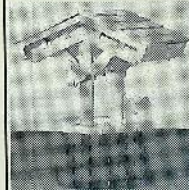
CW1843 Pattern \$7.95



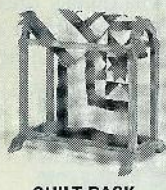
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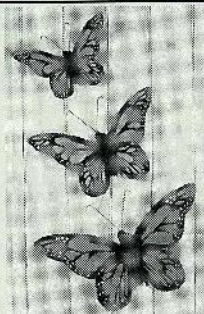
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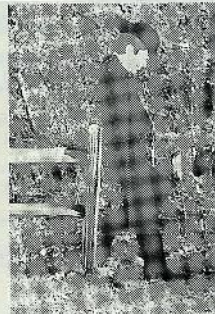
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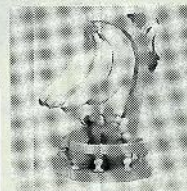
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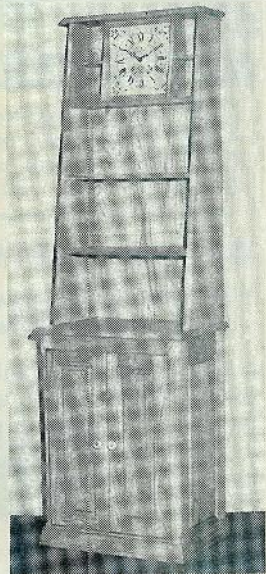


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10"Wx14"Hx9"D.
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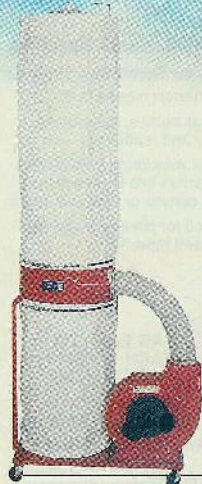


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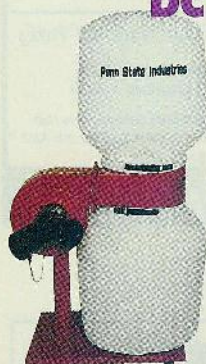
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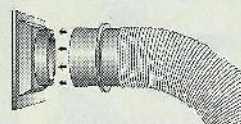


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Quickly connect your hose to a 4" O.D. fitting. 4" I.D. x 4" O.D.

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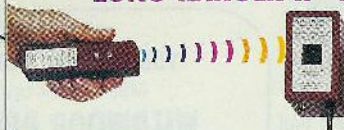
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Turn on your dust collector from anywhere in your shop.

#LR110 110V system\$59.95

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Add \$4 UPS for accessories

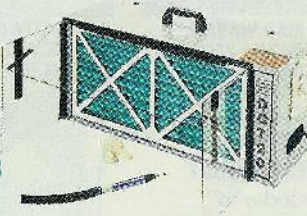
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A lightweight, self-contained dust collector. Dust is captured by three quiet, maintenance free fans at 720 CFM.

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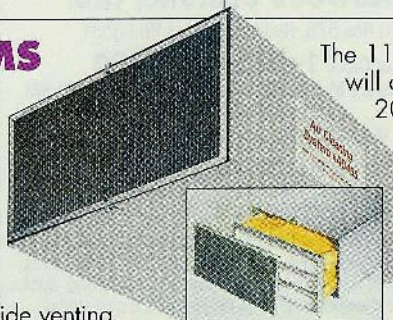
UPS
\$8



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#AC465/465 CFM

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UPS
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Carba-Tec II Mini Lathe	269 ⁹⁵
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7mm Per Kits-Pk of 10	30 ⁹⁵
7mm Pencil Kits-Pk of 10	35 ⁹⁵
7mm Drill Guide	13 ⁹⁵
Mandrel w/ bushings & drill bit	20 ⁹⁵
Clear Pen Pouches-Pk of 20	7 ⁹⁵
Total Value	401⁹⁵

#CML-SS ONLY **'351⁹⁵** (UPS \$15)

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"TURNING PENS AND OTHER SMALL PROJECTS"

Finally! An informative tape that describes making the most popular pen kits—everything you need to know from start to finish!

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- Discussion of lathe chisels
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#CML2-PAK**'374⁹⁵**

GET STARTED WITH OUR LATHE PROJECT KITS!

These 24kt gold plated kits make great gifts and craft show items. Each kit has an optional set of pre-cut steel **Profile Templates** available (use with the Carba-Tec Duplicating Attachment), so the project is even easier to make.

24kt KEY CHAIN KITS

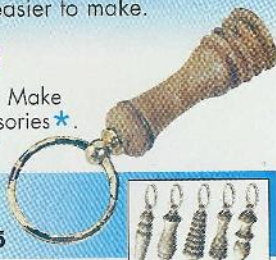
This kit is inexpensive, quick and easy. Make with standard 7mm pen making accessories*.

#PKKEY 10 kits **'16⁹⁵**

5 KEYCHAIN PROFILE TEMPLATES

Use with duplicating attachment.

#TPL01 5 Keychain Templates **\$11.95**



24kt PERFUME ATOMIZER KITS

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

#PKATOM-SS 10 kit Starter Set **'59⁹⁵**

4 ATOMIZER PROFILE TEMPLATES

Use with duplicating attachment.

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



24kt PERFUME PEN KITS

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

#PK-KIT09 6 kit Starter Set **'21⁹⁵**

4 PERFUME PEN PROFILE TEMPLATES

Use with duplicating attachment.

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



* 7MM MANDREL SETS

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

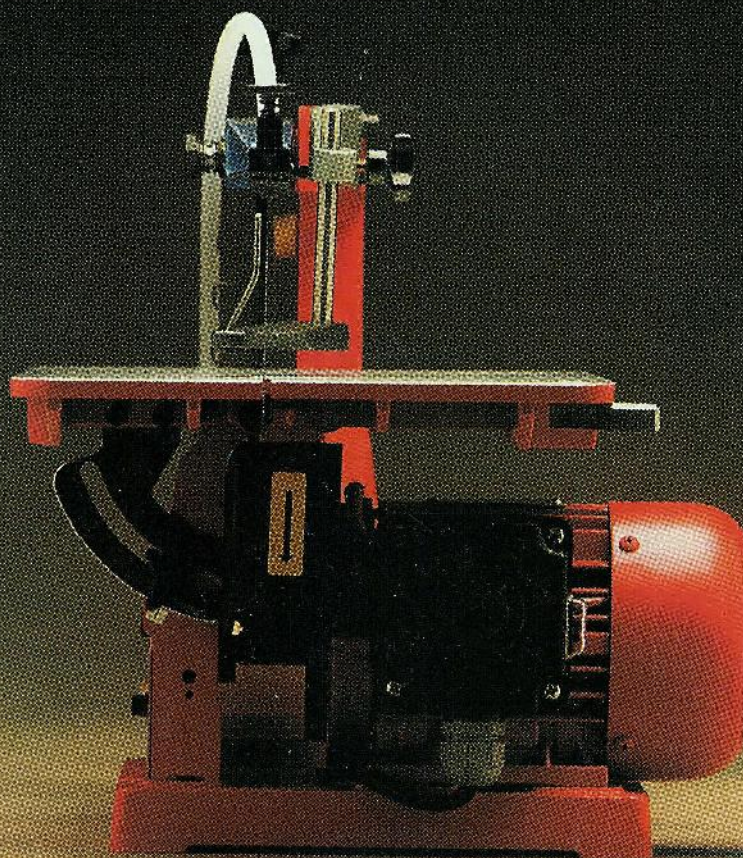
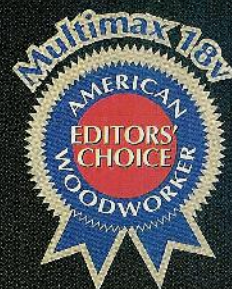
#PKM-AL 3/4" x 16tpi (Carba-Tec/Sears) **'20⁹⁵/ea**

#PKM-DL Fits in Drill Chuck **'15⁹⁵/ea**

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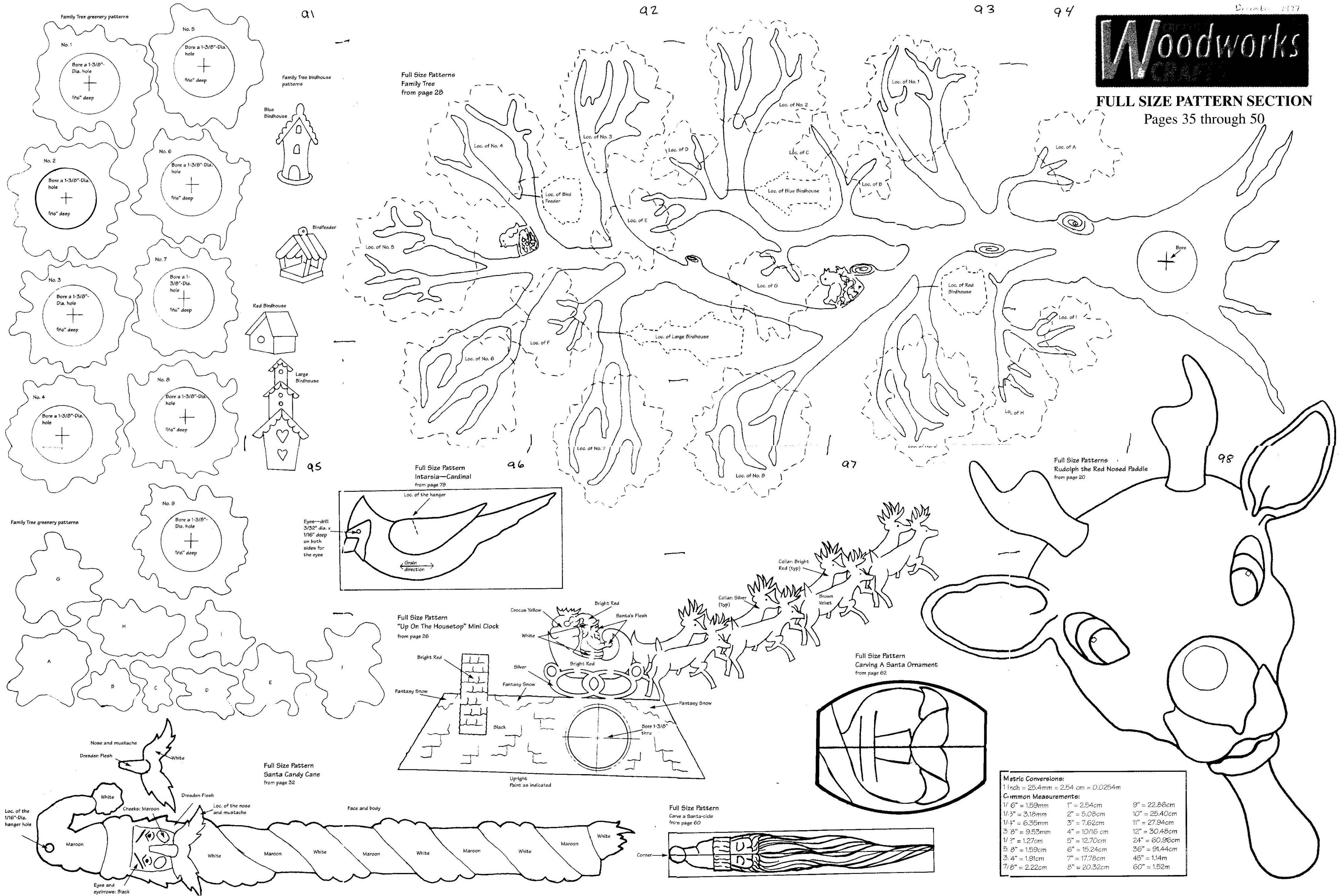
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FULL SIZE PATTERN SECTION

