

Scrolling • Carving • Intarsia • Turning • Woodcrafting

CREATIVE Woodworks CRAFTS

April 2003

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The Ultimate
Woodcrafting Magazine!

18
Exciting
New
Projects!

1960 Triumph
Doc Holiday Plaque
Kitchen Canisters
Garden Basket
Helicopter
Scrolled Cross
Intarsia Muskie
Intarsia Giraffe
School Bus Toy
and much more!



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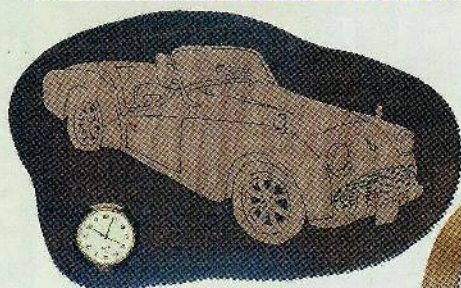
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1960 Triumph TR-3



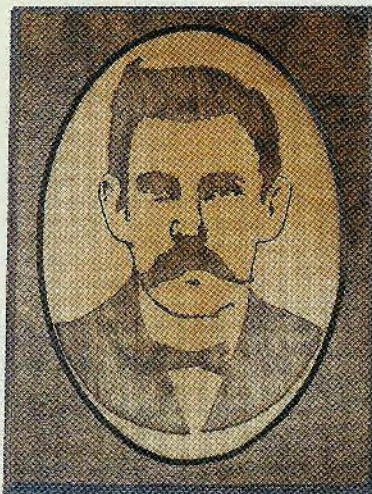
Garden Basket



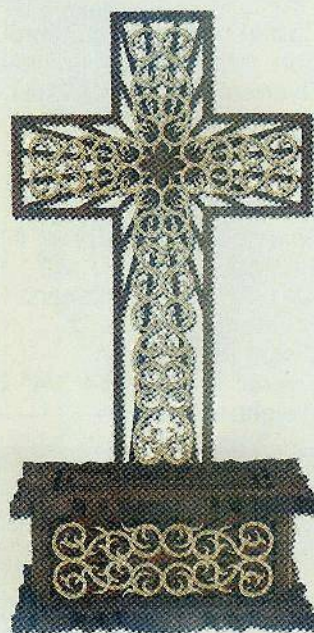
Tub Adventurette



Giraffe



Doc Holiday



Cross Box



Computer Duster



Traffic At A Standstill

CREATIVE WOODWORKS & CRAFTS April 2003, No. 91
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Cover design by Kelly Albertson

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IN PULL OUT PATTERN SECTION NO. 1 FOUND IN THIS ISSUE.

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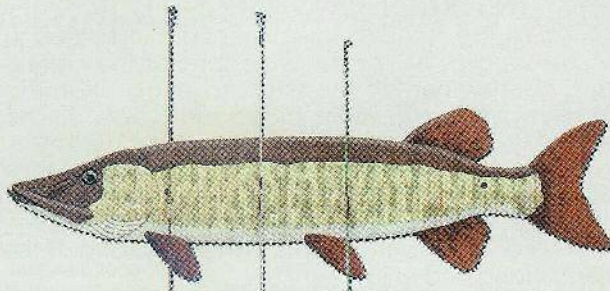
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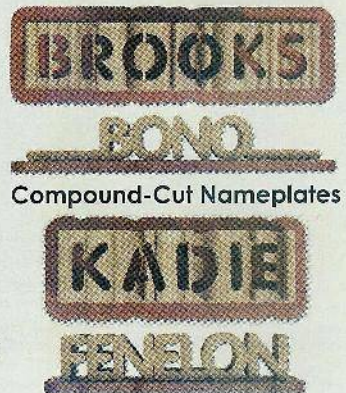
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Muskie Fishing Rod Rack



Colorado Moonlight



Compound-Cut Nameplates



The Helicopter



School Dayz Bus (no pattern for this project)



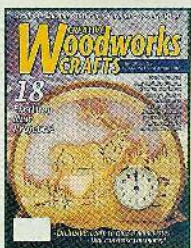
Play Ball! Desk Clock



Standing Strong



Kitchen Canisters (no pattern for this project)



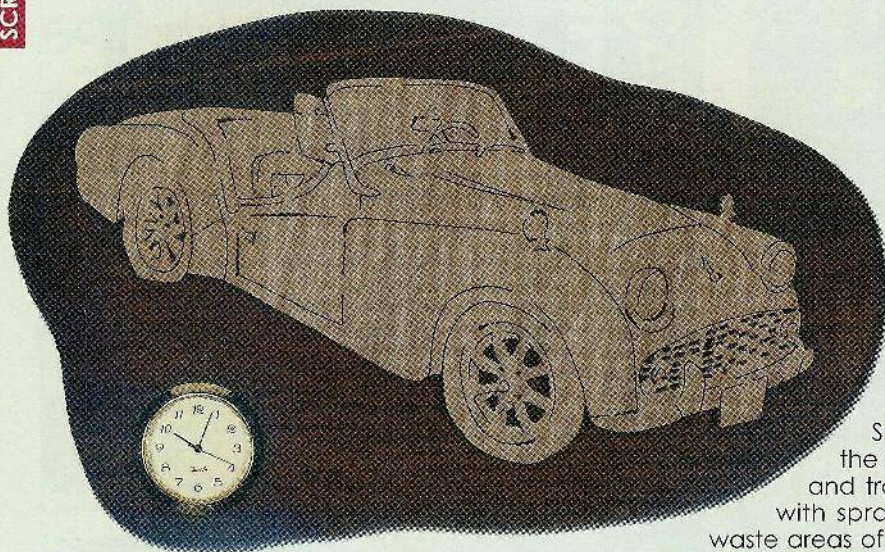
ON THE COVER: Colorado Moonlight is a nightlight project from Dirk Boelman of the Art Factory. You can contact Dirk and Karen Boelman at: The Art Factory, P.O. Box 701, Platteville, WI 53818; 1-800-566-6394; or check out their website: www.theartfactory.com.



by Joseph Preston

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

1960 TRIUMPH TR-3



SUPPLIES

Wood: Baltic birch plywood—one piece 1/8" x 5" x 9" (for the overlay); pine or wood of choice—one piece 3/4" x 6" x 10" (for the backer)
Tools: scroll saw with No. 2 and No. 5 fret blades; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Minwax Dark Walnut stain
Clear finish of choice
1-7/16" clock movement of choice
Hanger of choice

INSTRUCTIONS

Size the stock to the dimensions indicated in the supplies list. Make two copies of the pattern and transfer them to the selected stock, attaching with spray adhesive. Bore blade entry holes in the waste areas of the overlay pattern as well as the 1-3/8"-Dia. hole in the backer piece which will receive the clock movement. Make all cuts, beginning with the inside and working toward the perimeter.

Thoroughly sand each piece. Stain the backer piece as desired. Referring to the photograph as well as the pattern, glue the overlay onto the backer. Apply two coats of clear finish to the wood. When dry, attach the hanger to the back of the piece and insert the clock movement. Hang and enjoy!



by Billie "BJ" Holm

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

PLAY BALL! DESK CLOCK



SUPPLIES

Wood: wood of choice—one piece 1/2" x 4-1/4" x 6-1/4" (for the upright), one piece 1/2" x 1-1/2" x 5-1/4" (for the base); Baltic birch plywood—one piece 1/8" x 4" x 4" (for the overlay)
Tools: scroll saw with assorted blades; drill with bits including 1-3/8"-Dia. Forstner bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear oil finish of choice
Clock movement of choice

INSTRUCTIONS

Size the wood to the dimensions indicated in the supplies list. Make two copies of the pattern and transfer one to the stock selected for the upright and one to the Baltic birch plywood selected for the overlay, attaching them with spray adhesive. Bore blade entry holes in the waste areas of the overlay pattern as well as the 1-3/8"-Dia. hole in the upright which will receive the clock movement. Saw the various components to shape.

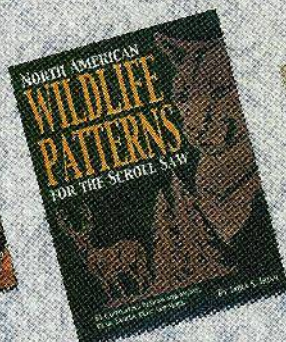
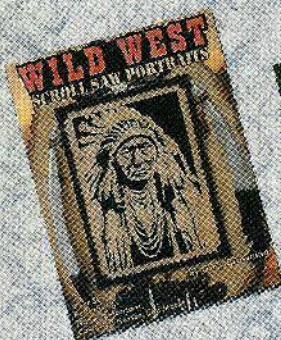
Thoroughly sand the pieces. Glue the overlay in place on the upright. Center the upright on the base and glue it in place. Apply two coats of clear finish to the wood. When dry, insert the clock movement.



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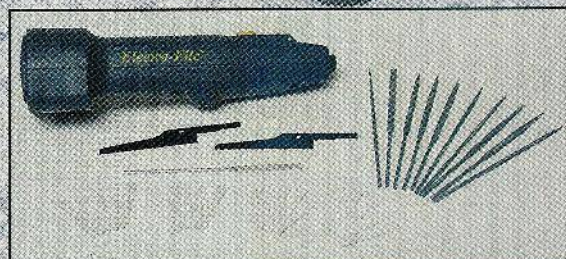
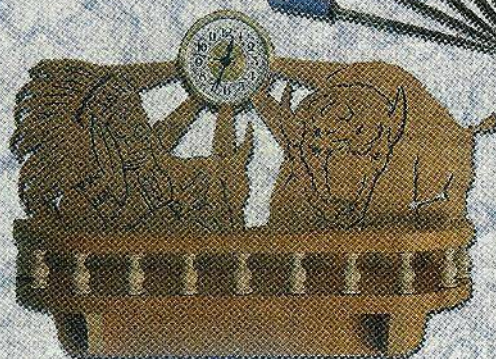


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COMING NEXT ISSUE!

Don't miss the next issue of *Creative Woodworks & Crafts*!
On sale April 8, 2003



Create this adorable fireman birdhouse from Daniel Fenelon.



Turn this fun Kal-Egg-Oscope from Joseph Herrmann.



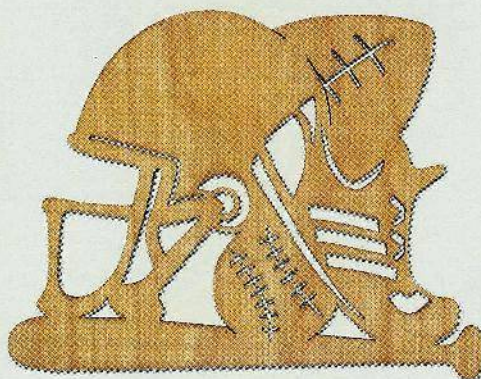
Scroll Wyatt Earp from William Wilson.



Create this Doe With Fawn Mini Clock from Floyd Jensen



Make this Intarsia Astral Mirror from Garnet Hall.



Saw this Sports Plaque from Denise Green

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Issue No. 92 goes on sale April 8, 2003
Issue No. 93 goes on sale June 10, 2003
Issue No. 94 goes on sale August 5, 2003
Issue No. 95 goes on sale October 7, 2003
Issue No. 96 goes on sale November 11, 2003
Wood Ornaments goes on sale September 2, 2003

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	 Spiral Blades (cut in any direction)	#2 #4 #5 #6	41 36 36 30	1/16" to 1/2" 1/8" to 3/4" 3/16" to 1" 1/4" to 2"	BL10S BL11S BL12S BL13S		
	 Reverse Tooth (splinter free cutting)	2/0R 2R 5R 7R 9R 12R 20R	28 20 12.5 11.5 11.5 9.5 9.0	1/16" to 1/4" 3/32" to 1/2" 1/8" to 1" 3/16" to 1-1/2" 3/16" to 2" 1/4" to 2" 3/8" to 2"	BL86R BL87R BL88R BL89R BL84R BL90R BL91R		
	 Precision Ground (last up to 4x longer)	#5 #7 #9	12.0 10.0 8.0	1/8" to 1" 1/4" to 1-1/2" 1/2" to 2"	BL20GR BL21GR BL22GR	Doz. \$3.95	6 Doz. \$21.95
	 Crown Tooth (double the blade life)	#2 #5 #7 #9	20 16 11 11	3/32" to 3/8" 1/8" to 1" 1/4" to 1-1/2" 1/2" to 2"	BL40CT BL41CT BL42CT BL43CT	Doz. \$2.95	6 Doz. \$15.95
5" PLAIN ENDS	 Antelope (metal cutting)	3/0 #0 #3 #5 #7 #9	66 55 40 33 27 22	Metals/Alloys	BL530M BL50M BL53M BL55M BL57M BL59M	\$3.25	\$28.95
	 Cheetah (Removes wood waist)	2/0 #1 #3 #5 #7	33 28 24 17 15		BL60D BL61D BL63D BL65D BL67D		
	 Cheetah Reverse (Splinter-free)	2/0 1R 3R 5R 7R	23 20 20H 17 15		BL60DR BL61DR BL63DR BL65DR BL67DR		
	 Eagle Eye (Smooth/Splinter-free)	2/0 #1 #3 #5 #7	15 15H 13 13 10		BL70TC BL71TC BL73TC BL75TC BL77TC		
5" PINNED ENDS	Name/profile	Width x thickness	TPI+	Cuts wood	Order #	Doz.	Gross
	 Standard Fret (smooth cutting)	.07 x .014 .110 x .018 .110 x .018	18.5 15 10	3/32" to 3/8" 1/8" to 1" 3/16" to 2"	BL30FP BL31P BL32P	\$3.50	\$32.95
	 Reverse Tooth (splinter free cutting)	.100 x .018	9	3/16" to 2"	BL33RP	\$3.50	\$32.95

* TPI = (Teeth Per Inch) * Gross = 12 Dozen * H = Heavier Blade



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Pattern Located in Full Size
Pattern Section No. 2!

COLORADO MOONLIGHT

by Dirk Boelman of the Art Factory



Designed especially for my good friend Terry Pluemer.

INTRODUCTION

This project is a tribute to the majestic elk and the awesome, natural beauty of the great outdoors. It captures a small segment of the peace and tranquillity of a late Fall afternoon in the foothills of the Colorado Rockies. You can make a "Colorado Moonlight" for your cabin, too.

INSTRUCTIONS

Full size patterns are located in the pullout section of this magazine. Make photocopies of the patterns and save the originals for future use. Refer to the materials list and gather up all the supplies you'll need.

Start with the base. Tilt your saw table approximately 30 degrees. (Remember to center your pattern on a piece of wood that is larger than the pattern because the beveled edge creates a base with a bottom that is larger than the top.) Saw the profile. Before removing the pattern, use an awl to mark the pilot hole locations for the mounting screws. Drill 5/32"-Dia. holes. Countersink for screw heads to be flush on bottom of base. Remove patterns and touch up with sandpaper, as desired. **Note:** we scorched the edges

of our base with a flame from a small propane torch. The burned edge adds character; just remember not to burn your fingers or anything else of importance in your shop or home. It's a good idea to take the project outside, far away from anything else that could accidentally catch fire; carefully scorch the edges of your base to simulate the bark-covered, darkened edges of a slab or burl.

Make the middle upright section which forms the box for the moonlight nightlight. We used a cutoff or waste end from a 2" x 10" pine board. Keep in mind that it's okay to make your project look rustic. If you find a board that has some knots, some discoloration, or a rough, weathered texture, it might be perfect for this project.

Make the front and rear panels from 1/4" thick material. We used Baltic birch plywood. Use the full size pattern and follow instructions regarding each piece. To make

both panels removable for access to the interior, they can be attached with small woodscrews. Before removing patterns, use an awl to mark location for the mounting screws and then drill 1/16"-Dia. pilot holes. Remove patterns and touch up panels

SUPPLIES

Wood: pine or wood of choice—one piece 3/4" x 6-1/4" x 12-1/4" (for the base), one piece 1-1/2" x 8-3/4" x 11-1/2" (for the middle upright); Baltic birch plywood or wood of choice—two pieces 1/4" x 8-1/2" x 10-1/2" (for the front and rear panels)
Tools: scroll saw with assorted blades; drill with bits, including a 2-3/8"-Dia. Forstner bit (optional); hammer; screwdrivers; awl
White translucent Plexiglas* 1/8" x 7-1/2" x 9-3/4"
Spray glue
Wood glue
Sandpaper, assorted grits
Needle files
Clamps
Eight No. 0 x 3/8" brass wood screws
Two No. 6 x 1" wood screws
Four Glazier's Points
Two 1-5/8" panel/finishing nails
2-3/4"-Dia. clock insert*
Nightlight cord with 4-watt bulb*
Finish of choice

* Available from The Art Factory, (800) 566-6394;
www.artfactory.com

with needle files, sandpaper, etc.

Make the white translucent Plexiglas panel to fit inside the front of the middle upright section. Saw with a No. 7 skip tooth blade running at a slow to medium speed.

Before assembly, use sandpaper to round over the outer edges on the front and rear edges on the middle upright section. Begin assembly by fastening the upright middle section to the base. Locate and drill two small 1/8"-Dia. holes into the bottom of the upright to accept the mounting screws. Test fit; then apply glue and secure together with two No. 6 x 1" wood screws. Next, locate and drive two 1-5/8" long panel/finishing nails inside the upright. Pound the nails in so that about 1" extends above the wood. These nails create a simple mount for the nightlight cord and bulb.

Test fit the Plexiglas panel. Make adjustments as needed. The panel needs to be supported from behind in order to hold in place and flush with the front surface of the middle upright piece. We installed a few Glazier's Points (available at most hardware stores, designed for holding glass in sash or wooden frames) behind the panel.

Attach the front panel with four No. 0 x 3/8" wood screws.

Install the nightlight cord. Squeeze the metal section of the bulb socket area to fit between the nails. Direct the cord through the slotted area in the rear panel, then attach the rear panel with four No. 0 x 3/8" wood screws.

Test your "moonlight." If everything looks good, take it all apart and apply finish as desired. We applied a coat of Fruitwood Velvet Oil to most of the project: the base, the outside of the upright piece, and the outside or back of the rear panel. (It is important to keep the inside area a light color in order to help reflect the light.) We wanted to keep the front panel a bit lighter, as well, so we coated it with clear, or natural, Watco oil.

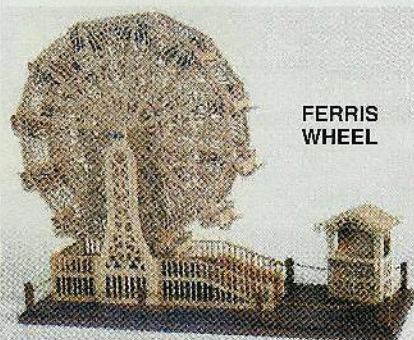
After everything dries, put it all back together again, install the clock insert, and enjoy!

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FERRIS WHEEL

Wheel has 12 chairs, is 16" in diameter & 4½" wide. Motor kit below turns it about 3 RPM. The wheel above was cut out of 7004 plywood.

60237 Pattern \$24.95

FERRIS WHEEL PARTS KIT - Includes wheel center shaft, battery powered motor (batteries included), fence chain & misc. hardware.

96982 Kit \$49.95

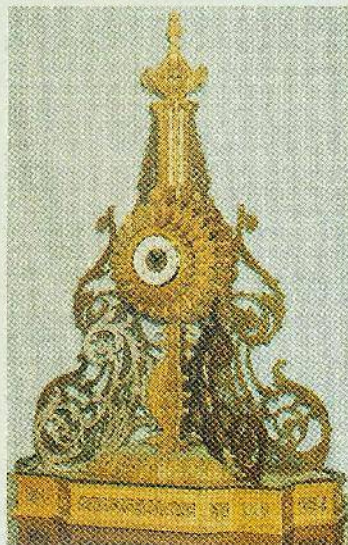


THE ARCADE

19"H x 21"W x 12"D.

60741 Pattern \$21.95

Suggested component: 29367 insert

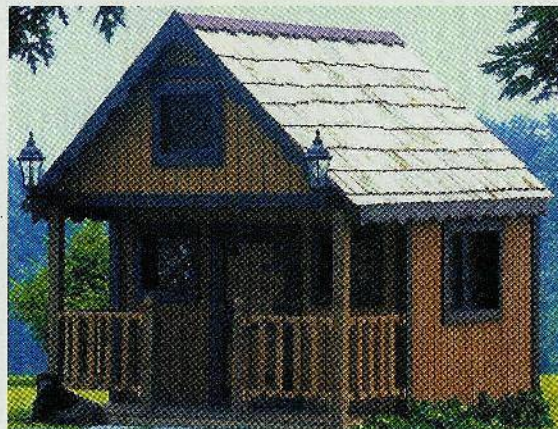


THE JENNIFER CLOCK

26"H x 18"W x 8"D.

60742 Pattern \$18.95

Suggested component: 2912 insert



THE PLAYHOUSE

This playhouse has lots of room for entertaining. The plan includes step-by-step drawings and instructions. This pattern can be done by one person with no special tools or difficult cuts. 8'x8'x10'H

60714 Pattern \$24.95



THE SALZBURG

← 43½"H x 20"W.

60738 Pattern \$26.95

Suggested components:
2651 movement, 36041 dial,
8910 hands, 9602 cord,
2 - 9601 socket mount,
2 - 9619 light bulbs

THE COMMANDER →

7"D x 15½"W x 25"H

60771 Pattern \$15.95

Suggested components:
2549 movement with 3634
bezel, 3889 dial, 8909 hands,
9021 turn button,
9006 hinges, 97131 molding

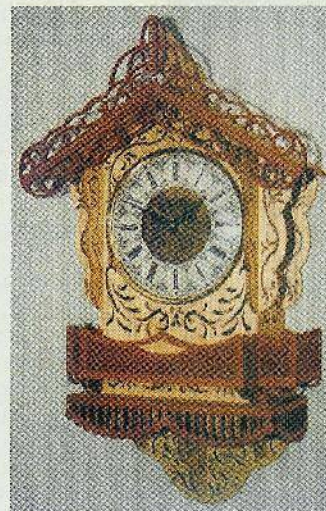


GOTHIC CLOCK

31"H x 23¼"W.

60739 Pattern \$26.95

Suggested Parts: 2545 or 2549 chime
movement, 8903 hands, 2521 stick,
2526 bob, optional 3601 cuckoo or
3631 hinged dial



Dial Style	Stock #	Quantity Pricing				
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60743 Pattern \$12.95

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SYMBOLS OF FREEDOM

Beginner, 14"H x 11½"W

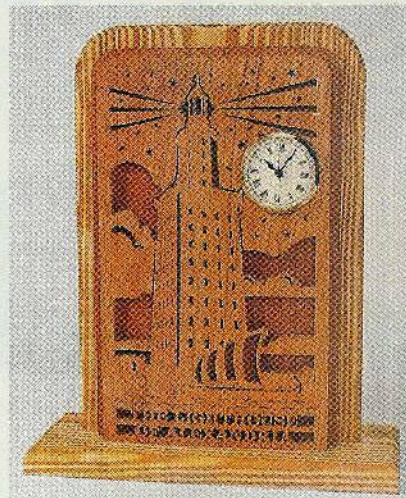
60712 Pattern \$7.95



STATUE OF ZEUS

16"H x 15"W with base.

60646 Pattern \$6.95



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10½"H x 20"L including base.

60652 Pattern \$6.95



TEMPLE OF ARTEMIS

10½"H x 20"L including base.

60650 Pattern \$6.95



WILDLIFE PLAQUE 1

This plaque measures approx. 5"x7" and is ¾" thick. The full color print is on a pine blank, finished and ready to display.

98021 \$6.95



WILDLIFE PLAQUE 2

This plaque measures approx. 5"x7" and is ¾" thick. The full color print is on a pine blank, finished and ready to display.

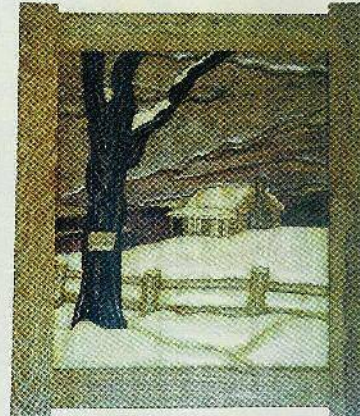
98022 \$6.95



GUARDIAN ANGEL WITH CHILDREN

6½"W x 10¼"H

60780 Pattern \$4.95



WINTER CABIN INTARSIA

24½"H x 21"W

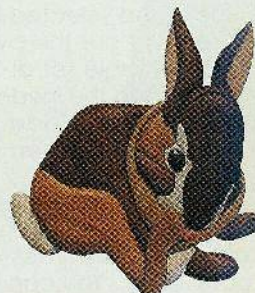
60778 \$12.95



LAST SUPPER PLAQUE

This plaque measures approx. 17" x 8¼" and is ¾" thick. The full color print is on a pine blank, finished and ready to display.

98023 \$13.95



BUNNY INTARSIA

Beginner, 26 pcs.

11¼" x 13"

60735 Pattern \$8.95

STANDING STRONG

by Mike and Vicky Lewis



SUPPLIES

Wood: *Baltic birch plywood*—two pieces 1/4" x 8" x 8"
(one piece for the overlay and one for the backer)
Tools: scroll saw with No. 5R and No. 2/0R blades; drill
press with bits; hand sander
Temporary-bond spray adhesive
Sandpaper, assorted grits
Minwax stain in color of choice
Paint: Red, White, and Blue for the backer
Hanger of choice
Glue

INSTRUCTIONS

Copy the pattern and transfer it to the piece selected for the overlay, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Make all interior cuts. Stack the overlay piece on top of the backer piece and saw around the perimeter.

Thoroughly sand the pieces. Apply stain of choice to the overlay piece. Referring to the photograph, paint the backer piece Red, White, and Blue. Glue the two pieces together. When dry, attach the hanger to the back of the piece. Hang and enjoy!



DOC HOLIDAY

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

SUPPLIES

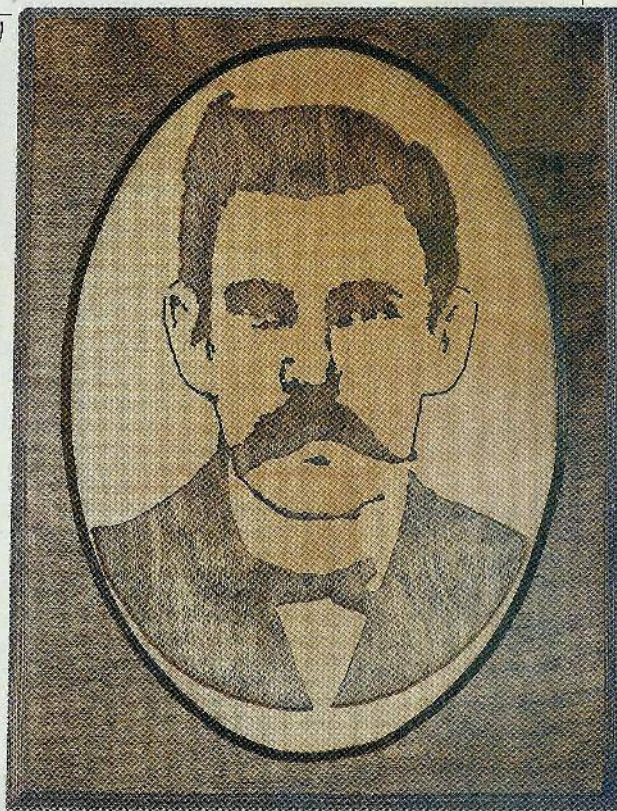
Wood: *Baltic birch plywood* or wood of choice—three pieces
1/4" x 9" x 12" (for the backer, portrait piece, and frame)
Tools: scroll saw with No. 0 spiral and No. 5 blades; drill with
bits; clamps
Sandpaper, 220 grit and 320 grit
Temporary-bond spray adhesive
Mineral spirits
Wood stain or finish of choice
Wood glue

INSTRUCTIONS

Make two photocopies of the pattern. Using spray adhesive, adhere one pattern to the wood selected for the frame and the other to the portrait piece. Cut out the oval frame pattern first, using the No. 5 blade with the table set at 30 degrees. Stain the front and back of the backer and the inside cut of the frame.

Square the saw table with the blade and install the spiral blade. Cut the portrait to shape. Then remove the patterns using mineral spirits.

Stack and glue the backer, portrait piece and frame together. Clamp and allow the glue to set. After the clamps have been removed, reset the table to 30 degrees and, using the No. 5 blade, bevel the four outer sides. You can either attach a hanger to the back or use a picture stand for table display. Enjoy!!



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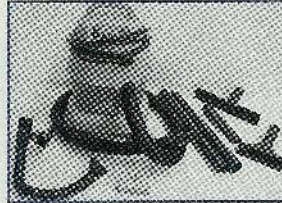
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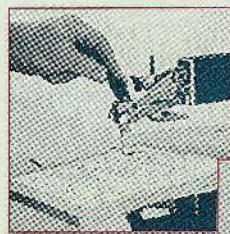


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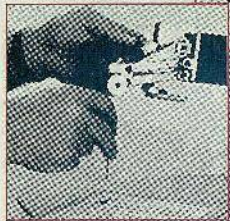
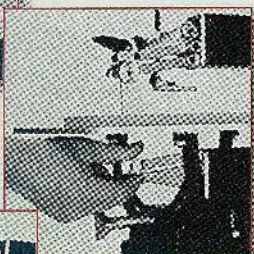
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Patterns Located in Full Size
Pattern Section No. 1!

GARDEN BASKET

designed by John Nelson and sawn by Wes Demarest

SUPPLIES

Wood: walnut—four pieces $1/2"$ x $6"$ x $8-1/4"$ (for the three level A pieces and one level B piece), one piece $1/4"$ x $6"$ x $8-1/4"$ (for one level A piece), two pieces $1/4"$ x $6-1/2"$ x $8-3/4"$ (for the bottom and lip pieces); butternut—two pieces $1/4"$ x $6"$ x $8-1/4"$ (for two level B pieces); flat-sawn white oak—one piece $3/16"$ x $3/4"$ x $18"$ (for the handle); scrap wood—one piece $3/4"$ x $5-1/4"$ x $6-1/8"$ (for the bending jig)
Tools: scroll saw with assorted blades of choice; drill with $3/16"$ -Dia. (for 4.7625 mm) and $1/4"$ -Dia. (for 6.350 mm) bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Two $1/4"$ -Dia. x $3-1/4"$ long dowels
Glue
Rit® liquid or powdered dye in color of choice*
Clear oil finish of choice

*For more information on Rit® dyes contact: Rit® Consumer Affairs, P.O. Box 21070 Indianapolis, IN 46221-1070; (317) 231-8044, 9:00 to 4:00 Eastern Time

INTRODUCTION

This project is made up of stacked layers with two alternating patterns that create a basket weave pattern, and by mixing wood species and dye colors you have endless appearance possibilities. These patterns are copyrighted; you are permitted to make copies for personal use and to give away or sell the items you make from them, but you are not permitted to sell, give away, or otherwise distribute copies of the patterns.

John Nelson designed this pattern around the use of two dowels to ease alignment and add strength, and a bent wood handle for the look of a traditional working basket.

We used walnut for the primary layers as well as for the bottom and lip pieces, butternut for the accent layers, and white oak for the bent handle. John recommends soaking rather than steaming the handle in this case because it does not require any additional equipment and is safer.

Rit® offers a multitude of colors and complete instructions for use on wood and rattan. Instructions are thorough, easy to follow, and include custom color recipes that will offer you a range of hues which, until now, have been nearly impossible to obtain in woodworking. One big advantage is that you can get this product as quickly and easily as a trip to your local supermarket.



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



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

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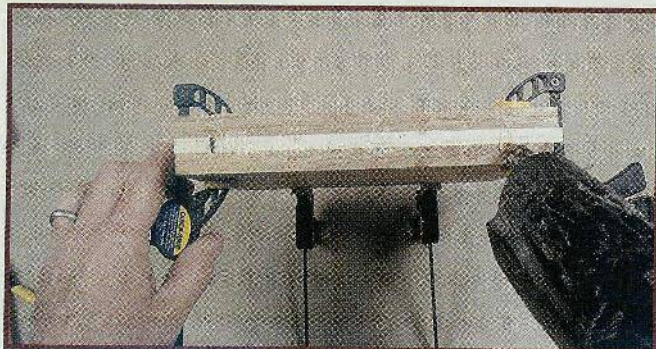
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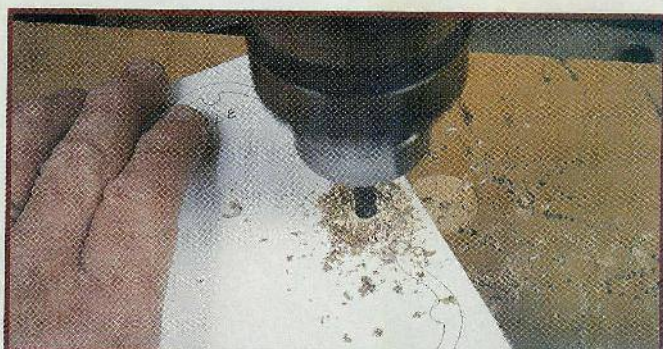
Patriotic Basket by Hatley Baskets



INSTRUCTIONS



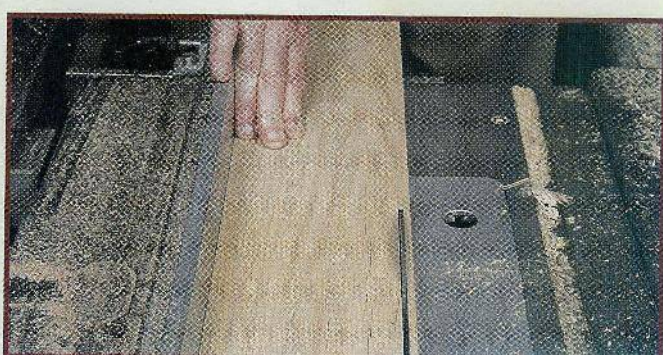
Step 1. Stack cutting as many layers as possible is obviously the most efficient and consistent method of production, but it is governed by the ability of your saw to cut thick and/or heavy material. We use hot melt glue to secure the layers of our stacks rather than nailing or taping.



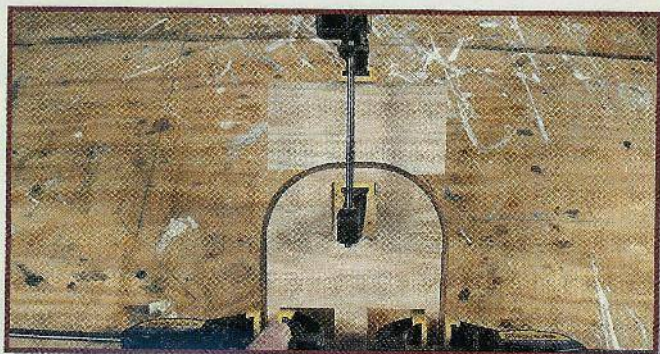
Step 2. Transfer the patterns to the wood with spray adhesive and drill blade entry holes with any size drill bit that allows your scroll saw blade to go through without binding. Drill the dowel holes with a 3/16"-Dia. brad point bit to insure a straight hole then enlarge by drilling with a standard 1/4"-Dia. drill bit.



Step 3. When you cut the stack, cut the interior waste section free first. That way, you have the exterior waste portion to hold onto while making the final cut, rather than the ring that tends to be flimsy. Remove the pattern from the face layer, making sure to remove all spray adhesive residue with mineral spirits, and allow it to dry. Sand all components through 220 grit to remove any surface blemishes or mill marks.



Step 4. Make the handle by ripping a 3/16" strip from a 3/4" thick flat sawn white oak board that is several inches longer than required. This will yield a quarter sawn handle that will bend better than a flat sawn one because flat sawn bending stock tends to splinter out more. Rip a few extra ones while you are at it in the event one or two do not survive the bending process. Sand them, test fit them in the layers, then soak them in water overnight.



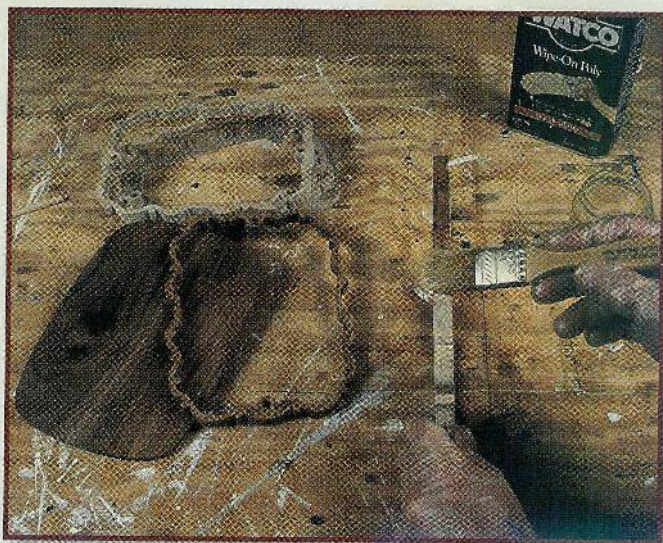
Step 5. Create the bending jig from a piece of scrap wood that is at least 3/4" thick, following the pattern. Start by lightly clamping the handle from the top and then lightly apply pressure to the side clamps. Once everything is in proper position, apply full pressure on the top and then the sides and leave it for 24 hours or until dry.



Step 6. Be sure to read and follow Rit's® instructions for use on wood and rattan. Cover your work area with plastic and then with newspaper; wear disposable gloves and old clothing. Prepare your dye solution by diluting the liquid concentrate or dissolving the powder in very hot water (170 degrees) in a stainless steel or glass container. Start with a more concentrated solution and work your way down to the color you want. The dye can be applied with a rag, a brush, or by immersion in the solution; we chose the immersion method.



Step 7. Once the layers are dry and the color is right, lightly sand them to remove the raised grain. *Rit*® recommends the use of steel wool; this is OK for most finishes, except those that are water based. Small fibers of steel wool can lodge in the grain of wood and will rust when exposed to water. Sand carefully so as to avoid going through the color. We use either 320 grit sandpaper, fine Scotch® Brite, or (as my wife Alice does when the grain is not too swollen) a piece of brown paper bag. The brown paper is slightly abrasive, but burnishes more than it abrades and thus does not remove the color. If your method has removed some color, touch it up and let it dry.



Step 8. Sand all the un-dyed components of the project through 320 grit, and apply the finish of your choice. We used Watco Natural Danish Oil as a pre coat, allowed it to cure for at least three days and then applied Minwax Wipe On Poly as a final coat to all the layers. It may take several coatings to get the desired appearance. **Note:** I apply finish to the components of projects such as this before gluing them together, which is contrary to conventional wood working practice. I do so because of the difficulty in applying a proper finish to all surfaces of a project that is so uneven. Runs, sags and excessive buildup, plus an insufficient coating on the inside are typical problems that are eliminated by this method.



Step 9. Check to see if your dowels fit in their holes with slight resistance. If they do not, clean them out with your 1/4" drill bit. **Hint:** if your dowels are still too tight, try the following method. Drill a hole in a piece of steel with same bit you used to drill for the dowels. File off the burrs, taper an end of the dowel and then drive it through the hole with a hammer and block of wood. This will trim and swage it to the proper size. Pay particular attention to the direction of the grain of the wood. Select the straightest grain possible because, if the grain runs off to the side, it will shatter when struck.



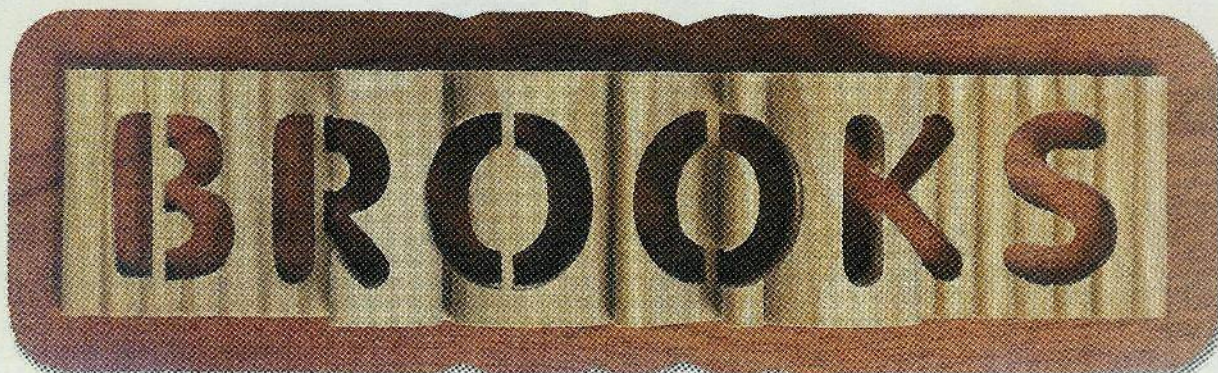
Step 10. Cut the dowels to proper length and glue them into the base. Use Aileen's Tacky Glue, Quick Bond or cyanoacrylate glue because they bond to nearly all finishes, they dry clear, and, except for Quick Bond, they do not tend to continue bleeding out after you clean up any excess the first time. Scrape a bit of finish off the areas of glue contact for a better bond. Glue and clamp each layer in position until the glue sets before moving on. (Be sure to test fit the handle as you glue up the layers to ensure a good fit, but remove the handle before the glue sets up and wipe it clean.) Once the basket is glued together, trim the handle to length and glue it in place.



COMPOUND CUT NAMEPLATES

by John Polhemus

Pattern Located in Full Size
Pattern Section No. 2!



Top View



Side View



Top View



Side View

continued on page 22

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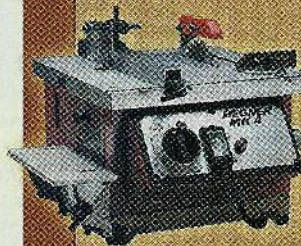
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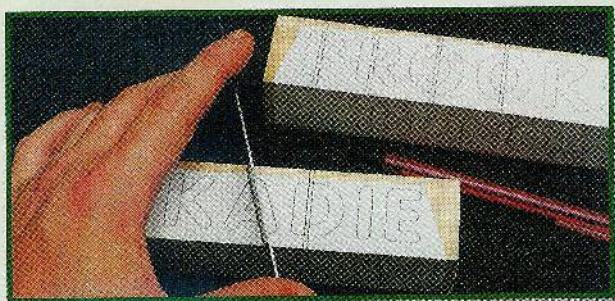
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continued from page 20

One good thing about not having much between my ears is that it gives a lot of room for ideas to bounce around. In a previous issue of this magazine, I reviewed a software product called *Woodtrax*. While trying it out, I took a pattern for a name I'd drawn out to my shop and glued it to a scrap piece I had laying around. I had been working on some compound cutting designs so I had plenty of cut-offs handy. That's when the idea occurred to me—"Hey! Why not saw out the name as a compound cut!" I wish I'd thought of it back when I was still doing craft shows; everybody I've shown it to wants one!

If you don't have a computer, you can still make patterns with the lettering template included in this issue (found in Full Size Pattern Section No. 2), but it is much easier with the *Woodtrax* program. The letters for the face of the nameplate are solid. In other words, you cut around the outside of the letters. Trace the first letter, then position the second letter so it touches the first, etc. The letters for the top are open letters, meaning you cut away the inside of the letters. Trace these so they don't touch each other.

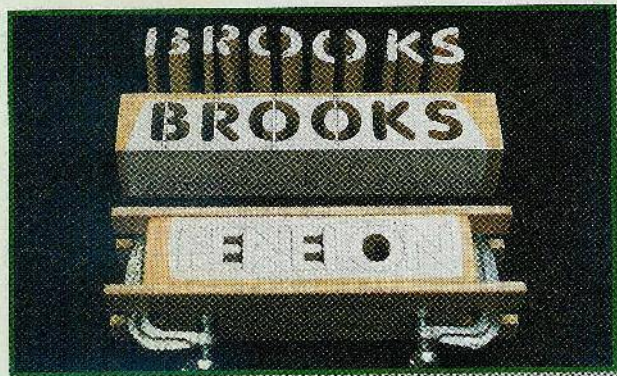


The letters A, B, D, O, P, Q or R need to be "broken" in order to be sawn out correctly. Use a ruler (or a scroll saw blade) to mark the break lines.

If the name has the letters A, B, D, O, P, Q or R in it, you'll need to make a break in them to be able to cut them as open letters. I stood my ruler on edge where I wanted the break in the letter, then traced both sides of the ruler. Oh man, another idea just bounced around in my cave...I mean head. I just thought of a way which is easier than using a ruler: use the end of a scroll saw blade! Just lay that on the letter and trace the blade (where there are no teeth of course) to make the break.



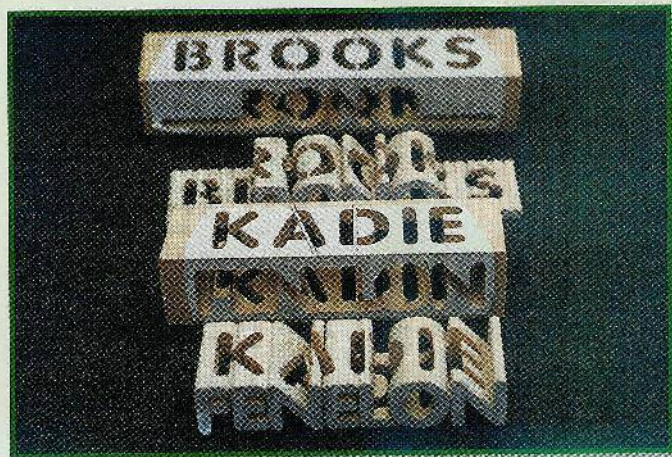
Center the patterns on the square stock and bore blade entry holes as needed to prepare for sawing. Cut the open letters first.



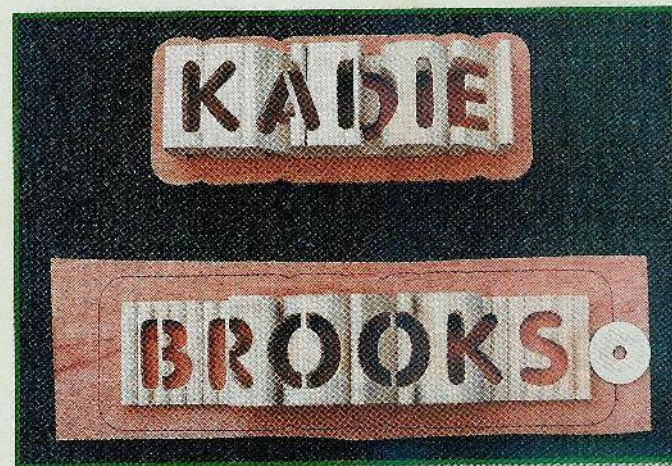
Reassemble the pieces from the open letters and clamp strips of scrap wood to the sides. Make the remaining interior cuts on the face with the solid letters.

Center the patterns on the two faces of the stock and to each other. Cut the open letters, saving the pieces as you go. When all the open letters are cut, put the pieces back in place and clamp scrap wood to the sides to hold them in place. Then make the inside cuts on the face with the solid letters. This will provide support as you finish cutting the nameplate. Once the inside cuts are made, cut around the outsides of the letters. The nameplate for Brooks shows how to solve the problem when the first name is longer than the last name. A series of periods on either end provide the extra length needed for the open letters so they need not be cut off.

For the base, glue the nameplate to 1/4" stock of a contrasting color. Leave enough room around it to trace the edges of the base using a washer. Cut the base and finish as desired.



Separate the finished names from the waste. If the first name is longer than the last, a series of periods on each side of the name will solve the problem.



Use a washer to trace around the names for the base.

The software product named *Woodtrax* that I mentioned in this article is advertised in this magazine. Two computer programmers who are also scrollers have created a *SIMPLE* program that those who don't 'love' messing with computers can use. It was not created to compete with raster based or vector based graphics programs or the ability to move letters closer or farther apart in a word processor using the kerning settings. It was created for people who don't care or don't want to have to learn what raster, vector and kerning is. Don and Michelle created it so even an idiot could easily make 'word' patterns, then had me try it to prove an idiot COULD do it! If you want a fast and easy way to make patterns for cutting names and word related projects like the compound cut nameplates, *Woodtrax* is for you. This product will easily pay for itself at one craft show. It's worth checking out!



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by Clark Weeks



SUPPLIES

Wood: Baltic birch plywood or wood of choice—one piece 1/4" x 4-1/4" x 35" (for the pattern piece); pine or wood of choice—one piece 3/4" x 1-1/2" x 35" (optional, for the stand)

Tools: scroll saw with spiral blades; drill with bits; router with 1/4" straight bit (optional)

Temporary-bond spray adhesive

Sandpaper, assorted grits

Clear oil finish of choice

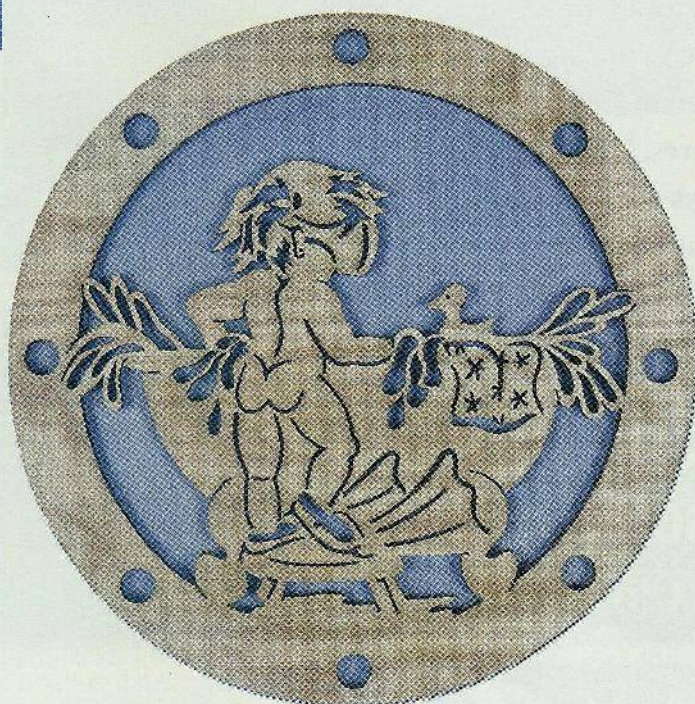
INSTRUCTIONS

Copy the patterns and transfer them to the selected stock, attaching them with spray adhesive and making sure that the match lines adjoin. **Note:** the pattern has been separated into sections which will fit on 8-1/2" x 11" paper to make photocopying them easier. Bore blade entry holes in the waste areas and make all cuts, beginning with the inside and working toward the perimeter. If you desire, you can make a simple display stand for the piece by routing a 1/4"-wide groove centered lengthwise in a piece of pine stock. Thoroughly sand the piece (or pieces) and apply two coats of clear finish to the wood.



by Denise Green of Daeden Woodworks

TUB ADVENTURETTE



SUPPLIES

Wood: wood of choice—one piece 1/4" x 10-1/4" x 10-1/4" (for the overlay), one piece 1/8" x 10-1/4" x 10-1/4" (for the backer)

Tools: scroll saw with assorted blades; drill with bits

Temporary-bond spray adhesive

Sandpaper, assorted grits

Clear oil finish of choice

Acrylic paint of choice, Light Blue

Paintbrush

Clock movement of choice

Hanger of choice

INSTRUCTIONS

Copy the pattern and transfer it to the stock selected for the overlay, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Make all interior cuts. Stack the overlay piece on top of the backer piece and saw around the perimeter.

Thoroughly sand each piece. Apply two coats of clear finish to the overlay piece. Paint the backer piece Light Blue. When dry, glue the backer and overlay pieces together. Attach the hanger to the back of the piece. Hang and enjoy!



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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
Metal	Metal			
MAB #3	42	up to 1/8"		
MAB #5	36	up to 1/4"		

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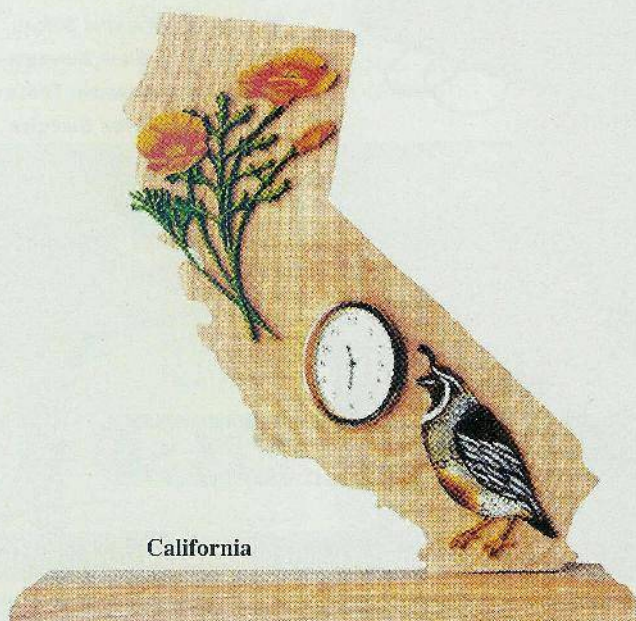
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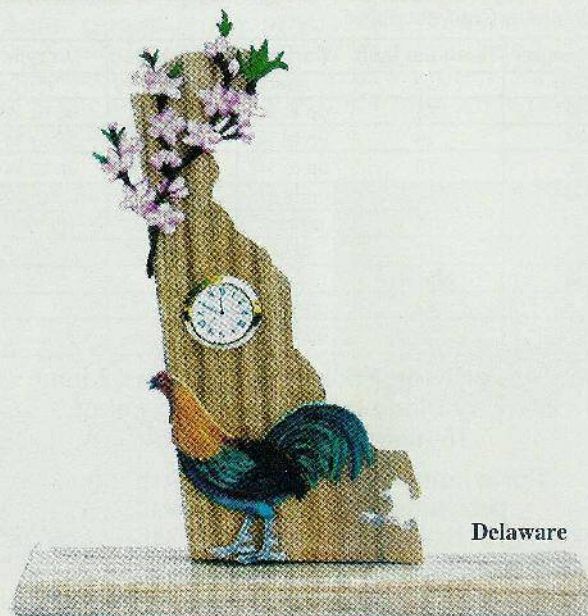


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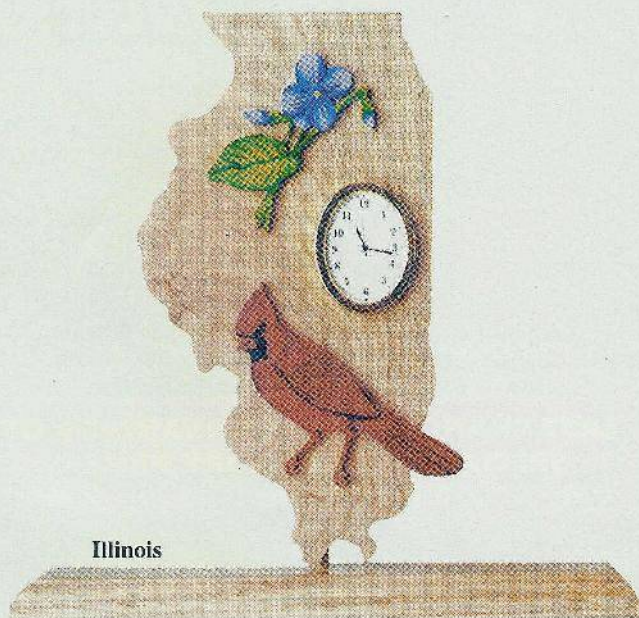
from Sheila Bergner



California



Delaware



Illinois

Creative Woodworks & Crafts' Painting Editor Sheila Bergner has designed an exciting series of pattern packets, one for each state of the USA. The hallmark of the series is versatility—scroll sawyers have endless options regarding how they can craft and display their state-oriented masterpieces. As shown by the photos on this page, the designs are detailed, beautiful, and, if you incorporate painting, very colorful.

