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September 2003

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Polar Bear

Giraffe Plaque

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Leaping Intarsia Trout

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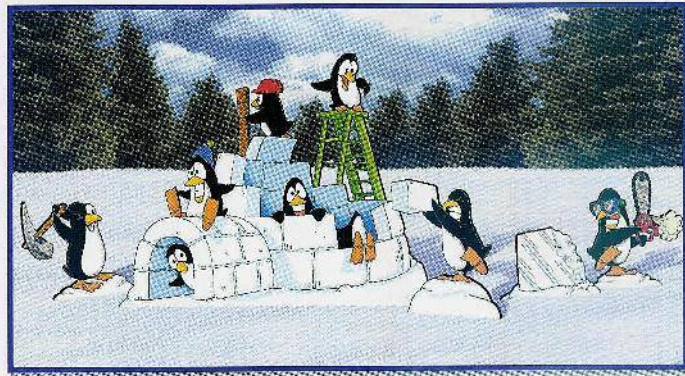
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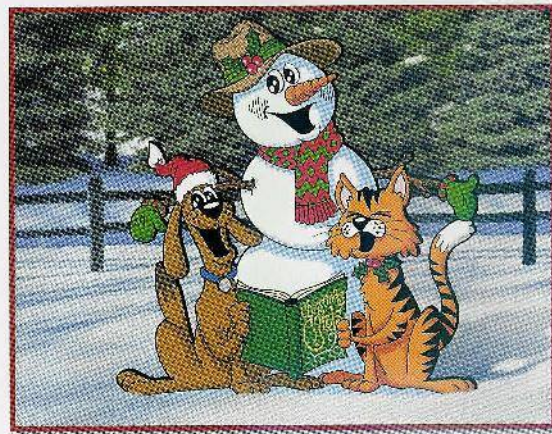
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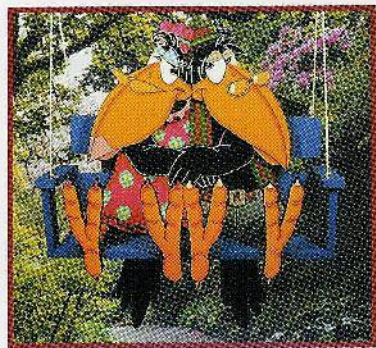
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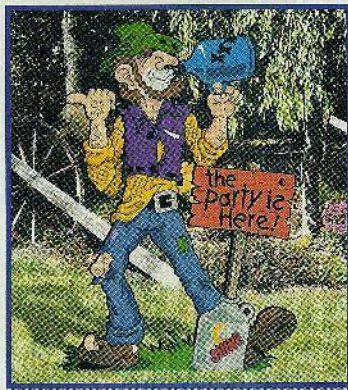


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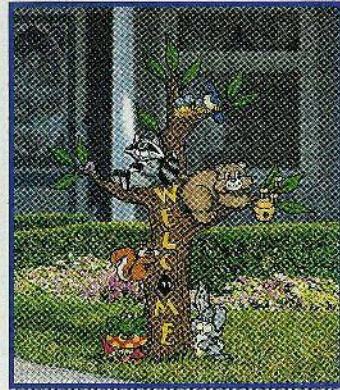
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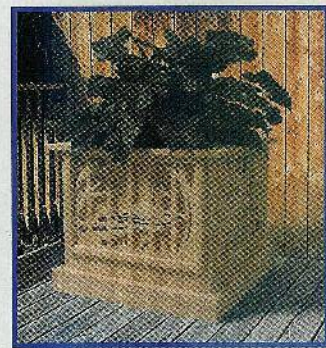
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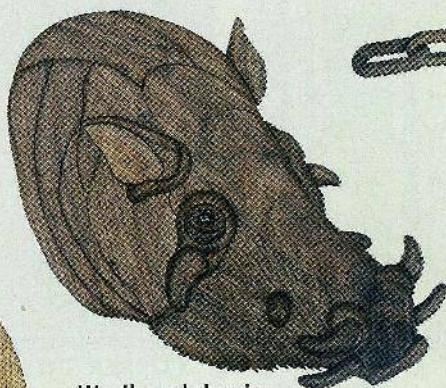
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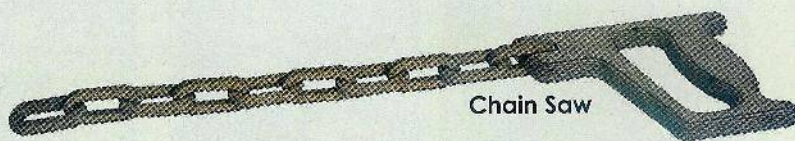
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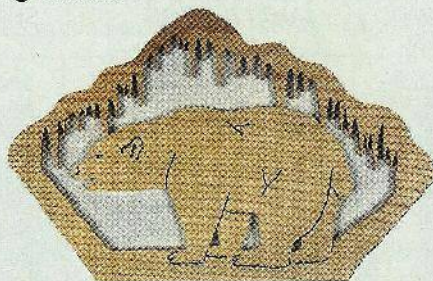
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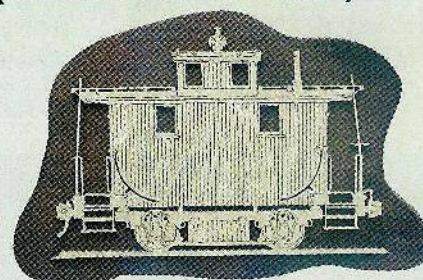
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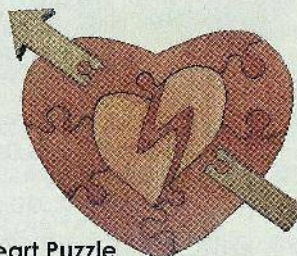
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The Tulip Box



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Picture Frames

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Cover design by Kelly Albertson

THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED
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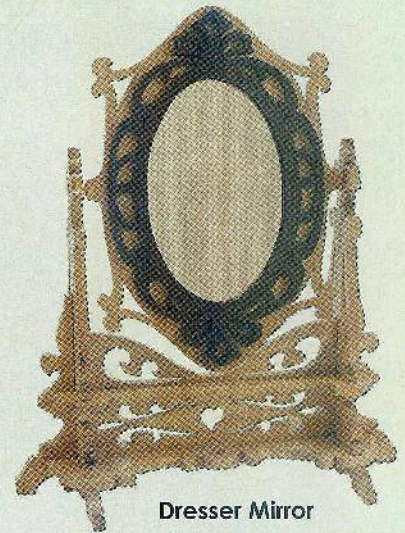
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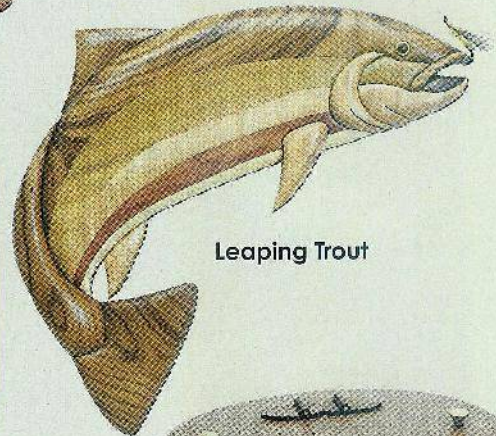
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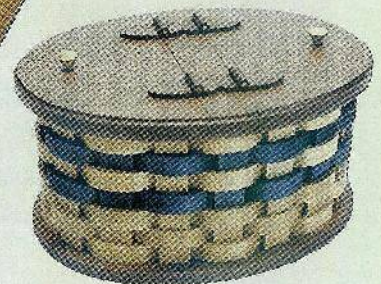
Leaping Trout



Pins and Pendants



Fretwork Bar



Keepsake Basket



Chessboard (for the Civil War Chess Pieces)
(no pattern for this project)



ON THE COVER: This issue's cover features the beautifully crafted Leaping Trout Intarsia by Fred Martin. The inset of the Fretwork Bar by Cynthia Stewart of LS Tiffany Studio successfully incorporates fretwork into a functional piece of furniture.



Grizzly Bear

designed by Robb Barr with scroll saw adaptation by Patty Beach

Pattern Located in Full Size
Pattern Section No. 2!



SUPPLIES

Wood: wood of choice—one piece 3/4" x 9" x 12"
Tools: scroll saw with No. 5 blades; drill with bits, including 1/32" Dia. drill bit
Spray adhesive
Sander with fine-grit paper
Stains of choice: Early American, Walnut
Acrylic paints of choice: Black, White
Urethane in gloss and satin
Tack cloth
Picture mounting bracket

INSTRUCTIONS

Spray a light coating of adhesive to the back of the pattern and place on the wood of your choice. Drill holes where needed. Scroll out your pattern. Remove the remaining pattern sheet and sand smooth. Clean away sanding dust using the tack cloth.

Stain the face as shown in **Fig. 1** using the Early American stain. Next, stain the rest of the bear using the Walnut stain (see **Fig. 2**). Paint the nose and eyes Black, then paint the mountains with a thin wash of White. A small amount of White is used to give a sparkle to the eyes and highlight the nose.

Once the stain and paint are dry, finish the plaque with satin urethane. Apply gloss urethane to the eyes to make them shine. Find the center top of the rear of the plaque and attach the picture mounting bracket approximately one inch from the top.

May you enjoy your new bear for years to come.



Fig. 1. Begin coloring the plaque by applying Early American stain to the face of the bear.



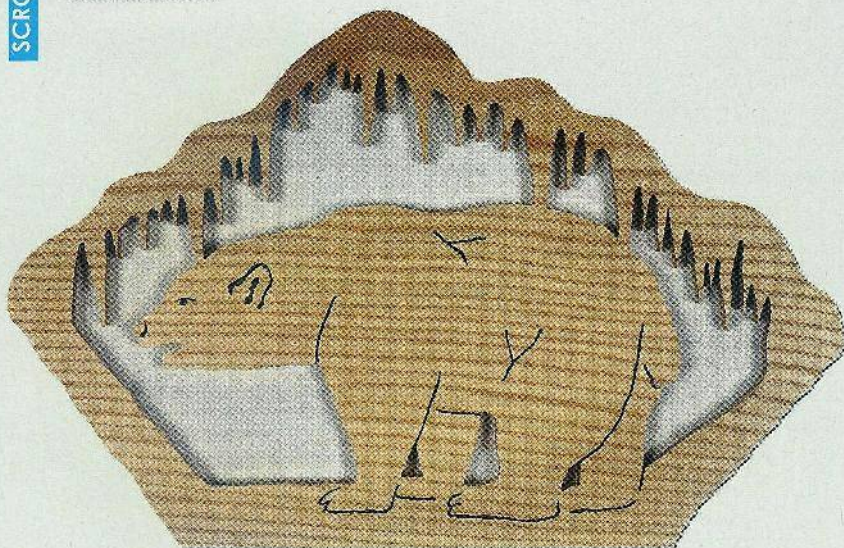
Fig. 2. The remaining portion of the bear is stained with Walnut.



POLAR BEAR

by Denise Green of Daeden Woodworks

Pattern Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: ash or wood of choice—one piece 3/8" x 8" x 12-1/2" (for the overlay); plywood of choice—one piece 1/4" x 8" x 12-1/2" (for the backer)
Tools: scroll saw with assorted blades; drill with bits
Sandpaper, assorted grits
Temporary-bond spray adhesive
Wood glue
Finish of choice
Acrylic paint—White

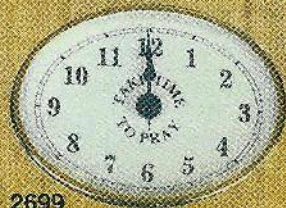
INSTRUCTIONS

Copy the pattern and transfer it to the selected stock, attaching it with spray adhesive. Bore blade entry holes in the waste areas of the pattern. Make all cuts, beginning with the inside and working toward the perimeter. Transfer the outer line of the design to a piece of 1/4" stock and cut a backer piece.

Thoroughly sand both pieces. Paint the backer white and glue it to the rear of the overlay. Apply finish of choice and enjoy!



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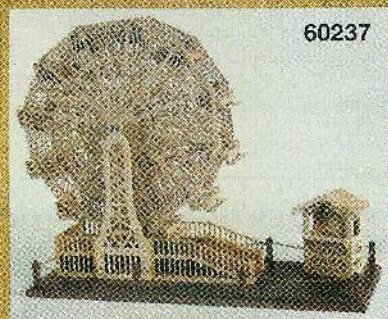
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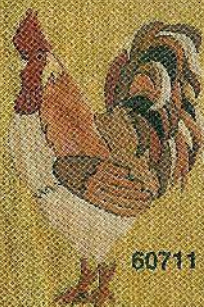
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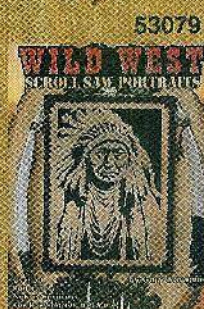
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From the editor's desk



When we began production of this issue, I had no idea that it would be the last regular edition of *Creative Woodworks & Crafts* that I would oversee as Editor, but that is the way of it. Don't worry about me though, I may be leaving the Editor position, but I'm not entirely leaving the magazine. You may have noticed that there has been an improvement in the quality of the Pattern Sections in the past few issues. That is because we have actively taken steps to implement those improvements. It's all pretty technical, but basically I've received some extra computer training which has enabled us to take the patterns (and editorial illustrations) to the current level. That's a good thing, because All American Crafts Publishing, Inc. (the publisher of *Creative Woodworks & Crafts*) is essentially a pattern publishing company—a fact not lost on the upper management here. In fact, they liked the work I had done with the art in *Creative Woodworks & Crafts* so much that they asked me to do it for the rest of their magazines. That's quite a tall order. A.A.C. publishes at least eight titles that will require my attention. There's no way I could do that job and still edit this magazine. Ultimately it was a tough decision for me; I've made no secret about how much I enjoy this job and the thought of leaving it is still not an easy one, no matter what the benefits of the new position may be. Not the least of my concerns was what would happen to *Creative Woodworks & Crafts* if I accepted the promotion; when I was told that Robert Becker had agreed to take over the editorial responsibilities, it sealed the deal. So I am moving up and Robert is moving back in. I know Robert will do a great job and I will endeavour to do the best I can in my new position—I'll still be contributing my original designs as well.

Additionally, we have a new (and important) member of the *Creative Woodworks & Crafts* staff to introduce you to. Kathy Morawski took over as Associate Editor in January of 2003 and has been doing an outstanding job. Not only does she assist on the magazine, Kathy is an award-winning artist and has begun to contribute her artistic talents to *Creative Woodworks & Crafts*. When I learned she is the creator of the newly released Quarter Horse design from the popular *Trail of Painted Ponies* art project (www.trailofpaintedponies.com), I immediately asked her to do some designs for us. Look for her ornament designs in our next issue. Kathy is not exactly a newcomer to this publishing company either; she worked in the art department as the Digital Imaging Technician in the 90's. It's wonderful working with someone of her considerable talent.

Speaking of ornaments, our special Wood Ornaments issue will be included in your subscriptions this year (as well as available on the newsstand). This is something that many readers have asked for. The issue is sure to become a collector's edition; it's our tenth and final Wood Ornaments issue. I know everyone will be excited about it.

It's been a great run! All the best and happy woodcrafting!

GEORGE AHLERS



"New" Editor, Robert Becker.
Robert held the *Creative Woodworks & Crafts* reins from December 1993 to June 1996.



George Ahlers and Kathy Morawski
at the Ultimate
Woodcrafting Festival in 1998.

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

The Wood Ornament issue No. 95 goes on sale September 2, 2003

Issue No. 96 goes on sale October 7, 2003

Issue No. 97 goes on sale November 11, 2003

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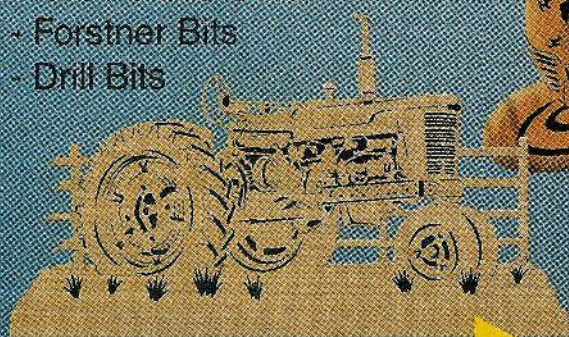
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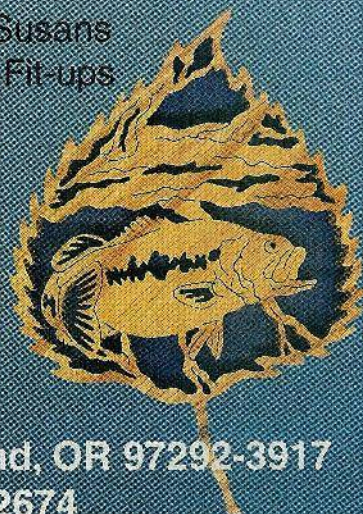


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Patterns Located in Full Size
Pattern Section No. 2!

Dresser Mirror

designed by Dirk Boelman of The Art Factory and sawn by Janet Rancour



SUPPLIES

Tools: scroll saw with assorted blades; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Fine line red ink pen
Cardboard (for backer)
Clips, cleats or small brads (to hold backer in place)
Finish of choice

Introduction

This project makes a nice companion piece to the Tulip Box, featured on page 26 of this issue. Skillfully sawn by Janet Rancour, this delightful dresser mirror is made from oak, with purple heart overlay. It is fairly quick to make, but the precise cutting and fitting of several slotted joints provides a nice challenge. The "trick", of course, is to check the thickness of the actual material you use to make your project and to alter the slots on the pattern to exactly match the material. Give it a try... it's lots of fun... and the completed project is well worth your efforts!

INSTRUCTIONS

Full-size patterns are provided for all parts of this project. Make photocopies to work with, thus saving the originals for future use. Temporarily attach patterns to the wood with spray adhesive. **Note:** to conserve space, the patterns for the frame (C), overlay (D) and the mirror (G) are shown as one drawing. Make three or four copies of this area to make the various parts separately.

Drill blade entry holes in all areas to be cut out. To ensure that slotted areas will fit accurately, take a piece the actual material you are using and place it on edge on the slotted areas of the patterns. Trace the outline of the material with a red ink pen to produce new pattern lines to follow while sawing the slots. When sawing, keep your blade to the inside of the new red lines.

After sawing, touch up any imperfections with sandpaper, rasps, needle files, etc. Dry fit all parts, adjusting slots as needed. Use rasps and files to round over the two side pivots of the frame to fit through the round holes in the uprights (B).

Make the mirror and backer. Test fit inside frame. Make adjustments as needed. Attach overlay to front of frame with glue. Clamp together or weigh down with heavy object until dry. Apply finish as desired. Install mirror with cardboard backer and hold all in place with small clips, brads, etc.

Your completed mirror is ready for display upon the dresser or nightstand and ready to reflect many, many smiles!

BILL OF MATERIALS

Part Description	Size in inches	Quantity
<i>maple or wood of choice</i>		
A Base	1/4 x 8-3/4 x 4-1/2	1
B Uprights	1/4 x 4-3/4 x 7-1/2	2
C Mirror frame	1/4 x 6 x 8	1
E Lower horizontal sections	1/4 x 1-1/2 x 7-1/2	2
F Upper horizontal sections	1/4 x 1 x 7	2
<i>purple heart or wood of choice</i>		
D Overlay	1/8 x 4-3/4 x 7-1/2	1
<i>plexiglass or glass</i>		
G Mirror	1/8 x 3-3/8 x 5	1

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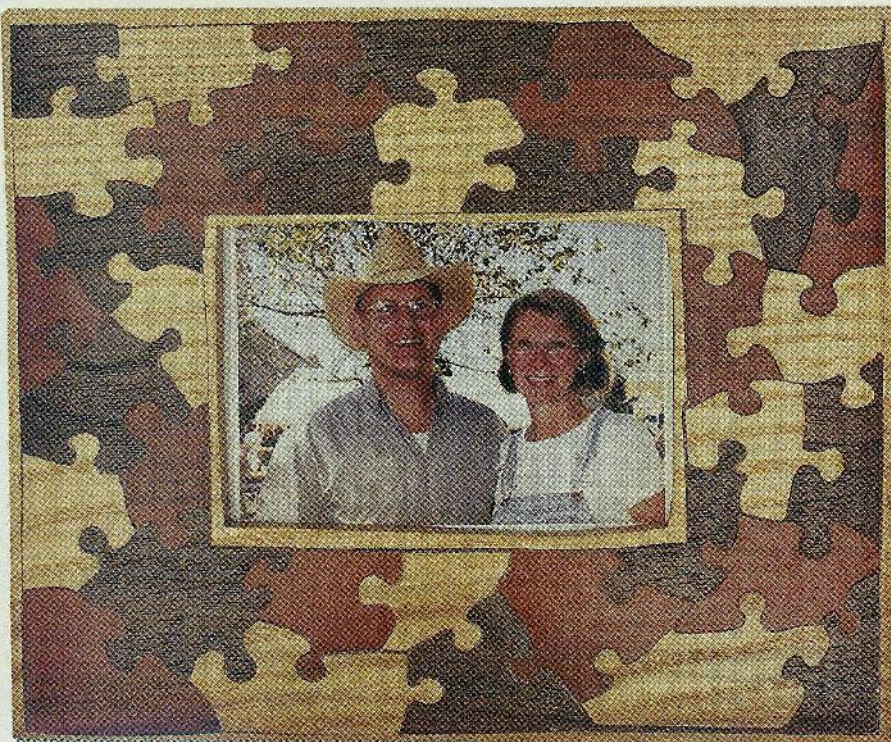
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Picture Frames

by Marilyn Carmin of Heartland Creations

Pattern Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: wood of choice—three contrasting pieces for each frame design 1/4" x 6" x 7" (for the frames); Baltic birch plywood—two pieces 1/16" x 6" x 7" (for the backers)

Tools: scroll saw with No. 5 blades (12.5 TPI); drill with No. 58 bit

Temporary-bond spray adhesive

Hot glue gun

Wood glue

Sandpaper, assorted grits

Clear spray finish

Rag

Turnbuttons with 1/4" screw*

*Available in hardware stores or framing shops. I found Beard's Framing Shops, here in the Northwest, very helpful.

