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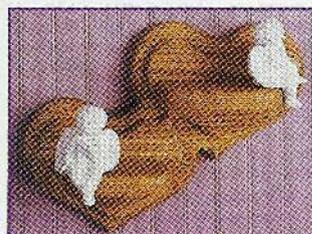
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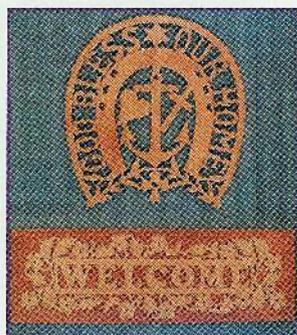
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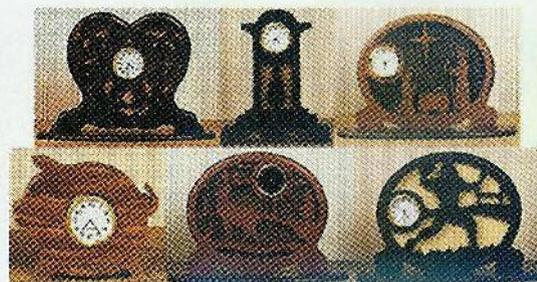
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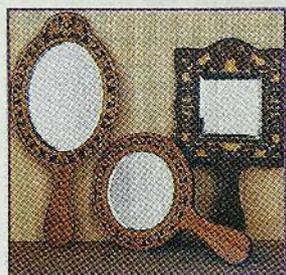


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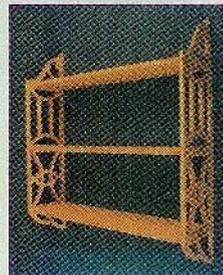
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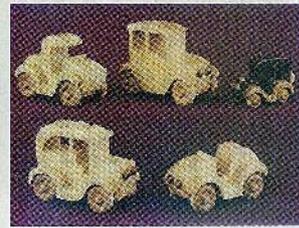
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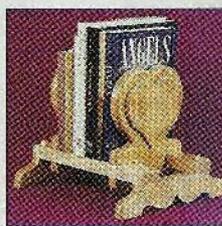
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Executive Writing Instruments
(No pattern for this project)

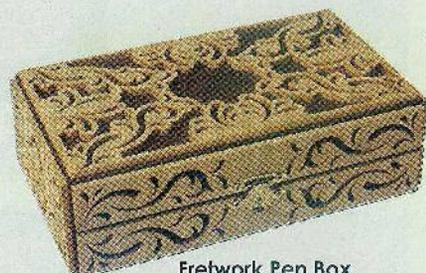
Forest Leaf Turkey Plaque



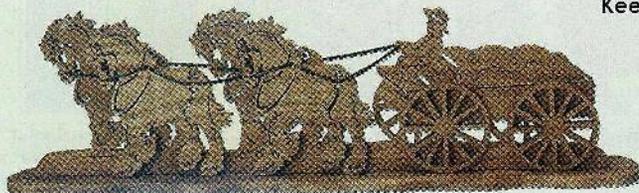
Eagle Feather



Keepsake Chest



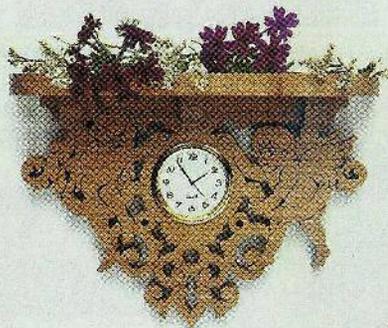
Fretwork Pen Box



Karl's Clydesdales



Wood Duck Clock



4 Angelic Clocks



Tiger Clock



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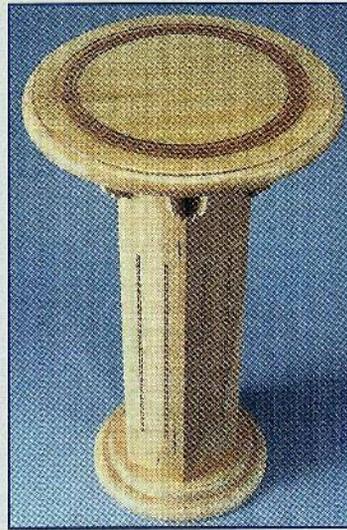
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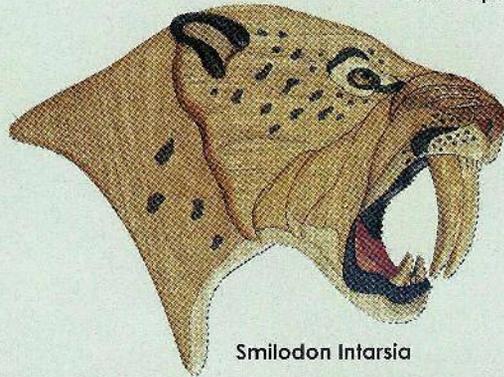
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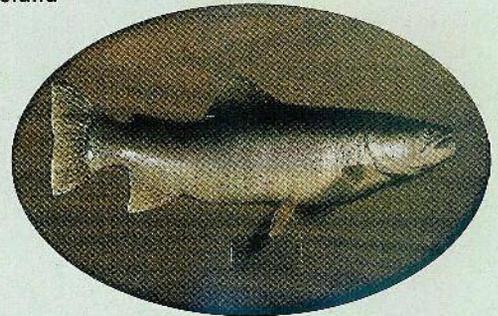
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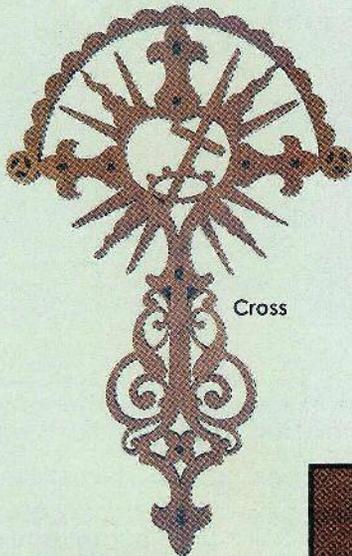
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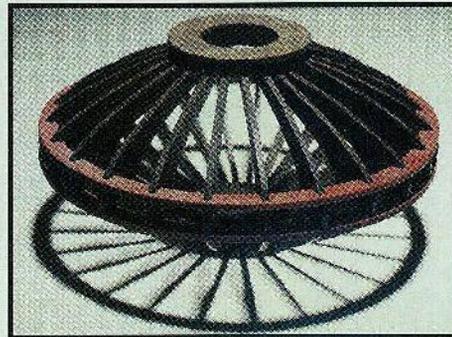
Smilodon Intarsia



Carved Rainbow Trout on Wood, Part One



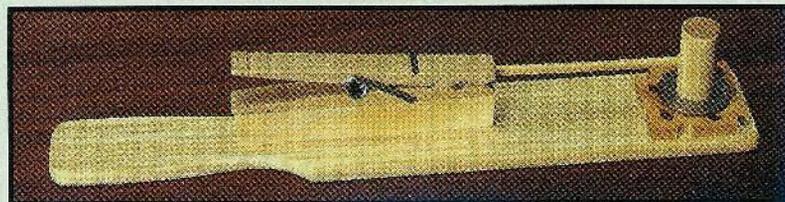
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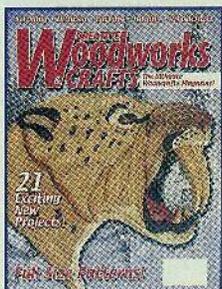
Inca Bowl



Royalty



Quarter Pounder – with Cheese?



ON THE COVER: Featured on the cover of this issue is Bob Hlavacek's Smilodon Intarsia project (otherwise known as the "Sabre-Tooth Cat"). We are truly honored to have Bob as our magazine's Intarsia Editor – he's a gem!



Forest Leaf Turkey Plaque

by Sheila Bergner of Toys in the Attic

Patterns Located in Full Size
Pattern Section No. 1!

SUPPLIES

Wood: oak or wood of choice—one piece 1/2" x 8" x 8" (for plaque);
Baltic birch or wood of choice—one piece 1/8" x 8" x 8" (for backer board)
Tools: scroll saw; No. 2R reverse tooth scroll saw blades; drill with 1/16" bit
Spray and Glue temporary adhesive
Sandpaper, medium- and fine-grit
Tack cloth
Spray-on polyurethane varnish
Can of spray paint in a dark color or color of your choice (for backer board)
White wood glue
2-part epoxy glue
Hanger

INSTRUCTIONS

Copy your pattern so that you may retain and reuse the original. Spray a thin layer of *Spray and Glue*, or any other temporary adhesive, on the back of the pattern. Let this sit a minute or two and allow it to tack up. The surface should feel tacky, but not too sticky (much like the feeling of masking tape). Press the pattern piece to the oak or wood of your choice and smooth it out. You may wish to apply clear packaging tape to the entire surface of the design to help you avoid burning the hardwood.

Drill all the holes and cut out the design as you would with any other fretwork pattern. Stop cutting before you cut the outline of the leaf shape.

To make the backer board, begin by spraying glue on a blank sheet of copy paper and attach it to the 1/8" Baltic birch. Next, use spray glue to attach the plywood and copy paper to the back of your 1/2"-thick pattern piece. Scroll saw the outer perimeter of the pattern design to complete the cutout. Remove the Baltic birch from the back of your piece. Your backer board will now match the outline of the pattern piece exactly.

Finishing Procedure

If you used oak or other such hardwoods, spray the inside holes first with a polyurethane spray finish. (Satin finish was used in the example.)

Spray the face of the project with a polyurethane finish.

While you are waiting for the project to dry, spray paint both sides and the edges of the Baltic birch backer board the color of your choice. Apply a polyurethane finish on the backer board when dry to provide a protective finish.

When dry, apply white wood glue sparingly to the back side of the fretwork project. Place the backer board onto the project and lay on a flat surface. You may weigh it down or clamp it if necessary until the glue dries.

Use the 2-part epoxy according to the label directions to glue a hanger on the back of the plaque.

For questions concerning this project, call Sheila Bergner, (708) 532-5624. Email: scrollgirl@comcast.net



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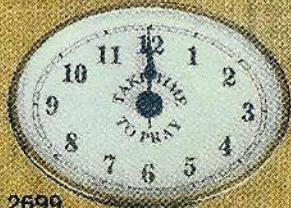
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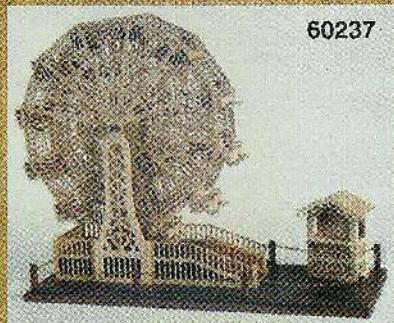
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Eagle Feather

designed by Tracy Walls and sawn by Vernon Brown of The Wooden Teddy Bear

Pattern Located in Full Size
Pattern Section No. 1!

SUPPLIES

Wood: hardwood of choice—one piece 1/2" x 5" x 12-1/2"
Tools: scroll saw; blades of choice; drill with 1/16"-Dia. bit
Fine mist spray glue (e.g. 3M #77)
Sandpaper, fine- to extra-fine-grit
Clear polyurethane
Hanger of choice

INSTRUCTIONS

Affixing pattern and cutting wood

Cut out the full-size pattern piece provided. Affix pattern to wood by applying a light coat of fine mist spray glue to the back of your patterns. **DO NOT SPRAY THE GLUE ON THE WOOD.** Wait 5 to 10 seconds for the glue to gain a stickiness like tape. If it is too sticky, the pattern will be hard to remove after cutting; if it is not sticky enough, the pattern might start to come off during cutting.

Drilling

Drill a 1/16"-Dia. hole (or smaller on some cutouts) in all areas to be cut out. Make all internal cuts before making the outside cut, as this will give a much more stable piece of wood with which to work.

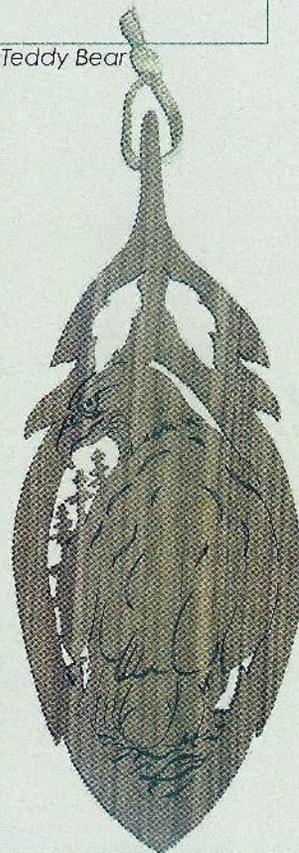
Sanding and assembly

Using fine- to extra-fine-grit sandpaper, gently sand the surface and any edges that may need it. (Reverse tooth or crown tooth blades would reduce the amount of sanding needed in the cutouts.)

Finish the project with clear polyurethane.

A suggestion for hanging feathers: drill a hole from side to side (or front to back if wood is too thin) and hang with a strip of leather.

For questions concerning this project, send an SASE to: Vernon Brown c/o The Wooden Teddy Bear, P.O. Box 33917, Portland, OR 97292-3917.



Motorcycle Dreamin'

by Patty Beach

Pattern Located in Full Size
Pattern Section No. 2!

SUPPLIES

Wood: soft maple—one piece 3/4" x 9" x 11"; thin cardboard—one piece 4" x 2-3/4" (for back of picture area)
Tools: scroll saw; drill with 1/32" drill bit; 5R scroll saw blades; tack hammer; flat file
Contact spray adhesive
Picture hanging bracket
Sandpaper, 150-grit
Tack cloth
Clear finish of choice
5 tiny brads

INSTRUCTIONS

Spray back of pattern and center on wood. Drill holes for the scroll saw blade. Scroll saw the pattern and cut out the picture frame area. Using the flat file, ease the sides of the picture frame and the corresponding sides of the plaque, rounding them slightly. Care must be taken to keep the top and bottom of the picture frame flat during this process. Sand the plaque, removing all burrs, and remove the sanding dust with the tack cloth.

Apply the clear finish of your choice and let dry. Center the picture hanging bracket 1" from the top on the back of the plaque. Center the cardboard to the back of the picture area and attach with the five tiny brads, one in each corner and one in the center bottom. Now add a picture trimmed to fit into the picture frame and enjoy your plaque.

For questions concerning this project, send an SASE to: Patty Beach, 16114 Brook Rd., Lansing, MI 48906. Email: pjbeach@comcast.net



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From the editor's desk



Back In The Trenches

Well, it's been quite a few years since I've had occasion to sit down and write an editorial. For the past 7 years, I've been busy promoting *Creative Woodworks & Crafts*, getting advertising for it, acquiring subscriptions, making premiums (bonuses) and individual pattern books, and helping to launch magazines about carving and woodturning. So, it's been quite a "gear change," to say the least, getting back in the trenches and choosing each project and article for *Creative Woodworks & Crafts*. Happily, I'm finding that it's great fun working closely with the top-notch team of designers and writers who contribute to this magazine and make it the success that it is.

For the past seven years, as many of you know, my friend and associate, George Ahlers, has been editor of *Creative Woodworks & Crafts*. As he so eloquently explained in his last editorial, he was given kind of a "lateral promotion," causing me to wind up back in this position. Let me here acknowledge the fine job George has done... thanks, pal! The good news is that George will not only continue to produce each issue's pattern section, he will also be retained as one of our premier wildlife pattern artists. I've recently chosen five great patterns of his that will begin appearing in the very next issue.

As the new editor, I'd like to share my vision with you. I fully understand that scroll sawing has been the meat and potatoes of this magazine, and I do not intend to change that. We will continue to feature the very best scroll saw projects we can find, presenting them in the best possible way. Without decreasing the number of projects, I am going to add more feature articles, which should make for excellent reading - seeing all kinds of wood shops, from the tiniest to the most grandiose; learning how different woodworking veterans do things, including some of their favorite "tricks of the trade"; how to get more done in less time; all about amazing woodworkers doing interesting things (like designing and building a nine-and-a-half-foot-tall fretwork clock). In order to accomplish adding these kinds of features while not reducing the number of projects, I'll need more pages. I will get those pages beginning next year.

Many of you read George's editorial (September '03 issue), in which he stated that this year's Wood Ornaments edition will be the last one. That is true, but if you're an ornament lover, do not despair. Beginning next year, our new "Holiday Edition" will appear in the Fall and include at least 100 fantastic ornaments. Also, the two other issues that go on sale after that Holiday issue will each have some ornaments. In fact, our very next issue, going on sale in 5 weeks from now (11-11-03), will have 6 great compound-cut ornaments by John Polhemus and 6 exquisite snowflake ornaments by Sheila Bergner.

We welcome your feedback - what you like and don't like about the magazine, project ideas, suggestions, etc. We hope you enjoy this issue!

All The Best...

Robert A. Becker

Don't miss a single issue of *Creative Woodworks & Crafts!*

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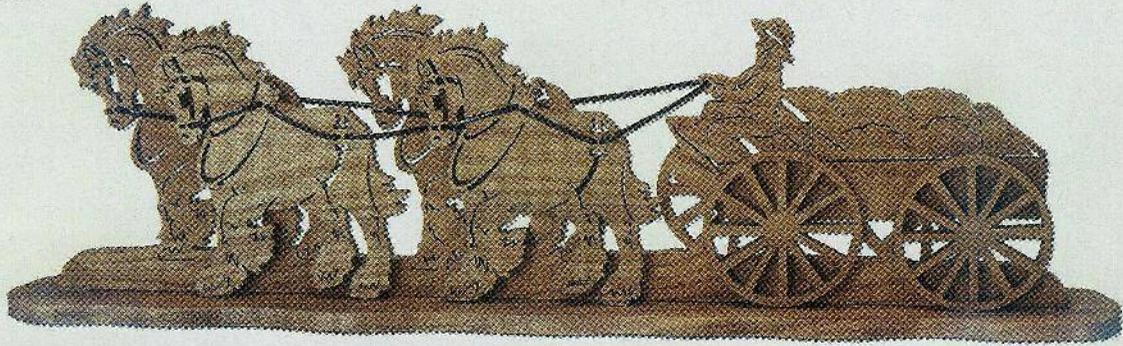
Irving Spielberg



Karl's Clydesdales

by Denise Green of Daeden Woodworks

Pattern Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: wood of choice—two pieces 1/2" x 6" x 18" (for pattern pieces), one piece 1/2" x 3" x 19" (for the base)
Tools: scroll saw with blades of choice; drill with bit of choice
Temporary-bond spray adhesive
Sandpaper: assorted grits
Wood glue
Finish of choice
String of choice

INSTRUCTIONS

Photocopy pattern pieces. Attach copy to selected stock using spray adhesive. Drill holes in waste areas of the patterns. Make all interior cuts first. Thoroughly sand both sides of project pieces. Apply finish of choice and let dry thoroughly. Using string of choice, feed reins through holes, gluing in place if necessary. Center finished parts on base, and glue in place as shown on patterns.

For questions concerning this project, send an SASE to: Denise Green c/o Daeden Woodworks, RR1, 384870 Salford Road, Burgessville, Ontario, Canada N0J 1C0. Email: daedenwoodworks@hotmail.com



Wood Duck Clock

by Darrin Baldini

Pattern Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: pine or wood of choice—one piece 3/4" x 4-1/4" x 8" (for duck), one piece 3/4" x 5" x 11" (for base), one piece 3/4" x 3-1/2" x 7" (for log)
Tools: scroll saw; No. 5 blade; drill with 1-3/8" Forstner bit; Dremel tool; No. 612 piloted-edge decorative router bit
Temporary-bond spray adhesive
Sandpaper, 220-grit
1" drywall screws
Small liner brush
1-7/16" mini clock insert
Minwax stains: Ebony, Golden Oak, Mandarin Orange, Mustard Yellow, Pickled Oak, Provincial, Red Mahogany, Sky Blue, Tea Green
Polyurethane spray

INSTRUCTIONS

This is a good project to use on cutoff pieces around the shop. Transfer all three patterns to stock using temporary adhesive spray.

Duck

Scroll saw duck into pieces and round over all the edges using 220-grit sandpaper. Assemble and glue back together. Router in decorative edge. Now the piece is ready for staining. Using the colors listed and the color photo, stain the wood duck accordingly.

Base

Cut the base to shape and rout along the top edge. Stain the

top of the base Sky Blue and the rest of the base Provincial.

Log

Cut the log to shape, and then drill the hole for the clock insert. Use Golden Oak as a basecoat and allow to dry. Then highlight with overlays of Ebony and Tea Green.

Using drywall screws, fasten the duck and log on base according to pattern. Clear coat with polyurethane spray. When dry, insert clock, place upon mantle or desk, and enjoy!

For questions concerning this project, send an SASE to: Darrin Baldini, Ambrichey Manor, P.O. Box 11, 65 Front St. West, Hastings, Ontario, Canada K0L 1Y0.





Royalty

by Marilyn Carmin of Heartland Creations

Patterns Located in Full Size
Pattern Section No. 2!



Introduction

We meet many wonderful scrollers and woodworkers from all over the world. Quite a while ago, one of these people, Dick Rice, sent us native wood all the way from Hawaii. When looking for wood for this lion, I came across a piece of Mango. The color was right, the grain was right, it was a perfect fit. Thank you, Dick!

SUPPLIES

Wood: wood of choice—one piece 1/4" x 10" x 13" (for lion), one piece 1/4" x 6-3/4" x 14-1/2" (for background); one piece 1/8" to 1/4" x 14-1/2" x 14-1/2" (for backboard)

Tools: scroll saw; No. 2 scroll saw blades; drill with No. 58 bit; miter saw (optional)

Temporary-bond spray adhesive

14" x 14" frame or 6'-long molding of choice (I used brick molding because it had a strong powerful appearance to it)

Glue

Sandpaper, assorted grits

14-1/2" x 14-1/2" piece of fabric

Corner clamps

Black paint of choice

Clear spray finish of choice

INSTRUCTIONS

Using the spray glue, put the lion and background on the corresponding wood. Drill for all inside cuts. Cut. Sand as needed. Finish both pieces.

If making your frame, cut four pieces of molding at 45°. The frame will have a 14" inside length. This is easiest to cut on a miter saw, but if one is not available, cut as accurate as possible on the scroll saw. Glue the four lengths together, forming a frame. Corner clamps work best for this. Sand the frame as needed. Paint the frame and spray with clear finish. Glue the fabric to the backboard. Glue backboard to back of frame. Glue background and lion into place.

If using a purchased frame, check backboard for fit. Trim as needed and glue fabric in place. Glue background and lion into place.

For questions concerning this project, send an SASE to: Marilyn Carmin/Heartland Creations, P.O. Box 191, Yacolt, WA 98675.

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4 Angelic Clocks

by Dirk and Karen Boelman

Patterns Located in Full Size
Pattern Section No. 1!

Cherub Wall Shelf



The Flower Garden Angel Mini Clock



SUPPLIES

Wood: oak or wood of choice—one piece 1/2" x 5-3/4" x 8-1/2" (for the backpiece), one piece 1/2" x 2-1/2" x 9" (for the shelf), one piece 1/2" x 3/4" x 3" (for the three brackets)
Tools: scroll saw with blades; drill with bits including a 1-13/16" Forstner bit, 5/32"-Dia. bit, and No. 65 and No. 61 mini drill bits; needle files; screwdriver; awl; hammer
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Two No. 6 x 3/4" brass flathead wood screws
2"-Dia. clock insert requiring a 1-13/16"-Dia. mounting hole*
Hanger of choice
Finish of choice
*Available from The Art Factory, PO Box 701, Platteville WI 53818, Phone 800-566-6394, www.theartfactory.com.

SUPPLIES

Wood: maple or wood of choice—one piece 3/8" x 3-1/4" x 6-1/2" (for the upright), one piece 1/2" x 3" x 8" (for the base)
Tools: scroll saw with blades; drill with bits including a 1-3/8" Forstner bit, 5/32"-Dia. bit, and No. 65 and No. 61 mini drill bits; needle files; screwdriver; awl; hammer
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Two No. 6 x 3/4" flathead wood screws
1-7/16"-Dia. red rose floral clock insert requiring a 1-3/8"-Dia. mounting hole*
Finish of choice
*Available from The Art Factory, PO Box 701, Platteville WI 53818, Phone 800-566-6394, www.theartfactory.com.

INSTRUCTIONS

Use the full-size patterns to make the backpiece, brackets and shelf on a scroll saw. Make photocopies of the originals, thus saving them for future use. Temporarily adhere the patterns to the wood with spray glue.

Use a drill with bits to make blade entry holes within the areas to be sawn out. Mini drill bits, available in wire gauge sizes No. 65 and No. 61, work best for making the holes in the very tiny areas, such as the cherub's eyes, mouth, etc.

The project is designed to hold a 2"-Dia. clock insert, which requires a 1-13/16"-Dia. mounting hole. The hole can be drilled with a Forstner bit, or carefully sawn on a scroll saw.

We used No. 2 and No. 5 reverse tooth blades to make all of the cutouts on our scroll saw. **Note:** if burning occurs while sawing, cover top of pattern with clear packaging tape. The tape will lubricate and cool the blade, thus preventing burning. After sawing, touch up any imperfections with sandpaper, needle files, etc.

Before removing the pattern from the shelf, use an awl to mark the locations on the wood for drilling holes for mounting screws. Drill two 5/32"-Dia. holes, countersunk on the top.

Using the holes in the shelf as a guide, locate and drill pilot holes in the top edge of the backpiece to accept the tips of the screws.

Attach the shelf to the backpiece with glue and two No. 6 x 3/4" wood screws. Also glue the three brackets into position as indicated on the backpiece.

Apply finish as desired. (Remember to experiment with finishes on scrap materials.)

Install the clock insert, attach hanger of choice, and your completed project is ready to hang up on the wall to enjoy!

INSTRUCTIONS

Use the full-size patterns to make the upright and base on a scroll saw. Make photocopies of the originals, thus saving them for future use. Temporarily adhere the patterns to the wood with spray glue.

Use a drill with bits to make blade entry holes within the areas to be sawn out. Mini drill bits, available in wire gauge sizes No. 65 and No. 61, work best for making the holes in the very tiny areas, such as the angel's eyes, paint palette, and flower petals.

The project is designed to hold a 1-7/16"-Dia. clock insert, which requires a 1-3/8"-Dia. mounting hole. The hole can be drilled with a Forstner bit, or carefully sawn on a scroll saw.

We used No. 2 and No. 5 reverse tooth blades to make all of the cutouts on our scroll saw. **Note:** if burning occurs while sawing, cover top of pattern with clear packaging tape. The tape will lubricate and cool the blade, thus preventing burning. After sawing, touch up any imperfections with sandpaper, needle files, etc.

To make the base, center the pattern on a 3" x 8" piece of wood. Tilt the scroll saw table 14° to the right and saw in a clockwise direction to create a base with a beveled edge that has a bottom that is larger than the top. Before removing the pattern, use an awl to mark the locations on the wood for drilling holes for mounting screws. Drill two 5/32"-Dia. holes where indicated on the pattern, countersunk from the bottom.

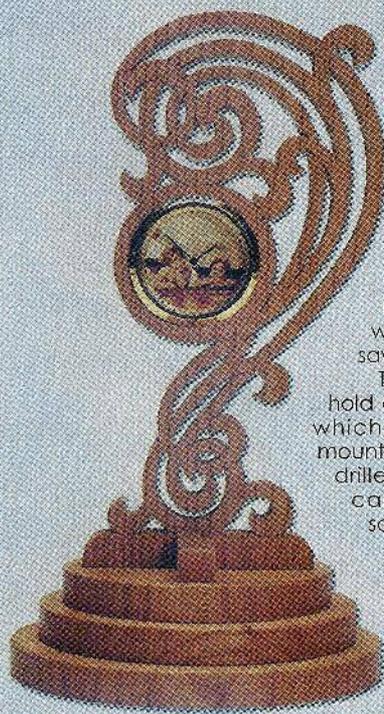
Using the holes in the base as a guide, locate and drill pilot holes in the bottom of the upright to accept the tips of the screws.

Attach the upright to the base with glue and two No. 6 x 3/4" wood screws.

Apply finish as desired. (Remember to experiment with finishes on scrap materials.)

Install the clock insert, and your completed project is ready to enjoy!

Little Cherubs Mini Clock



INSTRUCTIONS

Use the full-size patterns to make the upright, legs and base on a scroll saw. Make photocopies of the originals, thus saving them for future use. Temporarily adhere the patterns to the wood with spray glue.

Use a drill with bits to make blade entry holes within the areas to be sawn out.

The project is designed to hold a 1-7/16"-Dia. clock insert, which requires a 1-3/8"-Dia. mounting hole. The hole can be drilled with a Forstner bit, or carefully sawn on a scroll saw.

We used No. 2 and No. 5 reverse tooth blades to make all of the cutouts on our scroll saw. **Note:** if burning occurs while sawing, cover top of pattern with clear packaging tape. The tape will

lubricate and cool the blade, thus preventing burning. Cut the two short leg pieces from the wood with the grain running in the same direction as the upright piece. After sawing, touch up any imperfections with sandpaper, needle files, etc.

The base is made by cutting and stacking three circular pieces. Before removing the pattern from the top section of the base, use an awl to mark the location on the wood for drilling a hole for a mounting screw. Drill a 5/32"-Dia. hole, countersunk from the bottom. The upper edges of all of the base sections can be softened or rounded over with either sandpaper or a router and bits.

Using the hole in the base as a guide, locate and drill a pilot hole in the bottom of the upright to accept the tip of the screw.

Attach the upright to the base with glue and a No. 6 x 3/4" wood screw. Glue the short leg pieces to the base and upright, making sure that they are perpendicular to the upright.

Apply finish as desired. (Remember to experiment with finishes on scrap materials.)

Install the clock insert, and your clock is ready to enjoy!

SUPPLIES

Wood: cherry or wood of choice—one piece 3/8" x 3-1/2" x 7" [for the upright and two extra legs], one piece 3/8" x 4-1/4" x 11-1/2" (for the three base sections)

Tools: scroll saw with blades; drill with bits including a 1-3/8" Forstner bit and a 5/32"-Dia. bit; needle files; screwdriver; awl; hammer

Temporary-bond spray adhesive

Clear packaging tape

Sandpaper, assorted grits

Wood glue

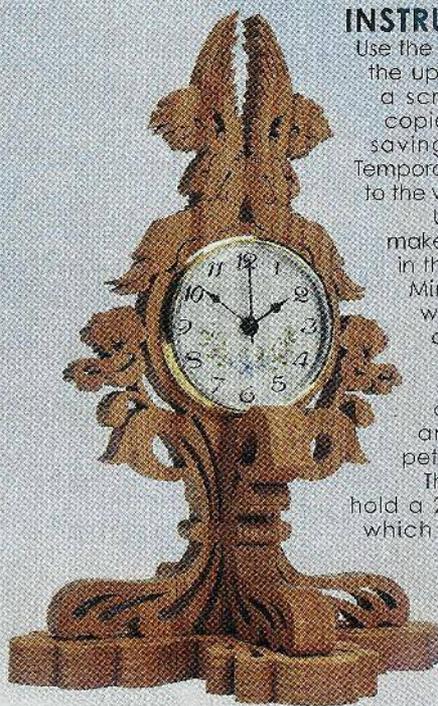
One No. 6 x 3/4" flathead wood screw

1-7/16"-Dia. cherub clock insert requiring a 1-3/8"-Dia. mounting hole*

Finish of choice

*Available from The Art Factory, PO Box 701, Platteville WI 53818, Phone 800-566-6394, www.theartfactory.com.

Sweet Dreams Angels Nightstand Clock



INSTRUCTIONS

Use the full-size patterns to make the upright, legs, and base on a scroll saw. Make photocopies of the originals, thus saving them for future use. Temporarily adhere the patterns to the wood with spray glue.

Use a drill with bits to make blade entry holes within the areas to be sawn out. Mini drill bits, available in wire gauge sizes No. 70 and No. 61, work best for making the holes in the very tiny areas, such as the angel's eyes and ears, the flower petals, etc.

The project is designed to hold a 2-3/4"-Dia. clock insert, which requires a 2-3/8"-Dia. mounting hole. The hole can be drilled with a Forstner bit, or carefully sawn on a scroll saw.

We used No. 2/0 and No. 5 reverse tooth blades to

make all of the cutouts on our scroll saw. **Note:** if burning occurs while sawing, cover top of pattern with clear packaging tape. The tape will lubricate and cool the blade, thus preventing burning. After sawing, touch up any imperfections with sandpaper, needle files, etc.

Before removing the pattern from the base, use an awl to mark the location on the wood for drilling a hole for a mounting screw. Drill a 5/32"-Dia. hole, countersunk from the bottom.

Using the hole in the base as a guide, locate and drill a pilot hole in the bottom of the upright to accept the tip of the screw.

Attach the upright to the base with glue and a No. 6 x 3/4" wood screw. Glue the two leg sections perpendicular to the upright piece.

Apply finish as desired. (Remember to experiment with finishes on scrap materials.)

Install the clock insert, and your completed project is ready to enjoy!

For questions concerning any of these Angelic Clocks, send a SASE to: The Art Factory, PO Box 701, Platteville WI 53818. Email: dirkdraws@CenturyTel.net

SUPPLIES

Wood: oak or wood of choice—one piece 1/2" x 8" x 10" (for the upright), one piece 1/2" x 6" x 3-3/4" (for the legs), one piece 1/2" x 7-1/4" x 7-1/4" (for the base)

Tools: scroll saw with blades; drill with bits including a 2-3/8" Forstner bit, 5/32"-Dia. bit, and No. 70 and No. 61 mini drill bits; needle files, screwdriver; awl; hammer

Temporary-bond spray adhesive

Sandpaper, assorted grits

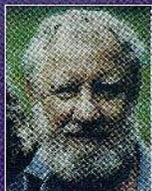
Wood glue

One No. 6 x 3/4" flathead wood screw

2-3/4"-Dia. blue floral clock insert requiring a 2-3/8"-Dia. mounting hole*

Finish of choice

*Available from The Art Factory, PO Box 701, Platteville WI 53818, Phone 800-566-6394, www.theartfactory.com.



Cross

designed by John Nelson and sawn by Glenn Filgate



The Symbolism

The most widely recognized Christian symbol is the cross. In this design, there is a cross within a cross. The significance of the cross and the crown in the center of the larger cross can be interpreted in two ways. As a symbol for Jesus, the cross signifies his death and the crown his resurrection and kingship. For Christian people, the cross and crown also symbolize the reward in life after death for those who believe. "Be thou faithful unto death, and I will give thee a crown of life" (Revelation 2:10).

INSTRUCTIONS

Attach patterns to wood with temporary-bond spray adhesive. Drill all blade entry holes and cut along pattern lines. Remove patterns and sand as needed. Apply finish of choice according to manufacturer's instructions.

For questions concerning this project, send an SASE to: John Nelson, P.O. Box 422, Dublin, NH 03444. Email: nelsondesigns@top.monad.net

SUPPLIES

Wood: cherry—one piece 3/8" x 7-3/4" x 11-3/4"
Tools: scroll saw with No. 2 and No. 5 skip-tooth blades; drill with small bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear oil finish of choice

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NOTE: All blades are flat end and are available in various sizes. We do not sell pin end blades.

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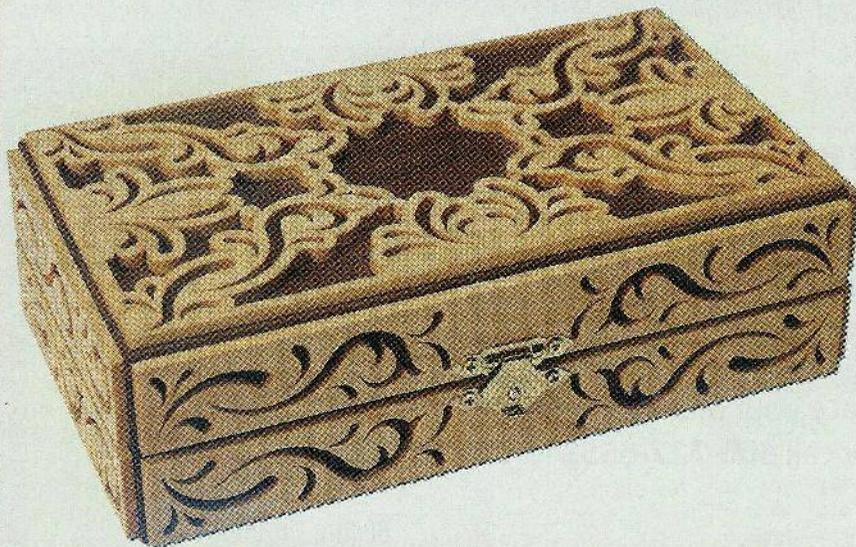
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Fretwork Pen Box

by Dan and Ray Wilckens of Wilckens Woodworking

Patterns Located in Full Size
Pattern Section No. 1!



BILL OF MATERIALS

Part Description	Size in inches	Quantity
<i>walnut</i>		
A Top and bottom	1/4 x 4 x 7	2
B Front and back	1/4 x 3/4 x 7	4
C Sides	1/4 x 3/4 x 3-1/2	4
D Pen cradles	1/4 x 3/4 x 3-1/2	4
<i>maple</i>		
E Top overlay	1/8 x 3-7/8 x 6-7/8	1
F Back overlay	1/8 x 7/8 x 6-7/8	2
G Front overlay	1/8 x 7/8 x 6-7/8	2
H Side overlay	1/8 x 7/8 x 3-7/8	4

SUPPLIES

Tools: scroll saw; drill press; band saw (or equivalent); table saw (or similar); planer (for proper wood thickness); assorted small drill bits (for drilling start holes and for hinges and hasp); belt and handheld sander
Clamps of choice
Temporary-bond spray adhesive
Sandpaper, assorted grits
X-acto knife and/or needle pick
Wood glue
Two small decorative hinges
One small decorative box hasp
Cloth to line the box
Thin cardboard
Oil finish of choice

INSTRUCTIONS

Make the parts

Copy pattern so you have the original for later use. Select wood to use and plane to proper thickness. Cut wood to size of pattern. All straight-edged pieces should be cut to size on a table saw or equivalent for accurate dimensions and straight edges. Cut scroll saw edges oversize.

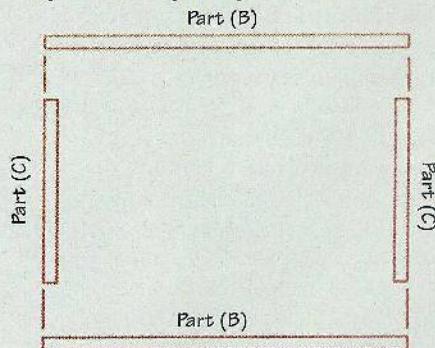
Attach the pattern to the wood with a spray adhesive. It takes practice to know the right amount; too much and the pattern is hard to remove (hint: a hair blow-dryer works great for pattern removal); not enough and the pattern may come loose during sawing. When you attach the pattern, cut along the straight edges and place it on the straight edges of the wood you have cut.

With a small drill bit, drill a hole in the waste area of each cutout. Feed scroll saw blade through the small holes, making all the interior cuts first. For exterior cuts, you can cut in from the edge or drill a small hole just outside the exterior line.

Remove pattern from workpiece by peeling it off. If it is attached too firmly, you can use a hair blow-dryer. Be very careful because some cuts are very fragile.

Sand workpieces with belt sander or handheld sander. Remove any burrs and clean up any cuts with an X-acto knife or a needle pick.

Assembly – 9 easy steps



Step 1. Glue the box sides (C) in between the box front/back (B). The sides should be square and flush with the front/back.

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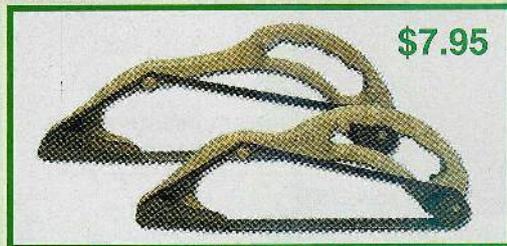


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A challenging project.

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Sonic Ward Clock

3 1/2"x17 1/4"x6 1/2"

No. WW0201...**\$7.95**



Coltrane Clock

3 1/2"x17 1/4"x6 1/2"

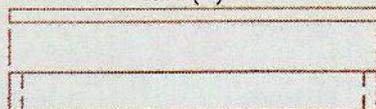
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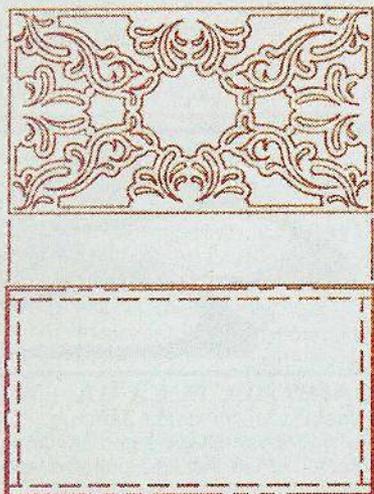
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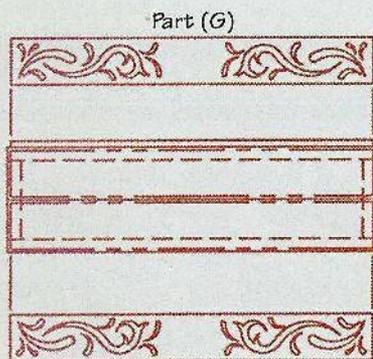
Box half assembly

Step 2. Glue the box top/bottom (A) onto the box assembly. This needs to be flush on all edges. Fill any seams with a bead of glue and sand while the glue is still wet.



Part (E)

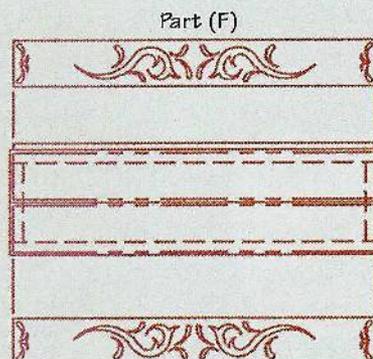
Step 3. Glue the top overlay (E) onto the top box half assembly. This needs to be centered.



Part (G)

Part (G)

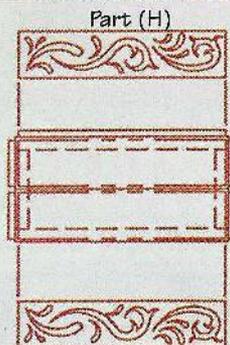
Step 4. Glue the front overlays (G) onto the front of the box half assemblies. These need to be centered.



Part (F)

Part (F)

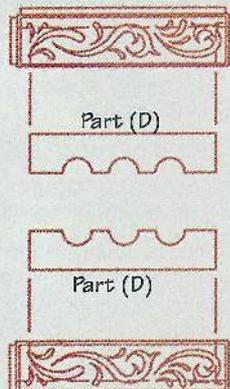
Step 5. Glue the back overlays (F) onto the back of the box half assemblies. These need to be centered.



Part (H)

Part (H)

Step 6. Glue the side overlays (H) onto the sides of the box half assemblies. These need to be centered.



Part (D)

Part (D)

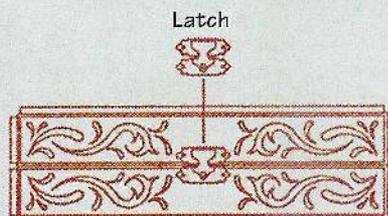
Step 7. Sand the pen cradles (D) for a snug custom fit into the inside of the box, positioning them to accommodate whatever pens you use. Wait on this step if you plan on lining the box.



Hinge

Hinge

Step 8. Attach the box top assembly to the box bottom assembly using two small hinges.



Latch

Step 9. Attach a small latch to the front in order to latch the two halves together.

Finishing touches

Allow the glue to dry for one hour. Apply oil finish per manufacturer's instructions, allowing it to dry completely. Cut thin pieces of cardboard to fit inside of the box assembly and cover by wrapping them in cloth. Place them into the box and install the pen cradles to hold them in place. Sit back and enjoy your box!

For questions concerning this project, send an SASE to: Dan and Ray Wilckens, P.O. Box 520496, Independence, MO 64052. Email: wilkswood@aol.com

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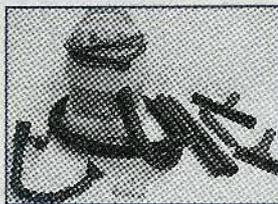
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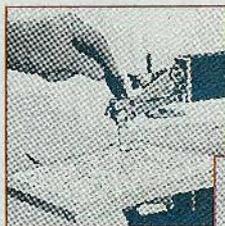
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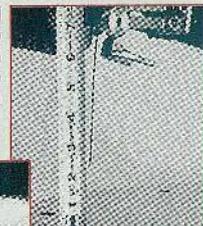


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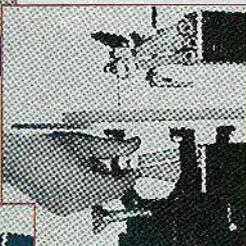


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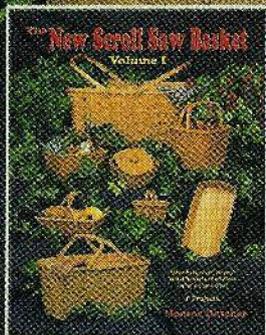
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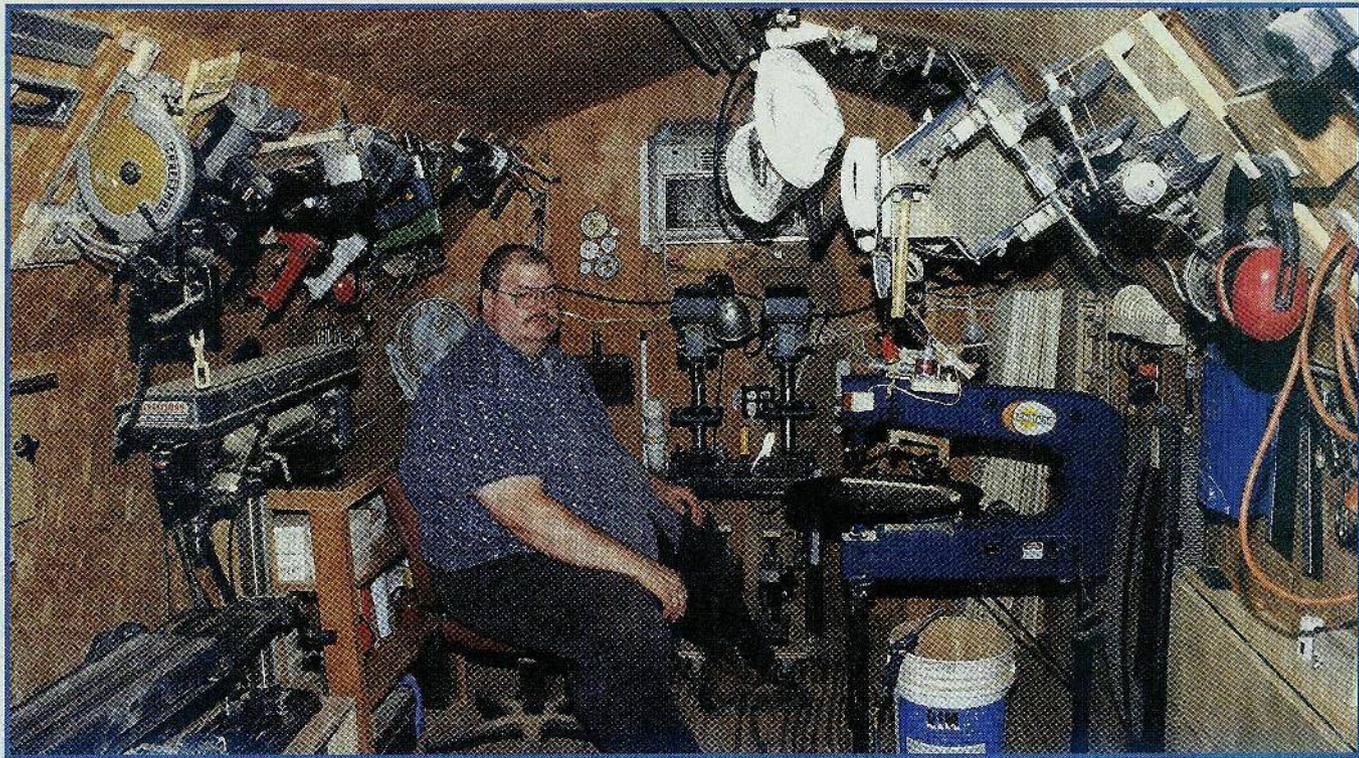
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It just makes cents (for me anyway)

by John Polhemus



Big guy, small shop.

The layout of your shop can improve efficiency and save considerable time. It can also make the time you spend in your shop more enjoyable. If you cut for pleasure and profit ...well... time is money. Having a small space to work with and being cheap... I mean thrifty... can be challenging. That's my scenario. My shop is an 8' x 12' shed in the backyard. It's bigger than many office cubicles and the fifteen-foot commute to work is great! There are lots of articles about laying out a shop, but in all the ones I've seen the spaces are bigger, cover a broader field of woodworking, and look so good I'd be afraid to work in them. This article is about one scroll sawing shop running on a shoestring and a prayer. My theme as I continue laying it out is: low tech, quick, easy, cheap and functional. There may be some ideas here you can use, or at least get a good laugh at!