Each state packet includes a silhouette of the designated state's outline (approx. 10" high or wide, dependent upon the state's shape), and patterns for add-on pieces depicting the state's flower, bird, fish, and animal. The plaques can be wall mounted or placed on a base for desk-top or mantle display, and also make excellent mini-clock holders. Two options are offered for the finished project: a traditional scroll-sawn version with detailed veining lines, and a painted version. The latter calls for only the silhouettes to be cut, while all the internal detail is added by painting rather than veining. Complete instructions are provided for both options.

In doing research for this series, Sheila found that not all of the states have designated state animals and fish. These have been included in the packets only where applicable. However, all fifty states do have state flowers and birds. Interestingly, many of the animals, fish, birds, and flowers are shared by two or more states.

In planning your state project(s), consider which of the add-on pattern pieces you will want to use. Many may want to display them all, but the fishing enthusiast, for example, may decide to use only the state fish with the state silhouette; the bird lover may want to focus on the state bird; and so on.

What is striking about this overall body of work is the great amount of detail given for each add-on pattern piece. As a result, *any single pattern piece can also be used effectively as an independent project!* With this in mind, there are literally hundreds of potential projects to draw from within this series. Sheila, for the high quality and sheer volume of work that went into these designs, we salute you!

These patterns are currently available from Wildwood Designs. For more information, call 1-800-470-9090. You can also visit the Toys in the Attic website at www.toysintheattic.ws or email Sheila at scrollgirl@attbi.com.



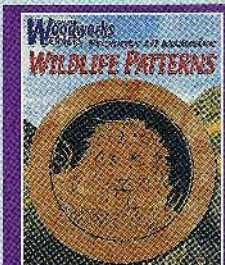
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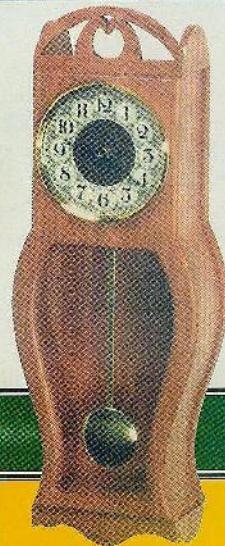
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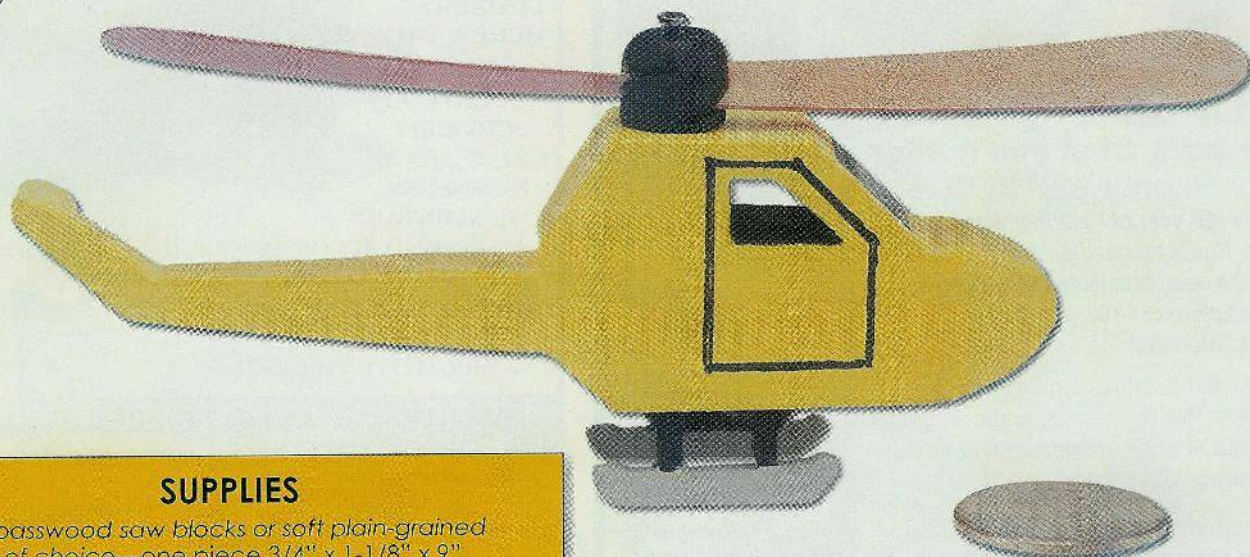
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THE HELICOPTER

by Henry D. Berns



SUPPLIES

Wood: basswood saw blocks or soft plain-grained wood of choice—one piece 3/4" x 1-1/8" x 9" (for the helicopter body), one piece 3/4" x 1" x 5" (for the landing struts), one piece of soft wood 3/4" x 3" x 5" (for rotor hub fixture)

Tools: table saw; scroll saw with No. 2 blades; awl; drill with 1/16"-Dia. bit; stationary belt sander; fingernail emery boards; small needle or riffler files; scissors; long sewing needles

Sandpaper, assorted grits

Super glue to attach rotor blades to hub

White glue to attach patterns to saw blocks and assembly of various parts

Double-sided tape to attach rotor patterns to plastic material

Masking tape to cover front view saw cuts when doing side view cuts

Two 1/2" x 1-1/4" flat pieces of plastic jug material—can be various colors (for big rotor blades)

3/4"-Dia. flat piece of frosted plastic milk jug material for tail rotor

3/4" No. 18 wire nails for rotor hub shaft

3/8"-Dia. x 8" long wood dowel rod (for rotor hub)

Piece of Styrofoam to hold paint needles

Black fine point permanent marker pen

Clear polyurethane spray to seal raw wood items

Acrylic paints of choice: Black, Green, Yellow, Silver

hold onto while it is being cut. Usually the front or top 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 again so another set of patterns can be glued on.

Pattern preparation

Photocopy the patterns and cut around the rectangular outline block of each set. 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. **Note:** there is no extra material at the bottom of the body. This is where the final saw cut is made to separate the body from the saw block and no extra material is needed.

Open up the pattern flat and lay it face down on a bigger scrap of paper. Put white glue on the back of the patterns and spread it 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). The bottoms of the struts need to be at the end of their saw block. Make sure the pattern edges are in line with the edges of the saw block and match the end of the block.

Sawing

Sawing is done with a No. 2 blade in the typical 3-D fashion. After all the cutting for one view of the item is completed, masking tape is put over the saw cuts to hold the block together while the other view is cut. **Note:** when scroll saw blades are manufactured, the teeth are sheared from the saw blade stock material; as a result, they have a burr on one edge and not on the other. This makes the

INSTRUCTIONS

Block preparation

This is a typical 3-D scroll saw project and will require rectangular saw blocks for the components. These blocks will need parallel sides and one end cut perpendicular to the sides. They can be ripped on a table saw equipped with a fence. It is also helpful to use a stationary belt sander to smooth and square the sides and ends of the blocks. Basswood is the recommended stock for the wood blocks, but other soft plain-grained woods could be used instead.

The blocks should be at least several inches longer than the pattern area so that there is sufficient length to

blade cut as if it had set in the teeth on one side but not on the other. In order to make a straight line cut in the saw block, it must be fed into the blade at an angle. This angle will depend on the burr for the individual blade being used; for the No. 2 blade used for this project, the angle was about 10 to 15 degrees.

This project has long top and side view patterns for the helicopter body and requires several long straight cuts. You may want to practice making these cuts. If you end up with a surface that is not completely flat, you can use a flat sheet of sandpaper or the small files to smooth up some of the uneven areas.

Helicopter body

The first step is to drill a starter hole in the window area in the side view of the body. (At the same time, you can also drill between the struts in the side view of the strut patterns to get that saw block ready too.) The first cut for the body is to saw out the side window area. Put the saw blade through the starter hole to make the cut.

Next is the top view. Be very careful in making the long straight cuts so that the sides of the body will be smooth and flat. Put masking tape over the saw cuts on the top and bottom of the block. Pinch the sides of the block together to keep the loose piece firmly in place as you put the tape on.

Turn the saw block on the side to finish cutting. Start at the nose of the body and saw down to the bottom edge of the block and a small waste piece will fall away. **Note:** the bottom of the body is the bottom of the saw block. It helps to retape the block where this waste piece has been cut away. Start sawing again at the nose and go up over the top and around to the bottom again to finish the side view cutting.

Landing struts

Cut out the material between the struts in the side view. Insert the saw blade through the starter hole to do this cut. Next, go to the front view and cut out the material from between the struts. Go back to the side view and finish cutting completely around the side view. Tape the loose piece in place and then finish the front view cutting to complete the struts.

Making the rotors

Using the patterns, cut the two big rotor blades. You can make them from a flat piece of plastic such as an orange juice jug. You can pick almost any color you want by just looking at

the variety of plastic jugs that you may find. Be sure to pick a flat area, use double-sided tape to stick the patterns to the material, and cut the pieces to shape. A good pair of scissors is needed to cut out the rotor blades. Peel the double-sided tape and patterns off of the blades after they have been cut.

Use the awl to make a centered starter hole in the end of the 3/8" dowel rod. Drill a 1/2" deep hole with the 1/16"-Dia. bit. This is the first step in making the rotor hub. Sand the end of the dowel rod to a domed shape; this will be the top of the rotor hub.

Rotor hub sawing fixture

Cut the 3/4" x 3" x 5" piece of wood to form a wedge with a 30 degree angle on the diagonal as seen in Fig. 2. Drive four wire nails into the diagonal edge of this fixture to firmly hold the dowel rod. Make a vertical pencil mark on the upper end of the dowel.

Select a scroll saw blade with a thickness similar to the thickness of the rotor blade material. The slots that are cut in the rotor hub need to have a snug or slightly loose fit for the ends of the rotor blades. Don't pick a plastic jug that is too thick.

Hold the dowel firmly on the top

continued on page 30

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edge of the sawing fixture as you make the first cut. Keep the sawing fixture perpendicular to the saw arm as you make the cut. Then rotate the dowel 180 degrees until the pencil line on the upper end is again vertical before you make the second cut. This will insure that the slots are symmetrical and 180 degrees from each other. Cut the rotor hub about $3/8$ " long from the end of the dowel after you check the fit of the rotor blades in the slots. A completed rotor hub is shown in **Fig. 1**.

Making the tail rotor

Use the pattern drawing and double-sided tape to cut the small tail rotor for the back end of the helicopter body. It is a circle cut from a flat area of a frosted plastic milk jug. This material gives a good appearance of the rotor turning at high speed. Drill a $1/16$ "-Dia. hole in the center of the disk. Peel the double-sided tape and paper pattern off after cutting and drilling.

Finish work

Finishing details are similar for both the body and the struts. 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, the fine grit sandpaper, or the small needle and riffler files. The files need to be used to get in between the narrow spaces in the struts. If the glue surface on the top of the struts is not flat, slide it back and forth on a flat sheet of fine grit sandpaper.

Painting

Give the wood 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 (see **Fig. 3**). After spraying or painting, 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.

Paint the body inside the windows black as the first step. The outside of the body can be various colors: green, red, yellow, etc. The vertical struts can be black and the skids on the bottom can be silver or gray. There is no need to paint the top of the strut piece or the bottom of the body where they will be glued together (in fact it will make for a stronger glue joint if you don't). The glue area on the bottom of the body is just in front of the tail section, as shown by the vertical dashed lines in the pattern drawings.

The outline of the doors can be black as seen in the finished project photo. Door outlines can be made with a straight edge and a fine tip permanent marker pen. You may want to do the lines with a lead pencil first so you are sure you have them in the right place. The front windshield of the body can be painted black or silver to make a contrast with the body colors that have been chosen. The rotor hub can also be black or silver.

Assembly

Use super glue in the slots of the rotor hub to hold the rotor blades; be sure you keep the blades 180 degrees from each other. Use one of the $3/4$ " No. 18 wire nails as a rotor shaft to mount the big rotor. Use the awl to make a starter hole in the roof of the body, as shown in the pattern drawings for the rotor shaft. Push the wire nail into the roof and then pull it out. Put the nail through the rotor hub and push it back into the hole. Don't push the nail in too tight and the rotor should be free to turn.

Use white glue to attach the struts to the bottom of

the body as shown in the pattern drawings; this should be done after the painting is completed. Keep the struts centered side-to-side and parallel with the body.

Put the helicopter body on its right side. Put a very small drop of white glue on the end of the stub that sticks out from the body where the tail rotor is to be mounted. You may need to sand paint off of this area so that there will be good adhesion of the glue. Put the hole in the disk down on the glue. Make sure some of the glue comes through the hole and spreads out slightly larger than the hole. You might have to add a tiny bit of glue from the end of a toothpick to be sure you have formed a rivet head in order to keep the rotor disk securely fastened; otherwise, the glue will not stick real well to the milk jug material. Don't move anything until the glue dries. Don't try to use a pin or nail to mount the tail rotor, as it is very easy to break the wood stub.

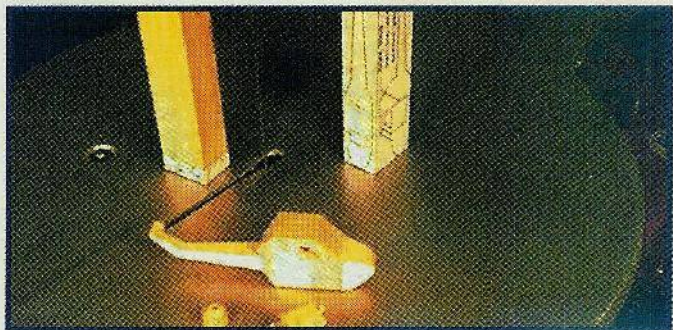


Fig. 1. Here are the patterns glued in place on saw blocks. Note that the nose of the body is at the end of its saw block. This will give maximum support for the tail section that needs to be done with the greatest care. The photograph also shows a helicopter body, landing struts, and rotor, after the sawing has been completed.

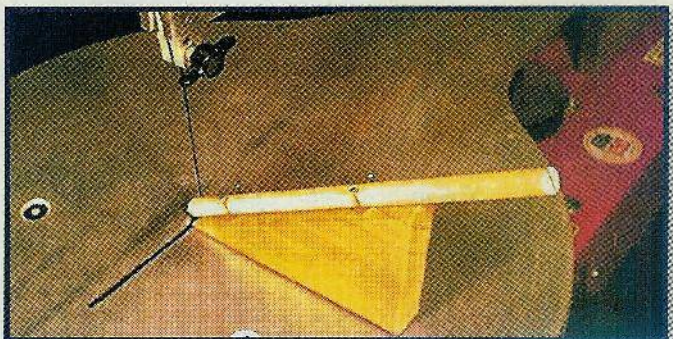


Fig. 2. The photograph shows how the angled slots are cut in the rotor hub with the rotor-sawing fixture. The saw cuts need to be about one-third of the way into the dowel rod and both need to be about $1/8$ " from the end of the dowel rod.

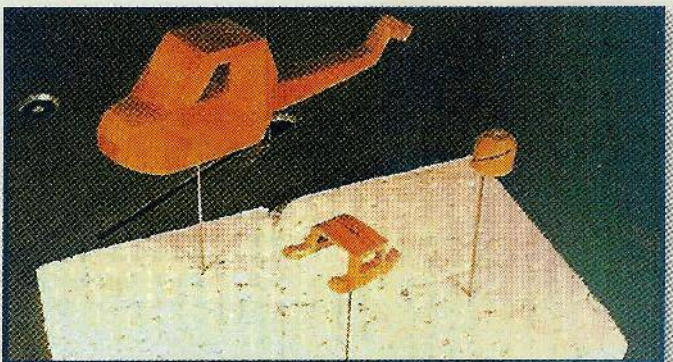


Fig. 3. The pieces have received a coat of clear sealer and are mounted on long sewing needles stuck into styrofoam.

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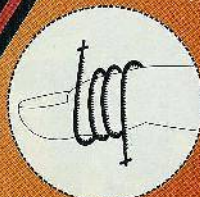
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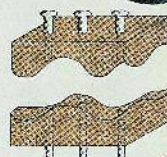
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INSTRUCTIONS

First, copy the pattern (so you have the original for later use). Then, select the wood you want to use. Cut the wood to the proper size to fit the patterns. All straight edged pieces should be cut to size on a table saw or similar. Attach the patterns to the wood with a spray adhesive.

With a small drill bit, drill a hole in the waste area of each cutout. Feed scroll saw blade through the small holes and cut along the lines. For exterior cuts you can cut in from the edge or drill a small hole just outside the exterior line. Remove pattern from workpiece by peeling it off. **Hint:** if it is attached firmly, you can use a hair blow dryer to loosen the adhesive. Be careful because some cuts are very fragile.

Sand work pieces with belt sander or handheld sander. Remove any burrs and clean up any cuts with a craft knife or a needle pick. Glue the box sides in between the box fronts/back (see **Fig. 1**). The sides should be square and flush with the front/back piece.

Glue the box assembly onto the box bottom. This needs to be centered (see **Fig. 2**). Glue the box front/back overlay, centered, onto the front and the back of the box assembly (see **Fig. 3**). Glue the box side overlay, centered, onto the sides of the box assembly (see **Fig. 4**).

Glue the cross overlay, centered, onto the cross. Then glue the cross assembly, cen-

tered, onto the box top (see Fig. 5). Allow the glue to dry for one hour. Apply the oil finish per manufacturer's instructions, allowing it to dry completely.

Cut a 1/8" thick board to fit the inside of the box assembly and cover the top side of it with the cloth of your choice. With a handheld stapler and 1/4" staples, staple cloth-covered board, centered, under the box top assembly with the cloth side up. Make sure the staples are close to the edge of the board so they do not interfere with the fretwork. It is then optional to cover the bottom side of the board (see Fig. 6).

Cut 1/8" thick boards to fit along the front and back of the box assembly, making sure they are short enough to clear the board under the box top assembly. Cover both sides of the board by wrapping the cloth over the top of the board. With these in place, cut and cover the side boards to fit in between the first two. Then cut and cover a board to fit down in the bottom of the box. With all the covered boards in place, cut and cover a center board (see the inset photograph). Sit back and enjoy your Cross Box!



SUPPLIES

Wood: wood of choice—one piece 1/2" x 9" x 14" (for the cross upright), two pieces 1/2" x 5-1/2" x 9-1/2" (for the top and bottom pieces), two pieces 1/4" x 3" x 3" (for the sides), two pieces 1/4" x 3" x 7-1/2" (for the front/back piece); **contrasting wood of choice**—one piece 1/8" x 8-1/2" x 13-1/2" (for the cross overlay), two pieces 1/8" x 2-3/4" x 2-3/4" (for the box sides overlay), two pieces 1/8" x 2-3/4" x 7" (for the box front/back overlay); **Baltic birch plywood**—two pieces 1/8" x 3 x 7" (for the top and bottom liners), two pieces 1/8" x 3" x 7" (for the front/back liners), three pieces 1/8" x 3" x 3" (for the side liners and center board)

Tools: scroll saw with blades of choice; drill press with very small drill bit; table saw (or similar); belt and handheld sander; handheld staple gun with 1/4" staples

Temporary-bond spray adhesive

Sandpaper, assorted grits

Craft knife and/or needle pick

Various clamps of choice

Wood glue

Oil finish

Cloth to line the box

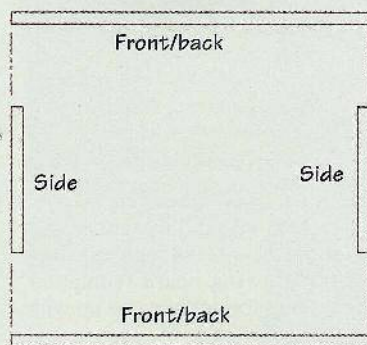


Fig. 1. Glue the sides to the front/back pieces to make the box assembly.

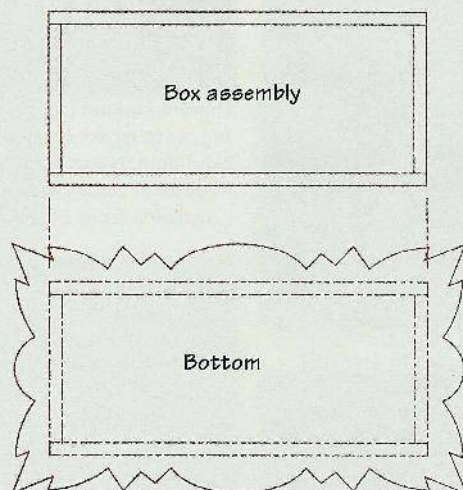


Fig. 2. Glue the box assembly to the bottom piece.

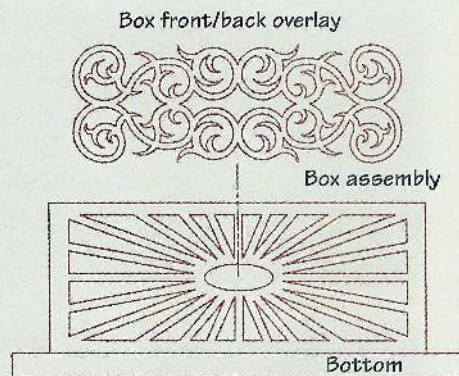


Fig. 3. Glue the box front/back overlay in place.

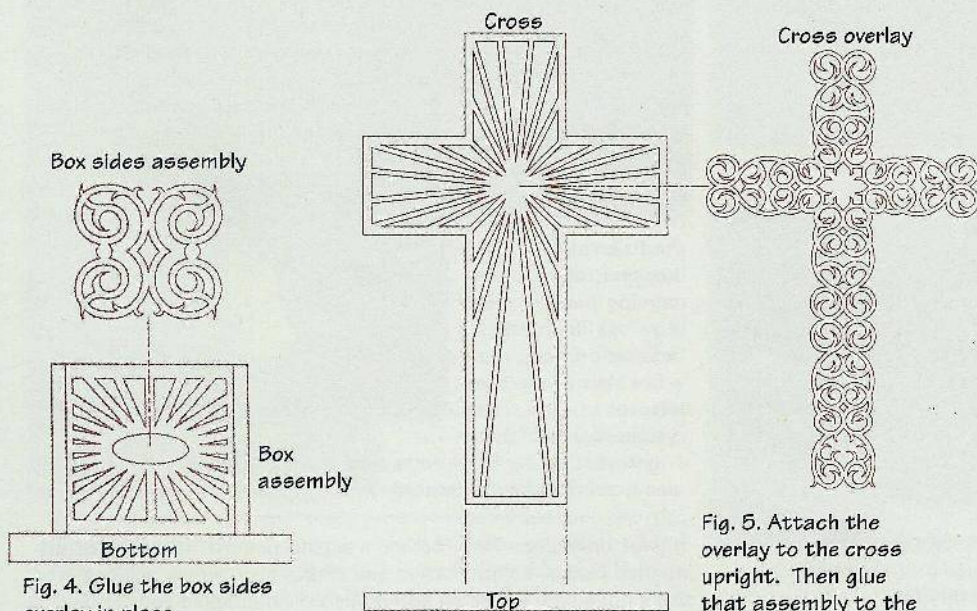


Fig. 5. Attach the overlay to the cross upright. Then glue that assembly to the top piece.

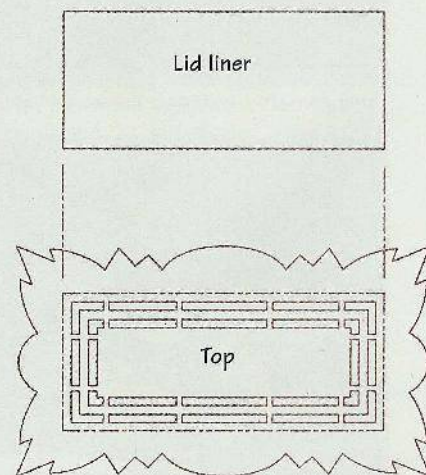


Fig. 6. Glue the lid liner in place.



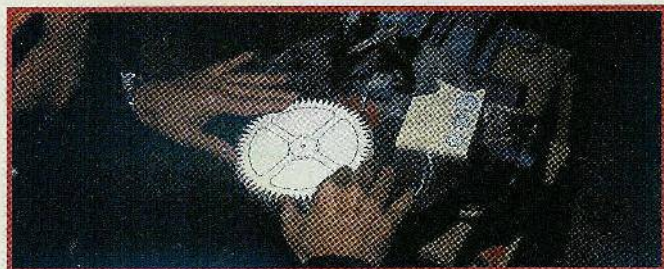
WES' WORKSHOP

SUBJECT: MEET TONY PIANO

Woodworkers come in many shapes, and a few of us rely on the scroll saw for the majority of our work. Most scrollers either saw fretwork patterns, intarsia, or marquetry, but how about clock making? I'm not just talking about clock cases; I mean the actual clock works. Tony Piano was introduced to *Creative Woodworks & Crafts* by the fine folks at Steebar Corp. for whom he has been a designer of original clock patterns.



Tony at his computer. It is obvious that he is well organized—no clutter.



Once the print is ready, the cutting begins.



Tony designed these up blocks to test the meshing of the gears.

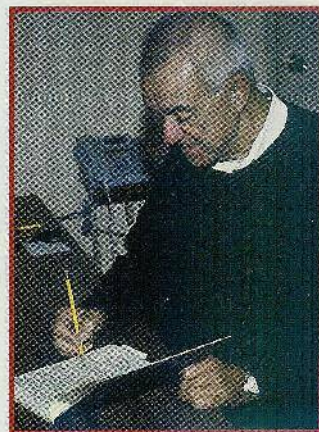


Assembling the works. All finish is applied and allowed to cure several days before assembling.

Like all of our readers, Tony has many other talents. For example, he is a mechanical engineer (sort of retired) who holds twenty seven patents. He is a master of *Autocad*. For those who are not familiar with computers, *Autocad* is just about the most involved computer program available to civilians. Not only can you draw designs with the utmost detail, but you can put them in motion and view them in 3-D from any angle. It is absolutely intriguing to watch Tony lay out a set of clock gears and test them for proper engagement.



The final adjustments are leveling, setting, and adjusting the pendulum. Note: many of Tony's wooden clock patterns are available from Steebar Corp.



Tony keeps meticulous notes on all phases of his work in order to develop the easiest and most efficient method of work and construction and hopes to compile them into a book one day.

Tony started designing his gears with an involute curve, but found that if they were not cut precisely, they would bind up, stopping the clock. He went back to the drawing board (computer screen) and, by using scientific engineering formulae, came up with the present type of gear. It is easily cut, forgiving to the sawyer, and tolerant of changes in the moisture content of the wood. He uses Baltic birch plywood exclusively for his gears because of its strength and stability.



Tony's fascination for gears and shafts also includes toys, as his example here. Turn the handle and the ball pops up, the golfer swings the club, and the ball goes into the hole and returns for the next shot, much to the delight of his grandchildren.

And carving too. Tony became interested in carving several years ago as a form of relaxation and, while attending carving classes, observed several types of carving vises. None of them worked to his satisfaction, so he designed his own. It obviously works; just look at his carvings.



Not only does Tony create working patterns of complex all-wooden clocks, he also carves and makes his own toy designs. And that's not all; he is also an accomplished calligrapher and cartoonist. That is why I related that he was "sort of retired."

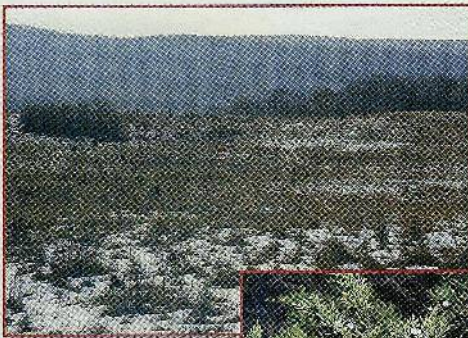
Wood Profile: Eastern Red Cedar

by Wes Demarest



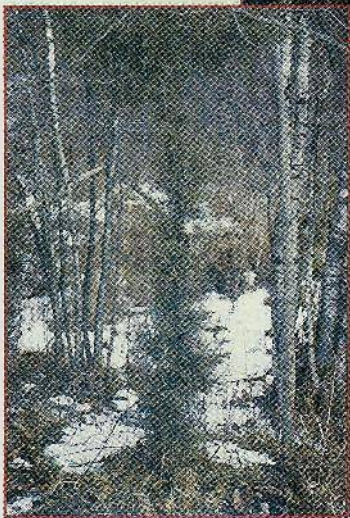
Common on the East Coast, the Eastern Red Cedar is actually a type of juniper.

Eastern Red Cedar, *juniperus virginiana*, is a widely distributed evergreen that is not a true cedar, but a juniper. It can be found from Nova Scotia to Florida westward to the limits of the Mississippi drainage. The trees found in the southern coastal region, however, may be a separate species, *juniperus silicicola*. Scientists are in disagreement as to this being a separate species or merely a variant of *j. virginiana*. Another species is Ashe juniper, *juniperus ashei*, which is found from the Ozarks, Oklahoma, south to northern Mexico.



Eastern Red Cedar is often the first species of tree to grow in fallow or unattended fields.

The distinctive leaves of the Eastern Red Cedar.



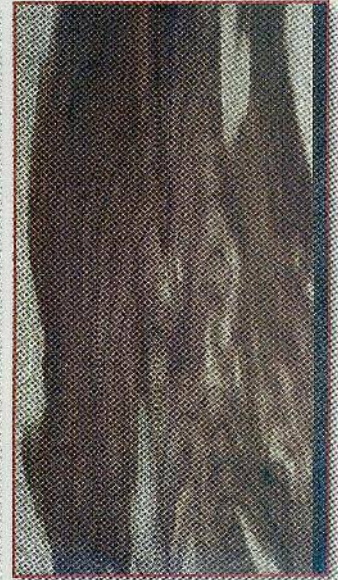
The tree is often an important source of food for wildlife, especially in the winter. Here is an example of a tree browsed by deer.

Red cedar is tolerant of growing conditions and can be found from uplands to swamps and any place in between. In my area of northwest New Jersey, the old growth stands are long gone, victims of the developers chain saw. Given time and fertile soil, these trees can attain heights of 120 feet with diameters over 2 feet, but most found in the east today are smaller. *J. ashei* does not grow as tall, but still attains substantial girth. It is often a pioneer species of forest succession. In other words, when farm or vacant land goes fallow (dormant), it is one of the first trees to grow.

The tree is important not only for its wood; it provides cover and food for wildlife, provides volatile oils, and is sold and planted as ornamentals for landscaping. The tree is easily distinguished from other cedars by its leaves and blue berries that are actually fleshy cones. If you have ever tasted gin, these are what was used for the flavoring.



The bark is easily recognized.



The grain is strikingly beautiful. The heartwood can often contain many shades of pink.

The bark of the tree is also diagnostic of the red cedars and finds use as tinder for starting fires with flint and steel, bow and drill, or even matches if you have them. The wood is classified as moderately heavy with a specific gravity of .44, with *j. ashei* a bit heavier at .65, and is easy to work with machine or hand tools. The sap wood can be nearly pure white and the heartwood can have a number of shades of pink and red and is often intermingled with the heartwood, creating very interesting patterns. Not only is the color fantastic, it is prized for the odor it gives off, and there is not a wood worker that is not familiar with it. It has been used for chest and closet linings for hundreds of years because of its ability to repel moths. The wood is normally quite knotty and can have extensive areas of inter-grown bark, so when you buy it direct from the saw mill, be sure to specify what you are looking for.

There are two problems with this wood you should be aware of. One is that of toxicity. The boards and the dust created when working the wood can be toxic, causing respiratory distress and skin rash. Be sure to wear a respirator and clothing that covers your skin to reduce the danger, and be extra careful when working this wood if you are perspiring. The other problem is that it does not accept polyurethane finishes. The finish will not cure, but remain a gummy mess because it reacts with the oils in the wood. Use shellac instead. It can be used as a complete finish or a sealer under a poly finish.

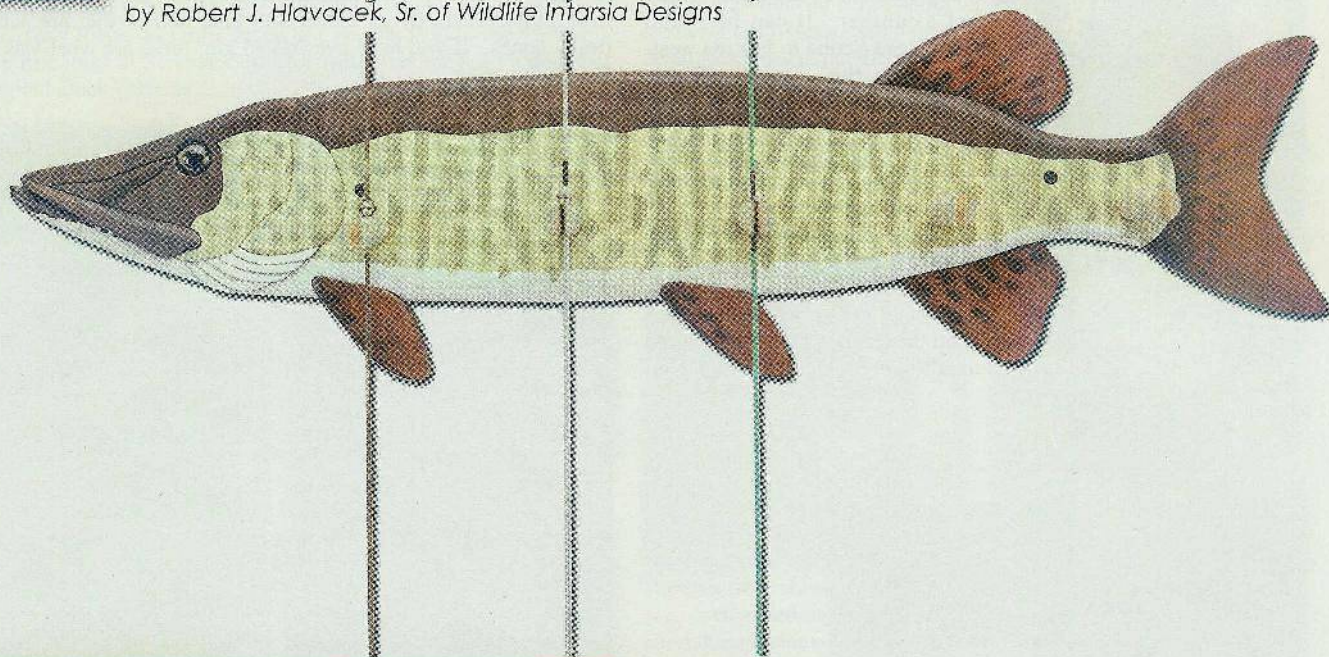
You will also find that it is best to pre-drill holes for all fasteners to reduce splitting near the ends of the boards. If your fastener has a larger head, such as a sheet rock screw, use a counter sink. We even create room for brad heads when working close to the end grain just like we do for cherry and maple. The scent of older wood can be restored with a light sanding with 180 or 220 grit sandpaper, and finishes do inhibit the scent.



Patterns Located in Full Size
Pattern Section No. 2!

MUSKIE FISHING ROD RACK

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



SUPPLIES

Wood: soft maple or other light-colored, easy-to-cut wood – one piece 3/4" x 6" x 28" (for the body); oak – one piece 3/4" x 4" x 6" (for fins A and B), one piece 3/8" x 5" x 18" (for fins C and D and the tail); plywood – one piece 1/4" x 8" x 30" (for the backer), small pieces 1/8" and 1/4" (for shims); dowel rods – five pieces 3/4"-Dia. x 4-1/4" (for rod holders); one 2" x 4" block 4-1/4" long (for dowel cutting jig)

Tools: scroll saw with assorted blades; band saw; drill press with assorted sanding drums; 3/4"-Dia. spade bit and 3/16"-Dia. bit; countersink; sanding mop with 100, 150, and 180 grit abrasive; finish sander; router with 3/8" round over bit.

Temporary-bond spray adhesive

5-minute epoxy

Carpenter's glue

Pencil

Masking tape

Double stick tape or hot melt glue gun

Sandpaper, assorted grits

Pipe clamps

C-clamps

Wax paper

19mm glass eye item No. F-04GE*

Delta Ceramcoat acrylic paint: Brown Velvet, Burnt Sienna, Eggshell White, Sea Grass, and Eucalyptus**

Paintbrushes

Delta Satin Spray Varnish

No. 8 wood screws – five 1-1/4" and two 3"

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

**For a list of Delta retail dealers in your area and a color chart of the myriad of colors they offer, call Delta Technical Coatings at (800) 423-4135.

Introduction

The inspiration for this project came on my last fishing vacation. Inside the porch of our rented cabin was a simple contrivance on which to hang our fishing rods after a day on the water. It was nothing more than a 1" x 4" with old, round, wooden clothes pins stuck in it. Since I haven't seen a round clothes pin in thirty years, I made a jig to easily cut dowels to hold the rods. I also replaced the 1 x 4 with an intarsia Muskie. Here's how it's done.

INSTRUCTIONS

Cut the pieces

Attach the pattern to the wood with temporary-bond spray adhesive. Bore two 3/16"-Dia. holes through the body where indicated for fastening to the wall. Countersink for the screw heads. Bore five 3/4"-Dia. holes 1/2" deep for the rod hanger pegs. Also, bore a 3/4"-Dia. hole approximately 1/8" deep for the glass eye. Since glass eyes may vary slightly in size, test drill in scrap wood for proper size and depth (see Fig. 1).

Cut the outside edges of the body on the band saw. The inside cuts will be made with the scroll saw for a better fit after routing the edges. Save the scraps from the top and bottom to aid in clamping when the project is glued together later. To more easily cut the head apart first remove it from the body (see Fig. 2).

Make the cuts in the body for fins A and B with the scroll saw, then trace the outline on the fins. It will be much easier to sand the fins to fit the body than the body to fit the fins (see Fig. 3).

The only pieces to fit on this project are the fins and tail; shown here is the process while working on the tail. After a piece is cut, sand the edge with a sanding drum in the drill press with an auxiliary table (see Fig. 4).

Place the previously cut tail piece on the piece it will adjoin and trace a new cut line with a pencil (see Fig. 5). Make the cut on the outside edge of the pencil line (see Fig. 6). Sand for a tight fit.

Lay a sheet of wax paper on a flat surface and glue the two halves of the tail together (see Fig. 7). 5-minute epoxy works well here. The entire tail will be cut out after it is fit to the body.

Edge gluing the project together on wax paper, as shown, will be the procedure we'll use for assembling the entire project after painting.

Use a drum sander with the drill press to sand the edges of the

body. Position the body on fins C and D and the tail and trace a new cut line (see Fig. 8). Sand the edge to fit (see Fig. 9). Mark the location of fins C and D on the edge of the body (see Fig. 10). These lines will be used for guides when we use the finish sander to smooth the body and glue the fins in place.

Rout the edge of the body with a 3/8" round over bit. Do not rout the fin cutouts or the narrow section near the head marked in red (see Fig. 11).

Using the scroll saw, cut the body sections apart. Tape the pieces back together with masking tape on both sides; then trace, cut and fit the tail. Mark the tail's location on the edge of the body as we did with the other fins.

Raising and contouring the pieces

After cutting the head apart, raise the pieces marked "+" by holding the part on a piece of plywood of the proper thickness and tracing around it. Cut the shim slightly smaller and glue it to the back of the piece.

Cut fins A and B in half lengthwise. To safely do this, attach the fins to a 2" x 4" block with double stick tape or hot melt glue. Now you can make the cut with your fingers away from the saw blade (see Fig. 12).

Put the back half of fins A and B in place and draw the belly contour on them (see Fig. 13). Turn the body over and do the same on the top half of the fins. Referring to the edge view contour illustration on the pattern sheet, use a sanding drum to sand the inner surfaces of the fins in order to thin them down.

Sand the routed edge with the finish sander and 150 grit abrasive and then mark the edges of the raised pieces for a contouring guide line (see Fig. 14). Note the contour of fin A.

Use sanding drums to contour the pieces, starting with the lowest and progressing to the highest while marking the edges of the higher adjacent pieces for guides (see Fig. 15).

Once the contouring is completed use the sanding mop to smooth the pieces (see Fig. 16).

Painting

I like to thin the paint with water so the wood grain will show through a little bit. Use a 1"-wide brush to paint the body and

fins, referring to the color codes on the pattern for painting. Also, paint the rod holding pegs and the heads of the 3" mounting screws with Sea Grass. When the base coat is dry, the wood grain will most likely be raised. It can quickly be de-fuzzed with 180 grit sanding mop run at about 1300 rpm. Start with the lightest colors and proceed to the darkest. The sanding mop can be cleaned between colors by using a rubber belt cleaning stick or by running it on the edge of a piece of scrap wood.

Add bars and spots to the midsection of the fish with Eucalyptus and a small paintbrush. A few spots and shading can be added to the fins and tail with Brown Velvet. Do not thin the paint too much for the details or it may run. Refer to the picture of the completed project for general placement of the markings.

Gluing

When the paint is dry, edge glue the sections of the body together with carpenter's glue using the scraps we cut off earlier to protect the edges when clamping (see Fig. 17).

Put wax paper on a flat surface and edge glue the pieces of the head, fins and tail in place. I used 5-minute epoxy for this.

Place the fish on the 1/4" plywood backer stock and trace its outline. Cut out the backer just inside the traced line. Apply carpenter's glue to the backer and lightly clamp in place with several C-clamps, using scraps of plywood to protect the surface (see Fig. 18).

Finishing up

Bore a 3/16"-Dia. hole through the center of each of the five 3/4" peg holes. Turn the fish over and countersink the backer so the screws will be flush with the back (see Fig. 19). Apply a little glue to each peg, insert in the hole, making sure the slots are vertical, and drive a 1-1/4" screw in each peg.

Spray several coats of finish on the fish and glue the eye in place with 5-minute epoxy. **Note:** the pupil of a fish eye is not round, so the tapered end should face toward the nose.

Attach your rod rack to the wall with the 3" long screws. The mounting holes are on 16" centers. Be sure to hit studs so it will be securely fastened.

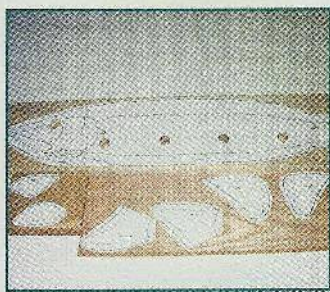


Fig. 1. Transfer the patterns and bore the holes which will receive the rod holder dowels and the glass eye.

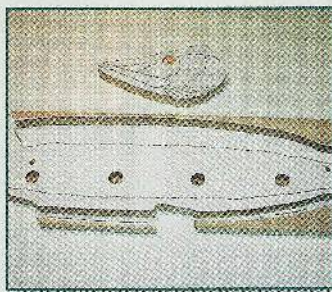


Fig. 2. When cutting the pieces apart, save the top and bottom scrap pieces to aid in clamping.

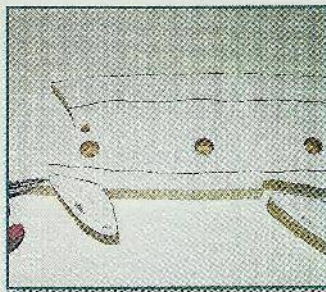


Fig. 3. Fit the fins to the body.



Fig. 4. Cut and sand the tail fin.

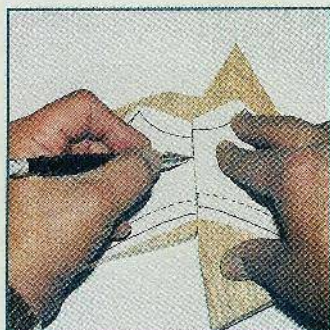


Fig. 5. Trace a more accurate cut line on the adjoining tail piece.

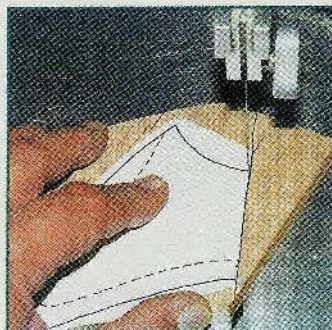


Fig. 6. Saw on the outside of the traced pencil line.

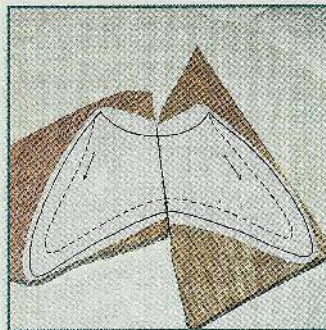


Fig. 7. Glue the tail pieces together.

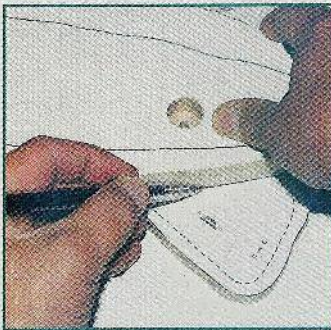


Fig. 8. Trace a new cut line on the fins.

continued on page 38

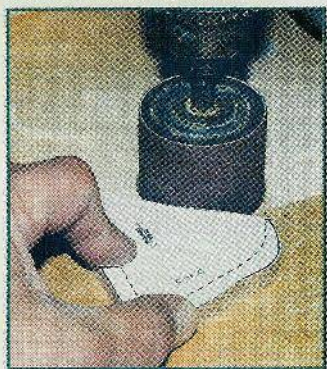


Fig. 9. Sand the edge.

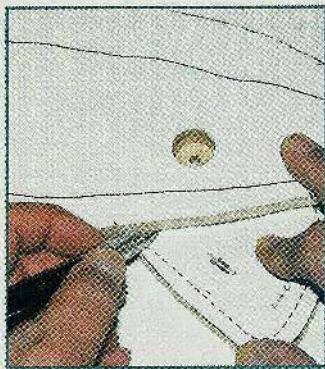


Fig. 10. Mark the locations on the fish body.

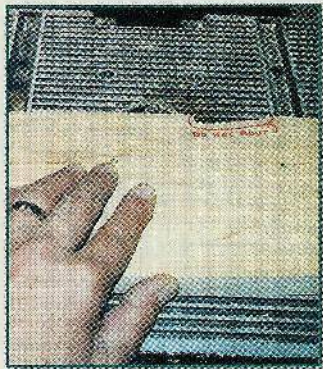


Fig. 11. Rout the edge of the body, being careful not to round over where the fins or head join.



Fig. 12. Resaw the fins in half for separate shaping.



Fig. 13. Mark the belly contour on the fins.



Fig. 14. Mark the edges of the raised pieces for shaping.



Fig. 15. Contour the pieces.



Fig. 16. Smooth with a mop sander.

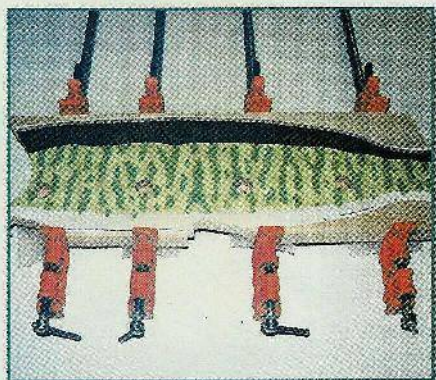


Fig. 17. Edge glue the pieces together. Now is the time to use those pieces of scrap wood saved earlier.



Fig. 18. Glue the intarsia piece to the backer.

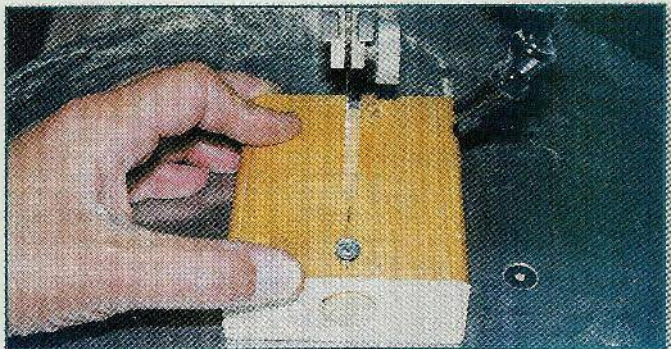


Fig. 19. Countersink for the screws which will secure the rod holder dowels.

Dowel Cutting Jig



Trace or glue the pattern on a 4-1/4" length of 2" x 4" stock. Bore a 3/4"-Dia. hole through the length of the block with a spade bit.



As shown on the pattern, cut a 3/16" wide slot in the jig and bore a hole for a screw. If you have heavy fishing rods, cut the slot a little wider. Insert a dowel and tighten the screw to hold the dowel in place for a straight cut. Cut five pegs for this project using a No. 7 blade.

MEET THE CREATORS

by Tony Piano

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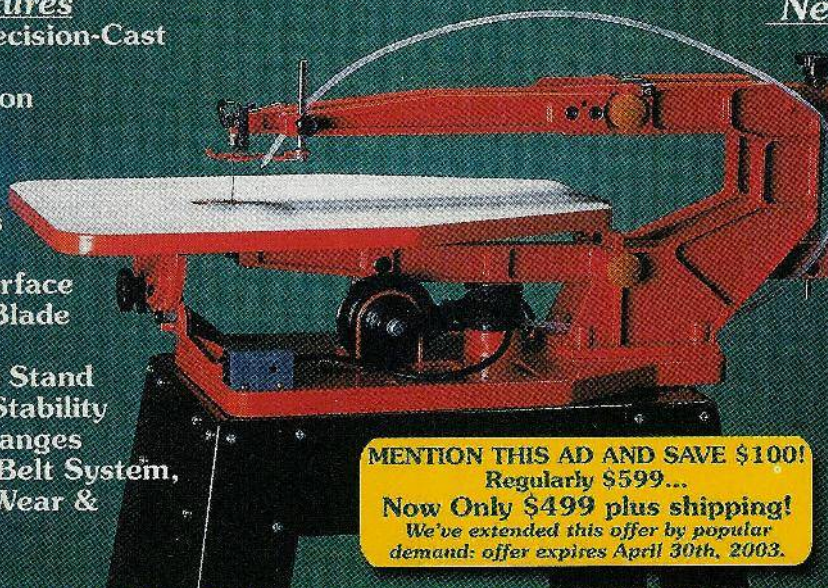


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GIRAFFE

by Darin Liles of Shirley, AR

Pattern Located in Full Size
Pattern Section No. 1!

SUPPLIES

Wood: ash—one piece $3/4"$ x $6"$ x $4"$; walnut—one piece $3/4"$ x $12"$ x $12"$; maple—one piece $3/4"$ x $3"$ x $3"$; oak—one piece $3/4"$ x $10"$ x $15"$; plywood—one piece $3/4"$ x $15"$ x $15"$ (to shim the head), one piece $1/4"$ x $15"$ x $20"$ (for the backer board)

Tools: scroll saw, FD #5 blades, oscillating spindle sander with assorted grits, drill press with mop wheel 220 grit, palm sander with assorted grits

Wood glue

Carbon paper

Pencil with sharp lead

Tracing paper

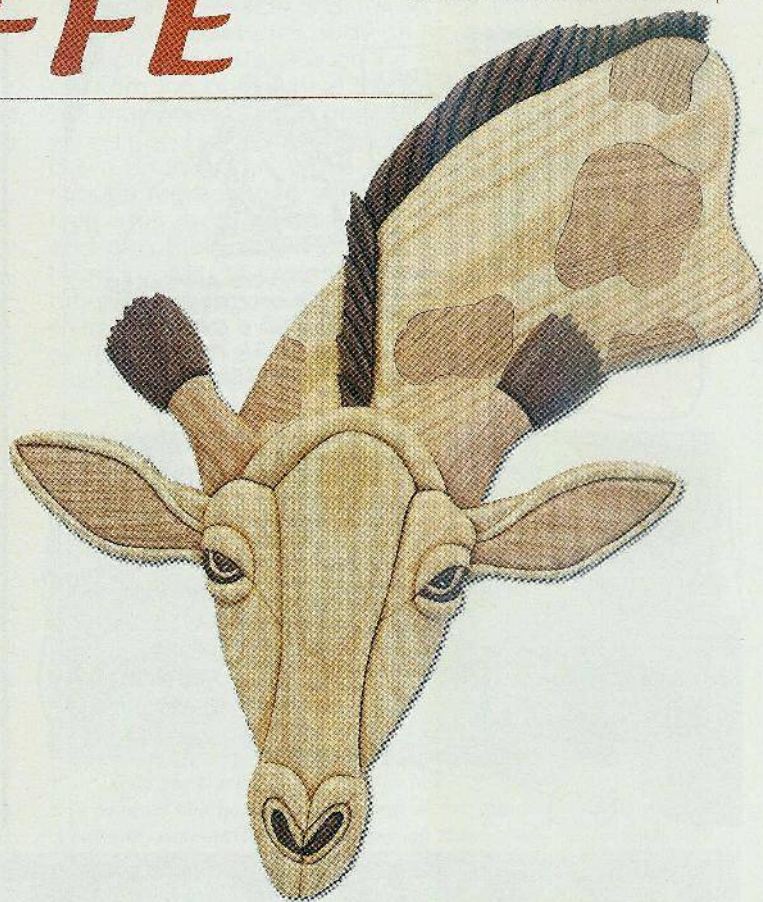
Clamps

Brad nailer (optional)

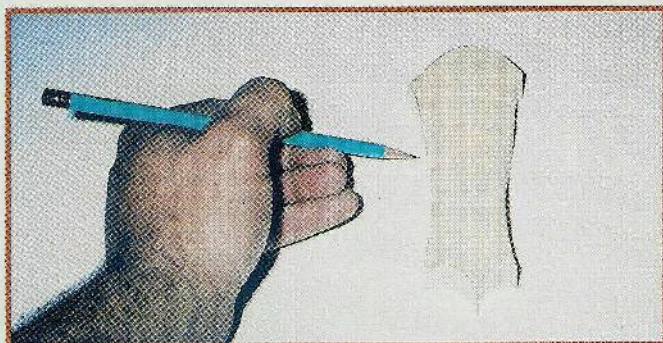
Hanger of choice

Danish oil - natural

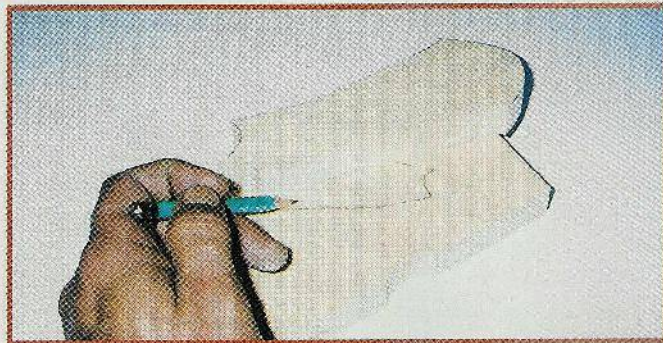
Shiny or matte finish of choice



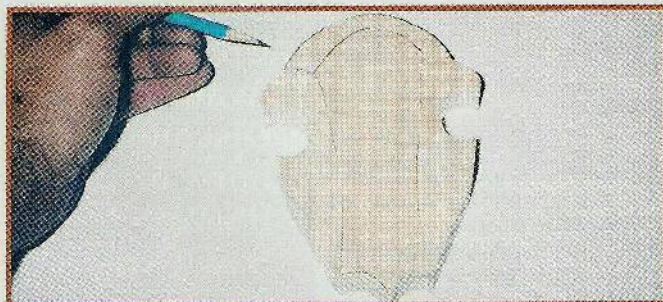
INSTRUCTIONS



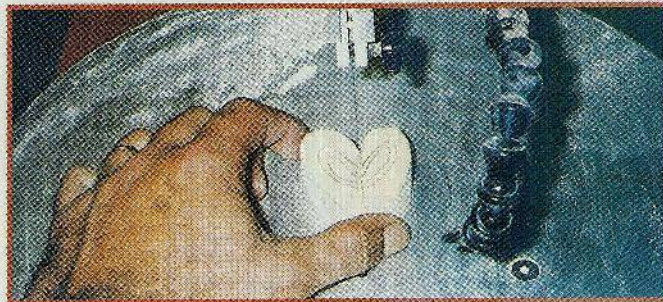
Step 1. Start by tracing the head out on tracing paper. This will allow you to be selective about wood grain during layout. Starting with the center part of the face, saw the piece to shape.



