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Precision Tiger Tooth blades offer superior sharpness and very aggressive cutting due to a unique manufacturing process. Reversed lower teeth help prevent tearout. Use for wood only. Comparable to the Olson PGT (Precision Ground Tooth) blades.

Part#	FOR WOOD	TPI	WIDTH	THICK
#PTT-1	TO 1/2"	13	.034	.013
#PTT-2	TO 3/4"	10	.042	.017
#PTT-3	TO 1"	8	.049	.018

COST PER

1 to 5 Doz. - \$3.25 / Doz.
 6 to 11 Doz. - \$2.95 / Doz.
 1 GROSS - \$34.85
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 5 GROSS - \$29.85 / Gross

SKIP TIGER TOOTH BLADES

Skip Tiger Tooth Blades offer fast cutting, good chip clearance and smooth finishes. Use for wood, plastics and fibrous materials. A good "all-around" blade. Comparable to Olson Skip Tooth blades.

Part#	FOR MATERIALS	TPI	WIDTH	THICK
#STT-1	TO 1/4"	30	.016	.011
#STT-2	TO 1/2"	23	.027	.014
#STT-3	TO 3/4"	16	.036	.015
#STT-4	TO 1"	15	.044	.017
#STT-5	TO 1 1/4"	14	.052	.019
#STT-6	TO 1 1/2"	10	.077	.022

COST PER

1 to 5 Doz. - \$2.00 / Doz.
 6 to 11 Doz. - \$1.75 / Doz.
 1 GROSS - \$17.95
 3 GROSS - \$16.95 / Gross
 5 GROSS - \$14.95 / Gross

REVERSE TIGER TOOTH BLADES

These blades have the same characteristics as the skip tooth blades with the added benefit of reverse bottom teeth for a smoother, splinter free finish top & bottom. Good for wood, plastic and fibrous materials. Comparable to the Olson reverse skip tooth blades.

Part#	FOR MATERIALS	TPI	WIDTH	THICK
#RTT-1	TO 3/4"	12	.036	.015
#RTT-2	TO 1"	12	.042	.017
#RTT-3	TO 1 1/4"	11	.050	.019

COST PER

1 to 5 Doz. - \$2.25 / Doz.
 6 to 11 Doz. - \$2.00 / Doz.
 1 GROSS - \$22.00
 3 GROSS - \$20.00 / Gross
 5 GROSS - \$18.00 / Gross

DOES IT AGAIN!!!



COMBO TIGER TOOTH BLADES

Cuts on both the up and down stroke as the teeth are faced in both directions. Thus allowing splinter free edges in most materials. The blades have no top or bottom and can be mounted in either direction and can also be reversed when one side becomes dull. Perfect for intricate cutting in all types of wood, plywood, even plastic. Comparable to the Olson Crown Tooth Blades.

Part#	FOR MATERIALS	TPI	WIDTH	THICK
#CTT-1	TO 1/4"	20	.024	.011
#CTT-2	TO 3/4"	15	.032	.014
#CTT-3	TO 1 1/2"	6	.065	.024

COST PER

1 to 5 Doz. - \$2.75 / Doz.
6 to 11 Doz. - \$2.20 / Doz.
1 GROSS - \$24.95
3 GROSS - \$22.95 / Gross
5 GROSS - \$20.95 / Gross

DOUBLE TIGER TOOTH BLADES

A preferred blade by many scroll saw users. The blades have two teeth together followed by a large flat space to cut and remove chips more efficiently. Double Tiger Tooth blades cut fast, leaving clean edges in wood & plastic. Comparable to the Olson Double Tooth blades.

Part#	FOR MATERIALS	TPI	WIDTH	THICK
#DTT-1	TO 1/4"	30	.026	.013
#DTT-2	TO 1/2"	23	.032	.014
#DTT-3	TO 3/4"	16	.038	.016
#DTT-4	TO 1"	13	.044	.018
#DTT-5	TO 1 1/4"	10	.076	.022

COST PER

1 to 5 Doz. - \$2.00 / Doz.
6 to 11 Doz. - \$1.75 / Doz.
1 GROSS - \$17.95
3 GROSS - \$16.95 / Gross
5 GROSS - \$14.95 / Gross

REVERSE DOUBLE TIGER TOOTH BLADES

A unique blade...the lower double sets of teeth are reversed to help prevent tearout. Combines the advantages of both the double tooth and reverse tooth designs. Use for most materials except metal. A good "all-around" blade.

Part#	FOR MATERIALS	TPI	WIDTH	THICK
#RDTT-1	TO 1/4"	24	.033	.014
#RDTT-2	TO 1/2"	17	.039	.016
#RDTT-3	TO 3/4"	14	.043	.019
#RDTT-4	TO 1"	11	.052	.019

COST PER

1 to 5 Doz. - \$2.75 / Doz.
6 to 11 Doz. - \$2.50 / Doz.
1 GROSS - \$27.50
3 GROSS - \$24.75 / Gross
5 GROSS - \$22.25 / Gross

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COST PER

Part #	FOR WOOD	TPI	WIDTH	THICK	1 DOZEN	3 DOZEN	6 DOZEN
#T-BLADES-1	TO 3/4"	10	.045	.015	\$9.95	\$8.95/Doz.	\$7.95/Doz.
#T-BLADES-2	TO 1 1/4"	6	.047	.020	\$8.75	\$7.75/Doz.	\$6.75/Doz.

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Sunshine



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Fun Family
Puzzles



Carving A
Wood Spirit



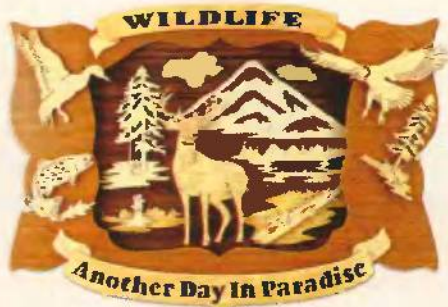
Eight Scroll
Sawn Spooks



Carving Miss Bessie



3-D Wildlife Plaque



Eagle Dreamcatcher



THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED
IN PULL OUT PATTERN SECTION NO. 1 FOUND IN THE CENTER OF THIS ISSUE.

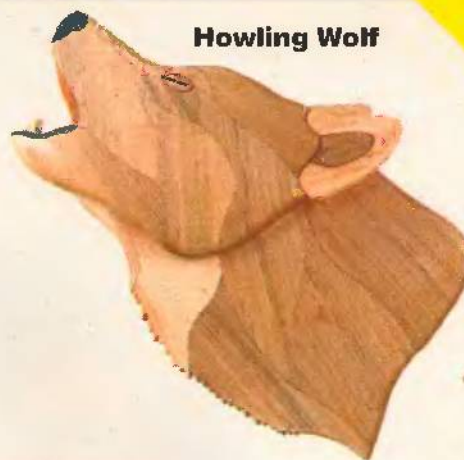
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Howling Wolf

Projects in
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on this page.



Antique Compass Rose



Macaw



Indigo Bunting



Whitetail Buck



Bless Our Home
Silhouette



Cougar

CREATIVE WOODWORKS & CRAFTS • October, 1999, No. 66
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Printed in U.S.A. by Quad Graphics, Inc.
Cover design by Kelly Albertson

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THE HARDWOOD PALETTE

by Roy King of The Artistic Inlay Company

A little history

I have been studying the history of marquetry for many years and the thought of "painting" with wood has become a burning desire of mine.

Records suggest that the ancient Egyptians were slicing veneer sections from logs about 3500 B.C. If true, it is safe to assume that the art of marquetry was born not long after. The ancient Egyptians had quite an impressive culture. Just look at all those works of art they created—the pyramids, the sphinx, the embellished tombs for their kings, and so on. When you think about it long enough, you may find yourself envious of their talents and skills. I have to tip my hat to these people.

Marquetry in America

Although Europe is home to some of the finest marquetry, parquetry, and inlay works in existence today, there are a few organizations now established in the United States which practice Old World techniques. These groups of marquetarians (a woodworker who crafts pictures from veneers of wood) have received knowledge passed down from generation to generation with love. Their work is mainly displayed on intricate furniture pieces.

I have often wondered why the art of marquetry hasn't found a broader audience. Perhaps it's because most marquetry books demand that the craftsman follow the Old World disciplines. After many attempts at absorbing Old World techniques, I became overwhelmed by the tedious process. I always thought "Why must this beautiful art be so difficult." I believe that this strict adherence to tradition is the reason many aspiring marquetarians have not blossomed.



Hummingbird, pattern No. A-106



Dragon No. 1, pattern No. A-110



Wood Duck, pattern No. A-113

These marquetry patterns are available from The Artistic Inlay Company. Contact Roy King, 9033 S. Nashville, Oak Lawn, IL 60453; (708) 599-5531.

Marketing marquetry

Considering the skills of today's scroll sawyers and the beautiful work they produce, I believe most of us already have the talent to be future marquetarians. My efforts are now focused on promoting modern-day marquetry with a new twist—eliminating most of the time-consuming Old World techniques, while still achieving the final goal of painting with wood.

The biggest problem I see for modern marquetarians is with the use of thin veneers. The material is so thin that it is more vulnerable to atmospheric conditions than dimensional lumber. The veneers always seem to be in an unstable condition and a considerable amount of time and labor is squandered just preparing the stock. The thickness (or thinness) of the veneers presents many problems for the common woodcrafter.

As a solution, I have found that using 1/8" thick hardwood eliminates much of the lost stability. The 1/8" thick hardwoods are far less fragile and are easily cut with a No. 2/0 scroll saw blade.

In conclusion

To close, I hope everyone feels a little more comfortable now when thinking about the adventures of marquetry. I've tried to make it simple and enjoyable. The designs I've developed are targeted to the modern-day world and mainly revolve around wildlife. I have chosen commonly available hardwoods for the palette of colors.

I hope you will all enjoy the pattern provided here, and feel the excitement I have felt when you get ready to display your finished art. Good Luck!

project on page 8

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MARQUETRY SERIES PART I INDIGO BUNTING

by Roy King

Patterns
Located in
Full Size Pattern
Section
No. 2!



SUPPLIES

Wood: *poplar**—one piece 1/8" x 8" x 8" (for the panel); *cherry**—one piece 1/8" x 3" x 6" (for the branch); *walnut**—one piece 1/8" x 3" x 6" (for the legs and beak); *butternut**—one piece 1/8" x 3" x 6" (for the body); *mahogany**—one piece 1/8" x 3" x 6" (for the leaf and wing); *white oak**—one piece 1/8" x 3" x 6" (for the head); *Baltic birch plywood*—one piece 1/8" x 10" x 10" (for the backer board)

Tools: scroll saw with No. 2 reverse tooth blades; drill with Nos. 68, 69, and 70 bits, Nos. .031 and .28 mini bits; orbital sander with 150 grit sandpaper; butane or propane torch

Scissors

Graphite transfer paper

Stylus

Sandpaper, assorted grits

3/4" wide masking tape

White glue

Damp sponge

Straight edge

Envirotex Lite pour-on high gloss finish**

Water-based contact cement

Glue brush

Frame of choice

*All wood needed for this project is available in the *Hardwood Palette Package for the Indigo Bunting*. The package retails for \$7.50 plus \$3.00 S&H. Contact The Artistic Inlay Company, 9033 S. Nashville, Oak Lawn, IL 60453; (708) 599-5531.

**Available in an 8 oz. kit from The Artistic Inlay Company. See above contact information.

INSTRUCTIONS

Transfer the pattern

Trim the pattern so that it can be clearly centered on the panel. Next, trim the registration marks at the top of the pattern on a 45 degree angle. This will aide you when aligning the patterns to the registration marks.

Transfer the registration marks to the panel (see Fig. 1). Place a small piece of masking tape on the top center of plate No. 1 and attach the pattern to the center of the panel. Next, slide a sheet of graphite transfer paper under the registration marks and with the aide of a straight edge, accurately trace them. **Note:** this is probably the most important step. The registration marks are guides to help you line up all the plates in the pattern accurately. Remove the transfer paper and secure the remaining three sides of the pattern with tape.

Cut and assemble

Check the grain direction of the inlay stock to be sure it matches up with the pattern, then attach it to the underside of the panel with masking tape (see Fig. 2). Bore a blade entry hole, then make a bevel cut along the pattern lines (see the accompanying techniques sidebar).

After cutting out the first piece, remove the pattern from the panel as well as the inlay board, and discard the waste piece (see Fig. 3). Next, apply a light bead of glue to the edges of the inlay piece and insert it into the panel (see Fig. 4). Wipe away excess glue with a slightly damp sponge.

Repeat this procedure with each subsequent plate. **Note:** before cutting each new plate, review the lines to be cut and the placement of the pierce cuts. Don't do any sanding until all cuts have been made and the inlay pieces are all in place (see Fig. 5).

When complete, attach the backer by applying a coat of water-based cement to the back of the panel and the top of the backer, following the manufacturer's instructions. Press together. Be sure to use even pressure here. Sand the panel surface with the orbital sander and 150 grit sandpaper. Move the sander evenly around the surface to avoid an uneven texture.

Finishing

It seems that I have tried all types of finishes, from polyurethane to the new brush-on lacquers, and all have their pros and cons. I have found that most solvent-based

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9

J123

polyurethanes dry with an amber color. The water-based polyurethanes require many more coats and sanding. Needless to say, I immediately lost interest. The brush-on lacquers are highly flammable and produce toxic fumes that are unbearable in a home workshop. I've had good luck with Envirotex Lite pour-on high gloss finish (see accompanying

sidebar). Do not trim the backer board yet. This extra area will be helpful when pouring the finish to catch the overflow. Follow the manufacturer's instructions contained with the finishing product. Allow to dry for 24 hours, then trim away the waste area of the backer board and fit the finished panel into the frame. Display with pride. 

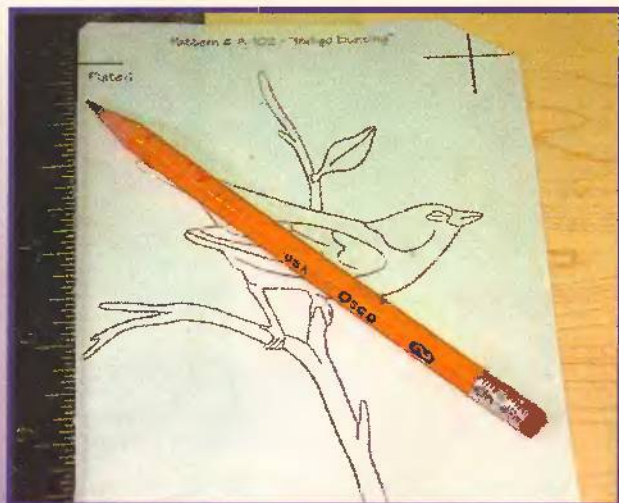


Fig. 1. Transfer the registration marks to the panel.



Fig. 2. Attach the inlay piece to the underside of the panel.



Fig. 3. Discard the waste piece from the panel and keep the inlay piece.



Fig. 4. Glue the inlay piece in place.



**SEE MORE INDIGO
BUNTING MARQUETRY
TECHNIQUES ON
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Fig. 5. Once all inlay pieces are in place, the panel can be sanded.

Seyco

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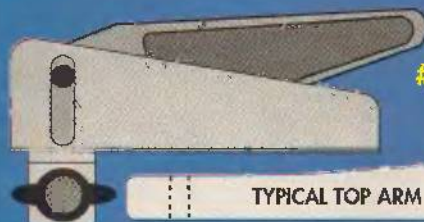
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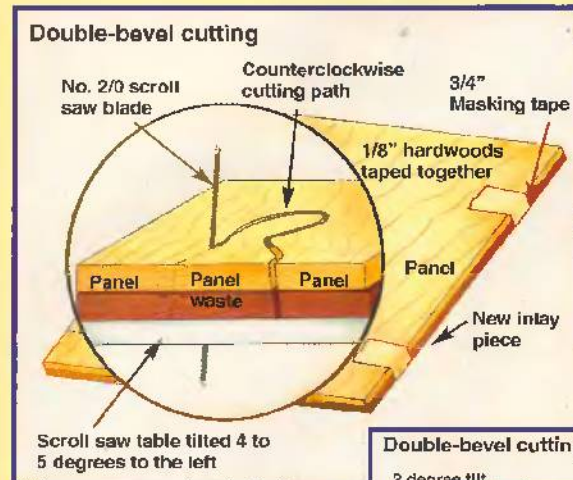
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INDIGO BUNTING MARQUETRY TECHNIQUES

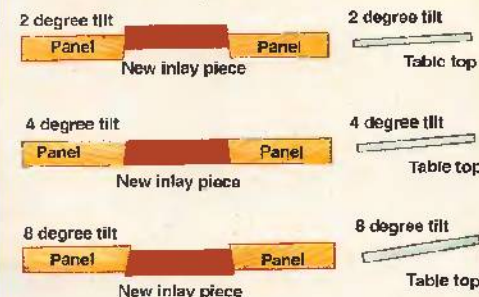
Double-bevel cutting

To make a double-bevel cut, start by attaching the inlay piece to the underside of the panel with masking tape on all four sides. Set the proper tilt of your saw by making a test cut in two pieces of waste wood before cutting into the workpiece. Tilt your table down to your left between 4 and 5 degrees and saw out a simple design. Fit the inlay piece into the panel. The goal here is a snug fit. It's all right if the inlay piece is slightly proud of the panel when inserted, it can easily be sanded flush.



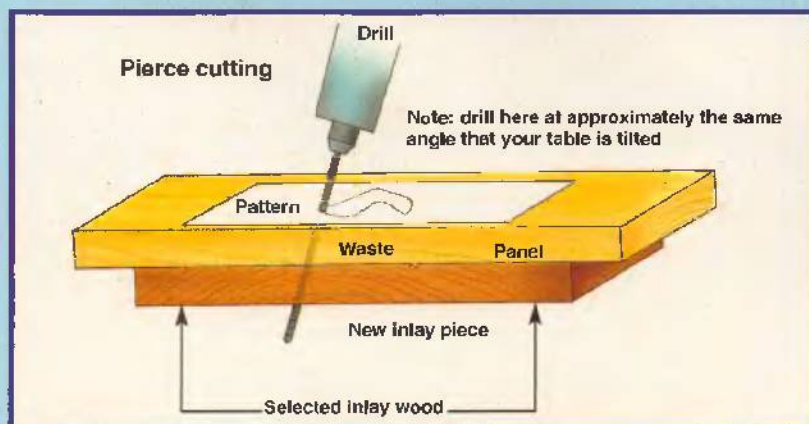
However, if the inlay piece protrudes too far above the surface, the angle of tilt should be increased. Conversely, if the inlay piece does not come up to the surface of the panel, the angle of tilt should be decreased. To make it simple: the farther you tilt the table away from 0 degrees, the less the new inlay will rise upward.

Double-bevel cutting detail



Pierce cutting

This procedure is helpful when there are no subsequent inlay pieces to hide the drill hole. Bore the blade entry hole on the inside of the pattern line at an angle approximately the same as the tilt of your saw table. The drill bit will pass through the top layer of wood in its waste area and then through the outer waste area of the inlay piece. No drill holes will be left exposed.



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In House Advertising

Lee Jaworski
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Subscription rate: \$39.60/8 issues
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Scrollsaw Blades

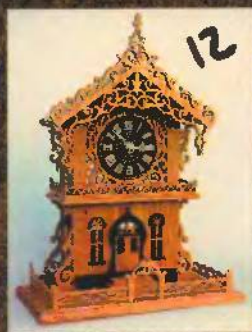
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SUMMER SUNSHINE

by Marilyn Carmin

Patterns
Located In
Full Size Pattern
Section
No. 11



SUPPLIES

Wood: *wood of choice*—one piece 1/2" x 11" x 12"

Tools: scroll saw with Nos. 2, 5 (double tooth—optional), and diamond blades; drill with No. 58 bit

16" length of lightweight chain

Two *National Brand* screws, No. 214 1/2

Stained glass, 6" x 10"

Wood glue

Glue brush

Clear spray finish

Glazier points

**This project can also be made using acrylic plastic or 1/8" thick contrasting woods instead of glass.*

INSTRUCTIONS

Attach pattern to wood with spray adhesive. Drill blade entry holes for all interior cuts. **Note:** drill locations for relief cuts are marked with an X.

Make all interior cuts. Tilt your table 5 degrees to the right and cut along the directional arrows using a No. 2 blade. **Note:** this pattern uses a right table tilt. If necessary, tilt the table to the left and cut opposite the directional arrows.

Sand where necessary and apply glue to the edges of the relief cuts. Push the pieces into position. Finish with a clear spray.

Cut the glass

The pattern can be transferred in one of two ways. You can either draw the pattern directly onto the glass with a paint pen, or you can put a layer of wide clear tape on the glass. Lay the pattern on top of the glass and cover it entirely with a second layer of tape.

Always cut glass wet. **Note: water and electricity don't mix. Use a scroll saw that is approved for wet cutting.** Use the diamond blade and cut at a medium speed. Insert the cut glass into the back of the project and hold in place with glazier points.

If you are using acrylic plastic

Leave the protective covering on both sides of the plastic. If the protective covering is missing, use masking tape on both the front and back. Use the No. 5 double tooth blade and cut at a speed that will not melt the plastic. **Note:** not all saws are capable of cutting plastics.

If you are using contrasting woods

Attach pattern to the 1/8" stock and cut using the No. 2 blade. Finish wood as desired and insert into the back of the project.



15

October, 1999

EXCITING

NEW

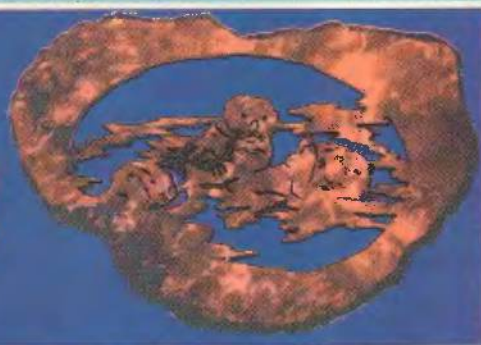


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WHITETAIL BUCK

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

Patterns
Located in
Full Size Pattern
Section
No. 2!



This project was made using a 5" walnut round. The bark edge on the plaque adds a nice rustic touch to the outdoor scene and walnut always looks beautiful. Rounds are available in 4" - 8" nominal sizes. You will want to enlarge the full size pattern a bit if you choose to use a larger round.

INSTRUCTIONS

Getting started

Begin sanding the walnut round with 100 grit paper. Follow up with 120, 150, 180 and 320 grit for a super smooth surface.

Attach the pattern with temporary-bond spray adhesive. Cover both sides of the plaque with 2" wide clear box sealing tape. The tape helps prevent edge burning and extends blade life. Drill all blade entry holes for the interior cuts (see Fig. 1).

Cutting

Tilt your saw table 4 degrees to the left. Using the No. 5 blade, saw in a counterclockwise direction as indicated by the arrows in Fig. 2. This will make the silhouette pop out about 1/8" and wedge in place, creating a space for the mirrored Plexiglas.

Make all other interior cuts using the No. 2/0 blade with the saw table set back to square. **Note:** when using No. 2/0 blades, slow down the speed of your saw slightly for best results. If you enlarge the pattern, you may also want to use a larger size blade.

Clean up all cuts and sand as necessary. **Note:** the Super Sander made by Jim Dandy does a great job with this task (see Fig. 3).

Preparing the mirror and the backer

Place the inner section on the Plexiglas, mirror side up, and trace its outline on the protective paper covering (see Fig. 4). Cut the Plexiglas slightly inside the line so that it will fit in the recess. Leave the protective paper in place until you are ready to insert the Plexiglas into the project.

Place the inner section on the stock selected for the backer and, using the 3/8" I.D. washer as a spacing device, scribe a line around the perimeter (see Fig. 5). This will make the backer about 5/16" larger than the inner section.

Press the silhouette into place on the frame, making sure that it is in straight. Apply cyanoacrylate (CA) glue around the joint and allow to dry.

Finishing

Brush on Danish oil following the manufacturer's instructions, and allow to dry thoroughly. A Porcupine Pad works really well as a drying rack here (see Fig. 6). **Note:** when using Danish oil on hardwoods, such as walnut or cherry, the sheen is created mainly by how smooth you polish the wood when sanding rather than by the finish itself. Drill holes through the backer and into the plaque where indicated. **Note:** do

SUPPLIES

Wood: *walnut*: one 5" round*;
plywood of choice: one piece
 1/8" x 4 1/2" x 6" (for backer)
 Tools: scroll saw with Nos. 2/0 and
 5 blades; drill press with No. 58
 bit; finish sander; *Jim Dandy*
*Super Sander** (optional)
 Mirrored *Plexiglas*** (blue or color
 of choice)
 Sandpaper, assorted grits (includ-
 ing 100, 120, 150, 180, and 320
 grits)
 Temporary-bond spray adhesive
 Cyanoacrylate (CA) glue
Watco Danish oil
 3M clear box sealing tape
 3/8" I.D. washer
 Three No. 4x3/8" screws***
 One picture hanger
 Porcupine Pad* (optional)

*Available from *Jim Dandy*
Products, call: 1-800-522-4717;
 also, see ad on page 51.

**Available from *Sloan's*
Woodshop, call: 1-888-615-9663;
 also, see ad on pages 66-67.

***Available from *Cherry Tree*
Toys, call 1-800-848-4363.

not drill all the way through the
 plaque. Insert mirrored *Plexiglas*,
 then screw backer and hanger in
 place (see Fig. 7). **Note:** when
 practical, I like to use screws on the
 backer so that the project can be
 taken apart to facilitate cleaning the
Plexiglas periodically. Enjoy!



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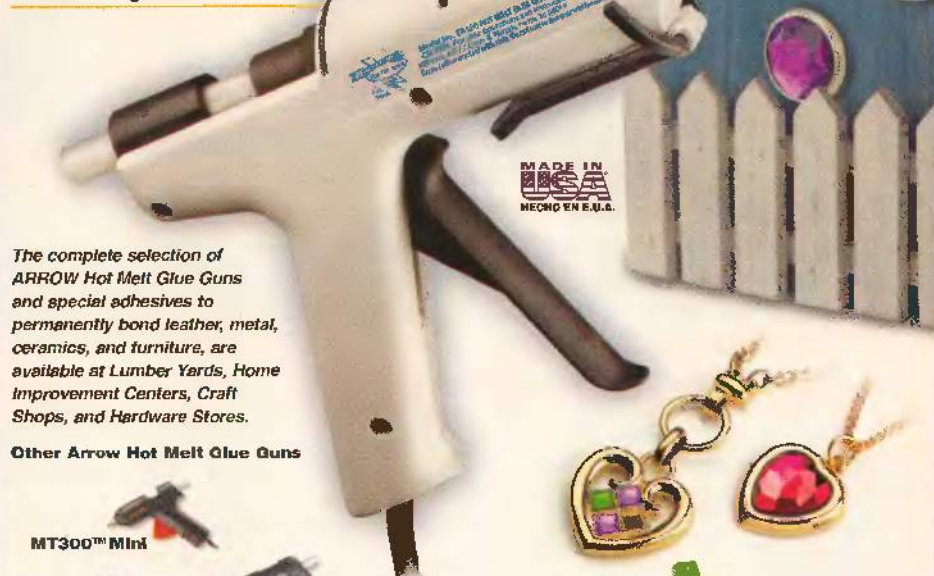
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Fig. 1. Bore blade entry holes in the waste areas of the design.



Fig. 2. Saw around the exterior of the design in a counterclockwise direction.

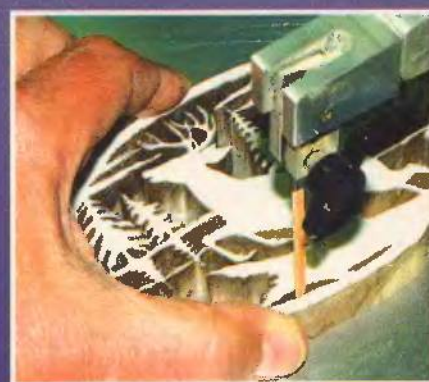


Fig. 3. Sand as necessary. Shown here, the Super Sander does a great job of getting into the sawn out areas.



Fig. 4. Mark and cut the Plexiglas.

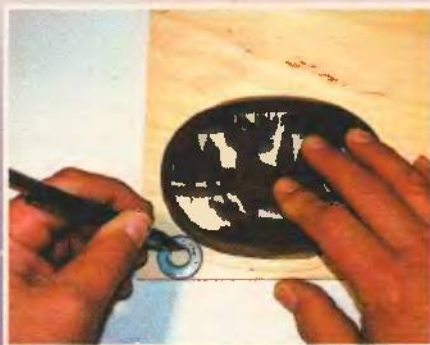


Fig. 5. Scribing the line for the backer.
Note the clever use of a common washer for this task.



Fig. 6. The Porcupine Pad makes a good drying rack.



Fig. 7. Attach the backer and hanger.

WHITETAIL BUCK SIDEBAR: KEEP DUST OFF YOUR PLEXIGLAS

by Robert J. Hlavacek Sr. of
Wildlife Intarsia Designs

Once you remove the protective paper from a piece of Plexiglas, static electricity can make it a real dust magnet. After spending eight bucks for a bottle of anti-static spray, I went down to the "laboratory" to experiment. Here's the five cent formula I discovered in the process.

Place a fabric softener sheet in an 8 oz. bottle of distilled water. Cover, shake, and let sit for about fifteen minutes. Remove the sheet and top off the bottle with water. Shake well.

Dip a soft clean cloth or paper towel into this formula and wipe the Plexiglas as you would if you were cleaning it with glass cleaner. If you want to get more high-tech, pour the solution into a pump-spray bottle.

If you use clear box sealing tape over your glued-on pattern, you might also want to wipe the tape with this solution before drilling the interior holes. Sawdust won't stick to the tape as much and obscure the pattern lines.

NEW PRODUCT!



John A. Nelson Reviews Tiger Teeth Scroll Saw Blades From Steebar Corp.

I recently had the opportunity to evaluate a new brand of scroll saw blades and give my general opinion of them. As most of you know, I do not endorse any scroll saw or scroll saw accessory, so this is just my evaluation, not an endorsement.

The blades

These new saw blades are from Germany and are distributed and sold by Steebar Corporation of New Jersey. I tested three blades in all: the Precision Tiger Teeth; the Double Tiger Teeth; and the Reverse Tiger Teeth. However, I concentrated mostly on the Double Tiger Teeth as this is the type of blade I most frequently use and am the most familiar with.

The test

I tested the blades on various woods including 3/4" pine; 3/4" oak; 1" and 1/2" cherry; 1/4" maple; as well as 1/8" Plexiglas. I used the worksheet that I start students on in my classes. It has a set of straight lines, wavy lines, lines with sharp turns, and lines that end in a dot around which the blade must rotate in place.

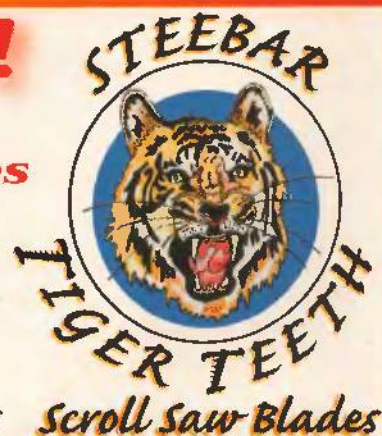
The results

I found that these blades tracked very nicely, though I did need to compensate for the fact that one side of the blade is sharper than the other. The saw kerf was thin and the finish made by the blade was excellent, even on soft pine. I found a very slight burning on the 1" cherry, but none on the 1/2" cherry.

The blades rotated in place very nicely in all types of wood and I could remove the blade from the original saw kerf with ease. I even cut 1/8" orange Plexiglas and it cut very nicely without any burning behind the blade.

Overall, I found these blades to perform as well as some brands I have used, and better than many others.

Being an "old Yankee," the price is a consideration for me as well. Individual scroll saw blades do not cost much, but when you use a lot of them the expense can really add up. If you have a chance, try these new Tiger Blades and see what you think! Happy Scroll Sawing!



WILDLIFE SILHOUETTES

by

Robert J. Hlavacek, Sr.

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ORCA WHALE

by Bob Ford
AirPainter Wizardry by George Ahlers



INSTRUCTIONS

The Orca Whale kit comes complete with the pattern already printed on the backer board and each type of wood. The patterns are all numbered to correspond with the pattern printed on the backer board.

Paint the background

Affix a sheet of Stick 'N Stencil to the backer board so that it covers the entire board. With the craft knife, cut around the areas which will not receive a pattern piece (the water and sky). Remove the portion of the stencil which covers the water and save it intact. Spray the

entire area with Royal Blue (see Fig. 1). Add a blend of Turquoise to the water.

Replace the water area stencil and remove the sky. Spray the upper portion of the sky with Holiday Red and the lower position with Saffron (see Fig. 2). Make sure to blend the two colors. Remove the remainder of the stencil material.

Cut and glue

Lay all pieces out on your workbench to familiarize yourself with what you will be doing (see Fig. 3). Begin by lightly sanding the unpainted areas of the backer

SUPPLIES

Tools: scroll saw with No. 2/0 skip tooth blades

Pattern available in the Orca Whale kit No. 782*

Testors Aztek No. 470 airbrush or Visions AirPainter with paints**opques—Saffron, Holiday Red, Royal Blue, Turquoise

Testors Visions Stick 'N Stencil

Wood glue

Craft knife

Sandpaper, assorted grits (including 220 grit)

Clear finish of choice

No. F2, 8" x 10" frame*

*Kit comes complete with wood and patterns and retails for \$14.50 plus \$4.50 S&H (Canadian orders add \$2.50). Standard No. F2, 8" x 10" frame is also available and retails for \$15.50 (Canadian orders add \$2.50). Contact Ford Enterprises, 4093 Meadowbrook Drive, Unit 105, London, ON N6L 1G1; (800) 585-5965.

**All of the painting supplies needed for this project are available from Alpine Imports, 7106 N Alpine Road, Rockford, IL 61111; (800) 654-6114 ext. 321.

board. Next, make all cuts. **Note:** I suggest working from the bottom up and across the pattern. Saw just outside the pattern line. After cutting, match each piece to its corresponding number on the base panel and check its fit (see Fig. 4). Double lines on the base panel indicate where space is to be left between pieces. Trim as needed.

Once you are satisfied with the fit, sand off any lines still remaining on the front of the piece and clean up all cuts. **Note:** do not sand too vigorously or you may sand through the veneer. Once sanding is complete, write the placement number on the back of each piece.

Glue each piece into place, taking care not to apply too much glue. Clamping should only be required with the larger pieces. The pieces that lie along the outside of the pattern will hang over the edge slightly. This is normal and will be trimmed flush with the base panel once the design has been completed.

After all pieces have been glued in place and the edges have been trimmed flush with the base panel, fasten the design to your frame. Apply three to four coats of clear finish, sanding lightly between coats. Hang and enjoy!



Fig. 1. Spray the entire water area with Royal Blue.



Fig. 2. Spray the lower portion of the sky with Saffron.



Fig. 3. Lay the pieces out on your workbench to familiarize yourself with what you will be doing.



Fig. 4. After cutting, match each piece to its corresponding number on the base panel and check its fit.

Reader's Gallery



Headed to the Big Top
Kenneth C. Van Rye of Elmwood Park, NJ wasn't clowning around when he decided to tackle this Judy Gale Roberts design. But you won't see this clown at any birthday parties; he's headed for the circus.

Well Pilgrim, which way is the saloon?

Tim Hughes of Cleveland, TX wood-burned this portrait of John Wayne that he calls The Duke.



Grandpa, what a big scroll saw you have

James Gress of Bowmansville, PA crafted a wolf that even Little Red Riding Hood would love. These projects, featured on the cover of Creative Woodworks & Crafts' April 1999 issue, are designs from Dirk Boelman and John Nelson.



After replacing nearly every piece of store-bought furniture and lamp in his house, Fred Anderson of Mineral Buff, GA turned his attention to scroll sawing. His favorites include these 3-D plaques featured in various Creative Woodworks & Crafts issues.

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Patterns
Located in
Full Size Pattern
Section
No. 21

BLESS OUR HOME 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 with Black paint

Finish of choice

10" x 12" frame of choice

INSTRUCTIONS

Cut the boards to size. Adhere the pattern to one piece of wood with temporary-bond spray adhesive. Drill holes in each of the interior waste areas, then saw out the pattern. Carefully remove the pattern and sand where necessary. Apply finish of choice and allow to dry.

Using the AirPainter, spray the backer board Black and allow to dry. Glue the silhouette to the backer, then attach this assembly to the frame with glue or small screws. Hang and enjoy!

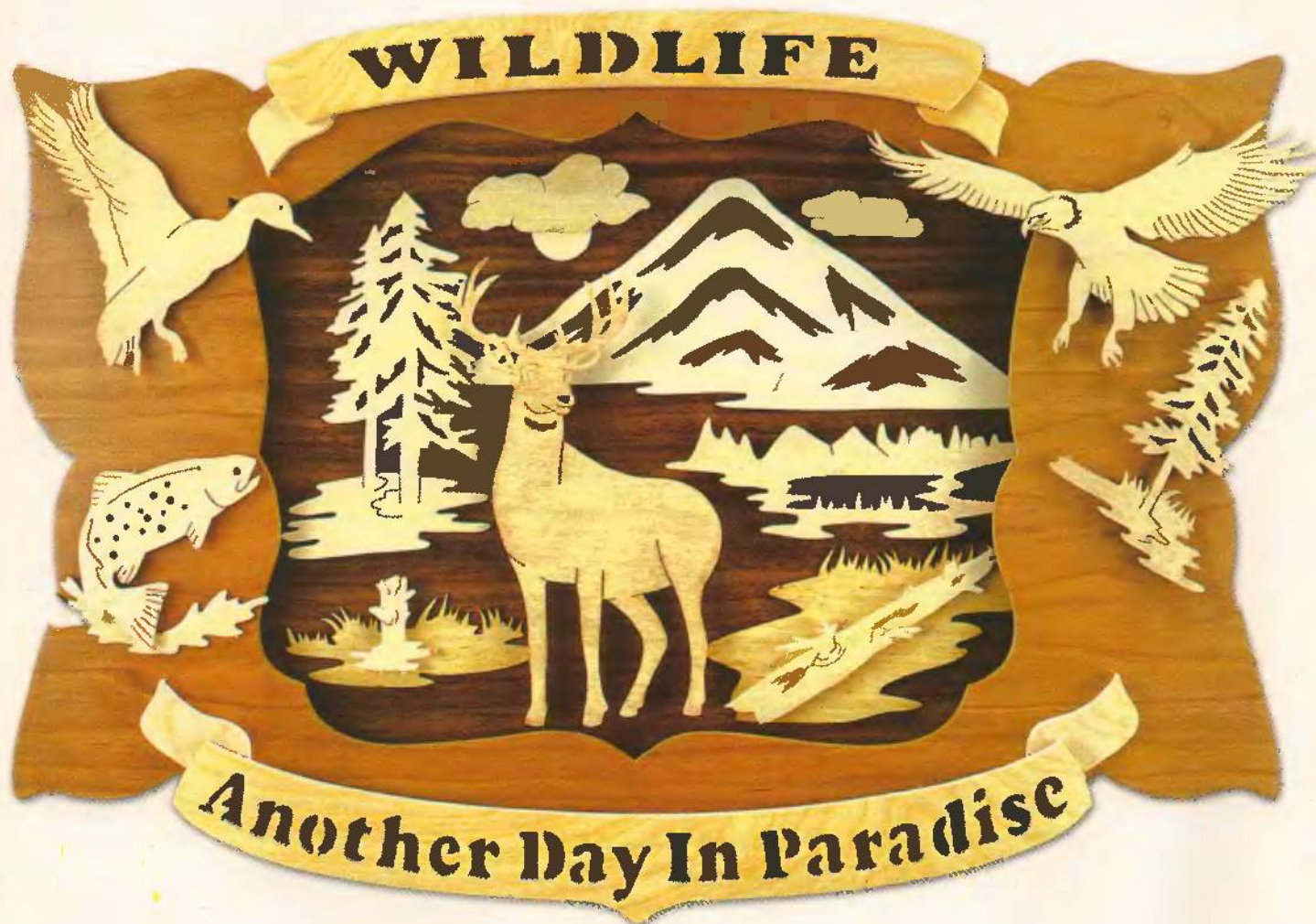




3-D WILDLIFE PLAQUE

by Rick Longabaugh of The Berry Basket

Patterns
Located in
Full Size Pattern
Section
No. 1!



BILL OF MATERIALS

Part	Description	Size in inches	Quantity
Cherry:			
A	Frame	1/4 x 10-1/2 x 16	1
Walnut:			
B	Backer	1/4 x 10 x 15	1
Baltic birch plywood:			
C	Figures	1/16" x 12 x 24	1
D	Banners	1/4 x 12 x 12	1

*The thickness of these pieces can be varied from 1/16" to 1/8".

SUPPLIES

Tools: scroll saw with No. 2 or 5 blades;
drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Scrap wood, various thicknesses for
spacers
Craft knife
Wood glue
Two contrasting stains of choice
Spray lacquer (optional)
Sawtooth hanger

INSTRUCTIONS

A word about wood

Choose your material from any of the beautiful hardwoods, or from a variety of plywoods such as cherry, walnut or Baltic birch plywood. While contrasting hardwoods create a striking project, please keep in mind that they are more expensive and time consuming to work with. Plywoods, on the other hand, come in a variety of species which can also provide a nice contrast. If you choose, however, to use only Baltic birch, applying at least two different colored stains will give a more dramatic effect.

Make the plaque

Sand your work pieces as needed, then use temporary-bond spray adhesive to affix the patterns to the selected stock. Drill blade entry holes where required. For the frame (A), cut on the solid outside and inside lines. For the backer (B), cut on the dashed lines only. Then, for the remaining figures (C) and banners (D), cut along the solid lines, drilling where necessary for veining the inside cuts.

Remove the patterns and sand any fuzz or glue residue as necessary. **Hint:** if you have trouble

removing any of the pattern, use a hand held hair dryer to heat the pattern and glue.

Apply finish of choice and allow to dry thoroughly. Assemble by first gluing the six 3/8" spacer blocks to the backer. Next, glue the frame (A) in place. It works best to have the frame face down on your work bench when you attach the backer, as it is easier to see if it is centered. Glue the figures and banners in place using spacers where indicated (see the Cut Away View Drawing). **Note:** gluing a dark paper backing to the banners allows the letters to show more prominently.

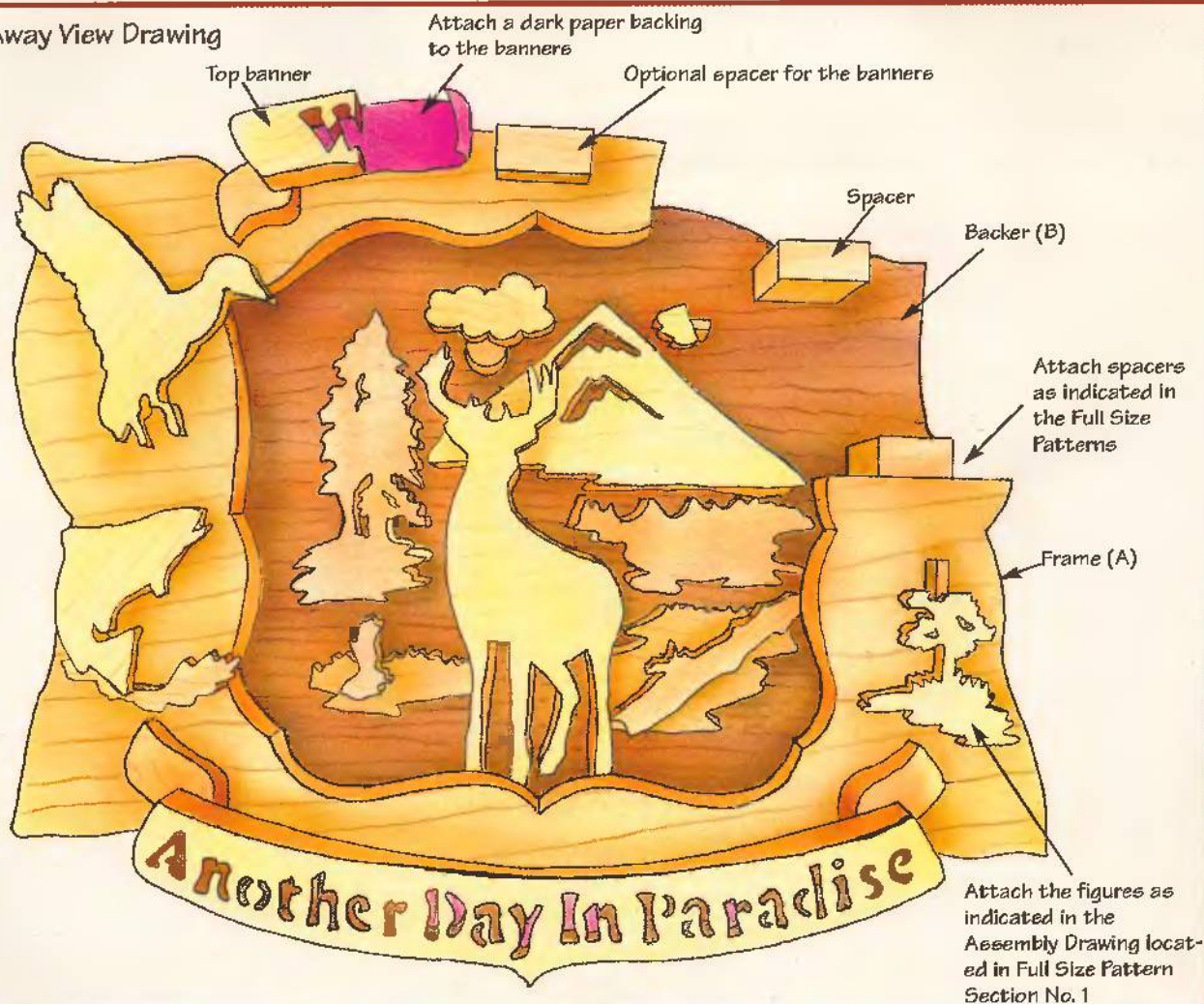
Finish with a spray lacquer if desired, then attach the hanger to the backing.

Note: the placement of the figures and the thickness of the spacers recommended are only a guideline. Use your imagination to create a variety of scenes by placing the figures in different positions and using different thicknesses of spacers.

If you are interested in more 3-D Wildlife projects or would like to purchase Baltic birch plywood, contact The Berry Basket, P.O. Box 925, Centralia, WA 98531; (800) 206-9009. Foreign and Canadian orders call (360) 736-7020.