Even a small shop can be arranged so that tools, jigs, supplies, etc., are located where they are needed as the work progresses. Generally speaking, stock preparation comes first, so the table saw, jointer and planer are just inside the door. The majority of what I use them for can be done in the shop, but they can be rolled out onto the patio if more room is needed. Between them and the scroll saw is a fold-down table for applying patterns, paperwork, etc. (see Fig. 2). Next to the scroll saw are four drill presses on a stand. The main drill bit sizes I use are 1/16" and No. 60. The bits would drift on many of the surfaces I drill, so I drilled a pilot hole with an 1/8" of the bit sticking out of the chuck of one drill press. The hole is finished on the other. 1/16" bits are set this way in the two 8" drill presses and No. 60 bits in the two mini-drill presses (see Fig. 3). I set the mini-drill presses on my scroll saw's table and use its light and the magnifier I added

so I can see where the heck I'm drilling. The time and aggravation I avoid by not having to change the bits as much as I would need to makes the expense of the four drill presses justifiable (see Fig. 4). When I turn towards the drill presses, a small workbench and my various drill bits and related items are just to my left. Above them, the hand drills and porta-line drill accessory are hung from screws in the ceiling. They are held in place by the head of the screw, which is behind the jaws inside the chuck. LIGHTLY hold the chuck, and by hand or under power, run it down on the screw as if it were a drill bit (see Fig. 5). Next to the bench, I have a radial arm drill press for larger bits and holes that are further in from the edge than the 8" drill presses can handle. Lastly, we come to the 6" x 48" belt sander (see Fig. 6).

All the tools have been modified to be operated while sitting down, partly because of the barn-style shed, but mostly because of arthritis. The shortened cords make history of wrapping up cords that won't stay wrapped. Besides, I always seem to need an extension cord anyway. The drill press stand is on wheels, as is the sander, planer/jointer and table saw. This makes moving them around and sweeping up easier. I cut a hole through the wall and made a port for my shop vac using a couple of hose connectors. The shop vac is outside in a 55-gallon plastic drum. If had hand soap in it and I got it for free from an office building that was throwing it away (see Fig. 7). The brackets for holding all the stuff on the ceiling and walls are scrap that was laying around from whatever I was working on at the time at which I wanted to hang something. Like I said, my theme is: low tech, quick, easy, cheap and functional.

I consider the box filter and the mask I wear to be the

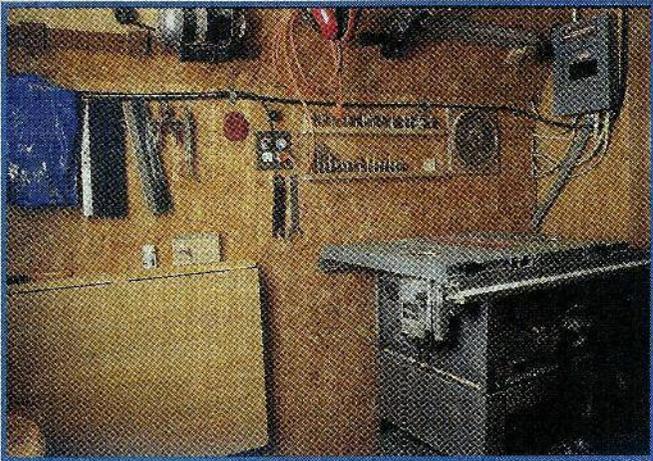


Fig. 2. Fold-down table for applying patterns, doing paperwork, etc., comes in very handy.

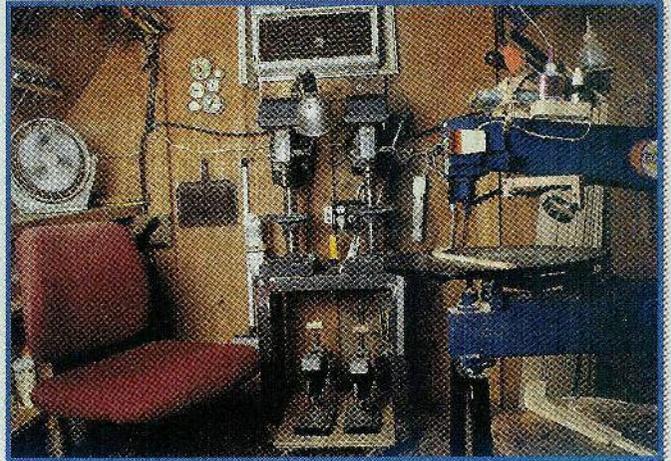


Fig. 3. The two 8" drill presses and two mini-drill presses have become indispensable.



Fig. 4. John uses a mini-drill press on his scroll saw's table, thus getting the use of its magnifier and light.

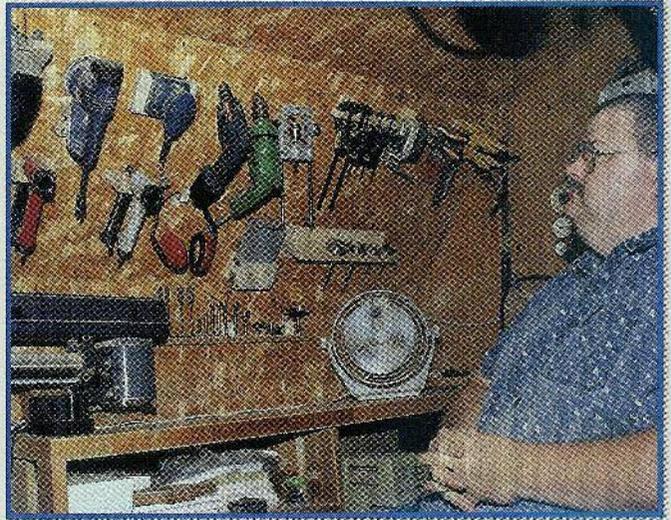


Fig. 5. Drills, bits, clamps, and related items are kept within easy reach.



Fig. 6. Shown here are John's radial arm drill press and belt sander.

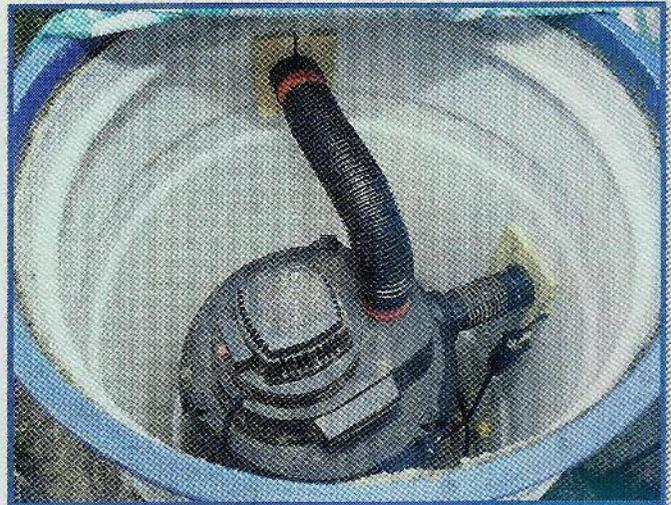


Fig. 7. John saves space by keeping his shop vac outside in a plastic drum and running its hose through the wall.

continued on page 26

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most important tools in my shop. I didn't always feel this way, but after a friend of mine wound up in the hospital after cutting some exotic wood, I corrected my thinking. His X-rays showed that very fine sawdust had been accumulating deep in his lungs, where it will be permanently. I had not realized how much my eyes, sinuses and respiratory tract were being affected until I started using the filter system faithfully. I mounted the box filter above my saw, cut a hole in it, made a box to hold the filter for my mask, and mounted that to the box filter. That way the air I breathe is triple-filtered. I also mounted some other essentials to it: my telephone, intercom, pattern transfer/removal iron, extension cord, hammer, clipboard and the bits for the rotary tool that hangs just above my head when sitting at the saw. That box filter sure is handy (see Fig. 8)!

On the saw itself, I used the rod of the hold-down foot to hold my supply of blades (cigar tubes). Then I added a magnet above each tube to hold used blades as I switch between them (see Fig. 9). This contraption keeps growing. It now holds an assortment of little things I use quite a bit and like having right at hand. It grew again when I added the oil bottle for the saw. I think it grew for the last possible time it when I added a swing arm to hold a magnifying glass for detail cutting and drilling with the mini-drill presses (see Fig. 10).

In the way of creature comforts, a window air conditioner through the back wall keeps it cool in summer. For heat, I have an electric ceramic heater. It's a little smaller than a six-pack and will run you out of there on the coldest of days. If you noticed the PVC pipe behind the drill presses, it goes into a dry well behind the shop; it's a guy thing, enough said (sorry ladies, you're on your own on that one).

My shop is a work in progress and there's still quite a few things I've got in mind to do to the place. I'm just not sure there's enough shop left to do them to! Maybe I'll have to move up to one of those bigger shops in the other articles... Nahl

If there aren't too many letters to the editor complaining about how they wasted valuable page space on this, more specific articles about the jigs and odds and ends I use will follow. Many of them came about over the 20-plus years my wife and I were doing craft shows. Finding easier/faster ways to get the job done not only increased profit, but made the job more fun.

If you'd like to ask John any questions relating to this article, write to him at 3000 Charleton Court, Waldorf, MD 20602 or email him: fretsawyer@att.net.

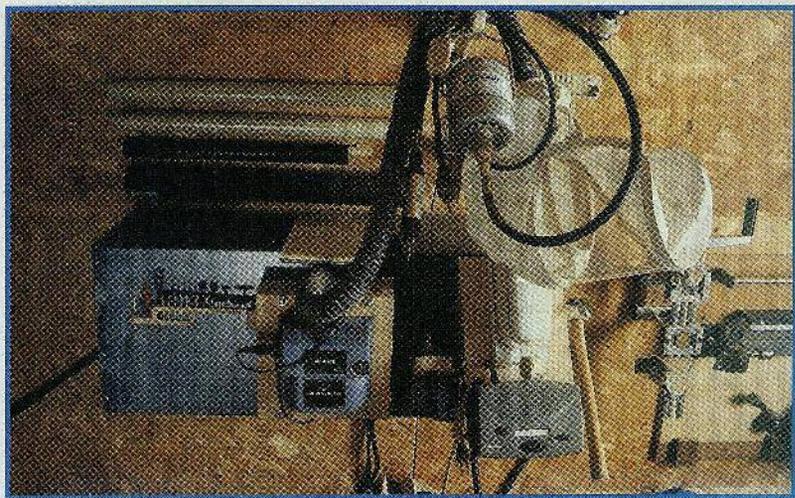


Fig. 8. Lots of essentials are located just overhead.

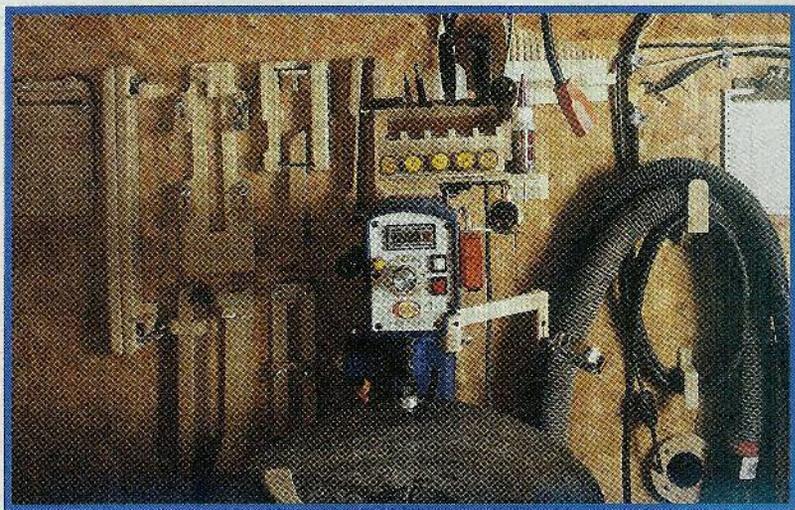


Fig. 9. Numbered cigar tubes attached to the saw keep John's scroll saw blades organized.

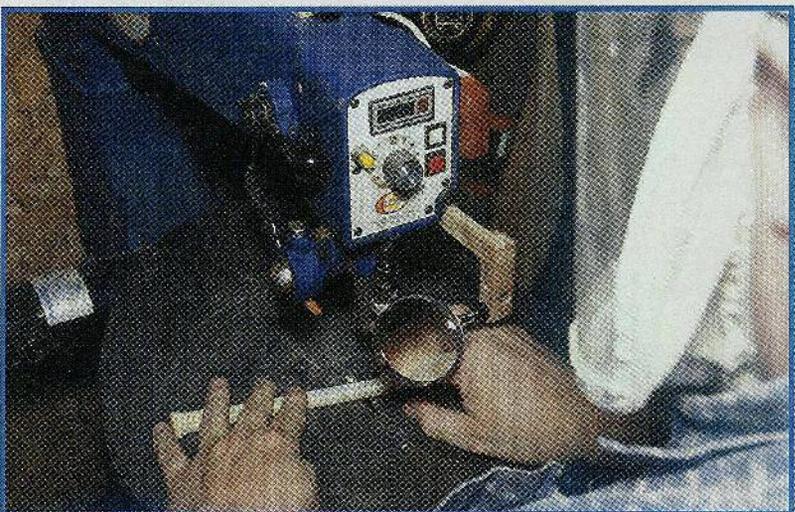
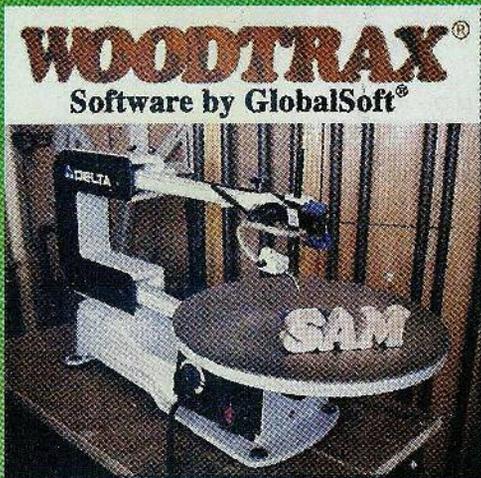


Fig. 10. A magnifying glass, held by a swing-arm, makes short work of detailed cutting and drilling.

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Part Description	Size in inches	Quantity
<i>purple heart</i>		
A Top and bottom	8-1/4" x 4-1/2" x 1/4"	2
B Front and back	8" x 3-5/8" x 1/4"	2
C Sides	4-1/4" x 3-5/8" x 1/4"	2
<i>white oak</i>		
D Front and back skirt	7-3/8" x 1" x 1/4"	2
E Side skirt	3-1/2" x 1" x 1/4"	2
F Hinge	8" x 1-1/4" x 3/8"	2
G Handle	3" x 1" x 3/4"	2
H Foot	3/4" x 3/4" x 2"	4

Introduction

Scrolling is much more than cutting an outline and a bunch of funny-shaped holes in a piece of wood to make a recognizable scene or object. Scrollers derive a great deal of pleasure and satisfaction not just in seeing the finished product, but in the process of creating it as well. It's a form of self expression. People tell me all the time, "You're about as interesting as a piece of wood."

Projects that serve a functional purpose take on an additional value. This project is one that is not only easy to make, but easy to customize as well. Sizes, hinges, handles, escutcheons, plain or fretted sides and lid, miter joints, butt joints, finger joints, skirt and feet, wood choices... the list goes on. It's a great "foundation"

SUPPLIES

Wood: *purple heart*—one piece 5" x 44" x 1/4" (for box lid, bottom, sides and end); *white oak*—one piece 3/8" x 2" x 22" (for hinges and triangular supports for the skirt); one piece 1" x 7" x 3/4" (for handles), one piece 1/8" x 1" x 3" (for escutcheon), one piece 1" x 1" x 8" (for feet), one piece 1" x 24" x 1/4" (for skirt)

Tools: scroll saw with blades; table saw; drill with bits including a No. 60 (for hinge pin hole); clamps; X-acto knife

Cyanoacrylate glue and accelerator spray
2 straight pins
Sandpaper, assorted grits
Finish of choice

project to design your own one-of-a-kind treasure.

I chose *purple heart* for the box lid, bottom, sides and ends and *white oak* for the skirt, feet, escutcheon, handles and hinges.

INSTRUCTIONS

The fun begins

Start by cutting the box front, back and sides (note 45° cuts). The pieces were glued together with the aid of a miter joint clamp. This one was purchased at Sears, but there are many out there to choose from (see Fig. 1). I'm a big fan of CA glue (cyanoacrylate). The wet marks in the picture are from the accelerator spray, used to make the glue set more quickly and completely through the joint. It dries back without affecting the wood. Using CA glue allows you to put the sides and ends together in just minutes. I buy mine from BG Artforms (Mr. Solid Surface), (888) 717-4202. I get the four-bottle case and keep it in the freezer. When I take the last bottle out of the freezer, I order another case so I don't run out. Be sure to have GOOD ventilation if you use CA glue!

Next, cut the top and bottom pieces and center and glue them to the assembled front, back and side pieces. This makes a cube that is cut apart to form the lid and box. When making this cut, cut the ends first, then the sides. The lid and bottom extend 1/8" beyond the box all the way around. Caution: when making the last cut, be aware that the box parts could tilt in towards each other as the cut is finished. It would have been safer to make these cuts before gluing on the lid and bottom (see Fig. 2).

The hinges and handles

The hinges and handles are simple compound cuts. The hinge pattern has a dashed line at its bottom. The handle pattern has a dashed line at its center. If you have some experience doing compound cutting, you know that the dashed line is usually the fold line, and that you usually glue it to the edge of the wood, dividing the two faces of the wood to be cut. That's how the pattern for the handles works, but the hinge pattern works a little differently. On the hinge pattern, instead of folding the dashed line, cut it using a straightedge and X-acto knife (see Fig. 3). Next, glue the pattern to the edge of the wood chosen for your hinges. Lay the wood on a flat surface and adhere the pattern using the flat surface to align it on the wood (see Fig. 4). This is when you fold the pattern. Use the flat surface to make the fold, as shown in the picture, so as to keep the pattern from slipping as it might if you used your fingers instead. You can use both hands; I tried to hold the camera in my mouth (yes it's that big) and press the shutter release with my nose, but my nose wasn't long enough (see Fig. 5). Why go to all that trouble? Why not just fold it on a center line and glue it on? You could, but these hinges are so long it would be easy to fold them improperly. That would make the pattern slightly skewed and affect the thickness of the hinge leave; one end would be thicker and would taper down across the length of the hinge. If the center line was designed for 3/8" wood, and the wood was slightly thinner, the hinge leaves would be thinner still, and weaker. Applying the pattern as shown in the pictures assures that the hinge leaves will be cut straight and to the thickness the designer intended.

With the hinge pattern now glued down, cut the solid line on the pattern next to the hinge. This gives you a flat edge on which to stand the hinge in order to cut the hinge leaves thickness and drill the hinge pin hole (see Fig. 6). You don't want the hole to go all the way through the hinge, though, so set the depth stop (see Fig. 7). The hinge pin is a common straight pin. I used a No. 60 drill bit for the hinge pin hole. The part of the hinge not drilled will have the pin pressed into it. The pin is then clipped off. A drop of CA glue makes sure it doesn't come loose and fall out. DO NOT put the pin in now; it is the last thing you do after the hinges are glued in place!

Drill a hole to start the cut for the hinge leaves thickness; don't just cut in from the edge (see Fig. 8). Cut to the end of the pattern, but not out the end of the wood. This will hold it in place while you cut the other side (see Fig. 9). The other side is also drilled to start the cut. When you come to the center line dividing the hinge leaves, cut it, but don't exit the wood (see Fig. 10). Back out of the cut, then finish cutting around the outside of the hinge to your starting point. Remove your hinge from the waste pieces (see Fig. 11). The sharp back edge of the hinge leaf that glues to the top part of the box needs to be rounded over for the hinge to work. A little hand

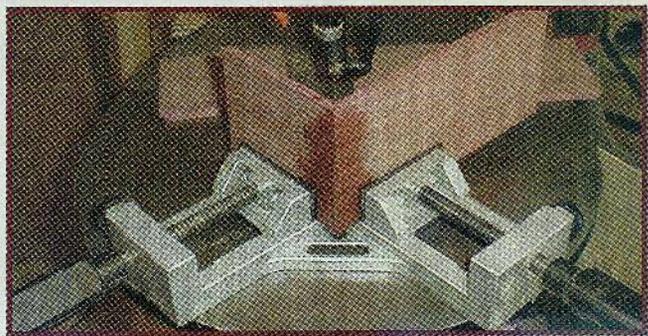


Fig. 1. Gluing up the box sides and ends.

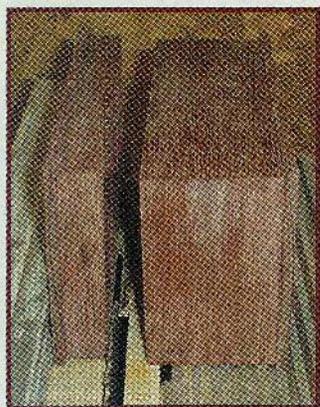


Fig. 2. Cutting the cube into the box top and bottom.

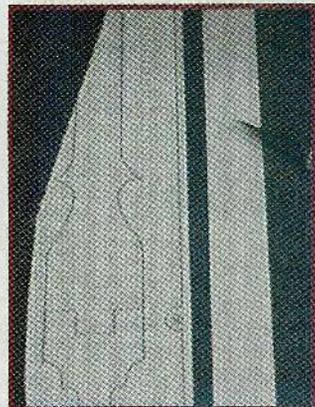


Fig. 3. Cutting along the dashed line on the hinge pattern.



Fig. 4. Gluing on the hinge pattern. Note: bottom edge of pattern glues to the thickness of wood.

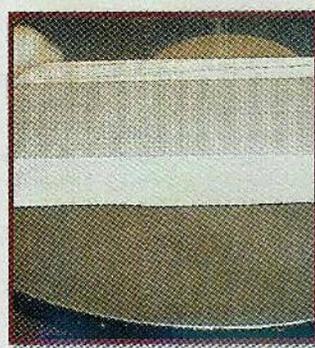


Fig. 5. Folding the hinge pattern.

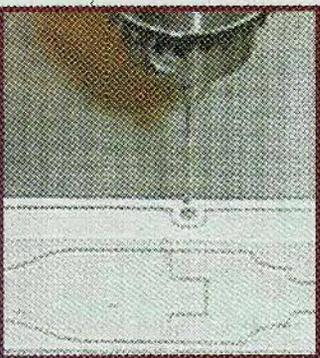


Fig. 6. Drilling the hinge pin hole.



Fig. 7. Set the drilling depth.

continued on page 30

continued from page 29

sanding takes care of it (see Fig. 12).

The handle pattern is folded on the dashed center line and glued to a piece of wood $3/4" \times 1" \times 7"$ (see Fig. 13). You could glue it to any piece of $3/4"$ -thick wood, then cut the back edge of the pattern (top left piece in the picture). Next, cut the inside and outside of the handle, turn it over, and make the last cut (top right piece in the picture) to finish the handles.

The feet, skirt and escutcheon

The feet are also a simple compound cut job. Fold the pattern on the dashed line and glue it to the wood. Drill starter holes and cut as was done with the hinges and handles. The escutcheon and skirt parts are straightforward cutting, no explanation needed.

Putting it all together

Place the bottom part of the box upside down on a flat surface. Glue the shorter part of the hinges in place. Using a square set at $1-1/4"$ and the flat surface makes it easy to put them on straight (see Fig. 14). The $1/8"$ overhang of the lid has to be notched for the longer hinge leaf. Clamp the box top and bottom together. Place the hinge leaves together, held by the pin. Trace where the long hinge leaf contacts the overhang (see Fig. 15). Using a fine-tooth backsaw, cut the angled lines in the overhang (see Fig. 16). Most of the waste area of the notch can be cut away on the scroll saw. Pay close attention to angled cuts; don't cut too far. Note the pencil mark to see where to stop (see Fig. 17). Re-clamp the box and put the hinge leaves and pins in place. Mark where the top of the box now meets the hinge leaf (see Fig. 18). Cut the line to fold the hinge over the top. **Important:** note the rounded-over back edge of the hinge leaf; without this, the hinge will break when you open the box! (See Fig. 19.) Put the cut-off hinge in place, press in and clip off the hinge pin. A drop of CA glue makes sure it doesn't come loose and fall out. Glue the leaf in place (see Fig. 20). Glue the fold-overs of the leaves to the top. Soften the edge of the hinge at the fold point and the hinges are done. Glue the escutcheon and handles in place. Placement is determined by what looks good to you.

The skirt is assembled as butt joints, then the edge that glues to the box bottom is sanded smooth (see Fig. 21). Center and glue the skirt assembly to the bottom of the box. If you choose to use the triangular support option, hold them against the leg and mark where the support needs to be notched to fit around the leg and contact the skirt. Glue the supports in place (see Fig. 22).

The box is now ready for the finish of your choice. This one had a clear oil finish applied. When that cured, it was sprayed with Apollo water-based semi-gloss using an Apollo HVLP spray system.

For questions concerning this project, send an SASE to: John Polhemus, 3000 Charleton Ct., Waldorf, MD 20602. Email: fresawyer@worldnet.att.net

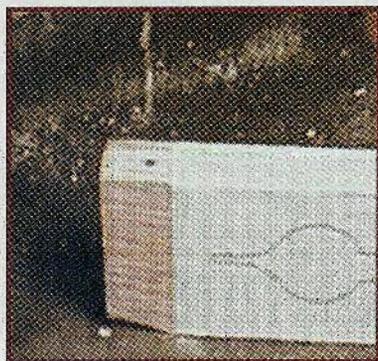


Fig. 8. Starting hole; don't just cut in from the edge.

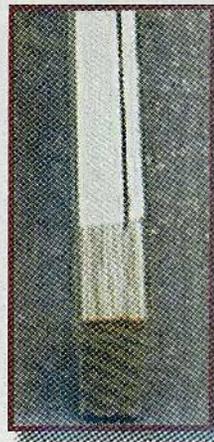


Fig. 9. Cut to the end of the pattern, but not out the end of the wood.

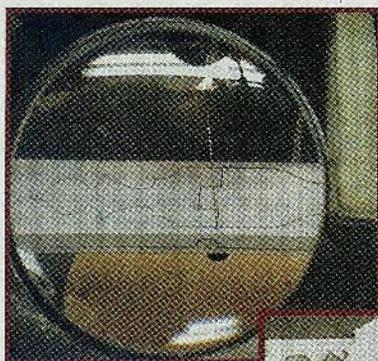


Fig. 10. Stop before exiting the wood.



Fig. 11. The hinge and waste pieces.

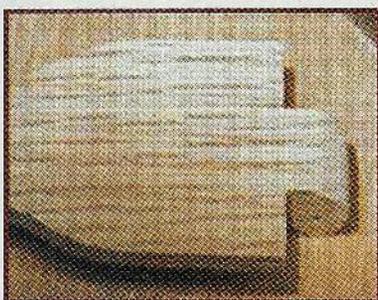


Fig. 12. Round over the back edge of this hinge leaf.

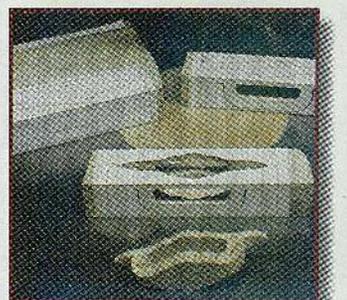


Fig. 13. Cutting the handles.

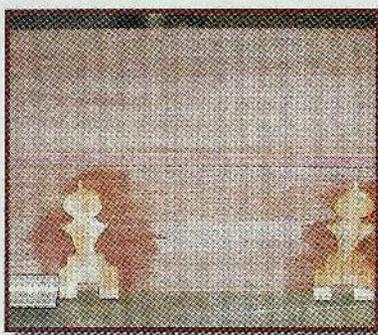


Fig. 14. Gluing on the shorter hinge leaf.

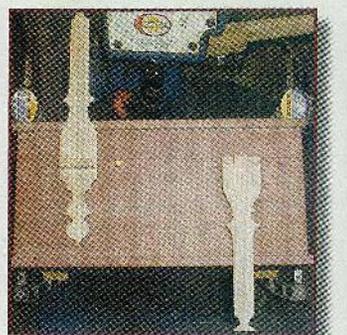


Fig. 15. Tracing for the notch.



Fig. 16. Cut the overhang.

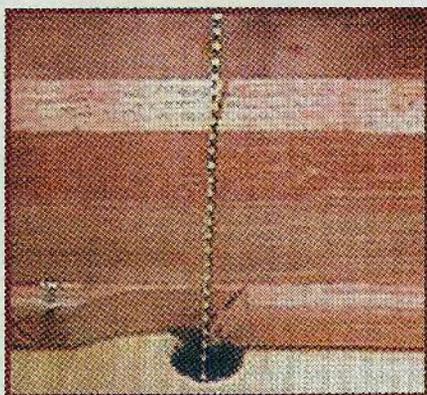


Fig. 17. Clearing the notch.



Fig. 18. Marking the hinge leaf.

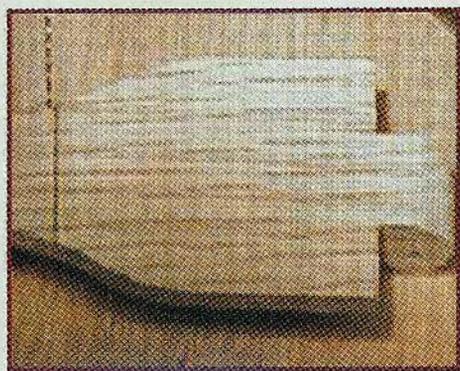
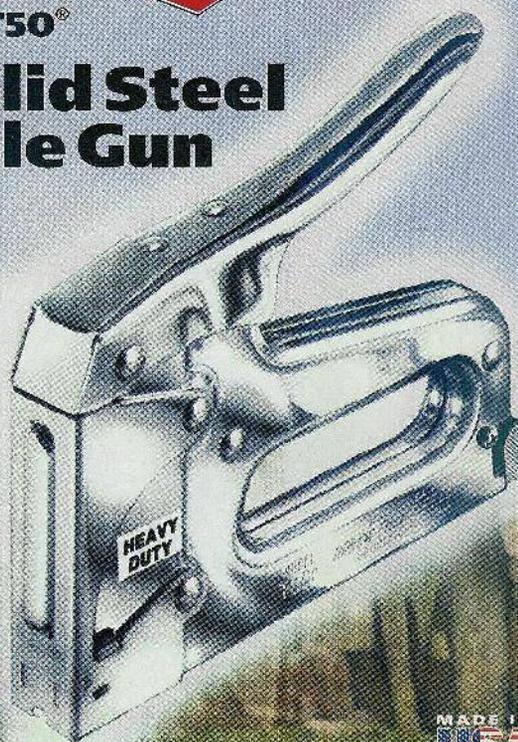


Fig. 19. Cut the fold line. Note the rounded-over back edge!

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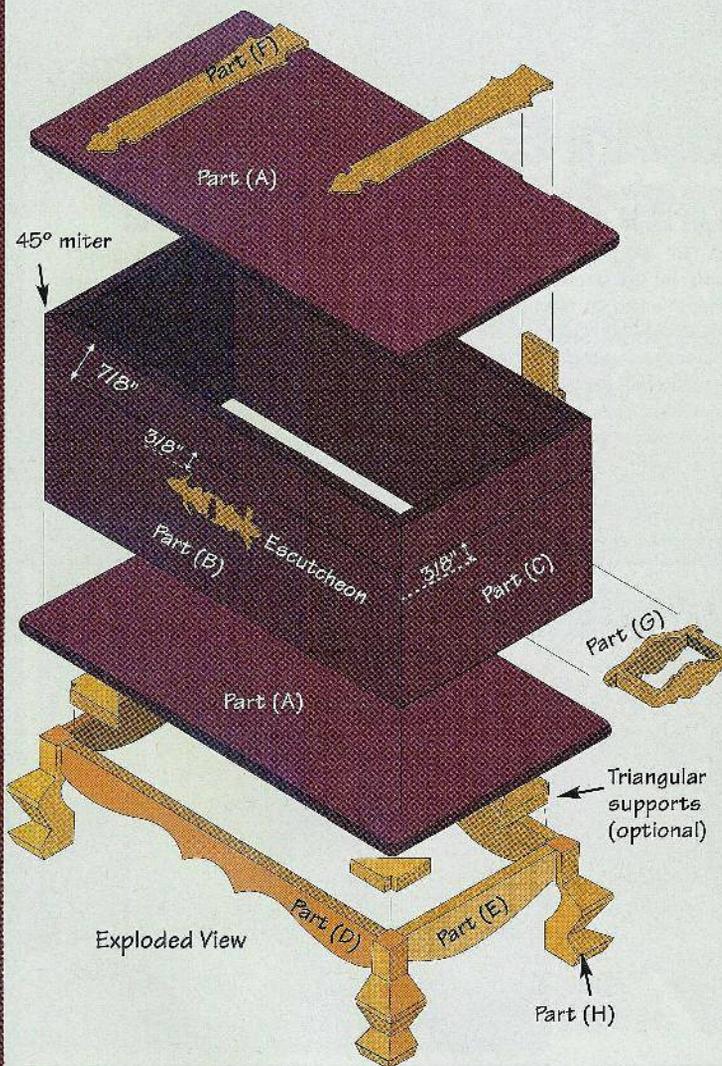
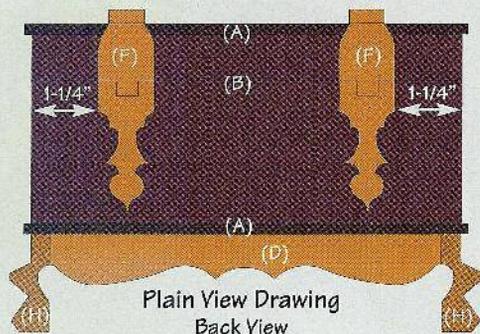
Fig. 20. Install the hinge pin and glue the leaf in place.



Fig. 21. The skirt assembly.



Fig. 22. Marking the supports (this step is optional).



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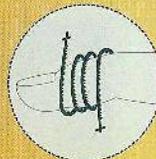
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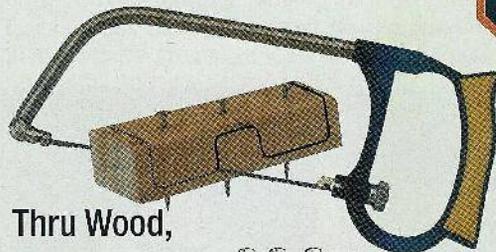
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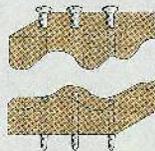
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WES' WORKSHOP

Highlights from the PA and TN scroll saw "picnics"

by Wes Demarest

By the time you read this, you will be preparing for the holiday season, and scroll saw picnics and contests are something to be planned for next year. However, with publishing being what it is, the picnic season is occurring right now for this writer. The Tennessee and Pennsylvania scroll saw picnics are over and we will soon be off to Joe Dively's extravaganza in August, and I thought you would enjoy seeing the work of the contest winners from both the Pennsylvania and Tennessee S.A.W. contests.

Tennessee 2003

Dave & Rhonda Sloan did it again. They filled the halls with merchants and people came from all across the land to attend. A few entered the contest, but the braggin' table was not as full as in years past. What's up, you guys too busy or something? Or maybe your work is too big to take out of the house!



The Scroller's Choice went to Donald Fenwick of Bardstown, KY, for his eagle pattern. It is a real knockout!



Best in Show was again awarded to Mike Irish of Gaylord, MI, for his fretwork clock. If only you could see the detail in the joinery and finish! Mike's clock also won the Best in Complex category.



Mike also won Best in Basic with his Native American on Horseback.



Best Intermediate was awarded to Durward Burress of Union City, PA, for his Tennessee S.A.W. plaque.

Pennsylvania 2003



The Whislers - ten years have passed since this couple got some folks together in the meadow below their home and got the wheel rolling. Happy anniversary Dale & Betty!



The Scroller's Choice was won by Ed & Flo Leitgeb of Medford, NY, with their folding screen that took more than a year to make.



Best in Show and Best in Complex went to Doug Ebeling of Portersville, PA, with a marquetry eagle of his own design. Unbelievable!



This close-up of Doug's eagle does not do the project proper justice. From the choice of wood to the quality of cutting, and a beautiful finish, absolutely superb!



Best Basic and Best in Class - Basic was awarded to George Gilbert of Fairfield, PA, for his pair of dragons.

Best Intermediate was awarded to Carl Roscher of Buffalo Grove, IL, who departed before I could get a photograph of his intarsia cougar.

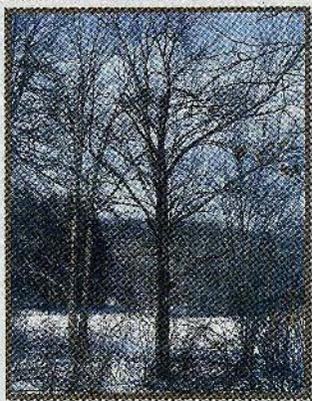
As has been mentioned here before, the quality of work by the winners is incredible, and size is not the criteria used by the judges for determining the "best" of anything. In fact, the bigger the piece, the more that can go wrong, and by the same token, smaller pieces have to be as close to perfect as possible. In both contests, the judges could have gone either way between the Best In Show and the Scroller's Choice winners, and the winner could have won both prizes. So what separates them?

As a judge, I try to be totally objective with definitive points to make a decision, but in the case between Donald Fenwick's intarsia eagles and Mike Irish's Fretwork clock, I could have gone either way. Both had outstanding joinery, though in different ways, but Mike's clock had compound miter joints, whereas Don's eagles did not. Is that a fine line? Yes, and is it fair - I think so. Does that make intarsia less of a challenge than fretwork? Absolutely not!

The Pennsylvania show has a similar example. Ed & Flo's three-piece screen was outstanding, but had some small cutting and breakage problems. However, that is to be expected with a project of that size. Doug's eagle, though smaller, was flawless on the face but unfinished on the back. So what made the difference? In my case, originality of design, selection of wood, and precision of cutting. So does that make fretwork less challenging than marquetry? No! Whether it is, fretwork, intarsia or marquetry, it can be a winner.

Sugar maple and Black maple, the "hard maples," will be combined in this description because they are similar in both usage and appearance.

Sugar maple, *Acer saccharum* Marsh, is also known as hard maple or rock maple, while Black maple, *Acer nigrum* Michx.f., is also known as Black sugar maple or black hard maple. They grow in fertile, well-drained soils from Newfoundland to Georgia, from the east coast to the Mississippi River drainage in the west. They can be found in pure stands, mixed with Birch and Beach in northern forests, as ornamentals, and in mixed hardwood forests in the southern and western areas of their growth range. Economically and esthetically, they are among the most important trees available to us, providing lumber, maple syrup, shade and beauty. Their crowns are somewhat distinctive with their globular shape when open grown, and will crowd out competing trees in a woodlot. We have not thinned our stand (in Northwest NJ) since my Dad logged it off in the late 50's and only several black oaks and white ash have survived, but are barely enduring the spreading crowns of the maples. These trees can grow to a height of 125' and a girth of over 48", and some can live 400 years; however, most specimens today are somewhat smaller.



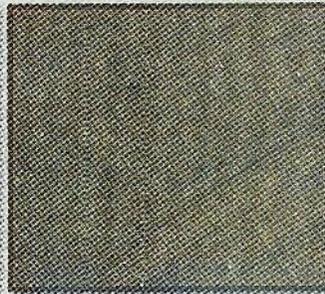
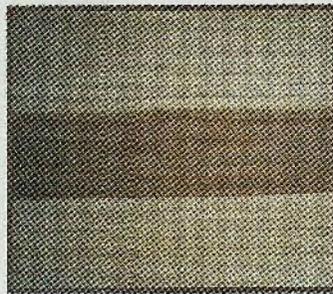
The bark has different characteristics throughout its growth, starting out with a slightly furrowed bark and growing more shaggy with rough vertical grooves. As the tree matures, the Sugar maple becomes a grayish dark brown, and Black maple turns nearly black in color. One of the most asked questions we get about maple is: "How do we tell which trees will have bird's eye or curly wood?" In many cases, the bark will have telltale markings, but not always. That is one of the thrills we get when we open a log on the sawmill and see a spectacular pattern before our eyes.

The most obvious distinction between Sugar and Black maple are the leaves; the other differences require closer examination with a hand lens. Sugar maple has deeper V's between the lobes.



They are also pale green on the underside and the leaf edges are firm and do not droop.

The Black maple on the other hand is shallowly lobed with drooping edges, and often has slightly hairy leaf undersides and stalks.



Hard maple is about as descriptive as a name can get. It is classified as hard, heavy, stiff, and strong, but not resistant to rot. For the best quality of lumber, the tree should be cut in the winter, the log cut as soon as possible after it falls, and the lumber stacked and stickered as soon as it comes off the mill because it will soon start to stain if not properly cared for. The sapwood's color is most often nearly white with a hint of very pale red and the heartwood ranges from pale brown to a reddish brown and darker. The grain is usually very tight with no obvious texture and has a figure that ranges from plain to extremely figured with curly, bird's eye, or fiddle back patterns.

Maple has been used for centuries with all types of hand and now machine tools, but not without some difficulty. Machine tools have to be sharp and clean to prevent burning and tear-out, and the same goes for hand tools. By clean I mean no buildup of resin and/or fine sawdust in the gullets or tooth edges or in the hollow ground portions of any blade. Cross cutting and ripping are not much of a problem, whereas planing and shaping can be with consumer-rated tools. The most common complaint is tear-out, and there are several ways around it. We keep a set of planer blades ground to a 16° angle for wood we know to be a problem, and we also have a planer with a variable-speed in-feed motor. Although a slow feed rate helps, burning fast becomes a problem. Feeding the board at an angle also helps, but the surest method is to plane the wood while it is wet. It can be green or sprayed, but wet really works. Just be sure to dry the machinery when you are done to prevent rust.

We have used all the commonly available glues on maple with good results, and it holds nails and screws well; however, as with most woods, be sure to drill pilot holes for both and use a lubricant on the screws. We have also used all commonly available finishes with good results, but staining can be blotchy and require the use of toners in the surface coats to get an even color.

A 12" board will shrink nearly 5/8" in width from 20% to 6% MC. Once dried, it will move 1/4" between 6% and 12%, so be sure to allow for seasonal movement in any furniture or cabinets you build. The wood is used in furniture, flooring, novelties, cabinetry, veneer, and bobbins. It is also an excellent firewood; however, we have found that wood cut while the sap is rising will not dry fast enough and will often start to rot rather than season, thus lowering its BTU content considerably.

HOT PRODUCT FIND:

A New Line of Good-Looking Baskets!

Meeting Monroe Dutcher

Earlier this year, Ken Brant of Scroller, Ltd. received a call from Carla Dutcher. Carla explained that her dad, who was battling cancer, had developed some new basket designs. Ken had a sample pattern sent to him, along with a black-and-white photo of the finished piece. The basket looked good, even in black-and-white, so Ken set up a meeting with Monroe at his home to see what could be arranged.

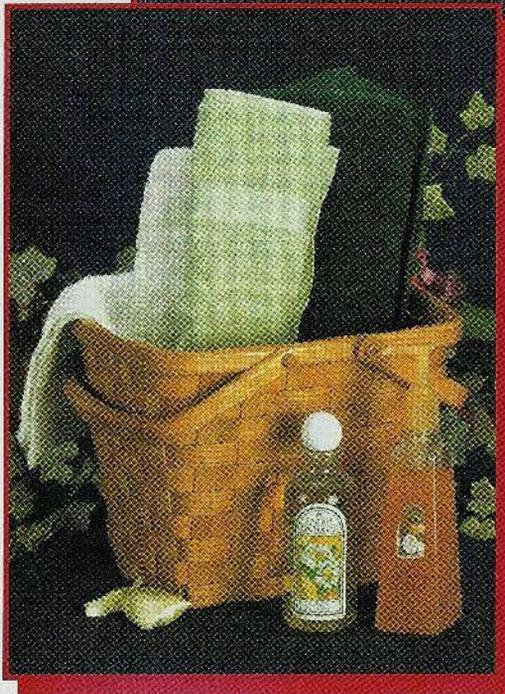
The following week, Ken made the three-hour drive to Monroe's home in Weidman, Michigan. Monroe greeted Ken warmly and said, "I hope I don't scare you with my baldness. Chemo has not done wonders for my 'do' or my complexion!" This immediately put Ken at ease and also reminded him of his own grandfather, an intelligent, fun-loving, strong-willed man. Ken was happy to discover that Monroe's baskets looked great and were also exceptionally strong. Perhaps just as exciting, there were sixteen distinctive designs, and he had only expected to find three or four!

About the baskets

All sixteen basket designs have been compiled into two pattern sets, which are currently available from Scroller, Ltd. What's most unique about them are the vertical supports that slide through the horizontal layers, giving each basket a realistic woven look. Many scroll-sawn baskets have been designed to appear as if they incorporate vertical supports, but Monroe's supports are real and make a big difference. Pictured here is a 170-pound man standing on one of the smaller baskets in the collection! In developing these designs, great care had to be given to the horizontal layers: otherwise, the vertical supports would not slide through them properly, nor would they end up being fully parallel.

As you can see from the photos, the baskets are very functional, ranging in size from 3-3/4"W x 7"L x 3-1/2"H (Candy Basket) to a whopping 16"W x 26"L x 11"H (Large Picnic Basket). Of special interest is the fact that each basket is cut from a single piece of wood, resulting in very little waste; the bottom is cut from the middle of the stock, and the rings are cut out around that. All the baskets are tapered to varying degrees; this tapering allows all the rings to come from a single piece of material.

For more information about these baskets, please contact Scroller, Ltd., P.O. Box 827, Fenton, MI 48430; or call 1-800-486-6053.





Tiger Clock

by Joseph Preston of JO-LI Creations

Pattern Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: Baltic birch—one piece 1/8" or 1/4" x 7-1/4" x 9" (for tiger); mahogany or wood of choice—one piece 3/4" x 8" x 10" (for background)
Tools: scroll saw with No. 5 reverse tooth blades; drill with bits; router with 1/4" roundover bit; drum sander (optional)
Temporary-bond adhesive
Tape
Sandpaper, 120-grit
Wood glue
2-1/4" clockworks
Clear finish of choice
Hanger of choice

INSTRUCTIONS

Copy and transfer the patterns to the appropriate woods. Drill entry holes for saw blade. When cutting tiger, it is a good idea to start on the face and work your way out. The face becomes pretty flexible as waste is cut out. (Suggestion: after cutting waste around eyes, tape the waste back in until finished cutting. I didn't on the first one and broke off one of the eyes with my fingers while turning the wood to cut out another piece.)

Either drill out 2-1/8"-Dia. clock hole or cut out with a scroll saw. If cutting with scroll saw, cut just inside the line and sand with drum sander to fit clock.

Route along the top edge of the backer with the 1/4" roundover bit, or just hand sand to break the edge.

Sand both pieces and then glue tiger to backer. (Again, when sanding tiger, leave in eye waste, taped from back, so you don't break these pieces off.)

Spray with at least two coats of finish. After it has dried, install hanger and clock and hang up.

