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March 2003

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22

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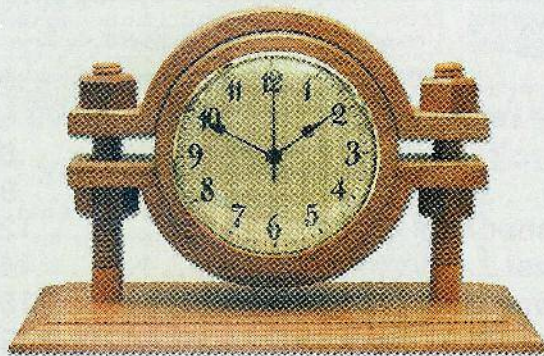
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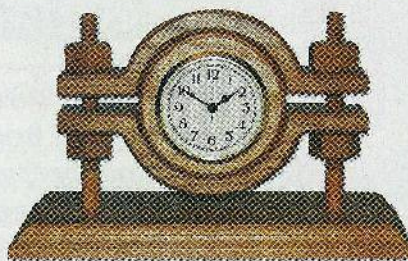
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LOOK ON PAGE 49 OF THIS ISSUE FOR A REVIEW OF THIS GREAT IDEA!

WOODWORKING PROJECTS



This unique mantel clock features a 160 MM insert and threaded studs for support. Requires a 1" wood threading kit. Size: 16"L x 8"D x 10"H. Full size plans. Order #SB-1700-P...\$6.95.

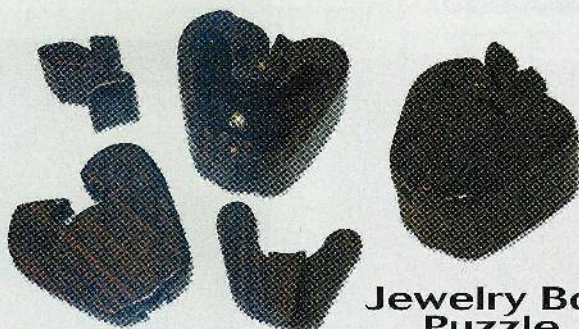


Similar to our SB-1700-P, but redesigned to accept a 72 MM insert clock. Size: 10"L x 5"D x 6"H. Requires a 1/2" wood threading kit. Full size plans. Order #SB-1701-P...\$5.95.



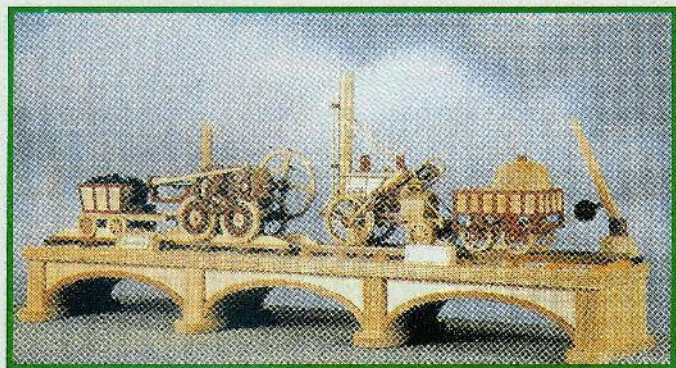
Lighthouse Project

A very easy to make project that features a 72 MM (2 3/4") insert clock. This lighthouse also looks good with weather instruments. Can easily be electrified. Size: 9"W x 9"D x 18"H. Detailed plans. Order #SB-1704-P...\$7.95.



Jewelry Box Puzzle

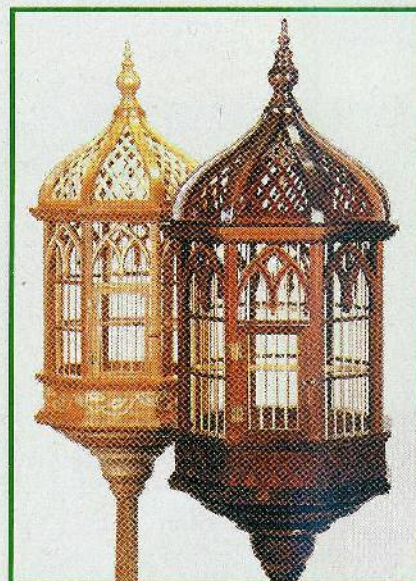
Our "apple" jewelry box is certainly puzzling! Unique and fun to make and a guaranteed conversation piece. The puzzle box consists of four interlocking parts and a concealed storage area. Size: 4"L x 3 3/4"W x 2"H. Full size plans. Order #SB-1703-P...\$4.95.



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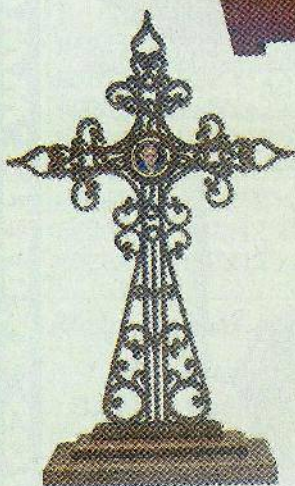
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New York Skyline Flag

Inlay Box



Memorial Cross



Buckin' Bronco

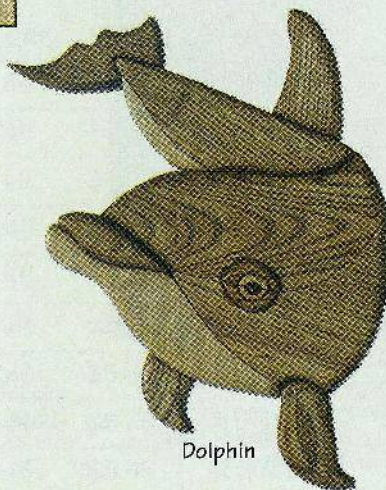


Grizzly Bear



Arts and Crafts Style Lampshade
(No pattern for this project)

Paintbrush and
Roller Desk Set



Dolphin



Butterfly
Music Box

CREATIVE WOODWORKS & CRAFTS March 2003, No. 90
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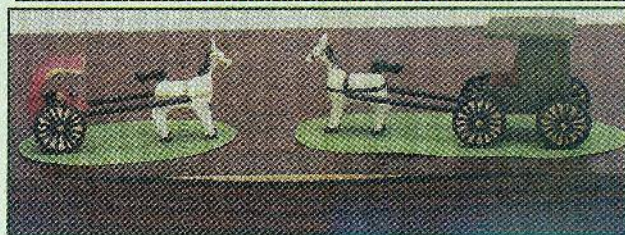
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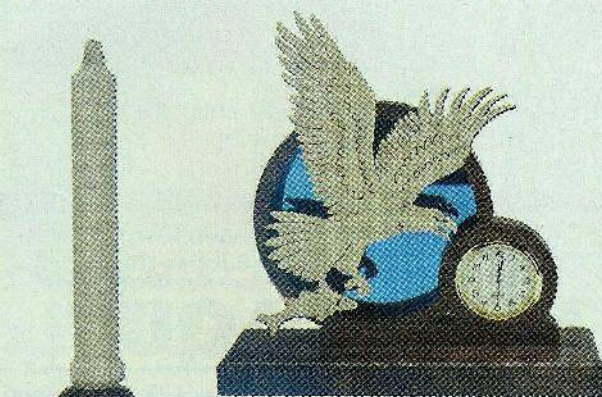
The Amish Buggy and The Surrey



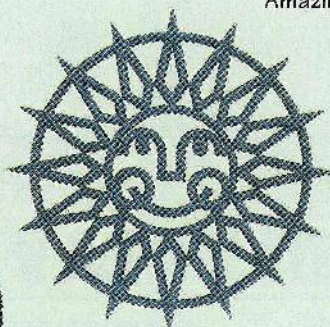
Amazing Grace Box



A Magic Relief Carving of an
Egyptian Hieroglyph



The Skilled Fisher Mini Clock



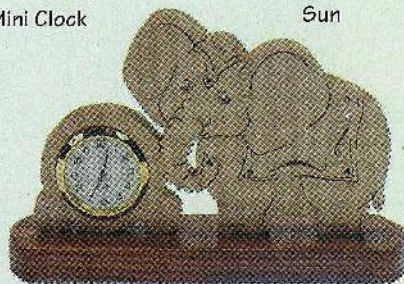
Sun



Seahorse Sun Catcher



Walnut
Candlestick



Circus Elephant



Forest Bluejay
Leaf Plaque



"My Fishing Buddy"



Canister Basket



Snowy Owl

ON THE COVER: occupying center stage this issue is the Forest Bluejay Leaf Plaque from Sheila Bergner of Toys In The Attic. One of a series of designs, the Leaf Plaques are extremely popular with scrollers.

The Canister Basket, shown in inset, is from the fertile imagination of legendary pattern designer, John Nelson. It, too, is one of a series of projects, all of which have been (or will be) featured right here in *Creative Woodworks & Crafts*.

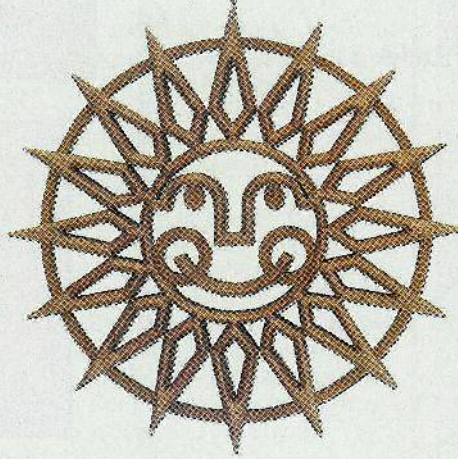
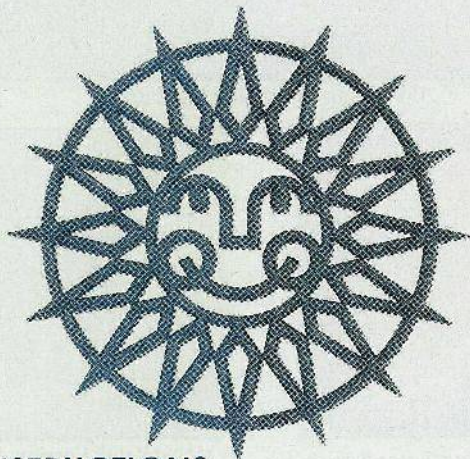
THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED
IN PULL OUT PATTERN SECTION NO. 2 FOUND IN THIS ISSUE.



SUN

Pattern Located in Full Size
Pattern Section No. 2!

by Dan Fenelon of Fenelon Designs and sawn by John Polhemus of JP Woodworks



SUPPLIES

Wood: mahogany or wood of choice—one piece 1/4"–1/2" x 8" x 8"
Tools: scroll saw with assorted blades; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Finish 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, beginning with the inside and working toward the perimeter.

Thoroughly sand the piece. Apply finish of choice. Hang and enjoy! 



FOREST BLUEJAY LEAF PLAQUE

by Sheila Bergner of Toys in the Attic

Pattern Located in Full Size
Pattern Section No. 2!

SUPPLIES

Wood: oak or wood of choice—one piece 1/2" x 8" x 8-1/2" (for the overlay); Baltic birch plywood or wood of choice—one piece 1/8" x 8" x 8-1/2" (for the backer board)
Tools: scroll saw with 2R blades; drill and 1/16" bit; palm sander
Temporary-bond spray adhesive
Sandpaper of medium and fine grits
Tack cloth
Spray-on Polyurethane varnish
Can of spray paint in a dark color or color of your choice (for backer board)
White glue
Two-part epoxy glue
Hanger



INSTRUCTIONS

Copy your pattern so that you may retain and reuse the original.

Transfer the pattern to the wood with spray adhesive. Bore all blade entry holes and make all interior cuts. Stop cutting before you cut the outline of the leaf.

To make the backer board, begin by spraying adhesive on a blank sheet of copy paper and attach it to the 1/8" Baltic birch board. Spray a mist of spray glue onto the copy paper side of the board and attach it to the rear of your cutout pattern. Saw around the perimeter of the pattern to complete the cutout. Remove the Baltic birch from the back of your piece. Your backer board will now match the outline of the fretwork plaque exactly. In lieu of using spray and glue, you may substitute a good quality packaging tape

and tape the backer board to the back side of the project. Remove the remaining pattern pieces from your project and use a palm sander to sand your project.

Finishing Procedure

If you used oak or other such fine hard woods, spray the inside holes first with a polyurethane spray finish (Satin finish was used in the example). Spray the face of the project with the polyurethane finish.

While you are waiting for the project to dry, spray paint both sides and the edges of the Baltic birch backer board. Apply a polyurethane finish on the backer board when dry to provide a protective finish. Apply white wood glue sparingly to the back of the fretwork project. Place the backer board onto the project and lay on a flat surface. You may weigh it down or clamp it if necessary until the glue dries. Use the two-part epoxy according to label directions and glue a hanger on the back of the plaque. Display with pride! 

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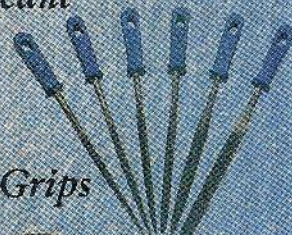
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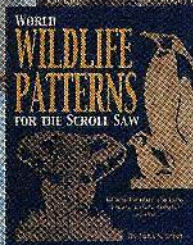
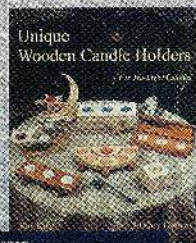
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GRIZZLY BEAR

by George Ahlers

Pattern Located in Full Size
Pattern Section No. 1!



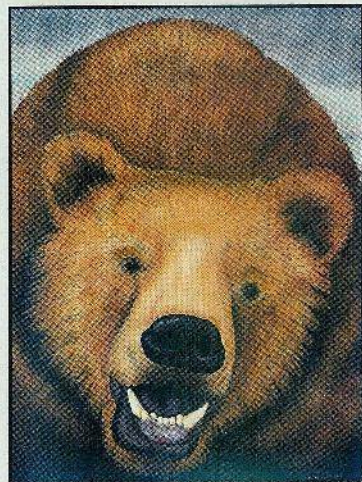
SUPPLIES

Wood; wood of choice—one piece
1/2"-3/4" x 10" x 12"
Tools: scroll saw with assorted blades;
drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear oil finish 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 cuts, beginning with the inside and working toward the perimeter. If you intend to relief cut portions of the design, follow the instructions indicated on the pattern.

Thoroughly sand the piece. Apply two coats of clear finish to the wood. When dry, attach the hanger to the back of the piece. Hang and enjoy!



The original airbrush painting by George Ahlers from which the pattern was designed.



SNOWY OWL

by Darin Baldini



Pattern Located in Full Size
Pattern Section No. 2!

This project is dedicated to
the memory of Stanley Purcell



SUPPLIES

Wood: pine or wood of choice—one piece 1" x 10" x 10"
Tools: scroll saw (with assorted blades), small drill bit, hobby knife
Temporary-bond spray adhesive
Sandpaper, assorted grits (including 220 grit)
Lupage wood glue
Stains: Minwax Decorator Tint Stains—Blue Hawaii, Buckskin
Minwax Oil Stains—Pickled Oak, Dark Walnut, Ebony
Minwax Accent Stains—Harvest Gold (for the frame and eyes of owl)
Polyurethane clear top coat
Sawtooth hanger

INSTRUCTIONS

Apply the pattern to the wood with the spray adhesive. Use a small drill bit to make blade entry holes. When making inlay cuts, saw out the centers first. Then, cut out the remainder of pattern.

Using the hobby knife, cut the detail line of the wing and tail feathers and also the eyes. Add some depth to the mountains by carving them down. When that is complete, use 220 grit sandpaper to round over all cut edges, including those of the inlay pieces. Referring to the photograph, stain the inlay pieces.

After staining all the inlay pieces, let dry and glue back together. While inlay pieces are drying, stain the rest of the project according to the picture. Then, glue the inlay pieces to the owl. Next, apply three or four coats of polyurethane. Finally, attach a sawtooth hanger and enjoy!



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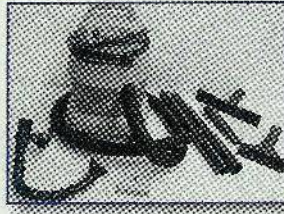
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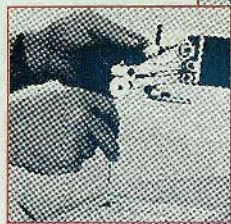
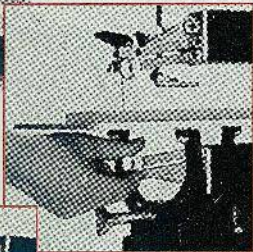
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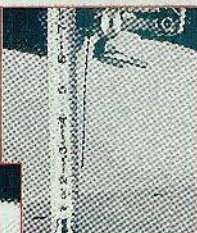


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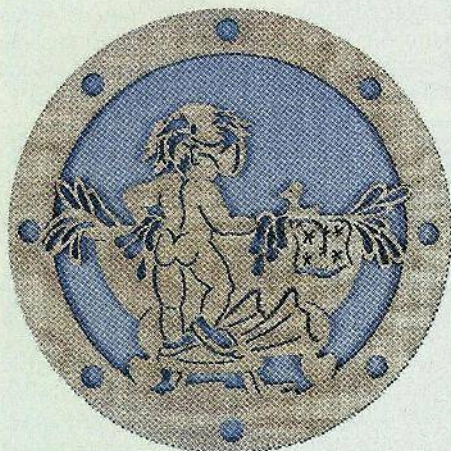
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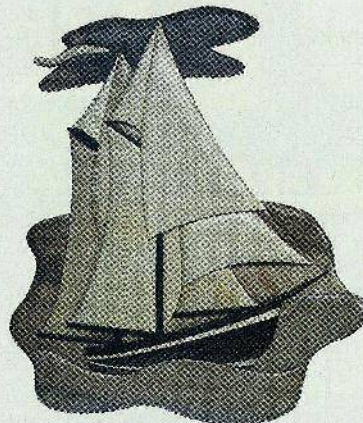
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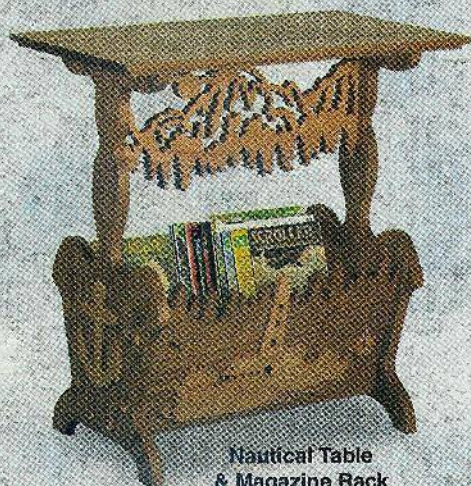
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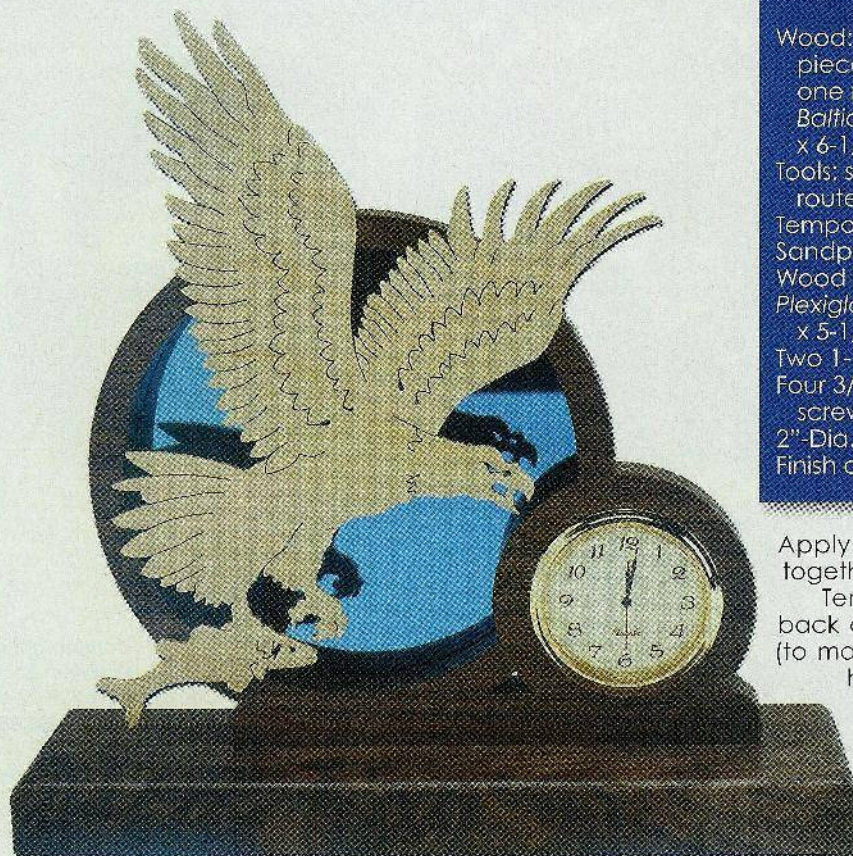


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by Dirk & Karen Boelman of The Art Factory



SUPPLIES

Wood: black walnut or wood of choice—one piece $3/4"$ x $2-7/8"$ x $8-1/2"$ (for the base), one piece $3/4"$ x $5-3/4"$ x $7"$ (for the upright); Baltic birch plywood—one piece $1/8"$ x $7-1/2"$ x $6-1/4"$ (for the overlay)
Tools: scroll saw with assorted blades; drill with bits; router with roundover bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Plexiglas, blue tint mirror—one piece $1/8"$ x $5-1/4"$ x $5-1/4"$
Two $1-1/4"$ long drywall/multi-purpose screws
Four $3/8"$ long escutcheon pins or nails, screws, etc.
2"-Dia. Mini clock movement of choice
Finish of choice

Apply a weight on top of the overlay or clamp together until dry.

Temporarily fasten the Plexiglas mirror to the back of the upright with small pins, nails or screws (to make it removable for cleaning). Drill mounting holes through Plexiglas. **Note:** other types of materials can be substituted for the backing, such as velvet board, contrasting wood, colored posterboard, etc.

Secure the upright to the base with two $1-1/4"$ long drywall/multi-purpose screws. Remove the backing material and apply finish as desired. We applied two thin coats of spray sanding sealer, topped off with two thin coats of spray semi gloss clear wood finish.

Then, put it all back together, install a clock insert, and your Skilled Fisher is good to go!

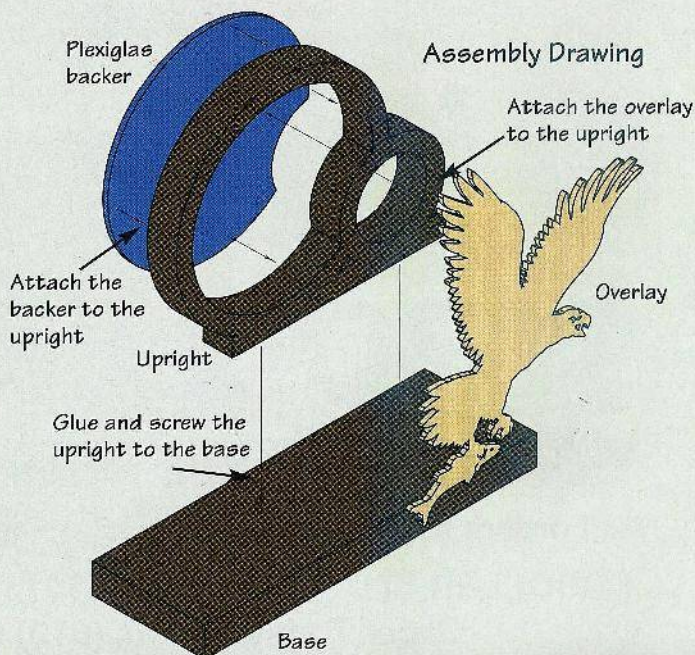
INSTRUCTIONS

Use the full-size patterns to make the upright, base, eagle overlay, and backer. The upright and base are made from $3/4"$ thick Black Walnut, the overlay is cut from $1/8"$ Baltic birch plywood, and the backer is the blue tint Plexiglas mirror.

The overlay was sawn with a No. 2 reverse tooth blade. We stacked two pieces of the $1/8"$ Birch plywood to provide extra support while sawing and, of course, to produce two overlays in about the same amount of time it takes to cut one. After sawing, touch-up any imperfections and finish sand to desired smoothness. Use a router and bit to roundover top edges of the base.

The upright is fastened to the base with glue and screws. Refer to the measurements provided on the base to locate the position for the upright and mounting screws. Use a drill with a $11/64"$ -Dia. bit to bore two holes through the base. Use a countersink to set screw heads flush with the bottom of the base. Locate, mark, and drill $1/16"$ pilot holes for the screws in the bottom of the upright.

Fasten the eagle overlay with glue. Refer to the photo and Assembly Drawing for placement. **Hint:** pay close attention to the tail of the fish; it cannot extend below the bottom of the upright or it will touch the base. Apply glue to the areas of the eagle and the fish which will contact the upright and set into position.



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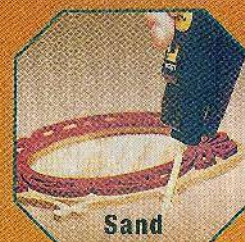
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File

- Remove imperfections in scroll saw, fretwork or carving projects
- Smooth uneven, gouged or jagged edges
- Chuck accepts 1/16" to 1/8" standard needle files & rasps



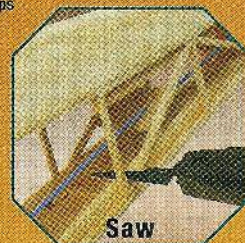
Sand

- Use sanding paddle to sand irregular areas
- Contour square edges
- Sand in tight, hard to reach areas



Rasp

- Rapid removal of wood and soft materials
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CANISTER BASKET

designed by John Nelson and sawn by Wes Demarest

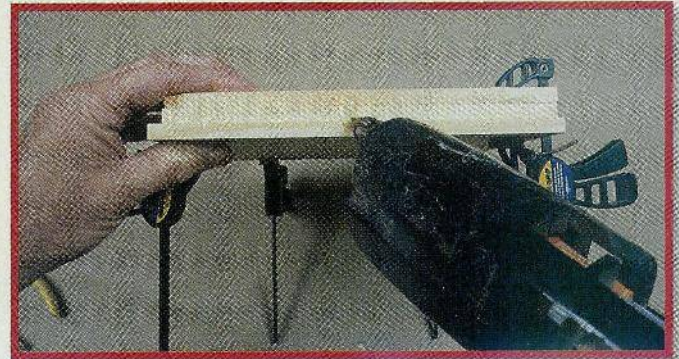


INTRODUCTION

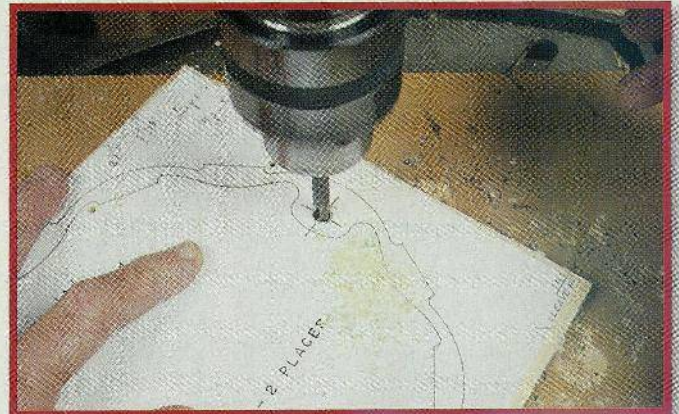
If you are not familiar with Rit® Liquid Dye, request their instructions for using the product on wood and rattan, plus their recipes for custom colors. They also offer instructions for use on mediums such as flowers and grass to name a few.

Any water based product used on wood will cause the grain to raise. To reduce this effect, wet all components, allow them to dry, and then sand them. You may have to do this several times depending on the wood you have chosen to reduce the amount the grain raises.

INSTRUCTIONS



Step 1. Cut your material to size. Affix the pattern to the top layer with spray adhesive. Stack cut as many pieces as possible. Stack cutting saves time and gives you evenly matched layers. I use hot melt glue to secure the layers rather than nailing or taping.



Step 2. Drill the blade entry holes as well as the 1/4"-Dia. holes which will receive the dowels and pins. To drill straight holes, drill your dowel holes with a 3/16"-Dia. brad point bit, then re-drill it with 1/4"-Dia standard twist bit.

SUPPLIES

Wood: cherry or wood of choice—one piece 3/4" x 3" x 6" (for the handle), five pieces 3/4" x 7-1/2" x 7-1/2" (for the four level A pieces and one level B piece), one piece 3/8" x 7-1/2" x 7-1/2" (for the lid), six pieces 1/4" x 7-1/2" x 7-1/2" (for the one level A piece, the three level B pieces, the lip, and the bottom), one piece 1/8" x 6" x 6" (for the lid liner)

Tools: scroll saw with blades, drill press with bits including 3/16"-Dia. brad point and 1/4"-Dia. twist bits, router with small decorative edge bit of choice

Temporary-bond spray adhesive

Sandpaper, assorted grits (up to 320 grit or fine Scotch Brite®)

1/4"-Dia. doweling 12-1/2" long

Rit® dye*, colors of your choice

Glue

Wood finish of your choice

* Rit® Liquid Dye, Rit® Consumer Affairs, P.O. Box 21070, Indianapolis, IN 46221-1070, (317) 231-8044, 9:00 to 4:00 Eastern Time. See their ad on page 15 of this issue.

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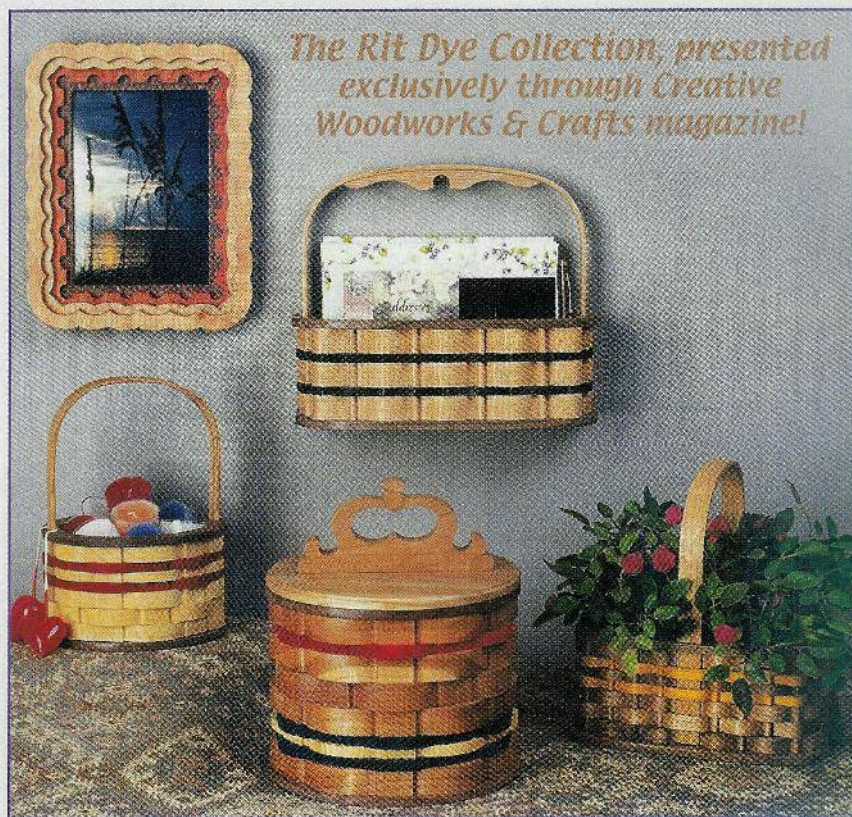


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The five scroll saw projects shown to the right were designed by John Nelson exclusively for *Creative Woodworks & Crafts*. All five were made using Rit Dyes and will be featured in upcoming issues of *Creative Woodworks & Crafts*.



The Rit Dye Collection, presented exclusively through Creative Woodworks & Crafts magazine!

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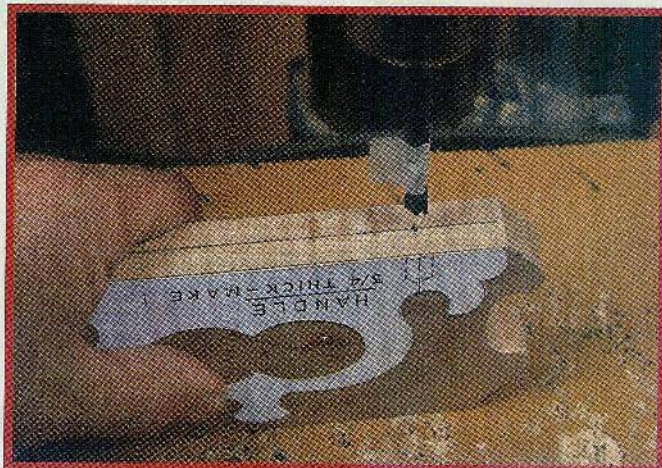


Patriotic Basket by Hatley Baskets

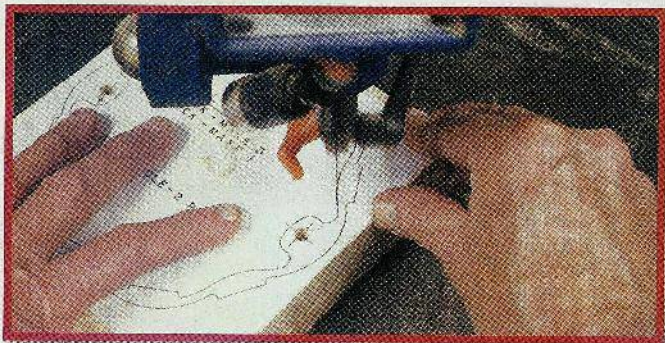




Step 3. **Hint:** dowels are seldom the size that they are labeled, usually running slightly larger in diameter. You can buy drill bits for dowels that are oversized as well as undersized by a few thousandths of an inch, but these bits are normally a special order item from a tool supply company. If your dowels are larger than 1/4"-Dia., you can bore a hole in a piece of flat steel with the drill bit you used in the previous step. Cut the doweling longer than required, taper an end, and drive it through the hole with a block of wood. Straight grain dowels drive the best, but be careful of the ones on which the grain runs off to the side.



Step 6. Mark the center of the handle piece and locate the drill centers. Bore the 1/4"-Dia. holes which will receive the pins.



Step 4. Cut the pieces with a scroll saw blade you are comfortable with. If you choose a hard dense wood, use a blade with teeth that are spaced further apart such as an Olson PGT No. 5 or Steebar PTT 3. The wide spacing does a better job removing dust from the kerf. Also, by slowing your blade speed, you can eliminate the burning to which these woods are prone. Sand all layers through 220 grit to remove mill marks and blemishes.



Step 7. Referring to the main photo, dye three of the 1/4" level B rings and the 1/4" level A ring. Rit® Liquid Dye should be used only in stainless steel or glass containers, and has to be applied as a hot solution (170 degrees) with either a brush, rag, or by immersion. Cover your work area with plastic and newspaper, and wear disposable gloves and old clothes. Each species of wood has its own dyeing characteristics, but all will change color, and once the color is applied, it will be nearly impossible to remove in the future. You can blend the colors to achieve any shade you desire, but this will take a bit of experimenting. Regardless of the color you want, make a few tests on various species of wood to see how the shade will vary and proceed from there. You will find that the end grain will be a deeper color than the edge grain of the wood. You can reduce this effect by either wetting it first and then applying the color, or by applying a solution of wood glue thinned with water, allowing it to dry, and then applying the color. This will also require experimentation to achieve the desired effect. If you use the glue method, remember that hot water may dissolve the glue, so work accordingly.

Remove the piece from the solution, rinse it in clear water, wipe it off, and allow it to dry. Be sure to rinse and wipe after each application. If you do not, you will find that some color will bleed through your finish especially in damp weather.



Step 5. Rout a decorative profile on the upper edge of the lid piece. I used a very small cove bit for the canister pictured.



Step 8. Allow the parts to completely dry. Remember, water raises the grain and there is no exception here. Depending on the wood you chose, there may be a little or a lot. The softer the wood (such as white pine), the more the grain is raised. If you don't mind a rough surface, skip this step, but if you want a smooth surface, you will have to sand. Do so carefully with 320 grit sandpaper or fine Scotch Brite®, being careful so as not to remove too much color. Once you have sanded everything, reapply the dye to achieve the color you planned on. For years, Alice has been using pieces of brown paper bags rather than sandpaper to burnish the surfaces of our wood projects. It is not practical in all instances but works here, and provides a further advantage of not getting dust in the grain or removing color.

If you plan on using a water based finish, do not use steel wool because the fine fibers which remain in the wood will cause rust stains.



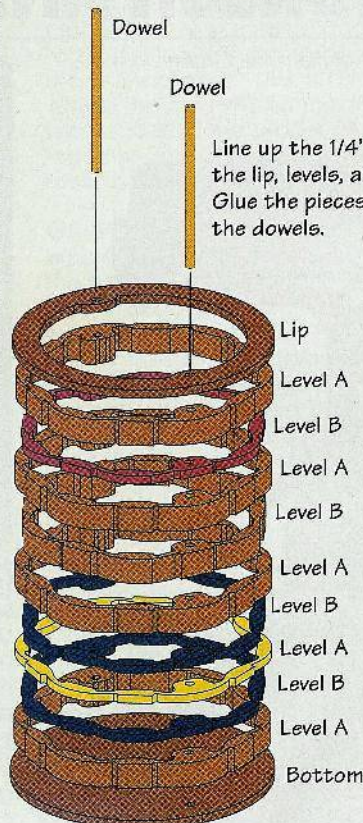
Step 9. Apply the finish of your choice. We use Watco Natural Danish Oil as a pre-coat, allow it to cure at least three days, brush on Watco Wipe On Poly, and then wipe it off. This method provides adequate penetration of the end grain and eliminates the dry look that often occurs after the finish has dried. Brushing the Wipe On finish gets into the crevices better than daubing with a rag. BE SURE TO FOLLOW THE INSTRUCTIONS ON THE CAN FOR PROPER RAG DISPOSAL.

You may find finishing before gluing to be contrary to good woodworking practices. We have used this method successfully for years on this type of project because the finish is more easily applied in an even coat on all surfaces without runs, dry spots, or buildup inside and out.

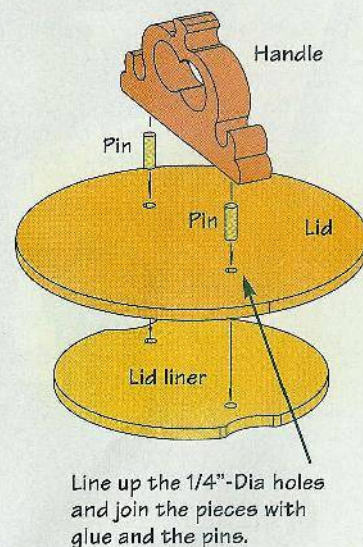


Step 10. Assemble the canister and lid (see Canister Assembly and Lid Assembly drawings). You may have to clean out the dowel holes with the drill bit because the contact with water may have swollen the fibers of the wood. Trim the dowels to length, measuring three times and cutting once. Begin assembly by applying a little glue to the mating surfaces of each layer and a bit in the dowel hole. Do not attempt to glue more than two layers at a time without clamping and allowing the glue to set before moving on. We use Aileen's Tacky Glue, Quick Bond, or cyanoacrylate glue because it works with nearly any properly cured finish, plus we also scrape the area of contact before we apply the glue.

Canister Assembly Drawing



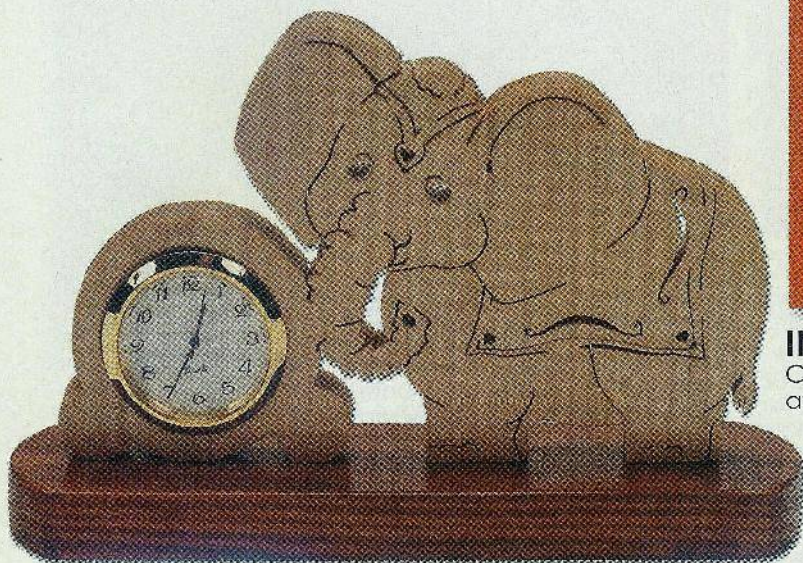
Lid Assembly Drawing





CIRCUS ELEPHANT

by Billie "BJ" Holm



Patterns Located in Full Size
Pattern Section No. 2!

SUPPLIES

Wood: wood of choice—one piece $1/2"$ x $5-1/2"$ x $4"$ (for the upright), one piece $3/4"$ x $1-3/4"$ x $7"$ (for the base)
Tools: scrollsaw with assorted blades; drill with bits including a $1-3/8"$ -Dia. Forstner bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear oil finish of choice
Mini clock movement, $1-3/8"$ -Dia.
Wood glue

INSTRUCTIONS

Copy the pattern and transfer it to the selected stock, attaching it with spray adhesive. Bore the hole which will receive the clock movement, as well as all blade entry holes in the waste areas of the pattern. Make all cuts, beginning with the inside and working toward the perimeter.

Thoroughly sand the piece. Glue the upright to the base. Apply two coats of clear finish to the wood. When dry, insert the clock movement and enjoy!



PAINTBRUSH AND ROLLER DESK SET

by Floyd Jensen of Termite Crafts

Patterns Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: pine or wood of choice—one piece $1/2"$ x $7-1/2"$ x $7-1/2"$ (for the upright); mahogany—one piece $1/2"$ x $3"$ x $8-1/4"$ (for the base); Baltic birch plywood—one piece $1/4"$ x $1-3/8"$ x $3-5/8"$ (for the business card holder front), two pieces $1/4"$ x $1-3/8"$ x $1-1/4"$ (for the business card holder sides)
Tools: scroll saw with assorted blades; drill with bits including a $1-3/8"$ -Dia. Forstner bit; router with roundover bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Clear oil finish of choice
Clock movement of choice
Pen hardware
Felt (optional)

INSTRUCTIONS

Copy the patterns and transfer to the selected stock, attaching them with spray adhesive. Drill the $1-3/8"$ -Dia hole which will receive the clock movement, as well as the hole for the pen funnel. Bore blade entry holes in the waste areas of the patterns. Make all cuts, beginning with the inside and working toward the perimeter.

Thoroughly sand the pieces. Referring to the photograph, glue the upright to the base as well as the business card holders. Apply two coats of clear finish to the wood. When dry, install the pen holder, insert the clock movement, and glue a piece of felt to the bottom of the base.



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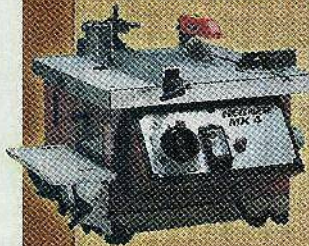
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MEMORIAL CROSS

by Dirk Boelman of The Art Factory



(Dedicated to Carl G. Weckhorst 1924-2002)

Introduction

I have created this very special cross to symbolize the beauty of life, both now and in the hereafter. It is entwined with many twists and turns, just like our daily lives, and it is meant to remind everyone of how delicate and fragile life really is! I present this cross as a memorial to my good friend and mentor, Carl G. Weckhorst. It is my hope that many of you will find peace and happiness in creating your own version of this cross as a memorial to your friends and loved ones.

INSTRUCTIONS

Make the cross

Select a piece of wood for the cross. **Hint:** narrower boards can be edge-glued together if wide material is not readily available. I used Black Walnut for my cross; however, other species may be substituted as desired.

Make a photocopy of the full size pattern and use spray glue to temporarily adhere the copy to the top of your wood. Cover the top of the pattern with clear packaging tape. This will lubricate the saw blade and help prevent it from burning the edges of the wood while sawing. **Note:** the center of the cross is designed to hold a 1-7/16"-Dia. photo insert which requires a 1-3/8"-Dia. mounting hole. This hole can be bored with a Forstner bit or sawn carefully on you scroll saw. Of course, you can eliminate the photo insert and leave the area open or install one of the small angel clock inserts into the cross.

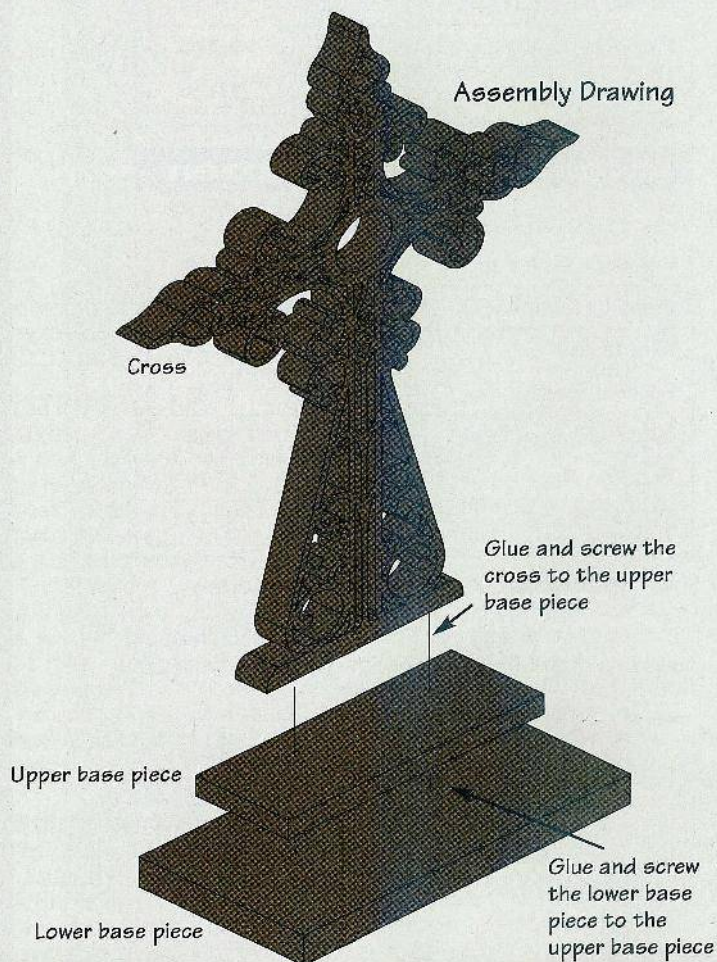
Keep in mind while sawing that many of the areas are quite fragile. Consider replacing some of the cutout pieces back in place for extra support. (They can be taped inside with masking tape, etc.) Also, leave all of the material around the outer perimeter of the cross until it is entirely cut out.

After sawing, touch up any imperfections and finish sand to desired smoothness. Check fit of photo insert, and adjust mounting hole size as needed. Test to make sure that the bottom edge is flat and that your cross stands straight (side-to-side and front-to-back).

Make the base

The two-piece base consists of a 3/4" x 4" x 8" bottom section with a 1/2" x 2-1/4" x 6-1/4" upper section.

Cut both pieces to size. Use a router with a roundover bit to shape the top edges. Finish sand to desired smoothness.



Assembly

Locate and drill two 11/64" diameter holes for mounting screws through the upper base piece. Countersink the screw heads flush with the bottom. Also, drill 1/16" pilot holes in the bottom of the cross to line up with the base. Install two 1" long drywall/multi-purpose screws to test fit the cross to the upper base piece. Make adjustments as needed, then reassemble with a small amount of glue between the parts. Fasten securely together and let dry.

Also, locate and drill two 11/64" diameter holes through the bottom section. Dry fit, then secure all together with glue and two 1-1/4" long drywall/multi-purpose screws. When completed, apply finish as desired.

May you be blessed in many ways for your efforts!

SUPPLIES

Wood: walnut or wood of choice—one piece 3/4" x 10-3/4" x 15-3/4" (for the cross), one piece 3/4" x 4" x 8" (for the lower base piece), one piece 1/2" x 2-1/4" x 6-1/4" (for the upper base piece)

Tools: scroll saw with blades; drill press with 11/64"-Dia. and 1/16"-Dia. bits, 1-3/8"-Dia. Forstner bit; router with roundover bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Clear package tape

1-7/16"-Dia. photo insert

Two 1" drywall screws

Two 1-1/4" drywall screws

Carl Gordon Weckhorst

"The Father of modern day fretwork"

October 23, 1924 - January 19, 2002

Although deeply saddened by his passing, we can all rejoice in his having lived. It is with a spirit of respect and admiration that I honor my good friend, Carl Weckhorst, with a few words in his memory.

Well known for his scroll sawing and woodcarving talents, visitors from all parts of the country (including me) made special trips to his home to see his magnificent creations. His lifelong love of working with wood produced a house full of amazing clocks, furniture, and hundreds of other projects of every size, shape, and description. Carl's hands were gifted with many talents...and were as big as his heart!

It is because of Carl's passion for scroll sawn fretwork that many of us today can once again enjoy a hobby that had all but died out entirely in the mid-twentieth century. Carl had spent much of his lifetime searching out and collecting old scroll saw/fretwork patterns from the late 1800's and early 1900's. It was the projects that Carl had created from these patterns, coupled with his know-how, that were used to re-ignite interest in scroll sawing beginning in the 1980's. Thanks to his generosity and willingness to share, scroll sawing is alive and well today!

I will always remember Carl as "The Father of fretwork," the man who carried fretwork and scroll sawing "like a beloved child" through a period of time when much could have been lost. His work opened my eyes and the eyes of many others to a fascinating world filled with magnificent fretwork projects.

I am blessed to have known him, and forever grateful!

Dirk Boelman



Carl Weckhorst with Dirk and Karen Boelman.

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(By Frank K. Wood)

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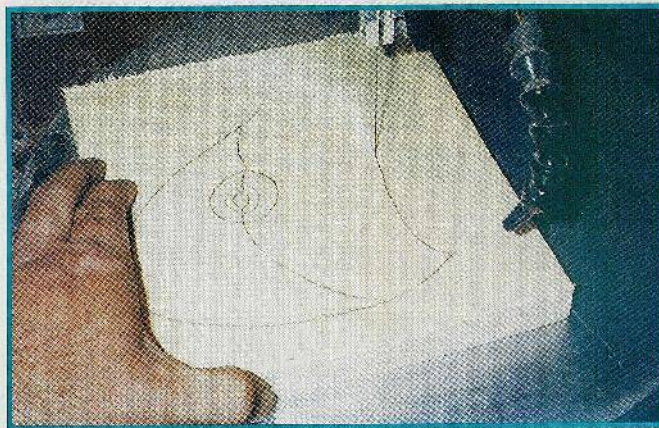


DOLPHIN

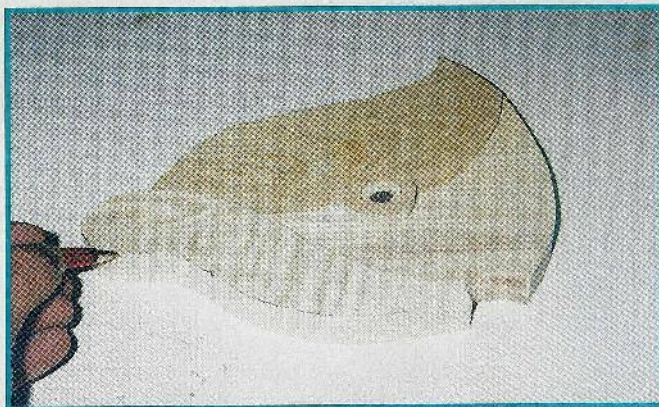
by Darin Liles of Shirley, AR

Pattern Located in Full Size
Pattern Section No. 1!

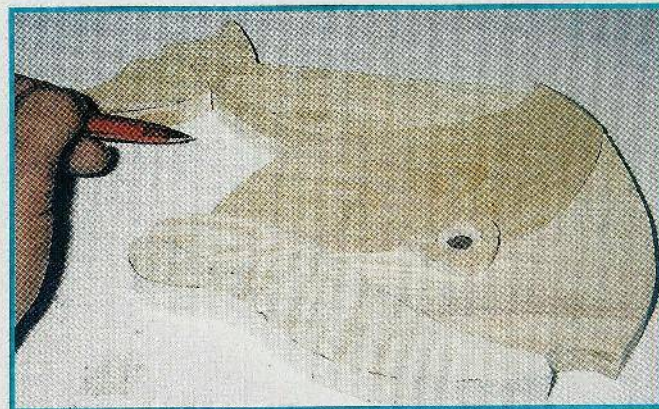
INSTRUCTIONS



Step 1. Trace dolphin pattern onto tracing paper. This will allow you to make the best use of the grain. Start with the center of the body which is made from ash. Use carbon paper to transfer the pattern and then cut out.



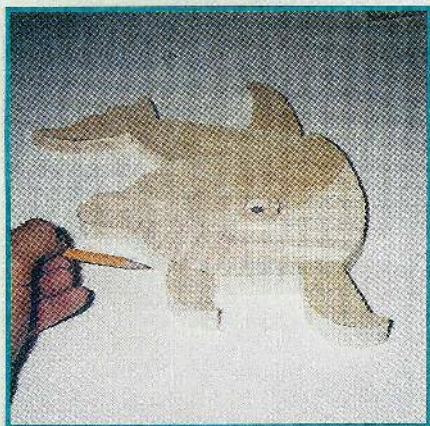
Step 2. After cutting out center of body, cut and fit the eye and mouth to the body. Lift eye and upper mouth 1/4".



Step 3. Cut and fit the tail section to the body using 1/2" material.

SUPPLIES

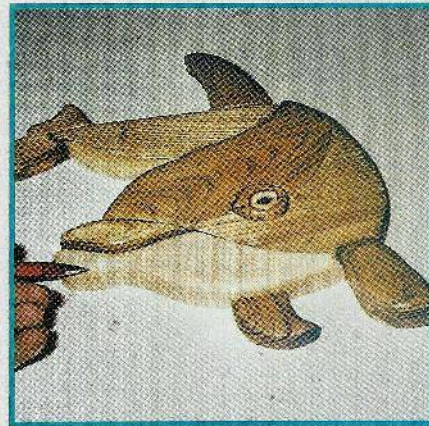
Wood: ash—one piece 3/4" x 12" x 12", one piece 1/2" x 10" x 10"; curly maple—one piece 3/4" x 10" x 10", one piece 1/2" x 5" x 5"; walnut—one piece 3/4" x 2" x 2"; plywood—one piece 1/4" x 12" x 12"
Tools: scroll saw, FD No. 5 blades, oscillating spindle sander, palm sander with assorted grits, mopping wheel 220 grit
Sandpaper, assorted grits
Wood glue
Carbon paper
Tracing paper
Hanger of choice
Clamps
Danish oil
Clear coat of choice



Step 4. Next, cut the fins to fit the body. Make sure all cuts are sanded at 90 degrees to assure a good fit.



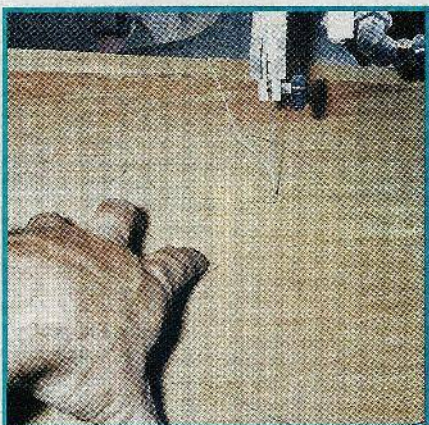
Step 5. Now, after all is cut out and nicely fit, it's time to start contouring the pieces.



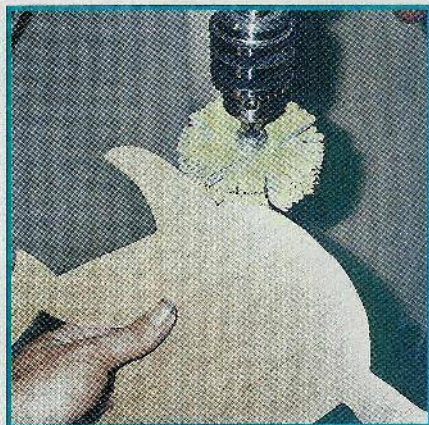
Step 6. After all was rounded, I used a Danish oil for finishing the dolphin.



Step 7. Glue and clamp all pieces together.



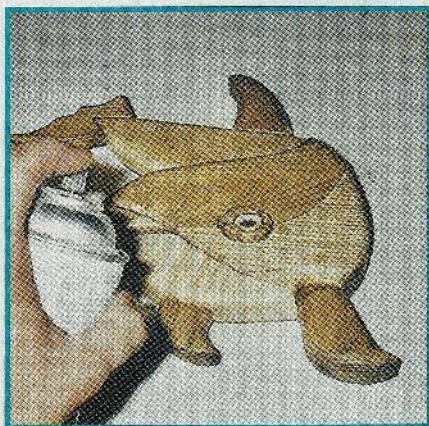
Step 8. Trace the dolphin outline onto 1/4" plywood and cut at a 15 degree angle for the backer board.



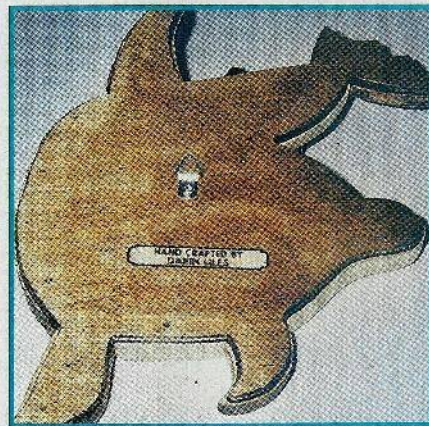
Step 9. Smooth the edges of the plywood with a mop sanding wheel.



Step 10. Glue and clamp together and, if you like, you can use a brad nailer to fasten the backer. **Note:** I really like using the brad nailer, but it's a good idea to do a few sample shots on some scrap wood to be sure it won't pierce the other side of the finished piece. The brad nailer is optional. Gluing and clamping would be just fine.



Step 11. The dolphin pictured here was sprayed with a matte finish for photographing reasons. If you prefer you may use a gloss finish for more of a wet look.



Step 12. Finish the backer to your liking, use hanger of choice, hang and enjoy!



INLAY BOX

by Marilyn Carmin of Heartland Creations



SUPPLIES

Wood: wood of choice—two pieces $1/4"$ x $7"$ x $9-1/2"$ (for the lid and bottom), two pieces $1/4"$ x $3"$ x $9-1/2"$ (for the front/back), two pieces $1/4"$ x $3"$ x $7"$ (for the sides); contrasting wood of choice—one piece $1/4"$ x $7"$ x $9-1/2"$ (for the top inlay piece), one piece $1/4"$ x $3"$ x $9-1/2"$ (for the front inlay piece), two pieces $1/4"$ x $3"$ x $7"$ (for the side inlay pieces); scrap wood—two pieces $1/4"$ thick (for testing the saw table angle)

Tools: scroll saw with Nos. 5 and 2 blades; drill with No. 58 bit; clamps

Temporary-bond spray adhesive

Sandpaper, assorted grits

Hot glue gun with glue sticks

Wood glue

Finish of choice

Double-sided tape

Fabric of choice for lining

Cardboard, light weight for lining the box—two pieces $1-1/2"$ x $8-1/4"$ (for the front/back), two pieces $1-1/2"$ x $6"$ (for the sides), one piece $5-3/4"$ x $8"$ (for the bottom), one piece $6-1/8"$ x $8-7/16"$ (for the lid)

INSTRUCTIONS

Size the components to the dimensions indicated in the supplies list. Select the piece which will be the lid and stack it with the top inlay piece, making sure that the box lid piece is on top and the inlay piece is on the bottom. The pieces can be secured together with dabs of hot glue on the edges. Repeat the procedure for the box front and sides and the scrap test pieces, again making sure that the box pieces are on top and the inlay pieces are on bottom.

Select the desired initials from the letters pattern, copy them, and transfer them to the box lid pattern where indicated. Some adjustments may be necessary, but the directional cutting arrows should remain the same. Affix the patterns to the selected stock with spray-adhesive. Using the No. 58 bit, bore blade entry holes for the inlay pieces where indicated. Adjust your saw table to 4 degrees right and put a No. 5 blade in your saw.

