

Scrolling • Carving • Intarsia • Woodcrafting

CREATIVE **Woodworks** & CRAFTS

January 2003
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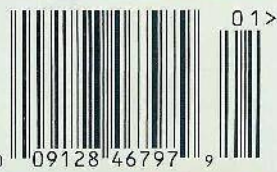
The Ultimate
Woodcrafting Magazine!

26
Exciting
New
Projects!

Craft This
Realistic
Marlin!

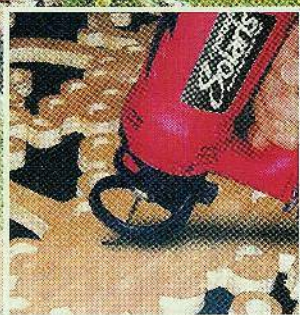
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Scroll a 3-D
Santa, Reindeer
and Sleigh!



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system**

that thinks outside
the tool box



Plunge



Cut



Sand



Finish

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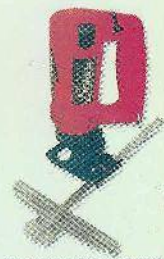
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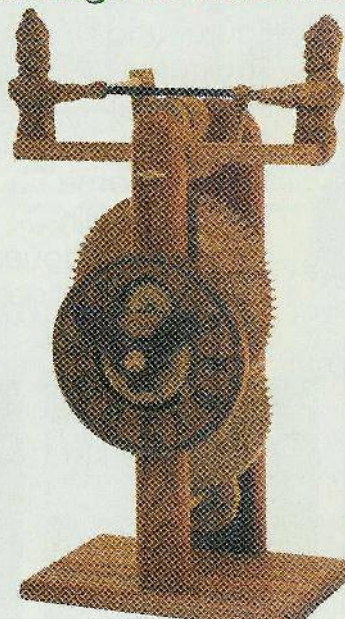
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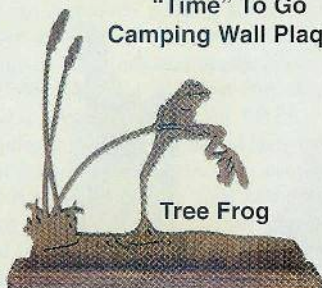
CONTENTS

Projects:

"Time" To Go Camping Wall Plaque	8
Tree Frog	8
Grazing Deer	12
Hickory Dickory Dock	12
Laurel and Hardy	14
Squirrel	14
Sky Master	16
Santa with His Reindeer and Sleigh	18
Picture Frame	22
Intarsia Marlin	26
Christmas Silhouettes	30
Rocking Reindeer	34
The Tilted Time Clock	42



"Time" To Go
Camping Wall Plaque



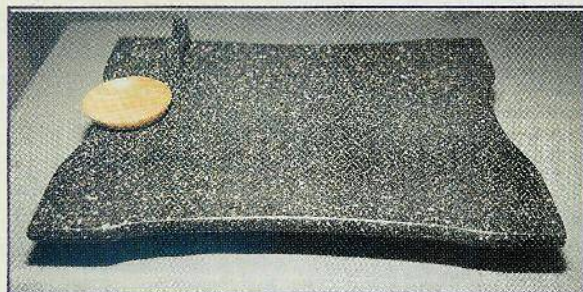
Tree Frog



Hickory Dickory Dock



Santa with His Reindeer and Sleigh



Sushi Tray



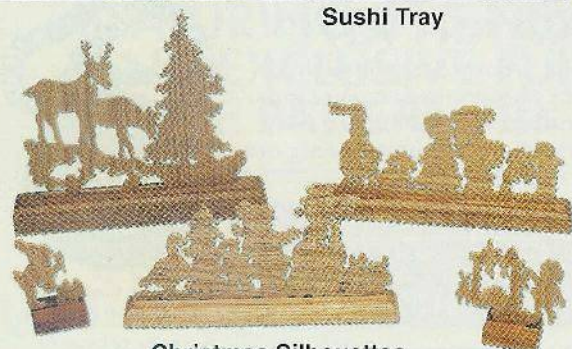
Carve a Wedding Plaque



Carve a Man
with a Cane



Guardian Angel
Night Light



Christmas Silhouettes



The Little
Sweetheart Ring
Box



The Tilted Time Clock

CREATIVE WOODWORKS & CRAFTS January 2003, No. 89
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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.

Freeform Band Saw Box	44
Sushi Tray	50
The Little Sweetheart Ring Box	52
Guardian Angel Night Light	55
Segmented Yellow Lab	56
Bear	58

Carving Section:

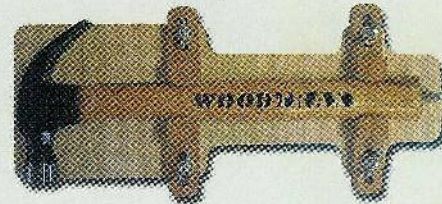
Carve a Wedding Plaque	36
Carve a Man with a Cane	40

Features:

Hot Product Find! Woodtrax (with bonus project)	48
Wes' Workshop	57
Relief Scrolling Contest	60



Intarsia Marlin



**BONUS
PROJECT!**
WoodTrax
Hammer



Rocking
Reindeer



Sky Master



Laurel and Hardy



Squirrel



Picture Frame



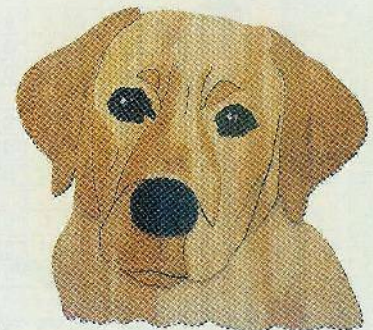
Grazing Deer



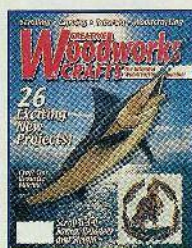
Freeform Band Saw Box



Bear



Segmented Yellow Lab



ON THE COVER: The Intarsia Marlin piece was designed by Robert J. Hlavacek Sr. of Wildlife Intarsia Designs (www.wildlifeintarsiadesign.com). In the last issue of *Creative Woodworks & Crafts*, Bob showed us how to ebonize wood, in this issue we get to use the technique on his magnificent project. To date Mr. Hlavacek has appeared on seven covers.

The inset project, Sky Master is by Darrin Baldini of Hastings, Ontario, Canada. Designing scroll saw projects is only a part time pursuit for Darrin. His full time position involves caring for Alzheimer's patients.



**Pattern Located in Full Size
Pattern Section No. 1!**

"TIME" TO GO CAMPING WALL PLAQUE

by Karen Baggs

SUPPLIES

Wood: basswood round or wood of choice—one piece 3/4" x 10" x 11-1/2"

Tools: scroll saw with No. 2 reverse tooth blades; drill with No. 60 bit and 1-3/8"-Dia. Forstner bit; needle files

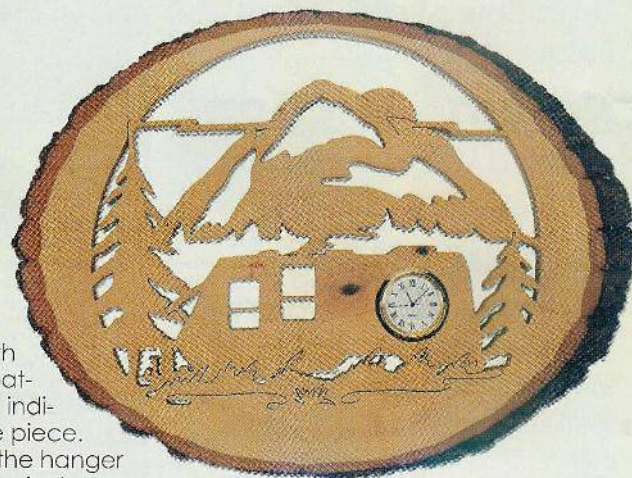
Temporary-bond spray adhesive

Sandpaper, assorted grits

Satin spray finish of choice

1-7/16" (36mm) mini clock

Hanger of choice



INSTRUCTIONS

Copy the pattern and transfer it to the selected stock, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Make all cuts. With a Forstner bit, bore a 1-3/8"-Dia. hole where indicated for the clock insert. Remove the pattern and carefully sand the piece. Spray with three or four light coats of desired finish. When dry, attach the hanger to the back of the piece, and install the clock movement. Hang and enjoy!

About the designer

Karen Baggs lives in North Ogden, Utah, just below Ben Lomond Peak and about forty miles north of Salt Lake City, home of the 2002 Winter Olympics. Karen likes working with wood, but has no desire to tole paint. She was inspired to start scrolling by making the violin music box, which appeared in the June 1998 issue of *Creative Woodworks & Crafts*, as a gift for her daughter who plays the violin. She has enjoyed the hobby ever since.

Karen is married, works at Weber State University, and is the mother of three. The "Time" To Go Camping Wall Plaque is a tribute to her family and the fun they share in the Uintah Mountains. Karen can be reached by email at www.scroller5@yahoo.com.



**Pattern Located in Full Size
Pattern Section No. 1!**

TREE FROG

designed by Philip Wilson and sawn by Vernon Brown of The Wooden Teddy Bear, Inc.

SUPPLIES

Wood: hardwood of choice—one piece 1/2" x 7-1/2" x 8-1/2" (for the upright), one piece 1/2" x 1-3/4" x 9-1/2" (for the base)

Tools: scroll saw with Nos. 3 and 5 reverse tooth or crown tooth blades; drill with No. 56 or 60 bits

Temporary-bond spray adhesive

Sandpaper, assorted grits

Stain of choice

Clear oil finish of choice

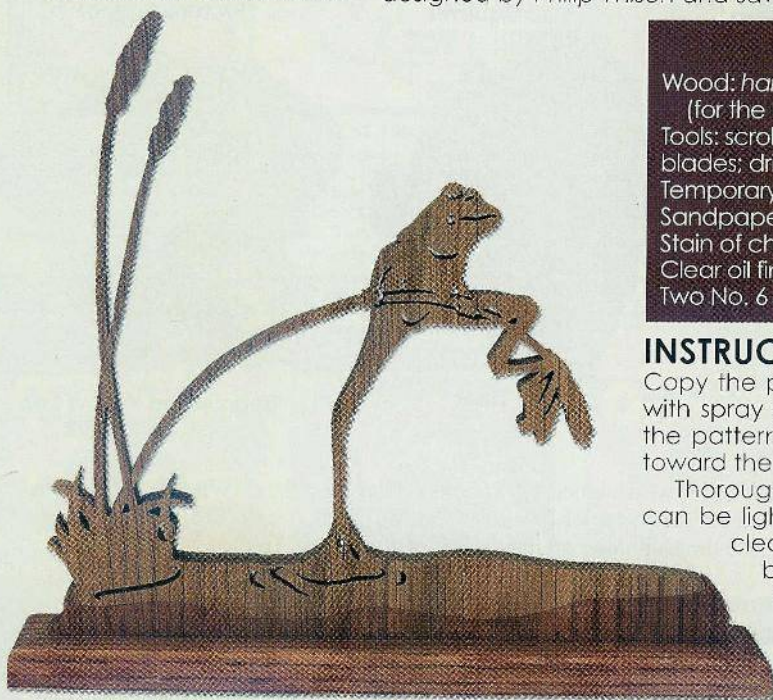
Two No. 6 x 1" wood screws

INSTRUCTIONS

Copy the pattern and transfer it to the selected stock, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Make all cuts, beginning with the inside and working toward the perimeter, this will give a much more stable work piece.

Thoroughly and gently sand the piece. The base and support can be lightly stained for a nice display look. Apply two coats of clear finish to the wood. When dry, attach the upright to the base with glue and two small No. 6 x 1" screws. Drill pilot holes for the screws and countersink the bottom for the screw heads.

For a free catalog from The Wooden Teddy Bear, Inc. call 1-888-762-9149 or visit their website at www.woodentteddybearonline.com.



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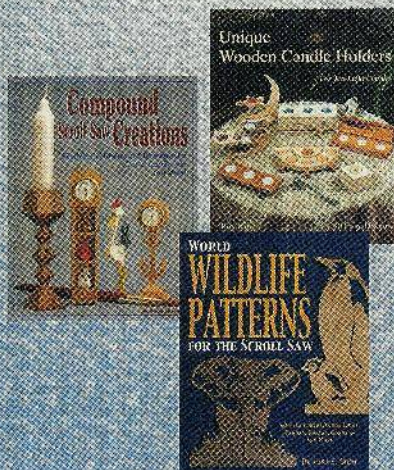
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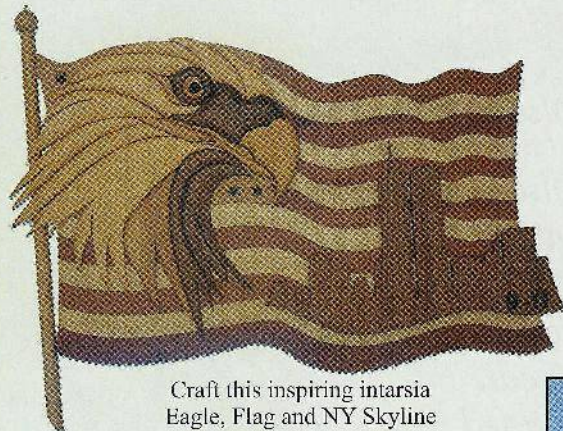


COMING NEXT ISSUE!

Don't miss the next issue of *Creative Woodworks & Crafts*!
On sale January 7, 2003



Craft this unique Butterfly Music Box from Sheila Bergner.



Craft this inspiring intarsia Eagle, Flag and NY Skyline from Roger Marceau.



Scroll this handsome Grizzly Bear from George Ahlers.



Create this terrific "Amazing Grace" box from Steve Spencer.

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

Issue No. 90 goes on sale January 7, 2003
Issue No. 91 goes on sale February 25, 2003

Issue No. 92 goes on sale April 8, 2003

Issue No. 93 goes on sale June 10, 2003

Issue No. 94 goes on sale August 5, 2003

Issue No. 95 goes on sale October 7, 2003

Issue No. 96 goes on sale November 11, 2003

Wood Ornaments goes on sale September 2, 2003

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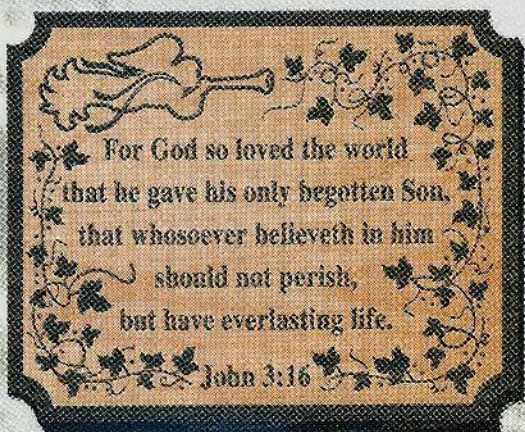
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**Pattern Located in Full Size
Pattern Section No. 2!**

GRAZING DEER

by Marilyn Carmin of Heartland Creations



SUPPLIES

Wood: burl, natural round, or wood of choice—one piece 3/4" x 7" x 7"
Tools: scroll saw with assorted blades; drill with No. 58 bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear oil finish of choice
Backer material of choice (7" x 7")
Hanger of choice

INSTRUCTIONS

Copy the pattern and transfer it to the selected stock, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Saw the pattern to shape, beginning with the smaller cuts and working toward the larger.

Thoroughly sand the piece. Apply two coats of clear finish to the wood. When dry, trim the backer material to fit your silhouette and glue it in place, attach the hanger to the back of the piece. Hang and enjoy!



**Patterns Located in Full Size
Pattern Section No. 1!**

HICKORY DICKORY DOCK

by Billie "BJ" Holm

SUPPLIES

Wood: hardwood of choice—one piece 1/2" x 4-1/2" x 8-1/2" (for the upright), one piece 1/2" x 2" x 5" (for the base)
Tools: scroll saw with assorted blades; drill with bits including 1-3/8"-Dia. Forstner bit
Temporary-bond spray adhesive
Wood glue
Sandpaper, assorted grits
Clear oil finish of choice
Mini clock movement of choice

INSTRUCTIONS

Copy the upright pattern and transfer it to the selected stock, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Make all cuts, bore the 1-3/8"-Dia. hole to receive the clock movement, and remove the pattern. Size the stock for the base and round the corners. Thoroughly sand the pieces.

Glue the upright centered on the base. Apply two coats of clear finish to the wood. When dry, insert the clock movement.





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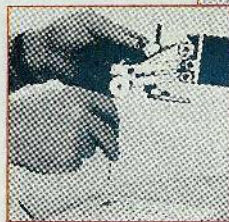
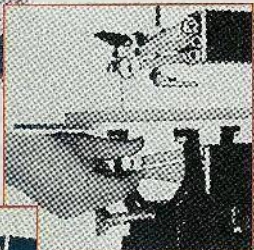
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Pattern Section No. 2!**

LAUREL AND HARDY

by William R. Wilson (A.K.A. trucking_36@yahoo.com)



SUPPLIES

Wood: *Baltic birch plywood or wood of choice*—one piece 1/4" x 8" x 11"
Tools: scroll saw with No. 0 spiral blades; drill with bits; scissors
Temporary-bond spray adhesive
Sandpaper, assorted grits
Mineral spirits
Clear oil finish of choice
Fabric of choice

INSTRUCTIONS

Copy the pattern and transfer it to the selected stock, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Drill only a few holes at a time as this will keep the piece level on the table. Make all cuts, beginning with the smaller sections first and working toward the bigger areas.

Thoroughly sand the piece, using 220 grit paper to remove all burrs. With a light application of mineral spirits, remove the pattern, then sand the front with 320 grit sandpaper.

Spray the rear of the silhouette with temporary-bond spray adhesive and apply the backing fabric. Trim off any excess with scissors. Hang and enjoy!



**Pattern Located in Full Size
Pattern Section No. 2!**

SQUIRREL

by Denise Green of Daeden Woodworks

SUPPLIES

Wood: *red oak or wood of choice*—one piece 1/4" x 8-1/2" x 11" (for the overlay); *Baltic birch plywood*—one piece 1/8" x 8-1/2" x 11" (for the backer)
Tools: scroll saw with assorted blades; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear oil finish of choice
Paint in color of choice
Hanger of choice

INSTRUCTIONS

Copy the pattern and transfer it to the selected stock, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Make all inside cuts on the overlay, then stack the overlay onto the backer stock and saw around the perimeter. Remove the pattern, and thoroughly sand the piece. Apply two coats of clear finish to the overlay. Paint the backer the color of choice. When dry, glue the backer to the rear of the overlay. Attach the hanger to the back of the piece. Hang and enjoy!



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by Darin Baldini

Pattern Located in Full Size
Pattern Section No. 2!

SKY MASTER



INSTRUCTIONS

Copy the pattern and transfer it to the selected stock, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Make all cuts, beginning with the inner inlay pieces in the hawk, then cutting the outer inlay piece. Repeat this procedure with the remaining inlay pieces in the feathers and frame. Sand thoroughly and round over all sawn pieces with 220 grit sandpaper.

Referring to the photograph, stain the inlay pieces with the Accent stains. Using a hobby knife and continuing to refer to the photograph, score the wings, tail feathers, and eye, and carve the background mounts. **Hint:** all incomplete cuts are scored to prevent the stain from bleeding from one area to the other. Apply the Oil Stains to the hawk to add detail to the silhouette. **Note:** when using the Dark Walnut stain for feather details, if a mistake is made use the lighter colored stain to wash out the dark one while still wet. Then reapply the dark stain detail.

When the inlay pieces are dry, glue all pieces back into place. It may be helpful to mark the back of each inlay piece to ensure an accurate fit when reassembling the pieces. Add hanger of choice and enjoy!



SUPPLIES

Wood: pine or wood of choice—one piece 1" x 12" x 12"
Tools: scroll saw with assorted blades; drill with small bit; hobby knife
Temporary-bond spray adhesive
Sandpaper, assorted grits (including 220 grit)
Minwax Accent stains in: Antique Red, Midnight Blue, Rustic Orange, Hunter Green, and Harvest Gold
Minwax Oil Stains in: Colonial Maple, Dark Walnut and Ebony
Clear polyurethane finish of choice
Hanger of choice

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SANTA WITH HIS REINDEER AND SLEIGH

by Henry Donald Berns



PATTERN PREPARATION

Photocopy the patterns at 100%. Cut around the rectangular outline block for each set of side/front view patterns. Fold the paper on the line between the two views and crease the fold with the backs of the patterns together. For the sleigh, fold on the left edge of the front view. Since the sleigh is just $3/4$ " wide, the same as the width of the saw block, no cutting is needed on the sides of the sleigh. **Note:** except for the front view of the sleigh, extra material is needed on each side of the block while

SUPPLIES

Wood: basswood saw blocks or soft plain grained wood of choice—one piece $3/4$ " x $1\frac{1}{2}$ " x 5" (for the reindeer and sleigh), one piece $3/4$ " x $3/4$ " x 5" (for Santa, his arms, and his bag) **Note:** when the first item is cut from a block, the block end can be squared up and used again for the next item.

Tools: table saw; scroll saw with No.2 blades; drill with bits; rotary sander (optional); stationary belt sander

Sandpaper, assorted grits

White glue

Super glue

Double-sided tape

Red yarn or heavy thread for the harness and collar

Masking tape

Emery boards

Green file folder for the base—one piece approx. 2" x 4"

Acrylic paint of choice—Black, Brown, Flesh, Gold, Ivory, Red, and White

cutting is being done.

Open the fold in the paper so the front and side views are at a 90-degree angle. Check the folded pattern set on the saw block to be sure it fits properly. The bottom of each view should match the squared end of the saw block, and there should be extra material at each edge as noted above. Open the paper up flat and put white glue on the rear. Lay the patterns on a bigger scrap of paper and spread the glue around with your fingertip. Excess glue can be pushed off onto the paper scrap. Refold the patterns to the 90-degree position and place on the saw block (see Fig. 1). Make sure the pattern edges are in line with the edges of the saw block and match the end of the block. An alternate pattern attachment method is to use double sided tape on the back of the patterns. **Hint:** this may be the best way for the sleigh since the side of the saw block where the pattern is attached will still have the paper in place when the cutting is done. If glue is used, then it is necessary to rub the sleigh side on a flat sheet of fine grit sandpaper to remove the paper and glue. If double sided tape is used it can be peeled off and leave the wood surface clean.

INSTRUCTIONS

BLOCK PREPARATION

This is a typical 3-D scroll saw project and will require rectangular saw blocks for the components. These blocks will need parallel sides and one end cut perpendicular to the sides. They can be sized with a table saw and fence. It will be helpful to have a stationary belt sander to get the sides of the blocks smooth. Basswood is the recommended material for the wood blocks. Other soft plain grained woods could be used.

Make one saw block $1\frac{1}{2}$ " x $3/4$ " in cross section for the reindeer and the sleigh. Santa, his arms, and his bag can be cut from a saw block that is $3/4$ " x $3/4$ " in cross section. The blocks need to be at least several inches longer than the pattern area so there is sufficient length to hold the block while it is being cut. One view of the item is cut first, and then masking tape is put over the saw cut to hold the block together while the other view is cut.

SAWING

Sawing is done in the typical 3-D fashion, one view of the item is cut first, and then masking tape is put over the saw cuts to hold the block together while the other view is cut.

For the sleigh, drill holes between the struts and cut out these openings first. Do the rest of the side view cutting next (see Fig. 2). Tape over the saw cuts making sure the pieces of the saw block are being held in their original position. Next cut out between the bottom of the runners in the front view. Finish by cutting out between the sides of the top. A loose piece of wood will come from between the sides. Cut about $3/8$ " off of the front end of this piece to form the seat for the sleigh.

For Santa, start with the side view and remove the small amount of material in front of the boot heel. Next cut between the legs in the front view. Then finish the front view and tape the block. Finish sawing by doing the rest of the side view. It is best to start this final cut at the toe of the boot so the final sawing is easier at the back of the boot.

For the arms, do the side view first. After taping, use care in cutting the front view so there is a flat area to glue

to the Santa body. After cutting one of the arms in the front view, stop and add more tape to keep all the little pieces in place while the second arm is finished.

For the reindeer, cut from between the legs in the side view first. Then do the front view, cutting from between the legs first. After taping, finish the side view.

The last item, Santa's bag, is easy.

FINISH WORK

When all the items have been cut out (see **Fig. 3**), there may be some fuzz on the edges where the saw blade exits the cut at the bottom of the saw stroke. This can be removed with light sanding by using an emery board or a narrow strip of fine grit sandpaper. The sandpaper will be easier to use if it is folded over along the length of the strip so there is grit on both sides.

Santa will need some additional finish work to round some of the corners. The emery board can be used to do most of the rounding. A rotary sander can also be used if one is available. Round the details of the hat, and the fur trim on the sleeves, coat and pant legs. Round the body except for where the arms will be glued on. Round the back edges of the head. Taper the front of the face to develop the nose. Taper the beard to a point at the bottom end and round the edges.

At this point, glue the arms in place one at a time. Put a drop of super glue on the surfaces to be joined and press and hold the arm in place for a moment while the glue sets up. Santa's arms can be in various positions, both down or one or both extended to the front. Finish the rounding details where the arms have been attached until Santa looks complete. The narrow strip of sandpaper is very useful in doing some of the finish work. It works well between the arms and the body.

Round the corners of the bag. **Note:** this small item doesn't need as much rounding as larger ones to look pleasing to the eye.

Taper the front of the nose for the reindeer. Some rounding of the body and legs will make the reindeer look better.

PAINTING

Santa is painted as shown in the finished project photograph. Paint the boots and mittens black, the coat, hat and pants red. Trim them with white fur bands. Santa's hair and beard are white; the rest of his head can be a flesh color. Use black dots for the eyes.

The sleigh body is red, the runners white. Gold or black trim can be added as desired. The bag is white with a red cord and bow around the top of the bag. This could also be a piece of red yarn.

The reindeer has ivory colored antlers, white tail and belly. The rest of the body is brown. The centers of the ears are black. Make white eyes with a small black dot in the center.

ASSEMBLY

Glue the seat into the sleigh so it is just a bit behind the front edge of the sides, then glue the bag to the floor of the sleigh in the space behind the seat. The reindeer, Santa, and the sleigh can be assembled on a wood base or on a stiff piece of paper as seen in the photo of the finished project. Make the base about 2" x 4". It can have round corners or be trimmed to whatever shape looks good. Santa can be placed beside the sleigh. The reindeer needs to be a short distance directly in front of the sleigh.

A green file folder is a good source of base material. If white glue is used to attach items to the base, put a small dab of glue on a scrap of paper and transfer a very small amount with a toothpick to the area that will contact the base. This will avoid a glue run at the attachment points. Super glue can usually be dispensed in very small drops and is not a problem.

Make several wraps of red yarn or heavy thread around the neck of the reindeer for a collar. Tie and glue a strand of red yarn to the top of one of the sleigh runners, run it up to and around the collar. Continue the yarn back to the other runner and glue and tie it for the sleigh harness.

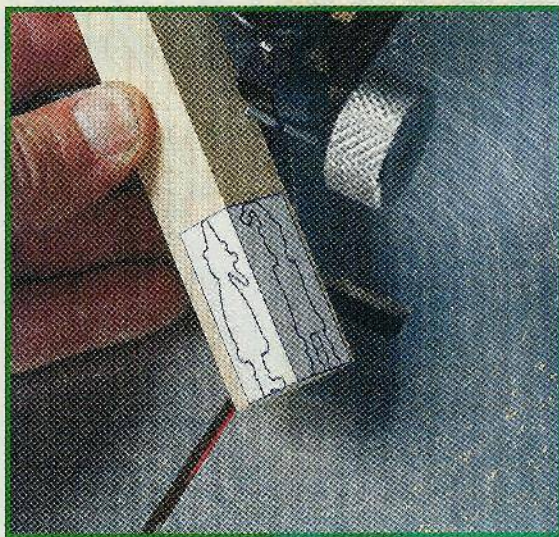


Fig. 1. Prepare the pattern pieces for cutting.

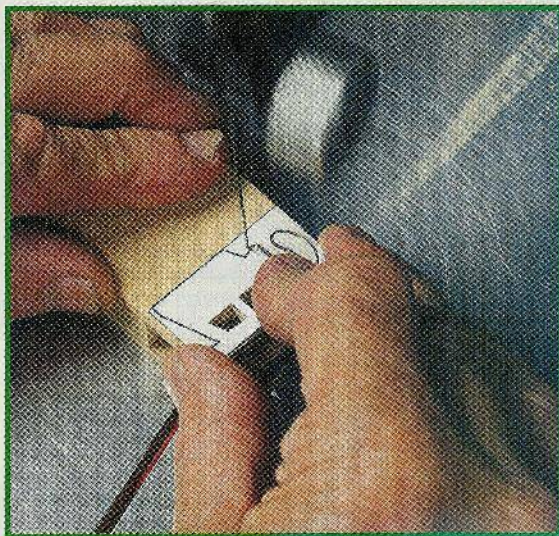


Fig. 2. Cut the sleigh to shape.

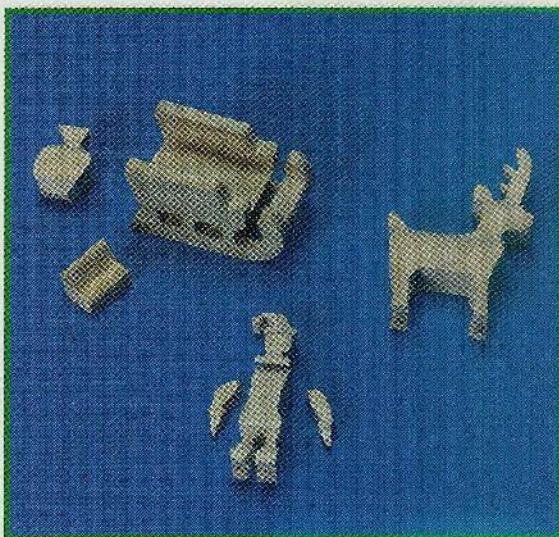


Fig. 3. The sawn pieces ready to be finished and assembled.

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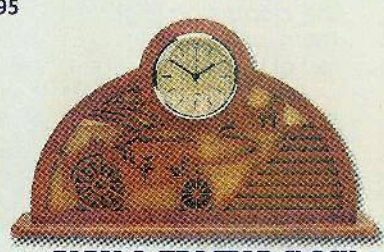
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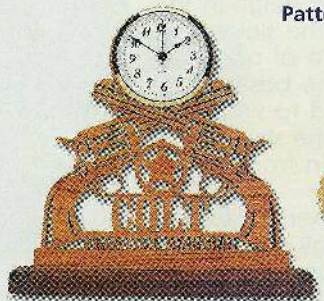
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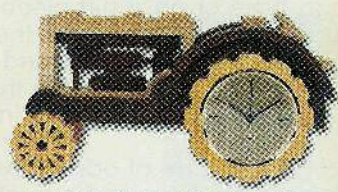
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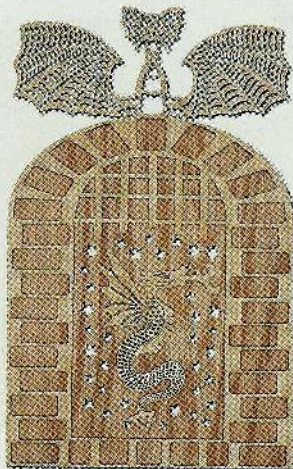
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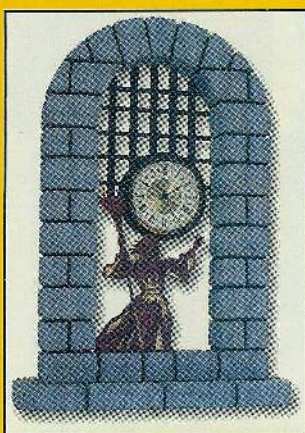


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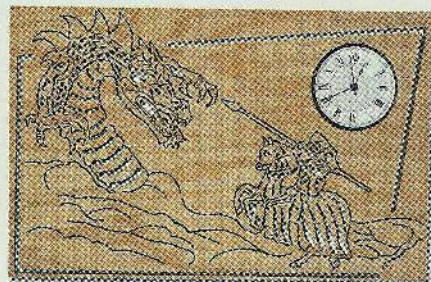
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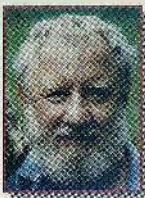
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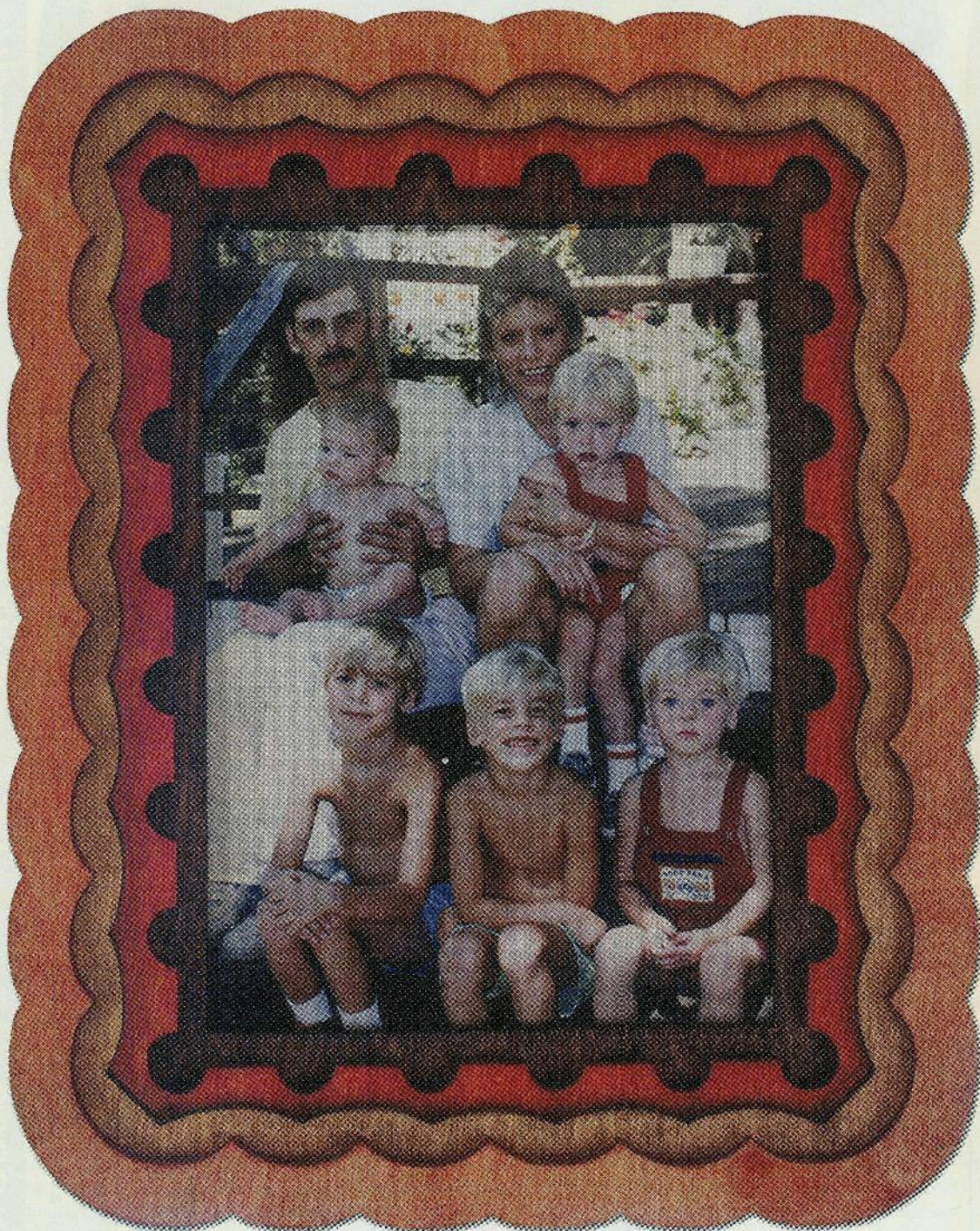
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Pattern Section No. 2!

PICTURE FRAME

designed by John Nelson and sawn by Wes Demarest



SUPPLIES

Wood: Baltic birch plywood or wood of choice—one piece 1/4" x 8" x 10" (for Layers 1 and 3), one piece 1/4" x 7-1/2" x 10" (for Layers 2 and 4)

Tools: scroll saw with Olson No. 2R blades; drill with No. 58 (0.042" or 1.0668mm) drill bit; router with 1/4" rabbeting bit
Temporary-bond spray adhesive
Sandpaper: assorted grits
Rit® Liquid Dye*
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Saw tooth hanger

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INTRODUCTION

This picture frame can be made of any wood you have on hand. In this example, we used 1/4" Baltic birch plywood for all the layers and Rit® Liquid Dye to create the

color accents. As you know, each species of wood has its own working characteristics and that holds true when coloring with dyes. The harder and denser the wood, the more dye applications will be required to achieve a

continued on page 24

Wood Works With Rit!

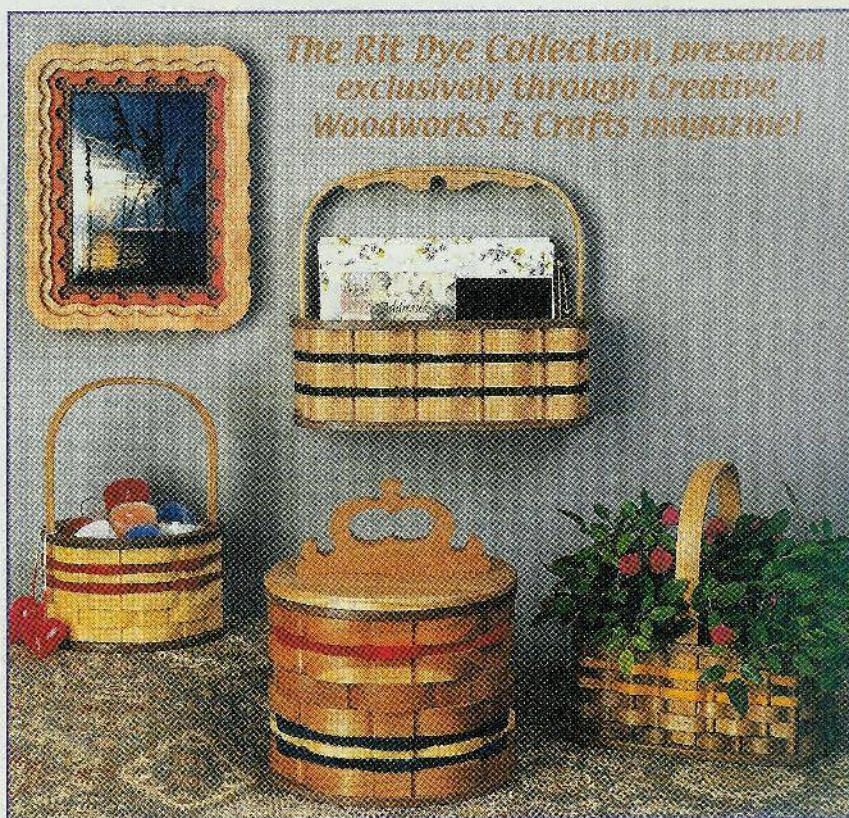


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The five scroll saw projects shown to the right were designed by John Nelson exclusively for *Creative Woodworks & Crafts*. All five were made using Rit Dyes and will be featured in upcoming issues of *Creative Woodworks & Crafts*.



Look for these five projects to appear individually in upcoming issues of *Creative Woodworks & Crafts*!

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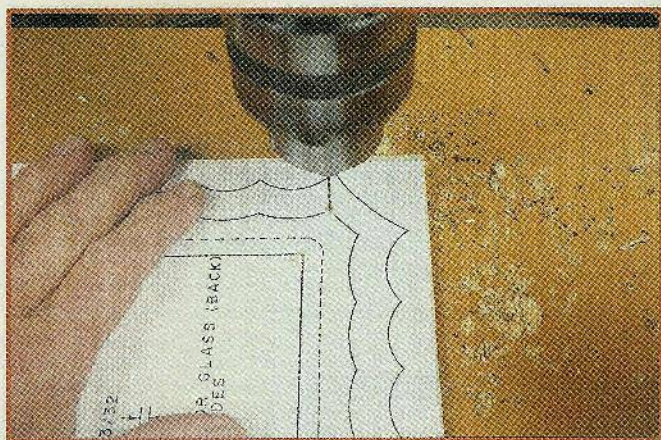


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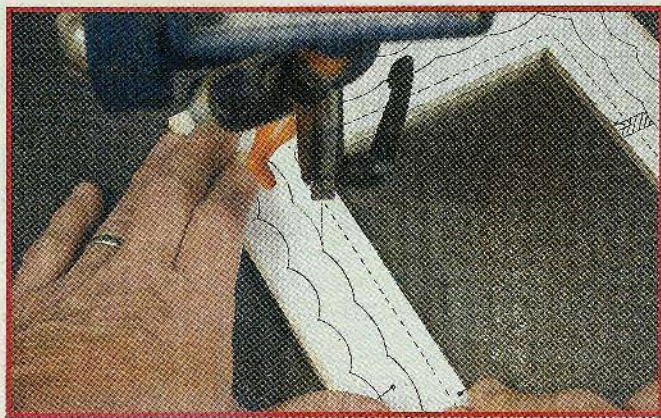
deep, saturated color. Conversely, the lighter and open grained woods will accept the color more quickly and deeper, so keep this in mind when selecting your wood. Before you start, send for Rit's® free information on staining wood and wicker, and custom color recipes. They also have instructions for dying many other types of material, so if you have interests beyond wood, all you have to do is ask them. So gather up a bunch of scraps, a collection of Rit Dye and experiment.

These colors are somewhat permanent and there will always be a tint to the wood regardless of how you try to remove it. One other point, the wet dye is darker than the color will be when it dries. Once you have applied the dye to the piece of wood, rinse it in clear water, blot it dry with paper towels, and let it dry on a rack. When dry, make any further color corrections you wish. Be sure to rinse. If you do not, you will get a bit of color bleed out through the finish. Keep in mind that water swells the grain of wood and leaves an uneven surface. The softer and less dense the wood, the more it swells. You can control it somewhat by wetting it first, let it dry then sand it before you apply the dye. This is typical with the use of any water-based product in wood working.

INSTRUCTIONS



Step 1. Affix the pattern to the selected wood with spray adhesive and bore blade entry holes with a No. 58 drill bit.



Step 2. Next, cut the layers with an Olson No. 2R blade if you are using a single layer of 1/4" Baltic birch plywood. (Use a larger blade if you are cutting denser or thicker wood.)



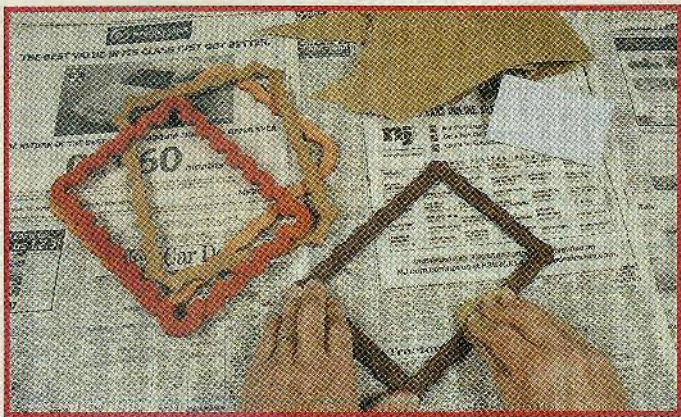
Step 3. Route a 1/4" wide by 3/32" deep rabbet for the photograph. If you do not have a router, you can glue narrow, thin strips of scrap wood on the back to create the rabbet after you have cut the frame layers free.



Step 4. Square the corners of the rabbet with a wood chisel to make fitting the photograph and any thin backer easier. Finish cutting out the rest of the frame elements, and sand them through 220 grit on front and back to remove any mill marks or blemishes.



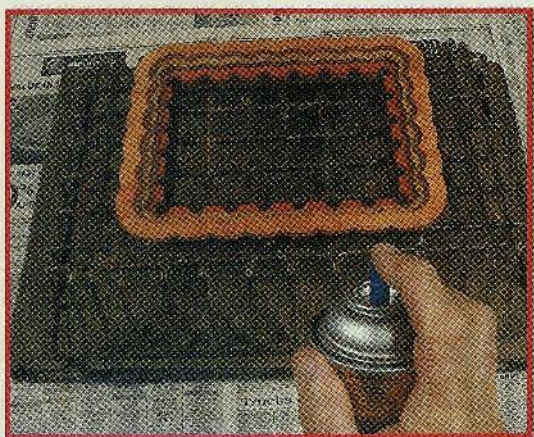
Step 5. Prepare yourself and your work area by wearing gloves and old clothing, and covering your work area with plastic and newspaper. The dye solution must be kept at 170 degrees in a stainless steel or glass container while you are working with it. Therefore, it is easier if you work near a heat source. The color can be applied in any of three ways, brushing, wiping or immersing. You control the color either by thinning or strengthening the solution, leaving it on the wood longer, rinsing, and wiping. If it is too dark, just rinse it. If not dark enough, add more dye to the solution or make more applications. If you need a subtle color, wet the wood first. You will find that the end grain of most wood will dye a darker color than the long grain and wetting may not prevent over darkening. If you encounter this problem, you can thin water based wood glue with water then apply it to the end grain and let it dry before applying the dye solution. You will have to experiment a bit on scrap wood to get the desired shade and keep in mind that the glue will dissolve in hot water, so watch the color closely if you are dunking them.



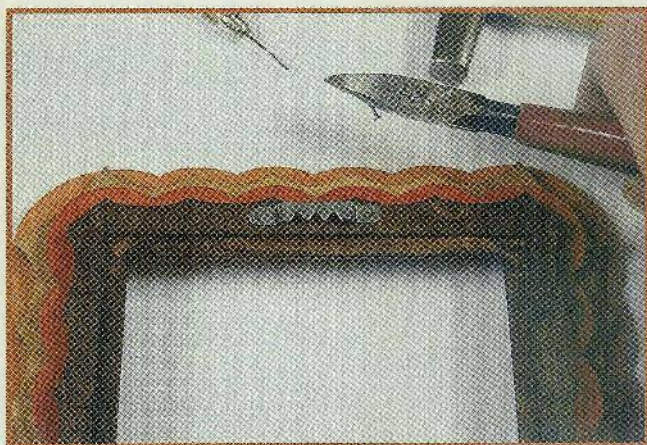
Step 6. Once the wood has dried, gently sand with 320 grit sandpaper to remove any raised grain. My wife Alice has been using pieces of brown paper bags to burnish the surfaces of our wood projects for years rather than sanding. It does not remove the color and fill the grain with dust as sandpaper will, but it does not work on severely raised grain. In this case sanding will be required and some touching up by applying more dye to even out the color. If you intend to finish the project with a water-based product, do not use steel wool because you will get rust marks if any metal residue is left on or in the wood.



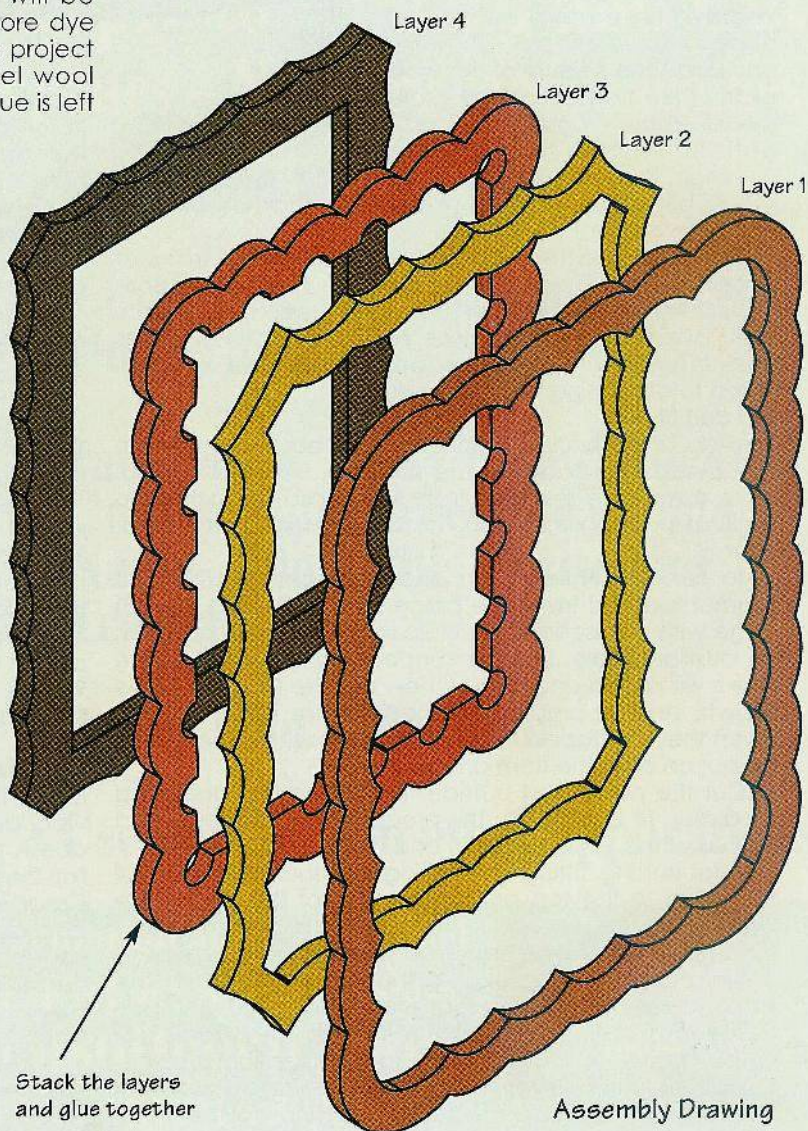
Step 7. Glue the layers together with the glue of your choice, clamp them together and allow the glue to cure.



Step 8. Apply your finish to the completed project. Here, we are using Minwax Fast Drying Polyurethane. If you get a bit of color bleeding out through your finish, you did not rinse thoroughly enough.



Step 9. Secure your hanger to the frame by pre-drilling the nail holes with a No. 58 drill bit so as not to split the wood if you use a nailed on hanger. Tape the photograph in the opening with a thin cardboard backer and you are done.