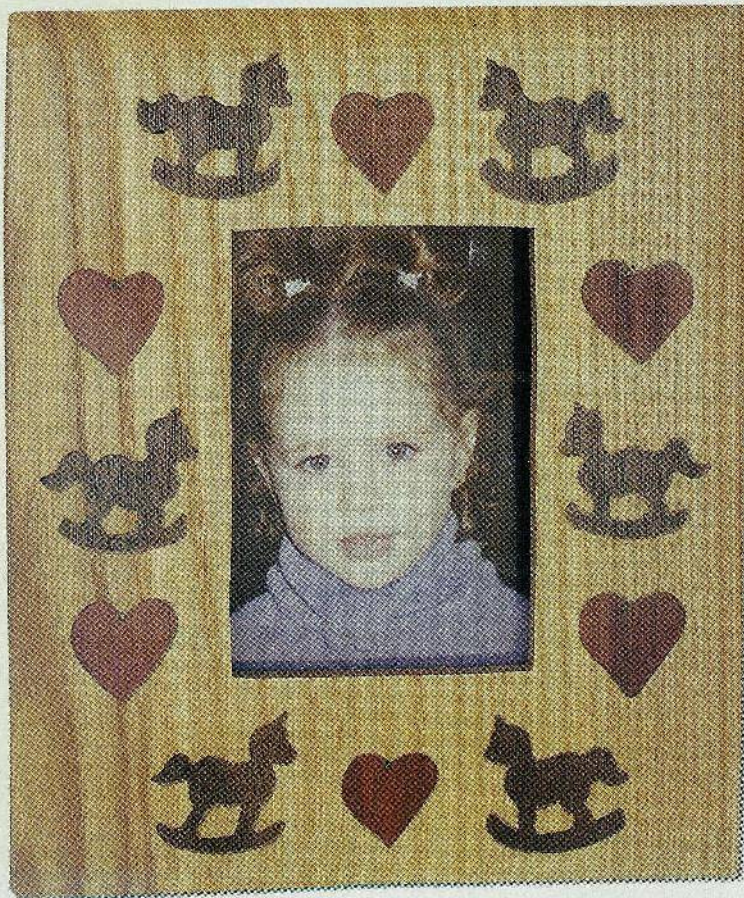
INSTRUCTIONS

This method of inlay allows you to cut three frames at once as the cut pieces are interchangeable and each frame is different.

Stack the three pieces of contrasting wood. Put beads of hot glue down the edges to hold them together. Using the spray adhesive, put the pattern on the stacked wood. Drill at the where indicated. **Make sure to drill straight.** Cut, making sure the last cut is around the outside of the frame. **It is important that you cut square!** Cut the 1/16" plywood into two pieces, the first the size of the frame with the window cut out and the second into a 4-1/2" x 5-1/2" rectangle.

Interchange the woods to yield three frames. Use the numbers on the puzzle pattern for wood placement. Glue the frame to the 1/16" backing. This method of inlay allows for slight gaps in the fit. Fill these gaps with a "grout" made by mixing wood glue and saw dust. Wipe off the excess with a damp rag. Sand the back and the face of each frame. A slight rounding to the face gives the frame a finished look. Spray with clear finish.

Using the turnbuttons, put the 4-1/2" x 5-1/2" rectangle on the frame back, covering the window. Screw the turnbuttons into the back of the frame, one just above and below the back covering. The turnbuttons will then twist over the back cover, holding it in place. You may need to bend the turnbuttons for a tight fit.



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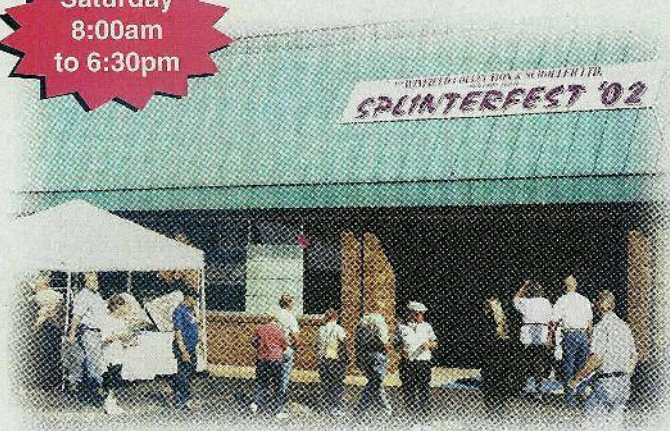
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*Class titles and times subject to change depending upon number of registrants. Cancelled class reservations subject to full refund if made by September 1, 2003.

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- 5:30-7:30 Decorative Tole Painting (Intermediate)
- 5:30-7:30 Woodburning Made Easy (Beginner)

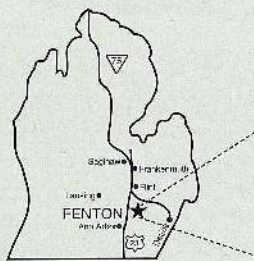
Saturday

- 8:30-10:30 Scroll Sawing For Fun (Beginner)*
- 8:30-10:30 Relief Woodcarving w/Leo Christel (Beg)
- 8:30-10:30 Decorative Yard Painting (Beginner)
- 11:30-1:30 Intermediate Scroll Sawing (Beg-Inter)*
- 11:30-1:30 Woodburning For Everyone (Beg-Inter)
- 11:30-1:30 Decorative Tole Painting (Inter)
- 2:30-4:30 Introduction to Intarsia (Beg-Inter)*
- 2:30-4:30 Airbrushing From Beginning To End
- 2:30-4:30 Woodburning For Everyone (Beg-Inter)

For Class Reservations

Call 1-800-486-6053

*Let us know if you're coming with a friend.
(2 people will share a scroll saw)



3150 Owen Rd.
Fenton, Michigan





Giraffe

by Billie "BJ" Holm

Pattern Located in Full Size
Pattern Section No. 1!



INSTRUCTIONS

Sand the wood, then wipe with a tack cloth to remove dust. Transfer the pattern to the selected stock. Drill blade entry holes in the waste areas and for the frame piece. To cut the frame, drill where indicated on the pattern. Bevel cut around the frame where indicated. Tilt the saw table 5° right and cut counterclockwise. Then round the front edges and set it aside.

Cut the design out. Make all the inside cuts first, then cut the outside. Remove the pattern, carefully sand, again wipe with the tack cloth, and then finish the picture and frame as desired.

Cut the 1/8" plywood to fit the perimeter of the picture piece and paint or stain it a dark brown or black. Let dry, then spray with one coat of clear finish. Using tacky glue, adhere the backer board to the rear of the picture piece. Clamp or place a weight on top until the glue is dry. Insert the picture into the frame from the front, then push to the back until it locks snugly in place. 

SUPPLIES

Wood: wood of choice—one piece 1/2" x 11" x 13-1/2" (for the pattern piece); Baltic birch plywood—one piece 1/8" x 9" x 11" (for the backer board)

Tools: scroll saw with No. 5 skip-tooth blades; drill with small bits

Temporary-bond spray adhesive
Sandpaper, assorted grits

Tack cloth
Tacky glue

Acrylic paints of choice—Black, Dark Brown
Clear finish of choice

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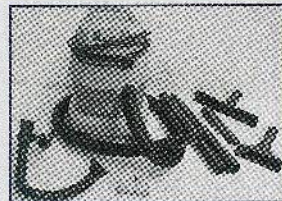


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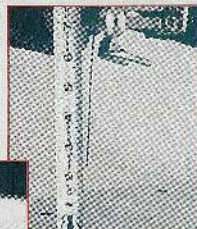


Flip the tension release forward to release the tension on the blade...

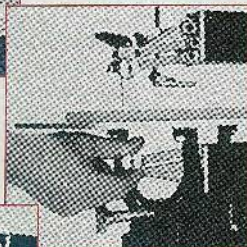


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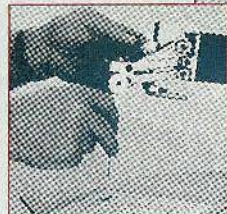
...The bottom end of the blade lifts up to 2-1/4" above the table top on the EX-30 & up to 1-1/4" on the EX-19...



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Wolverine - "Morning Hunter"

by Darin Baldini

Patterns Located in Full Size
Pattern Section No. 2!



SUPPLIES

Wood: pine or wood of choice—one piece $3/4"$ x $11"$ x $17-3/8"$
Tools: scroll saw with No. 5 blade and 2-0 blade; drill with bits; hobby knife; Dremel Mototool with router base and No. 654 straight bit; woodburning tool with pointed and round tips
Temporary-bond spray adhesive
No. 00 liner paintbrush
No. 3 round paintbrush
Paint thinner
Rag
Stains of choice: Cherry, Dark Provincial, Dark Walnut, Driftwood, Ebony, Golden Oak, Manderine Orange, Mustard Yellow, Pickled Oak, Provincial
Clear polyurethane finish of choice
Sawtooth hanger of choice

INSTRUCTIONS

Make a photocopy of the pattern and use temporary-bond spray adhesive to attach it to the selected stock. Drill starter holes in all of the waste areas. Proceed to cut out entire pattern. With a hobby knife, score all remaining lines (ie. trees, feather outlines, eyes in partridge, and eyes, whiskers and mouth of wolverine). Remove remaining pattern from your stock. If any glue residue remains on stock, gently wipe off using paint thinner. Rout a $3/8"$ groove all the way around the image about $1/4"$ deep.
Note: when using a Dremel Mototool, it will take several passes to achieve the desired depth. From each corner of the board, measure in $1-3/4"$ and draw a line diagonal-

ly across. Then, using a straight router bit, cut each corner on the diagonal line to a depth of $1/4"$. Using the woodburning tool, burn the footprints of wolverine in each corner. Using the hobby knife, score hair lines in wolverine.

Staining the project

Starting with the wolverine, use Golden Oak to stain the light patch on head, belly line and back of tail. Do not worry if there is bleeding of this color. Using Dark Walnut, stain carefully, blending around the lighter areas. Gently wipe off any excess with a rag. Use Provincial to stain the fallen log. Use Cherry on the other two trees. Stain the wolverine's teeth with Pickled Oak using the No. 00 liner brush. Apply Driftwood stain to all three partridges. Use Ebony stain to highlight the feathers on partridges. Use Pickled Oak to add highlight to the birds. Stain the remainder of project with Golden Oak, applied using a rag. Allow to dry. Using a round tip No. 3 brush, stain the two trees using the fall colors of Manderine Orange and Mustard Yellow. Apply the yellow first, then the orange. **Tip:** when staining the trees, use the tip of the brush, applying pressure to spread bristles, then dab on wood, making multiple leaf designs. When stained leaves are dry, use a liner brush and concentrated Ebony stain (concentrated meaning unstirred stain from bottom of can) to highlight branches in trees. Using Dark Provincial stain, carefully stain the routed grooves using the No. 3 brush and allow to dry. Spray the entire project with two or three light coats of polyurethane and allow to dry.

Apply a sawtooth hanger and enjoy!

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TOYS





Chain Saw

by John Polhemus

Patterns Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: wood of choice—one piece 1-1/2" x 1-1/2" x 12" (for the chain), one piece 3/4" x 5" x 7" (for the handle)

Tools: scroll saw with assorted blades; drill with bits; small back saw; rotary tool with small cutting bit; clamps

Sandpaper, assorted grits

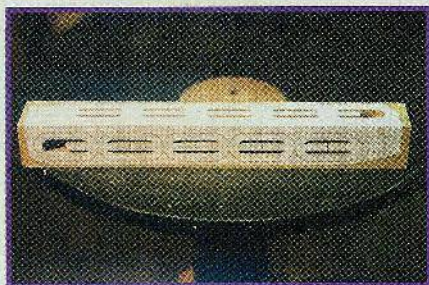
Temporary-band spray adhesive

Dowel, 1/4"-Dia. x 1-1/4"-long

Introduction

I convinced myself that it would be very handy to have a chain saw, but my wife, Sheila, thought otherwise. She asked me, "Have you forgotten about your little boo-boo with the table saw?" I assured her I hadn't and that she no longer had to worry about me, I'm MUCH more careful now! Her reply: "Oh, it's not that... you can only hurt yourself with the table saw. If you had a saw you could carry around, I'd be worried about the kids, me and the cat!" Well, to cut the story short (pun not intended), I did get my chain saw. Sort of. If you want one just like it, read on.

INSTRUCTIONS



Step 1. You'll need a piece of wood 1-1/2" x 1-1/2" x 12" for the chain and a piece of wood 3/4" x 5" x 7" for the handle. Fold the pattern for the chain on the center line and apply it to the wood so the fold is on the edge. Drill blade entry holes and make all the inside cuts of the chain links on both faces of the wood. (That includes the line that forms the ends of the two links meeting within them.)



Step 2. Drill a hole and cut the outside of the chain links on one face. Don't just cut in from the edge as this won't support the chain as well when you cut the other side. Clamp some scrap wood to each side so the chain is held in place, then drill an entry hole and cut the outside of the second face.

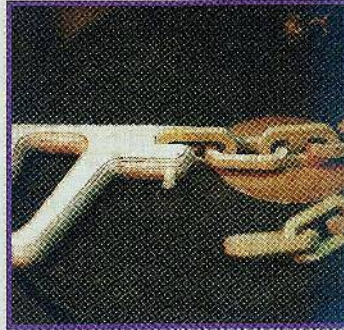


Step 3. Some hand work is needed to finish the job. Use a small back saw that you can get at any craft/hobby store and trim off the waste to get down to the chain.



Step 4. There's a piece connecting the inside end of one link to the inside end of the next link that has to be cut out. Use a rotary tool and small cutting bit to nibble away at the middle of it until you can twist it apart without breaking a link. You could use a small drill bit in a drill press instead, but it's not as easy. Once the individual links are free from each other, you need to cut off the stump

left from the previous step. Put the blade inside a link, support the link on a piece of scrap wood to hold it high enough that the surrounding links aren't in the way, and trim off the stump. Repeat on each link until they are all gone, finishing the chain.



Step 5. Apply the pattern for the handle and cut it. Take note NOT to cut the dotted line in the cutout for the slot to attach the chain. This is so the bearing on the roundover bit won't drop into the slot as you round over the edge. When that's done, cut the dotted line. The chain is attached by drilling a hole through the bottom of the snout of the handle for a 1/4"-Dia. x 1-1/4"-long dowel that passes through the last link of the chain. A nail or screw, if you prefer, would work just as well.

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FL150 Forest Leaf..Owl #2

Other New Forest Leaf Designs Not Shown Approximate size 8-10" tall

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FL156 Forest Leaf..Bison

FL152 Forest Leaf..Fox

FL157 Forest Leaf..Horse

FL153 Forest Leaf..Wood Ducks

FL158 Forest Leaf..Moose #2

FL154 Forest Leaf..Butterfly

FL159 Forest Leaf..Hawk

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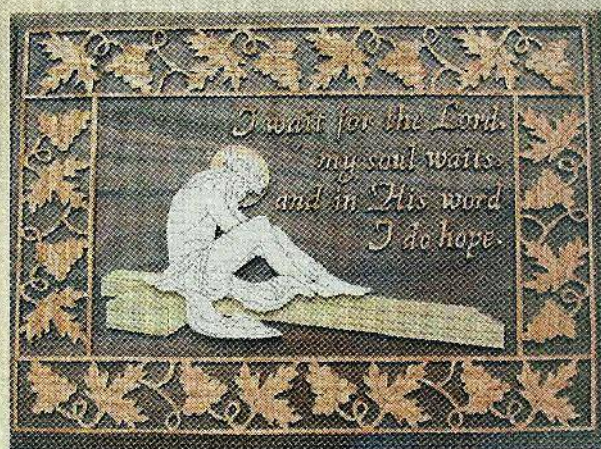
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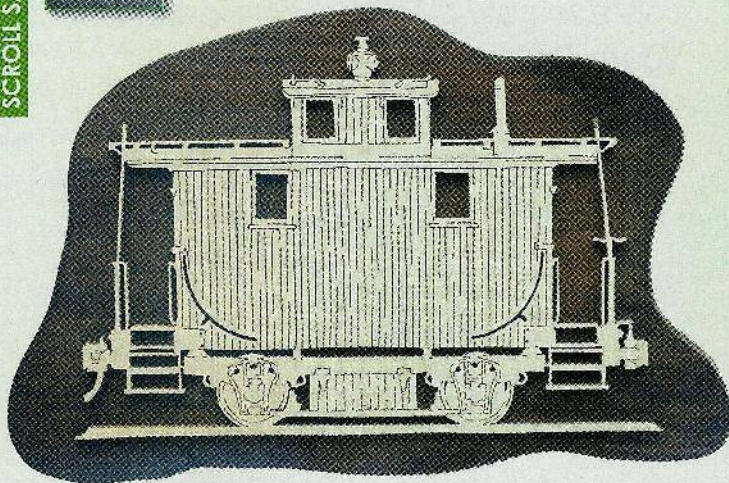
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Reading No. 90258 Caboose

by Joseph Preston

Pattern Located in Full Size
Pattern Section No. 11



INSTRUCTIONS

This design of a four wheel caboose, also known as "BOBBER," took a ribbon at the 2002 Pennsylvania Scroll Saw Picnic. Copy the pattern and apply it to the plywood. Drill blade entry holes where needed. **Hint:** study the pattern carefully before drilling; most cuts come from outside on the larger cutouts. There are only three entry holes needed within the siding cuts, two on the main body and one on the upper. When cutting siding, cut progressively and be sure not to let the cut pieces bounce because they will break easily. I keep a roll of tape handy and tape them down as I go along. **Hint:** when I get to the final outside cut, I drill an entry hole

SUPPLIES

Wood: Baltic birch plywood—one piece 1/4" x 8" x 11" (for caboose); pine or wood of choice—one piece 3/4" x 10" x 14" (for backer)
Tools: scroll saw with No. 5 blades; drill with 3/64" Dia. drill bit
Walnut stain (if using pine)
Temporary-bond spray adhesive
Tape
Sanding sponge
Wood glue
Water-based finish of choice
Clear spray finish of choice
Hanger of choice

on the right side of the track and cut out the caboose counter-clockwise. This way I don't have any piece flopping around and possibly catching when I make a turn. It also holds everything together and there is no chance of breaking small pieces that stick out.

After the caboose is cut, sand the back lightly if needed to get rid of any fuzz left from the cutting.

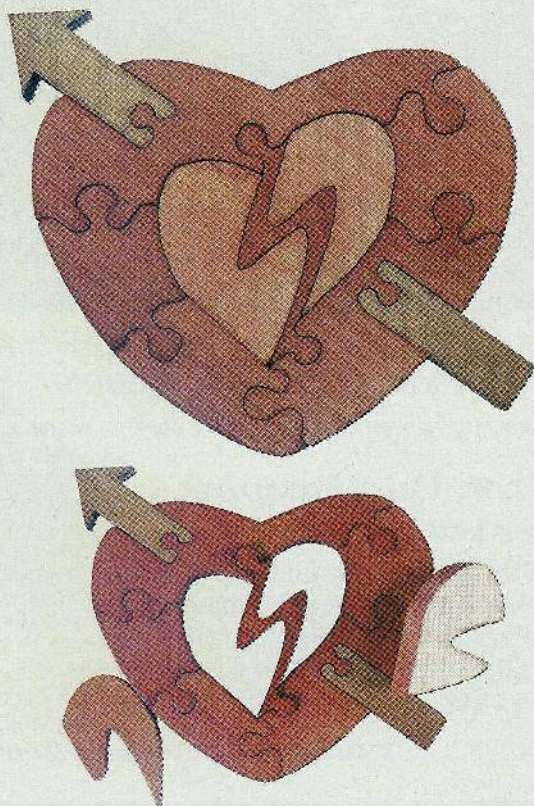
For the backer, I lay the caboose on a piece of pine, 3/4" x 10" x 14", and freehand a pencil line around the caboose. That way no two come out the same. Bevel cut the edge at 15°, then break the edges by sanding, and stain. I find a sanding sponge, fine on one side and medium on the other, works great for all the sanding operations. I use a water-based stain such as Zip Guard. This allows me to stain the whole background and still use wood glue to attach the caboose. Use a clear acrylic spray to finish off. This is also better for the environment.



Heart Puzzle

by Lynn Reno

Pattern Located in Full Size
Pattern Section No. 11



SUPPLIES

Wood: pine—one piece 1/2" x 11" x 8"
Tools: scroll saw, blades, flex drum sander with 220-grit sleeve
Temporary-bond spray adhesive
Tack cloth
Rit® liquid clothing dyes: brown, scarlet*
Deft semigloss lacquer finish
Very fine sanding sponge
Old paintbrush
*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.

INSTRUCTIONS

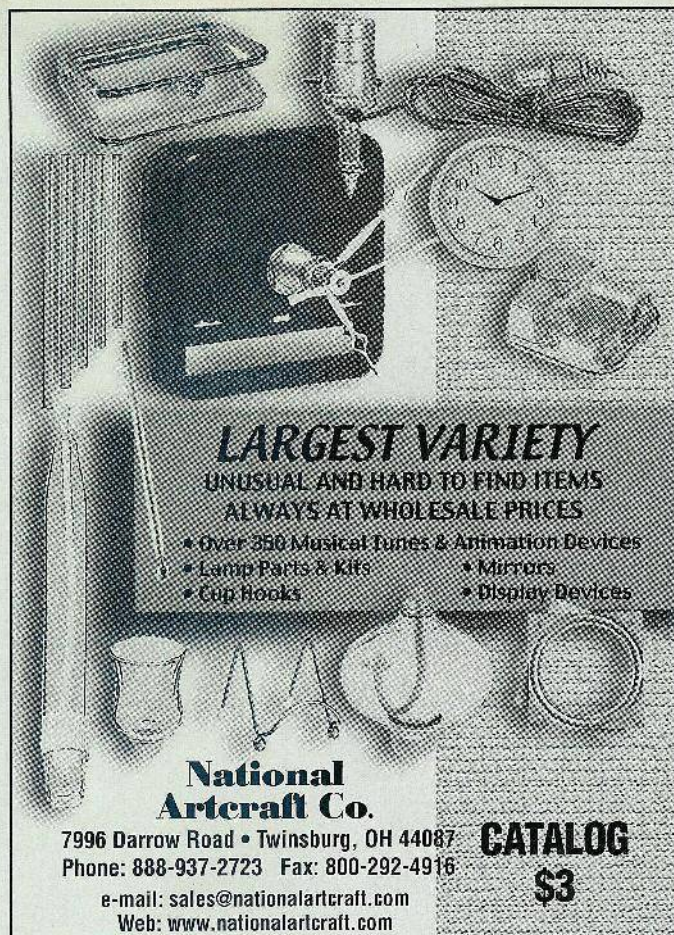
This would be a great gift to make for that special someone. Puzzles are always fun, and if you take out the two inner pieces and put them together, they make a separate heart.