Pages 35 through 50



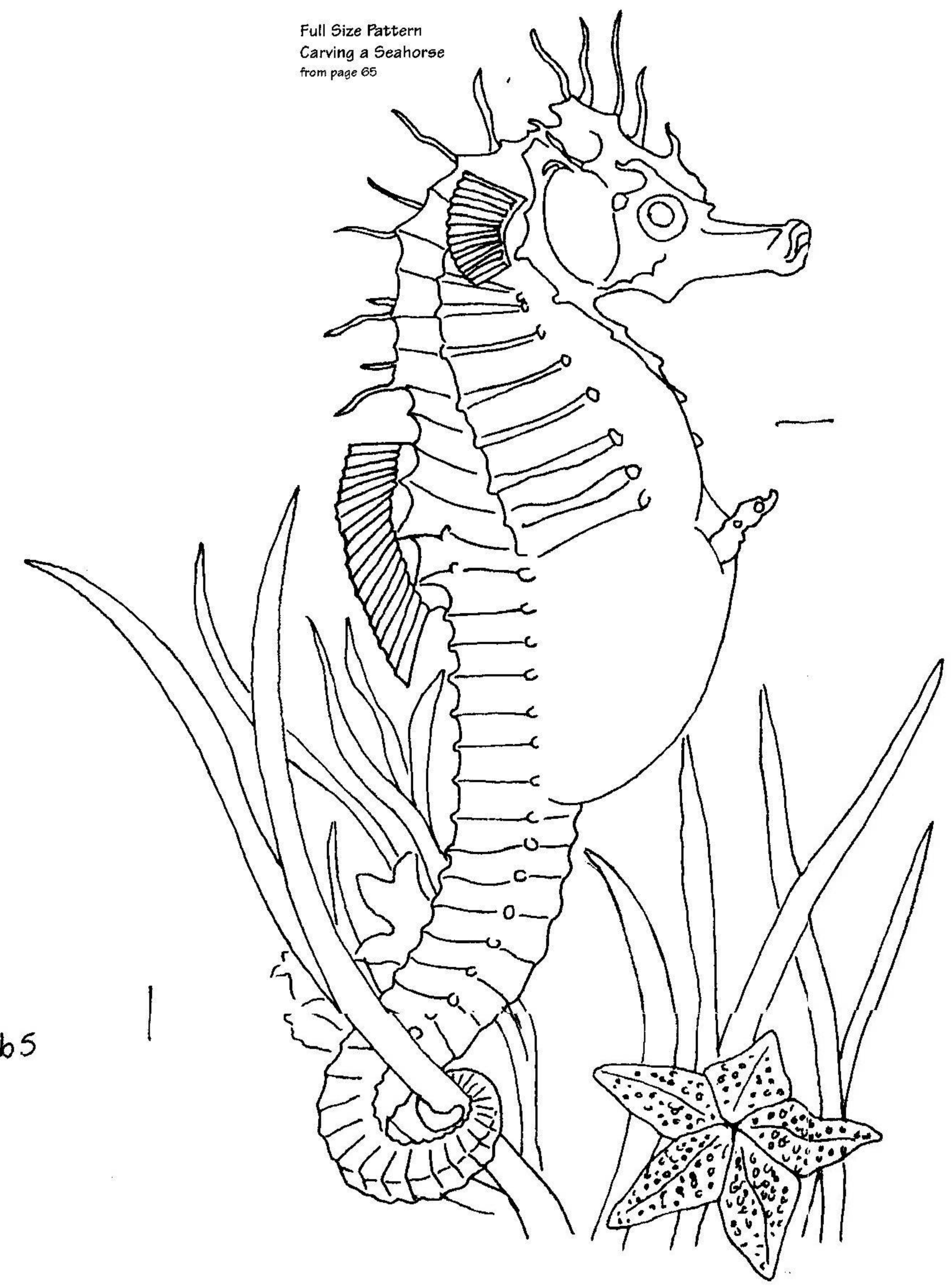
b1

b2

b3

b4

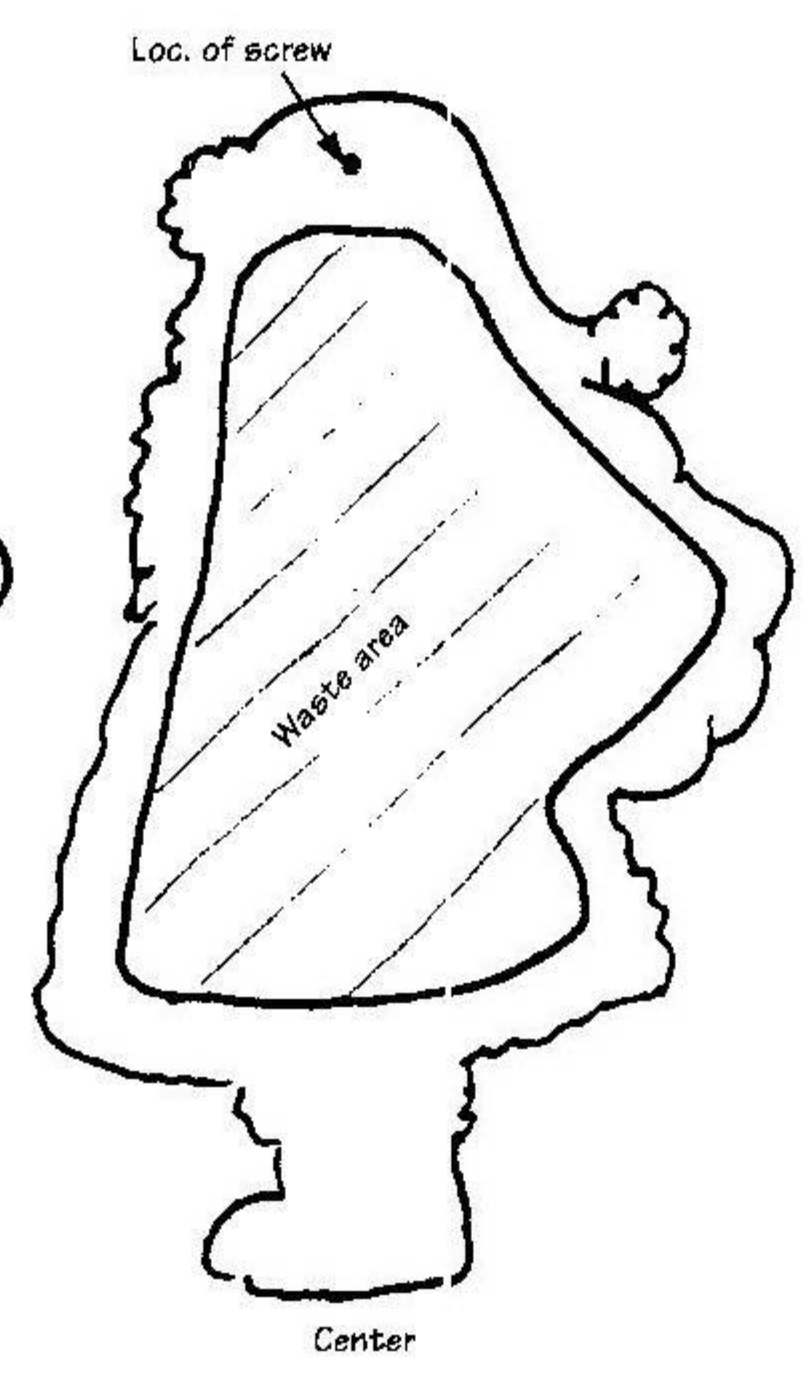
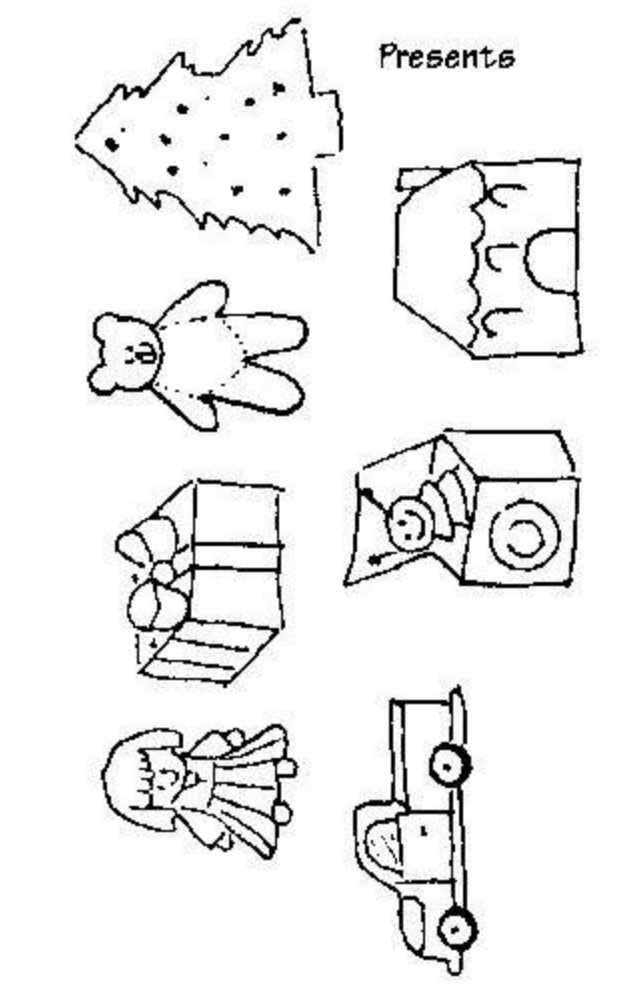
Full Size Pattern
Carving a Seahorse
from page 65



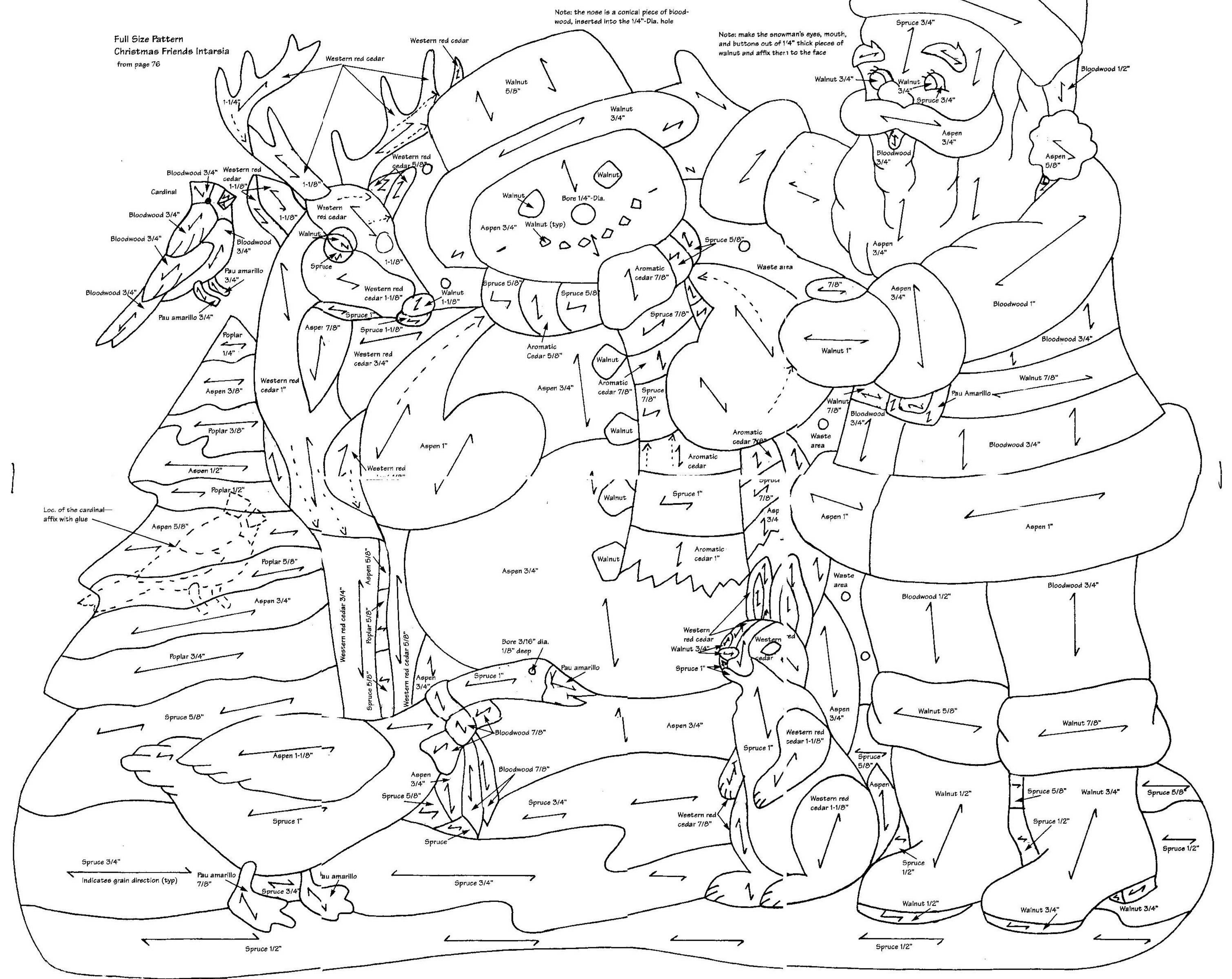
b5

b6

Full Size Patterns
Santa Locket
from page 82



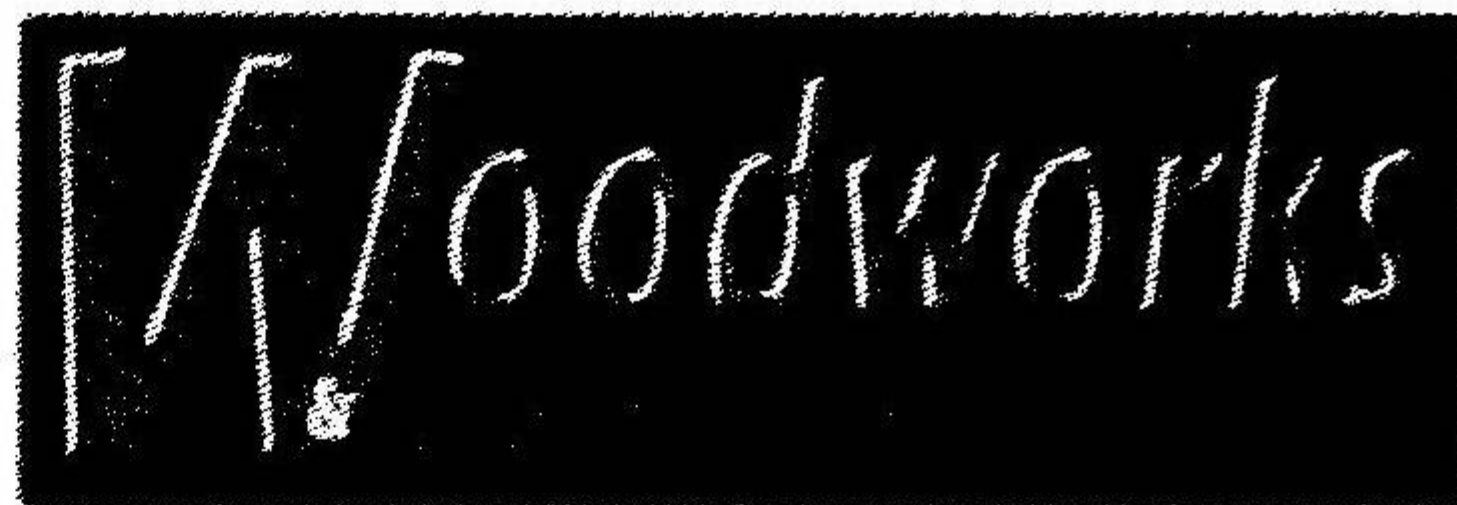
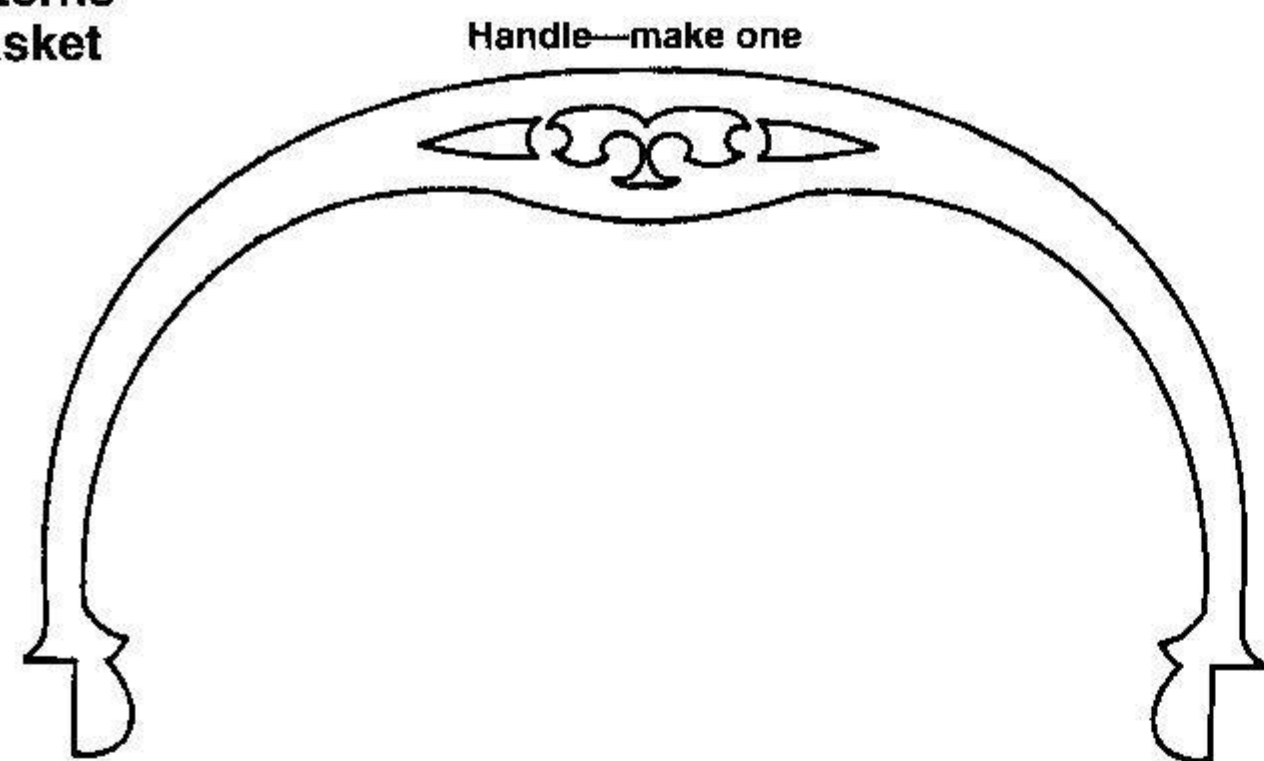
Full Size Pattern
Christmas Friends Intarsia
from page 76



