

Scrolling • Carving • Intarsia • Woodcrafts

CREATIVE **Woodworks** & CRAFTS

March 2002

www.woodworksandcrafts.com

The Ultimate
Woodcrafts Magazine!

24
Exciting
New
Projects!

Zebra Plaque
Olympic Ornaments
Majestic Eagle
Victorian Desk Clock
Baseball Desk Set
Lake Trout
Statue of Liberty
Horse Intarsia
Dinosaur Scene
and much more!

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In memory of September 11th, 2001...

A Firefighter's prayer

Whenever I am called to duty, God
wherever flames may rage
give me strength to save some life
wherever, to its age
help me embrace a little child
before it is too late
or to save an older person
from the horrors of that fate
enable me to be there and
hear the siren's wail
and quickly and efficiently
to put the fire out
I want to fill my calling and
to give the best of me
to guard my own neighbor and
protect their property
and if according to my fate
I am to lose my life
please bless with your protecting hand
my children and my spouse

I love you Daddy

Now I lay me down to sleep
I pray dear Lord my soul you'll keep
My mommy says I need to pray
for many others on this day
My daddy - he's a fireman you know
he helped save many lives today
and though I miss him every night
I remember how him hear night time
Came to be the one who always said
my prayers with me each night
and dear Lord, help my mommy tan
cause right now she's so very sad
and Daddy, if you hear me
silly up in the sky
I want to say, I love you
I'm proud of you
I wish you didn't have to die

I am a fireman's wife

The tables set the meals prepared
my guests will soon arrive
my husband, once more disappears
with a hope of saving a child alive
while waiting at home again alone
my plans fading gone along
my first impulse is merely to sit
right down and cry
but soon again I realize the
importance of my life
when I agreed to take on the duties
of being a fireman's wife
while there are many dangers
I'll take them in my stride
knowing my Daddy saved a life
each day can say with pride
the greatest miracle and victory
I'll have is his final prize
and with love I'll keep him
my fireman's faithful mate

A Fireman's prayer
SB-1497-P only \$9.95

A Fireman's daughter's prayer
SB-1498-P only \$9.95

A Fireman's wife's prayer
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Three heartwarming projects lovingly crafted from walnut and cherry. Easy to fashion from detailed plans.
The lettering is pure white European Holly. Size: 21"W x 24 1/4"H x 1" thick.

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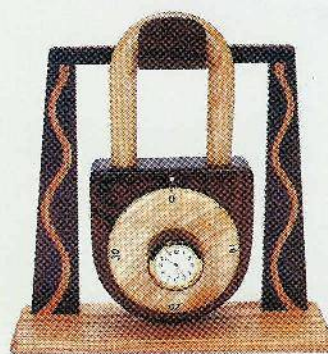
Wooden locks that actually function! Truly fun projects to build from detailed plans. The keys actually operate the locks in the same manner as the real ones do. You can even "program" the combination lock with your own "secret" combination! All will accommodate an optional 50 MM (2") clock, photo frame or weather instrument (36 MM components for the combination lock).



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Size: 4 1/2"W x 9"H x 3"D.
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Size: 4 1/2"W x 2 1/4"D x 8 1/4"H.
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Includes designs for: Retired guy, cowboy dude, bell hop, doctor, computer girl, detective, tired salesman, mad scientist, man walking dog, retired military man and many more. Total of 19 designs. Order #SB-1291-P only \$6.95.



Includes designs for: Mouse, road runner, 2 ducks, donkey, alligator, billy goat, bear, bull, dog, bee, pig, frog, stork, elephant, buffalo and many more. Total of 20 designs. Order #SB-1292-P only \$6.95.



Includes designs for: Miller time, summer recess, teacher, troll, dolphin, coach, bat boy, the thinker, school boy, elf, girl friday, rabbit, raccoon, lady contractor and many more. Total of 19 designs. Order #SB-1293-P only \$6.95.



Includes designs for: Body builder, man fishing, tea time, proud grandpa, grandma, little league player, bowler, skier, commuter, ballerina and many more. Total of 21 designs. Order #SB-1294-P only \$6.95.



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Projects in
Full Size Pattern
Section No. 1 shown
on this page.

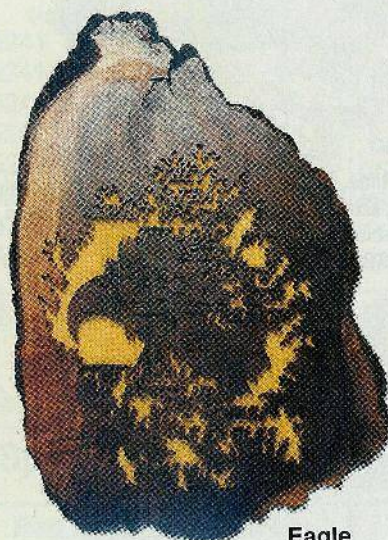
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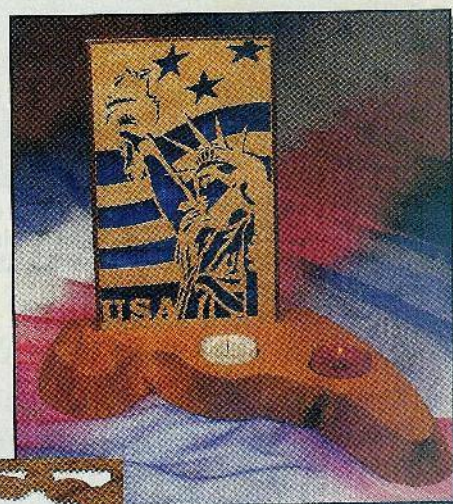
Winter 2002
Olympic Plaques



Eagle



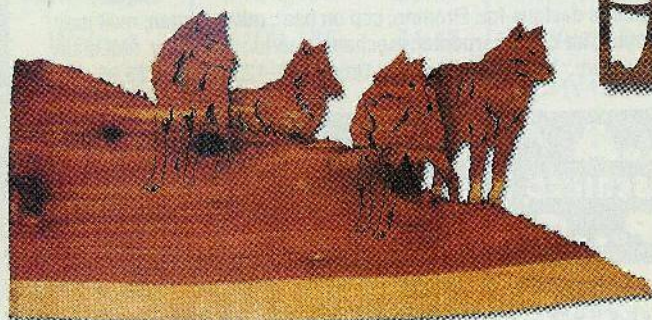
Baseball Desk Set



Lady Liberty

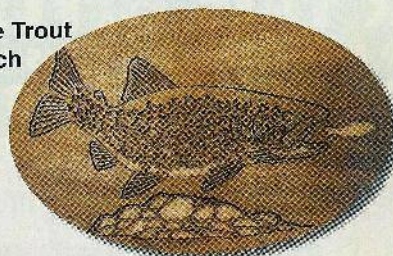


Dinosaur Kingdom



Dawn Patrol

Lake Trout
Lunch



Wave Roller
Push Toy



CREATIVE WOODWORKS & CRAFTS March 2002, No. 83
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Cover design by Kelly Albertson

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

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Zebra



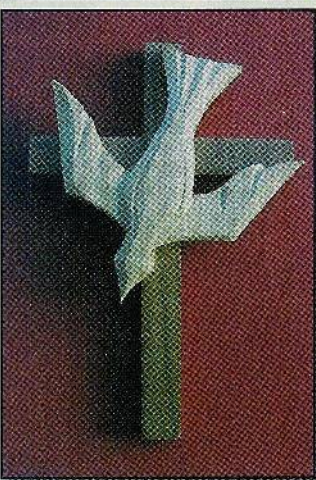
Lucky the Horse Clock



Guardian Angel Frame



Carving Bacchus



The Dove of Peace



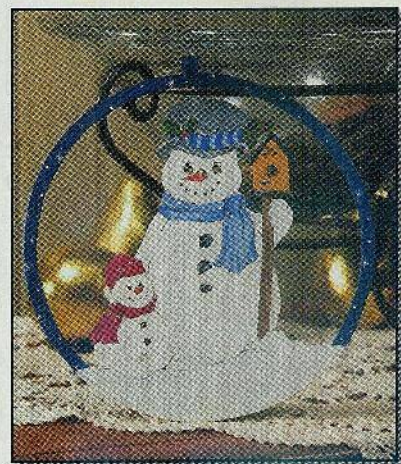
Down and Out



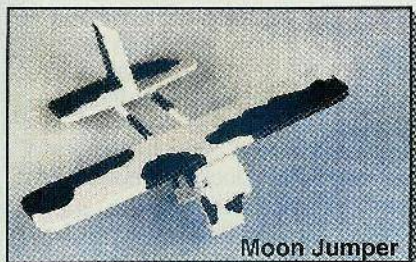
Making Post Figures



The Making of a Kokopelli
from Corian® and Brass



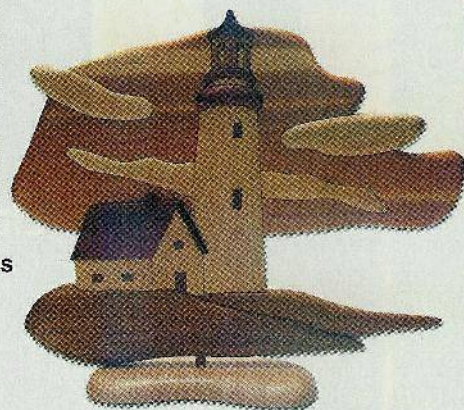
Frosty and Son



Moon Jumper



Victorian
Desk Clock



Maritime Lighthouse
Intarsia

Projects in
Full Size Pattern
Section No. 2 shown
on this page.

THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED
IN PULL OUT PATTERN SECTION NO. 2 FOUND IN THIS ISSUE.



ZEBRAS

by Briden Woodworks c/o Brian Vollmershausen and Denise Green

Pattern
Located in
Full Size Pattern
Section No. 2!



SUPPLIES

Wood: *ash or wood of choice*—one piece 1/4" x 9" x 9" (for the overlay); *walnut or contrasting wood of choice*—one piece 1/2" x 10-1/4" x 10-1/4" (for the backer)

Tools: scroll saw with assorted blades; drill with bits
Temporary-bond spray adhesive

Sandpaper, assorted grits

Wood glue

Clear oil finish of choice

Hanger of choice

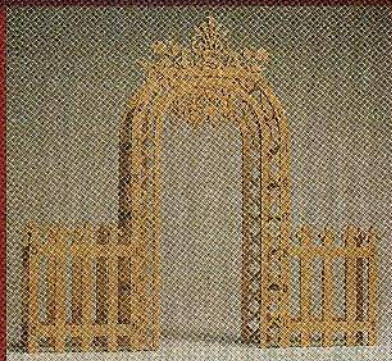
INSTRUCTIONS

Make two copies of the pattern. Adhere one to the stock selected for the overlay and the other to the wood for the backer. Bore blade entry holes in the waste areas of the overlay and make all cuts, starting in the center and working your way to the perimeter.

To saw out the backer, start by tilting your saw table 15 degrees to the left and sawing around the outside of the pattern in a counterclockwise direction. Bore a blade entry hole on the inner circle. Reset your saw table to 3 degrees to the left and saw around the inner circle in a clockwise direction. When done, recess the inner portion of the backer.

Thoroughly sand both pieces. Center the overlay in the recessed area and glue it in place. When dry, apply finish of choice. Add hanger of choice, then hang and enjoy.

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USA MAP

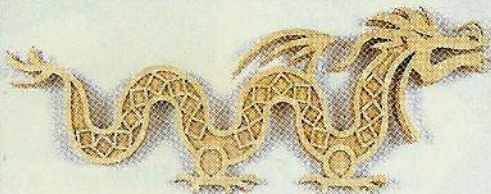
12-1/4"H x 15-3/4"W
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USA FRAMED FLAG

12-1/2"H x 14-3/4"W
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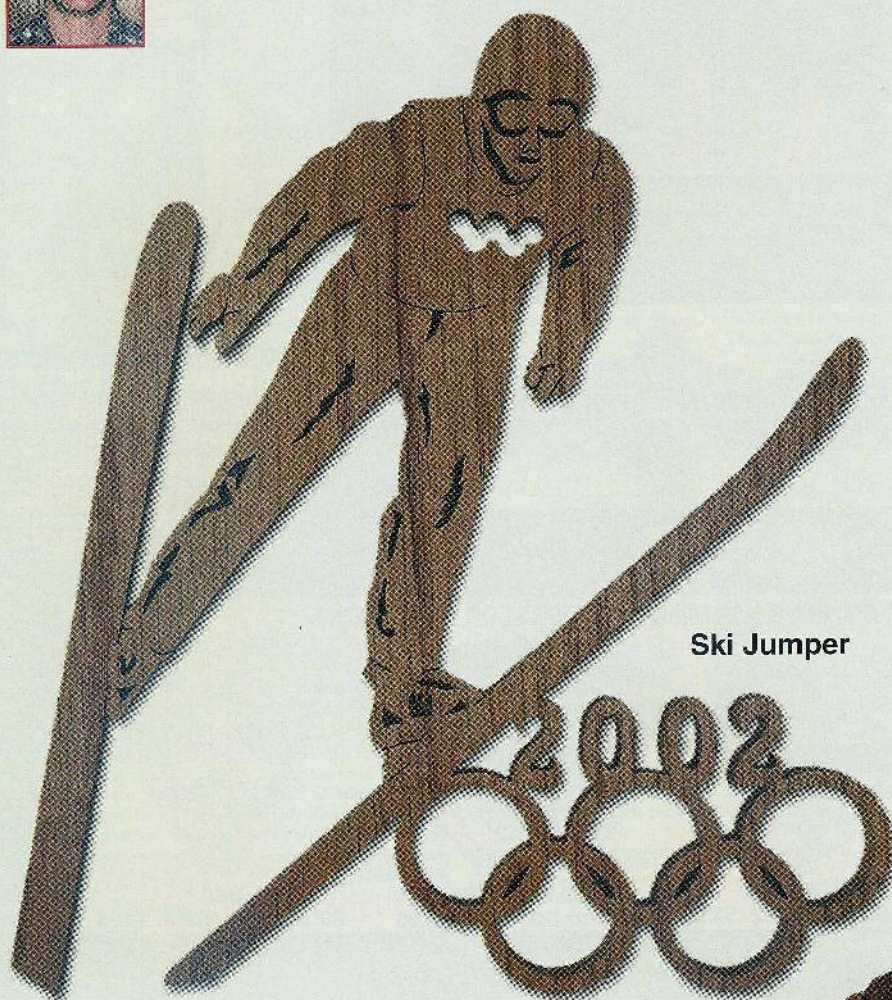
TO ORDER: write to WILDWOOD DESIGNS, INC., Dept. CWA, P.O. Box 676, Richland Center, WI 53581.
CALL TOLL FREE: 1-800-470-9090 GREAT WEBSITE: www.scrollsawing.com



WINTER 2002 OLYMPIC PLAQUES

by Vernon Brown of The Wooden Teddy Bear, Inc.

Patterns
Located in
Full Size Pattern
Section No. 1!



Ski Jumper

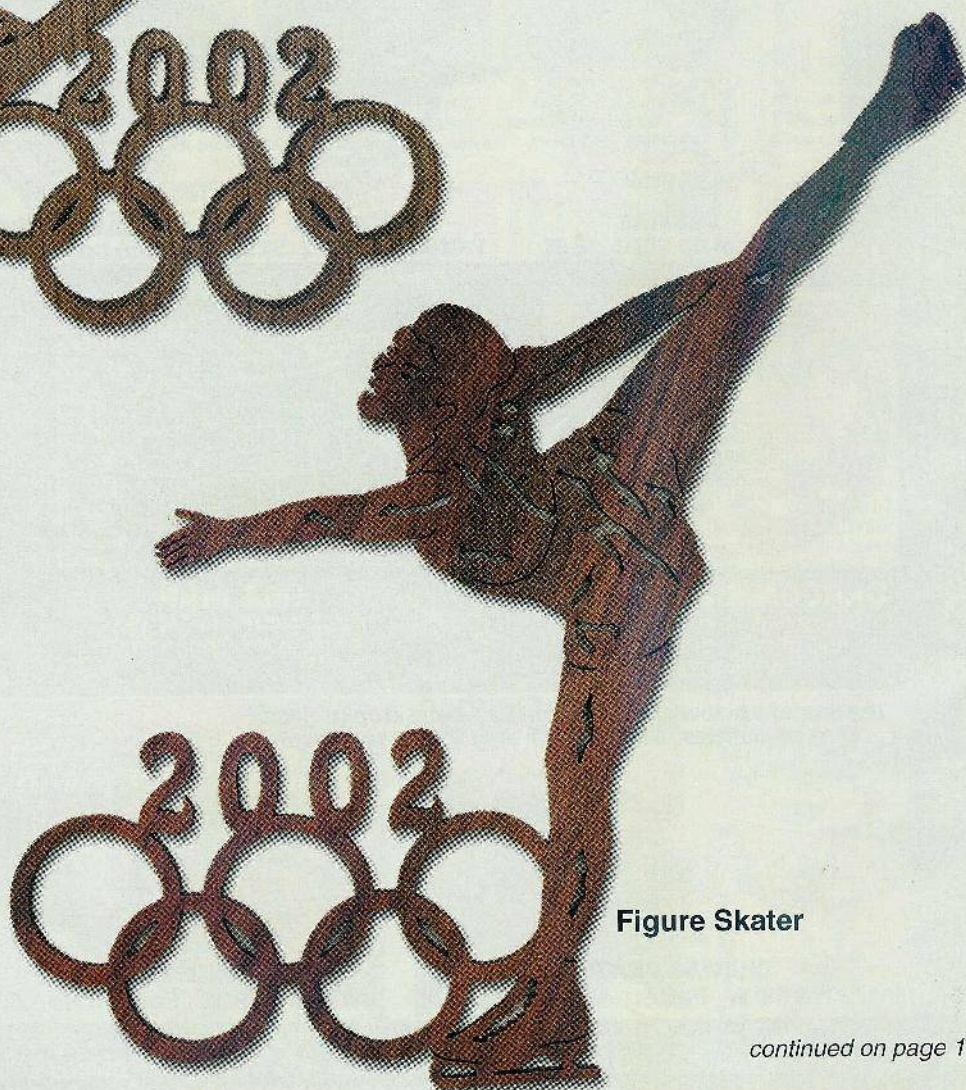
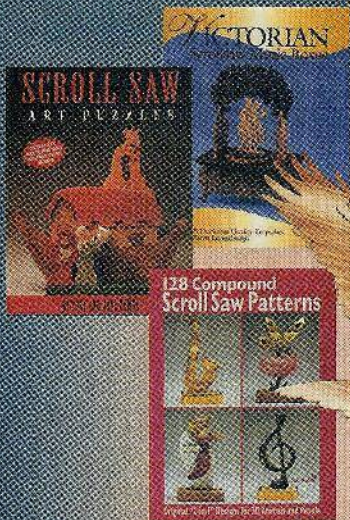


Figure Skater

continued on page 10



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SUPPLIES

Wood: *walnut*—one piece $1/2"$ x $7-1/2"$ x $8-1/4"$ (for the bobsled); *red heart*—one piece $1/4"$ x $4-3/4"$ x $9-1/2"$ (for the figure skater); *oak*—one piece $1/2"$ x $7-1/4"$ x $8-1/4"$ (for the ski jumper); *oak*—one piece $1/2"$ x $7-3/4"$ x $7-1/2"$ (for the speed skater)

Tools: scroll saw with assorted blades; drill with bits

Temporary-bond spray adhesive

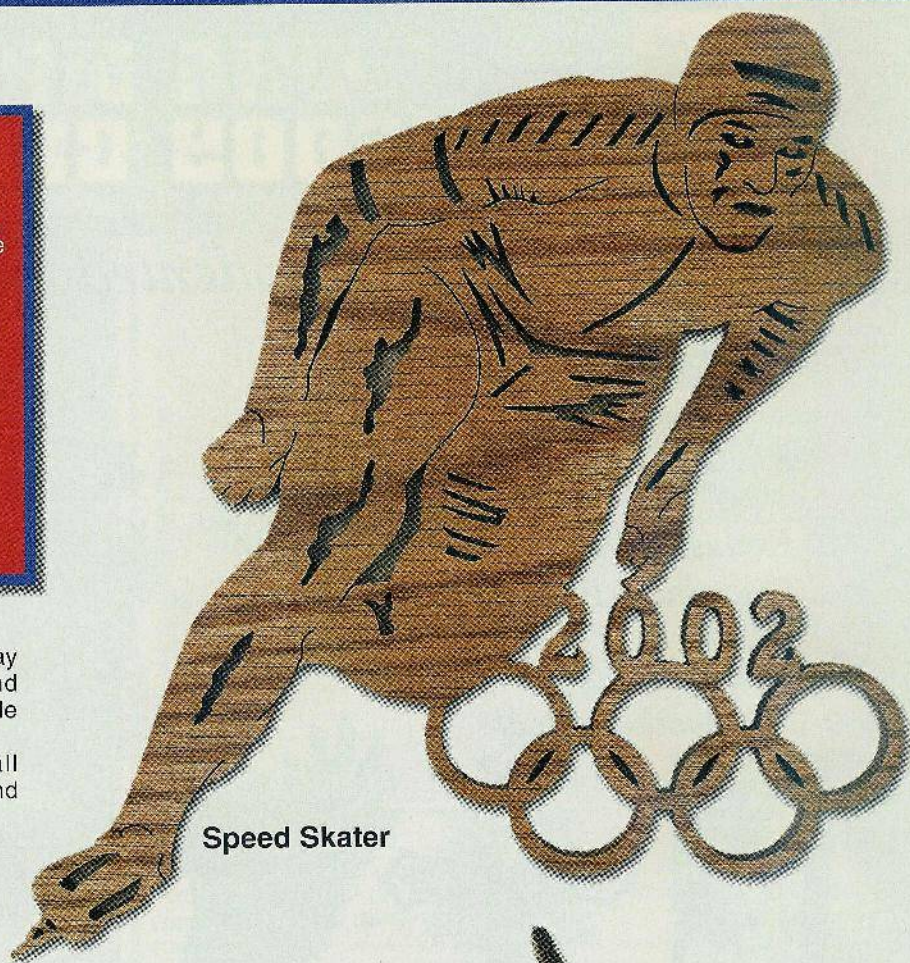
Sandpaper, assorted grits

Clear finish of choice

INSTRUCTIONS

Adhere the patterns to the wood with spray adhesive. Bore blade entry holes and make all cuts, beginning with the inside and working toward the perimeter.

Remove the patterns and sand all pieces. Apply clear finish of choice and enjoy!



Speed Skater



Bobsled

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From the Editor's Desk

RELIEF SCROLLING!

Our public relations director, Madeline Cohen, has come up with a terrific idea for a way that scrollers can contribute to the recovery effort from the terrorist attacks. It's a patriotic scrolling contest, except the winnings will be donated to the American Red Cross. Here's how it will work. You make a scroll saw project with a patriotic theme (it doesn't have to be an original design) and send it to us at: *Relief Scrolling c/o Creative Woodworks and Crafts, 243 Newton-Sparta Rd., Newton, NJ 07860*. We'll select five of the best entries, auction them off on e-bay, and donate the profits to the American Red Cross. We will also run an article featuring the winning scrollers and their projects, as well as some of the best runners-up.

If you decide to enter, please keep in mind that the five "winners" will be considered donations and obviously cannot be returned. All other entries not selected will be sent back to the makers. Please include with each entry the name, address, and telephone number of the scroller, as well as the name of the designer or source of the pattern used. If the project is your own original design, make sure to tell us. We are always looking for new pattern artists, and you never know, you might end up as a regular contributor to *Creative Woodworks & Crafts*.

Good luck and until next time, all the best and happy woodcrafting.

God bless America!

GEORGE AHLERS



Lady Liberty by Dan Fenelon is just one of the many examples of patriotic designs available to the scroller.

COMING NEXT ISSUE!

Don't miss the next issue of *Creative Woodworks & Crafts*!
On sale February 26, 2002



Scroll this charming decoration, Home Sweet Home, from Denise Green.



Craft this inspiring plaque, United We Stand, from Rick Longabaugh.



Create this terrific sports intarsia, Hoop Dreams, from Al Martinson.



Make this awesome wall hanging, Catamount, from George Ahlers.

CORRECTION

for *Peace On Earth Night Light* found in the January 2002 issue. The correct part number for the pre-wired night light hardware and 7-1/2 watt bulb is 94244, available from Wildwood Designs, 1-800-470-9090. We apologize for any inconvenience this may have caused.

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

Issue No. 84 goes on sale February 26, 2002

Issue No. 85 goes on sale April 9, 2002

Issue No. 86 goes on sale June 4, 2002

Issue No. 87 goes on sale August 6, 2002

Issue No. 88 goes on sale October 8, 2002

Issue No. 89 goes on sale November 12, 2002

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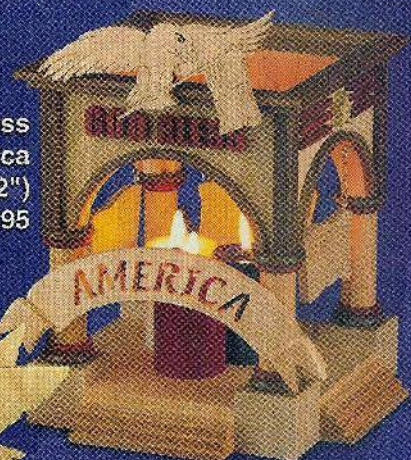


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America
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by Marilyn Carmin

EAGLE

Pattern
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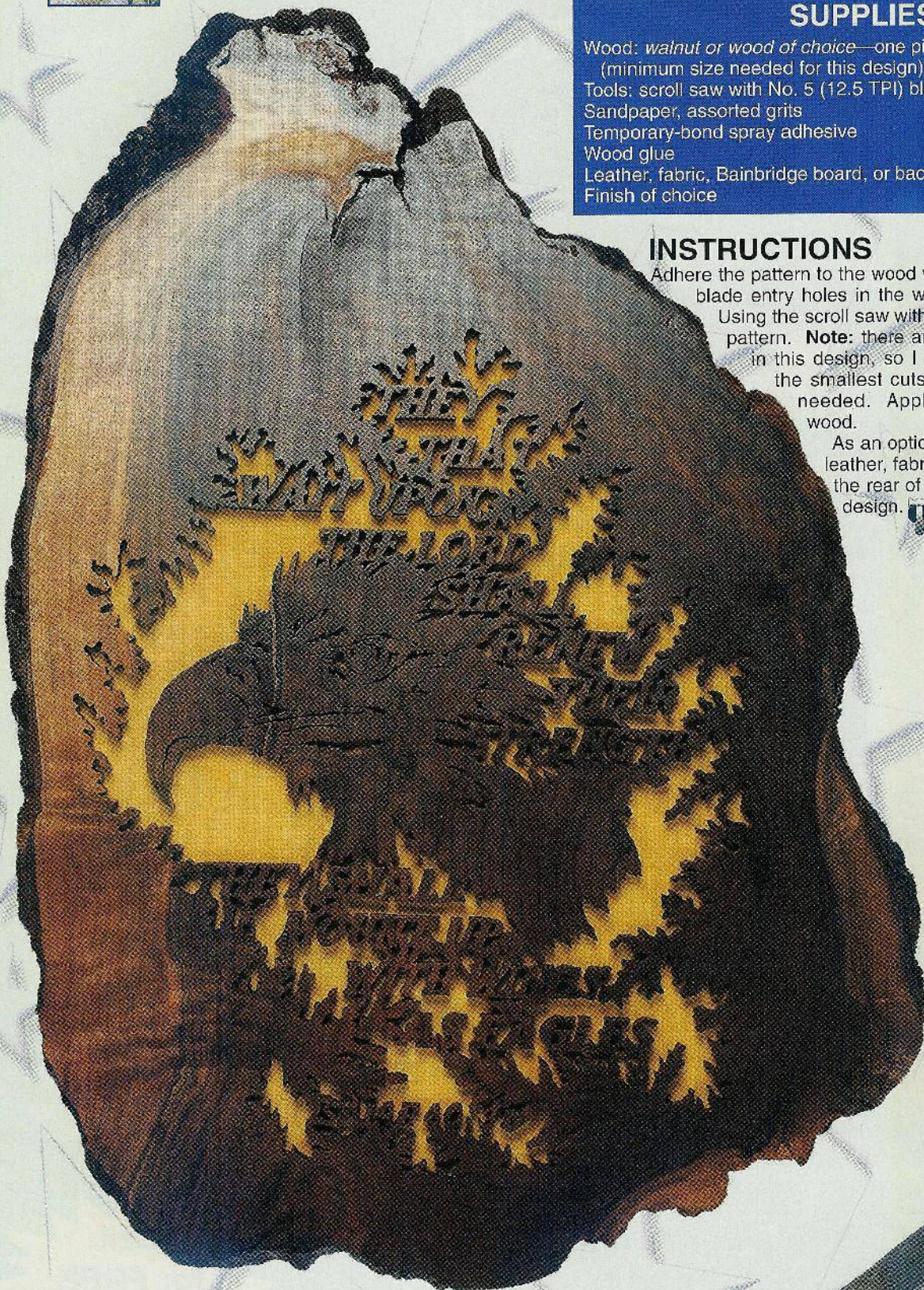
SUPPLIES

Wood: *walnut or wood of choice*—one piece 1/2"-3/4" x 16" x 19"
(minimum size needed for this design)
Tools: scroll saw with No. 5 (12.5 TPI) blades; drill with No. 57 bit
Sandpaper, assorted grits
Temporary-bond spray adhesive
Wood glue
Leather, fabric, Bainbridge board, or backer material of choice
Finish of choice

INSTRUCTIONS

Adhere the pattern to the wood with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Using the scroll saw with a No. 5 blade, cut out the pattern. **Note:** there are some very fragile areas in this design, so I suggest progressing from the smallest cuts to the largest. Sand as needed. Apply finish of choice to the wood.

As an option, you can glue a piece of leather, fabric or whatever you wish to the rear of the project to enhance the design.





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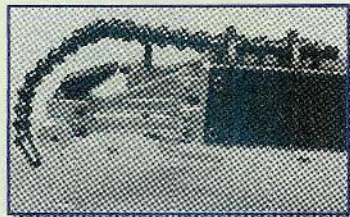


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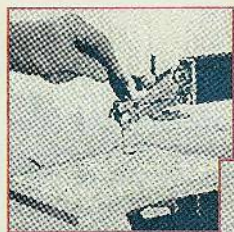
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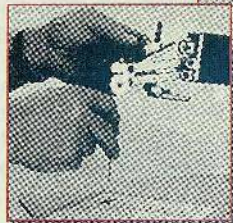
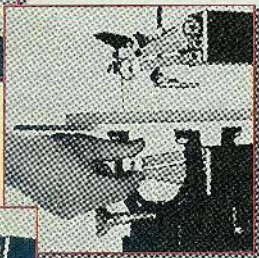
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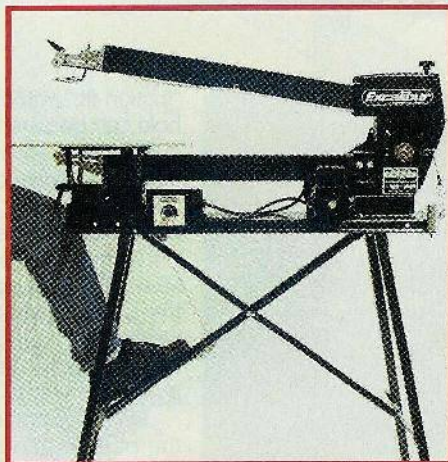


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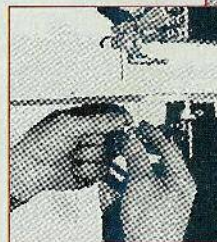


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designed by Dirk Boelman of The Art Factory

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SUPPLIES

Wood: *wood of choice*—one piece $\frac{1}{4}$ " x $3\frac{7}{8}$ " x $6\frac{1}{2}$ " (for the crosspiece), two pieces $\frac{1}{4}$ " x 3" x $2\frac{7}{8}$ " (for the ends), one piece $\frac{1}{4}$ " x $2\frac{3}{4}$ " x $6\frac{1}{2}$ " (for the base); *contrasting wood of choice*—one piece $\frac{1}{8}$ " x $2\frac{7}{8}$ " x $2\frac{3}{4}$ " (for the overlay)

Tools: scroll saw with assorted blades; drill with assorted bits; router with roundover bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Two $\frac{5}{8}$ "-long wood screws

Wood glue

Finish of choice

1- $\frac{7}{16}$ "-Dia. clock movement*

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

INSTRUCTIONS

This project has been specially designed to hold a 1- $\frac{7}{16}$ "-Dia. clock insert which is supplied with a rubber gasket to hold it snugly inside a 1- $\frac{3}{8}$ "-Dia. hole. To eliminate the need for this gasket, I have drawn the pattern with a 34mm-Dia. mounting hole. The clock insert can thus be installed

"friction-fit," without the gasket, within this mounting hole. This hole can be carefully cut with a scroll saw by following the pattern cutting line, sawing directly on the line, attempting to cut right down the middle of the line. If you prefer to bore the hole with a 1- $\frac{3}{8}$ "-Dia. Forstner bit, or the sawn hole fits too loosely, the rubber gasket can be used to securely mount the clock insert.

Transfer the patterns to the selected stock with spray adhesive. Bore blade entry holes in the waste areas and saw out the pieces. Make the interior cuts first, then saw around the perimeter. Sand as needed. Round over the top front and rear edges of the base with a router and roundover bit. If not available, shape with rasps, files, sandpaper, etc.

Drill pilot holes through both end pieces where indicated on the pattern and into the ends of the crosspiece to accept the $\frac{5}{8}$ "-long wood screws. **Note:** if you wish the crosspiece to pivot, make the holes in the end pieces slightly larger than the screws.

Assembly

Attach the end pieces to the crosspiece with the two screws. Glue the end pieces to the ends of the base. Glue the overlay to the front of the crosspiece, checking for proper alignment and fit for the clock insert. Apply finish and allow to dry. Insert the clock and proudly display it on a desk, table, shelf, piano or anywhere else it can be enjoyed for years to come.

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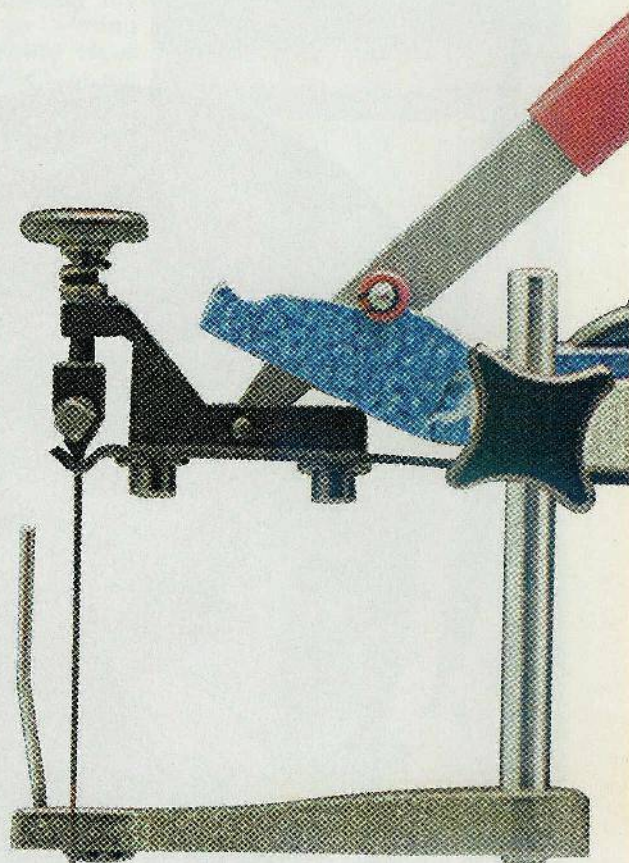
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BASEBALL DESK SET

by Rick Longabaugh of The Berry Basket

Patterns
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INSTRUCTIONS

Choose your material from a variety of hardwoods or solid core plywood.

Cut the work pieces to size according to the Bill of Materials. Sand as needed. Using spray adhesive, adhere the paper patterns to the wood. Drill holes where indicated on the patterns. Drill blade entry holes and make all cuts, beginning with the interior and working toward the perimeter. Remove the patterns and sand off any glue residue if necessary. If desired, round the edges of the base by sanding or using a router and small roundover bit.

Assembly

Using wood glue, attach Overlay No. 1 (C) and Overlay No. 2 (D) to the front of the Ball (A) where indicated on the pattern. Next, attach the Baseball Player (B) to the front of Overlay Nos. 1 and 2 as indicated on the pattern. Secure this assembly into the slot in the Base (E) also using wood glue.

Finish as desired and add the accessories of your choice. Enjoy!



SUPPLIES

Tools: scroll saw with No. 2 or 5 blades; drill with bits including a 1/8"-Dia. bit and a 1-3/8"-Dia. Forstner bit (optional); router with small roundover bit (optional)
Temporary-bond spray adhesive
Sandpaper, assorted grits
Craft knife
Wood glue
Finish of choice
Pen and pencil set*
1-7/16"-Dia. mini clock insert or photo frame (optional)*

*Available from The Berry Basket, P.O. Box 925, Centralia, WA 98531, or call 1-800-206-9009. A catalog full of fretwork patterns is also available from The Berry Basket.

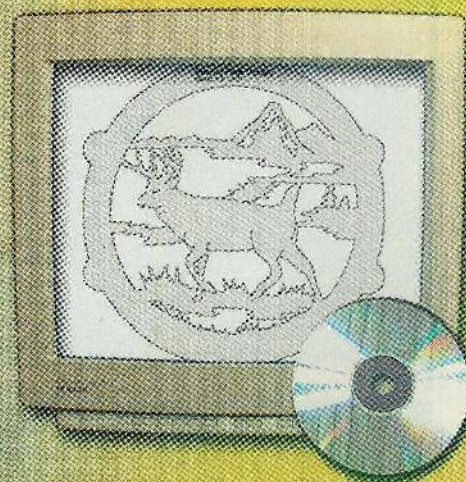
BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>Cherry plywood:</i>			
A	Ball	1/4 x 7-1/4 x 7-1/4	1
<i>Baltic birch plywood:</i>			
B	Baseball Player	1/4 x 4-5/8 x 6-1/2	1
C	Overlay No. 1	1/8 x 2 x 6-1/2	1
D	Overlay No. 2	1/8 x 2 x 6-1/4	1
<i>Walnut:</i>			
E	Base	3/8 x 3-1/2 x 7-1/2	1

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INSTRUCTIONS

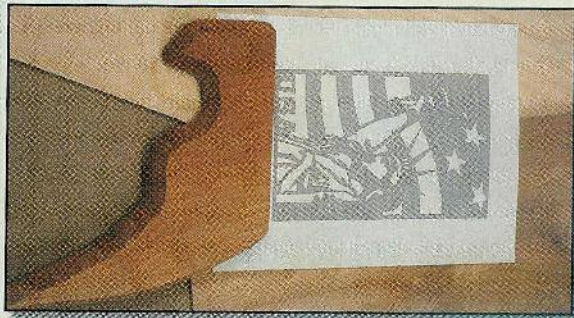
by Wes Demarest

Introduction

Patriotism has never been in the back seat in our wood-working community. To the nation at large, after the atrocity committed upon our beloved country this past September 11th, patriotism has become more than just a word associated with holidays, parades and veterans. It is now a deep feeling within the hearts of our society that cries out for expression.

In an effort to expand that expression, we are presenting this pattern which can be displayed in many ways. Pictured here, we chose to display Lady Liberty on a base containing tea candles. The base represents the island the Lady stands on. One candle represents the flame of freedom kindled by the sacrifice of our forefathers, the other is the flame of hope represented by the sacrifice of those today, and though they may happen to go out on your display, may they burn forever in your heart.

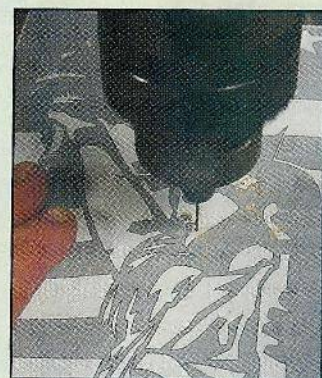
Make the project



Step 1. My first step when making a project such as this is visualizing a display combining several elements that will enhance the theme. The base in this piece was left over from a previous project—stuff Alice will not allow me to throw out. As occasionally happens, I screw things up; on this particular piece, I messed up the dado and had to make a new one, so into the scrap pile this piece went. For the upright, we chose domestic birch plywood that had a pleasant grain pattern and flowed nicely with the design, as well as with the 1-1/8" cherry used for the base. If you plan on mounting the pattern in a base as shown here, allow more material on the bottom of the pattern to accommodate your method of mounting it.



Step 2. We prefer to stack cut if possible, making multiples of the upright, as it affords a greater amount of control and profitability.



Step 3. Affix the pattern to the stack with spray adhesive and drill the larger blade entry holes with a No. 58 (.042" or 1.0668 mm) bit. Use a No. 65 (.035" or .8890 mm) bit for the smaller ones.

SUPPLIES

Wood: domestic birch plywood or wood of choice—one piece 1/4" x 5-1/8" x 7-3/4" (for the upright); cherry—one piece 1-1/8" x 8" x 11" (optional for the base)

Tools: scroll saw with Olson No. 2 reverse tooth and No. 0 or No. 2/0 blades; drill with bits, including No. 58 and No. 65 bits and a 1-5/8" Forstner bit; router with straight bit of choice

Temporary-bond spray adhesive

Sandpaper, assorted grits

Mineral spirits or paint thinner

Stained glass, one piece 5-1/8" x 7-3/4" in color of choice (Blue Spectrum was used here)*

Copper foil tape*

Watco Danish oil or finish of choice

Minwax fast drying semi-gloss polyurethane

*Stained glass and copper foil tape are available from Lou's Glass, 22 Mill Street, Branchville, NJ 07826; (973) 948-7443.

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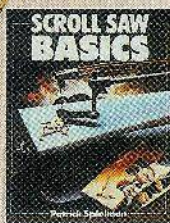
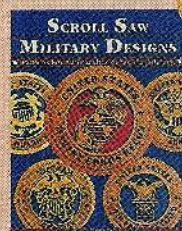
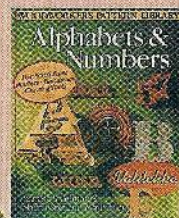
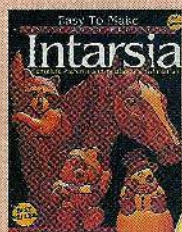
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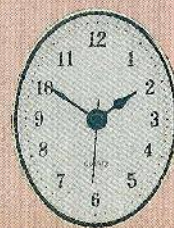
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continued from page 20



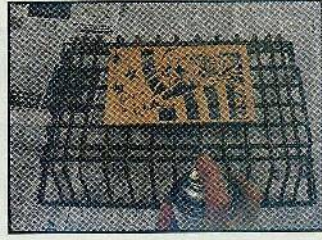
Step 4. Cut the design using an Olson No. 2 reverse tooth blade for the larger openings and a No. 0 or 2/0 for the smaller ones.



Step 5. Remove the remnants of the pattern with mineral spirits or paint thinner, being sure to remove all traces of glue residue, and allow the wood to dry. Separate the stack and sand both sides of the upright through 220 grit. Remove all remaining fuzz as well.



Step 6. Oil the wood with *Watco Danish oil*, applying two to three coats over several days, being sure to wipe off any bleed out that may occur before it sets up. **A Note Of Caution,** be sure to read and follow the directions on the can for disposal of oily rags to prevent spontaneous combustion and any resulting fire damage to your shop or home.



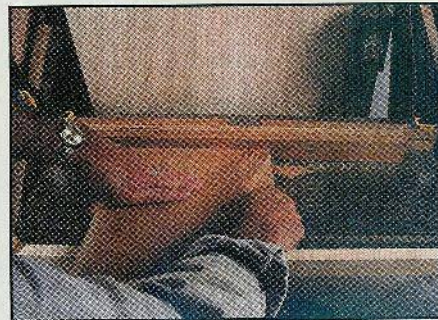
Step 7. After the oil has cured for several days, apply the surface finish of your choice. We use *Minwax* fast drying semi-gloss polyurethane.



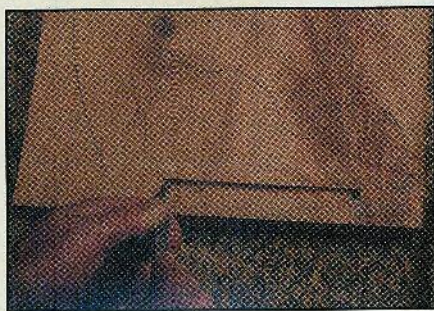
Step 8. There are two methods you can employ to mount the project so that it can be viewed on an angle. One is to rout an angled dado and the other is to cut the back portion of the base on an angle, create a recess equal to the thickness of wood used, and then glue it together. The easiest way to rout an angled dado is with a tilting base router which I do not have, so here is how we do it in my shop on a router table. First, set your fence in position and draw reference marks on each side of the bit on the fence as shown. (Use a router bit that is the same size as the thickness of your wood and any additional accent.)



Step 9. Clamp a board at a distance from the fence that will give you an angle around 5 degrees.



Step 10. Gently lower the workpiece onto the router bit approximating the angle of cut, making several incrementally deeper cuts rather than doing it in one pass.



Step 11. Square the corners with a small chisel and test fit the design.



Step 12. Cut the angled edge of the base by tilting the table of your scroll saw to 45 degrees and rock the board front and back while sawing around the line to get the textured edge.



Step 13. Drill two 1-5/8"-Dia. holes to accept the tea candles, sand to 320 grit, and apply three to four coats of the oil finish over a period of one week, finishing by rubbing the last coat with 500 grit wet/dry paper. Wipe dry if using wet paper. Be sure to wipe away any bleed out during the process as well.



Step 14. We elected to use stained glass as a background accent. Rather than just glue the two pieces together, we joined them with copper foil tape.



Step 15. Rub the edges of the glass on 220 grit wet/dry paper on a saw table or any other hard flat surface to remove the sharp edges and corners. Remove a section of protective paper from the foil tape and run it around the edges of the wood and glass. Fold over the edges, running the sides up to the top, then fold the top over and add additional pressure with a finger or thumb nail as you rub all surfaces.



Step 16. Hold both pieces together and run a length of 3/8" copper foil around the sides and top. Firm it up by applying additional pressure as above. Slide the assembly into the dado, securing it with glue if necessary.