Photocopy the pattern and use spray adhesive to adhere your pattern to the wood, matching the grain with the arrow. Cut the pieces with a thin blade; I like a No. 3, but a No. 2 is fine. Remove the paper and any residual adhesive from the pieces.

I give all sides and sharp edges of my puzzles a good swipe on the flex drum sander with a 220-grit sleeve. Unless there are some bad defects, this works for me. Use the tack cloth to remove dust.

For the stains, mix 1/2 tsp of the brown dye with 1/2 cup of hot water. For the light red, mix 1 tsp of the scarlet dye with 1/2 cup of hot water. For the dark red, mix 2 tsp of the scarlet dye with 1/2 cup of hot water. After cooling, use an old paintbrush to apply. Keep pieces on their edges until they are dry to the touch.

Allow them to dry thoroughly. There will be some fuzzies on the surface, but if you sand them off now you will likely expose some bare wood. I like to spray 2 coats of deft semigloss lacquer finish on one side (with the puzzle put together), then sand lightly with a very fine sanding sponge. This will remove the fuzzies without removing color. Spray one good final coat and allow that side to dry thoroughly before turning over to do the other side the same way.



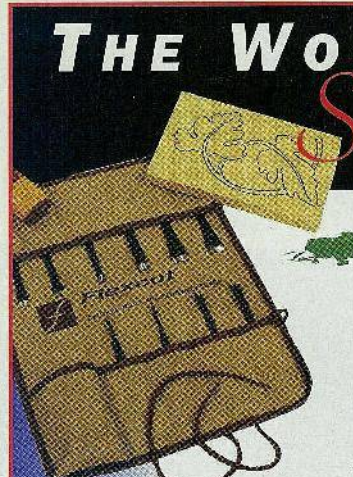
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RHINOCEROS

designed by George Ahlers and sawn by Wes Demarest

Patterns Located in Full Size
Pattern Section No. 1!



SUPPLIES

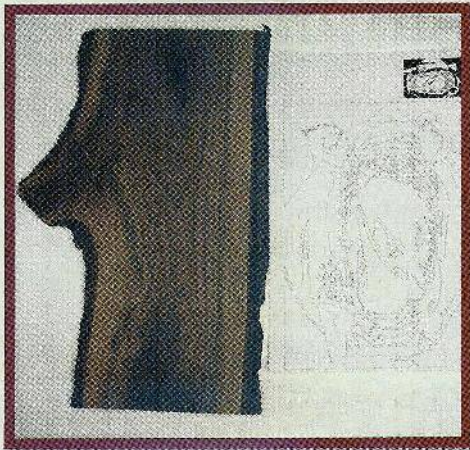
Wood: wood of choice—one piece approximately 1" x 11" x 17"
 Tools: scroll saw with assorted blades; drill with 1/16"-Dia. drill bit
 Temporary-bond spray
 Sandpaper, 120- through 320-grit and 500-grit wet or dry for an oil finish
 Bainbridge Suede mat board, black color core No. 4265*
 Light-colored pencil
 Utility knife
 Wood glue
 Dry disposable brush
 Lint-free cloth
 Mineral salts
 Oil finish of choice

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

Introduction

In this project the pattern was adjusted to fit the wood by eliminating a portion of it rather than shrinking it. The horn was elevated as well to add a bit more depth to the overall appearance. The reason for this is that the piece of walnut used here was the only wood we had on hand that would work with the design and could also be cut on a 20" saw.

INSTRUCTIONS



Step 1. Lay out the board and pattern to get a feel of how best the characteristics of the wood work into the flow of the design. This particular board was good on both sides, but we wanted to use the knot to draw the eye off to the side in order to give the illusion that there was more to the animal. We tried the knot on both sides and directions and settled for the face shown here.



Step 2. Sand both sides of the board to remove any distracting mill marks.

*continued on
page 24*

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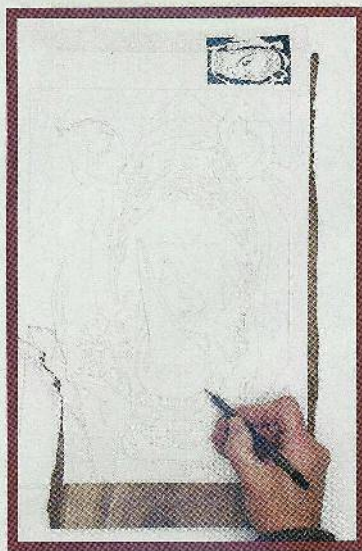
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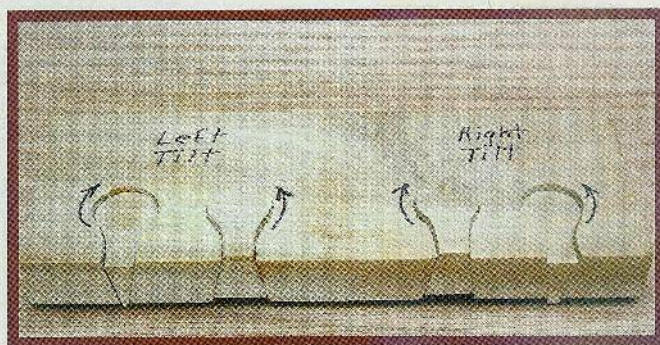
ARROW

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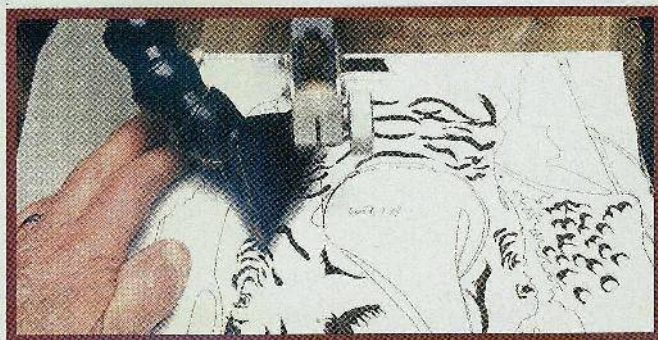




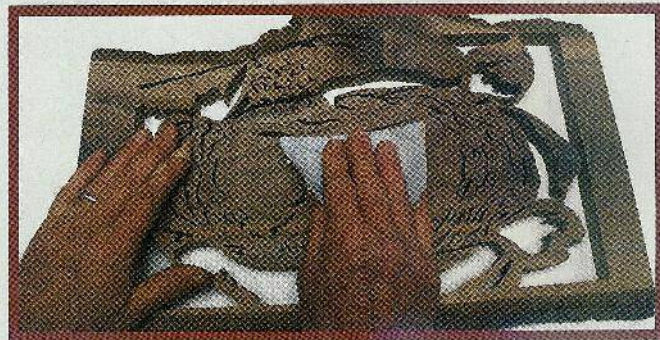
Step 3. Attach a copy of the pattern to the board with spray adhesive and adjust the lines as necessary to fit within the board you have selected. Connect the lines of the front horn if you want the horn to protrude from the surface.



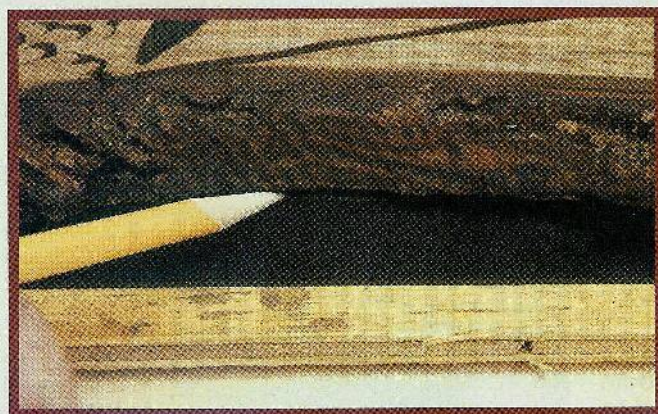
Step 4. There was a misprint in the grizzly bear pattern in the March 2003 issue regarding the table tilt and direction of cut. Sorry about that, and I'm sure I'll get a few more nasty-grams about this. In order to eliminate that problem from this point on, here is how I plan on keeping myself out of trouble. Either cut this photograph out and keep it near your saw, or make a similar board for your own reference. Now you can check for yourself before you cut.



Step 6. If you want the horn to stand proud, tilt your table and cut in the direction you choose, referring to the photo in **Step 4** as a guide. The wood used here is 1"-thick and I used a 1.5° to 2° tilt with an Olson PGT No. 5 blade. Any variation will alter the amount that the horn sticks out. Cut the other waste areas with the table zeroed.



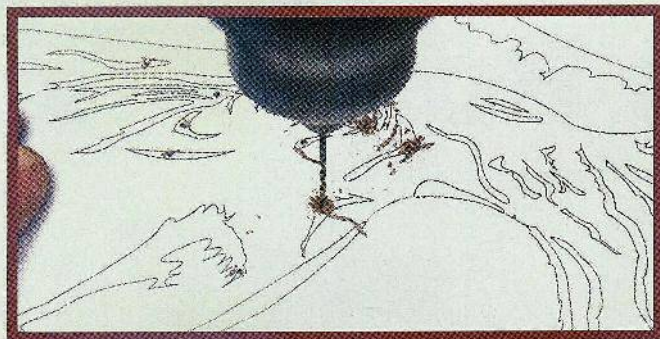
Step 7. Remove the pattern from the board, making sure to remove all traces of spray adhesive residue. As I have mentioned numerous times before, nothing screws up a finish more than that stuff. We brush on mineral spirits and wipe several times with clean rags, and then sand all over again.



Step 9. Cut the Bainbridge Suede mat board for the backer. In this case, because the sides of the project are irregular, it is difficult to get a straight cut to completely cover the reverse side. Try using a light-colored pencil and trace along the edge with the point underneath.



Step 10. Cut the line with a sharp utility knife. Try to make the cut in one pass without slipping. I usually sharpen the blade, hone it on a leather strop, and then cut the backer on an old sheet of plywood kept just for cutting in this manner. The blade goes into the plywood enough so that it does not slip. One other hint – put something between you and the blade or stand to the side of the line. That way there is less of a chance of cutting yourself if the blade does slip.



Step 5. Drill blade entry holes with a 1/16"-Dia. drill bit. Drill in increments if the wood is more than 1/4" thick. If you drill thick wood in one pass, the gullets fill with compacted sawdust and the drill bit has a far greater tendency to run out. That is not a problem if you are in a large piece of waste area, but you will ruin the eyes on this design if it happens.



Step 8. We sand the surface up to 320-grit for an oil finish and apply at least three coats of Watco Natural Danish Oil. Apply a liberal coat on the first finish, making sure to saturate the end grain of the entire design. Allow it to soak in and re-apply it to the areas that appear dry. Once you have all the grain coated, wipe it off with a clean, dry, lint-free cloth. Hang it up and check it several times during the day and wipe off any bleed out. Two or three days later, do it all over again, but this time use a dry disposable brush to remove any surface accumulations within the cutouts, and wipe the surface with a clean cloth. Allow about a week before you apply a light coat to the surface. If you want a glossier surface, rub it in with 500-grit wet or dry sandpaper and polish it with a clean dry cloth. I know it seems like a lot of work when you could just give it a spray coat of poly or lacquer, but this finish has a much richer appearance and is well worth your effort.



Step 11. Fasten the mat board and hanger to the back of the project. In this case we used staples in inconspicuous areas; however, you can use glue if you wish.

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	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
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	12"x20"			

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The Tulip Box

designed by Dirk Boelman of The Art Factory and sawn by Ron Lettenmaier

Patterns Located in Full Size
Pattern Section No. 1!



Introduction

My goal for this project was to develop an attractive jewelry/keep-sake box that did NOT have a zillion cutouts, and also would not take too long to put together. Thanks to the expert sawing, assembly and finishing skills of Ron Lettenmaier, the prototype shown here is absolutely gorgeous! Made from oak and walnut and accented with overlays from purple heart (which was also used to line the interior), the finished project has a rich quality, look and feel that just begs to be touched.

INSTRUCTIONS

Refer to the photograph of the project to get a basic understanding of the various parts and their assembly.

Full-size patterns are provided for all scroll sawn parts of this project. All parts can be sawn on a scroll saw; however, a table saw is best for accurately cutting the rectangular parts, as well as the miters, to size. Make photocopies of patterns, and temporarily adhere them to the wood with spray glue. Drill small blade entry holes in each area

to be cut out. To save time, stack and saw leg sections, box panels and overlays two at a time. C overlays could be sawn four at a time. **Tip:** to prevent the blade from overheating and burning the wood while sawing, cover the pattern with clear packing tape. The tape will melt and lubricate during sawing.

The corners should be mitered between the leg sections, box panels and lip sections. Bevel each end to be joined at 45°. Bevels can be made on a table saw, or on a disc/belt sander with adjustable tilting table. Liner panels should be cut to fit inside the box after it is assembled. Divider panels need to also be cut to fit inside box after assembly. To ensure proper fit, check the actual thickness of the material you are using and adjust the slot size as needed. **Note:** do not glue the divider panels inside the box; it will be much easier to clean and dust the inside of the box if these panels are removable.

After assembly, apply desired finish. Secure the lid to the box with a pair of hinges. Fasten the mirror inside the lid with glue or screws with cleats. If desired, install a short length of chain or cord between two small screw eyes to act as a stop for the lid.

That's all there is to it. Have fun and enjoy!



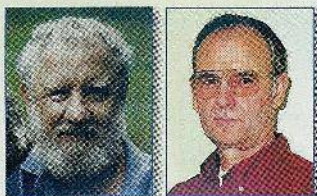


BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>walnut</i>			
A	Lower lid section & bottom panel	1/4 x 7-1/4 x 10	2
<i>oak</i>			
B	Top lid section	1/4 x 6-1/4 x 9	1
C	Support block	1/4 x 5-5/8 x 8-1/4	1
D	Front & back panels	1/4 x 2-1/2 x 8-3/4	2
E	End panels	1/4 x 2-1/2 x 6-1/8	2
F	Front & back leg sections	1/4 x 1 x 8-3/4	2
G	Side leg sections	1/4 x 1 x 6-1/8	2
H	Front & back lip sections	1/4 x 1/2 x 8-3/4	2
I	Side lip sections	1/4 x 1/2 x 6-1/8	2
J	Long divider panels	1/8 x 2-1/4 x 8	2
K	Short divider panels	1/8 x 2-1/4 x 5-3/8	2
<i>purple heart</i>			
L	Front & back liner sections	1/8 x 2-1/4 x 8-1/4	2
M	Side liner sections	1/8 x 2-1/4 x 5-3/8	2
N	Overlays	1/8 x 2-1/2 x 3-1/4	4

SUPPLIES

Tools: table saw or similar scroll saw with assorted blades; drill with bits
 Temporary-bond spray adhesive
 Clear packing tape
 Sandpaper, assorted grits
 Wood glue
 Plexiglas or glass mirror—oval 4-3/4" x 7"
 One pair hinges
 Small screw eyes and short length of brass chain or gold cord to limit lid from opening too far (optional)
 Finish of choice



Patterns Located in Full Size
Pattern Section No. 2!

Keepsake Basket

designed by John Nelson and sawn by Wes Demarest

EXCLUSIVE: Learn to make your own wooden hinges for this project!



SUPPLIES

Tools: scroll saw; No. 7R and No. 0 blades; drill with 1/4"- and 3/32"-Dia. brad point drill bit*; 1/8"-Dia. core router bit

Sandpaper, 120- through 320-grit
Temporary-bond spray adhesive
Rit® liquid or powered dye in color of choice**

1/4" hardwood dowels
3/32" brass rod (for hinge pin)
1/2" Brass knobs***

Mineral salts

Watco natural Danish Oil

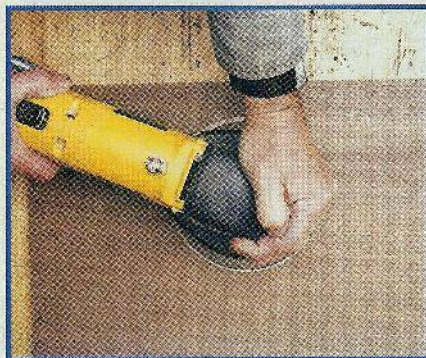
Minwax Fast Drying Poly

*Available from Woodworker's Supply, #824-192, 1-800-645-9292.

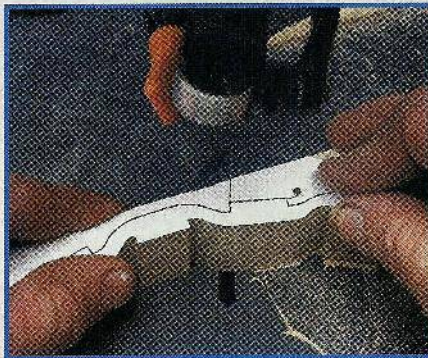
**For more information on Rit® dyes, contact Rit® Consumer Affairs, P.O. Box 21070, Indianapolis, IN 46221-1070; (317) 231-8044, 9:00 to 4:00 Eastern Time.

***Available in most hobby and hardware stores

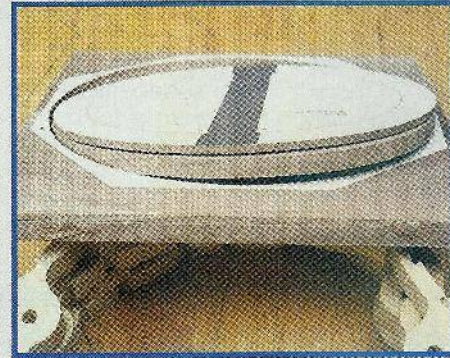
INSTRUCTIONS



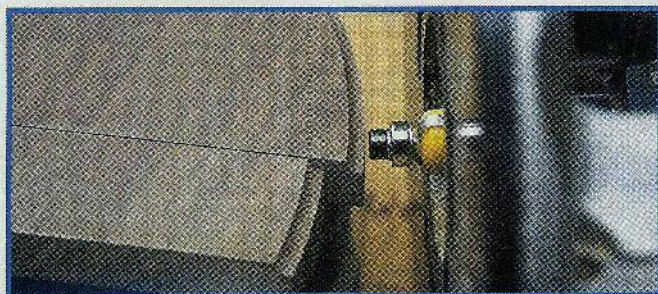
Step 1. Sand both surfaces of the wood you have chosen and cut all the components to length.



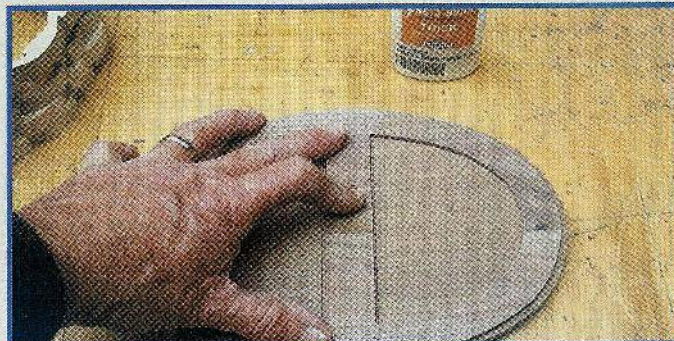
Step 2. Photocopy and transfer the patterns to the appropriate pieces with spray adhesive, drill the dowel and blade entry holes with a 1/4"-Dia. brad point drill bit, and cut the waste areas free with a No. 7R scroll saw blade.



Step 3. I stack cut as many pieces as possible, securing the stack with hot melt glue. In this case, I stacked the lip and base with the pattern glued to the lip piece. Once they are cut free, separate them and finish the lip piece.



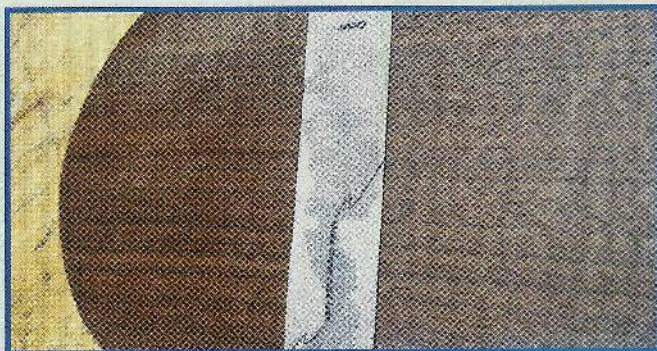
Step 4. Mark the locations for the two brass knobs, then cut the lid free from the waste and route the top edge detail with a 1/8"-Dia. cove router bit while the lid is still in one piece.



Step 5. Glue the lip piece to the lid center support.

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
	sassafras		
A	"A" Layers	1/2 x 7-1/2 x 48	4
B1	"B" Layer	1/2 x 7 x 9	1
	tulip/yellow poplar (to be dyed)		
B2	"B" Layers	1/2 x 7 x 18	2
	walnut		
C	Lid	3/8 x 7-1/2 x 9	1
D	Lip	1/8 x 7 x 8-1/2	1
E	Base	1/4 x 7-1/2 x 9	1
F	Hinges	3/8 x 3/4 x 12	1



Step 6. We begin the finishing process by first removing all residue of the spray adhesive by washing with mineral spirits. Spray adhesives penetrate deeper than you think, and the heavier you apply them the worse the wood surface gets. This is particularly true for any colorants and finishes you intend to put on the wood. Stains and dyes will not penetrate evenly, and clear finishes will not bond properly.



