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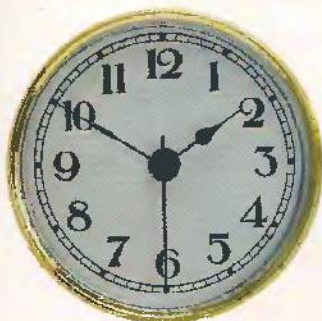
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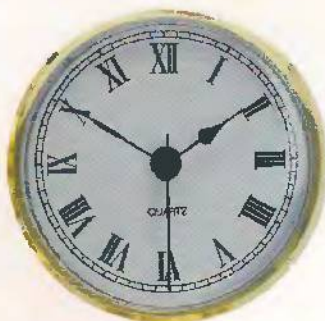


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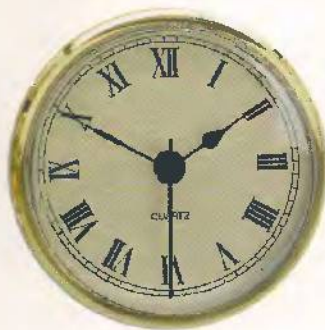
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BB-500-24	1/2" X 12" X 24"	\$4.95	\$4.10	\$3.30

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Plaque



Pheasant Silhouettes

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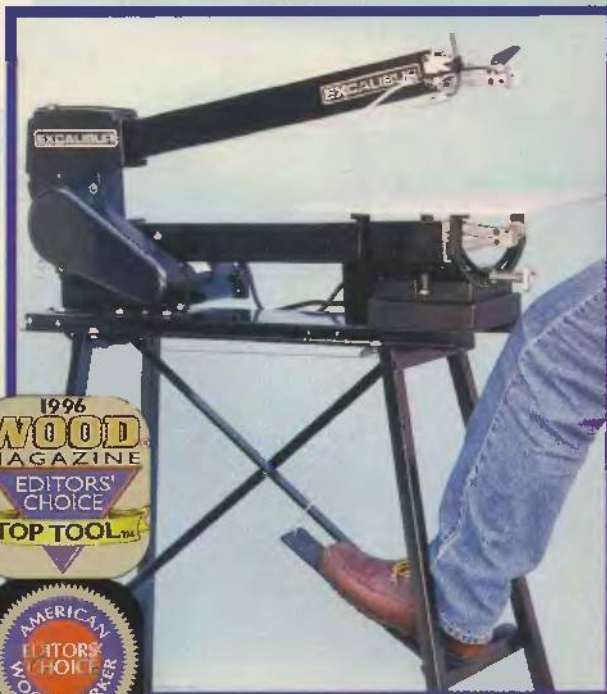
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Patterns shown are by scroll saw artist Dirk Boelman.

Star Mini Clock

by Julia Meader



SUPPLIES

Wood: wood of choice—1/4" x 8" x 9-3/4" (for the front); 1/4" x 1-1/4" x 2-1/4" (for the hanger); 1/2" x 8" x 9-3/4" (for the case)

Tools: scroll saw with No. 2 blades; drill with bits including a 1-3/8"-Dia.

Forstner bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Masking tape or small brads

Scissors

Wood glue

Finish of choice

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

*Available from the Art Factory, (800) 566-6394, P.O. Box 701, Platteville, WI 53818.

INSTRUCTIONS

To ensure a perfect fit of the front to the case, stack the front and case pieces and hold them together by taping the edges with masking tape or by driving small brads into waste areas.

Place the 1/4"-thick material on top of the stack, then adhere the clock front pattern, found in Full Size Pattern Section No. 2, to the stack with temporary-bond spray adhesive. Cut around the outside line of the pattern, then separate the two pieces. Label the top point of each star.

Using a 1-3/8"-Dia. Forstner bit, drill the hole where indicated on the clock front pattern and then complete the fretwork. Remove the pattern.

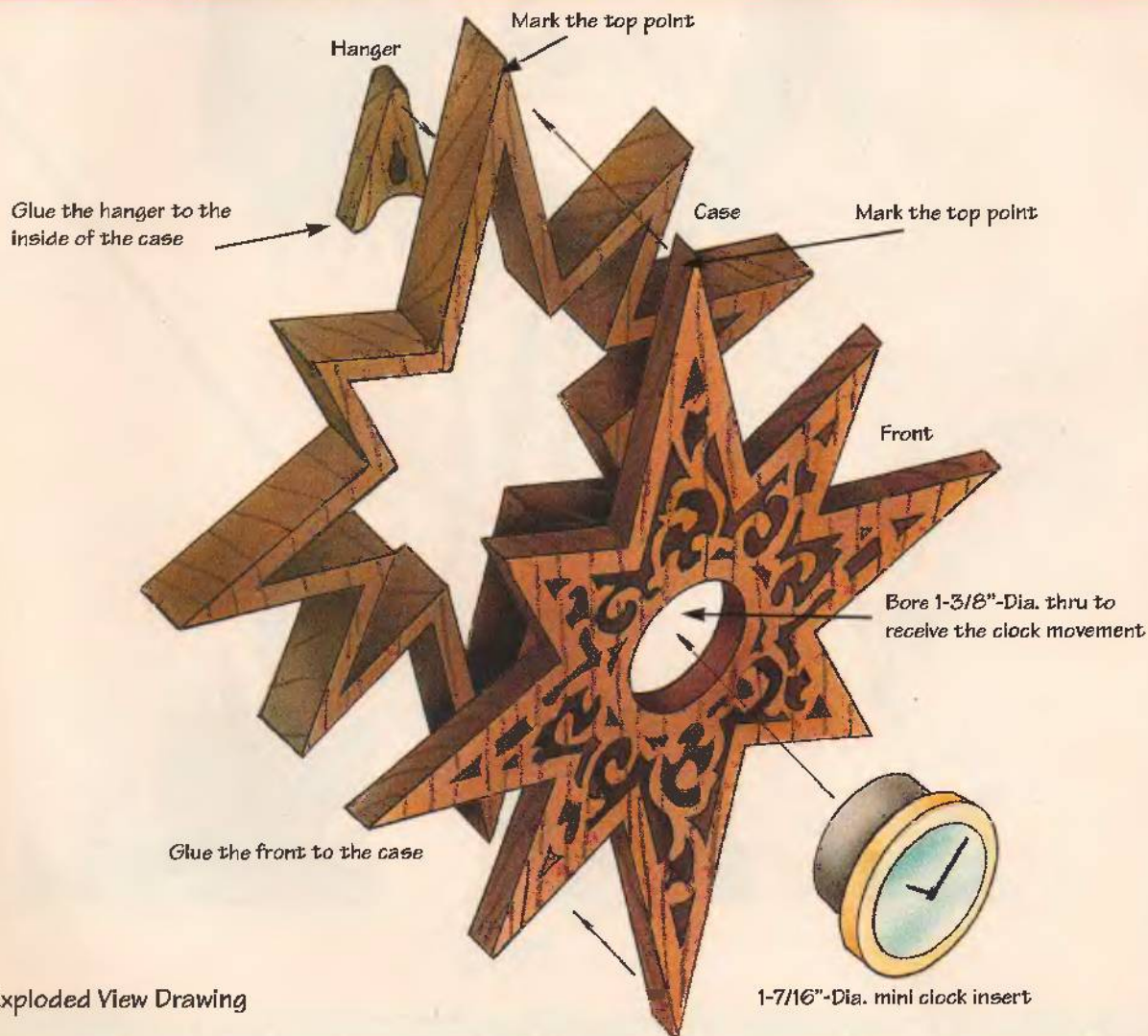
With scissors, cut out the clock case pattern along the outside line and adhere it to the partially cut out case, matching the top points. Cut out the interior, then remove the pattern.

Glue the front to the case, matching the top points as shown in the Assembly View Drawing. Allow to dry thoroughly.

Next, cut out the hanger, then glue this piece to the inside of the case, making sure that it is flush with the rear surface.

Sand the front and sides of the assembly smooth, remove any sawdust, then apply finish of choice.

When dry, install a 1-7/16"-Dia. mini clock insert, then hang your Star Mini Clock wherever you'd like to add a little twinkle of beauty.



GERONIMO!

by Don Haws



Assembly Drawing



Apply a bead of glue around the back of the plaque, then adhere the felt

SUPPLIES

Wood: *Baltic birch plywood*—1/4" x 10" x 12"
 Tools: scroll saw with No. 2/0 blades; drill with bits
 Temporary-bond spray adhesive
 X-acto knife or needle pick
 Sandpaper, assorted grits
 10" x 12" piece of black felt
 Tacky glue
 Finish of choice

For more information about Don Haws' patterns, contact Chisholm Trail Scroll Works at P.O. Box 536, Rush Springs, OK 73082, (405) 476-2643.

INSTRUCTIONS

Attach the pattern, found in Full Size Pattern Section No. 1, to the wood with temporary-bond spray adhesive. Make sure to spray the paper, not the wood.

Drill holes for the interior cuts, then carefully saw out the design, beginning with the center of the pattern and working your way to the outermost cuts. Remove the pattern from the wood, then clean up any cuts as needed with an X-acto knife or needle pick. Sand where necessary.

Apply finish of choice and allow to dry thoroughly. Next, apply a bead of glue around the back of the plaque, then adhere the felt to the plaque (see the Assembly Drawing). Allow to dry.

Your plaque is now ready to bring a bit of the Old West into your home!

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Alabaster—An Exciting “New” Material

An important ingredient of creativity is a willingness to experiment with new things. Whether it be an unusual technique, a challenging design, or a unique material, mastering something previously untried is one of the primary joys of any avocation. Rising to the challenge of an exciting new material is exactly what Dirk Boelman did recently—starting on page 24, he shares his experiences scrolling with alabaster.

Alabaster resembles marble, but its physical properties are such that it can be easily worked with basic woodworking tools. The alabaster Dirk used was mined in the mountains of Colorado and is available from Crystal Valley Stone. Although alabaster is a substance which artisans have used for centuries to make a variety of decorative objects, scrollers have only recently become aware of it as a workable substance.

Every material has its idiosyncrasies, and alabaster is no exception. It is important to remember that it's stone and not wood, therefore it can be brittle and inflexible. These properties notwithstanding, alabaster promises to be a valuable addition to our “palette” of available materials. Dirk states, “Alabaster is going to make a big splash in the scroll saw world.” And we agree.

Until next time, all the best and happy woodcrafting!

See you at **The Ultimate Woodcrafting Festival**,
August 21-23, 1998, at the Sussex County Fairgrounds in
Augusta, New Jersey!

GEORGE AHLERS



Alabaster coyote,
scrolled by Dirk
Boelman.

Coming Next Issue



Country Lane relief
carving by Ivan
Whillock

Wright Flier
Whirligig by
Christopher
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Potpourri Box

by Jim Waring



SUPPLIES

Wood: *walnut*—two pieces, $\frac{3}{4}$ " x $5\frac{3}{4}$ " x $5\frac{3}{4}$ "; *red oak*—two pieces, $\frac{1}{4}$ " x 5" x 5" and one piece, $\frac{1}{8}$ " x $5\frac{3}{4}$ " x $5\frac{3}{4}$ "
Tools: scroll saw with Nos. 5 and 9 blades; drill with $\frac{1}{16}$ "-Dia. bit and $\frac{3}{8}$ "-Dia. Forstner bit; router (preferably table-mounted) with $\frac{1}{8}$ "-Dia. and $\frac{1}{4}$ "-Dia. roundover bits, a $\frac{3}{8}$ "-Dia. rabbeting bit, and flush trim bit; drum sander; vertical belt sander
Temporary-bond spray adhesive
 $\frac{3}{8}$ "-Dia. screw hole buttons
Sandpaper, assorted grits
No. 0000 steel wool
Wood glue
Finish of choice





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INSTRUCTIONS

Using contrasting hardwoods will add visual interest to this project. When selecting the 3/4" stock (walnut was used here), take note of the end grain as well as the face grain. I like to center the growth ring pattern and book match them. The contrasting 1/8" oak ring laminated between the walnut helps to subdue any misalignment of the growth rings.

Building this box can be approached in two ways. You can glue up the entire lamination (both pieces of 3/4" stock and the 1/8" piece) and cut it to shape as a single unit; or laminate the 1/8" stock to one of the 3/4" pieces, cut it and the other 3/4" piece separately, and then glue them together.

The inside dimension of the bowl and its subsequent rabbet is critical to the diameter of the lid and bottom pieces. If you don't have a 3/8"-Dia. rabbeting bit, or there is a discrepancy between the actual dimensions of your box and the patterns, you should adjust the size of the lid and bottom so that they conform to the existing rabbets on your box.

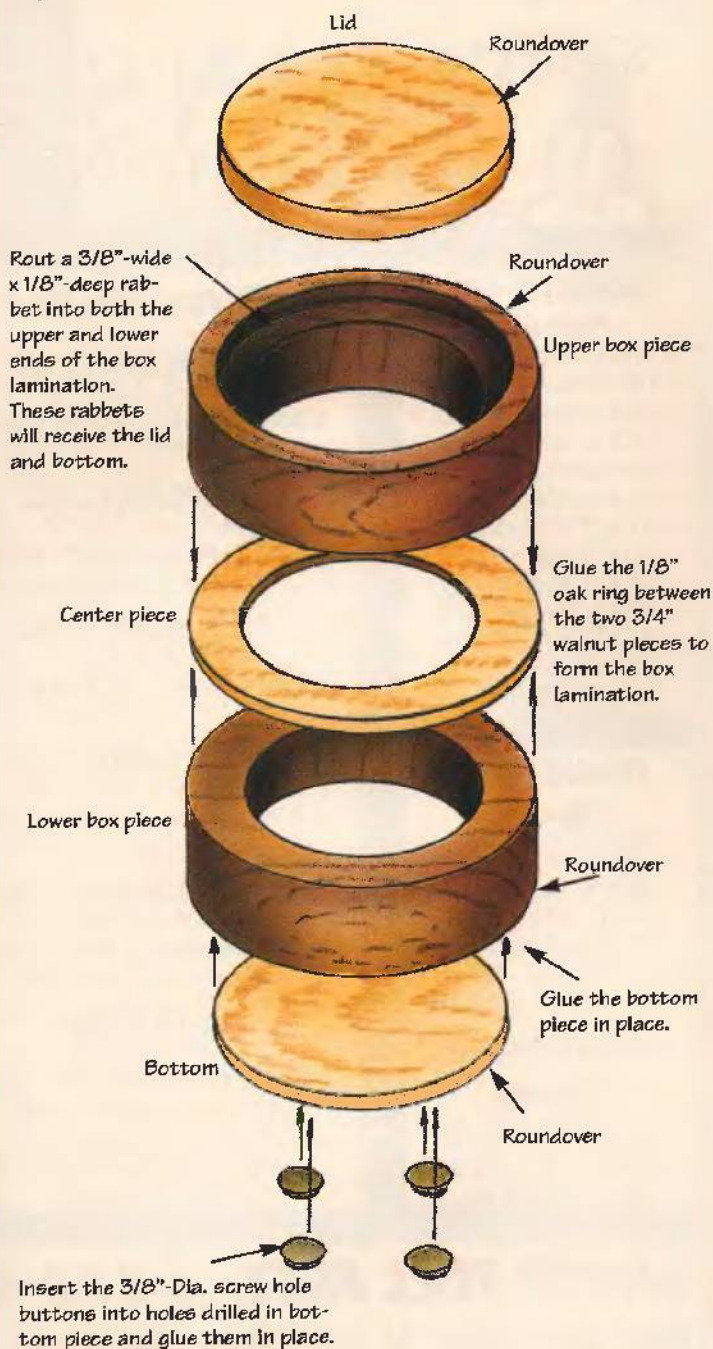
When the box lamination is dry, tune-up any irregularities on the inside using a flush trim bit or drum sander. Next, rout the 3/8"-wide x 1/8"-deep rabbet for the lid and bottom. Using a vertical belt sander, fine tune the outside surface of the laminate so that there is a uniform amount of stock all the way around the rabbets. Round over both edges with a 1/4"-Dia. bit and sand to 220 grit.

Adhere the lid and bottom patterns, found in Full Size Pattern Section No. 1, to the 1/4" stock with temporary-bond spray adhesive. Make sure that the vent lines are aligned with the grain on the bottom piece. Drill 1/16"-Dia. blade entry holes at both ends of the vent cut lines, then cut these lines with a No. 9 blade. Cut the lid and bottom to shape, then fine tune the pieces on the vertical belt sander. Be sure to cut these pieces so that they will fit into existing rabbets in your box; the bottom piece should be snug, while the lid should be slightly undersized to allow for easy removal, finish build-up and possible expansion of the wood. Once proper fit has been achieved, round over the outside edge of both the lid and bottom with the 1/8"-Dia. bit.

Drill blade entry holes in the tulip pattern top and saw it out with a No. 5 double tooth blade. Start with the center cuts and then work to the outside, making sure to exercise caution where the leaf tips meet the flower and the flower tips meet the outside ring. Also, try to maintain a uniform width on the cut that parallels the outside edge of the lid.

Next, using a 3/8"-Dia. Forstner bit, drill the four holes in the bottom to receive the button feet. Sand the lid, bottom and box to 220 grit,

Exploded View Drawing



making sure to slightly break the sharp edges of the top rabbet and the underside of the lid. Glue the button feet into the bottom, check that they set level, then glue the bottom in place.

Finish as desired. My choice of finish for this project is Super Blonde Shellac, sanded with 400 grit paper, rubbed out with No. 0000 steel wool, and then followed with a coat of Antiquax wax.

Fill your box with potpourri and enjoy some beautiful new sights and smells!



Scroll Saw Projects!



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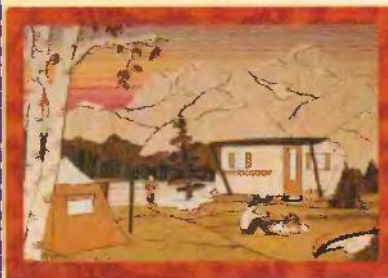


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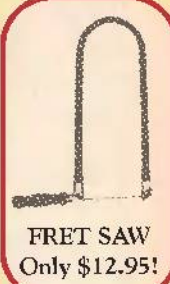
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Meet our Intarsia Editor,
Robert J. Hlavacek, Sr.,
in his own words:

All About Bob

The flu, four years, and a freebie

My writing career began in early 1991 as a result of the flu. Being too sick to cut wood, I wrote my first how-to article. I sent it off to *The Woodworker's Journal*, expecting to never hear from them. To my utter surprise, they called and asked me to submit two projects, and a new career was launched.

In 1992, our intarsia pattern business began with eight little "Cut 'n Carve" Basswood Hound puppy projects. Cut 'n Carve is similar to segmentation, the exception being that there is more freehand shaping and contouring with the Cut 'n Carve method. Put another way, Cut 'n Carve is like power carving with a drill press and sanding drums. A carving knife or Dremel tool will also do the job.

The Basswood Hounds were made from 1-1/2"-thick basswood and could sit on a shelf, be hung on a wall, or be turned into a mini clock or desk set. Best of all, they were fun to make and sold well at craft shows. Cut 'n Carve gives the novice an opportunity to develop basic cutting, fitting, and contouring skills, while easily creating a nice-looking project.

Four years later, in June of 1996, a magazine arrived on my doorstep—one that I had never seen before. As I looked through it, I was delighted to see that it wasn't just another run of the mill woodworking magazine—since I had already built a house full of furniture, we didn't need any more.

The magazine was *Creative Woodworks & Crafts*, and it appeared to be the perfect place to advertise the intarsia patterns that I had been working on for the past few years. I rang them up, and the rest, as they say, is history.

This is just the beginning

That free magazine resulted in our business reaching a major turning point, and a creative good time to

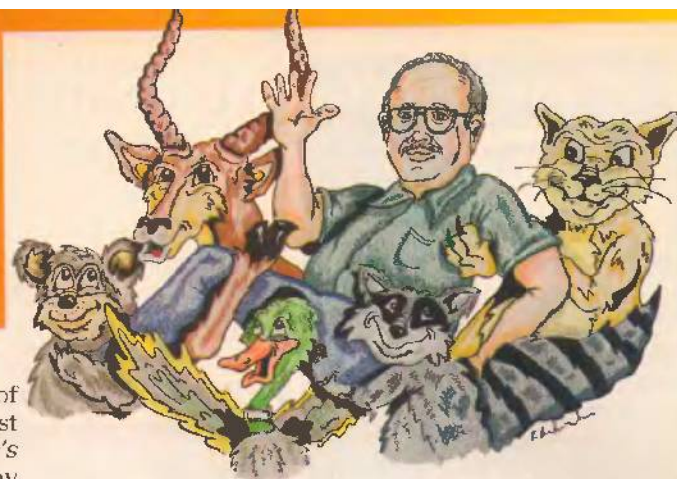
Robert Hlavacek's intarsia is an important part of *Creative Woodworks & Crafts*. Here are two pieces which have been featured on the cover:



"Cougar," August 1997



"Hungry Bass Weather Station,"
April 1998



boot. Since becoming the Intarsia Editor eighteen months ago, I've written more articles than I had in the past four years, and we're just getting started.

I've gotten a kick out of building a business out of something that has been so much fun to do. If everyone could build their career around something they enjoy as much as I enjoy intarsia pattern making and writing, this world would be a happier place. And as more and more woodworkers discover *Creative Woodworks & Crafts*, that hole in the ozone layer could be filled by a cloud of sawdust from happy crafters!

Over the years, it's been gratifying to get calls and letters from people the world over saying how much they've enjoyed making our designs and thanking me for sharing them. The photos they've sent showing how they've done it their own way tells me that my message is getting across. My motto is "Your imagination is your most valuable tool—use it often and don't let it get rusty." That's the key to being creative. When working with an art form new to you, do your own thing. Just because you don't have access to certain types of wood doesn't mean that you can't make a project. Some of the photos I've received show projects made entirely out of stained or painted pine. The results were excellent!

From what I've read, intarsia has been around for centuries, incorporating all forms of media. So since it's art, any way that you create your project is okay, just have fun doing it.

A mail order taxidermy course taken some thirty-five years ago had a big influence on the style of Wildlife Intarsia Designs. Striving for a lifelike appearance, at times I'll use taxidermy glass eyes in a project. I also try for realistic coloration of subjects by using thinned acrylic paint to stain the wood, thus letting the grain show through. Recently, I've been experimenting with the Visions AirPainting System and have been having very good results.

Putting it all together

From the beginning, we realized it was necessary to include a color



Impeccable craftsmanship is a hallmark of Bob's work as exemplified by the "Rhino" (May 1998) and "Hippo" (June 1998).

The "Lab & Mallard" pattern is currently one of Wildlife Intarsia Designs' best sellers.

photo of the finished project with each of our patterns. They provide the customer with a helpful visual aid. As the projects got larger, we broke them down into units to make them easier to work with. As each section of the project is made, it's set aside. When all of the units are completed, they are fitted together. The pieces are then contoured and, finally, the units are glued together and the project is finished.

We've been adding new projects to our catalog every year and now offer over 60 patterns that range from the simple to more time-consuming, multi-level projects. We don't rate the projects by difficulty because once you've learned the techniques, they're really all pretty much the same. It's like building a house—the more bricks in it, the longer it takes to complete, but every brick is laid in the same way.

To date, I've made over 1,100 intarsia projects, most of them being sold through the Brookfield Zoo gift shop in Illinois.

What is success?

Making a living while having fun is great. Being able to spend a lot of time with your family every day is even better. Doing both is success in my book.

When I was nearing forty, I kept a promise I had made to myself years earlier—if no one had given me a title by then, I'd give one to myself. That's how our title "Chairman of the Board" came about. We've used it as our catch phrase ever since. It's a great conversation starter with customers at shows, and it also serves as a great reminder every day that I'm my own boss—and at my dream job to boot!

To see Bob Hlavacek's latest catalog filled with award-winning intarsia patterns, contact Wildlife Intarsia Designs at: P.O. Box 1246, North Riverside, IL 60546-0646, (708) 788-6455. If you call and don't get an answer, try again. Bob is probably off cutting, sanding, or taking out the garbage, and doesn't hear the phone. But he's around and will enjoy talking intarsia with you and answering your questions!



How do you bag an intarsia moose? With an intarsia rifle, of course! Bob is now busy working on a series of patterns for antique firearms, the first of which is this 1873 Cal. 45-70 Carbine.



The "Intarsia Antelope" graced the pages of *Scroll World* in 1997.



"The Midnight Snacker," featured in the June 1997 issue, was Bob's first contribution to *Creative Woodworks & Crafts*.



Pheasant Silhouettes

by Robert J. Hlavacek, Sr.



INSTRUCTIONS

A change of pace

Even an intarsia editor likes to make something different once in a while. Here's a project I made while just scrolling along for the fun of it.

This project incorporates the use of imitation gold leaf on the background. Don't let this scare you away—it's very easy to do. Although the gold leaf kit includes sealer, basecoat, adhesive, and antique coat, we'll only be using the adhesive on this project.

Preparation

Sand the wood blank smooth with the finish sander. Begin with 100 grit paper, then finish with 150 grit. Clean the surface. As this is end-grain, the pattern will not stick to the wood very well if it's full of sawdust. Next, apply temporary-bond spray adhesive to the pattern, found in Full Size Pattern Section No. 2, and adhere it to the wood.

Cutting

Drill a hole with the No. 58 drill bit where



SUPPLIES

Wood: plywood—1/4" x 10" x 14"

Tools: scroll saw with No. 5 reverse tooth blades; drill with 1/8"-Dia. and No. 58 drill bits; 1/4 sheet finish sander with 100 and 150 grit abrasive

Walnut Hollow basswood 10" x 14"

Country Round wood blank*

Temporary-bond spray adhesive

Minwax stain in Natural and Puritan Pine Imitation gold leaf kit**

Spray enamel in Antique Gold

Krylon No. 1301 Crystal Clear finish

Compass

Wood glue

Six No. 4 x 5/8" screws

Sawtooth hanger

Option one for backboard painting:

Spray enamel in Flat Black

Delta Ceramcoat acrylic paint in

Midnight

Soft cloth

Loew-Cornell American Painter

Series paintbrushes: No. 5 round

(series 4000); 3/4" wash (series

4550)

Option two for backboard painting:

2-3/4"-Dia. piece of cardboard

Airbrush or Testors Visions AirPainter

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indicated on the pattern. Tilt your saw table 3 degrees to the left, then cut out this area in a counterclockwise direction as indicated by the arrows in Fig. 1. This will make the silhouettes protrude from the frame and wedge in place.

Use the 1/8"-Dia. drill bit to drill a hole in each of the remaining waste areas. Set the saw table back to 90 degrees, then make all of the inside cuts, as shown in Fig. 2.

Next, place the wood blank on the plywood and trace around the plaque, making sure that the grain on the plywood

runs horizontally. Tilt the saw table 15 degrees to the left, then cut the backboard about 1/4" inside of the traced line in a clockwise direction, as indicated by the arrows in Fig. 3.

Staining

Since the face of the wood blank is end grain wood, the stain should be thinned 5 parts Natural to 1 part Puritan Pine. Otherwise, the plaque will be very dark. Brush an even coat of stain on the edges and on both sides of the inner and outer

sections to seal the wood (see Fig. 4). Allow to dry overnight.

Tip: the pheasants shown here were sprayed Flat Black. However, you may want to try using walnut stain on the silhouette to create contrasting color while maintaining the wood tones.

If you want to experiment with different shades, test the colors on the waste pieces which were cut around the pheasants.

Continued on page 20



Fig. 1. With your saw table tilted 3 degrees, cut out the silhouette in a counterclockwise direction



Fig. 2. Reset your saw table to 90 degrees, then make the interior cuts.



Fig. 3. Tilt your saw table 15 degrees to the left and cut out the backer board 1/4" in from the outline of the plaque.



Fig. 4. After thinning the stain, apply one coat and allow to dry overnight.



Fig. 5. Use a compass to draw the sun.



Fig. 6. Carefully apply the gold leaf adhesive to the sun.



Fig. 7. Apply the imitation gold leaf.



Fig. 8. After painting the horizon and the clouds, blot off the excess paint with a soft cloth.



Fig. 9. Airbrush Trans Orange to the sky. Notice the circular cardboard piece masking the sun area.

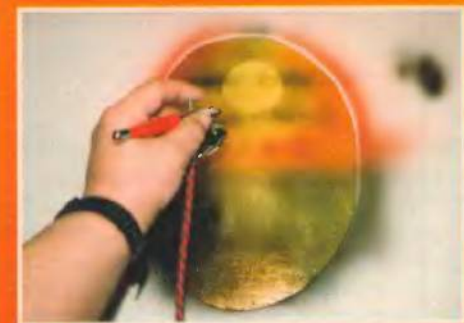
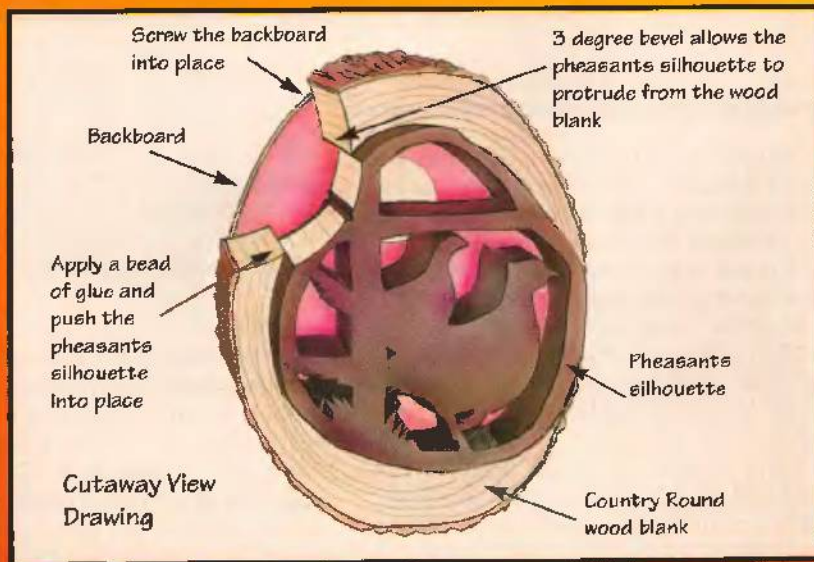


Fig. 10. Airbrush Trans Black to the ground and to add clouds.