b7

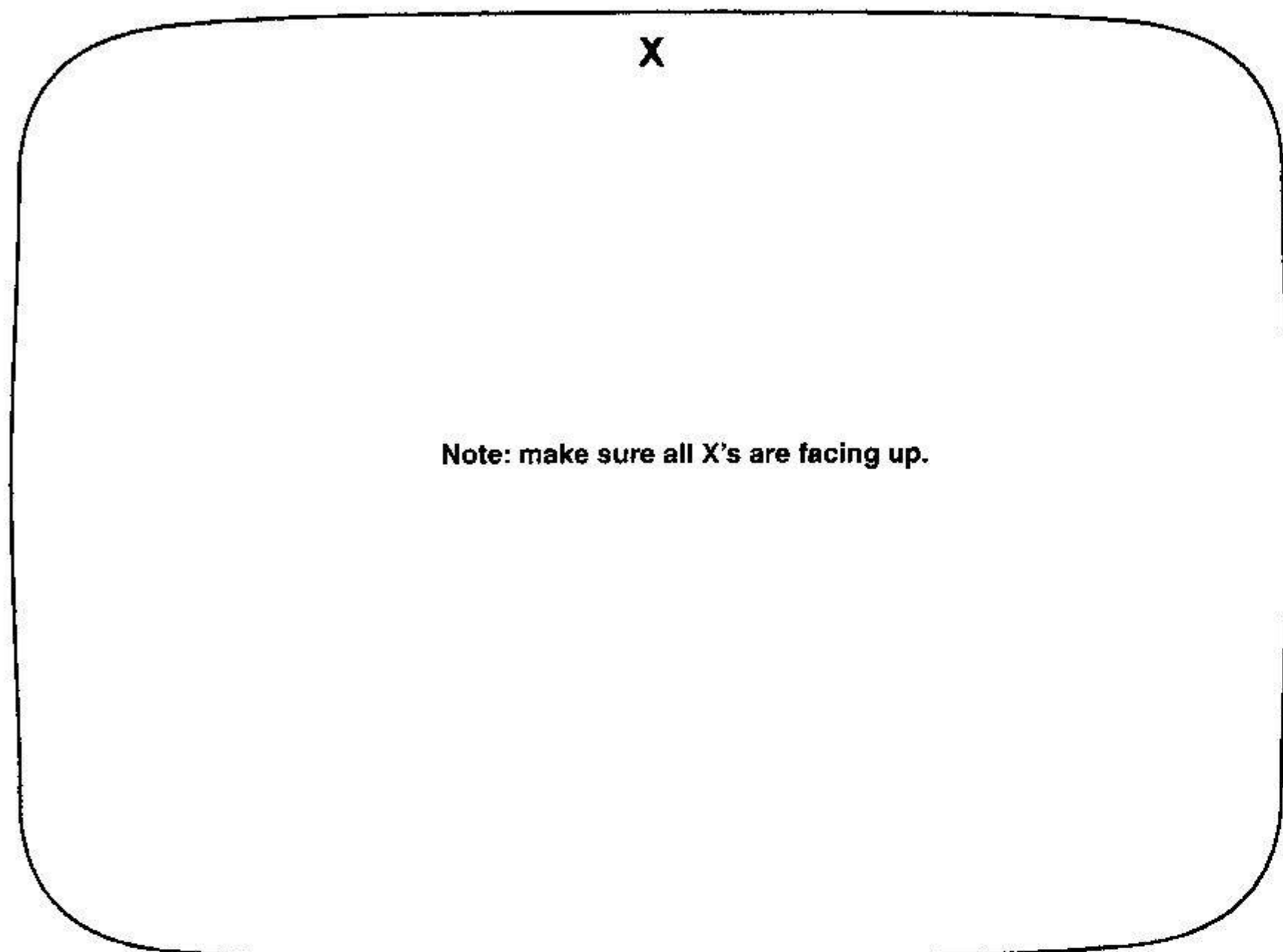
88

Full Size Patterns
The Table Basket
from page 12

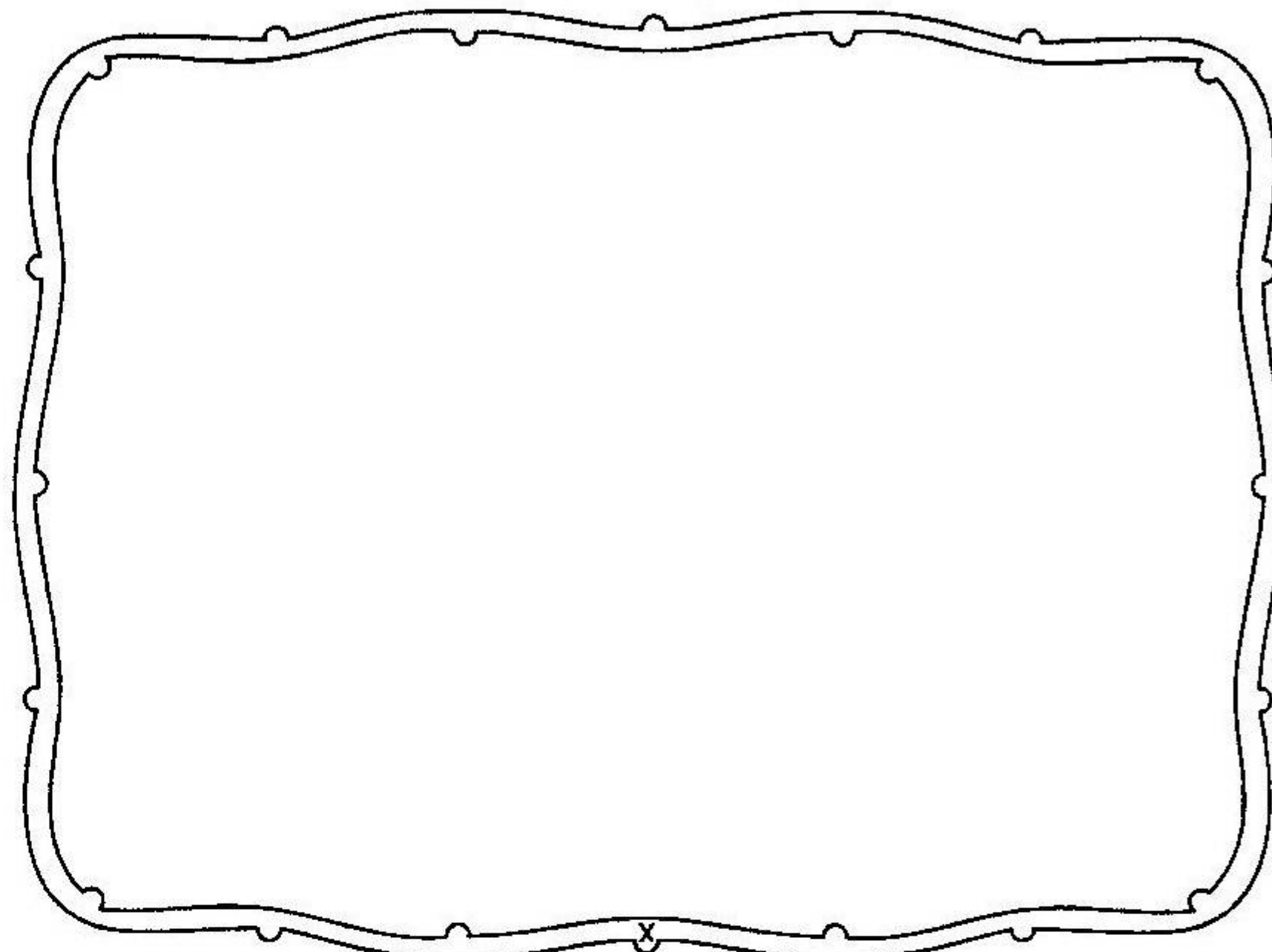


FULL SIZE PATTERN SECTION
Pages 51 through 58

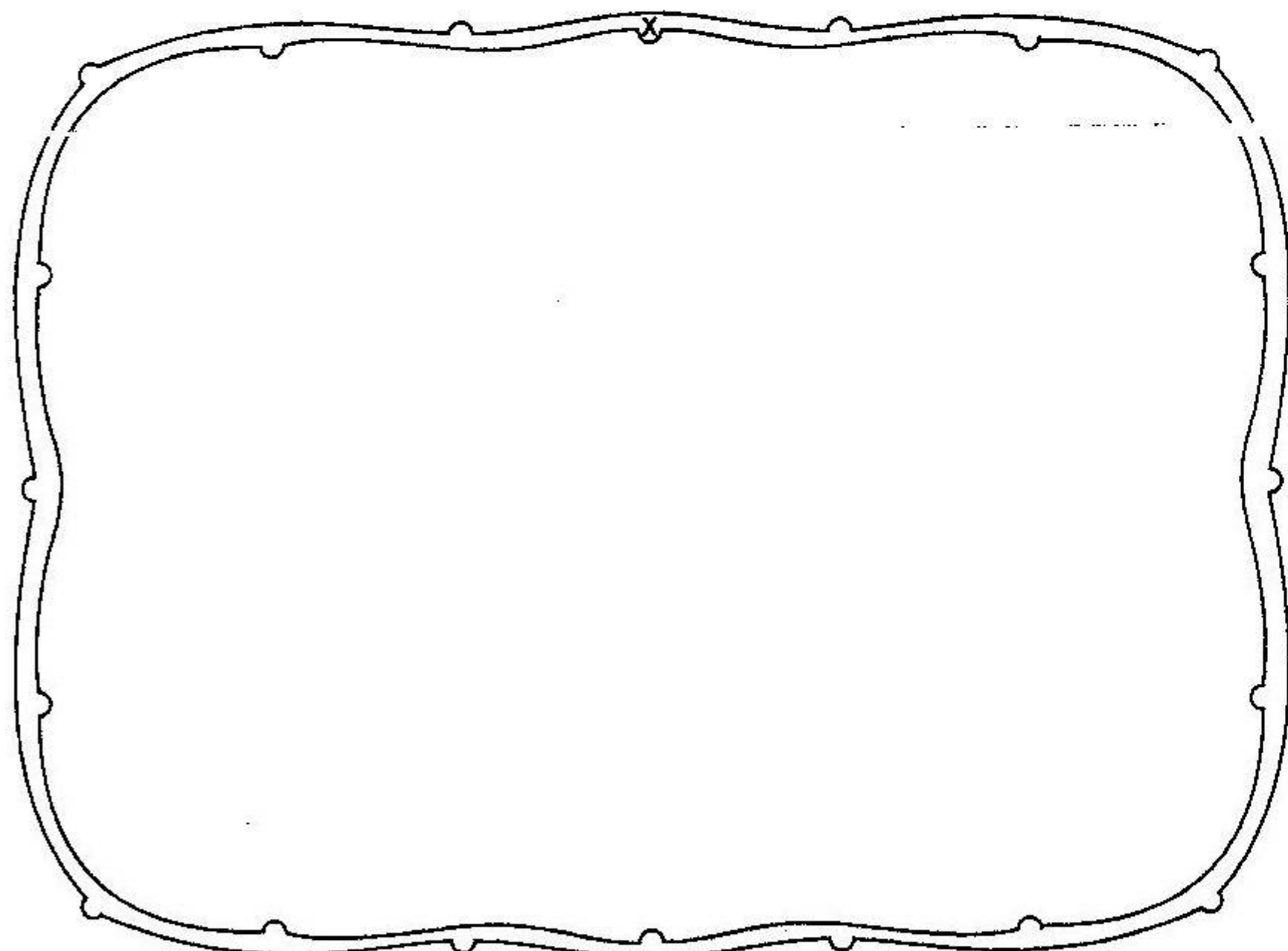
Small basket patterns shown. To make the medium basket, enlarge all patterns by 125 percent; for the large basket, enlarge the patterns by 150 percent.



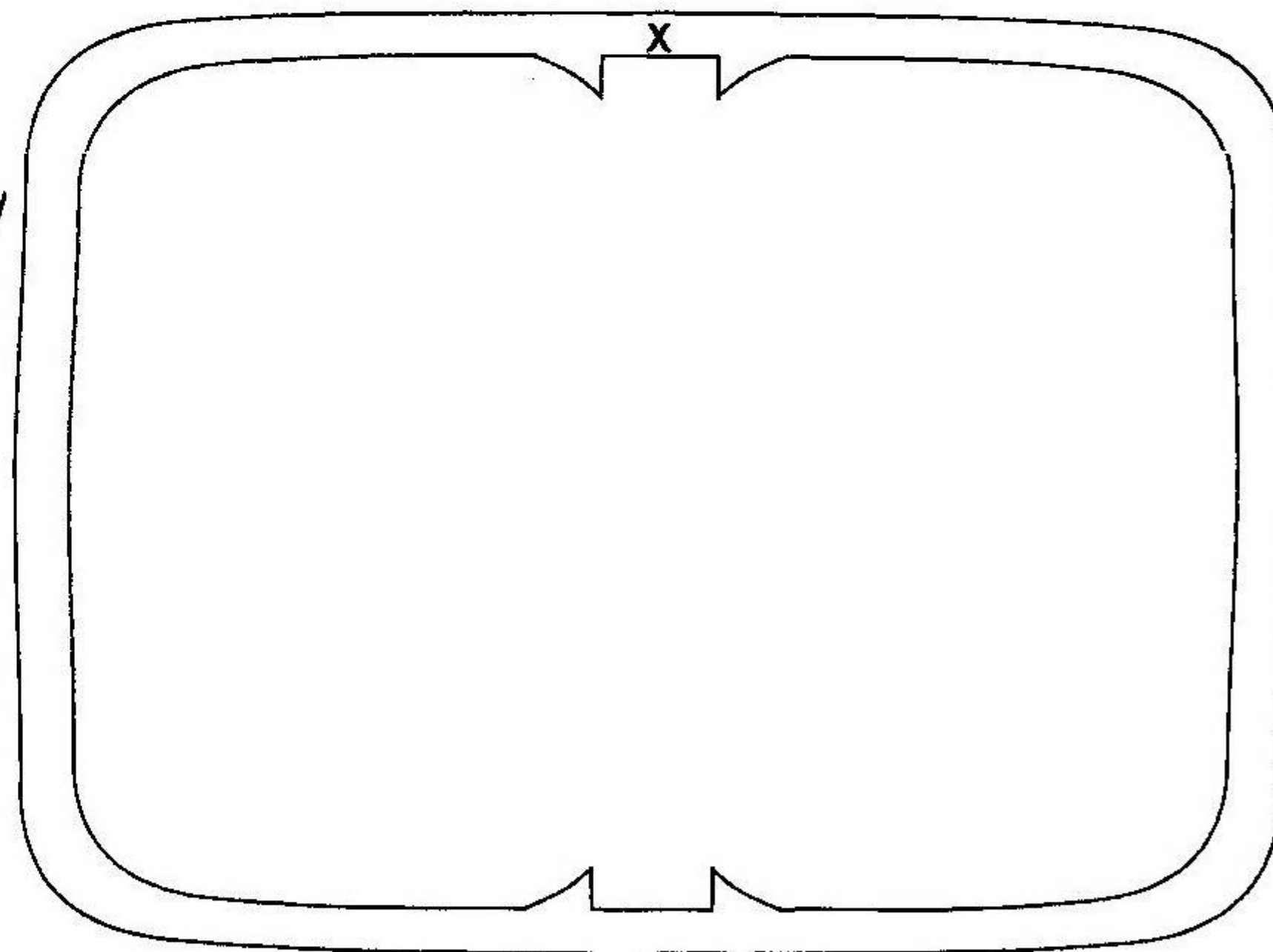
Note: make sure all X's are facing up.



Center (A)—small basket: make one
Medium and large baskets: make two



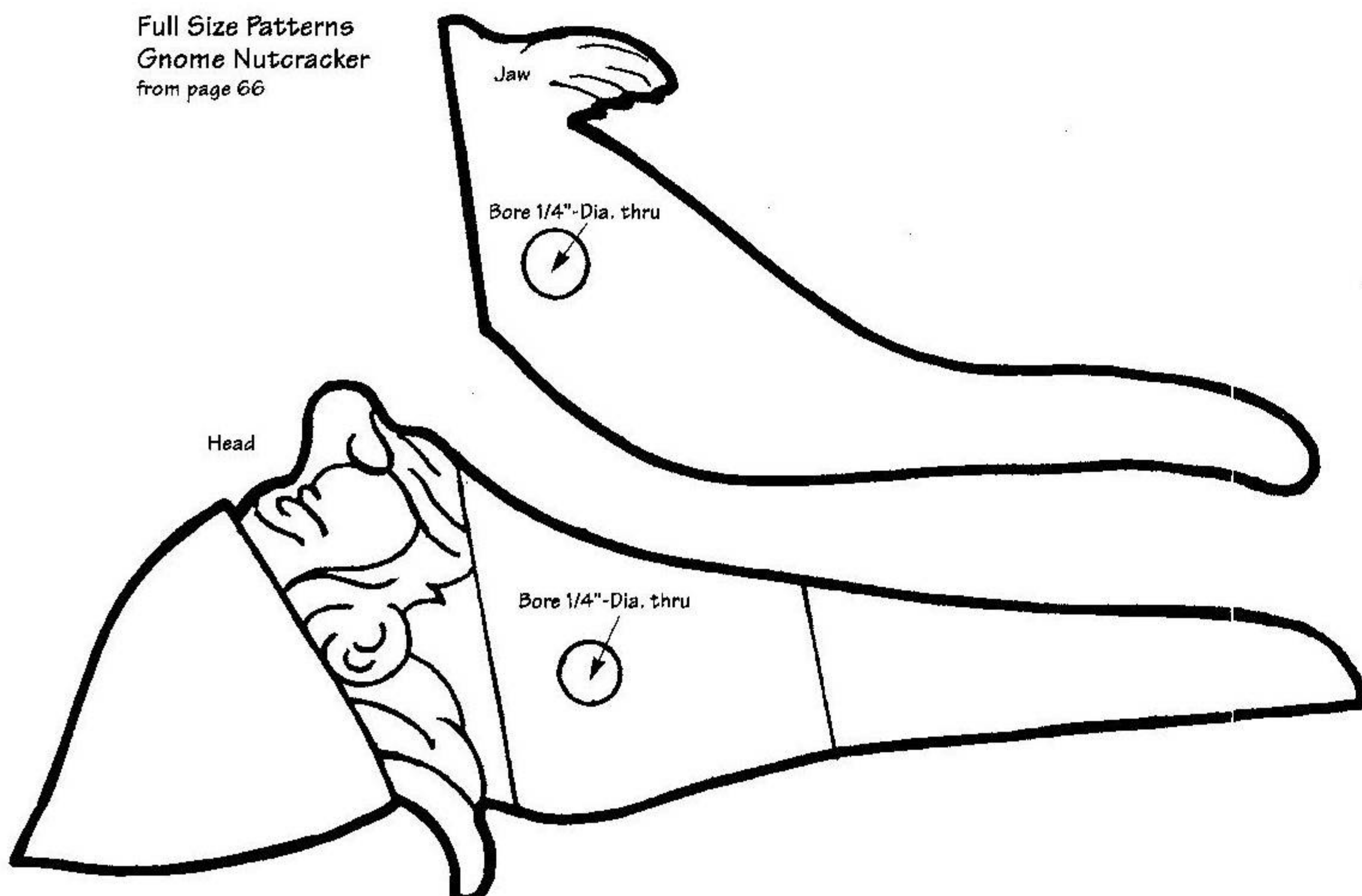
Center (B)—small and medium baskets: make two
Large baskets: make three