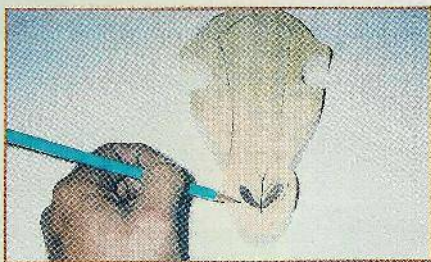
Step 2. For the sides of the face, use the center of the face as a guide for a more accurate cut line.



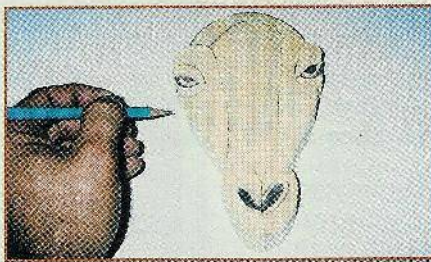
Step 3. Make sure the cuts are sanded at 90 degrees to assure a good fit.



Step 4. Next, begin cutting out the nose.



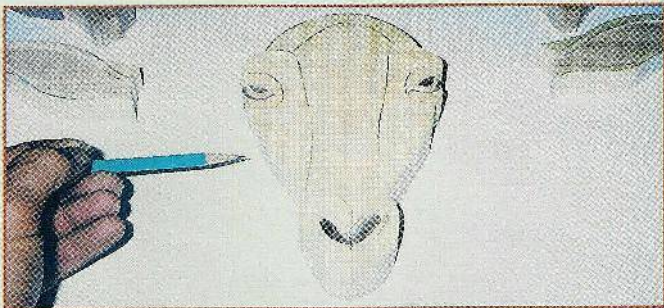
Step 5. The inside of the nostrils are made from walnut.



Step 6. The eyes are made from walnut, maple, and ash.



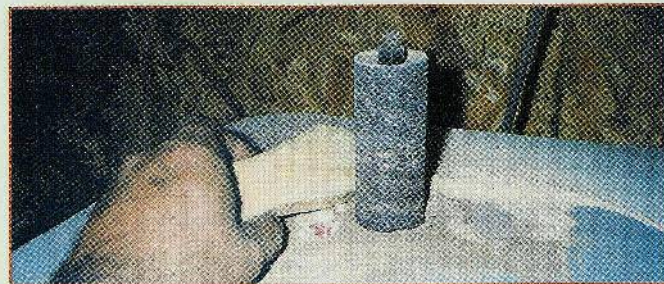
Step 7. The little horns are made from oak and walnut. The ears are made from ash and oak.



Step 8. The entire face should be lifted 1/4".



Step 9. Shim up the center of the face another 1/4" and the nose 1/2".



Step 10. Start contouring the pieces. After all the pieces are rounded and fitted to your liking, a natural Danish oil should be applied to the head. Glue and clamp together.



Step 11. While the head assembly is drying, start on the neck. After all pieces are cut for the neck, glue the spots in place and sand smooth.



Step 12. After the head is dry, trace it onto a piece of 3/4" plywood. Saw around it on a 45 degree bevel, except where the neck joins the plywood. This should be cut square.



Step 13. Next, the mane running up the back of the neck should be shimmed 1/4". After all is rounded, glue and let dry. Glue the head onto the neck.



Step 14. After this dries, trace around the entire assembly onto a piece of 1/4" plywood. Cut the backer piece to shape at a 35 degree bevel. Glue and clamp the assembly to the backer or, if you prefer, you can use a brad nailer to attach the backer.



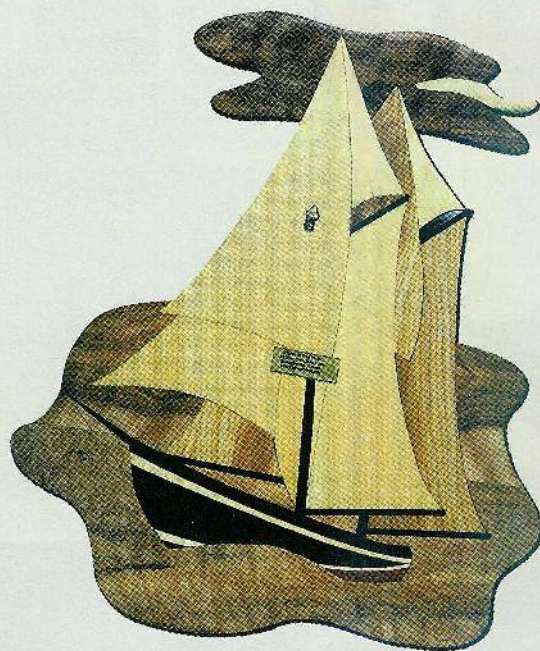
Step 15. Apply a shiny or matte finish to the piece. Attach a hanger to the back. Hang and enjoy!



"BLUENOSE"

by Fred Martin

Pattern Located in Full Size
Pattern Section No. 2!



Rear view

SUPPLIES

Wood: walnut—one piece $3/4"$ x $4"$ x $18"$ (for the hull, the masts, and the spars); aspen—one piece $1"$ x $8"$ x $24"$ (for the sails, the cloud, and the hull); white ash—one piece $3/4"$ x $6"$ x $24"$ (for the sails); bird's eye maple—one piece $3/4"$ x $4"$ x $24"$ (for the water); curly birch—one piece $3/4"$ x $6"$ x $20"$ (for the sky); eastern red cedar—one piece $3/4"$ x $4"$ x $4"$ (for the hull)

Tools: scroll saw with blades; band saw (optional); oscillating spindle sander or drum sander in drill press; bow sander*; pneumatic drum sander; flap sander; random orbital sander

Accordion glue bottle and GF 2002 glue**

Duct tape

Tracing paper

Transfer paper

Draftsman pencil and leads

Finish of choice

Wax paper

Hanger of choice

*Available from: www.infarsiaabyfred.com

**Available from: www.leevalley.com

INTRODUCTION

The sailing schooner "Bluenose" was launched in Lunenburg, Nova Scotia, Canada on March 26, 1921. During its 25-year career as a working fishing schooner, it never lost a race. In 1937, the Bluenose's image was placed on the Canadian 10 cent piece.

There are many legends as to how the ship gained its name. One story is that it was named in honor of Canadian crewmen who sailed aboard the schooners that carried blue-skinned potatoes grown in Nova Scotia to the Boston market in the mid-1780's. Another story states that the name originated from the blue dye markings left on sailor's noses by the homemade woolen mittens worn when they fished in dories on the cold North Atlantic. This legend is disputed by another which holds that the fishermen of this time never wore colored mittens because of superstitions.

This intarsia design is a small tribute to this proud ship and the men who sailed her.

INSTRUCTIONS

The woods indicated in the supplies list are only suggestions; use what is available to you. This craft is more about enjoying yourself than exactly duplicating the pictured design. Transfer the pattern onto tracing paper, making sure that the grain direction arrows are included. Select the first piece of wood for the hull. Using the traced pattern and transfer paper, mark and cut the wood into shape. After cutting, remove the burr from the back edge and sand the edges with an oscillating spindle sander or a drum sander mounted in a drill press. Without square edges, it's nearly impossible to have tight fitting joints.

Select the wood for the next piece. Slide the transfer paper under the pattern and place the first piece into position. Mark this piece using both the pattern and the

continued on page 44

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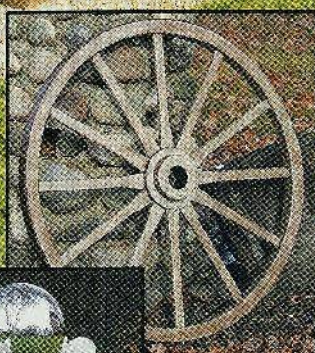
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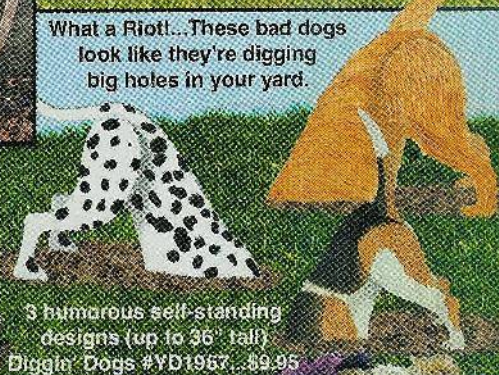
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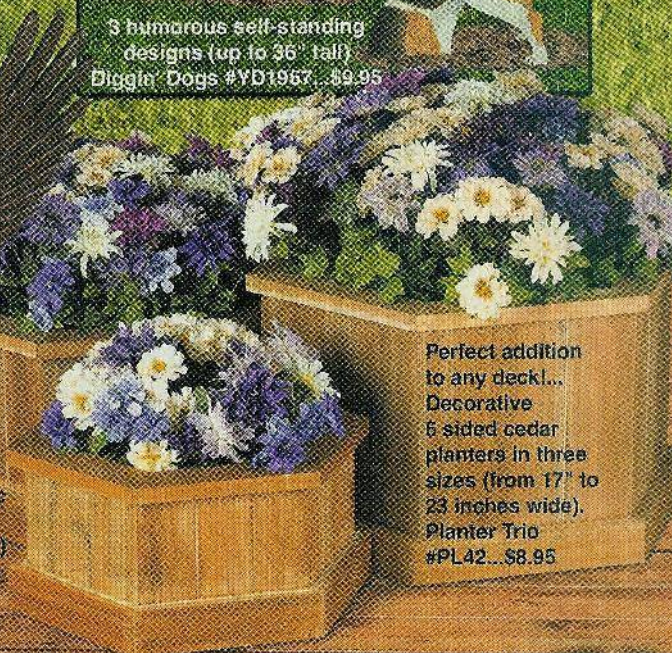
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first piece as a guide (see **Fig. 1**). Fit the pieces together and, when you are satisfied, you can either tape the pieces together using duct tape or glue them together as I have done (see **Fig. 2**). I prefer to glue these pieces together because the hull is shaped as a unit and so you don't have to worry about excess glue squeezing out. Continue cutting and joining adjacent pieces until all the hull pieces are completed. Sand the edges of the hull assembly to ensure a seamless edge (see **Fig. 3**). Continue marking, cutting, fitting and taping pieces together using the previously cut pieces as a guide (see **Fig. 4**) until all the pieces, except for the sky and cloud (these are done after the sails are shaped and glued together) are sawn.

Now is the time to make your intarsia come to life by shaping and contouring the edges. Some intarsians say you should start at the lowest piece and some say you

should start at the highest. I prefer doing both—doing some high pieces, then doing some low pieces, while taking a step back to get an overall view (see **Fig. 5**). When you are satisfied with your contouring and sanding, glue the pieces together. Place wax paper under the pieces during glue-up so they don't become a permanent part of your workbench.

Now it's time to mark and cut the upper sky and cloud. Cut and edge-sand the cloud (see **Fig. 6**) and use this to mark the sky (see **Fig. 7**). Cut fit and shape the upper sky and cloud (see **Fig. 8**) and glue them in position.

Apply glue to any gaps you have on the back of your intarsia (see **Fig. 9**). When the glue has dried sufficiently (approximately 20 minutes), sand the back flat (see **Fig. 10**). Apply the finish of your choice and, when dry, attach a hanger (see **Fig. 11**).

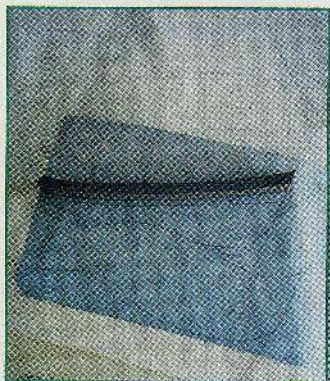


Fig. 1. Use the pattern as well as the previously cut piece to mark the next.

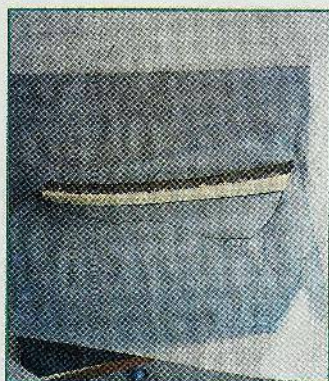


Fig. 2. Here, the first two pieces are glued together and are being used to mark the next piece.



Fig. 3. Sand the hull assembly as a unit.



Fig. 4. Duct tape can be used to temporarily join the pieces as they are cut.



Fig. 5. Shape the pieces and occasionally step back to view the progress of your creation.

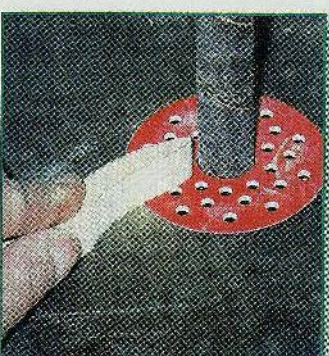


Fig. 6. Square the edge of the cloud pieces.

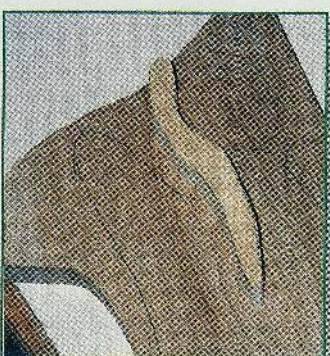


Fig. 7. Use the cut cloud piece to mark the rest of the sky.

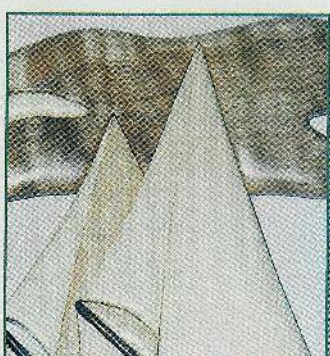


Fig. 8. The upper sky and cloud assembly, fitted and glued in position.



Fig. 9. Apply glue to the back to fill any gaps.

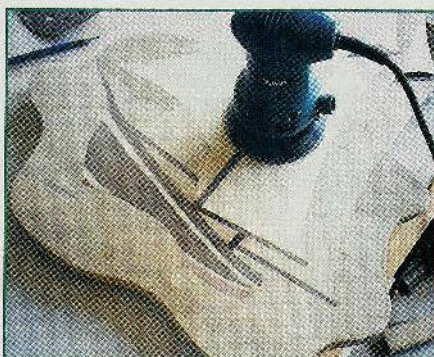


Fig. 10. Sand the back flat.

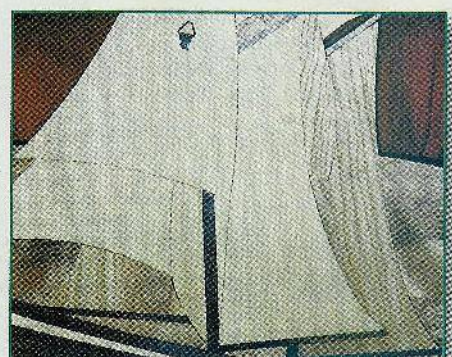


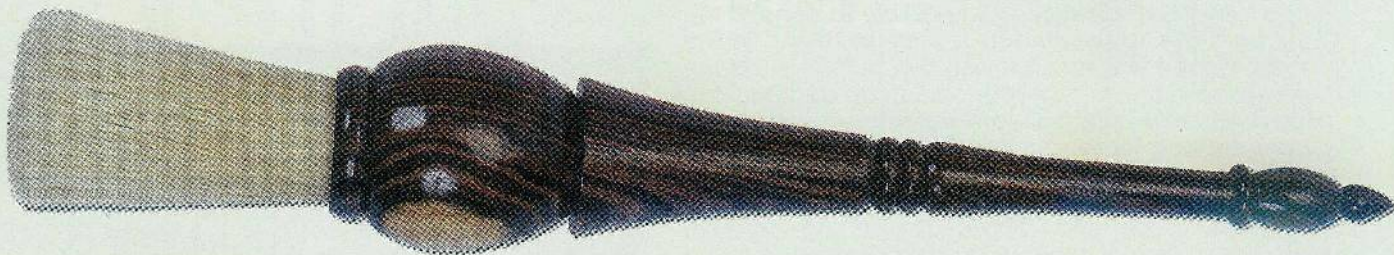
Fig. 11. Attach a hanger to the back.



COMPUTER DUSTER

by Joseph M. Herrmann of Timber Treasures

Pattern Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: kingwood—one piece 1-1/2" x 1-1/2" x 8-1/4" (for the handle)

Tools: table saw; drill press with 7/8"-Dia. brad point bit; lathe with assorted chisels, faceplate with screws, and a revolving cup center; combination square

One 7/8"-Dia. basting tuft brush end*

Deft aerosol lacquer

4/0 steel wool

Sandpaper, assorted grits

Super glue with accelerator

*Available from Craft Supplies, 1-800-551-8876,

www.woodturnerscatalog.com,

#131-0162 Basting Brush Tuft \$5.99 plus \$4.95

shipping cost

INTRODUCTION

It's been said that "necessity is the mother of invention" and this was certainly the case when I designed the Computer Duster. My computer is located near my shop area and, as such, is subjected to a lot of fine dust. Even though I keep it covered, the fine dust particles filter up under the cover and lodge in all sorts of places where they shouldn't. I use the commercially available "canned air" to blast away those loose particles, but some still manage to remain behind. I used to use a small paint brush to help dislodge the more stubborn dust particles until I ran across these basting brush tufts in the Craft Supplies catalog.

There are three sizes available. The largest one, which I use, is 7/8"-Dia. at the base, and the others measure 5/8"-Dia. and 3/4"-Dia. I prefer the larger size because I need the extra bulk to get rid of the fine sawdust. If your computer is housed in a more computer-friendly area, you can probably get away with the smallest of the three. Just reduce the dimensions accordingly when you turn your handle.

I chose kingwood for my handle. It is a member of the rosewood family and turns exceptionally well. Because it is an extremely dense material, it cuts very clean. If your tools are sharp, very little effort is required to sand the turning. Other members of the rosewood family, such as camateo, cocobolo, or tulipwood would be excellent choices as well. I am particularly fond of the camateo!

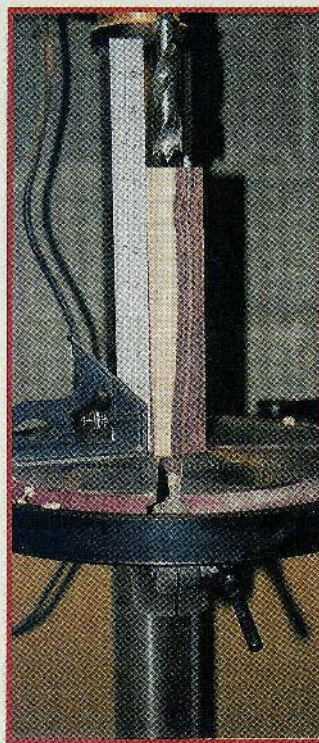
INSTRUCTIONS

Any time you have a project that incorporates a hole in the center of the turning, as this one does, you are

always better off drilling the hole first and then turning around it. If you were to try to bore the hole after the turning was finished, you would NEVER get it centered.

I squared up my 1-1/2" blank and cut it to 8-1/4" long, found the center of both ends, and center punched these locations. Doing so makes it easier to position both the drill bit for the next step and the tailstock later on when mounting the blank on the lathe.

I used a brad point drill bit to drill my hole. It is a very accurate bit which will not wander as much as a conventional twist bit. I used a combination square to be sure that the stock was perfectly vertical and drilled the hole 3/8" deep. **Hint:** it's a good idea to drill a hole in a piece of scrap stock to check the fit of your bristle head; they might not all be of uniform diameter.



Be sure that the stock is vertical before you drill the hole with the 7/8"-Dia. brad point drill bit.



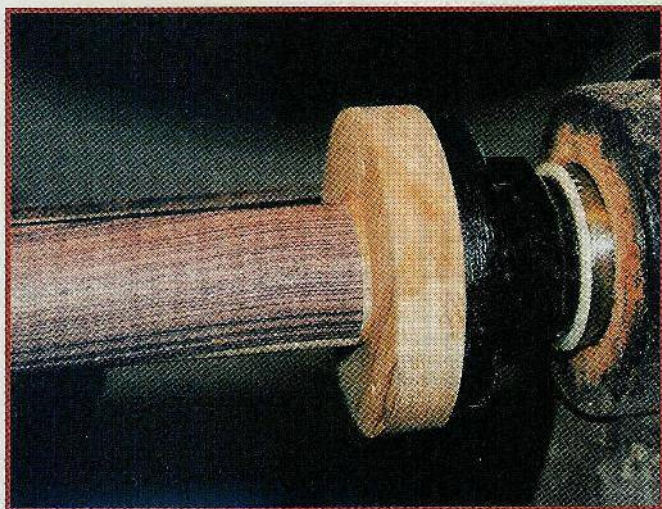
Check that the bristle head fits as it should.

continued on page 46

Mounting the turning blank on the lathe is always difficult when trying to turn around a pre-drilled hole. The normal fixing methods, such as the spur center, are not accurate enough for this turning. Therefore, I mounted a piece of scrap stock on a faceplate and turned a 5/16" long tenon in the center that fit accurately in the 7/8" diameter hole. The tenon must fit snugly in the hole to center it accurately with no slop. But it must not be too snug either; this could make it impossible to remove the blank from the lathe without destroying the jig in the process. Once I was satisfied with the fit, I mounted the blank on the lathe. I used a revolving cup center in the tailstock end to secure the blank between centers.

I am not one for suggesting to people that they go out and buy all the latest "bells and whistles" and other gadgets that promise to make them a better woodworker. They usually don't! However, if you do not have a live center for your lathe, I would strongly recommend that you purchase one; they are well worth the investment.

Turn the blank so it is round. I started at the headstock end and used a sharp parting tool to round both the blank and a small portion of the faceplate jig. When I was finished, I used a large roughing gouge to turn the rest of the blank so it was round.



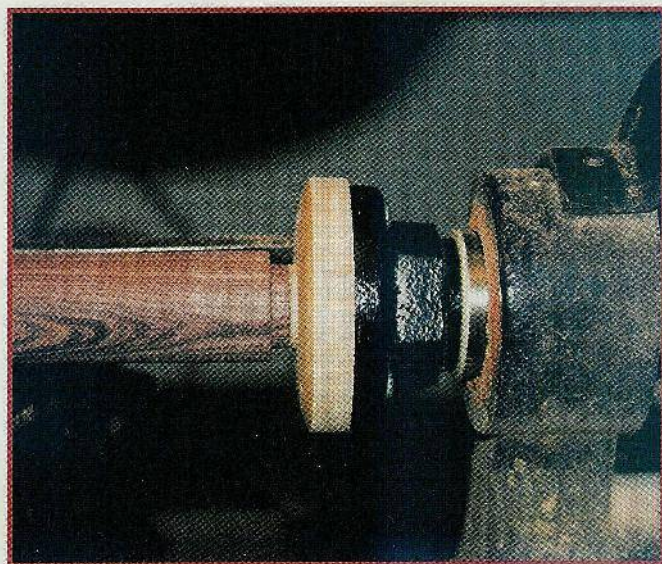
The centering jig is made from a piece of scrap stock that is mounted on a faceplate. The tenon fits snugly in the recess drilled in the turning blank and centers the turning around the hole. Turn the blank round along with just a small piece of the jig. This allows you to turn the very end of the blank with little or no interference.

When turning a spindle, I position the largest diameter of the turning toward the headstock end of the lathe whenever possible. This helps to absorb a lot of the torque and other stresses inherent in the turning operation. On a slender turning, I complete the many small details and thoroughly sand each of them before moving on toward the tailstock end and the succeeding step in the design. This helps to eliminate any unnecessary vibration that might cause the turning to whip around, chatter, and flex as it is turned.

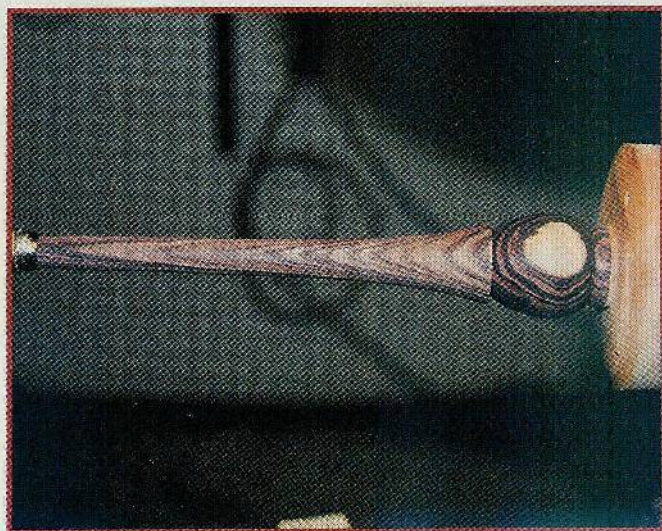
I set my outside calipers to 1-1/8" and used the parting tool to cut a shoulder 5/16" away from the faceplate jig. Next, I measured over to the right 1-3/4" and cut another 1-1/8" shoulder. Using a sharp, modified finger-

nail grind, spindle gouge, I formed the large egg-shaped detail. A small bead was formed close to the jig where the first shoulder was cut.

Next, I used the roughing gouge to cut a long, sweeping cove that connected the second shoulder with the tip of the revolving center. Be sure that the gouge is sharp and allow it to shear the stock away rather than forcing it through the cut.



The initial shoulder cut is made with the parting tool.



The front egg-shape has been turned and sanded. The long, sweeping cove is waiting to be sanded too. I power sanded this detail because it was faster and left few or no scratches on the surface of the stock.

I sanded the project down with 240 grit abrasive paper before I turned any more details. It's easier to sand at this point rather than later when the stock is thinner and will flex more. Measure down 4" from the jig and make a mark on the stock. This is the center point for the two small, 1/8" wide beads that break up the long handle and add a little more visual interest in an otherwise bleak expanse of wood. The two small beads are con-

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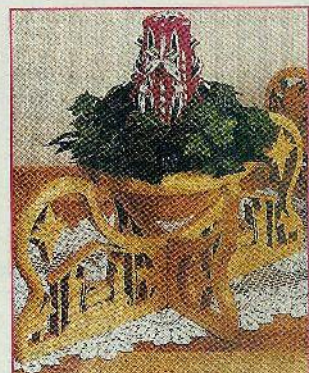
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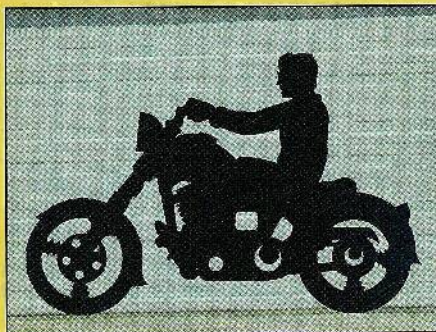
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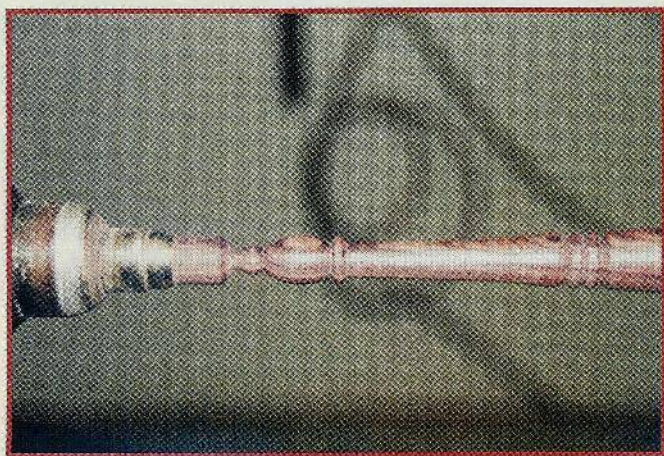
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nected to the left end of the turning with a chamfer and to the other end with a half-bead. Transition details such as these are important and serve to tie the smaller details together with the main turning. Sand these four details down with 240 grit before continuing.

Measure over 6-1/2" from the jig and make a mark. Set your calipers for 3/8" and, using the parting tool, turn a shoulder to the left of your mark. Measure over 1/8" from the shoulder and turn another small bead. Measure over 3/4" from this small bead and start to turn the left half of another egg-shape that will eventually form the culminating detail of the handle. Before continuing, it will be necessary to turn a cove-like taper that will join the previously cut half-bead with the 3/8" shoulder that was turned here. In details such as this, I think that a curved transition is more appealing than a straight taper. Again, sand these details with 240 grit before proceeding.



The two decorative beads have been turned in the middle of the handle. Note the transition shapes that visually connect the two small beads to the rest of the turning.



The bottom end of the handle is almost done and is ready to be freed from the rest of the original blank.

All that is left to turn is the end of the handle. I completed the right side of the egg-shaped bead which was started earlier, turned another 5/16"-Dia. shoulder,

formed another half-bead and then started to turn the taper that will later be used to part the project from the rest of the blank. Be very careful not to sever the handle from the blank before it is sanded and a finish is applied. I started the finishing process by applying an aerosol lacquer (Deft) to the project. I waited for it to dry completely and then I rubbed it down with 4/0 steel wool.

Then I used a sharp gouge to sever the completed handle from the rest of the blank. I sanded the small tip by hand to remove any scratches or tear-out and then applied a little more Deft to the remaining raw wood.

I buffed the handle using the three-step process that I frequently use for my small turnings. The first wheel is charged with tripoli; this helps to eliminate any small scratches that remain and further smoothes the wood. The second wheel is charged with a white diamond compound which removes any excess tripoli and begins the polishing process. The third wheel is loaded with caruba wax, which helps to seal the wood with a protective coating and polishes the wood to a bright glow.

A gap-filling super glue is used to bond the bristle head to the handle. I applied the glue to the bottom of the hole, sprayed the end of the bristle head with an accelerator, and, with a twisting motion, pushed the two pieces firmly together, holding them in position until the glue bonded. I have found that the super glue adheres to the oily rosewood much better than ordinary glue and creates a longer lasting bond.



The duster is complete and the finish has been buffed to a shine. I glued the bristle head in with super glue. An accelerator made specifically for this brand of glue was used to speed up the bonding process.

This brush works much better than the paintbrush that I was using. It is much larger and the bristles are more ridged, which really helps to dislodge the stubborn dust particles from between the keys. Unfortunately, when I showed this brush to my wife, she noted that it would also make a great basting brush for the kitchen—so I guess I have to make another one!

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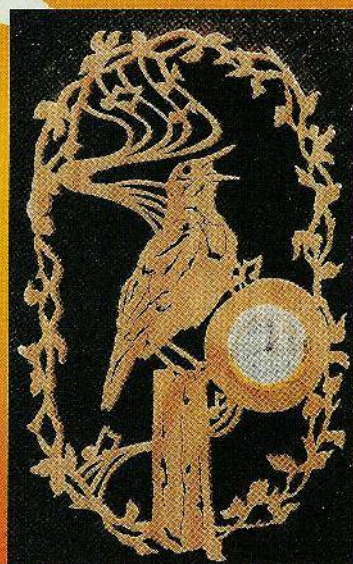
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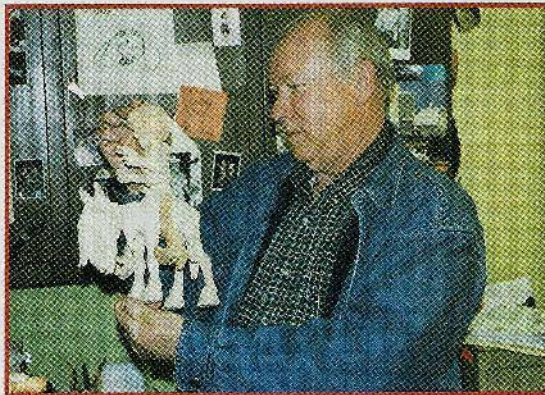
MEET HAROLD ENLOW

by Ivan Whillock

Harold Enlow, a longtime resident of Dogpatch, Arkansas, was born on Friday the 13th. It was a lucky day for the woodcarving world! Largely through Harold's influence, caricature carving has become a popular North American pastime. As a boy growing up "smack dab in the middle of the Ozark Mountains," Harold made his first stab at woodcarving when he was eight or nine years old. His interest blossomed, however, when he was stationed in Okinawa. As a nineteen year old enlisted man in the army, he whittled to pass time.

Among Harold's first influences was a book by Andy Anderson, *How to Carve Characters in Wood*. Of course, growing up in the Ozarks gave him ample material as well. Humorous hill folks have been some of his favorite subjects to carve. His first book, *Carving Figure Caricatures in the Ozark Style*, was published in 1975. In hobby shows throughout the country, one still sees various interpretations of Rufus and Sadie, as well as other carvings from that first book.

Harold began carving professionally in the early 1960's. At first he carved weekends in the theme park, Silver Dollar City, in Missouri, holding a job during the week in nearby Springfield assembling typewriters. Soon the demand for his work was enough to enable him to carve full time. In 1968 he started his own shop at the theme park, Dogpatch, USA, located in Arkansas. Among his carvings were, of course, the characters of the cartoonist, Al Capp. The park no longer exists, and Harold says wryly, "Only we older folks even know who L'il Abner and Daisy Mae are." Harold's imagination was always at work, whether carving a hobo getting his "beauty sleep" or a spiffy cowgirl ready for "Saturday night." One of Harold's carvings is of a hill person with the skin of a rabbit on his head, titled, "Hare Piece." He invents animals of various descriptions, including cows with two short legs and two long legs for keeping their balance on the Ozark side hills, or the "tiredillo," an animal whose back looks like the tire fragments we see along the highways. Harold has a



Harold Enlow in his shop.



Detail of a cowgirl carving.



Cowboy in style of Andy Anderson (whose work inspired Harold to try carving).

knack for seeing the humor in everyday situations. The presentation may be exaggerated, but they are situations that we all recognize.

Harold's main carving tool is the good old whittling knife, though he also uses palm tools for the specialized cuts they give him. As he travels, his entire tool collection is contained in a single cigar box. In his seminars, Harold moves from student to student, demonstrating his technique for carving eyes, ears, hair, or any other feature he can guide the student through. The student watches one eye being carved and then duplicates the process on the other side of the face. Occasionally, someone will use their allotted instruction time to have him carve a face in the handle of one of their palm tools. It's quite a plum to have a tool with an Enlow carving on the handle.

Harold Enlow has a following throughout North America. Canadian, Steve Shimski, flew to Minnesota from Scarborough, Ontario, to attend a recent Enlow seminar held in Faribault. When Steve first started carving about two years before this event, Harold Enlow was the first woodcarving "name" he became aware of. The first book he purchased was *Carving Caricatures in the Ozark Style*, and, Steve says, "The very first caricature I tried on my own was Rufus." Attending an Enlow seminar was an opportunity Steve couldn't pass up.

With the support of his wife and daughter, Elaine and Katie, Harold has written twelve woodcarving books and teaches 30-35 woodcarving seminars each year. Harold's teaching career extends over four decades. He has traveled throughout the United States and Canada, sharing his techniques with thousands of students. He is a founding member of CCA and a member of the National Wood Carvers' Association, the Ozark Whittlers and Wood Carvers, and several other carving groups around the country.

Harold Enlow can be reached at: Enlow Wood Carving, HCR 73, Box 95-C, Dogpatch, AR 72648.

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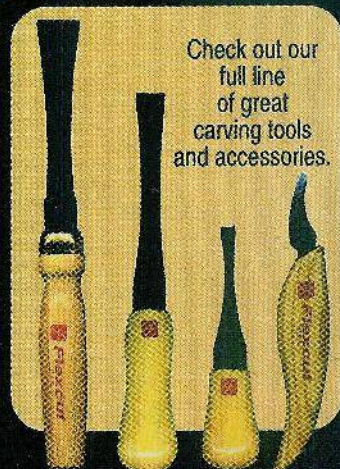
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Carving of a troll.



Face carved in the handle of one of Harold's carving tools.



Harold travels to workshops with his entire tool collection in a cigar box. He jokes that he has fine sandpaper on the bottom, and motion of travel keeps the tools honed.



A driftwood carving, the subject of one of Harold's books on woodcarving.



Hodag—a cow with two short legs on the uphill side—naturally, from spending its entire life on a side hill.

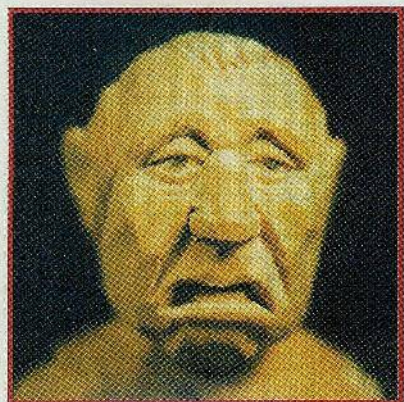


Harold demonstrating a cut to Bob Bullington of Albuquerque, New Mexico.

Hillbilly with a frog on his head. Harold doesn't know why he carved a frog there, except that there was a lump of wood on the hat that he wanted to do something with.



Chain Saw Starter confronting modern technology.



Class model showing the technique of carving a sad expression.



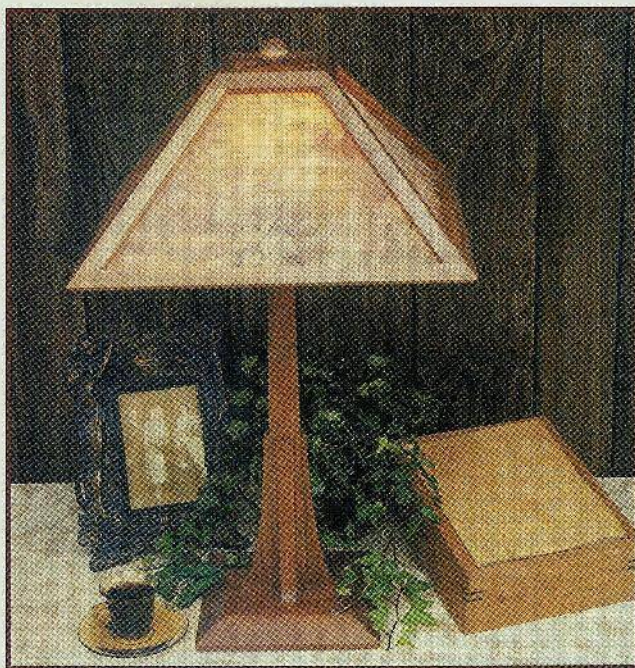
Husband and wife.



A variety of subjects—a leprechaun, a cowgirl with pearls, and a hillbilly contortionist.

MISSION-STYLE TABLE LAMP

by Donald R. Mott



SUPPLIES

Wood: cherry or wood of choice: four pieces $5/8"$ x $1-1/2"$ x $7"$ (for the staves), one piece $3/4"$ x $2"$ x $2"$ (for the cap), one piece $7/8"$ x $7-1/4"$ x $7-1/4"$ (for the base), one piece $1-3/4"$ x $1-3/4"$ x $14-3/4"$ (for the stem)

Tools: table saw with miter gauge and extension and dado blade; planer; router with router table and rabbeting bit; band saw; drill press with $9/64"$ -Dia. and $9/32"$ -Dia. bradpoint bits and $3/8"$ -Dia. and $7/8"$ -Dia. Forstner bits and sanding drum

Sandpaper, assorted grits

Cardboard (for stave template)

Eight No. 6 x $1-1/2"$ wood screws

One lamp socket, with threaded mount

One harp, approximately $7-1/2"$

One $3/8"$ -Dia. x $1-6"$ threaded nipple

$3/8"$ nut and washers to fit the nipple

No. 18 gauge x $10'$ lamp chord

Two prong polarized plug

Four $3/8"$ -Dia. wooden buttons

Four $1/4"$ felt tabs

Finish of choice

INTRODUCTION

The January issue of *Creative Woodworks & Crafts* presented an article that described my approach to making an Arts and Crafts lampshade. In this article, I address the construction of the Mission-Style table lamp that accompanied that lampshade project. The dimensions of this lamp were chosen for my own purposes, but the techniques used to make it are fairly generic. Readers who would like to make such a project are encouraged to alter my design and its dimensions to their own liking.

Glue was used only for laminating the stem as well as joining the stem and staves of the lamp. The base and cap are joined to the stem only by screws because a

glued end-grain to long-grain joint will not hold, especially with small surface areas. Electrical parts and supporting components are readily available at hardware and home supply stores. The wood that I used was cherry, but white oak is also traditional for the Mission style.

INSTRUCTIONS

The first step is to select material for the stem and cut a slot up the middle to accommodate the nipple. I began by milling a piece of $8/4$ straight-grained cherry to a oversized cross-section of $1-3/4"$ square and about one inch longer than the final dimension. **Note:** if you are concerned about planer snipe, increase the length accordingly. The oversized cross-section allows for material lost in the ripping and planing operations needed to make the slot which will receive the nipple in the center of the stem.

To make the slot, I ripped the workpiece down the middle, parallel to the face grain. Since the two halves would later be glued back together, I marked them on the ends to show the proper orientation. The pieces were then planed to remove saw marks on the interior surfaces and on the outer surfaces as needed to achieve a common thickness. Set up a dado blade on the table saw to cut a $3/8"$ wide x $3/16"$ deep slot down the center of the inside surfaces of the two pieces. Center the cut as closely as possible and run each piece through the dado cutter in both directions to ensure that the slot is centered. Check the depth of the cut by placing the two pieces together over the nipple to see that it slides easily through the slot. If necessary, raise the blade a hair and recut the slots.

When satisfied with the fit, glue the two pieces together, being careful to align the slots (see **Fig. 1**). I used the glue sparingly to avoid excessive squeeze-out. It also helped to put the nipple in place during glue-up and pull it out a few minutes after clamping. This aided in the alignment and also cleared the hole of squeeze-out. When the glue has dried, plane the piece to a final cross-section dimension of $1-1/2"$, being careful to make the same number of passes on opposing sides so that the slot will remain centered.

Before tapering the stem, I routed $1/4"$ wide, $1/4"$ deep, $6"$ long stopped dados from the bottom end, and centered on each face to accommodate tongues on the staves. I then tapered the stem on four sides to yield a $1"$ square cross-section at the top. These tapers can be cut on the table saw using an adjustable tapering jig that can be made or bought through most woodworking catalogs.

Making the Staves

I began by making a full-scale layout of the contoured stave shape on graph paper (see **Drawing No. 1**). The shape that most appealed to me was made with an exponential curve; you can experiment with other curves or use mine. This shape was then transferred to cardboard and cut out to make a template.

The staves were made by squaring up four pieces, $1-1/2"$ wide x $7"$ long, from a board milled to a thickness of $5/8"$. Because the stem is tapered, an obtuse angle between the stave bottoms and one long edge must be cut first to make them sit flat on the lamp base. With an extension on the miter gauge and with the miter gauge in the left hand slot of the



table saw, I set this angle by placing a stem side against the extension and adjusting the miter gauge angle until the stem bottom was flush with the saw blade (see **Fig. 2**). I then moved the miter gauge to the right-hand slot, shifted the stave to start the cut at a corner, and made the cut as shown in **Fig. 3**.

I then used a rabbeting bit on the router table to cut a 1/4" tongue on the edge of each piece to fit the slots in the stem. Set the dado depth to just shy of 3/16" and make a pass on both sides of a scrap piece. Adjust the depth and repeat the cuts until a snug but unforced fit to the slots is obtained. When the tongues are cut, saw off the top 1" of the tongue flush with the shoulders and taper them with a block plane as necessary to allow the stave shoulders to fit the stem. Chamfer the tongue edges to make assembly easier.

Cut the contoured edges of a stave with a band saw; align the template with the shoulder of the tongue and mark the outline of the shape with a sharp pencil. After marking each stave, I cut the profiles to 1/32" of the line and then used a sanding drum, mounted on the drill press, to sand to the line. When the profiles were finished, I rounded over the edges by hand using 150 grit sandpaper. Any temptation to use a round-over bit on the router table for this purpose should be suppressed as unsafe. The piece can easily be stripped from your hand and the cross-grain end of the stave shattered.

Making the Base and Cap

Cut the materials for the lamp base and cap to their final dimensions and mark the centers of all holes on the bottom of the base and the top of the cap at locations shown in **Drawing Nos. 2 and 3**. Drill the 7/8"-Dia. counter bore in the base using a Forstner bit and all remaining counterbores using the bradpoint bits. Use a 3/8"-Dia. Forstner bit to drill 1/8" deep holes in the base for the button plugs. When the counterbores are made, drill through shank holes for the screws and a 3/8" clearance hole in the base for the nipple.

The chamfers on both pieces should be cut on the table saw. Since my saw arbor tilts to the right, I attached an auxiliary fence to the right side of my regular fence and moved it to the left side of the blade. The auxiliary fence should be high enough to stabilize the base during the cut. Check it for vertical and use shims as needed to make the surface perpendicular to the saw table. Set the blade tilt to 30 degrees and cut chamfers on the base, starting with the end-grain edges first to minimize tear-out. Set the blade tilt to 45 degrees to chamfer the cap.

The cap piece is too small to safely cut the chamfers by pushing it through the saw by hand. My approach was to place the cap top face-down on the saw table and attach a hand screw to the sides (laid flat on the table), leaving enough space above the edge to be cut in order to avoid cutting the hand screw. Holding the hand screw against the fence with my left hand, I made the cut using a push stick to force the piece past the saw blade.

Assembly

I used the following procedure and referred to **Drawing No. 4** to assemble the wooden lamp components:

Step 1. Finish sand the components to 180 grit.

Step 2. Glue the staves to the stem, aligning the bottoms on a flat surface. Apply the glue sparingly to the slot surfaces to avoid squeeze-out and align each stave as it is pressed into place. When the staves are all in place, attach two spring clamps to apply pressure between opposing staves.

Step 3. Glue 3/8" button plugs into the four holes in the base. Sand flats on the lower surface of these plugs by rubbing the base on a sheet of 150 grit sandpaper. When the lamp was finished, I applied 1/4" felt tabs to these flats.

Step 4. After the glue has dried, insert the 16" nipple through

the base and up through the stem and cap. Attach a washer and nut to the base end and temporarily attach a washer and nut to the cap end. Gently snug down one of the nuts to hold the assembly together and rotate the base and cap into alignment with respect to the stem. To aid in this alignment I drew light pencil lines on the diagonals of the base and cap and aligned the corners of the stem with these lines. For best appearance, when making this alignment be sure to orient the long grain of the base and cap parallel to the face grain of the stem.

Step 5. Tighten a nut on the nipple to prevent the cap and base from moving and drill 5/64"-Dia. pilot holes into the stem (top) and staves (bottom) from both ends through the counterbores (total of eight places). Then install No. 6 x 1-1/2" wood screws in eight locations.

Step 6. When satisfied with the assembly, erase any alignment marks from the base and cap and remove the nipple.

Step 7. Apply the finish of choice. Depending on the finish used, it may prove convenient to disassemble the parts to be finished separately. The finish I used at the time was Danish oil followed by paste wax.

Electrical Assembly

The electrical assembly procedure is as follows:

Step 1. Insert the nipple into the assembly and install a washer and nut on the bottom end so that both nut and washer are recessed into the counter bore on the lower surface of the base.

Step 2. Put the harp in place and screw on the threaded base of the lamp socket to hold it in place. If you have a lampshade, place it on the harp with a finial to see how it looks. If the harp is too high, it can be adjusted by removing it from the lamp and bending the supports outward. When satisfied with the harp height, orient it to the desired position and tighten the nut on the bottom to lock it in place.

Step 3. Push the lamp cord up through the nipple and make the electrical connections to the lamp socket. By convention, the wire whose insulation has stripes is connected to the common (silver colored screw).

Step 4. Assemble a polarized plug on the other end of the line, connecting the striped wire to the broad prong of the plug.

Step 5. On my lamps, I installed a rotary switch on the lamp cord about twelve inches from the lamp.

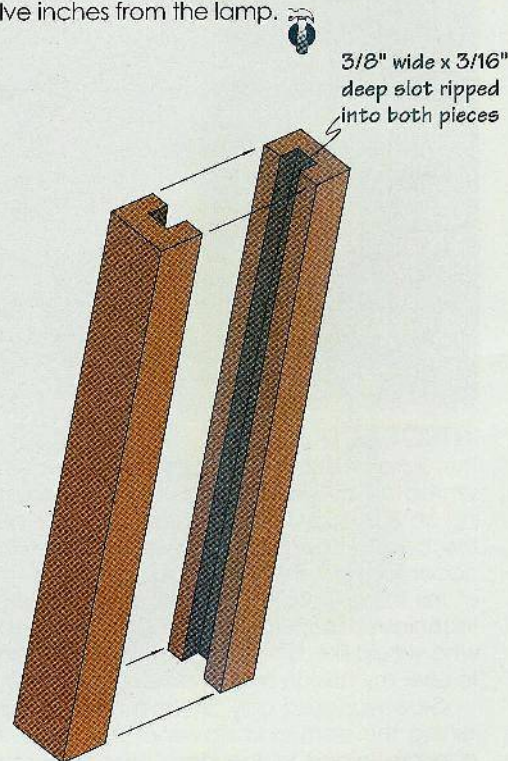


Fig. 1. Re glue the stem piece after making the slot.

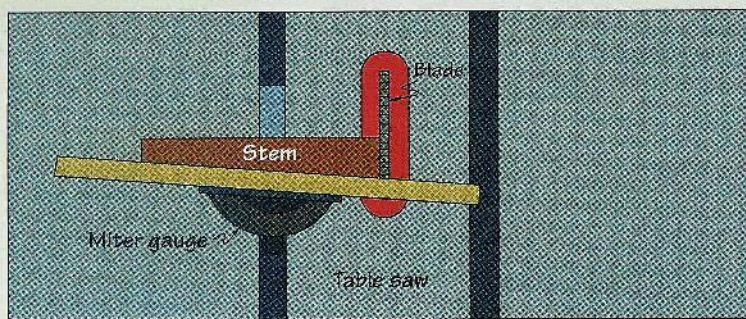


Fig. 2. Adjust miter gauge from left side of blade, using the stem to set the angle

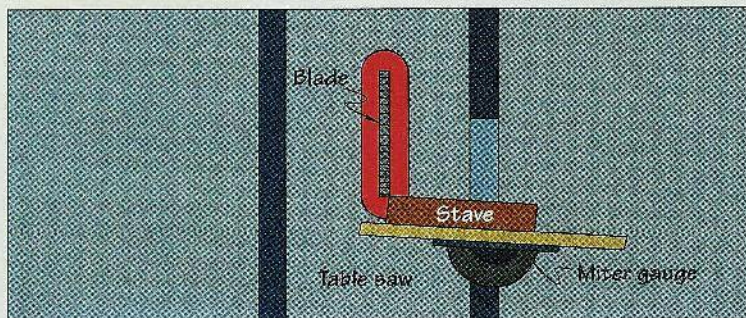
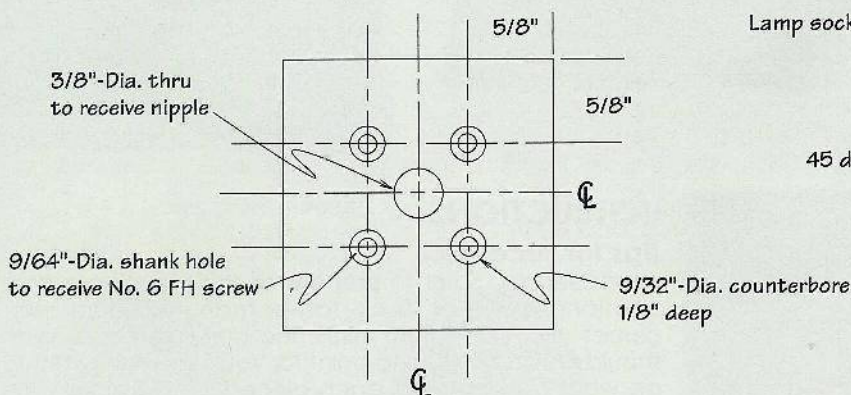
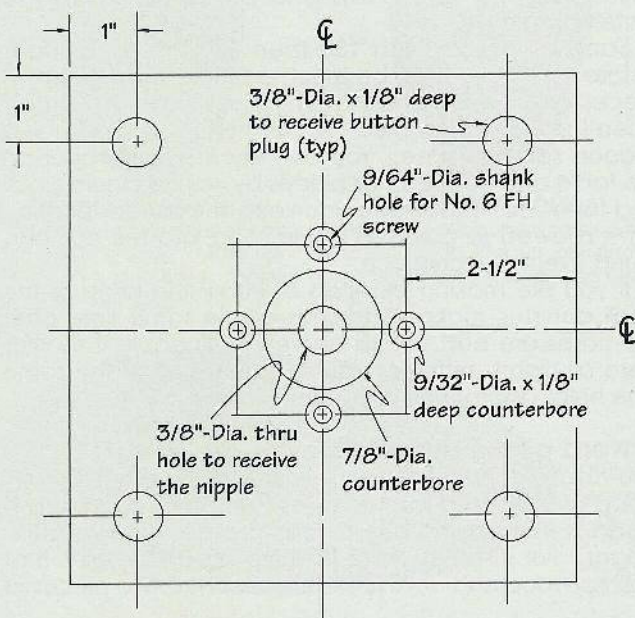


Fig. 3. Cut the bottom of the stave pieces from the right side of the blade

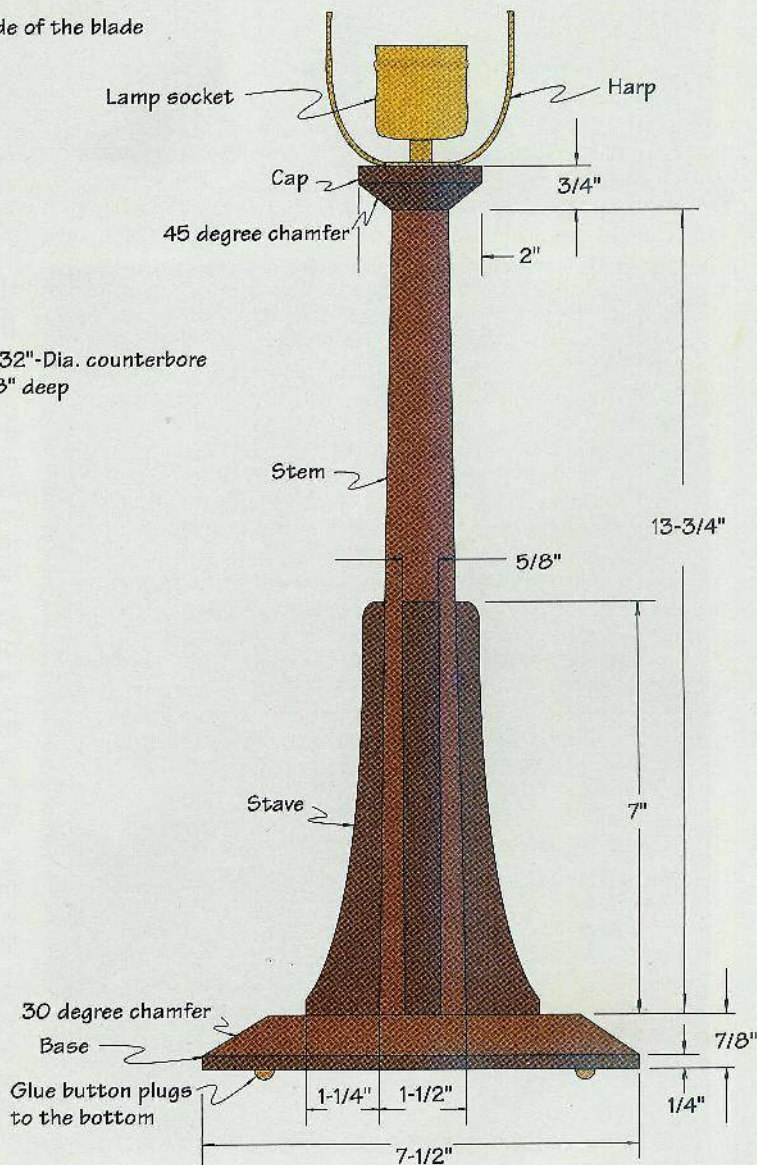
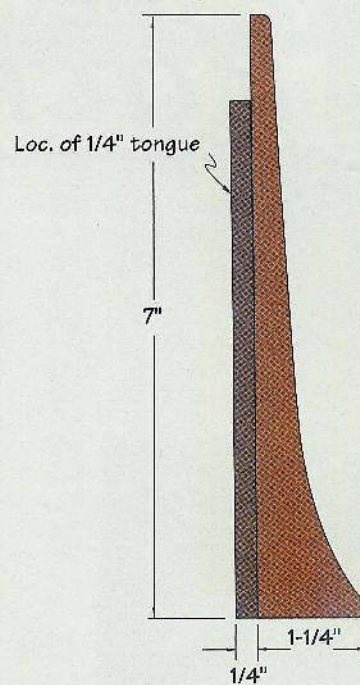


Drawing No. 2 Top view of cap



Drawing No. 3 underside of base

Drawing No. 1 stave



Drawing No. 4 Lamp Components and dimensions



KITCHEN CANISTERS

by Scott Edgar



SUPPLIES

Note: the stock indicated below is sufficient to make one small and one large canister. The walnut dimensions include extra stock for the miter cuts.