Paint the backboard

There are two options for finishing the backboard. You can use either a regular paintbrush or an airbrush—the choice is yours.

Option 1, begin by spraying the plywood backboard with a light coat of Antique Gold paint and allow to dry. Use a compass to lightly draw a 2-3/4"-Dia. circle for the sun (see Fig. 5).

Following the manufacturer's instructions, carefully brush the gold leaf adhesive inside the circle (see Fig. 6). Next, press and rub the gold foil firmly over the circle with your finger, then slowly peel off the foil, as shown in Fig. 7. **Tip:** apply a second layer of gold leaf for better coverage. Spray a coat of clear finish over the sun to prevent tarnishing.

Thin a drop of Midnight with water, then paint the horizon and ground on the backboard with the 3/4" wash brush. Before the paint dries, wipe it in a horizontal direction with a piece of cloth so that some of the gold paint shows through. With the No. 5 round brush, add a few wisps of clouds across the sky and sun, then blot off the excess paint (see Fig. 8).

Option #2 — If you have an airbrush or an AirPainter, you may want to try the following method for a different effect.

Spray the backboard with a light coat of Antique Gold paint and allow to dry. Next, following the manufacturer's instructions and the instructions listed above, apply the imitation gold leaf to the entire backboard. Lightly coat the backboard with clear finish to keep the gold leaf from tarnishing.

Next, draw a 2-3/4"-Dia. circle on a piece of cardboard. Cut it out, then glue a 3/8"-Dia. dowel to the back. This will be used as a mask to keep the paint off of the sun area. Hold the mask in place, then spray Trans Orange across the upper half of the backboard, as shown in Fig. 9. This paint is specially formulated for airbrushing, so it does not need to be diluted, save for a few drops of distilled water if desired.

Clean out the airbrush, then

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switch to Trans Black. Spray a light, somewhat mottled coat on the lower half of the backboard to create the horizon and ground level. Next, remove the mask and add a few thin clouds across the sky (see Fig. 10).

Once dry, replace the mask and spray a light coat of Trans Orange around the edge of the mask to accent the sun (see the main photograph).

Final assembly

Referring to the Cutaway View Drawing, push the pheasants silhouette into the frame, then run a bead of glue around the inside joint to hold it in place.

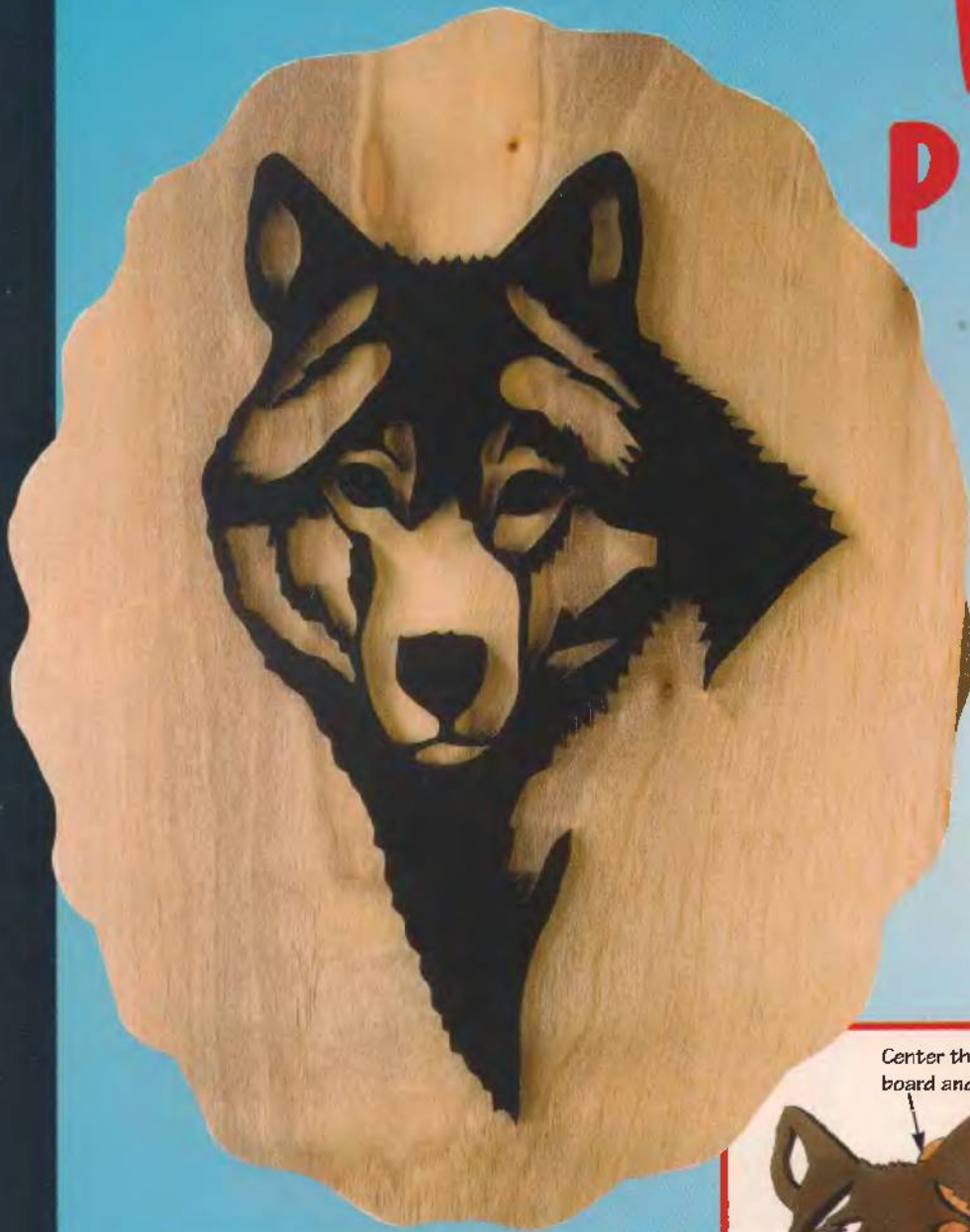
Screw the backboard into place and then add the sawtooth hanger.

Hang your pheasants in a well lit area and you'll always see the sun shine!

Scroll World Contest Honorable Mention!

Wolf Plaque

by Billie Bowman



Center the wolf on the backer board and glue in place



Exploded
View Drawing

Backer board

SUPPLIES

Wood: plywood—1/8" x 6" x 9";
walnut sapwood—3/8" x
9" x 11"

Tools: scroll saw with Nos. 2
and 5 blades; drill with 1/6"-
Dia. bit

Temporary-bond spray
adhesive

Sandpaper, assorted grits

Tacky glue

Black gloss paint

Finish of choice

Sawtooth hanger

INSTRUCTIONS

Adhere the pattern, found in Full Size Pattern Section No. 1, to the 1/8" plywood. Drill pilot holes for the interior cuts, then saw the wolf to shape. Remove the pattern, then sand as needed.

Cut out the backer board in either an oval or a scalloped shape. Rout the edges if desired, then sand the wood. Apply finish of choice to the backer board and allow to dry.

Paint the wolf with Black gloss paint, painting the back first and then the front and sides. Apply at least three coats to the front and sides, sanding between coats.

Center the wolf on the backer board, then adhere the wolf in place with tacky glue as shown in the Exploded View Drawing. Allow to dry thoroughly, then attach a sawtooth hanger to the back.

Your wolf plaque is now ready for hanging!



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Scroll Sawing

DISCOVERING A NEW MEDIUM:

by Dirk Boelman

Elegance from the earth

When most of us hear the word "alabaster," we tend to think of a hard marble or granite-like substance. Even to see and touch it, it's a little hard to imagine that alabaster can actually be cut and shaped using regular wood-working tools.

By definition, alabaster is a dense, translucent, fine-grained gypsum that is either white or tinted. Gypsum is used to make plaster of Paris, plasterboard, Portland cement, tile, paints, and other construction materials. Alabaster is a compact, massive form of gypsum which can be mined (see the accompanying sidebar on page 28).

In my opinion, alabaster is going to make a big splash in the scroll saw world. Although it's not a very expensive material to purchase, the finished projects tend to convey a certain flair that suggests elegance and high quality. Not only will scroll sawyers enjoy creating extra special projects for family and friends, but many will ultimately benefit from higher profits from sales of the finished projects! As for myself, I have only just begun to experiment with this wonderful new material. This is my tale of doing just that.

Learning through trial and error

We first heard about the potential for scroll sawing alabaster a few months ago, and we were anxious to give it a try. We obtained a half dozen 5"-Dia. discs, 1/2"-thick. My first inclination was to try a medium-sized blade to see how it would work to saw through the discs. I put a No. 4 skip tooth blade in my scroll saw, then cautiously fed the edge of the material into the blade. To my absolute surprise, it cut quite easily. I made a couple of zigzags and a curve and thought to myself, "This is like cutting butter!"

I immediately went to my drawing board to develop a couple of patterns. I could hardly wait to make some projects from this exciting new material! My first idea was to create a "Monumental Trail's End" (found in Full Size Pattern Section No. 2). Here's how I went about it:

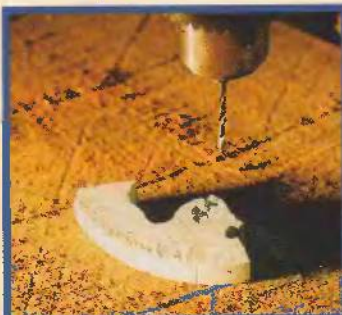
The first step was to see if spray glue would hold the pattern to the alabaster. Sure enough, it worked great! Next, I went to bore blade entry holes. I



With its ability to be cut and shaped with woodworking tools, alabaster has the potential to make a big splash in the scroll saw world.



"Monumental Trail's End." It's not always easy learning the ins and outs of a new material. In many ways, this piece is a monument to perseverance.



Unless extra care is taken, alabaster will chip out around the exit hole when boring through.

chucked a 1/16"-Dia. bit into my drill press and, oops!, even though I used a backer board under the alabaster, the bottom side broke out around the exit hole, leaving a crater about 1/4"-wide x 1/16"-deep. While boring the next hole, I applied a good deal of hand pressure on top of the alabaster, holding it firmly against the backer board. This worked much better! Next, I tried a

1/32"-Dia. bit in the same manner, and this also worked well. Lastly, I attempted to drill a hole for the eye with a No. 61 bit. The bit was in my single-speed Dremel Moto-Tool, whirling at about 28,000 rpm. About halfway through the alabaster, the bit broke and lodged inside the material. Needless to say, 28,000 rpm was way too fast (my drill press was only operating at about 1100 rpm). Anyway, I could not get the broken bit out of the alabaster. I tried shoving it through with another bit (this time chucked in the drill press), but it only bypassed the broken bit, creating a larger exit hole and a mess in general.

After drilling all of the holes, I took the workpiece over to the scroll saw and proceeded to saw with the No. 4 skip tooth blade. Everything went well for about an inch or so, then I decided to check the blade to see how it was holding up. I discovered that the alabaster ate up the teeth pretty fast, so I moved on to a bigger blade, a No. 7 to be exact. I sawed a little bit, came to a sharp corner, backed up to turn the workpiece around so that I could back the blade into the corner, and just as I turned, the blade caught slightly, causing the alabaster to jump up and bang back down on the tabletop. The saw cut broke straight across to the outside edge, and right across the tip of the spear. Note: if a piece does break off, a drop of Glue Buddy (available from the Art Factory) works great to put the pieces back together again! Figuring that the blade was now too big, I went to a No. 2/0 blade, but it was too small. So I went back to the No. 4 blade and everything was going splendidly.

I had to go through a few blades to complete this project, but you know

what? To have something this original to sell at a craft show, it would definitely be worth it!

Alabaster!

THE FINER POINTS OF CUTTING ALABASTER:

-Selecting patterns and designs. Choose larger, less intricate designs. The trivet and cross projects are much easier to saw than the coyote or "Monumental Trail's End." **Note:** Patterns are located in Full Size Pattern Section No. 2. I found that, unlike wood, alabaster is not flexible. Saw kerfs will not flex open when you turn the workpiece around to switch the direction of the blade. Instead, the blade gets lodged/pinched during the turn because the width (or depth) of the blade is much greater than the thickness of the blade. (The blade thickness produces the size of the kerf). As the blade lodges in the alabaster, it causes the workpiece to be lifted and then slammed back down on the tabletop, often breaking the project. Try to choose designs that maintain a minimum of 1/4" of material between saw cuts. Areas with 1/8" or less are very likely to break off, such as the spear handle on "Monumental Trail's End." I also recommend eliminating definition lines. They do not show up very well and they also weaken the project.

-Drilling holes for interior cutout areas. Use a 1/16"-Dia. drill bit or smaller, and bore at a moderate to slow speed. Use a backer board under the material while drilling. Maintain firm pressure on top of the material to reduce break-out on the bottom. Position the hole as close as possible to the center of the area to be cut out. While drilling, it helps to reduce the downward pressure slightly as the bit nears the bottom of the workpiece. Proceed slowly to complete the hole as the bit exits the bottom.

-Blade selection. I found the No. 4 and No. 5 skip tooth blades worked best, at moderate to slow cutting speed. The alabaster eats up blades pretty fast, so don't be too surprised. For example, on the trivet, a blade lasts about long enough to make one cutout opening. I experimented with both oil and water to cool the blade and hopefully prolong the cutting capacity. However, both fluids only slowed down the sawing action. As a matter of fact, cutting action ceased entirely until the fluid dissipated!

-Dealing with the dust. The processes of cutting, shaping, and sanding alabaster produce fine, powdery,

chalk-like dust. A dust collector will gather up much of it, but I'd recommend wearing a dust mask as well. You may want to have a brush handy while sawing to clear away excess dust that accumulates on top of the workpiece and tabletop. It's apparently a little heavier than wood dust, because the scroll saw blower does not remove it as easily. The dust will coat everything, so be prepared. This coating will also dry out your hands and, in turn, make them really slippery, so be careful not to drop your projects! **Note:** while sawing, be sure to maintain constant hand pressure on top of the alabaster to prevent it from being lifted up and slammed back down on the scroll saw table top. Whenever this occurs, your project is very likely to break!

-Sanding and shaping. I was amazed to discover that I could run the alabaster through my Performax drum sander. It works great to surface the material and equally as well to reduce the thickness. I also found that a belt sander works great on it, as does hand sanding, filing, etc. Needle files, rasps, knives, and anything else you regularly use to touch up your wood projects work equally as well on alabaster, including all those attachments for your rotary tools and reciprocating tools. **Note:** be aware that this material does cause your tools to loose their cutting edges much faster than wood.

-Finishing. I found that natural Watco Danish oil works great on the alabaster. It darkens it slightly and seems to accentuate the dark to light color variations, producing a marble-like appearance. After the finish dries, give the alabaster a coat of automobile wax, and you'll be happily surprised with the beautiful sheen you'll achieve with a little buffing and polishing.

So get some alabaster, follow these tips, and try your hand at the cross and trivet! For the future, I'm envisioning a stunning alabaster chess set, a pair of elegant alabaster candleholders, and lots of other exciting new challenges for my scroll saw! Enjoy!

Alabaster is available from Crystal Valley Stone and Alabaster, 1308 County Road 129 No. 14, Glenwood Springs, CO 81601, (970) 947-0006.



When selecting patterns, choose larger, less intricate designs.



Scrolling alabaster is dusty work, so make sure you're prepared for it.



Alabaster can be surfaced just like wood. My Performax drum sander worked great for this purpose.



Alabaster can also be finished with conventional woodworking tools. Shown here is an alabaster disc being smoothed with a belt sander.

Alabaster Trivet and Cross

by Dirk Boelman



INSTRUCTIONS

Copy the patterns, found in Full Size Pattern Section No. 2, and adhere them to the alabaster with temporary-bond spray adhesive. Bore 1/16"-Dia. blade entry holes in the waste areas of the trivet and in the rectangular mortise in the top base of the cross, then make the interior cuts (see Fig. 1). Next, saw around the perimeters of each pattern.

Sand and polish as desired. Referring to the Exploded View Drawing as well as the main photograph, assemble the cross. Finish as desired with the Watco Danish oil.

Now that you've learned the "ins and outs" of alabaster, try to create some designs of your own!

Continued on page 28

SUPPLIES

Materials: alabaster* —one 5"-Dia. disc (for the trivet); two 5"-Dia. discs, and one 4"-Dia. disc (for the cross); bonus patterns: two 4"-Dia. discs (for the Monumental Trail's End); one 4"-Dia. disc (for the coyote)

Tools: scroll saw with No. 4 skip tooth blades; drill press with 1/16"-Dia. bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Glue Buddy**

Watco Danish oil

Felt pads

*Available from Crystal Valley Stone and Alabaster, 1308 County Road 129 No. 14, Glenwood Springs, CO 81601, (970) 947-0006. Prices are as follows: 4"-Dia. blanks—\$3.95 each; 5"-Dia. blanks—\$4.95 each; 8"-Dia. blanks—\$9.95 each (plus shipping, minimum 3 disc order).

**Available from the Art Factory, P.O. Box 701, Platteville, WI 53818, (800) 566-6394.

Here are some additional tips for cutting the cross and trivet:

Preparing the workpiece: The alabaster discs usually have fairly rough surfaces on them, as though they were sliced with a circular saw blade. Sand the surfaces smooth with the same tools you regularly use to surface your wood projects. Thicknesses will vary, so adjust as desired.

Preparing the patterns: Make copies of patterns to save the originals for future use. Suggested thicknesses are listed with the patterns; however, you can use whatever thicknesses you have available. Adjust the patterns as needed, and use temporary-bond spray adhesive to adhere them to the alabaster.

Sawing: Please review the accompanying article, which begins on page 24, before you start these projects. You'll need to take a little extra care when boring holes for the interior cuts on the trivet.

Assembly: We found Glue Buddy to work excellent to attach upright pieces to the bases. It also works great should you break a piece off! Glue Buddy is available from the Art Factory.

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Fig. 1. Bore blade entry holes in the waste areas and make the interior cuts first.

The History and Future of Alabaster

by Nick Kuhlmann

For six years, deep in the heart of Colorado's Rocky Mountains, Robert Congdon has been developing a mine containing one of the world's largest and purest deposits of alabaster. This alabaster bed is located in the White River National Forest on the western slope of the Continental Divide near Carbondale, Colorado. It was formed next to a 13,000 ft. peak named Mt. Sopris. The peak itself is a batholith, a geologic term for a rising chamber of magma that metamorphosed the surrounding bedrock of limestone and gypsum into marble and alabaster.

Created by tremendous heat, pressure, and time, alabaster is among the finest artisan grade stones available. This is also one of the nation's largest deposits of alabaster. Measuring approximately the size of three city blocks in length, one in width, and over 350 feet tall, it will enable us to harvest blocks and cores of any dimension for many years to come.

The grain structure of alabaster is crypto-crystalline, which means that each particle of material that makes up this stone is microscopic. This makes it very consistent and gives it a high level of polishability.

Alabaster has a rich history, dating back to the days of the Egyptian Pharaohs. Within the tombs of the Kings, scientists have found vases and jars made of alabaster. These contained the organs of the Kings for safe keeping during their journey to the afterlife. Additionally, Native Americans held alabaster sacred, carving miniatures in the likenesses of their gods. In fact, the mountainous region where the mine is located is near the location where, over a hundred years ago, the Ute Indian tribe held a ceremony in which they laid a curse upon the white man for invading their territories. They ignited a forest fire, meant to drive him from the mountains.

Just a few years ago, however, a Ute Indian elder paid an official visit to the site of the mine for the purpose of lifting the curse. He offered a blessing on the venture. His reasoning was simple: the alabaster is to be used for the beautification and embellishment of mankind through art, a purpose which walks hand-in-hand with the ways of the Ute Nation.

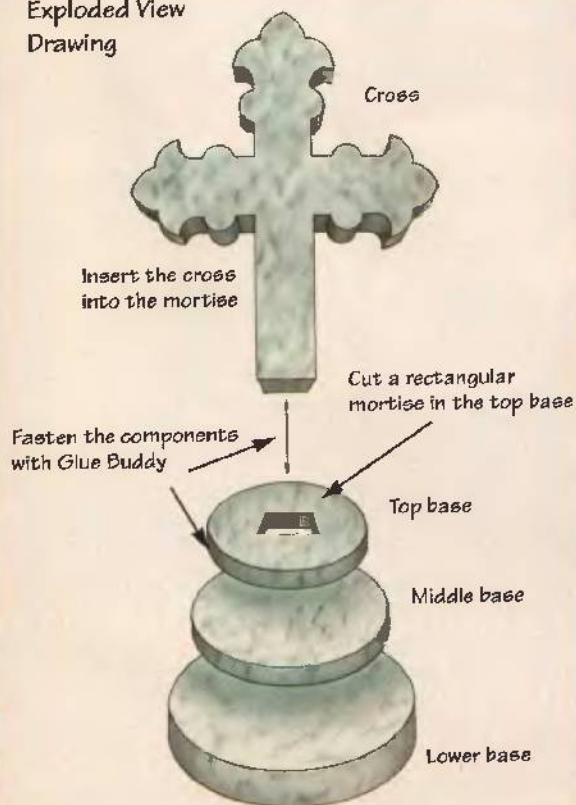
Alabaster is created by Mother Nature and God. It is surrounded by history and power. Try some for yourself so that you too can attest to its striking character and incredible workability.

As the president of Crystal Valley Stone, I will be happy to provide additional information relating to alabaster if you would call me at (970) 947-0006. I would also like to extend an invitation to you to come and see the mine and the incredible mountains where alabaster has been formed. I can assure you that, like crafting our alabaster, it will be a rewarding experience that you will not soon forget!



The scenic approach to Crystal Valley Stone's alabaster mine located near Carbondale, Colorado.

Exploded View Drawing



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BY Robert J. Hlavacek, Sr.
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Turned Letter Opener

by Joseph M. Herrmann



SUPPLIES

Wood: *wood of choice*—1-1/4" x 1-1/4" x 3"
Tools: band saw; miter box saw; drill press; lathe and assorted chisels; 7mm pen mandrel*; 7mm brad point drill bit; end squaring tool (or a disc sander with a miter gauge); buffing system
Letter opener kit*
Super glue
Sandpaper, assorted grits
Mark VI polyurethane oil

*Available from Packard Woodworks, P.O. Box 718, Tryon, NC 28782; (800) 683-8876.

INSTRUCTIONS

The end of the damaged document

How many times have you tried to open a letter or some other important document with your finger or a kitchen knife, only to have it damage the contents of the envelope? With a little bit of time and some inexpensive parts, you can create a beautiful, yet functional letter opener on your lathe.

While there are a number of different letter opener kits available, the one listed in the Supplies list is a good quality kit. Each kit consists of basically the same parts: a sized wood blank that has a hole drilled in its center and a brass tube that is glued into the blank through which the remaining parts are fixed. The body is turned and finished, and then the project is assembled.

A note on material selection

Although the letter opener kit comes with a wood blank, for this project, I recommend exotic hardwoods because of the minimal amount of sanding that is required and

because of the sheen that can be developed during the finishing process. Domestic hardwoods can also be used; they will just require a bit more work and more of a built-up finish. Colorwood would also be an excellent material choice.

Camateo, the wood used for the letter opener shown here, is a tropical hardwood from Mexico and is part of the rosewood family. It has a varying range of pinkish-hued colors, from a light straw pink to a black purple. It is also sometimes referred to as Mexican Kingwood.

Prepare the turning stock

Rip the blank to the required dimensions on your band saw (see Fig. 1), then cut it to length on the miter box saw. The edges need not be jointed; the lathe will take care of that process.

Next, find the center by drawing a short line parallel to each edge with a combination square, as shown in Fig. 2. This method is more accurate than simply connecting the corners.

Drill a 7mm hole at the center and all the way through the blank with a drill press (see Fig. 3). **Tip:** hold the blank in place with a pair of channel lock pliers in case the drill bit grabs the wood and causes it to spin in your fingers.

If everything goes according to plan, you will have a hole dead center in the blank that is true all the way through. However, in actual practice, the drill usually wanders a bit and the hole comes out a little off center when it exits the bottom. This is no problem, however, as the tip of the letter opener body is smaller than the base.

A brass tube needs to be glued into the blank at this point. I use a thick "super glue," but either an epoxy or a polyurethane glue can be used (these just require a longer curing time). Insert the tube about 1/4" into the hole, then spread the glue over the surface of the tube much like you would apply toothpaste to a brush, as shown in Fig. 4. Quickly push the tube into the hole before it cures.

Making a "test push" before you apply the glue is recommended. Sometimes, wood fibers will clog the hole, which prevents the tube from passing all the way through to the other side. If this happens with glue on the tube, it sticks halfway down and the project is effectively ruined. If there is a slight drag when the test push is made, then ream out the hole with the drill bit until the tube slides freely through the hole.

After the glue cures, square up the ends of the blank with the ends of the tube. I use a special cutter on the drill press to do this (see Fig. 5), but this process can also be done on a belt sander later on after the blank has been turned into a cylinder on the lathe.

To turn the letter opener body, the blank is mounted in the lathe with a 7mm pen mandrel (see Fig. 6). Slide the blank over the shaft and secure it. A live center equipped with a cone point is needed to complete the setup. When positioning the blank on the mandrel, be sure to put the end with the more accurately centered hole to the right.

Use a skew to turn the blank down to a cylinder, making sure to go no deeper than is required to true up the blank (see Fig. 7).

If you opt not to use the special bit for squaring up the ends of the blank, you can true up the ends of the cylinder at this point by using a miter gauge and either a disc or belt sander to sand the ends square. Just be sure that the cylinder is round and at equal dimensions at both ends so that you aren't sanding a tapered cylinder.

Next, using a parting tool and a set of outside calipers, turn a small shoulder on the right-hand end of the blank. This shoulder should be turned down to 3/4"-Dia. (see Fig. 8). This forms the foundation for the start of the bead detail at the end of the blank.

Using a small gouge or skew, turn a bead on the shoulder you just

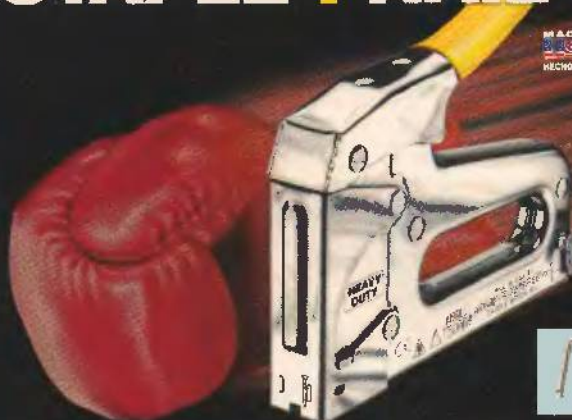


Fig. 1. Ripping the block to the required 1-1/4" square on the band saw. I use a "clamp 'n tool guide" clamp as a fence on the band saw.



Fig. 2. The center is located by drawing lines parallel to all four edges of the block. This is more accurate than connecting the corners as tradition normally dictates. I use a combination square and set it for just a little less than half the width of the stock. In this case, it is set for 9/16".

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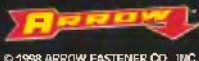


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Fig. 3. Drilling out the center with the brad point bit. Either a regular 7mm brad point drill bit can be used or a 1/4"-Dia. "bullet drill" bit made by Black and Decker. Personally, I prefer the latter because it seems to drill a straighter hole. This bit is available from most home centers or from HUT Products for Wood.



Fig. 4. Applying glue to the brass tube. Be sure to use enough to do the job!

formed. I develop the bead by working the adjacent surface as well. I find it easier to form the bead if I first make a half bead immediately to the left of the shoulder. I then reduce each of the surfaces so they appear to flow together, as shown in Fig. 9. Be sure to cut the bead on the right end all the way down to the tube, as this eliminates any roughness left when the ends were squared up.

Next, reduce the left end of the tube to 5/8"-Dia. using a parting tool and outside calipers (see Fig. 10). This marks the limit of the end of the cove that flows into the blade of the letter opener. This is a rough measurement and may or may not be reduced later on. It all depends on the curve that you turn into the body of the letter opener.

Using either a 1/2" round nose tool or a small gouge, form a cove that flows into the bead that you formed earlier, as shown in Fig. 11. Smooth flowing curves and transitions are the secret to well designed lathe turnings. Be sure not to go so deep as to expose the brass tube, however.