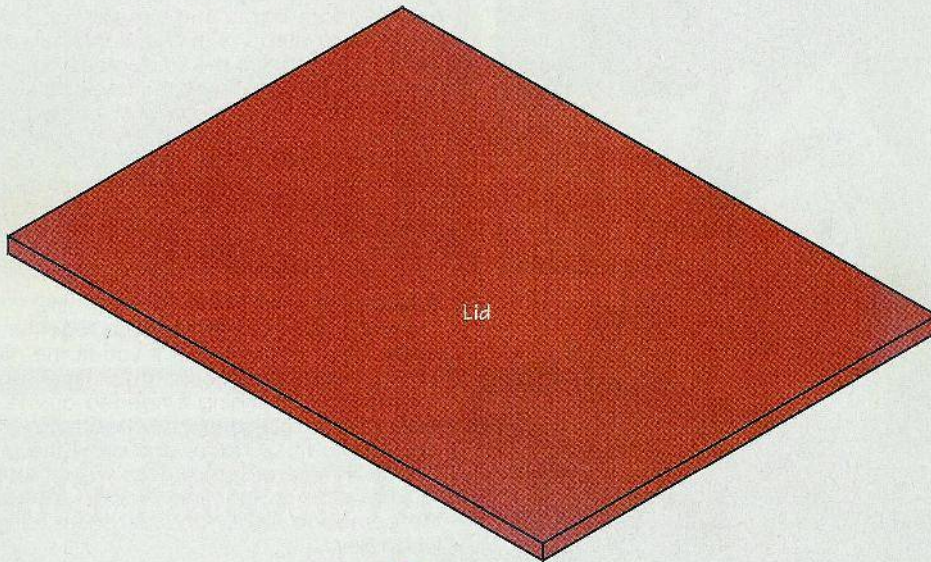
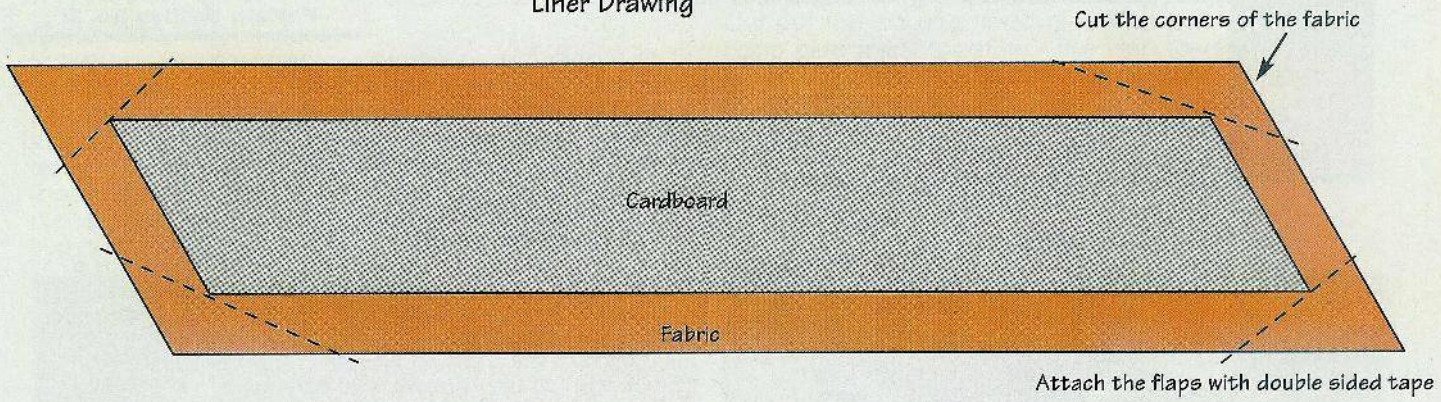
Check the angle by sawing a circular design into the test piece. After removing the upper waste piece, the inlay piece should fit snugly into the upper piece. If it is not flush adjust the angle of your table. If the piece isn't deep enough, lessen the angle. If it is too deep, increase the angle.

Cut all inlays. **Hint:** save the sawdust; it will come in handy for filler. Carefully set aside all inlay pieces and separate the stacked wood. **Note:** photocopying can distort the pattern, so take the time to check the alignment of the notches and tenons. With a No. 2 blade installed in the saw, cut out the box pieces.

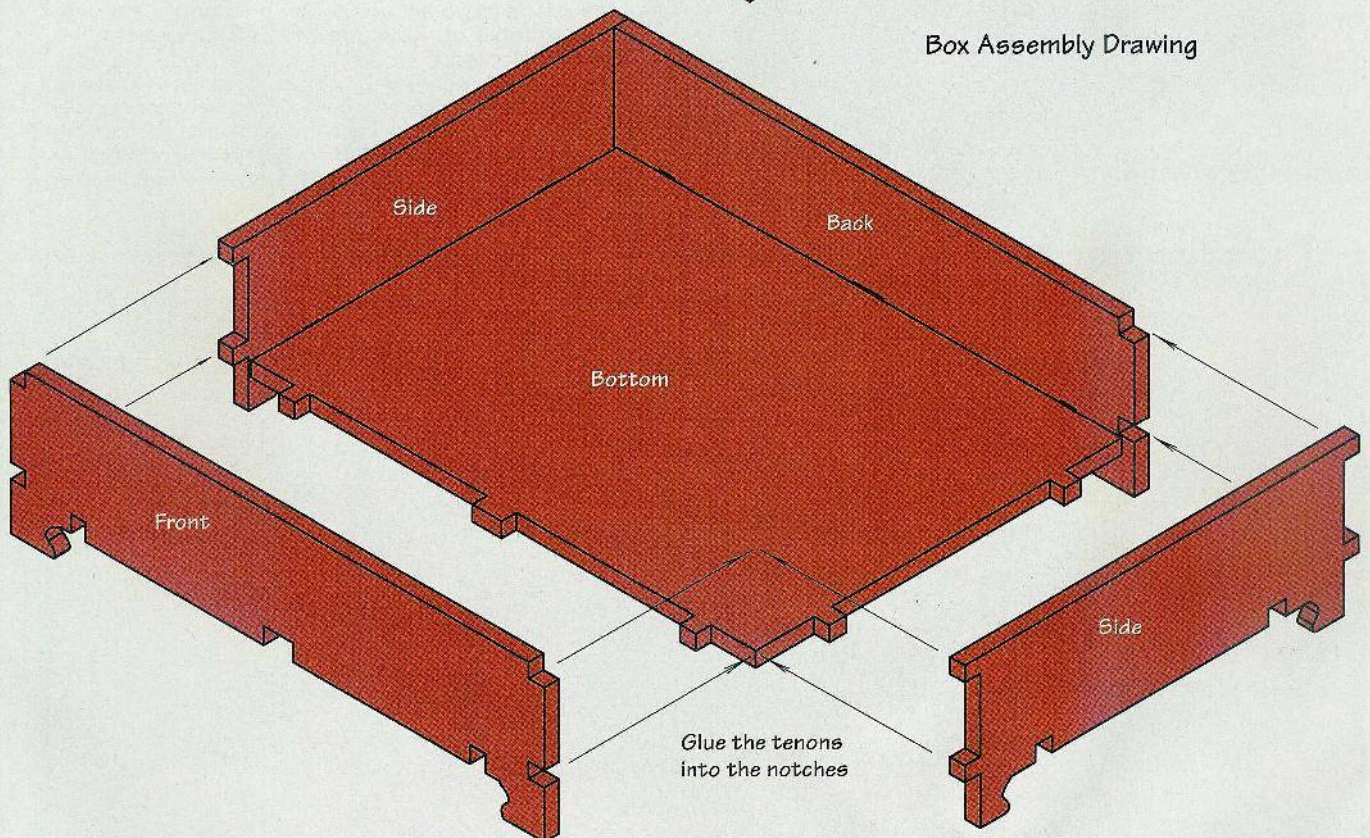
Using wood glue, glue the inlay pieces in place. When the glue has set, sand them flush. Referring to the photograph and the assembly drawing, glue and clamp the box pieces together. If there are any gaps, they can be filled with a mixture of the sawdust you saved earlier and glue. Give the box a thorough final sanding and apply finish following the manufacturer's instructions.

I chose to line my box and leave the lid unhinged. To line the box, cut the cardboard to size. Cut the fabric the size of the cardboard plus $1/2"$ all the way around. Center the cardboard on the back of the fabric. Trim the corners as indicated on the liner drawing. Attaching the fabric to the cardboard with double-sided tape, fold the $1/2"$ of extra fabric over the cardboard. Glue the front/back and side pieces in place first, then finish with the bottom and lid.

Liner Drawing



Box Assembly Drawing





BUTTERFLY MUSIC BOX

by Sheila Bergner of Toys in the Attic

Patterns Located in Full Size
Pattern Section No. 1!



INSTRUCTIONS

Cut the components

First, make copies of all the pattern pieces. Then, spray a light coat of temporary adhesive to back of the paper patterns, and affix them to the wood. Wrap the pieces in clear packaging tape.

Using a small drill bit, bore all blade entry holes for making internal cuts. **Note:** if you are painting the butterfly, you will not be cutting the internal cuts of the wings. Tilt your saw table on a 45 degree angle. Insert the No. 5 reverse tooth blade into the saw and cut the sides of each base piece with the angle towards the inside. Return your table to the 90-degree position, using a combination square to check the angle if necessary.

Next, cut the perimeter of the base piece. Then route the top edge of the base. Insert the 2/0 reverse tooth blade and proceed cutting out the remaining pieces. Lightly sand the pieces if necessary. Using a tack rag, clean away any remaining dust. Finally, referring to the photograph, paint or finish as you desire and then proceed to assembly instructions.

Assembly

Dry fit the four sides of the base together using a rubber band. This is made easier if you fit the pieces around a boutique sized tissue box. At this time you can decide if some cleanup sanding is needed on the corners. Apply craft glue to one seam at a time, adjust the pieces into place on a flat surface, and allow the glue to dry thoroughly. If there are small gaps where you were not able to follow the straight line exactly, you can gently sand the corners to slightly chamfer them using a small bit of wood filler.

Drill a hole large enough to accommodate the stem of the turntable of the music box in the center of the base, as indicated on the pattern, and place the base routed-side-down on a flat surface. Then, place the side assembly upside-down and center it on the base. Lightly trace around the side assembly onto the bottom of the base. Mark 4 dots approximately 1/8" from each corner to indicate where you will drill pilot holes for the finishing

SUPPLIES

Wood: oak—one piece 5/8" x 6" x 6" (for the base), one piece 1/4" x 6" x 14" (for sides, turntable, grass and music box support); Baltic birch plywood—one piece 1/8" x 6" x 12" (for butterfly wings, small grasses and leaves)

Tools: scroll saw with No. 2/0 reverse tooth scroll saw blades; No. 5 reverse tooth blades; drill and bits; router with decorative profile bit of choice

Temporary-bond spray adhesive

Sandpaper, assorted grits

Clear packaging tape, at least 2" wide

Tack cloths

Rubber band

24 gauge black wire for antenna

One drilled round bead 1/2" (for head)

One decorative brass hinge 1-1/4" (for wings)

Miniature music box movement with turntable

4-inch length of black 'bump chenille'*

Strong craft glue

Two-part epoxy glue

Delta Ceramcoat Acrylic Paints: Bittersweet Orange, Black, Buttercream, Crocus Yellow, Dark Burnt Umber, Dark Foliage Green, Light Foliage Green, Tangerine, Yellow

Lowe-Cornell Comfort Handles; No. 3550 Wash size 3/4" (for varnishing and finishing), No. 3300 Flat size 10 (for basecoating), No. 3300 Flat size 4 (for basecoating), No. 3350 Liner size 1 (for basecoating small areas and lining), No. 3400 Angular Shader size 1/4" (for float shading), No. 3850 Deerfoot Stippler size 1/4" (for drybrushing)

Delta Interior/Exterior water based varnish in finish of your choice

*Product note: Bump Chenille stems are similar to pipe cleaners or chenille stems, only they have a pattern of longer and shorter fibers, appearing as 'bumps.' They are available in most craft stores, such as Michael's, Hobby Lobby and WalMart.

nails which will attach the base to the sides. Using a small drill bit, drill the holes from the bottom of the base. Working on the top edge of the side assembly, drill a small pilot hole 1/8" from each corner. Run a bead of craft glue along the top edge of the side assembly. Drive a small finishing nail through each corner of the base from the top, stopping just as you come through the wood. Seat the base on the side assembly and carefully continue to drive the nails through the side corners. Gently countersink the nails. Be careful not to come through the front of the side assembly. Glue the small leaf decorations over the nail holes. Allow everything to dry thoroughly.

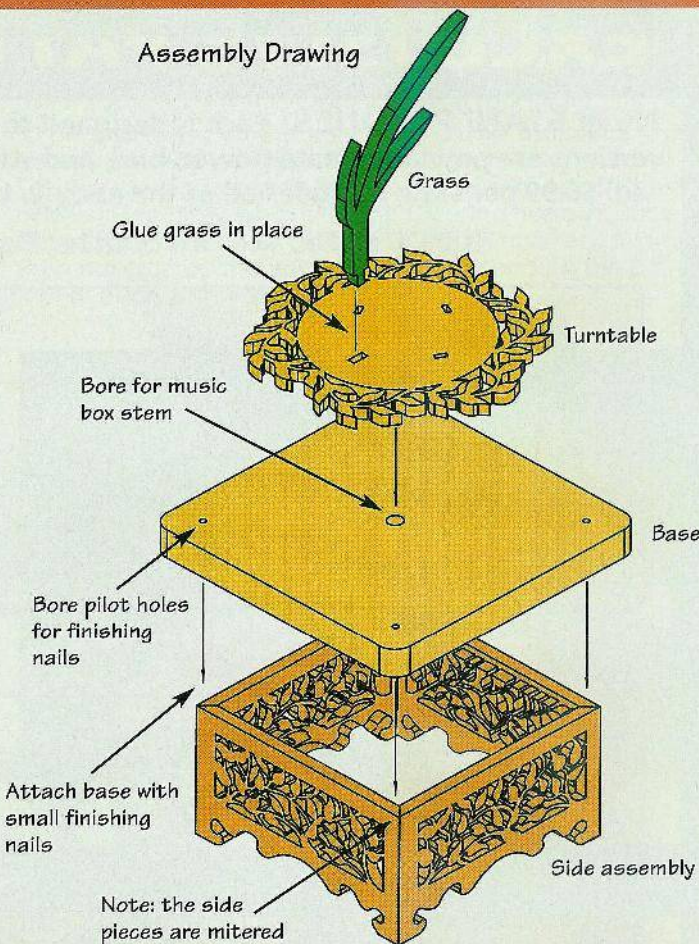
Drill a hole in the large blade of grass approximately 1/4" deep, where indicated on grass pattern, large enough to insert the wire from the bump chenille. Also drill two small holes in the bead to accommodate the butterfly's antenna. Cut a bump of the chenille, leaving skinny parts at the ends. Use the craft glue to attach two 1/2" pieces of wire into bead for antenna. Glue the grasses to the turntable as indicated on the pattern, being sure that they are flush with the bottom. Also, glue one end of the chenille to the bead, or head, of the butterfly. Allow the glue to dry.

Use the two-part epoxy glue to attach the music box to the bottom of the base. Be sure to align the stem so as to protrude through the center hole and be careful not to allow glue to get near the stem. Next, use the two-part epoxy to glue the hinges to the top of each wing, aligning them with each other. Finally, use the epoxy to glue the scrolled turntable piece (which came with the musical movement) to the turntable assembly. Be careful to center the pieces and allow them to dry thoroughly.

When all the pieces are thoroughly dry, thread the bump chenille through the hinges of the wings, using care. Leave approximately 1/2" of chenille and trim off any excess. Apply craft glue to the end of the chenille and push it into the pilot hole in the large blade of grass. Allow this to dry thoroughly.

Finally, screw the stem of the turntable into the music box through the hole in the base and tighten.

Assembly Drawing



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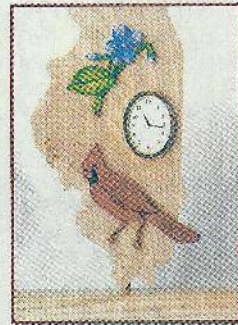
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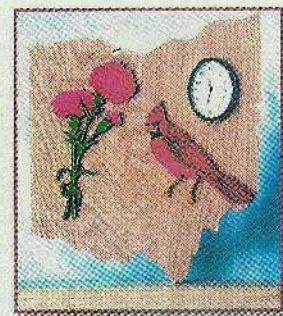
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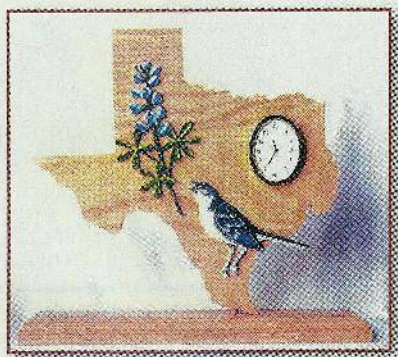
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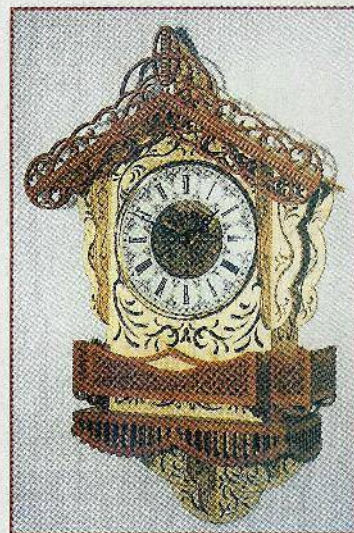
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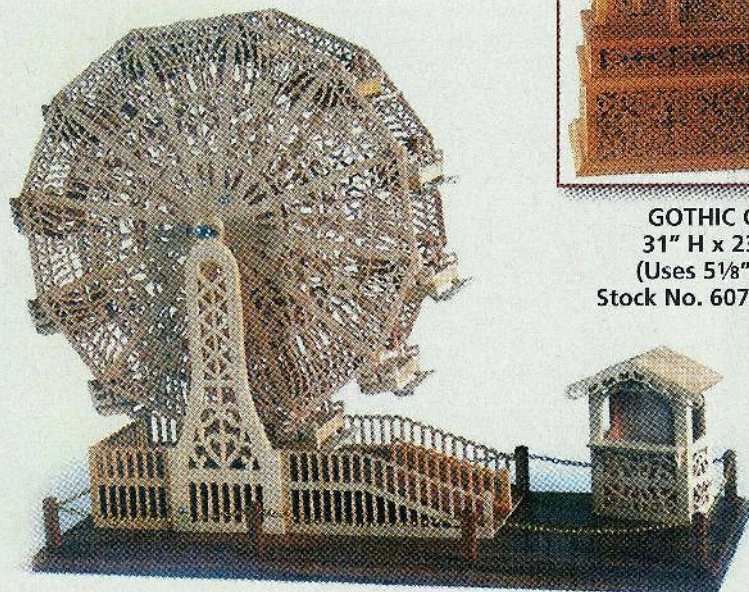
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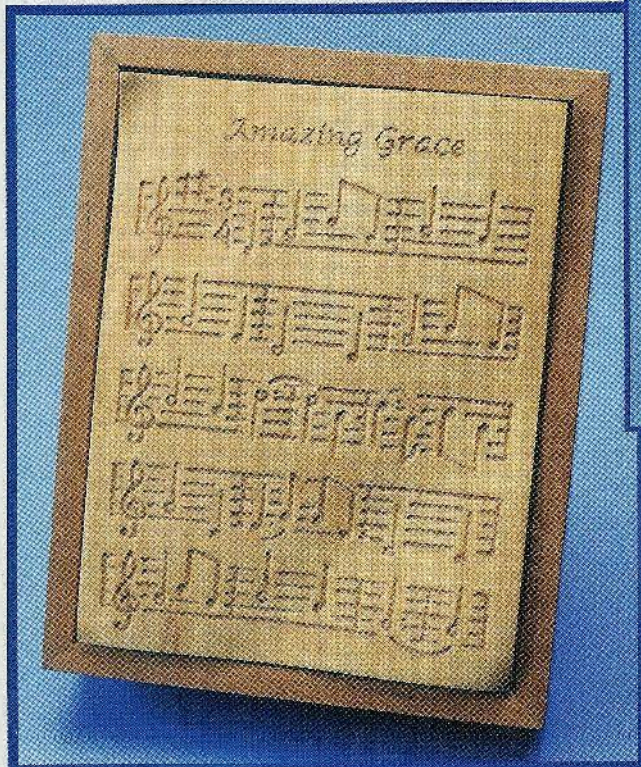
THE SALZBURG
43½" H x 20" W (5⅞" insert)
Stock No. 60738...\$26.95



AMAZING GRACE BOX

by Steve Spencer

Patterns Located in Full Size
Pattern Section No. 2!



INSTRUCTIONS

Make the box

My box is made of cherry with walnut as the contrasting hardwood at the corners and for the lid support (see Fig. 1). Cut the cherry to length and miter both ends. Next, rip the walnut to 1/8" thickness on the table saw and cut to length. Be sure to use a zero clearance insert on your table saw while ripping for safety and accuracy.

To cut the grooves for the bottom in the side and end pieces, orient the box sides so the best edges are up - this will be the top. Set the table saw fence to 1/4" and lower the blade to make a 1/4" deep cut. Run all four of the sides over the blade with the bottom edge against the fence, miter side down.

Now move the fence away from the blade another 1/16" and make another pass with all four sides. Check the fit of the 1/4" plywood. If the fit is too tight, move the fence and make another pass until the fit is just snug. When you are satisfied with the fit, put your box together, corner to corner. Measure the inside of the box from side to side, both length and width. Mine measures 7" x 9". If yours does too, the bottom plywood needs to be 7-7/16" x 9-7/16". Cut the plywood to size on the table saw. If your box dimension varies from mine, just add 7/16" to both length and width and cut to that size. To cut the groove for the lid support, choose one 10" side to be the side opposite the hinge of the lid. Set the table saw fence to 1/2" and make one pass over the blade, miter side down, top against the fence. Glue each corner of the box together one by one and tape to hold. Slide the bottom in before you glue the last side. Put glue on one edge of the lid support and press into place.

SUPPLIES

Wood: cherry or hardwood of choice - two pieces 1/2" x 3" x 8" (for the box ends), two pieces 1/2" x 3" x 10" (for the box sides); walnut or contrasting wood of choice - one piece 1/8" x 1/2" x 9" (for the lid support), eight pieces 1/8" x 1" x 1" (for the slipfeathers); basswood - one piece 3/4" x 7" x 9" (for the lid); plywood - one piece 1/4" x 8" x 10" (for the bottom)

Tools: thickness planer (if necessary); table saw; miter saw; rotary power tool (like dremel) with interchangeable collets and flex shaft, bits for rotary tool: Dremel bit numbers 199, 105, 107, 192, scroll saw or band saw (for cutting templates); benchtop 4" x 36" belt/6" disc sander, coarse belt (80 grit) and fine belt (120 grit) for belt sander; finishing (vibrating) sander; power drill and 1/16" bit

Two 4-penny finish nails

Finishing oil (I use Watco Danish Oil - natural) and brush

Velvet and small piece of poster board, if desired

Templates and lid pattern from pull-out section

Sandpaper - 150 grit; 400 grit wet/dry

Tape measure or straight rule

Temporary-bond spray adhesive

Carpenter's glue

Masking tape

Colored wood filler (Famowood or PL Fix)

Lacquer thinner

Hammer and nail set

Start the lid

While the glue is drying, measure from the bottom of the box to the top of the lid support (see Fig. 2). This measurement will vary from box to box but should be close to 2-1/16". Cut a 3" block from 3/4" scrap to this width. This block will be used to support the lid while drilling the hinge holes (see Fig. 3). The lid needs to fit in the box with a 1/16" space on every side. Sand one edge and one end of the 7" x 9" lid (all edges need to be very smooth), then cut to 1/8" smaller than the inside box dimension. Sand the two cut edges. Trace the lid templates found in Full Size Pattern Section No. 2. I used 1/4" plywood for my templates since I make these boxes fairly often. If you want to do this, adhere the paper templates to the plywood and cut to shape with a scroll saw or band saw. Otherwise, the paper templates will be adequate for one box. Be sure to write top, left, right, and bottom on the appropriate template.

Place the template on the corresponding lid edge with the word (top, bottom, etc.) facing you and trace. Next, measure from the face of the lid down each edge and make a mark at 3/8". Strike a line on these marks, parallel with the face, along each edge as shown in Fig. 3. Now, draw a line about 1/16 to 1/8" below the template tracing line, following the same contours. Alternatively, you could replace the templates 1/8" lower than before and retrace. Don't allow this lower line to go below the straight line. This 1/8" shape all around the sides defines the paper edges of the lid.

The slipfeathers

Put the lid aside and go back to the box. You may skip this next step if you wish, but it adds character and strength to the box. Slipfeathers are the walnut stripes in the corners of the box. Fig. 4 shows two jigs for making these cuts. The larger jig is adjustable whereas the other is simply a piece of 2 x 4 with a 'V' notch cut into it. Although they work on the same principle, the large jig is safer, handier, and can be used with a variety of projects. Whichever you decide, cut a kerf 3/4" and 1-1/8" from the top of the box in all four corners. Place the jig against the fence and set the fence the appropriate distance from the blade. Set the blade so that it cuts only 1/2" into the corner of the box. Set the box in the jig and make all eight cuts. Put glue on each of the eight slipfeathers and press

into the kerfs (see Fig. 5).

When the glue has dried, cut or sand the slipfeathers flush with the sides of the box. Then sand the box with a fine (120 grit) belt on the 4 x 36" belt sander followed by a pad sander with 150 grit. Brush Danish oil over all surfaces of the box. It is much easier to finish the box separately from the lid. After 30 minutes, wet sand with 400 grit wet/dry sandpaper and brush on another coat of oil. Wipe with a soft cotton cloth after 15 minutes. The box is now finished.

Shape and carve the lid

Looking at Fig. 6, you'll notice I have the lid face down over the drum of the belt sander. I'm using a coarse belt to sand down almost to the line. Keep the wood moving! Basswood is fairly soft and it would be very easy to sand too much. Move it left to right constantly, especially on the wider portion of the lid. Keep the lid flat on the belt or it will gouge. This sounds like a lot to stay aware of but I learned the hard way. Just remember, a light touch is the best. When you get almost to the line, change to a finer belt (120 grit) and sand to the line. Again, keep a light touch. When you have sanded to the line and the surface is relatively smooth, finish it with a vibrating pad sander (150 grit). There will be small gouges and rough spots despite your best efforts. When you get those worked out, hand sand the entire surface with 150 grit. You're looking for a smooth, natural appearance.

When you are satisfied, transfer the music pattern to the lid leaving 3/4" above the title and even spaces on either side. Apply spray adhesive to the lid and adhere the pattern. Do not use packing tape as when scroll sawing. It will gum up the bits. For the first step, choose bit number 199 which is shaped like a wheel and hold the lid. I brace my pinkie against the lid and make a shallow cut right on the line the length of the edge. Repeat until you go the full depth of the cutter.

Do this on all four edges, then cut the contoured line above and clean out the material between these two cuts (see Fig. 7). Replace the bit with the smallest bit, number 105. You'll need to use a smaller collet. I use this bit for the lettering only. If you are unsure of yourself at this point, practice on some scrap until you feel secure. Make a light cut following the pattern just deep enough to make sure you have cut the wood. It is easy to lose sight of this bit especially since the paper does not carve - it tears. You will go back and clean up

the letters later. Switch now to bit number 192 which I use to carve the heads of the quarter notes and eighth notes (not the stems). Cut all of these (see Fig. 8). Switch bits once again to bit number 107 to cut the half notes - leaving the wood in the center of the note. Cut also the dots on the dotted notes, the treble clef, the time and key signatures, the stems of the notes, the curved lines which tie the notes together, the measure lines (short, vertical lines on the staff), and finally the lines of the staff. You will notice from the pictures that the lines of the staff do not bisect any line other than the measure lines. When carving, always pull the bit towards you. Your lines will be much straighter.

At this point put some solvent (I use lacquer thinner) on a cloth and rub over the pattern to loosen the adhesive. It should come right off. Now is the time to clean up the lettering of the title. Go back to bit number 105 and clean the edges of all the letters. Also clean up the treble clefs, if needed. If any other cuts seem shallow, use the appropriate bit to deepen them.

Sand the face of the lid by hand with 150 grit sandpaper. Sand off any black lines which bled onto the wood from the paper and any wood 'whiskers' sticking up from the carving. Apply Danish oil as you did with the box.

Hinge the lid

Retrieve your box and the 3" piece of scrap you cut earlier. Put your lid on the box with the scrap supporting the unsupported side. The lid support should be on the right hand side when facing the lid. You will notice spacers sticking up from the edges of the lid in Fig. 9. You can use whatever material you have on hand as long as the lid is held snugly with even spaces all around. Drill the rail with a 1/16" drill bit. Measure 5/16" down and 2" over from the hinged side of the box, make a mark and drill a very straight hole all the way through the box side and into the lid about 1/4". Be very precise with these measurements; otherwise, your box will have a lopsided lid. Take off the lid and remove the scrap spacer from inside. Hold the lid in place and hammer the nails into the holes you just drilled. Use a nail set and drive the heads just under the surface. Fill the nail holes with colored wood filler. When it dries, sand lightly. Apply a little Danish oil to the sanded spots and wipe off. Present the box to your spouse with a smile.

continued on page 32

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Fig. 1. All of the components for the Amazing Grace box.

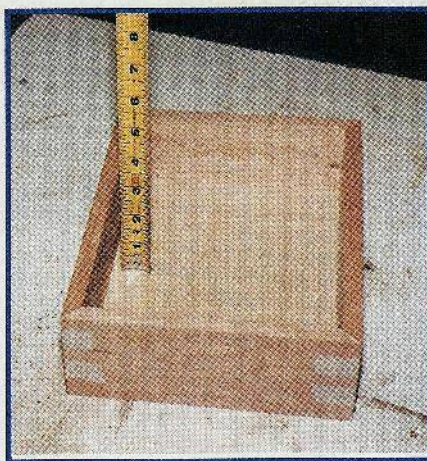


Fig. 2. Measure up to the top of the lid support for the scrap block which will hold the lid while hinging.

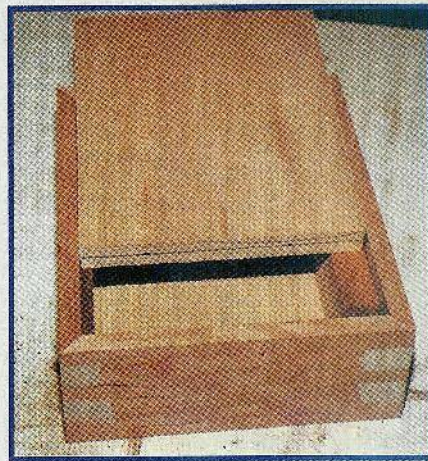


Fig. 3. The block is in place and the lid is fitted. Note that the edge has been marked for shaping.



Fig. 4. Two versions of a slipfeather jig.

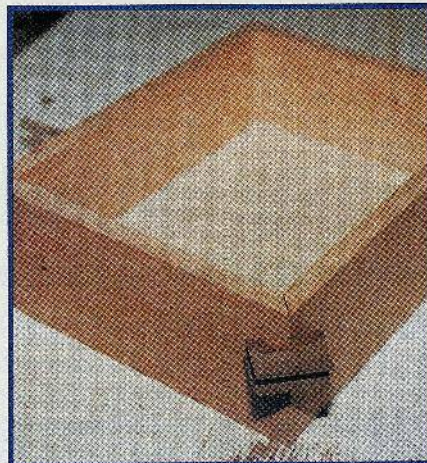


Fig. 5. Glue the slipfeathers in place.

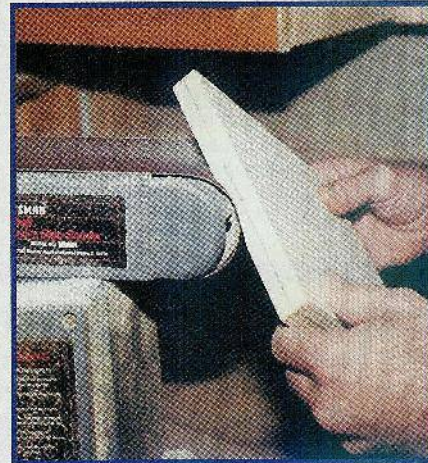


Fig. 6. Use a table-top belt sander to shape the box lid.



Fig. 7. Finish carving the edge of the lid.

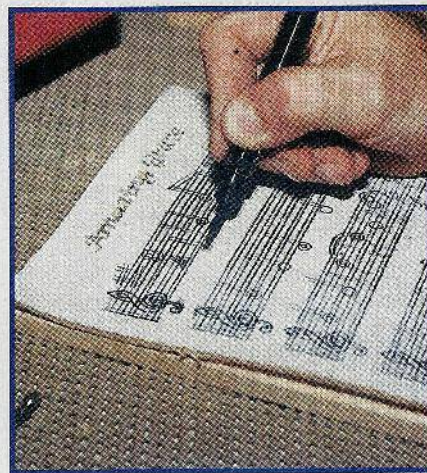


Fig. 8. Carve the notes.

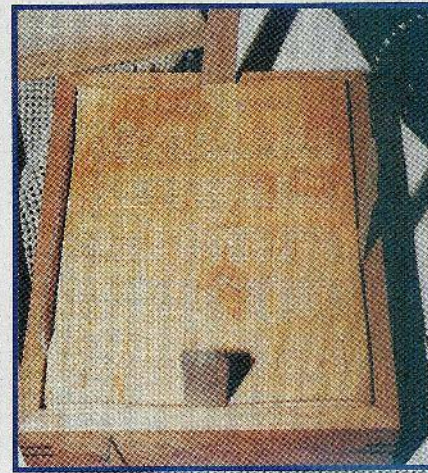


Fig. 9. Center the lid inside the box.

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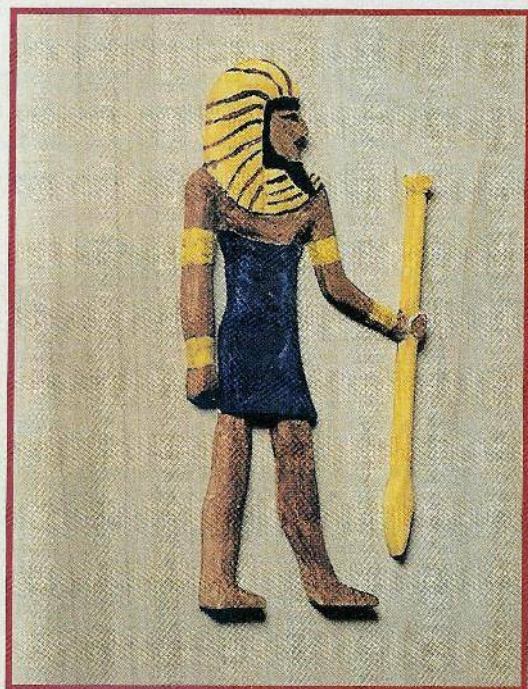


Pattern Located in Full Size
Pattern Section No. 2!

A MAGIC RELIEF CARVING OF AN EGYPTIAN HIEROGLYPH

by Terry Evans

INSTRUCTIONS



SUPPLIES

Wood: poplar or wood of choice—one piece 3/4" x 8-1/2" x 11"

Tools: scroll saw with No. 5 blades; drill with No. 58 bit; angle templates; carving board; palm carving tools (skew, small U gouge, small V gouge, and carving knife)

Tracing paper

Graphite paper

Tape

Sandpaper, assorted grits

Clear glue

Aerosol acrylic sealer

Paintbrushes of choice

Liquitex White gesso

Liquitex acrylic paints in colors of choice

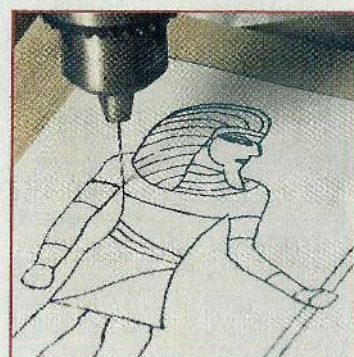
Band-Aids (optional)

Introduction

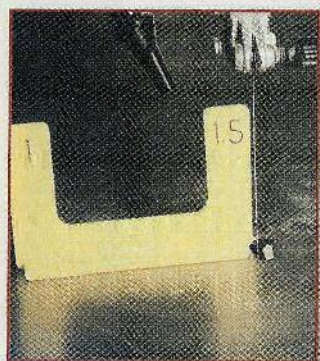
Magic Relief Carving is a new method of woodcarving which combines a scroll saw with traditional woodcarving techniques. This is a bas relief type of woodcarving, done utilizing the new Magic Relief Carving techniques. Bas relief carving was used extensively by the ancient Egyptians in their hieroglyphics, a process which entailed carving away backgrounds while leaving subjects raised. The Magic Relief Carving method eliminates the tedious work encountered when removing a background and allows a viewer to concentrate on the subject.



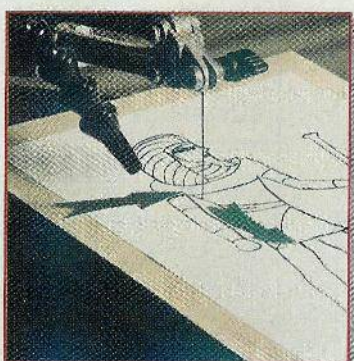
Step 1. A "blank" is a piece of wood cut to the desired dimensions. After cutting the blank, sand all the surfaces, especially the ends. Trace the pattern using graphite paper. Tape the pattern to the blank at the top and slide the graphite paper under the pattern. Then, using a No. 2 pencil, trace all the lines of the pattern.



Step 2. Once the pattern has been transferred, a start hole will be drilled through the blank on the left side of the pattern. The intersection of two lines, such as in the armpit, will help hide the start hole. A small No. 58 hobby twist drill will also help hide the hole through which the standard scroll saw blade (universal No. 5) will be inserted. Do not use precision blades as they are too thick. The tip of the bottom shank of the blade must be ground to a point in order to facilitate the entry through the blank.



Step 3. Angle templates are great for quick and precise tilting of the scroll saw to the correct angle. This is the key to making a Magic Relief Carving work. Tilt the scroll saw table down on the left side at 1-1/2 degrees.



Step 4. The pattern will be sawed out, following the outline of the pattern, counter-clockwise from the start hole. The sawed out pattern will now be known as the "subject." **Note:** for photographic clarity, a photocopy was used in steps 4 and 5. Normally, the pattern will be transferred directly to the blank.

continued on page 36

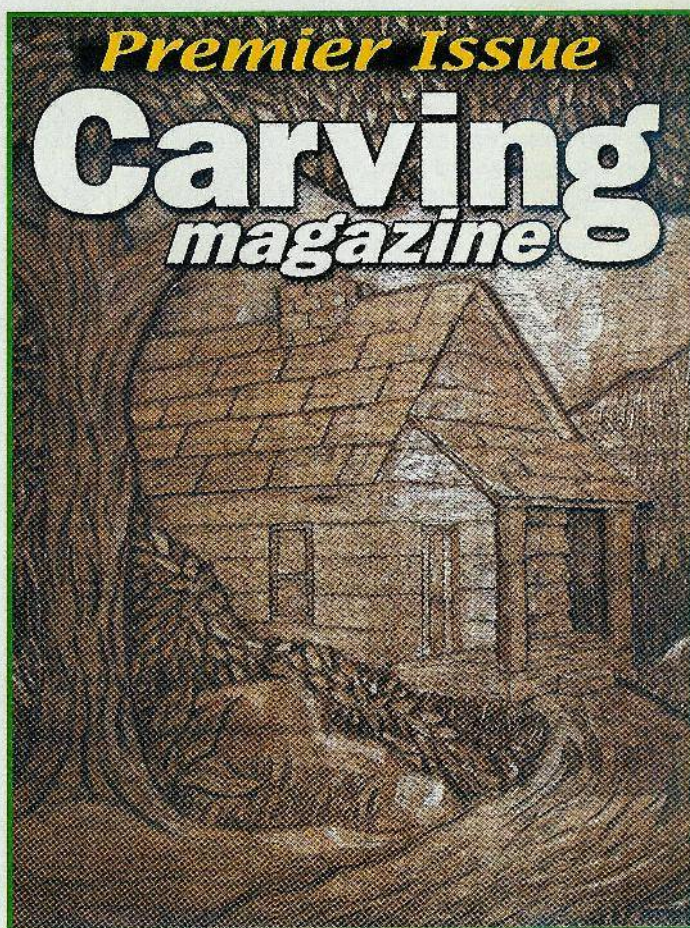
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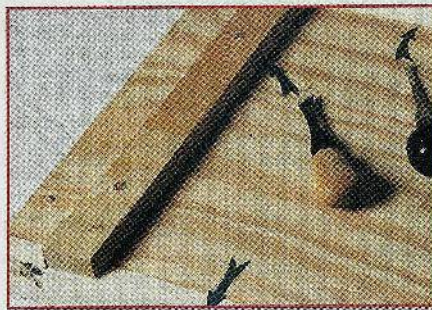
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Step 5. Placing the subject back into the blank and pushing upward from the back, the subject will pop-out from the blank until it wedges in place. Draw a pencil line around the base of the popped-out subject and a raised line is created. This line is the terminus of any carving on the subject. All carving will not go below the raised line.



Step 6. A carving board is a great safety tool. The carving board has two lips or braces. The front side goes down and is designed to brace the carving board against a table or bench. The rear side goes up and is designed to prevent this carving from slipping. A third brace should be attached to the carving board on the left side (if the carver is right handed). The carving is placed onto the board and is then locked into position. Using palm tools, the cutting edges are directed away from you.



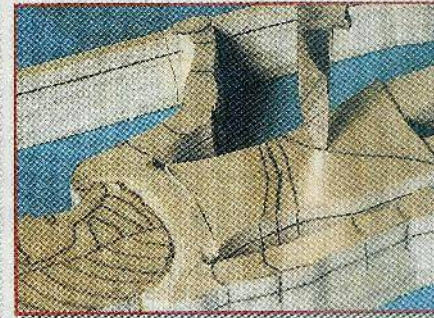
Step 7. A typical set of palm carving tools will be used on this project. The tools shown left to right are the skew, small U gouge, small V gouge, and a carving knife. Actually, a knife could be used exclusively, but then you would not be learning how to use carving tools. The Band-Aids were inserted for humor, but also serve to remind you to be careful.



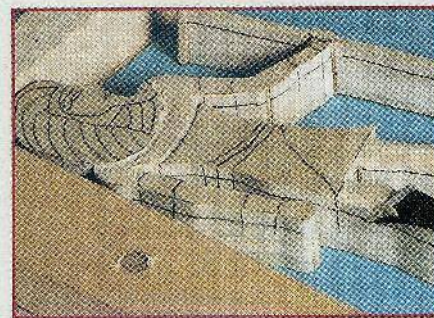
Step 8. A stop cut is a vertical cut about 1/16" deep. Note that the pattern lines have been penciled down vertically past the raised line. These guides will help you re-establish lines which were carved away in the rounding process.



Step 9. A stop cut is usually followed by a bevel cut which will lift wood away from one side. It goes to the stop cut and stops. This separates the different components of the subject.



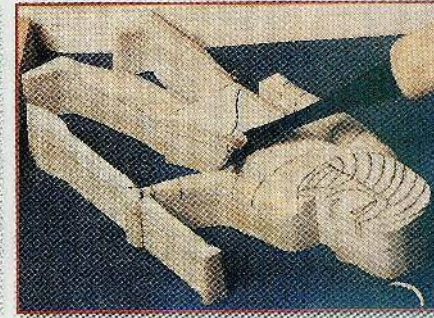
Step 10. All of the surface lines except the eye will be stop cut. The eye will be painted. Place the subject on the carving board so that it is properly braced.



Step 11. With the skew, round the legs up to the stop cuts. Do not round below the raised line.



Step 12. Start rounding the arms and shoulders. As the stop cuts are carved away, pencil them back in to re-establish. This serves as a guide to keep from getting lost.



Step 13. If the wood starts to split, STOP! The skew is cutting against the grain.

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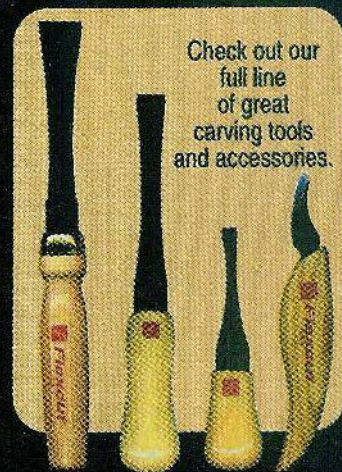
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Step 14. To resolve this problem, turn the subject around and carve back into the previous cut.



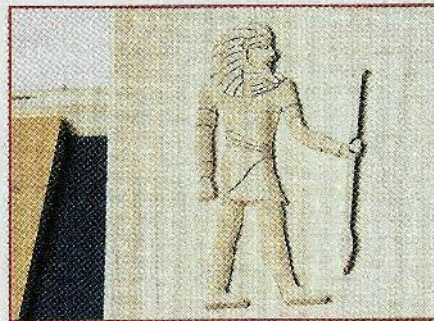
Step 15. Separate the face from the helmet and round the face. Also, round the back of the helmet.



Step 16. Use the V gouge to texture the curved stripes on the headdress (also called nemef or headcloth).



Step 17. Round the back of the fingers slightly and lower and round the spear shaft. The spear should look like it is under the fingers but over the palm. Sand the spear smooth. Clean up chips left in the stop cuts. Leave the tool marks showing to give your piece an antique look. You would look a little worse for the wear, too, if you were 4,000 years old.



Step 18. Place the subject back into the blank and check it for any missed spots.



Step 19. Seal the subject with an acrylic sealer spray can. Water on wood will raise the grain. When dry, use *Liquitex* acrylic paints to paint the subject. First, paint the subject with the white gesso, thinned with water, to create an under-coat for the colored paints. Use additional layers until no grain or pencil marks are showing. Let each layer dry before adding additional layers. If it looks chalky when dry, you may be using too much water. Let it dry and keep layering. Extend the paint below the raised line. For this project, use paint straight out of the tube/bottle, but thin it a little with water to help the paint flow and keep your paint from drying too fast. Don't forget to paint the eye.



Step 20. Note that the colors are extended below the raised line. No attempt was made to paint totally pure colors. A little blotchiness (personal choice) adds to the antique look. When the paint is dry (at least one hour), run a bead of clear glue around the base of the subject (below the raised line) and smooth with a toothpick.



Step 21. Insert the subject back into the blank and force it up until wedged in place. Run a bead of glue around the inside of the back to further brace the reassembled pieces. Spray a seal coat of acrylic sealer on all sides of the project. Give the front surface several coats to protect the paint. Now you can carve like an Egyptian. Sign and date your carving. Attach a saw-tooth hanger if planning to hang it.

Terry Evans has co-authored a book called **Magic Relief Carving**. It is available through Ceramcraft Hobbies, 7615 Traube St., North Riverside IL 60546; Phone 708-547-0477. The 112 page book costs \$21 post paid. Illinois residents need to add 7% sales tax. At the present time, credit cards will not be accepted.

THE AMISH BUGGY AND THE SURREY

by Henry D. Berns



SUPPLIES

Wood: basswood saw blocks or soft plain grained wood of choice—one piece $3/4"$ x $1-1/2"$ x $5"$ (for the horses), one piece $1-1/2"$ x $1-1/4"$ x $5"$ (for the buggy body), one piece $3/4"$ x $3/4"$ x $4"$ (for the buggy seat), one piece $1"$ x $1-1/8"$ x $5"$ (for the surrey), one piece $1/16"$ x $1"$ x $4"$ (for the buggy top and back)

Tools: table saw, scroll saw with No. 2 and No. 5 blades; drill with bit to match toothpick size of shafts (can also be used for saw blade starter hole for cutting back window); awl to make starter holes in axle for shafts; rotary sander (optional); stationary belt sander

Sandpaper, assorted grits

Fingernail emery boards

Small needle or riffler files

Two C-clamps

Super glue

White glue

Masking tape

Clear polyurethane spray

$3/4"$ -Dia x $8"$ wood dowel rod

$3/4"$ x $2"$ x $15"$ stick (for scroll saw fence)

$5/16"$ x $1/2"$ x $3"$ strip of wood (for wheel gluing fixture)

Round toothpicks (for buggy shafts)

Two pieces $2"$ x $5"$ green file folder or similar stiff paper (for mounting bases)

Acrylic paints of choice Black, Green, Red, White, Gold, Brown, etc.

Black fine point permanent pen

INSTRUCTIONS

Prepare the blocks

This is a typical 3-D scroll saw project and will require rectangular saw blocks for the components. 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. Usually the front 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. To use the same block for a second item, cut and square the end of the saw block so the patterns can be glued on again.

Apply the patterns

Photocopy the patterns and 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 two views together. Open the fold in the paper so the front and side views are at a 90-degree angle. Check the 90 degree 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 about $1/16"$ of material outside of the item being cut at each edge of the block. This material is needed to hold the block together until the sawing is completed.

Open the pattern setup flat and lay it face down on a bigger scrap of paper. Put white glue on the back of the patterns 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.

Saw the pieces

Sawing is done with a No. 2 blade. First cut one view of the item, then put masking tape over the saw cuts to hold the block together and cut the other view. For the horses, cut the material away from between the legs in the side view first. Then go to the front view and cut between the legs. Finish the front view by cutting around the rest of the body. Put the masking tape over the saw cuts on the front and back of the saw block to hold the loose piece in place. Finish sawing the side view to complete the horse. Cut and sand the end of the saw block square again and do the second horse.

The surrey is an easy item. Cut the front view to shape first, then tape the pieces back together. Finally saw out the side view.

continued on page 40

For the Amish buggy seat, first cut out the material from between the sides at the bottom of the seat. Next, do the side view and tape the block. Finish with the rest of the front view cutting.

For the Amish buggy body, cut out the material from between the axles in the side view first. Then do the front view. Be very careful to keep the vertical cuts straight to form the two sides of the buggy body. Tape the block and finish the side view. **Fig. 1** shows the items after the 3-D sawing has been completed.

Using one corner of the 1/16" thick piece of basswood, lay the back of the buggy body on the stock and mark the size needed for the back panel. Keep the wood grain vertical for better strength. **Note:** the back fits in between the two sides. Draw the window shape on the back piece. Bore a blade entry hole and cut out the window (it is important to cut out the window while the back is still part of the larger piece of material). Finish cutting the back piece and then carefully sand the vertical edges until it fits neatly between the sides. The top edge can be sanded after the back is glued in place with the super glue.

Lay the buggy body upside-down on the 1/16" thick piece of basswood and mark the shape of the top. The wood grain should run from front to back. Keep about 1/16" overlap on the sides and the back. The front edge should be even with the front of the buggy body to make the roof area over the seat. Saw out the roof and sand the edges. Glue the top in place. The seat will be glued in place after the painting has been done.

Cut the wheels

The wheels are cut about 1/16" thick from the end of a 3/4"-Dia. dowel rod. Use care in selecting the dowel rod to be sure it is as near round as possible. Some dowel rods are poorly made. The wheels can be made with a scroll saw and a No. 5 blade (see **Fig. 2**). A 3/4" thick piece of scrap wood can be clamped to the saw table to make a fence (the fence can also be seen in **Fig. 1**). **Note:** when scroll saw blades are manufactured, the teeth are sheared from the saw blade stock material and, as a result, they have a burr on one edge and not on the other. This makes the blade cut as if it had set in the teeth on one side but not on the other. In order to make the perpendicular cuts in the dowel rod, it must be fed into the blade at an angle as seen in **Fig. 2**. This angle will depend on the burr for the individual blade being used. For the No. 5 blade used in the setup shown, this was about 15 degrees.

Initially, set up the fence at about this angle and about 1/16" from the blade. Be sure to keep the end of the dowel rod perpendicular to the fence while cutting. Make a trial cut. If the wheel gets thicker as the dowel is cut, the angle is too small. If the wheel gets thinner as the dowel is cut, the angle is too big. Adjust the fence until the sawing produces wheels that are uniform in thickness.

After adjustments have been made, it will help to cut about 2/3 of the way into the dowel and then to rotate the dowel without moving it forward while finishing the cut in order to avoid tear-out at the end of the cut. Smooth the edges of the wheels with an emery board before painting. If the sides of the wheels need sanding, slide them across a flat piece of sandpaper.

Finishing

Initial finishing details are similar for all parts. After each item has been cut out, there will 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 a fingernail 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. This also makes it stiffer and easier to use. A rotary sander can also be used if one is available. A small diameter (about 1/8" or smaller) fine stone is best for finishing.

For the horses, round most of the details of the legs, body, neck, etc. Slightly rounded edges and corners on animals make them appear more natural. This can be done very easily with a rotary sander. A coarse stone, about 1/4" diameter, will quickly round the corners of the body where more material is removed. Finish up with the small diameter fine stone. This finishing can also be done with emery boards, strips of sandpaper, and small needle or riffle files.

The top of the seat for the surrey needs to be narrowed and slightly rounded. The rest of the finish work is done to remove fuzz at edges. Round toothpicks are used for the shafts. Use a fingernail clipper to cut off the sharp points on the toothpicks. Glue the back ends above the surrey axle and along the sides of the floor area.

Remove any fuzz from the Amish buggy body. Some of this may need to be done when fitting the back and top in place. Drill the two holes into the front of the axle, just below the floor of the buggy, for the buggy shafts. **Note:** the holes need to be spaced so the space between them matches the width of the horse's belly. Use an awl to make a starter hole for the drill bit. They also need to have a slight upward slope so the front ends of the shafts are about at the middle of the horse's belly and match the harness around the horse. This can be seen in the photo of the finished items.

Painting

Give all the parts a coat of clear polyurethane spray to seal the wood grain. The parts can be held with long sewing needles poked into the bottom of each item. After spraying, push the head end of the needle into a piece of Styrofoam while the item dries. Paint the various items as shown in the finished project photo or as desired. The Amish buggy and surrey can have various color schemes. The buggy seat can be red, brown, etc. The surrey should have lots of fancy trim paint.

The wheels can be left natural and the rim and spokes added with a permanent black fine tip pen. In that case, mark 16 spokes in each wheel. First do vertical and horizontal spokes. Keep dividing the space between the spokes to get 16. Make a black or gold center hub. Don't paint the hub on the inside of the wheels where they will be glued in place.

The horses in the photo are white with black manes and tails. The hooves can also be black. The harnesses can be black, brown, or gold. The eyes are small black dots.

Assembly

The wheels can easily be glued to the ends of the axles if a gluing fixture is used. **Fig. 1** shows the surrey setting on the glue fixture in the position for gluing wheels in place. The glue fixture is simply a 5/16" thick piece of wood that is narrower than the axle length. **Note:** the wheels are glued on after the painting is completed. Clean any paint off of the ends of the axles before gluing. Be careful to keep the ends perpendicular to the axle. Setting the bottom of the axles on the wood strip will hold them at the

correct height to center the wheels on the end of the axles when they are glued. This will also ensure that all four wheels of the Amish buggy set evenly on the mounting base. Glue the seat into the Amish buggy so it is just a bit behind the front end of the floor.

Each project can be assembled on a wood base or on a stiff piece of paper, such as the green file folder material seen in the photo. Make the bases from the 2" x 5" pieces of green file folder material. They can have

round corners or be trimmed to whatever shape looks best. The base for the surrey is smaller. The horses need to be positioned so the front ends of the shafts are just behind the neck of the horses and match the harness. Set the pieces in place on the base and adjust their positions until they look sufficient. Glue the horse in place first with a tiny drop of glue on the bottom of each leg. Then put glue on the inside of the shafts and on the bottom of each wheel to finish the project.

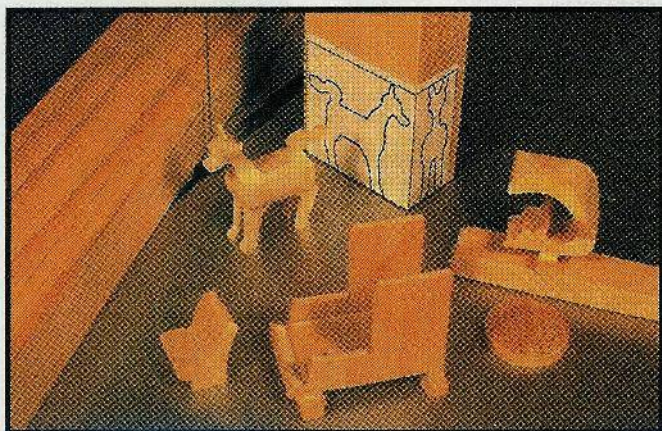


Fig. 1. Apply the pattern and saw the pieces to shape.

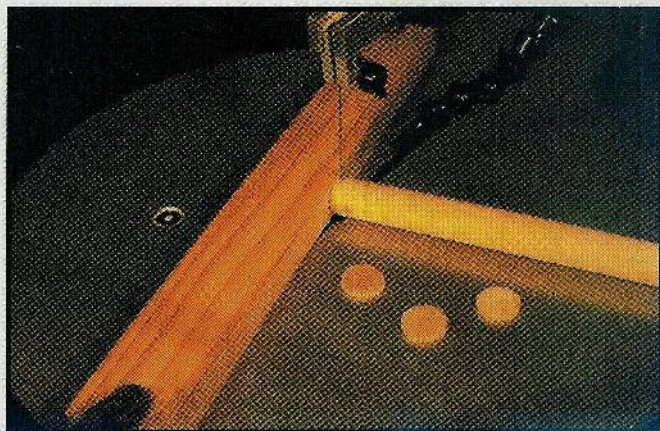


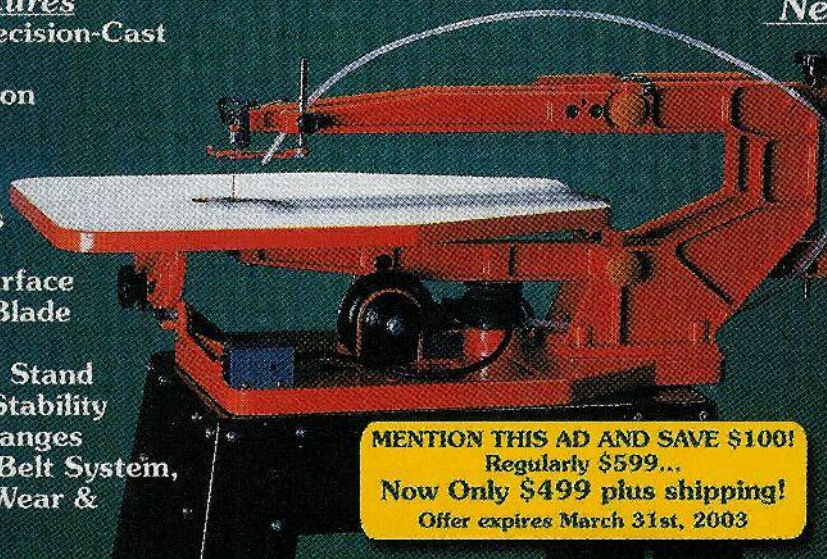
Fig. 2. The wheels can be sawn from 3/4"-Dia. doweling.