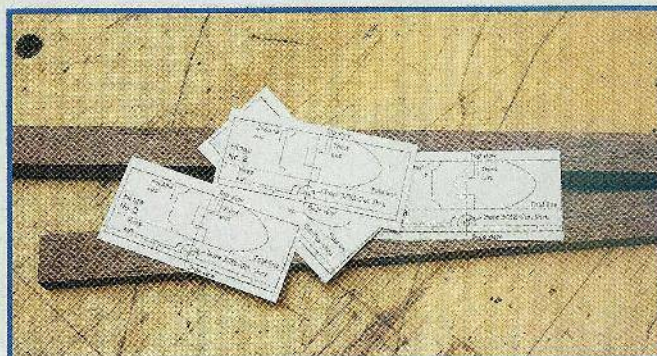
Step 7. Sand the surfaces up to 320-grit and apply Watco natural Danish Oil to all the components that will not be dyed. Allow the finish to cure at least three days and double that if the weather is cold or hot and humid. Be sure to follow the instructions on the can for proper disposal of any rags you use that come in contact with the oil.



Step 8. Prior to dyeing the wood, wet the pieces and allow the grain to raise. Once it is dry, sand the pieces and wet them again. Be sure to protect your work area, and heat the water (soft or distilled) to 170°. Add some dye, either powdered or liquid, mix the solution and apply some to a test piece of wood. Allow the test strip to dry several hours and adjust your mixture to darken or lighten the color. Once you have achieved the desired color, dye the pieces by immersing them in the solution or brushing it on. Rinse the pieces in clear water, then put them aside to dry for the rest of the day. If the grain has raised, rub the surfaces with a piece of a brown paper bag, and burnish the surfaces. Some species of wood will never feel smooth because of their soft, open grain, but tulip poplar works very nicely. Once they have dried thoroughly, apply Minwax Fast Drying Poly either by brushing or spraying.

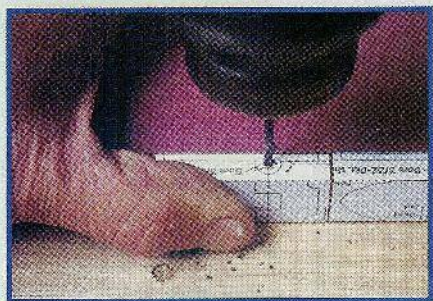


Step 9. Check the length of the screws for the lid knobs and make sure they will not protrude through the 3/8" stock. If they do, grind their ends off until they are a bit shorter than the thickness. While you are at it, drill a 3/32"-Dia. pilot hole for the screws, making sure you do not drill through the lids.



Step 10. Begin making the compound-cut wooden hinges. Gather together your materials.

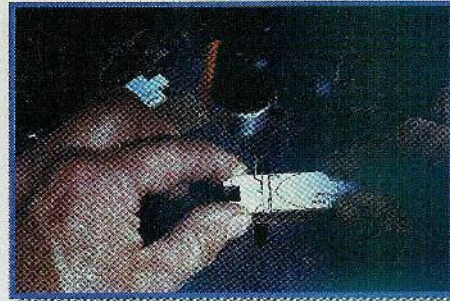
continued on page 30



Step 11. Transfer the patterns to the wood with spray adhesive, folding the pattern as accurately as possible on the dotted line. Use a right angle backer block to support the hinge material and drill the hinge pin hole with a 3/32"-Dia. brad point drill bit. Drill the hole in several increments, cleaning the bit each time you withdraw it. Even a brad point bit will run out when it is clogged with sawdust.



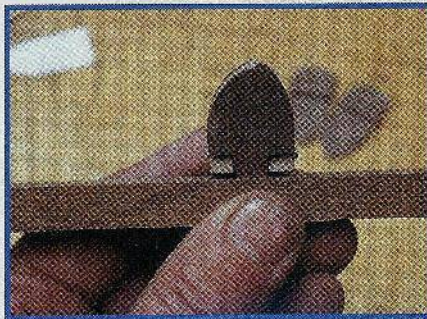
Step 12. Clamp the hinge strip to a backer board, lock in a No. 7R blade, and crank up the blade tension. This will make accurate cutting a breeze. Follow the line as closely as possible. The most important area is the bump. If you cut inside, the hinge is weak. Cut too far outside and the hinge will bind. Cut into the waste area between the hinges; do not stop your cut at the end of the lead hinge.



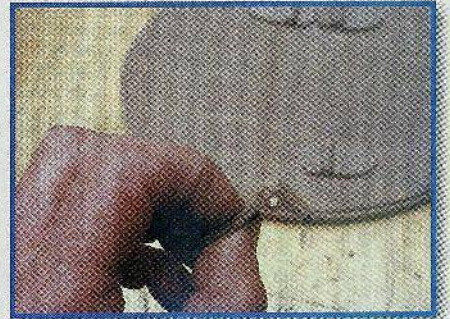
Step 13. When you have completed the first vertical cut, unclamp the hinge strip and change to a No. 0 blade. Start from the lead end and cut the hinge from the hinge stock. Then re-clamp it, change back to a No. 7R, and cut the next hinge. Make several extras while you are at it.



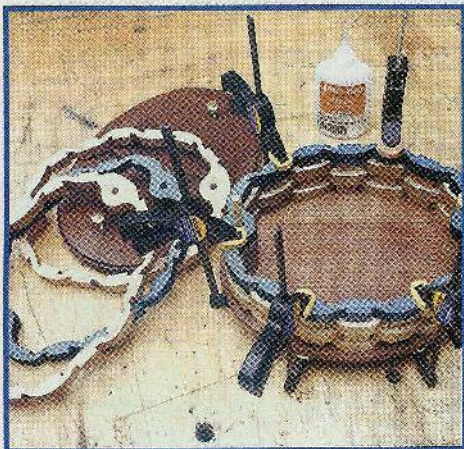
Step 14. If the hinge pin stock does not slide in with only slight resistance, run the drill bit through it a little to clean the hole out. Trim the pin with a rotary grinder or file, but leave a bit of a burr so that it will not slide out over time. You may break a hinge or two getting it right (it really pays to have a wood stove in the shop to dispose of the evidence; needless to say, I stayed nice and warm). Cyanoacrylate glue will fix the center bump most of the time, but the small ones are a lot more difficult. Once you get the hang of it, you don't break many.



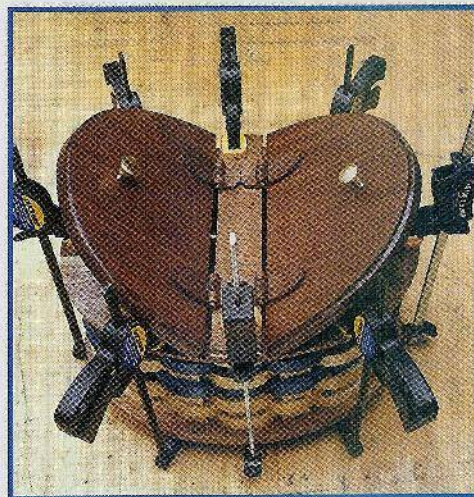
Step 15. Observe that the flat bottom of the hinge barrel causes the hinge to rise when it is opened. If you do not remove it, the hinge will break. Round it off until the hinge stays flat when you test it.



Step 16. A properly rounded hinge barrel.



Step 17. Cut the 1/4" dowels, including the recess in the base, to length. Before you attempt the gluing process, dry fit everything to make sure there is no binding of the dowels as you glue up. Glue one layer at a time and let the glue set awhile before releasing the clamps. I drive the dowels through a 1/4" hole that is drilled into a block of 1/2" steel to size them, and clean the hole with a 1/4"-Dia. drill bit, until I get a friction fit that I like. You can tell when it is right as it doesn't break, you don't swear, and you are not really sweating! **Note:** Finishing before gluing is heresy in woodworking, but we have had excellent results with both Cyanoacrylate and glues such as Aileen's Tacky glue, Liquid Nails, Quick Grab, and Goop.



Step 18. Finish up by gluing the lid assembly in place. You will have to eyeball it for an even fit. If the clamps leave any marks in the finish, rub them out and spray some poly over them.

Attach some felt feet to the bottom and you have a swell gift. Don't be afraid to enlarge the pattern; then the recipient could use it as a sewing basket.

Wood Works With Rit!

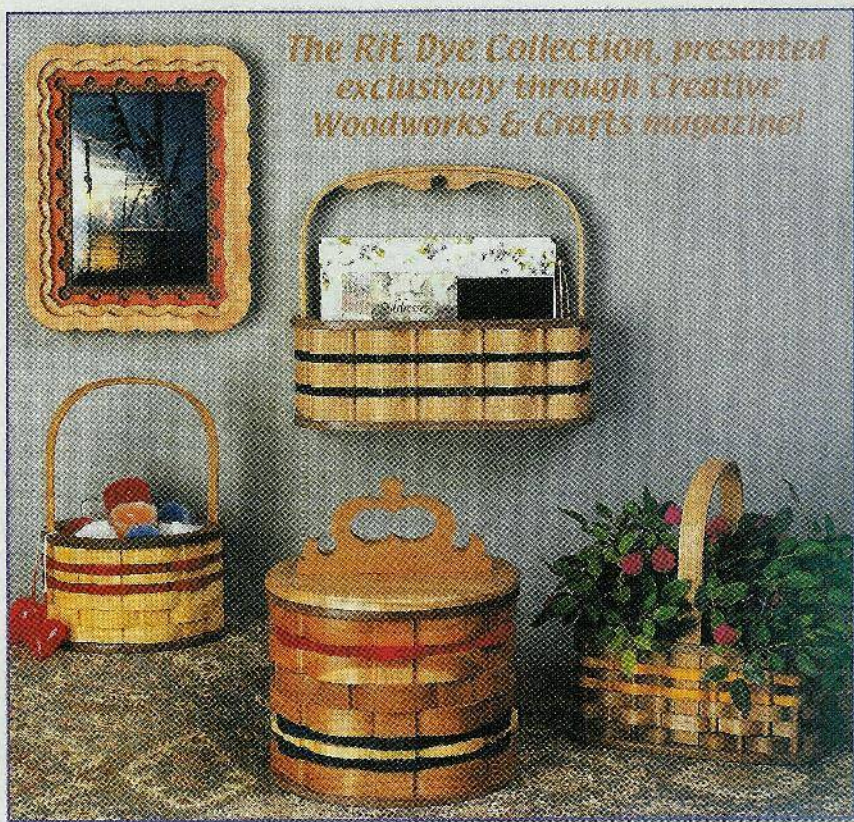


Revealing Rit...The Secret Ingredient!

Professional and hobby woodworkers, basket and toy makers of all kinds have known for years that the easiest way to evenly and deeply color raw wood has been to use Rit powder or liquid dye. Wood fibers open up and welcome the dye color!

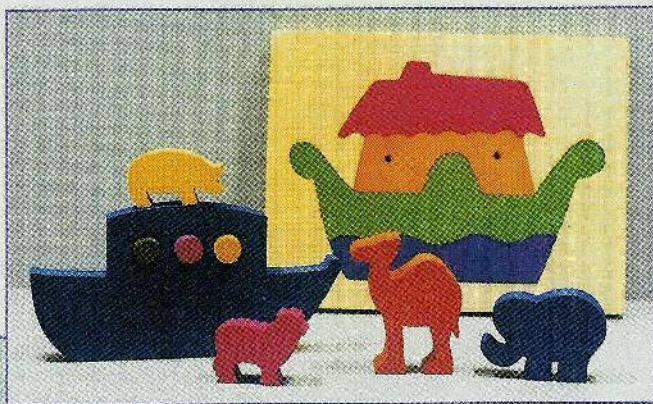
It is far easier to batch-dye small items than to paint them. The color penetrates more deeply, and the rich, vibrant colors enhance natural wood grains.

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



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

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Patriotic Basket by Hatley Baskets





Pins and Pendants

by Gail P. Napora

Patterns Located in Full Size
Pattern Section No. 2!



SUPPLIES

Wood: cherry, mahogany, maple, walnut or hardwood of choice—one piece 1/8" to 3/16" x 4" x 9"
Tools: scroll saw with No. 2 or No. 4 skip-tooth blade; Dremel Moto-Tool™ or similar rotary tool with 3/64" Dia. drill bit and 120-grit Dremel 3/8" flapwheel
Temporary-bond glue stick or spray adhesive
Sandpaper, assorted grits
Clear finish of choice
Nylon cording or pin back

INSTRUCTIONS

Pre-sand and transfer patterns

Select wood that has character and a very tight grain. Cherry and mahogany work well. Completely sand and wipe your wood before beginning the project. Consider where the grain will be for the detail cuts, then adhere the pattern to the stock using temporary-bond glue stick or spray adhesive, leaving at least 1/8" of excess wood around each piece.

Cut the pieces

Drill blade entry holes for the inside cuts and make them first. Drill an extra hole in the waste area near the piece, insert the blade, and saw the perimeter of the item slowly and carefully, being sure to hold onto it and the waste area as you finish cutting the pin or pendant free. This method of "dropping out a donut" is a quick and safe way to cut small items.

Shape and sand rough edges

Using the Dremel flapwheel, round over the edges of the pin or pendant. Add extra shaping as desired. If you haven't used the flapwheel technique, practice on waste before shaping any of the interior cuts to avoid making unwanted grooves. A light touch is best. On the

rooster, extra shaping will accent the tail feathers. On the horse, accent the jaw line. On the cat, the flapwheel may be too strong for the face so use sandpaper and a light touch to soften any scroll saw marks. On the dolphin and fish, extend the rounding effect to emphasize the body.

Finish

Apply clear finish of choice and allow to dry. If you are making a pin, add a pin back positioned so that it is not seen through the cuts. If you are making a necklace, feed 34" of thin nylon cording through the appropriate holes on the face of the design (horse) or drill a 1/16" hole through the fin of the fish or dolphin and thread it there. To make the length adjustable, thread both ends through two beads and knot, or if you know macrame, use a 15" length of cord and do a square knot sinnet closure over opposing ends of the pendant. Wear it or give it to someone to enjoy.

Gail Napora has another 50 patterns available, including an iris flower, many angels, an oak leaf, a leaping frog, other dolphins and cats, Christmas carolers, a peacock, and more. Contact her online at www.woodandwear.us or at P.O. Box 691, Broadway, VA 22815.





Patterns Located in Full Size
Pattern Section No. 2!

Eagle Shelf

designed by Daniel Fenelon and sawn by John Polhemus

SUPPLIES

Wood: red oak or wood of choice—one piece 1/2" x 2" x 8" (for all six brackets), three pieces 1/2" x 3-1/2" x 6-1/2" (for the shelves, one piece 1/4" x 9" x 19" (for the overlay); mahogany or wood of choice—one piece 1/2" x 9" x 19" (for the backer)
Tools: scroll saw with assorted blades; drill with bits
Sandpaper, assorted grits
Temporary-bond spray adhesive
Wood glue
Finish of choice

INSTRUCTIONS

Copy the patterns and transfer to the selected stock, attaching it with spray adhesive. Bore blade entry holes in the waste areas and make all cuts, beginning with the inside and working toward the perimeter.

Thoroughly sand the pieces. Glue the overlay onto the backer. Glue the shelves and brackets in place. Apply finish of choice to the wood and enjoy!



Hummingbirds No. 124



Brown Bears No. 154



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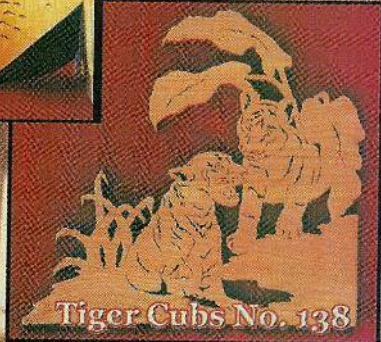
Rams No. 156



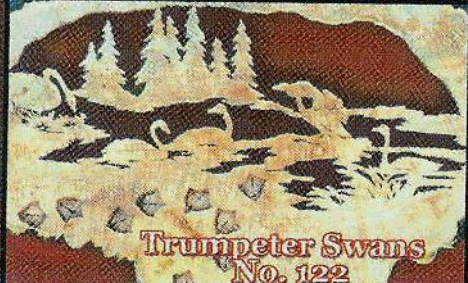
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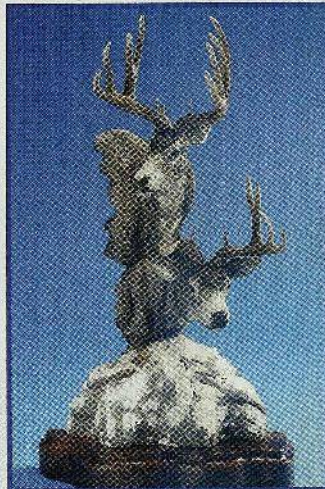
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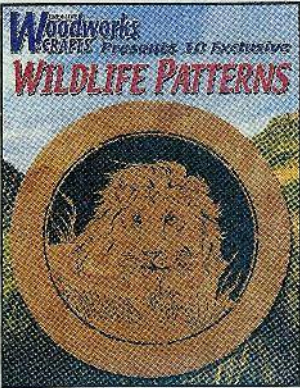
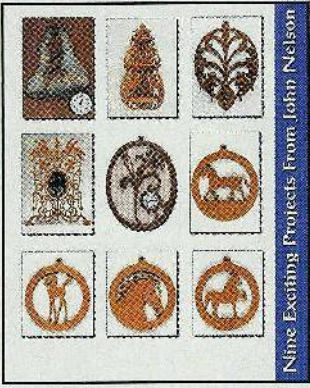
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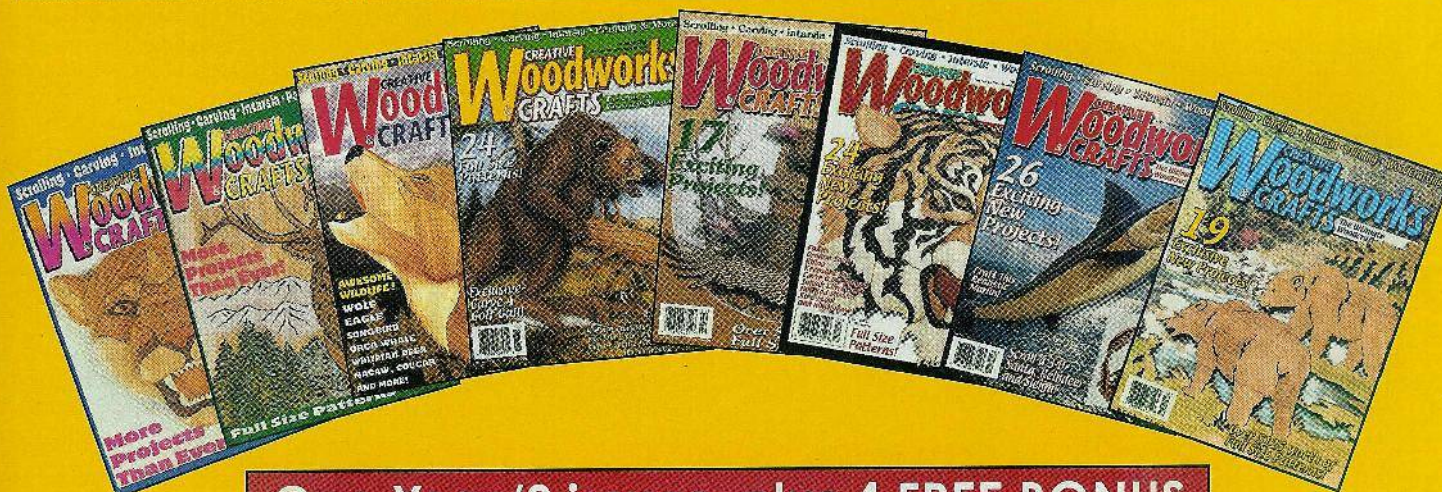
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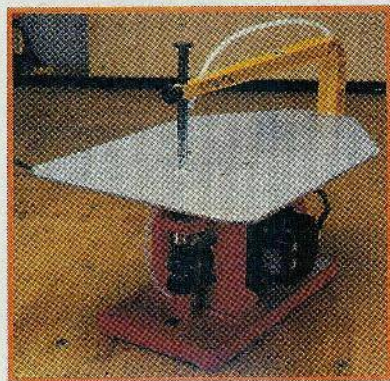
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WES' WORKSHOP

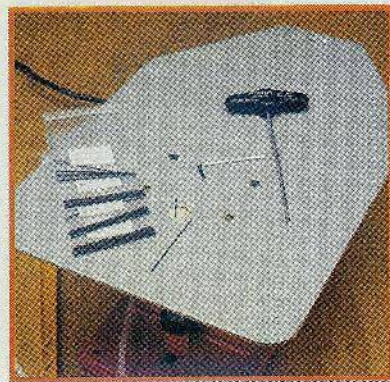
Subject: Hegner Unimax

by Wes Demarest



The *Hegner Unimax*, another concept, not a scroll saw – a fret saw! A very-well-built machine, but we expect that from the good folks at Hegner. No vibration, none, nada, zip! That's because the machine weighs more than you would expect for a saw of this size. Although the instructions advise you to bolt it to a bench, I did not find this absolutely necessary because it did not

move in use. The Unimax runs so quietly, you could use it in a bedroom and never awaken your significant other. The table measures 11" x 17" and is made of 3/16" steel, which has a finish that appears to be powder coated. The rest of the machine is a combination of cast aluminum and iron, except, of course, for the motor.



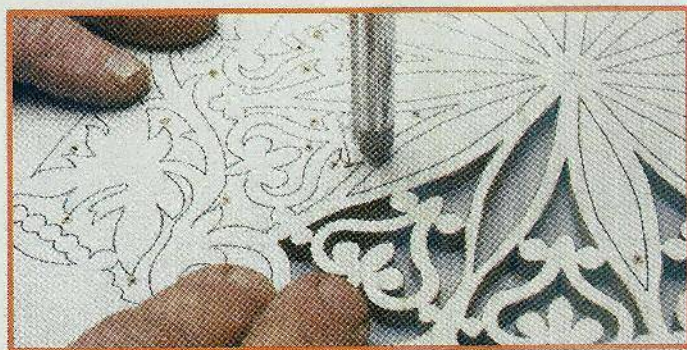
The top arm is removable, allowing you to work on a piece of material as large as you can control. Just be sure to keep within the recommendations specified in the instruction manual for blade and material thickness. Remember that by removing the top arm, the only blade support is the ceramic guide, so slow down your feed rate and do not apply any lateral force on the blade while you are

cutting. The ceramic blade guide has two slots: the smaller one is for No. 3 and 5 blades, the larger one is for No. 7 and 9 blades. You change the orientation by loosening a screw under the table and turning the guide to the proper blade position. The assembly is engineered such that it always registers correctly when you tighten it. Be advised that the top arm houses the air hose, and when you remove the arm, you will have to employ other methods to blow the sawdust off the line.