When you are satisfied with your turning, turn a small chamfer on the left end of the tube using either a small gouge or a skew (see Fig. 12).

Finishing

I like to start the finishing process by power sanding the cove and part of the large half bead of the letter opener (see Fig. 13). It's easier and faster and does a better job that requires less finishing work than simple hand sanding. I use a 240 grit sanding disc to start, but you might have to use a coarser grit if your initial turning is rough.

Next, the two beads will have to be hand sanded, starting with 120 grit sandpaper and working up to 400 grit. Concentrate on the cove that was power sanded earlier, blending it into the rest of the curves and removing any scratches that might exist. Turn the lathe off, inspect the turning closely, then hand sand the turning lengthwise to remove any circular scratches that may have formed with 400 grit paper (see Fig. 14). Your eye will

pick up circular scratches more quickly than those that are going with the grain.

Exotic woods have enough internal oils so as to not require any additional applications prior to finishing. However, an application of some kind of oil greatly enhances the appearance of the project and cleans off any sanding dust that remains. Apply a liberal amount to the turning, then remove it with a cloth while the lathe is running (see Fig. 15). **Tip:** I use toilet paper to apply and remove oil on small lathe projects. It is inexpensive and leaves very little in the way of residual dust or lint. Let the oil absorb overnight.

For the final buffing process, I use the three step system developed by J.J. Beale. It begins with a Tripoli compound buffing, as shown in Fig. 16. Tripoli is slightly a brasive and will remove small scratches you might have missed. It is not, however, a substitute for careful sanding! This is followed by a white diamond mixture that removes any residual Tripoli and

begins the polishing process. Finally, a hard carnuba wax is applied, which produces a very durable finish with a high shine.

Assembly

Insert the blade into the tube, then tighten the small end cap to secure the blade (see the Cutaway View Drawing). Next, select the best surface of the turning, which will be "up" on the letter opener in line with the curved surface of the blade. Rotate the turning to about a quarter turn off center, tighten the nut down finger tight, then rotate the turning back until it is in the position you want. This final rotation further tightens the nut and secures the blade much better than simple hand tightening.

If the nut is too loose, remove a very small amount of material from the threads of the letter opener blade on a disc sander. Just be careful to keep the end square!

Your letter opener is now ready to make your favorite desk a little more special! 



Fig. 5. End squaring tools are available from most companies that supply pen kits. Mine is larger because I modified it with a part used for counterboring aircraft aluminum, available from most machine shop supply houses.



Fig. 6. Mandrel system that I had made by a local machine shop. A system similar to this is offered by Packard Woodworks.



Fig. 7. Bringing the block down to a cylinder with a skew. Notice how polished the cut is when you use a shearing cut with the skew. Very little sanding is necessary because the wood fibers are cut rather than torn.



Fig. 8. Taking the end down to a 3/4"-Dia. with a parting tool and outside calipers.



Fig. 9. Working the bead and adjacent surface down together. Smooth, flowing curves are the goal.



Fig. 10. Bringing the other end down to the required 5/8"-Dia. with the parting tool and calipers.



Fig. 11. Making the cove using a round nose scraper.



Fig. 12. Chamfering the end with a gouge.



Fig. 13. Power sanding with the drill. Note that the drill is turned upside-down.



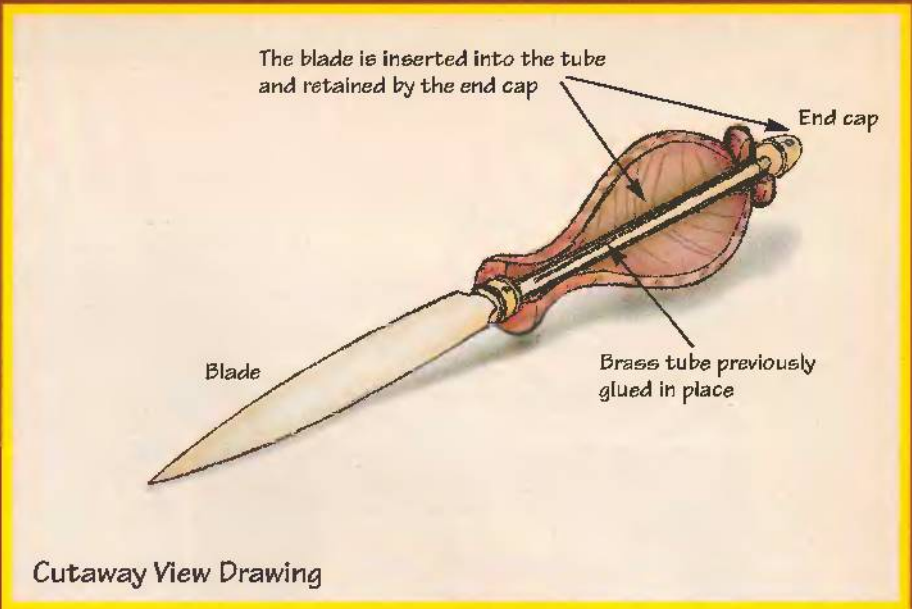
Fig. 14. All sanded. Now I'm sanding lengthwise to remove any circular scratches that might remain with 400 grit abrasive.



Fig. 15. Applying the Mark II oil to the turning.



Fig. 16. Loading the Tripoli wheel to start the buffing process.



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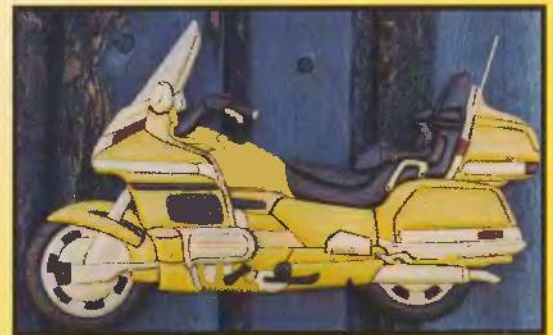
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Scroll World Contest Honorable Mention!

Sailboat Silhouette

by Ed Barnett



SUPPLIES

Wood: *Baltic birch plywood*—two pieces, 1/8" x 10" x 12"

Tools: scroll saw with No. 3 blades; drill with 5/64"-Dia. bit

Temporary-bond spray adhesive
Sandpaper, assorted grits

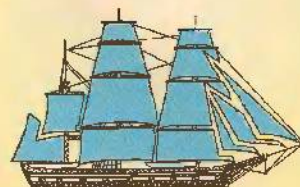
Wood glue

Testors Visions AirPainter and
paints: Black; Cool Blue

Water-based sanding sealer

Clear gloss lacquer

10" x 12" frame of choice



INSTRUCTIONS

Adhere the patterns, found in Full Size Pattern Section No. 1, to the wood with temporary-bond spray adhesive. Spray the adhesive onto the paper, not the wood.

Drill holes in each of the interior waste areas, then saw out the patterns. Carefully remove the patterns, then clean up any cuts where necessary.

Using the AirPainter, spray the silhouette with a water-based sanding sealer, then lightly sand the pieces.

Mix Cool Blue with Black in an AirPainter bottle until a dark navy blue is achieved. Spray the backer board with this mixture and allow to dry. Next, spray the background with the clear gloss lacquer.

When dry, glue the silhouette to the background, then attach this assembly to the frame with glue or small screws (see the Exploded View Drawing).

Your Sailboat Silhouette is ready to hang and enjoy!

Exploded View Drawing of the Sailboat Silhouette

Attach the silhouette/
background assembly
to the frame with glue
or small screws

Frame

Silhouette

Glue the silhouette
to the background

Background

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Carving An American Eagle

by Ivan Whillock



SUPPLIES

Wood: *butternut*—1" x 7" x 14"

Tools: band or scroll saw

Carving tools: No. 2-6mm skew chisel; No. 3-6mm, No. 3-30mm, No. 5-12mm, No. 5-30mm, and No. 9-4mm gouge; No. 41-12mm parting tool

Carver's punch or nail set

Carver's mallet

Ivan Whillock's 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 time.

INSTRUCTIONS

America the Beautiful

The American Eagle is a popular national symbol. It decorates our money, our clothes, our documents, and our homes. To celebrate this Independence Day, try carving this traditional design. It can be applied to another object for decoration, or it can be used as a plaque to hang on the wall.

You will note that there are some very wide gouges included in the Supplies list. The advantage of a wide tool is that a single plunge cut with the tool can often cover the entire side of a feather. You can, of course, cover the same area with multiple cuts using a smaller

tool with the appropriate sweep, though it is a bit more difficult to make the feather edges clean and smooth with multiple cuts.

Step 1. Trace the pattern, found in Full Size Pattern Section No. 1, onto the carving stock, making sure that the grain goes lengthwise on the pattern. That will give strength to the extended elements such as the beak, the olive branch, and the arrows. Saw out the pattern, then attach it to a piece of scrap wood to give you a clamping surface, as shown in Fig. 1. In this instance, I used drywall screws driven through the scrap wood into the back of the carving. I was careful to locate the screws under the shield. Because it isn't carved down very much, there is no fear of carving back into the screws. **Note:** under other circumstances, I might have used double-stick tape or glued a piece of paper between the scrap wood and the carving.

Step 2. There are about three levels in this carving. The shield is the original level of the wood, the legs and body are on the next level down, and the wings and tail are a level below that (see Fig. 2). The three levels are more or less uniform in thickness. The wings, however, are carved in a curved pattern. The top edge is low next to the head, flows forward at the elbow, and then gradually tapers back down at the outer edge.

Step 3. After the layering has been completed, use a V

parting tool to make a stop cut at the upper ridge of each wing as shown in Fig. 3. Lower the rest of the wing so that the ridge stands out.

Step 4. Sketch in the feather pattern of the wings. If you are uncomfortable drawing them freehand, trim the pattern to fit the space, tape it in place on one side, slip graphite paper underneath, then trace the feathers. Carve the upper row of feathers first, layering them as you go (see Fig. 4). Tuck the second row under the first, and so on.

Step 5. The stop cuts for the feathers and the leaves in this project (see Fig. 5) were made with plunge cuts; that is, tapping the appropriately shaped gouge into the wood with a mallet. For example, three tools will give you the arcs for the feathers: the No. 5-12mm, the No. 5-30mm, and the No. 3-6mm. However, if your tools don't fit the arcs drawn in the pattern, either adjust the pattern to fit your tools, or use the corner of a gouge or skew chisel like a knife. With practice, you will find that this method will give you good control of the depth and direction of the cut. (Ironically, a knife is usually the last choice for this procedure because the thinness of the blade causes it to ride the grain more than will the corner of a gouge or skew chisel.)

Step 6. The No. 5-12mm gouge fits the arc of the leaves in the branch, too. Start close to the feet and work your way to the end of the branch, angling the surface of each leaf into the previous stop cut. They overlap like shingles on a roof, as shown in Fig. 6. Carve the arrows by first carving the tips, and then by rounding the shafts into the tips.

Step 7. Use a No. 9-4mm gouge to make the circle for the eye. Angle the tool away from the eye to keep it from breaking off and popping out. Use the same tool turned upside-down to round the eye. Be sure to carve with the grain on the rounding cut. Use the same tool to make a groove behind and in front of the eye. Note that the cut curves upward in front of the eye. Make a stop cut to separate the beak from the rest of the head. Lower the beak slightly. Make stop cuts at the ridge of the neck feathers. The arcs fit the No. 3-6mm and the No. 5-12mm gouges. Use the skew chisel to clean out the corners in these cuts (see Fig. 7).

Step 8. Remove the corners around the head and shoulders. Carve an angle in the stop cut between the head and beak. Remove the sharp corners of the beak (see Fig. 8).

Step 9. Draw the crisscross pattern of the leg feathers. Make stop cuts along the lines and layer the feathers (again, like shingles on a roof). Use the No. 5-30mm gouge to make the stop cuts for the tail feathers. Use the No. 3 gouges to angle the feather to give them the overlapping effect shown in the finished carving. Separate the three visible toes on each foot and shape them. Curve



Fig. 1. Trace the pattern onto the stock, saw it to shape, and attach it to a surface which can be clamped to your workbench.



Fig. 2. Remove stock to differentiate the three levels of the carving.



Fig. 3. Make a stop cut on the upper ridge of each wing.



Fig. 4. Carve the feathers.

the toes so that they look like they wrap around the arrows and the olive branch.

Step 10. Make a stop cut along the border of the shield. Use a chisel for the straight top edge and the appropriate gouges for the curved side edges. Lower the wood inside the border slightly. Use a chisel to make the straight stop cuts for the stripes. Remove a layer of wood from the even-numbered stripes. Use a carver's punch or a nail set to texture the even-numbered stripes.

Step 11. Carve a groove in each feather and in each leaf. Use either a veiner or a V parting tool for these

cuts. Make the grooves follow the flow of the feather or leaf. Carve the mouth groove.

Step 12. Many carved eagles are painted, and if you would like to do so, give it a try. I much prefer the grain of the wood on this design. After sealing the wood, I apply a thinned walnut stain which I then wipe off to accent the carving. Finally, I apply a satin finish spray.

To help you feel a bit more patriotic this Independence Day, why not carve an American eagle? You can celebrate your heritage by creating a keepsake!



Fig. 5. The stop cuts for the feathers were made with plunge cuts.



Fig. 6. Like the feathers, the leaves overlap each other.

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Fig. 7. Carve the facial details on the eagle.



Fig. 8. Round the head and shoulders.



Carving a Strap Design Stool Seat

by Ivan Whillock



INSTRUCTIONS

Imitated and duplicated

The type of carving that imitates the shapes of the metal straps commonly found on old trunks and pieces of furniture is called strapping. It is often carved on the seats of stools, the backs of chairs or on furniture where a raised carving would be impractical.

The design here is typical of that which would be carved on a stool, where it should be decorative but with no protruding edges. Oak, cherry, walnut or any furniture wood works well for this project. For the piece shown, however, I used butternut. It's a fine carving wood, but is less stable than most furniture stock.

This design is tool specific; that is, the straight lines, arcs, and circles are made with plunge cuts from specific tools.

To create the pattern, a circle is divided into quarters. A single element, consisting of a strap and a half strap, is used repeatedly. The element, shown in Drawing No. 1, is traced onto the pattern, turned over and traced upside-down, and turned over again until it is duplicated eight times. It is the repetition and intertwining of that simple element that creates the visual interest.

SUPPLIES

Wood: *hardwood of choice*—8" x 8"; *scrap wood*—9" x 9"

Tools: band or scroll saw

Carving tools: No. 3-6mm, No. 3-16mm, No. 5-12mm, No. 5-25mm, No. 7-12mm, and No. 9-20mm gouge; carver's background punch

Carver's mallet

Carbon transfer paper

Sharp pencil

Water soluble glue

Brown paper bag

Clamps

Wood sealer

Walnut stain

Satin finish varnish

Step 1. With a scroll saw or band saw, cut out an 8"-Dia. circle. Divide the circle into quarters, which will serve as the keys to align the pattern onto the circle. Trace the pattern, found in Full Size Pattern No. 1, onto the carving stock. Attach the brown paper bag onto the back of the carving with water soluble glue, then glue this assembly onto a piece of scrap wood large enough to leave an edge for clamping.



Step 1

Step 2. With the No. 3-16mm gouge, make stop cuts around the border of the carving. Slant the tool into the carving so that you don't undercut the border. Use measured—not heavy—strikes of the mallet so that you control the depth of the tool cut.

Step 3. Carve away the background wood by first making plunge stop cuts with a tool that fits the specific arc of the pattern. Notice that the arcs in this pattern conform to the arcs of the No. 5-12mm and the No. 5-25mm gouges. Make stop cuts only where there is background wood to remove. Do not make any stop cuts where the elements overlap each other at this time.

Step 4. Use the No. 7-12mm gouge to make stop cuts around the circles. Use the No. 3-6mm gouge to clean out the circles to the background depth. Slant the tool into the circle because that is the wood that is to be removed.

Step 5. Use the No. 9-20mm gouge to make stop cuts around the center circle. This time, slant the tool away from the circle because you want that circle to stay. Use the chisel to make straight line cuts that angle toward the circle. Use the No. 7-12mm gouge to stop cut the almond-shaped opening at the base of the elements.

Step 6. Trim up the corners of the square around the center circle with a chisel. Make a 45 degree corner stop cut in each corner and have the sides meet at that

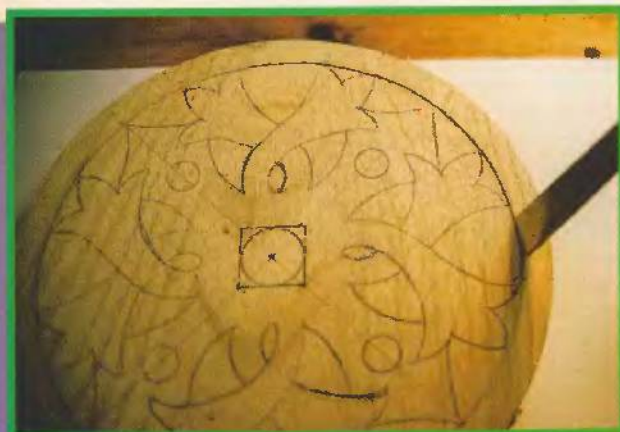
stop cut.

Step 7. At this point, the background should have been removed and the center circle set in. To create effective layering of the overlaps, the background depth should be at least 1/4".

Step 8. Now go to work on overlapping elements. Notice the pattern of overlapping that is at work here. The element that begins on the left overlaps the element that begins from the right. Both three-pronged elements overlap the element with the circle. The effect can be quite striking if your cuts are bold.

Step 9. Either use a carver's background punch or a nail set to texture the background. With the paper barrier, the carving should easily pry off the scrap wood. If you have a wide belt sander with coarse paper, you can sand the paper off. Otherwise, a light soaking should soften the glue so that you can scrape it off. After the back has dried from the soaking, seal the wood and apply walnut stain, wiping off excess with a cloth to bring out the grain. When dry, apply a coat of satin finish varnish. Use the carving as a wall plaque or, if you're ambitious, make a little stool out of it.

After you have tried this pattern out, why not try some designs of your own? You need create only one element, then just repeat it and reverse it throughout the pattern.



Step 2



Step 3



Step 4



Step 5



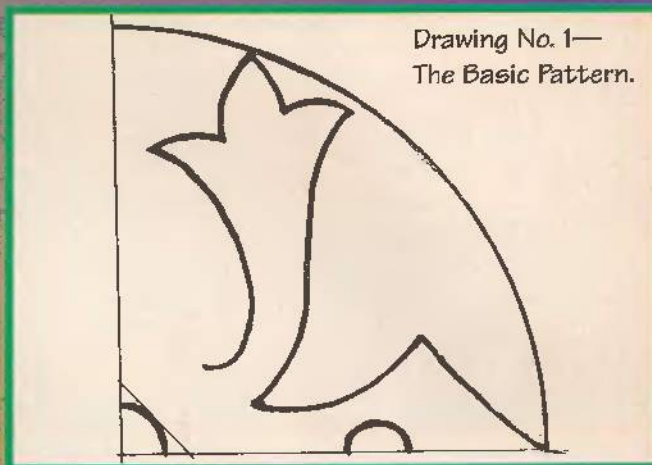
Step 6



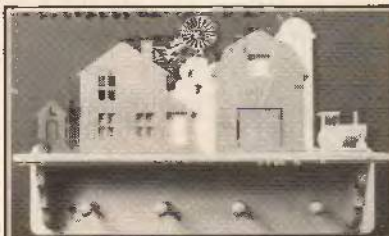
Step 7



Step 8



Drawing No. 1—
The Basic Pattern.



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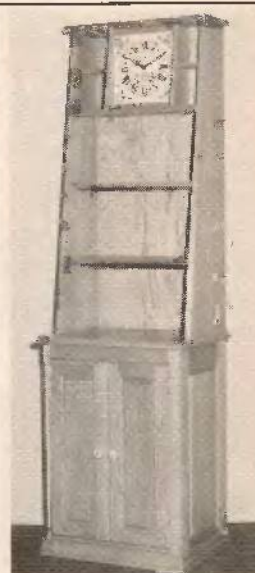
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Soup's On

by Ivan Whillock



SUPPLIES

Wood: basswood—2" x 3" x 6"
Tools: band or scroll saw; drill with 9/16"-Dia. bit
Carving tools: carving knife (optional palm tools: No. 3-25mm gouge; No. 11-6mm gouge; No. 39-6mm parting tool)
Oil or acrylic paints of choice
Small paintbrush
Satin spray varnish

INSTRUCTIONS

The greatest call of them all

The cooking aromas from the kitchen build our anticipation, and when Grandma emerges to announce "Soup's on!" those two words become some of the best in the English language. This carving is a tribute to Grandma and all the pleasure she brings with her kitchen magic.

While this is primarily a knife carving, a V parting tool and palm gouges can also be used. Some carvers like to speed up the carving by roughing with full-sized tools and then turning to the knife and palm tools for the detail work.

Step 1. Trace the pattern, found in Full Size Pattern Section No. 1, onto the wood. Saw out the pattern, drawing a center line.

Step 2. Should you desire a hold-down system, a good one for odd-shaped pieces such as this is the combination of a wooden furniture clamp and a C-clamp. The jaws of the furniture clamp can be adjusted to fit a variety of shapes. Secure the furniture clamp to the bench with a C-clamp.

Step 3. Work your way down the figure by first making a 3/8" stop cut below the chin. Next, angle the chest into the stop cut. Make a 1/8" stop cut under the bust at the waist, then angle the apron into the waist stop cut. Make a 1/2" stop cut under the hem. Lower the wood of the legs below the dress hem and above the toes of the shoes.



Step 4. Make stop cuts around the arms. Next, lower the wood of the body around the arms, then thin the legs out. Rough out the back of the figure. Make stop cuts around the bow and lower the body around the bow.

Step 5. Carve a 90 degree angle on the face. Next, draw a line halfway down on the face. That is the eye line. Draw another line slightly less than halfway between the eye line and the bottom of the chin. That is the bottom of the nose.

Step 6. Carve the profile of the face. Make a slanted cut from the tip of the nose into the eye line and remove a layer of wood to level the forehead. Make a notch below the nose and remove a layer of wood below the nose. Make stop cuts around the hair line. Lower the face around the hair line so that the hair stands away from the face.

Step 7. Carve the layers of the bow on the back of the dress, and add other details to complete the back view.

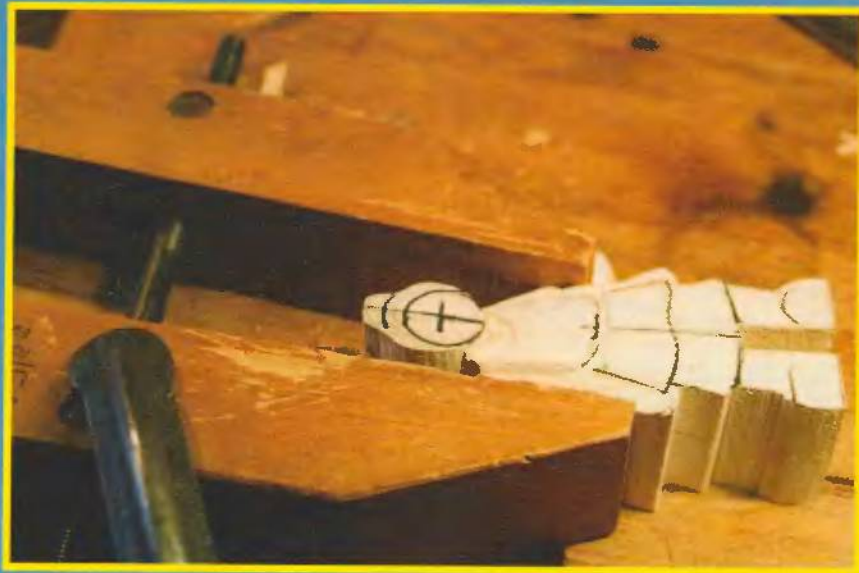
Step 8. Make stop cuts at the base of the eyes, then angle the cheeks into the eye stop cuts. Next, round the eye masses to the cheeks, leaving ridges for the eyebrows. Carve smile lines on each side of the nose down to the corners of the mouth and carve the lips and the button of the chin. Next, carve almond-shaped openings in the eye mass. The inside eye detail will be painted rather than carved. **Note:** for more specific information on carving a face, refer to "Carving Gramps" on page 75 of the June issue. While Grandma's features are finer, the steps to carve them are the same.

Step 9. Saw out the spoon and carve the bowl of the spoon with a deep gouge. Round the back of the bowl and handle of the spoon. Drill a 9/16"-Dia. hole in the hand. You will insert the spoon into this hole after the painting is done.

Step 10. Carve the separation of the fingers, the hem of the dress, and the detail of the shoes.



Step 1



Step 2



Step 3



Step 4



Step 5



Step 6



Step 7



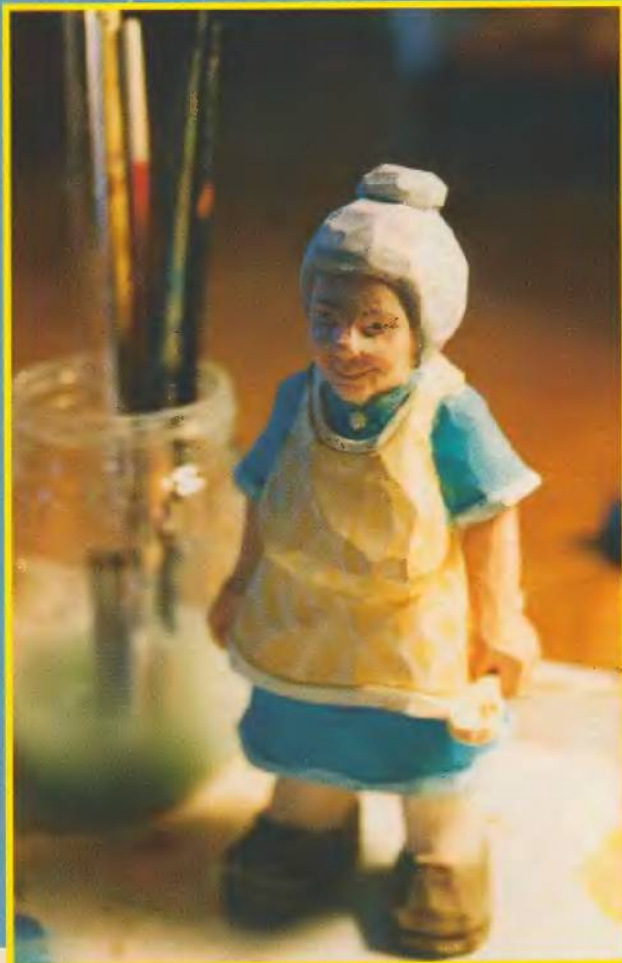
Step 8



Step 9



Step 10



Painting hints

For this figure, I used oil paints as a stain. That is, I brushed the paint on and then immediately wiped it off with a cloth. This technique keeps the applied paint from being too thick and taking a long time to dry. It also imparts a bit of transparency to the paint, allowing the wood grain to show through. You can use acrylic paint, diluted with water, in the same manner.

Paint as desired. **Tip:** by mixing colors slightly (not blending two colors until they become one color) and then painting the piece, you will create a marbled effect

that looks very natural. This will look especially good on the hair.

Insert the spoon into the hole in the hand. I carved the butt of the handle a bit thicker than the shaft. To insert the spoon, I cross cut the handle and inserted the bowl half in one direction and the handle half in the other. A spot of glue in the hole holds the pieces together.

After all paint has dried, give the figure a spray of satin varnish. Send Grandma a note of thanks. If you're married to a Grandma, then give her a hug! 

Reader's Gallery



Ed Robinson from **Alma, Arkansas** made these beautiful projects from **Timber Lace** patterns.

Edwin Overland from **Watertown, South Dakota** built this **Wildwood Designs Dome Clock** and added some extra frills including working globe lights, an illuminated interior, statues on the upper level, and marble steps, just to name a few!



Raymond Chastain from **Muskegon, Michigan** gives new meaning to the word "resourceful" with this clock that he designed and created. It was assembled from toothpicks, black shoe polish, and coffee. Ray even made his own sandpaper out of craft sticks, glue, and sand.



John Moran from **Austin, Texas** turned **Dirk Boelman's** Kelly's Dragon (from the February 1997 issue) into a plaque—and a wedding present—by mounting it on a satin back in a red oak frame.



E.J. Johnson from **Fayetteville, Georgia** cut these **Dirk Boelman** 3-D ornaments that were featured in the December 1996 issue of *Creative Woodworks & Crafts*.



Michael Cebula from **Ware, Massachusetts** sent us this intarsia motorcycle, a **P.A. Barney** original design. It was made from western red cedar and basswood.



Terry Evans from **North Riverside, Illinois** added his own unique touches to this **Marilyn Carmin** design which was featured in our special fiftieth edition, *Scroll World*. The directions called for cutting the leaves and gluing them in relief; Terry carved and then painted them instead.