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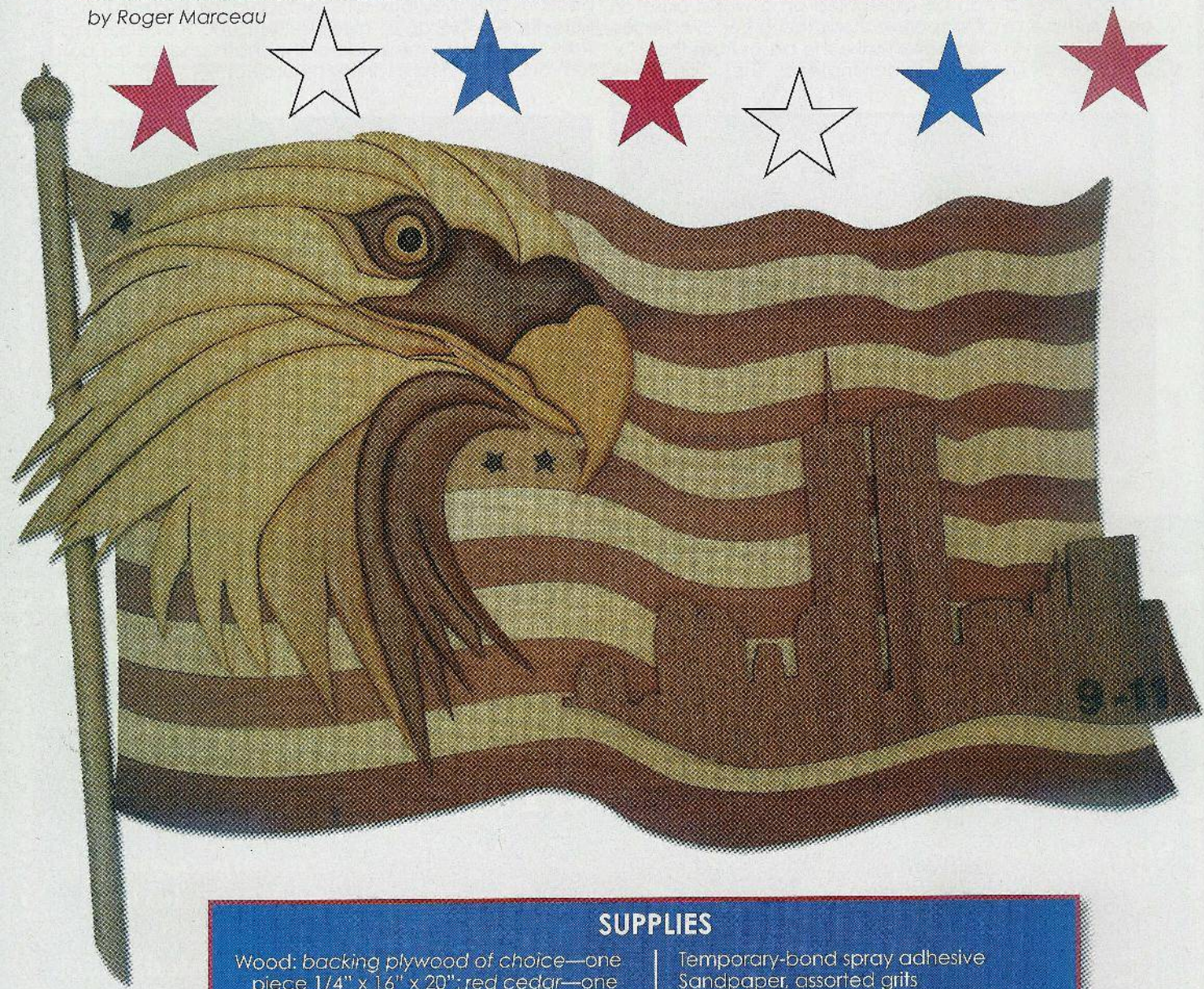
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NEW YORK SKYLINE FLAG

by Roger Marceau



SUPPLIES

Wood: backing plywood of choice—one piece 1/4" x 16" x 20"; red cedar—one piece 3/4" x 8" x 20"; white aspen—one piece 3/4" x 10" x 12"; dark cedar—two pieces 3/4" x 8" x 8"; mahogany—one piece 1/4" x 8" x 12"; yellow heart—one piece 3/4" x 4" x 5"; walnut—one piece 1/4" x 1" x 3"

Tools: band saw or scroll saw, drum sander

Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Dowel—1/2"-Dia. x 16" long
3/8" glass eye
Wiping gel
Finish of choice
Hanger

INSTRUCTIONS

Make the flag

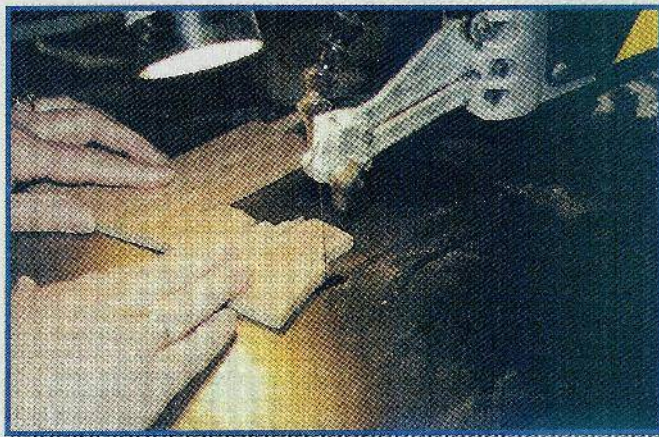
Make copies of pattern enlarging or reducing it to fit your needs. Cut out each piece and transfer the pattern to appropriate stock. Using temporary-bond adhesive, spray the back of the pattern and place it on wood according to color and grain direction. Cut accurate lines to ensure a tight fit. Use a drum sander to shape the pieces. Make a plywood backer for the flag and sand it flush with the flag assembly.



Shaping the flag. Sand the backer piece flush with the pattern pieces.

Make the eagle's head and skyline

Cut out the eagle's head pieces, shape, and sand. Edge glue them together. The Twin Towers skyline is one piece. Apply a gel finish to all parts. When dry, glue eagle's head and twin towers onto the flag. Apply a finish of your choice.



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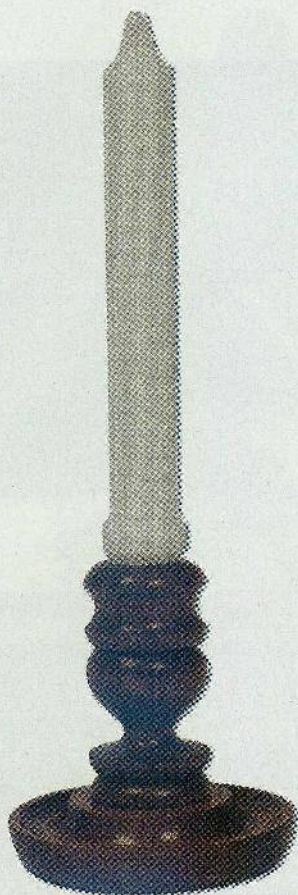
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WALNUT CANDLESTICK

by Joseph M. Herrmann



Introduction

I like flea markets and antique shops because I get a lot of ideas for projects from other people's "junkie." For example, a neighboring town holds a huge community yard sale/flea market twice a year. While walking through the sale many years ago I spotted this small, beat up, yet overpriced candlestick that I really liked. It was a relatively simple thing but also had some very nice lines to it. Instead of paying too much money for it, I made a quick sketch of it in the notebook that I always carry with me and went home to make my own. My wife and I both liked the design so much that we used a pair of them as altar candles when we were married.

I used some very old, air-dried walnut for the project pictured here. Air-dried walnut has that rich chocolate brown color and often contains streaks of reds, yellows, oranges, and greens that the steamed, "one-color-fits-all" walnut available at most lumber yards often lacks.

Prepare the turning stock

I started the project by squaring up stock so I had two pieces of wood: one measuring 1-1/2" x 1-1/2" x 5" for the spindle and the other 7/8" x 4-1/4" x 4-1/4" for the base. I also cut another piece the same dimensions as the base stock to use as a backer block for the faceplate. I don't like to screw holes in the base of turned objects—they can usually be avoided with a little extra work! In order to eliminate them from this project, I glued the two 7/8" pieces of stock together with a piece of thin paper that I cut from an old manila folder sandwiched between them. This allowed me to drill the pilot holes for the screws that held the stock to the faceplate in the waste block and allowed me to remove my turning easily when I was finished. The manila folder is strong enough to support the stock while it's spinning on the lathe but still thin enough so as to not interfere with the turning.

I treated the paper just like the wood when I glued the assembly together. I spread glue on both surfaces and clamped the entire unit together with hand-screws. I like to use adjustable handscrews (sometimes called parallel clamps) for this because they apply even pressure to the joint. Because this will be turned on the lathe, I allow the glue to cure at least overnight—or better still, for 24 hours—so I don't have to worry about the joint separating while it's spinning.

SUPPLIES

Wood: walnut—one piece 1-1/2" x 1-1/2" x 5" (for the vertical spindle); one piece 7/8" x 4-1/4" x 4-1/4" (for the base); wood of choice—one piece 7/8" x 4-1/4" x 4-1/4" (for the glue block)

Tools: band saw; square; lathe with assorted chisels*; small spur center*; faceplate*; outside calipers*; drill chuck for lathe*; hand held electric drill with 5/32"-Dia. twist, No. 2 Phillips, 13/16"-Dia. brad point and 5/8"-Dia. brad point bits; drill press with 13/16"-Dia. tapered ream; wide chisel; mallet; buffing system*

Sandpaper, assorted grits

Wood glue with glue brush

Hand screw (or parallel) clamps

Manila file folder, one piece 5" x 5"

Three No. 12 x 1" pan head sheet metal screws

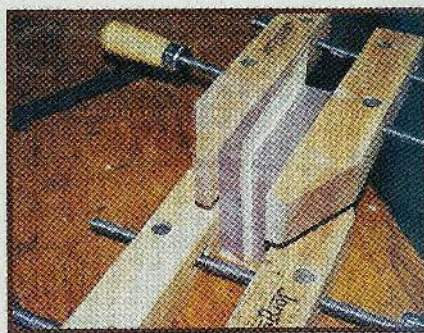
Beeswax

Linseed oil mixture

Deft oil

*Lathe tools and buffing system available from:

Craft Supplies, 1287 E 1120, S Provo, Utah 84606;
1-800-551-8876.



Adjustable hand screws are the best choice for clamping the base unit together. I like to cut the paper larger than the wood just to be sure that the two pieces of wood don't stick to each other.



Drill a 13/16" hole 3/4" deep in the end grain of the top surface of the block.

While I was waiting for the base to dry, I started to work on the spindle. I began by deciding which end was going to be up when the candlestick was finished. I found the center of the top surface and drilled a 3/4" deep hole with a 13/16"-Dia. brad point bit on the drill press.

Whenever you are making a turning that requires a hole to be bored into the end, it is usually much easier to drill first and develop the turning around that hole rather than to complete the turning and try to drill an accurate, straight hole after the fact.

Once you drill the hole, however, you have to fill it with a plug before you can mount the stock on the lathe. I turned a simple cylinder that fit snugly in the drilled hole and shortened it to a more usable length, being sure that I retained the indentation from the cup center on the tailstock end. This made remounting the spindle easier and more accurate when I filled the hole with the plug. Keep in mind that the plug must fit as snugly as possible without jamming in the hole. The least bit of play will result in a lopsided spindle!



I turned a plug to fill the hole I had just drilled so that I could mount the spindle between the centers and turn it to the proper profile.



The spindle is mounted between centers ready to turn. Note the small spur center used in the headstock end of the lathe. This allows the tenon to be turned without interference.

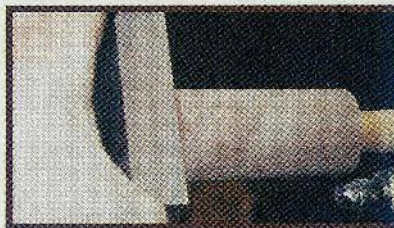
Turn the spindle

The spindle is held to the base with a 5/8"-Dia. x 1/2" long tenon. The next step is to turn this tenon on the headstock end of the spindle. Begin by laying out the length of the tenon. Set a pair of calipers for the desired diameter, plus just a hair more. I like to "sneak up" on the final dimension—I get more accuracy this way. The tenon should fit snugly in the mortise, but not too snug to make gluing impossible. I like to drill a hole equal to the diameter of the tenon in a piece of scrap stock and continually check the fit until I am satisfied. A sharp parting tool works best to turn the tenon.

Most "first-time" turners have a difficult time making this joint and achieving a snug fit with no gap. Usually what happens is that they inadvertently turn a bulge in the base of the stock close to the tenon which prevents the joint from closing tightly. If you undercut the joint ever so slightly, you eliminate this problem and get a nice tight joint.

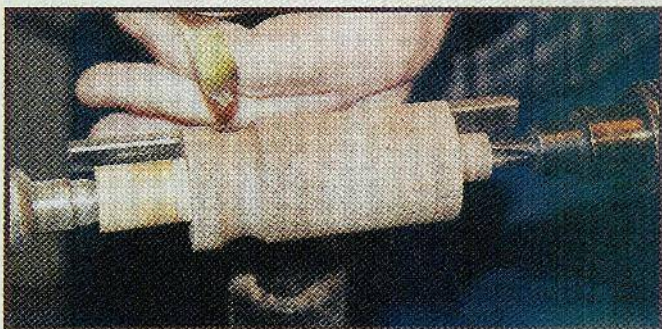
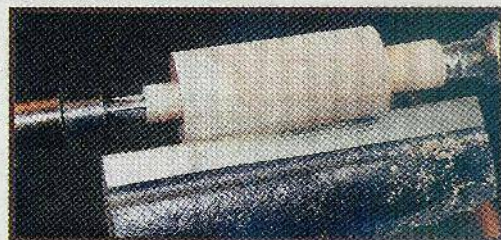
Begin to lay out all the transition lines on the spindle with the exception of the one for the depth of the deep cove and full bead adjacent to it—you will do these later. Sometimes unnecessary lines make the turnings more confusing than they actually are.

If you study the full size pattern (located in Full Size Pattern Section No. 2), you will discover that this turning, with the exception of one shallow and one deep cove, is really just a series of half-beads. Since the shallow cove is flanked by two of these half-beads, I started with the cove first. I used a sharp roundnose tool to turn this profile about 3/16" deep.



I continually check the fit by inserting the tenon into a hole drilled in a scrap block of wood until I am satisfied with the joint. Undercut the base of the spindle so the joint will be snug.

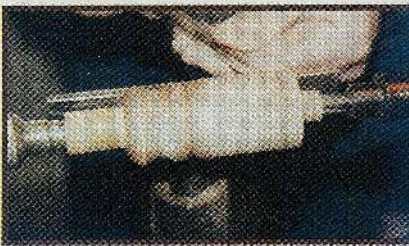
I have marked the major transition lines onto the spindle.



I turned the shallow cove first with a sharp roundnose tool.

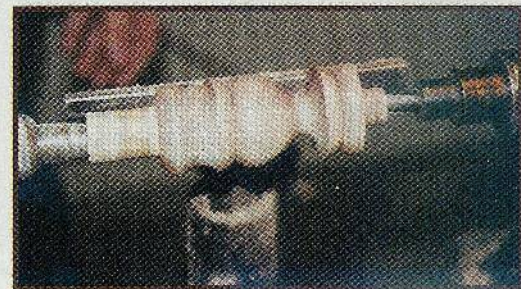
Next, I used my gouge and concentrated on turning all the half-beads. Once I had these completed, I laid out the final two transition lines.

Using a parting tool and a pair of calipers, I made a cut to just a little less than the final depth of the deep cove. I used a sharp roundnose tool to turn the remaining profile and to blend in the cove with the full bead to the right. Looking at the entire spindle, I refined the profile wherever it was necessary.



The half-beads are turned with a sharp spindle gouge. Note that I scored the centerline prior to turning the bead. This helps to prevent the wood adjacent to the cut from splintering as it so often does when you don't do this.

All the half-beads are turned. The profile of the deep cove was turned with a sharp roundnose tool. Note that the transition lines are not removed entirely by the turning process.



Sharp edges are important especially after the sanding process is completed. At this point I step back away from the turning and examine the profile with a critical eye to see if all the beads are symmetrical and round and to see if there are any "lumps" or "bumps" that should be removed in order to make the turning flow together.

continued on page 46

continued from page 45

I then sanded the spindle by hand, starting with 120 grit abrasive paper and moving to 320 grit. Be sure to remove all the deep scratches on the surface before moving to the next finer grit of abrasive paper.

I like to use the stearated silicon carbide paper for sanding small spindles. The stearated paper doesn't clog up as fast and the abrasive fractures faster, thus ensuring that the sharp grains of the abrasive are available at all times. The paper is a little more expensive but the sanding process is so much quicker. Even though I am a bit of a tightwad, I am not so cheap that I'd rather invest more time sanding just to save a few pennies!

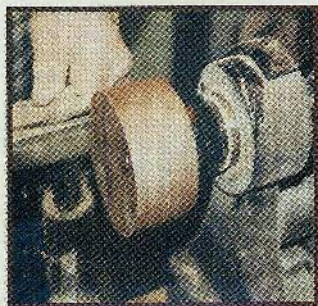
Turn the base

Once the glue for the base has dried, find the center of the blank, draw a 4" diameter circle on the back of the stock, and cut the stock out on the band saw. Drill pilot holes and attach the faceplate to the block. I used three No. 12 x 1" pan head sheet metal screws for this purpose. If your faceplate is thinner than mine, you might have to use shorter screws so you don't make any holes in the good part of the blank.

Turn the blank down so it is round and to the correct diameter. Remember, standard spindle gouges should **NOT** be used to do faceplate work—they might catch. Special gouges for faceplate work are available. If you don't have any, use scraping tools instead.

Next, find the center of the stock and centerpunch it with an awl. Measure 1" away from the center and layout a circle. This stock will not be removed as it forms the base on which the spindle will sit.

Insert a 5/8" diameter brad point bit into the chuck in the tailstock and drill a hole 9/16" deep for the mortise. Check to be certain that the tenon fits correctly.



The block has been mounted on the faceplate and is being trued up to be perfectly round.



The center is located, center-punched with an awl, and a line is drawn 1" away from the center.



A 5/8" hole is drilled 9/16" deep to form the mortise. The extra 1/16" provides a space for any extra glue or air that may be trapped beneath the end of the tenon. If space is not provided the joint might not sit properly or could crack. If you think about it, what you are creating is a mini-hydraulic cylinder. If you don't provide a place for the fluid or air to go, it will make it's own place—usually where it's unwanted!

Measure over 5/8" from the paper joint and lay out a line around the perimeter of the blank. Make sure the outside lip of the base is lower than the center. Remove this waste stock with a parting tool. Using a roundnose tool, form a cove in the base, starting with the 2" diameter line laid out previously and continuing over to about 1/8" away from the edge of the base. When you are satisfied with the profile, sand it smooth just as you did with the spindle. Using a sharp, wide chisel placed on the joint with the flat of the chisel against the part you wish to keep will cause the joint to separate cleanly.



Excess stock is removed. Note that I didn't go exactly up to the line at first. I'll do that in the next step so that I will have a curve instead of a square shoulder. The cove is turned using a sharp roundnose tool.



The exterior profile is turned with a sharp spearpoint tool. Note that I extended the cut below the joint.



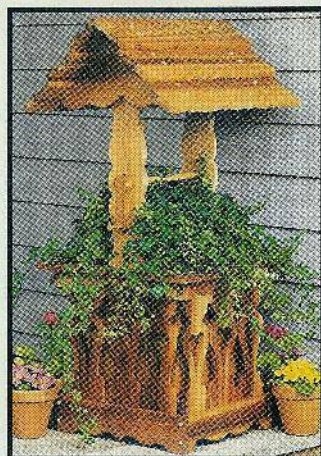
A sharp chisel with a wide blade is used to break the joint apart. Place the flat side of the chisel against the side you wish to keep and tap it sharply with a mallet. It should come apart easily.

If your screws are short enough, you can use the remaining scrap still attached to the faceplate for the next step. If not, attach a new piece of stock to a faceplate and turn a tenon so you can reverse the base of the turning and work on the bottom. Snugness is very important so be accurate when you turn the tenon. The tenon doesn't have to be very long—about 3/8" will do.

Reverse the base of the candlestick and turn off the paper that remains attached to the bottom. Beginning about 1/4" to 3/8" away from the outside edge, turn a shallow cove into the center of the base. This will form a ring and will provide a stable base for the candlestick to sit on. I made mine about 1/8" to 3/16" deep. The ring on the base of your turnings makes them sit more stable and gives them a more professional touch. Hiding the bottom under a piece of green felt is the easy way out.

continued on page 48

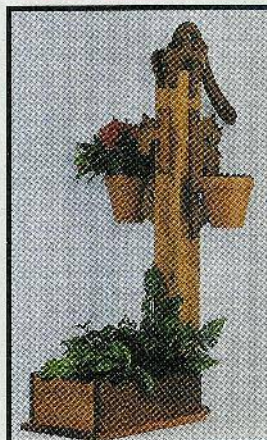
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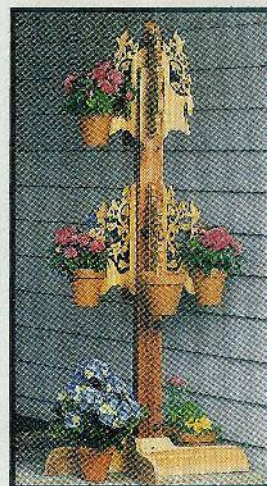
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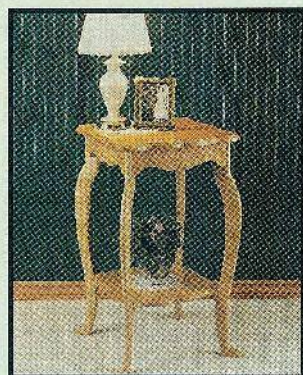
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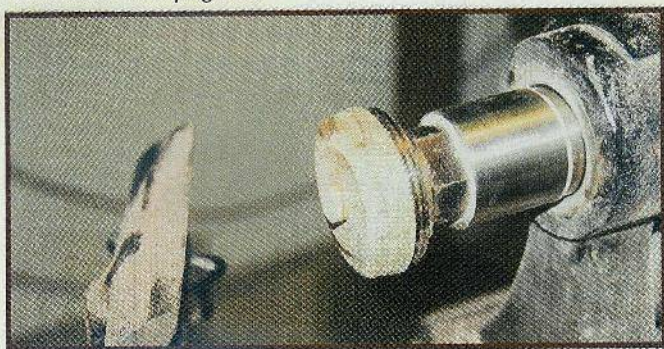
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This is the mandrel that I made so that I could reverse the base and turn the bottom of the candlestick holder.



The paper is removed and the base is undercut about 1/8" to 3/16" to form a stable ring. Turnings stand better on a ring rather than on a flat base.

Sand the outside edge and the indentation in the base until all the scratches have been removed and the wood is smooth. Again, I started with 120 grit paper and worked my way down to 320 grit.

Assembly

When you have decided upon the orientation of the spindle to the base, apply glue to the tenon. With a slight twisting motion to distribute the glue better, snug up the joint. If you made the joint correctly, you will probably only get one shot at this, so make it right the first time!

After the glue has dried for about an hour, I applied a coat of thinned linseed oil mixture to the candlestick and wiped off the excess. I allowed the project to dry overnight and then applied a liberal coat of Deft with a brush. Because I intended this to be just a sealer coat, I immediately wiped off any excess Deft with a dry, clean rag. I allowed this to dry for about an hour and then I buffed the project using the three-step buffing process that I use for most small turnings.



Glue is applied to the tenon with a brush. I only glue the tenon because end grain doesn't stick well to surface grain and because I don't want glue flowing out of the joint.



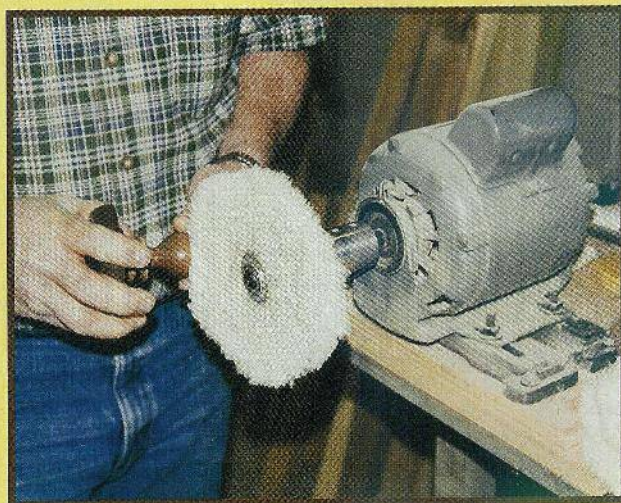
I use a reamer to establish the taper that matches the base of the wax candle.

Note: if you look at the base of most stick candles, you will notice a slight taper. While the 13/16" hole bored into the end of the spindle in the beginning of the process will support the candle, a taper that matches the angle of the candle base will help to keep the candle straight and will help to prevent it from developing a slight lean. I had a metalworker friend modify a reamer used for machining metal to duplicate this taper. I used this bit to provide the final taper after the candlestick had been finished.

Even if you are not planning to be married anytime soon, you can still make up a pair of these candlesticks and find some special, romantic place to burn a candle!

Joe Herrmann's three — step buffing process

The first wheel is charged with a tripoli compound. It is slightly abrasive and so will remove any tiny scratches that might remain and will it also smooth the wood. The second wheel is charged with a white diamond compound. It will remove any remaining tripoli compound and begin the polishing process. The third wheel is charged with Carnuba wax. It will provide a protective coating and shine the wood to a gloss finish.



The candlestick is being buffed as the final step in the finishing process.

HOT PRODUCT FIND

CLAMPTRAK

reviewed by Joseph M. Herrmann

When *Creative Woodworks & Crafts* contacted me to see if I was interested in testing and writing a review of the new ClampTrak that *Steebar Corp.* recently added to their catalog, I was excited. I first saw a similar setup when I took my Industrial Arts woodworking students on a field trip to a nearby Ethan Allen furniture factory some years back. I remember thinking that it would be great if such a setup was available to me either at school or, better yet, at home. I thought of how much easier it would make clamping up project parts! It's just too bad that I didn't give it a little more thought at the time—then I could be the one marketing it instead of writing a review on it!

Whenever I review a new tool, I always give a lot of thought to how well it performs in the following areas:

Is it easy to assemble? I hate to spend hours putting a tool together. I truly believe that if assembly takes a lot of time, the manufacturer should do a little more before shipping it out.

Are all the parts there and is the instruction manual clearly written? Nothing irritates me more than having to go out and buy parts that I already paid for or thinking that I should have studied mechanical engineering before trying to assemble my new tool.

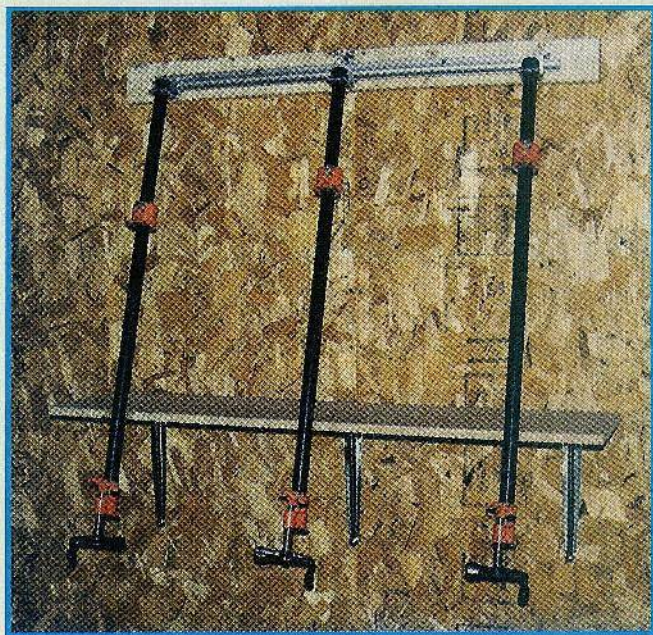
Does the tool actually do what it claims to do? If it doesn't, why should I or anyone else purchase it?

When the package arrived, I took out all the parts and laid them on the table. They were all there. All the components were substantial, well designed and very well finished—there were no rough parts. I believe that a well designed tool is judged by the quality of the individual components, including the screws, washers and other “stock” parts.

The unit was very simple, consisting of a 36” aluminum track, 3 sliding brackets, and some mounting hardware. Additional units can be installed side-by-side to provide an unbroken clamping station of unlimited length. The only items that I had to purchase were those that the manufacturer clearly stated that I would have to provide myself: clamping fixtures, pipe that was threaded on both ends, pipe caps for one end of each pipe, and something from which to make the required shelf. Although I set the unit up to use 3/4” pipe, the manufacturer even took into consideration those woodworkers who prefer to use 1/2” pipe clamps by including large washers that enabled the smaller size pipe to be used with the jig.



The pipe is attached to the sliding brackets with pipe caps that have been screwed to one end of the pipes. I normally do not have the pipe for my clamps threaded on both ends because it's just not necessary. I had to purchase new pipe for this review, though I could have just had threads cut on a pipe that I already had. You can see just how substantial the aluminum track is and how the sliding bracket attaches firmly to the track but is still free to slide along the track. It is a very hefty jig!



The fully-assembled ClampTrak unit.

The instruction manual was clearly written and included some very well executed drawings that enabled me to set up the clamping jig with ease. This took me about a half hour. My biggest problem was deciding where to mount the unit in my shop. Since I have virtually no unused wall space and because my new shop has yet to be finished, I opted to install it on my garage wall for this test. My garage has regularly spaced stud walls which eliminated the need to drill into concrete block, but lead anchors are provided with the unit in case you have to drill. The 4” lag screws, also provided, were more than adequate to support the stated 75 lb. weight limit per 3’ of track.

I chose to use 36” pipe in my clamps. The instructions stated that my unit should be mounted 77” from the floor. Instructions are provided for pipes of lengths from 30” to 48”.

The ClampTrak is designed to hold material being clamped at a 15 degree angle from the wall. This is accomplished by resting the ends of the clamps on a shelf which, in itself, is great for keeping the glue, a putty knife, a wet rag, and a brush handy! Depending on the length of pipe used, the width of this shelf varied from 9-1/2” to 14-3/4”. The instructions stated that my unit required a shelf that was 11-1/4” wide.

I now use the ClampTrak mainly to join multi-board panels, but it can be used to join face frames and other smaller glue-ups as well. I find the tool to be exactly as described in the literature—it really is like having three hands to help with the clamping.

For my test, I arranged the panel in the clamps, scribed a witness mark to be sure I glued up the panel as I had planned, and applied the glue. The ClampTrak held the stock in perfect alignment and allowed me to position the individual pieces just as I wanted them. Once the glue had been applied, I tightened the clamps. The only drawback that I saw was that I couldn't easily scrape the excess glue off the back of the panel as I am accustomed to doing—but I can do that once the glue dries, so it's not a major problem. The shelf was invaluable for holding the supplies needed for the process.

Every time I read a review of a tool, I always want to know if the reviewer would purchase the tool with his OWN money. I would, but not for my routine gluing jobs. Because I sell much of what I design, I actually make limited production runs—often using 40 or 50 clamps at one time. The ClampTrak isn't designed for that. I did, however, purchase one to use in specialized situations. I can definitely see where I can design a jig so I can use the ClampTrak to clamp my Chopping Blocks. I haven't been happy with my current process and I am positive that the ClampTrak will solve that problem!!

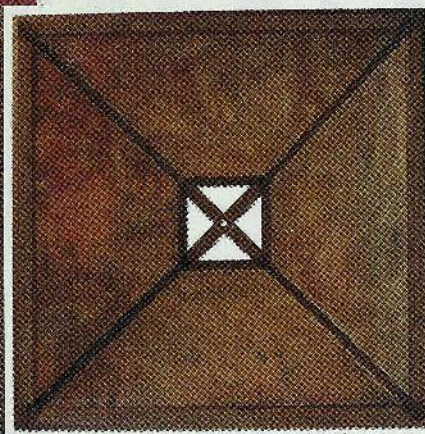
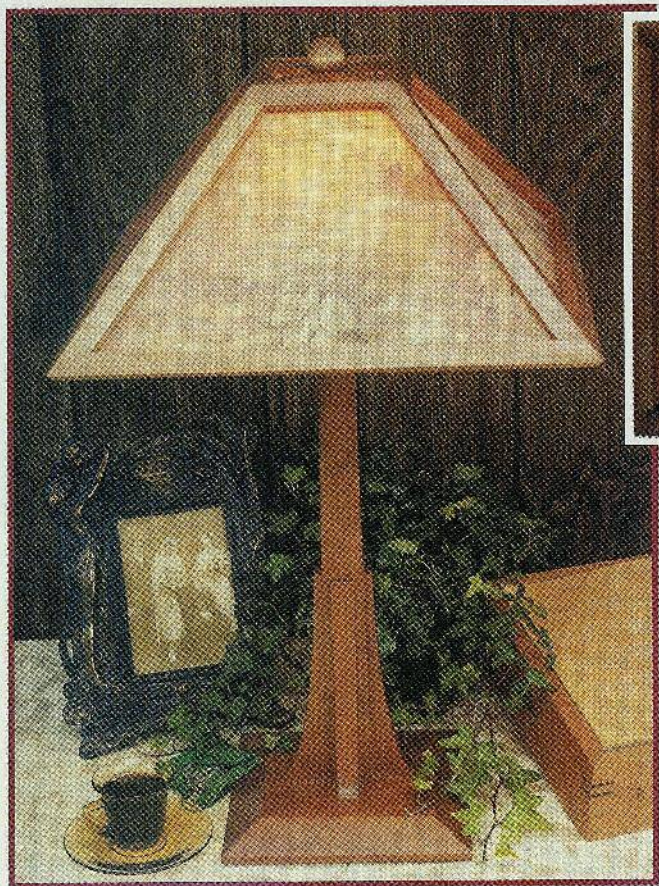
ClampTrak is available from Steebar Corp. See their ad on page 2 of this issue.



ARTS AND CRAFTS STYLE LAMP SHADE

by Donald R. Mott

Look For The
Lamp As A
Project in the
NEXT ISSUE!



Inside view of lampshade showing
Plexiglas assembly

Designing the lampshade

The shape of the lampshade design is a truncated pyramid. Because the sides are trapezoidal, the procedure for making one is the same for lampshades of all sizes. The inside edges of the trapezoidal frames have rabbets to hold 1/8" Plexiglas panels. Fabric, when glued to the outer surfaces of these panels, provides a translucent pattern with colors and figures that can be chosen to fit the desired décor.

Although making the lampshade is relatively simple, choosing the overall width and height for a given application is subjective and requires careful

planning and modeling. My approach was to make models using cardboard sides taped together, holding them over the lamp to judge the suitability of various shapes. The dimensions to estimate at this point are the width of the base (B), width of the top (T), and the vertical height (H). For my lamps, which stand 15-1/2" inches from base to bottom of the harp, the dimensions I chose were B = 14", T = 3-3/4", and H = 6-3/8". When choosing your lampshade dimensions, don't be overly influenced by the size of the harp. I found it necessary to bend the harp to hold the shade at the desired height, but that is less important than compromising the aesthetic qualities of the lampshade.

Calculating the dimensions and angles of the panels

Given the top and bottom dimensions of the panels, you can calculate the length of the sides (S), the angle to set the miter gauge for cutting the lap joints (I), and the blade tilt angle (m) to cut the miters along the sides.

$$S = \sqrt{0.5(B-T)^2 + H^2} \quad \cos(I) = \frac{B-T}{2S} \quad \tan(j) = \frac{2H}{B-T}$$

The value of m can then be found by interpolation on Table 1. By way of example using my dimensions, S = 9.65", I = 57.93°, j = 51.20°, and m = 33.42°.

INSTRUCTIONS

Making the frame pieces

The side, top, and bottom rails of each panel are made from pieces with a square cross-section. These should be cut to lengths several inches longer than their final sizes in order to make them easier to handle when cutting the lap joints. I began by selecting a piece of clear, straight-grained cherry stock and milling it to a final thickness of 5/8". The rails were then cut to length with squared ends using a stop on the miter gauge extension. It doesn't matter what the over-size lengths are; what matters is that all components of the same type must have exactly the same length to facilitate cutting the lap joinery. Sufficient material should be cut to provide for spares. Scraps of reasonable length should be retained for use in setup. For consistency of color and grain, I used a board that was large enough to provide all components.

Cutting the lap joinery

To facilitate cutting lap joints on the table saw, I attached a piece of MDF to the miter gauge, with sufficient length to extend beyond the dado blade when using either the right or left hand miter slot. In addition to minimizing tear-out, the MDF extension provides a convenient reference point for alignment of the cuts

SUPPLIES

Wood: cherry or wood of choice—four pieces 5/8" x 5/8" x 8" (for the top rails), four pieces 5/8" x 5/8" x 17" (for the bottom rails), four pieces 5/8" x 5/8" x 12" (for the side rails), two pieces 3/8" x 5/8" x 8" (for the top support members)

Tools: table saw with miter gauge and dado blade, router with router table and rabbeting bit or spiral down-cut bit, 45° chamfering bit, drill press with 1/4"-Dia. bit, spring clamps, square, protractor

Sandpaper, assorted grits

PVC glue

Clear packaging tape

Danish oil finish

Plexiglas, one piece 7" x 36"

Fabric of choice 8" x 36"

Spray adhesive (3M Photo Mount or similar product)

Sixteen 1/4" round head screws

Introduction

When I made a matched pair of Arts and Crafts style table lamps, my first impulse was to buy lampshades for them. However, after considerable searching I was unable to find affordable shades that would complement the lamps. Every combination gave the impression of two unrelated items put together. So I decided to make my own. The project which followed turned out to be an interesting exercise in lap joinery and compound mitering.

and a fence on which to clamp a hand screw for use as a stop. Using a piece of scrap material, I set the dado cutter width to the stock width, inserting shims as needed to get a good fit. Then I adjusted the depth of cut by trial and error using two scraps with the miter gauge set to 90°.

Next, I set the miter gauge to the joint angle (I) using a protractor. This is best done by aligning the center reference mark of the protractor along one edge of the miter gauge slot while keeping the flat edge in contact with the miter gauge extension. The angle should be measured at the same edge of the miter gauge slot. Before proceeding further, I cut the angle (using the dado blade) on the end of a scrap piece of 1/4" thick plywood that was about 3" wide and 8" long. This was used later as a reference to set the miter gauge to the opposite side or to restore the same angle setting. Since it is difficult to set the computed angle exactly, any small error can be compensated for later when dados are cut in the top rail.

With the setup completed, I cut a dado about 1" from only one end of each of the side rails as shown in the **Side Rail Dado Detail Drawing**. A hand screw was clamped on the miter gauge extension as a stop. Half of the side rails (four) should be cut with the miter gauge set to the value I (right hand rails) and the remaining side rails cut with the miter gauge set to -I (left hand rails). Make sure that the surfaces being cut are the planed sides, not the ripped sides. Dados in half of the side rails are cut at angles complementary to those in the other set of side rails because they go on the opposite side of the trapezoidal frames. To adjust the miter gauge, I put two pennies in the miter slot to raise the bar slightly, and adjusted the miter gauge setting to the opposite angle by holding the reference board (flipped over) between the bar and the miter extension.

Since the dados at both ends of the side rails must be cut in the same direction, the next step is to dado the other ends of these rails at the proper length. Using one side rail, mark a line across the piece using a square aligned with the dado edge closest to the end of the piece. Then measure off the distance S from that line toward the other end of the rail and mark a line across the piece. Extend this mark around to the adjacent side that will face the blade so it will be visible when lining up for the cut. To ensure that the cuts will be made at the proper locations and directions, pencil mark both edges of the dado slots to be cut. Turn the piece end-for-end and adjust the position of the side rail against the miter gauge extension so that the cut mark aligns with the outside edge of the dado blade. Clamp a hand screw or other stop to the miter gauge extension at one end of the piece and make the cut. When satisfied that the cut is at the correct location and orientation, cut dados in the remaining three side rails. Finally, readjust the miter gauge back to its original angle and cut the dados in the other four side rails using the same procedure.

Next, cut a dado on one end of each of the four bottom and four top rails, again using a hand screw stop to locate them in the same place. If you have made spare rails of each type, be sure to cut them too before removing the stops. Use the miter gauge setting used for the right hand rails. When this is done, complementary dados must be cut

Table 1 Saw Blade Tilt Angles vs. Slope

Blade Tilt Angle (m)	
Slope (I)	4 Sides
0	0.00
5	3.53
10	7.05
15	10.55
20	14.00
25	17.39
30	20.70
35	23.93
40	27.03
45	30.00
50	32.80
55	35.40
60	37.76
65	39.86
70	41.64
75	43.08
80	44.14
85	44.78
90	45.00

at the opposite ends of the bottom and top rails (see the **Lap Joint Detail Drawing**). Readjust the miter gauge to the opposite angle. Then, measure the length of the base (B) on one of the base rails from the dado edge closest to the end of the piece and mark a line across it to indicate the outer edge of the second dado cut. With the miter gauge in the right-hand slot, align this mark with the outer edge of the blade and set the stop as before. This may be a bit tricky because the blade will contact the inner edge of the dado blade first. To make this alignment easier, I cut a dado in a scrap piece and placed it next to the bottom rail such that the outer edge of the dado was aligned with the mark. I then marked the location of the inner edge of the dado on the workpiece, and used this mark to align the cut with the inner edge of the blade. When satisfied that the cut was at the correct location, I cut dados in the remaining base rails.

To ensure that the frame pieces fit together, I assembled two sides with a bottom rail and pressed one of the top rails into place before cutting its complementary dado. Minor adjustments required to make a clean fit were made by sliding the uncut side of the top rail in the side rail dado. When satisfied, I marked the top rail where it contacts along the inner edge of the side rail. This became the inner edge of the second top rail dado. Using a square, I extended this mark to the side that would face the blade and aligned it with the inner edge of the blade. Then I set a stop and cut the dados in the top rails. Finally, I dry-assembled the four frames to ensure that all pieces were cut properly and fit together.

Cut rabbets to hold the Plexiglas

Rabbets must be cut on the inside edges of all pieces to contain the Plexiglas panels (see the **Rabbit Detail Drawing**). This is easiest to do on the router table using either a rabbeting bit or a spiral down-cut bit. I set the bit to a height of 1/4", and set the fence to make the cut 1/8" deep. **Note:** due to the small cross section of the rails, it is safer and better to use the fence for this operation than to depend on a bearing that may be mounted on the rabbeting bit. The cuts were made with the back surface of the piece against the fence and the inner surface down on the table. During this procedure I was careful to keep track of the back of each piece by making a pencil mark showing where the cuts will be made. To further ensure that all cuts were made in the proper places I kept the four frames fitted together and removed one piece at a time for cutting. After making the cut, each piece was put back into its frame.

Glue-up of frames

When the frames are tilted to form a completed assembly, the bottom edges of the base rails become visible. To give the lampshade a trimmer look, I routed a chamfer on those edges before gluing up the frames.

The frames were glued up by placing a drop of PVC glue on one surface of each lap joint and clamping each corner with a spring clamp. Avoid using excess glue because squeeze-out is hard to clean up and the joint does not require much glue for strength. When the glue was dry, I sawed off the overhangs with a flush-cut saw and sanded them lightly. At this point, finish sanding on the inner surfaces may be done. Avoid sanding on the outer edges of the sides since this could affect the quality of miters yet to be cut.

Cutting miters on the frame edges

With the frames completed, mitering the side rails is a safe operation because the rigid frame provides control of the piece as well as a reference surface for the miter. Set the miter gauge to the lap joint angle (I). With the miter gauge in the left-hand slot, place the bottom rail of a frame face-up against the miter gauge extension and slide the side rail next to the blade to make sure that it is parallel to

continued on page 52

the blade. If not, make a small adjustment to the miter gauge angle so it is parallel to the blade. Then set the required blade tilt angle (m). Adjust the position of the frame to make the miter cut and place a stop or clamp on the miter gauge extension to keep the frame from moving. Finally, make miter cuts on corresponding sides of the four frames.

To miter the opposite side of a frame, reset the miter gauge to the opposite angle and place the frame on the table face up with the top against the miter gauge extension. Check the alignment of the side with the blade and cut the miters as before. If the frame top is very short it may be necessary to use a wider stop with an angle cut in it to support the opposing frame side.

Glue-up of the lampshade assembly

I prepared the mitered frames for glue-up by placing them face up on a flat table with their mitered edges in contact. Strips of clear packing tape were then placed along the entire edge of each joint and on the edge of one free end. To prevent squeeze-out from contaminating the inner surfaces, I turned the assembly over and applied tape to the inside edge of the miters on each rail. After applying yellow glue to the mitered surfaces with a small brush, I folded the assembly together and wrapped the tape on the free end over the other end. When mating the free ends, I set the assembly bottom-down on the table so the ends would align properly. After the glue dried, I stripped off the packing tape, cleaned up any stray glue spots with a sharp chisel, and finish sanded the outside surfaces and corners.

Making top support members

To mount the lampshade on top of a harp, I made a simple cross-brace that was glued to opposite corners of the top rails. This brace was made of 5/8" wide by 3/8" thick cherry. The thinner material ensured that, when placed on the harp, enough threads were exposed to screw on the finial. I joined the two pieces at the center with a lap joint and drilled a 1/4"-Dia. hole through the center to clear the threaded support on the harp. To fit the ends of the brace to the corners of the lampshade top, I

marked a line, centered lengthwise, on the underside of each brace arm and planed bevels to match the angle at the corners where the top rails meet. The completed cross-brace was then glued in place using a small weight to hold it down while the glue dried.

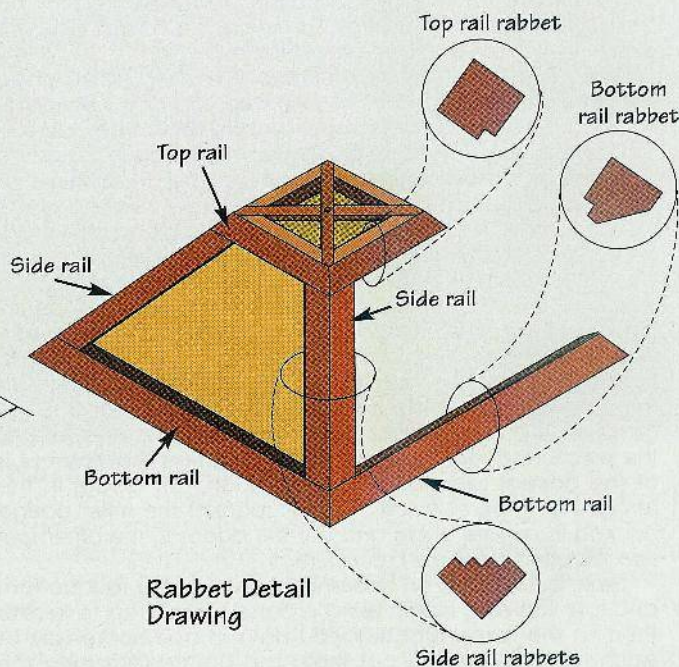
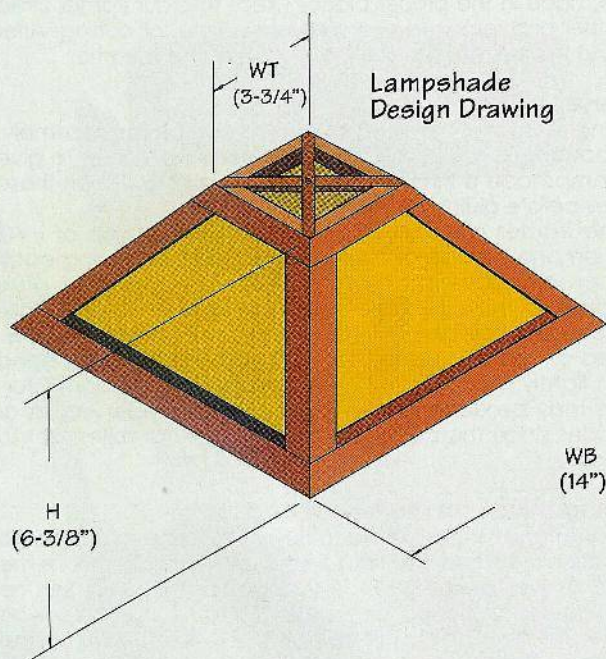
The completed assembly was finished with Danish oil. Several coats of gel varnish would provide a good alternative finish.

Preparing the Plexiglas panels

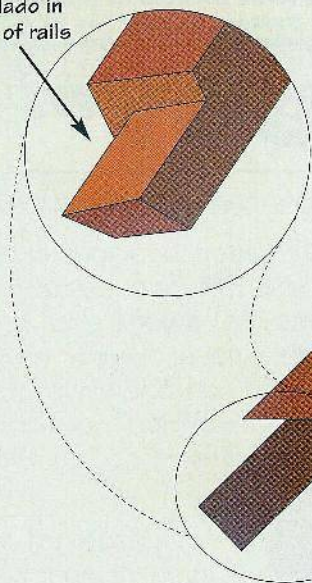
The Plexiglas panels are easy to cut on the table saw. To make efficient use of material, I used a rectangular sheet of 1/8" material of width equal to the height of the panels. I laid out the panels alternating between top and bottom edges, using a length of $3B + T$, (where 3 is the number of sides minus 1) plus enough margin for the blade kerf. I then set the miter gauge to the angle used to cut the lap joints (m) and sawed off each panel. To assure an easy fit, I cut the panels 1/16" less than their measured dimensions.

When the panels were cut, I applied fabric to their outside surfaces. For my lampshades, I used 100% cotton batik fabric. Being careful to orient the grain of the fabric such that it runs vertically with respect to the panels, I cut oversized pieces to the approximate shape of the panels. The fabric pieces were then glued to the panels using a spray adhesive and the overhangs were trimmed to the panel edges with a rotary fabric cutter. Each panel was slipped into the frame, with the fabric side out, and held in place by screws in the corners. Other methods to hold the panels in place, such as hot glue or push points, were not successful. You may think of other ways that are easier but whatever method you use, the panels should be removable so that fabrics can be changed. This is done by simply lifting a corner and tearing off the material. The residue of spray glue does not need to be cleaned off. Simply spray on more adhesive and apply the new fabric.

I want to thank Paul Anthony of Memphis Hardwood Lumber for his encouragement to write this article and for his posting pictures of some of my work on his website.



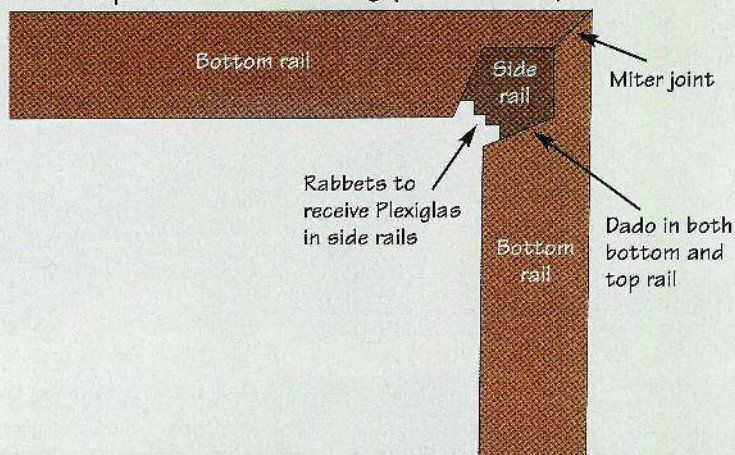
Cut dado in
ends of rails



Side Rail Dado
Detail Drawing

Side rail

Lap Joint Detail Drawing (Bottom View)



Bottom rail

Side rail

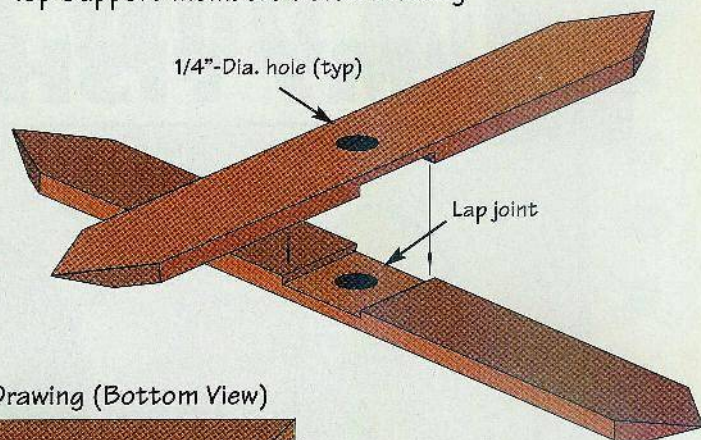
Miter joint

Rabbets to
receive Plexiglas
in side rails

Bottom
rail

Dado in both
bottom and
top rail

Top Support Members Detail Drawing



1/4"-Dia. hole (typ)

Lap joint

Plane bevels to
match the angle at
the corners

Pattern Located in Full Size
Pattern Section No. 1!

BUCKIN' BRONCO

by Paul Scott



SUPPLIES

Wood: wood of choice—one piece 3/4" x 11-1/4" x 13"
Tools: scroll saw with assorted blades, drill and drill bits
Sandpaper, assorted grits
Temporary-bond spray adhesive
Wood glue
Finish of choice
Frame of choice

INSTRUCTIONS

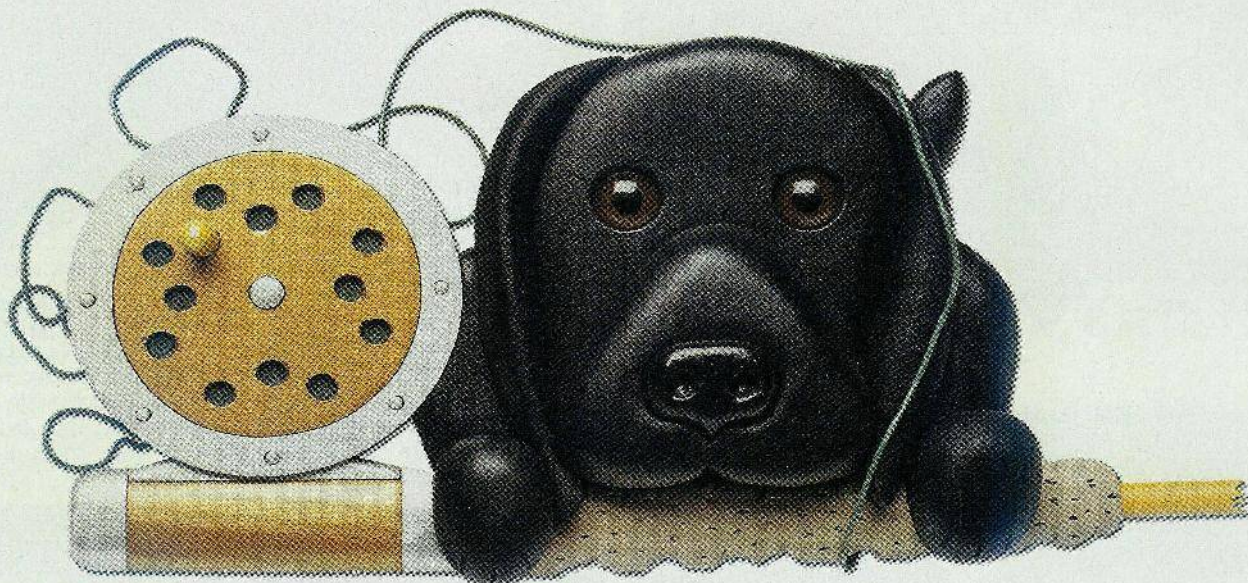
Attach the pattern to your wood of choice using spray adhesive. Drill all entry holes and make all cuts. **Note:** on the outline of the pattern, use a spiral scroll blade to widen the cut line. Remove the pattern from the project. Thoroughly sand the piece. Frame as desired.





"MY FISHING BUDDY"

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



SUPPLIES

Wood: basswood—one piece 1-1/2" x 6" x 6" (for the puppy); poplar—one piece 3/4" x 1-1/4" x 9-1/2" (for the rod handle), one piece 1/2" x 3-1/2" x 3-1/2" (for the reel spool); plywood—two pieces 1/8" x 4" x 4" (for the reel sides) one piece 1/8" x 6" x 10" (for the backer); dowel rods—one piece 1/8"-Dia. x 6" (for the reel braces) one piece 5/16"-Dia. x 2-1/4" (for the handle and hub) one piece 3/8" x 2" (for the rod)

Tools: scroll saw with Nos. 2/0 double tooth blades, band saw, drill press with 1/8", 1/4", 5/16", and 5/8"-Dia. brad point or Forstner bits, 1/16" and No. 72 bits, assorted sanding drums, finish sander with assorted abrasive grits

Two 15mm glass eyes*

22 gauge bell wire**

5-minute epoxy

Carpenter's glue

Masking tape

Temporary-bond spray adhesive

Pencil

C-clamps

16-penny nail

Hammer

Hanger (optional)

Carving knife

1/2" wide paintbrush

Painting supplies: Delta Ceramcoat*** acrylic paint—Black, Hunter Green, Yellow, Trail Tan, Bronze, Silver, Sunshine Pearl

Delta Gloss Varnish and Interior Matte Spray Varnish

*Available from Wildlife Intarsia Designs,

(708-788-6455); www.wildlifeintarsiadesign.com

**Available from Radio Shack, or electronics or hardware stores

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

INSTRUCTIONS

"When you're done fishing put your gear away, or your fishing buddy might spoil your day!"

I used 1-1/2" thick basswood for the puppy because it cuts, shapes, takes paint nicely, and I happened to have some on hand. If you don't have basswood you can substitute any soft, light colored wood available like aspen, poplar or pine.

Making the reel

Tape two pieces of 1/8" x 4" x 4" Baltic birch plywood together and attach the reel pattern with spray adhesive. Bore two 5/16"-Dia. holes, one in the center for the hub and one for the handle. Then bore seven 1/8"-Dia. holes around the outer edge and twelve 1/4"-Dia. holes in the inner side of the reel where indicated. Also, attach the pattern for the reel spool to the 1/2" thick stock and bore a 5/16"-Dia. hole through the center (see Fig. 1). Cut out both pieces of the reel sides on the outside edge, re-taping to hold the pieces together as you proceed (see Fig. 2). Remove the tape and bore a hole on the inner line with a No. 72 bit, then cut out with a No. 2/0 blade (see Fig. 3).

Cut one 5/16"-Dia. dowel rod 13/16" long (for the hub, the other half of this dowel will be used for the handle), seven 1/8"-Dia. dowel rods 13/16" long (for the reel braces) and one 5/16"-Dia. dowel rod 1-1/2" long (for the handle). Round over one end of each piece. Align the front, back and middle. Insert the 5/16" dowel in the center and six of the 1/8" dowels around the outside edge. Bore a 5/16" hole through the spool for the handle and a 1/8" hole at the base where the center section blocks insertion of the dowels (see Fig. 4). DO NOT glue the reel together at this time; that will be done after painting.

Making the puppy

Attach the puppy pattern to the 1-1/2" thick basswood block. Before cutting, bore two 1/4"-Dia. holes 1/4"

deep in the nose and a 1/16"-Dia. hole in the center of each eye. The 5/8"-Dia. holes for the glass eyes will be bored later after contouring the face, using the 1/16" holes for location points (see **Fig. 5**).

After cutting the puppy apart, tape the pieces back together with masking tape on both sides. Place the puppy on the center section of the rod handle and trace a new cut line with a pencil (see **Fig. 6**). Cut out and sand to fit if necessary with an oscillating spindle sander or use sanding drums in a drill press with an auxiliary table.

Fit the reel to the puppy. **Note:** at this time the reel is held together by the dowel rods; it hasn't been glued yet. Cut and fit the left side of the rod handle to the puppy's foot, then cut the handle in three sections and tape them together. Before cutting the top of the reel seat, fit the pieces to be sure they align properly (see **Fig. 7**). If necessary, trace a new cut line with a pencil.

Contouring

Raise pieces marked "+" the amount indicated by gluing a shim of the proper thickness to the back. Lower pieces marked "-" by the amount indicated by resawing or sanding. Contour the lowest pieces first, using a drum sander in the drill press (see **Fig. 8**). Mark their profiles on the sides of the pieces adjoining them (see **Fig. 9**). The pencil line will be your guide for contouring the higher pieces. After rough shaping the entire project, smooth the pieces with a sanding mop (see **Fig. 10**) or hand sand.

After contouring the face, bore two 5/8"-Dia. holes approximately 1/8" deep for the eyes using the 1/16" holes we bored earlier as guides (see **Fig. 11**). Since glass eyes may vary in thickness, test for the exact depth in scrap wood first.

Add texture to the "cork" sections of the handle (middle and right) by slightly flattening the end of 16-penny nail, then tapping dents in the wood. Create "chew marks" by making V-cuts with a sharp carving knife (see **Fig. 12**). V-cuts are also made in the paws to create the puppy's toes.

Painting the reel

Disassemble the reel and paint the visible portions of the components. Also paint the edge of the spool and the areas behind the openings on the side of the reel (see **Fig. 13**). Hunter Green was a good color match for the line (22 gauge wire) I used. If you choose a different color for the line, paint the spool with a matching color. When the paint dries, glue the reel pieces together. For this, 5-minute epoxy will work best. You may find it necessary to clean out the dowel holes by drilling again in order to remove excess dried paint.

Painting the puppy

For painting the puppy I thinned the paint about 50/50 with water to let the wood grain show through a little. First, brush clean water on the pieces. This will let the paint flow out evenly without blotches. Apply the thinned paint with a wide brush, blotting off the excess with a clean cloth. If you want a darker shade, apply another coat or add more paint to the water. After the pieces dry, go over them lightly with a 180-grit sanding mop at approximately 1300 rpm to de-fuzz the raised grain (see **Fig. 14**).

Gluing

Place a sheet of wax paper on a flat surface and glue the puppy together, keeping the glue toward the lower half to prevent squeeze-out when the pieces are pushed together (see **Fig. 15**). Do not glue the nose in

place until after the matte finish has been applied to the puppy. The nose will be finished with gloss varnish for a "wet" look.

Place the project on a piece of 1/8" thick plywood and trace its outline. Set the saw table at a ten-degree angle and cut slightly within the line with the bevel toward the backside (see **Fig. 16**). Paint the edge black. Glue the backer in place with carpenter's glue. Use a few small C-clamps with scraps of plywood to protect the surface and to ensure a good bond (see **Fig. 17**). When dry, bore a 1/16" hole through the center of both eyes and through the backer. This will allow air to escape when the glass eyes are glued in place and provide an anchor hole in which to glue the "line."

Finishing up and adding the "line"

Spray several coats of matte finish on the project and brush gloss varnish on the nose. Let dry. Use 5-minute epoxy to glue the eyes and nose in place. Attach a hanger if you want to hang your new "Fishing Buddy" on the wall, but he can also sit on a shelf.

Install the "line" by running the wire below the braces of the reel, leaving loops, to resemble messed-up line on a reel. Epoxy one end of the wire in the hole bored in the bottom left side of the spool. Run the wire around the puppy. Here you can use as much as you like. End up by gluing the other free end in one of the eyeholes (see **Fig. 18**).

