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March 1998

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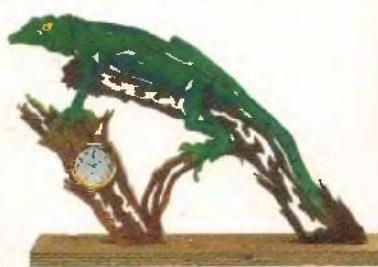
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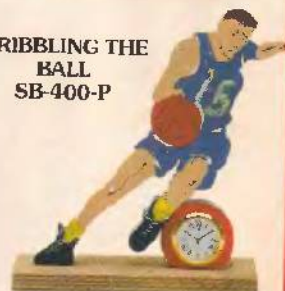
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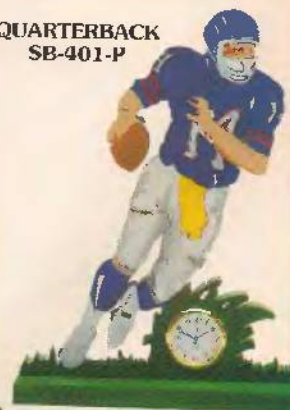
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RUNNING BACK
SB-404-P

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Toucan Segmentation



Arts and Crafts
Style Plant Stand



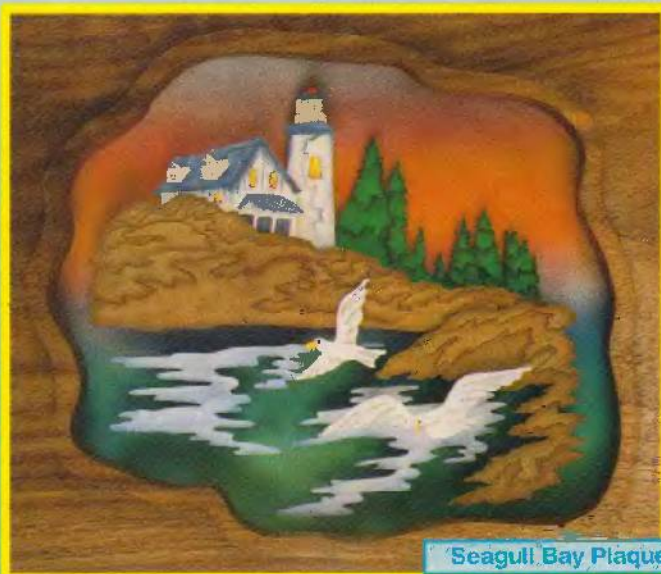
Jake Schmidt,
Antler Carver

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'Seagull Bay Plaque'

CREATIVE WOODWORKS & CRAFTS • March, 1998, No. 53
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A Scroll Saw Summer

by Lawrice Brazel

photos by Andy Chen

For the fourth year in a row, Dale Whisler's Scroll Saw Picnic was a buzzing success. Held in Stevens, Pennsylvania, the picnic featured the latest machines, products, and publications related to scroll sawing. This year, the June event brought out about 700 people from all over North America.

Newest designs

Under a large tent, picnic attendees could stroll through aisles of scroll saw work by sawyers of all skill levels, from beginner to advanced. The picnic allowed scrollers a chance to mingle with top designers such as Dirk and Karen Boelman, John Nelson, Dan and Raymond Wilckens, and Scott Kochendorfer from Scroller Ltd.

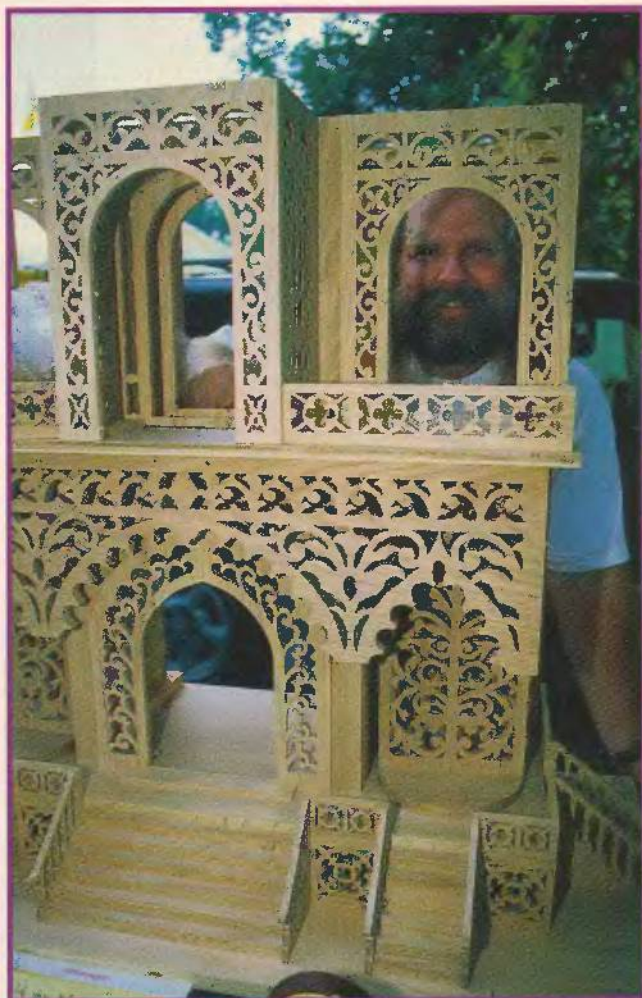
As was the case at last year's picnic, fretwork is still extremely popular. One of the most interesting pieces on display was Dirk and Karen Boelman's fretwork clock tower, each of its pieces sawn by various people from all over the world.



A picnic attendee tries out an Excalibur saw.



Joanne Lockwood tests the new Eclipse saw, as inventor Ernie Mellon looks on.



Dirk Boelman and his giant clock-in-progress.

Also impressive were the designs of Marilyn Carmin of Heartland Creations. Marilyn's cutting features wildlife designs framed by rough, natural edges. Many of Marilyn's designs were displayed throughout the picnic.

Newest saws

The Scroll Saw Picnic offered demonstrations of the newest scroll saws from companies such as Hegner, PS Wood Machines, RBl, and Excalibur.

Ray Seymore demonstrated his 30" Excalibur scroll saw for the second year in a row. "It's a very nice vehicle," Seymore says of the saw. "There are a lot of people interested in the machine because of its ability to do inside cuts."

Right alongside the major saw companies, Ernie Mellon demonstrated his newly invented Eclipse scroll saw. "I invented, designed, and built this saw," Ernie explains. "I brought the saw to the

Marilyn Carmin with her wildlife designs.



Scroll Saw Central designers and teachers: left to right, William and Colette Guimond, John and Joyce Nelson.

Mission-style portraits and lampshades by Don Haws. Most are Haws' original patterns.



Designer Dirk Boelman (left) and Creative Woodworks and Crafts editor George Ahlers.

picnic to see what the experts would think, and I saw a whole lot of interest. That is very encouraging." Ernie's saw features a 1-1/2" stroke and special safety features. "If the blade breaks, the machine stops instantly," says Ernie. "If you fail to tighten the blade, the machine won't start."

Another unique exhibit was a collection of antique, pedal-powered saws. "Most of the saws are Barnes saws," explains Douglas Cunningham, owner of the collection. "The company was around until about 1930, when automation and electricity put them out of business." Displayed next to the shiny new saws, Cunningham's collection reminded scrollers that their passion for scrolling goes back to the last century, and will surely extend into the next century.



A Woodworks Celebration

by Barbara d. Martin

Meanwhile, back at the barn...

About five years ago, Editor George Ahlers first began his stint at *Creative Woodworks and Crafts* as a contributing editor. He used to meet with now Editorial Director Robert Becker in George's workshop/garage. One story they both like to recall goes something like this. One evening, sitting in the garage discussing their ideas about the direction of the magazine, they had a vision. A meeting of the minds would take place with all of *Creative Woodworks and Crafts*' designers, who are considered to be not only tantamount to the success of the magazine but part of the family as well, along with all of the advertisers who have made much of our success possible. Together. In one place.

Jerry Cohen, dream maker

This year, thanks to Jerry Cohen, Publisher of *Creative Woodworks and Crafts*, that dream came true. On August 19, about sixty of this magazine's favorite people came together for an afternoon of food, entertainment, and conversation. The first ever *Creative Woodworks and Crafts* Barbecue sported a gallery featuring projects from upcoming issues, music by Robert Becker's Miner Street Band, inspiring speeches, amazing card tricks from Roland Perry of AML, and laughter emanating from every corner.

There was Dirk and Karen Boelman from The Art Factory sharing ideas with Marilyn Carmin and Debbie Smith from Heartland Creations. There was Scott Kochendorfer



Associate Editor Barbara d. Martin working the crowd at the first ever *Creative Woodworks and Crafts* Barbecue.



Jerry Cohen, publisher of *Creative Woodworks and Crafts*, thanks the many people who have made this magazine possible.

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If you're interested in seeing more projects by Ray & Dan Wilckens created on their Hawk Ultras...read "*Creative Woodworks & Crafts Magazine*."

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Robert Becker's Miner Street Band was one of the highlights of the day.

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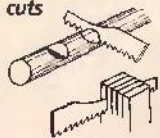
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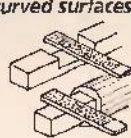
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**Remove material
with rasps**



**Sand flat and
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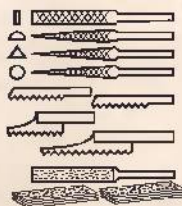
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Chuck Olson and Tom Bloxsom from Olson Saw Co. enjoying lunch at the "Big Red Barn" with Jim Beckerditte and Dale Helmstedter from RBI.



Roland Perry entertaining the crowd, which included Hanns Derke from AMI.



Dan and Raymond Wilckens, Dirk Boelman, and Scott Edgar at George Ahlers' trailer.



The crowd enjoying some musical entertainment.



Editor George Ahlers, Karen and Dirk Boelman, Editorial Director Robert Becker, Darren Cohen, CEO of All American Crafts.

from Scroller trading tips with John and Joyce Nelson. Joanne and Max Lockwood chatting with Hanns Derke from AMI. Jim Beckerditte from RBI and Barbara Peters from PS Wood Machines enjoying the perfect weather. And that's just to name a few.

A perfect day's agenda

The day started out with coffee and bagels for the early arrivals. As the advertisers and designers filtered in, each was given a tour of the "Big Red Barn," the offices of *Creative Woodworks & Crafts*. Some were even treated to an art room tour where they got a few sneak peaks at issues that have not yet gone to press. Others, like Garnett Hall, got a one-on-one Visions AirPainter lesson from George, our resident Wizard. Then it was time for lunch.

The big spread was laid out in a gigantic tent in our parking lot. The bees were minimal and the temperature was a perfect 80+ degrees. People mingled from table to table, saying their hellos and putting faces to the many names they've heard over the years. Lunch was followed with an inspiring speech by Jerry Cohen who thanked everyone for making the past nine years of *Creative Woodworks and Crafts* possible.

After the many thank yous, Robert Becker's Miner Street Band rocked the barn with their original music. Robert is a highly acclaimed guitarist who keeps his day job here at *Creative Woodworks and Crafts* simply because he loves it.

After an hour-long set, it was time to move on. The day-long celebration lasted into the night, as many guests headed over to George and Wendy Ahlers' summer residence—a lakeside trailer about a half hour drive from the office. Scott Edgar from Square One, Dan and Raymond Wilckens along with their families, as well as the Boelman family were just a few who headed out for a fireside woodworks chal.

The *Creative Woodworks and Crafts* family parted that night stuffed, tired, and inspired. And as the weeks passed, another seed was planted, this one even bigger than that garage dream of long ago...a *Creative Woodworks and Crafts* Festival to celebrate our upcoming tenth anniversary that would honor the most important impetus for our success...YOU! Stay tuned for details!

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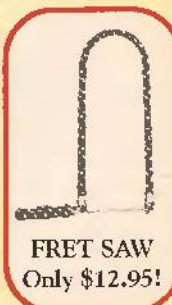


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KITTY ON THE KEYS

designed by Marilyn Carmin



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Wood: wood of choice—3/4" x 9" x 12" (for the upright); 3/4" x 3-1/2" x 14-1/2" (for the base)

Tools: scroll saw; drill with 1/16"-Dia. and No. 58 bits
Temporary-bond spray adhesive

Sandpaper, assorted grits

Wood glue

Small clamps

Finish of choice

1-3/8"-Dia. mini clock insert*

Delta Ceramcoat acrylic paint in Black

Small paintbrush

*Available from Quartz Concepts, 21352 Nordhoff St. Unit 114, Chatsworth, CA 91311; (818) 718-0271.

INSTRUCTIONS

In memory of my grandfather

One of the earliest memories I have of my grandfather is sitting on a bench next to him as he played the piano. His hands would fly across the keys, filling the house with music. Logic says that as time passed, his fingers were not as fast or as accurate, but I never saw that. Although he gave me a love for piano music, I now realize that one of the best gifts I ever received from my grandfather was the gift of his time.

Cut and assemble the clock

Adhere the patterns, found in Full Size Pattern Section No. 1, to the wood with temporary-bond spray adhesive. Drill starter holes for the internal cuts, then cut out the design. Remove the patterns from the wood and sand as needed.

Place a line of glue around the bottom tabs cut into the upright and insert the upright into the holes cut into the base (see the Assembly View Drawing). Clamp the assembly together until the glue has dried thoroughly.

Using the photograph as a guide, paint the front of the music bars and notes Black and allow to dry. Next, apply finish of choice to the entire assembly. When the finish has dried thoroughly, insert the mini clock movement.

Sit your clock atop of your piano or mantle and create some beautiful family memories of your own.

Assembly View Drawing

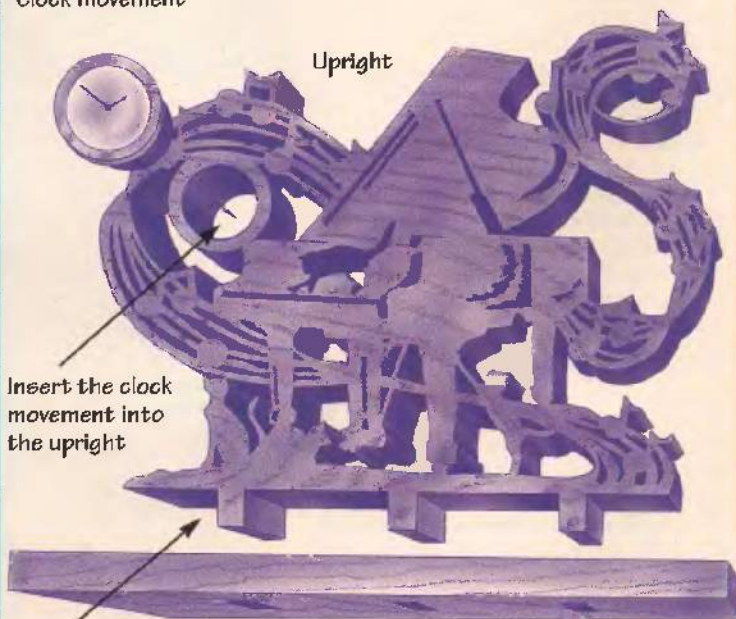
Clock movement

Upright

Insert the clock movement into the upright

Glue and insert the bottom tabs into the holes in the base

Base



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The staff of *Creative Woodworks and Crafts* in a moment of revelry during the barbecue at the Big Red Barn. From left to right: Editorial Director Robert Becker, Associate Editor Barbara d. Martin, Editor George Ahlers, and Managing Art Director Kelly Albertson.

During the last two years, I've had the good fortune of attending a few of the scroll saw picnics that have become so popular lately. These wonderful events bring scroll saw enthusiasts together for a day (or two) of fellowship and fun. The first of these picnics is the one held by Dale Whisler in Stevens, Pennsylvania. The staff of *Creative Woodworks and Crafts* was there, and beginning on page 6 we present a feature article with lots of photos from this annual event.

Along with the feature on Dale's picnic, Associate Editor Barbara d. Martin reports on a barbecue held the day before at our office in Sussex County, New Jersey, to honor the many talented people who have contributed to this magazine's success. Barbara is the newest member of our staff, and in the year she's been here, she has made quite a contribution to the quality of this publication. Her article also has an announcement about the *Creative Woodworks and Crafts* Tenth Anniversary Woodcrafting Festival to be held August 21-23, 1998 to help show our appreciation to the most important members of our publishing family—you!

For me, one of the highlights of the picnics is meeting the many talented crafters in attendance and seeing their creations. Frankly, I'm very impressed with the quality and originality of the work I've seen. So many artisans seem to take a design, either from *Creative Woodworks and Crafts* or one of various other sources, and add a little something of themselves to it—producing items which are unique and beautiful.

What I've observed is that a lot of craftspeople seem to view our Full Size Pattern Section merely as a point of beginning for their own imagination. Many enlarge or reduce patterns to suit their needs, others adapt or customize a design into a project that is entirely their own. It's rewarding to see that so many of the projects presented in *Creative Woodworks and Crafts* are inspiring so many crafters. With all that creativity out there, we can look forward to quite a few new designs and designers in this and upcoming issues.

Until next time, all the best and happy woodcrafting!

GEORGE AHLERS

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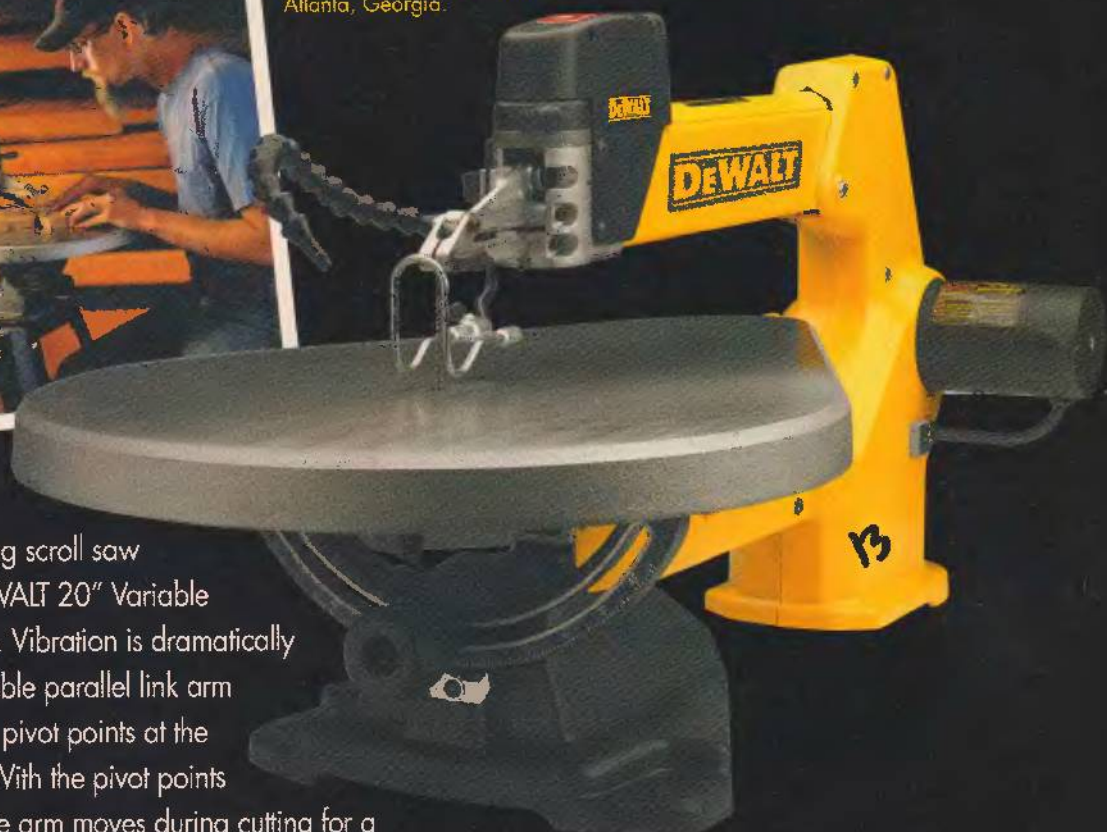
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POP QUIZ!

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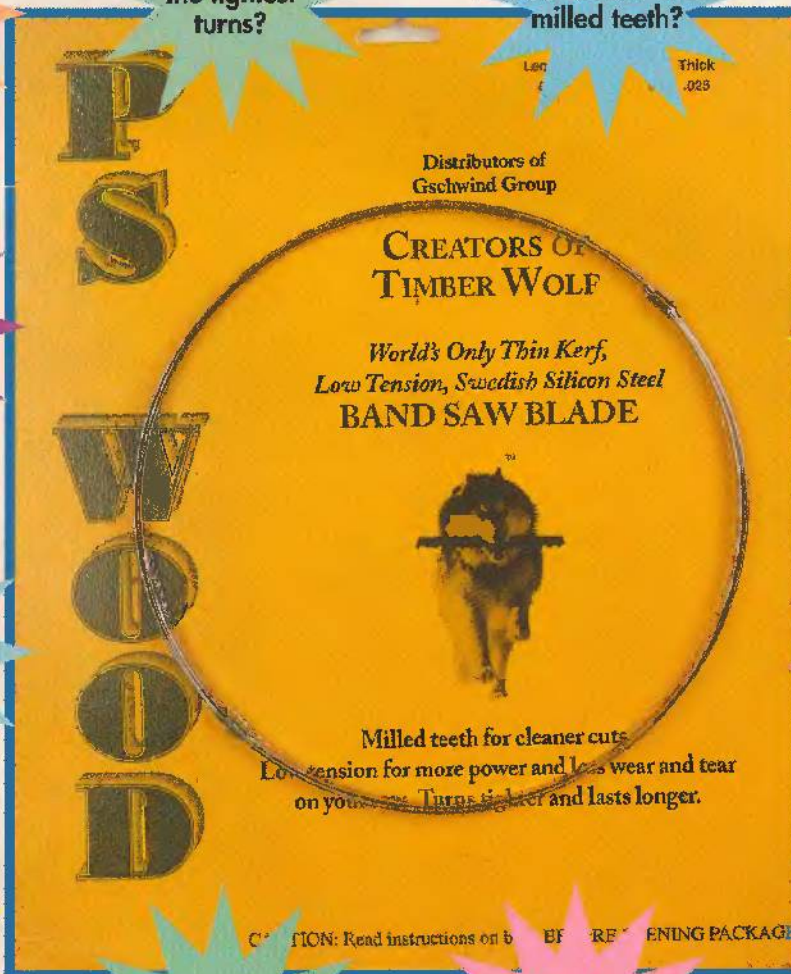
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February 13-15	INDIANAPOLIS	Indiana State Fairgrounds	Indianapolis, IN
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March 13-15	NASHVILLE	Nashville Convention Center	Nashville, TN
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March 27-29	HARRISBURG	Farm Show Complex	Harrisburg, PA
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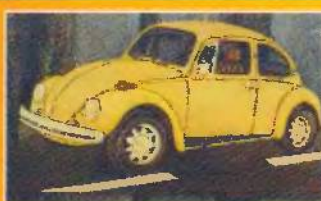
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Northwoods Nightlight

designed by Dirk Boelman

SUPPLIES

Wood: red oak—3/4" x 6-3/4" x 30" (for the case) and 3/4" x 5-3/4" x 11" (for the base); black walnut—3/4" x 6-3/4" x 20" (for the case) and 1/4" x 6-1/2" x 18" (for the overlays); Baltic birch plywood—1/4" x 12" x 12" (for the silhouette, rear panel and inner support block); 3-1/8" length of 1/4"-Dia. doweling

Tools: scroll saw with No. 2/0 and No. 7 or 9 blades; drill with bits including a 13/16"-Dia. and a 1-13/16"-Dia. Forstner bit; stationary belt sander; router with roundover bit; drill with bits; countersink; awl

Temporary-bond spray adhesive

Sandpaper, assorted grits

Glue Buddy wood glue*

C-clamps

1/8" x 6" x 12" sheet of white Plexiglas*

2"-Dia. clock insert*

6' cord with candelabra socket and switch*

4 watt clear bulb*

Four No. 6 x 1" flathead wood screws

Six brass nails

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

Four other designs are also available from The Art Factory for this nightlight: "Nativity", "Cow Jumping Over the Moon," "End of the Trail," and "Sailing Ship." Get all four for just \$12.95 including S&H. And for a limited time, get a FREE 6' cord with candelabra socket, switch, and a 4 watt clear bulb with your pattern purchase! (Free accessory offer good through April 30, 1998.)

INSTRUCTIONS

Make the case

Make five copies of the case pattern, found in Full Size Pattern Section No. 1, and affix with temporary-bond spray adhesive to the 3/4" oak and walnut. Cut out each pattern with a No. 7 or No. 9 blade. After sawing, remove the pattern and touch up each piece with sandpaper. Next, alternate the layers of contrasting woods and glue together. Clamp this assembly for several hours to allow the glue to set up. The pieces are not going to be sawn exactly alike, so the best way to shape and finish off the surface is to use a stationary belt sander. After sanding, round over the sharp edges on the front and back by hand sanding.

Make the base, panels, and backing

Cut the base to the dimensions indicated in the Supplies list. Use a router and roundover bit to round the top edges of the base. Fasten the case to the base with glue and four countersunk No. 6 x 1" flathead wood screws (see the Cutaway View Drawing).

Size the bottom support piece to about 3-1/8" x 7-3/4" and glue the upper support doweling and the bottom support piece in place as shown. Size the

overlays to the dimensions indicated, then slightly round over the edges with sandpaper. Next, cut the front and rear panels, using a No. 2/0 blade for the veining and interior cuts on the wildlife pattern and the appropriate Forstner bits where indicated. For the eyes and the ear on the coyote, drill holes with a very small drill bit and follow the pattern lines as carefully as possible. Sawing out too little wood is better than too much for these tiny areas.

Cut the Plexiglas and assemble the nightlight

Affix the Plexiglas pattern to the top of the protective film that covers the Plexiglas. Saw the Plexiglas pattern with either a No. 7 or No. 9 standard tooth blade and saw at a relatively low speed. **Note:** for helpful hints on sawing Plexiglas, see the Plexiglas sidebar on page 22 of *Creative Woodworks and Crafts*, Feb. '98. After sawing, remove the protective film and the pattern, then dry assemble all of the pieces.

Before final assembly, touch up and sand where necessary. Next, apply the finish of your choice and allow to dry.

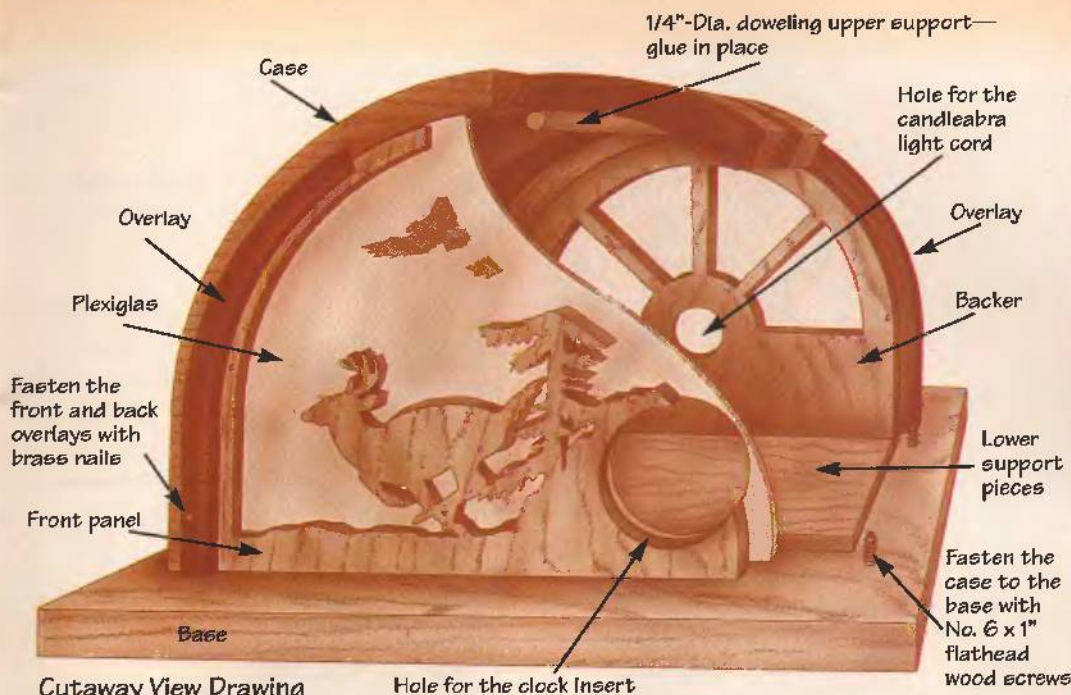
Install the cord with the candelabra socket through the back panel. You will need to flip over the plastic nut that holds the socket in place to get the threads to line up and hold securely. Set the back panel into position inside the case. Position the overlay and carefully mark locations for

the brass nails with an awl. Remove the overlay and pre-drill holes at the marked locations. Next, fasten the overlay with the nails and install the bulb.

Attach the front panel with the Plexiglas backer in the same manner and install the clock insert. To glue the eagle to the Plexiglas, apply a thin coat of Glue Buddy to the back of the eagle and place it in position on the Plexiglas. Allow the glue to set for a few seconds and

then remove. Let both parts dry completely. Reapply a thin coat of glue to the eagle and reposition onto the Plexiglas. Place a weight on top to hold in position and let dry for several hours.

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Arts and Crafts Style Plant Stand

designed by Joseph Herrmann



SUPPLIES

Tools: band saw; table saw; planer; jointer; hand held drill with bits; drill press; miter box saw with a carbide tipped saw blade; random orbit sander; doweling jig; screwdriver; router with a 45° chamfer bit and a slot cutting bit

Chalk

Spring clamps

Sandpaper, assorted grits

8" length of 1/4"-Dia. walnut doweling

Two 3/8"-Dia. x 1-1/2" dowel pins

Two Z-clips

Two 5/8" x No. 10 metal screws

Wood glue

Boiled linseed oil mixture

Paint thinner

Polyurethane varnish

Tack cloth

bottom mortises on all the legs. Next, arrange all of the legs so that the chalk "X"'s are facing up, then transfer the mortise locations to the remaining legs. This insures that all of the joints are in the same place. By laying out the mortises on the outside of the legs, any tear out that couldn't be ripped off when the leg is squared up to the final dimensions would be on the inside and would be covered up by the rail.

It is advisable to leave the legs about 1/4" longer than the finished length. It is easier to make the through mortise that will form the bridle joint (see Fig. 2) if there is a little extra length to play with. The extra stock will be removed later.

Cut the tenons

Next, the four rails are squared up to the required dimensions.

I like to add an additional 1/4" to each end of the bottom rails that will be cut off later. In addition, I make one extra rail to use for test cuts. By making the rails now, you can be sure that they are

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
Oak:			
A	Legs	1-1/8 x 1-1/2 x 26	4
B	Bottom rails	7/8 x 2-1/4 x 13-3/8	2
C	Top rails	7/8 x 1-1/2 x 14-3/8	2
D	Bottom shelf	7/8 x 6-Dia.	1
E	Top shelf	7/8 x 15-1/2-Dia.	1

INSTRUCTIONS

Make the legs

Begin the construction process by squaring up the legs to the required dimensions. Because holes bored all the way through a piece of wood tend to tear as the bit exits the hole, I added an extra 1/2" to the width of the stock for insurance against this happening. The extra stock will be ripped off after the mortises are drilled.

After the stock is squared, mark the inside edge and number the legs from one to four. This allows you to reposition the legs as needed during construction without having to make those decisions over again each time.

Mark the outside of the leg with a chalk "X" to denote the approximate location of the mortise. This prevents laying out the mortise on the wrong surface or on the wrong end.

Standard practice generally dictates that the female part of the mortise and tenon joint be made first (see Fig. 1). It is much easier to cut the male portion to fit the recess rather than the reverse. Therefore, begin the process by laying out the location of the mortises on one of the legs. Lay out both the top and



Bottom view of the table, showing the bridle and lap joints as well as one of the z-clips which secures the top

the same thickness and width as your required pieces.

The rails measure nine inches from shoulder to shoulder of the tenon (see the patterns found in Full Size Pattern Section No. 2). Begin the layout by finding the center of the length of one rail. Next, divide the shoulder-to-shoulder measurement by two and put half of the dimension on each side of the center line. By starting with a center line and measuring outward, you'll avoid ending up with one short tenon. Transfer this measurement to the test rail piece with a combination square.

Set up your table saw with a dado head cutter to shape the tenons. **Hint:** make sure that the setup is accurate before you cut the actual project part. Fine tuning the cut now will save a lot of aggravation later!

The actual width of the tenon will be $7/16"$. Subtracting this dimension from $7/8"$ and dividing by two will tell you how high the dado head must be set above the table to make the tenon, in this case, $7/32"$. Next, mark this dimension on the edge of a sacrificial board that you'll attach to the fence.

Using the miter gauge as a guide, make the necessary cuts to form the tenon on both sides of the test rail. The tenon fit should be snug, but not so tight that you have to beat the joint together. To do so would produce a glue-starved joint that will eventually fail. Make any necessary adjustments to either the cutter head height or fence position to produce a good secure joint. When you are satisfied, make the cuts to form the tenons on the bottom rails (see Fig. 3).

The mating piece of the bridle joint for the top rails should now be cut. The cutter head height should be the same. The only difference is that the tenon is cut away from the end of the rail. The extra stock will eventually be shaped to form a decorative scroll.

It is important that the 9" shoulder-to-shoulder dimension be maintained on the top rail as well (see the pattern found in Full Size Pattern Section No. 2). In addition, the length of the tenon must match the width of the leg. For this reason, accurate layout is essential.

Make the lap joints

Once all of the tenons have been cut, the legs and rails can be sanded. Care must be exercised so that you do not round over these parts and thus affect the fit. I prefer to sand prior to making the decorative arches and before cutting the half lap joint that allows the two rails to cross in the center. Sanding removes stock. If the half lap joints are cut first and then sanded, a sloppy, ill-fitting joint can result.

Lay out the arches first, but do not cut them just yet. By laying out the arches now, you know what the finished piece will look like and you won't make the notches too deep (see Fig. 4).

Cut the notches in the upper rails first. I used a band saw to accomplish this because the dado head won't reach all the way to the bottom on the lower rail. If the top surfaces of the two rails are flush when they are mated, you can cut and sand the arches. If they aren't, you might have to cut the joints deeper or shim them out so that they fit flush.



Fig. 1. Carefully mark the location for the mortises, then cut them as shown. The "X" denotes the inside edge of the leg.

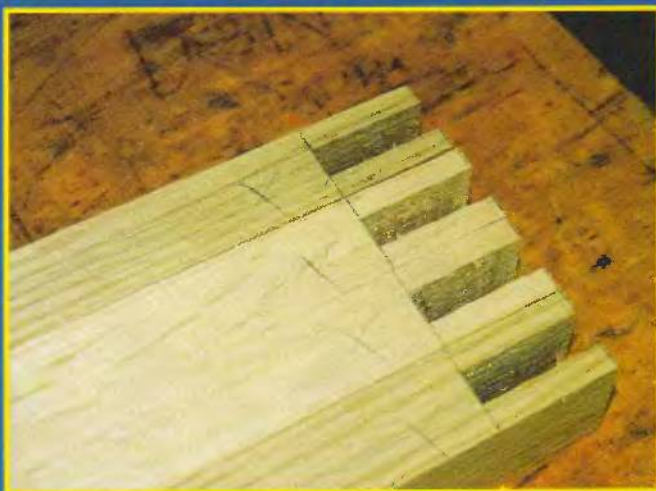


Fig. 2. The top mortises are laid out at the same time so that they line up with those that are on the bottom. The ends of the legs were cut longer than necessary, the mortises were cut, and then excess length was removed. This left the open mortise that formed the female portion of the bridle joint.



Fig. 3. Making the cheek cuts on the tenon.

Make the leg assembly

Prior to beginning the assembly process, use a doweling jig to drill the 3/8"-Dia. hole in the upper rail of both sets. This dowel pin serves two purposes: first, it joins the two rails together; second, it provides a locating pin that serves to align the two discs that form the top and bottom shelves (see **Fig. 5**). Once the table is assembled, the hole will be drilled to its finished depth. Starting the hole now will insure a straight hole later on when the table is assembled.

Before assembly, one final operation must be performed on the bottom rails. The tenons were left approximately 1/4" longer than needed. This extra length must now be trimmed off.

Insert the tenons into their respective mortises and mark the overall length on the outside end of the tenon. Add 1/4" to this length and cut the tenon off using a miter box saw with a carbide tipped saw blade. A carbide tipped blade works well for this operation because it produces a finished cut on the end grain that requires little, if any sanding (see **Fig. 6**).

Next, cut a 45 degree x 1/8" decorative chamfer all the way around the tenon ends using the miter saw.

Begin the assembly process by applying glue to the tenons and to the mortises of the set of legs that contain the lower rails. Clamp the assembly together, making sure everything is square, and allow the glue to set for about an hour.

No matter how careful you are or what you do, if you pin your joints together, the pins will show. Making them a part of the design by using wood of a contrasting color, such as walnut (see **Fig. 7**), will really let them stand out.

Once the pins are dry, sand them off flush—the random orbit sander works well here.

Make the shelves

While waiting for the leg assemblies to cure, glue up stock for the top shelf. This piece measures 7/8" x 15-1/2"-Dia. Large tops tend to warp easily, so I used six pieces of wood to form mine. When the glue has cured, scrape off any hardened glue and plane the top and bottom shelf down to the finished thickness.

The circular shelves could be cut freehand, but it is both easier and more accurate to use a circle cutting jig on a band saw. Bore a 3/8"-Dia. hole 1/2" deep in the center of the underside of each shelf (these can be used as the locating holes on many circle cutting jigs). Cut the shelves to the proper dimensions (see **Fig. 8**) and sand the edges smooth. Again, the random orbit sander is just the ticket for this task. Sand the top and bottom surfaces as well.