Cut Away View Drawing



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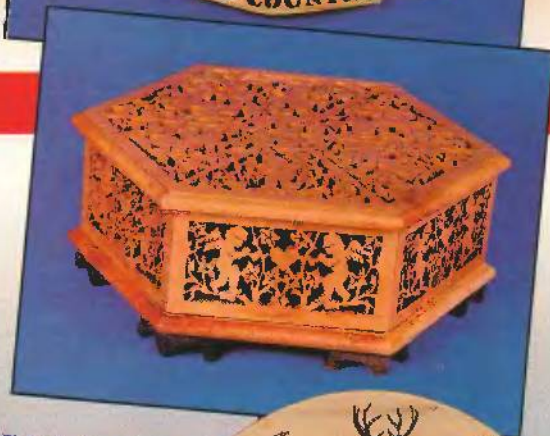
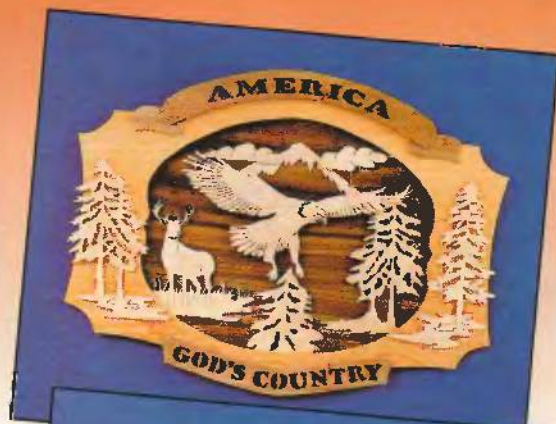
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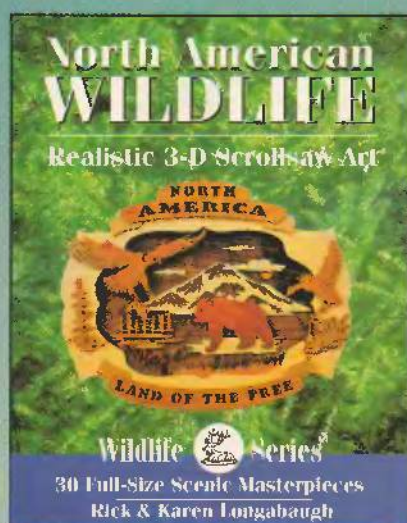
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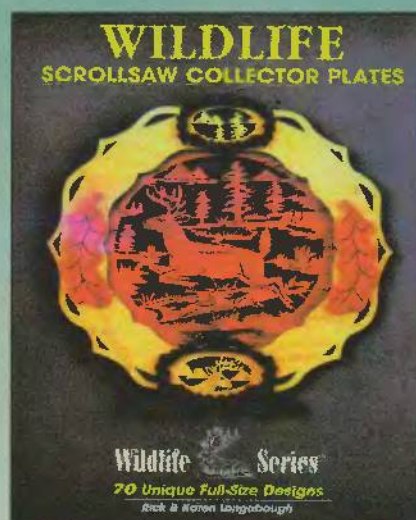
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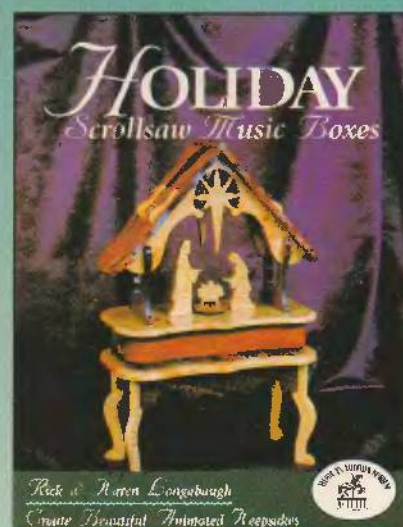
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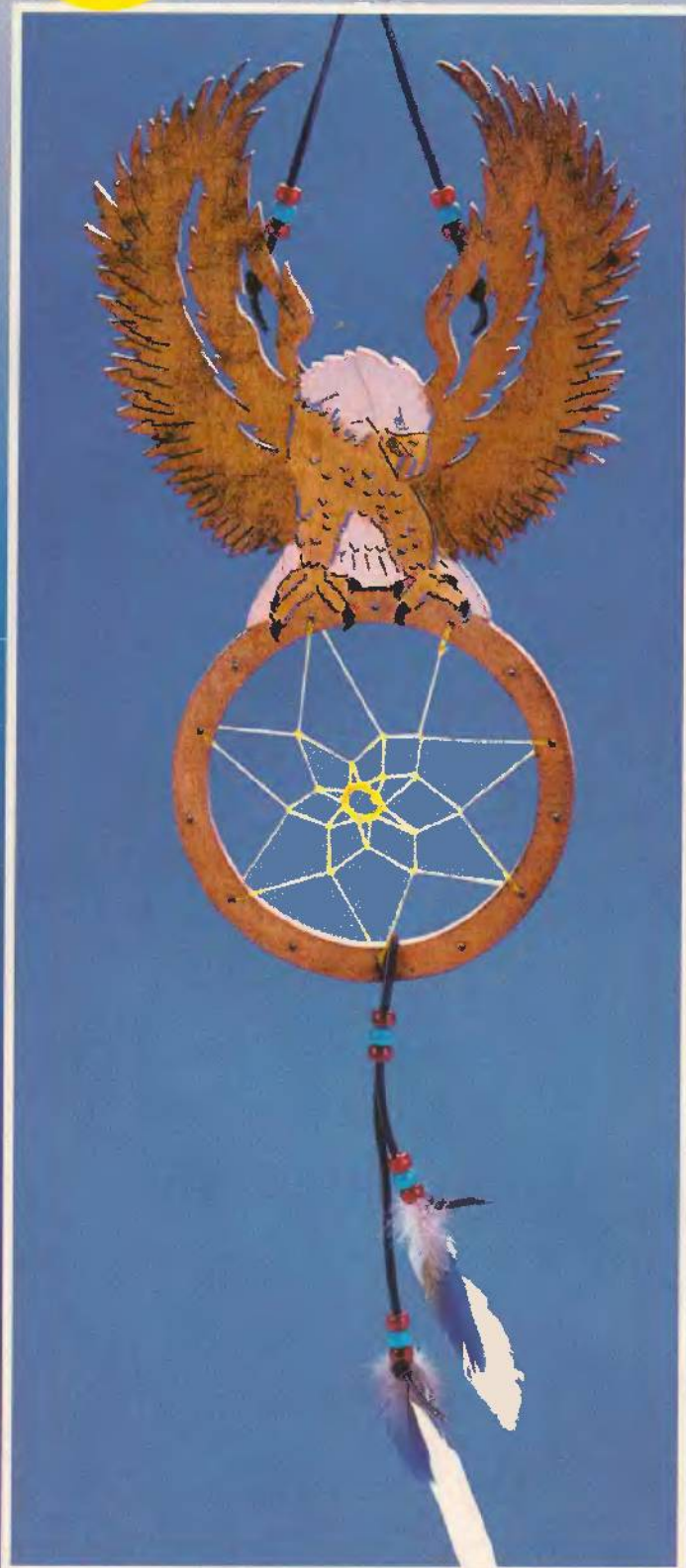
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EAGLE DREAMCATCHER

by Patty Beach



SUPPLIES

Wood: *maple*—one piece 1/2" x 9" x 15"

Tools: scroll saw with No. 5 blades; drill with small bits including 1/16"-Dia.

Temporary-bond spray adhesive

Sandpaper, assorted grits

36" length of artificial sinew*

24" length of leather lacing*

Ten brown beads* or color of choice

Five green turquoise beads* or contrasting color of choice

One yellow and white feather*

One blue and white feather*

Stain of choice: Early American; Dark Walnut;

Ebony; Golden Oak; Opaque White

Clear satin polyurethane

**Available in the Eagle Dreamcatcher decorating kit for \$5.95 (including S&H). Contact The Art Factory, 950 Hollman Street, P.O. Box 701, Platteville, WI 53818; (800) 566-6394. Canadian and foreign orders call (608) 348-8332.*

INSTRUCTIONS

Copy the pattern, spray a light coat of adhesive on the back, and center it on the maple board (**Fig. 1**). With a 1/16"-Dia. bit, bore blade entry holes in waste areas and for the holes in the ring of the dream catcher. Cut out the entire pattern. Remove remaining paper and sand as needed.

Apply Early American stain to the body of the eagle and the ring it is holding (see **Fig. 2**). Next, stain the wings with Dark Walnut. The beak, feet, and eye are Golden Oak. The head and tail are Opaque White (see **Fig. 3**) and the claws are Ebony (see **Fig. 4**). Let dry, then apply the satin polyurethane.

Referring to the pattern and the main photograph, weave the artificial sinew into the dream catcher and tie off tightly. Cut a 10" piece of leather lacing for the hanger and tie it to one of the wings. String six beads onto the leather, alternating colors, then tie the other end to the other wing.

Loop the remaining length of leather lacing through the ring at the bottom of the dreamcatcher. String three beads onto both ends of the lace (see the main photograph) to hold the lace in place. Next, string three beads onto the each end of the lace and knot the end. Push the quill of each feather into the beads at the ends of the lace. I like to add a drop of glue to be sure the feather will not come loose.

This project can be stained on both sides so that it will look the same from either side when hanging in a window.

Fig. 1.
Adhere a
copy of the
pattern to
the wood.

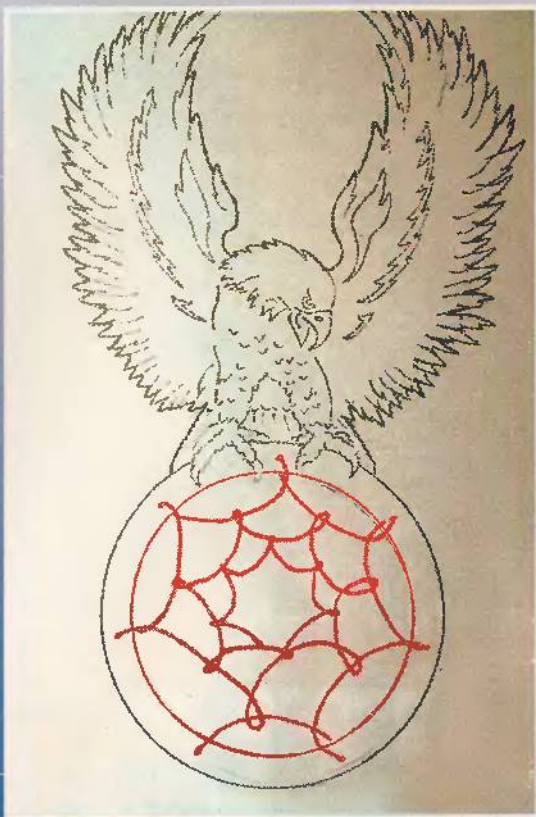


Fig. 2. Stain
the eagle
body and the
ring with
Early
American.



Fig. 3. Apply
Opaque White
to the head
and tail.

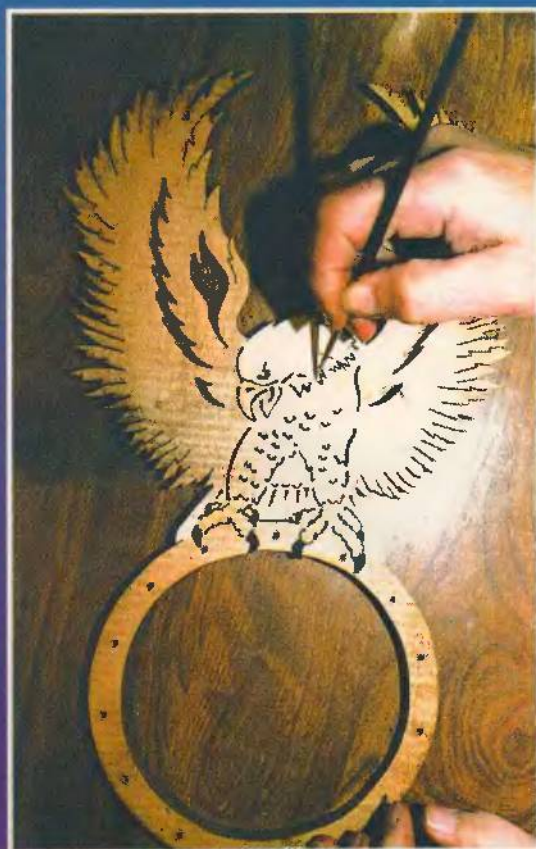
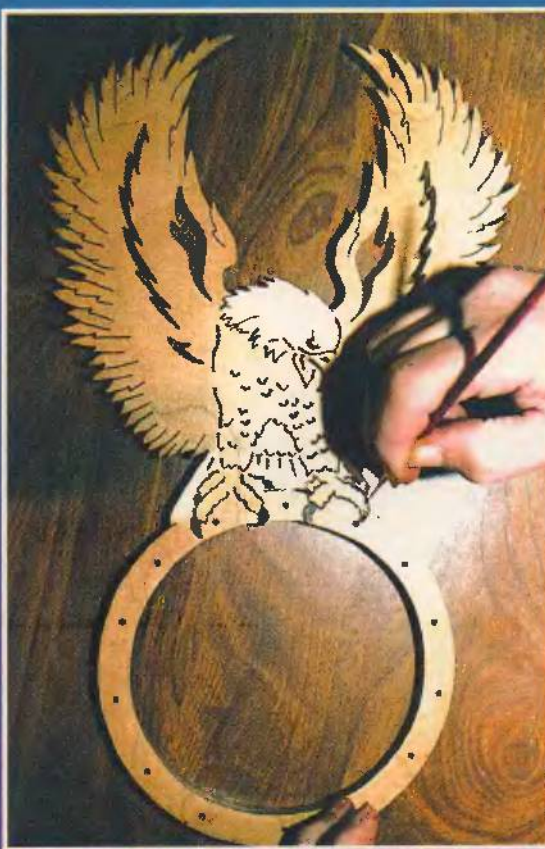


Fig. 4. The
claws are
Ebony.





E-36 MM-AW
White dial



E-36 MM-RW
White dial



E-36 MM-AI
Ivory dial



E-36 MM-RI
Ivory dial

36 MM FIT-UPS

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BB-125-24	1/8" X 12" X 24"	1.76	1.68	1.60	1.52	1.44	1.36
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BB-250-24	1/4" X 12" X 24"	2.40	2.32	2.24	2.16	2.08	1.98
BB-375-12	3/8" X 12" X 12"	1.50	1.44	1.38	1.32	1.26	1.20
BB-375-24	3/8" X 12" X 24"	3.00	2.88	2.76	2.64	2.52	2.40
BB-500-12	1/2" X 12" X 12"	1.80	1.74	1.68	1.62	1.56	1.50
BB-500-24	1/2" X 12" X 24"	3.60	3.48	3.36	3.24	3.12	3.00

30
Ordering information on next page





CHECK THIS OFFER!!!

Measured drawings for five beautiful antique clocks (only 2 are shown). This new pattern collection outlines the steps and techniques necessary to replicate these splendid collectibles. Each pattern has been painstakingly drawn from the original clock and double checked for accuracy by John Nelson. You will receive five complete sets of measured drawings (for the two clocks shown, each about four feet tall, and three more clocks, equally as beautiful), plus some historical information on all five for only \$9.95!!

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FUN FAMILY PUZZLES

by Sheila Polhemus



INSTRUCTIONS

Stack the contrasting pieces of wood and attach pattern with temporary-bond spray adhesive. Cut along the pattern lines. Remove paper pattern and sand as needed. Apply finish of choice according to manufacturer's instructions, and above all, have fun!

SUPPLIES

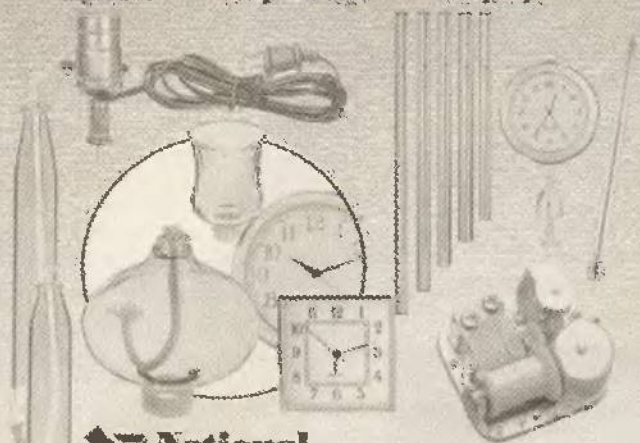
Wood: *contrasting wood of choice*—two pieces 1/4" x 5" x 5-1/2" (for the Old Woman in the Shoe), two pieces 1/4" x 4-1/2" x 7-1/4" (for Jonah and the Whale)
Tools: scroll saw with assorted blades; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Finish of choice



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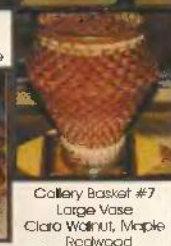
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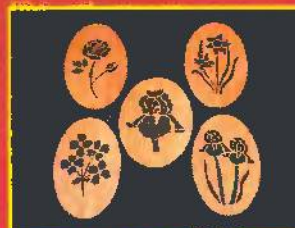
I Love Horses \$5.00
5"H x 14" W



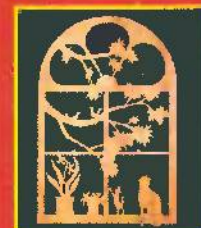
I Love Cows \$5.00
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WES' WORKSHOP

Subject: Notes from our trip south

by Wes Demarest

Eclipse Scroll Saw

During our spring trip south, I had the good fortune of meeting several people who deserve mentioning. For those who have attended Dale Whisler's Scroll Saw Picnic, you are undoubtedly familiar with Ernesto Mellon and his Eclipse Scroll Saw. Ernie has been awarded a patent for a scroll saw design that is different from all others.

The Eclipse is large (around 100 lbs), about as vibration free as any manmade machine can get, and full of features that are bound to set new standards for scroll saw manufacturers. Dirk Boelman will have the pleasure of profiling the saw in an upcoming issue, but you can see by the photograph that it is quite a machine.

Ernie has been beset with production problems that would have caused those with less faith in their dreams to just continue working for others. But not Ernie! He and his wife, Betty, have lost countless hours of sleep, spent a small fortune in telephone calls alone, and have held onto their sanity in spite of what seems to me to be a conspiracy against them. (Only joking, I don't want a SWAT Team surrounding my shop.)

If you ever need proof of Murphy's Law, Ernie could show you heartbreaking examples. Heartbreaking because each mistake made by others costs him money and pushes back his delivery date. The bright light that motivates him is the knowledge that he has made a great saw which will surely be in demand.

The Eclipse is not for those on a tight budget or unwilling to invest in superior quality equipment, but if your scroll saw makes you money, this is one that you will definitely want.

Ernesto Mellon can be reached at PO Box 295, Quinton, VA 23141.

Hidden treasures

For a number of years I supplemented my income by logging and selling firewood. Every job left "waste" wood made up of limbs, tops, and broken saplings that would normally just rot back into the ground if not harvested. Occasionally, we would encounter quality logs that didn't make grade for the large mills but were included in the harvest by the forester to improve the timber stand. These were usually cut for firewood too. I often dreamed of the day I would own a portable sawmill and begin making good use of such "waste" wood.

Thankfully, I am not the only person with that mindset. There are a whole bunch of us and I met one in North Port, Florida. Jerry Forbes owns a Woodmizer LT 40 HD mill. His mill is located in a mulching plant and since Florida has started an eradication program targeting four species of

imported ornamental trees, Jerry has plenty of work.

One of the trees, *Melaleuca quinquinervia*, or as it is called in Florida, Punk Tree or Cajeput Tree, yields a beautiful light brown wood with an interlocked grain that has the appearance of animal fur and a nice glow when finished. It works easily but has a tendency to warp unless dried properly. I have not used any in case work so I can't report on how stable it is, but it scroll saws nicely. Jerry also gets Indian Rosewood which is very beautiful as well as many other treasures that can't all be mentioned in this limited space.

The point I am trying to make here is to check your own locale for someone with a portable sawmill. Undoubtedly, you will find hidden treasures in your own backyard.

Jerry Forbes can be reached at 5902 Taneytown St., North Port, FL 34286.

Cocobolo Inc.

Also while in Florida, we came across a classified ad for Cocobolo which lead us to Cocobolo Inc. The company is a family operation in Panama that works with indigenous people in Central and South America, harvesting timber and importing it themselves. I have had the pleasure of visiting a number of lumber yards, and I can say with experience that

these guys have some beautiful stuff!

Guthrie Crouch is holding down the fort for the family here in America and developing a domestic wholesale market, with a little retail thrown in. He took great pleasure in torturing us by purposely displaying all of his stock. I had to restrain myself in making my selections, and even my wife, Alice, squeezed the household budget to get several pieces for herself.

For more information, contact Cocobolo Inc. at (727) 521-0616, or visit their web site <sales@cocoboloinc.com>.

Returned to sender

I would like to take a moment this month to offer an apology to all of the readers who E-mailed me and have not received a reply. For some reason, I have been getting reply mail returned as undeliverable. The problem seems to be with EROLS and AOL addresses. If you have been waiting for a reply, contact me again and I will attempt another response.

Until next time

Don't forget, if I can be of assistance to you, please drop me a line. Contact me through our Web Page: <www.wood-worksandcrafts.com> or <cwvmag@aol.com>; or write to me at Uncle Wes' Woodshop, PO Box 7138, Sussex, NJ 07461.



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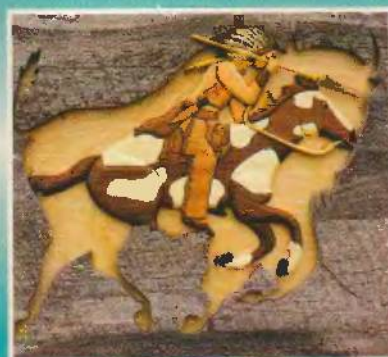
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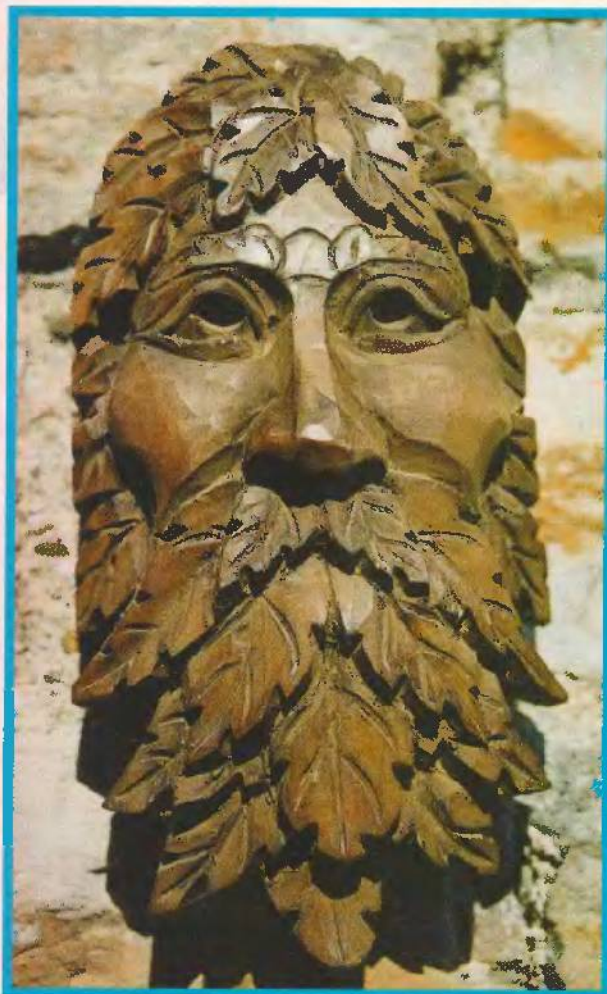
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CARVING A WOOD SPIRIT

by Ivan Whillock



SUPPLIES

Wood: *basswood*—one piece 2-1/2" x 5" x 10"
Tools: band saw; Nos. 3-12mm, 3-20mm, 5-20mm, 7-25mm, 9-20mm, and 11-14mm gouges; No. 11-3mm veiner; No. 41-12mm V-tool
Brown shoe polish

advantage of special wood finds to make each carving unique. Have fun!

As you may notice, I use large tools in carving the wood spirit. I prefer to carve with large, bold strokes, whereby I can make a form in a single cut rather than with many "whittled" cuts. The pattern, however, can be adapted to any set of tools that you have available.

Carving the Wood Spirit

Step 1. Start the carving by first cutting at about a 30 degree angle in the wide side of the wood stock. This will save a lot of time and energy in the blocking out stage, because the angle of the face will have been preset as shown in Fig. 1.

Step 2. Draw a line for the eyes about 4" down from the top, then draw a line for the nose about 2" below the eye line.

Step 3. Make a 1/2" deep stop cut at the bottom of the nose and another on the eye line. Remove wood from below the nose along the entire length of the lower face. Make a cut angling from the tip of the nose to the eye stop. Remove the wood above the eye stop cut all the way to the top of the block (see Fig. 2).

Step 4. Draw a line down the center of the wood stock. Redraw the line for the eye location. Use the No. 11-14mm gouge to make stop cuts for the inside sections of the eyes. Use the No. 7-25mm gouge to make stop cuts for the wings of the nose as shown in Fig. 3.

Step 5. Use the No. 11-14mm gouge to cut a groove alongside the nose from the wings to the eye stop cuts. With the No. 3-20mm gouge used upside down, form the eye masses as shown in Fig. 4. Use the same tool to blend the cheeks into the eye masses.

Step 6. Sketch out the sides of the cheeks, the mustache, and the hair line above the eyes. Use the No. 41-12 mm V-tool or make plunge cuts with the gouges to form stop cuts at the hair line, the cheek line, and the mustache (see Fig. 5).

Step 7. Sketch in the leaf forms and make stop cuts around them. You can use either the V-tool or gouges that fit the arc of the leaf shape (see Supplies list). Carve them in layers as shown in Fig. 6.

INSTRUCTIONS

A word from the designer

Wood spirits have long been a favorite subject for wood carvers. They have human features but often foliage takes the place of hair. Different artists have portrayed them with acanthus mustaches and beards, animal horns, and a variety of facial expressions.

This fellow here is quite human looking, except that he has leaves instead of hair. The face is stylized, with a slightly larger nose and eyes a little closer than those of a real person.

The wood spirit is a good subject for driftwood carving as well. Any special wood that adds to the character of the carving can be used. You can take



Fig. 1. Cut a 30 degree angle in the wide side of the wood stock.



Fig. 2. Make stop cuts above and below the nose. Remove stock to the top and bottom of the board.



Fig. 3. Make stop cuts for the inside sections of the eyes and for the wings of the nose.

Step 8. Draw in the outside leaves and, with the band saw, cut the waste wood away so that leaf forms protrude all around the head as shown in Fig. 7.

Step 9. Carve in the eyebrows and add detail to the leaves that make up the hair and beard.

Step 10. Sketch in the eyes. Carve the eyelids and make deep holes for the irises (see Fig. 8).

Step 11. Cover the carving with medium brown shoe polish and buff it both to shine and to bring out highlights. The shoe polish will give the carving an antiqued look that will show off the carved facets. With the relief carving in this issue, we recommended that you seal the wood to avoid uneven coverage of the stain. Here, the variations are part of the effect, creating an aged look.



Fig. 4. Form the eye masses and blend the cheeks.



Fig. 5. Make stop cuts at the hair line, the cheek line, and the mustache.

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Fig. 6. Sketch in the leaf forms and make stop cuts around them, then carve them in layers.



Fig. 7. Draw in the outside leaves and saw the waste wood away so that leaf forms protrude all around the head.



Fig. 8. Add the details.

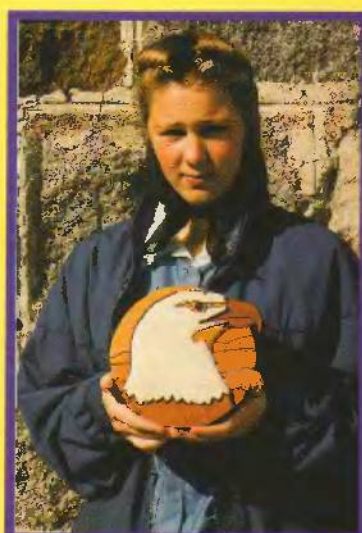
WOOD ART COMPETITION AIMS TO GET KIDS INTO WOODCRAFTING

Chipping Away Incorporated of Ontario, Canada holds an annual contest aimed at promoting the art of woodcrafting among children and young adults everywhere. The 1999 Youth Only Wood Art Competition is open to anyone up to 18 years of age. Any type of wood art is eligible, including: scroll sawing, wood carving, wood burning, wood turning, intarsia, painting on wood, or whatever else a child's imagination leads them to.

The competition has many sponsors including *Creative Woodworks & Crafts* maga-

zine—and it's easy to enter, too! As long as you are under 18 years of age, all you have to do is complete a wood art project, then send at least two good quality photos of it, along with your full name, birth date and mailing address, to: Chipping Away, Attn: Todd Moor, 828 Littlestone Crescent, Kingston, ON Canada K7M 8L6.

All entrants will receive a prize for their hard work and creativity! That's right, regardless of the number of entries, everyone will win a prize. All entries must be received by November 30, 1999. So get into the shop and start creating!

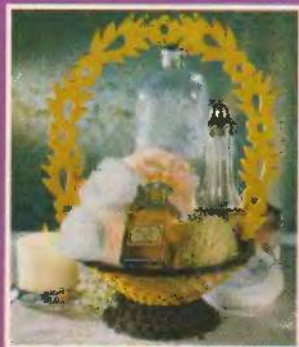


Jordan and Melissa with their entries to the 1999 Youth Only Wood Art Competition.

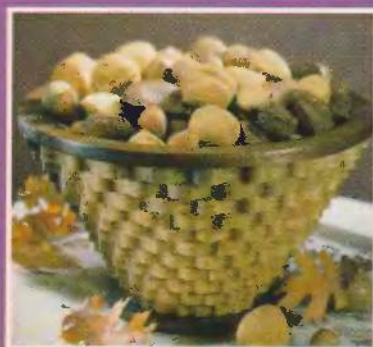
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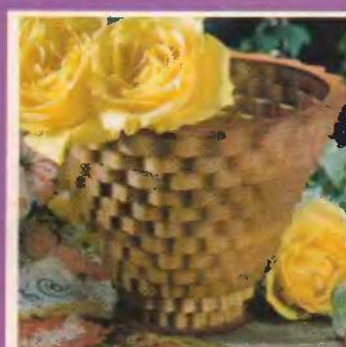
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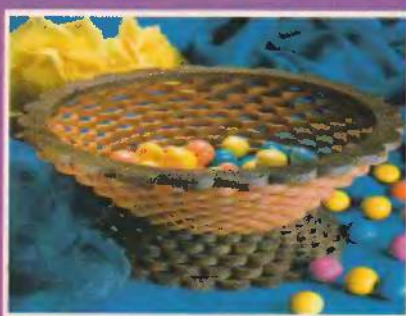
HOLIDAY NUT BOWL
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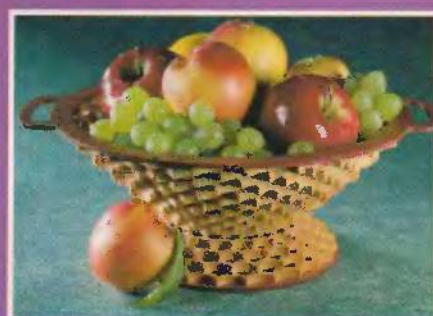
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Pattern No. 3 \$6.00
5"H x 7"Dia.



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Pattern No. 4 \$6.00
1"H x 10¼"Dia.



MINT DISH
Pattern No. 5 \$7.00
2¼"H x 7"Dia.



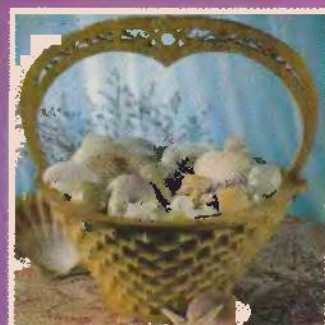
FRUIT BOWL
Pattern No. 6 \$8.00
4½"H x 11"Dia.



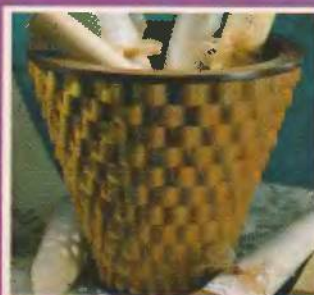
LARGE VASE
Pattern No. 7 \$9.00
12"H x 10"Dia.



SMALL SCULPTURAL BOWL
Pattern No. 8 \$7.00
3"H x 6½"Dia.



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Pattern No. 9 \$8.00
10½"H x 8½"Dia.



CATCH-ALL BASKET
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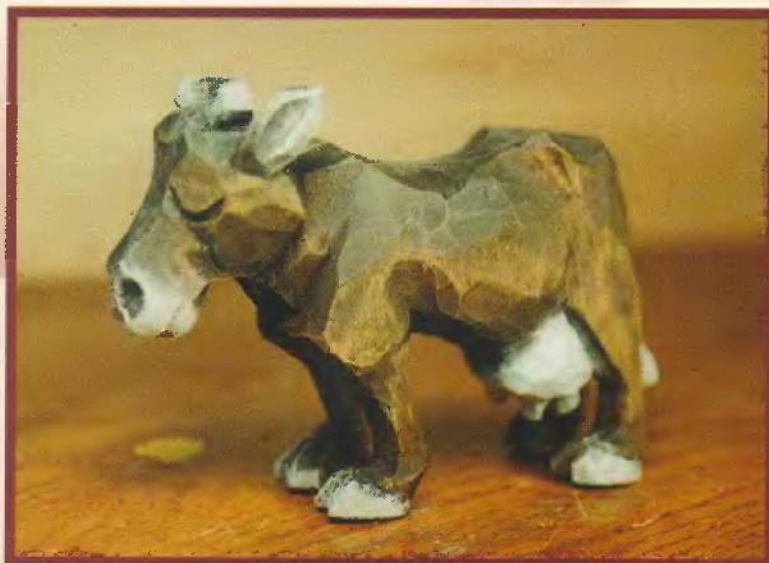
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CARVING MISS BESSIE

by Ivan Whillock

Patterns
Located In
Full Size Pattern
Section
No. 1!



SUPPLIES

Wood: *basswood*—one piece 1-1/2" x 4" x 5"

Tools: jigsaw; carving knife; No. 7-6mm palm gouge

Oil paints of choice: burnt umber; titanium white

Paintbrush

INSTRUCTIONS

A word from the designer

Animals are fun to caricature. A little exaggeration here and a little exaggeration there, and you can have great fun. Bessie's back is extra bowed, her feet are extra large, and her snout is extra long. Carve her with extra broad cuts of the knife so that the carved facets are part of the effect.

Step 1. Trace the pattern onto the wood. Use a band saw or a jigsaw to cut away the waste wood (see Fig. 1).

Step 2. Draw a center line along the back and underside. This line will help you judge the amount of wood you take away from one side so you can match that same amount on the other side. It also helps you judge the cuts between the legs.

Step 3. Draw guide lines for the ears, jaw line, tail, udder, and legs.

Step 4. Make stop cuts around the ears and the jaw line. Remove wood to narrow the neck, leaving the shoulders quite wide and the neck fairly narrow as shown in Fig. 2.

Step 5. Carve wood away from the sides of the face to narrow the head. Make sure that the ears stand out away from the head.

Step 6. Make stop cuts behind the front legs and in front of the hind legs. Round the stomach into these stop cuts.

Step 7. Make stop cuts around the udder, then round the belly into the udder stop cuts.

Step 8. Make stop cuts around the tail, then narrow the tail.

Step 9. Notice that Bessie's hindquarters are wider

than her front. Carve wood away from the shoulders to make them narrower than the hips.

Step 10. Make a concave cut along the back starting from the protruding hip bone to the shoulder. Make another concave cut from the tail to the protruding hip bone.

Step 11. Make a concave cut just above the hooves to begin bringing shape to the legs. Make a concave cut just in front of the

shoulders. Create sharp edges in your cuts to bring out the hand-carved look as shown in Fig. 3.

Step 12. Make a long concave cut from the eyebrow to the snout. Shape the ears, then carve little nubs for the horns. Separate the legs and begin rounding them. Carve the hooves and make a notch in the front part of each hoof.

Step 13. Sketch in the half-closed eyes. Make them plenty large. Next, draw circles for the nose openings and a line for the mouth (see Fig. 4).

Step 14. Make V cuts for the eye openings and make rounded cuts with the No. 7-6mm palm gouge for the nose openings. Make a V cut to show the mouth (see Fig. 5).

Step 15. Use the No. 7-6mm palm gouge to make hollows in the ears. Carve the detail of the udder. Put the finishing touches on the face, neck, and tail (see Fig. 6).

Step 16. Cover the entire carving with thinned burnt umber.

Step 17. Clean the brush and paint the udder, tip of the tail, hooves, tips of the ears, nose, and horns with titanium white. Because you are painting wet-on-wet, a bit of burnt umber will mix with the white on the brush. Allow that to happen. However, if the white gets too dark, clean your brush and reload it with white. Paint freely, letting the edges between the colors smear a little. Don't paint so carefully that it looks mechanical.

Step 18. Before the paint dries, rub some of it off with a clean rag. Allow the wood to show through the paint. That, too, adds to the hand-hewn look of the carving. Remember, keep your cuts broad and the painting loose! We don't want Bessie to look like she's been cranked out on a machine!



Fig. 1. Cut away the waste wood to block out the pattern.



Fig. 2. Begin carving the cow.



Fig. 3. Create sharp edges in your cuts to bring out the hand-carved look.



Fig. 4. Draw in the facial features.



Fig. 5. Begin carving the facial features.

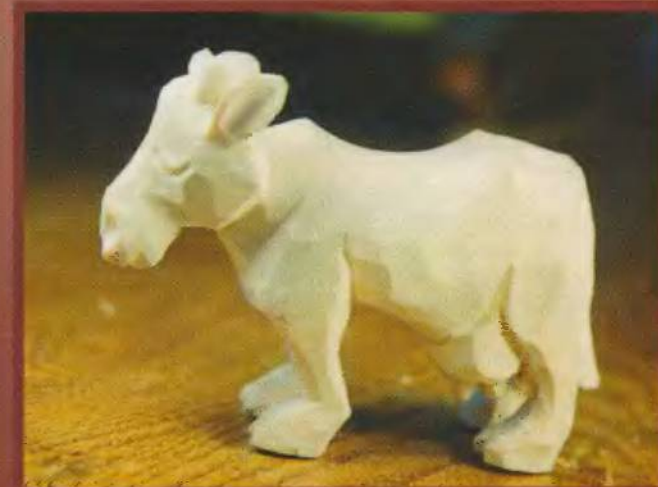


Fig. 6. Add the details.

MASTER CARVER JOHN BURKE— IN PERSON

by Dana Rich



John Burke gives each of the carvers in his seminars and workshops personal attention.

"You never learn from doing right all the time, you have to make mistakes."—John Burke

These words snatched my attention away from the inspiring sculptures taking shape before my eyes. The class, filled with curiosity and excitement, huddled around Burke as he explained that carving is an investigative process, one which requires the artist to challenge limitations and defy the fear that imprisons creativity.

Advice so saturated with experience couldn't possibly have come from a man who was grudgingly coaxed into whittling by a friend—or could it? About eighteen years ago, a machinist from Crete, Nebraska named John Burke picked up a block of wood and a knife for the first time as a result of a friend's persistence.

"Every time I would go over there he would say 'Hey John, let's try some of this.' I really had no interest in it," Burke recalls.

"One day I started working with it. I didn't think it was all that much fun; being new at it I cut myself a lot." He went on, "I thought, this isn't really that great a deal."

After a disappointing start, Burke decided to take a carving class that focused more on wood sculpture than on small whittled caricatures.

Burke remembers his first impression. "I thought, jeeze as long as I keep that out in front of me I'm not gonna cut myself nearly as much."

Burke was not only thrilled with the practical side of working with large carving tools, but sculpture also offered a sense of romance that captivated him. He soon found himself spending hours upon hours in his basement shop, sometimes well into the night. The lack of instructional help available at that time required Burke to learn through his own experimentation and risk taking.

"I struggled like that for many years," he confessed,

"until I finally broke down and went to a clay sculptural class with a more established western artist."

The training he received there proved to be invaluable throughout his carving career. Techniques for structure and molding have resurfaced not only in his carvings, but in his teaching methods as well.

"After that, my progress was quite rapid. I look back now; some people have my earlier works and I think 'Oh God,' when at the time I thought they were great."

Burke found that he prefers hand carving over using power tools. He told us, "Basically, the only power carving I do is to remove large quantities of wood."

About six years into his carving career Burke was presented with the opportunity to do some teaching. To his amazement, he found himself getting more satisfaction from passing his knowledge on than he did from working to advance his own carving skills.

The past twelve years of Burke's career have been almost entirely devoted to teaching. Traveling all over the country, he teaches an average of twenty to twenty-five seminars and workshops per year.

"I try to bring people up, not to the top, but up another level," Burke explains. Though he loves teaching, he had to admit "It has its disadvantages because...everything has to be contained within a format that everybody can do. I don't get a chance to explore much outside that format."

Burke's seminars and workshops have aided many wood carvers in their ascent, some only to the next skill level, and some to the heights of national recognition.

"I have several students who have become full-time wood carvers," Burke told us. "Rex Branson, in his early days, had classes with me, and Jeff Phares is a former student of mine."

Though these carvers may have diverted their specialties away from certain techniques taught to them as novice artists, Burke notes, "It is very gratifying to see them do so well and that I was able to help them in their formative years."

Burke's workshops offer more than just a finished sculpture; they present the student with a simple philosophy of carving that serves as a guide throughout their journey of skill improvement. Burke believes, "There are two components: learning how to rough it out; and learning how to do the detail."

Due to the limited amount of time allotted for the workshops, each student is supplied with a mummy-shaped rough out, usually from butternut. "Nothing detailed, all it does is kind of shape it so that we can get in and actually do it in three days," Burke explains.

The versatility of butternut makes it Burke's stock of choice. It's stable, readily available, and most important, can be carved wet. He buys 4' long 8" x 8" pieces of what is called the "cant." The cant is, essentially, the core of the tree. This is what is left once all the dimensional lumber has been cut from it. "I go through so much of it, I might use up two hundred 4' pieces in a year," Burke said. "There is no way I could get dry wood."

The rough outs are made on a machine built by Burke for the sole purpose of aiding his students and are not available commercially.

In fact, Burke only makes enough rough outs for his students, then destroys the pattern. Unlike many instructors, he keeps his material fresh and personalized. He explains, "I never repeat my patterns, I have a strict rule—about every six months I take all my patterns and [throw them out]."

Burke's vivid imagination seems to infiltrate every facet of his carving, right down to his choice of subjects. He notes, "I never carve animals; the scope you have for them is so narrow." He explained that when carving a dog, it must look like a dog, thus limiting the amount of creative influence the carver can have. Burke laughs, "With people, no matter what you end up with, somebody in the past, now or in the future has, will or does look like what you created."

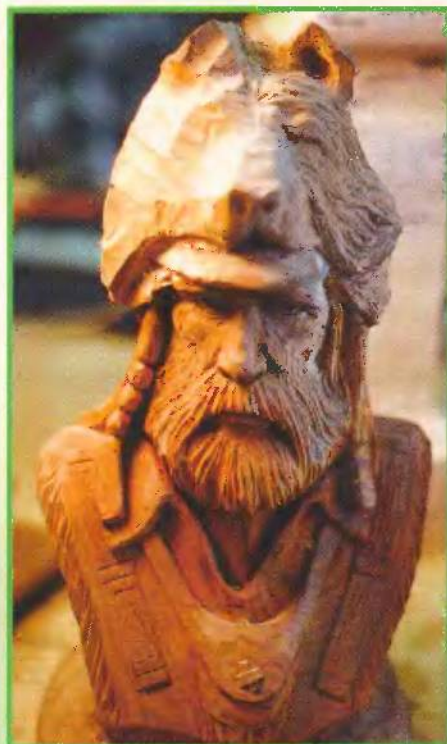
Burke enjoys working with distortion. Elongated noses, bent ears, and puffed out cheeks all add character and mood to a carving that is difficult to create on an animal. Though people are Burke's preference, he maintains, "I love well done animals. I admire it greatly, it's just not something I want to do."

Burke's love and admiration for all types of carving and wood sculpture inspired his six-day Western & Wildlife Art Workshop held in July at Doane College in Crete, Nebraska. Every year Burke and his wife, Nancy, lease the entire college for a series of seminars and workshops. Classes in both hand and power carving offer a range of subjects from caricatures to realistic bust carvings. Students are given the opportunity to explore a variety of mediums including juniper and moose antlers. Also offered at the resident program are classes in painting, basketweaving, stone sculpture, and mask making.

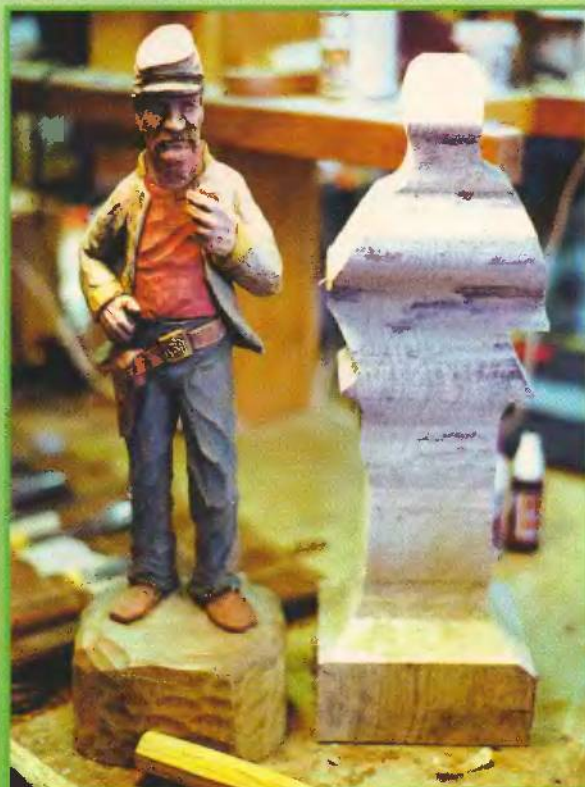
Burke's voyage from reluctant whittler to master carver has endowed him with an artistic understanding that few possess. His candid approach to instruction and his spontaneous nature have inspired both novice and expert carvers to venture outside of their own boundaries. As Burke said, "I've never seen a carver take too much off, but if you do, it might be kind of fun to figure out what to do next."

For more information on the Western & Wildlife Art Workshop contact John Burke at 868 County Road No. 1, Ithaca, NE 68033; (402) 623-4292.

****For a schedule of classes or more information on The American Woodcarving School located in Wayne, New Jersey, contact Eric Bunn at (973) 835-8510.**



The subject of one of Burke's workshops: How To Carve A Mountain Man, held at The American Woodcarving School in Wayne, NJ. Over the past twelve years, Burke has taught over fifteen workshops and seminars at the school.



John Burke supplies his students with a butternut blank. Six months after the workshop Burke destroys all of his patterns, making commercial reproduction of his blanks impossible.



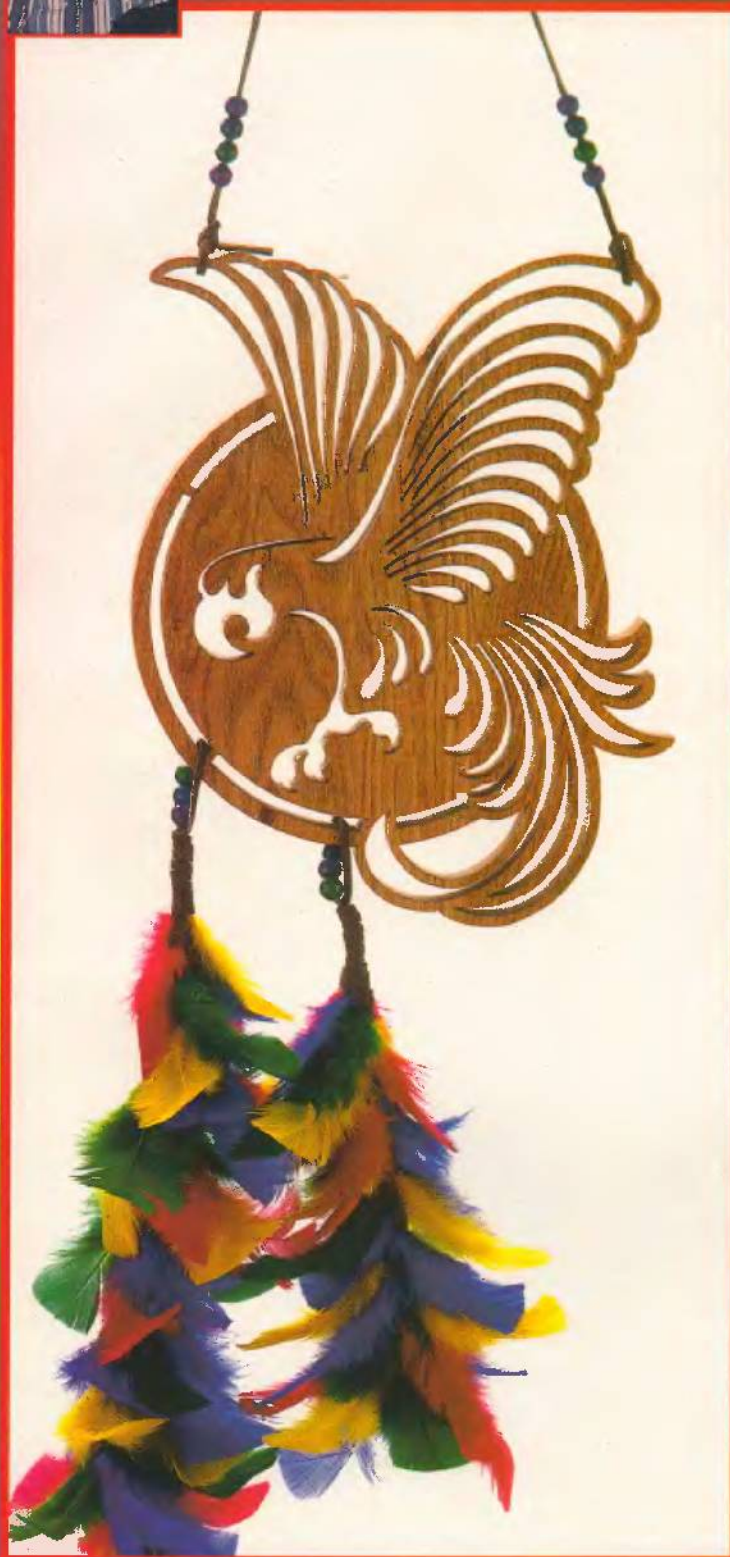
Norman Slagg and Ron Singerman, a professional carver from Vermont, learning to carve a Civil War Soldier at Burke's latest workshop held at The American Woodcarving School.



MACAW

by Dirk Boelman of The Art Factory

Patterns
Located in
Full Size Pattern
Section
No. 2!