I hope you enjoy your new "Fishing Buddy." 

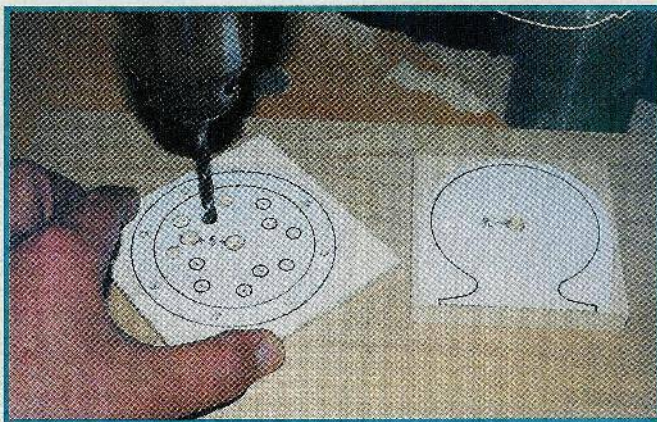


Fig. 1. Bore the holes for the fishing reel.

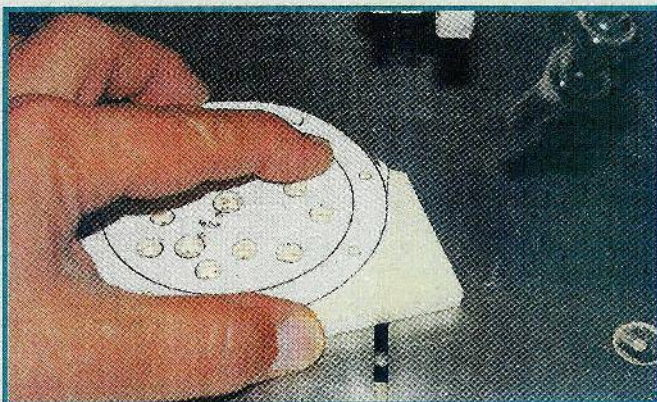


Fig. 2. Cut out the reel pieces.



Fig. 3. Cut around the inner line.



Fig. 4. Bore the 1/8"-Dia. hole for the center section insertion.

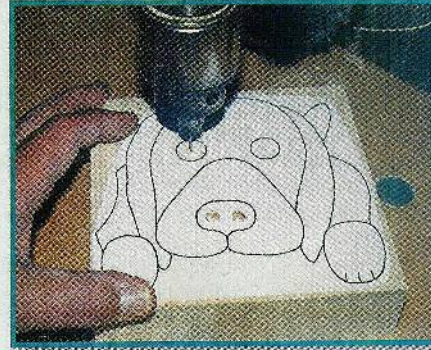


Fig. 5. Bore 1/16"-Dia. holes in the eye centers for location points.

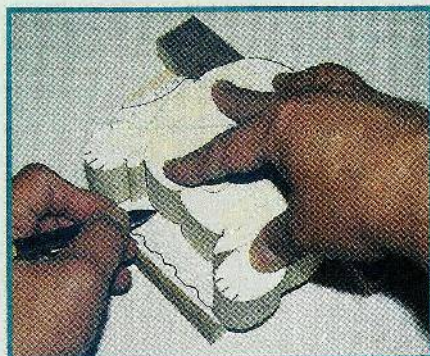


Fig. 6. Use the sawn puppy as a template to scribe a new, more accurate cut line on the fishing pole.

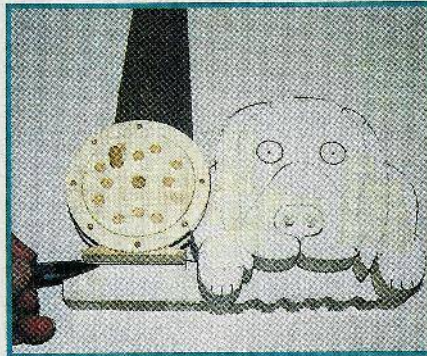


Fig. 7. Make sure the pieces align properly.



Fig. 8. Contour the lower pieces first.

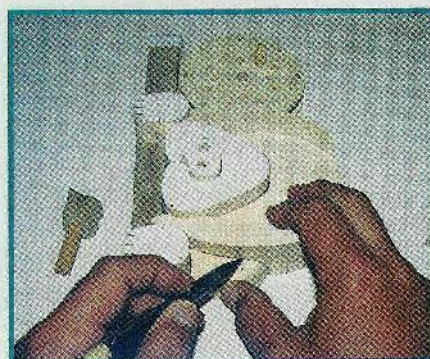


Fig. 9. Mark guidelines on the adjacent pieces.



Fig. 10. Smooth the pieces with the sanding mop.



Fig. 11. Using the previously drilled 1/16"-Dia. holes as centers, bore the holes which will receive the eyes.

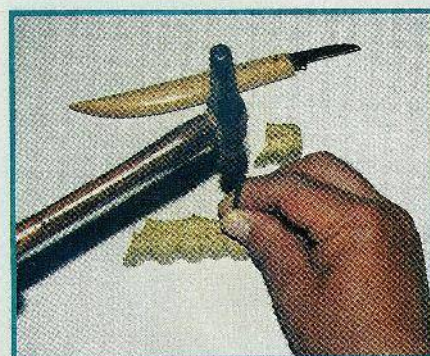


Fig. 12. Add texture to the "cork" pieces.

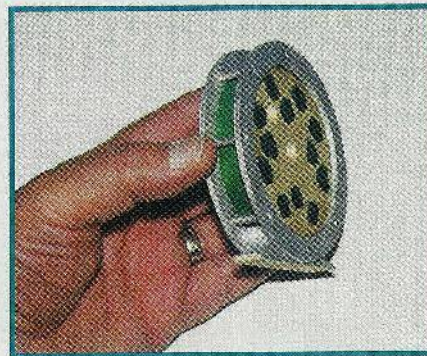


Fig. 13. Paint the reel.



Fig. 14. Lightly sand the painted pieces to de-fuzz them.

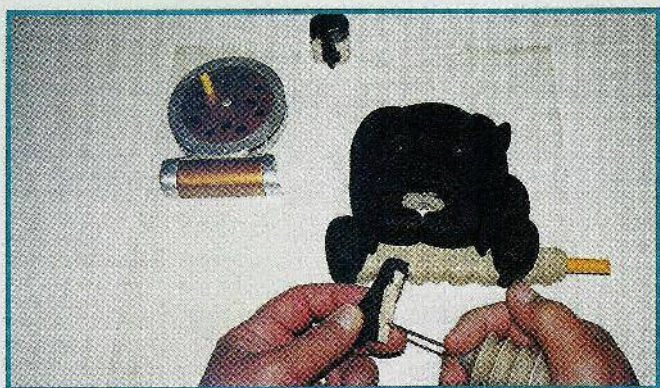


Fig. 15. Begin gluing the pieces.

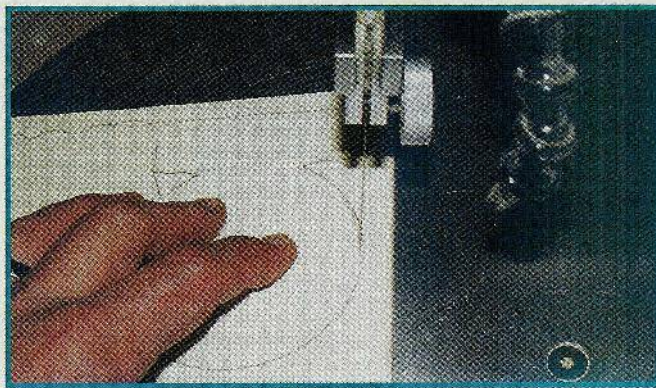


Fig. 16. Saw the backer to shape.

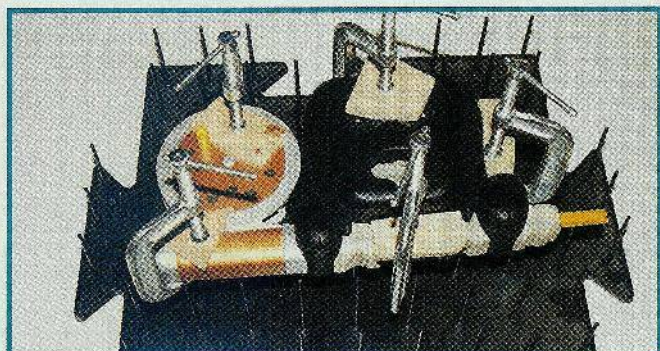


Fig. 17. Glue the backer in place.



Fig. 18. Finish the piece by "tangling" up the line.

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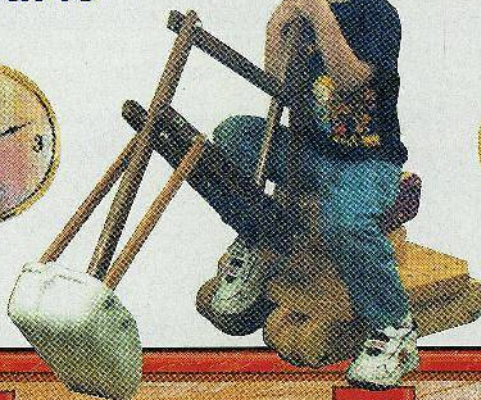
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WES' WORKSHOP

Subject: Midwest Scroll Saw Picnic 2002

by Wes Demarest

On my soapbox

August of 2002 was hot no matter where you were, but that did not stop more than 500 intrepid scrollers from attending Joe Dively's Midwest Scroll Saw Picnic in Pontiac, Illinois. Not only were there a lot of people attending, but he also nearly ran out of space for vendors. If you read last month's column, you will remember that the Pennsylvania picnic had a tremendous turnout as well. What's going on? Are there suddenly more people scrolling or more scrollers getting out? One thing is certain, the vendors in both locations were very happy with sales, which is also a good sign. Let's hope that the trend continues and let's get more young folks interested in the craft.

We all know that the scroll saw is one of the safest tools in our shops. Yes, all tools can draw blood, but on the whole, a scroll saw does not present a danger of dismemberment or severe cuts. In fact, I bet today's children suffer greater injuries on skate boards, bikes and playing sports than they ever would on a scroll saw. I know our grandsons have taken to scrolling quite well and now earn money by selling the products of their efforts. Beside that, activities like scrolling build on their knowledge base for doing things for themselves.

How many of you got your start just as I did, standing by your grandfather or father's side and watching them do some small job that required the use of their tools. You aquired knowledge, then suddenly one day, you find you are the craftsman and that early knowledge has built the foundation for the rest of your life. Not only were your abilities enhanced, but your work ethic as well. Now, tell me that having a young person by your side and sharing your expertise isn't important.

Report on the Scroll Saw Association of the World (SAW) contest

Once again, the judges and scrollers had a different opinion of the No. 1 choice, and the entries are growing, not only in number, but in size as well. If you are on-line, go to SAW's website, www.saw-online.com and check out the winners of each category. The entries ranged in size from small items of jewelry to a huge clock and a full size credenza. If this trend continues, I am afraid that the show promoters will have to find larger accommodations in the future just to house the contest.

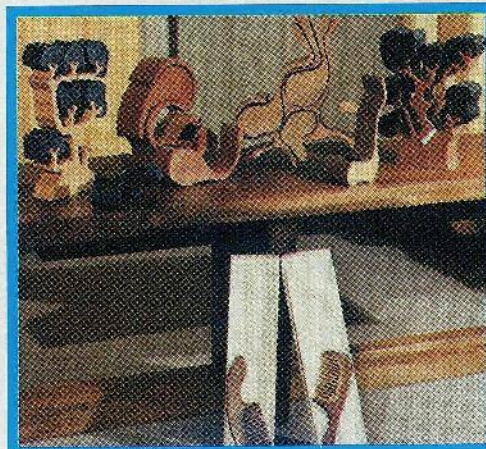
SAW Contest Winners



Jim Ryan of Minnesota won the Scroller's Choice award with his Eagle on Flag intarsia entry.



C. Richard Meyer of Illinois won the Best in Show with his fret sawn clock.



Here are some examples of Zane Mosher's work.

Meet Zane Mosher

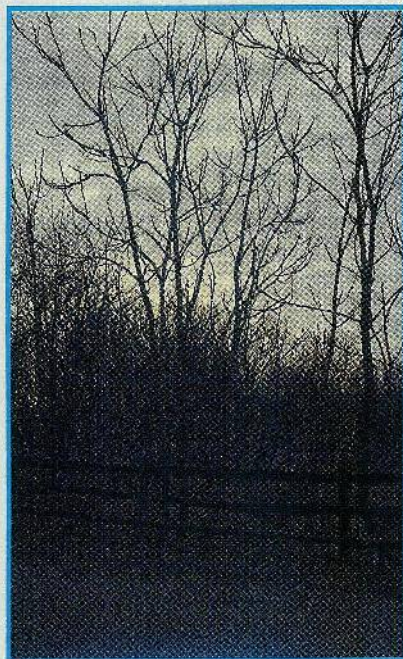
During the course of writing this column I have received quite a number of letters and emails that mostly pertain to problems, methods and sources of material, but this spring I received a letter from a retired logger from the Adirondacks that really touched me. He related to me that he started logging in 1950 with cross cut saws, one chain saw and two teams of horses. For you non-loggers out there, cross cut saws are powered by human arms and are sometimes referred to as misery whips. The chain saws of that day were only slightly better. They were very loud, very heavy and very dangerous. They required two men to operate them, one on each end, just like the misery whips, but no pushing or pulling, just squeeze the throttle and feed it into the tree and get out of the way when it starts to fall. My dad referred to the outboard handle as "the stinger." I was too young to help at that time (thank goodness), but I saw why he gave it that name. So as I read Zane Mosher's letter, I could really appreciate his experience. Not only did he cut timber for half a century, but he is alive to talk about it with an obvious zest for life.

He also related how he stood in awe of the old growth trees that were marked for cutting, marveling at the fact that they were growing during the Revolutionary War and were now destined to enter a new service in man's needs. He asked if I ever read George Nakashima's book *Soul of a Tree*? With that question I knew that although his livelihood required him to cut them down, the feeling in his heart was that of loss, not gain.

Zane is also an accomplished woodworker who takes particular pleasure in locating just the right piece of wood for a particular project. Needless to say, he knows every sawmill in his area, the owners and their families, so if he does not have the right piece on hand, he can get it, and that brings me to another point. Somewhere within an hour or two drive from your location is a small saw mill. It will be a family operation that works on a small margin of profit and will have stuff squirreled away that will never be found in any store. So when you get stumped on a project, take a ride and find such a place. Just one word of advice, if the lumber is stacked, be sure to put everything back as you found it. Chances are the owner will be there to help you; just give him a hand, and you will never be at a loss for that special board again.

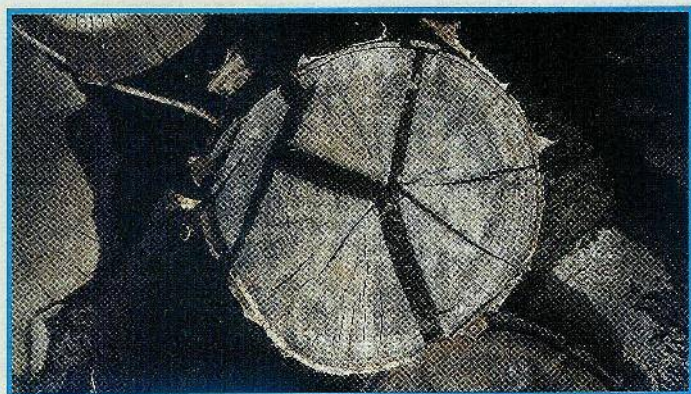
Zane, I don't know if I'll ever get up your way - I'd like to just to shake your hand.

WES' WORKSHOP NEW FEATURE! TREE PROFILE: *Ailanthus, ailanthus altissima*, "Tree of Heaven"

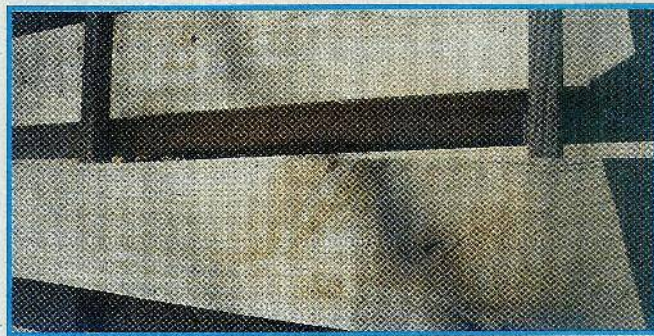


Ailanthus is found from Ontario south to Florida and west beyond the Mississippi River from Iowa to Texas. It was introduced to this country from the Orient in 1751 by way of England. It is one of the fastest growing trees in its range, if not the fastest. It will grow in excess of eight feet in a season, and some stump sprouts have exceeded twelve feet. Its crown shape is fairly distinctive, somewhat resembling catalpa or walnut, but more erect. When in leaf, it also resembles walnut; the bark and twigs are different and it also has a terminal leaf, whereas walnut does not. The tree is easily identified in late summer and early autumn by its seed clusters turning red.

The bark is a dark brownish gray with shallow grooves. The tree will grow to 100 feet in height and two feet or more in diameter. It grows in nearly any soil or atmospheric conditions, thriving in polluted areas better than most other plants. The only problem is that it has become a pest tree by competing with domestic species, much to their detriment.



Because the tree grows so quickly, there is a lot of internal stress in the wood. When it is cut down, it begins to split almost immediately, especially if cut in the spring. This tree was in our yard for over a year before we milled it. As you can see, there is little left in the lower section of the log because of the splitting. The tree resists decay, but the wood discolors easily, and will get wormy if not milled within several days of felling. This is why you probably won't find it at your local sawmill, and definitely not in your local lumber yard.



The lumber is beautiful, with a grain and color similar to white ash, and working characteristics similar to chestnut, but has a nice iridescence to it. In order to get white boards with no stain, mill the log as soon after felling as possible, then stack and sticker it immediately and be sure to cover the top to prevent precipitation from soaking through. If left in contact with the ground, it will stain and get wormy very quickly.

We have used the wood in scroll saw projects and carvings with good success. It has a tendency to burn like maple or cherry, and must be thoroughly dried to 6% moisture content, and allowed to attain equilibrium moisture content (EMC). We have found that it is better to mill the boards thicker, because they will twist and warp while drying and the extra thickness is needed to get a flat stable board after planing.

A 12" wide, flat sawn board will have seasonal change in width of 1/4". The wood works well with moderate dulling of tools, and glues and finishes with all popular products. Just be sure to drill pilot holes for any fasteners you plan on using.

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SEAHORSE SUN CATCHER

by Barry Gross, Mr. Solid Surface of BG Artforms



SUPPLIES

Material: solid surface veneer (SSV) in color of choice—one piece 1/8" x 3-1/4" x 4" (for the front of the sun catcher); acrylic in color of choice—one piece 1/8" x 3-1/4" x 4" (for the back of the sun catcher)

Tools: scroll saw with No. 4 Artisan blade*, drill with 1/16" drill bit; polishing wheel with muslin wheel and a good polishing compound (optional), random orbital sander (optional)

Temporary-bond spray adhesive (3M Spray Mount™ Artist's Adhesive)

Wet/dry sandpaper, assorted grits (including 220, 320, 400, and 600)

2" x 2" aluminum oxide sanding discs*

Wax paper

Masking or packing tape

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

Note: this brand represents a medium viscosity and is recommended because it will bond in approximately 15 to 30 seconds, giving you time to place the item on the acrylic.

*Available from BG Artforms, 2189 Philip Drive, Bensalem, PA 19020; (888) 717-4202; or visit their website at www.bgartforms.com. The sun catcher kit (which includes the SSV & acrylic material, # 4 Artisan Scroll Saw Blades, Gold thread and the pattern) is available from BG Artforms for \$10.95 plus \$2.50 shipping and handling. A solid surface aluminum oxide sanding kit (PFK-1) is also available for \$13.95. Photos and descriptions of these sanding products can be found on BG Artforms' website.

Introduction

Women always say, "If only males could give birth, things would be different!" The male seahorse actually does give birth. The female still produces the eggs, but she deposits them into a pouch located at the front of the male's body. She then swims away and returns for only 5 to 10 minutes a day for the next several weeks. Finally, the male's bloated and distended body contracts and labors as he expels the miniature seahorses one by one. The male seahorse can give birth to anywhere from a few dozen to a few hundred babies, depending on the species. There is one Caribbean species that produces more than 1,500 babies!

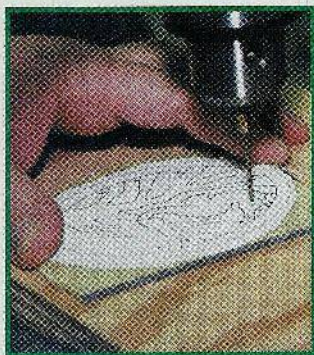
INSTRUCTIONS



Step 1. Place masking tape on the surface of the SSV piece. This will aid in keeping your blade from overheating when you are cutting the material. Use 3M Spray Mount artist's adhesive to adhere the pattern to the masking taped SSV surface.



Step 2. Round over the back of the Artisan No. 4 scroll saw blade using a hone. Make sure that the scroll saw blade is exactly 90 degrees to your scroll saw table.



Step 3. Bore blade entry holes using the 1/16"-Dia drill bit.



Step 4. Cut the inside portion of the pattern first. You have to do this before you cut the outside because you will cut the outside after you attach the acrylic piece.



Step 5. After the inside of the pattern is cut, place *Hot Stuff* Super "T" CA glue on the back of the SSV material, place it on the wax paper, and spread it around. This will evenly spread the glue all over the back of the ornament. Then place the ornament on the acrylic piece and allow it to dry for 30 seconds. Cut around the outside of the glued-up piece as per the pattern.



Step 6. Wet sand the edges of both the SSV and acrylic with 220, 320, 400 & 600 grit wet dry sandpaper followed by the 2"x2" aluminum oxide sanding pads to obtain a satin smooth finish. This should only take about 5 minutes to complete all the steps!



Step 7. If you have a polishing wheel, first use a white diamond compound on the sun catcher and then buff it with another for a dazzling shiny edge. Bore a 1/16" hole in the top of your sun catcher and feed a piece of thread through to hold your work.

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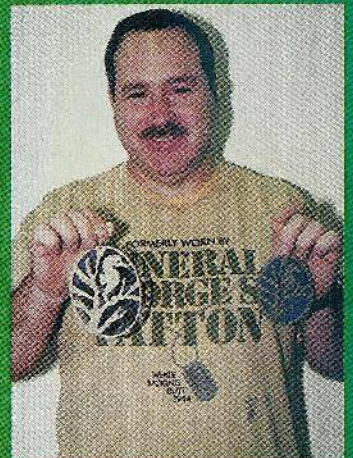
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AB #4	16	up to 1/4"	up to 1/2"	up to 1/4"
AB #5	16	up to 1/4"	up to 3/4"	up to 1/4"
AB #7	14	up to 1/2"	up to 1"	up to 1/2"
AB #9	14	up to 1"	up to 1 1/2"	up to 1"
AB #12	12	n/a	up to 2"	n/a
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Many thanks to the staff at Woodcraft for allowing me to film the students while they were making the seahorse sun catchers. Here's Mike Nabal showing off his work for the class. NOTE: What is solid surface veneer (SSV)? SSV is an acrylic material, similar to Corian, with the pattern running through the entire 1/8" thickness of the material. The only thickness that SSV can be obtained is in 1/8" thick pieces. SSV can be easily cut and thermoformed (heated and shaped) and will polish to a gloss shine. It is available in any size and three colors from BG Artforms. For information on SSV look on the BG Artforms website www.bgartforms.com or call 888-717-4202.

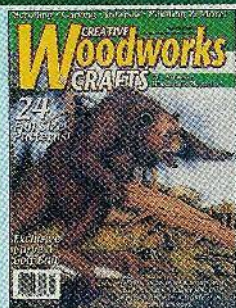


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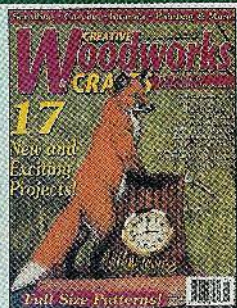
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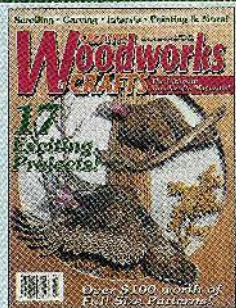
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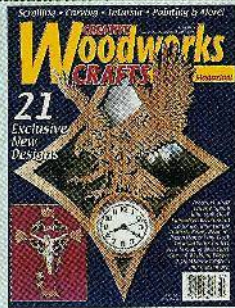
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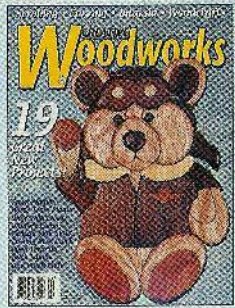
JANUARY 2001
Bull Rider Lightbox, Fish Box, Musician's Shelf, "Sailing The Globe" Silhouette, Spider Clock, Two Wilkens Mini Clocks, and more!



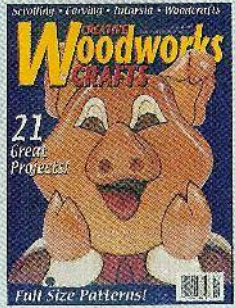
MARCH 2001
Wild Turkeys, Fretwork Music Box, Nascar Plaque, 3-Dragons Nightlight, Fretwork Cross Candleholder, Grizzly Bear, Hawk, Sharpening Carving Tools, and much more!



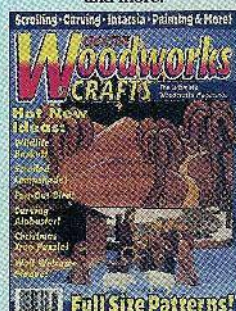
APRIL 2001
Patriotic Plaque, Breadboard, K-9 Rookie Desk Set, Ram Mini Clock, Fretwork Shelf, Two Lighthouses and more!



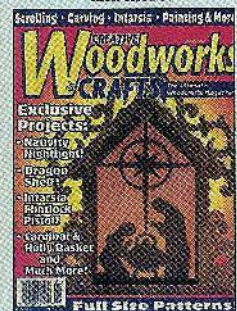
JUNE 2001
Loons Intarsia, Wolf Clock, Golf Desk Set, Duck Lamp, Horse Plaque, and more!



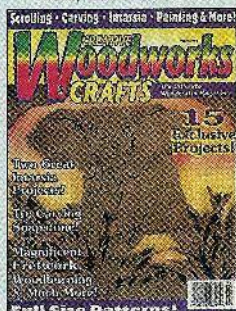
AUGUST 2001
NASCAR Shelf, Pumpkin Puzzle, Five Robins Clock, Mission Bench, Victorian Sled, and more!



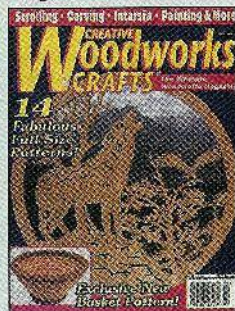
NOVEMBER 1998
Christmas Tree Puzzle, Mallard Silhouette, Wolf Welcome Plaque, Wild West Lampshade, and more!



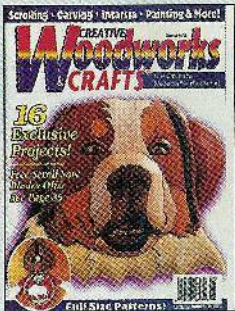
JANUARY 1999
Dragon Shelf, Slotted Ornaments, British Naval Flintlock (Intarsia), & more!



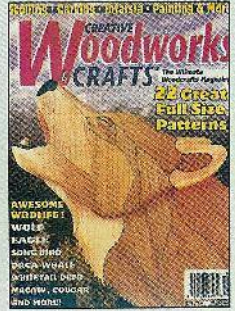
MARCH 1999
King Penguins (Intarsia), Lion Inlay, Queen Anne Fretwork Frame, and more!



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



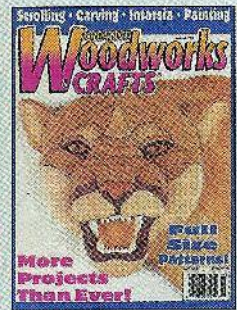
AUGUST 1999
Dog Intarsia, Pheasant Collector's Plate, Love Birds Clock, and more!



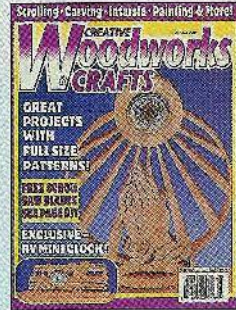
OCTOBER 1999
Wolf Intarsia, Eagle Dreamcatcher, Cougar, Whitetail Buck, "Bless Our Home" Silho, and more!



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



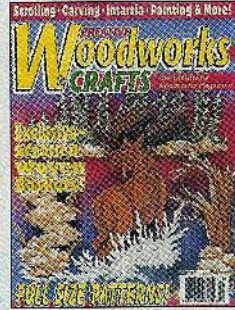
AUGUST 1997
Intarsia Cougar, Cardinal Mini Clock, English Pipe Box, article on Marvin Kaisersatt: "Carver of the People", Two Wolf Scroll Saw Projects, and more!



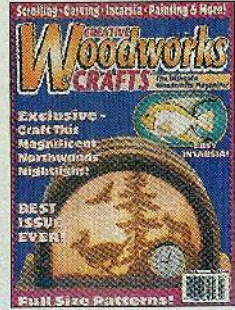
OCTOBER 1997
Praying Hands and RV Mini Clocks, Dinosaurs 4-Pack Toy, Santa Fe Pueblo, Fabulous Fretwork Clocks, and more!



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100% Scroll-Saw Projects! African Mini Clock, "Crown of Thorns" Wall Shelf, Fall Harvest Relief Plaque, Impala Antelope Intarsia, Nature's Way Plaque, and more

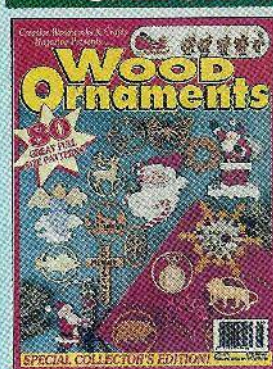


DECEMBER 1997
Scrolled Baskets, Family Tree, Thunderbird Silhouette, Carving a Santa Ornament, and more!

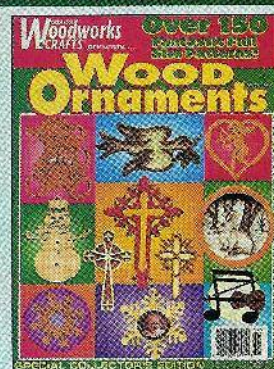


MARCH 1998
Fretwork Trivet, Scrolled Phone & Accessory Stand, Northwoods Nightlight, and more!

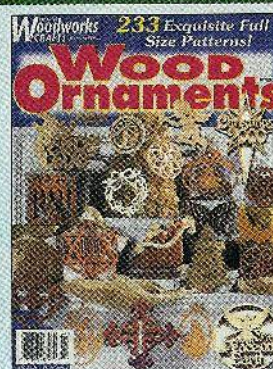
CHECK OUT THESE FIVE WOOD ORNAMENTS BACK ISSUES!



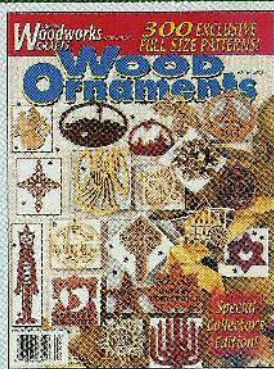
WOOD ORNAMENTS - WINTER '97-'98
80 Terrific patterns in one issue, and 3-D deer and sleigh patterns!



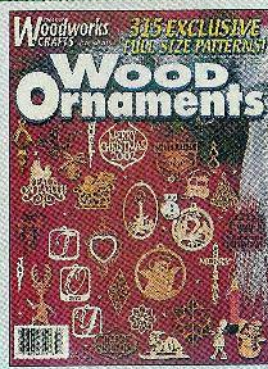
WOOD ORNAMENTS - WINTER '99-'00
Featuring 151 Full Size Ornament Patterns!



WOOD ORNAMENTS - WINTER '00-'01
Featuring 233 Full Size Exquisite Patterns!



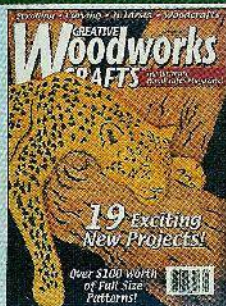
WOOD ORNAMENTS - WINTER '01-'02
Featuring 300 Great Full Size Patterns!



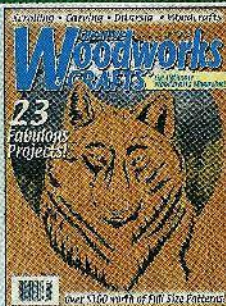
WOOD ORNAMENTS - WINTER '02-'03
Featuring 315 Exclusive Full Size Patterns!

CRAFTS BACK ISSUE SALE

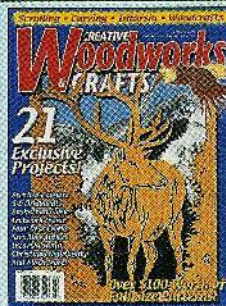
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OCTOBER 2001
 Angelfish Intarsia, Wedding Ensemble, Carved Pup, Bluegill with Lily Pad, Sweetheart Box, and more!



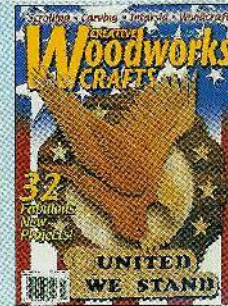
NOVEMBER 2001
 Bass Plaque, Falcon Intarsia, Basketweave Clock, Fire-Breathing Dragon, Six Inspirational Ornaments, and more!



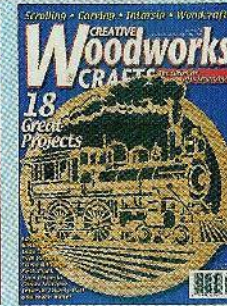
JANUARY 2002
 Eagle Intarsia, Fretwork Frame, U.S. Navy Plaque, Basketball Clock, Cougar Plaque, Scrolling Antler, Three 3-D Ornaments, and more!



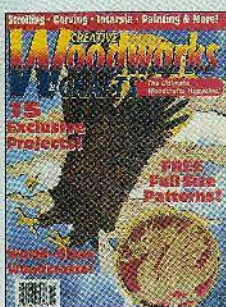
MARCH 2002
 Baseball Desk Set, Horse Intarsia Clock, Lighthouse Intarsia, Guardian Angel Frame, Lake Trout Plaque, and more!



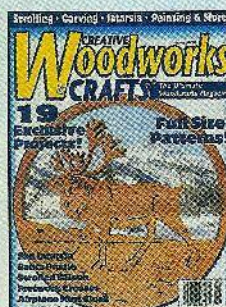
APRIL 2002
 Cougar Plaque, Coin Cutting Project, Patriotic Jewelry, Train, Bison, and Angel Plaques, and more!



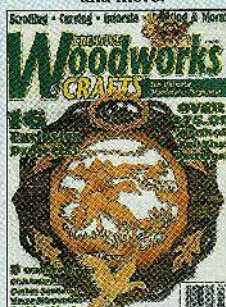
JUNE 2002
 Liberty Bell Intarsia, Eagle Music Box, Two Train Projects, Candy Machine, Birdhouse, and more!



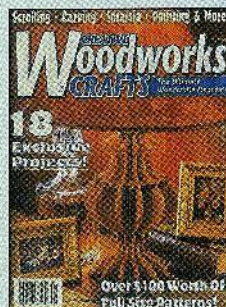
NOVEMBER 1999
 Two Lighthouse Mini Clocks, Dragon, Butterfly Band Saw Box, Mini Grandmother Clock, and more!



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!



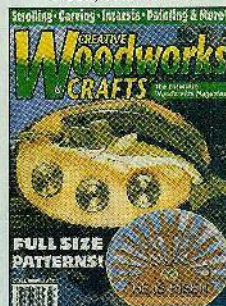
JUNE 2000
 "Wanwick" Table Lamp, Two Dragon Puzzles, Cat Family Mini Clock, Bobcat, Mule Deer, Walnut Intarsia, and more!



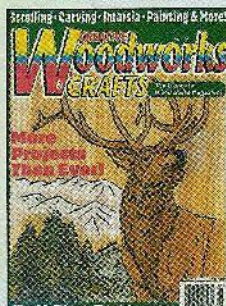
AUGUST 2000
 French Lyre Clock, Noah's Ark Puzzle, Tiger Silhouette, Elk Desk Set, Two Wilkens Mini Clocks, and more!



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



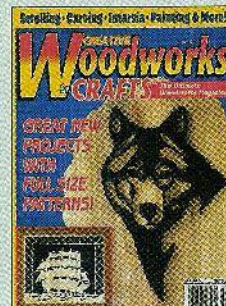
APRIL 1998
 Religious Mini Clock, "Hungry Bass" Intarsia, Carving a Polar Bear, and more!



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



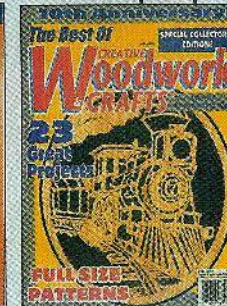
JUNE 1998
 Fretwork Music Box, Religious Mini Clock, Mini Wall Bar, Lighthouse Silhouette, and more!



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



SEPTEMBER 1998
 Pheasant Intarsia, Lion Key Rack, 3-D Ram, Wolf Cub, 1903 Wright Flyer, and more!



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☐ June 1997	☐ July 1998	☐ October 1999	☐ January 2001	☐ March 2002	
☐ August 1997	☐ September 1998	☐ November 1999	☐ March 2001	☐ April 2002	
☐ October 1997	☐ Best of CW&C	☐ January 2000	☐ April 2001	☐ Wood Ornaments '97-'98	
☐ December 1997	☐ November 1998	☐ April 2000	☐ June 2001	☐ Wood Ornaments '99-'00	
☐ March 1998	☐ January 1999	☐ June 2000	☐ August 2001	☐ Wood Ornaments '00-'01	
☐ April 1998	☐ March 1999	☐ August 2000	☐ October 2001	☐ Wood Ornaments '01-'02	
☐ May 1998	☐ April 1999	☐ October 2000	☐ November 2001	☐ Wood Ornaments '02-'03	

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* 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.

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January 17-19	SPRINGFIELD	Eastern States Exposition	Springfield, MA
January 24-26	INDIANAPOLIS	Indiana State Fairgrounds	Indianapolis, IN
January 24-26	NEW ORLEANS	Pontchartrain Center	Kenner, LA
January 24-26	ONTARIO	Ontario Convention Center	Ontario, CA
January 31-Feb 2	BUFFALO	Western NY Event Centre	Clarence, NY
January 31-Feb 2	AUSTIN	Palmer Events Center	Austin, TX
February 7-9	ST. LOUIS	Gateway Center	Collinsville, IL
February 7-9	KNOXVILLE	Chilhowee Park & Exposition Center	Knoxville, TN
February 14-16	KANSAS CITY	Overland Park Convention Center	Overland Park, KS
February 14-16	CLEVELAND	Summit County Fairgrounds	Tallmadge, OH
February 21-23	MILWAUKEE	Wisconsin State Fair Park	Milwaukee, WI
February 21-23	GRAND RAPIDS	DeltaPlex Expo Center	Grand Rapids, MI
February 28-March 2	ATLANTA	Gwinnett Civic Center	Duluth, GA
February 28-March 2	TULSA	Tulsa Convention Center	Tulsa, OK
March 7-9	CHARLOTTE	Merchandise Mart	Charlotte, NC
March 14-16	CHANTILLY	Capital Expo Center	Chantilly, VA
March 14-16	DES MOINES	Iowa State Fairgrounds	Des Moines, IA
March 21-23	TAMPA	Florida State Fairgrounds	Tampa, FL
March 21-23	HARRISBURG	Pennsylvania Farm Show Complex	Harrisburg, PA
March 28-30	HOUSTON	Reliant Park	Houston, TX
March 28-30	NASHVILLE	I-24 Expo Center	Smyrna, TN
April 4-6	TWIN CITIES	River Centre	St. Paul, MN
April 4-6	BOSTON	Aleppo Shrine Auditorium	Boston, MA
April 11-13	CHICAGO	Odeum	Villa Park, IL
April 11-13	BURLINGTON	Champlain Valley Exposition	Essex Junction, VT
April 25-27	SACRAMENTO	Cal Expo	Sacramento, CA
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#301 - 1/4"x12"x24" - \$3.70

Ash

#426 - 1/4"x12"x24" - \$4.40

Italian Poplar Plywood

Great for scrolling or Wood Burning !!

#5530 - 1/8"x12"x12" - \$1.50
#5530A - 1/8"x12"x24" - \$2.90
#5531 - 1/4"x12"x12" - \$2.25
#5531A - 1/4"x12"x24" - \$4.50

Hardwood Plywood

Good Two Sides

Red Oak

#211 - 1/4"x12"x24" - \$4.00
#221 - 1/2"x12"x24" - \$6.40

Cherry

#256 - 1/4"x12"x24" - \$7.00
#356 - 1/4"x12"x24" - \$9.00

Walnut

#454 - 1/4"x12"x24" - \$5.25
#311 - 1/4"x12"x24" - \$4.30

Maple

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

Natural Birch

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

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

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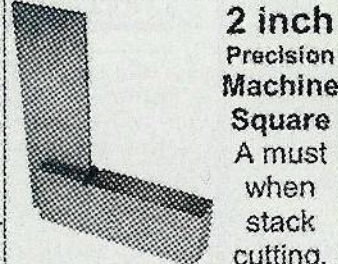
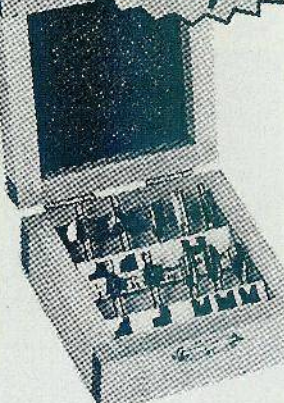
#311 - 1/4"x12"x24" - \$4.30

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

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

10 piece - 1/8" Shank Router Bit Set

Fits Dremel Tools with Router Base. High Speed Steel Bits come in a Wooden Storage Box
#D2721 - \$25.00



2 inch Precision Machine Square
A must when stack cutting, Squares your blade with the table
SQ-2 - \$4.95

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

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

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

Species	Stock # 1/8"x6"x24"	Cost Each	Stock # 1/4"x6"x24"	Cost Each	Stock # 3/8"x6"x24"	Cost Each	Stock # 1/2"x6"x24"	Cost Each
Red Oak	#RED186	\$3.55	#RED146	\$3.95	#RED386	\$4.60	#RED126	\$4.60
Hard Maple	#MPL186	\$3.95	#MPL146	\$4.45	#MPL386	\$5.25	#MPL126	\$5.25
Aspen	#ASP186	\$3.83	#ASP146	\$4.11	#ASP386	\$5.04	#ASP126	\$5.20
Walnut	#WAL186	\$4.45	#WAL146	\$4.95	#WAL386	\$5.95	#WAL126	\$5.95
Cherry	#CHY186	\$4.75	#CHY146	\$5.25	#CHY386	\$6.25	#CHY126	\$6.25
Purpleheart	#PHT186	\$4.25	#PHT146	\$4.95	#PHT386	\$5.95	#PHT126	\$6.95
Mahogany	#MAH186	\$5.00	#MAH146	\$5.60	#MAH386	\$6.50	#MAH126	\$6.75
Padauk	#PAD186	\$5.15	#PAD146	\$5.75	#PAD386	\$6.75	#PAD126	\$7.25
Canarywood	#CAN186	\$4.95	#CAN146	\$5.45	#CAN386	\$6.25	#CAN126	\$6.75
Yellowheart	#YEL186	\$4.60	#YEL146	\$5.10	#YEL386	\$5.75	#YEL126	\$6.25

To place an order, call, fax or write us. We accept Visa, MasterCard, Discover, Checks & Money Orders. Sorry No COD's
Please include Phone # and Street address (No PO Boxes) - Most orders are shipped within 24 hours. We ship by UPS-100%
Insured. No minimum order, No extra insurance charges, No double shipping charges. Our simple shipping chart is on the next
page. We never charge you a box fee. We'll give you a Free Catalog and a Free call on our Toll Free Order Line.



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Phone: (615) 453-2222 Fax: (615) 453-0507 Email: info@sloanswoodshop.com

www.sloanswoodshop.com Check out our internet specials !!!



ORDER TOLL FREE: 1-888-615-9663

Good Wood - Great Prices - Top Rated Customer Service

www.sloanswoodshop.com



"OLSON" TOP QUALITY SCROLL SAW BLADES

Regular Skip Tooth Blades
3/0, 2/0, 0, 2, 4, 5, 7, 9, 11
\$1.70 a Doz - \$17.00 a Gross

Double Skip Tooth Blades
3/0, 2/0, 1, 3, 5, 7, 9, 12
\$1.70 a Doz - \$17.00 a Gross

Reverse Skip Tooth Blades
2/0, 2, 5, 7, 9, 12, 420R
\$1.95 a Doz - \$19.50 a Gross

Spiral Tooth Blades
2/0, 0, 2, 4, 6
\$1.95 a Doz - \$19.50 a Gross

Crown Tooth Blades
2/0, 2, 3, 5, 7, 9, 12
\$2.30 a Doz - \$23.00 a Gross

Precision Ground Tooth
5, 7, 9,
\$3.50 a Doz - \$35.00 a Gross

"NEW" PGT Double Tooth
5, 7, 9,
\$3.50 a Doz - \$35.00 a Gross

"NEW" Mach Series Reverse
3, 5, 7
\$2.75 a Doz - \$27.50 a Gross

"NEW" Thick Wood Blades
408-TW
\$2.95 a Doz - \$29.50 a Gross

Metal Cutting Blades
1, 5, 7
\$3.00 a Doz - \$30.00 a Gross

"NEW" Flat End Spiral
2, 4
\$2.75 a Doz - \$27.50 a Gross

You may mix or match the same
style blades for gross pricing
All the blades above are 5"
Plain End "OLSON" Blades

We also stock:

3" pin end blades - 2 sizes
5" pin end blades - 5 sizes
6" plain end blades - 3 sizes
5" Plain End Jewelers Blades

PLEXIGLAS SHEETS

Solid Colors

(Translucent)

\$7.95 ea

1/8"x12"x24"

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

\$12.95 ea

1/4"x12"x24"

Red, Blue, White, Black

Transparent Colors

\$7.95 ea

1/8"x12"x24"

Red, Blue, Green, Yellow,
Orange, Smoke, Clear
(clear only \$5.50 each)

\$9.00 ea

1/4"x12"x24"

Clear Transparent

Mirrored Colors

\$12.50 ea

1/8"x12"x24"

Red, Blue, Green, Yellow,
Orange, Pink, Purple, Peach,
Gold, Bronze, Gray, Clear
(clear only \$9.00 each)

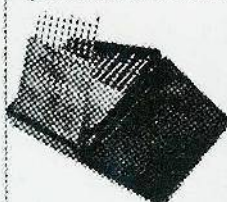
1/4"x12"x24"

Clear Mirror - \$15.00 ea



Precision Pin Chuck

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



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

Mini Drill Bits

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

Numbered Drill Bits

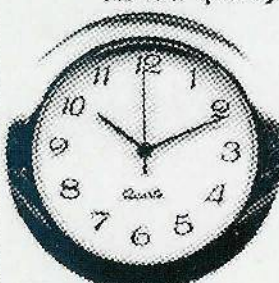
#54, #56, #58, #61, #64,
#67, #70, #72

\$7.50 per Dozen

(sorry no mixing sizes of drill bits)

Only Top Quality Silicon Brand Inserts

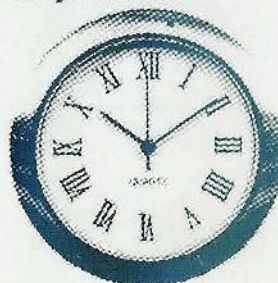
No low quality economy inserts!!!



#CK100 - White Arabic

#CK103 - Ivory Arabic

#CK102 - Gold Arabic

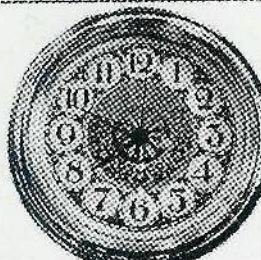


#CK101 - White Roman

#CK104 - Ivory Roman

#CK105 - Gold Roman

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



#CK106 - New Dial !!

1 7/16" Fancy Gold & Black
Dial, Arabic Numbers

1+ \$5.50 - 10+ \$5.20

30+ \$4.75 - 100+ \$4.40



#PHOTO-1

1 7/16" Photo insert

1+ \$1.75 - 10+ \$1.55

30+ \$1.35 - 100+ \$1.25

We now have 2" Photo Inserts !!!

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

1 3/8" Forstner Bit - #FOR138 - \$9.00 each

We also stock 2", 2 3/4" & 3 1/2" clock inserts !!!!



Blade Storage Tubes

Clear plastic tubes
3/4" dia. 6" long, tops
have hangtabs

\$3.95 dozen

#TUBE

Order Toll Free
1-888-615-9663

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Woodshop**
3453 Callis Road
Lebanon, TN
37090

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Applies to the 48 contiguous states only

\$00.00 - \$40.00 add \$5.00

\$40.01 - \$60.00 add \$6.50

\$60.01 - \$80.00 add \$8.00

\$80.01 and over add 10%

Blade only orders \$5.00 shipping

TN residents add 9.25% Sales Tax

UNLOCK YOUR CREATIVITY

... and discover your
woodworking potential

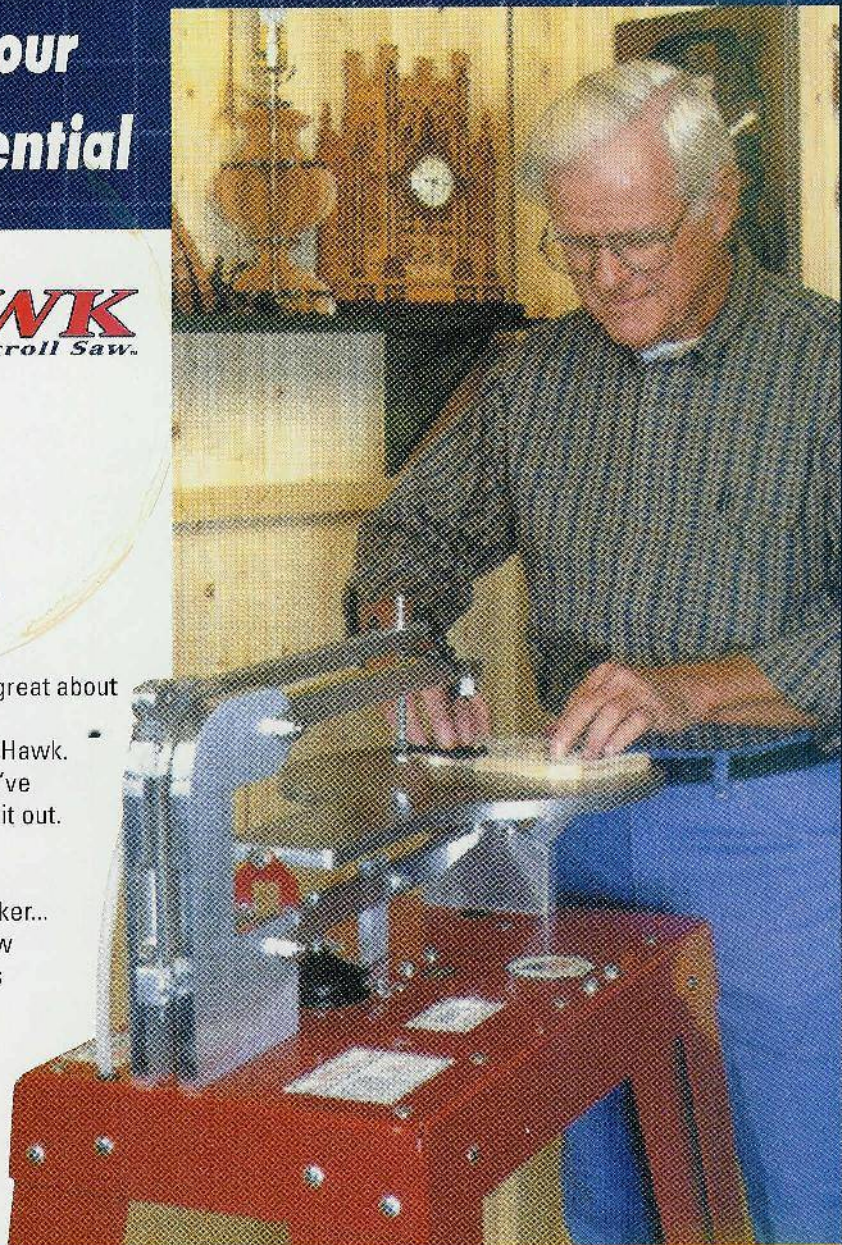


- Cuts almost anything
- Available in 3 versatile models
- Packed with exclusive features
- Makes woodworking more creative and fun
- Precision engineered for performance, safety, and durability

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

Whether you're a new or experienced woodworker... a hobbyist or pro...the Hawk Precision Scroll Saw makes it fast, easy, and fun to produce hundreds of projects.

The vibration free performance and the ability to cut in hardwoods up to 1 5/8" make the Hawk the best choice in a scroll saw. Send today for your free, no obligation fact kit about this amazing tool.