Next, use a router to make a 45 degree x 1/4" chamfer around the top surfaces of each shelf.

The 3/8"-Dia. hole drilled in the underside of the shelves is now used to center the shelves on the stand. With a 3/8"-Dia. bit in a hand drill, deepen the hole in the rails so that it enters the bottom rail by about 1/4". Be sure that the dowel pin which will be glued into this hole enters the bottom rail as it will also serve to join the two rails together at the half lap joint.

A standard dowel pin is approximately 1-1/2" in length, too long for the pin needed for this project. Insert the pin into the joint and mark the top edge. Add the depth of the hole in the shelf, less 1/8"—this will be just the right length for the pin.

Glue the pin into the bottom rail and apply glue to the



Fig. 4. Locating where the bottom of the mating half lap joint will be.



Fig. 5. Boring the locating pin hole in the top half of each set of rails. This hole will be deepened later on, after the stand is glued together.



Fig. 6. The lower rail. Decorative chamfers have been cut on the ends of the exposed tenons.

part that sticks up. Position the bottom shelf over this pin and align the grain with the stand. This pin is all that is necessary for the bottom shelf.

The top shelf is a different matter, however. If you could be absolutely sure that no one would pick up the stand by the top, the pin would be enough to hold the shelf in place. However, as you're better safe than sorry, reinforcing the top with two z-clips is recommended.

Position the top shelf so that the grain runs parallel to the grain on the bottom shelf and mark the two rails that run parallel with the grain. Use a slot cutting bit in your router to cut two grooves about 1/4"-deep by 1"-long. These will house the z-clips which in turn are held in place by two 5/8" x No. 10 pan head sheet metal screws (see the inset photograph on page 20).

After the glue on the dowel pins is dry, finish the stand with one coat of boiled linseed oil mixed 2 to 1 with paint thinner. Follow with two coats of a polyurethane varnish, sanded down between coats with 320 grit sandpaper.

Your Arts and Crafts Style Plant Stand is now ready to artfully grace your home!



Fig. 7. The hole bored for the pin that reinforces the tenons (upper bridle joint shown). I located these holes by using a square to draw in the bottom of each tenon and then connected the corners of the square that was formed. The 1/4"-Dia. hole was bored in the center approximately 15/16"-deep.



Fig. 8. Cutting out the top on the band saw using a circle cutting jig.

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TROPICAL FISH INTARSIA

Designed by Robert J. Hlavacek, Sr.



INSTRUCTIONS

Nice and easy

Although the purist may not consider this to be intarsia, it is a simplified way for beginners to get a feel for contouring pieces to easily create a finished project. It doesn't always have to be complicated to be nice.

I call this "Cut 'n Carve" because the entire project is scroll sawn out of one piece of wood. The fins are then resawn with a band saw to attain the proper thickness. If you don't have a band saw to resaw the fins, you can cut them out of 1/4" to 3/8"-thick stock and fit them to the body. Then just carve and contour all of the pieces.

This project was painted using the Visions AirPainter. This was my first experience using this equipment and I had a lot of fun with it. The kit even comes with a helpful instructional video explaining how easy the AirPainter is to use.

Cut and contour

Glue the pattern to the wood with temporary-bond spray adhesive. Drill a 1/2"-Dia. hole approximately 1/8" deep to accept the 12mm glass eye (see Fig. 1). Since glass eyes can vary slightly in thickness, drill a hole in scrap wood to determine the proper depth.

Cut out the fish, leaving the body intact until the edges have been routed. Mark the location of all fins on the edges of the body for reference (see Fig. 2). With a 3/8"-Dia. roundover bit, rout the edges in two passes to prevent chipping. Next, cut the body apart.

Resaw the fins and tail, approximately in half, on a band saw (see Fig. 3). To safely do this, place a few dabs of hot glue on the front side of the fin and attach it to a short length of 2 x 4 stock. Make sure the wood being resawn makes contact with the saw table.

Use masking tape on the back side and edges of the body to hold the pieces together. Next, sand and contour the assembly with a quarter-sheet finish sander, as shown

SUPPLIES

Wood: wood of choice—3/4" x 6-3/4" x 11-3/4" (light colored, easy to cut wood such as aspen, basswood, cottonwood, pine or poplar sapwood are recommended), and six pieces 1/4" x 1/4" x 6" (optional); plywood—1/4" x 6-1/2" x 11"

Tools: scroll saw with No. 3 double tooth blades; drill press with 1/2"-Dia. brad point bit; router with 3/8"-Dia. roundover bit; band saw; hot glue gun and glue sticks; sanding drums with 100 grit sleeves; 100 grit flutter wheel; quarter-sheet finish sander

Temporary-bond spray adhesive

Masking tape

Sandpaper, assorted grits

5-minute epoxy

Carpenter's glue

One 12mm No. B1B glass fish eye in Flint, without wire*

Six X-acto knife blades (optional)

Testors Visions AirPainting System and paints: Black; Lemon Yellow; White*

Translatex II acrylic paints in Gold Glimmer and Pearl White (optional)**

Small paintbrush

Delta Gleams acrylic paint in 14K Gold

Wax paper

Sawtooth hanger

Krylon No. 1301 Crystal Clear finish

* The Testors Visions AirPainting system is available from Scroller Ltd., 9033 S. Nashville, Oak Lawn, IL 60453, (800) 843-3320. Refill paints available from Alpine Import, 1-800-654-6114 (ext. 321).

**Available from Van Dyke's, P.O. Box 278, Woonsocket, SD 57385, (800) 843-3320.

in Fig. 4. Sand the lower half of the body around the head area so that the gill cover appears to be raised, referring to Drawing No. 1. Do not oversand the edges where the fins join the body, as gaps will then develop between the pieces.

Use sanding drums to taper and thin the edges of all fins on both the front and back sides, as shown in Drawing No. 1 and Fig. 10. Next, smooth and contour all of the pieces with a flutter wheel, as shown in Fig. 5. (See page 21 of the Aug. '97 issue of *Creative Woodworks and Crafts* for more flutter wheel information).

Having a painting Vision

To make an easy task of spray painting the

pieces, cut slots in the ends of six 1/4" x 1/4" x 6" pieces of wood. Epoxy an X-acto blade in each slot. Next, stick a blade into the back of each piece to be painted to get a good handle on it. A 12" or longer piece of 4 x 4 stock with holes drilled in it makes a good drying stand (see Fig. 6).

Before you begin to paint, apply masking tape to all glue joint edges so that you don't get any paint on them, thus insuring a good bond. Don't forget to mask off the portion of the body and pectoral fin where they will be glued together as well.

Spray a coat of White on all pieces. If necessary, add a second coat, sanding lightly with 320 grit sandpaper between coats. When dry, shake the Pearl White thoroughly, thin slightly with distilled water, then spray on two coats.

Spray the edges of the fins and the upper half of the body with Lemon Yellow, as shown in Fig. 7. Refer to the project photo for suggested color shading.

Next, lightly shade the edges of the fins, except for the pelvic fins, the gill cover, and the back of the fish with Black (see Fig. 8). When dry, shake

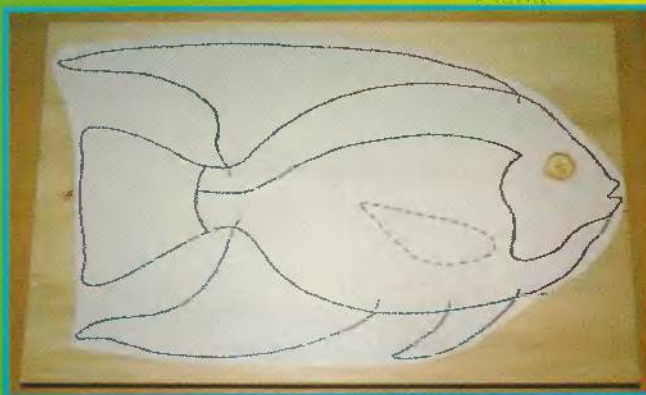


Fig. 1. After drilling a test hole in scrap wood, drill the hole to accept the glass eye.



Fig. 2. Cut the outer parts, then rout the body edges.

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Fig. 3. When resawing the fins and tail, make sure the wood makes contact with the saw table.



Fig. 4. Sanding will create a smooth finished project; oversanding will create gaps between the pieces.



Fig. 5. A flutter wheel will make quick work of smoothing each piece.



Fig. 6. Cover the edges to be glued with masking tape, then basecoat the pieces. Attaching an X-acto knife blade to a slotted wood piece for a handle will make spraying the pieces simple.



Fig. 7. Shade the edges with Lemon Yellow.



Fig. 8. Lightly shade with Black.

the Gold Glimmer thoroughly, thin slightly with distilled water, then spray a coat on all pieces except for the lower half of the body. Carefully brush the eye hole with 14K Gold.

Remove the masking tape from the edges of the body and the fins. Place a piece of wax paper on a flat surface and edge glue the pieces with 5-minute epoxy. **Note:** the pectoral fin is not glued to the side of the body until the final finish is applied and dry (see Fig. 9).

Place the fish on the piece of plywood and trace its outline. Cut the plywood approximately 1/8" within the line and beveled toward the back side 15 degrees.

Glue the plywood to the back of the fish with carpenter's glue (see Fig. 10). Next, attach the sawtooth hanger to the back.

Spray several coats of clear finish on the fish and pectoral fin to give them a shiny, wet look. Remove the masking tape from the back of the pectoral fin and the body. Use 5-minute epoxy to glue the fin in place, as well as the glass eye. **Note:** the pupil of a fish eye is not round. When gluing it in place, position the narrow portion toward the front of the fish.

Your simple, yet exotic Tropical Fish is now ready for hanging!

Drawing No. 1—Contouring Details.

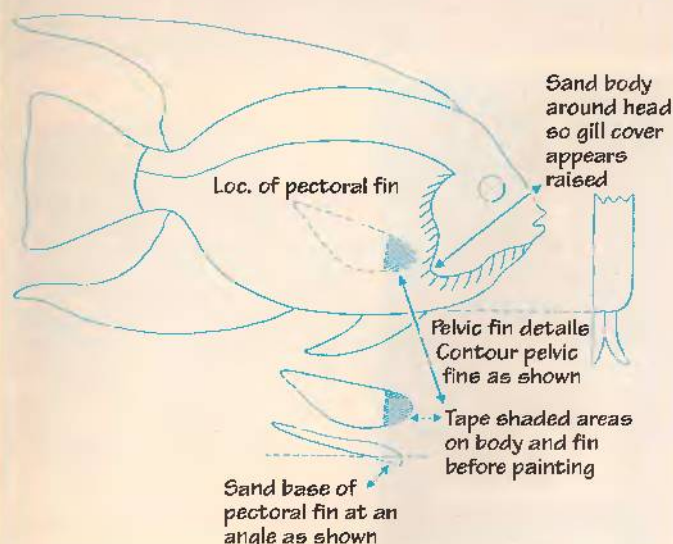


Fig. 9. Do not add the pectoral fin until after the final finish is applied.



Fig. 10. Edge view showing the plywood back and the fin contours.

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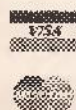
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Reader's Gallery



Allen and JoAnn Martinson of Sturgis, SD created this 4-4-0 train reproduction from GPH Enterprises plans. These trains were used in the 1890's to haul supplies to gold mines in Lead and Deadwood, South Dakota.

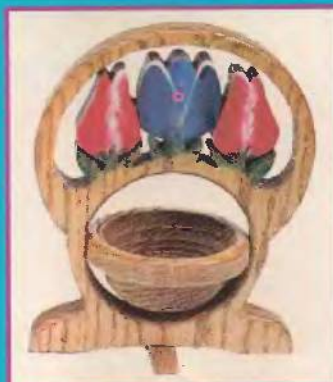


Rudy Arauz from Hemet, CA built The Grand Tower Clock from a Wildwood Designs pattern. The project took him three months to complete and according to Rudy, all that was needed (besides a lot of wood and glue) was "plenty of patience!"

Stuart Ellsworth of Mt. Home, AR combined three different Scroller Ltd. patterns to make this clock. It was painted by his wife, Betty.



Richard Kerr from Maywood, NJ made this Collapsible Tulips Basket from a pattern by The Berry Basket. The pattern and painting instructions were featured in the June 1997 issue of Creative Woodworks and Crafts.



Raymond F. Otto of Las Vegas, NV built this Wildwood Designs Dome Clock by increasing the pattern to 6', wiring it so that on the half hour the doors open and the Royal Daulton figurines come out, incorporating lighted, leaded stained glass to the windows, and adding the stereo sound of a Strauss Waltz.



"I found the pattern for this fretwork project, 'The Christmas Pyramid,' in Germany," wrote Erick Lenk of Norco, CA. "When the candles are lit, the rising heat forces the propeller to rotate, creating a dynamic, fascinating, and unique piece of fret art." We agree!

Ben Cousyn of Lake Havasu City, AZ wrote us about his love for scroll sawing—a talent he never knew he had until recently—and to show us this Judy Gale Roberts design he created.



...send us a clear photo of the project you're proudest of and you could be in the next Reader's Gallery! We'll publish as many photos every issue as space permits. Sorry, photos cannot be returned. Send to: Reader's Gallery, Creative Woodworks and Crafts, 243 Newton-Sparta Road, Newton, NJ 07860.

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Seagull Bay Plaque

*designed by Scroller Ltd.
painted by Sheila Bergner
background painted by the Wizard*



INSTRUCTIONS

Make the captured frame

Saw the 3/4"-thick stock to the dimensions indicated in the Supplies list. With the Roman ogee bit, rout a decorative profile around the outside edge of the plaque, if desired. Transfer the frame pattern from Full Size Pattern Section No. 1 and drill 1/16" pilot holes where indicated. Next, 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 cutting in a counterclockwise 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 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 pattern pieces, also found in Full Size Pattern Section No. 1, and cut them to shape using a No. 2/0 blade and cutting in a clockwise direction.

Next, cut out the spacers and size the backer board. Stack and glue the spacers to the appropriate pieces as indicated in the Full Size Patterns.

PAINTING INSTRUCTIONS

Paint the pattern pieces

You can use the AirPainter to easily basecoat the pattern pieces—this will save you time and could prevent you from breaking the fragile pieces. Use three parts water to one part paint. If you do not have an AirPainter, basecoat the pieces using the 3/4" wash brush.

For the land pieces (Nos. 1 and 2), basecoat each

SUPPLIES

Wood: *Baltic birch plywood*—1/8" x 8-1/2" x 14" (for the pieces and spacers) and 1/8" x 10" x 12" (for the backer board); *wood of choice*—3/4" x 11-1/4" x 13" (for the captured frame)

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

Wood glue

Small wood screws

Sawtooth hanger

Finish of choice

Testors Visions AirPainting system and paints: *Opaques*—Royal Blue; Holiday Green; Holiday Red; *Tints*—Lemon Yellow

Delta Ceramcoat acrylic paints: Antique White; Black; Black Cherry; Chambray Blue; Crocus Yellow; Dark Goldenrod; Magnolia White; Naphthol Red Light; Nightfall Blue; Pine Green; Quaker Grey; Spice Brown; Spring Green; Territorial Beige; Williamsburg Blue

Delta Color Float

Loew-Cornell paintbrushes: American Painter series No. 2 liner (series 4350); No. 5 round (series 4000); 3/8" angular shader (series 4400); 3/4" wash (series 4550); La Corneille series 1/4" deerfoot stippler (series 410)

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

For paint refills for the AirPainting system, call Alpine Imports, 1-800-654-6114 (ext. 321).

piece in Territorial Beige. With color float treated water and the 3/8" angular shader, float shade around the edges and veining lines with Spice Brown. Randomly stipple Spice Brown lightly on each piece to add texture with the 1/4" deerfoot stippler.

The water pieces (Nos. 3 and 4) and basecoat with Chambray Blue and float shade around the edges and through the center of each piece with Williamsburg Blue.

The seagulls (Nos. 5 and 6) are basecoated with Magnolia White. Float shade below the veining on each wing with Quaker Grey. Beaks are

Crocus Yellow, float shaded with Dark Goldenrod and the No. 2 liner. Again with the No. 2 liner and Black, dot each eye.

The lighthouse (No. 7) and house (No. 9) are basecoated Antique White. The roofs are Williamsburg Blue. Float shade around the edges of the roofs with Nightfall Blue, as well as around the veining lines of both the lighthouse and house. Paint the bottom house windows Nightfall Blue. Basecoat the remaining windows Crocus Yellow, then float shade these windows with Dark Goldenrod around the left and

bottom of each window. Basecoat the very top of the lighthouse Naphthol Red Light, then float shade with Black Cherry.

For the pine trees (No. 8), basecoat each piece with Spring Green, then float shade around the edges and veining lines with Pine Green.

Allow all pieces to dry, then assemble the plaque as shown in **Figs. 1 through 5**. Attach a sawtooth hanger to the back and hang your Seagull Bay Plaque with peacock pride!



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Seagull Bay Plaque Assembly

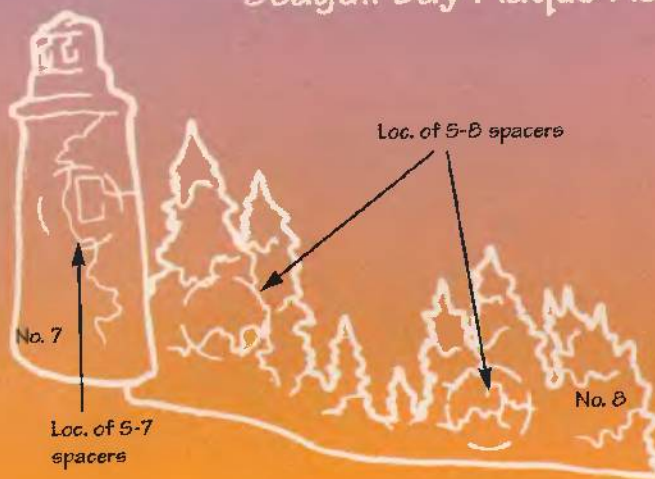


Fig. 1. Attach the light house (No. 7) and pine trees (No. 8) to the backer.



Fig. 2. Glue the house (No. 9) to the backer.

Fig. 3. Affix the land piece (No. 1).

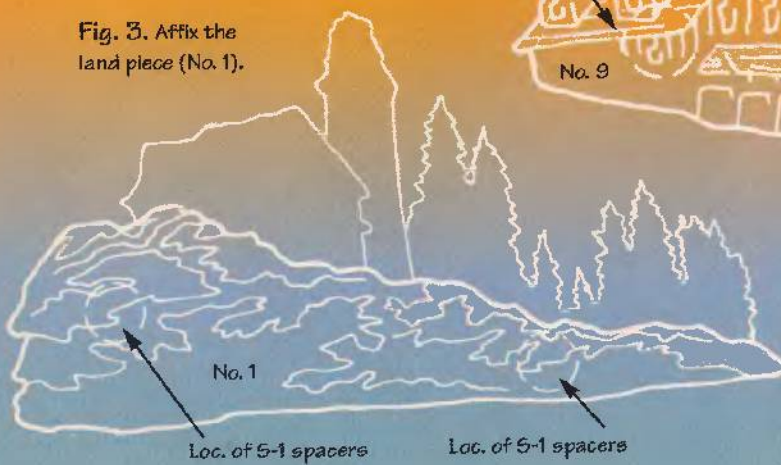


Fig. 5. Glue the seagulls (Nos. 5 and 6) in place. Glue the seagull directly to the land piece (No. 1).

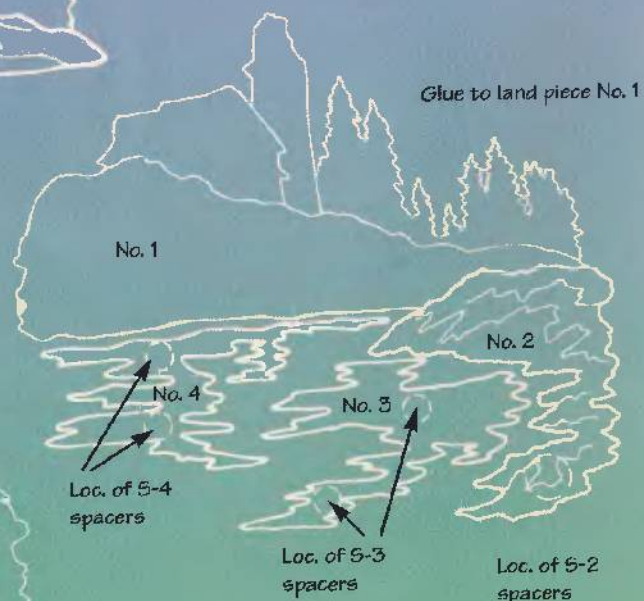
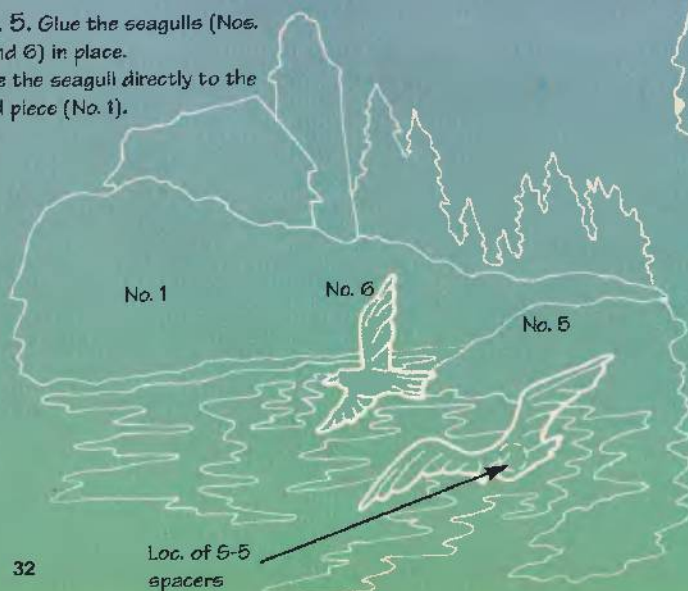


Fig. 4. Attach the remaining land piece (No. 2) and the water pieces (Nos. 3 and 4).

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Background Wizardry behind the Seagull Bay Plaque

by George Ahlers

The striking background of the Seagull Bay Plaque is easy to create with the Visions AirPainter.

Start by marking the location of the captured frame on the backer board. Establish a horizon line and spray a band of Royal Blue there (see Fig. 1). Mist the upper portion of the backer board with Royal Blue as well.

Spray Holiday Red between the bands of Royal Blue, allowing the red to blend with both (see Fig. 2). Concentrate a band of Lemon Yellow in the center of the Holiday Red (see Fig. 3). Take care not to get any yellow overspray on the blue areas or it will produce a green tint. Mist the lower portion of the backer with Lemon Yellow as well.

Finally, spray the lower portion of the backer board with Holiday Green (see Fig. 4), blending the paints to look like water. If the area winds up looking a little too green, just mist a bit of Royal Blue onto it.



Fig. 1. Spray the horizon line with a band of Royal Blue.



Fig. 2. Spray Holiday Red between the two bands of Royal Blue, allowing the overspray to blend with them.



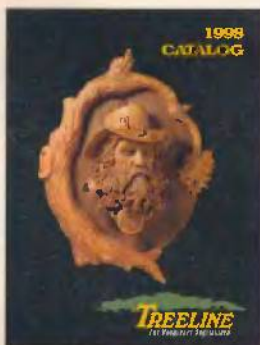
Fig. 3. Mist the lower portion of the backer with Lemon Yellow, then spray a concentrated band in the center of the Holiday Red.



Fig. 4. Mist the lower portion of the backer with Holiday Green.

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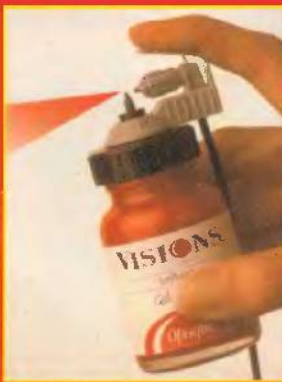
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USING THE ULTRA SPEED TURBO-CARVER

by Bill Vogel



The easy to use Turbo-Carver can be utilized for many projects.



Exquisite inlays, such as this one in a gun stock, are one of the many applications for the Turbo-Carver.

They're not just for cavities anymore

Ultra high-speed dental handpieces have long been used to shape and polish metal as well as porcelain crowns and bridges. These air turbine-powered rotary tools use interchangeable 1/16"-Dia. dental burs and spin them at speeds approaching 400,000 revolutions per minute. The burs are available in steel, carbide, stone, diamond and rubber, and can be used to engrave, relief carve, rout, grind and polish just about any material.

By contrast, electric and flex shaft carving tools rotate 1/8"-Dia. burs at only about 30,000 rpm, with their powerful electric motors producing a lot of torque. These tools are excellent for gross reduction of material, but are large and cumbersome to use.

The Ultra Speed Turbo-Carver is just the opposite. It is small in size and light in weight. There is little tendency for the cutting burr to walk, so you can rout a line crossgrain without deviation or engrave almost anything, and it's simpler to use than you'd ever expect.

Astounding applications

With the many burs available, you can detail and precision engrave, carve, polish, and grind just about anything with the Turbo-Carver. It is absolutely the finest tool available for precision and detail work. The Turbo-Carver can be used to engrave knife blades, metal gun parts, glass, and stone. It is capable of engraving the hardened metal of a file as well as piercing a hole through blown glass without breaking it. One interesting application is its unique ability to produce exquisitely detailed inlays in just about anything. To demonstrate, we will now take you step by step through creating an exquisite inlay in a wooden gun stock.

You may be thinking that you would have an easier time flying to the moon than creating a fine inlay in wood. Relax! Various stencil systems make this process as easy as tracing a line with a pencil.

Inlay carving on a gun stock

Step 1. First you'll want to choose the design you want to inlay into the wood. We selected a horse pattern that

we found in a magazine. Your design can come from one of many sources such as technical books, art supply stores, libraries, computer clip art or photographs. Tracing paper can be used to create an inlay outline from a photo or other graphic image. The possibilities are endless!

Step 2. Next, use a laser printer or copy machine to reproduce the image. **Tip:** a computer can be invaluable in this regard, since it can manipulate the size and proportions of the image in its printed output.

Step 3. Adhere the artwork to the wood with stick glue, which can be applied to either the paper or the wood. Before the glue dries, apply the stencil to the wood, making sure it has good contact with the stock (see Fig. 1). Let the glue dry before proceeding.

Step 4. With the stencil firmly attached to the wood, rout a 1/8"-deep groove around the entire outline with a small diameter cylindrical carbide burr (No. 55). Using magnification, such as an optovisor, will help you achieve the crispest details. Be sure to hold the handpiece in a vertical position while routing the outline of the design.

Step 5. With the outline complete, switch to a large round carbide burr (No. 8) to create a depression within the outline just completed, as shown in Fig. 2. This burr is the most effective for removing a large amount of material. The bottom of the depression should be as rough as possible and the outline should be undercut. This will allow the inlay to adhere to and shrink as little



Fig. 1. Affix the pattern to the stock.



Fig. 2. Use a round burr to rough out the pattern.



Fig. 3. Clean out the relief.

as possible within the cavity. For thin areas, use a smaller round carbide burr (No. 4). For details, like the fine hair in the design, use a sharp pointed, tapered carbide burr (No. 169).

Step 6. When all the handpiece work is done, use a sharp pick to scrape out the entire design. Then use a stiff bristled brush to clean out the whole cavity, as shown in **Fig. 3**. You might want to finish the cleaning by blowing air into the cavity. Any wood dust that remains in the cavity will float to the surface while the resin is curing and leave blemishes in the finished piece. With the cavity clean, remove the remaining stencil by saturating a folded paper towel and laying it on top of the paper. In about five minutes, remove the paper towel and peel off the remaining stencil.

Step 7. Prepare casting resin by adding the desired pigment and a proportional amount of catalyst. The depression can now be filled with the casting resin. Try not to get any resin on surrounding areas (see **Fig. 4**). Wait until the resin has fully cured before proceeding to the next step. If you notice any voids or imperfections, use a pick or a knife to open up the area as much as possible, prepare a small batch of the same pigmented resin, then fill in the defects.

Step 8. With the resin fully cured, it's time to match the surface level of the resin to that of the wood. A sanding block is used for this purpose (see **Fig. 5**). Once the resin has been reduced to the level of the wood, use fine grit sandpaper followed by fine steel wool to finish it out. The surrounding wood will have to be refinished (and that subject is not in the scope of this presentation). The finished product will astound your friends and will cost you only about an hour of your time.

For more information about the Ultra Speed Turbo-Carver, contact Ultra Speed Products, Inc., 18500 East Aschoff Rd., Zigzag, Oregon 97049-9707, (503) 622-4387, fax (503) 622-3252, or check out their web page at <www.mornel.com/ultraspeed>.



Fig. 4.
Fill the
cavity
with
resin.

Fig. 5. Sand
the cured
resin flush
with the sur-
face of the
stock.



Working with resins

Either polyester or epoxy resin can be used in this process and both are available at craft and hardware stores. Pigments are generally available through plastic and paint supply outlets. Pigments are added to the resin to simulate materials such as ivory, metals or mother of pearl, and come in any color under the rainbow.

The resin should fill the cavity to above the level of the surface of the wood. This is necessary because the resin will shrink somewhat when cured, which can cause defects in the finished inlay surface.

It is a good idea to practice using casting resin on samples before you work on a valuable object. Cure time and shrink rate will vary widely based on many factors such as humidity, temperature, amount of catalyst, amount of pigments added, the material you are working with, and the type of chemicals present in the wood.

If resin is poured into a cavity $3/16$ "-deep or more, it will shrink noticeably and leave a uniform gap along the outline. You can then fill the cavity a second time to close up any gaps. On a curved surface like our gun stock, you will have to do at least two pours to get the resin to follow the curvature. The second pour should only cover a band running along the high crest of the stock curvature.

Use a sharp pick to draw resin into intricate passages and to pull bubbles out. The finished pour should be about $1/16$ " higher than the surface of the wood.



Mixing the resin
and pigment.

Use a sharp pick
to draw the resin
into the intricate
passages and to
pull bubbles out.



The finished pour should
be about $1/16$ " higher
than the wood surface.

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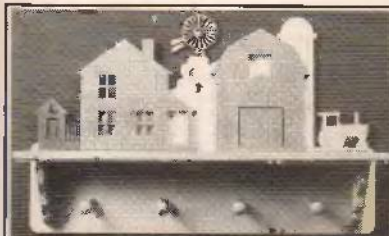
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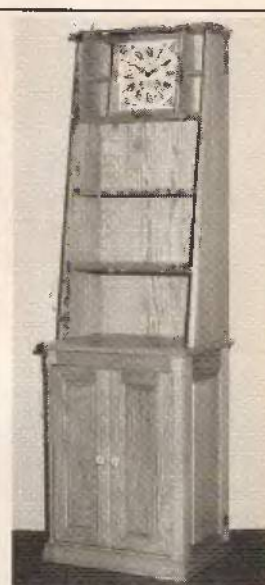
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Carving Section

Carving a Stylized Tulip

by Ivan Whillock



The tulip is a traditional decorative motif that works well in a rectangle, oval, or as a repeated pattern. The carving is straightforward so the pattern can be easily duplicated for repeat applications.

INSTRUCTIONS

Step 1. Trace the pattern onto the carving stock with graphite paper.

Step 2. Make stop cuts around the curved lines with the parting tool.

Step 3. Use the chisel to make stop cuts along the straight lines of the stem, as shown in Fig. 1.

Step 4. With the No. 3 straight gouges, remove the background. The veiner is useful in the narrow areas between the leaves and the stem. Use the narrow tools only where they will fit, but as soon as you have space for a wider tool, use it. This will make your cuts broad and smooth, and will keep you from "picking" at your carving with small, fussy strokes. The background should be taken down about 3/8".

Step 5. Make the rounded stop cuts at the base of the petals and at the base of the calyx with the No. 7-25mm gouge. Carve some of the wood away from the calyx to

place it lower than the petals, and carve away some wood from the stem to make it lower than the calyx (see Fig. 2).

Step 6. The No. 9-6mm gouge will help you make a clean, rounded plunge cut at the junction of the two side petals. Remove a small amount of wood from the bottom of the center petal so that it appears to tuck underneath the side petals, as shown in Fig. 3.

Step 7. Use the No. 9-6mm gouge to make a concave cut below the turned-over upper edge of each of the petals and the two leaves.

Step 8. Remove a layer of wood below those concave cuts. That will create five similarly raised portions—one on each leaf and on each petal (see Fig. 4).

Step 9. Use the back-bent gouge to round the stem and to place a rounded edge on the bottom of the petals and the calyx, as shown in Fig. 5. That done, round the upper edge of each of the five raised portions on the petals and leaves.

Step 10. Carve a slight bevel on the outside edge of each leaf, widening the bevel as it moves down the leaf. Cut a bevel into the lower edge of the stem. With the veiner, make a concave cut up the center of each leaf (see Fig. 6).

Step 11. Use the background punch to texture the background and set off the figure, as shown in Fig. 7.

Step 12. The back-bent gouge has a reverse bend with the bevel on the top of the blade rather than on the bottom (see Fig. 8). That enables the carver to easily make convex cuts for rounding stems and other forms. A standard tool can be used upside-down to accomplish the same task, but the shape brings the hands awkwardly close to the carving. The bent shape of the back-bent tool keeps the hands off of the wood.

This pattern can be enlarged or reduced to fit any number of decorative applications. The cuts are kept bold so that the carving remains visible from long distances and in a variety of light conditions.

Ivan Whillock's carving studio is located in Faribault, Minnesota. Visitors are welcome. If you have any questions or comments, write Ivan Whillock Studio, 122 NE 1st Ave., Faribault, MN 55021. You can request a tool catalog at the same address.

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Wood: *carving wood of choice*—5" x 7"

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Graphite paper



Fig. 1. Make stop cuts around the perimeter of the flower.



Fig. 2. Make the rounded stop cuts at the base of the petals and at the base of the calyx with the No. 7-25mm gouge.



Fig. 6. Add details to the leaves.



Fig. 4. Remove a layer of wood below those concave cuts.



Fig. 5. Use the back-bent gouge to round the stem and to place a rounded edge on the bottom of the petals and the calyx.



Fig. 7. Use the background punch to texture the background and set off the figure.



Fig. 8. The back-bent gouge.

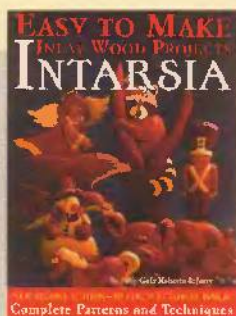
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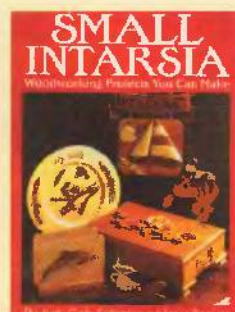


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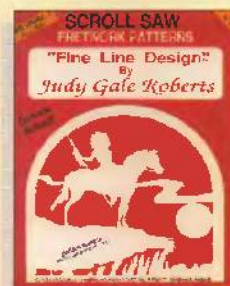
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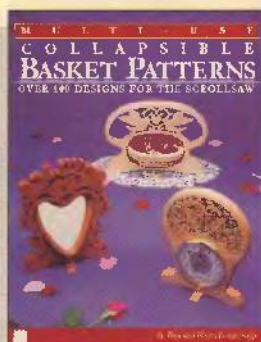
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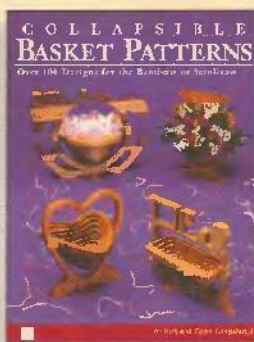
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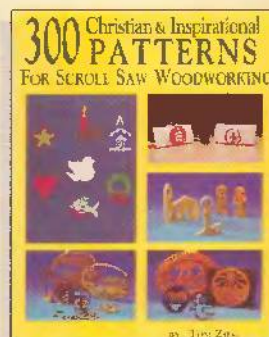


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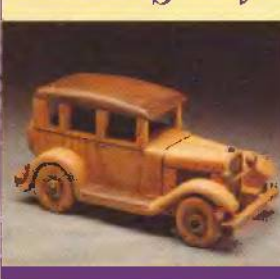
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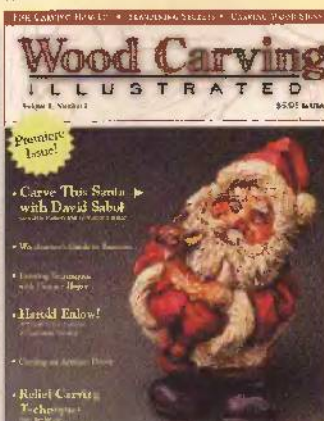
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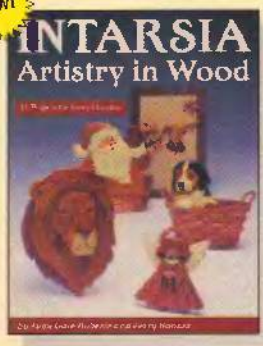
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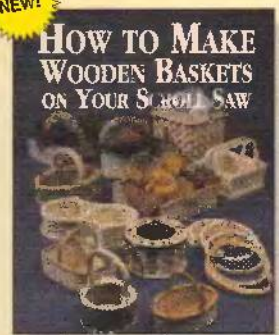
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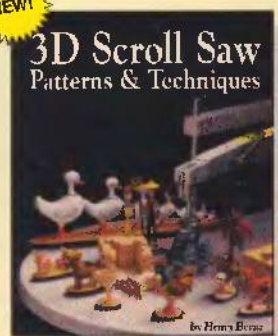
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Featured Teacher: Moose Antler Carver Jake Schmidt

by Ivan Whillock

Antlers and economics

Jake Schmidt has been drawing all of his life. As an underclassman, he was even excused from class to draw portraits of the seniors that were then presented to them on graduation. Once a senior art director at International Paper Company in Peoria, Illinois, Jake has, in his professional and private life, worked in a wide variety of art mediums—from painting murals to scrimshaw etching.