SUPPLIES

Wood: wood of choice—one piece 1/8" x 10" x 13"

Tools: scroll saw with assorted blades;
drill with bits

Temporary-bond spray adhesive

Sandpaper, assorted grits

Finish of choice

14 beads, assorted colors*

Leather lacing* (16 feet)

75 assorted feathers*

*Available in the Macaw Decorating Kit for \$8.95 plus S&H. Contact The Art Factory, 950 Hollman Street, P.O. Box 701, Platteville, WI 53818; (800) 566-6394. Canadian and foreign orders call (608) 348-8332.



INSTRUCTIONS

Attach pattern using temporary-bond spray adhesive and drill all blade entry holes. Cut along pattern lines. Remove pattern and sand as needed. Apply finish of choice according to manufacturer's instructions.

Decorate the Macaw

Cut a 30" piece of leather lacing for the hanger. Tie one end through one of the Macaw's wings with two overhand knots. String the beads onto the hanger lace and tie the other end of the lace to the other wing. Refer to Fig. 1 for placement.

Cut two pieces of leather lacing for the bottom two feather ornaments, one 72" (six feet) and one 90" (seven and a half feet). Feed the 72" piece through at point A as shown in Fig. 1 and string the bead combination. Approximately 12" of lacing should be

continued on page 46

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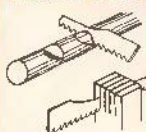
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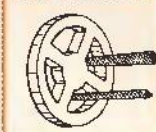
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Fig. 1. Start decorating the macaw.

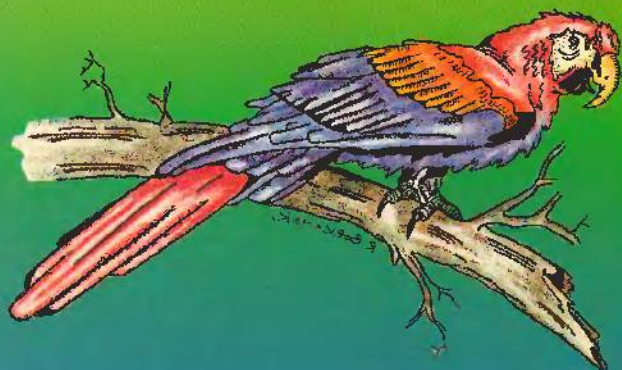


Fig. 2. Finish decorating the macaw.

hanging in front of the silhouette with the remaining lacing hanging to the back.

Next, wrap the front lace with the back lace (see Fig. 2). Continue wrapping loosely until the wrapped portion of the lacing is about 9" long, then tie the laces together at the bottom with two overhand knots. **Note:** the lacing wrap needs to be loose enough to allow feathers to be inserted between the wraps.

Beginning at the bottom of the wrapped lace, insert one each of a red, blue, green, and yellow feather into the lacing. The first four feathers should be inserted with the curve of the feather toward the middle, filling in the bottom as shown in Fig. 2. Continuing to refer to Fig. 2, insert the next 26 feathers up the wrap. Work in a left to front to right motion, repeating placement until about 2" from the beads. Remember to alternate feather colors as you work up the lacing. **Note:** these feathers should be placed with the curve outward and upward to create the desired fullness. The back side of the lacing is not filled in with feathers because it needs to be flat for the silhouette to hang properly against the wall. If you plan to hang your silhouette out in the open, fill in the back side of the lacing with feathers also. You will need approximately fifteen additional feathers for this.

Place the 90" length of lacing through at point B as shown in Fig. 1. Feed the length through leaving approximately 16" to hang in front and the remaining length to the rear. String the beads and wrap as before to a length of 13" and tie off using two overhand knots. Insert the remaining forty-five feathers as before to complete the wrap.

Hang and enjoy!



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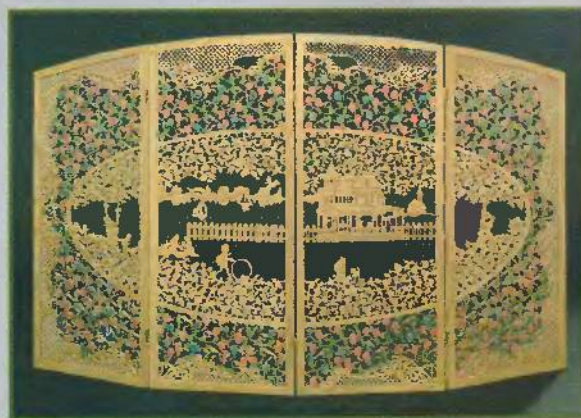
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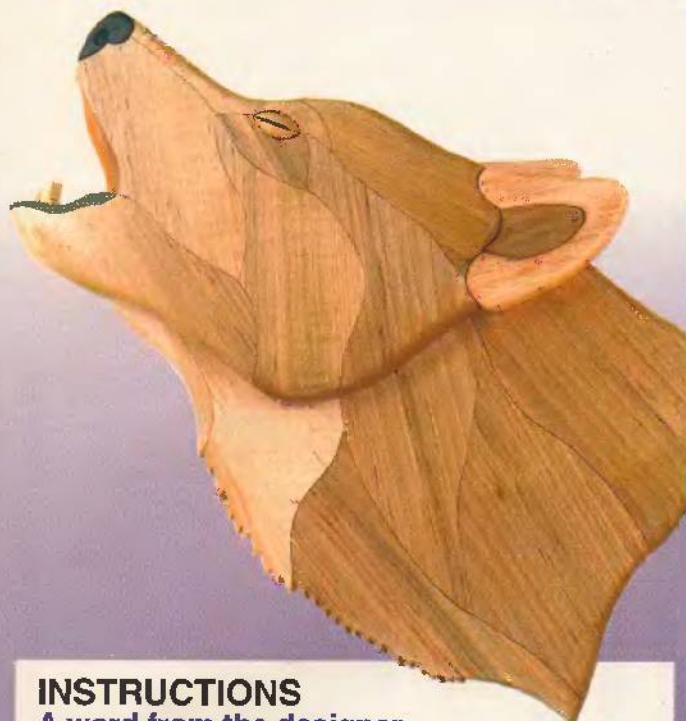
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HOWLING WOLF

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



INSTRUCTIONS

A word from the designer

The Howling Wolf was primarily made of soft maple, with light colors cut from sapwood and darker colors from heartwood. The teeth are aspen, the nose, lip and center of the eye are walnut, and the inside of the mouth is western red cedar. Since colors of wolves vary, you could use just about any type of wood for this project.

Being an intarsia-on-intarsia project, the head is made as a separate unit and overlaid on the neck unit.

Transfer the pattern

Trace the pattern onto tracing paper. This will enable you to see and utilize the wood grain when laying out the project parts (see Figs. 1 & 2).

Cut and fit the pieces

As you cut out each project part, sand its edge smooth using a drill press with the auxiliary table featured in the August 1997 issue of *Creative Woodworks & Crafts* (see Fig. 3). An oscillating spindle sander would also work here.

Use the sanded edge as a template to trace a new, accurate cut line on the adjoining piece (see Fig. 4).

Cut on the outside edge of the traced line as shown in Fig. 5. Sand the edge to the line so the pieces fit together without gaps. Use masking tape on both sides to hold the cut pieces together tightly. Trace a new, accurate cut line on the adjoining piece as before (see Fig. 6).

Repeat the above steps until all the pieces of the

SUPPLIES

Wood: *walnut*—one piece 3/4" x 2" x 3" (for the lip, nose, and eye); *aspen*—one piece 3/4" x 1" x 1" (for the teeth); *western red cedar*—one piece 3/4" x 1-1/2" x 3-1/2" (for the inside of the mouth); *wood of choice*—one piece 3/4" x 12" x 36" (approximate dimensions depending on grain and color, for the head and neck); *plywood of choice*—one piece 3/4" x 8" x 12" (for the backer)

Tools: scroll saw with No. 7 reverse tooth blades; drill press with assorted sanding drums and auxiliary table or oscillating spindle sander; finish sander with flutter wheel*

Sandpaper, assorted grits (including 320 grit)

Carpenter's glue

5-minute epoxy

Tracing paper

Carbon paper (optional)

White transfer paper (optional)

Masking tape

Wax paper

C-clamps

Krylon No. 1311 matte finish spray

Sawtooth hanger

*Flutter wheel sheets and arbors are available from *The Sanding Catalogue*. To order, call (800) 228-0000.



Fig. 1. Transfer the pattern to the wood.



Fig. 2. Use carbon paper on light wood and white transfer paper on dark wood.

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neck are cut out and fitted.

Place the taped neck unit on the 3/4" plywood backer and trace around it (see Fig. 7). Set the neck unit aside and cut the backer so that it mates with the neck unit. Glue the neck unit together and sand. I recommend using 5-minute epoxy to glue a few pieces together at a time, making sure the pieces are in proper alignment. Wax paper placed on a flat surface will keep you from gluing your intarsia pieces to your work bench. Proceed with the head following the same cut, sand, fit, and tape procedures.

Place the taped head in position on the neck unit and trace the head outline onto the 3/4" plywood backer (see Fig. 8).

To make the edge of the plywood backer less obvious, tilt your saw table 15 degrees to the left and cut it approximately 1/8" inboard of the traced line as shown in Fig. 9.

Glue the head pieces

Glue together all pieces of the head which are on the same level (not raised or lowered) as shown in Fig. 10.

The head assembly can now be sanded as one piece. Use a finish sander to round over the edges as shown in Fig. 11.

Sand and contour the remaining head pieces

Before contouring, raise and lower the pieces noted on the pattern with (+) and (-) by the indicated amount. On this project, the only raised parts are the three pieces of the eye. Since they are quite small, as shown in Fig. 12, place a shim under the pieces of the eye and draw a pencil line on the edge of the eye protruding above the face of the wolf. Using the pencil line for a guide, sand to round over and contour the eye (see Fig. 13).

Pieces marked with a negative fraction should be resawn or sanded down to the proper thickness. The inner portion of the ear is sanded concave with a 1-1/2"-Dia. drum. To safely contour small pieces, such as the teeth, put a dab of hot glue on the end of a dowel rod and glue it to the back of the piece as shown in Fig. 14. When contouring is complete, cut through the glue line with a sharp knife to remove the teeth.

After contouring the raised and lowered pieces of the project, either hand sand or use a flutter wheel to quickly smooth the ridges left by the sanding drum. Refer to page 21 of the August 1997 issue of *Creative Woodworks & Crafts* for information on flutter wheel setup and use.

Edge glue all the contoured pieces in place on wax paper as previously described.

Finishing

Before applying the finish, mask the plywood backer with tape and paper to insure a good glue bond (see Fig. 15). This will also make sanding easier. Apply three to four coats of finish. When dry, lightly sand with 320 grit paper.

Next, glue the head to the neck with carpenter's glue. Use a few C-clamps with scraps of plywood to protect the surface and lightly clamp the pieces together (see Fig. 16).

Attach a hanger and find a howlin' good spot to hang your creation.

continued on page 52



Fig. 3. Sand the edges of each piece.



Fig. 4. Use the sanded edge as a template to trace a new, accurate cut line on the adjoining piece.



Fig. 5. Cut on the outside edge of the traced line.



Fig. 6. Trace a new, accurate cut line on the adjoining piece as before.



Fig. 7. Trace the edge of the neck unit onto the backer.



Fig. 8. Place the completed head in position on the neck unit and trace the head outline.

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Fig. 9. Tilt your saw table 15 degrees left and cut approximately 1/8" inboard of the traced line.



Fig. 10. Glue together all pieces of the head which are on the same level.



Fig. 11. Round over the edges.



Fig. 12. Cut out a 1/8" thick plywood shim to raise all three pieces of the eye.

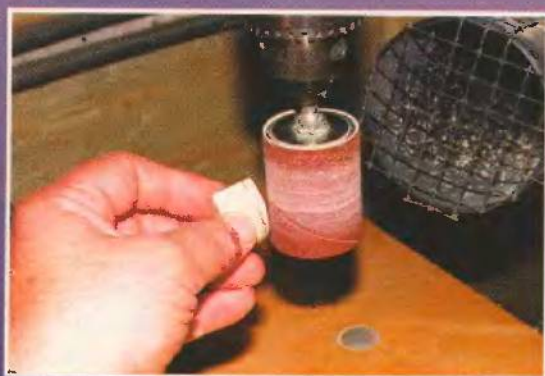


Fig. 13. Sand to round over and contour the eye, using the pencil line as a guide.

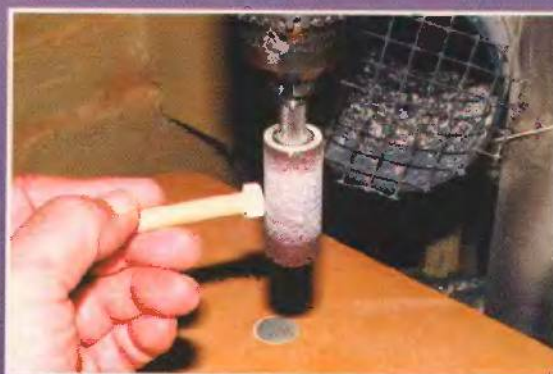


Fig. 14. Contour the small pieces.



Fig. 15. Before applying the finish, mask the plywood backer with tape and paper to insure a good glue bond.



Fig. 16. Clamp the pieces together with C-clamps.

ANTIQUE COMPASS ROSE

by Liz Tidwell



SUPPLIES

Wood: *baltic birch plywood*—one piece 1/4" x 10" x 13"; *walnut veneer*—one piece 1/4" x 10" x 13" (for backing)

Tools: scroll saw with assorted blades including Nos. 2 and 5; drill or drill press fitted with 1/16"-Dia. bit; needle file or sharp knife

Temporary-bond spray adhesive

Sandpaper, assorted grits

Lacquer or finish of choice

Standard 10" x 13" frame of choice

INSTRUCTIONS

Copy the pattern found in Full Size Pattern Section No. 2 and adhere it to the wood. Drill blade entry holes in the waste areas of the pattern, then drill all of the decorative holes. Cut the pattern to shape, beginning with the center of the design and working your way to the outside edge. Remove the pattern from the wood and sand as necessary.

Apply finish of choice according to the manufacturer's instructions and allow to dry thoroughly. I used a lacquer on the compass and frame because it dries so quickly. Next, glue the cut piece the backer. Frame and hang your completed project, taking pride in a job well done! Until next time, happy scrolling!

COUGAR

by Patty Beach



SUPPLIES

Wood: red oak—one piece 1/2" x 10" x 16" (for the pattern piece); Baltic birch plywood—one piece 1/8" x 9-1/2" x 15" (for the backer)

Tools: scroll saw with No. 5 blades; drill with bits

Testors Visions AirPainter with assorted paints including blue and white

Temporary-bond spray adhesive

Sandpaper, assorted grits

Wood glue

Stain of choice: dark walnut; golden oak

Gloss polyurethane

Sawtooth hanger

INSTRUCTIONS

A word from the designer

Like the Bear With Tracks in the April '99 issue, this cougar is my rendition in wood of a leather tooling pattern created by Rob Barr, an artist of great renown in the leather world. Mr. Barr has given me permission to share his works with the woodworkers of the world.

Cut the pattern

Transfer the pattern to the oak board (see Fig. 1) and bore all blade entry holes using a bit just large enough to slide the blade through. Make all cuts. **Note:** oak may burn while cutting. If this happens to you, slow down the speed of the saw. Remember, let the saw do the work.

When you are finished cutting, peel off the remaining pattern and sand. I stained the entire cougar with golden oak (see Fig. 2) and the tree limb with dark walnut (see Fig. 3). Set the cougar aside while you airbrush the background onto the thin plywood.

Make the backer

Start by mixing a small amount of blue with white to attain the desired color. Thin this mixture according to the directions for your airbrush. Cover the entire backer with this color. Thin the white as you did before, and spray on some clouds. The clouds should allow some of the blue to filter through here and there for the best effect. Mark where the oval of the cougar rests on the backer and apply polyurethane to this area, leaving the outer section unfinished. Apply polyurethane to the cougar as well. Allow to dry.

Finally, apply glue to the backer piece where there is no finish, and center on the back of the cougar cutout. Once the glue is dry, attach the sawtooth hanging bracket in the center back 1/2" down from the top, then hang and enjoy.



Fig. 1. Transfer the cougar pattern to the red oak.



Fig. 2. Stain the cougar golden oak.



Fig. 3. Apply dark walnut to the branch.



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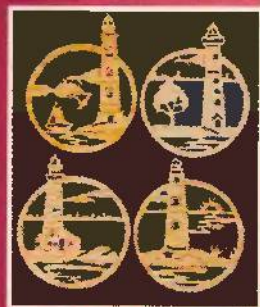
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Instructions

Cut the pieces

Transfer the cougar pattern to the 1/8" Baltic birch plywood and saw out the cougar and branch, following the dashed lines at each end of the branch. Cut twelve 1/2" square pieces from scrap plywood. Stack these pieces into three spacers, each four pieces thick, and glue them together. Cut the backer board to size and sand all pieces.

Paint the cougar and backer

The cougar shown here was painted using an Aztek No. 470 airbrush, but it could just as easily be done with the Visions AirPainter. One of the advantages of the Aztek airbrush is that you have more control over the amount of paint applied than with the AirPainter, making it a bit more economical. However, because it mixes air and paint internally, you do have to be extra careful about keeping the airbrush clean. It's a good practice to flush it out with clean water before changing colors. When finished painting, follow the instructions included with the airbrush to thoroughly clean it.

With the airbrush, apply an even coat of Black to the front of the cougar. When the paint has dried, glue the three spacer stacks to the back.

Start painting the backer by spraying a horizontal band of Lemon Yellow across the upper edge. Next, apply a band of Holiday Red across the middle of the backer (see Fig. 1), blending the Holiday Red into the Lemon Yellow. Finally, add True Blue (see Fig. 2) and spray it across the bottom of the backer (see Fig. 3).

Glue the cougar to the backer, frame, and enjoy—and don't forget to clean your airbrush!

SUPPLIES

Wood: *Baltic birch plywood**—one piece 1/8" x 7-1/2" x 11" (for the pattern piece), one piece 1/8" x 10" x 12" (for the backer)

Tools: scroll saw with Steebar No. PTT-1 Precision Tiger Teeth blades**

Testors Aztek No. 470 airbrush or Visions AirPainter with paints***: opaques—Lemon Yellow, Holiday Red, Black; tints—True Blue

Temporary-bond spray adhesive

Aleene's tacky glue

Frame of choice

*Available from D & D Woodcrafts, RR #3 Box 3066, Saylorsburg, PA 18353; 1-888-751-1400, fax (610) 381-5155.

**Available from Steebar Corp., P.O. Box 980, WC-25, Andover, NJ 07821-0980; (973) 383-1026, fax (973) 383-8910.

***All of the painting supplies needed for this project are available from Alpine Imports, 7106 N Alpine Road, Rockford, IL 61111; 1-800-654-6114 ext. 321.



Fig. 1. Spray a band of Holiday Red across the center of the backer.

Fig. 2. Using an airbrush gives you more control over the amount of paint applied. Just make sure you keep it clean!



Fig. 3. Finish painting the backer with True Blue.

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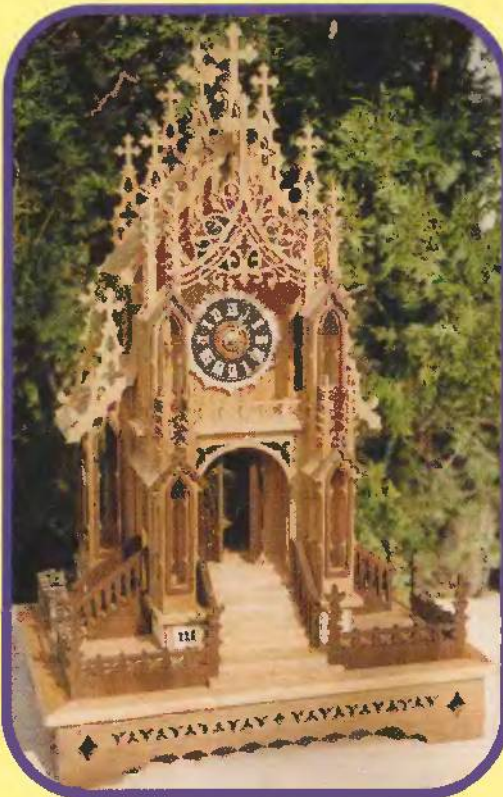
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EIGHT SCROLL SAWN SPOOKS

by Dirk Boelman

Patterns
Located in
Full Size Pattern
Section
No. 1!



SUPPLIES

Wood: *Baltic birch plywood or wood of choice*—one piece 1/2" x 4-1/2" x 4-1/2" (for creepy crawler), one piece 1/2" x 6" x 6" (for hanging bat), one piece 1/2" x 4-3/4" x 6-3/4" (for vampire), one piece 1/2" x 6" x 6-1/2" (for skeleton), one piece 1/2" x 5" x 6-1/2" (for goblin), one piece 1/2" x 6-1/2" x 7-1/2" (for dragon), one piece 1/2" x 5" x 5" (for pumpkin head), one piece 1/2" x 4" x 10" (for flying bat)

Tools: scroll saw with assorted blades; drill with bits

Temporary-bond spray adhesive

Masking tape

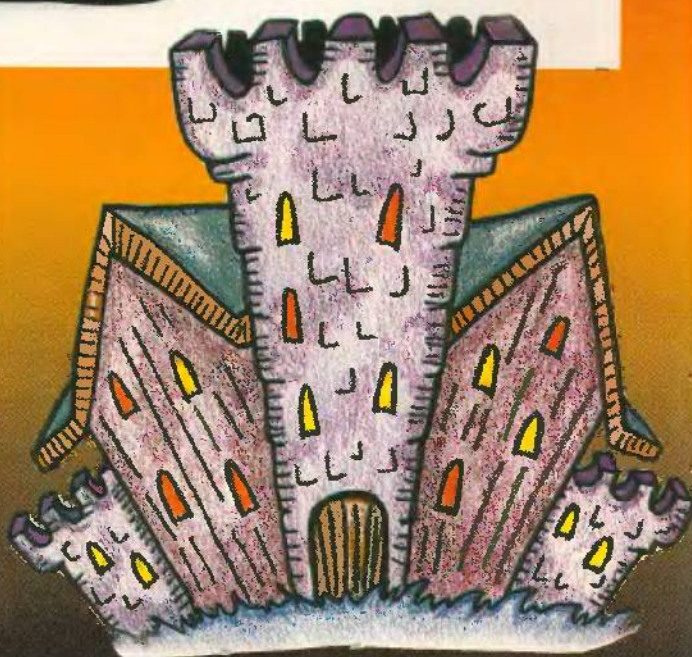
Sandpaper, assorted grits

Acrylic paint of choice: black, orange, red, yellow

Glow-in-the-dark paint: yellow*

Finish of choice

*Available at your local hobby or craft store.



INSTRUCTIONS

A word from the designer

You can have a lot of fun using your scroll saw to cut out a batch of these spooky Halloween critters. Making them is an enjoyable break from scrolling out some of those "serious" projects we make all year long. You can really have a great time decorating them, too! Hang them from the front porch, out in the trees in the front yard, or from a spooky looking old branch like we did here!

Your spooks can be made from almost any material of any thickness. They are a great project for using up scrap wood pieces because you can enlarge or reduce them to any size you want. You can paint them, stain them, or leave them natural.

Cut the spooks

The patterns can be stack cut for sawing multiples of each spook. Use spray adhesive to temporarily adhere the pattern to the workpiece. Stack four pieces of wood and secure using nails or masking tape, etc. Drill blade entry holes in waste areas of the pattern and make all interior cuts first. Once all inside cuts have been made, saw around the perimeter of each piece.

Remove pattern paper and sand as needed. Apply finish to your spooks as desired. Hang your spooks with fishing line, wire hangers, string, etc. Hang a few upside down, right-side up, and sideways. You can even create bat-mobiles. Have a lot of fun and have a very happy Halloween.



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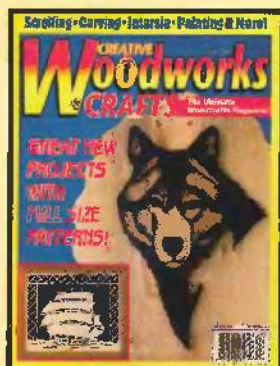
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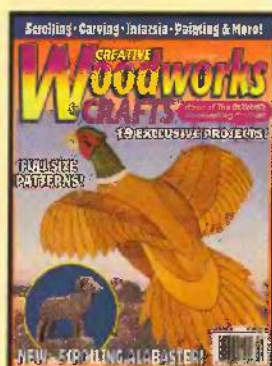
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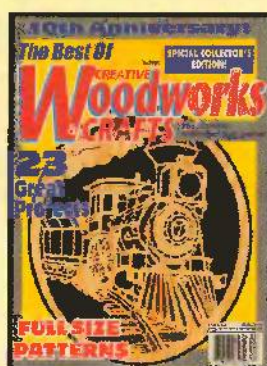
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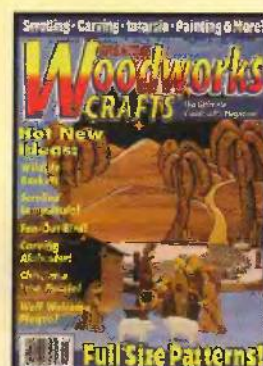
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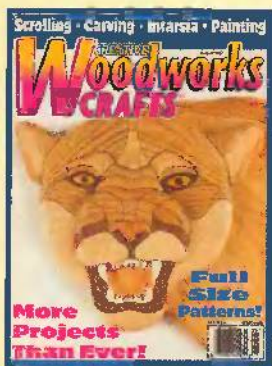
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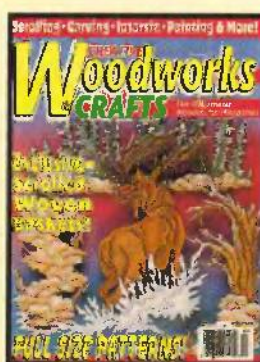
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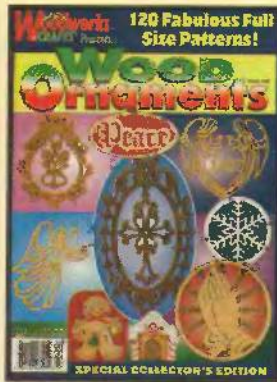
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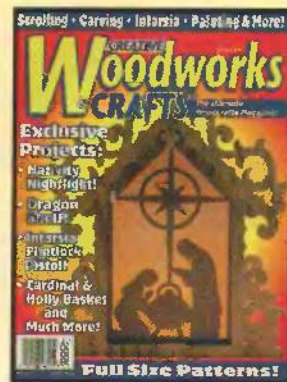
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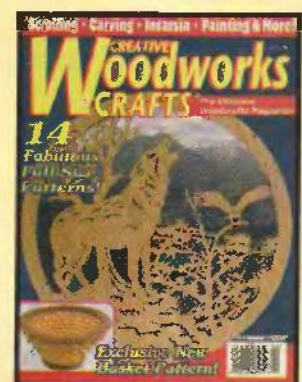
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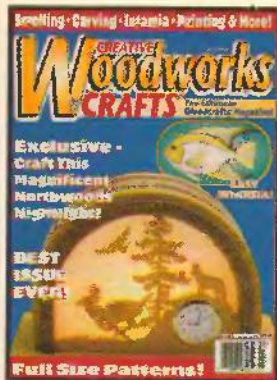
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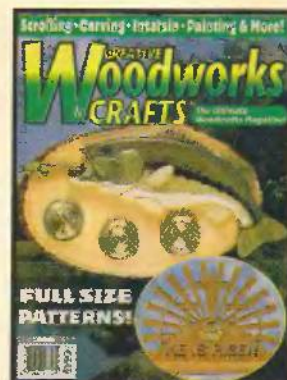
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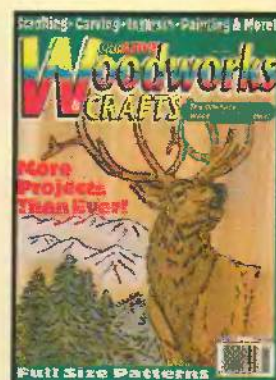
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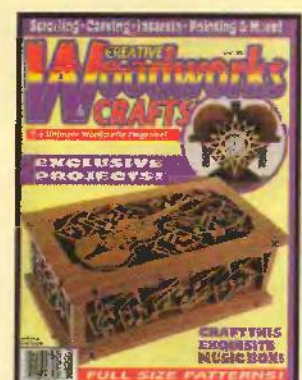
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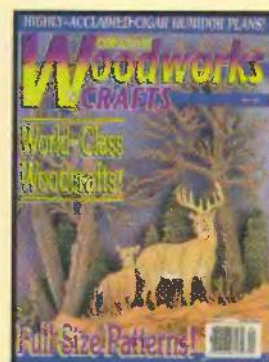
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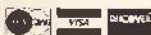
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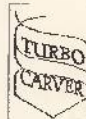
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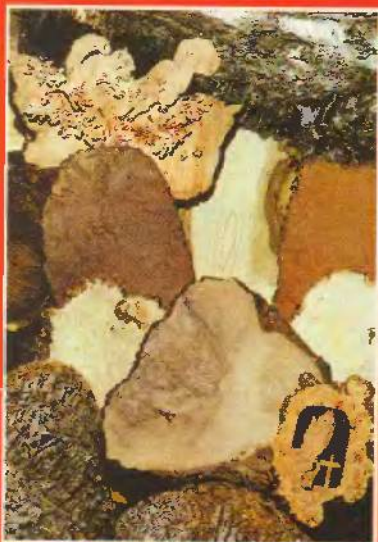
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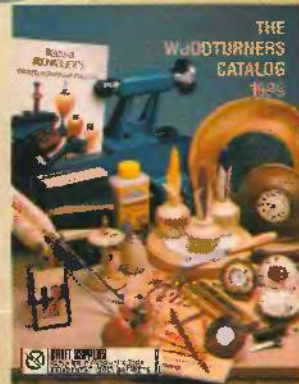
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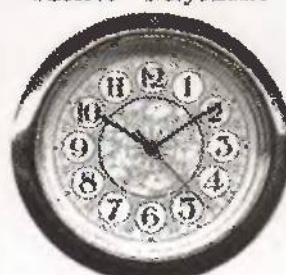
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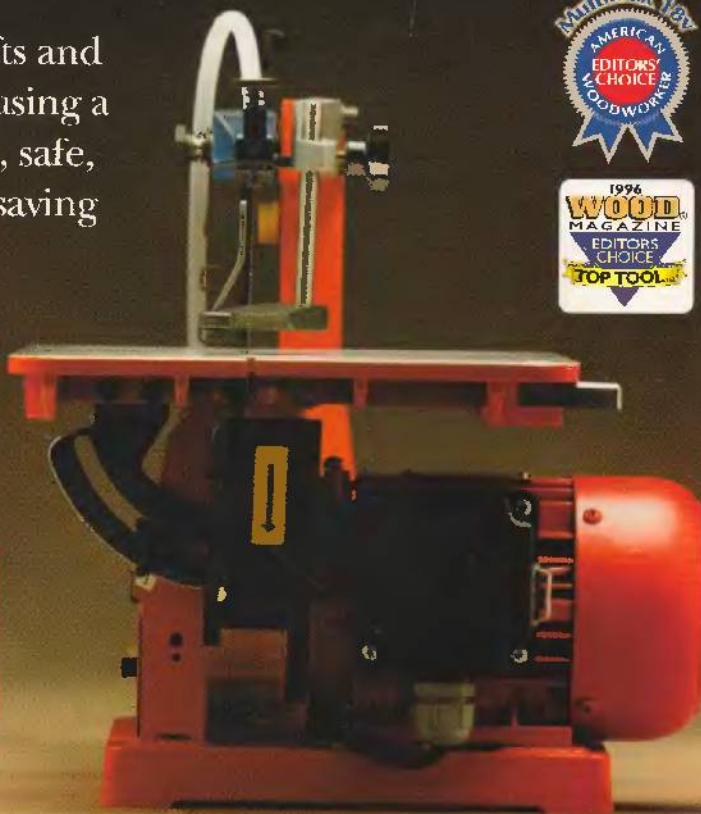
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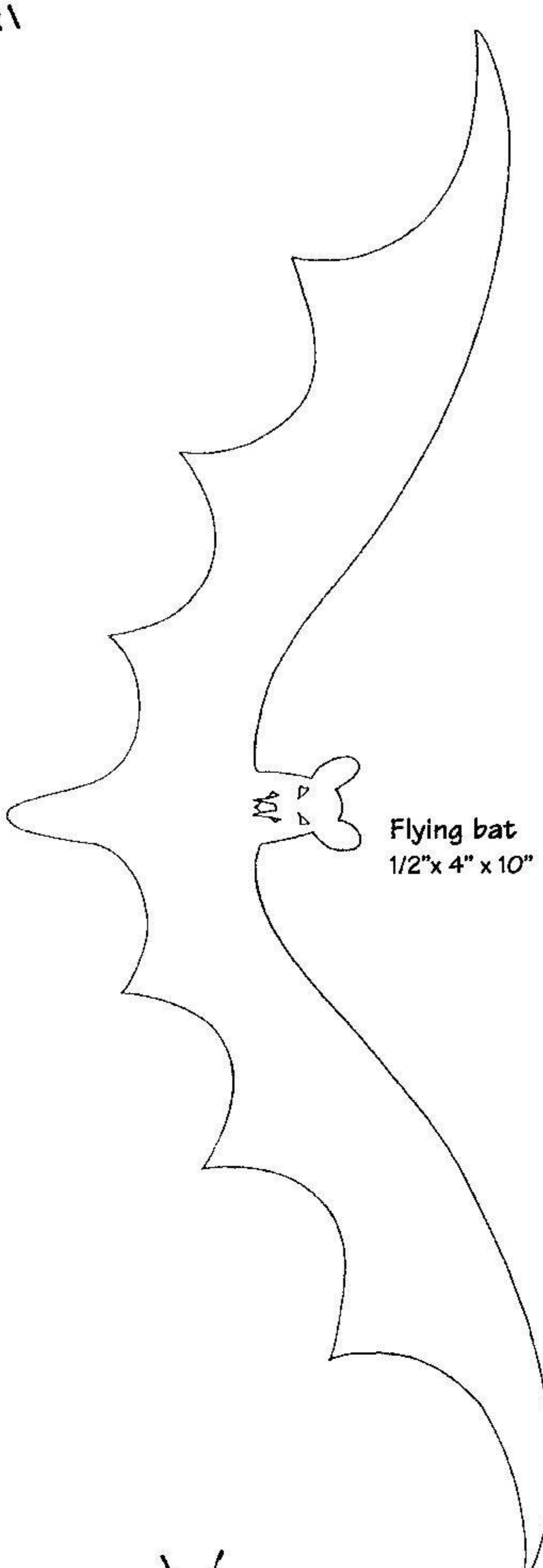
City, State, Zip

Phone () CODE 117

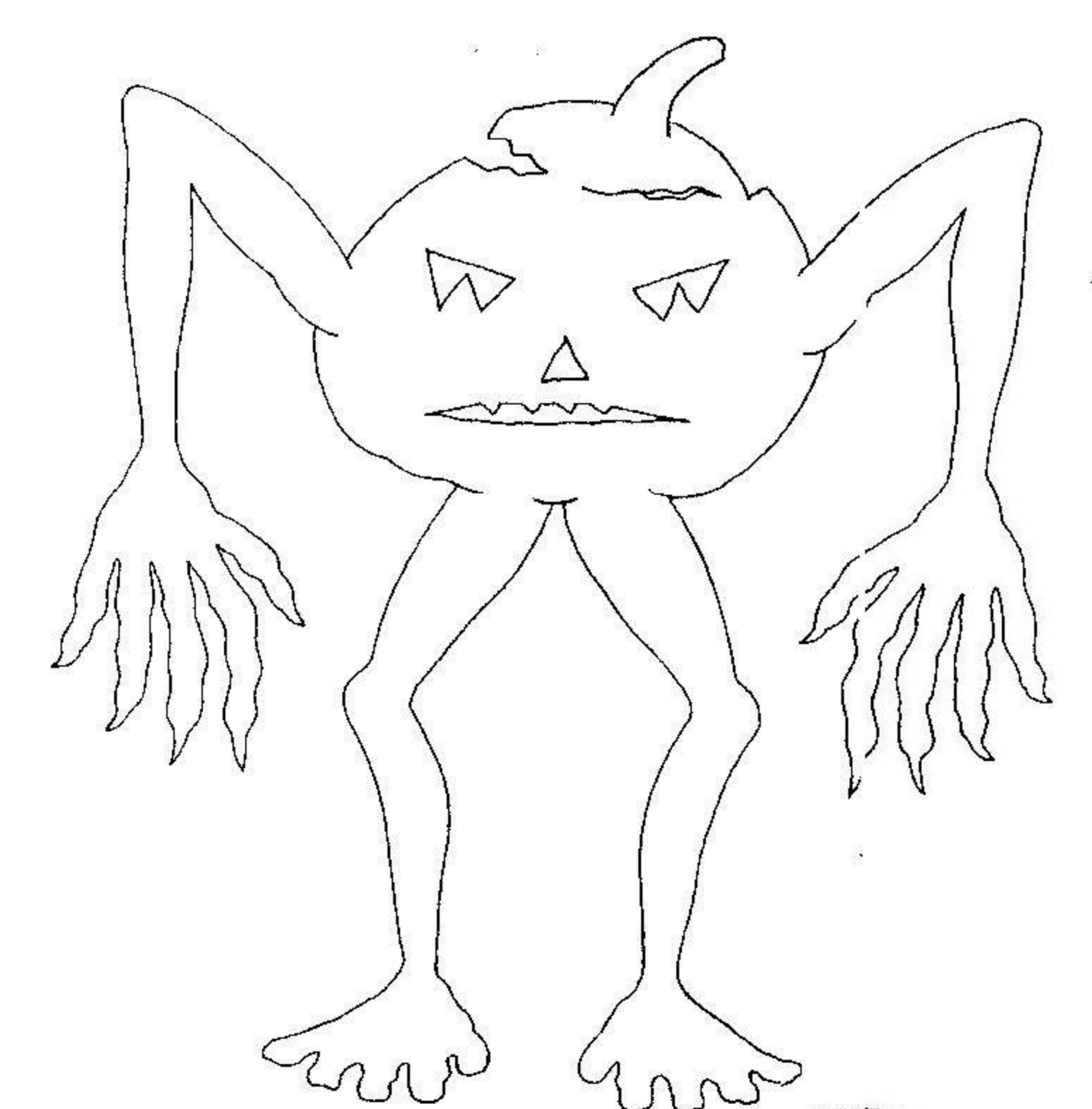


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Q1

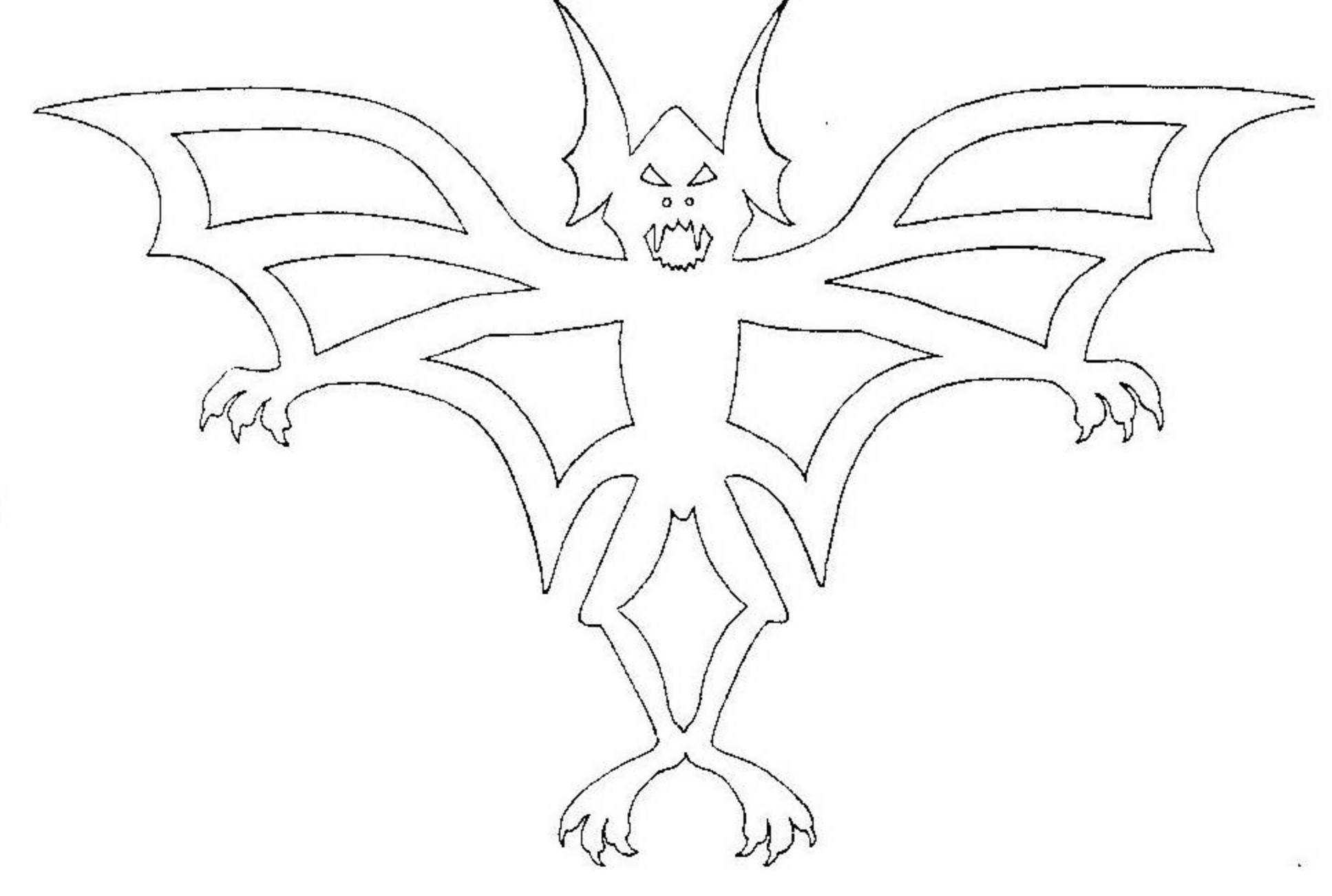


Flying bat
1/2"x 4" x 10"



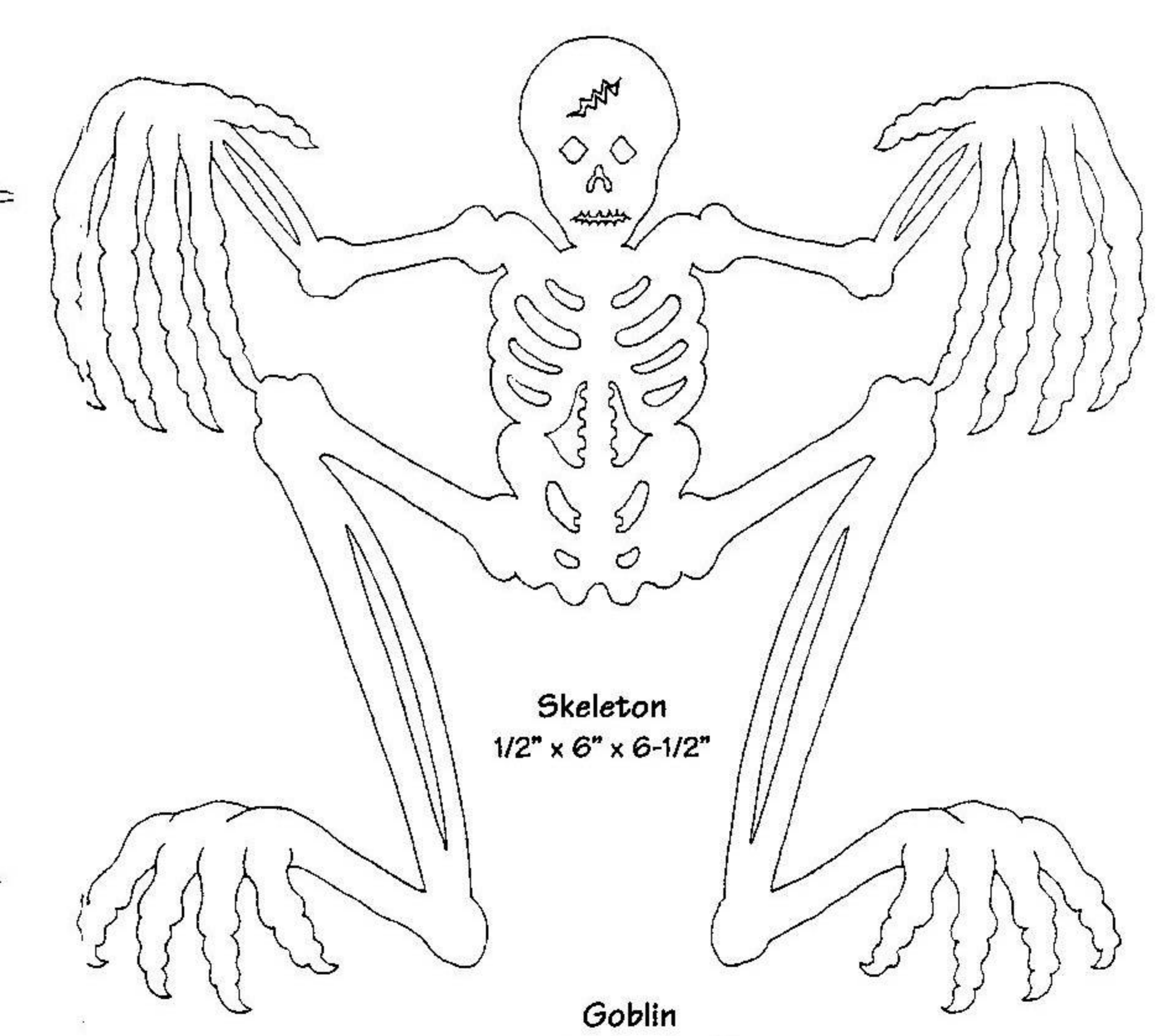
Pumpkin head
1/2" x 5" x 5"

Vampire
1/2" x 4-3/4" x 6-3/4"



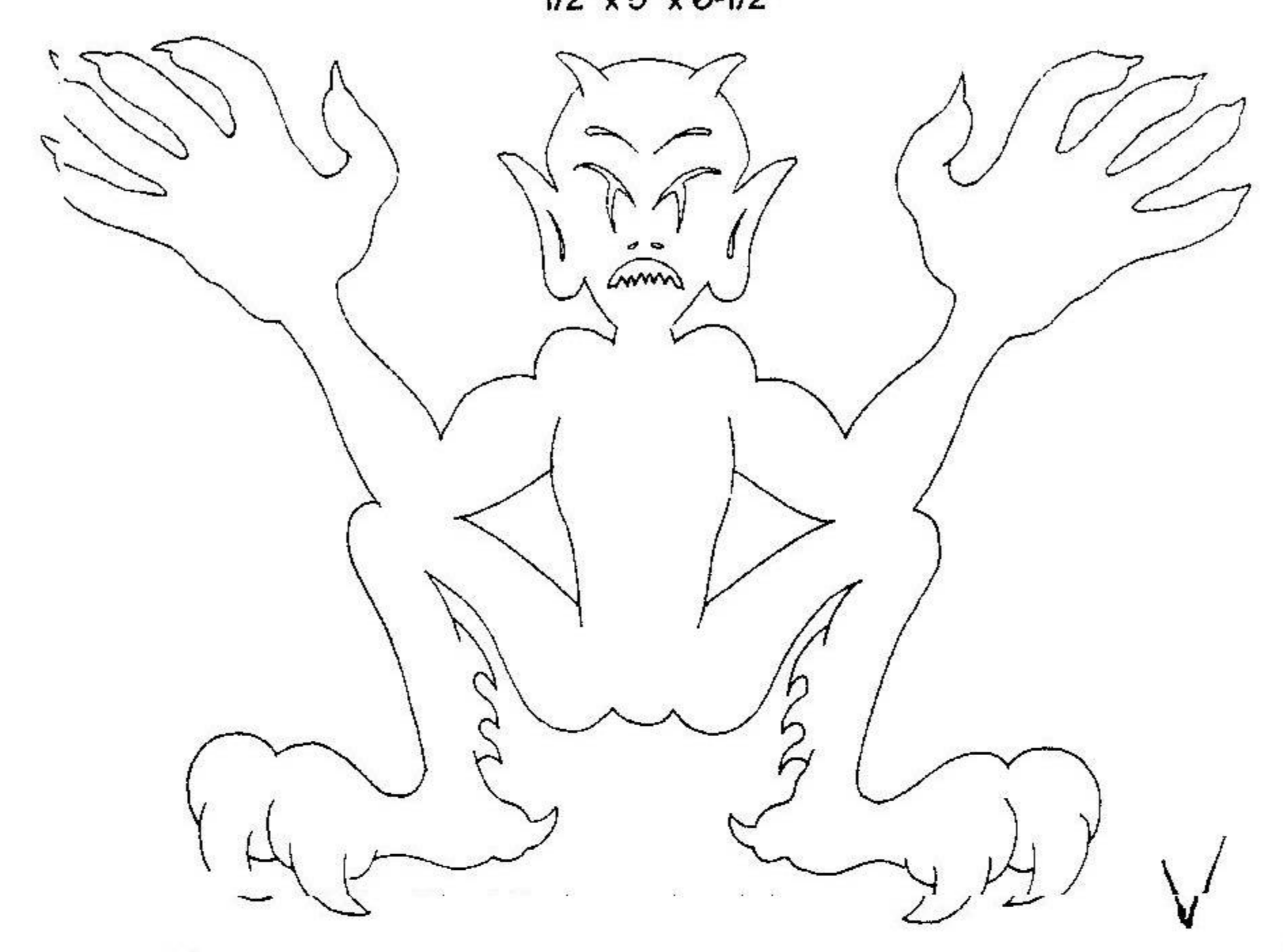
Q2

Full Size Patterns
8 Scroll Sawn Spooks
from page 58



Skeleton
1/2" x 6" x 6-1/2"