Top—make one

C3 C4

Full Size Patterns
Gnome Nutcracker
from page 66



Metric Conversions:

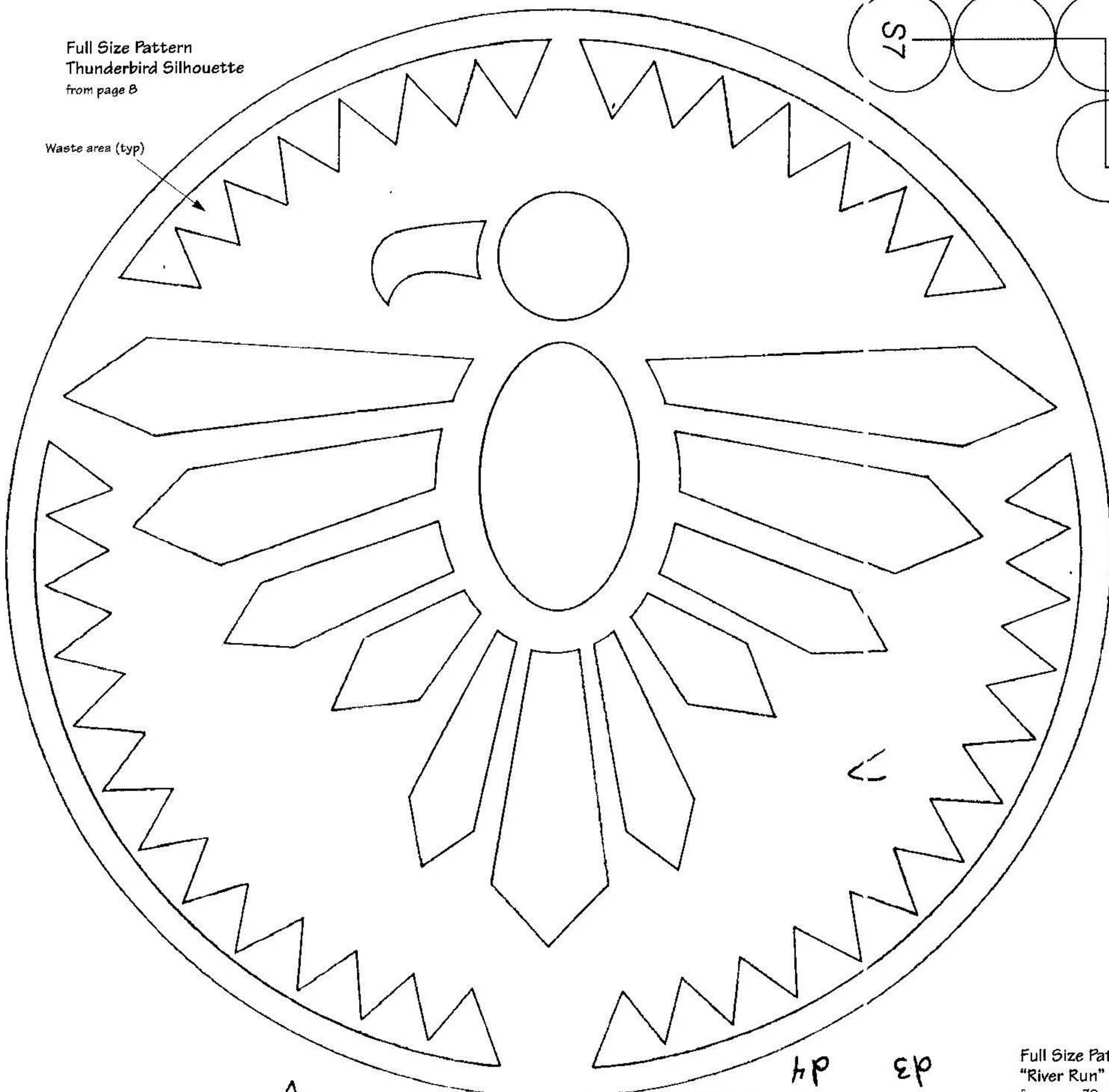
1 inch = 25.4mm = 2.54 cm = 0.0254m

Common Measurements:

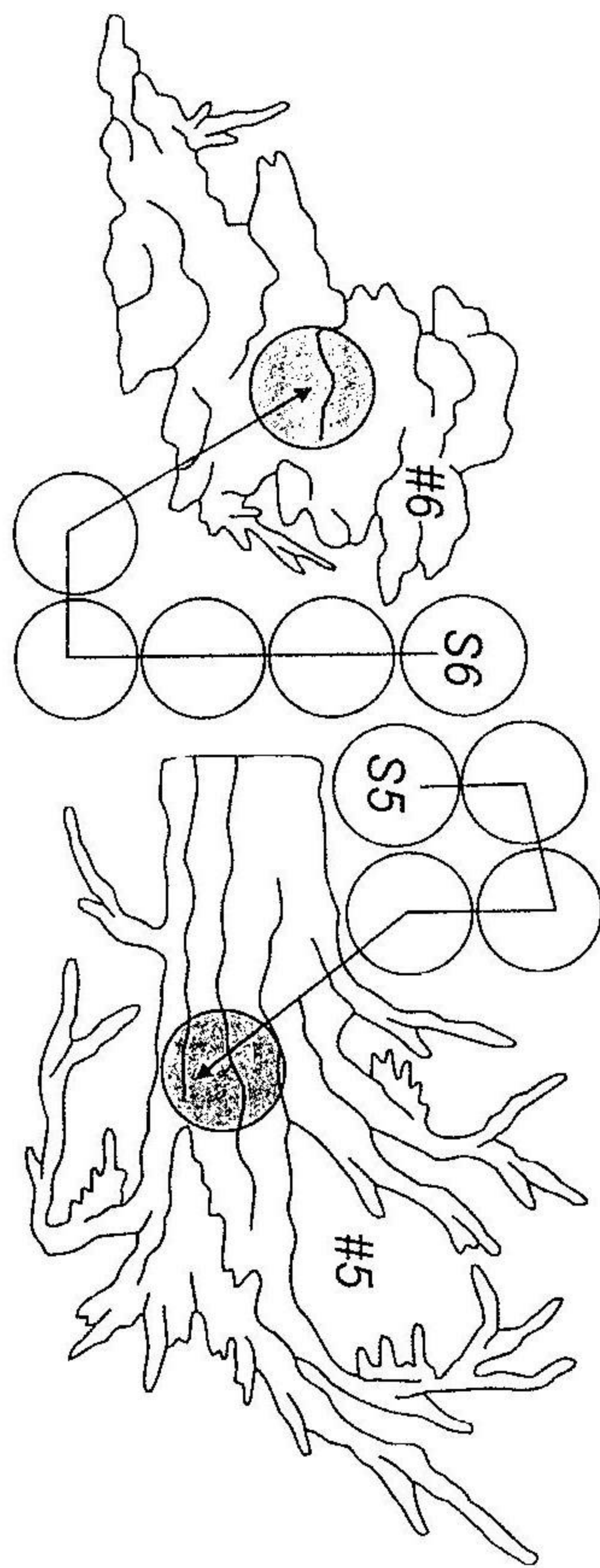
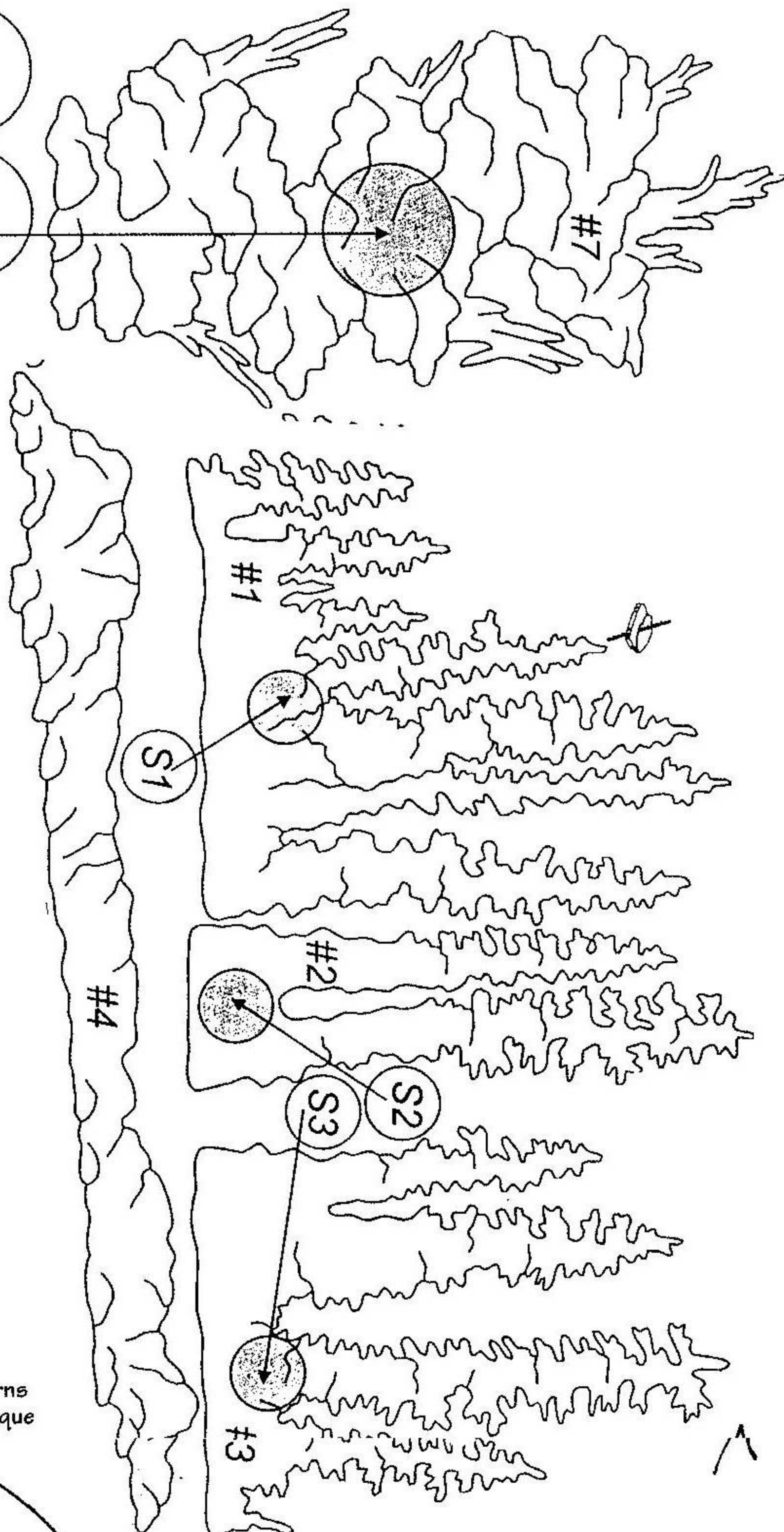
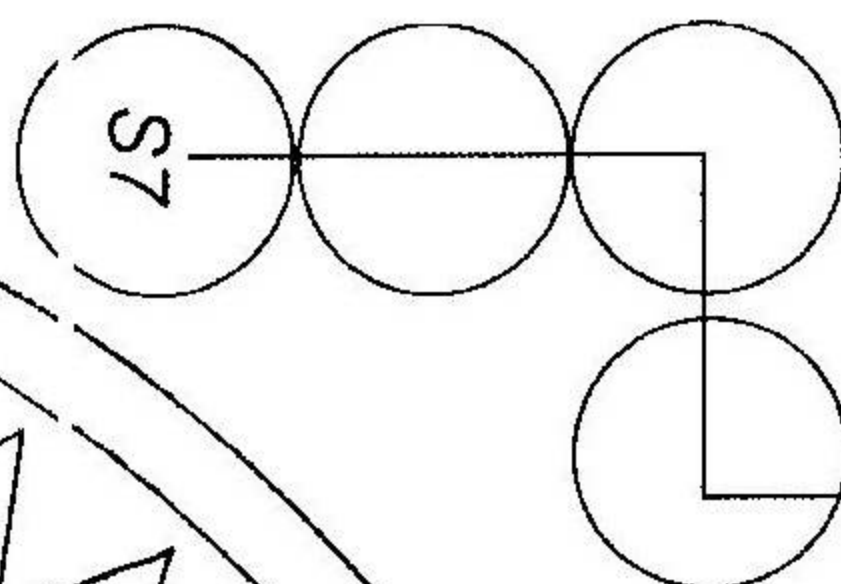
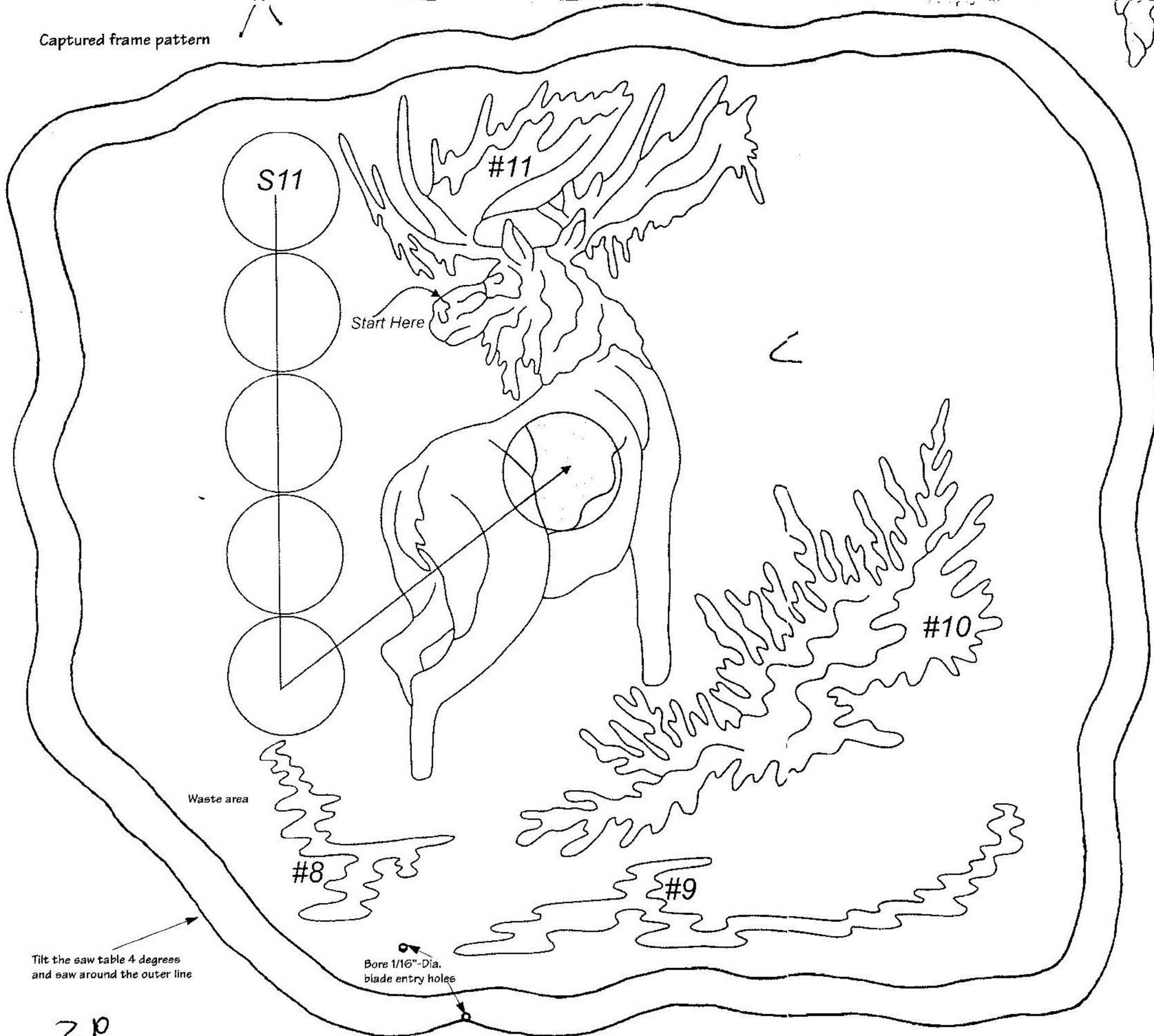
1/16" = 1.59mm	1" = 2.54cm	9" = 22.86cm
1/8" = 3.18mm	2" = 5.08cm	10" = 25.40cm
1/4" = 6.35mm	3" = 7.62cm	11" = 27.94cm
3/8" = 9.53mm	4" = 10.16 cm	12" = 30.48cm
1/2" = 1.27cm	5" = 12.70cm	24" = 60.96cm
5/8" = 1.59cm	6" = 15.24cm	36" = 91.44cm
3/4" = 1.91cm	7" = 17.78cm	45" = 1.14m
7/8" = 2.22cm	8" =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