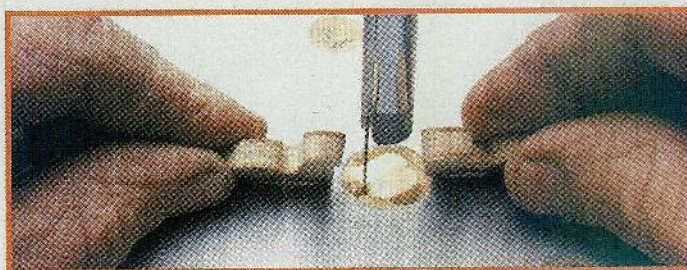


This saw is powered by a 100-watt, single-speed, direct-drive induction motor that runs at 1770 rpm, and provides 7mm of blade travel. The air pump provides sufficient air to keep the line clear, and the plastic hose runs through the top arm and can be adjusted by pulling or pushing it. The guide bushing that supports the blade drive shaft requires periodic lubrication with sewing

machine oil, and I found that sawdust accumulates in the blade guide recess and is best cleaned by removing the table and blade guide. You only have to remove 4 screws, so this is not a problem.



This is not a scroll saw and does not cut like one. I have a heavy hand when I cut. I push hard and I use the blade as a fulcrum when I turn by pressing the material on a rear corner of the blade. To make sharp interior points, I back out, turn the piece with the blade in a waste portion, push the blade backwards, back into the cut, and then widen the line on my way out. You shouldn't cut like that with this saw because there is no top blade clamp and the blade can be drawn forward.



This is a piece of 1/4" red oak plywood. As you can see, unless you exercise fine cutting techniques, you can get cone cuts. The blade in this case is an No. 5. Yes, a heavier blade and lighter touch will reduce or eliminate the effect. It is just a matter of adjusting your cutting style to the saw.

The maximum cutting depth is a little less than 1/2" (12mm) in soft wood with a No. 7 or 9 blade and the top arm and upper guide in position. With hardwood, the recommended maximum thickness is a little more than 5/16" (8mm). The use of a smaller blade will require thinner wood. The saw will also cut non-ferrous metals, plastic and horn.

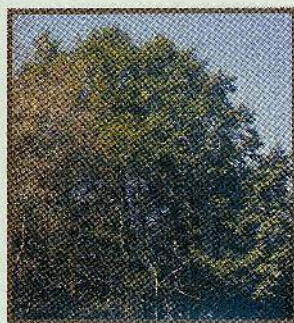
The blades are specific to this saw and are one size larger than what I consider standard size, e.g. the No. 3 for this saw is comparable to a No. 5 *Scroll America Blade* and the steel they are made of seems a bit stiffer, much like a jewelers blade. I tried altered standard blades (not reverse tooth) and they worked fairly well. Keep in mind, larger works better due to the stiffness. Because the blades are so short, reverse teeth are not possible, so expect a little splintering on the reverse side on your work. The blades that are available for this saw leave a very nice cut edge, polished in fact, without any teeth marks.

The saw is equipped with a dust extraction port in a cover that protects the blade drive assembly. The cover tilts forward sufficiently to allow for unencumbered blade changing, and is made to fit a common household vacuum cleaner hose. That means no expense for a shop vac.

This is a very-well-made machine that will provide many years of use, and with a price under \$500, it should make a good starter saw, but who ever gets rid of them? Just keep in mind that it is NOT a scroll saw.

Eastern Hemlock

by Wes Demarest



Eastern Hemlock, *Tsuga Canadensis*, is also called Canadian Hemlock and Hemlock Spruce. It grows from Newfoundland across southern Quebec and Ontario, south through all of New England, down the Appalachian Mountains into Georgia and Alabama, and in the Lake States. It is a site-specific species in that it will only grow in conditions of its own liking. The site must have cool moist soil that is well-drained and a flow of cool

moist air. Such sites are usually found in upper elevations on slopes near creeks and glens. The trees are nearly unmistakable due to their shape, color and size, with the Eastern White Pine somewhat similar. When they are in pure stands, they grow much slower; size is not relative to the age of a tree. In our country's earlier times, some relatively small trees were well over 500 years old and a few over 1000. When a stand is thinned either by man or nature, the trees are released and growth rates can increase 10 times, with some specimens attaining heights over 100 feet and diameters over 3 feet; however, most today are somewhat smaller.

The needles of hemlock are unique; there is no confusion between this species and other conifers. They are flat and fastened to the twig by a very short, thin stalk, and when healthy, have a deep green color with a slight silvery shade to the underside. The cones may stay on the tree for two years, although the seeds are released during the first autumn. The seeds do not carry far from the mother tree and provide food for birds and forest rodents.



At the present time, the Wooly Adelgid, the little fuzzy specks in the photograph, are decimating stands of Eastern Hemlock throughout its range. They got here from Asia in the early 1920's, and kill or weaken the tree by sucking the sap from the leaves and twigs. However a few do survive. Spraying is effective for ornamental hemlock, but too expensive for forest tracts. The spray has to thoroughly cover the entire height of the tree, and because most are so tall, there is no effective method of application that is affordable.



As you can see in this photograph, the death of these magnificent trees will have an altering effect on woodland microclimates because of the warming and drying of areas that up until now have been cool and moist. This particular stand is 40% dead and the forest composition is beginning to change. Fortunately, the trout stream that flows through it has not been affected – yet!



Historically, the bark of hemlock has been its most valuable commodity because of its high tannin content. From the time the earliest settlers came to this country and up to the discovery of the chrome tanning process in the middle 1800's, thousands of acres of hemlock were cut and stripped of their bark for the tanning of leather. In many cases, the logs were left to rot. The bark is still used in vegetable tanning methods because that method provides the leather different wear characteristics than those of the mineral recipes.

The wood of this tree has commercial value, but because of shake, extra care must be taken in the grading process. Shake is a condition whereby the growth



layers separate in a living tree and never heal. Some feel that the condition is caused by wind (as in wind-shook), but it is actually caused by bacterial action in the moisture between the growth rings. The separations are evident when the tree is felled; however, the extent cannot be determined until the tree is on the sawmill. We have seen a number of beautiful Eastern Hemlocks on our mill only to experience losses of as much as 65% due to shake. They can be short or as long as the log and when the board is removed from the mill it will fall into several new widths that are never straight. The older the tree, the more prevalent the shake condition is, and it is not limited to this species.



There is little if any color separation between the sapwood and heartwood, but closer inspection reveals that the sapwood is slightly lighter in color. The heartwood runs from tan to a pale brown with a reddish hue. The wood is coarse with an uneven texture, fairly lightweight, and moderately hard—but the knots are brutal. The wood is also fairly stiff, but low in strength and shock resistance. It is not a "pitchy" wood like Eastern White Pine, and takes paint, stain and clear finishes well. It has accepted all the glues we have used, but be sure to get enough on the surfaces

because it will soak in fast and could leave a "starved joint". Working the wood with machine or hand tools is not a problem except for the knots, and it holds screws and nails very well.

The wood, when sound, finds use as construction lumber, pulpwood, shipping boxes, pallets and crates. The tree also has use as a food. Our early settlers were taught by the Native Americans to brew a tea from the needles that is very high in vitamin C, and the cambium layer could be used as an ingredient in bread, soup, or mixed with meat, suet, and berries to make pemmican.





Warthog Intarsia

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

Tip for making the eye

Bore a hole in the waste area of the eyelids and cut out the eyeball area (see Fig. 10). Since the eyelid opening is too small to get a pencil in to draw a cut line, use the waste piece to trace around for the eyeball on ebony (see Fig. 11). Then cut out on the line.

As the small pieces of the eye are cut and fitted, they will be taped together on both sides; cellophane tape was used here for clarity. Now we can trace around all five little pieces and fit them as easily as one (see Fig. 12).

Raising and lowering pieces

Project pieces marked $+1/8"$, $+1/4"$, and $+3/8"$ should be raised the amount indicated by placing the part on a piece of wood of the proper thickness and tracing around it. Cut the shim within the line so it doesn't protrude beyond the edge of the project part (see Fig. 13).

To raise the eye, cut a $1/4"$ -thick shim to raise the outer portion of the eye. Then cut a $1/8"$ -thick shim to raise all of the inner pieces of the eye. Glue the $1/8"$ shim in place on top of the $1/4"$ shim (see Fig. 14). Bore a small hole through the center of the shim so the eyeball can be pushed out from the back in case it gets stuck.

Lower the pieces marked $-1/8"$ and $-1/4"$ by sanding down or re-sawing the amount indicated (see Fig. 15).

Be sure to remove the material from the top surface of the pieces.

Introduction

This African wild hog has a face only a mother, or another warthog, could love. But it makes an interesting subject for an intarsia project. Here's how it's done.

INSTRUCTIONS

Copy the pattern and cut the pieces

Redraw the pattern on tracing paper; this will allow you to see and utilize the grain configuration when laying out the pieces. Use white transfer paper and a ballpoint pen to trace the project parts on the wood. One of the benefits of enjoying intarsia is you can use the scraps of wood that would normally end up in the trash (see Fig. 1).

After cutting out each piece, sand the burr off the bottom with a hard-backed sanding block. This will insure the pieces lay flat (see Fig. 2). Sand the cut edges on the drill press with an auxiliary table or oscillating spindle sander and proper size drum to create a smooth, 90° edge for tight fitting joints (see Fig. 3).

Place the cut and sanded piece on top of the one it will adjoin and draw a new cut line using the edge as a template (see Fig. 4). Cut the next piece out, keeping the blade just on the outside edge of the pencil line (see Fig. 5). Sand the cut edge up to the pencil line (see Fig. 6). After a little adjustment you'll have a near perfect joint (see Fig. 7).

Hold the pieces together with masking tape on both the front and rear. Once again, place the pieces on the one they will adjoin and draw a pencil line (see Fig. 8). Cut, sand and fit as before. This procedure will be repeated until all of the pieces are assembled (see Fig. 9).

Contouring and gluing

Begin contouring the lowest pieces first. Hold the piece in position and draw a pencil line on the edge of the piece it will adjoin (see Fig. 16). Now use the pencil line as a guide to contour the higher piece down to it (see Fig. 17). **NOTE:** sand the eyeball convex, making sure you don't leave any flat spots on it.

When contouring with the sanding drums is completed, hand sand the pieces smooth or use a 120-grit sanding mop (see Fig. 18).

The pieces of the face shown in Fig. 19 have been edge glued with 5-minute epoxy. Place a sheet of wax paper on your worktable so the project doesn't become a part of it. To ensure proper alignment when gluing, put the other pieces in place but don't glue them at this time. This assembly can now be sanded with the finish sander.

Put a little epoxy on the edges of the other pieces and glue them in place. The eyeball will be glued in last after applying several coats of gloss finish on it.

Lay the glued-up project on the backer plywood and trace its outline. Tilt the saw table about 15° down toward the left and cut the backer approximately $1/8"$ inside the traced line (see Fig. 20).

Stain the edge of the backer walnut and glue it to the project with carpenter's glue. Use a few C-clamps to insure a good bond, placing scraps of plywood under the clamps to protect the surface (see Fig. 21).

SUPPLIES

Wood: *walnut*—one piece 3/4"-thick (sizes not specified since scraps were used for this project); *ebony*—one small piece (for the eyeball); *plywood*—one piece 1/4" x 11" x 16" (for the backer); small pieces of 1/8", 1/4", and 3/8"-thick wood for shims

Tools: scroll saw with assorted blades; drill press with assorted sanding drums and small drill bits; sanding mop with 120-grit abrasive; finish sander with assorted grit abrasive

5-minute epoxy

Carpenter's glue

Pencil

Ballpoint pen

White transfer paper*

Tracing paper*

Masking tape

Wax paper

C-clamps

Hard-backed sanding block

Sandpaper, assorted grits

Hanger

Matte spray or finish of choice

Gloss varnish

Paintbrush

Painter's pad (optional)**

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

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

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

Finishing

Apply several coats of matte, or finish of choice. A Jim Dandy "Painter's Pad with turn-table" makes spraying easy; you just turn the project instead of working around it (see Fig. 22).

After brushing several coats of gloss finish on the eye, glue it in place. Attach a hanger and admire your homely new project!



Fig. 1. Transfer the pattern to the selected stock.



Fig. 2. Sand the burrs off of the backs of the cut pieces.

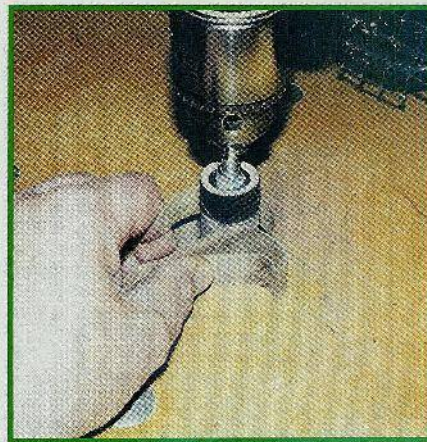


Fig. 3. Edge sand with a drum sander.

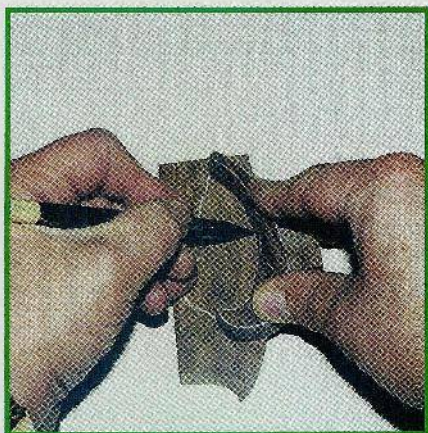


Fig. 4. Use previously cut pieces as templates for more accurate cut lines on adjoining pieces.

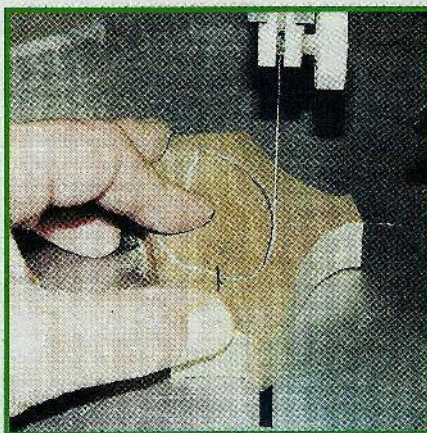


Fig. 5. Cut on the outside of the adjusted line.

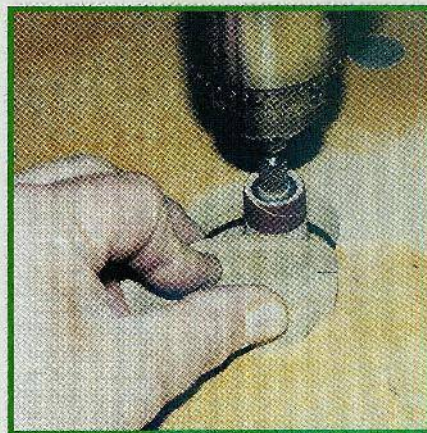


Fig. 6. Sand the cut edge up to the pencil line.

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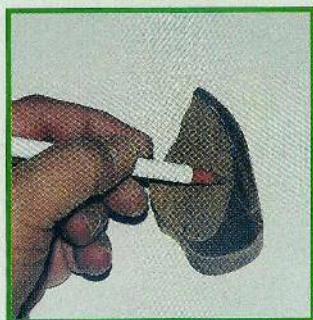


Fig. 7. Check the joint with the adjacent piece.

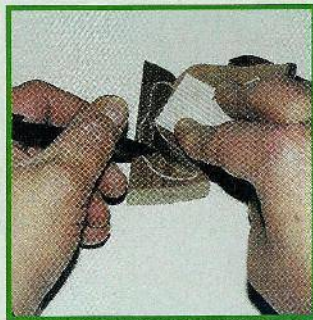


Fig. 8. Tape the cut pieces together and continue marking adjacent pieces.



Fig. 9. Eventually all of the pieces will be cut and taped together.



Fig. 10. Bore a hole in the waste area of the eyelids and cut out the eyeball area.

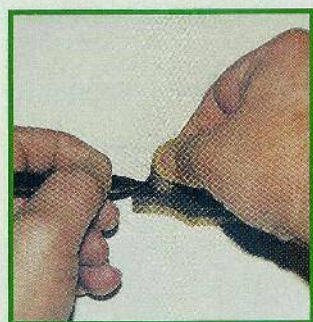


Fig. 11. Use the waste piece to trace around for the eyeball.

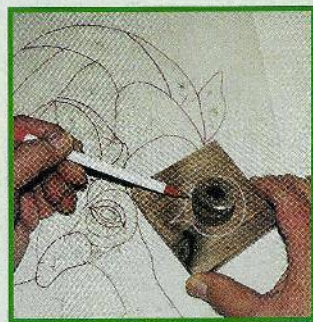


Fig. 12. Tape the eye pieces together and trace around them.

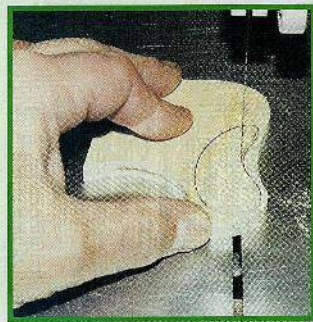


Fig. 13. Cut the shims.

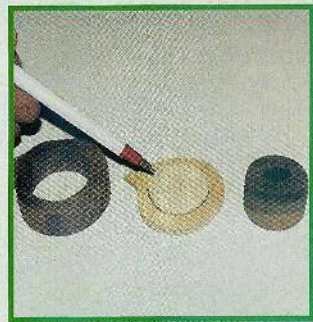


Fig. 14. Shim the eye.

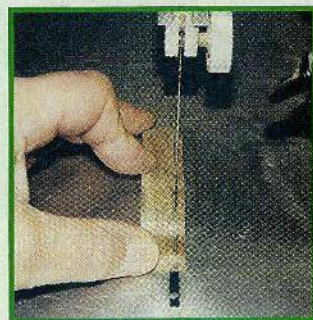


Fig. 15. Resaw the pieces which will be lowered.



Fig. 16. After contouring a piece, trace its outline on the adjoining piece as a reference.

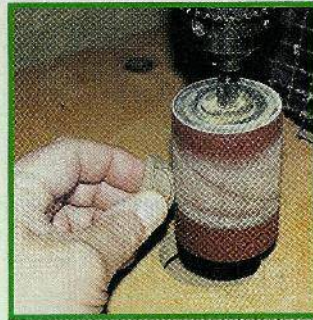


Fig. 17. Use the pencil line as a reference when shaping the next piece.



Fig. 18. A sanding mop is used to smooth the pieces.



Fig. 19. Edge glue the pieces with 5-minute epoxy.

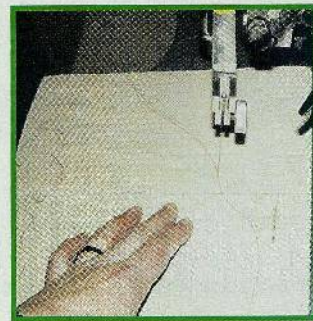


Fig. 20. Cut the backer to shape.

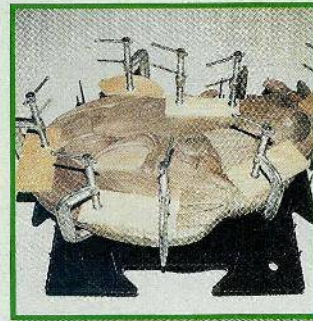
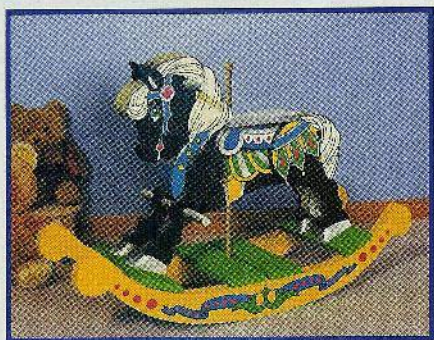


Fig. 21. Glue the intarsia piece to the backer.



Fig. 22. Apply finish.