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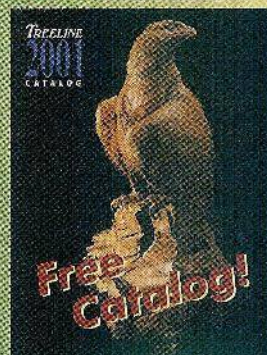
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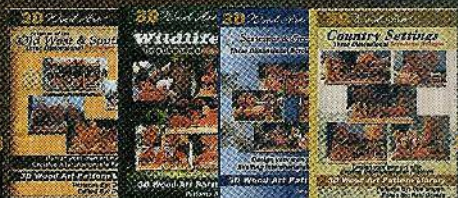
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MARITIME LIGHTHOUSE INTARSIA

by Fred Martin

Pattern
Located in
Full Size Pattern
Section No. 2!



Who says an intarsia piece needs a backer? Here is a rear view of the Maritime Lighthouse. If you are careful with your joinery, you don't need to hide the back.

backer. The more intarsia I made, the more I pondered the reason for the backer, until one day a customer made up my mind for good by questioning "What are you hiding?" The backing didn't make the piece any stronger and sure didn't make it look any better. It just added more work. Plus, there was the old adage "You can tell the quality of a product by looking at the back." The advantage is that now the intarsia isn't limited to wall mounting, but can be displayed on an easel or its own stand.

The sizes given for the wood are the minimum required. The contouring and shaping is what really makes any intarsia. Remember, there are no flat things in nature and there shouldn't be on your piece. The thicker the wood you use, the better the final results. I use 2002 GF glue because it has more solids than carpenter's glue. This allows it to fill small gaps. It is also stronger than 5-minute epoxy.

SUPPLIES

Wood: *butternut*—one piece 1" x 4" x 16" (for shore); *walnut*—one piece 3/4" x 2" x 4" (for windows and door); *western red cedar*—one piece 5/8" x 9" x 18" (for sky); *white ash*—one piece 3/4" x 3" x 15" (for lighthouse); *eastern red cedar (aromatic)*—one piece 3/4" x 3" x 6" (for roof and lighthouse top); *pine*—one piece 3/4" x 4" x 8" (for clouds); *yellow birch*—one piece 3/4" x 2" x 4" (for lighthouse tower); *bird's eye maple*—one piece 3/4" x 4" x 9" (for base)

Tools: scroll saw; band saw; oscillating spindle sander (optional); drill press with sanding drums and No. 10 and 3/8"—Dia. drill bits; bow sander

Sandpaper, assorted grits

Accordion glue bottle with 2002 GF glue*

Duct tape

Tracing paper

Transfer paper

3/8"—Dia. walnut plug

Draftsman's pencil and leads

Finish of choice

Wax paper

Hanger of choice

* Available from Lee Valley at www.leevalley.com

INTRODUCTION

Originally, I was inspired to attempt intarsia by a project that was in a magazine. Shortly after that, I saw a piece that my brother had made and with his tutoring I was hooked on the craft.

When I started out, I made my intarsia pieces just like everyone else, but in time I began questioning the need for a

INSTRUCTIONS

Transfer the pattern onto tracing paper, making sure that the grain direction arrows and sequence numbers are included. Using tracing paper allows you to see the grain of the wood as you mark the pieces. Select the wood for the first piece, then, using the traced pattern and transfer paper, mark and cut it to shape. Sand the edges on an oscillating spindle sander or sanding drum mounted in your drill press to ensure that the edges are square (see Fig. 1). Square perpendicular edges are essential for the pieces to fit correctly. After the edges are sanded, make sure you remove any burrs on the back of the piece with sandpaper or a bow sander. This allows the piece to sit flat. Do this to every piece you cut.

Select the wood for the next piece, slide transfer paper under the pattern, and place the first piece in position. Mark this piece using the pattern and the first piece as a guide (see Fig. 2). Once it's cut and fitted, tape the pieces together front and back using duct tape. I use duct tape here because it is stronger and adheres better than masking tape. Continue marking, cutting, fitting, and taping pieces together until the entire lighthouse is cut out. **Tip:** smaller pieces can have the edges squared before they are completely cut out, making it safer on the fingers (see Fig. 3).

Remove the tape and drill blade entry holes for the windows (these could also be painted or burned). Cut out the windows (see Fig. 4). Bore a 3/8" hole for the round window

and insert the walnut plug. Mark the pieces for the windows and cut each one out (the draftsman's pencil allows you to extend the lead out so you can mark it as shown in **Fig. 5**). Apply glue all around the windows and slide them in place (see **Fig. 6**). Don't worry about the excess glue here, it will be sanded off later.

The wood used for the sky is fairly wide and it is easiest to laminate thinner pieces together. I like to rip the boards and flip them around until the best colors for the sky are obtained. Edge glue the boards together and let dry. Since the sky is the lowest area on this intarsia, use the thickness of these boards to mark where the lighthouse contour lines should be (see **Fig. 7**).

Continue contouring using the previously shaped piece to mark the next piece (see **Fig. 8**). After contouring, use a bow sander or sandpaper to blend and smooth each piece (see **Fig. 9**). When all pieces are shaped and sanded, place wax paper over the pattern. Using the accordion glue bottle, apply glue to each piece (see **Fig. 10**) and assemble. Mark the clouds, then cut and square the edges.

Lay the pattern for the sky on the wood and slide transfer paper under it. Place the lighthouse and clouds in position (see **Fig. 11**). Carefully scribe these lines, then cut, fit and contour the sky and clouds.

Place wax paper over the pattern, then apply glue to the left side of the sky (see **Fig. 12**), lower the lighthouse into position, and insert the clouds. Apply glue to the other half of

the sky and attach it to the lighthouse, again inserting the clouds. Let dry.

You can fill gaps on the back by applying some glue and rubbing it in (see **Fig. 13**). Shape and contour the back edges and sand the back.

Apply finish of choice and attach a hanger for wall mounting or display on a stand as shown in the main photo.

Fred Martin was born and raised in New Brunswick, Canada. He completed his apprenticeship and worked as a machinist in Saint John, NB, then joined the Canadian Armed Forces in 1977 as a machinist. Fred served at many bases across Canada, as well as in Egypt and Norway. He retired from the military in 1997. During this time he did a lot of woodworking; first making small items such as frames and clocks, then furniture. In 1996, Fred started doing intarsia and after retirement from the military worked full-time at it. He sold his work at Boyce's Farmers Market in Fredericton, New Brunswick, for four years and acquired an international clientele from throughout Canada, the USA, and Europe. Fred moved to Moose Jaw, Saskatchewan, in 2000 when his wife was transferred there, and continues to do intarsia, selling mostly through his website at <http://www.intarsiabyfred.com>. Fred does not use any exotic woods in his creations, only native North American hardwoods and is a juried member of the New Brunswick and Saskatchewan Craft Councils.



Fig. 1. After cutting the pieces, the edges are squared.



Fig. 2. Using the first piece as a guide, scribe the adjoining line.

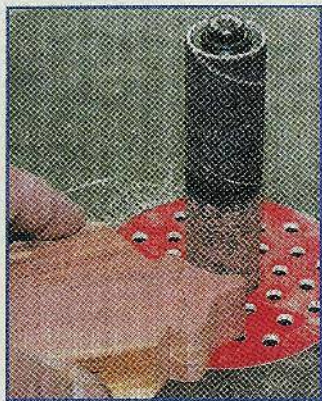


Fig. 3. The edges of the small pieces can be squared before completely cutting them.



Fig. 4. Cutting the window holes.

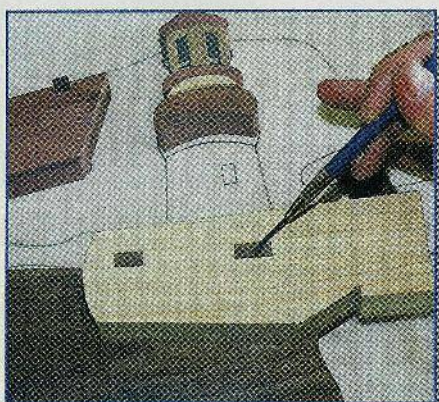


Fig. 5. Mark the windows by extending the lead.

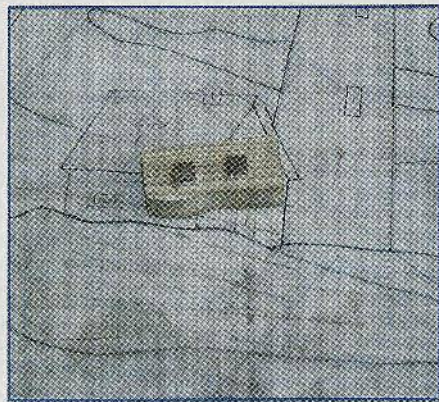


Fig. 6. Apply glue and insert the window pieces.

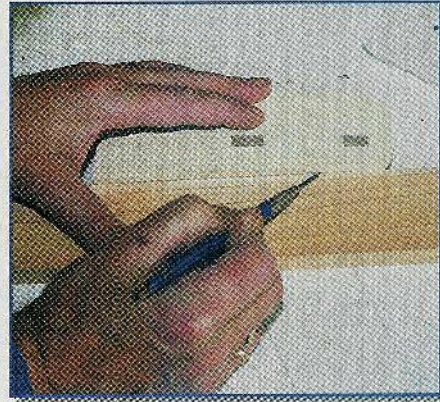
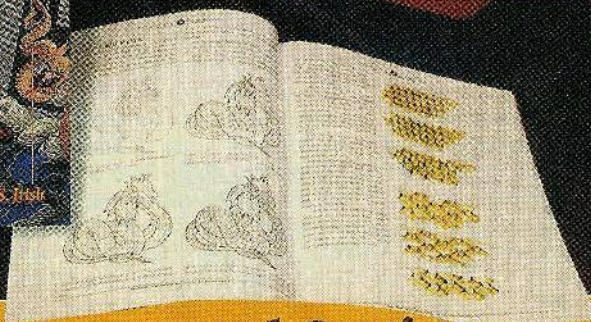
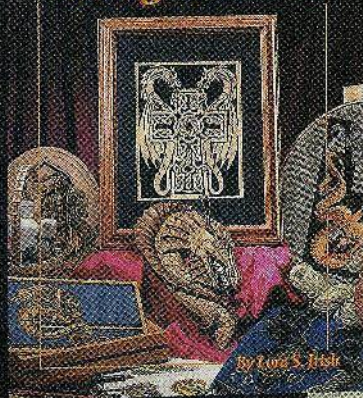


Fig. 7. Mark the contour line using a board from the sky.

continued on page 28

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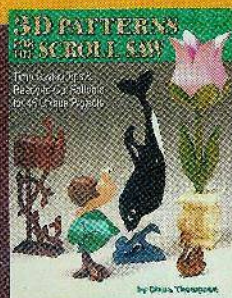


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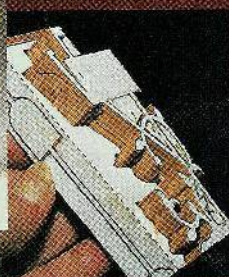


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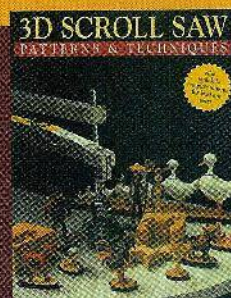


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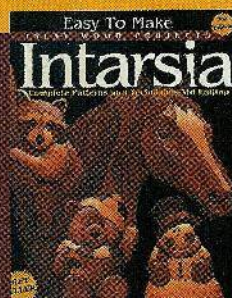
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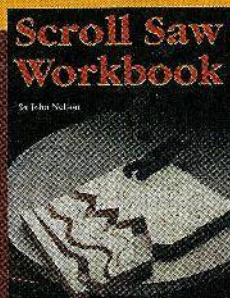


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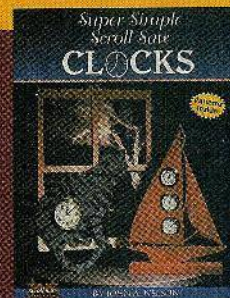


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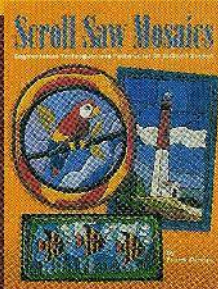
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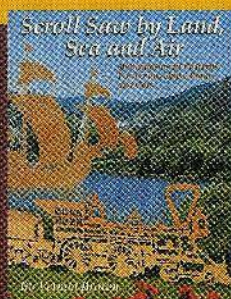
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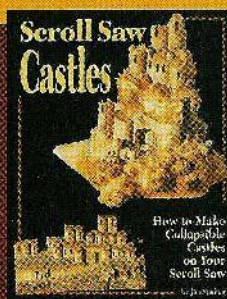
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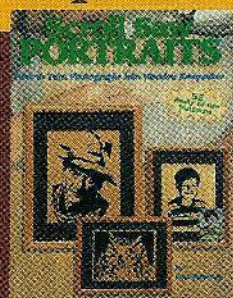


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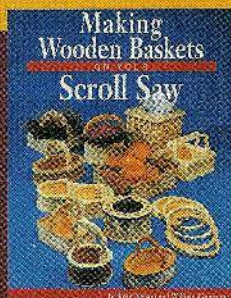
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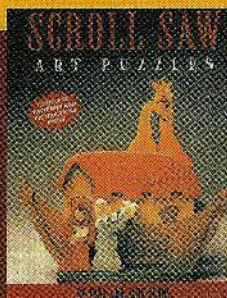
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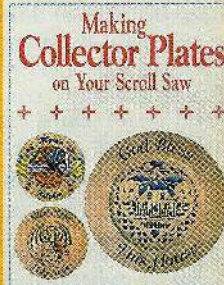
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continued from page 25



Fig. 8. Use the previous contoured piece to mark the next.

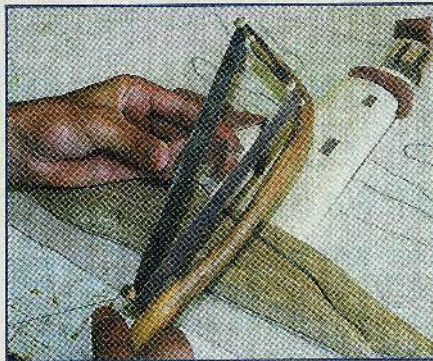


Fig. 9. Final shaping with a bow sander.



Fig. 10. Use an accordion bottle to apply the glue.



Fig. 11. Ready to mark the cut lines for the sky.



Fig. 12. Glue applied to the left sky piece.



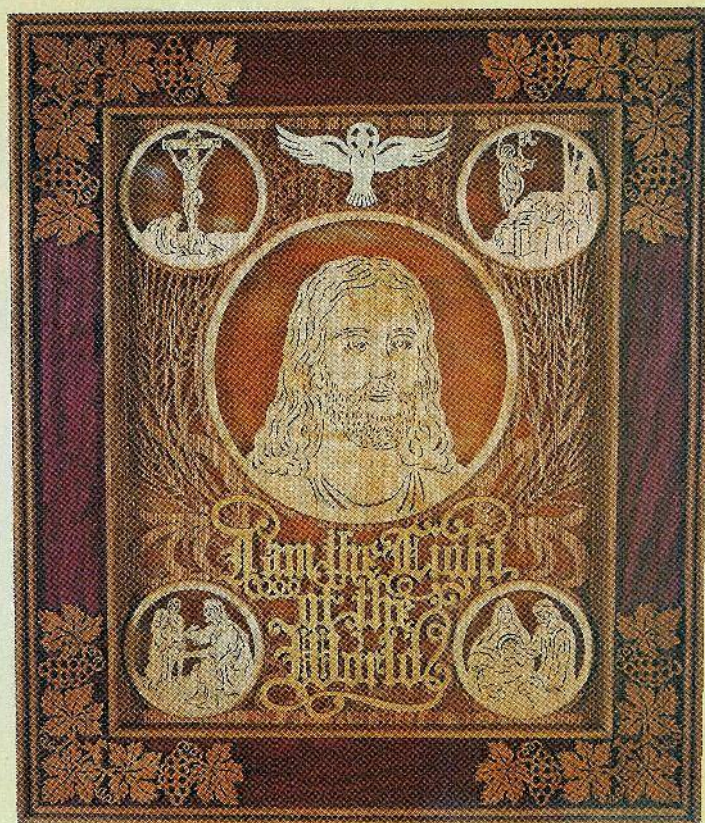
Fig. 13. Rub glue into the rear joints to fill any gaps.

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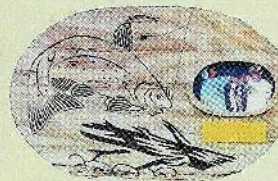


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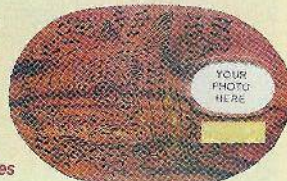
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LAKE TROUT LUNCH

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

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SUPPLIES

Wood: green colored poplar heartwood—one piece 1/4" x 7-1/4" x 11-1/2" (for the silhouette); aspen or light colored wood of choice—one piece 3/8" x 7-1/4" x 11-1/2" (for the backer)

Tools: scroll saw with Nos. 2/0 and 9 blades (No. 1 spiral blades optional); drill press with various size bits up to No. 65; finish sander with assorted abrasive paper up to 600 grit; tack hammer; screwdriver

Temporary-bond spray adhesive

Clear packing tape

Masking tape

Four 1/2" x No. 6 flathead screws

Small paintbrush

Danish oil, or spray finish of choice

Hanger of choice

INSTRUCTIONS

Preparation

If you choose to use Danish oil on this project as I did, sand the wood with 150, 220, 320, 400, and then 600 grit abrasive for a super smooth finish. If you will be using a spray-on finish, sanding up to 220 grit will be adequate.

Attach the pattern to the wood with spray adhesive, then cover the pattern with clear packing tape. This will lengthen blade life and prevent burning while cutting. Tape the wood with the pattern to the backer using masking tape (see Fig. 1).

Cut the outside edge of the plaque with a No. 9 blade. Remove the waste periodically and retape the front and back together as shown in Fig. 2.

Cutting the silhouette

After cutting the outside edge, remove the silhouette from the backer and bore the holes for the interior cuts (see Fig. 3). **Note:** the **LAST** cuts to be made on this project should be the outline of the lake trout, shown in red (see Fig. 4). Since the trout is held in place at only a few points around the edges, we want to make all of the interior cuts first to prevent damage.

On a fish project like this, I like to start by cutting the rays within the fins and tail first as shown in Fig. 5. For the irregularly shaped spots on the body, a spiral blade works well because you don't have to keep turning the plaque to make the cuts (see Fig. 6). When you get to the belly section of the trout, use a spiral blade for the upper section and a regular blade for the straight cuts at the bottom (see Fig. 7). **Note:** spiral blades cut in all directions. If you've never used them before, practice on scrap wood to familiarize yourself with the way they work.

When making the outline cuts, first cut the line closest to the fish as shown in Fig. 8, then come back and cut the outer line (see Fig. 9).

Finishing

Apply Danish oil according to the manufacturer's directions or spray on a finish of your choice. Allow to dry thoroughly.

Align the backer on the silhouette and bore four 1/2" deep holes for the screws, then screw the pieces together as shown in Fig. 10. Attach a hanger (see Fig. 11) and enjoy your accomplishment.

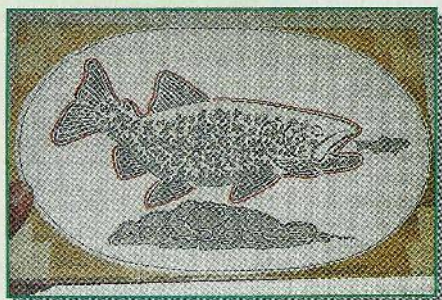


Fig. 1. Transfer the pattern, cover it with packing tape, and stack the wood for the silhouette (with the pattern in place) along with the piece for the backer.

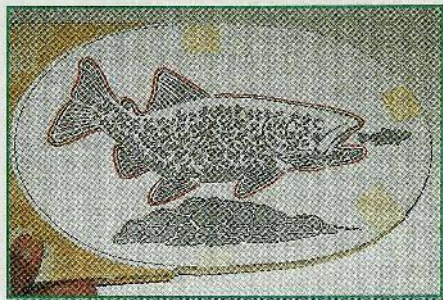


Fig. 2. Cut the perimeter of the plaque, periodically removing the waste and retaping the front and back pieces.

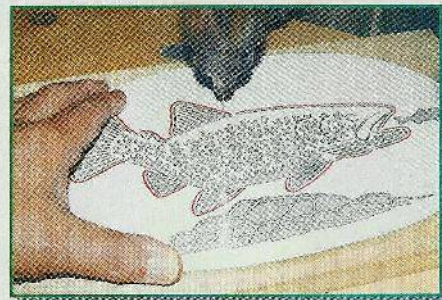


Fig. 3. Bore blade entry holes in the waste areas of the silhouette.

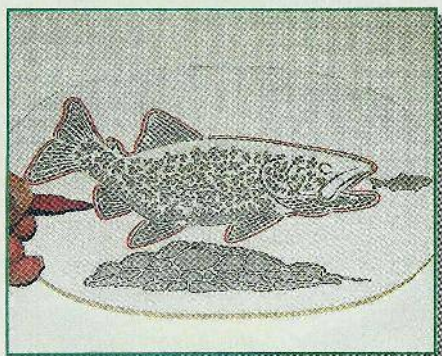


Fig. 4. Cut the outline of the trout, shown here in red, LAST.

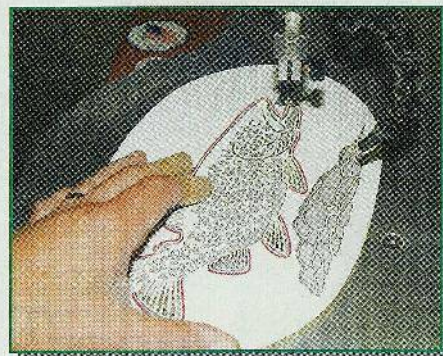


Fig. 5. Start cutting the rays of the fins and tail.

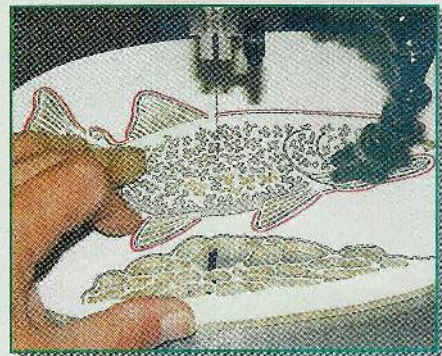


Fig. 6. A spiral blade works well for cutting the irregularly shaped spots.



Fig. 7. Use a regular blade for the straight cuts on the belly section.

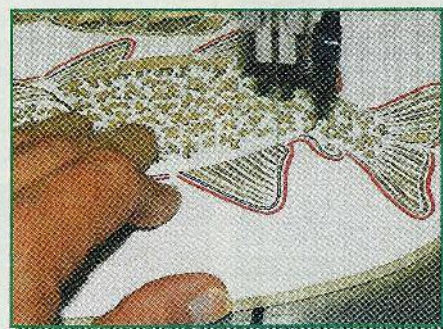


Fig. 8. Make the outline cuts, starting with the line closest to the fish.

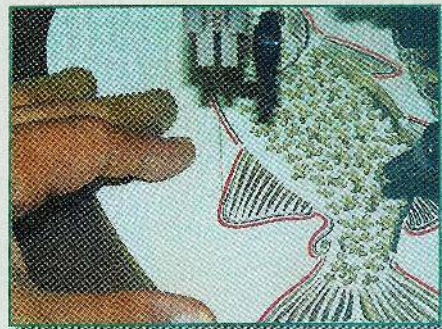


Fig. 9. Finish the outline by cutting the outer line.

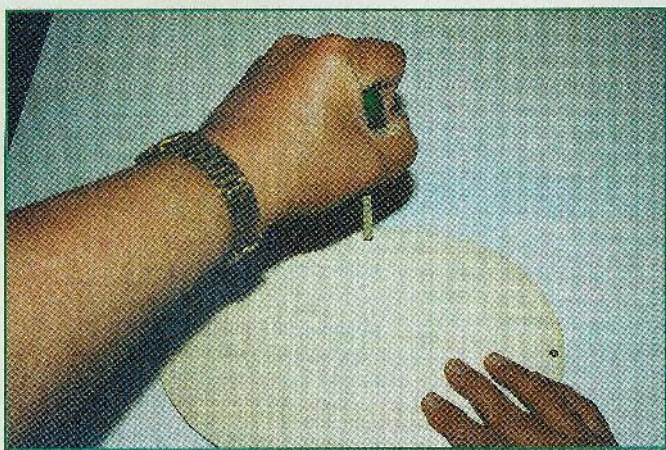


Fig. 10. Screw the silhouette to the backer.

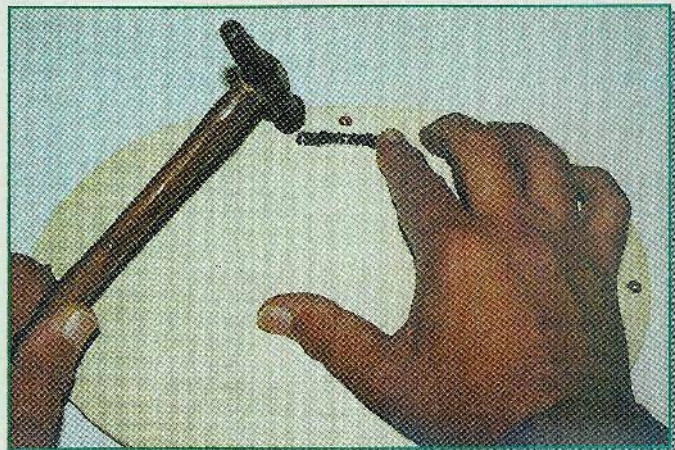


Fig. 11. Attach a hanger.



THE MAKING OF A KOKOPELLI FROM CORIAN® AND BRASS

by Barry Gross (Mr. Solid Surface) of BG Artforms

Patterns
Located in
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Section No. 2!



SUPPLIES

Corian® (in color of choice)*—one piece 1/2" x 6" x 10" (for the Kokopelli), one piece 1/2" x 4" x 7" (for the base); brass*—one piece 1/4" x 3-1/2" x 4-1/2"

Tools: scroll saw with No. 5 metal Artisan blade and a No. 7 regular Artisan blade*; drill with bits including a 1/16"-Dia., 1/8"-Dia., 5/32" and 21/64" bits; router with 1/2"-Dia. roundover bit or belt/disc sander combination; pneumatic sander Model 120 (optional)*; belt or disc sander with aluminum oxide sanding discs (optional)*; polishing wheel with muslin wheel and a good polishing compound (optional); random orbital sander with rough grit (80) sandpaper or electric sander (optional)

8/32" threaded brass insert*

3/4" x 8/32" brass screw*

3M Spray Mount™ artist's adhesive

Masking or packing tape

Sandpaper, assorted grits (including 220, 320, 400, and 600 wet/dry)

Craft stick

Oven mitts or thick gloves

Cookie sheet

5-minute epoxy

Hot Stuff Super "T" Cyanoacrylate glue (CA glue)

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The Kokopelli kit (SWP3CK) contains the Corian and brass stock needed for this project, the Artisan scroll saw blades, and the brass insert and brass screw. The kit is \$24.95 (plus \$7.75 S&H).

A solid surface aluminum oxide sanding kit (CSK-3) is also available for \$15.95, as is the Model 120 pneumatic sander for \$21.95, both from BG Artforms. Photos and descriptions of these sanding tools can be found on BG Artforms' website.

Introduction

"What in the world is a Kokopelli?" you may ask. According to legend, the Kokopelli is a magical character that has captivated the imagination of American Indians for generations. The Kokopelli image has been depicted in many of the first petroglyphs that were carved thousands of years ago in caves scattered throughout the Southwest. This legendary hump-backed flute player served the Anasazi, Hopi, and Zuni Indian cultures as a symbol of fertility and peace.

Many different stories surround the Kokopelli. However, one of the most popular Native American legends states that he is responsible for the end of winter and the coming of spring. When he plays his flute, the Kokopelli embodies everything that is pure and spiritual about music; the snow melts, the birds sing, the grass grows, and the animals huddle together to hear his song. Another legend calls the Kokopelli the "Casanova of the Cliff Dwellers." He would visit the villages in the night playing sweet soothing songs on his flute and carrying seeds for the crops in his backpack. According to the legend, in the morning the fields of corn would be five feet tall and the women of the village would be pregnant!

To update this timeless legend, Mr. Solid Surface has portrayed the Kokopelli playing a saxophone. So if during the night you hear the melodic tones of the saxophone on the spring breeze, lock up your wives and daughters, the Kokopelli is near!

The history lesson is over, so let us turn our attention to the making of the Kokopelli playing a brass saxophone. The body and the base of the Kokopelli are made with Corian and the saxophone is cut from 1/4" solid brass. Follow the instructions as listed below and then listen to the sounds of your own Kokopelli legend!

Make the Kokopelli



Step 1. Corian has a definite top and bottom. The top is generally smoother than the bottom and the bottom might have writing on it. Place the Corian with the smooth surface facing up. Place masking tape on the surface of both Corian pieces. This will aid in keeping your blade from overheating when you are cutting the material. Use 3M Spray Mount™ artist's adhesive to adhere the pattern to the masking taped Corian surface. Round over the back of the No. 7 scroll saw blade using a hone. Make sure that the scroll saw blade is exactly 90 degrees to your scroll saw table.

continued on page 34

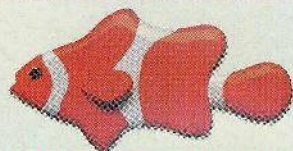
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AB #4	16	up to 1/4"	up to 1/2"	up to 1/4"
AB #5	16	up to 1/4"	up to 3/4"	up to 1/4"
AB #7	14	up to 1/2"	up to 1"	up to 1/2"
AB #9	14	up to 1"	up to 1-1/2"	up to 1"
AB #12	12	n/a	up to 2"	n/a



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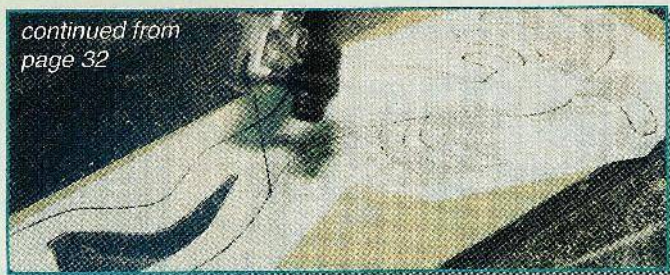
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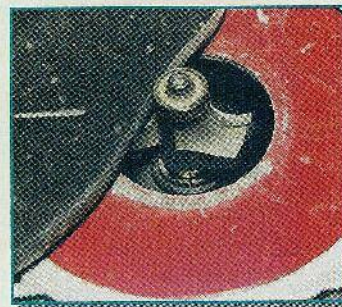
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page 32



Step 2. Using the No. 7 Artisan blade, cut the Kokopelli and the base.

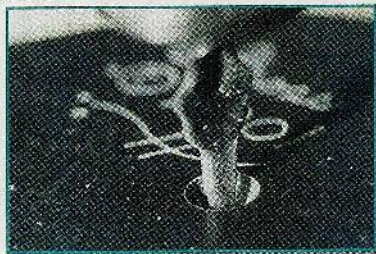


Step 3. Place the Kokopelli in a vise to hold him in a vertical position. Using the 21/64" bit, drill a hole in the *front* leg of the Kokopelli to accommodate the threaded brass insert. **Note:** make sure you do not drill this hole too deep; otherwise your drill bit will come out the other side of the foot! Only the front leg is drilled because the back leg will be thermoformed (bent) at a later time.



Step 4. Shape and round over the edge of the base piece using a router with a 1/2"-Dia. roundover bit or a pneumatic sander. Wet sand the base using 220 wet/dry sandpaper wrapped around a craft stick, followed by 320, 400 and 600 grits to smooth the rough edges left by the router.

Step 5. Using the 5/32" bit, drill a hole in the base from the top side where indicated on the pattern. Turn the base upside down and countersink the 5/32" hole to accommodate the brass screw that will hold your Kokopelli to the base.



Step 6. Bore a 1/16"-Dia. blade entry hole in the music notes portion of the saxophone, then insert the No. 5 metal Artisan blade through the hole and slowly cut the pattern out of the brass.



Step 7. Once the saxophone is cut, round over the edges using the pneumatic sander to give the saxophone some shape.



Step 8. If you want to give your saxophone some interesting detail, use a rough grit (80) sandpaper with a random orbital sander or some sort of electric sander to "scratch" or "brush" the saxophone in all directions.

Step 9. Drill a 1/8"-Dia. hole into the front of the saxophone to pin it to the hand of the Kokopelli. **Note:** you will drill the hand of the Kokopelli later.



Step 10. Before you begin rounding over the Kokopelli's body, place the saxophone up to the mouth of the Kokopelli and drill a small hole into his mouth to accommodate the mouthpiece of the saxophone. **Note:** the size of the hole you will need to drill will depend on the shape of the saxophone's mouthpiece. It is better to start out with a smaller hole; you can always make it bigger! When you are satisfied with the fit, round over the Kokopelli body using a pneumatic sander or the tool of your choice. Be careful around the hair or it will break.



Step 11. Finish sanding the Kokopelli and the base using the aluminum oxide sanding discs to remove any scratches and to give him a lasting shine. After your Kokopelli has been sanded and shaped, it is time to add more life to him. You can thermoform (bend) it using a conventional home oven or a

toaster oven. Preheat your oven to 340 degrees. Place your Kokopelli on a cookie sheet and bake it for approximately 12 to 15 minutes. Use oven mitts or some other kind of thick gloves that will not burn to gradually and **CAREFULLY** bend his hair and lift the rear leg to give it some additional shape and depth. Let your Kokopelli cool for approximately 45 minutes and, if needed, polish it again.



Step 12. Place the pin into the saxophone and lay the thermoformed Kokopelli next to the saxophone. Move the saxophone close to the Kokopelli's hand to see where the small brass pin touches the hand, then drill a 1/8" hole in the hand to accommodate the pin. Using 5-minute epoxy, glue the saxophone and the brass pin into the Kokopelli and let stand until the glue has hardened.

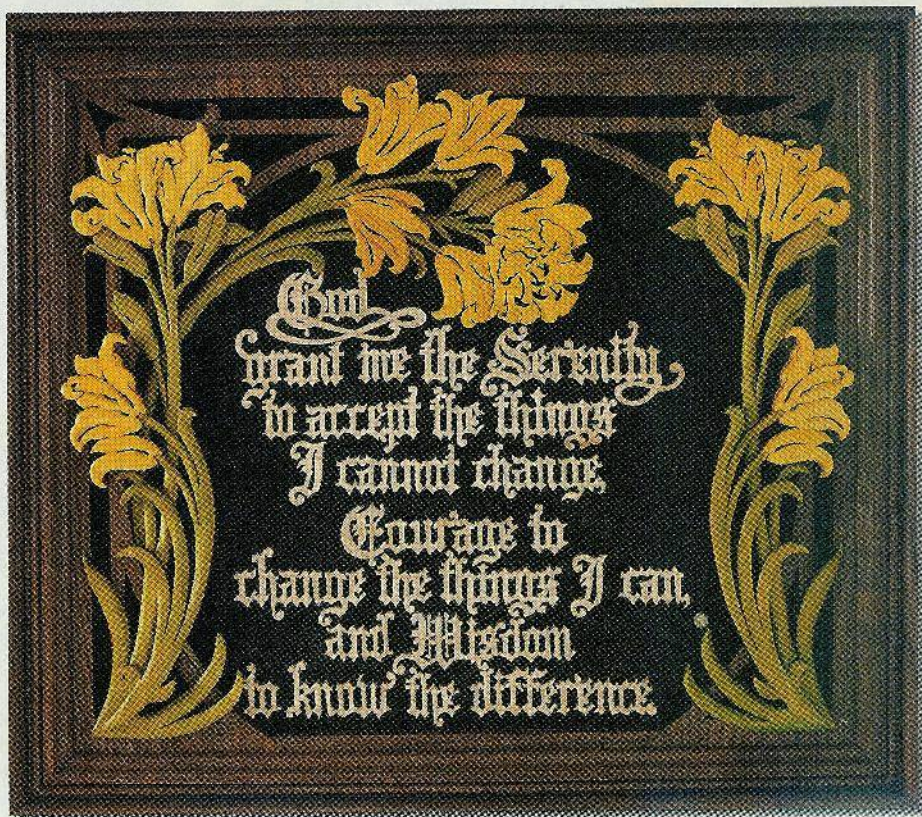
Finally, attach the figure to the base. There you have it—your finished Kokopelli playing the saxophone! Remember, lock up the wives and daughters when he starts to play!

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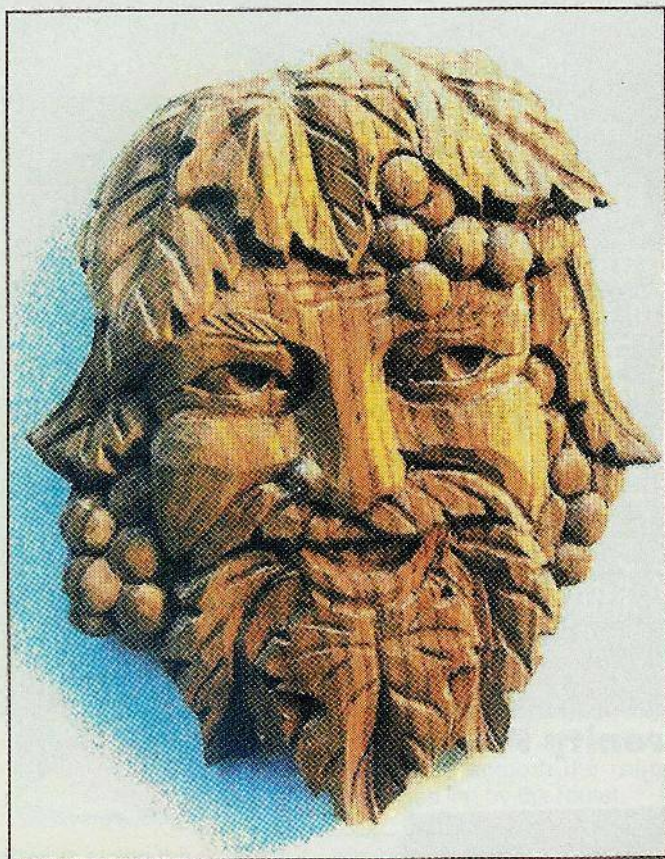
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CARVING BACCHUS

by Ivan Whillock



INSTRUCTIONS



Step 1. Trace the pattern onto the wood. Saw the outline, attach the blank to the pegboard with shallow screws, and clamp the pegboard to your bench. This will give you a steady hold-down system and keeps the clamps away from the work.



Step 2. Using the V-tool, make stop cuts on the outside edges of the face from the upper hairline down past the beard. With the No. 3 sweep tools, remove the wood of the grapes and leaves at the side of the face to about half the depth of the wood.



Step 3. Make stop cuts at the bridge of the nose, using a plunge cut and the No. 9-20mm gouge. This gives you about the correct sweep for the arch connecting the bridge of the nose with the eyebrow ridge. Next, with the No. 7-12mm gouge, make plunge cuts at the wings of the nose. Use the same tool to cut the arch of the nostrils and round the tip of the nose. Lower the cheeks to bring the nose away from the face, and begin carving the eye masses. The stop cut for the lower edge of the eye mass should be about halfway between the eyebrow and the tip of the nose.



Step 4. Make stop cuts at the forehead, around the grapes and leaves, and then lower the forehead about 1/4". With the No. 11-6mm veiner, make a channel that starts at the eyebrow ridge and follows the bottom edge of the eye mass, ending at the cheek. **Note:** this is an important expression line, as it defines both the eye mass and the upper cheek line. Be sure to make the S shape that gives a smile expression to the cheeks. With the No. 9-12mm gouge, make a smile line on either side of the wings of the nose.

SUPPLIES

Wood: butternut—one piece 1-1/2" x 7" x 9"
Tools: band saw or scroll saw; Nos. 3-6mm, 3-16mm, 5-12mm, 7-12mm, 9-10mm, 9-12mm, and 9-20mm gouges; No. 41-14mm V-tool; Nos. 11-3mm and 11-6mm veiners

Graphite paper
Stylus
Pegboard
Shallow screws
Clamps
Carving bench
Soft cloth
Walnut stain

Satin finish or outdoor finish of choice

Visit Ivan Whillock's website at www.whillock.com. His studio is located at 122 NE 1st Avenue, Faribault, MN 55021. A tool catalog and a list of classes are available. Visitors to Ivan's studio are welcome.

Introduction

Bacchus, the ancient god of wine and revelry, is a prime subject for artists who enjoy carving expressions. The expression is a happy one, but there is also a hint of lechery in it. Instead of hair, of course, Bacchus is arrayed with grapes and grape leaves.

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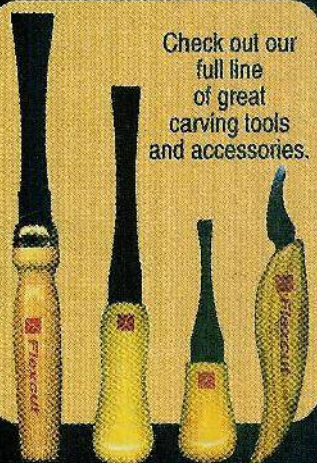
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Carving Section

continued from page 36



Step 5. Sketch in the upper eyelids and make stop cuts around them. Tilt the tool into the eye. **DO NOT** undercut the eyelid. Remove wood below the stop cut to make the upper eyelid higher than the eye.



Step 6. Now sketch in the lower eyelid, making sure it has the S shape indicating the tear duct on the inside of the eye and the raised cheek on the outside of the eye. Lower the wood of the eye so that the lower eyelid is higher than the eye.



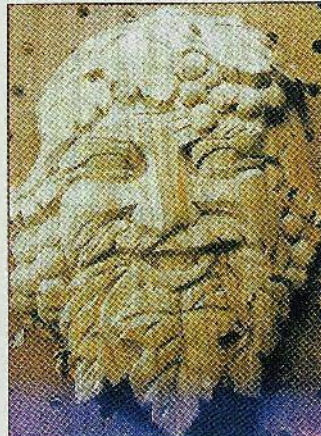
Step 7. Carve the lower part of the face by first carving in a mustache and then a smiling, open mouth. **Note:** be sure to carve the mustache first, as it is higher than the lower lip. Again, notice the subtle S shape of the lower edge of each side of the mustache. This contributes to the look of the smile.



Step 8. The No. 9 sweep gouges are good circle-making tools. Let the sweep of the tool define the grape shape and size. If you turn the tool in the wood, it will make a complete circle for you. **Note:** be sure to slant the tool away from the grape so that you do not undercut it or accidentally break it off.



Step 9. Turn the No. 9 sweep gouge upside down to round the grapes. If you make the grapes the size of the tool, you can round them very efficiently by making the shape of the tool work for you.



Step 10. Layer the leaves and then add the detail. Keep the lines moving. Notice how the S shape is used throughout. Avoid straight lines.



Step 11. To create the dark-eyed look, lower the irises by first making a stop cut at the upper eyelid with the No. 3-16mm gouge and then cutting in the iris with the No. 9-10mm gouge. Again, the shape of the tool will create the circle for you. This time you want to slant the tool into the circle so that you remove the wood.

Finishing

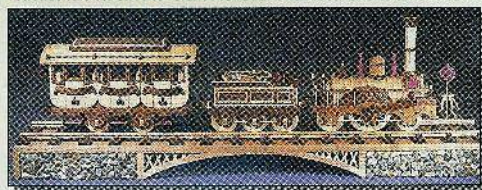
Complete the carving by sealing the wood and then staining it with a walnut stain. Immediately remove the excess with a soft cloth so that the stain is heavier in the recesses. After the stain has dried, apply a satin finish appropriate to the stain you used. If you want to hang Bacchus outside, be sure to use an outdoor finish.



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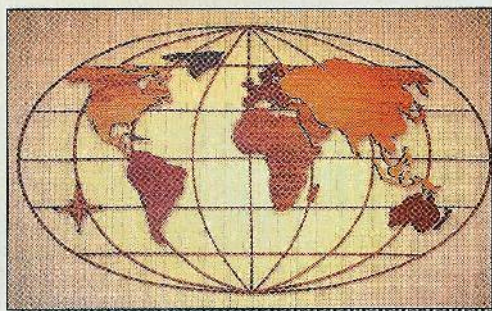
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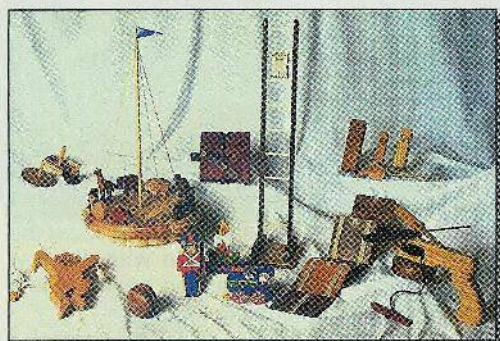
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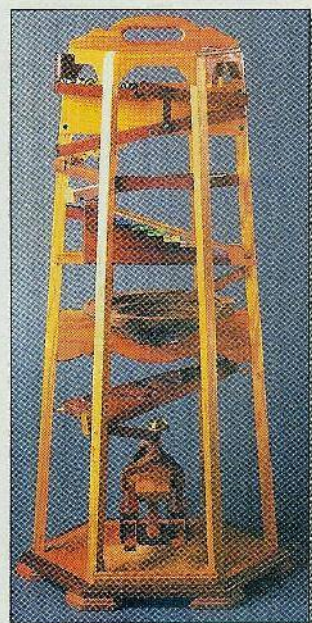
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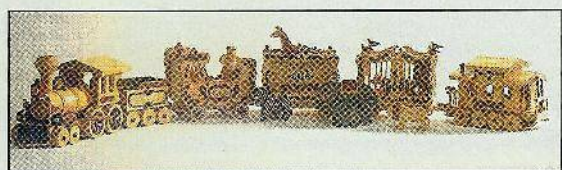
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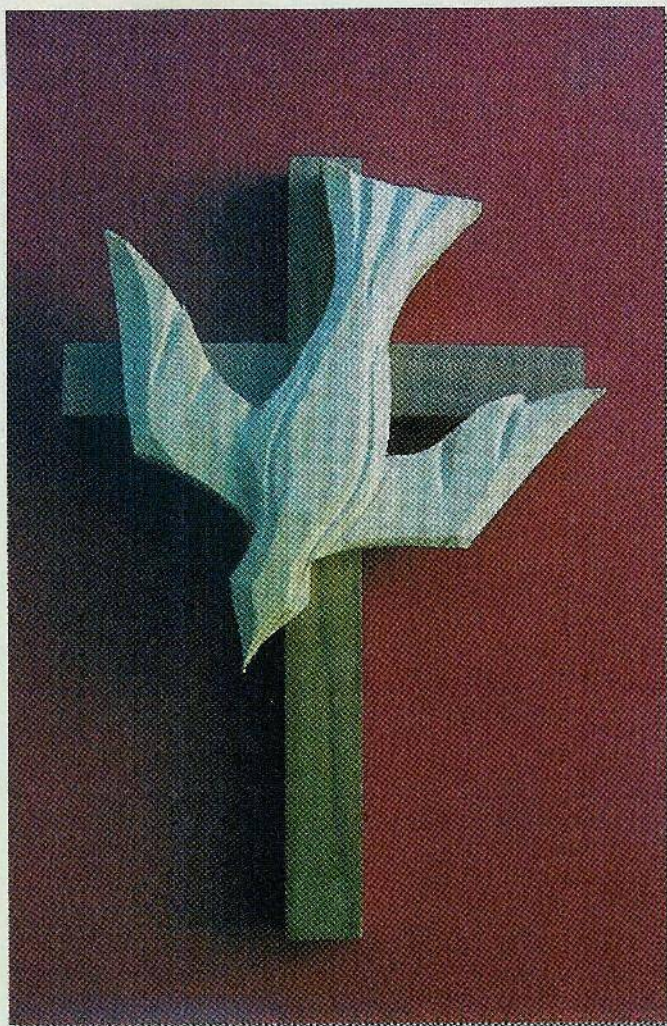
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THE DOVE OF PEACE

by Ivan Whillock



SUPPLIES

Wood: *basswood*—one piece $1/2"$ x $5-1/2"$ x $5-1/2"$ (for the dove); *walnut*—one piece $1/2"$ x $3/4"$ x $5-1/2"$ (for the horizontal section of the cross), one piece $1/2"$ x $3/4"$ x $8"$ (for the vertical section of the cross)

Tools: band saw or scroll saw; table saw; Nos. 3-12mm and 3-20mm gouges; No. 41-16mm V-tool

Graphite paper

Stylus

Pegboard

Shallow screws

Clamps

Carving bench

Satin finish of choice

Wood glue

Visit Ivan Whillock's website at www.whillock.com. His studio is located at 122 NE 1st Avenue, Faribault, MN 55021. A tool catalog and a list of classes are available. Visitors to Ivan's studio are welcome.