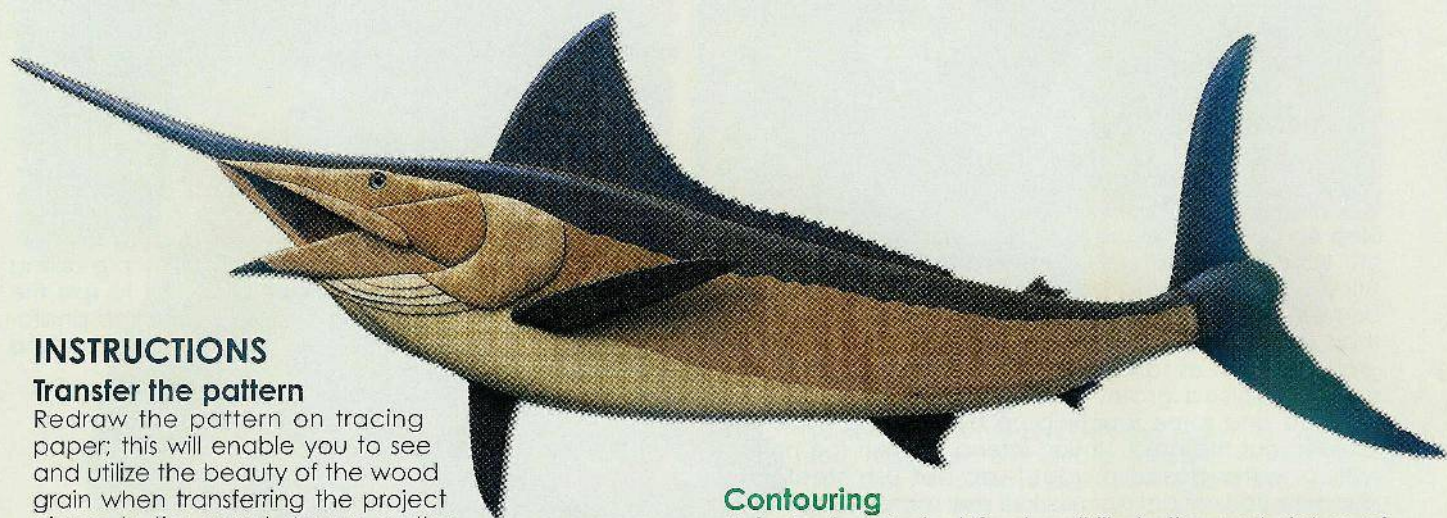


Assembly Drawing



INTARSIA MARLIN

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



INSTRUCTIONS

Transfer the pattern

Redraw the pattern on tracing paper; this will enable you to see and utilize the beauty of the wood grain when transferring the project pieces to the wood. Arrows on the pattern indicate the general grain direction. Pieces of the project marked $+1/8"$ and $+1/4"$ should be raised by gluing shims of the thickness indicated to the back of the pieces.

Trace the pattern on the wood with red transfer paper and a fine point stylus or a dry ballpoint pen. Bore a $21/64"$ -Dia. hole approximately $1/8"$ deep for the 8mm glass eye before cutting (see Fig. 1). **Note:** since glass eyes may vary in thickness, bore a test hole in scrap wood to determine the proper depth.

Cut and fit

The top and middle sections of the body are cut from one piece of wood with the top later being ebonized. Save the waste material from the top and bottom to facilitate clamping when the body is glued together later.

To get tight fitting joints on the pieces that are not segmented (cut from one piece of wood) sand the cut edge with an oscillating spindle sander or drill press with an auxiliary table. Lay the sanded piece on top of the one it will adjoin and draw a new cut line (see Fig. 2). As shown, several pieces can be fitted as easily as one when they are taped together. The masking tape should be put on both the front and rear.

Cut the pieces just outside the traced line and sand for a snug fit (see Fig. 3). This procedure will be repeated until all of the pieces are cut and fitted.

After cutting, fitting and taping together the pieces of the head to the top and midsection of the body (see Fig. 4) ... trace, cut and fit the belly section (see Fig. 5).

Put a sheet of wax paper on your table and glue the belly to the midsection, using the straight edges of the top and belly sections for clamping (see Fig. 6). Remove the pieces of the head at this time so they don't get glued in case of squeeze out. Do not glue the top section at this time as it will be ebonized first.

Cut and fit the $1/8"$ and $1/4"$ thick fins to the body and mark their locations on the side of the body (see Fig. 7). These lines will be used later as guides when contouring the body.

Contouring

Refer to the "Typical Contours" illustration and picture of the completed project while shaping the pieces. Also, note the side view illustration of the pectoral fin; sand the base at an angle as shown so it stands out from the body when it is glued in place. Glue shims of the thickness indicated to the backs of the pieces marked $+1/8"$ and $+1/4"$.

Begin with the lowest pieces. Sand to taper the back edges of the fins and tail so they don't look thick and clunky.

Round over the outside edges of the body with a sanding drum. Smooth out by rocking a finish sander with 150-grit paper over the edge. Don't sand too far down the edge or the fins won't fit properly.

Reassemble the parts of the head and trace the contour of the body on the edge of the head (see Fig. 8). Sand to contour using the pencil line as a guide. Repeat these steps with the other elevated pieces, contouring them so that they flow together like a carving.

After shaping with the sanding drums, smooth the pieces by hand-sanding, or use a sanding mop (see Fig. 9). Cut the tip off the lower jaw (see Fig. 10), the tip will be ebonized and glued back in place later.

Ebonizing

Make the ebonizing solution by putting a coarse steel wool pad in a jar, preferably one with a plastic lid so it doesn't rust. Add 8 ounces of vinegar, cap and set aside for 24 hours. Refer to the November 2002 issue of *Creative Woodworks & Crafts* for a complete article on ebonizing.

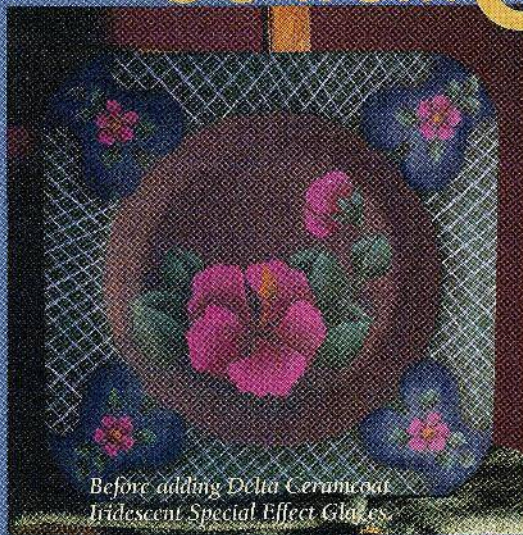
Separate the pieces to be ebonized from the ones that will be left white. Brush the vinegar solution onto the pieces to be ebonized (see Fig. 11). Use a small brush to ebonize the eye socket.

Allow the pieces to dry overnight, then lightly go over them with fine steel wool, a non-woven nylon pad or a 180 grit sanding mop in the drill press at approximately 1300 rpm to defuzz the surface. Brush a coat of Delta iridescent blue glaze on the ebonized pieces for a lifelike "fishy" look (see Fig. 12).

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SUPPLIES

Wood: curly hard maple*—one piece 3/4" x 5" x 22" (for the body), one piece 1/4" x 6" x 12" (for the dorsal, pectoral and tail fins); one small piece of maple (for the other fins); aspen—one piece 3/4" x 3" x 22" (for the belly), plywood of choice—one piece 1/8" x 10" x 22" (for the backer); small pieces of 1/8" and 1/4" plywood (for shims).
Tools: scroll saw with assorted blades; drill press with assorted sanding drums; 21/64"-Dia. and 5/64"-Dia. drill bits; finish sander; sanding mop (formerly known as the flutter wheel) with 120 and 180 grit abrasive.

Tracing paper**

Red transfer paper**

Pencil

Stylus

5-minute epoxy

Carpenter's glue

Masking tape

Clear packing tape

Sandpaper, assorted grits

Pipe clamps

C-clamps

Wax paper

Steel wool pad

8 ounces vinegar

Jar

Paintbrush

One 8mm glass eye***

Delta Iridescent Glaze (Blue)**** (item No.070610202)

Clear spray finish of choice

Hanger

*Available from Ocooch Hardwoods, (888-322-2432);
www.oochoohardwoods.com.

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

***Available from Wildlife Intarsia Designs, (708-788-6455);
www.wildlifeintarsiadesign.com.

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

Gluing

I used 5-minute epoxy for edge gluing this project because squeeze out won't mar the surface like carpenter's glue does when the finish is applied.

Place a sheet of wax paper on a flat surface and glue the top of the body to the middle and bottom sections.

Assemble the pieces of the head to the body keeping the epoxy on the lower half of the pieces to prevent squeeze out (see Fig. 13). Wipe off squeeze out, if it should occur, with a paper towel, let dry. Epoxy the other fins in place, except for the pectoral fin which will be glued on after finishing.

Lay the marlin on the plywood backer and trace its outline. Set the saw table at approximately 10 degrees left and cut the backer slightly within the traced line as shown by the red line in Fig. 14.

Apply carpenter's glue to the backer and lightly clamp it to the marlin using scraps of plywood to protect the surface (see Fig. 15). When dry bore a 5/64"-Dia. hole through the center of the eye socket. This will let the air escape when the eye is glued in place later.

Finishing

Put a small piece of masking tape on the base of the pectoral fin and on the body where it will be glued before spraying finish. It will be easier to spray on the finish, and the glue will adhere better to the bare wood.

Apply several coats of clear finish on your marlin, let dry. Attach the hanger. Remove the masking tape from the body and pectoral fin. Use 5-minute epoxy to glue the eye and pectoral fin in place. Enjoy!

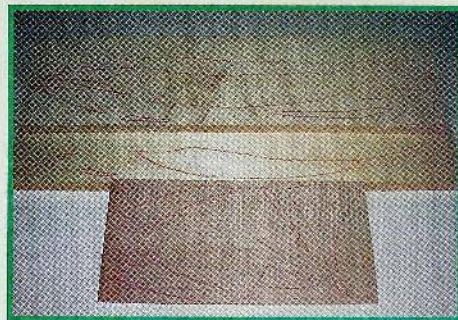


Fig. 1. The patterns are transferred and a 21/64"-Dia. hole has been drilled to receive the glass eye.

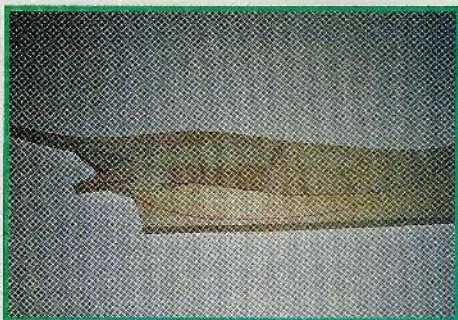


Fig. 5. Fit the belly in place.



Fig. 9. Smooth each piece with the sanding mop.

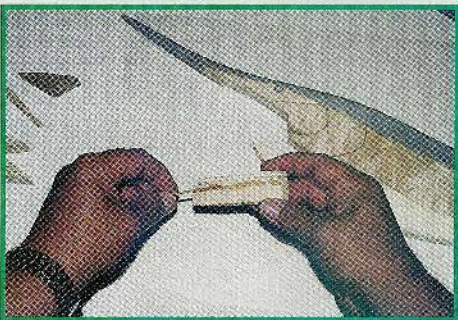


Fig. 13. Keep the epoxy near the lower edges of the pieces to prevent squeeze out.



Fig. 2. Use a previously cut piece to trace a new, more accurate cut line on the adjacent pieces.



Fig. 3. Cut slightly outside the traced line, then sand up to it.

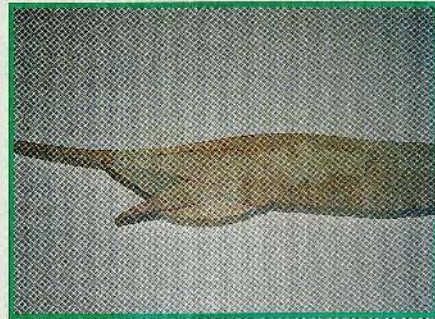


Fig. 4. Cut and fit the head to the top and mid section of the body.

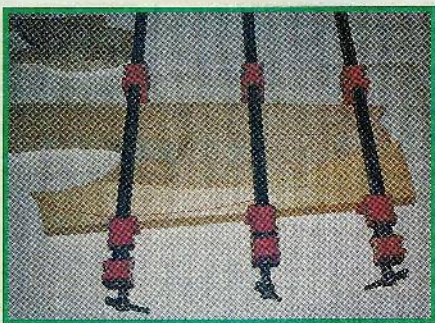


Fig. 6. Glue and clamp the belly to the mid section.

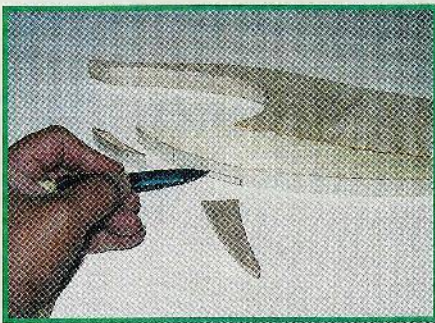


Fig. 7. Mark the locations of the 1/4" thick fins

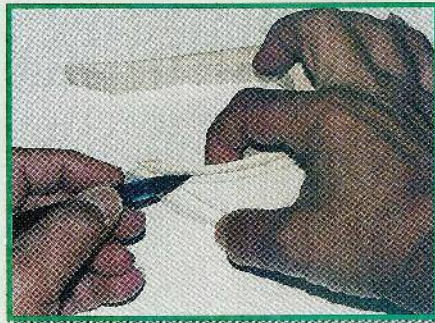


Fig. 8. Mark a reference line on the head piece.

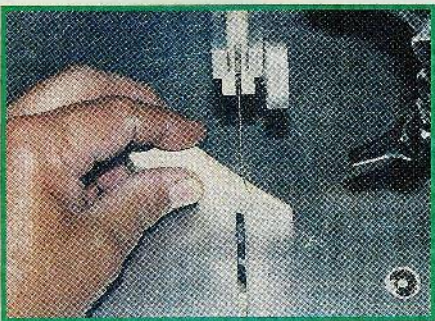


Fig. 10. Cut off the tip of the lower jaw for later ebonizing.

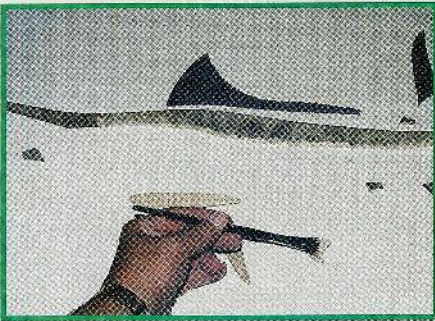


Fig. 11. Brush on the ebonizing solution.

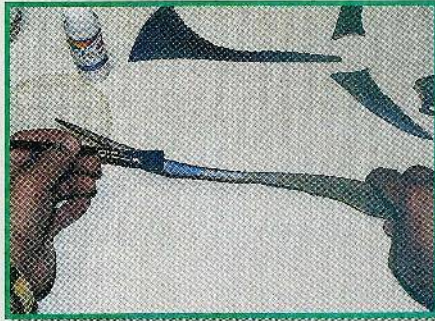


Fig. 12. Brush a coat of Delta iridescent blue glaze on the ebonized pieces for a lifelike "fishy" look.

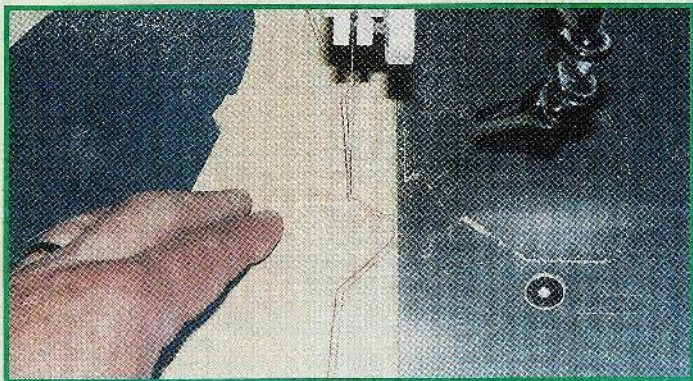


Fig. 14. Saw the backer to shape.

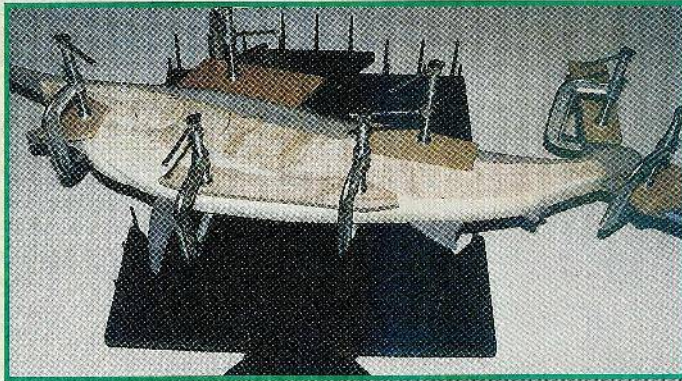


Fig. 15. Glue the intarsia piece to the overlay.

CHRISTMAS SILHOUETTES

by Betty Christy of Christy Crafts and sawn by Wes Demarest



SUPPLIES

Wood: red oak plywood or wood of choice—one piece $1/8"$ or $1/4" \times 4-1/2" \times 8"$ (for the Building a Snowman silhouette), one piece $1/8"$ or $1/4" \times 7" \times 8"$ (for the Deer and Christmas Tree silhouette), one piece $1/8"$ or $1/4" \times 4" \times 8-1/2"$ (for the Santa and Mrs. Clause silhouette), one piece $1/8"$ or $1/4" \times 3-1/2" \times 3-1/2"$ (for the Hanging Stockings silhouette), one piece $1/8"$ or $1/4" \times 3 \times 2-1/2"$ (for the Santa's Helper silhouette), one piece $3/4" \times 1-1/2" \times 24"$ (for the base pieces)

Tools: scroll saw with Olson No. 2R scroll/fret blades; drill with No. 58 drill bit; router with $1/8"$ or $1/4"$ straight bit and decorative profile bit of choice; table saw, chop saw or similar

Temporary-bond spray adhesive

Sandpaper, assorted grits

Finish of choice

INSTRUCTIONS

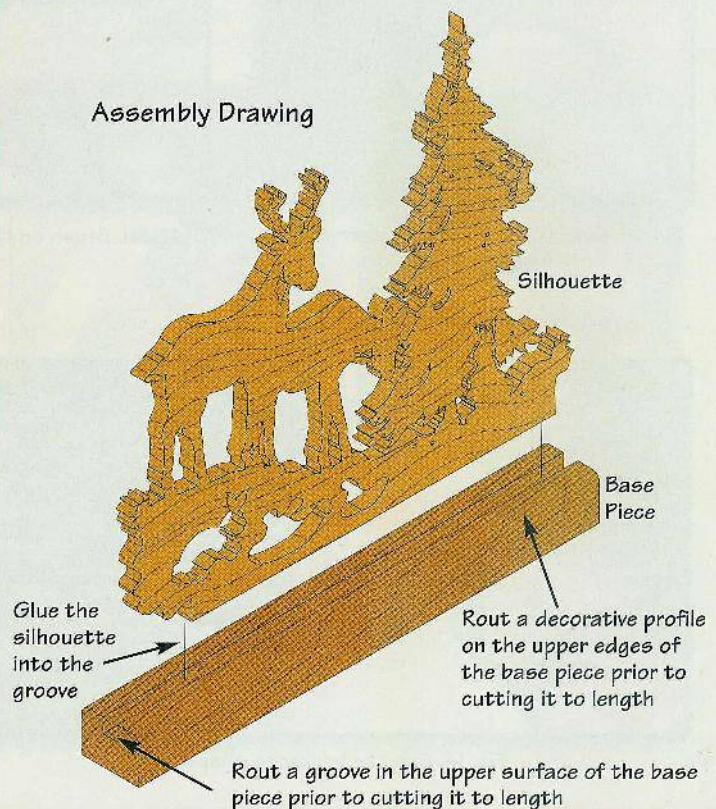
Glue the patterns to the wood with spray adhesive and drill the blade entry holes with a No. 58 drill bit. Cut the figures with an Olson No. 2R scroll/fret blade then thoroughly sand both sides.

Rout a groove in the upper surface of the base piece as well as a decorative profile on each upper edge. Cut the base pieces to desired length and glue the silhouettes into the groove (see Assembly Drawing). Apply finish of choice and enjoy!

For more information on ordering paper-snipping pattern sets from Betty, all of which can be adapted to scroll saw, write or call Christy Crafts, P.O. Box 492, Hinsdale, IL 60521. Phone: (630) 889-9152.



Assembly Drawing



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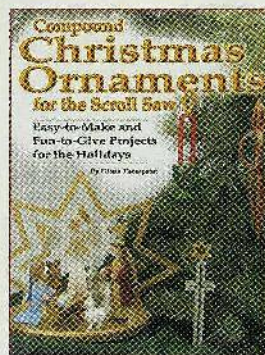


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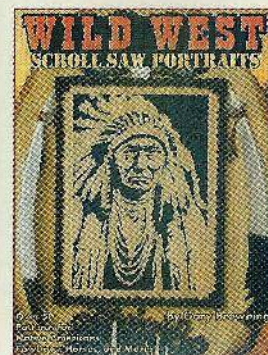
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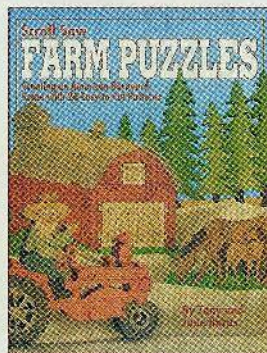
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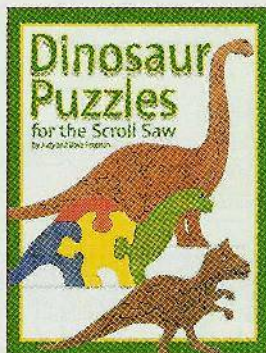
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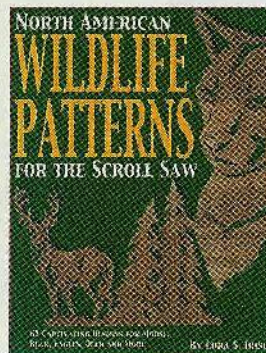
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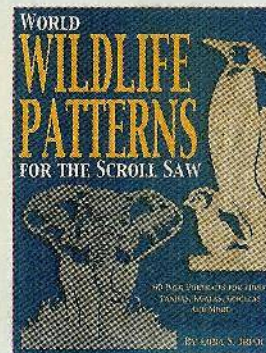
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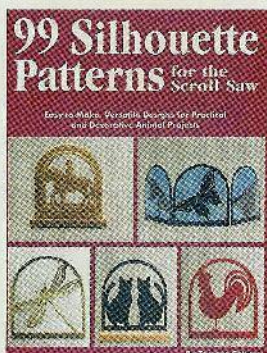
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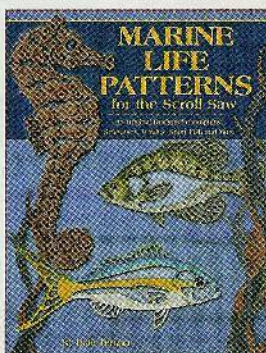
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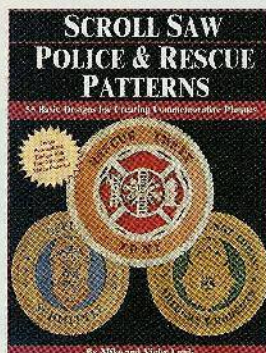
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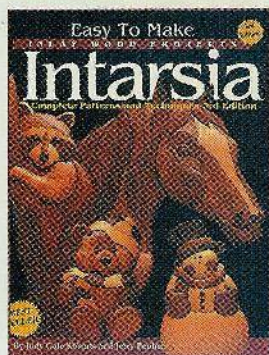
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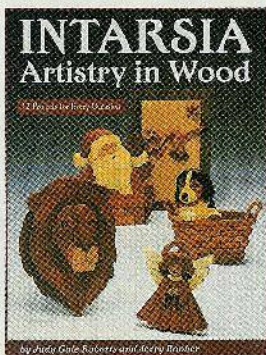
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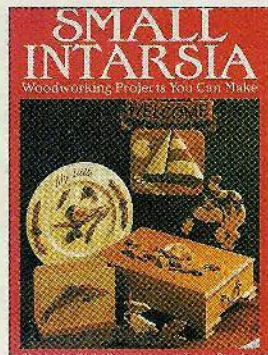
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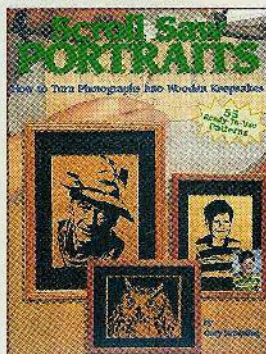
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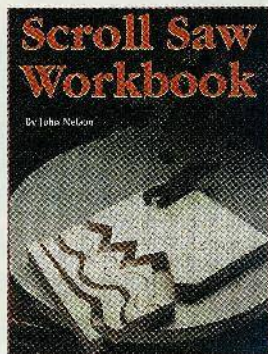
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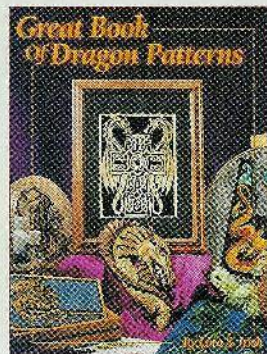
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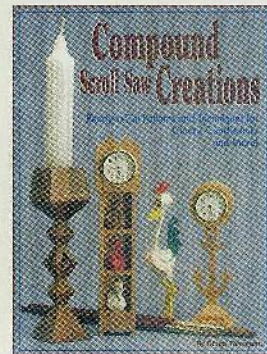
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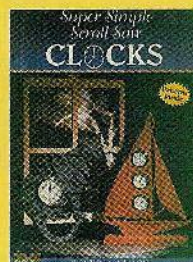


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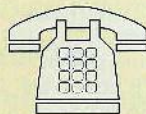
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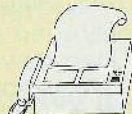


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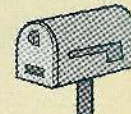
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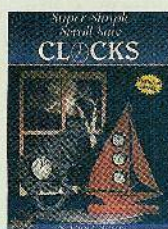
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ROCKING REINDEER

by Marilyn Carmin of Heartland Creations



SUPPLIES

Wood: pine or wood of choice—one piece $3/4"$ x $7"$ x $7"$ (for the body), two pieces $3/4"$ x $4"$ x $17"$ (for the rockers), two pieces $3/4"$ x $4"$ x $8"$ (for the front legs), two pieces $3/4"$ x $3"$ x $8"$ (for the back legs)
Tools: scroll saw with assorted blades; drill press with $1/16"$ -Dia. and $3/8"$ -Dia. bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Dowel, $3/8"$ -Dia. x $12"$ long
Clear spray finish of choice
Ribbon of choice, for bow
Optional: Acrylic Paint of choice—Red, Green, Gold;
Clear glitter acrylic paint; Black architect pen

INSTRUCTIONS

Copy the patterns and transfer them to the selected stock, attaching with spray adhesive. Bore $3/8"$ -Dia. holes as indicated on the x's. Bore blade entry holes for the interior cuts, and saw the various components to shape. Cut the doweling to length, you will need two pieces $2-1/4"$ and two pieces $3-3/4"$ long.

Thoroughly sand each piece and assemble. Using the $2-1/4"$ long dowels and glue, attach the front and back legs to the body ("B" to "B" and "A" to "A" as indicated on the pattern). Using the $3-3/4"$ long dowels and glue, attach the Rocker to the front and back legs ("C" to "C" and "D" to "D" as indicated on the pattern). Before the glue sets, center the reindeer over the rockers and clean off any excess glue. Spray with clear finish and tie a bow around the neck. **Optional:** if you wish you can do some painting on the rocking reindeer. If you intend to paint your reindeer, do not cut out the holly design on the rockers. After assembly and sanding, paint the holly leaves Green, the berries Red, and the accents Gold. Use a black architect pen to add detail. For added sparkle, use clear glitter acrylic paint to add small touches to the leaves and accent lines.



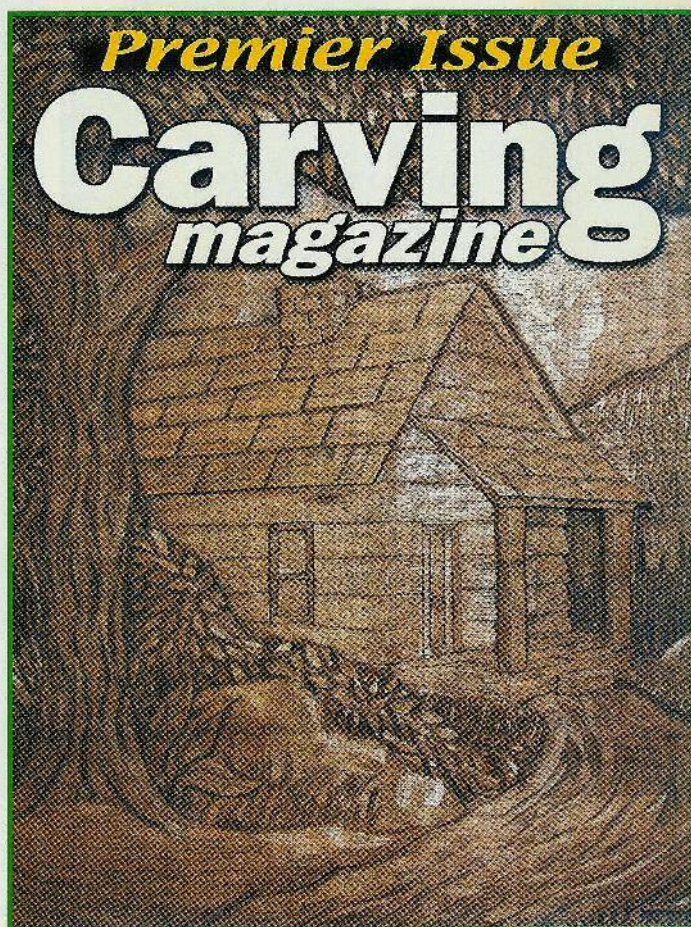
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CARVE A WEDDING PLAQUE

by Ivan Whillock



SUPPLIES

Wood: basswood—one piece
1" x 9" x 12"

Tools: Nos. 3-12mm, 3-16mm,
3-25mm, 4-6mm, 5-12mm,
7-12mm, 7-20mm, 11-3mm
gouges; No. 41-14mm V tool

Carver's bench

Pegboard

Shallow screws

Clamps

Background punch

Wood sealer

Pecan-colored oil stain

Oil paint in Titanium White
(optional)

INSTRUCTIONS

This carving, which shows two hands united over a heart symbol, can be used to commemorate a wedding or given as a keepsake anniversary gift.

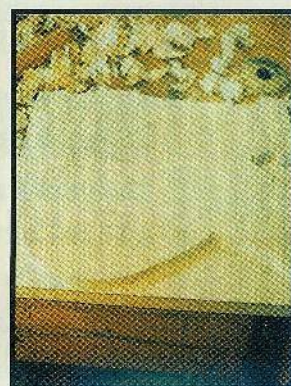


Step 1. Trace the pattern onto the wood. Secure the carving to the bench with clamps or another hold-down device.

Note: a very handy system is to use pegboard with shallow screws. Attach the pegboard to the back of the carving and clamp the pegboard to the bench so the clamps will be out of the way of the carving.



Step 2. Lower the background wood about 1/2". Use the V tool to make a stop cut around the outside of the pattern and use the No. 3 sweep tools to lower the background. Vary the size according to the space available, but use as big a tool as you can for the space. This makes leveling the background easier. In this photo I am shown cutting away background wood with a No. 3-25 mm gouge. With the large tool I can make fewer cuts which makes it easier to level the background.



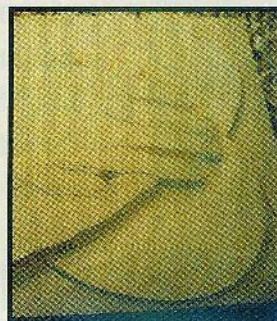
Step 3. Draw a line around the edge so that you can get the background level throughout.



Step 4. Use the V tool to make a stop cut around the hands from the heart. Treat both hands as one unit; you do not separate the hands at this time. Also, do not worry about the spaces between the fingers, etc. It is easier to carve these spaces after you have lowered the mass of the heart.



Step 5. Lower the heart about 1/4". The wide No. 3 used here helps to keep the wood of the heart level as well.



Step 6. After the wood of the heart has been lowered, go back and separate the fingers by carving out the spaces between them. Here you can see that the hands have not been separated yet. We have three distinct layers: the background, the heart, and the two hands.

continued on page 38

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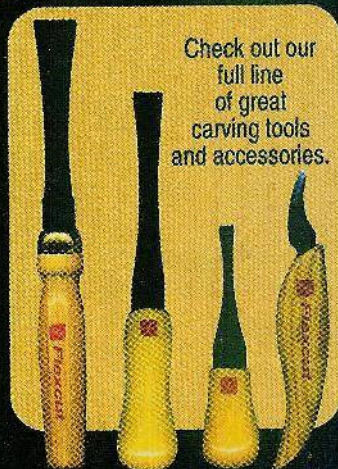
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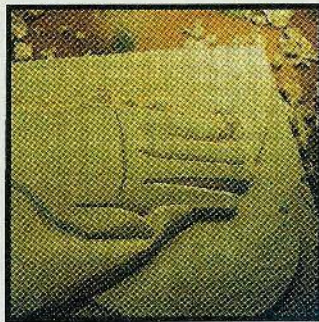


Carving Section

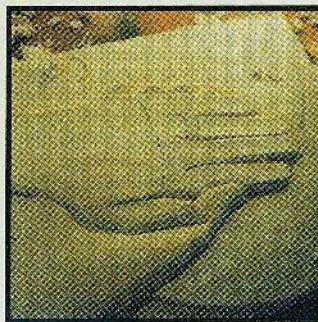
continued from page 36



Step 7. Now it is time to separate the hands. Make stop cuts around the woman's hand and lower the wood of the man's hand to make it appear that her hand is cupped in his. The heel of the man's palm is nearly level with the woman's hand. The wrists are lowered to taper into the sleeves.



Step 8. After all the fingers have been separated, draw a curved line to show the arc of the knuckles.



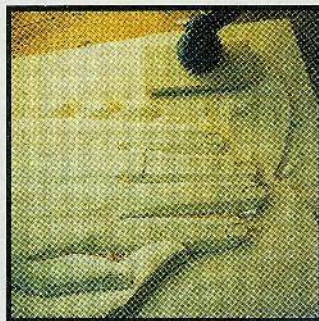
Step 9. Leaving that knuckle ridge high, slant from that knuckle ridge back to the wrist and forward to the fingers. Make a stop cut around the ring so that as the fingers are lowered the ring stays high.



Step 10. Now draw X marks at the top of each of the knuckles. Center the X over each of the fingers.



Step 11. With the No. 7-20mm gouge make shallow indentations between the knuckles. Look at your own hands and try to get the shape of the knuckle, as it has a rounded form that tapers toward the fingers. Keep the shape soft because you will not want hard lines on a woman's hand.



Step 12. Sketch in the knuckles and the fingernails. Shape the fingers first with a rectangular shape, tapered sides and flat top. That will help you create the geometric shape of the fingers. Look at your own hand. The fingers are fairly flat on top, so establishing a rectangular shape at the onset is a good way to get the proper shape of the fingers.



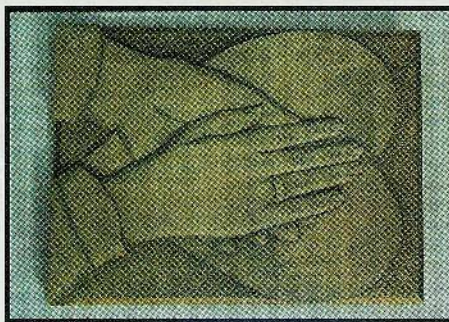
Step 13. Use the veiner to carve in the knuckle creases on the fingers. Make them quite subtle.



Step 14. Then carve in the nails. Make the nails on the woman's hand extend past the tips of the fingers.



Step 15. Soften the corners of the fingers to get rid of the sharp edges. Don't round them so much, however, that you lose the flat surface of the top of the fingers.

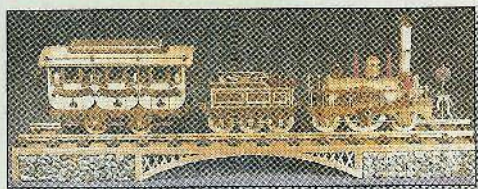


Step 16. Use a background punch to texture the background. That helps bring out the heart shape. Finally, with the No. 7-12mm gouge, carve a cove around the edge. **Notice** that a portion of the sides of the heart, and the bottoms of the sleeves overlap the cove. Seal the carving very well with several coats of sealer. Make sure you do this prior to applying the stain. Experiment with your stain on a piece of sealed carved scrap basswood so you can determine the application needed to prevent dark end grain spots from appearing. It is easy to ruin a basswood carving with poor stain, as it very easily becomes blotchy. If your stain is too dark, you can lighten it (and make it a little more opaque) by mixing a small amount of Titanium White oil paint to the oil stain. Again, experiment on a piece of scrap wood to achieve an effect you like.

You can personalize your masterpiece by carving the names of the bride and groom, along with the date of the wedding, into the heart.



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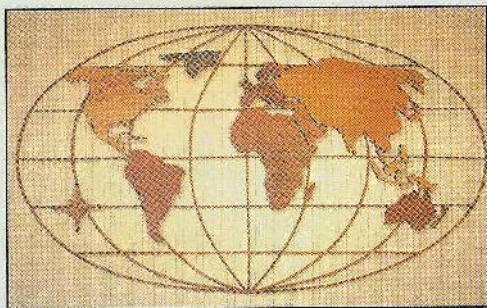
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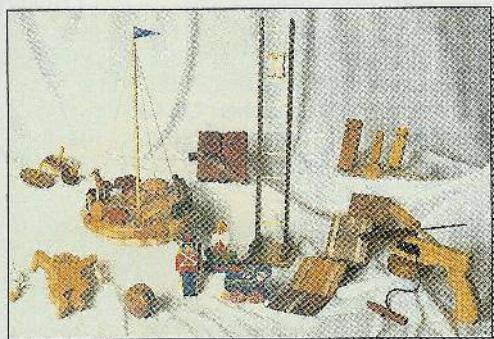
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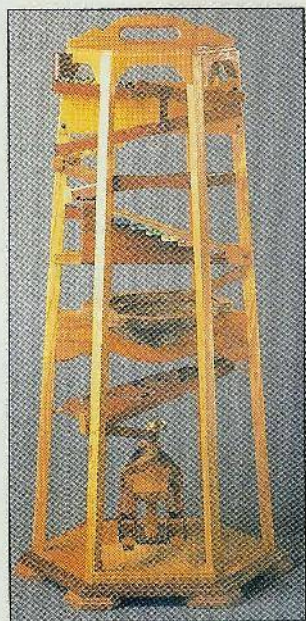
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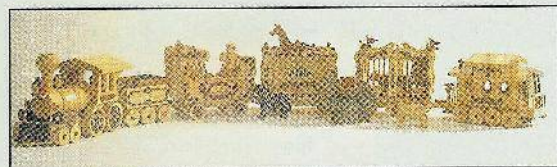
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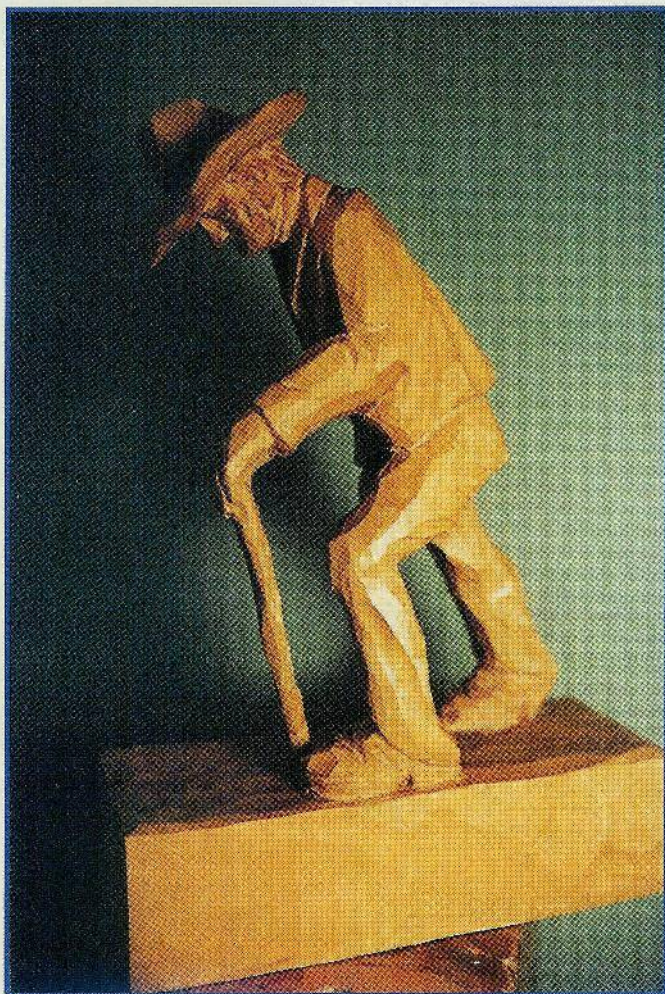
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CARVE A MAN WITH A CANE

by Ivan Whillock



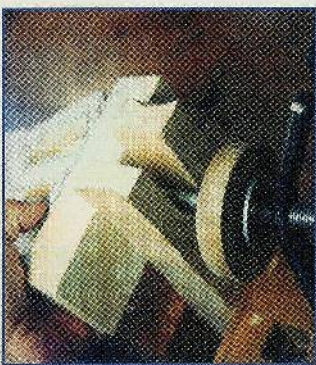
INSTRUCTIONS



Step 1. Trace the pattern onto the wood with the grain going the long way. Cut out the profile on the band saw. Saw the pattern on only the side view. The technique used in this carving is to carve into the sides to get the dimensions of the front view. Using the drill press and the 1/2"-Dia. bit, remove wood between the legs and between the walking stick and the forward leg.



Step 2. Secure the carving to the bench. A good technique for this carving is to use a furniture clamp on the base and a C clamp to secure the furniture clamp to the bench.



Step 3. If you have a workbench with a wood vise, attach a carver's screw into the base of the carving and attach the carver's screw to a notched 2 x 2 held in the vise. Laying the carving down on the bench like this gives you a good foundation for roughing out with the mallet.



Step 4. Draw a center line from the front of the profile to the back of the profile. This line will help you balance the depth of the cuts on each side. Carve the back leg down to the halfway line.

SUPPLIES

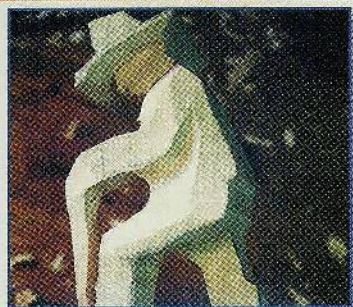
Wood: basswood—one piece 3" x 5-1/2" x 10"
Tools: band saw; drill press with 1/2"-Dia. drill bit; Nos. 3-6mm, 3-12mm, 5-12mm and 11-3mm gouges; No. 41-14mm V tool; bench knife

Sealer

Light oak stain

Paste wax

Note: this is not a tool-specific carving. Therefore, the tool list is very flexible. A wide variety of tools will work as well as those listed.



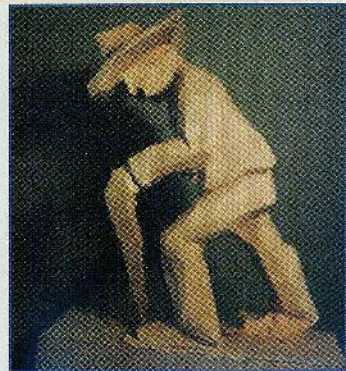
Step 5. Continue to layer the man's left side. Make a stop cut below the arm and remove enough wood so that the arm is at least $\frac{3}{8}$ " thick. Remove about $\frac{3}{8}$ " of wood at the side of the head; trim the crown of the hat down about the same amount, matching the thickness of the head. At this stage you are simply layering. Don't get anxious and start the detail until you have the layering completed.



Step 6. Now turn the carving over and begin layering the other side. Drop the front leg to the halfway line. Remove wood of the front arm to thin it to about $\frac{3}{8}$ ".



Step 7. Now layer the back arm. Layer the head and crown of the hat to match the layering you did on the other side. **Note:** as always, my measurements are general guidelines. I carve by eye, not by ruler. Use your own judgment on the precise thickness of the legs, arms and head, with the reminder that the tendency is to cut away too little, not too much.



Step 8. Once the layering is done, start rounding the forms. Carve in bold cuts, where the "cut becomes the form."



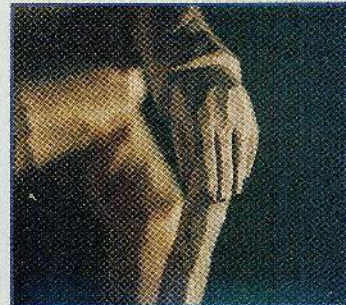
Step 9. Back view.



Step 10. Now we will carve the hand on the walking stick. First, draw the fingers in front and the thumb towards the back



Step 11. Make a stop cut around the thumb and fingers and lower the wood of the walking stick so that the hand overlaps it.



Step 12. Turning to the front, make a stop cut at the tips of the fingers and lower the wood of the stick. In carving the hand, first make a mitten and then carve the fingers out of the mitten. **Notice** that the thumb is on the side of the hand nearest the body.



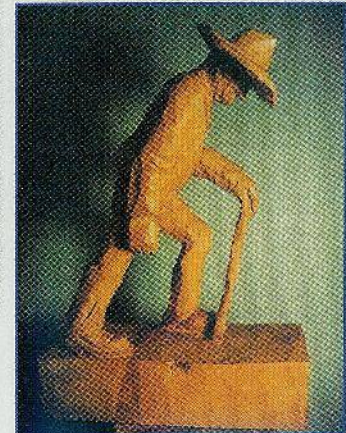
Step 13. In carving the face, again use very bold cuts. The brim of the hat hides much of the face, so keep the features very general. You can make most of the features with V-shaped cuts.



Step 14. Carve shape into the hat. Make the brim floppy and the crown irregular. We're after character here, not haberdashery.



Step 15. Add detail to the ears, hair, and shoes. Carve the back hand into a fist, with the thumb to the front. **Notice** that the cuts themselves form most of the detail, with just a few wrinkles deepened with V cuts.



Step 16. Seal the carving and stain with light oak. After the stain has dried, buff it with paste wax.



THE TILTED TIME CLOCK

by Dan and Raymond Wilckens of Wilckens Woodworking

INSTRUCTIONS

Cut the components

Make photocopies of the patterns, saving the originals for later use. Cut wood to sizes indicated on the patterns. All straight edged pieces should be cut to size with a table saw or similar, for accurate dimensions and straight edges. Cut the edges which will be scrolled slightly over size. Attach the pattern to the wood with a spray adhesive. This takes a little practice to know the right amount, too much adhesive and the pattern may be hard to remove (a hair dryer works great for pattern removal) or not enough adhesive and the pattern may come loose during the sawing process. Cut the pattern along the straight edges and when you attach the pattern, place it on the straight edge of the wood you have cut.

With a small drill bit, bore a blade entry hole in the waste area of each cutout. Drill the 1-3/8"-Dia. hole to receive the clock movement as well. Feed the scroll saw blade through the small holes and cut along the pattern lines. For the exterior cuts you can saw in from the edge or drill a small hole just outside the exterior line.

Remove the pattern from your workpiece by peeling it off. If it is attached more firmly a hair dryer may be used to help lift it off. Be very careful since some cuts are very fragile. Sand the workpiece with a belt sander or hand held sander. Remove any burrs and clean up any cuts with a craft knife or needle pick.

Assembly

Start by building a 90 degree fixture jig by joining two scrap pieces together at 90 degrees (see Fig. 1). Then make the base long enough to clamp it to a work bench. Make two 30 degree wedge blocks, approximately 2-3/4" long.

Place the wedge blocks in the 90 degree fixture jig as shown in Fig. 1. Place a small piece of wax paper down into the jig so the clock does not get glued to it. Clamp the lower side piece into the fixture. Make sure it is properly oriented. Glue the support into place, making sure it is flush on the bottom and the front and back.

Next, place the wedge block in the 90 degree fixture as shown in Fig. 2 and clamp the upper side piece in place, making sure it is properly oriented. Glue the clock assembly to it as shown. Referring to the assembly drawings found in Full Size Pattern Section 1, assemble the clock. Allow glue to dry for one hour. Apply oil finish of choice as per manufacturer's instructions. Install the pen funnel on the base and the clock movement. Sit back and enjoy your new clock.

SUPPLIES

Wood: wood of choice—two pieces 1/8" x 4-1/2" x 12-1/2" (for the front and back), one piece 1/8" x 1-3/4" x 10-3/4" (for the upper side piece), one piece 1/8" x 1-3/4" x 9-3/8" (for the lower side piece), one piece 1/8" x 1-3/4" x 2-11/16" (for the support), two pieces 1/8" x 3-1/2" x 3-3/4" (for the roof pieces), one piece 1/8" x 4-1/2" x 6" (for the pediment), one piece 1/8" x 1-1/4" x 3-1/2" (for the crown), two pieces 1/4" x 2" x 4" (for the card holders), one piece 3/4" x 4" x 14" (for the base).

Tools: scroll saw; drill press with assorted bits including small bit for blade entry holes, 1-3/8"-Dia. Forstner bit and bit for pen funnel screw; table saw (or similar); belt and hand held sander

Temporary-bond spray adhesive

Sandpaper, assorted grits

Craft knife and/or needle pick

Various clamps of choice

Wood glue

Two long rubber bands

Wax paper

Oil finish of choice

1-7/16"-Dia. mini clock movement of choice

1-7/16"-Dia. picture frame insert of choice (optional instead of clock movement)

Pen and funnel

90 degree fixture jig (build)

Two 30 degree wedge blocks (build)

Fig. 1. Begin assembly by making a 90° fixture jig and wedge blocks. Glue the support in place on the lower side piece.

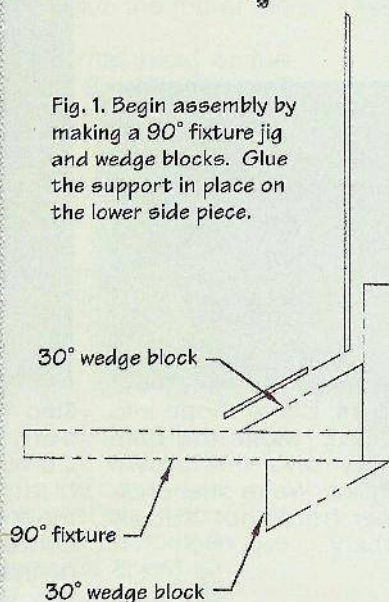
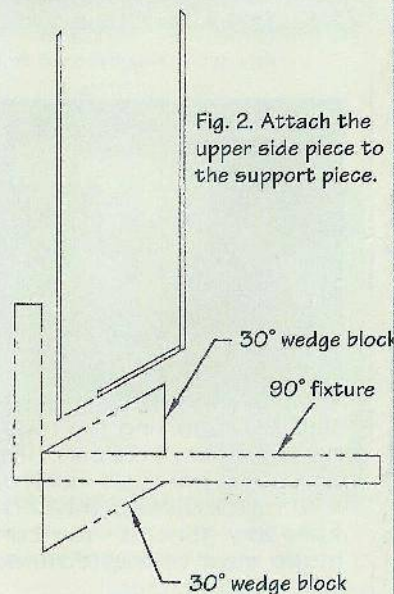
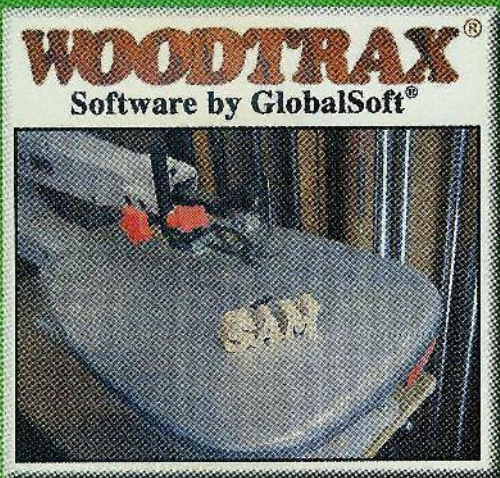


Fig. 2. Attach the upper side piece to the support piece.