Full Size Pattern
Thunderbird Silhouette
from page B

Waste area (typ)



Captured frame pattern



Full Size Patterns
"River Run" Plaque

Tilt the saw table 4 degrees
and saw around the outer line

Bore 1/16"-Dia.
blade entry holes

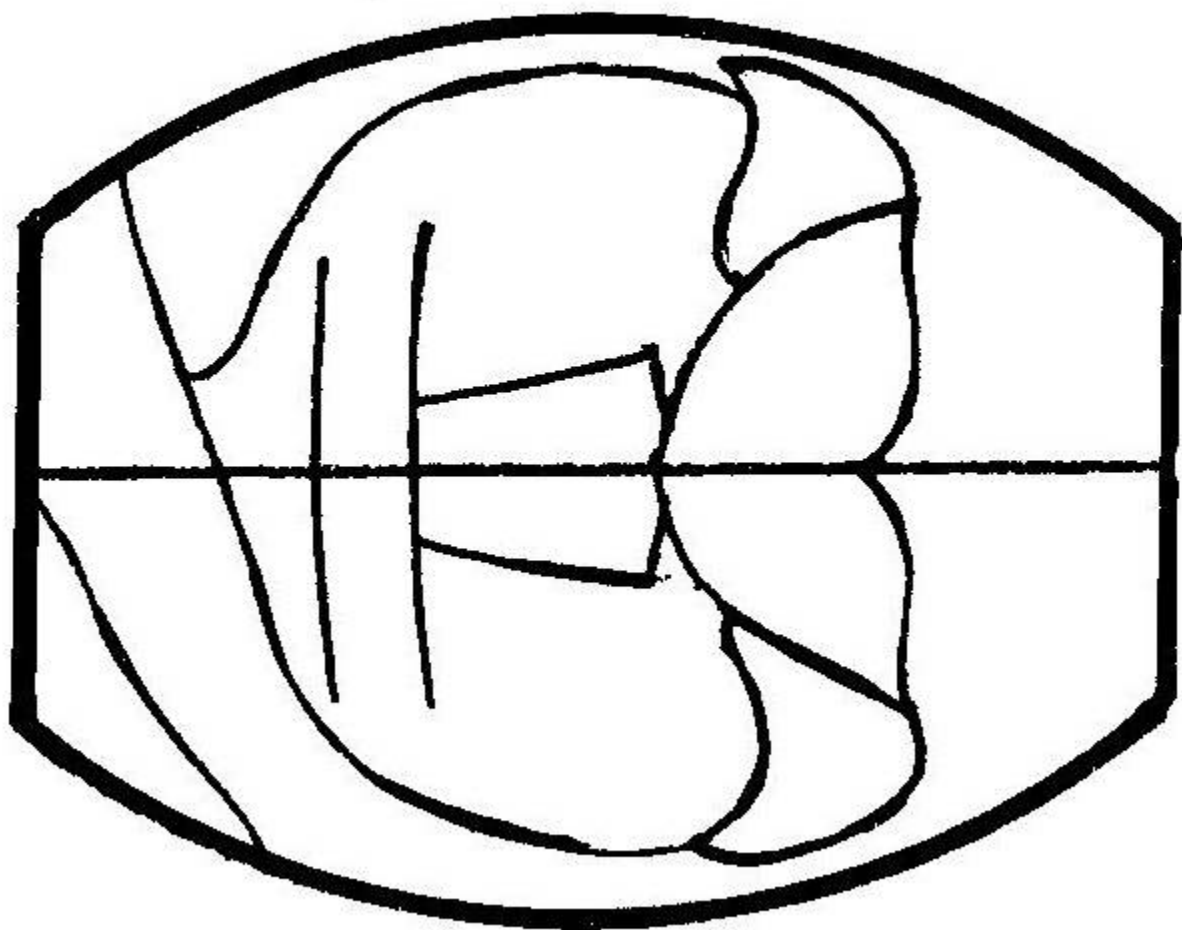
Full Size Pattern

Carve a Santa-cicle
from page 60

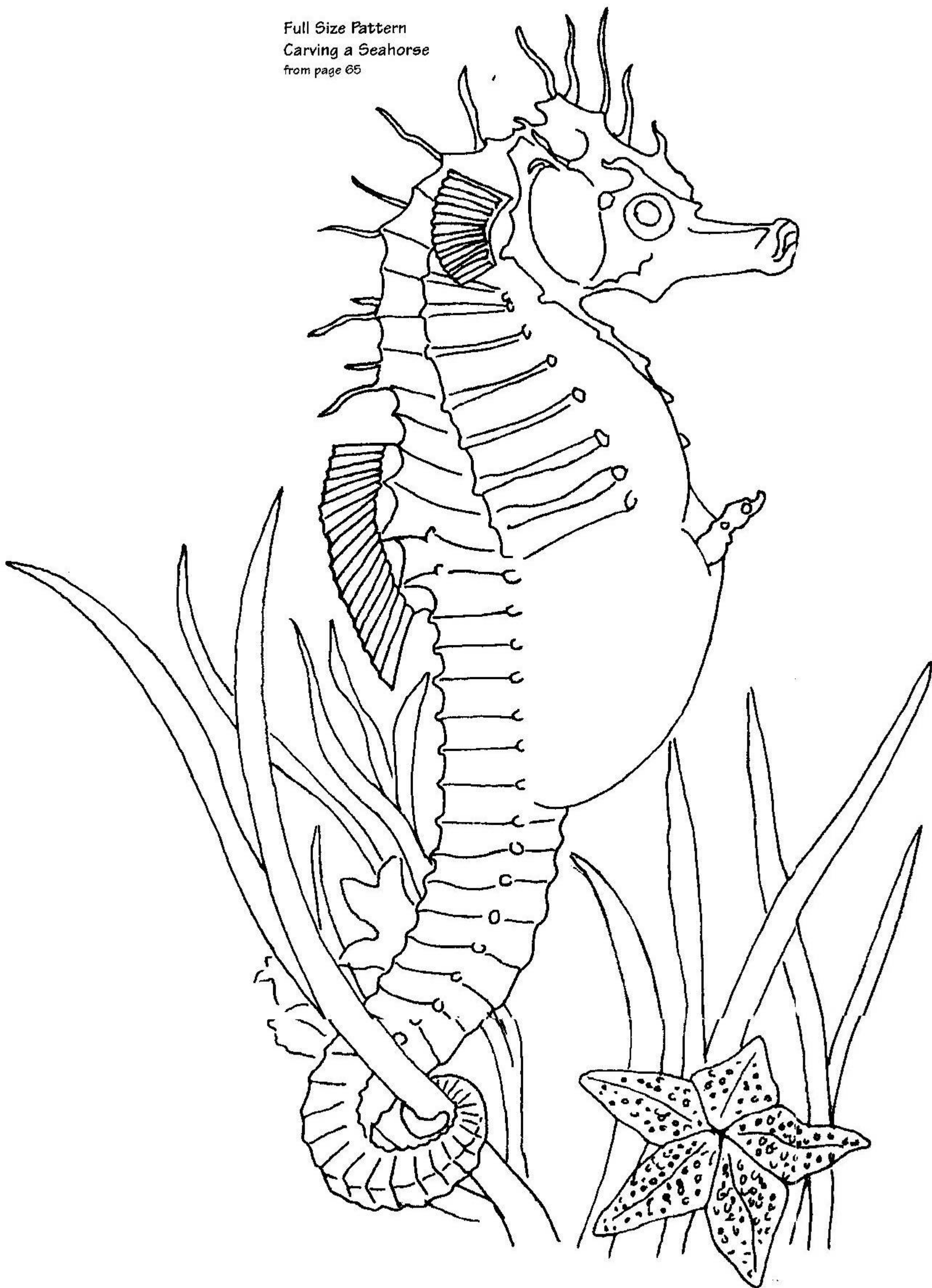
Corner



Full Size Pattern
Carving A Santa Ornament
from page 62



Full Size Pattern
Carving a Seahorse
from page 65



[illegible]

Full Size Pattern
Christmas Friends Intarsia
from page 76

Note: the nose is a conical piece of bloodwood, inserted into the 1/4"-Dia. hole

Note: make the snowman's eyes, mouth, and buttons out of 1/4" thick pieces of walnut and affix them to the face

Loc. of the cardinal—
affix with glue

Spruce 3/4" Indicates grain direction (typ)

Full Size Pattern
Christmas Friends Intarsia
from page 76

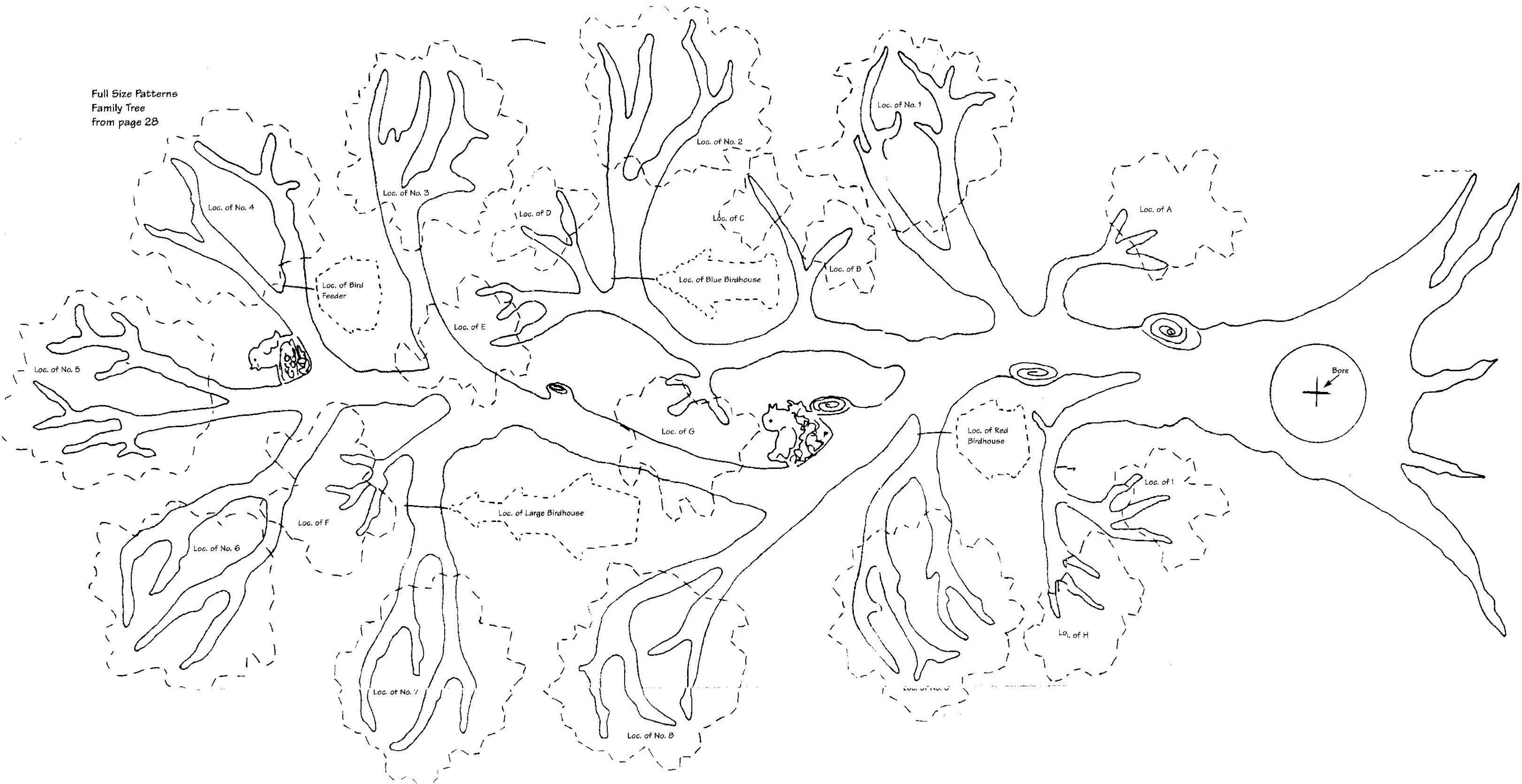
Note: the nose is a conical piece of bloodwood, inserted into the 1/4"-Dia. hole

Note: make the snowman's eyes, mouth, and buttons out of 1/4" thick pieces of walnut and affix them to the face

Loc. of the cardinal—
affix with glue

Spruce 3/4" Indicates grain direction (typ)