Introduction

A stylized dove is a very attractive symbol, either alone or mounted on a cross. It is a fairly easy carving to do, but the clean edges and flowing lines are a very important ingredient.

INSTRUCTIONS



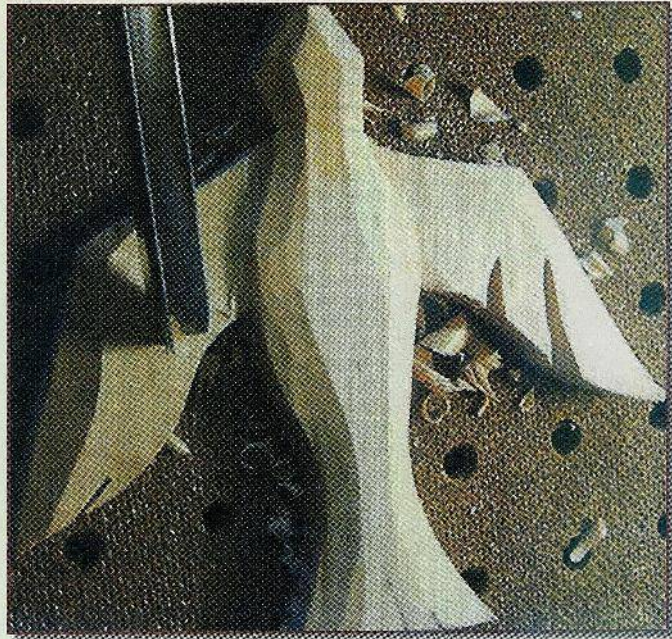
Step 1. Trace the pattern onto the basswood blank. Saw the outline and mount it onto a pegboard base with shallow screws. Clamp the pegboard to your carving bench. Both hands should be free to control the carving tools.



Step 2. Make stop cuts around the body of the dove with the V-tool. Lower the wood of the wings closest to the body about $1/4"$. Allow the wood on the back tips of the wings to remain near the full depth of the wood, that is, the wood at the back edge of the wings should be thicker than the wood close to the body. This slants the wings into the body. By using a large gouge, you can get a very smooth transition across the full surface of the wing.



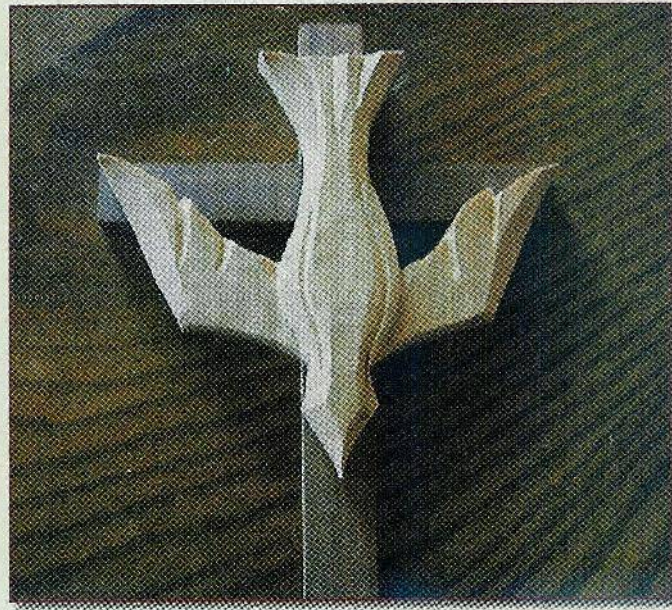
Step 3. On each side of the body of the dove, carve an angle that goes from the tip of the beak all the way to the tail. Make this beveled surface consistently wide throughout the entire cut, except the head, where it narrows to shape the beak. Strive to keep the angle consistent as well. This is good practice in achieving tool control. Carve a similar angle on the outer edge of each wing; however, let this angle be a bit wider at the back of the wing and a bit narrower at the front.



Step 4. Carve two V cuts in each wing, indicating feather masses. Curve the cuts to reflect the flow of the lines in the wings.



Step 5. Make three V cuts in the tail, each a different length, with the longer of the three in the middle. Make shallow V cuts along the sides of the dove on the side angles cut earlier. I do not make these cuts the same length. I like variation in them, but I do want them to reflect the line flow of the body.

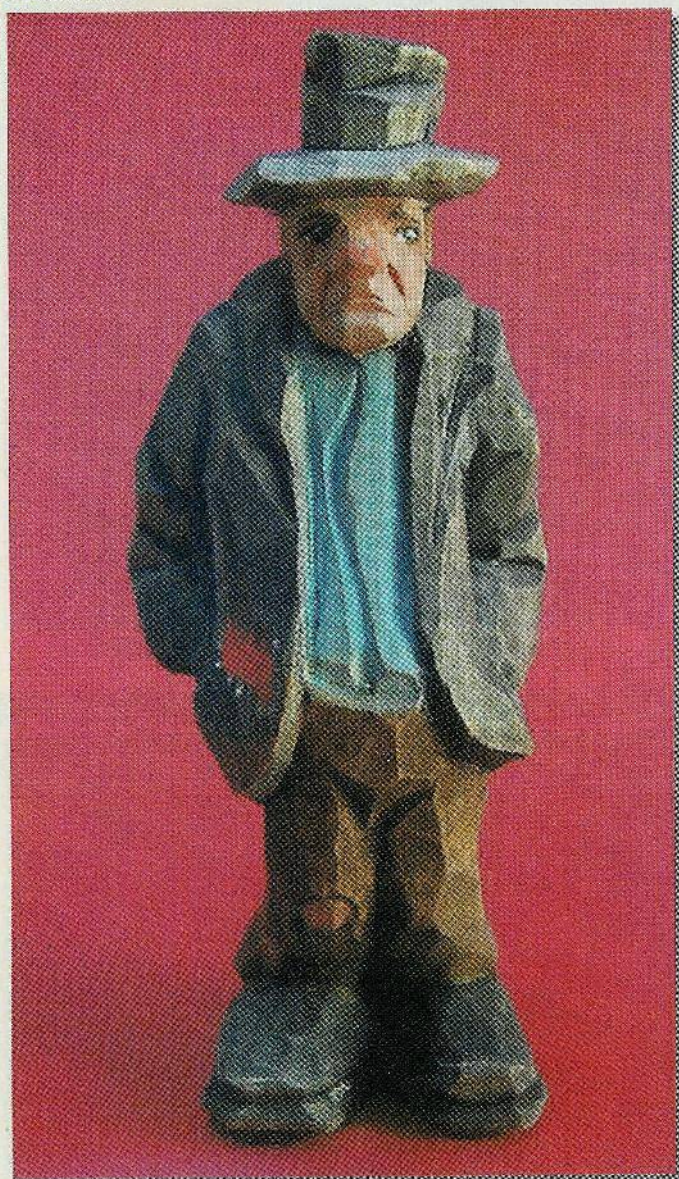


Step 6. Prepare the wood for the cross by cutting a dado 1/2" deep and 3/4" wide located 2" down from the top of the 8" crosspiece. Cut another dado 1/2" deep and 3/4" wide in the center of the 5-1/2" crosspiece. Assemble the pieces of the cross, then glue the dove in place. **Note:** if you prefer a formal arrangement of dove to cross, center the dove on the cross about 1" below the top of the cross as shown. Test other positions to see what you prefer. My preference is shown in the main photo. The dove is mounted at an angle to the cross—the outer edge of the tail at the center of the cross and the head of the dove off to the side of the cross. At different times I have used various arrangements depending on the formality of the setting in which the carving will be placed.



DOWN AND OUT

by Ivan Whillock

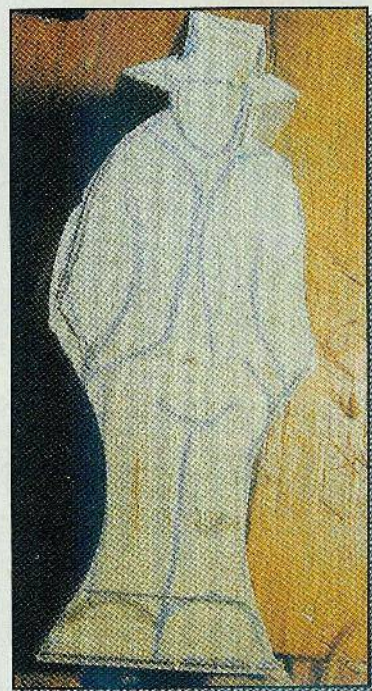


Introduction

A popular subject for whittlers through the years is the hobo. Typically, the guy has clothes that are torn and patched, topped off with a hat which, once quite elegant, is now crumpled. Sometimes he carries a stick with a bundle attached, but most often he simply stands with his hands in his pockets, which serves two purposes—it provides a slouching posture and it allows the carver to avoid carving hands.

INSTRUCTIONS

Step 1. Trace the pattern onto the wood and saw it out. Although I drew in some of the detail lines to orient the block for the reader, it is not necessary for you to trace more than the basic outline of the hat brim, the chin and the waist. The other parts of the drawing will be carved away before you use them. **Note:** I sawed out only the sides, not the front and back. It is a good practice to block out your carving with the carving tool rather than the saw, especially when the carving is as small as this one.

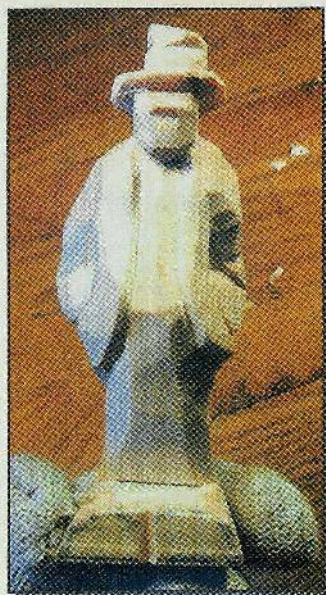


SUPPLIES

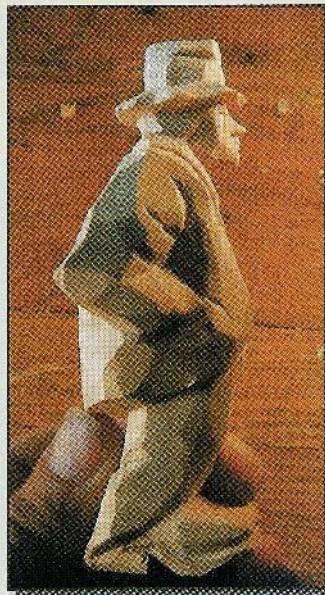
Wood: basswood—one piece 2" x 2" x 5"
Tools: band saw or scroll saw; carving knife
Graphite paper
Stylus
Assorted paintbrushes
Small cloth
Oil paints in the following colors: black, blue, brown, flesh tint, red, and white
Visit Ivan Whillock's website at www.whillock.com. His studio is located at 122 NE 1st Avenue, Faribault, MN 55021. A tool catalog and a list of classes are available. Visitors to Ivan's studio are welcome.



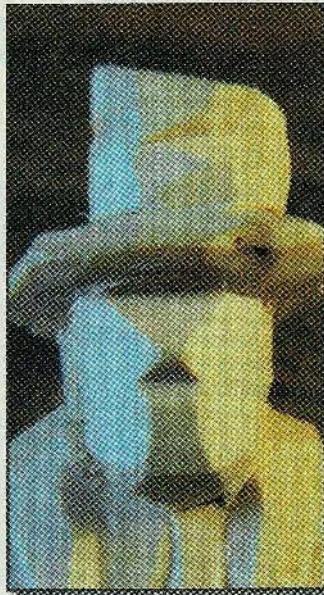
Step 2. Make stop cuts at the brim of the hat, the bottom of the nose, the chin, and the tops of the shoes. Leaving the brim of the hat, nose, waist, and tips of the shoes at the original level of the wood, carve the layers of the carving. Let the side view of the carving help you determine the depths. Carve an angle on each side to slant the arms back. **Note:** do this blocking out **BEFORE** you carve the detail. I've seen some beginners draw all of the detail and then "lower" their drawing into the wood. It is much more efficient to first block in the planes and then add the detail.



Step 3. Carve in the masses of the hat, coat lapel, and sleeves. Carve the folds with your knife, making bold V cuts which will also serve as stop cuts for the changes in direction of the cuts.



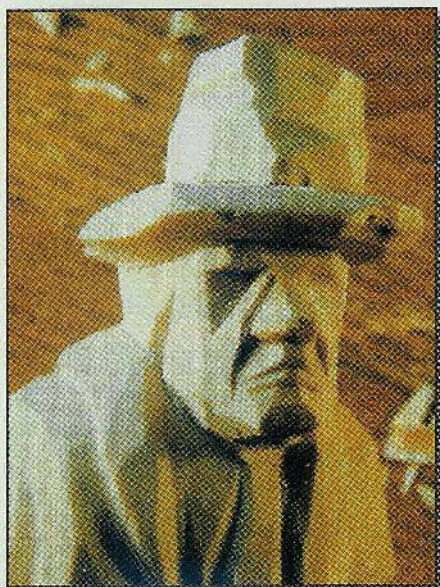
Step 4. In this side view you can see the blocking out of the figure and how the masses are shaped to create the form.



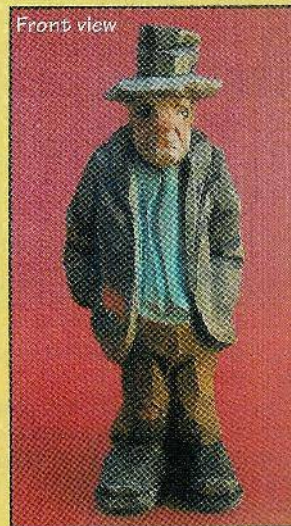
Step 5. To carve the face, set both sides to a 90 degree angle. Leave a little flat spot for the tip of the nose, then make a 90 degree angle across the tip of the nose. Notice the notch for the bottom of the nose and the back slant of the bridge of the nose.



Step 6. Now remove wood away from each side of the nose to make it stand away from the face and to provide flat planes for the eyes.



Step 7. With bold V cuts from the knife, make smile lines from the wings of the nose to the corners of the mouth. Cut the mouth mass so that it is deeper at the corners than directly under the nose. Form the mouth and lips with bold V cuts as well. **Note:** if you want a frown, turn the corners of the mouth down. If you want a smile, turn the corners of the mouth up. Make triangular shapes for the eye locations. **Note:** the eyes will be painted in later, not carved. Finish carving any detail you wish to add—wrinkles in the clothes, hair texture, pocket detail, soles on the shoes, etc.



Painting

The figure is stained with oil paints. That is, the paint is brushed on and then immediately wiped off. This technique allows the wood to show through the paint. Paint the lightest color first, then work from light to dark. In switching from one color to the next, wipe the brush with a cloth but don't wash it. Allow a bit of the previous color to mix with the next color. This helps unify the colors, giving them a common base. Paint on the flesh areas first, then paint the blue of the shirt. Next, paint the brown, then finish with the black.

Paint a touch of red on the nose, cheeks, and lips. Again using red, paint the patch on the coat. Paint the eyes with a dot of black next to a dot of white. Put a tiny dot of white on the black for a highlight. Make arched black lines for the upper eyelids and for the eyebrows. Do not paint in lower eyelids.

Use your imagination for the details on this carving. Almost all of the carvings of this type have a hole in one knee where the flesh color of the knee shows through. Some show a rope tied around the middle. The hobo carvings, in one form or another, go back many years and are found in many European countries as well as the United States. Have fun creating yours!



New Product: MagEyes!

review by Robert J. Hlavacek, Sr.



The MagEyes set includes a visor to hold the lens and one each of 1.6x and 2.0x magnification lenses, as well as instructions for use and care of the equipment. The set retails for \$31.95.

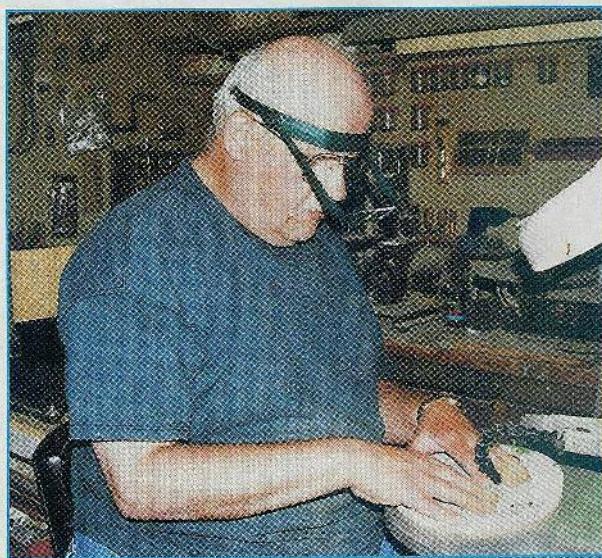
If your eyes get tired of scrolling before you do, this product may be the answer to your problem!

MagEyes provide hands free magnification. They are lightweight (under two ounces), made in the U.S.A. magnifiers that fit comfortably on your head even if you wear glasses. The MagEyes set I received came with an adjustable magnifier visor which holds the lens. It can be moved up or down out of the way when magnification is not necessary. Two optical quality binocular acrylic lenses were included, a 1.6x low magnification and a 2.0x medium magnification. These can be easily interchanged.

I found the 1.6x lens to be ideal for my scrolling needs. I can sit at the saw comfortably without leaning into the project to focus on the pattern. If you normally sit closer to your work, you may find the 2.0x lens more useful.

Two additional higher power MagEyes lenses are available separately. They are a 2.25x medium strong magnification and a 2.75x strong magnification. Although the higher power would be handy for many applications, I didn't think these two lenses would be practical for the average scroller because it would be necessary to lean into the saw too much to clearly see the pattern.

On a scale of 1 to 10, I would rate MagEyes a solid 9 for tired eyes. 



Using my MagEyes with the 1.6x lens, I can see the cut lines better and scroll longer because of reduced eye strain.

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	12"x20"			
ASH	12"x12"	4.20	5.60	6.60
	12"x16"	5.60	7.50	8.80
BASSWOOD	12"x16"	7.00	9.30	10.90
	12"x20"			
BIRCH	12"x12"	5.20	6.90	8.10
	12"x16"	6.90	9.20	10.80
OAK	12"x16"	8.60	11.50	13.50
	12"x20"			
BUTTERNUT	12"x12"	6.50	8.70	10.20
	12"x16"	8.70	11.60	13.70
MAPLE	12"x16"	10.90	14.50	17.10
	12"x20"			
WALNUT	12"x12"	7.90	10.50	12.40
	12"x16"	10.50	14.00	16.50
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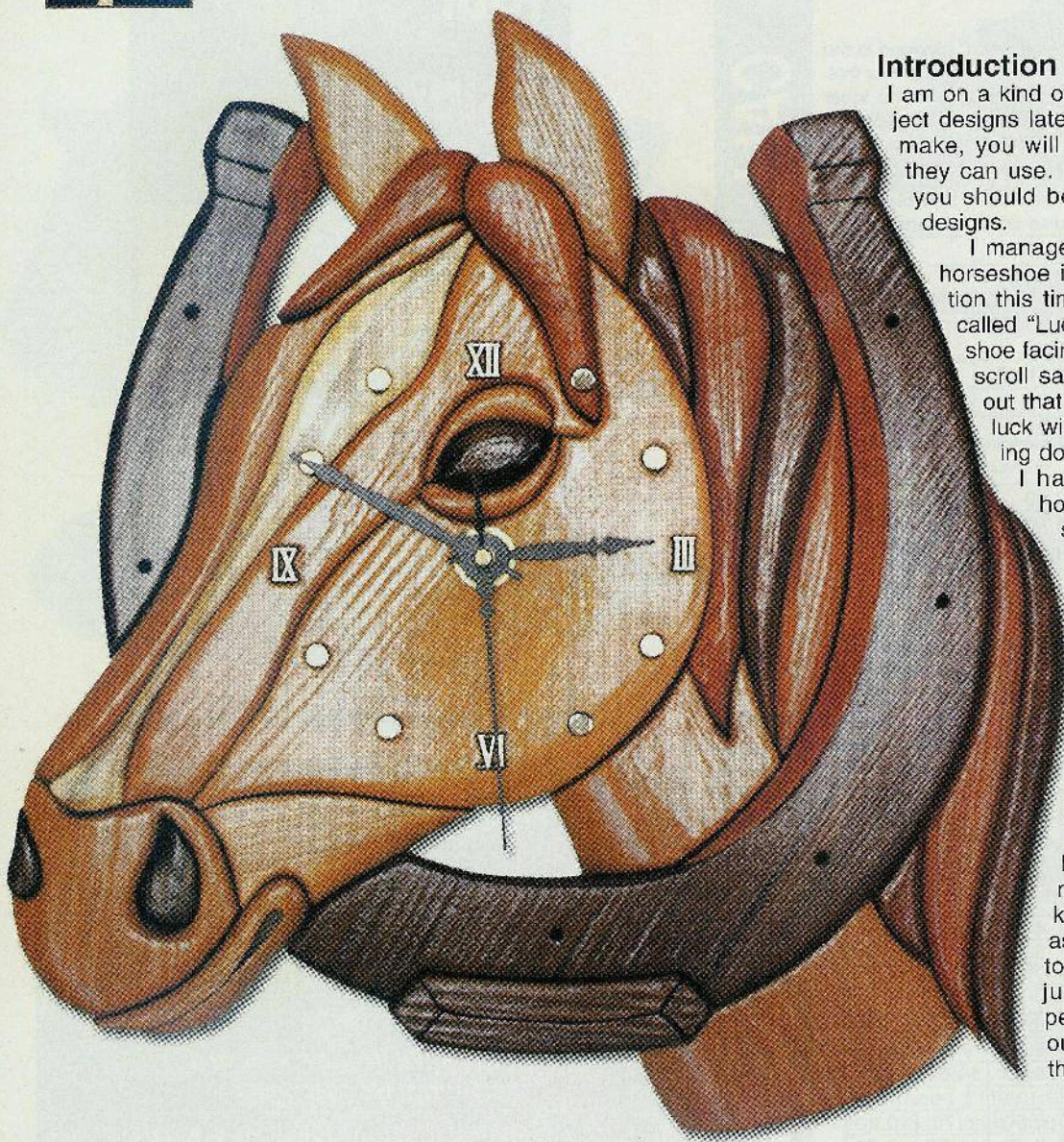
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LUCKY the HORSE CLOCK

by Garnet Hall

Pattern
Located in
Full Size Pattern
Section No. 2!



Introduction

I am on a kind of functional kick with my project designs lately. If you sell the items you make, you will find that people like things they can use. From coin banks to clocks, you should be able to find a use for my designs.

I managed to design this so that the horseshoe is pointing in the right direction this time. On one of my patterns, called "Lucky Rose," I have the horseshoe facing down. A lady at one of the scroll saw picnics I attended pointed out that that was wrong; all the good luck will run out of a horseshoe facing down. I finally figured out what I had done wrong. I had the horse upside down when I was sketching its shoe. With the horse right side up and a lot happier (please, no letters from animal rights folks here), I will be able to correct the pattern and make a "Luckier Rose" which I plan to offer in a future issue of *Creative Woodworks & Crafts*.

Lucky the Horse Clock is a fairly basic intarsia project. If you have been reading Bob Hlavacek's articles as well as mine, you probably already know as much about intarsia as I do. So, I don't think I need to explain how it's done. But just in case there are a few people who may have missed our articles, I will run through the basic steps.

continued on page 48

SUPPLIES

Wood: walnut—one piece 3/4" x 2" x 2"; aspen—one piece 3/4" x 2" x 8"; light colored western red cedar—one piece 3/4" x 6" x 12"; medium light colored western red cedar—one piece 3/4" x 3" x 8"; medium colored western red cedar—one piece 3/4" x 3" x 8"; medium dark colored western red cedar—one piece 3/4" x 3" x 8"; dark colored western red cedar—one piece 3/4" x 6" x 10"; plywood of choice—one piece 1/4" x 12" x 12" (for the backer)

Tools: band saw with 1/8" blade (14-15 TPI) or scroll saw with a No. 7 or 9 Precision Skip or Olson PGT blade and a No. 3 double tooth or No. 3 full reverse tooth blade; drill with assorted bits, including a 1/8"-Dia. bit; pneumatic

drum sander*; router with 3/4" rabbeting bit and clock insert jig

Sandpaper, assorted grits

Wood glue

Clock movement of choice

Hanger of choice

Minwax Satin Durathane or finish of choice

*Available from Garnet Hall, Box 549, Stoughton, SK, Canada S0G 4T0, (800) 729-2473; or from PS Wood Machines, 3032 Industrial Blvd., Bethel Park, PA 15102, (800) 939-4414.

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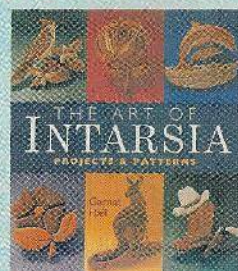
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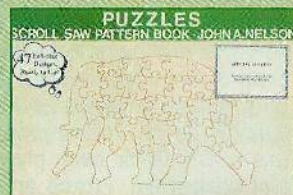


Book Highlights:

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- * 20 great projects are featured; 10 are new and exclusive, while the other 10 are "old favorites."
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INSTRUCTIONS

Step 1. Transfer the pattern to the wood. You have two choices here, my way or the wrong way. Seriously, any way that works for you is the best. There are actually *three* options as I see it. You can trace the pattern directly onto your stock with graphite paper and a stylus, you can make a template of the pattern pieces and trace them onto the wood, or you can photocopy the pattern and adhere it to the stock with spray glue.

Step 2. Cut out the pieces. Make sure your blade is square to the table. You can use a scroll saw or a band saw here. When scrolling, I like to use a No. 7 or 9 Precision Skip or Olson PGT blade; with a band saw, a 1/8" (14-15 TPI) blade works well. Take your time and cut carefully, this will help with the fitting.

Step 3. Assemble and check the fit. If I am within a saw kerf (1/16" +/-), I am, well, in all honesty, surprised. The pieces should fit reasonably close, though you may have to remake a piece or two.

Step 4. Raise or lower the pieces as the pattern suggests. This will add a lot of dimension to your project. I raise in increments of 1/8" with scrap plywood glued to the back of the pieces. To lower pieces, I resaw or sand them thinner.

A quick reminder before you start the shaping and sanding steps. Make sure you have some kind of dust protection. The best is to have your tools hooked up to a dust collector, have an air filtration device, and wear a good quality dust mask.

Step 5. Once the glue has dried, reassemble the project and draw on reference lines to give yourself something to shape down to. Shape with any tools you like. The more shaping you do, the more interesting the piece becomes. Try to shape the horseshoe so that it looks like it gets thinner and farther away as it goes under and behind the horse's head. Try to achieve a smooth transition from one piece to another.

Step 6. Once the pieces are shaped to your liking, sand them all. I don't sand past 220 grit anymore as the less sawdust there is to breathe the better.

Step 7. Assemble the project on the backing material. The best material for this is 1/4" Baltic birch plywood, but ordinary 1/4" oak or birch will also work, just keep it flat. Trace around the project and cut out the piece. A smaller blade works best for the thinner material. I use a No. 3 double tooth or a No. 3 full reverse tooth blade.

Step 8. Reassemble the project on the backer and start the glue-up. Use an ordinary white carpenter's glue. You may have to clamp the longer horseshoe parts, but after that you shouldn't have to do any more clamping. Put glue only on the bottom of the piece. Glue on the side may squeeze out and cause cleanup problems.

Step 9. Once the glue has dried, round over the back and you are ready to rout for the clock insert.

Routing for the clock movement

I use a shop-made router jig and the following method to rout the opening for the clock insert. A very large Forstner bit would probably also do the job, but I'm too cheap to buy one.

Start by drilling a 1/8"-Dia. hole through the project where it is marked with an asterisk (*). This will be the center of the clock. On my jig, piece "A" has a 1/8"-Dia. dowel in the center (see Fig. 1) for locating the jig on the rear of the piece. Position piece "B" and clamp it in place (see Fig. 2). Remove piece "A". This space is made to accommodate my router which has a 6"-Dia. base. I used a 3/4" rabbeting bit to hog out the area which will receive the clock movement (see Fig. 3).

Finishing

Now it's time to apply the finish. Any finish will work. I like to use *Minwax* Satin Durathane. Apply three coats on the front and one on the back. Once the finish has dried, install the clock movement, attach a hanger and you're done. It's a clock for a horse lover and I think a good item for resale.

Garnet Hall has written a great book about intarsia. Entitled *The Art of Intarsia*, it features 20 great projects, plus tons of helpful tips and information. It is available from PS Wood Machines, 3032 Industrial Blvd., Bethel Park, PA 15102, (800) 939-4414. Price is \$17.95 plus \$4.50 (S&H)/U.S. The book can also be ordered directly from Garnet Hall, Box 549, Stoughton, SK, Canada S0G 4T0, (800) 729-2473. For more of Garnet Hall's great designs, visit his website at www.sawbird.com.

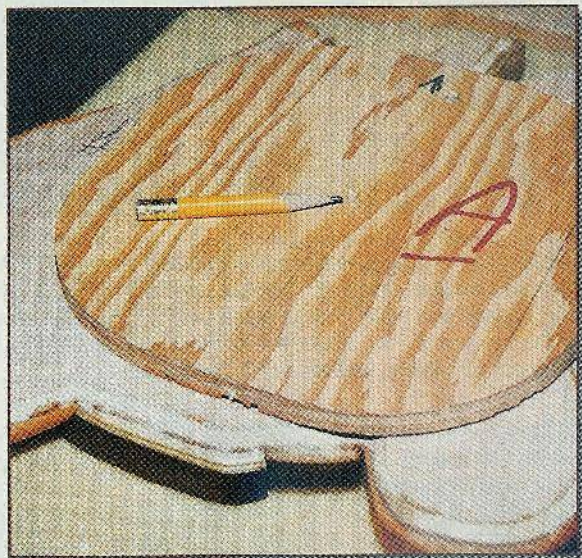


Fig. 1. Locate piece "A" on the back of the intarsia with the 1/8"-Dia. dowel.



Fig. 2. Position piece "B" in place around piece "A".



Fig. 3. Hog out the area which will receive the clock movement.



Wes' Workshop

Subject: Scroll Saw Attachment

The Olson FretLite

Have you ever noticed that as the project gets larger, the difficulty in locating the blade entry hole from the bottom of the project gets worse and the room left to raise a side becomes less, reducing your area of visibility in which you can locate the hole. Well help is on the way. If you do not mind drilling a hole or two in your scroll saw table, you can install a battery powered light called the "Olson FretLite" that is now marketed by the Olson Saw Company. One hole is mandatory to allow the light to shine through. (I tried to get it to shine through the blade hole on all of my saws without drilling, but it obstructed the motion of the lower blade clamp on all of them.) The light is equipped with a magnet and a metal strip with double-faced tape so it can be mounted on ferrous or nonferrous tables. You can drill a second hole in the edge of your table for the switch if the table edge has sufficient width.

Battery changing only requires unscrewing one screw and replacing with two lithium wafer batteries which provide a service life of about 124 hours. The instructions are well written and illustrated and all that is required is an electric drill with 1/4"-Dia. and 3/8"-Dia. bits and a 1/2"-Dia. countersink to smooth the edges of the hole(s).

Live edge wood

The term "live edge" was used in George Ahlers' Dawn Patrol project. When dealing in lumber, we are often confronted with local terms that, although different, mean the same thing. In this instance, live edge refers to a log that is cut clear through, leaving the bark and/or sapwood on both outer edges. Two other terms meaning the same thing, at least in this area, are "cut through and through" and "slab sawn," or just plain "slabbed." I'm sure that if you visited a saw mill in your area, you may even learn another term for it.

The end result is a board that has not been trimmed for grade and can contain any number of defects or degradés. It is a method of cutting I do for myself, as I get to select the grain and defect pattern(s) that we need for our projects. They are far more interesting

when they come from a log that is cut from the upper part of a large tree or a butt log that contains a crotch. In normal milling, they are edged (bark and as much sapwood as possible removed to leave straight edges) for lumber and if still containing knots, irregular grain, holes and the like, they are sold at a lower grade standard which means less profit to the mill.

As woodworking artists, however, those character flaws and grain defects are regarded as prizes because now you can enhance the intended design by incorporating them into the overall pattern. At the present time there is no standard for what we call "art wood" and our lower grade of "craft wood." Bird's eye and curly maple have a standard which is based upon the amount of eyes per a square measure for bird's eye, or the amount of curls per measure for curly. The better the quality, the higher the price, which is typical of everything we enjoy in life.

So where do you find such wood? Visit any local sawmill, the smaller the better. Most sawyers are of the same breed. If we see even the smallest bit of interesting pattern in a piece, it goes into a pile someplace. Right now I have about a tandem dump truck load of slab wood that I need for firewood for the winter. I doubt that all of it will get burned because Alice will be there as I cut it up. By the way, "slab wood" is the first or second cut taken off each of the four sides

of a log as we cut. It often contains some really nice figure and character marks, but is not very stable until properly dried. Large mills grind their slabs, reducing them to mulch. Little guys like me use it for heat.

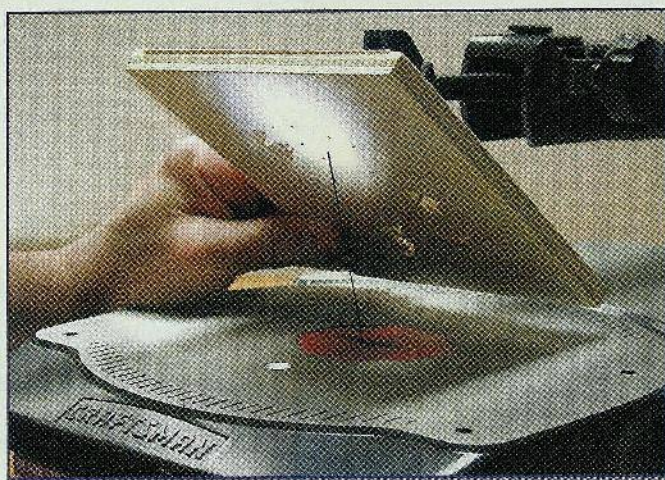


Fig 1. You can see that the light provides sufficient illumination to locate even the tiniest hole.



Fig 2. The switch can be mounted in the leading edge of the table or at any other location you desire within the limitations of the length of the switch wire.



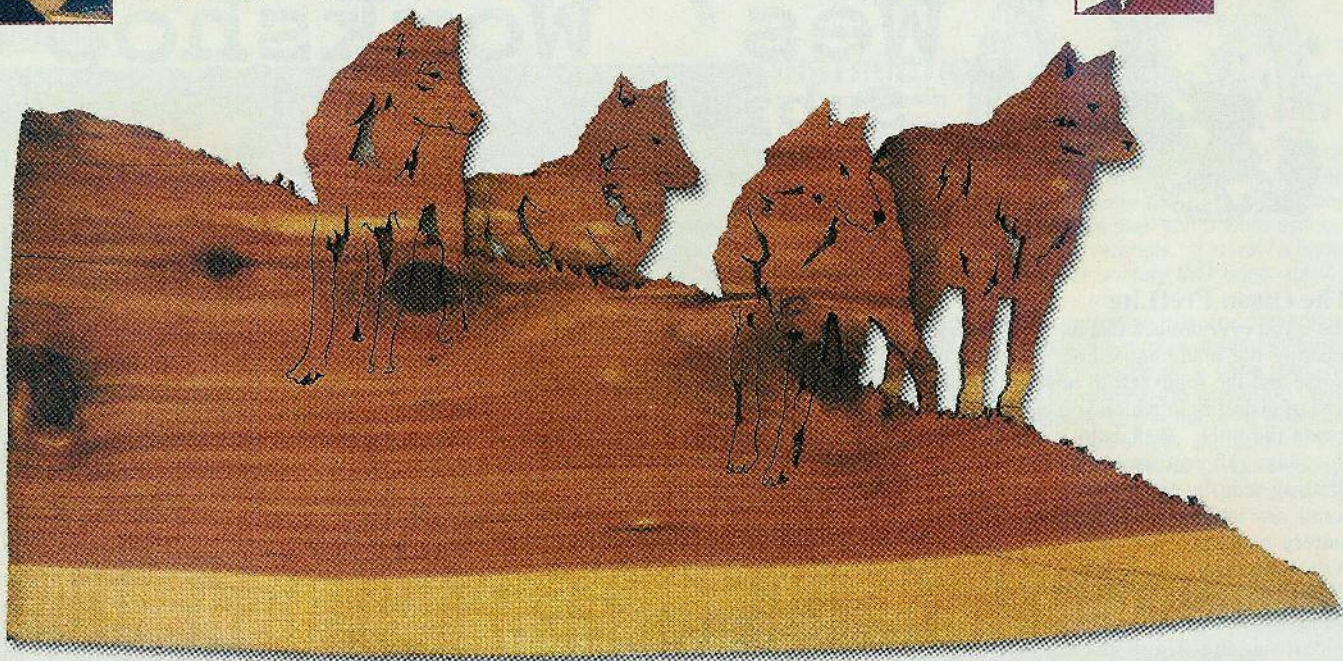
DAWN PATROL

designed by George Ahlers

sawn by Wes Demarest



Pattern
Located in
Full Size Pattern
Section No. 1!



SUPPLIES

Wood: red cedar or wood of choice—one piece 1/2" x 8-3/4" x 17" (for the entire silhouette, or the front piece only if you are making the three-dimensional version of the project), one piece 1/2" x 7" x 10" (optional, for the rear wolves if you are making the three-dimensional version of the project)

Tools: scroll saw with Olson No. 2R blade or smaller; drill press with No. 58 (0.042" or 1.0668 mm) bit

Temporary-bond spray adhesive

Sandpaper, assorted grits (including 320 grit)

Carpenter's glue

Clamps

Behr Scandinavian Tung Oil Finish*

*For more information on Behr Scandinavian Tung Oil Finish, contact: Behr Process Corp., 3400 W. Segerstrom Ave., Santa Ana, CA 92704; (800) 854-0133; www.behrpaint.com.

INSTRUCTIONS

by Wes Demarest

This is a fairly straightforward scroll saw design which lends itself to the use of any odds and ends of leftover wood you may have laying about. You can also adjust the pattern for size on a copy machine. The pattern can be cut as a silhouette from a single piece of wood, however I felt that the project would be enhanced if it were more three-dimensional. Luckily, the position of the animals leaves room for a double or triple layered design. In the following instructions, I'll show you how to convert the two-dimensional pattern into a layered project which has depth. My visualization indicated that the wood should be between 1/4" and 3/4" thick (any thinner or thicker would throw the overall scale off), so I grabbed a piece of old 1/2" thick red cedar and went to work. I also wanted to use live edge material for the bottom of the design, but the splits and coloration of my stock didn't work well enough with

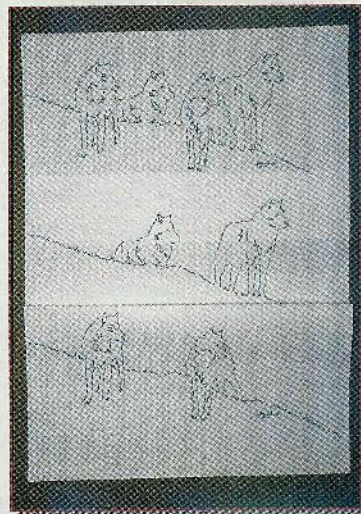


Dawn Patrol, original painting
by George Ahlers.

the overall layout. When working with red cedar, you should be aware that polyurethane varnish will not cure on it without first applying a sealer such as shellac or acrylic. With this piece, I also wanted to tone down the bright red of the cedar from the freshly prepared surface. My choice for finish was Behr Scandinavian Tung Oil Finish. Not only is it compatible with cedar, but it also constitutes a complete finish without the need of sealing.

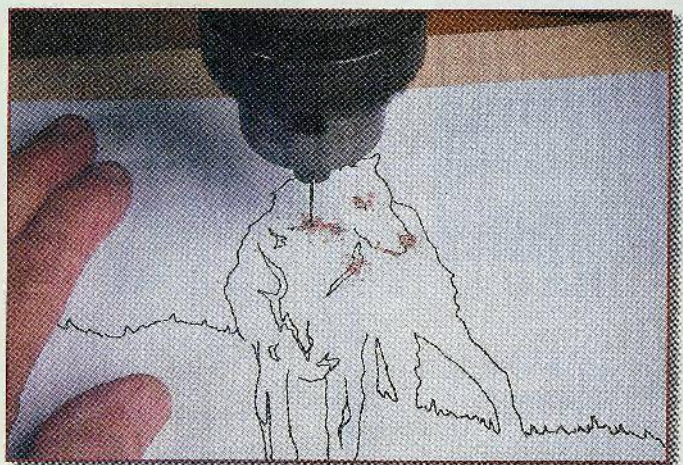
Make the wolf pack

Step 1. Start by establishing a mental picture of the finished piece. In this case, particular attention was paid to the elevation of the various elements of the design. Shown here, we have split the pattern into two sections, foreground and background.





Step 2. I made two copies of the pattern and deleted some elements of the design with correction fluid to produce the different elevations. The wolf lying on the ground could have even been put on a third layer, but I did not have enough suitable wood of matching color.

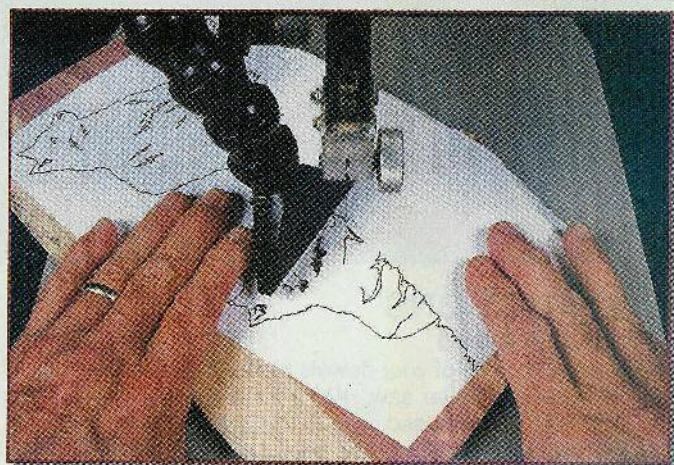
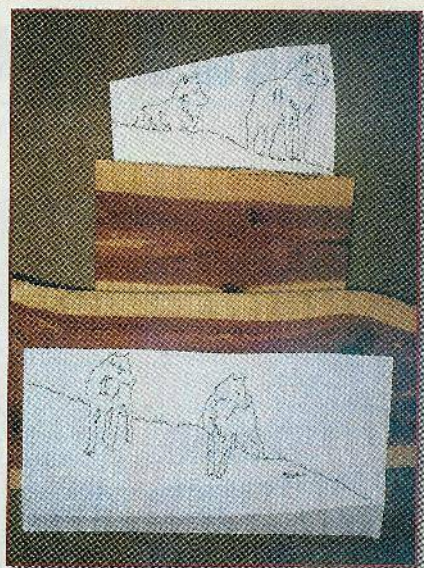


Step 4. After you mount the pattern to the wood with spray adhesive, bore the blade entry holes with a No. 58 bit.

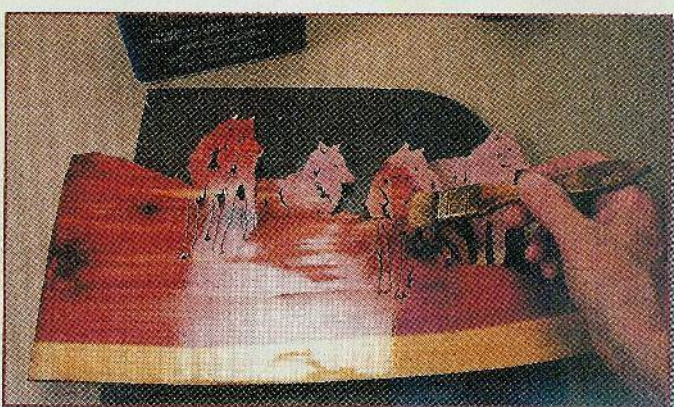


Step 6. Progressively sand the faces of the project, ending with 320 grit paper. Glue the pieces together with carpenter's glue. White or yellow glue will work equally well. Clamp in position and leave overnight.