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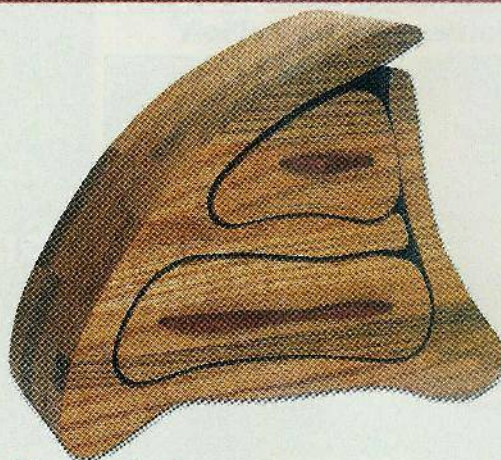
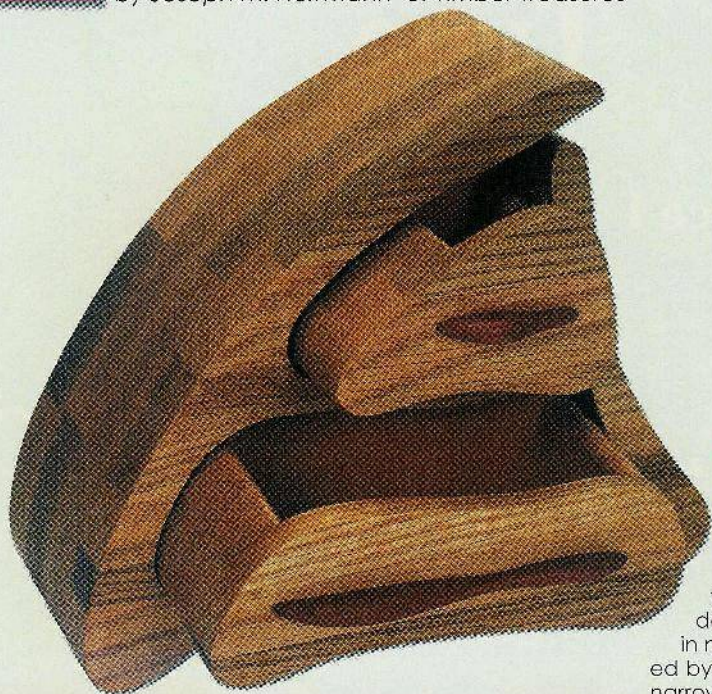


WOODTRAX®



FREEFORM BAND SAW BOX

by Joseph M. Herrmann of Timber Treasures



Getting started

Freeform boxes are probably the easiest to create. You don't really need a lot of fancy joinery or tremendous technical skill. All you have to be able to do is follow a line with a band saw. Best of all the design process is fairly uncomplicated: it begins with "doodling" different shapes until you hit upon one you like. Then refine the sketch adding details until you get a workable outline. The one thing to keep in mind is that the radius of any curve in a project like this is limited by the width of the blade that you have in your band saw. A narrow blade will allow you to cut a much tighter curve than a wider one.

After you have your shape pretty well defined, you must decide how thick the box will be. This is usually determined by the thickness of stock on hand and/or by the tools available to work with. There is no point in trying to make a box that is six inches thick when you have a band saw with a five inch guide post height.

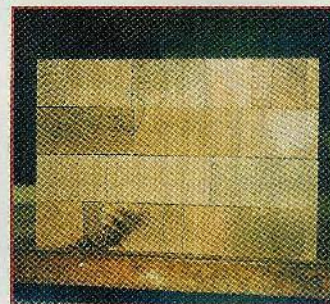
I decided to make my project from oak. I like the way oak works, I like its grain pattern and, more importantly, I had a number of oak stair treads left over from building our house. Any good cabinet lumber would work, however.

Size the stock

Begin by cutting the wood to rough length. My design called for stock that was 7-1/2" x 10", so I cut my wood so it was approximately 1" larger than necessary. My stock was 1" thick, so I decided to make my box 5" thick. Of course your box can be any size you desire. **Hint:** keep in mind that if you have to glue stock together to get the necessary width, you **MUST** stagger the resulting glue joints when you laminate the pieces to get the desired thickness. Aligning these joints just seems to guarantee a split will form where both joints intersected.



I made my box from oak because I had several oak stair treads that I wanted to use.



Be sure to arrange your glued up stock so that the joints will be staggered in the final lay up. Here I have one joint that might give me problems. The two joints are not lined up perfectly, but they are awfully close.

SUPPLIES

Wood: oak or wood of choice—one piece 5" x 8-1/2" x 11" (for the box); purpleheart or wood of choice (for the drawer pulls)

Tools: band saw; thickness planer; drill press and electric hand drill with 1/16"-Dia., and 1/32"-Dia. twist bits; table saw; jointer; oscillating spindle sander; random orbit sander; palm sander; brayer*; small stiff bristle brush; assorted small files; diagonal cutter

Sandpaper assorted grits

Yellow wood glue

Super glue

Three wire brads, No. 18 x 1"

Toothpick

Linseed oil mixture

Deft (aerosol)

Suede-Tex flocking material with adhesive**

*Available from Eagle America, 1-800-872-2511;
www.eagleamerica.com.

**Available from Craft Supplies, 1-800-551-8876;
www.woodturnerscatalog.com.

INSTRUCTIONS

Boxes are popular projects

I've always been interested in boxes, maybe because I'm such a pack rat. I just seems like the more "stuff" you accumulate (whether it is useable or not!), the more places you need to find to store it all.

According to a survey I read recently in a craft show trade publication, boxes are the number one selling item on the craft fair circuit. At every craft show I've been to recently, there always seems several artists selling boxes—and they all seem to be doing quite well.

Boxes can be made from many different materials—glass, metal, clay, fiber and, of course, wood. Designs are only limited by the artist's creativity and their technical skill in the medium.

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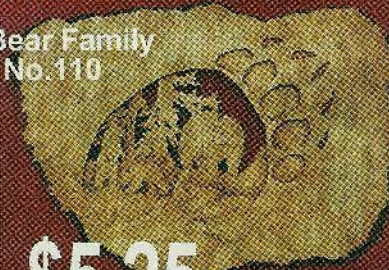


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No. 154

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Clocks

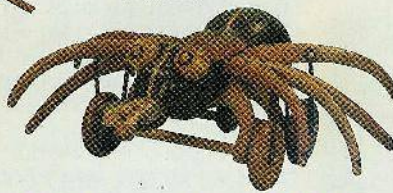
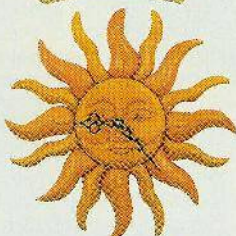
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I used a small rubber roller, called a brayer, to spread the glue on both surfaces of each piece of stock. It is much faster and the resulting application of glue is much smoother than if I had used a brush. Care must be taken, however, to apply enough glue AND to secure the joints with enough clamps until the glue dries. The old adage, "you can't have enough clamps" certainly holds true in this situation!



Use a brayer to roll on the glue.



Use enough clamps to ensure that the joints are snugged up as much as possible.

I used adjustable hand screws (sometimes called parallel clamps) to clamp my assembly together. When you tighten down the clamps, you must be sure that the jaws are parallel to one another in order to exert maximum clamping pressure on the entire joint. You will most likely have gaps in the final assembly if this is not done.

Because the block was so large, I set it aside to cure for several days before I traced the pattern onto it. This allowed the moisture content (which increased because of all the glue) to diminish somewhat, which hopefully will help prevent any cracks from developing later on when the block is finally cut to shape.

Resaw for the back

It is extremely important to start the project with a sharp saw blade so I installed a new, 1/4" wide one on my saw just to be sure. I also adjusted the blade tension quite high to eliminate any unnecessary play. Just remember to back off this extra tension when the project is done. Finally, I made sure that the guide blocks and follower bearings were adjusted properly, both above and below the table.

The first step is to resaw the blank to produce the back for the finished box. This piece will have to be re-glued to the blank later on, so I made a witness mark along the top and along one edge of the block in order to re-align it properly.

Carefully scrape off any dried glue. Joint the edge of the block, making sure that the surface of what will eventually become the back of the project is tight against the edge of the jointer. Having a flat surface that is square with the adjacent edge is important here. One of these surfaces will ride on the table of the saw while the other will ride the fence. If they are not flat and are not square to one another, the piece of stock being resawn—that will enclose the back of the box—will not be parallel to the rest of the project.

I decided that the back of my box would be 1/2" thick. I set up the rip fence on my band saw to this dimension and carefully ripped off the slab of wood in one slow, uninterrupted cut.

A great deal of fine sawdust will be produced by this operation, so a dust mask is definitely in order. My band saw produced so much fine dust during this procedure that the workshop smoke detectors went off!



The back slab is resawed on the band saw.

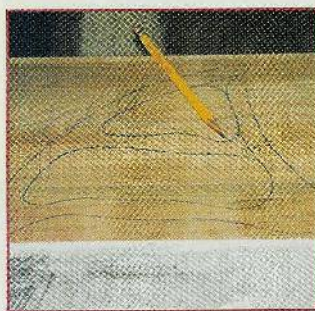
The case

Next, I traced the pattern onto the front of the block. Carbon paper works best for this operation, but if like me, you can't locate any, simply rub the back of the pattern with a soft lead pencil; it will work just as well! I try to align the pattern so the grain of the wood is parallel to the bottom of the pattern. You also might want to position the pattern to take advantage of any unusual figure in the grain of your stock. Do not become a slave to your line, however. I had to allow the band saw blade to dictate its own path in several places to avoid breaking it.

Pay particular attention to the intersection between the top and bottom drawers. Care must be taken to make this web appear "natural" by eliminating any sharp points and thin saw kerfs. There is no way you are going to "hide" this area, so it is better to accentuate it to make it appear to be part of the design. "Hide it in plain sight" so to speak!

Sand the interior of the case next. I used an oscillating spindle sander to do this but a drum sander in a drill press would work just as well. Remove only as much material as is necessary to eliminate any rough marks left by the band saw blade. If you remove too much wood, the gaps—or margins—between the case and the drawers will get too wide and become unsightly.

Once I finished sanding the interior of the case, I re-glued the back to the rest of the block. I applied ordinary yellow wood glue to just the large portion of the block, but not to the thinner slab. I didn't want any more dried glue to show than necessary when the drawers were removed. As a matter of fact, I used a small, damp, stiff bristled brush to scrape away as much of the squeeze out as I could. Secure the assembly with enough clamps as needed to close up the joint. Allow the assembly to dry.



Trace the pattern onto the block.



Cut out the other drawer and define the "web" area.

The drawers

I sanded the exteriors of the two drawers next, again being careful not to remove any more material than was absolutely necessary.

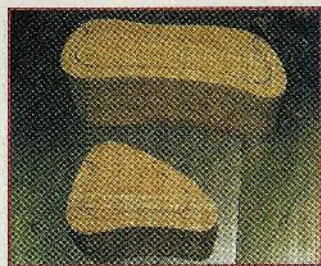
When I inserted the drawers into their respective openings, I noticed that the margin at the intersection at the bottom of the drawer and the case did not appear equal. This distorted the appearance of the project and obviously needed to be adjusted. To solve this problem, I used the spindle sander to chamfer slightly the bottom of each of the drawers along with just a little of the adjacent curve. This slight chamfer gave the illusion that the margins were equal all around the drawer instead of just on three sides, as is really the case.

The procedures for making the drawers were similar to those used for the rest of the project. Using the bandsaw, I re-sawed a 3/8" slab from both the front and back of each drawer. Next, I drew lines parallel to and about 3/8" away from the three sides of the drawers and sketched in curves to connect these lines. Liberties must be taken to ensure that the resulting line is one that can actually be cut with the band saw. I cut these curves on the band saw to hollow out the interiors of the drawers. Then I sanded them on the spindle sander to eliminate any saw marks.

I re-glued the backs and fronts to the hollowed out interiors to form the drawer assemblies. Yellow glue was used and great care was taken to align the two slabs with the interiors. Parallel clamps pulled these assemblies together.



Prepare to saw off fronts and backs of the drawers so you can hollow out their interiors.



Layout the cut line for the interiors of the two drawers. Note how the insides allow for an opening in the top.

After the drawer parts had cured, I removed the clamps and again sanded the assemblies on the spindle sander to remove any misalignments. If you were careful with your glue-up, not much material will have to be removed in this operation. Finally, I finish sanded the drawers, both with a palm sander and by hand.

Touching-up the case

After I finished with the drawer assemblies, I turned my attention to the rest of the case. When I made the trial fit of the drawers earlier, I noticed that the drawers were much thinner than the rest of the case. Some material was lost when the front and back slabs were removed and additional material was removed when the front and back surfaces were sanded. Therefore, in order to compensate for this loss, I planed the front of the case ever so slightly, checking often, until the drawers were the same thickness as the rest of the case.

Solving this problem, however, produced another problem: I lost my pattern! I had to carefully re-align my pattern with the drawer cutouts and retrace it. No big deal—unless your pattern is off!

I sanded the exterior of the case with a random orbit sander, a palm sander and finally, by hand. A couple of places were very narrow and very tight and I had to use several small files and a small piece of abrasive paper to eliminate scratches.

Drawer pulls

After everything was sanded, I had to decide on a shape and style for the drawer pulls. I determined that free-flowing pulls would probably look best. I also wanted to use a contrasting color of wood for pulls and I finally settled on purpleheart. I also considered using walnut, but I didn't have any that I thought was dark enough.

I wanted the pulls to be parallel to the base of the case, so I used a piece of scrap that was 2-3/8" wide to draw a line on the bottom drawer. Then I stacked another piece of scrap 2-3/4" wide on top of the previous one and drew a line on the top drawer. These formed the reference marks that I used to align the pulls.

I ripped the purpleheart to 1/4" thick on my table saw. The resulting stock was 1" wide, so I drew a line down the middle of the stock and then sketched a free-flowing, random curve on both pieces. I cut out these curves, sanded them on the spindle sander and then sanded them by hand to smooth out any scratches and to sculpture the pulls.



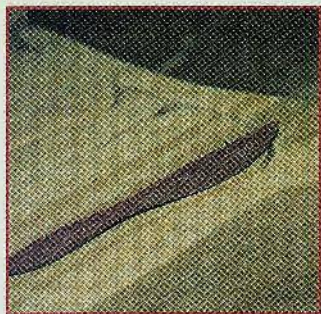
Marking the line parallel with the bottom of the free form shape was easier when a piece of scrap stock was used to position the line. Stacking another piece on top of it works for the top pull.



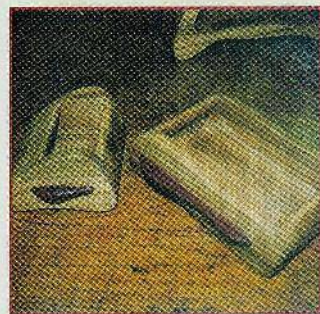
Trace out a flowing curve for the top and bottom pulls.

I attached the pulls to the drawers with dowels that I made from toothpicks. I drilled 1/16" holes approximately 1/4" deep in the pulls. I inserted a No. 18 brad in the hole and cut it off 1/8" longer than the depth of the hole. I turned the nails over and used them as dowel centers to mark the location for the mating holes on the drawer. I followed the same procedure with the top pull.

My toothpicks were 3/32" in diameter. I drilled out both holes in the pulls and the marks on the fronts with this bit to a depth of approximately 1/4". I used super glue to attach the pulls to the drawer fronts and allowed the glue to dry for about 15 minutes before sanding off any excess.



Wire brads are used as dowel centers to locate the mating holes in the drawer fronts.



I used the spindle sander to sculpt the drawer pulls. Flat, static pulls just appeared out of place for this project.

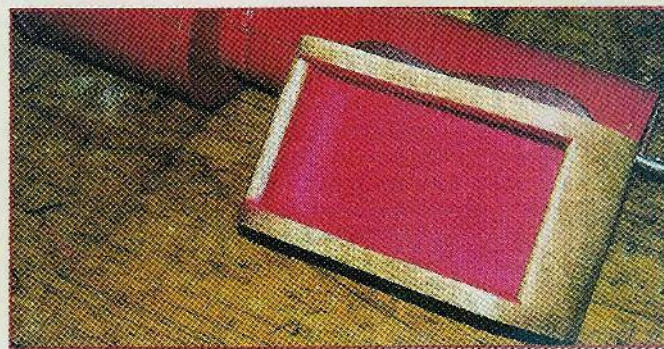
Finishing

The finishing operation began as usual: one coat of boiled linseed oil thinned 2:1 with paint thinner was applied. I allowed this mixture to soak in for about 10 minutes and then wiped off any excess with a dry cloth. Then I applied two coats of a spray lacquer (called Deft) which was rubbed out between coats with 4/0 steel wool.

The interiors of the drawers were finished with a red flocking material called Suede-Tex, manufactured by the Donjer Corporation.

It is an easy finish to apply. You apply one coat of their adhesive (although I just use an enamel paint of the same color) and then flood the wet surface with the colored particles. A "professional" applicator gun is sold and it does work quite well to apply the particles, but it is somewhat expensive to purchase for a single project. In which case you can sprinkle on the particles quite liberally and allow them to sit on the surface for about 24 hours until they have adhered to the adhesive. Just keep in mind that you cannot put it on too thick, so don't be stingy! Once dry, the excess is shaken out and reserved for future projects.

This project would make a great gift for anyone at Christmas, Valentines Day, or even a special birthday. You probably should make two boxes and hold one in reserve; when the rest of the family sees it you will probably need the extra one!



The inside of the large drawer has been flocked. The excess flocking material will be "bumped out" once the adhesive has dried. Static electricity causes the small particles to stick even where there is no paint, but they can be simply blown off later without any problem.

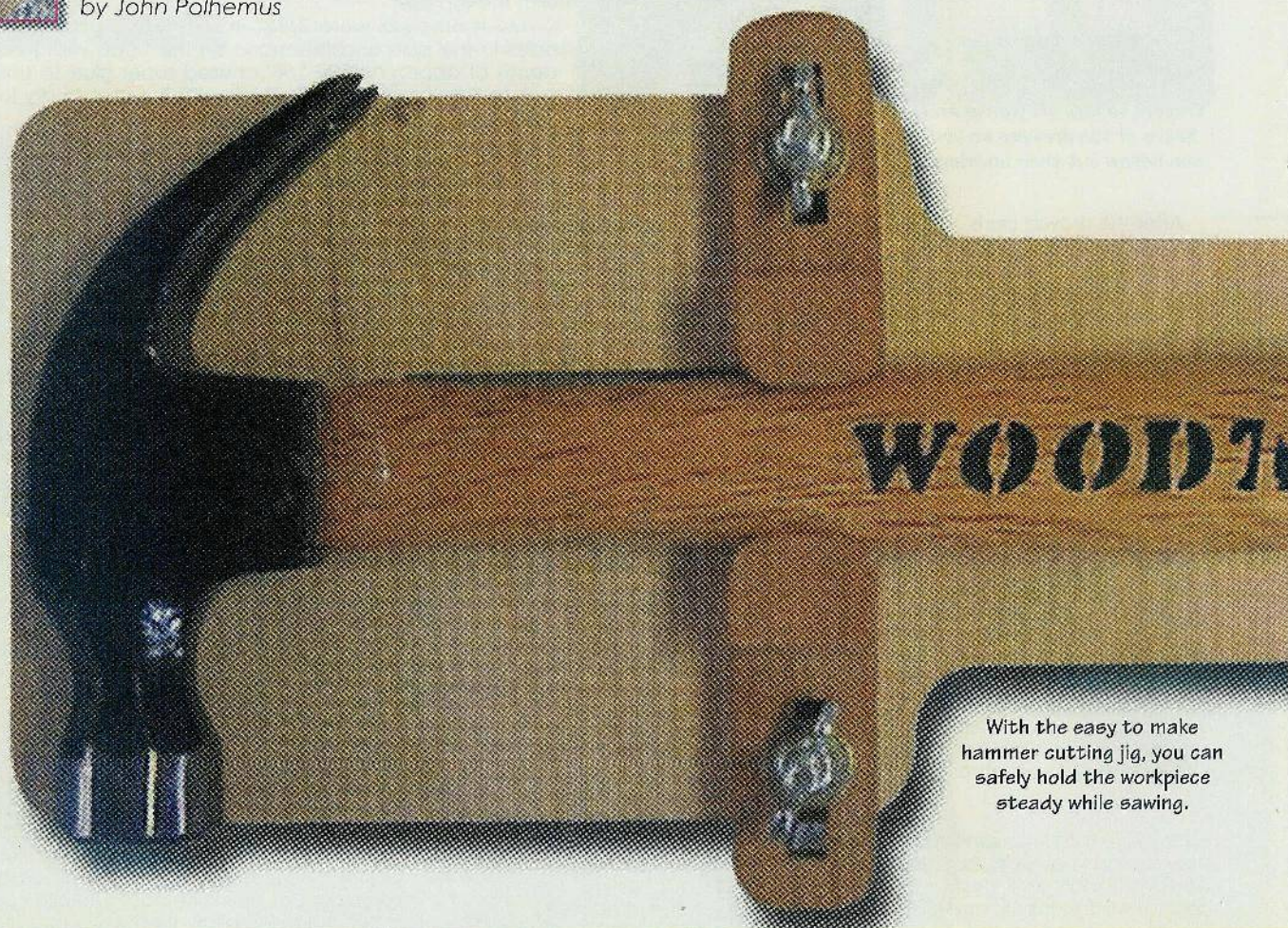


Bonus Project!

Pattern Located in Full Size
Pattern Section No. 21

HAMMER CUTTING JIG AND LETTERING GUIDE

by John Polhemus



With the easy to make hammer cutting jig, you can safely hold the workpiece steady while sawing.

HOT PRODUCT FIND: WOODTRAX

reviewed by John Polhemus

A new software product has been released that scrollers will find very useful. It's called *WOODTRAX*, by GlobalSoft, located in Clive, Iowa. If you want an easy to use program for making letter patterns for cutting names, this is it. It was developed when scroller Don Dudley got tired of tracing letter templates and enlarging or reducing them to get just the right size pattern for his woodworking projects. Fortunately, Don and *WOODTRAX* cofounder, Michelle Cook, are also computer programmers!

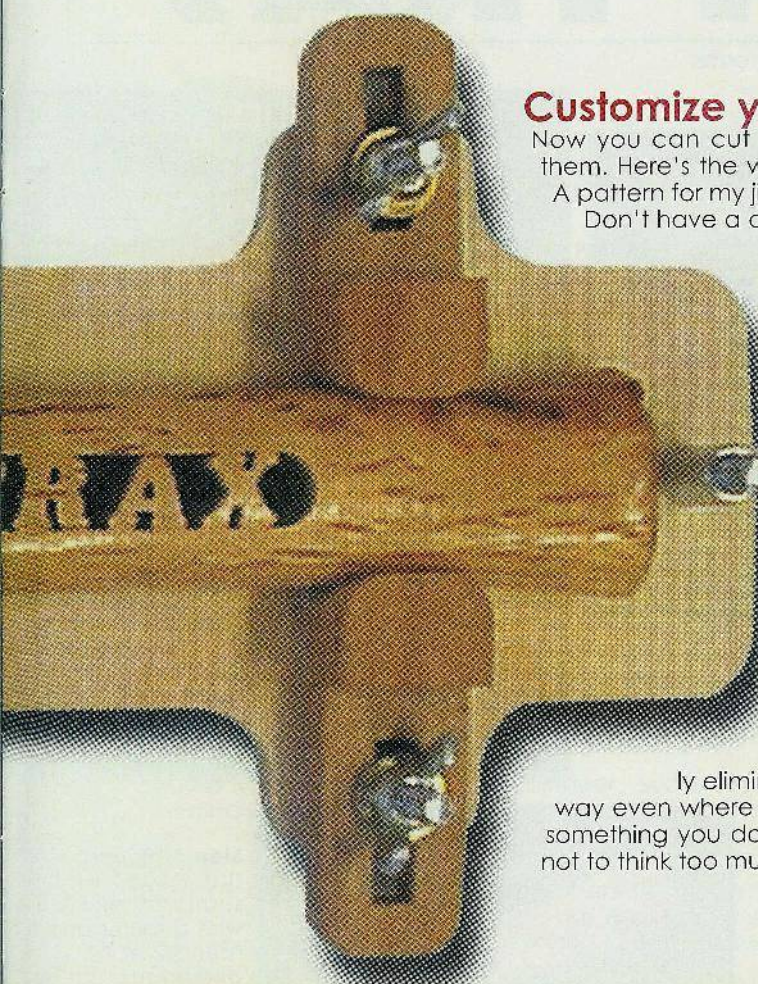
I've used computers for years in my scroll sawing business, but I never learn more about them or the programs I use than I have to. I just want to get what I need off the thing and get to my saw. I think I'm not in the minority with that view, and Don and Michelle know it. Blessedly, they created a program without all the bells and whistles scrollers don't want or need. There is no horrible "learning curve" or huge price tag that high end graphic programs have.

The initial release of *WOODTRAX* comes with one font. It's attractive and easy to cut, similar to ones popularly used for nameplates and key tags. Open the program and type in the name or words you desire, use the spacebar to minutely adjust the letter placement and click on one of the letter size buttons (1/4", 1/2", 3/4", 1", 1-1/4" and 1-1/2") to print your pattern in outline or solid format. A line is printed on the bottom edge of the letters by the program. This is useful for trimming the pattern and applying it to the edge of your wood. You can also use the pattern to personalize things, such as the handle of a hammer.

The letters can be cut out as is or you can create a frame or window around the letters. Use one of those plastic circle templates that office supply stores sell and use the edge to draw a line along the top of the letters and then close in the ends with the appropriate size circle on the template. You could draw the lines and circles on your computer by using the font within the Microsoft Paint program that usually comes with a computer when you buy it. While you're in MS Paint, you could skew, contort, condense or expand the pattern for different effects. Any program on your computer that uses the system fonts can use the *WOODTRAX* fonts. In this way, size, color, number of characters etc. is only limited by your printer's capability. More fonts will be released on their website and they can modify your favorite fonts to work in the same manner as theirs do. By year's end, they also plan to release pattern management software and software to allow forming text to patterns. Even in its present level of development, you can get a lot of use out of it.

This is an easy to learn, easy to use, inexpensive way to make quick, clean consistent patterns for a scroll business or just for fun. Making patterns from within the *WOODTRAX* program will provide opportunities you only have yet to discover!

For more information on *WOODTRAX* see their ad on page 43 of this issue.



Customize your own hammer handles

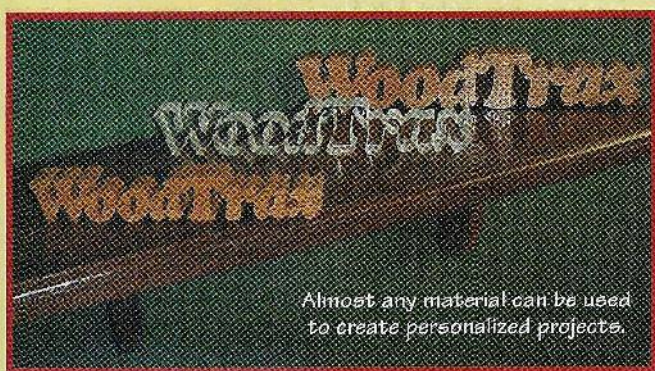
Now you can cut customized hammer handles, and make patterns for them. Here's the way I hold onto the hammer while cutting and drilling it.

A pattern for my jig is presented in Full Size Pattern Section No. 2.

Don't have a computer to make the pattern? I've also included a pattern for a lettering template that you can use to make name patterns the old fashioned way. After you've made your pattern, apply it to the handle. I use tape so all I have to do is peel the pattern off when I'm done. The most critical part is drilling. If you try to drill the hole in one pass, you probably won't come out on the back side where you want to. To keep the bit from drifting, put the bit in the chuck so less than 1/4" of it is sticking out of the chuck. Drill a shallow hole in each place needed, then lengthen the amount of bit sticking out so its long enough and finish drilling the rest of the way through.

Removing a little material to relieve the inside corners allows you to use a heavy enough blade to cut the hickory handle with ease. A similar relief cut into the waste area on outside corners is a good practice as well. Even tight radii are more easily done by making relief cuts and shaving up to the line. It doesn't take much more time to cut this way, the blades last much longer, burning is practical-

ly eliminated and cuts don't 'belly out'...I find myself cutting this way even where I can just make the turn; it just becomes second nature, something you do without thinking. That's good! With my mind, it's best not to think too much!



Almost any material can be used to create personalized projects.



With this easy to use computer program, letters can be enlarged or reduced as desired and arranged any way you like.



Personalized gifts are hot sellers at craft shows and fairs. WOODTRAX is a great design aid for making such projects.



Scrolling words and letters just became a whole lot easier!



Patterns Located in Full Size
Pattern Section No. 1!

SUSHI TRAY

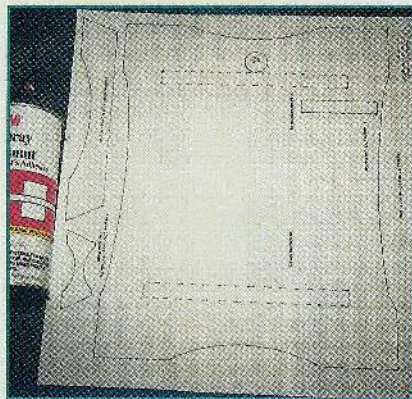
by Barry Gross, Mr. Solid Surface, of BG Artforms



Introduction

Anything that can be made from wood can be made with Corian®. Mr. Solid Surface was in an art gallery in a mall and the owner asked him if he could make a Corian® sushi tray—the results follow.

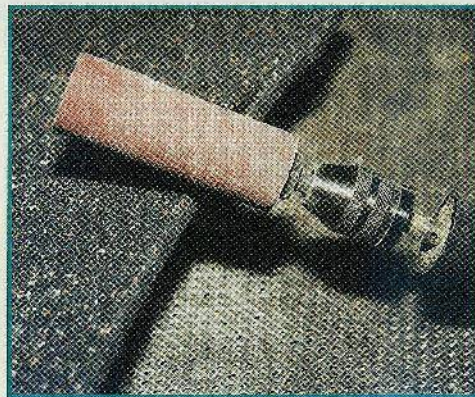
INSTRUCTIONS



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 masking tape on the top surface of the Corian® piece. This will aid in keeping your blade from overheating when you are cutting the material. Make several copies of the pattern and use 3M spray artist adhesive to adhere the pattern to the masking taped Corian® surface.



Step 2. Round over the back of the Artisan No. 7 scroll saw blade using a hone. Make sure that the scroll saw blade is exactly 90 degrees to your saw table. Cut all the sushi tray pieces as per the pattern.



Step 3. Round over the edges of the sushi tray and legs with a router and a roundover bit or a pneumatic sander. Be careful when rounding over the cut out portion of the legs that you do not round over the entire leg on the bottom.

Step 4. Drill the 7/8" Dia. hole for the bowl as indicated on the pattern.



SUPPLIES

Corian®: color of choice—one piece 1/2" x 10" x 12-1/2" (for the top tray), two pieces 1/2" x 1-1/4" x 8" (for the legs), one piece 1/2" x 1-1/8" x 2-7/8" (for the chopsticks holder)

Tools: scroll saw with No. 7 Artisan blade*; drill with 7/8"-Dia. Forstner bit; router with roundover bit; pneumatic sander Model 130 (optional)*; belt or disc sander with aluminum oxide sanding discs (optional)*; random orbital sander (optional)

Temporary-bond spray adhesive

Wet/dry sandpaper, assorted grits (including 220, 320, 400 and 6000)

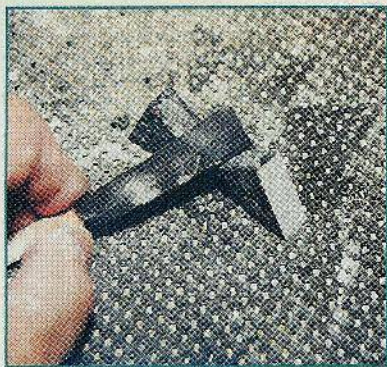
Hot Stuff Super "T" Cyanoacrylate (CA) glue

Denatured alcohol

Masking or packing tape

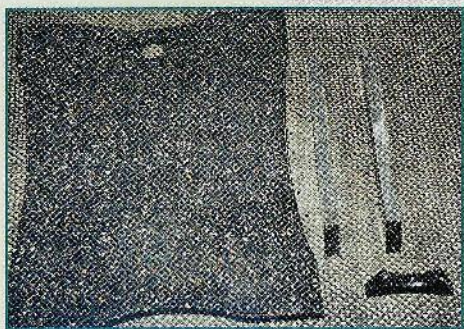
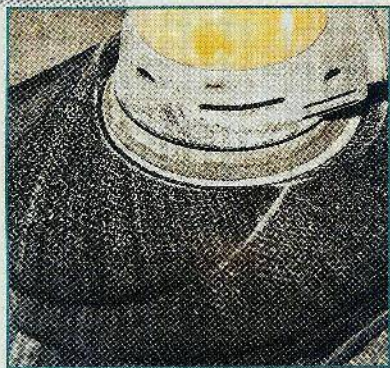
Bowl of your choice

*Available from BG Artforms, 2189 Philip Drive, Bensalem, PA 19020; (888) 717-4202; or visit their website at www.bgartforms.com. A solid surface aluminum oxide sanding kit (CSK-3) is also available for \$15.95, as is the Model 130 pneumatic sander for \$35.95, both from BG Artforms. Photos and descriptions of these sanding tools can be found on BG Artforms website.



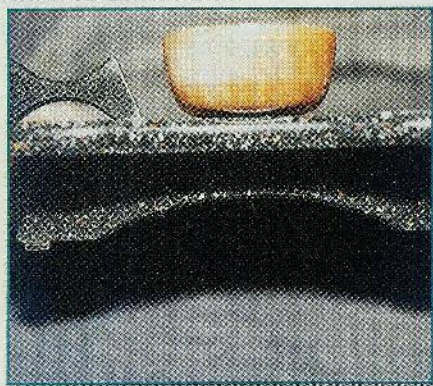
Step 5. Round over the chopsticks holder using a craft stick wrapped with 220 grit abrasive paper. You can also use the pneumatic sander, but for safety reasons, do not use a router because the piece is too small.

Step 6. Wet sand the edges of the sushi tray and the legs using a craft stick and 220, 320, 400 and 600 grit wet/dry sandpaper. Next, wet sand the broad surfaces of the sushi tray, legs and chopsticks holder using a random orbital sander and cushioned Aluminum Oxide discs to your satisfaction.



Step 7. Arrange the legs in the proper order for assembly to the bottom of the tray.

Step 8. Using denatured alcohol, wipe off the top edges of the legs. Using CA glue (this glue dries in approximately 30 seconds, thus it gives you some time to place the legs in the appropriate place), attach the legs to the bottom of the sushi tray as indicated on the pattern. **MAKE SURE** the top "good side" of the Corian® is facing out and the bottom is facing inward.



Step 9. Glue the chopsticks holder to the top of the tray as indicated, following the previous procedure. Place a bowl of your choice into the hole and enjoy your custom Corian® sushi tray!

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Part Number	Teeth per inch	Corian®	Hardwood	Acrylic
AB #2/0	30	n/a	Marquetry	n/a
AB #2	23	up to 1/8"	up to 1/4"	up to 1/8"
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
Metal	Metal			
MAB #3	42	up to 1/8"		
MAB #5	36	up to 1/4"		

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THE LITTLE SWEETHEART RING BOX

by Dirk Boelman of The Art Factory



SUPPLIES

Tools: scroll saw with assorted blades; drill with bits; table saw or similar; router with roundover bit; carpenter's square; belt/disc sander
Temporary-bond spray adhesive
Sandpaper, assorted grits
Hose, four pieces 1/2"-Dia. x 7-1/2" long (for the ring holders)
Felt in color of choice, one piece 7-3/4" x 12"
Hinges, one pair 1/2" x 9/16" (with mounting screws)
Clear oil finish of choice

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
A	Feet	1/2" x 1-1/8" x 1-1/8"	4
B	Bottom panel	1/4" x 5-1/2" x 10-1/2"	1
C	Front/back	1/4" x 1-1/2" x 7-3/4"	2
D	End panels	1/4" x 1-1/2" x 3-1/4"	2
E	Tall brackets*	1/4" x 1" x 1-1/2"	17
F	Short brackets*	1/4" x 1" x 1-1/8"	9
G	Lid	1/4" x 4-1/4" x 9-1/4"	1
H	Ring holder base	1/4" x 2-5/8" x 7-5/8"	1

*Note: the tall brackets can be stack cut from two pieces measuring 1/4" x 2" x 8-3/4" and the short brackets can be cut from two pieces measuring 1/4" x 2" x 4".

INSTRUCTIONS

Make the pieces

Here's a great little project that you can easily make in an afternoon. You'll need your scroll saw to cut the twenty six brackets that adorn the sides of the box, but the rest of the parts can be quickly cut on a table saw (or the equivalent). Then you just glue everything together and line the inside of the box and you've got a gorgeous project that your sweetheart will cherish for many years to come.

Start with the feet. Measure and cut the pieces to 1-1/8" x 1-1/8". Cut the bottom panel to 5-1/2" x 10-1/2" and round over the top edges (see Fig. 1). Size the front/back pieces to 1-1/2" x 7-3/4" and the end panels to 1-1/2" x 3-1/4".

With the scroll saw, stack cut the bracket pieces (see Fig. 2). Cover each workpiece with clear packing tape to help lubricate the blade while sawing. The tall brackets are for the front and sides of the box, while the short brackets are for the rear. The

smaller brackets allow clearance when opening and closing the lid. **Note:** yes, you will probably end up with a couple of extra bracket pieces if you stack cut them.

Cut the lid piece to 4-1/4" x 9-1/4" and round over the top edges.

Assembly

After cutting all parts, touch up any imperfections and sand to desired smoothness. Referring to the Exploded View Drawing, as well as the bottom piece pattern, for placement of the brackets, side pieces, and front/back piece. **Note** that the end panels attach to the ends of the front and back panels. Begin assembly by gluing the corners of the box together. Use a carpenter's square to align them perfectly. Next glue the box to the bottom panel, centered 1-1/8" from all four outside edges.

Referring back to Fig. 1 for typical corner construction, begin attaching the brackets. Before gluing them down, take the time to make sure that each and every one of them stands straight and square. Use a belt/disc sander to make any adjustments necessary. Also check the height of the tall brackets, they should not protrude above the top edge of box. Square up the rear brackets as well and make sure they are all the same height. Glue all the brackets in place. **Note:** to aid with the positioning of the brackets measure and make light pencil marks on the box and base. Next, glue the feet to the bottom, they are placed 1/4" from the outside edges of the bottom panel.

Hinge the lid to the back panel (see Figs. 3

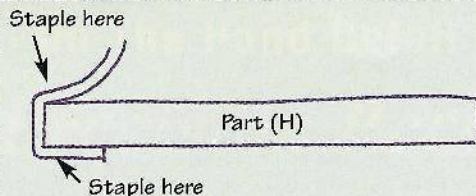
and 4). Start by fastening the hinges to the lid. **Figs. 5 and 6** show the location of the hinges on the lid. Mark the center points 1-5/8" from the ends and allow a 1/2" overhang on the rear. Secure the hinges with screws. **Note:** the mounting screws may protrude through the wood, clip the lengths as needed, or grind the tips of the screws flush with the surface.

Before securing the hinges to the back of the box, insert a strip of heavy paper between the lid and the rear edge of the top of the box (see **Fig. 4**). Place the lid in the correct position. Using the holes in the hinges as guides, pre-drill holes for the mounting screws. Trim length as needed or grind flush on inside of the box, remove paper and test lid operation. Adjust as needed.

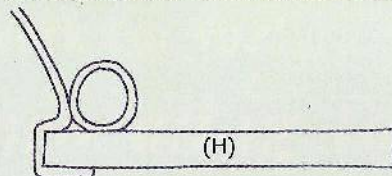
Apply finish as desired and let dry.

Make the ring holder

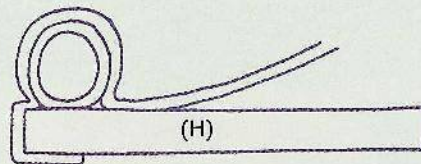
The ring holder consists of four fabric covered hoses (see **Fig. 7**). Rings inserted between the hoses are held securely in place. First cut the base board to 2-5/8" x 7-5/8" and test fit to the inside of the box. It should slip in and out easily with about 1/32" of play around the edges. Cut four lengths of 1/2"-Dia. hose to 7-5/8" (we used soft inexpensive garden hose). Cut a piece of felt to 7-3/4" x 12". Follow the easy steps as follows:



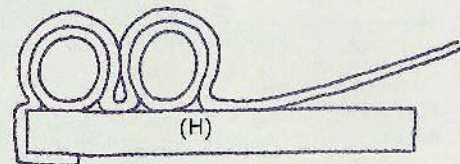
Step 1. Fasten fabric to bottom of board. Wrap around the edge, and fasten to top near outer edge.



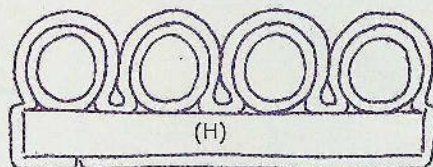
Step 2. Place one of the hoses on the board and press firmly against the fastened edge of the fabric.



Step 3. Wrap the fabric around the hose. Press firmly against the hose and fasten the fabric to the board as close as possible to the hose.



Step 4. Wrap another hose. Press firmly against the hose and fasten the fabric to the board as close as possible to the hose.



Step 5. Repeat the process to attach all the hoses, then wrap the remaining fabric around the edge and fasten to the bottom.

Final Assembly

Insert the ring holder unit into the box. Tuck any loose ends of fabric down into the box. Now, go make somebody REALLY happy with your completed ring box!

continued on page 54

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Round over edges

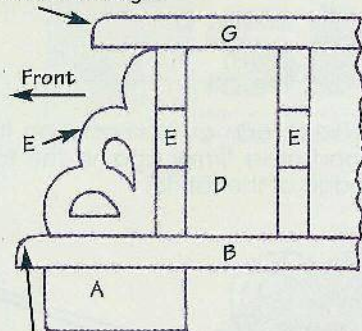
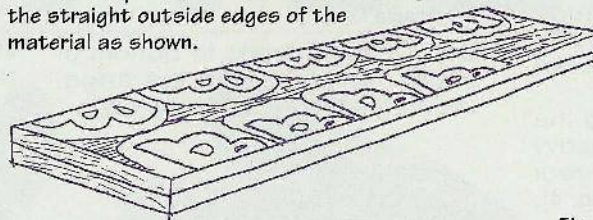


Fig. 1. Partial end view of front corner.

Fig. 2. Stack saw the brackets to save time. Adhere the patterns to the wood utilizing the straight outside edges of the material as shown.



Insert strip of paper when installing lid

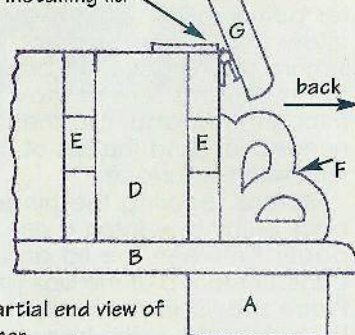


Fig. 3. Partial end view of rear corner.

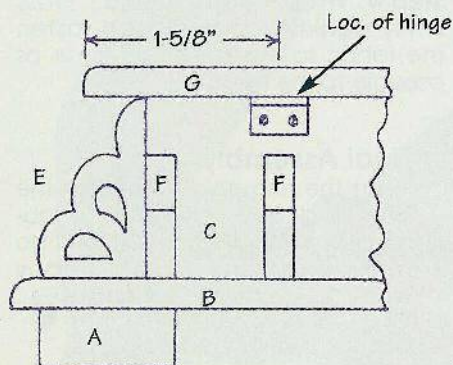


Fig. 4. Partial end view of rear of box. Location shown for hinges.

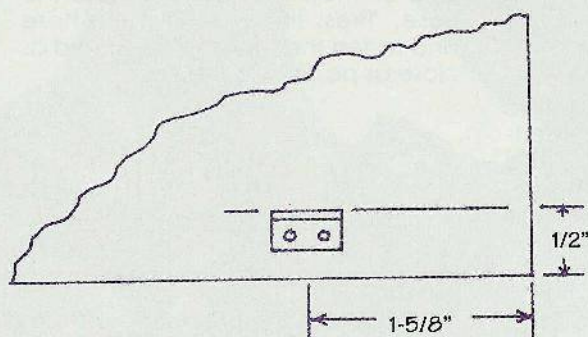


Fig. 5. Bottom view of lid (G) showing location for hinges.

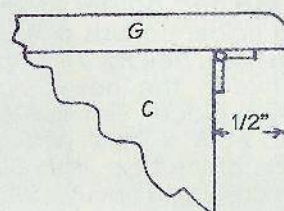


Fig. 6. End view of lid (G) with hinge resting against the back of box to create a 1/2" overhang.

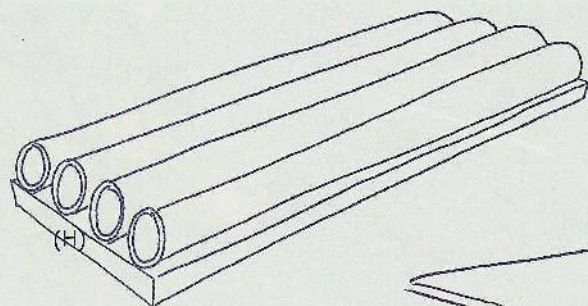
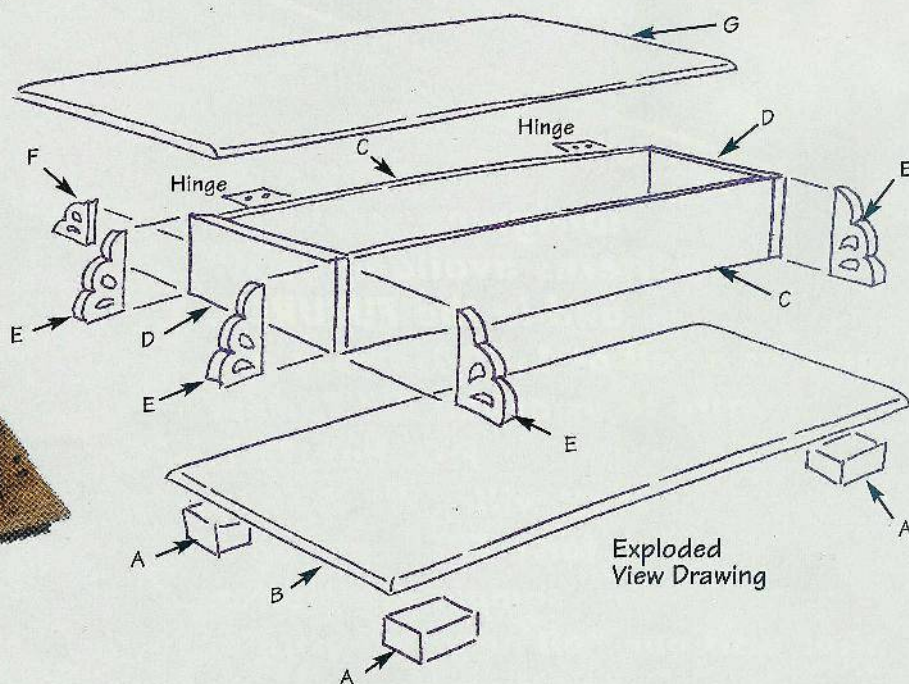


Fig. 7. Basically the ring holders are four hoses wrapped with fabric and secured to a board (H) with staples.





GUARDIAN ANGEL NIGHT LIGHT

by Dirk Boelman of The Art Factory

Patterns Located in Full Size
Pattern Section No. 1!



BILL OF MATERIALS

Part	Description	Size in inches	Quantity
A	Base**	3/4 x 5-1/8 x 7-1/4	1
B	Angel	1/4 x 5-1/8 x 7-1/2	1
C	Left Wing	1/4 x 4 x 12	1
D	Right Wing	1/4 x 4 x 12	1
E	Top Support*	1/4 x 7/8" x 3-3/4"	1
F	Middle Support*	1/4 x 1-3/4" x 3-3/4"	1
G	Bottom Support*	1/4 x 1-3/4" x 3-3/4"	1

*Note: These pieces can be made from one piece measuring 1/4" x 1-3/4" x 11-1/2".

SUPPLIES

Tools: scroll saw with assorted blades; drill with bits; router with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Finish of choice
Night light bulb and cord (4 watt clear bulb and 6-foot cord with switch and screw-in candelabra socket)***
**A pre-made pine base with routed edges (as shown in the photograph) is available for \$4.25 plus shipping from The Art Factory, P.O. Box 701, Platteville, WI 53818; (800) 566-6394; www.theartfactory.com
***Also available from The Art Factory for \$4.25 plus shipping.

Introduction

You can make this very special project that will cast a guiding light for loved ones . . . as the guardian angel watches over them throughout the night.

Designed to be made fairly quickly and easily, this project doesn't require any special bevels or miters. The wings are fastened to support blocks which slant them gently to the rear. This gives the project a pleasant 3-D effect, which surrounds the night light bulb, causing the light to radiate through the cutouts and around the graceful curves of the angel and her wings.

Hint: you may want to make two of the guardian angels . . . because they may disappear as quickly as you make them, once family and friends see them!

INSTRUCTIONS

Adhere the patterns to the stock with spray adhesive. **Note:** as indicated above, you can order a pre-made base or make your own. Also, you can choose to create a square or rectangular-shaped base to fit the project. These shapes may be easier to work with when routing/shaping the edges.

Bore blade entry holes and make all cuts, beginning with the interior and working toward the perimeter.

Remove patterns and touch up any imperfections with needle files, sandpaper, etc. Use the router and your bit of choice to shape the edges of the base.

Assembly

Referring to the photograph and Drawing No. 1, follow the instructions below.

Start by attaching the wings to the supports. Use glue to secure one wing to one side of the bottom support, position both parts flush along the bottom. Next apply glue to one side of the middle support and attach it to the wing. Then attach the top support in the same manner. Allow the glue to dry then attach the other wing to the three supports.

When the wing section is set up, stand it vertically on top of the base. Check to see that it stands straight and is even across the bottom. If necessary, use a stationary belt sander to touch up the bottom. Use glue to secure the wing section to the top of the base at the location indicated on the pattern.

Glue the angel to the fronts of the supports and along the bottom edge of her dress to secure her to the base.

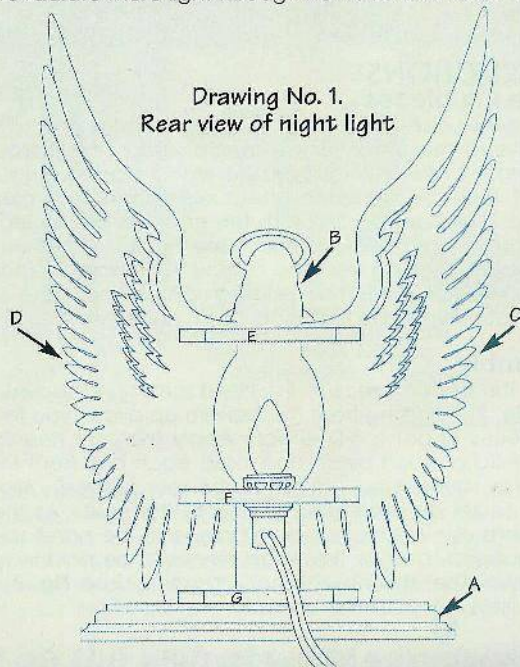
When dry, test fit the night light socket. **Hint:** for a great thrill at this point, darken the room and light up your night light for the very first time!