Q3

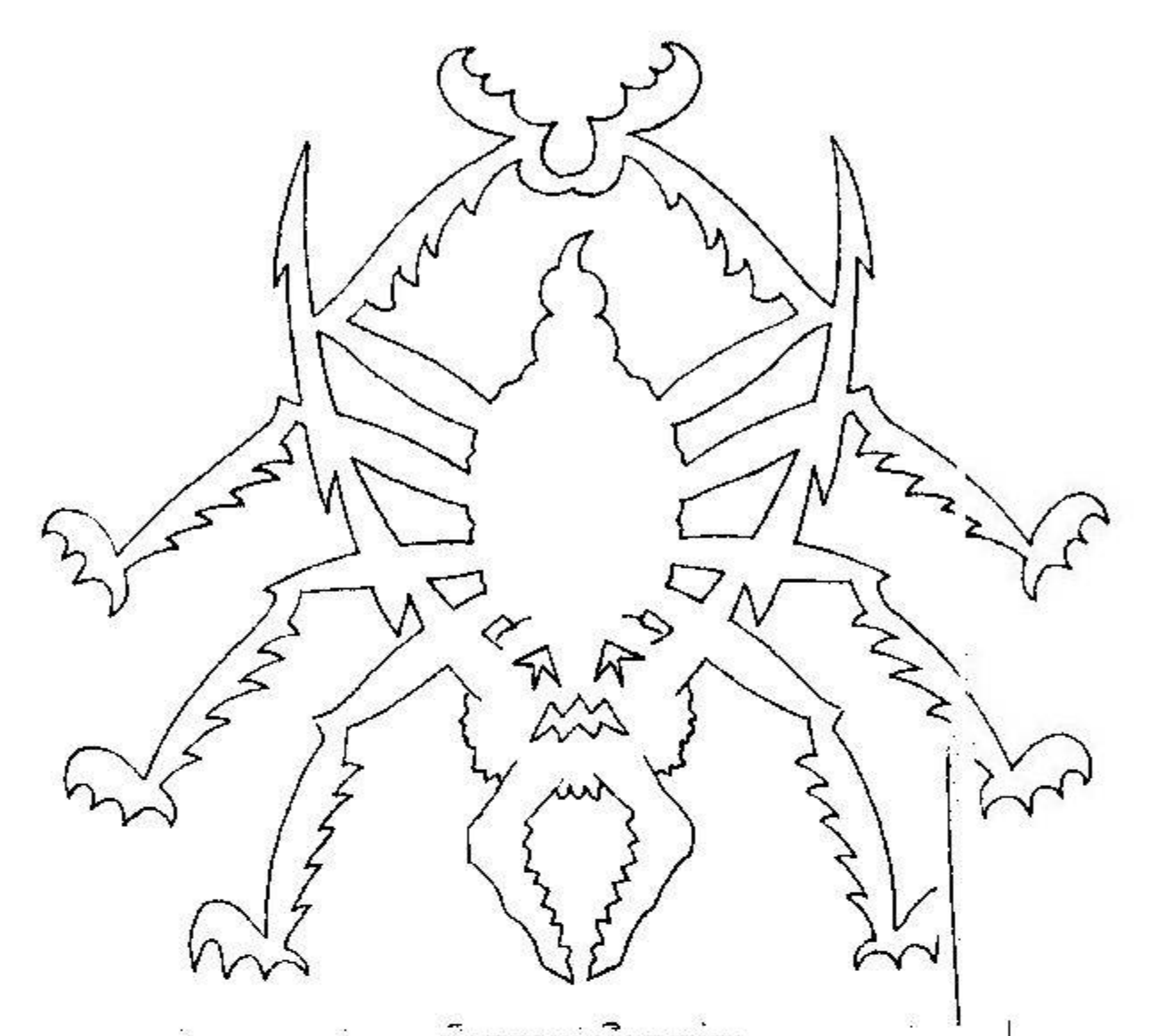


Goblin
1/2" x 5" x 6-1/2"

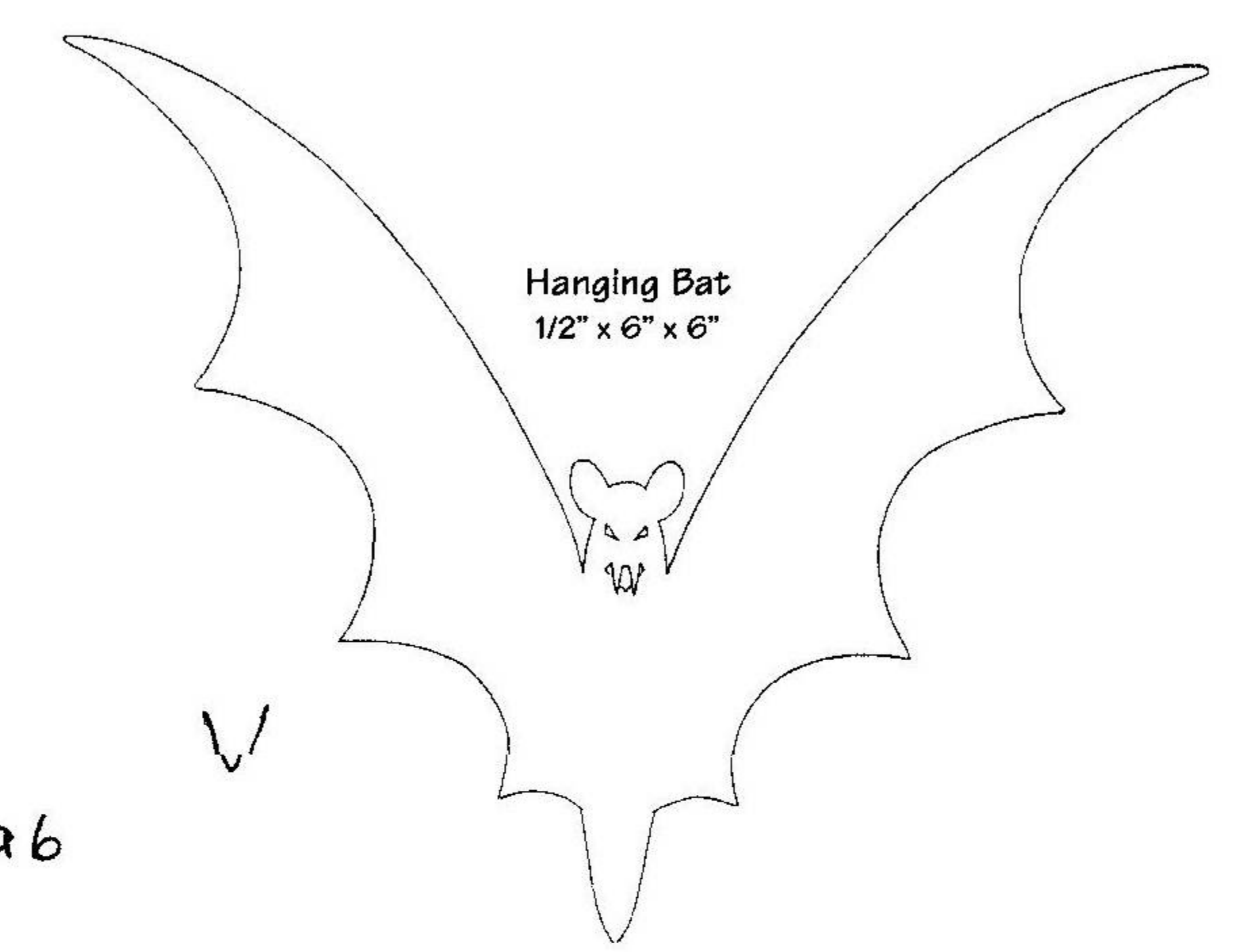


FULL SIZE PATTERN SECTION NO. 1 • OCTOBER 1999

Side A	
8 Scroll Sawn Spooks	From page 58
Fun Family Puzzles	From page 32
Summer Sunshine	From page 14
Side B	
Eagle Dreamcatcher	From page 28
Carving A Wood Spirit	From page 36
Carving Miss Bessie	From page 40
3-D Wildlife Plaque	From page 24

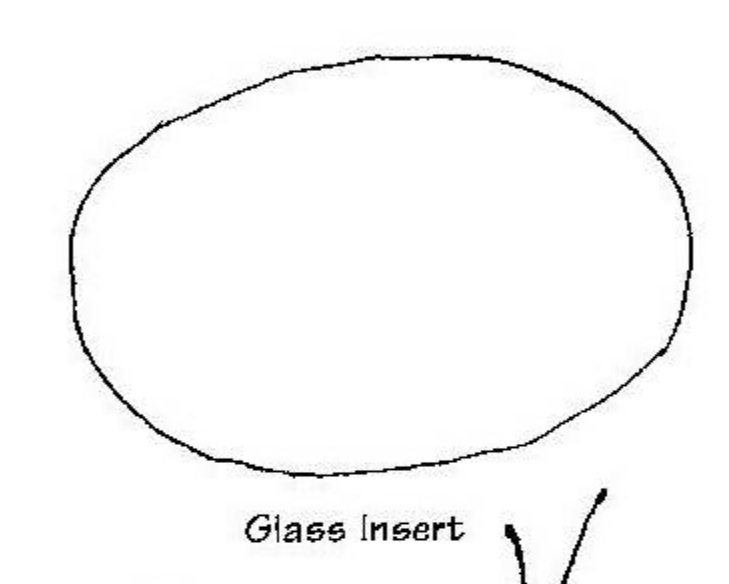


Creepy Crawlers
1/2" x 4-1/2" x 4-1/2"

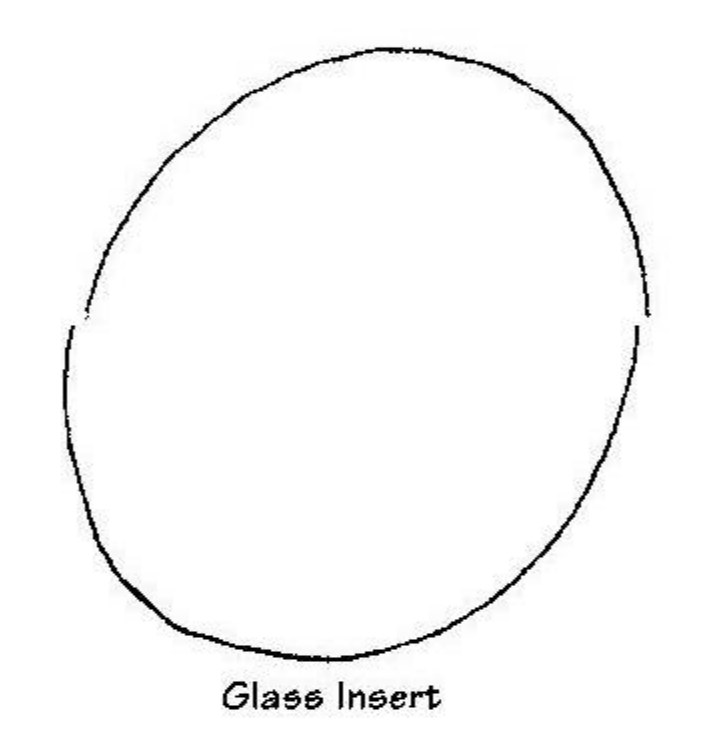


Hanging Bat
1/2" x 6" x 6"

Full Size Pattern
Summer Sunshine
from page 14

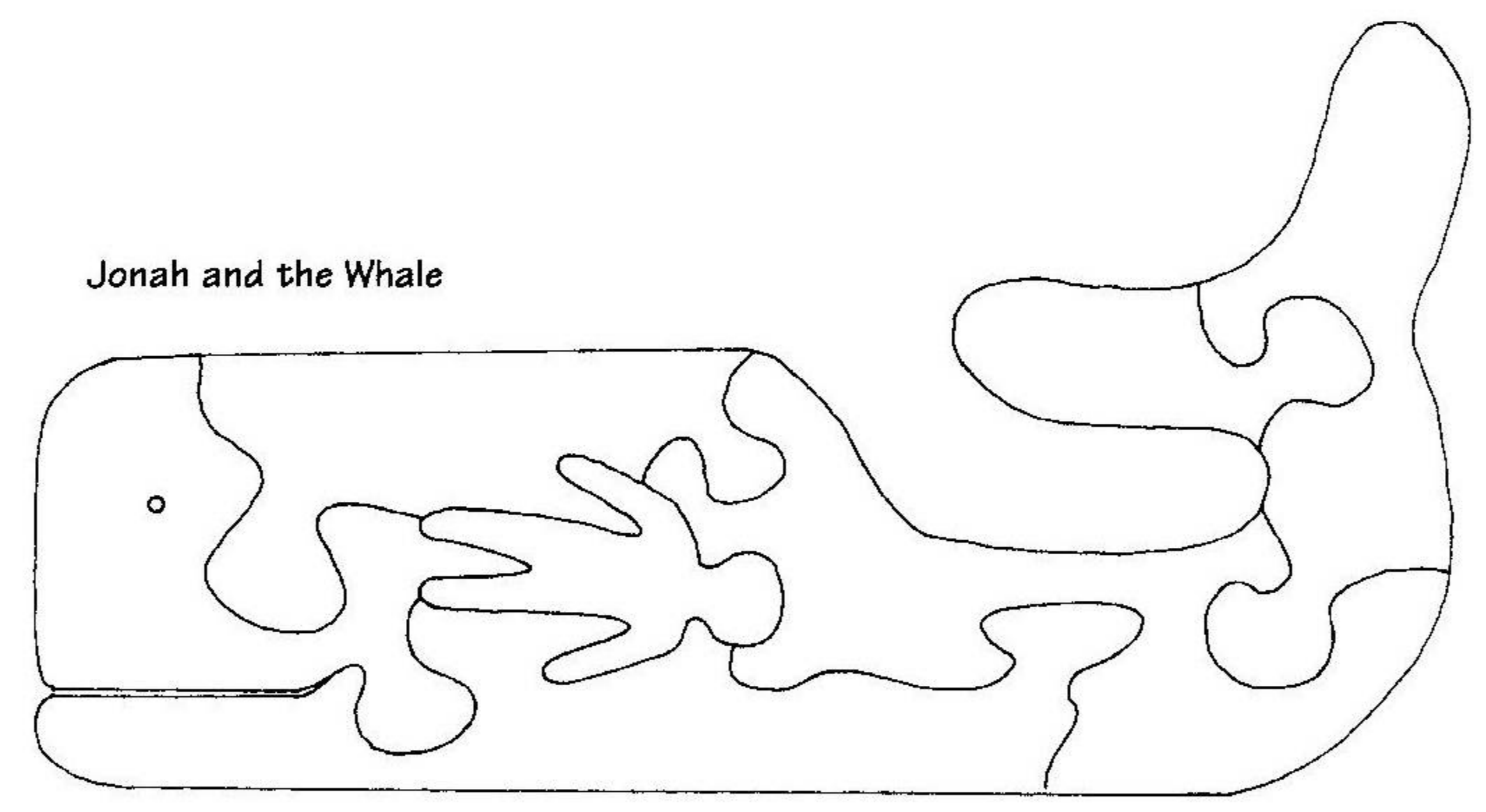


Glass Insert

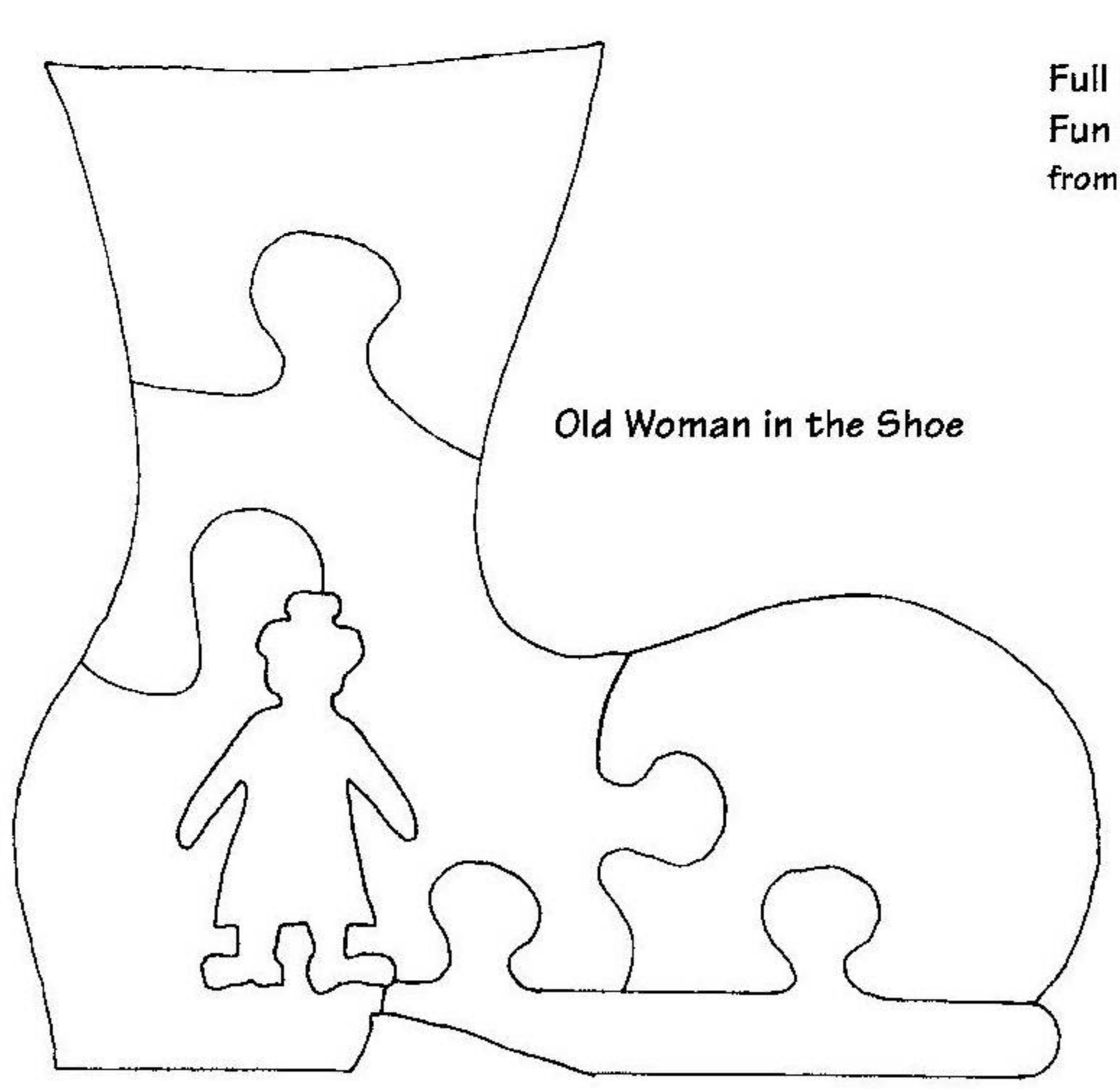


Glass Insert

Q5



Jonah and the Whale



Old Woman in the Shoe

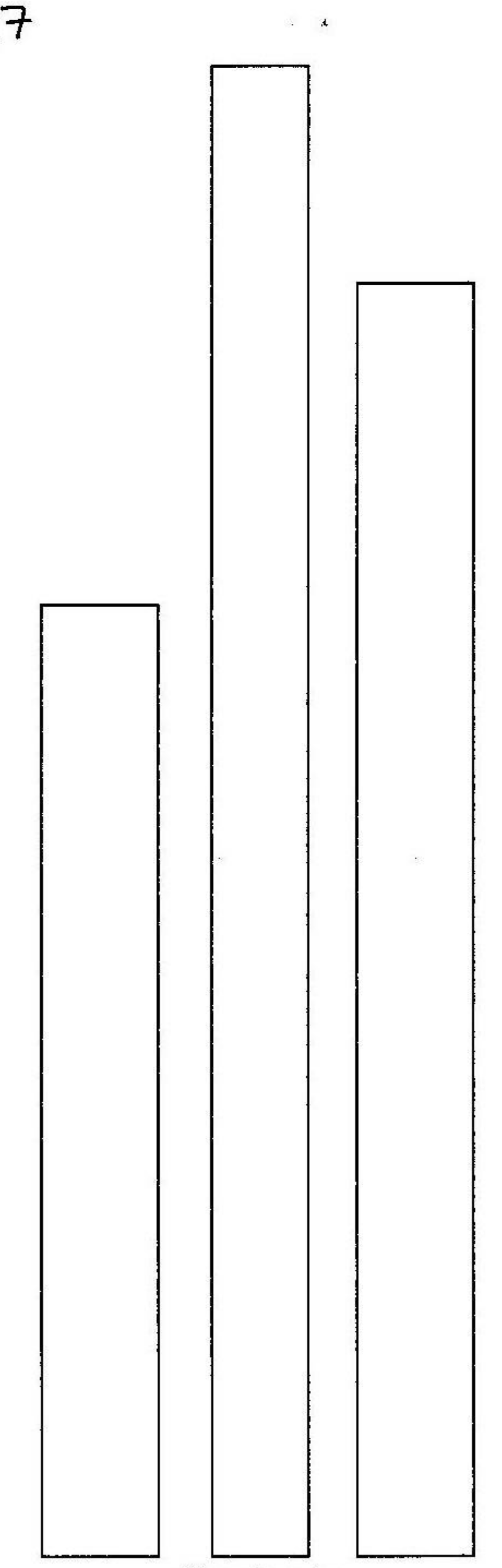
Full Size Pattern
Fun Family Puzzles
from page 32

Q6

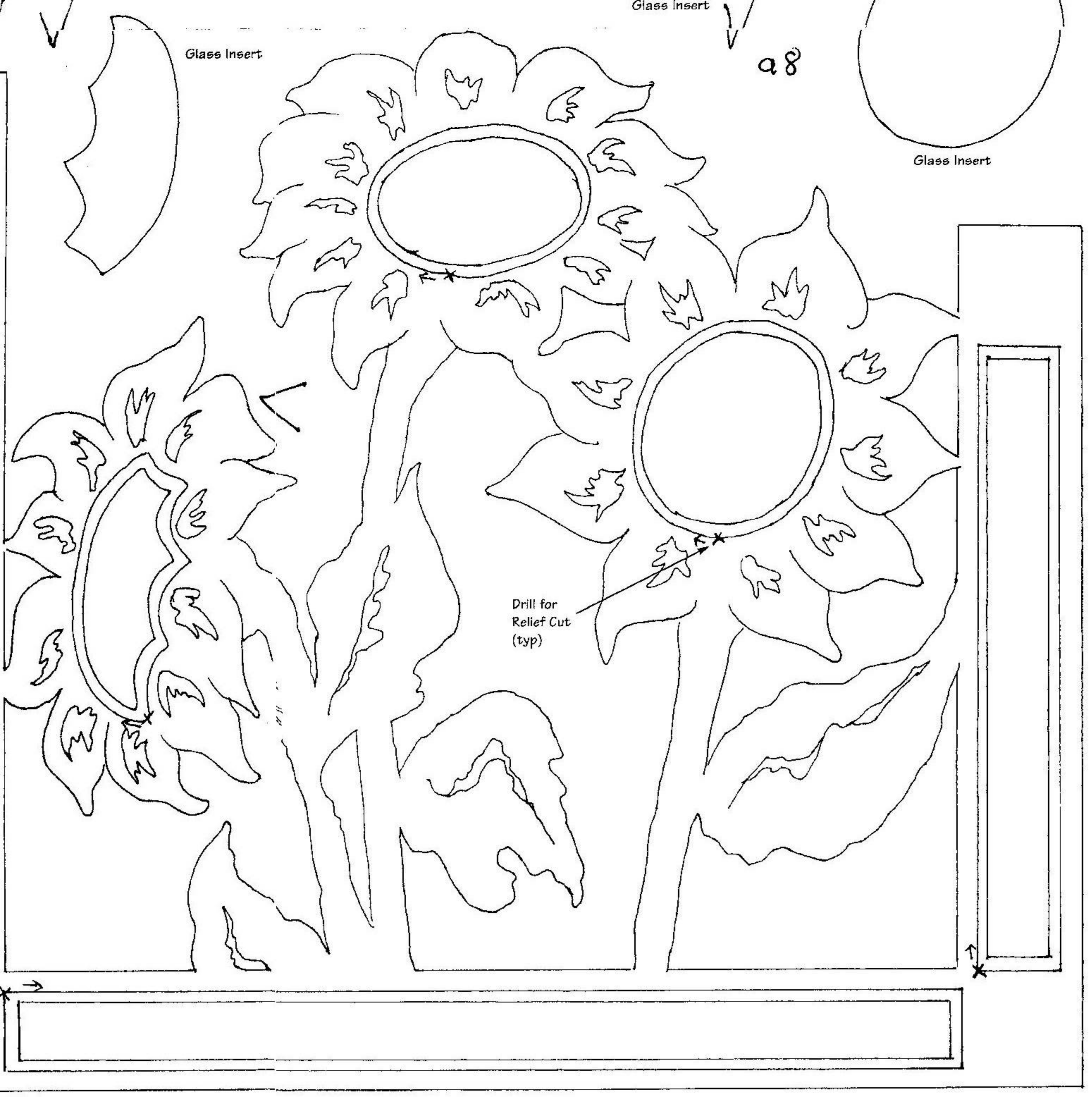


Dragon
1/2" x 6-1/2" x 7-1/2"

Q7



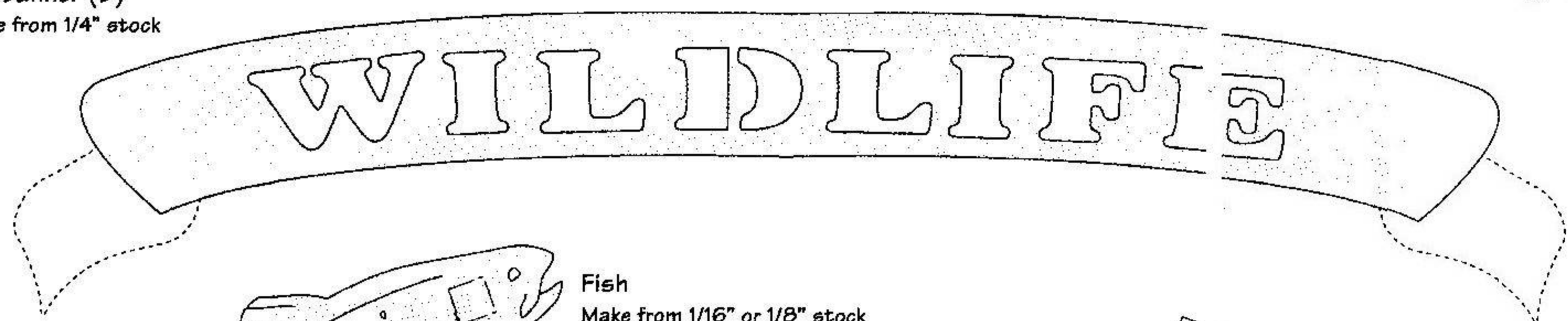
Glass Inserts



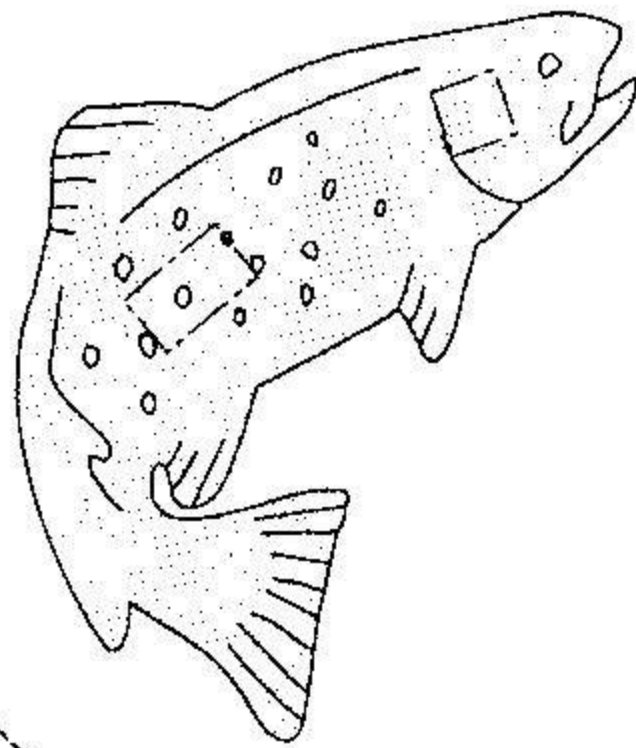
Drill for
Relief Cut
(typ)

Q8

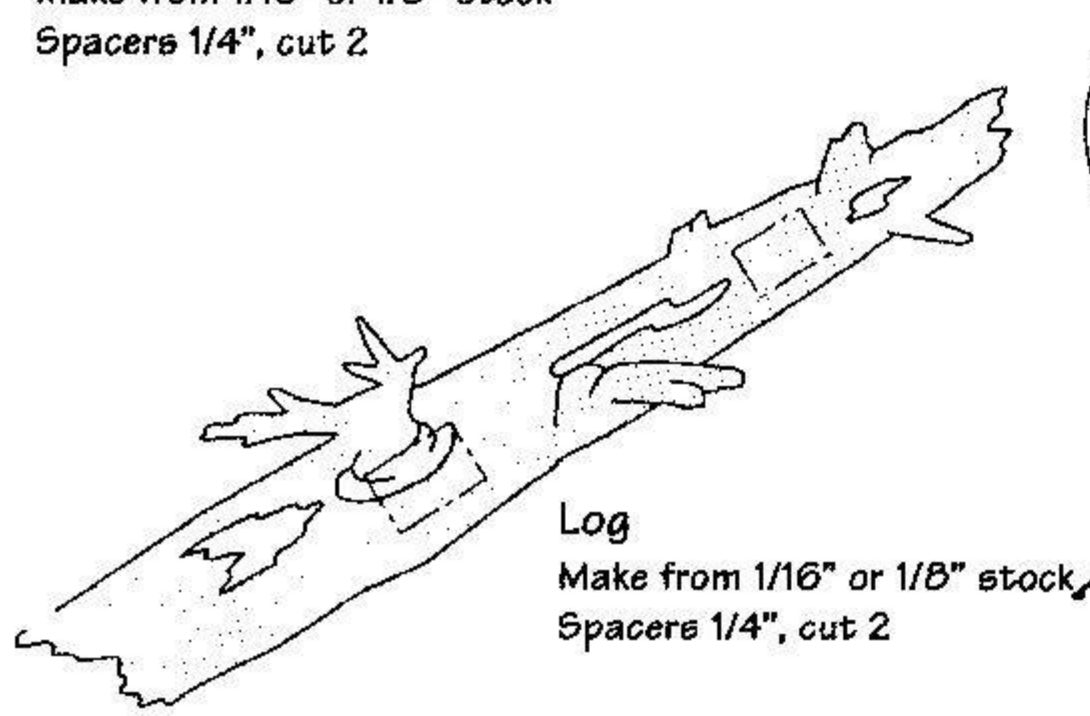
b1
Top banner (D)
Make from 1/4" stock



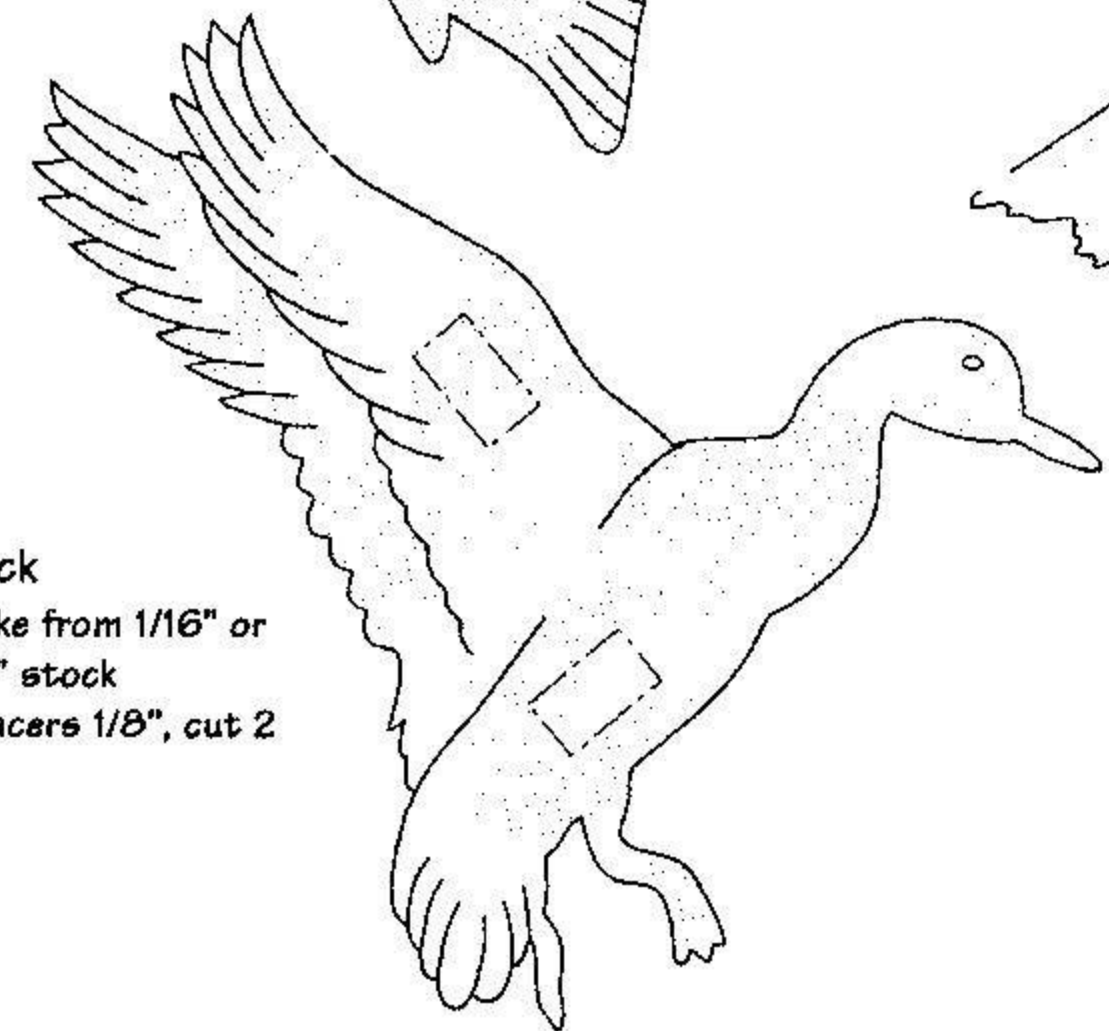
Fish
Make from 1/16" or 1/8" stock
Spacers 1/4", cut 2



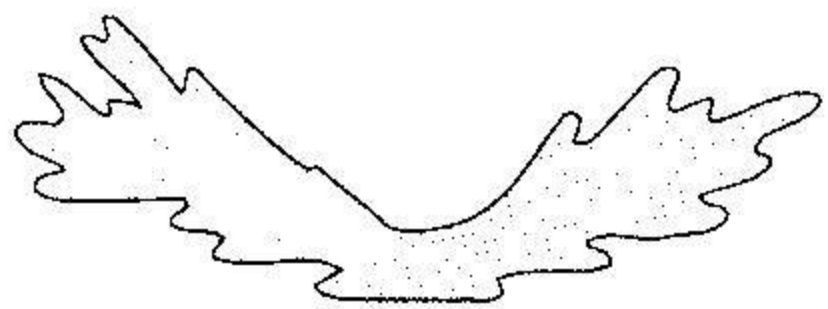
Log
Make from 1/16" or 1/8" stock
Spacers 1/4", cut 2



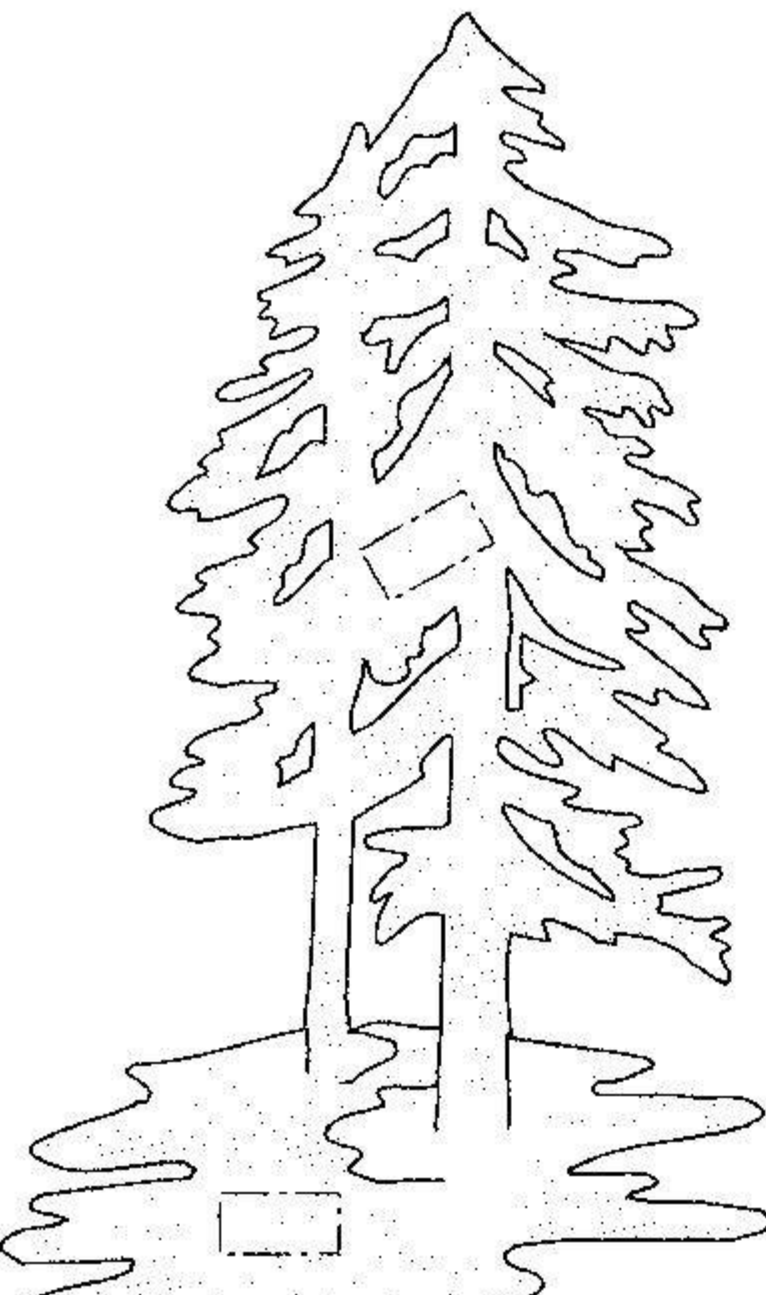
Duck
Make from 1/16" or 1/8" stock
Spacers 1/8", cut 2



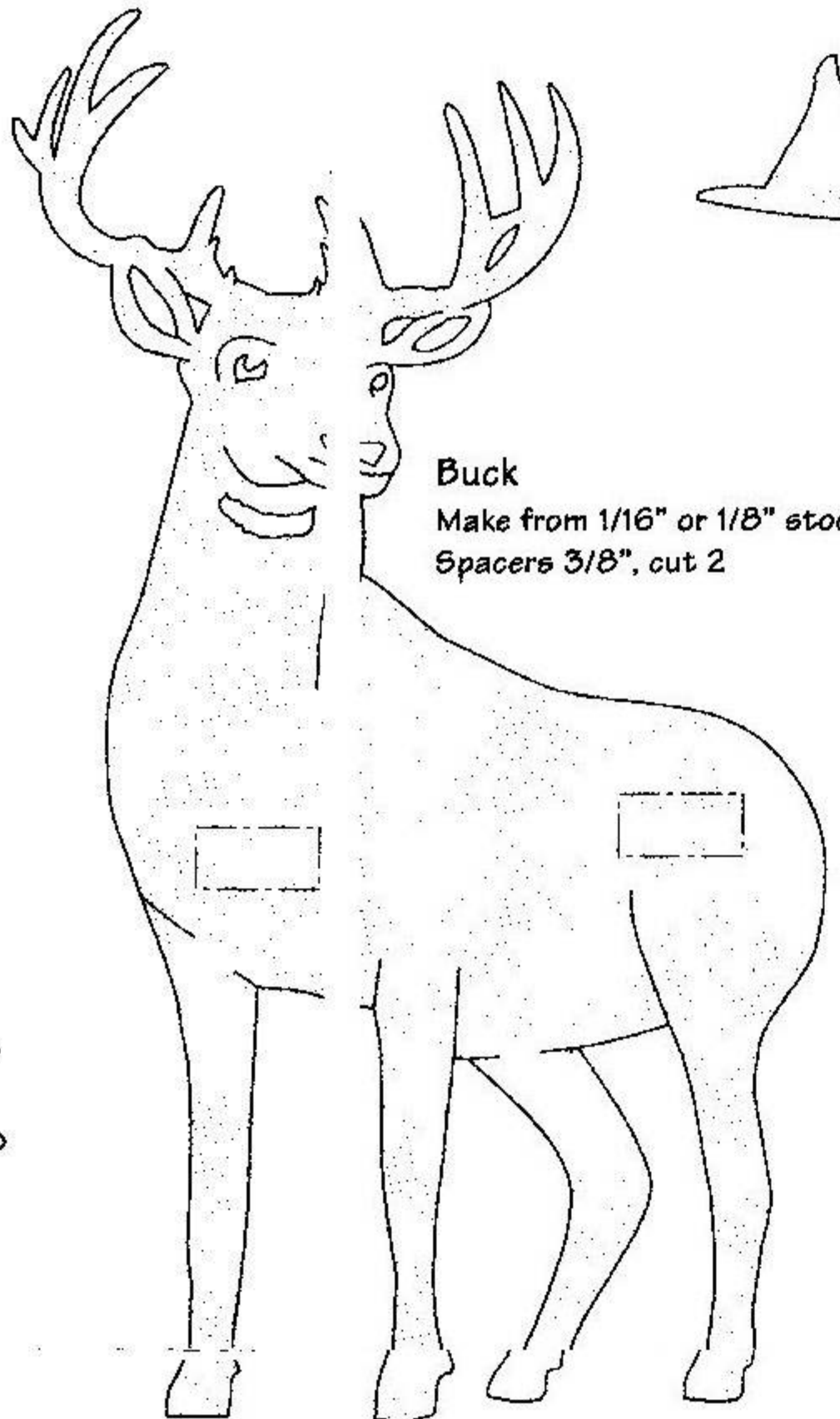
Water
Make from 1/16" or 1/8" stock



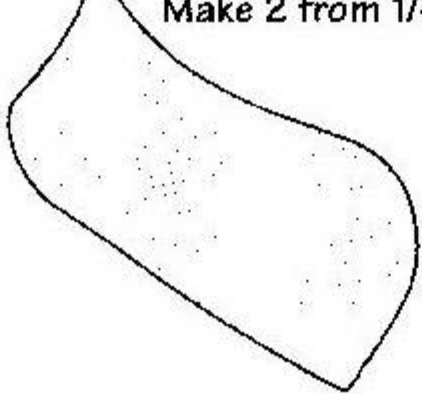
Left trees
Make from 1/16" or 1/8" stock
Spacers 1/4", cut 2



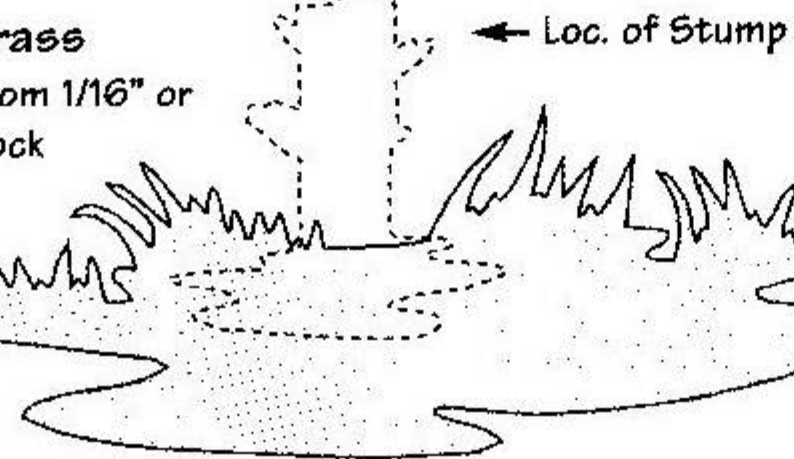
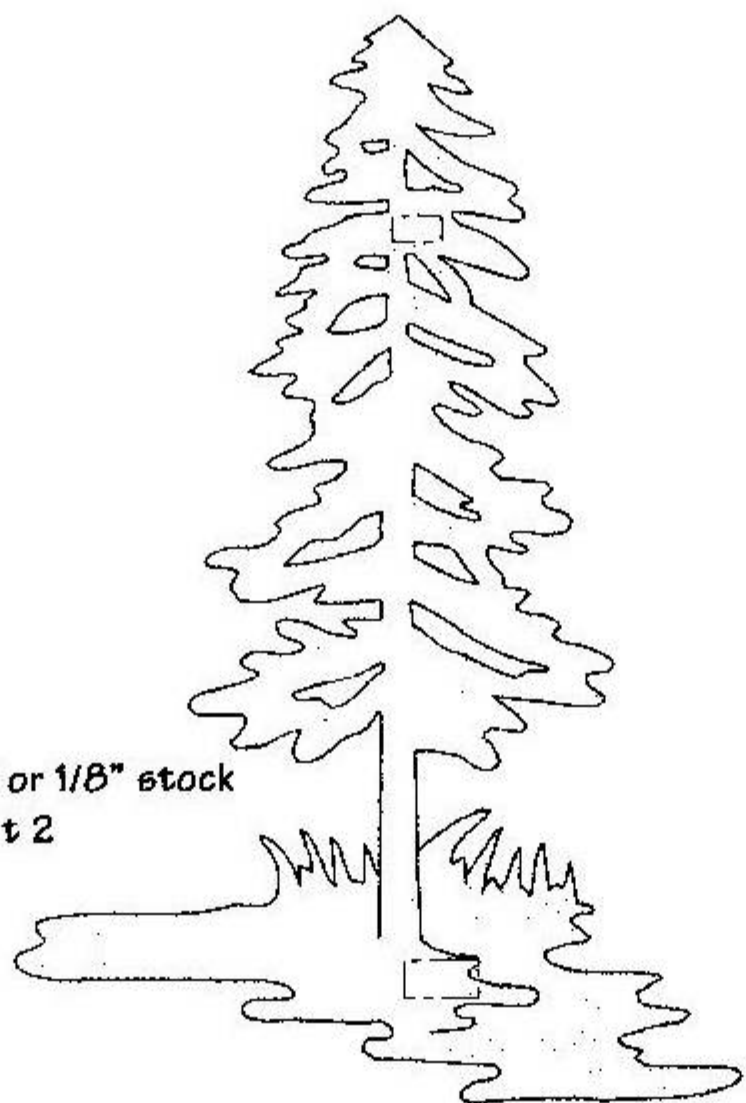
Buck
Make from 1/16" or 1/8" stock
Spacers 3/8", cut 2