...send us a clear photo of the project you're proudest of and you could be in the next Reader's Gallery! Be sure to include the name of the project, who designed it, and your daytime phone number. Sorry, photos cannot be returned. Send to: Reader's Gallery, **Creative Woodworks & Crafts**, 243 Newton-Sparta Road, Newton, NJ 07860. And don't forget to bring along your favorite project to display in the Reader's Gallery Tent at The **ULTIMATE Woodcrafting Festival!**

Correction: The intarsia motorcycle featured in the June Reader's Gallery was a **Garnet Hall** design.

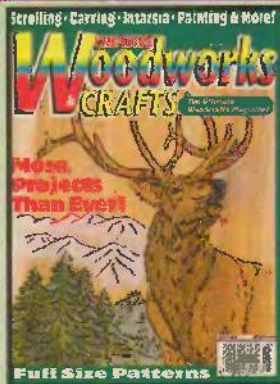
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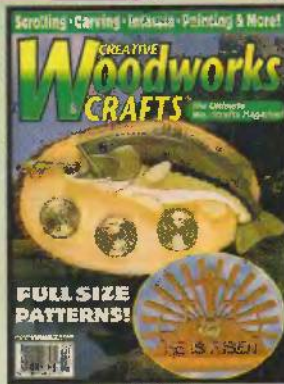
June 1998

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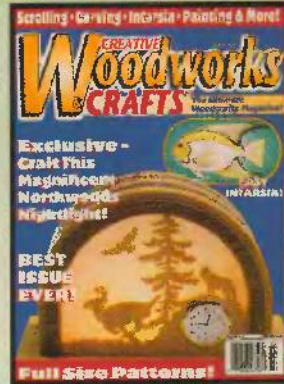
May 1998

Elk plaque, Big Buck Silhouette, Rhino intarsia, and more!



April 1998

Religious mini clock, "Hungry Bass" intarsia, Carving a Polar Bear, and more!



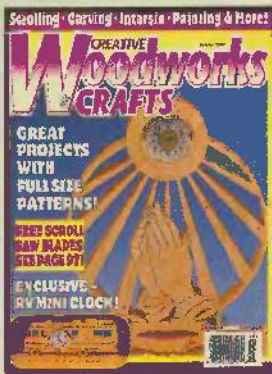
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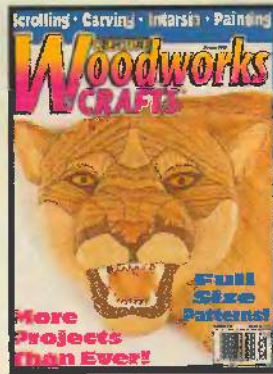
December 1997

Scrolled Baskets, Family Tree, Thunderbird Silhouette, Carving a Santa Ornament, and more!



October 1997

Praying Hands and RV Mini Clocks, Dinosaurs 4-Pack Toy, Santa Fe Pueblo, Fabulous Fretwork Clocks.



August 1997

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



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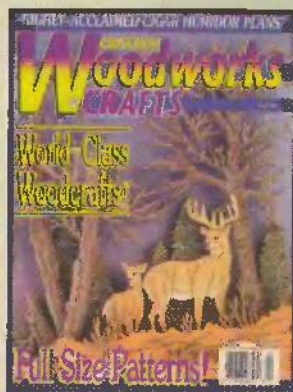


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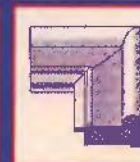
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(We recommend these blade
sizes for cutting our kits):

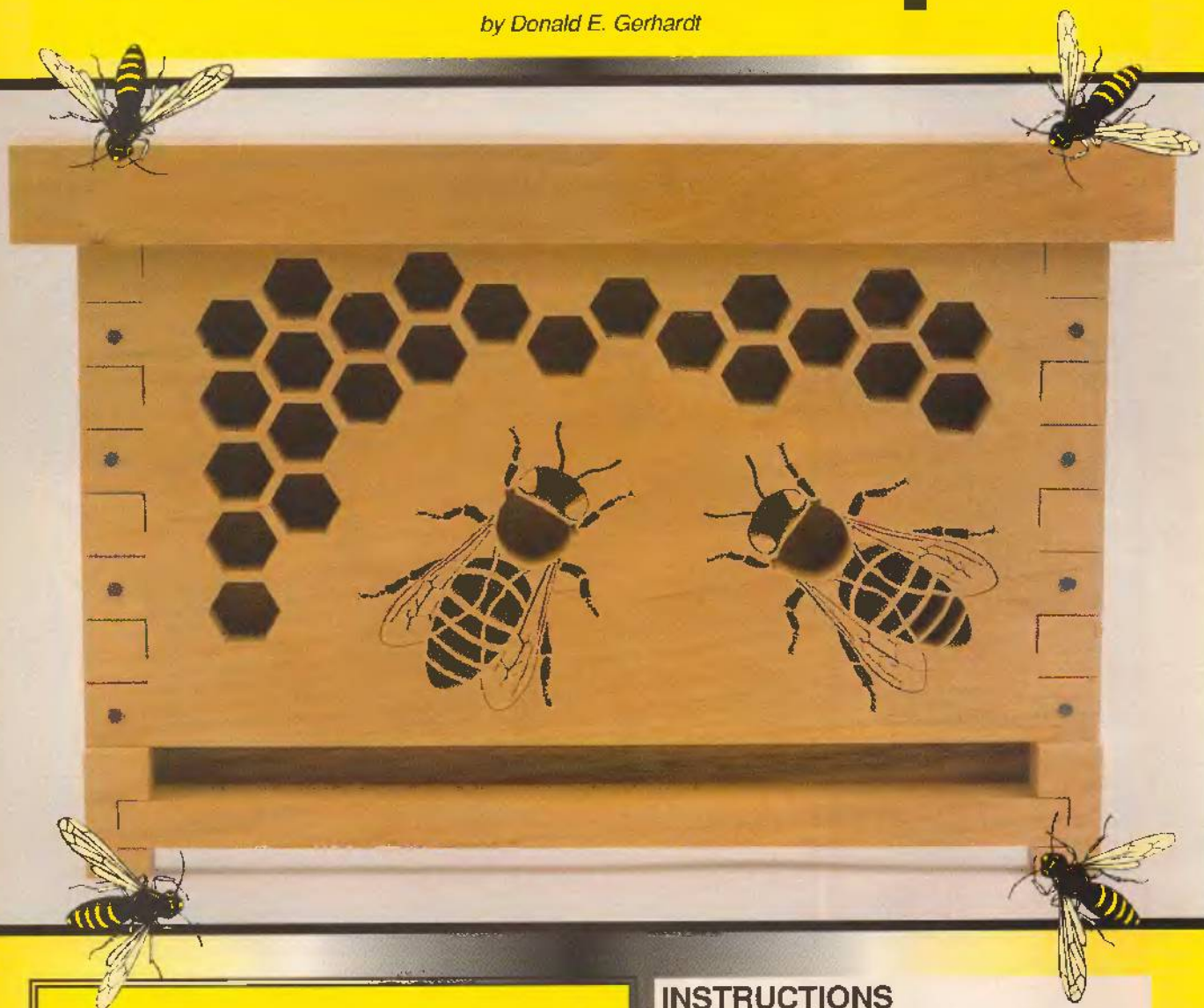
* FR440 #20 Skip Tooth Blades
\$3.75/Dozen

* FR443 #2 Skip Tooth Blades
\$3.75/Dozen

Scroll World Contest Honorable Mention!

Beehive Plaque

by Donald E. Gerhardt



SUPPLIES

Wood: maple— $1/2$ " x $5-3/16$ " x $10-1/16$ " (for the plaque); $3/4$ " x $1-5/16$ " x $10-1/16$ " (for the bottom piece); $3/4$ " x 1 " x $11-7/8$ " (for the top piece); walnut— $1/4$ " x $5-3/16$ " x $10-1/16$ " (for the backer)

Tools: scroll saw, drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Finish of choice
Sawtooth hanger

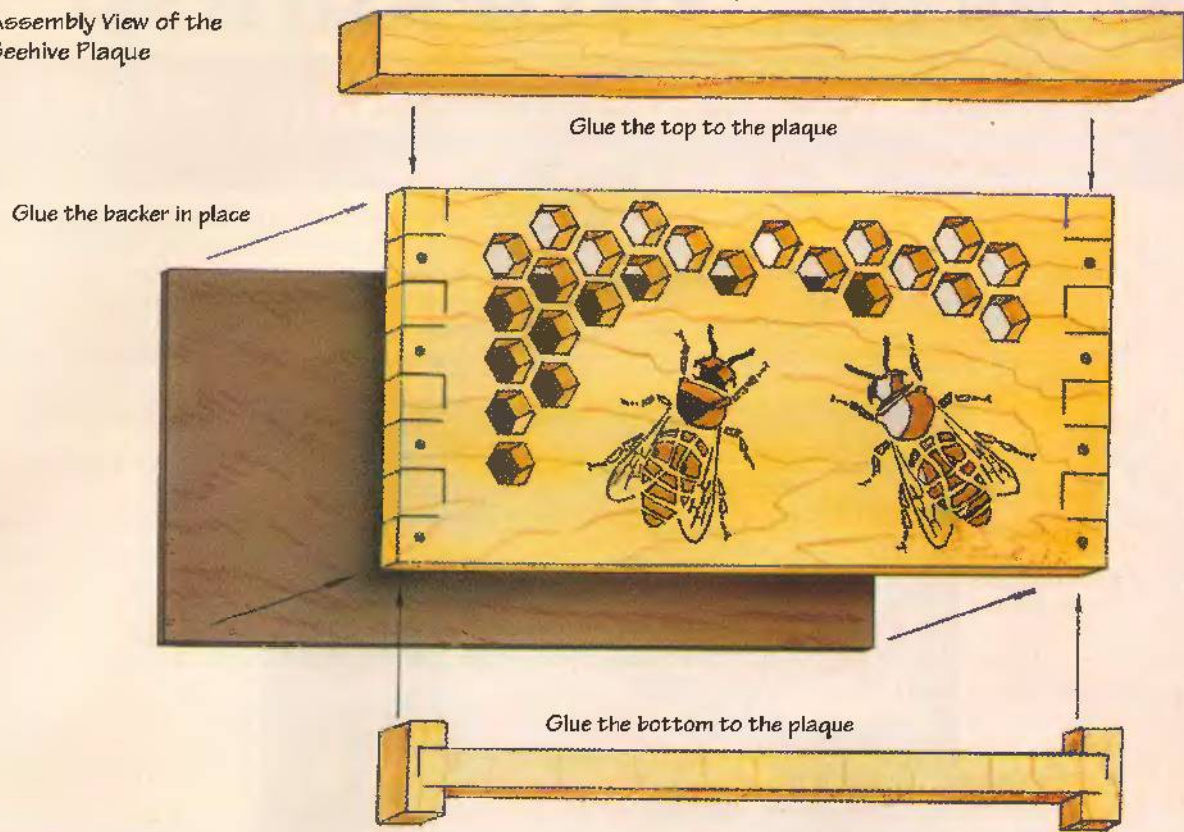
INSTRUCTIONS

Adhere the patterns, found in Full Size Pattern Section No. 1, to the maple stock. Cut the three pieces of maple to shape. Drill pilot holes for the interior cuts, insert the blade, and saw out the design. Remove the pattern, then sand the pieces as needed.

Cut the walnut backer board to size. Referring to the Assembly View Drawing, glue and clamp the components together. Apply finish of choice to the assembled plaque and allow to dry. Attach a sawtooth hanger to the back.

Your Beehive Plaque is now ready to accent your busy home!

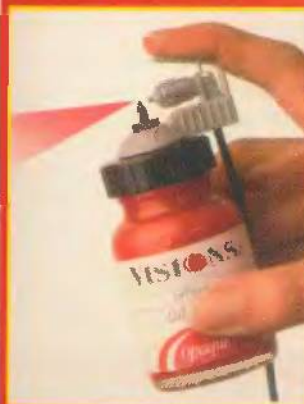
Assembly View of the
Beehive Plaque



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Wes' Workshop

Subject: Scroll Saw Blades

by Wes Demarest

Welcome!

Since you are reading this magazine, you more than likely already own a scroll saw. Based on that, I'll not spend this new column dwelling on the basics of selecting a saw, but will instead attempt to relate to you what I've learned in eighteen years of cutting, the last eight as a commercial cutter. I'm half of a husband and wife team, perhaps much like yourselves, who have gotten caught up in the business of selling products from the scroll saw that can pay for new tools or put food on the table.

We trade under the name of "Uncle Wes' Woodshop," and travel the craft show circuit from New York State to Florida. Our work is also featured in a craft gallery and we provide lessons and demonstrations. Our schedule is planned around a show every three to four weeks, beginning in March and ending the week before Christmas, with the lessons and demonstrations thrown in between—a full-time job to say the least! I do the cutting, sanding and first oil coat, and "Aunt" Alice, my wife, does the rest. We produce some original work, but with the high quality and vast selection of patterns available today, it has to be something really special to entice me to sit down and draw it myself. I'm not an artist—I can't even draw a straight line, but I can finally cut one.

You have probably learned that scroll sawing is not a fast-paced activity; it takes time and in my case not patience, but determination. It drives Alice nuts when a nice lady walks into our display booth and says, "You must have the patience of a saint!" I don't, but it does bring a smile to my face watching Alice's expression. Time is the only limit on what we can produce.

We generally sell simpler pieces—I've never cut the Chimes of Normandy as I would hate to tie up my

time and materials on speculation of that scale. Besides, others on the show circuit are doing clocks and we try not to duplicate the competition. With the growing number of scrollers out there, staying original is a constant challenge, but one we enjoy.

But let's spend this column on another scrolling challenge—checking the quality of your blades.



Here's my craft show display booth.

Do your blades make the cut?

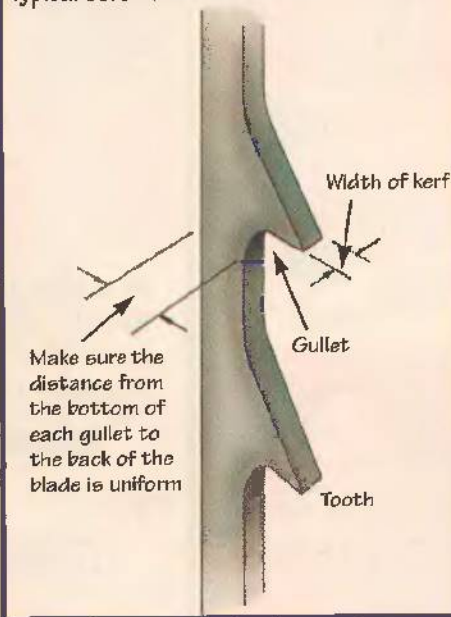
I was recently mounting a blade in a saw at a tool show and as I was looking over the blade, an observer questioned what I was doing. When I explained that I was checking the quality of the blade, he remarked that all blades are good, that the cutter is the responsible party if a cut isn't up to snuff. As luck would have it, the blade that I had been checking was exceptionally bad, and the proof was in the cutting. You could see the light bulb above that observer's head go on, but I have met many others who shared the same erroneous opinion. They all thought that the blade itself had nothing to do with their poor cutting ability, that they were just having a bad day.

Not true, my fellow scrollers! It seems that scroll sawing has grown beyond many manufacturers' expectations. I once counted nearly two dozen blades out of a gross that had been machined to cut at 20 to 25 degrees from a straight line. In fact, I once got 11 bad blades in a row out of a dozen. The last one was a super blade, though—it lasted more than an hour and a half and cut within two degrees of straight. Examination of the bad blades under a lens revealed that several

areas along the blade had uneven gullets and groups of teeth were milled on an angle.

Occasionally, a visual inspection will indicate an acceptable blade that still won't cut straight, but that

Typical scroll saw blade detail.



is the exception. So let's go over the steps necessary to properly check your blades.

First, look at the blade against a light background. Are all the teeth and gullets in alignment? Are all the teeth clearly visible and the same size? Is the distance from the bottom of the gullet to the back of the blade consistent? They should be.

Next, make the same observation on the other side. Run your finger along the blade against the teeth; it will be somewhat sharper on the right side. You'll soon develop a sense for how this should feel. If it seems as though the blade has extra sharpness, it will more than likely cause you grief.

To show you how much this can affect your cutting ability, take a blade that does not look properly manufactured and try the following test.

Mount the blade in your saw. Next, take a 1" to 1-1/2" thick piece of wood and draw a straight line on it about 2" long followed by a right angle bend to your left for another 2". By making the blade turn to the left, you are turning with the duller side into the advancing cut; this will give you a feel for control with that blade.

Following the line, make a test cut. If the blade cuts wide to the right, draw another line that is 6" to 8" long, then cut along that line to the end and stop. Lay a protractor on the line with zero degrees on the line. Sight down along the top arm and read the number of degrees that the blade is leading off. This should prove that when you come across a blade that doesn't look right, you use it at the risk of your finished project not looking right either!

Now that you know what to look for, save any blades that you are sure are not milled properly and when you have a small collection, return them to the supplier. If possible, let them know when you received your shipment. It may correspond with similar complaints and could possibly help to pinpoint a particular problem which they may be able to correct.

Precision Ground Blades can be the answer to this problem. However, these blades are .018" thick and leave a wider kerf. Here



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at our workshop, most of our pieces are made from thin plywood, which require us to use blades down to .016" thick for fine detail. But for our thicker hardwood pieces, PGT blades work perfectly. This wider kerf is also good when cutting plastics over 1/4"-thick. Along with proper lubrication and motor speed, the cut of this thicker blade has less of a tendency to weld shut behind the blade.

As for reverse tooth blades, manufacturers do not have a standard configuration for these. That

is, there is no set rule for the distance that the reverse teeth start from the bottom or end of the blade, as well as for the number of teeth on each blade. Each of my saws has a different table height between the arms. On one saw, I have to trim the tops of the blades to fit in the clamp; another saw has just enough room for two teeth to come up through the hole. Just an observation that I wanted to share...

Hope you enjoyed spending this time with me in my workshop! Until next time, don't breathe the sawdust!

Scroll World Contest Honorable Mention!

Intarsia Welcome Plaque

by Eric Hamsher



SUPPLIES

Wood: cedar—1/2" x 5" x 17"; beech—1/2" x 4" x 17"; pine—1/2" x 4" x 17"; maple—5/8" x 2-1/2" x 16"; poplar—1/4" x 2" x 12"; cherry—3/4" x 4" x 17"; walnut—3/4" x 1-1/2" x 10"; plywood—1/2" x 11" x 17" (for the backer); wood of choice—1/2" x 1-1/2" x 66" (for the frame)

Tools: scroll saw; drill press; table saw; sanding

drums of assorted diameters and grits; router with 3/16"-Dia. roundover bit
Temporary-bond spray adhesive
Wood glue
No. 2d finishing nails
Clear oil finish of choice

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INSTRUCTIONS

Transfer the patterns, found in Full Size Pattern Section No. 2, to the appropriate stock. The recommended species of wood for each pattern piece is indicated on the patterns. Saw the pieces out of the selected wood and round them with the drum sanders.

Dry assemble the pieces on the plywood backer to check the fit. Sand or recut as necessary so that all of the joints are tight. When satisfied with the fit, glue the pattern pieces to the backer, then the "welcome" letters to the pattern pieces (see the Cutaway View Drawing). Allow to dry thoroughly. With the table saw, trim the

edges of the plaque so that the plywood and pattern pieces are flush.

Size the frame pieces. There should be two pieces approximately 12" long and two pieces approximately 18" long. **Note:** use the actual dimensions of the assembled plaque to determine the lengths of the frame pieces. Cut 45 degree miters on each end of the frame pieces and round over the front edge with the router and a 3/16"-Dia. roundover bit. Assemble the frame around the plaque as shown in the drawing.

Apply finish of choice and you're ready to welcome the end of the day!

Cutaway View Drawing

Fasten the frame pieces to the plaque with 2d finishing nails

Trim the pattern pieces flush with the plywood backer

Round over the edges of the frame

Glue the letters to the pattern pieces

Glue the pattern pieces to the backer



45 degree miter joint (typ)



FOCUS ON: ERIC HAMSHER

Eric was a finalist in our Scroll World pattern designing contest. In addition to his entry, Eric also sent in a few other highly original plans which really caught our attention. Here, Eric tells his story:

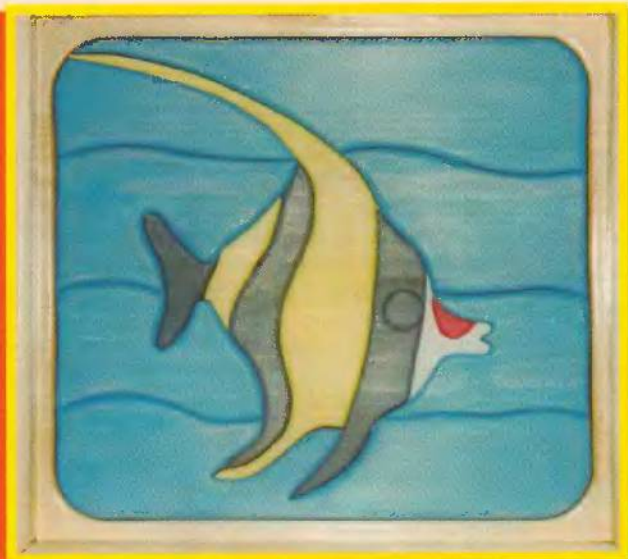
About 12 years ago, I started making Christmas gifts for my children and our families. One day, I received a book on band saw art and found a new interest. I experimented with the projects by adding colors in place of stains, and from there started to make my own designs.

Several years later, while at a craft show, I came across some intarsia work. I went home inspired, and began to adapt some of my designs to encompass this newfound art form.

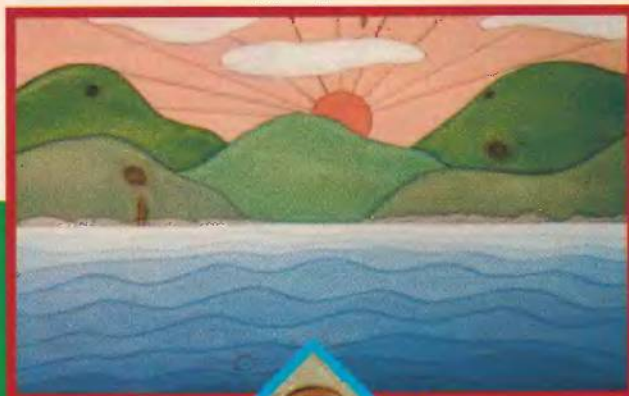
Besides making intarsia pictures, I found ways to include the art into the structure of

my home. We had a problem with our front door—the inset panel was cracked and needed replacing. I designed, built, and then placed the “Welcome” sign on the outside and “Sunrise Over The Lake” on the inside of the door. It beautifully solved that problem!

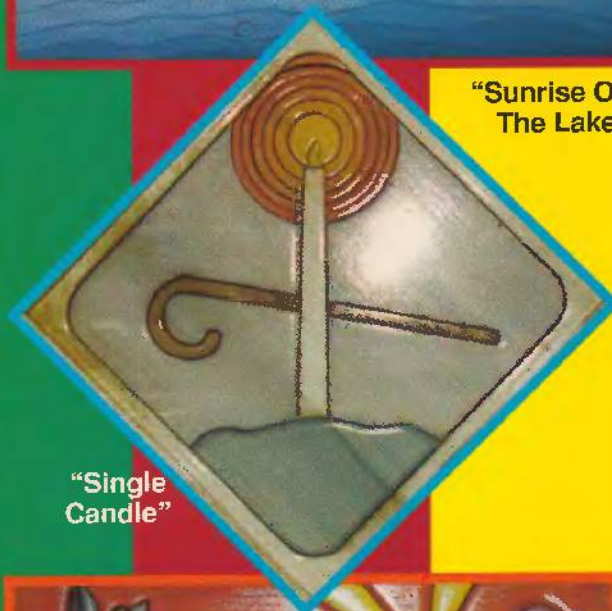
These patterns are available from (and make payable to) Eric Hamsher, P.O. Box 132, Orefield, PA 18069. \$7.95 for each pattern shown (includes shipping and handling).



“Tropical Fish”



“Sunrise Over The Lake”



“Single Candle”



“The Seascape”



“Southwest Sunset”



SHEILA BERGNER BRINGS HER MAGIC TOUCH TO THE WORLD OF "SCROLLING & TOLING"

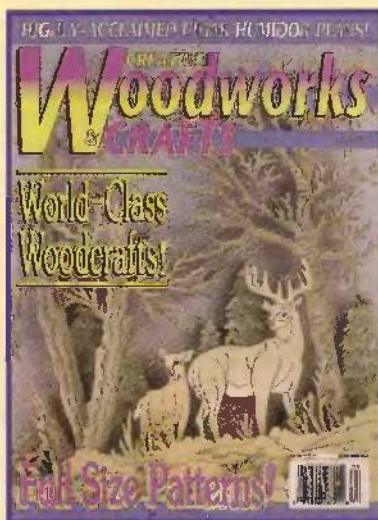
by Robert A. Becker

Sheila Bergner has had a great impact on *Creative Woodworks & Crafts* in a very short period of time. Her first contribution to our magazine was to paint "Lookout Canyon," a 3-D project from Scroller Ltd., that wound up on the front cover of the April '97 issue. The result? That issue of *Creative Woodworks & Crafts* outsold all others on the newsstand (in percentage of sale), and that record of distinction still stands today.

Another milestone for Sheila came about six months later, in September of 1997, when we published her "Nature's Way" plaque in our special collector's edition, *Scroll World*. This remarkable project was another collaboration with Scroller Ltd.—their pattern, Sheila's painting. As soon as we saw the completed project, we knew we had a winner. In fact, we tried very hard to get it on the cover of *Scroll World*, but we were repeatedly rejected in this effort by our newsstand distribution company, who felt that the particular project made the issue look too much like a fishing magazine!

Even though "Nature's Way" was unable to grace *Scroll World's* front cover, it still had a major impact on woodcrafters everywhere. Rarely have we seen so much interest in a project—letters, phone calls, comments, questions, all with great enthusiasm. Delta Technical Coatings, the paint manufacturer whose paints were used for "Nature's Way," also felt the excitement surrounding this project. In fact, Sheila has just completed a large (18" x 24") version of "Nature's Way," which she is giving to Delta to thank them for all of their support.

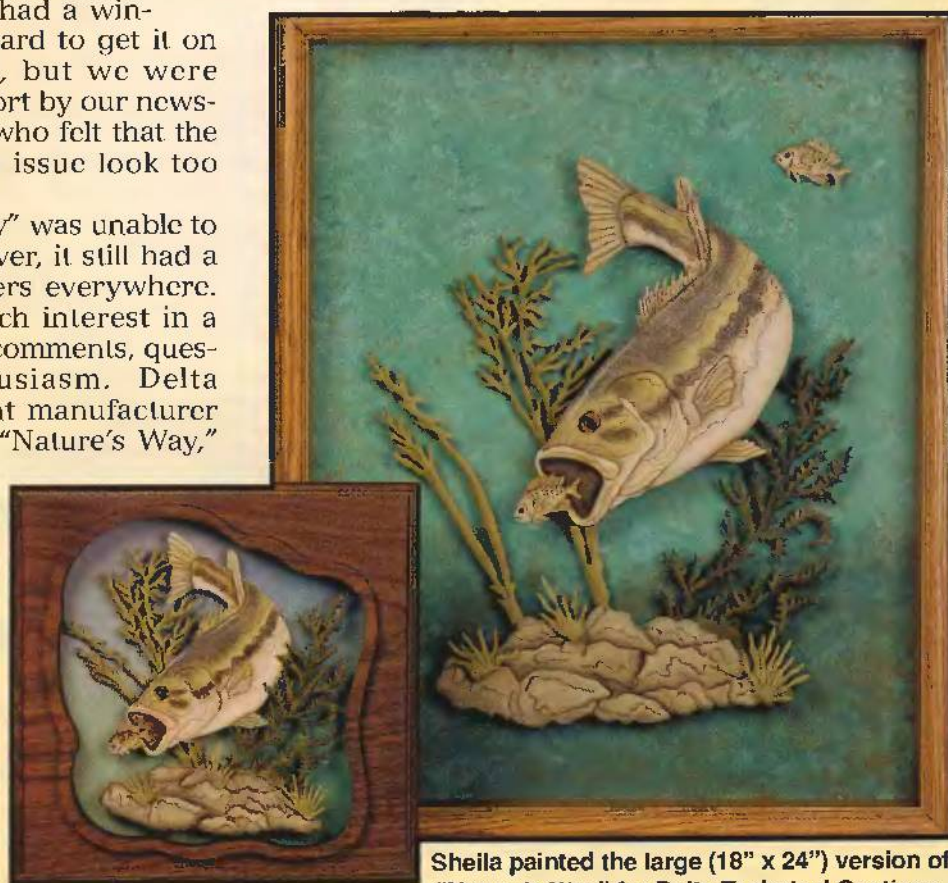
There's lots more I could say about Sheila, but I think you'll enjoy getting to know her even more through her own words....