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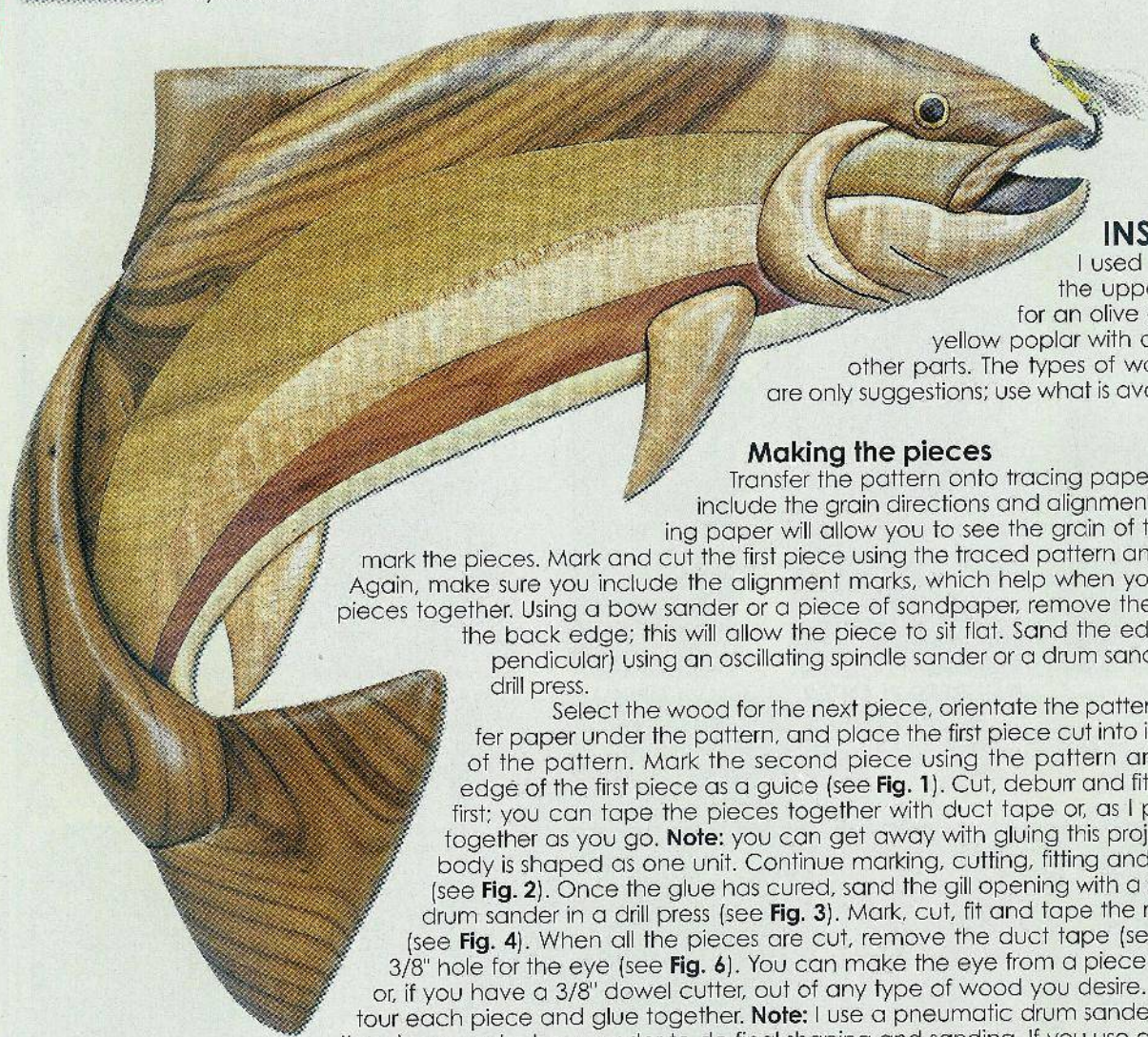
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Leaping Trout

by Fred Martin

Patterns Located in Full Size
Pattern Section No. 2!



INSTRUCTIONS

I used Russian olive for the upper body and tail for an olive green color and yellow poplar with a green color for other parts. The types of wood I have used are only suggestions; use what is available to you.

Making the pieces

Transfer the pattern onto tracing paper, making sure to include the grain directions and alignment marks; the tracing paper will allow you to see the grain of the wood as you mark the pieces. Mark and cut the first piece using the traced pattern and transfer paper. Again, make sure you include the alignment marks, which help when you are fitting your pieces together. Using a bow sander or a piece of sandpaper, remove the small burrs from the back edge; this will allow the piece to sit flat. Sand the edges square (perpendicular) using an oscillating spindle sander or a drum sander mounted in a drill press.

Select the wood for the next piece, orientate the pattern, slide the transfer paper under the pattern, and place the first piece cut into its position on top of the pattern. Mark the second piece using the pattern and the adjoining edge of the first piece as a guide (see **Fig. 1**). Cut, deburr and fit this piece to the first; you can tape the pieces together with duct tape or, as I prefer, glue them together as you go. **Note:** you can get away with gluing this project because the body is shaped as one unit. Continue marking, cutting, fitting and gluing the body (see **Fig. 2**). Once the glue has cured, sand the gill opening with a spindle sander or drum sander in a drill press (see **Fig. 3**). Mark, cut, fit and tape the remaining pieces (see **Fig. 4**). When all the pieces are cut, remove the duct tape (see **Fig. 5**). Drill the 3/8" hole for the eye (see **Fig. 6**). You can make the eye from a piece of 3/8" doweling or, if you have a 3/8" dowel cutter, out of any type of wood you desire. Shape and contour each piece and glue together. **Note:** I use a pneumatic drum sander to rough shape the pieces and a bow sander to do final shaping and sanding. If you use a backer you can mark, cut and glue it to your trout. For the "backless" method, you can sand the back flat and smooth and round the back edges with the bow sander (see **Fig. 7**).

Apply the finish of choice. When the finish has dried, attach your favorite "fly" or lure in the trout's mouth by drilling a 1/16" hole (see **Fig. 8**) and epoxy it in.

Attach hanger and enjoy.



SUPPLIES

Wood: Russian olive—one piece 3/4" x 6" x 12" (for upper body and tail); yellow poplar—one piece 3/4" x 4" x 12" (for body and cheek); black walnut—one piece 3/4" x 2" x 4" (for eye and mouth); aspen—one piece 3/4" x 3" x 10" (for belly); curly maple—one piece 3/4" x 4" x 12" (for body, fins, gill and lower jaw); aromatic cedar—one piece 3/4" x 2" x 10" (for lower body)

Tools: scroll saw with No. 5 through No. 9 blades or band saw with 1/8"-1/4" blade; oscillating spindle sander or sanding drum mounted in a drill press;

bow sander*; drill with bits including 3/8"-Dia. Forstner bit; pneumatic drum sander for shaping (optional)
Tracing paper
Transfer paper (carbon paper)
Draftsman pencil and leads
Accordion glue bottle and glue
Duct tape
Finish of choice
Hanger of choice

*Available at www.intarsiadesigns.com.

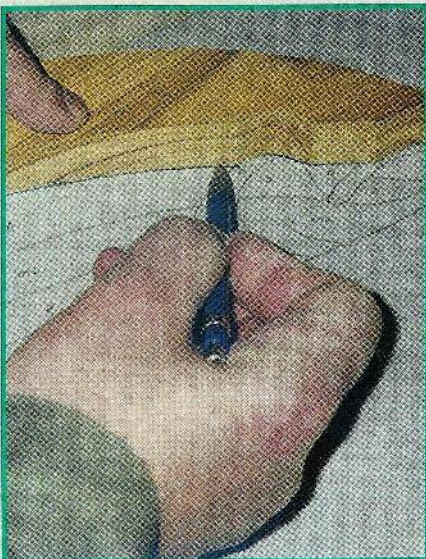


Fig. 1. Use the previously cut piece as a guide when marking the adjacent piece.

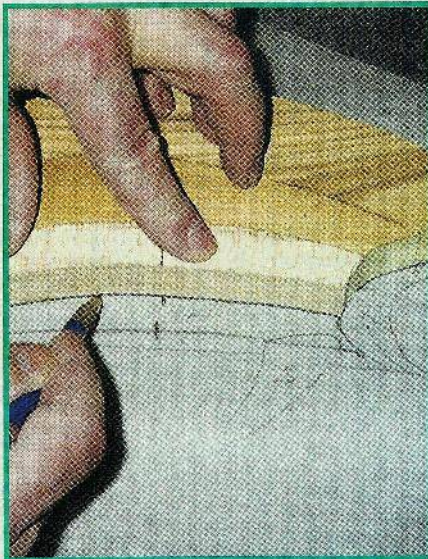


Fig. 2. Continue marking, cutting, fitting, and gluing.

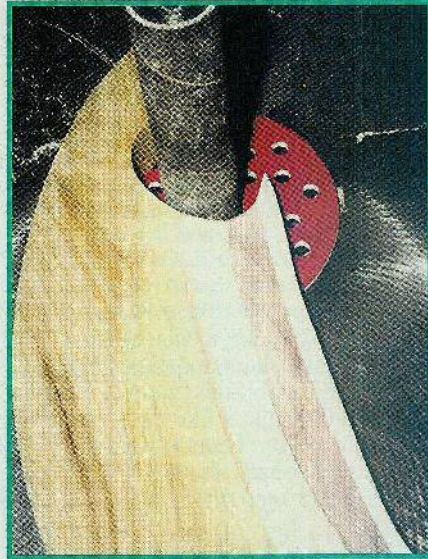


Fig. 3. Sand the gill area smooth.



Fig. 4. Use duct tape to hold the unglued pieces together.



Fig. 5. Remove the duct tape and shape.



Fig. 6. Bore the 3/8"-Dia. hole for the eye.



Fig. 7. Smooth and round the back edge with a bow sander.

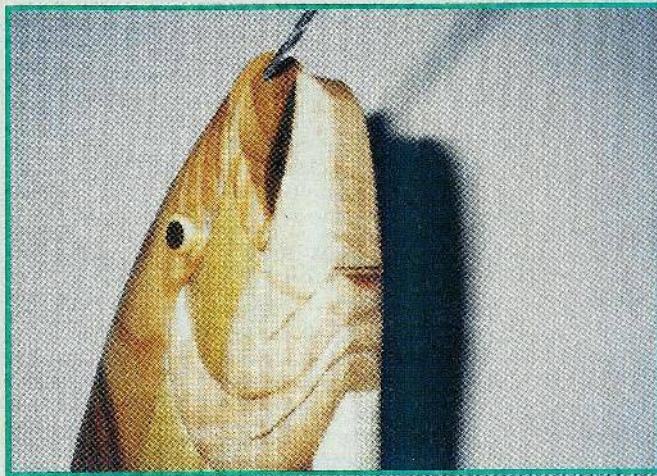


Fig. 8. Drill a hole to mount the fly or lure.

Try Cash Coatings

reviewed by John Polhemus

I walk the line—with Cash Coatings' water-based products

It's a good thing I love cutting as much as I do. If I didn't, the finishing stages would make me quit! I started cutting for money more than thirty years ago. You know the type of finishes that were available back then; just opening the cans would reek havoc with my sinuses and nervous system. I just can't handle very many chemicals well. Boiled Linseed oil was tolerable, quick and easy, and became my finish of choice. When word of the 'new' water-based finishes that were being developed came out, I hoped I'd have more finishes to choose from. If you remember what they were like, you know my hopes were dashed.

Time improves many things, and water-based finishes are among them. I recently discovered a company called Cash Coatings. They are a custom finish designing company. Meeting their customers needs for durability, color, opacity, translucence, drying characteristics, application methods, types of materials used (metals, plastic and glass, not just wood!) are just a few of the capabilities that make Cash Coatings an exciting find! Obviously, all of these capabilities aren't likely to be needed by a small business like mine or by a hobbyist, but they are by some of the large-scale companies that Cash Coatings serves. We do, however, benefit greatly by all they've learned developing their finishes. Among their commercial customers are several internationally-known toy and game manufacturers. Some veneer manufactures use Cash Coatings' Wood-Loc product to stabilize and keep their veneer flat and wrinkle-free.

Testing the products

I was given six samples: natural stain, sanding sealer, satin, gloss, colored stain (red), and Wood-Loc coatings. They far exceeded my expectations, especially the stain and color coatings. I applied them to 1/8" x 1/4" x 6" white oak, mahogany, walnut, white pine and yellow pine. In the photograph, the piece with the wood species' name on is un-coated; the rest are labeled.

Each of the coatings were applied in a single coat. The sanding sealer and Wood-Loc were included to show how they affected the appearance of the wood. The product samples supplied were pre-mixed, off-the-shelf Dip-Cote and were applied in that manner. Cutting the names of the products in the samples served to show how well it worked on fretwork. However, using a dip method would make runs and pooling a problem for fretwork. To overcome this, I used straight pins in the edges of the samples to hold them, shake off the excess, and support them while drying. This greatly minimized the risk of runs and pooling. Any runs could easily be removed by a little rubbing with steel wool.



I believe it would be better to apply lightly by brush, allowing it to seep through the fretwork, or by spraying. Drying time ranges from 30 minutes to 1 hour. This opens up great possibilities at craft shows! Your customers can have their choice of color applied to your products, and can give it time to dry while they shop. With no offensive smell or toxicity, it won't upset the promoter or neighboring exhibitors. The Wood-Loc product would be valuable to scrollers for flattening thin stock. If desired, it can also be used to hold a bend or twist in stock. I planned the five wood species tested to 1/16" x 1/4" x 10", soaked them in Wood-Loc for twenty minutes, twisted them 1/4 turn, and let them dry. If Wood-Loc holds bends and twists, you can imagine how useful it would be to remove a bow or cup from a piece of fretwork!



Color dipped ornaments.



Cash Coatings ornament.

The biggest problem I expected to encounter was grain raising. It did not occur with the woods I used here. The Cash Coatings behaved as you would expect a traditional finish to. I applied a single coat of each product over each wood sample. The natural stain and the colors especially impressed me by how evenly they coated and dried on all the woods tested. This opens up great possibilities at craft shows for the same reasons I listed above. The possibilities offered by the color coatings are particularly exciting. The seven standard off-the-shelf pre-mixed colors are: Red, Blue, Yellow, Green, Orange, Black and White. The level of translucence of the off-the-shelf colors is adjustable. Water can be used to dilute them, but will increase drying time and grain raising. Instead, use their Clear Cote. You can also use their concentrated color tints and Clear Cote to obtain the desired shades and opacity. The stains and colors are available with or without the gloss and satin finishes mixed in.

I was so impressed with the Red color dip that I made a compound-cut ornament for Cash Coatings and dipped it. Then I asked if they would send me samples of the other colors and applied them to some of the ornaments from my compound-cut (3-D) ornament collection. It's just what my ornaments needed!

Before - cupped lid.



After - flat as a board.



Wood-Loc, an invaluable find

As I mentioned before, Wood-Loc is valuable to scrollers for flattening thin stock. When the sample arrived, it saved my day on a fretwork box project I was just finishing up. The box lid had cupped after the backer had been glued on and allowed to dry. I soaked the lid in a shallow tray filled with Wood-Loc for about an hour, then clamped it so it was flat and allowed it to dry. I think I'm going to make it standard practice to soak and clamp anything like that, even if it isn't warped or bowed, just to make sure it stays flat.

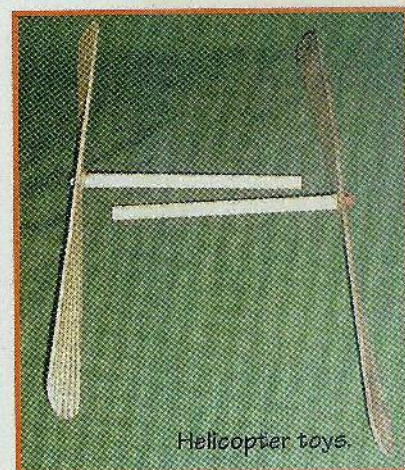
It can also be used to hold a bend or twist in stock. I planed the five wood species tested to 1/16"-thick strips, soaked them in Wood-Loc for twenty minutes, twisted them one quarter turn, and let them dry.

My son said the strips looked just like the blades on his helicopter toy. That's the one where you hold the stick between your hands, spin it, and up it goes! It's a good example of a project where you would want to hold the twist.

Availability

Pricing for the coatings tested here range between \$9.00 and \$20.00 per quart, but a little goes a long way. They don't skin over in the container and the shelf life is guaranteed for one year after opening. Customers have reported coatings working well after five or six years. Some minor water loss that makes the coating a bit thicker may happen, but that is easily fixed. Not bad!

Having a manufacturer of stains and finishes that can work with you to acquire desired results for the materials and application methods of the end user is not something readily obtained through conventional marketplaces. Cash Coatings services and products are not available in stores. They may be obtained directly from the company. They have just come out with a Scroller Starter Kit. For more information, see their ad on page 49.



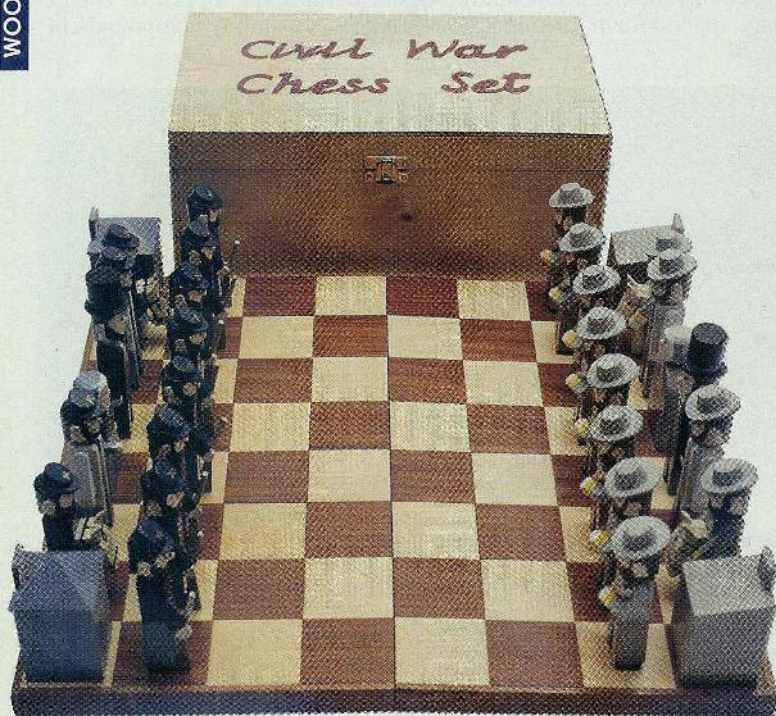
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Chessboard

(for the Civil War Chess Pieces from last issue)

by Ralph Sinnott



SUPPLIES

Wood: Veneered plywood—five pieces dark color 3/8" x 1-7/8" x 17-3/8" (for the dark squares), four pieces light color 3/8" x 1-7/8" x 15-1/2" (for the light squares); Baltic birch plywood—two pieces 1/4" x 7-5/8" x 15-1/4" (for the board backers); wood of choice—one piece 1/4" x 5/8" x 64" (for the edging strips)

Tools: scroll saw with assorted blades; drill with bits
Veneer tape or masking tape

Sandpaper, assorted grits

Wood glue

Clamps

Strip of leather or canvas 2-1/2"-wide x 15-1/2"-long

Self-adhesive felt 15-1/2" x 15-1/2"

Polyurethane varnish

INSTRUCTIONS

Select veneered plywood in contrasting woods for the chessboard. **Note:** as an alternative, you may choose to veneer your own plywood (see Fig. 1).

Cut five dark strips and four light strips of veneered plywood 1-7/8"-wide and 18"-long (see Fig. 2). Tape together alternate light and dark strips with veneer tape or masking tape. Then, true up the edge and cut the strips at right-angles to the first cut (see Fig. 3). Tape these strips

together in checkerboard fashion (see Fig. 4). Saw off and discard the redundant dark squares. Separate the board

into two halves and glue and clamp the squares together. Glue the two laminated board pieces onto the backer pieces. The plywood forming the top of the chessboard needs to be attached to the backer with another piece of plywood in the middle or it will not remain flat.

Miter the corners of an edging strip 1/4"-thick and glue it to the edge of the chessboard. Glue a strip of leather or canvas onto the bottom to hinge the two halves of the chessboard together (see Fig. 5). If necessary put a strip of the material at opposite sides of the chessboard so that it lies flat when open. Give the top and sides one coat of polyurethane varnish. Finally cover the back with self-adhesive felt.

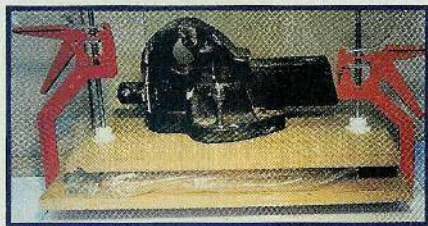


Fig. 1. Improved press for laminating veneer.



Fig. 2. Cut the veneered plywood into strips for the chessboard.

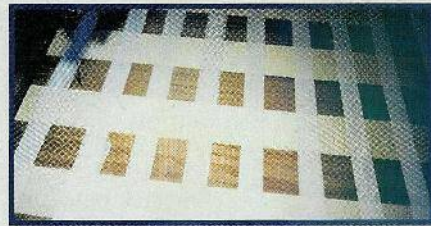


Fig. 3. Tape the light and dark strips together and cut.

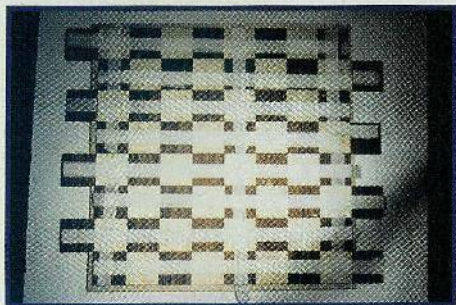
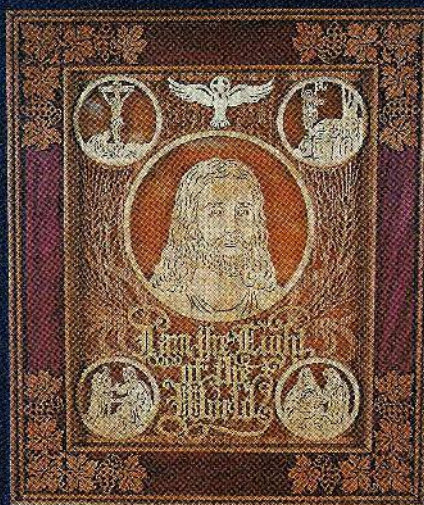


Fig. 4. The strips are staggered and taped together to form the checkerboard pattern.



Fig. 5. Completed chessboard. Note that the two halves are hinged by the canvas.