Looking for a carving medium similar to that of ivory, Jake came across a display of moose antler carvings in Wyoming and noticed that even fairly crude carvings were commanding high prices. This medium provides an advantage over ivory in that no animals are hurt to supply the needed materials—moose annually drop their antlers. Jake reasoned that he could carve as well as the artists whose works he had seen and became determined to try it for himself.

Much of Jake Schmidt's work is based on western themes, as he feels most comfortable working with that subject matter. He now lives in Albuquerque, New Mexico, a center of Native American arts and culture.

Jake buys his carving stock from Boy Scouts who earn money by picking up the dropped antlers and selling them to collectors. He considers antler carving to be a "perfect medium," whereby he can take advantage of "nature's spectacular framing, dark rich colors and dramatically shaped antlers."

An exacting science

Jake studies each antler before beginning a carving. He then sketches out a design on paper to fit the unique shape of the antler. Jake continuously reworks the design until he is satisfied that it perfectly fits the space. Because each antler is different, each work of art is

unique. It is a great source of satisfaction to Jake that each of his works is an original.

Jake begins by clearing the dark outer layer from the area to be carved. Next, he traces the pattern onto the cleared space, making any necessary changes in pencil. Some of the open patterns call for sawing away the background.

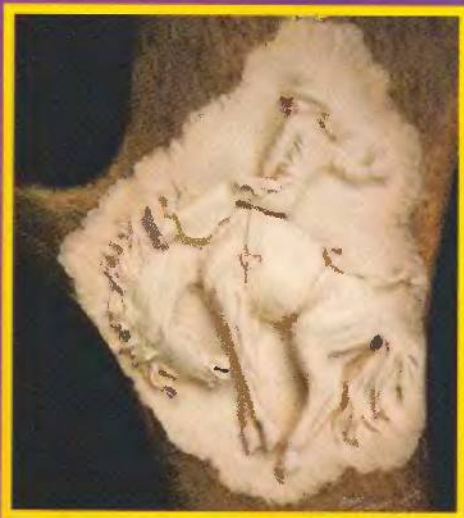
Jake uses electric rotary tools fitted with carbide and dental burs to do the actual carving. He uses coarse burs to block out the basic shapes and moves to finer burs as he refines the forms and adds the detail. The dental burs work especially well, he says, because they're designed to cut the same type of material as the antler. Jake creates a final smooth surface with jeweler's rouge and a buffer. Occasionally, there may be discoloration of the bone that interferes with a design. In that case, Jake carefully paints the spot to make it blend in with the ivory color of the rest of the piece.

Never stop learning

Through excellent draftsmanship, Jake is able to achieve splendid realism and drama. He is constantly observing. Even while he is relaxing—watching a western movie, for example—he finds himself studying the line anatomy and detail of the horses, which of course find their way into his work. A keen observer of nature, Jake is also very aware of movement. He captures the dynamic qualities of his subjects: horses galloping, geese in flight, an Indian hoop dancer in motion. Each antler carving tells its own story.

Because carving with such fine detail is an exacting task, Jake's production is limited. His works sell for from \$3,000 to \$4,000.

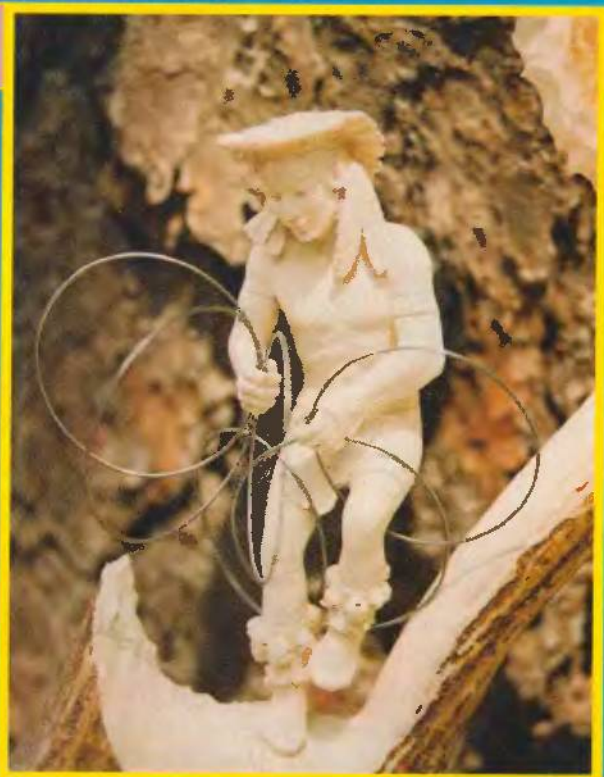
Fortunately for us, one of Jake's wild horse patterns is included in Full Size Pattern Section No. 2.



A keen observer of Southwestern culture and western themes, Jake Schmidt is now a sought-after carver.



By combining the "perfect medium" with his stunning talent, Jake is able to create one-of-a-kind antler carvings such as this bald eagle.



These Indian carvings show Jake Schmidt's strict attention to detail.



Jake carefully designs each drawing so that it fits perfectly within the individual antler.



"Born Free," one of Jake Schmidt's many original moose antler carvings.



By sawing away the background, Jake can create carvings like this one of geese in flight.

Carving Section



Whittling a Burro

by Ivan Whillock

SUPPLIES

Wood: basswood—1-1/2" x 4-1/2" x 3-1/2"

Carving tools: carving knife; veiner (optional)

Tools: scroll saw; coping saw; drill with a 1/4" bit

Temporary-bond spray adhesive

Black marker

Brown shoe polish

The burro is a favorite subject of whittlers. Its features are open to exaggeration, which is a main ingredient of caricature carving.

INSTRUCTIONS

Step 1. Trace the pattern, found in Full Size Pattern Section No. 2, onto the basswood stock. Position the pattern so that the grain parallels the line of the legs. This will help keep the legs and the ears from breaking off as you carve them. Remember, an element that goes with the grain is strong; one that goes crossgrain is weak (see Drawing No. 1).

Step 2. Saw out the pattern, then draw a center line around the width of the carving. Next, draw the guidelines for the legs, tail, ears, and mane (see Fig. 1).

Step 3. Drill a 1/4" hole between the tail and the body. Leave the end of the tail attached to the body for strength while whittling.

Step 4. Cut between the ears using the coping saw. Also cut between the legs as deep as you can without cutting into the tail (see Fig. 2).

Step 5. With the knife, make a stop cut in front of the right ear and behind the left ear to separate the two. Slice away the excess wood in front of the right ear and behind the left (see Fig. 3).

Step 6. Make a series of shallow slicing cuts to remove the wood between the tail and the body (see Fig. 4). Some carvers support the carving against the bench on these cuts in order to keep their hand out from under the carving. Whether you hold the carving in your hand or not, it is important to avoid forcing the knife. It is not only dangerous—forcing the knife can split the wood—but it is hard on the tool edge as well. Because carving tools are made of high carbon steel, they should never be twisted or pried.

Step 7. Make stop cuts separating the upper legs from the belly (see Fig. 5). Round the belly into those stop

cuts and narrow the shoulders above the front legs. Next, narrow the neck below the shoulder level and shape the head, leaving the cheeks higher than the rest of the head. Carve away some wood between the legs to thin and shape them.

Step 8. Make a stop cut to indicate the hooves and trim some wood away for the hoof shape. Make a cut to indicate the insides of the ears, then shape the nostrils and make a V cut to create the mouth. Use your imagination on the features. For example, you may want to make the mouth crooked or the nostrils extra large.

Step 9. Use the veiner to carve the stubble of the mane and the tuft of hair at the tail. If you are carving with a knife only, make V cuts with the tip of the blade to show these features.

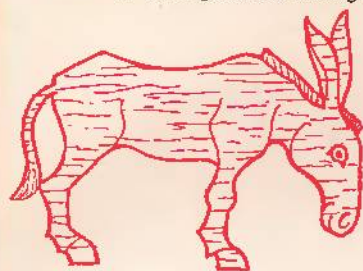
Step 10. Separate the tail from the body now that the body carving is completed (see Fig. 6).

Step 11. Before drawing in the eyes, make identical concave cuts on either side of the face where the eyes will be located. Leave a high edge at the brow ridge and then gradually rotate the knife so that you make a concave cut between the brow and the nose (see Drawing No. 2).

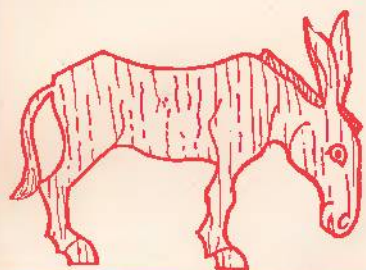
Step 12. When you draw in the eyes, check their placement from several angles so that you get them where you want them. Use the tip of the knife to make a stop cut around the outside of each eye. Next, round the eyes into that stop cut. Make the tear duct point toward the nose. Use a veiner cut to indicate a "bag" under the eyes. Play around with various eye shapes and expressions, from half-closed to wide open. If you like, use a black marker to indicate the pupil.

Step 13. Brown wax shoe polish makes a quick finish for small carvings of this sort. Apply it with a brush or a cloth. Buff it to bring out the highlights and to emphasize the knife cuts, which should be clean and bold, to give your burro a definite whittled look. 

Drawing No. 1—Working with grain direction.
Position the pattern so that the grain direction gives the vulnerable elements their greatest strength. Orientation B is preferable to A.

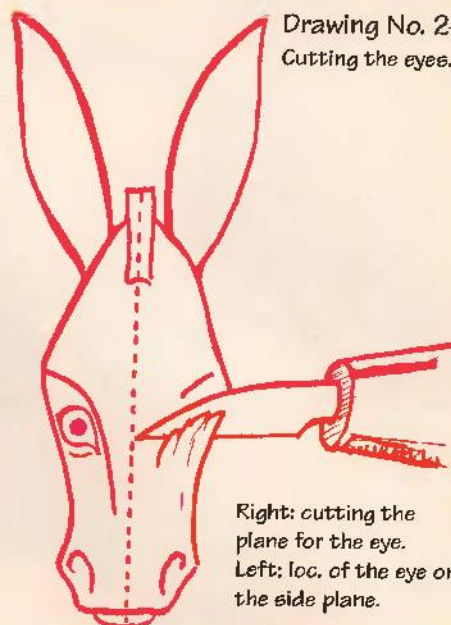


A The ears, tail, and legs would break easily with grain orientation A.



B With this grain orientation, the only weak area is the narrow connection between the tail and the body. The legs and ears would be strong as the grain goes along their length.

Drawing No. 2—
Cutting the eyes.



Right: cutting the plane for the eye.
Left: loc. of the eye on the side plane.



Fig. 1. After sawing out the pattern, draw a center line around the carving and the guidelines for the legs, tail, ears, and mane.



Fig. 2. With a coping saw, cut between the ears and the legs.



Fig. 3. Make a stop cut in front of the right and behind the left ear, then remove the excess wood.



Fig. 4. Remove the wood between the tail and the body.



Fig. 5. Make stop cuts separating the upper legs from the belly.



Fig. 6. Separate the tail from the body and add details.



SCROLLER IS ON THE MOVE!

by Robert A. Becker

Our good friends, Roy and Scott of Scroller Ltd., have certainly been busy recently...busy being an extremely influential force in the world of scroll sawing!

Three-dimensional scrolling

Scroller Ltd.'s original contribution of 3-D scroll saw patterns, which most of you are familiar with by now, is still very much alive and well. In fact, their patterns seem to get better all the time! Some of you have found that adding a bit of color to their projects also does much to enhance their beauty. And talk about mass appeal! Some of the best-selling issues of *Creative Woodworks and Crafts* have featured Scroller's projects on their covers.

Into high gear for '98

Three-dimensional scroll sawing, in and of itself, is a very big contribution to the woodworking market, but Roy and Scott have put their creativity into overdrive for this year. Specifically, they purchased the pattern business of scroll saw "guru" John Nelson this past summer. Two of the "jewels" obtained in this deal were John's scroll sawn

wooden baskets and his newsletter, *Scroll Saw News*. From the moment these gems were acquired, Roy and Scott have been busy polishing them to a high luster.

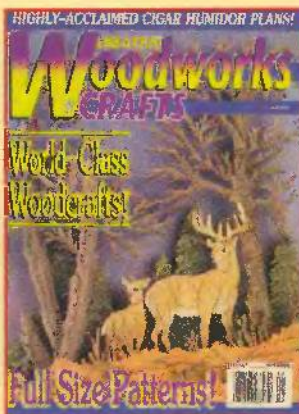
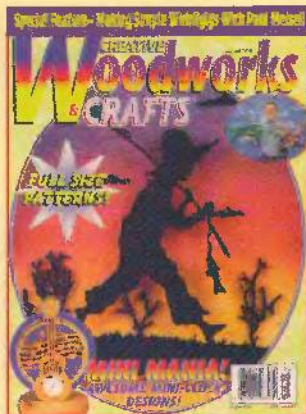
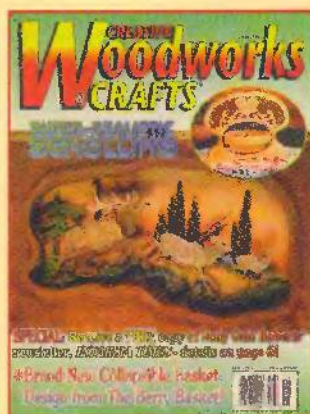
Wooden baskets

These now famous baskets actually look hand-woven, yet are made with a scroll saw! Ever since Scroller began to market these baskets, they have been a huge success. One big reason for this is that they are not hard to make. You don't have to be an "expert" scroll sawyer, nor do you need a fancy saw to make these baskets—any single-speed saw will do. Each layer is cut individually, then the layers are glued together to form the completed project.

Customers have been buying basket patterns so fast and loving the results so much that Scroller recently developed 48 new wooden basket designs. Shown on the opposite page are just a few.

The Newsletter

Since acquiring *Scroll Saw News* from the Nelsons, Scroller has published two issues, and each installment is a real joy to read. All twenty oversized



Four of our recent best-selling covers featuring Scroller's 3-D projects

pages (newspaper format) are packed with tips, techniques, information, as well as thought-provoking articles. Both Roy and Scott have discovered that they really love the publishing business. As they put it, "Publishing *Scroll Saw News* gives us a chance to make a difference and help out where we can." For example, one of the recent stories published in *Scroll Saw News* told of a heart patient who was experiencing bouts of depression. Through his involvement with scroll sawing, this person found a new, brighter outlook on life. Not only that, but he now also teaches the craft to over 30 other recovering heart patients who have discovered a richer, happier life through scroll sawing. Publishing uplifting stories such as this simply makes Roy and Scott happy.

The name of the game is service

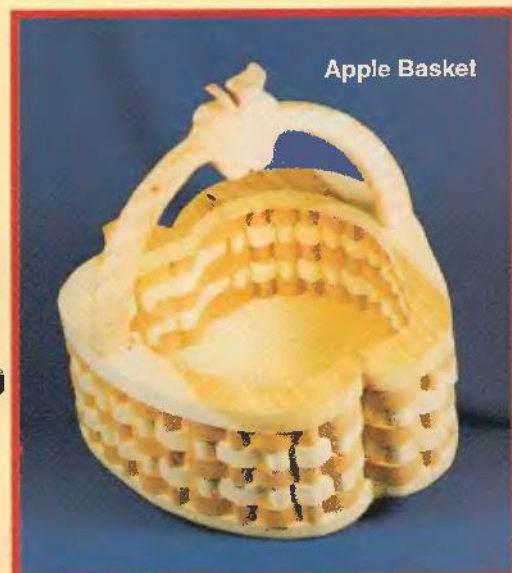
If you've ever dealt with Scroller Ltd., you know one of the reasons why they are so successful—great service! And the root of great service is respect for each and every

customer. In their own words, "Our goal is to provide our customers with enjoyment and relaxation with our patterns. It's hard to describe what an unbelievable high it is to talk to people all over the country and have them tell you how much they enjoy your patterns and designs."

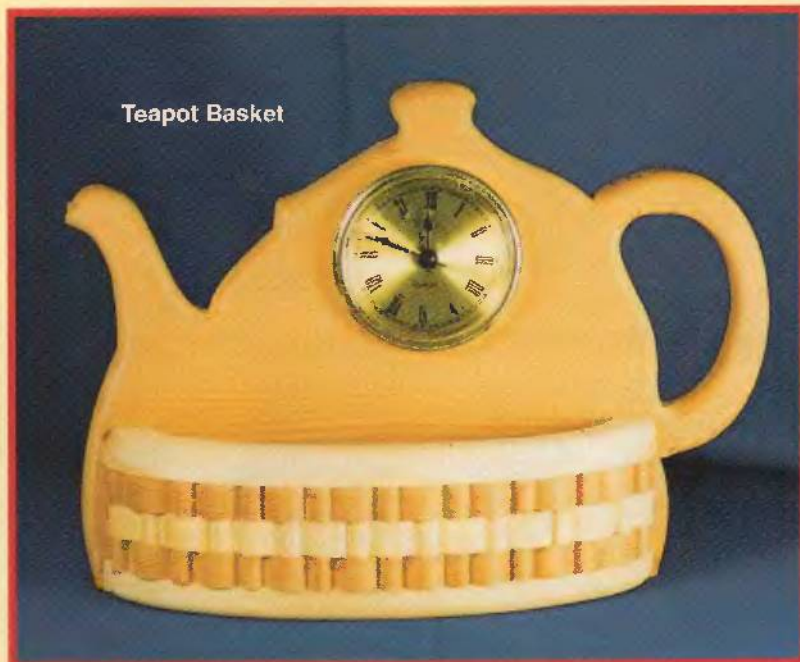
"Being a small part of someone's life, perhaps making a difference in how their day went, is an incredible feeling, and one we strive for every day."

Roy and Scott—we wish you all the success in the world!

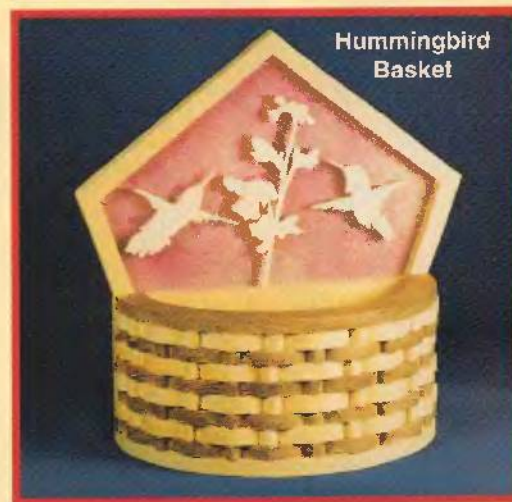
For more information about Scroller's patterns, newsletter, and scroll sawing accessories, contact Roy and Scott at Scroller Ltd., 9033 South Nashville, Oak Lawn, IL 60453, (800) 486-6053.



Apple Basket



Teapot Basket



Hummingbird Basket



What do these three baskets have in common? They are all tapered, a brand-new Scroller innovation. Also note the use of color on two of the baskets shown, a feat easily accomplished with the Testor's AirPainting system.

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Phone and Accessory Stand

designed by Dan and Raymond Wilckens



Rear view of the phone and accessory stand

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Wood of choice:</i>			
A	Sides	1/2 x 6-1/4 x 10-7/8	2
B	Front	1/4 x 3 x 8*	1
C	Stiles	1/2 x 1-1/2 x 8	2
D	Rails	1/2 x 1-1/2 x 5*	2
E	Brace	1/2 x 3/4 x 8*	1
F	Stop	1/4 x 1 x 8*	1
G	Bottom	1/4 x 4-1/2 x 8*	1
H	Top	1/4 x 8* x 9-3/4	1

**To adjust these dimensions to attain a different width, simply increase or decrease each by the same amount (see the sidebar).*

INSTRUCTIONS

Possibilities galore

This project is designed to hold your telephone, answering machine, caller I.D. box, note pad, and other communications accessories. The patterns are for a phone and accessory stand 9" wide, (the stand shown is 11" wide). You can make yours any width you desire (see the accompanying sidebar).

Designed to either mount to the wall or stand on a counter, all you need do is run the appropriate extension cord to the back and plug in any accessory that requires electricity.

SUPPLIES

Additional wood: *wood of choice*—one piece 3/4" x 2-1/4" x 1/2" less than the width of the project (for jig No. 1); 1-1/2" x 1-1/2" x 6" and 3/4" x 6" x 10-1/2" (for jig No. 2)

Tools: saw for ripping and cross cutting; scroll saw with No. 2 and 5 reverse tooth blades; drill press; drill with bits; belt and hand held sander; planer (optional— for dimensioning stock)

Temporary-bond spray adhesive

Sandpaper, assorted grits

Wax paper

C-clamps

Large rubber bands

Wood glue

Oil finish of choice

Felt and poster board

Assemble the jigs

Before you begin, make the two jigs shown in Drawing No. 1. Determine the width you are going to make your phone stand and cut the 2-1/4" wide piece 1/2" shorter. Next, cut a 45 degree bevel on the edge to complete jig No. 1. Attach the 1-1/2" x 1-1/2" piece to the 6" by 10-1/2" piece as shown to make jig No. 2.

Shape the components

Select and dimension the wood to the sizes indicated in the Bill of Materials. Cut a 45 degree bevel on one edge of the stop (F) as indicated in Fig. 2.

The stiles (C), rails (D), brace (E), stop (F), bottom (G), and top (H) have no scroll cuts and are therefore ready for assembly. But the sides (A) and front (B) do have interior fret cuts. Copy the patterns from Full Size Pattern Section No. 1 and adhere them to the appropriate stock with temporary-bond spray adhesive. Saw the scrolled pieces to shape. Make the interior cuts to shape, then saw the sides to shape.

Assembly

Join the rear assembly by first gluing the stiles and rails together as shown in Fig. 1. Attach the brace to the upper rear of the stile/rail assembly. Clamp and allow the glue to dry.

For the front assembly, glue the stop to the front (see Fig. 2). Clamp the pieces together, employing jig No. 1 and the large rubber bands. Allow the glue to dry on this assembly.

Glue the rear and front assemblies to the bottom as shown in Fig. 3. Use jig No. 2 to insure that both pieces are flush. **Tip:** a piece of wax paper between the jig and the project will keep them from sticking together.

Set the carcass assembly on a flat surface and glue one of the sides in place (see Fig. 4). Glue the other side in place, making sure that it is also flush with the brace. Clamp the assembly together until the glue sets up.

Apply glue to the top, then slide it into place and clamp it tight against the sides. Wipe off any glue

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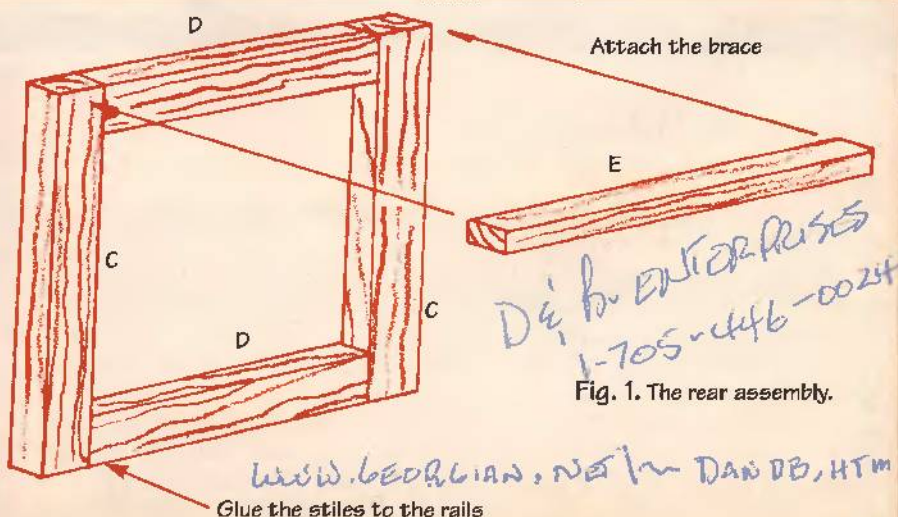


Fig. 1. The rear assembly.

Fig. 2. The front assembly.

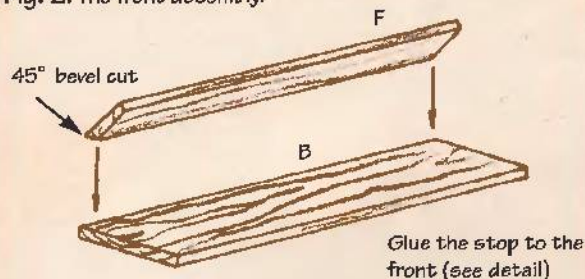
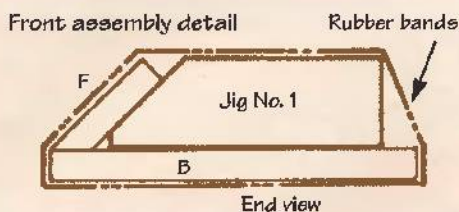
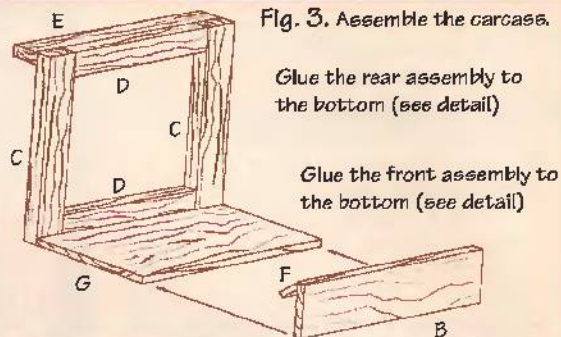
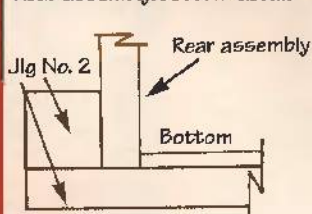


Fig. 3. Assemble the carcass.



Rear assembly/bottom detail



Front assembly/bottom detail

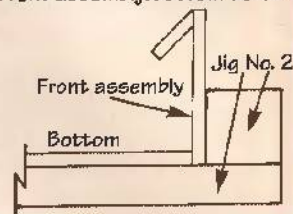
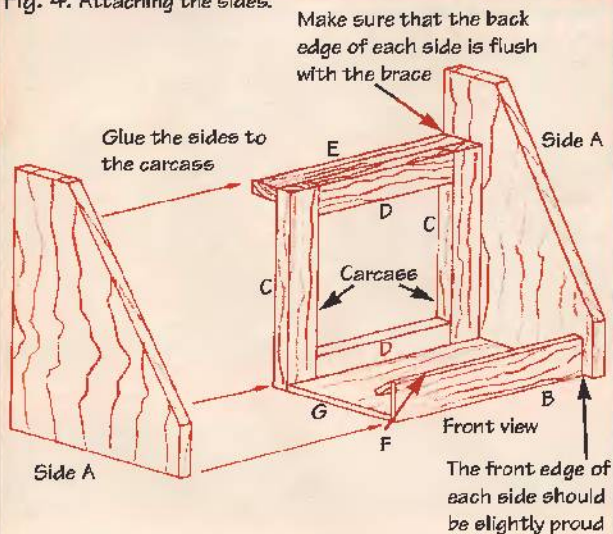
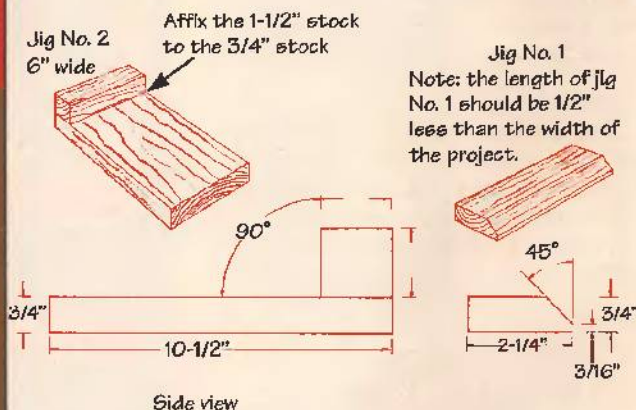


Fig. 4. Attaching the sides.



Drawing No. 1—the jigs.



squeeze out with a damp cloth. Sand all of the back pieces flush, taking care not to oversand.

Finishing

Apply oil finish of choice following the manufacturer's instructions and allow to dry thoroughly.

Cut out some poster board to the approximate size of the scrolled openings (refer to the photograph). Cover the poster board with felt, affixing it with spray adhesive. Trim the felt covered pieces to fit, dab a few spots of glue onto the interior surfaces of the wood, and set the felt in place.

Attach the stand securely to the wall or rest it on a flat surface, and install your phone and accessories. You now have something beautiful to look at while you're waiting for that important call!

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Fig. 5. Attach the top.

Drill holes in the
top as needed

Front view

Customizing the width

This phone and accessory stand is designed to be made in almost any width to accommodate your particular needs. All you have to do is determine the dimension which is right for you and cut the carcass components to the appropriate sizes. Remember to allow an inch for the two sides, which are made of 1/2" thick stock. The dimensions which need to be adjusted are indicated in the Bill of Materials by an asterisk. To determine the correct length for the rails, just add the difference in the measurements.

For example, if you want your phone and accessory stand to be 17" wide instead of 9" wide, the length of the front, stop, bottom, and brace, as well as the width of the top should be 16". The difference between the original measurement of 8" and the new one of 16" is 8"; to make the rear assembly, add 8" to the length of the rails (originally 5") and cut them that length (13").

The interior cuts on the front piece can be lengthened by making use of the extenders (found in Full Size Pattern Section No. 1). Simply copy and affix as many as are needed as indicated. Each set of extenders increases the width by 1".

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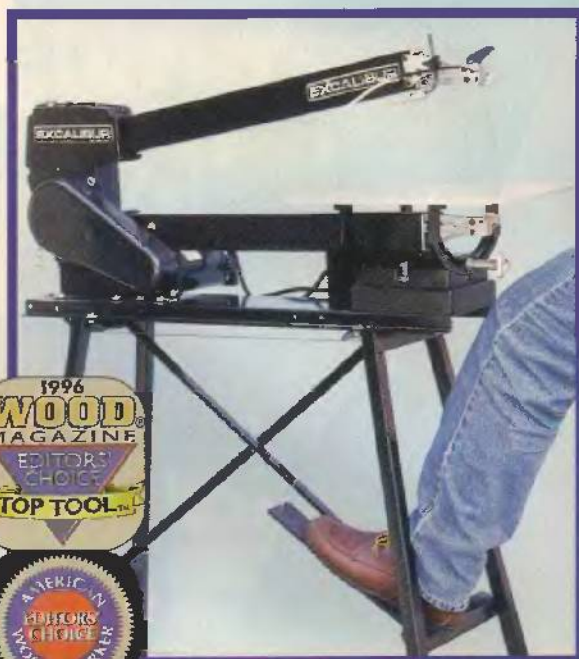
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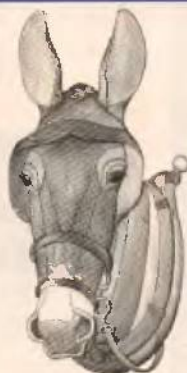
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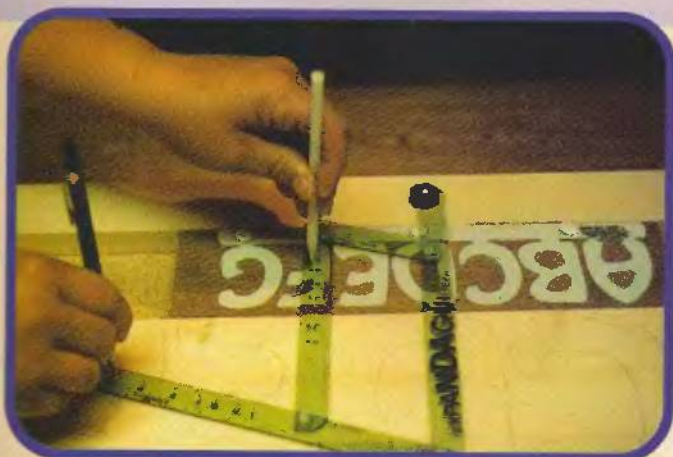
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Scrolling Editor Dirk Boelman discovers a new precision craft and hobby tool...

The KD-1 Electro-file

A hobbyist's dream come true

Just a short time ago, I was working feverishly away with needle files to smooth out various imperfections on 93 Christmas ornaments (that were due to ship out the next day, of course) and I was tiring quickly! In my frustration, I thought to myself, "Boy, wouldn't it be nice if there was some motorized way of doing this?"

Well, believe it or not, there is. The tool is called the KD-1 Electro-file. It's a cordless, hand-held, rechargeable, reciprocating tool with an adjustable chuck that holds all kinds of attachments for sanding, filing, sawing, and polishing. It's perfect for scroll saw enthusiasts (and other hobbyists, too!).



It's got it all

The unit comes complete with four needle files (flat, round, half-round, and triangular); four saw blades (15 and 24 TPI metal cutting blades and 15 and 40 TPI "thin blades" for wood and other soft materials); plus a paddle attachment with 20 sanding strips in medium and fine grits.

Since the KD-1 is recommended for light-duty work, it is ideal for working on delicate scroll and fretwork made with thin materials. It's not the kind of tool you would use to saw through 3/4"-thick oak; however, you could use it to file, sand, and touch-up the edges.



Changing history

For many years, scroll saw project developers have recommended needle files to clean up any imperfections that might occur on the piece as a result of sawing. The primary reason for this is because the small files fit so conveniently inside all of those little cutout openings. The problem is that if there are too many imperfections or they're too big, you get

tired of filing very quickly.

The KD-1 is just the right tool for the job. It works quickly and effortlessly to smooth out those humps, bumps, and gouges!

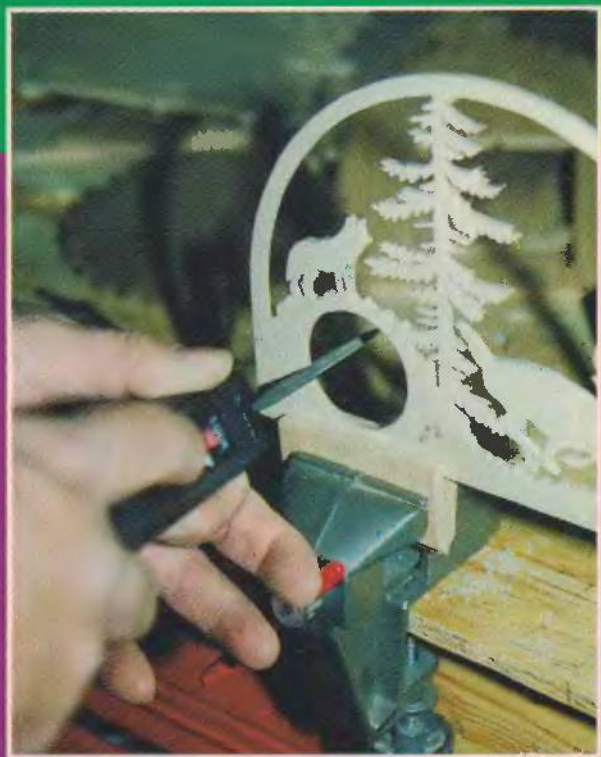
You can use it everywhere that you've previously used hand-held needle files, such as getting difficult tabs and slots to fit together, as well as adjusting halved joints. And it's a much easier and more enjoyable method to accomplish the job!

Oh, those nasty little humps

Oftentimes, scroll sawyers end up with nasty little humps on their projects where the blade is first brought over to the pattern line. This happens either at the drilled blade entry hole on inside cutouts or at the starting point along the outside contour line. They are actually created when the blade is returned to that same point after the cutout is completed. With just a few strokes of a needle file in the KD-1, the humps are smoothed out in seconds.

And what about those troublesome burn marks you sometimes get on the edges of hardwoods? I hurried a piece of 3/4" oak into a No. 5 reverse tooth blade and could literally see and smell the smoke. Needless to say, it produced some dark burn marks whenever tight curves and turns were made. Once again, a needle file in the KD-1 worked perfectly to remove the burned wood. I followed up with some sandpaper on the paddle attachment to quickly and effortlessly polish the edges, and the project was finished to perfection.

The KD-1 Electro-file wood cutting blades easily cut through 1/4" and thinner plywoods and solid woods. They also work great for cutting Styrofoam, plastics, and other soft materials. The thin, flexible blades are ideal



The KD-1 Electro-file is a dream come true for hobbyists—and for *Creative Woodworks* and *Crafts Scrolling Editors*, too!



Dirk assembling his famous clock with the help of the KD-1 Electro-file.



The KD-1 Electro-file makes needle files virtually obsolete!

for flush-cutting dowels, plugs, and pins. The metal cutting blades work well cutting soft metals, but I also found that they cut through drywall, sheet rock, and other fiberboard-type sheet products.

Overall, I really like this tool and highly

recommend it to every scroll sawyer, especially to the many who have lost their love for hand filing. Other hobbyists and model makers will benefit by adding the KD-1 Electro-file to their tool line-up as well. Wood carvers, for example, will find it handy for sawing and filing straight line cuts and notches as well as for texturing, sanding, and polishing. It's an ideal supplement to motorized rotary carving tools. Other woodcrafters who work with everything from balsa wood to paint paddles will also appreciate the time and effort the KD-1 will shave off of their projects!

In my opinion, the KD-1 Electro-file is a versatile, well-built, affordable tool that works great. And as far as I'm concerned, it's long overdue!