For questions concerning this project, send an SASE to: Joseph Preston, 481 Waterbury Road, Nassau, NY 12123. Email: jo481li@earthlink.net



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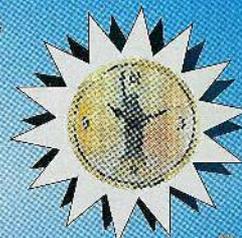
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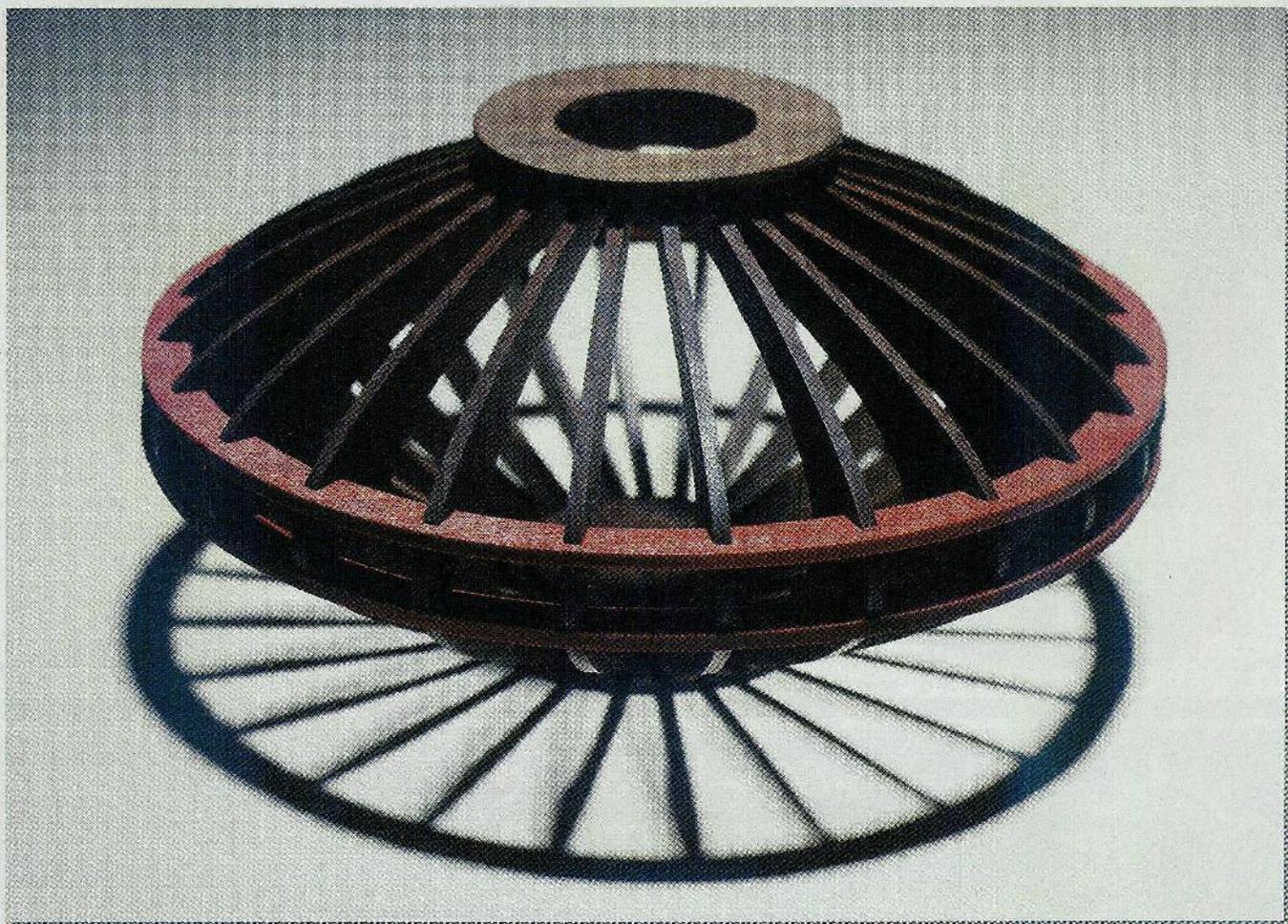




Inca Bowl

designed by John Nelson; sawn and developed by Wes Demarest

Patterns Located in Full Size
Pattern Section No. 2!



SUPPLIES

Wood: *granadillo**—one piece 1/8" x 4-1/2" x 40" (for the 24 ribs), one piece 1/8" x 3" x 6-1/2" (for top and bottom accents), one piece 3/8" x 2" x 2" (for base insert); *yellow poplar**—one piece 1/8" x 9" x 18" (for outer rings), one piece 3/8" x 2" x 2" (for neck insert)

Tools: scroll saw with Steebar PTT1 scroll saw blade; drill with 1/16" (0.0625" or 1.5875mm) drill bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Fine ballpoint pen

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Introduction

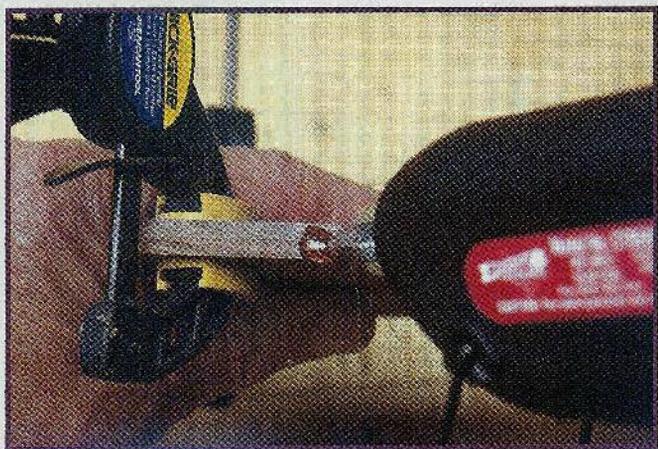
Here is another simple but elegant design from the incredible mind of John Nelson. Twenty-four ribs and a few rings accented with a bit of color and you have a show-piece. We chose granadillo, a Central and South American exotic that resembles walnut, but is harder and has a natural luster for the ribs and non-accented rings, and yellow poplar for the dyed accents. If you are worried about the thin yellow poplar breaking, try 1/8" plywood. We are using scarlet *Rit Dye*® to add color in this project, but a small word of caution: this particular color emitted a stronger and more irritating odor than the other colors we have used, so use it in a ventilated area.

INSTRUCTIONS

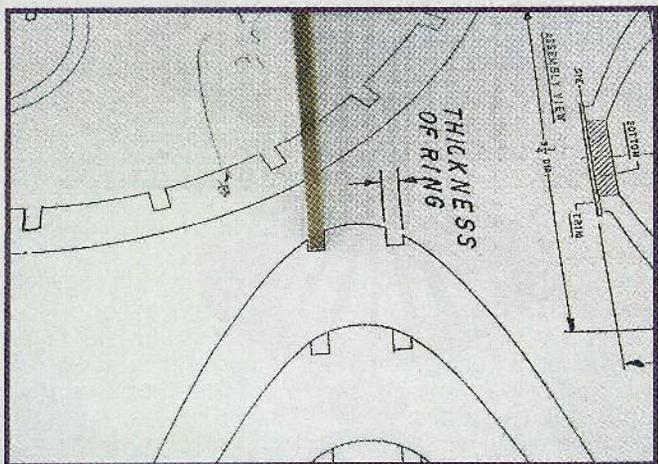
Start by cutting all components to length with a little allowance on all sides.



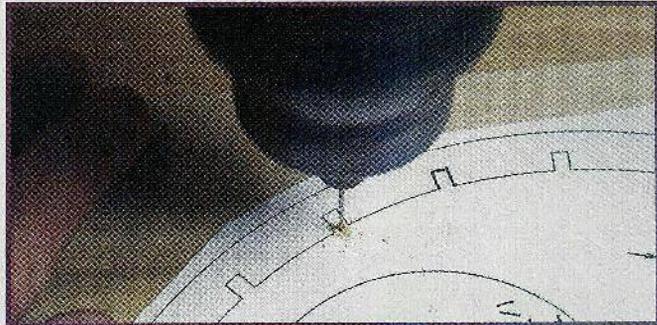
Step 1. Sand all pieces to 220-grit and remove any mill marks or surface blemishes.



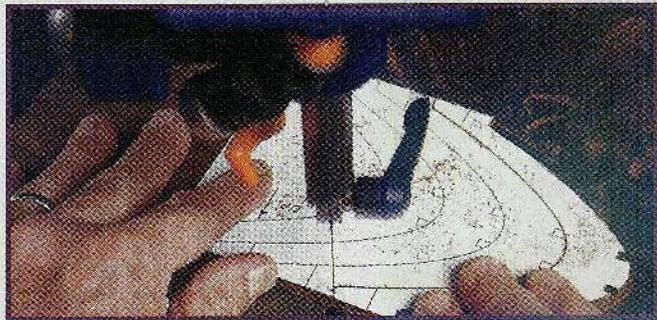
Step 2. This pattern is perfect for stack cutting. It not only saves time, it also maintains a greater degree of consistency, as long as you don't make too many cutting errors. If you have decided to use granadillo and have never used it before, don't make your stack greater than two layers and order a bit more wood. Granted, the double stack will only be 1/4" thick, but this wood cuts differently than domestic hardwoods because of its hardness and can burn easily because of the resin content.



Step 3. Check all joints, matching the sizes to your stock. If there is any deviation, mark your lines with a ballpoint pen. Pencil lines are harder to see and reflect light, whereas ballpoint ink does not.



Step 4. Drill your blade entry holes with a 1/16" (0.0625" or 1.5875mm) drill bit.



Step 5. We cut the granadillo with a Steebar PTT#1 blade because it has wider tooth spacing than other brands and is fine enough to make accurate cuts in the wood. The wider tooth spacing is important because it clears the sawdust from the kerf better than blades with closer teeth and reduces burning. Notice in the photograph how the pattern was applied to the wood and the way in which we cut it. The joints are cut last; that way there is not any marring of an exposed face where you make a blade turn to cut the joint. Granadillo, like many exotics, will smoke a bit before it burns; just slow down your blade speed and adjust your feed rate to get a clean cut. Do not cut the top and bottom accent pieces until you have assembled the bowl. That way you can adjust their diameters to cover any misalignment problems that may develop, and not waste wood.

Once you have everything cut out, test fit all of the joints and enlarge any that are too tight.



Step 6. Lay down a protective layer of newspaper and plastic on your work area, wear old clothes, gather some scraps of yellow poplar, and heat some water. Start with a weak solution because it is easier to darken than to lighten. Use a glass or stainless steel container and bring the water up to 170°. You can apply the dye by immersing, brushing or using a rag. The depth of color you wish to achieve will determine

continued on page 40

continued from page 39

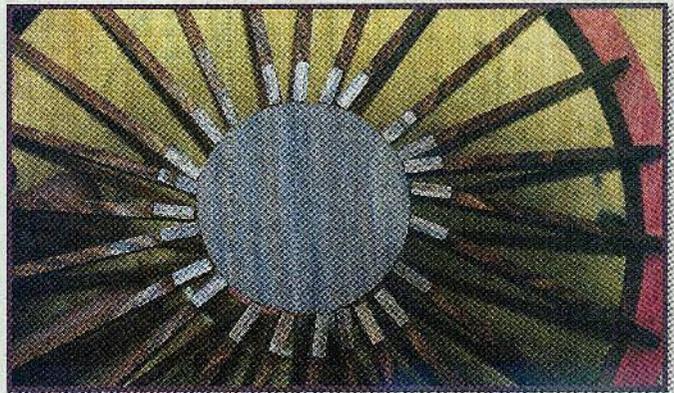
the method used. We use the immersion method. Let your test pieces dry before making your final decision on the color, and remember, the finish you use will have an affect on this as well.

Water and any water-based product, whether it is dye, glue or finish, will raise the grain of the wood. The best way to work around this is to work with it. Thoroughly wet your pieces to be dyed, let them dry, sand them, and then repeat. Depending on the wood species, you may have to repeat this a third or, rarely, a fourth time. Once the grain ceases to raise, you can apply any water-based product.

After you have applied the color, rinse the wood under clear water and let it dry overnight. If you notice that the grain has raised, you can sand again and re-dye; if you do, be sure to remove all of the dust from the grain of the wood. My wife, Alice, uses a brown paper bag and rubs the surfaces rather than sanding. There is no dust to contend with and the paper burnishes the wood. No, it is not as smooth as sanding, but it is a lot less hassle. Why heck, it might even win a contest, unless the other person actually sands and gets a "baby's-butt" finish.



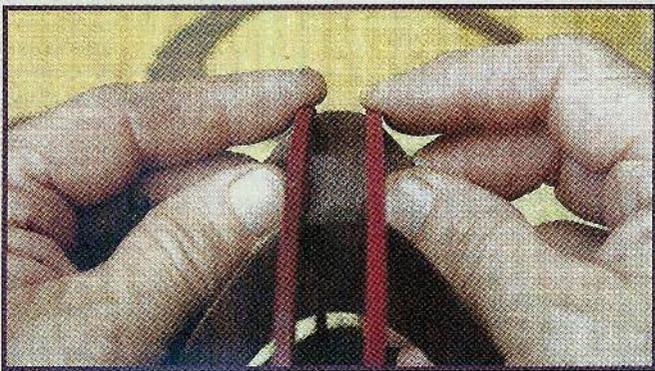
Step 10. Now that you have put the piece together, you will see how accurately you made your cuts. As you can see here, there is some misalignment on the bottom; it's nothing that the trim pieces can't cover, but a little off nonetheless.



Step 11. When you look at the piece from the bottom, you will see that some of the ribs do not match at a 90° angle, and one or two are just a little shy of making contact with the base. When everything is finally assembled, though, the errors diminish.

So there you have it. No screws, no nails, just glue and a steady hand. Do you contest folks think you can get it PERFECT? I can't wait to see!

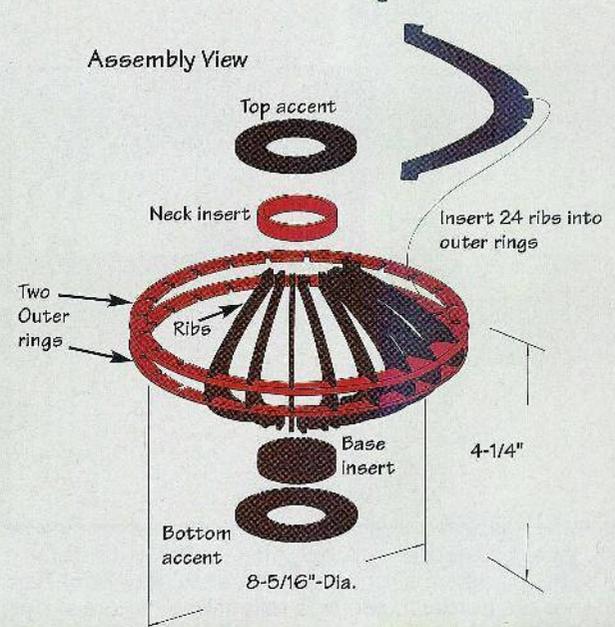
For questions concerning this project, send an SASE to: Wes Demarest, 66 Snover Road, Sussex, NJ 07461. Email: wes@woodworksandcrafts.com



Step 8. Begin assembly by inserting the ribs into the outside rings, working on opposite sides. Do not insert the top and bottom parts at this time because if you do there will be no way to get the final ribs into position.



Step 9. Once you have a few of the ribs in proper position, apply a drop of glue in the joints.



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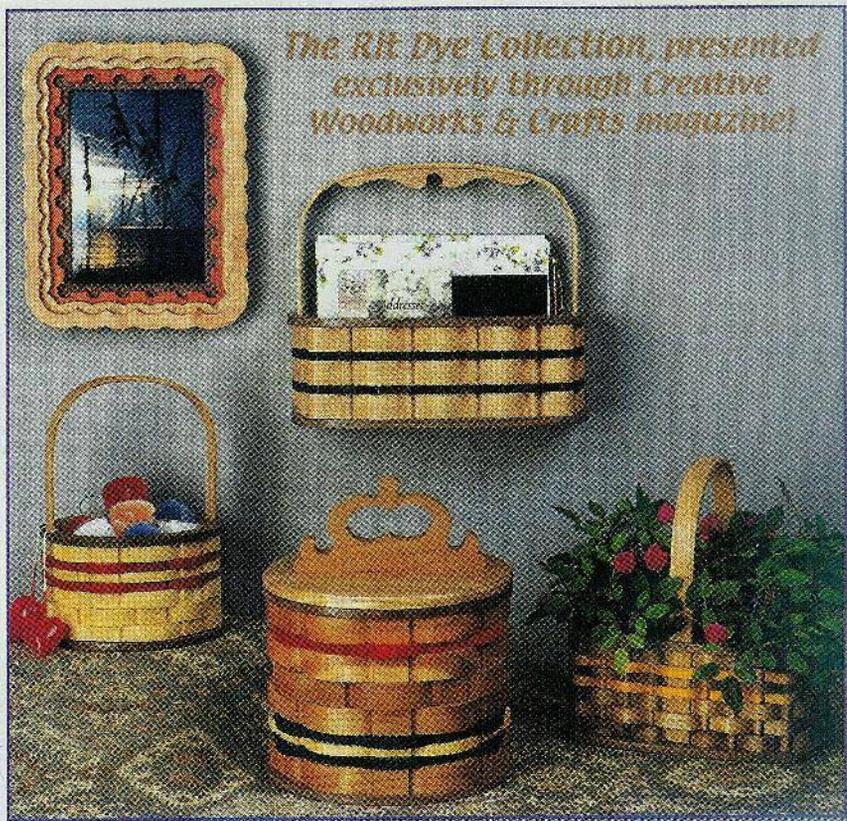
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These five projects have appeared in recent issues of Creative Woodworks & Crafts!

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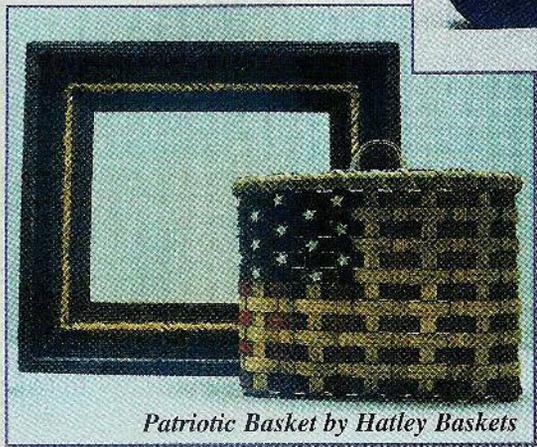


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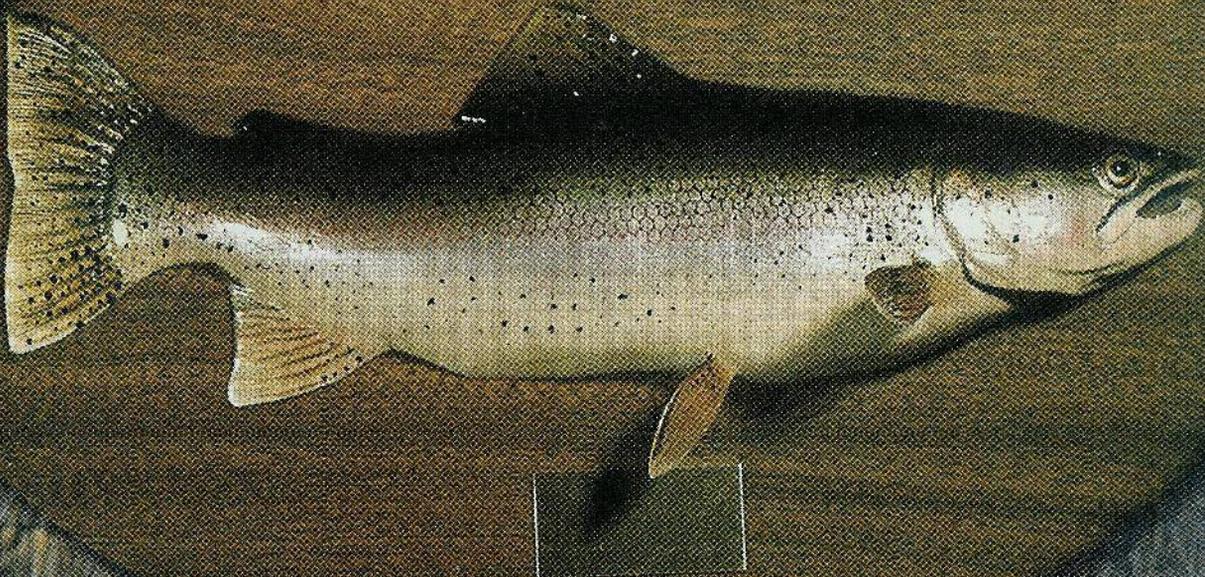
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Rainbow Trout on Wood Part One - Carving

by Gary L. Fenwick

Patterns Located in Full Size
Pattern Section No. 2!



SUPPLIES

Wood: carving wood of choice—one piece 4" x 12" x 3/4" (for fish); one piece 9" x 15" (for plaque); two dowels 1/4" Dia. x 1/2" long

Tools: band or scroll saw (for cutting blank); rotary power carving tools including: sanding drum equipped with drums from coarse to fine; *Kutzall* tool, cylindrical or cone-shaped; assorted diamond bits

Temporary-bond spray adhesive
Sandpaper, assorted grits (120 to 400)
Wood repair compound
Wood bumer with fine knife tip
Wood stain for plaque
Varnish, or other finish for plaque
Hanger of choice
One 8 mm glass fish eye

Introduction

I don't know about you, but personally I find the look of a full-bodied fish impaled on a flat plaque and hanging on the wall to be disturbing. If it is a real fish, then I get upset because it had to die to get there. Furthermore, a stuffed fish never looks right to me. It seems phony and lifeless! On the other hand, if it's synthetic, either plastic or wood, I almost expect it to turn and start singing at me! I do carve them, however. I even sell some of them from the studio. I wait for a customer to order one, however.

I far prefer the flat mount. What is a flat mount, you ask? Well, that's what I call a fish that is carved to lie flat on a plaque. In other words, while a full fish is three-dimensional, this could be called two-dimensional. Only half of the fish is carved. The back is left flat to lie tightly against the plaque.

Two-dimensional carvings have several advantages: they are less expensive, faster to carve, quicker and easier to paint, and they look great on the wall. The expense is cut first because it uses less wood. I can make both the fish and the plaque from a piece of 1" x 12" pine which is 27" long. Of course you can use other wood. For example, basswood or tupelo will also work. You only need one glass eye because the fish is one-sided.

Make the plaque

So, let's get started. The pattern I am using is a rainbow trout. I just love these beautiful fish and carve a lot of them. Take the piece of pine and cut it into two pieces. One is for the plaque and one is for the fish. The plaque is a 9" x 14" oval, so cut the wood at about 15". Draw the oval on the large piece, with the grain running in the long dimension. Cut the oval out using either a scroll saw or a band saw. Lightly draw a line across the center of the piece in the long direction. Mark two spots from one-quarter to one-third of the way in from each edge. Drill a 1/4" hole at each of the marked spots. These are for the dowels which will hold the carving. Don't go all the way through: about 1/4" to 3/8" deep is fine. Don't mount the dowels yet; wait until you have finished the plaque.

To give the plaque a nice look, bevel the edge with a router using any pattern you'd like (I generally use a simple rounding bit). Round the edge over and sand smooth. Begin sanding with 220-grit and work down to finer grits for a smooth finish. Use the finishing technique that works best for you. Personally I think a dark stain, such as dark walnut, looks the best. It brings out the grain of the wood and nicely offsets the color of the carved fish.

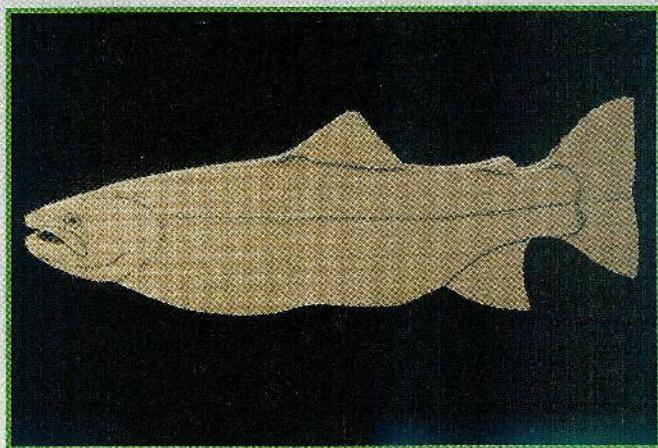
Rub the stain into the wood, let it sit, and then wipe it off. Allow the stain to dry for at least eight hours. Then give it at least two coats of varnish. I prefer to use a spray can of semi-gloss, but use what you like to get the finish you are after. Set it aside to dry. It should set for at least 72 hours before the next step. After the varnish has set, I take a piece of 400-grit wet/dry sandpaper, wrap it around a wooden block, wet it with water, and rub the plaque down. Always go with the grain! Keep sanding, using the water as a lubricant until the entire surface is smooth. Wipe off, rinse and dry well. Now finish with one final coat of varnish. This should give you a glass-smooth surface that shows the grain of the plaque well.

After the varnish is dry, cut a pair of 1/4" dowels about 1/2" long. Insert them into the predrilled holes and glue. This is also a good time to mount the hanging bracket on the back side of the plaque. I use a saw-tooth hanger. Center it on the plaque from long edge to long edge and about 1" to 2" down from the top edge.

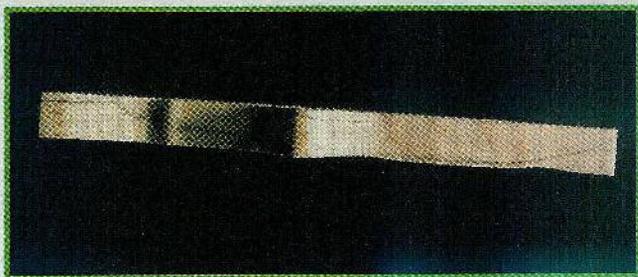
Preparing the blank for carving

Now let's have some fun. We get to start carving the fish. Take the side pattern of the fish and lay it flat on a piece of 3/4" or 1" wood that is 4" wide by 12" long. Transfer the pattern by whatever means you find the best. Personally, I like to make a photocopy to full size, cut it out, and then glue it to the wood using a spray adhesive. You can also use a carbon type paper to transfer it directly without cutting anything.

Cut the pattern out using either a scroll saw or a band saw with a fine-tooth narrow blade.



Draw the profile of the top view on the cutout. You can either use the pattern for the shape, or simply draw it freehand. I prefer to draw it freehand. It just seems to work better, and the shape is very simple and easy to draw. To make some guides for this, mark a few points along the back on the cutout and on the same places on the top view pattern. Measure the distance from the back to the side of the fish with a ruler or calipers and place a "dot" on the cutout. When finished, just connect the dots.



Cut the shape out on a band saw. Remember that these saws can be dangerous. Work slowly, with lots of support for your hands and arms. Now your blank is cut out and ready for work.



continued on page 44

continued from page 43

Carving the fish

Transfer the head position to the cutout. Using the pattern, mark the eye position, the mandible, the gill plate, and all the other detail. Now you are ready to start the carving. Use a large sanding drum loaded with coarse sandpaper to start. A Kutzall bur will also work. Choose one with a sharp end and a straight slope. A ball shape doesn't work too well for this next part.

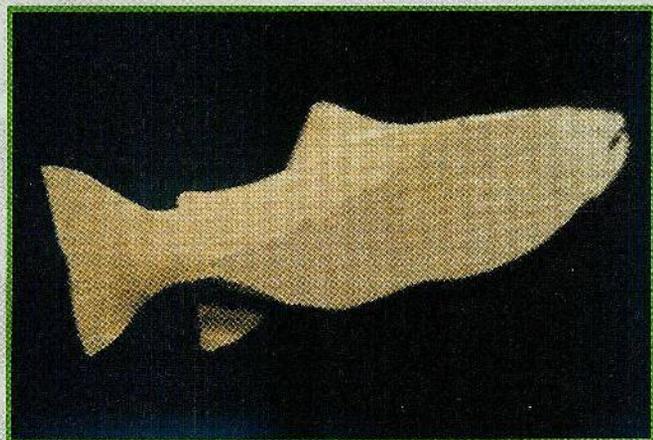
Draw a line along the four single fins; the dorsal, adipose, caudal (tail), and anal. You want to draw the line where the fins meet the body. A check of the pattern will give you these lines. Work the thickness of the fin along the line of the body down to about 1/4". The fins should be fairly flat, with just a slight hint of slope from the body to the tip of the fin. **Note:** don't work the tip too fine! This area is very easy to get too thin and you run the risk of breaking it. Keep it at this thickness for now; you will carve it thinner as you continue the carving.

Begin to round the edges of the body and head. The head is an oval shape when viewed straight on. The widest part is at the midline of the gill plate. This is the part that extends the furthest back. Round the body between the head to just before the anal fin. Looking at a front view of the body, it should be somewhat pear-shaped. The back is thinner. The body broadens out as you go around the belly. Once past the point of the anus, the body again assumes a shallow oval shape.

Work slowly and carefully in order to make one part flow smoothly into the other. The head doesn't stick out from the body and the fins grow gracefully from the body. The fins gently slope from the junction with the body to the thin tip. The entire body should be very aerodynamic. The fish has to be able to gently glide through the water, and water is much harder to move through than air.

Turn the piece over to make the only carving on the backside. Using a small ball or sanding drum, make a sloping cut from the edges of the mouth towards the back. You don't need any detail here. No one is going to be looking for it, so don't waste time putting it in. All you are trying to do is make a darkened cavern that lets the edges of the mouth stand out.

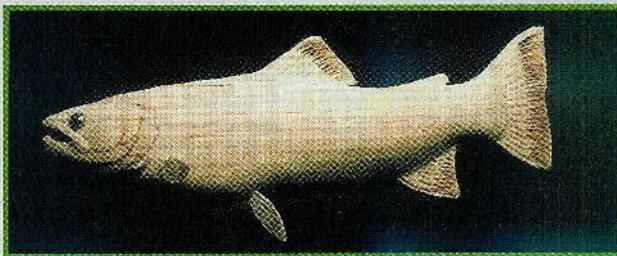
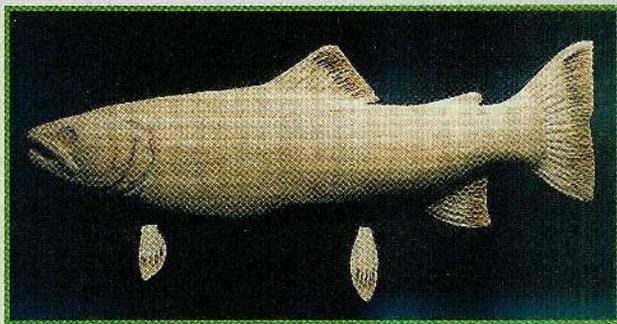
Continue to refine the piece, gradually using smaller bits and finer sanding grits. You are always striving for a good flow and a soft, fleshy look. When you are happy with the general look, sand everything smooth.



Carve the opening for the eye, and the slight under-shelf it sets upon. Place the eye in and fix in place. For a 12" trout, an 8mm eye is just right. Position it so the protrusion in the front of the eye points towards the nose. Set the eye in with a wood repair compound. Smooth it off with your fingers so it slopes from the edge of the eye to the head. This will represent the sclerotic tissue around the eye when painted.

Now, mark the rays on the dorsal, anal and caudal fins. Cut them with a small diamond ball. They are deeper on the end closest to the body, fading to shallow (nothing) about halfway up the fin. There are nine rays on the dorsal and anal fins, and 21 on the caudal. Sand them smooth. Remember, you are striving for a soft, fleshy look, not a hard, spiny ray as would be found on a bass.

Using a wood burner and a fine knife edge, draw the fine rays on the fins. They are fine lines that radiate from the tips of the rays to the edge of the fin. Use a low setting. All you really want to do is depress the wood, not char it. There should be three or four lines from each edge of the ray tip, for a total of six to eight from each ray.



Sand everything smooth by progressing from 220-grit sandpaper down to 400 grit. The smoother you can get it, the better the final look will be. After you reach the 400-grit sandpaper, here is a little trick I learned. Take a small spray bottle and fill it with water. Spray a light mist over the carving and let it dry thoroughly. This will cause any grain, rough spots and small wood burrs to rise. Sand again using the 400-grit sandpaper. The piece is now ready for painting.

In the second part of this article, featured in the next issue, I will cover the basecoating and the final painting of your carving.

For questions concerning this project, send an SASE to: Gary "Doc" Fenwick, 1347 Lawndale Drive, Twin Falls, ID 83301; (208) 733 5201; E-mail: fshcrvr@hotmail.com; website: <http://www.angelfire.com/id2/fshcrvr/>

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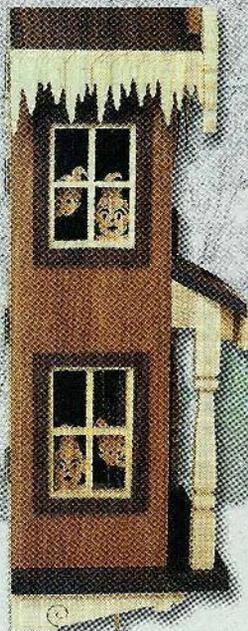
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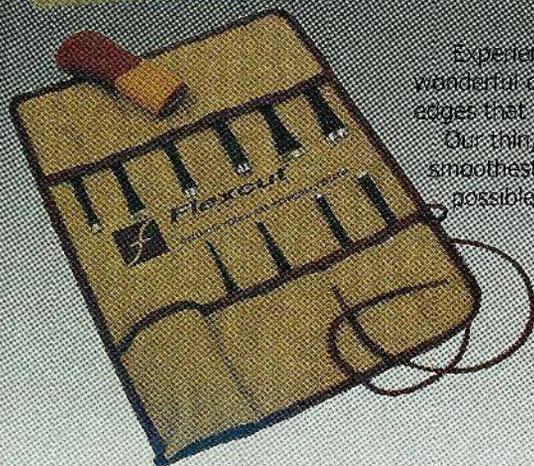


Stuart Mortimer *Woodturner*

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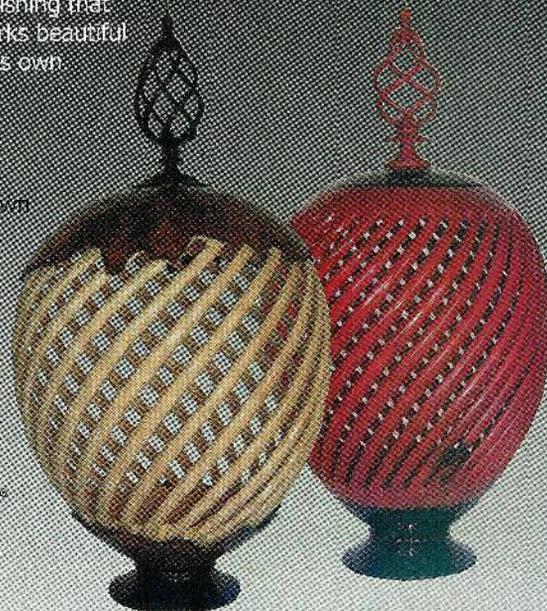
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Executive Writing Instruments: Rollerball Pens and Fountain Pens

by Joseph M. Herrmann of Timber Treasures



INTRODUCTION

I have been making and selling pens for over 10 years. They are easy to make and provide a ready source of additional income. People relate to their classy appearance so much that I market them as "Executive Writing Instruments" instead of just pens. There are a variety of styles available and so many different materials to make them from, so your end product is sure to please just about anyone.

This article will focus on two of the better performers: rollerball pens and fountain pens. If you have never tried a rollerball pen, you are in for a treat. I have discovered that if I can get a potential customer to just try the rollerball pen, they will probably purchase it.

SUPPLIES

Wood: Dymondwood or wood of choice—two blanks 3/4" square x 6" long

Tools: chop saw; drill press with 10mm drill bit; pen drilling vise; pen insertion tool; pen knife; lathe with a roughing gouge and a 3/4" skew; disc sander; handheld electric drill with padded sanding discs and assorted abrasives; buffing system Danish oil

PK-1008 Pen Assembly Press, \$38.95*

PK-1301 Pen Drilling Jig, \$42.95*

PK-1064 10mm Drill Bit, \$4.95*

PK-1007 Pen Insertion Tool, \$9.40*

PK-1196 Rollerball Pen Kit, \$5.80* (the one used for article)

PK-1197 Fountain Pen Kit, \$6.85*

PK-1194 Rollerball Pen Kit, \$5.80* (the one with the end caps)

PK-1193 Fountain Pen Kit, \$7.90*

PK-1065 3-Step Bushing Set, \$9.00*

PK-1005 #2 Morse Taper Mandrel, \$15.75*

PK-1110 Dymondwood Assortment, \$16.70*

PB-1640 Tropical Wood Assortment, \$8.20*

SG-THICK Thick Superglue, \$3.95*

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www.penmakingsupplies.com. Steebar charges \$149.95 for all of the above items, plus shipping. Order PEN-KIT-1. This is a savings of \$26.35 over purchasing them all individually.

When you consider the actual time and the little money involved in making each of the pens, you realize that you can turn a very healthy profit with a minimal investment in both time and materials. I sell the rollerballs for \$35.00 and the fountain pens for \$40.00; others, however, are getting much more. Know your market!

Getting started

There is no pattern because you just turn straight from the bushings. The project starts by determining from what material you are going to make your pen. Choices literally range from bone to stone, with wood being the obvious first choice. Deciding upon which specie of wood to use is a little more difficult, however.

I have found that the exotics—especially those in the rosewood family—sell much better than most of the domestic species. The exotics are hard and dense, turn easily and can be polished to a high shine. They are far more colorful and their grain patterns are much more dramatic and unusual than the "homegrown" varieties. Cocobolo is my best seller for men, while tulipwood is preferred by women.

Some "manufactured" woods are also excellent choices. One in particular is called Dymondwood. Hardwood veneers (usually maple) are dyed and glued up in a pattern. The material is then impregnated with a resin, making it extremely durable, as well as colorful, and is an ideal material for making pens (see Fig. 1).

Preparing the blanks

Dymondwood is usually sold in a pre-cut blank measuring approximately 3/4" square and 6" long. Two blanks are needed for the pen we are making in this article, while just one is required for the other style. (See the cocobolo and tulipwood examples.)

Dymondwood is somewhat temperamental in that it tends to crack along the veneers when overheated, and it sometimes blows out when the drill bit exits the bottom of the blank. Therefore, I like to cut my blanks about 3/8" longer than necessary to provide a little insurance (see Fig. 2).

Drilling the holes

After the blanks are cut to length, they must be drilled in order to accept the brass support tube. The outer walls of the blank will eventually be turned to approximately 1/16" thick—far too thin to avoid breaking! The brass tube prevents this.

When I first started making pens, I simply used my fingers to hold the blank while drilling. It worked fine. However, several cuts, abrasions and part of a fingernail later, I got smart! The pen drilling vise used here makes simple, safe work of drilling the blanks. Once set up—and it's easy to do—it provides a stable, accurate platform. I placed a piece of scrap stock in the bottom of the vise to prevent the base of the stock from being destroyed. Doing so also helps to prevent the blowout that is common with Dymondwood and other similar materials (see Fig. 3).

Lock a 10mm drill bit in the drill press. Secure the blank and drill through to the other side. Be sure to raise the drill bit often during this process in order to clear the chips from the hole. Doing so helps to prevent overheating. Test the fit now to be sure that the tube does not stick in the hole. It's too late once the glue has been applied! If the tube does stick, I just re-drill the hole several times until it does fit. (I really think that the problem is one of expansion/contraction of the stock. If I have a particularly stubborn piece, I let it cool down and then re-drill.) As shown in Fig. 4, the top tube is usually pre-notched for the pen clip. I disregard this notch.

Securing the tubes

The tubes are glued into the blank with a thick cyanoacrylate adhesive (superglue). The easiest method is to place the tube over the metal tube installer, squeeze the superglue over the tube and push it into position. I like to sand the surface of the tube with very fine abrasive paper prior to gluing it in place (see Fig. 5). I think that this removes any existing surface oxidation and the resulting rough surface provides more tooth for the glue and produces a far stronger bond.

Allow the glue to cure for at least 15 minutes. Often a small amount of the superglue will accumulate on the interior surface of the tubes and will prevent the bushings and/or the remaining parts from seating properly. I use a small, sharp pen knife to scrape away excess glue from the interior of the tube (see Fig. 6).

Finally, remove the excess stock from the length of the blank. I use a chop saw and cut right up to, but do NOT touch the brass tube.

Dymondwood has a tendency to crack because of the heat generated by the drilling operation. To insure that this will not become a major problem, I flood the two surfaces that show the joints between the veneers with thin superglue and give them a spritz of the accelerator to rapidly cure the glue. The thin glue flows down into the small cracks and bonds them securely (see Fig. 7).

Preparing for turning

The tubes must be turned to the finished outside diameter on a mandrel. The mandrel supports the tubes while securing them between lathe centers. The bushings that space out the blanks and center them on the mandrel also provide a gauge so you can determine when to stop turning.

Set up the blanks so they are separated by the correct bushings as shown in Fig. 8.

A revolving, or live, center is mandatory for this project. The point of the live center aligns with the depression in the end of the mandrel, mounting the blanks between centers (see Fig. 9).

Turning the blanks

I usually use a sharp skew to turn the blanks to their final diameter because I find this to be much faster than using other chisels. Unfortunately, I have had problems with the manufactured products chipping out, usually destroying the blanks in the process. Therefore, I now use a roughing gouge to turn the blanks so they are about 1/16" above the bushings, and then I use the skew to finish the cut (see Figs. 10 and 11). If you are not confident with your skew skills, use the gouge. (Note: I used a 1-1/2" roughing gouge because I have nothing smaller. A

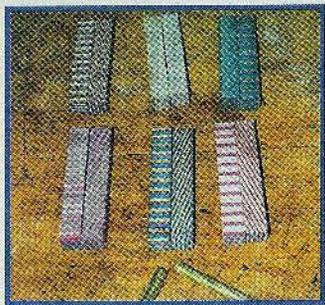


Fig. 1: Dymondwood comes in a variety of colors and patterns, some of which are shown here.

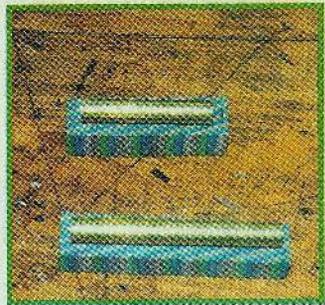


Fig. 2: I like to cut the pen blanks longer than necessary. When you drill the blanks, sometimes the bottom "blows out" and destroys the blank. Making an oversized blank usually allows you to salvage it.

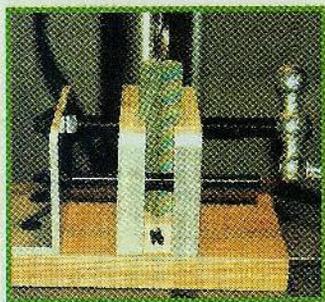


Fig. 3: Similar to a toolmakers vise, the pen drilling jig allows you to drill an accurate hole in the end grain of the blank. Drilling an end grain hole is difficult because the bit tends to wander, sometimes coming out the side of the blank. Note the piece of scrap that protects the base of the jig from being destroyed.

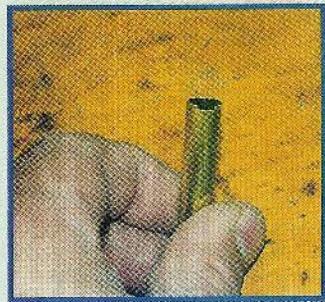


Fig. 4: I disregard the notch at the top of the tube.



Fig. 5: The pen insertion tool makes easy work of a messy job. But first, lightly sand the tube with fine abrasive paper before applying the glue.

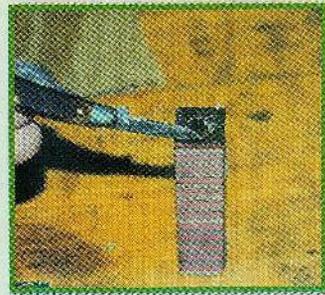


Fig. 6: Usually a little of the glue will creep into the inside of the tubes, making final assembly impossible. Use a sharp pen knife to remove the glue.

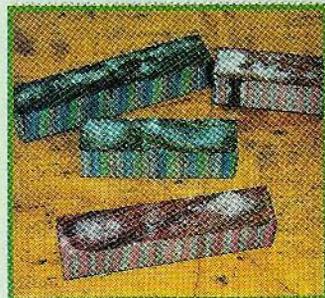


Fig. 7: Small cracks are sometimes produced when you drill the Dymondwood. Flooding both sides of the blank with thin superglue will usually eliminate any future problems. I've lost too many blanks and this is just cheap insurance.

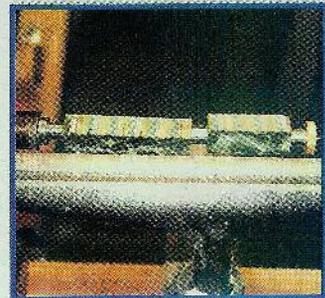


Fig. 8: The blank is positioned between centers and is supported by a mandrel. The bushings at the ends of the blanks center the blank on the mandrel and provide a guide to gauge the diameter of the finished tube.

continued from page 47

3/4" or 1" gouge would be a much better choice.)

I would encourage you to practice with the skew until you can turn a smooth, straight cylinder. The skew removes wood much faster than most other chisels and produces a smooth surface, which usually requires far less sanding. The time spent learning to use this valuable chisel is well worth the effort!

Whichever chisel you select, be **CERTAIN** that you keep the cylinders straight! Beginning pen makers often turn a major depression in the middle of the blanks, in some cases right down to the brass tubes. This usually necessitates turning the remaining wood from the tubes and starting over. Keeping an "eye on the horizon"—or the top of the blank—while turning helps to prevent this problem.

Leave the blank just a little bit above the bushings so you can sand the blank to the finished diameter.

Squaring up the ends of the blanks

Chances are, the hole was not drilled exactly parallel to the axis of the blank. If the blanks are not squared up so they are perpendicular to the tubes, the rest of the parts will not align properly when the pen is assembled. Gaps will be present between the ends of the blanks and the parts that will eventually be pressed into the tubes.

A tool is available that will square up the blanks for kits that use the 7mm tubes. Unfortunately, our kits use a 10mm tube so a different method must be employed. I use a disc sander to square up my pen blanks.

Before you remove the blanks from the mandrel, be sure to mark them so you can replace them in their original positions (see Fig. 12). Because the tubes are different lengths, they can't really be mixed up as if they were the same length. Therefore, just mark their centers.

I use a piece of scrap stock to bridge the gap between the mitre gauge and the disc. Just be sure that it is straight and true. I use a 100-grit disc because I find that anything coarser is just too aggressive.

Don't get carried away when you square up the ends of the blanks. Remove just enough wood to expose the shiny ends of the tubes. Return the blanks to the mandrel (see Fig. 13).

Power sanding

I power sand everything I can. Compared to hand sanding, it's much quicker, far easier and usually leaves few, if any, scratches on the surface of the stock.

Power sanding employs a fast, handheld electric drill—usually over 2500 RPM's—to power a padded disc fixed with an abrasive sheet. In the system that I use, the abrasive is secured to the padded disc with Velcro (see Fig. 14). I start sanding my pens with a 320-grit abrasive and then finish up with 400-grit once all the imperfections have been removed. Be sure that the rotation of the drill is going opposite to that of the lathe. This usually requires that the drill be used in an upside down position.

If, after close inspection under a bright light, you see any scratches, hand sand with the power **OFF**, staying parallel to the axis of the lathe. Usually a couple of swipes with 400-grit paper will remove the offending marks.

Finishing

I always apply a liberal coat of Danish oil to my pen blanks. I don't really know if it actually penetrates into the dense material, but it does, however, remove all of the sanding dust and give the material a bright, rich glow. I apply the oil with a small piece of toilet paper, wait several moments for the oil to penetrate, and then I remove any excess with another piece of toilet paper. I do this with the lathe running. Be sure that you properly dispose of the oily tissue when you have finished with this operation (see Fig. 15).

I usually allow the blanks to dry for several hours, preferably overnight. Then I use the three-step buffing process that I've



Fig. 9: A revolving center is mandatory for this project.

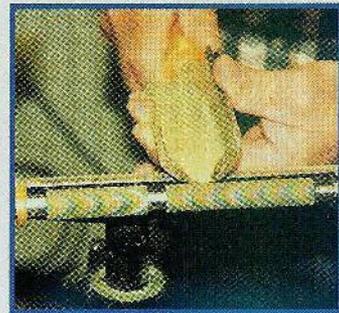


Fig. 10: I started to rough out the blank with a roughing gouge. One this large is really not necessary; I just didn't have a smaller one.

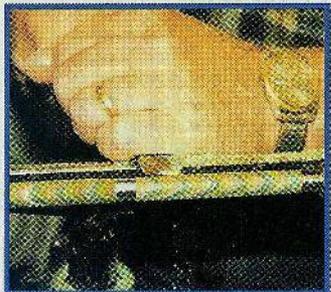


Fig. 11: I like to finish the blank with a sharp skew.

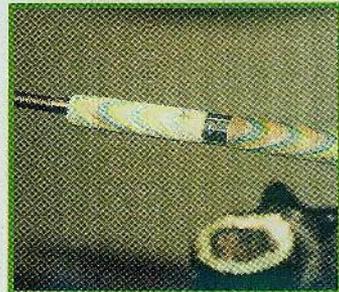


Fig. 12: Mark the adjacent ends so you can return the blanks to the jig after you square up the ends.



Fig. 13: I use a disc sander to square up the ends of the blank, removing only what is absolutely necessary. If you remove too much, the refill won't fit into the finished pen as it should. I sand until I just see the shiny surface of the tube. If you listen closely, you will even hear a change in the sound when you contact the tube.

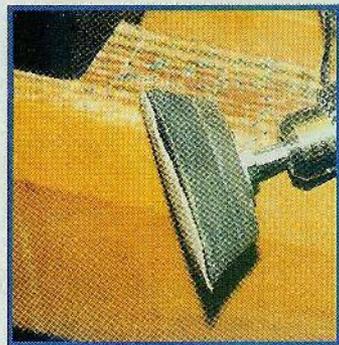


Fig. 14: I power sand my pen parts with a padded sanding disc. I start with a 320-grit disc and finish up with a 400-grit disc. Power sanding makes short work of the whole sanding process.



Fig. 15: A liberal coat of a Danish oil brings out the beauty of the wood. I use toilet paper to apply the oil and to remove any excess.