Step 3. Lay the pattern out on the selected wood to get an idea of the best grain pattern. In retrospect, making my copies on tracing paper would have been helpful here, but I didn't have any. My wife, Alice, mentioned something about the need to plan ahead for these projects, but I tried to ignore it—you know how that is.



Step 5. Cut the pattern with an Olson No. 2R blade or smaller. Cutting cedar requires a light touch and possibly a bit slower blade speed. Overcutting is very easy to do because of the softness of the wood.



Step 7. Apply the oil finish to all surfaces, being sure to add more where it soaks in quickly. When you see that the surface gets a wet look, wipe with a clean lint-free cloth, being sure to return every ten minutes or so for the next half hour to wipe off any additional bleed out. Check the piece during the next several days and reapply finish, following the above instructions, checking for bleed out over a longer period each time. It should take no more than three applications to get a proper finish. Mount hangers of choice or make a base to fit if you want the piece to sit on a flat surface.

WAVE ROLLER PUSH TOY

designed by Erik and Patty Olsen of Neslo Creative Works

Patterns
Located in
Full Size Pattern
Section No. 1!

SUPPLIES

Wood: poplar or wood of choice—two pieces 3/4" x 6" x 6" (for the inside cage pieces), two pieces 3/4" x 6-1/2" x 6-1/2" (for the outside wave pieces)
Tools: scroll saw or band saw; drill press with bits including 3/8"-Dia., 1/2"-Dia., 9/16"-Dia., 5/8"-Dia., and 1"-Dia. Forstner bits, router table with 3/16" roundover bit; miter saw; belt/disc sander
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Double-sided carpet tape
Five 1-1/2"-Dia. maple hardwood balls*
One 1"-Dia. x 7-1/2" long maple dowel (for the support piece)*
One 5/8"-Dia. x 18" long maple dowel (for the handle)*
One 1/2"-Dia. x 7-1/2" long maple dowel (for the axle)*
Eight 3/8"-Dia. x 6" long maple dowels (for the cage pieces)*
Two 1/2"-Dia. button plugs*
Two 7/32"-Dia. axle plugs*
Paint of choice
Clear gloss finish spray
*Available from Woodcraft, 560 Airport Industrial Park, Parkersburg, WV 26102-1686; 1-800-225-1153.

INSTRUCTIONS

Getting started

Begin by cutting all of your dowels to the specified lengths. This goes quickly when you do it on your miter saw. Keep them organized and separated. During assembly, you may get confused or grab the wrong dowels.

Transfer the patterns to the poplar and cut the pieces to shape. I use my band saw to cut out the design and then clean it up on my sanding station. I have also used my scroll saw with satisfactory results. **Tip:** keep your pieces together and organized throughout the entire process.

At the sanding station

This is a very important step. Because this project is small and the joinery has such tight tolerances, you need to take your time with this step. Be sure to clean up all edges and sand right to the design lines.

At the router table

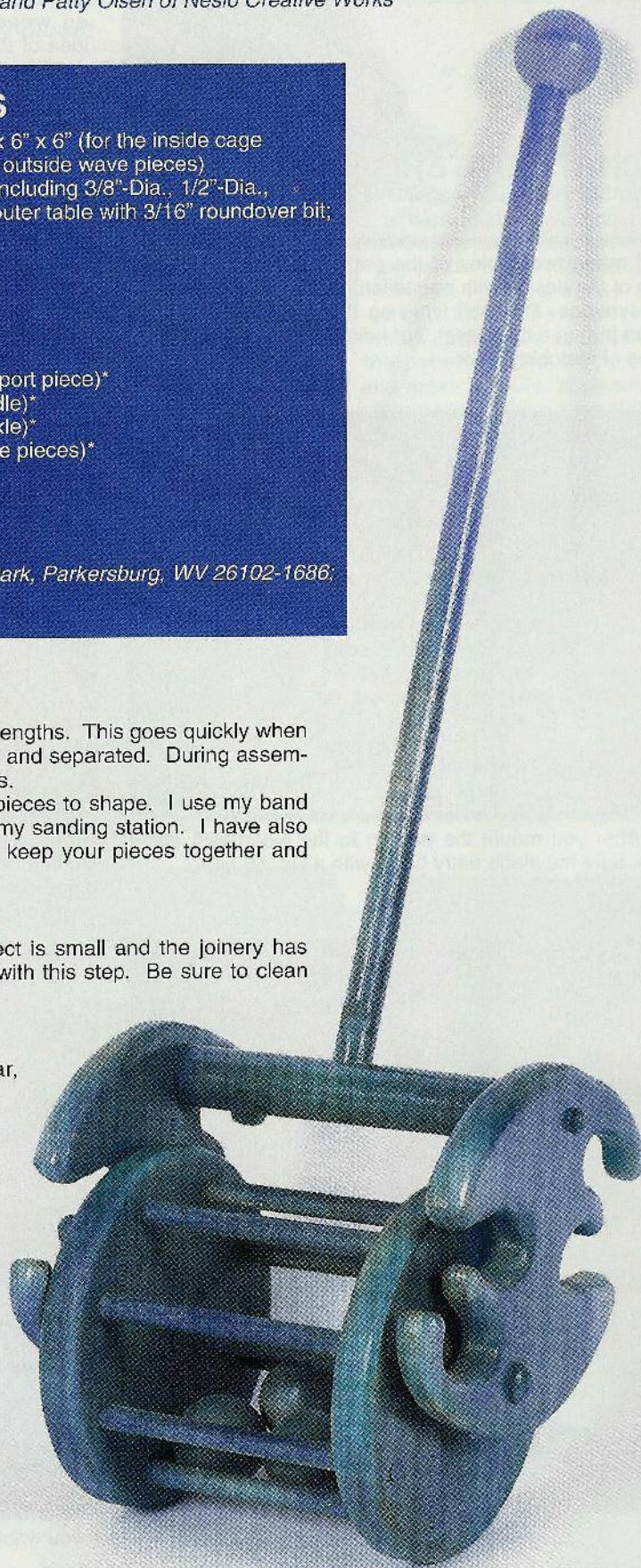
Using a 3/16" roundover bit with a bearing collar, round over all edges of the inside cage and the outside wave piece. Return to the sanding station and sand the edges smooth.

At the drill press

This step is going to be time-consuming, so patience here is important. Referring to the patterns, lay out and bore each hole in the inside cage pieces as well as the outside wave pieces. You will also need to bore a 5/8"-Dia. hole in the shaft of the support piece and into one of the hardwood balls, which will receive the handle. Be careful when boring holes into the convex surfaces of the dowel and ball.

Assemble and finish

Referring to the drawing, assemble the push toy. Join the pieces with glue. Start with the cage, entrapping the hardwood balls, (**Note:** it's a good

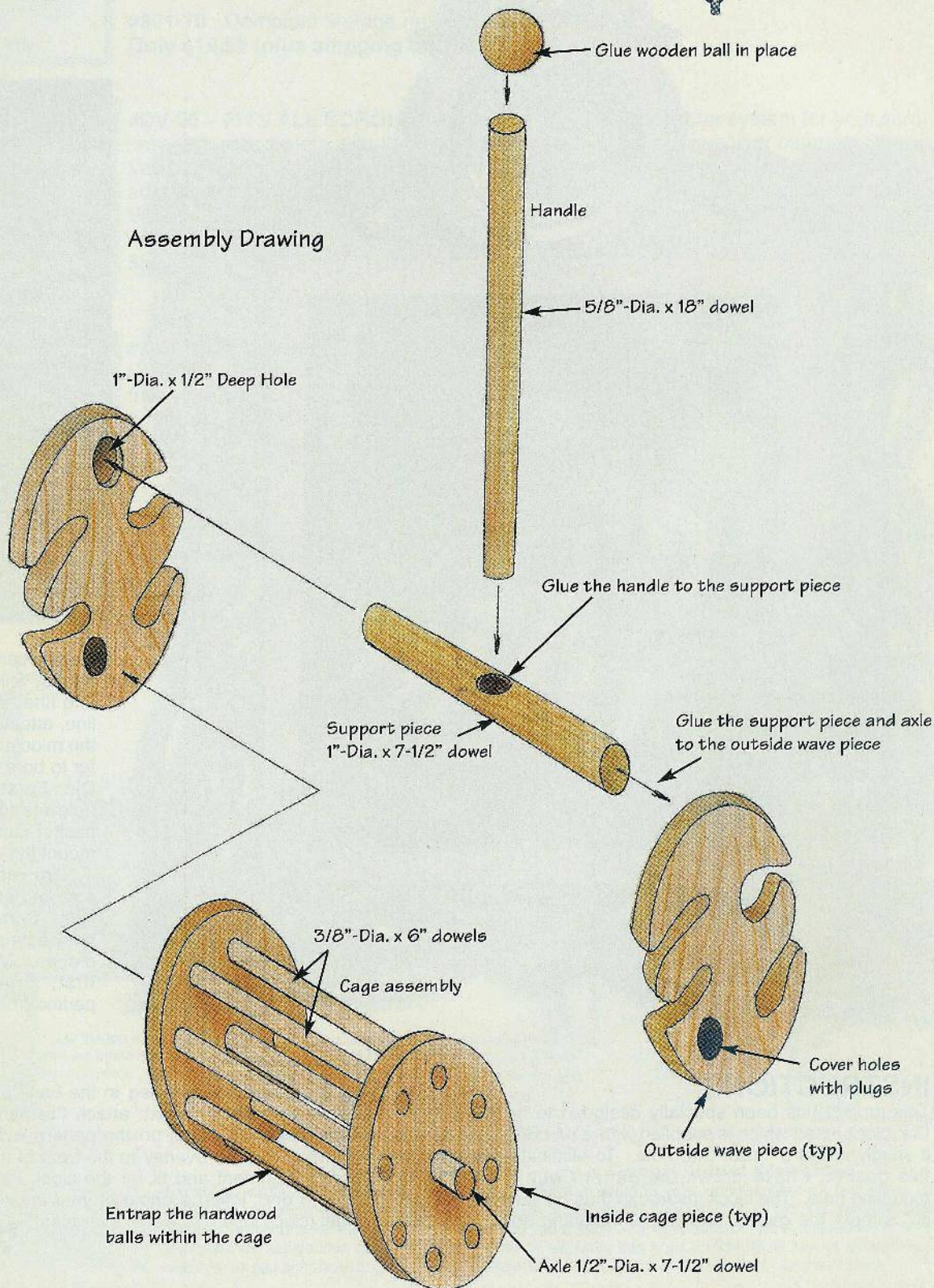


idea to paint the balls before assembly) then attach the outside wave pieces with the axle and the support piece. Finally, attach the handle and glue the hardwood ball in place. Paint as desired and enjoy!

Neslo Creative Works is Erik and Patty Olsen. They are the designers and manufacturers of custom furniture. When they are not building furniture or working at a "real" job, they design original crafts based on their children's ideas and their

friends' input. They occasionally get some very unusual ideas going.

The Olsens are originally from Lompoc, California, just north of Santa Barbara. They relocated recently to Fort Atkinson, Wisconsin in pursuit of a slower, more meaningful lifestyle and to teach their four children (Crystal, 16; Brooke, 15; Matthew, 14; and Wade, 13) the importance of hard work and quality workmanship. You can reach them for more information at: neslowd@ticon.net.





GUARDIAN ANGEL FRAME

designed by Dirk Boelman of The Art Factory

Patterns
Located in
Full Size Pattern
Section No. 2!



SUPPLIES

Wood: wood of choice—one piece 1/4" x 5-3/4" x 7-7/8" (for the frame), one piece 1/4" x 2-1/2" x 4-3/4" (for the rear support leg), one piece 1/8" x 3-7/8" x 4-7/8" (for the back panel); *contrasting wood of choice*—one piece 1/8" x 3-7/8" x 6-1/8" (for the overlay)

Tools: scroll saw with assorted blades; drill with assorted bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Five No. 0 x 3/8" wood screws
Wood glue

Finish of choice

1-7/16"-Dia. clock movement*

*Available from The Art Factory,
P.O. Box 701, Platteville, WI
53181, (800) 566-6394.

can be carefully cut with a scroll saw by following the pattern cutting line, sawing directly on the line, attempting to cut right down the middle of the line. If you prefer to bore the hole with a 1-3/8"-Dia. Forstner bit, or the sawn hole fits too loosely, the rubber gasket can be used to securely mount the clock insert.

Transfer the patterns to the selected stock with spray adhesive. Bore blade entry holes in the waste areas and saw out the pieces. Make the interior cuts first, then saw around the perimeter. Sand as needed.

INSTRUCTIONS

This project has been specially designed to hold a 1-7/16"-Dia. clock insert which is supplied with a rubber gasket to hold it snugly inside a 1-3/8"-Dia. hole. To eliminate the need for this gasket, I have drawn the pattern with a 34mm-Dia. mounting hole. The clock insert can thus be installed "friction-fit," without the gasket, within this mounting hole. This hole

Assembly

Attach the rear support leg to the back panel with two No. 0 x 3/8" wood screws. Next, attach the panel to the back of the frame where indicated on the pattern with the remaining three screws. Glue the overlay to the front of the frame, checking for proper alignment and fit for the clock insert. Apply finish and allow to dry. Insert a photo of your loved ones and a guardian angel (clock insert) to watch over them.





FROSTY AND SON

by Billie Holm

Pattern
Located in
Full Size Pattern
Section No. 2!



SUPPLIES

Wood: *wood of choice*—one piece 1/4" x 8" x 8-1/4"
Tools: scroll saw with assorted blades; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits (including 150 and 220 grit)
Tack cloth
Cord, ribbon or fishing line for hanger
Stain of choice (optional)
Paints of choice (optional)
Clear finish of choice

INSTRUCTIONS

Adhere the pattern to the wood with spray adhesive. Bore blade entry holes in the waste areas, insert the blade into the holes, and make all inside cuts. Next, saw around the outside of the pattern.

Remove the pattern. Thoroughly sand the workpiece, then wipe with the tack cloth. Referring to the photograph, paint the silhouette (**Note:** it can also be stained). When dry, apply a clear finish.

Attach cord, ribbon or fishing line as a hanger and enjoy!



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An Italian craftsman uses a local wood to produce garden gates whose artistic beauty harmonizes with their rustic look.

GEGE SANNA'S JUNIPER GATES

When wood becomes a work of art, Aggius-Sardinia-Italy

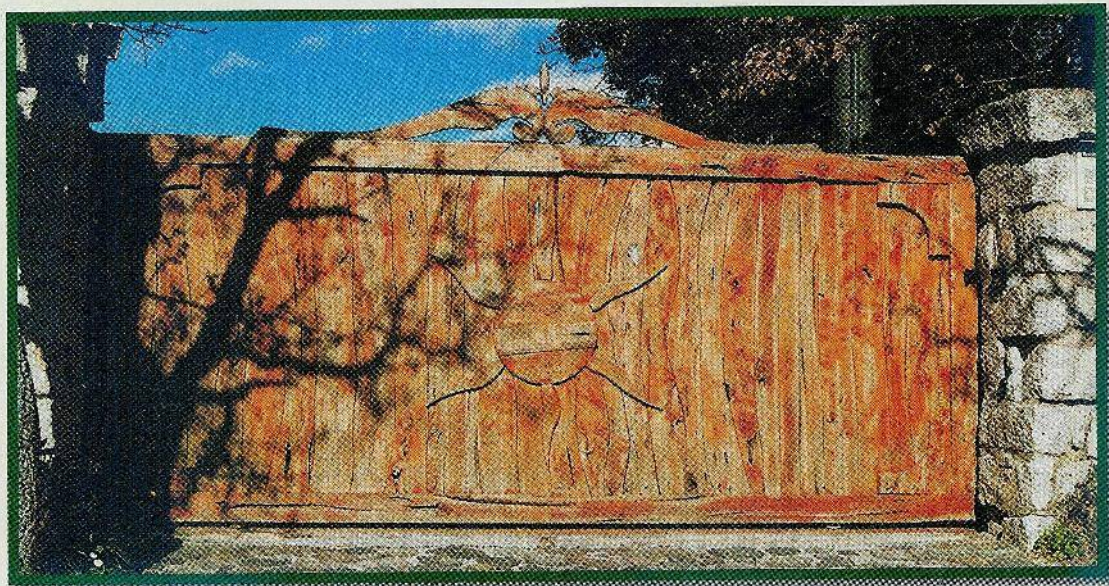
by Simone Sanna

The juniper is at once one of the most mysterious and useful woods on the island of Sardinia. Its qualities make it suitable for every kind of workmanship. In the past, this wood was used not only to craft useful objects for everyday life such as looms and agricultural tools but also in the structural members of buildings, as it is almost unassailable by wood parasites. Its berries were used for the production of both dyes and spirits. Interestingly, in the middle ages this wood was thought capable of driving away ghosts; perhaps because of its strong smell.

A juniper tree takes decades to attain the characteristics which allow it to be worked. That's why it is protected by particular laws which control its harvesting. For this reason in Aggius, in Gege Sanna's artistic workshop, most of the juniper used is well seasoned, salvaged from the demolition of old buildings.

Working this wood is not easy because of its hardness and physical constitution, but its curves and knots make juniper a visually fascinating material. Sometimes the roots and the trunk each appear to become abstract things which play at chasing each other through the virtuosity of the branches which interlace in an ethereal way. So its particular shapes, together with its scent and color, each feature in the achievement of real works of art, set on walls or simply used to adorn gardens.

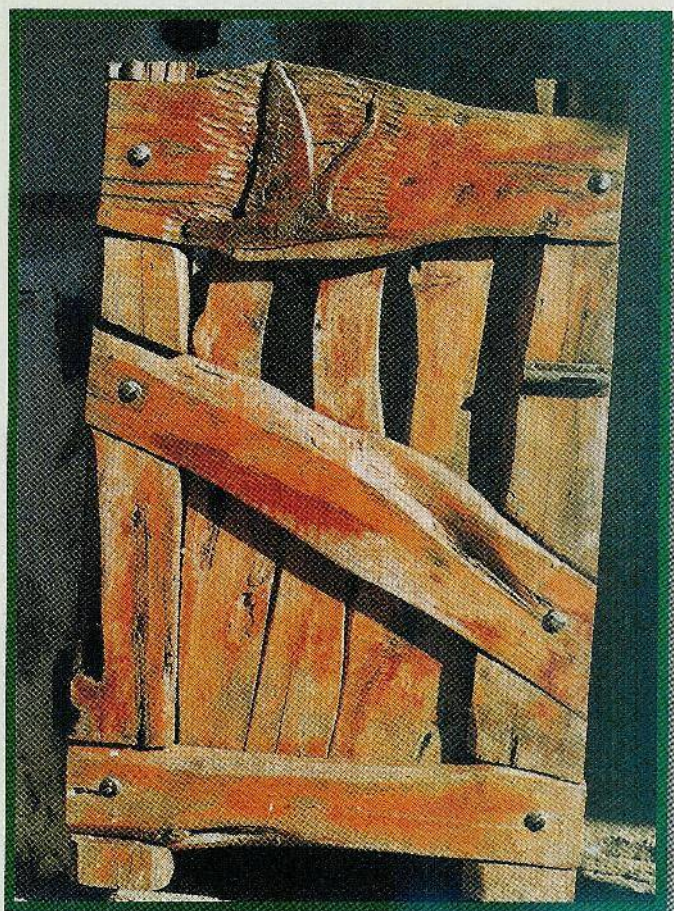
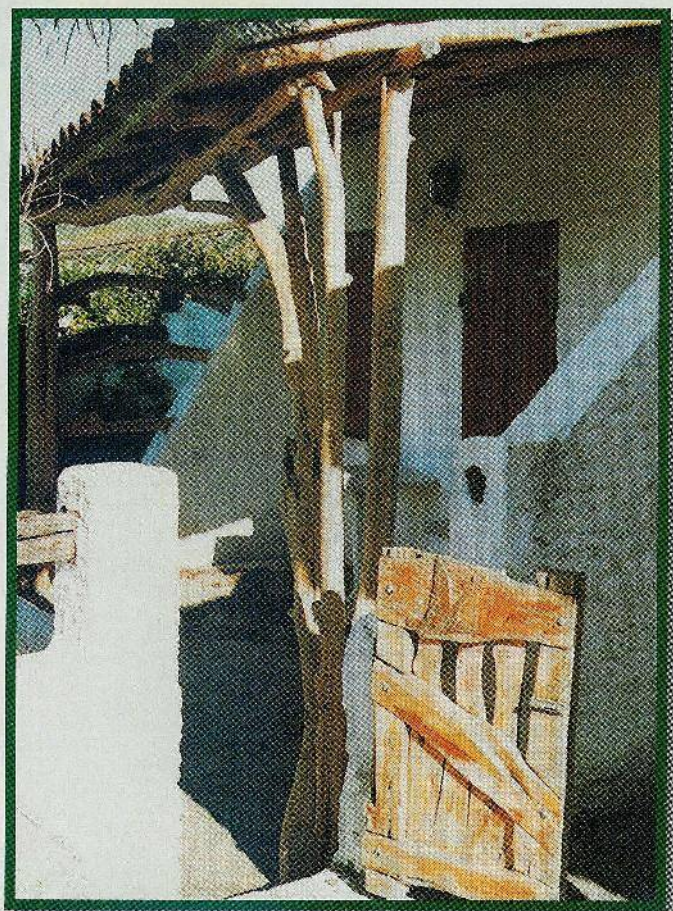
Juniper was used extensively in the seventies to ornament some finer hotels in Costa Smeralda. These days, it is the favored wood on the northeastern coast of Sardinia, especially in the mansions of Porto Cervo and Porto Rotondo. As worked by Gege Sanna, the juniper keeps its charm intact, giving us real and pure visual pleasure.



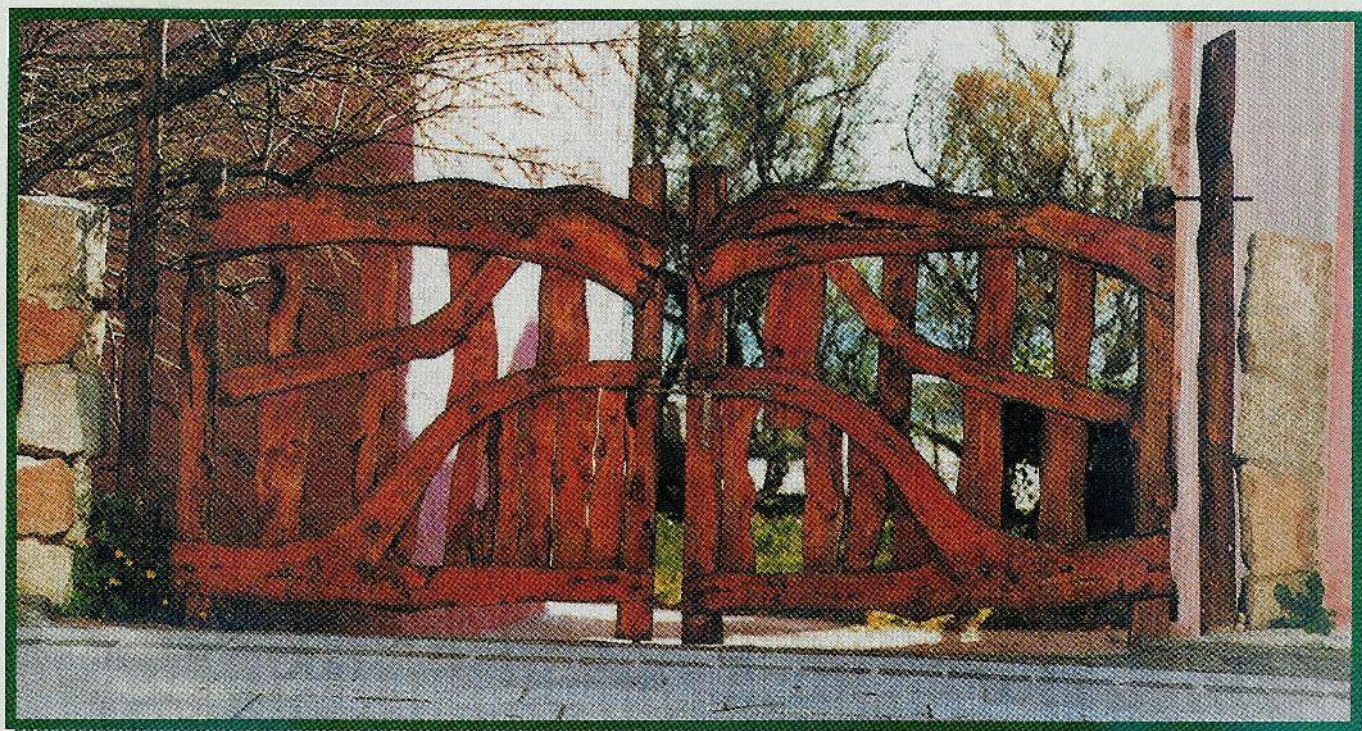
Used as an ornamental wood in the seventies, juniper is now used to ornament the mansions of Porto Cervo and Porto Rotondo.

The juniper takes decades to reach maturity. That is why most of the wood Gege uses has been salvaged from old buildings.





A little bit of carving adds to the rustic beauty of Gege's gates. Each gate is an individual work of art which fits intimately with its surroundings.

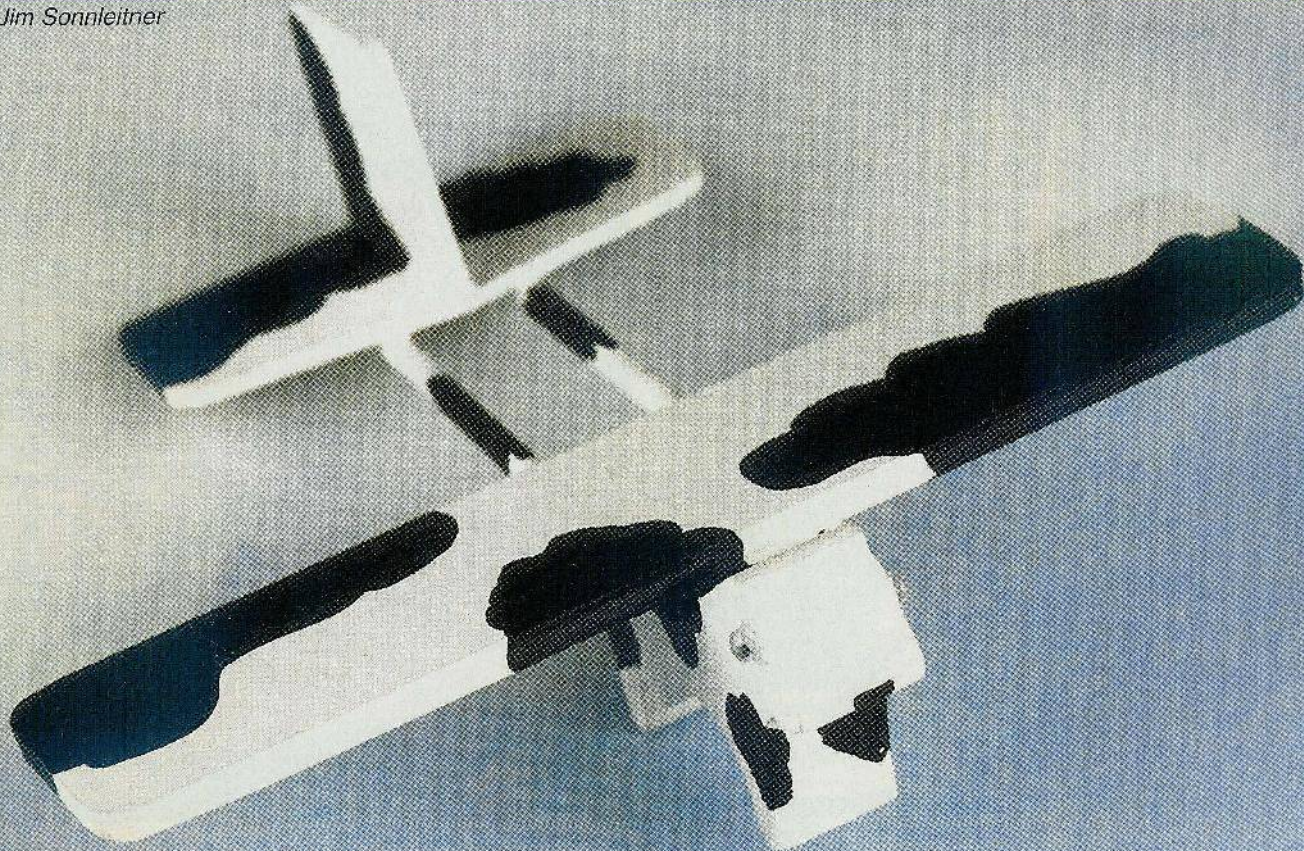


Although it is quite hard and difficult to work, juniper is also virtually impervious to rot. The interesting twists and curves which occur naturally in the stock allow for a great deal of woodworking creativity. Notice the book matched pieces in the lower portion of these gates.

MOON JUMPER

by Jim Sonnleitner

Patterns
Located in
Full Size Pattern
Section No. 2!



SUPPLIES

Wood: Cow Chunky* or wood of choice—one piece 1/2" x 1-1/2" x 2" (for the cow); wood of choice—one piece 1/8" x 1" x 5" (for the wing), one piece 1/16" x 1" x 3-1/2" (for the two tail segments)

Tools: scroll saw with assorted blades
Temporary-bond spray adhesive
Sandpaper, assorted grits
Two 1/8"-Dia. x 3-1/2" long dowels (for the tail boom)
Two 4mm jiggle eyes**
Very small screw eye***
Carpenter's glue
Wax paper (optional)
Paintbrushes of choice
Craft paint: black and white
Toothpick
Elmer's Stix-All glue****

*Available from Meisel Hardware Specialties, Item #7535 at P.O. Box 70, Mound, MN 55364-0070, (800) 441-9870; or outside the U.S. (952) 471-8550, or visit their website at www.meiselwoodhobby.com.

**Available from Meisel Hardware Specialties, Item #5601.

***Available from Meisel Hardware Specialties, Item #7416.

****Available from Meisel Hardware Specialties, Item #E650.

INSTRUCTIONS

Have you ever wondered how the cow jumped over the moon in that famous rhyme you heard years ago? Well, now you know how it was done! Here is a model of the first "Cows-moo-naul".

Transfer the patterns to the selected stock using spray adhesive. Saw the pieces and sand as needed. **Note:** if you

are not using a scroll saw to cut the cow shape and choose instead to purchase one from a local craft store, be aware of the thickness of the piece. Many store-bought cow shapes of this size are 1/8" to 1/4" thick. A 1/2" thickness is needed to allow the finished assembly to stand on its own.

Place a fine line of carpenter's glue on the bottom edge of the vertical tail and touch it to the center of the top of the horizontal tail, then pull them apart for about 30 seconds (this produces a little tackiness in the glue bond). Glue the two pieces of the tail together and set the assembly aside.

Glue the wing to the cow's back, making sure it is centered and square. Turn the cow and wing assembly upside down on a block of wood with the cow's head over the edge. Place lines of glue along the joints of the wing and body. Position the dowels against these joints, making sure the ends are even with the leading edge of the wing. **Note:** wax paper could be placed under the wing to prevent gluing the wing to the block. Allow glue to dry.

When dry, set the cow on its feet, position the tail assembly at the end of the dowels, and glue in place. Allow to dry. **Note:** if a lightweight wood was used for the cow, the cow may sit on its tail. In this case, move the tail assembly forward as needed to balance. Mark the spot and glue in place.

Basecoat the assembled moon jumper white. Sand and re-coat as needed. Add black spots in a random manner. Attach jiggle eyes using a dot of Stix-All glue applied with a toothpick. A screw eye can be added just ahead of the wing's trailing edge to balance if you choose to hang the project.

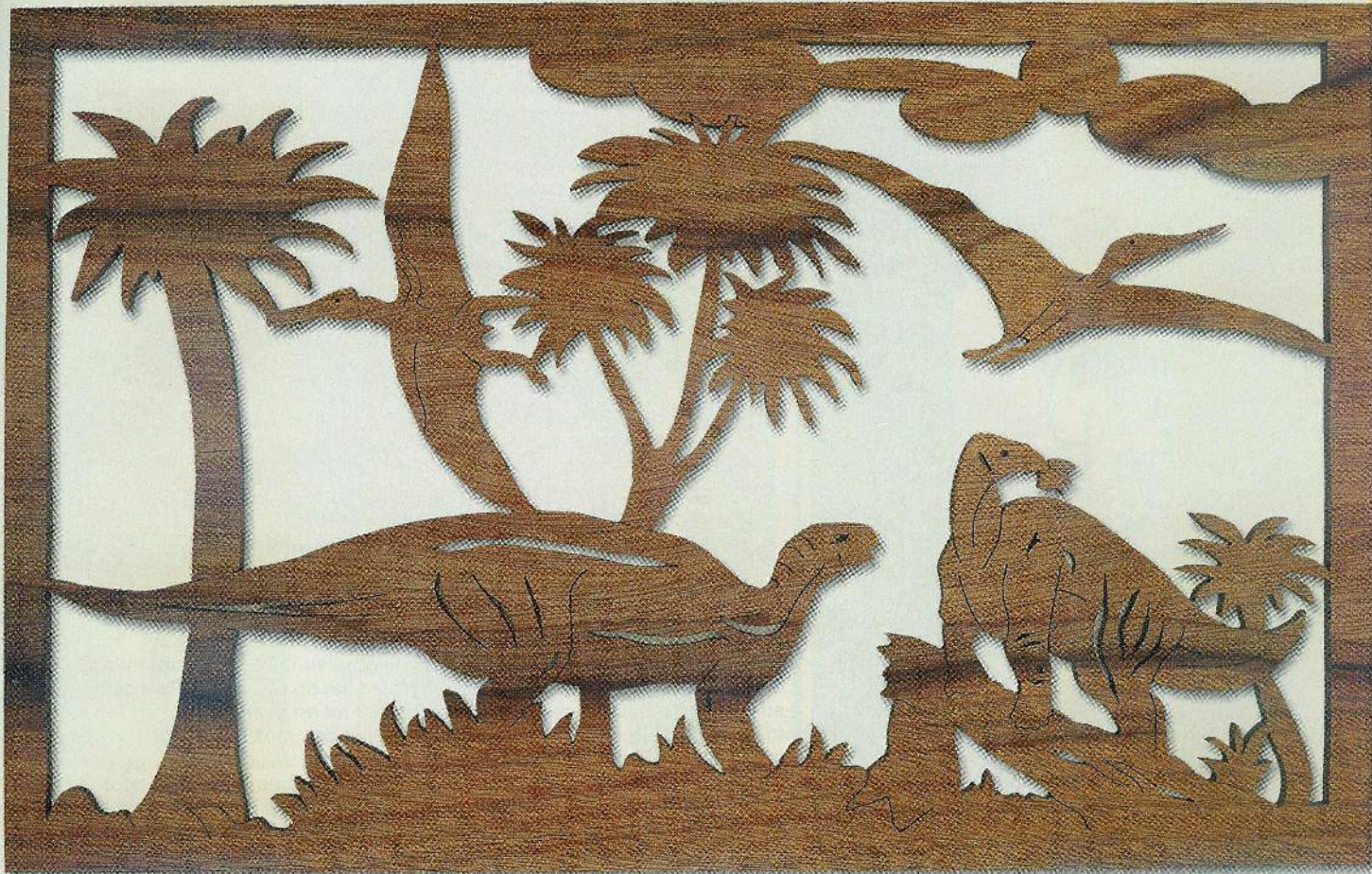
Caution: do not attempt to recreate this event using real full-size cows. Very few modern cows take kindly to having items glued to their backs. They are very content to stay on the milking line.



DINOSAUR KINGDOM

Designed by Sheila Polhemus

Pattern
Located in
Full Size Pattern
Section No. 1!

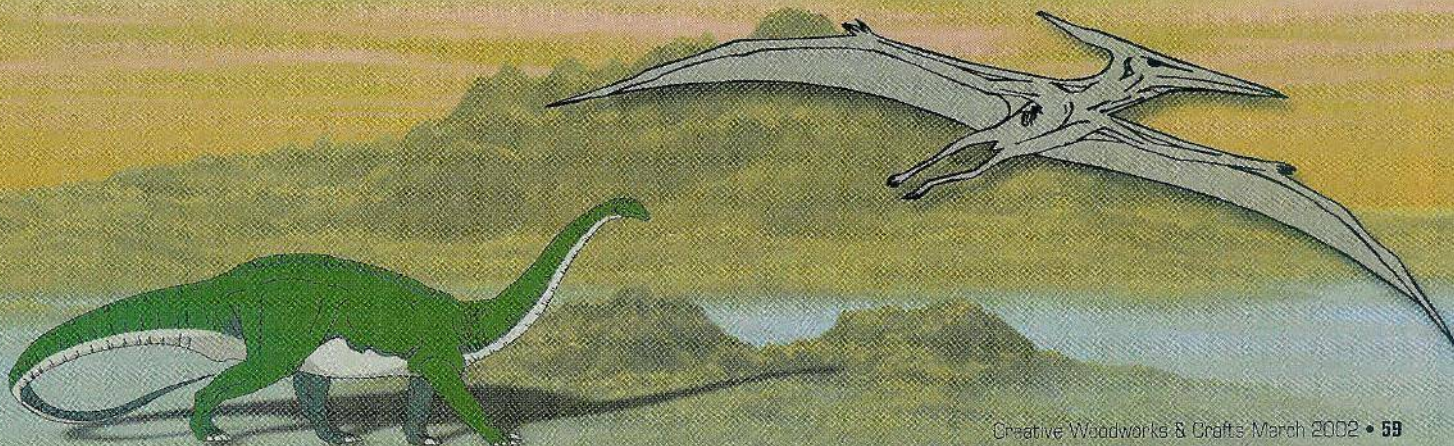


SUPPLIES

Wood: *mahogany or wood of choice*—one piece 1/4" x 7-11/16 x 12-3/16" (for the silhouette)
Tools: scroll saw with assorted blades; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear oil finish of choice

INSTRUCTIONS

Make a photocopy of the pattern, saving the original for later use, and transfer it to the selected stock with spray adhesive. Bore blade entry holes in the waste areas of the pattern and make all interior cuts. Sand the silhouette. Apply clear finish of choice to the silhouette. Hang and enjoy!

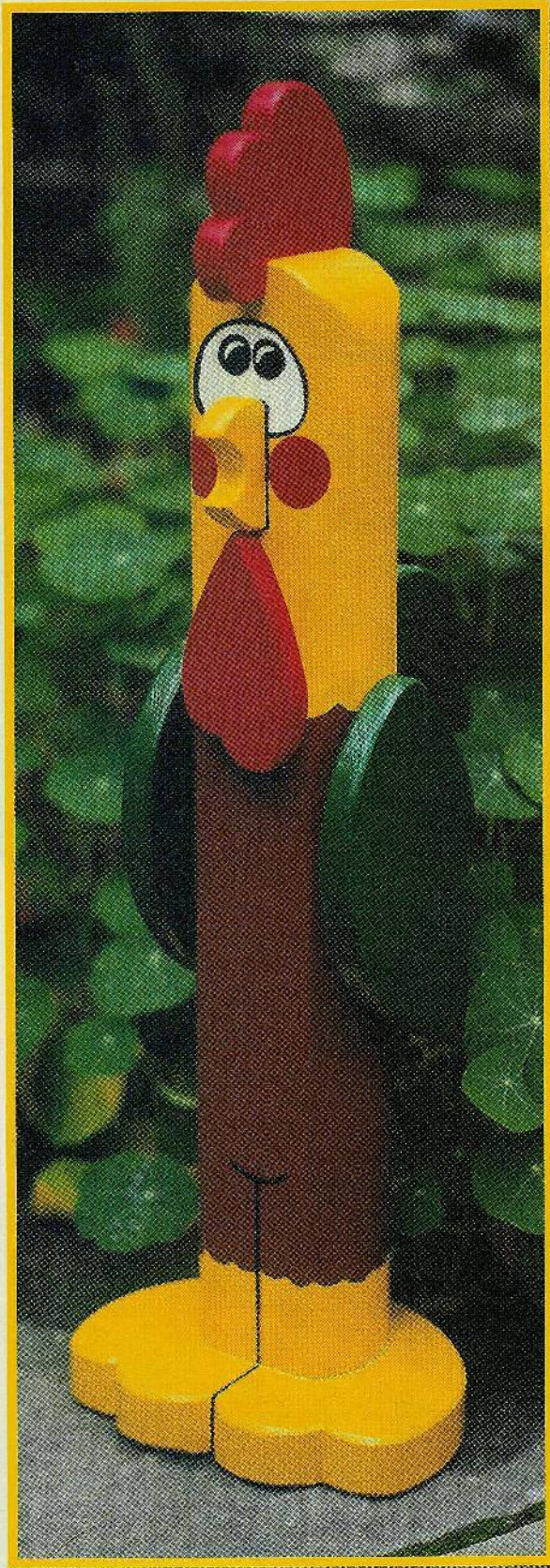




MAKING POST FIGURES

by Paul Meisel of Meisel Hardware Specialties

Patterns
Located in
Full Size Pattern
Section No. 2!



SUPPLIES

Wood: *landscape post*—one piece 4"-Dia. x 24-3/8" (for the body); 2" x 8" *stock*—one piece 1-1/2" x 7" x 9-1/4" (for the base); *pine*—one piece 3/4" x 4-1/4" x 4-7/8" (for the rooster comb), one piece 3/4" x 1-5/8" x 2-3/4" (for the rooster beak), one piece 3/4" x 2-3/4" x 5-1/8" (for the rooster crop), one piece 3/4" x 6-1/4" x 10-5/8" (for the rooster tail), two pieces 3/4" x 1-3/8" x 7-3/8" (for the rooster tail sides), two pieces 3/4" x 6-1/8" x 8-3/8" (for the rooster wings)

Tools: scroll saw with assorted blades; band saw (optional); power miter saw; table saw; belt sander; random orbital sander; drum sander; tri-square; drill with assorted bits, including Nos. 1 and 2 Phillips driver bits and 3/32"-Dia., 9/64"-Dia., and 3/16"-Dia. bits

Temporary-bond spray adhesive
Compass
Paint marker (black)
Sandpaper, assorted grits
No. 6 x 1-5/8" finishing head screws
No. 9 x 3" flat head wood screws
Kilz or Bin stain blocking primer
Exterior acrylic latex gloss or semi-gloss paint: Brown, Green, Red, White, Yellow

INTRODUCTION

A landscape post was used for the body of this adorable rooster. You can purchase landscape posts at most do-it-yourself centers. Ours measured approximately 4" in diameter and was milled flat on two sides. The posts are surprisingly inexpensive—we paid just \$2.99 for an eight foot length (enough to make three rooster bodies). Additional lumber, mostly 3/4" (or 1 x) pine, is used for the wings, beak and other attachments.

Because of the low material costs, post figures can be profitable projects to sell at craft shows. The following step-by-step photo sequence shows how to make the rooster project pictured. Patterns for many other post figures are available from the Meisel Hardware Specialties catalog.

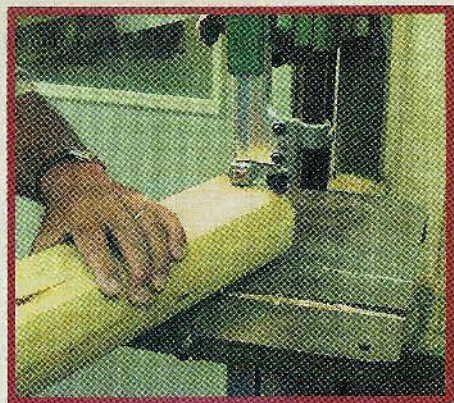
INSTRUCTIONS



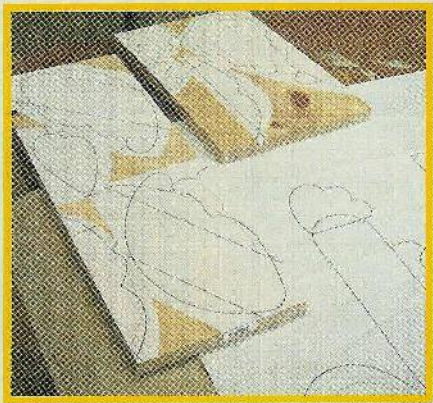
Step 1. Support the 8-foot post on your miter saw, square one end, and cut the body piece to length. Use a compass to draw a 2" radius arc to create a cutting line for the top of the head, but do not cut this curve until after the notch for the comb has been cut in a later step.



Step 2. A 3/4"-wide x 1/2"-deep dado should be cut in the top of the head to hold the comb. Lay out the location of the dado with a pencil and tri-square. We cut the dado by making multiple passes with a standard saw blade. **Note:** as an alternative, this dado can be omitted and the rooster's comb piece notched and attached directly to the top of the post.



Step 3. Use a band saw to cut the 2" radius curve on the top end of the post. Sand the piece, making sure to smooth any high spots on the post. **Note:** there is no need to sand the post completely smooth, just remove any loose slivers, as leaving some texture on the post adds to the charm.



Step 4. Using spray adhesive, glue the patterns to the 3/4" and 1-1/2" stock.



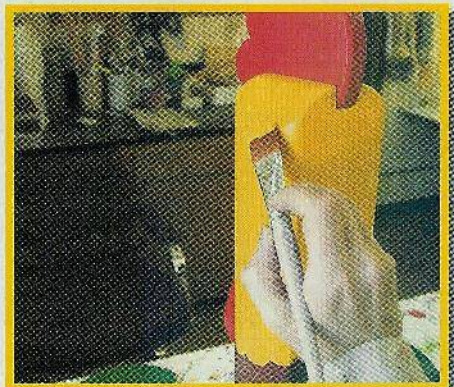
Step 5. A scroll saw is used to cut the wings, beak, tail, and other parts from the 3/4" pine. A band saw would simplify the cutting of the 1-1/2" stock used for the base, although a scroll saw could also be used.



Step 6. A drum sander can be used to smooth the sides of the 3/4" wood pieces. To round over the sharp edges (arises), tip the piece at an angle and move it across the drum. Do not round over the side of the tail support, beak or crop which will be glued directly to the post.



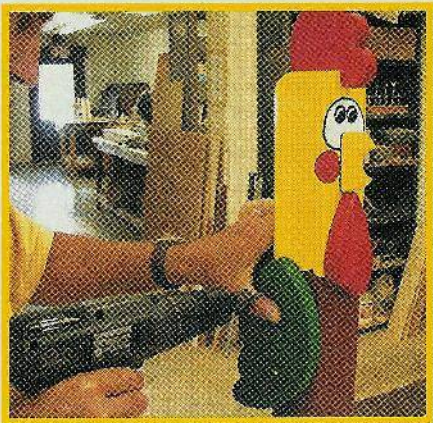
Step 7. Glue all the 3/4" parts (except the wings) to the body. The wings will be attached with screws after the final painting. For the base, first drill two screw clearance holes. Next, spread glue on the bottom of the post and center it on the base. Let the glue set up about five to ten minutes, turn the assembly over, and drive 3" wood screws in from the bottom.