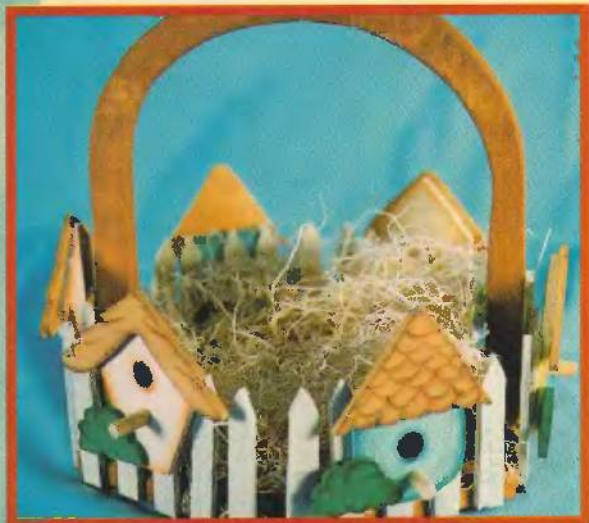
Sheila painted the cover project of the April 1997 Issue, which broke the newsstand sales record.



"The cover that never was," painted by Sheila.



Sheila painted the large (18" x 24") version of "Nature's Way" for Delta Technical Coatings, a big supporter of hers.



Shown above are three delightful example of Sheila's new basket designs. Twelve patterns are currently available.

Getting started with painting

I began decorative painting about seven years ago, soon after my youngest daughter was born. At that time, I was crafting and designing teddy bears to bring in some extra money so I could stay at home with my daughter. I used to have shows at my home, about twice a year, where customers came to order dolls, wallhangings and bears for gifts and holidays. These shows provided me with enough work to keep me busy for months at a time. As the number of items which I offered increased, I began to take notice of the number of dolls and bears requiring assorted wooden props. My best friend, Cari Denison, who is also very creative, had done some scroll sawing and offered to help make some of the props. This way, I could customize the props to fit my needs exactly.

With these first props came the necessity to add color. We began obtaining paints and painting books, expanding our options for decorating. Soon, I began cutting stand-up figures, pins, and other wooden items to sell in my home shows. I have always loved to paint, and with my many years of experience reading sewing patterns and following directions, painting instructions were fairly easy for me to understand. After a while, I felt confident enough to change colors to my own taste. Eventually, that led to me drawing my own designs.

Working with Scroller Ltd. and getting published

After a few years of painting, while searching for some wood thin enough to make pins from, we met up with Scroller Ltd. At the time, they were looking for artists to color in their beautiful three-dimensional wildlife scenes, and we began working for them on a "see how it goes" basis.

My first published work for Scroller was the cover project of the April '97 *Creative Woodworks & Crafts* magazine called "Lookout Canyon." When I first opened the box containing copies of the magazine and saw the cover, I couldn't believe that something I had created in my kitchen was on the cover of a national magazine! To me, it was like a dream. I have always wanted to be able to earn a living through art and this gave me the confidence and drive to push on and to try to make each piece of work better and better.

Throughout 1997, I was fortunate to be published several times in *Creative Woodworks & Crafts*, *Scroll World*, and *Wood Ornaments* magazines. One of the most popular pieces I painted was a large mouth bass plaque ("Nature's Way"), which was destined for *Scroll World* magazine. I like to refer to it as my "Super Bowl Fish."

because I painted it while I was watching the 1997 Super Bowl. The project was received very well, and Delta Technical Coatings decided to use it in one of their advertisements. Recently, I again teamed up with Scroller and recreated the fish plaque in poster size, which we presented to Delta for them to keep. Coincidentally, the poster-sized bass was painted during the 1998 Super Bowl! I really didn't plan it that way, it just fell into my schedule like that.

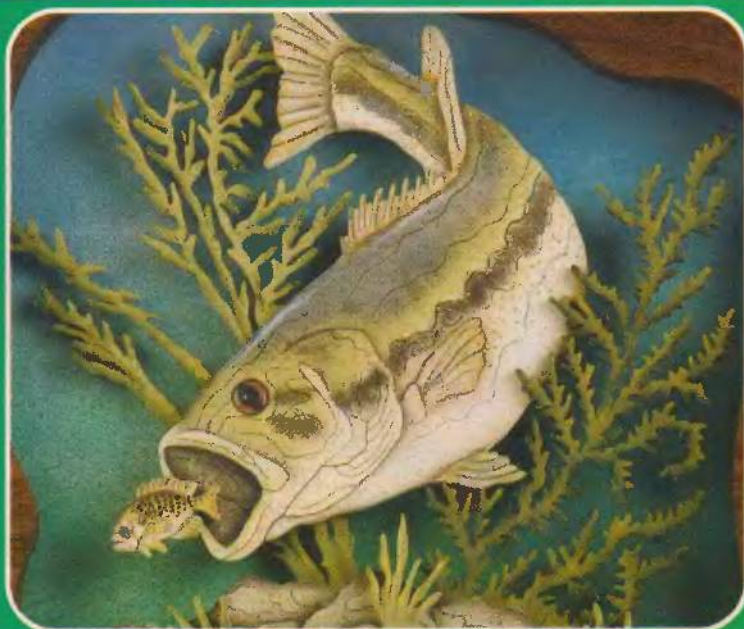
Something new

Throughout fall and winter, I have been developing a series of basket patterns which I plan to market as pattern packets and kits. This is my first venture into mail order and I am very excited about it. The baskets were very well received at the Creative Painting show in Las Vegas at the end of February, and I am very encouraged by the response.

Each pattern packet will contain two sets of directions: one for cutting the wood and staining it, using simple scroll saw inner cuts to highlight and detail, and the other for silhouettes, with entry level scroll sawing and complete instructions for painting the baskets using acrylic paints. I feel that this will offer something for everyone—the more experienced scroll sawyer who does not want to paint and would thus rather stain the wood, and the tole painter who wants to begin learning the art of scroll sawing. For those painters and crafters who do not wish to saw, I will also be providing kits with the wood already cut.

I hope that these patterns and kits will help to further bring together the two worlds of scroll sawing and decorative painting, so that we can

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all learn to appreciate and apply both art forms. I am hoping to bring to others the joy I feel when creating and sharing art with those around me. I find a great deal of satisfaction in creating something myself to give as a gift, or to sell. The best form of payment for me, as for thousands of fellow artists and sawyers, is the appreciation of my efforts.

I will be at Creative

Woodworks & Crafts' **Ultimate Woodcrafting Festival** this coming August 21-23, and I look forward to meeting you there!

To receive a brochure of Sheila's new basket patterns, please send \$1.00 to Toys In The Attic, 4964 Paxton Rd., Oak Lawn, IL 60453. The \$1.00 payment will be refunded with your first order.



Scroll World Contest Honorable Mention!

Rose Garden Clock Shelf

by Dale R. Jacob



SUPPLIES

Tools: scroll saw; drill with bits, including a 3-1/8"-Dia. Forstner bit*
 Temporary-bond spray adhesive
 Sandpaper, assorted grits
 Wood glue
 160mm clock insert*
 Finish of choice

*Available from Steebar Corp, P.O. Box 980-WC-15, Andover, NJ 07821, (973) 383-1026. Clock model shown: No. 160MM-FA.

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Poplar:</i>			
A	Back	1/2 x 9 x 17	1
B	Shelf	1/2 x 4 x 16	1
C	Brace	1/2 x 3-1/2 x 6	2
D	Stretcher	1/2 x 3-1/4 x 9	1

INSTRUCTIONS

Adhere the patterns, found in Full Size Pattern Section No. 2, to the 1/2" stock. Bore the 3-1/8"-Dia. hole to receive the clock movement and drill blade entry holes for the interior cuts, then saw the pieces to shape. Remove the pattern, then sand as needed.

Glue and clamp the back piece to the upper surface of the shelf, as shown in Fig. 1, to make the back/shelf assembly. Referring to Fig. 2, attach the braces to either end of the stretcher to form the stretcher/brace assembly. Once the glue has set on both assemblies, center the stretcher/brace assembly flush with the back edge on the underside of the back/shelf assembly. Glue and clamp in place.

When the glue has set, sand as necessary, then apply finish of choice. When the finish has dried, insert the clock movement and your shelf is ready to make any room a little more rosy!

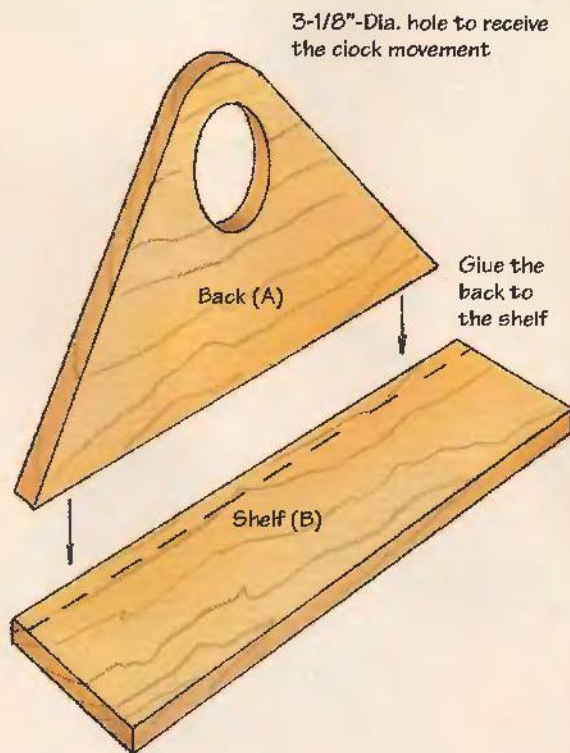


Fig. 1. Make the back/shelf assembly.

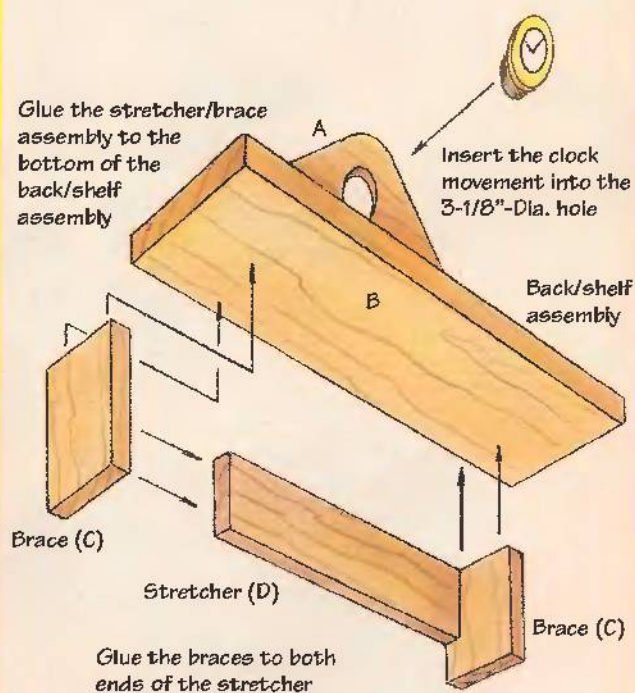


Fig. 2. Final assembly.

Scroll World Contest Honorable Mention!

Abstract Mini Clock

by Quang Hoang



SUPPLIES

Wood: *plywood*—three pieces 1/8" x 10" x 13" (for the face, middle, and backer); three pieces 1/8" x 1-1/2" x 3" and one piece 1/8" x 1-1/2" x 3-1/2" (for the face trim); *pine*—four pieces 3/4" x 4" x 5" (for the leg pieces)

Tools: scroll saw, drill with bits including a 1-3/8"-

Dia. Forstner bit; miter box saw

Temporary-bond spray adhesive

Files

Sandpaper, assorted grits

Wood glue

Medium brown finish of choice

Dark brown finish of choice

Clear oil finish of choice

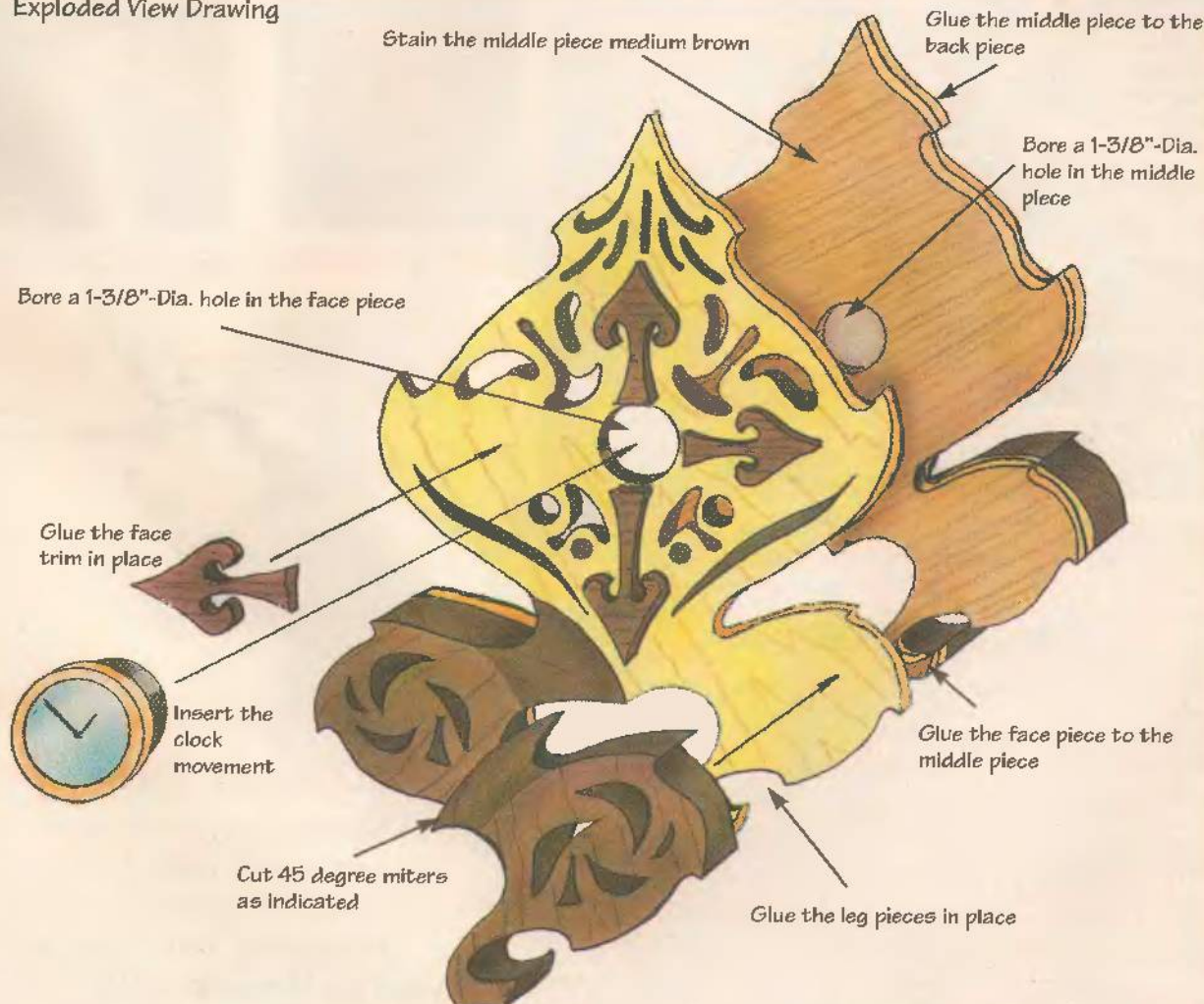
INSTRUCTIONS

Copy the patterns, found in Full Size Pattern Section No. 1, and adhere them to the appropriate 1/8" plywood and 3/4" pine stock. Bore the 1-3/8"-Dia. holes which will receive the clock movement in the face and middle pieces. Next, drill blade entry holes for the interior cuts on the face and leg pieces. Saw the pieces to shape, making the interior cuts first, then sawing around the perimeters. Also, make sure that the 1-3/8" Dia. holes line up. With the miter box saw, cut 45 degree miters on the four leg pieces as indicated on the patterns. Remove the patterns, then sand all of the components.

Glue and clamp the back piece to the middle piece, as shown in the Exploded View Drawing. Apply the medium brown stain to the front surface of the middle piece, and the dark brown stain to the legs and face trim. When dry, glue the face piece to the middle piece. File or sand the edges so that they are all flush.

Continuing to refer to the Exploded View Drawing, glue the four leg pieces as well as the four face trim pieces in place. Insert the clock movement and your Abstract Mini Clock is ready to display!

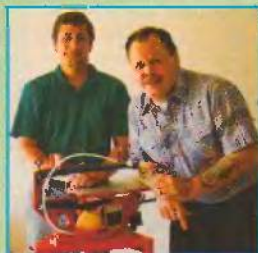
Exploded View Drawing



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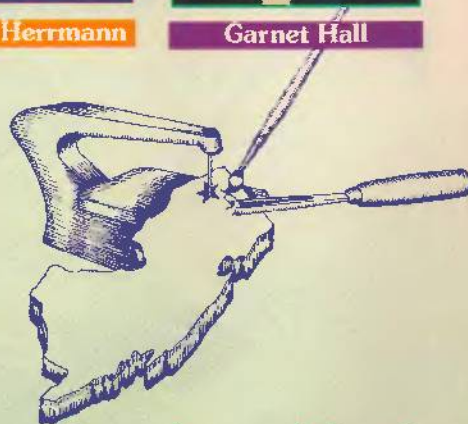
George Ahlers	"AirPainting Wizardry"
Sheila Bergner	"Quick & Easy Painting"
Bill Guimond	"Scroll Sawing Baskets"
Garnet Hall	"Mastering Intarsia"
Joseph Herrmann	"Wood Turning Basics"
Doug Kenney	"Building An Ornamental Sundial"
Joanne Lockwood	"Troubleshooting Scroll Saw Problems"
John Nelson	"Everything You Ever Wanted To Know About Scroll Sawing But Were Afraid To Ask"
Sheila Polhemus	"Designing Your Own Patterns"
Roy King & Scott Kochendorfer	"3-D Image Designs Q&A"
Ivan Whillock	"Wood Carving Basics"
...and more to be announced!	



Joseph Herrmann



Garnet Hall



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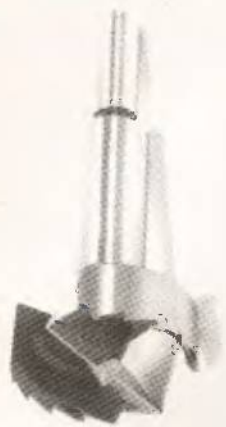
Insert clocks available on page 3.

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E - 72 MM - R

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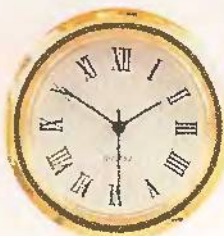
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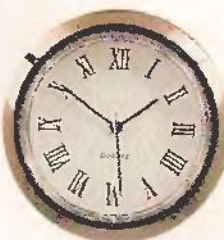
BFU-1716-WAS



BFU-1716-WRS



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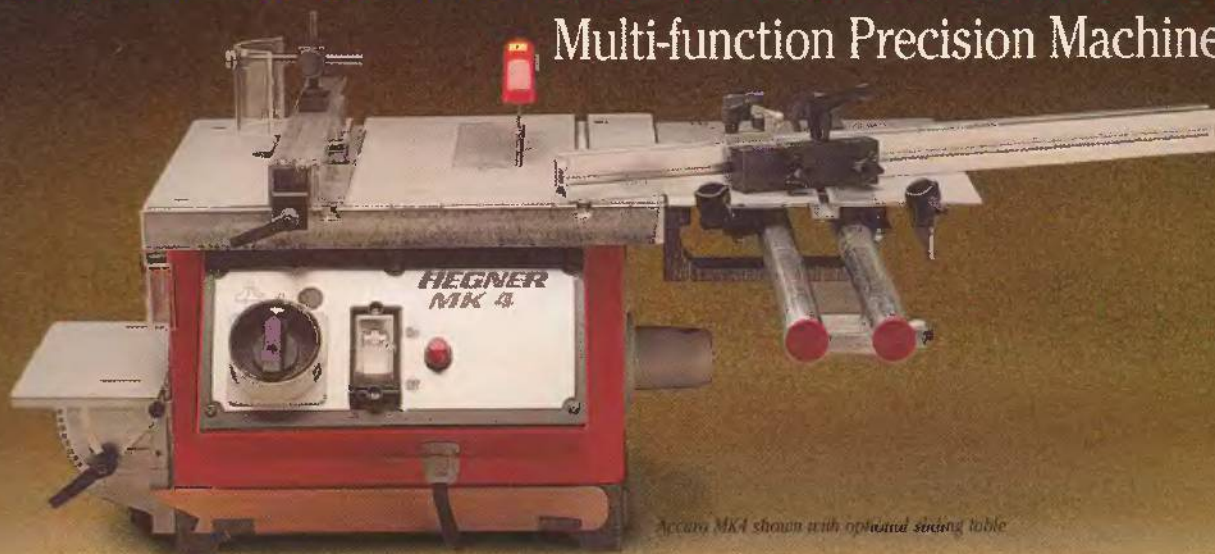
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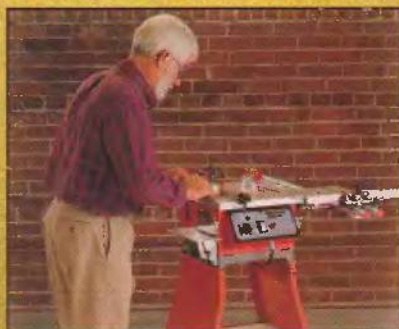
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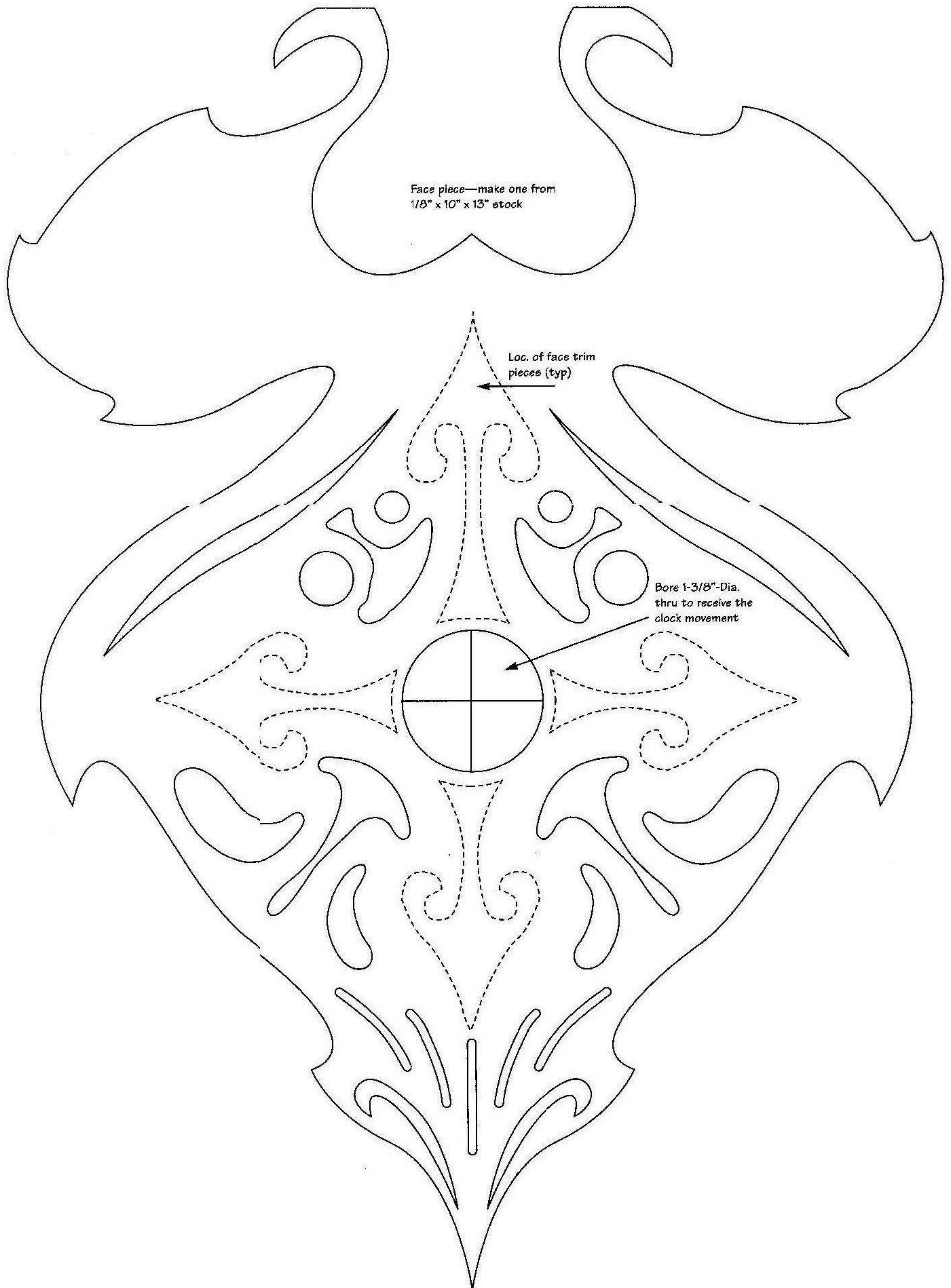
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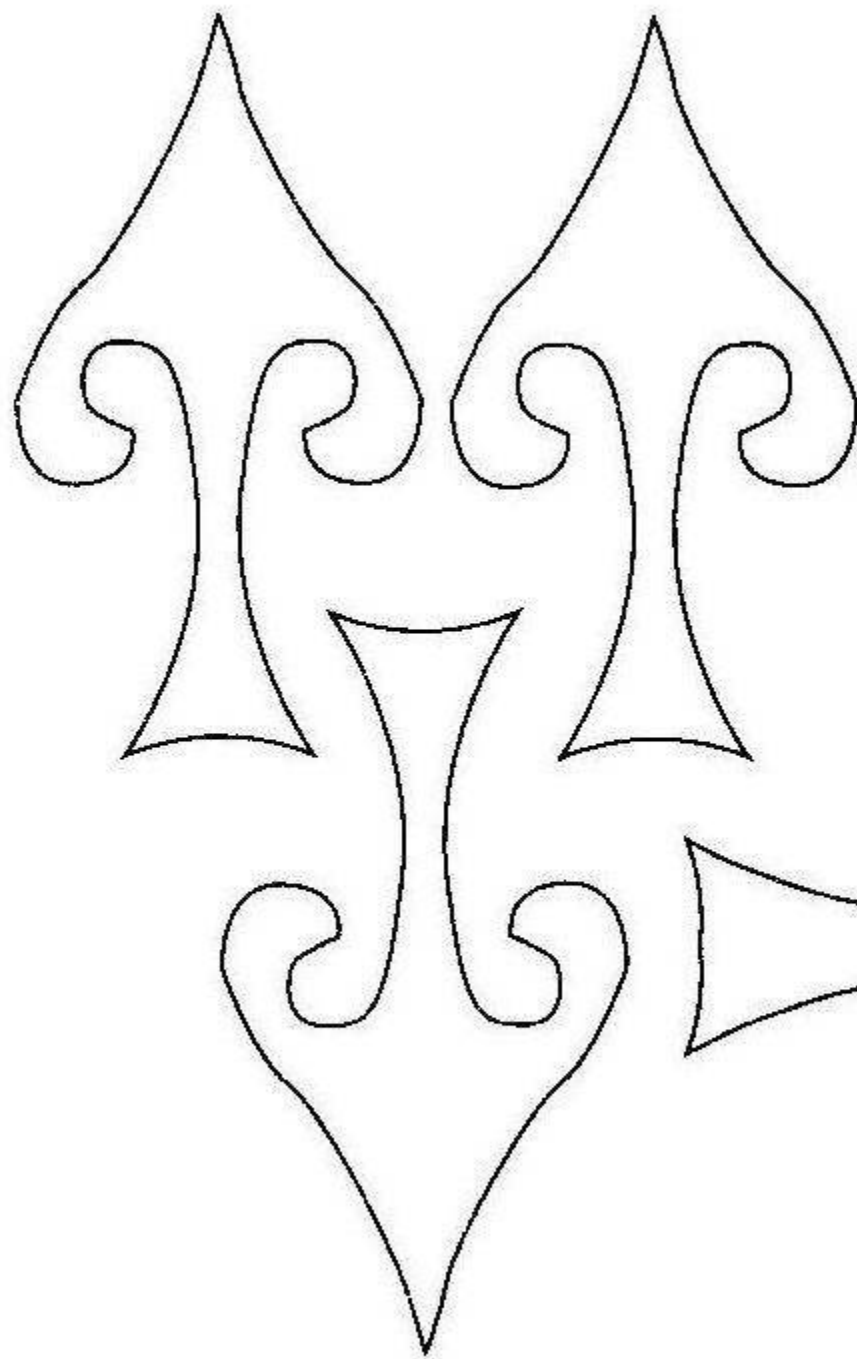
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Abstract Mini Clock pg1