Small canister wood: red oak plywood—one piece $1/4" \times 4" \times 4"$ (for the bottom), one piece $1/2" \times 5" \times 20"$ (for the case); walnut—one piece $1/4" \times 3/4" \times 70"$ (for the top and corner trim), one piece $1/2" \times 1-1/2" \times 28"$ (for the base), one piece $3/4" \times 5-3/4" \times 5-3/4"$ (for the lid).

Large canister wood: red oak plywood—one piece $1/4" \times 5" \times 5"$ (for the bottom), one piece $1/2" \times 8" \times 24"$ (for the case); walnut—one piece $1/4" \times 3/4" \times 98"$ (for the top and corner trim), one piece $1/2" \times 1-1/2" \times 32"$ (for the base), one piece $3/4" \times 6-3/4" \times 6-3/4"$ (for the lid).

Tools: table saw; band saw; router with $3/16"$ radius classic cove bit, 45 degree chamfer bit, and rabbeting bit; miter saw; biscuit joiner with No. 0 biscuits.

Sandpaper (in 150, 180 and 220 grits)

Yellow wood glue

5 or 10 minute epoxy

No. 0000 steel wool

Oil based satin polyurethane varnish

Shellac

INSTRUCTIONS

Tips for success

It is easier and safer to prepare all the trim pieces from one long piece of stock, rather than individual short pieces. For good tight joints, the measurements given should only be a starting point for you. You may want to do what I do and cut each piece slightly longer than indicated and then "sneak up" on the exact size by trimming. Otherwise, cut the first piece to the exact size required, then set a stop and proceed to cut the remaining pieces.

Sand all pieces with 180 then 220 grit sandpaper before assembly. It will be much easier to sand the small pieces plus it will not be easy to get into the corners when they are assembled. A cast iron table saw makes a good sanding base. You can lay the sandpaper on the table and do the small pieces by working them back and forth. Just make sure you keep the sandpaper flat, if it is allowed to curl, you could sand into the curl and round over the workpiece.

If you are making multiples of either the large or the small canister, make all the lids at the same time after the cases are built. It will be very noticeable if the lids were all slightly different. Building them all at the same time helps assure they all match.

A word about materials

You can plane down your own stock or use $1/2"$ plywood as indicated for the cases. An advantage to plywood is its stability, but it does present its own challenges. For instance, one thing to be aware of is that $1/2"$ plywood isn't always $1/2"$ thick. I had two pieces of

red oak plywood in my shop, suitable for this project. One sheet was actually 9/16" thick, while the other was 7/16". This would not be a big problem if you only use one or the other piece, but if you should mix the pieces, you would have some difficulty when it came time to fit the lid, since the opening would not be square.

Build the small case

I cut the case materials for the small canisters first. Each case is 5" square and 5" tall, so you will need to cut a piece of stock 5" wide by 20" long for each canister. Set up a stop on your saw and cut two 5" long pieces first. Place these two pieces between the stop and the end of the next piece to cut and cut the two short pieces. Using the actual thickness of the material (as described previously) will help guarantee a square case. Once you have all pieces cut, you can biscuit join them together with two No. 0 biscuits for each corner joint. Using yellow wood glue, assemble the case, making sure it is square and the ends of all four sides are flush.

Make the top trim

The top trim requires a piece 1/4" x 3/4" x 25" for each small canister. From this piece, cut four pieces 5-1/2" long. Before gluing, make sure they are square and fit flush with the inner sides of the case. Sand smooth with 220 grit sandpaper. I found it easier to clamp some scrap wood to the case to support the trim while fitting and gluing (see Fig. 1).

Make the corner trim

The corner trim should be thick enough to fit flush with the outer edge of the top trim. Cut the piece for the corner trim 1/4" x 3/4" x 42". Use a band saw to safely cut the 45 degree angle for the corner trim (see Fig. 2). Set a fence on your band saw to cut the corner as shown. Notice that the fence is set so that the blade will cut exactly on the corner (see Fig. 3). This gives you the beveled trim piece for each corner and a triangular piece that is glued on each corner trim. Next, set up a stop to cut them to 5" in length. After cutting, match the corner pieces for fit and try to match the color and grain of the two corner pieces. Assure the corners fit tight by sanding with 150 grit sandpaper on a flat surface. Turn the case upside down for fastening the corner trim (see Fig. 4). Make sure you remove any epoxy that may have squeezed out into the inside corner. If this is left to harden, the triangular trim will not fit. With the stop still in place, cut the eight triangular trim pieces to the same length as the corner trim. Since the cut side of these pieces will be to the outside, sand these pieces starting with 150 through 220 grit. Then epoxy them to the case and corner trim (see Fig. 5).

The Bottom

The bottom of the canister is a 4" x 4" piece of 1/4" oak plywood. Make sure the bottom fits snugly into the case. Do not epoxy this in yet, because it must be put in from the top when you attach the base.

Making the Base

The base requires a piece of stock 1/2" x 1-1/2" x 32" long for each canister. Cut the 45 degree bevel on the base stock as shown in Fig. 6 and then cut four 6-3/8" long pieces together first (see Fig. 7). Center the assembled case on the square base. The points of the corners

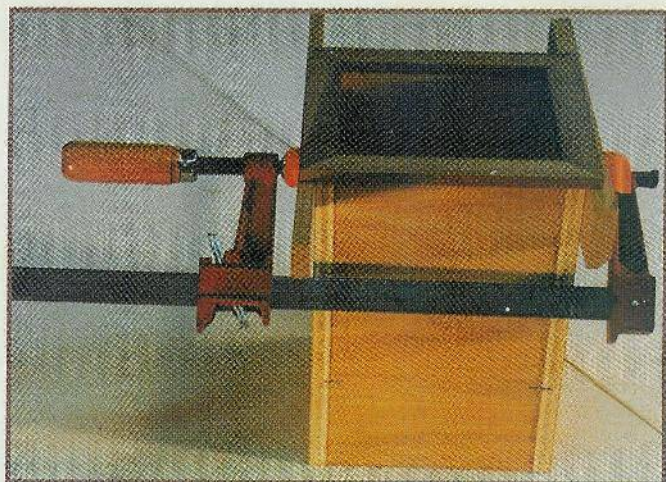


Fig. 1. Fit and glue the top trim in place.



Fig. 2. Rip the 45 degree bevel on the trim piece.

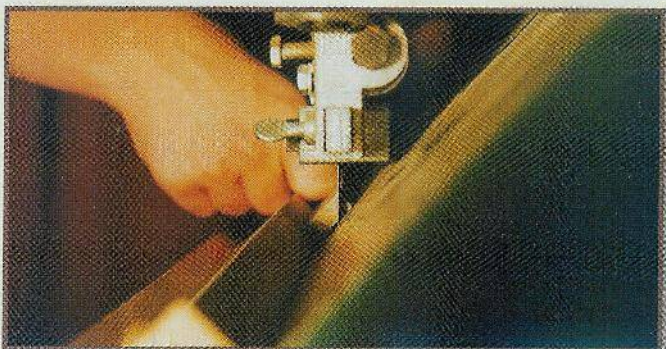


Fig. 3. Set the blade so that it will cut exactly on the corner.

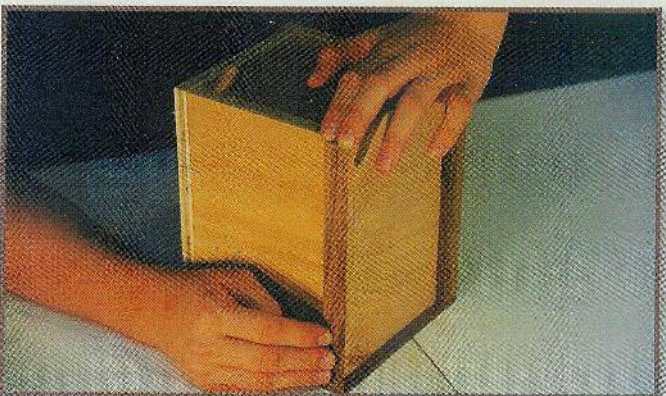


Fig. 4. Attach the corner trim.

continued on page 58

continued from page 57

should line up with the corner joints of the base. Epoxy in the 1/4" plywood bottom at the same time you epoxy the base to the case. Apply epoxy to the joint inside the case, where the case meets the base, and slide the bottom down in place.

Put a Lid on it

The small lid is cut from one piece of walnut 5-5/8" square. For the larger lid, I glued up a three piece mini panel and then cut to the proper size. Because I wanted to be able to remove the lid easily, I did not want the top to fit into the case too tight. I also wanted the edges of the lid to fit flush with the outside edges of the top trim. If I made them loose, any side to side shift in the lid was very obvious. To eliminate this problem, I used a rabbeting bit in the router to cut the lid so there was a 1/8" gap between the lid and the top trim (see Fig. 8). Now if the lid shifts, it still looks flush. After cutting to size, rout the decorative shape on each side with the cove bit. Sand a slight bevel on the bottom corner so the lid fits easily into the canister.

Hardware

There are probably thirty different knobs you can choose from for the lids. I chose a polished brass knob to match the name plates, which I purchased at Things Remembered. They have several kinds available. You can find them on the net at www.thingsremembered.com

Finish

For the outside finish, I used an oil based satin polyurethane varnish for durability. On the inside, I used shellac which is non-toxic and odorless when dry. I used the spray shellac which worked well. Make sure whatever inside finish you use is non-toxic.

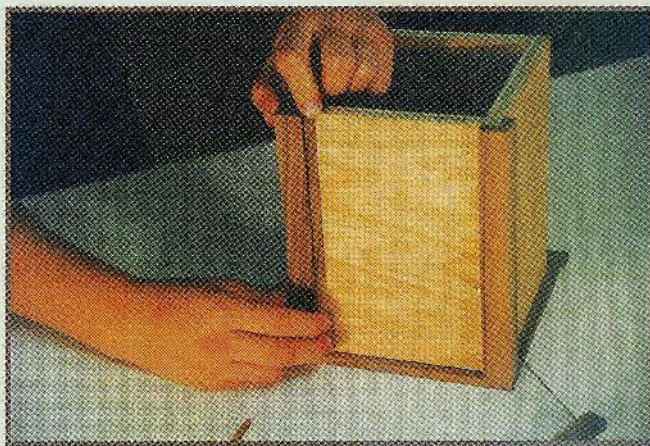


Fig 5. Complete the corner trim assembly.

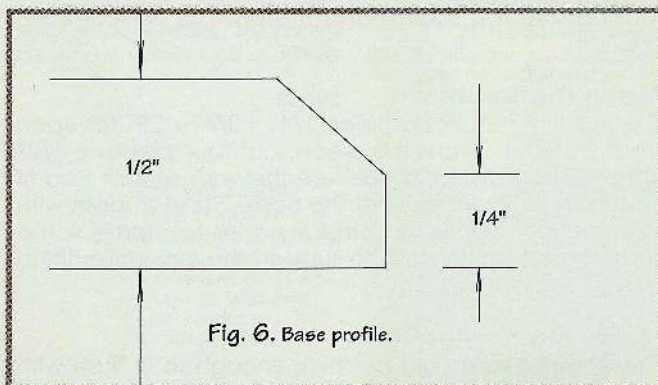


Fig. 6. Base profile.

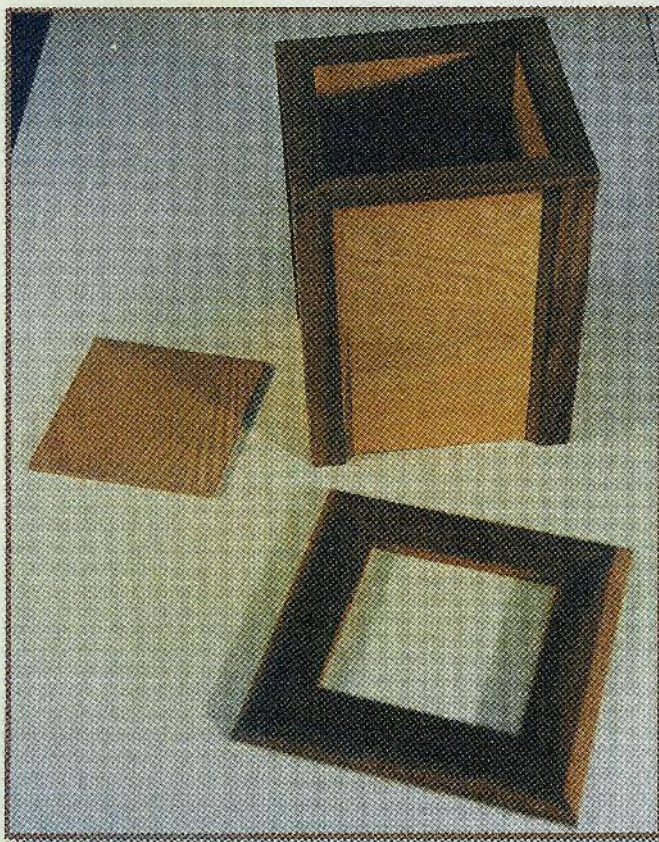


Fig. 7. The base and bottom are ready to be glued to the case.

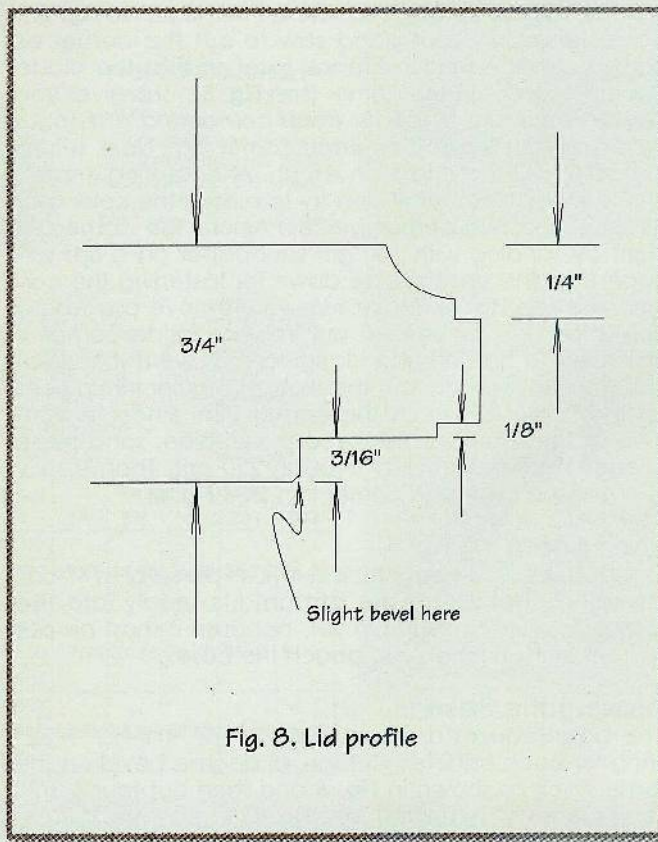
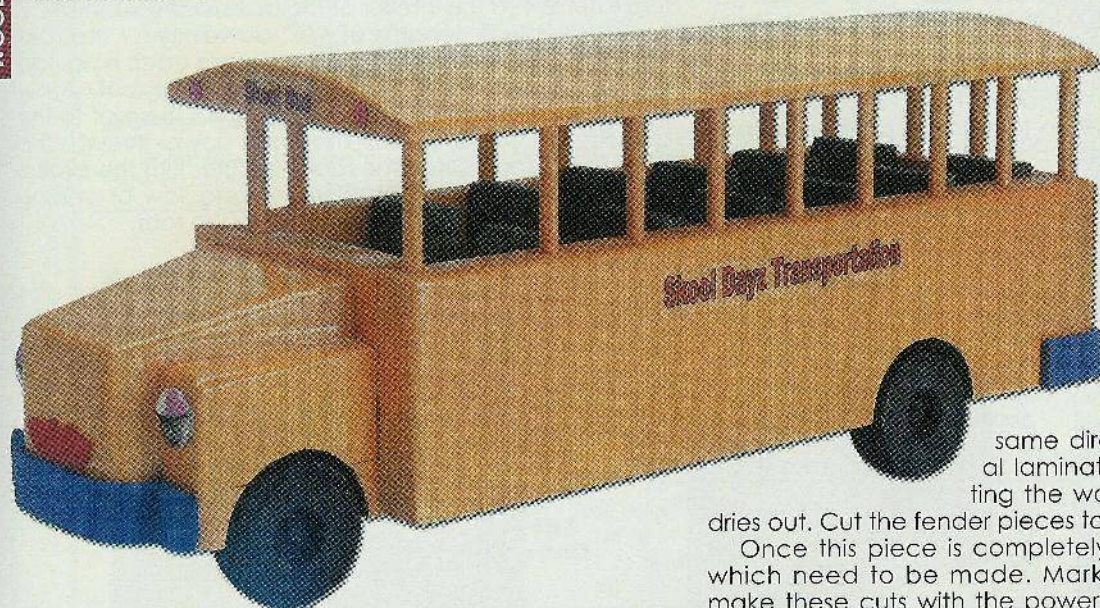


Fig. 8. Lid profile



SCHOOL DAYZ BUS

by Erik Olsen



INSTRUCTIONS

Getting started

Some preparation is needed to get things going on this project.

Begin with gluing up the front end pieces. Glue up the 1" x 6" and the 2" x 6" lumber to make the front piece and clamp firmly together. It is a good idea to orient the grain of the wood in the

same direction; cross directional laminating may result in splitting the wood later as the wood

dries out. Cut the fender pieces to size as well.

Once this piece is completely dry, lay out the cuts which need to be made. Mark the work piece and make these cuts with the power miter saw. Thoroughly sand each piece and glue together as shown in the drawing.

Cut the remaining components to size. Building from the base up, place the finished front end on the base piece, flush to the edge. Glue and clamp in place. Begin installing the sides and back. Remember, these pieces are glued to the edges of the base, not to the surface of the base. Install the floor piece and glue in place. Clamp all pieces together and allow to dry.

Make the roof

As the base is drying, begin working on the roof piece. This can be a bit time consuming as you will be cutting a bevel on both edges of the roof. Take the roof piece back to the table saw. Tilt the blade to approximately 5 degrees and then set the blade so that approximately 3" is exposed. Set the fence close to the blade and at about half the diameter of the roof piece, approximately 3/8". Before you run the roof piece through, take a piece of scrap and do a test. If you are satisfied, then complete the cuts as needed on both edges. If not, make the necessary adjustments and then finish the roof cuts.

This cut will be very rough and the roof should be rounded. Begin sanding. The finished look will result in a slightly rounded roof, imparting the same appearance as real buses have. This will take a few minutes and a couple sheets of sandpaper.

At the Sanding Station and Drill Press

The next step will take you to the drill press. Mark the locations for the dowel holes (see **Drawing No. 3**). Clamp the roof piece to the base, aligning both sides and the front and back. This is a very important step.

Using a 1/4"-Dia. Forstner bit or a sharp brad point bit, drill through holes at the dowel locations. Drill into the base approximately 1/2". **Hint:** it is a very good idea to have a few pieces of scrap dowel handy to insert into

SUPPLIES

Wood: pine—one piece 1-1/2" x 3-1/2" x 3-1/4" (for the upper front piece), one piece 1" x 1-1/2" x 2-3/4" (for the right and left fenders), one piece 3/4" x 3-1/2" x 3-1/4" (for the lower front end piece), one piece 3/4" x 4-1/2" x 15-3/4" (for the base), one piece 3/4" x 3-1/4" x 12-1/2" (for the passenger left side), one piece 3/4" x 3-1/4" x 11" (for the passenger right side), one piece 3/4" x 4-1/2" x 1-1/2" (for the floor), one piece 3/4" x 3-1/4" x 6" (for the passenger end piece), one piece 3/4" x 1-3/4" x 4-1/2" (for the passenger front), one piece 3/4" x 6" x 13-1/4" (for the roof piece), one piece 3/4" x 3/4" x 1-5/8" (for the step), one piece 3/4" x 1-1/2" x 1-3/4" (for the dashboard), four pieces 3/4" x 2" x 2" (for the wheels), nine pieces 3/4" x 3/4" x 1-1/2" (for the seat bottoms), one piece 1/2" x 1-1/2" x 1-1/2" (for the seat backs), two pieces 1/4" x 3/4" x 4-1/2" (for the axle pieces)

Tools: table saw; drill press with 1/4"-Dia. and 2-1/8"-Dia. Forstner bits; coping or small hand saw; power miter saw; band saw (optional); power sander; finish sander

Four wheel axles

Twenty 3" lengths of 1/4"-Dia. doweling

1/2" brad nails

Sandpaper, assorted grits

Wood glue

Assorted clamps

Blue craft foam (optional)

Two 3/4" jiggle eyes (optional)

Red craft felt (optional)

Paint brushes

Paint of choice

continued on page 60

continued from page 59

the holes as you drill them. This will keep your roof aligned to the base. We used 6 scrap pieces and it worked great.

Remaining at the drill press, change to a 2-1/8"-Dia. Forstner bit, and bore out the wheel wells. Referring to **Drawing No. 4**, mark the wheel locations and bore these holes. These holes are approximately 9/16" deep, just slightly deeper than the width of the wheels. Finish these with a 7/32" drill hole for the wheel axes as indicated on the plans. **Hint:** when using a Forstner bit like this, the entire bit needs to be supported for it to work properly and safely. It is a good idea to clamp a piece of appropriately sized scrap to the bottom of the bus while performing this task (before attaching the axle pieces).

Keep the roof clamped to the base and move to the sanding station. A real bus has a rounded front, so, using your electric sander, round the front to a smooth, rounded contour. This will take a few minutes and several pieces of sandpaper. Be patient, it is worth the effort. The roof will take the same profile as you sand the bus.

Once the front has been rounded, finish sanding the rest of the bus. All sides, roof, and bottom should be sanded at this time.

Final assembly

Referring to **Drawing Nos. 5, 6, and 7** make the seats, dashboard and wheels. Make the step as well. Glue these items into the interior of the base/sides assembly.

Cut twenty 3" lengths of 1/4" doweling for the roof supports. Using a small amount of glue in each hole, tap the dowels gently into place and attach the roof. Allow this to dry. Using small 1/2" brads, secure the roof to the dowels. Tap one brad nail into each dowel through the sides of the roof. Once the roof is secure, trim the excess dowel from the roof with a small hand saw or coping saw. Sand the remaining ends flush to the roof.

Decorating

Paint the bus as desired. Use the foam, jiggle eyes, and felt to create the face that your child will fall in love with. Give the bus a name and enjoy for years to come!

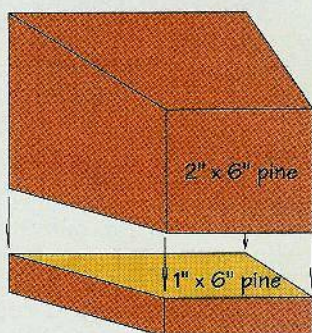


Fig. 1. Glue the front piece together.

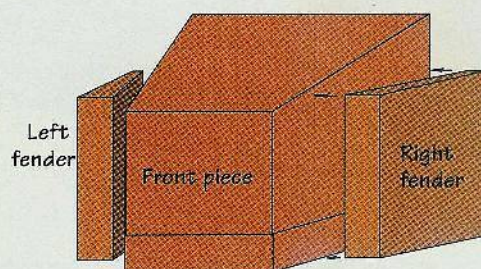


Fig. 2. Glue the fender pieces to the front piece to make the front end.

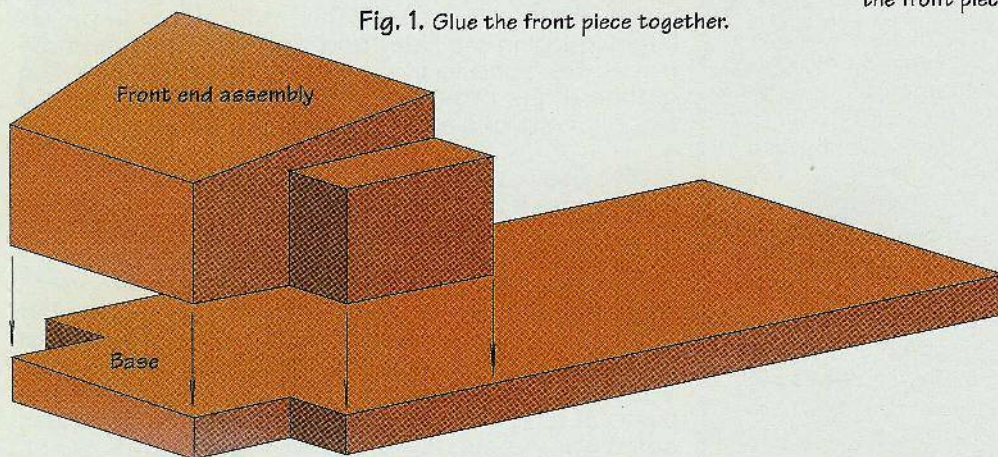


Fig. 3. Glue the front end assembly to the base.

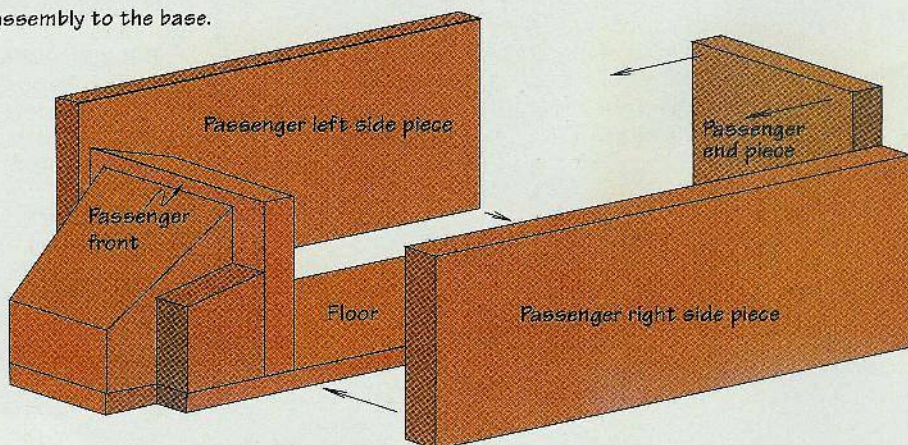
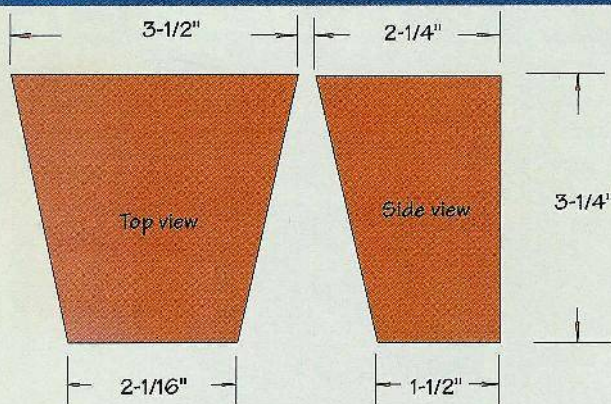
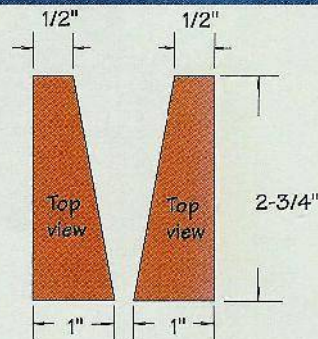


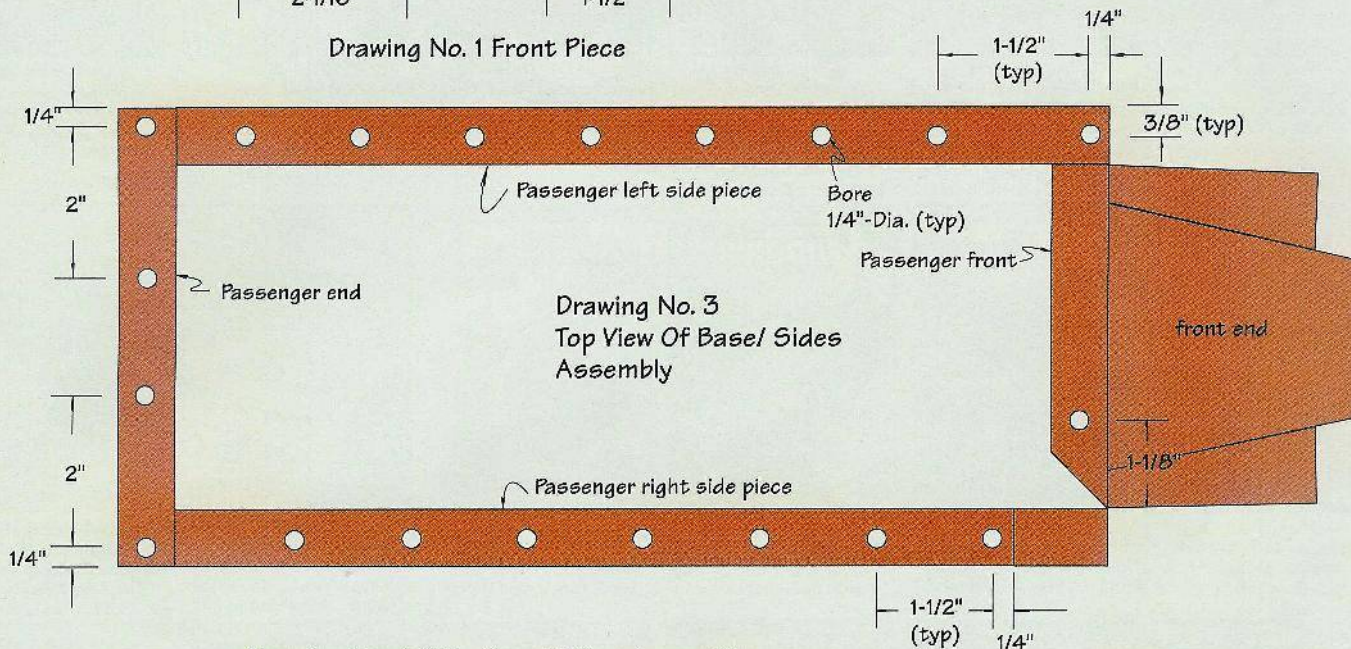
Fig. 4. Glue the floor, sides, front, and end pieces in place.



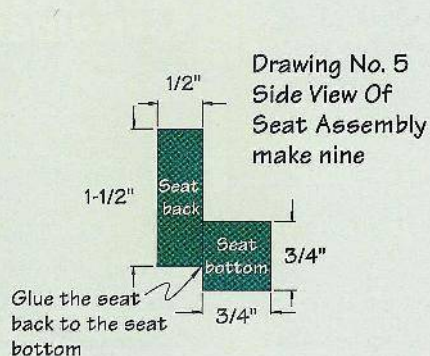
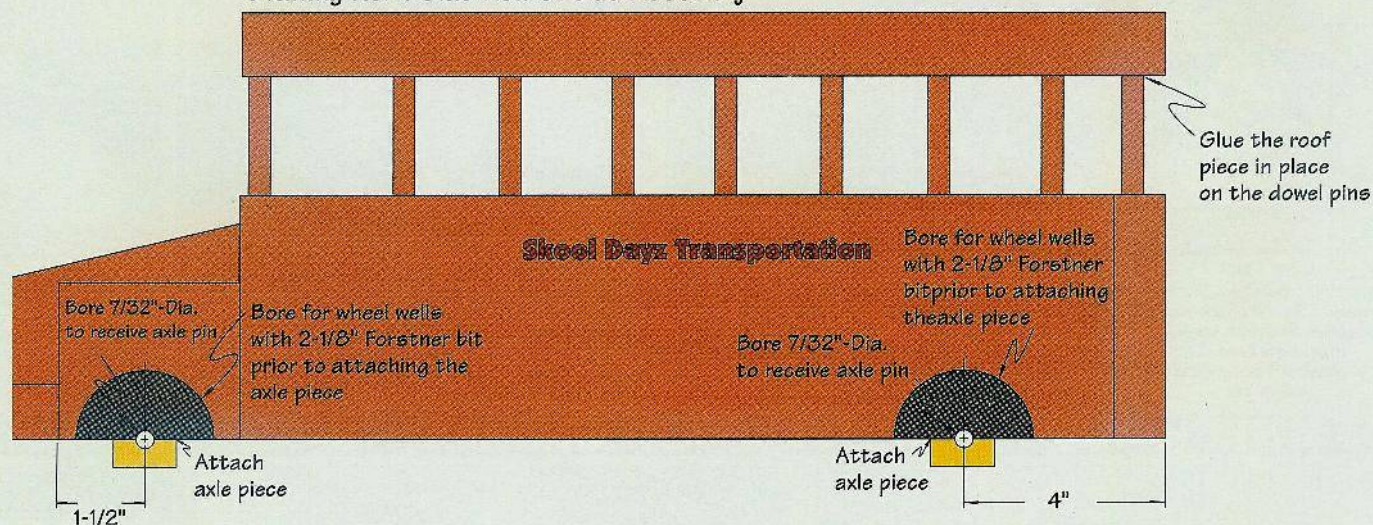
Drawing No. 1 Front Piece



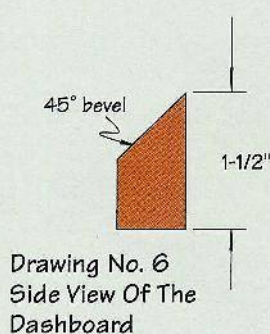
Drawing No. 2 Fenders



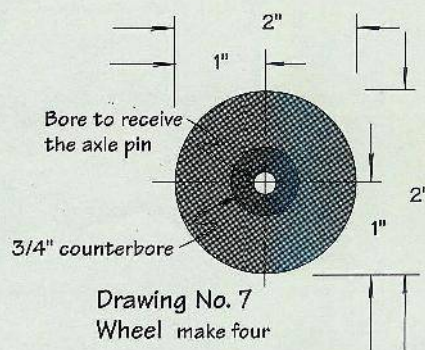
Drawing No. 4 Side View Of Bus Assembly



Drawing No. 5
Side View Of
Seat Assembly
make nine



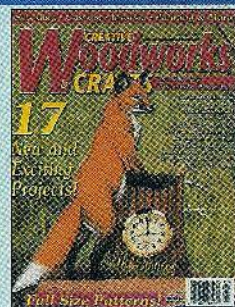
Drawing No. 6
Side View Of The
Dashboard



Drawing No. 7
Wheel make four

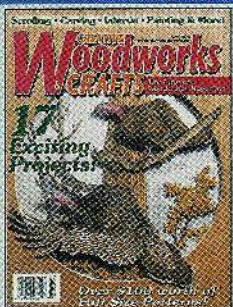
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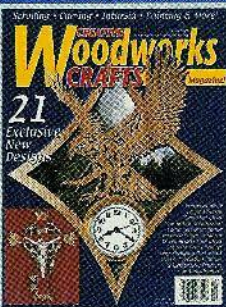
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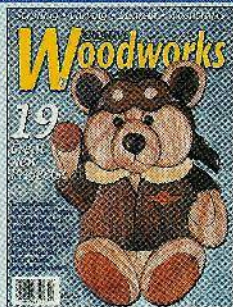
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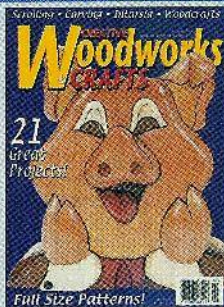
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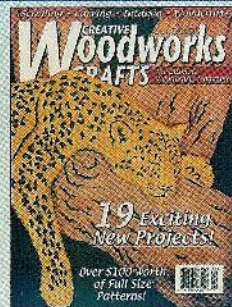
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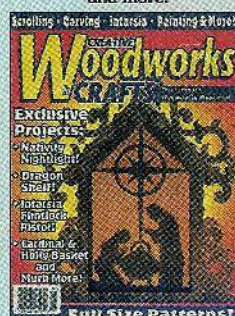
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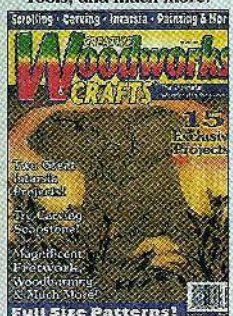
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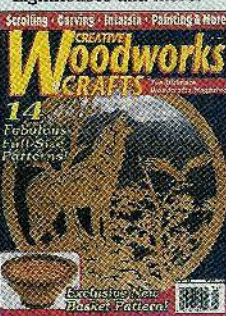
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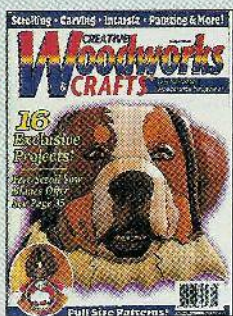
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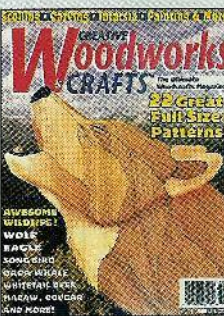
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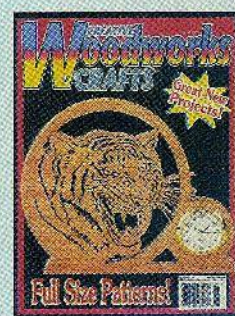
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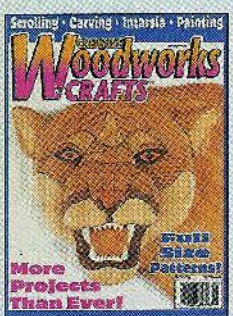
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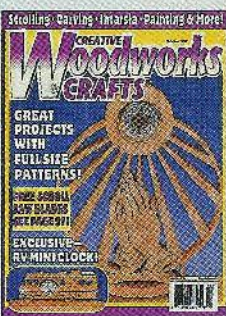
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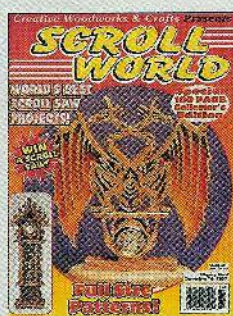
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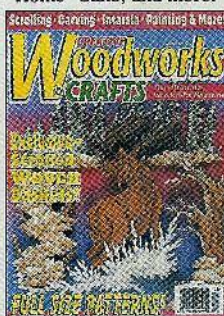
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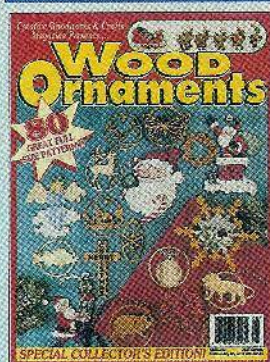
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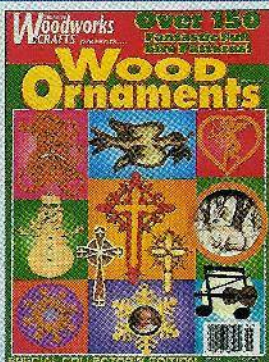
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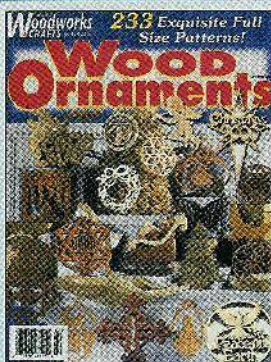
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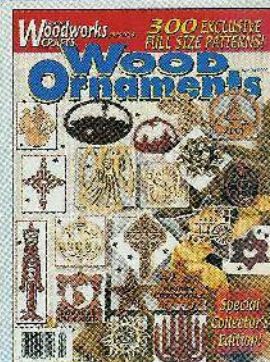
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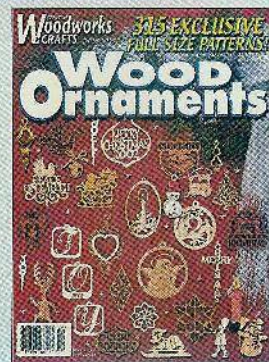
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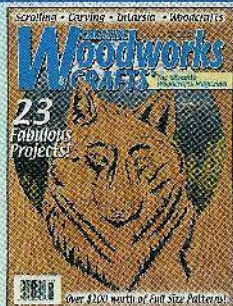
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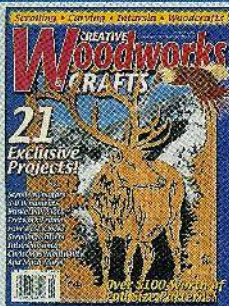
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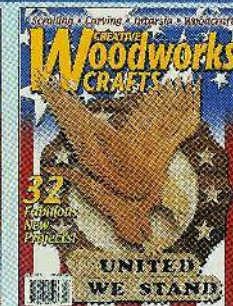
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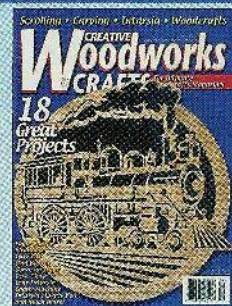
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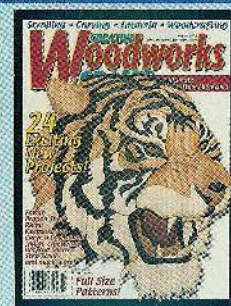
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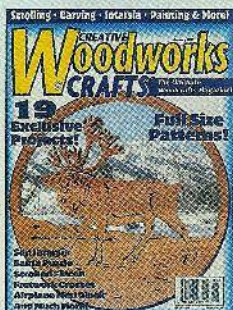
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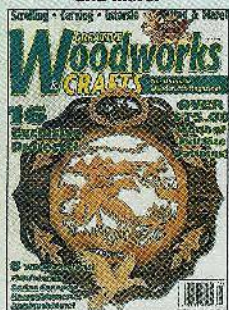
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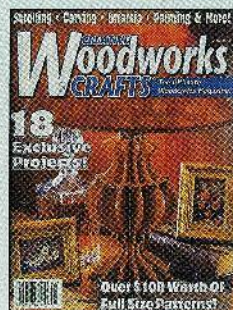
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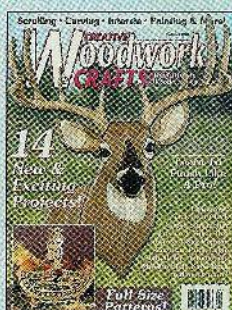
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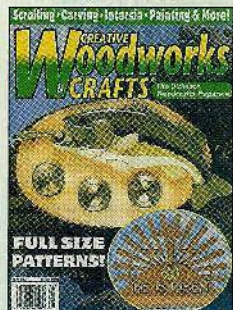
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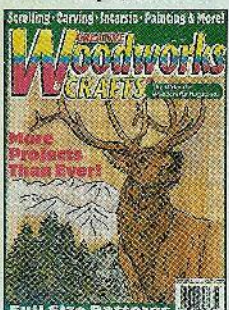
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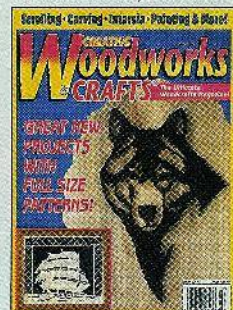
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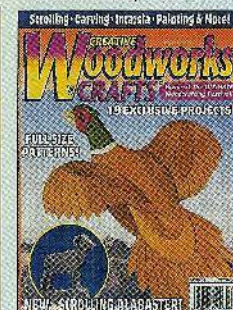
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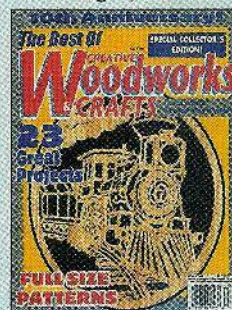
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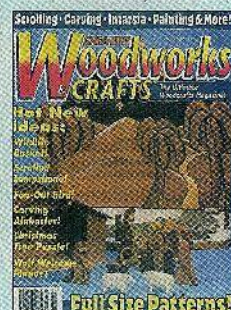
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This "Baltic Birch" plywood is the ultimate plywood for scrollwork or fretwork. All the plies are birch, with no inner voids so the edges finish beautifully. Our Scroll-PLY is always clear and perfect on one face, though the back may have an occasional plug. Just call for special sizes!

1/8" Scroll-Ply	1-20 pieces of same size	20+ pieces of same size
12" x 12"	1.20	.95
12" x 24"	2.40	1.90
24" x 24"	5.00	4.50
1/4" Scroll-Ply		
12" x 12"	1.50	1.25
12" x 24"	3.00	2.50
24" x 24"	6.25	5.50
1/2" Scroll-Ply		
12" x 12"	2.40	1.95
12" x 24"	4.80	3.90
24" x 24"	10.00	9.00

Scrollsaw Blanks

Solid Hardwood!!

These are the solid hardwood blanks that have the scroll world talking! Each blank is a clear color matched panel, sanded to thickness. Spend your time scrolling instead of trying to glue and plane wide panels yourself!! Just apply your pattern and start scrolling.

		1/4"	1/2"	3/4"
ASPEN	12"x12"	3.20	4.30	5.10
	12"x16"	4.30	5.70	6.70
POPLAR	12"x20"	5.40	7.20	8.50
ASH	12"x12"	4.20	5.60	6.60
	12"x16"	5.60	7.50	8.80
BASSWOOD	12"x20"	7.00	9.30	10.90
BIRCH	12"x12"	5.20	6.90	8.10
	12"x16"	6.90	9.20	10.80
OAK	12"x20"	8.60	11.50	13.50
BUTTERNUT	12"x12"	6.50	8.70	10.20
	12"x16"	8.70	11.60	13.70
MAPLE	12"x20"	10.90	14.50	17.10
WALNUT	12"x12"	7.90	10.50	12.40
	12"x16"	10.50	14.00	16.50
PURPLEHEART	12"x20"	13.10	17.50	20.60
CHERRY	12"x12"			
	12"x16"			
SATINWOOD	12"x20"			
MAHOGANY	12"x12"			
	12"x16"			
	12"x20"			

Note: Since most of our products are custom made and very popular, there may be a production lead time before your order is shipped, please inquire at time of order.

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Order Value Over \$100.00, add \$10.95

Alaska, Hawaii, Puerto Rico,

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freight charges. Call for quote.



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P.O. Box 85,
Graymont, IL 61743-0085
jldiveley@yahoo.com

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Sponsored by Sloan's Woodshop

When: Sat., May 3rd, 2003, Starts at 8:00AM

Where: James E. Ward

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124	1/4"	12" x 12"	\$1.25
154	1/4"	12" x 15"	\$1.70
244	1/4"	12" x 24"	\$2.40
1238	3/8"	12" x 12"	\$1.70
1538	3/8"	12" x 15"	\$2.25
2438	3/8"	12" x 24"	\$3.00
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The Best Grade available: B/BB

#101 - 1/8"x12"x12" - \$1.00
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#108 - 1/4"x12"x24" - \$2.50
#103 - 3/8"x12"x12" - \$1.75
#109 - 3/8"x12"x24" - \$3.40
#104 - 1/2"x12"x12" - \$2.00
#110 - 1/2"x12"x24" - \$3.90
#105 - 5/8"x12"x12" - \$2.95
#111 - 5/8"x12"x24" - \$5.80
#106 - 3/4"x12"x12" - \$3.95
#112 - 3/4"x12"x24" - \$7.80

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All have exterior glue !!!

No patches on back face !!!

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#5242 - 1/16"x12"x12" - \$2.25
#5242A - 1/16"x12"x24" - \$4.40
#5249 - 1/8"x12"x12" - \$1.70
#5249A - 1/8"x12"x24" - \$3.30
#5252 - 1/4"x12"x12" - \$2.45
#5252A - 1/4"x12"x24" - \$4.90

Hardwood Plywood

Good One Side

Red Oak

#206 - 1/8"x12"x24" - \$3.00

#201 - 1/4"x12"x24" - \$3.00

Cherry

#261 - 1/8"x12"x24" - \$3.00

#251 - 1/4"x12"x24" - \$5.00

Walnut

#351 - 1/4"x12"x24" - \$7.00

Maple

#457 - 1/8"x12"x24" - \$3.00

#451 - 1/4"x12"x24" - \$3.40

Hickory

#376 - 1/4"x12"x24" - \$5.00

Mahogany

#276 - 1/4"x12"x24" - \$5.00

Natural Birch

#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

Walnut

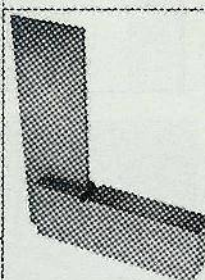
#356 - 1/4"x12"x24" - \$9.00

Maple

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

Natural Birch

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2 inch

Precision

Machine

Square

A must

when

stack

cutting,

Squares

your blade with the table

SQ-2 - \$4.95

10 piece - 1/8" Shank

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Fits Dremel Tools with

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Steel Bits come in a

Wooden Storage Box

#D2721 - \$25.00

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

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

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Orange, Black, White

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Transparent Colors

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

\$9.00 ea

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Clear Transparent

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

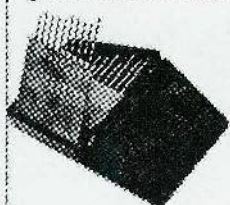
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Precision Pin Chuck

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

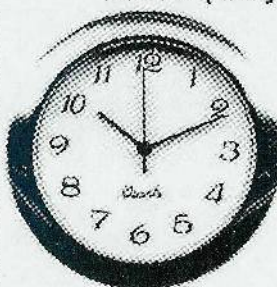
#54, #56, #58, #61, #64,
#67, #70, #72

\$ 7.50 per Dozen

(sorry no mixing sizes of drill bits)

Only Top Quality Silcon Brand Inserts

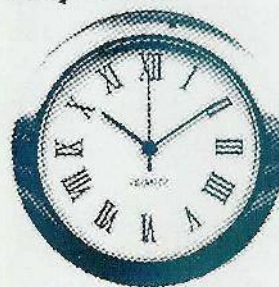
No low quality economy inserts!!!



#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

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30+ \$4.75 - 100+ \$4.40



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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 !!!