Remove the cord and apply finish as desired. We applied a couple coats of spray sanding sealer, topped off with a couple coats of spray Deft semi-gloss finish. You could also experiment with paint, glitter, stains, etc.

When dry, install the night light cord and bulb. **Note:** Turn the candelabra screw-on nut "upside-down" to hold the socket. The 1/4" thick wood is the maximum thickness of material that the sockets' threads can reach through.

When completed, experiment with your night light by setting it varying distances from a wall or by placing various materials behind it. This helps to reflect some of the light back through the angel, helping to radiate more light through her face and halo. Enjoy!

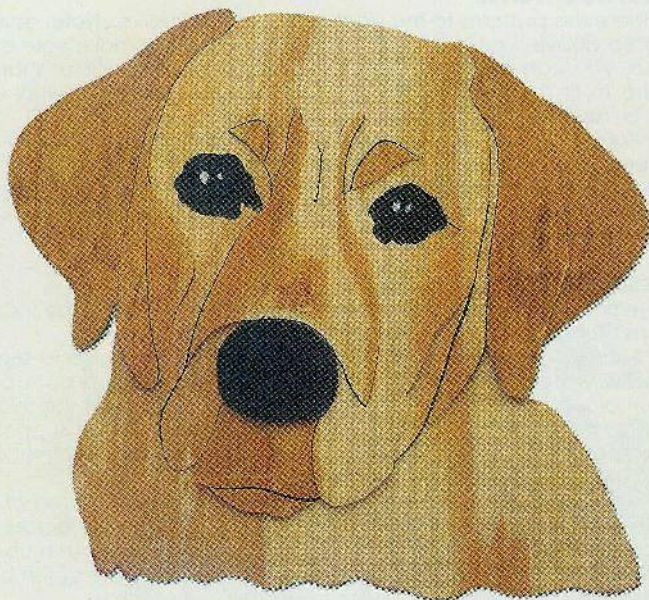
Drawing No. 1.
Rear view of night light





SEGMENTED YELLOW LAB

by Joseph Preston



SUPPLIES

Wood: plywood or wood of choice—one piece 1/2" x 8" x 10" **Note:** I use regular plywood on the yellow lab because I like the grain and coloring; you can experiment with any type of wood you desire, for example black walnut makes a nice chocolate lab.

Tools: scroll saw with No. 2 and No. 5 reverse tooth blades; small hand screw

8" x 10" piece of cardboard
Temporary-bond spray adhesive

Elmer's glue-all, white glue

Sandpaper, assorted grits

Stain of choice—Golden Oak

Acrylic paint of choice—Black and White (for the eyes and nose)

Clear spray finish of choice

INSTRUCTIONS

Make the pieces

Make two copies of the pattern and transfer one to the plywood and the other to the cardboard. Scroll around the perimeter of the pattern on the wood stock (using a No. 5 blade), then saw out each individual segmentation piece (with the No. 2 blades), starting with the ears. As each piece is cut, lay it on the cardboard pattern (see **Fig. 1**). Continue cutting each piece working from the outside in. Once all pieces have been cut, refer to the main photograph and paint the eyes and nose Black with White highlights. Stain each piece as desired.

Assembly

Place the bottom piece in the hand screw and secure it tightly (see **Fig. 2**). Working from the bottom up allows you to stagger the pieces to get a 3-D effect. Apply the glue heavily to the back third of each piece and insert each one from the back, that way squeeze out will be on the rear surface. Allow each piece to set up before continuing to the next. As the gluing proceeds, the orientation of the piece in the hand screw can be changed to allow the edge pieces to be held in place by gravity, rather than by further clamping (see **Fig. 3**). Hang and enjoy!



Fig. 1. Lay each piece on the cardboard pattern after it is cut to shape.



Fig. 2. Paint the eyes and nose, stain each piece and begin glue-up. Start by placing the lower piece into the hand screw.

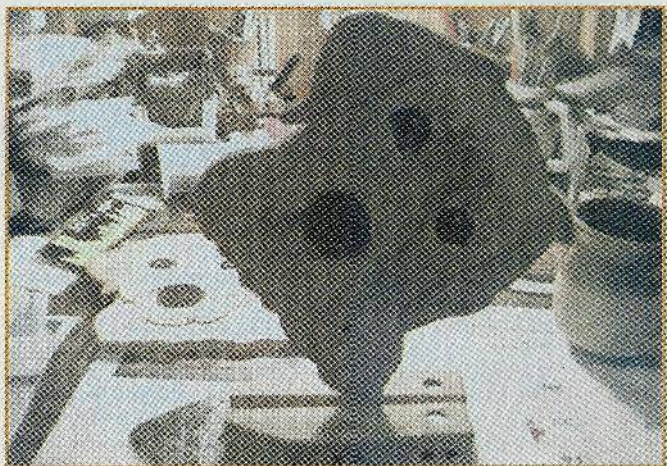
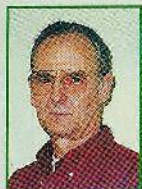


Fig. 3. The piece can be reoriented to allow gravity to work as a clamp.



WES' WORKSHOP

Subject: Scroll Saw Picnic, Stevens, PA

The granddaddy of them all

There comes a point in our lives when something inside us tells us that it is time for a change whether it is a move, a job change or just slowing down. Well, such a revelation has happened to our old friend, Dale Whisler. No doubt most of you folks are familiar with his name, but for those of you who are not, let me explain. Dale is the grandfather of scroll saw gatherings. His first scroll saw picnic began in a small park near his home in Stevens, Pa in 1993 and was born out of his desire to bring like-minded folks (such as we) together.

Dale pulled together a number of vendors who were willing to chance an unknown venture in an unknown location with unexpected results. Talk about an ability to sell an idea, this guy is something else. The original concept was for the event to be a family picnic with all the trappings, where everyone was to bring a covered dish, a favorite project or two and a willingness to share their knowledge. In the back of Dale's mind lurked a thought that if the event grew, there was the possibility of forming an organization or club. He considered that if there was a magazine such as *Creative Woodworks & Crafts* as well as scroll saw projects in other magazines, that there must be more, a lot more that could be done to promote our wood-working niche.

Well, he was right. He put the cauldron on the hook and lit a fire. Now we have an international organization the Scroll Saw Association of the World (S.A.W.), and a growing number of "scroll saw picnics" cropping up all over the place. Pennsylvania, Illinois, Tennessee, California, Sweden and where else is anyone's guess.

Dale tried his best to keep everything at a personal level so that his vision would endure, but as with any good thing, some details have to be modified to keep up with the requirements of growth. Not only that, but with a serious health set back, Dale came to the same realization that we all must face sooner or later: you can't do it alone, and the result of this is now the Pennsylvania Scroll Saw Picnic hosted by the Tri-County Scrollers.

Dale, ol' buddy – ya done good! Yes, there are others that will help you carry on your dream, and help it to grow. I had the pleasure of speaking with Lucille Brooke and other members of the Tri-County Scrollers. They report that the

picnic will be moving to a new location, most likely inside, with more than adequate parking.

This year's picnic, however, was still held at the original venue. When we got there, we had to park in a barnyard because the picnic grounds were full. What a sight! Is that a sign of things to come, or what? To

all of you planning on attending next year, you have some time to get your project ready for the S.A.W. contest, save up a few dollars for those show specials, and get ready for a good time at Dale's 10th anniversary shindig on June 14 and 15, 2003, at the Lebanon County Expo Center, Lebanon, PA.

The S.A.W. contest

Speaking of the contest, hats off to the S.A.W. staff for once again managing a 300-pound gorilla. They not only set up the display, but break down the entries into appropriate categories as well as the level of each contestant's abilities, all without stepping on anyone's toes—they leave that to the judges!

I hate to beat a dead horse, but judging is getting progressively harder with each contest. The quality level of the work being entered in all categories is incredible. Quality, however, it is not a matter of size, although full size furniture, huge clocks, and plaques are eye-catchers. It is the degree of accuracy in scrolling, joining and finishing that determines a winner. Does an original pattern enter into the decision? Yes, but for me, only as a tiebreaker. Is that fair, you ask? I don't know, but I feel originality should have some merit in the final decision if the work is equal in all other aspects. So why am I relishing this stuff? Because, there are a whole lot of new scrollers reading this magazine and they are eager to learn how they can improve their work so they can get a chance at a ribbon and all the associated prizes, and that brings us to this year's "Best In Show" award that went to Mike Irish of Gaylord, Michigan.

I have to be careful, as he has a brother that is also a frequent winner who will remain unidentified for now, and it would not be the first time that I confused them. Sorry about that Grover! Or, is it Mike? Seriously though, Mike and Grover exemplify the best in woodworking talents and good sportsmanship, but then, they are the rule not the exception in our crafting community.

The "Scrollers Choice Award" went to Richard Gillespie with his original seascape that also took first place in the "Intarsia, Complex" category.



Dale Whisler



"Best Of Show" Winner, Mike Irish of Gaylord Michigan.



Richard Gillespie, first place in "Intarsia, Complex" and winner of "Scrollers Choice."



BEAR

by Darin Liles of Shirley, AR

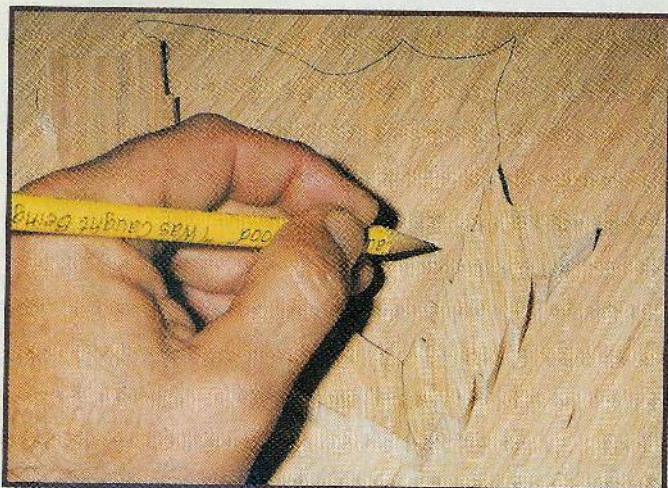
Pattern Located in Full Size
Pattern Section No. 2!



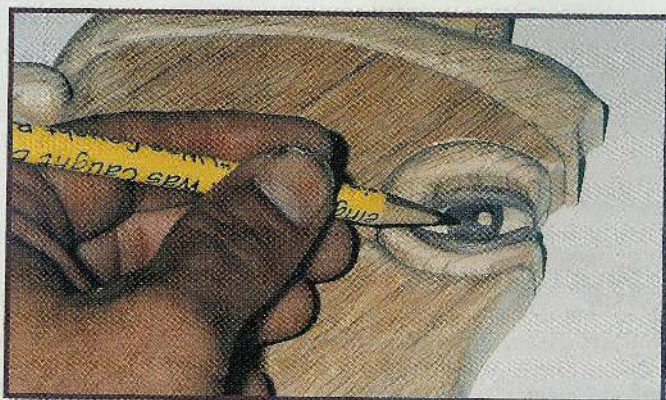
SUPPLIES

Wood: red oak—one piece $1/2"$ x $5"$ x $10"$ (for the head pieces), one piece $3/4"$ x $10"$ x $10"$ (for the neck pieces); ash—one piece $1/2"$ x $8"$ x $8"$ (for the muzzle and inner ear pieces); walnut—one piece $1/2"$ x $10"$ x $10"$ (for the eye and mouth pieces); bloodwood—one piece $1/2"$ x $3"$ x $4"$ (for the tongue pieces); maple—one piece $3/4"$ x $5"$ x $5"$ (for the teeth and eye pieces); plywood of choice—one piece $1/4"$ x $12"$ x $12"$ (for the backer)
Tools: scroll saw with No. 5 Flying Dutchman blades; palm sander; oscillating spindle sander; assorted clamps; pneumatic nail gun (optional)
Temporary-bond spray adhesive
Tracing paper
Carbon paper
Pencils
Wood glue
Minwax Natural stain or stain of choice
Clear matte spray finish of choice
Hanger of choice

INSTRUCTIONS



Step 1. Start by tracing the pattern onto tracing paper; this method will help you line the pieces up with the grain. Using the carbon paper, transfer the head pattern pieces to the selected stock. **Note:** the piece referred to as the head is the part which will be glued onto the shoulder pieces. Use the previously cut piece to trace a more accurate cut line on the adjacent pieces. Sand each piece so that the edge is square.



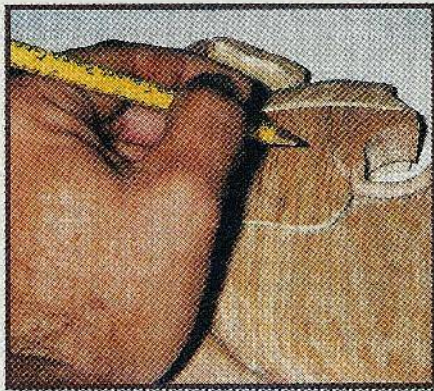
Step 2. Continue cutting and fitting the head pieces together. When cutting the eye, use walnut and maple. If you wish, a segment of $1/8"$ doweling can be used as highlight on the pupil.



Step 3. The inner part of the ears are made of ash.



Step 4. Cut and assemble the mouth pieces using bloodwood, maple, walnut, and ash.



Step 5. Shim up the eyelids approximately 1/4".



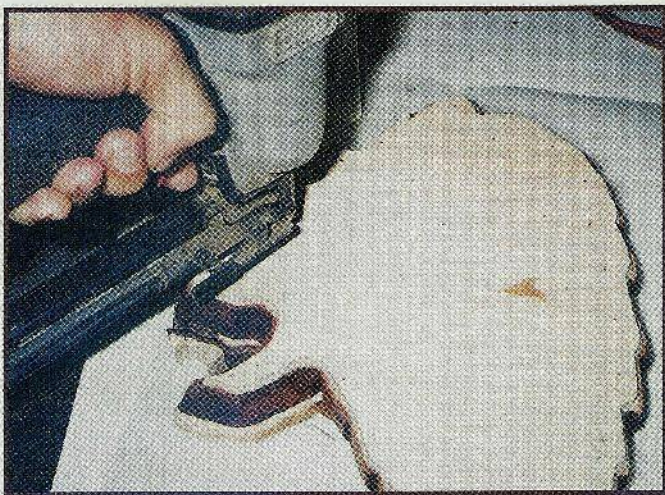
Step 6. Dry assemble the entire head section. Make any necessary adjustments to the pieces.



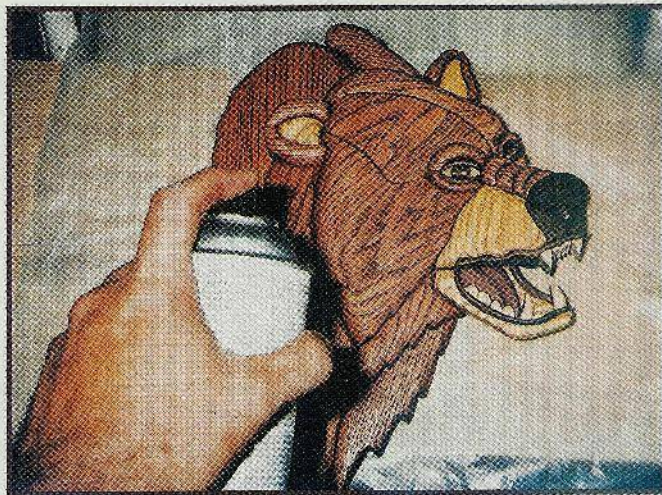
Step 7. Once satisfied with the fit of the pieces, begin rounding and staining them (be careful not to stain the edges which will receive glue or the backs). Edge glue the head pieces together and allow to set.



Step 8. Cut and fit the shoulder pieces, including the piece which will be beneath the head piece. **Hint:** this piece can be made out of plywood instead of oak as shown here. Round over the pieces, stain and edge glue them together. Finally, glue the head piece in place on the shoulder piece.



Step 9. Place the bear on a piece of 1/4" plywood and trace around it for the backer board. Saw it to shape, bevel the cut at approximately 30 degrees away from the top surface. Attach the backer to the intarsia piece. **Note:** the backer can be glued and clamped in place, but I prefer to attach it with glue and brads.



Step 10. Spray the piece with matte clear finish and place a hanger on the back. Hang and enjoy!

Relief Scrolling Contest

Congratulations to all who contributed to the Creative Woodworks & Crafts Relief Scrolling Contest! Choosing just five from all of the entries was a challenge for the judges. You should all be proud of your accomplishments.

And the winners are . . .



submitted by Michael Schnurr

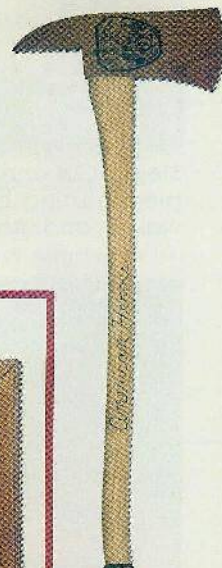


submitted by John E. Ludwig



submitted by Alain Tiercy

submitted by
Wilfred F.
Charbonneau, Jr.



submitted by Dan Tisher

Honorable Mentions go to . . .



submitted by John Bare



submitted by Jerry Brooks



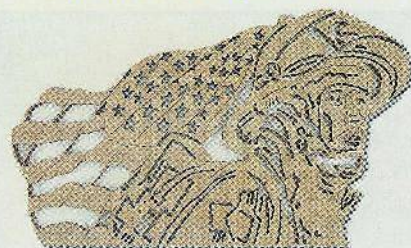
submitted by Roger Brousseau



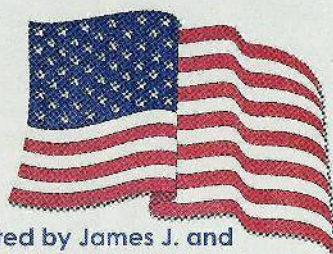
submitted by James R. Byrd



submitted by
Michael
Cebula



submitted by Wilfred F.
Charbonneau, Jr.



submitted by James J. and
Sandra L. Franxman



submitted by
Tim Gudis



submitted by
Samuel Kelch



submitted by
Ed Lazzara



submitted by
Ed Lazzara



submitted by
Roger Marceau



submitted by
Blair Miller



submitted by Greg Paulline



submitted by SK Woodworks



submitted by Larry Weaver



submitted by Les and Judy Swanson



submitted by Mark Wilson



submitted by Mark Wilson

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	12"x16"	4.30	5.70	6.70
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ASH	12"x12"	4.20	5.60	6.60
	12"x16"	5.60	7.50	8.80
BASSWOOD	12"x20"	7.00	9.30	10.90
BIRCH	12"x12"	5.20	6.90	8.10
	12"x16"	6.90	9.20	10.80
OAK	12"x20"	8.60	11.50	13.50
BUTTERNUT	12"x12"	6.50	8.70	10.20
	12"x16"	8.70	11.60	13.70
MAPLE	12"x20"	10.90	14.50	17.10
WALNUT	12"x12"	7.90	10.50	12.40
	12"x16"	10.50	14.00	16.50
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	12"x16"	10.50	14.00	16.50
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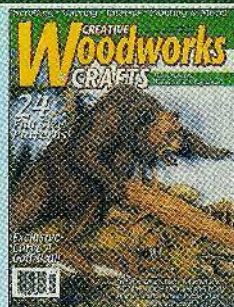
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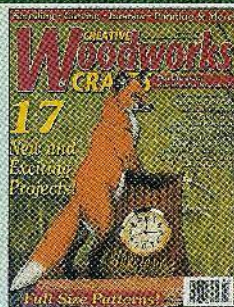
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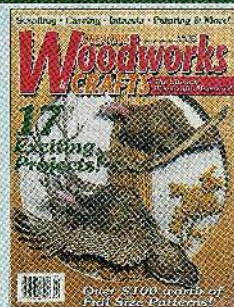
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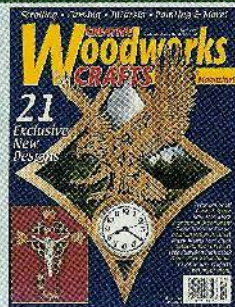
NOVEMBER 2000
Nine Cross Ornaments, Bass Mini Clock, Ship in a Bottle Silhouette, Nautical Shelf, Trout Frame, Southwestern Box, Pheasant Clock, and more!



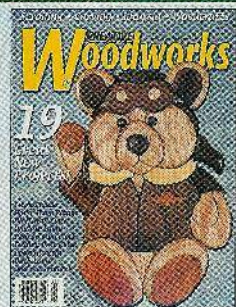
JANUARY 2001
Bull Rider Lightbox, Fish Clock, Musician's Shelf, "Sailing The Globe" Silhouette, Spider Clock, Two Wilkens Mini Clocks, and more!



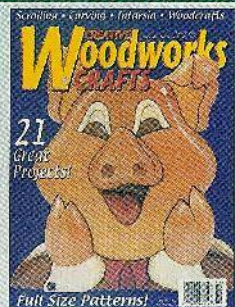
MARCH 2001
Wild Turkeys, Fretwork Music Box, Nascar Plaque, 3-Dragons Nightlight, Fretwork Cross Candleholder, Grizzly Bear, Hawk, Sharpening Carving Tools, and much more!



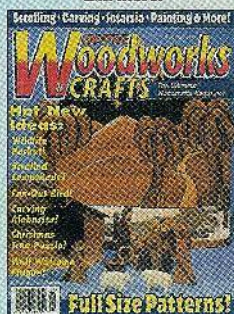
APRIL 2001
Patriotic Plaque, Breadboard, K-9 Rookie Desk Set, Ram Mini Clock, Fretwork Shelf, Two Lighthouses and more!



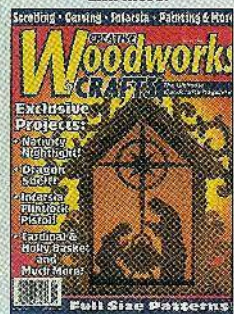
JUNE 2001
Loons Intarsia, Wolf Clock, Golf Desk Set, Duck Lamp, Horse Plaque, and more!



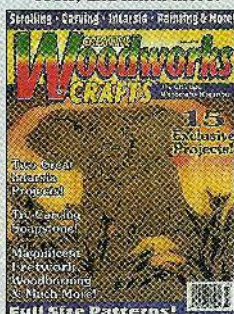
AUGUST 2001
NASCAR Shelf, Pumpkin Puzzle, Five Robins Clock, Mission Bench, Victorian Sled, and more!



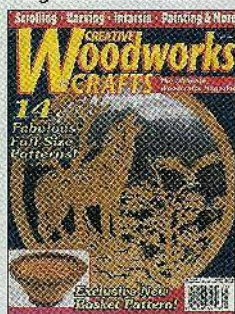
NOVEMBER 1998
Christmas Tree Puzzle, Mallard Silhouette, Wolf Welcome Plaque, Wild West Lampshade, and more!



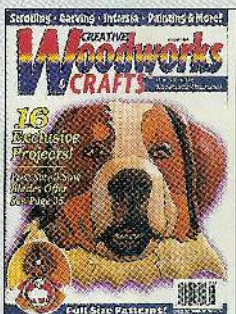
JANUARY 1999
Dragon Shelf, Slotted Ornaments, British Naval Flintlock (Intarsia), & more!



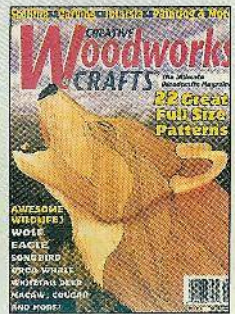
MARCH 1999
King Penguins (Intarsia), Lion Inlay, Queen Anne Fretwork Frame, and more!



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



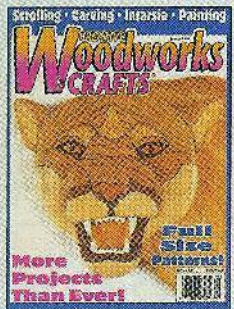
AUGUST 1999
Dog Intarsia, Pheasant Collector's Plate, Love Birds Clock, and more!



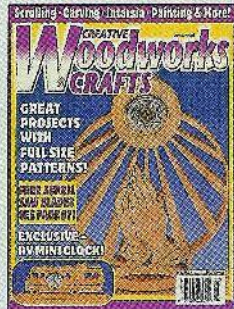
OCTOBER 1999
Wolf Intarsia, Eagle Dreamcatcher, Cougar, Whittail Buck, "Bless Our Home" Silho, and more!



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



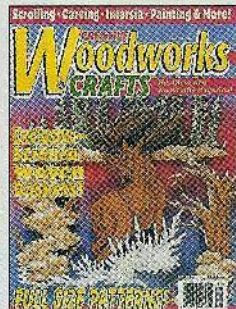
AUGUST 1997
Intarsia Cougar, Cardinal Mini Clock, English Pipe Box, article on Marvin Kaisersatt: "Carver of the People", Two Wolf Scroll Saw Projects, and more!



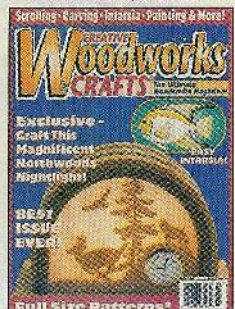
OCTOBER 1997
Praying Hands and RV Mini Clocks, Dinosaurs 4-Pack Toy, Santa Fe Pueblo, Fabulous Fretwork Clocks, and more!



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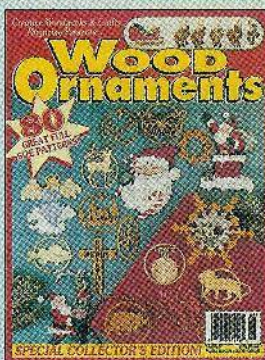


DECEMBER 1997
Scrolled Baskets, Family Tree, Thunderbird Silhouette, Carving a Santa Ornament, and more!

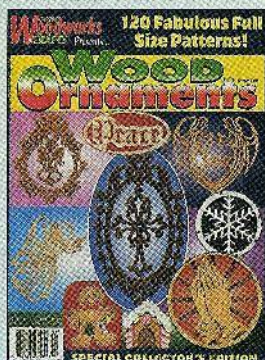


MARCH 1998
Fretwork Trivet, Scrolled Phone & Accessory Stand, Northwoods Nightlight, and more!

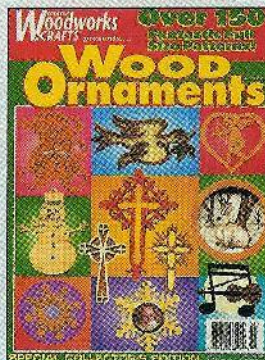
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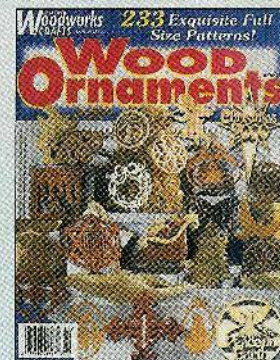
WOOD ORNAMENTS - WINTER '97-'98
80 Terrific patterns in one issue, and 3-D deer and sleigh patterns!



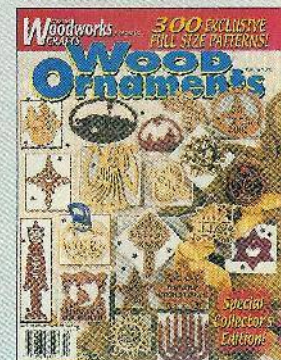
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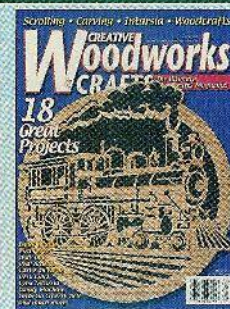
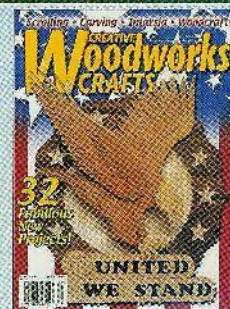
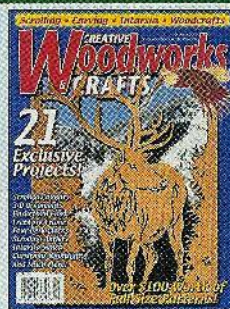
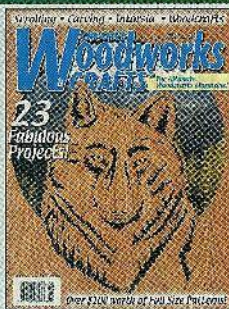
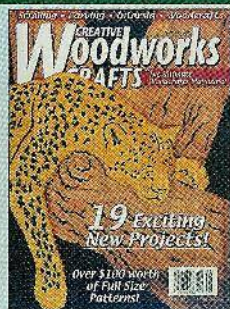
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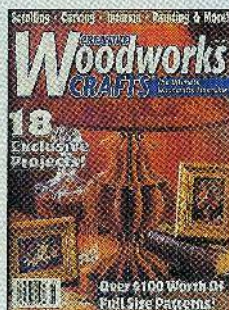
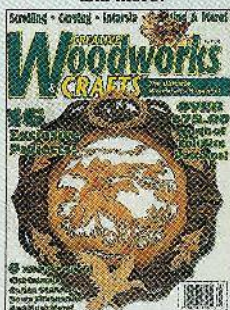
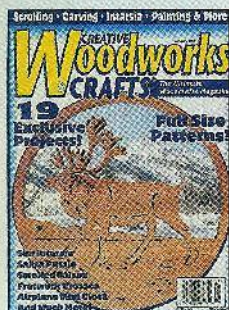
NOVEMBER 2001
Bass Plaque, Falcon Intarsia, Basketweave Clock, Fire-Breathing Dragon, Six Inspirational Ornaments, and more!

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

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

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

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



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

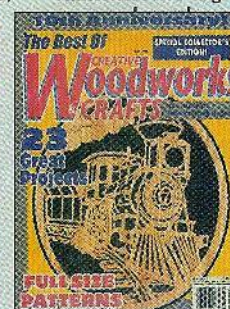
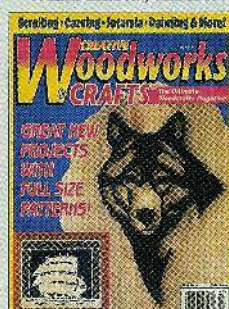
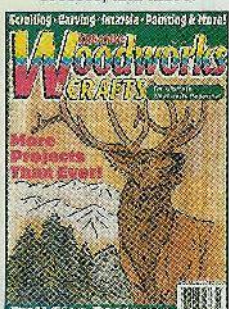
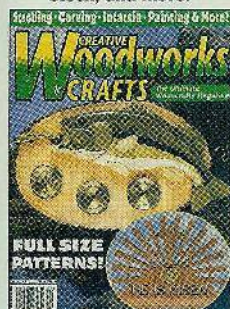
JANUARY 2000
3-D Falcon, Ram and Caribou, Bi-Plane Mini Clock, Oak Mirror, 2 Crosses, and more!

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

JUNE 2000
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AUGUST 2000
French Lyre Clock, Noah's Ark Puzzle, Tiger Silhouette, Elk Desk Set, Two Wickens Mini Clocks,

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



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 Silhouette, and more!

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

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In response to customer feedback, we are offering an updated and expanded scroll sawing seminar program in 2003, specifically designed for the decorative painter who wants to be able to produce custom cutouts, quickly, easily, and economically! Whether you're a first-time student or returning for a brush-up, Scrolling Across America programs are an opportunity to have fun, learn valuable techniques, and increase your scroll sawing skill and knowledge for fun or profit. You'll leave our class with the ability to consistently produce high-quality projects for yourself and for others!

Join Ron Posten as he returns to Creative Painting for a fourth successful year. As one of the most experienced scrolling instructors in North America, Ron's personal and knowledgeable style has drawn rave reviews across the country. Now you can benefit from his experience!

We start with a Sunday evening introductory round table session providing general information in a relaxed setting, followed by informal question-and-answer time. Then get ready to make some sawdust, as we follow with two duplicate full-day programs designed to cover a full range of questions and needs: choose either the Monday or the Tuesday session.

Enjoy personal attention (full-day class size is strictly limited) and your own HEGNER saw to use (rental is included FREE), or bring your own saw if you prefer (advance notice is required). You'll be amazed how easy scroll sawing can be, and you'll leave the class with several completed projects - we supply all the blades and materials. In the morning, you'll cover the basics: setting up your saw, blade tension, how to hold and guide your work for the best (and safest) results. By noon, you'll be following lines accurately, making your turns precisely, and feeling like you've been scrolling forever! Then venture into more advanced techniques and a wider range of materials and project instruction. You'll learn to avoid wasted time and materials, and get the inside scoop on how the professionals get it done, and done right!

Location: San Remo Hotel & Casino, 115 E. Tropicana Ave., Las Vegas, Nevada (next to the Tropicana, just across the parking lot from the convention center entrance)

Schedule:

* Introductory Round Table: 7 - 9 PM, **Sunday, February 23rd**

* All-Day Hands-on: 9 AM - 4:30 PM (Lunch 12-1:30), **Monday/Tuesday, February 24th/25th**. Choose Monday or Tuesday, subject to availability.

Fees: Round Table: \$49.95 (Includes patterns, periodicals and blades valued at over \$20)

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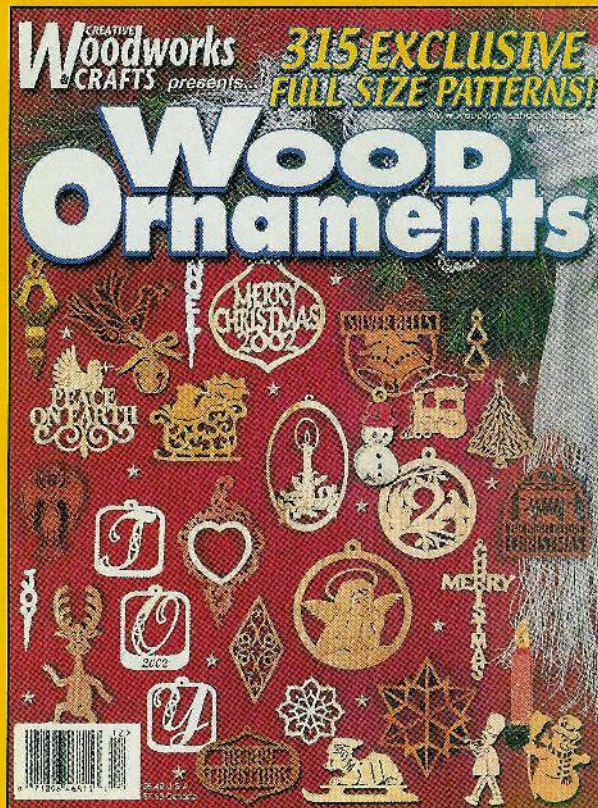
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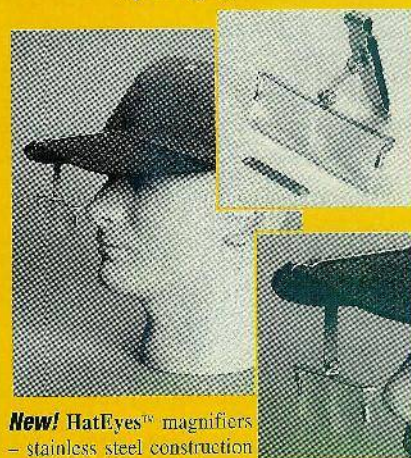
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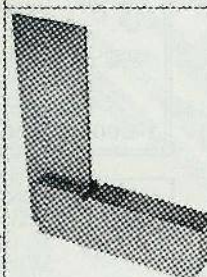
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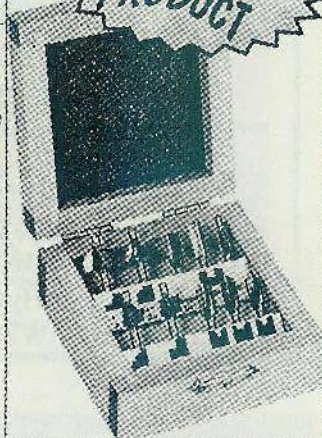
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Walnut	#WAL186	\$4.45	#WAL146	\$4.95	#WAL386	\$5.95	#WAL126	\$5.95
Cherry	#CHY186	\$4.75	#CHY146	\$5.25	#CHY386	\$6.25	#CHY126	\$6.25
Purpleheart	#PHT186	\$4.25	#PHT146	\$4.95	#PHT386	\$5.95	#PHT126	\$6.95
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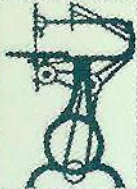
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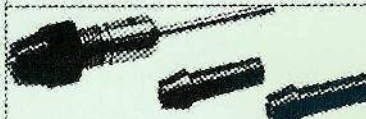
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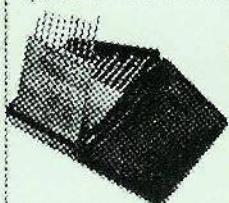
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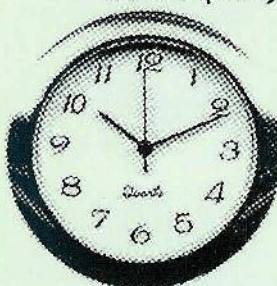
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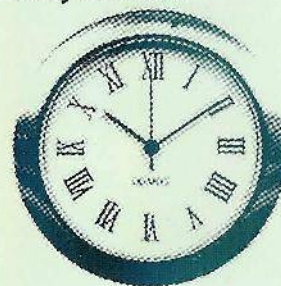
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#CK100 - White Arabic

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#CK102 - Gold Arabic

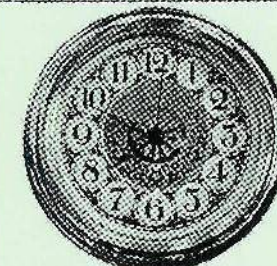


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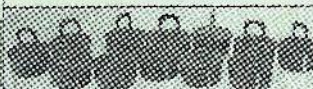
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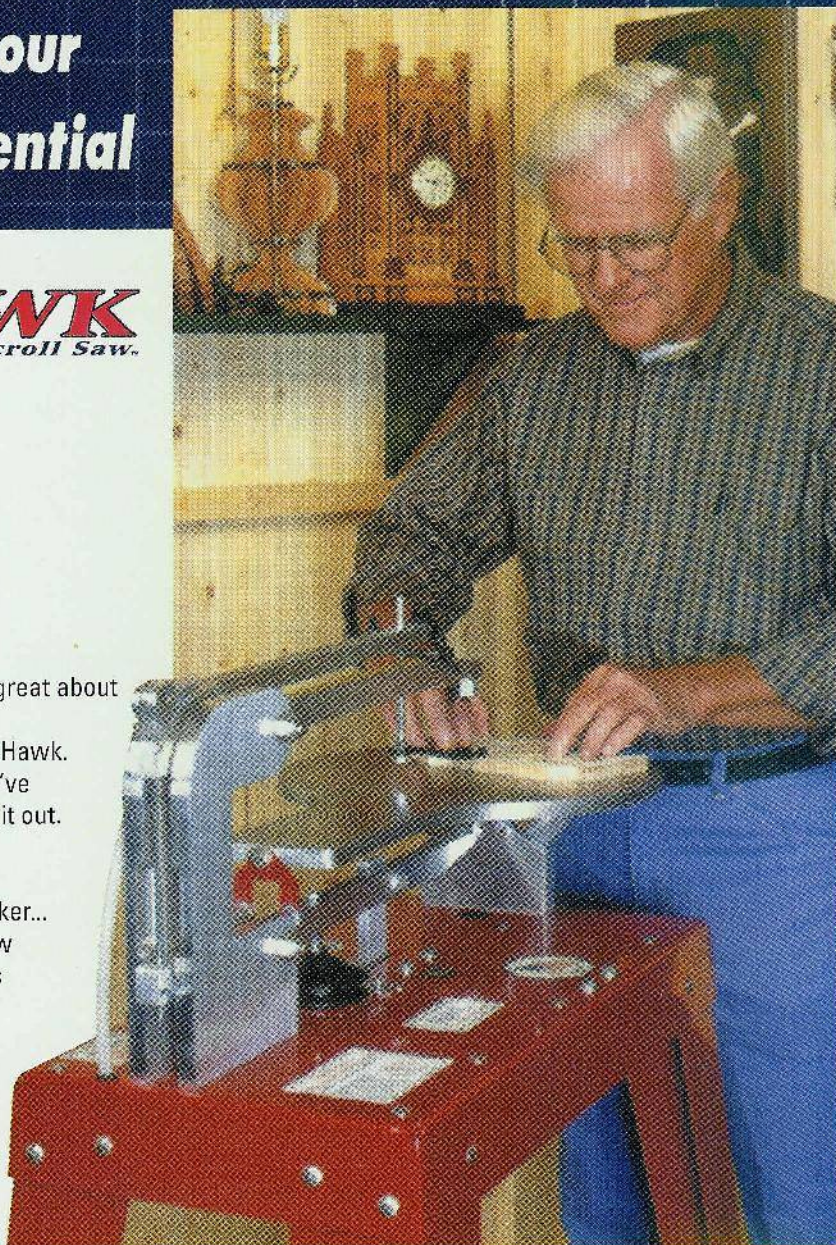


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A024

Side A

Tree Frog	from page 8
Santa with His Reindeer and Sleigh	from page 18
Christmas Silhouettes	from page 30
Carve a Wedding Plaque	from page 36
Carve a Man with a Cane	from page 40
Sushi Tray	from page 50
The Little Sweetheart Ring Box	from page 52

Side B

"Time" To Go Camping Wall Plaque	from page 8
Hickory Dickory Dock	from page 12
The Tilted Time Clock	from page 42
Guardian Angel Night Light	from page 54

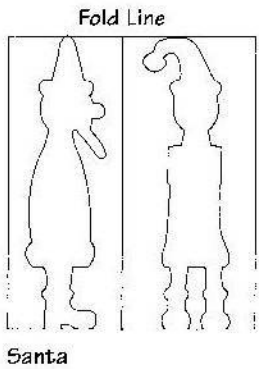
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

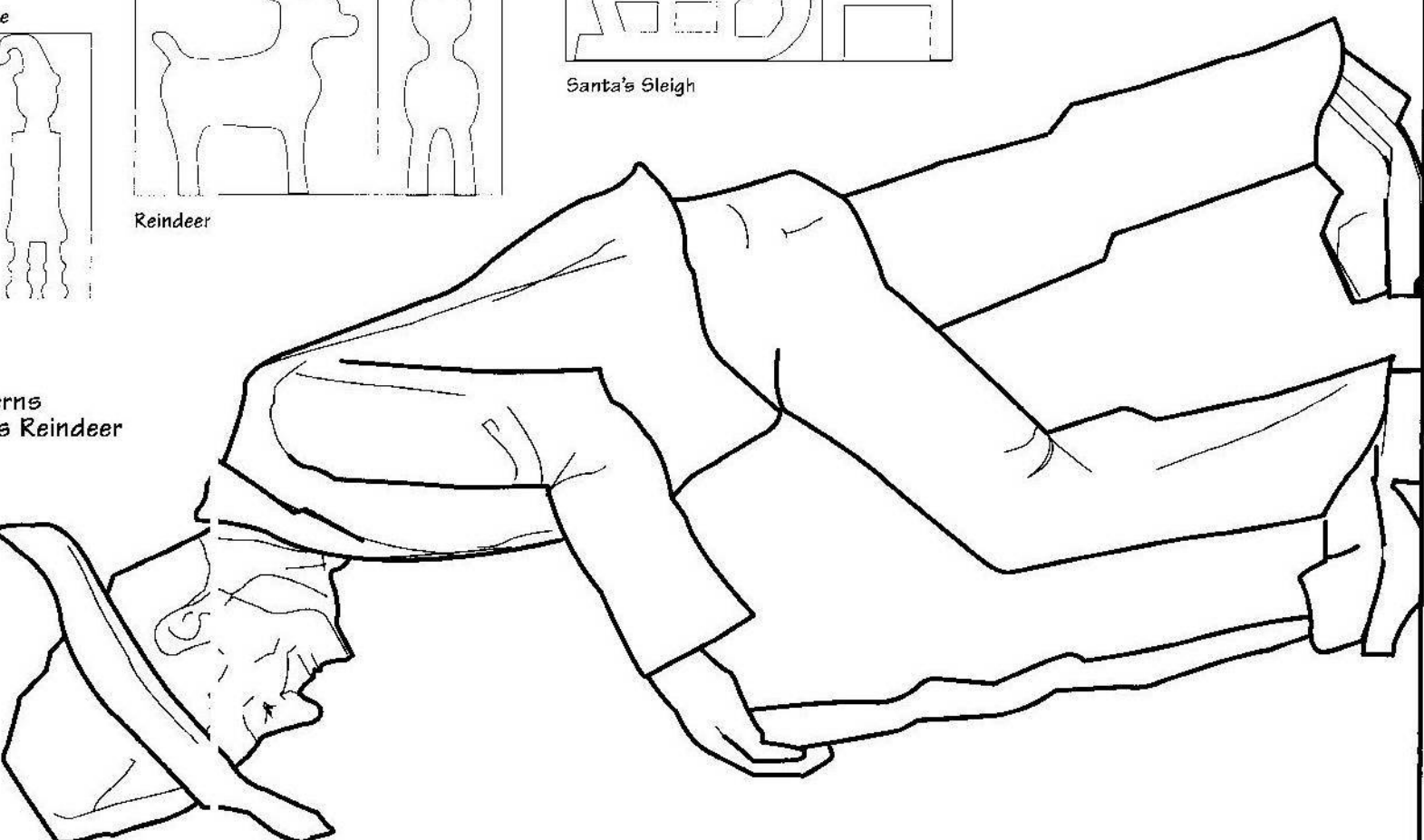
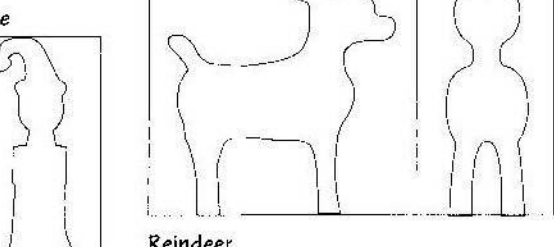
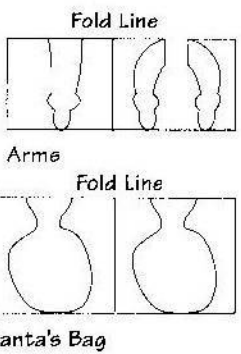
Common Measurements:

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

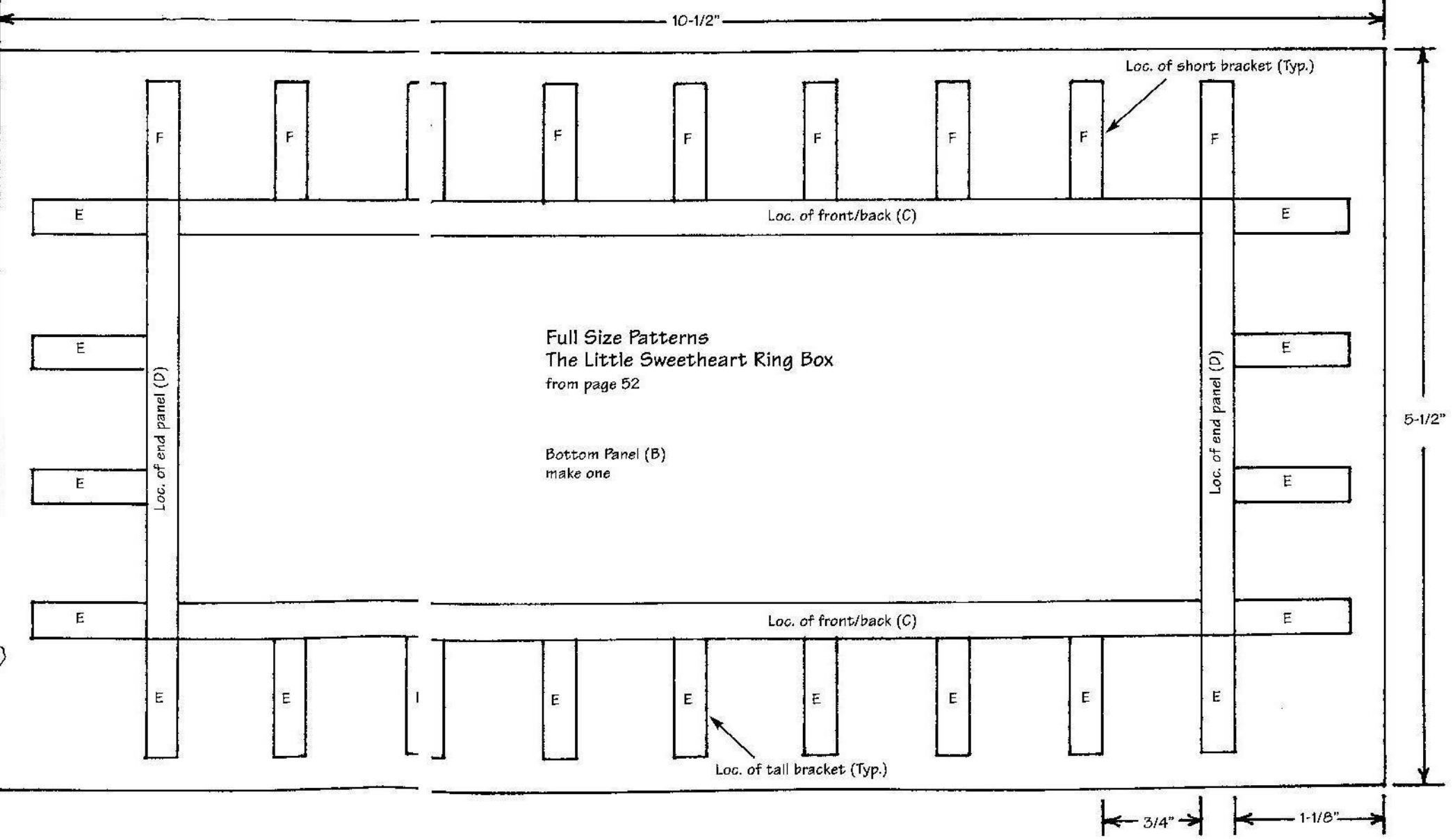
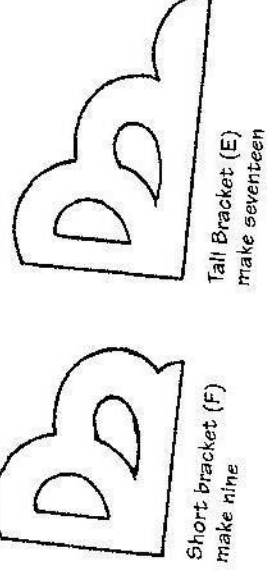
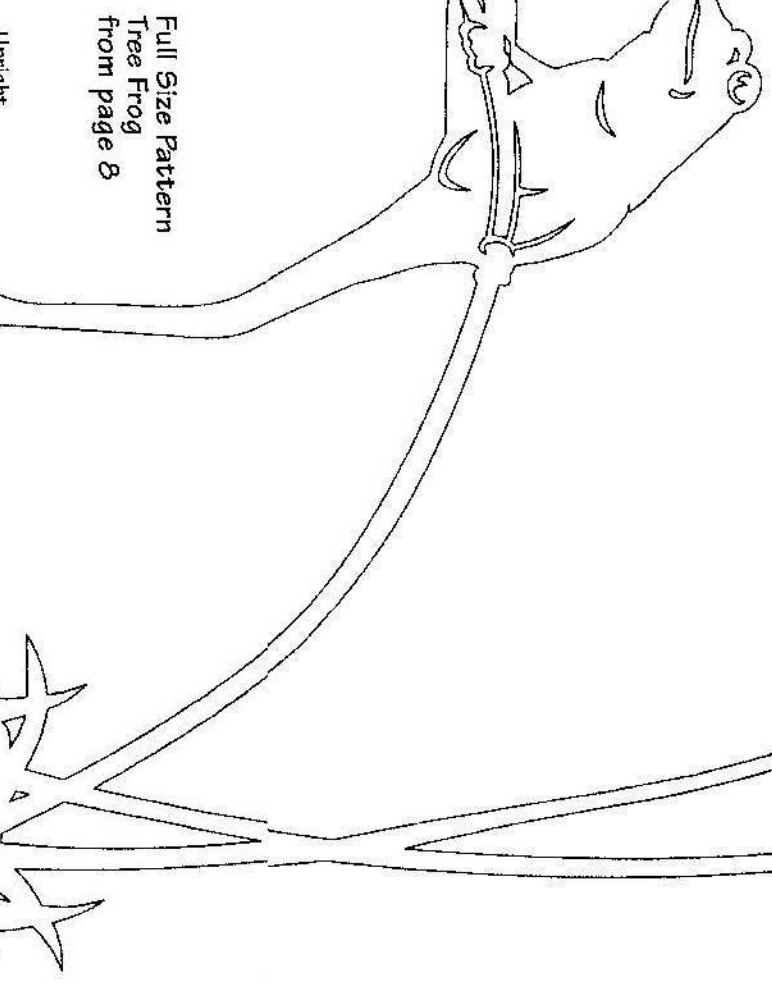
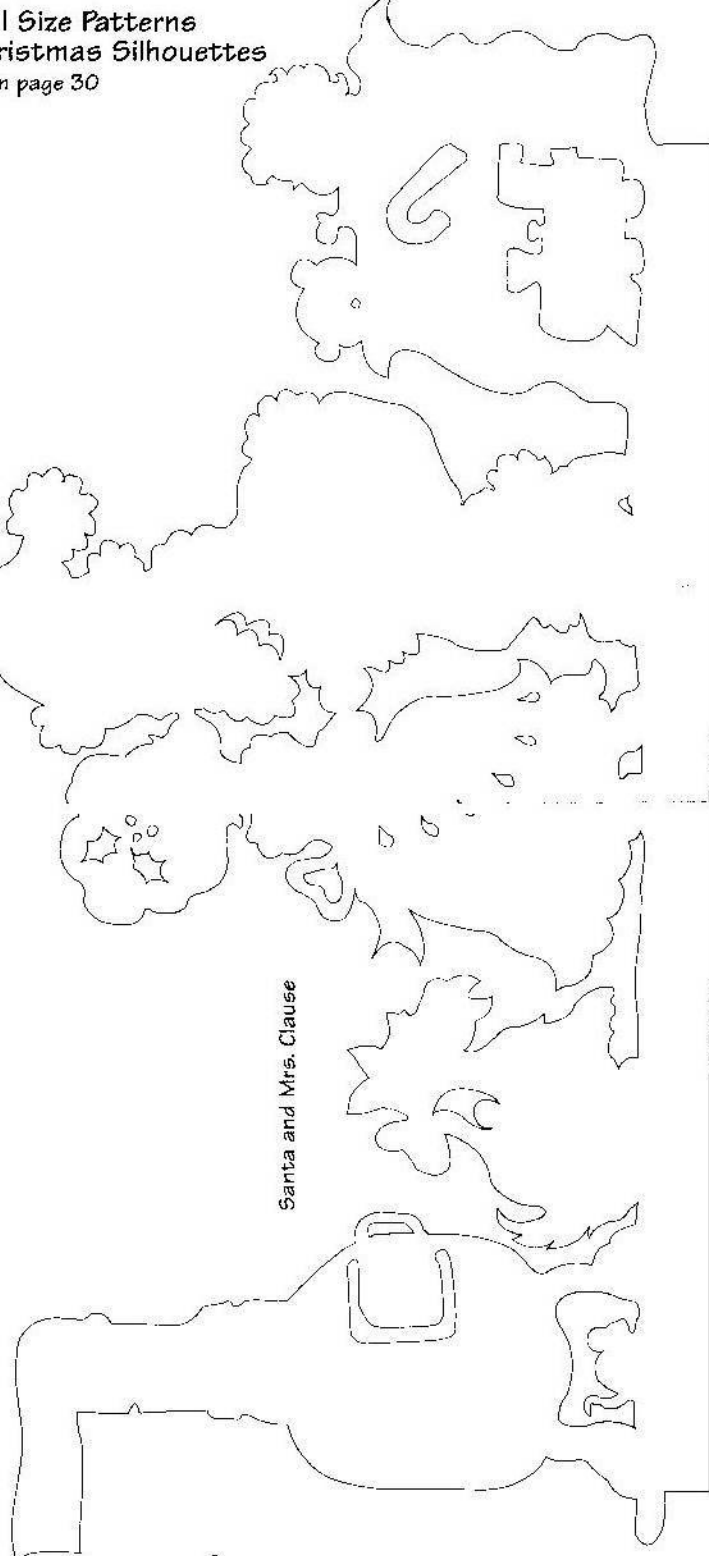
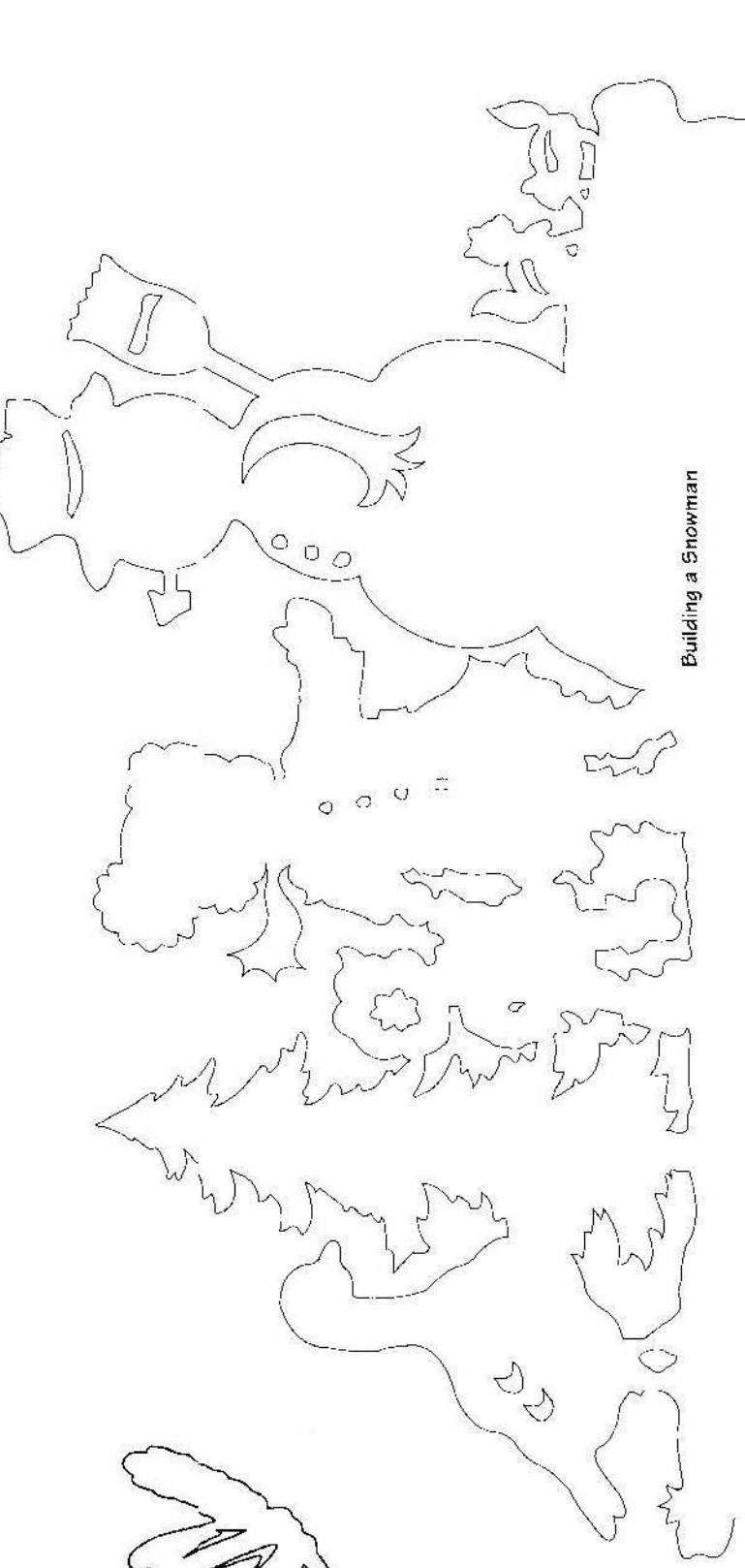
Full Size Pattern
Carve a Man with a Cane
from page 40



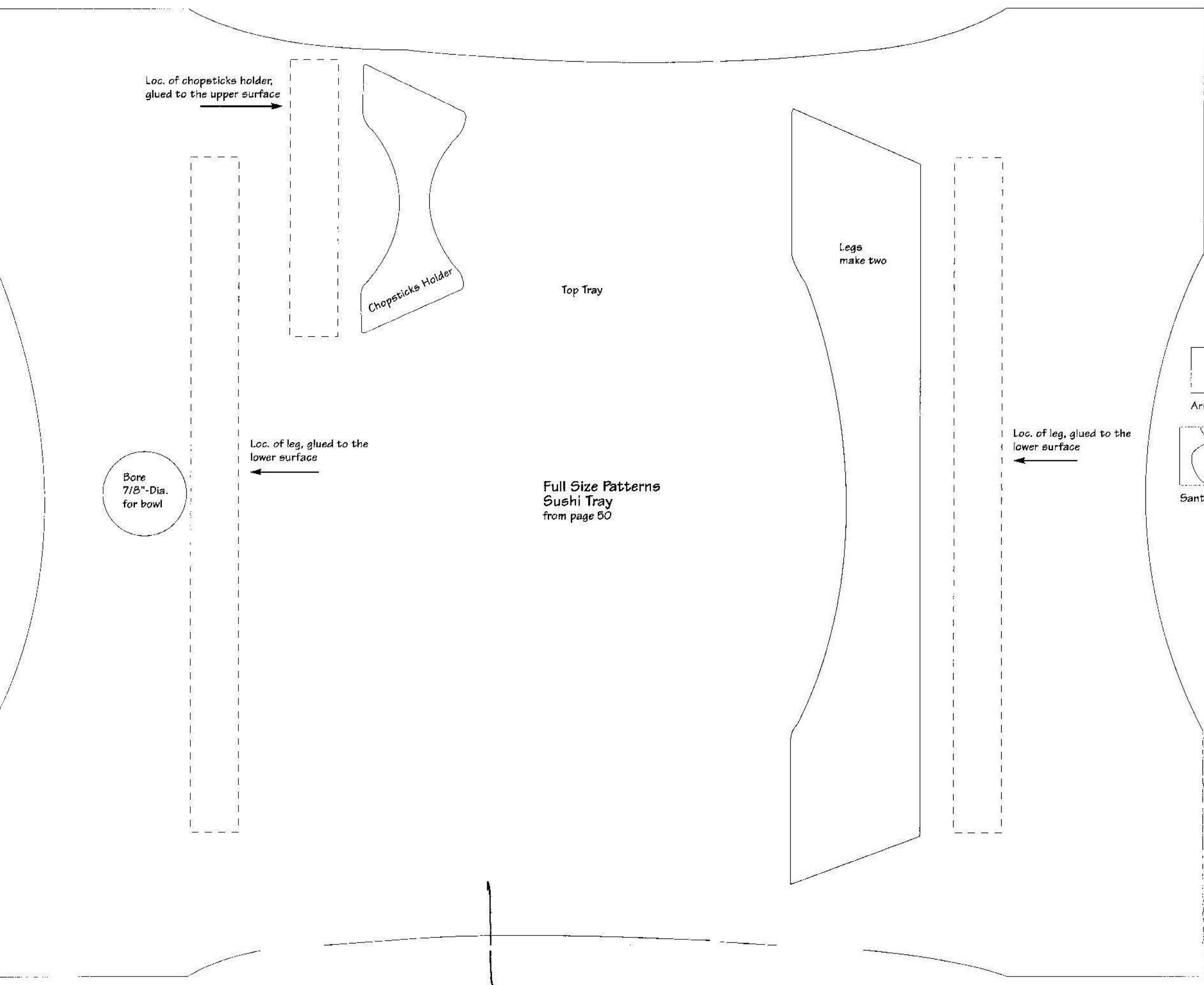
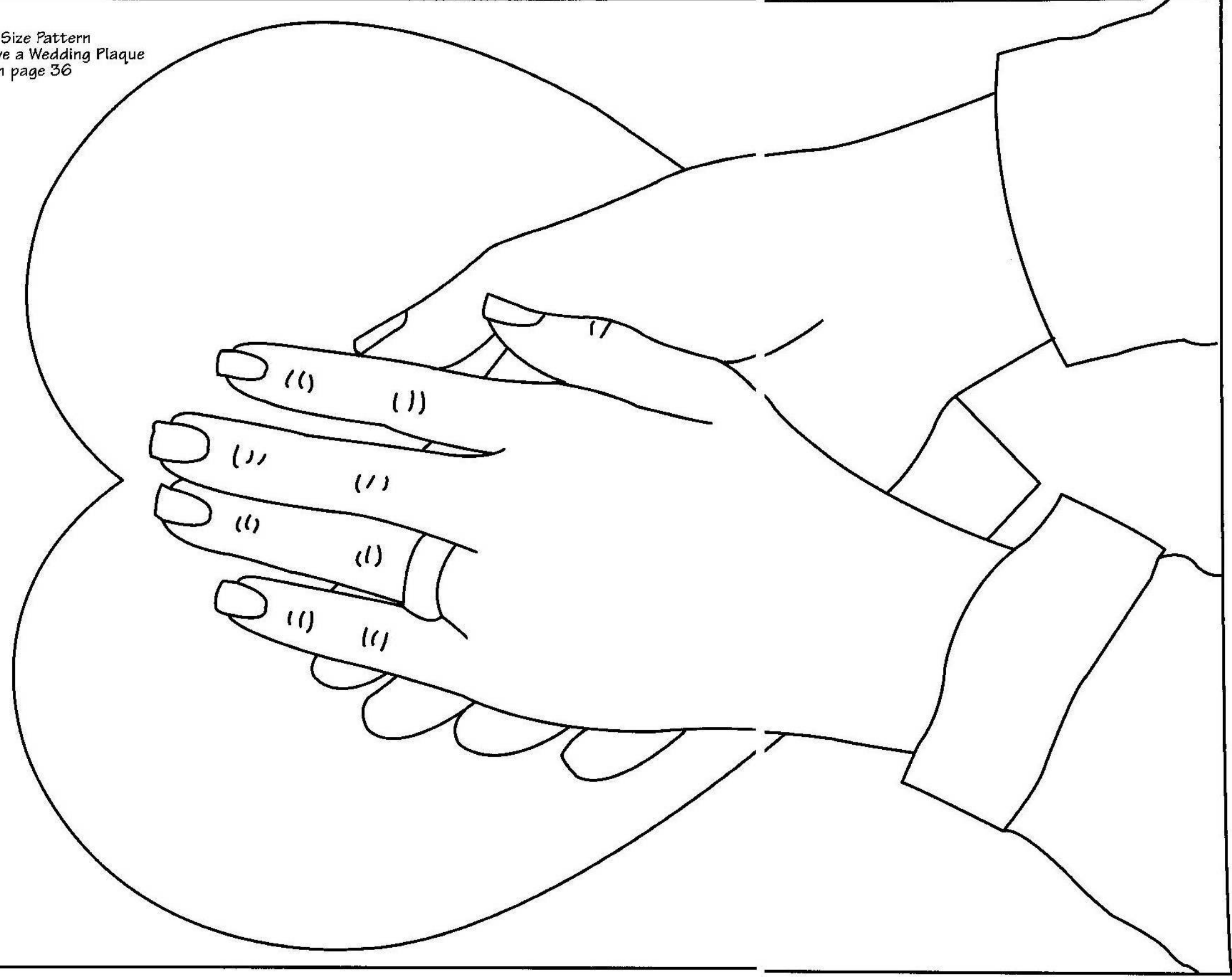
Full Size Patterns
Santa with His Reindeer and Sleigh
from page 18



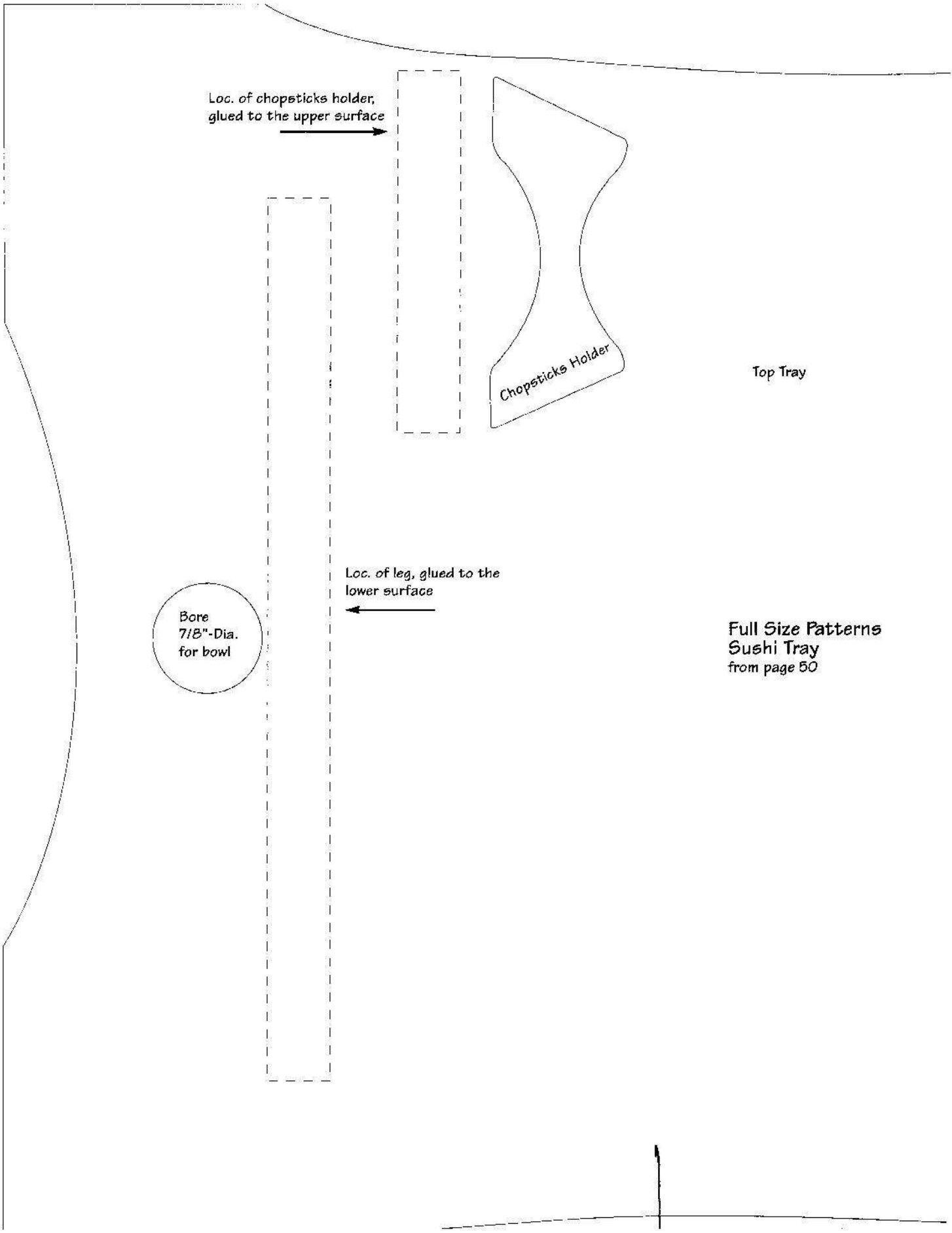
Full Size Patterns
Christmas Silhouettes
from page 30



Full Size Pattern
Carve a Wedding Plaque
from page 36



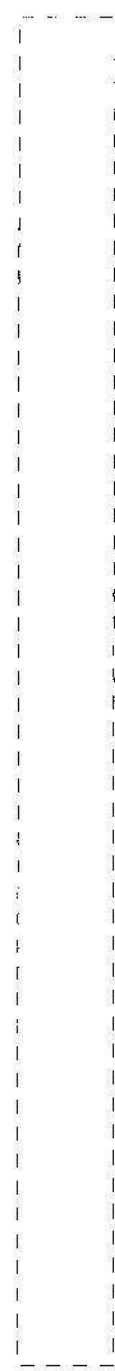
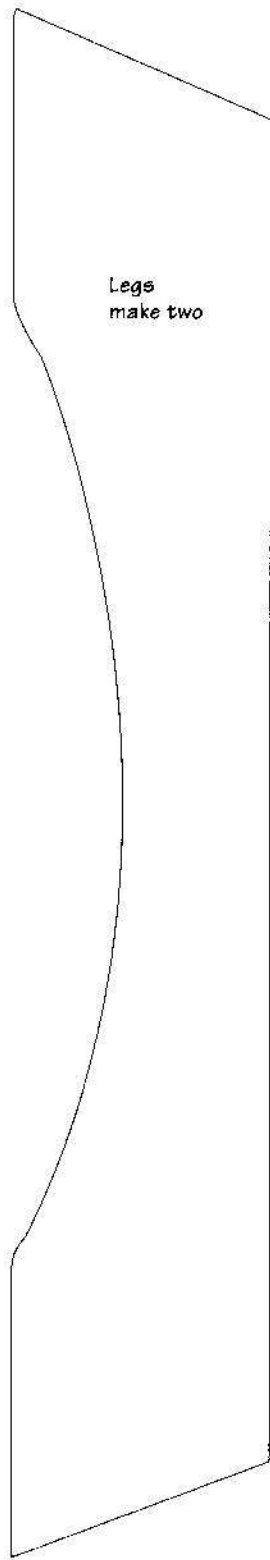
1a



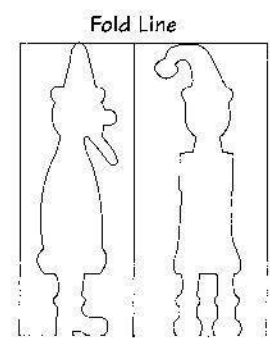
Top Tray

Full Size Patterns
Sushi Tray
from page 50

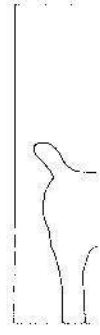
2a



Loc. of leg, glued to the lower surface
←

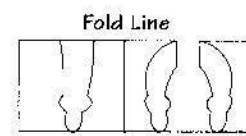


Santa

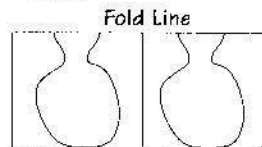


Reindeer

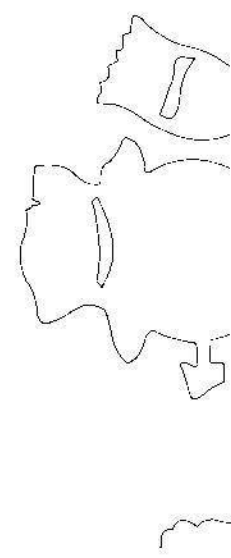
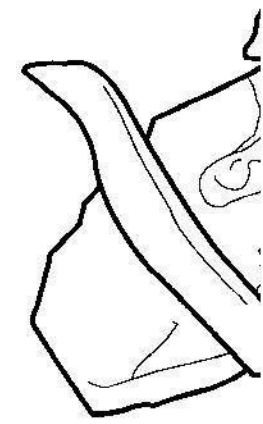
Full Size Patterns
Santa with His Reindeer
and Sleigh
from page 18



Arms



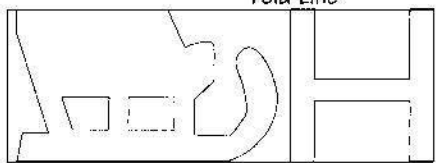
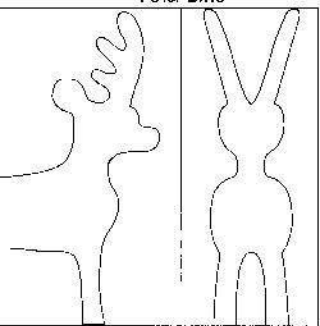
Santa's Bag



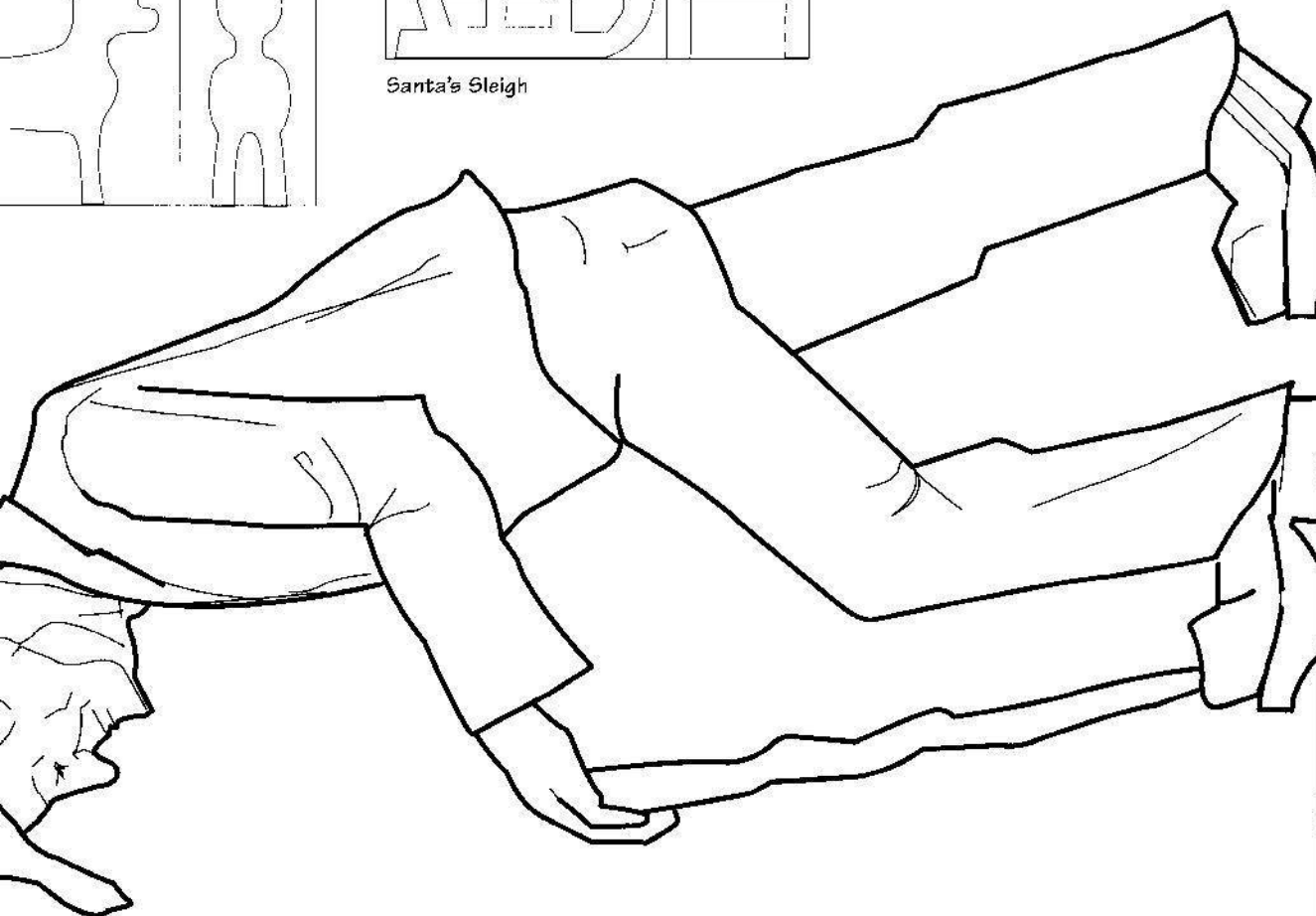
Fold Line

3a

Fold Line

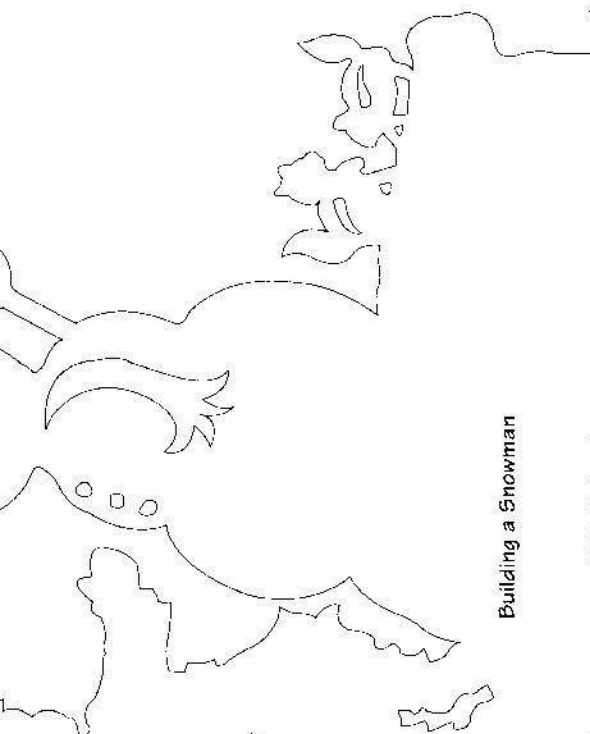


Santa's Sleigh

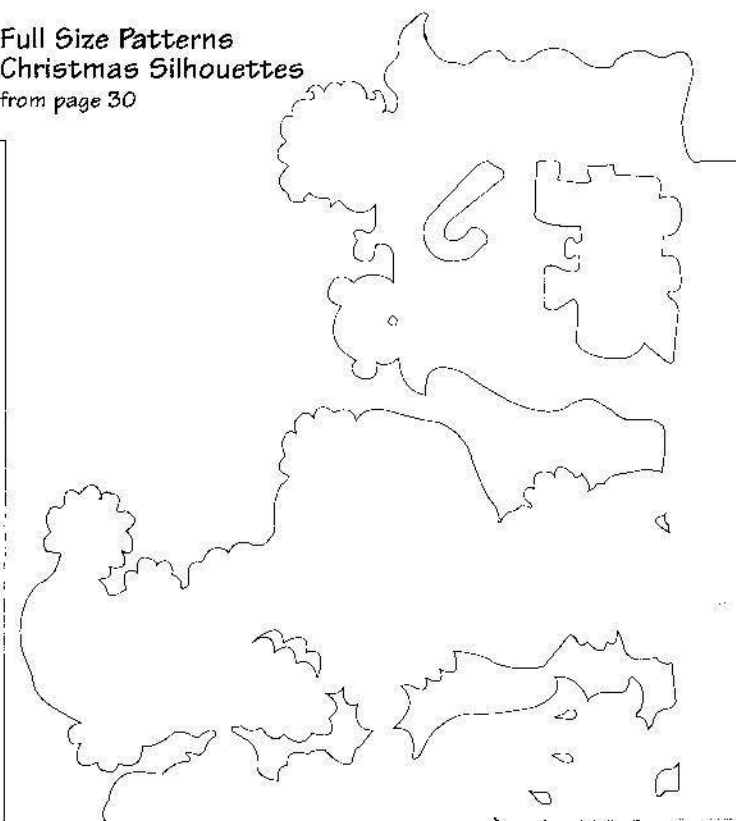


Full Size Pattern

Full Size Patterns
Christmas Silhouettes
from page 30



Building a Snowman



Hanging Stockings

Woodworks

FULL SIZE PATTERN SECTION NO. 1 JANUARY 2003

Side A

Tree Frogfrom page 8
 Santa with His Reindeer
 and Sleighfrom page 18
 Christmas Silhouettesfrom page 30
 Carve a Wedding Plaquefrom page 36
 Carve a Man with a Canefrom page 40
 Sushi Trayfrom page 50
 The Little Sweetheart
 Ring Boxfrom page 52

Side B

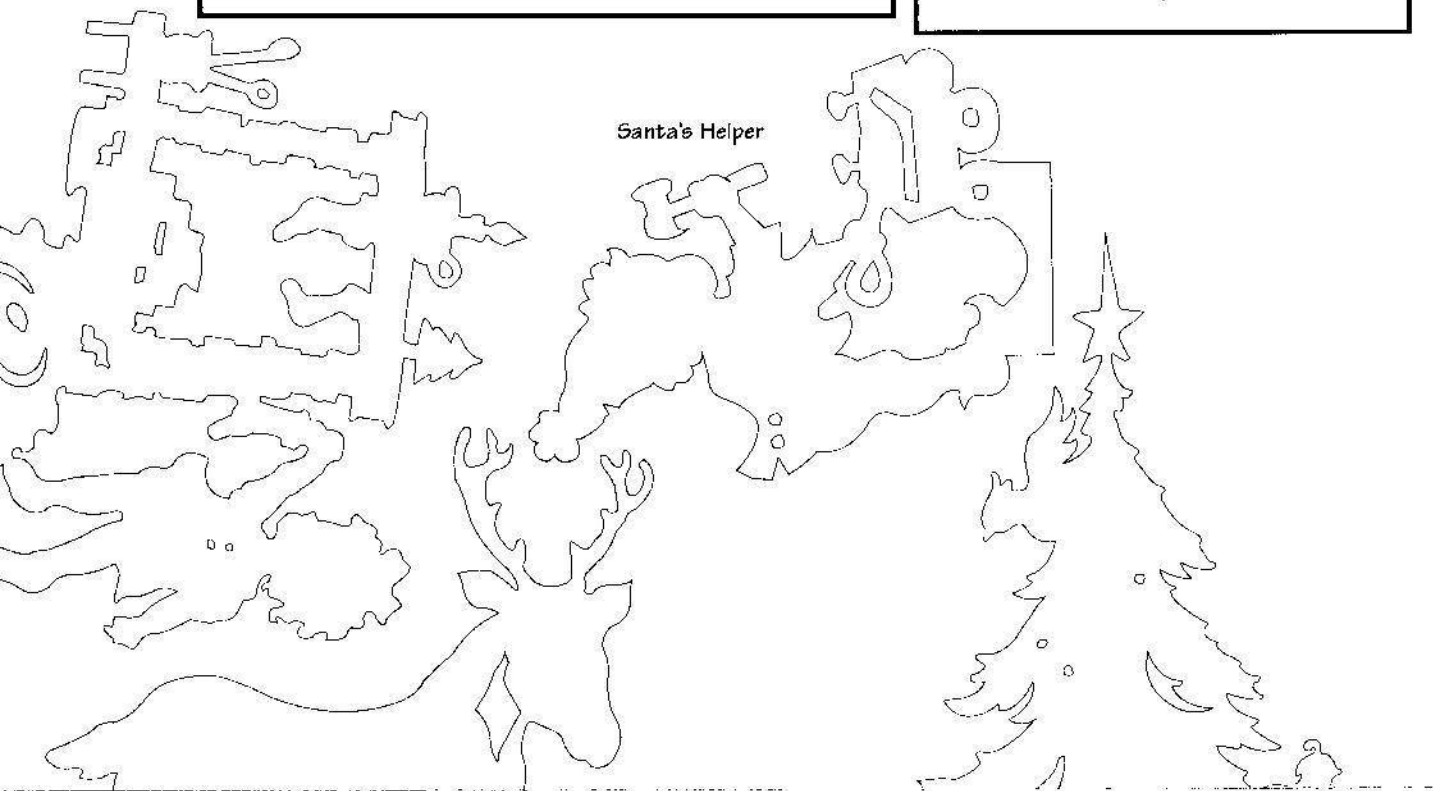
"Time" To Go Camping
 Wall Plaquefrom page 8
 Hickory Dickory Dockfrom page 12
 The Tilted Time Clockfrom page 42
 Guardian Angel Night Lightfrom page 54

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

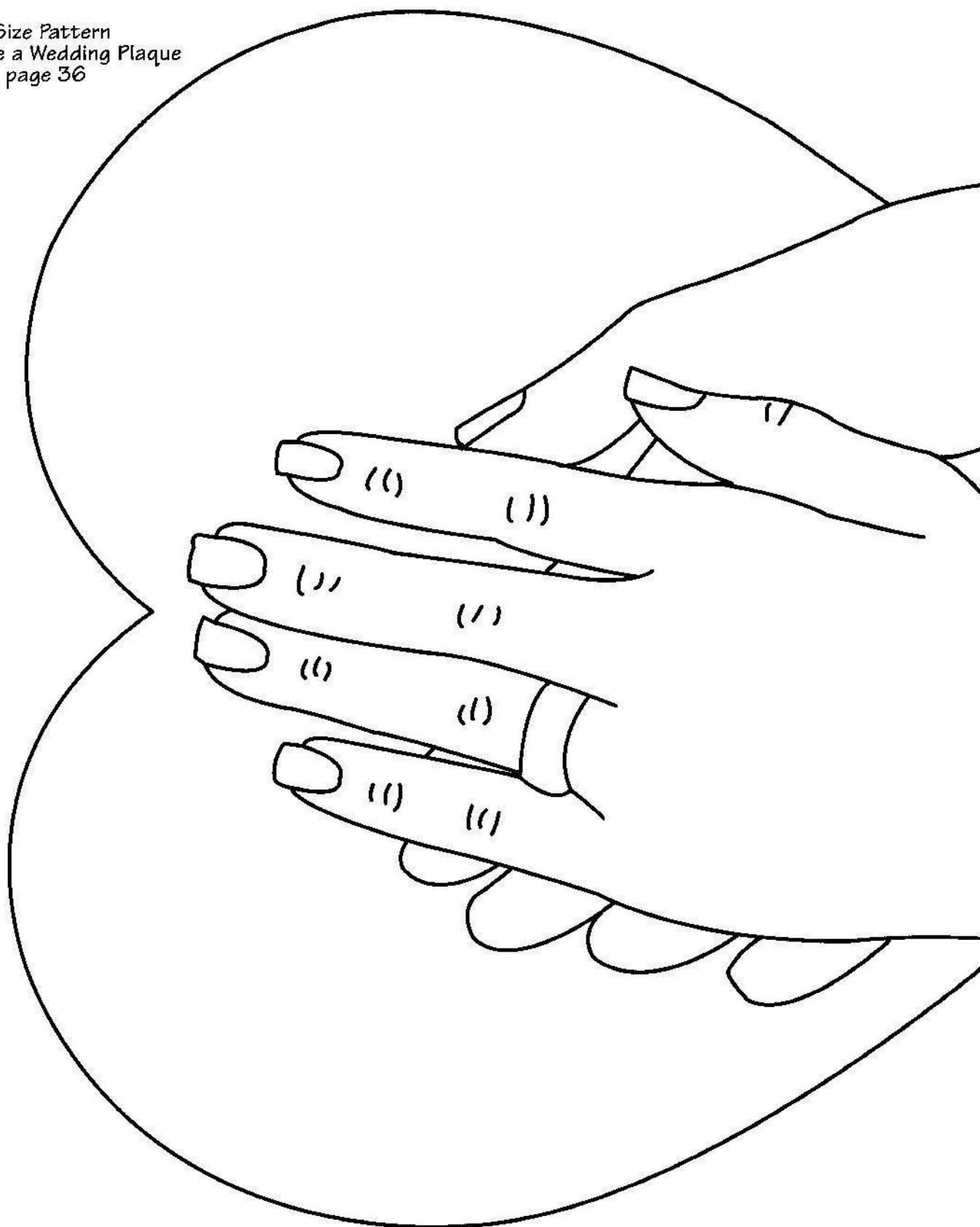
Common Measurements:

1/16" = 1.59mm	5" = 12.70cm
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1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m

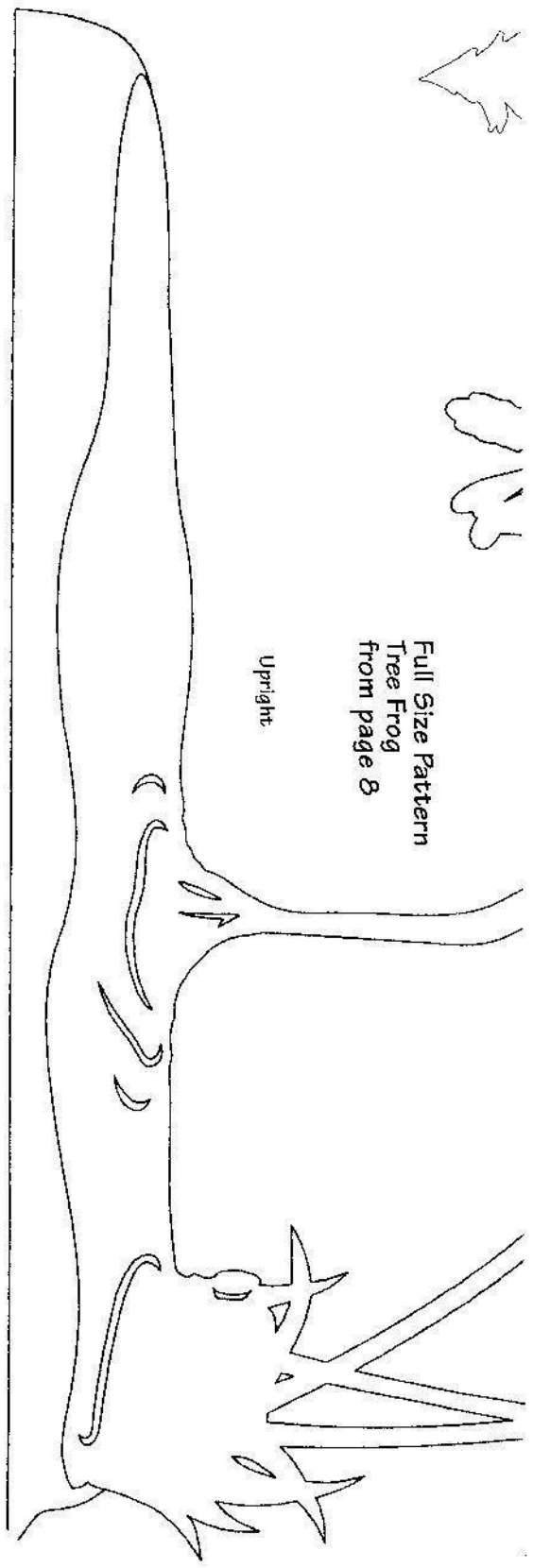
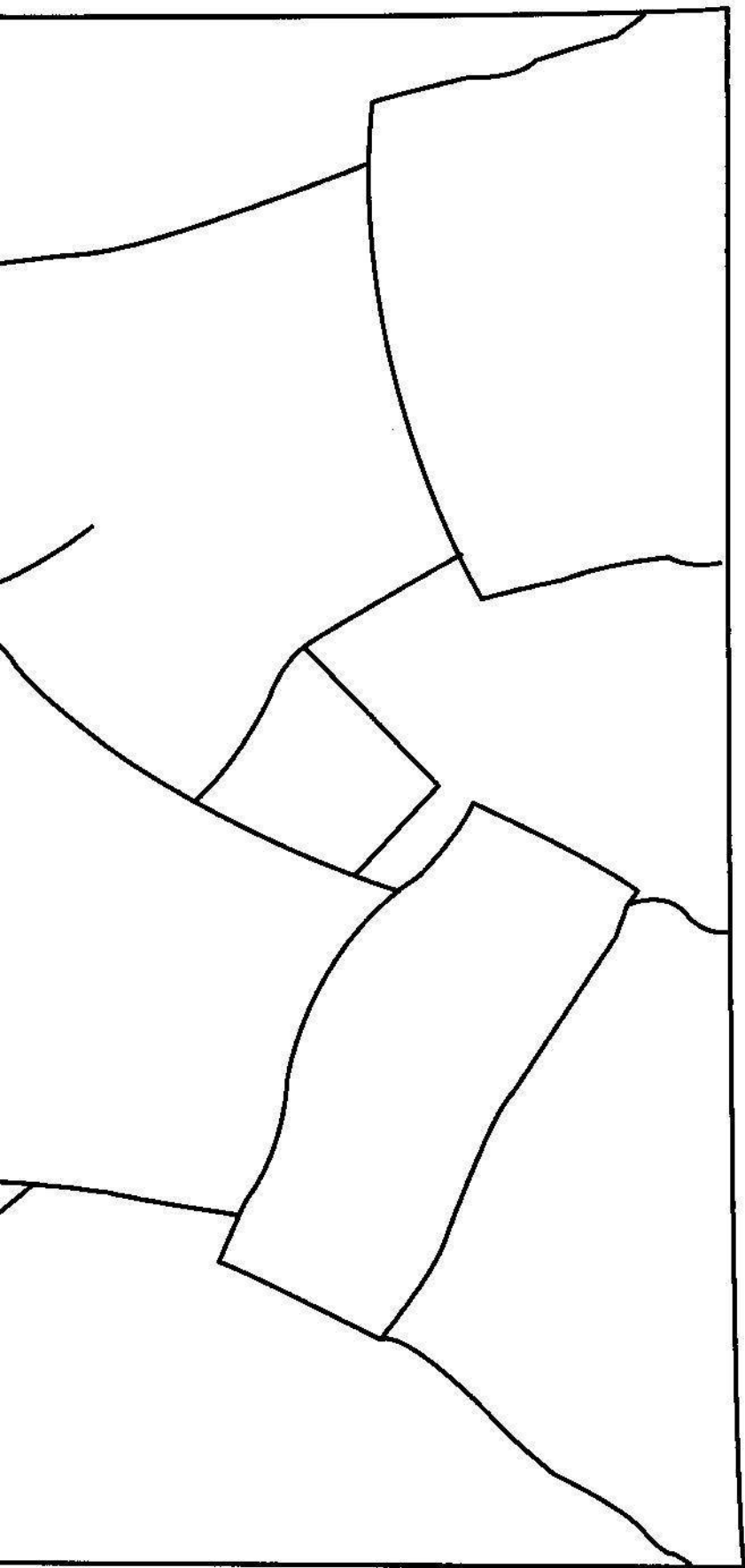


5a

Full Size Pattern
Carve a Wedding Plaque
from page 36

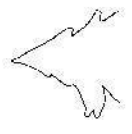
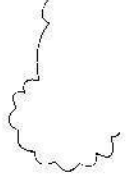


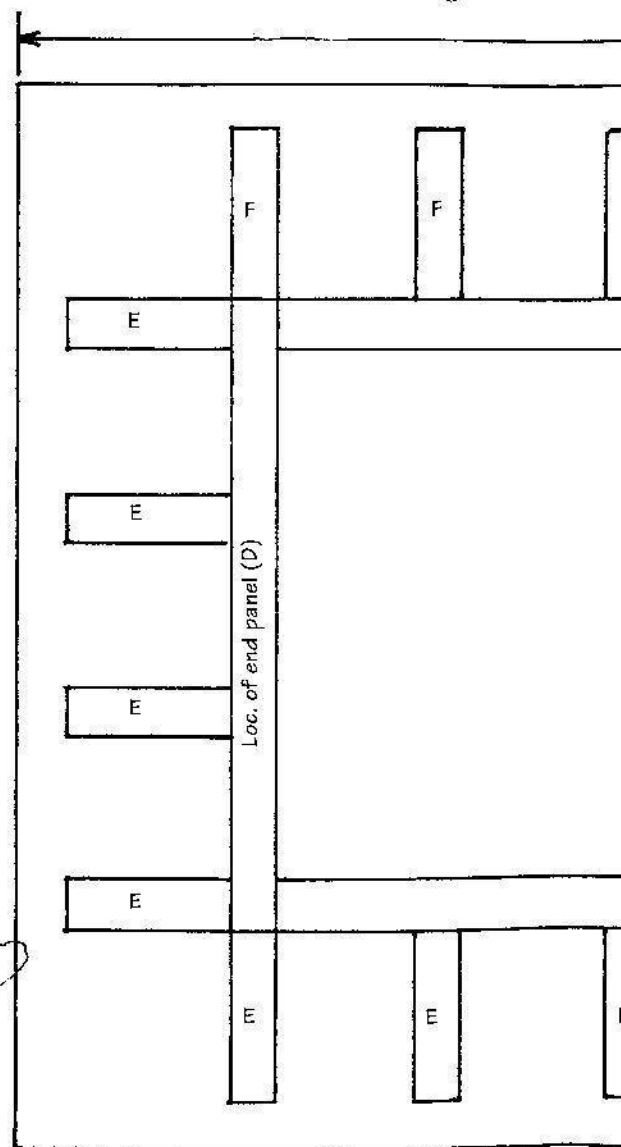
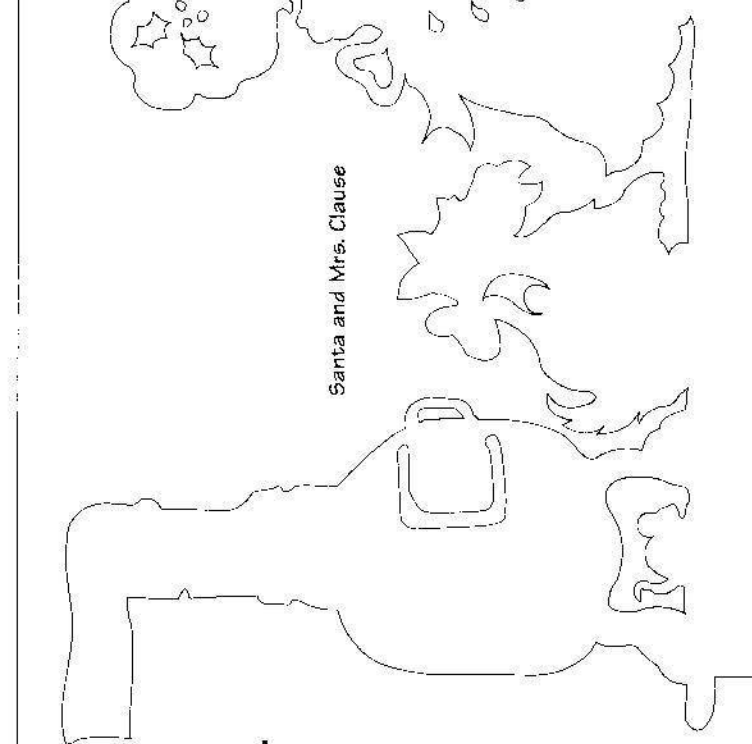
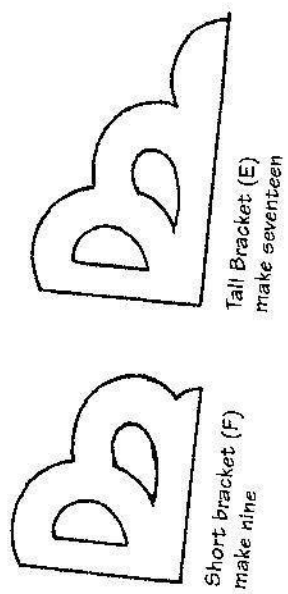
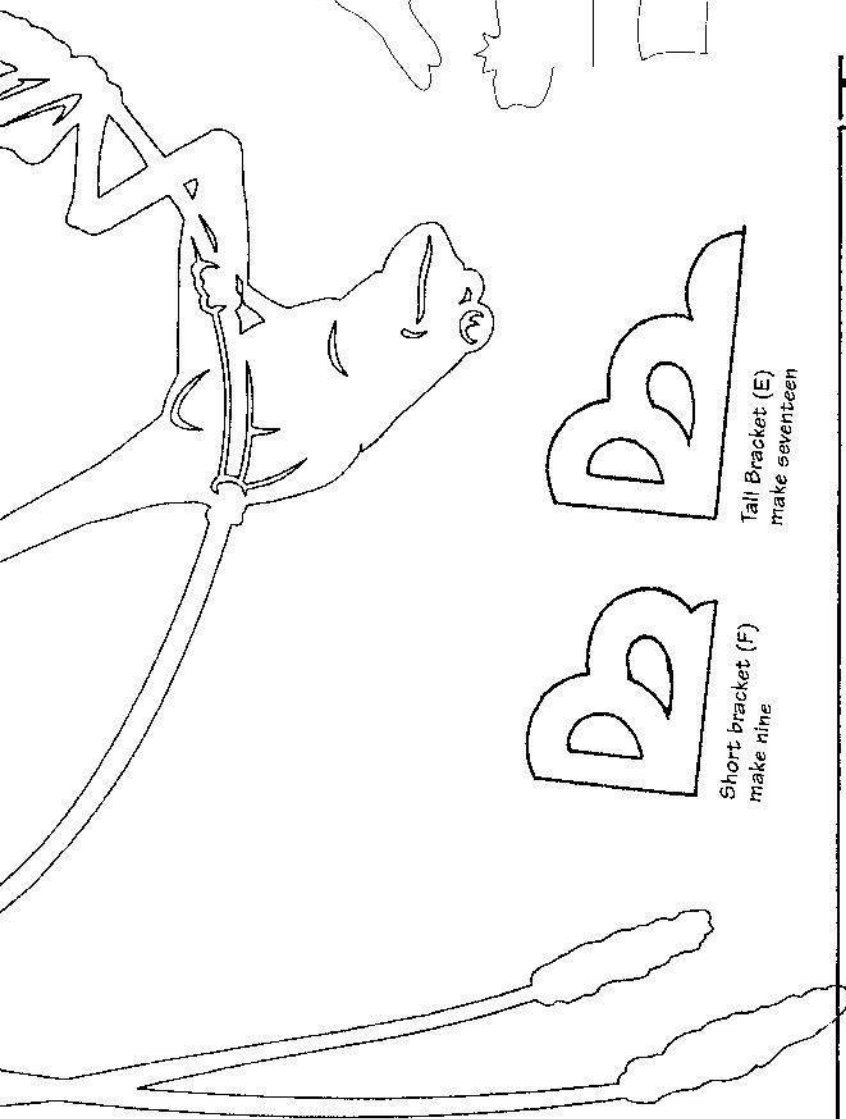
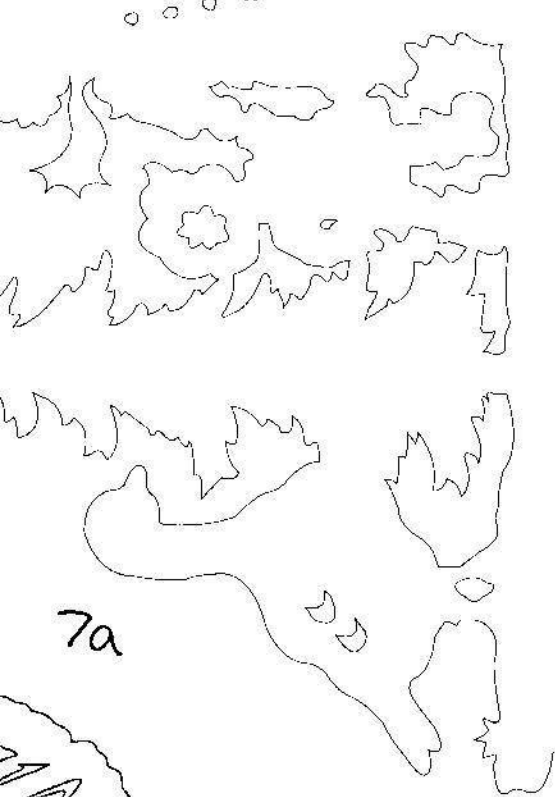
6a