The KD-1 Electro-file is available for \$59.95 plus \$6.25 S&H from KD Engineering, Inc., P.O. Box 195, Hubertus, WI 53033-9799, (414) 628-9666.

TOUCAN SEGMENTATION

designed by Bill Zaun



INSTRUCTIONS

Cut and sand the pieces

Make three copies of the Toucan pattern, found in Full Size Pattern Section No. 1. Adhere the first copy to the 1/2"-thick wood with temporary-bond spray adhesive. Saw out the pattern, cutting the outline as well as the components denoted with a solid line that are NOT marked with an "X" or an "O." Remove the pattern, then round over all edges with a 1/4"-Dia. roundover bit and your router. Use the Moto-tool to shape any edges that the router cannot reach (see the Exploded View Drawing).

Attach the second copy of the pattern to the 1/8"-thick plywood, making sure that the entire backer pattern, which is denoted by the dashed line, is secured to the wood. Cut out the backer, then remove the pattern.

Sand all parts smooth, use a tack cloth to remove any sanding residue, then seal with wood sealer.

Dry assemble the toucan, then lay the third copy of the pattern on top of the assembly and transfer the remaining lines (those denoted by an "X" or an "O") to the pattern

pieces with graphite paper. Use the Moto-tool to add carving lines where indicated by an "X"—any lines denoted with an "O" are painting lines.

Using the photograph as a guide, paint the toucan as shown. For the branch, basecoat the entire area Dark Chocolate and allow to dry. Next, add a coat of Spice Brown to the same area. When the paint has dried thoroughly, coat the entire area with crackle varnish—the thicker the coat you apply, the more pronounced the cracks will appear.

On a flat surface, lay out a piece of wax paper large enough to hold the entire project. Using 5-minute epoxy, glue all of the parts together, making sure to apply glue to the sides only. Remove any glue squeeze out on the top of the pieces. Allow to dry.

Turn the assembly over and glue on the backer. Allow to dry, then use the key hole router bit to create a hole through the backer and into the piece for hanging.

Seal the entire piece with matte varnish, then enjoy this little piece of paradise which is now a part of your home!

SUPPLIES

Wood: *Baltic birch plywood*—1/2" x 11-1/2" x 13-1/2" for the toucan and 1/8" x 8" x 7" for the backer
 Tools: scroll saw with No. 5 blades; drill with bits; router with 1/4"-Dia. roundover bit and a key hole bit;
Dremel Moto-tool and shaping bits
 Temporary-bond spray adhesive
 Sandpaper, assorted grits
 Tack cloth
 Graphite paper
 Wax paper
 5-minute epoxy
Delta wood sealer
Delta varnish in crackle finish and matte
Delta Ceramcoat acrylic paints: Bittersweet Orange; Black; Blue Heaven; Bright Red; Crocus Yellow; Dark Chocolate; Hunter Green; Jubilee Green; Prussian Blue; Spice Brown; Wisteria; White
Loew-Cornell American Painter Series paintbrushes: 3/8" angular shader (series 4400); 3/4" wash brush (series 4550)

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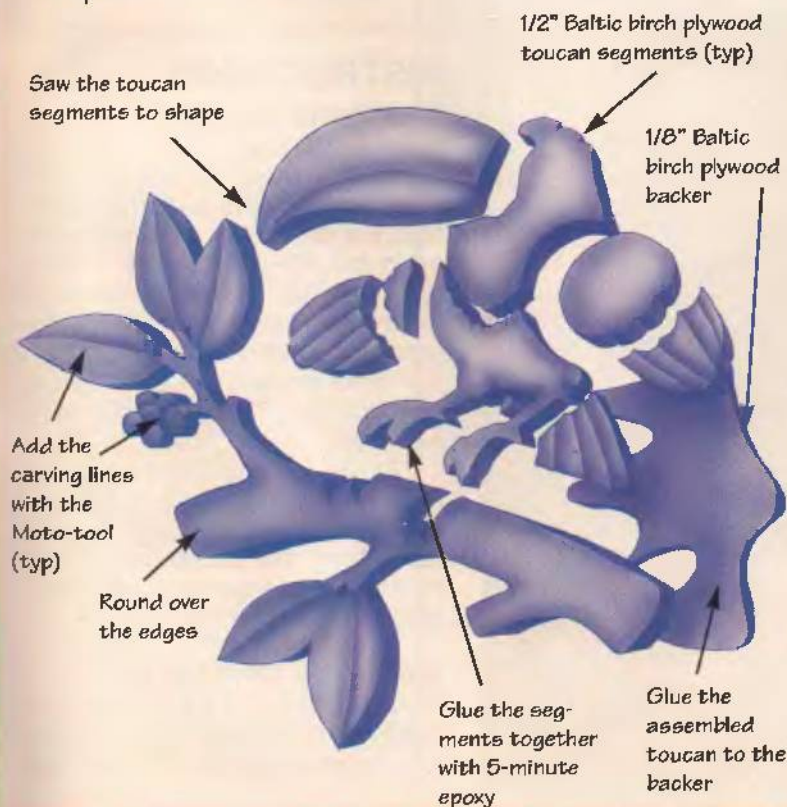
1 7/16" outside dia.

1 3/8" inside dia.

Gold Bezel

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Exploded View of the Toucan



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The first in a series of four seasonal light boxes!

Springtime Light Box

designed by Sheila Polhemus



SUPPLIES

Tools: scroll saw; saw for cross cutting and ripping; drill with bits including a 13/16"-Dia. bit; router with Roman ogee, 5/32"-Dia. reverse curve, 1/4"-Dia. straight, and 3/8"-Dia. straight bits

Temporary-bond spray adhesive
Sandpaper, assorted grits

Wood glue

Clear oil finish of choice

6' cord with candelabra socket and switch*

4 watt clear bulb*

**Available from the Art Factory,
P.O. Box 701, Platteville, WI
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INSTRUCTIONS

Shape the components

Refer to the router profiles found in Full Size Pattern Section No. 1 for shaping the various components. Size the oak to the dimensions listed in the Bill of Materials. Next, rout the 3/8"-wide x 1/8"-deep grooves which will receive the screen as well as the 1/4"-wide x 1/8"-deep grooves which will receive the back into the two side pieces (B) as shown.

On the base molding piece (E), rout the 1/4"-wide x 1/4"-deep groove which will receive the bottom. Next, rout a decorative profile on the upper edge with the Roman ogee bit. Sand all of the pieces.

Assemble the light box

Referring to the Exploded View Drawing, assemble the light box, then fasten all of the joints with glue.

Cut 45 degree miters on the base molding and glue them to the box as shown. The oversize bottom piece (C) should fit into the 1/4" grooves routed in the base molding. **Note:** on the light box pictured, the side sections of molding are 3-3/4" long and the front piece is 7-5/8" long. However, even a minor discrepancy in the depth of the routed grooves will affect these dimensions. To compensate for this, it's a good idea to measure your light box and cut the molding accordingly. This principle also applies to the lid assembly as well as fitting the screen into its groove.

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Mahogany:</i>			
A	Screen	1/4 x 5-5/8 x 11-7/8	1
<i>Oak:</i>			
B	Sides	3/8 x 3 x 11-7/8	2
C	Bottom	1/4 x 3-1/4 x 6-1/2	1
D	Back	1/4 x 5-5/8 x 11-7/8	1
E	Base molding	3/4 x 2 x 14	1
F	Lid molding	1/2 x 1/2 x 14	1
G	Lid	3/8 x 3-1/2 x 7-1/3	1

Make the lid

Referring to the Lid Assembly Drawing, cut and glue the lid molding pieces onto the underside of the lid piece. Rout the front and sides (upper and lower) with the 5/32" reverse curve bit as shown in the Router Profiles Drawing. Sand the lid.

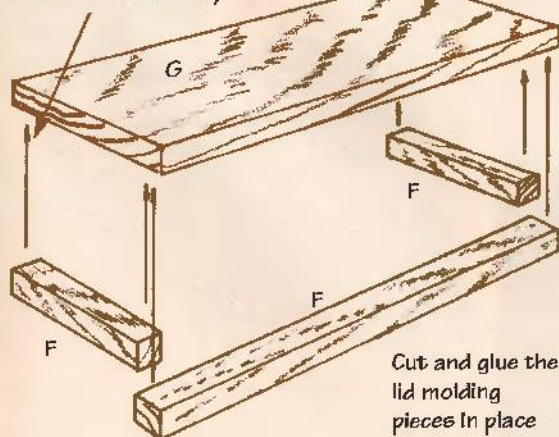
Cut the screen

Cut the selected stock to size for the screen. As noted, double check the actual dimensions on your light box before sizing the screen. Transfer the screen pattern, also found in Full Size Pattern Section No. 1, to the appropriate piece of oak. Drill blade entry holes in the waste areas of the pattern, insert the saw blade, and cut out the design. Remove the pattern and then sand the screen.

Finishing

Apply the clear oil finish following the manufacturer's instructions. Install the candelabra socket and switch as well as the lightbulb into the bottom of the light box and let it light up your night!

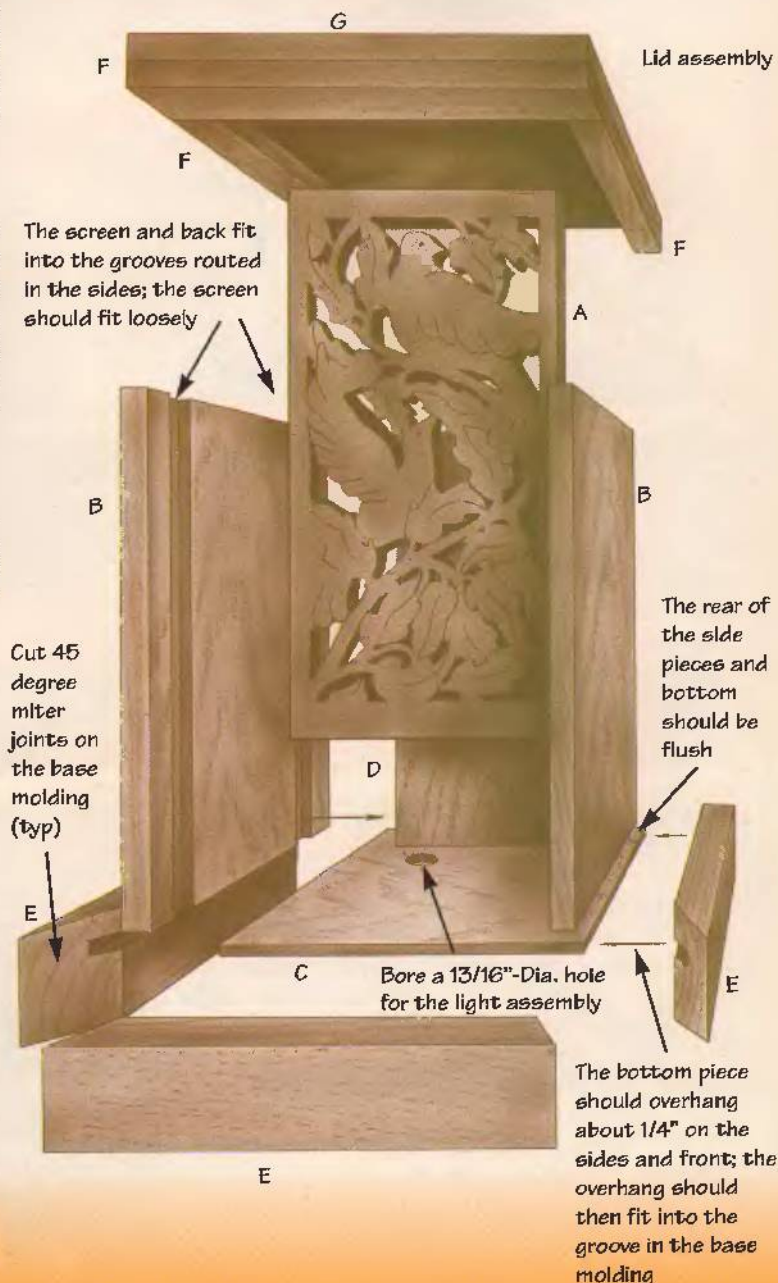
Rout the front and side edges with the 5/32"-Dia. reverse curve bit (see the router profiles in Full Size Pattern Section No. 1)



Cut and glue the lid molding pieces in place

Lid Assembly Drawing

Exploded View of the Springtime Light Box

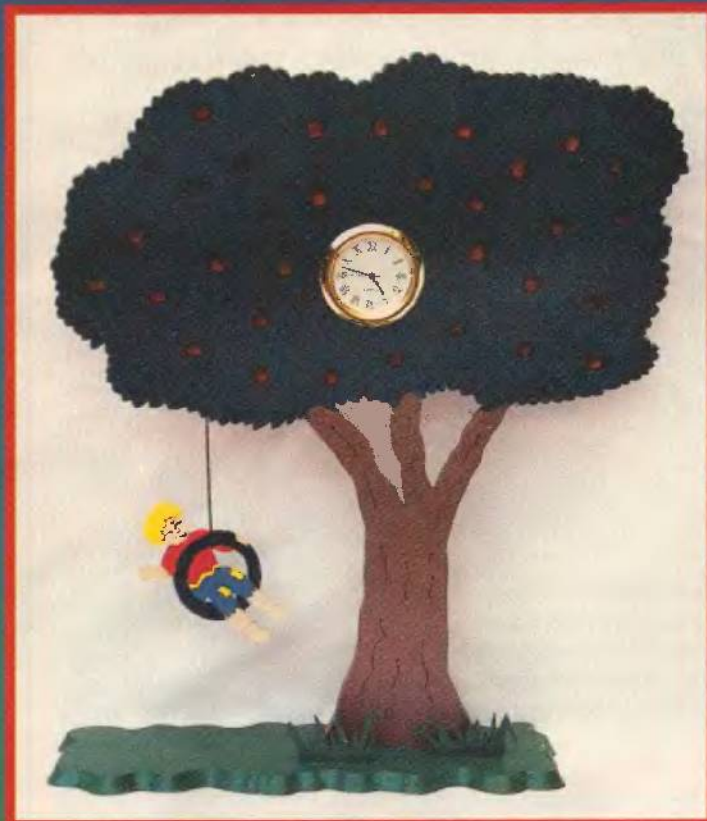


Tire Swing Clock

designed by Dan and Raymond Wilckens



Thanks to 6-year old Kyle Wilckens for the concept.



SUPPLIES

Wood: wood of choice—1/4" x 9" x 10" (for the tree); 1/4" x 2-1/2" x 7-1/2" (for the base); 1/4" x 1-3/4" x 1-3/4" (for the holder); 1/8" x 1" x 4" (for the grass); 1/8" x 2-3/4" x 2-3/4" (for the boy)
Tools: scroll saw; drill with bits including a 1-3/8"-Dia. Forsiner bit*; saw for ripping and cross cutting; belt and hand held sander
Temporary-bond spray adhesive
Permanent-bond spray adhesive
Sandpaper, assorted grits
Wood glue
X-acto knife and/or needle pick
Red felt or poster board
Paints of choice
Paintbrushes of choice
1-7/16"-Dia. mini clock insert*
Mini pendulum drive*

*A special Tire Swing Clock package which includes the mini pendulum drive, the 1-7/16" insert clock, and a full-color clockmaker's catalog for just \$18.90 (including S&H) is available exclusively from Steebar Corp., P.O. Box 980-WC-12, Andover, NJ 07821-0980, (973) 383-1026. Please specify order # "Mini Offer," when ordering this inset.

INSTRUCTIONS

Copy the patterns, found in Full Size Pattern Section No. 1, and adhere them to the selected stock with temporary-bond spray adhesive. Drill blade entry holes in the waste areas of the patterns, insert the scroll saw blade, and make the interior cuts first. When finished, saw around the perimeter of each piece.

Remove the paper pattern and sand the pieces with the belt and hand held sanders. Remove any burrs and clean up the cuts as necessary with the X-acto knife or needle pick.

Once cut, paint the pieces using the photograph as a reference. Cut a piece of red felt or poster board large enough to cover the apple cutouts in the leaves, but smaller than the tree. Spray the back side of the tree with permanent-bond spray adhesive and apply the red backing material (see Fig. 1). Next, glue the holder in place.

Attach the tree and grass to the base (see Fig. 2). When the glue has dried, install the mini pendulum drive into the holder, trimming the rod to the appropriate length. Drill a small hole in the top of the boy and install on the end of the rod, then install the clock insert.

Now sit back and watch the time swing by!

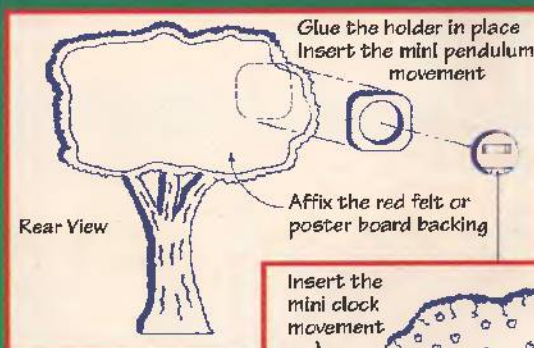


Fig. 1. Preparing the tree.

Fig. 2. Assembly of the Tire Swing Clock.

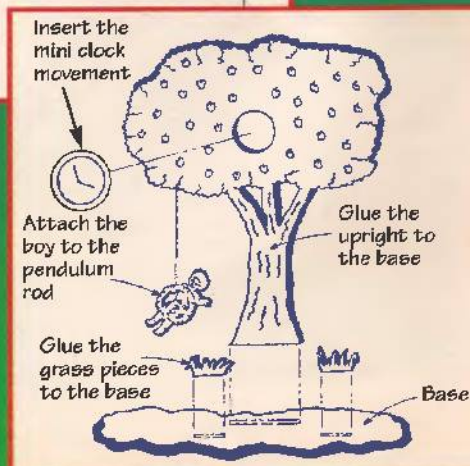


Table Top Trivet

designed by John Nelson



SUPPLIES

Wood: *hardwood of choice*— $1/2$ " x $12\text{--}1/2$ " x 8"
Tools: scroll saw; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Four $1/2$ "-Dia. rubber feet (available at local hardware stores)
Finish of choice

INSTRUCTIONS

Transfer the pattern, found in Full Size Pattern Section No. 1, to the wood. Drill starter holes in the interior waste areas, then carefully make all interior cuts. Next, saw around the perimeter. Remove the pattern and sand where needed.

Apply finish of choice to the trivet. Following the manufacturer's instructions, add the four feet as shown on the pattern. Your trivet is now ready for use—and it looks good hanging on the wall, too!

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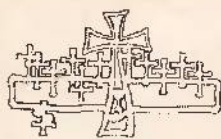
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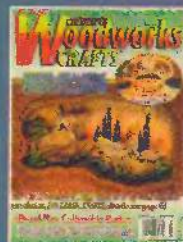
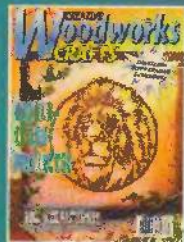
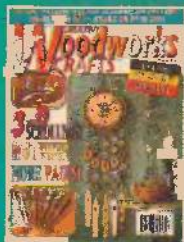
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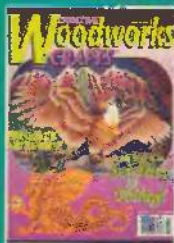
***Check Out The Latest And Greatest Woodworking Equipment For Your Shop!**

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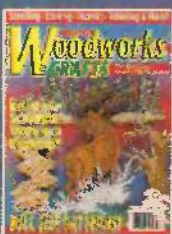
Let New Jersey Make Your Summer Vacation Great! Call (800) JERSEY-7 For Your Free New Jersey Travel Guide!



Attention crafters: If you're interested in selling your woodcrafts at this special event, call Barbara Martin at (973) 383-8080.



SEE YOU THERE!



ANOTHER STEEBAR EXCLUSIVE!!

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



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



Display stand. . . #W - Stand - 1

Featured in the open position below



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.

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
VALUE FOR ONLY . . . \$12.00!**

90

**FREE BLADE OFFER
SEE PAGES 2 & 3!**



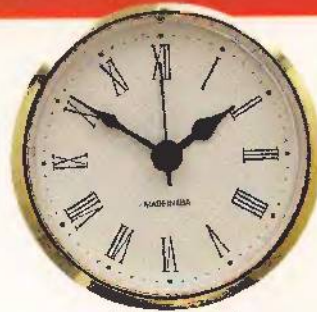
3-1/8" CLOCK MAKERS
FORSTNER BIT. REGULAR
PRICE \$54.50. NOW ONLY
\$25.50 ORDER #PRO-3125



2-3/8" FORSTNER BIT.
REGULAR PRICE \$33.10.
NOW ONLY \$16.50 ORDER
#PRO-2375



E - 72 MM - A



E - 72 MM - R

Economy insert clocks & they're

AMERICAN MADE!!

72 MM (2 3/4") inserts require a 2 3/8" hole,
minimum 11/16" deep. Operates on one "AAA"
battery (not included). Gold tone bezels.

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

1 to 4 \$5.95ea.	5 to 9 \$5.85ea.	10 to 24 \$5.70ea.
25 to 49 \$5.50ea.	50 to 99 \$5.25ea.	100 + \$4.95ea.

STEEBAR - The only name you need to know for all your clock making needs...we specialize in the
ever popular insert clock with over 300 sizes & styles available ranging from tiny 7/8" diameter to
8 1/2" diameter with pricing to fit any budget. Our 64 page color clockmakers catalog (available
separately for a \$3.00 deposit, credited) will be included free with an order from this ad.



BFU-1716-WAS



BFU-1716-WRS

MINIATURE FIT-UPS

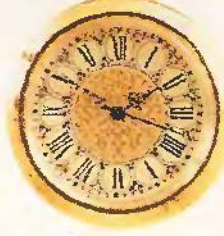
1 3/8" FORSTNER BIT



PRO-1375...only \$8.50



BFU-1716-FA



BFU-1716-FR



BFU-1716-AP



BFU-1716-RP



BFU-1716-BRI



BFU-1716-RG

NEW LOWER PRICING!!!

1 to 4 \$6.95	5 to 9 \$6.50
10 to 24 \$5.75	25 to 49 \$5.25
50 to 99 \$4.75	100 + \$4.45

91

1 to 4 \$8.25	5 to 9 \$7.50
10 to 24 \$6.75	25 to 49 \$6.25
50 to 99 \$5.95	100 + \$5.65

Our miniature fit-ups are only 1 7/16" diameter by 3/8" thick! Installation is a snap...just bore a 1 3/8" hole
(min. 5/16" deep) and press in place...it's that easy. Includes an installed battery. Silcon brand...the most
trusted name in miniature fit-ups. Now with a five year guarantee.

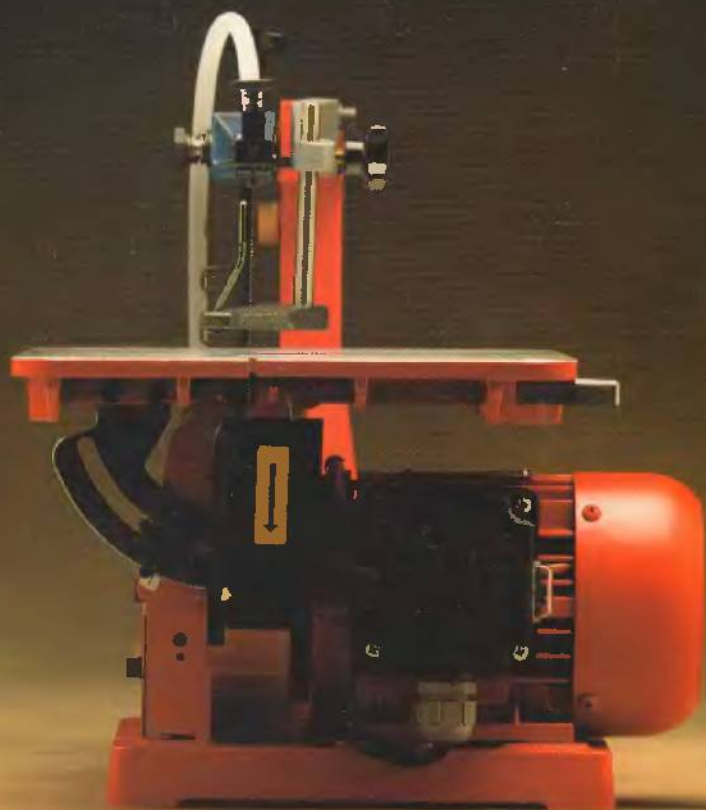
**For the budget minded craftsman, ask about our economy 36mm
miniature fit-ups...as low as \$3.95 ea. per 100!!!**

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FULL SIZE PATTERN PULLOUT SECTION #1

March 1998

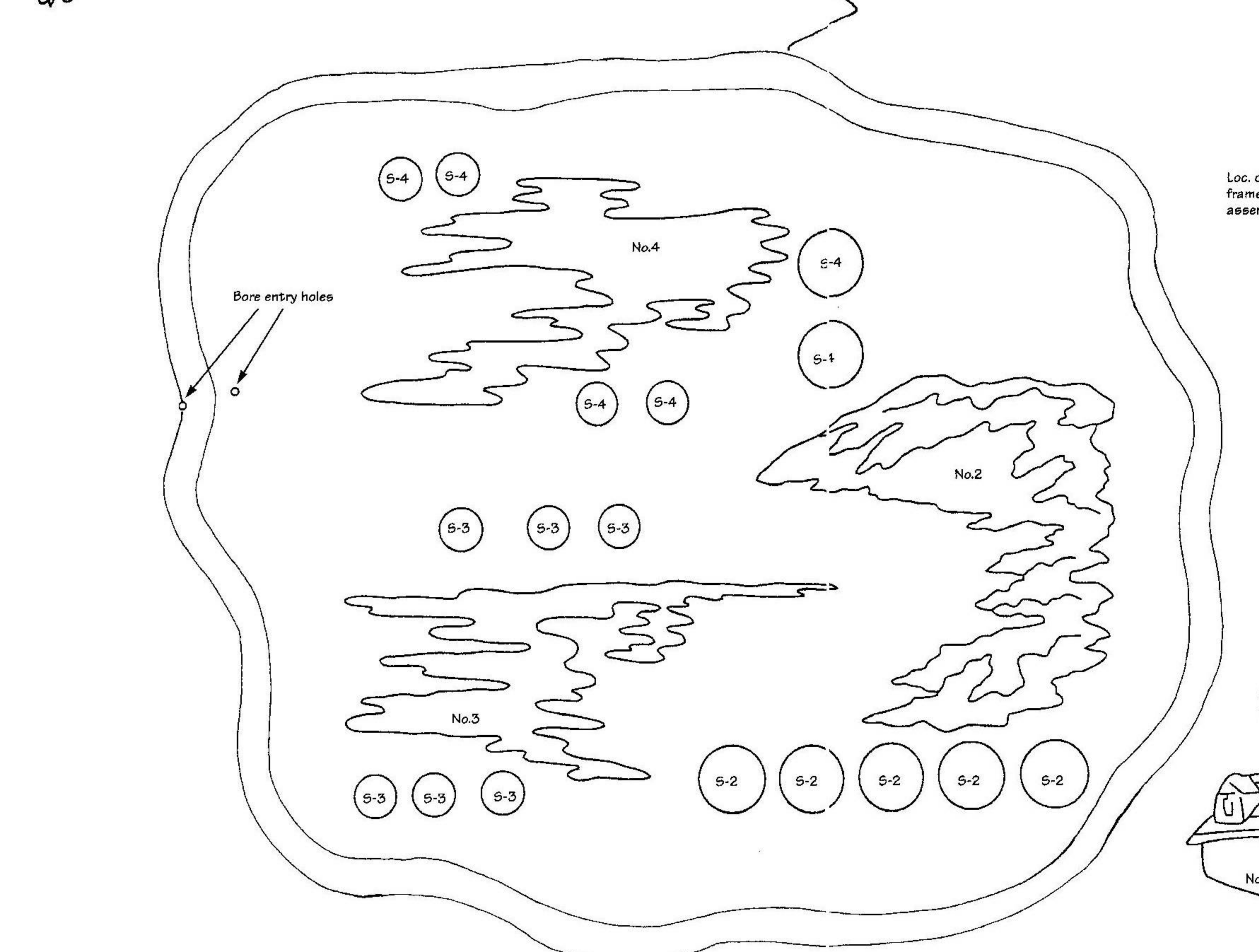
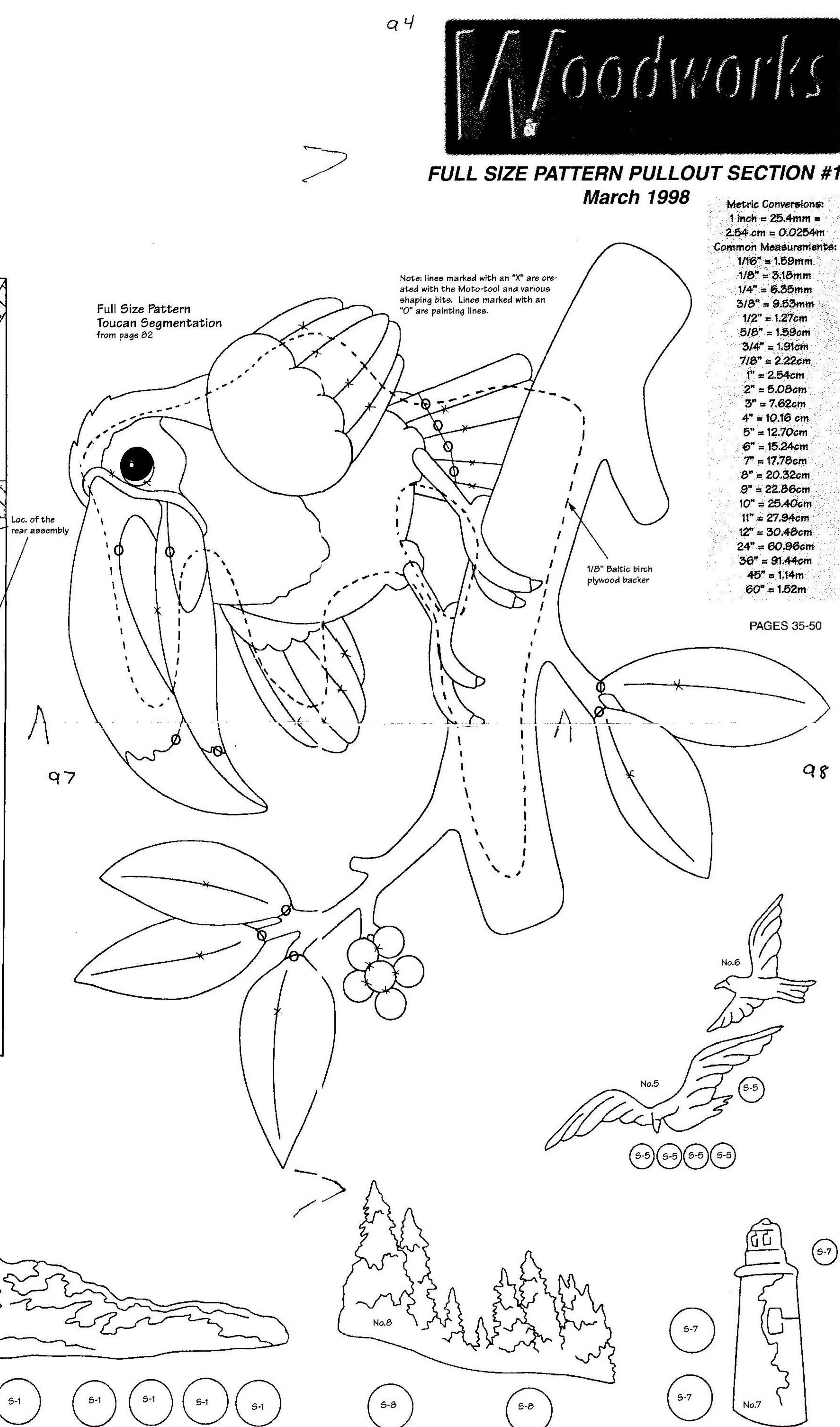
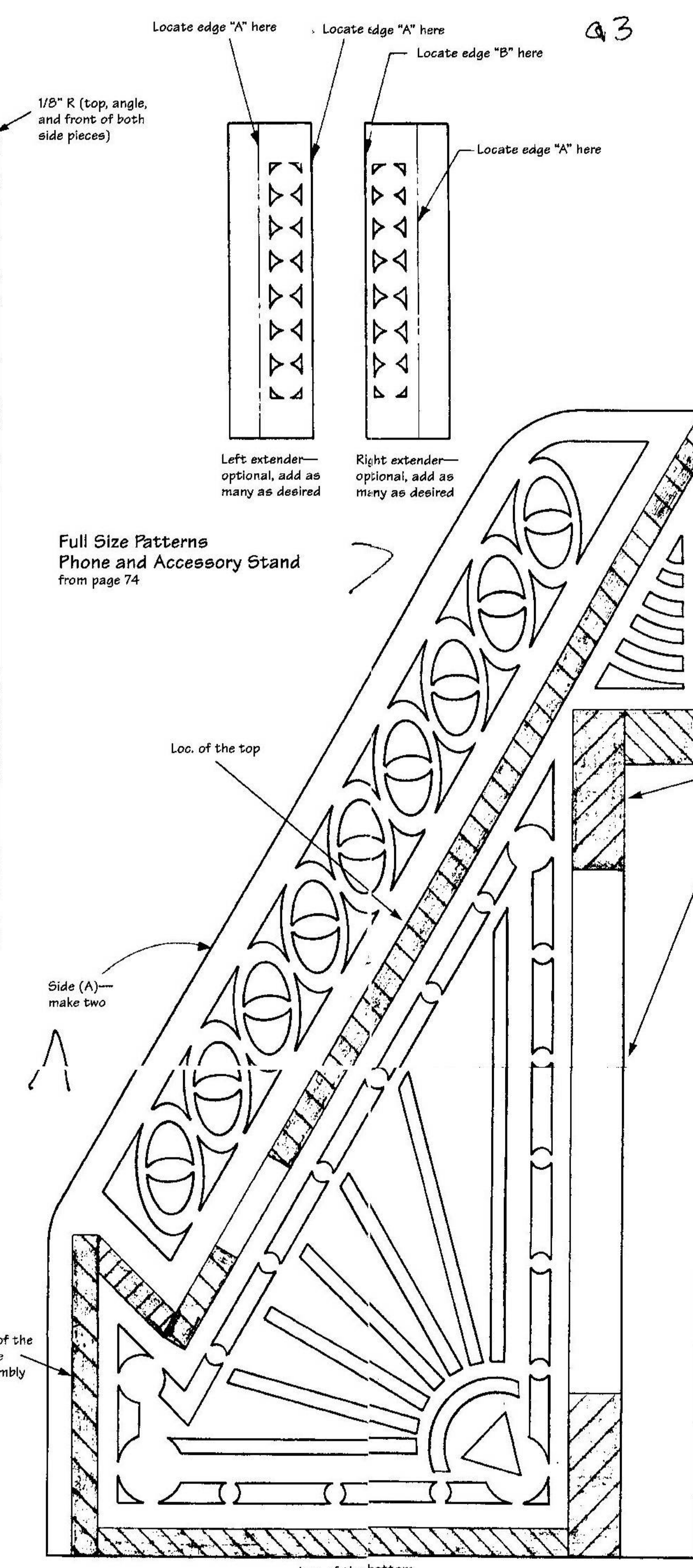
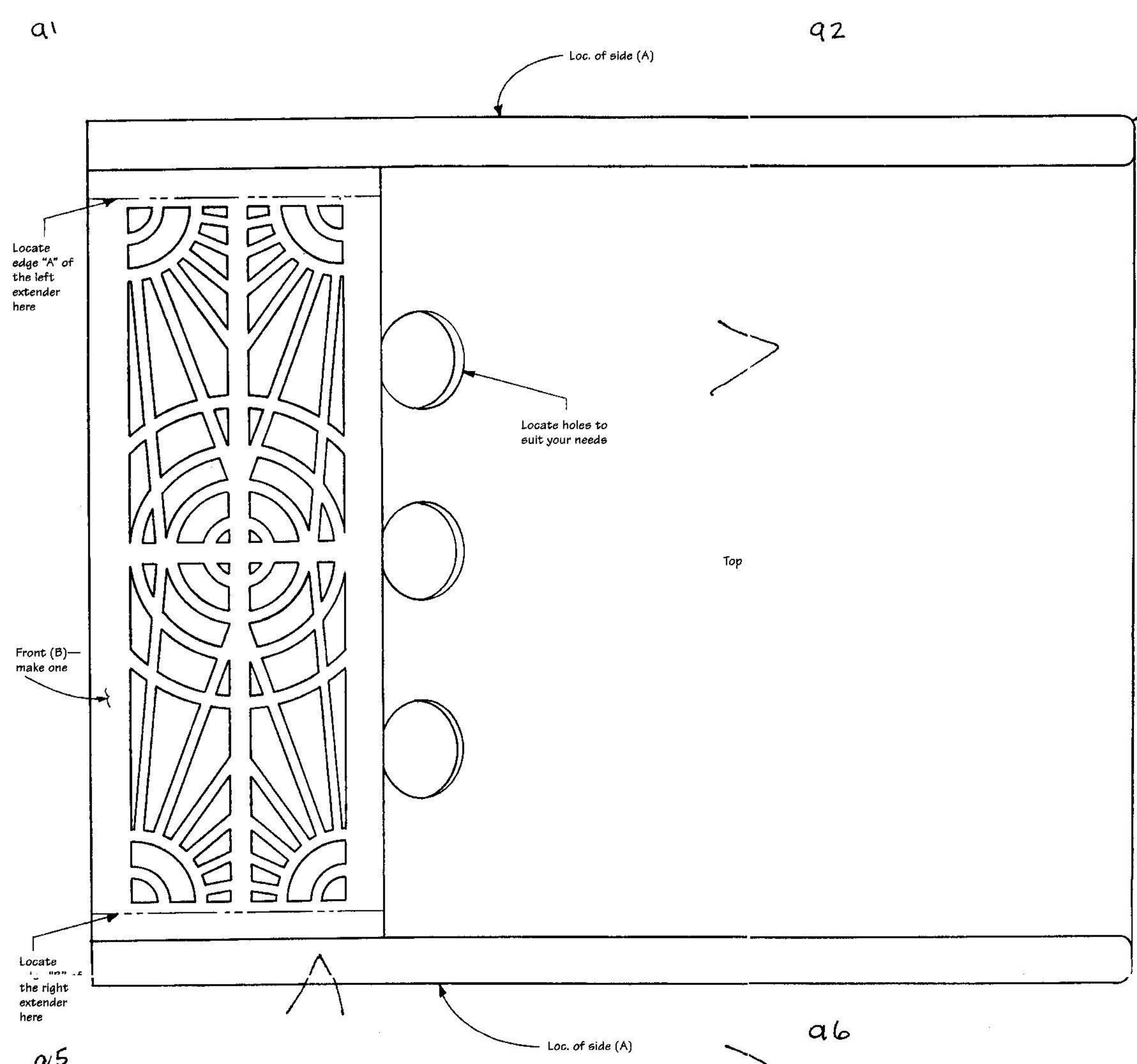
Metric Conversions:

1 inch = 25.4mm = 2.54 cm = 0.0254m

Common Measurements:

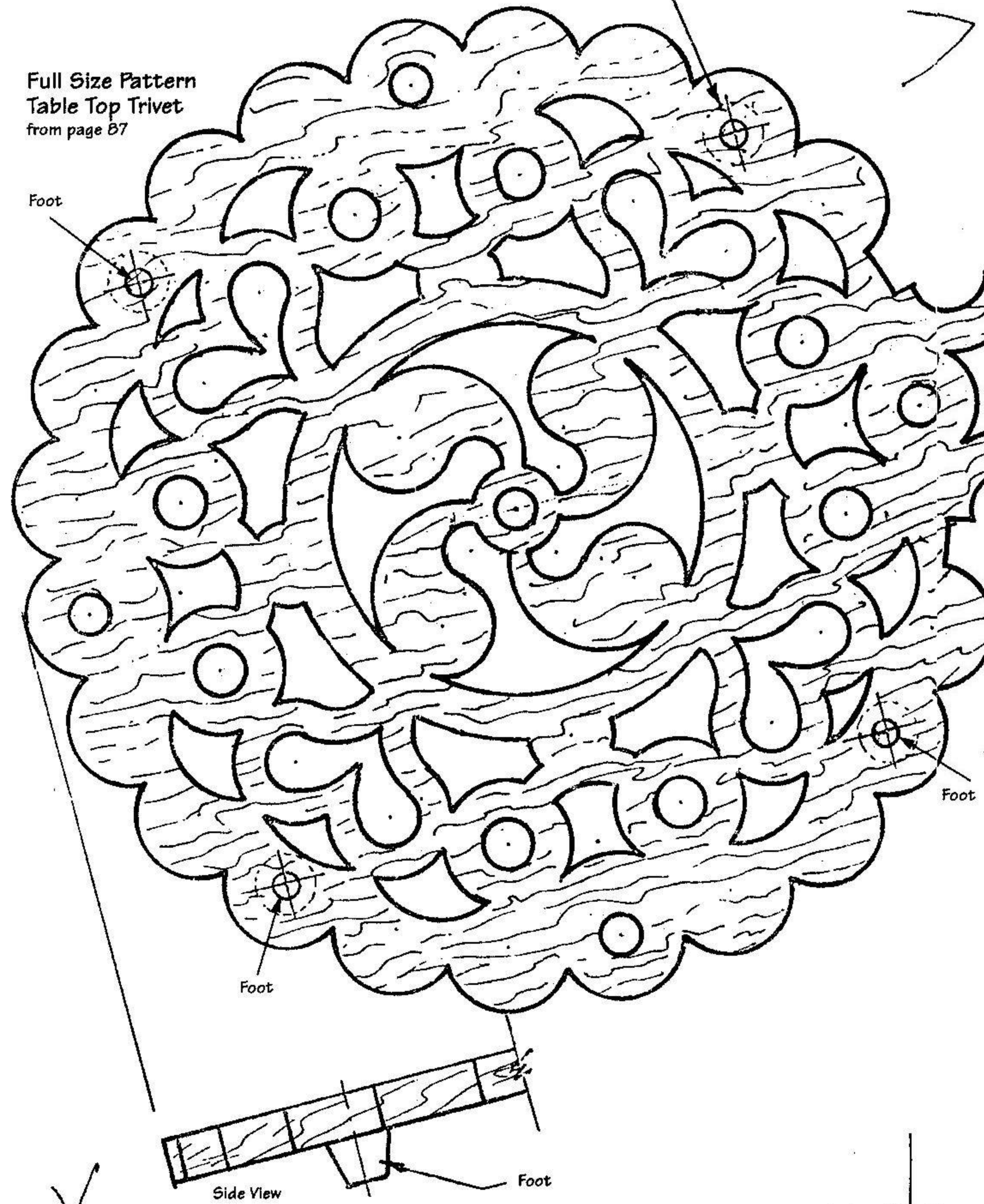
1/16"	= 1.59mm
1/8"	= 3.18mm
1/4"	= 6.35mm
3/8"	= 9.53mm
1/2"	= 1.27cm
5/8"	= 1.59cm
3/4"	= 1.91cm
7/8"	= 2.22cm
1"	= 2.54cm
2"	= 5.08cm
3"	= 7.62cm
4"	= 10.16 cm
5"	= 12.70cm
6"	= 15.24cm
7"	= 17.78cm
8"	= 20.32cm
9"	= 22.86cm
10"	= 25.40cm
11"	= 27.94cm
12"	= 30.48cm
24"	= 60.96cm
36"	= 91.44cm
45"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

PAGES 35-50



b1

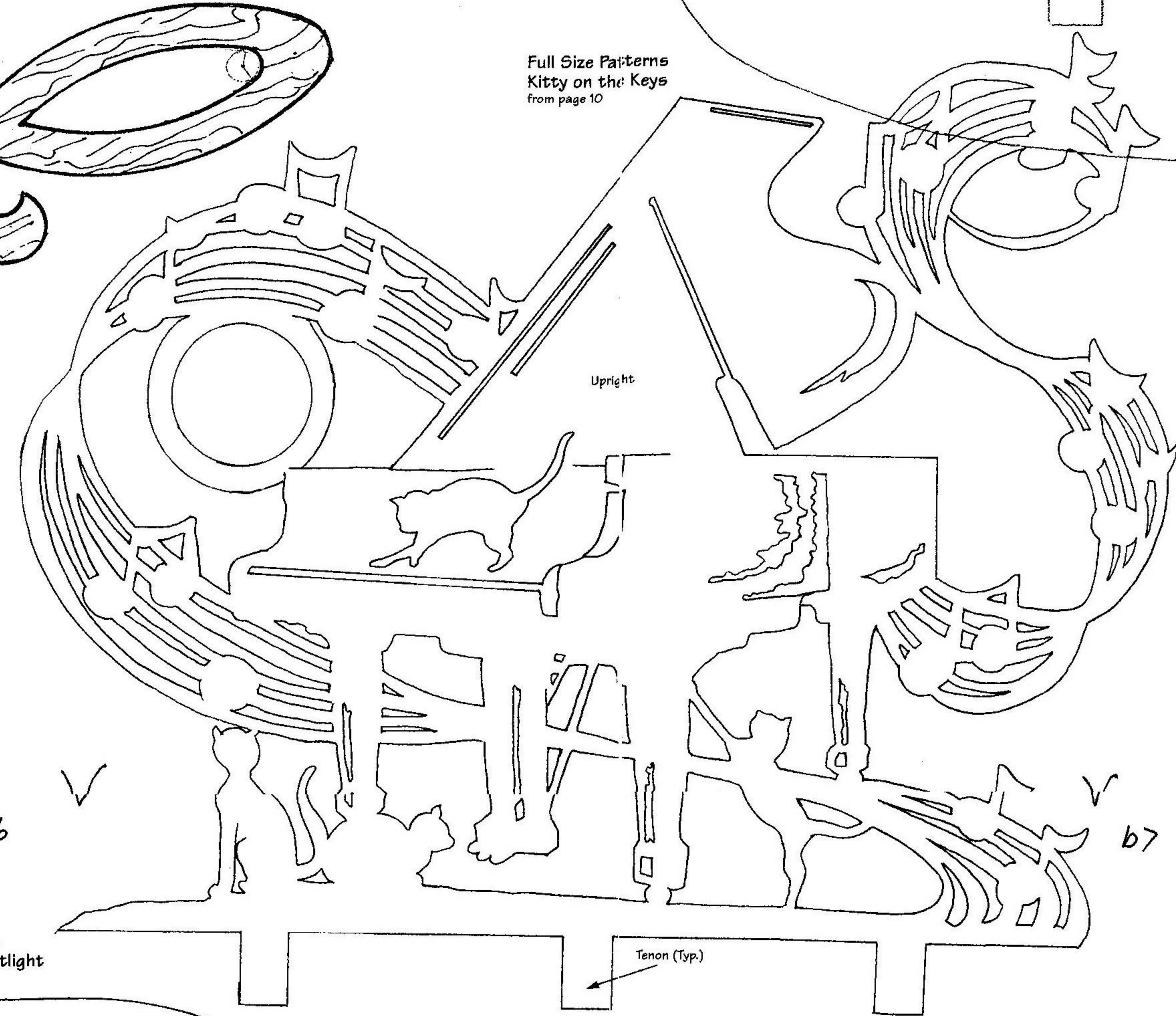
Full Size Pattern
Table Top Trivet
from page 87



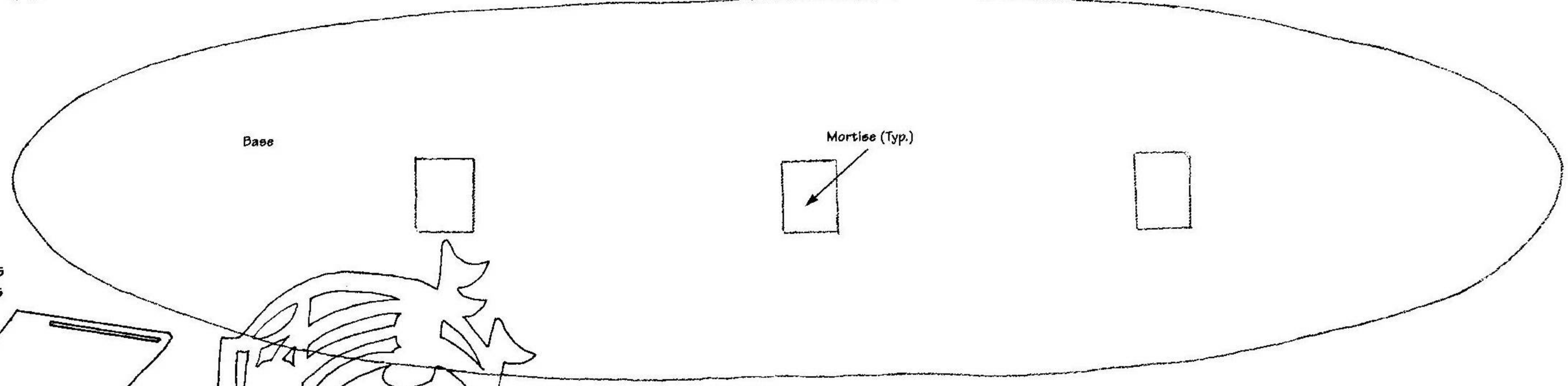
b2

b3

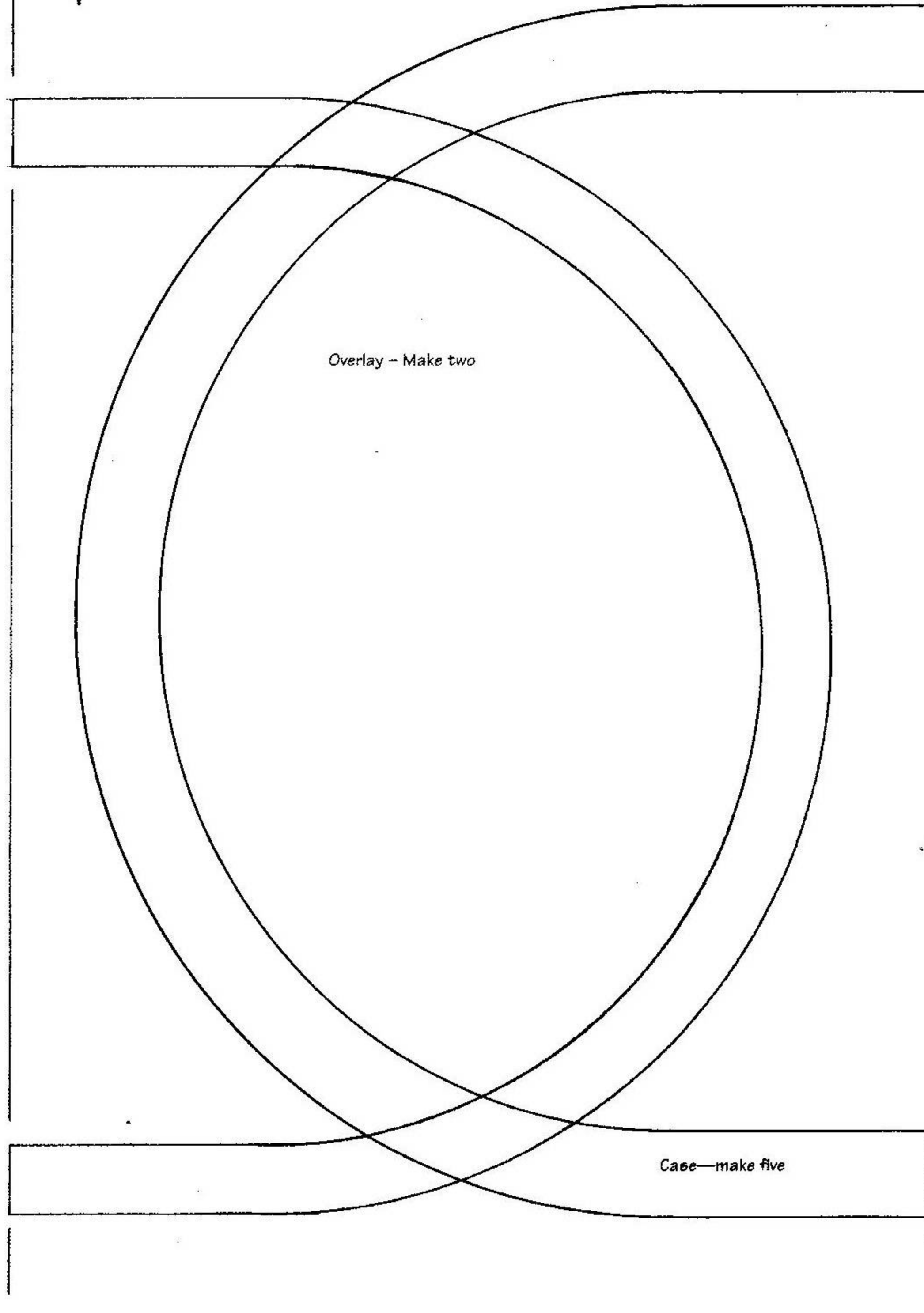
Full Size Patterns
Kitty on the Keys
from page 10



b4

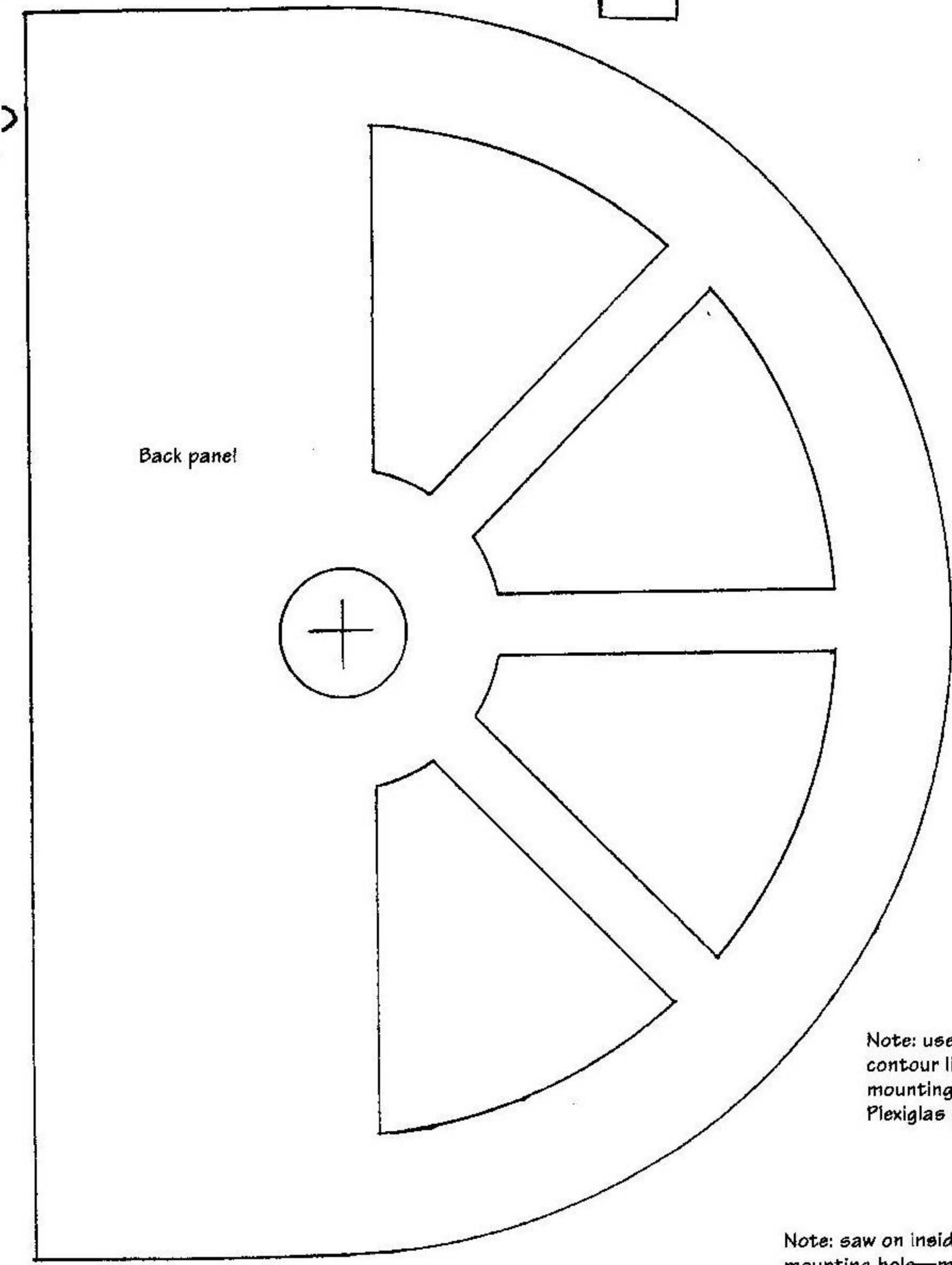


b5

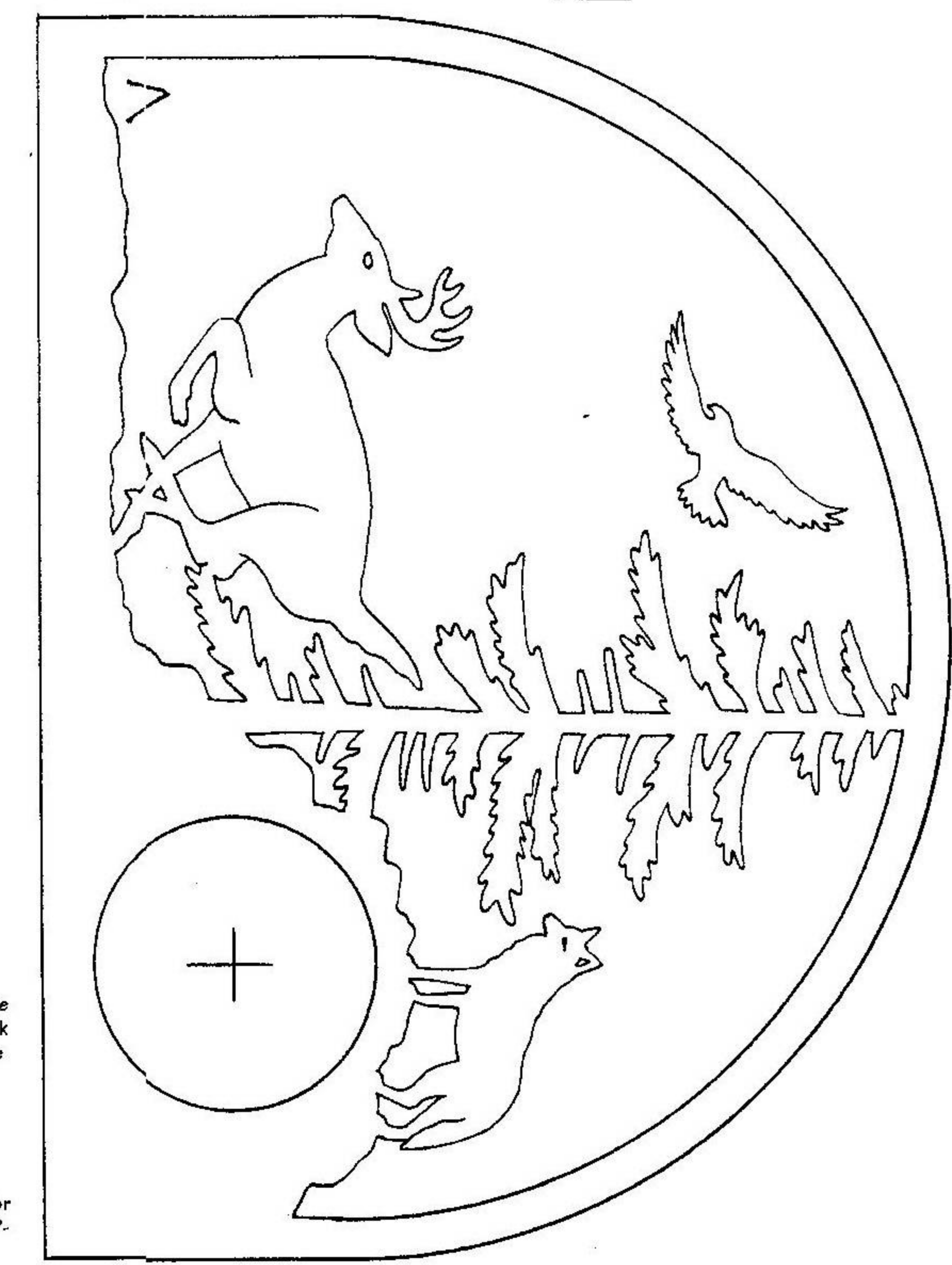


b6

Full Size Patterns
Northwoods Nightlight
from page 16

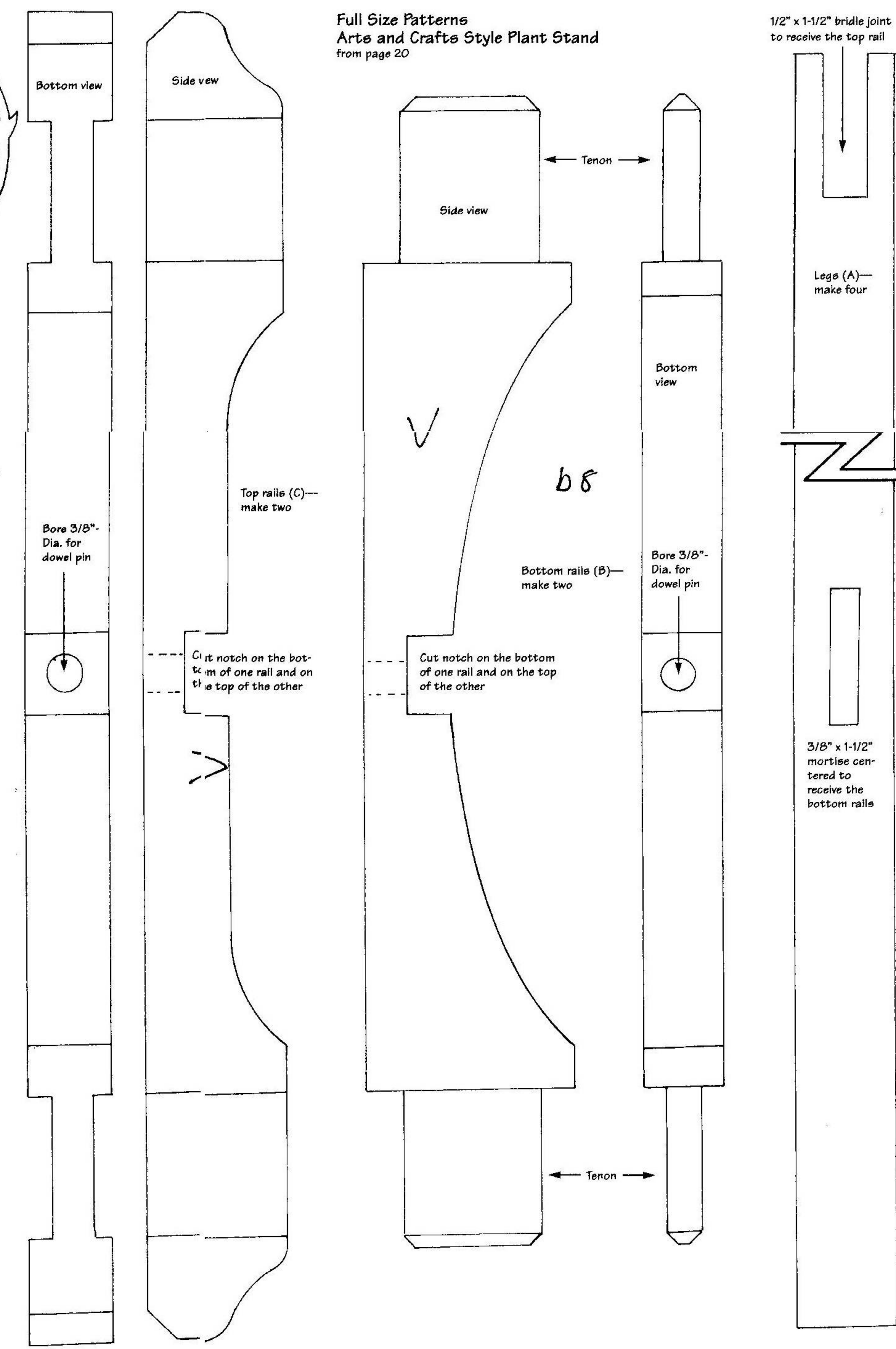


b7

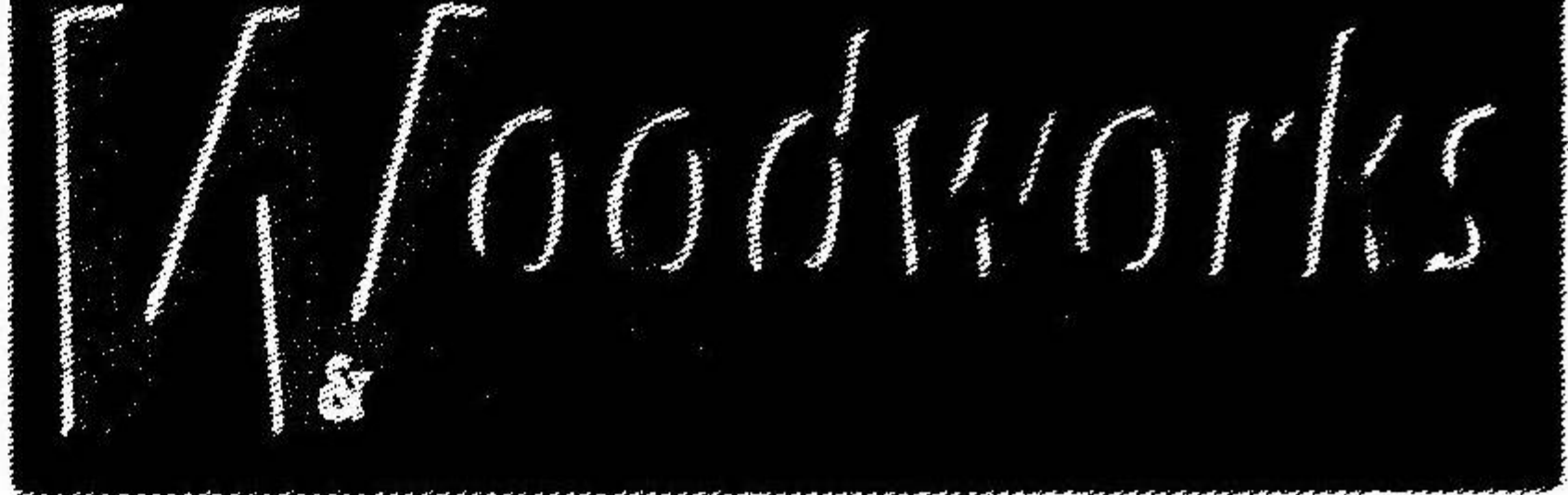


Note: saw on inside of lines for mounting hole—make 1-13/16" Dia. for a 2"-Dia. insert.

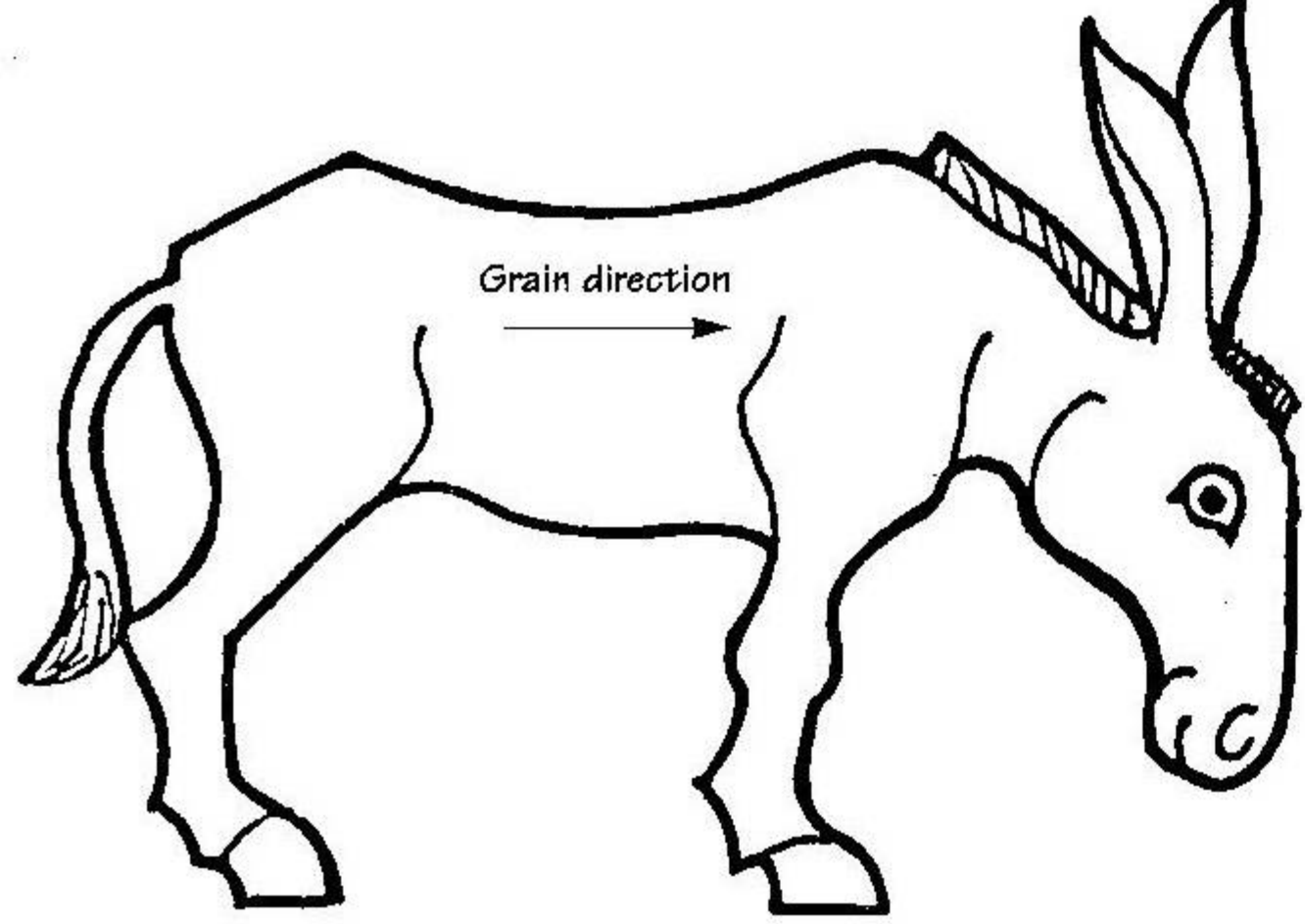
Full Size Patterns
Arts and Crafts Style Plant Stand
from page 20



C2

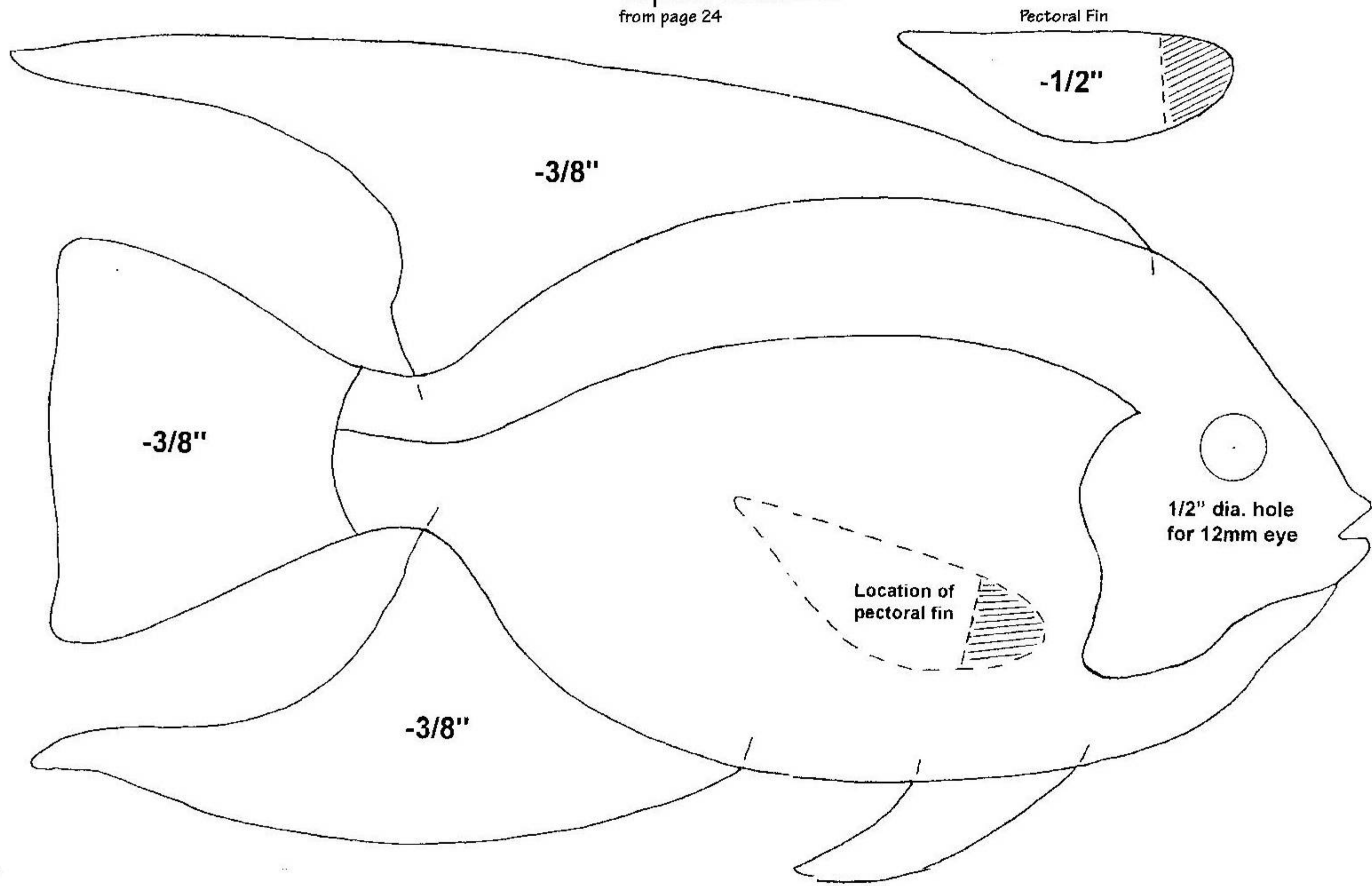


FULL SIZE PATTERN PULLOUT SECTION #2
March 1998



Full Size Pattern
 Whittling a Burro
 from page 68

Full Size Patterns
 Tropical Fish Intarsia
 from page 24

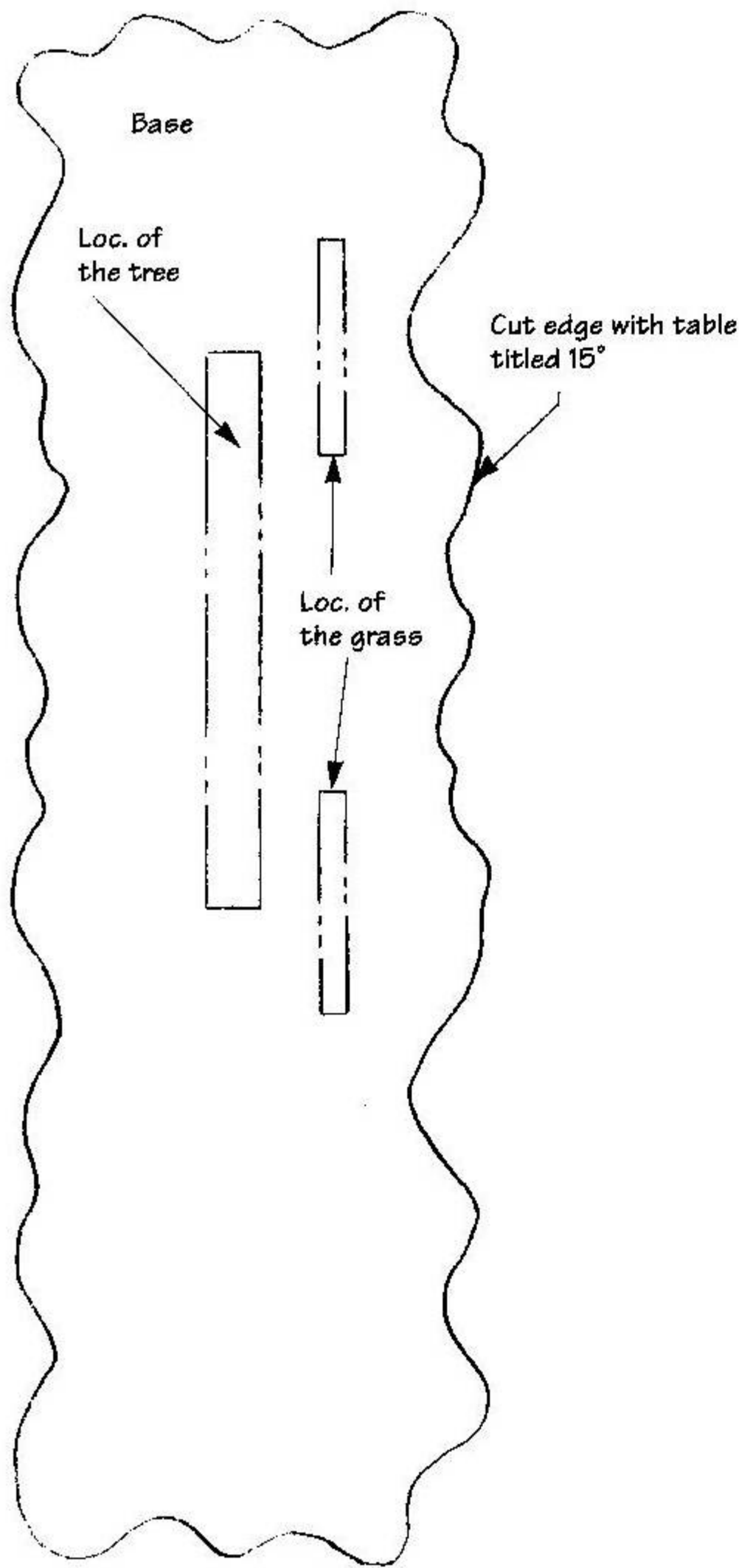
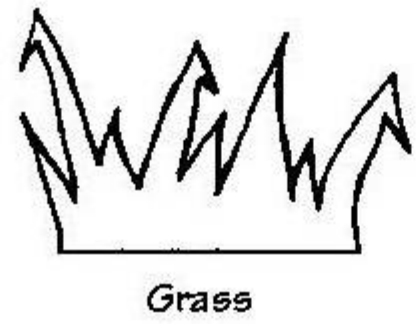
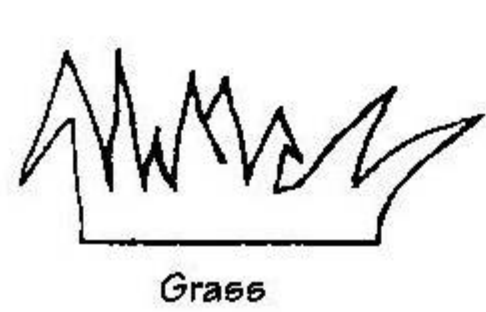