Full Size Patterns
Family Tree
from page 28



Family Tree greenery patterns

No. 1

Bore a 1-3/8"-Dia. hole
5/16" deep

No. 5

Bore a 1-3/8"-Dia. hole
5/16" deep

No. 2

Bore a 1-3/8"-Dia. hole
5/16" deep

No. 6

Bore a 1-3/8"-Dia. hole
5/16" deep

No. 3

Bore a 1-3/8"-Dia. hole
5/16" deep

No. 7

Bore a 1-3/8"-Dia. hole
5/16" deep

No. 4

Bore a 1-3/8"-Dia. hole

No. 8

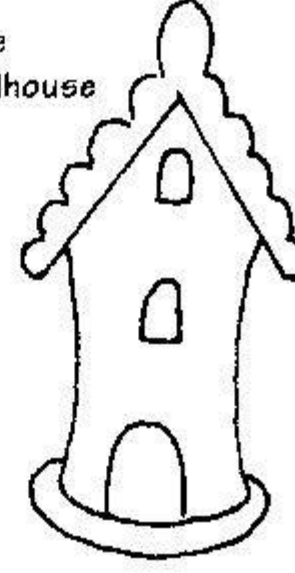
Bore a 1-3/8"-Dia. hole
5/16" deep

No. 9

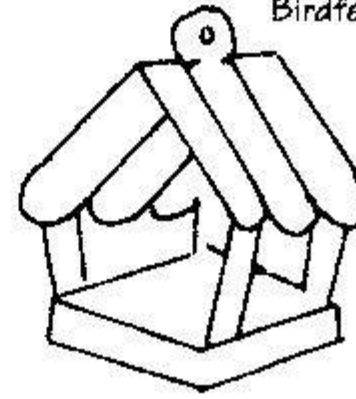
Bore a 1-3/8"-Dia. hole
5/16" deep

Family Tree birdhouse patterns

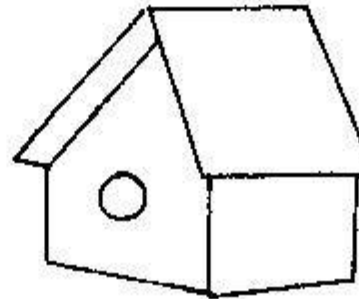
Blue Birdhouse



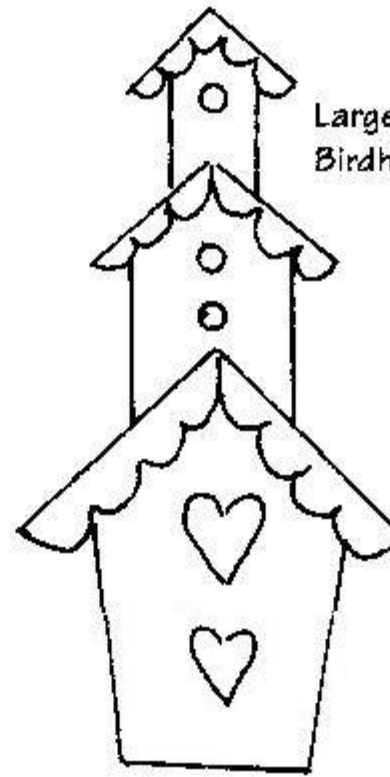
Birdfeeder



Red Birdhouse



Large Birdhouse



Family Tree greenery patterns

G

H

I

A

B

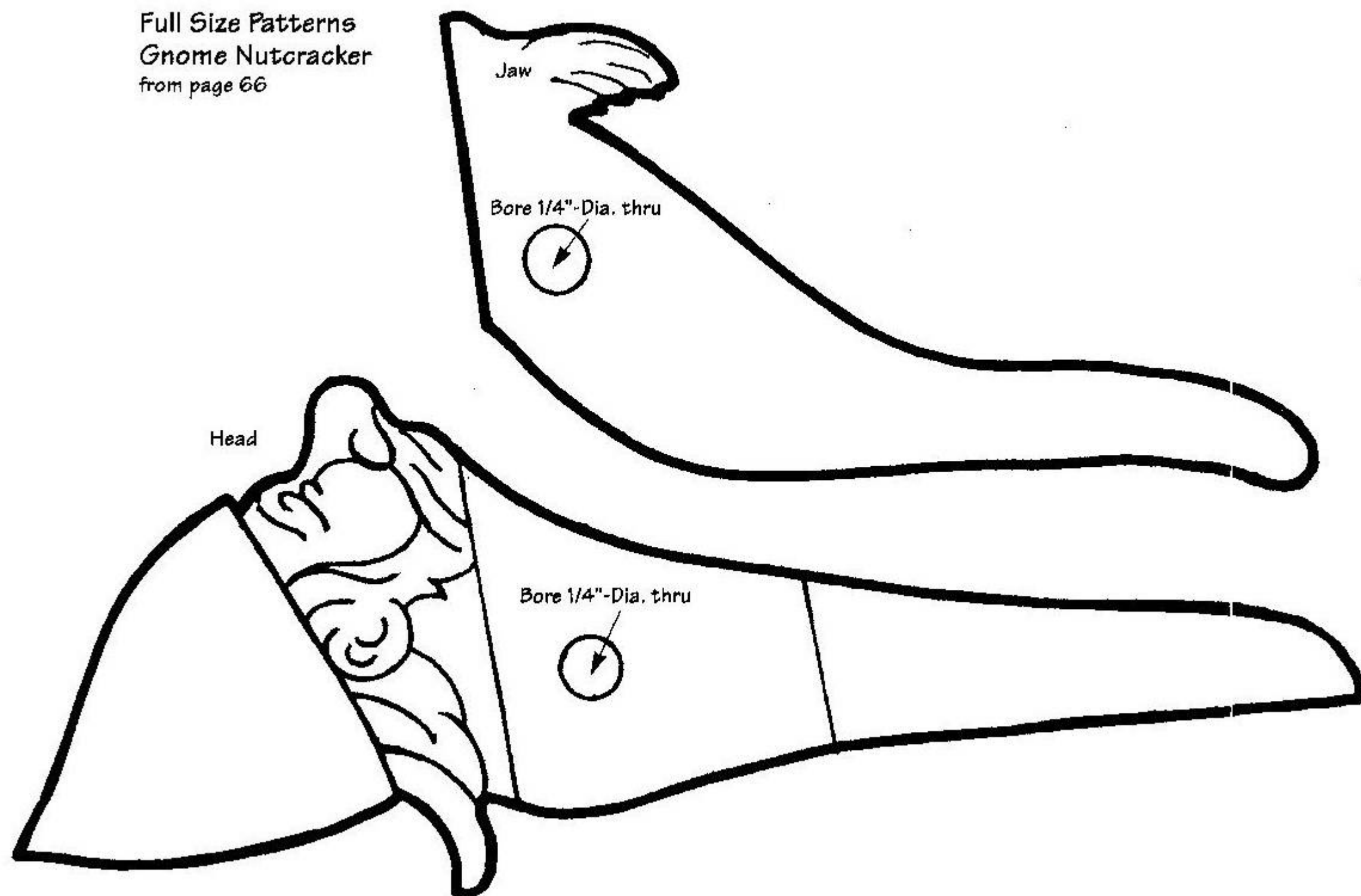
C

D

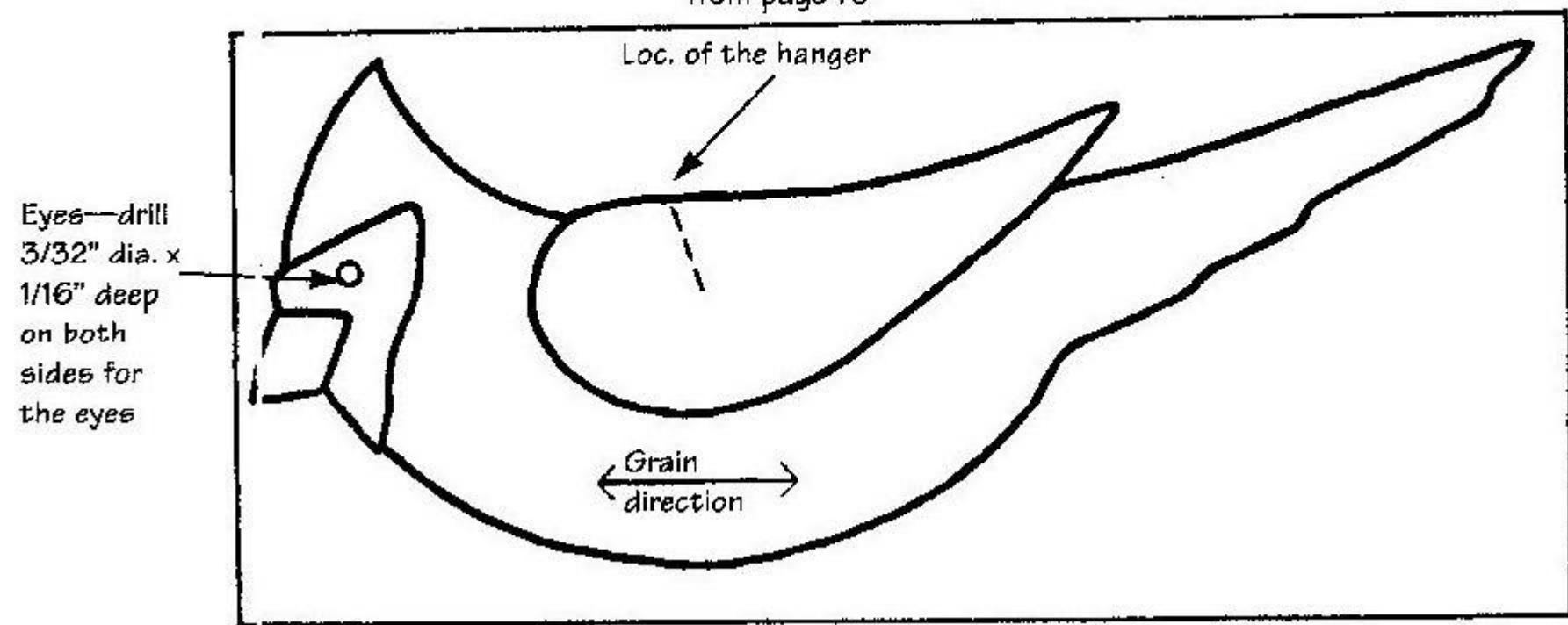
E

F

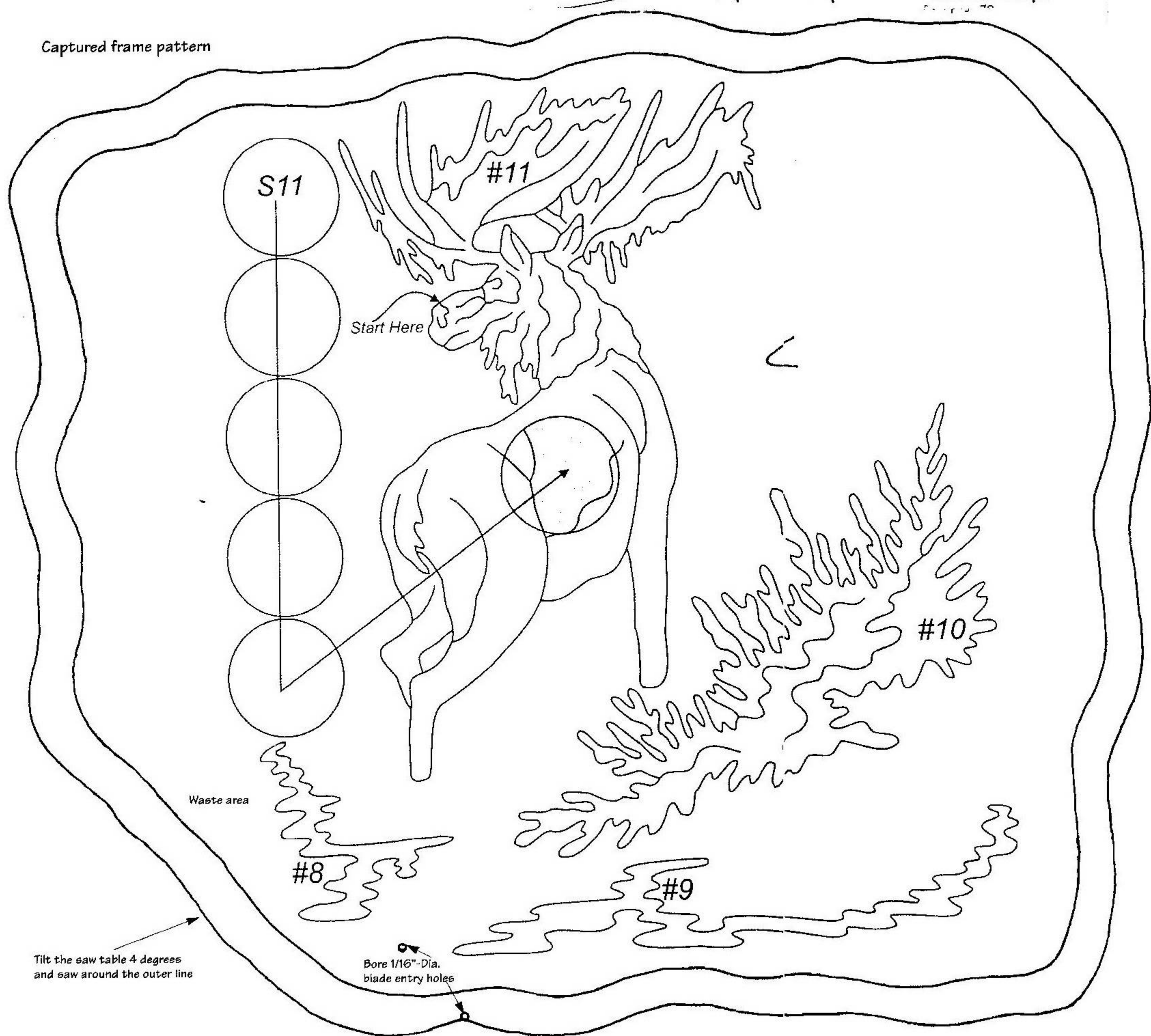
Full Size Patterns
Gnome Nutcracker
from page 66

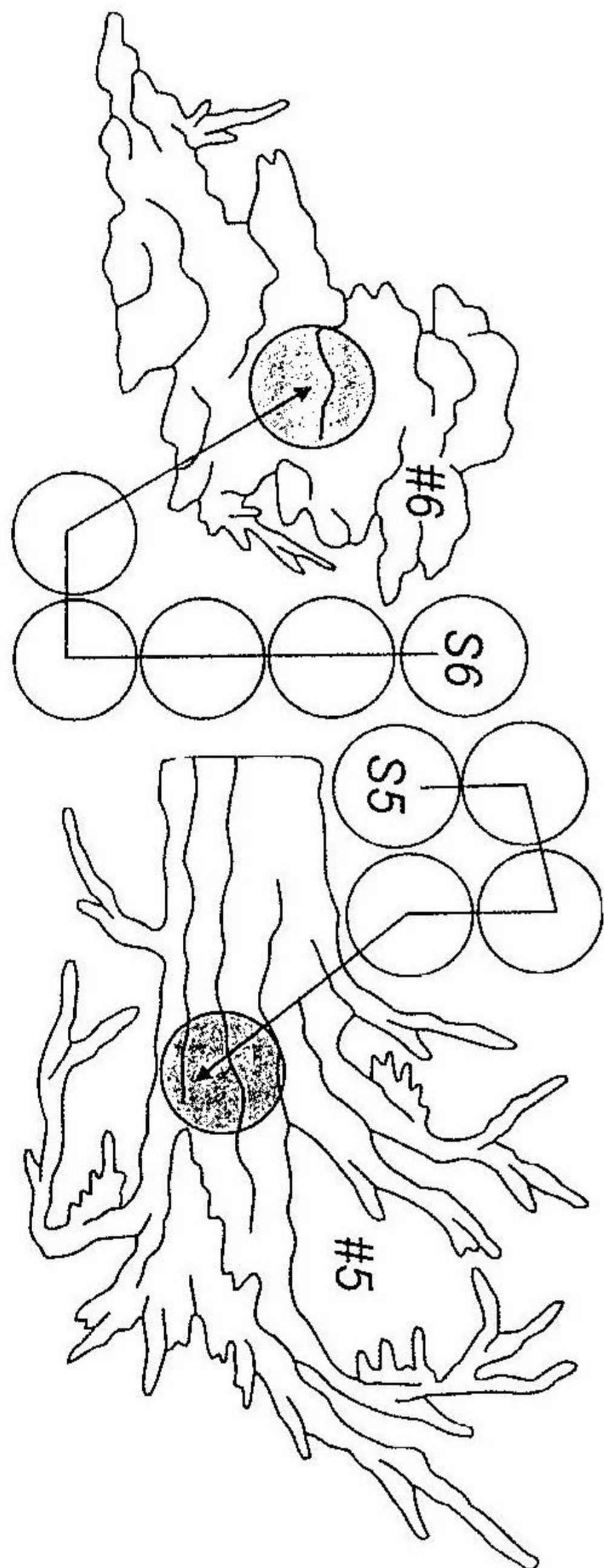
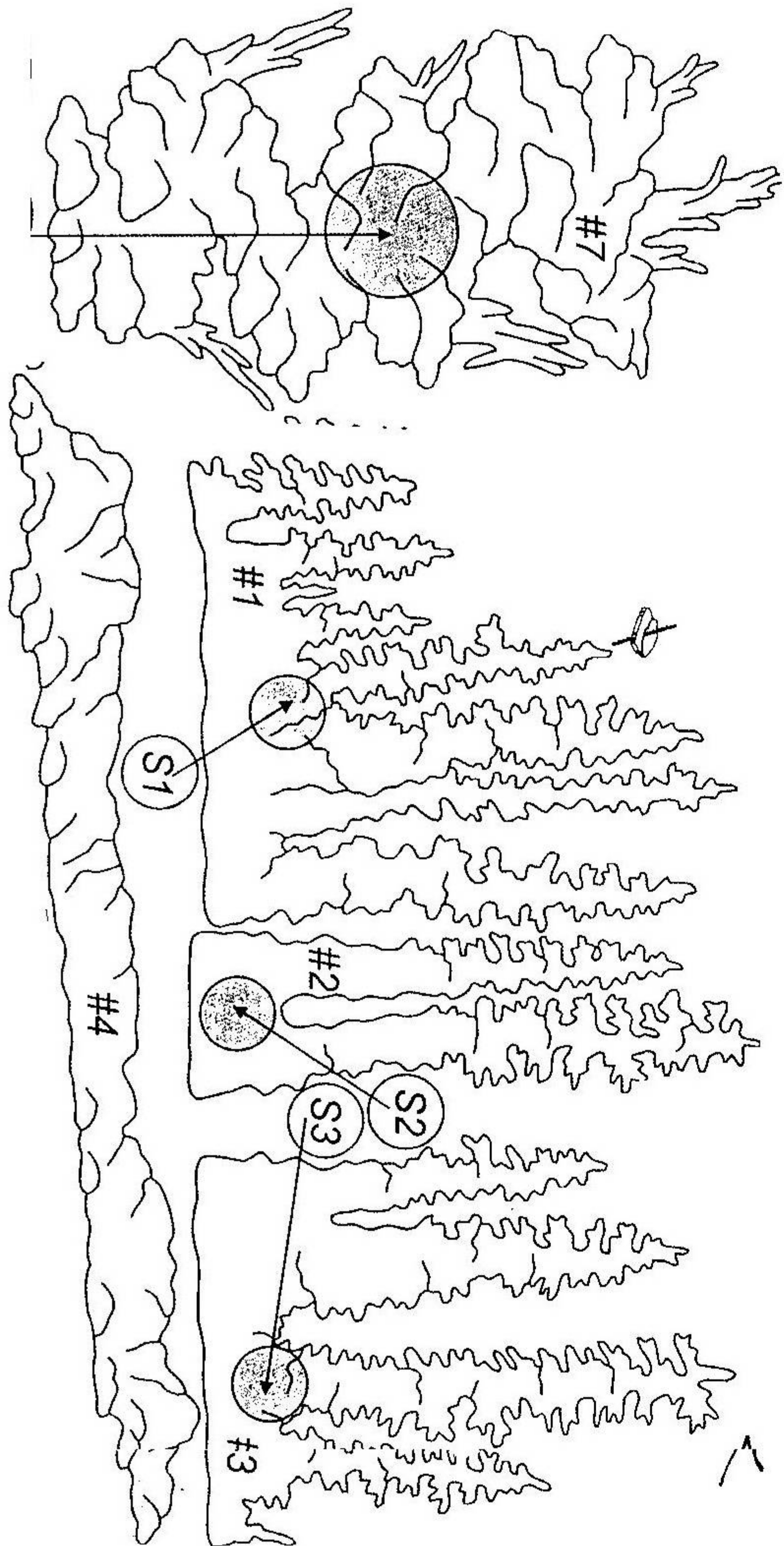