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#TUBE

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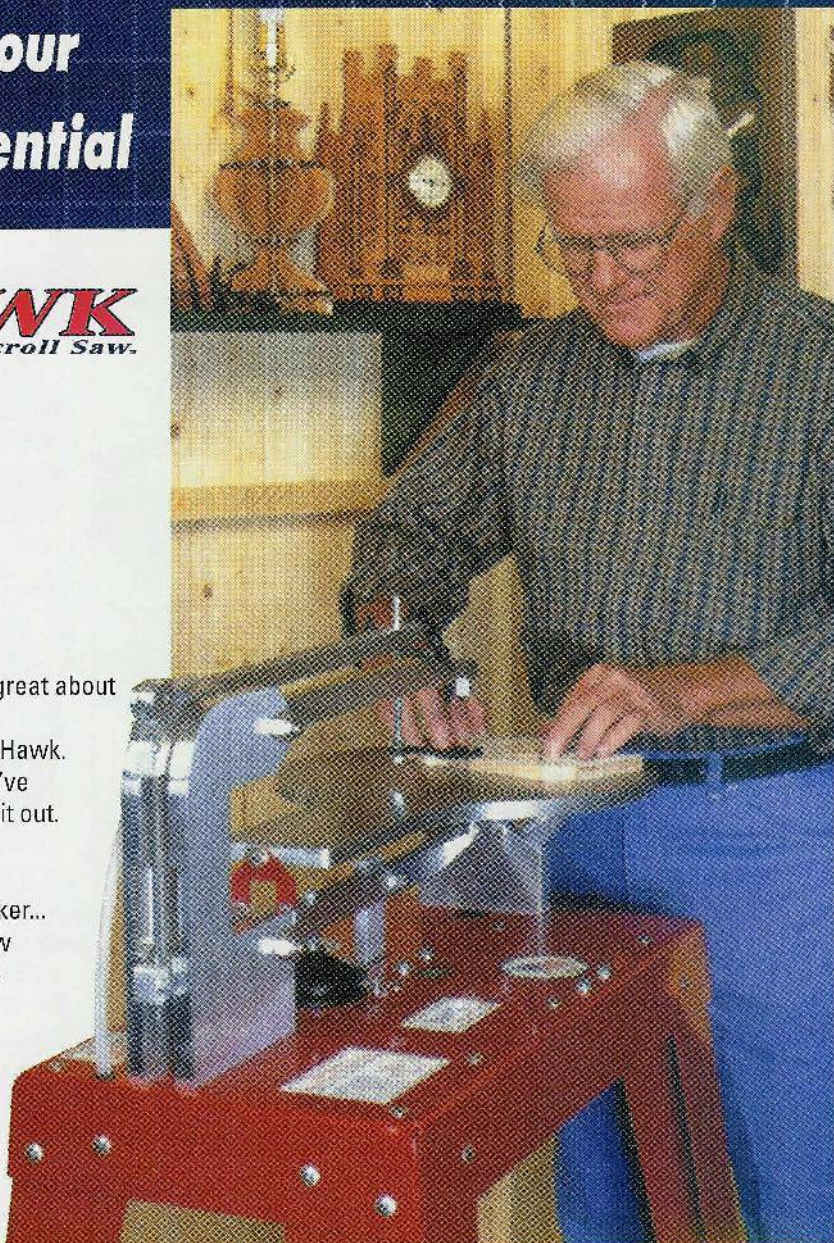


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A046

1a

2a

3a

4a



FULL SIZE PATTERN SECTION NO. 1 APRIL 2003

Side A

1960 Triumph TR-3from page 6
 Doc Holidayfrom page 14
 Traffic At a Standstillfrom page 24
 Tub Adventurettefrom page 24
 Giraffefrom page 40
 Computer Dusterfrom page 45

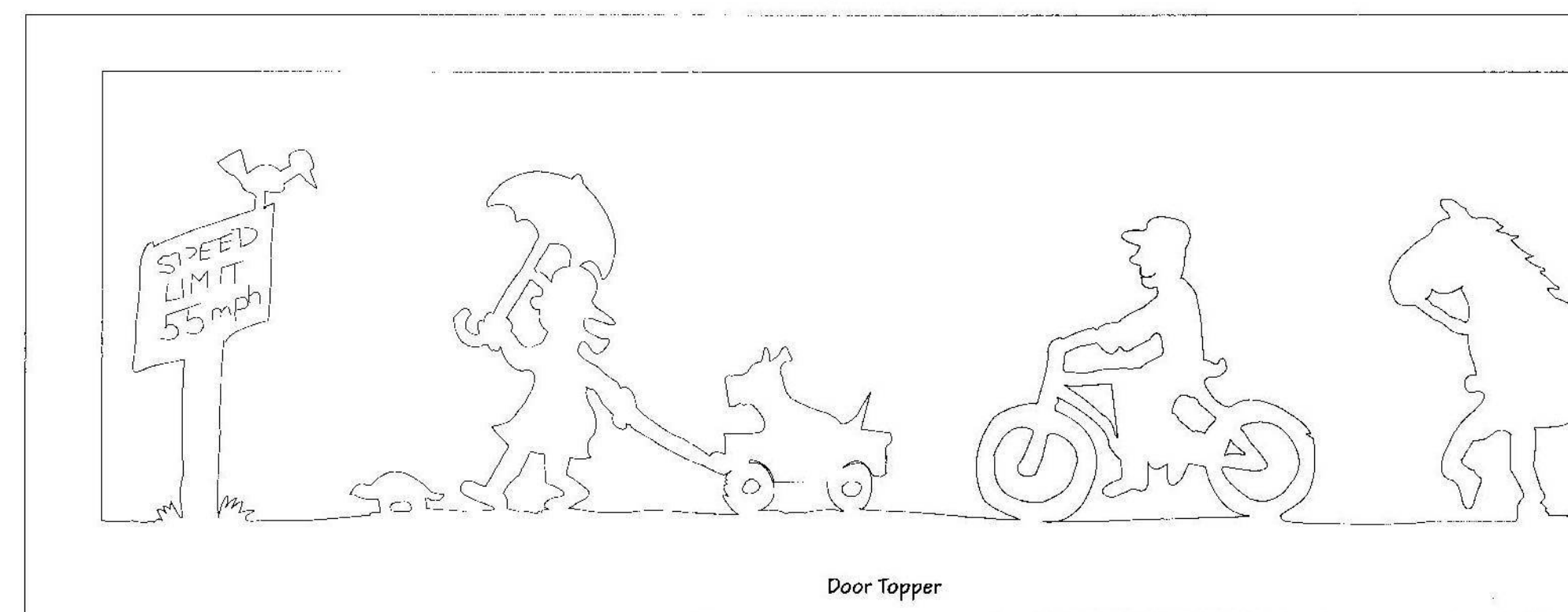
Side B

Garden Basketfrom page 16
 Cross Boxfrom page 32

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

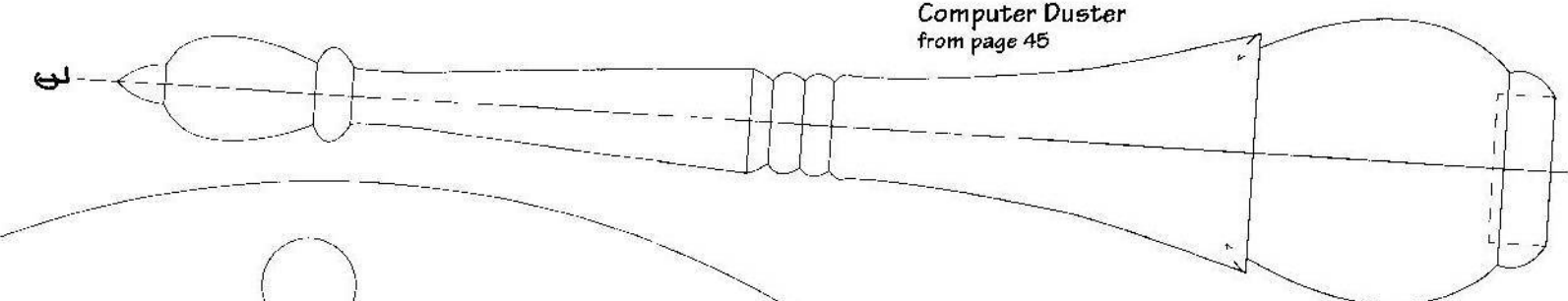
Common Measurements:

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



Door Topper

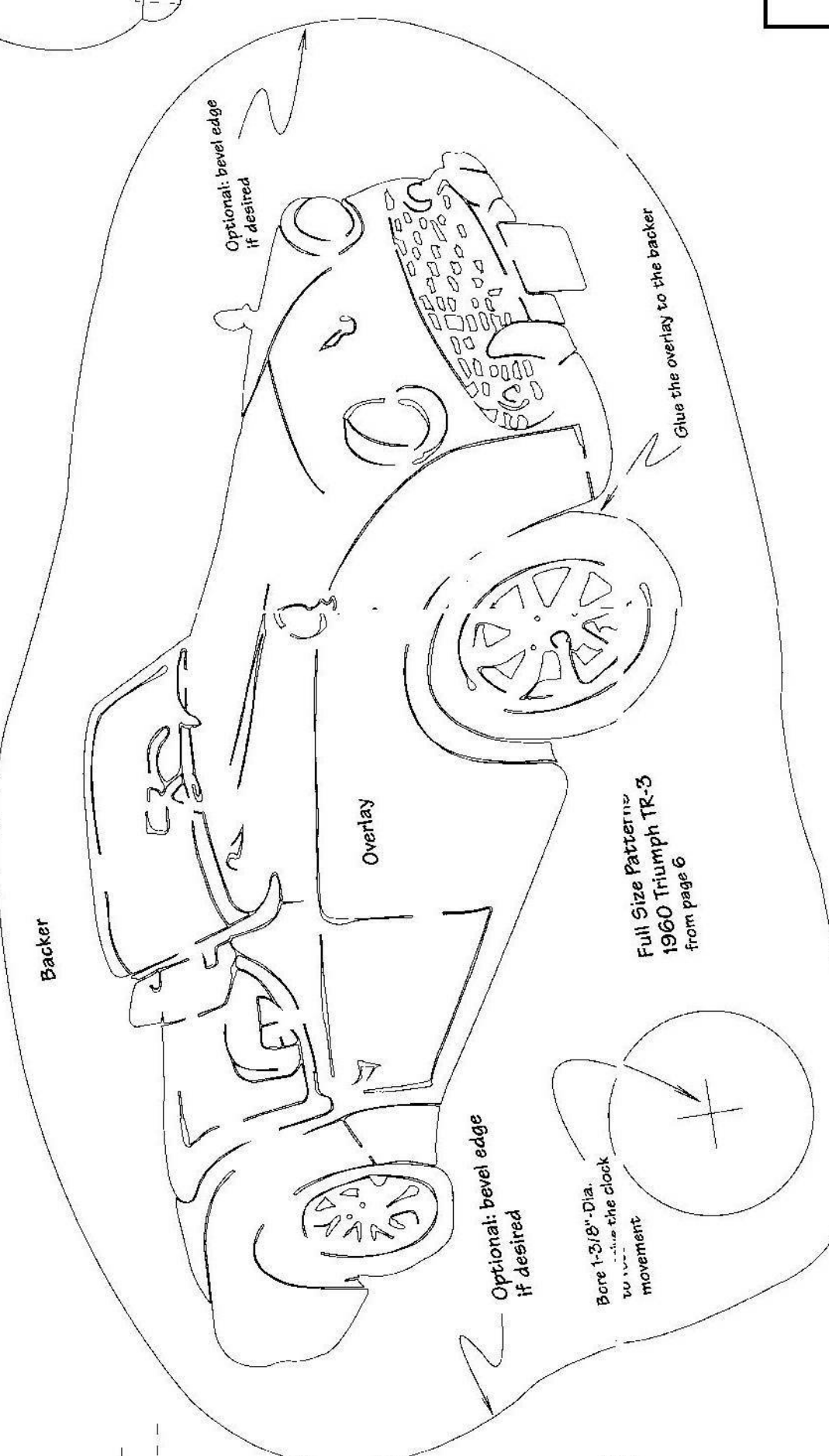
Full Size Pattern
 Computer Duster
 from page 45



Full Size Pattern
 Tub Adventurette
 from page 24

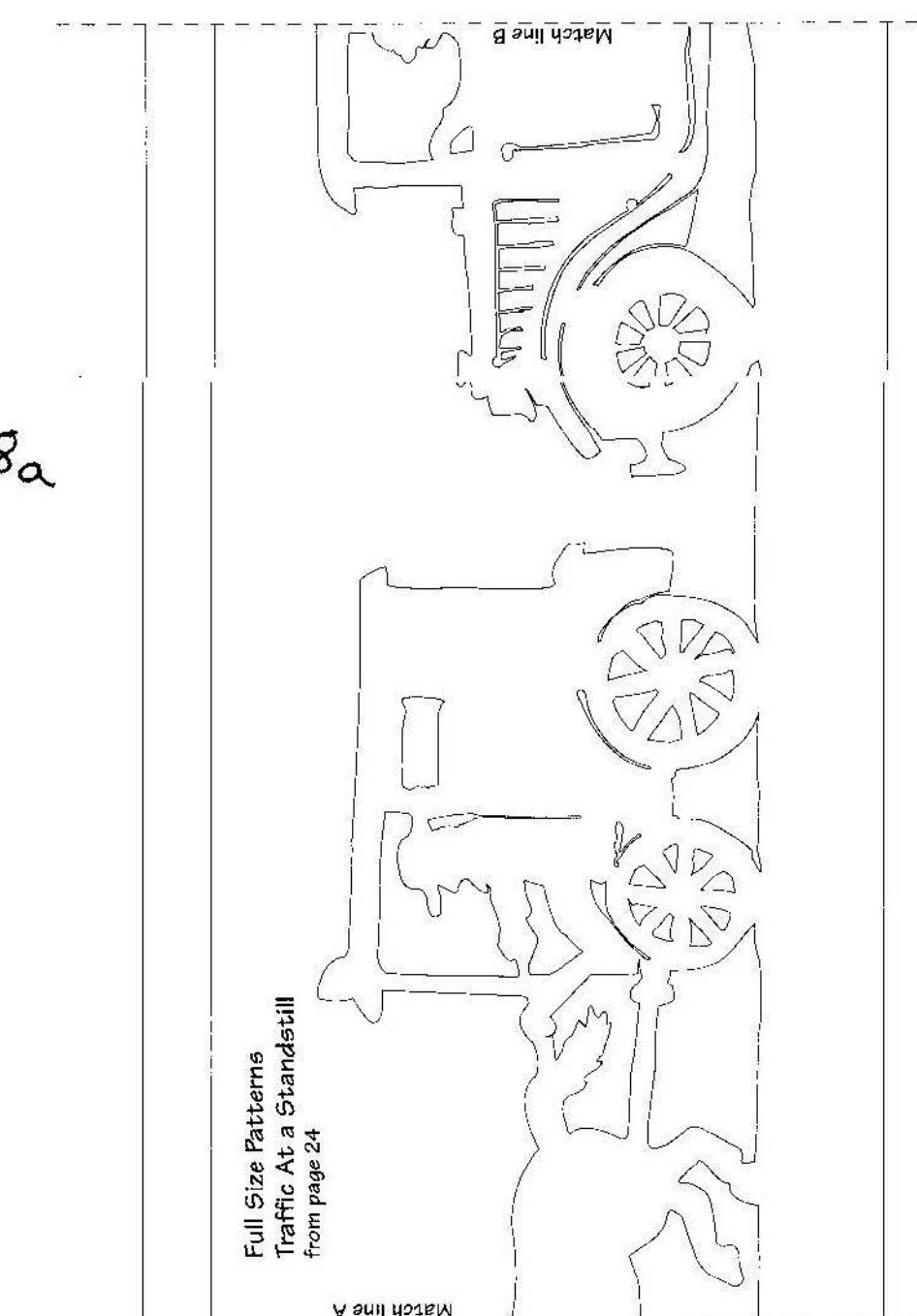


7a



Full Size Pattern
 1960 Triumph TR-3
 from page 6

8a

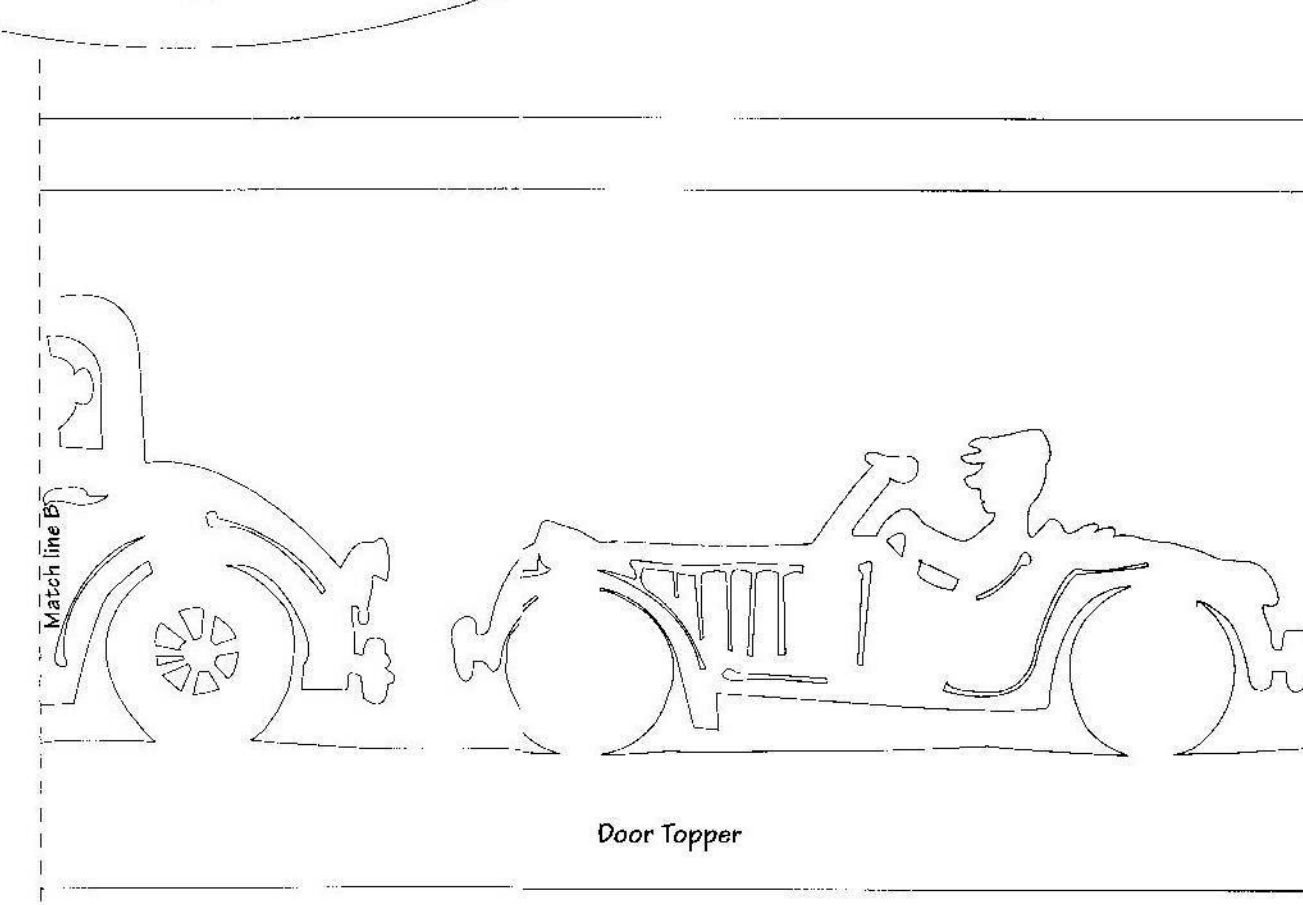
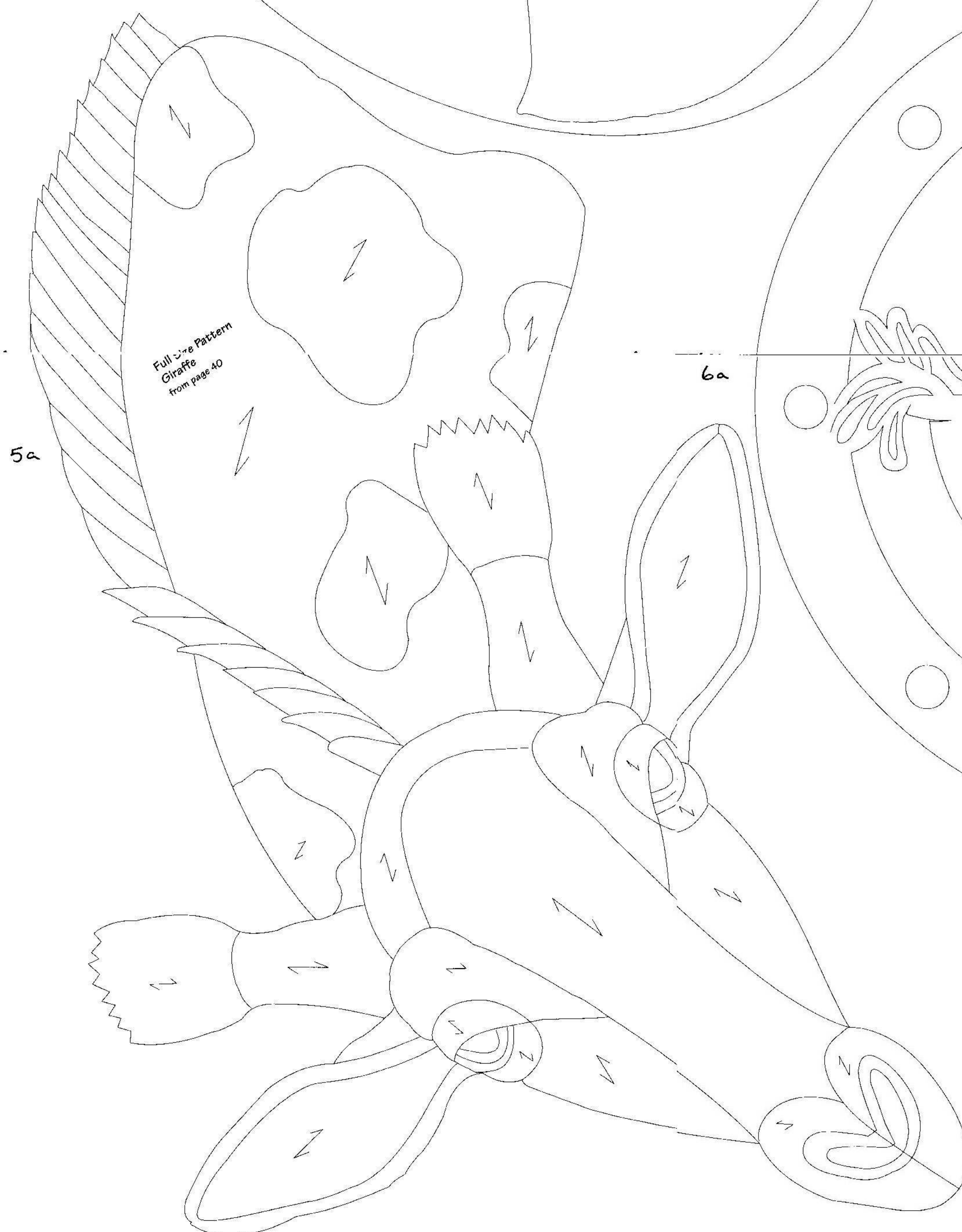


Full Size Pattern
 Traffic At a Standstill
 from page 24

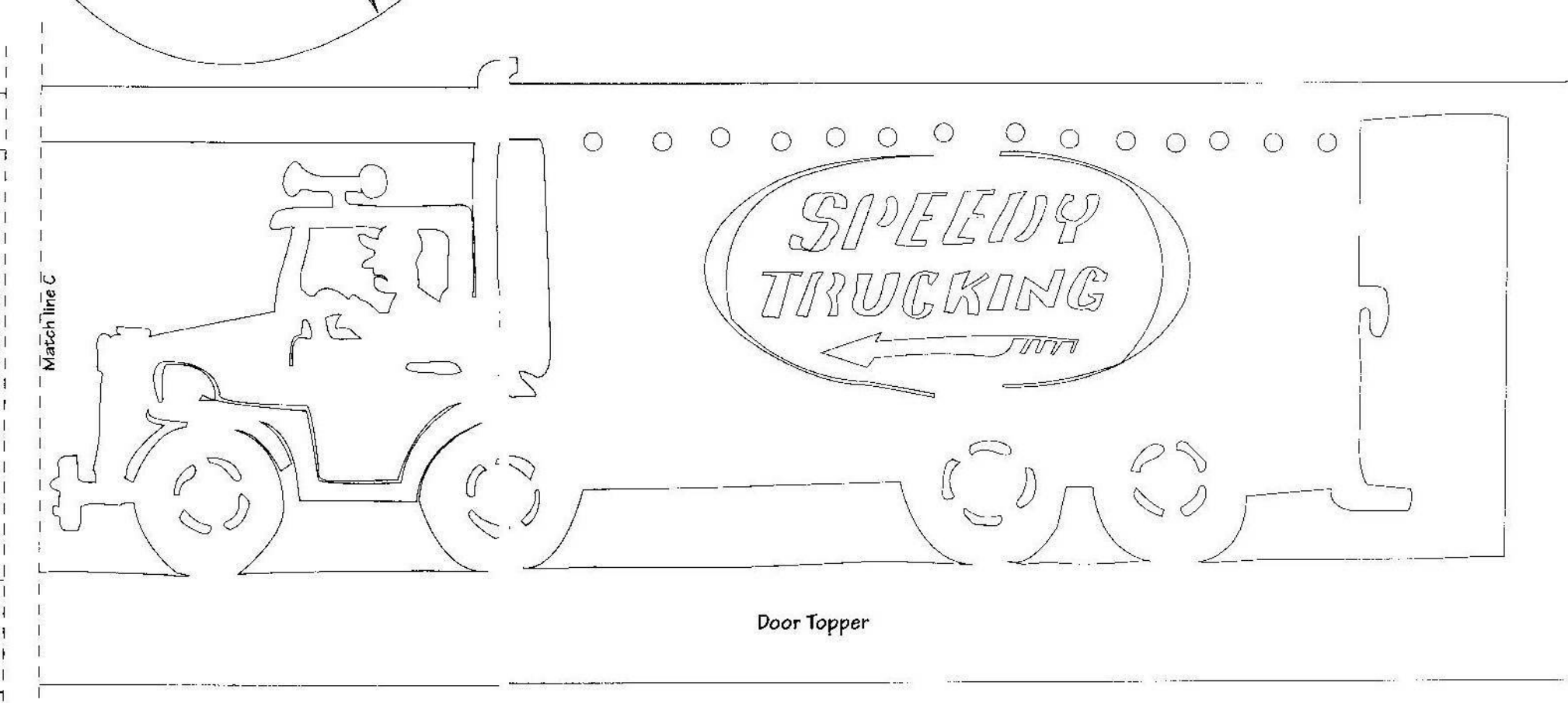
5a

6a

Full Size Pattern
 Giraffe
 from page 40



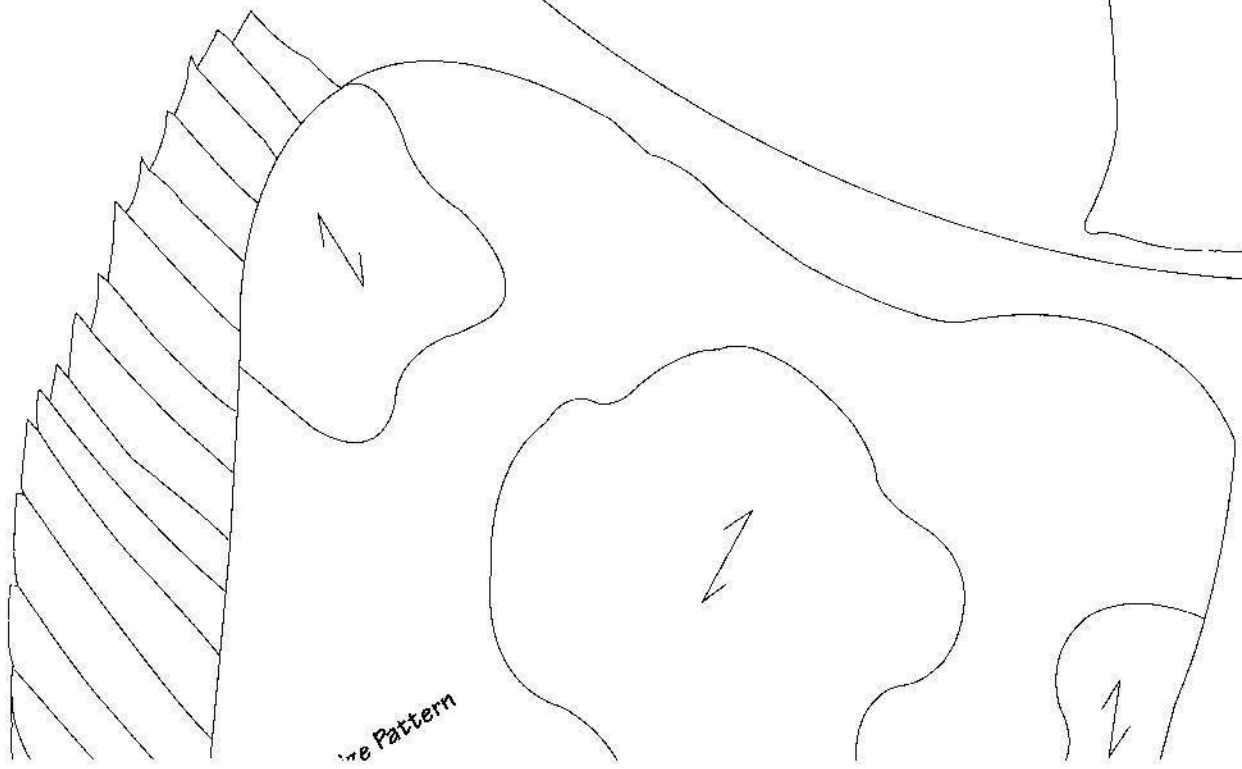
Door Topper



Door Topper

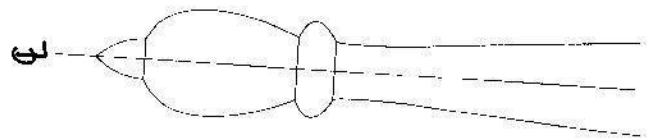
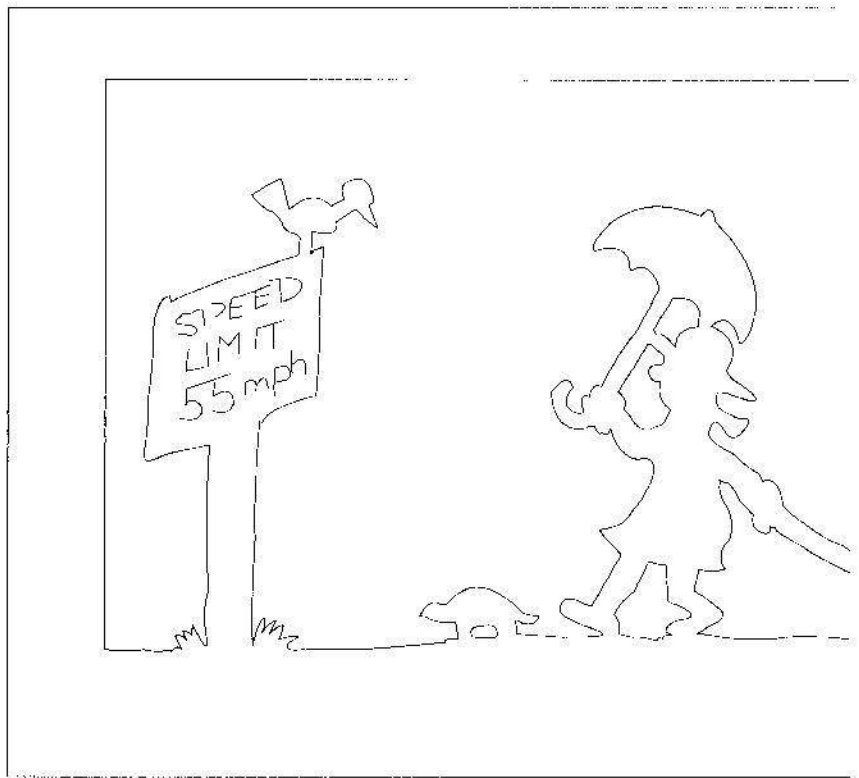
1a

Full Size Pattern
Doc Holiday
from page 14

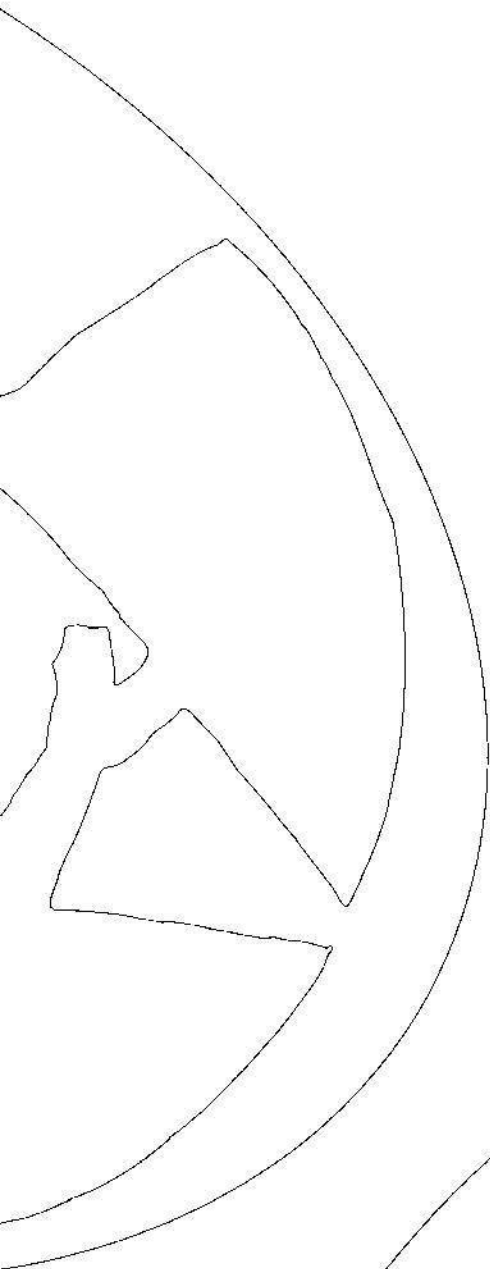


ize Pattern

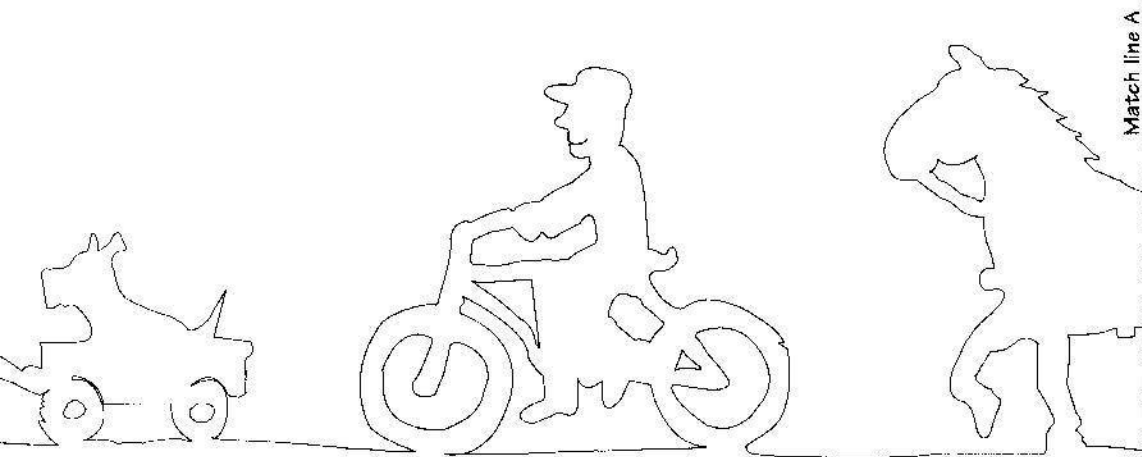
2a



Full Size Pattern
Tub Adventurette
from page 24

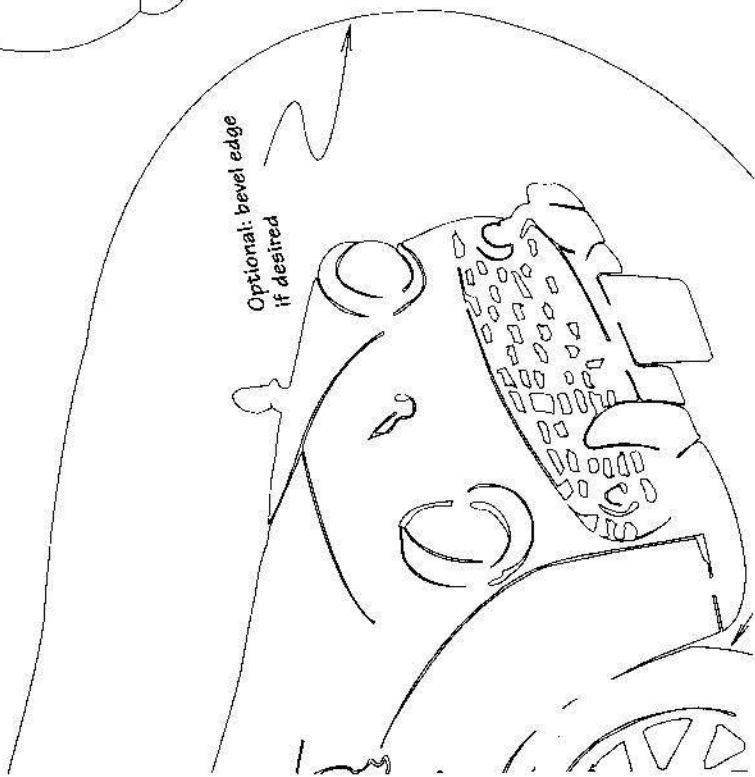
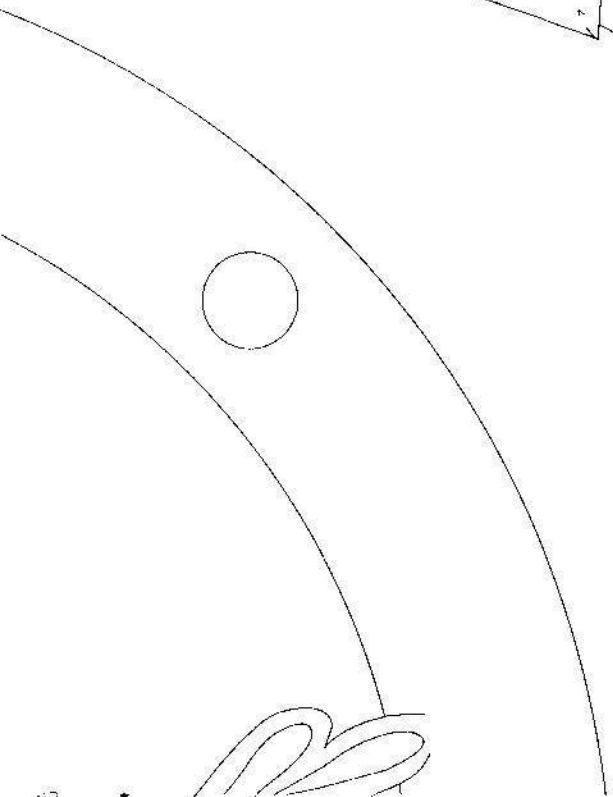
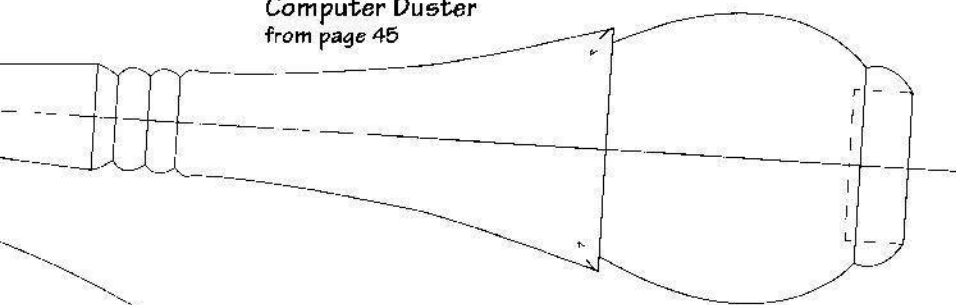


3a



Door Topper

Full Size Pattern
Computer Duster
from page 45



4a

Woodworks

FULL SIZE PATTERN SECTION NO. 1 APRIL 2003

Side A

1960 Triumph TR-3from page 6
 Doc Holidayfrom page 14
 Traffic At a Standstillfrom page 24
 Tub Adventurettefrom page 24
 Giraffefrom page 40
 Computer Dusterfrom page 45

Side B

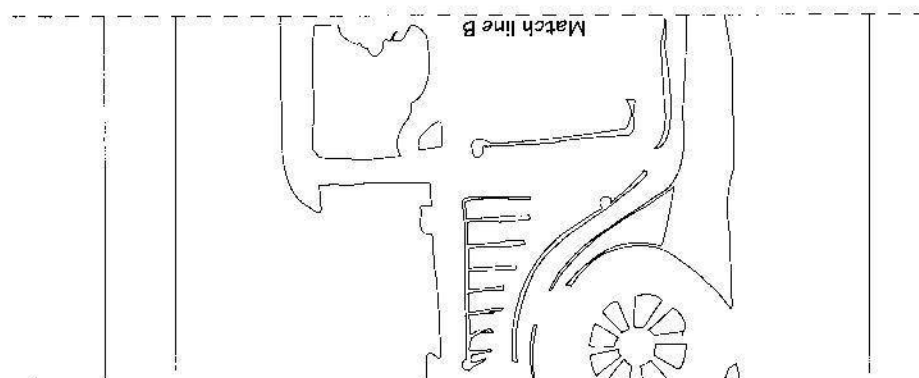
Garden Basketfrom page 16
 Cross Boxfrom page 32

Metric Conversions:

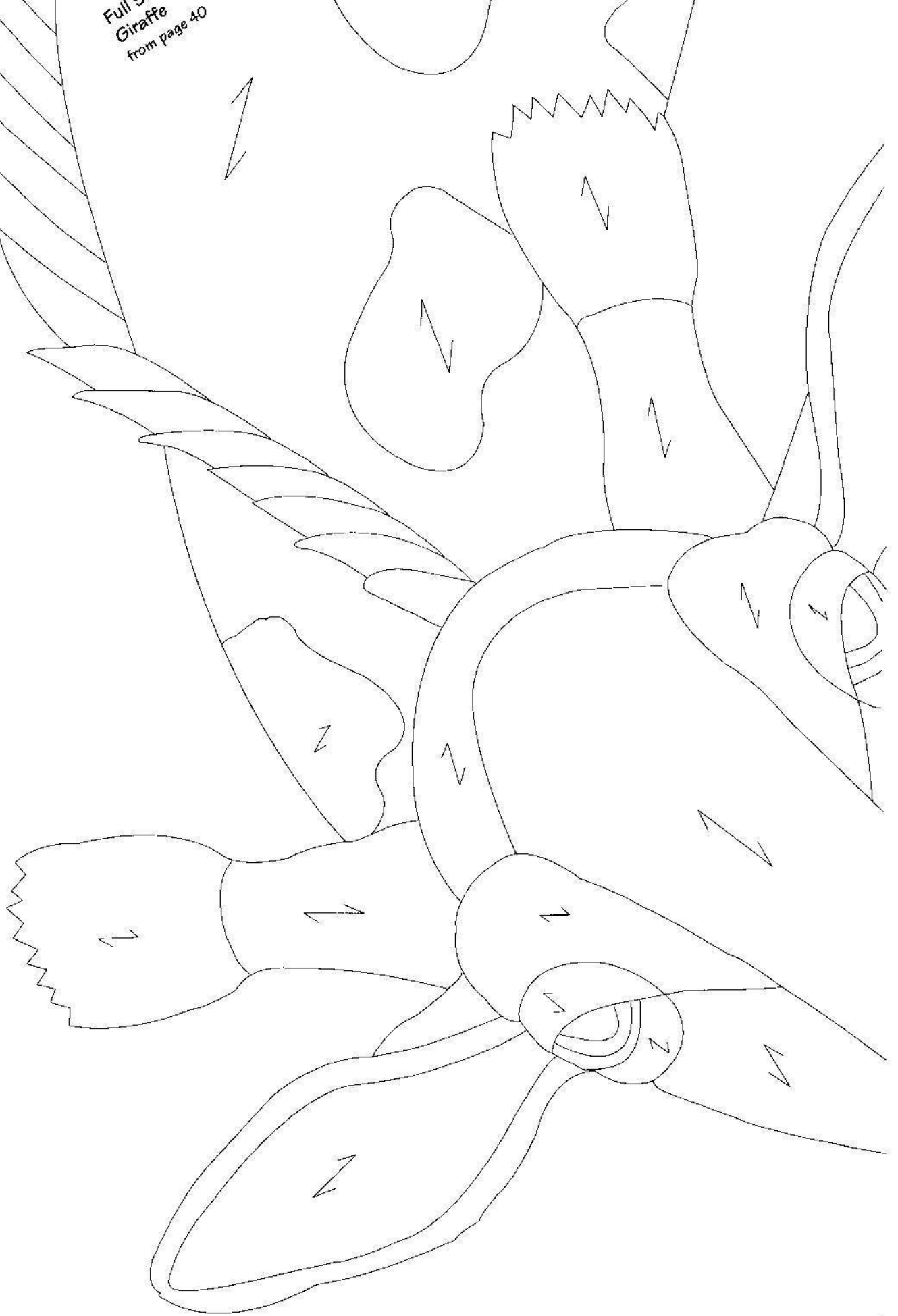
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

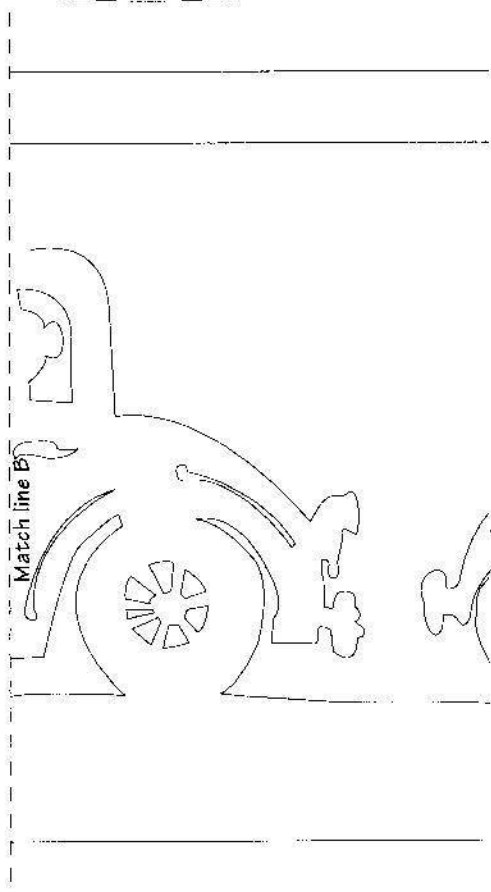
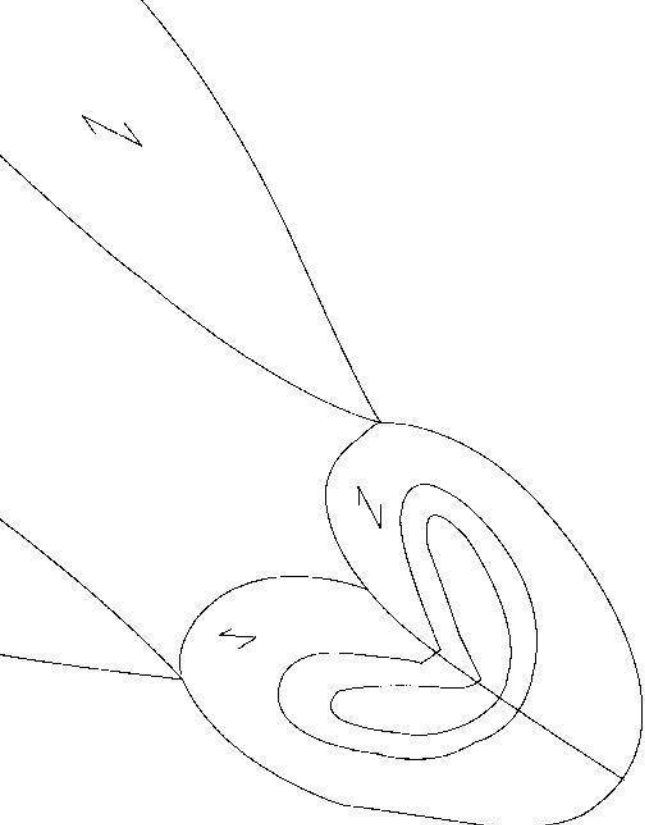
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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

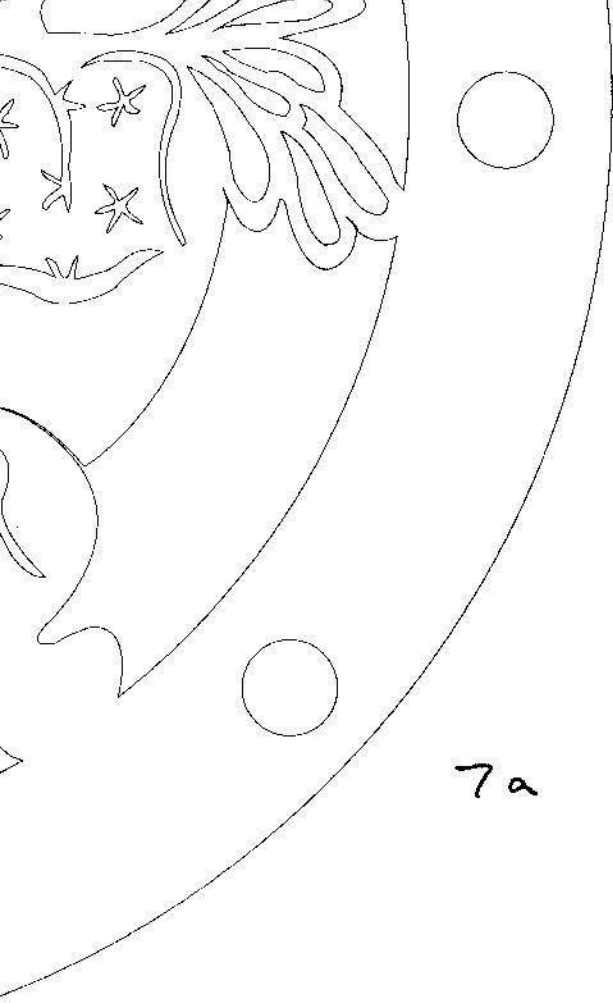


Glue the overlay to the backer



6a





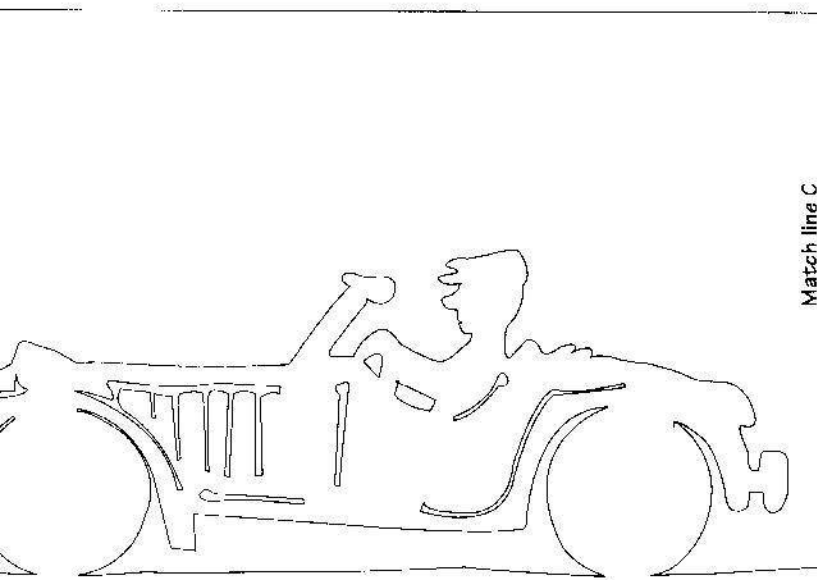
7a

Backer

Overlay

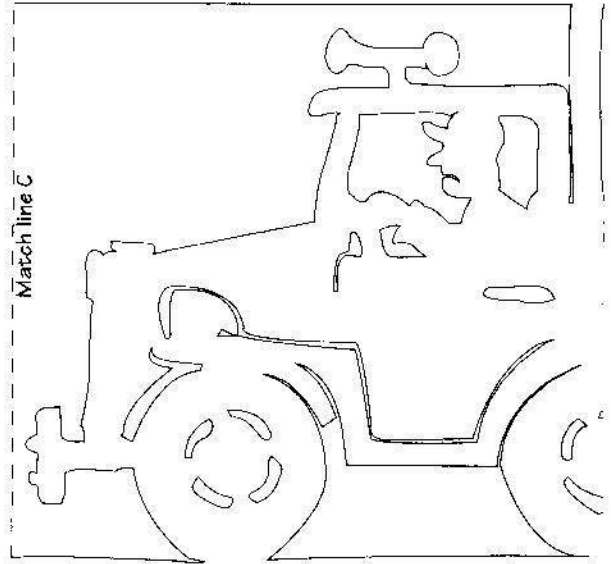
Optional: bevel edge
if desired

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

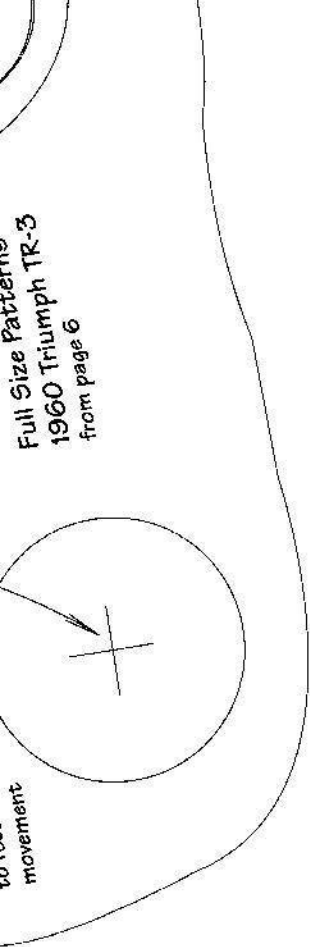


Match line C

Door Topper



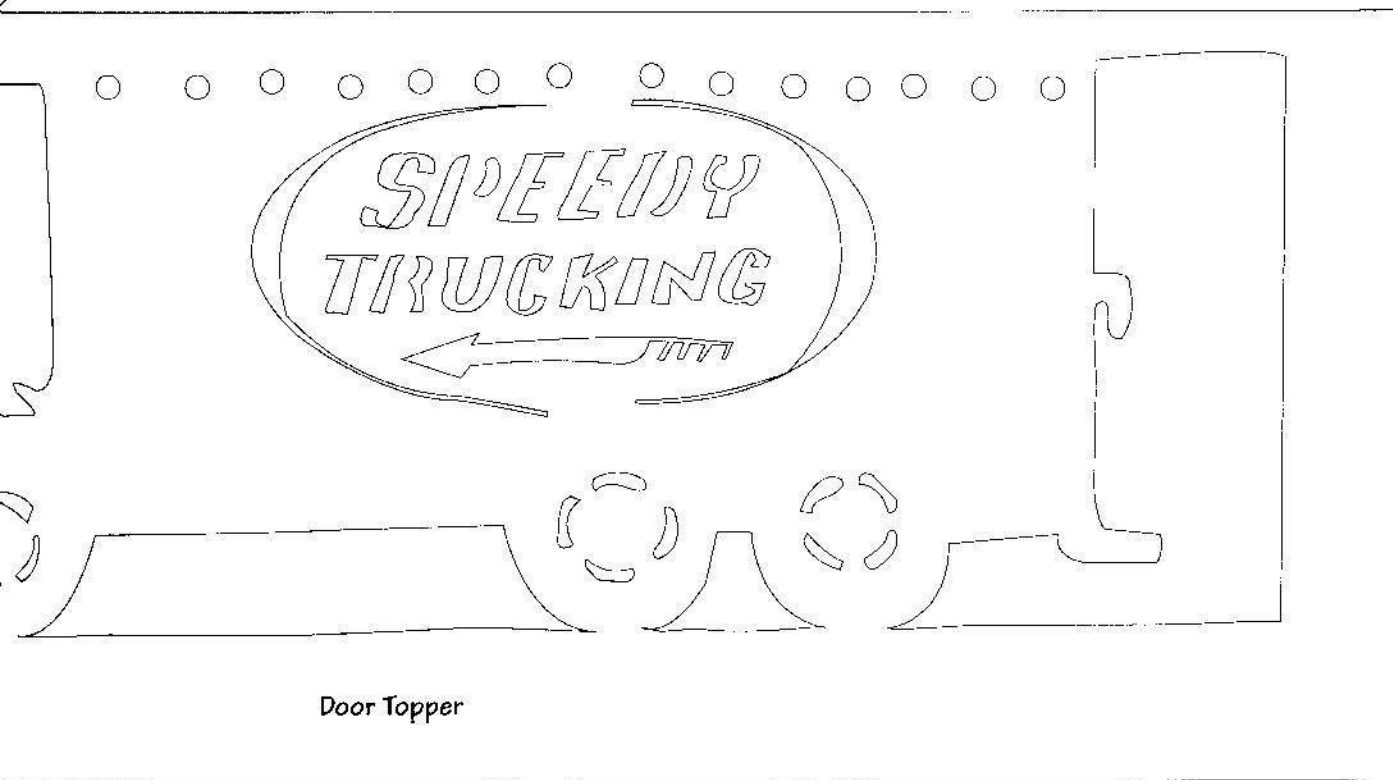
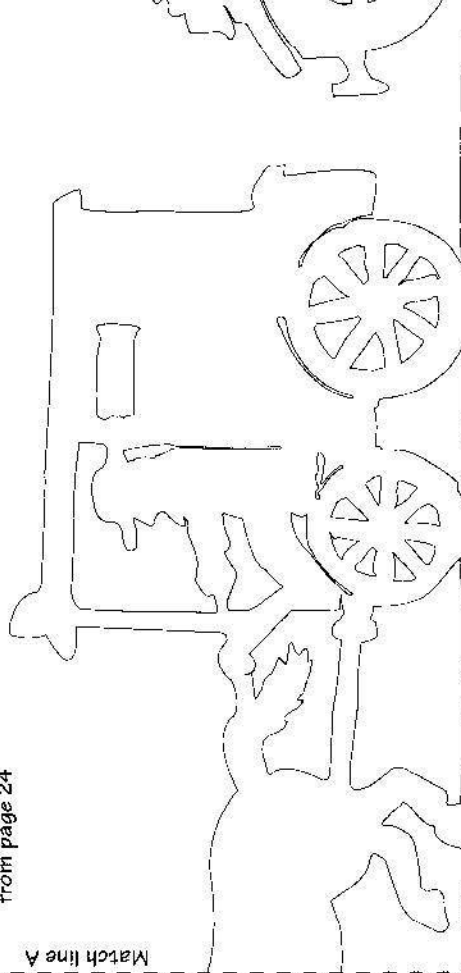
Match line C