Metric Conversions:
 1 inch = 25.4mm =
 2.54 cm = 0.0254m

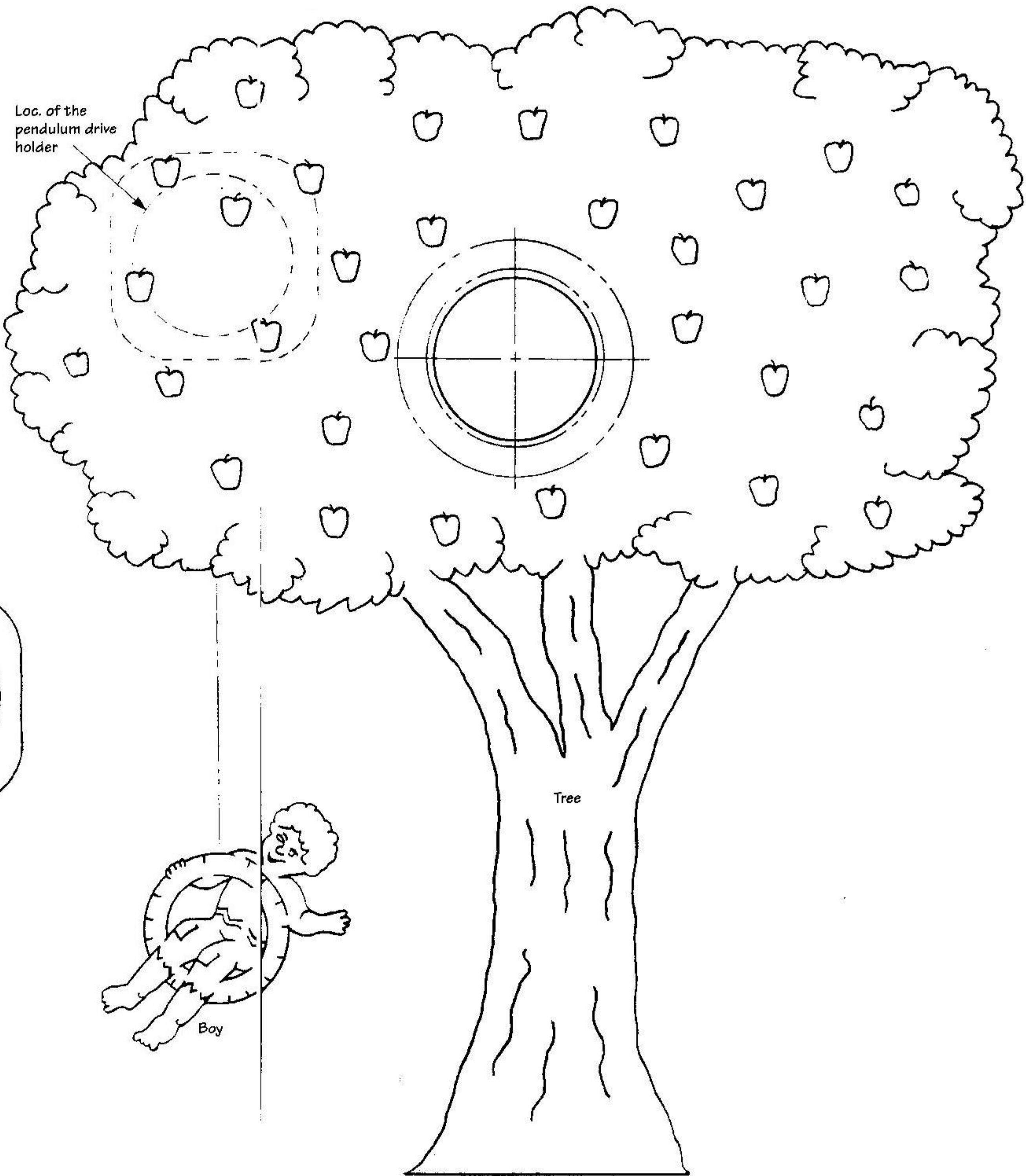
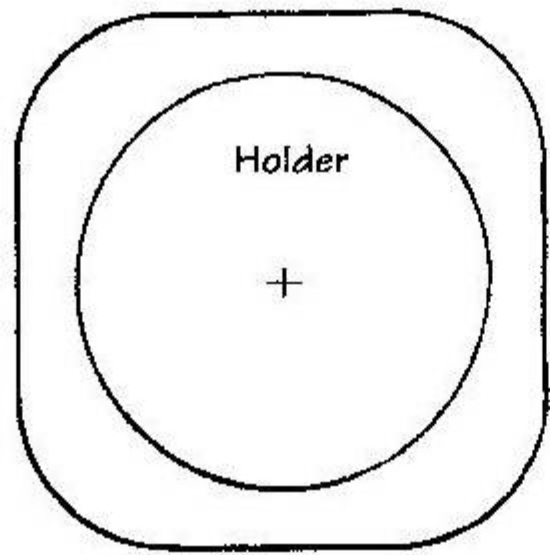
Common Measurements:

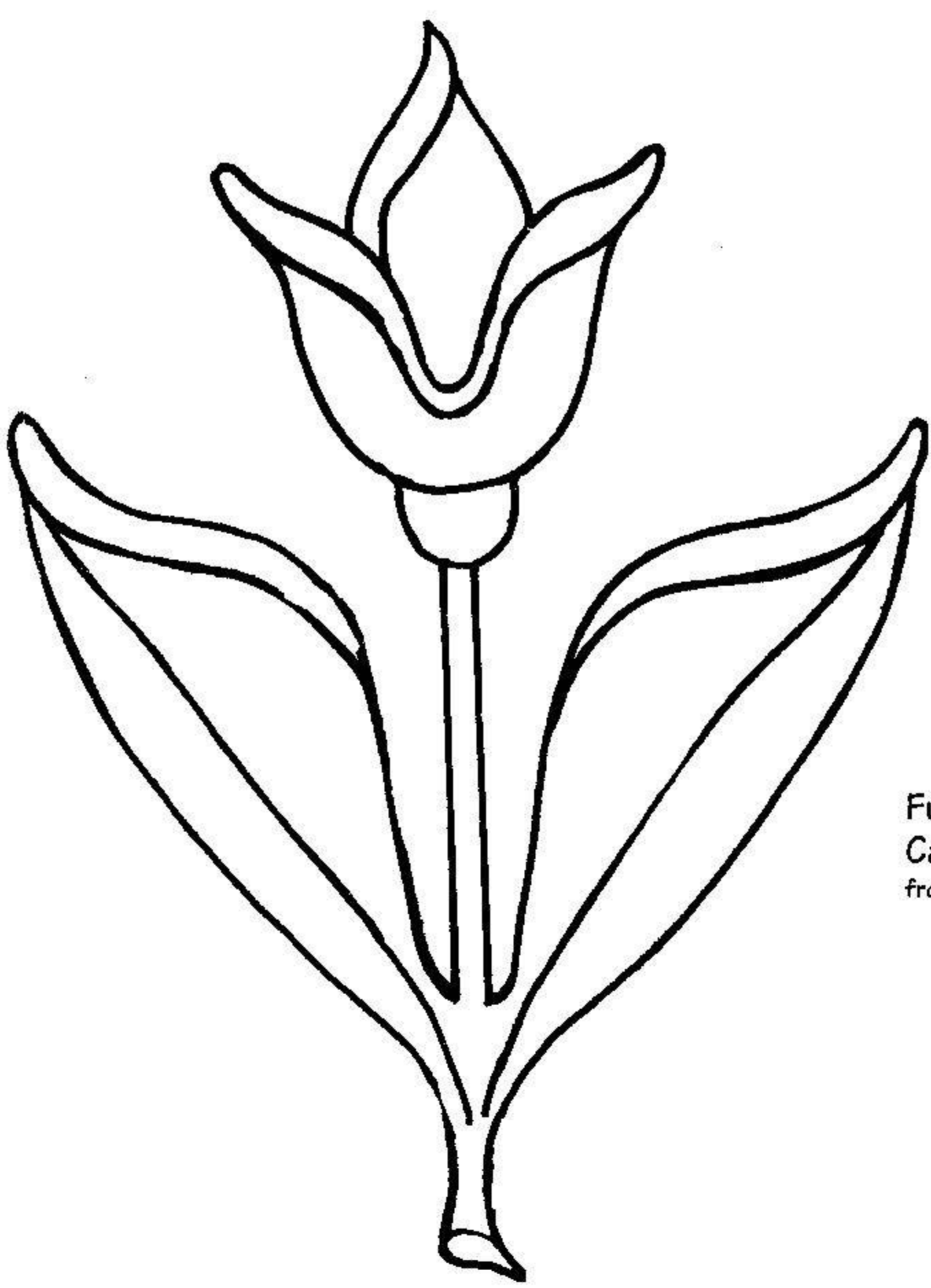
1/16"	= 1.59mm
1/8"	= 3.18mm
1/4"	= 6.35mm
3/8"	= 9.53mm
1/2"	= 1.27cm
5/8"	= 1.59cm
3/4"	= 1.91cm
7/8"	= 2.22cm
1"	= 2.54cm
2"	= 5.08cm
3"	= 7.62cm
4"	= 10.16 cm
5"	= 12.70cm
6"	= 15.24cm
7"	= 17.78cm
8"	= 20.32cm
9"	= 22.86cm
10"	= 25.40cm
11"	= 27.94cm
12"	= 30.48cm
24"	= 60.96cm
36"	= 91.44cm
48"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

C3

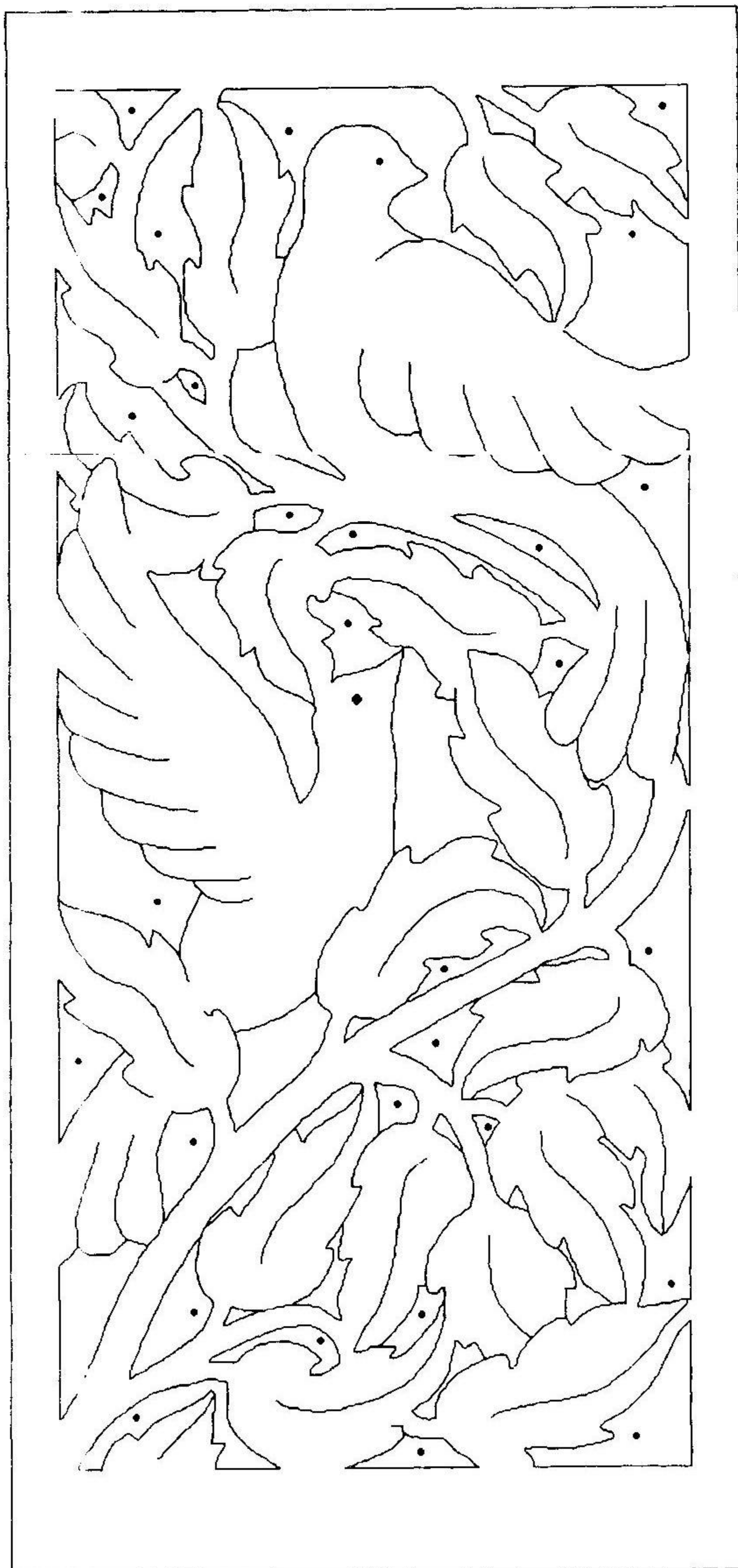
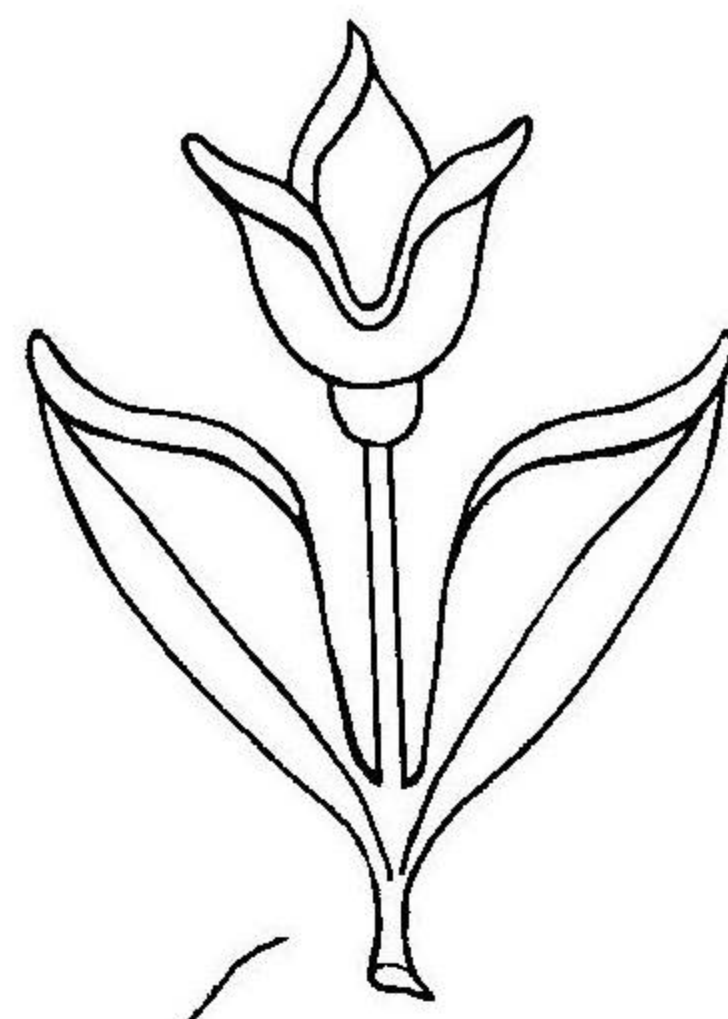
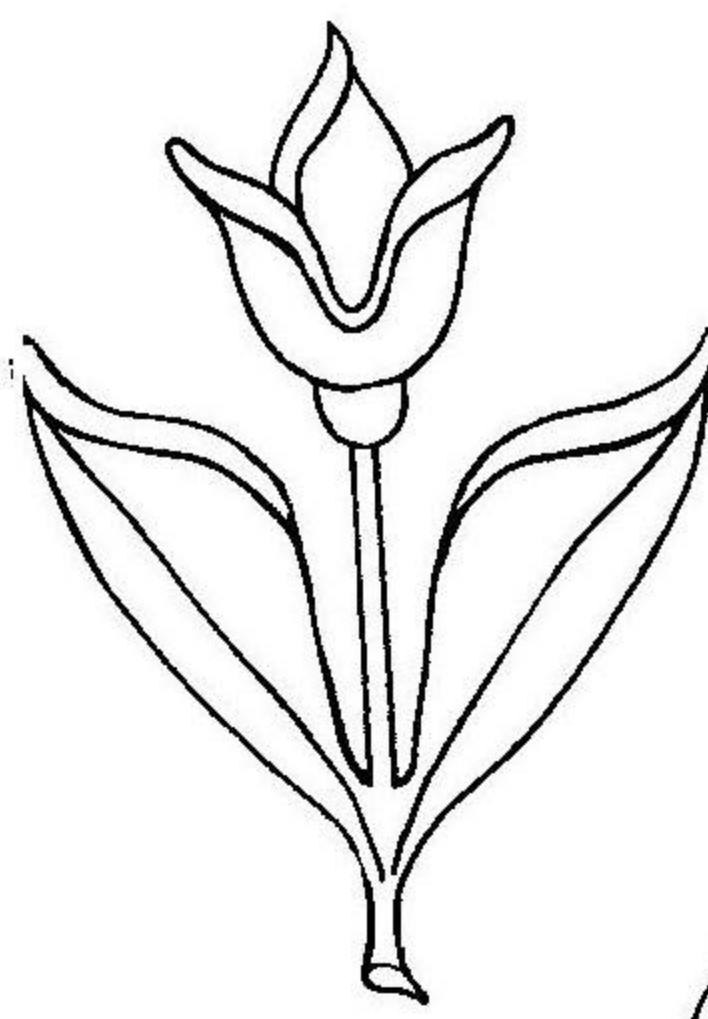
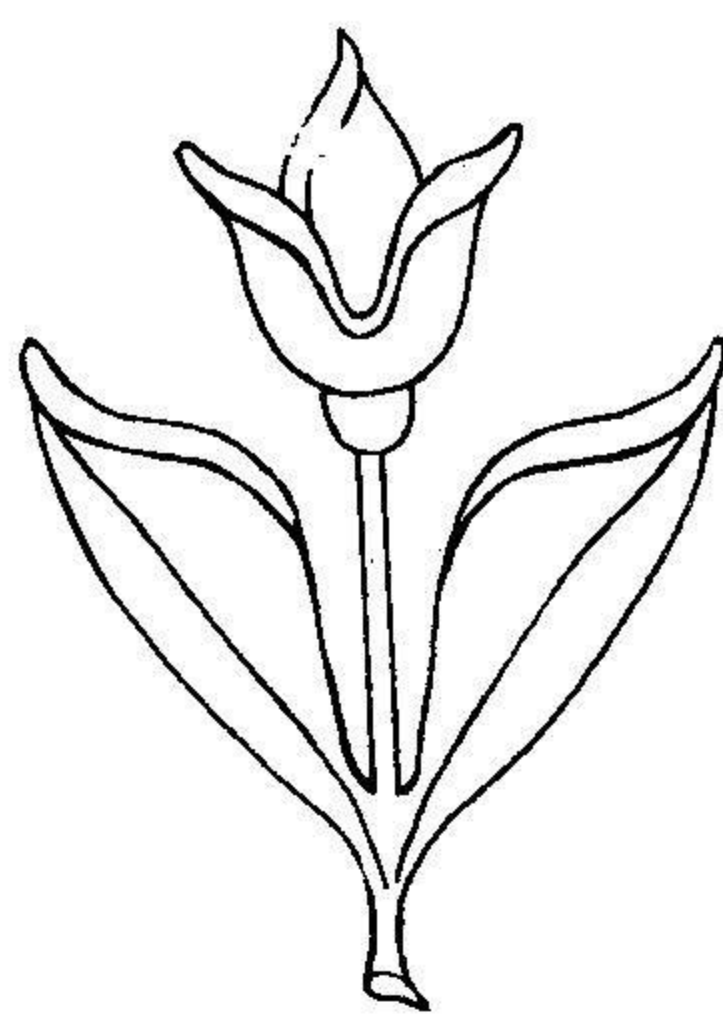


Full Size
 Patterns
 Tire Swing Clock
 from page 86

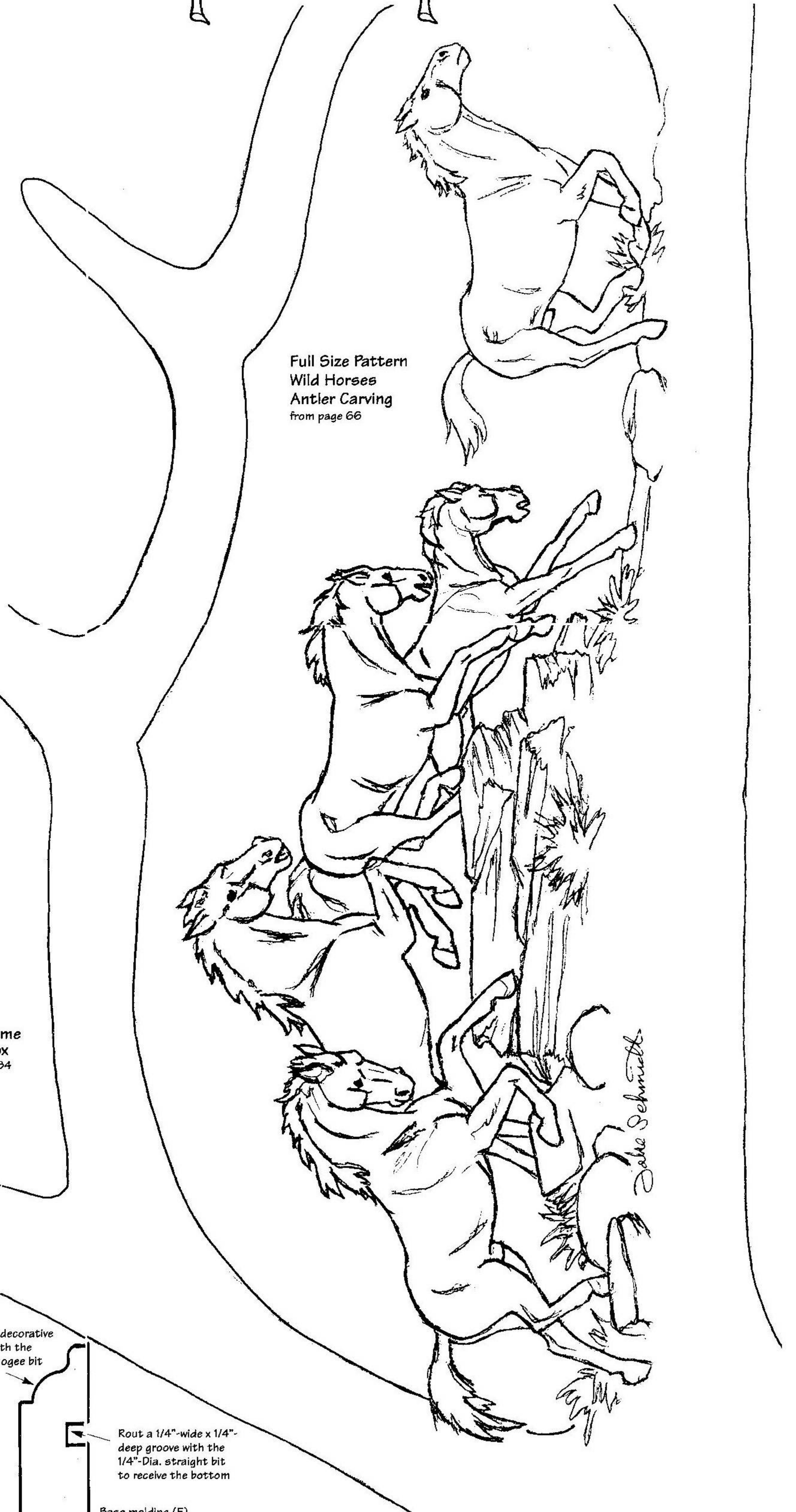




Full Size Patterns
Carving a Stylized Tulip
from page 62

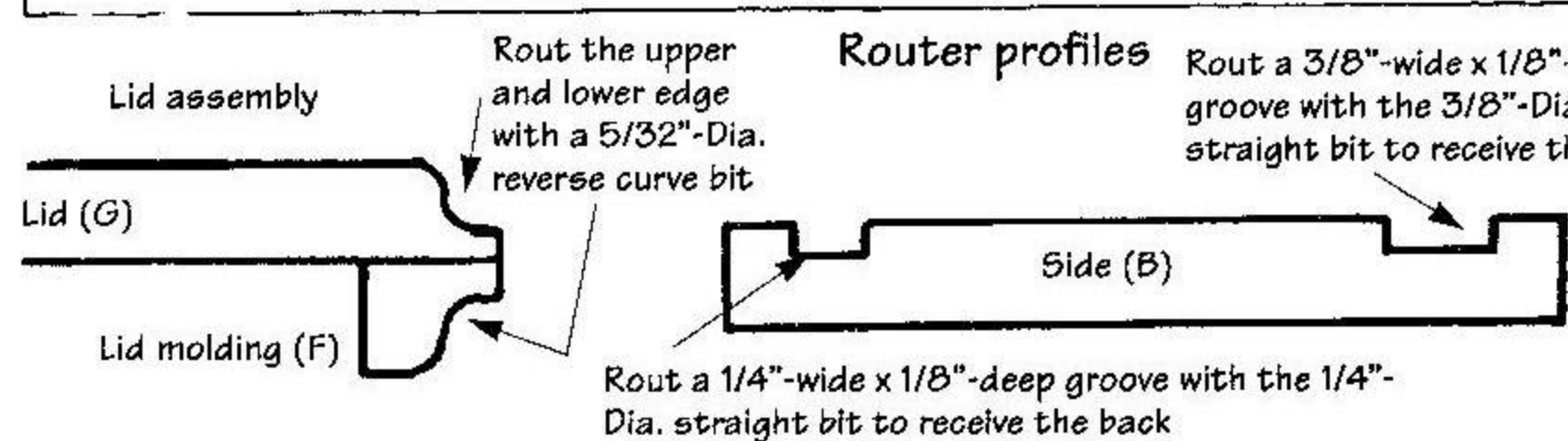


Full Size Pattern
Springtime
Light Box
from page 84

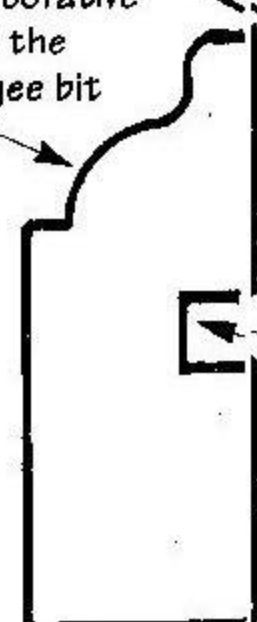


Full Size Pattern
Wild Horses
Antler Carving
from page 66

Jake Schmidt



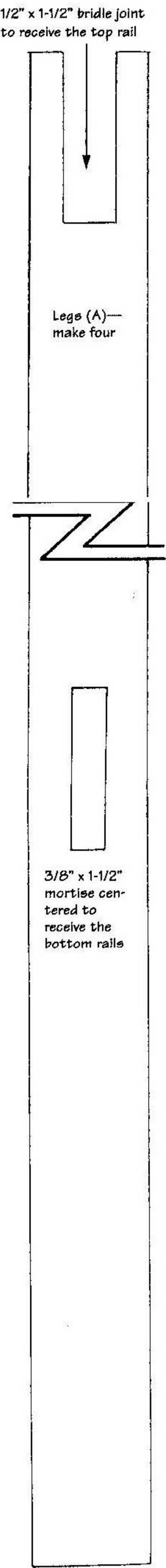
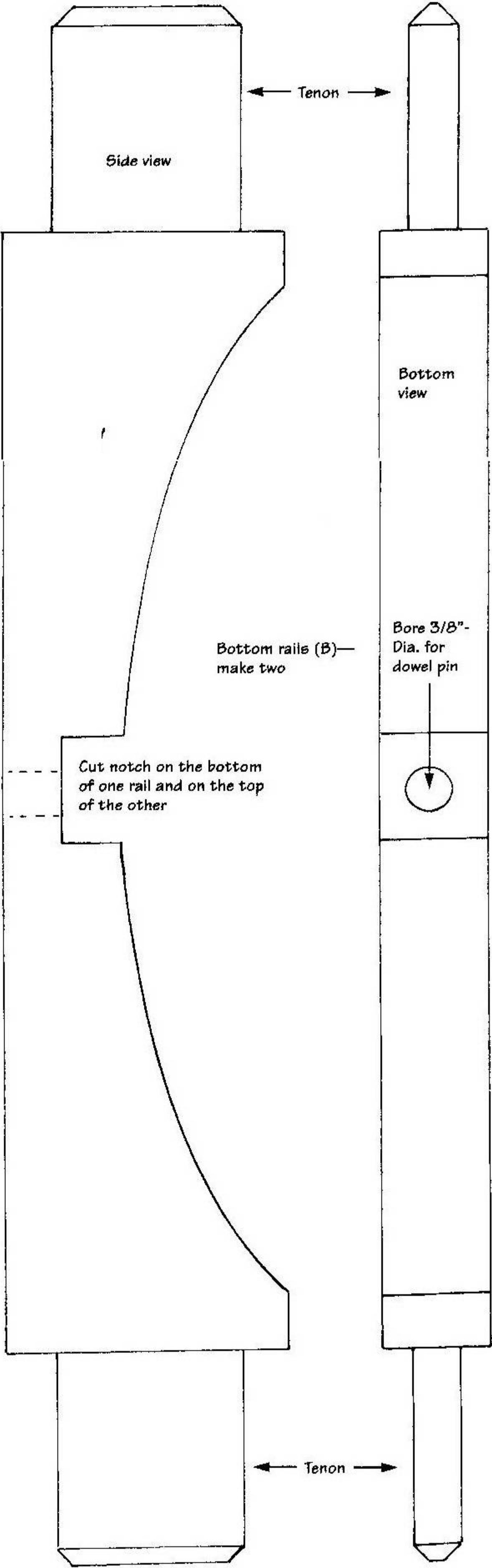
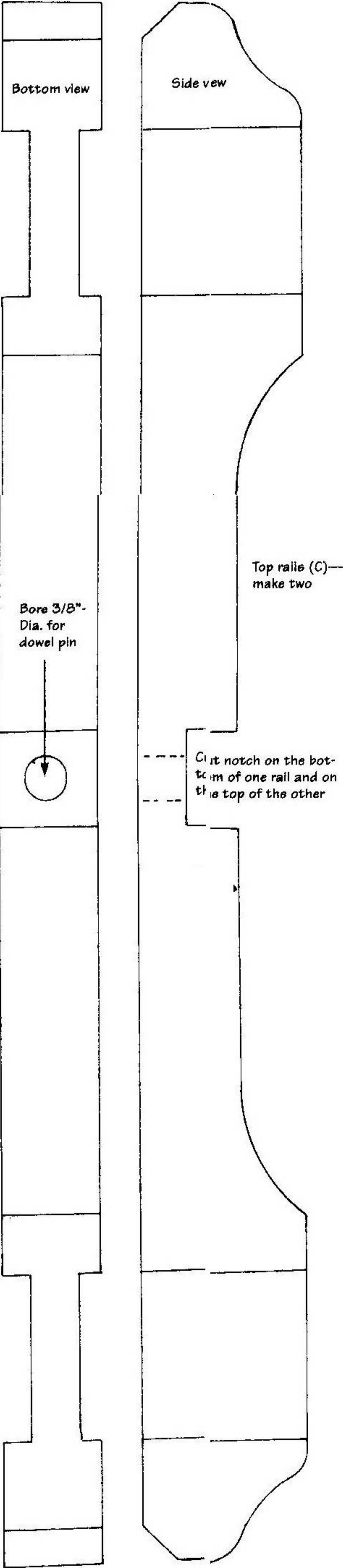
Rout a decorative edge with the Roman ogee bit