Full Size Pattern
Intarsia—Cardinal
from page 79

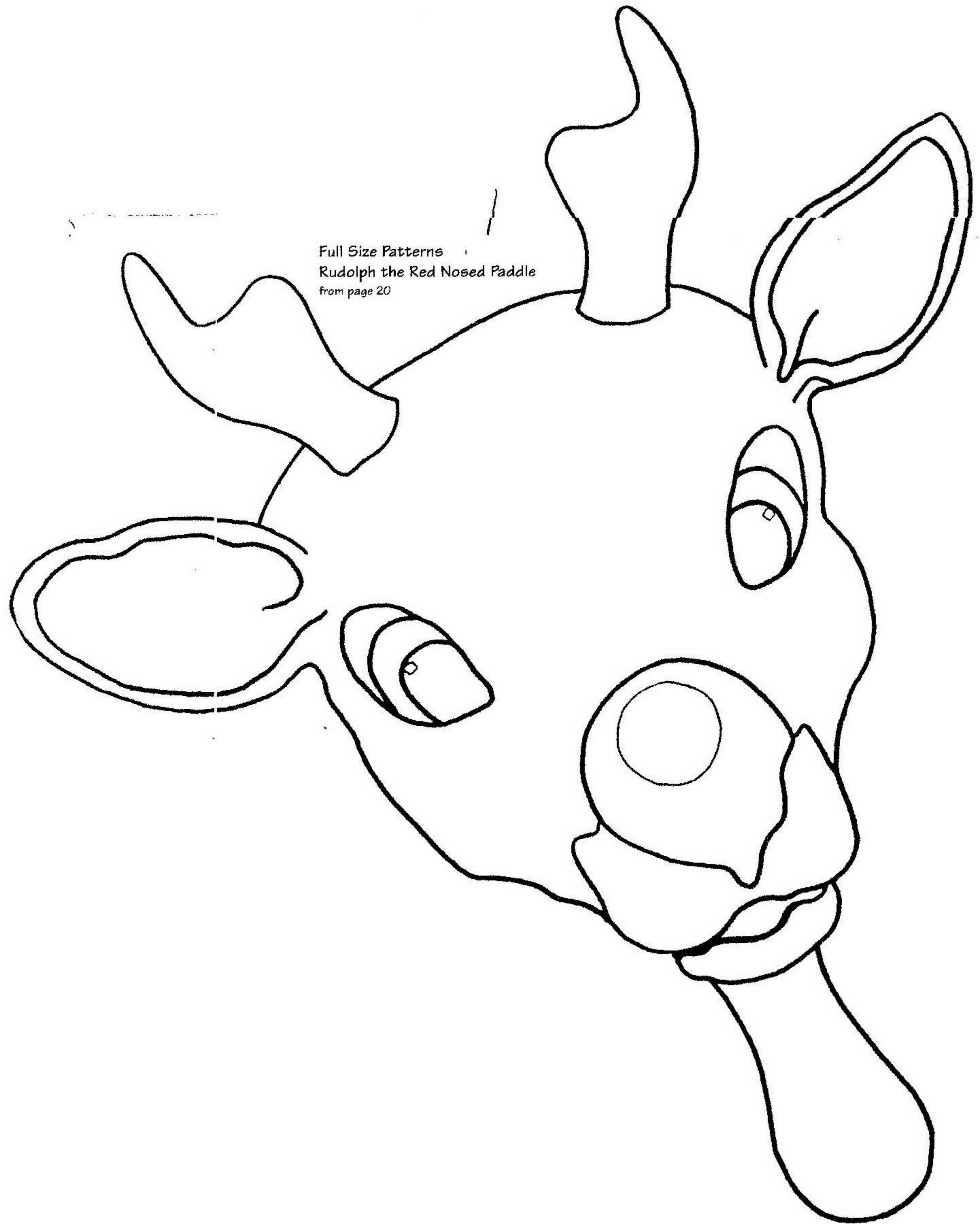


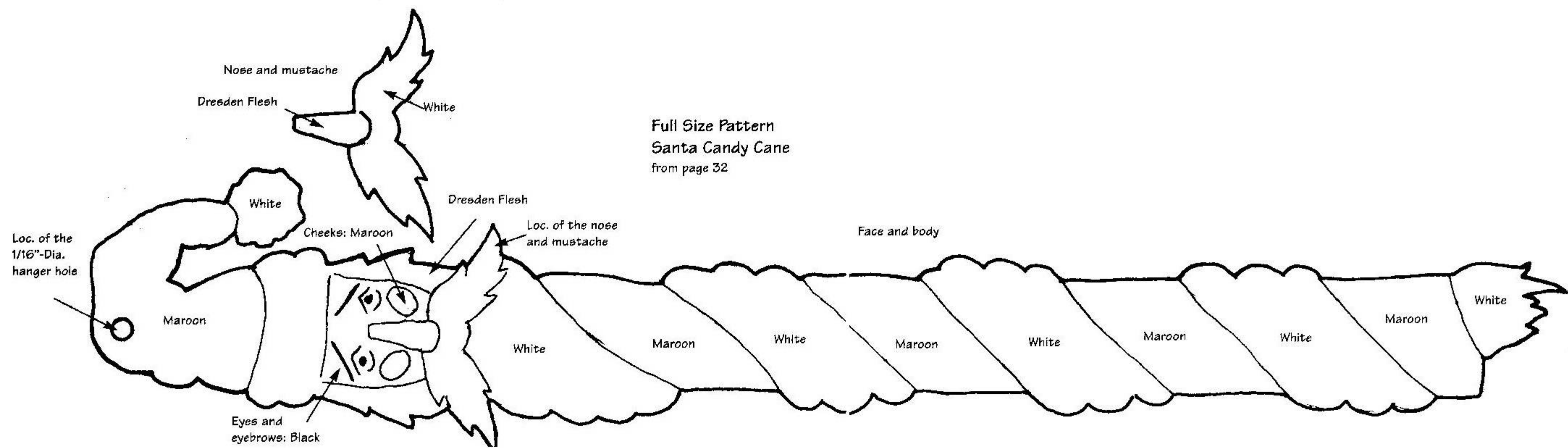
Captured frame pattern



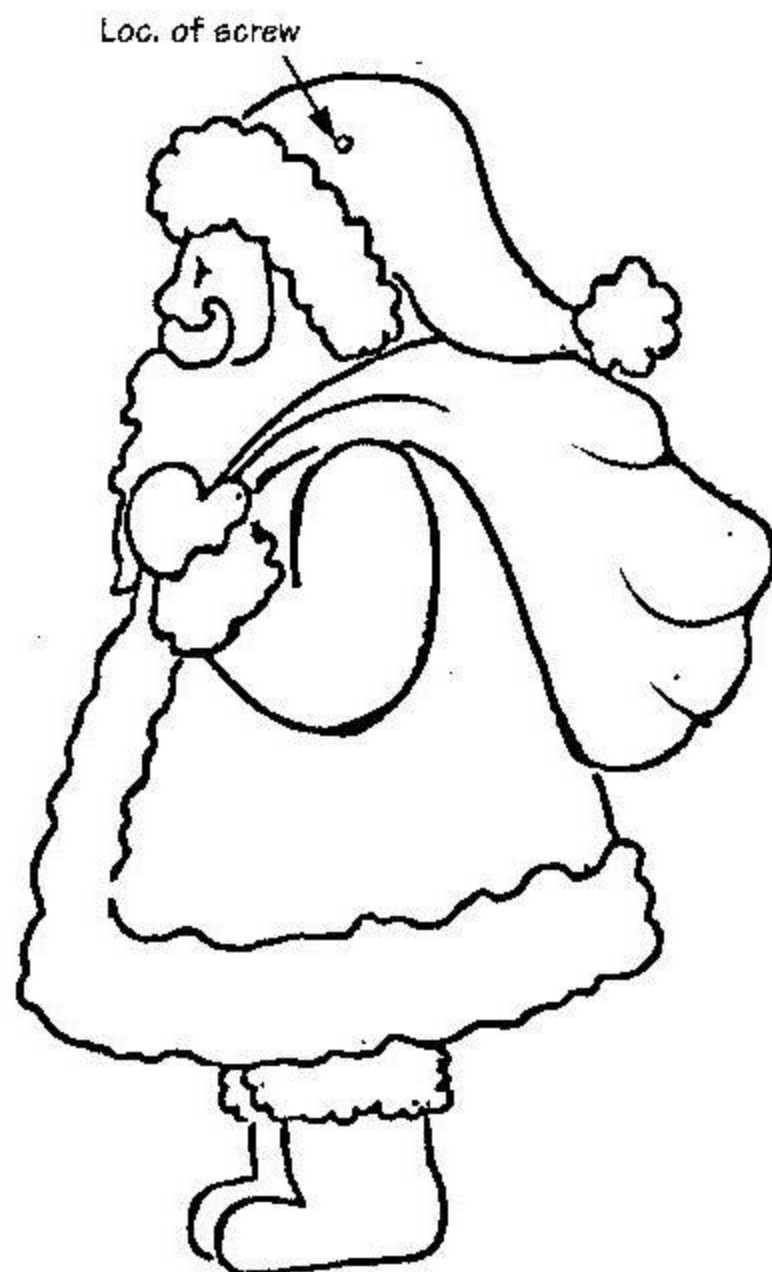
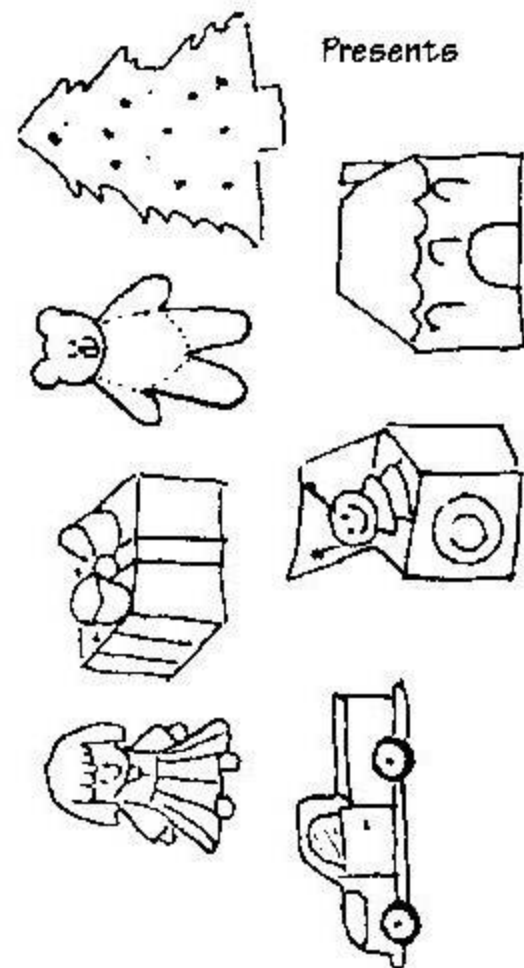