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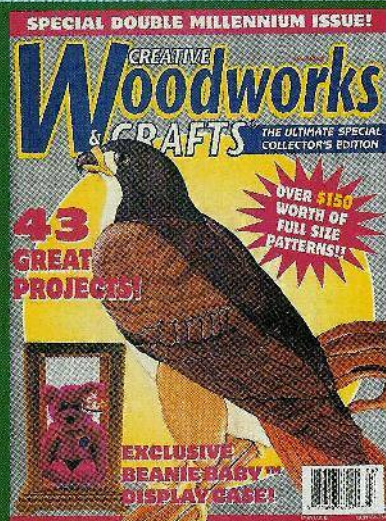
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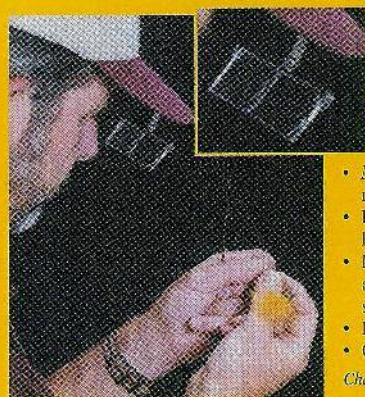
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AB #4	16	up to 1/4"	up to 1/2"	up to 1/4"
AB #5	16	up to 1/4"	up to 3/4"	up to 1/4"
AB #7	14	up to 1/2"	up to 1"	up to 1/2"
AB #9	14	up to 1"	up to 1 1/2"	up to 1"
AB #12	12	n/a	up to 2"	n/a
Metal	Metal			
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MAB #5	36	up to 1/4"		

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Storage Box

(for the Civil War Chess Pieces from last issue)

by Ralph Sinnott

Patterns Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: Baltic birch plywood—two pieces $1/4"$ x $4-5/8"$ x $9-1/2"$ (for the ends), two pieces $1/4"$ x $4-5/8"$ x $13-3/4"$ (for the sides), two pieces $1/8"$ x $7-9/16"$ x $11-13/16"$ (for the top and bottom), one piece $1/8"$ x $3-5/8"$ x $11-1/4"$ (for the center divider), two pieces $1/8"$ x $2"$ x $11-1/4"$ (for the outer dividers); pine—two pieces $3/4"$ x $1-1/2"$ x $3-5/8"$ (for the large braces), two pieces $3/8"$ x $1-1/2"$ x $3-5/8"$ (for the small braces); plywood—one piece $1mm$ x $8"$ x $4"$ (for the letters)

Tools: scroll saw with assorted blades; drill with bits
Double-sided tape or small brads

Glue

One pair ornamental flush-fixing hinges and $1/4"$ screws

One large jewelry box catch

Varnish

INSTRUCTIONS

Cut the $1/4"$ plywood to size for each of the two side and end pieces. The dimensions indicated in the Supplies list are $1/2"$ longer than the finished length of both pieces ($11-3/4"$ for the sides and $7-1/2"$ for the ends). Mark the face and top edge of each piece and fasten the two sides and the two ends together with double-sided tape or small brads. When fastening them together, keep both pieces facing the same way, that is both face sides towards you. Square off the ends.

By cutting opposite sides and ends together, you can avoid any slight inaccuracies in squaring the ends. Also laying out and cutting the joints will be simplified. Mark the fingers of the corner joints as shown in the Box Joint Pattern located in Full Size Pattern Section 1, indicating the waste part with a cross or other symbol. Cut to the marks along the length of the plywood. Do not be tempted to cut on the outside of the line on the sides and the inside on the ends because it is likely that this will result in a joint which is too tight to put together. Just cut along the line. Bore out as much of the waste as possible using a fence on the drill table to aid in placing the drill bit (see Fig. 1). Then square off the cutout on the scroll saw.

The conventional way of forming the lid on a box is to cut it off after the box has been put together, but you can't do that on a scroll saw. Therefore, set the fence on the scroll saw and cut from the sides and ends the pieces for the lid. Mark the corresponding lids and box parts so that they will match up when the lid is on the box. Cut the $1/8"$ plywood for the top and bottom of the box slightly oversize, say $1/16"$. Put glue on the joints of the box (but not yet on the lid) and assemble the sides and ends. Now put glue on the bottom and hold it with clamps or carefully positioned brads until the glue has set. Put glue on the joints of the lid and assemble them. Line up the lid on the box and glue on the top, making sure the lid is flush with the box all round. Trim off any projecting plywood at the top and bottom.

Prepare two $3/4"$ -thick blocks and two $3/8"$ -thick blocks, all of them $1-1/2"$ -wide and $3-1/2"$ -long. Fix these in the box to hold a $1/8"$ plywood central divider $4-1/2"$ -high and two other dividers each $2"$ -high (see Fig. 2).

The lid is hinged to the box with surface hinges (see Fig. 3). Attach the catch as well. For a finishing touch, trace the pattern of the lettering onto $1mm$ thick plywood. This will need some support while cutting, so fasten it to a thicker piece of plywood with double-sided tape. Avoid getting any tape under the lettering or you are likely to break it when getting it off (see Fig. 4). Finish the project by gluing on the lettering and giving the box one or two coats of varnish.

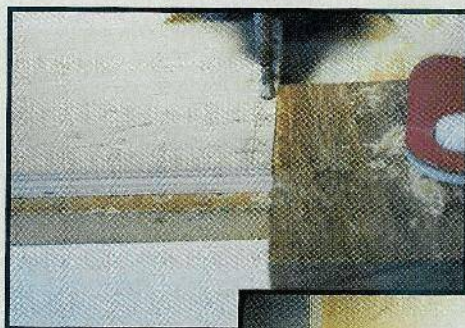


Fig. 1. Use a drill press to "hog out" as much of the box joint waste area as possible.



Fig. 2. Dividers keep chess pieces in place. Note the placement of the large and small braces.

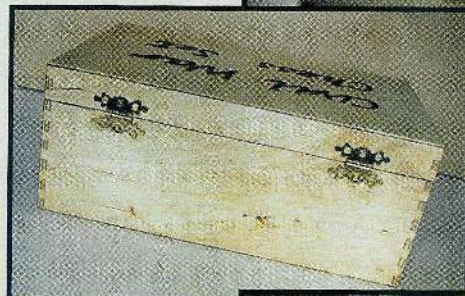


Fig. 3. Hinge the lid.



Fig. 4. Cut the letters.

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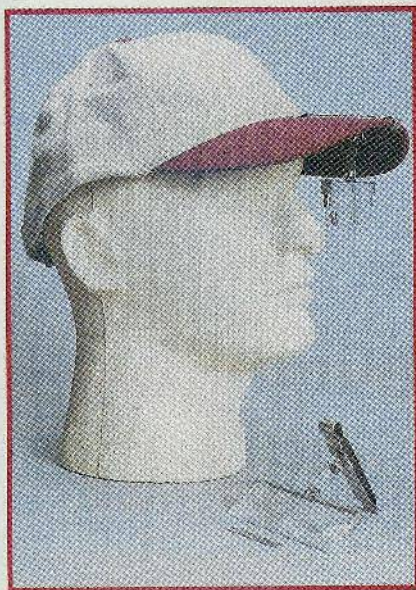
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HOT PRODUCT FIND:

HatEyes

reviewed by Robert J. Hlavacek, Sr.



HatEyes are available in four lens powers and brings your work closer into focus, without distortion, than regular magnifying glasses. HatEyes retail for \$24.95 and its lenses are also interchangeable with all other MagEyes products.

In the March 2002 issue of *Creative Woodworks & Crafts* magazine, I did a product review on *MagEyes* hands-free magnifiers. The company now has a new product called *HatEyes*. They work the same way, but clip on the brim of your hat or cap. *HatEyes* provide hands-free magnification. They are lightweight, made-in-the-USA magnifiers, and work well even if you wear glasses.

The optical grade acrylic lenses are available in four powers: 1.6x with a Working Distance (WD) of approximately 12" to 14"; 2.0x (WD 10" to 12"); 2.25x (WD 7" to 10"); and 2.75x (WD 4" to 7"). For scrolling, I found the 1.6x and 2.0x most useful, depending on how close you sit to your work.

Stainless steel frame construction makes them a handy, rust-free addition to your tackle box for tying on hooks or picking snafos out of your fishing reel. The 2.25x and 2.75x would be more useful here, as well as for removing splinters from your fingers, or any time you need to see little things a lot better.

The lenses for *HutEyes* and *MagEyes* are interchangeable between the frames so you can use them for a variety of applications both in and outside the shop.

Visit mageyes.com or see their ad on page 47 for more information on this neat visual aid.



Flip HatEyes down to see your work better.



When you don't need them, flip HatEyes up, as shown, or under the brim if you're fishing in the rain.

Fretwork Bar

by Cynthia Stewart of LS Tiffany Studios



Introduction

Entertaining at home is a way to share with family and friends. A game room or den is simply not complete without a bar. It is a great place to store supplies and beverages and can become a focal point for the room.

Building furniture is an age-old tradition. It requires basic woodworking skills, attention to detail and a little ingenuity, especially if you don't have the right tools. Building your own furniture is a great way to create heirlooms for years to come. You can enjoy your accomplishments and even save some money. A majority of the joinery techniques and details here involve using a router. It is simply a matter of setting up and changing bits to create the right effect.

INSTRUCTIONS

The front and side panels

To start this project, you will need to cut and mark the stiles, rails and panels for the front and sides of the bar. For the sides, cut four side stiles (A) 5-5/8" x 40-1/2", two side bottom rails (B) 12-3/8" x 12", two side top rails (C) 4-7/8" x 12", four side panels (V1) 1/2" x 12" x 24" and four side panel overlays (W1) 1/4" x 12" x 24". For the front, cut two outer stiles (D) 8-3/8" x 40-1/2", two front middle stiles (E) 3-3/4" x 24", one front bottom rail (F) 12-3/8" x 48-3/4", a front top rail (G) 4-7/8" x 48-3/4", the front center panel (X1) 1/2" x 18" x 24" and for the center panel overlay (Y1) 1/4" x 18" x 24". It is important that all the stiles and rails are planed to the same thickness of 3/4".

Transfer the patterns from Full Size Pattern Section 2 to the respective panels and saw out. **Note:** due to size considerations, partial patterns of the front and side panels are given here; it is therefore necessary to lay the panels out by copying and reversing sections, then piecing them together on the stock (see Fig. 1). I stack sawed the four side panel overlays at the same time, then sawed the center front panel. Sand the panels to 120-grit when finished. Using clamps, laminate each of the 1/4" fretwork panels to their respective 1/2" panels. Make sure to use plenty of clamps to prevent delamination or glue failure. Once the panels have been glued together, sand off any excess glue on the edges.

You are now ready to start the joinery process. Set up your router with the rail bit first. **Note:** it is a good idea to make sample blocks by routing scrap material before attempting to cut your project. Rout the ends of each rail first (see Fig. 2). Remember that the face of the board should be down when making all the

routing cuts. Once you have finished, change to the stile bit. Use your sample blocks to set the bit to the appropriate depth. Route all the stiles. Don't forget to route the edge of the rails that the panels slide into (see Fig. 3). Lay the stiles and rails out and try dry fitting them together. They should fit snugly without any gaps at the intersecting corners. You may sand the stiles and rails at this point, but make sure that you do not sand at the joints.

Set up the panel bit in your router and rout the glued-up panels face down. This will create raised panels. Check for fit in the rails and stiles. It should not be real loose or too tight. Sand the panels and pre-fit the rails and stiles. Measure and mark where the center dividers will go.

Start the gluing process with the side panels, rails and stiles (see Drawing No. 1). Place glue

at the joints of the rails and stiles, but not in the groove where the panels will go. The panels will be captured within the stiles and rails, not joined to them with glue. It is important for the large panels to be able to move within the assembly in response to temperature and humidity conditions. Clamp the assemblies together, making sure they are flat and square. Do the same for the large center panel (see Fig. 4 and Drawing No. 2). Measure and move the pieces as necessary to make sure everything is square. Let the glue thoroughly set up. Sand the joints flat. You will now have one large front panel and two side panels. Join the front and side panels together. I biscuit-joined them with No. 20 biscuits and then glued (see Fig. 5). Dowels or screws may be substituted if you do not have a biscuit joiner.

Be careful; the assembly is very fragile at this point. Measure the inside of the front panel between the two side panels. Cut two bottom supports (H) to this length (on the bar pictured here the supports measured 3/4" x 3-1/4" x 63-1/4"). Cut the two side bottom supports (I) 3/4" x 3-1/4" x 21". Glue and nail the first long support flush with the bottom edge of the front panel. Attach the two side supports and finally attach the last support (see Fig. 6). Make sure that it is flush with the ends of the case (see Fig. 7). Cut two shelves (J) 3/4" x 22-1/2" x 63-1/4". Cut a 3/4" dado 3/8" deep 21" from the left side of each shelf (see Fig. 8). The dados should be cut on the top surface of the bottom shelf and on the bottom surface of the upper shelf. They will enable the middle divider panel to slide into place. Secure the bottom shelf on the supports with the dado facing up (see Fig. 9).

The shelves and supports

Cut the top and middle shelf supports. They should all be 3/4"-thick and 1"-wide. You will need one 21"-long upper back support (K), four 21-3/4"-long side supports (L) and two 41-3/8"-long back supports (M). Measure and mark 12" up from the bottom shelf and 24-1/4" around the inside of the cabinet (see Fig. 10). Place the supports above the marks you have made and secure them in place (see Fig. 11). Start by attaching the back supports first. The 41-3/8" supports should be fastened on the back tight to the right side. The 21" support should be fastened on the back tight to the left side on your upper 24-1/4" mark. There should be a 3/4" (or slightly larger) gap between the back upper supports. The divider shelf will slide into that slot. Place two on the side supports on the left side and the upper side support on the right (see Fig. 12). Put aside the last one for now.

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
wood of choice			
A	Side stiles	3/4" x 5-5/8" x 40-1/2"	4
B	Side bottom rails	3/4" x 12-3/8" x 12"	2
C	Side top rails	3/4" x 4-7/8" x 12"	2
D	Front outer stiles	3/4" x 8-3/8" x 40-1/2"	2
E	Front middle stiles	3/4" x 3-1/4" x 24"	2
F	Front bottom rail	3/4" x 12-3/8" x 48-3/4"	1
G	Front top rail	3/4" x 4-7/8" x 48-3/4"	1
H	Bottom supports	3/4" x 3-1/4" x 63-1/4"	2
I	Side bottom supports	3/4" x 3-1/4" x 21"	2
J	Shelves	3/4" x 22-1/2" x 63-1/4"	2
K	Upper back support	3/4" x 1" x 21"	1
L	Side supports	3/4" x 1" x 21-3/4"	4
M	Back supports	3/4" x 1" x 41-3/8"	2
N	Back wine holder	3/4" x 2-3/4" x 21"	3
O	Bottom wine holder	3/4" x 3-1/4" x 21"	1
P	Front wine holder	3/4" x 1-3/4" x 21"	3
Q	Front bottom wine holder	3/4" x 2-1/2" x 21"	1
R	Side supports	3/4" x 1" x 24-1/4"	4
S	Upright pieces	3/4" x 1-3/4" x 40-1/2"	2
T	Bottom piece	3/4" x 4" x 61-3/8"	1
U	Top piece	3/4" x 1-3/4" x 61-3/8"	1
V	Center upright	3/4" x 1-3/4" x 24-3/8"	1
W	Divider upright	3/4" x 2-1/4" x 24-3/8"	1
X	Door stiles	3/4" x 2-1/2" x 25-1/8"	4
Y	Door rails	3/4" x 2-1/2" x 15-1/2"	4
Z	Door panels	5/8" x 15-1/2" x 20-7/8"	2
A1	Long stripping	1/4" x 1-1/2" x 63-1/4"	1
B1	Side stripping	1/4" x 1-1/2" x 22-1/8"	2
C1	Long bar support	3/4" x 1-1/2" x 63-1/4"	1
D1	Side bar supports	3/4" x 1-1/2" x 21"	2
E1	Single lion	1/4" x 4" x 5"	4
F1	Double lion	1/8" x 4" x 1-1/2"	2
G1	Oval	1/4" x 5-3/4" x 5-3/4"	1
H1	Column bottom front pieces	1-1/2" x 8" x 10"	2
I1	Column side pieces	1-1/2" x 2-1/2" x 10"	4
J1	Long bottom risers	3/4" x 1" x 6-3/4"	2
K1	Short bottom risers	3/4" x 1" x 1-3/4"	4
L1	Front mid-columns	3/4" x 5-3/4" x 25"	2
M1	Side mid-columns	3/4" x 1" x 25"	4
N1	Front upper risers	3/4" x 1" x 6-3/8"	2
O1	Side upper risers	3/4" x 1" x 1-3/8"	4
P1	Front column ornament	1-1/2" x 6-1/2" x 4"	2
Q1	Side column ornament	1-1/2" x 1-1/2" x 4"	4
R1	Front bar rail	3/4" x 7" x 53"	1
S1	Side bar rail	3/4" x 7" x 19"	2
T1	Bar top	3/4" x 30" x 74"	1
U1	Bar top trim	3/4" x 2-1/2" x 238"	1
V1	Side panels	1/2" x 12" x 24"	4
W1	Side panel overlay	1/4" x 12" x 24"	4
X1	Front center panel	1/2" x 18" x 24"	1
Y1	Front center panel overlay	1/4" x 18" x 24"	1
Z1	Divider panel	3/4" x 22-1/2" x 26"	1
A2	Middle shelf	3/4" x 22-1/2" x 41-3/8"	1

SUPPLIES

Wood: lumber—130 bd. ft. of 4/4", 11 bd. ft. of 8/4" veneer plywood—2 sheets (for shelves and top) **Note:** see the Bill Of Materials for the dimensions of each component.
Tools: tablesaw; jointer; router with router table and stile, rail, raised panel, roundover, 3/8" cove and beading bits; scroll saw; bandsaw; kreg jig (optional)

Glue
Sandpaper, assorted grits
No. 20 Biscuits and screws
Clamps
Hinges
6' of foot rail; 2 and caps; 2 brackets*
Envirotex-2 gallons**

*Available from Rockler Woodworking & Hardware, (800) 279-4441; www.rockler.com

** Available from Alpine Imports, (800-654-6114);

www.alpineimports.com

Secure the upper shelf that you cut earlier on top of the upper supports. Cut a divider panel (Z1) 3/4" x 22-1/2" x 26". Slide the panel into the dado and secure (see **Fig. 13**). Measure up 12" on the left side of the panel from the bottom shelf and attach the last shelf support. Cut a middle shelf (A2) 3/4" x 22-1/2" x 41-3/8". Place on the middle supports and secure (see **Drawing No. 3**).

The opening in the left side can fit a small refrigerator or a wine rack. To make the wine rack, cut four backs and four fronts (N, O, P, and Q) out of 3/4" material using the half-patterns found in Full Size Pattern Section No. 2. Cut four side supports (R) 3/4" x 1" x 24-1/4", two for the fronts and two for the backs. Mark each of them at 6-1/2", 12-3/4" and 19-1/4". Starting with the back of the wine rack, secure the first back onto the supports. Make sure the bottom of the rack is flush with the bottom edges of the supports and the supports are flush with the outside edges of the rack. Place each of the succeeding back racks above each of the marks you made. Secure the rack in the cabinet 10-3/8" from the front edge. Use the other two supports to make the front of the rack following the same procedure. Secure the rack 3" from the front edge of the cabinet.

The face frame

Right now the back of your cabinet may look a little rough, especially if you have used plywood for the shelving. You will need to make a face frame and secure it to the cabinet. Lay the case assembly on its front, so the back that you have been working on is up. Cut two upright pieces (S) 3/4" x 1-3/4" x 40-1/2". Place the pieces on each side flush with the edge, top and bottom of the cabinet. Clamp in place. Cut the bottom piece (T) 3/4" x 4" x 61-3/8" (or slightly longer). Fit it between the two uprights at the bottom of the cabinet. This piece should fit snugly and be flush with the bottom of the case assembly and the top edge of the bottom shelf. Cut the top piece (U) 3/4" x 1-3/4" x 61-3/8" and place over the top shelf. The top edge should be flush with the top edge of the top shelf and fit snugly between the uprights. Cut a 3/4" x 1-3/4" x 24-3/8" piece to serve as the center upright (V) between the doors. This should be placed 21-1/2" from the outside edge (right side). Cut the divider upright (W) 3/4" x 2-1/4" x 24-3/8". Place 21" from the outside left edge of the cabinet. Mark where each piece intersects with the other. This will help in the joinery process.

I took the face frames off of the cabinet and, using a kreg jig, screwed and glued them together. You may do the same or use dowels or biscuits to put them together. Once your face frame is together (see **Fig. 14**), place back on top of the cabinet and mark out places to biscuit-join the frame onto the cabinet (see **Fig. 15**). Biscuit-join, glue and clamp the two components together (see **Fig. 16**). If you prefer, you may also glue and nail the face frame onto the cabinet. Sand flush with the cabinet sides.

Make the rear doors

Measure each opening and add 3/4" to the width and height for a 3/8" overlay door. Make sure when buying hinges to buy hinges that are made for a standard overlay door. The doors on my cabinet are 19-3/4" x 25-1/8". To make the doors, you will follow the same procedure as making the front panels. Cut your wood to dimension. You will need four door stiles (X) 3/4" x 2-1/2" x 25-1/8", four door rails (Y) 3/4" x 2-1/2" x 15-1/2" and two door panels (Z) 5/8" x 15-1/2" x 20-7/8". Rout the stiles and rails, rout the panels, and fit and glue together. **Note:** The panels are 5/8" thick; this will make the panel level with the frame when put together. A thicker panel may cause problems with hardware installation and routing details. Once the doors are glued together and sanded, use a 3/8" roundover bit and round the outside edge of the door. Don't forget to keep the door face-down on the router table. Attach the hinges of your choice and attach to the face frame.

Sit the bar back upright on the floor. On the top shelf, you will notice areas where there is a bit of a crack between the raised panels and the shelf. To eliminate this, place 1/4" x 1-1/2" stripping around the inside edge. You'll need one piece 63-1/4" long for the long stripping (A1) and two pieces 22-1/8" long for the side stripping (B1). Nail into place. You will need supports on the top edge of the bar to attach the bar top. Use material 3/4" thick and 1-1/2" wide. You'll need one piece 63-1/4" long for the

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Fretwork Bar *continued from page 51*

long bar support (C1) and two pieces 21" long for the side bar supports (D1). These will need to be screwed and glued into place. They should be flush with the top edge. It is a good idea to pre-drill holes in these supports for the top before fastening in place.

Detailing the front and sides of the bar

Cut the four single lions (E1) from the pullout section using 1/4" material (see Fig. 17). If you desire, you may route the edge with a 1/8" roundover bit (see Fig. 18). Secure each of the lions to the sides, making sure the lions face toward the front of the bar. Secure the other two lions to the smaller panels on the front, making sure that they face toward the middle. Cut the oval (G1) for the middle using 1/4" material, route and fasten in place. Cut the double lions (F1) using 1/8" material, center and fasten to the middle oval.