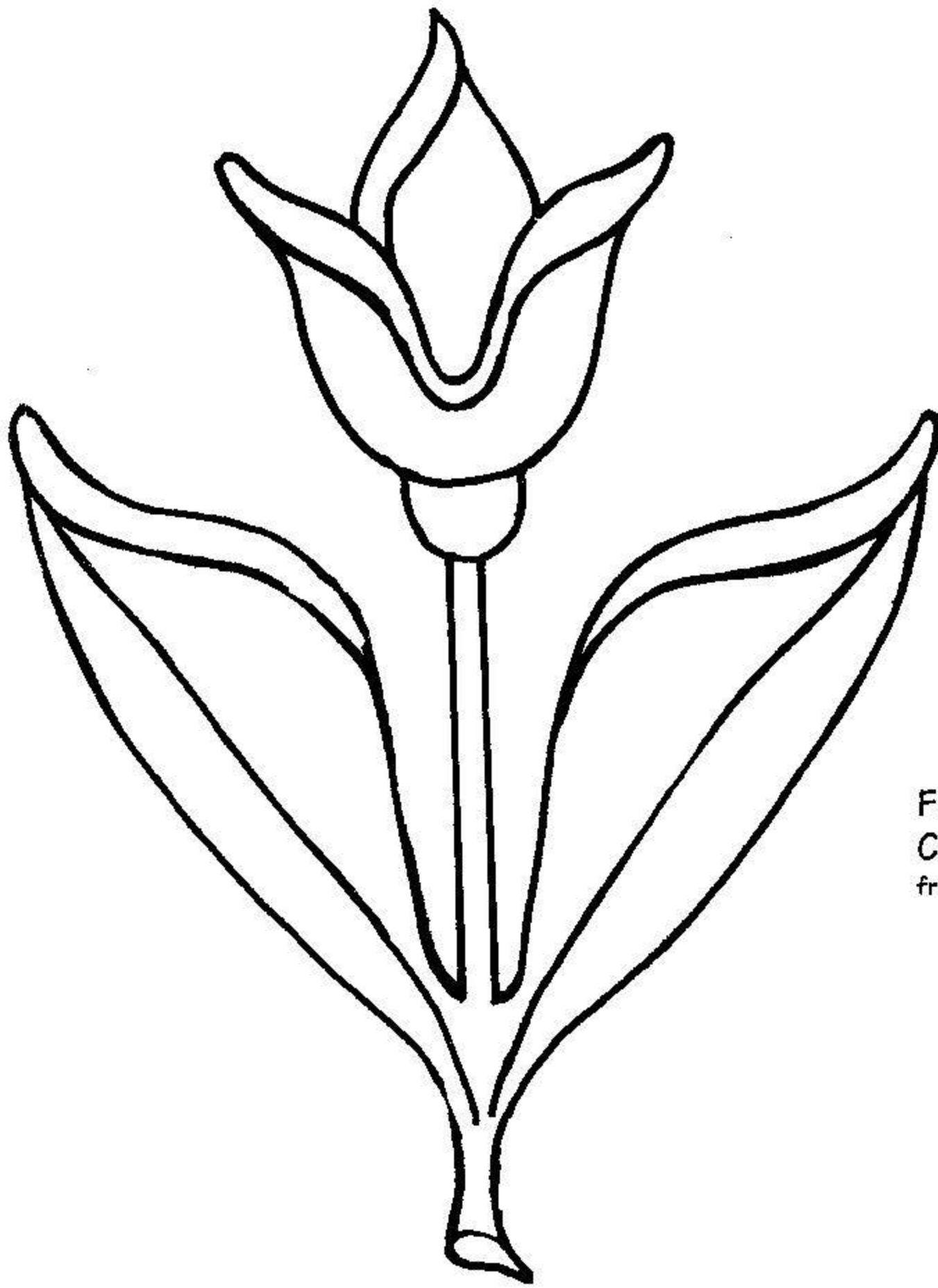


Base molding (E)

Rout a 1/4"-wide x 1/4"-deep groove with the 1/4"-Dia. straight bit to receive the bottom

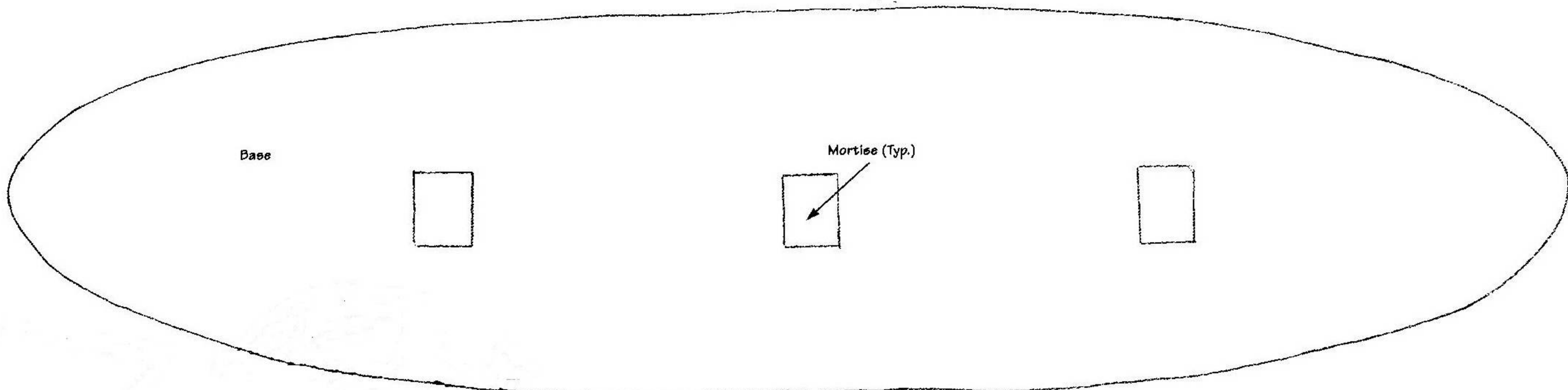
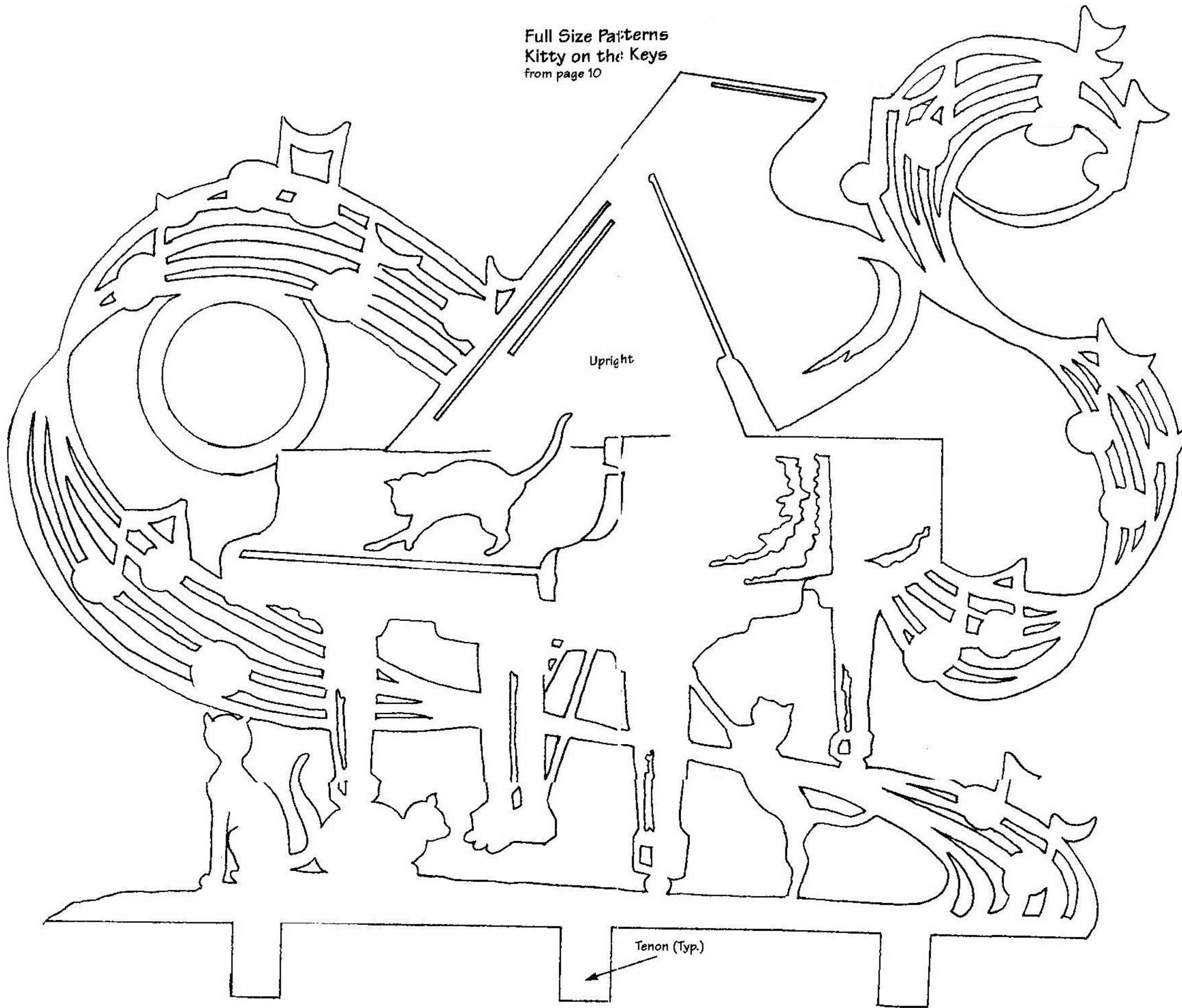
Full Size Patterns
Arts and Crafts Style Plant Stand
from page 20



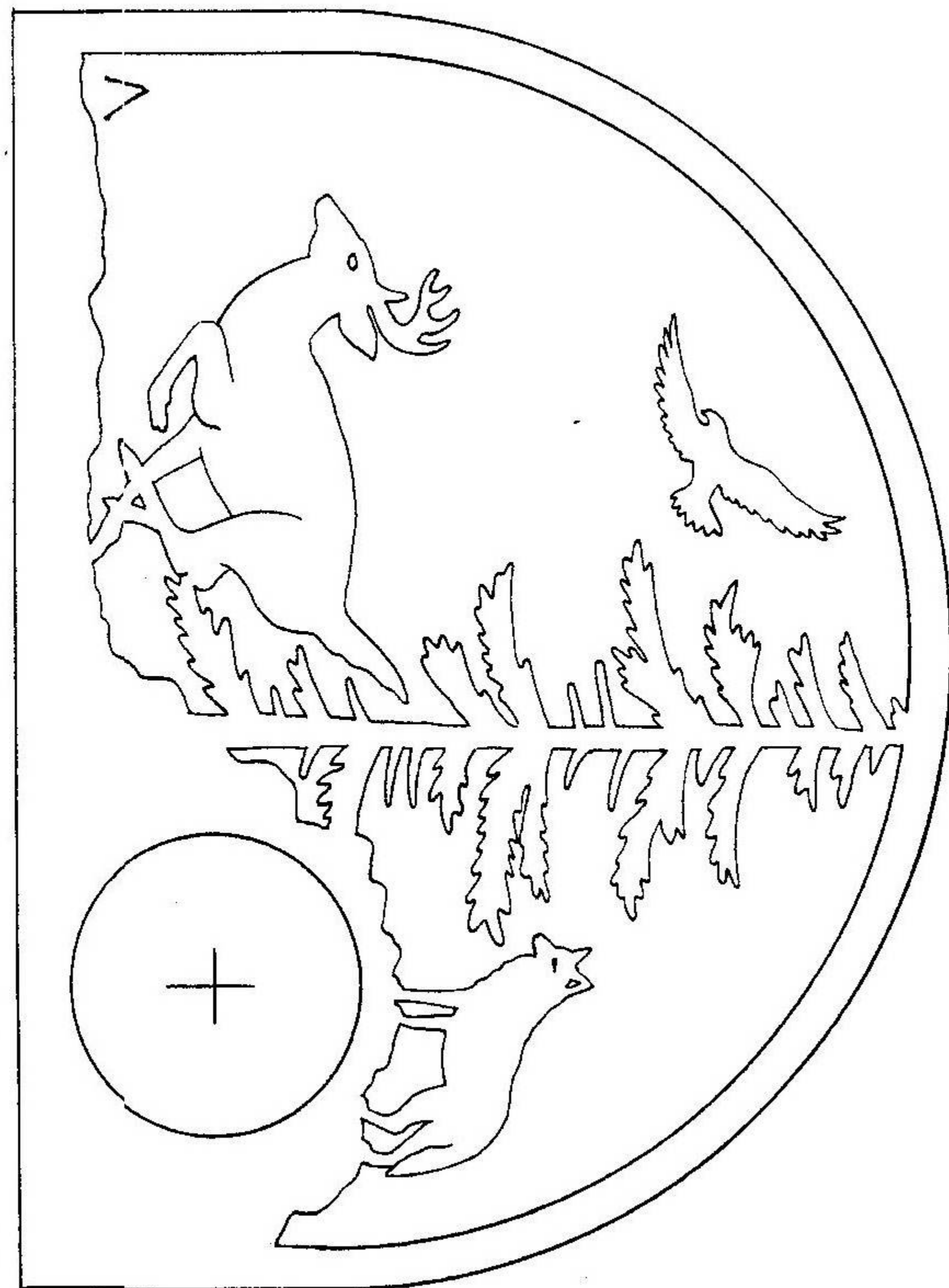
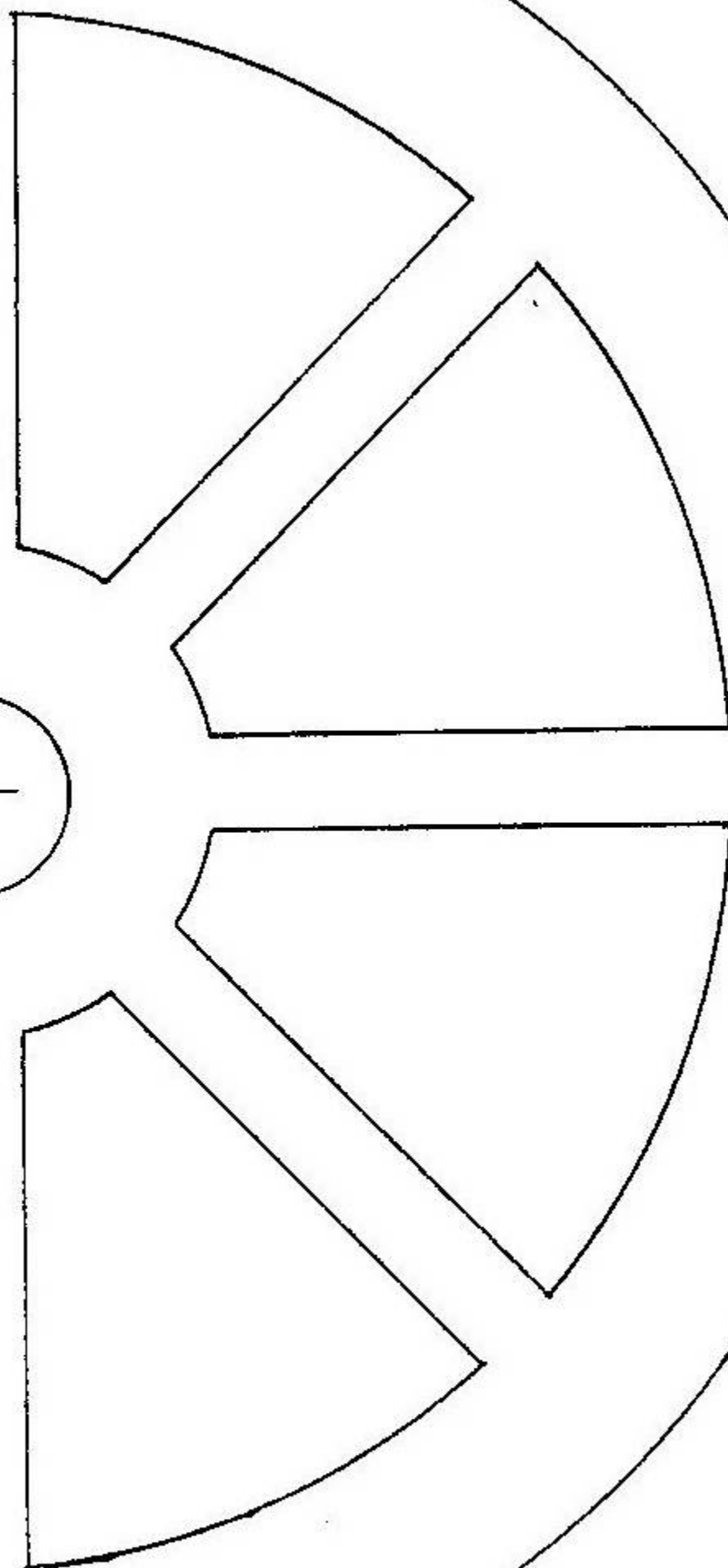
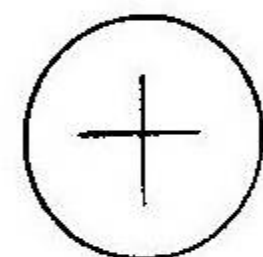


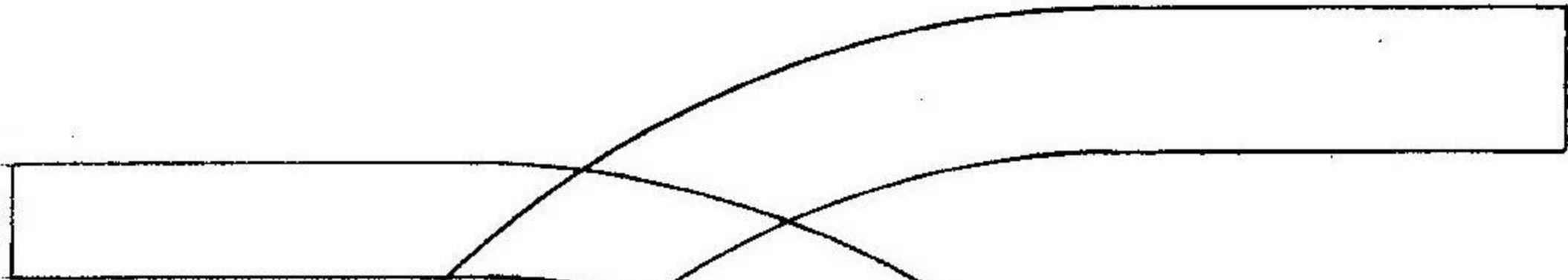
Full Size Patterns
Carving a Stylized Tulip
from page 62

Full Size Patterns
Kitty on the Keys
from page 10

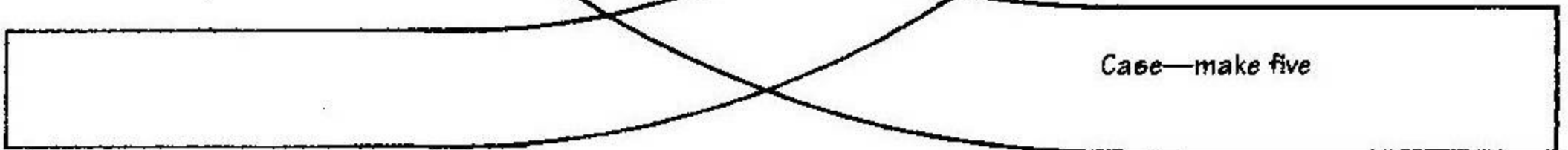


Back panel





Overlay - Make two



Case—make five

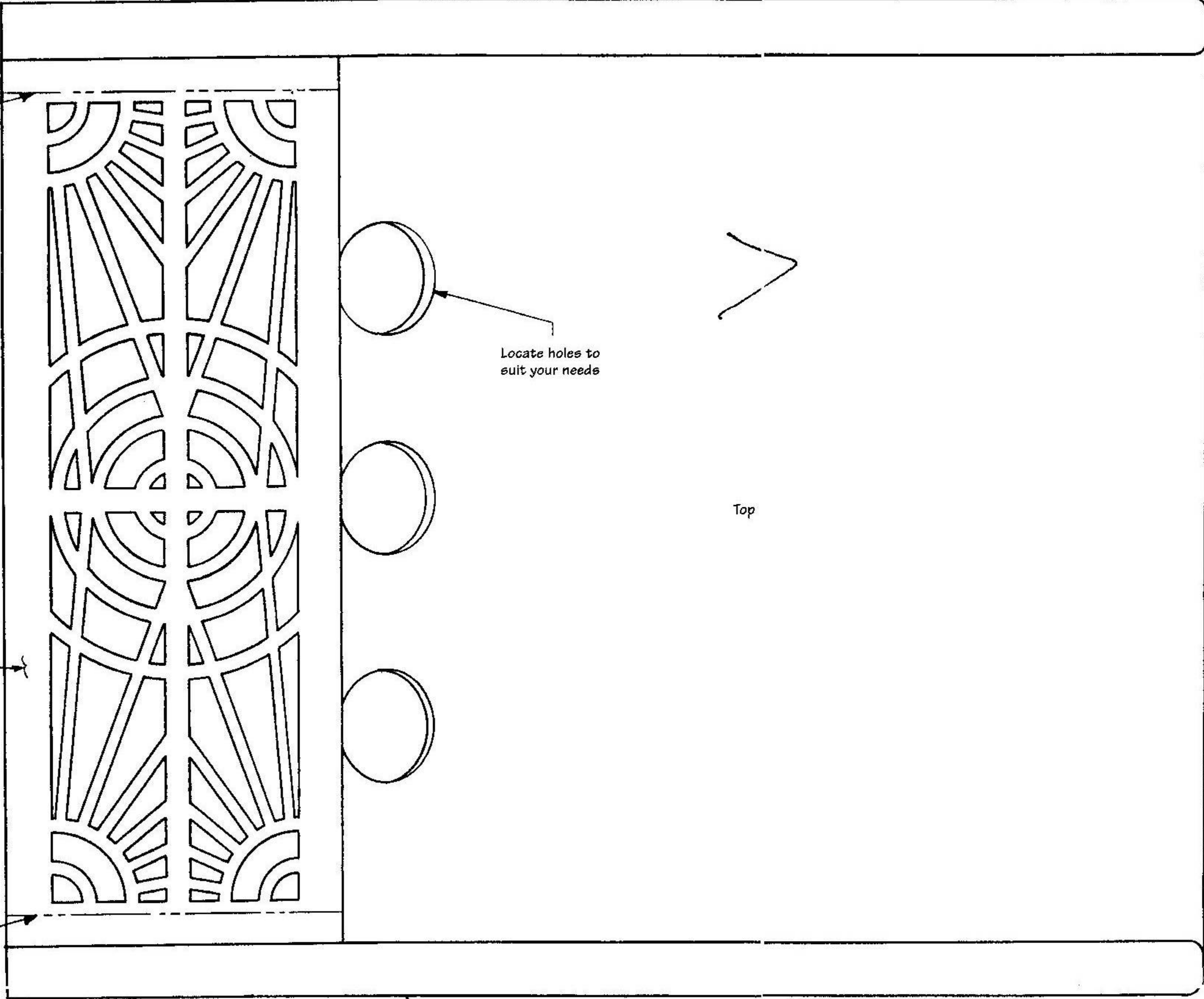
Locate
edge "A" of
the left
extender
here

Front (B)—
make one

Locate
edge "B" of
the right
extender

Locate holes to
suit your needs

Top



Locate edge "A" here

Locate edge "A" here

Locate edge "B" here

Locate edge "A" here

Left extender—
optional, add as
many as desired

Right extender—
optional, add as
many as desired

Full Size Patterns
Phone and Accessory Stand
from page 74

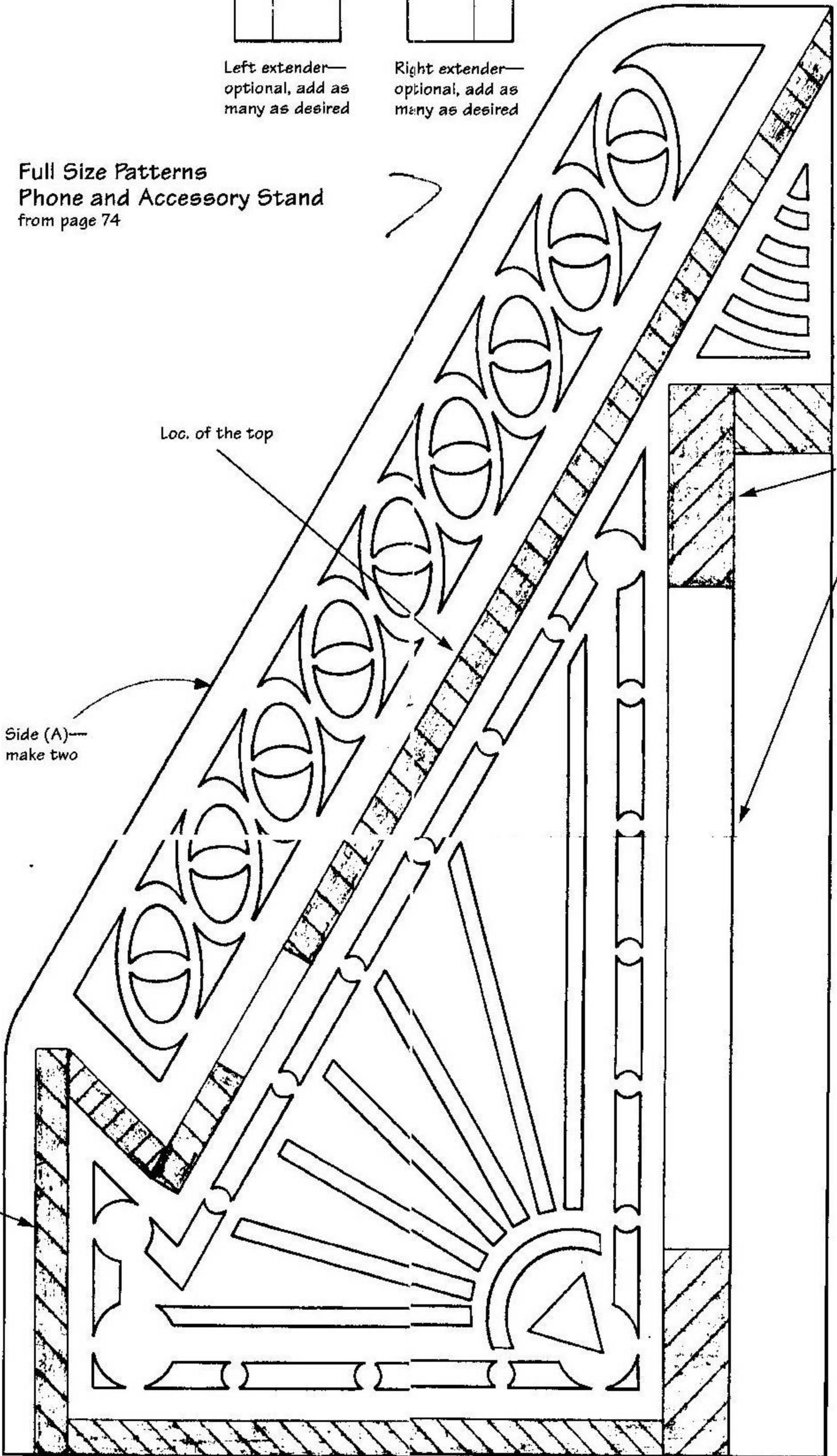
Loc. of the top

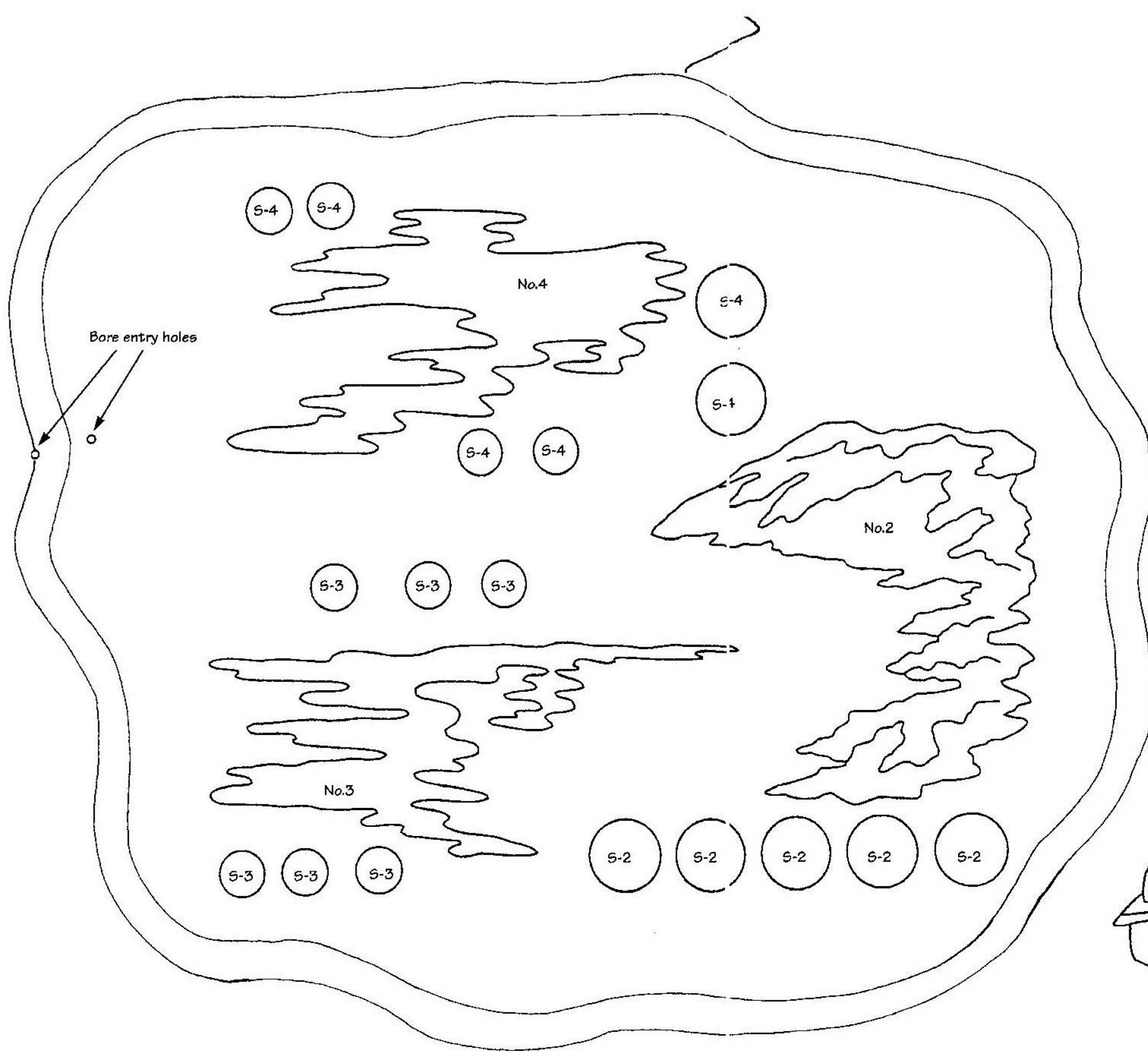
Side (A)—
make two

Loc. of the
rear assembly

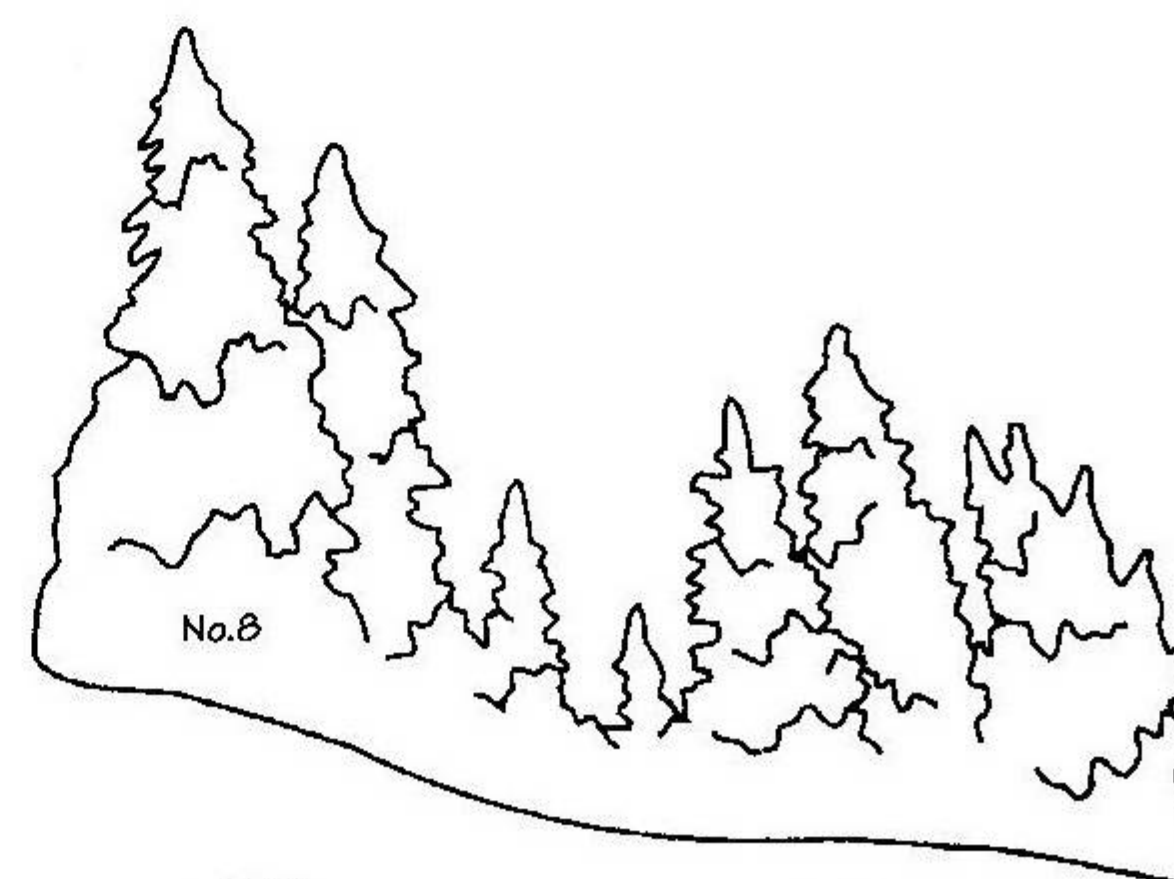
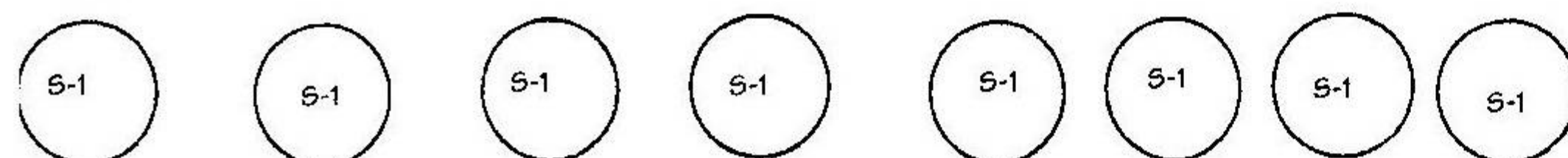
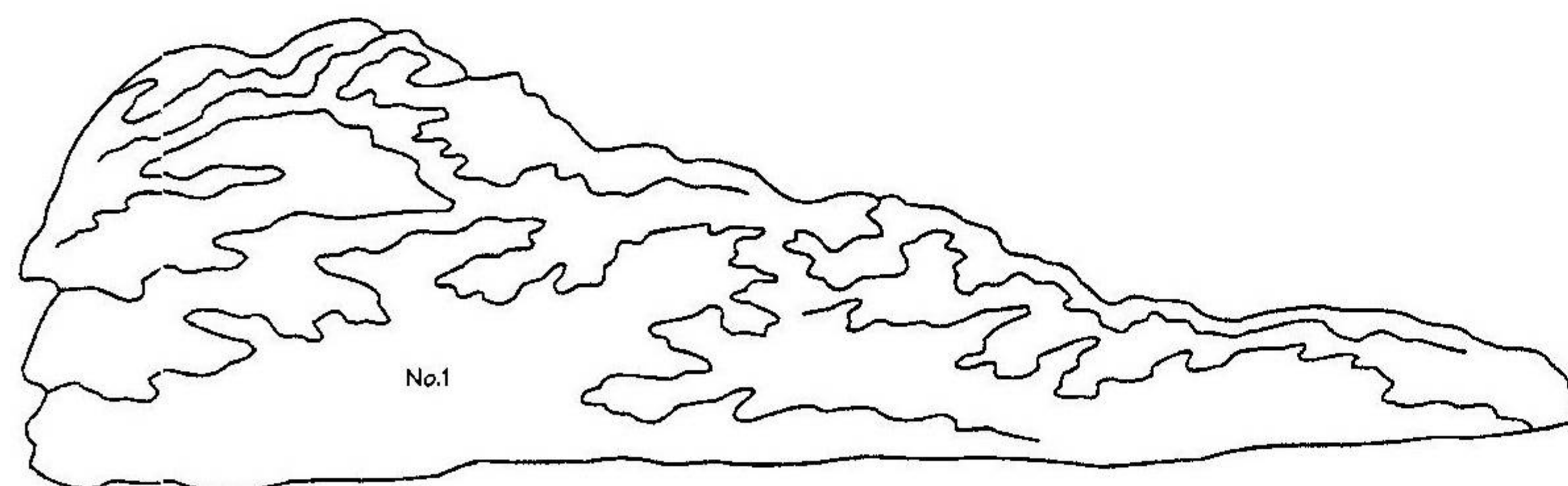
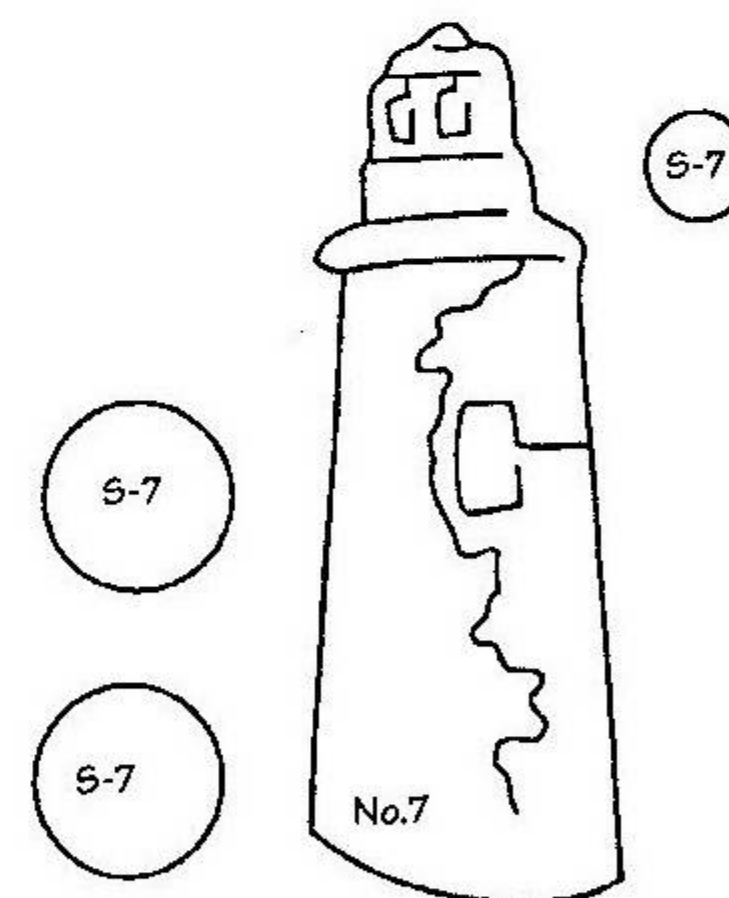
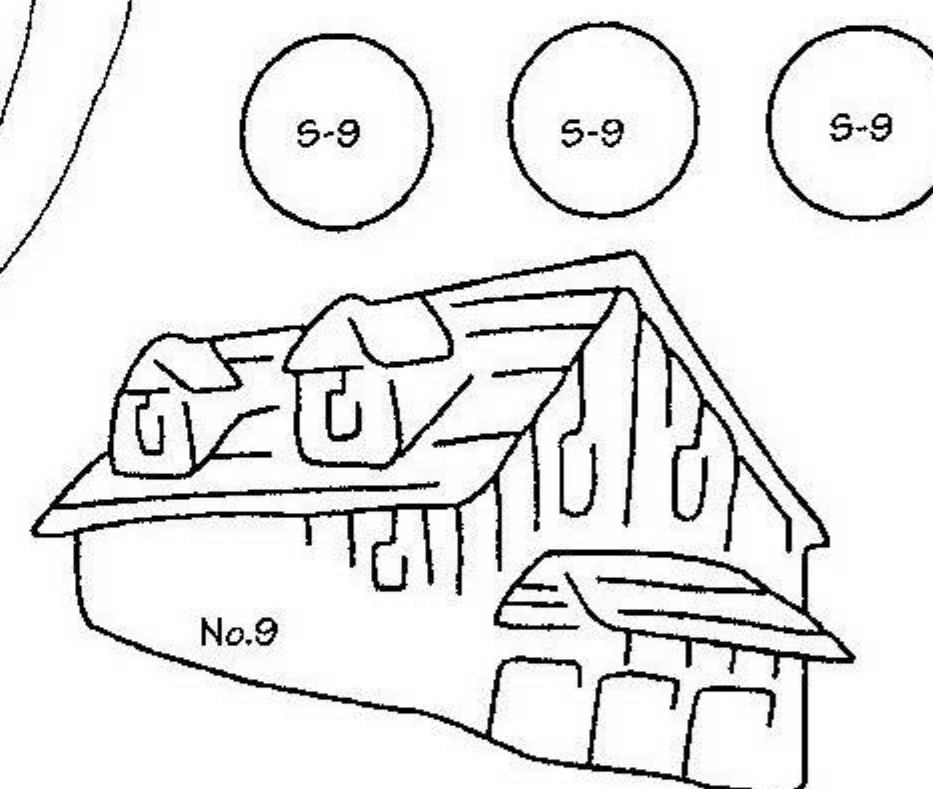
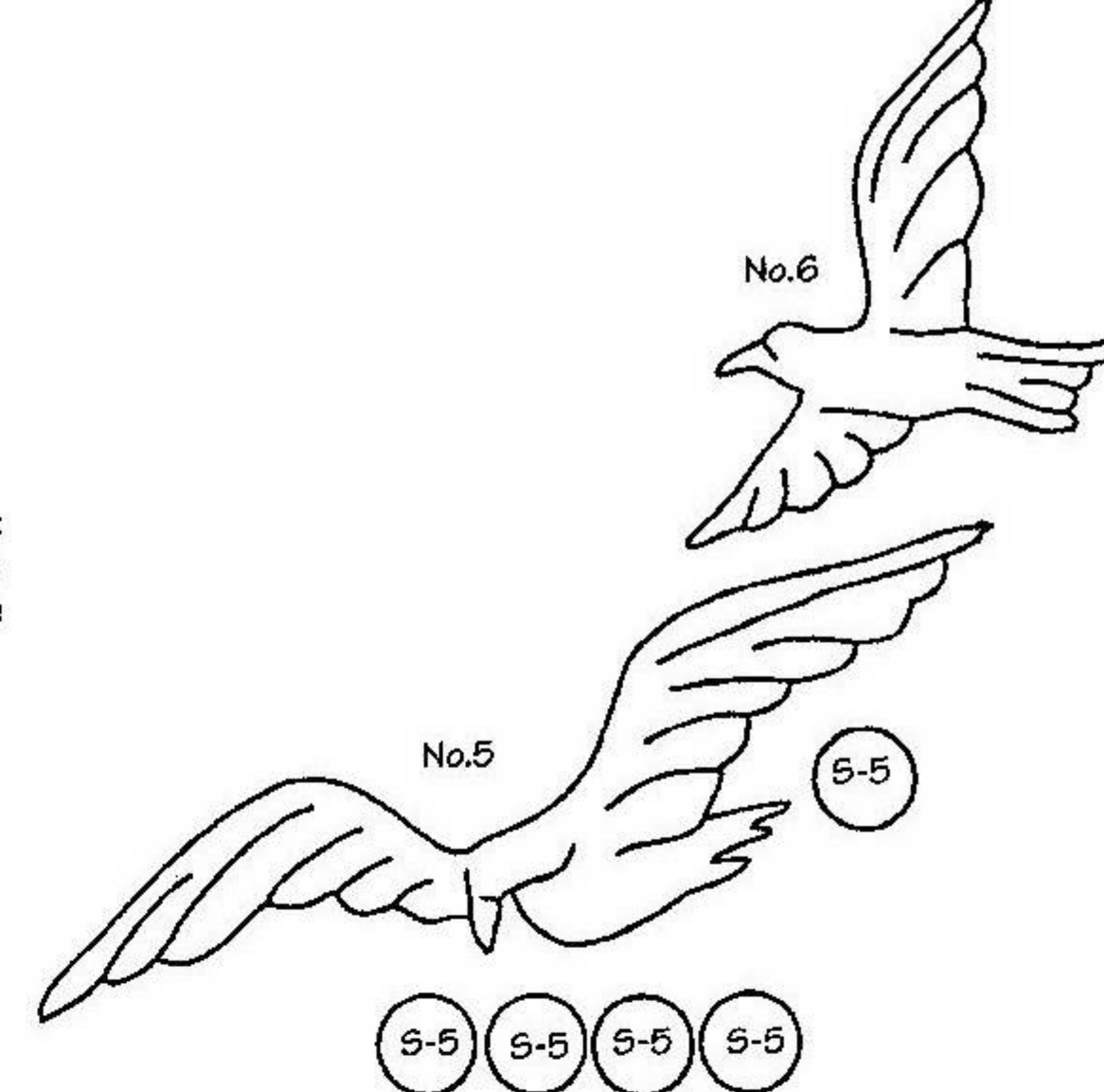
Loc. of the
frame
assembly