Bottom banner side
Make 2 from 1/4" stock

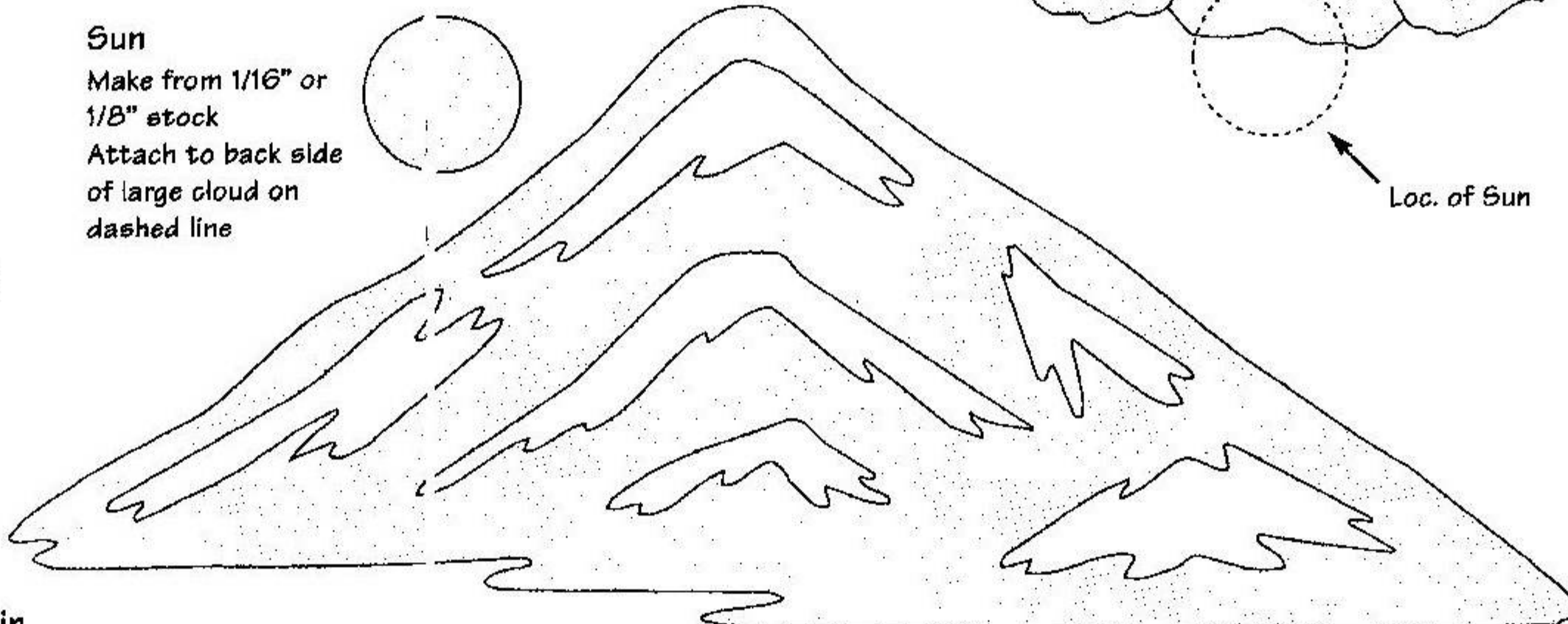


Right tree
Make from 1/16" or 1/8" stock
Spacers 1/8", cut 2



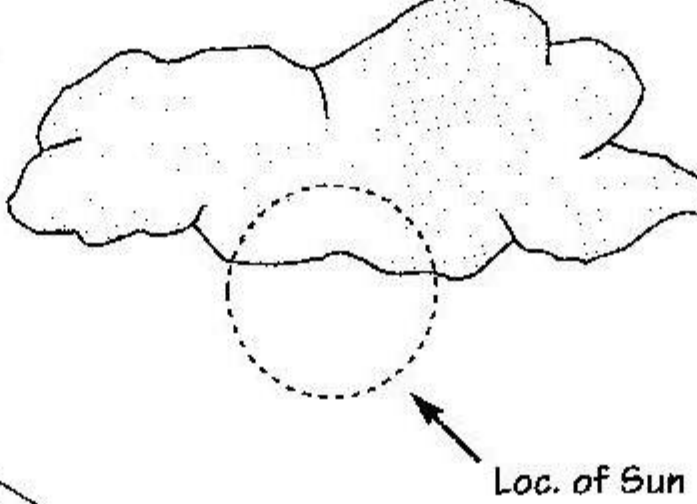
Left grass
Make from 1/16" or 1/8" stock

Mountain
Make from 1/16" or 1/8" stock

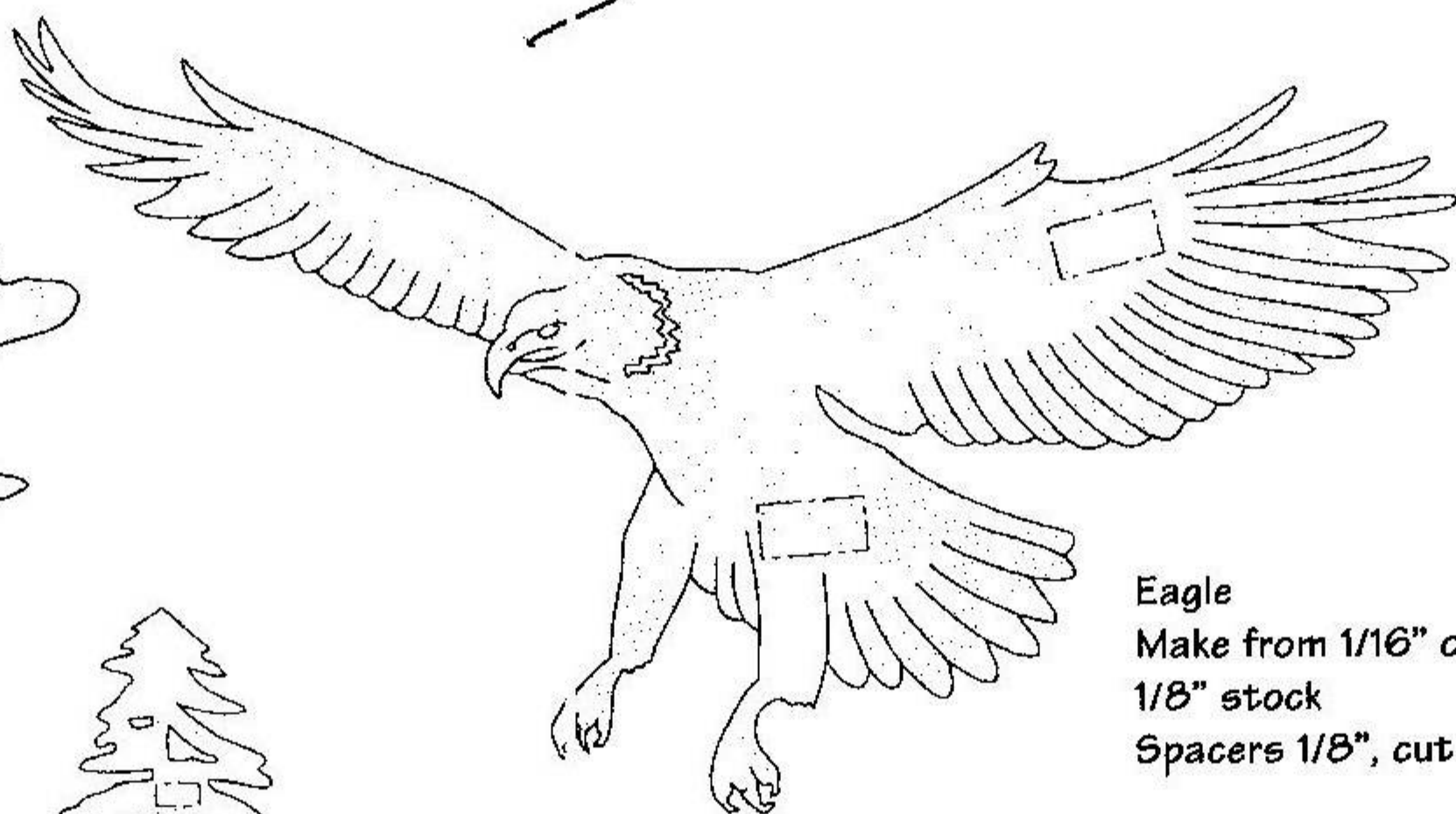


Sun
Make from 1/16" or 1/8" stock
Attach to back side of large cloud on dashed line

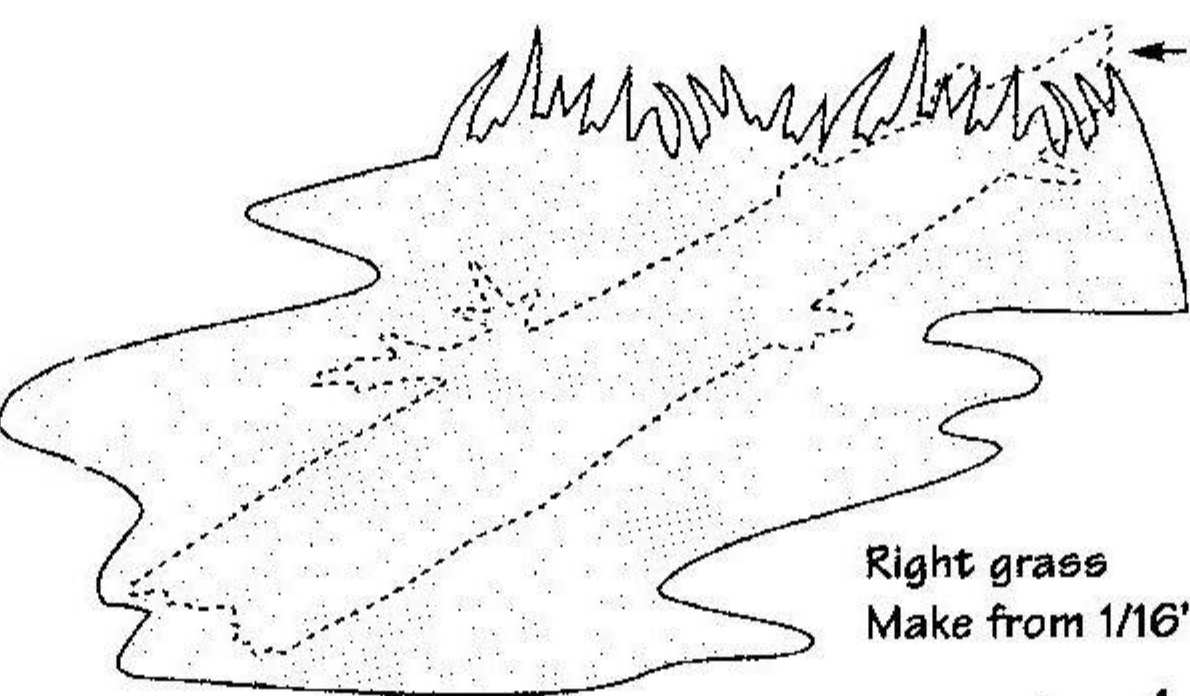
b3
Large cloud
Make from 1/16" or 1/8" stock



Eagle
Make from 1/16" or 1/8" stock
Spacers 1/8", cut 2



Right grass
Make from 1/16" or 1/8" stock



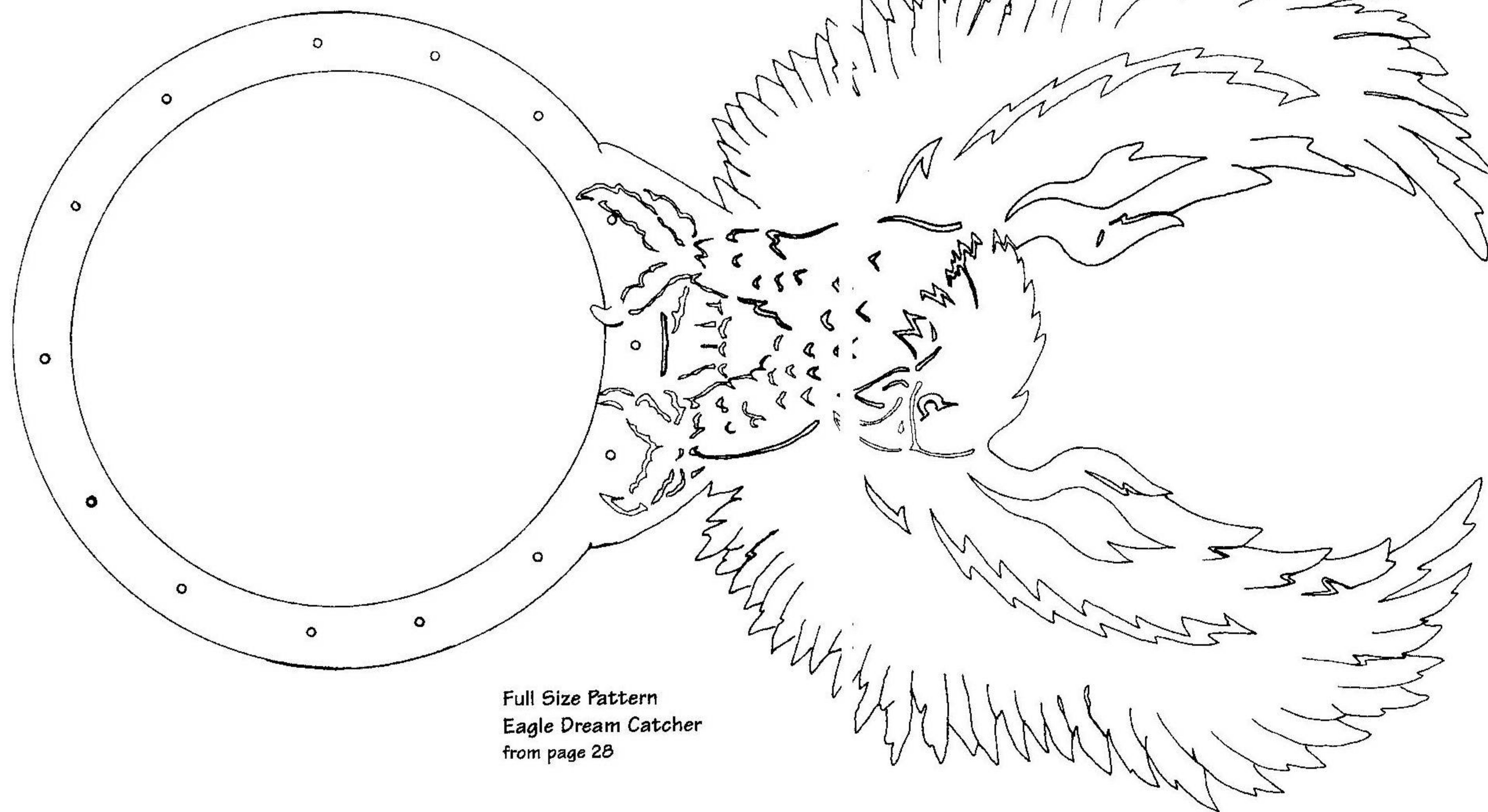
Loc. of Log



b5



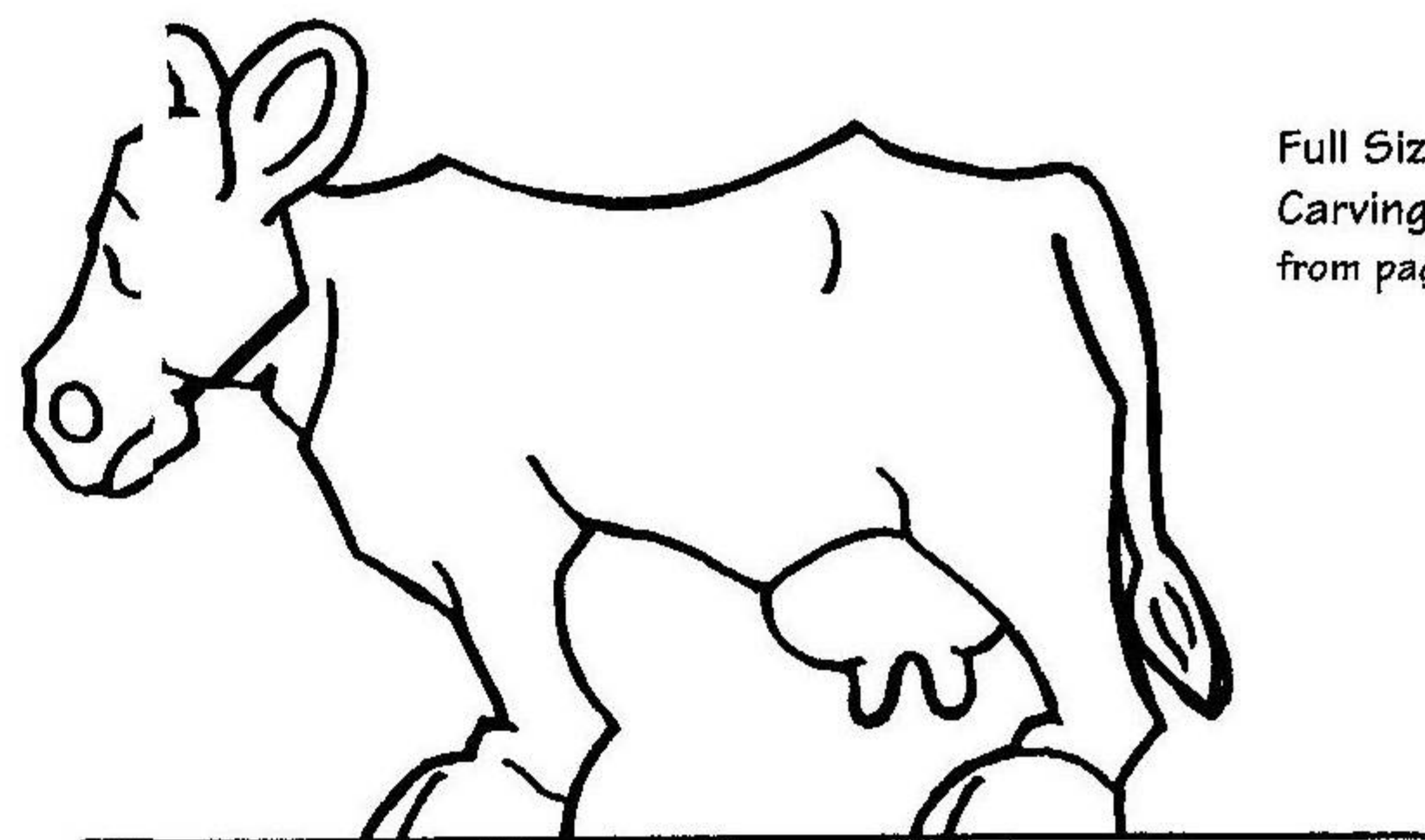
Bottom banner (D)
Make from 1/4" stock



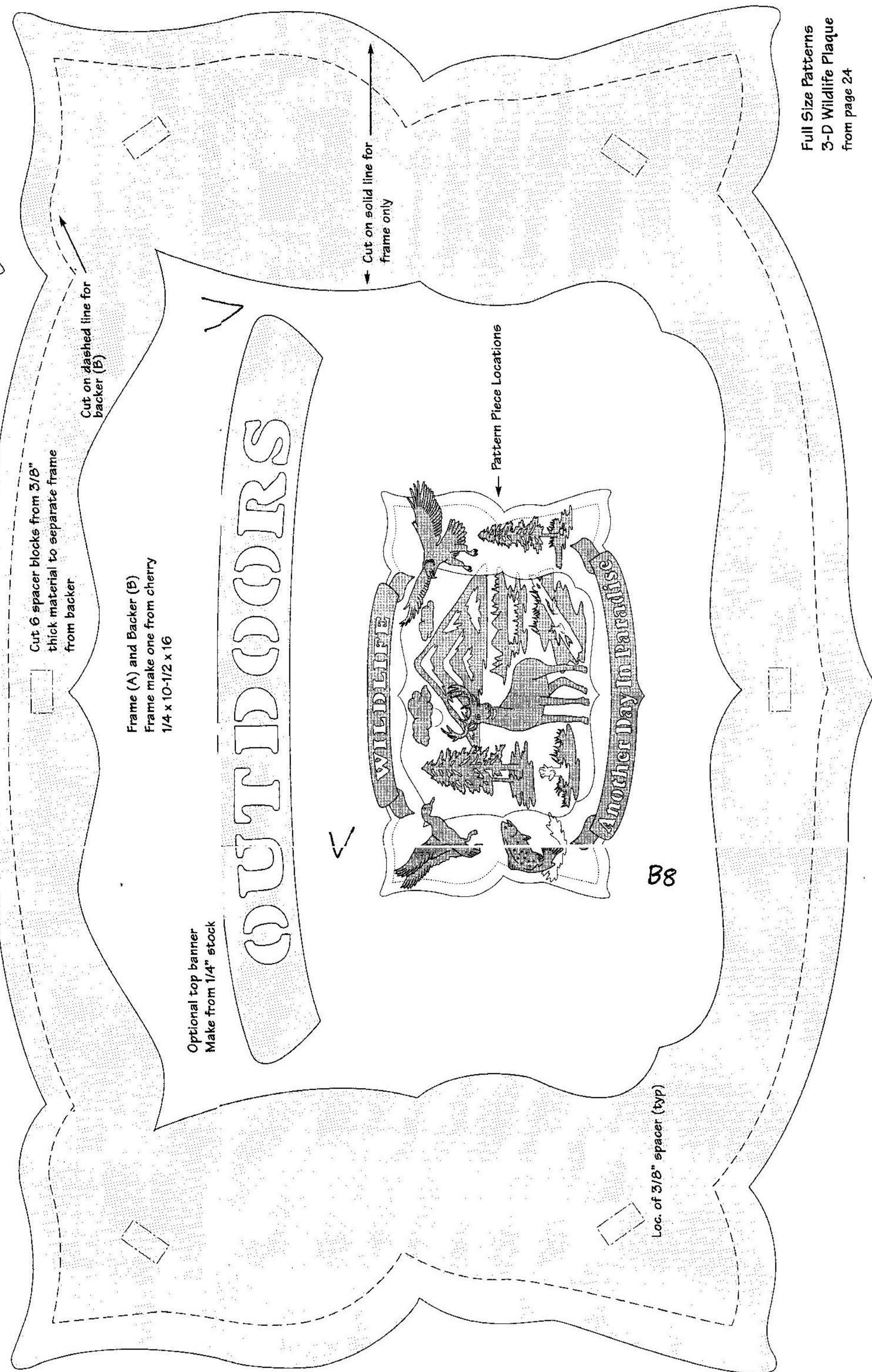
Full Size Pattern
Eagle Dream Catcher
from page 28



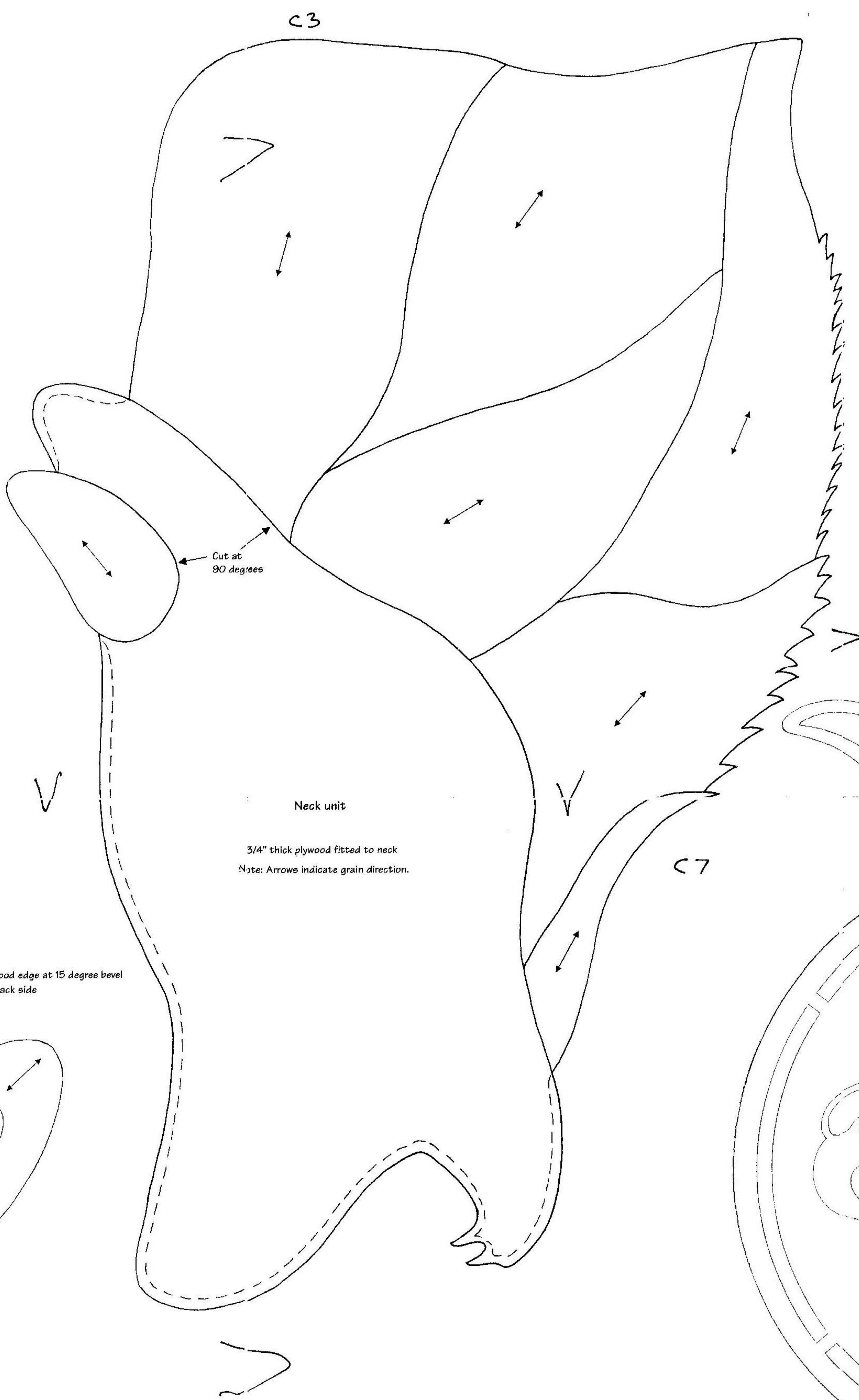
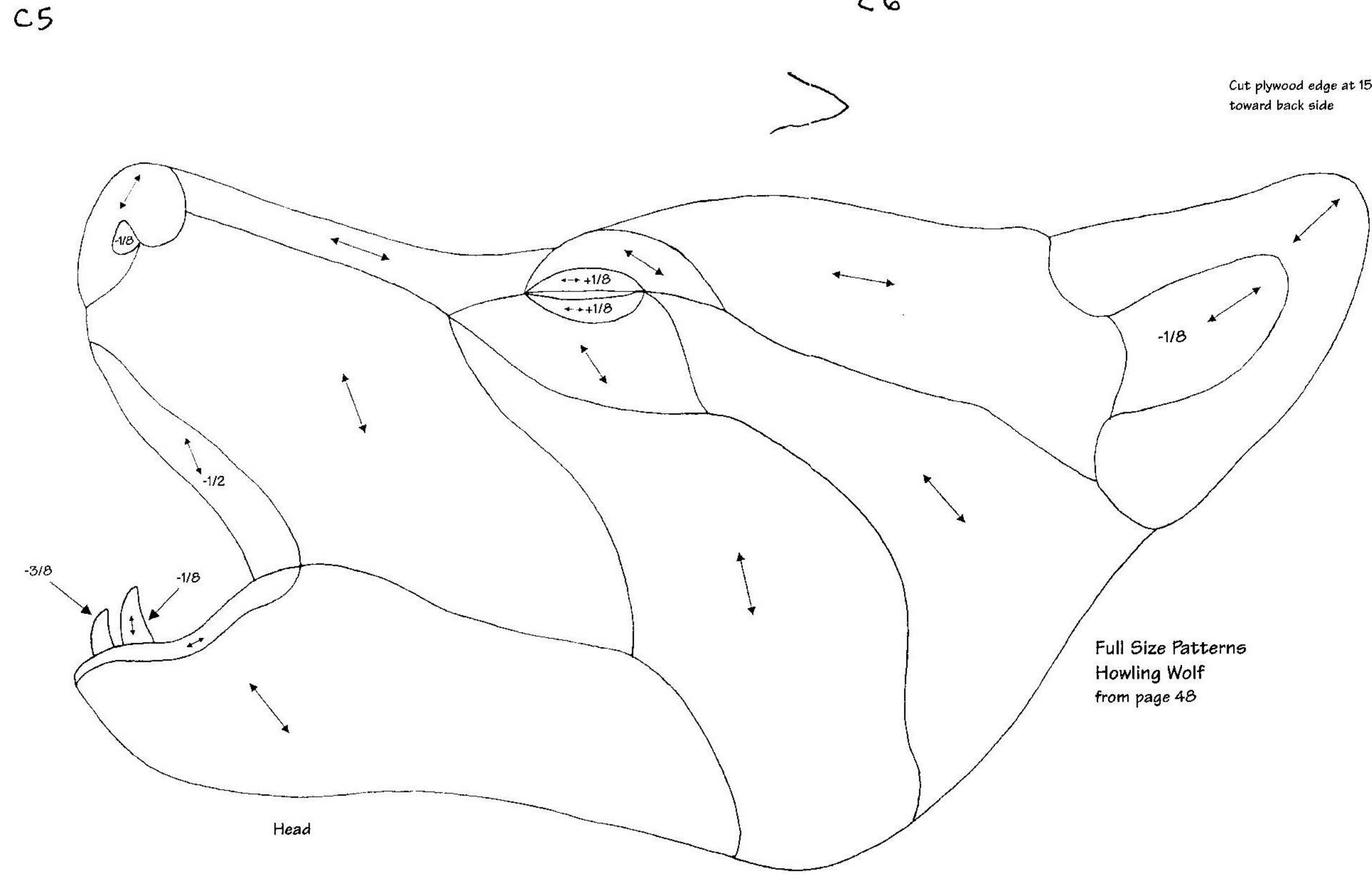
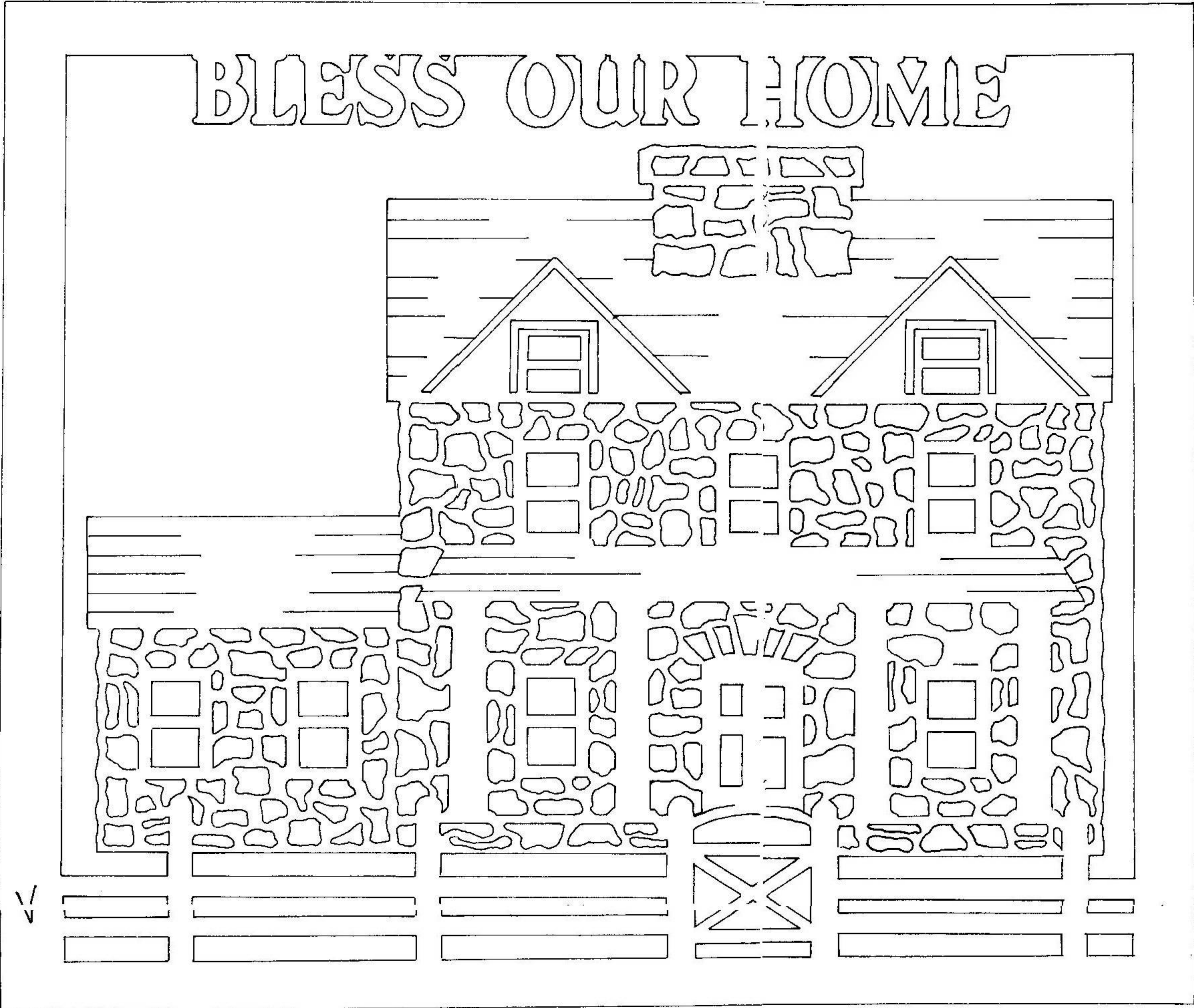
Full Size Pattern
Carving A Wood Spirit
from page 36



Full Size Pattern
Carving Miss Bessie
from page 40



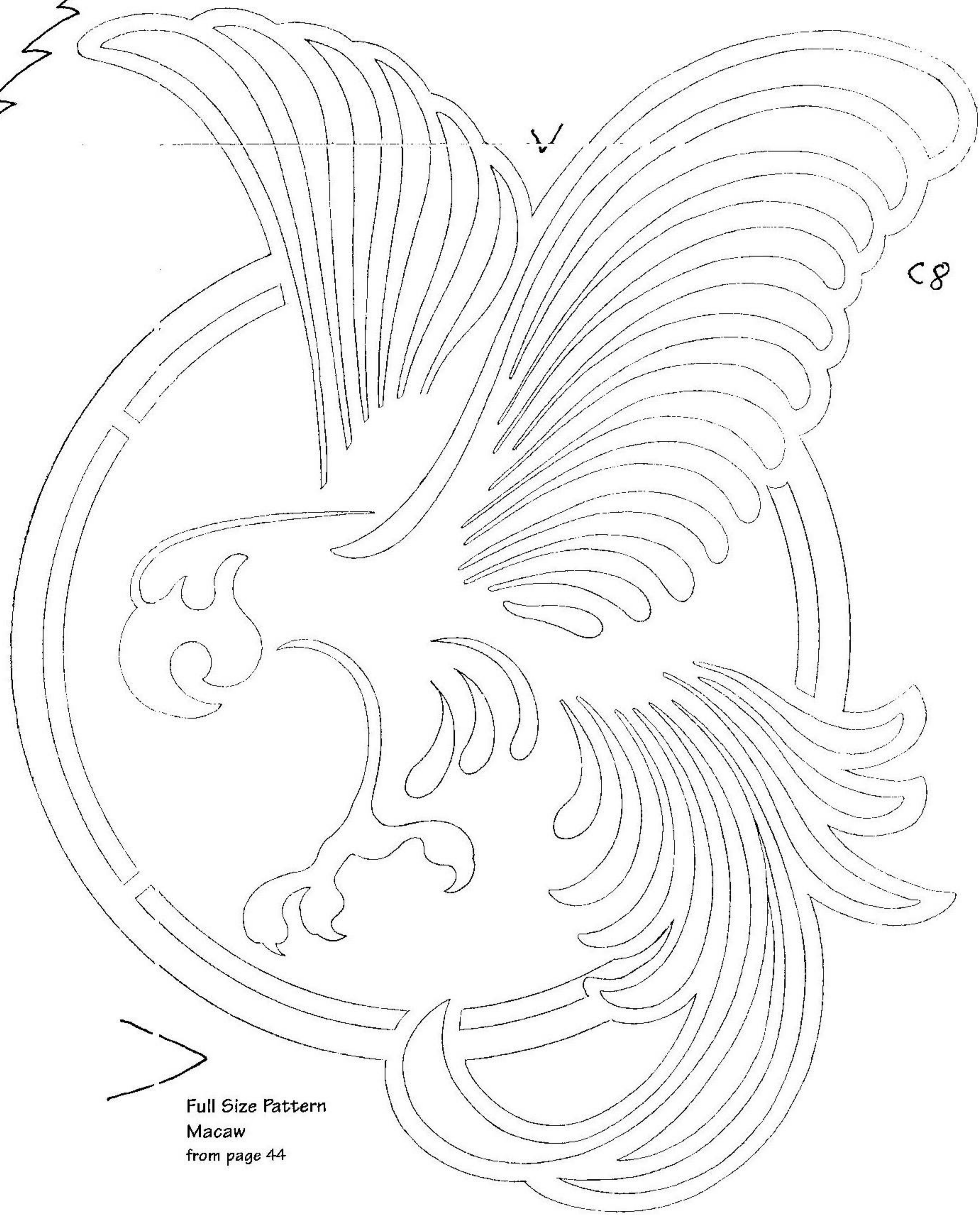
Full Size Patterns
3-D Wildlife Plaque
from page 24



FULL SIZE PATTERN SECTION NO. 2 • OCTOBER 1999

Side A	
Bless Our Home Silhouette	From page 23
Howling Wolf	From page 48
Macaw	From page 44

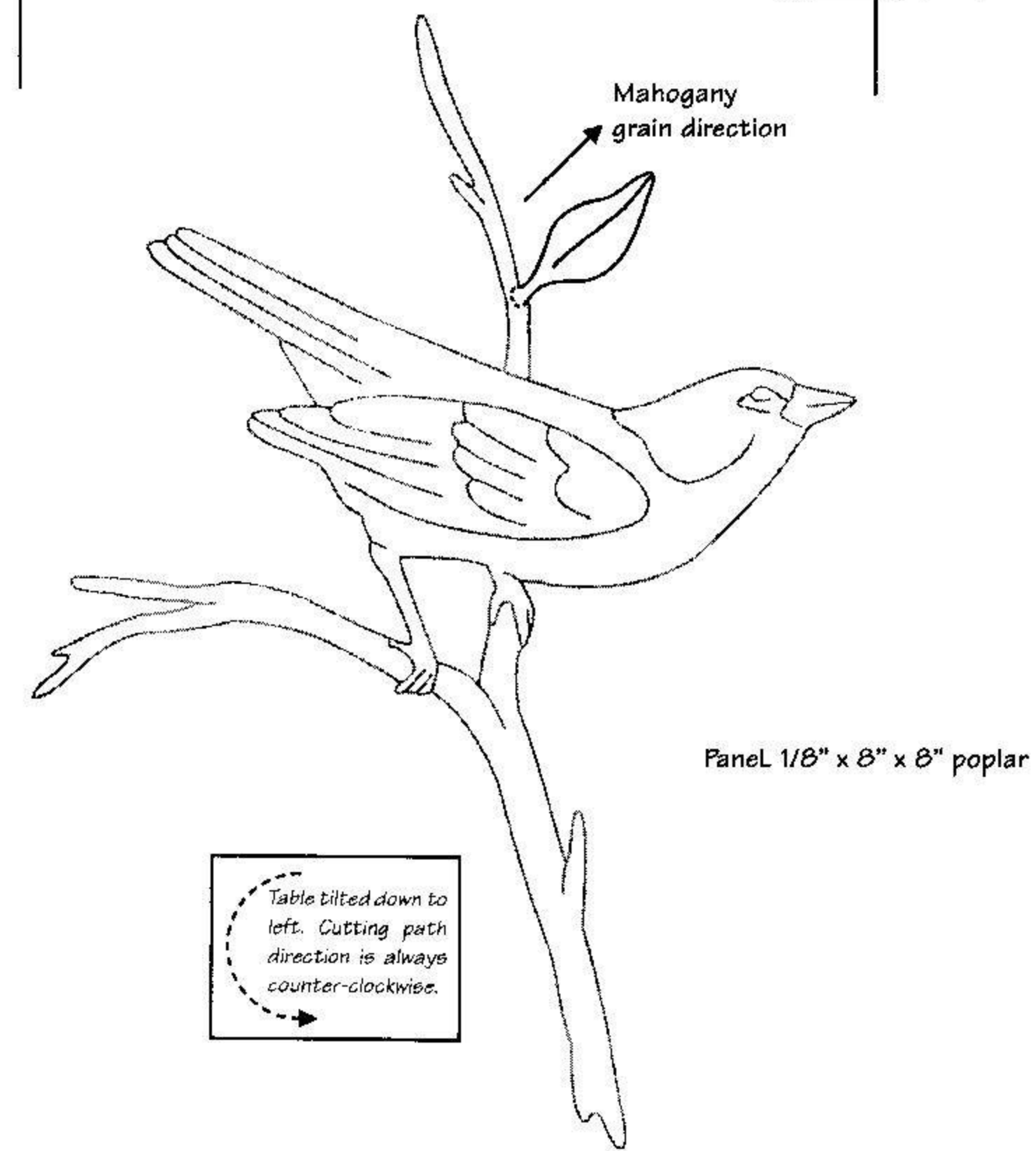
Side B	
Indigo Bunting	From page 6
WhiteTail Buck	From page 16
Antique Compass Rose	From page 53
Cougar	From page 54



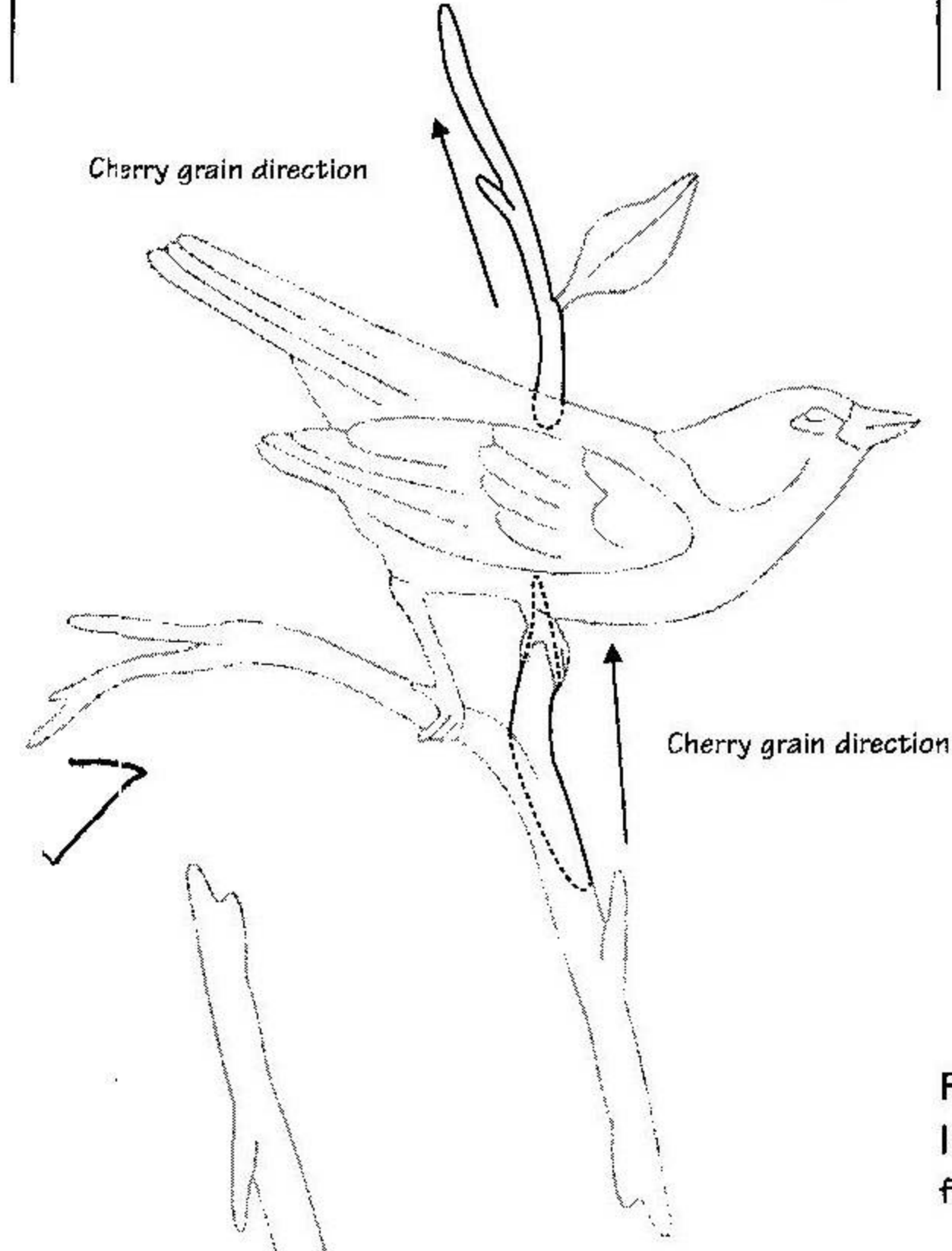
d1

Indigo bunting
Plate No. 1—mahogany inlay

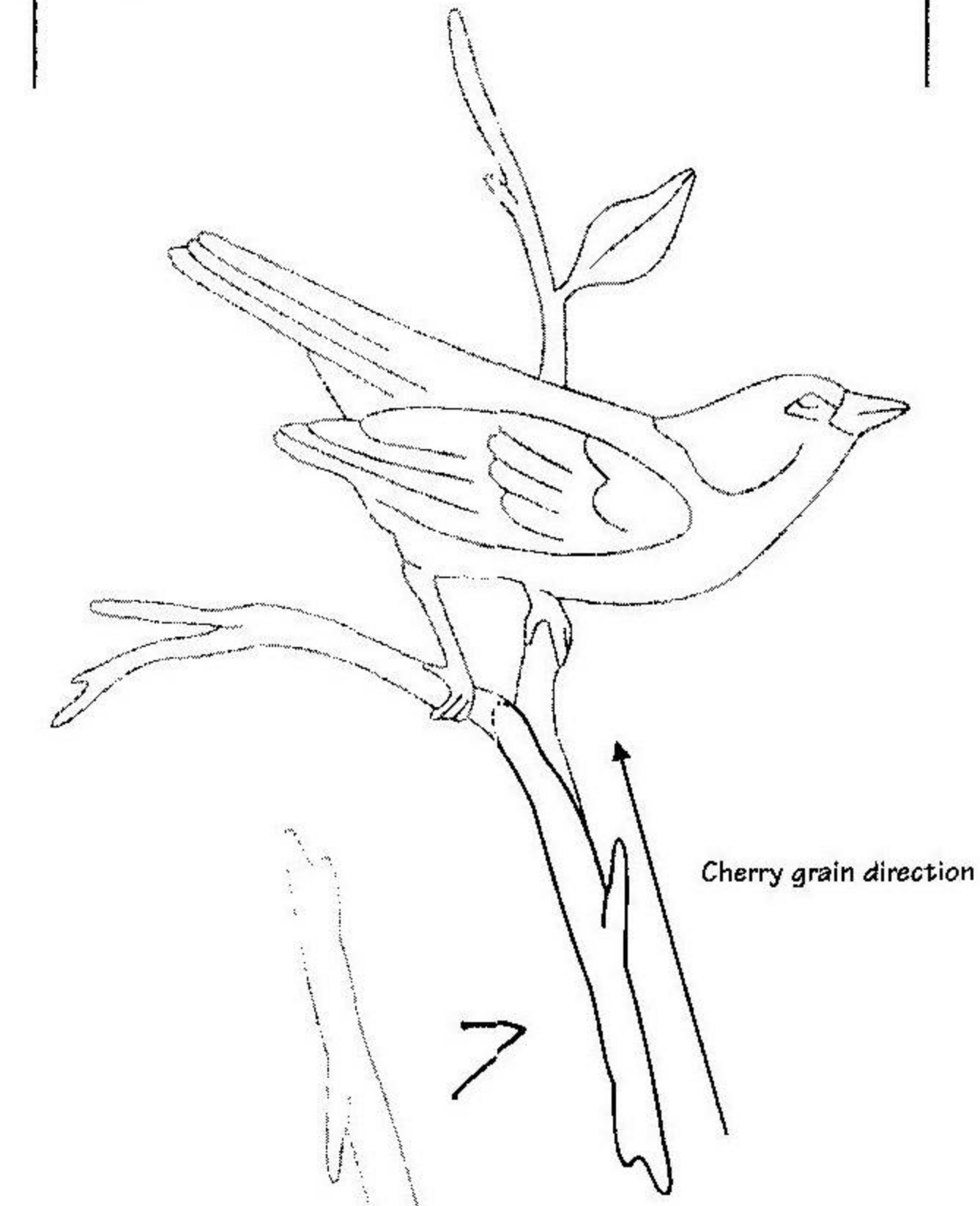
Registration mark (typ)