Step 8. Brush on one or two coats of stain blocking primer. This will prevent sap or wood tannin in the knots from bleeding through the finished paint job. Gloss or semi-gloss acrylic latex house paint is used for the top coats. Use paint intended for exterior trim work. Suggested paint colors are provided on the patterns.



Step 9. The final paint details are done with a paint marker. Paint lines are shown on the patterns.



Step 10. Predrill 3/32"-Dia. screw clearance holes in the softwood stock used for the wings. Attach wings at desired angle with finishing head screws. Use a No. 1 Phillips bit and drive the screw heads down until they are flush with or just slightly below the surface. Finishing head screws have a very small head which can easily be hidden with wood patch. Touch up the wood patch with a dab of paint.

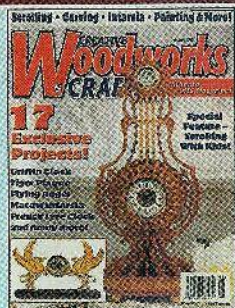


Paul Meisel has designed a large variety of figures which can be made using landscape posts. Patterns for all figures pictured are available from Meisel Hardware Specialties.

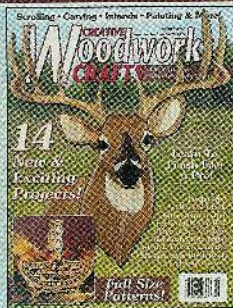
Paul Meisel has been designing woodworking projects for over 20 years. He taught high school woodworking for ten years before starting Meisel Hardwood Specialties, a mail order company specializing in providing project plans for the home hobbyist woodworker. To request his project plan catalog, write to Meisel Hardware Specialties, P.O. Box 70, Mound, MN 55364, or call (800) 441-9870 or (952) 471-8550 (outside the U.S.)

CREATIVE WOODWORKS &

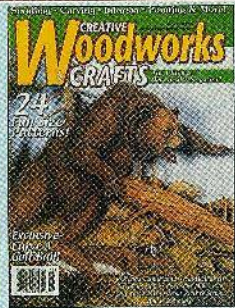
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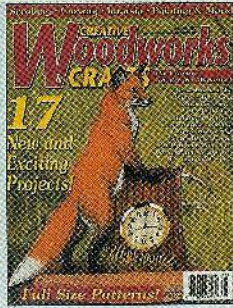
AUGUST 2000
French Lyre Clock, Noah's Ark Puzzle, Tiger Silhouette, Elk Desk Set, Two Wilkens Mini Clocks, and more!



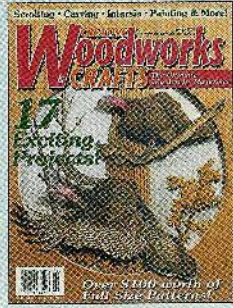
OCTOBER 2000
Deer Intarsia, Fretwork Basket, Fretwork Music Box, Oak Leaf Clock, "American Pride Eagle", and more!



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



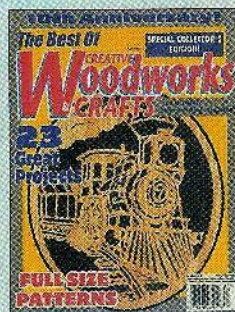
JANUARY 2001
Bull Rider Lightbox, Fish Clock, Musician's Shelf, "Sailing the Globe" Silhouette, Spider Clock, Two Wilkens Mini Clocks, and more!



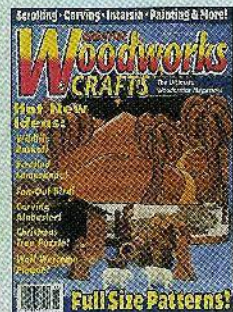
MARCH 2001
Wild Turkeys, Fretwork Music Box, Nascar Plaque, 3-Dragons Nightlight, Fretwork Cross Candleholder, Grizzly Bear, Hawk, Sharpening Carving Tools, and much more!



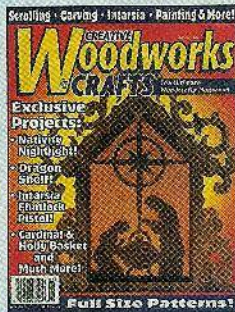
APRIL 2001
Patriotic Plaque, Breadboard, K-9 Rookie Desk Set, Ram Mini Clock, Fretwork Shelf, Two Lighthouses and more!



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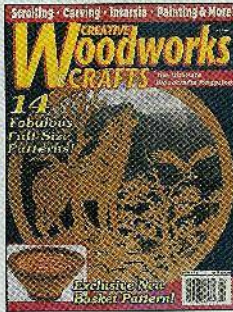
NOVEMBER 1998
Christmas Tree Puzzle, Mallard Silhouette, Wolf Welcome Plaque, Wild West Lamphshade, and more!



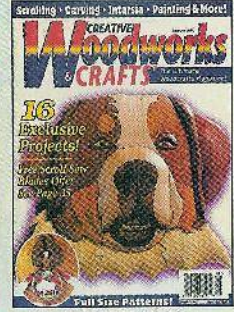
JANUARY 1999
Dragon Shelf, Slotted Ornaments, British Naval Flintlock (Intarsia), & more!



MARCH 1999
King Penguins (Intarsia), Lion Inlay, Queen Anne Fretwork Frame, and more!



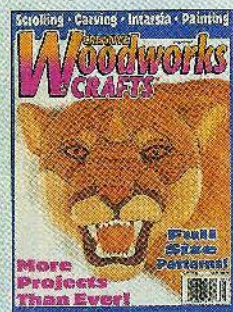
APRIL 1999
Orca Ornament, New Basket Design, Bear, Piano Music Box, and more!



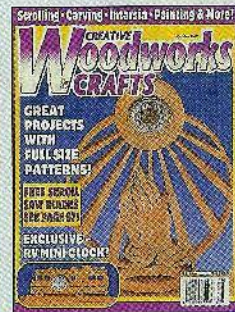
AUGUST 1999
Dog Intarsia, Pheasant Collector's Plate, Love Birds Clock, and more!



JUNE 1997
Tiger and Eagle Mini Clocks, Midnight Snacker (Raccoon) Intarsia, Fretwork Eagle, Carving a Frame, Christopher Mantel Clock, and more!



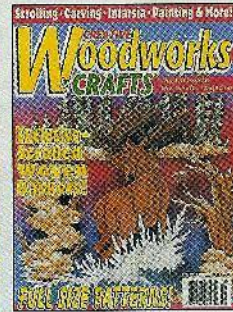
AUGUST 1997
Intarsia Cougar, Cardinal Mini Clock, English Pipe Box, article on Marvin Kaisersalt: "Carver of the People", Two Wolf Scroll Saw Projects, and more!



OCTOBER 1997
Praying Hands and RV Mini Clocks, Dinosaurs 4-Pack Toy, Santa Fe Pueblo, Fabulous Fretwork Clocks, and more!



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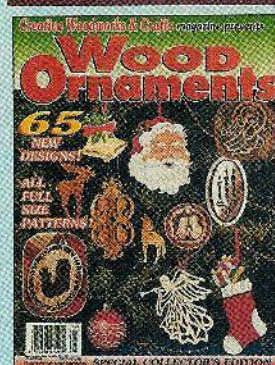


DECEMBER 1997
Scrolled Baskets, Family Tree, Thunderbird Silhouette, Carving a Santa Ornament, and more!

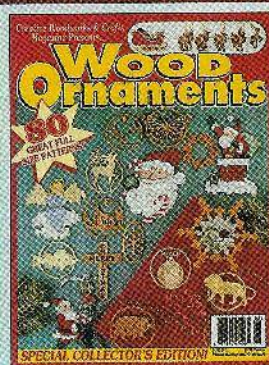


MARCH 1998
Fretwork Trivet, Scrolled Phone & Accessory Stand, Northwoods Nightlight, and more!

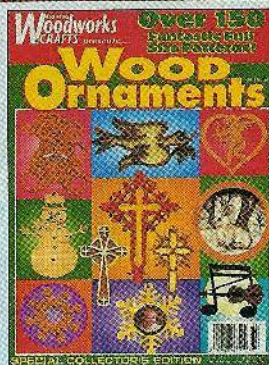
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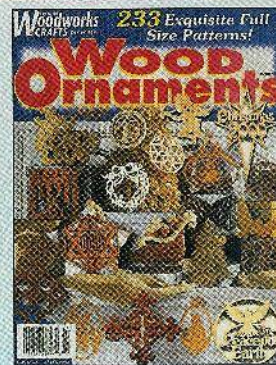
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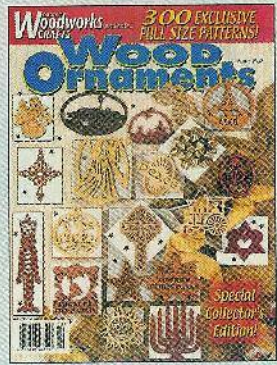
WOOD ORNAMENTS - WINTER '97-'98
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Featuring 151 Full Size Ornament Patterns!



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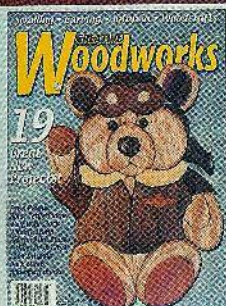
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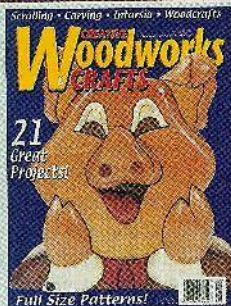
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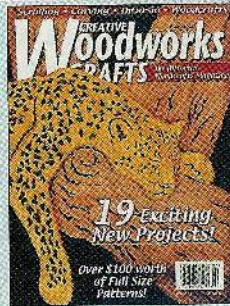
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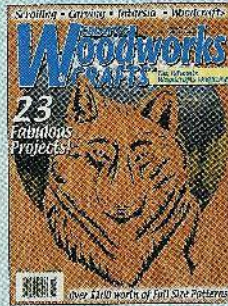
JUNE 2001
Loons Intarsia, Wolf Clock,
Golf Desk Set, Duck Lamp,
Horse Plaque, and more!



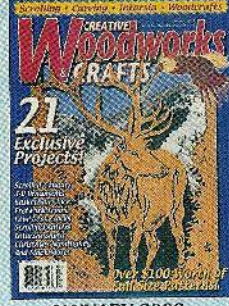
AUGUST 2001
NASCAR Shelf, Pumpkin
Puzzle, Five Robins Clock,
Mission Bench, Victorian
Sled, and more!



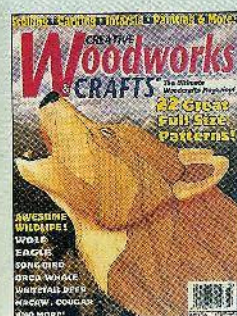
OCTOBER 2001
Angelfish Intarsia, Wedding
Ensemble, Carved Pup, Bluegill
with Lily Pad, Sweetheart Box,
and more!



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



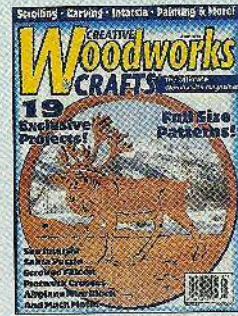
JANUARY 2002
Eagle Intarsia, Fretwork Frame,
U.S. Navy Plaque, Basketball
Clock, Cougar Plaque, Scrolling
Antler, Three 3-D Ornaments,
and more!



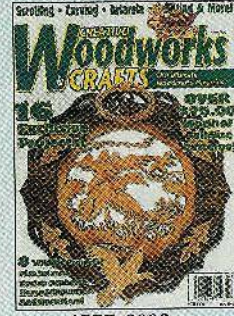
OCTOBER 1999
Wolf Intarsia, Eagle
Dreamcatcher, Cougar,
Whitetail Buck, "Bless Our
Home" Silho, and more!



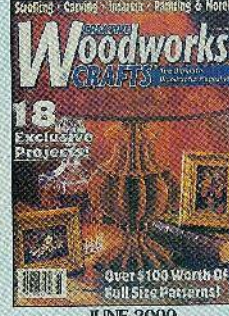
NOVEMBER 1999
Two Lighthouse Mini Clocks,
Dragon, Butterfly Band Saw
Box, Mini Grandmother
Clock, and more!



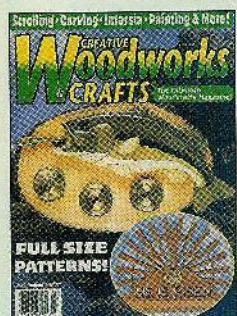
JANUARY 2000
3-D Falcon, Ram and
Caribou, Bi-Plane Mini
Clock, Oak Mirror, 2
Crosses, and more!



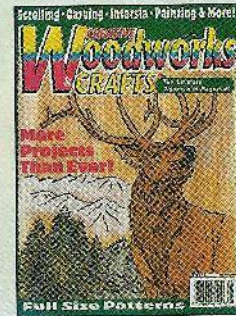
APRIL 2000
Duck Plate, Clown Intarsia,
Heavy Fretwork Box, Two Great
Horse Silhouettes, Carving a
Flower Plaque, and more!



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



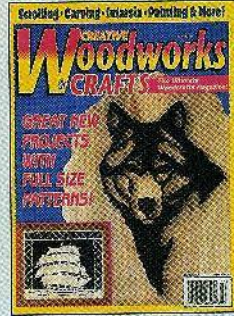
APRIL 1998
Religious Mini Clock,
"Hungry Bass" Intarsia,
Carving a Polar Bear,
and more!



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



JUNE 1998
Fretwork Music Box,
Religious Mini Clock, Mini
Wall Bar, Lighthouse
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JULY 1998
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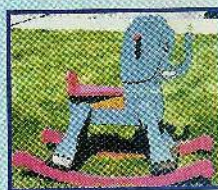
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#5530A - 1/8"x12"x24" - \$2.90

#5531 - 1/4"x12"x12" - \$2.25

#5531A - 1/4"x12"x24" - \$4.50

Hardwood Plywood

Good Two Sides

Red Oak

#211 - 1/4"x12"x24" - \$4.00

#221 - 1/2"x12"x24" - \$6.40

Cherry

#256 - 1/4"x12"x24" - \$7.00

Walnut

#356 - 1/4"x12"x24" - \$9.00

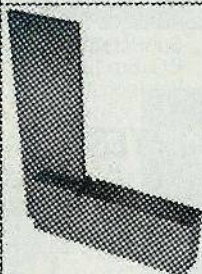
Maple

#454 - 1/4"x12"x24" - \$5.25

Natural Birch

#311 - 1/4"x12"x24" - \$4.30

#321 - 1/2"x12"x24" - \$6.40



2 inch

Precision

Machine

Square

A must

when

stack

cutting,

Squares

your blade with the table

SQ-2 - \$4.95

Plywood Sampler

Try our sample pack, it includes one 12"x12" piece of each type and thickness of plywood we sell.

(30 - 12"x12" pieces total)

\$69.85 if purchased separately

#501B - \$54.95

Brass Plated Screws

Round Head

2 x 1/8", # 2 x 1/4"

2 x 1/2"

Pan Head

2 x 3/8", # 4 x 1/4"

4 x 3/8", # 4 x 1/2"

Flat Head

2 x 3/8", # 2 x 1/2"

3 x 1/4", # 3 x 3/8"

4 x 1/2", # 5 x 5/8"

Sold in packs of 100 screws

All Sizes Only !!!!

\$ 2.95 per pack

When you call us you'll talk to more than just an order taker !!! We all own and use scroll saws !!!

Premium Grade Hardwoods: Clear on the front face. The back face may contain minor defects. 6" +/- 1/8"

Sample Pack: one piece 1/8"x3"x6" of each species - # HW-1 \$9.95 **ASK ABOUT OUR WIDER WOODS !!!**

Species	Stock # 1/8"x6"x24"	Cost Each	Stock # 1/4"x6"x24"	Cost Each	Stock # 3/8"x6"x24"	Cost Each	Stock # 1/2"x6"x24"	Cost Each
Red Oak	#RED186	\$3.55	#RED146	\$3.95	#RED386	\$4.60	#RED126	\$4.60
Hard Maple	#MPL186	\$3.95	#MPL146	\$4.45	#MPL386	\$5.25	#MPL126	\$5.25
Walnut	#WAL186	\$4.45	#WAL146	\$4.95	#WAL386	\$5.95	#WAL126	\$5.95
Cherry	#CHY186	\$4.75	#CHY146	\$5.25	#CHY386	\$6.25	#CHY126	\$6.25
Purpleheart	#PHT186	\$4.25	#PHT146	\$4.95	#PHT386	\$5.95	#PHT126	\$6.95
Mahogany	#MAH186	\$5.00	#MAH146	\$5.60	#MAH386	\$6.50	#MAH126	\$6.75
Padauk	#PAD186	\$5.15	#PAD146	\$5.75	#PAD386	\$6.75	#PAD126	\$7.25
Lacewood	#LAC186	\$5.60	#LAC146	\$6.25	#LAC386	\$7.35	#LAC126	\$7.75
Bocote	#BOC186	\$9.30	#BOC146	\$10.40	#BOC386	\$11.95	#BOC126	\$12.95
Canarywood	#CAN186	\$4.95	#CAN146	\$5.45	#CAN386	\$6.25	#CAN126	\$6.75
Yellowheart	#YEL186	\$4.60	#YEL146	\$5.10	#YEL386	\$5.75	#YEL126	\$6.25

To place an order, call, fax or write us. We accept Visa, MasterCard, Discover, Checks & Money Orders. Sorry No COD's
Include Phone # and Street address (No PO Boxes) - Most orders are shipped within 24 hours - We ship by UPS-100% Insured
Toll free order line -No minimum order -No extra insurance charges -No double shipping charges Shipping charges on next page



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ORDER TOLL FREE: 1-888-615-9663

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"OLSON" SCROLL SAW BLADES

Regular Skip Tooth Blades
3/0, 2/0, 0, 2, 4, 5, 7, 9, 11
\$ 1.70 a Doz - \$17.00 a Gross
(mix or match for gross pricing)

Double Skip Tooth Blades
3/0, 2/0, 1, 3, 5, 7, 9, 12
\$1.70 a Doz - \$17.00 a Gross
(mix or match for gross pricing)

Reverse Skip Tooth Blades
2/0, 2, 5, 7, 9, 12, 420R
\$1.95 a Doz - \$19.50 a Gross
(mix or match for Gross Pricing)

Spiral Tooth Blades
2/0, 0, 2, 4
\$1.95 a Doz - \$19.50 a Gross
(mix or match for gross pricing)

Crown Tooth Blades
2/0, 2, 3, 5, 7, 9, 12
\$2.30 a Doz - \$23.00 a Gross
(mix or match for gross pricing)

Precision Ground Tooth
5, 7, 9,
\$3.50 a Doz - \$35.00 a Gross
(mix or match for gross pricing)

"NEW" PGT Double Tooth
5, 7, 9,
\$3.50 a Doz - \$ 35.00 a Gross
(mix or match for gross pricing)

ALL BLADES ABOVE ARE 5" PLAIN END

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)



Precision Pin Chuck

Use mini bits in a drill press with this quality Pin Chuck. With 3 collets, it holds bits #80-#40. The 3/32" shank will also fit drill tools.

PC-1 \$ 9.95 each



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

PLEXIGLAS SHEETS

Solid Colors

(Translucent)

\$ 7.95 ea

1/8"x12"x24"

Red, Blue, Green, Yellow,
Orange, Black, White

\$12.95 ea

1/4"x12"x24"

Red, Blue, White, Black

Transparent Colors

\$7.95 ea

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

Plexiglas Sample Pack

one 3"x4" sample of each type
plexiglas above (32 pieces)

#919-E - \$15.95

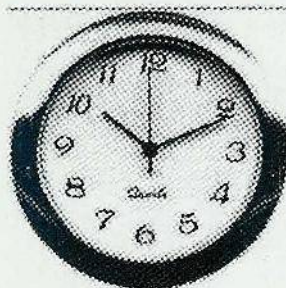


PIN VISE WITH 12PC DRILL SET

3/8" barrel with pocket
clip. All machined
parts are aluminum
except the chuck
which is tool steel.
Drills store neatly in
the easy grip knurled
handle. Opens easily,
never binds. Accepts
drills sizes from
80 - # 52

#PWISE-2
\$ 9.95 each

Free Catalog !!!



#CK100 - White Arabic

#CK103 - Ivory Arabic

#CK102 - Gold Arabic

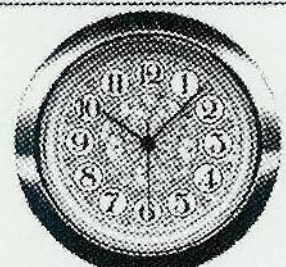


#CK101 - White Roman

#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 ECONOMY INSERTS - NO RUBBER GASKETS - MIX OR MATCH



#CK108 - New Dial !!

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 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-12

Order Toll Free

1-888-615-9663

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Woodshop**

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Lebanon, TN
37090

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Applies to the 48 contiguous states only

\$00.00 - \$40.00 add \$ 5.00

\$40.01 - \$60.00 add \$ 6.50

\$60.01 - \$80.00 add \$ 8.00

\$80.01 and over add 10%

Blade only orders \$5.00 shipping

TN residents add 8.25% Sales Tax

UNLOCK YOUR CREATIVITY

... and discover your
woodworking potential

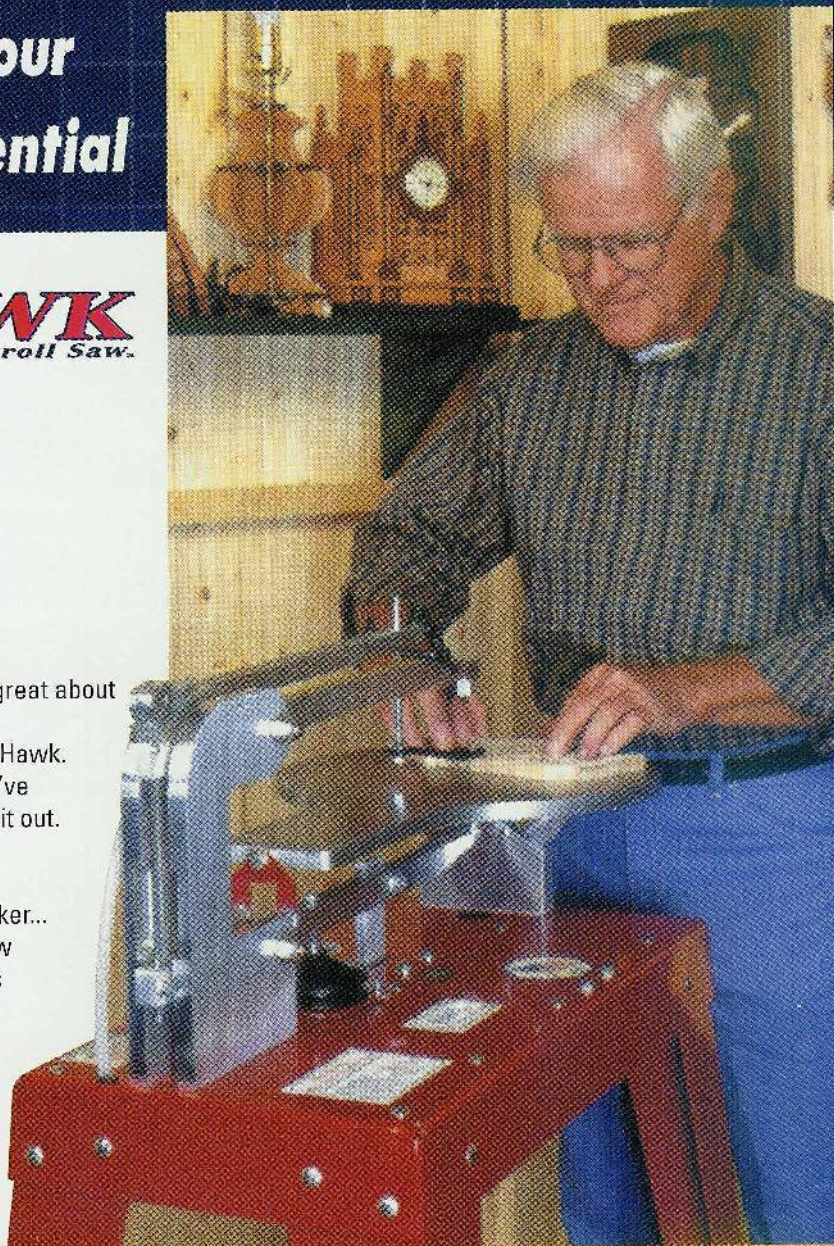


- Cuts almost anything
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- Packed with exclusive features
- Makes woodworking more creative and fun
- Precision engineered for performance, safety, and durability

The Hawk Precision Scroll Saw makes you feel great about your woodworking...and others envy your skill. If you can draw a line, you can follow it with the Hawk. Like that you're creating the kind of projects you've dreamed of. Trace any kind of pattern and scroll it out. It's that simple.

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Full Size Patterns
Baseball Desk Set
from page 18.

Baseball Player (B)
make one
4" x 4-1/2" x 6-1/2"

Overlay No. 1 (C)
make one
1/8" x 2" x 6-1/2"

Overlay No. 2 (D)
make one
1/8" x 2" x 6-1/2"

Olympic Ski Jumper
make one
1/2" x 7-1/2" x 8-1/2"

Full Size Patterns
Winter 2002 Olympic Plaques
from page 8.

Olympic Bobsled
make one
1/2" x 7-1/2" x 8-1/2"

Woodworks

FULL SIZE PATTERN SECTION NO. 1 MARCH 2002

Side A
Winter 2002 Olympic Plaques from page 8
Baseball Desk Set from page 18
Lake Trout Lunch from page 30
Wave Roller Push Toy from page 52

Side B
Eagle from page 14
Lady Liberty from page 20
Dawn Patrol from page 50
Dinosaur Kingdom from page 59

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	45" = 1.14m	
4" = 10.16cm	60" = 1.52m	

Full Size Patterns
Wave Roller Push Toy
from page 52.

Bore 1"-Dia. x 1/2" deep
on inside surface

Outside Wave Piece
make two

Note: there is a left and a
right side to these pieces

Bore 1/2"-Dia. thru

8a

Round over each side
with a 1/8" roundover bit

Inside Cage Pieces
make two

Round over both sides
with a 1/8" roundover bit

Bore 1/2"-Dia. thru

Bore 1/2"-Dia. thru

Full Size Pattern
Lake Trout Lunch
from page 30.

Ball (A)
make one
1/2" x 7-1/2" x 7-1/2"

Optional: bore 1-1/4"-Dia. hole for
clock or picture frame insert.

Dashed line
indicates
placement of
Overlay No. 2 (D).

Dashed line indicates
placement of
Baseball Player (B).

Base (E)
make one
1/2" x 3-1/2" x 7-1/2"

Location of upright
assembly

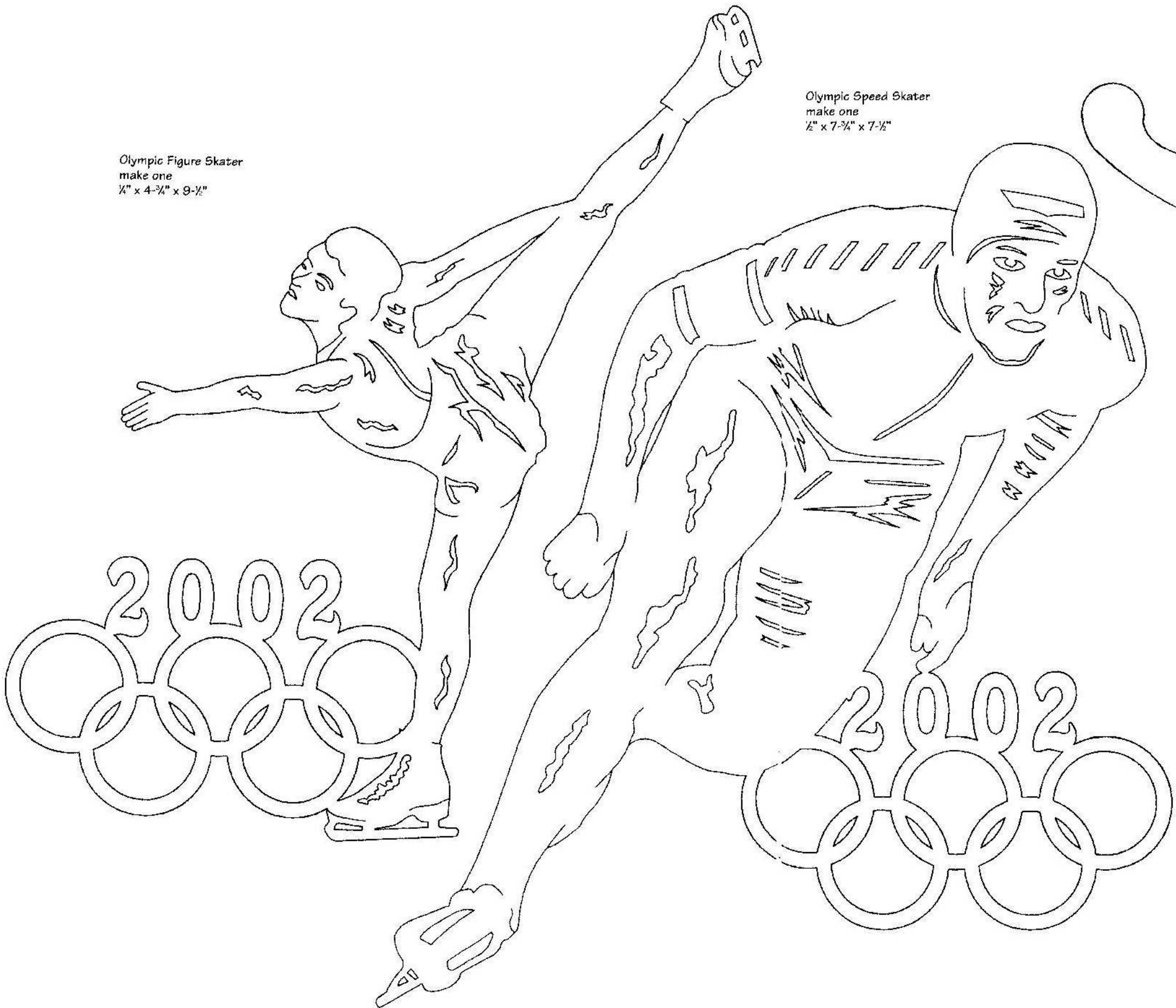
Drill 1/8"-Dia. hole for
pen/pencil holder

Drill 1/8"-Dia. hole for
pen/pencil holder

Front

Olympic Speed Skater
make one
1/2" x 7-1/2" x 7-1/2"

Olympic Figure Skater
make one
1/2" x 4-1/2" x 8-1/2"



1a

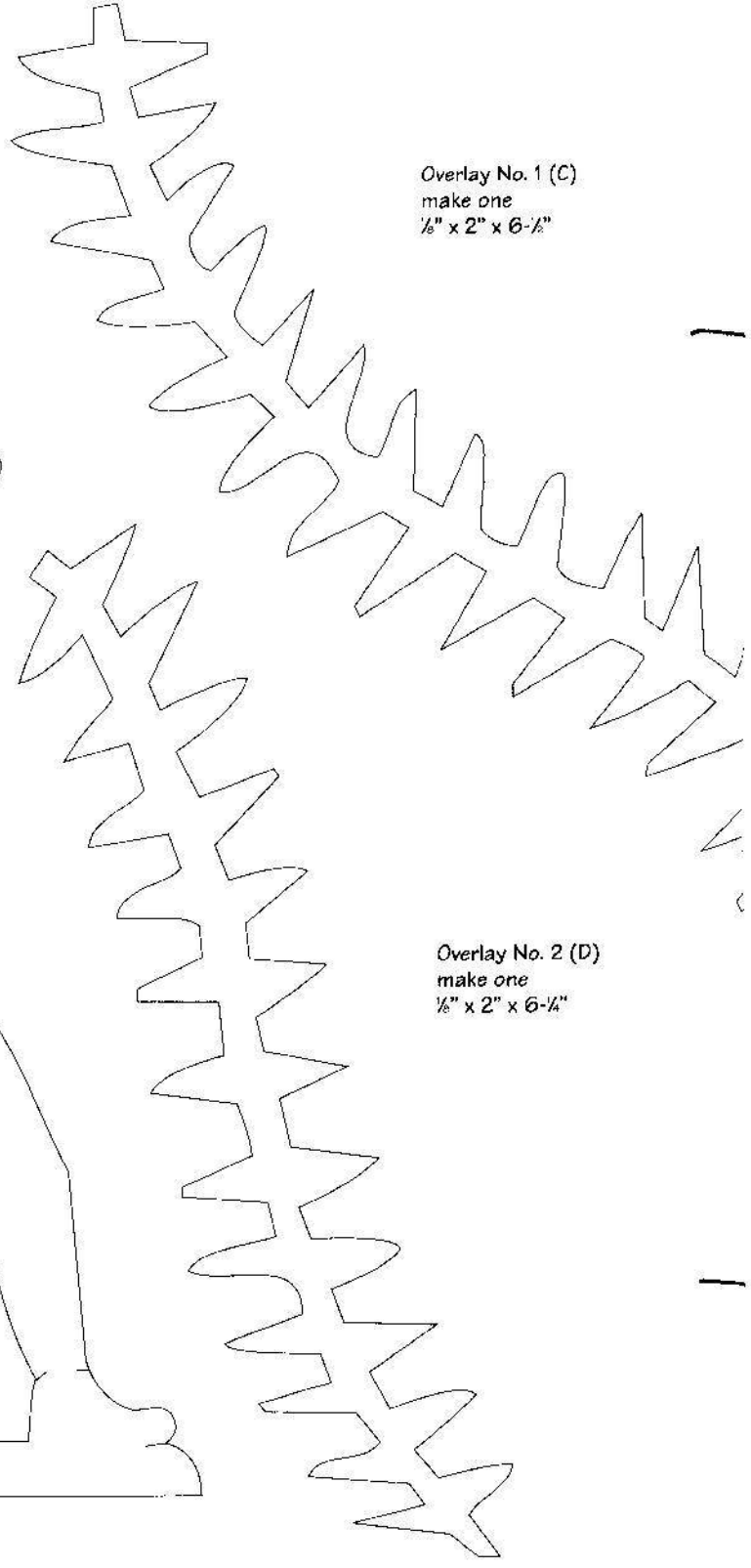
Full Size Patterns
Baseball Desk Set
from page 18.

Overlay No. 1 (C)
make one
 $\frac{1}{8}$ " x 2" x $6\frac{1}{2}$ "

Baseball Player (B)
make one
 $\frac{1}{4}$ " x $4\frac{5}{8}$ " x $6\frac{1}{2}$ "

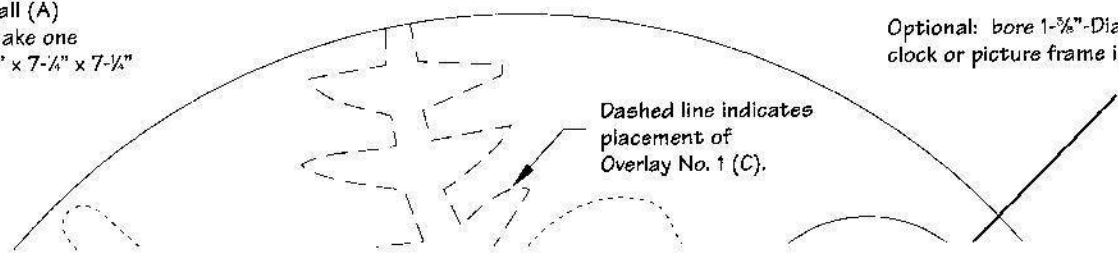


Overlay No. 2 (D)
make one
 $\frac{1}{8}$ " x 2" x $6\frac{1}{4}$ "



Ball (A)
make one
 $\frac{1}{4}$ " x $7\frac{1}{4}$ " x $7\frac{1}{4}$ "

Optional: bore $1\frac{3}{8}$ "-Dia. hole for
clock or picture frame insert.

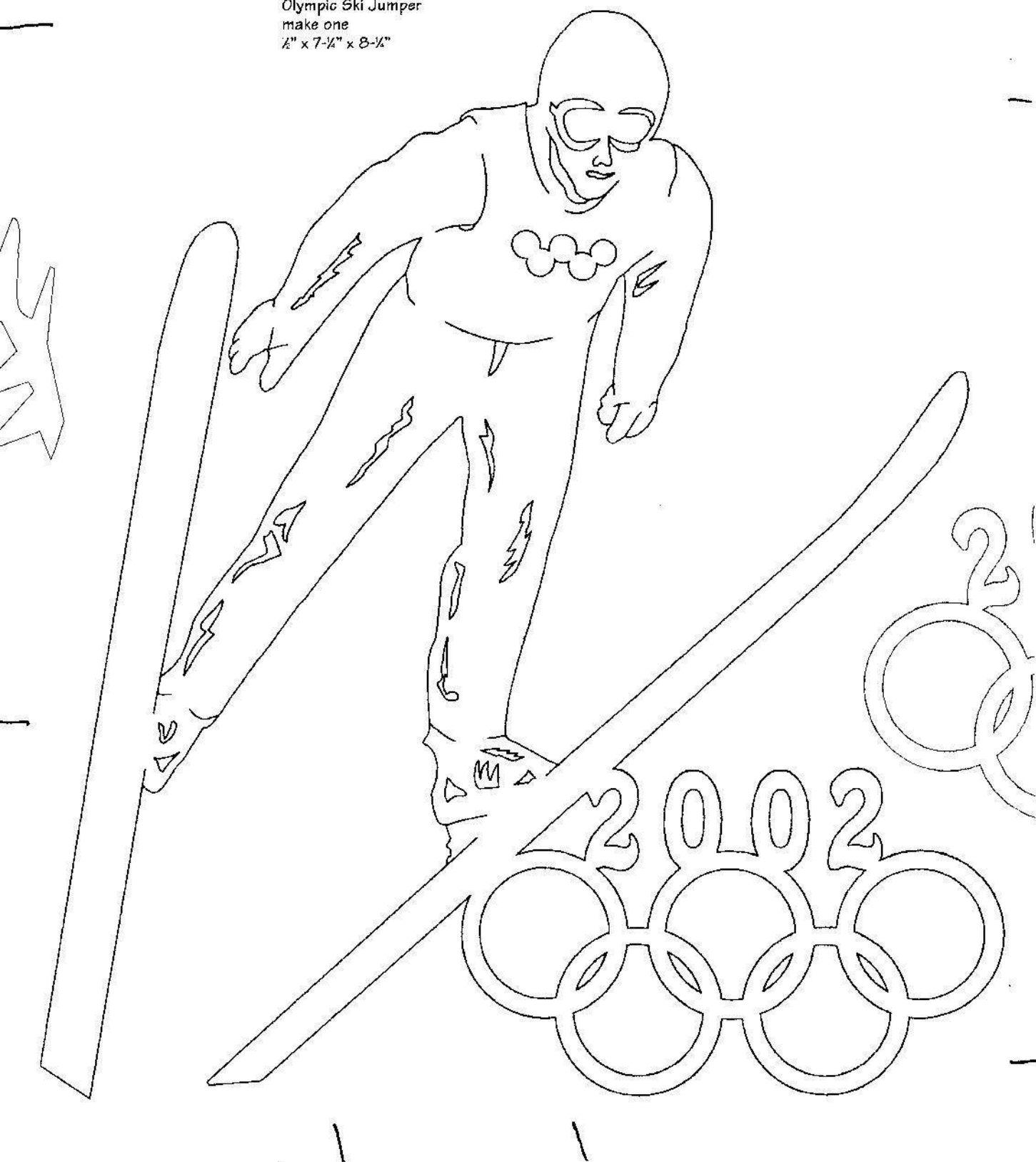


Dashed line indicates
placement of
Overlay No. 1 (C).

2a

Full Size Patterns
Winter 2002 Olympic Plaques
from page 8.

Olympic Ski Jumper
make one
4" x 7-1/4" x 8-1/4"



Olympic Bobsled
make one
1/2" x 7-1/2" x 8-1/4"

3a



Outside Wave Piece
make two

Note: there is a left and a
right side to these pieces

Woodworks

FULL SIZE PATTERN SECTION NO. 1 MARCH 2002

Side A

Winter 2002 Olympic Plaques	from page 8
Baseball Desk Set	from page 18
Lake Trout Lunch	from page 30
Wave Roller Push Toy	from page 52

Side B

Eagle	from page 14
Lady Liberty	from page 20
Dawn Patrol	from page 50
Dinosaur Kingdom	from page 59

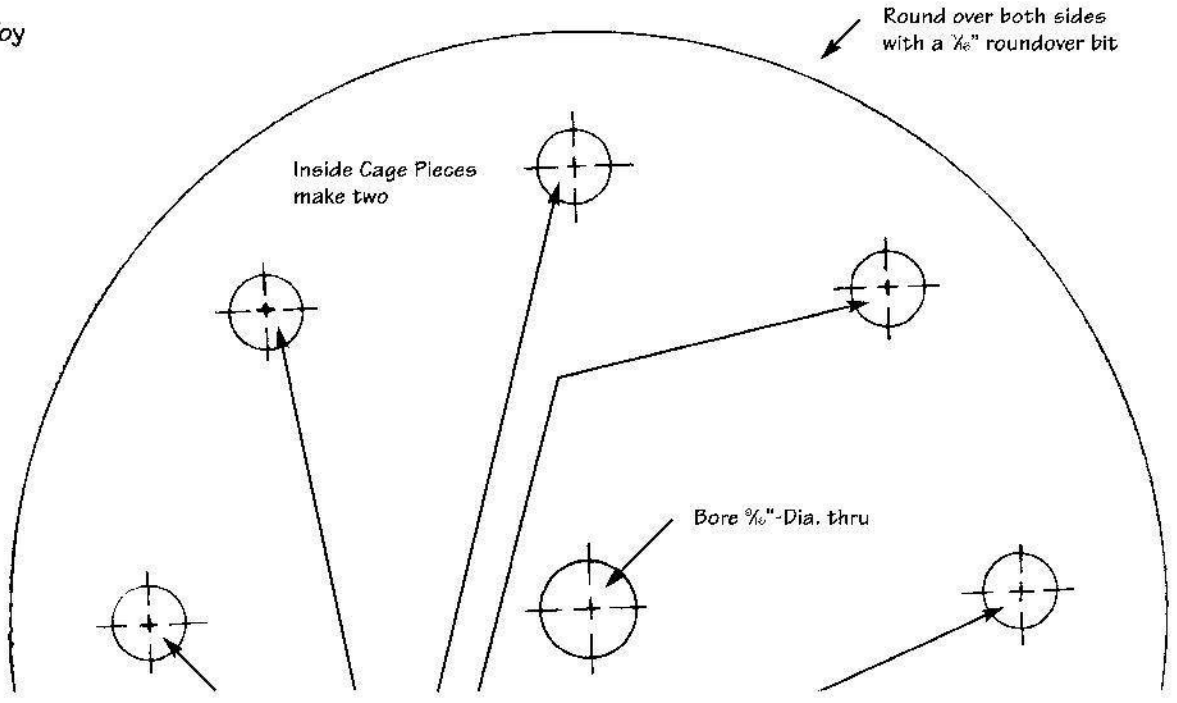
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

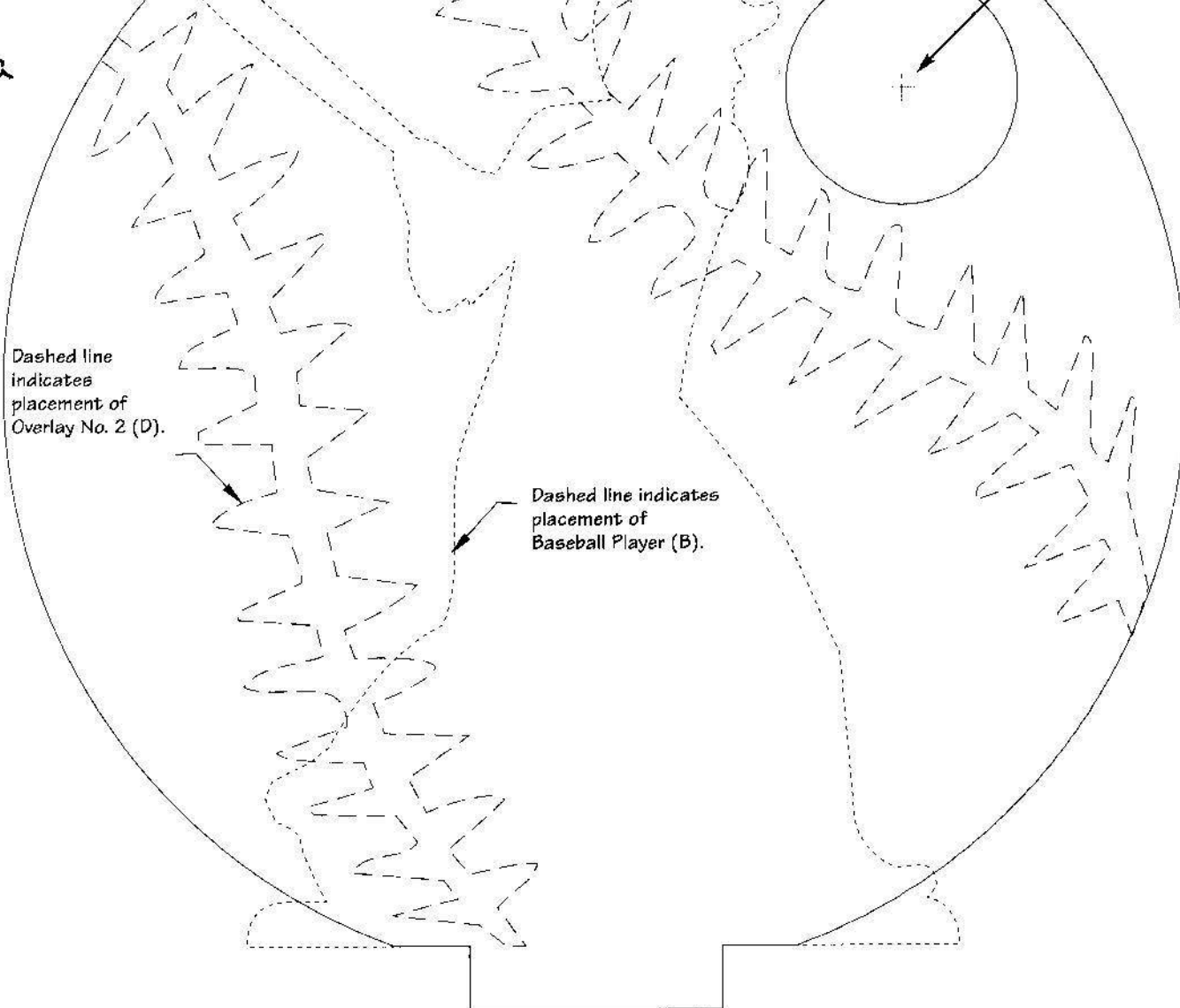
Common Measurements:

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	45" = 1.14m
4" = 10.16cm	60" = 1.52m

Full Size Patterns
Wave Roller Push Toy
from page 52.