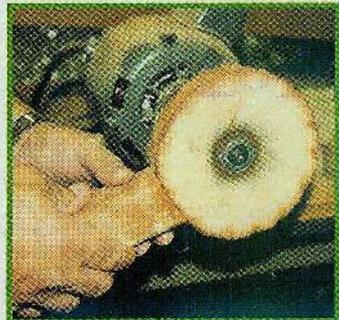


Fig. 16: Start the buffing process. The Tripoli compound being applied is slightly abrasive and will remove very minor scratches from the blank.

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detailed in other articles: The first wheel is charged with a Tripoli compound. Tripoli is slightly abrasive and will remove any superficial scratches that remain (see Fig. 16). The second wheel is charged with a White Diamond compound that removes any excess Tripoli and begins the polishing process. The third wheel is charged with Carnuba Wax, which polishes the project to a high shine.

Assembly

Assembling the pens is not difficult (see Fig. 17). All the remaining pieces are either press fitted into the brass tubes or screwed into previously inserted parts. I use the pen assembly press available from Steebar to assemble my pen parts (see Fig. 18). It's far more accurate than using vises or clamps and is adjustable for different size kits. It's a good investment!

Carefully inspect the two blanks and experiment with several different combinations to find the most pleasing arrangement. Try to line up the most significant portions of the grain and/or color patterns. I've seen pens that were nice but that could have been spectacular if only the maker had taken the time to find the prettiest match for the parts.

Begin with the bottom half. Press the two end caps into their respective positions. The one with the threads will house the pen tip. Place the pointed end of the spring into the end of the rollerball refill and slide the blank over it, being careful not to dislodge the spring. Screw on the tip.

The notch that has been pre-cut into the upper tube is probably not in a position to use. That's why I disregard it from the start. Instead, I decide where I want my clip to be positioned and cut a new notch into the blank with a mototool and a slot cutting burr that I purchased at a local hobby shop (see Fig. 19).

Don't be too aggressive. Make the slot a "heavy" 1/16" deep and just wide enough for the clip. Making the notch too wide and too deep screams, in my opinion, "Poor quality workmanship!" Cut from the wood side and have the burr exit from the metal. Reversing the process will most certainly cause the fragile thin wood to chip. And that's not a good thing! (See Fig. 20.)

Once the fit is satisfactory, press the clip into the tube.

A plastic sleeve secures the top cap to the rest of the pen and protects the point when it's not in use (see Fig. 21). It must be adjusted for a good fit. I use a narrow, flat-bladed screwdriver to insert and adjust this part. Place the sleeve into the tube, pointed end down. Push the sleeve into position and engage the little wings inside the sleeve with the screwdriver. Tighten down the sleeve—about 7 or 8 rotations should do for a start. Check the fit. The cap should fit tight with no up-and-down slop. If necessary, tighten the sleeve a half turn and check the fit again, continuing in this manner until the fit is perfect (see Fig. 22).

Keeping your wooden tubes together as matched sets is important. With that in mind, I use the simple jig shown in Fig. 23, made from scrap wood and nails.

Small wood, plastic, and paper boxes are available to display your pens for sale. Using them makes a much more attractive and professional display so they are worth the investment. Just be sure to add the cost to your overhead and charge accordingly. I use them to display the pens in my booth and I sell them as an optional accessory to those who want to purchase them.

The pens can be marketed at work, to relatives and friends, and at craft shows. They also make inexpensive holiday gifts for family and friends. Good luck!

For questions concerning this project, send an SASE to: Joseph M. Herrmann, 160 West Cedar Street, Jefferson, Ohio 44047. Email: latheturner@earthlink.net

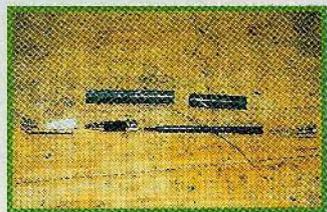


Fig. 17: The parts are ready for assembly. Oops, the tubes are reversed in the photo!

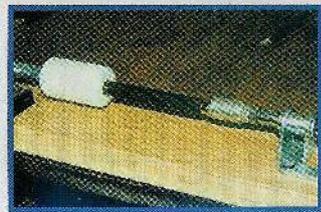


Fig. 18: A pen assembly jig makes the final assembly easy.



Fig. 19: I use a Mototool with a disc burr to notch for the clip.



Fig. 20: The new notch is cut correctly.

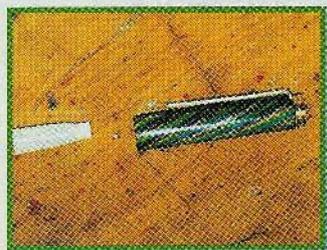


Fig. 21: The cap is secured with a plastic sleeve.

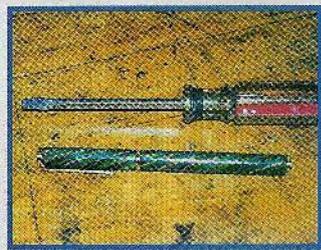


Fig. 22: The plastic sleeve is inserted and adjusted with a narrow, flat-bladed screwdriver. A good fit is a mark of quality craftsmanship.



Fig. 23: It is important that the tubes be kept together as matched sets. This simple jig made from scrap stock and 4d nails works great!





SMILODON INTARSIA (a.k.a. Sabre-Tooth Cat)

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

Patterns Located in Full Size
Pattern Section No. 2!



Introduction

Although most people link the term "Sabre-Tooth" with "Tiger," they don't go together. Giant "choppers" have evolved in several mammals over the eons, but never in the tiger. This big cat, four feet high at the shoulder, lived 1.5 million to 100,000 years ago, and roamed both North and South America.

Don't let all the little spots in this project deter you from making it; they're easier to do than first appears. Read on for the details.

SUPPLIES

Wood (sizes not specified since scraps were used for this project): *cherry*—one small piece 3/4" thick (for the nose); *poplar and ebony*—one small piece of each (for the iris and pupil of the eye); *wenge*—(for the black pieces); *soft maple*—(for the teeth); *aromatic cedar*—(for the tongue); *maple sapwood*—(for the white pieces); *butternut*—(for the tan pieces); *butternut and maple sapwood*—1/2" thick (for the neck); *soft maple*—1/4" thick (for the small upper teeth); *plywood*—one piece 1/4" x 15" x 12" (for the backer), 1/16" and 1/8" thick (for shims)

Tools: scroll saw with assorted blades; rotary grinding tool and small bit; drill press with assorted sanding drums; 1/4"-diameter plug cutter and drill bit; sanding mop with 120-grit abrasive; finish sander with assorted grit abrasive paper; woodburning pen

5-minute epoxy
Slow set epoxy
Carpenter's glue
Ballpoint pen

White and red transfer paper*
Tracing paper*
Masking tape
Wax paper
C-clamps
Hard-backed sanding block
Sandpaper, assorted grits
Hanger
Matte spray or finish of choice
Gloss varnish
Paintbrush
Painter's Pad (optional)**

*Available from Dick Blick Art Materials, (800-828-4548)
www.dickblick.com

**Available from Jim Dandy Products, (800-522-4717)
www.jimdandy.com

For a free catalog of Robert J. Hlavacek's intarsia patterns call: (708) 788-6455, or write: Wildlife Intarsia Designs, P.O. Box 1246, North Riverside, IL 60546;
www.wildlifeintarsiadesign.com

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INSTRUCTIONS

Copy the pattern and cut the pieces

Redraw the pattern on tracing paper; this will allow you to see and utilize the grain configuration when laying out the pieces. Use white transfer paper on the dark colored wood and red transfer paper on the light colored wood. Using a ballpoint pen, trace the project parts on the wood (see Fig. 1).

After cutting out each piece, sand the burr off the bottom with a hard-backed sanding block; this will insure the pieces lay flat. Then sand the cut edge on the drill press with an auxiliary table or oscillating spindle sander using proper size drums to create a smooth 90° edge for tight fitting joints (see Fig. 2).

Place the cut and sanded piece on top of the one it will adjoin and draw a new cut line using the edge as a template. When possible, cut the darker wood first and trace the line on the lighter wood for clarity (see Fig. 3).

Cut out the next piece, keeping the blade just on the outside edge of the pencil line (see Fig. 4) and then sanding the cut edge up to the pencil line (see Fig. 5). As you proceed, hold the pieces together with masking tape on both the front and back sides. This procedure will be repeated until all the pieces have been cut and fitted.

Sometimes it's helpful to glue pieces together as you proceed. As shown in Fig. 6, before cutting the pieces apart, the light piece of wood was glued in place. Now when we cut the pieces apart, they will be in perfect alignment.

Making the eye

Cut the pupil for the eye out of ebony with a 1/4" plug cutter. Bore a 1/4"-diameter hole in the poplar heartwood and glue the ebony plug in it. While the glue dries, cut out the dark piece that goes around the eye. When the glue is dry, sand the plug smooth, place the dark piece over it, trace a line, and then cut out the eye. Tape the eyeball in place (I used cellophane tape here for clarity) and draw a cut line on the white wood portion of the head (see Fig. 7). When contouring, be sure to sand the eyeball convex.

Making the teeth

Cut and fit the lower teeth, tongue, inside of the mouth and "sabres," taping the pieces in place as you proceed. Remove the left "sabre" and position the mouth over the small center group of teeth, which are 1/4" thick, and trace a cut line (see Fig. 8). Cut out and sand the teeth to fit. After lowering the left "sabre" to 3/8" thick, the small teeth will be overlaid and glued in place. Do not cut the small upper or lower teeth apart; the lines between them will be added with a woodburning pen after contouring.

Raising and lowering pieces

Pieces on the pattern marked +1/16", +1/8", etc., are raised by placing them on plywood of the proper thickness and tracing the outline. The plywood is cut slightly within the line (see Fig. 9) and glued to the bottom of the piece. When the edge of the shim will be visible, i.e. the nose and top of muzzle, use matching hardwood for the shim.

Pieces marked -1/8", -1/4", etc., are reduced in thickness according to the amount indicated by resawing (see Fig. 10) or sanding.



Fig. 1. Project parts have been traced onto the wood.

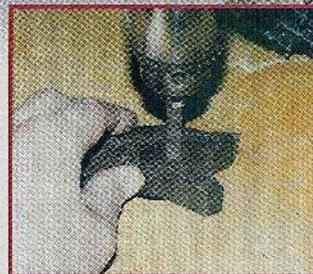


Fig. 2. Sanding the cut edge on the drill press to create a smooth 90° edge.



Fig. 3. Using the cut and sanded piece to trace the line onto the lighter (adjoining) piece.

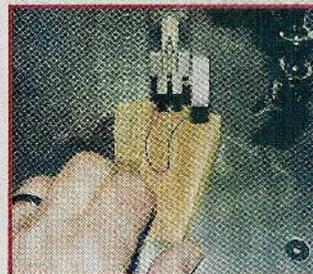


Fig. 4. Cutting with the blade just outside the pencil line.

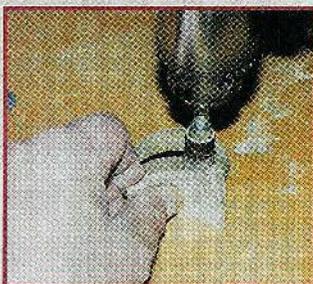


Fig. 5. Sanding the cut edge up to the pencil line.

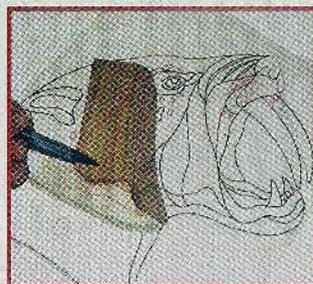


Fig. 6. Sometimes it's helpful to glue pieces of wood together prior to cutting the pattern pieces apart.

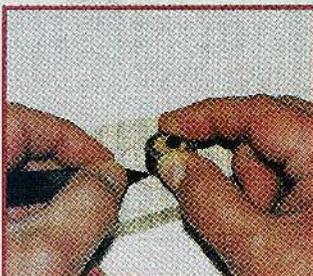


Fig. 7. Drawing a cut line for the eye socket.



Fig. 8. Tracing the cut line for the small center group of teeth.

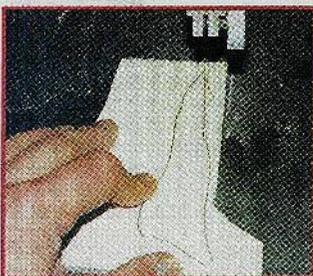


Fig. 9. Cut the plywood shims slightly within the line.

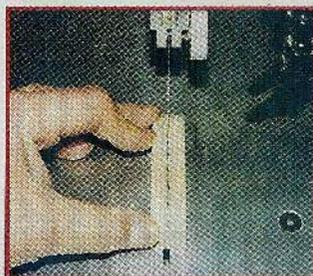


Fig. 10. Pieces can be reduced in thickness by resawing.

Contouring

Start with the lowest pieces first. As you proceed, draw a pencil line on the side of the higher adjoining piece or pieces (see Fig. 11). Use the pencil line as a guide and contour the higher piece down to the line (see Fig. 12). The teeth should be rounded over; leave the back of them flat. When the contouring is completed, add the spots.

Making the spots

Use a rotary grinding tool with a small bit, about 1/16" to 1/8" in diameter, to grind recesses approximately 3/32" deep in the wood where indicated on the pattern (see Fig. 13).

Make some wenge sawdust by sanding some scrap wood. Mix a little of it with 5-minute epoxy and work it into the recesses you just made (see Fig. 14). Allow the epoxy to dry overnight and then lightly sand the high spots flush to the surface (see Fig. 15).

Use the finish sander with 150-grit abrasive to smooth the spots on the neck and face (see Fig. 16).

Finish contouring by hand sanding all of the pieces smooth, or use a sanding mop to get the job done quicker (see Fig. 17).

Gluing

Put a sheet of wax paper on a flat surface and edge glue the pieces together (see Fig. 18). I like to use epoxy on my projects because if it should get on the surface it won't create a blotch when the finish is applied (like carpenter's glue does). Do not glue the eyeball in place at this time. Slow set epoxy is a good choice because it gives you plenty of time to get your project together and aligned before it sets. Allow the project to dry overnight.

Remove the project from the wax paper and sand the back to remove any residue from the wax paper. Place it on the plywood backer and trace its outline. Tilt the saw table down about 15° toward the left and cut slightly within the traced line (see Fig. 19).

Apply carpenter's glue on the backer and clamp it in place using C-clamps with scraps of plywood to protect the surface (see Fig. 20).

Finishing

Spray several coats of matte finish on both sides of the project; a Painter's Pad with turntable is very helpful (see Fig. 21). Sand lightly with 320-grit abrasive before the last coat is applied. Brush several coats of gloss varnish on the eye for a life-like twinkle. When dry, glue the eye in place and attach a hanger.

For questions concerning this project, send an SASE to: Robert J. Hlavacek, Sr., c/o All American Crafts Publishing, 243 Newton-Sparta Rd., Newton, NJ 07860.

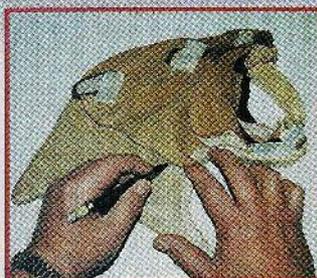


Fig. 11. Draw a pencil line along the thickness of the higher adjoining piece to mark for contouring.



Fig. 12. Contouring the higher piece down to the line.

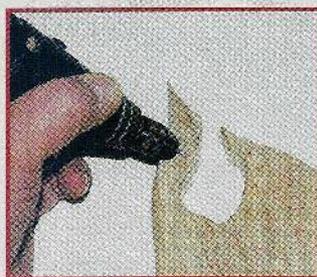


Fig. 13. Making the recesses for the spots.



Fig. 14. Working the sawdust-and-epoxy mixture into the recesses.



Fig. 15. Sanding the spots flush to the surface.



Fig. 16. Finish sanding the spots.



Fig. 17. A sanding mop makes quick work of the final contouring.



Fig. 18. Edge gluing the pieces together.

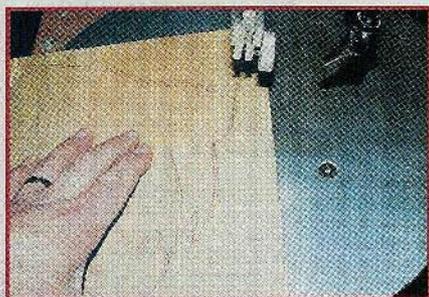


Fig. 19. Cutting the backer.

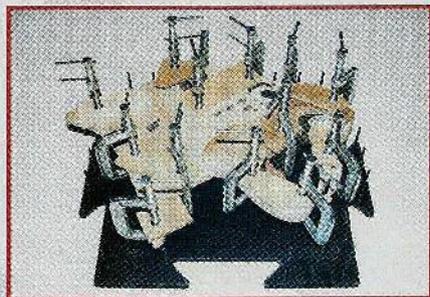


Fig. 20. Clamping the backer in place.



Fig. 21. Spraying on the finish.



Snow Owl

by Darin Liles of Shirley, AR



SUPPLIES

Wood: maple—one piece 3/4" x 8" x 14" (for body and head); one piece 1/2" x 5" x 12" (for wings); oak—one piece 3/4" x 4" x 12" (for branch); pine—one piece 3/4" x 3" x 4" (for talons, inner eye lid and beak); dark walnut—one piece 1/2" x 3" x 4" (for tips of feathers); walnut—one piece 3/4" x 3" x 4" (for eyes and talon claws); plywood—one piece 1/4" x 15" x 15" (for backer)

Tools: scroll saw; FD No. 5 blades; oscillating spindle sander with assorted grits; drill press with 220-grit mop wheel; palm sander with assorted grits; *Electro-File*[®]

Wood glue
Carbon paper
Pencil with sharp lead
Tracing paper
Clamps
Brad nailer (optional)
Danish oil, natural
Gloss or matte finish of choice
Hanger of choice
[®]Available from Precision Hobby Tools: (877) 872-0924

INSTRUCTIONS

Start by transferring the head section of the owl to tracing paper. This will allow you to choose your grain direction better. Cut and fit the eyes, beak and face together (see Fig. 1). Continue cutting and fitting the pieces together. Be sure all pieces are sanded and fitted at 90° to assure a tight fit (see Fig. 2). Using the *Electro-File*, round over the face area to fit the eyes (see Fig. 3). Start cutting the feet (see Fig. 4). Next, fit 3/4" talons in place on foot (see Fig. 5). Lift face and bill area 1/4" after all is rounded to your liking, and then glue and clamp (see Fig. 6).

Now, start cutting out the wing from 1/2" maple (see Fig. 7). Tip the feathers 1/2" in dark walnut. **Note:** when tipping the feathers, glue each tip to the individual

feather; after they dry, round each feather so they appear to be one piece. After all is rounded, finish gluing wing together and glue in place (see Fig. 8). Next, cut and fit the branch to feet (see Fig. 9). After a good fit is achieved, start rounding the branch (see Fig. 10). After rounding the branch, glue and fit in place (see Fig. 11). After it dries, place on 1/4" plywood, trace the outer edge, and cut to the inside of the line at a 30° angle. Glue plywood backer board in place and clamp. Use a brad nailer if you prefer. Finish with Danish oil and allow to dry. Use clear coat and hanger of choice. Hang and enjoy!

For questions concerning this project, send an SASE to:
Darin Liles, 252 Sam Street, Shirley, AR 72153

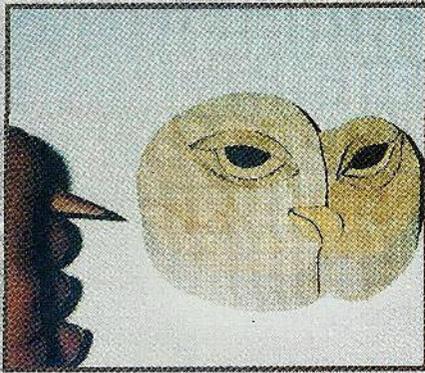


Fig. 1. Fitting the eyes, bill and face together.

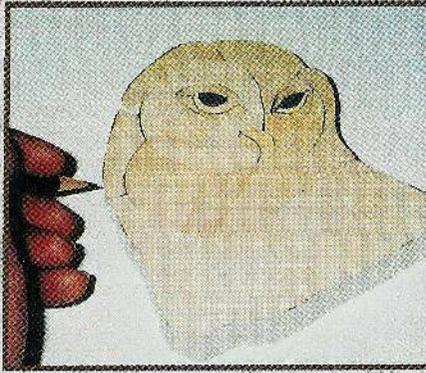


Fig. 2. Check the parts for tight fit as assembly continues.

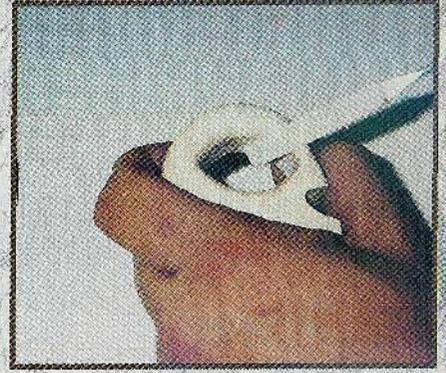


Fig. 3. Rounding over the face area to fit the eyes.

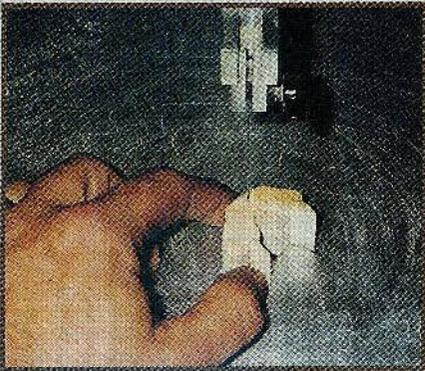


Fig. 4. Cutting the feet.

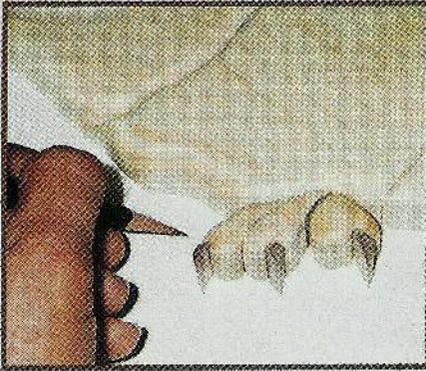


Fig. 5. Fitting the talons in place.



Fig. 6. Here, face and bill area have been lifted 1/4" above the rest of the body.

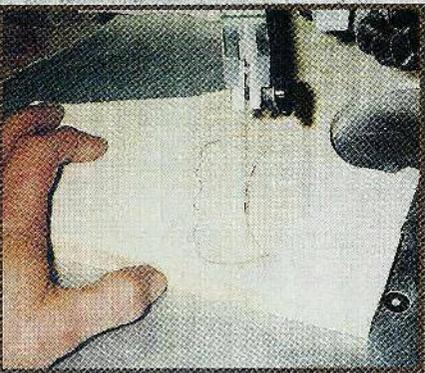


Fig. 7. Cutting the wing from 1/2" material.



Fig. 8. The completed wing, glued in place.

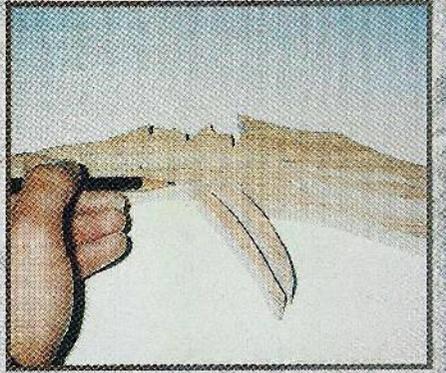


Fig. 9. Fitting the branch to the feet.



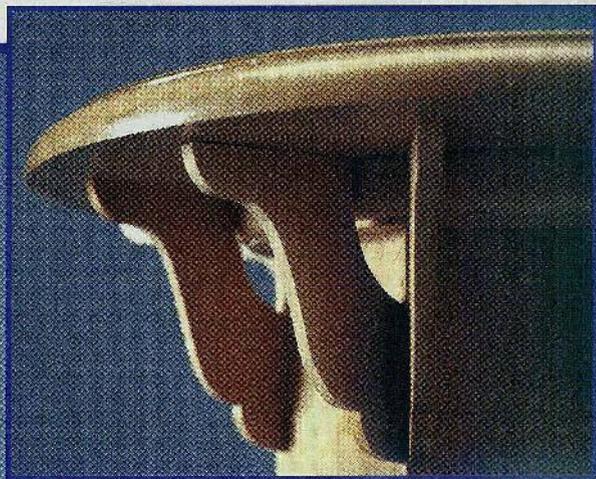
Fig. 10. Rounding the branch.



Fig. 11. The branch, glued and fit in place.

Inlaid Display Stand

by Cynthia Stewart of LS Tiffany Studio



SUPPLIES

Wood: *inlay stripping*—six pieces 1/4" x 36"
Tools: table saw; router with 1/2" and 1/4" roundover bits, 30° chamfer bit, 1/4" and 1/2" straight bits and 5/8" o.d. template guide bushing; scroll saw; sander; compass; air nailer with small nails

Two-sided tape

Epoxy

White or yellow glue

12 oz. of *Envirotex***

Sandpaper

Finish of choice

Spray sealer of choice

*Available from *Inlay Product World*, (610-566-8660) www.inlays.com.

**Available from *Alpine Imports*, (800-654-6114) www.alpineimport.com.

BILL OF MATERIALS

Part Description	Size in inches	Quantity
<i>wood of choice</i>		
A Top	3/4" x 14" x 14"	1
B Base	3/4" x 10" x 10"	1
C Top & bottom sub-bases	3/4" x 8" x 8"	2
D Column uprights	3/4" x 3-3/8" x 21"	6
E Pedestal top supports	3/8" x 3-1/4" x 4"	12
F Round template	3/4" x 9-3/8"	1
G Round template	3/4" x 8-7/8"	1
H Fretwork inlay (for top)	1/4" x 10-5/8" x 10-5/8"	1

Introduction

Having beautiful plants and water fountains can be really enjoyable, but most of us have had the misfortune of ruining a nice wood surface by placing a plant on it. After using *Envirotex*, I thought it was the perfect product to use on a plant stand or any wood surface that will eventually get wet. There's nothing more annoying than making a beautiful project only to have it ruined or have to refinish it because of a water stain. With that in mind, create your own stand to add beauty to your collections and house.

INSTRUCTIONS

Make the column

Start making the stand by cutting the column uprights (Part D) to dimension. Make six of them. Take each upright and make a 30° miter on each side. Use a router mounted in a table with a 30° bit. Set your fence so that it will cut the miter all the way across the edge of the board. You will want to use a scrap piece of lumber to test it and make sure you have it correct. Run each piece through the router with the bottom side down and rout

both edges (see Fig. 1). Once the edges are routed, you will need to set up the router for the inlays on the column uprights. Install a 1/4" straight bit into the router. Adjust the bit height to a hair less than 1/16". Set the fence 1" behind the bit. Rout a scrap piece of wood. Make sure that your inlay fits into the channel you have made. **Note:** some inlays will have a slightly different width, so you may need a different size router bit. The inlay should lie flat and be flush with the wood. Once you're happy with the setting, you will need to rout a groove on each side of the face of the column upright (see color photo and Fig. 2). The grooves should start 6" from the top of the uprights and stop 3" from the bottom. Mark the starting and stopping points on your router fence and use as a guide. Remember when routing the second side that your starting and stopping points will be the exact opposite of your first ones.

Once the grooves are made in the columns, they are ready to be glued together. Do not sand the pieces before you put them together as you may run the chance of losing part of the mitered edge, causing a gap in the front of your joint. Start the gluing process by taking two of the columns and applying a thin film of glue to each of the two surfaces that are going to be glued together. Let the glue set up for a few minutes before trying to fit the two pieces together. Most glues have a long open time, and you will only benefit from things not sliding around on you. Place the two pieces together, aligning the joint. Using an air nailer, nail the two uprights together. Add the third upright to one side or the other using the same method. Continue until you have made the hexagon figure and all the uprights are in place. Use web clamps if possible as they will pull things together a little easier (see Fig. 3). Let the glue set up overnight.

Lightly sand the column and fill any voids in the joints. Fit and sand each end of the inlay round to fit the grooves you made earlier (see Fig. 4). Fasten the inlays into place. I used *Envirotex* epoxy to secure them in place. This will also work with anything else that you may decide to inlay in the grooves, such as mother-of-pearl or brass. Once the glue has dried, sand the inlays flat with the surface. Check to make sure your column is flat on both ends before assembly.

Make the other parts

Cut the circles out for the top (Part A), bottom (Part B) and two sub-bases (Part C) and sand completely round. Rout the edge of the top and bottom sub-bases using the 1/4" roundover bit, creating a thumbnail. Sand these and lay aside for assembly later. Make the circular templates for the inlay in the top. Cut one of each (Part F and Part G) using plywood or other scrap material available in your shop and sand completely round. Find and mark the center of the top [A]. Using a compass, draw two circles on the top piece, one 8-7/8" and the other 9-3/8". The circles will serve as guides for placing the templates. Center and secure the larger template to the top using a couple of strips of two-sided tape (see Fig. 5). Set your router up with the 5/8" template guide bushing and a 1/2" straight bit. Rout a groove 1/4" deep into the top following the template around. Take off the template and replace with the smaller 8-7/8" template. Rout a 1/4" groove around this template also (see Fig. 6). You should now have a 1"-wide circular groove in the top for the inlay piece of fretwork. Use your scroll saw to cut out the fretwork inlay (Part H) using 1/4" material. Center and glue the fretwork inlay into the groove on the top piece. Using the 1/2" roundover bit, rout a thumbnail around the outside edge of the top (A) and bottom (B) pieces. Sand and set aside for assembly.

Cut and sand the support pieces (Part E). You will need twelve of them. Make sure that the sides are square with the top of each piece.

continued on page 58



Fig. 1. Routing 30° miters along both long edges of the column uprights.

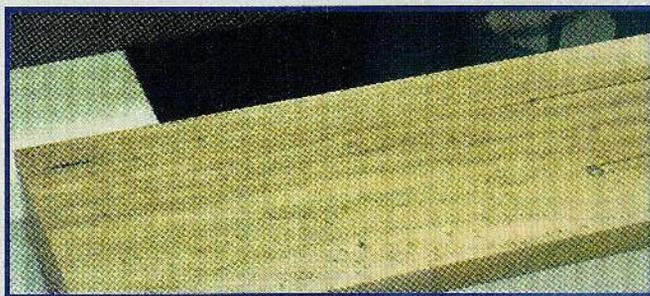


Fig. 2. Setting up the router to rout two grooves on the face of each column upright.



Fig. 3. Clamping up the hexagonal column.

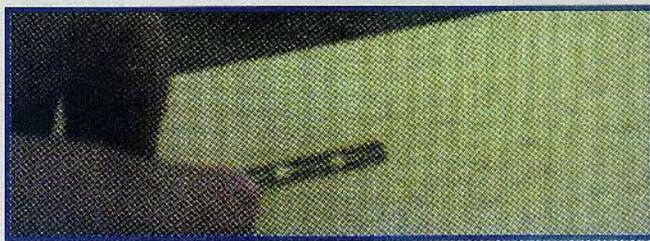


Fig. 4. Fitting the inlay.

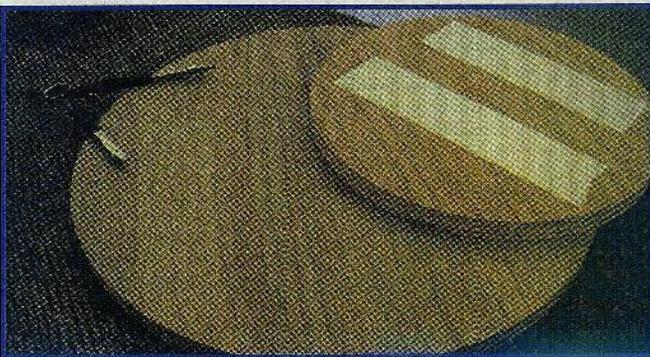


Fig. 5. Attaching the template with two-sided tape.

Assemble and finish

Position the column you have made upside down. After placing glue on the end of the pedestal, center and attach a sub-base with nails. Follow this by attaching the base to the sub-base. Flip the column upright. Attach the other sub-base in the same manner with the routed edge facing down. Center and attach the top onto the sub-base (see Fig. 7). Tip the stand upside down. Attach a support (E) on both edges of each upright on the column with the tops of the supports secured to the underside of the top.

Sand where necessary and prepare to finish. Finish the piece as you normally would with the exception of the top. Spray a coat of sealer on the top of the piece and tape off any areas (such as the edges) where you may not want the *Envirotex*. As a precaution, tape plastic to the lower part of the pedestal just in case you spill anything (see Fig. 8). Mix about 8 oz. of *Envirotex* and flood the surface of the top (see Fig. 9). Using a spatula or similar

object, push the *Envirotex* across the surface, filling any voids you may have and allowing it to flow over the edges. Let the *Envirotex* sit for about 30 to 45 minutes, then degas the surface. This is done by blowing on the bubbles or floating a torch over the surface. If you're using the torch, be sure to keep it moving in a sweeping motion so as not to let any spot get too hot. You are actually using the oxygen from the torch, not the heat. Once you have degassed the surface, let it sit undisturbed overnight. Pour another light coat (about 4 oz.) over the surface to finish evening everything out. Let this coat dry and cure.

Once the piece has cured, it is ready to put into service. Enjoy the waterproof fretwork that you have created!

For questions concerning this project, send an SASE to: Cythnia Stewart, c/o All American Crafts Publishing, 243 Newton-Sparta Rd., Newton, NJ 07860.



Fig. 6. Routing the groove in the top.



Fig. 9 Pouring the Envirotex.

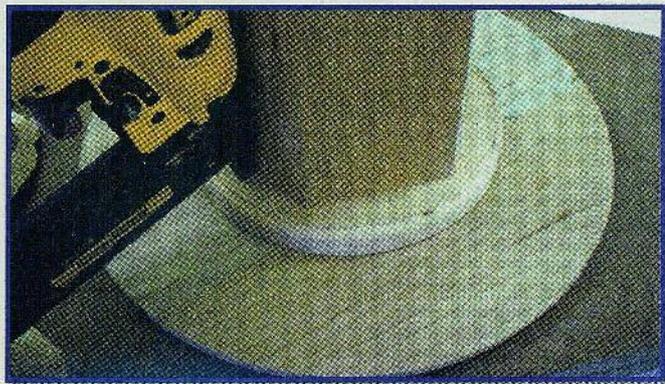


Fig. 7. Securing the top (and top sub-base) to the hexagonal column.

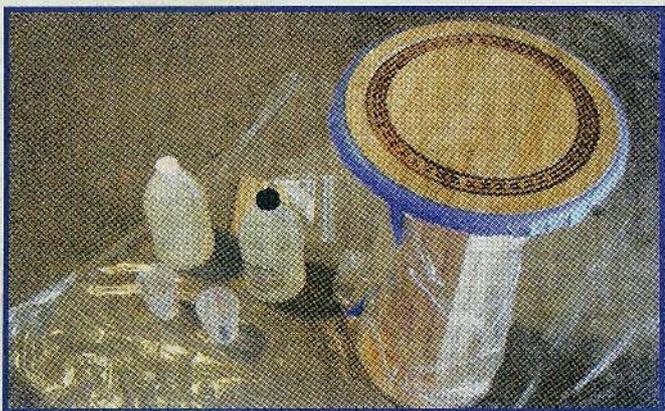
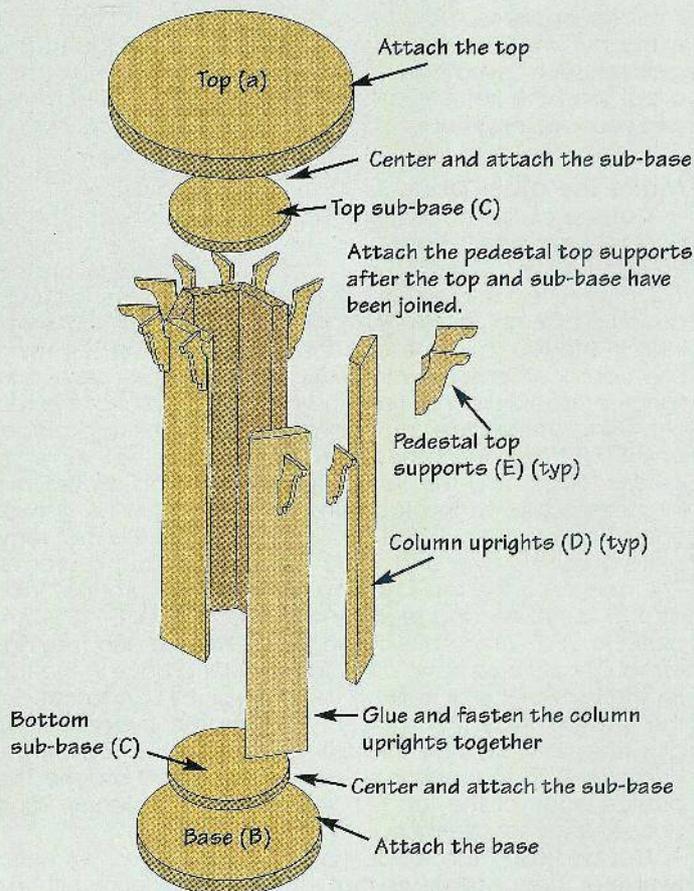


Fig. 8. Preparing for pouring the Envirotex.



Inlaid Display Stand Assembly Drawing

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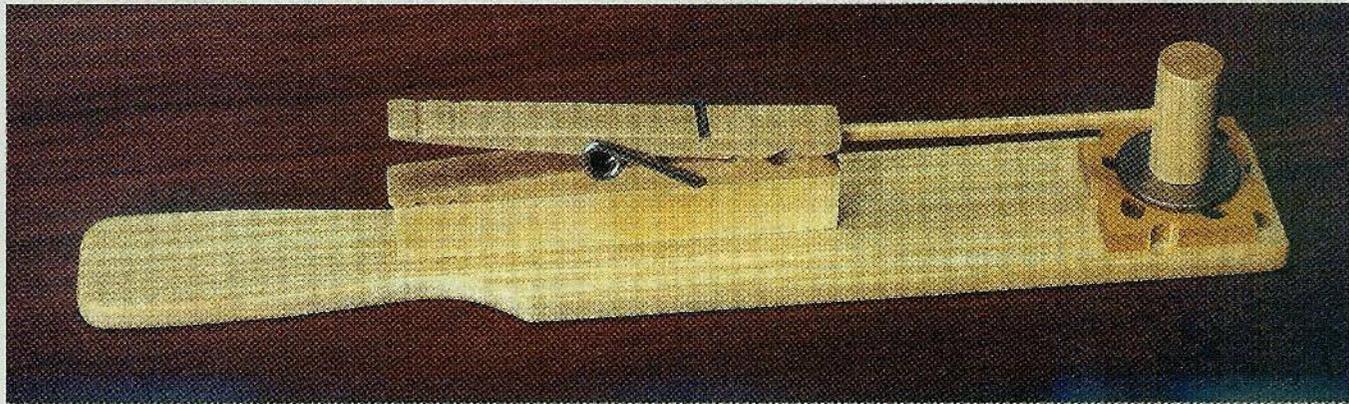
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Quarter Pounder – with Cheese?

by Grover Irish



SUPPLIES

Wood: satinwood—one piece $3/16"$ x $1-1/4"$ x $1-1/4"$ (for "cheese"); ash—one piece $1/4"$ x $1-1/2"$ x $9"$ (for handle); one piece $1/2"$ x $3/8"$ x $3"$ (for mounting block); $1/8"$ dowel 2-5/8"-long; $1/2"$ dowel 1"-long; one wooden clothespin (from dept. or grocery store)

Tools: scroll saw with No. 2 reverse tooth blade; drill with $1/8"$ drill bit

Temporary-bond spray adhesive

Sandpaper, 120–220-grit

Deft spray or clear finish of choice

Titebond glue

Liquid Nails For Small Projects (for mounting quarter)

Clamps

One quarter

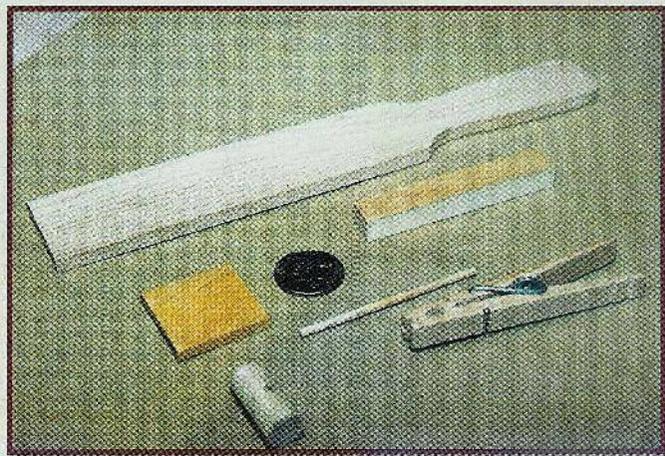


Fig. 1. Pictured above are all the parts you'll need for your "pounder."

INSTRUCTIONS

Cut a $1/4"$ x $1-1/2"$ x $9"$ piece of ash or whatever you have for the handle. Use pattern to cut handle. Sand and round over edges with 220-grit sandpaper.

Now we're going to cut the cheese! Apply pattern to a $1-1/4"$ x $1-1/4"$ x $3/16"$ piece of satinwood (this is a yellow color, but if you don't have any, clear white wood can be used and painted yellow later). Cut out holes and notches in the "cheese."

Cut a $1/2"$ x $3/8"$ x $3"$ piece of ash for the mounting block. Cut a $1/8"$ dowel to 2-5/8"-long. Cut a $1/2"$ dowel to 1"-long and drill a $1/8"$ hole about $3/16"$ deep as shown in pattern.

Take the clothespin apart and drill a $1/8"$ hole about $3/16"$ deep in the center of the half as shown in the pattern. Glue $1/8"$ dowel in clothespin half, and then reassemble clothespin. Glue cheese to front of handle about $1/8"$ back from front edge and sides (see Fig. 2). Glue quarter to cheese with *Liquid Nails For Small Projects*; this is the only time you'll use this glue for this project (see Fig. 3). Place mounting block under clothespin and $1/2"$ dowel on end of $1/8"$ dowel that is glued to clothespin (see Fig. 4) – these two parts are dry fitted. Hold $1/2"$ dowel centered on quarter and center mounting block and clothespin together to handle. Adjust the hammer by sanding bottom front end of clothespin to lower hammer (see Fig. 5). When hammer

rests on quarter, glue mounting block to clothespin, $1/2"$ dowel to end of $1/8"$ dowel, and mounting block and clothespin to handle by holding $1/2"$ dowel centered on quarter.

Clamp and let dry. Spray with clear finish. Hope you have lots of giggles and fun!

For questions concerning this project, send an SASE to: Grover Irish, 3434 W. Ridgeway, Flint, MI 48504.

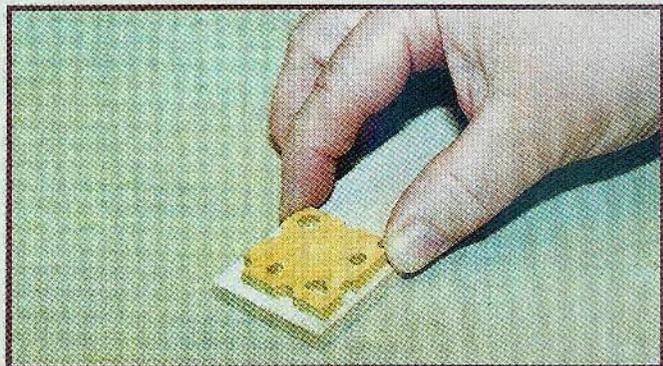


Fig. 2. Positioning the "cheese" on the handle.

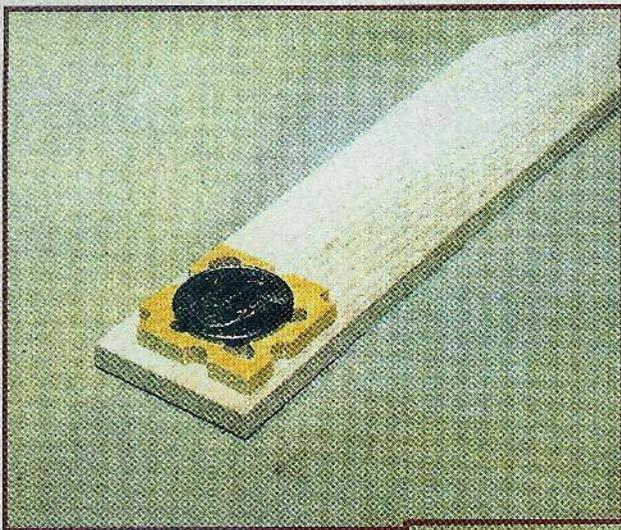


Fig. 3. Position of quarter on "cheese."

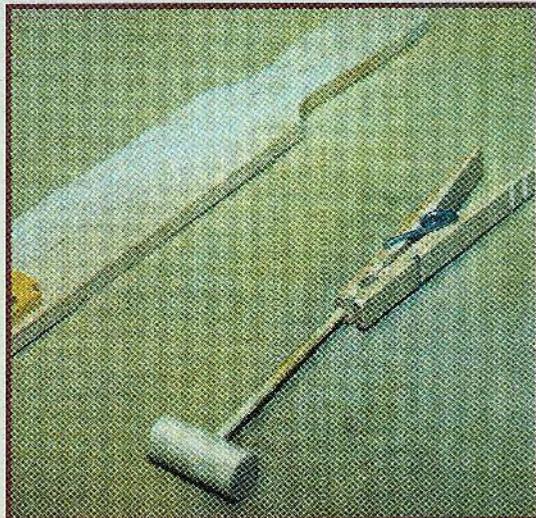


Fig. 4. Assembly of "hammer" and clothespin.

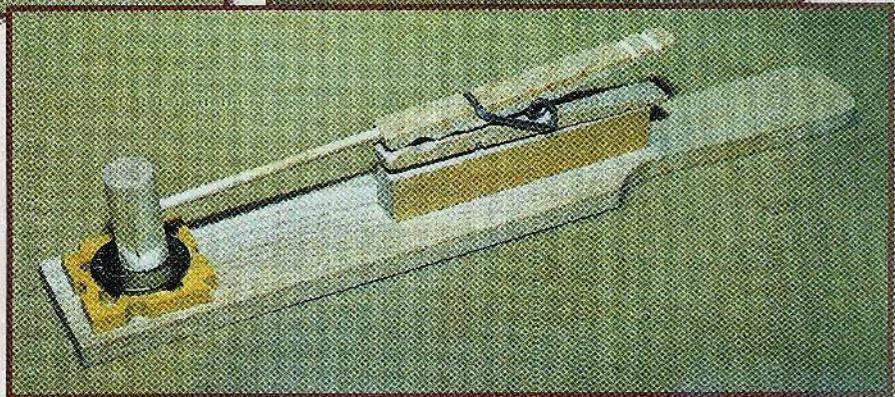


Fig. 5. Dry-assembly of mounting block to "hammer" and clothespin to handle.

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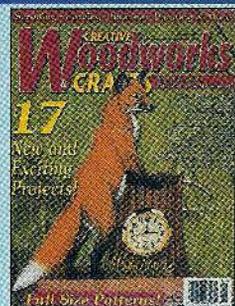
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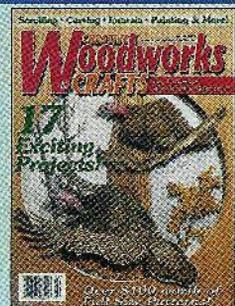
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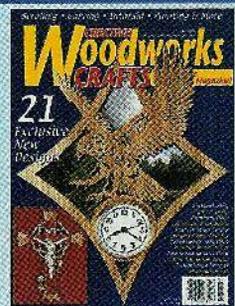
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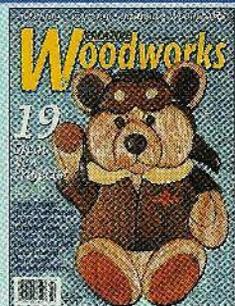
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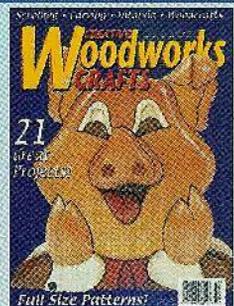
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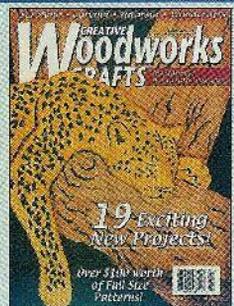
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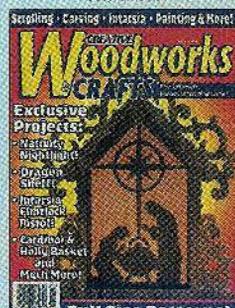
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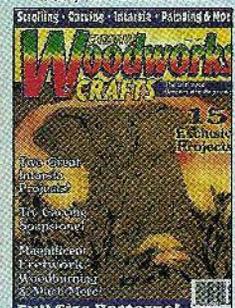
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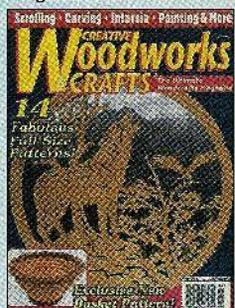
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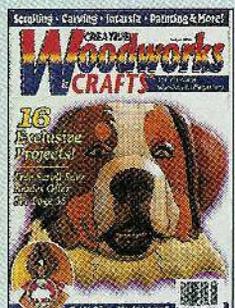
JANUARY 1999
 Dragon Shelf, Slotted Ornaments, British Naval Flintlock (Intarsia), & more!