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Harrisonville, MO 64701-0369

(Optional—occasionally receive special offers via email)

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A044

1a

2a

3a

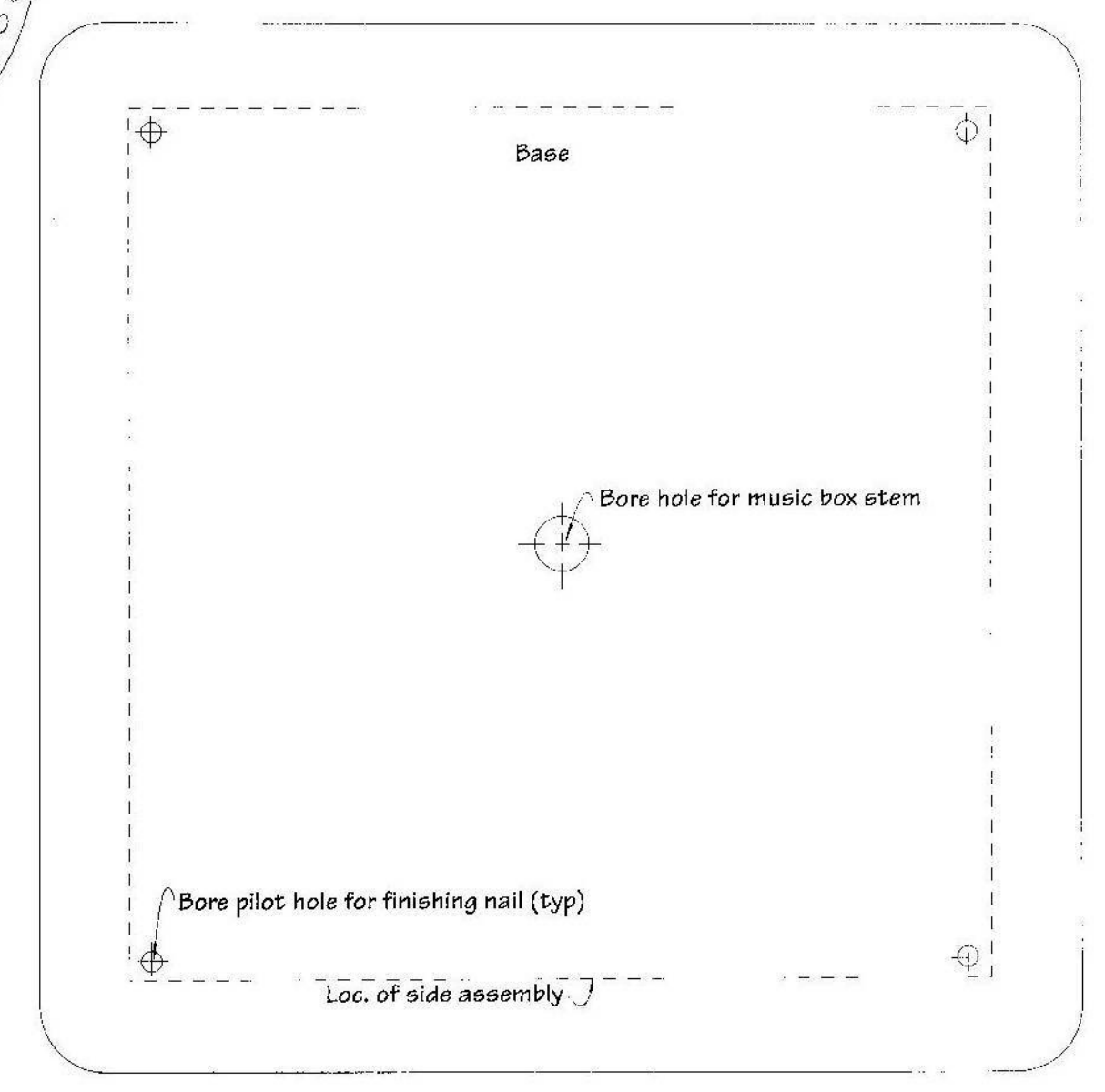
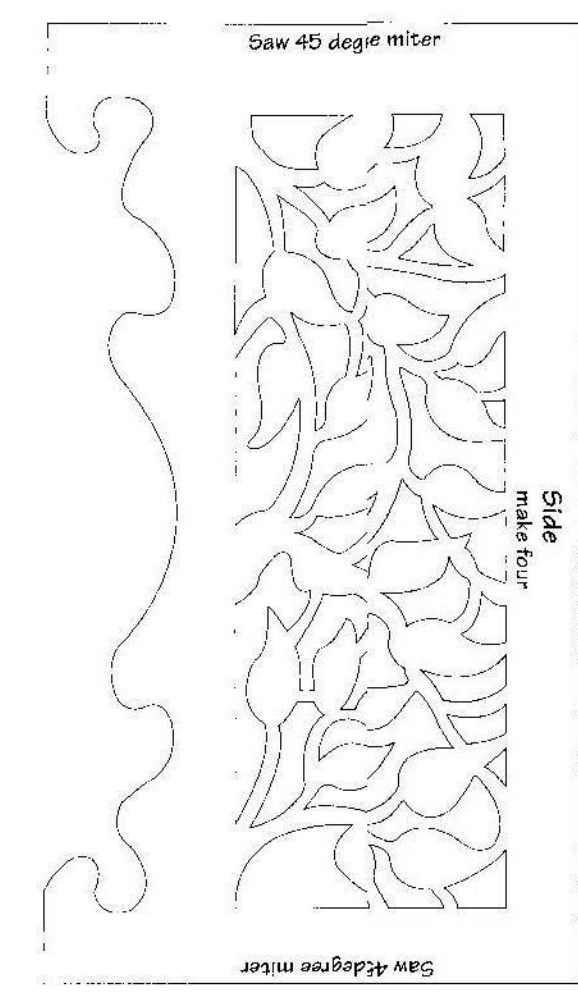
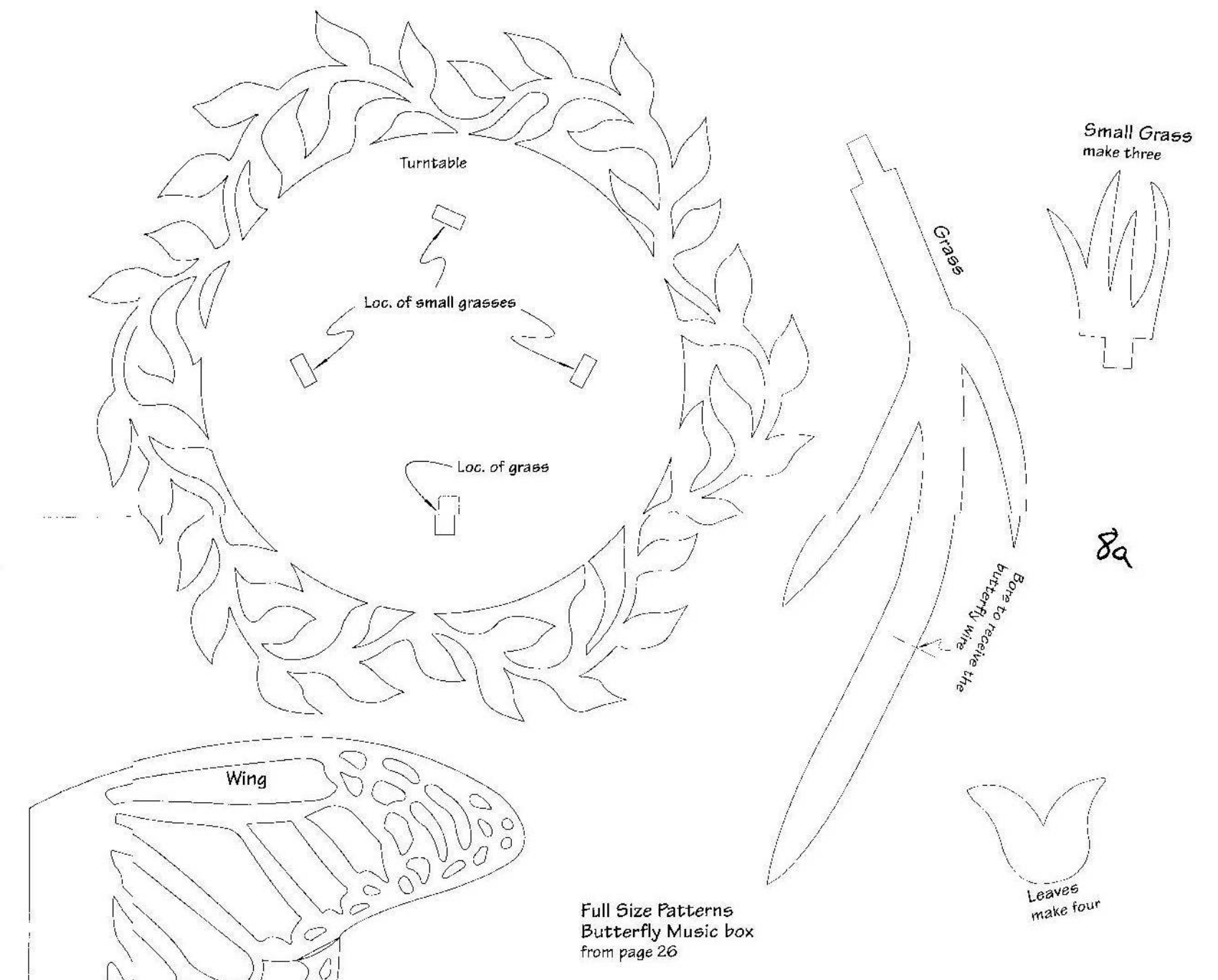
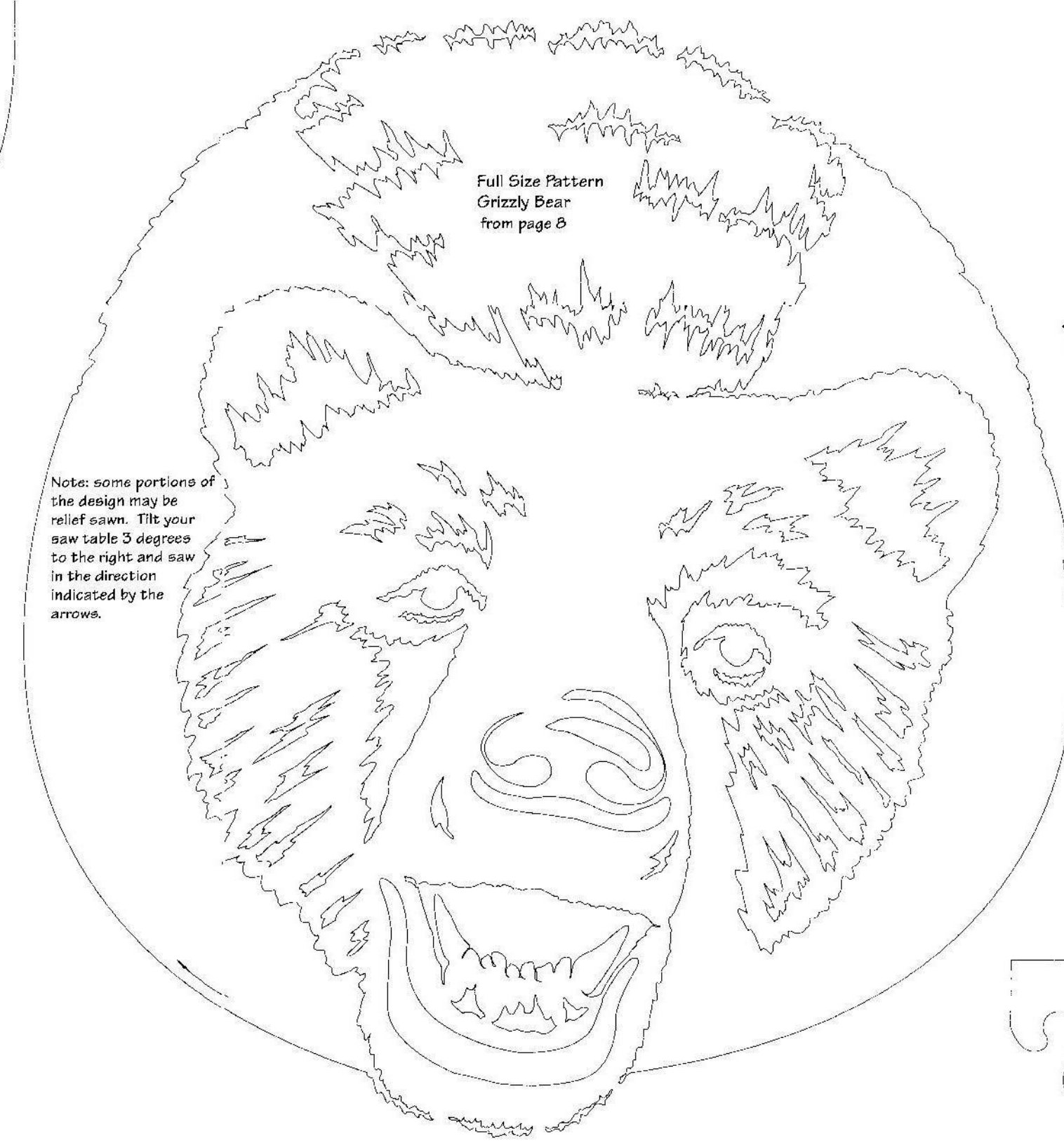
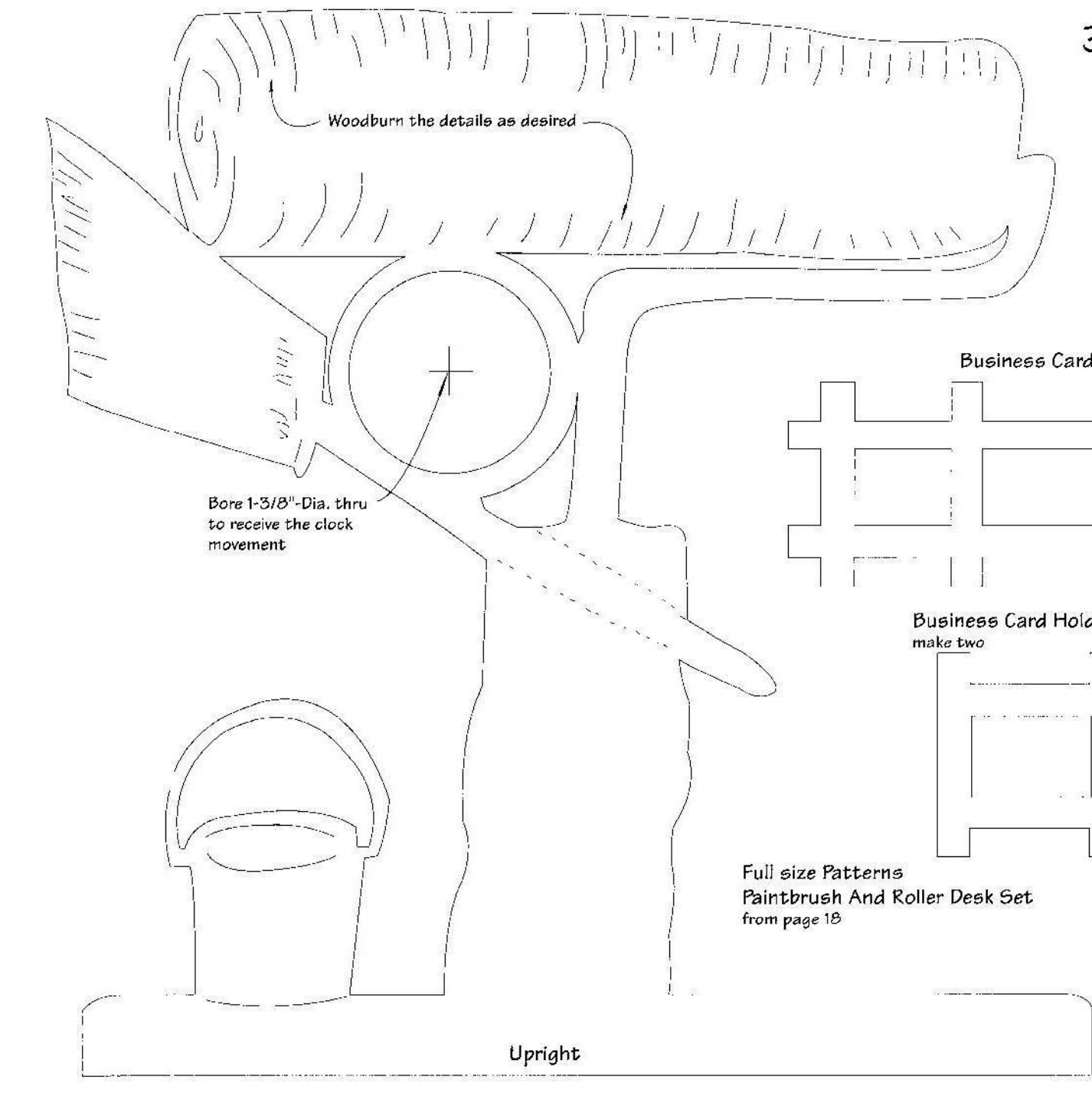
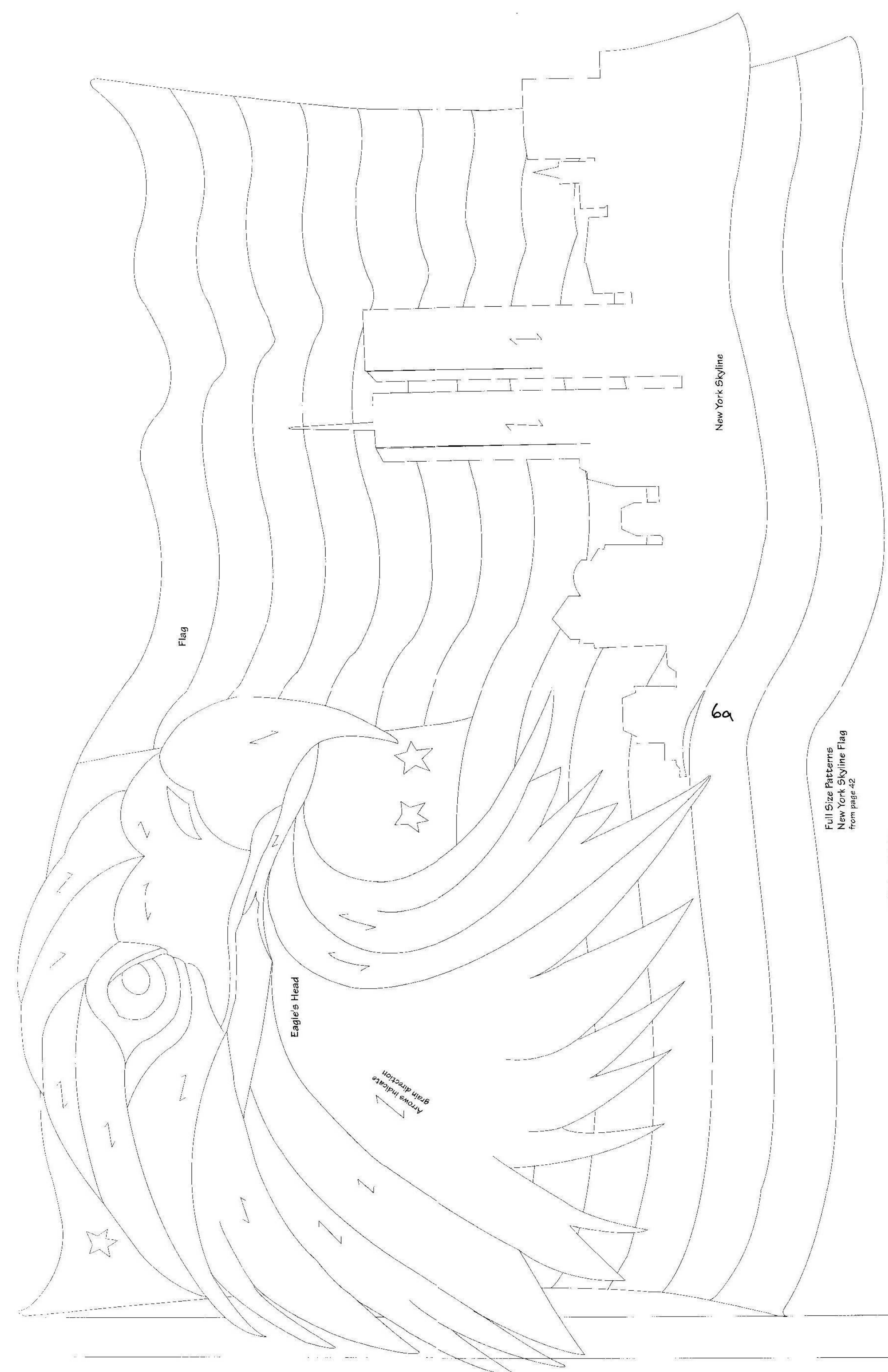
4a



FULL SIZE PATTERN SECTION NO. 1 MARCH 2003

Side A	
Grizzly Bear	from page 8
Paintbrush and Roller Desk Set	...from page 18
Butterfly Music Box	from page 26
New York Skyline Flag	from page 42
Side B	
Memorial Cross	from page 20
Dolphin	from page 22
Inlay Box	from page 24
Buckin' Bronco	from page 53

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



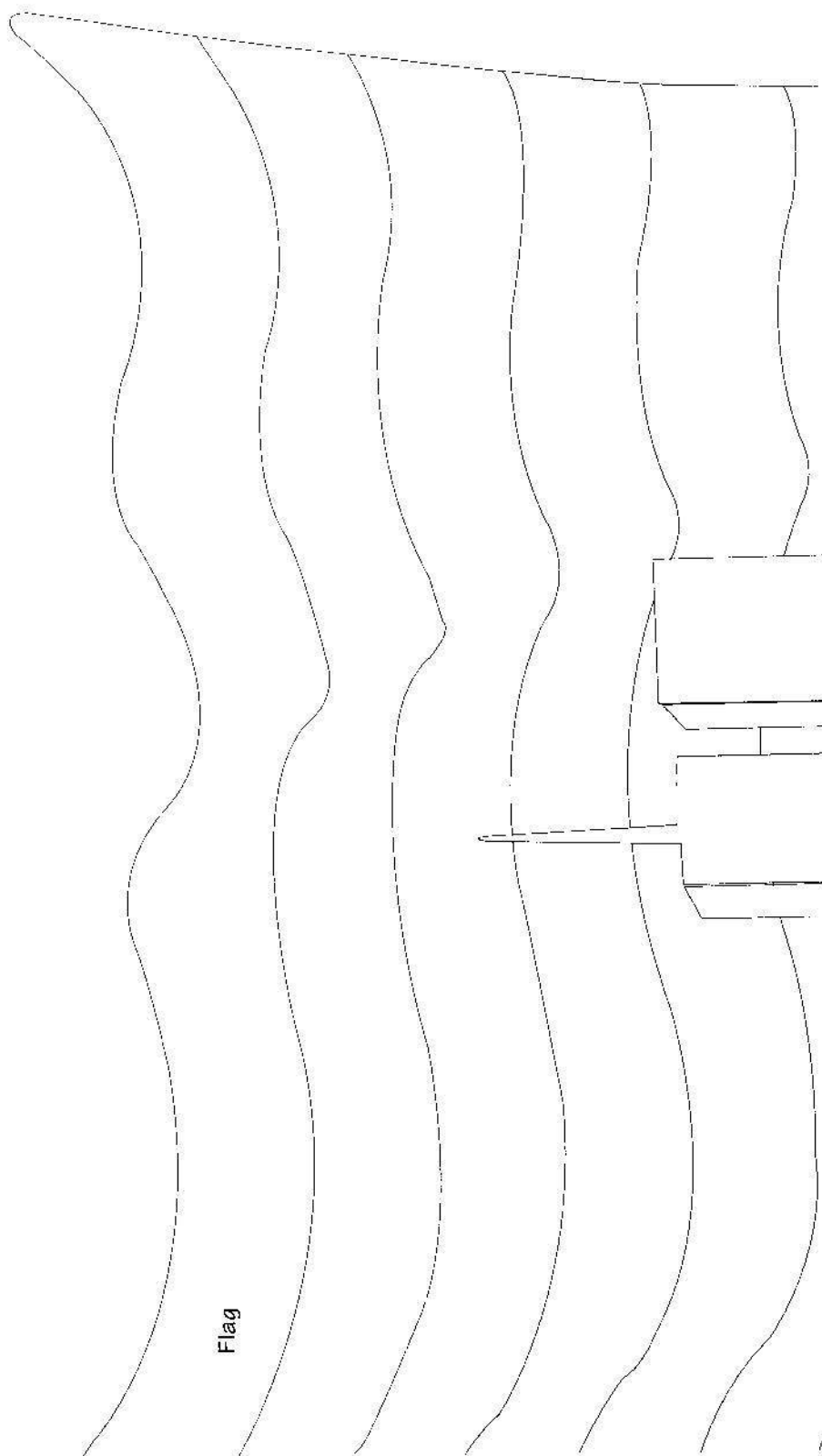
5a

6a

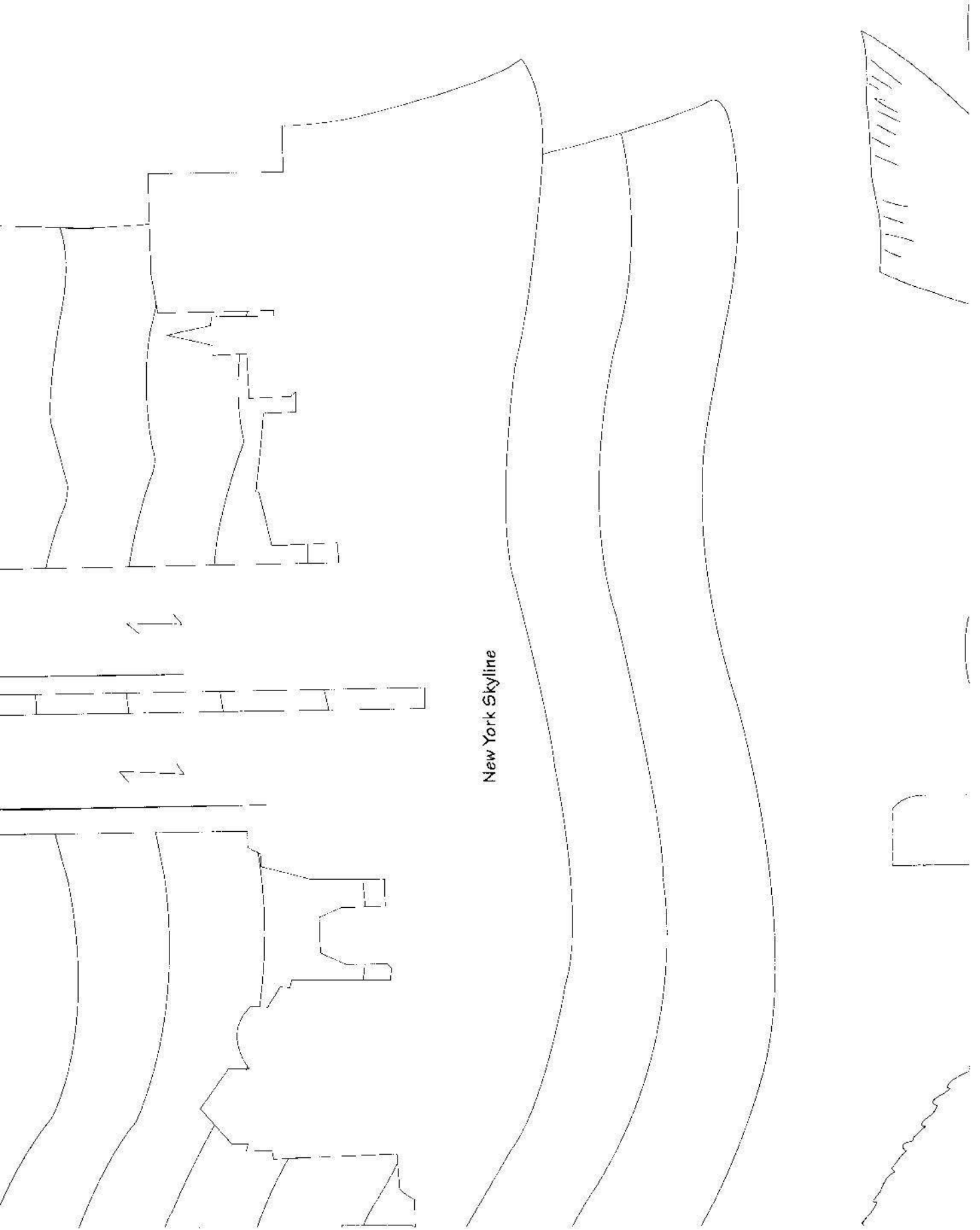
7a

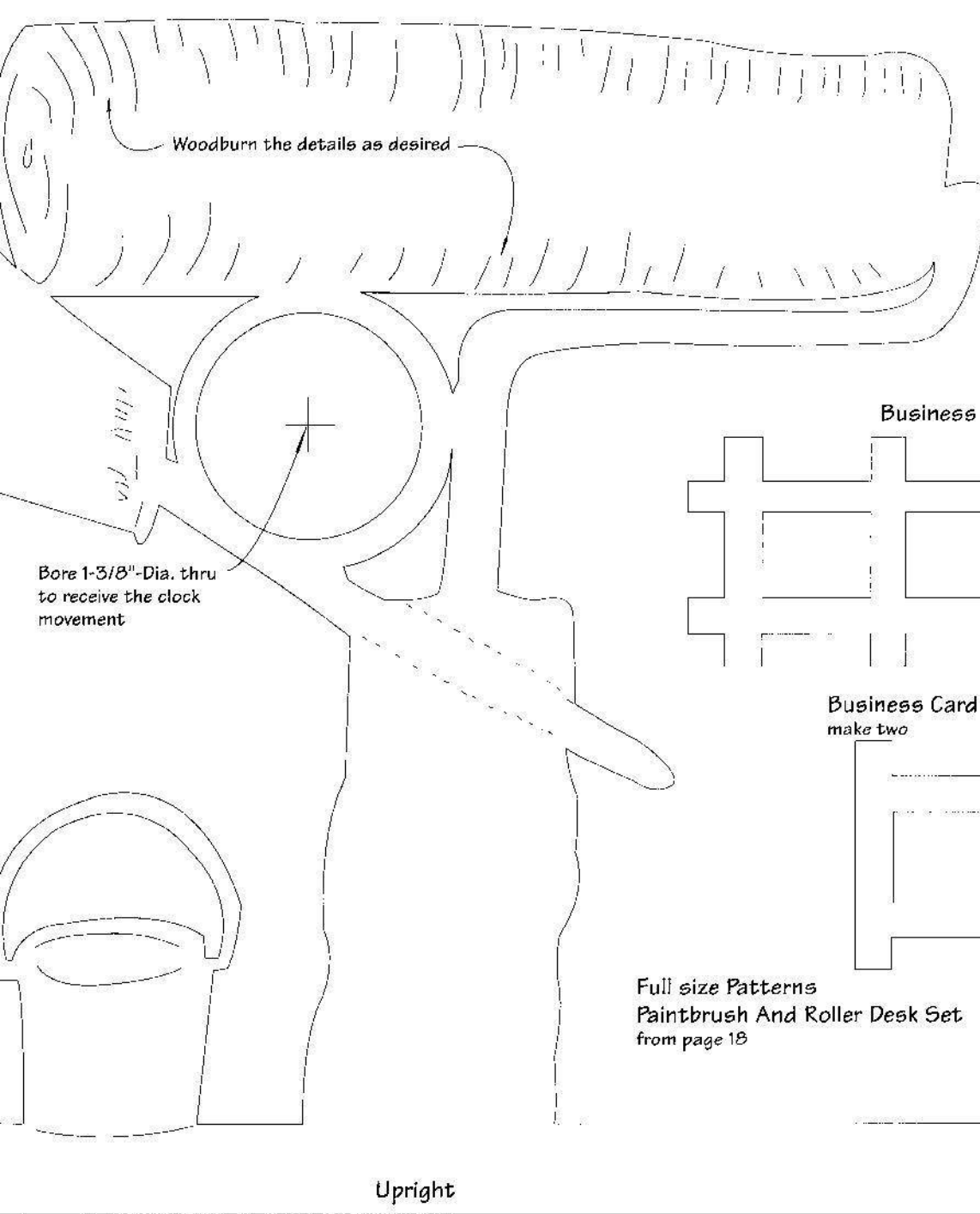
8a

1a



2a



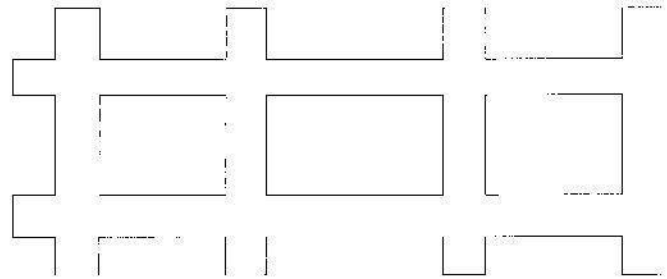


Bore 1-3/8"-Dia. thru
to receive the clock
movement

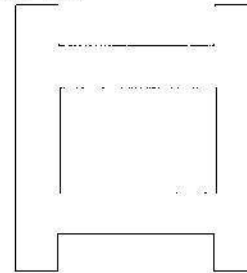
Woodburn the details as desired

Upright

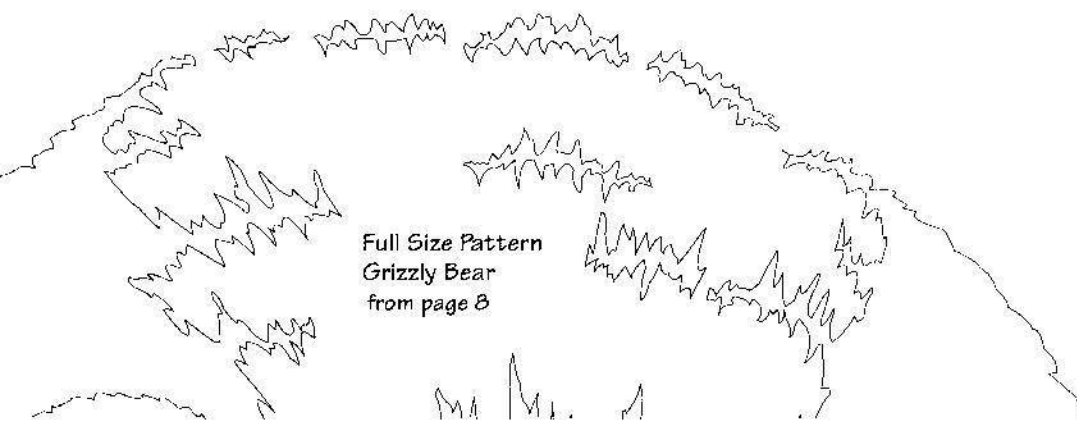
Business Card Holder Front



Business Card Holder Side
make two



Full size Patterns
Paintbrush And Roller Desk Set
from page 18



Full Size Pattern
Grizzly Bear
from page 8



CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 1 MARCH 2003

Side A

Grizzly Bearfrom page 8
 Paintbrush and Roller Desk Set ...from page 18
 Butterfly Music Boxfrom page 26
 New York Skyline Flagfrom page 42

Side B

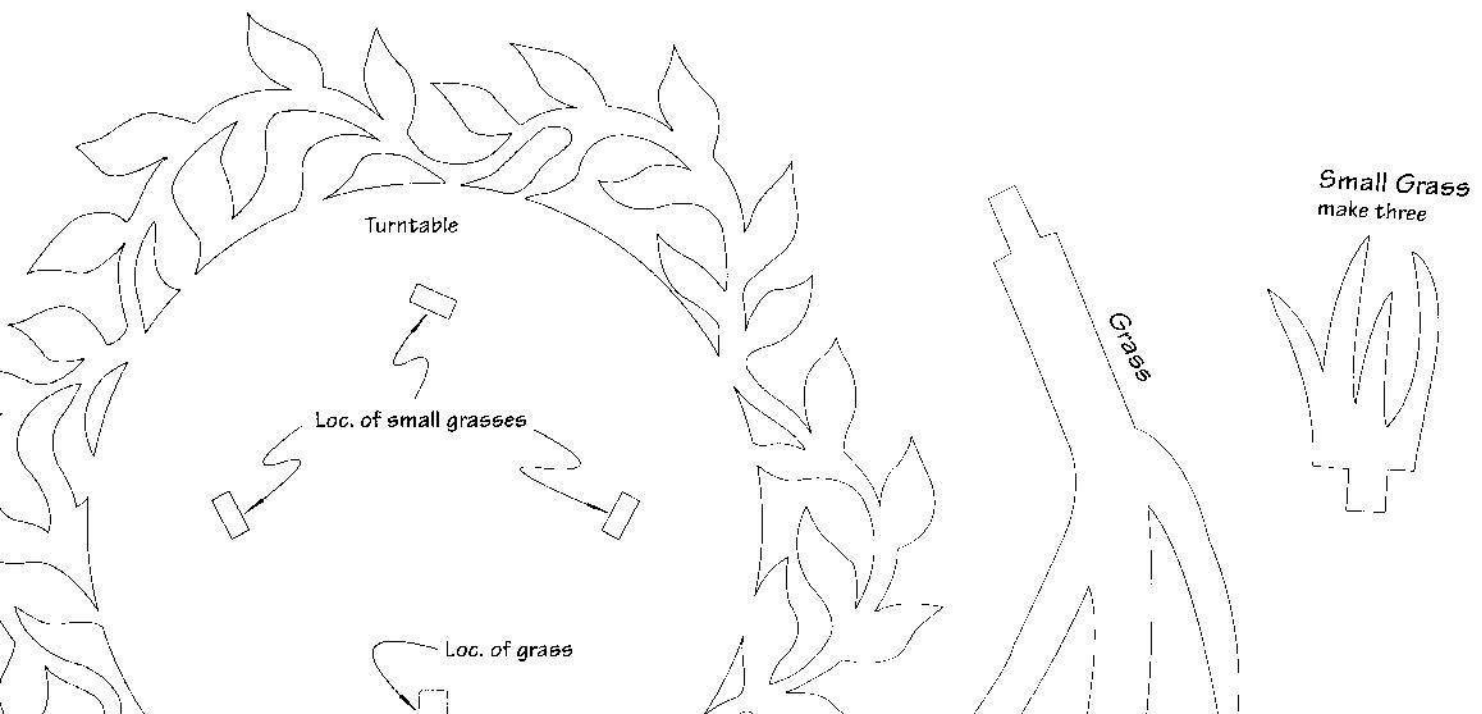
Memorial Crossfrom page 20
 Dolphinfrom page 22
 Inlay Boxfrom page 24
 Buckin' Broncofrom page 53

Metric Conversions:

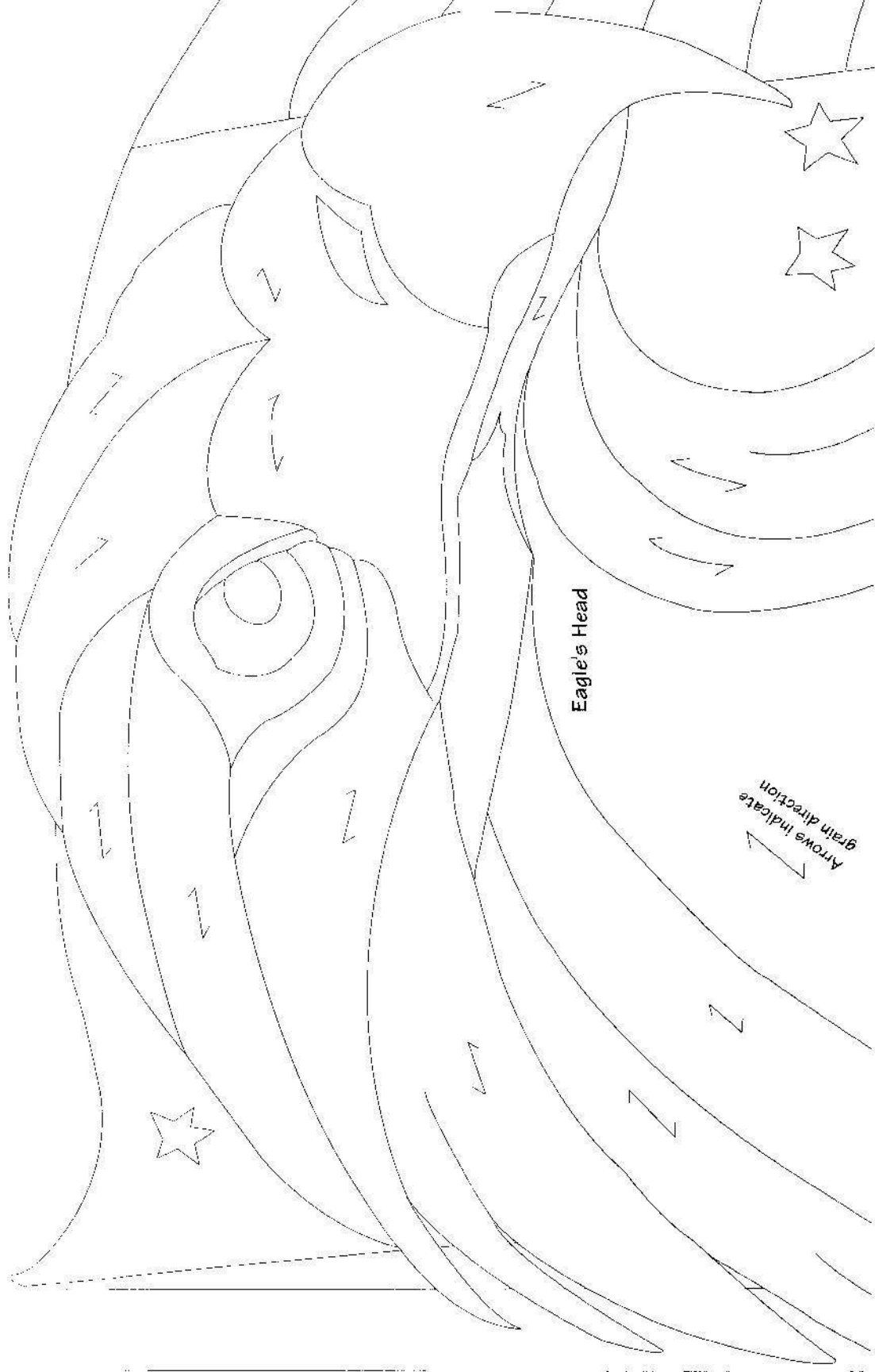
1 inch = 25.4mm = 2.54cm = 0.0254m

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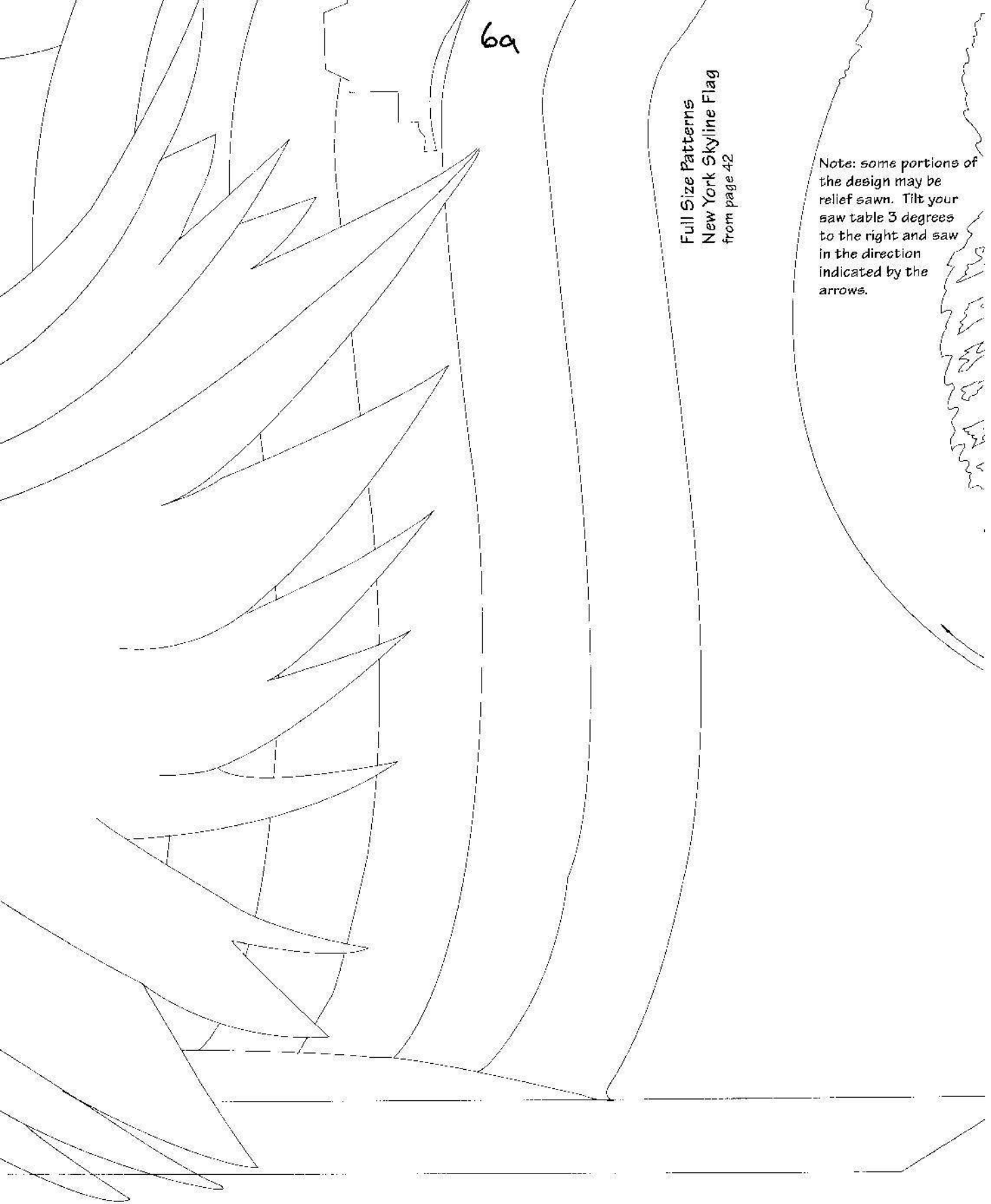
5a



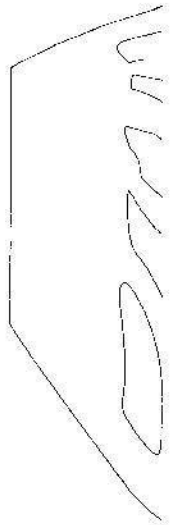
6a

Full Size Patterns
New York Skyline Flag
from page 42

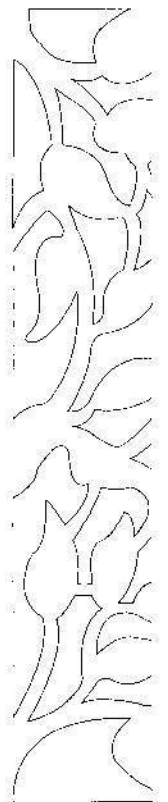
Note: some portions of
the design may be
relief sawn. Tilt your
saw table 3 degrees
to the right and saw
in the direction
indicated by the
arrows.



7a

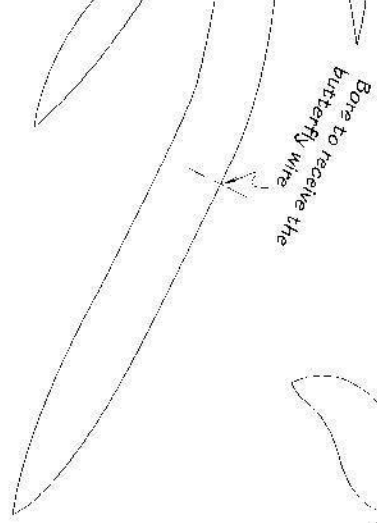
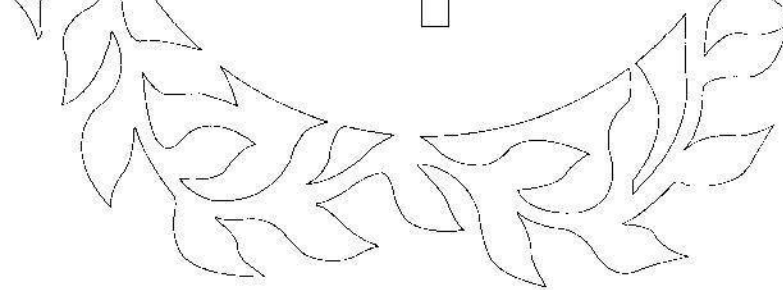


Saw 45 degn

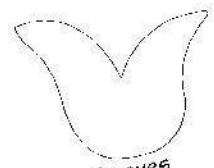


degree miter

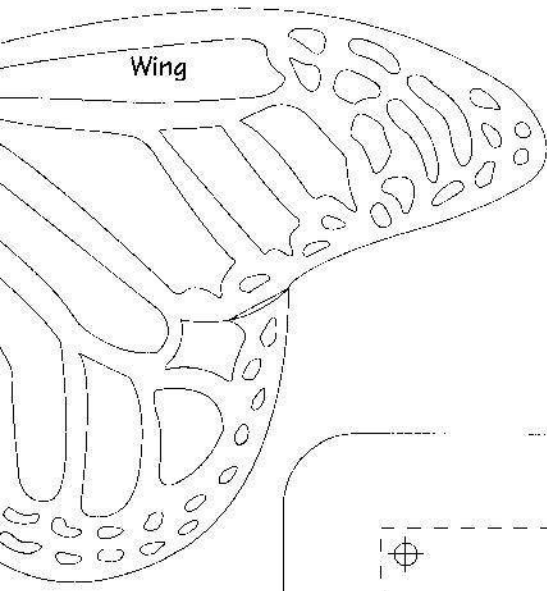
8a



Bore to receive the butterfly wire



Leaves make four



Wing

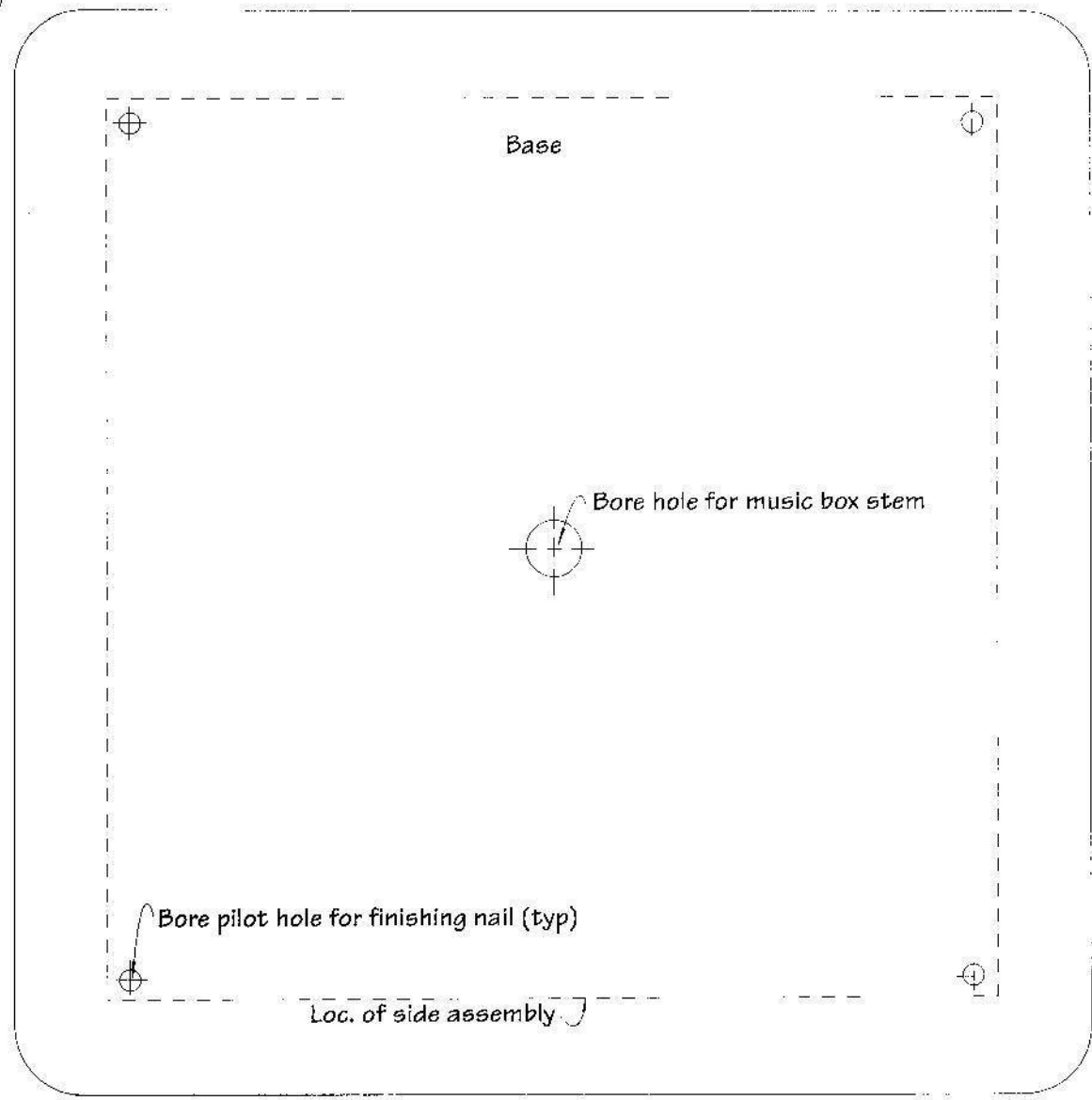
Full Size Patterns
Butterfly Music box
from page 26

the miter



Side make four

Saw 45

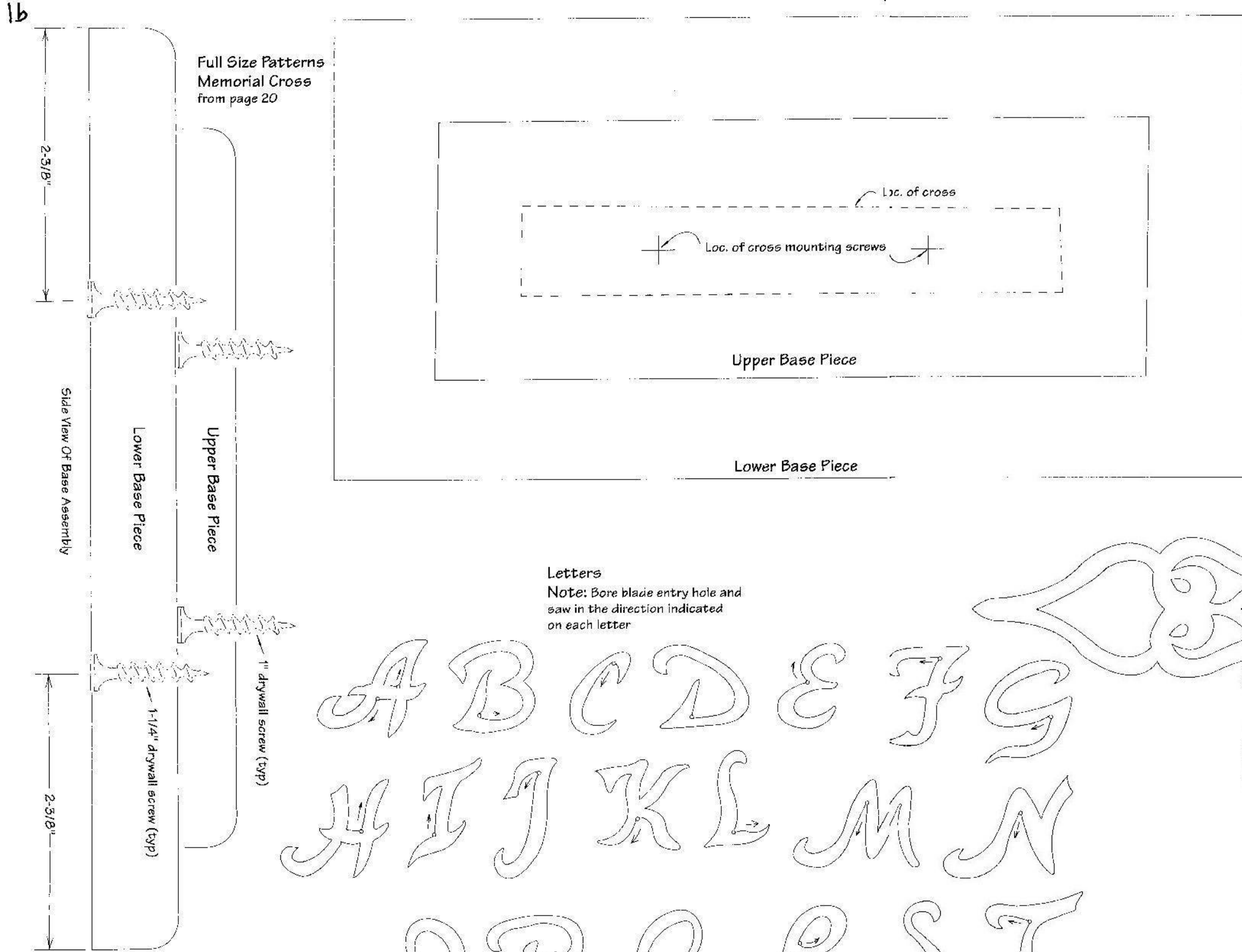


Base

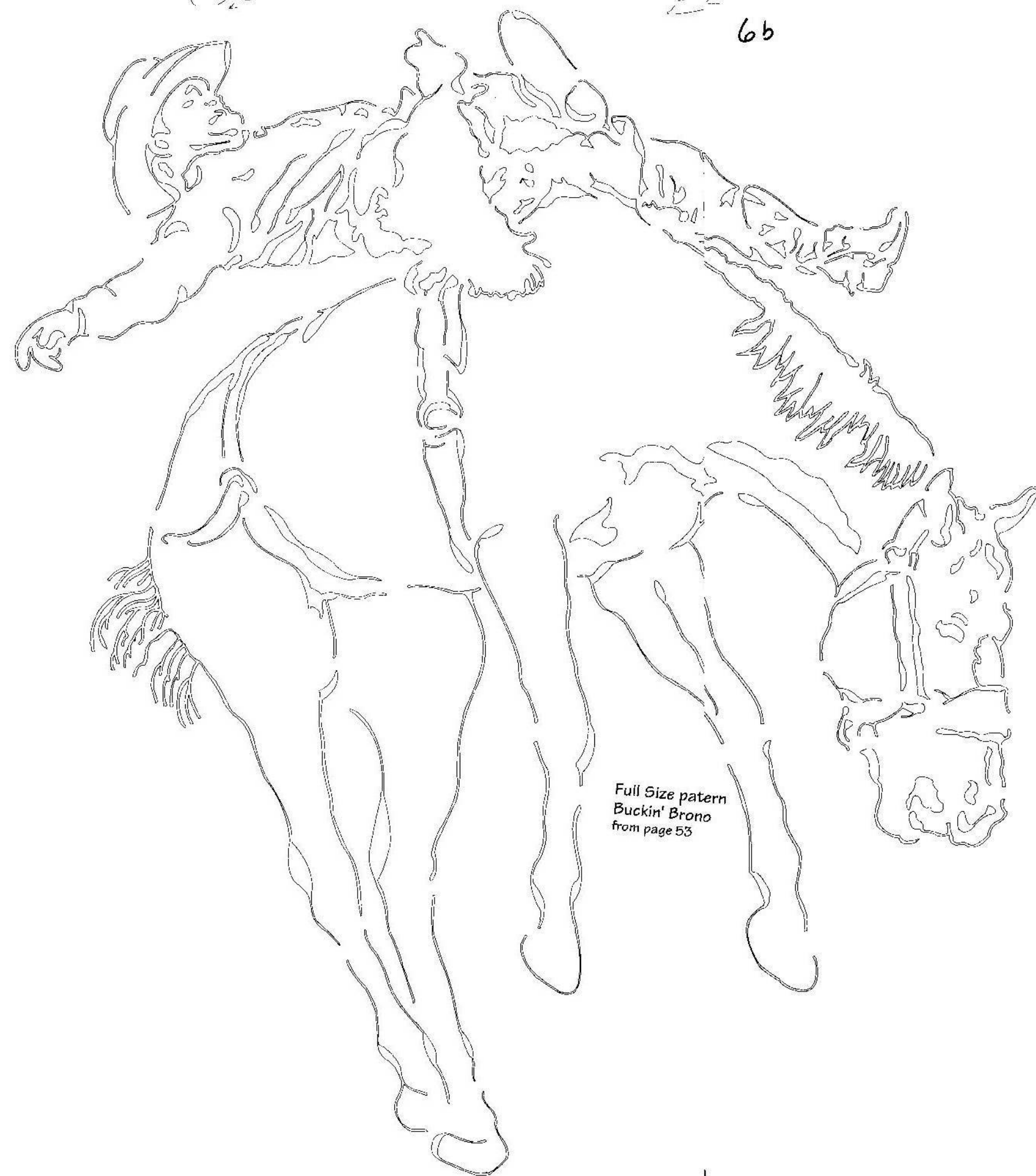
Bore hole for music box stem

Bore pilot hole for finishing nail (typ)

Loc. of side assembly

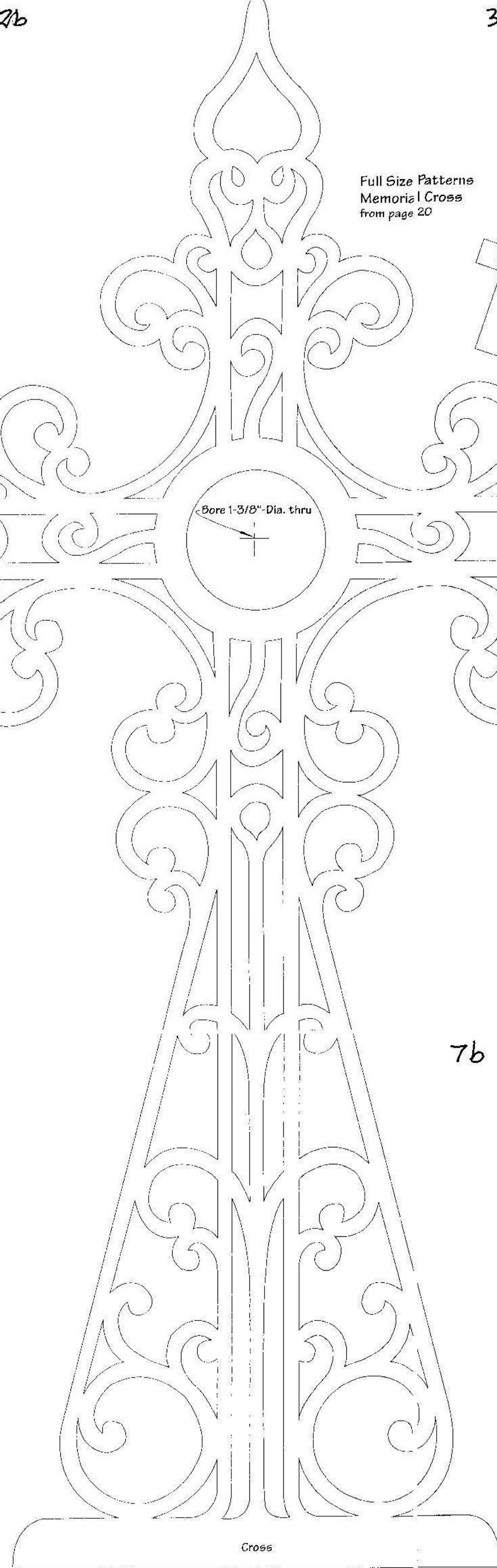


5b

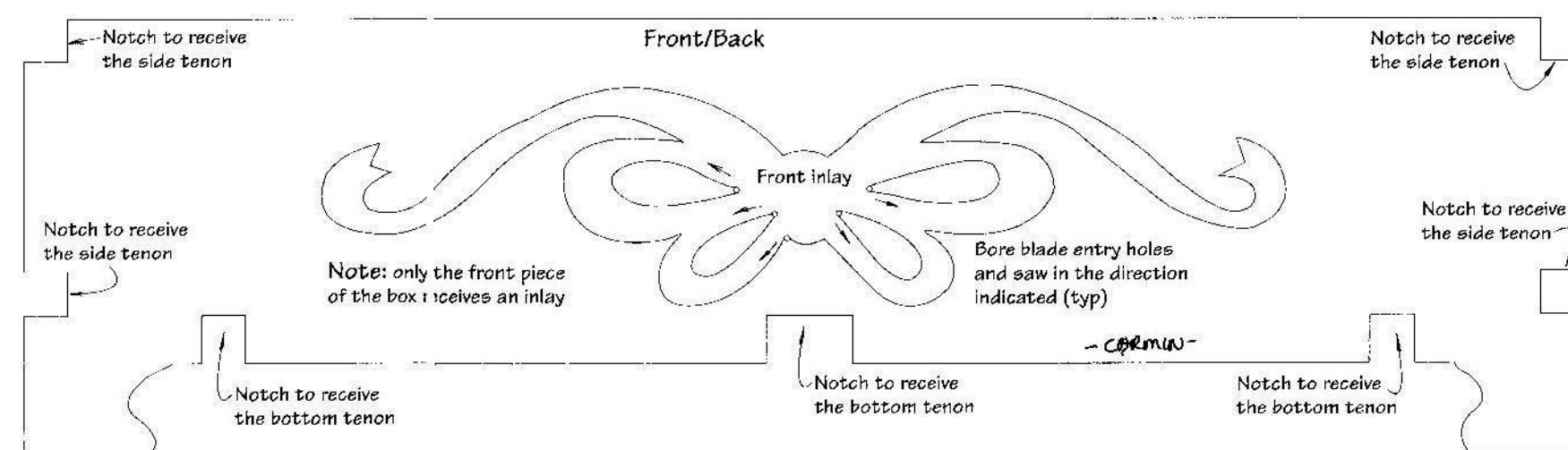
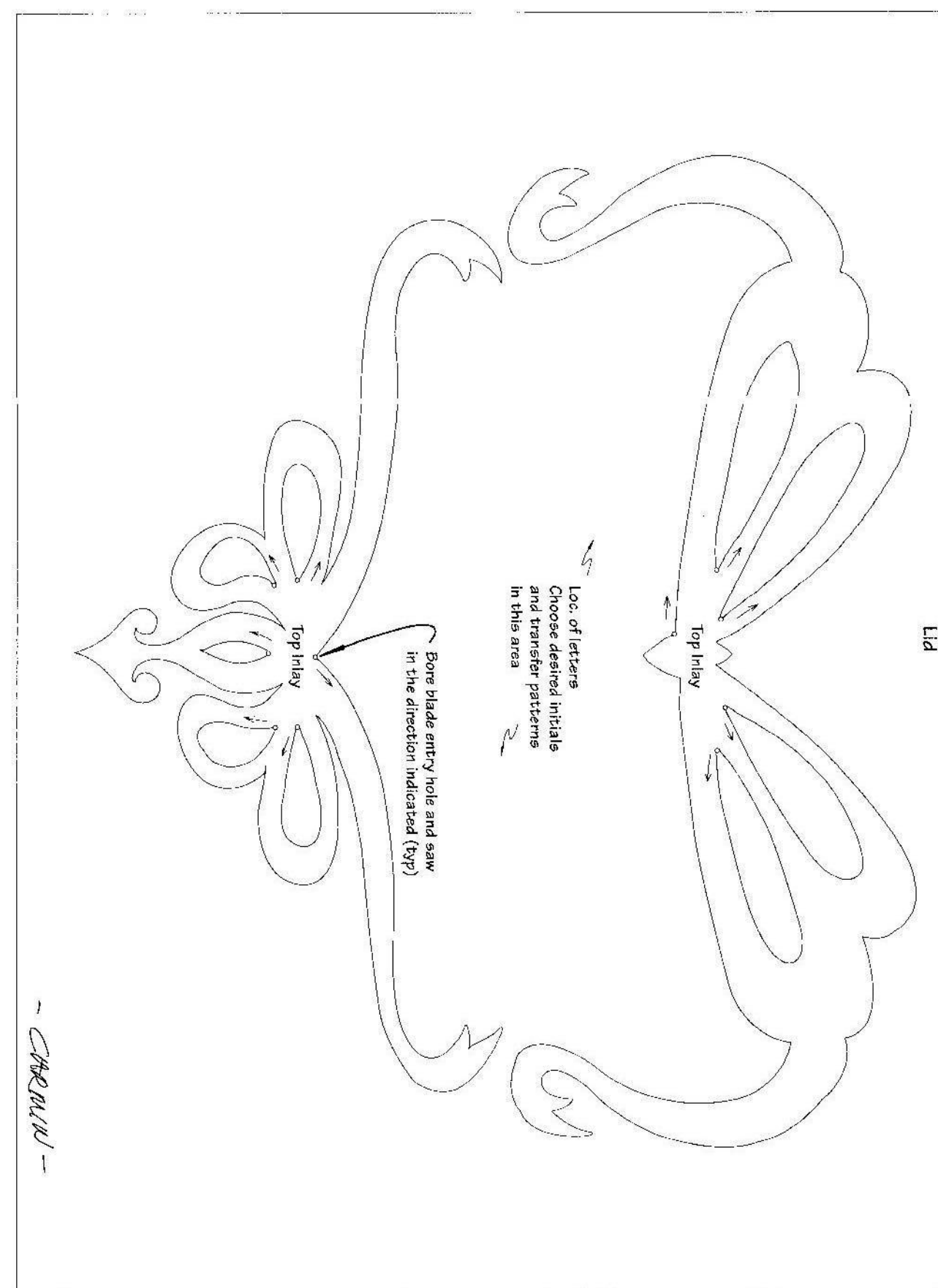