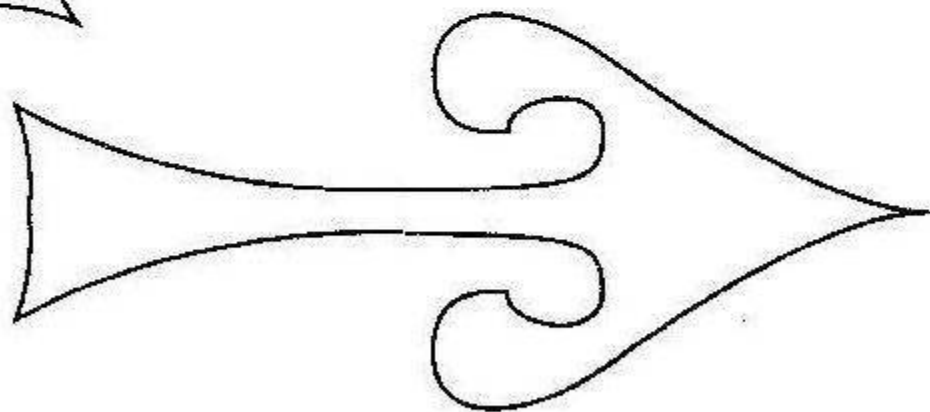
Full Size Patterns
Abstract Mini Clock
from page 92



Abstract Mini Clock pg2

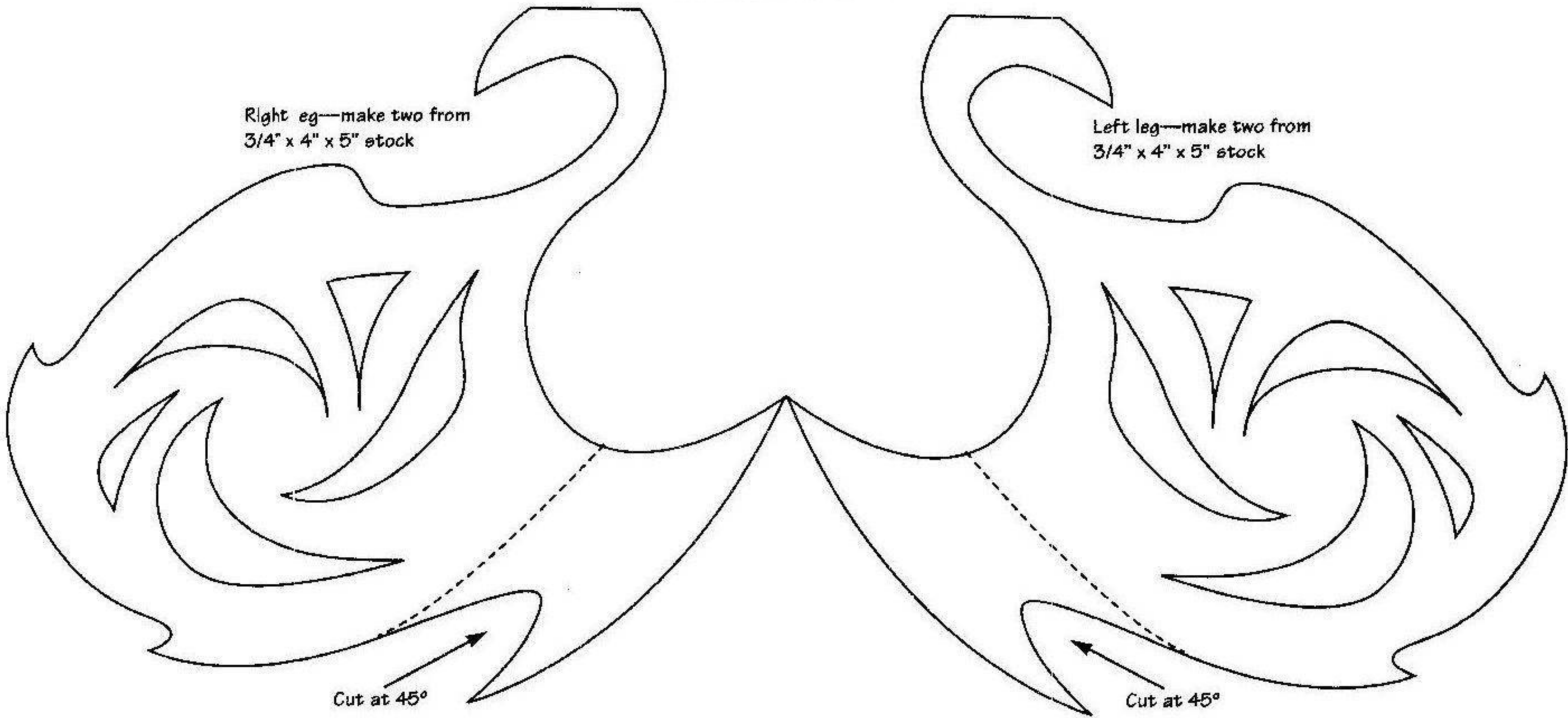


Face trim pieces—make
from 1/8" thick stock

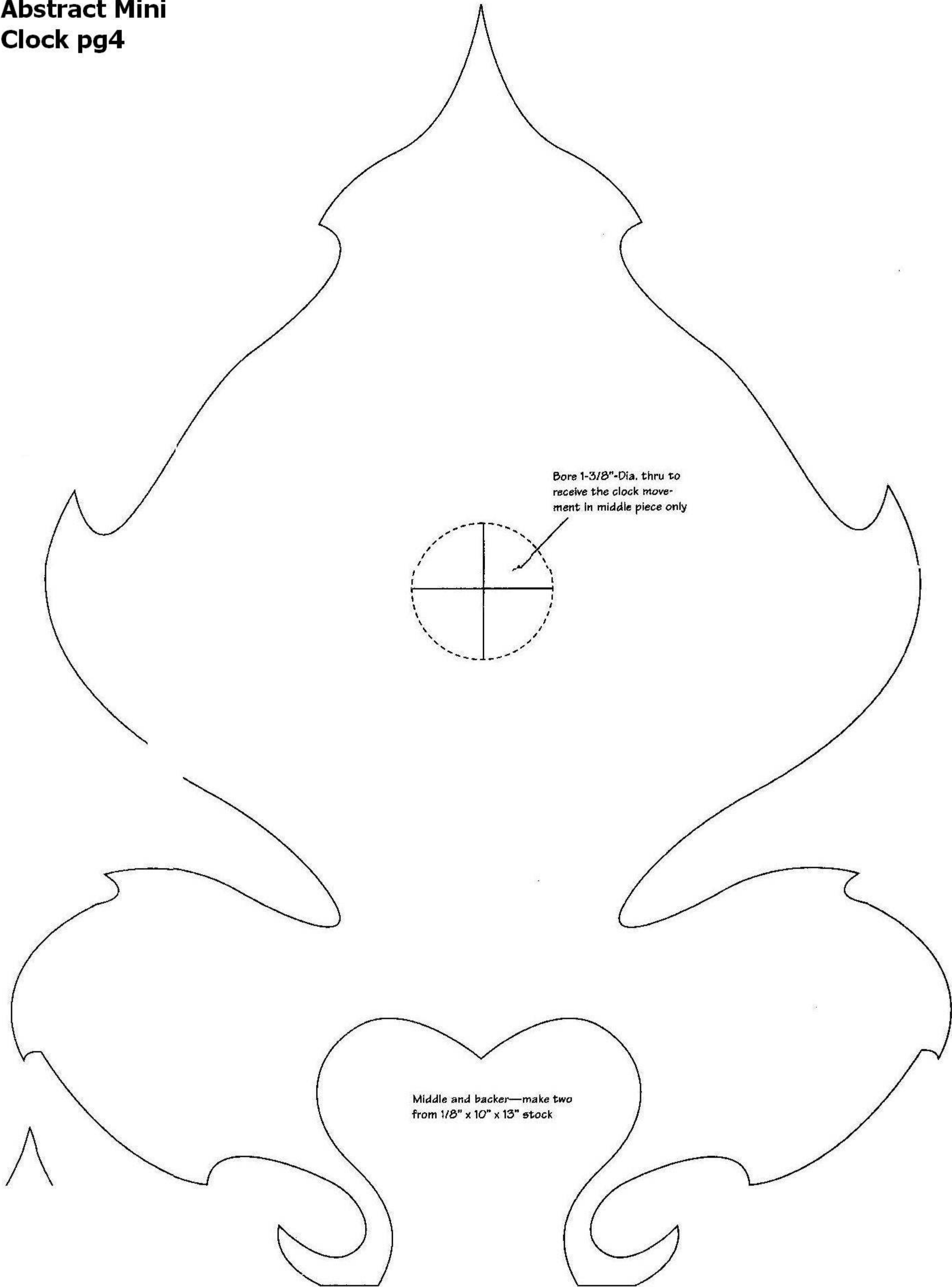


Abstract Mini Clock pg3

Abstract Mini Clock



Abstract Mini
Clock pg4

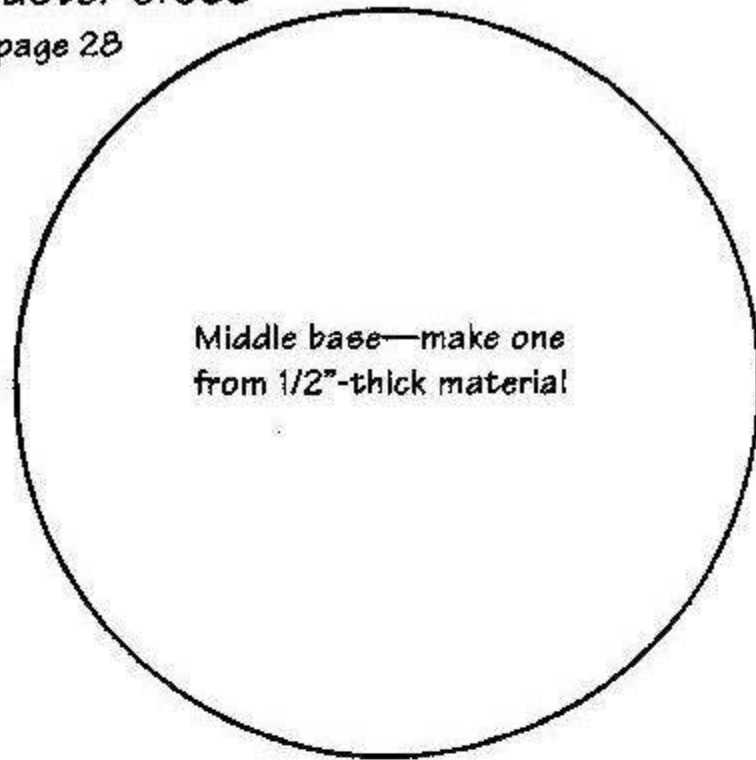


Bore 1-3/8"-Dia. thru to
receive the clock move-
ment in middle piece only

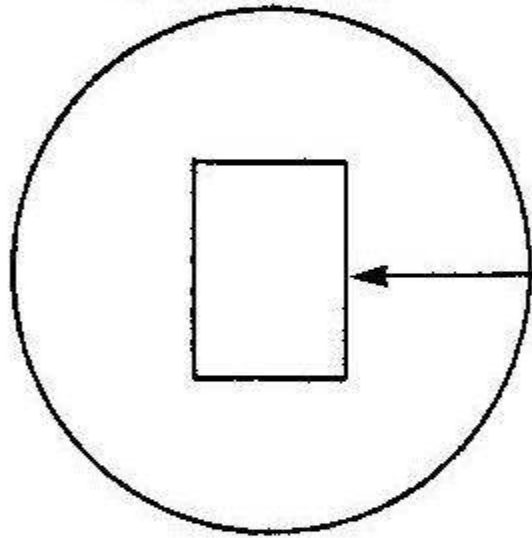
Middle and backer—make two
from 1/8" x 10" x 13" stock

trim pieces—make

Full Size Patterns
Alabaster Cross
from page 28

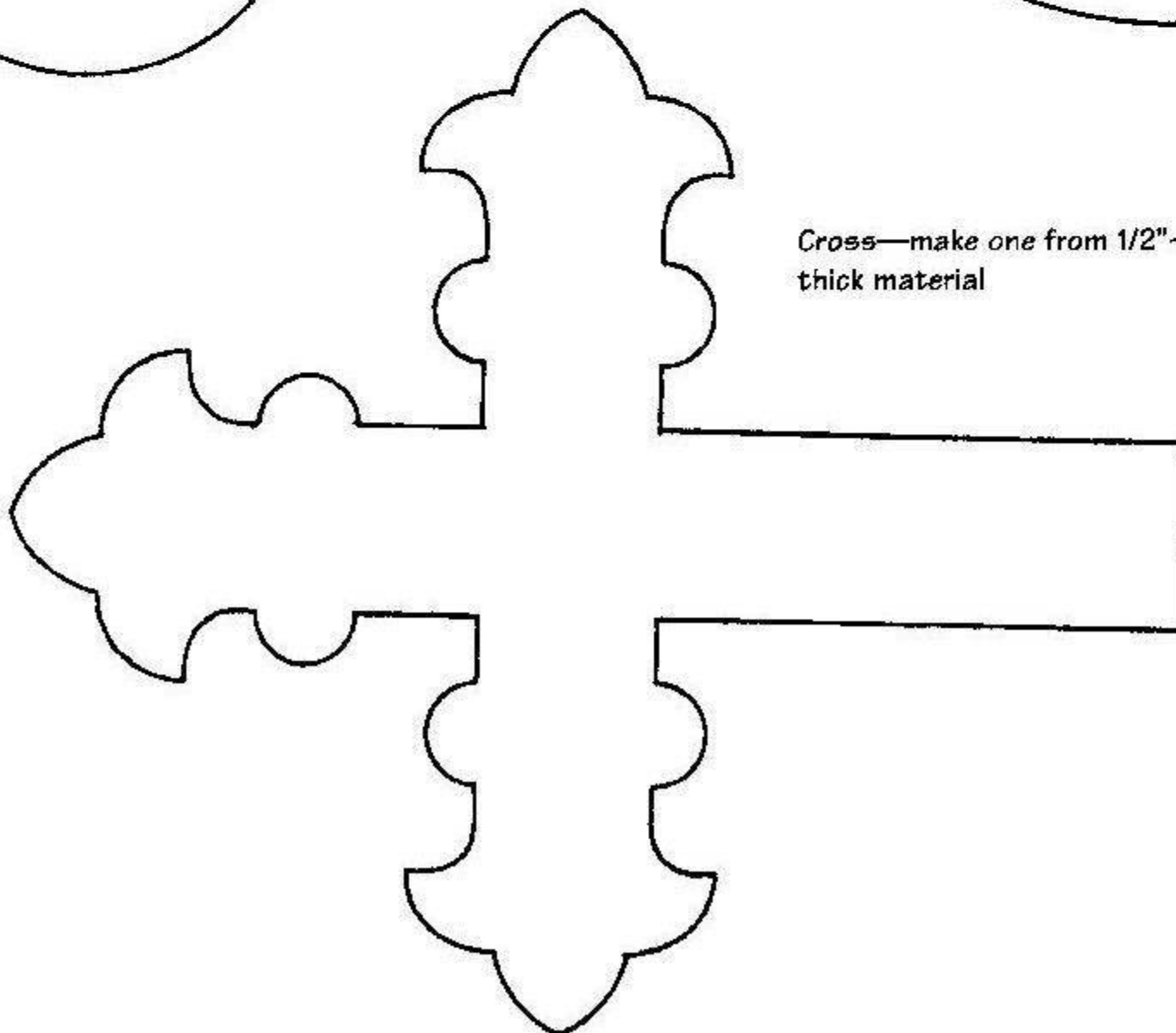


Top base—make one from 1/2"-thick material



Mortise to receive the cross

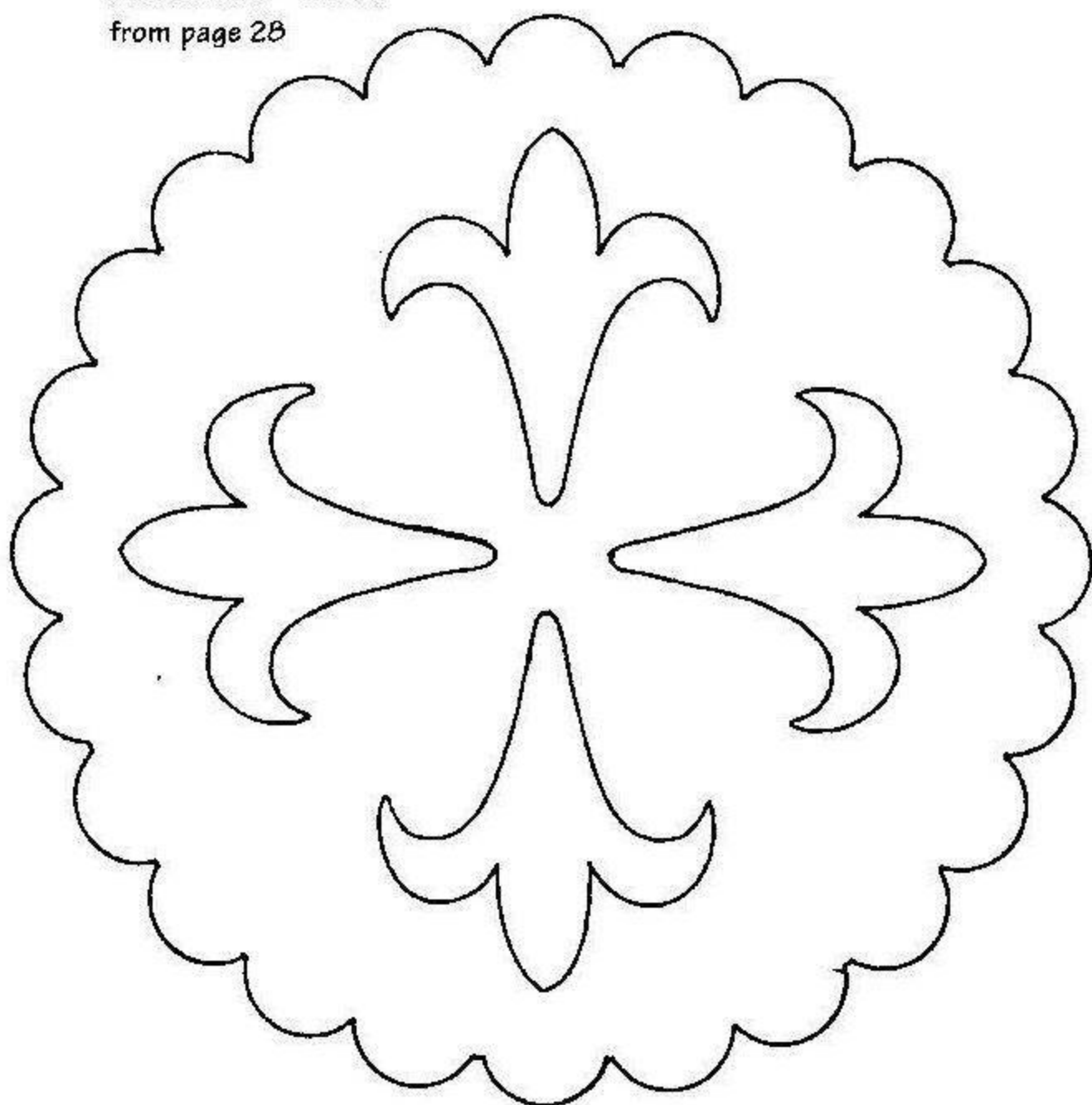
Note: because thickness of material varies, alter the opening in the top base to fit the cross



Full Size Pattern

Alabaster Trivet

from page 28



Make one from 1/2" thick material

Alabaster Trivet - Letter Opener

Full Size Pattern

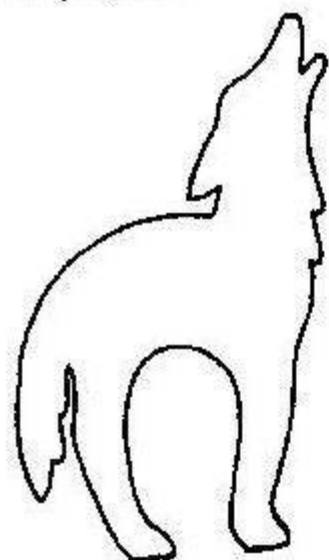
Letter Opener Handle

from page 30

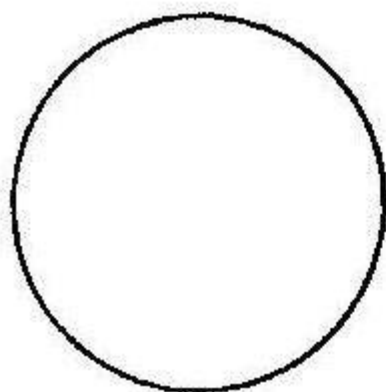


6

Full Size Pattern
Alabaster Wolf
from page 24

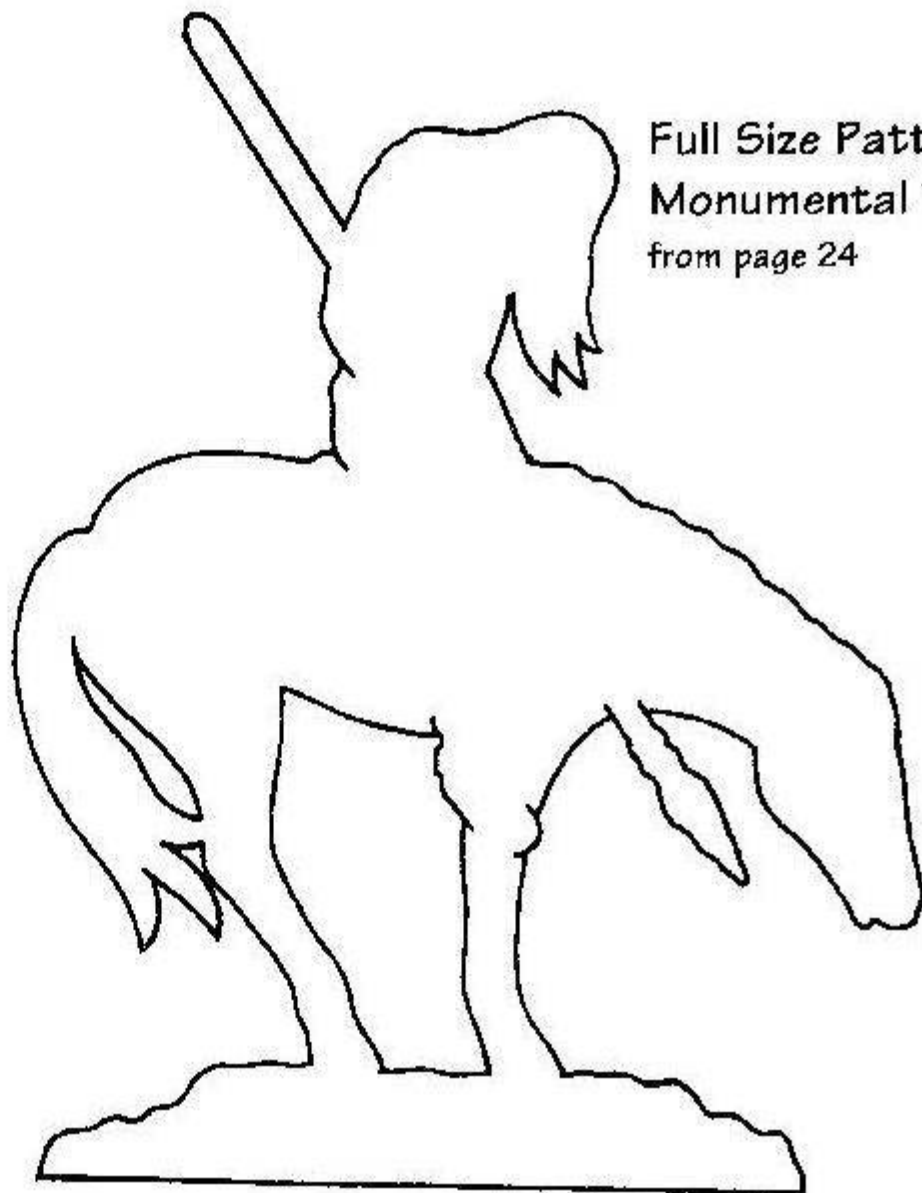


Upright—make one
from 1/2"-thick material



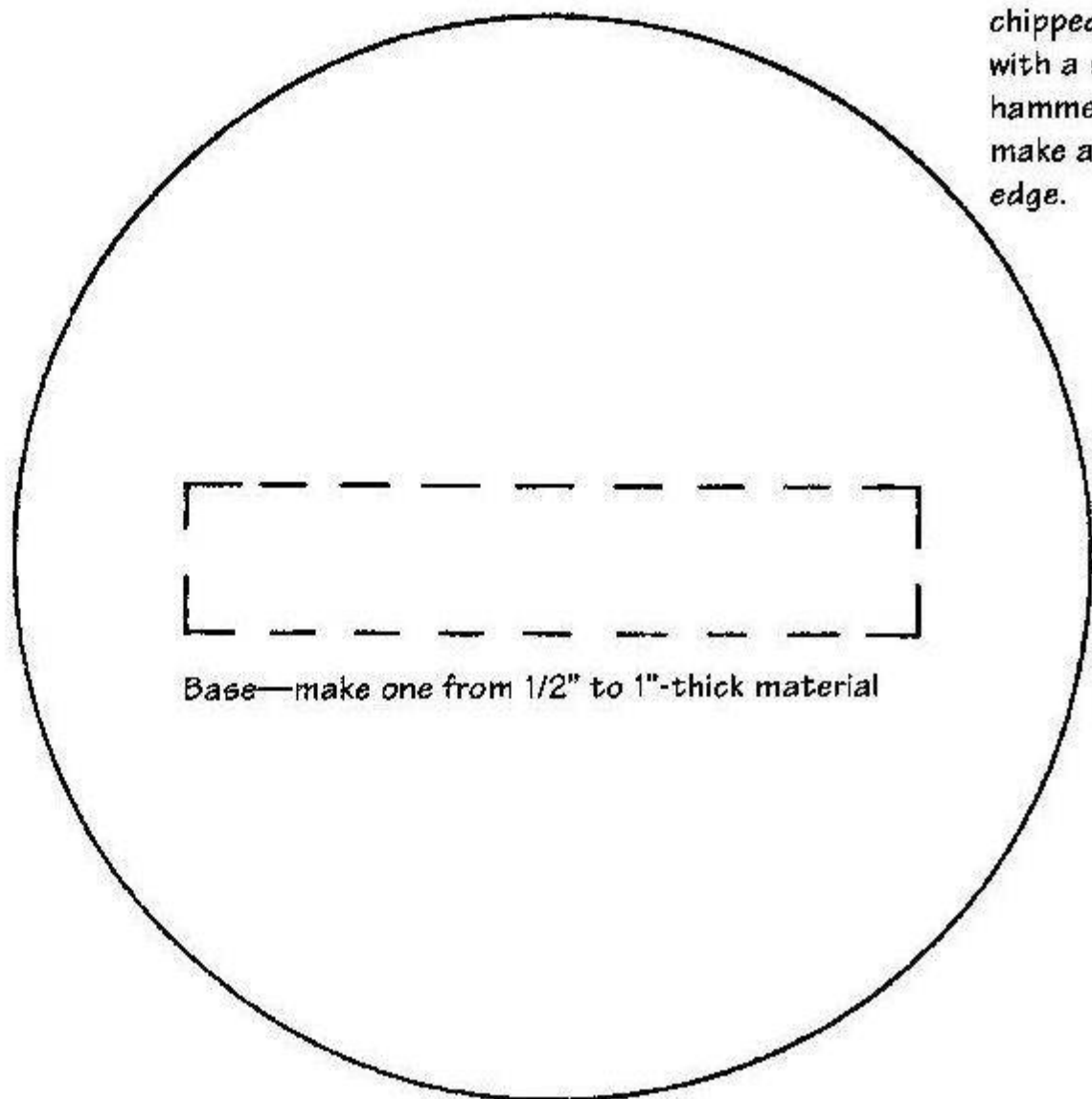
Base—make one from
1/2"-thick material

Full Size Pattern
Monumental Trail's End
from page 24



Upright—make one from 1/2"-thick material

Note: edge of
base can be
chipped slightly
with a small
hammer to
make a beveled
edge.