5a



Base (E)
make one
 $\frac{3}{8}$ " x 3- $\frac{1}{2}$ " x 7- $\frac{1}{2}$ "

Location of upright
assembly



Drill $\frac{1}{8}$ "-Dia. hole for
pen/pencil holder

Drill $\frac{1}{8}$ "-Dia. hole for
pen/pencil holder

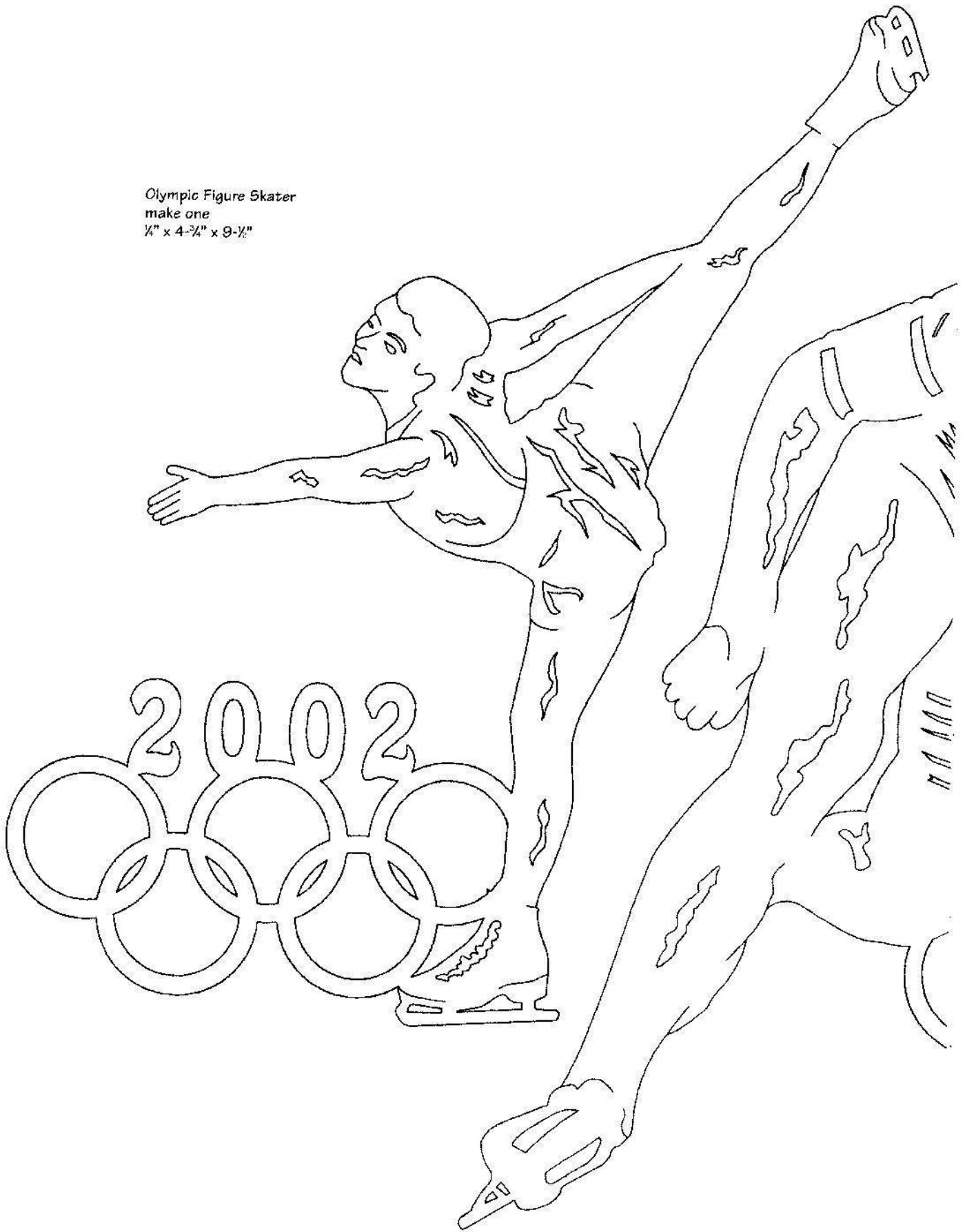


Front

An arrow pointing downwards, indicating the front of the assembly.

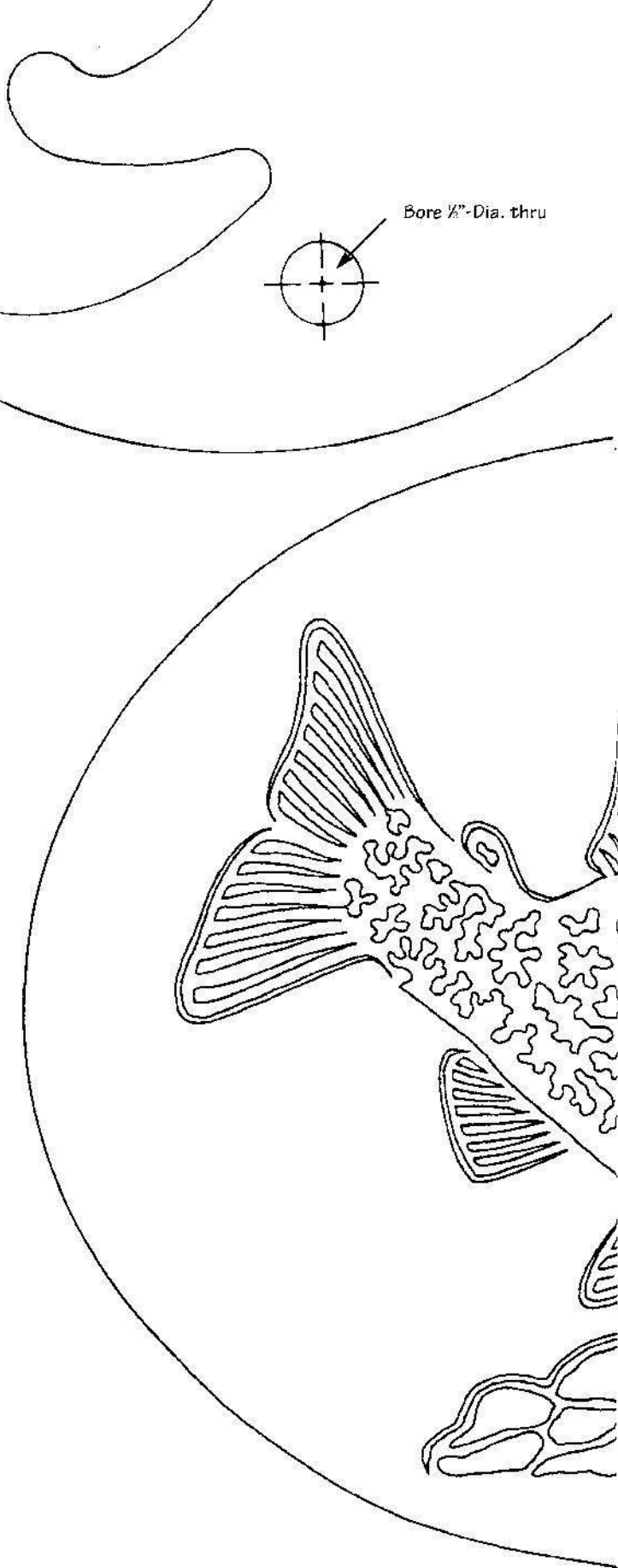
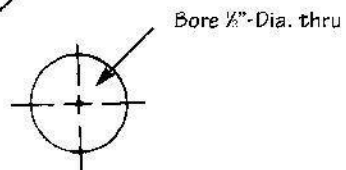
6a

Olympic Figure Skater
make one
1/4" x 4-3/4" x 9-1/2"



7a

Olympic Speed Skater
make one
1/2" x 7-3/4" x 7-1/2"

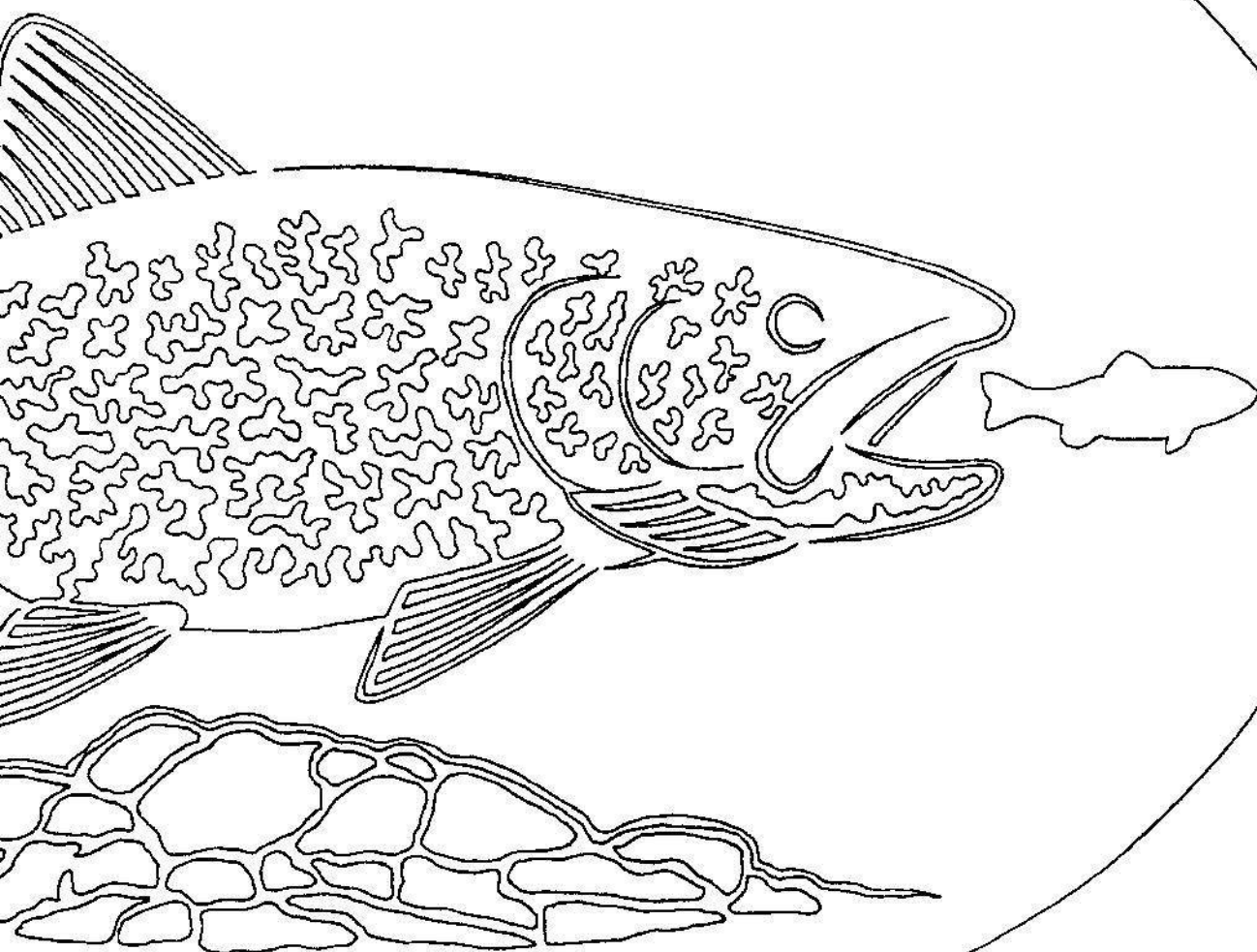


8a

Bore $\frac{3}{8}$ "-Dia. thru

Round over each side
with a $\frac{3}{16}$ " roundover bit

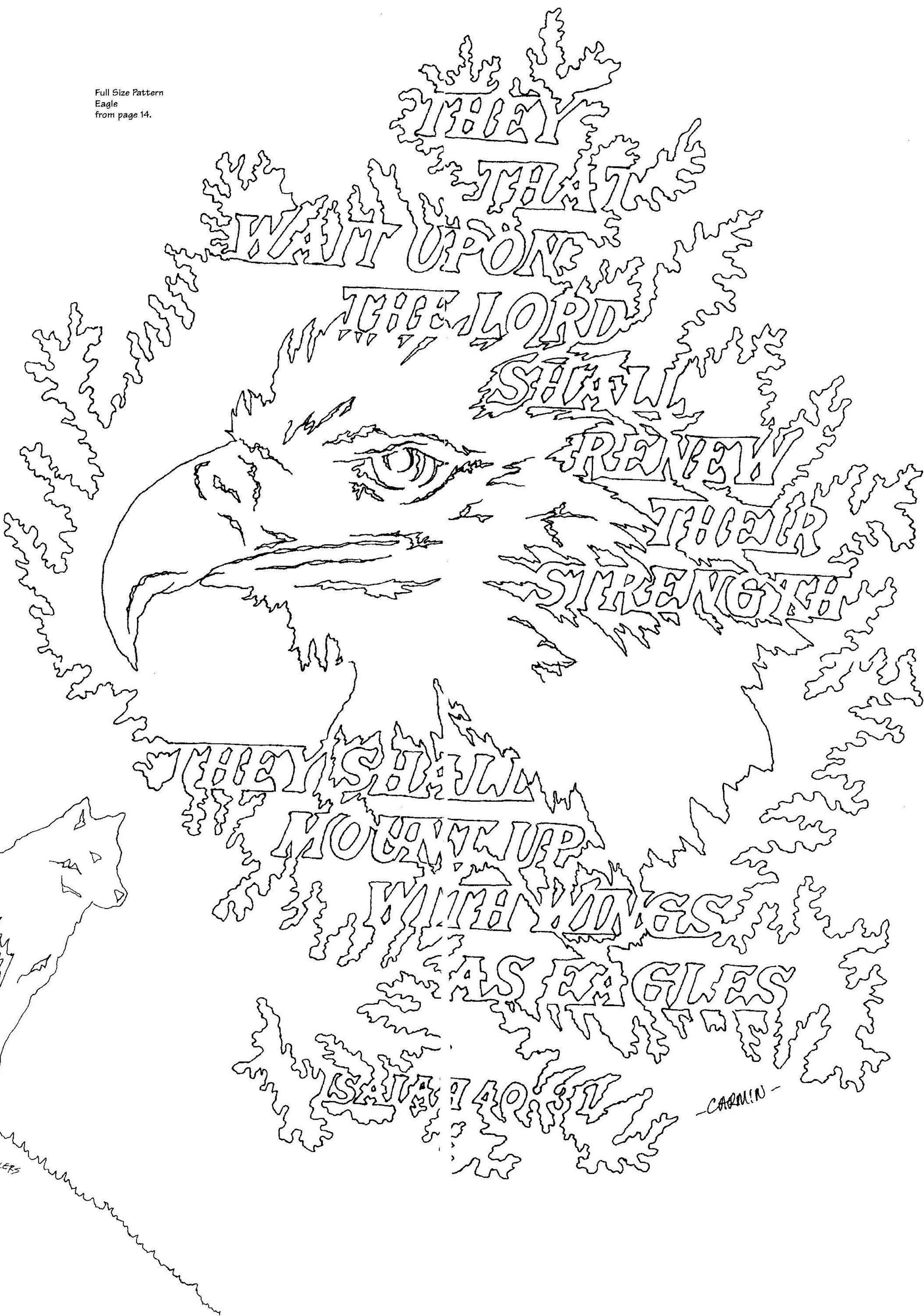
Full Size Pattern
Lake Trout Lunch
from page 30.



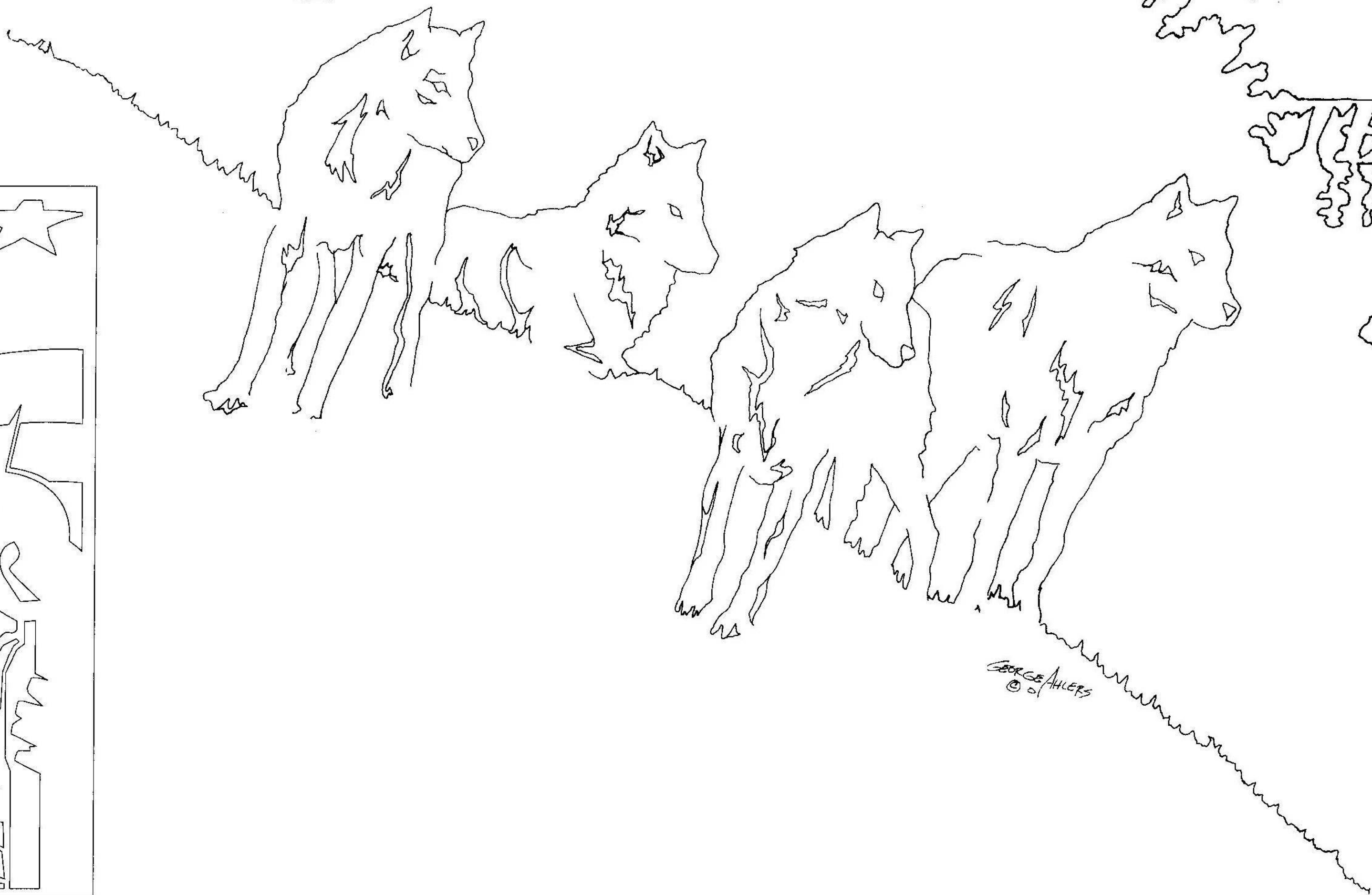
Full Size Pattern
Dinosaur Kingdom
from page 59.



Full Size Pattern
Eagle
from page 14.



Full Size Pattern
Dawn Patrol
from page 50.



Full Size Pattern
Lady Liberty
from page 20.



b1

Full Size Pattern
Dinosaur Kingdom
from page 59.



Full Size Pattern
Dawn Patrol
from page 50.

1

1



Full Size Pattern
Eagle
from page 14.



THEY
THAT
FOR
LORD
SHALL
REVEAL
THEIR
STRENGTH

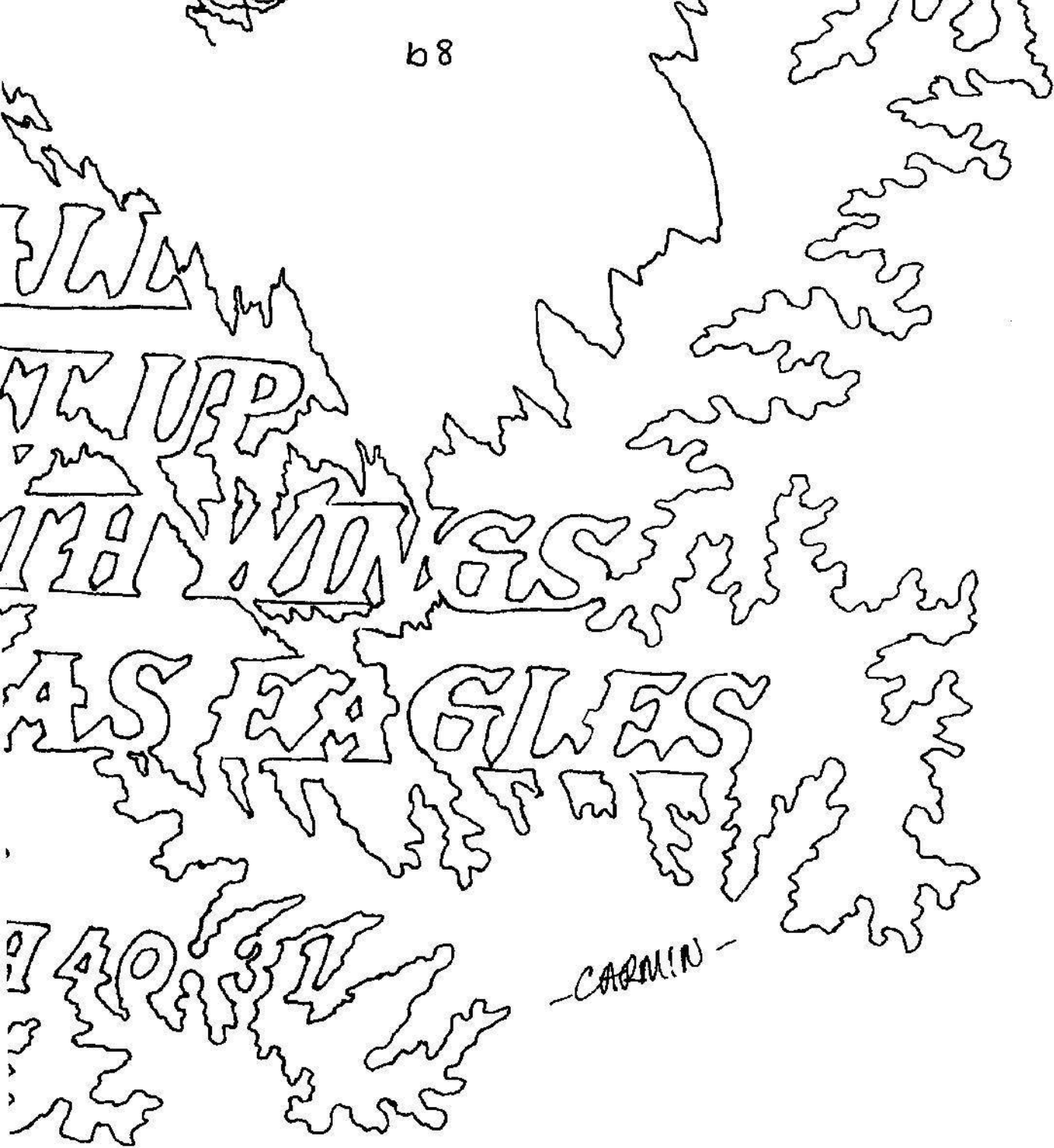
Full Size Pattern
Lady Liberty
from page 20.



bb







-CARMIN-

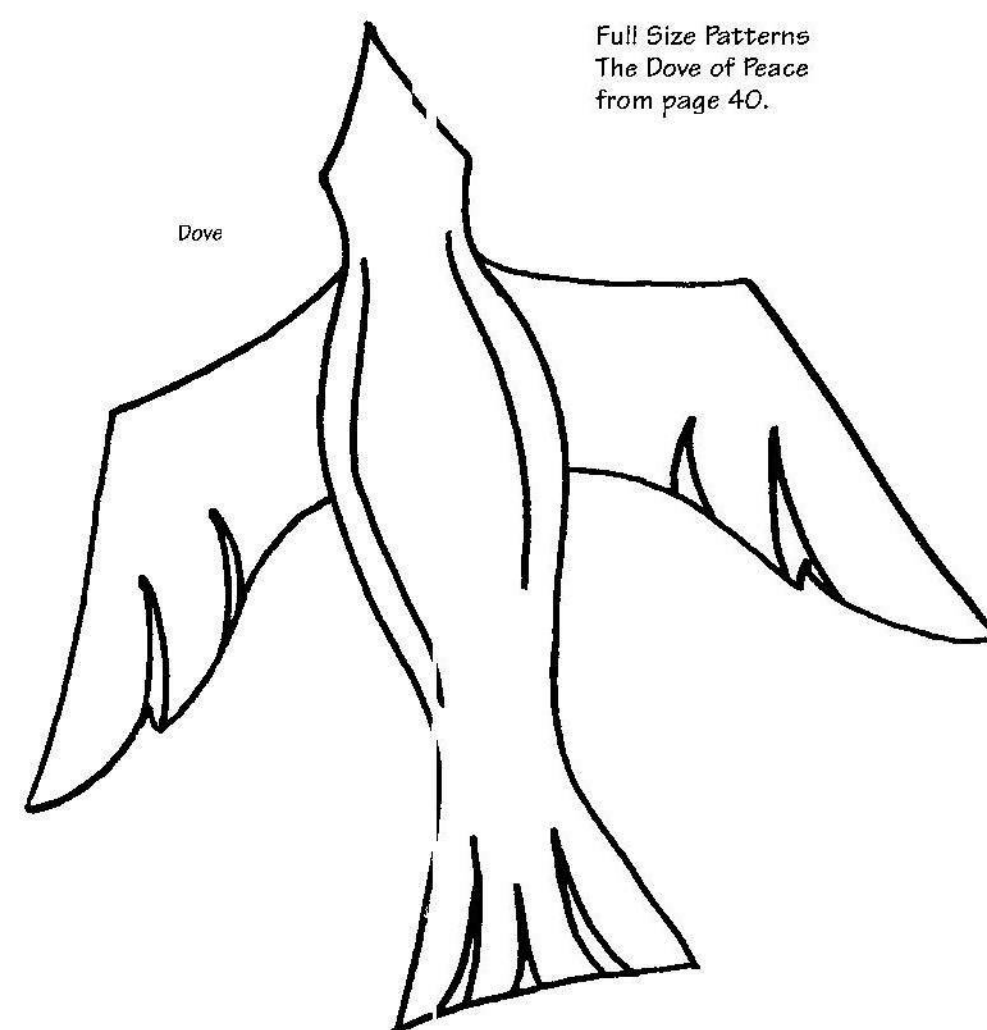
C1

Full Size Pattern
Down and Out
from page 42.

Side view

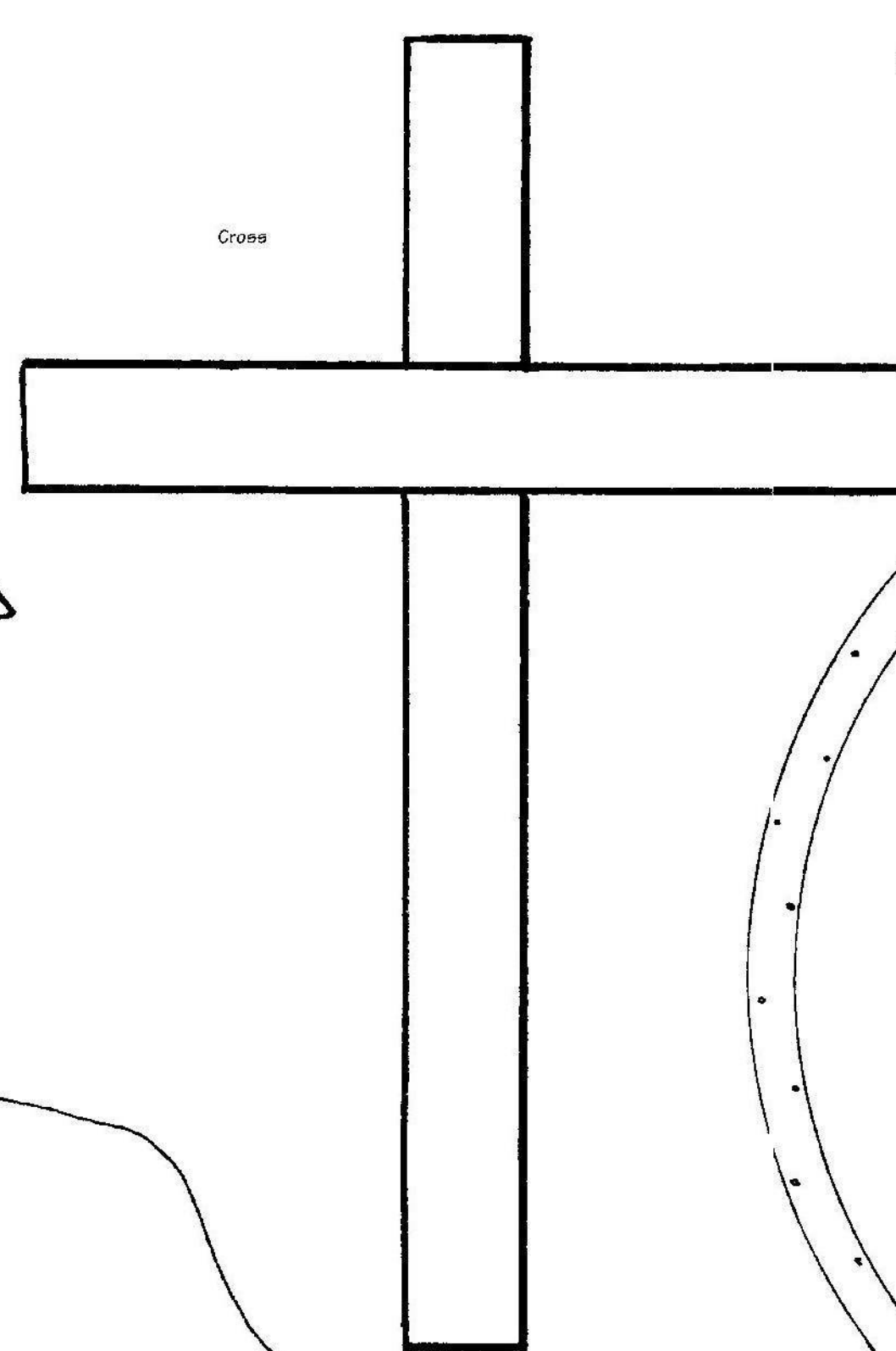
Front view

C2

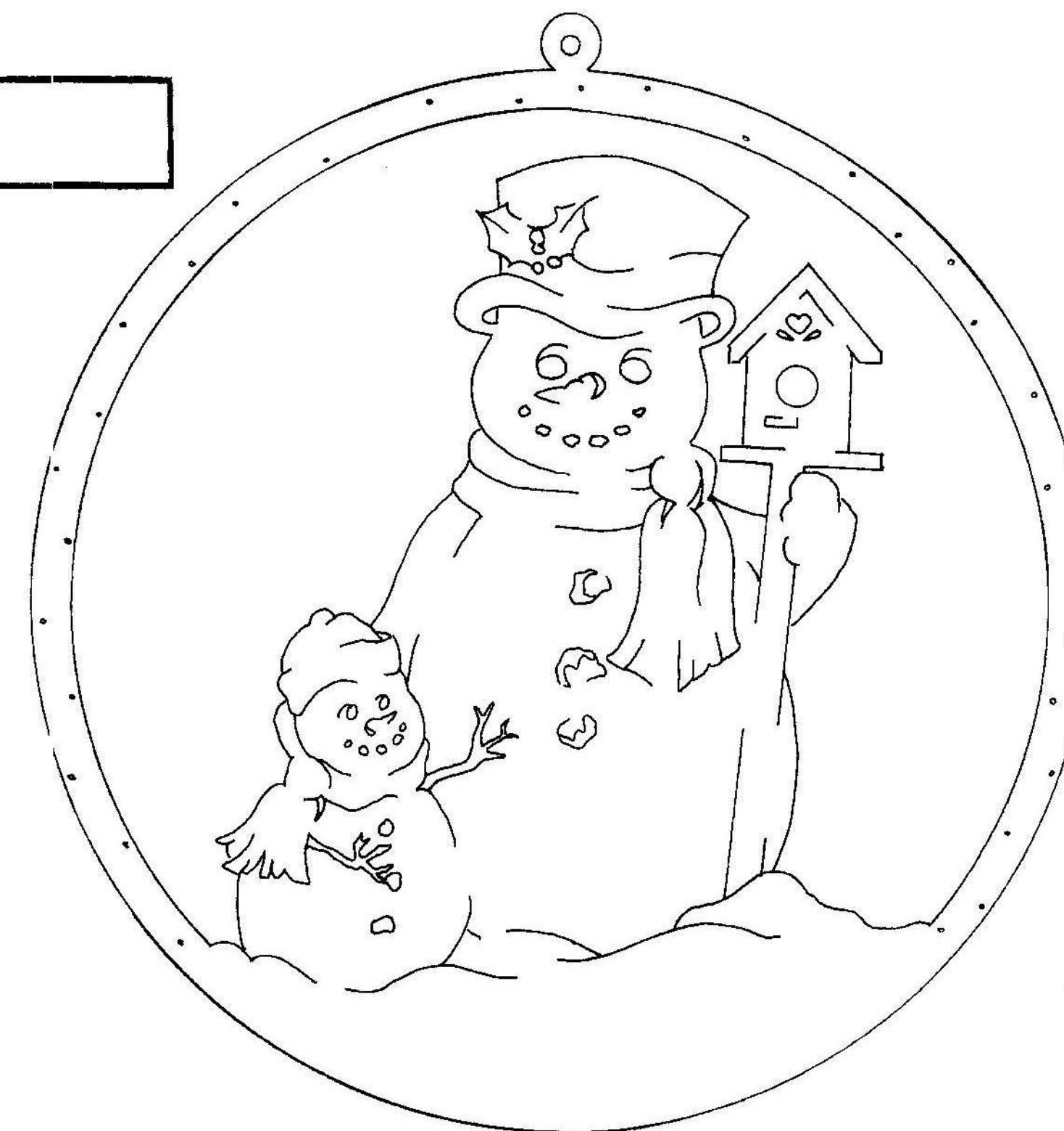
Full Size Patterns
The Dove of Peace
from page 40.

Dove

C3

Full Size Pattern
Frosty and Son
from page 55.Optional: paint or woodburn the branches for the son's arms.
Attach cord, ribbon or hanger of choice.

Cross



Woodworks & CRAFTS

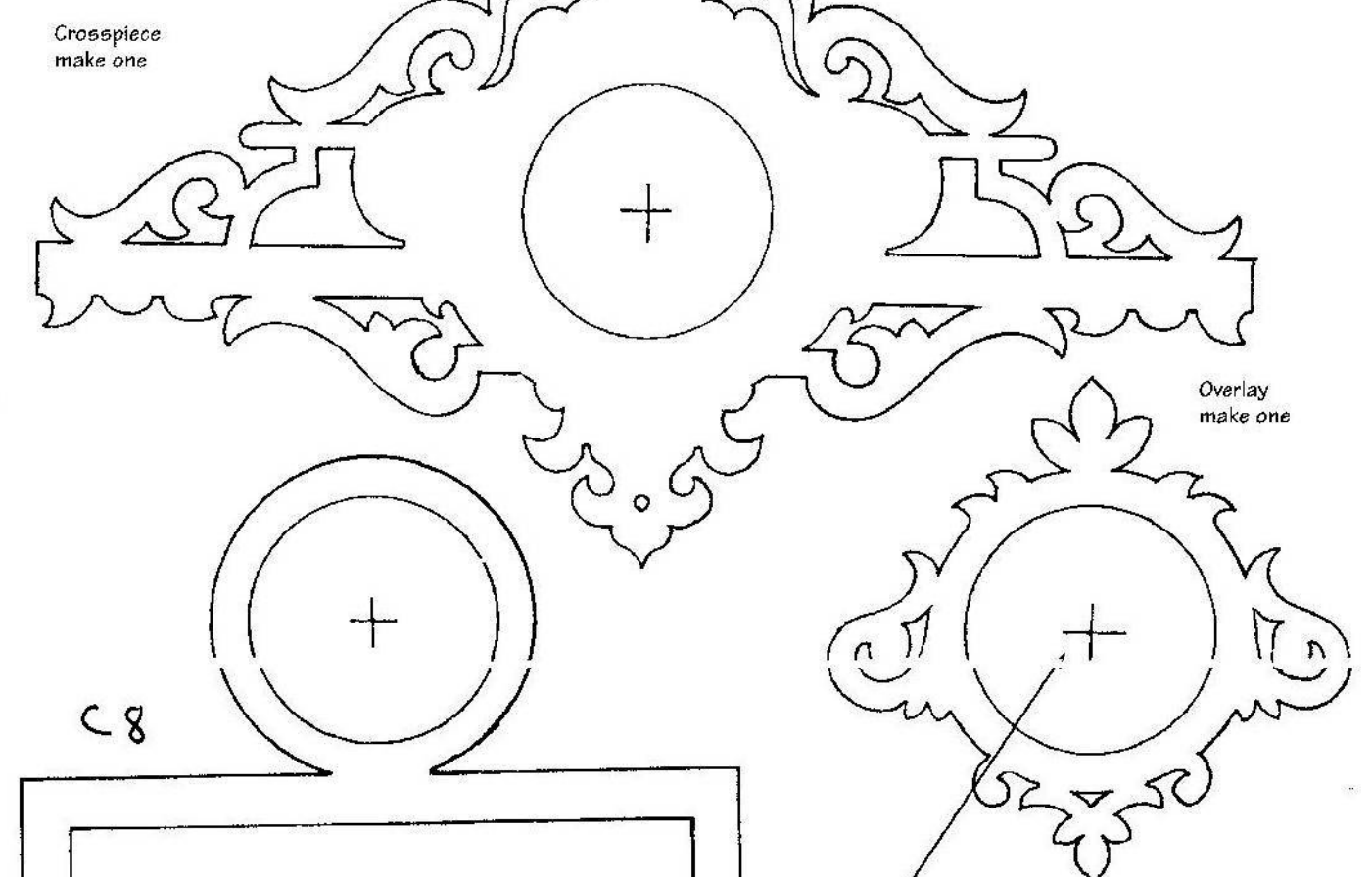
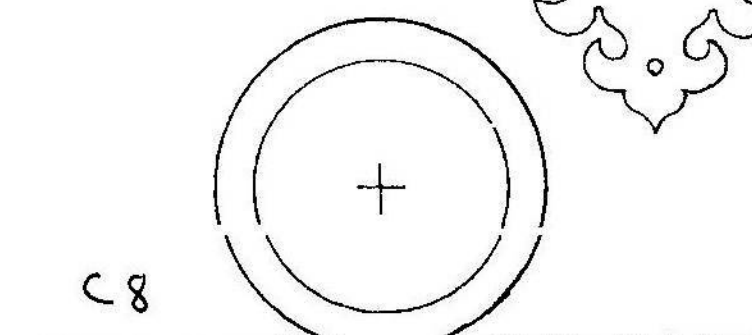
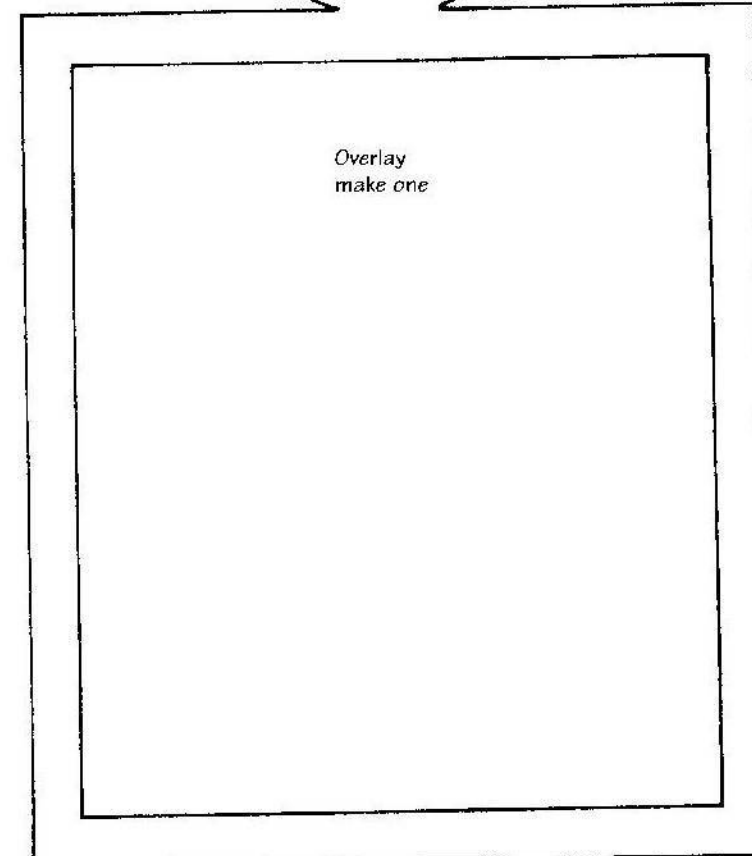
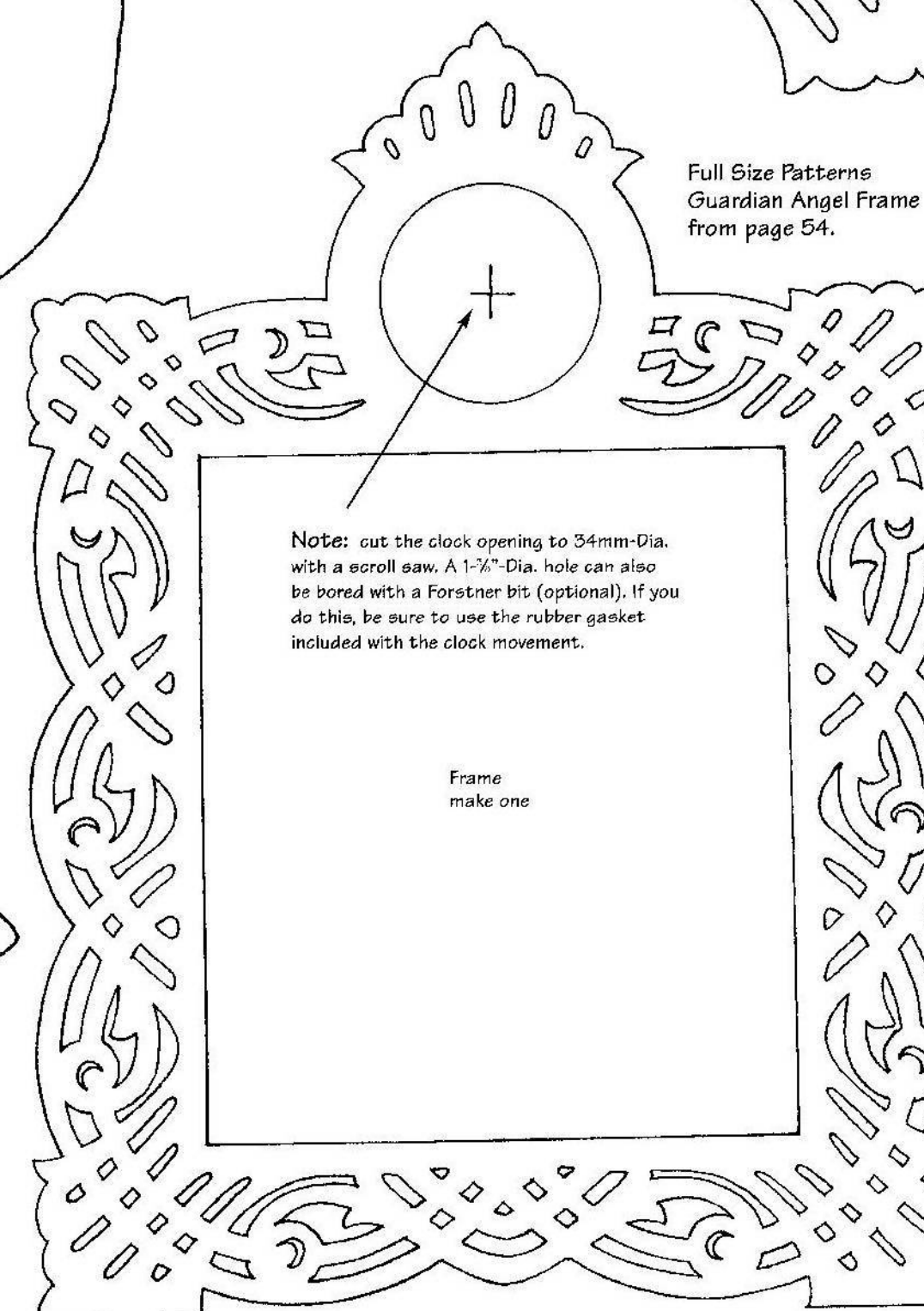
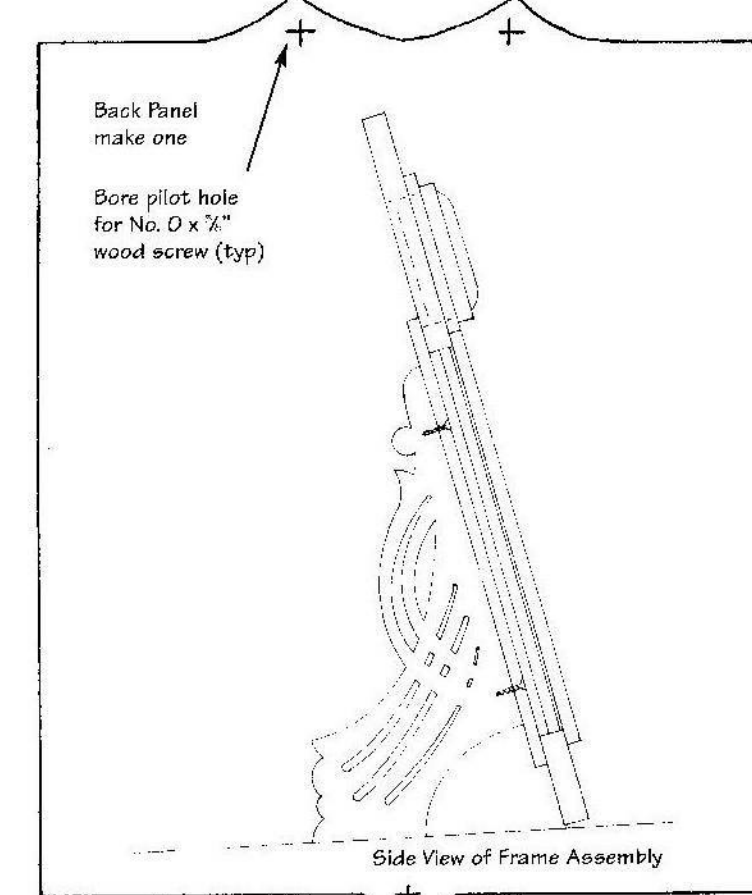
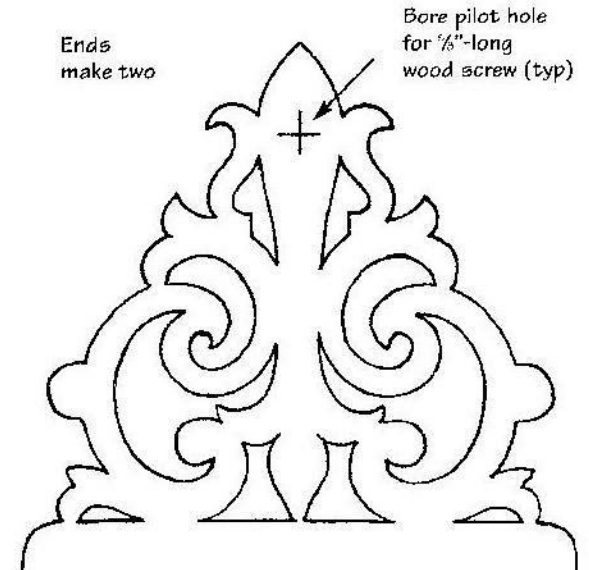
FULL SIZE PATTERN SECTION NO. 2 MARCH 2002