6b

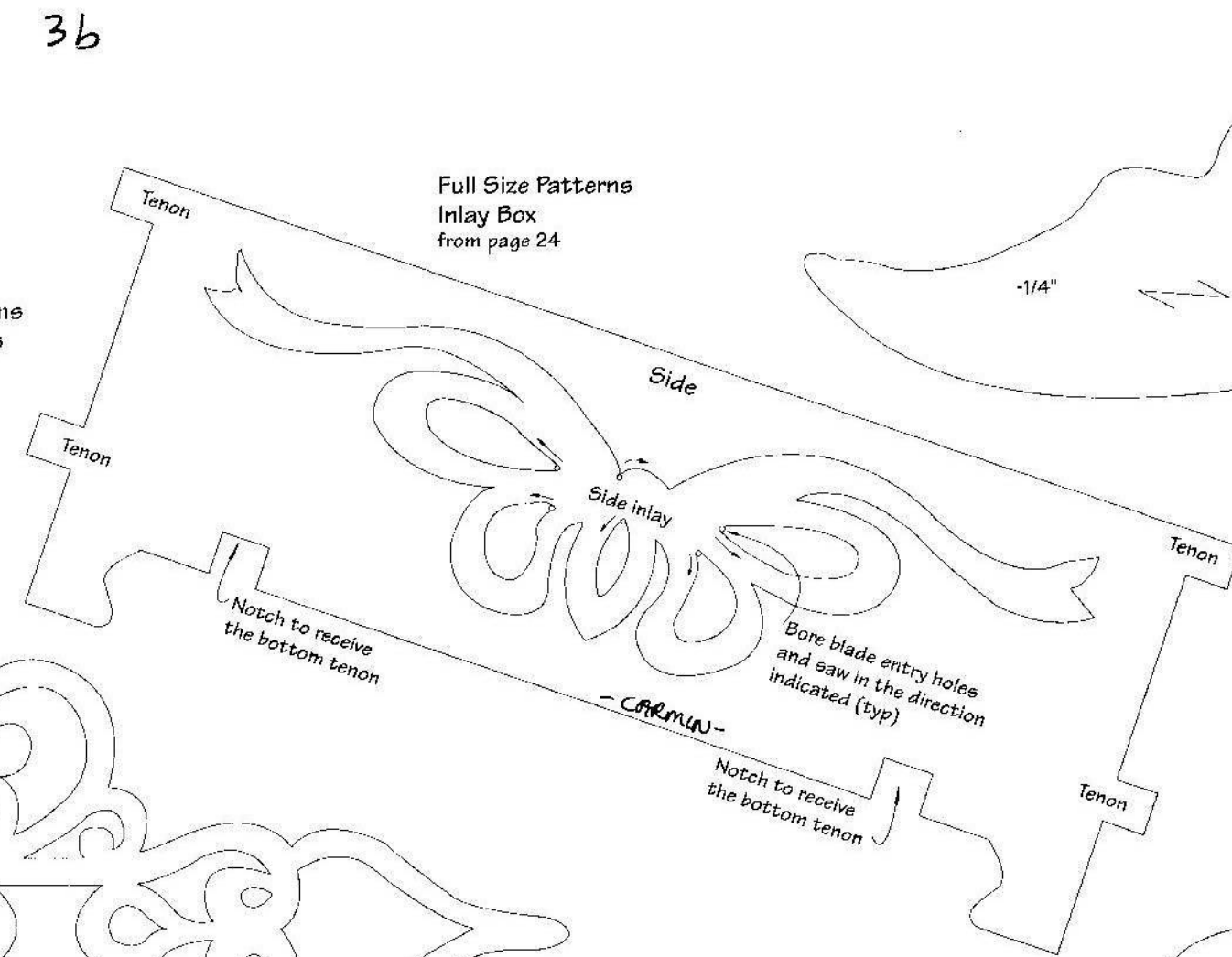
2b



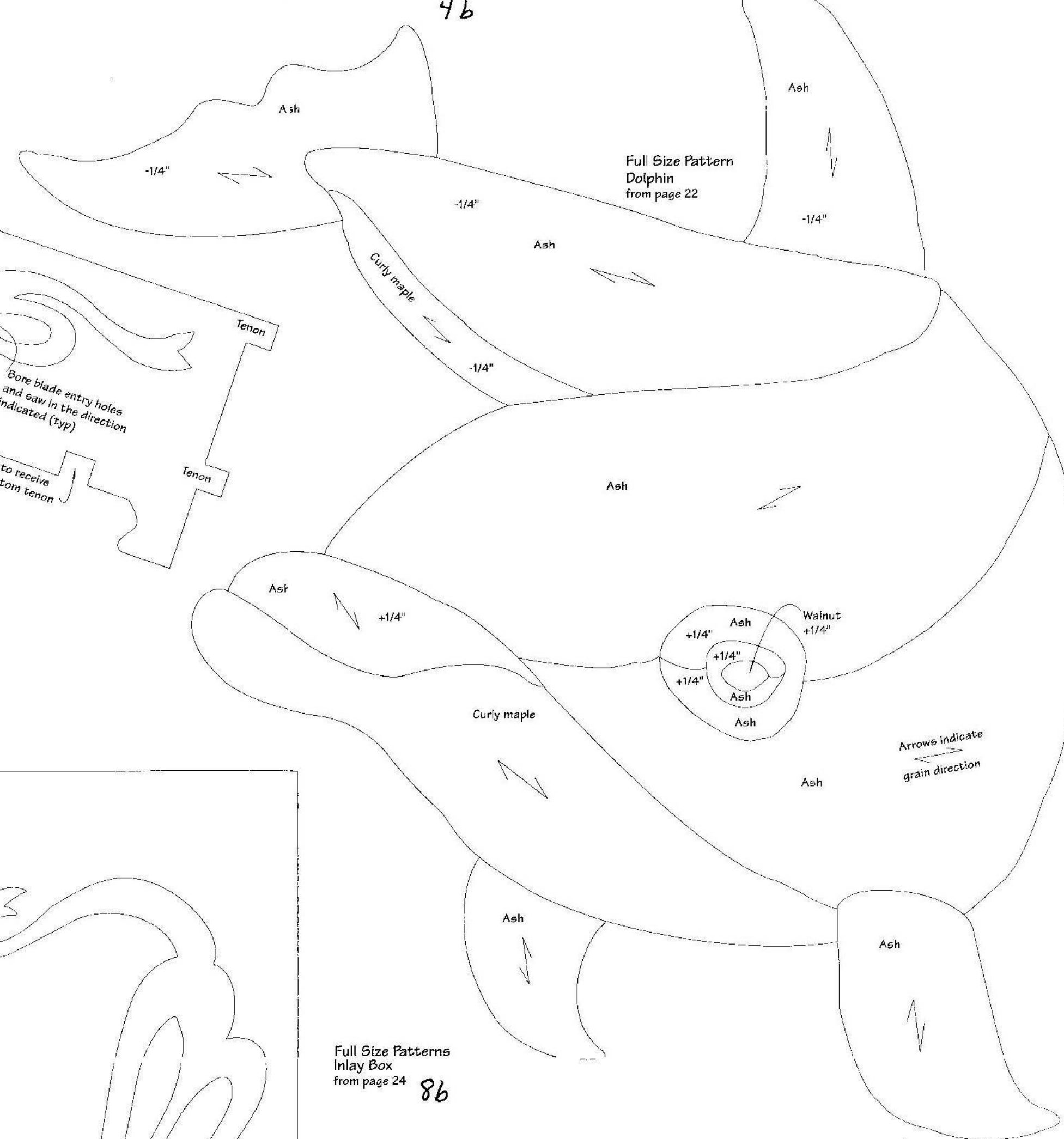
7b



3b

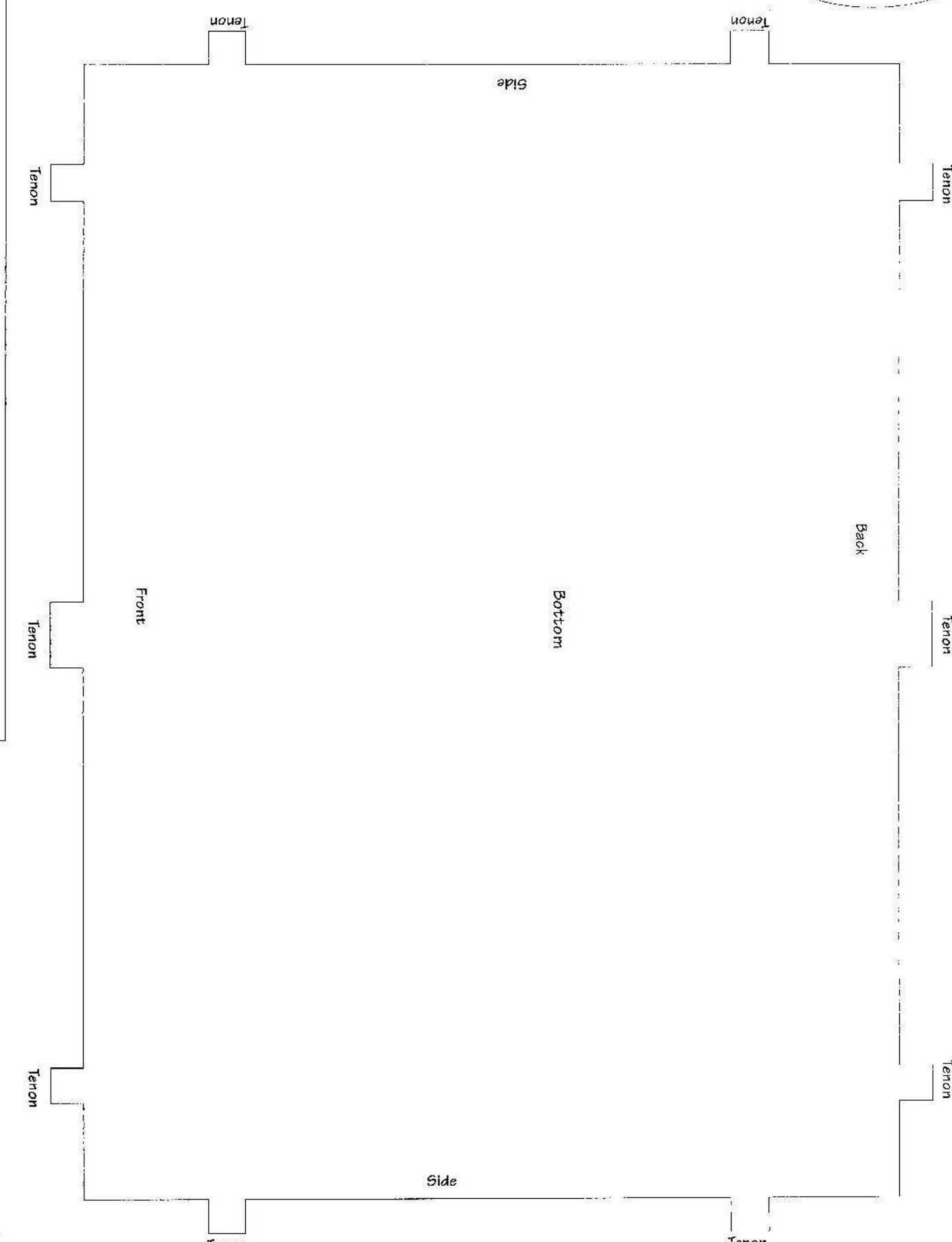


4b



Full Size Patterns
Inlay Box
from page 24

8b



Full Size Patterns
Memorial Cross
from page 20

2-5/8"

Side View Of Base Assembly

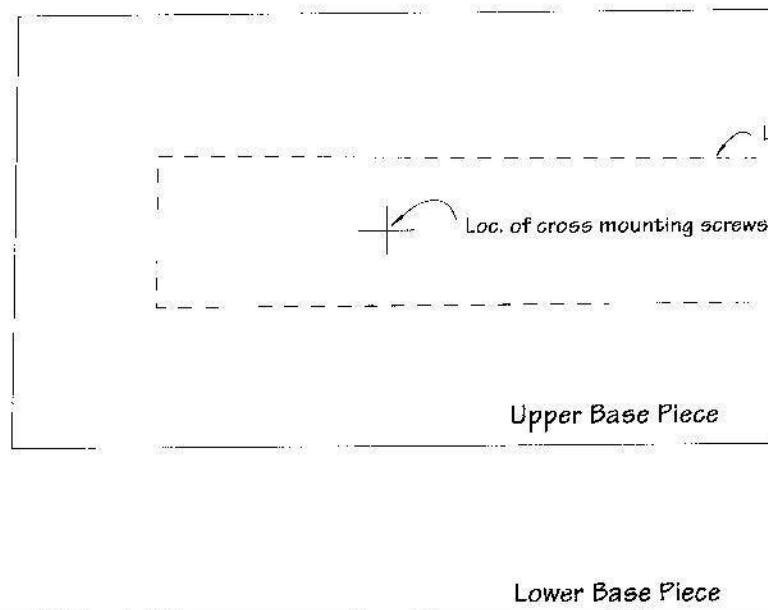
Lower Base Piece

Upper Base Piece

1-1/4" drywall screw (typ)

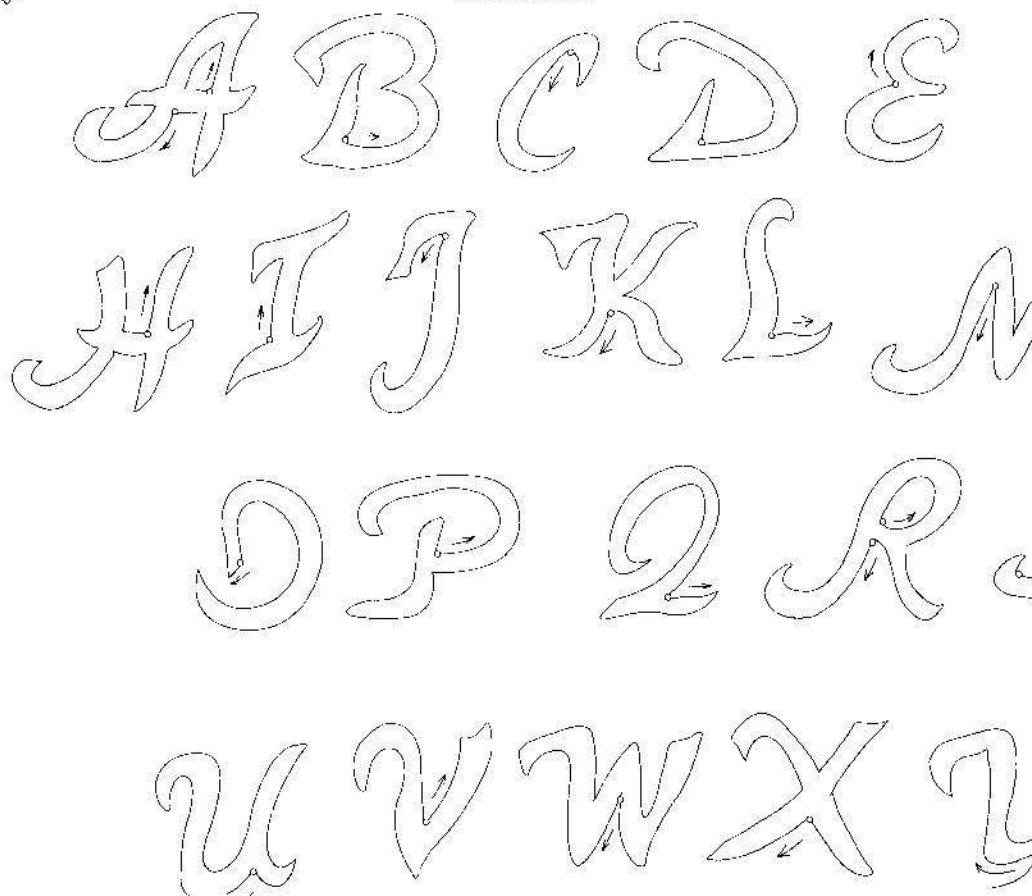
1" drywall screw (typ)

2-5/8"



Letters

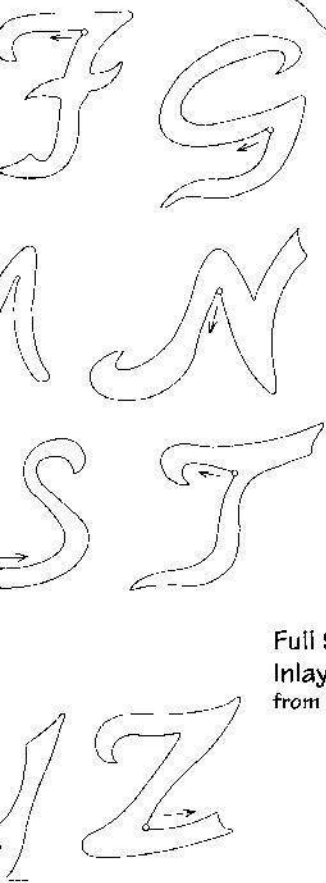
Note: Bore blade entry hole and
saw in the direction indicated
on each letter



pc. of cross

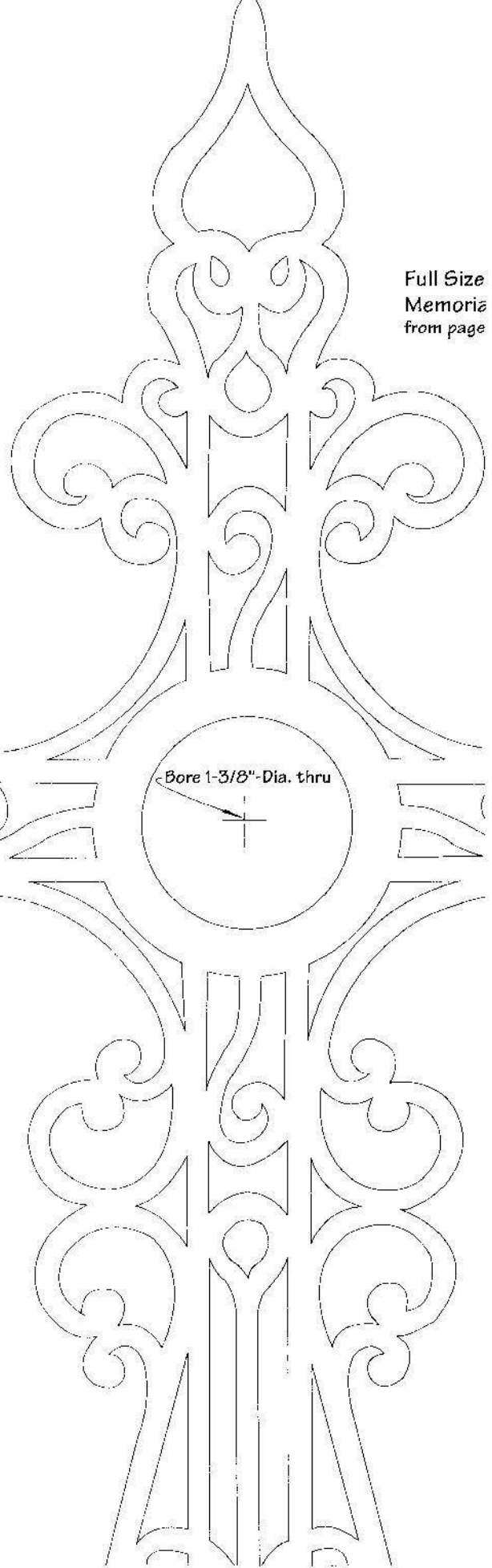


Full Size
Memoria
from page



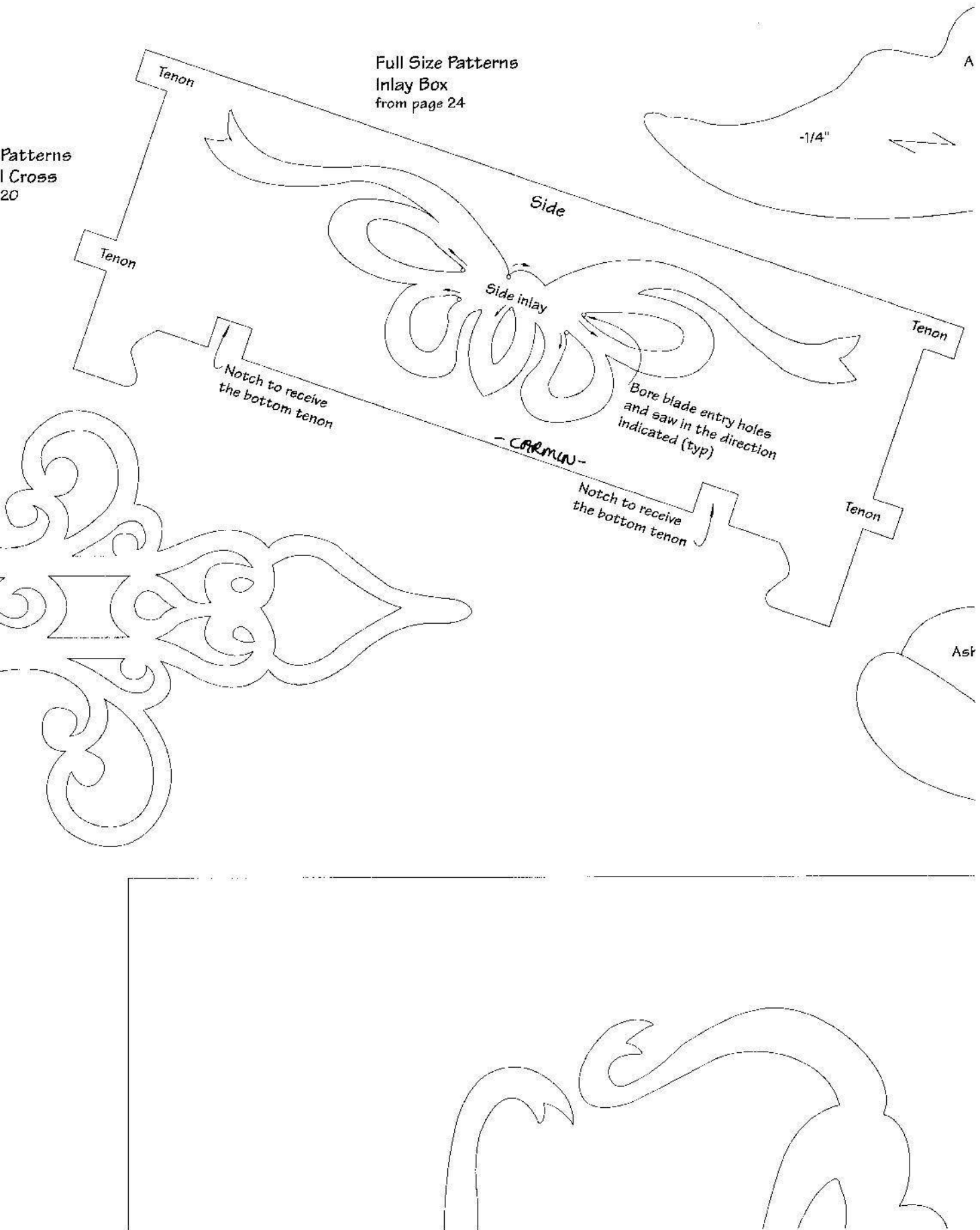
Full Size Patterns
Inlay Box
from page 24

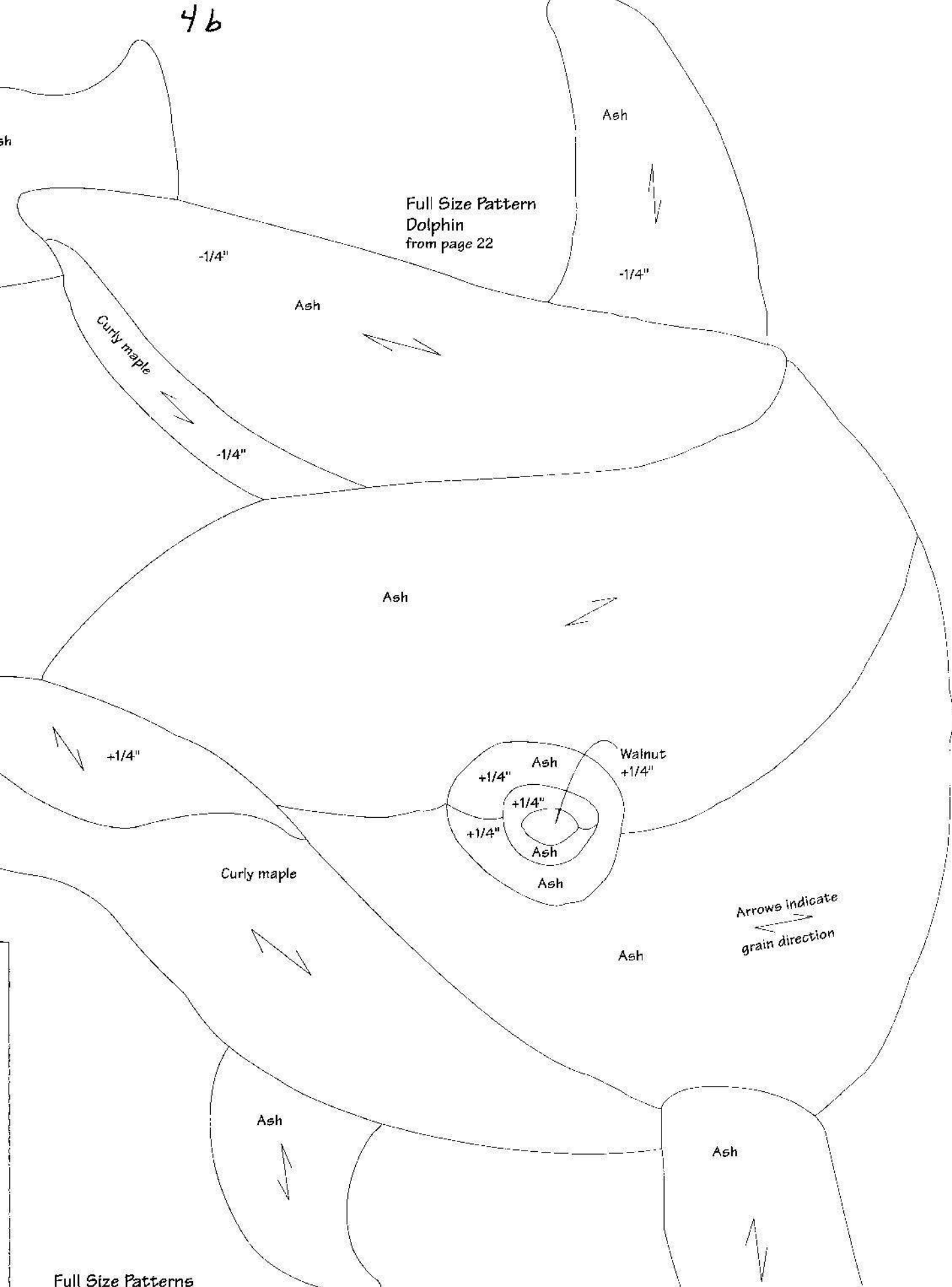
Bore 1-3/8" Dia. thru



Patterns
I Cross
20

Full Size Patterns
Inlay Box
from page 24





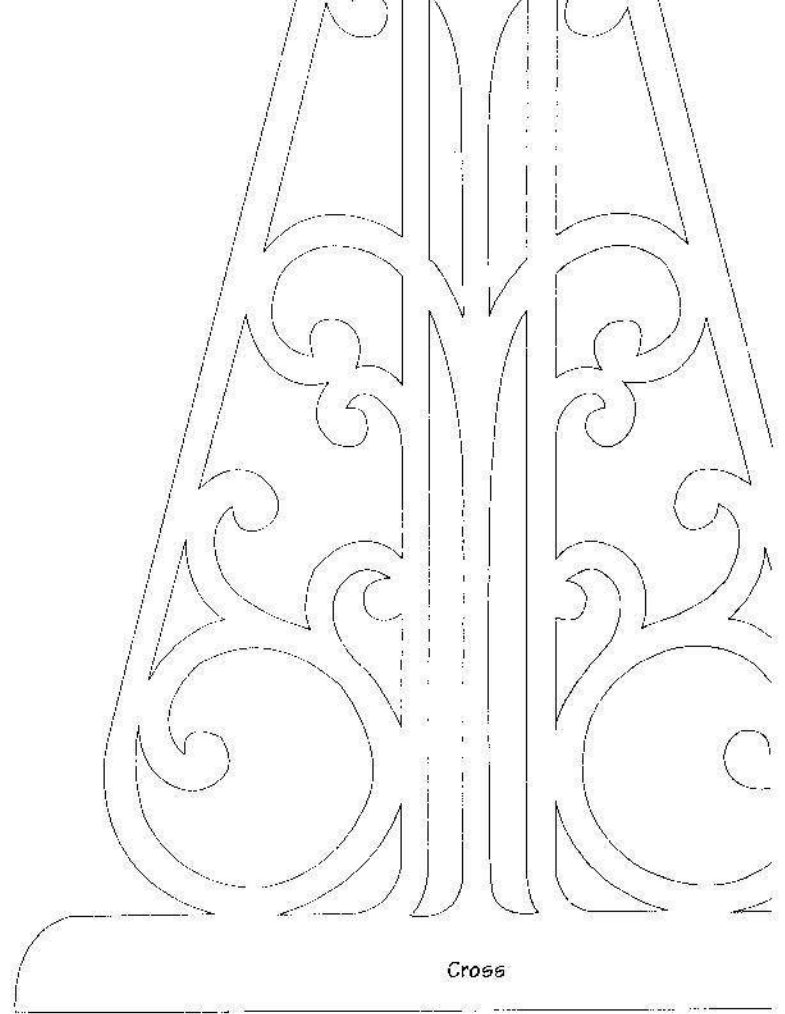


Full Size patt
Buckin' Bronc
from page 53

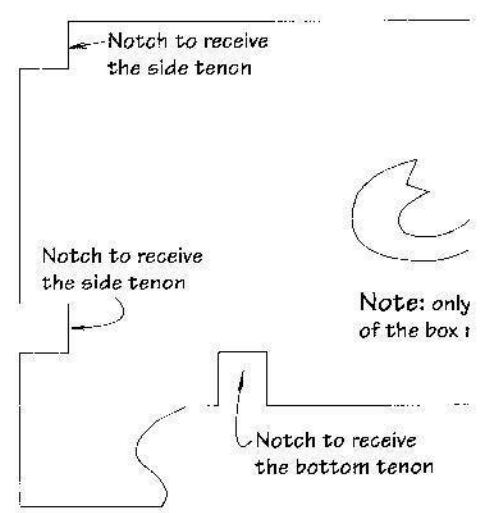
66



ern
o



Cross

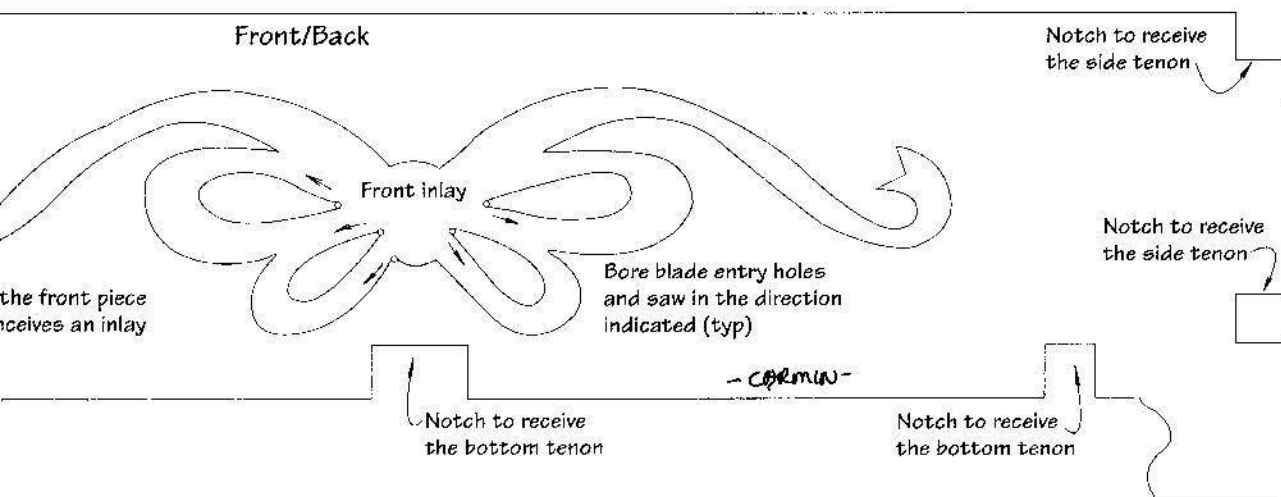
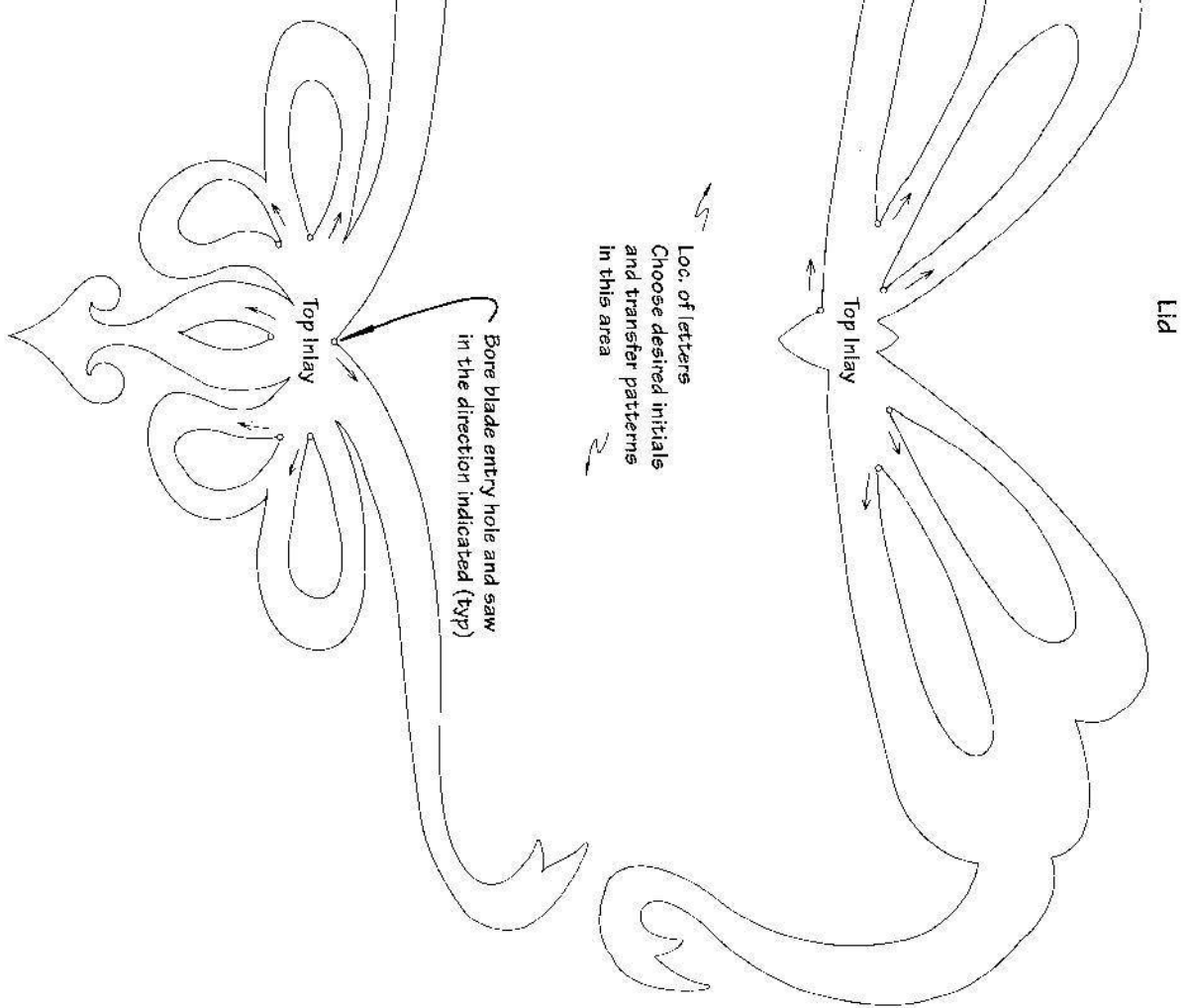


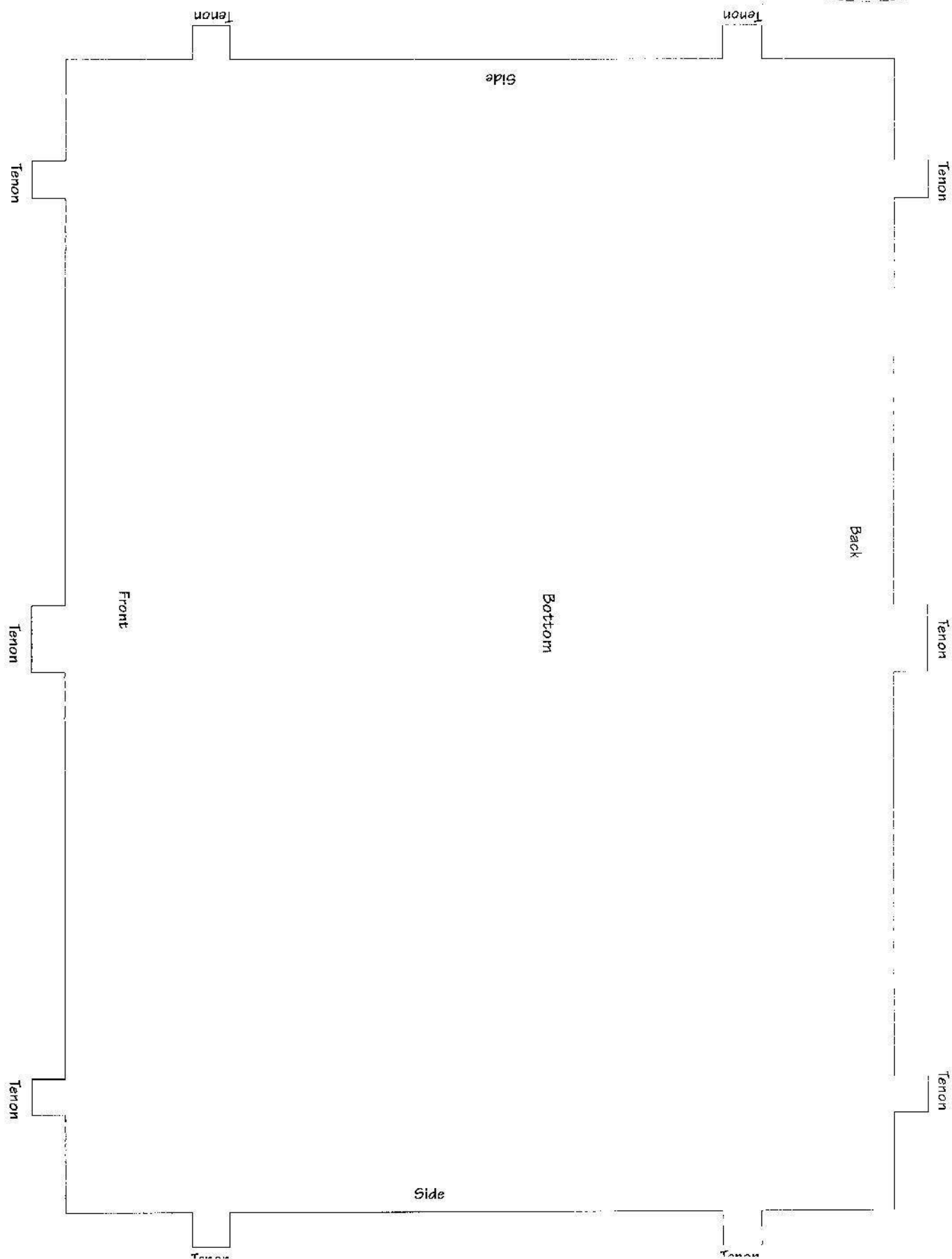
Notch to receive
the side tenon

Notch to receive
the side tenon

Note: only
of the box i

Notch to receive
the bottom tenon

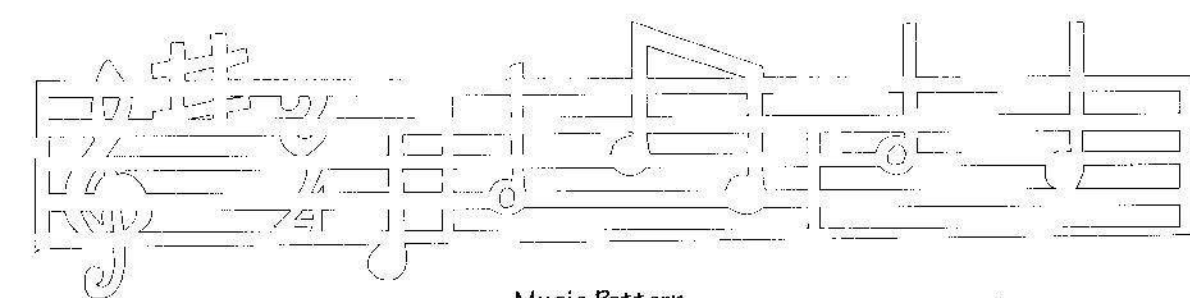




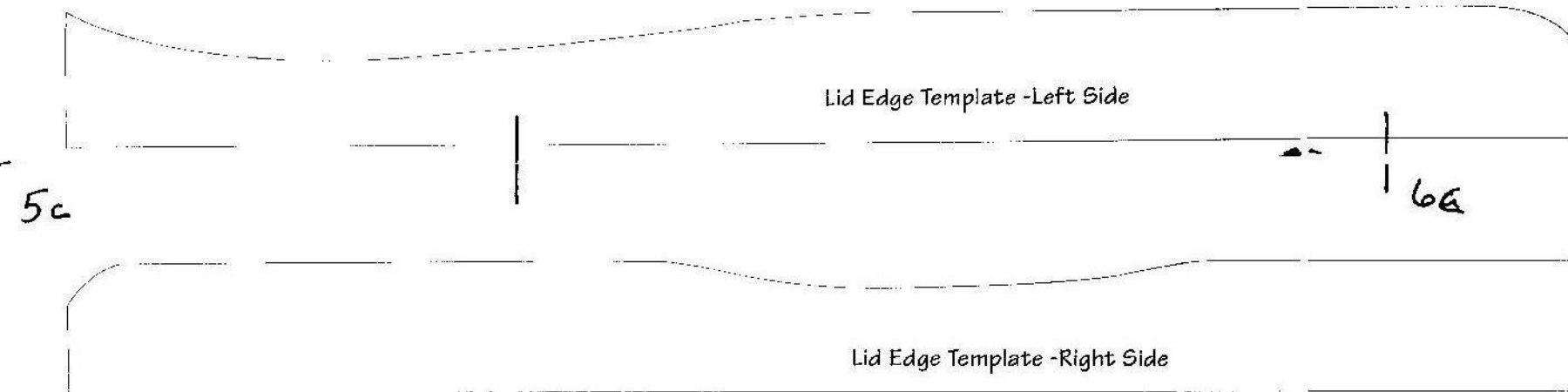
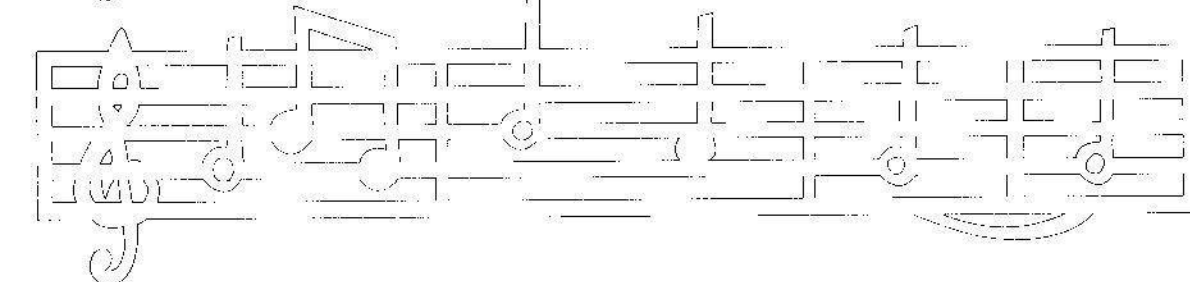
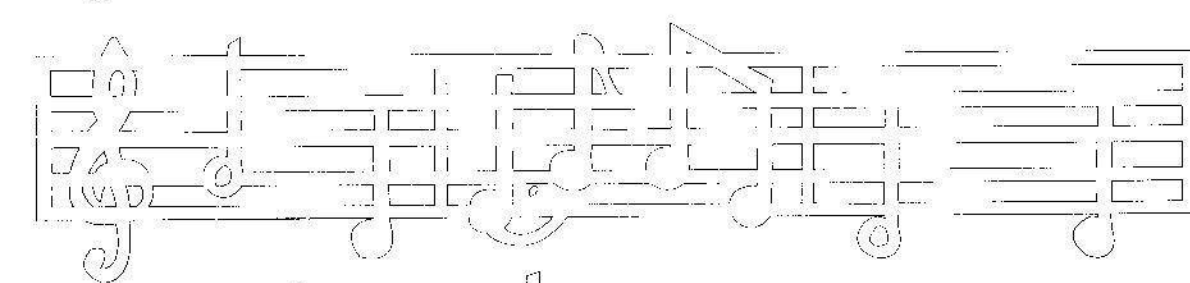
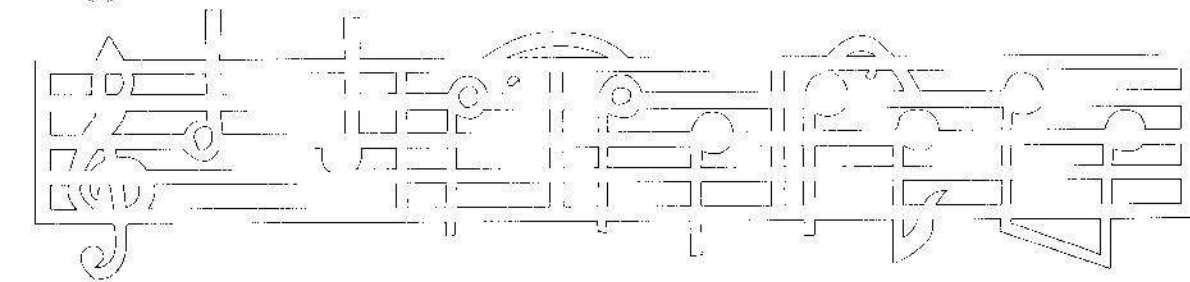
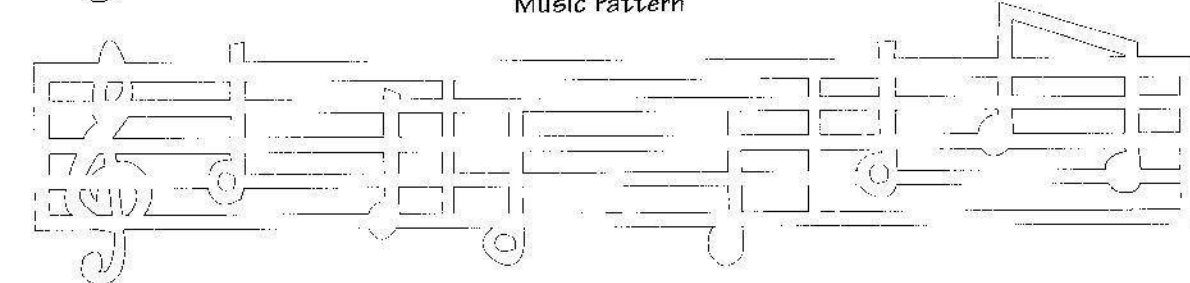
1c

Full Size Patterns
Amazing Grace Box
from page 30

Amazing Grace



Music Pattern



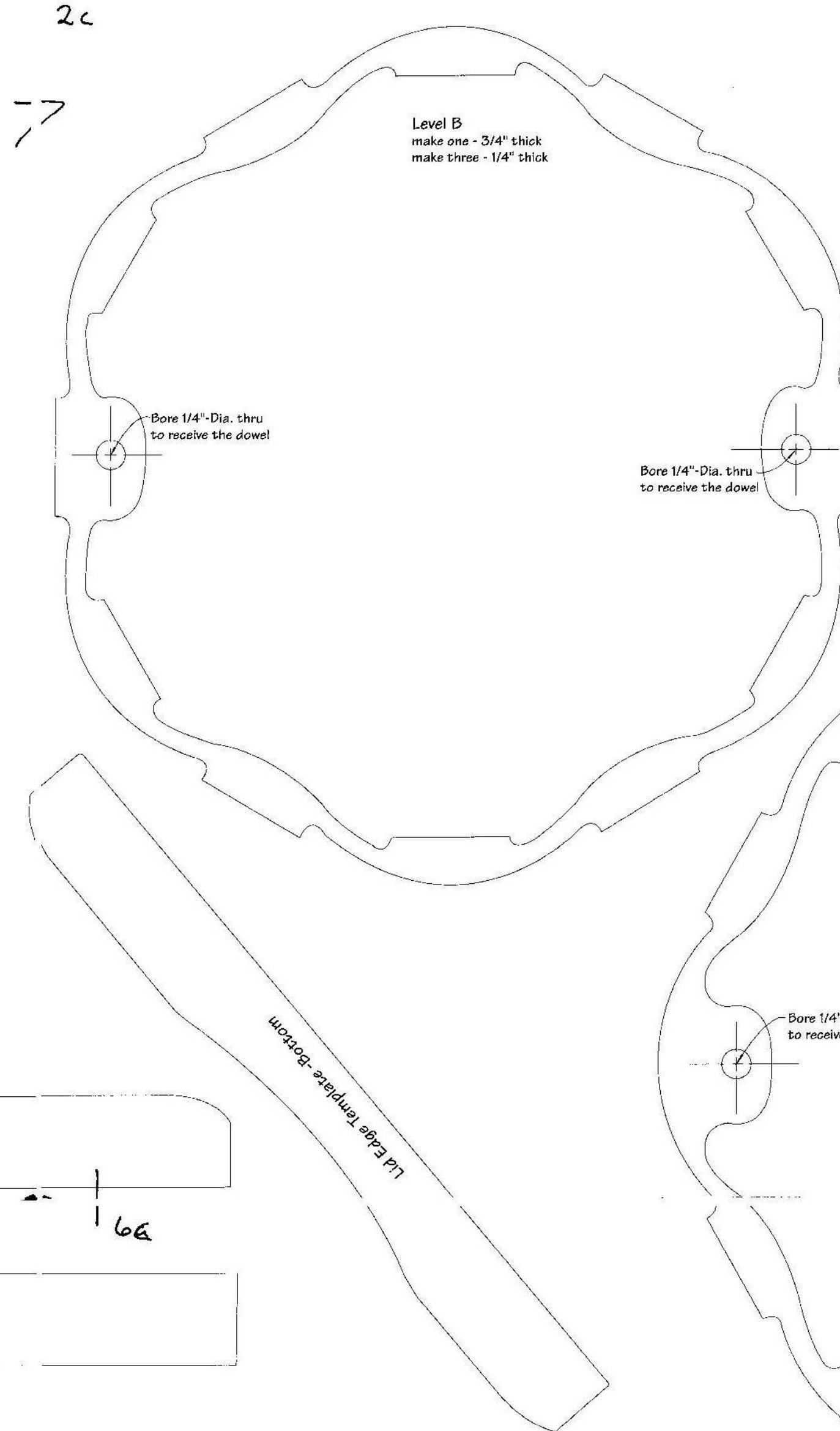
Lid Edge Template - Left Side

Lid Edge Template - Right Side

5c

2c

77



Level B
make one - 3/4" thick
make three - 1/4" thick

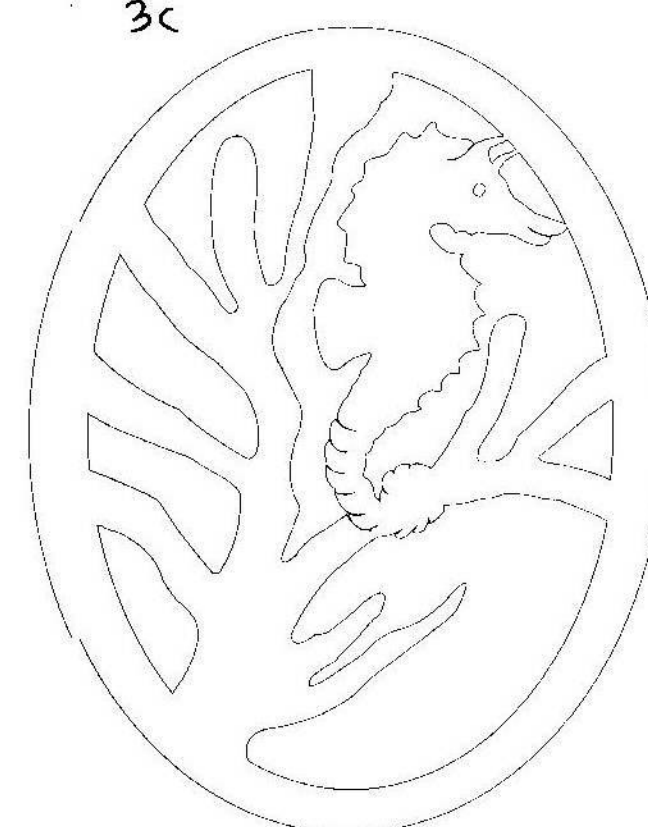
Bore 1/4"-Dia. thru
to receive the dowel

Bore 1/4"-Dia. thru
to receive the dowel

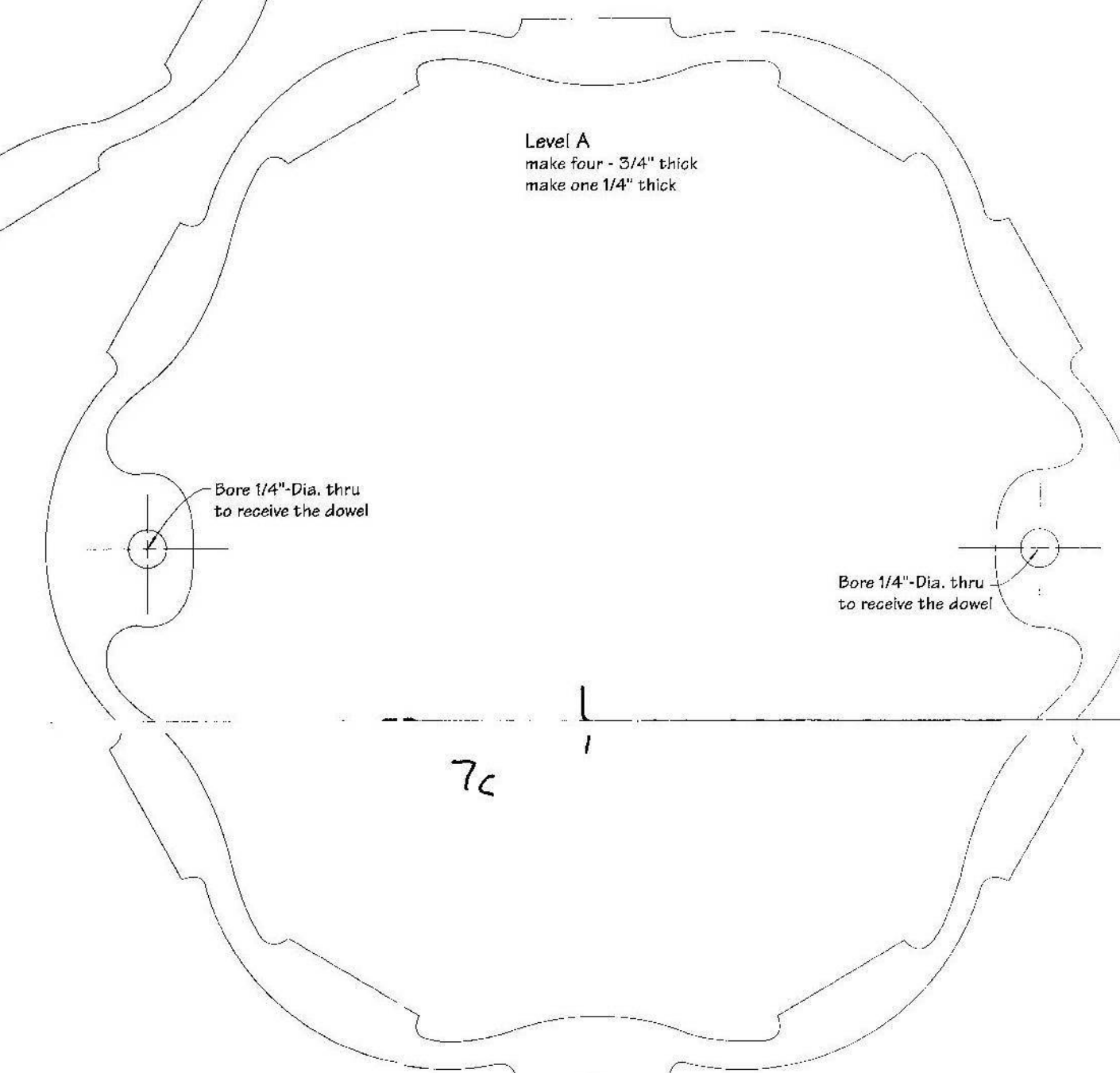
Lid Edge Template - Top

Lid Edge Template - Bottom

3c



Full Size Pattern
Seahorse Sun Catcher
from page 60



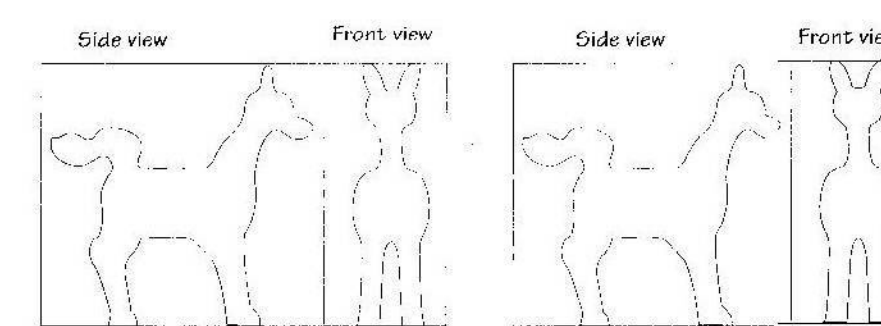
Level A
make four - 3/4" thick
make one 1/4" thick