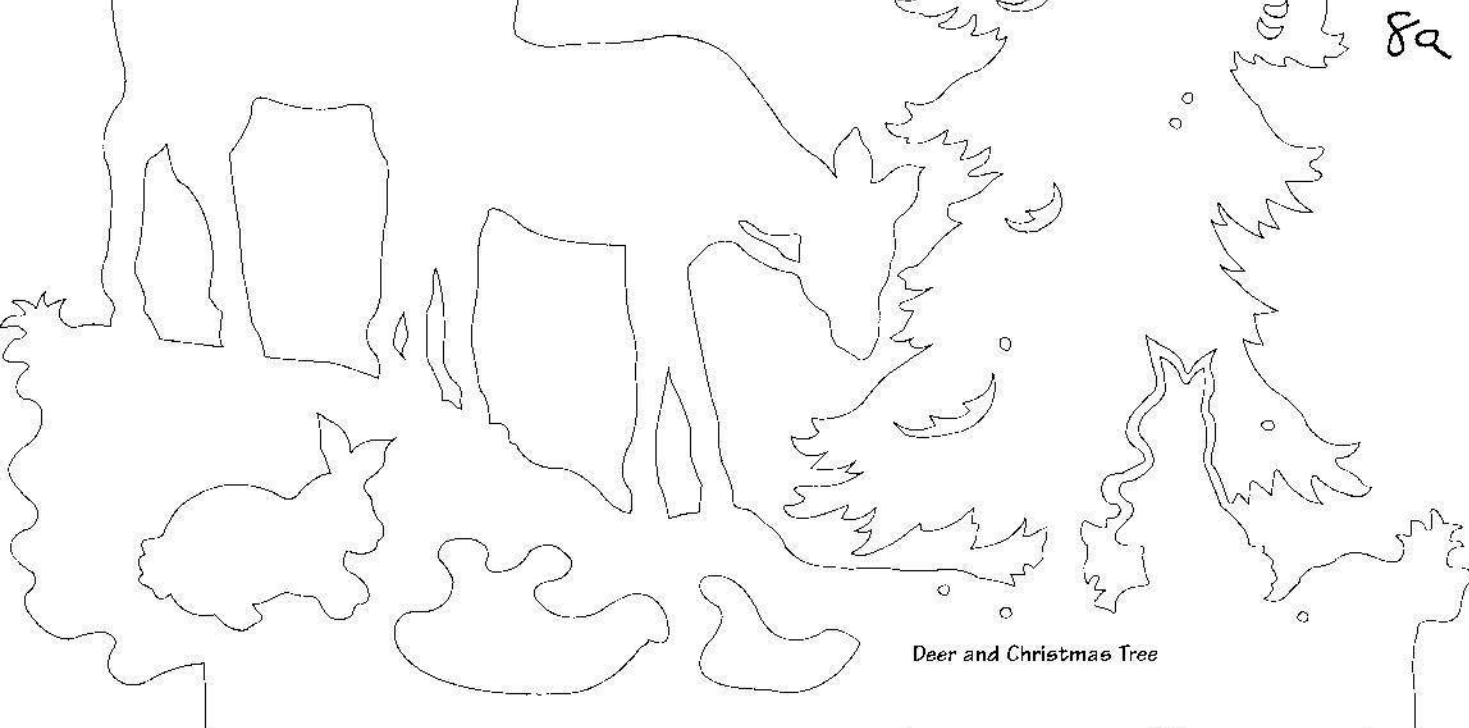
Full Size Pattern
Tree Frog
from page 8

Upright

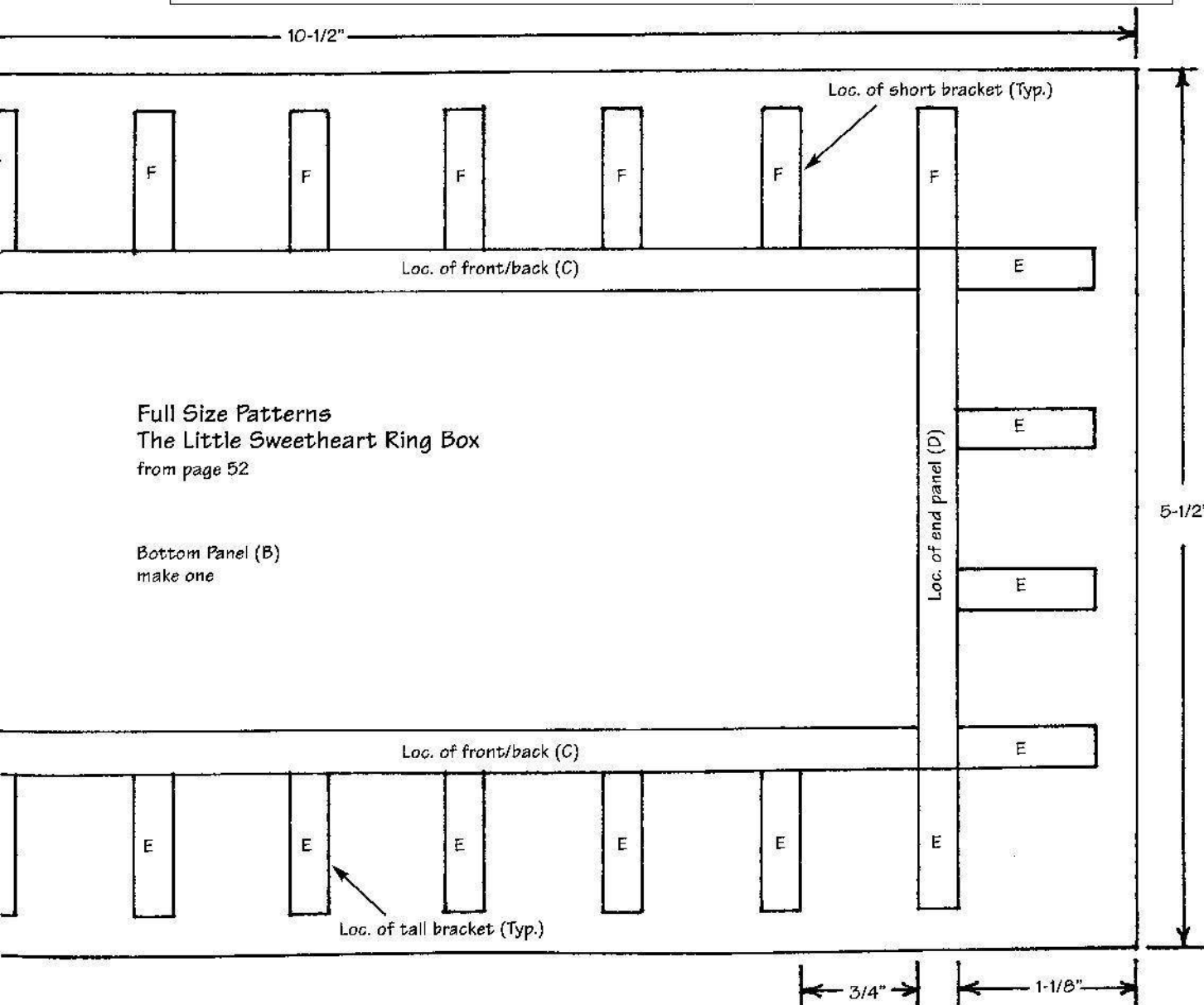


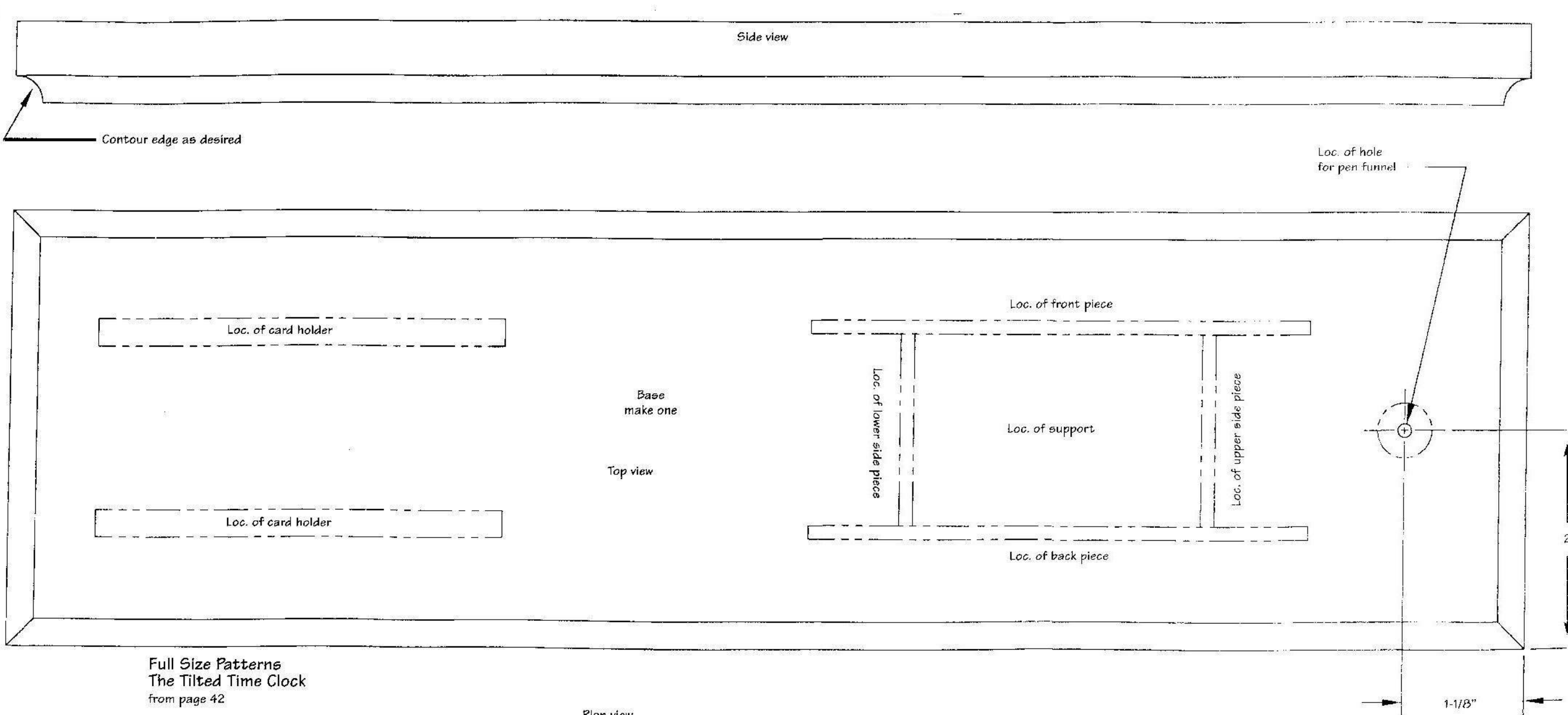


8a

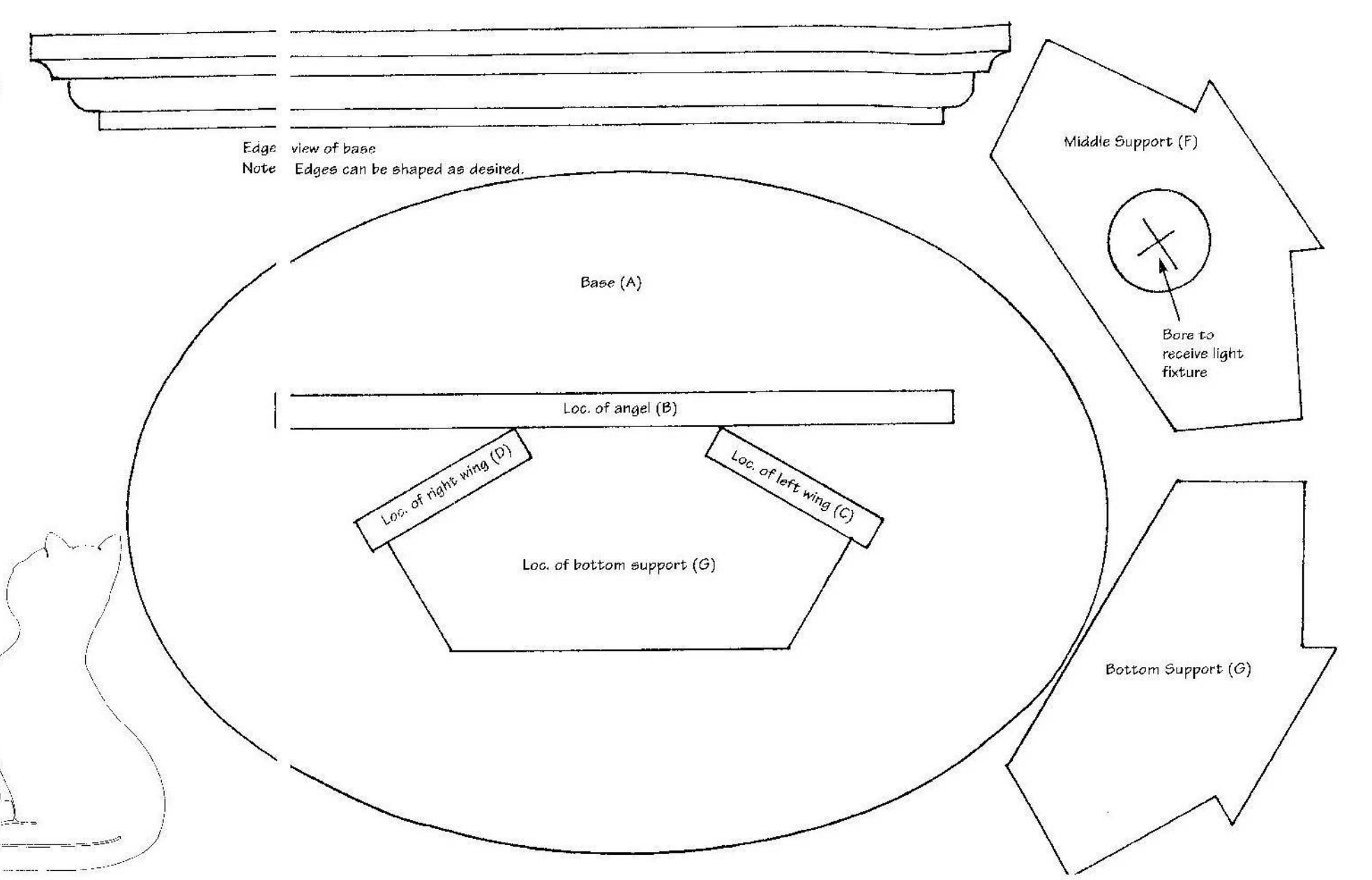
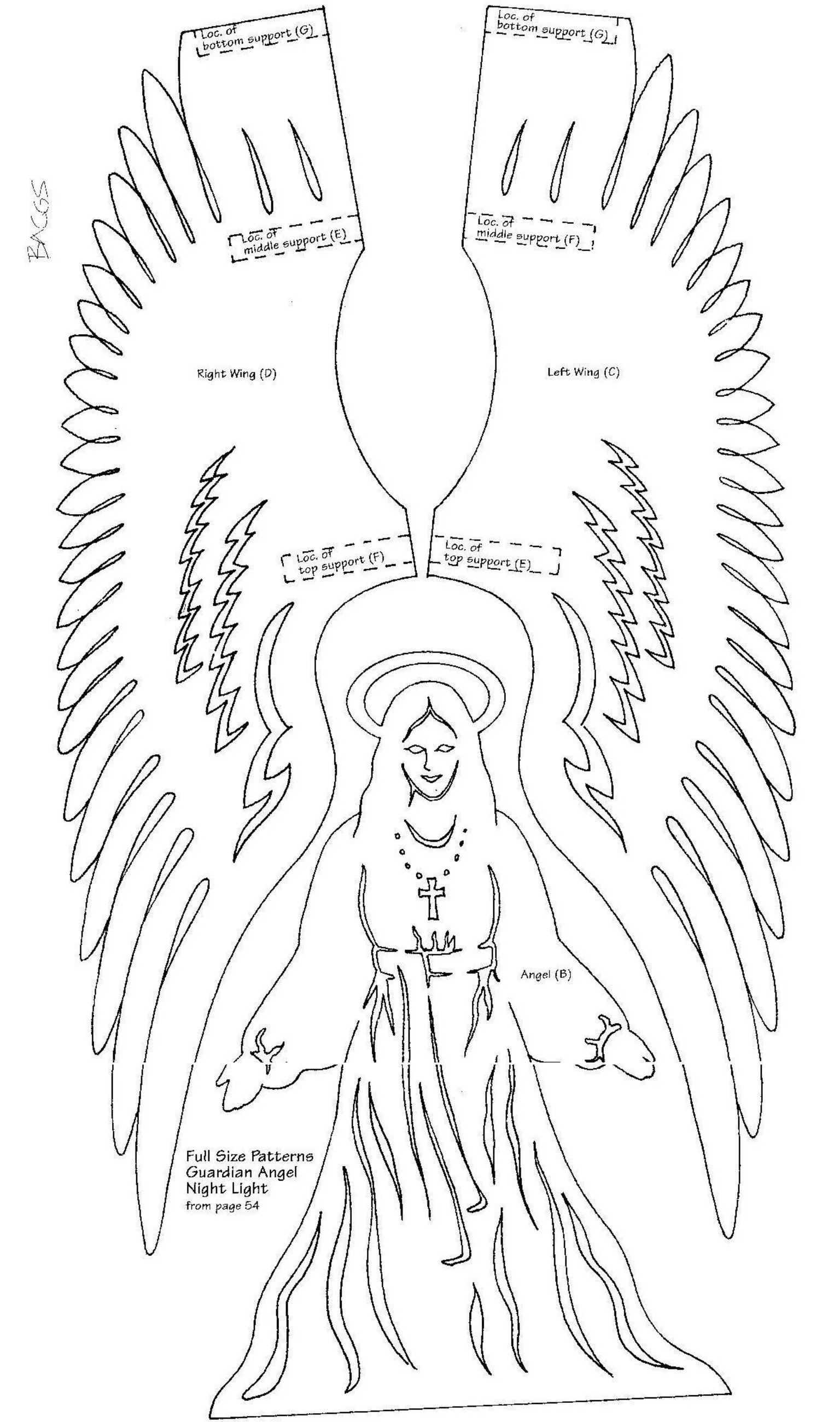
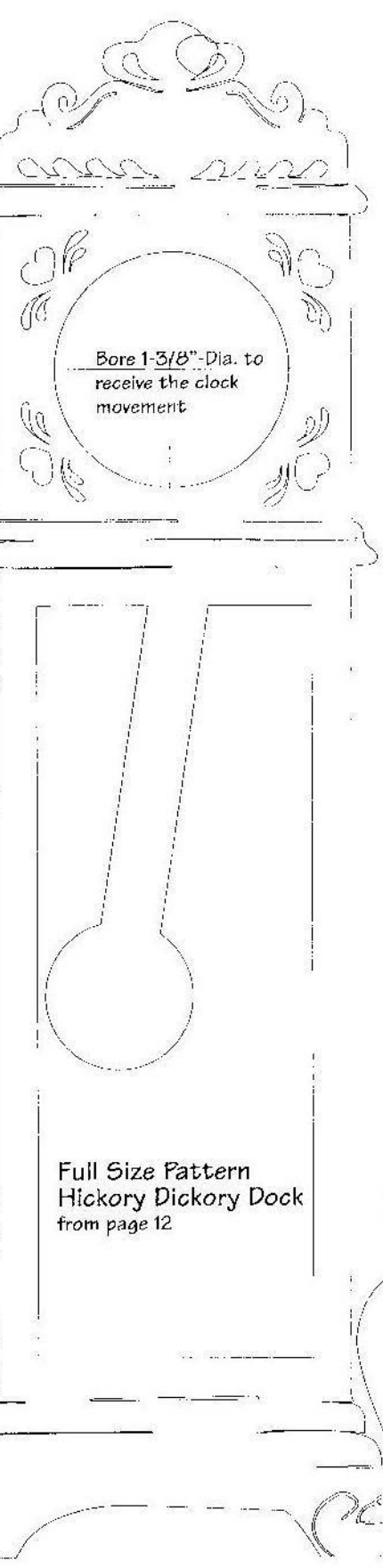
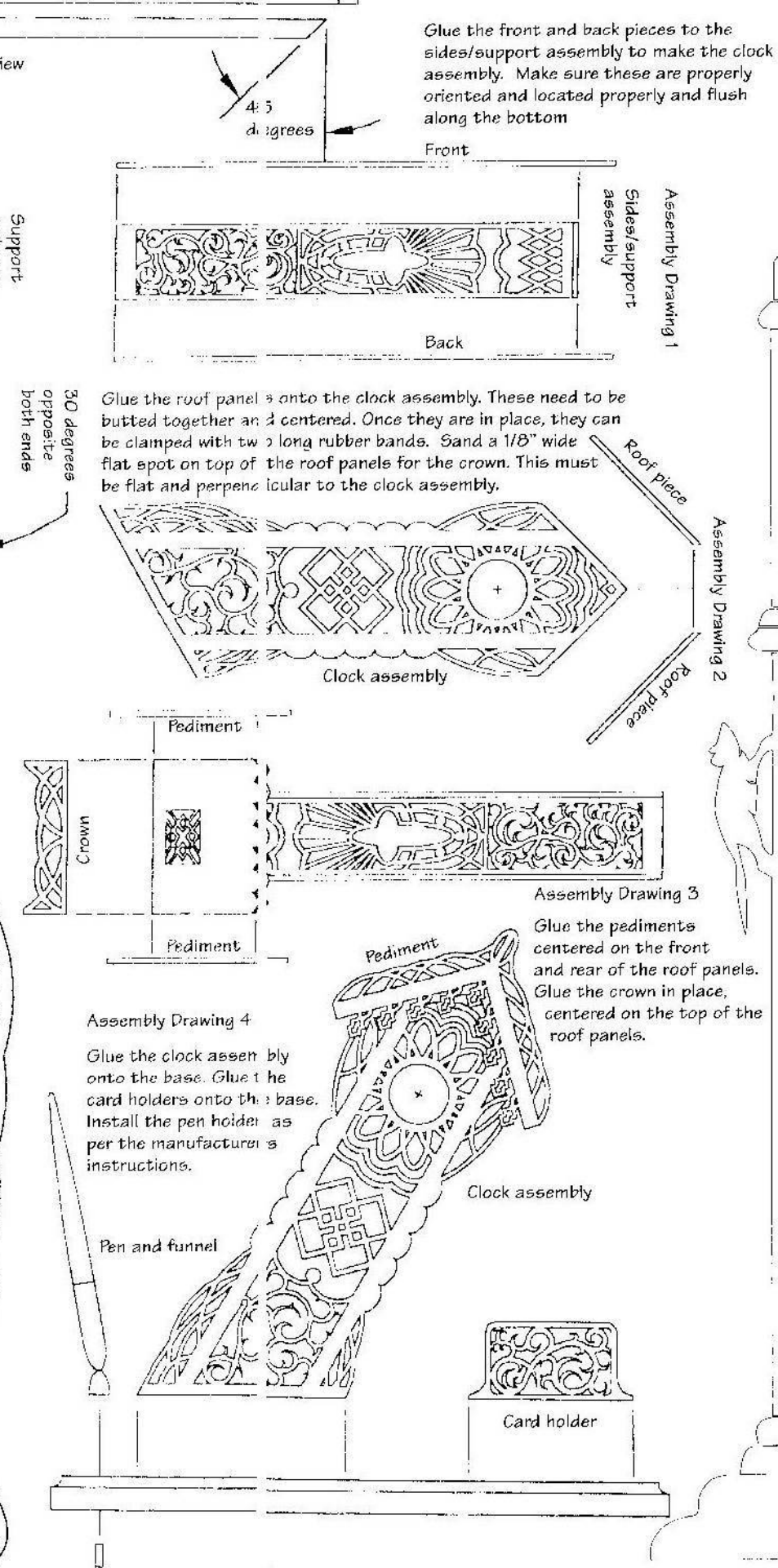
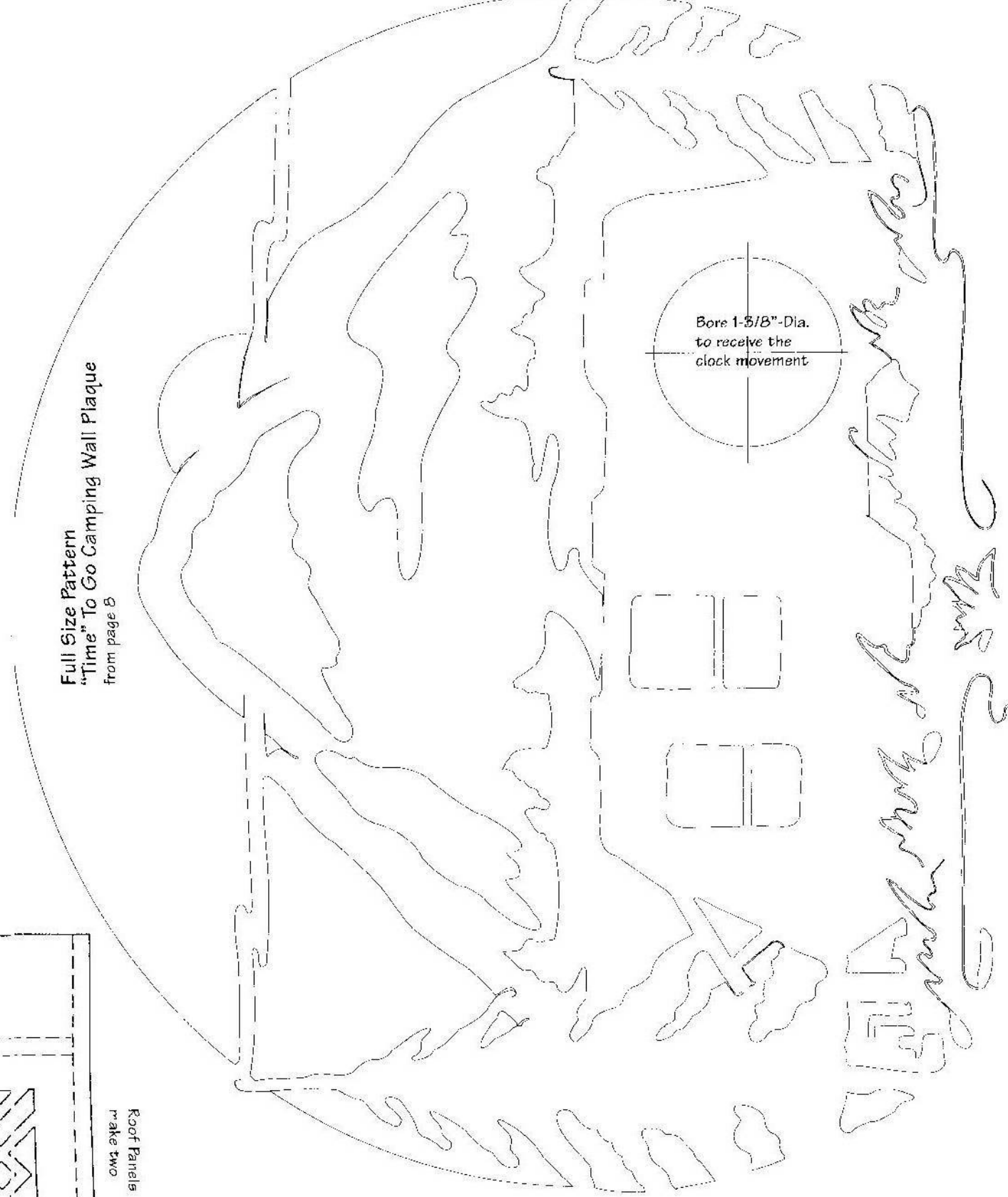
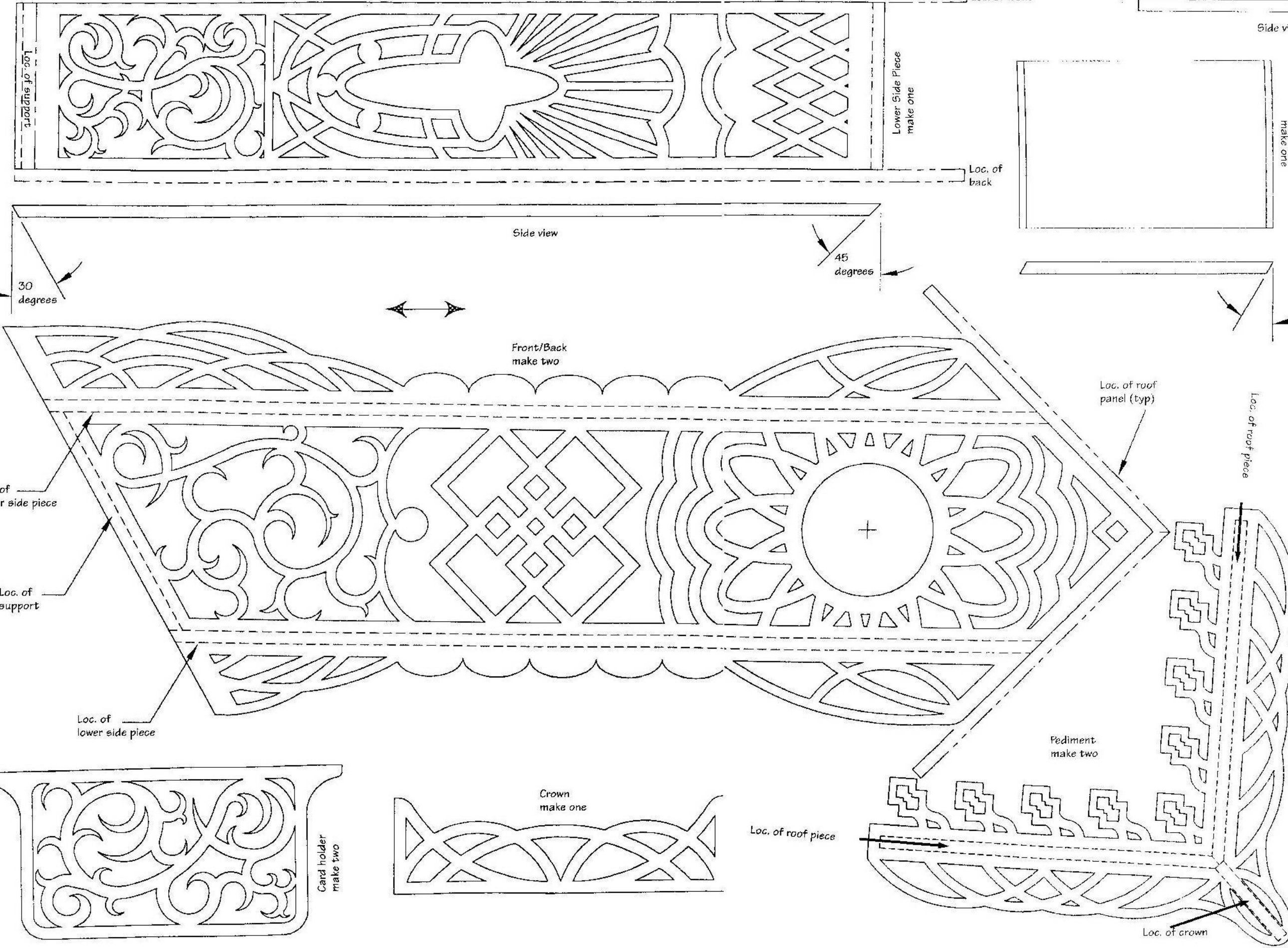
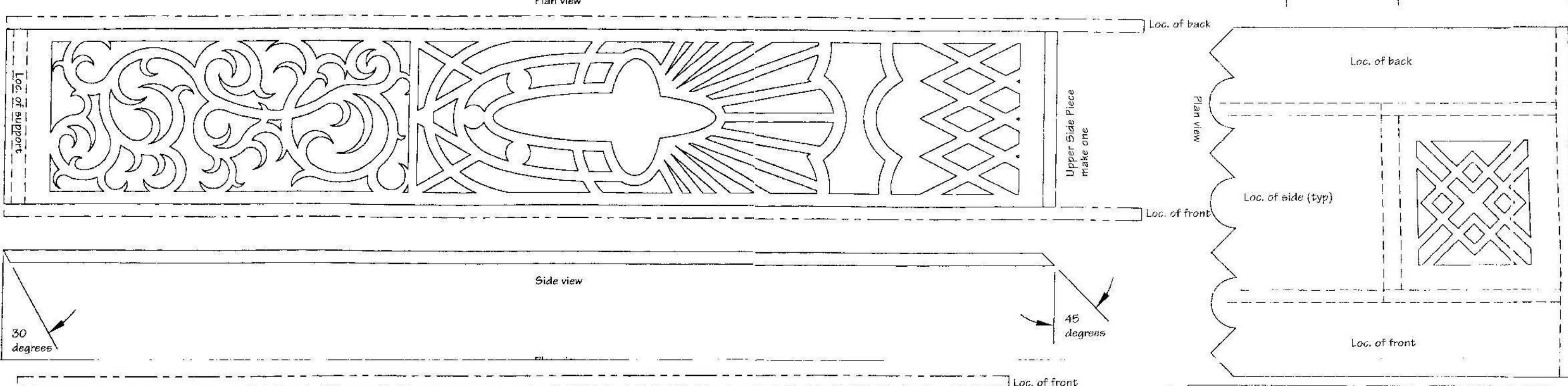


Deer and Christmas Tree

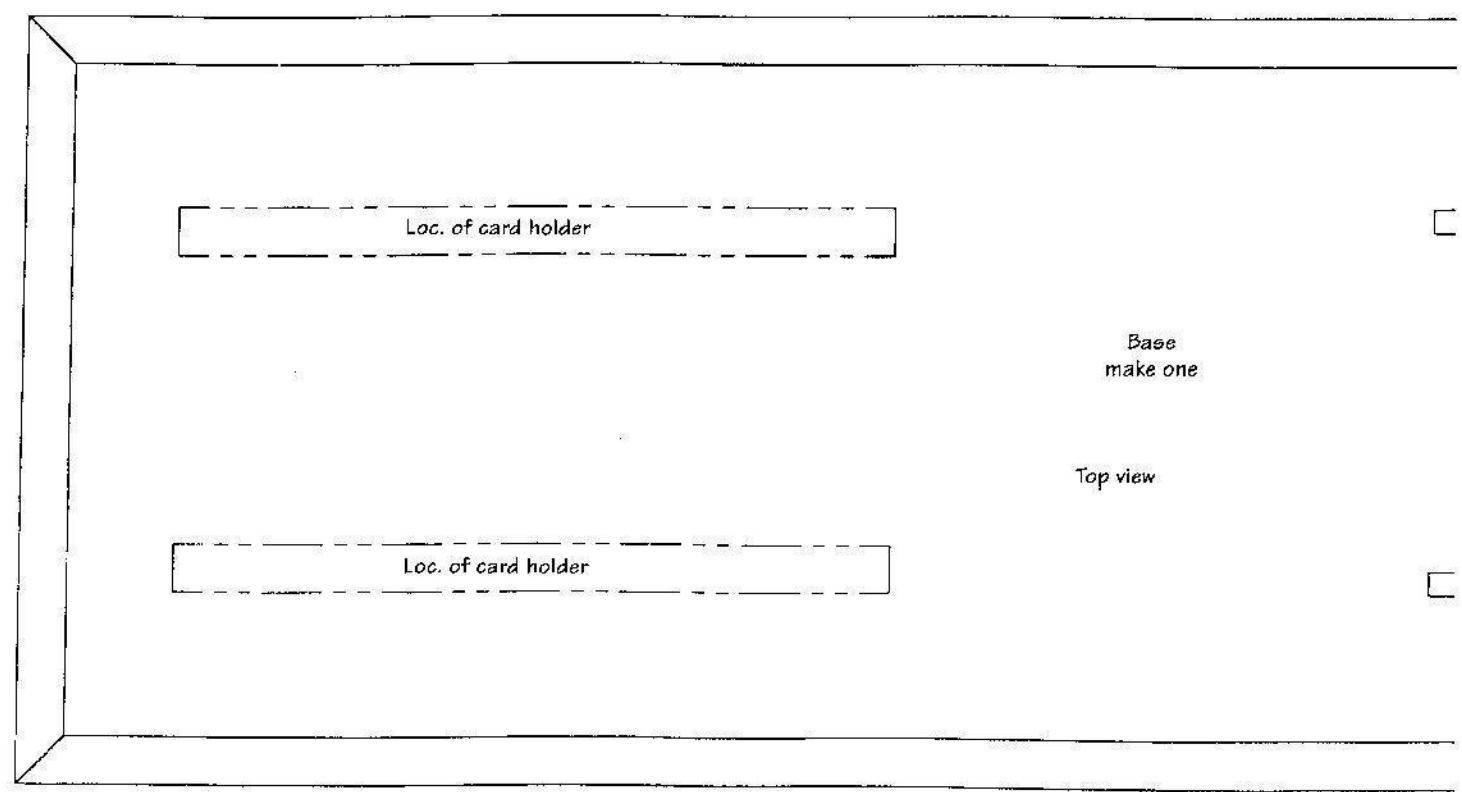
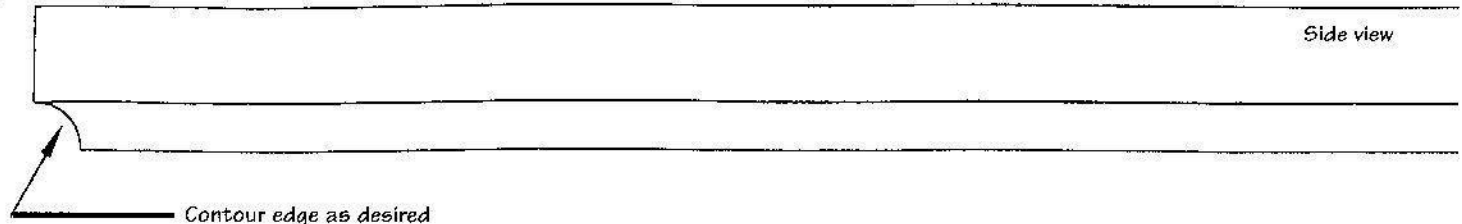




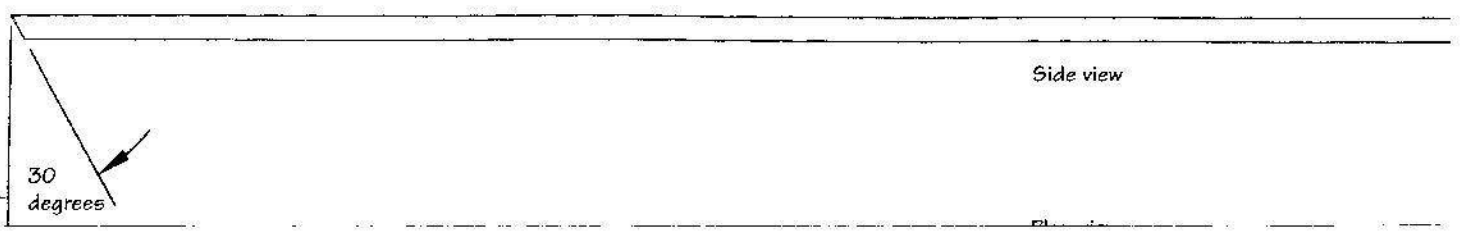
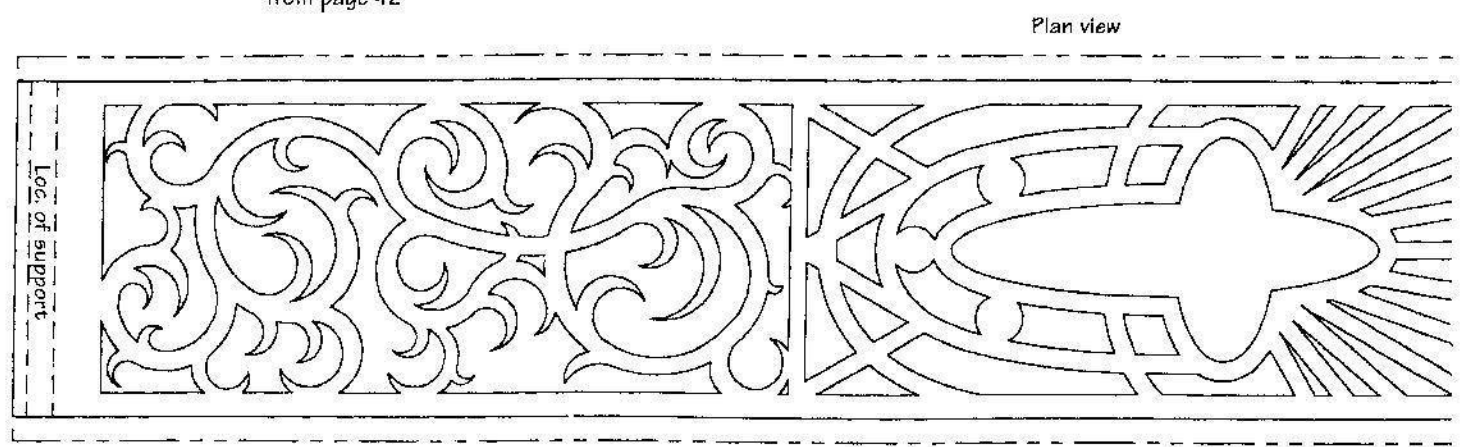
Full Size Patterns
The Tilted Time Clock
from page 42

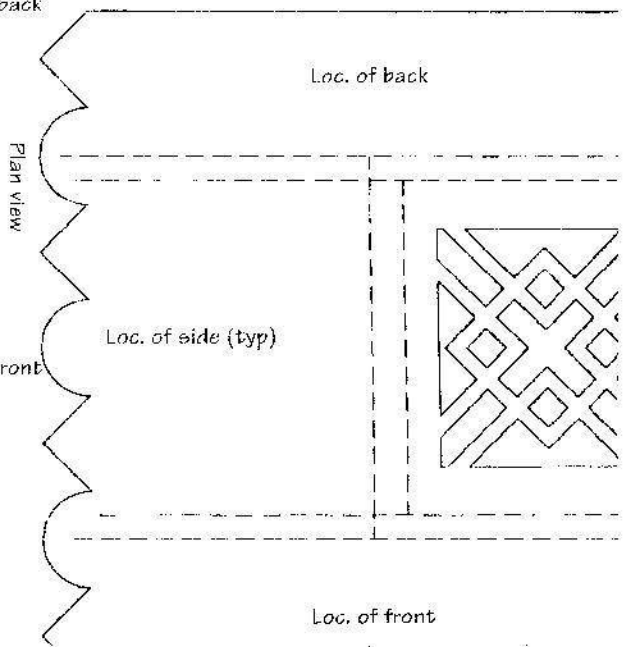
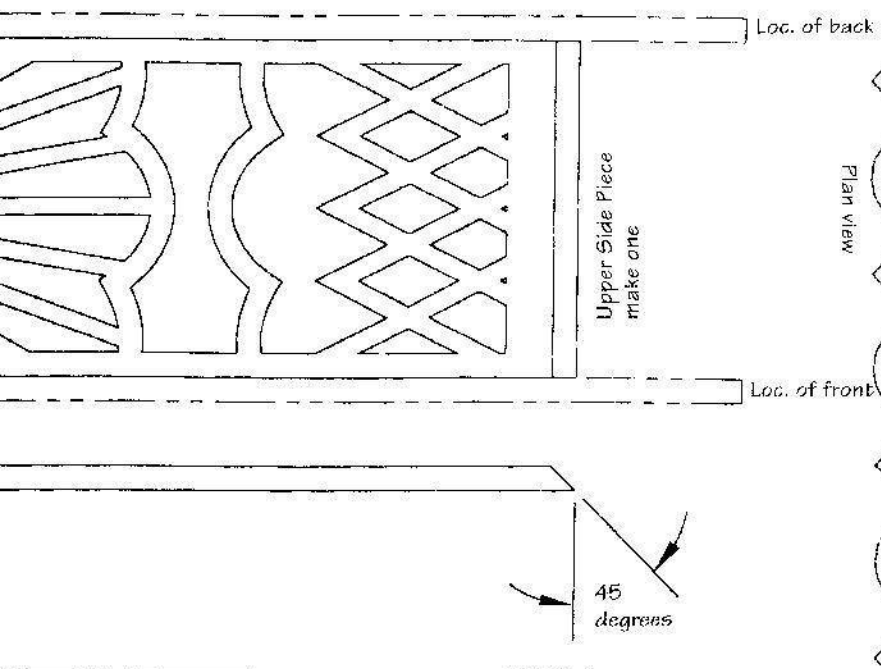
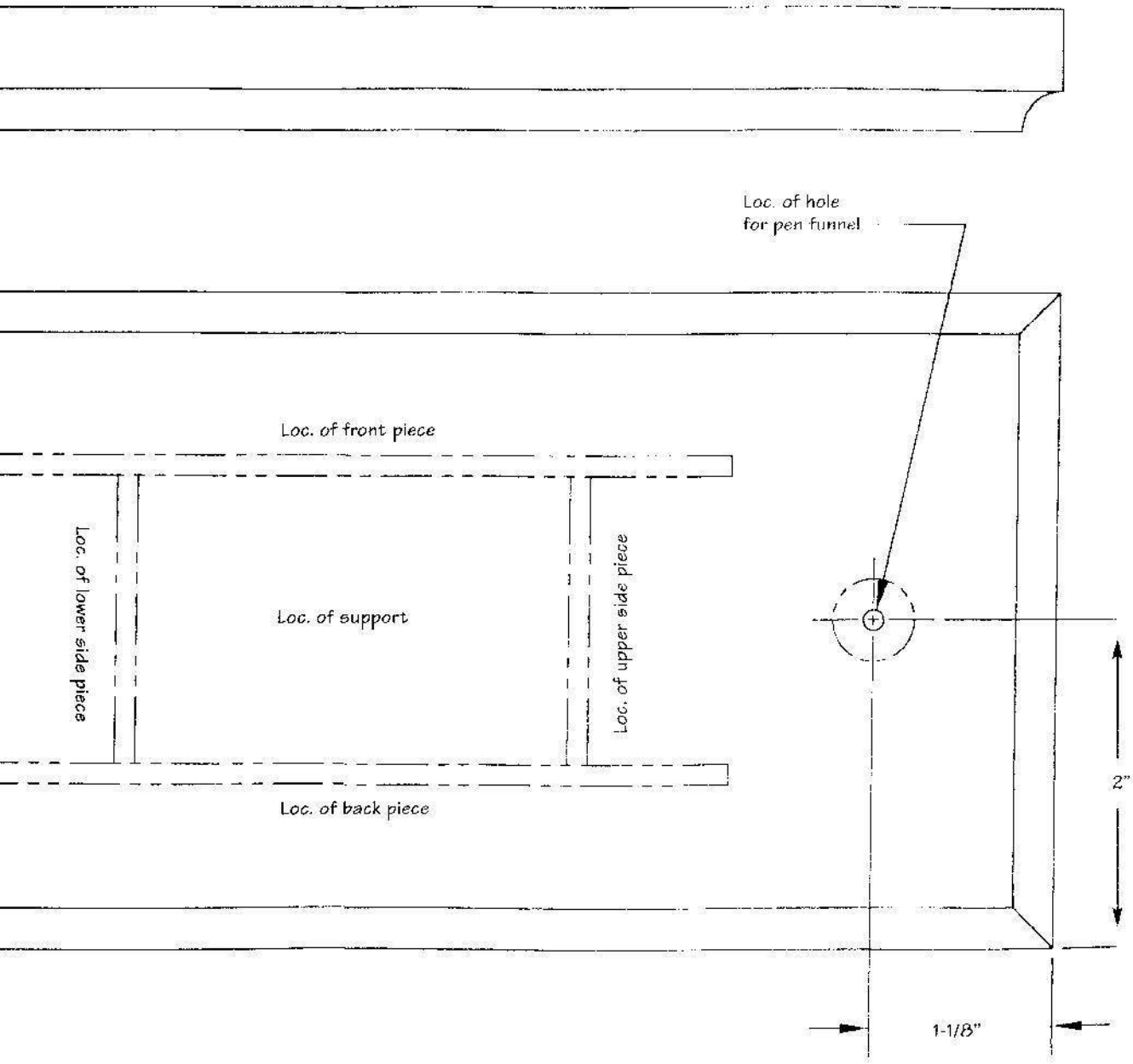