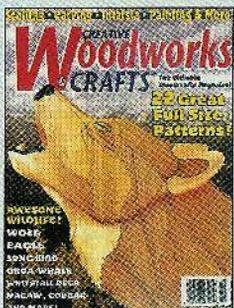
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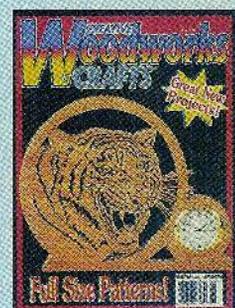
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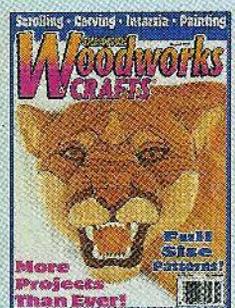
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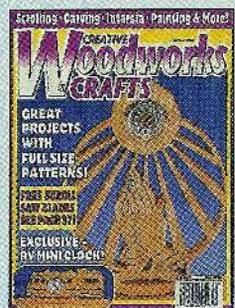
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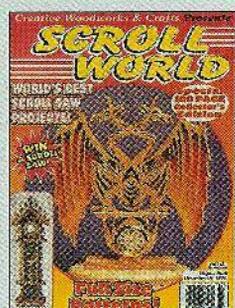
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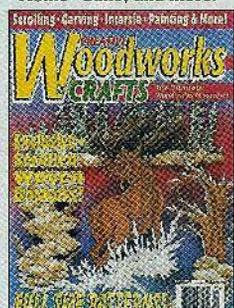
AUGUST 1997
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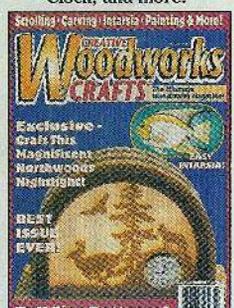
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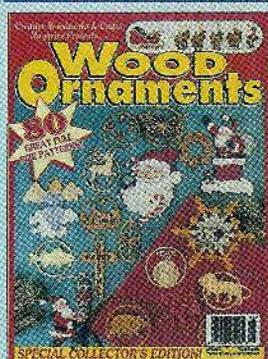


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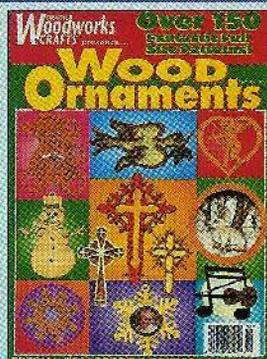


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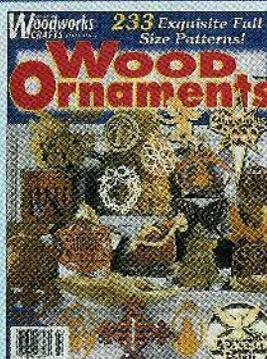
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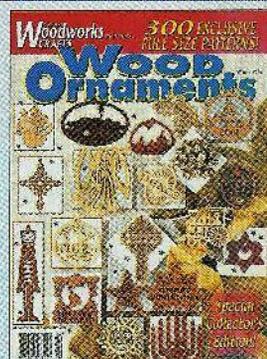
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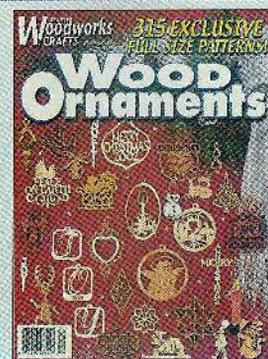
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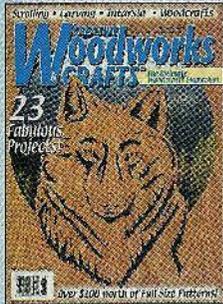
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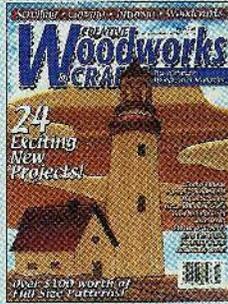
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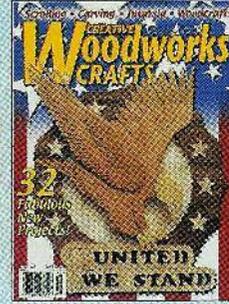
NOVEMBER 2001
 Bass Plaque, Falcon Intarsia, Basketweave Clock, Fire-Breathing Dragon, Six Inspirational Ornaments, and more!



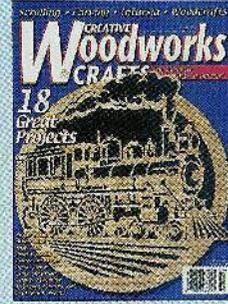
JANUARY 2002
 Eagle Intarsia, Fretwork Frame, U.S. Navy Plaque, Basketball Clock, Cougar Plaque, Scrolling Antler, Three 3-D Ornaments, and more!



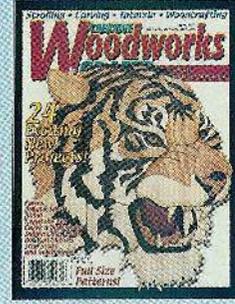
MARCH 2002
 Baseball Desk Set, Horse Intarsia Clock, Lighthouse Intarsia, Guardian Angel Frame, Lake Trout Plaque, and more!



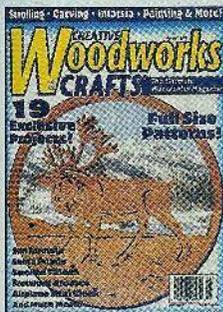
APRIL 2002
 Cougar Plaque, Coin Cutting Project, Patriotic Jewelry, Train, Bison, and Angel Plaques, and more!



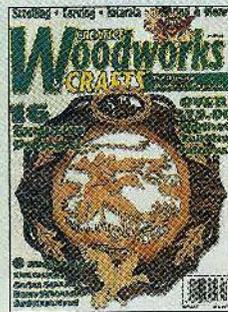
JUNE 2002
 Liberty Bell Intarsia, Eagle Music Box, Two Train Projects, Candy Machine, Birdhouse, and more!



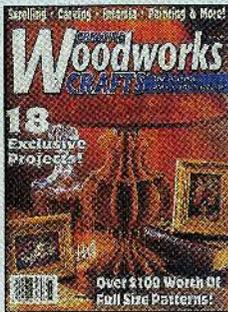
AUGUST 2002
 Fretwork Cross, Hot Rod Shelves, Classic Step Stool, Fawns Plaque, and more!



JANUARY 2000
 3-D Falcon, Ram and Caribou, Bi-Plane Mini Clock, Oak Mirror, 2 Crosses, and more!



APRIL 2000
 Duck Plate, Clown Intarsia, Heavy Fretwork Box, Two Great Horse Silhouettes, Carving a Flower Plaque, and more!



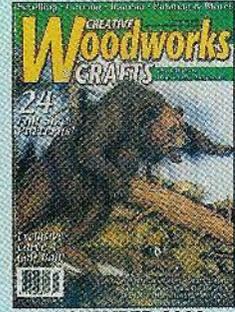
JUNE 2000
 "Warwick" Table Lamp, Two Dragon Puzzles, Cat Family Mini Clock, Bobcat, Mule Deer, Walrus Intarsia, and more!



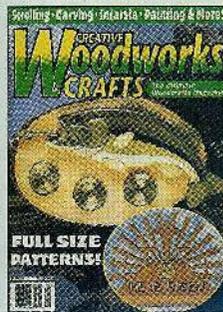
AUGUST 2000
 French Lyre Clock, Noah's Ark Puzzle, Tiger Silhouette, Elk Desk Set, Two Wilckens Mini Clocks, and more!



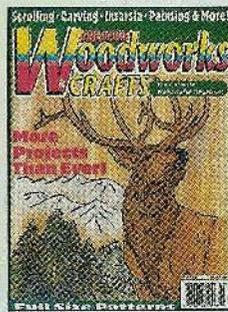
OCTOBER 2000
 Deer Intarsia, Fretwork Basket, Fretwork Music Box, Oak Leaf Clock, "American Pride Eagle", and more!



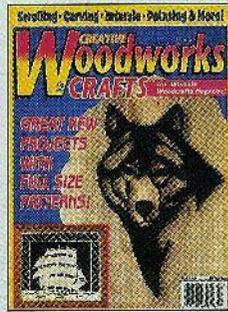
NOVEMBER 2000
 Nine Cross Ornaments, Bass Mini Clock, Ship in a Bottle Silhouette, Nautical Shelf, Trout Frame, Southwestern Box, Pheasant Clock, and more!



APRIL 1998
 Religious Mini Clock, "Hungry Bass" Intarsia, Carving a Polar Bear, and more!



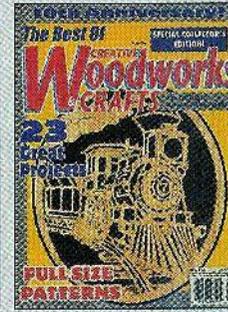
MAY 1998
 Elk Plaque, Big Buck Silhouette, Rhino Intarsia, Four Mini Clocks, and more!



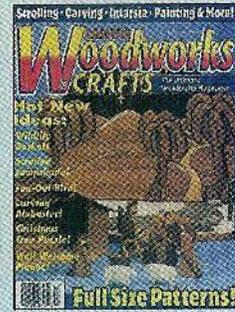
JULY 1998
 Wolf Plaque, Geronimo Silho, Pheasant, Sailboat, Beehive Scroll Saw Project, and more!



SEPTEMBER 1998
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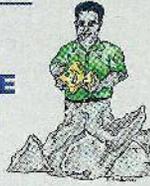
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| <input type="checkbox"/> June 1997 | <input type="checkbox"/> September 1998 | <input type="checkbox"/> November 1999 | <input type="checkbox"/> March 2001 | <input type="checkbox"/> April 2002 | |
| <input type="checkbox"/> August 1997 | <input type="checkbox"/> Best of CW&C | <input type="checkbox"/> January 2000 | <input type="checkbox"/> April 2001 | <input type="checkbox"/> June 2002 | |
| <input type="checkbox"/> October 1997 | <input type="checkbox"/> November 1998 | <input type="checkbox"/> April 2000 | <input type="checkbox"/> June 2001 | <input type="checkbox"/> Wood Ornaments '97-'98 | |
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| <input type="checkbox"/> April 1998 | <input type="checkbox"/> April 1999 | <input type="checkbox"/> October 2000 | <input type="checkbox"/> November 2001 | <input type="checkbox"/> Wood Ornaments '01-'02 | |
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AB #7	14	up to 1/2"	up to 1"	up to 1/2"
AB #9	14	up to 1"	up to 1 1/2"	up to 1"
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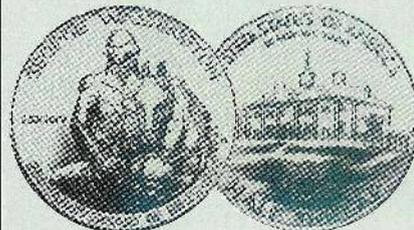
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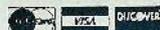
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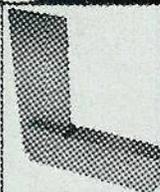
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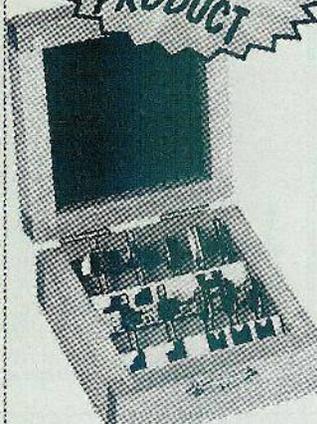
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 1/8"x12"x24"
 Red, Blue, Green, Yellow,
 Orange, Smoke, Clear
 (clear only \$ 5.50 each)

\$9.00 ea
 1/4"x12"x24"
 Clear Transparent

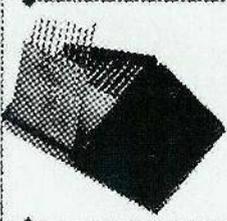
Mirrored Colors

\$12.50 ea
 1/8"x12"x24"
 Red, Blue, Green, Yellow,
 Orange, Pink, Purple, Peach,
 Gold, Bronze, Gray, Clear
 (clear only \$ 9.00 each)

1/4"x12"x24"
 Clear Mirror - \$ 15.00 ea



Precision Pin Chuck
 Use mini bits in a drill press with this quality Pin Chuck. With 3 collets, it holds bits #80-#40. # PC-1 \$ 9.95 each

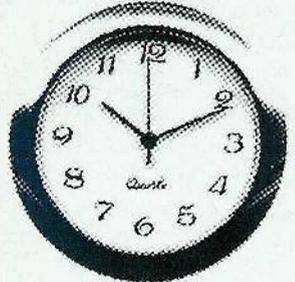


20 Piece Mini Drill Bit Set
 #61 - #80 metal case
 #20pcDS \$ 9.95

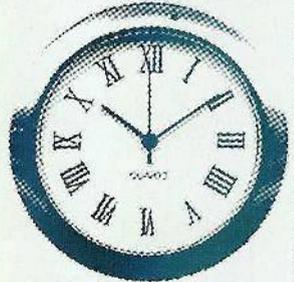
Mini Drill Bits
 1/16", 3/32", 1/8" Bits \$4.50 Doz.

Numbered Drill Bits
 #54, #56, #58, #61, #64, #67, #70, #72
 \$ 7.50 per Dozen
 (sorry no mixing sizes of drill bits)

Top Quality Silcon Brand Inserts
 No low quality economy inserts sold here !!!



#CK100 - White Arabic
 #CK103 - Ivory Arabic
 #CK102 - Gold Arabic



#CK101 - White Roman
 #CK104 - Ivory Roman
 #CK105 - Gold Roman

1+ \$4.75 ~ 10+ \$4.35 ~ 30+ \$3.95 ~ 100+ \$3.65
 1 7/16" Inserts, Glass Lens, Stainless Steel Back, With Battery
 NO RUBBER GASKETS - MEX OR MATCH PRICING !!!



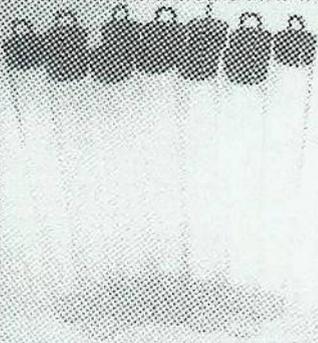
#CK106
 1 7/16" Fancy Gold & Black
 Dial, Arabic Numbers
 1+ \$5.50 - 10+ \$5.20
 30+ \$4.75 - 100+ \$4.40



#PHOTO-1
 1 7/16" Photo insert
 1+ \$1.75 - 10+ \$1.55
 30+ \$1.35 - 100+ \$1.25
 We now have 2" Photo Inserts !!!

All Clock & photo inserts have a gold tone bezel. Clocks include battery. All require a 1 3/8" mounting hole 5/16" deep.

1 3/8" Forstner Bit - #FOR138 - \$ 9.00 each
 We also stock 2", 2 3/4" & 3 1/2" clock inserts !!!!



Blade Storage Tubes

Clear plastic tubes
 3/4" dia. 6" long, tops have hangtabs
\$3.95 dozen
 #TUBE 67

Order Toll Free
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 Lebanon, TN
 37090

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www.hawkwoodworkingtools.com

(Optional) — occasionally receive special offers via email

www.hawkwoodworkingtools.com

Call 1-800-487-2623

1a

2a

3a

4a



FULL SIZE PATTERN SECTION NO. 1 NOVEMBER 2003

- Side A**
- Forest Leaf Turkey Plaque from page 6
 - Eagle Feather from page 8
 - Wood Duck Clock from page 11
 - Kari's Clydesdales from page 11
 - Fretwork Pen Box from page 18
- Side B**
- 4 Angelic Clocks from page 14
 - Keepsake Chest from page 28
 - Tiger Clock from page 37

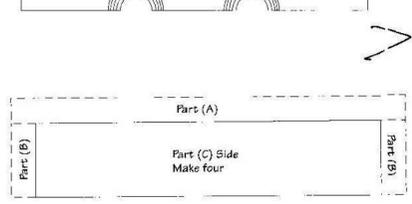
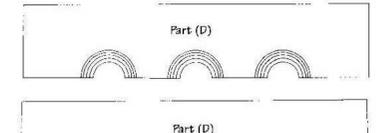
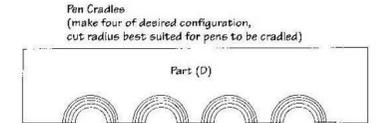
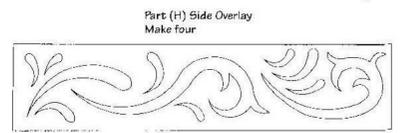
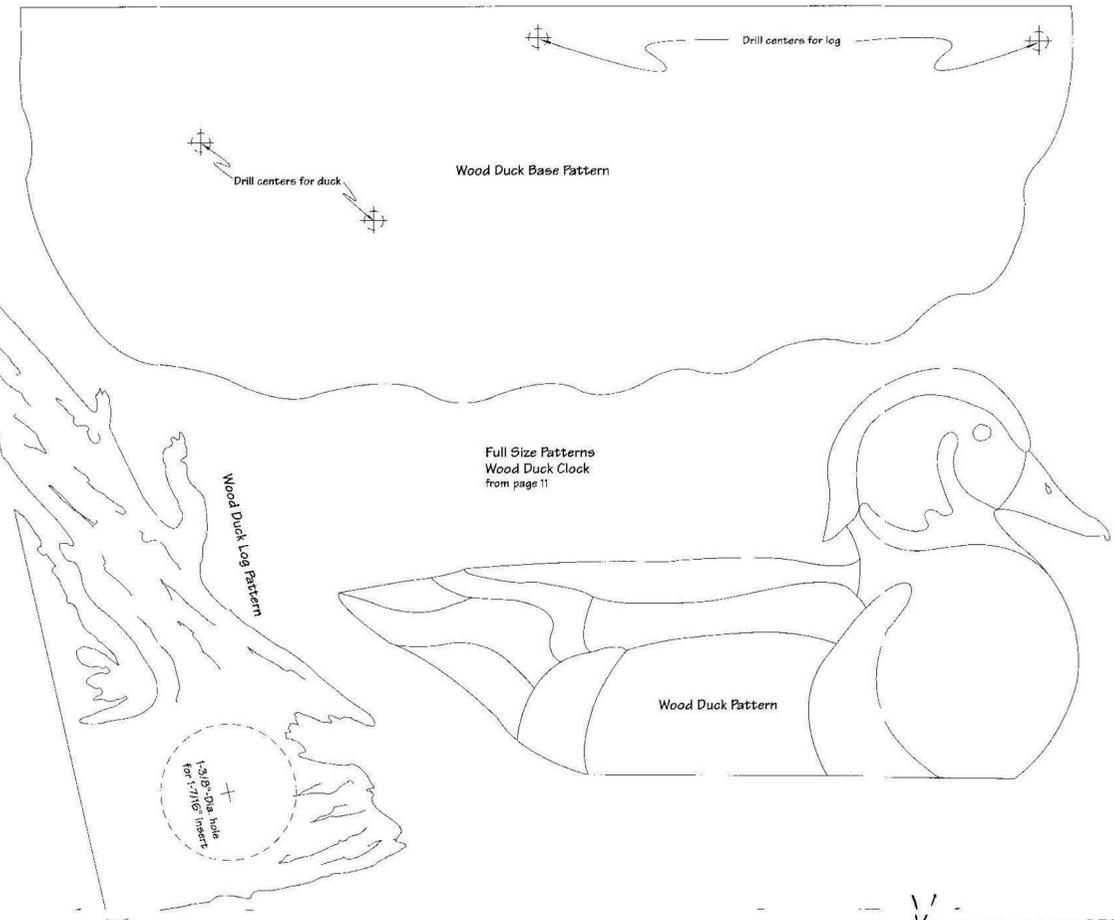
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

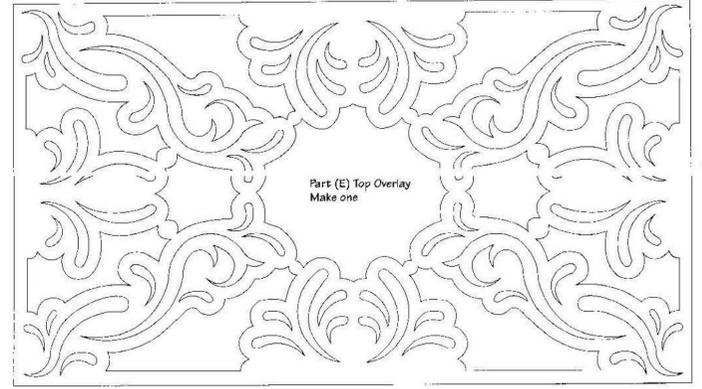
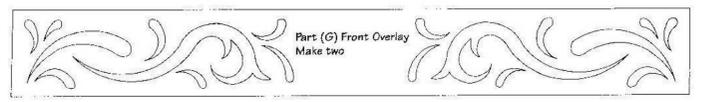
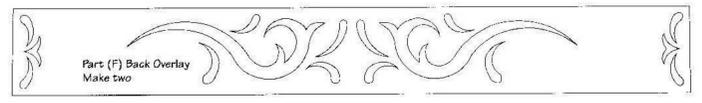
Common Measurements:

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

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Full Size Patterns Fretwork Pen Box from page 18

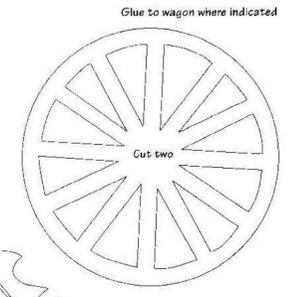
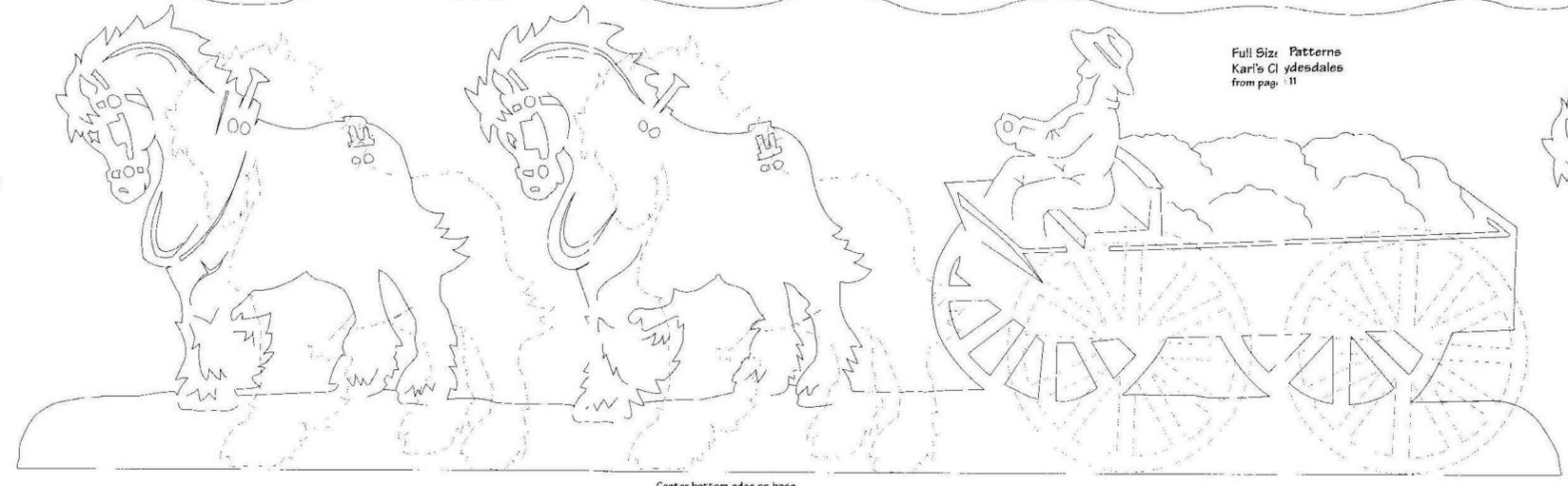
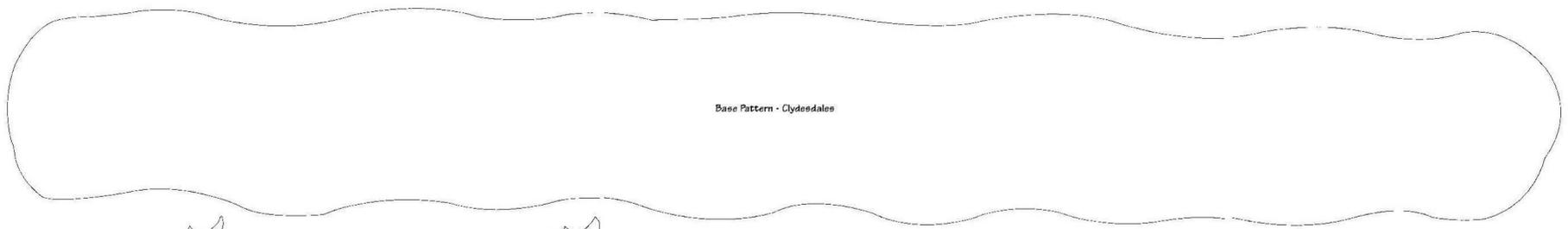
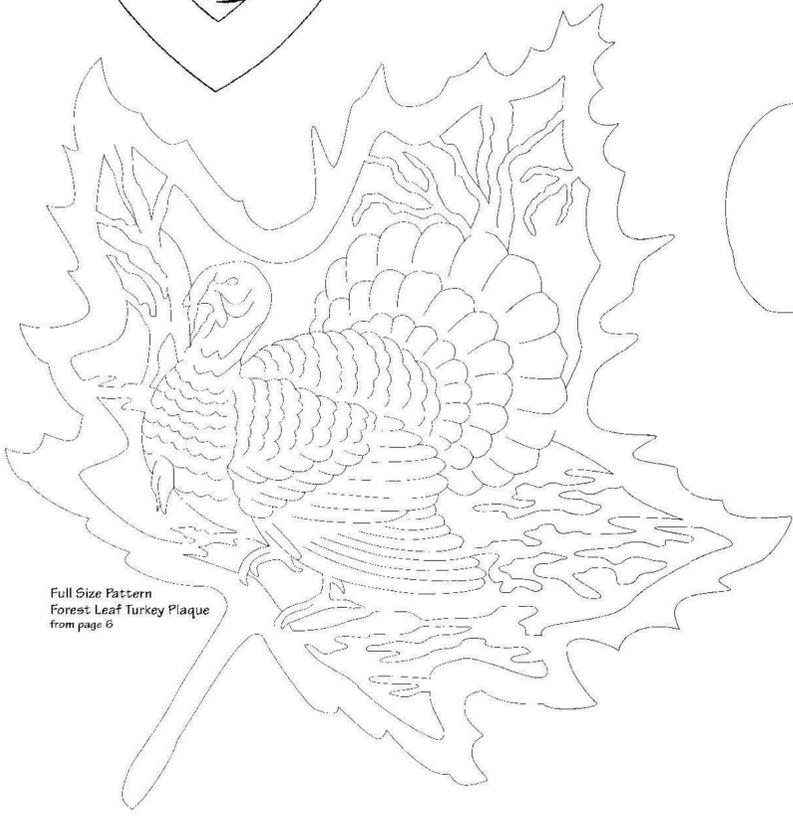


5a

6a

7a

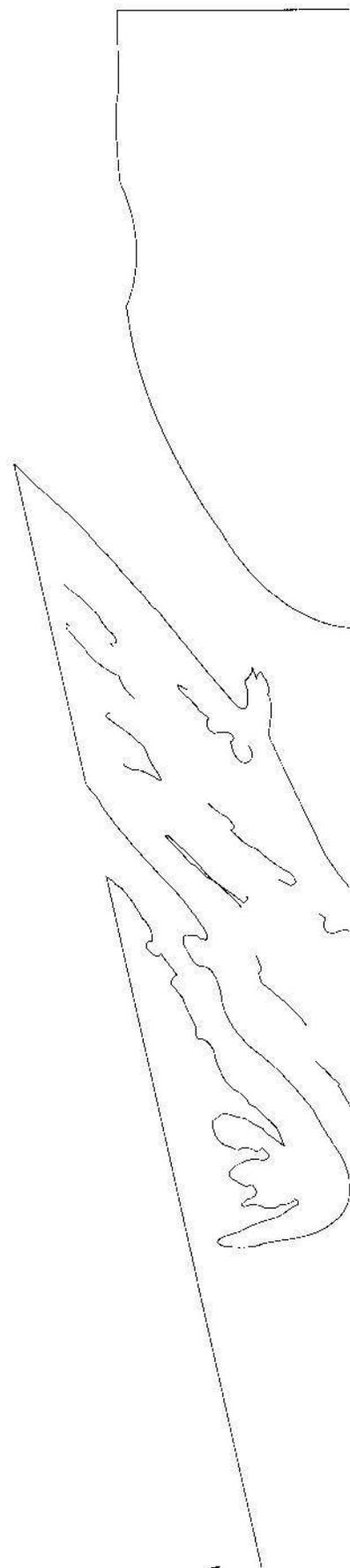
8a



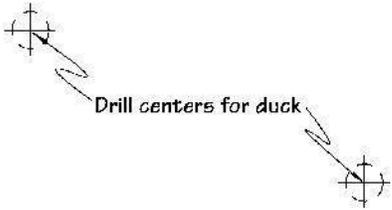
Center bottom edge on base

1a

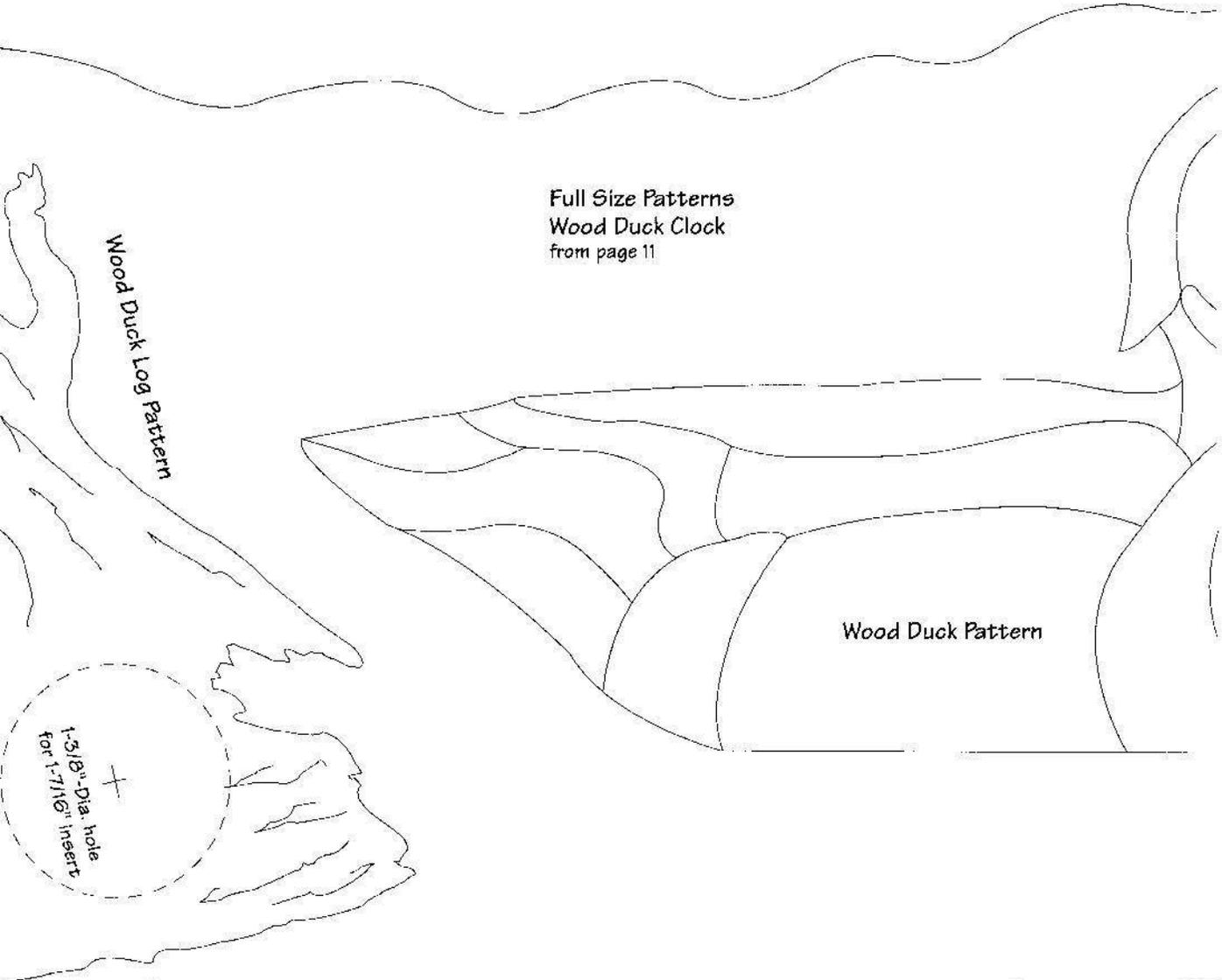
Full Size Pattern
Eagle Feather
from page 8



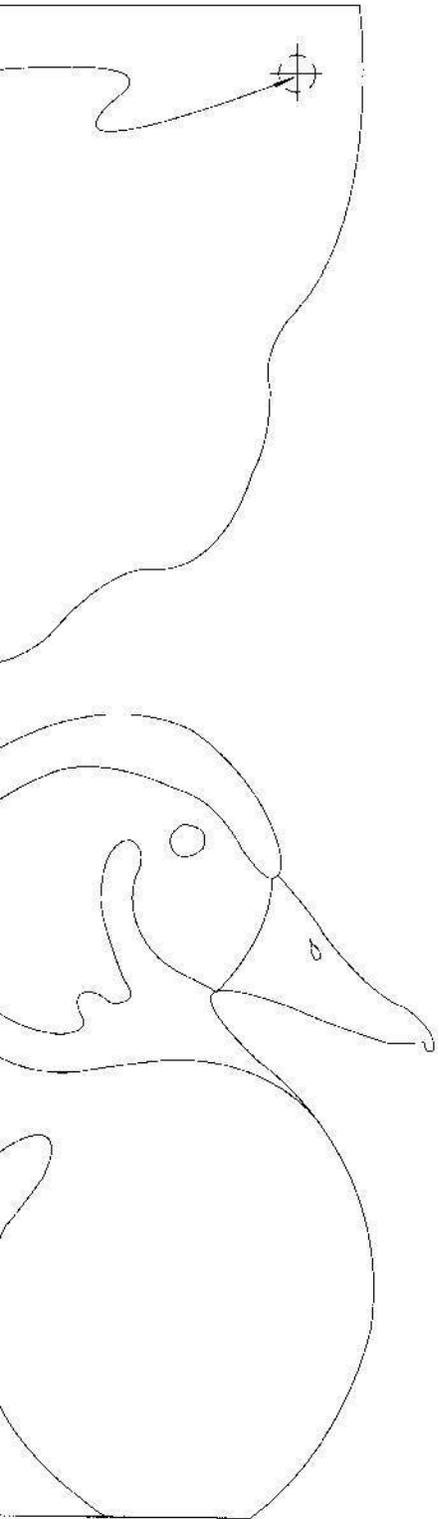
2a



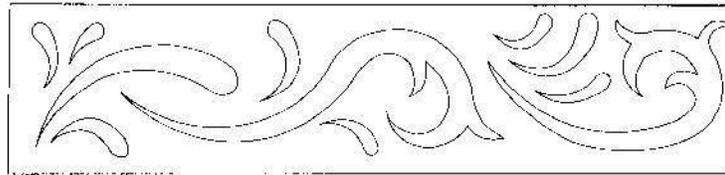
Wood Duck Base Pattern



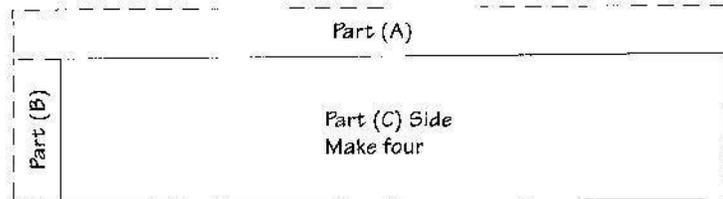
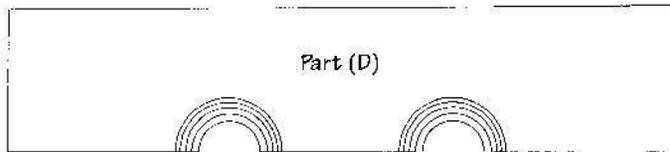
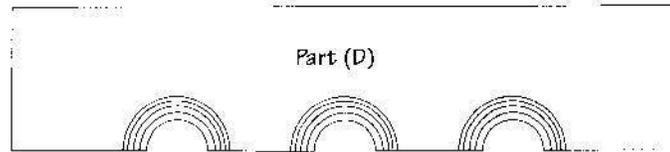
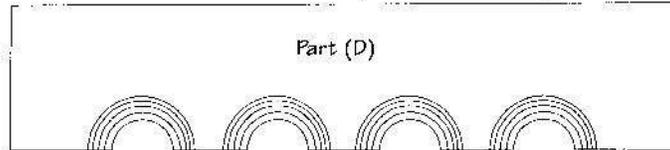
3a



Part (H) Side Overlay
Make four



Pen Cradles
(make four of desired configuration,
cut radius best suited for pens to be cradled)



Full Size Patterns
Fretwork Pen Box
from page 18

11

Woodworks

FULL SIZE PATTERN SECTION NO. 1 NOVEMBER 2003

Side A

Forest Leaf Turkey Plaquefrom page 6
 Eagle Featherfrom page 8
 Wood Duck Clockfrom page 11
 Karl's Clydesdalesfrom page 11
 Fretwork Pen Boxfrom page 18

Side B

4 Angelic Clocksfrom page 14
 Keepsake Chestfrom page 28
 Tiger Clockfrom page 37

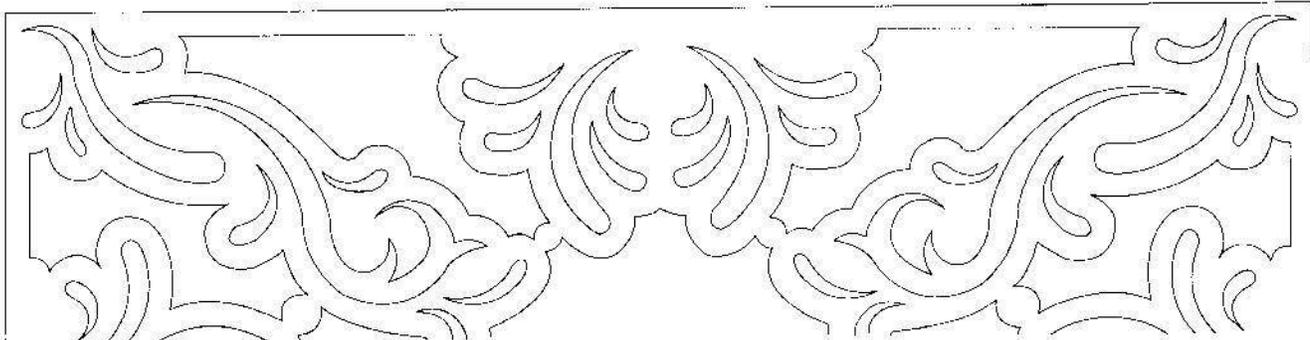
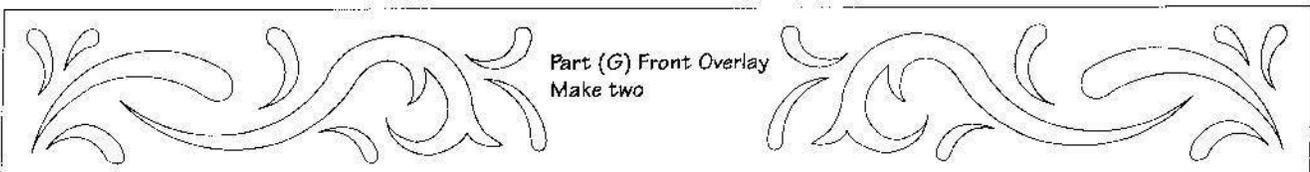
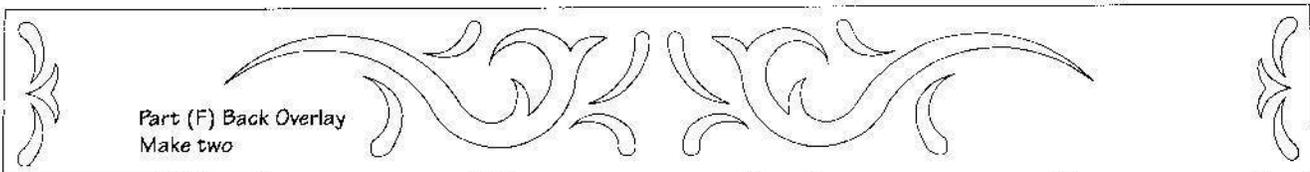
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Metric Conversions:

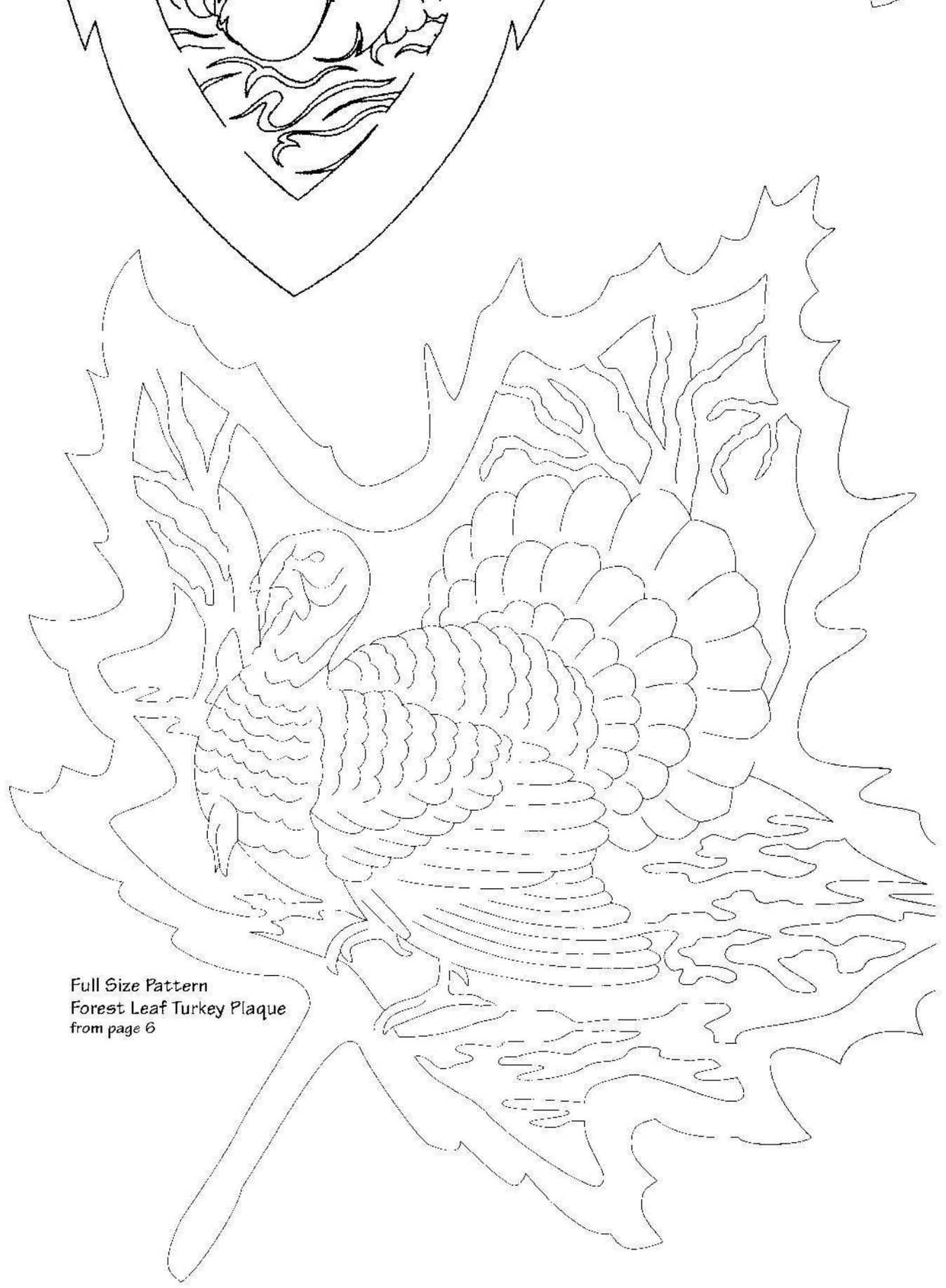
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

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3/8" = 9.53mm	8" = 20.32cm
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2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m



5a



Full Size Pattern
Forest Leaf Turkey Plaque
from page 6



7a

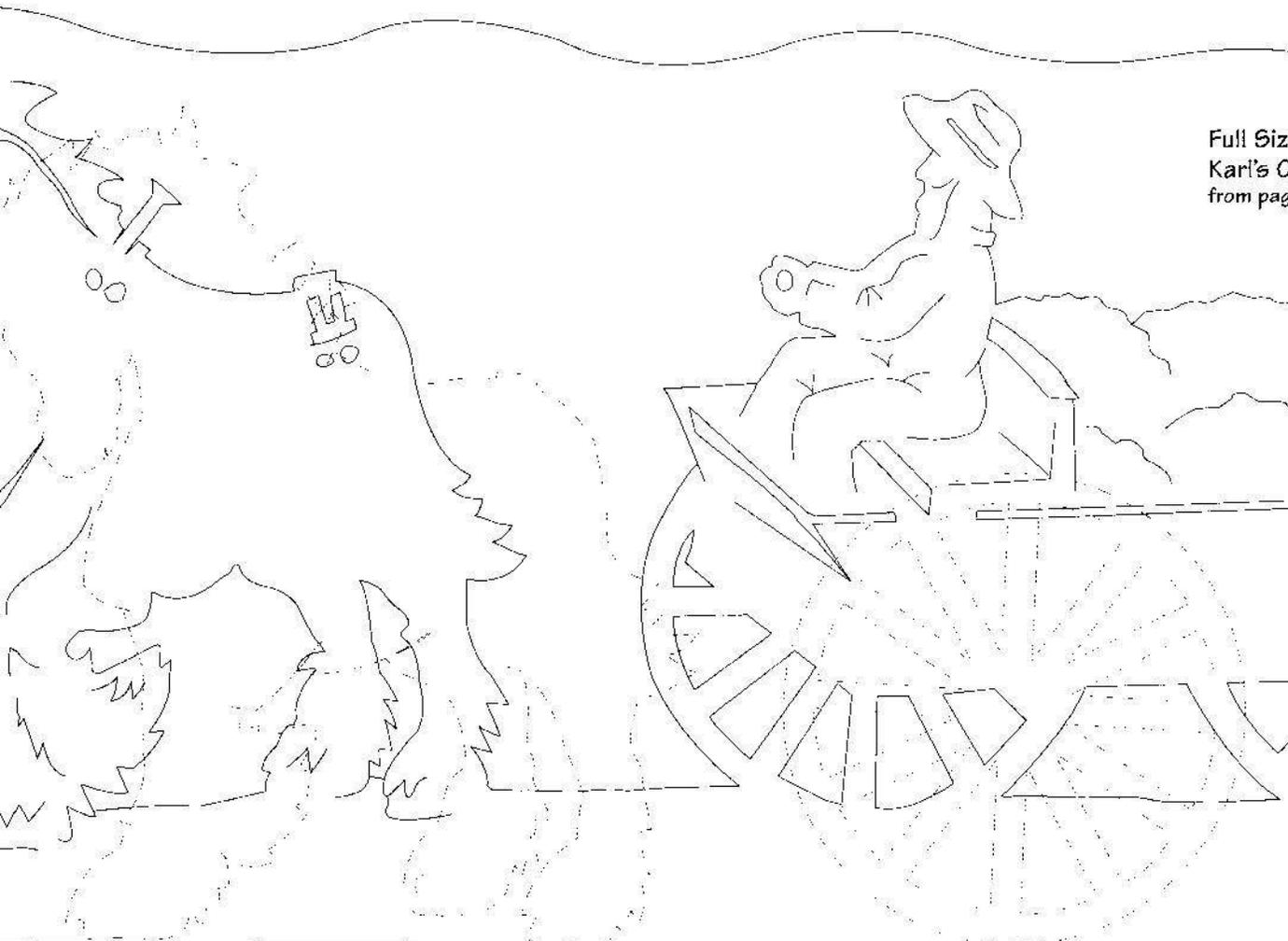
Part (A)