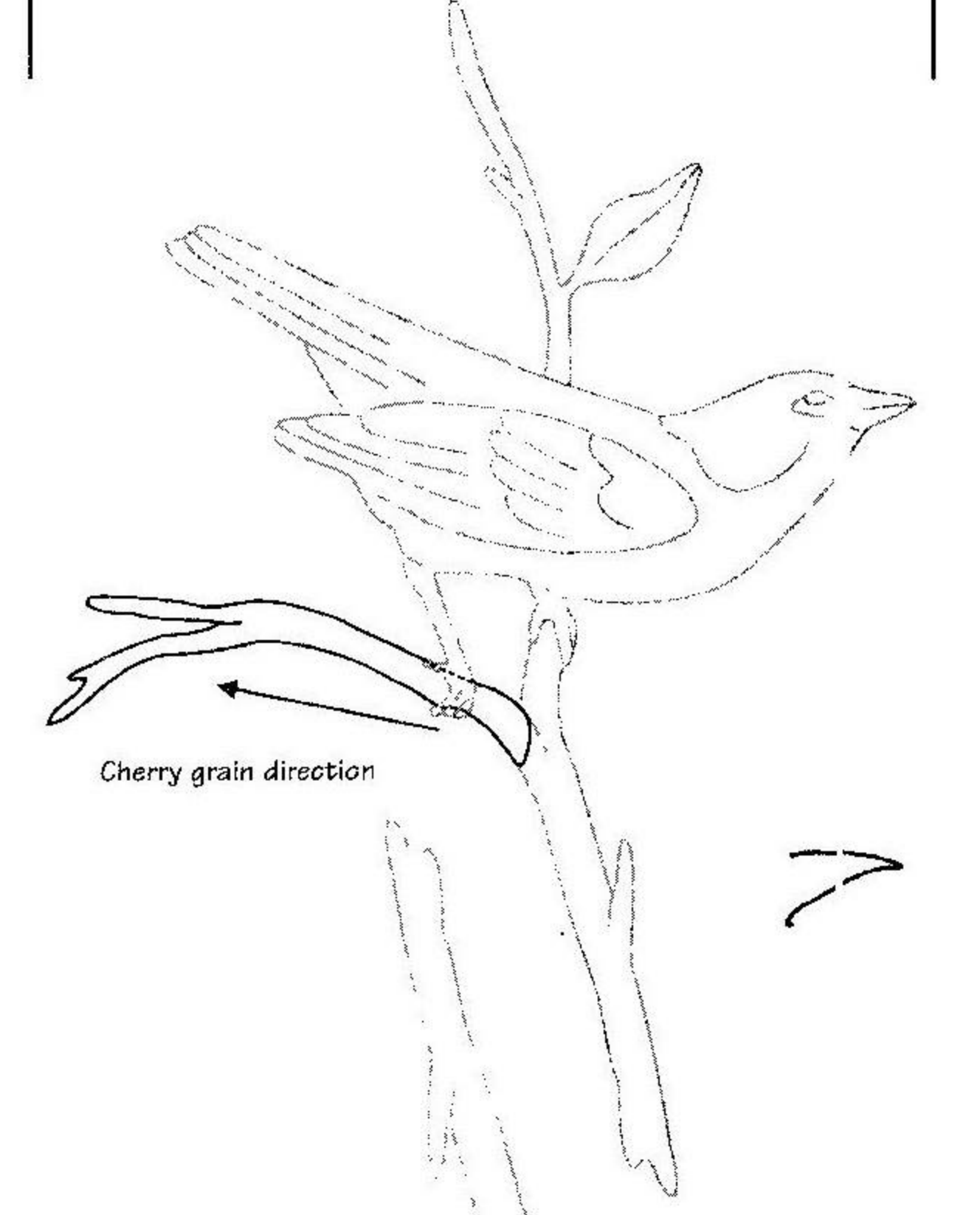
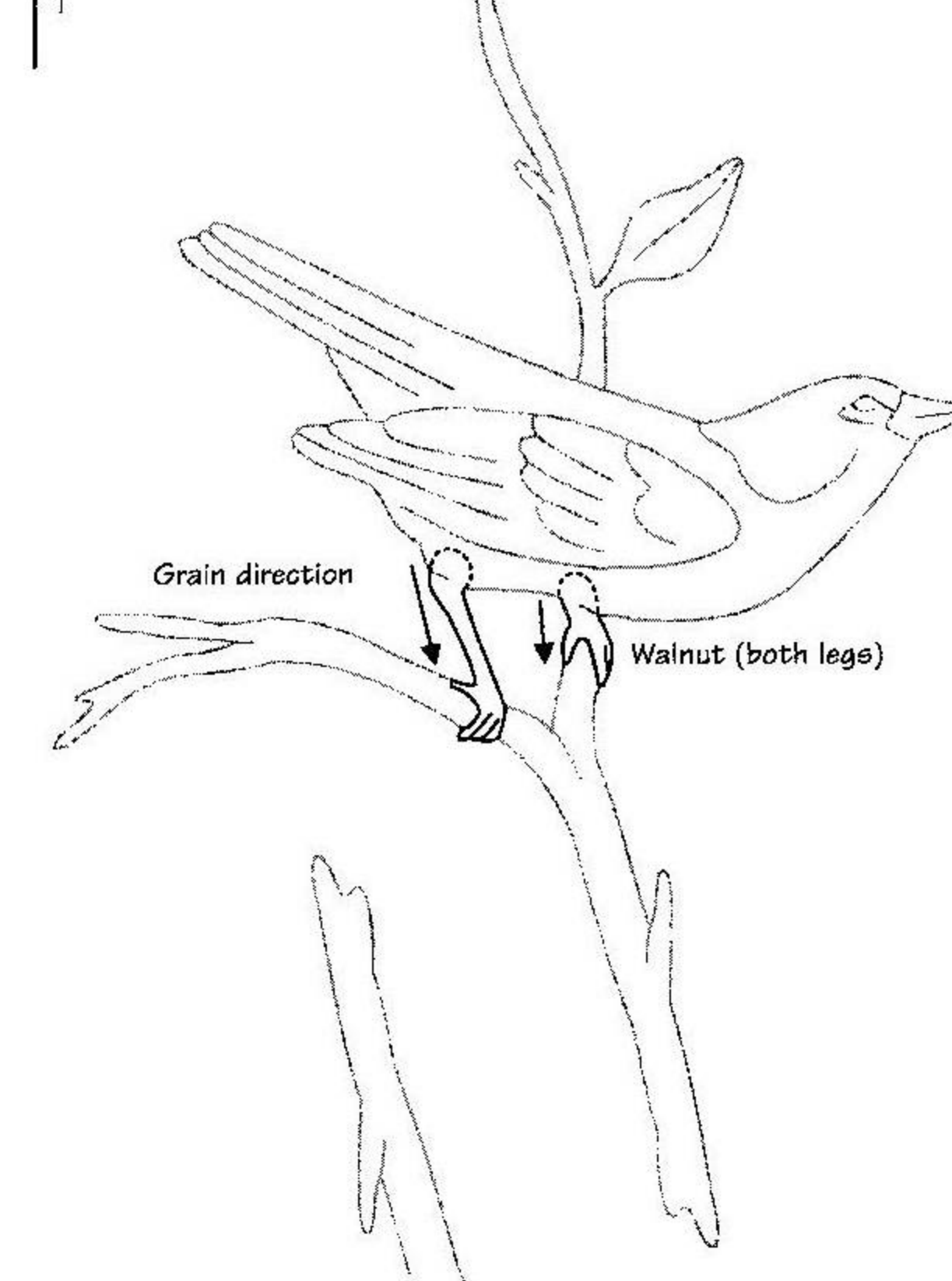
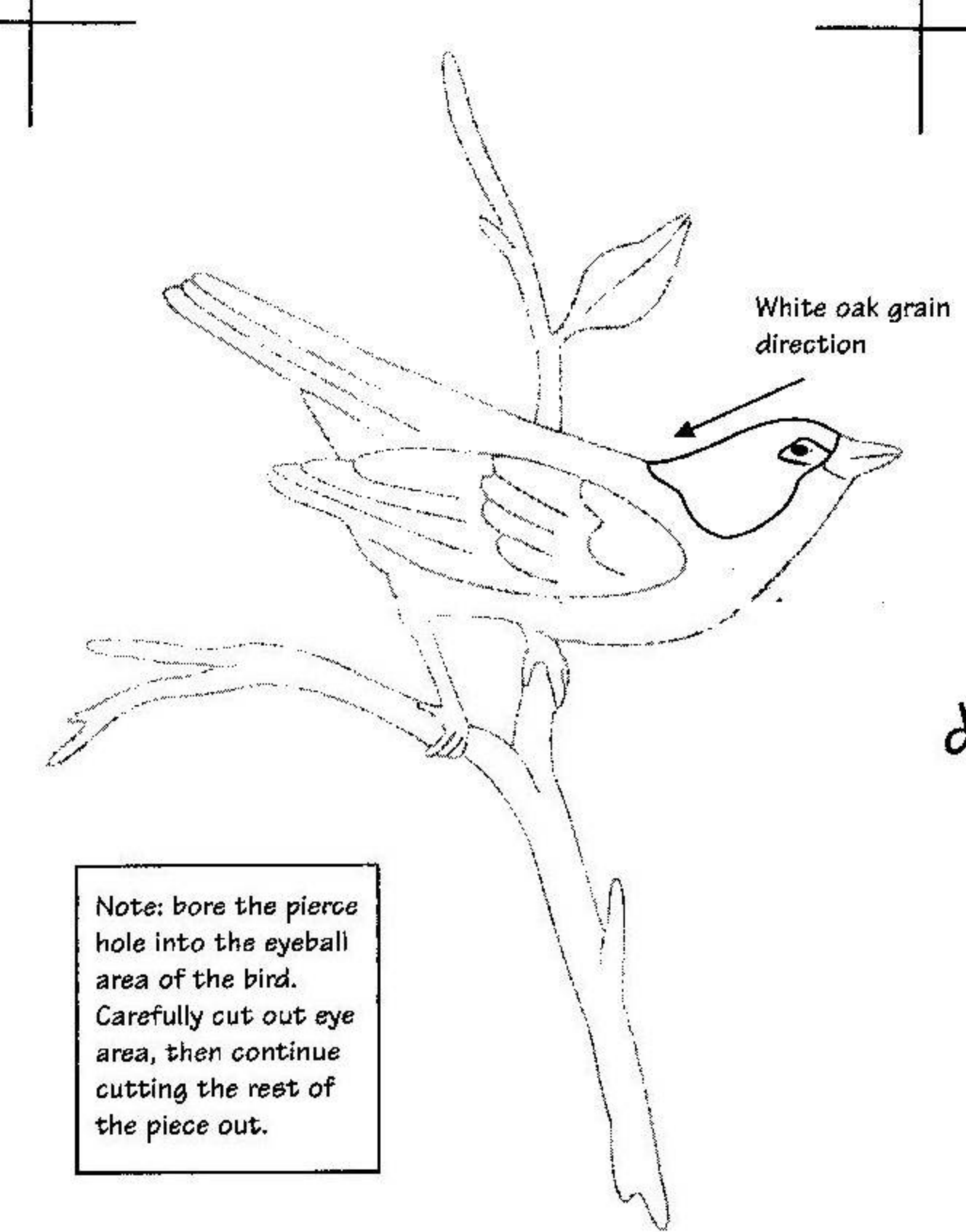
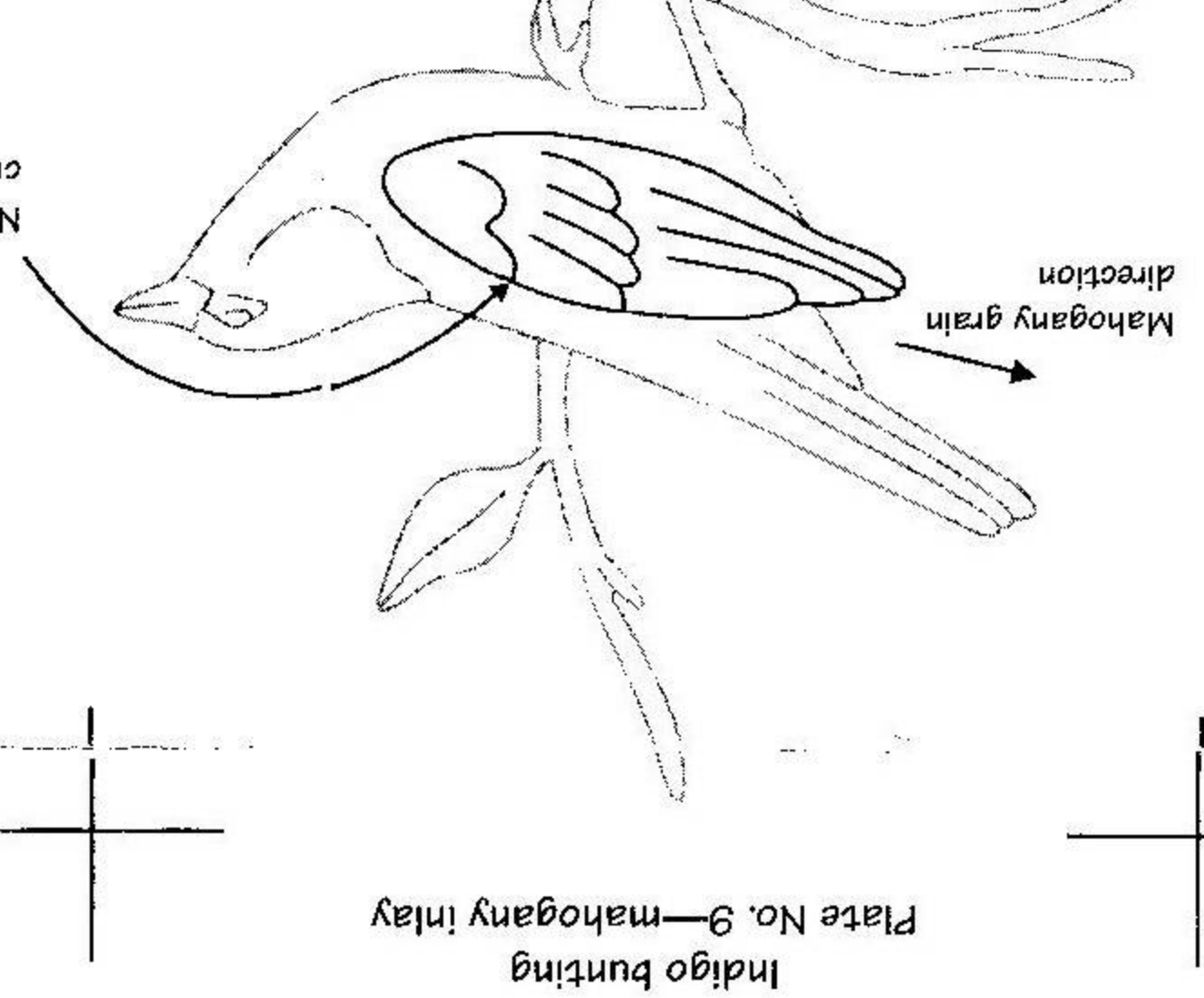
d2

Indigo bunting
Plate No. 2—cherry inlay

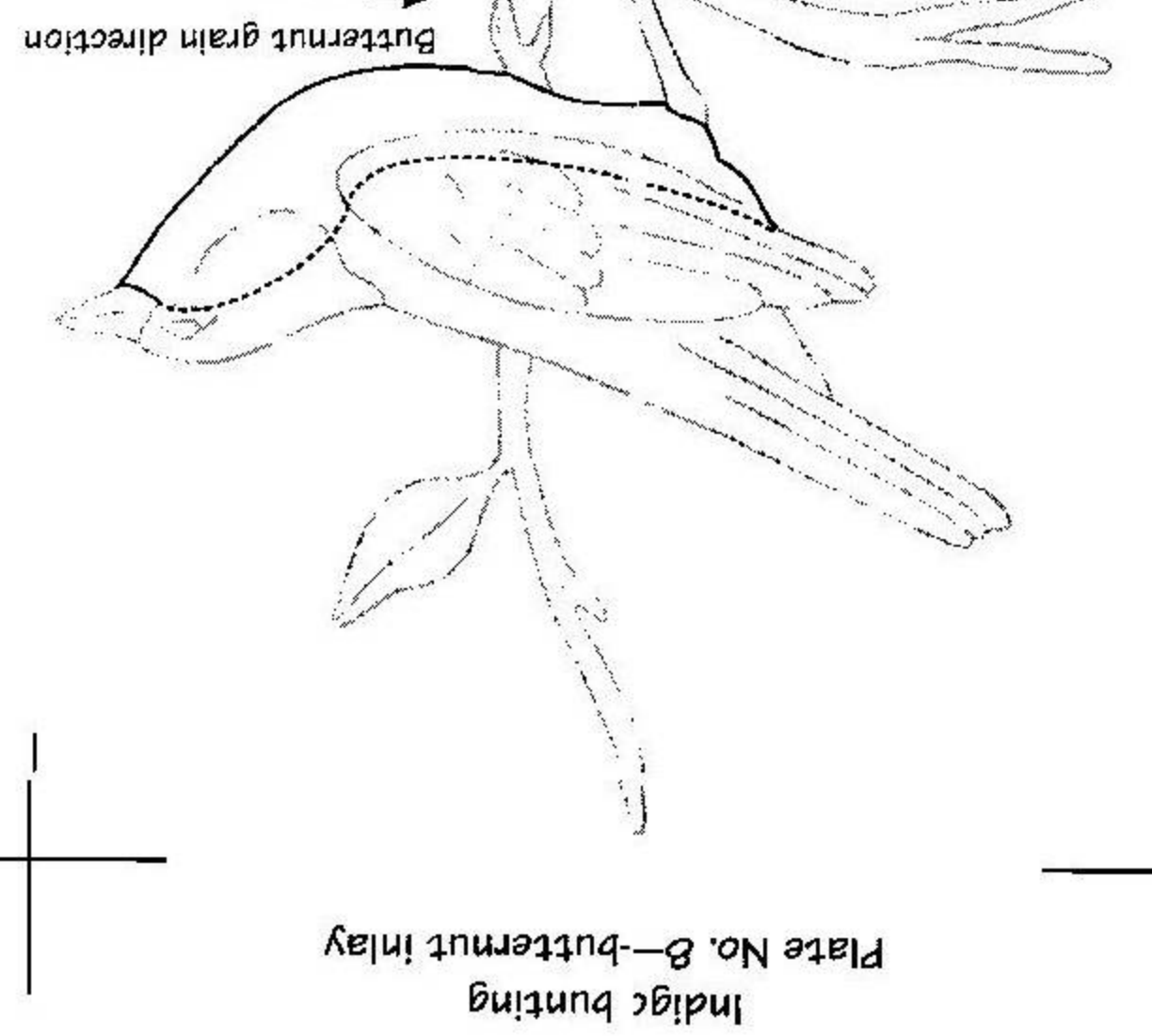
d3

Indigo bunting
Plate No. 3—cherry inlay

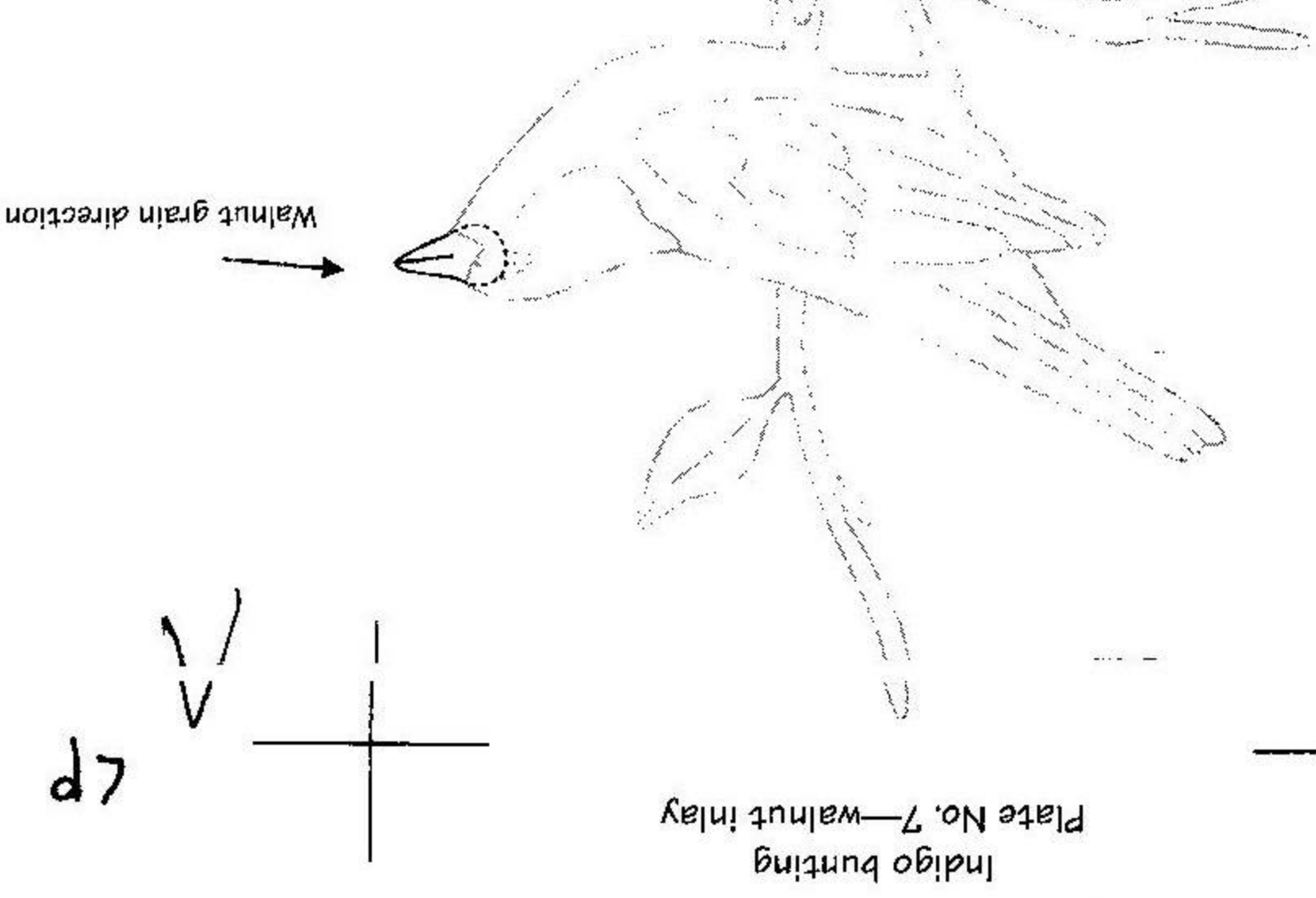
d4

Indigo bunting
Plate No. 4—cherry inlayIndigo bunting
Plate No. 5—walnut inlayIndigo bunting
Plate No. 10—white oak inlayNote: bore for pierce
cutting here.Indigo bunting
Plate No. 9—mahogany inlay

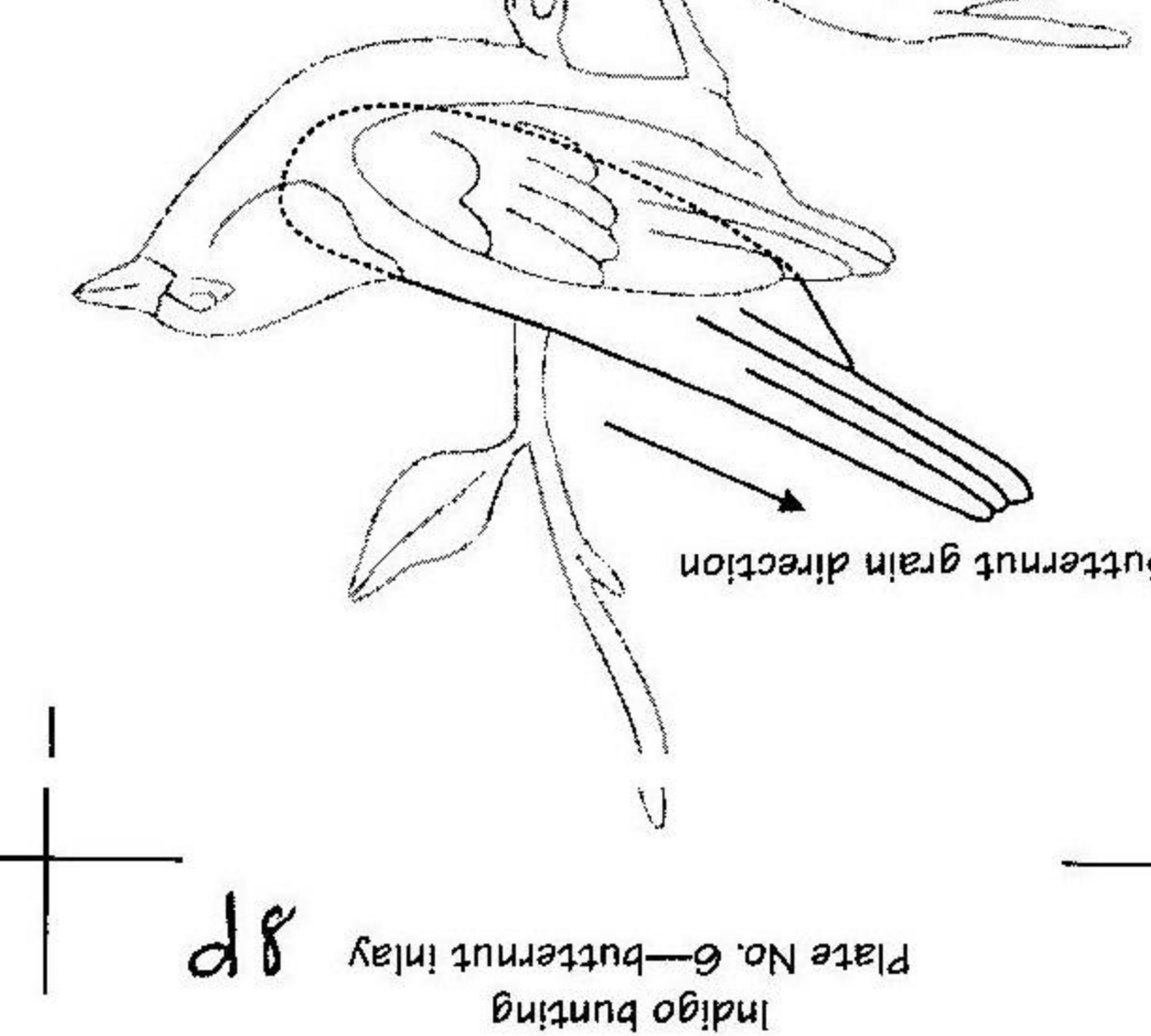
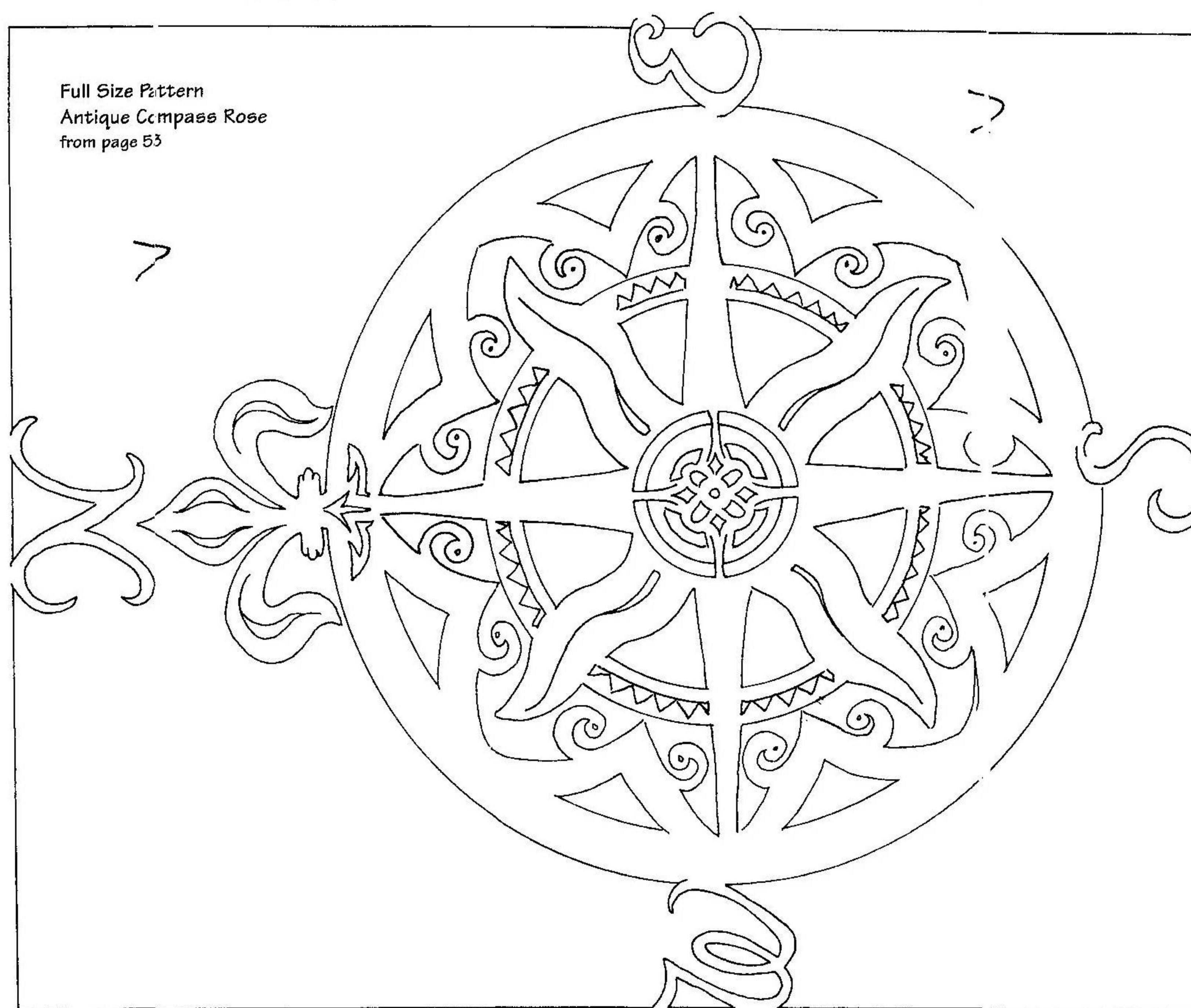
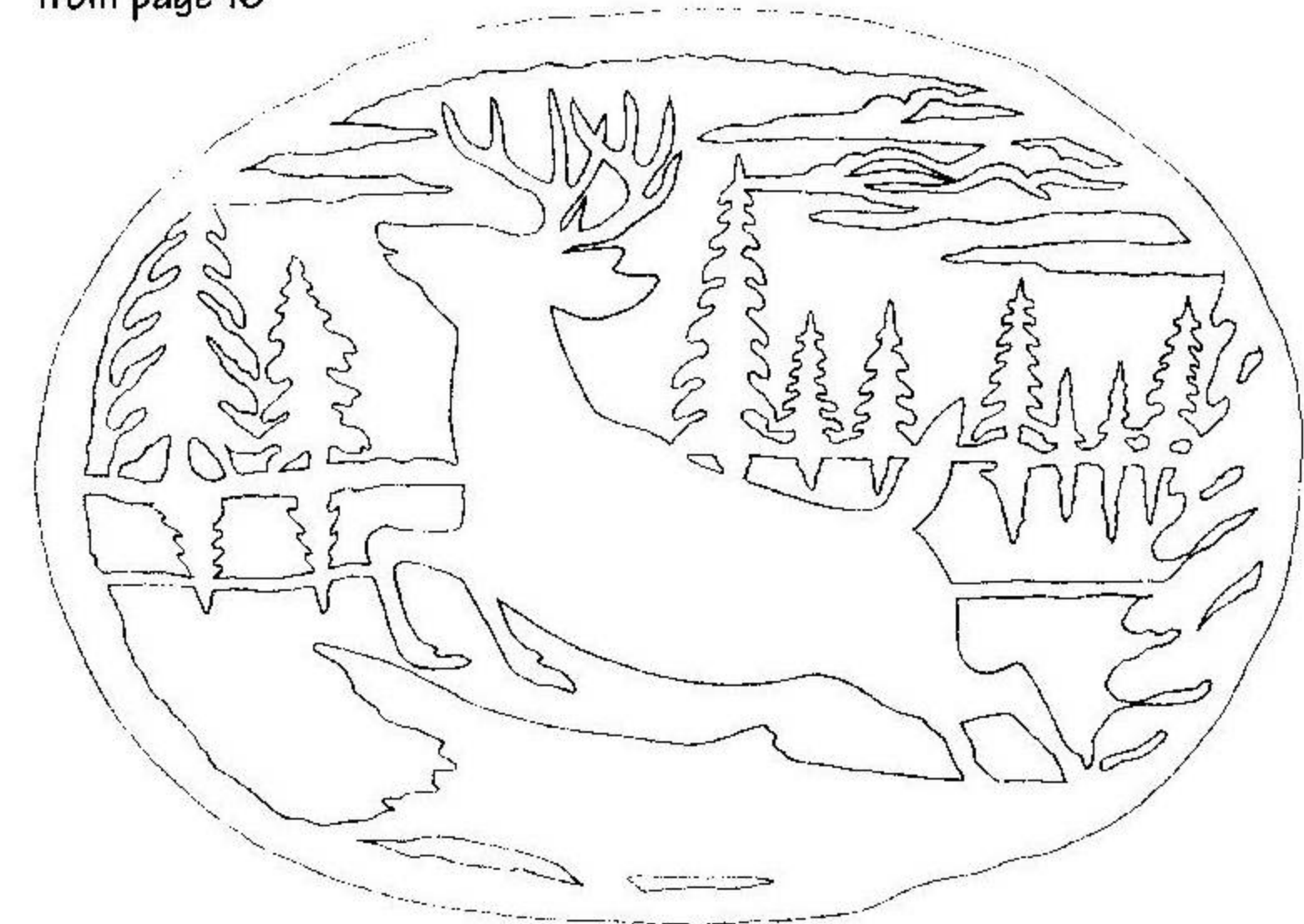
d6

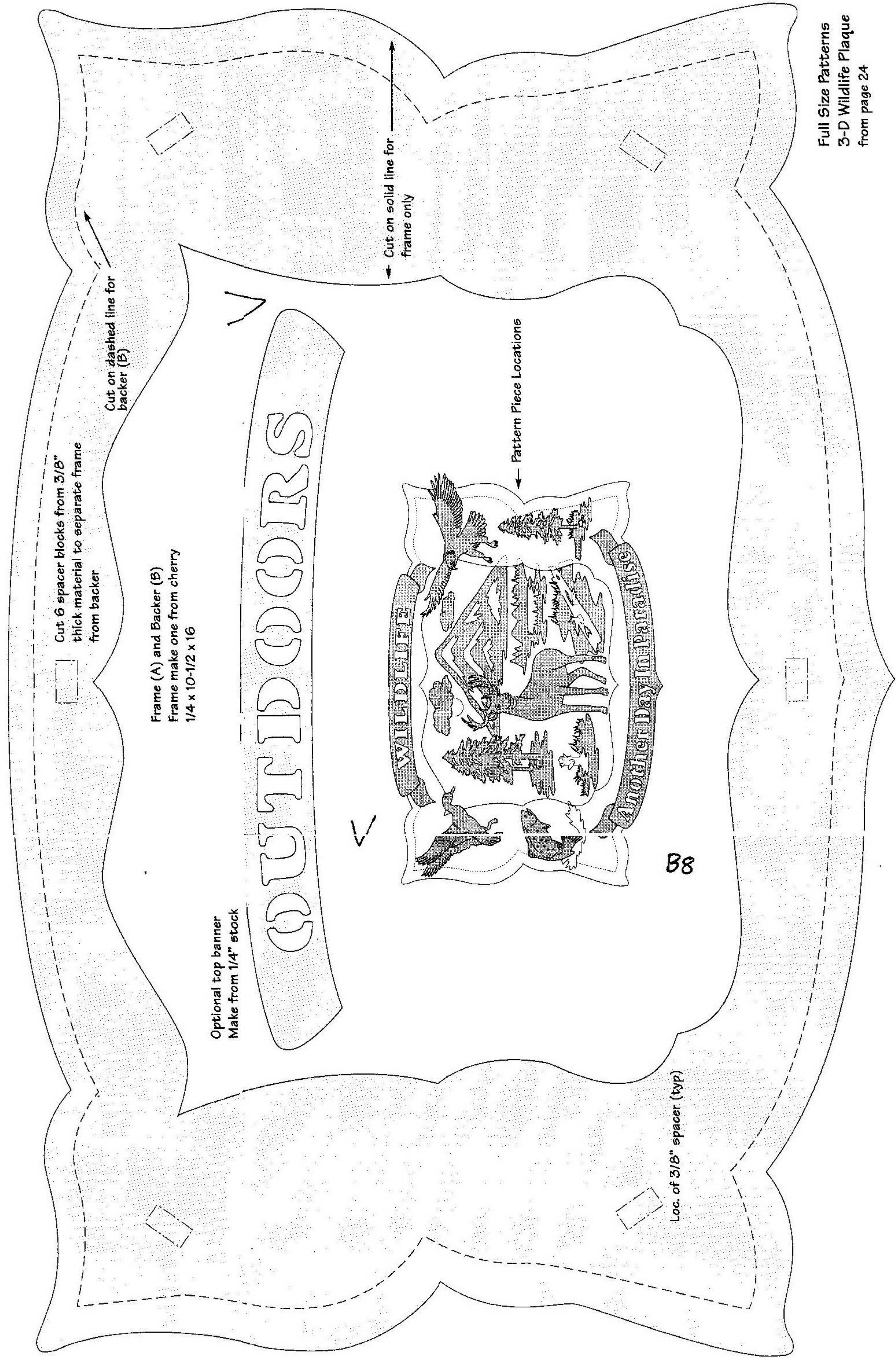
Indigo bunting
Plate No. 8—butternut inlay

d7

Indigo bunting
Plate No. 7—walnut inlay

d8

Indigo bunting
Plate No. 6—butternut inlayFull Size Pattern
Antique Compass Rose
from page 53Full Size Pattern
WhiteTail Buck
from page 16Dashed Lines for
Optional 3-D CougarFull Size Pattern
Cougar
from page 54



Cut 6 spacer blocks from 3/8" thick material to separate frame from backer

Cut on dashed line for backer (B)

Frame (A) and Backer (B)
Frame make one from cherry
1/4 x 10-1/2 x 16

Optional top banner
Make from 1/4" stock

OUTDOORS

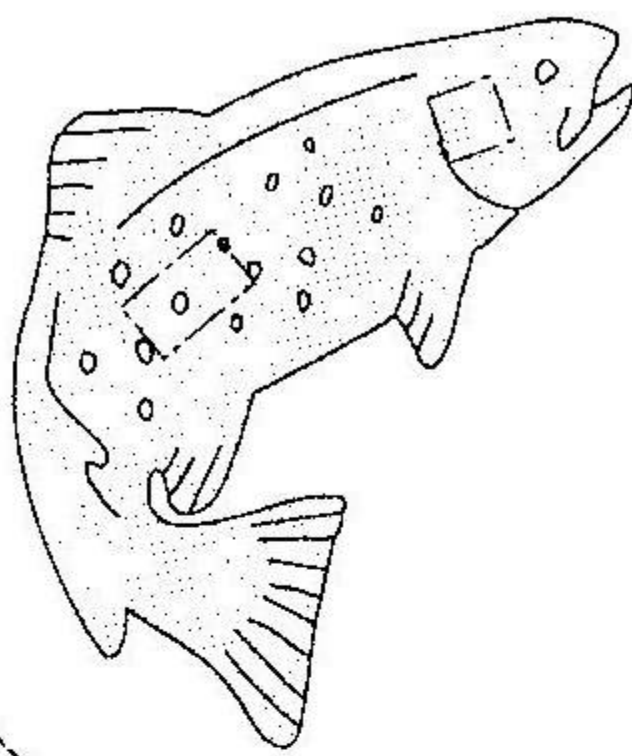
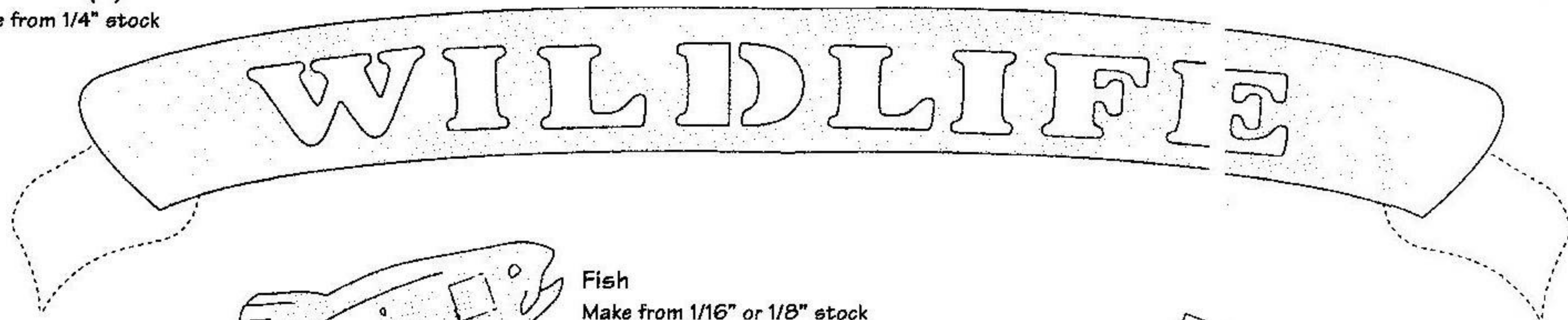
Cut on solid line for frame only

Pattern Piece Locations

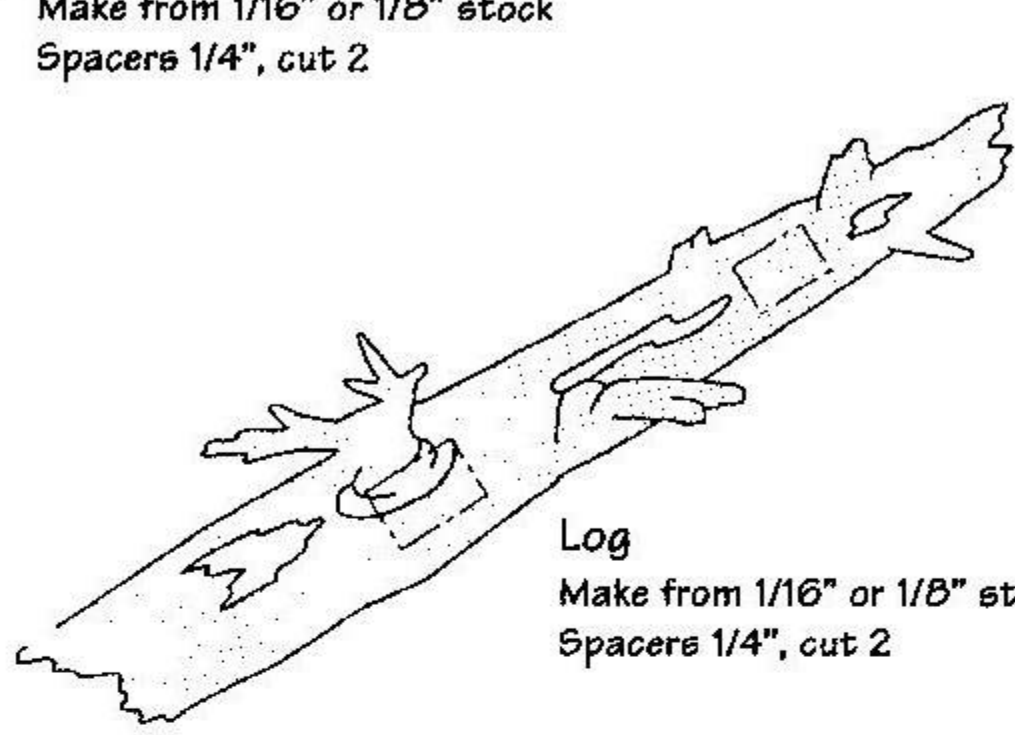
B8

Loc. of 3/8" spacer (typ)

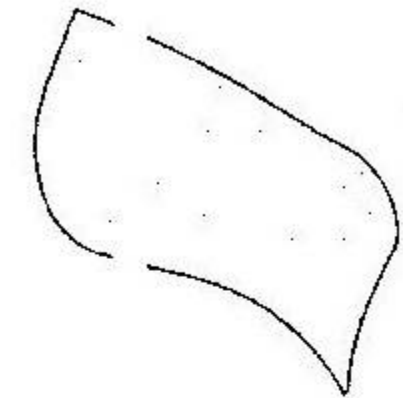
Top banner (D)
Make from 1/4" stock



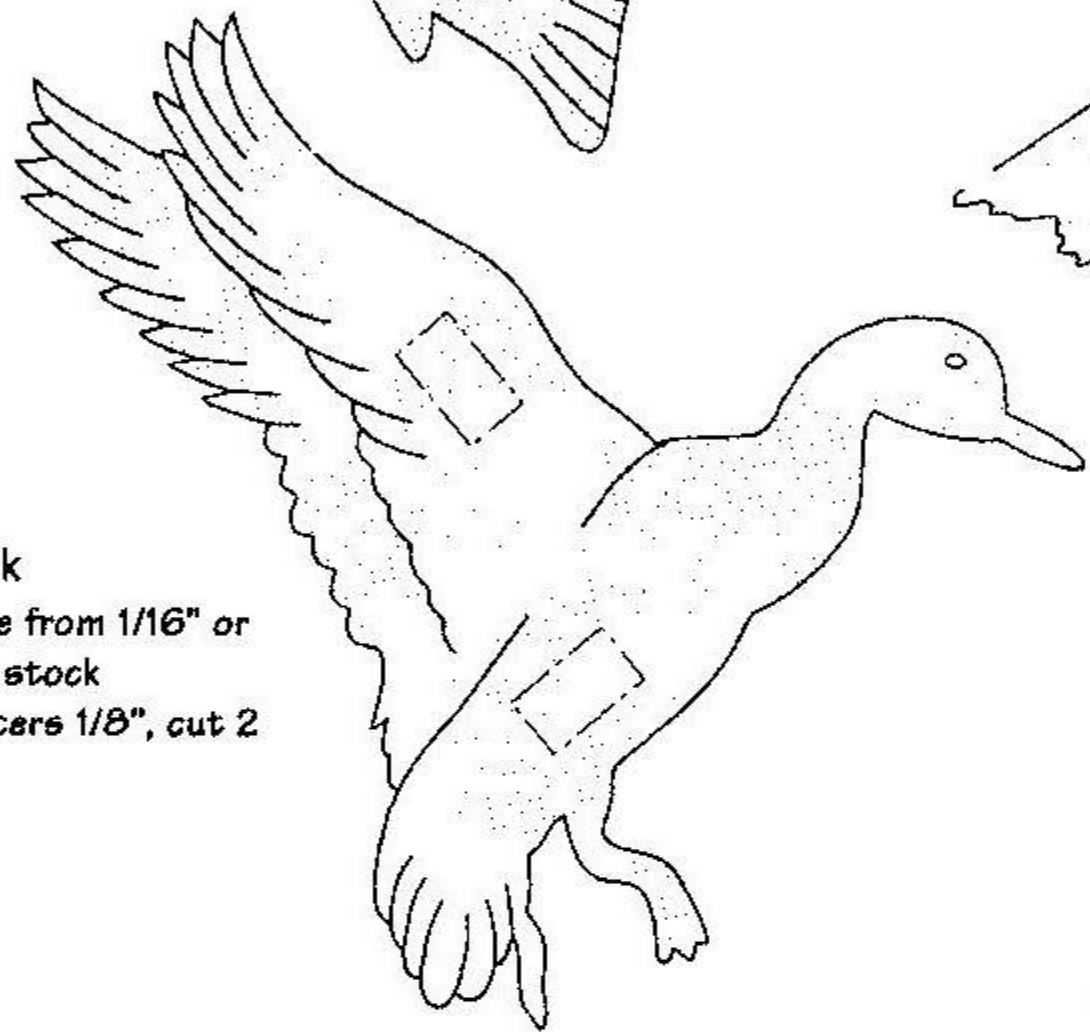
Fish
Make from 1/16" or 1/8" stock
Spacers 1/4", cut 2



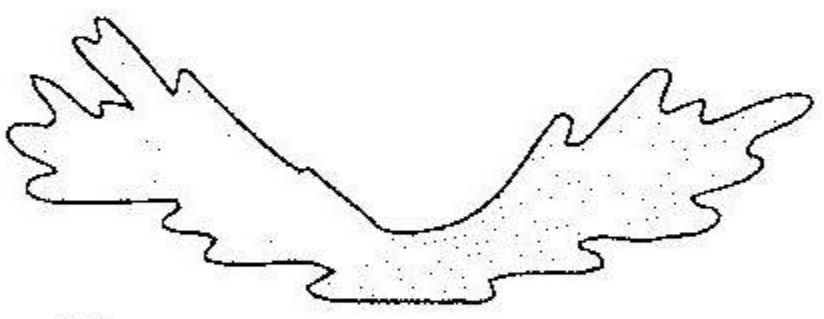
Log
Make from 1/16" or 1/8" stock
Spacers 1/4", cut 2