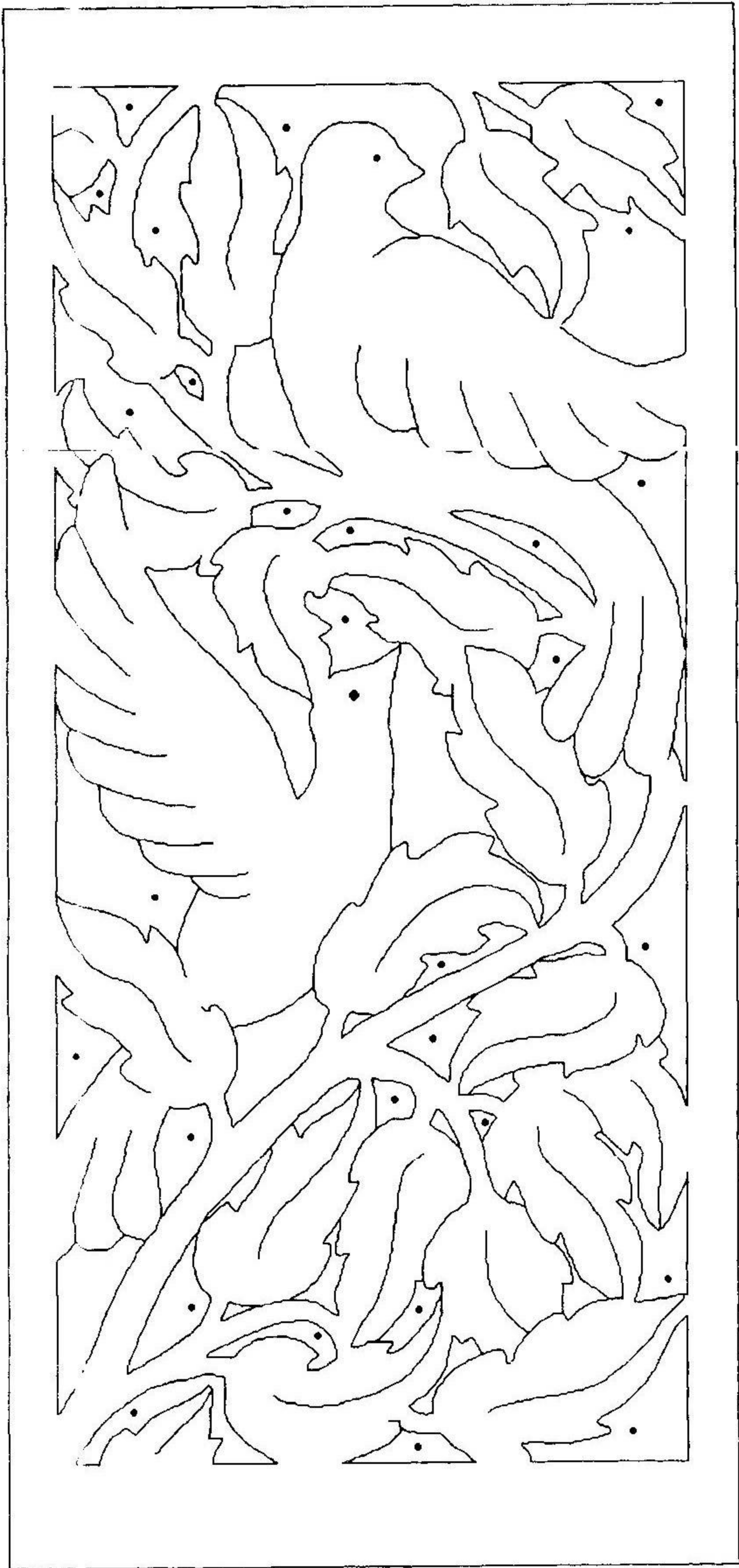
Loc. of the bottom



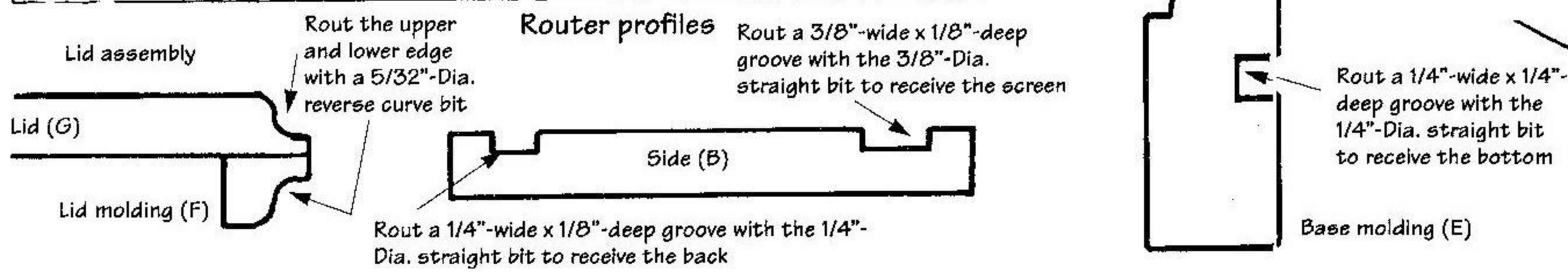


Loc
fra
as:

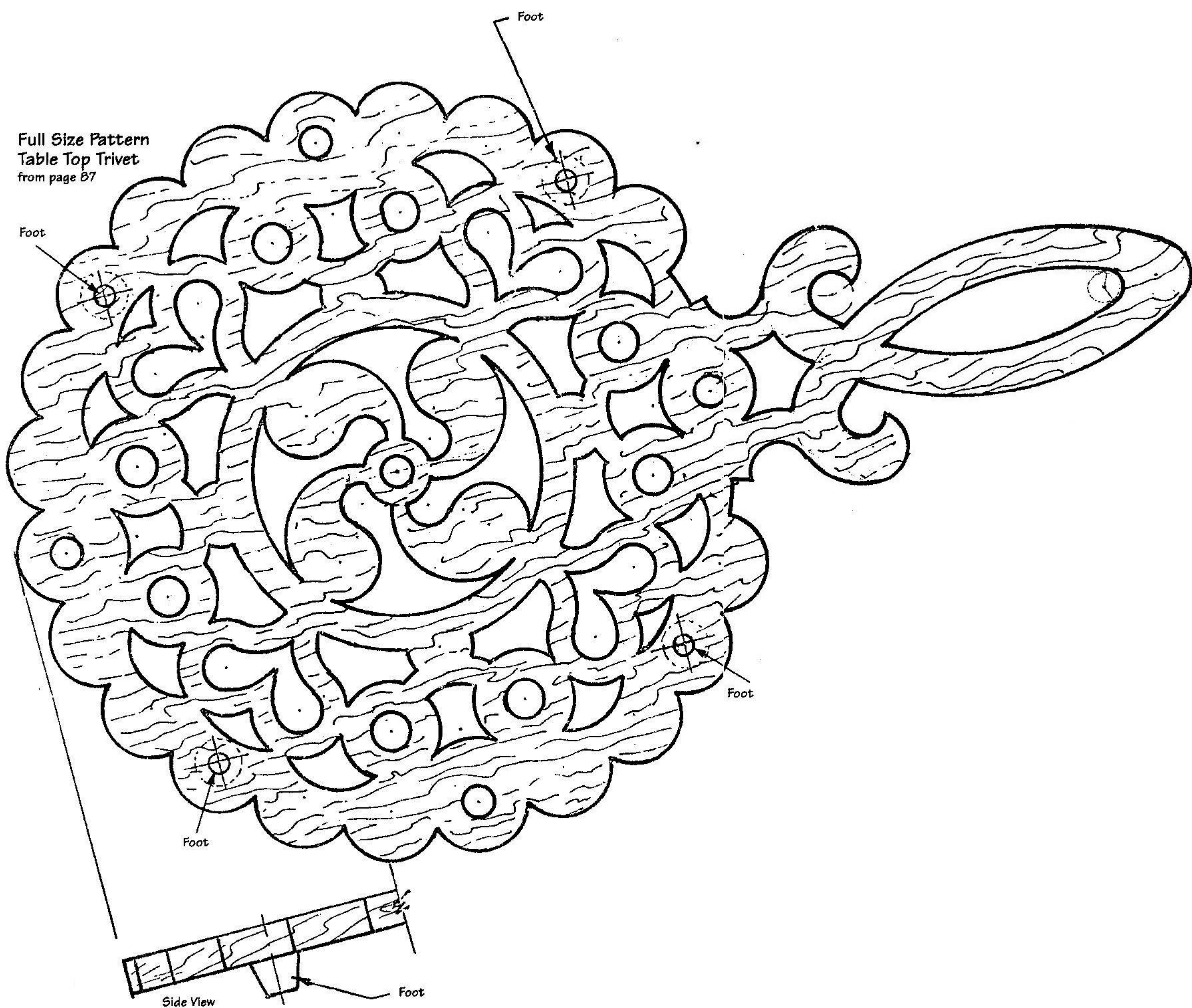




Full Size
Pattern
Springtime
Light Box
from page 84

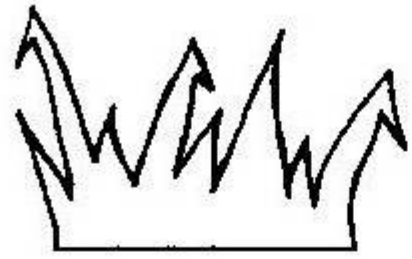


Full Size Pattern
Table Top Trivet
from page 87



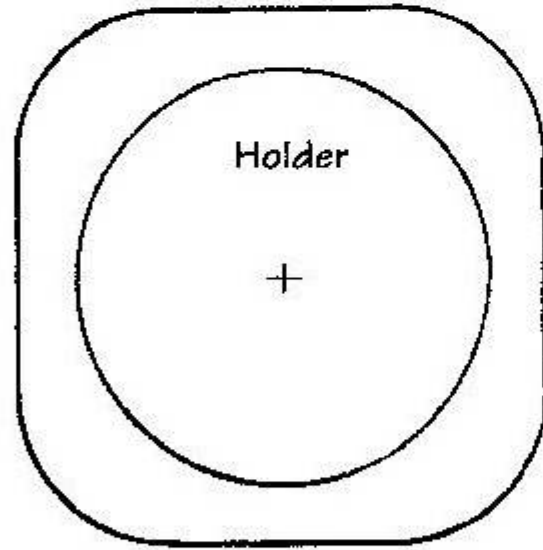


Grass

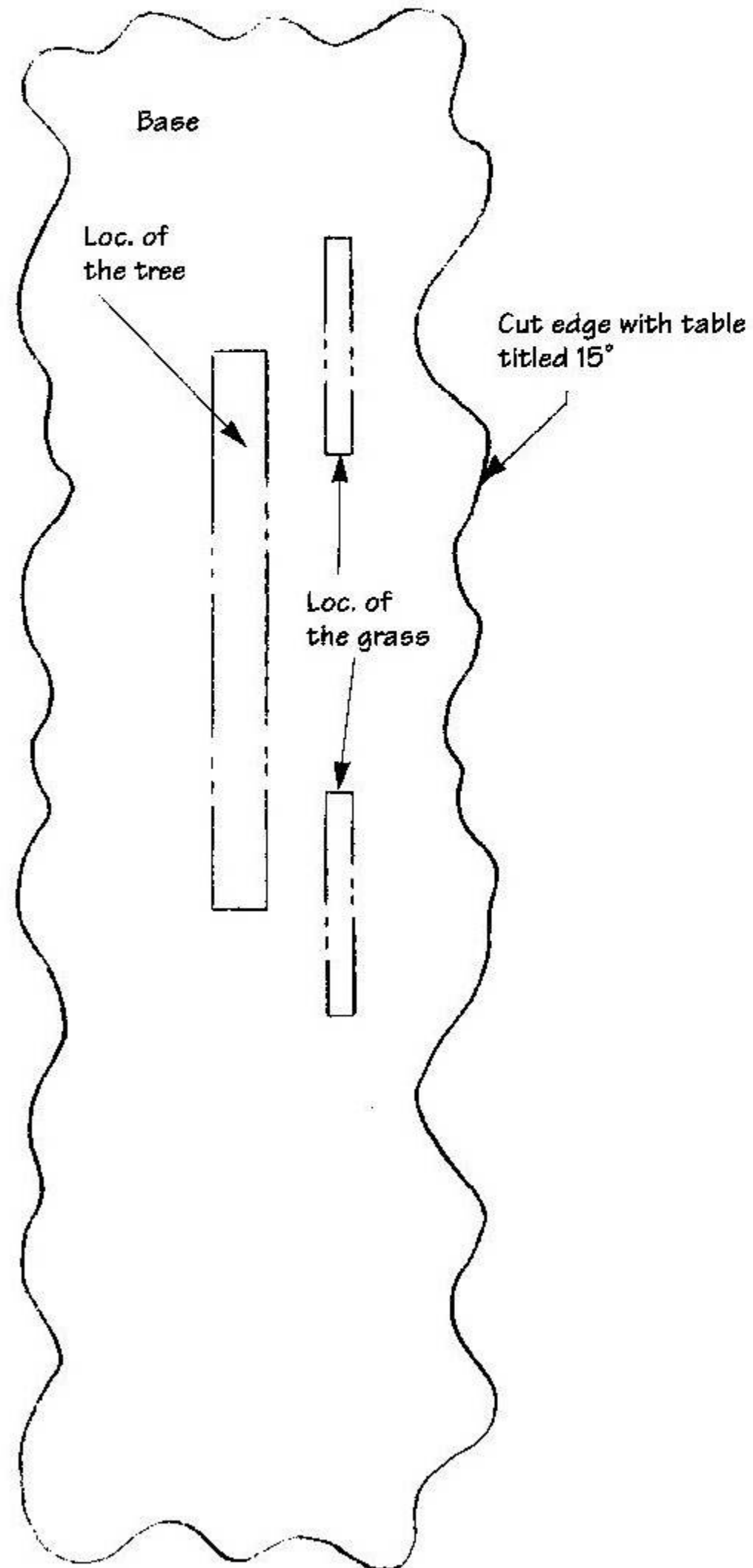
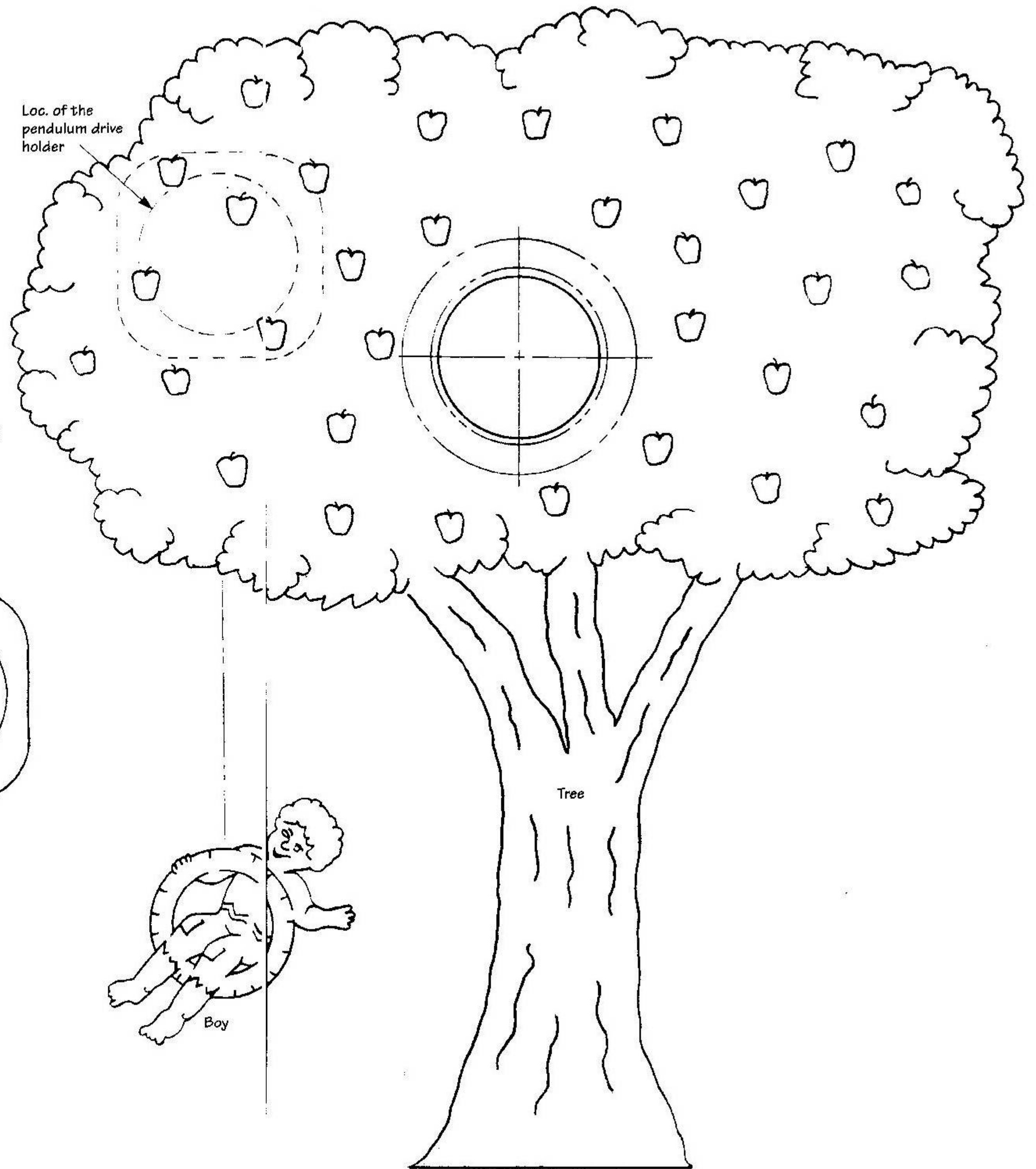
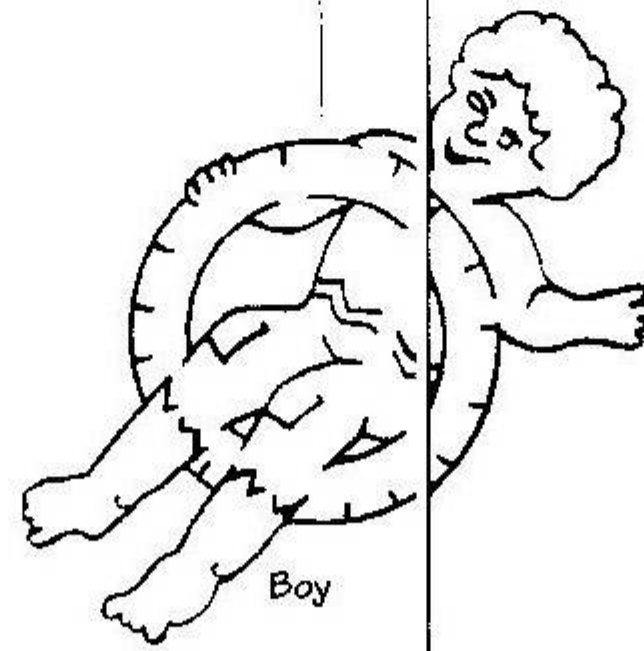


Grass

Full Size
Patterns
Tire Swing Clock
from page 86



Loc. of the
pendulum drive
holder



Base

Loc. of
the tree

Loc. of
the grass

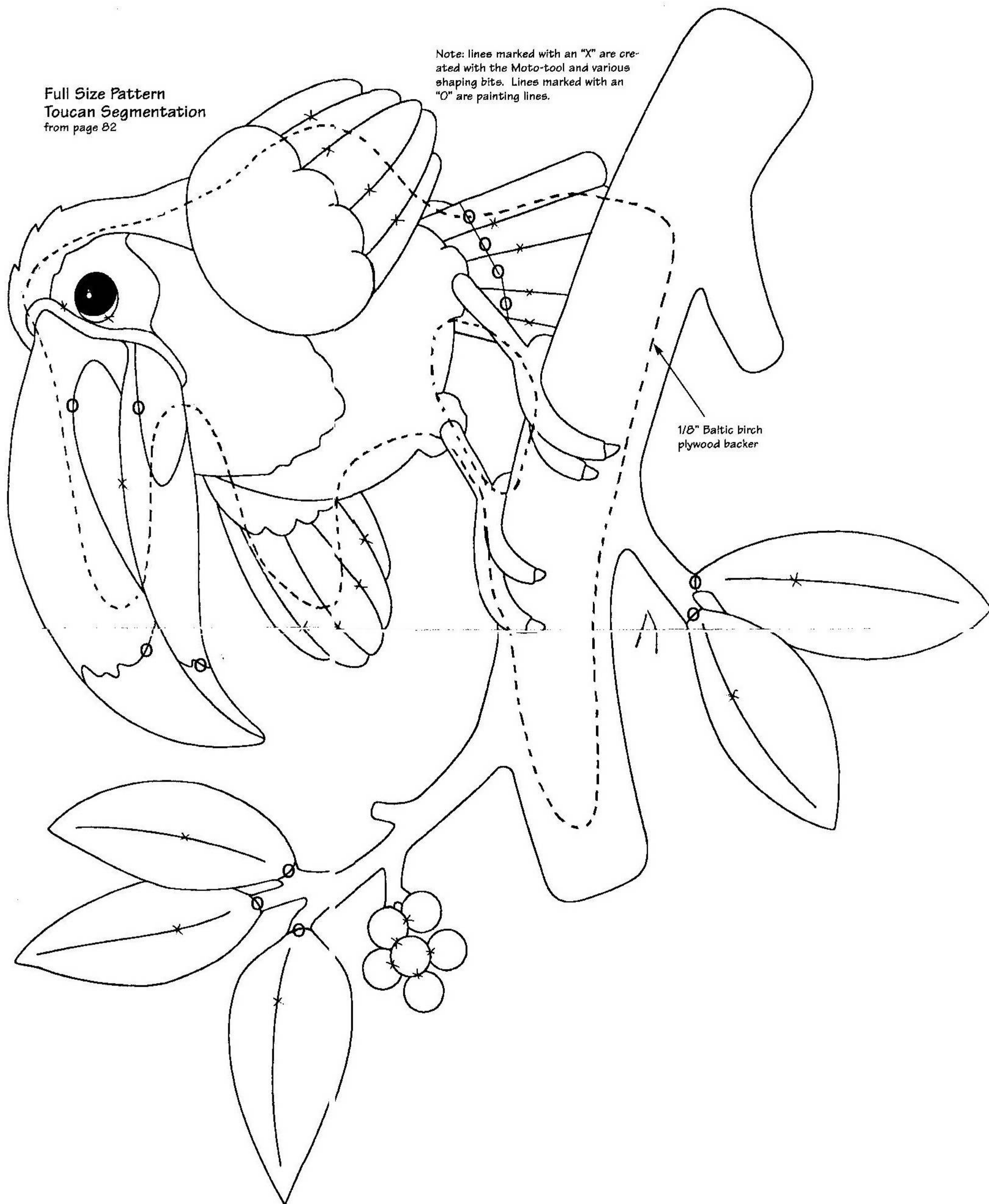
Cut edge with table
titled 15°

Tree

Boy

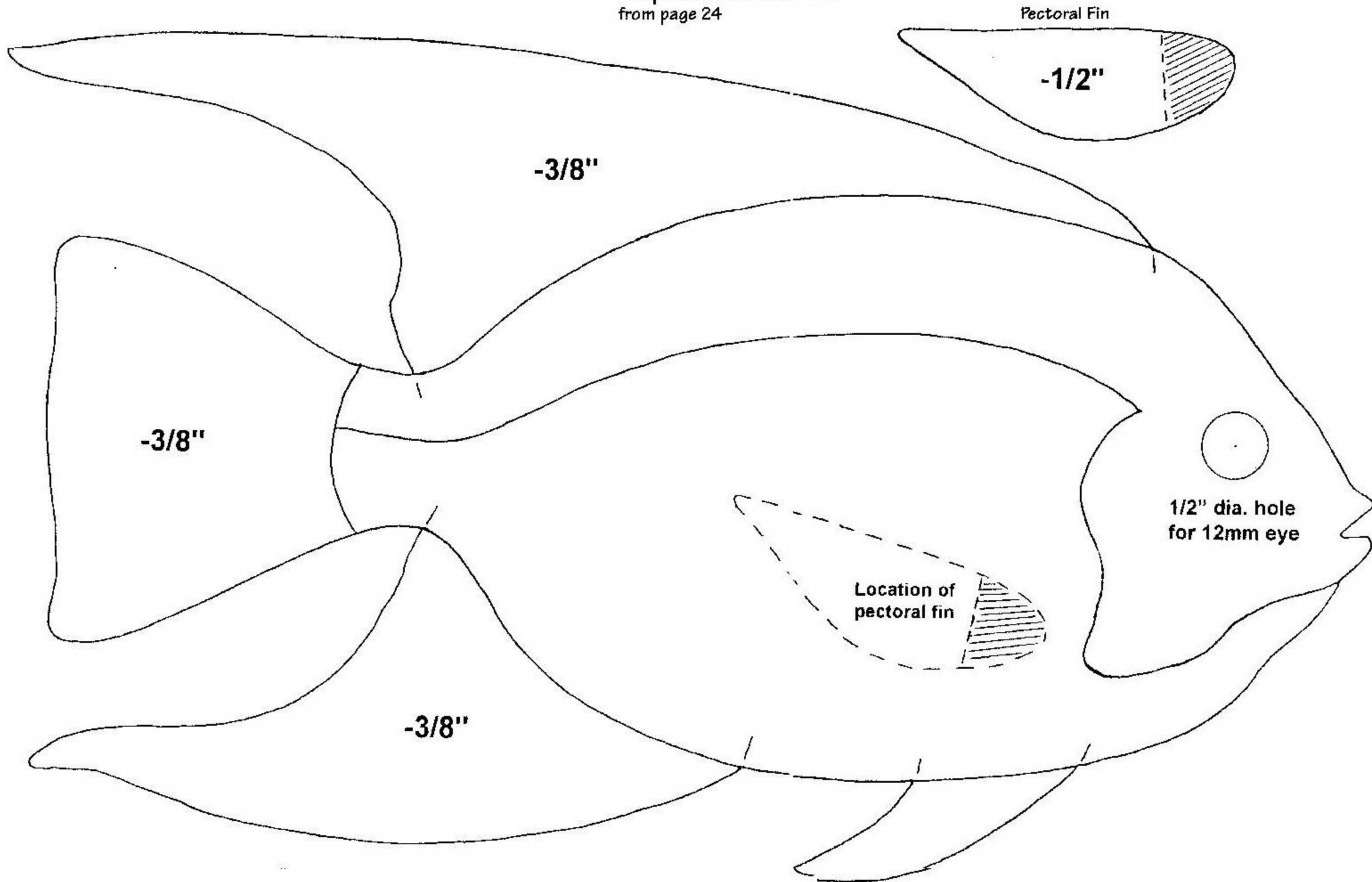
Full Size Pattern
Toucan Segmentation
from page 82

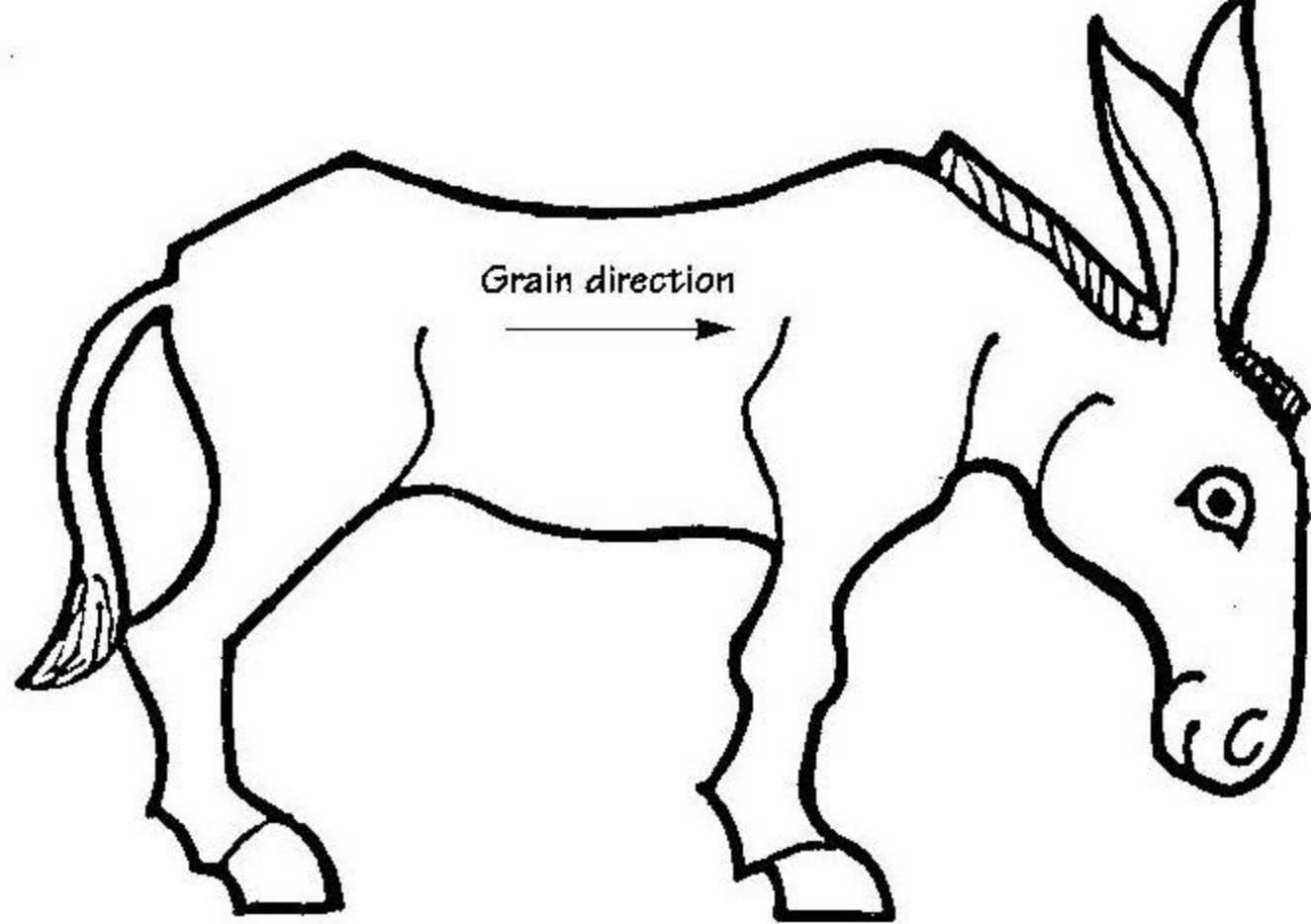
Note: lines marked with an "X" are cre-
ated with the Moto-tool and various
shaping bits. Lines marked with an
"O" are painting lines.



1/8" Baltic birch
plywood backer

Full Size Patterns
Tropical Fish Intarsia
from page 24





Full Size Pattern
Whittling a Burro
from page 68

Full Size Pattern
Wild Horses
Antler Carving
from page 66