Part (C)

Part (B) Front and Back
Make four

Base Pattern - Clydesdales

Full Size
Karl's Cl
from page

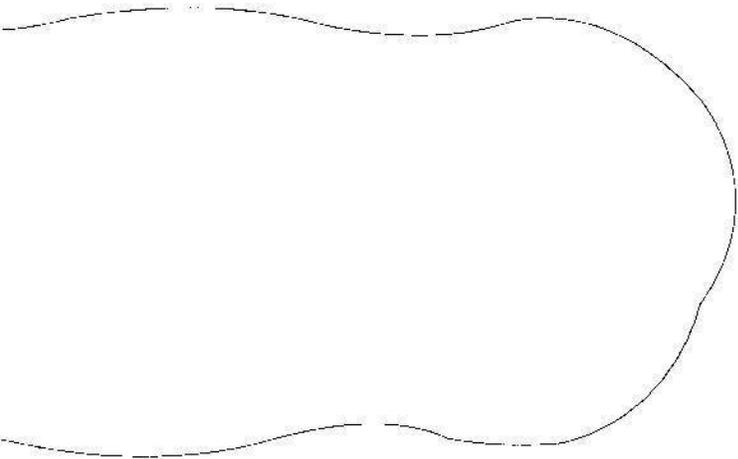


Center bottom edge on base

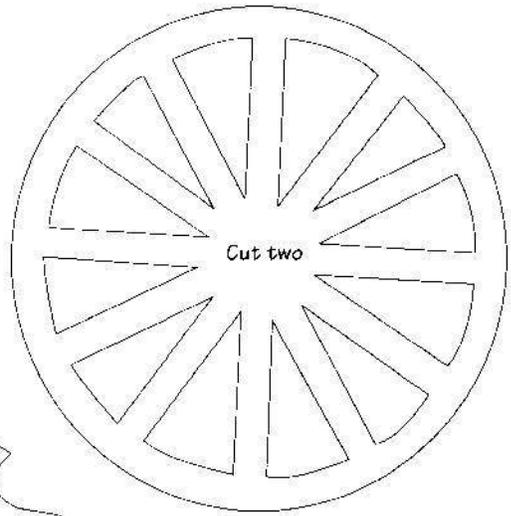
Part (C)

8a

Part (E) Top Overlay
Make one

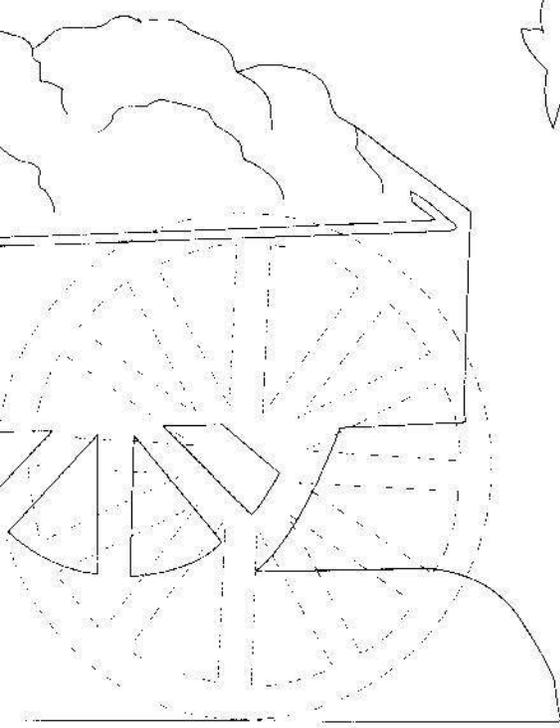


Glue to wagon where indicated



Cut two

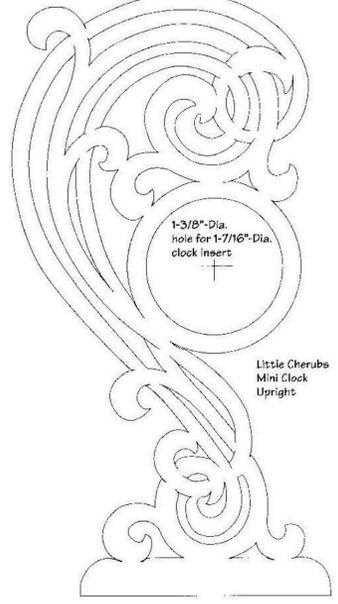
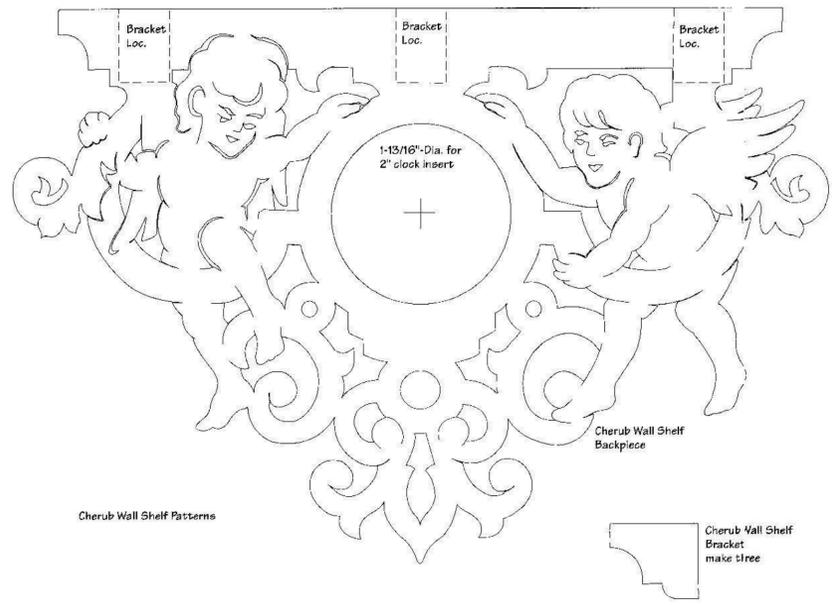
Patterns
ydesdales
11



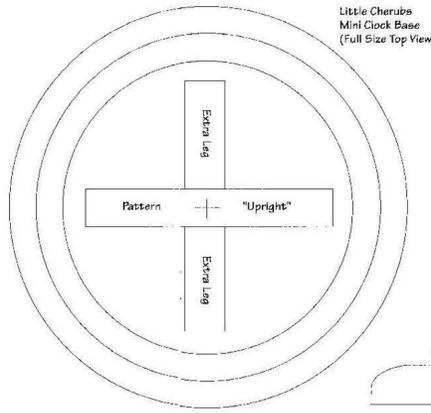
Glue in place where indicated



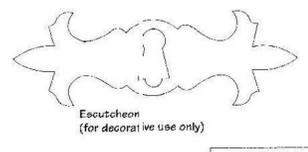
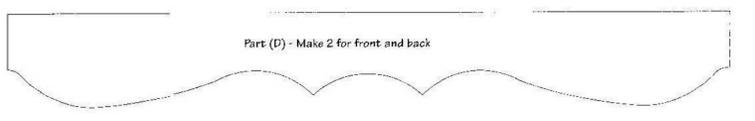
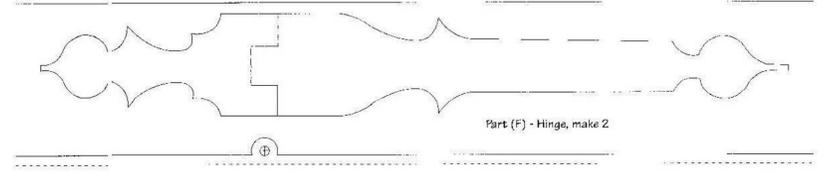
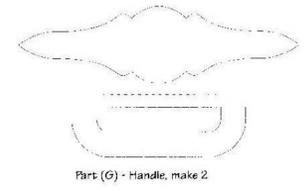
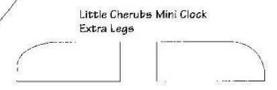
Cut two



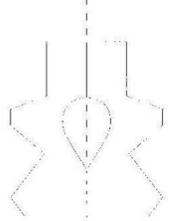
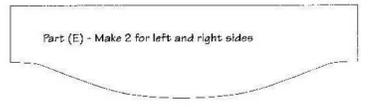
Little Cherubs Mini Clock Patterns



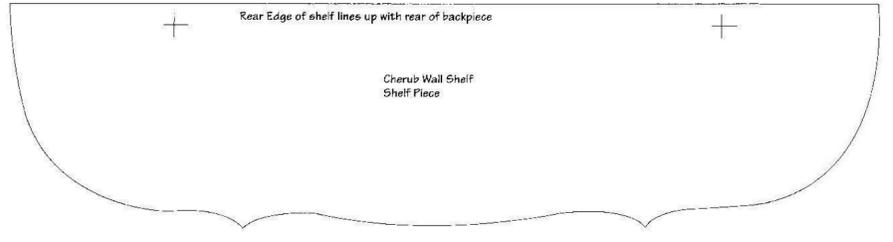
Little Cherubs Mini Clock Base (Full Size Top View)



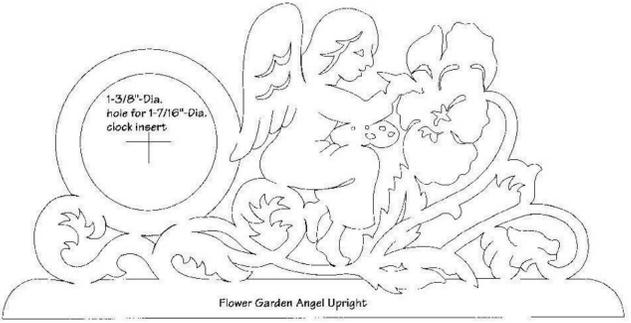
Full Size Patterns Keepsake Chest from page 28



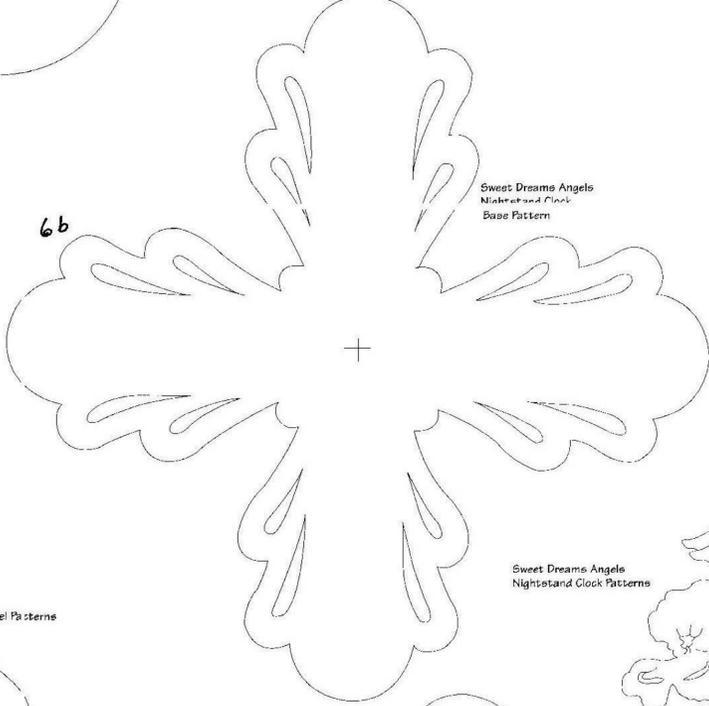
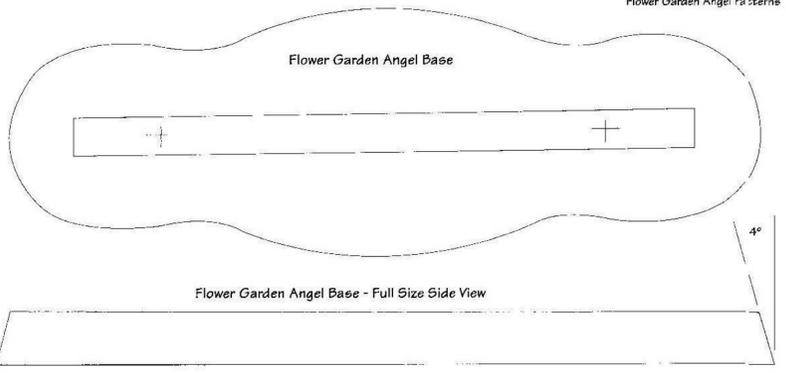
Part (H) - Foot, make 4



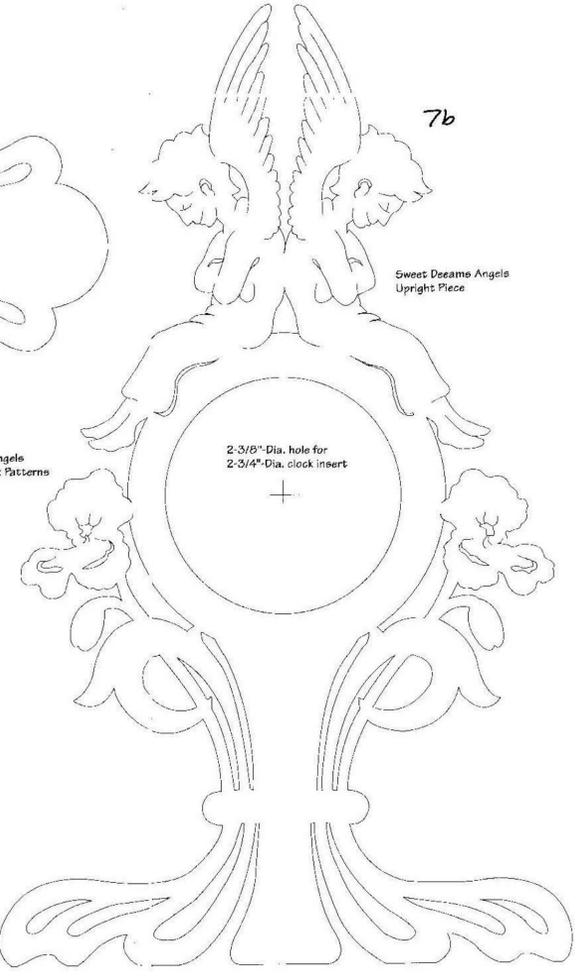
Full Size Patterns 4 Angelic Clocks from page 14



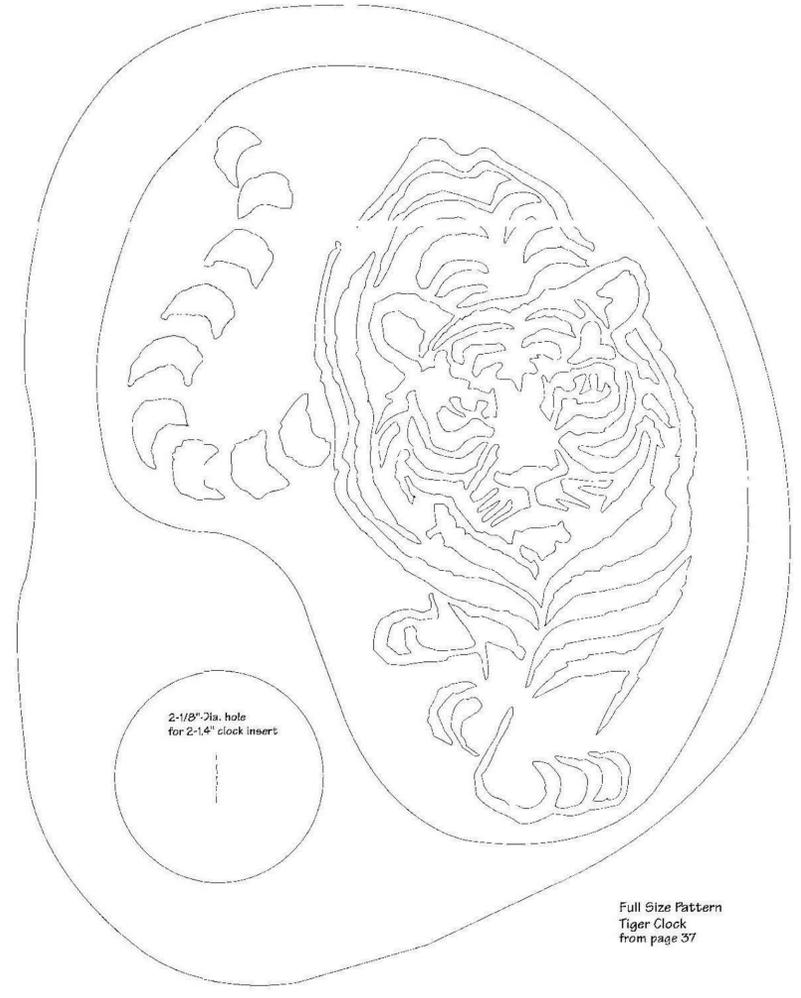
Flower Garden Angel Patterns



Sweet Dreams Angels Nightstand Clock Patterns

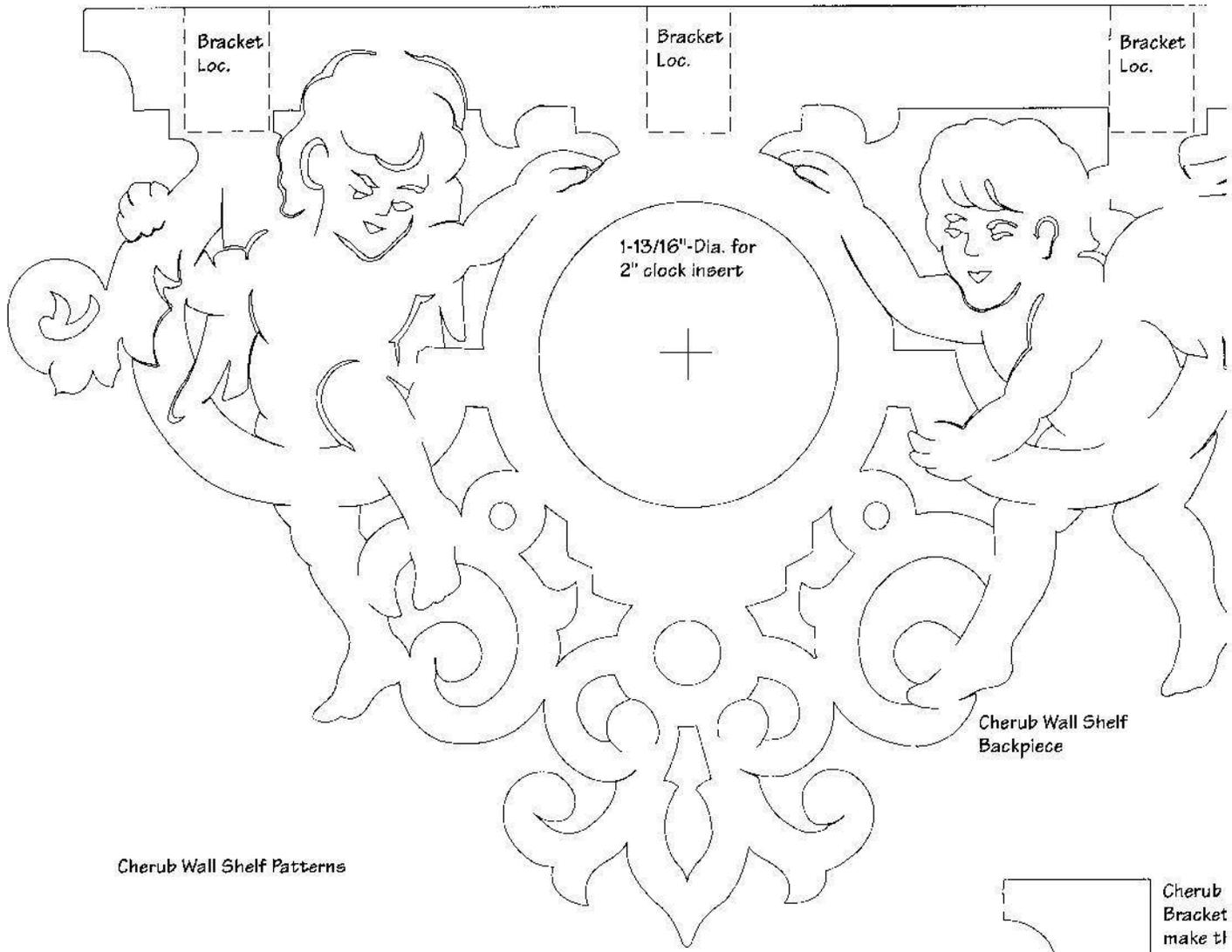


Sweet Dreams Angel Clock Leg - Make Two

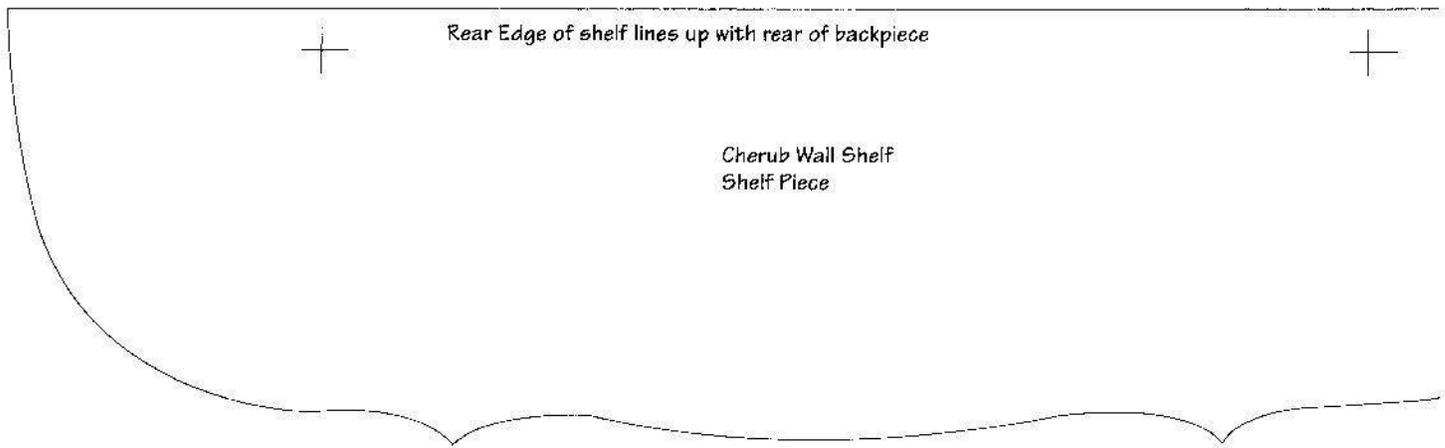


Full Size Pattern Tiger Clock from page 37

16

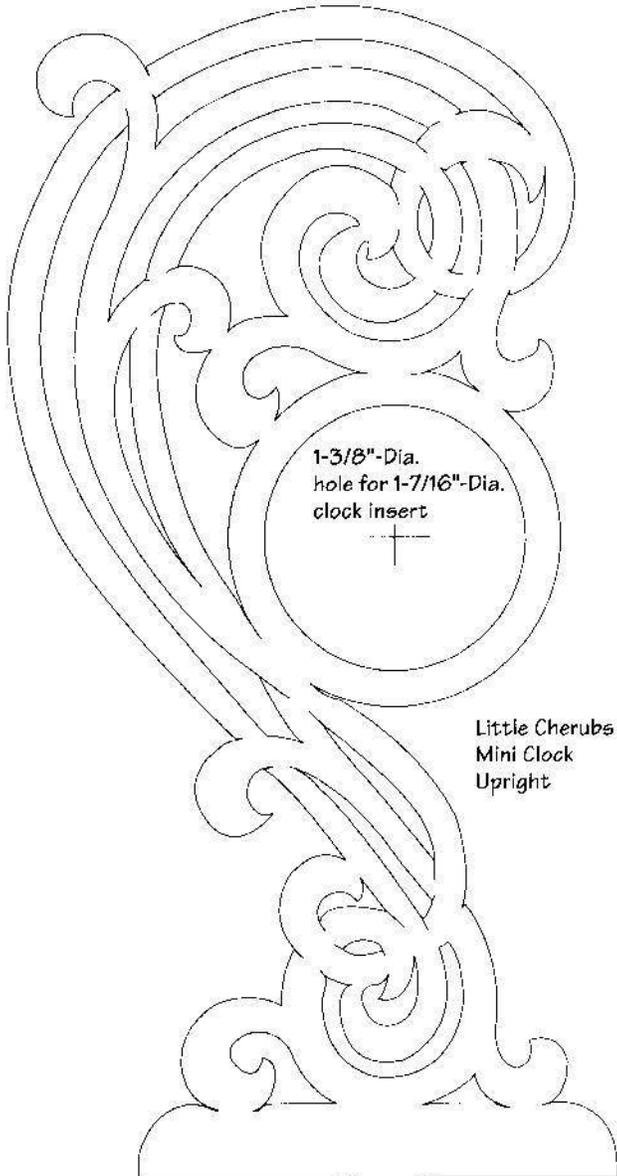


Cherub Wall Shelf Patterns



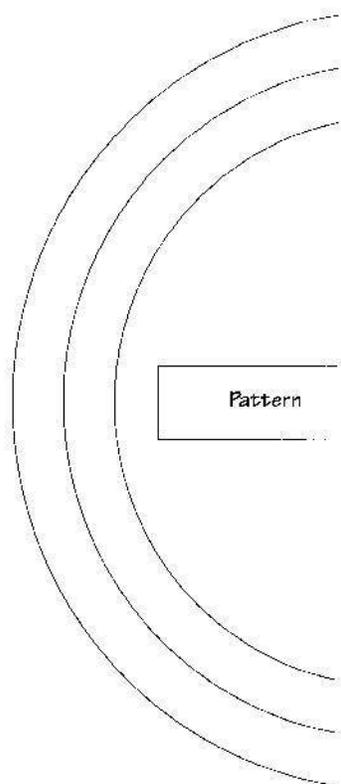
Full Size Patterns
4 Angelic Clocks
from page 14

//

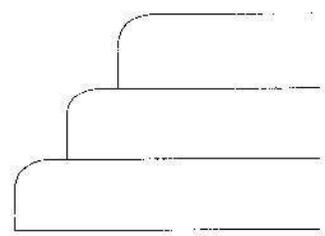
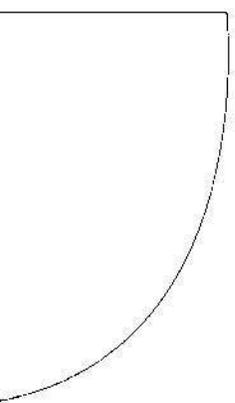


Little Cherubs
Mini Clock
Upright

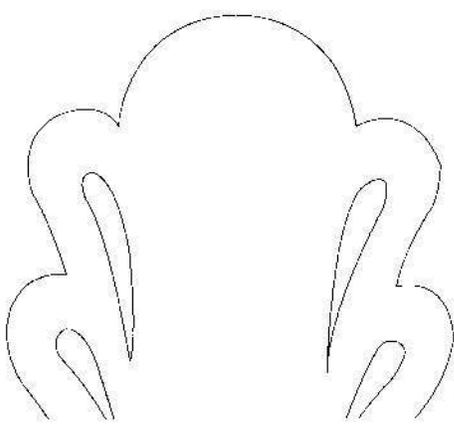
Little Cherubs Mini Clock Patterns



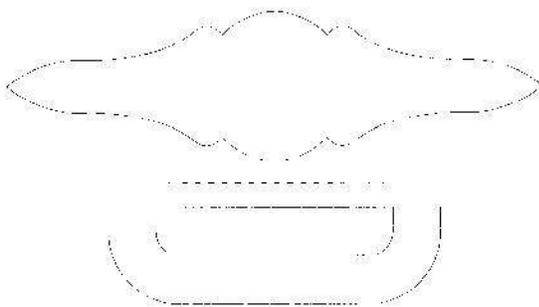
Wall Shelf
ree



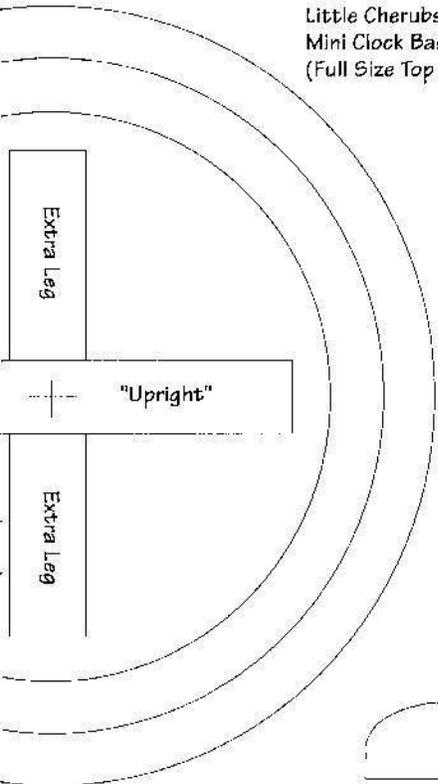
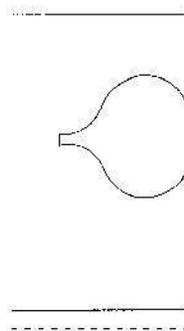
Little Cherubs Mini Clo



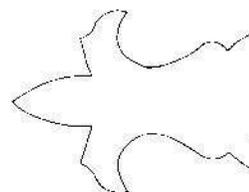
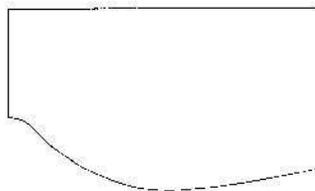
Sweet Dreams Angels
Nightstand Clock



Part (G) - Handle, make 2

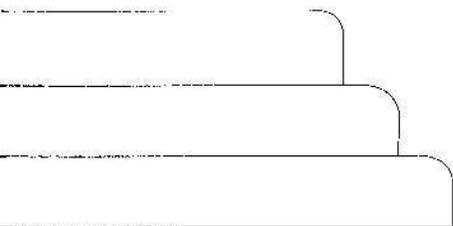
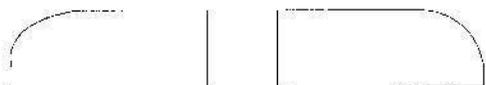


Little Cherubs Mini Clock Base (Full Size Top View)

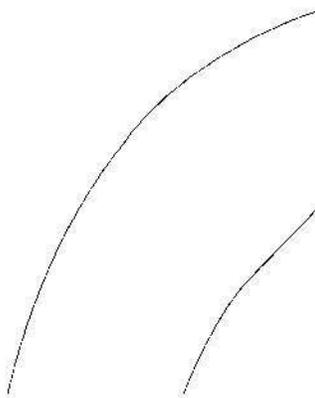
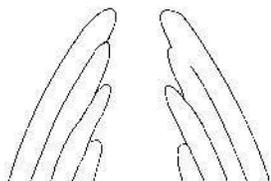


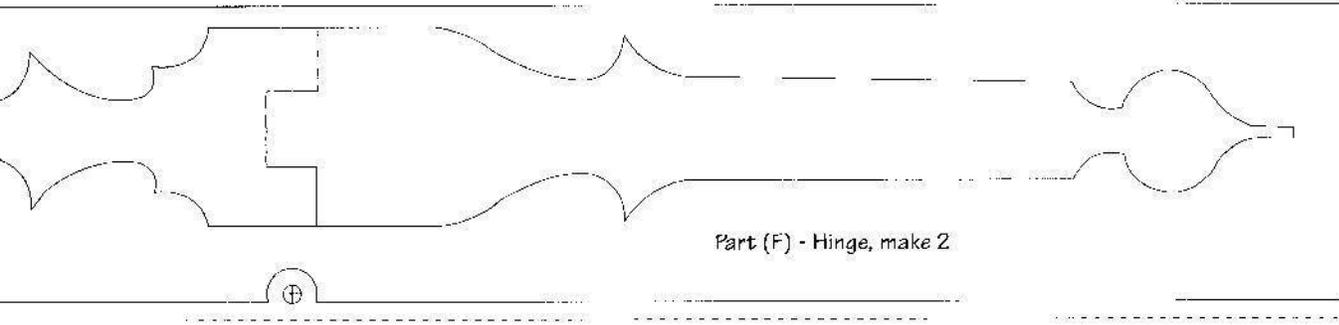
Escutcheon (for decorat)

Little Cherubs Mini Clock Extra Legs

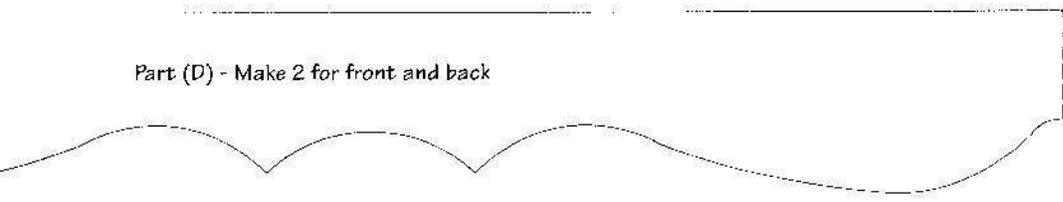


Clock Base (Full Size Side View)

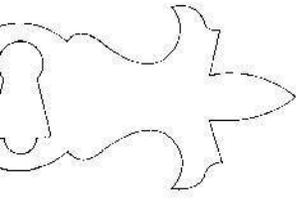




Part (F) - Hinge, make 2

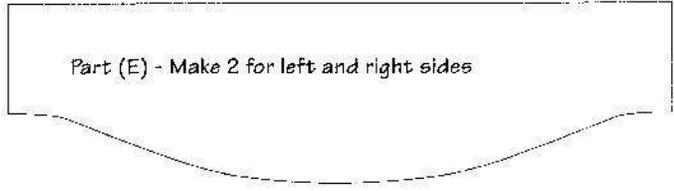


Part (D) - Make 2 for front and back

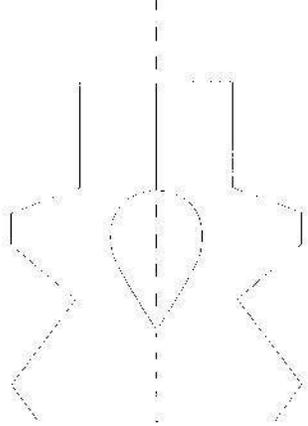


(use only)

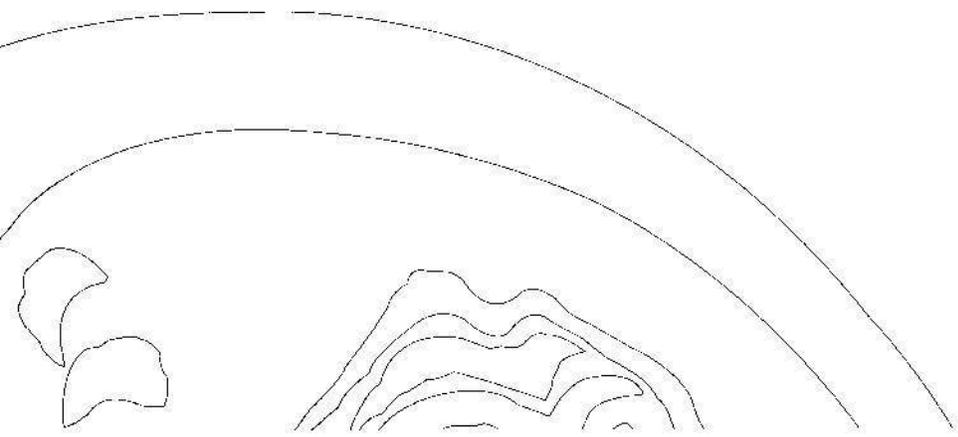
Full Size Patterns
Keepsake Chest
from page 28

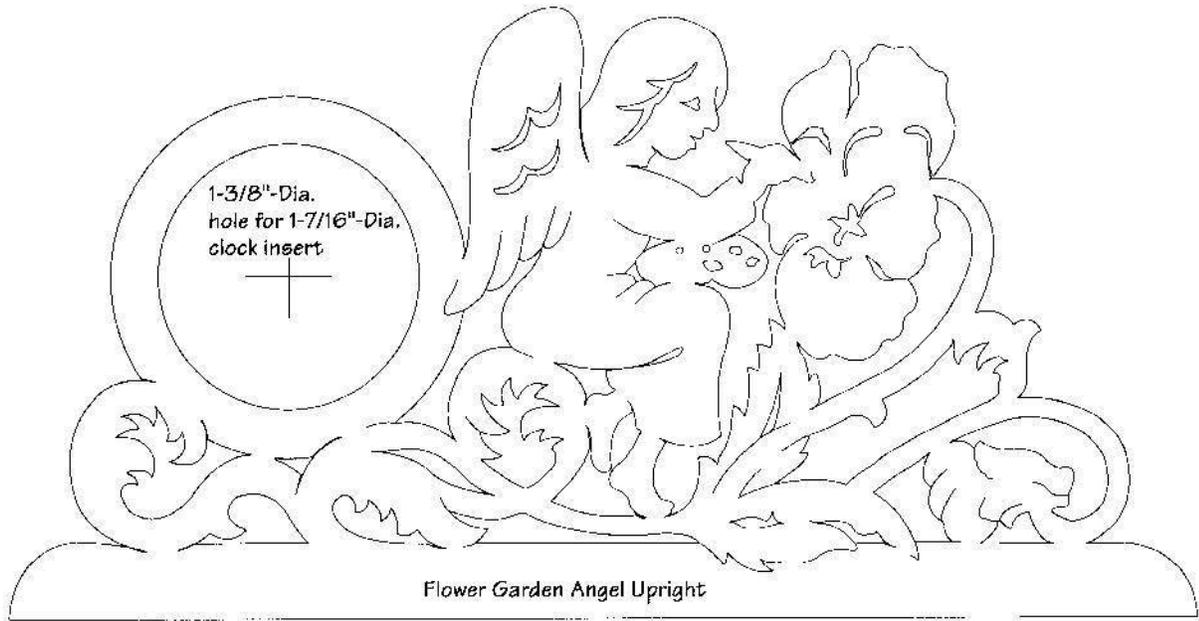


Part (E) - Make 2 for left and right sides

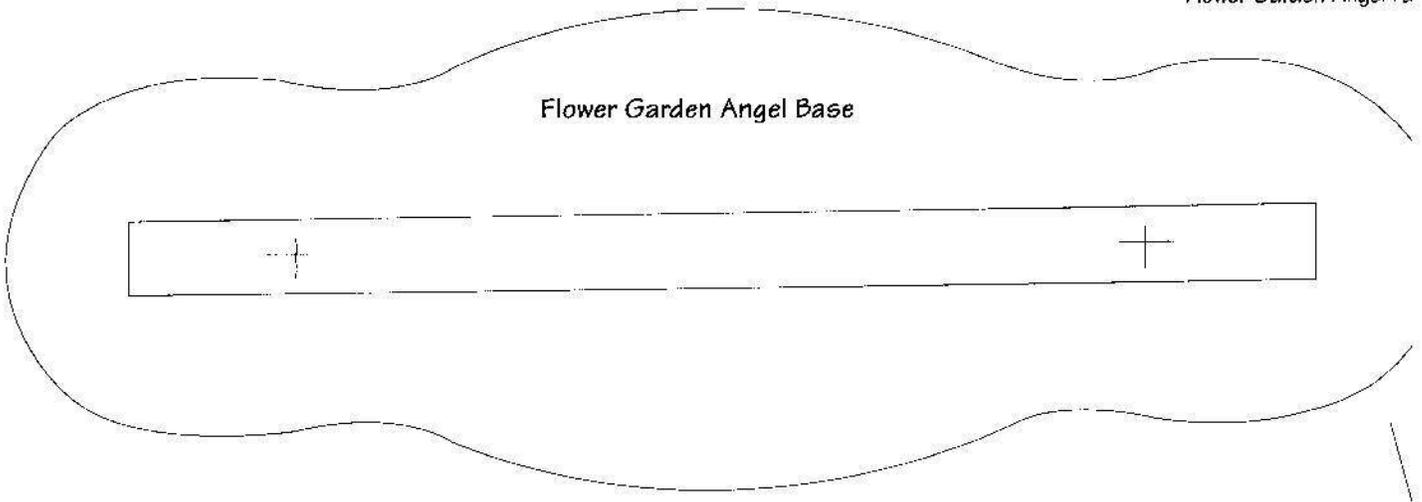


Part (H) - Foot, make 4





Flower Garden Angel Pa

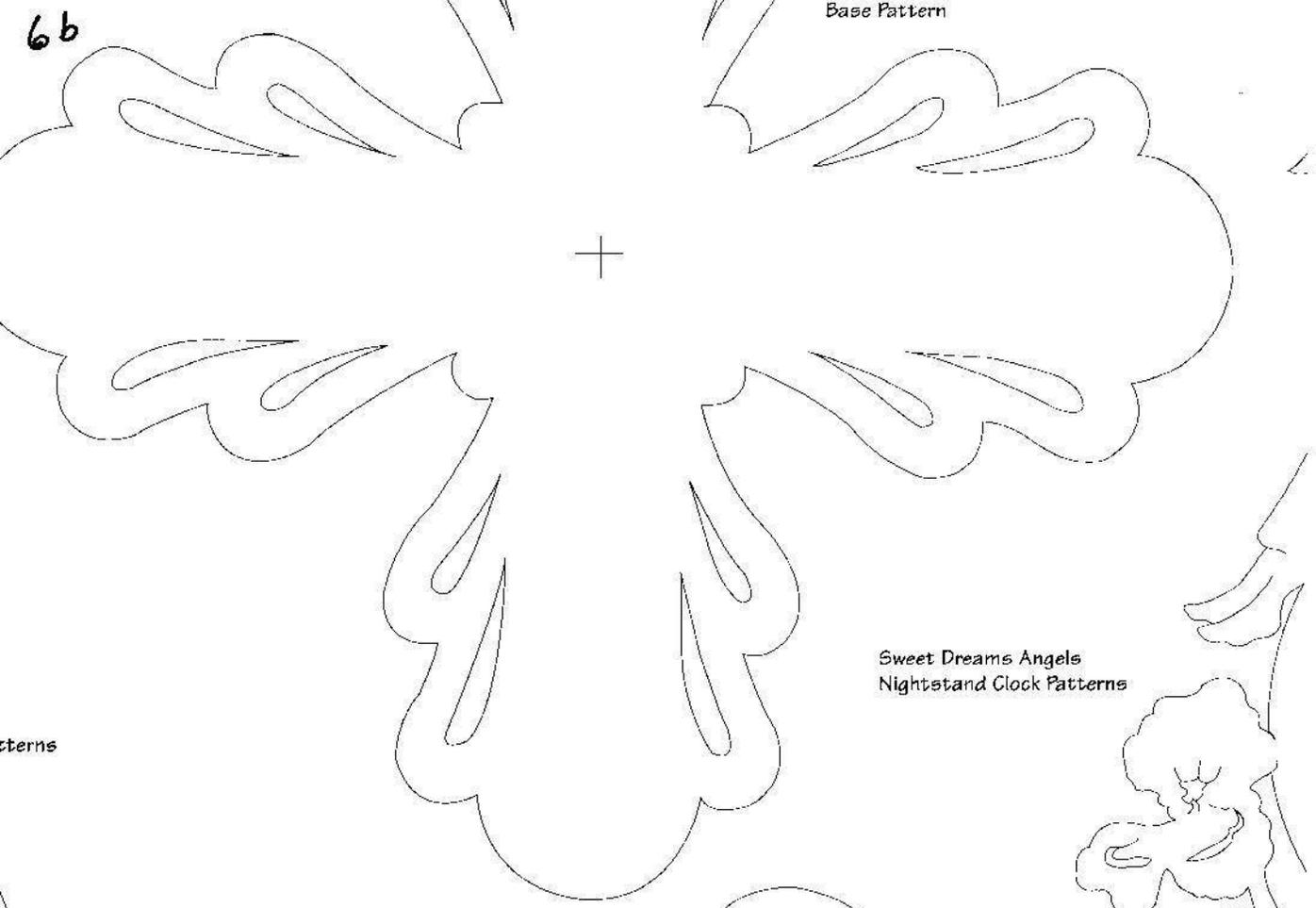


Flower Garden Angel Base - Full Size Side View

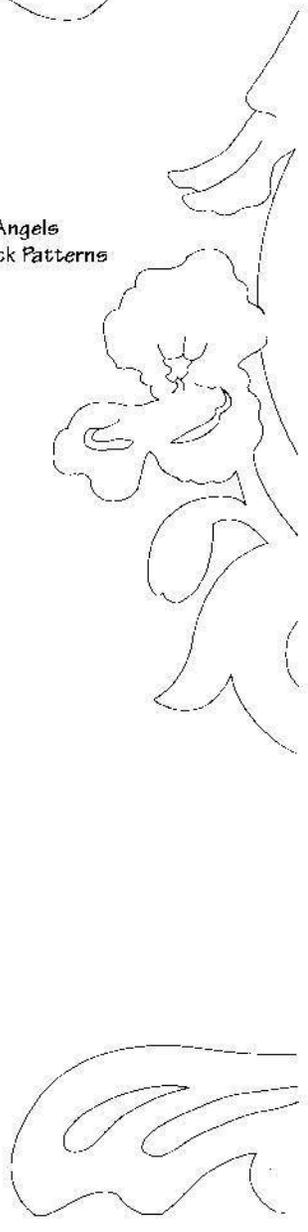


6b

Base Pattern

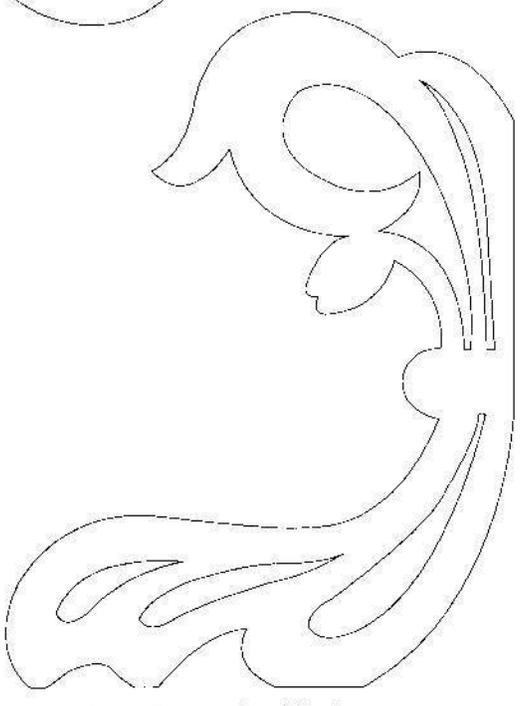


Sweet Dreams Angels
Nightstand Clock Patterns



stems

4°



Sweet Dreams Angel Clock
Leg - Make Two

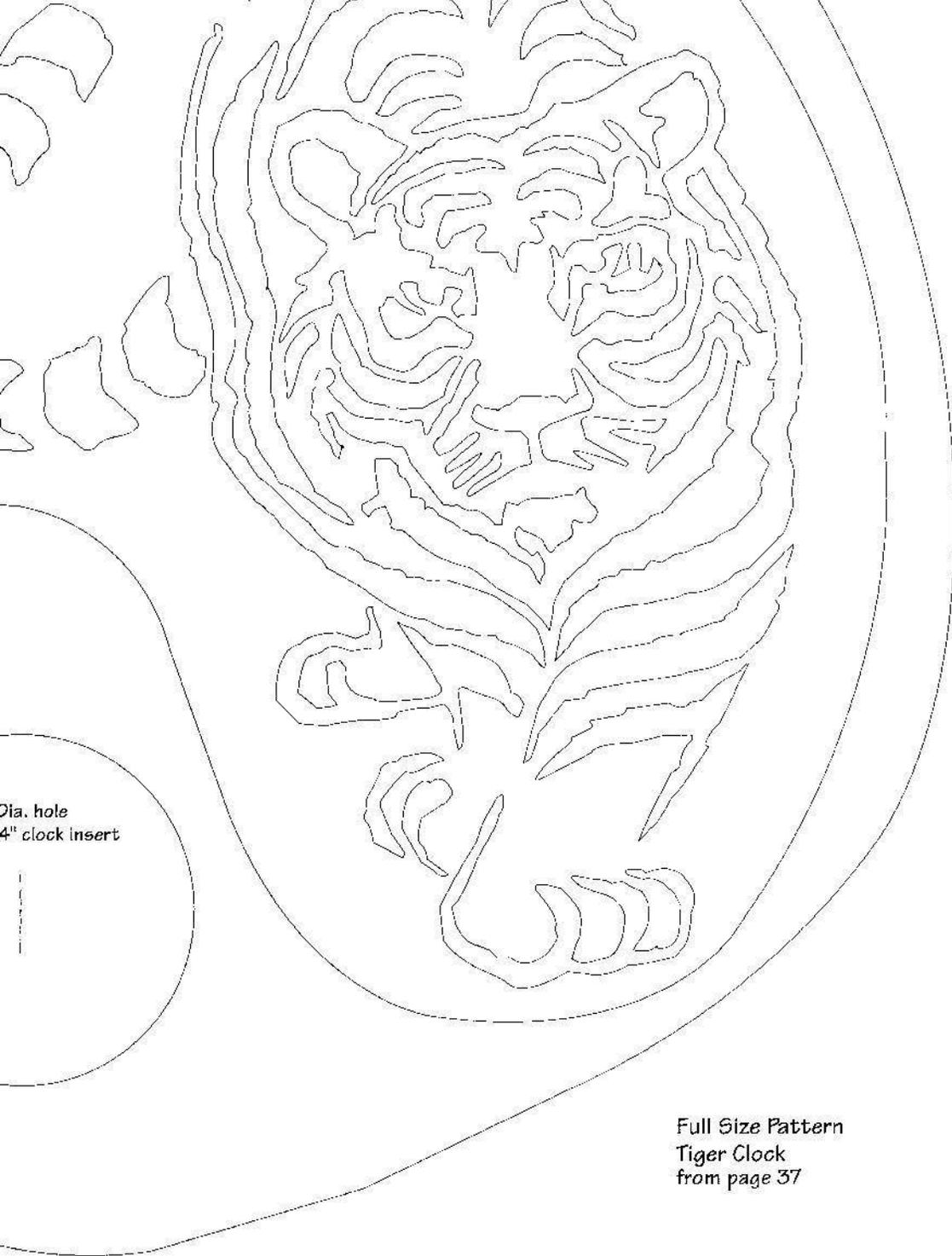
7b

Sweet Dreams Angels
Upright Piece

2-3/8"-Dia. hole for
2-3/4"-Dia. clock insert



2-1/8"
for 2-1.