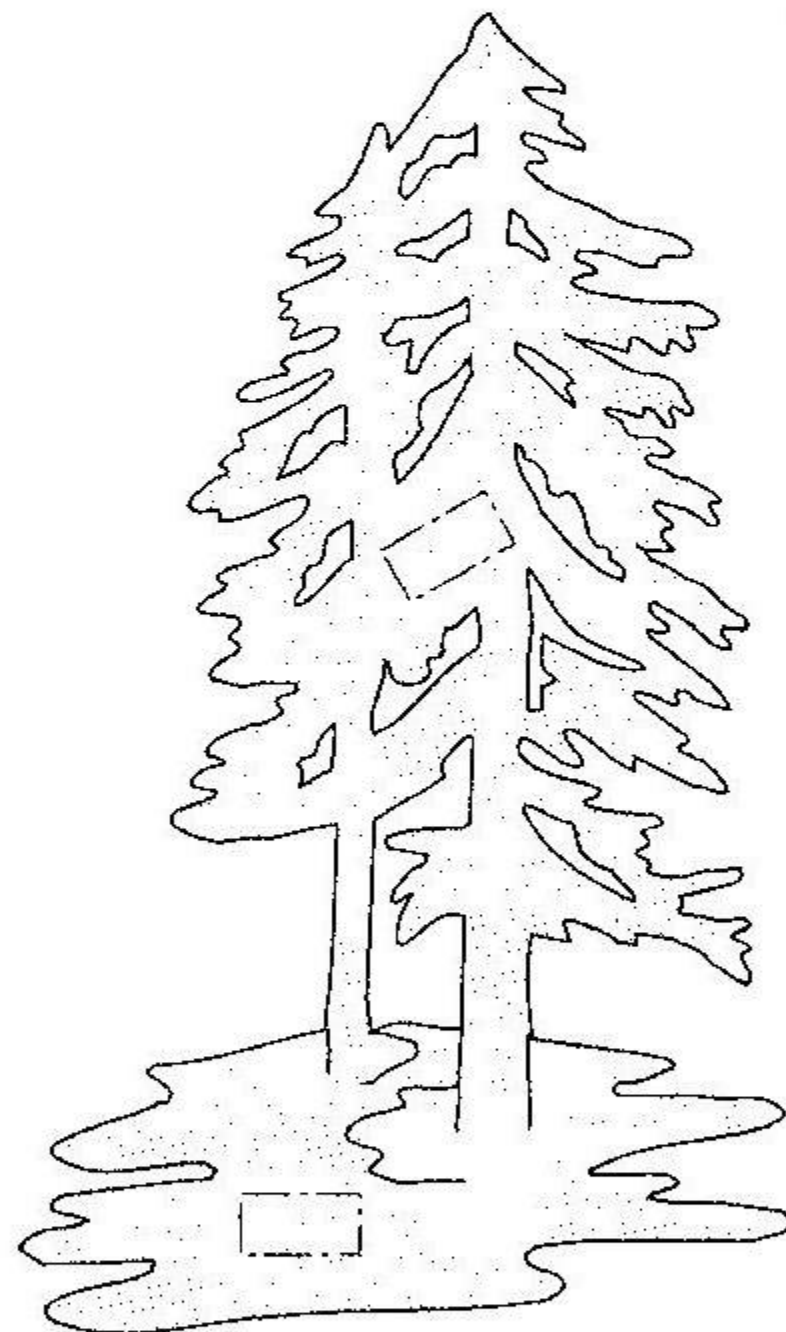
Top banner side
Make 2 from 1/4" stock



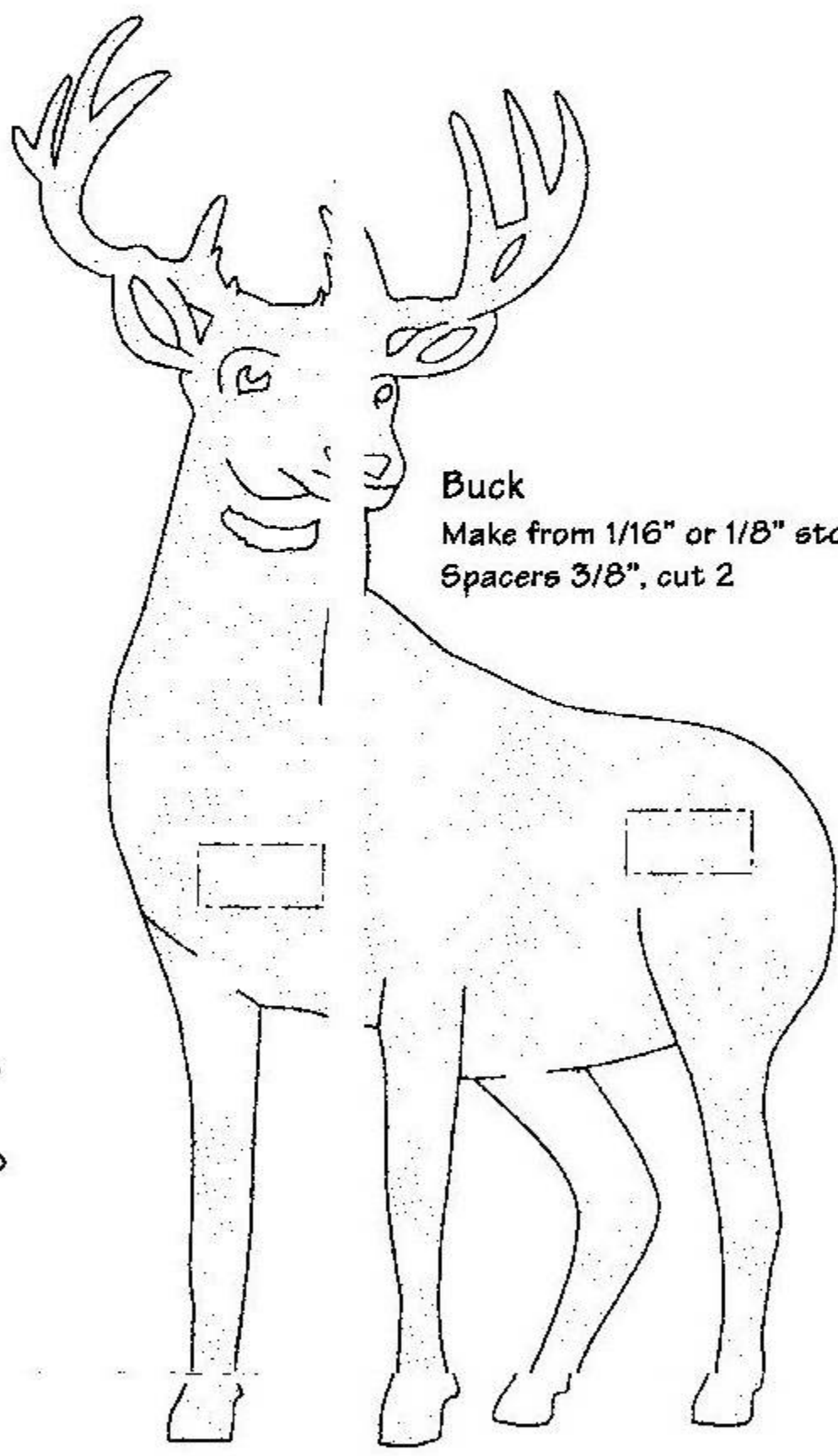
Duck
Make from 1/16" or 1/8" stock
Spacers 1/8", cut 2



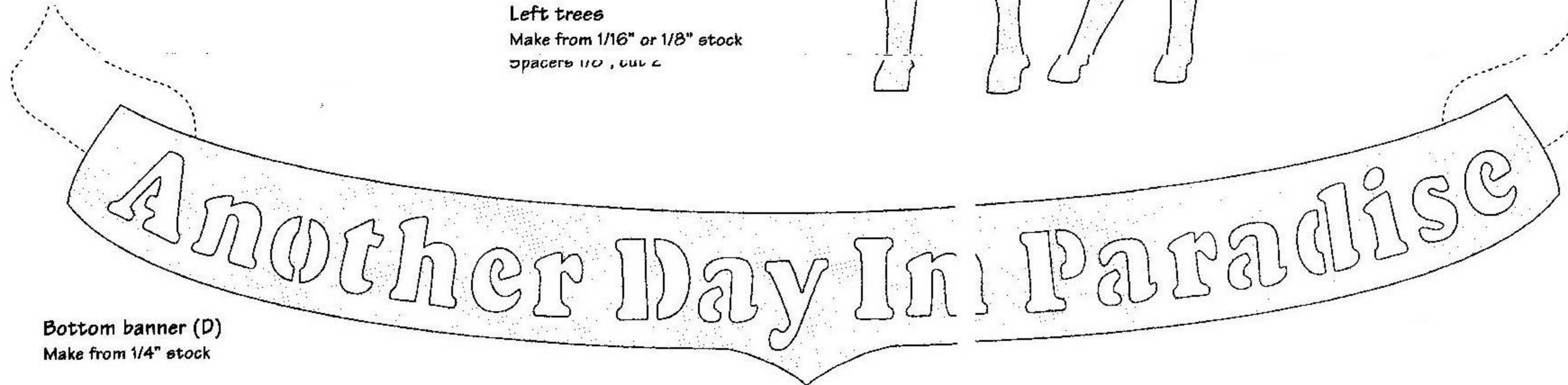
Water
Make from 1/16" or 1/8" stock



Left trees
Make from 1/16" or 1/8" stock
Spacers 1/8", cut 2



Buck
Make from 1/16" or 1/8" stock
Spacers 3/8", cut 2

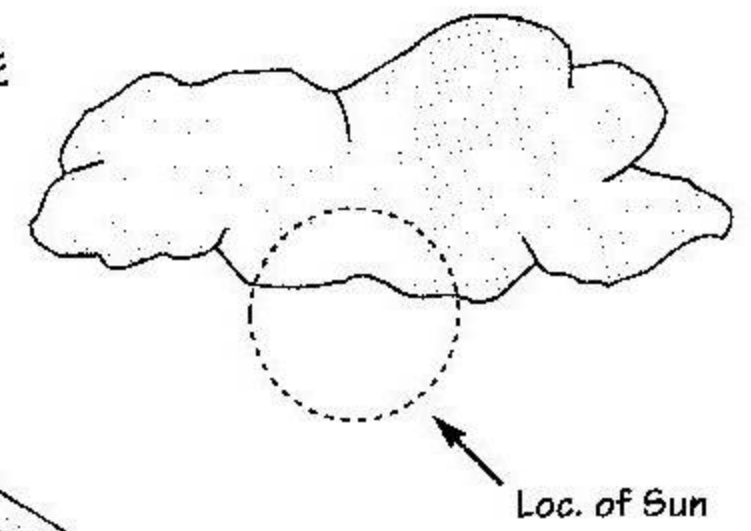


Bottom banner (D)
Make from 1/4" stock

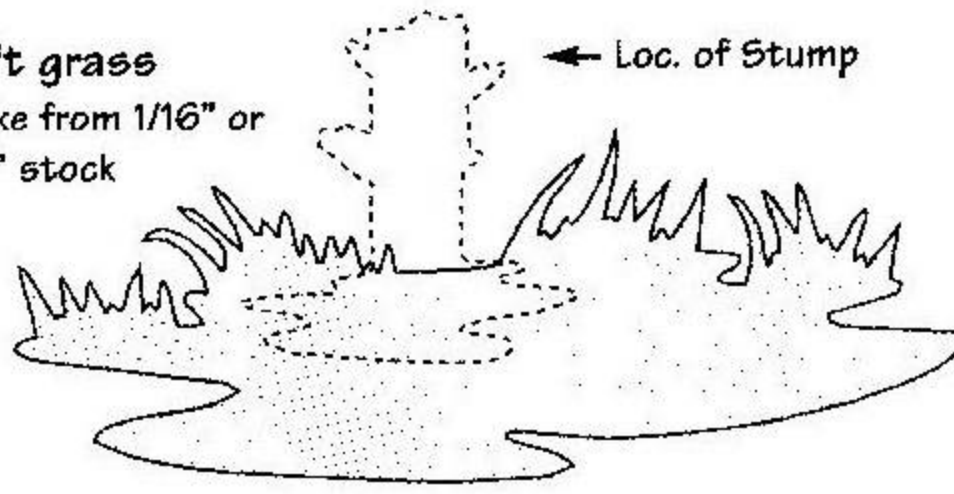
Small cloud
 Make from 1/16" or 1/8" stock
 Spacer 1/8", cut 1



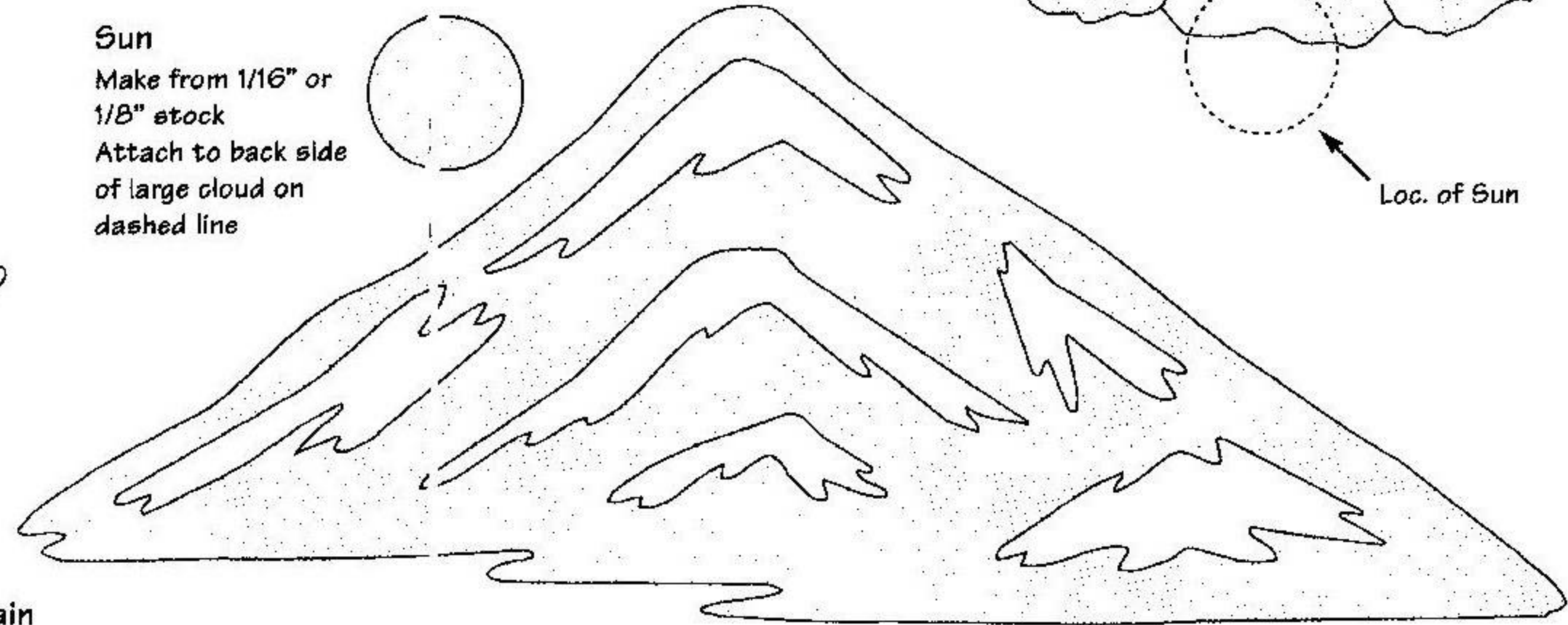
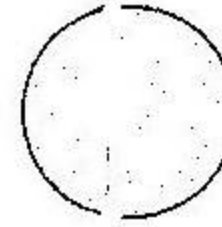
Large cloud
 Make from 1/16
 1/8" stock



Left grass
 Make from 1/16" or
 1/8" stock

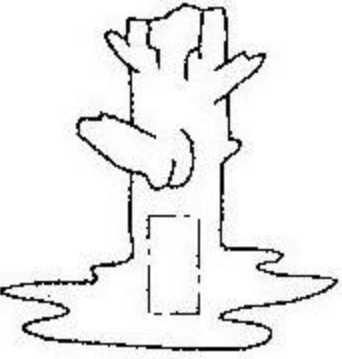


Sun
 Make from 1/16" or
 1/8" stock
 Attach to back side
 of large cloud on
 dashed line



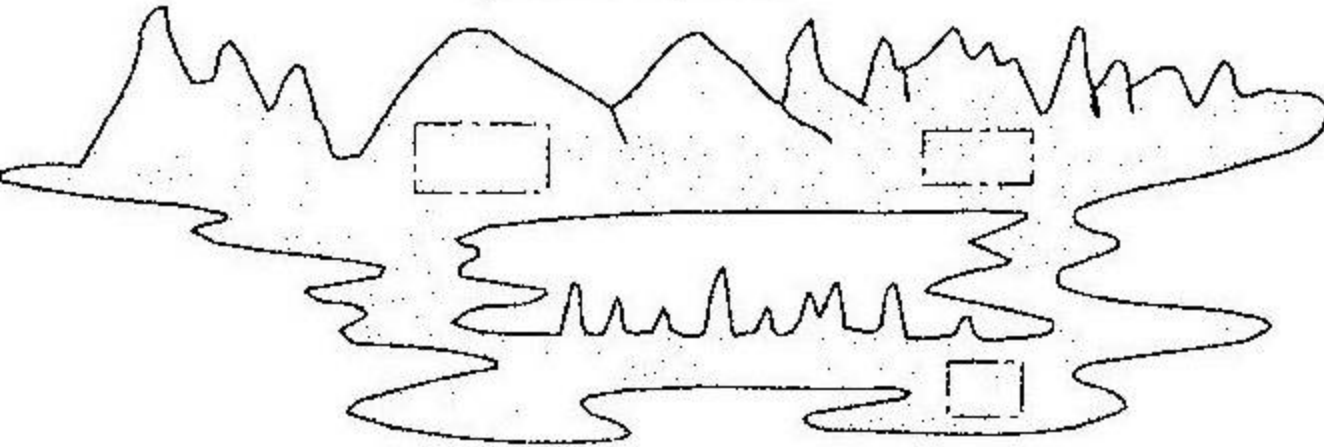
Loc. of Sun

Stump
 Make from 1/16" or 1/8" stock
 Spacer 1/8", cut 1

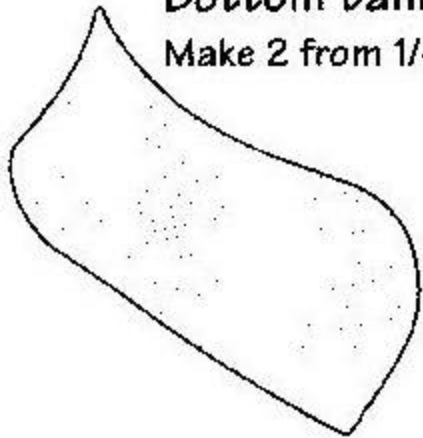


Mountain
 Make from 1/16" or 1/8" stock

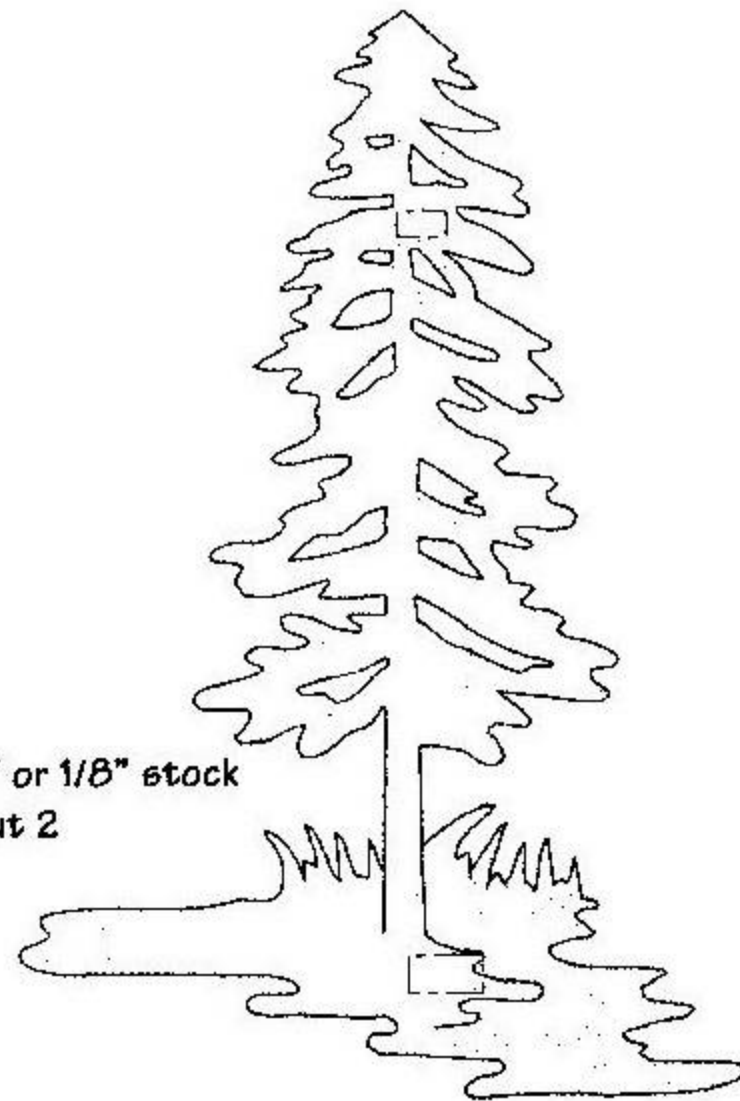
Hills
 Make from 1/16" or 1/8" stock
 Spacers 1/8", cut 3



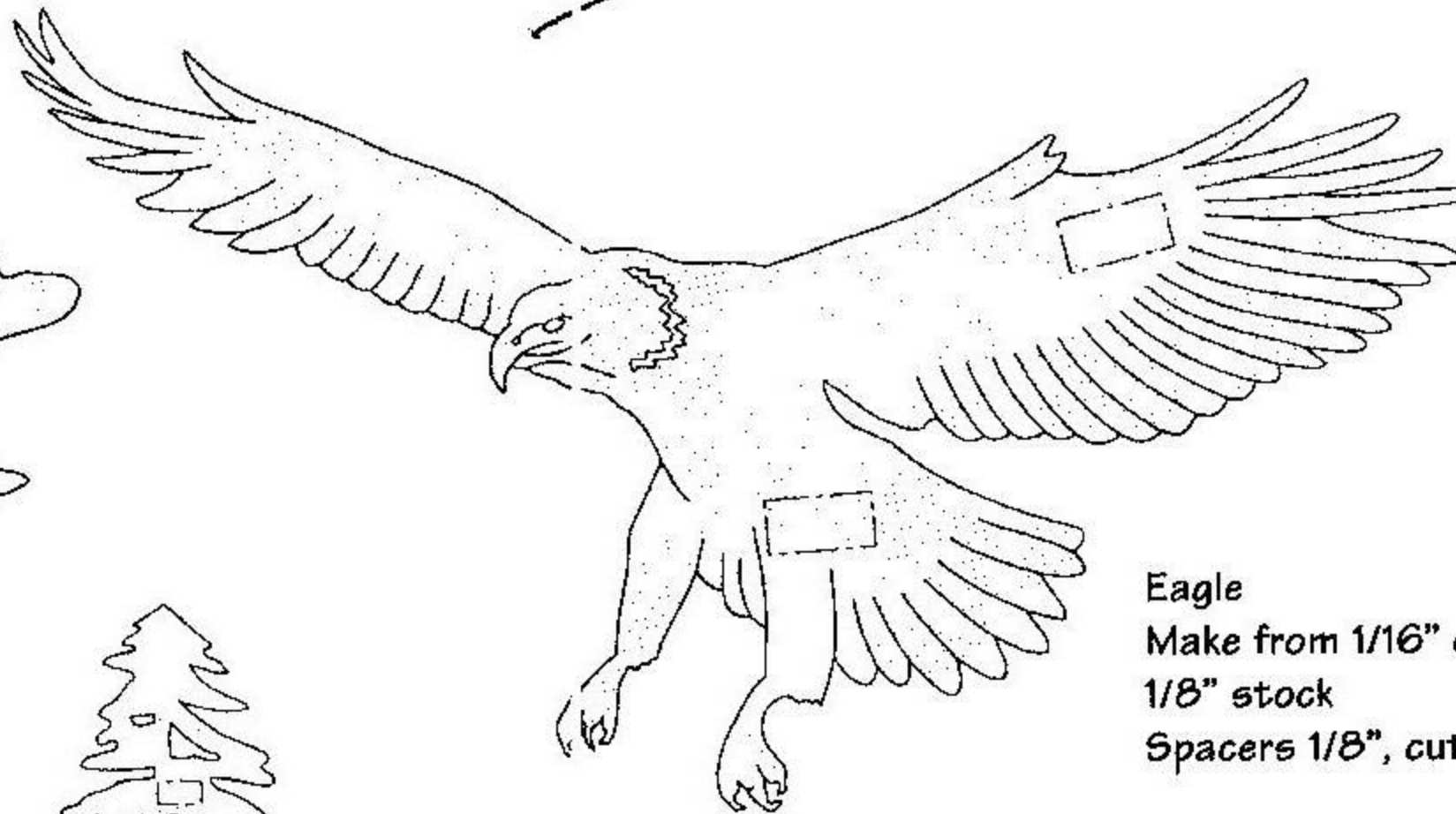
Bottom banner side
 Make 2 from 1/4" stock



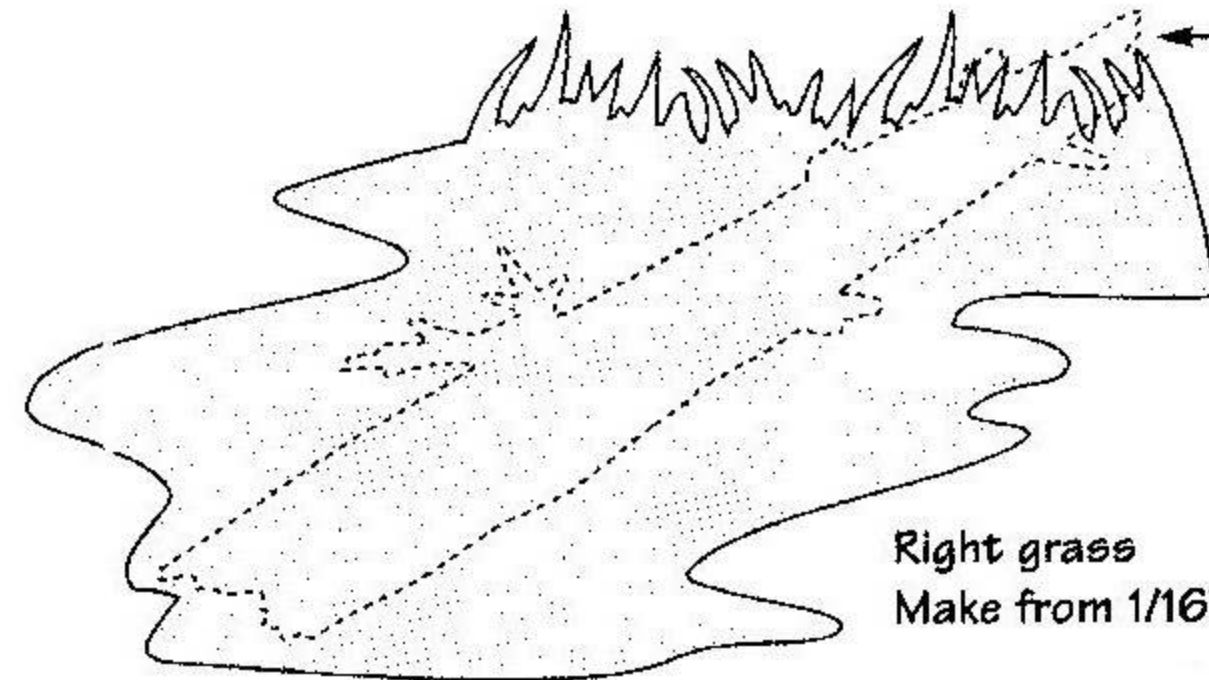
Right tree
 Make from 1/16" or 1/8" stock
 Spacers 1/8", cut 2



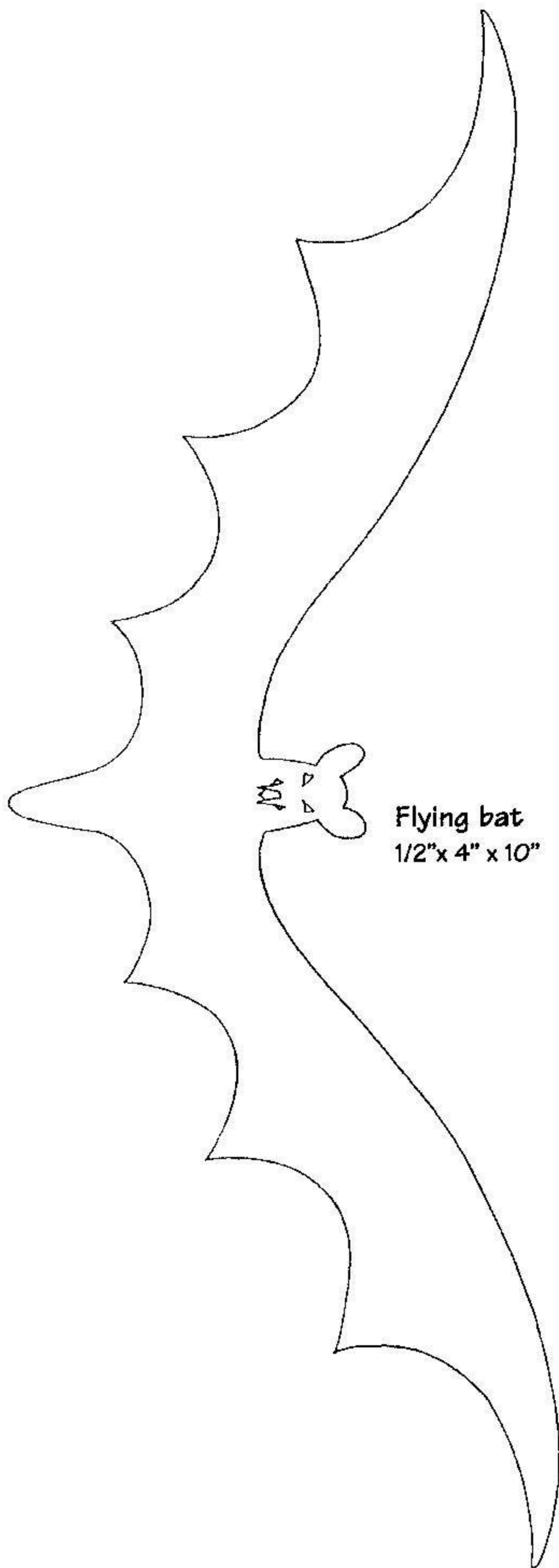
Eagle
 Make from 1/16" or
 1/8" stock
 Spacers 1/8", cut 2



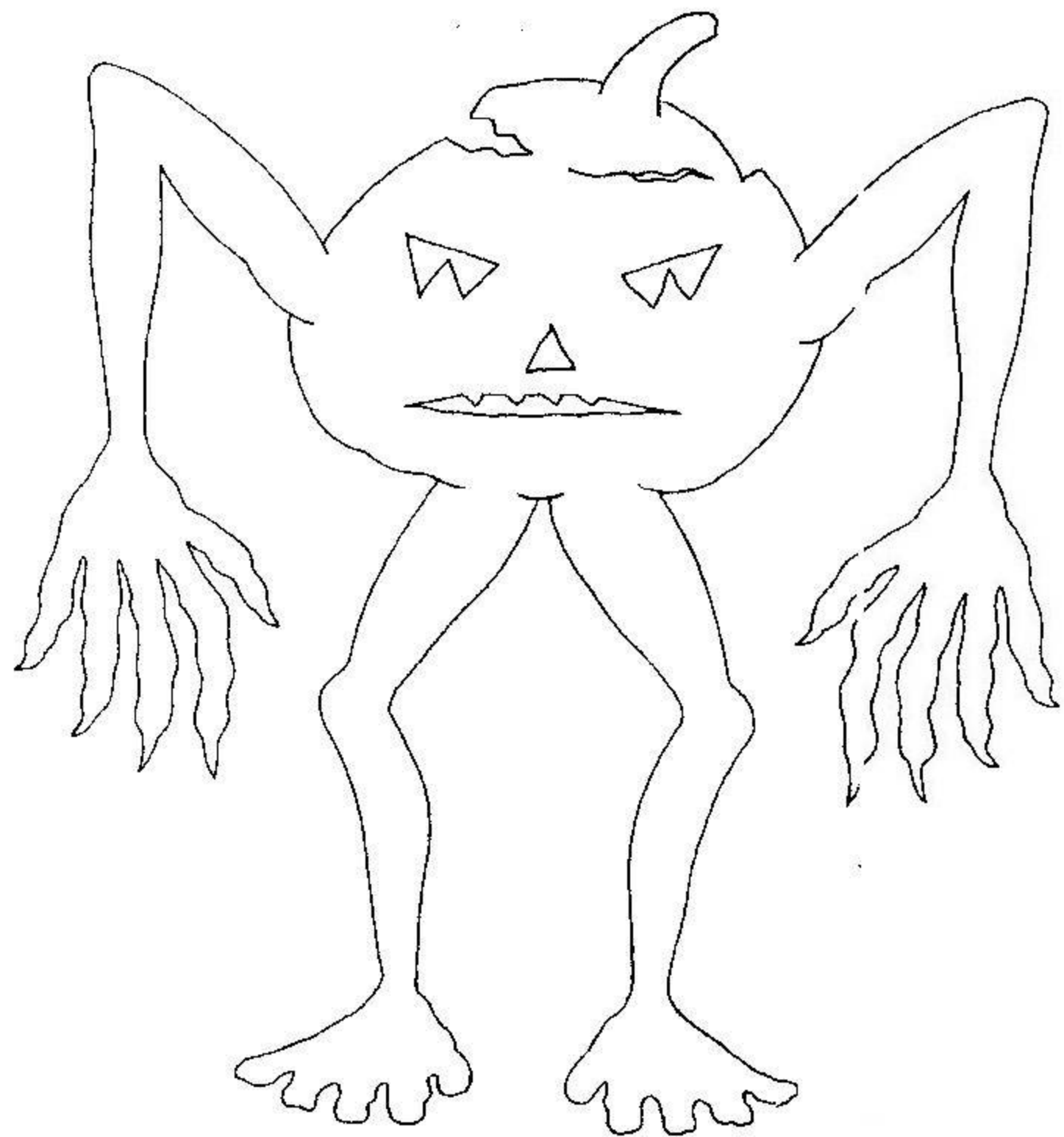
Loc. of Log



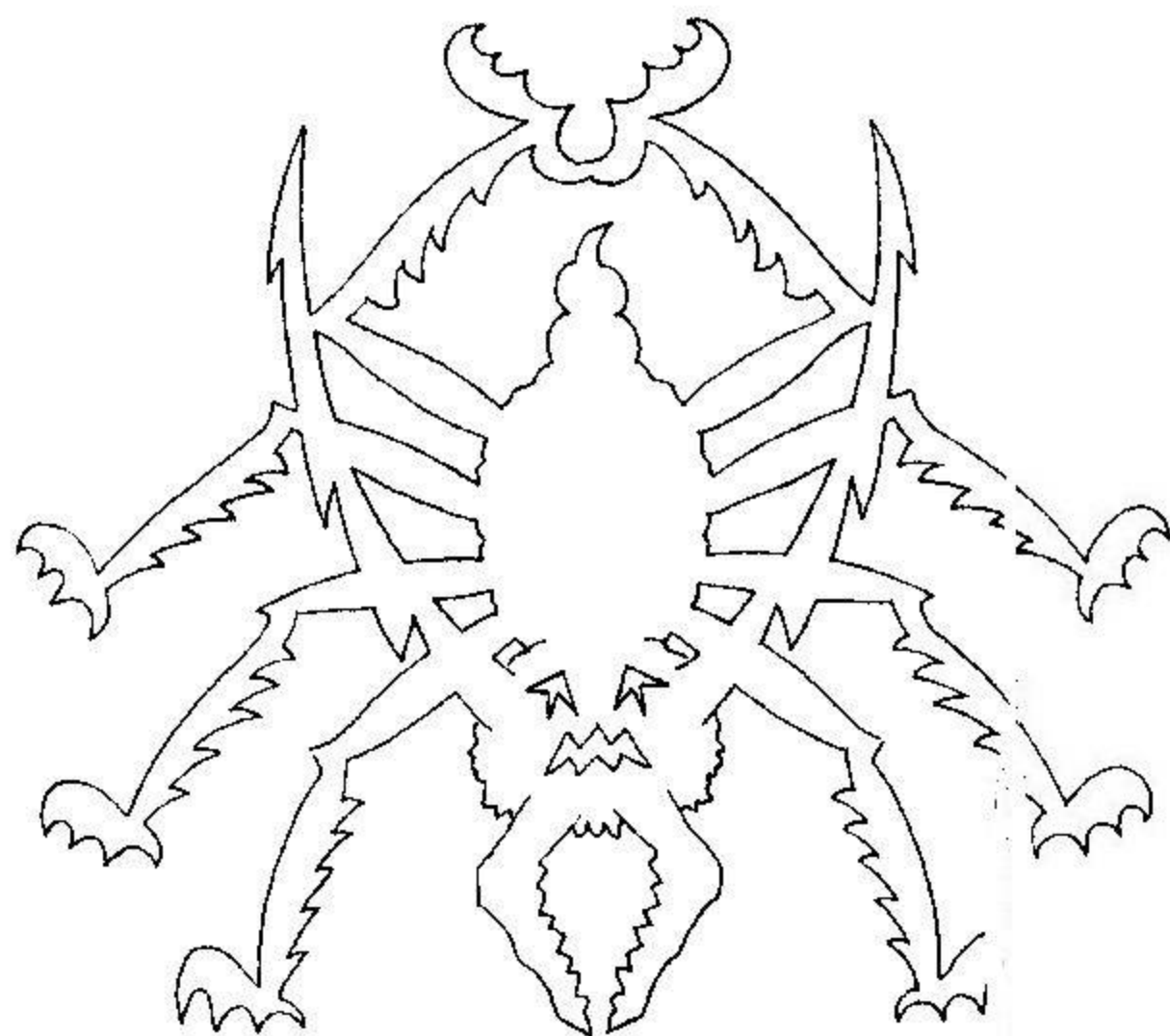
Right grass
 Make from 1/16" or 1/8" stock



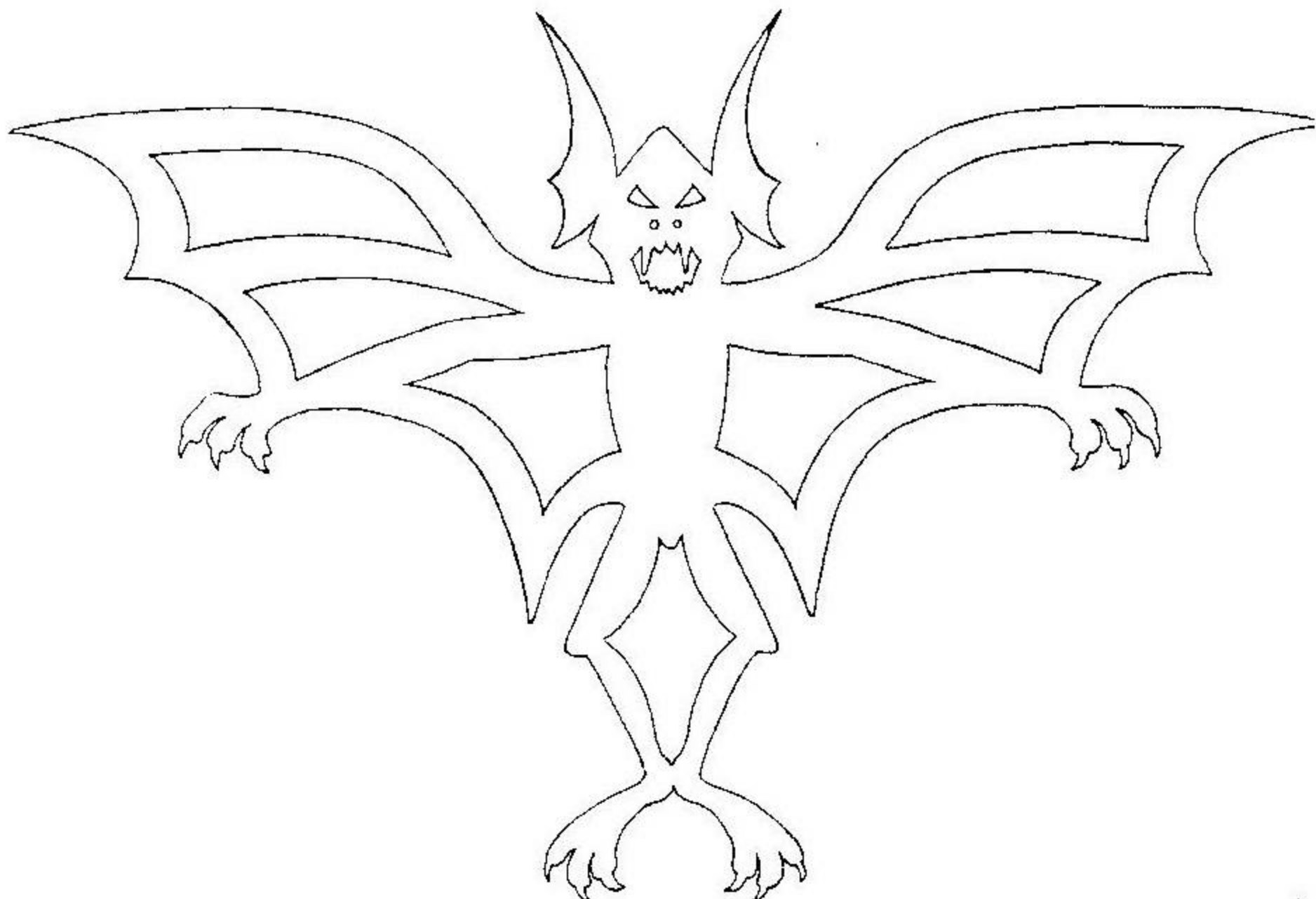
Flying bat
1/2"x 4" x 10"



Pumpkin head
1/2" x 5" x 5"

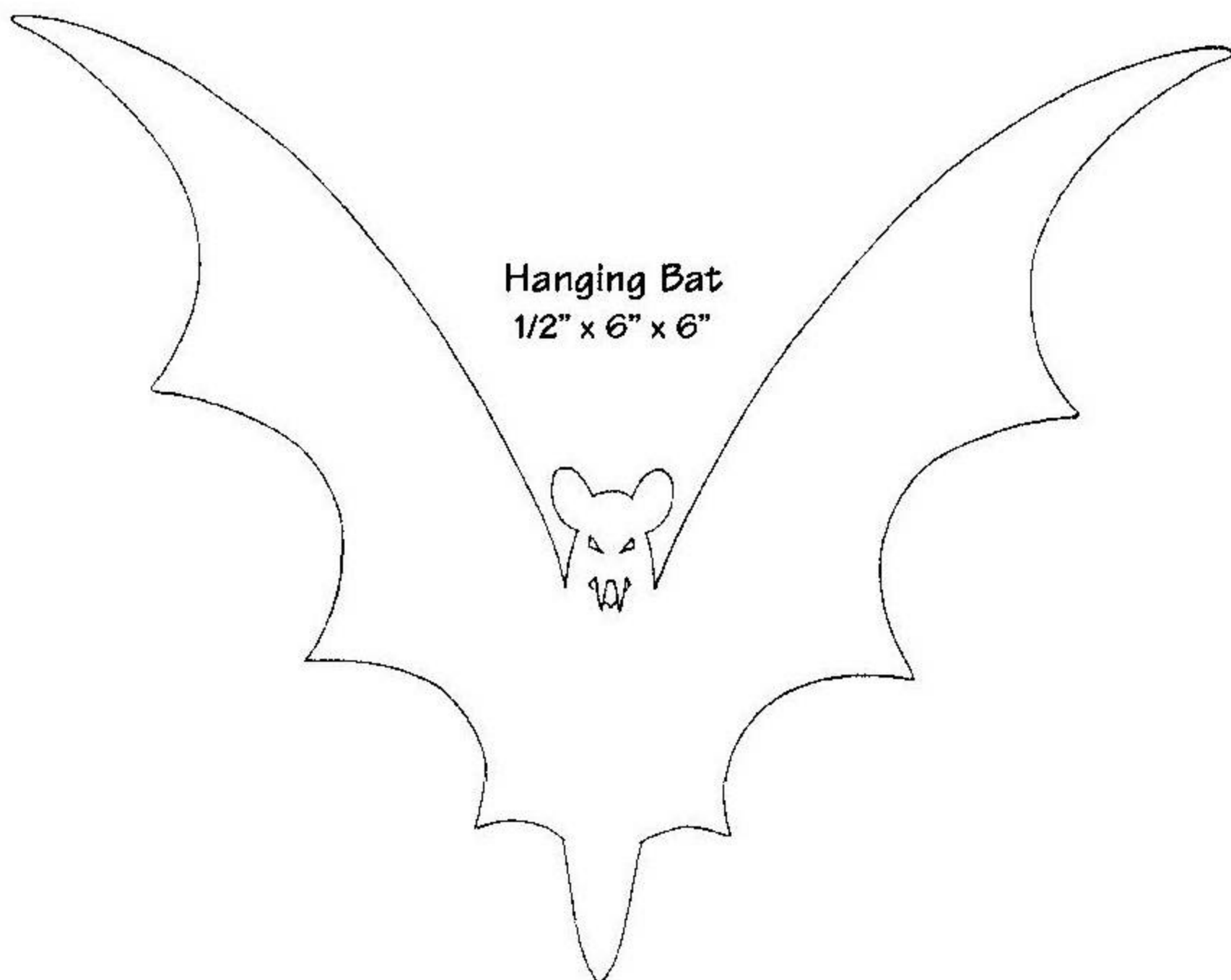


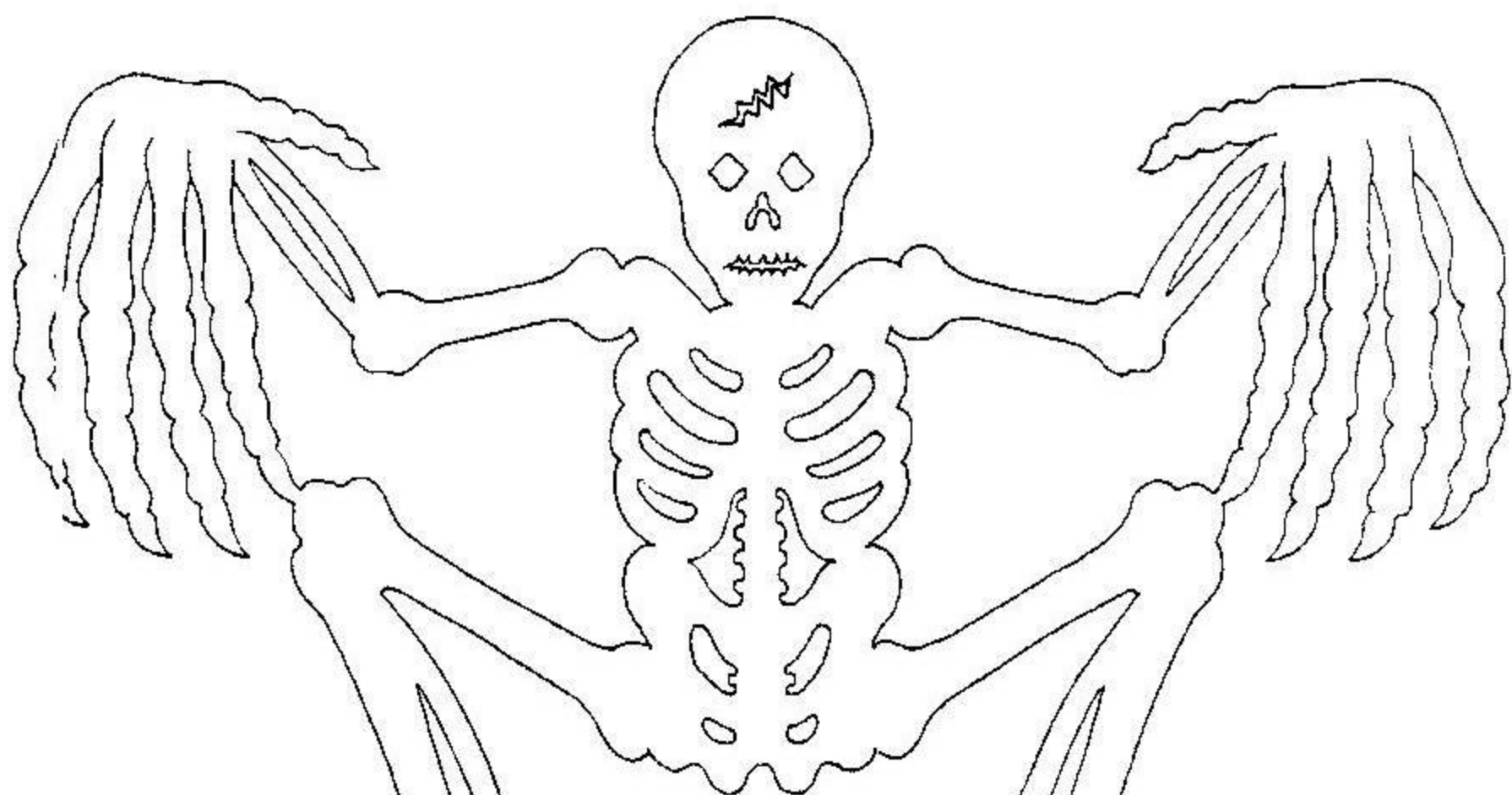
Vampire
1/2" x 4-3/4" x 6-3/4"