Side A	
Victorian Desk Clock	from page 16
Maritime Lighthouse Intarsia	from page 24
The Dove of Peace	from page 40
Down and Out	from page 42
Guardian Angel Frame	from page 54
Frosty and Son	from page 55
Side B	
Zebra	from page 6
The Making of a Kokopelli from Corian® and Brass	from page 32
Carving Bacchus	from page 36
Lucky the Horse Clock	from page 46
Moon Jumper	from page 58
Making Post Figures	from page 60

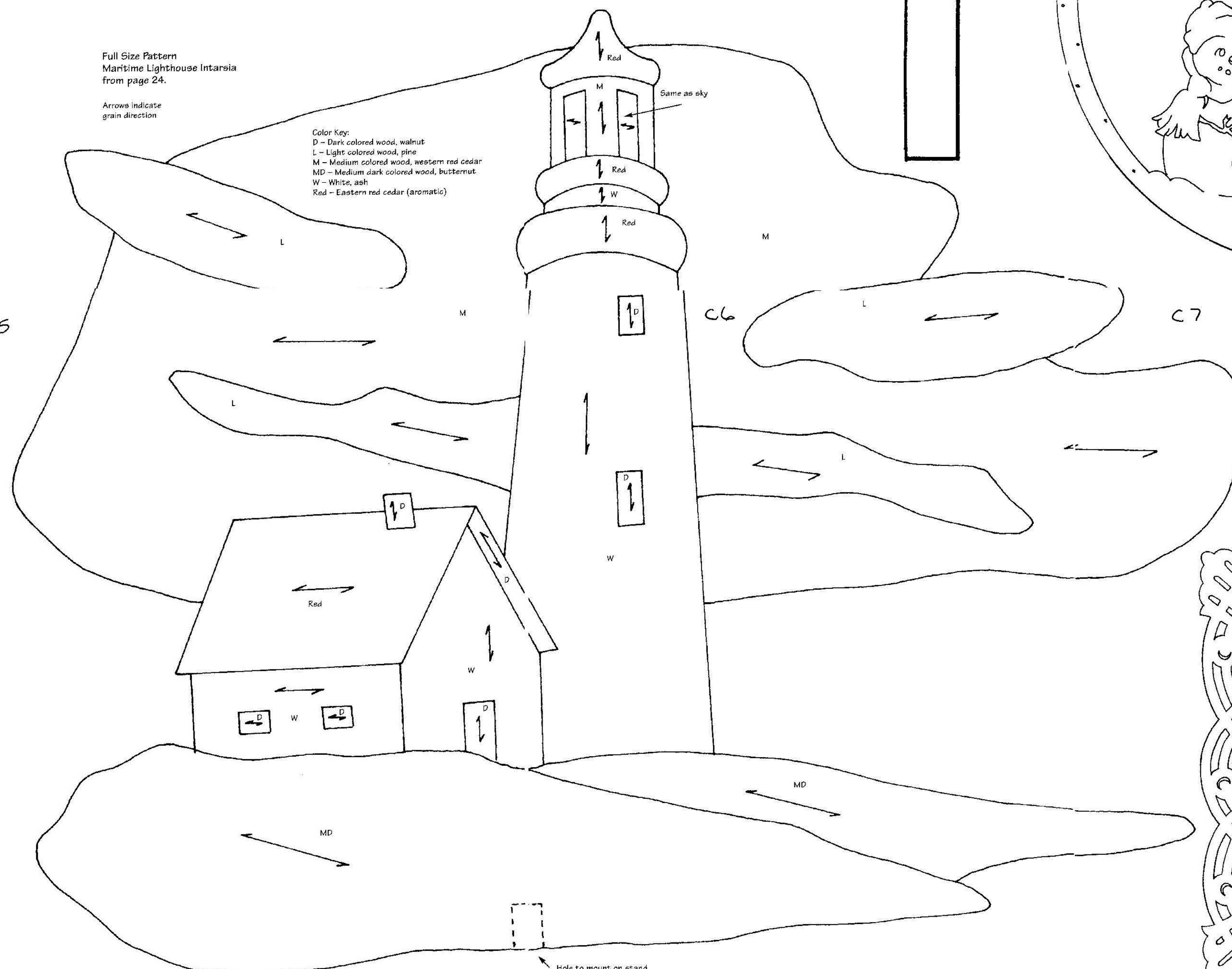
Metric Conversions:
1 inch = 25.4mm = 2.54cm = 0.0254m

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" = 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

Full Size Patterns
Victorian Desk Clock
from page 16.Crosspiece
make oneOverlay
make oneOverlay
make oneFull Size Patterns
Guardian Angel Frame
from page 54.Note: cut the clock opening to 34mm-Dia.
with a scroll saw. A 1-3/4"-Dia. hole can also
be bored with a Forstner bit (optional). If you
do this, be sure to use the rubber gasket
included with the clock movement.Frame
make oneNote: cut the clock opening to 34mm-Dia.
with a scroll saw. A 1-3/4"-Dia. hole can also
be bored with a Forstner bit (optional). If you
do this, be sure to use the rubber gasket
included with the clock movement.Ends
make twoBack Panel
make oneBore pilot hole
for No. 0 x 7/8"
wood screw (typ)

Side View of Frame Assembly

Full Size Pattern
Maritime Lighthouse Intarsia
from page 24.Arrows indicate
grain directionColor Key:
D - Dark colored wood, walnut
L - Light colored wood, pine
M - Medium colored wood, western red cedar
MD - Medium dark colored wood, butternut
W - White, ash
Red - Eastern red cedar (aromatic)

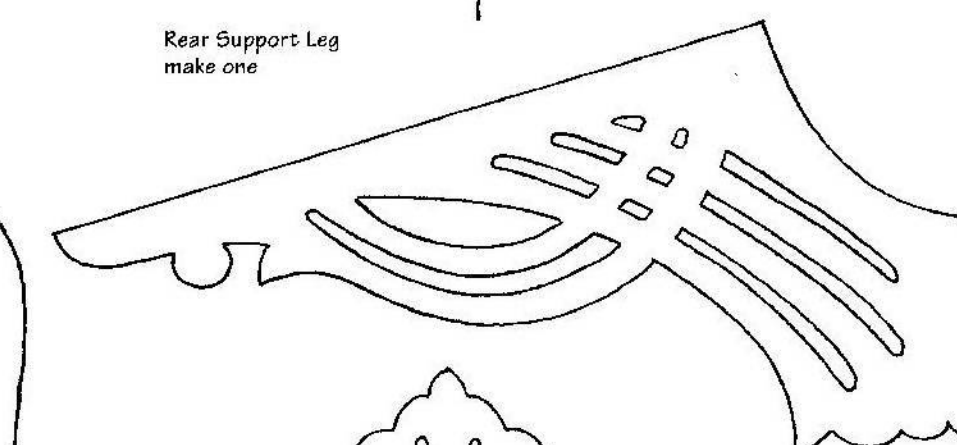
Hole to mount on stand

C5

C6

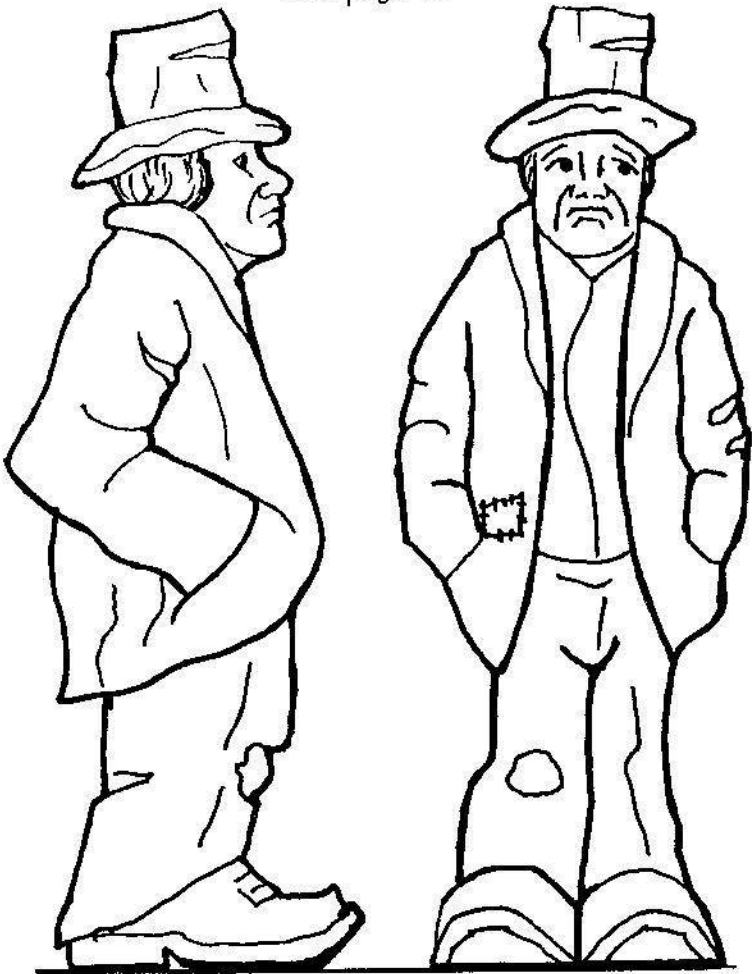
C7

C8

Rear Support Leg
make one

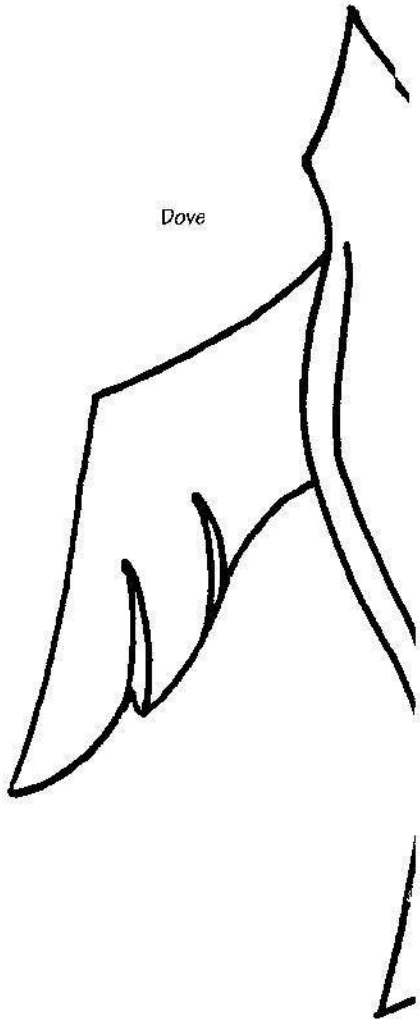
C1

Full Size Pattern
Down and Out
from page 42.



Side view

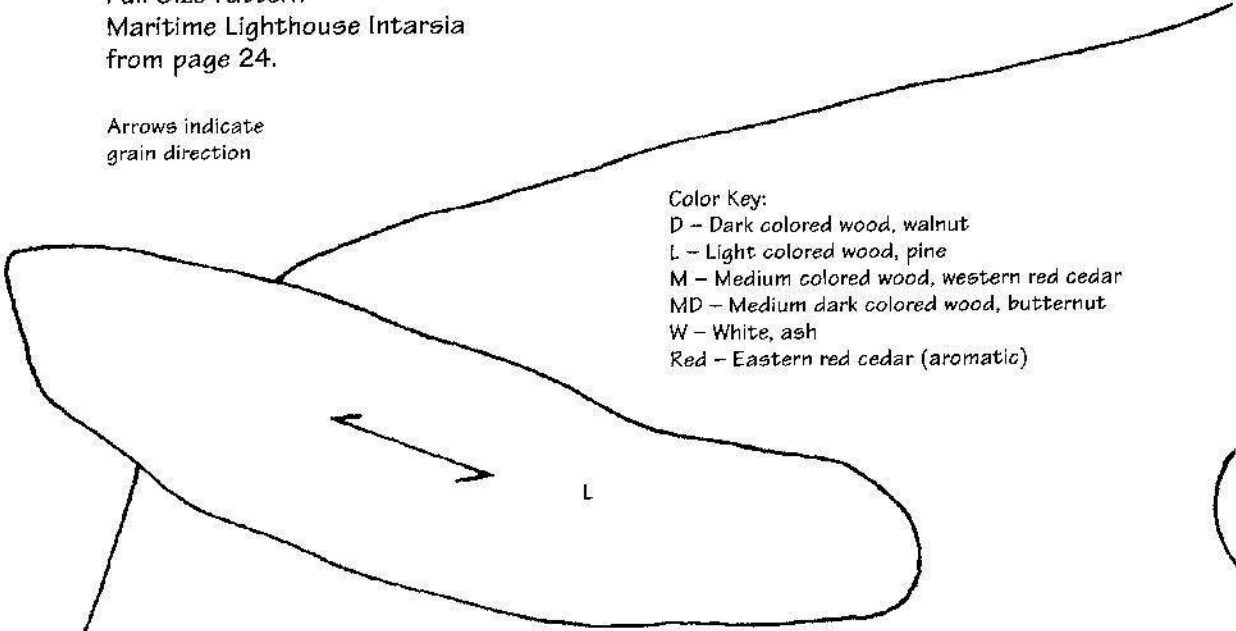
Front view



Dove

Full Size Pattern
Maritime Lighthouse Intarsia
from page 24.

Arrows indicate
grain direction



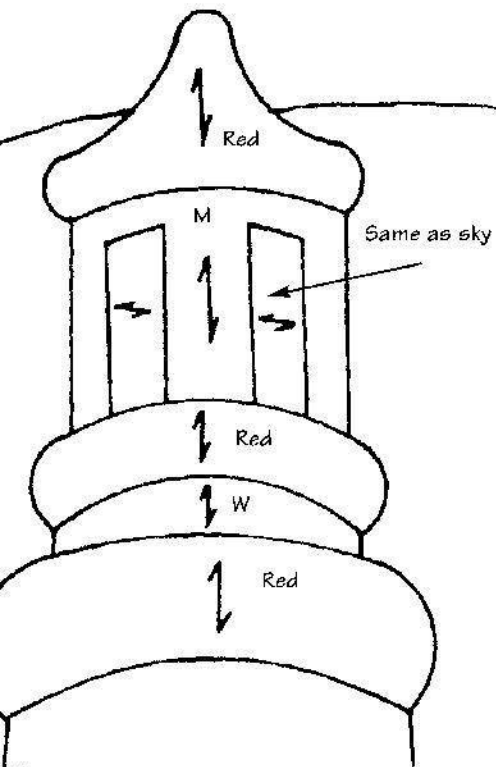
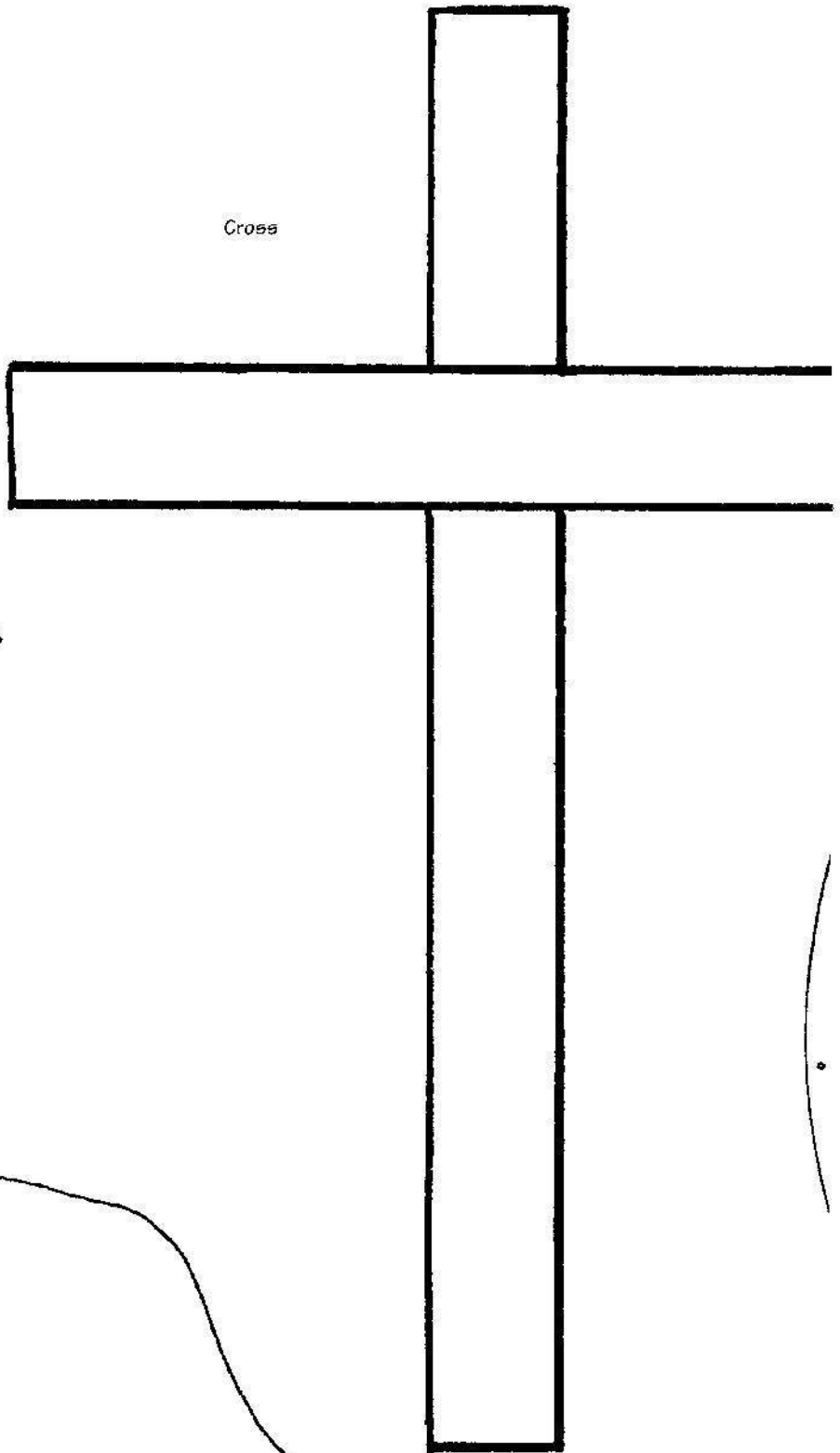
Color Key:
D - Dark colored wood, walnut
L - Light colored wood, pine
M - Medium colored wood, western red cedar
MD - Medium dark colored wood, butternut
W - White, ash
Red - Eastern red cedar (aromatic)

C2

Full Size Patterns
The Dove of Peace
from page 40.



Cross

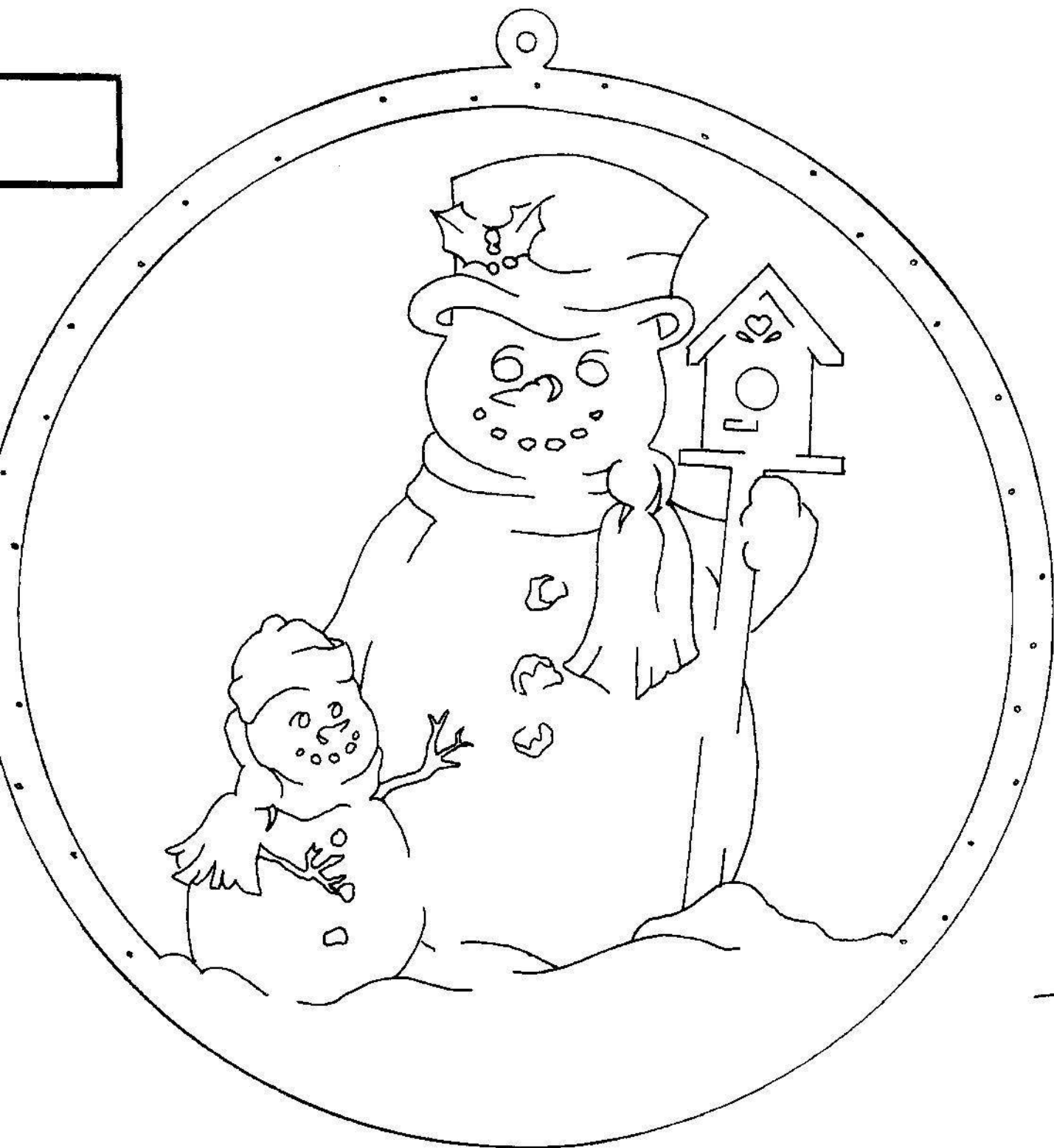


M

C3

Full Size Pattern
Frosty and Son
from page 55.

Optional: paint or woodburn the branches for the son's arms.
Attach cord, ribbon or hanger of choice.



CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 MARCH 2002

Side A

Victorian Desk Clock
Maritime Lighthouse Intarsia
The Dove of Peace
Down and Out
Guardian Angel Frame
Frosty and Son

from page 16
from page 24
from page 40
from page 42
from page 54
from page 55

Side B

Zebras
The Making of a Kokopelli from Corian® and Brass
Carving Bacchus
Lucky the Horse Clock
Moon Jumper
Making Post Figures

from page 6
from page 32
from page 36
from page 46
from page 58
from page 60

Metric Conversions:

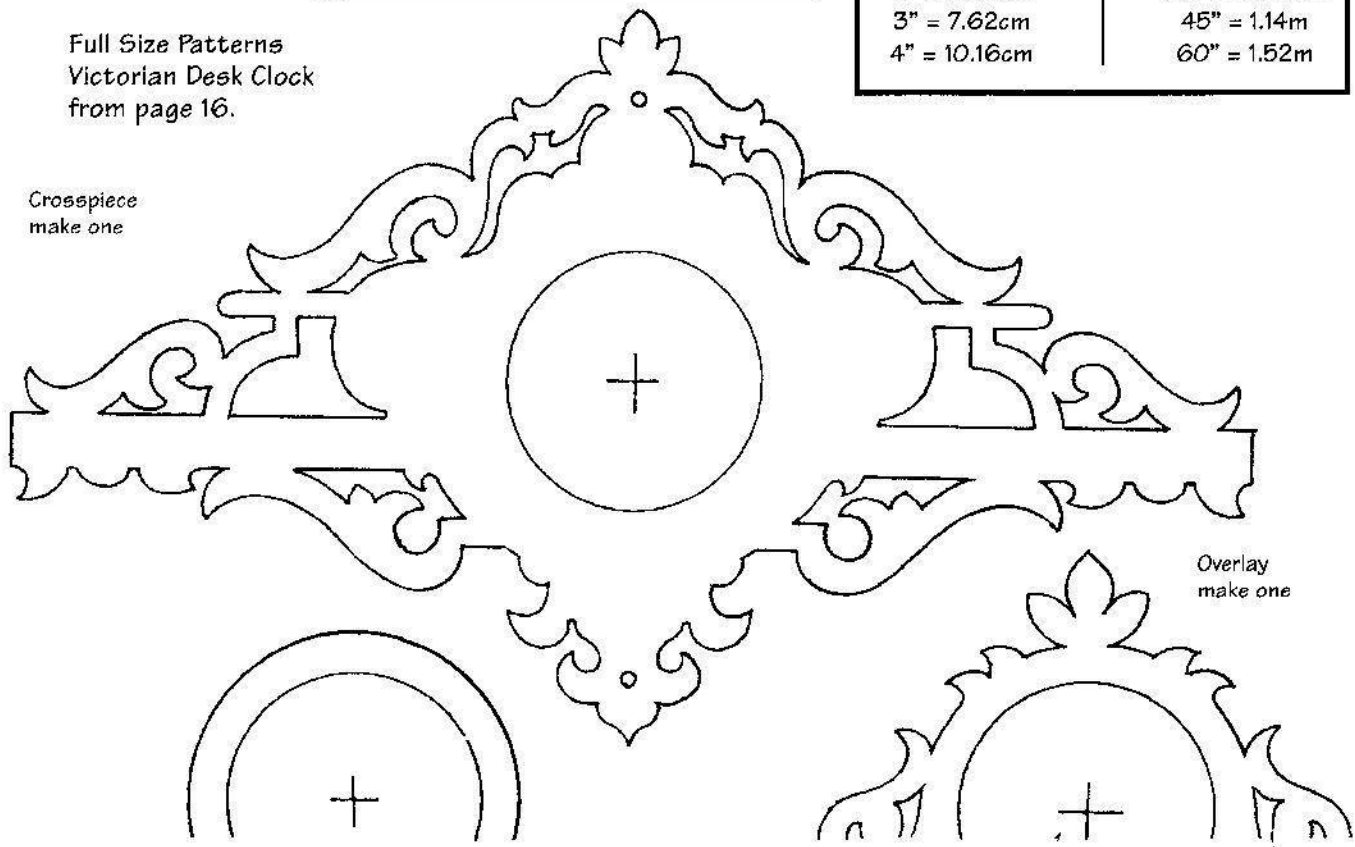
1 inch = 25.4mm = 2.54cm = 0.0254m

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" = 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

Full Size Patterns
Victorian Desk Clock
from page 16.

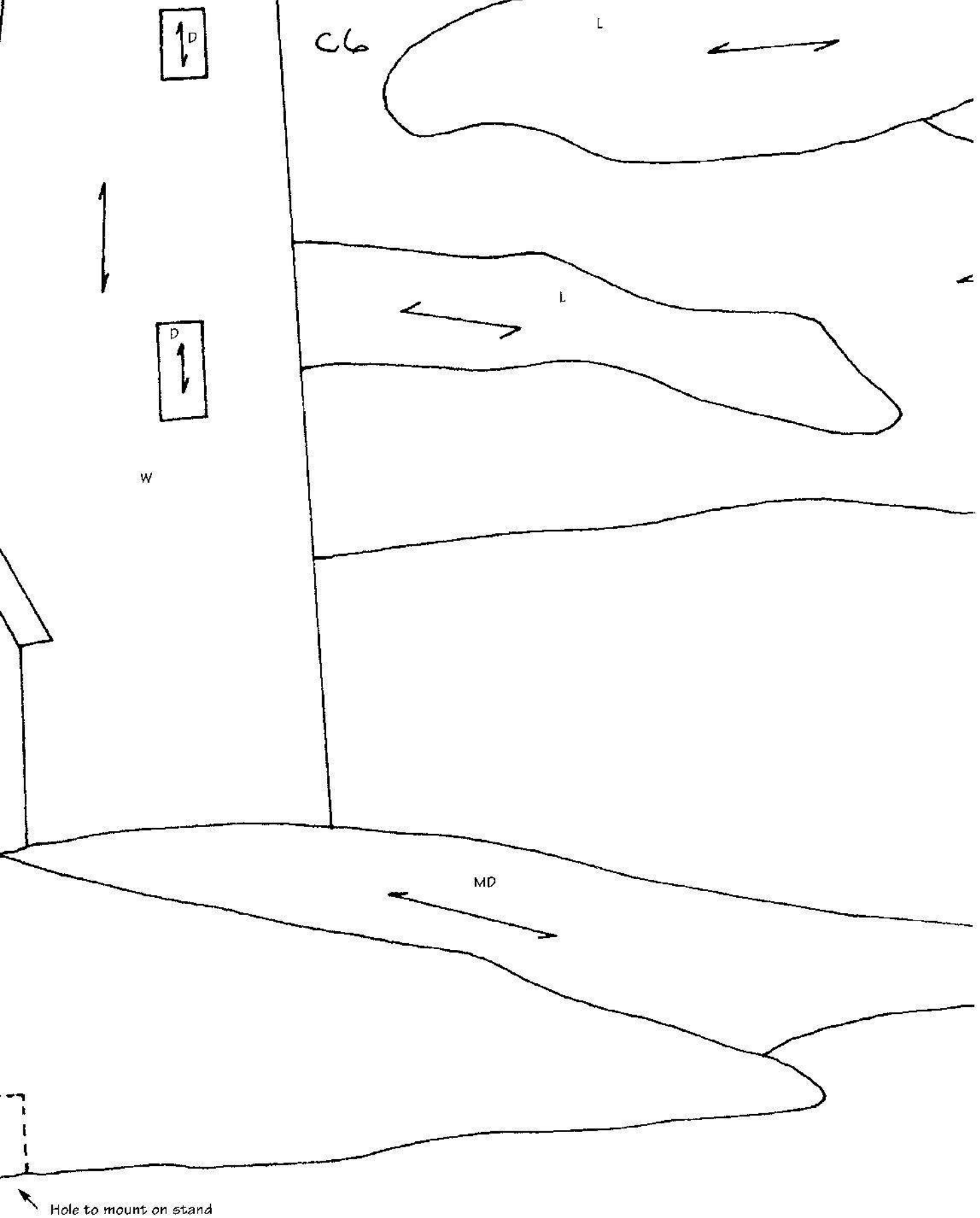
Crosspiece
make one



Overlay
make one

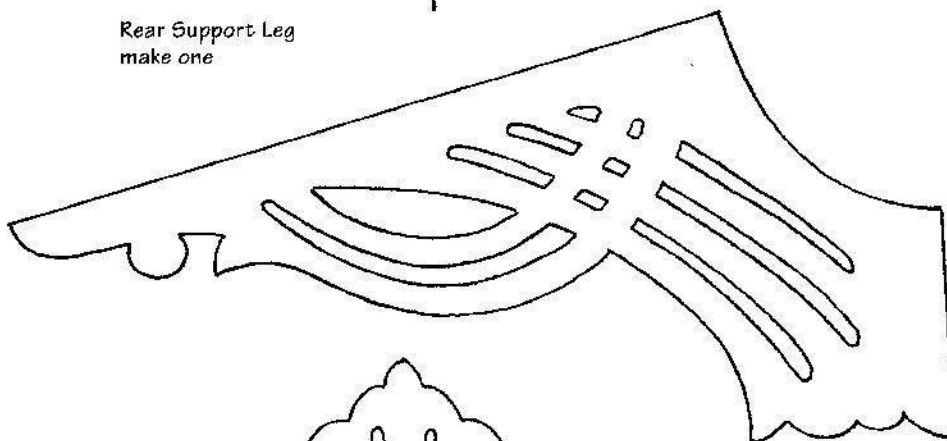
C5



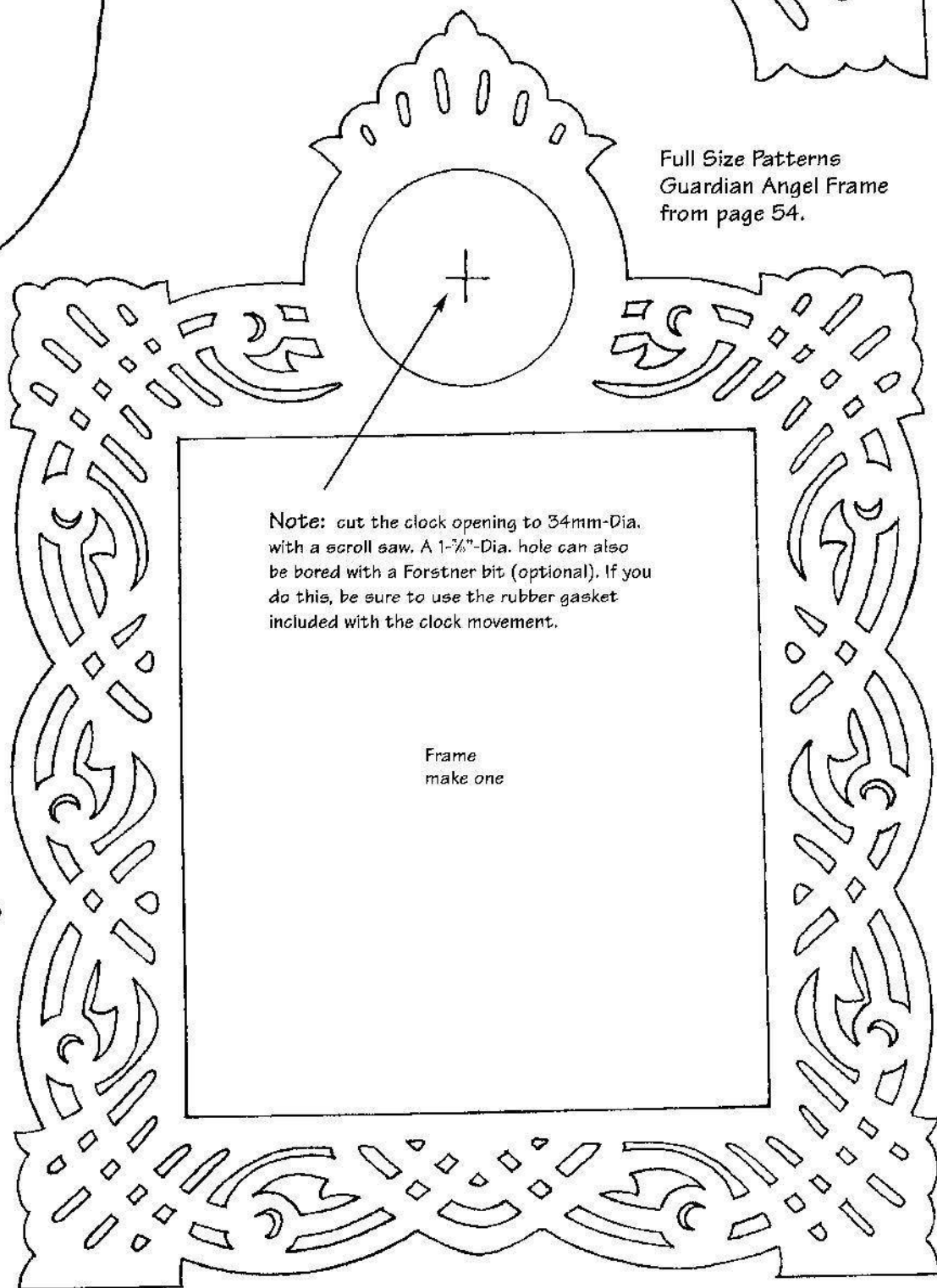


C7

Rear Support Leg
make one



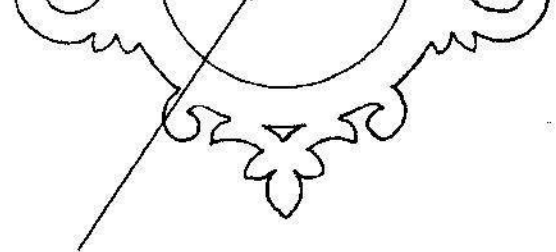
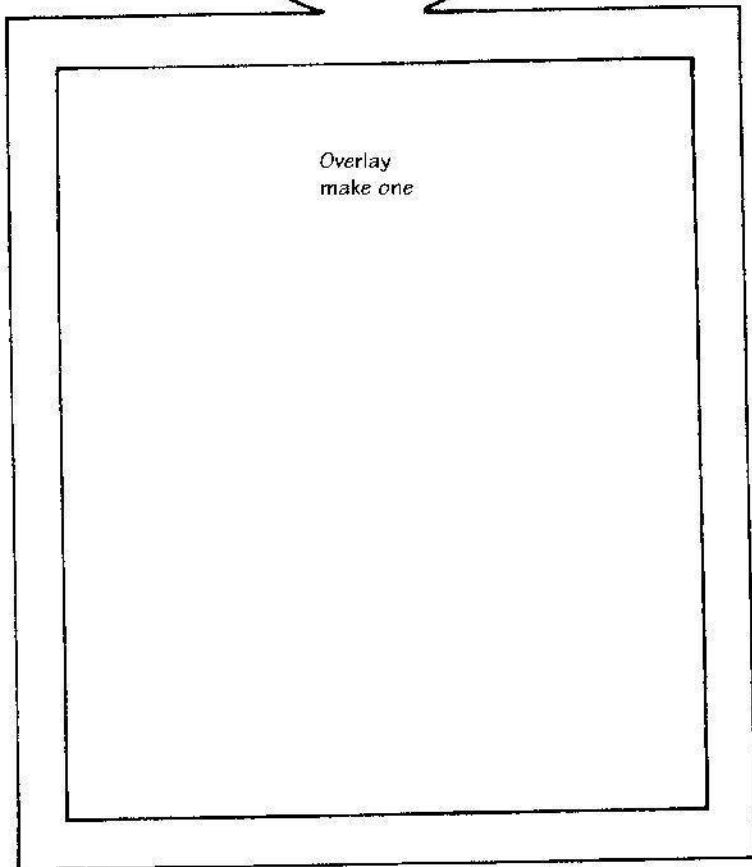
Full Size Patterns
Guardian Angel Frame
from page 54.



Note: cut the clock opening to 34mm-Dia.
with a scroll saw. A 1-3/8"-Dia. hole can also
be bored with a Forstner bit (optional). If you
do this, be sure to use the rubber gasket
included with the clock movement.

Frame
make one

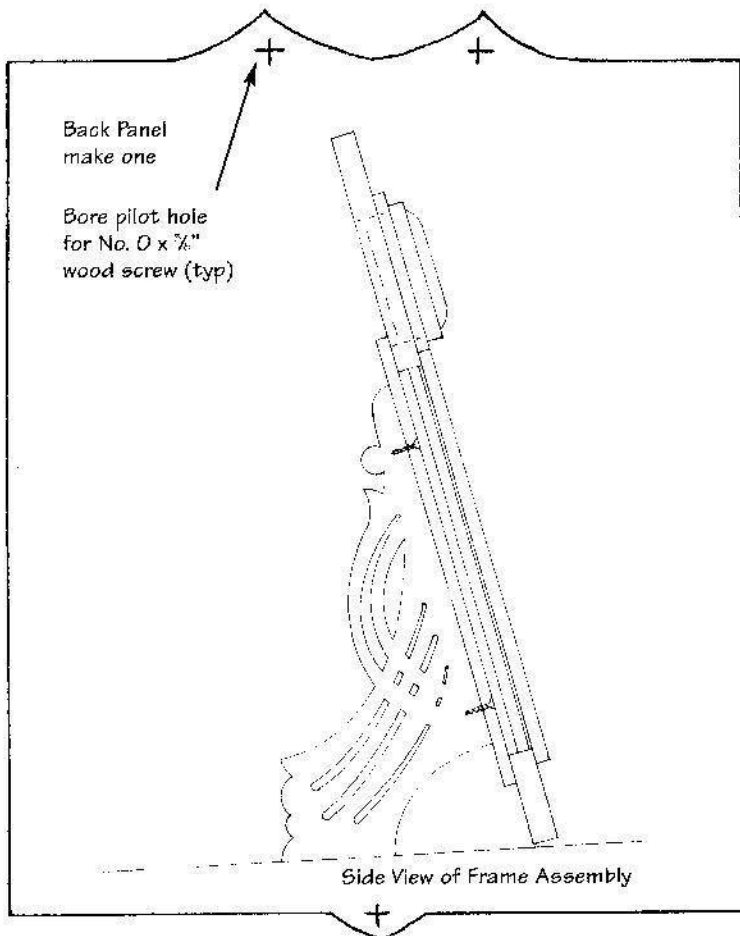
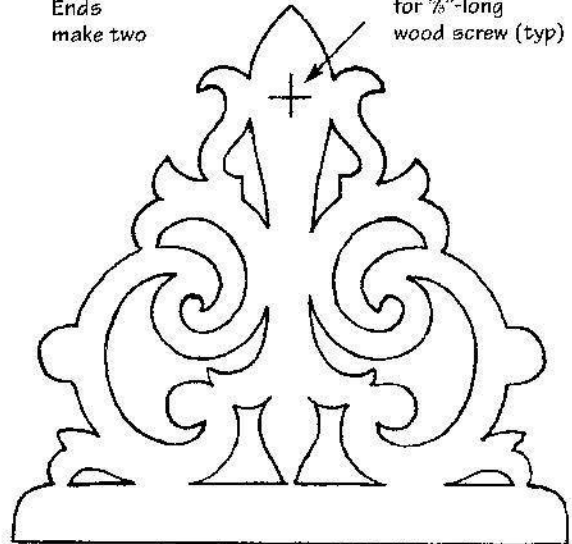
C 8



Note: cut the clock opening to 34mm-Dia. with a scroll saw. A 1-3/4"-Dia. hole can also be bored with a Forstner bit (optional). If you do this, be sure to use the rubber gasket included with the clock movement.

Ends
make two

Bore pilot hole
for 3/8"-long
wood screw (typ)



d1 Full Size Pattern
Carving Bacchus
from page 36.