Dia. hole
4" clock insert

Full Size Pattern
Tiger Clock
from page 37

1c

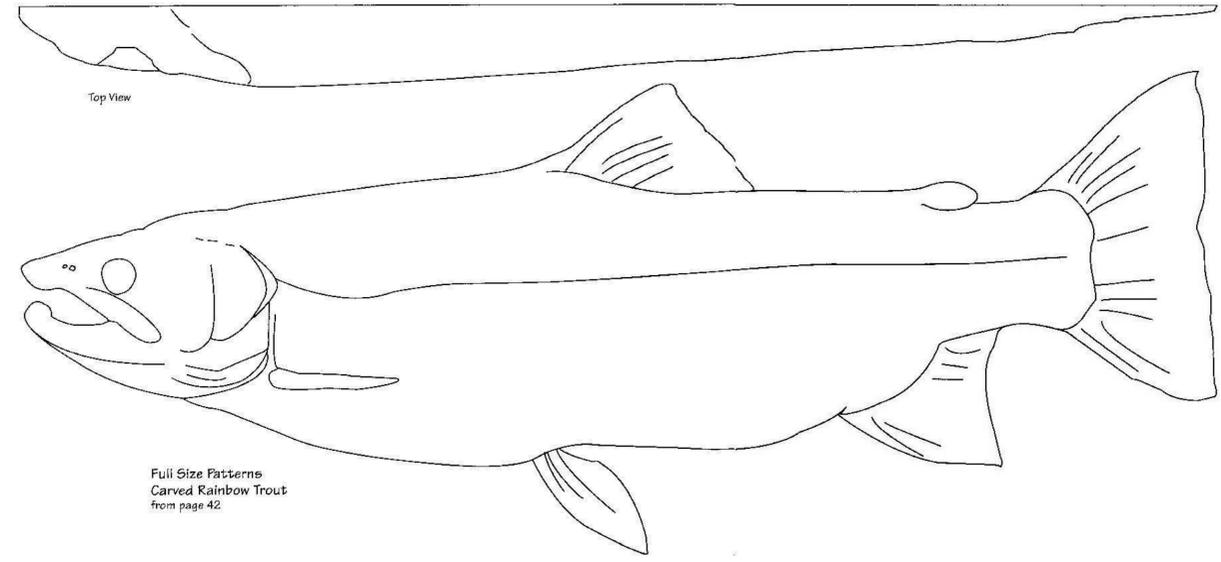
2c

3c

4c

Woodworks

FULL SIZE PATTERN SECTION NO. 2 NOVEMBER 2003



Full Size Patterns
Carved Rainbow Trout
from page 42



7c

Side A

Motorcycle Dreamin' from page 8
 Royalty from page 12
 Carved Rainbow Trout from page 42
 Smilodon Intarsia from page 51

Side B

Cross from page 16
 Inca Bowl from page 38
 Snow Owl from page 54
 Iniald Display Stand from page 56
 Quarter Pounder - with Cheese? ... from page 60

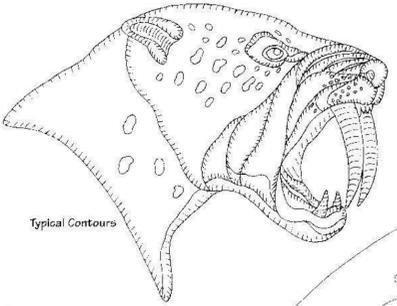
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

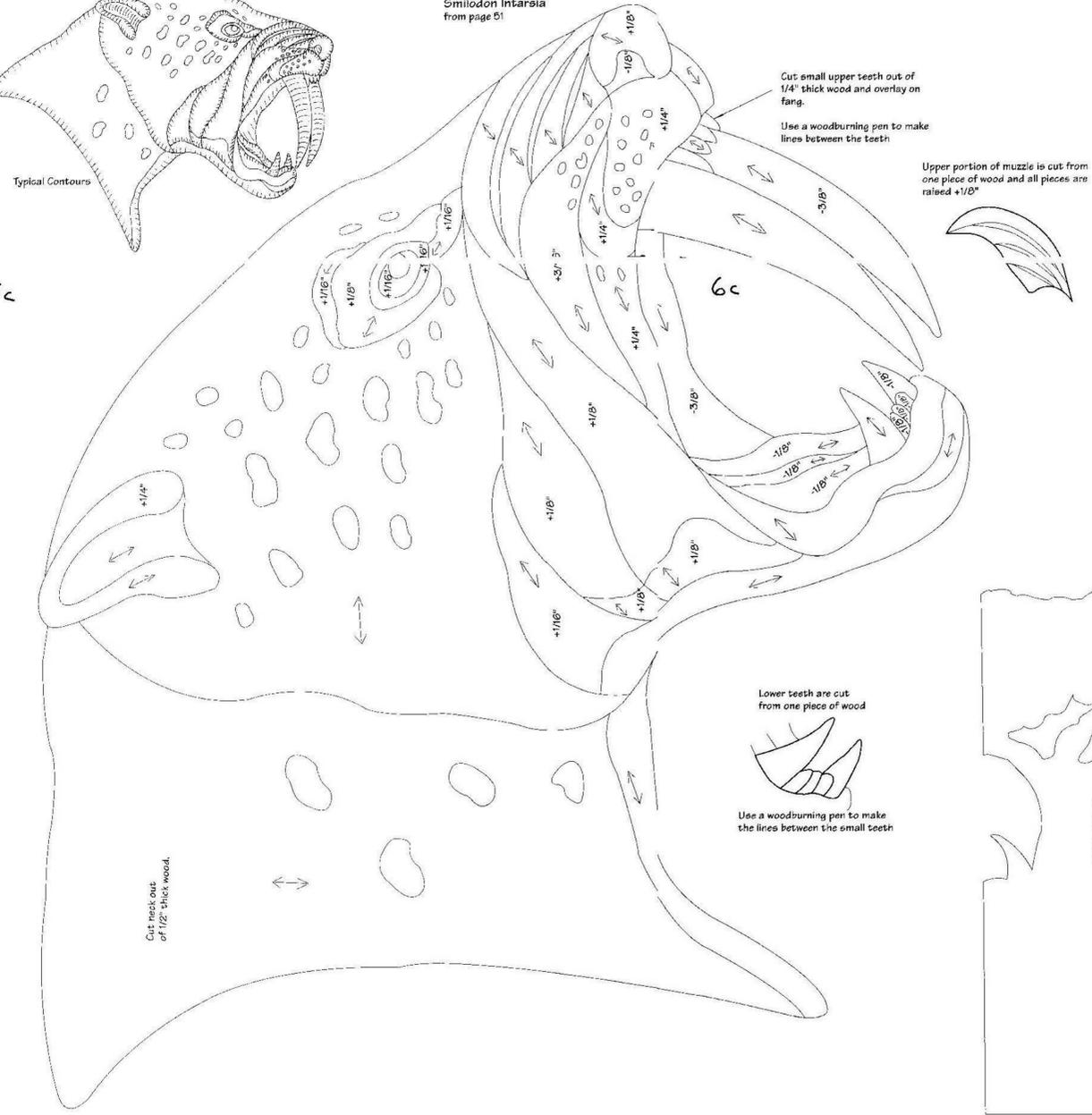
Common Measurements:

1/16"	= 1.59mm	5"	= 12.70cm
1/8"	= 3.18mm	6"	= 15.24cm
1/4"	= 6.35mm	7"	= 17.78cm
3/8"	= 9.53mm	8"	= 20.32cm
1/2"	= 12.7cm	9"	= 22.86cm
5/8"	= 15.9cm	10"	= 25.40cm
3/4"	= 19.1cm	11"	= 27.94cm
7/8"	= 22.2cm	12"	= 30.48cm
1"	= 25.4cm	24"	= 60.96cm
2"	= 50.8cm	36"	= 91.44cm
3"	= 76.2cm	48"	= 121.92cm
4"	= 101.6cm	60"	= 152.4cm

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Full Size Patterns
Smilodon Intarsia
from page 51



5c

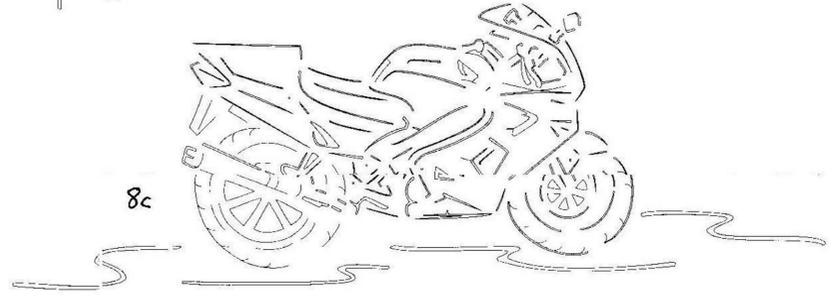
Cut small upper teeth out of 1/4" thick wood and overlay on fang.
Use a woodburning pen to make lines between the teeth

Upper portion of muzzle is cut from one piece of wood and all pieces are raised +1/8"

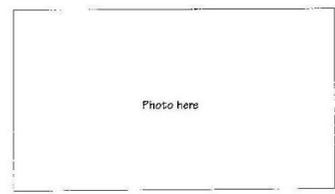
Lower teeth are cut from one piece of wood
Use a woodburning pen to make the lines between the small teeth

Cut neck out of 1/2" thick wood.

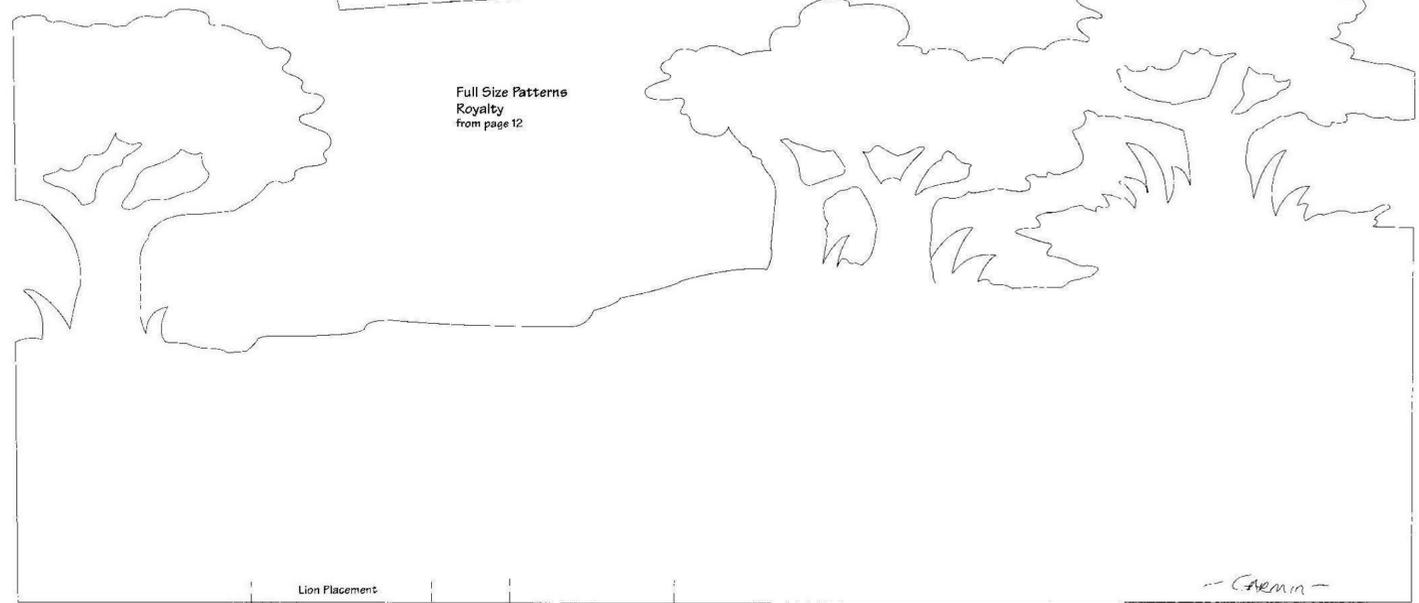
Motorcycle Dreamin'



8c



Full Size Pattern
Motorcycle Dreamin'
from page 8

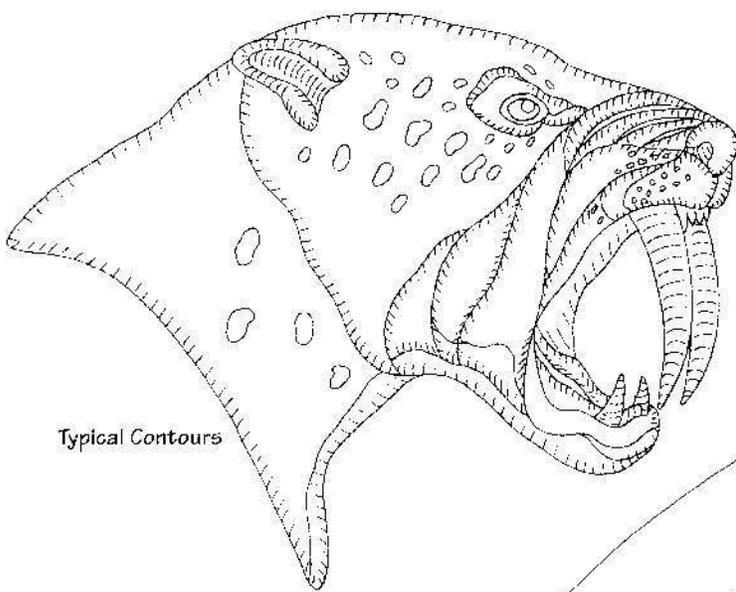
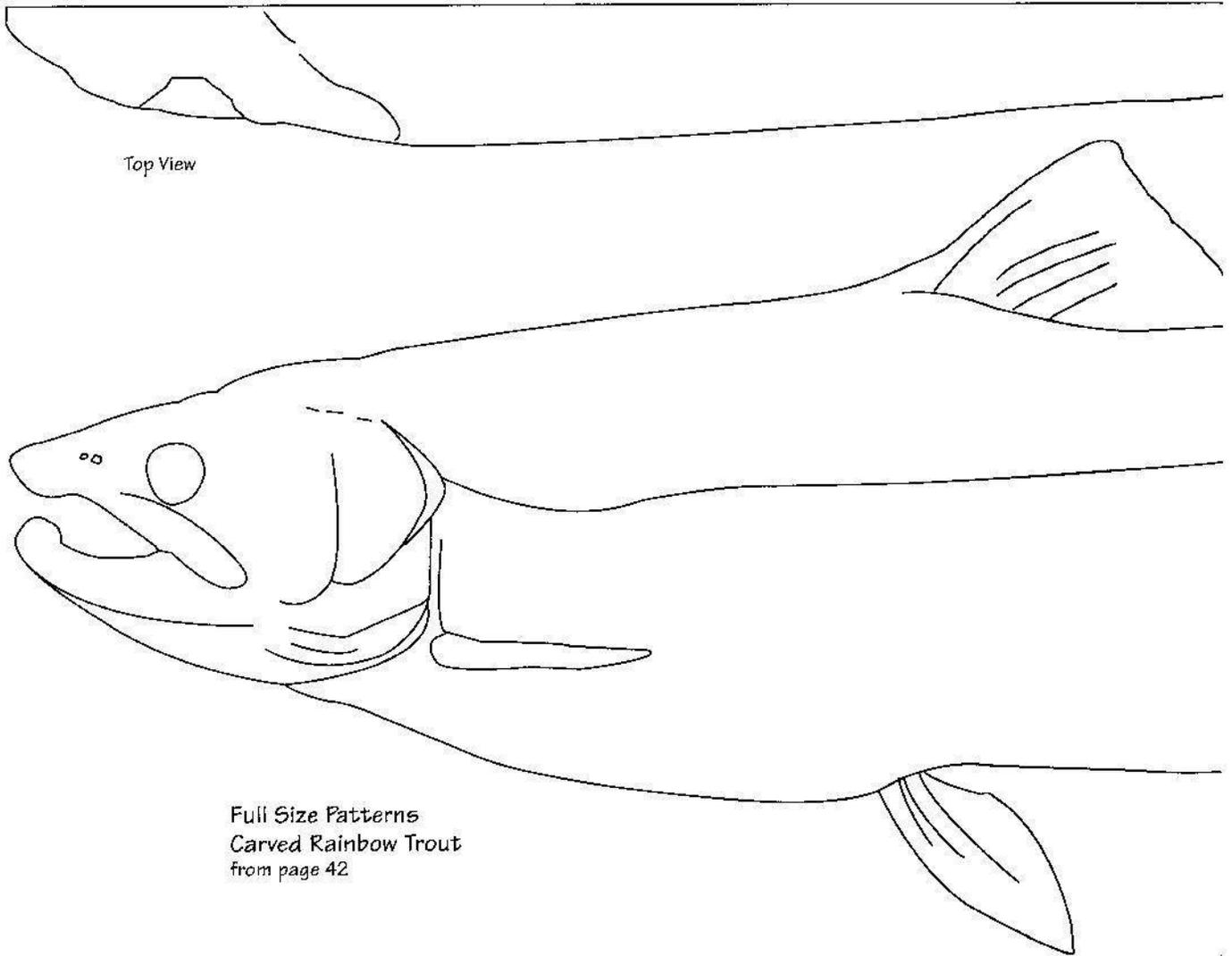


Full Size Patterns
Royalty
from page 12

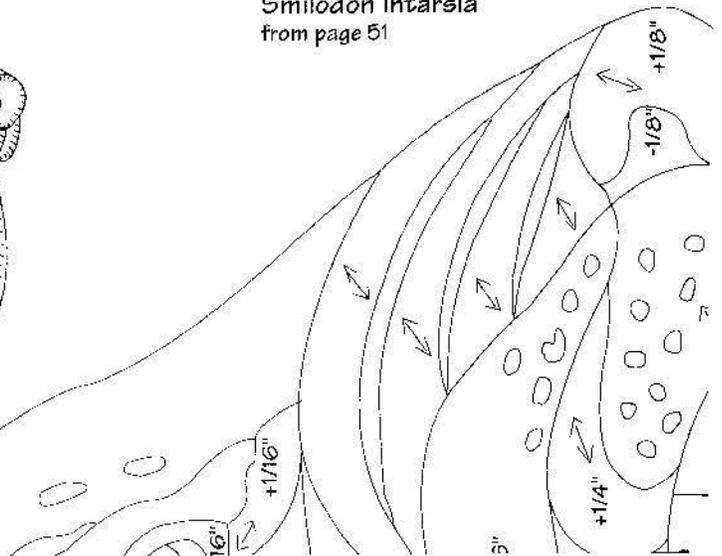
Lion Placement

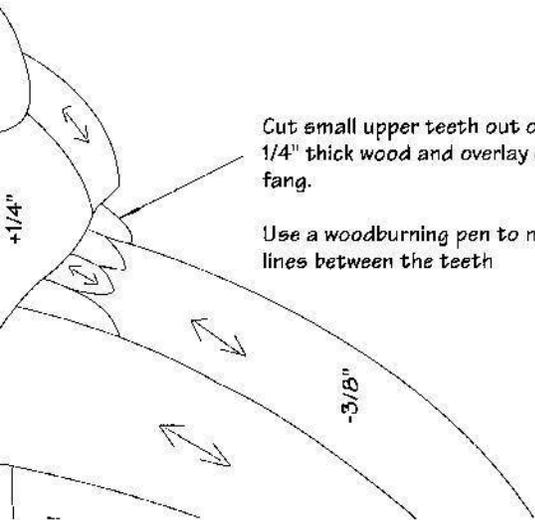
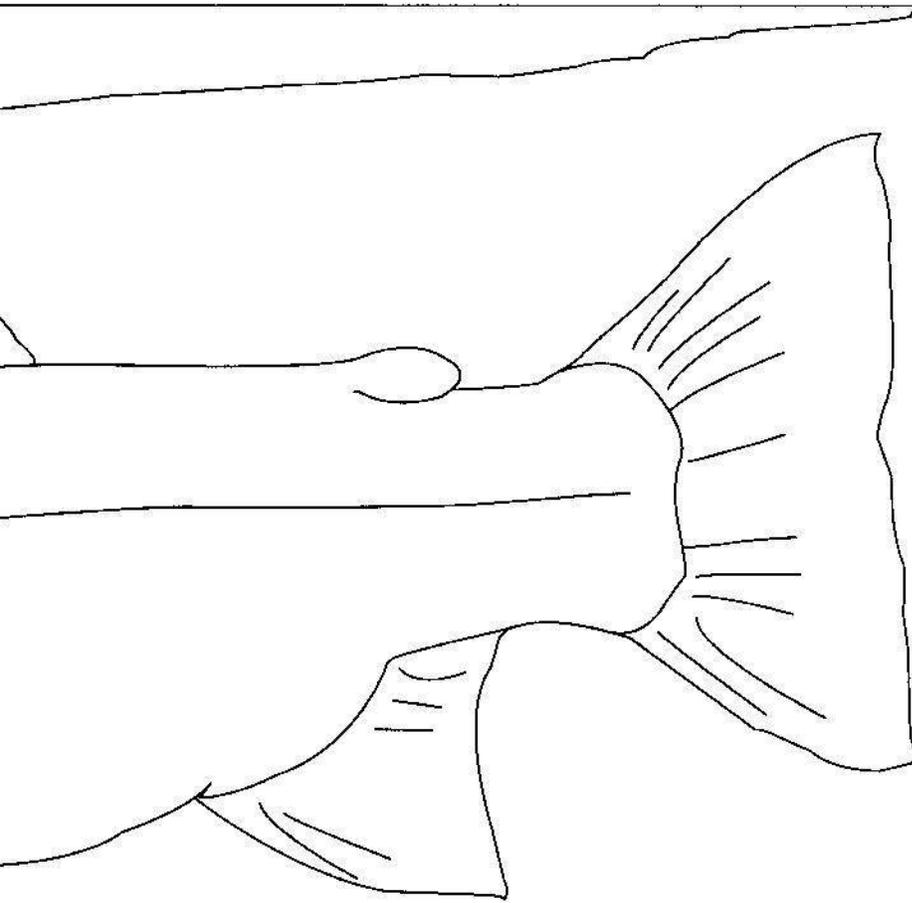
-CARMIN-

1c



Full Size Patterns
Smilodon Intarsia
from page 51

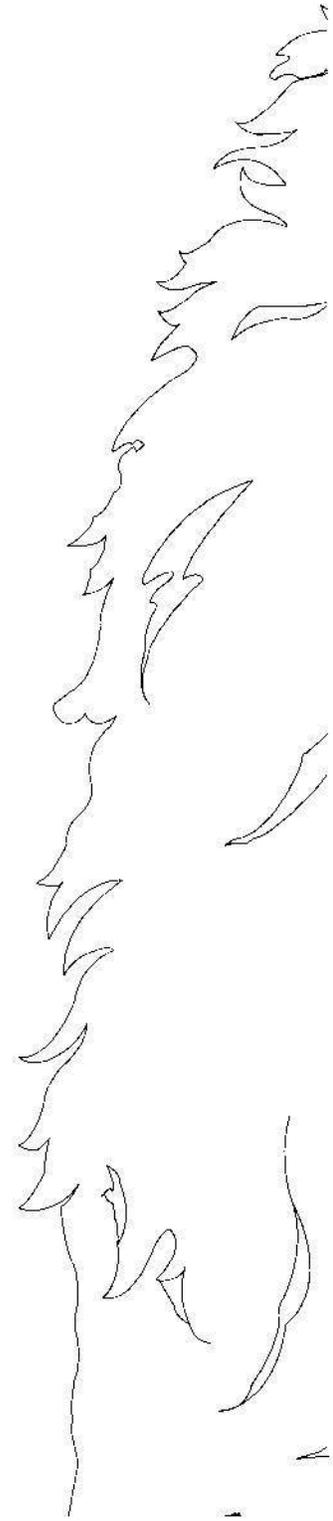
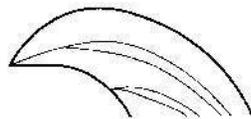




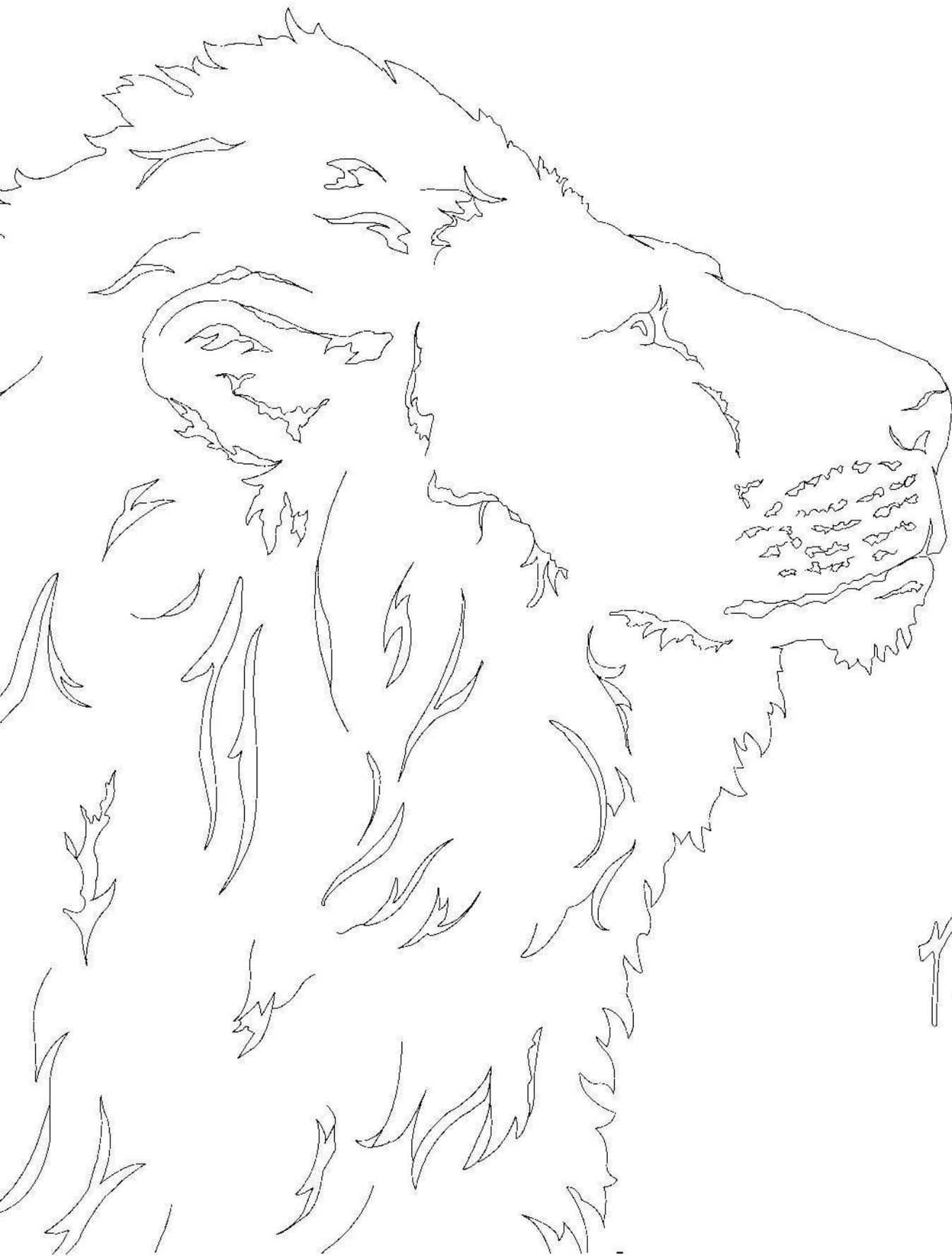
Cut small upper teeth out of 1/4" thick wood and overlay on fang.

Use a woodburning pen to make lines between the teeth

Upper portion of muzzle is cut from one piece of wood and all pieces are raised +1/8"



3c



11

m

Woodworks

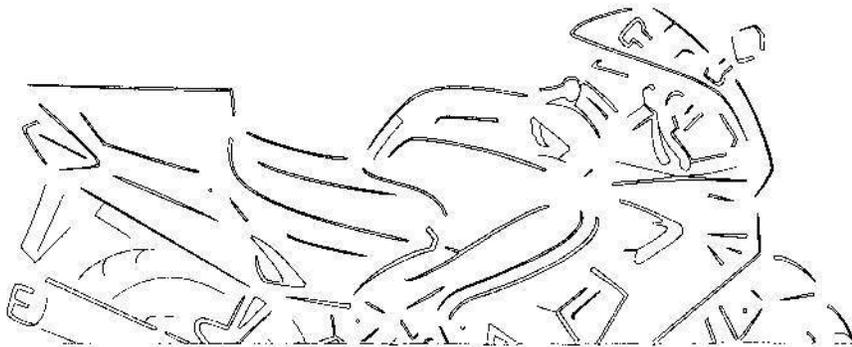
FULL SIZE PATTERN SECTION NO. 2 NOVEMBER 2003

Side A	
Motorcycle Dreamin'	from page 8
Royalty	from page 12
Carved Rainbow Trout	from page 42
Smilodon Intarsia	from page 51
Side B	
Cross	from page 16
Inca Bowl	from page 38
Snow Owl	from page 54
Inlaid Display Stand	from page 56
Quarter Pounder - with Cheese? ...	from page 60

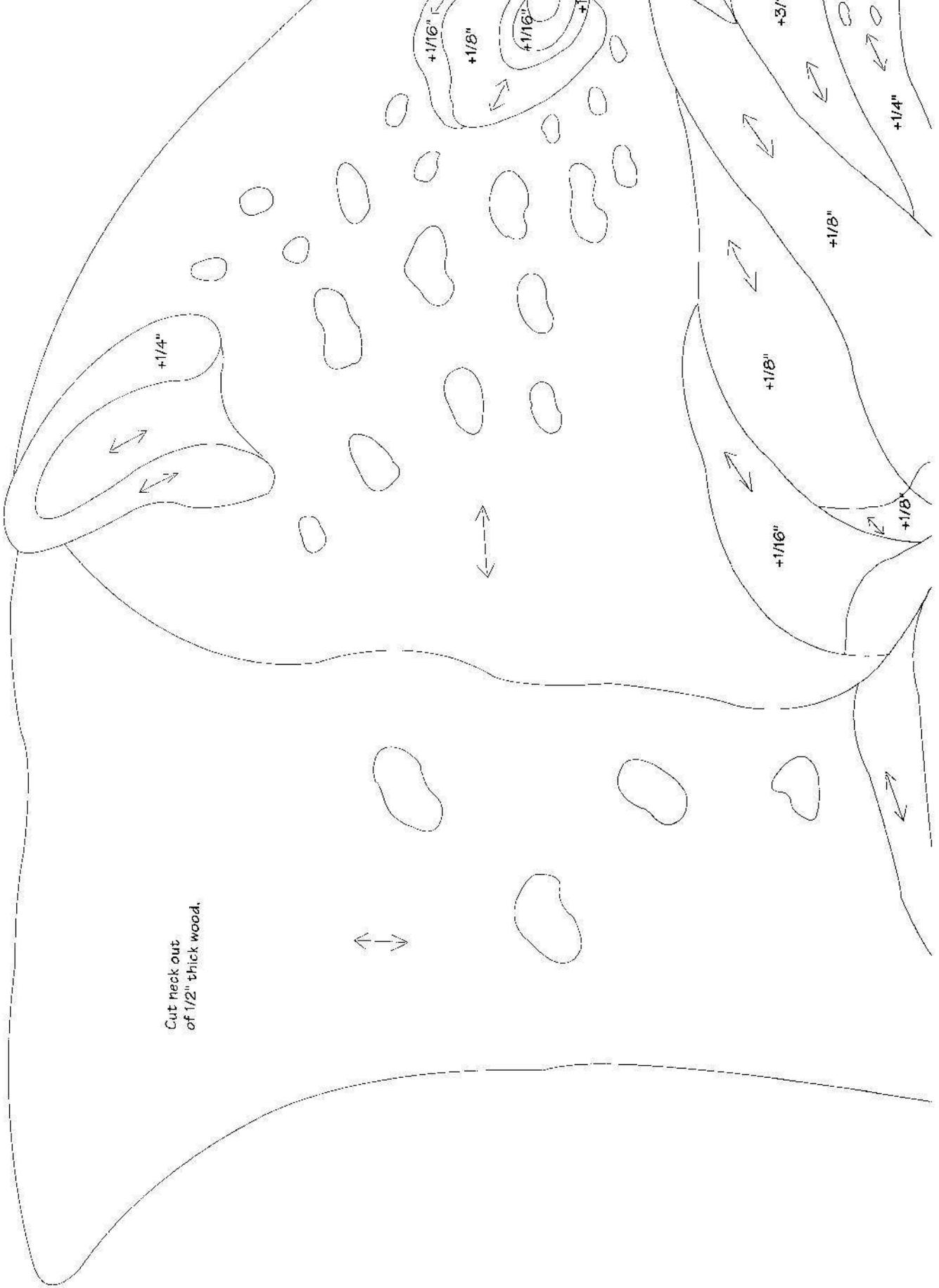
Metric Conversions:	
1 inch = 25.4mm = 2.54cm = 0.0254m	
<u>Common Measurements:</u>	
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m

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Motorcycle Dreamin'

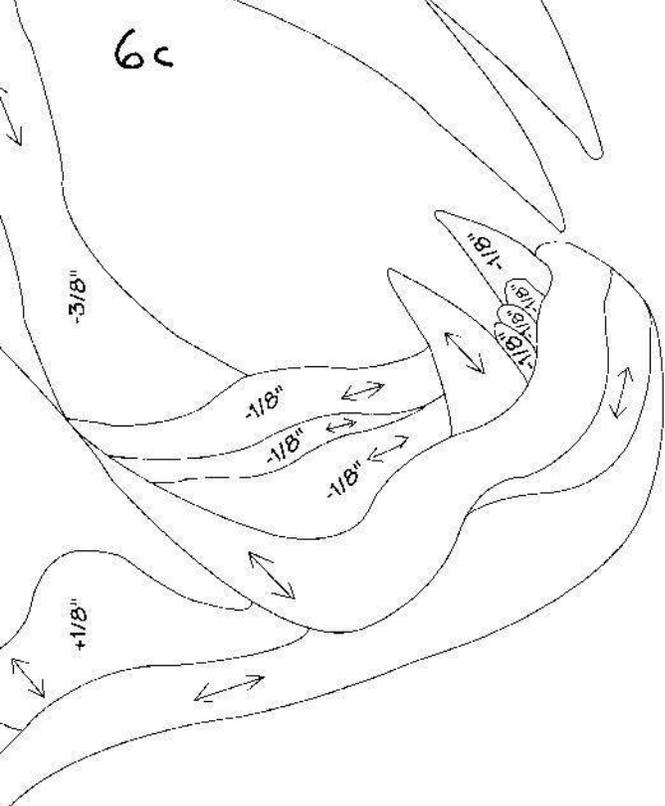


5c

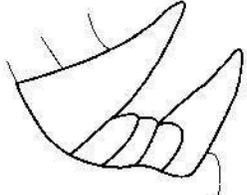


Cut neck out
of 1/2" thick wood.

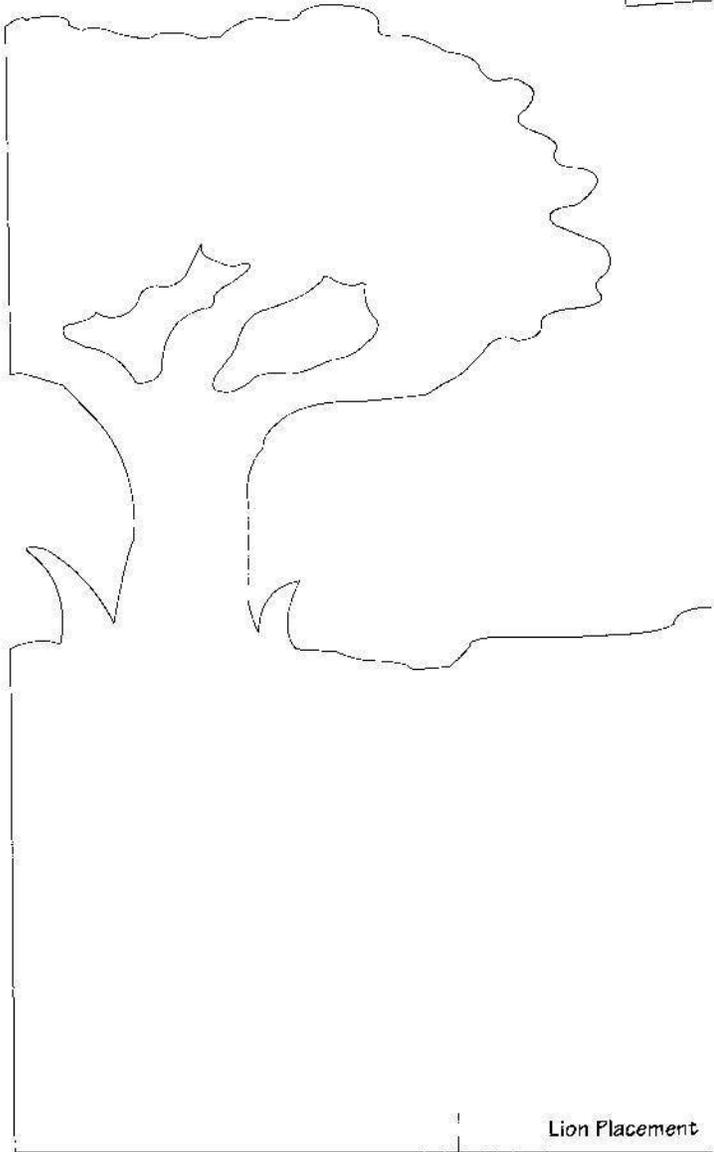
6c



Lower teeth are cut from one piece of wood



Use a woodburning pen to make the lines between the small teeth

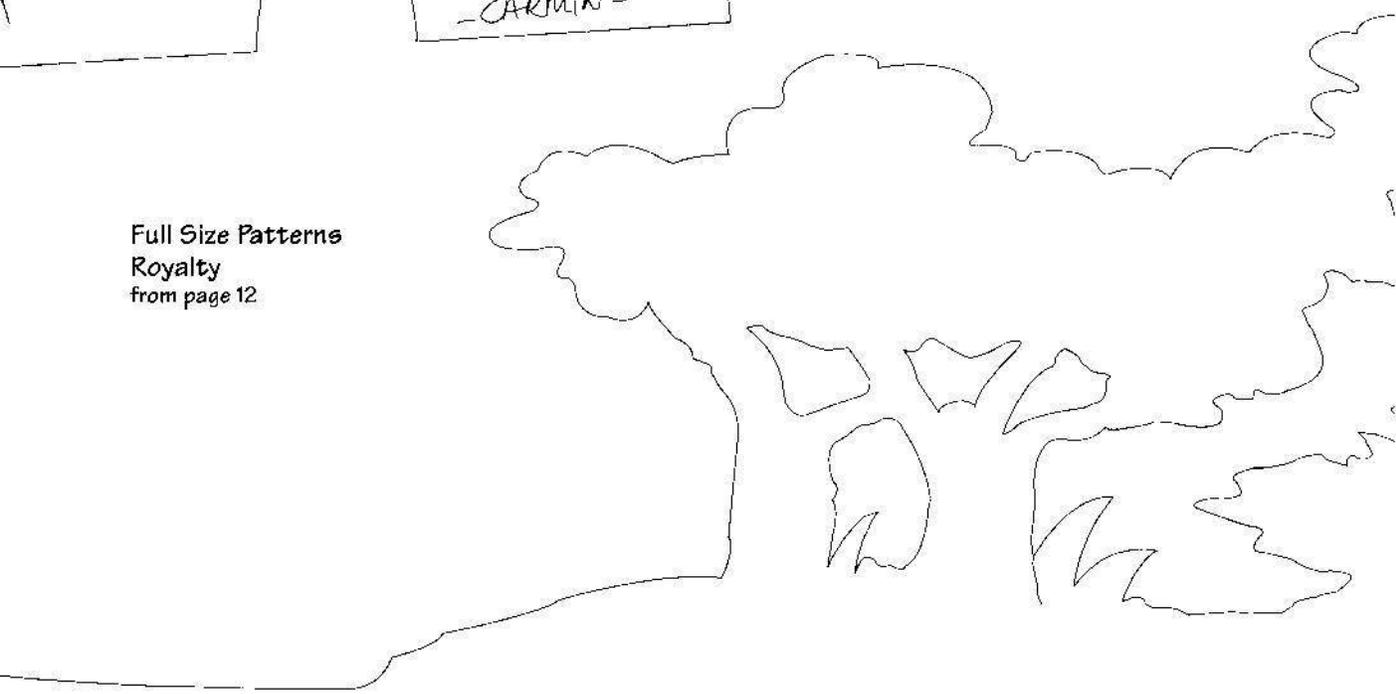


Lion Placement



-ARMIN-

Full Size Patterns
Royalty
from page 12



8c

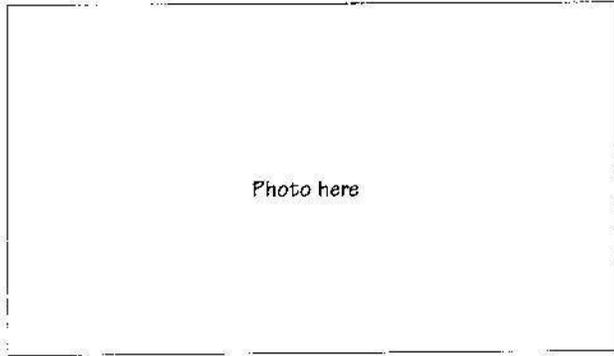
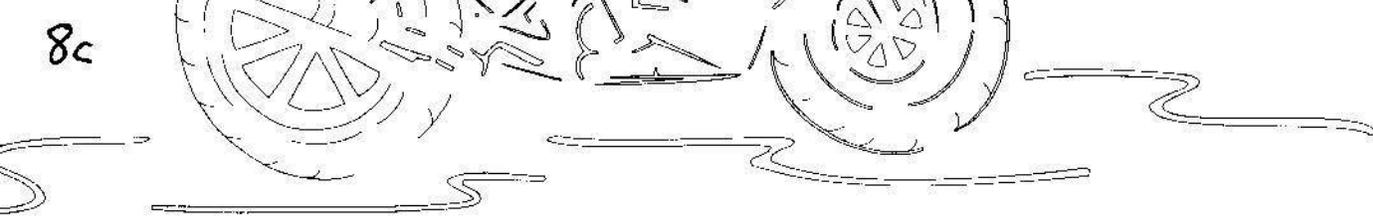


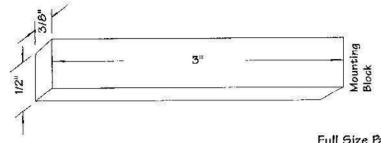
Photo here

Full Size Pattern
Motorcycle Dreamin'
from page 8

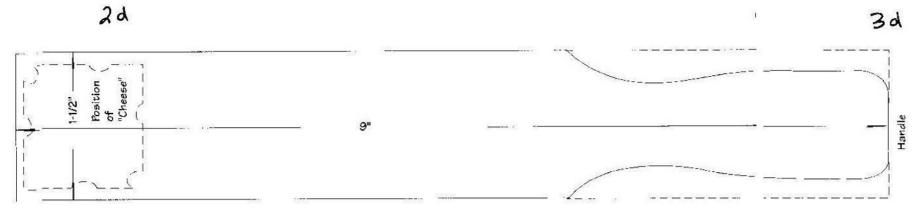
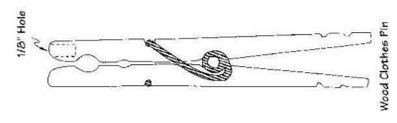
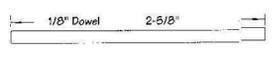
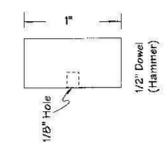
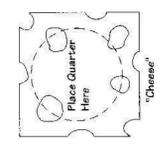


— *Carmin* —

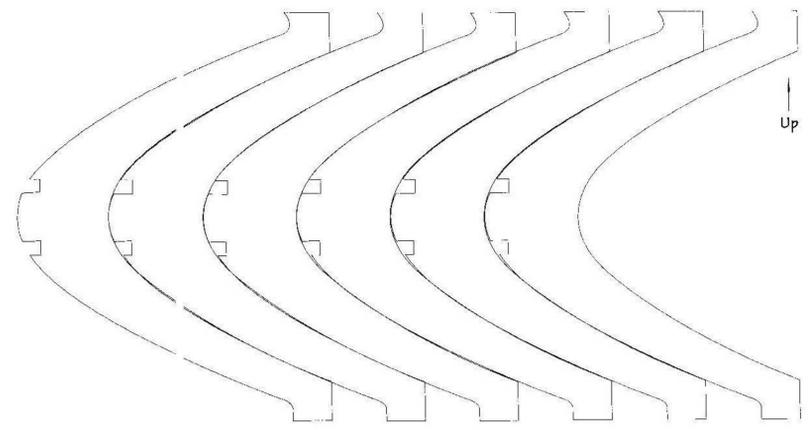
1a



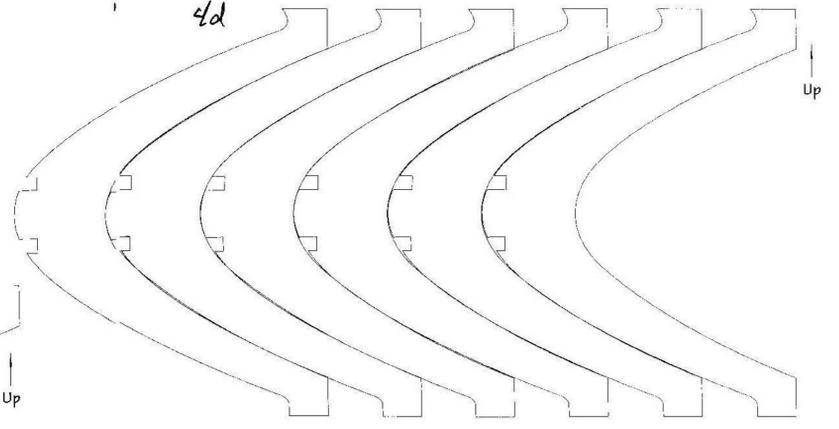
Full Size Patterns
Quarter Pounder – with Cheese?
from page 60