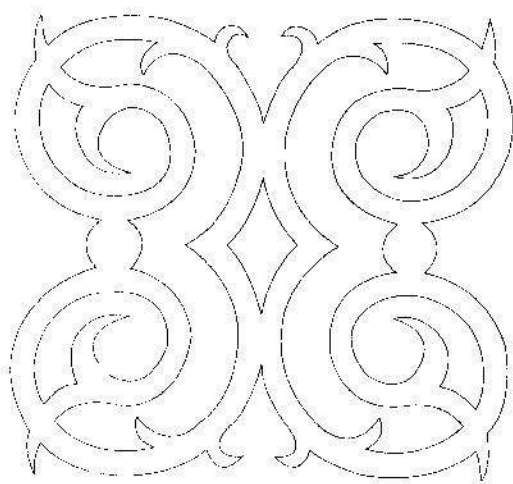


8a

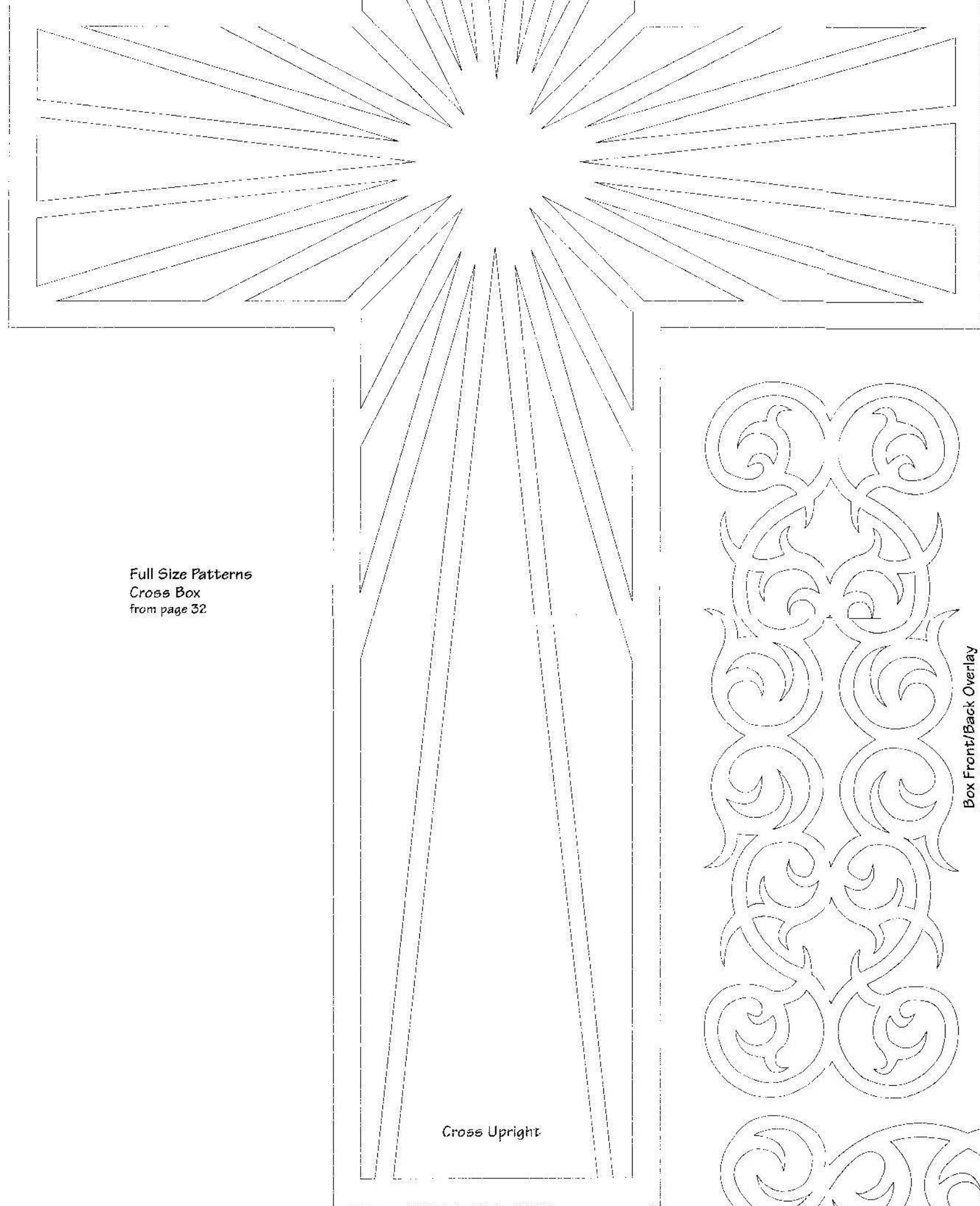
Full Size Patterns
Traffic At a Standstill
from page 24

Match line A

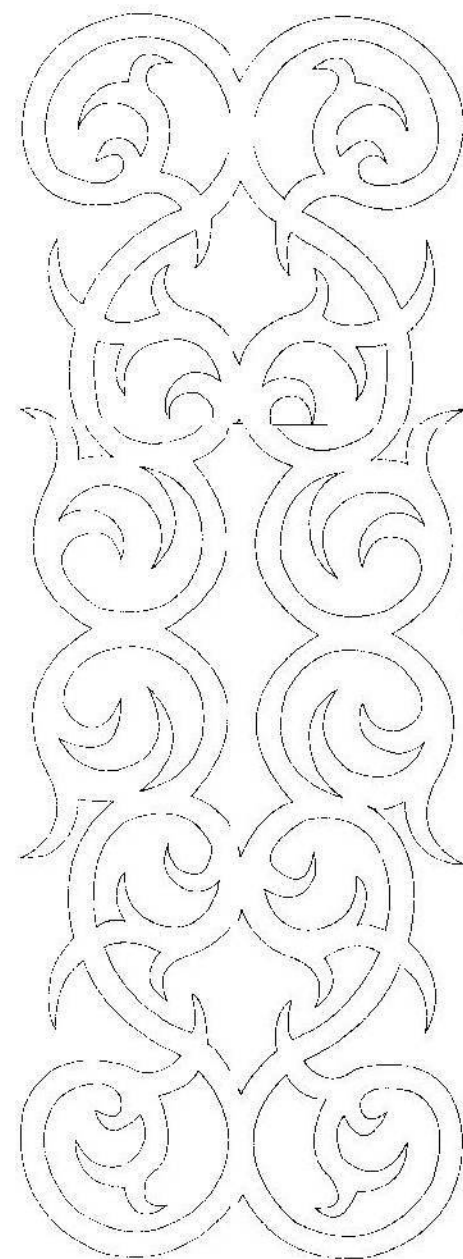




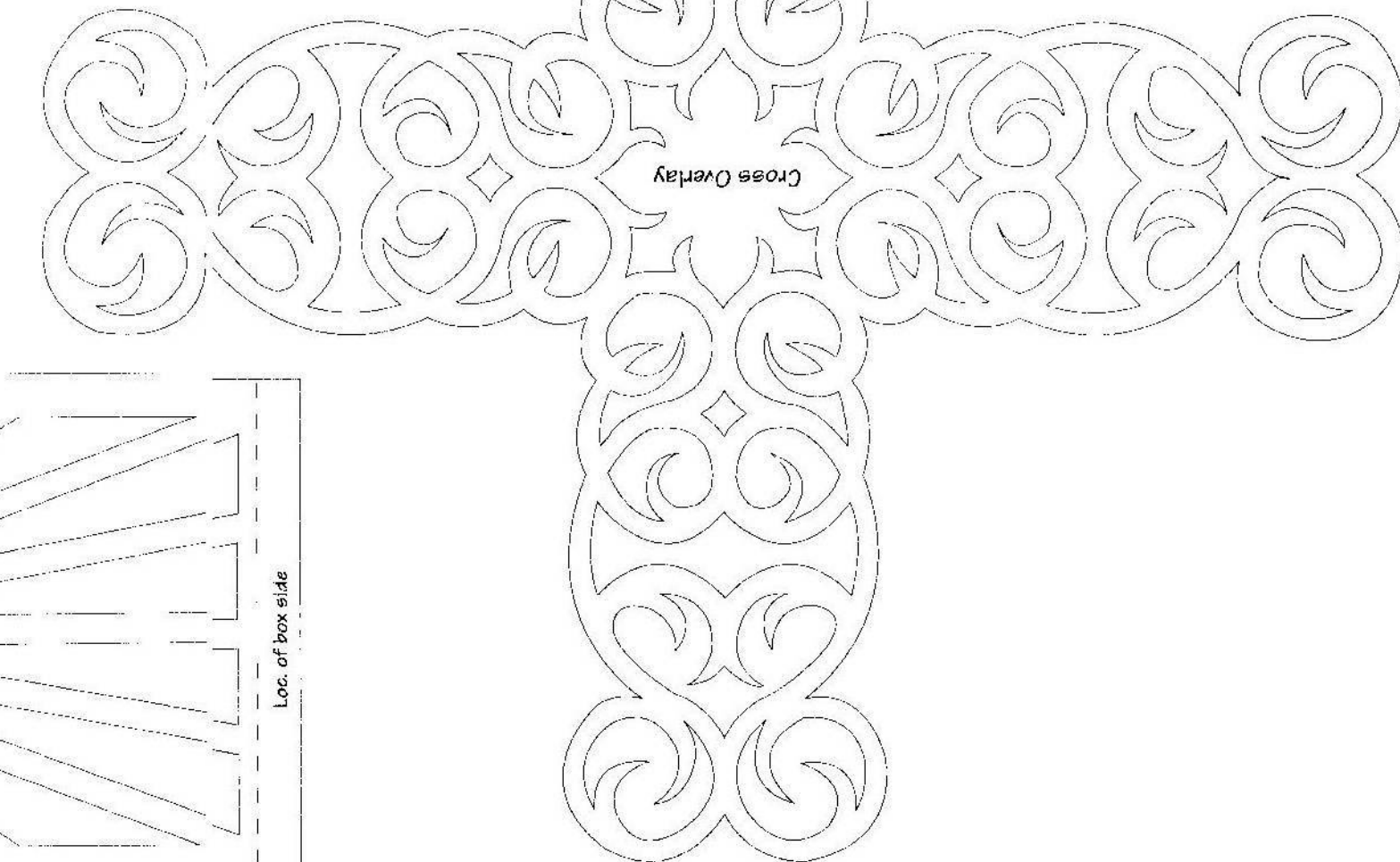
Box Sides Overlay
make two



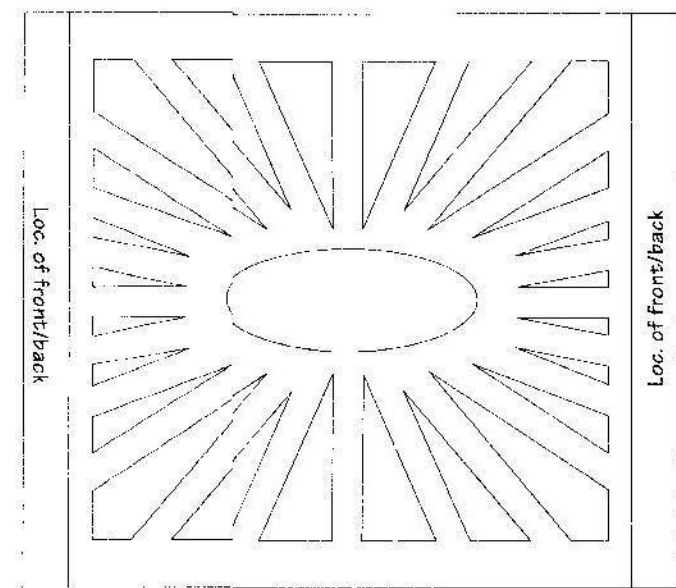
Full Size Patterns
Cross Box
from page 32



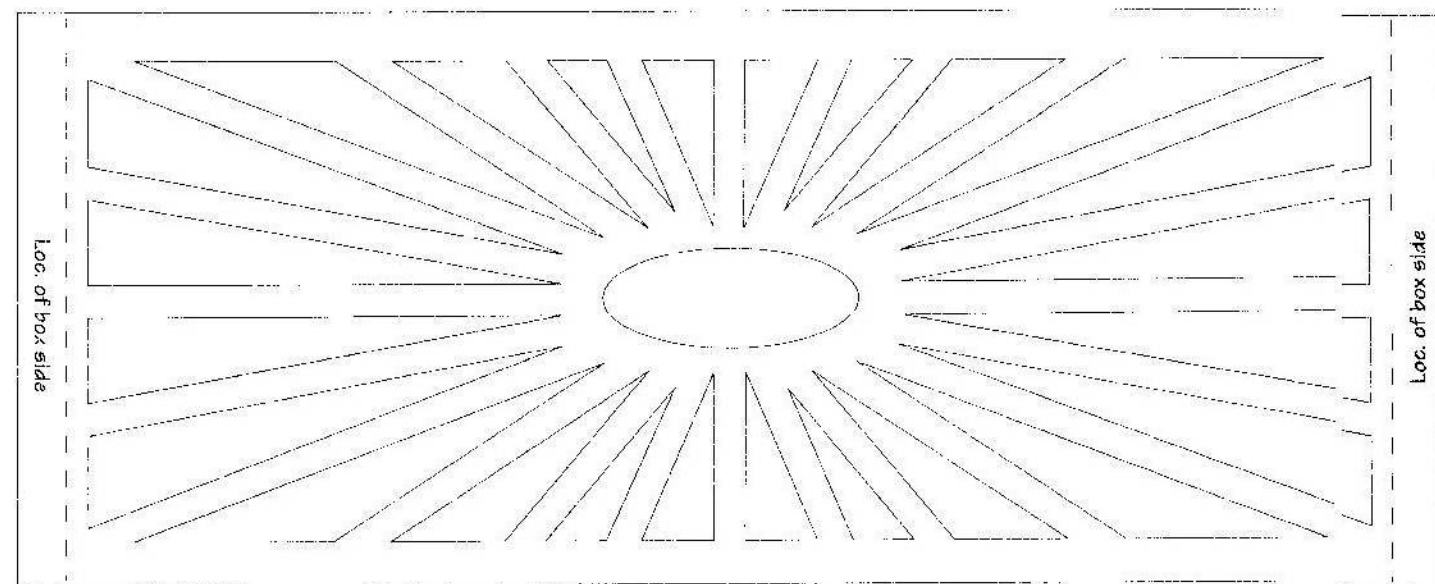
Box Front/Back Overlay
make two



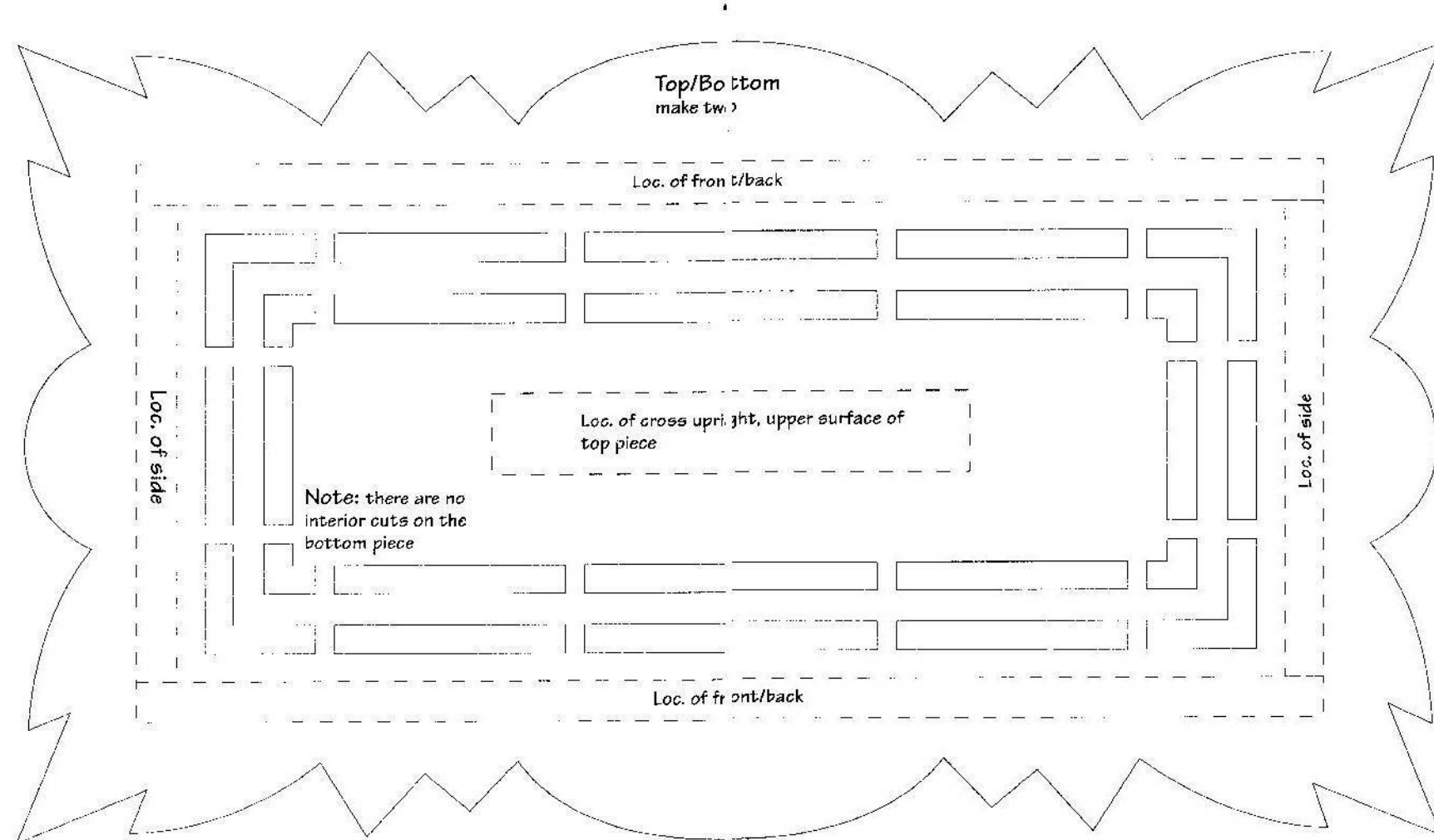
Cross Overlay



Box Side
make two

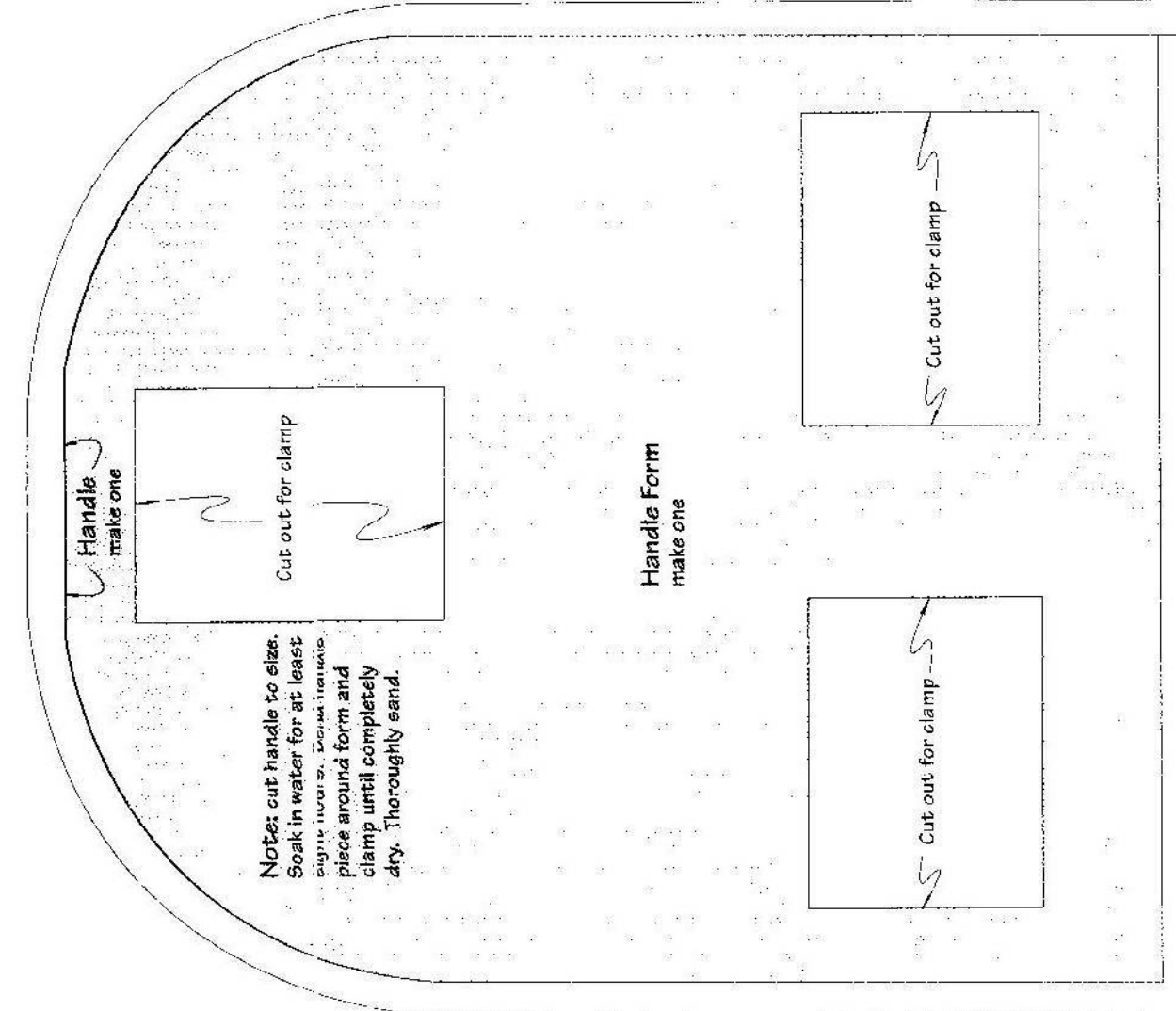


Box Front/Back
make two



Top/Bottom
make two

Note: there are no
interior cuts on the
bottom piece



Handle
make one

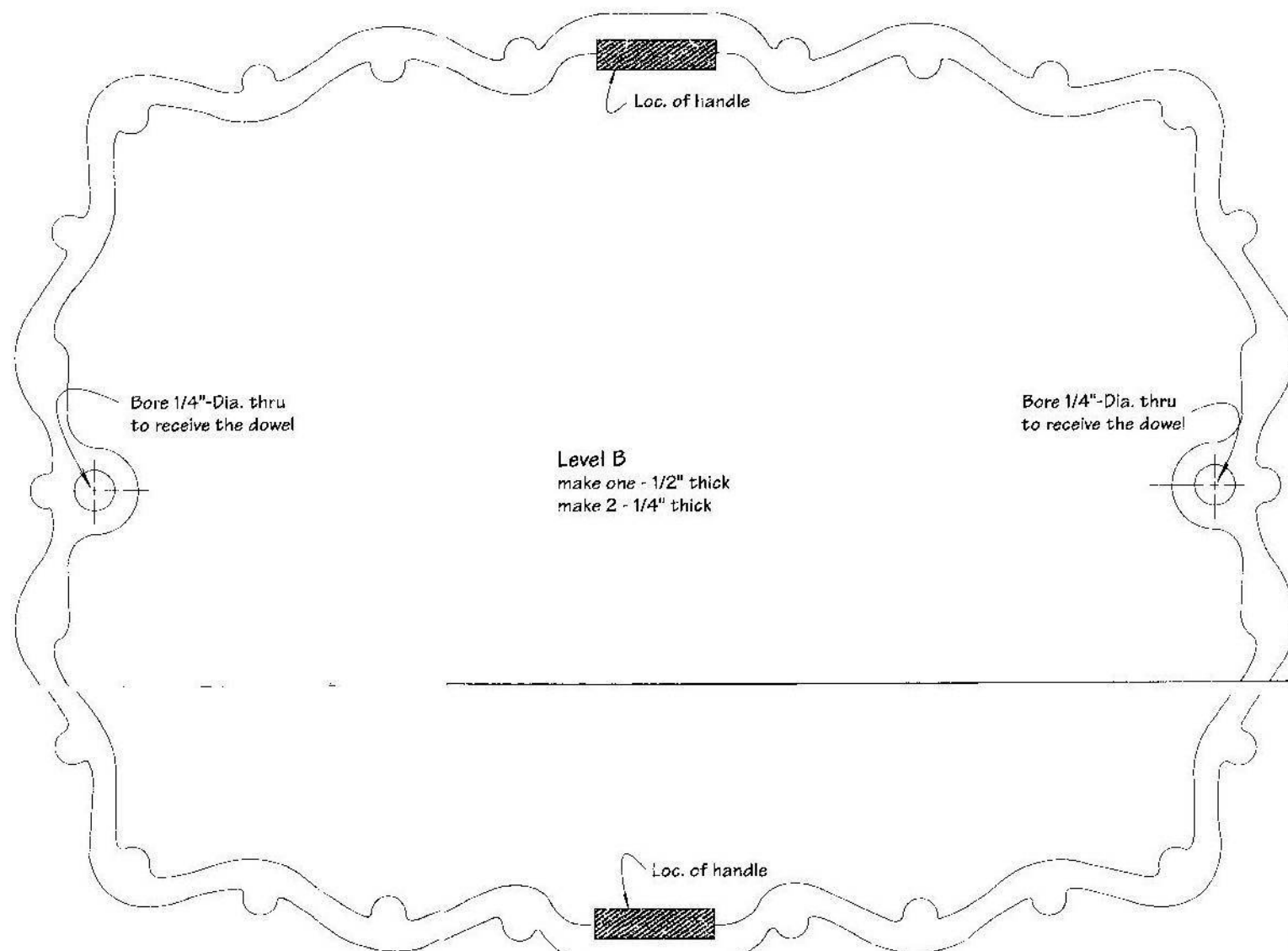
Cut out for clamp

Handle Form
make one

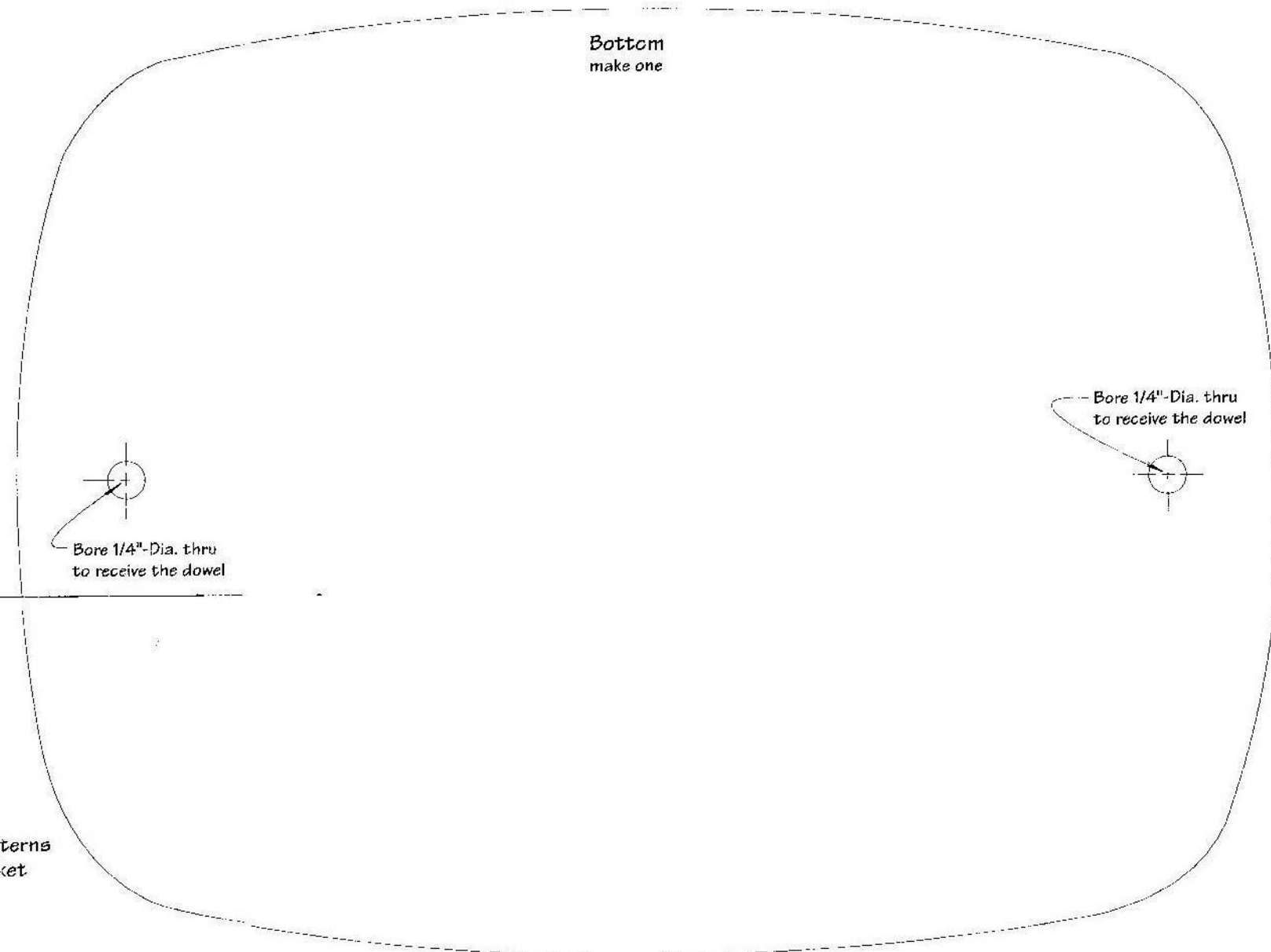
Cut out for clamp

Cut out for clamp

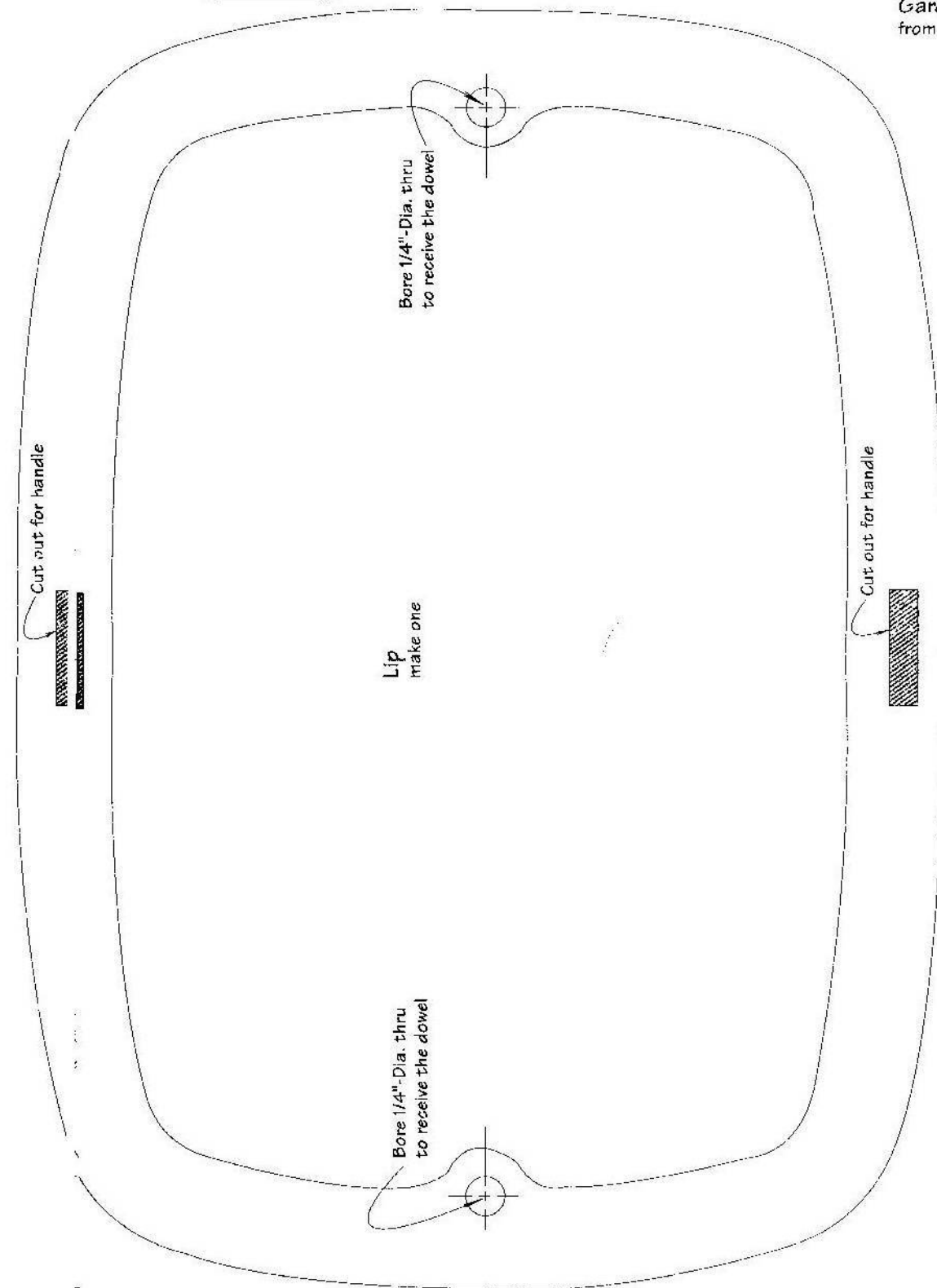
Note: cut handle to size.
Shape handle to fit inside
square mouth of basket frame.
piece around form and
clamp until completely
dry. Thoroughly sand.



Level B
make one - 1/2" thick
make 2 - 1/4" thick

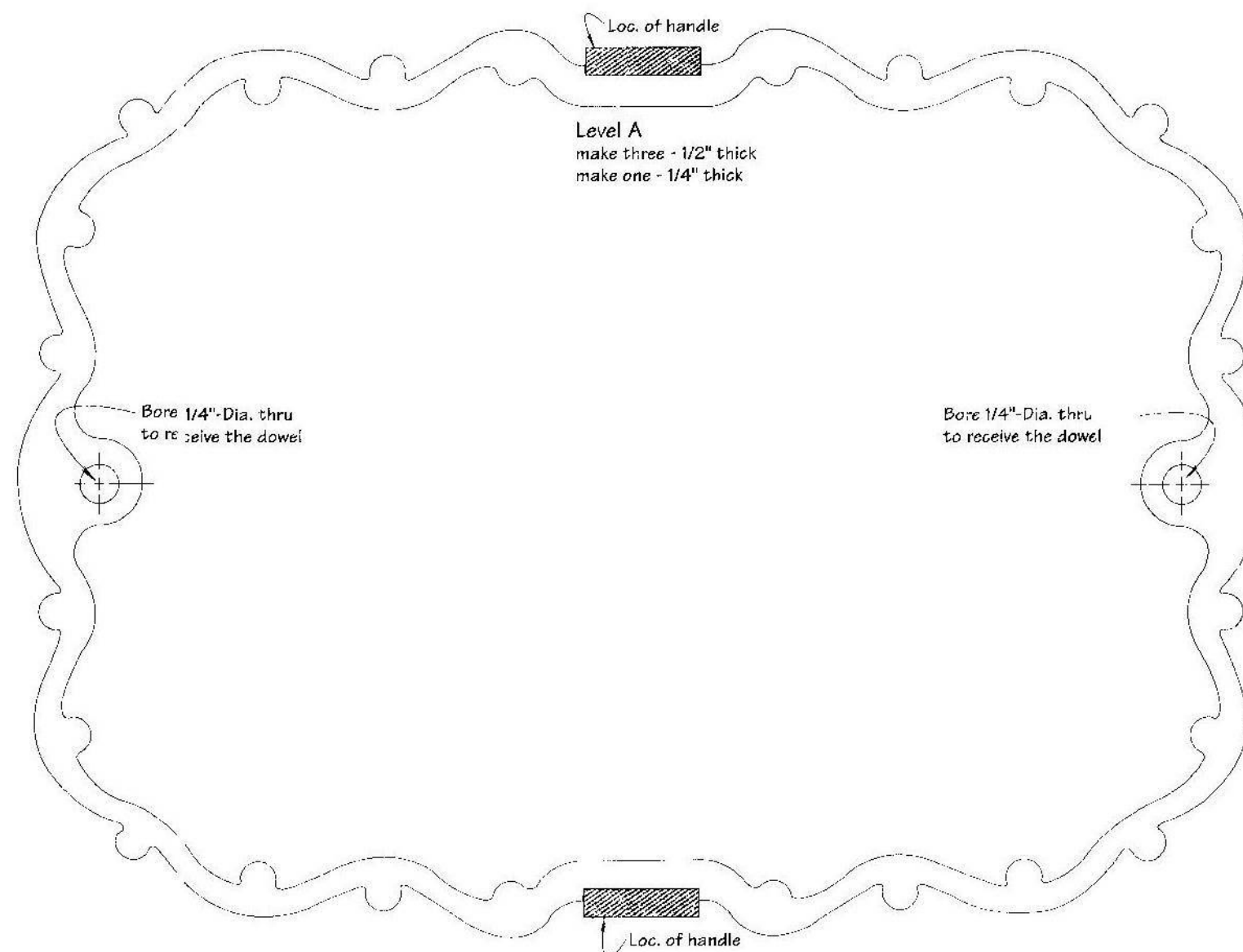


Bottom
make one

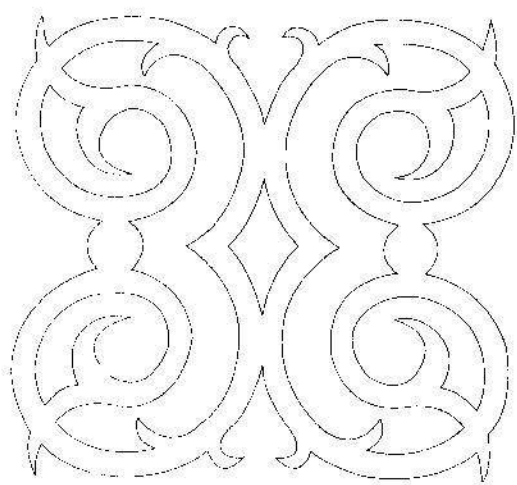


Lip
make one

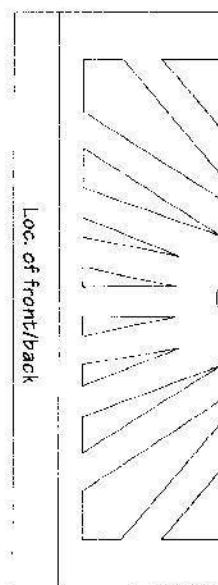
Full Size Patterns
Garden Basket
from page 16



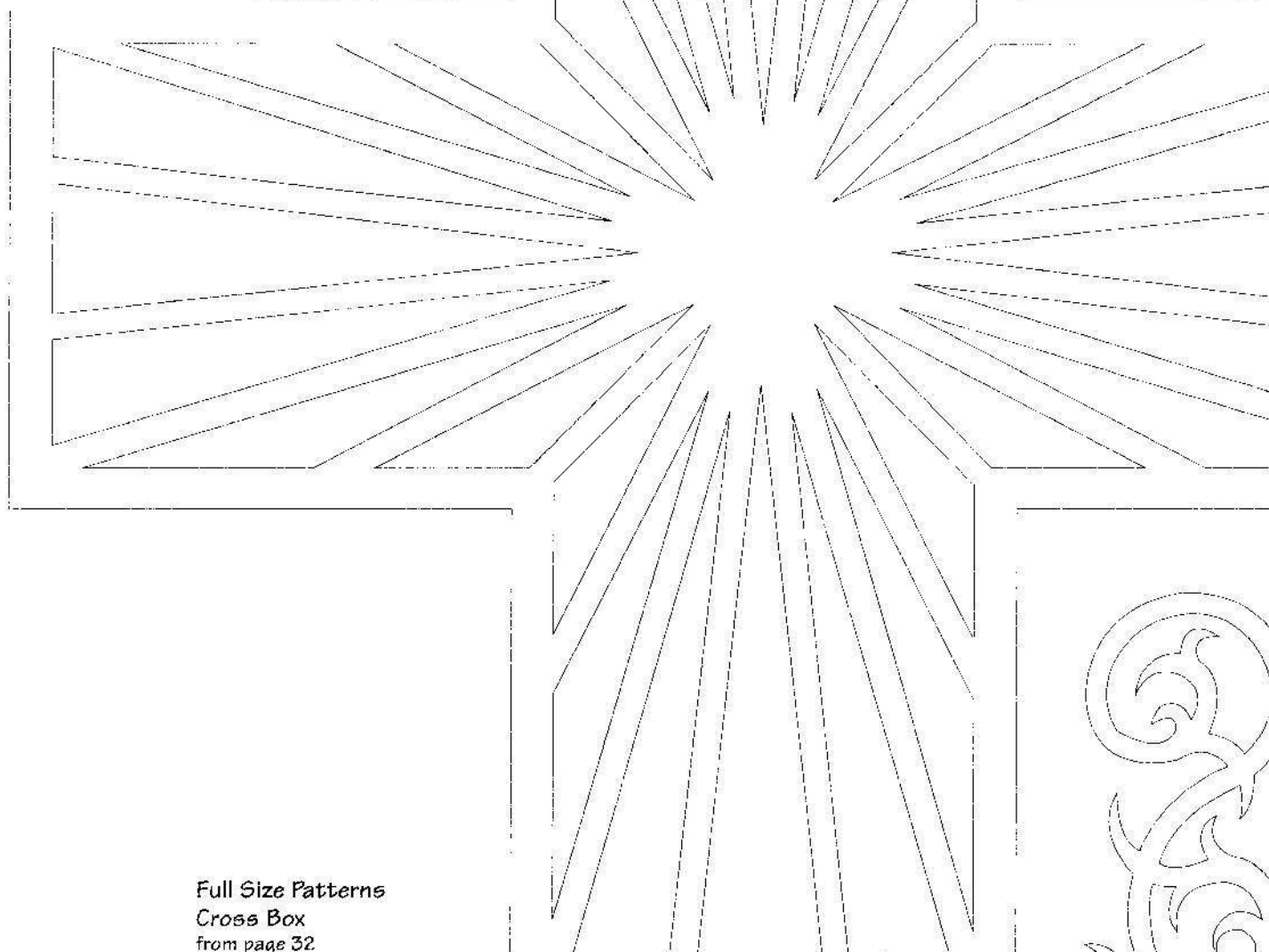
Level A
make three - 1/2" thick
make one - 1/4" thick



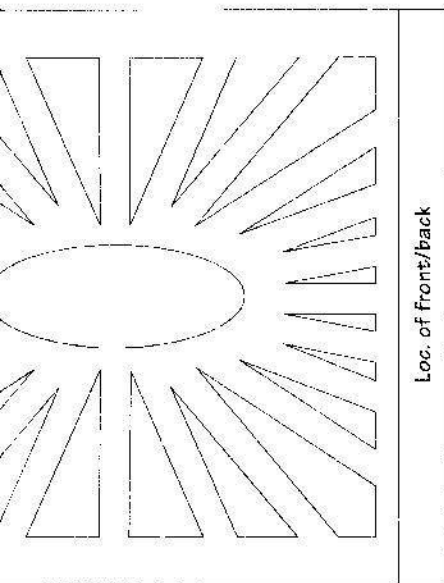
Box Sides Overlay
make two



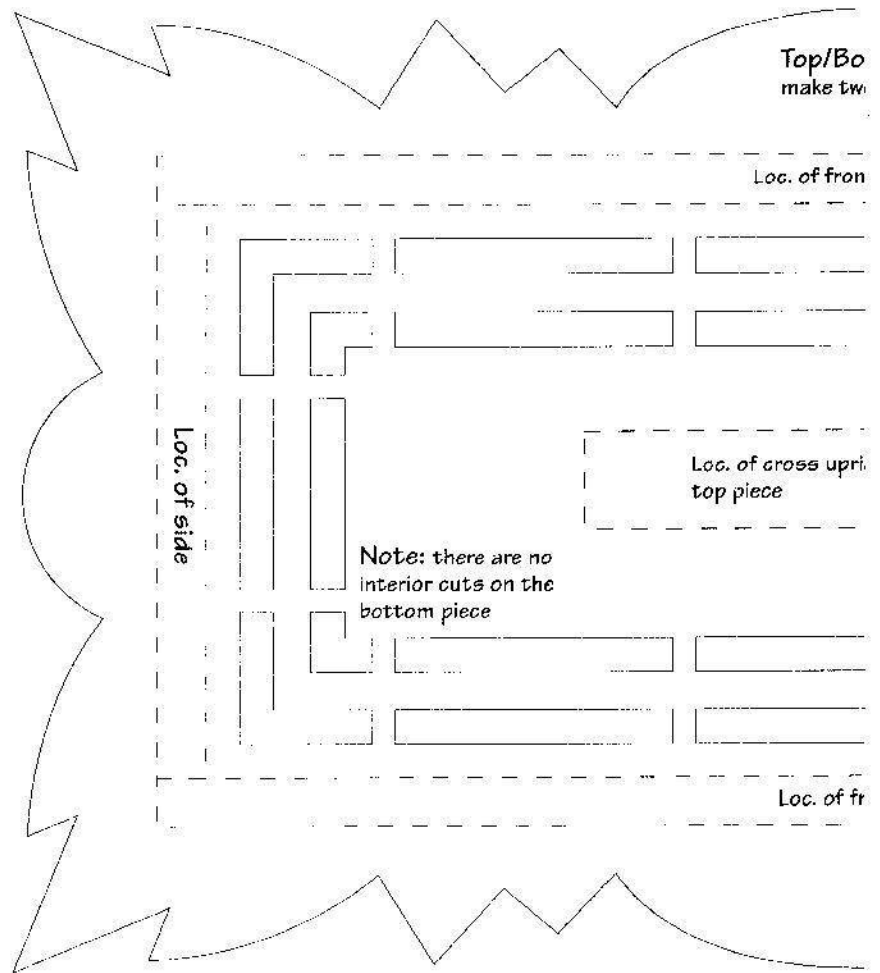
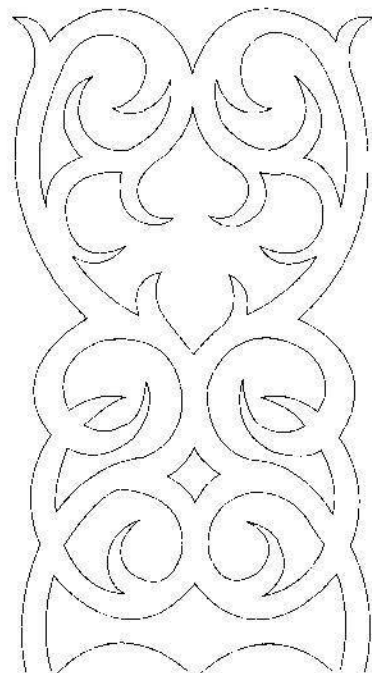
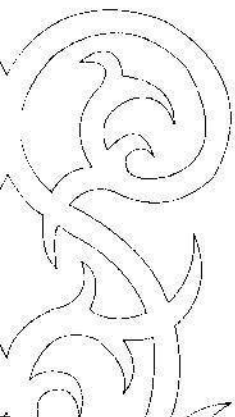
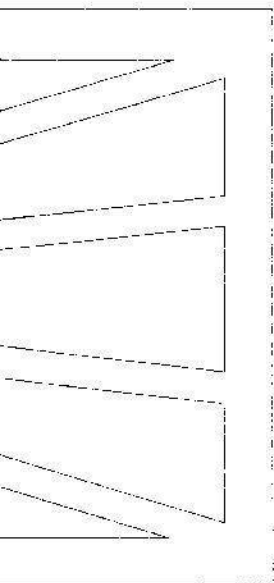
Loc. of front/back



Full Size Patterns
Cross Box
from page 32



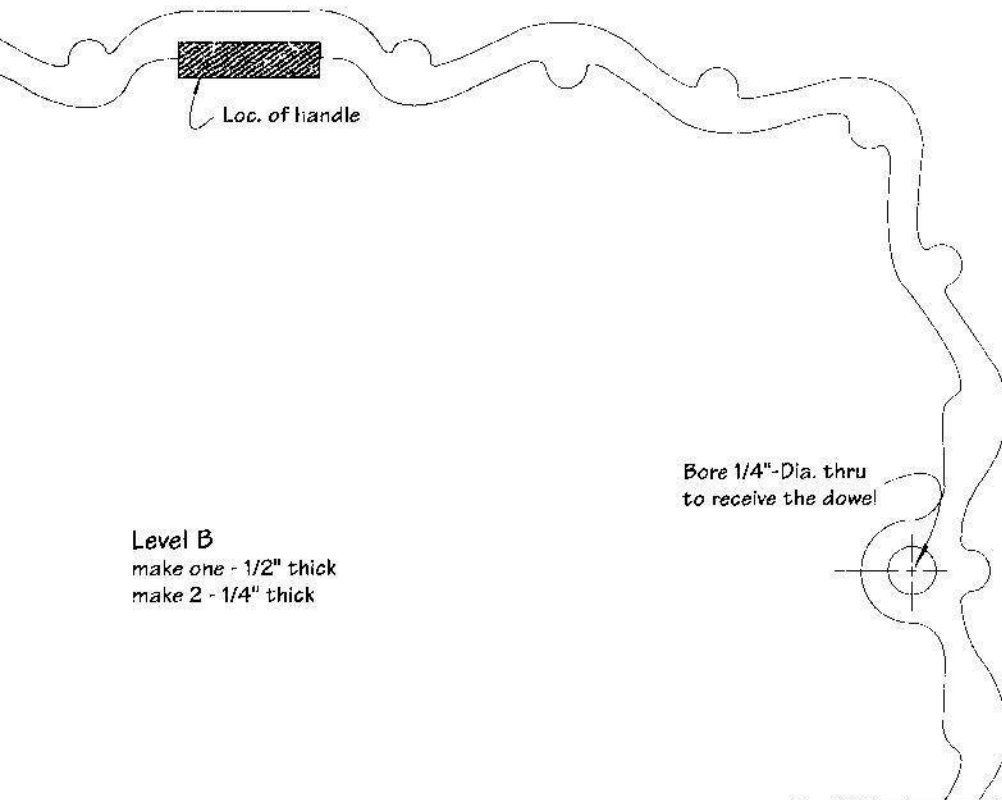
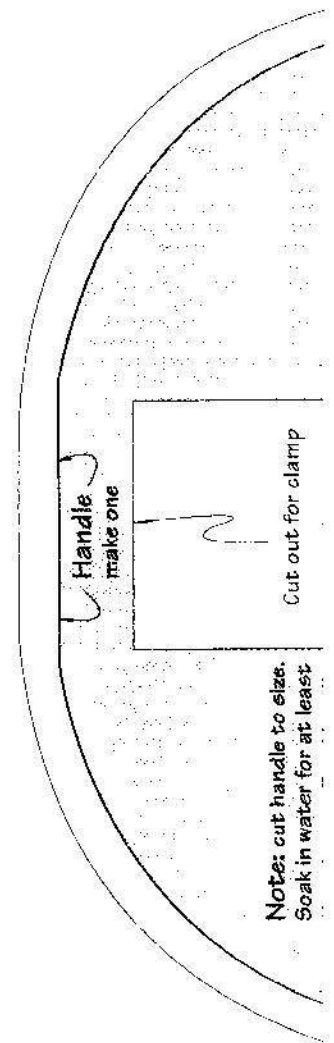
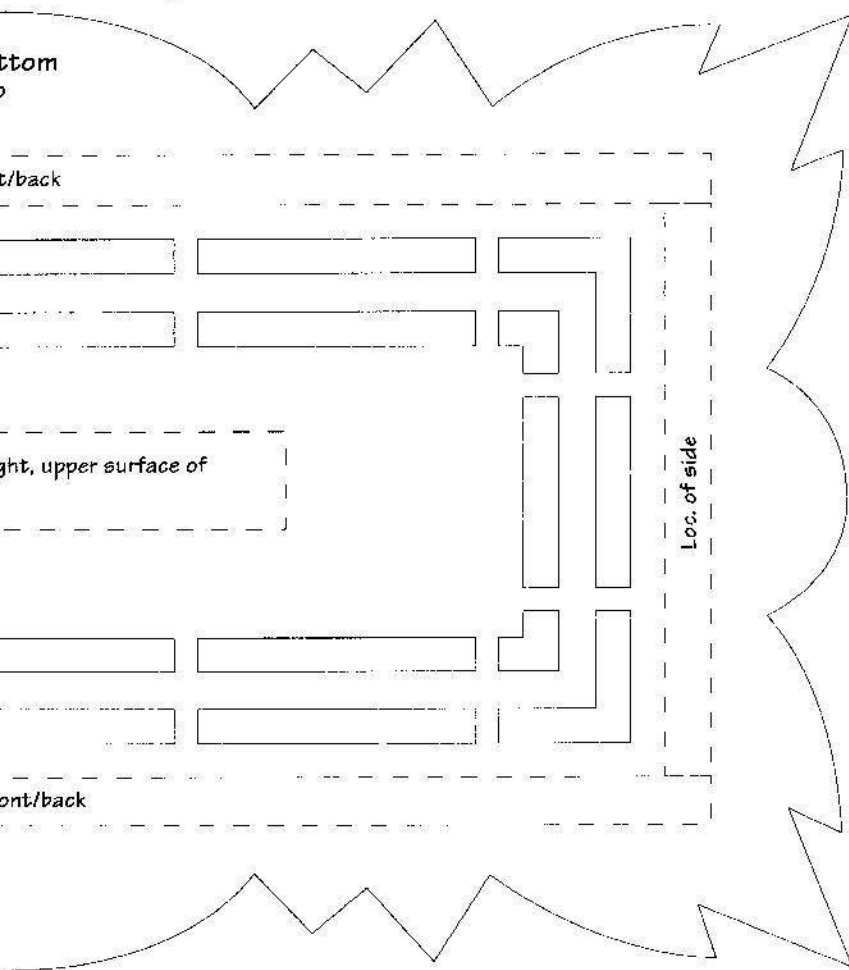
Box Side
make two



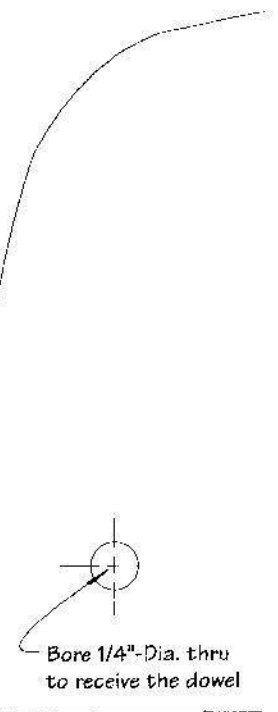
Note: there are no
interior cuts on the
bottom piece

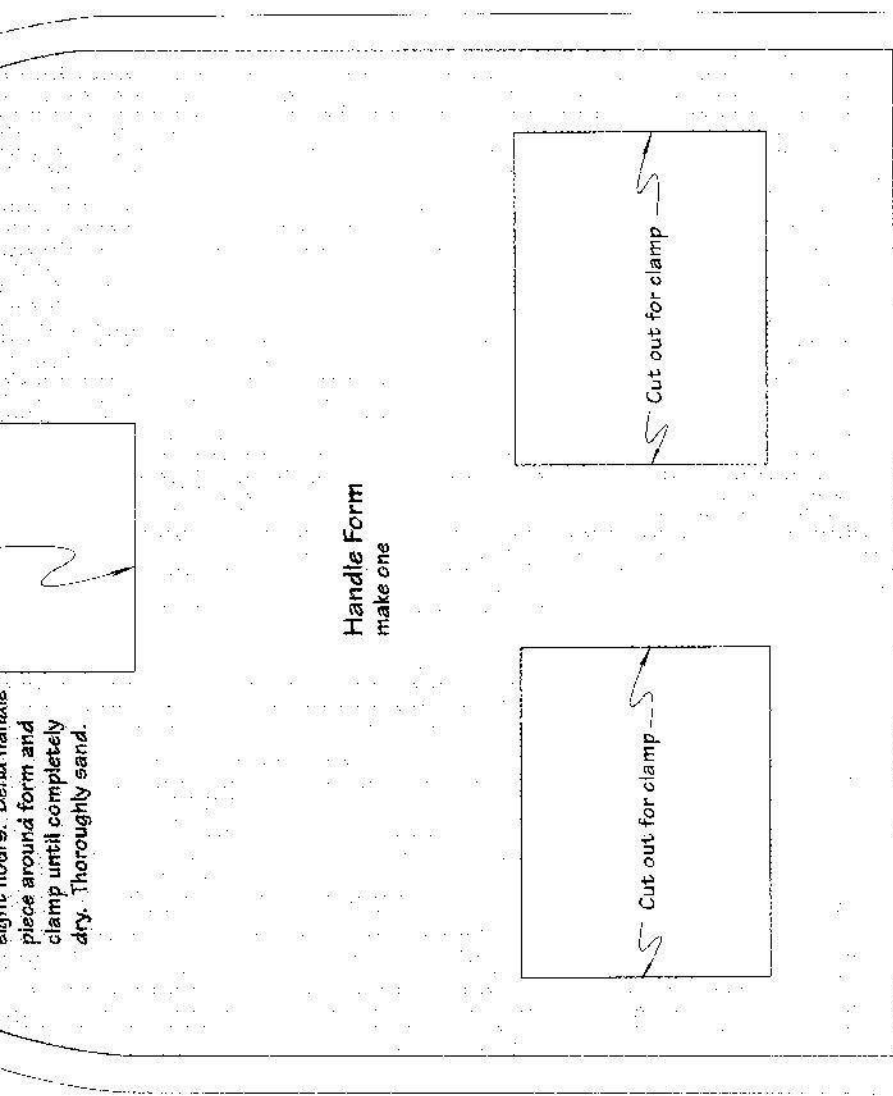
Bore 1/4"-Dia. thru
to receive the dowel