Full Size Patterns
Rudolph the Red Nosed Paddle
from page 20

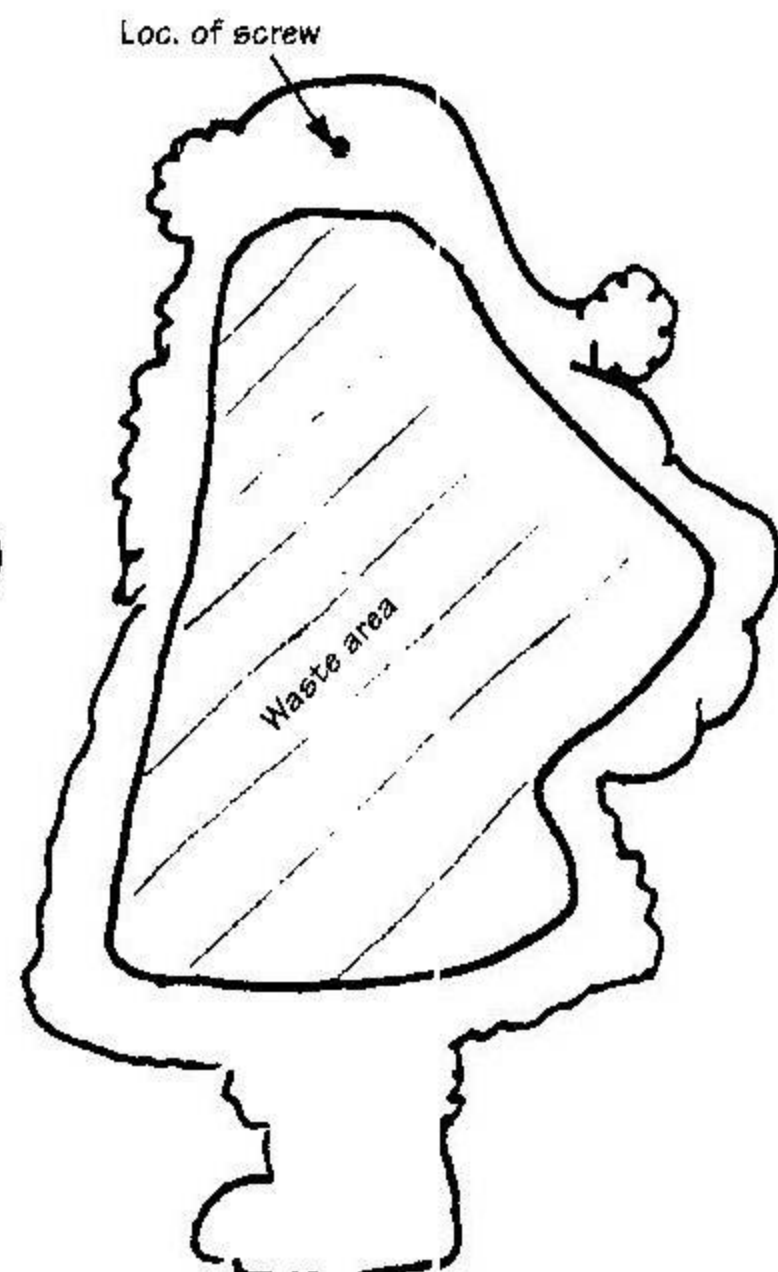




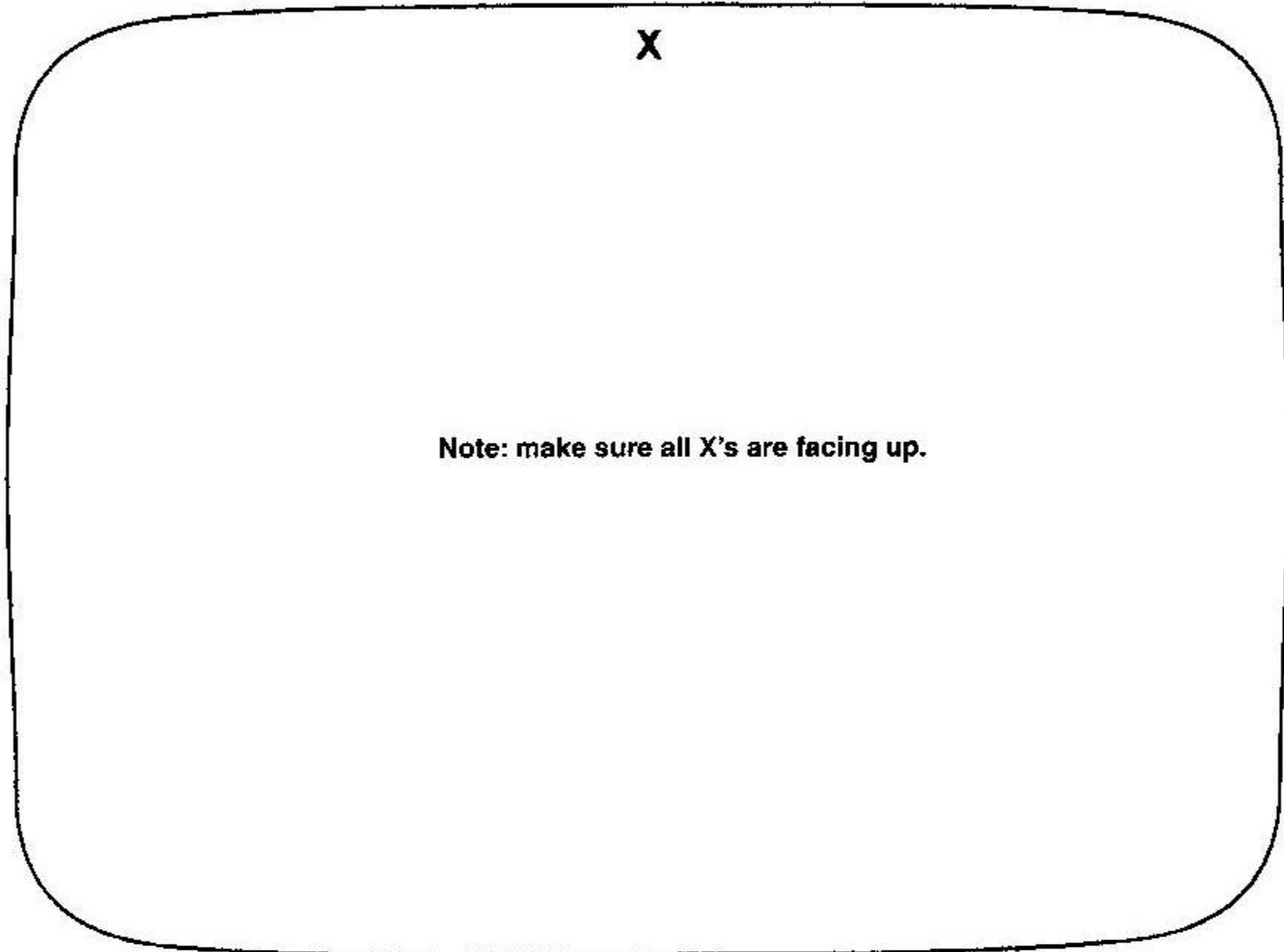
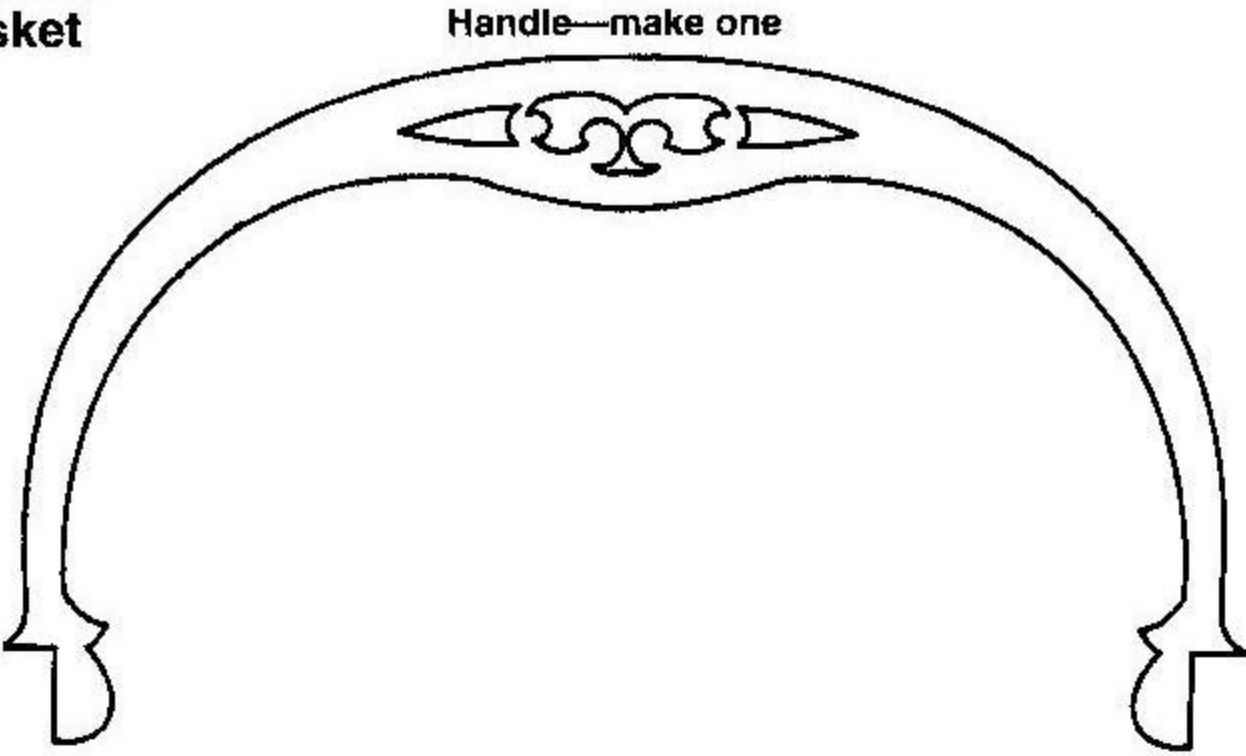
Full Size Patterns
Santa Locket
from page 82



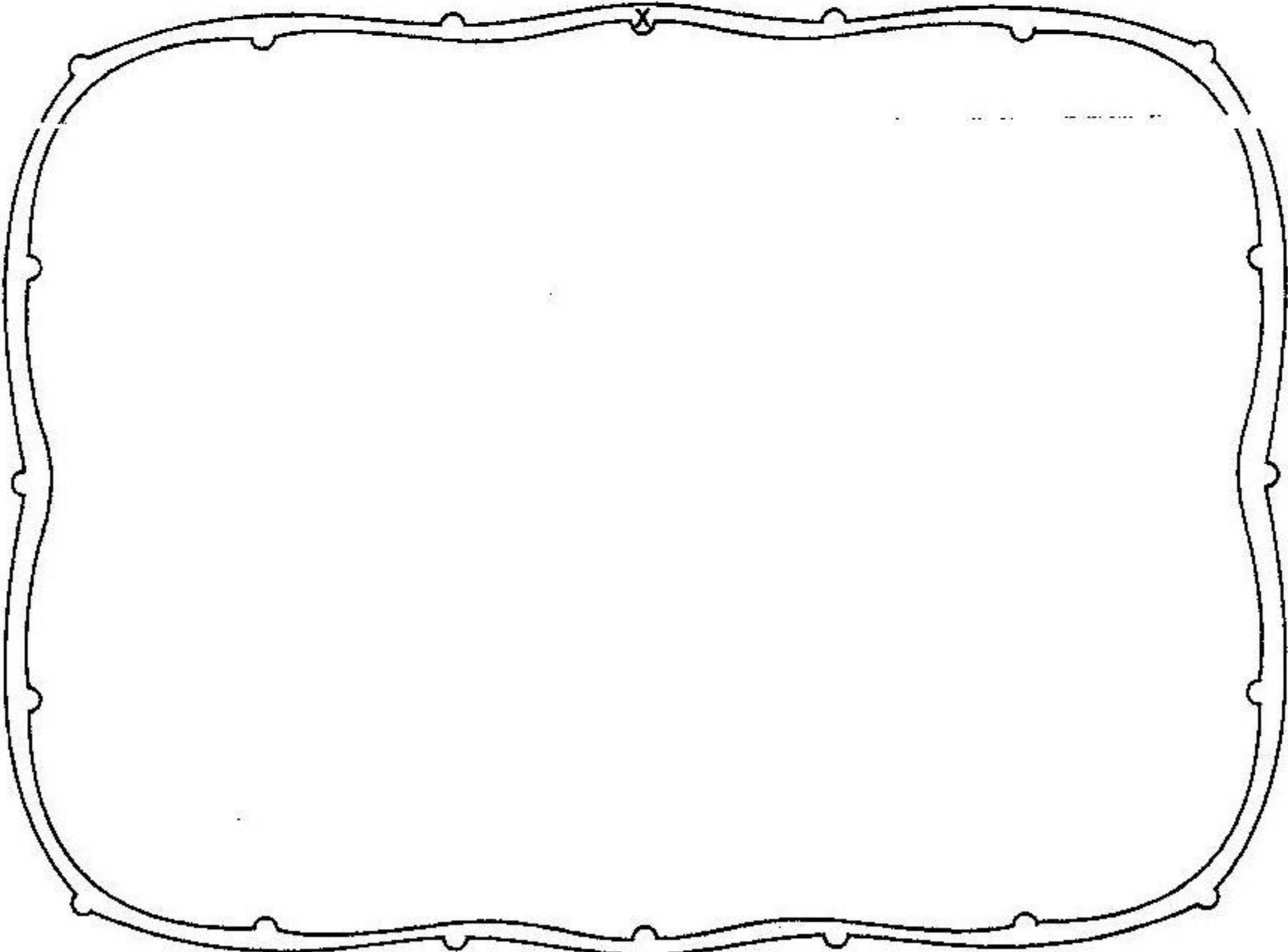
Top and bottom



Center

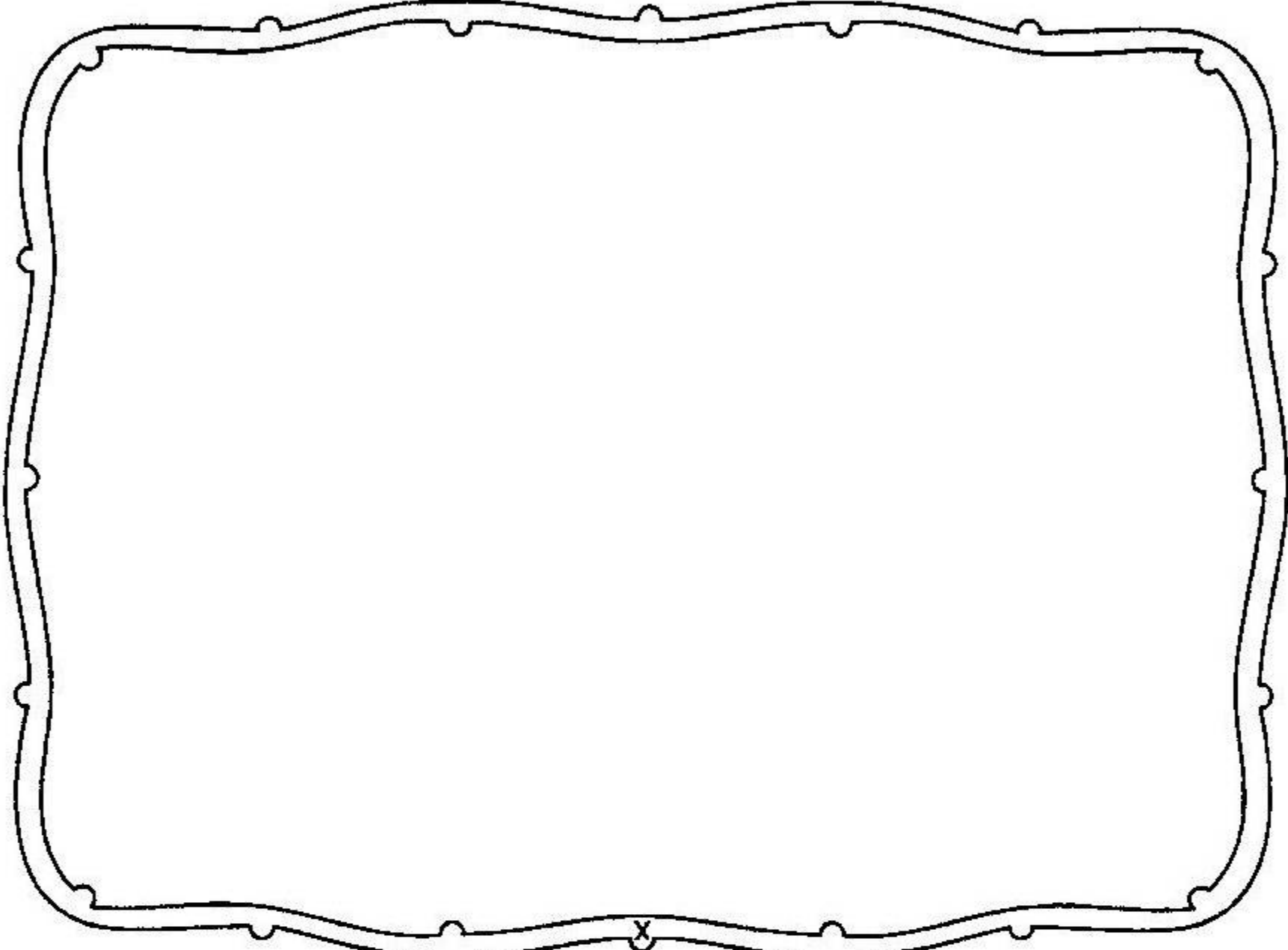


Bottom—make one



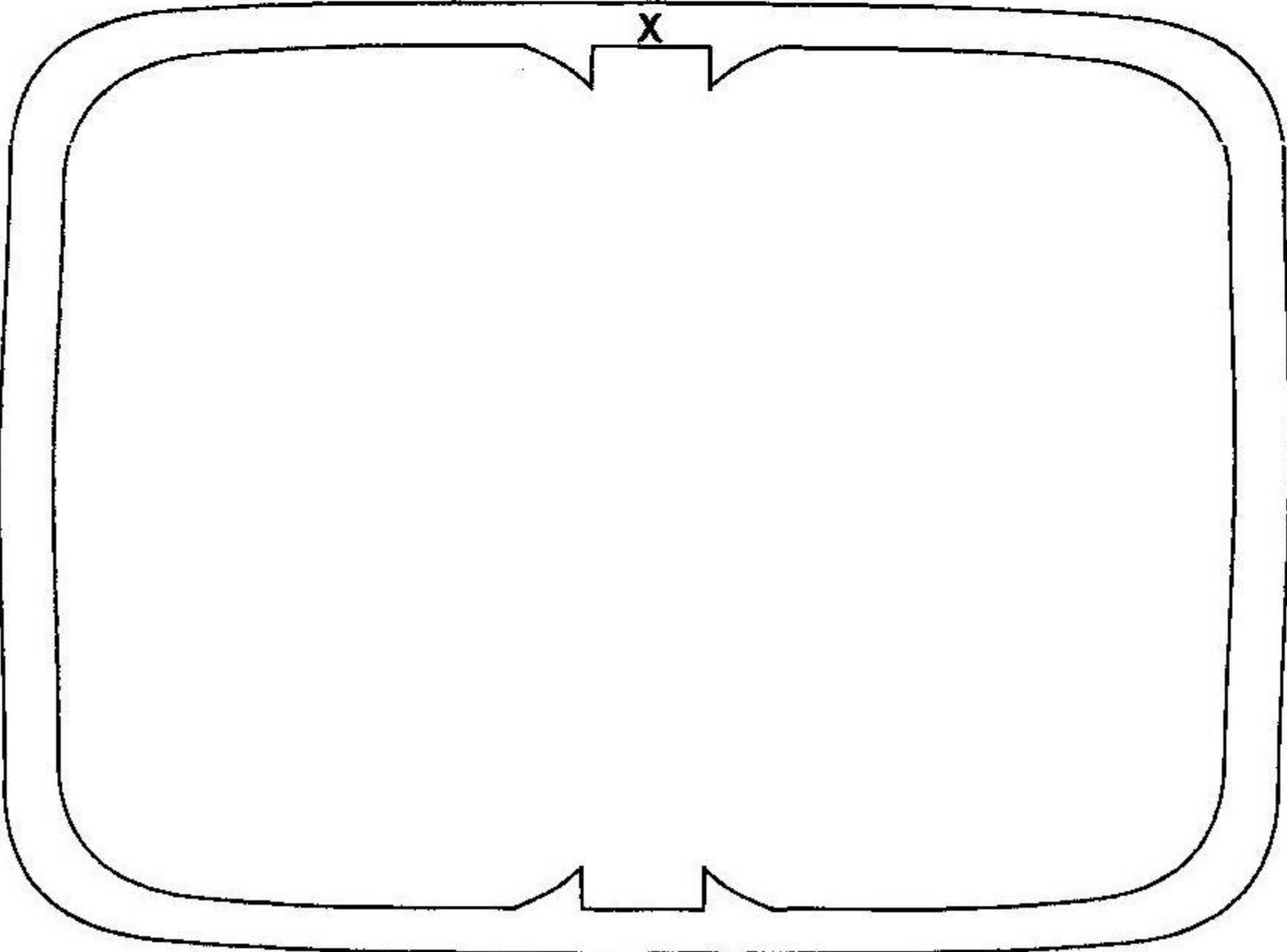
Center (B)—small and medium baskets: make two
Large baskets: make three

Small basket patterns shown. To make the medium basket, enlarge all patterns by 125 percent; for the large basket, enlarge the patterns by 150 percent.



Center (A)—small basket: make one
Medium and large baskets: make two

C3 C4



Top—make one

Full Size Pattern
Thunderbird Silhouette
from page B

Waste area (typ)



Full Size Pattern
 "Up On The Housetop" Mini Clock
 from page 26