1b



Full Size Patterns
The Tilted Time Clock
from page 42

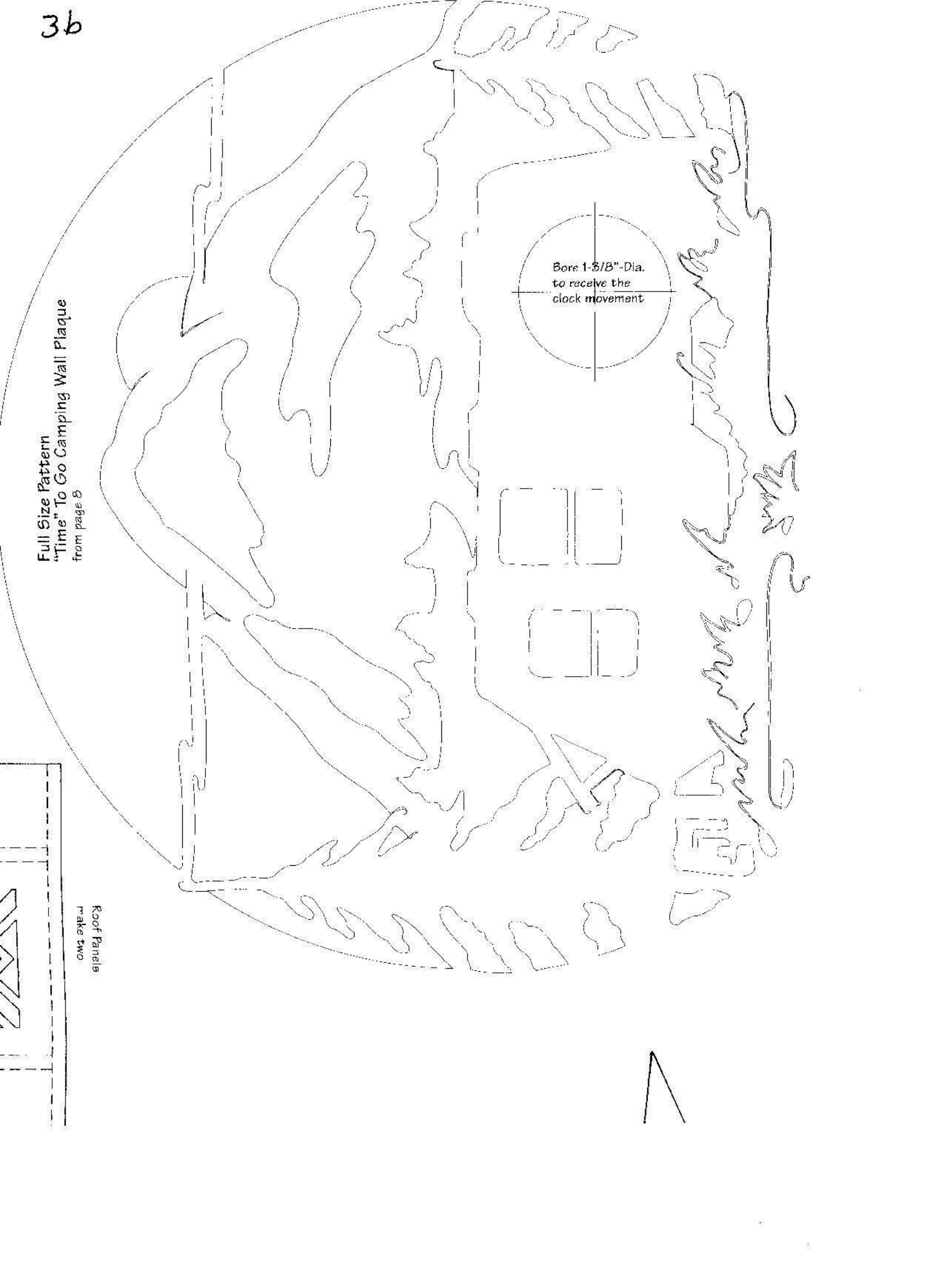




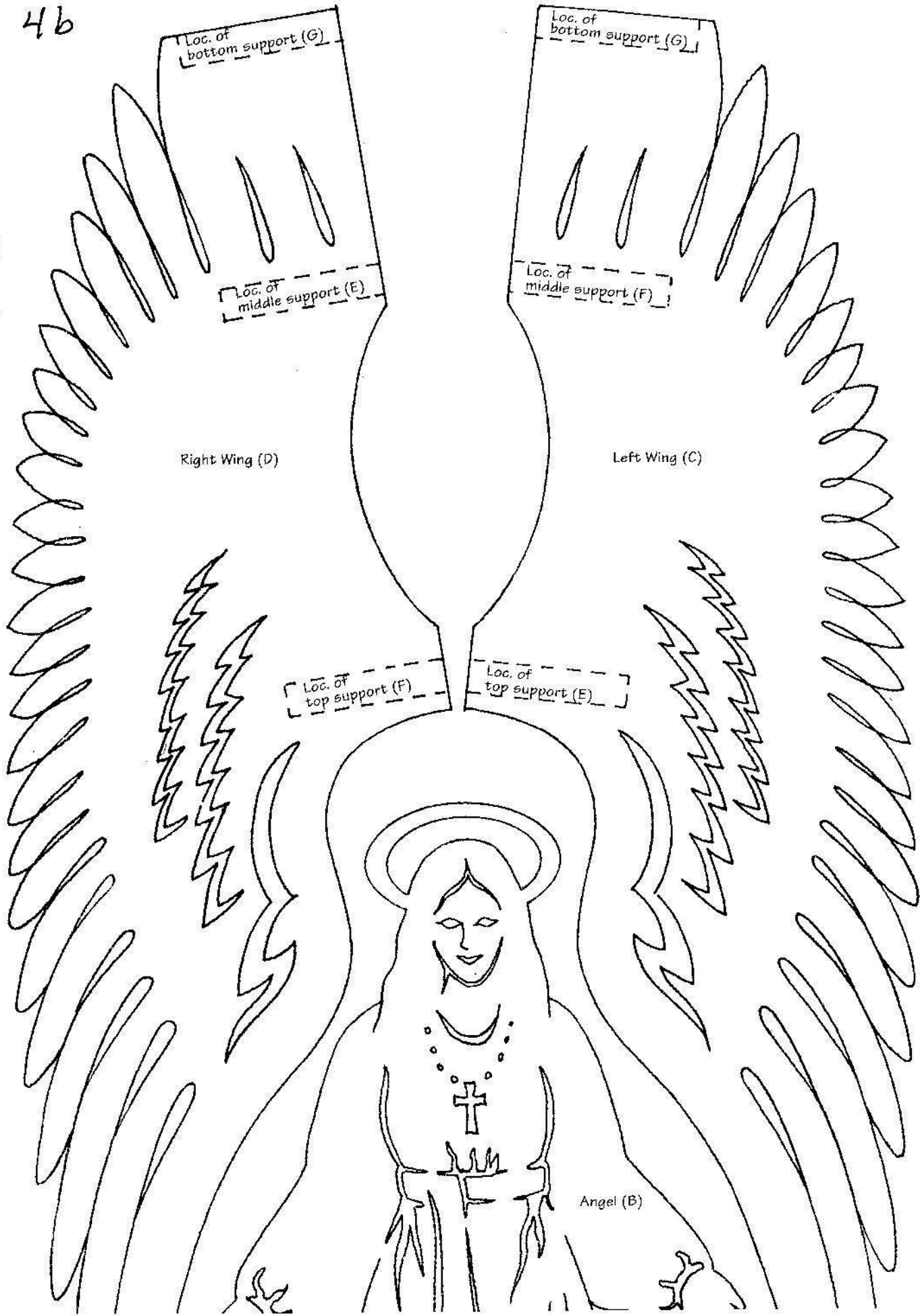
Full Size Pattern
"Time To Go Camping Wall Plaque"
from page 8

Roof Panels
rake two

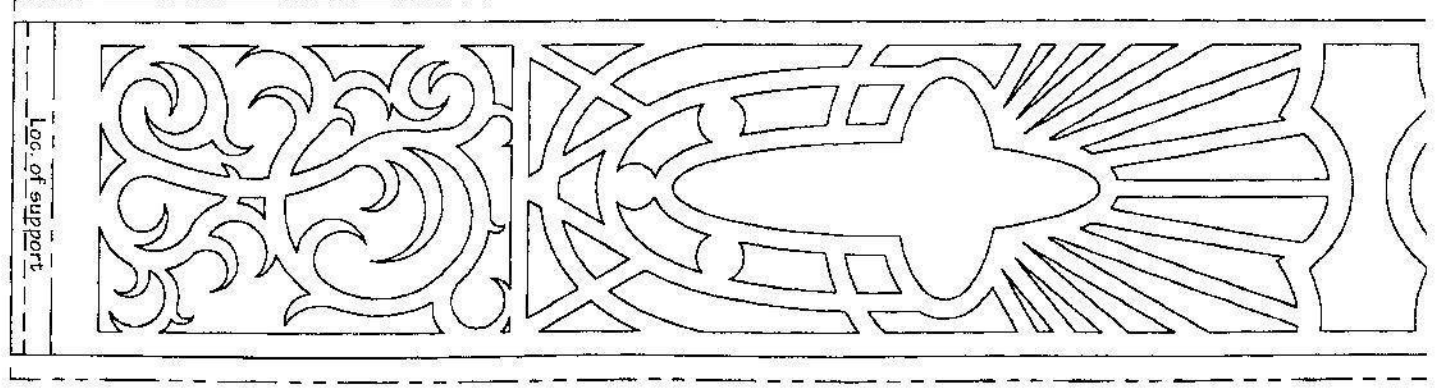
Bore 1-5/8"-Dia.
to receive the
clock movement



BAGS



5a



Side view

30 degrees

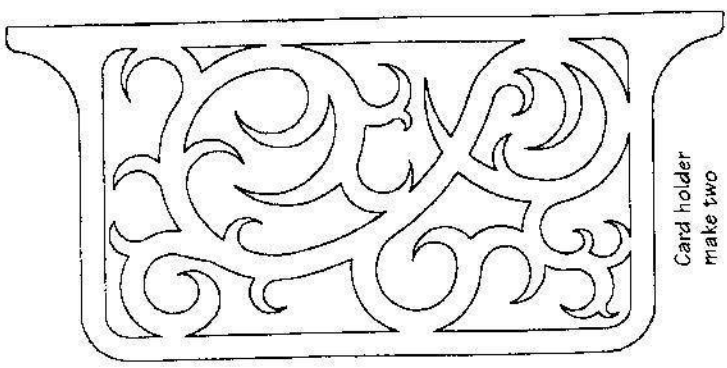


Front/Back
make two

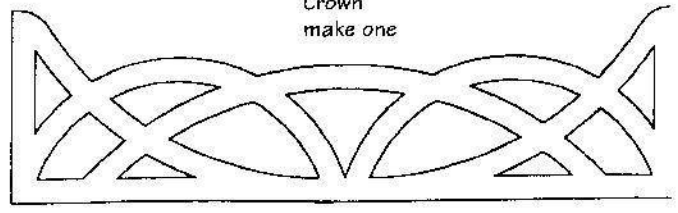
Loc. of
upper side piece

Loc. of
support

Loc. of
lower side piece



Crown
make one



Glue the front and back pieces to the sides/support assembly to make the clock assembly. Make sure these are properly oriented and located properly and flush along the bottom

Front

Assembly Drawing 1
Sides/support assembly

Back

onto the clock assembly. These need to be centered. Once they are in place, they can be secured with long rubber bands. Sand a 1/8" wide groove into the roof panels for the crown. This must be flush with the clock assembly.

Roof piece

Assembly Drawing 2

Clock assembly

Roof piece

Assembly Drawing 3

Glue the pediments centered on the front and rear of the roof panels. Glue the crown in place, centered on the top of the roof panels.

Pediment

Clock assembly

Card holder

Bore 1-3/8"-Dia. to receive the clock movement

Top Support (E)

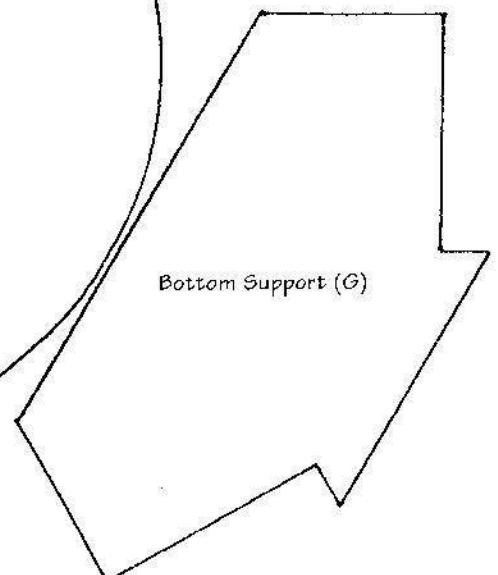
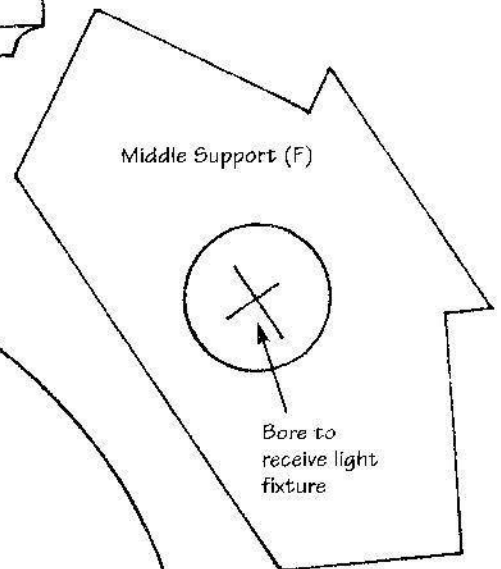
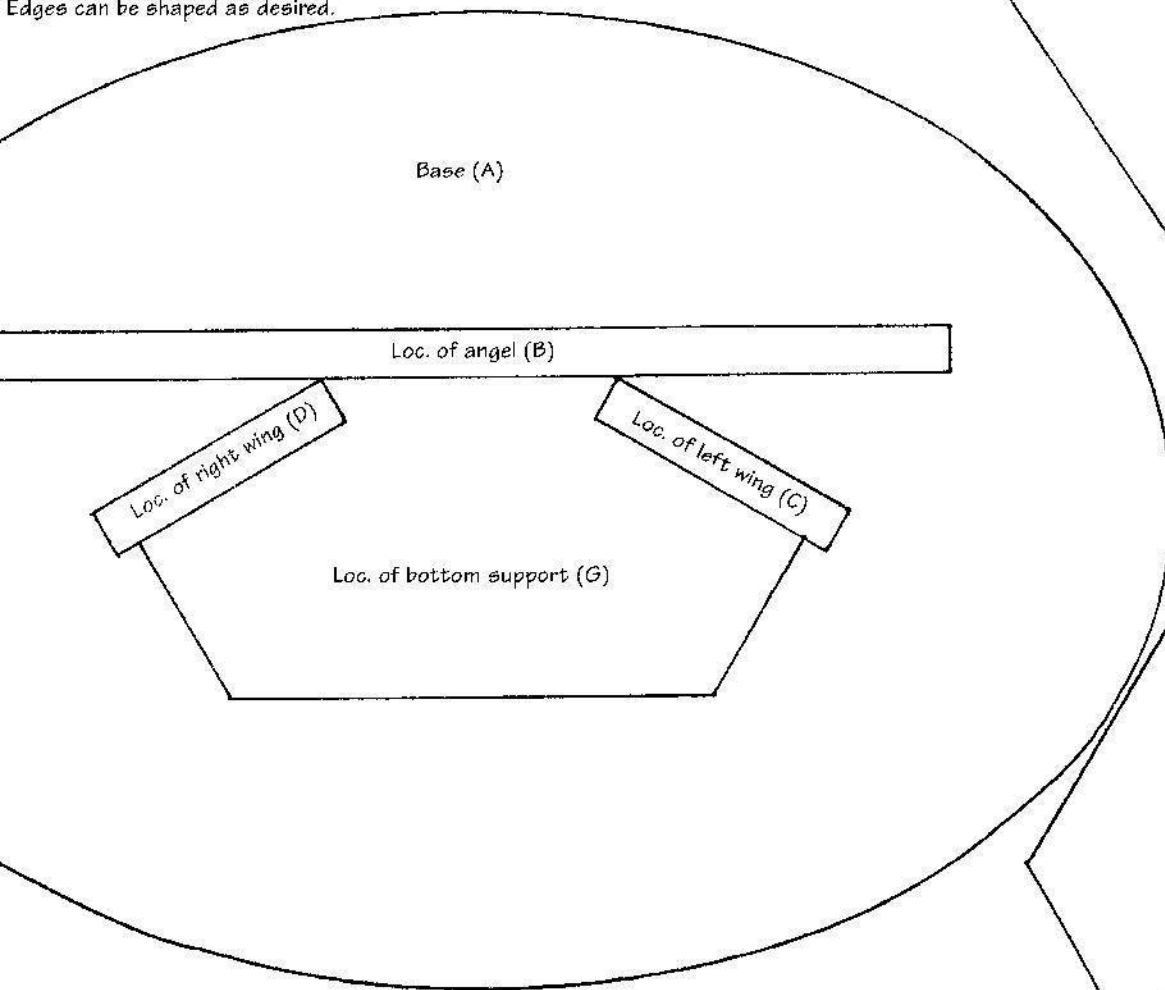
Edge Note

Full Size Pattern
Hickory Dickory Dock
from page 12

Full Size Patterns
Guardian Angel
Night Light
from page 54

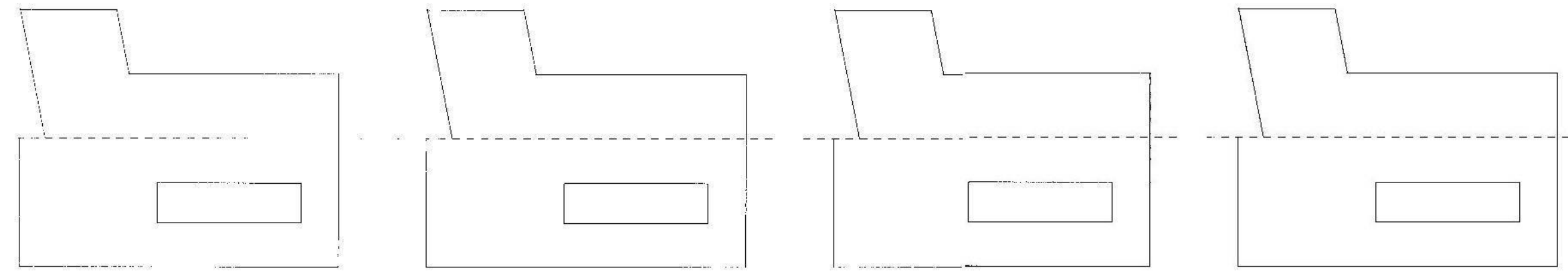


view of base
Edges can be shaped as desired.



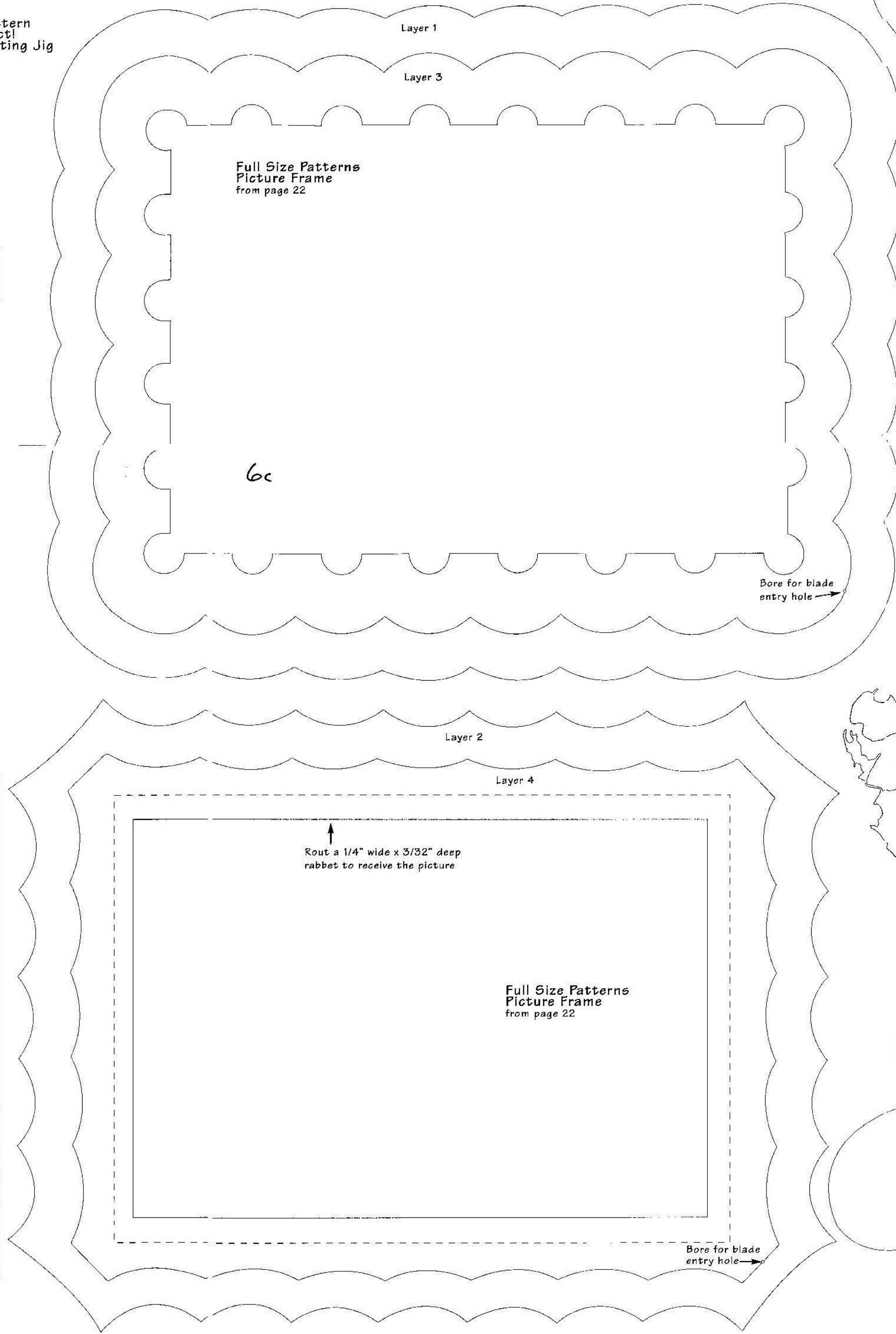
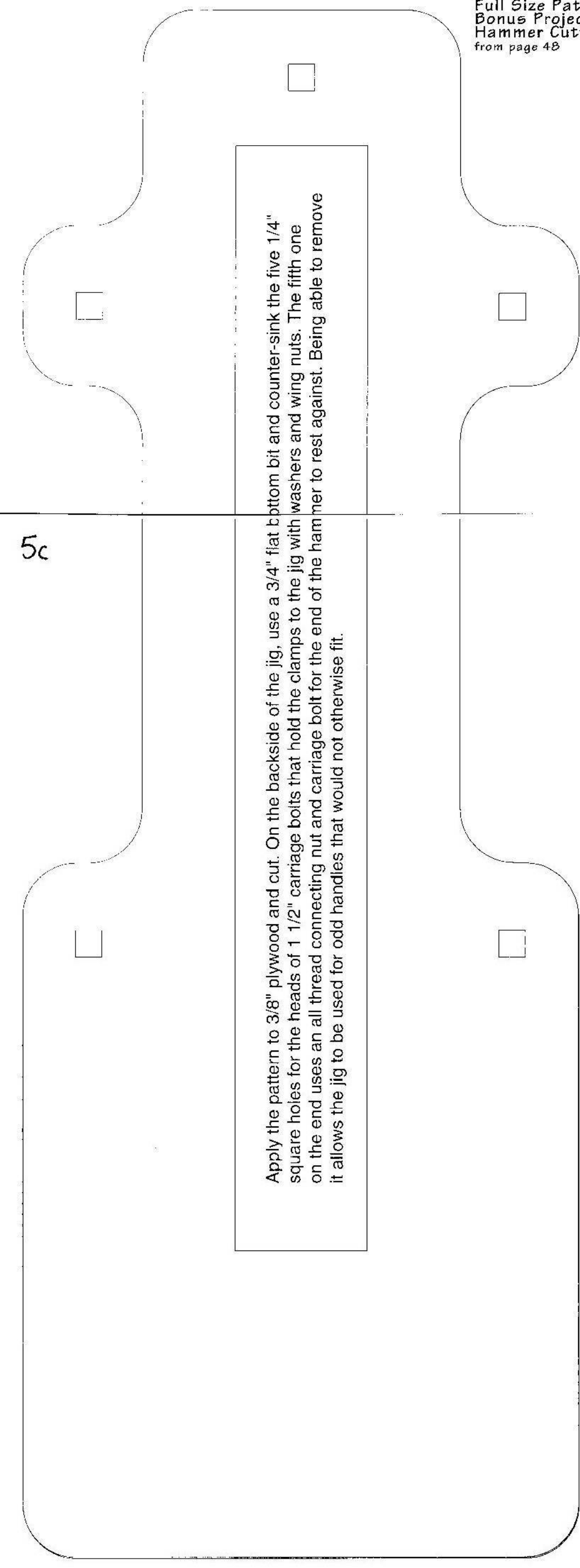
1c
ABCDEFGHIJKLMNOPQRSTUVWXYZ

TUVWXYZ0123456789&.,

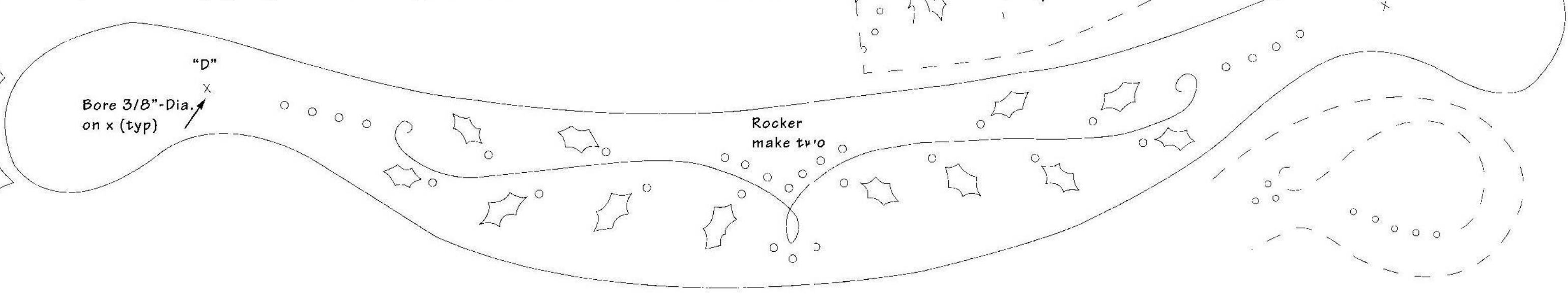
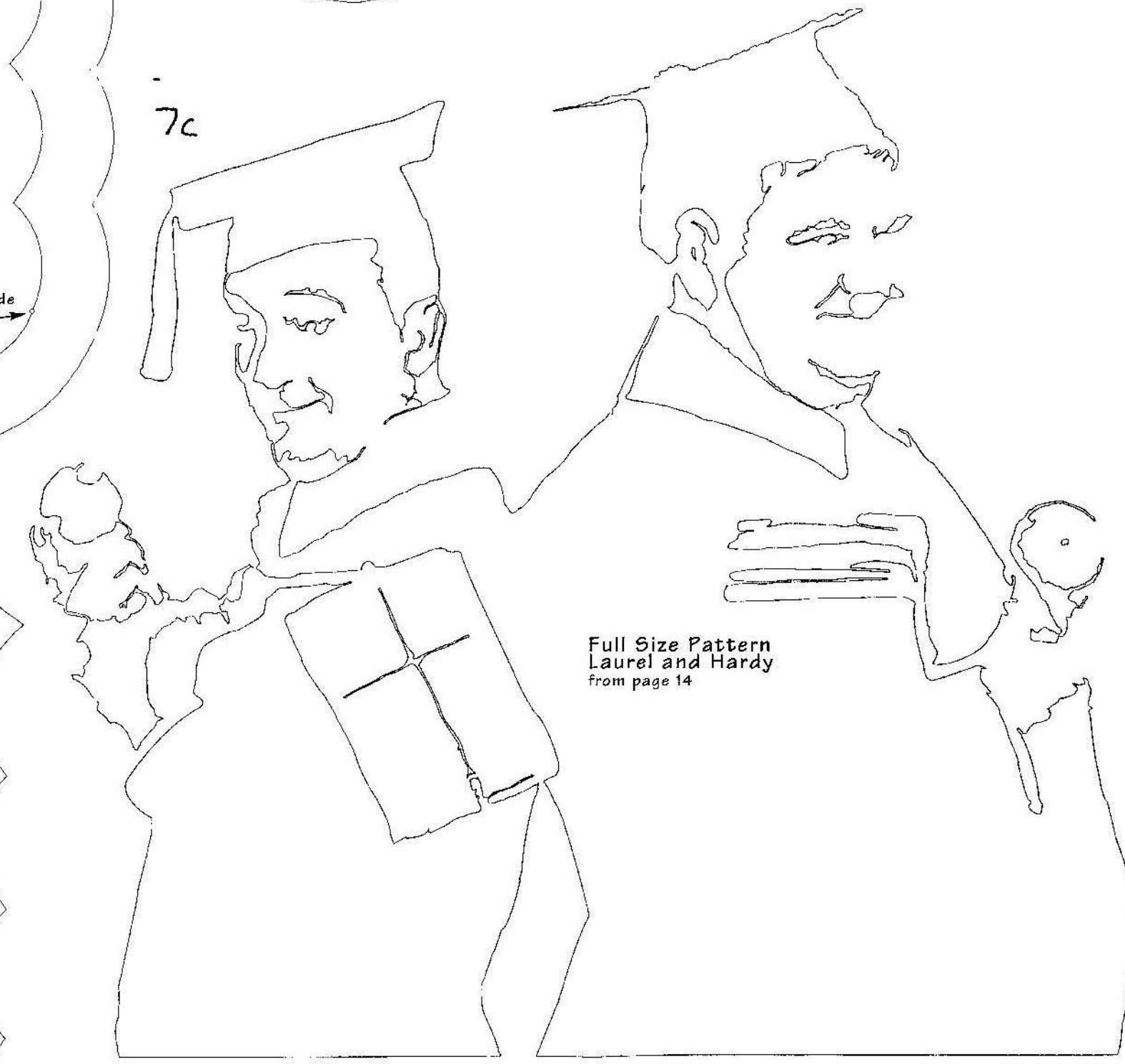
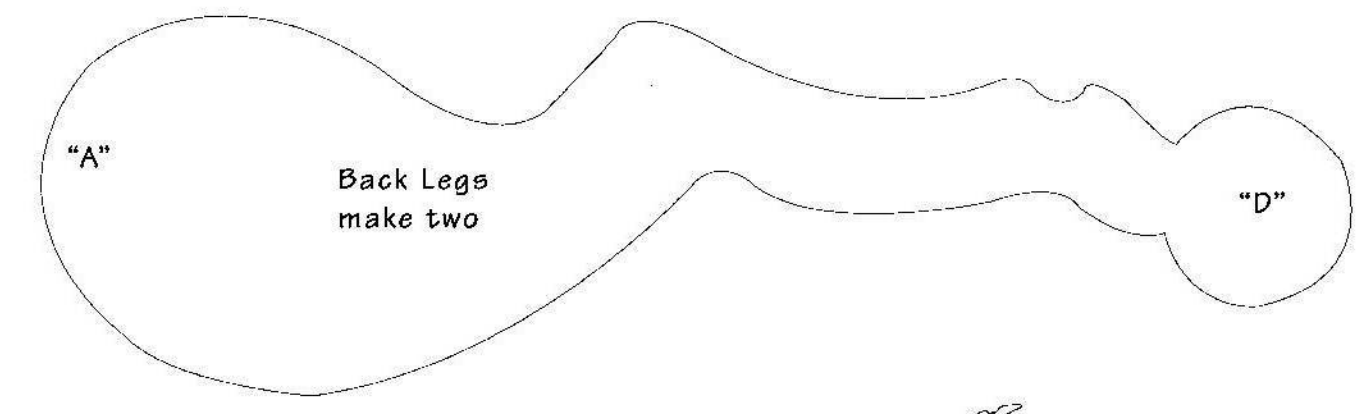


These are the patterns for the four clamps that hold the hammer on the jig.
Fold them on the dashed line and apply the pattern to stock that is 1" x 1" x 3"
so the dashed line is on the edge of the stock and cut both sides of the pattern

Full Size Pattern
Bonus Project!
Hammer Cutting Jig
from page 48



Full Size Pattern
Segmented Yellow Lab
from page 56



FULL SIZE PATTERN SECTION NO. 2 JANUARY 2003

Side A

Laurel and Hardy	from page 14
Picture Frame	from page 22
Rocking Reindeer	from page 54
Bonus Project	from page 48
Segmented Yellow Lab	from page 56

Side B

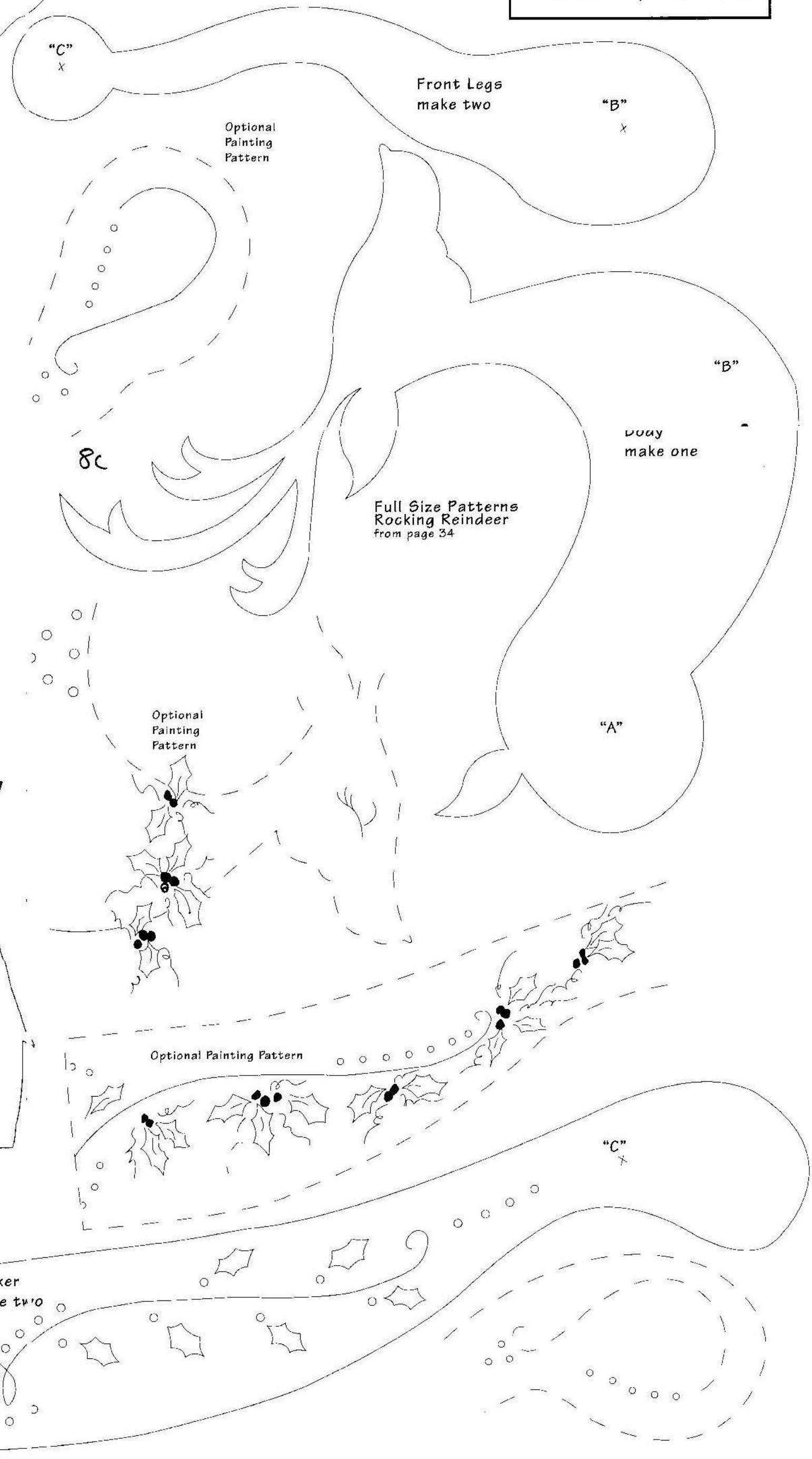
Grazing Deer	from page 12
Squirrel	from page 14
Sky Master	from page 16
Intarsia Marlin	from page 26
Freeform Band Saw Box	from page 44
Bear	from page 58

Metric Conversions:

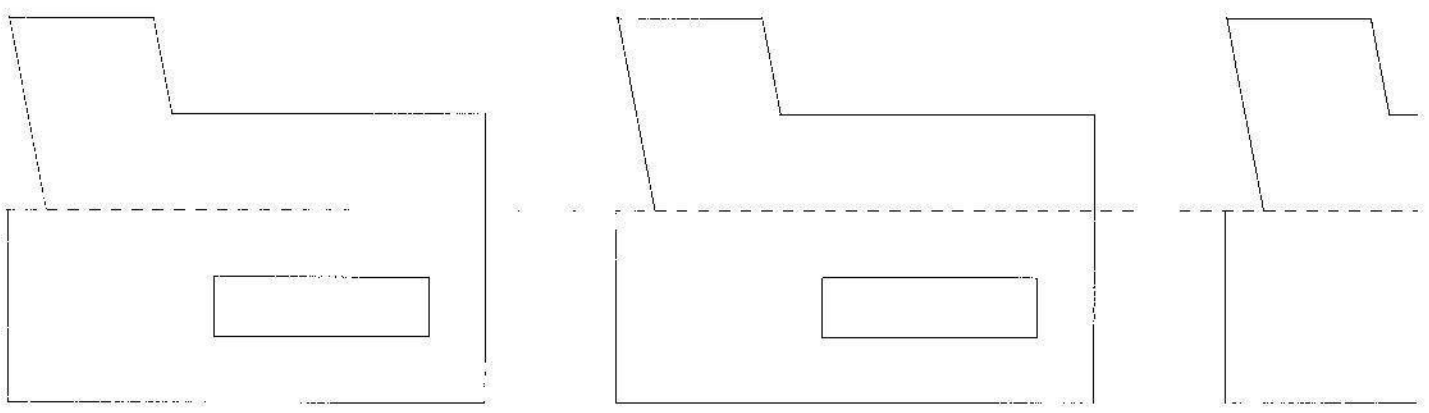
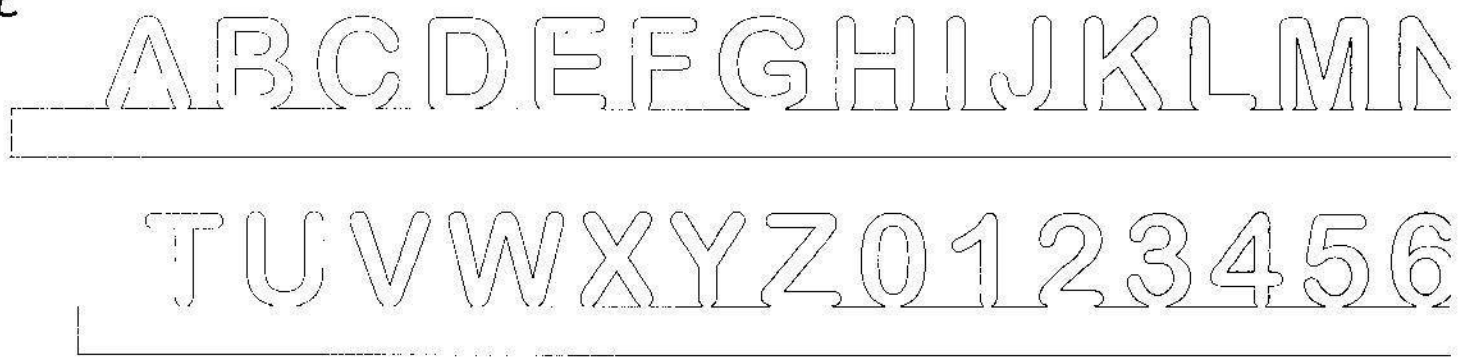
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

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1/8" = 3.18mm	6" = 15.24cm
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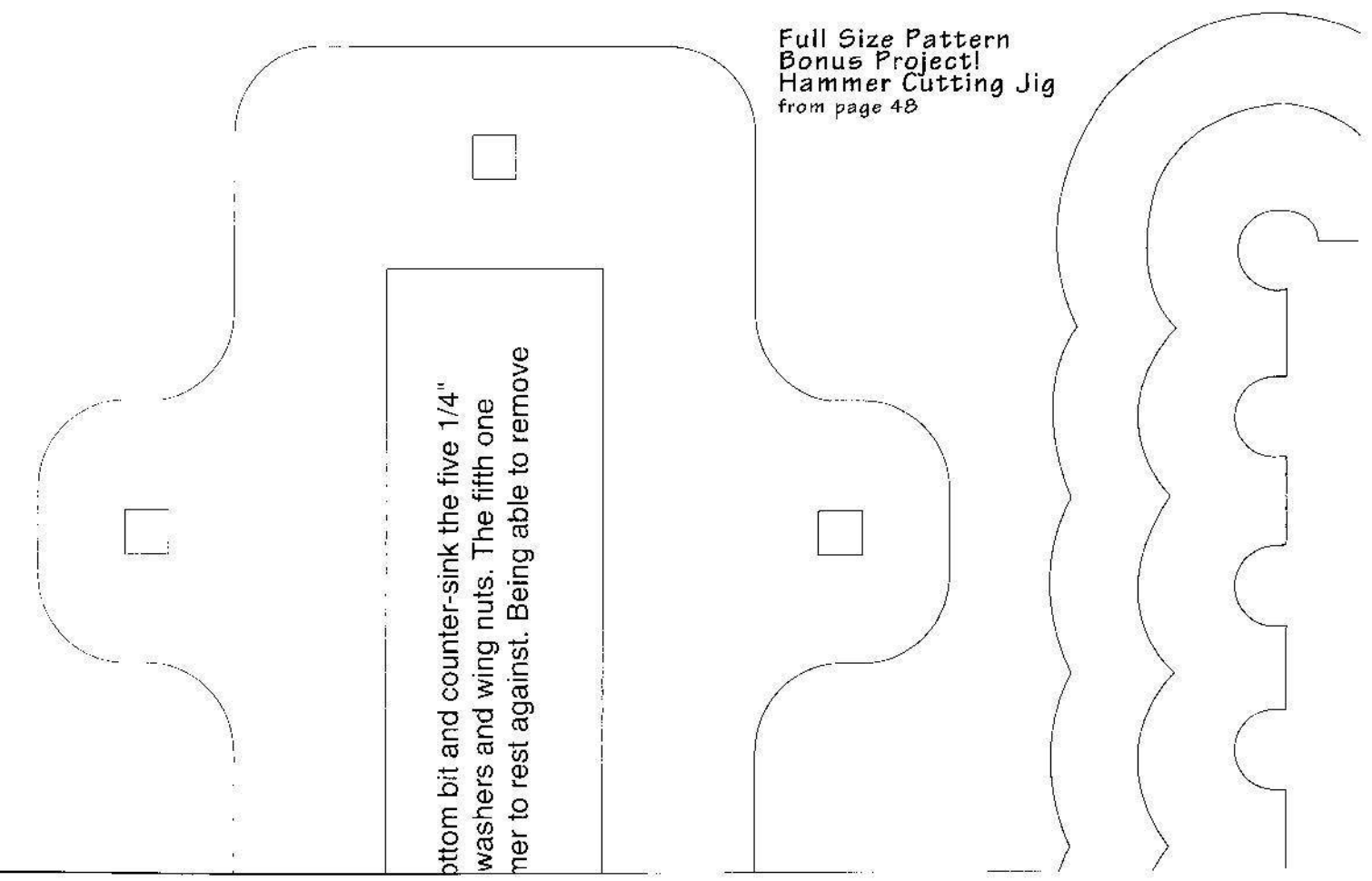


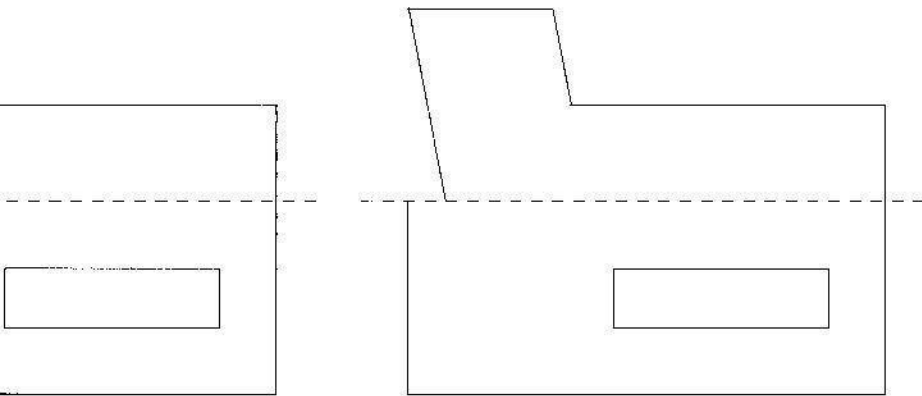
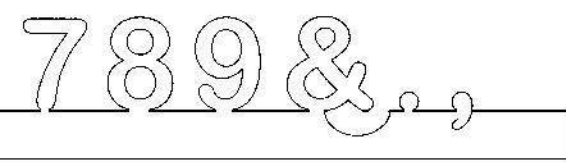
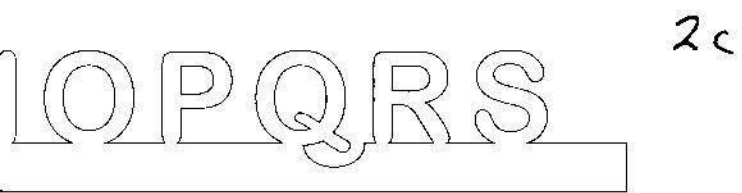
1c



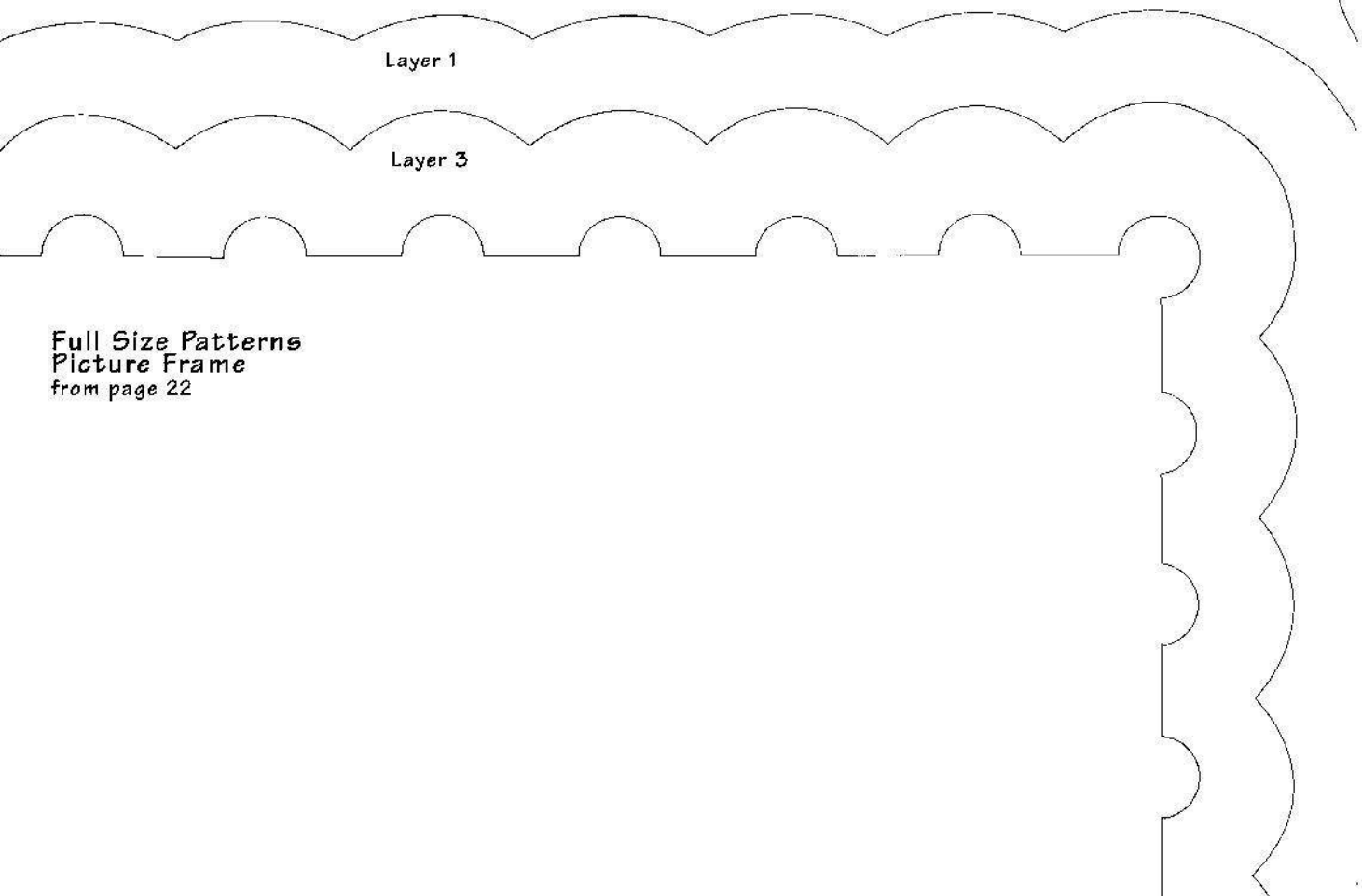
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Fold them on the dashed line and apply the pattern to stock that is 1"
so the dashed line is on the edge of the stock and cut both sides of tl