Bore 1/4"-Dia. thru
to receive the dowel

Bore 1/4"-Dia. thru
to receive the dowel

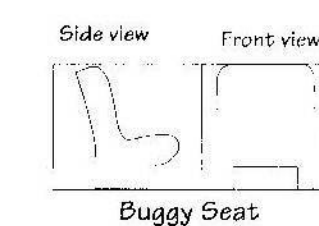
7c

4c

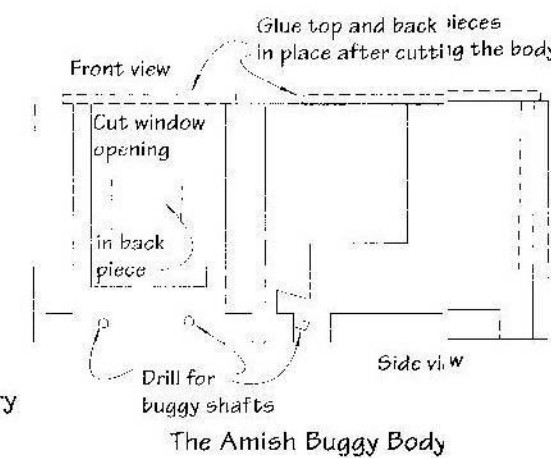


Horse

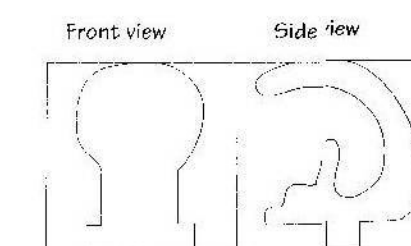
Horse



Buggy Seat



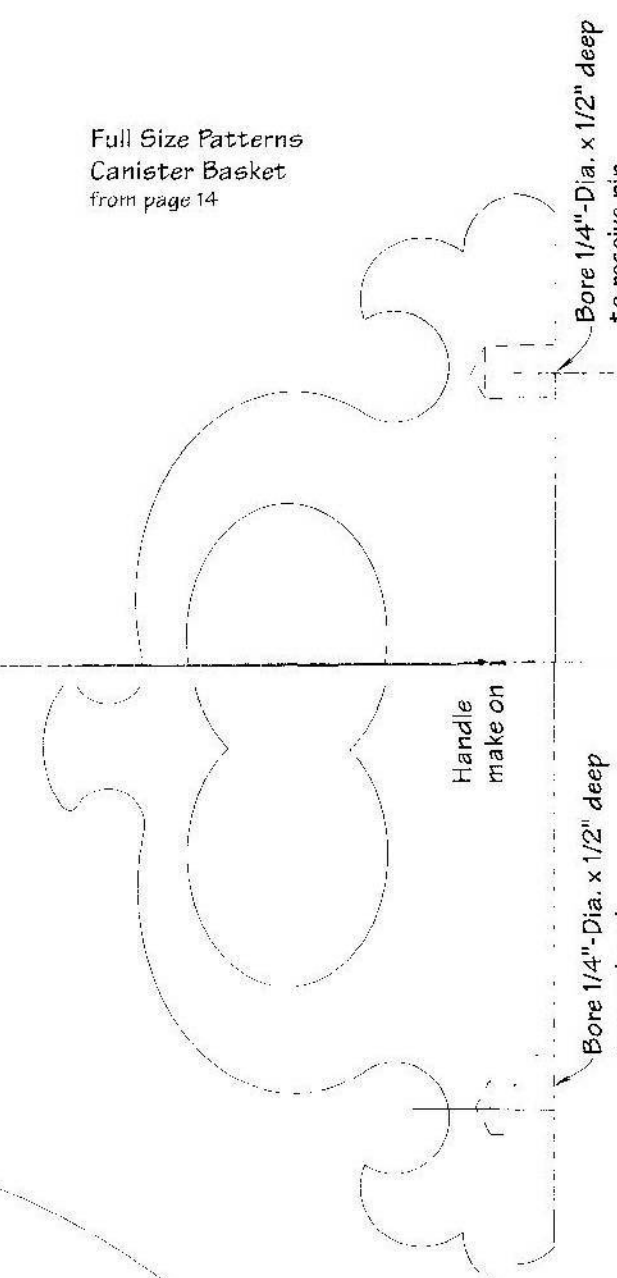
The Amish Buggy Body



The Surrey Body

Full Size Patterns
The Amish Buggy and The Surrey
from page 39

Full Size Patterns
Canister Basket
from page 14



8c



FULL SIZE PATTERN SECTION NO. 2 MARCH 2003

Side A
Canister Basketfrom page 14
Amazing Grace Boxfrom page 30
The Amish Buggy and The Surreyfrom page 39
Walnut Candlestickfrom page 44
Seahorse Sun Catcherfrom page 60

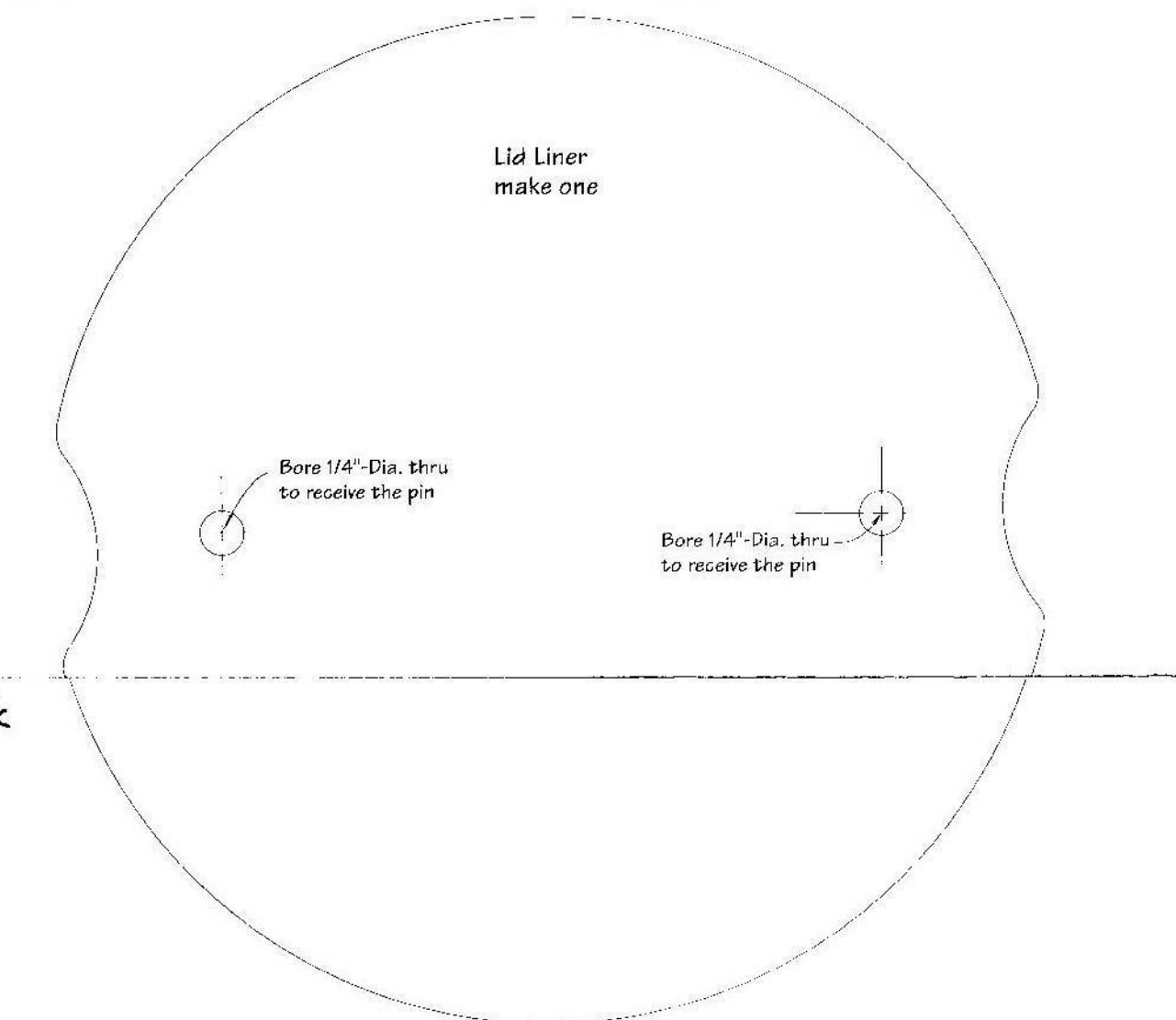
Side B
Sunfrom page 6
Forest Bluejay Leaf Plaquefrom page 6
Snowy Owlfrom page 8
The Skilled Fisher Mini Clockfrom page 12
Circus Elephantfrom page 18
A Magic Relief Carving of an Egyptian
Hieroglyphfrom page 34
"My Fishing Buddy"from page 54

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

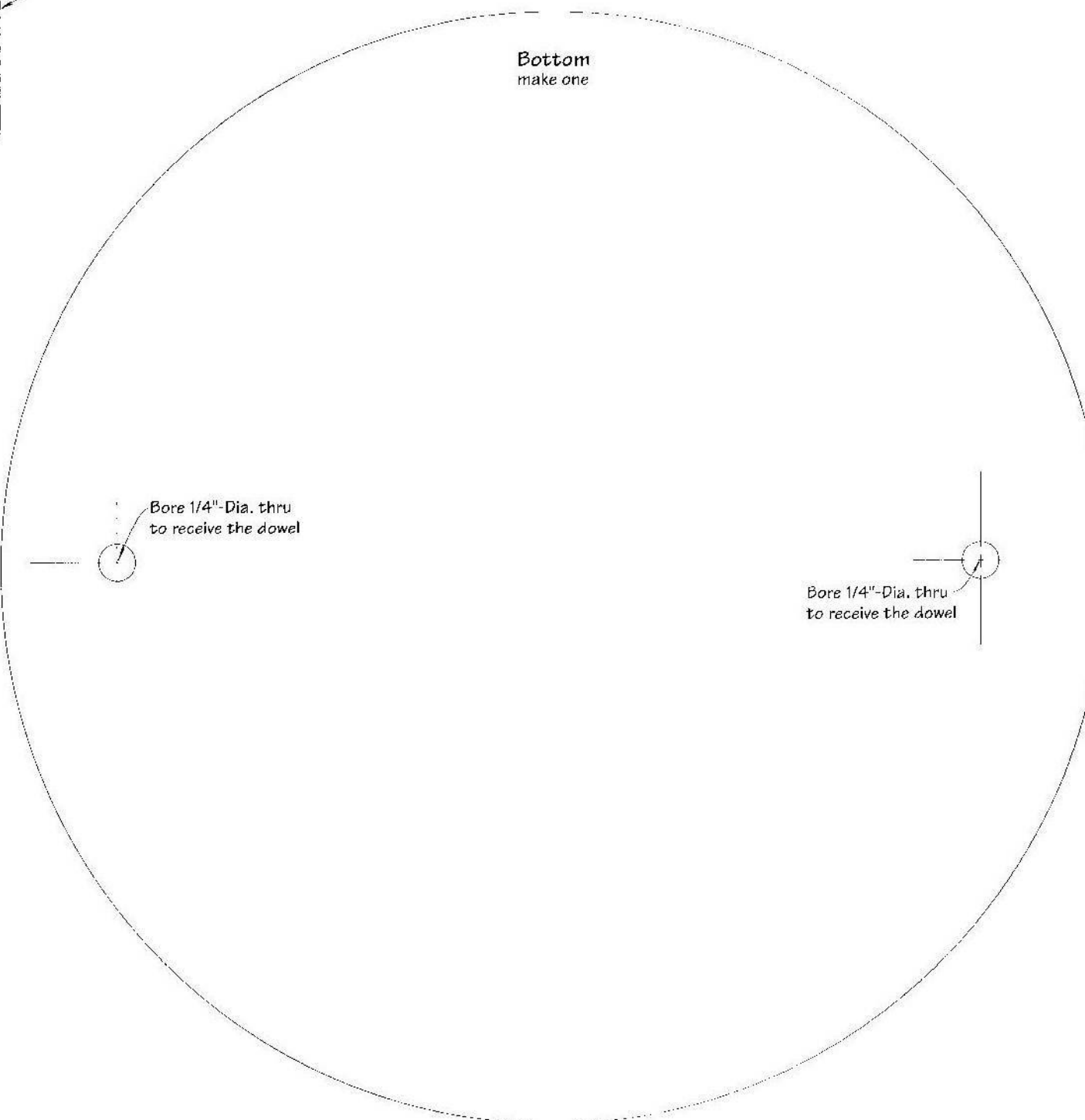
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" =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



Lid Liner
make one

Bore 1/4"-Dia. thru
to receive the pin

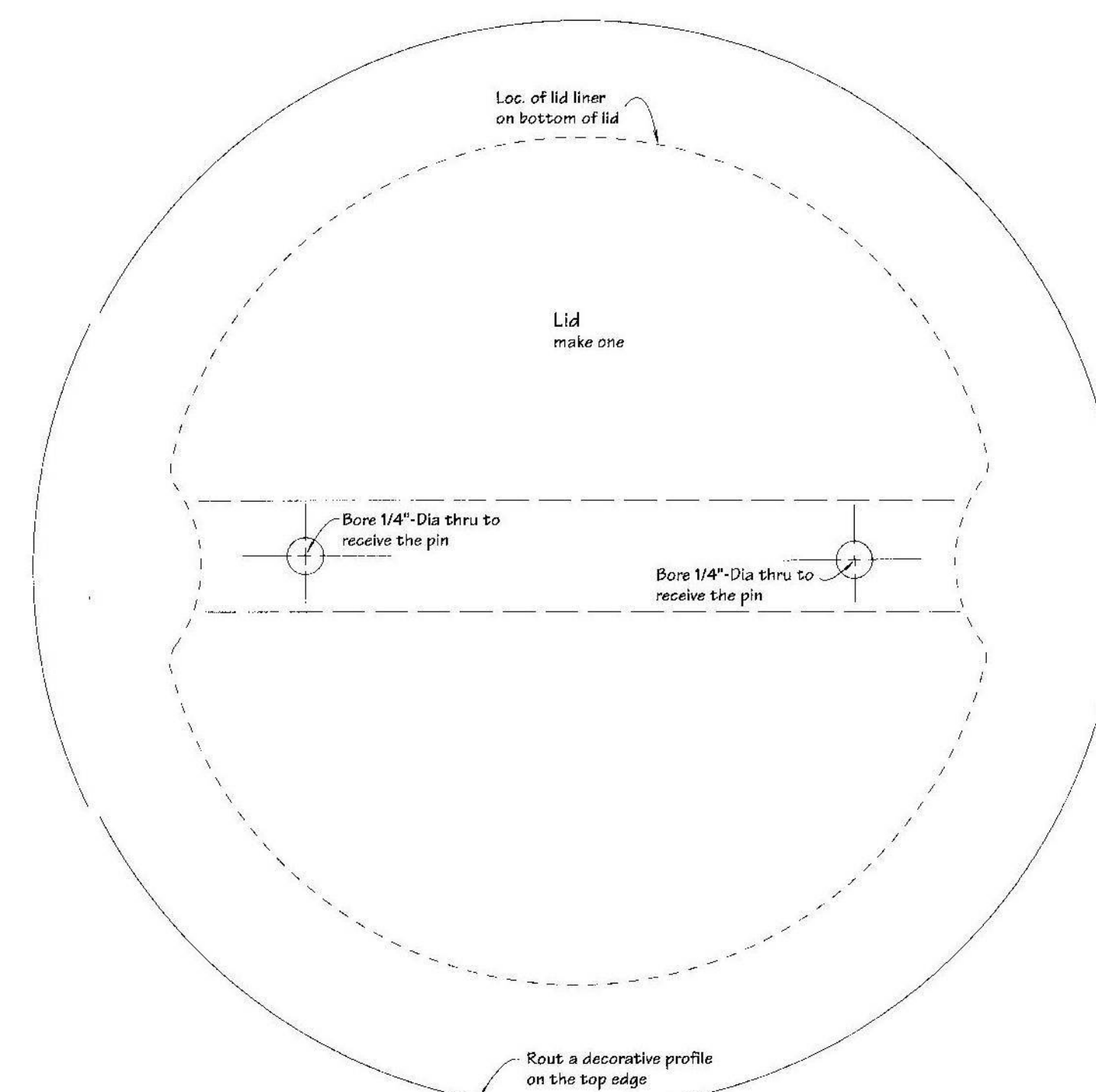
Bore 1/4"-Dia. thru
to receive the pin



Bottom
make one

Bore 1/4"-Dia. thru
to receive the dowel

Bore 1/4"-Dia. thru
to receive the dowel

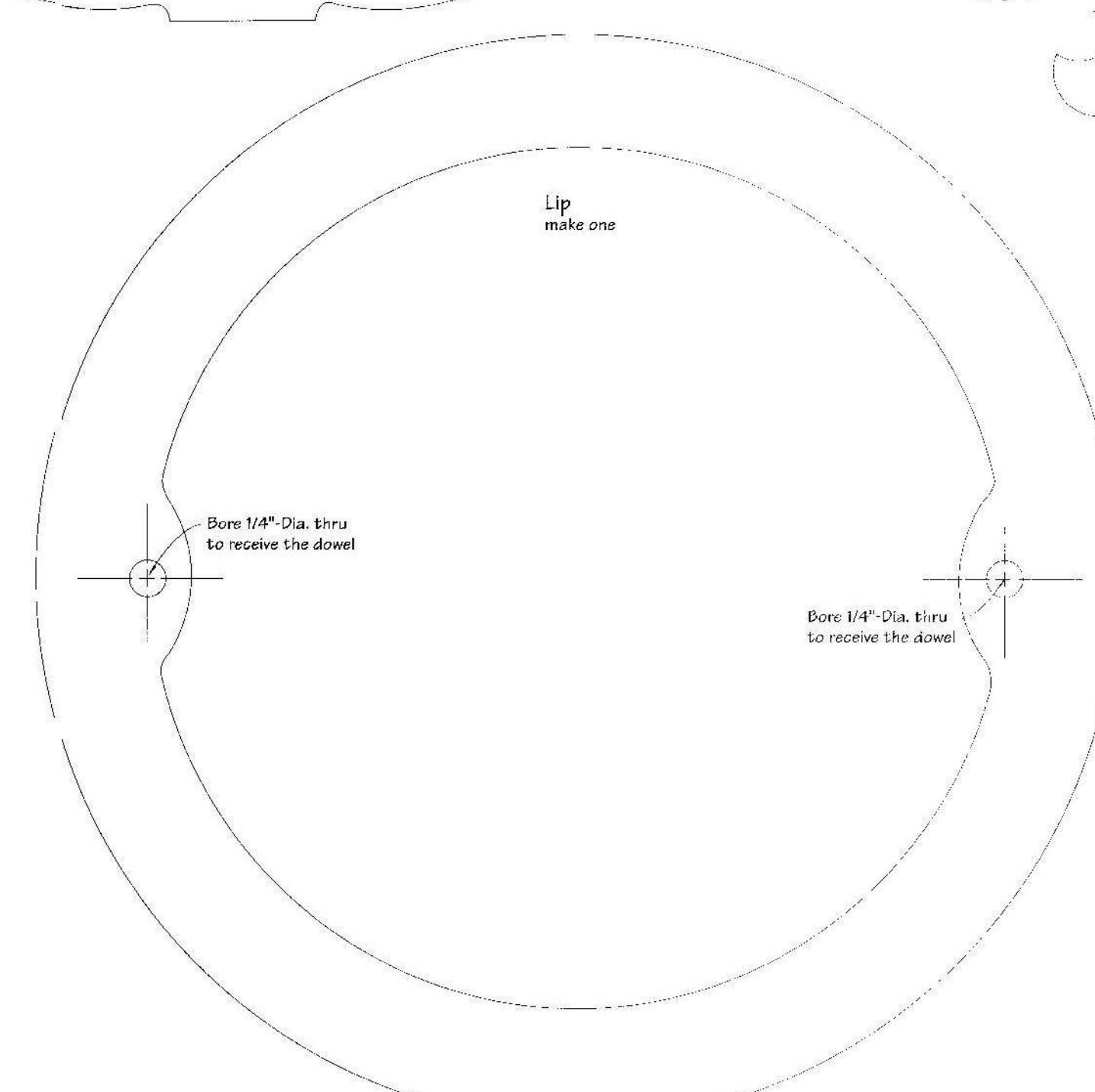


Loc. of lid liner
on bottom of lid

Lid
make one

Bore 1/4"-Dia thru
to receive the pin

Bore 1/4"-Dia thru
to receive the pin

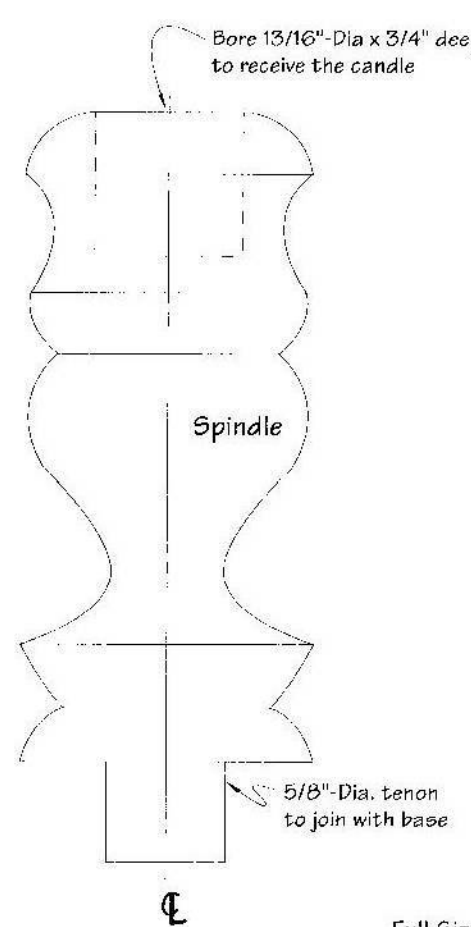


Lip
make one

Bore 1/4"-Dia. thru
to receive the dowel

Bore 1/4"-Dia. thru
to receive the dowel

Rout a decorative profile
on the top edge

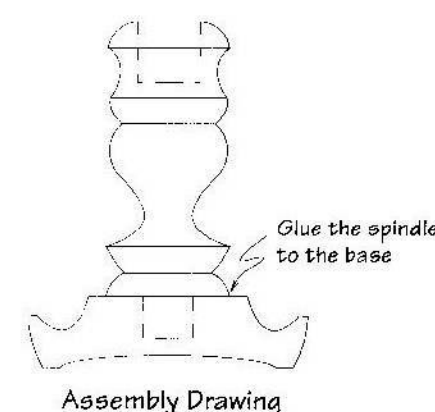


Spindle

5/8"-Dia. tenon
to join with base

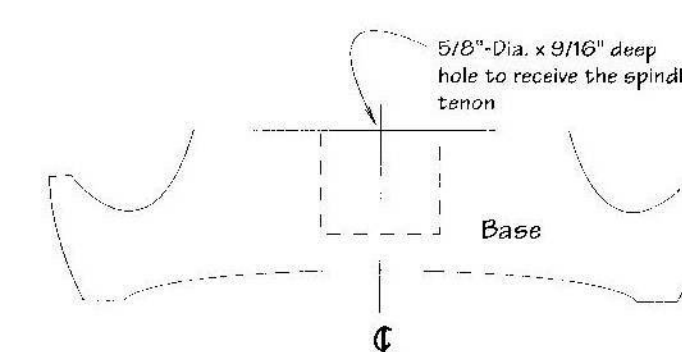
6c

Full Size Patterns
Walnut Candlestick
from page 44



Assembly Drawing

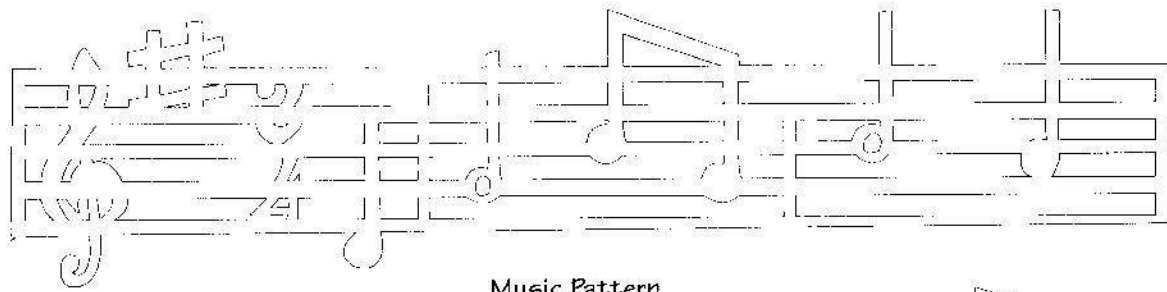
Glue the spindle
to the base



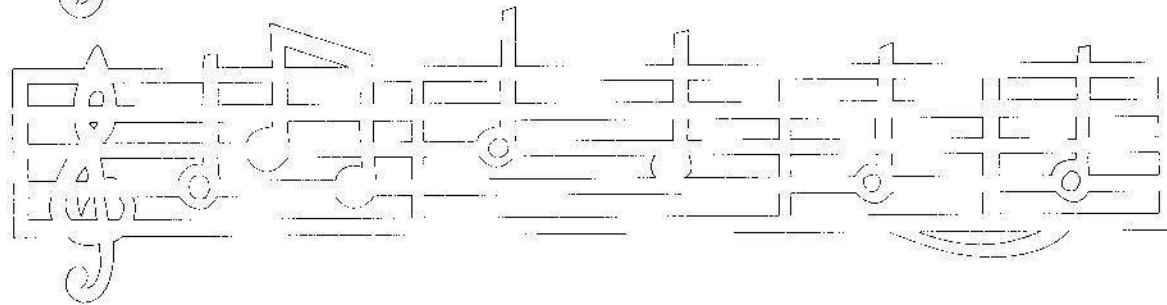
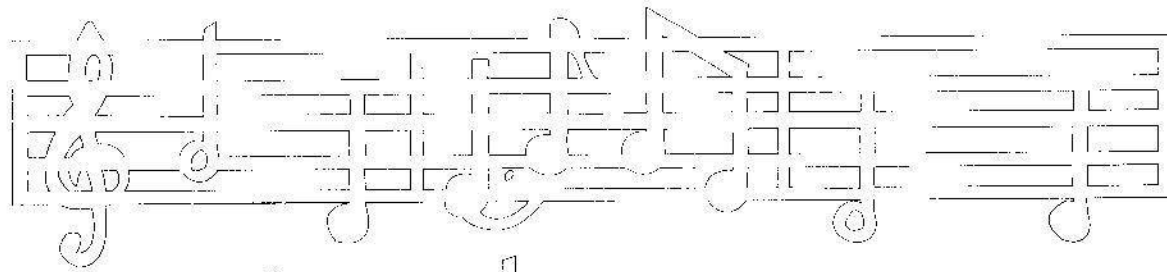
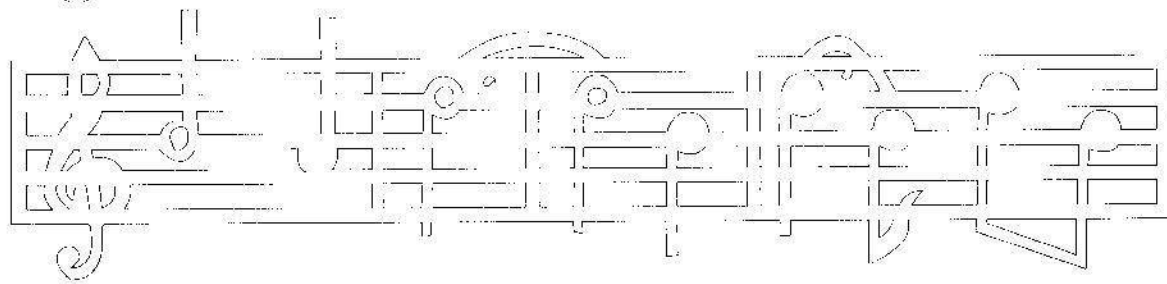
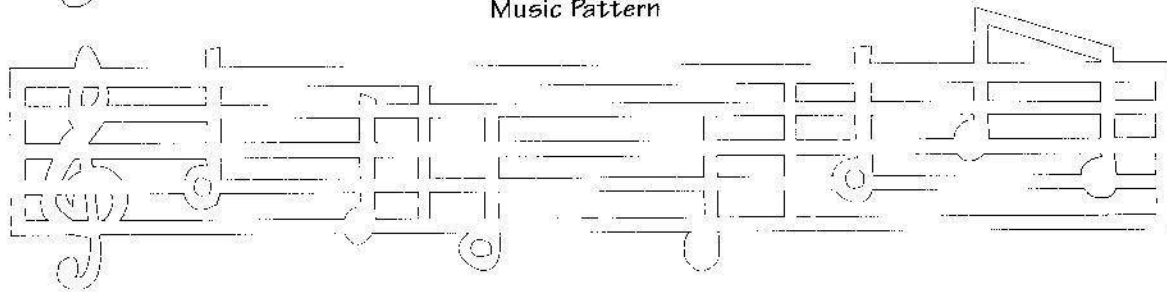
Base

7c

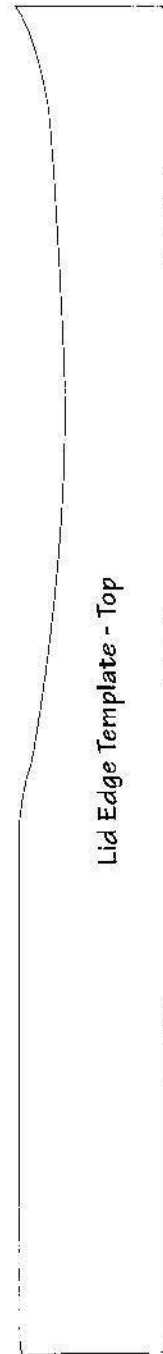
Amazing Grace



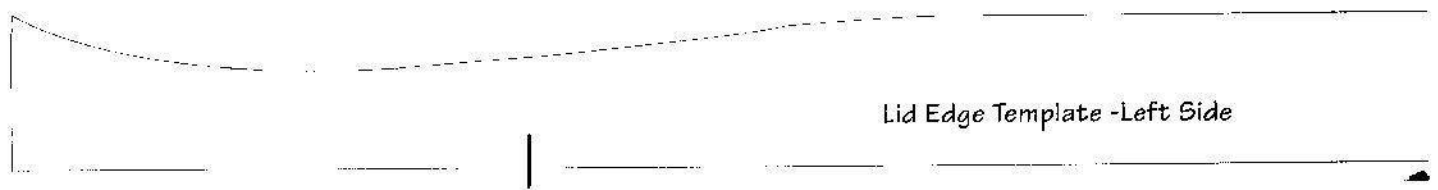
Music Pattern



Lid Edge Template - Top



Lid Edge Template -Left Side



2c

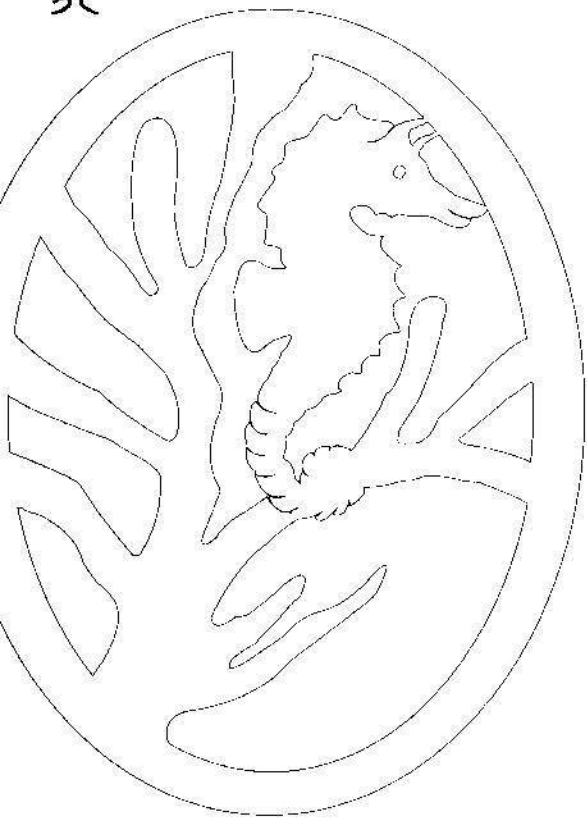
Level B
make one - 3/4" thick
make three - 1/4" thick

Bore 1/4"-Dia. thru
to receive the dowel

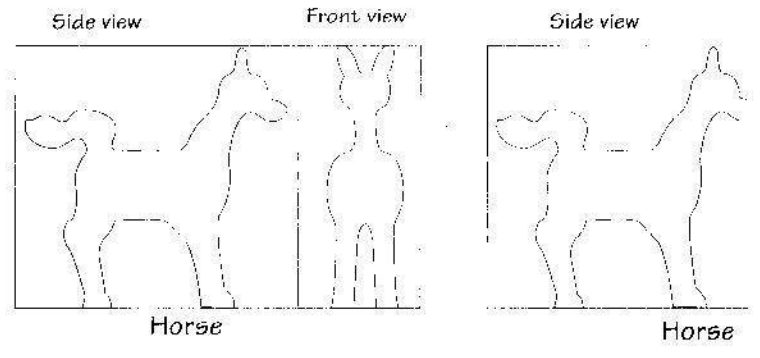
Bore 1/4"-Dia. thru
to receive the dowel

Bore 1/4"-Dia. thru
to receive the dowel

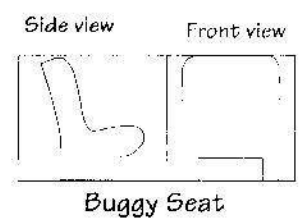
Lid Edge Template - Bottom



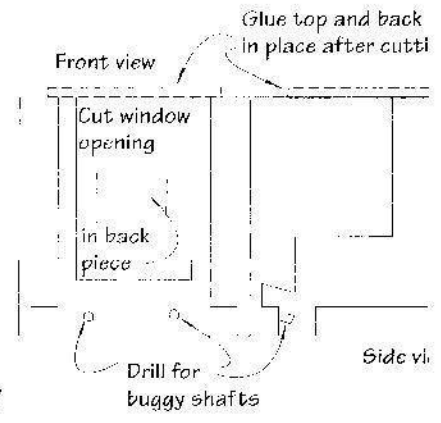
Full Size Pattern
Seahorse Sun Catcher
from page 60



Horse

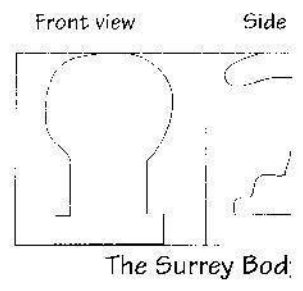


Buggy Seat

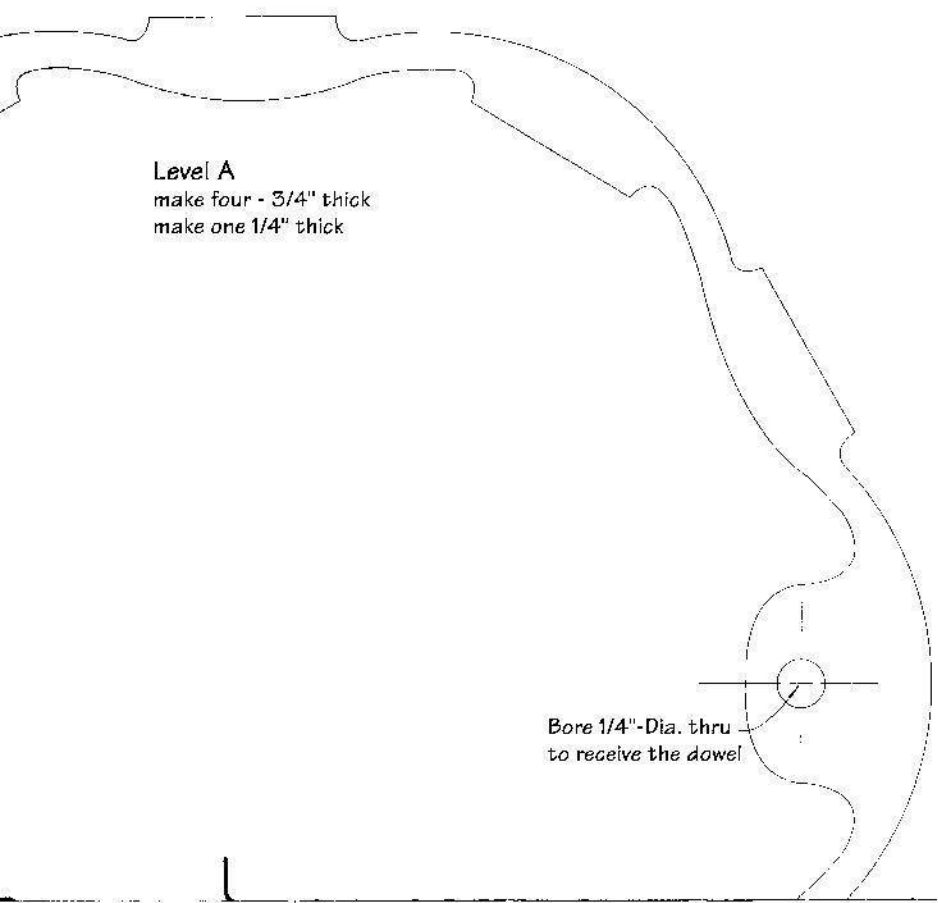


Full Size Patterns
The Amish Buggy and The Surry
from page 39

The Amish Buggy Body



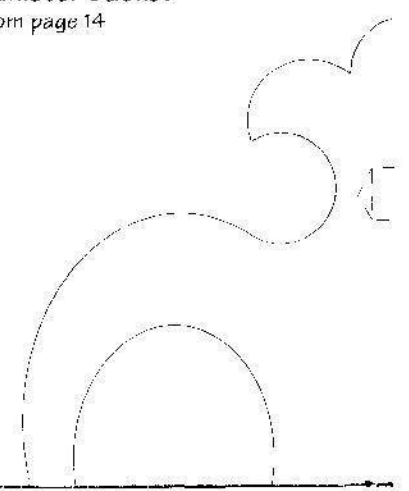
The Surrey Body

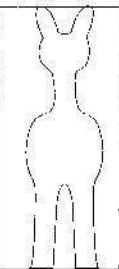


Level A
make four - 3/4" thick
make one 1/4" thick

Bore 1/4"-Dia. thru
to receive the dowel

Full Size Patterns
Canister Basket
from page 14





pieces
ing the body



w

view



Bore 1/4"-Dia. x 1/2" deep
to receive pin

4c

CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 MARCH 2003

Side A

Canister Basketfrom page 14
Amazing Grace Boxfrom page 30
The Amish Buggy and The Surreyfrom page 39
Walnut Candlestickfrom page 44
Seahorse Sun Catcherfrom page 60

Side B

Sunfrom page 6
Forest Bluejay Leaf Plaquefrom page 6
Snowy Owlfrom page 8
The Skilled Fisher Mini Clockfrom page 12
Circus Elephantfrom page 18
A Magic Relief Carving of an Egyptian
Hieroglyphfrom page 34
"My Fishing Buddy"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	45" = 1.14m
4" = 10.16cm	60" = 1.52m

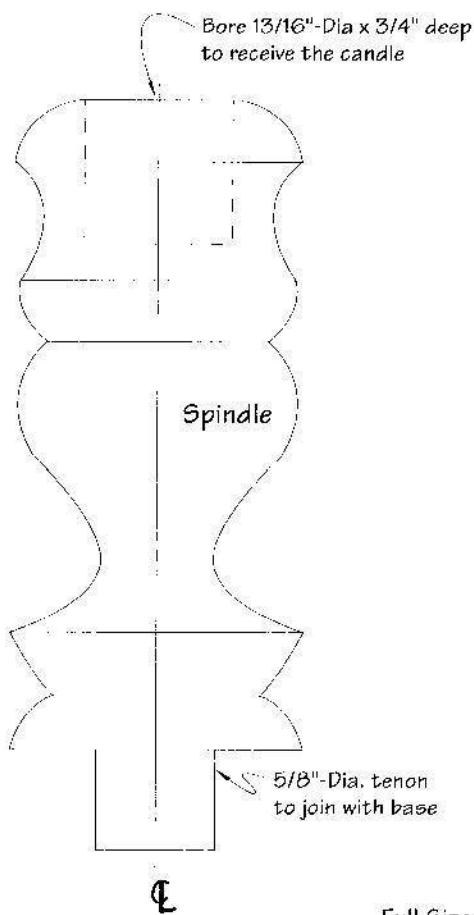
Lid Liner
make one

Bore 1/4"-Dia. thru
to receive the pin

Bore 1/4"-Dia. thru
to receive the pin

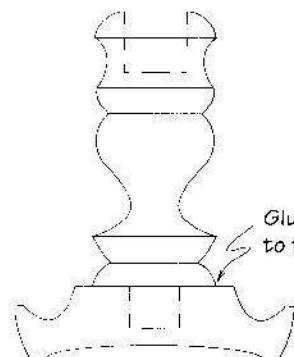
5c

Lid Edge Template -Right Side

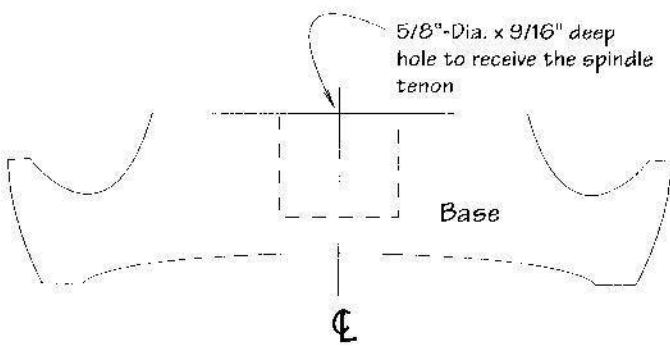


5/8"-Dia. tenon to join with base

Full Size Patterns
Walnut Candle Stick
from page 44



Assembly Drawing



166



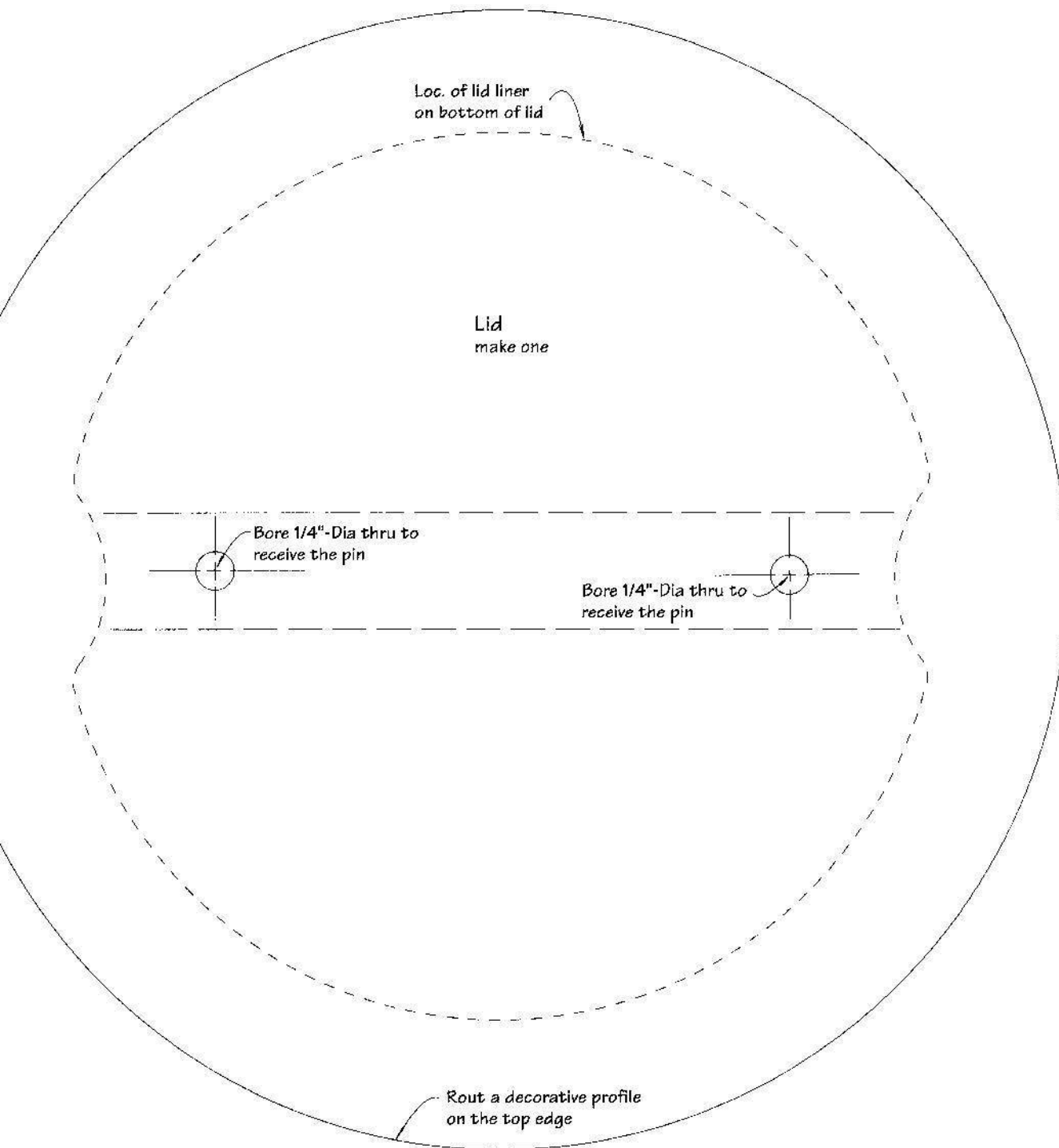
Loc. of lid liner
on bottom of lid

Lid
make one

Bore 1/4"-Dia thru to
receive the pin

Bore 1/4"-Dia thru to
receive the pin

Rout a decorative profile
on the top edge



7c

Handle
make one

Lip
make one

Bore 1/4"-Dia. thru
to receive the dowel

Bore 1/4"-Dia. thru
to receive the dowel

8c

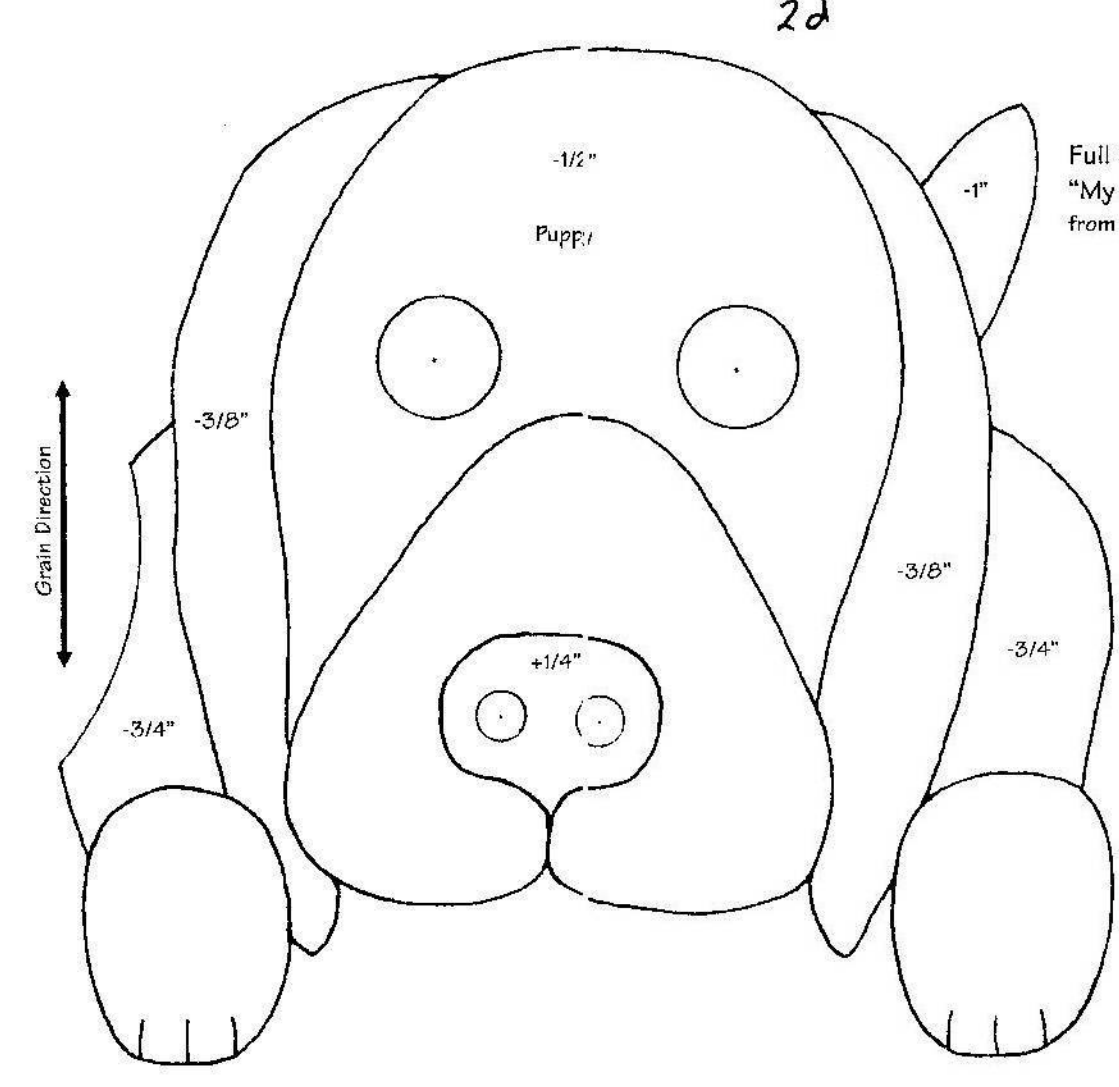
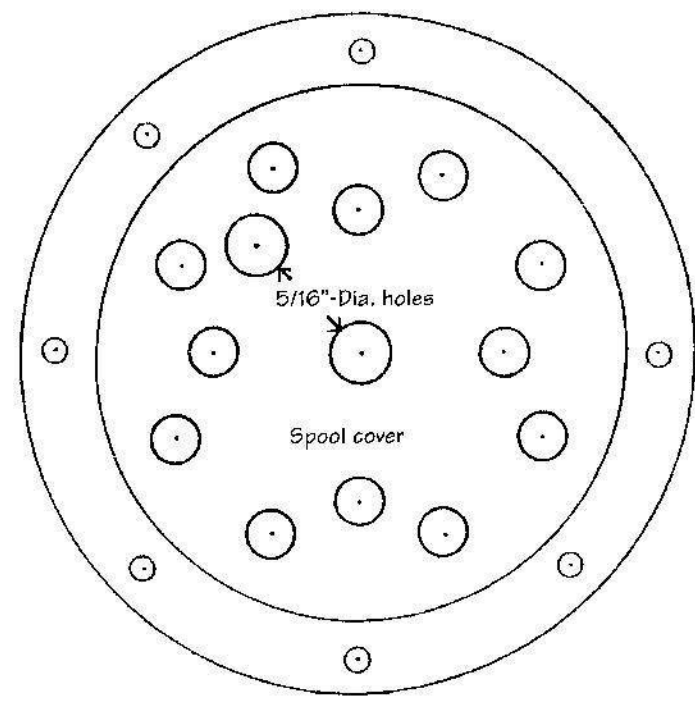
Bore 1/4"-Dia. x 1/2" deep
to receive pin

Bottom
make one

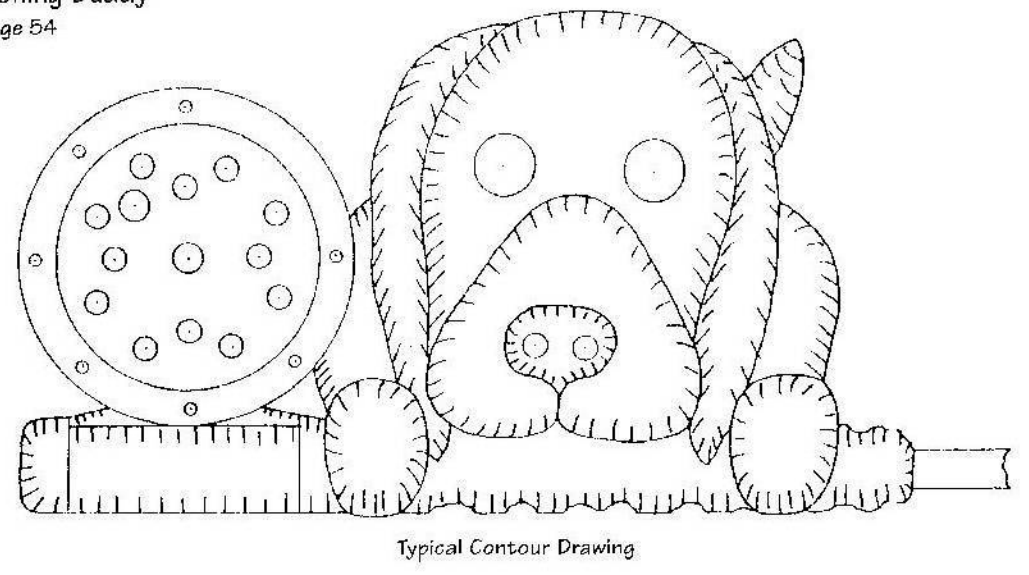
Bore 1/4"-Dia. thru
to receive the dowel