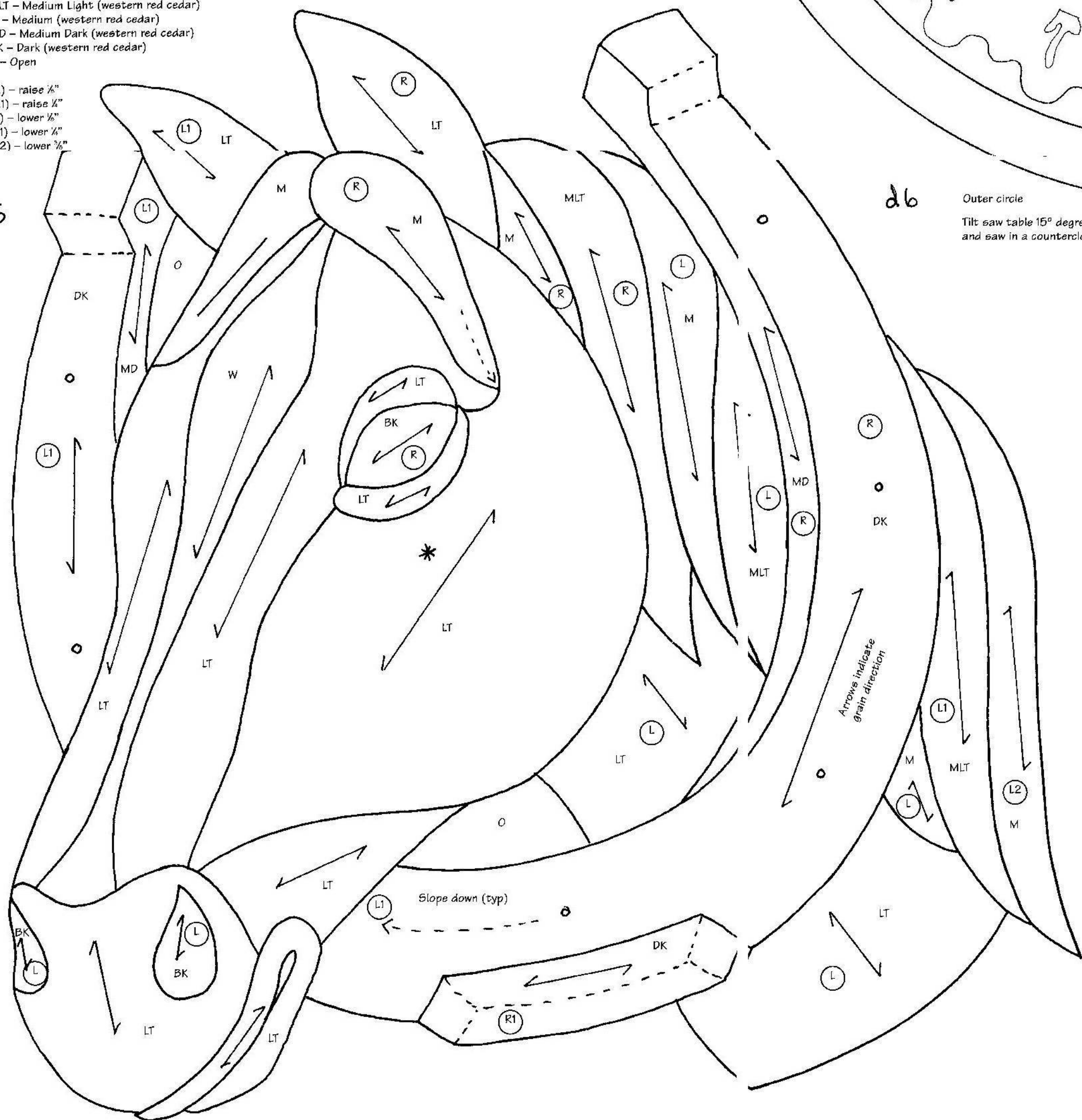


Full Size Pattern
Lucky the Horse Clock
from page 46.

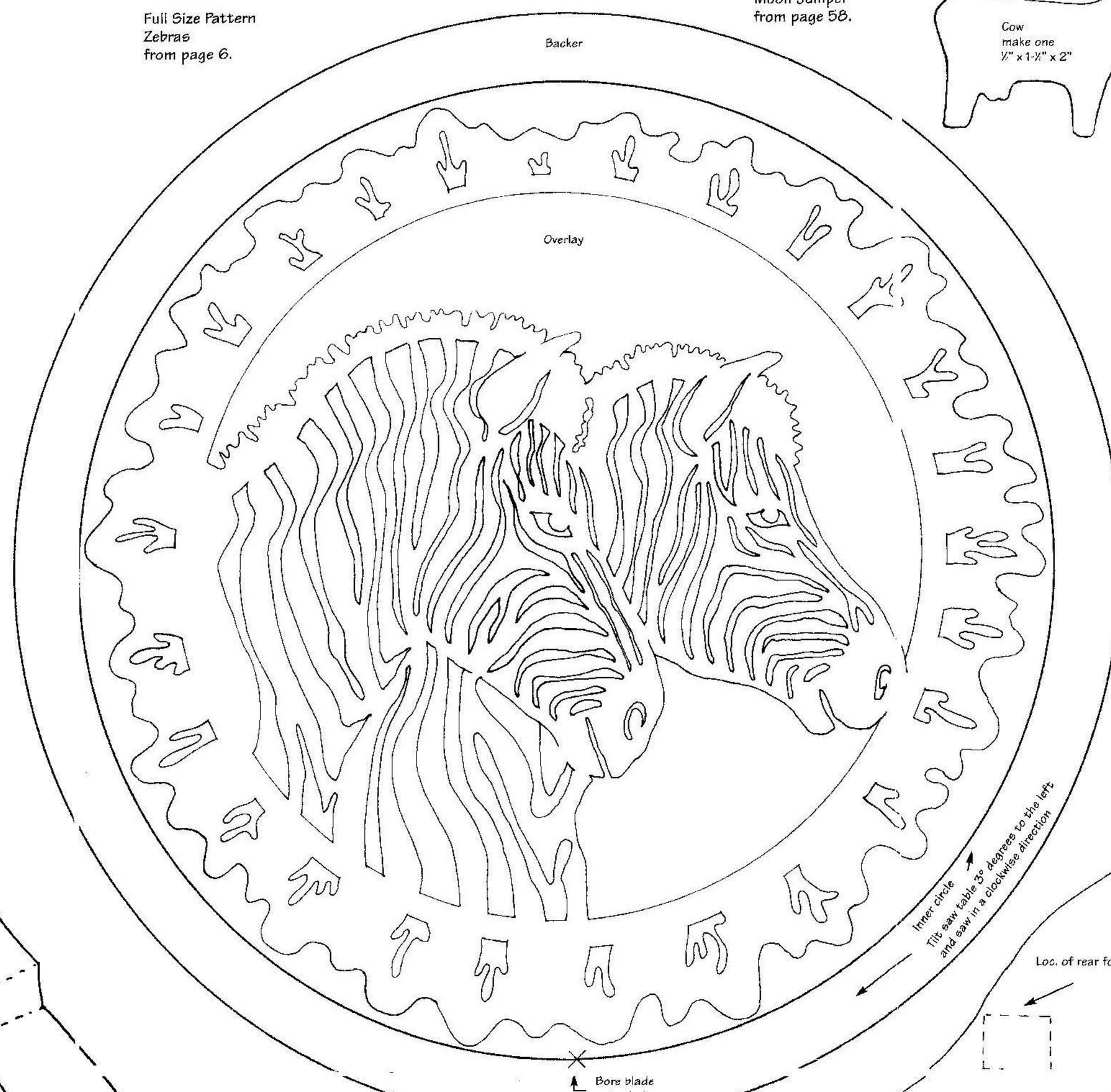
Color codes:
BK - Black (walnut)
W - White (aspen)
LT - Light (western red cedar)
MLT - Medium Light (western red cedar)
M - Medium (western red cedar)
MD - Medium Dark (western red cedar)
DK - Dark (western red cedar)
O - Open

(R) - raise 1/8"
(R1) - raise 1/2"
(L) - lower 1/8"
(L1) - lower 1/2"
(L2) - lower 3/4"

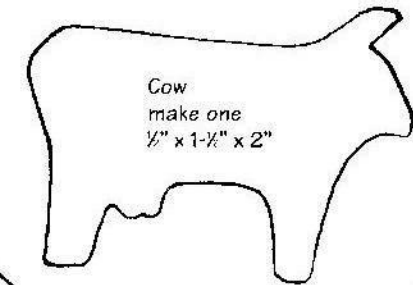
d5



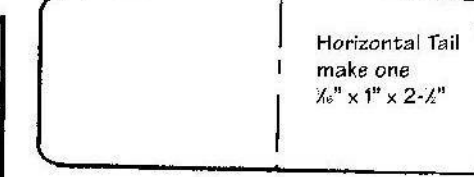
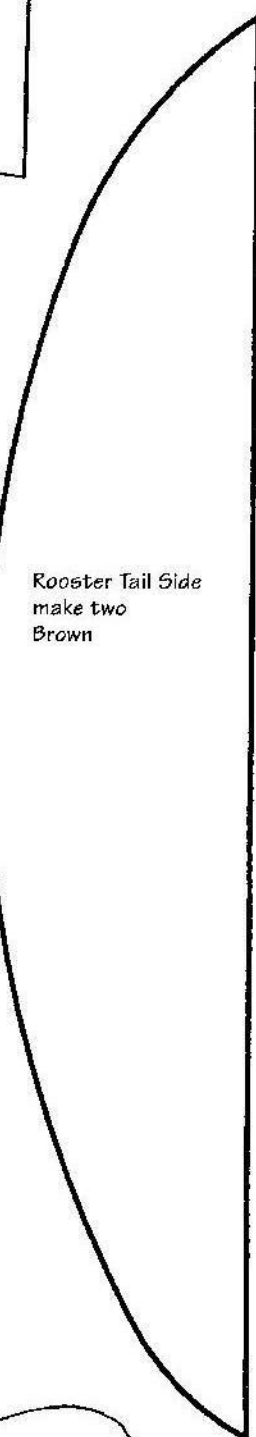
d2 Full Size Pattern
Zebras
from page 6.



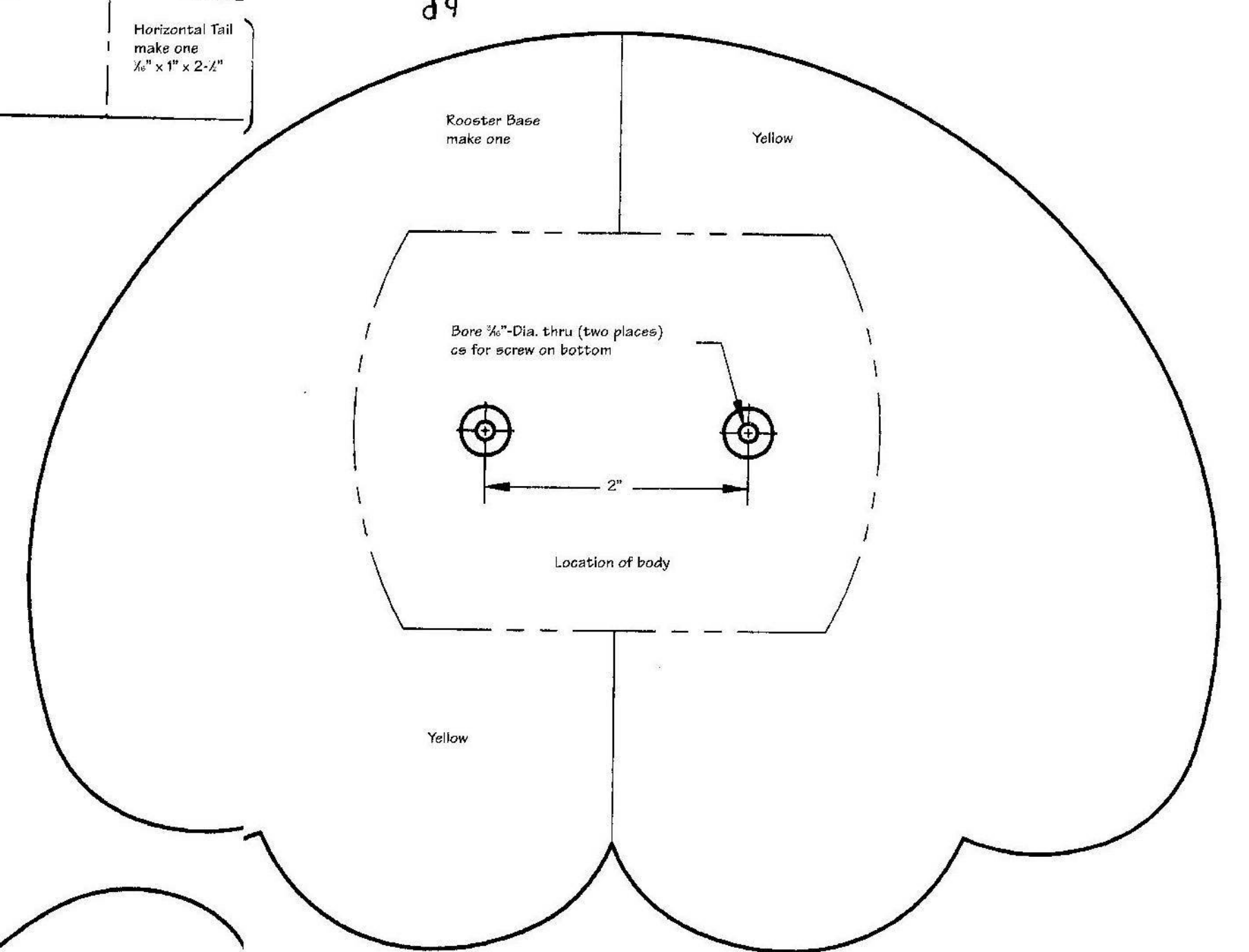
Full Size Patterns
Moon Jumper
from page 58.



d3 Vertical Tail
make one
1/4" x 1" x 1"

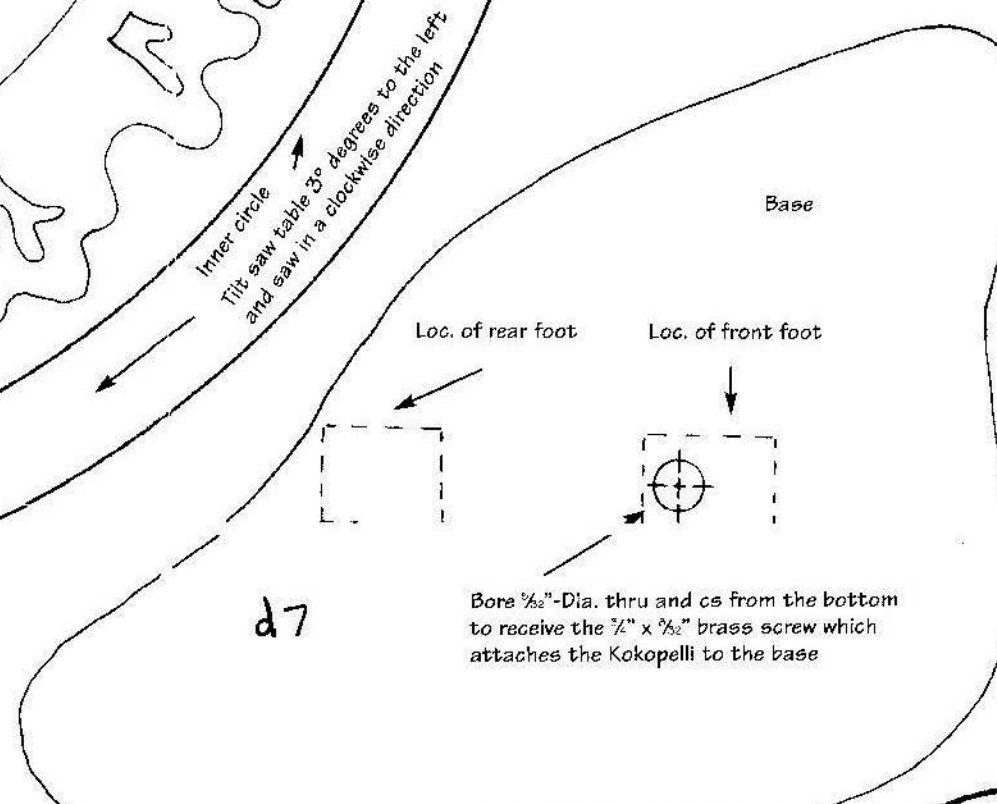


d4



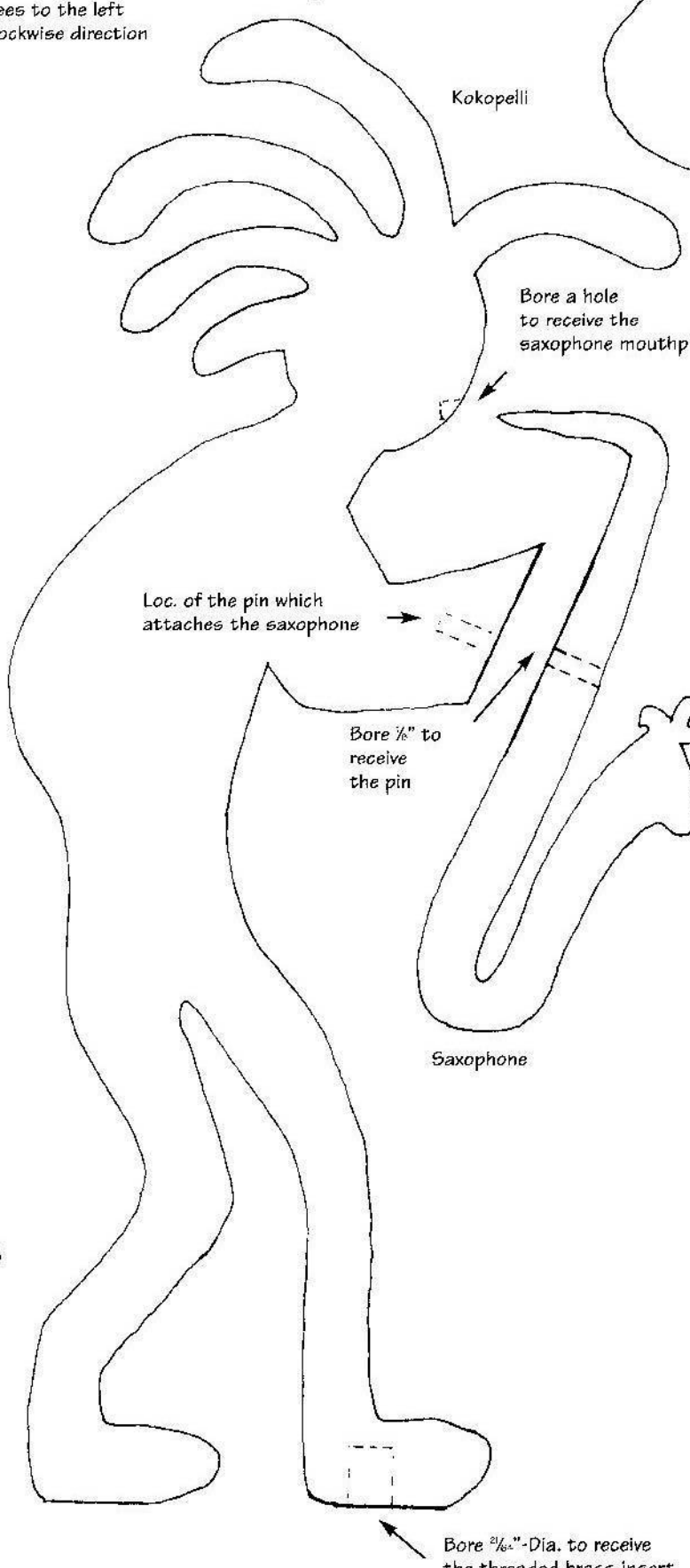
Full Size Patterns
Making Post Figures
from page 60.

d7

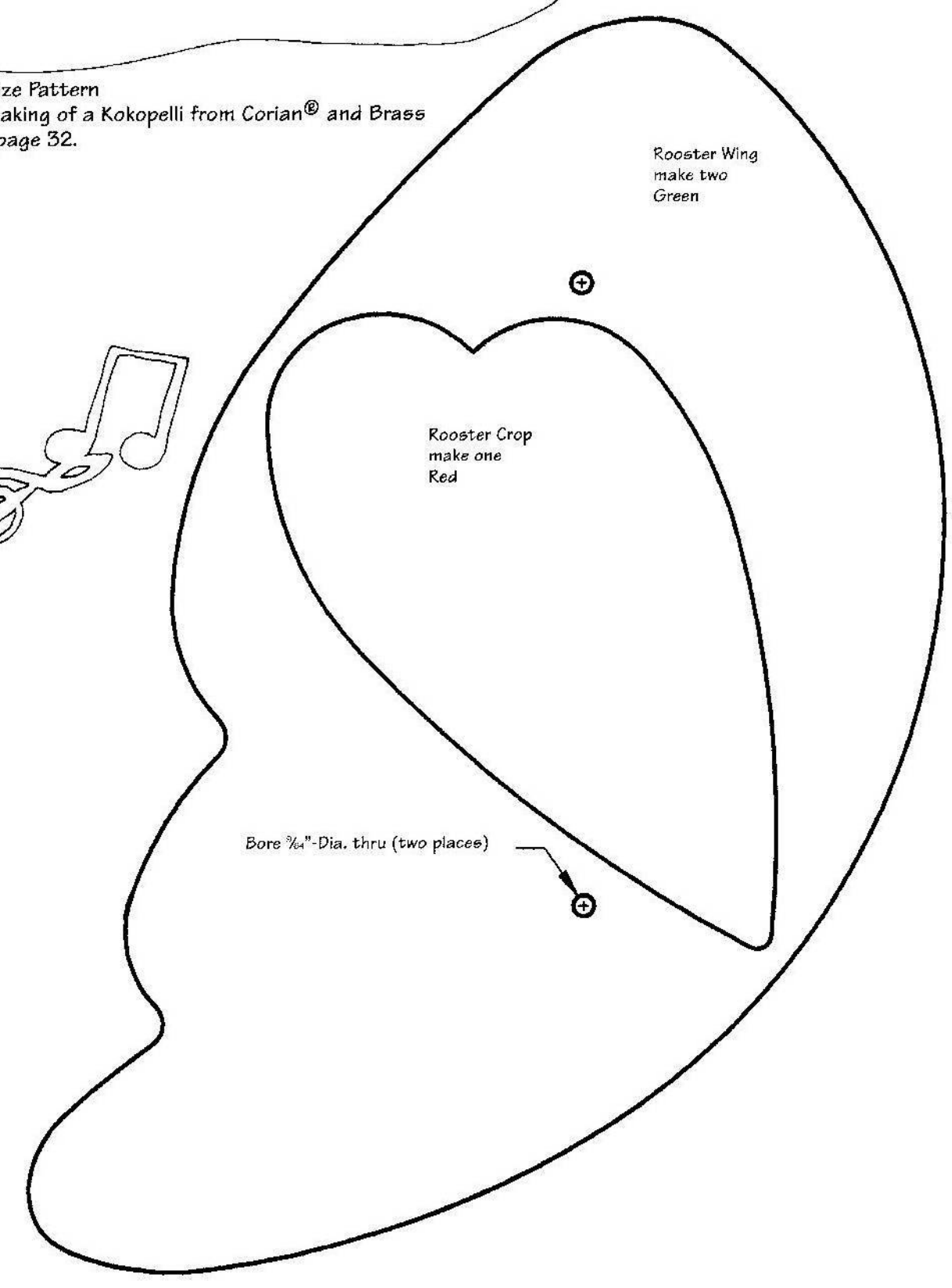


d6

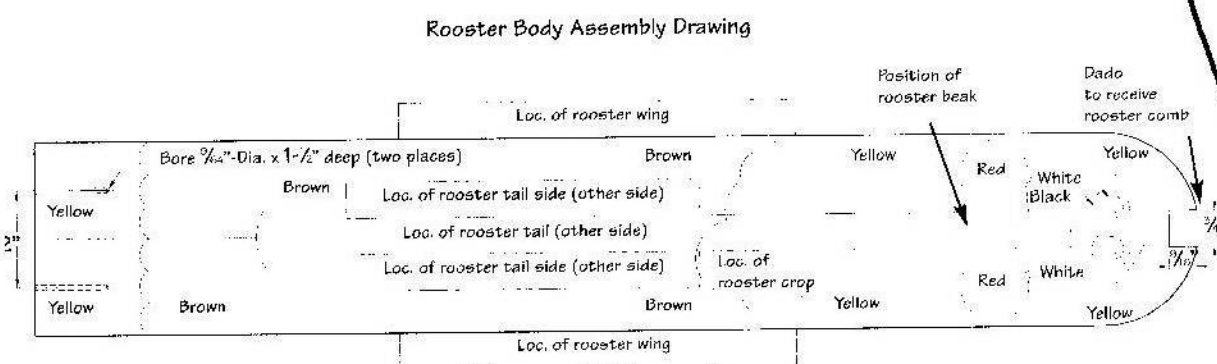
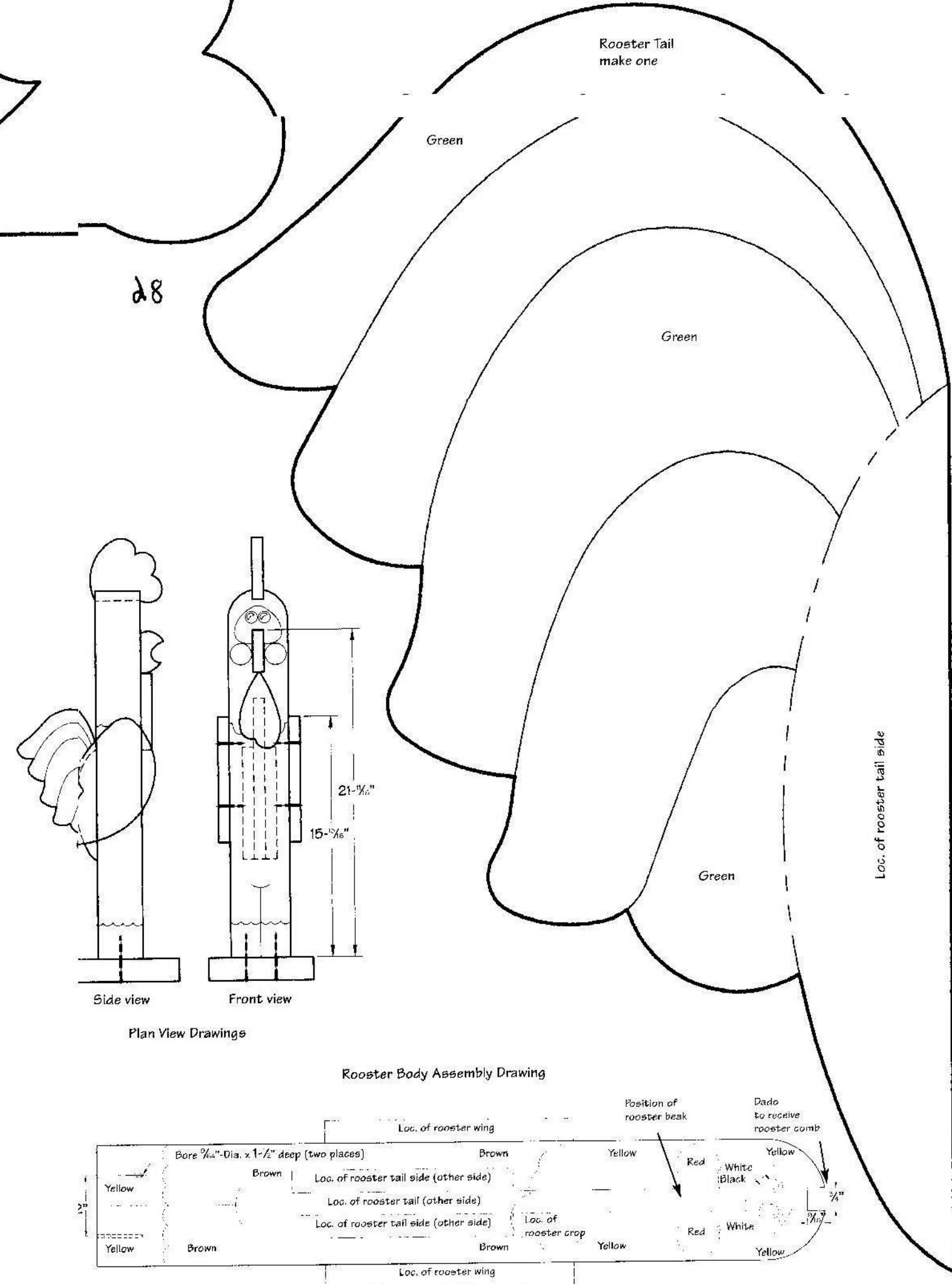
Outer circle
Tilt saw table 15° degrees to the left
and saw in a counterclockwise direction



Full Size Pattern
The Making of a Kokopelli from Corian® and Brass
from page 52.



d8



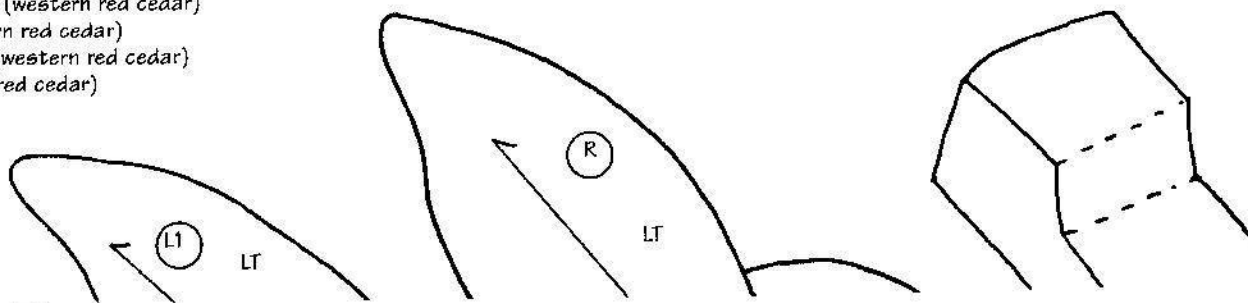
Full Size Pattern
Carving Bacchus
from page 36.



Full Size Pattern
Lucky the Horse Clock
from page 46.

Color code:
BK - Black (walnut)
W - White (aspen)
LT - Light (western red cedar)
MLT - Medium Light (western red cedar)
M - Medium (western red cedar)
MD - Medium Dark (western red cedar)
DK - Dark (western red cedar)
O - Open

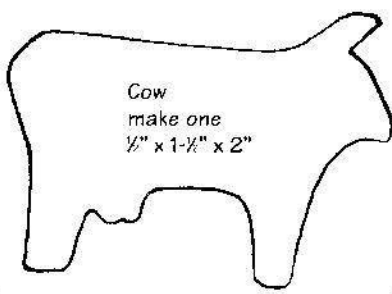
(R) - raise $\frac{1}{8}$ "
(R1) - raise $\frac{1}{4}$ "
(L) - lower $\frac{1}{8}$ "
(L1) - lower $\frac{1}{4}$ "
(L2) - lower $\frac{3}{8}$ "



Full Size Pattern
Zebras
from page 6.

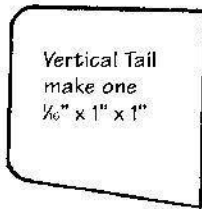
Full Size Patterns
Moon Jumper
from page 58.



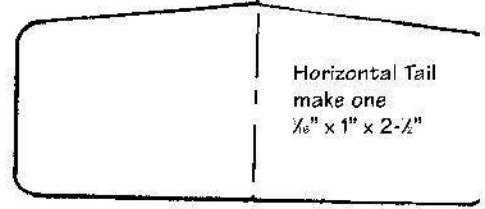


Cow
make one
 $\frac{1}{8}$ " x $1\frac{1}{2}$ " x 2"

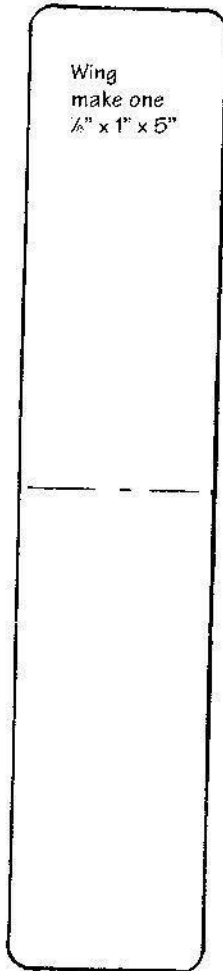
d3



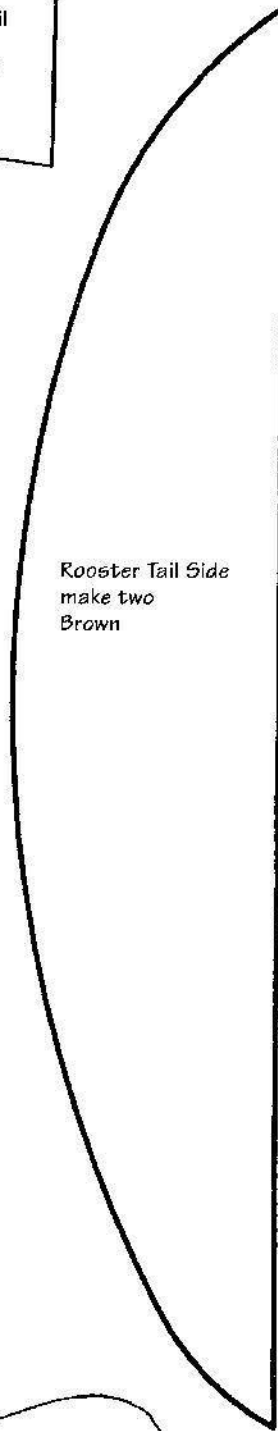
Vertical Tail
make one
 $\frac{1}{8}$ " x 1" x 1"



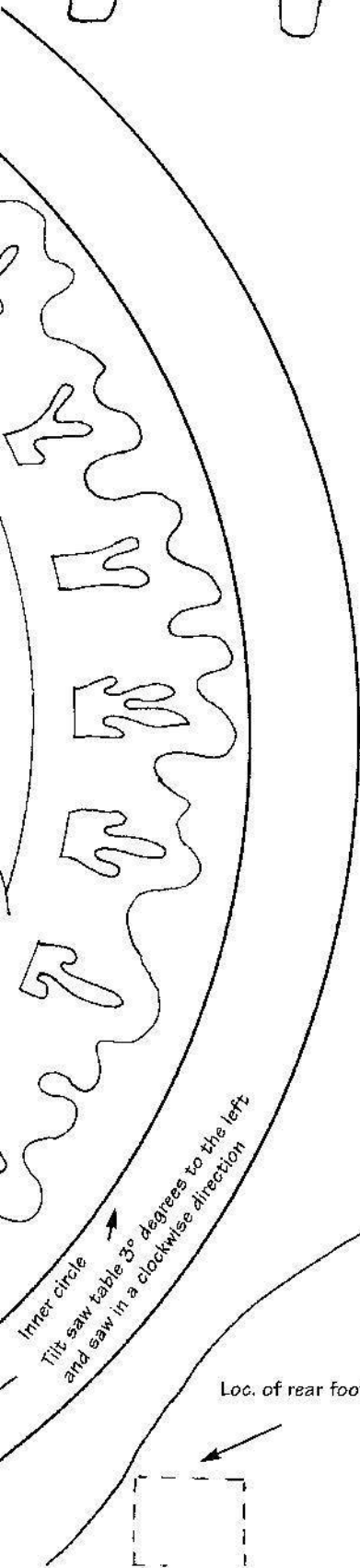
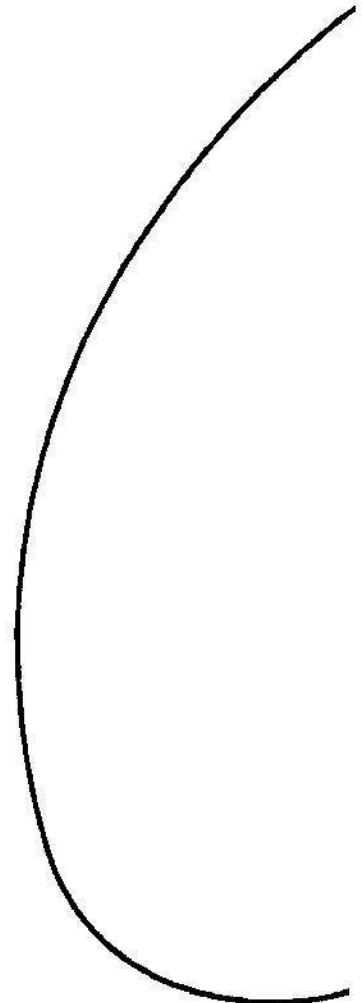
Horizontal Tail
make one
 $\frac{1}{8}$ " x 1" x $2\frac{1}{2}$ "



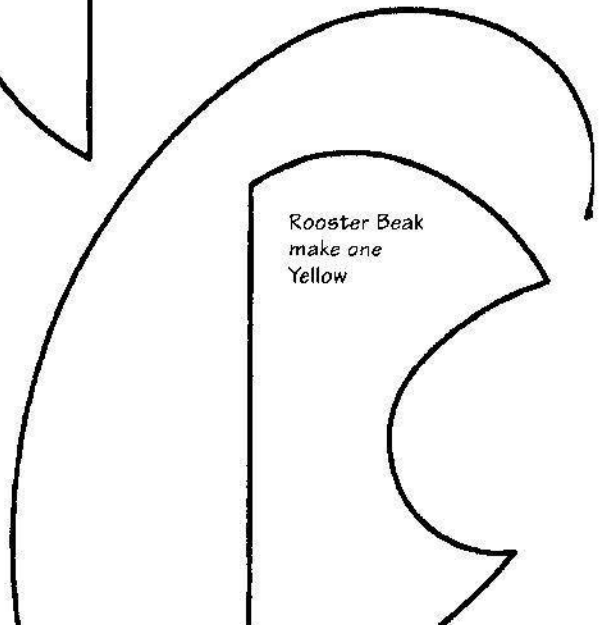
Wing
make one
 $\frac{1}{8}$ " x 1" x 5"



Rooster Tail Side
make two
Brown



Inner circle
Tilt saw table 3° degrees to the left
and saw in a clockwise direction

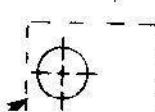


Rooster Beak
make one
Yellow

Base

Loc. of rear foot

Loc. of front foot

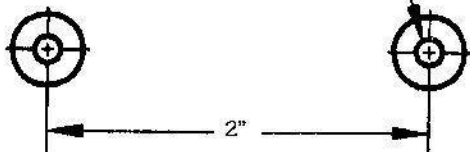


d4

Rooster Base
make one

Yellow

Bore $\frac{1}{8}$ "-Dia. thru (two places)
as for screw on bottom



Location of body

Yellow

Full Size Patterns
Making Post Figures
from page 60.

Rooster Comb
make one
Red

Rooster Tail
make one

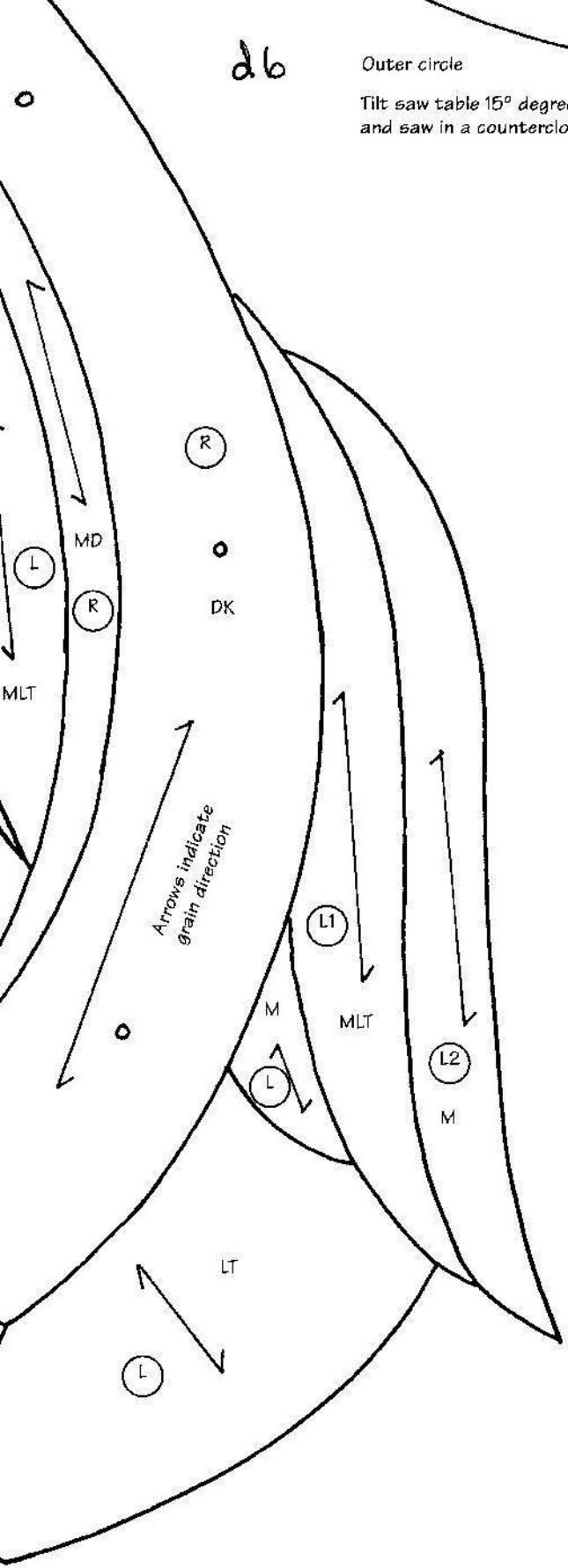
The diagram is a geological map of a section of the Teton National Monument. It shows various geological units and structural features. The units are labeled with letters and numbers in circles: L1, L, R, M, LT, BK, DK, MD, W, and MLT. The map includes several faults, indicated by dashed lines, and folds, indicated by curved lines. Arrows indicate the direction of flow or movement within the units. A star symbol is located in the center of the map, and a dashed line with an arrow points to a specific point of interest labeled 'Slope down (typ)'. The map is oriented with North at the top.

d6

Outer circle

Tilt saw table 15° degrees to the left
and saw in a counterclockwise direction

Bore blade
entry hole



Kokopelli

Fu
Th
fre

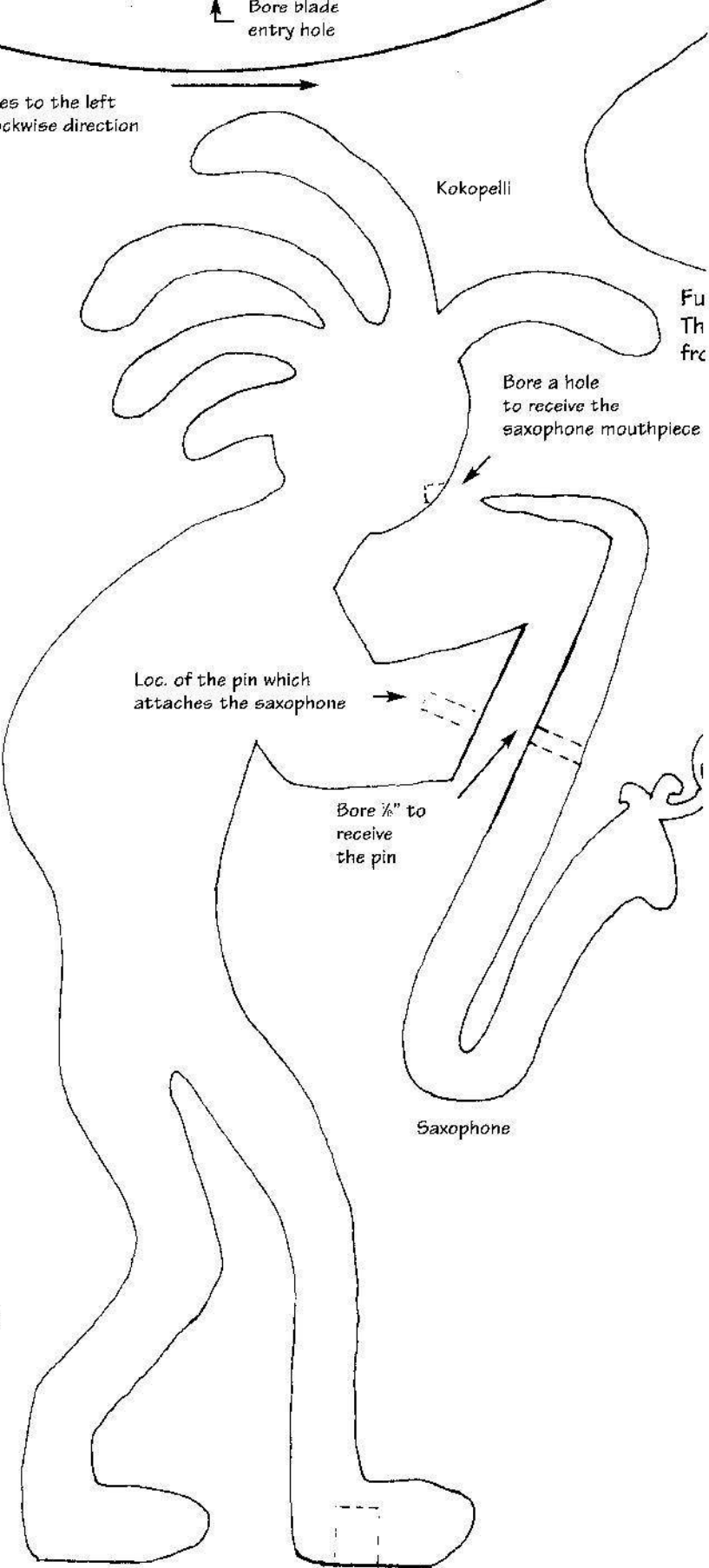
Bore a hole
to receive the
saxophone mouthpiece

Loc. of the pin which
attaches the saxophone

Bore 1/8" to
receive
the pin

Saxophone

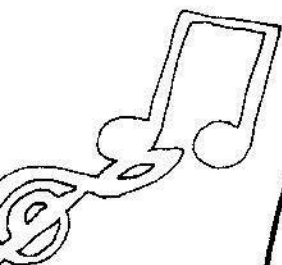
Bore 3/16"-Dia. to receive
the threaded brass insert



d7

Bore $\frac{3}{8}$ "-Dia. thru and cs from the bottom
to receive the $\frac{1}{4}$ " x $\frac{3}{8}$ " brass screw which
attaches the Kokopelli to the base

I Size Pattern
e Making of a Kokopelli from Corian® and Brass
m page 32.



Rooster Wing
make two
Green



Rooster Crop
make one
Red

Bore $\frac{3}{4}$ "-Dia. thru (two places)



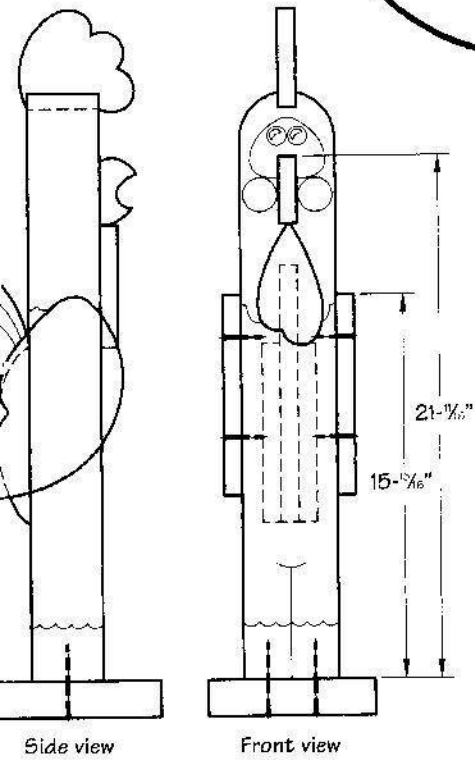
28

Green

Green

Green

Loc. of rooster tail side



Plan View Drawings

Rooster Body Assembly Drawing