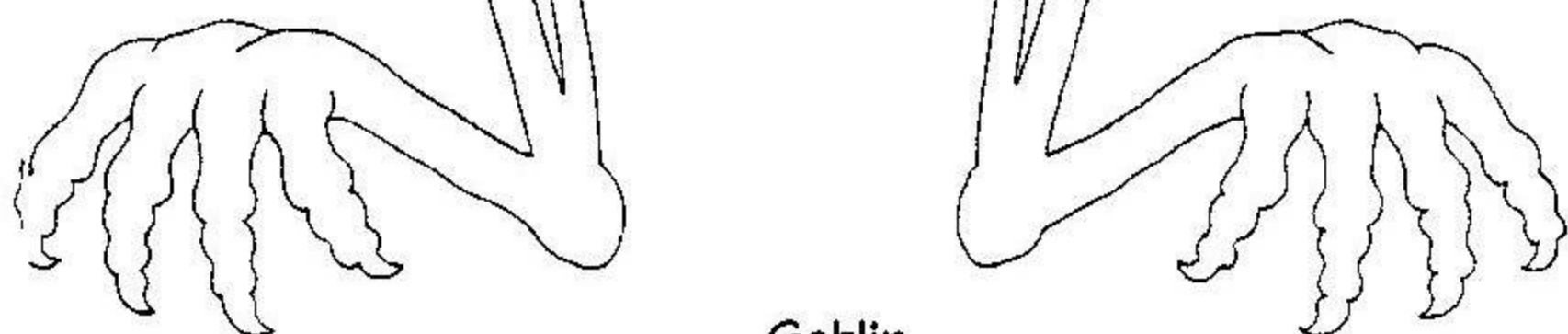
Full Size Patterns
8 Scroll Sawn Spooks
from page 58

Hanging Bat
1/2" x 6" x 6"

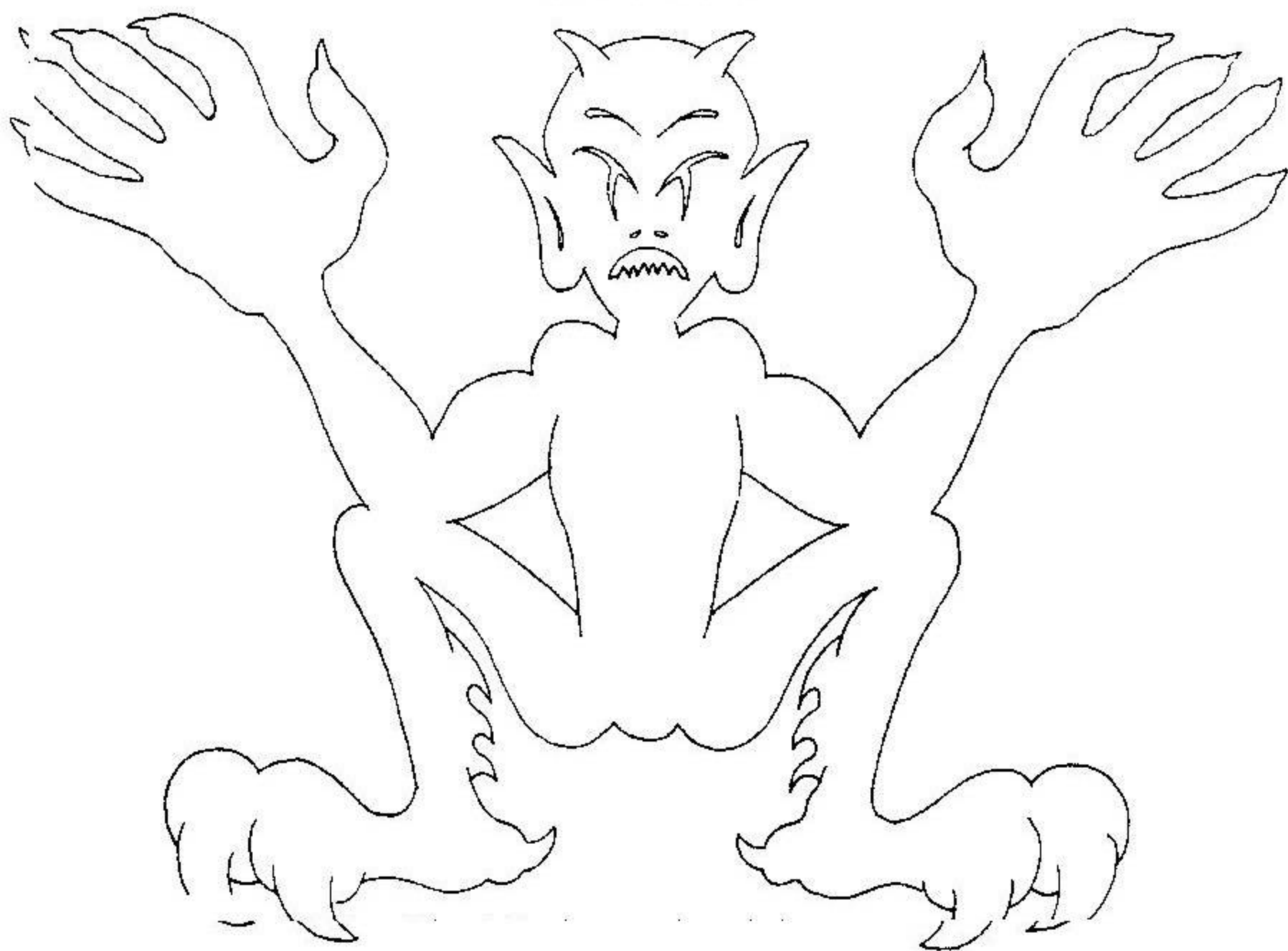


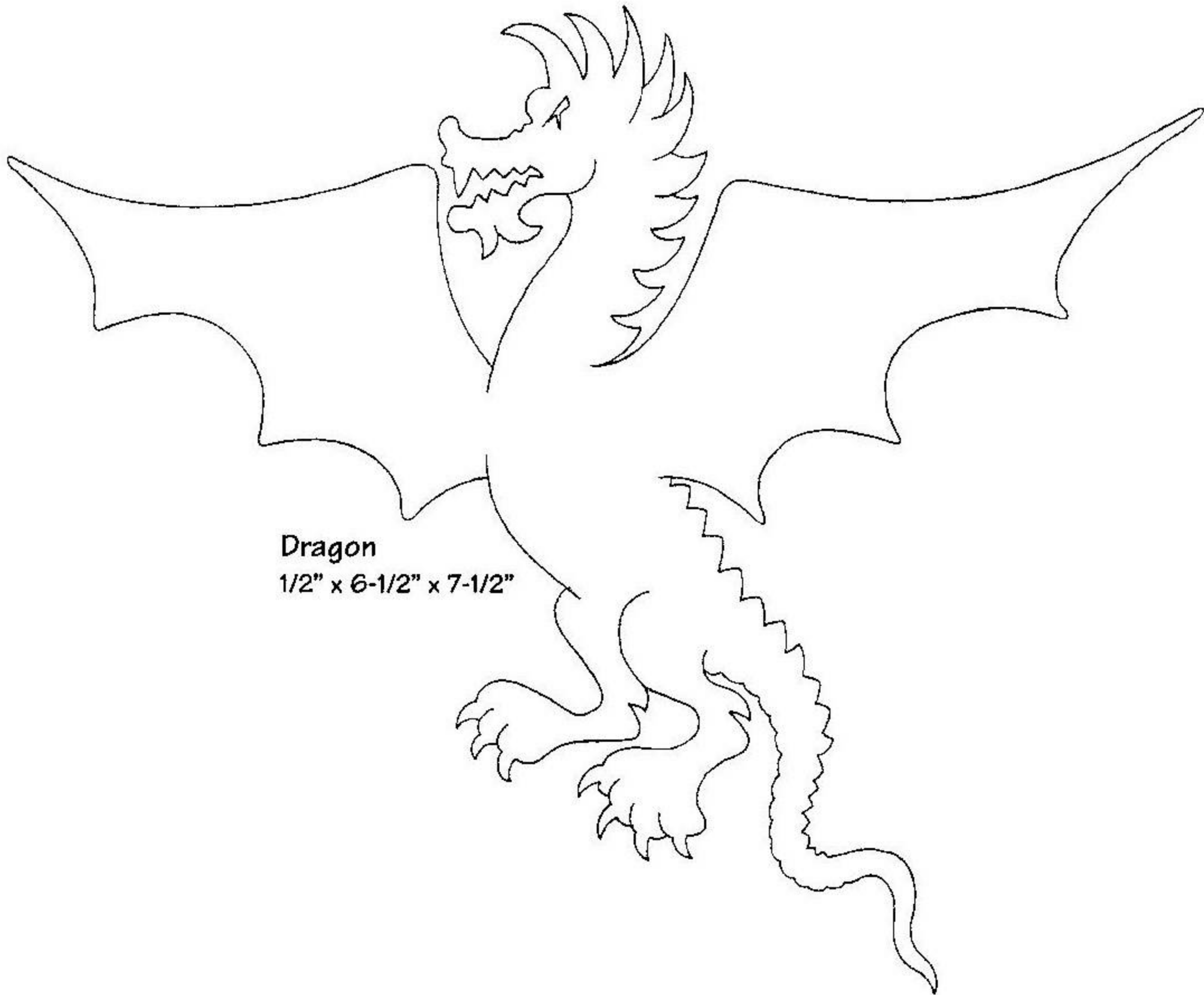


Skeleton
1/2" x 6" x 6-1/2"



Goblin
1/2" x 5" x 6-1/2"

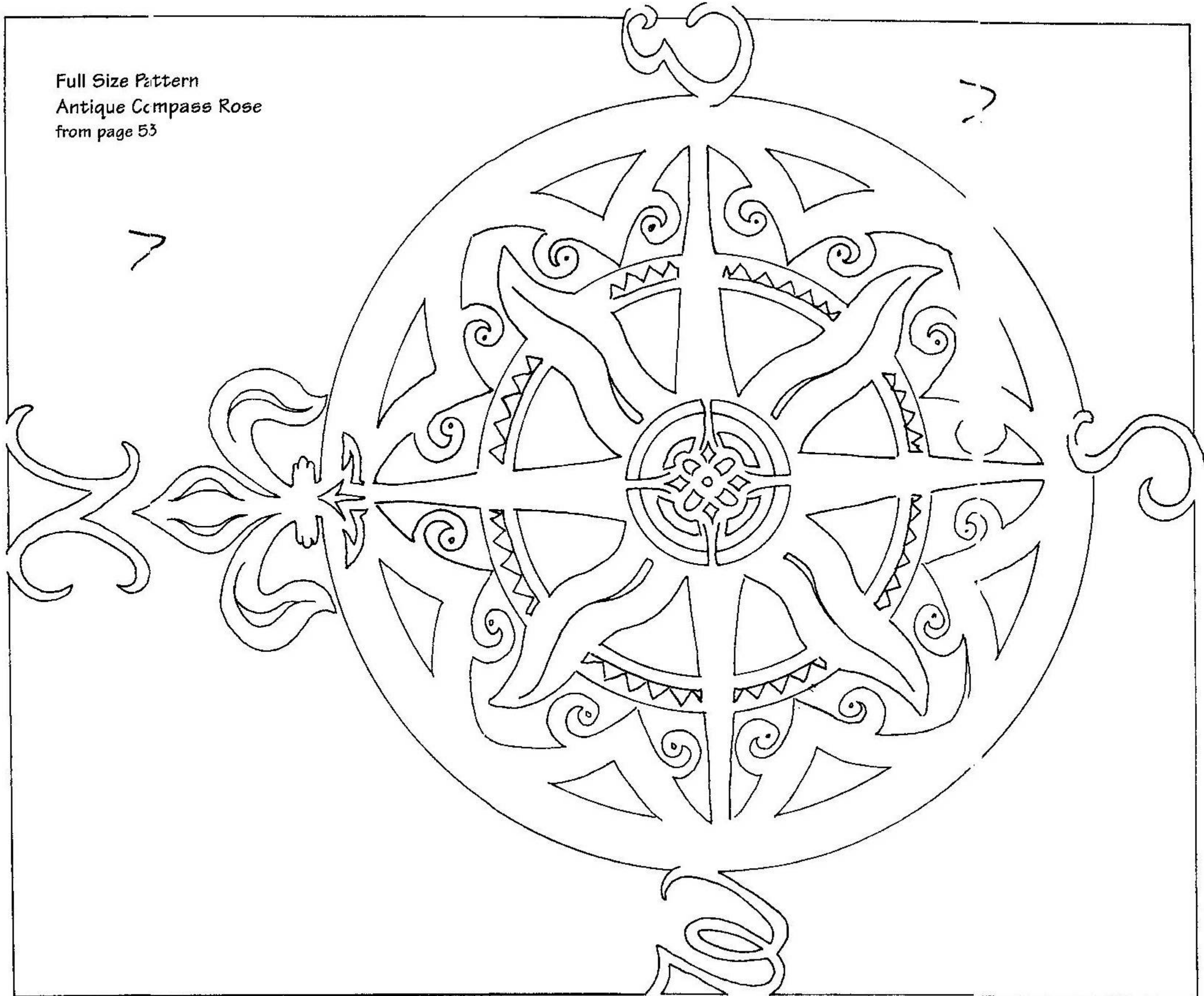




Dragon

1/2" x 6-1/2" x 7-1/2"

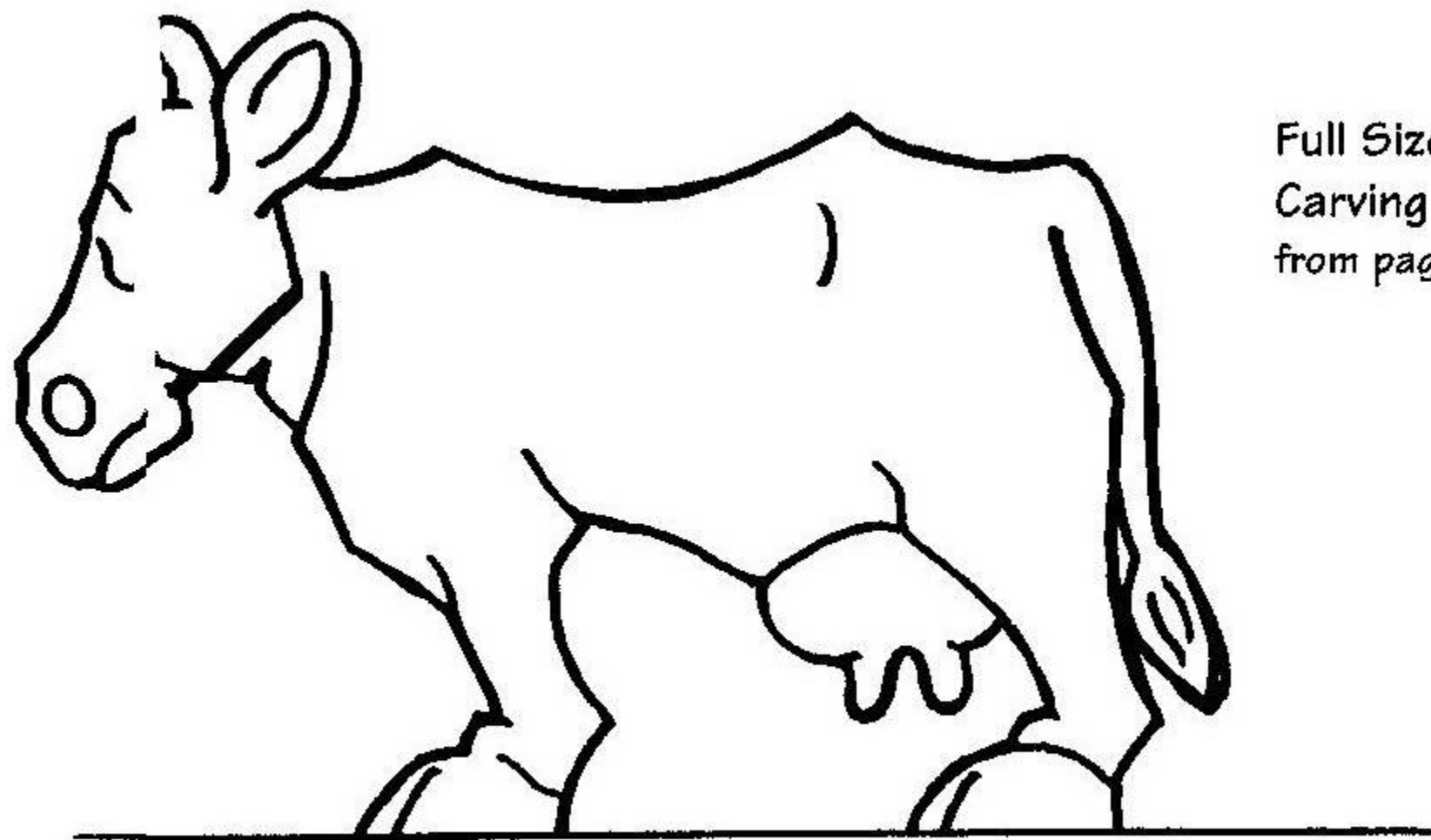
Full Size Pattern
Antique Compass Rose
from page 53



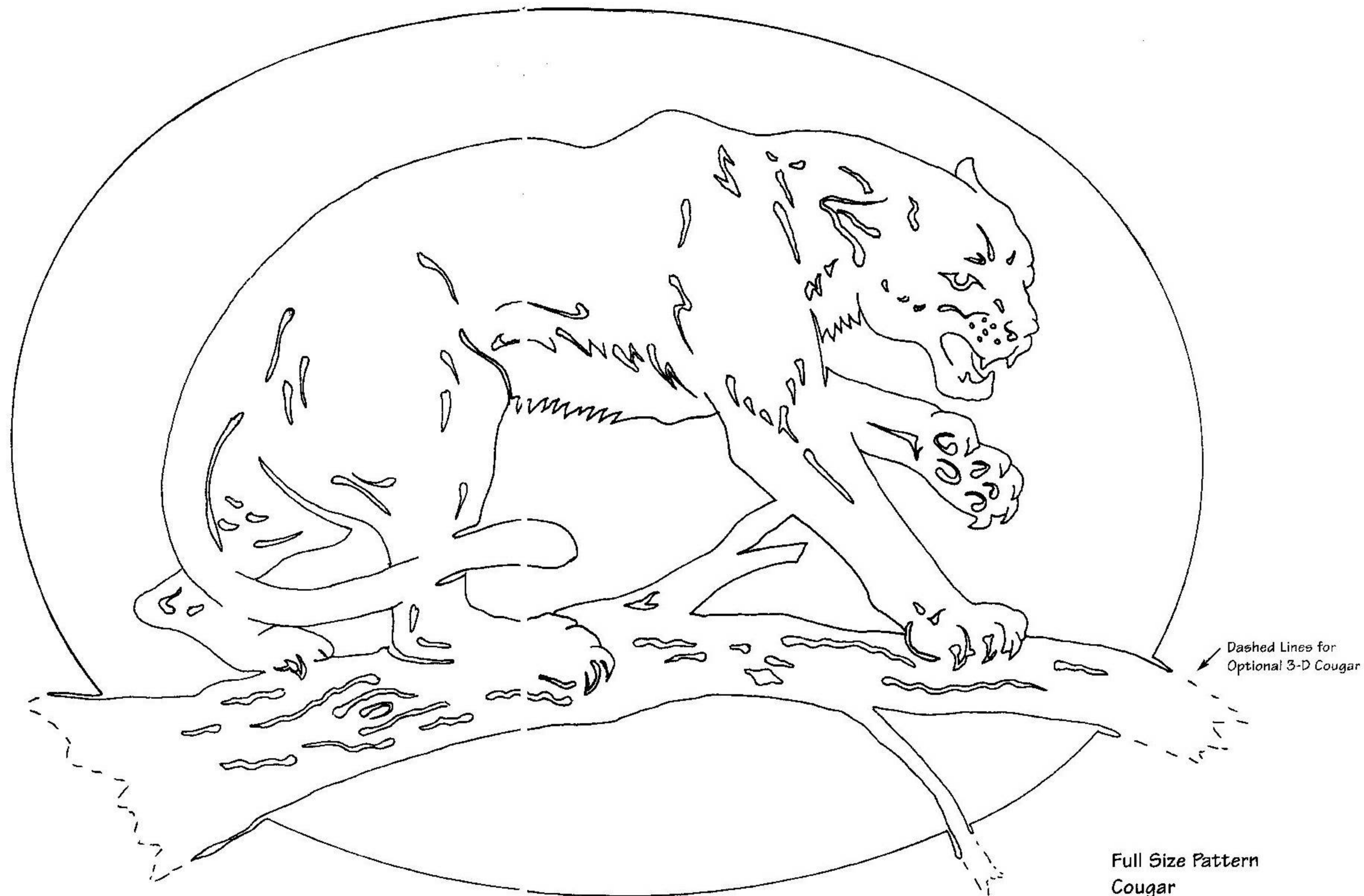




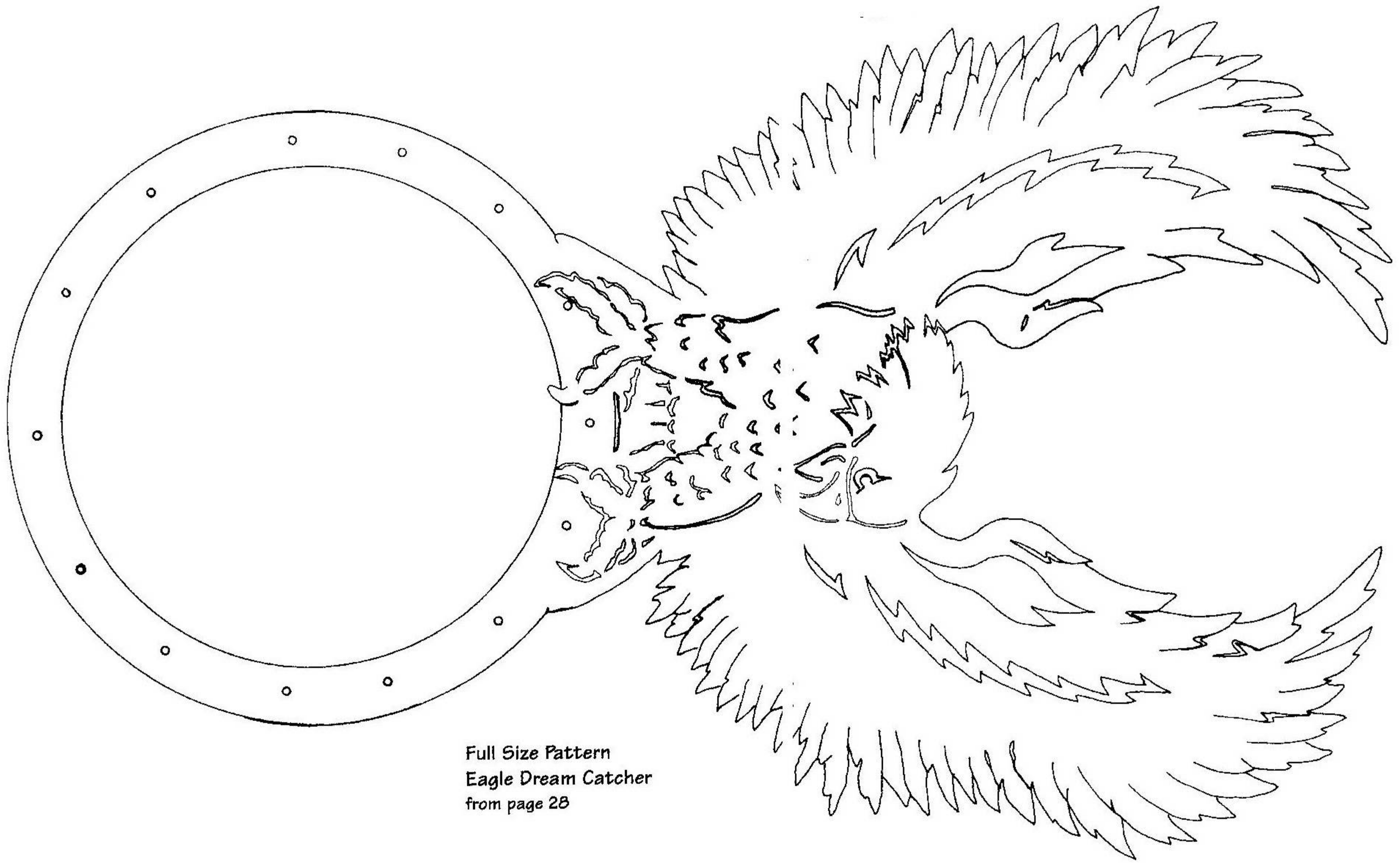
Full Size Pattern
Carving A Wood Spirit
from page 36



Full Size Pattern
Carving Miss Bessie
from page 40

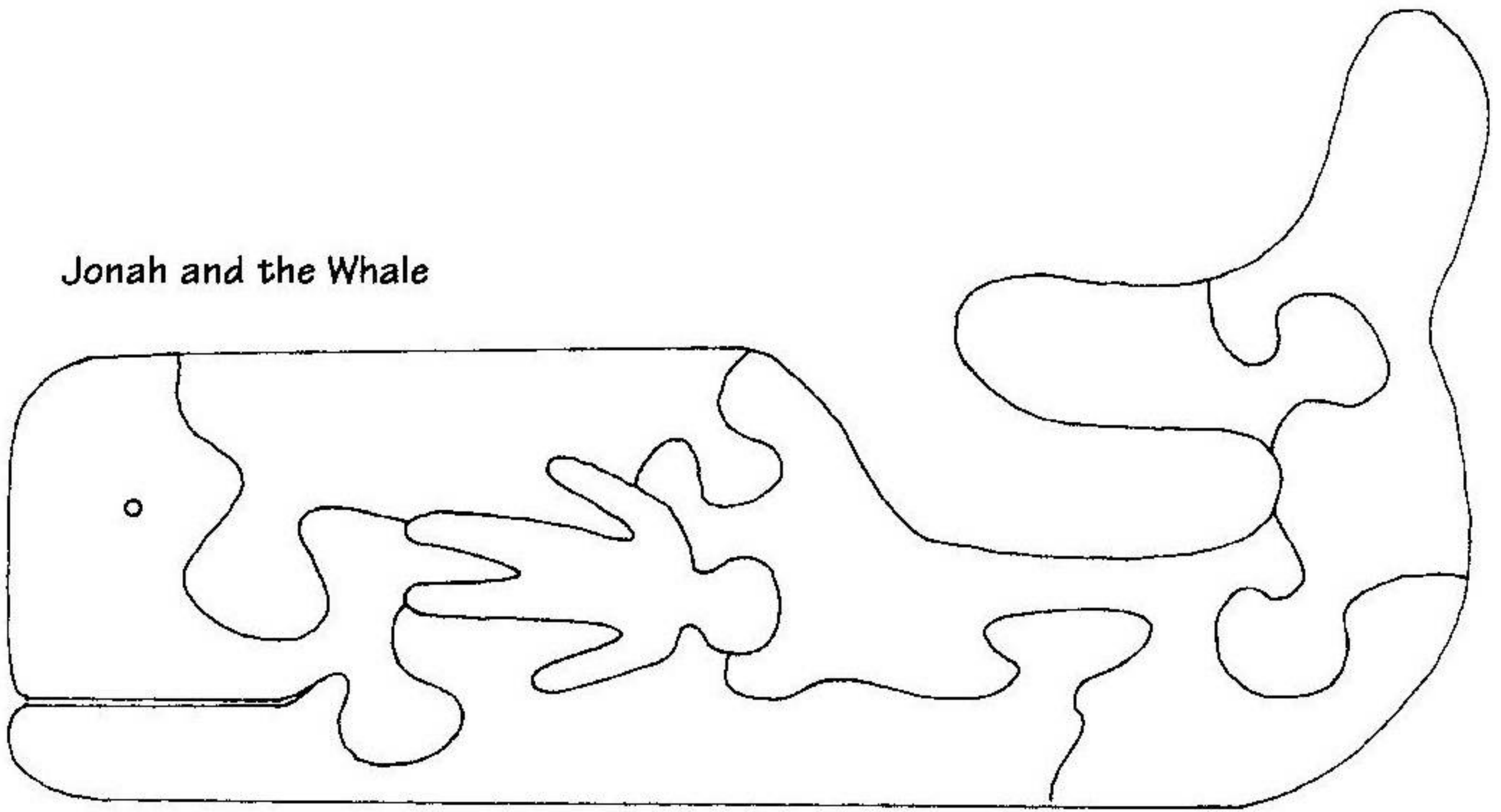


Full Size Pattern
Cougar
from page 54



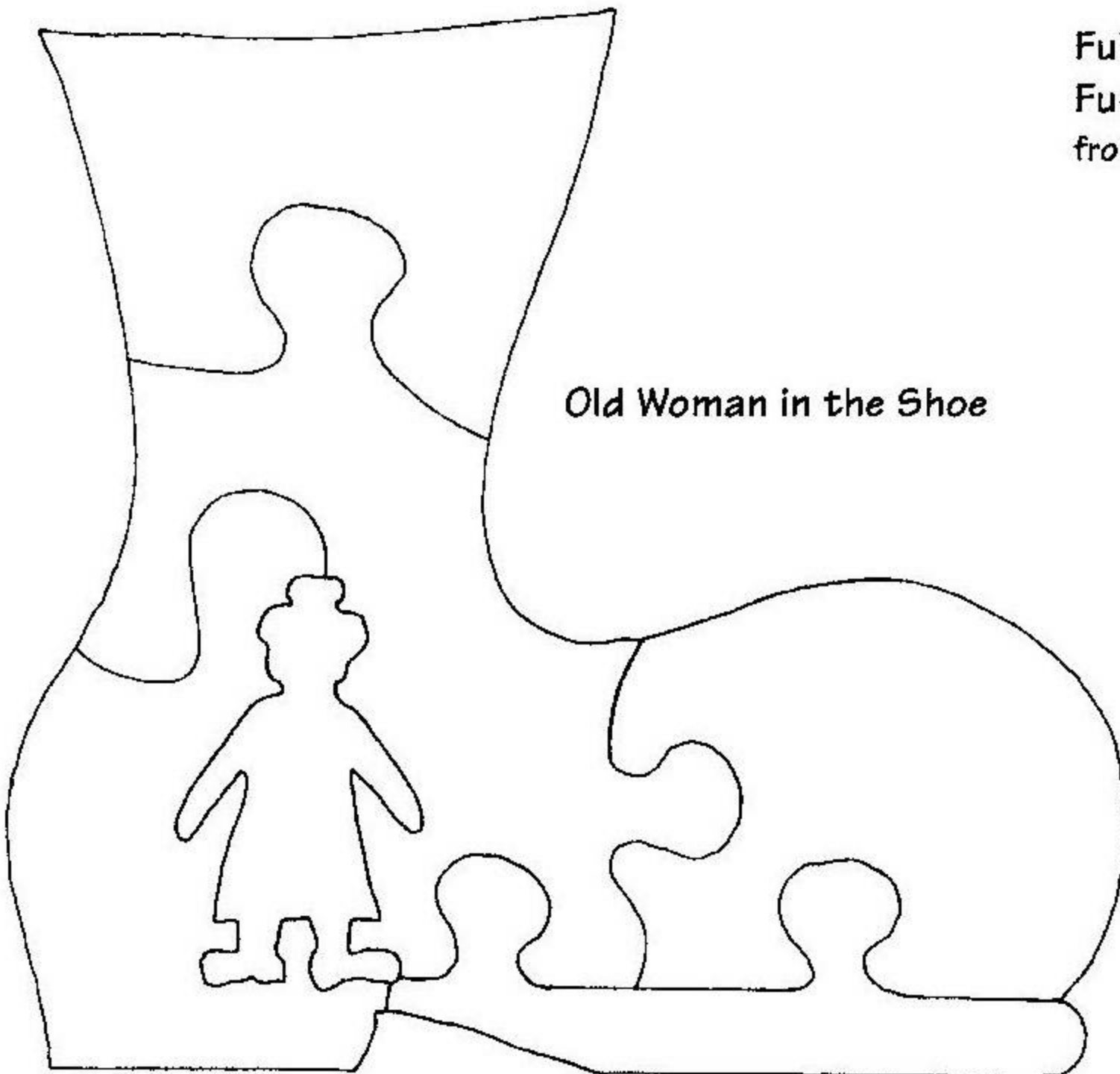
Full Size Pattern
Eagle Dream Catcher
from page 28

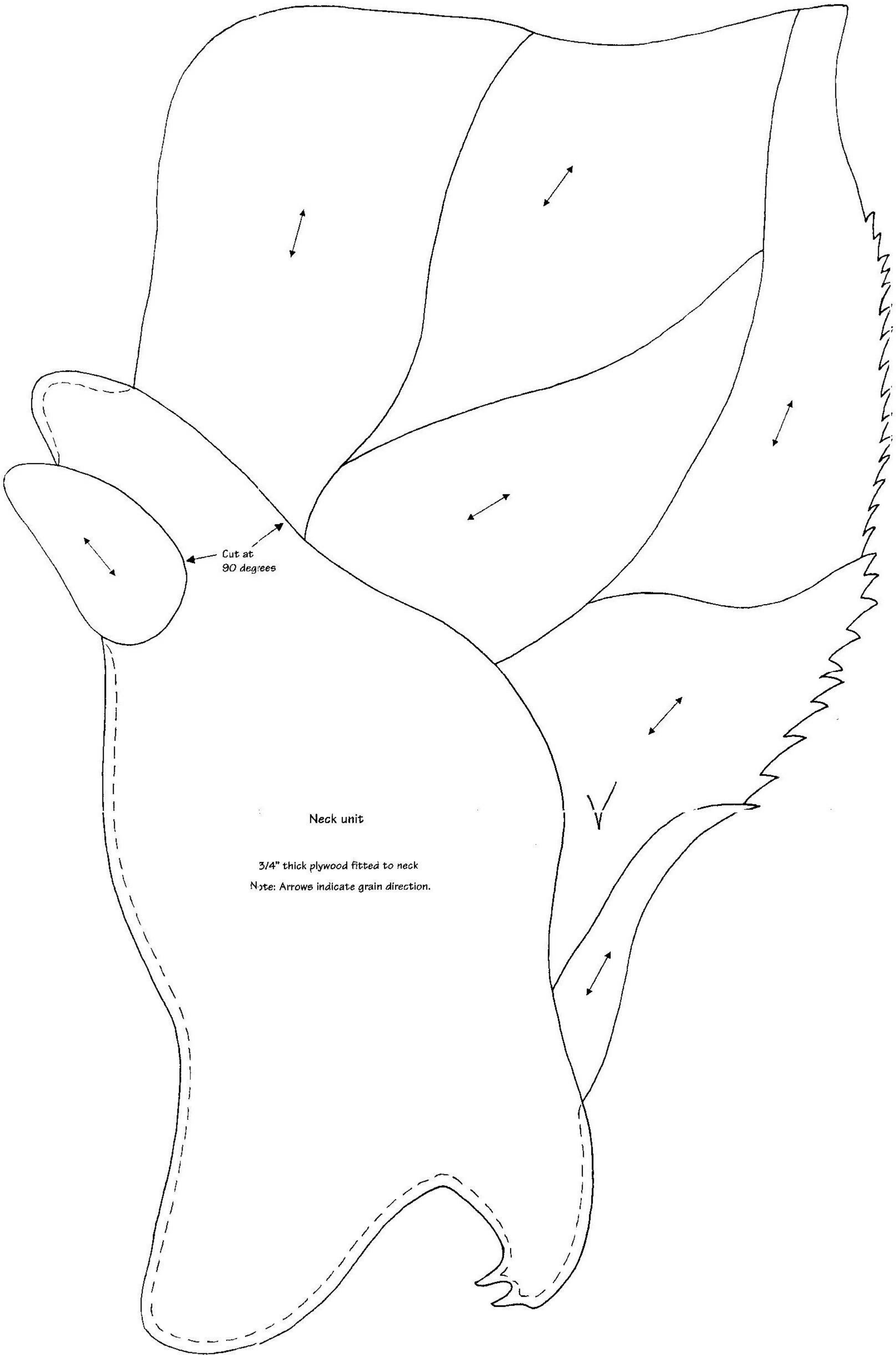
Jonah and the Whale



Full Size Pattern
Fun Family Puzzles
from page 32

Old Woman in the Shoe

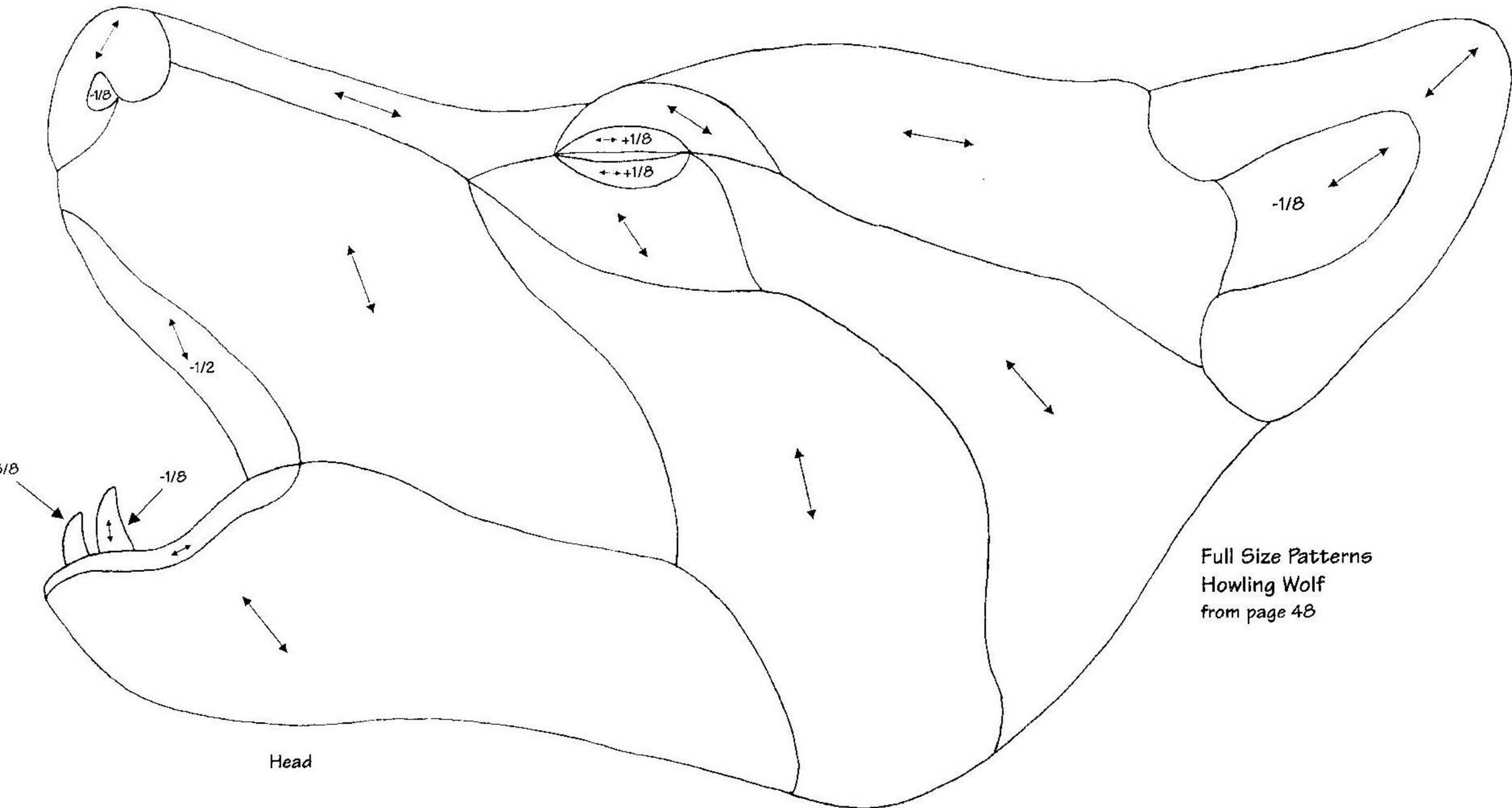




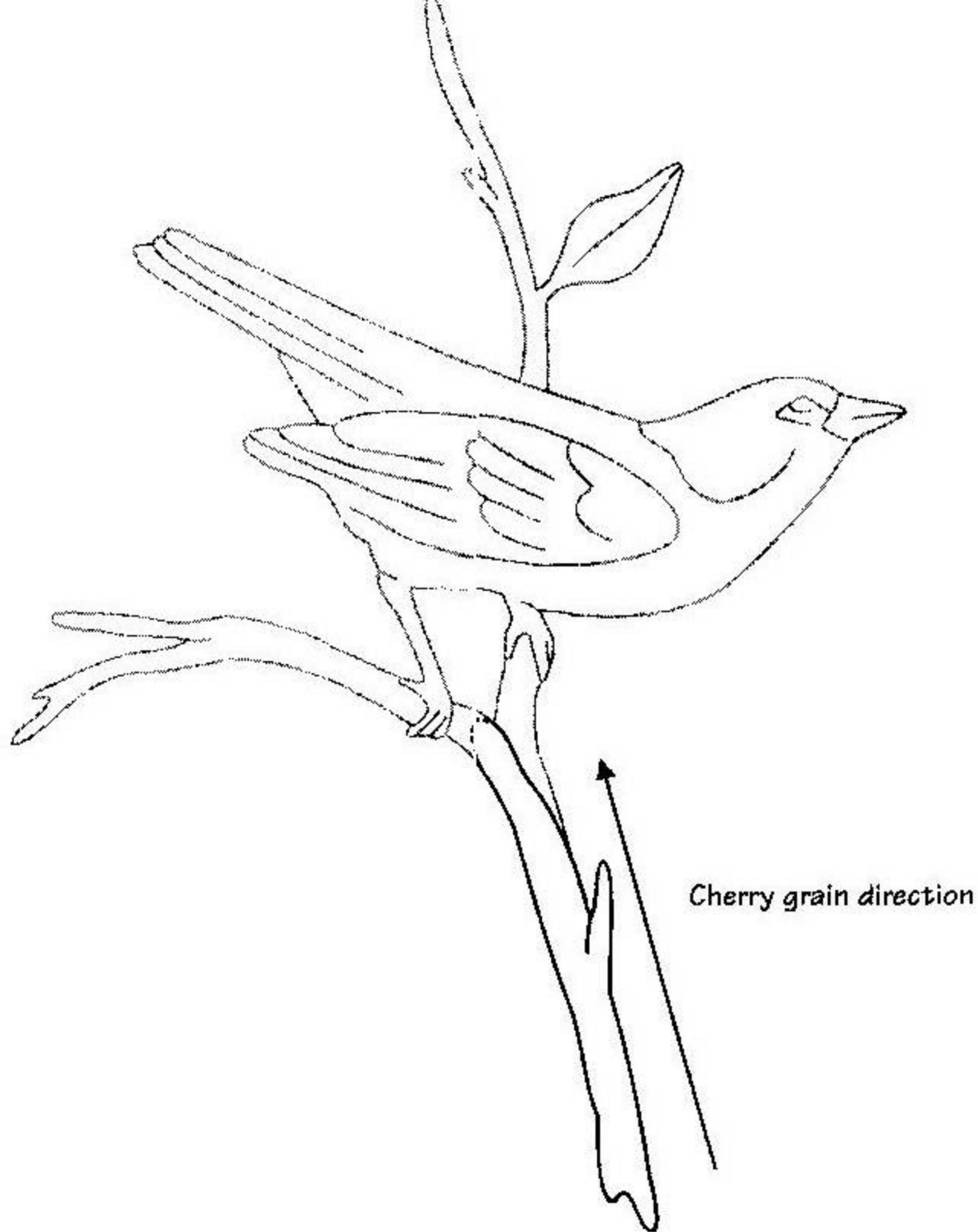
Cut at
90 degrees

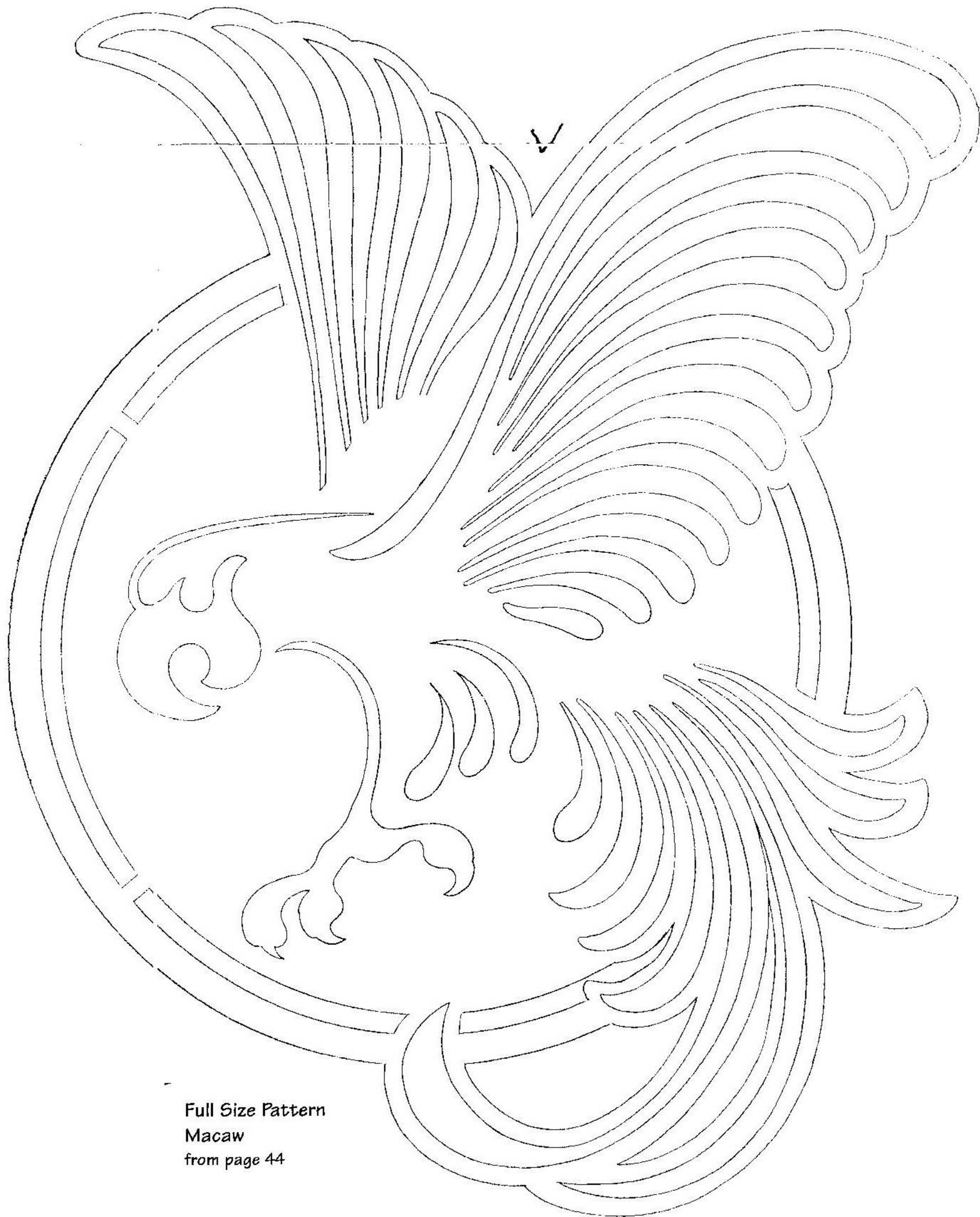
Neck unit

3/4" thick plywood fitted to neck
Note: Arrows indicate grain direction.



Full Size Patterns
Howling Wolf
from page 48





Full Size Pattern
Macaw
from page 44



Drill for
Relief Cut
(typ)

Full Size Pattern
WhiteTail Buck
from page 16