3b

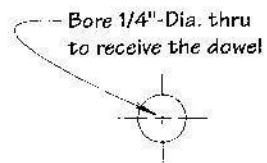


Level B
make one - 1/2" thick
make 2 - 1/4" thick

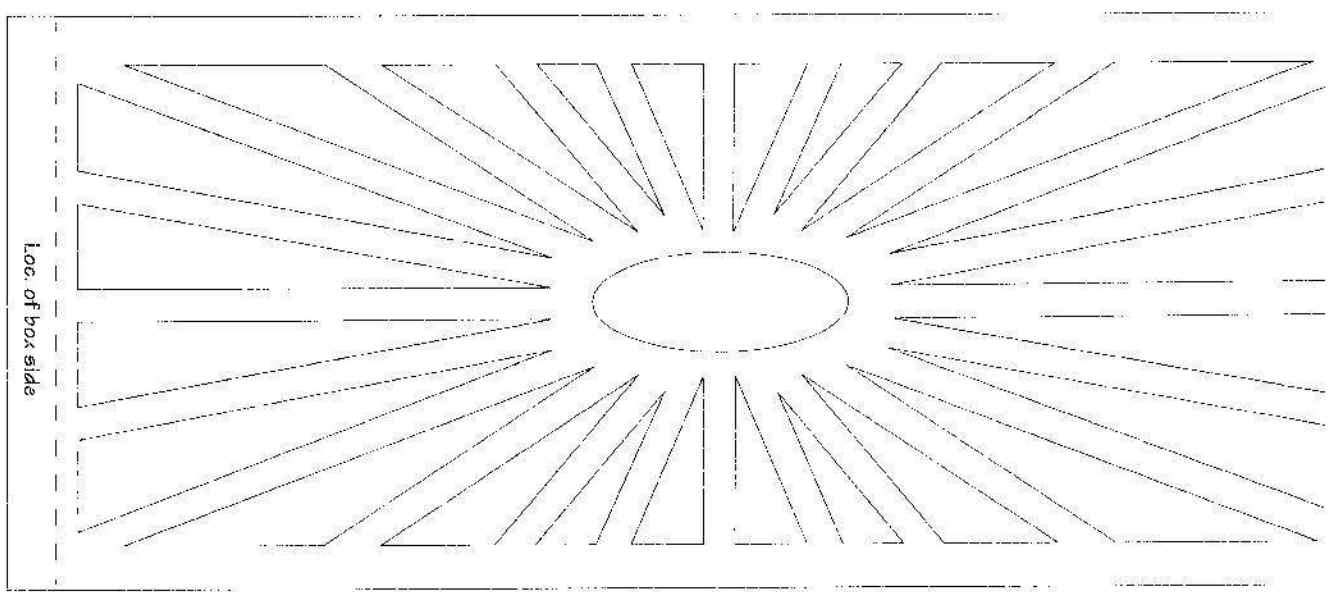
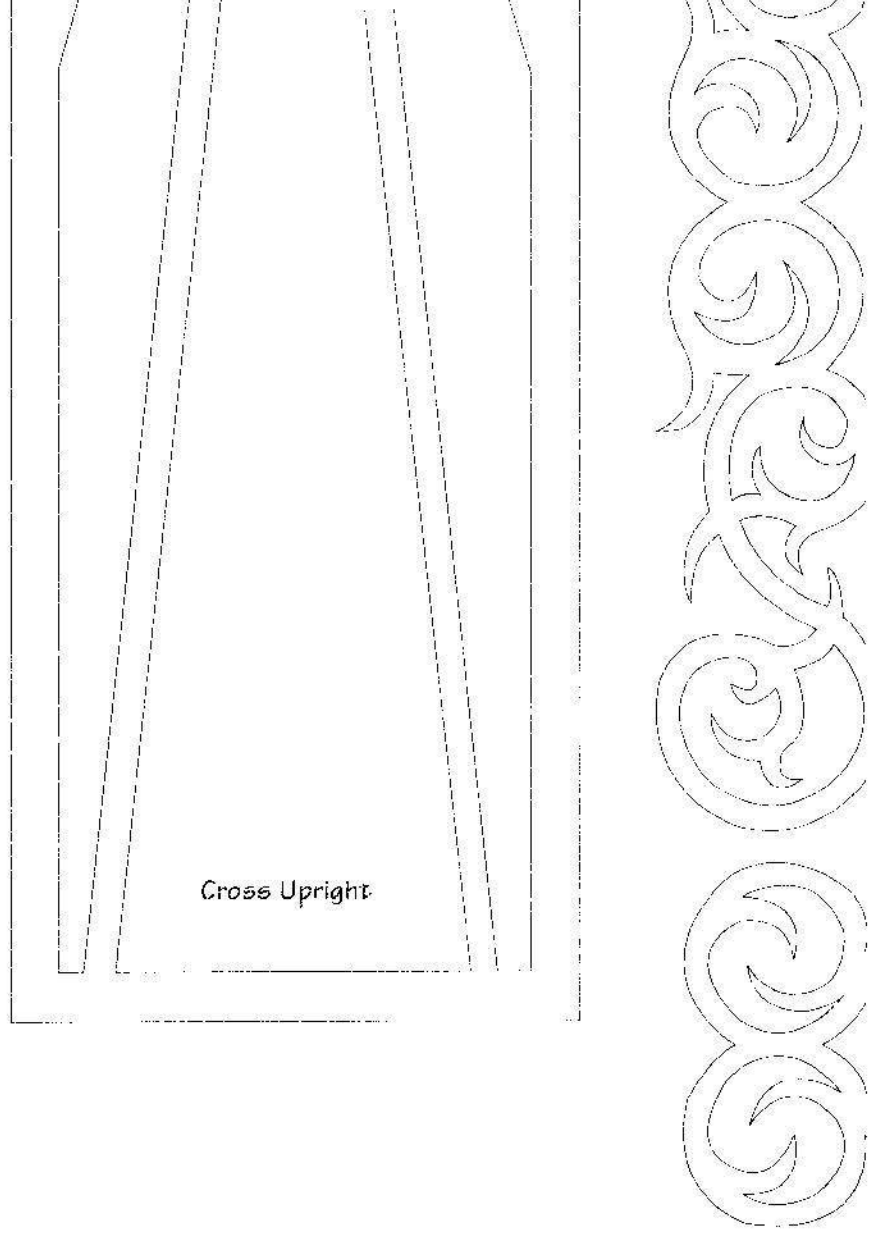




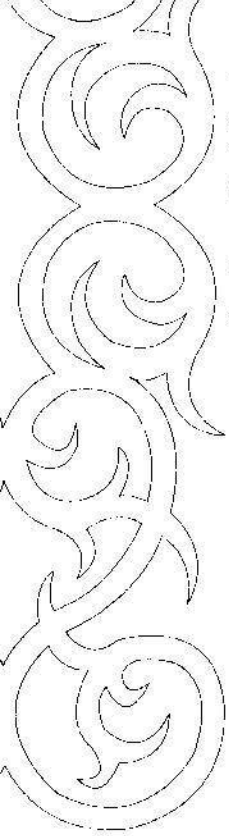
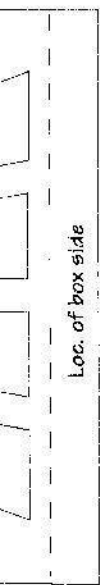
Bottom
make one



5b

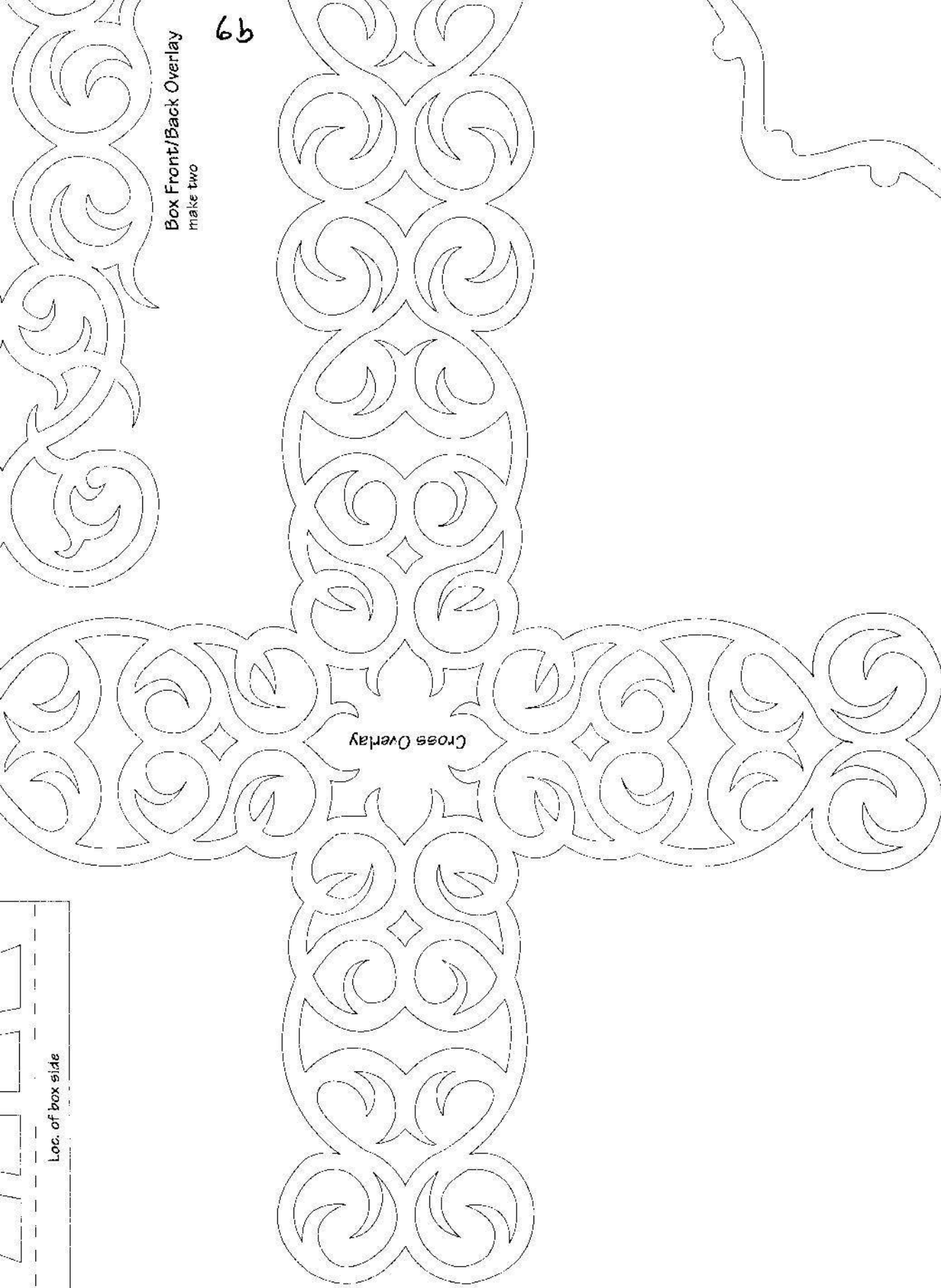


Box Front/Back
make two



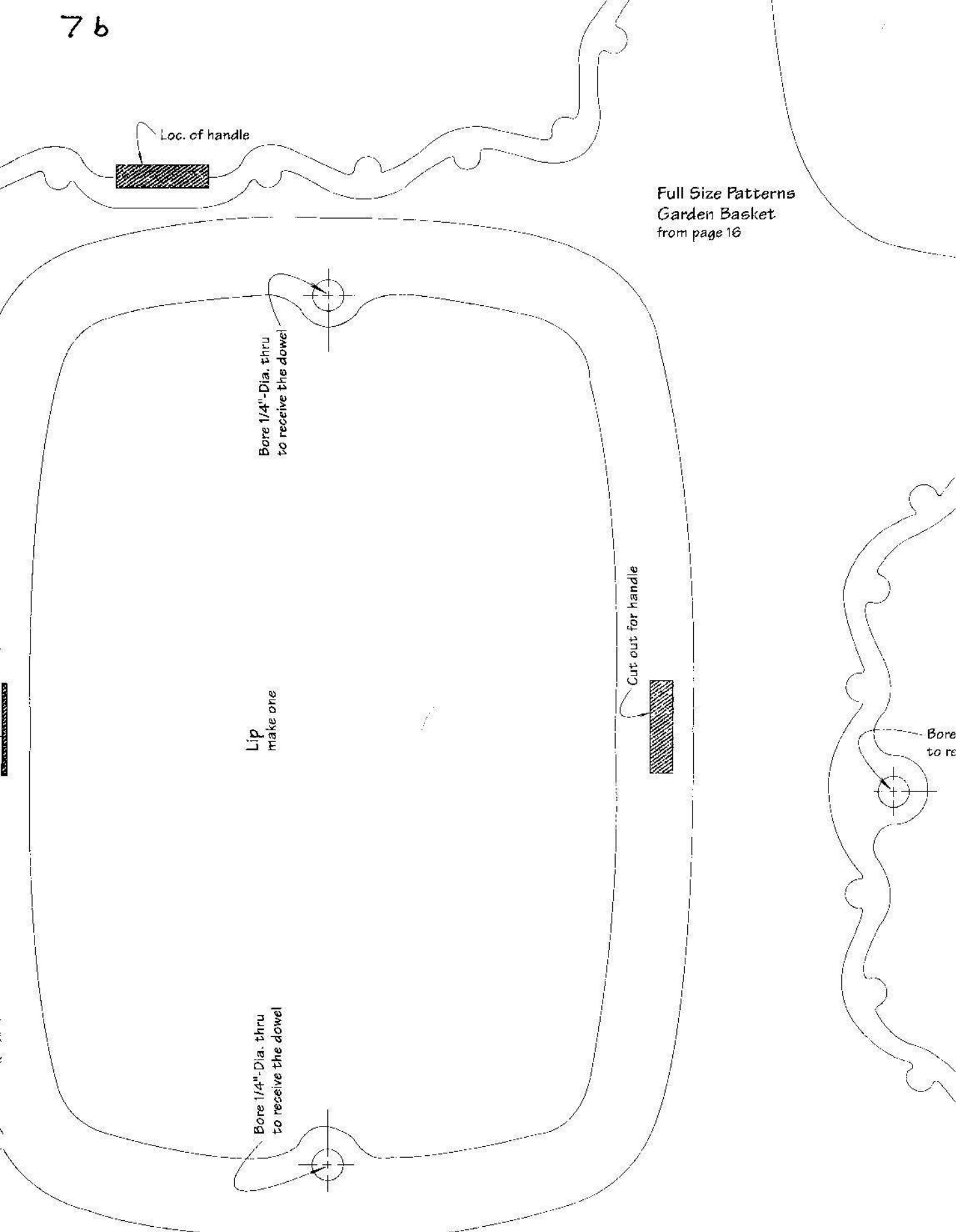
Box Front/Back Overlay
make two

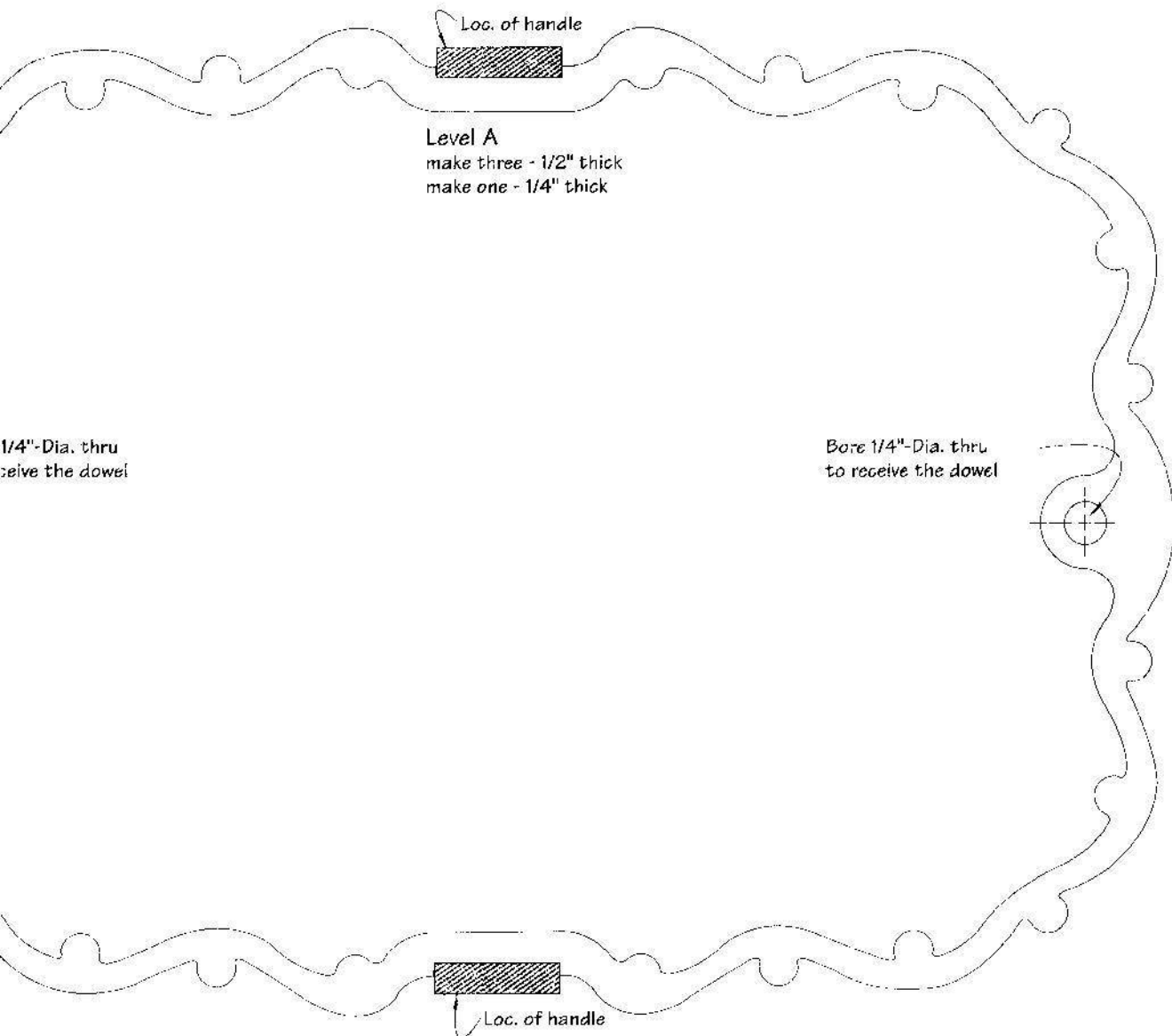
6b



Cut out for handle







1c

2c

3c

4c



FULL SIZE PATTERN SECTION NO. 2 APRIL 2003

Side A

Colorado Moonlightfrom page 10
Muskie fishing Rod Holder ...from page 36

Side B

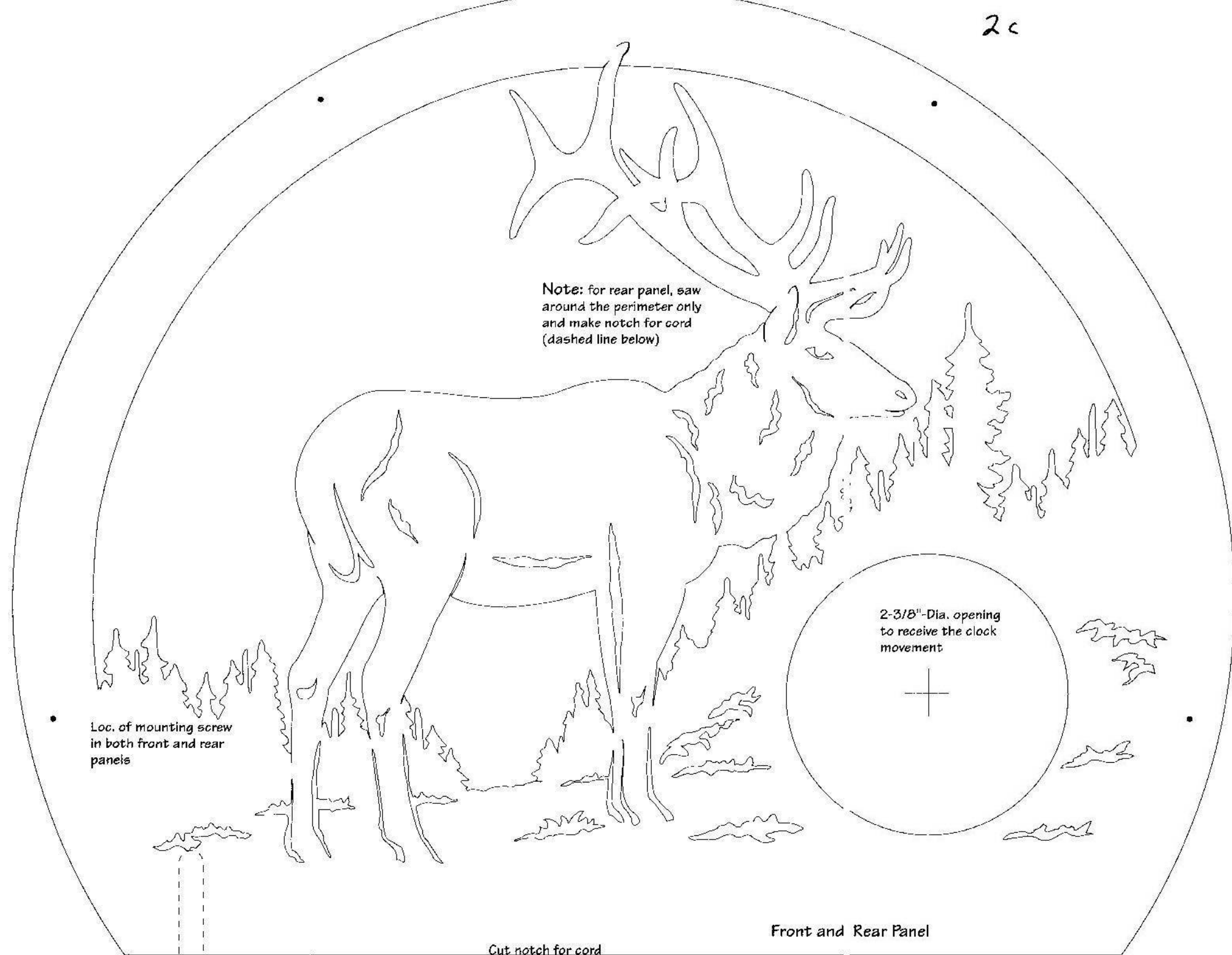
Play Ball! Desk Clockfrom page 6
Standing Strongfrom page 14
Compound Cut Nameplates ...from page 20
The Helicopterfrom page 28
"Bluenose"from page 42

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

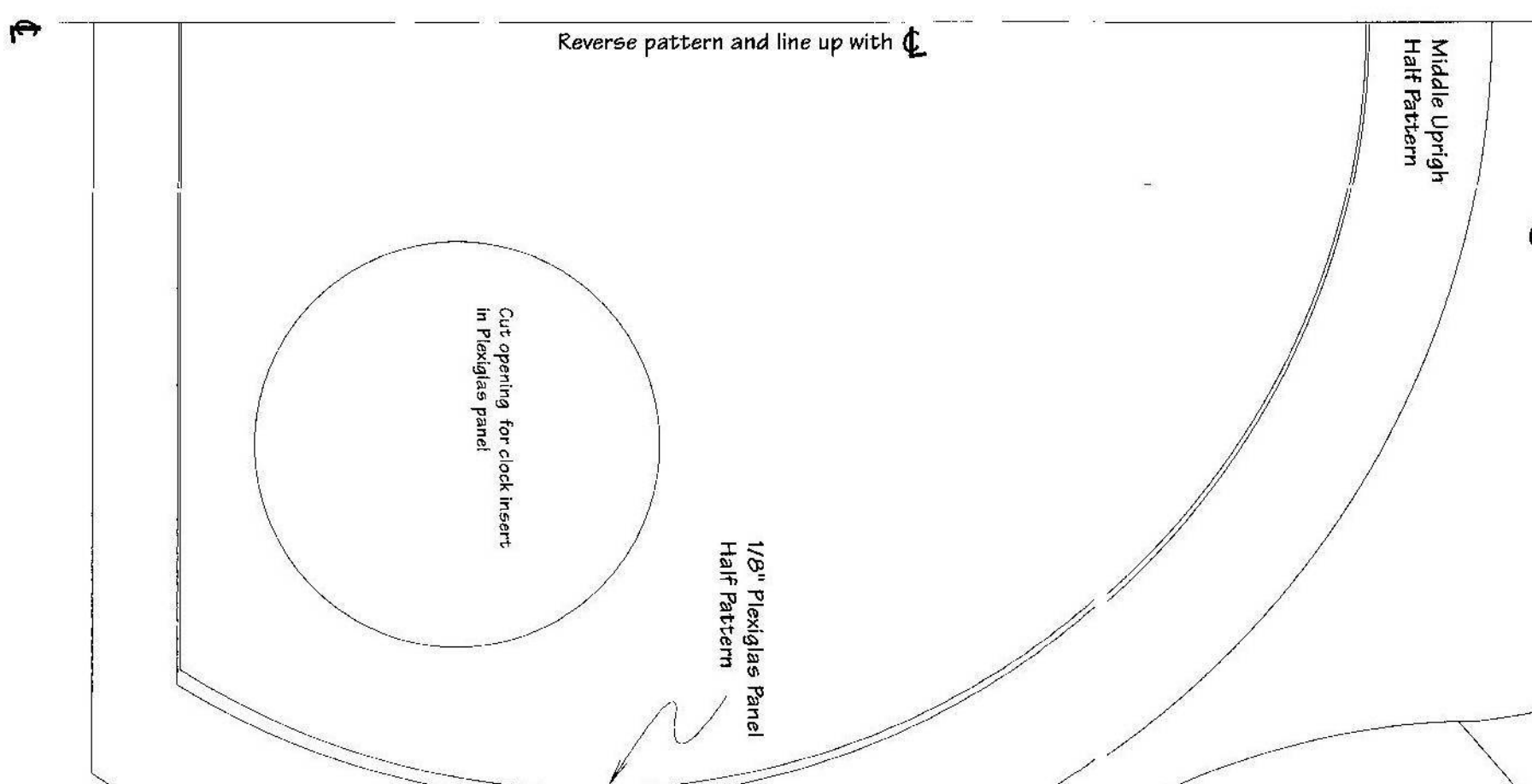
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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



Front and Rear Panel

Cut notch for cord
in rear panel only

Full Size Patterns
Colorado Moonlight
from page 10



Reverse pattern and line up with

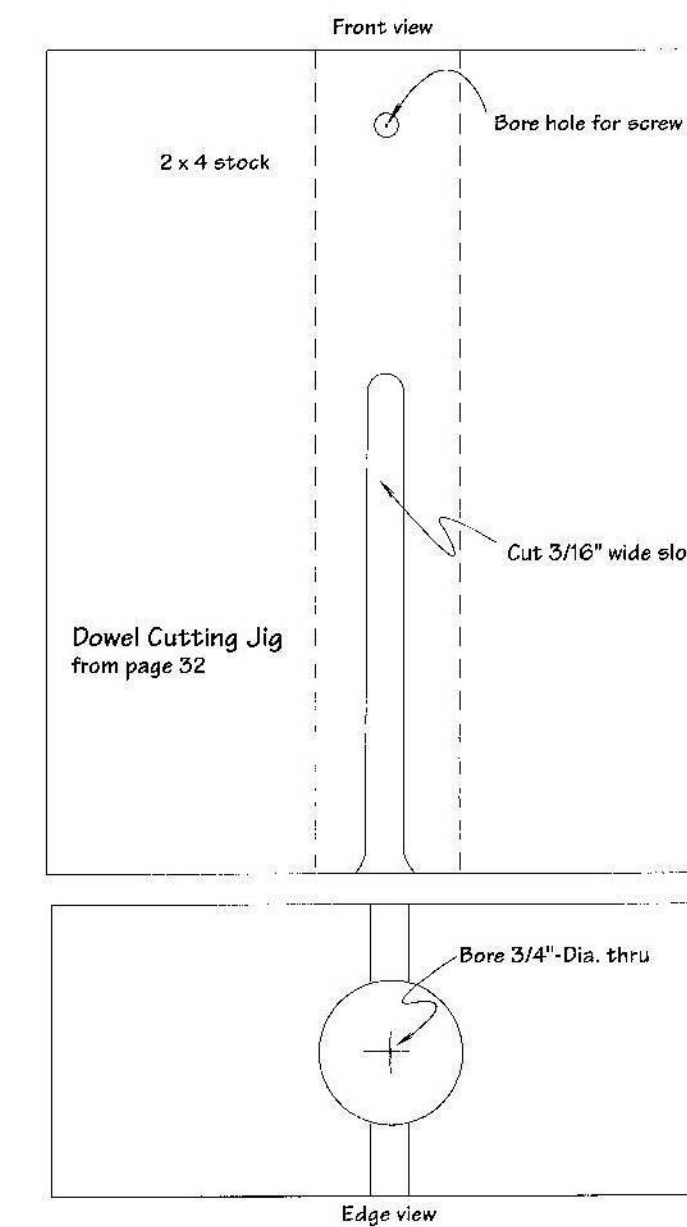
Middle Upright
Half Pattern

1/8" Plexiglas Panel
Half Pattern

Cut opening for clock inserts
in Plexiglas panel

6c

7c



Dowel Cutting Jig
from page 32

Front view

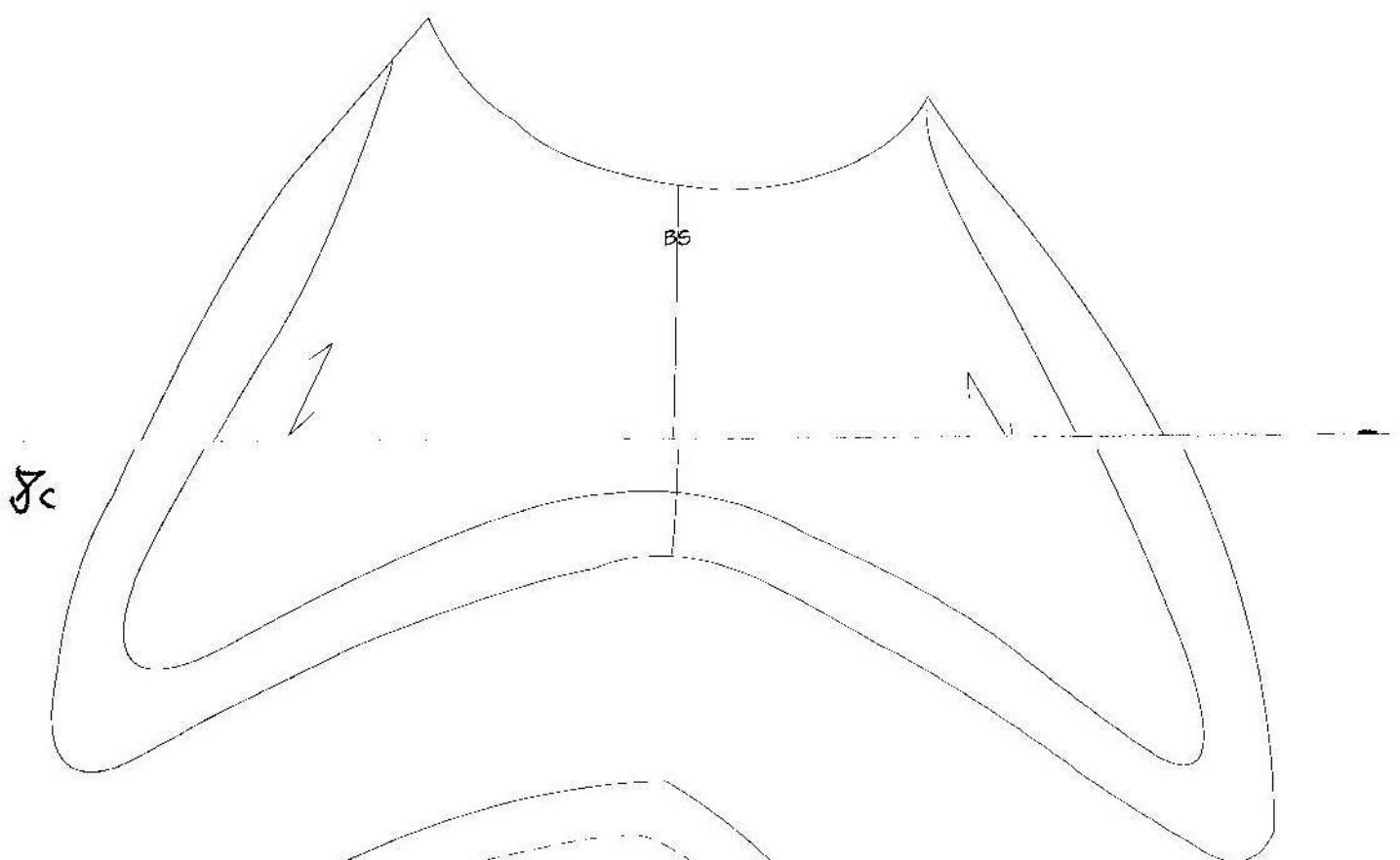
Bore hole for screw

Cut 3/16" wide slot

Bore 3/4"-Dia. thru

Edge view

7c

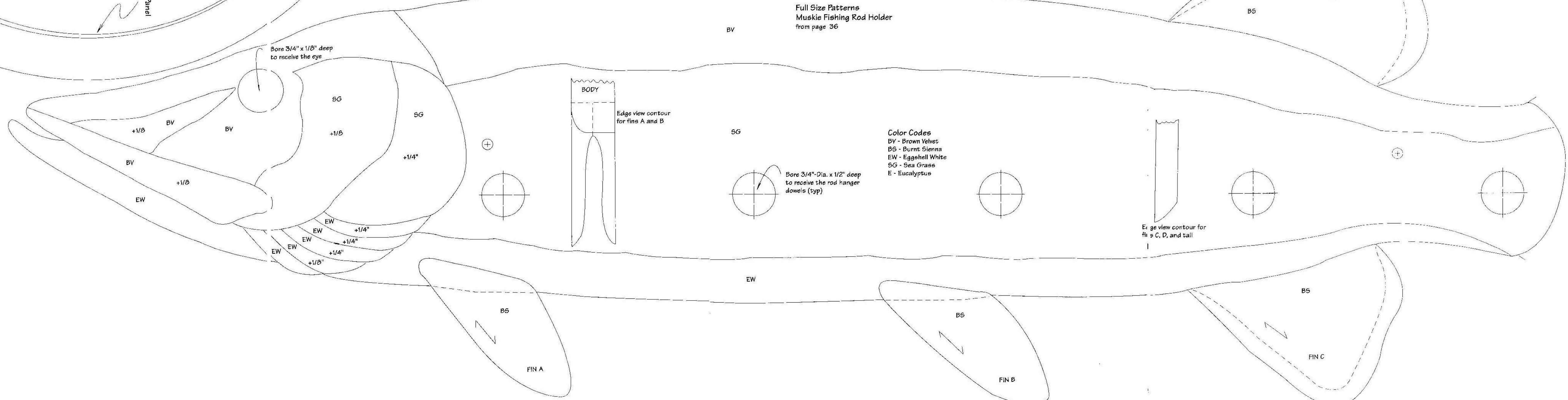


Full Size Patterns
Muskie Fishing Rod Holder
from page 36

BV

BS

FIN D



Color Codes
BV - Brown Velvet
BS - Burnt Sienna
EW - Eggshell White
SG - Sea Grass
E - Eucalyptus

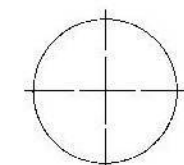
SG

Bore 3/4"-Dia. x 1/2" deep
to receive the rod hanger
dowels (typ)

Edge view contour
for fins A and B

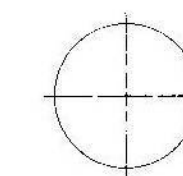
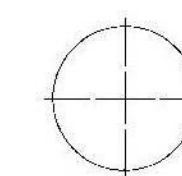
Edge view contour for
fins C, D, and tail

+

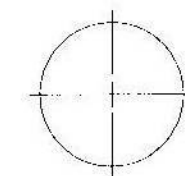


SG

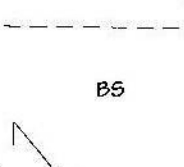
SG



+



+



EW

BS

FIN B

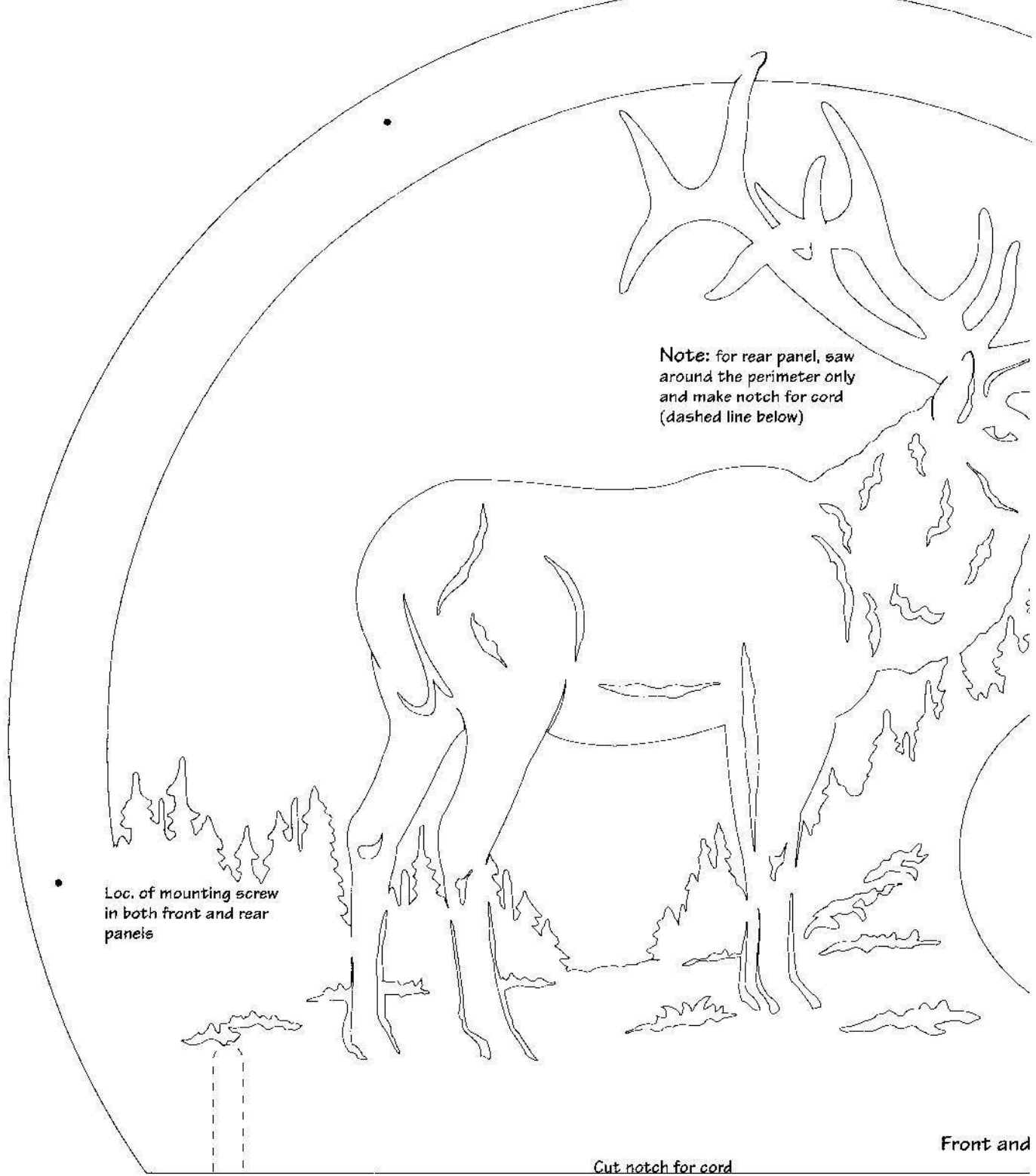
FIN C

BS

BS

FIN A

1c



Note: for rear panel, saw around the perimeter only and make notch for cord (dashed line below)

Loc. of mounting screw in both front and rear panels

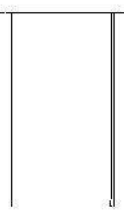
Front and

Cut notch for cord in rear panel only

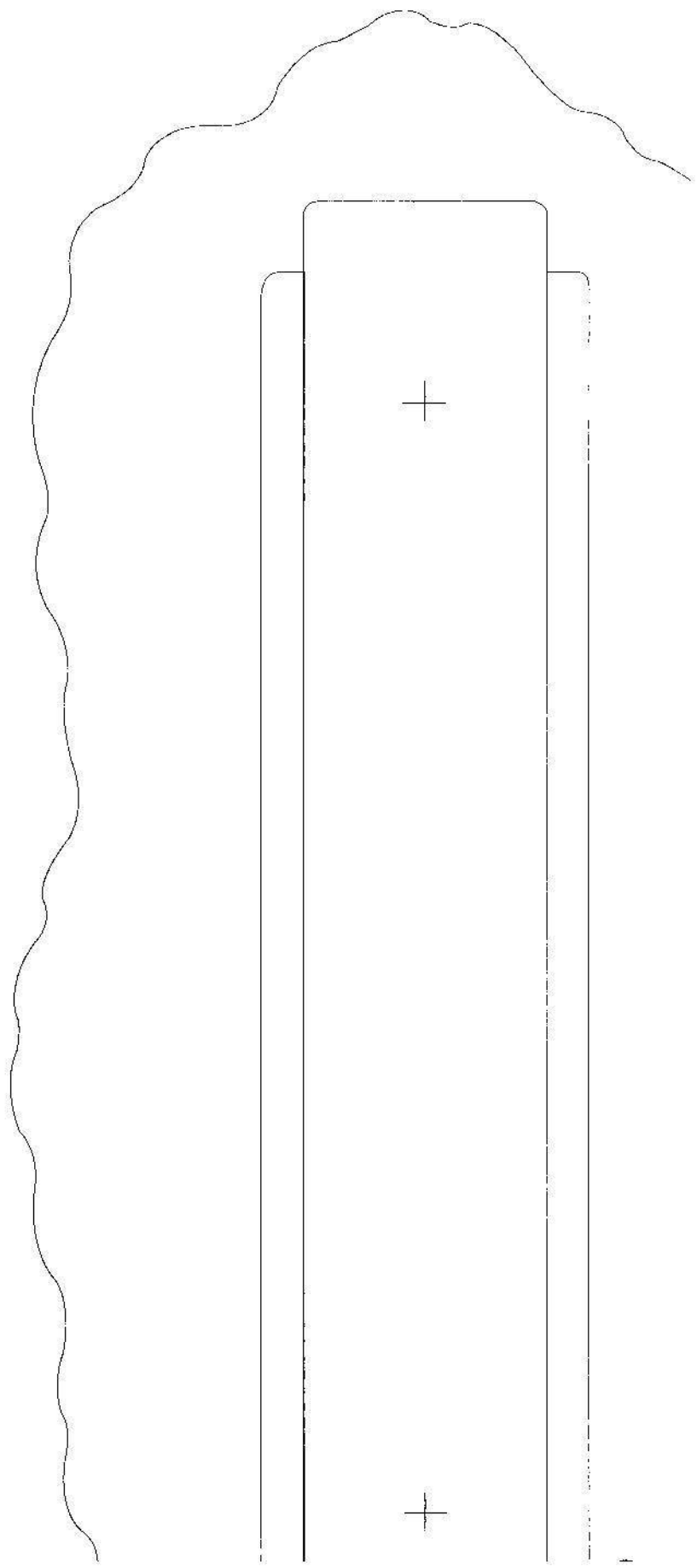
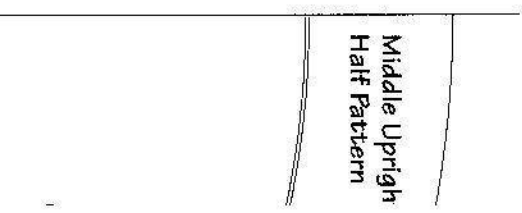
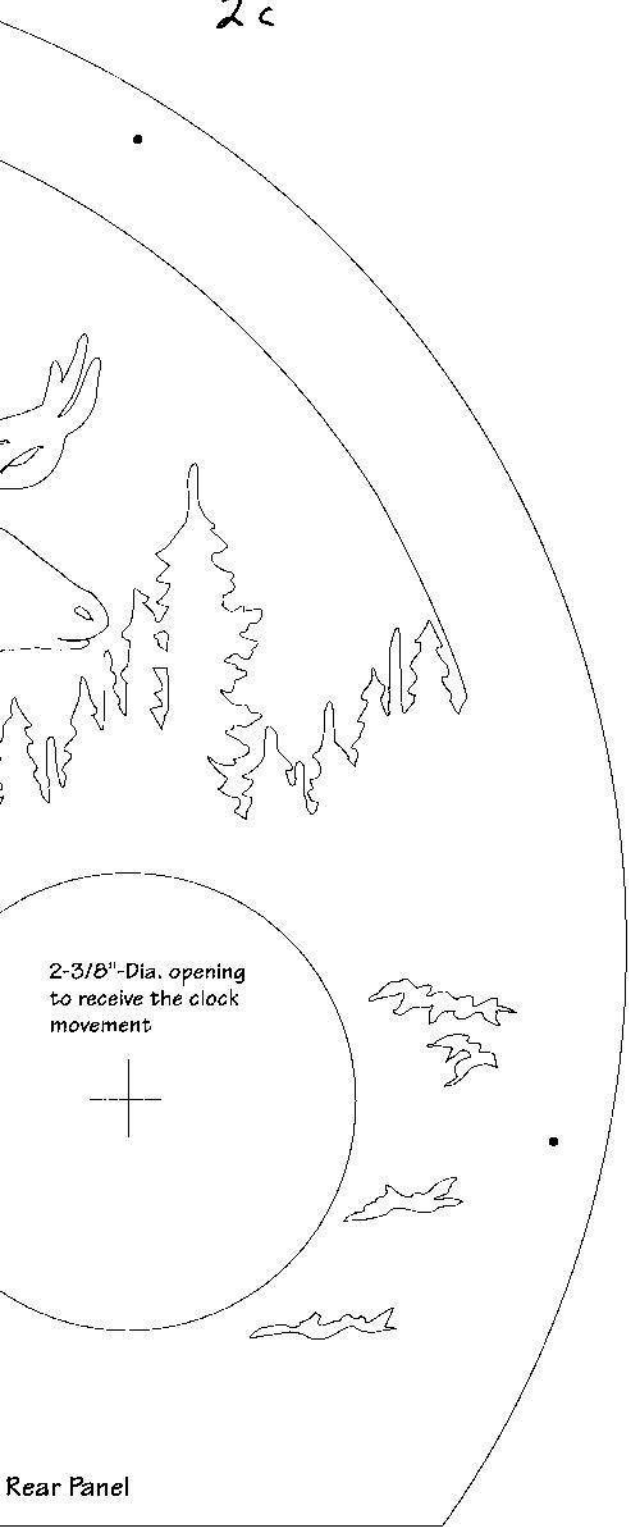
Full Size Patterns
Colorado Moonlight
from page 10

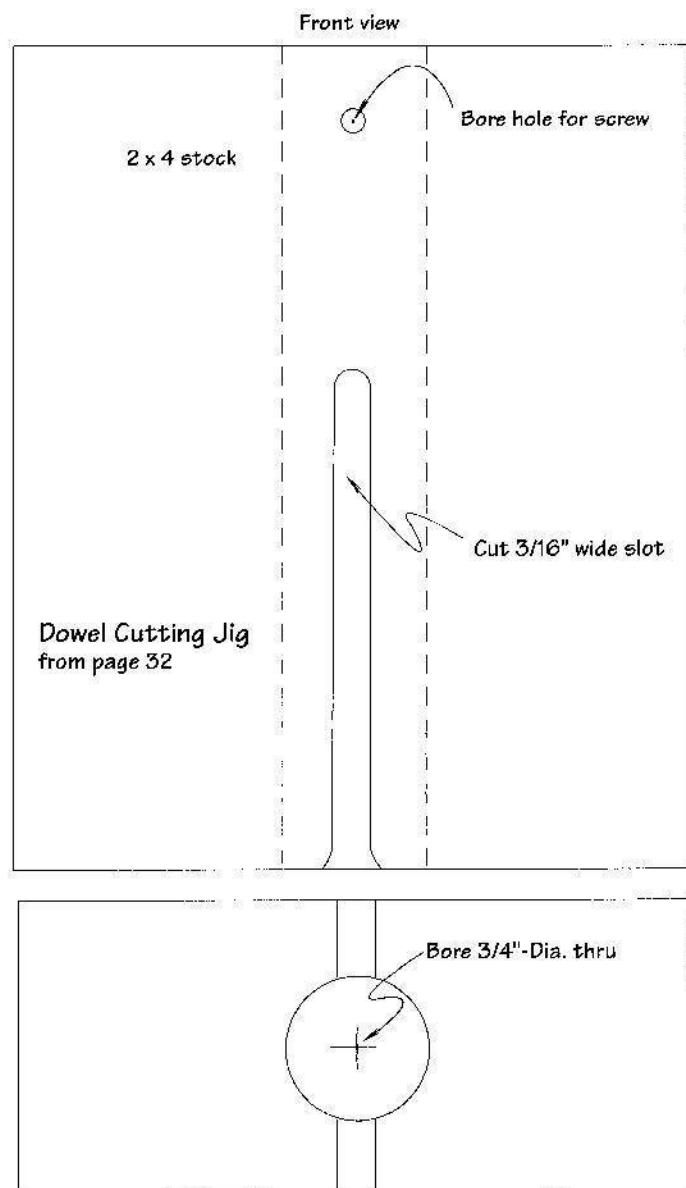
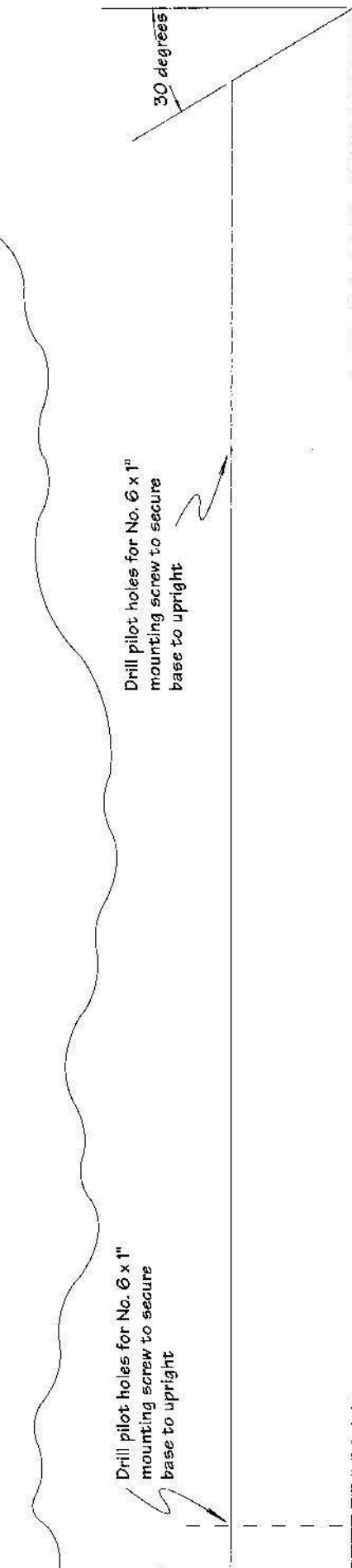
⌘

Reverse pattern and line up with ⌘



2c





CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 APRIL 2003

Side A

Colorado Moonlightfrom page 10

Muskie fishing Rod Holderfrom page 36

Side B

Play Ball! Desk Clockfrom page 6

Standing Strongfrom page 14

Compound Cut Nameplates ..from page 20

The Helicopterfrom page 28

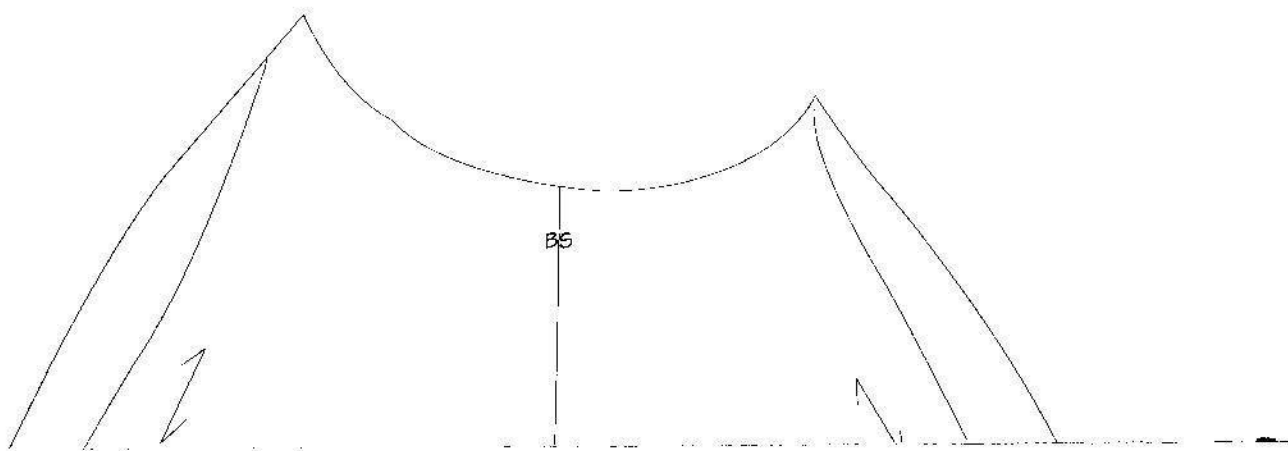
"Bluenose"from page 42

Metric Conversions:

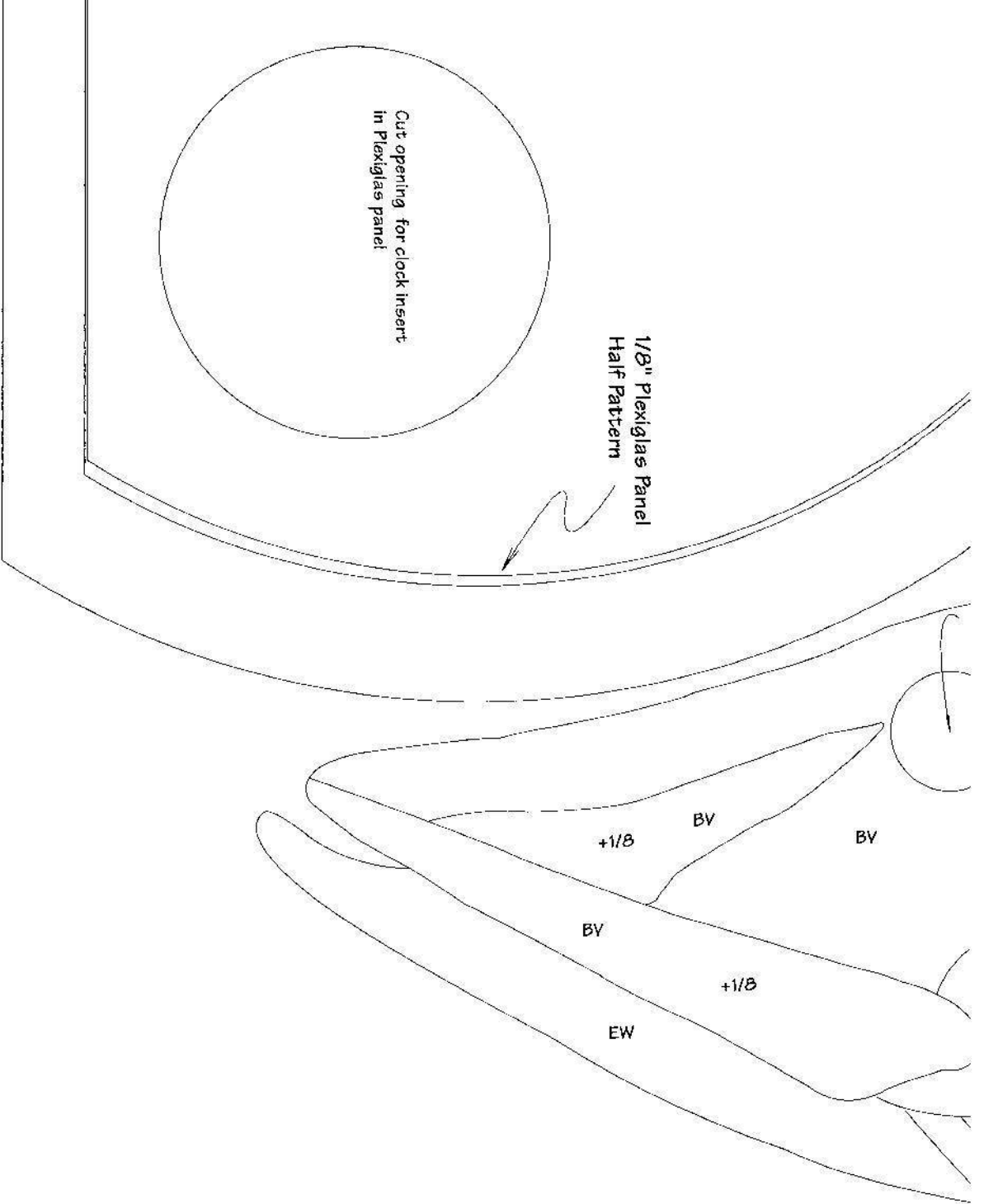
1 inch = 25.4mm = 2.54cm = 0.0254m

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

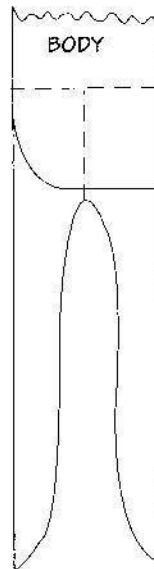
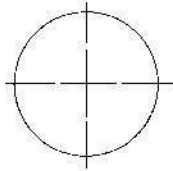
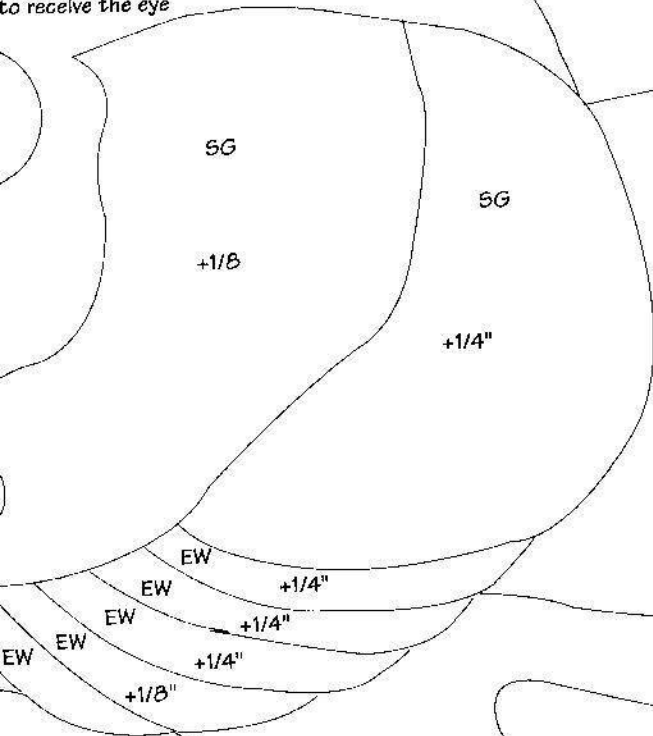


5c



6c

Bore $\frac{3}{4}$ " x $\frac{1}{8}$ " deep
to receive the eye



Edge view contour
for fins A and B

BS

FIN A

7

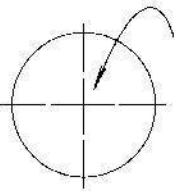
Full Size Patterns
Muskie Fishing Rod Holder
from page 36

BV

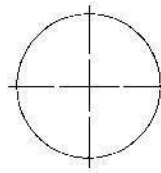
SG

Color Codes

- BV - Brown Velvet
- BS - Burnt Sienna
- EW - Eggshell White
- SG - Sea Grass
- E - Eucalyptus

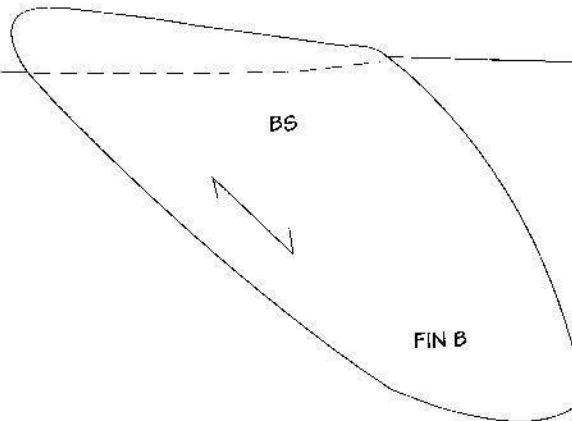


Bore 3/4"-Dia. x 1/2" deep
to receive the rod hanger
dowels (typ)

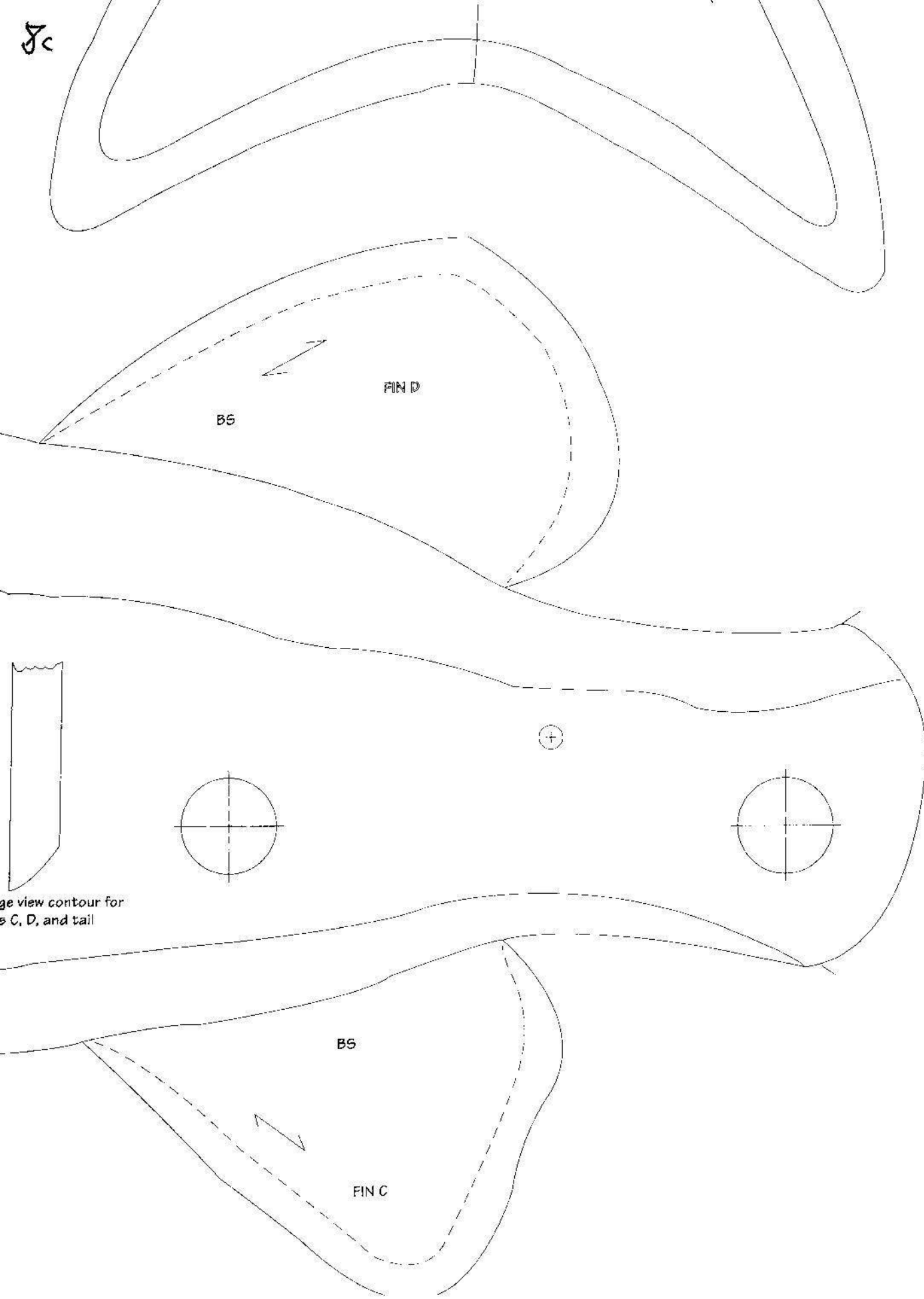


Ed
fin

EW



8c

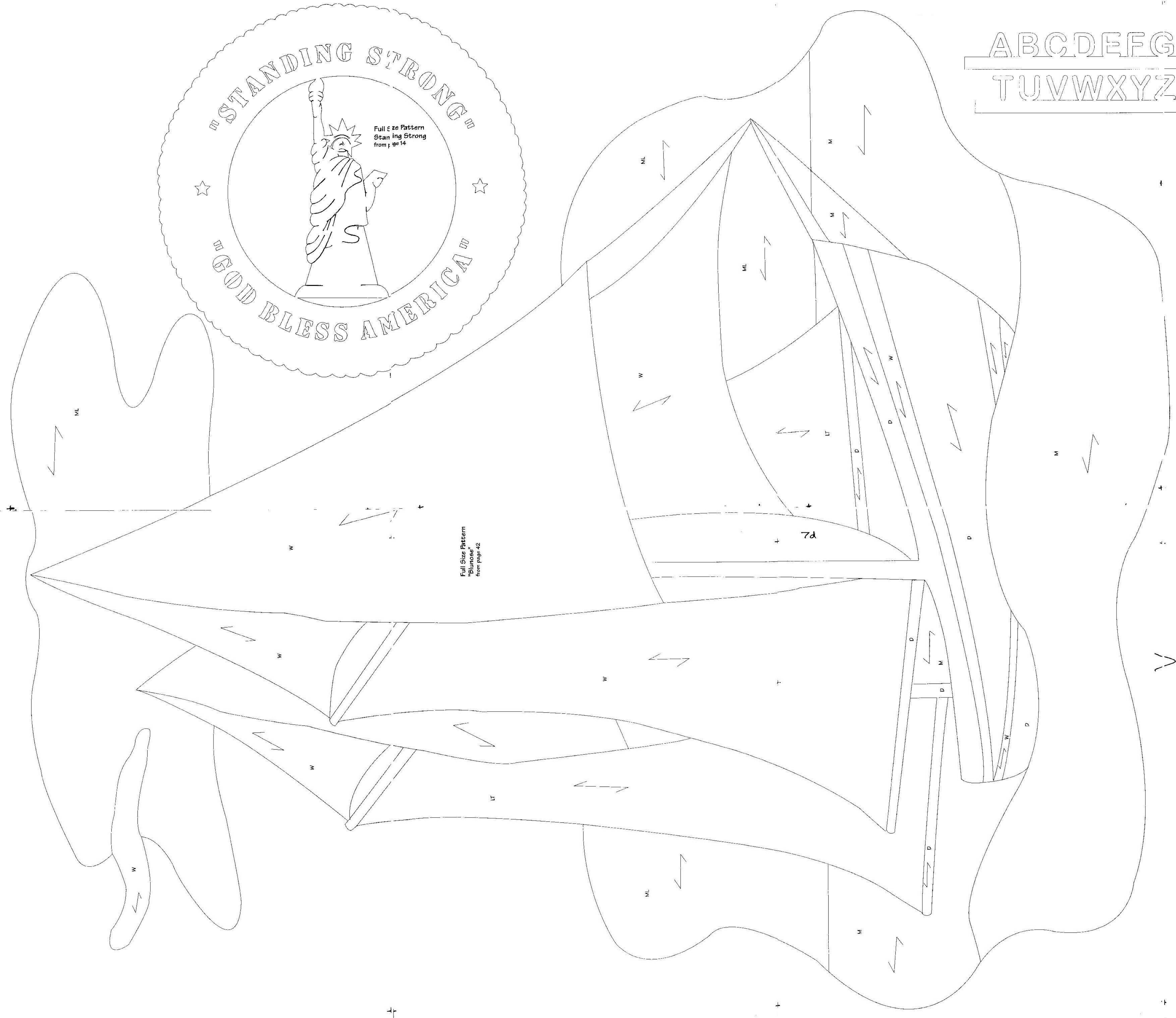


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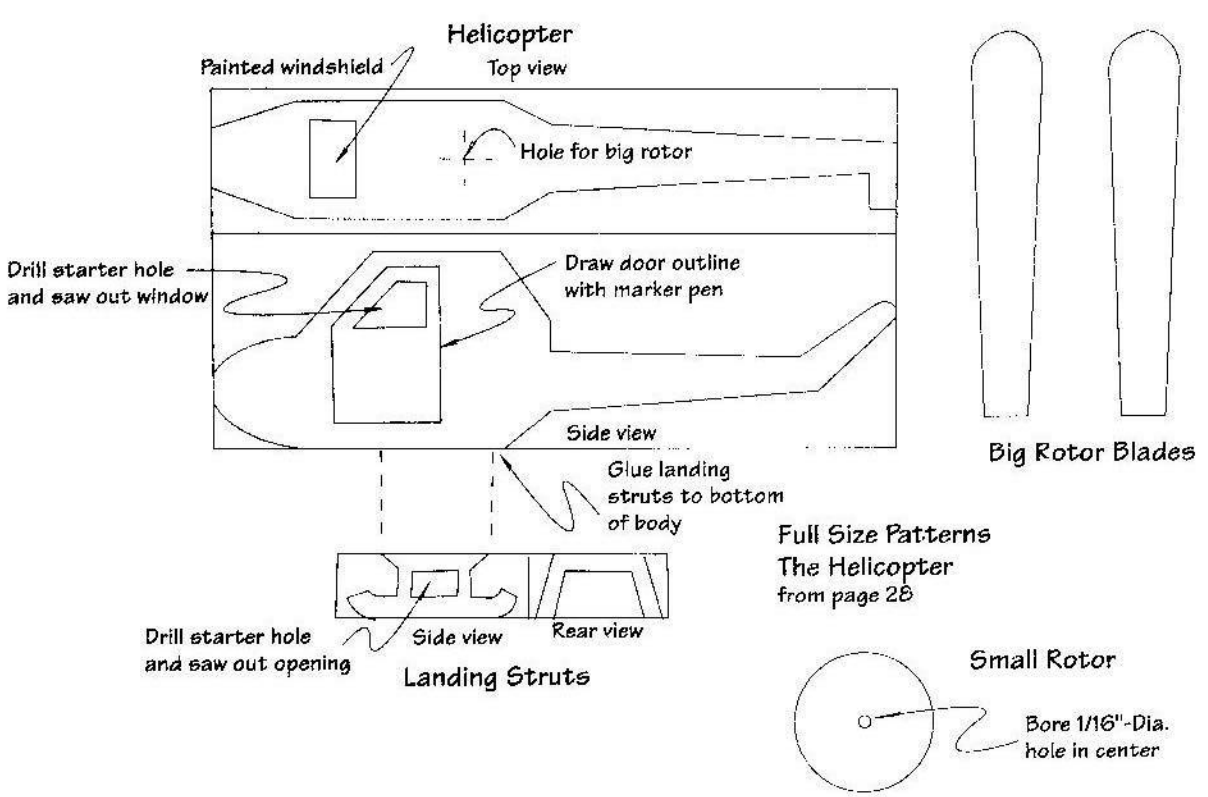
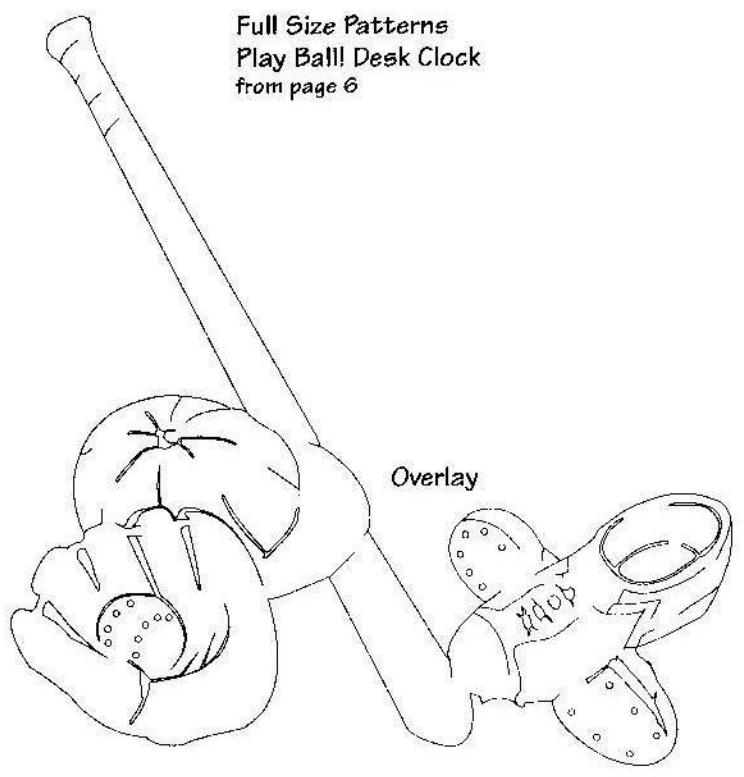
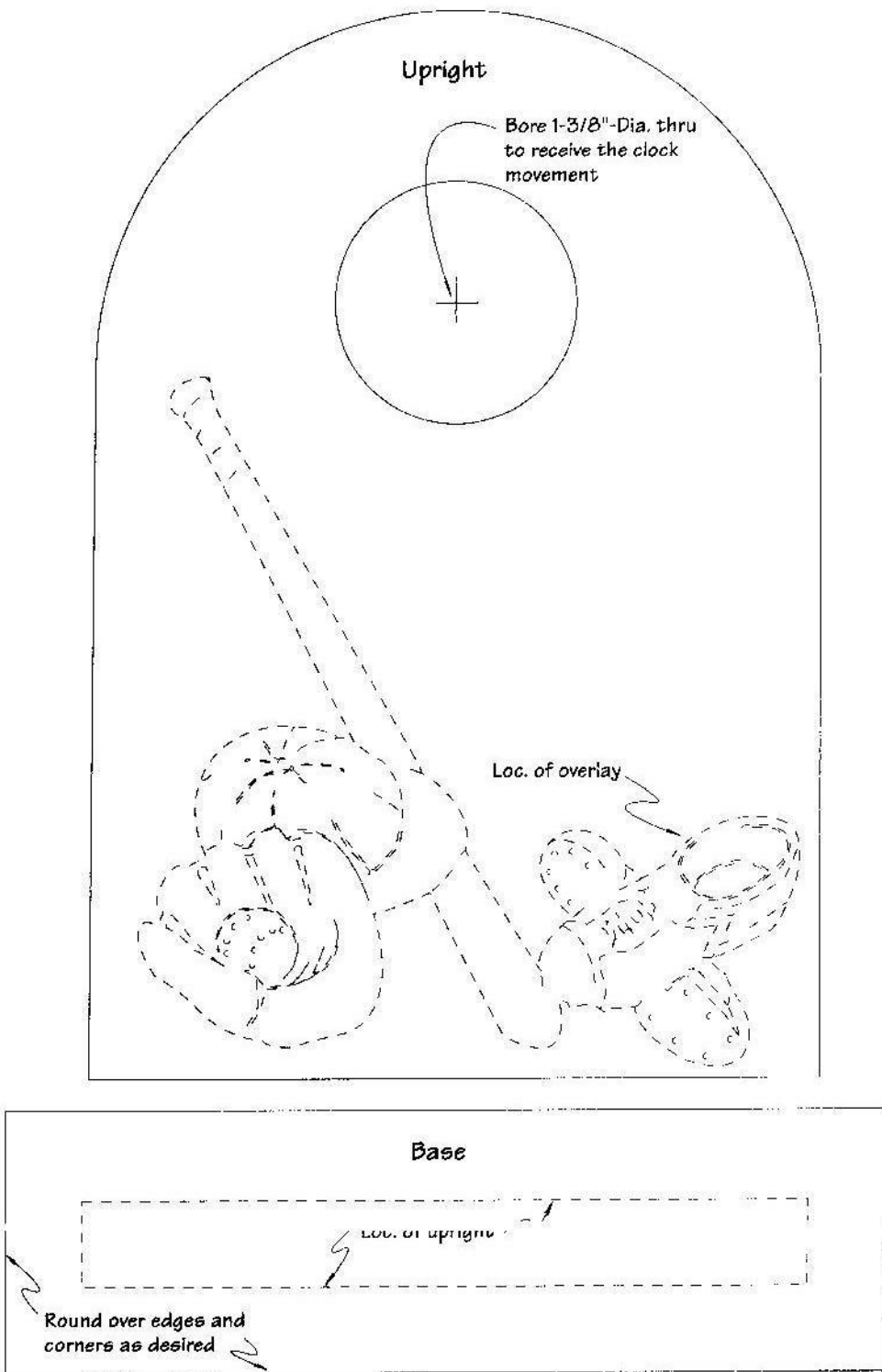
Lettering Guide

TUVWXYZ0123456789&.,

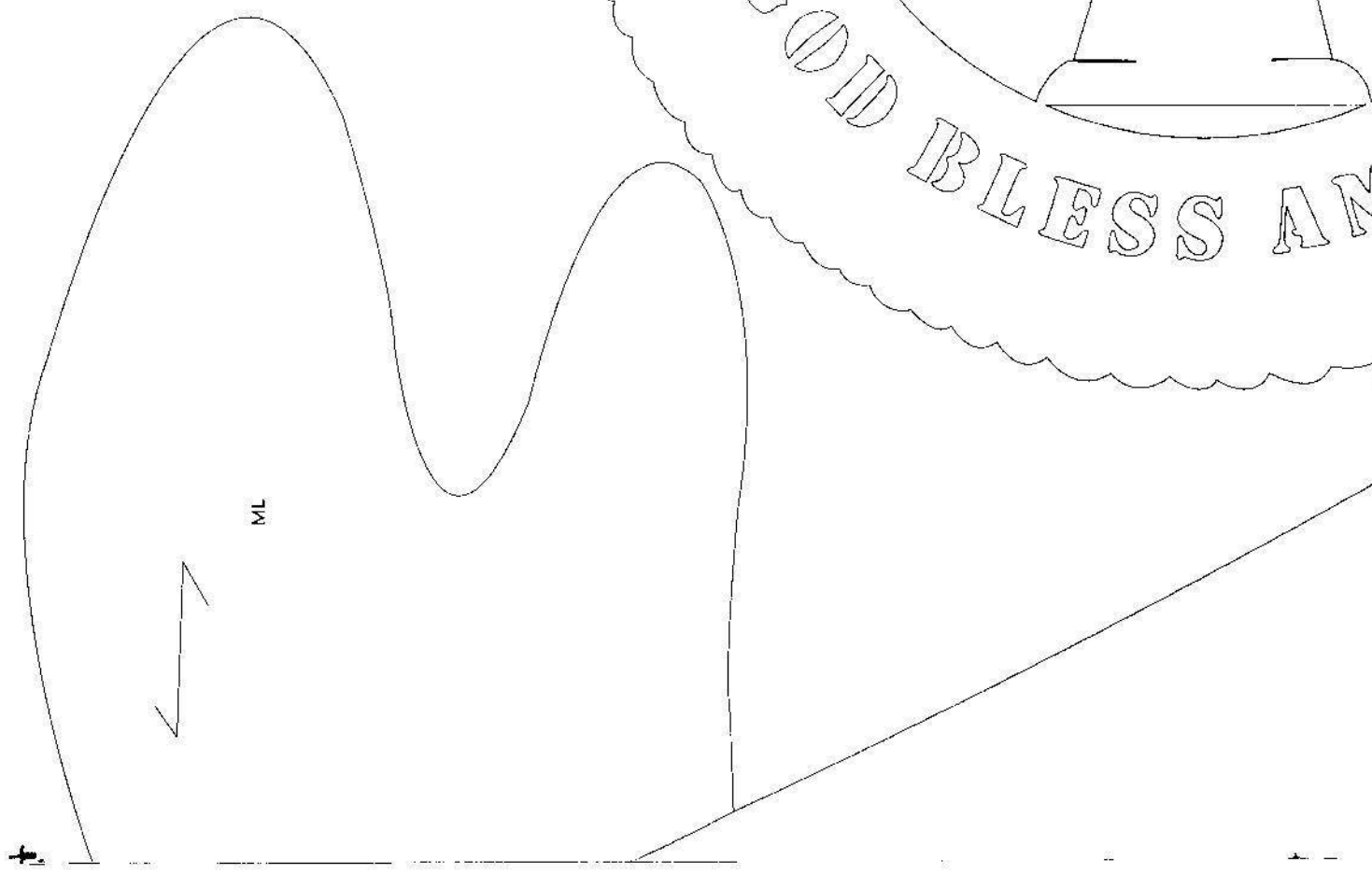
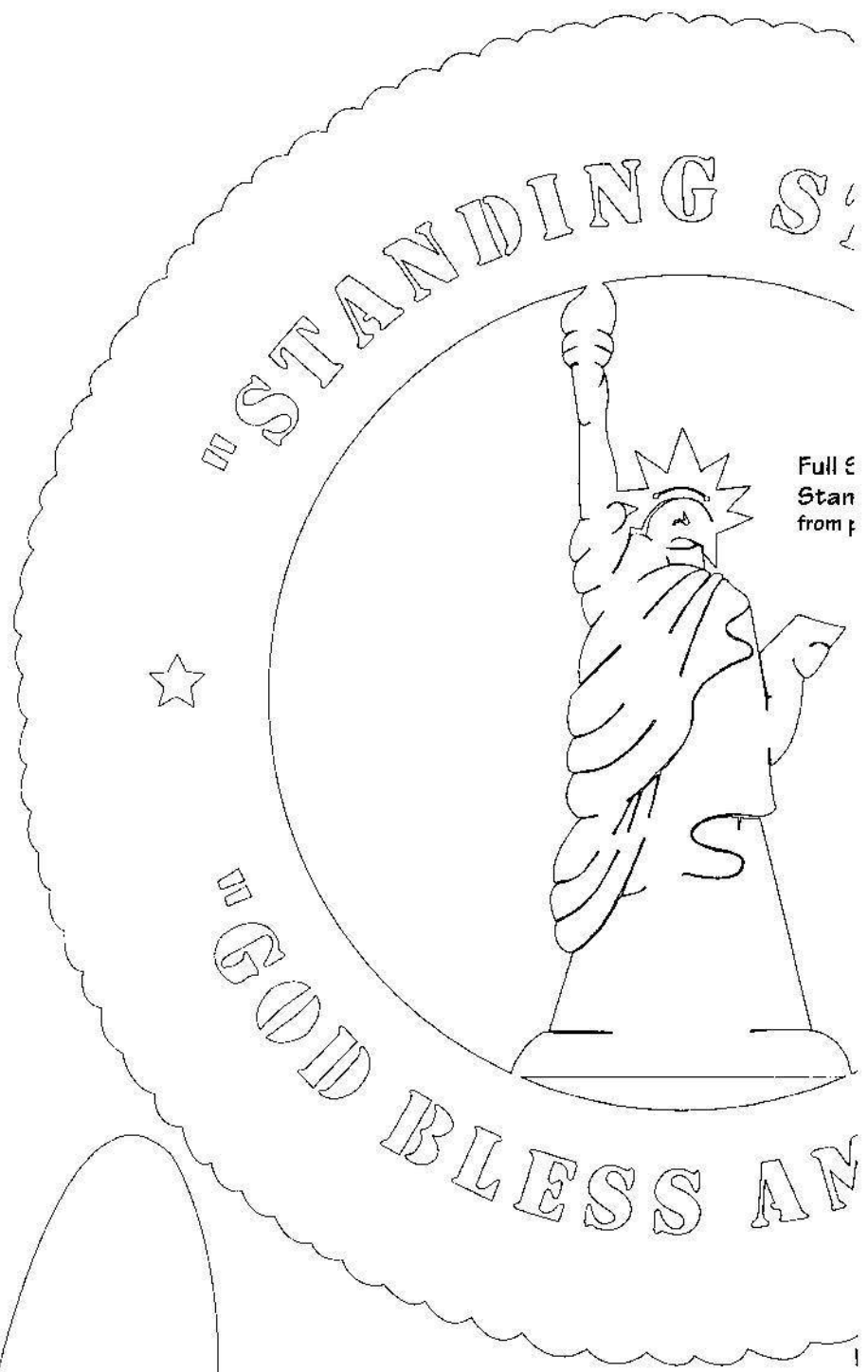
Lettering Guide



Full Size Pattern
"Blunose"
from page 42



1a

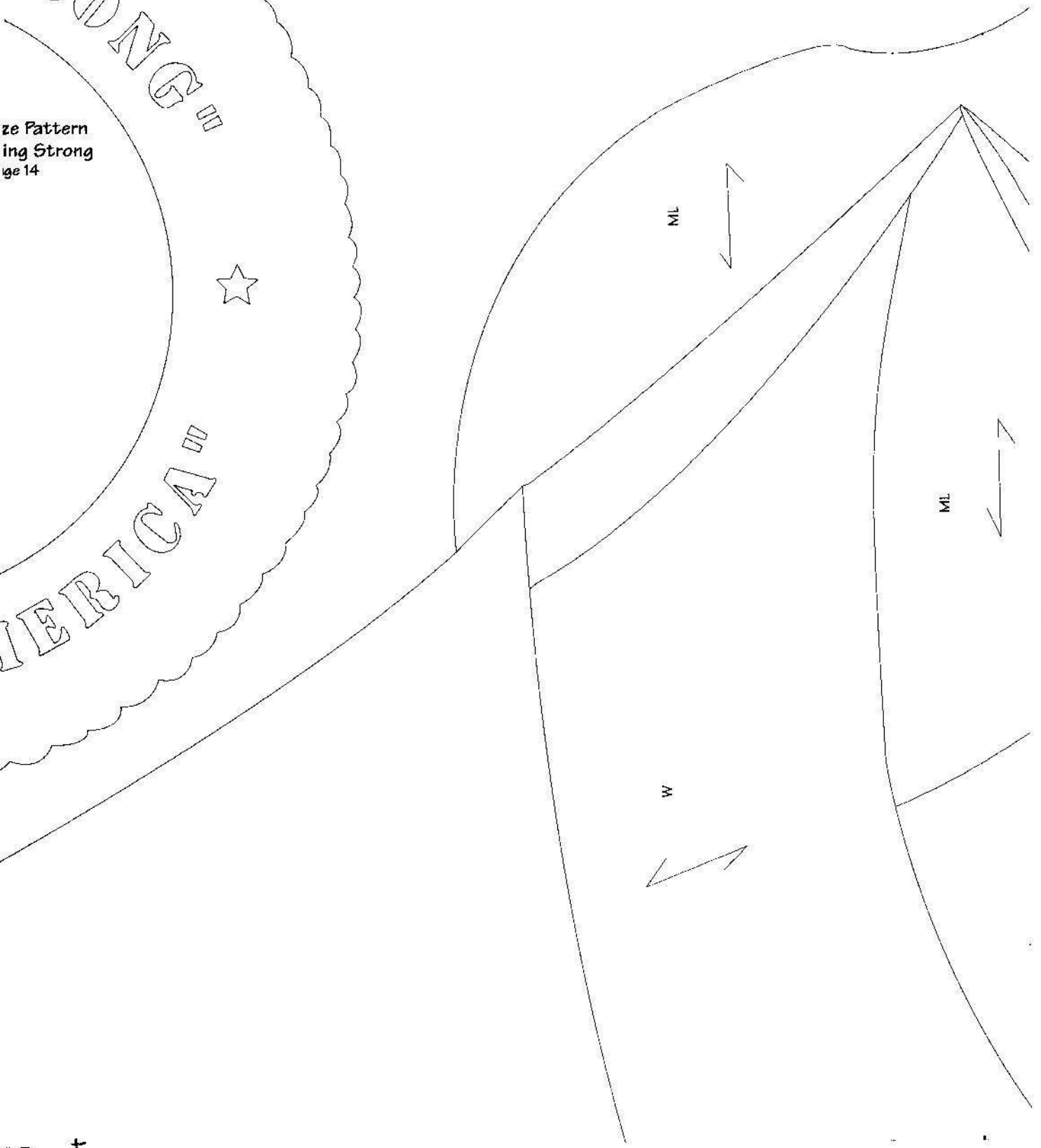


"STRONG"

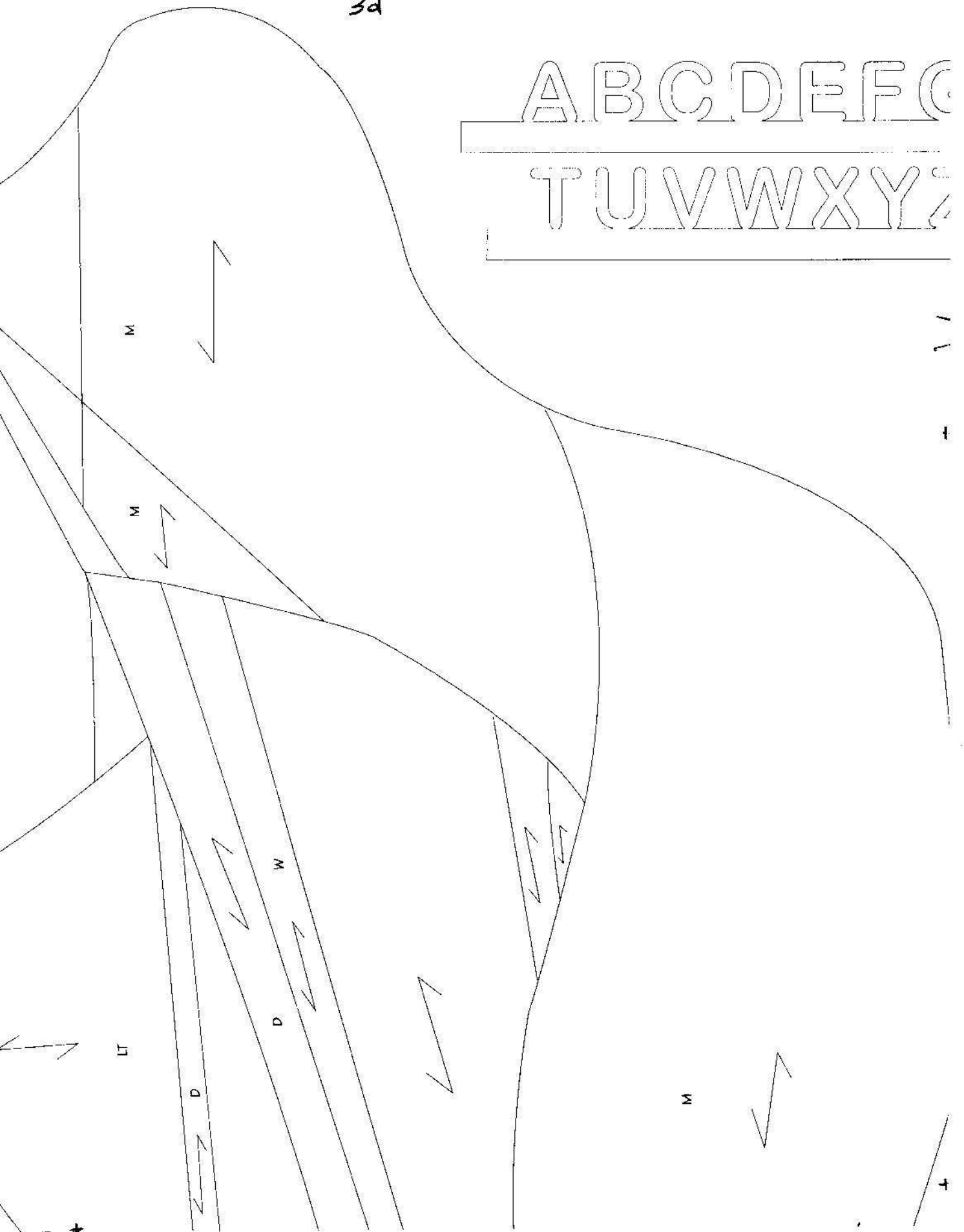
ze Pattern
ing Strong
ge 14



ERICA"



A B C D E F G
T U V W X Y Z

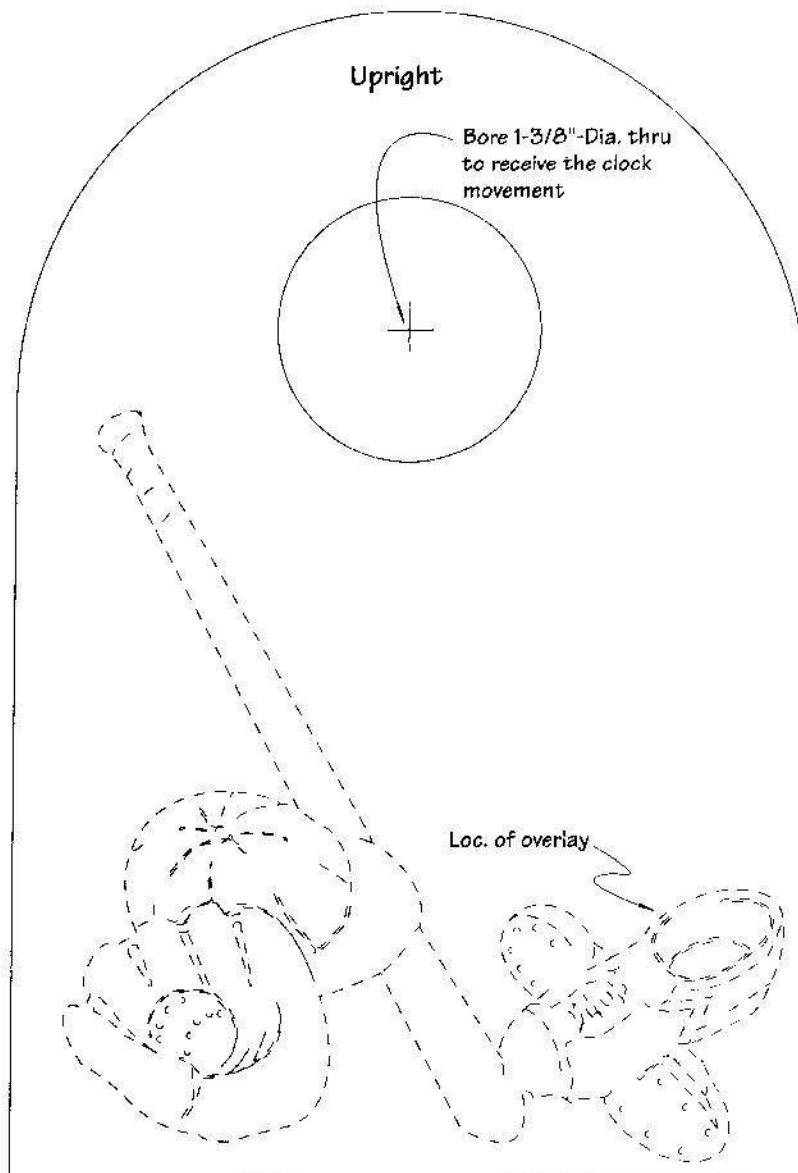


G H I J K L M N O P Q R S

Lettering Guide

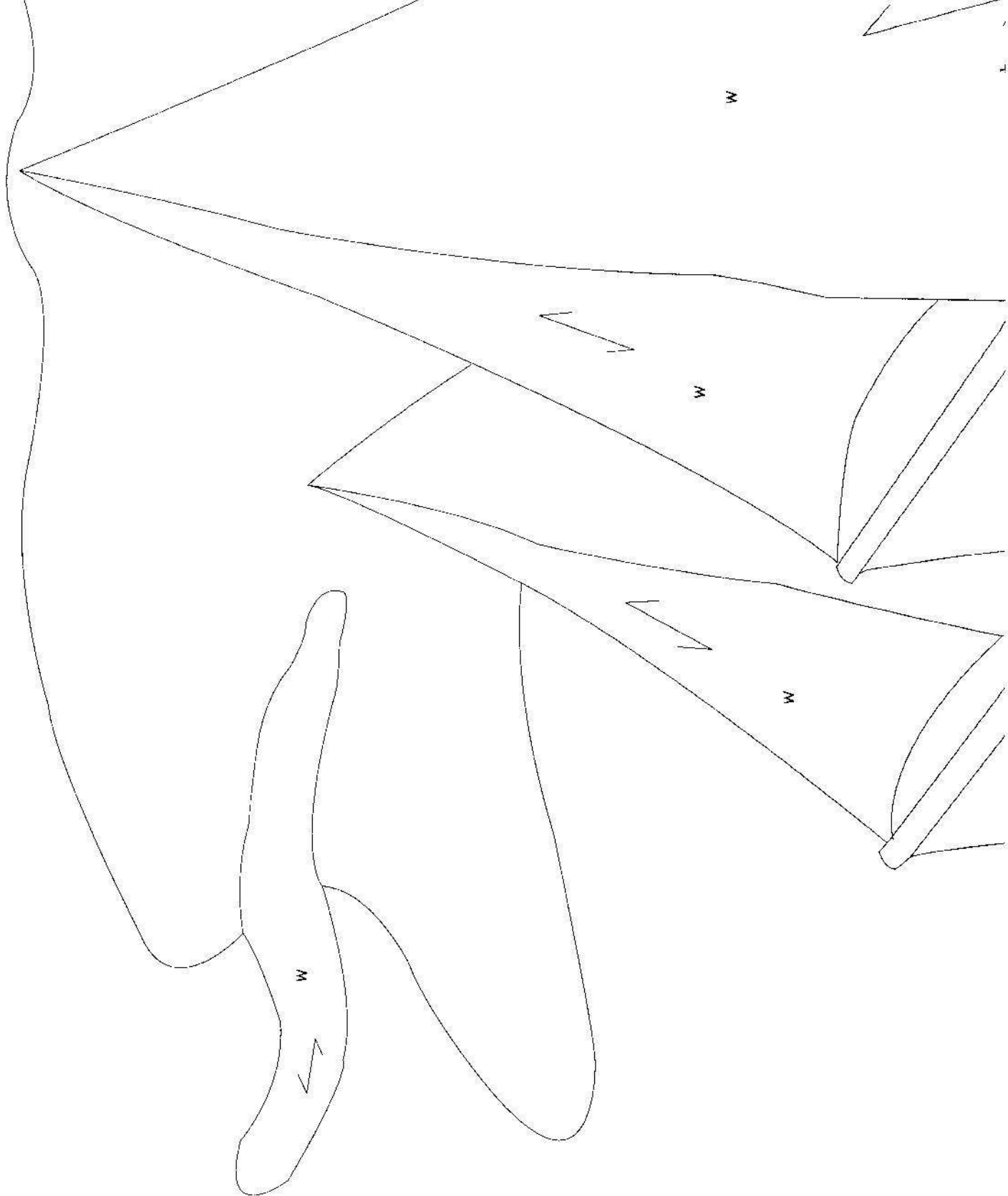
0 1 2 3 4 5 6 7 8 9 & , .

Lettering Guide



Base

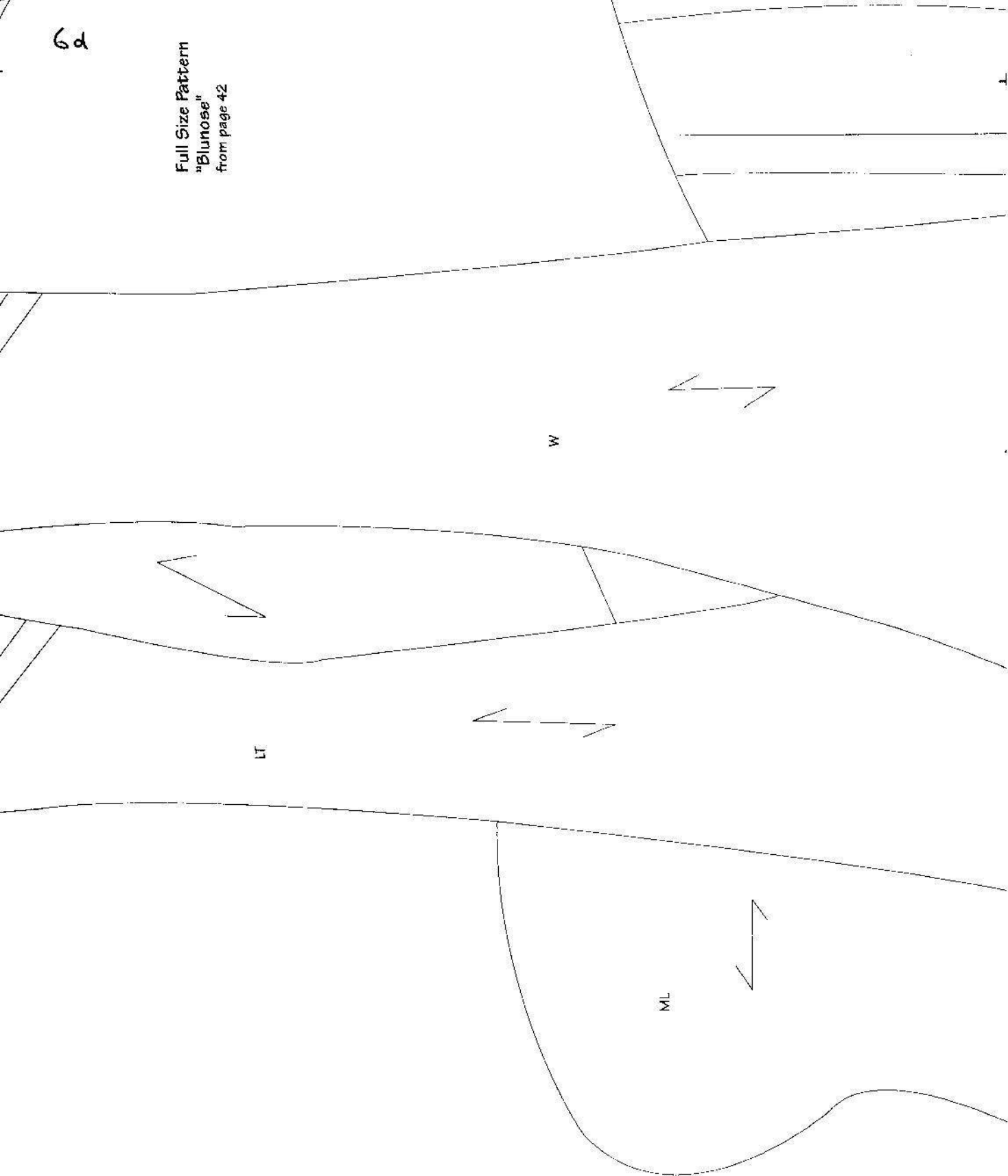
5d

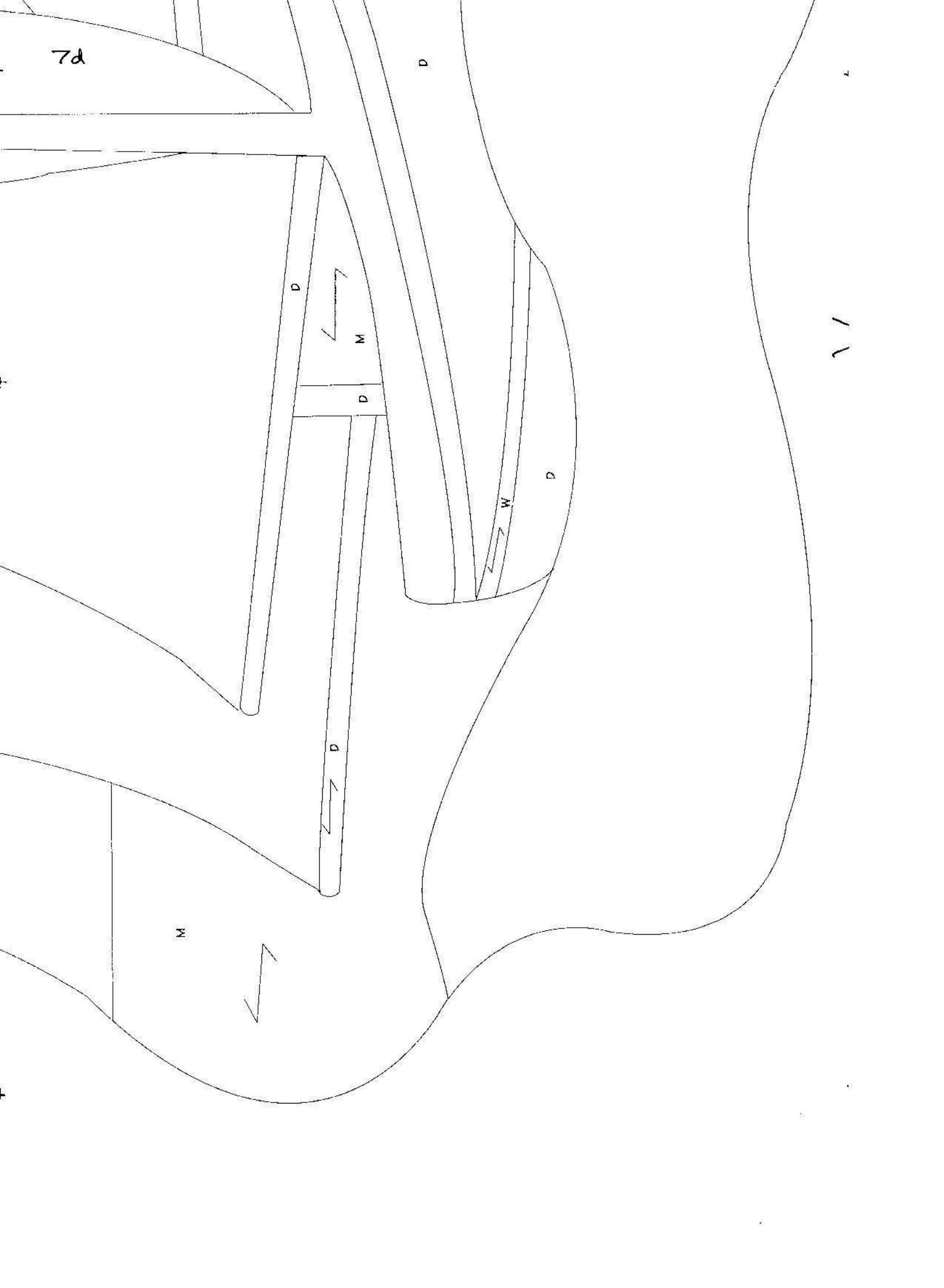


T

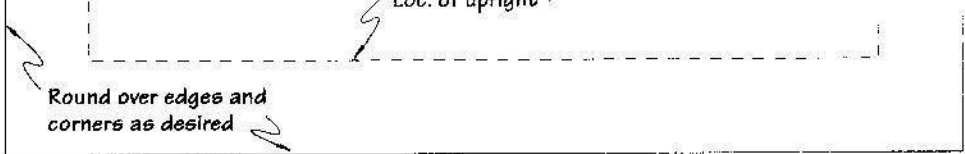
6d

Full Size Pattern
"Blunose"
from page 42

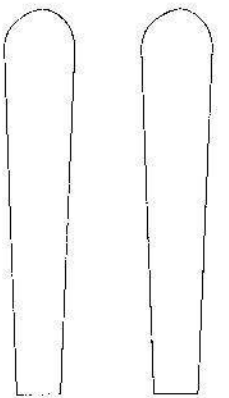
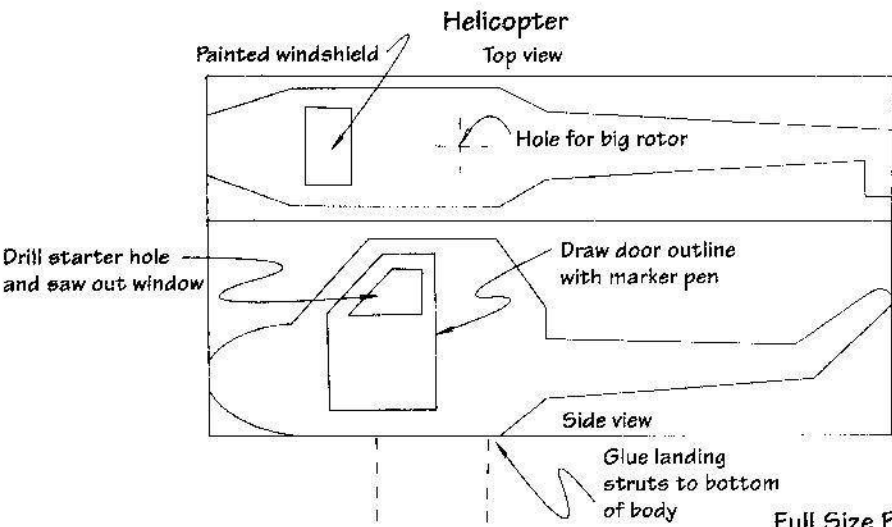
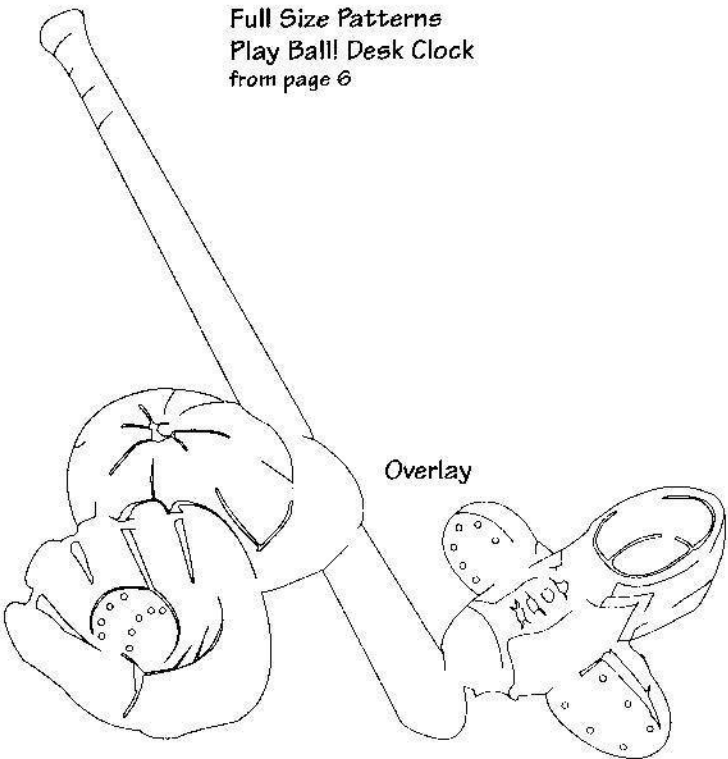




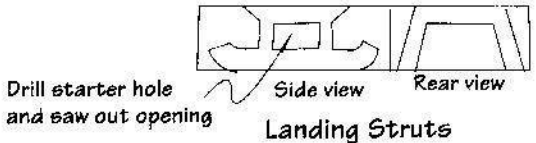
8d



Full Size Patterns
Play Ball! Desk Clock
from page 6



Big Rotor Blades



Full Size Patterns
The Helicopter
from page 28