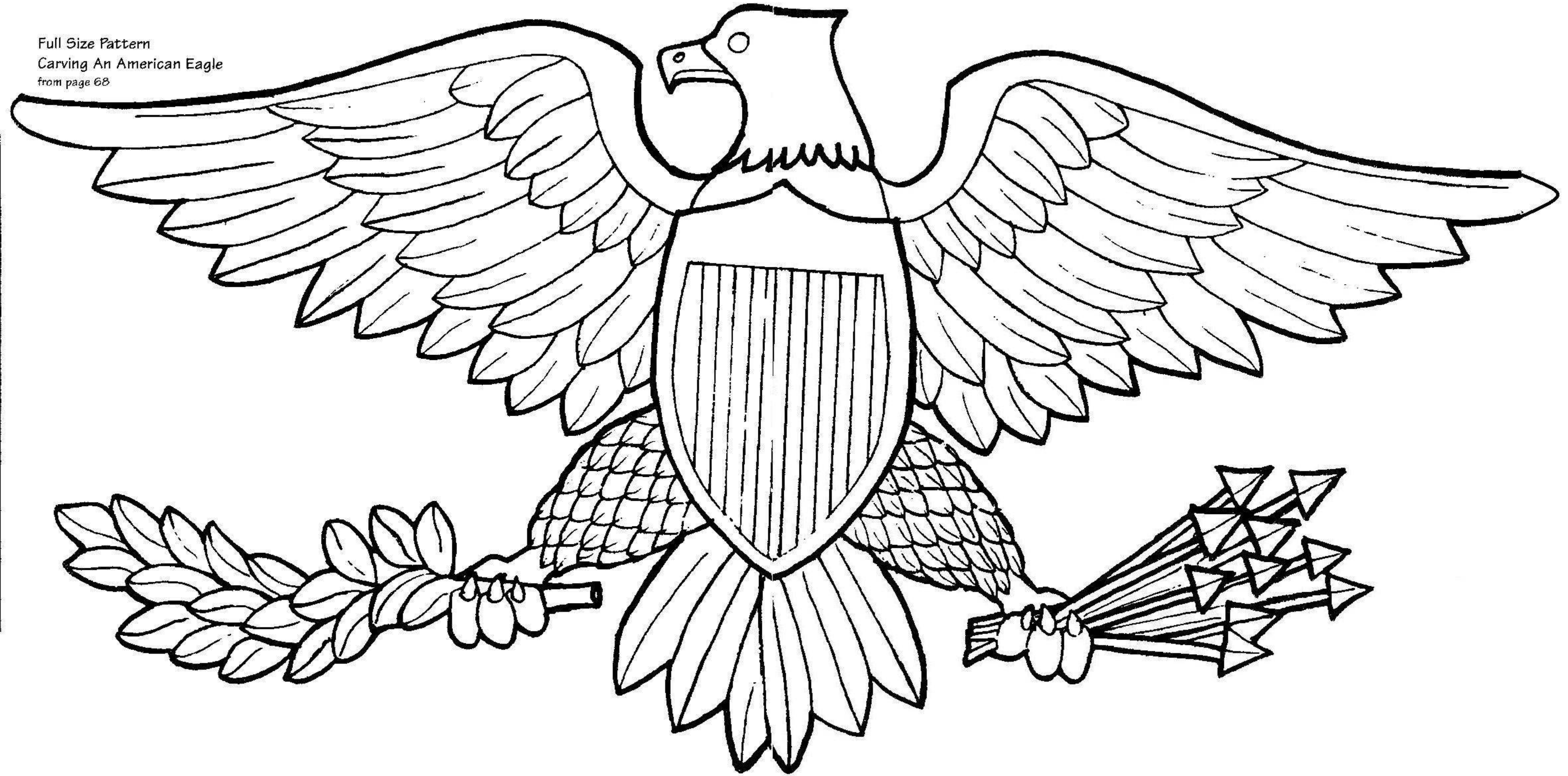


Base—make one from 1/2" to 1"-thick material

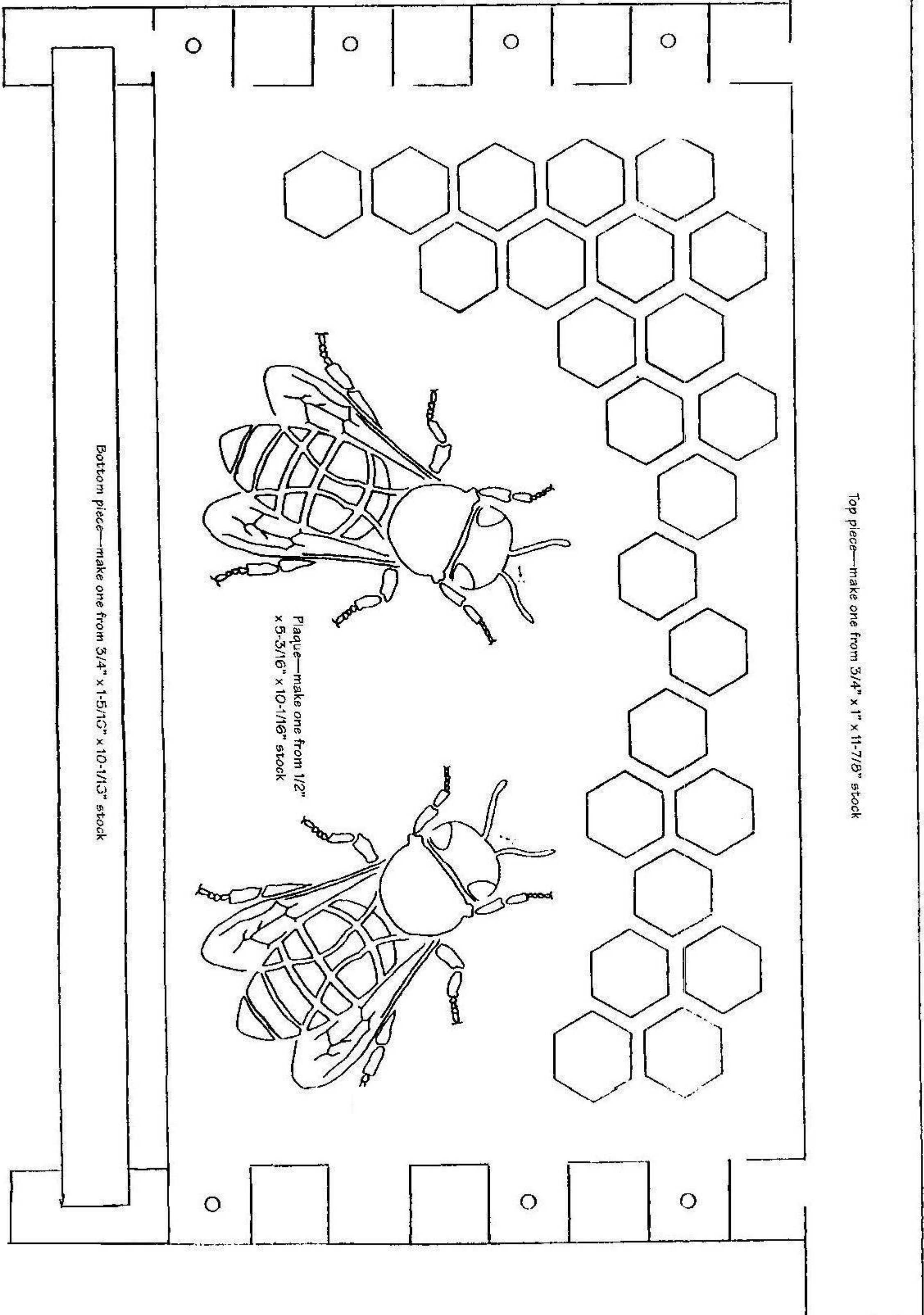
Alabaster Wolf

American Eagle

Full Size Pattern
Carving An American Eagle
from page 68



Beehive Plaque



Top piece—make one from 3/4" x 1" x 11-7/8" stock

Plaque—make one from 1/2"
x 5-3/16" x 10-1/16" stock

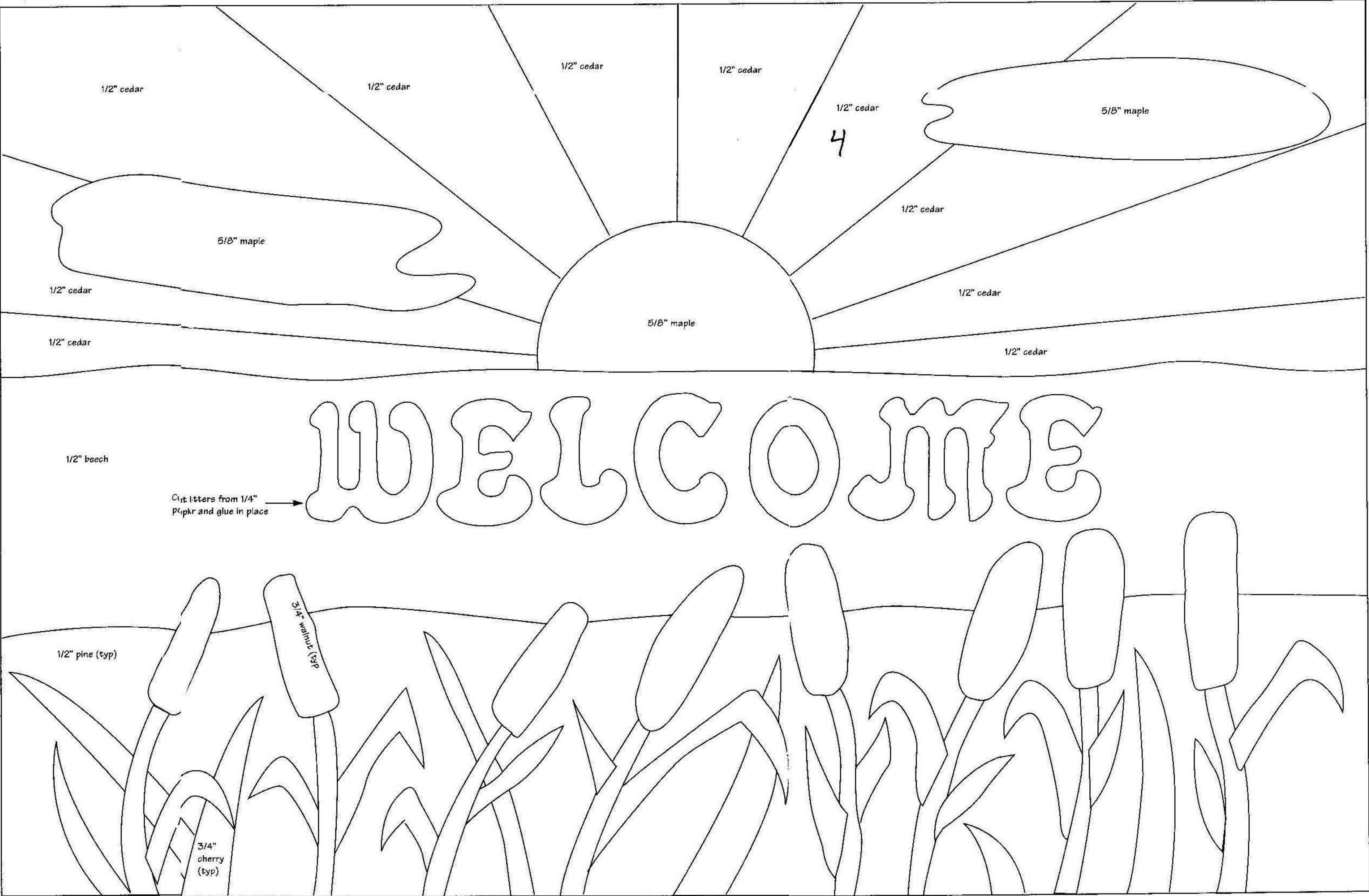
Bottom piece—make one from 3/4" x 1-5/16" x 10-1/13" stock

Geronimo Plaque

Full Size Pattern
Geronimo Silhouette
from page 8



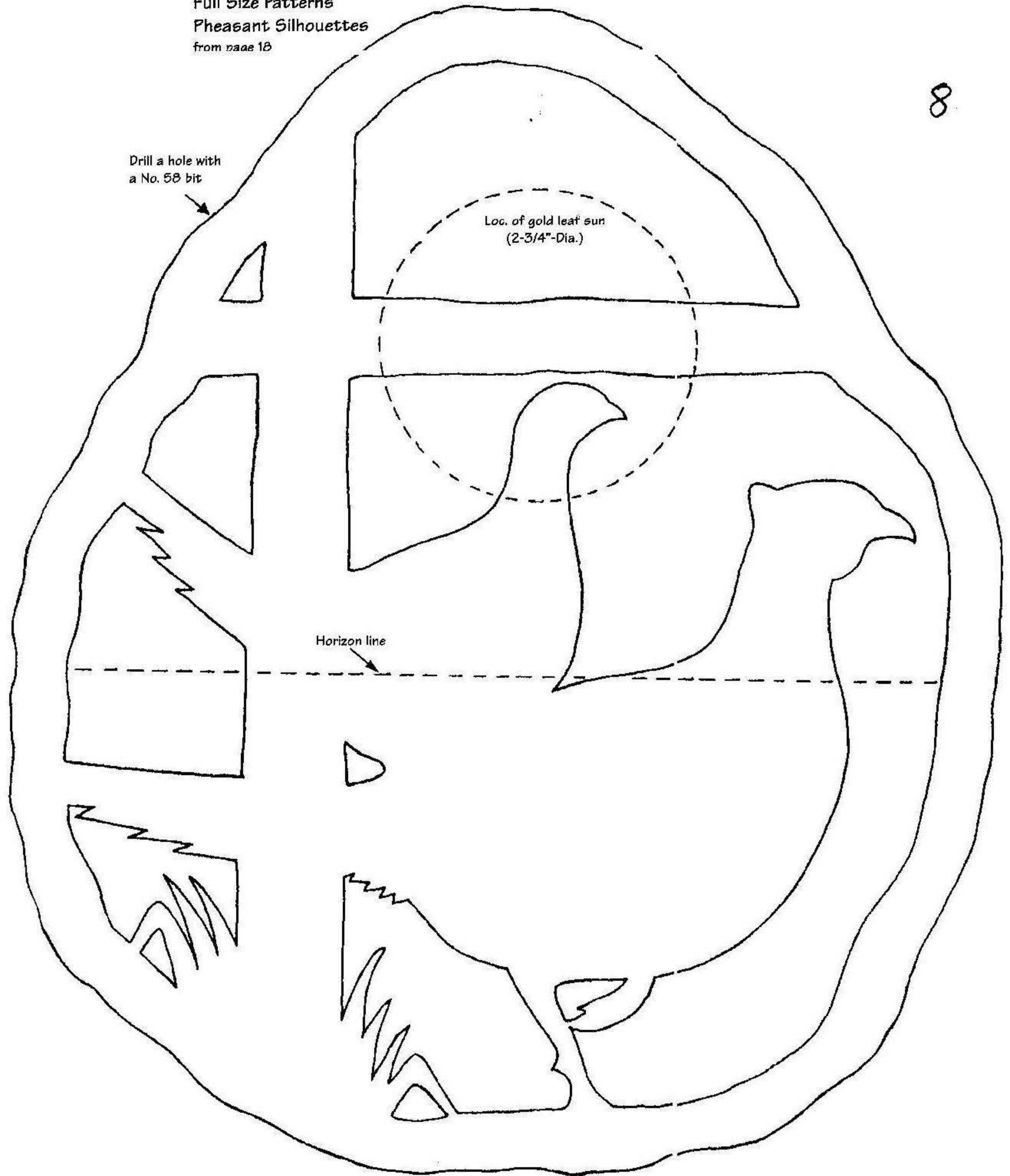
Intarsia Welcome Sign



Pheasant Silhouette

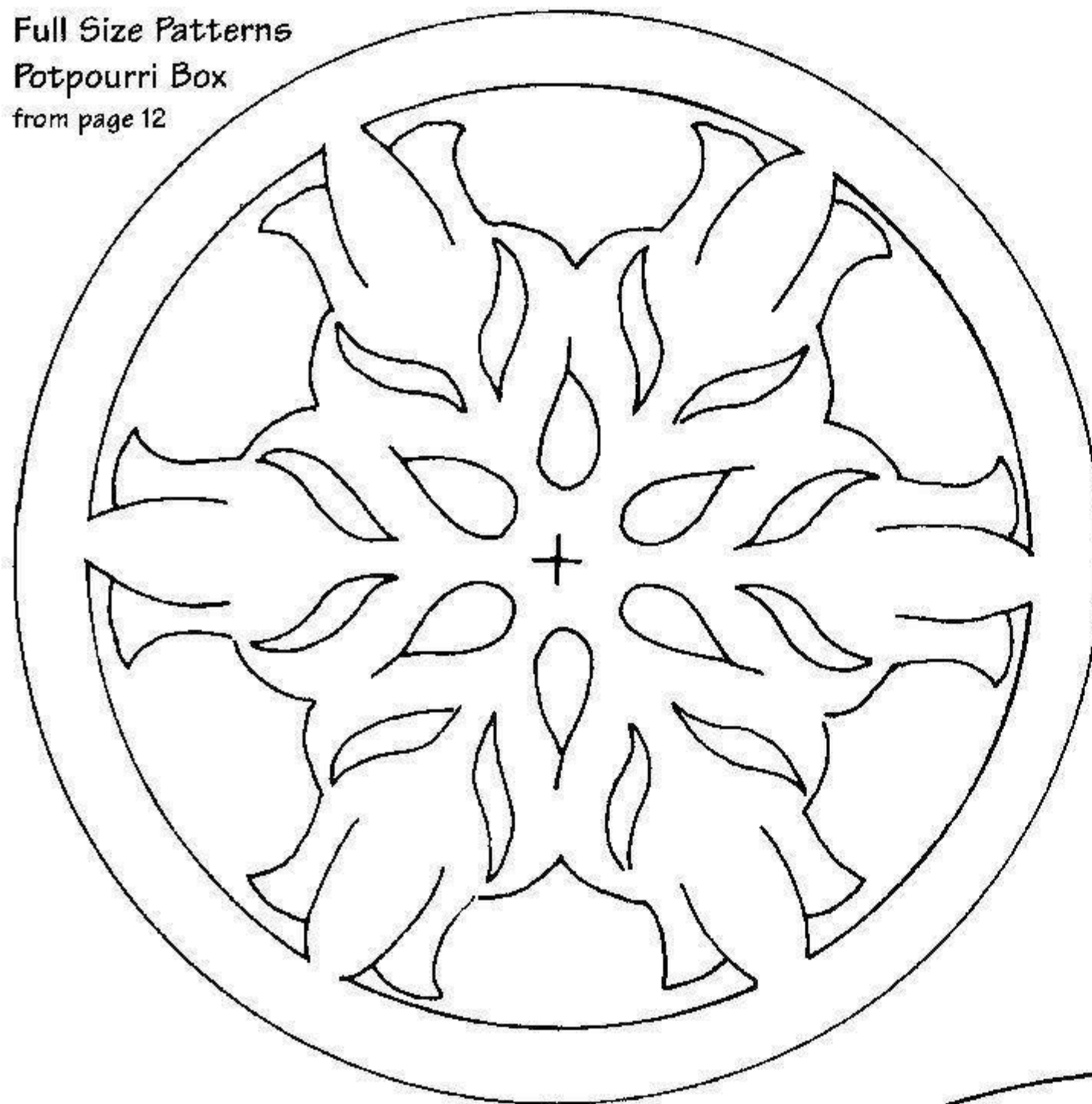
Full Size Patterns
Pheasant Silhouettes
from page 18

8

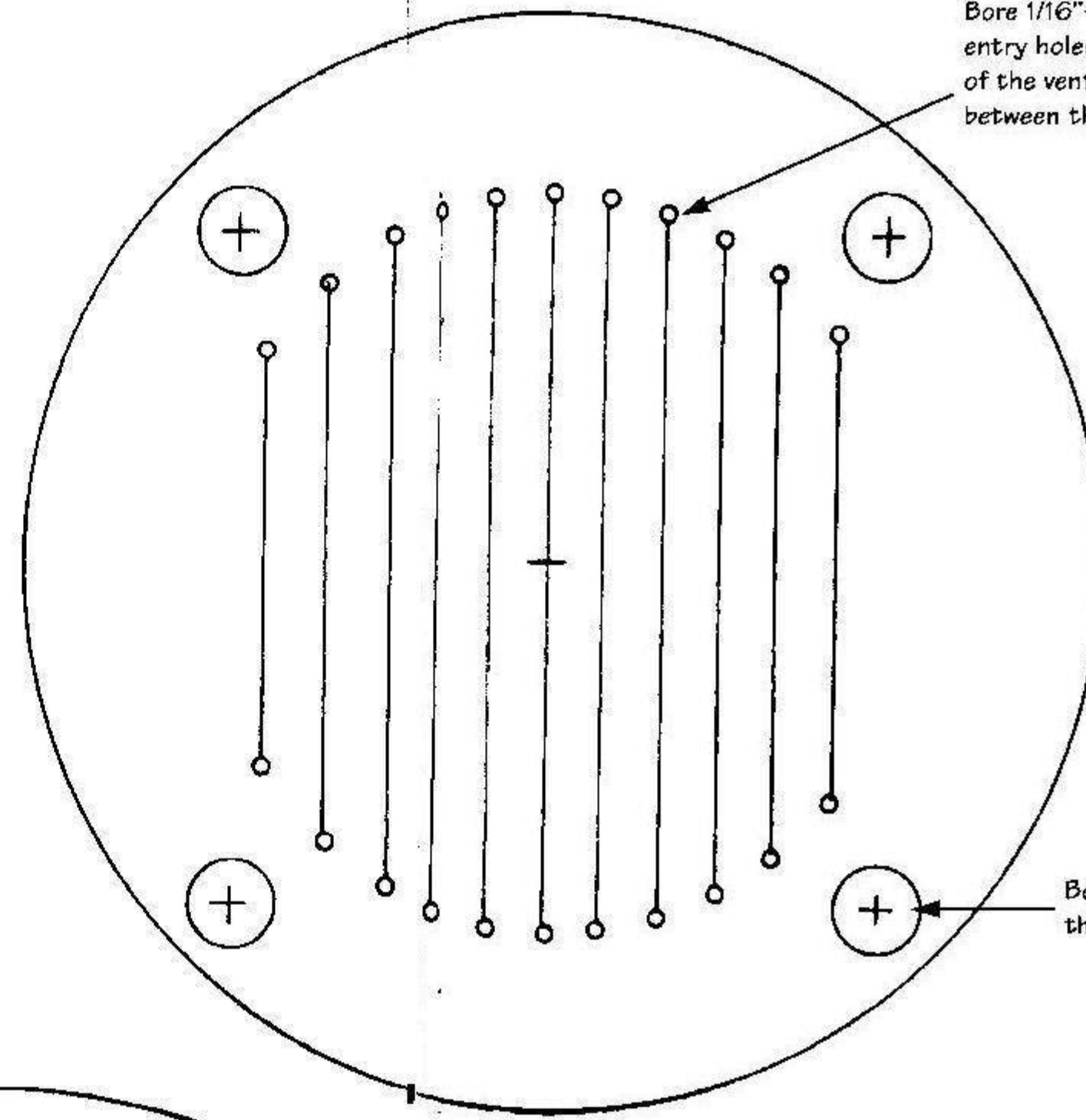


Potpourri Box

Full Size Patterns
Potpourri Box
from page 12



Lid—make one from
 $\frac{1}{4}$ " x 5" x 5" stock

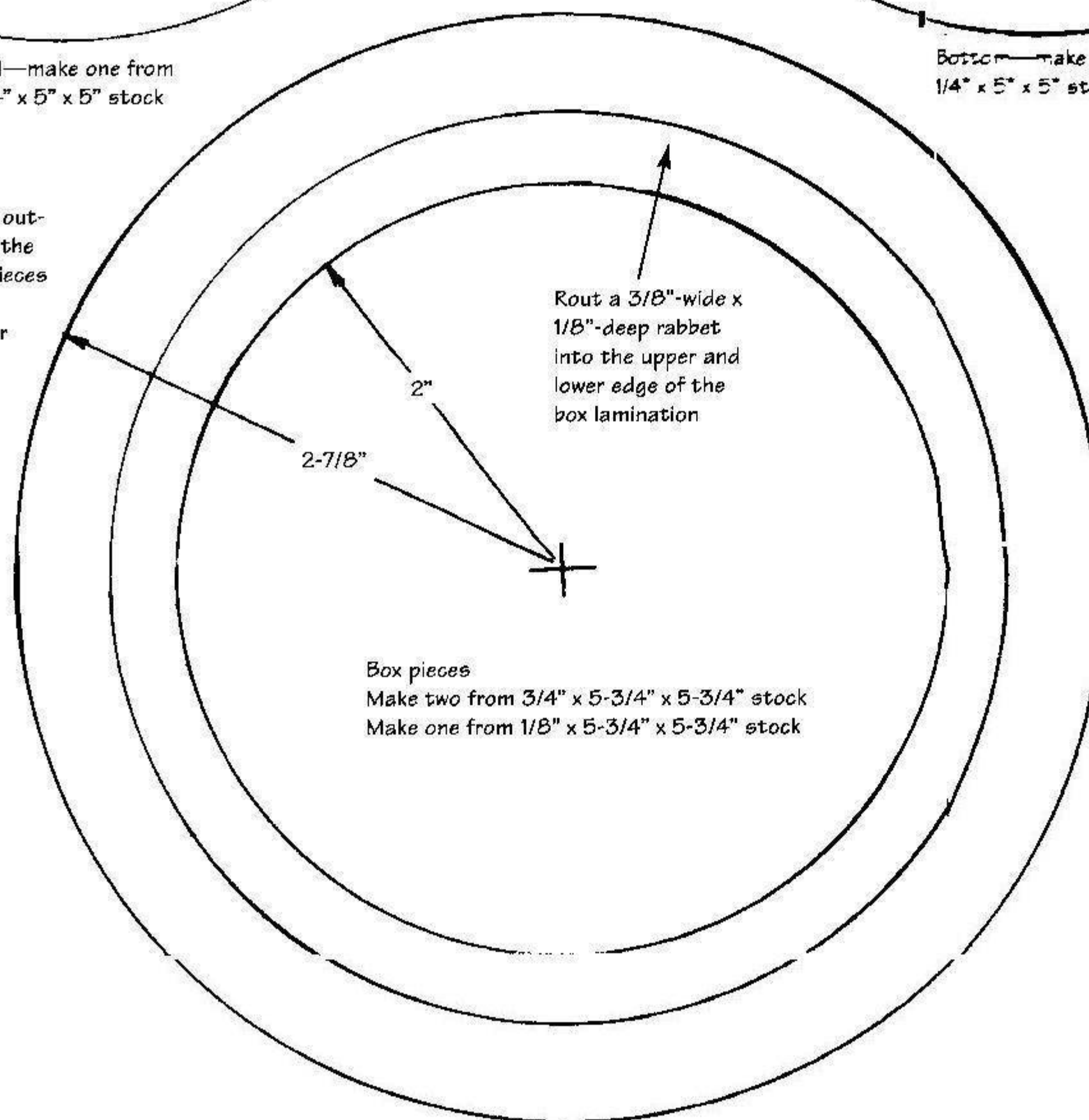


Bore $\frac{1}{16}$ "-Dia. blade
entry holes at each end
of the vents, then saw
between the holes

Bore $\frac{3}{8}$ "-Dia. to receive
the screw hole buttons

Bottom—make one from
 $\frac{1}{4}$ " x 5" x 5" stock

Note: adjust the out-
side diameter of the
lid and bottom pieces
to fit the actual
dimension of your
routed rabbets

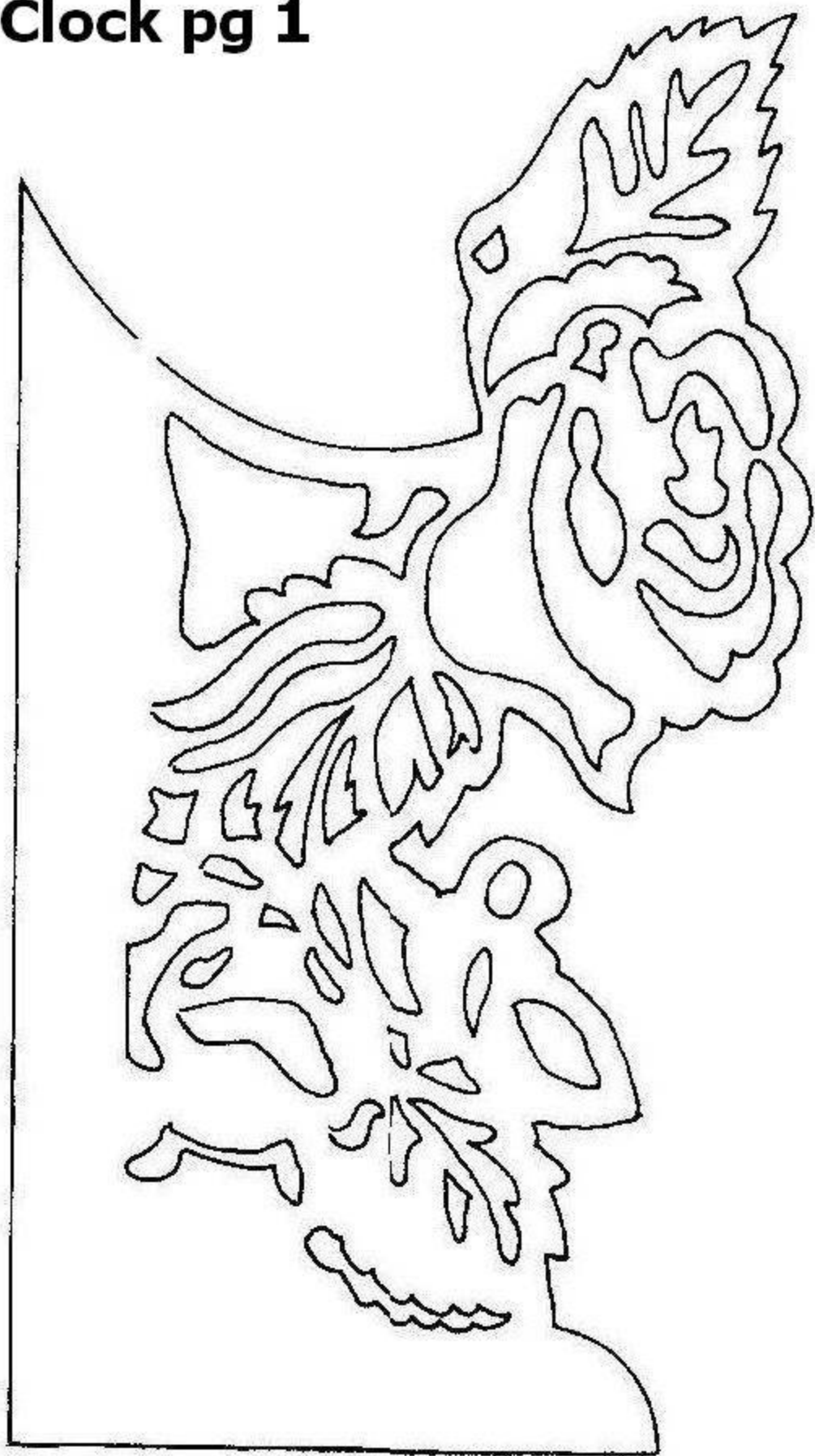


Rout a $\frac{3}{8}$ "-wide x
 $\frac{1}{8}$ "-deep rabbet
into the upper and
lower edge of the
box lamination