Bore 1/4"-Dia. thru
to receive the dowel

1a

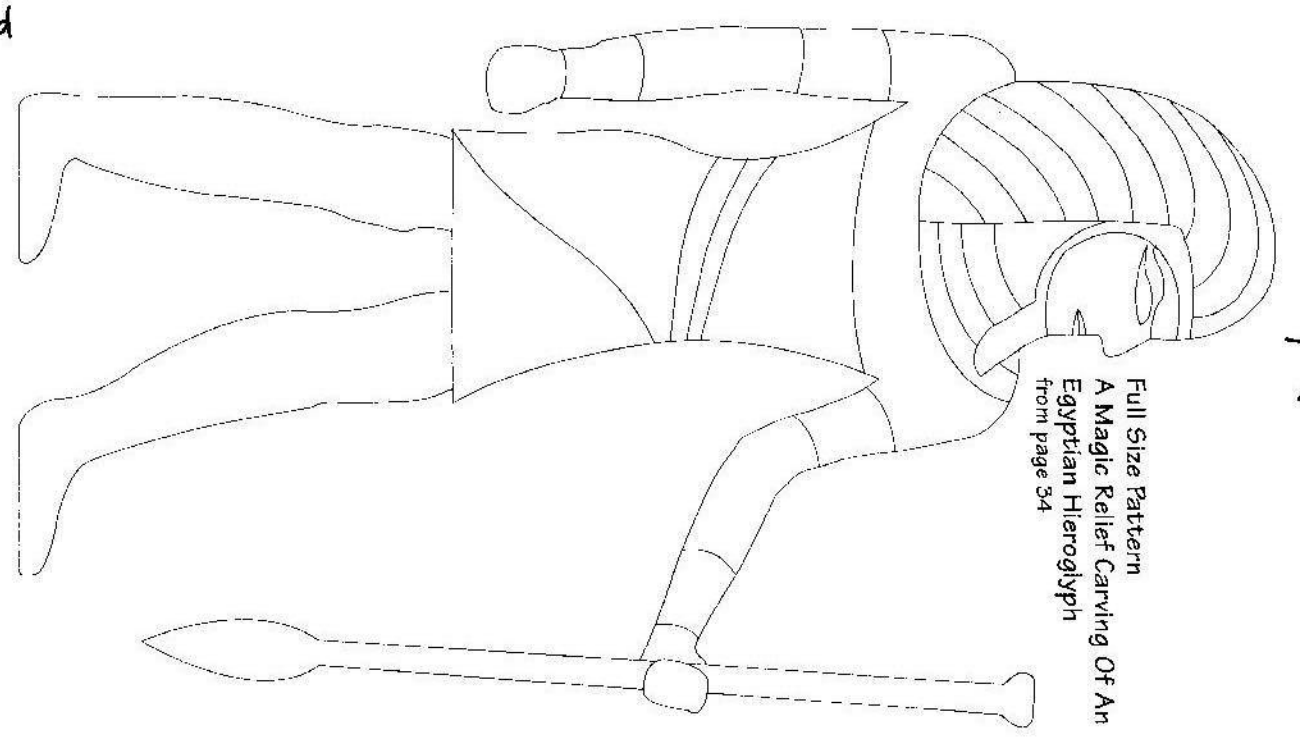


Full Size Patterns
"My Fishing Buddy"
from page 54



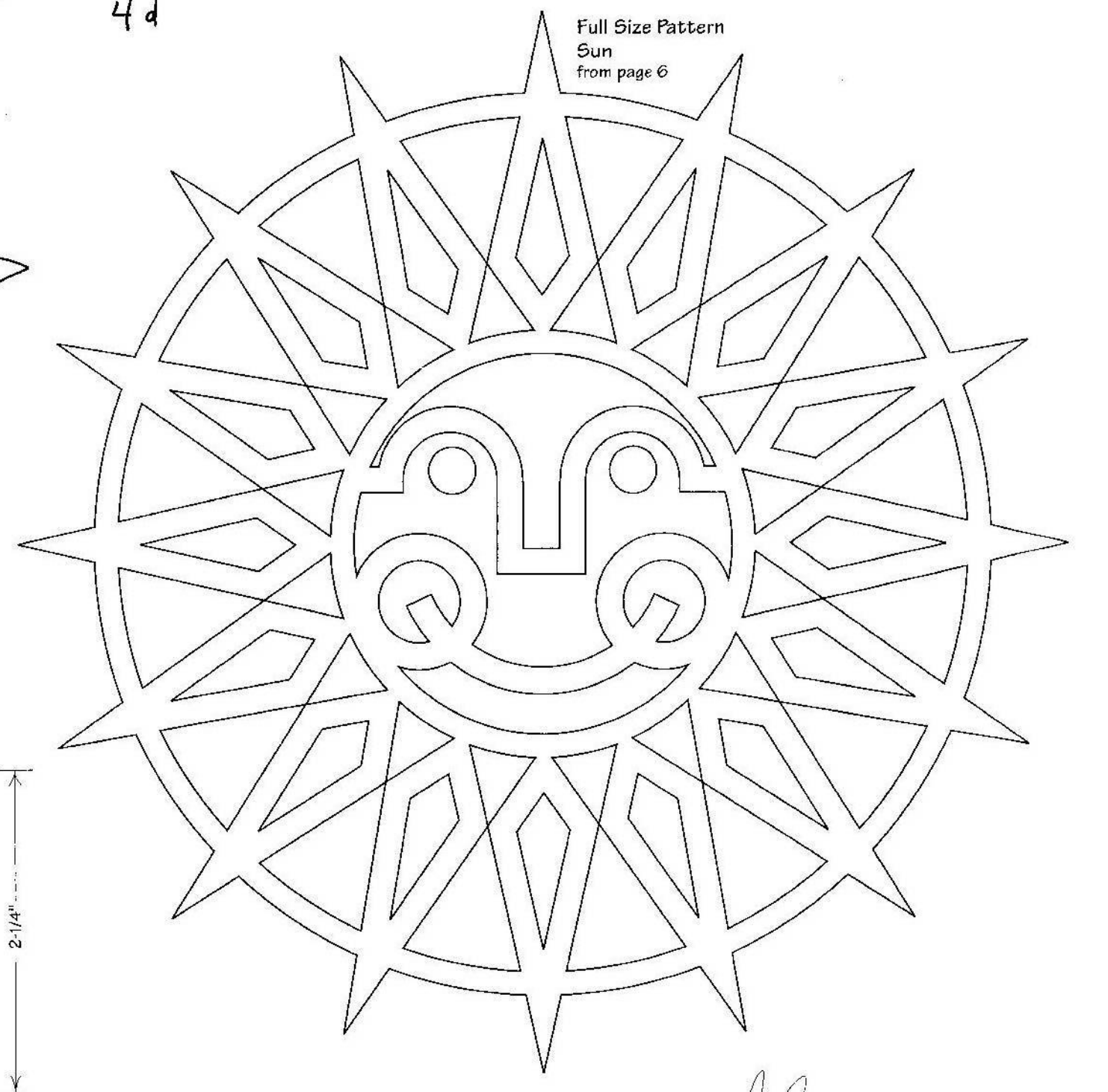
Typical Contour Drawing

3a

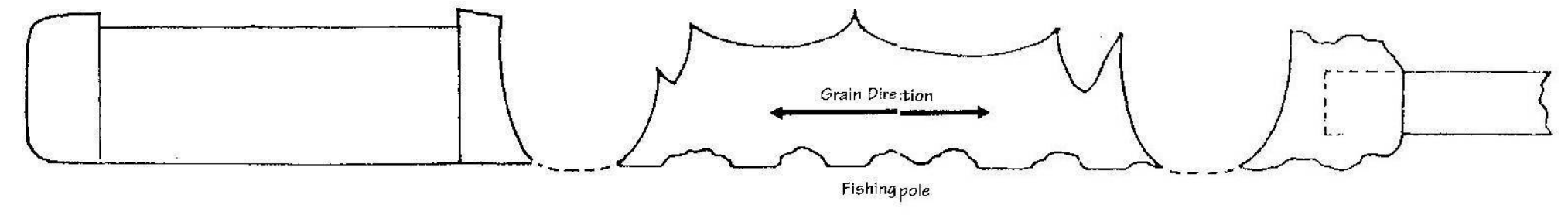


Full Size Pattern
A Made Relief Carving Of An
Egyptian Hieroglyph
from page 34

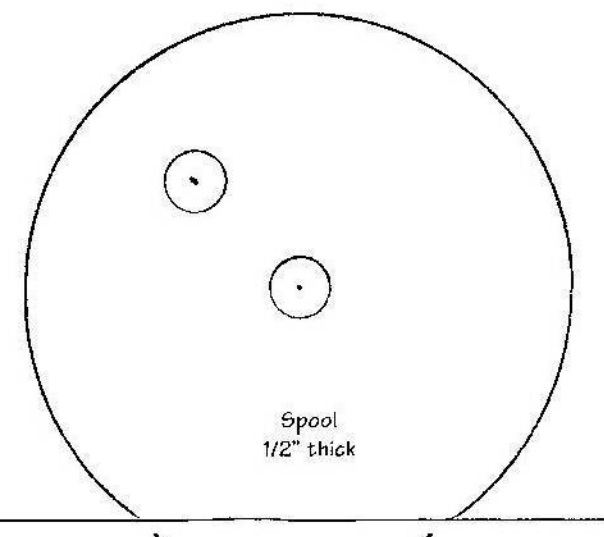
4a



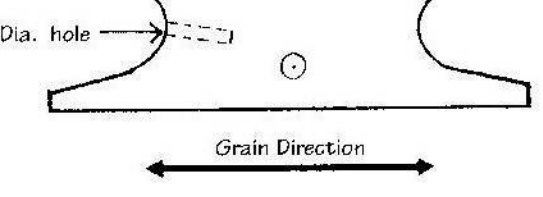
Full Size Pattern
Sun
from page 6



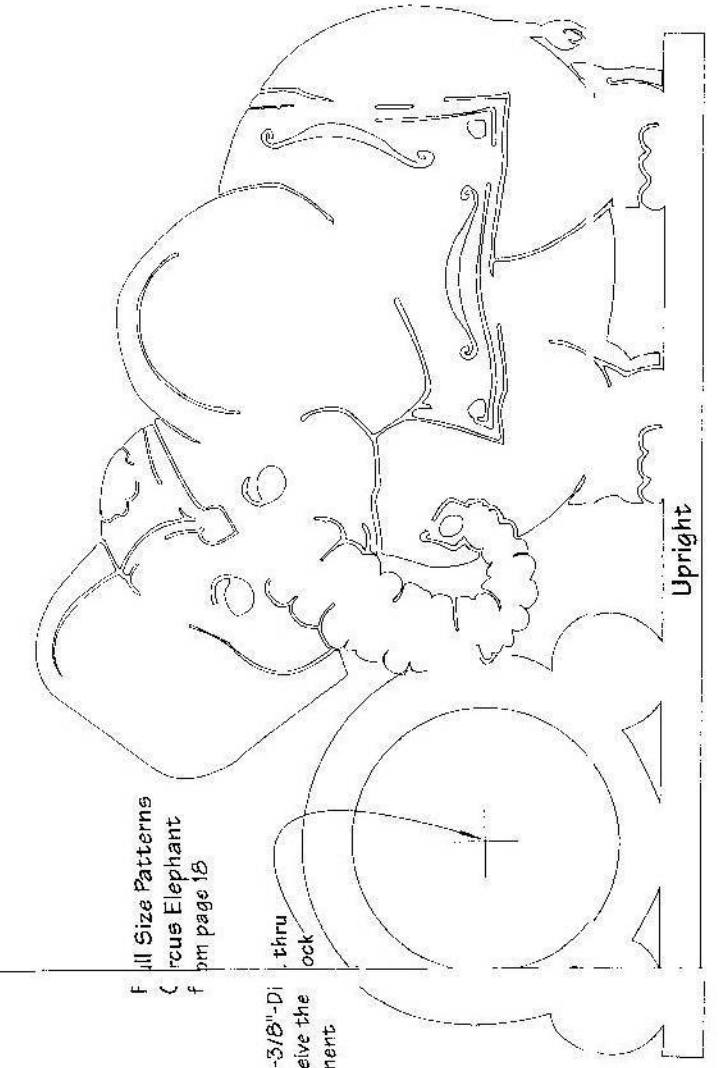
Grain Direction



6a

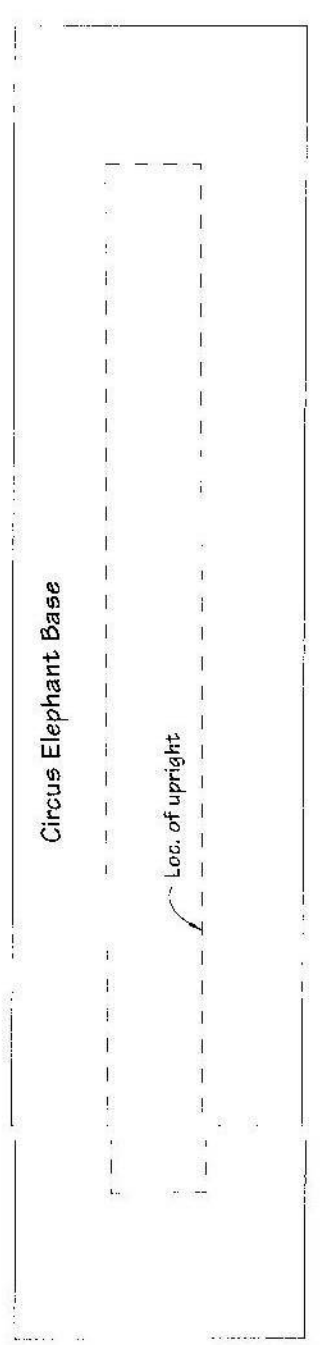


Grain Direction

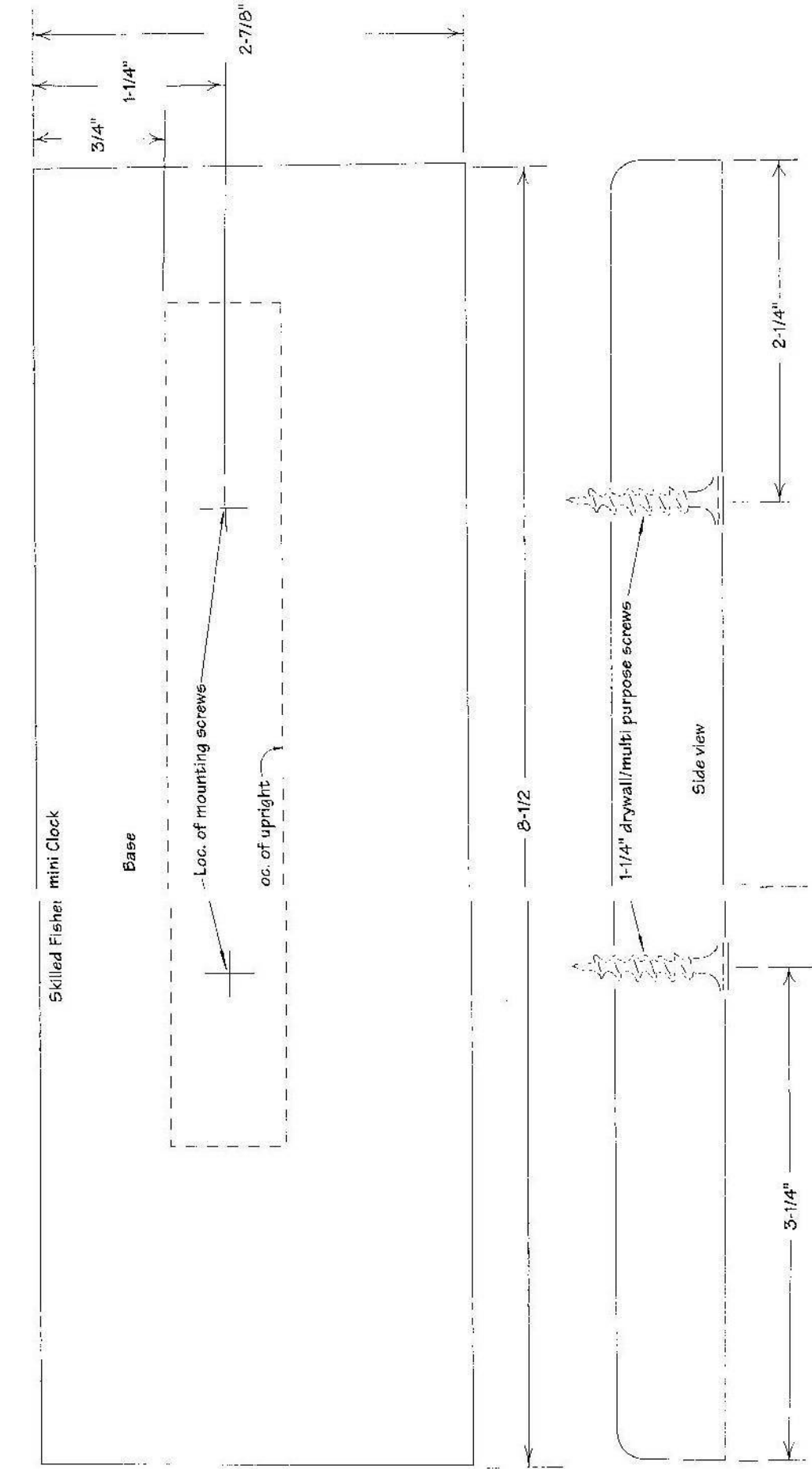


Full Size Patterns
Circus Elephant
from page 10

7a

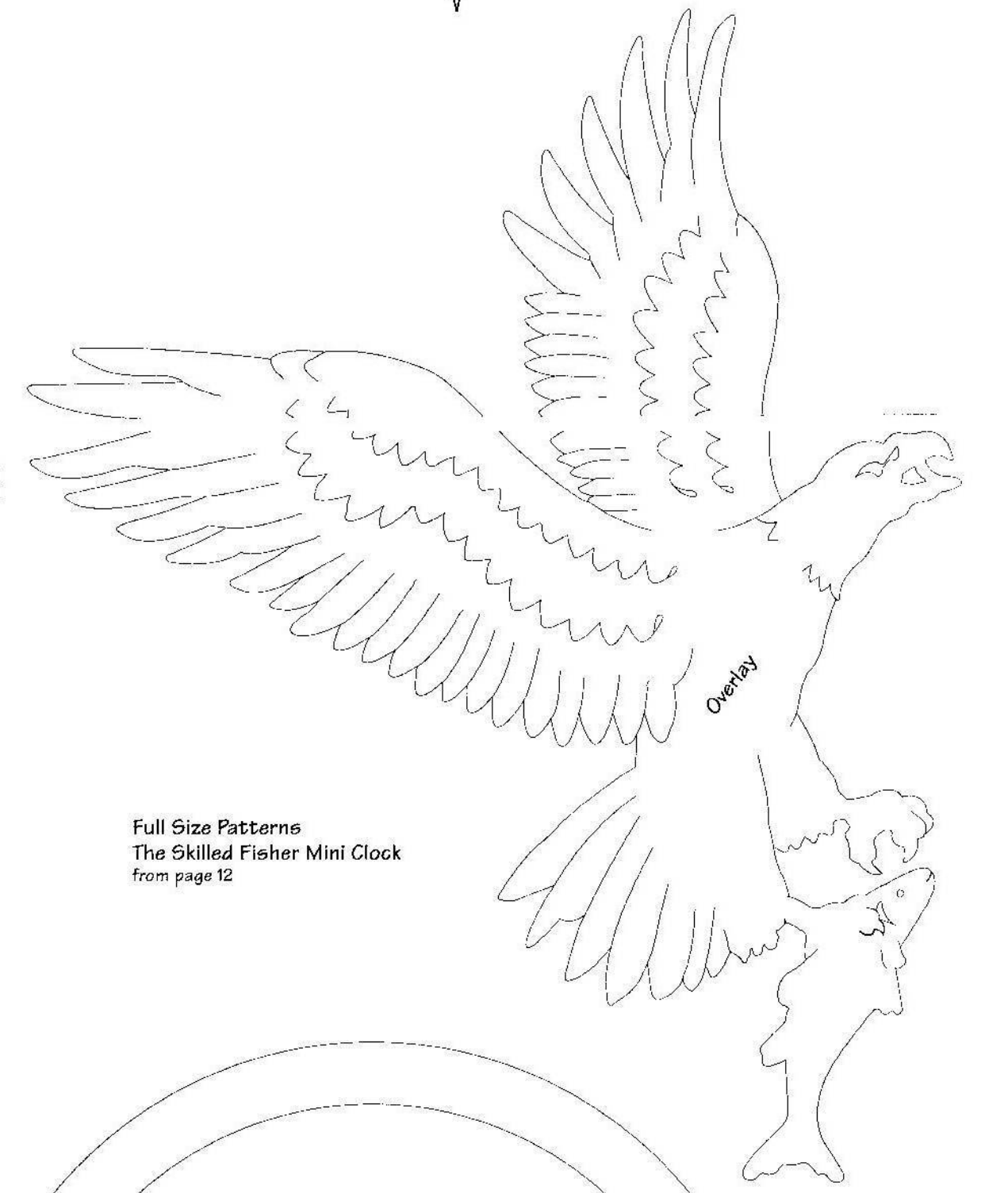


Circus Elephant Base



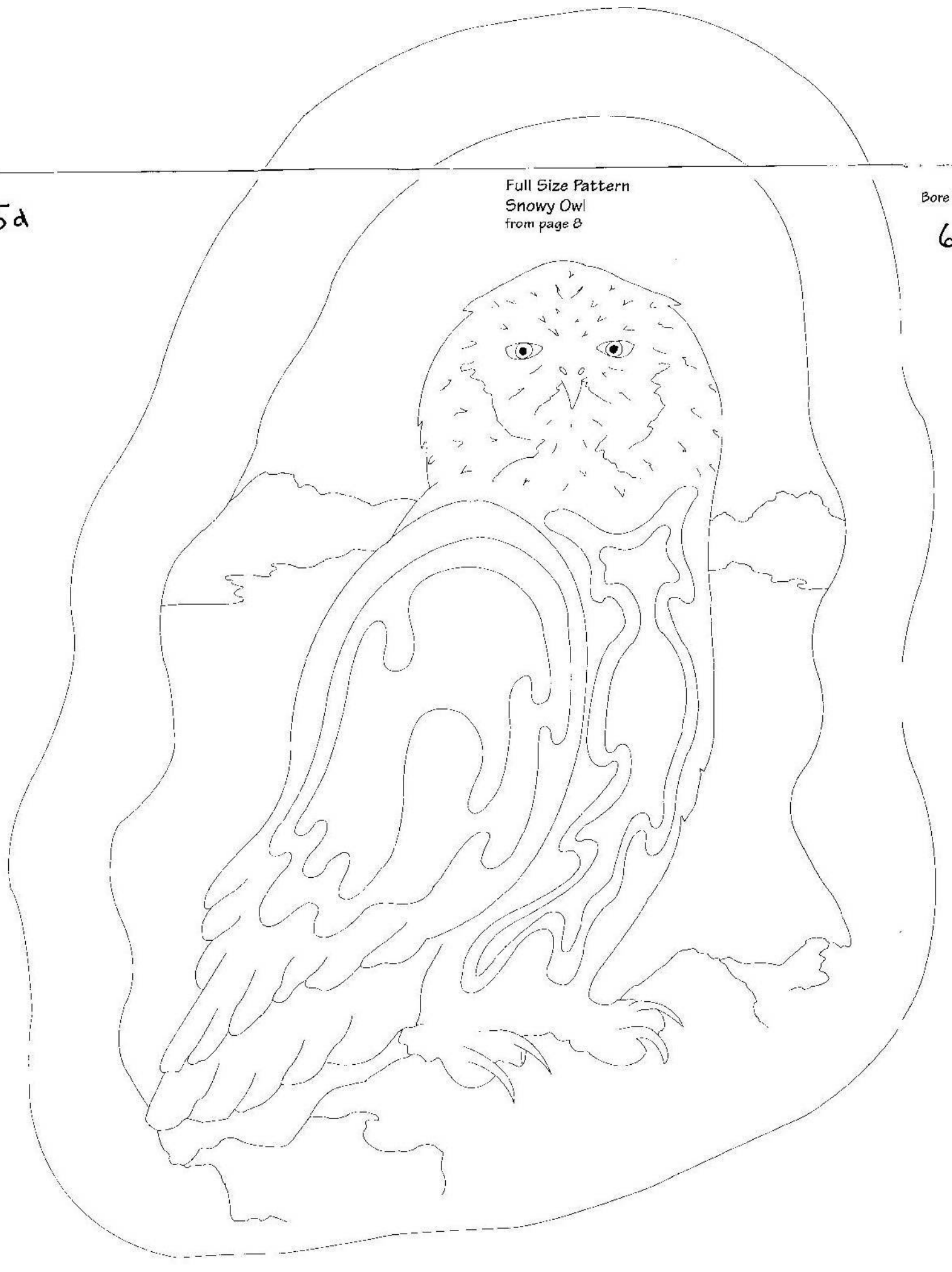
Skilled Fisher Mini Clock

8a



Full Size Patterns
The Skilled Fisher Mini Clock
from page 12

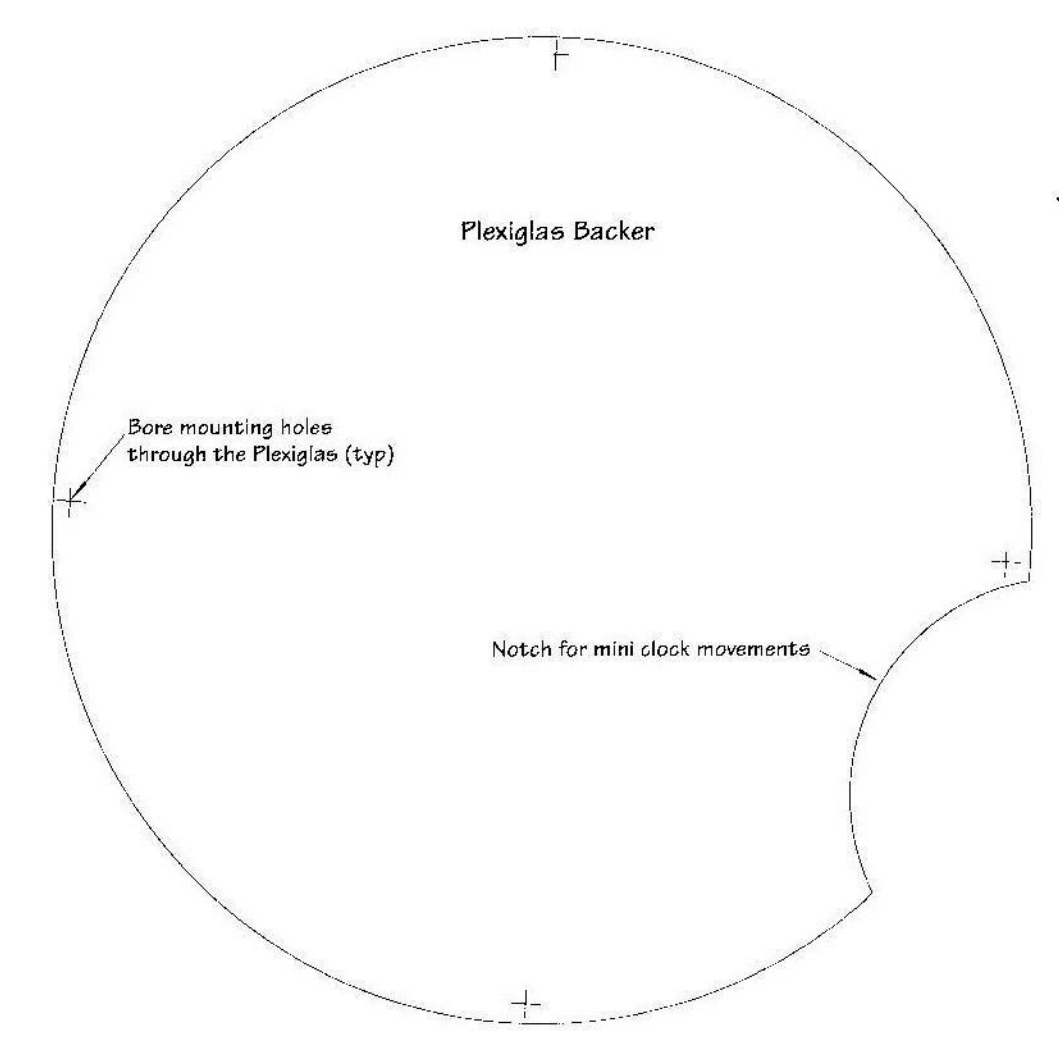
5a



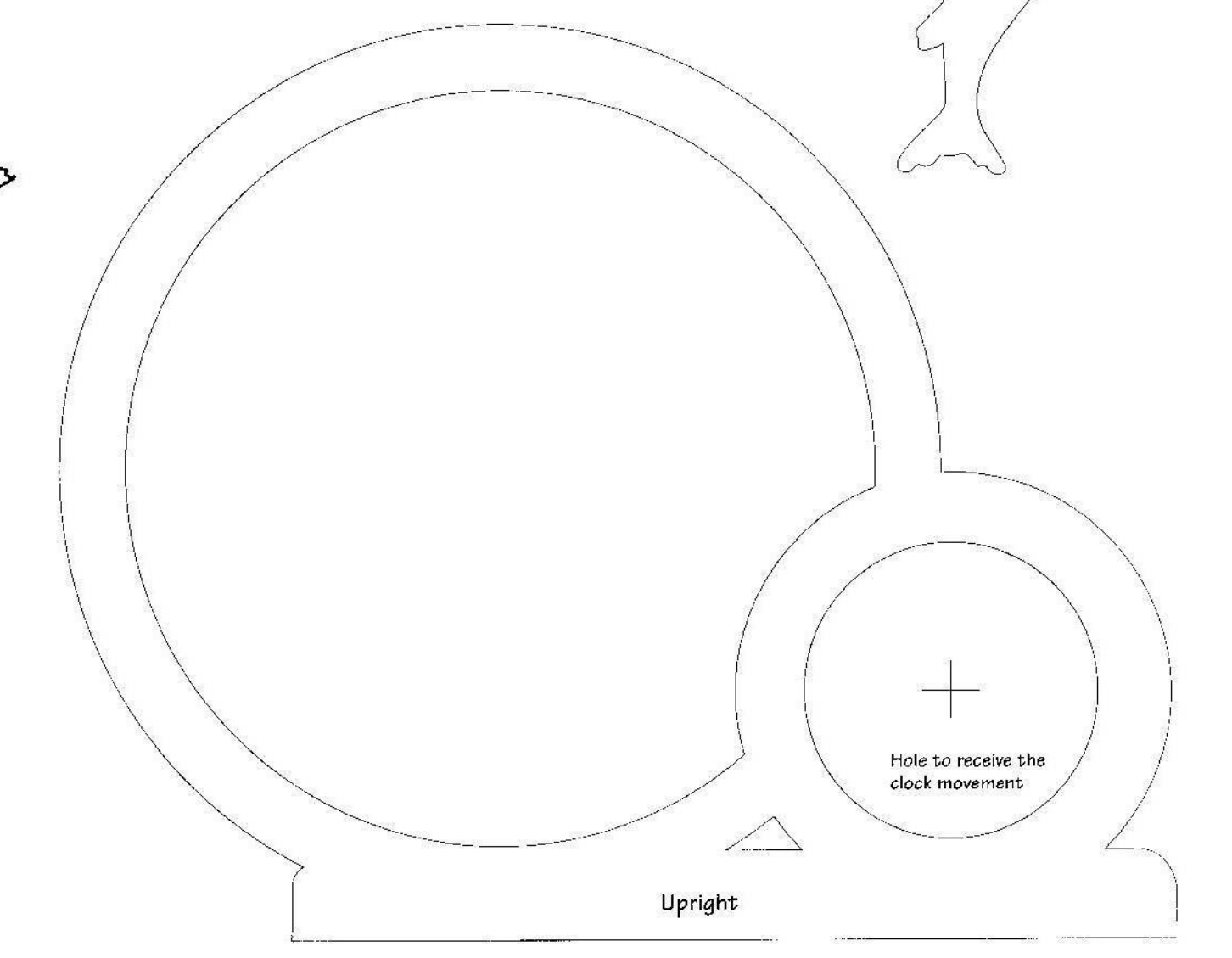
Full Size Pattern
Snowy Owl
from page 8



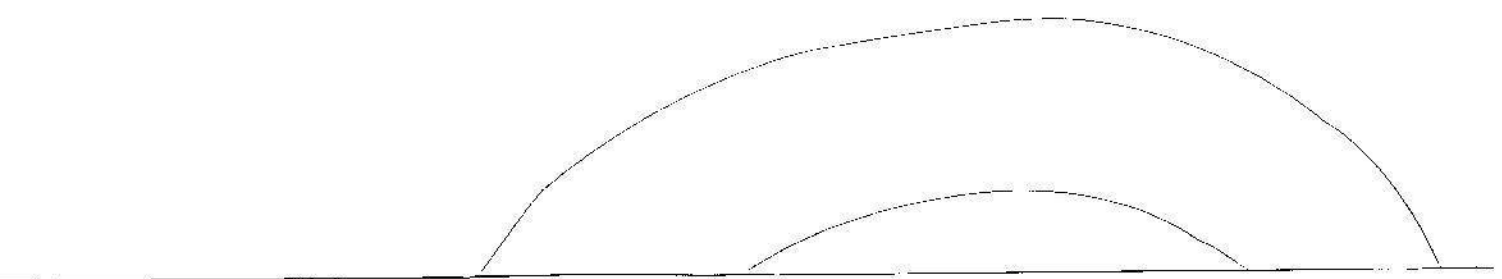
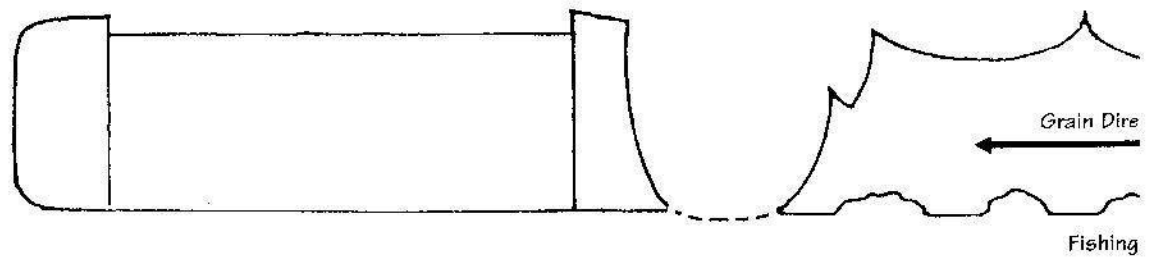
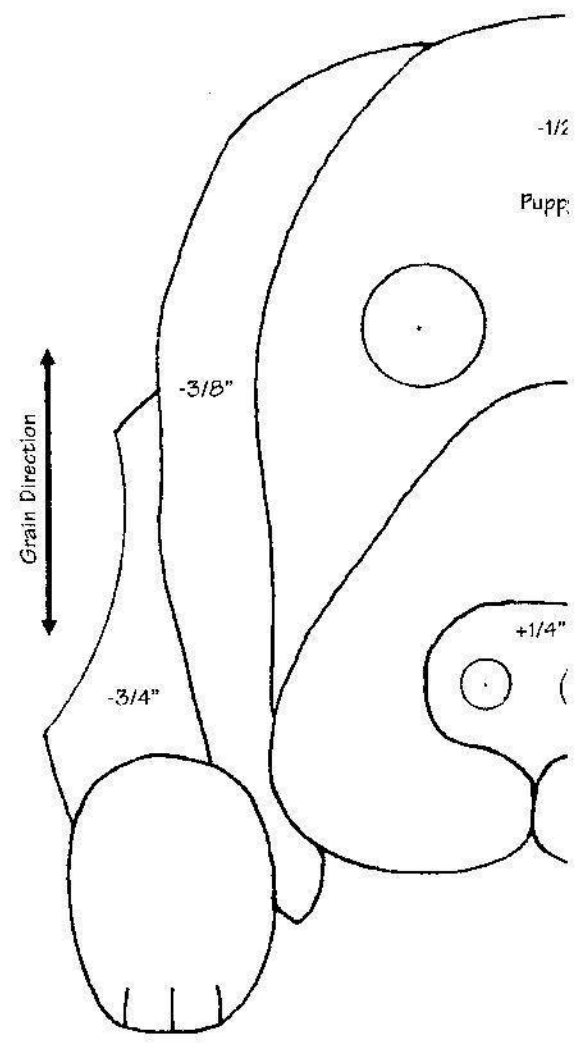
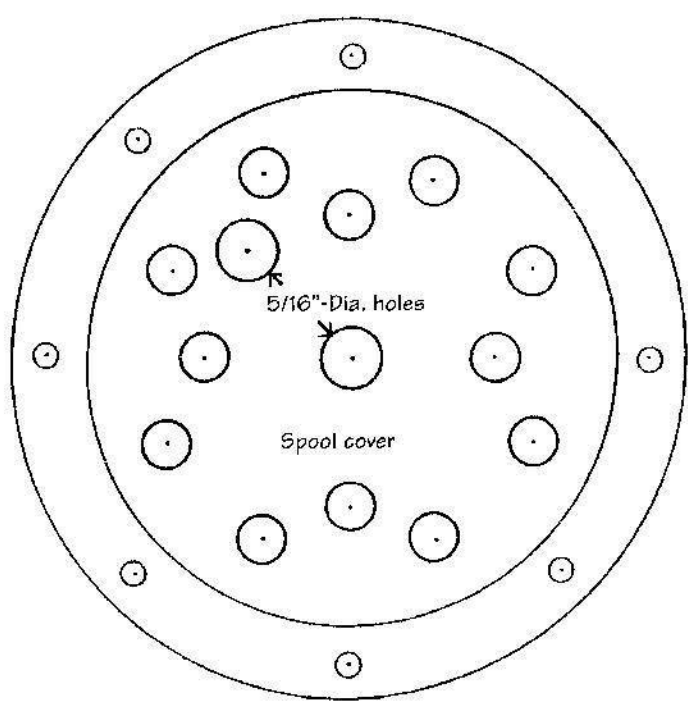
Full Size Pattern
Forest Bluejay Leaf Plaque
from page 6

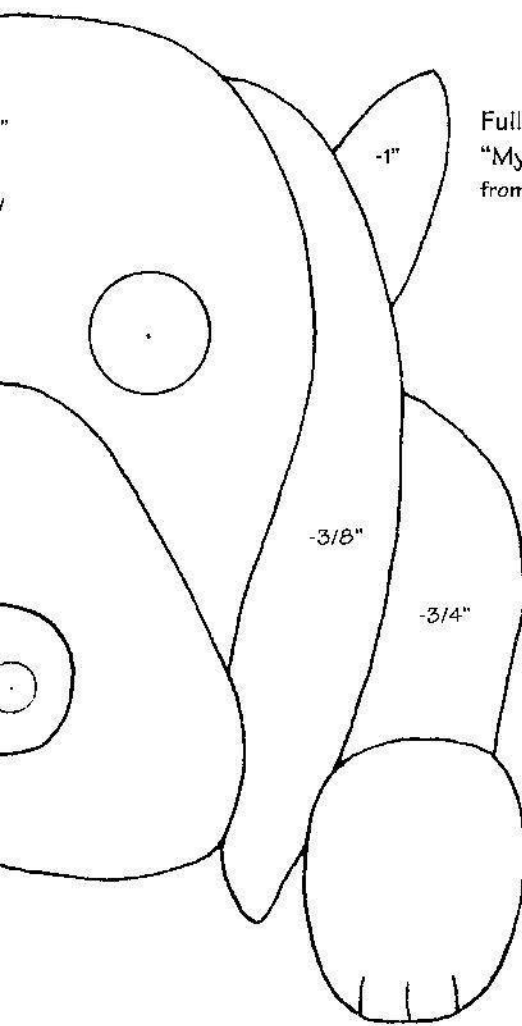


Plexiglas Backer

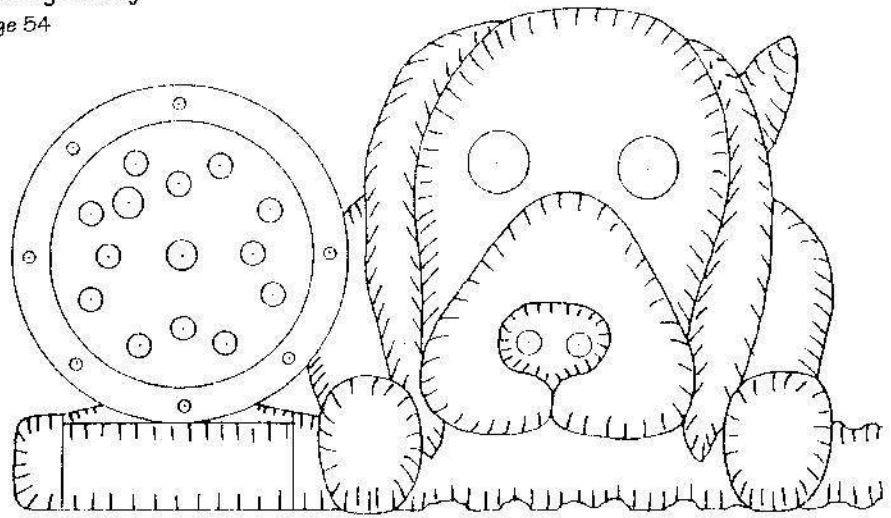


Hole to receive the
clock movement

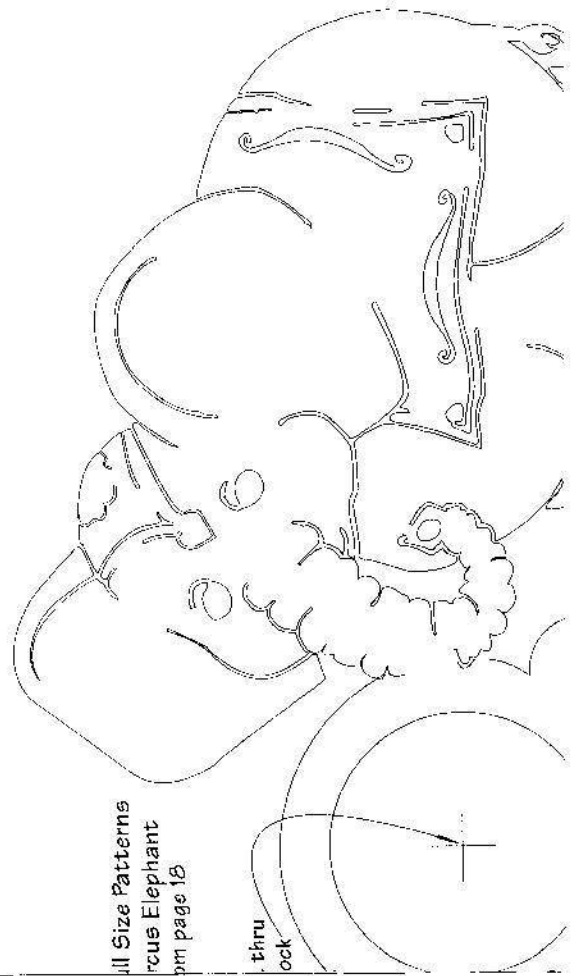
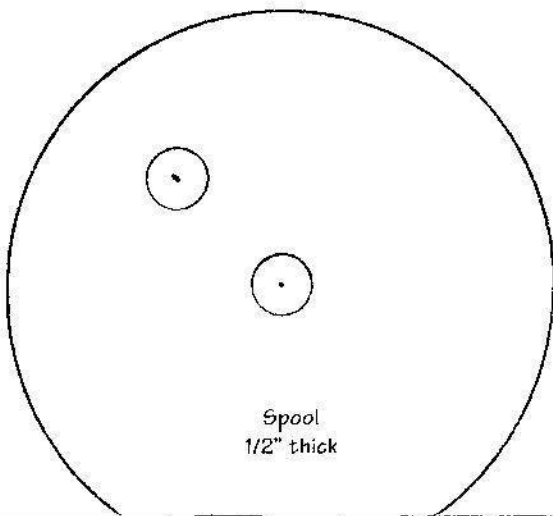
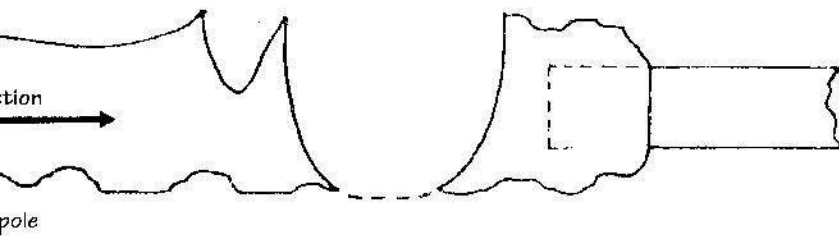




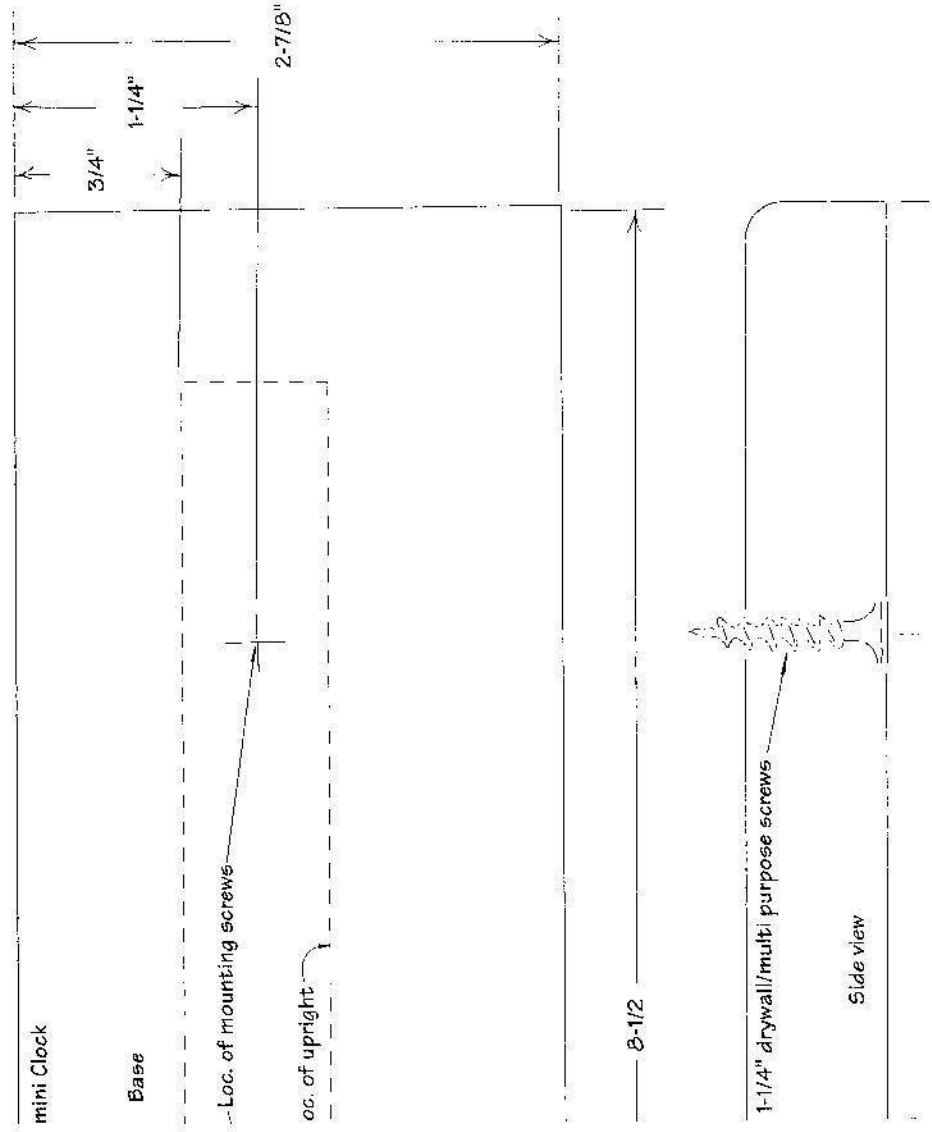
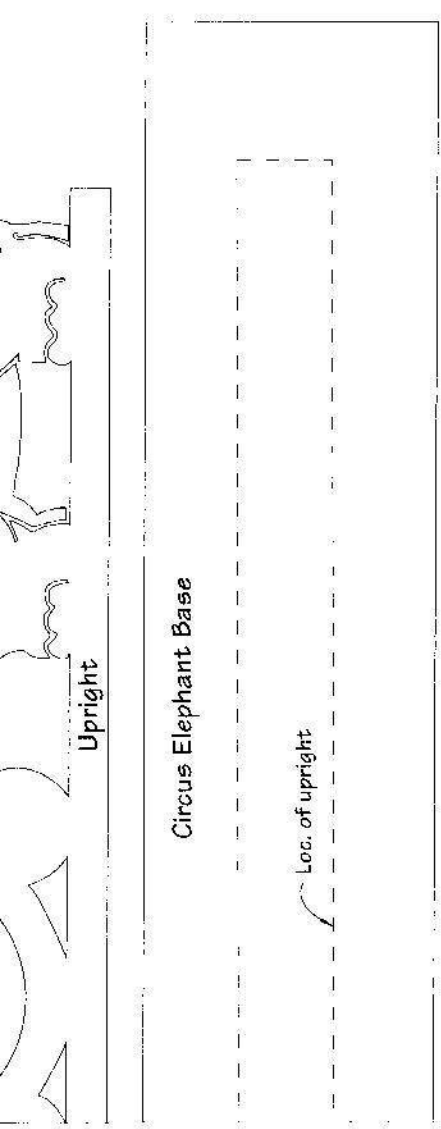
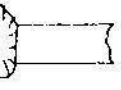
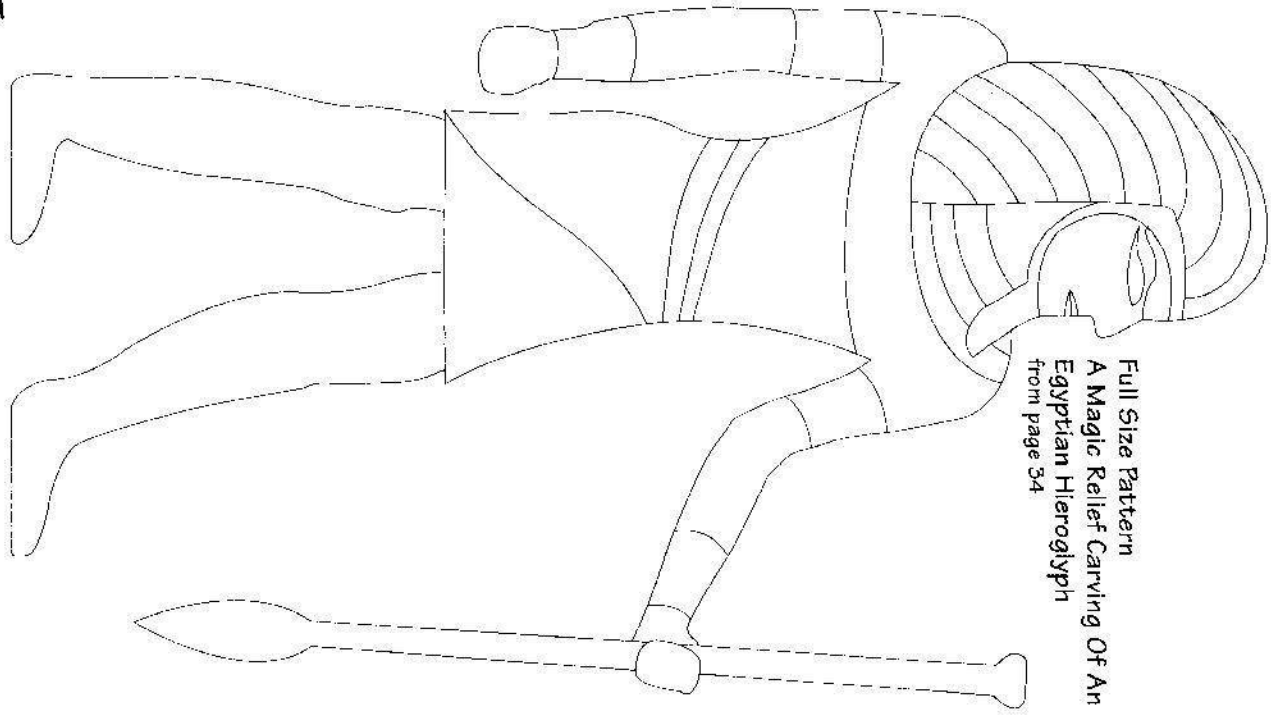
Full Size Patterns
"My Fishing Buddy"
from page 54



Typical Contour Drawing

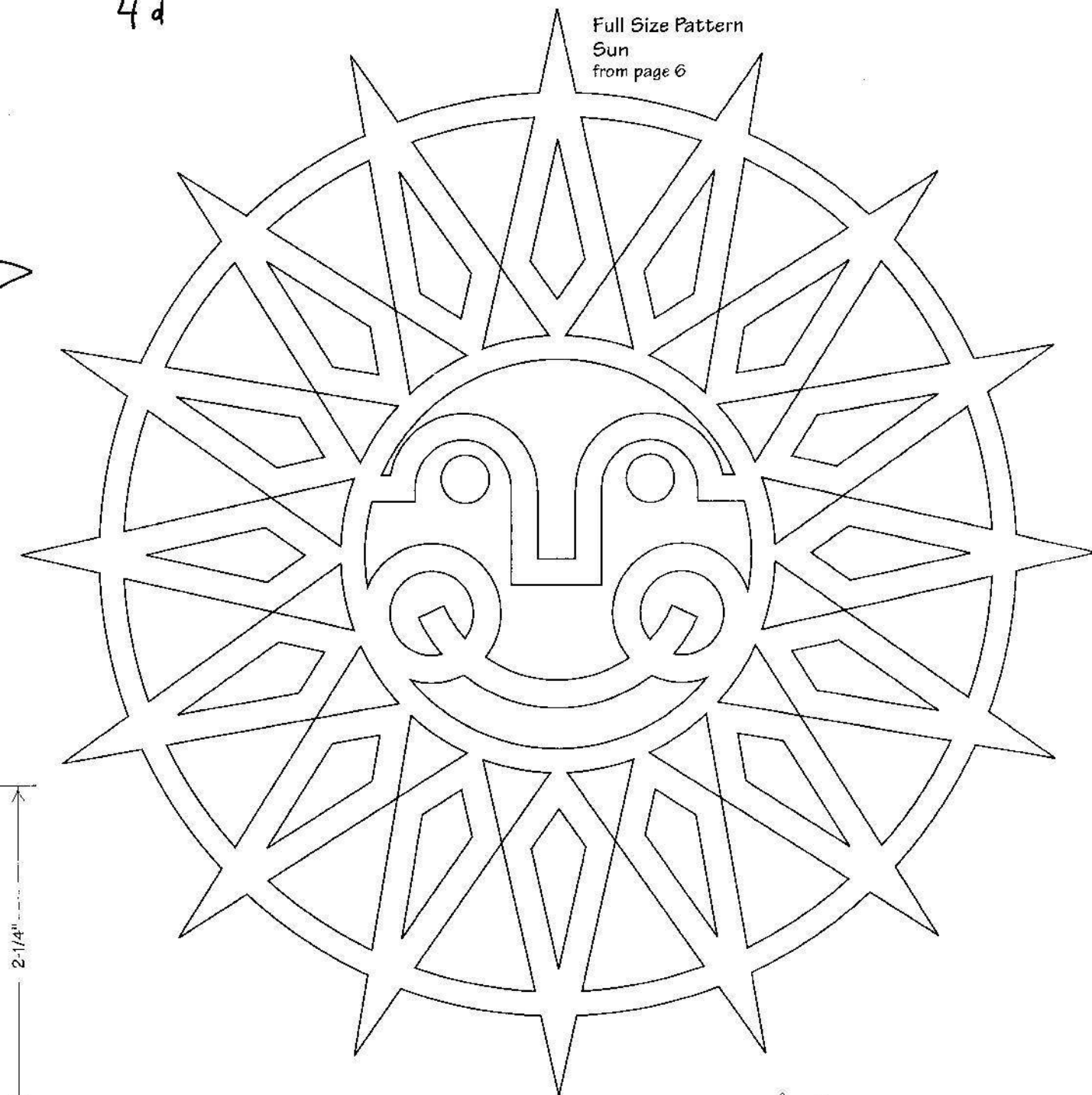


Full Size Patterns
Circus Elephant
from page 16

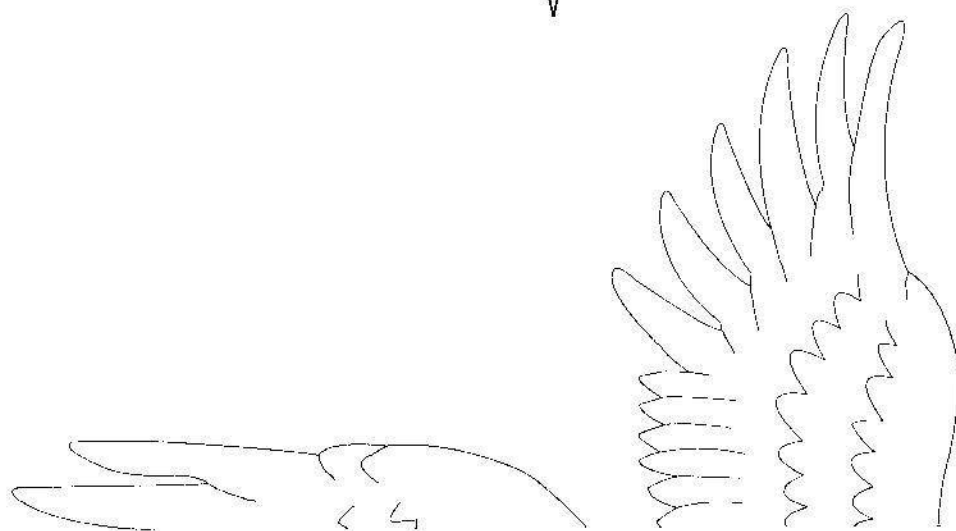


4 d

Full Size Pattern
Sun
from page 6

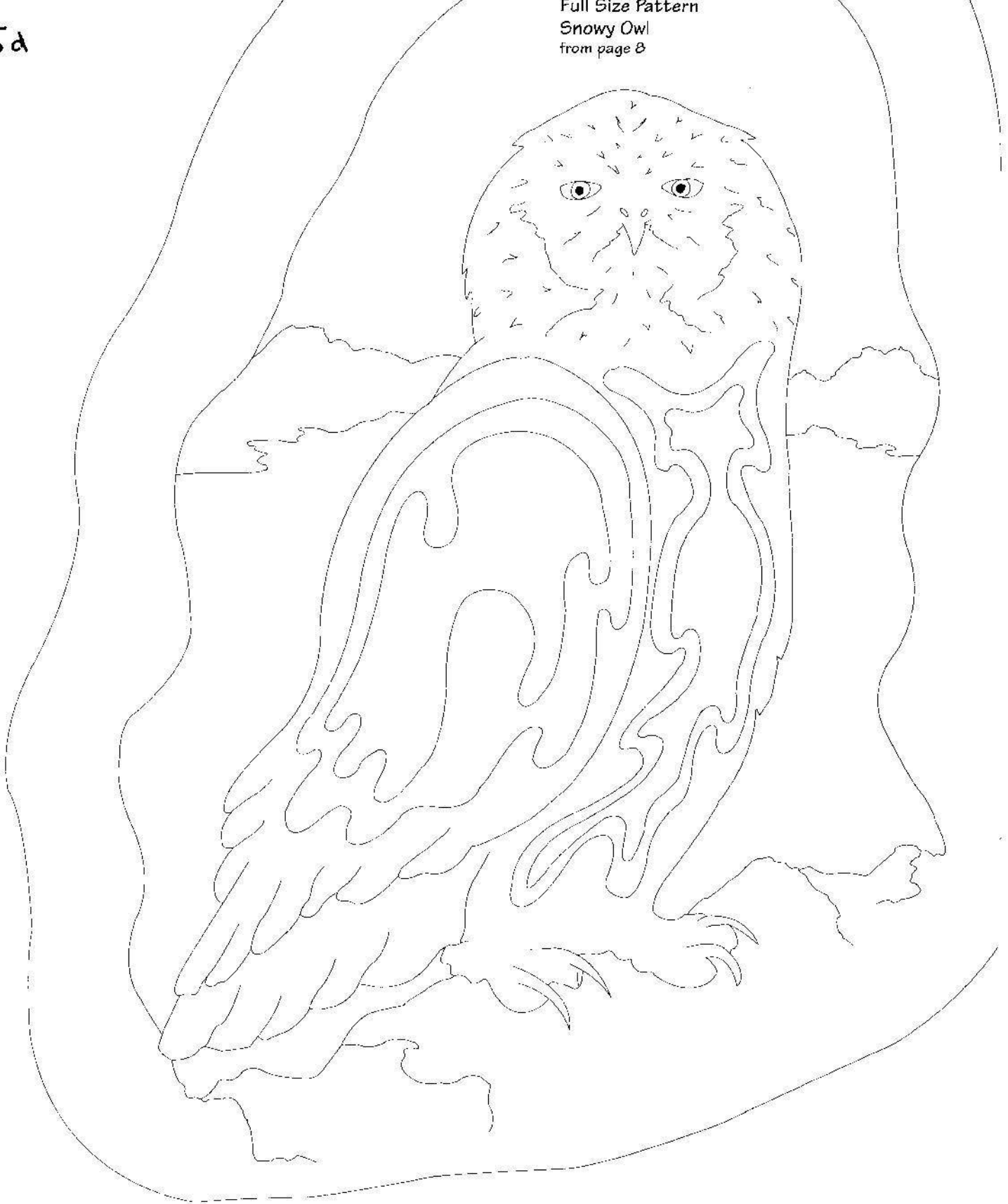


2 1/4"



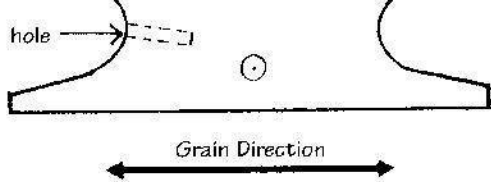
5a

Full Size Pattern
Snowy Owl
from page 8

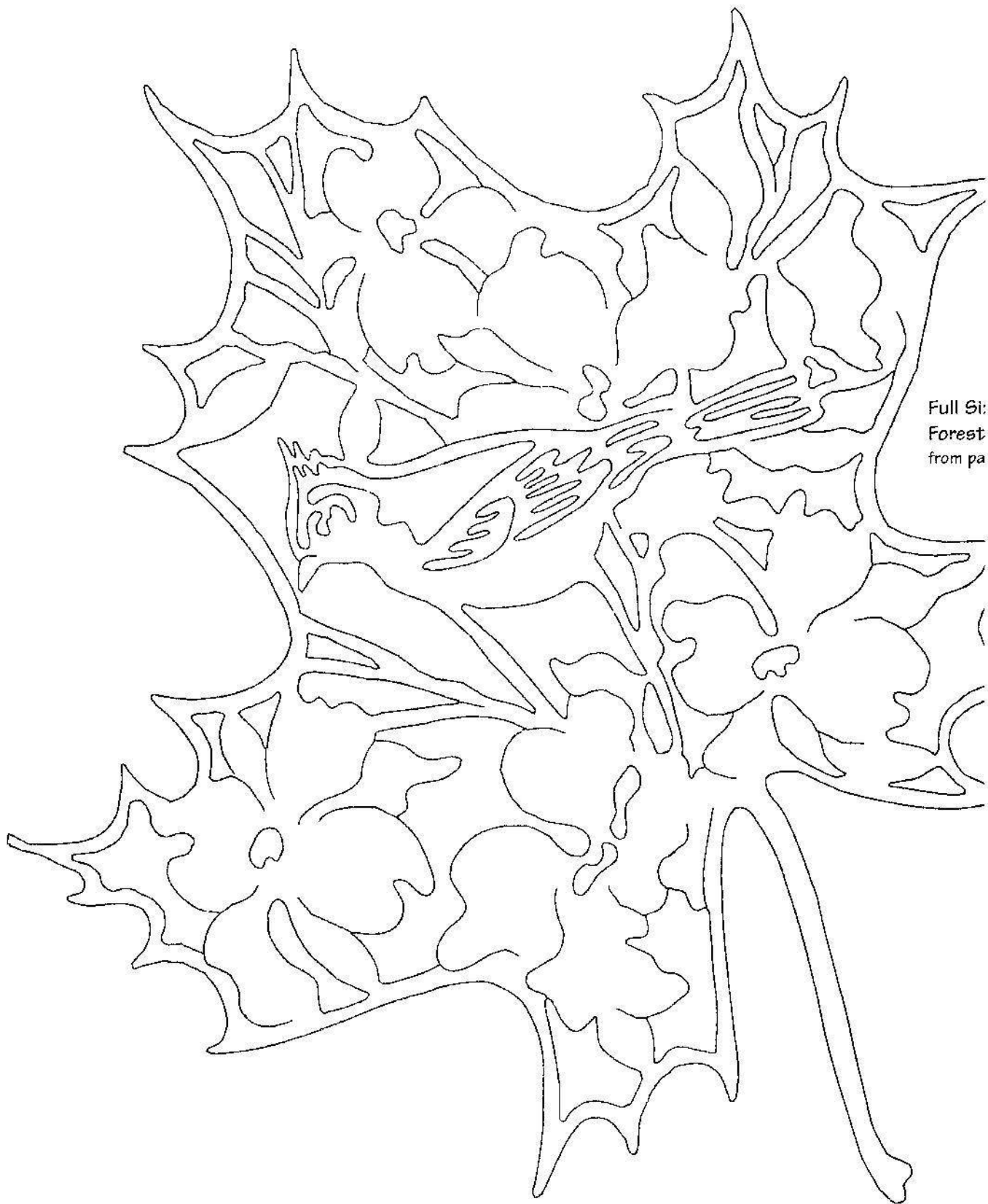


Bore 1/16"-Dia. hole

6d



Bore 1-3/8"-D
to receive the
movement

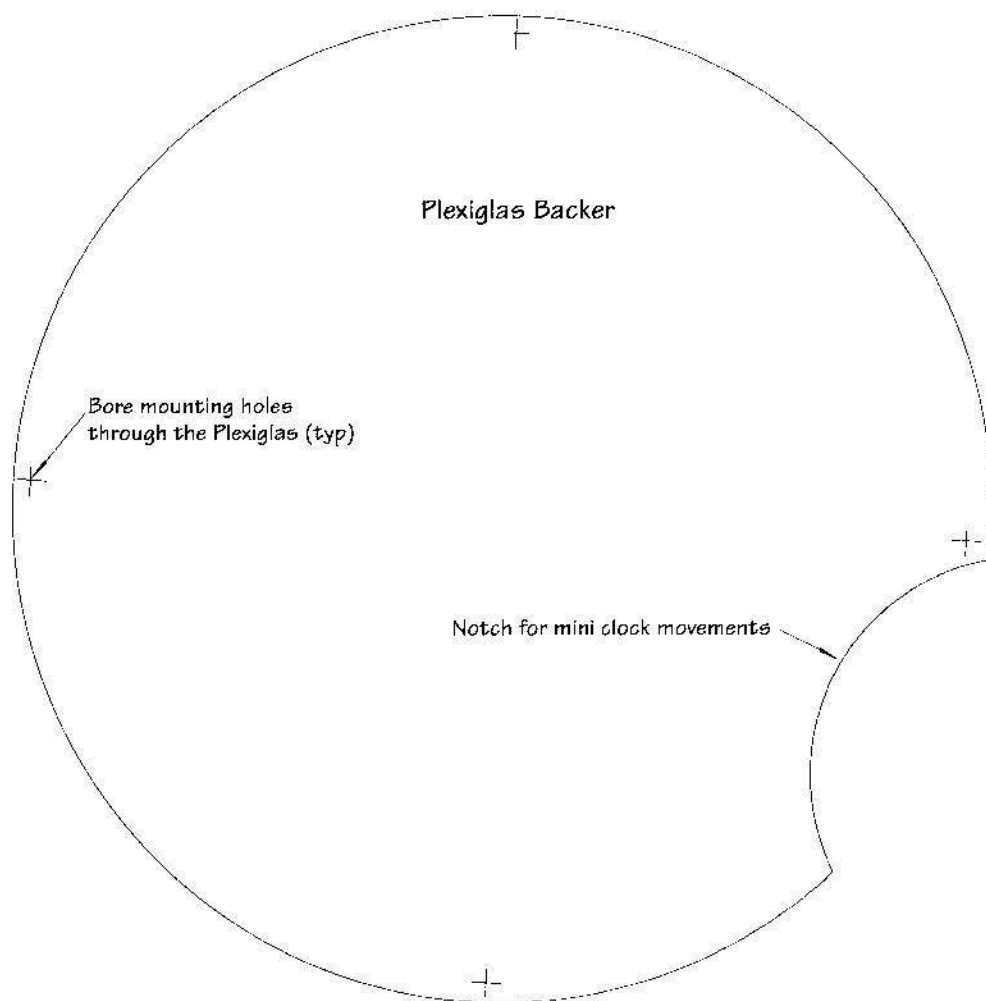


Full Si:
Forest
from pa

7d

Skilled Fisher

Pattern
Bluejay Leaf Plaque
Page 6



8d

3-1/4"

Full Size Patterns
The Skilled Fisher Mini Clock
from page 12

Overlay