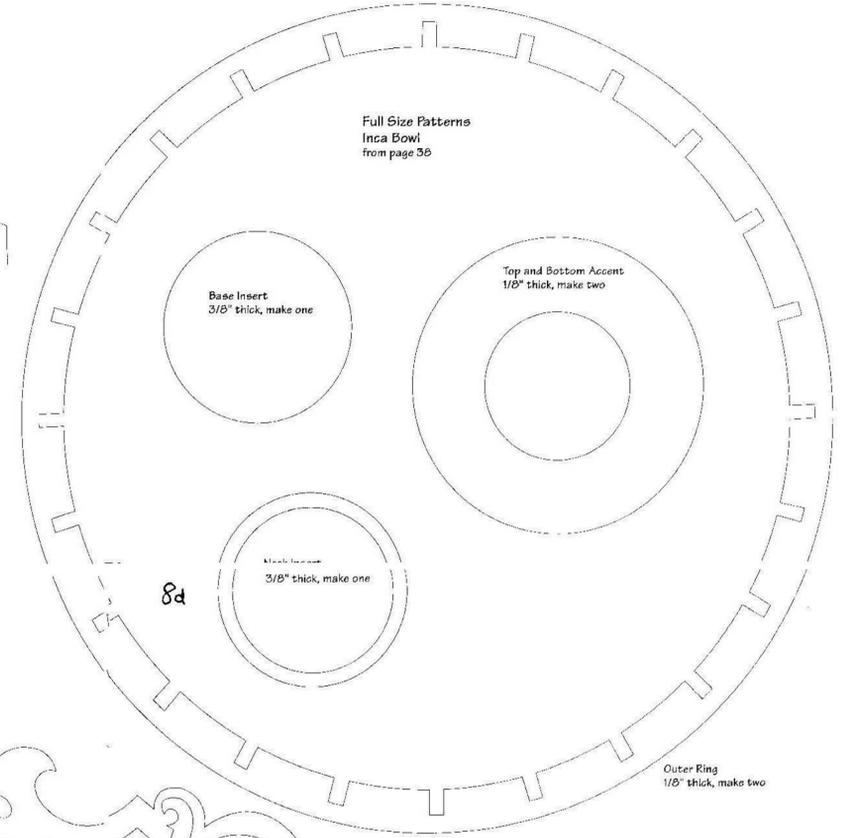
3a



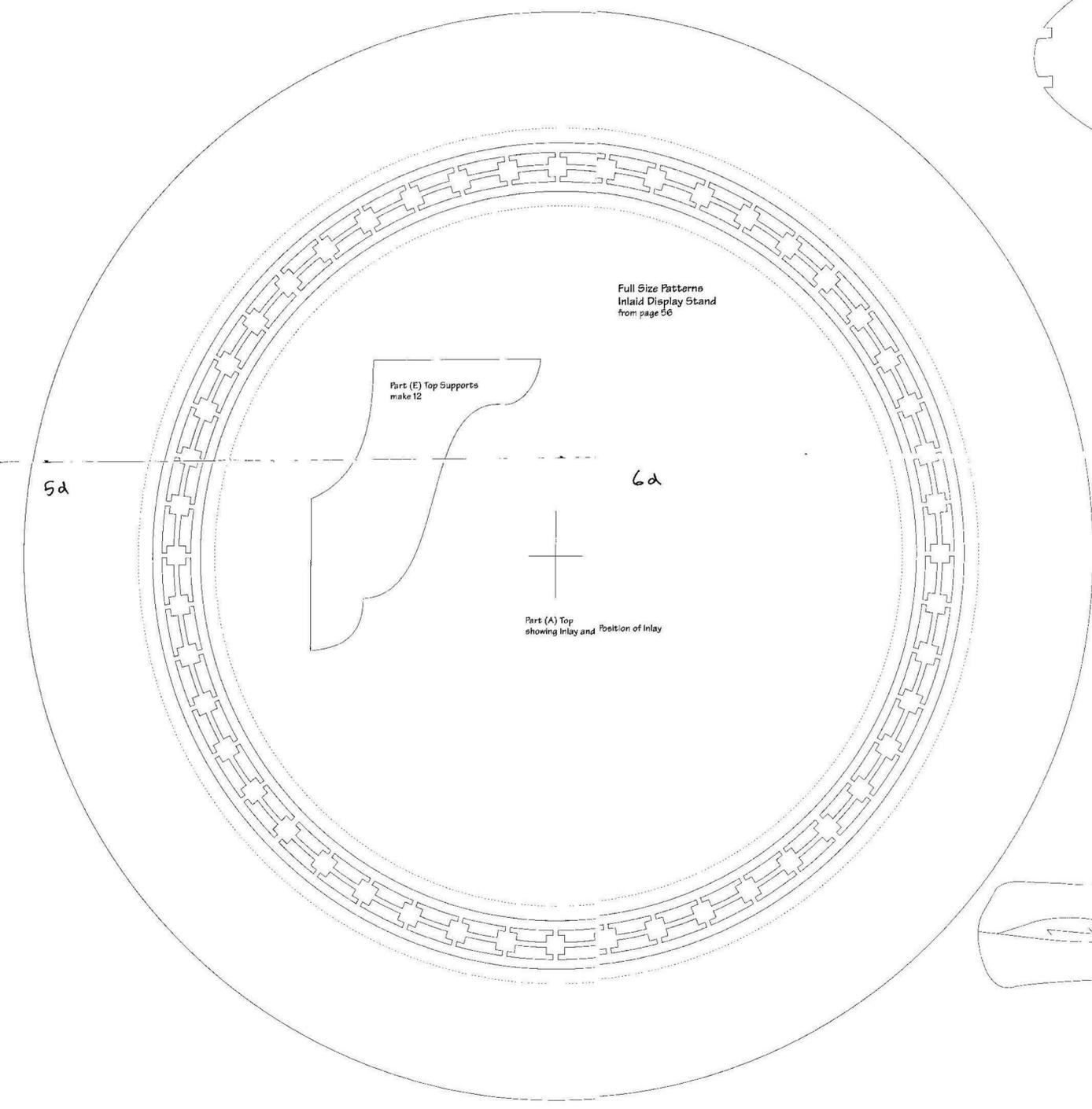
4a



Full Size Patterns
Inca Bowl
from page 36



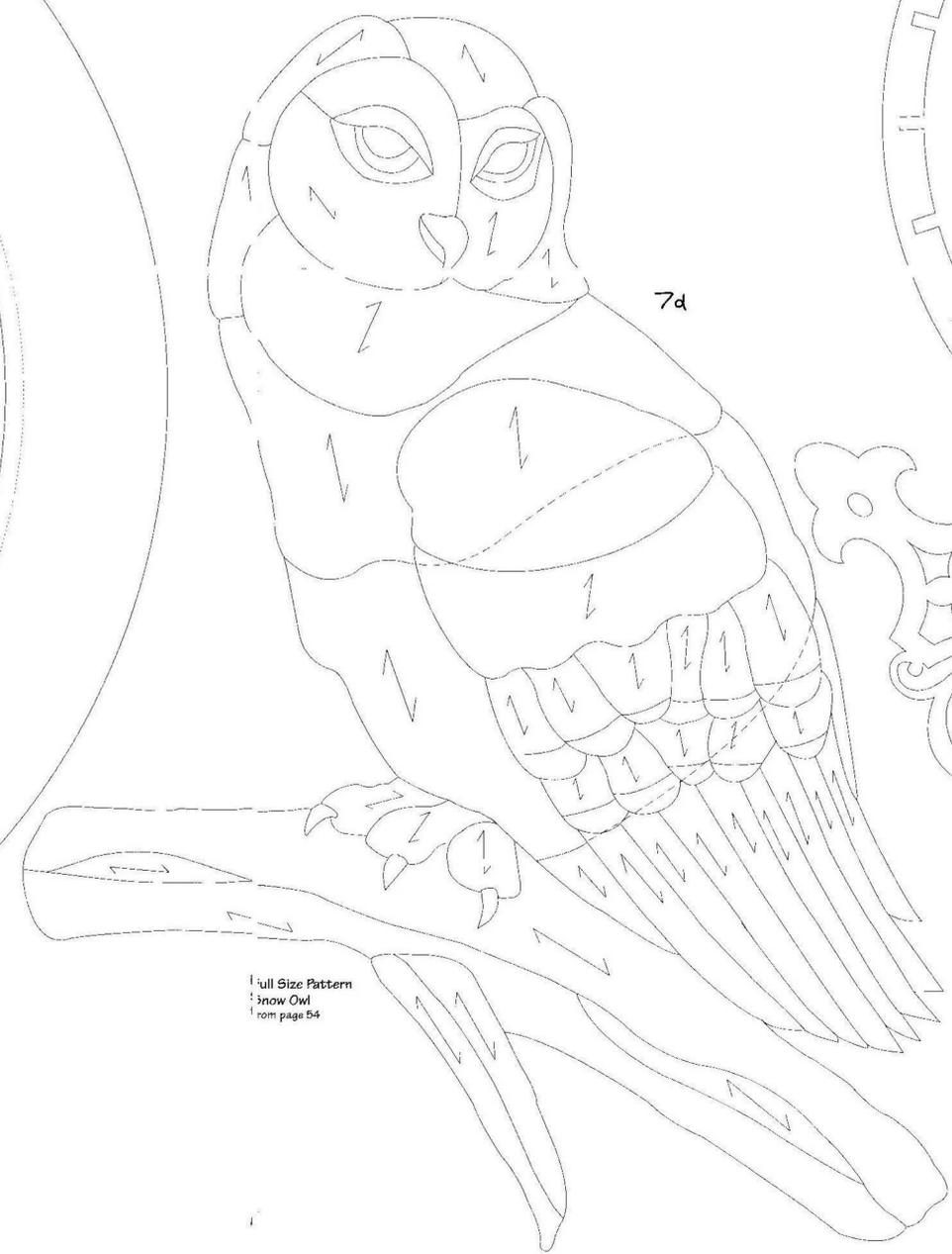
8a



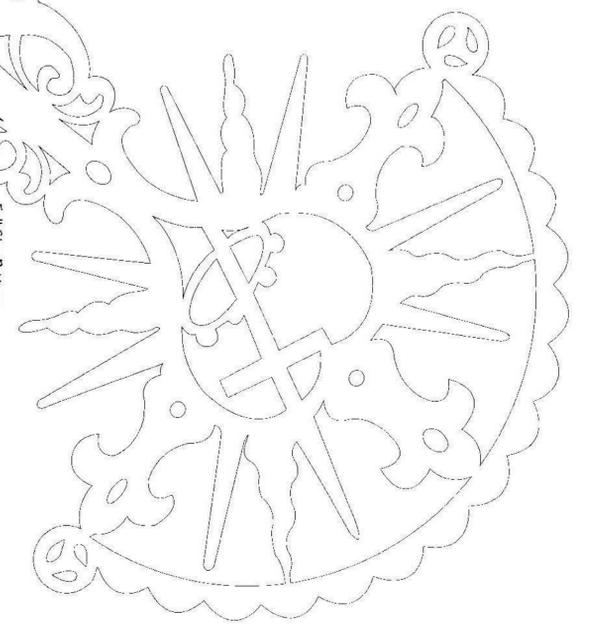
5a

6a

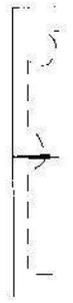
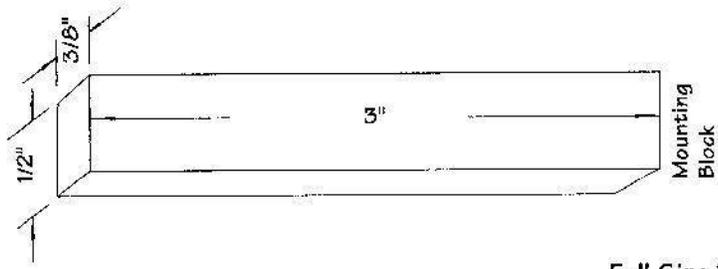
7a



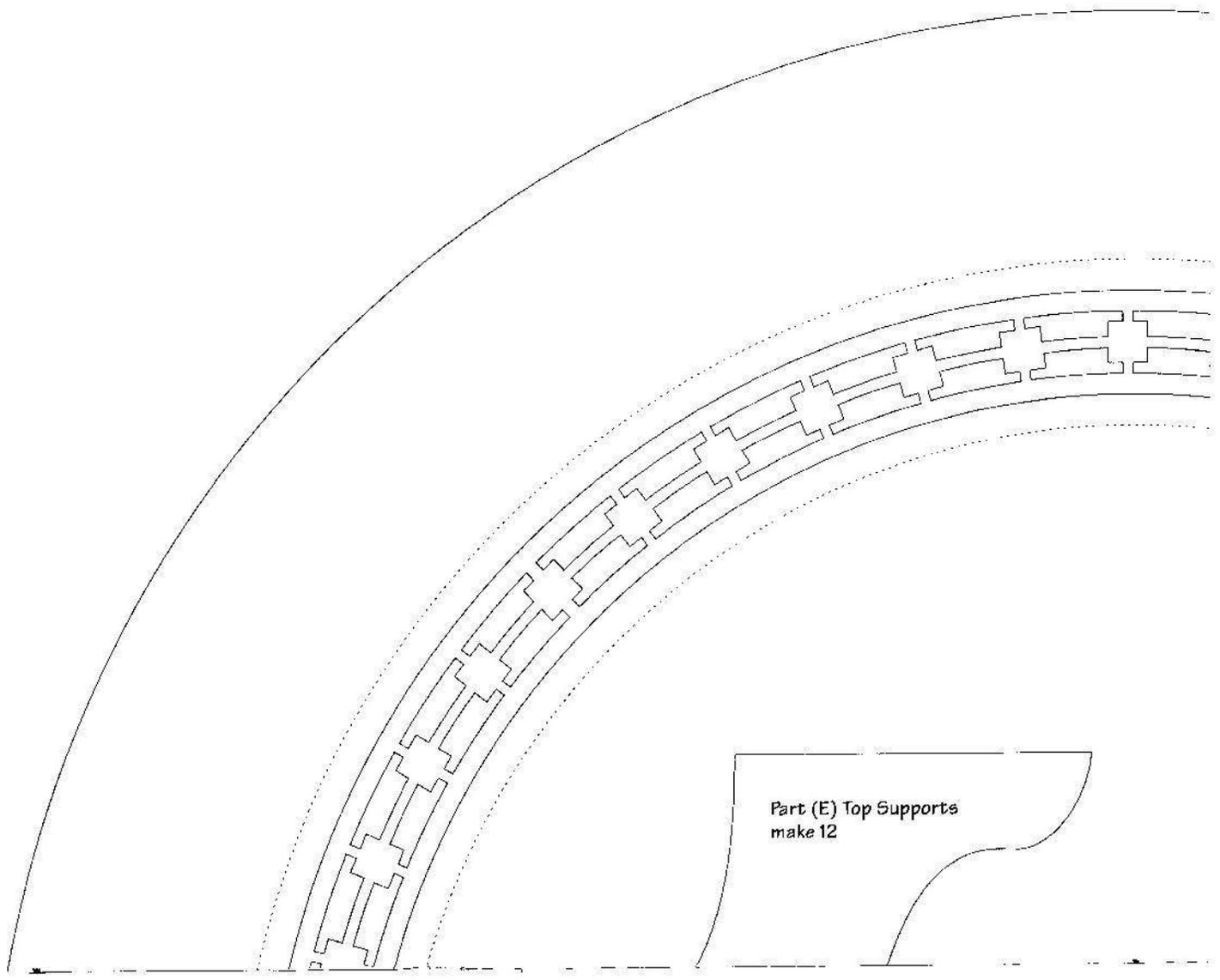
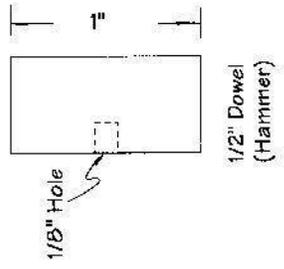
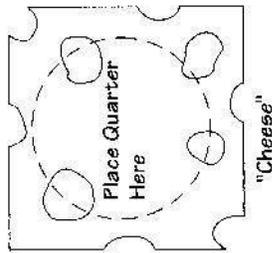
Full Size Pattern
Crescent
from page 16



1d

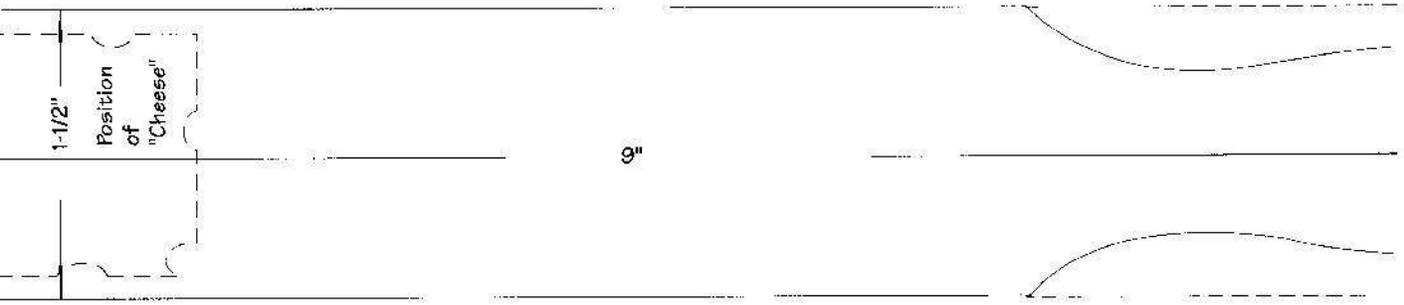


Full Size Patterns
 Quarter Pounder – with Cheese?
 from page 60

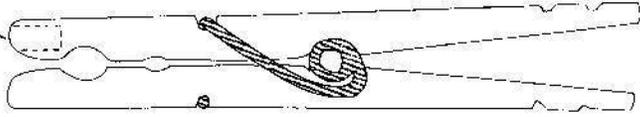


Part (E) Top Supports
 make 12

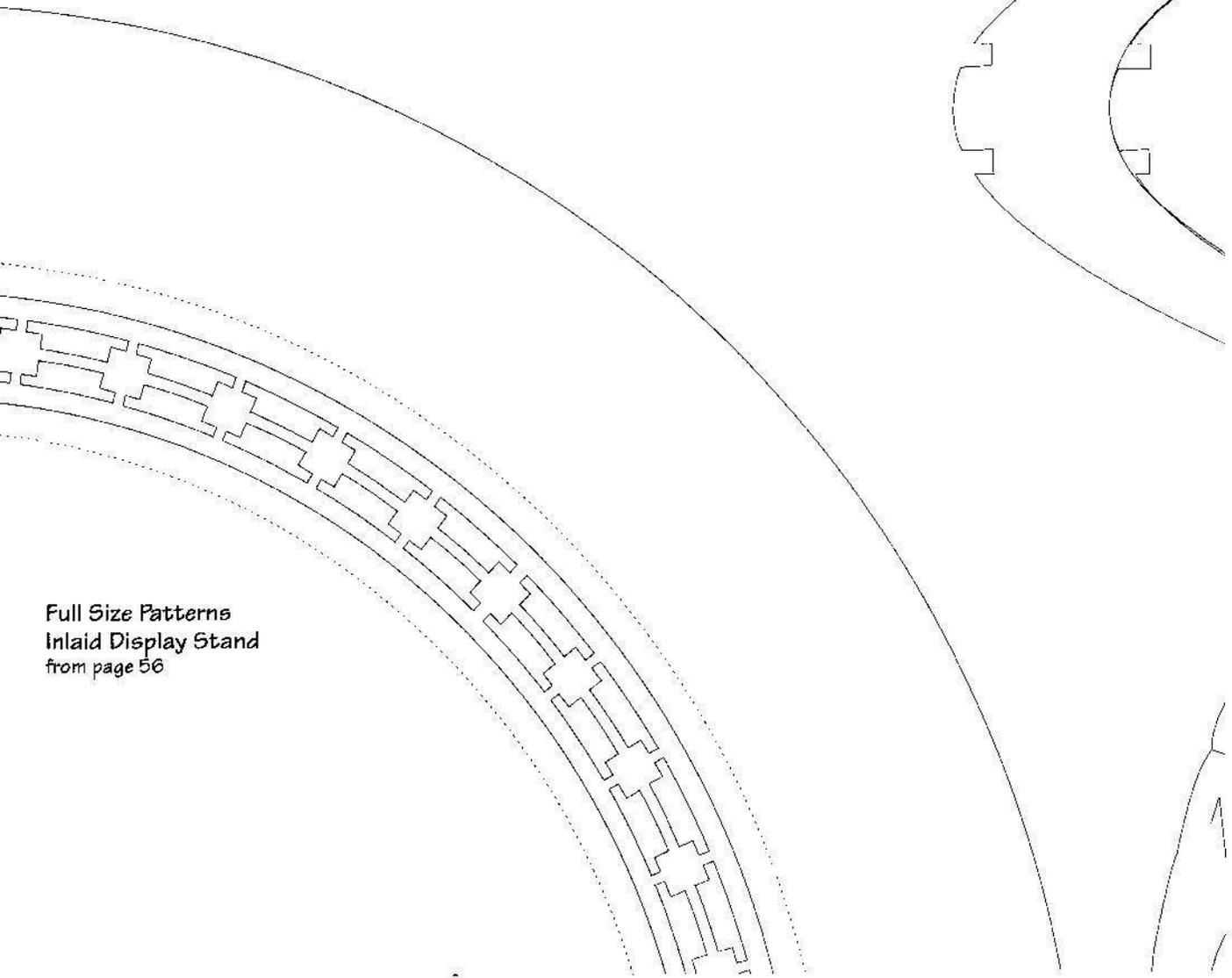
2d



1/8" Hole

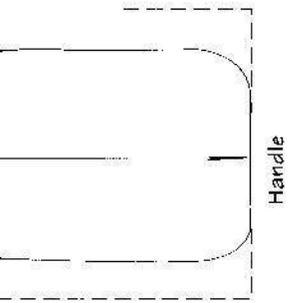


Wood Clothes Pin

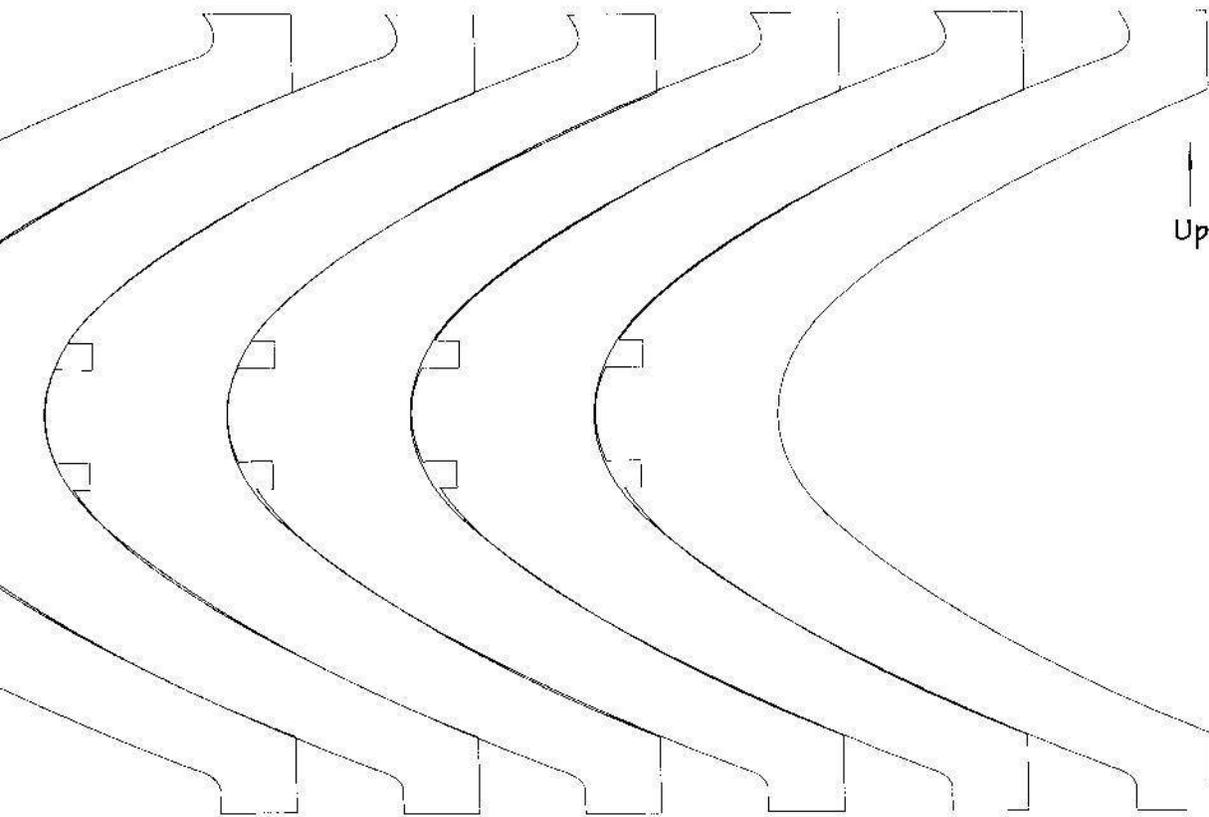
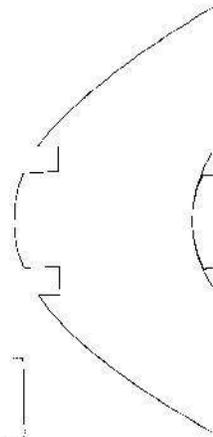


Full Size Patterns
Inlaid Display Stand
from page 56

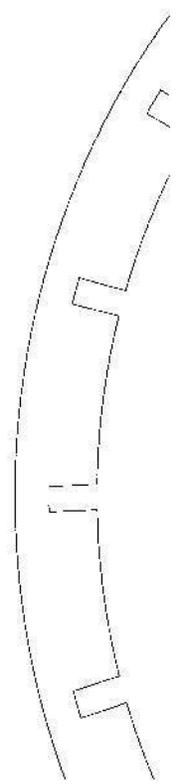
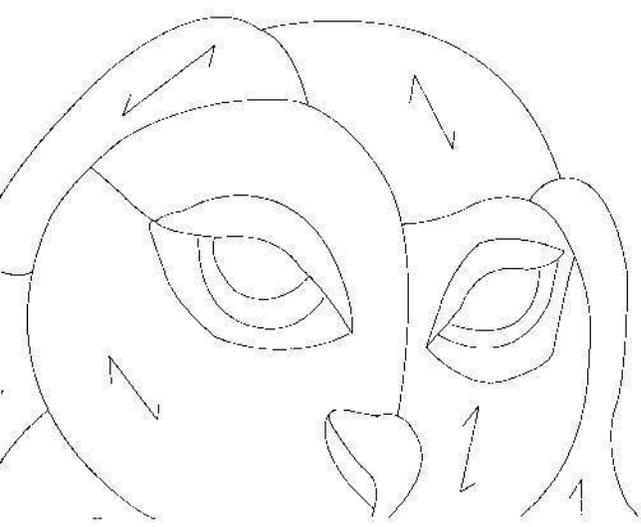
3d



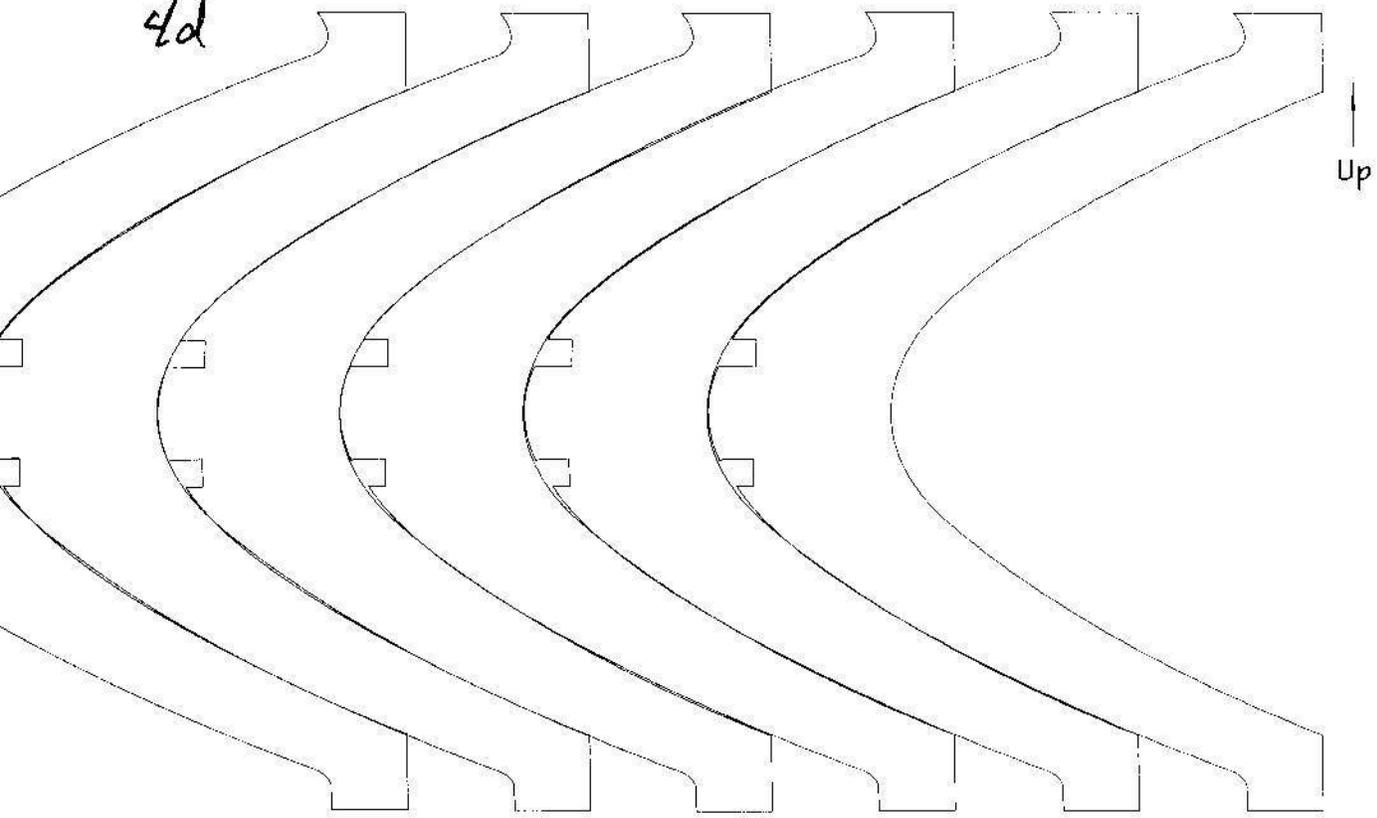
Ribs
1/8" thick, make 24 total



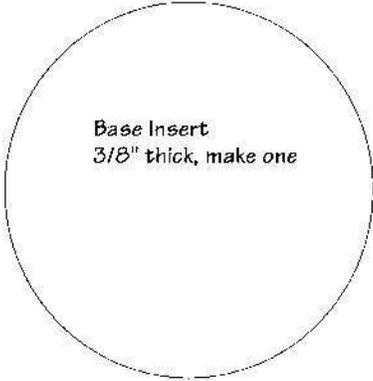
Up



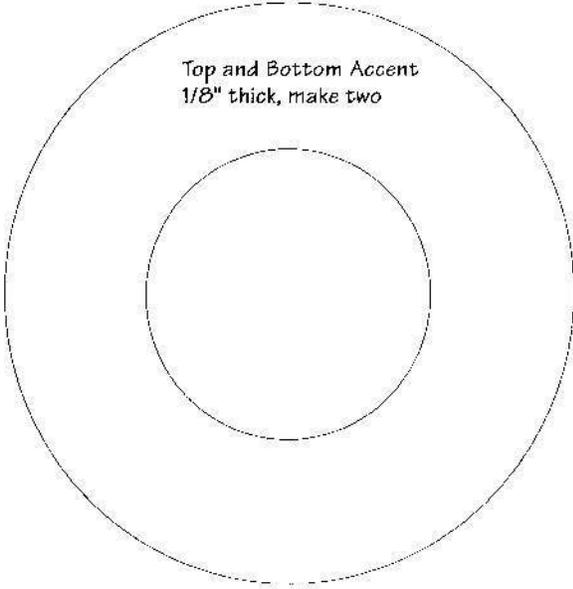
4d



Full Size Patterns
Inca Bowl
from page 38



Base Insert
3/8" thick, make one

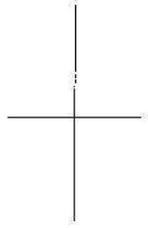
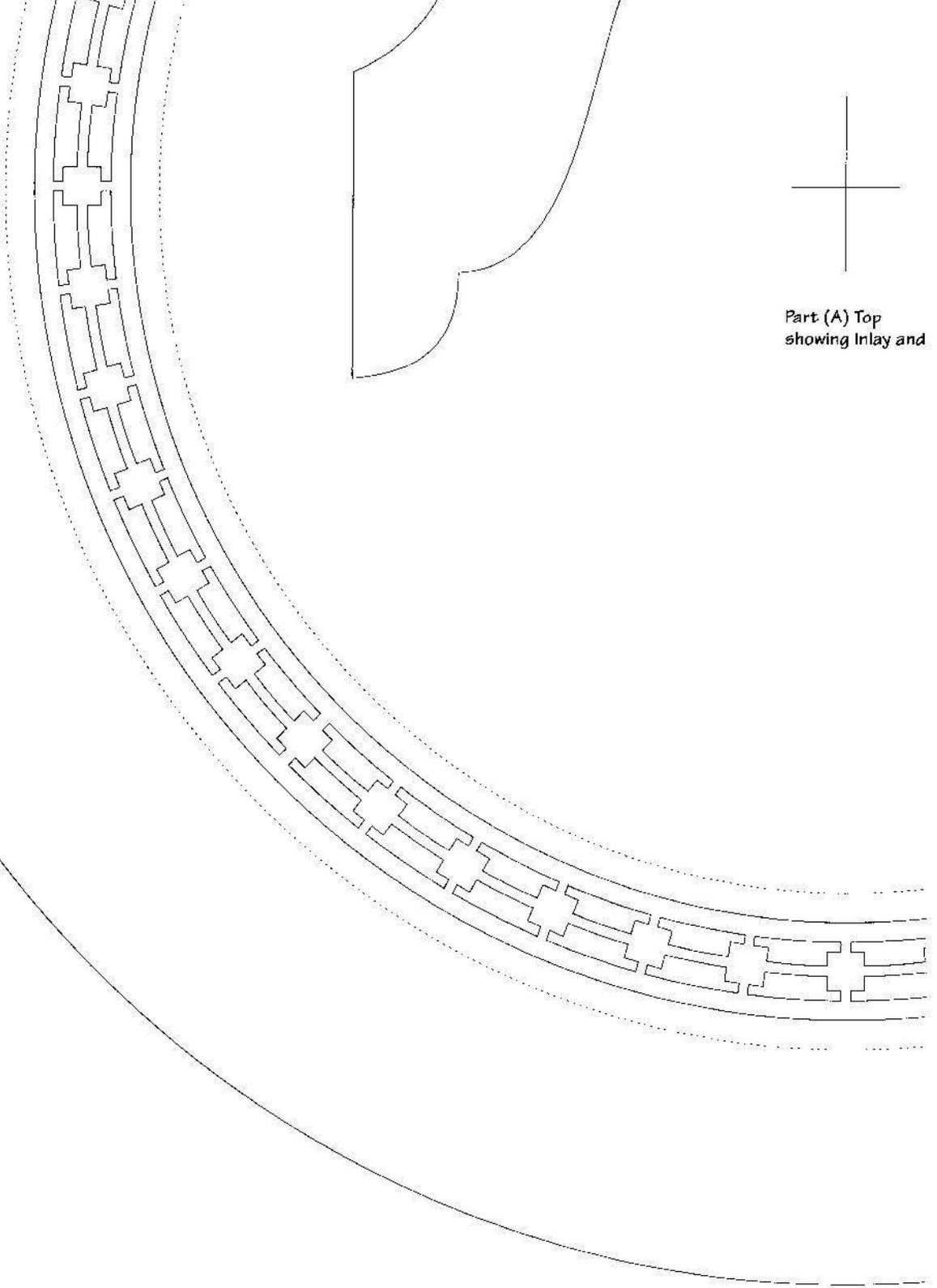


Top and Bottom Accent
1/8" thick, make two



Mouth Insert

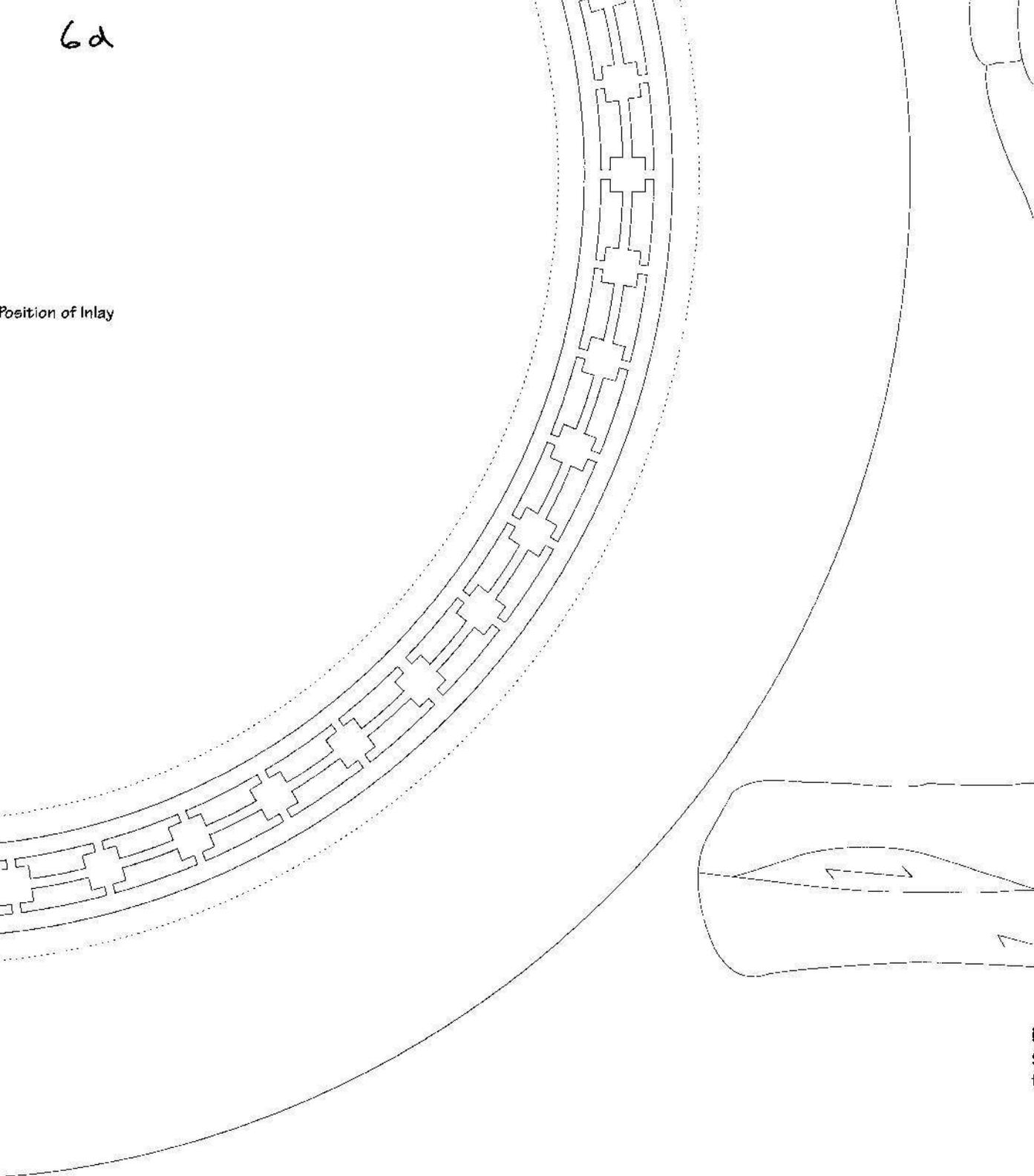
5d



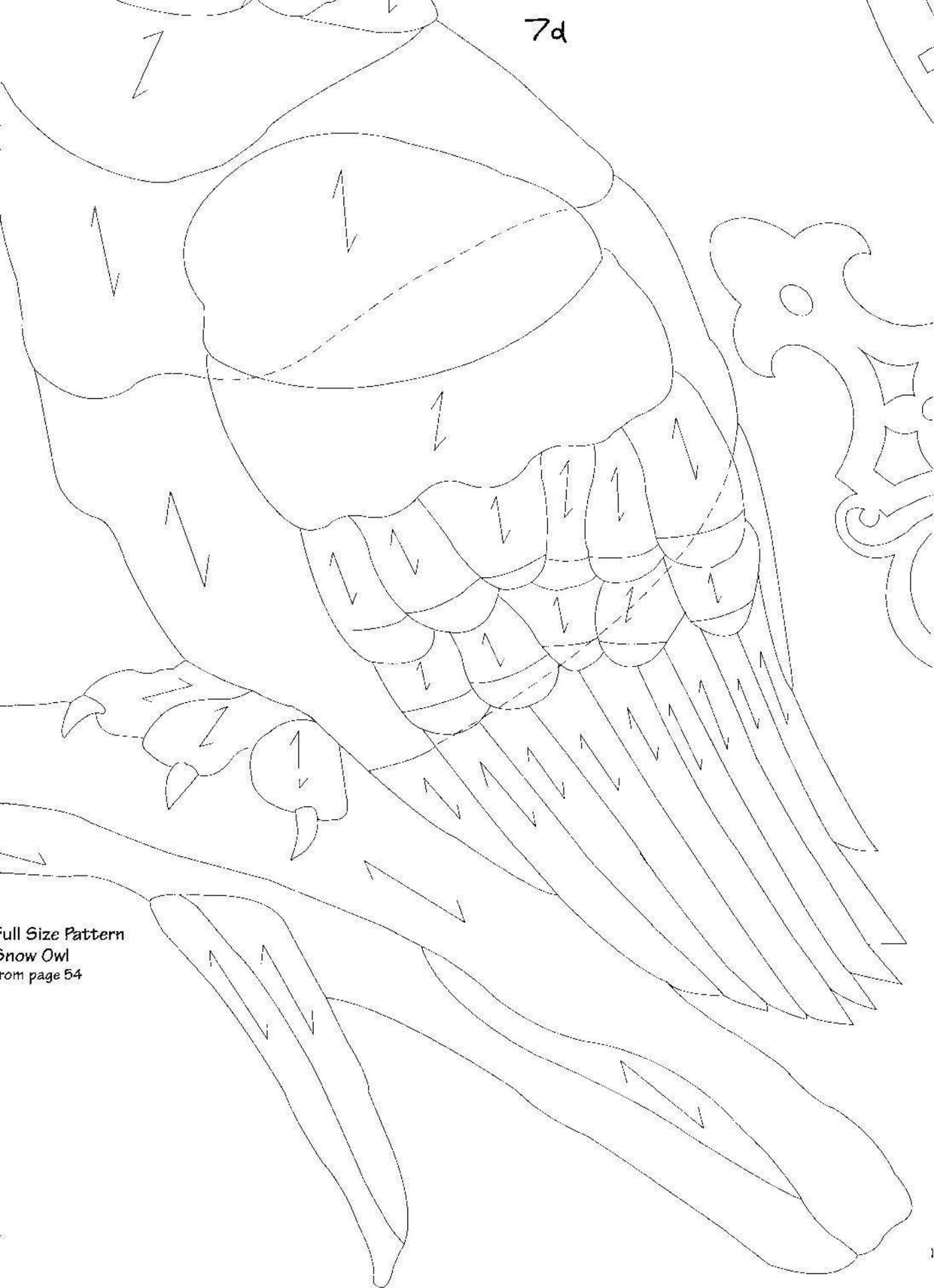
Part (A) Top
showing Inlay and

6d

Position of Inlay



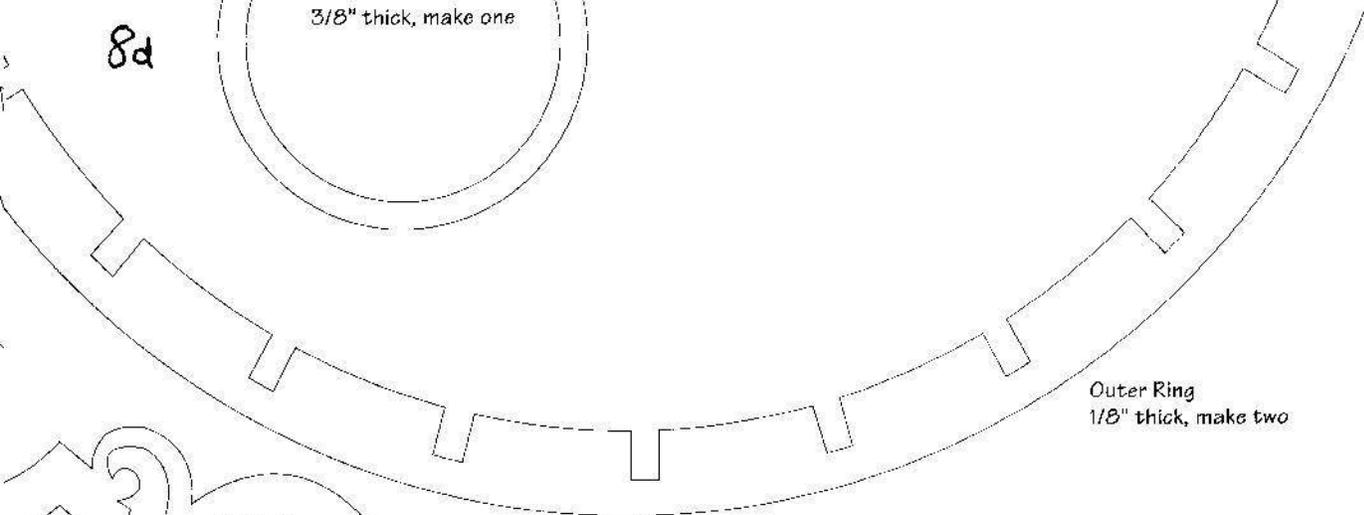
7d



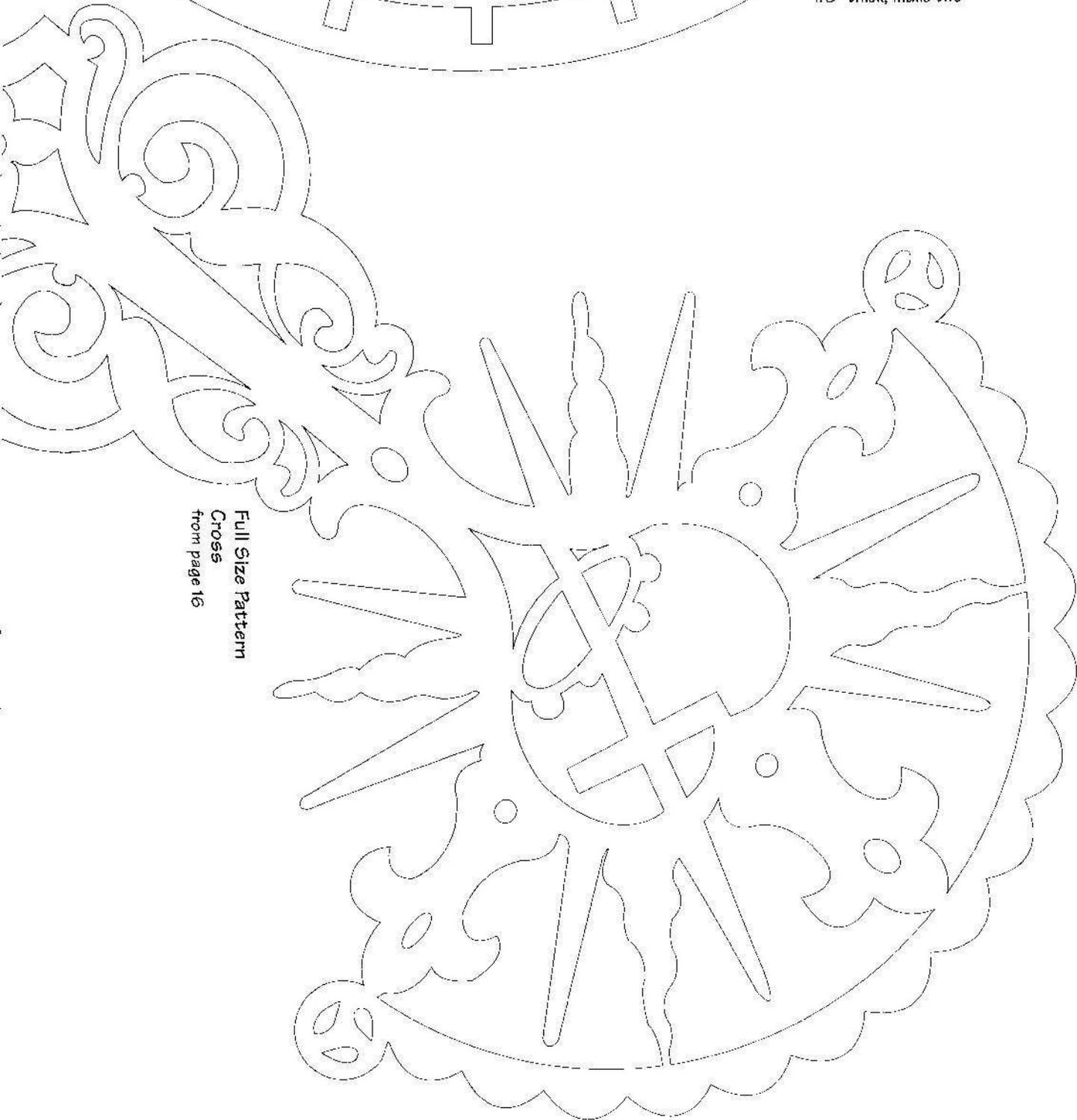
Full Size Pattern
Snow Owl
from page 54

8d

3/8" thick, make one



Outer Ring
1/8" thick, make two



Full Size Pattern
Cross
from page 16