Box pieces
Make two from $\frac{3}{4}$ " x 5- $\frac{3}{4}$ " x 5- $\frac{3}{4}$ " stock
Make one from $\frac{1}{8}$ " x 5- $\frac{3}{4}$ " x 5- $\frac{3}{4}$ " stock

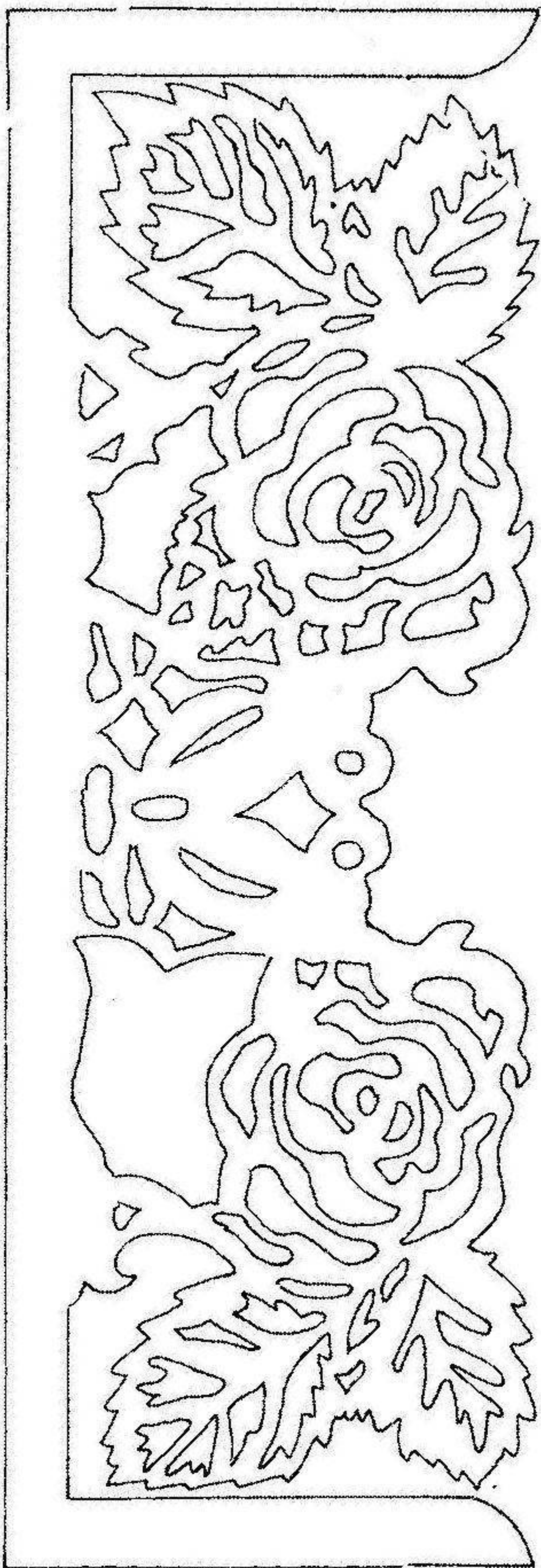
Rose Garden

Clock pg 1



Brace (C)—make two from
1/2" x 3-1/2" x 6" stock

Rose Garden Clock pg 2



Stretch (D) — make one
from 1/2" x 3-1/4" x 9" stock

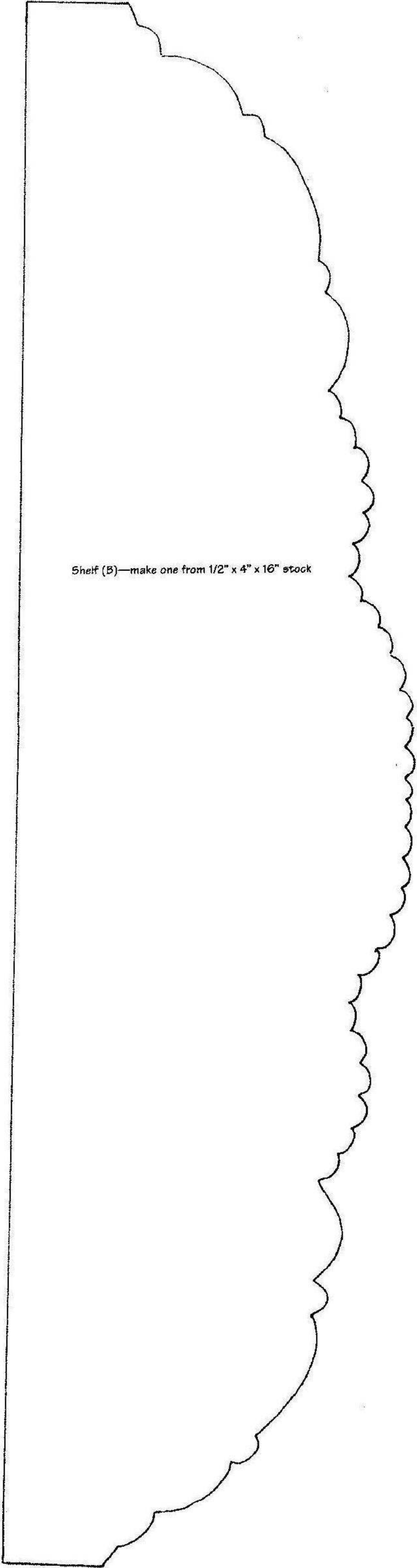
Full Size Patterns
Rose Garden Clock Shelf
from page 90



Back (A)—make one from 1/2" x 9" x 17" stock

Rose Garden Clock pg 4

Rose Garden Clock Shelf



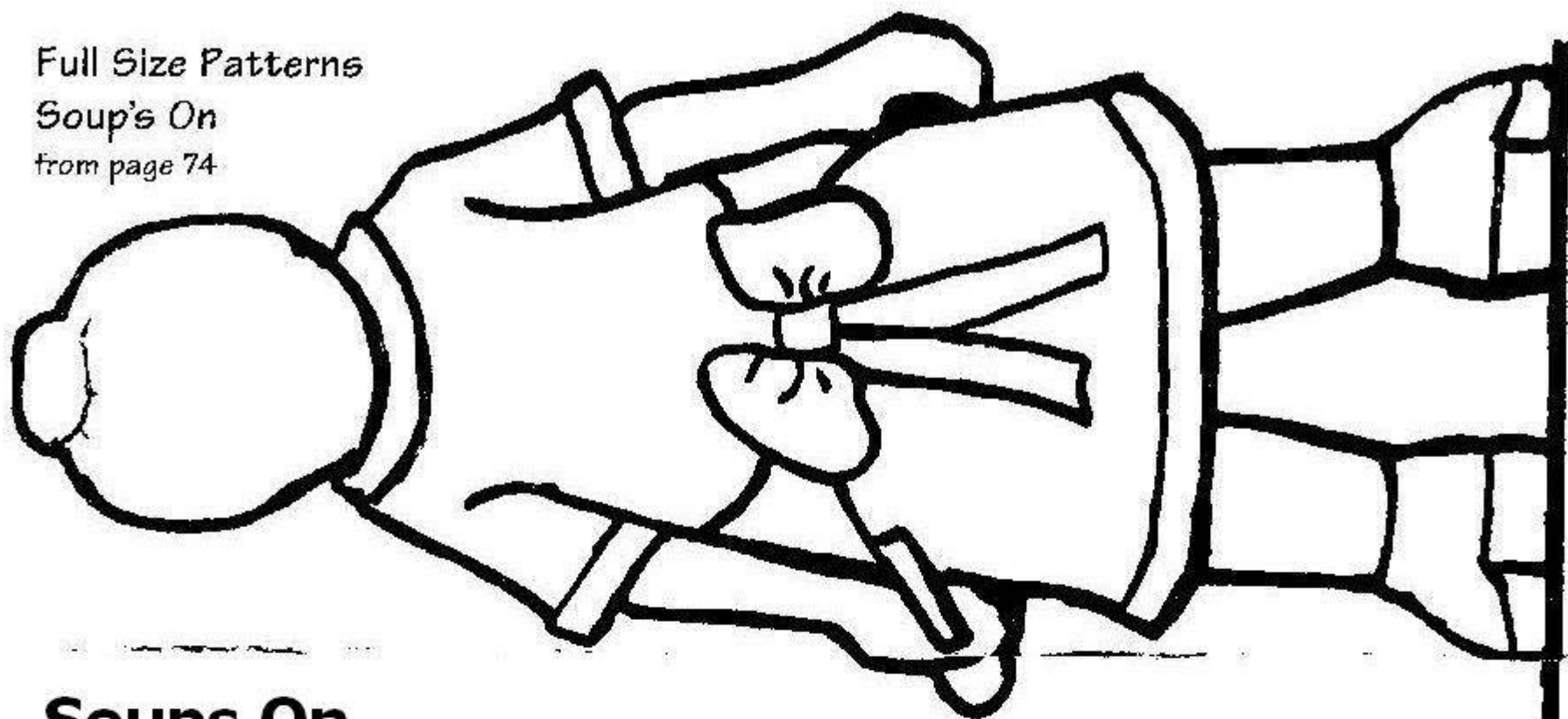
Shelf (B)—make one from 1/2" x 4" x 16" stock

Sailboat Silhouette

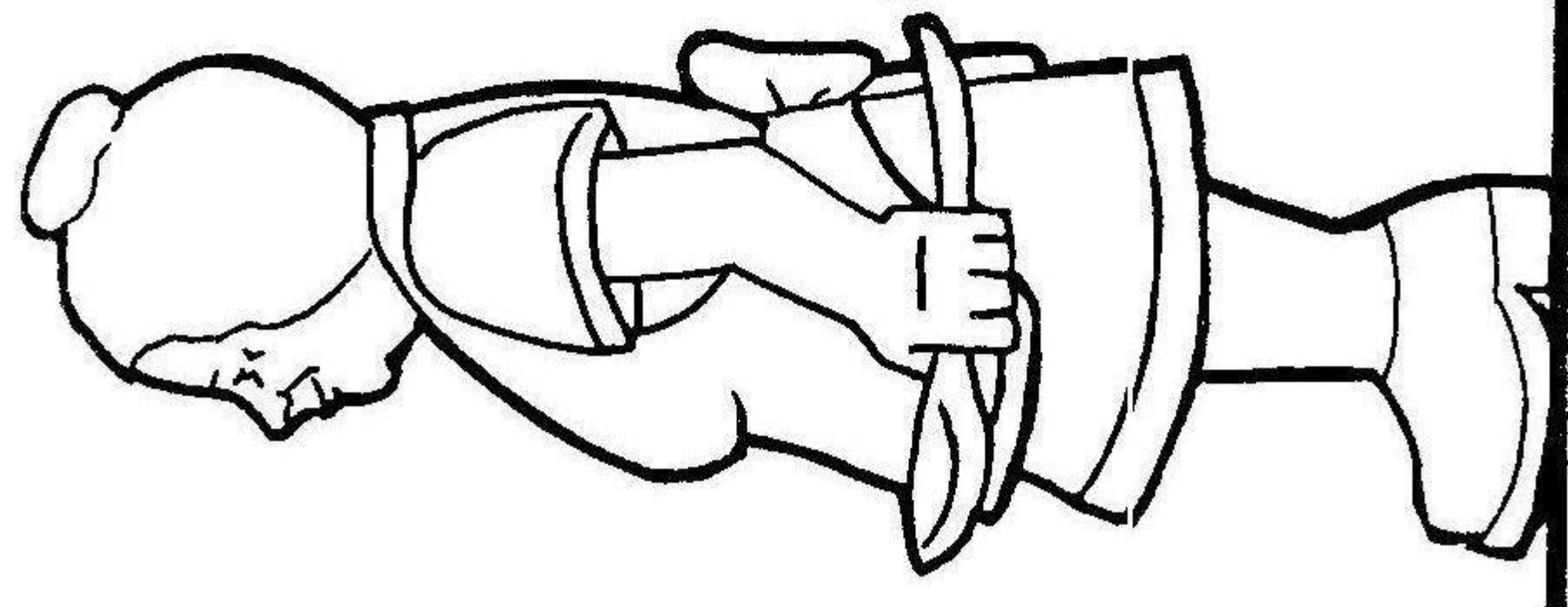
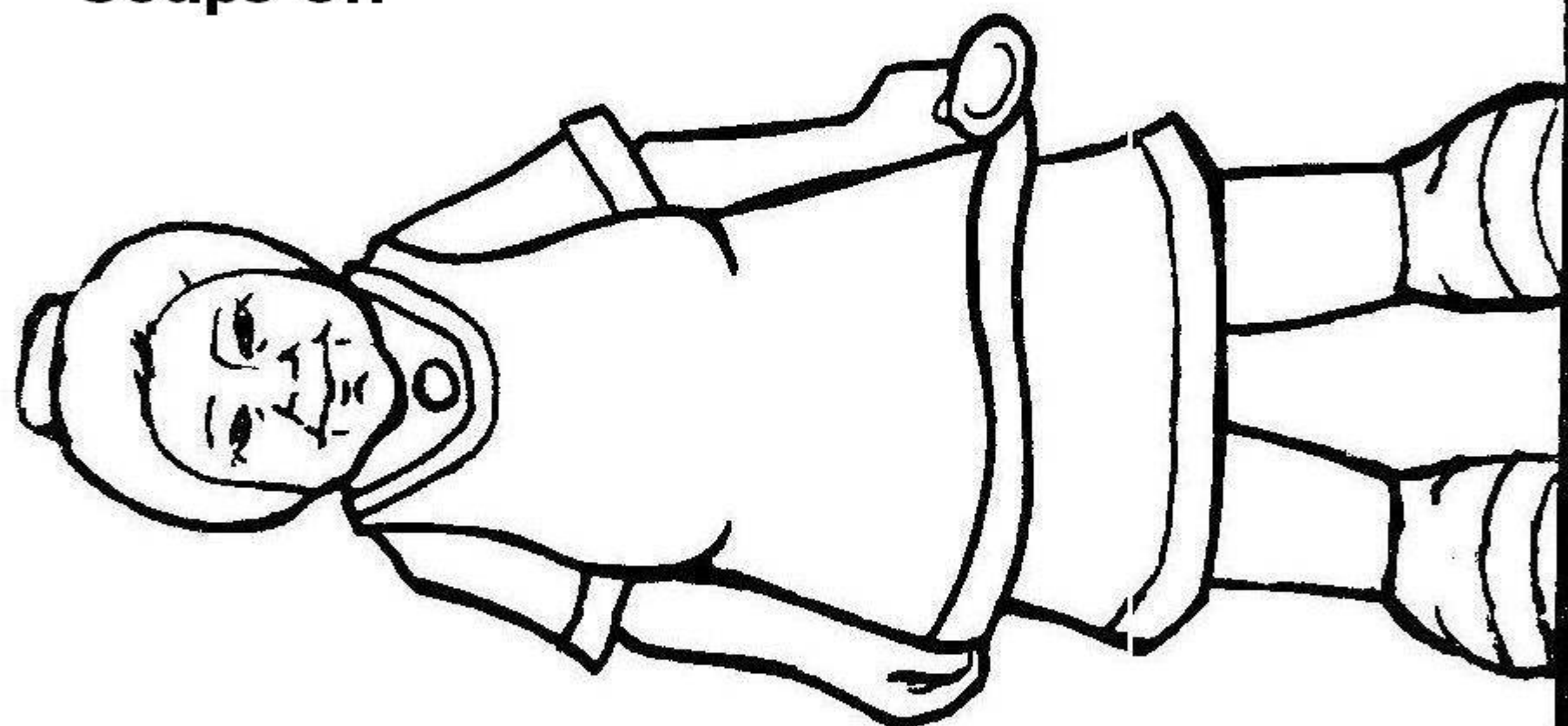
Full Size Patterns
Sailboat Silhouette
from page 34



Full Size Patterns
Soup's On
from page 74



Soups On



Star Mini
Clock pg 1

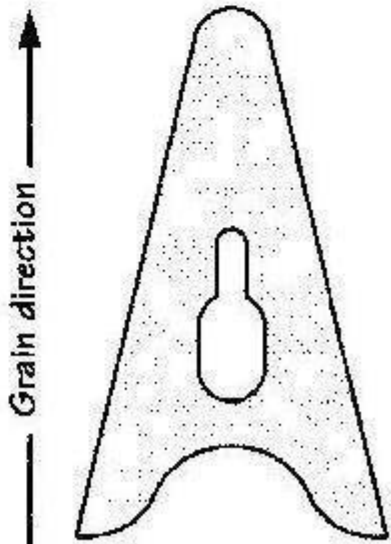
Full Size Patterns
Star Mini Clock
from page 6

Grain direction

Top

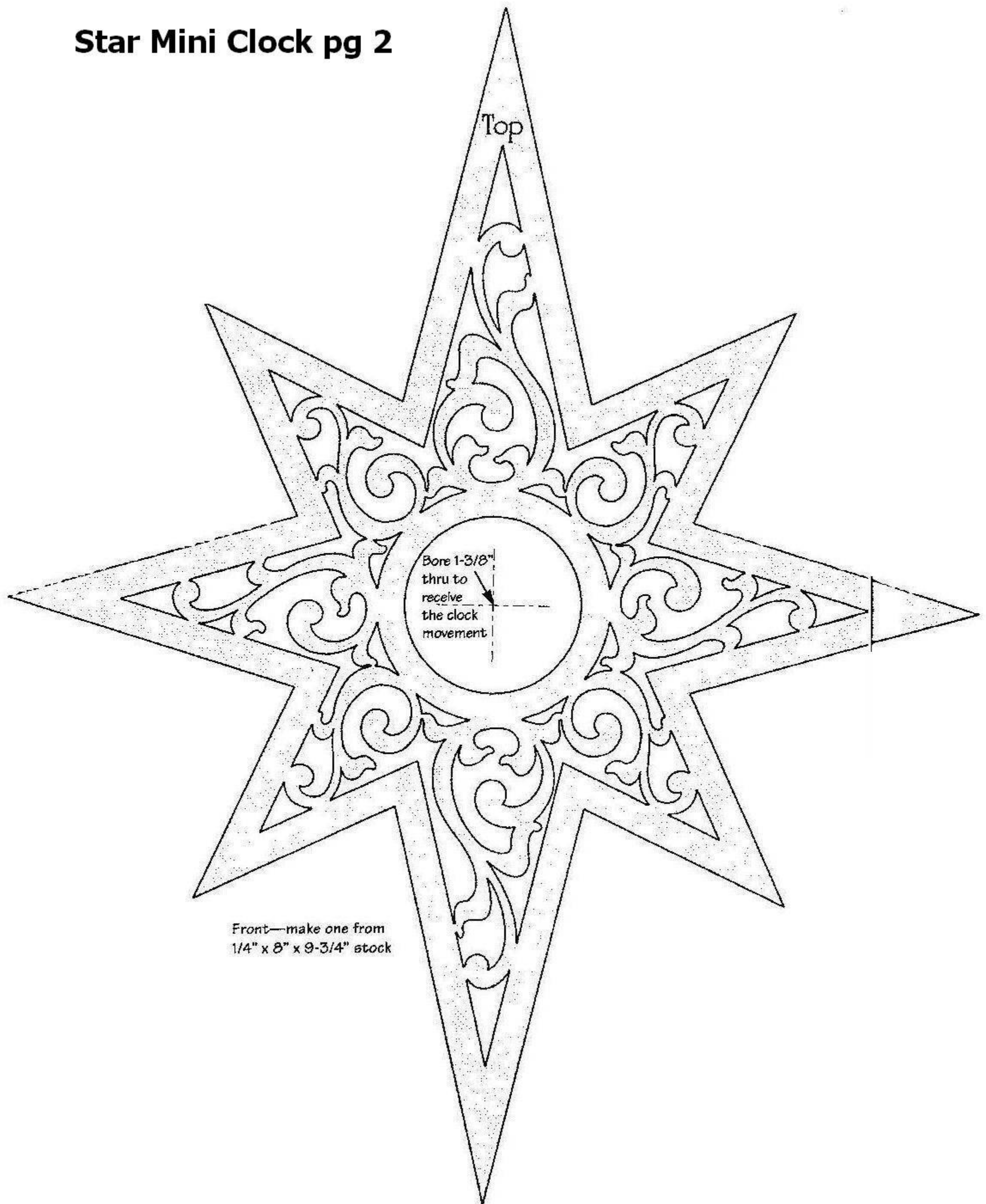
Glue hanger here

Case—make one from
1/2" x 8" x 9-3/4" stock

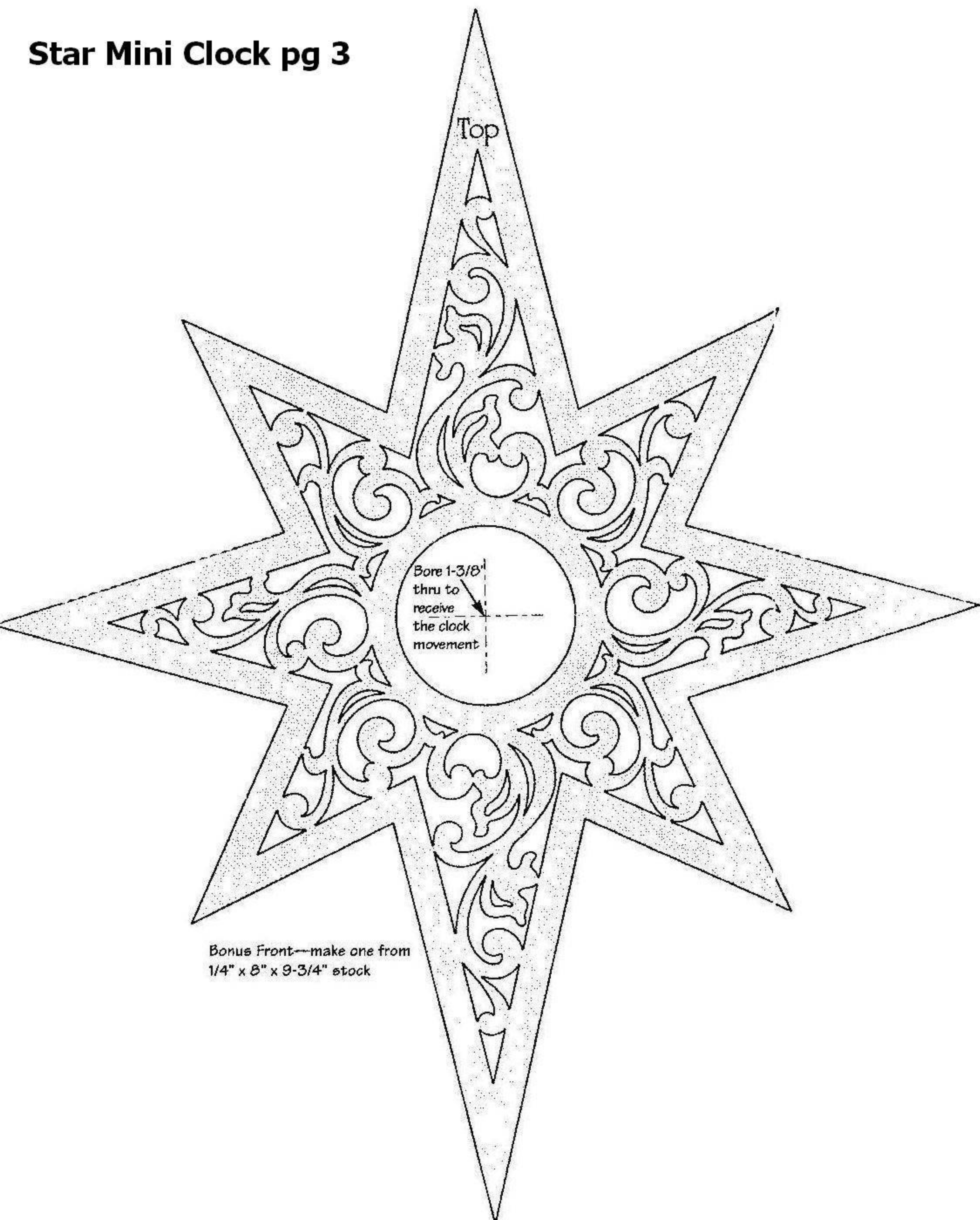


Hanger—make one from 1/4"
x 1-1/4" x 2-1/4" stock

Star Mini Clock pg 2

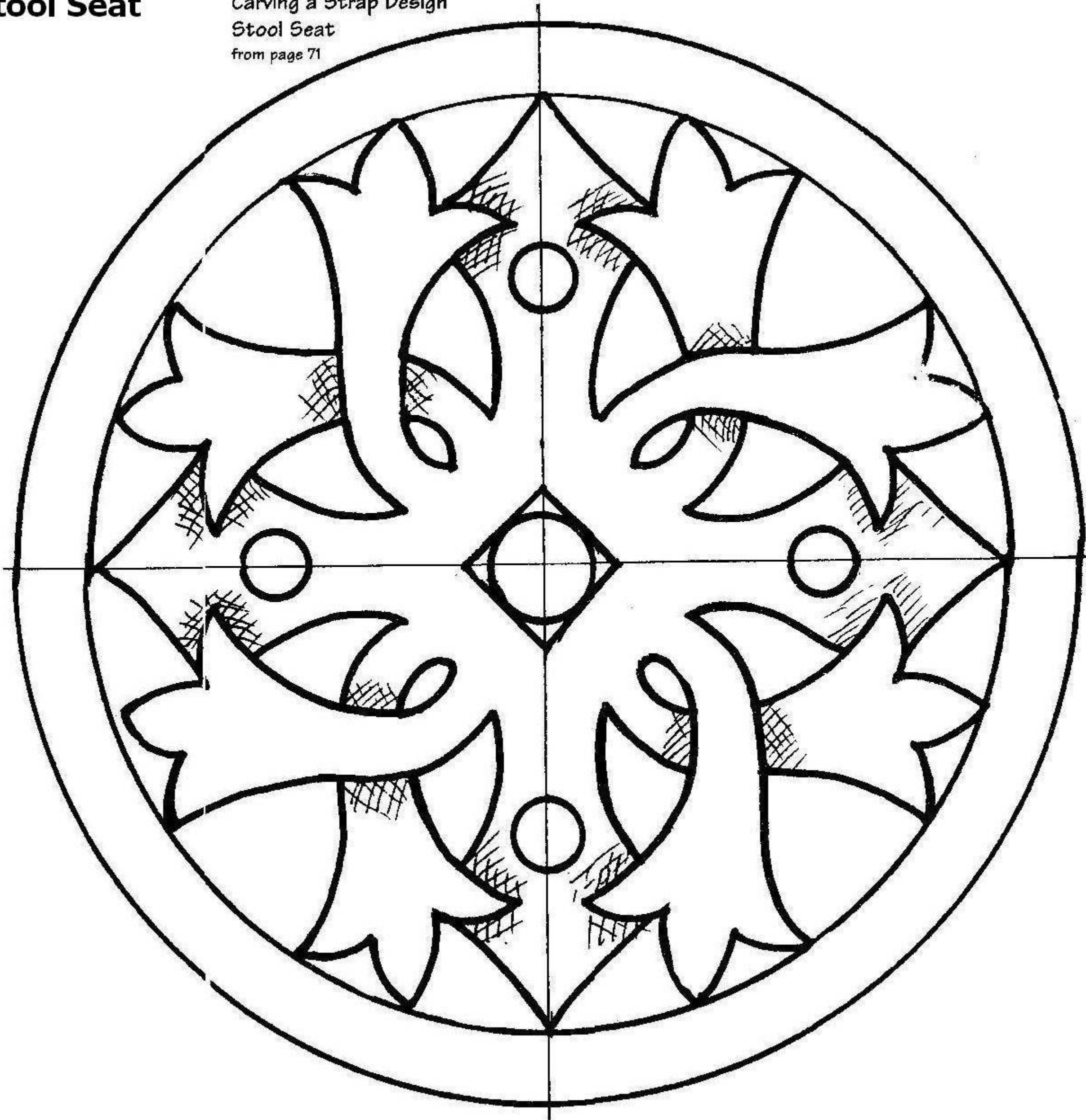


Star Mini Clock pg 3



**Strap
Design
Stool Seat**

Full Size Pattern
Carving a Strap Design
Stool Seat
from page 71



Wolf Plaque

Full Size Pattern
Wolf Plaque
from page 22

Scalloped plaque

Wolf silhouette