Full Size Pattern
Bonus Project!
Hammer Cutting Jig
from page 48



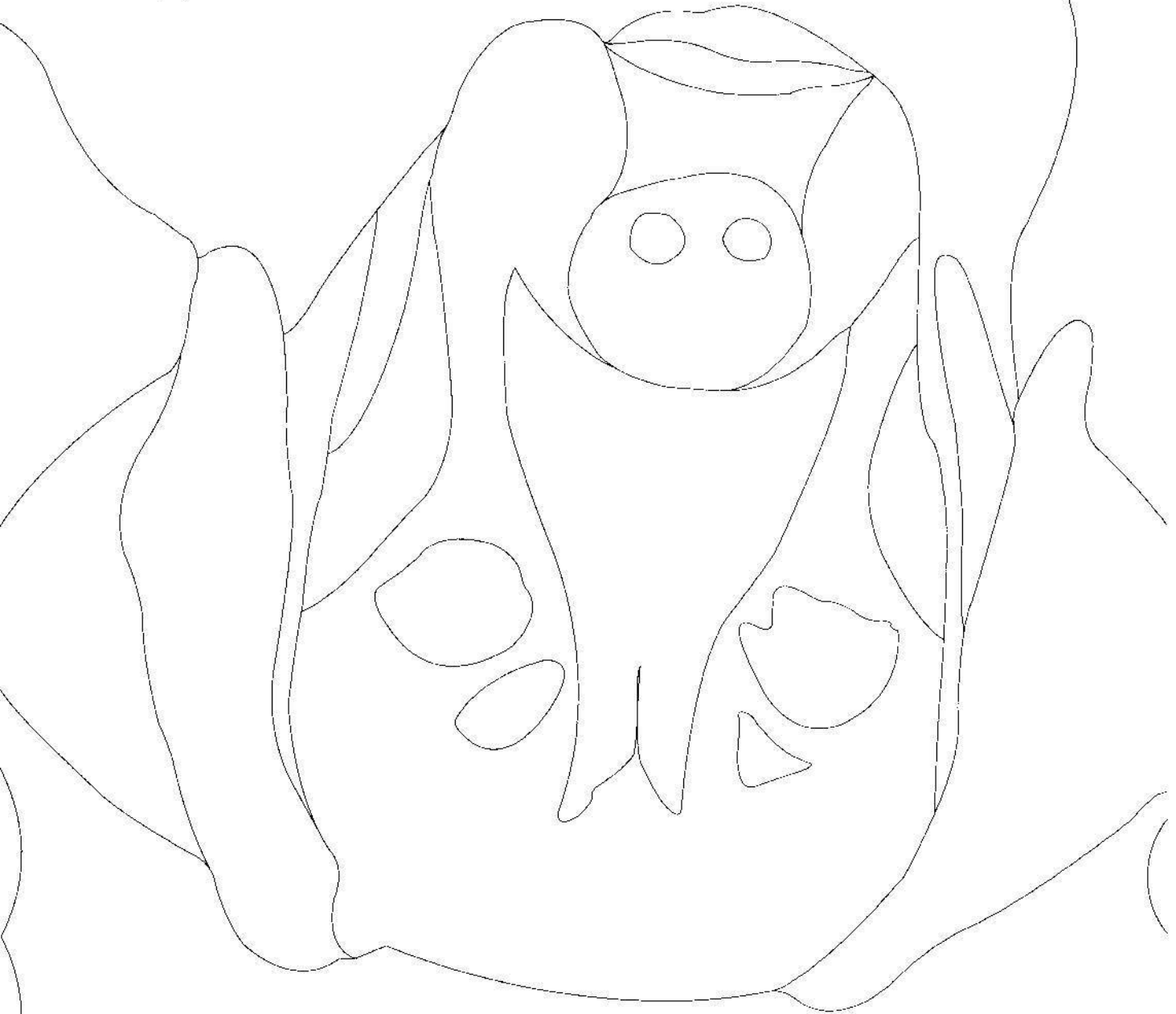


the jig.
x 1" x 3"
e pattern



Full Size Pattern
Segmented Yellow Lab
from page 56

3c



"A"

Back Legs
make two

"D"



Woodworks

FULL SIZE PATTERN SECTION NO. 2 JANUARY 2003

Side A

Laurel and Hardyfrom page 14
 Picture Framefrom page 22
 Rocking Reindeerfrom page 34
 Bonus Projectfrom page 48
 Segmented Yellow Labfrom page 56

Side B

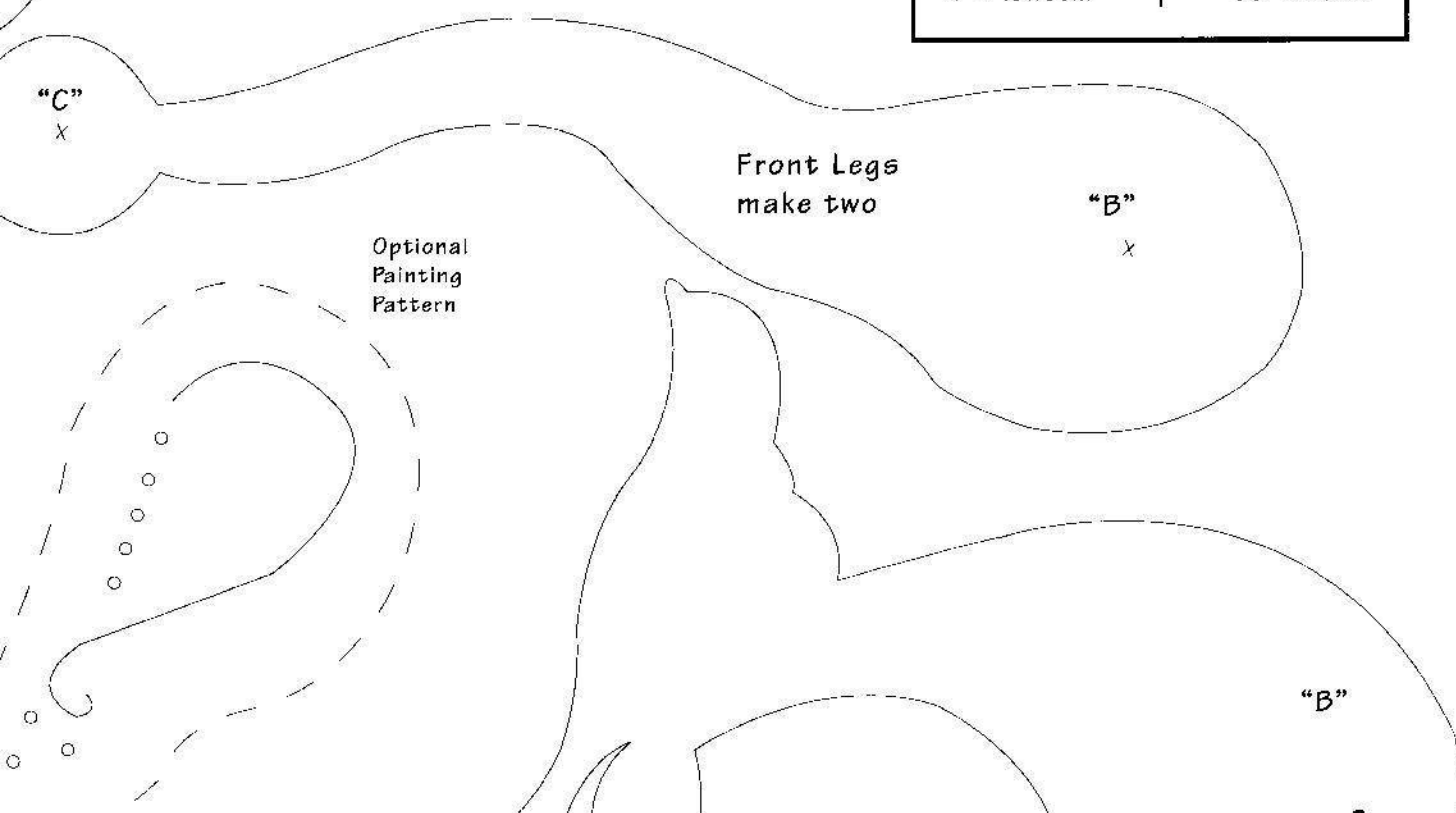
Grazing Deerfrom page 12
 Squirrelfrom page 14
 Sky Masterfrom page 16
 Intarsia Marlinfrom page 26
 Freeform Band Saw Boxfrom page 44
 Bearfrom page 58

Metric Conversions:

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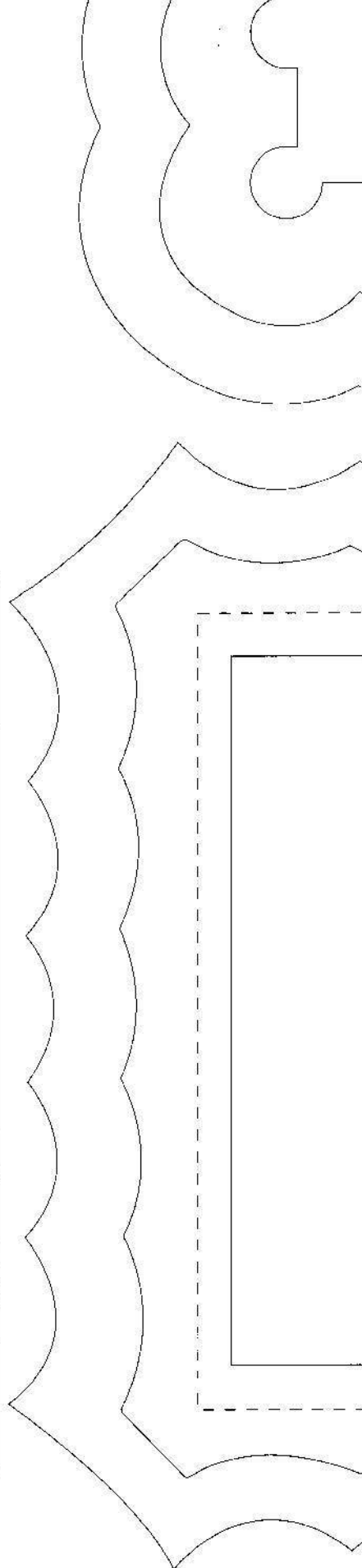
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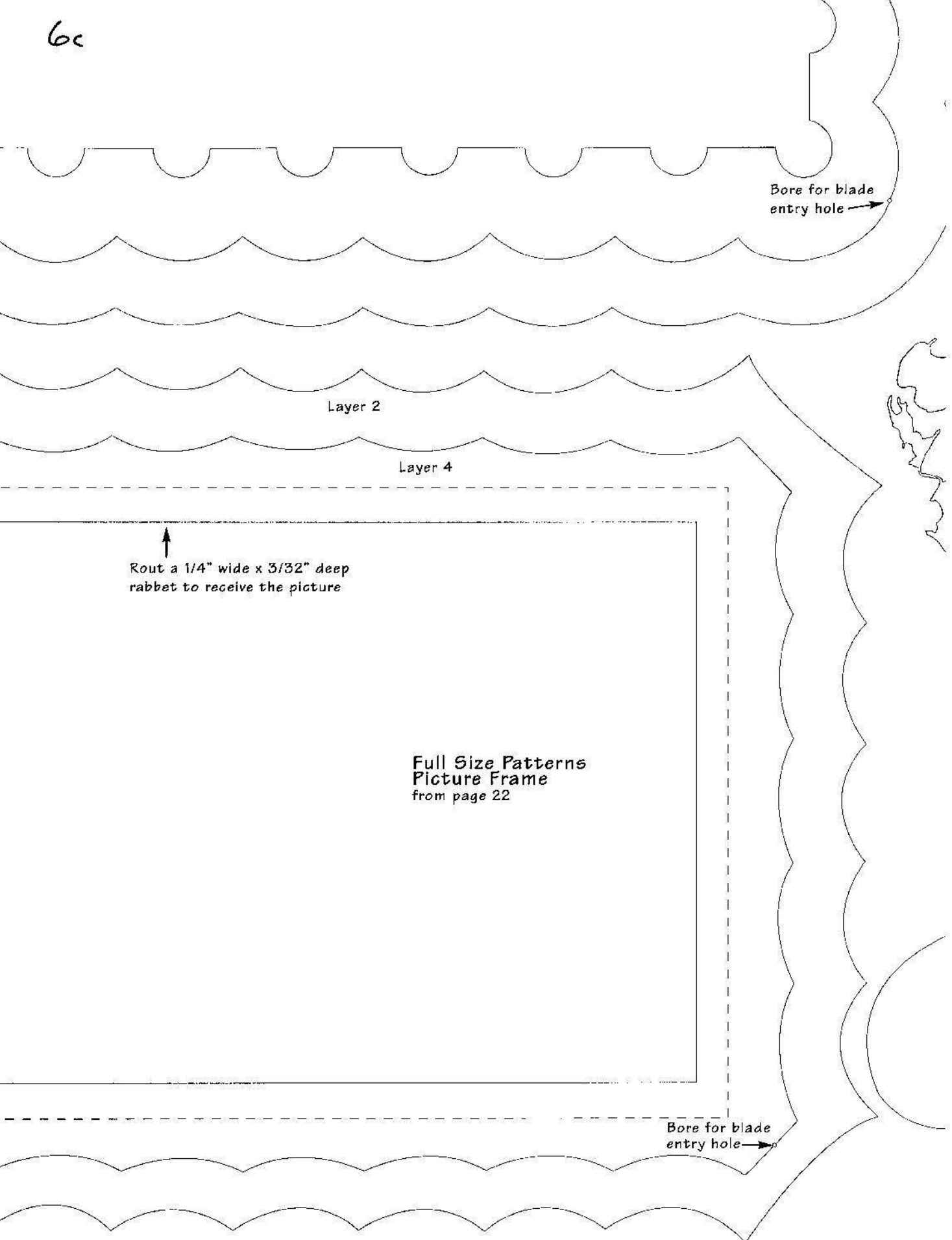




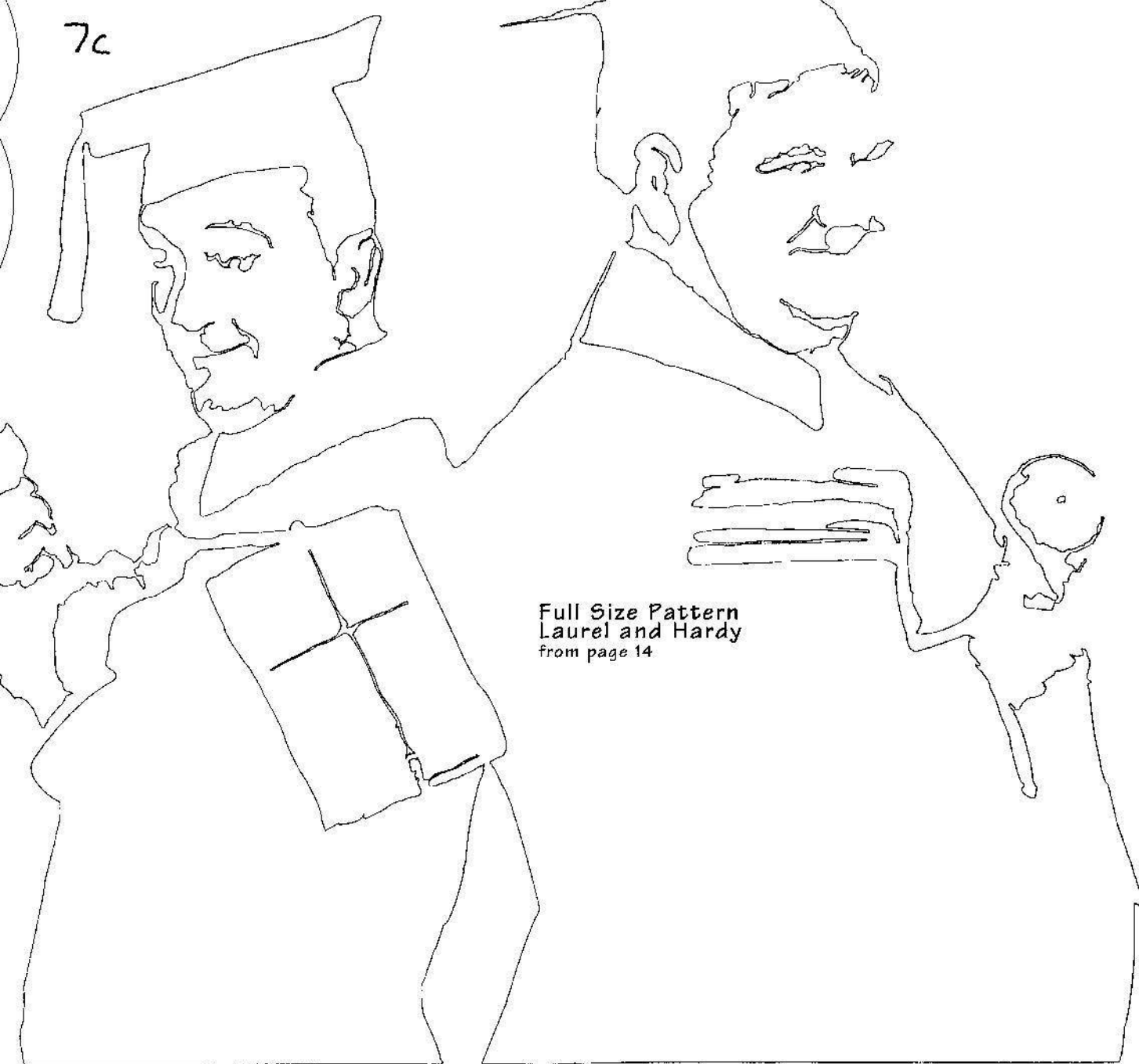
Apply the pattern to 3/8" plywood and cut. On the backside of the jig, use a 3/4" flat bar to square holes for the heads of 1 1/2" carriage bolts that hold the clamps to the jig with on the end uses an all thread connecting nut and carriage bolt for the end of the handle. it allows the jig to be used for odd handles that would not otherwise fit.



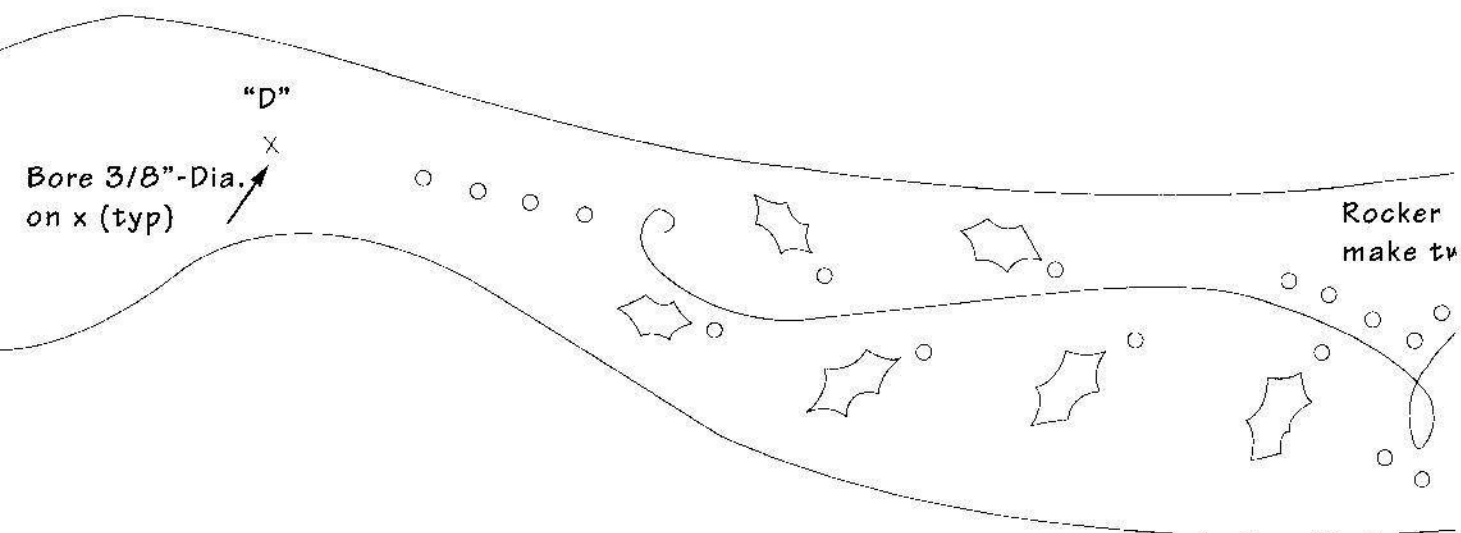
6c



7c



Full Size Pattern
Laurel and Hardy
from page 14



"D"

x

Bore 3/8"-Dia.
on x (typ)

Rocker
make tv

8c

Body
make one

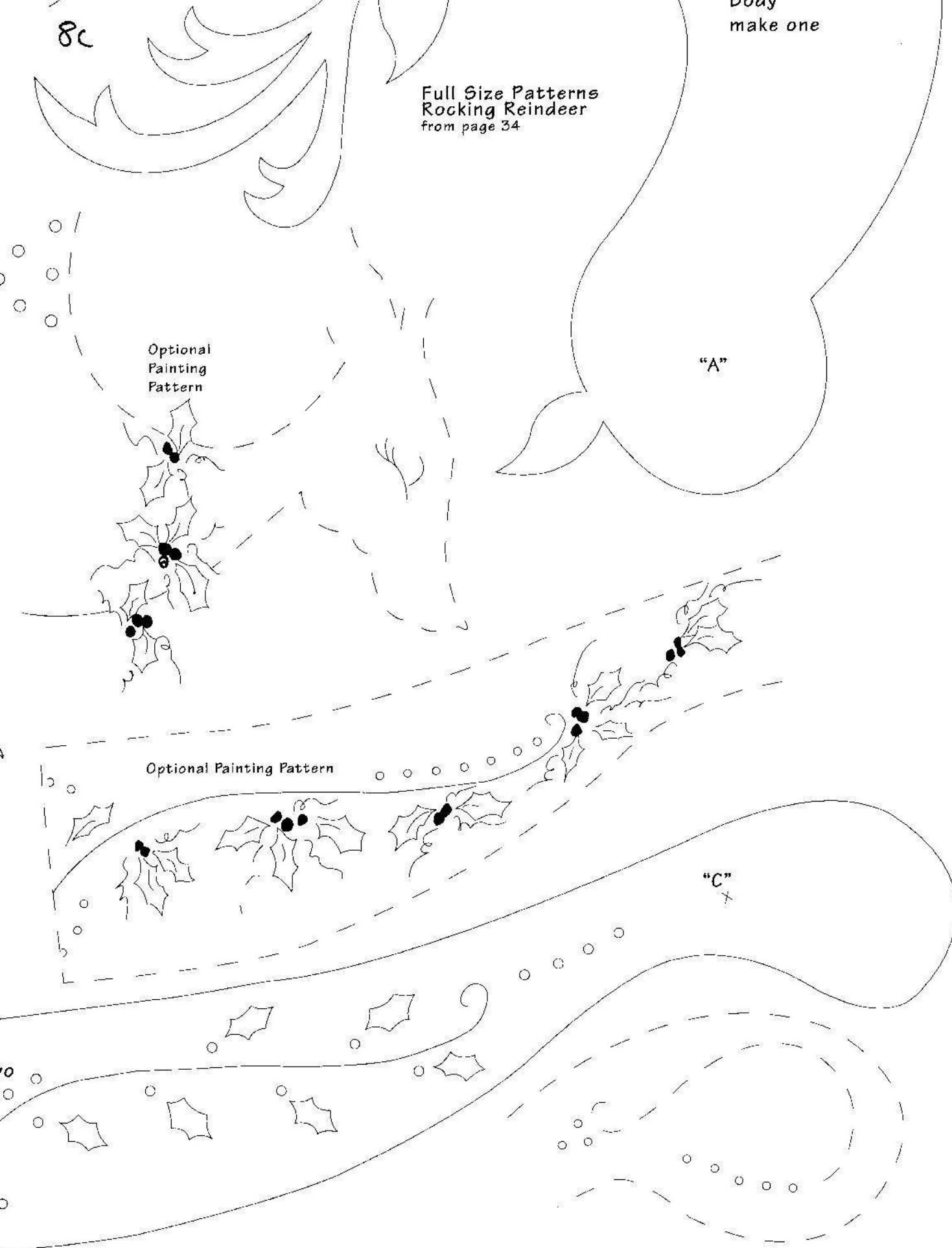
Full Size Patterns
Rocking Reindeer
from page 34

Optional
Painting
Pattern

"A"

Optional Painting Pattern

"C"



1a

Full Size Pattern
Freeform Band Saw Box
from page 44

2a

Full Size Pattern
Bear
from page 58

Note: bold line indicates head section as well as the piece which will be beneath the intarsia head. Make intarsia pieces from 1/2" stock. Make bottom piece from 3/4" stock. Note: make shoulder pieces from 3/4" stock.

Wood key
A = ash
B = bloodwood
O = oak
W = walnut

Arrows indicate
grain direction

Bill Pattern

6a

3a

Intarsia Marlin
Cutting diagram
Pieces within bold line are cut
from one piece of curly maple

4a

Full Size Pattern
Sky Master
from page 16

Note: Score the
detail lines in the
face and feet.

Piece was cut
separately

5a

Pectoral Fin Pattern
1/4" thick curly maple

Sand

Side view of pectoral fin

Loc. of bill

1/4" thick

+1/8"

-1/4"

+1/4"

+1/8"

+1/8"

+1/8"

+1/8"

+1/8"

Location of overlaid
pectoral fin

Marlin

Full Size Pattern
Intarsia Marlin
from page 26

1/4" thick

All dark pieces are
eborized

1/8" thick

1/8" thick

7a

Full Size Pattern
Grazing Deer
from page 12

1/4" thick

1/4" shim

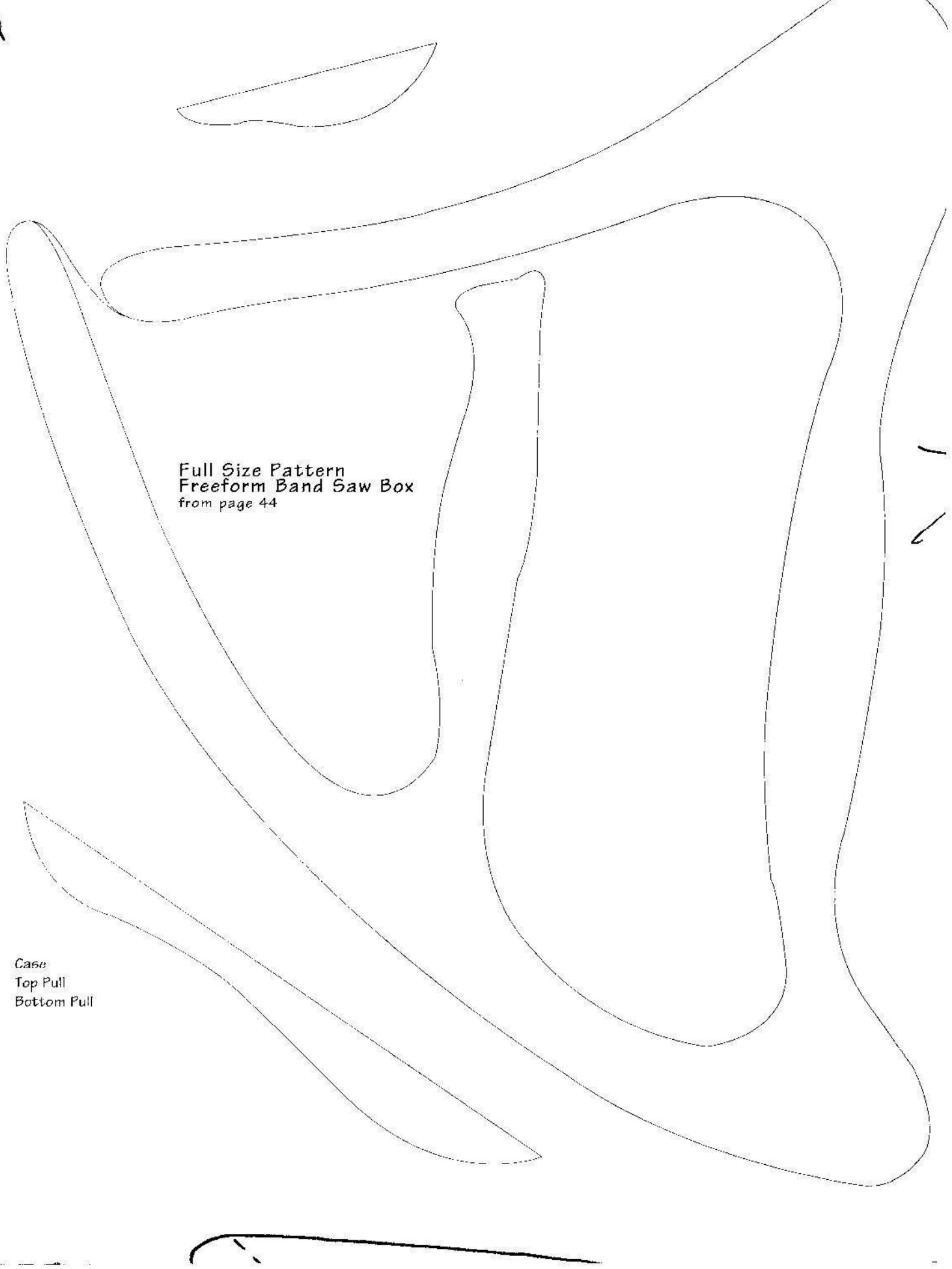
1/4" shim

1/4" thick

8a

Full Size Pattern
Squirrel
from page 14

1d



Full Size Pattern
Freeform Band Saw Box
from page 44

Case
Top Pull
Bottom Pull

2d

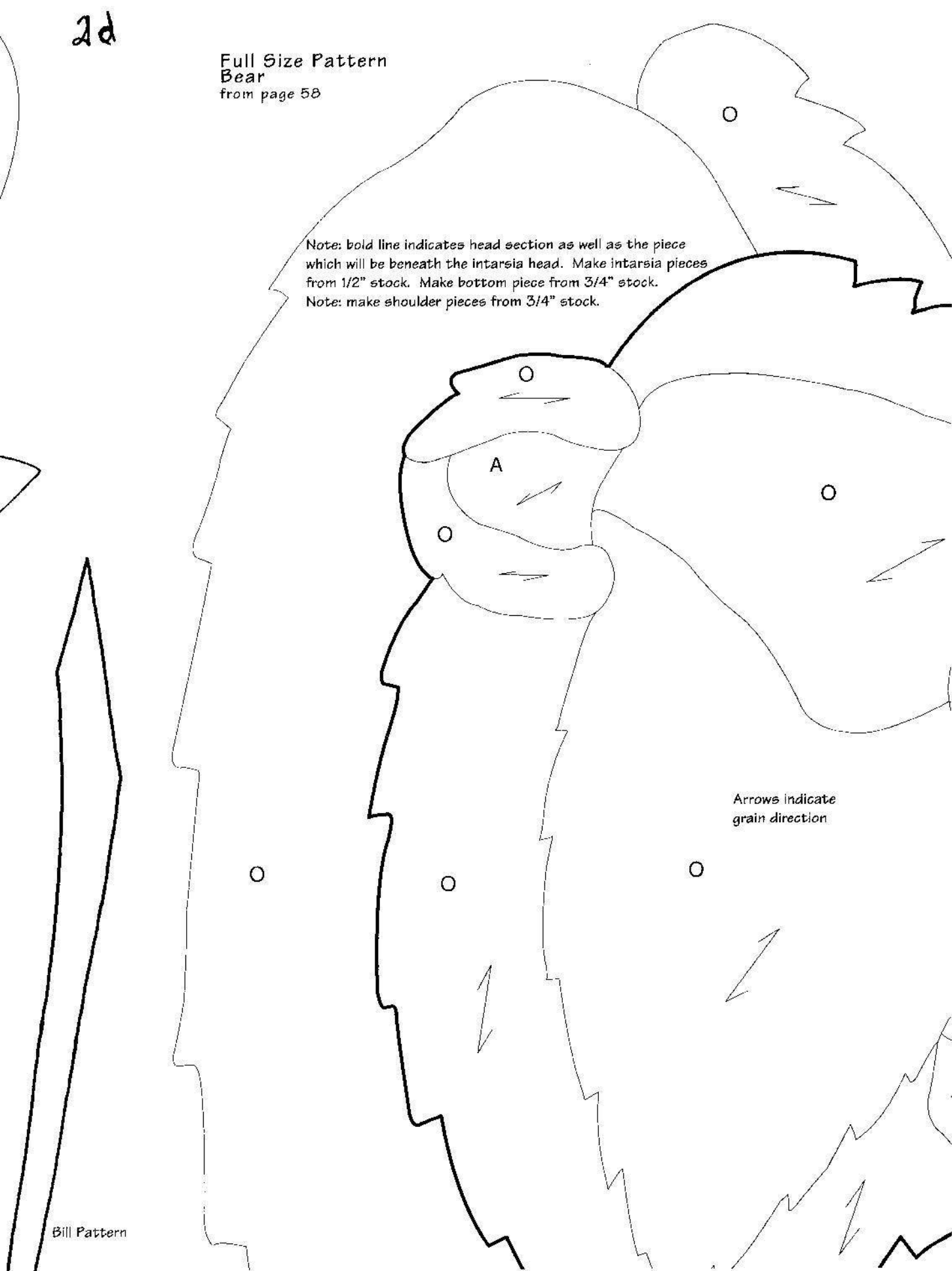
Full Size Pattern
Bear
from page 58

Note: bold line indicates head section as well as the piece which will be beneath the intarsia head. Make intarsia pieces from 1/2" stock. Make bottom piece from 3/4" stock.
Note: make shoulder pieces from 3/4" stock.

A

Arrows indicate
grain direction

Bill Pattern



3d

Intarsia Marlin

Cutting diagram

Pieces within bold line are cut from one piece of curly maple

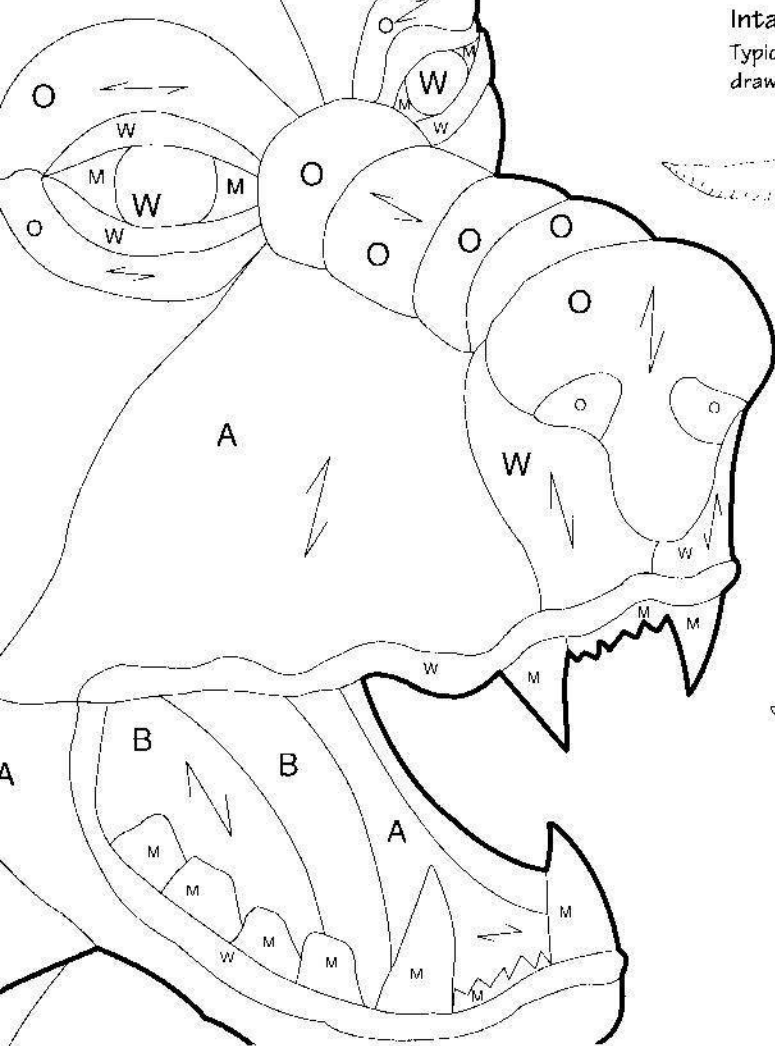
Wood key

A = ash

B = bloodwood

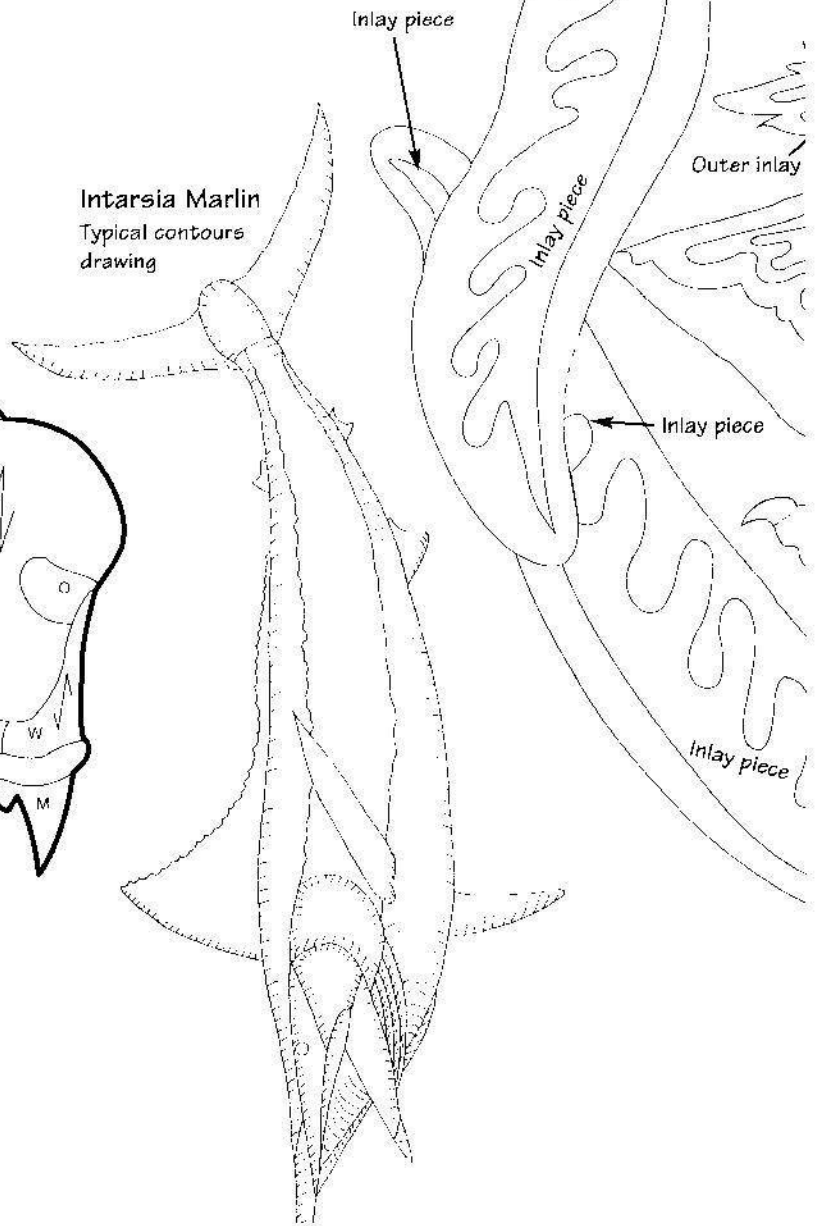
O = oak

W = walnut

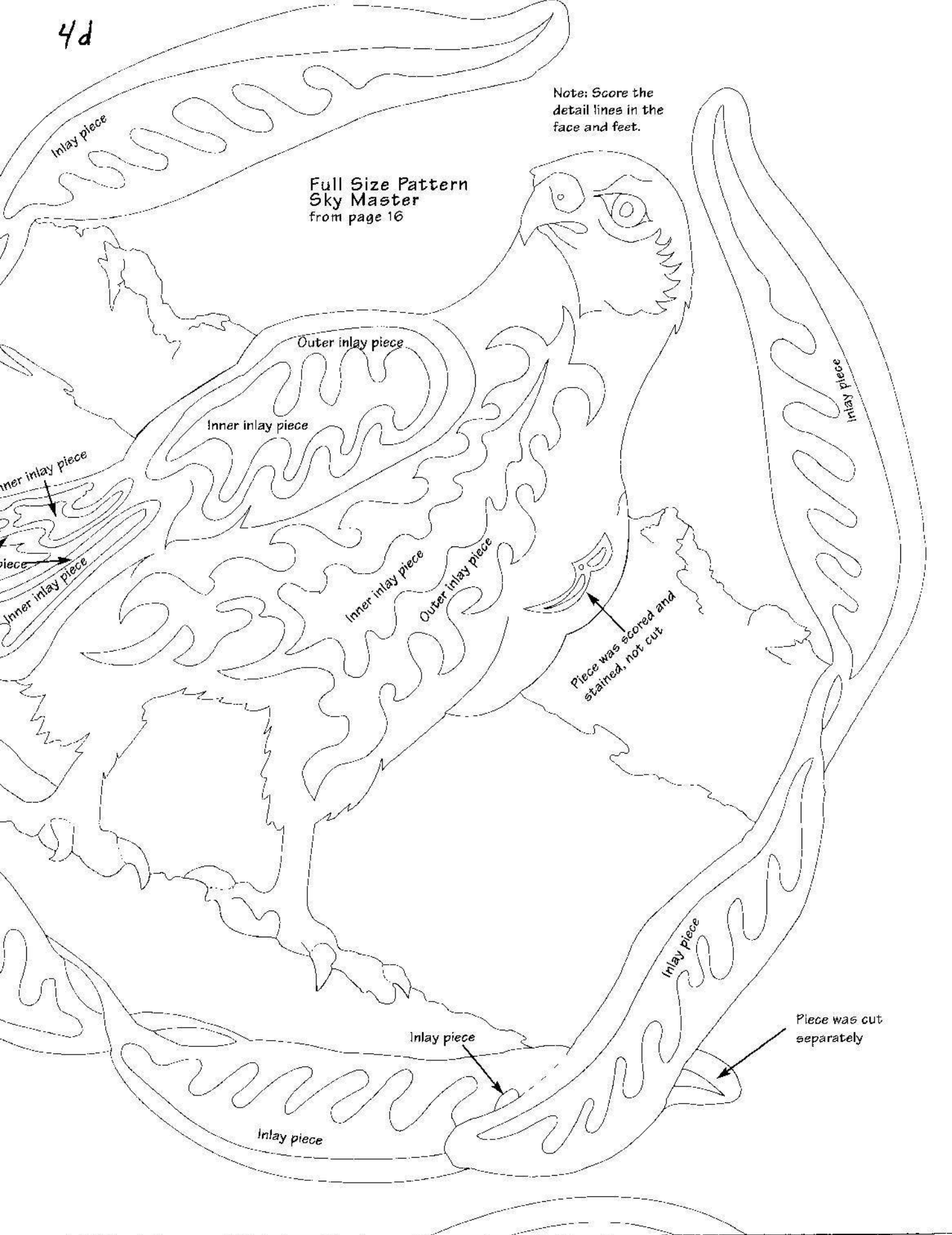


Intarsia Marlin

Typical contours drawing



4d



Full Size Pattern
Sky Master
from page 16

Note: Score the
detail lines in the
face and feet.

Inlay piece

Outer inlay piece

Inner inlay piece

Inner inlay piece

piece

Inner inlay piece

Inner inlay piece

Outer inlay piece

Piece was scored and
stained, not cut

Inlay piece

Inlay piece

Piece was cut
separately

Inlay piece

Inlay piece

Sd

Pectoral Fin Pattern
1/4" thick curly maple

Sand

Side view of pectoral fin

Loc. of bill

1/4

+1/8"

-1/4"

+1/4"

+1/8"

+1/8"

Cut after contouring

+1/8"

+1/8"

+1/8"

Full Size Pattern
Intarsia Marlin
from page 26

1/4" thick

6d

thick

Marlin

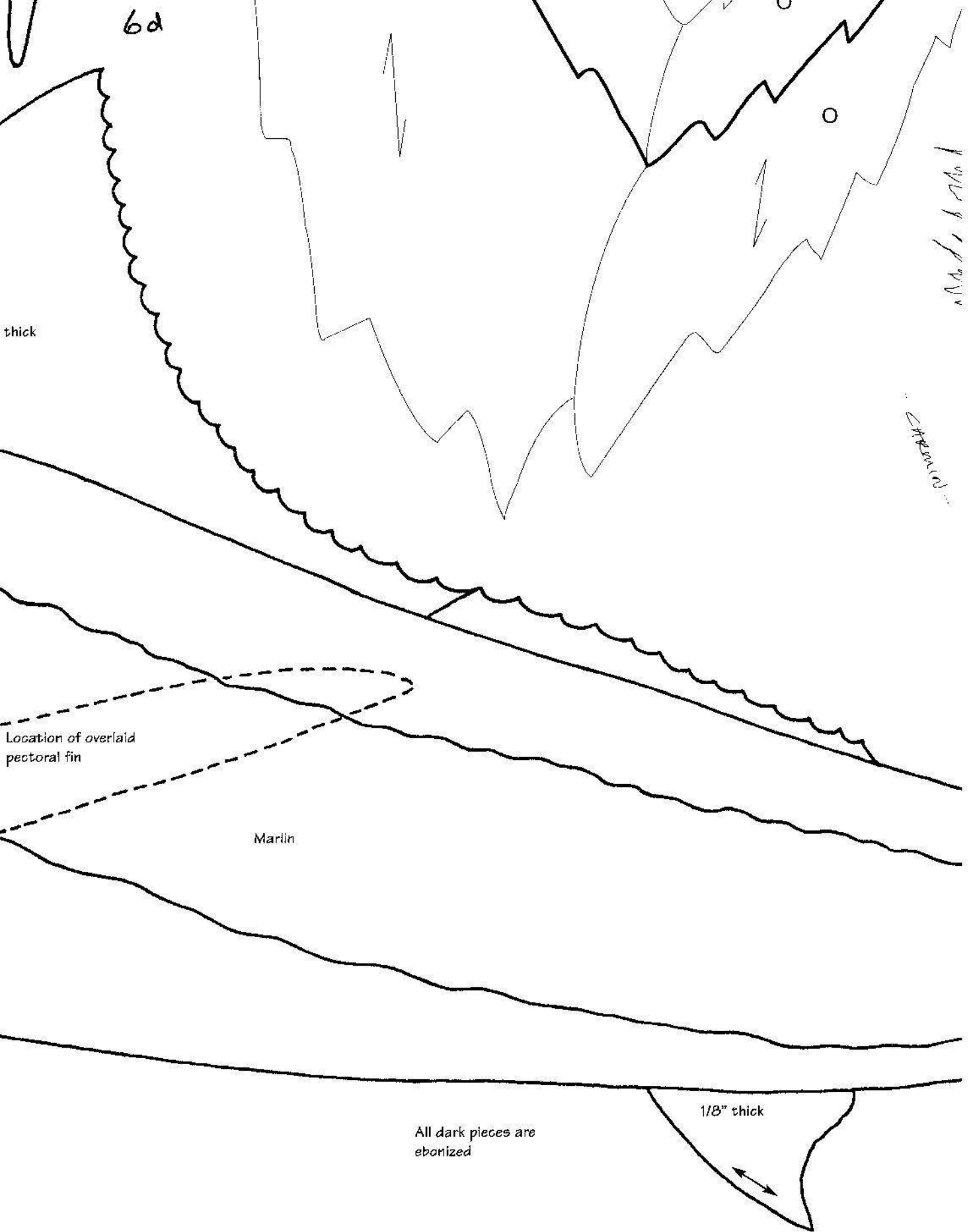
Marlin

Location of overlaid
pectoral fin

Marlin

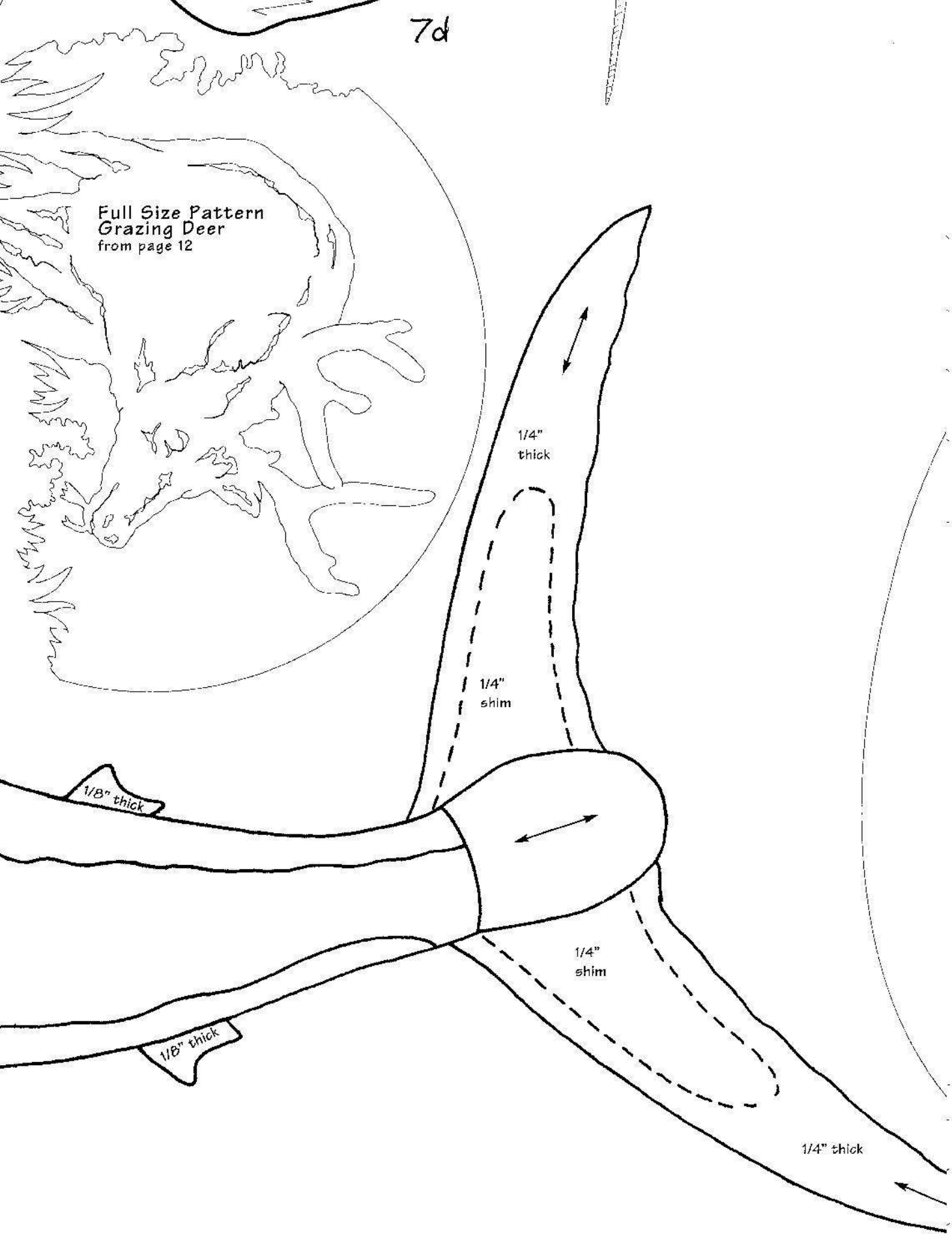
All dark pieces are
eborized

1/8" thick



7d

Full Size Pattern
Grazing Deer
from page 12



Full Size Pattern
Squirrel
from page 14