The columns

Cut the bottom of the columns first, using 1-1/2" material. Cut two bottom front pieces (H1) 8" x 10" and four bottom side pieces (I1) 2-1/2" x 10". To give the columns detail, use a 3/8" beading bit to route the edges (see Fig. 19). Place one of the side pieces flush with the bottom and front edge of the bar. Place a front piece on the front edge flush with the side piece. Mark the top edges on the pieces and the exposed sides. Route the sides marked. Attach the pieces. Do the same to the other side. Place the two remaining pieces at the back edge of each side of the bar and route the same edges as the front sides.

Make the bottom risers and attach. Make two 3/4" x 1" x 6-3/4" long bottom risers (J1) and four 3/4" x 1" x 1-3/4" for the short bottom risers (K1). Round over the top edges using a 1/4" roundover bit. Place on top of the base columns in the same manner you attached them, with the sides first and then the fronts.

Cut the mid-columns. You will need two 3/4" x 5-3/4" x 25" for the front mid-columns (L1) and four 3/4" x 1" x 25" for the side mid-columns (M1). Place the side mid-columns on top of the bases and flush with the edges as you did the bases. You may route the front edges facing the cabinet if desired. The front columns should be routed on each side. For the flutes in the columns, use a 3/8" cove bit set 1/4" deep. The outside flutes should be 1" over from the outside edge and the middle flute should be centered. The outside flutes are 2" up from each end and the center flute is 1-1/2" up from each end. Mark the fence on your router to create the stops. Place the mid-columns on top of the column bases with the outside edge flush to the side column edge. (see Fig. 20).

Make the upper risers and attach. You will need two 3/4" x 1" x 6-3/8" for the front upper riser (N1) and four 3/4" x 1" x 1-3/8" for the side upper risers (O1). Round over the top and bottom edges with a 1/4" roundover bit. Attach on top of the mid-columns as you did the others.

Compound-cut the top column ornaments (P1 and Q1) and sand to fit. The ornaments are made of 1-1/2" material. Use the pattern provided. Cut from the side first and then the face. Cut two. For the side upper ornaments, use the pattern and sand to fit together with the fronts. Attach, making sure they are flush with the top of the bar.

Between each set of columns is another board which gives the foot rail extra strength. For the front (R1), cut one 3/4" x 7" x 53" board and route the top front edge with a 3/8" beading bit. Fit between the two front columns and secure. Do the same to each side (S1). Make two pieces 3/4" x 7" x 19", route and place between the columns at the bottom of each side. The pieces will all have to be trimmed to fit.

The bar top

The bar top needs to be something that can withstand spills and messes. This was a major concern and left very few choices for materials, until I found out about *Envirotex*. *Envirotex* is a polymer-based pour-on finish which is water resistant and can handle the use that a bar might get. A regular finish would be ruined with the first spilled drink, and other materials can be very costly. Using the *Envirotex* lets us use a less expensive or more fragile material like plywood or a veneered mdf for the top. I veneered mine with walnut burl. To make the top (T1), cut a 3/4" piece 74" long and 30" wide (see **Drawing No. 4**). Measure and mark 16" from each side and 8" from the back. Cut this area out. This will leave you with a "U" shape. To cover the edges and make a nice appearance, trim around the entire bar with 3/4" x 2-1/2" material (U1). To give the trim more

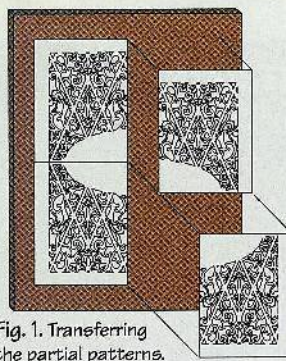


Fig. 1. Transferring the partial patterns.

Make four copies of the partial overlay patterns, two as they appear in the Pattern Section and two reversed. Piece them together on the selected stock.



Fig. 2. Rout the ends of each rail first.

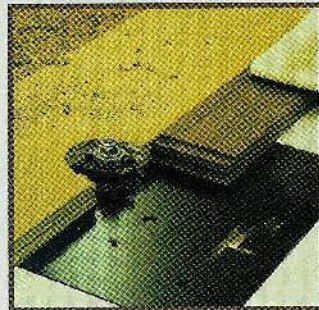


Fig. 3. Rout the stiles as well as the edge of the rails that the panels will slide into.



Fig. 4. Join the stiles, rails and panels.

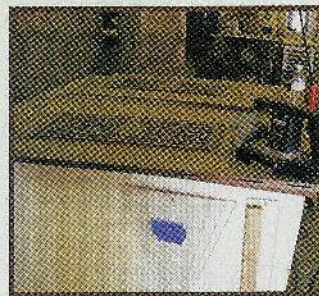


Fig. 5. Biscuit join the front and side panels together.

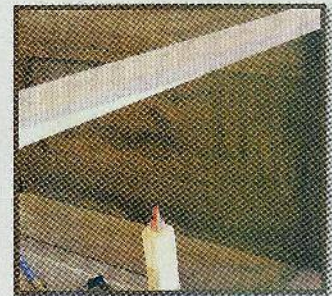


Fig. 6. Attach the bottom supports.



Fig. 7. The bottom supports are attached and ready to receive the shelf.



Fig. 8. Rout the dado which will receive the divider panel in the shelves.



Fig. 9. Secure the bottom shelf to the bottom supports.



Fig. 10. Layout for the shelf supports.

strength, I dadoed a 3/4"-wide x 5/16"-deep groove 1/4" from the top edge. The edges should be slightly rounded for appearance and comfort. Use a 3/8" roundover bit on the top and bottom edges. For the trim, you will need one piece 76" long, two pieces 32" long, two pieces 18" long, two pieces 10" long and one piece 42" long. All these pieces should be mitered and trimmed to fit your top. Once fitted, attach and sand smooth.

Finishing

The bar sides and shelves can be finished as you would normally finish a project. The top shelf of the bar and the bar top should be finished using the *Envirotex*. *Envirotex* is very simple to apply. Follow the directions on the bottle. Your room temperature should be 70-75°. Clean the surfaces with denatured alcohol. Use masking tape and plastic to cover any areas that you don't want the *Envirotex* to run onto. Start with a sealer coat. It is easily mixed by pouring two equal parts together and stirring well (see Fig. 21). Brush a light coat on each top (see Fig. 22). Let this coating dry at least five hours. You may see a little coagulation as it dries; don't worry, this is normal and won't effect the final product. Make sure that the area is not contaminated with dust. You are now ready for the final pour. Mix enough material for one top at a time (see Fig. 23). We used about 3/4 of a gallon per top. Pour the *Envirotex* on the top, flooding the surface. Use a spatula or piece of tagboard to move the *Envirotex* to the edges if needed (see Fig. 24). Let the *Envirotex* sit for 20-30 minutes and level out. Bubbles may form on the surface, most of them will disappear. If you're concerned, you may use a torch and lightly go across the surface (see Fig. 25). You're actually using the torch to deprive the surface of oxygen, not heating it, to get rid of the bubbles. Keep the torch moving and don't stay in one spot too long. The working time is up to about 45 minutes, then the top should sit dust-free for eight hours with a total curing time of about 72 hours. It may be put immediately into service after a gloss finish. A satin finish requires a little sanding with 600-grit and waxing.

Final Detail

The last things you will want to do before using the bar is to attach the door pulls and mount the foot rail. You will need two brackets for the foot rail, two end caps and 6' of brass rail. I selected 1-1/2" tubing. The brackets should be placed 3" in from each column. The foot rail should be between 7 and 8" off the ground. Different brackets will vary on the mounting height. The brackets I used were drilled 3" from each column with a No. 10 bit (see Fig. 26). You might also want to consider stocking the bar before full service. It will make your friends know you haven't missed a detail (see Fig. 27).

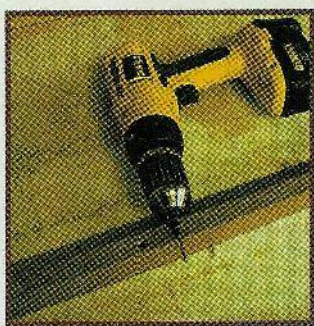


Fig. 11. Prepare the shelf supports for installation by predrilling and countersinking for the screws

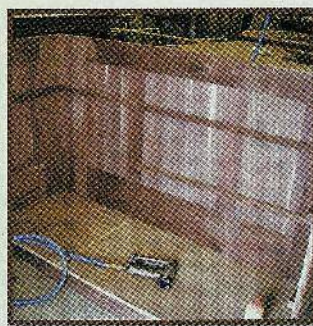


Fig. 12. Attach the shelf supports.

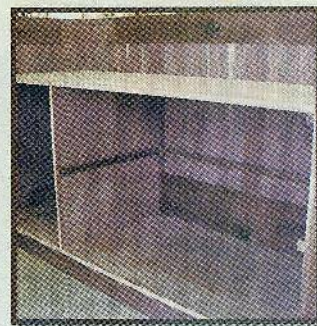


Fig. 13. Install the top shelf and divider.

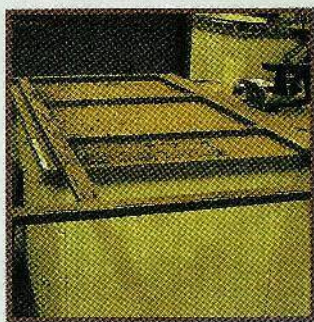


Fig. 14. Join the face frame.

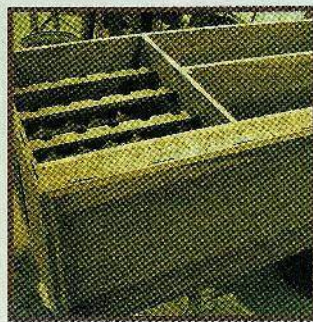


Fig. 15. Locate and cut the biscuit slots.

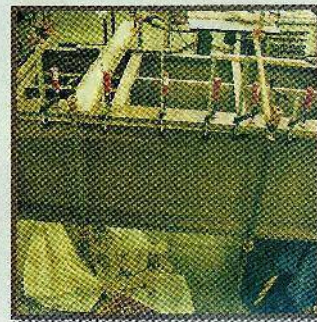


Fig. 16. Join the face frame to the case.

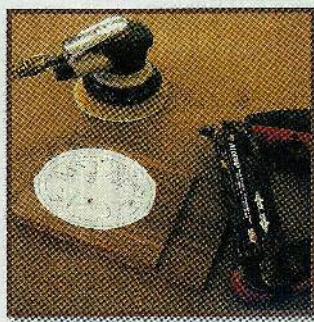


Fig. 17. Cut the lions to shape.



Fig. 18. If you desire, you can round over the edges of the lions.



Fig. 19. Rout a bead profile on the column pieces.

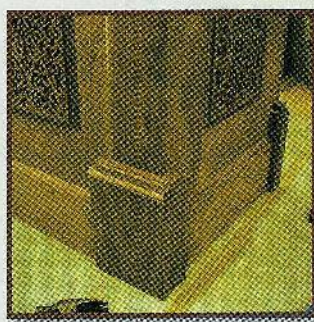


Fig. 20. Attach the columns to the bar.



Fig. 21. Mixing the *Envirotex*.



Fig. 22. Brush on the seal coat.

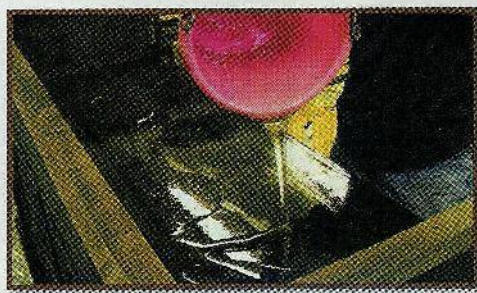


Fig. 23. Prepare to pour on the *Envirotex*



Fig. 24. Push the *Envirotex* to the edges of the bar top with a spatula.

continued on page 54

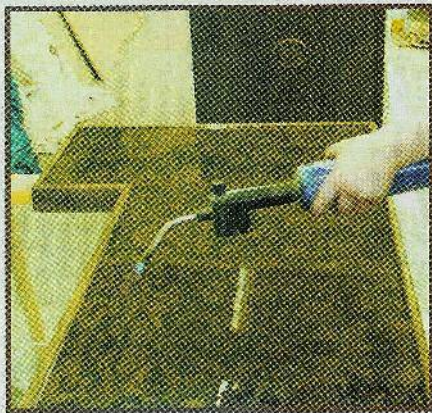


Fig. 25. A torch can be used to get the bubbles out of the Envirotex.

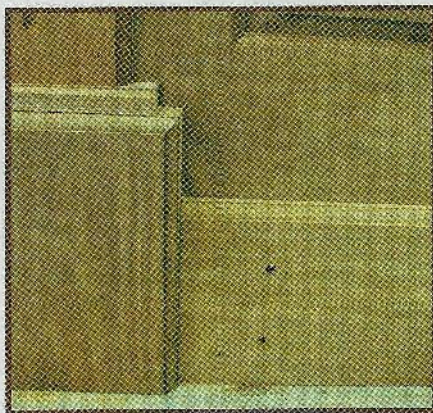
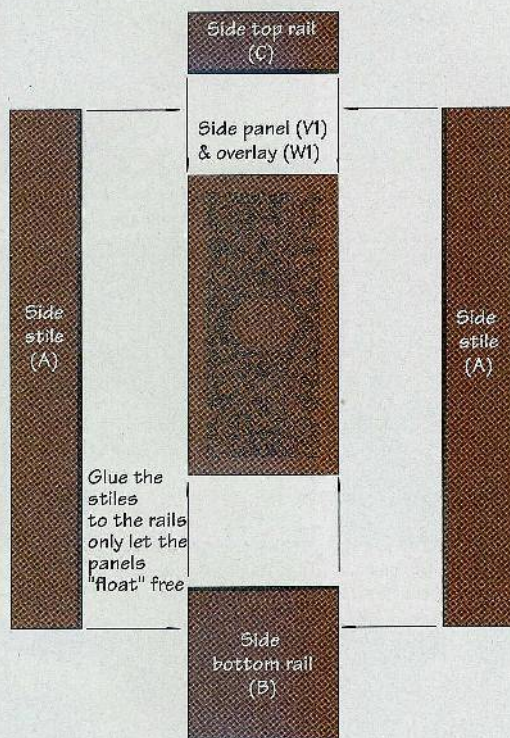


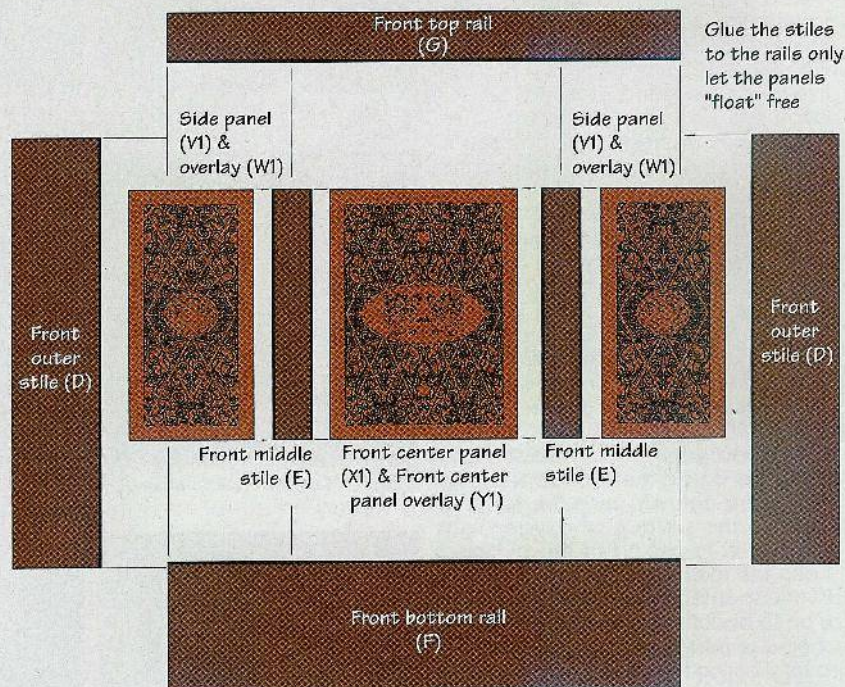
Fig. 26. Pre-drill the holes for attaching the base rail to the bar.



Fig. 27. The rear view of the Finished bar, all ready to be stocked.

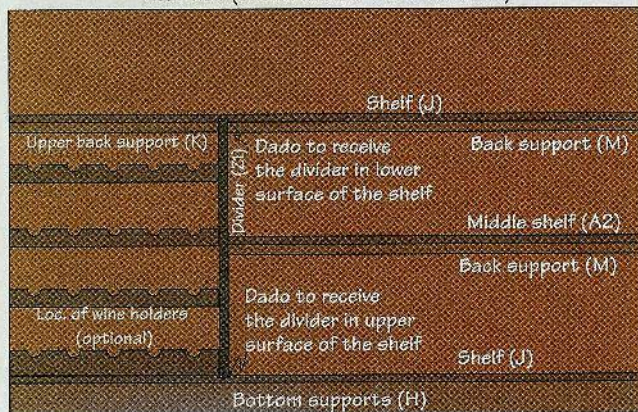


Drawing No. 1
Side Panel Exploded View

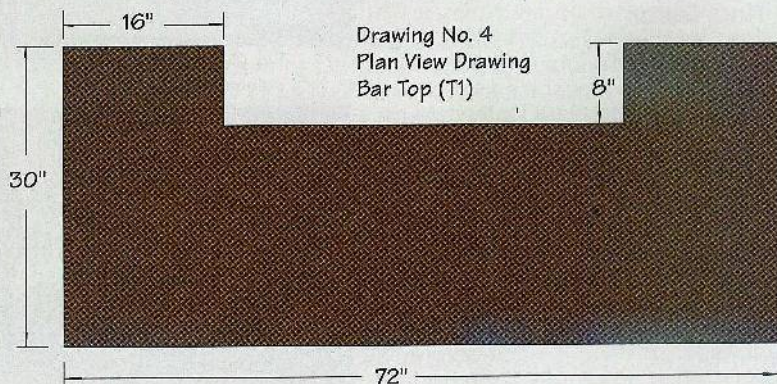


Drawing No. 2
Front Panel Exploded View

Rear view (shown without the face frame)



Drawing No. 3
Plan View Drawing of Shelves And Supports



Drawing No. 4
Plan View Drawing
Bar Top (T1)

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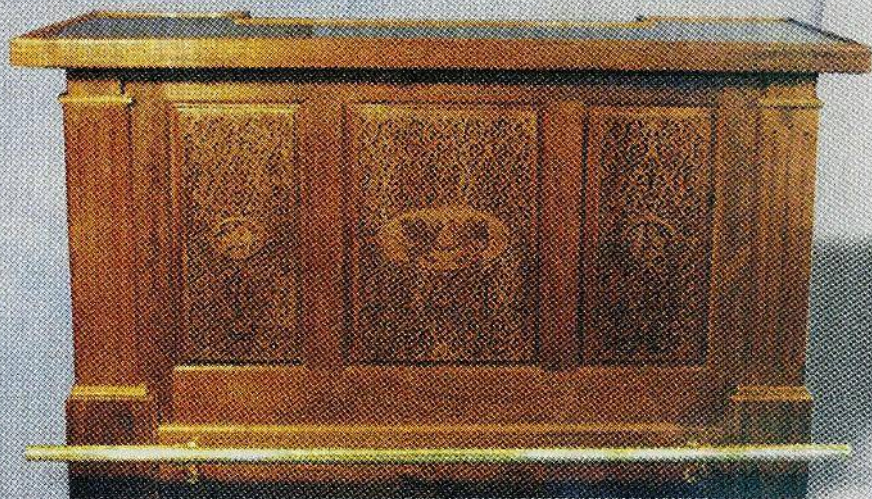
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Cindy brushes on seal-coat of EnviroTex Lite to seal the wood prior to final pour.



Cindy does the final pour of EnviroTex Lite® on the bar's work surface.



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Brush Handle

by Joseph M. Herrmann of Timber Treasures

Patterns Located in Full Size
Pattern Section No. 1!

SUPPLIES:

Wood: Bocote or wood of choice—one piece, 1-1/8" x 1-1/8" x 6-1/2"
Tools: jointer; thickness planer; lathe with assorted chisels; awl; ruler; 1/8" and 11/64"
twist drill bits; Phillips screwdriver; small bolt cutters; handheld electric drill; buffing
system; sharp compass
1 quart Mason Jar with lid
2" brush
2-1/2" x No. 8 fine thread drywall screw
1/2" Mini Drive Center*
#1 Morse Taper #155-6150*
#2 Morse Taper #155-6250*
Assorted sanding discs and paper
Beeswax
Danish Oil
*Available at Craft Supplies, USA: 1-800-551-8876; www.woodturnerscatalog.com.

Introduction

I turn a lot of one-of-a-kind bowls from green wood. As part of the finishing process, I like to apply a liberal coat of lacquer and then immediately wipe off the excess material. The lacquer functions sort of like a sanding sealer. The problem that I have always had with using this procedure, however, is that now I have a brush to clean and then I have to deal with the used lacquer thinner.

I recently took a woodturning class at Craft Supplies in Provo, Utah, and they used a similar finishing process. But instead of having to clean the brush after each use, they just left it suspended in the lacquer. The suspended brush did not touch the bottom of the jar so the end of the brush did not curl. I really liked their system and decided to make a similar setup for myself. Here is my version.

The system consists of a shop-made, turned handle, a quart Mason jar with a lid, a 2" brush, and a 2-1/2" x No. 8 fine thread drywall screw. The handle of the brush is cut off and the remainder is attached to the turned handle with a screw through the lid of the Mason jar. When the lid is secured, the brush is suspended in the lacquer and the jar is sealed. This system would work well on any project—not just bowls—where a sanding sealer is applied.

As a convenience, Craft Supplies sells a kit that includes a jar, lid, screw, brush, and a handle blank (#939-2300, Finish Jar Kit, \$10.99), but you should be able to find all the necessary materials locally.

Any wood can be used for the turned handle. I chose Bocote, an exotic wood from Mexico; it's an attractive wood that looks a lot like snakeskin. I like turning it because I like the smell of the wood, it turns extremely well, and, best of all, it sands very easily.



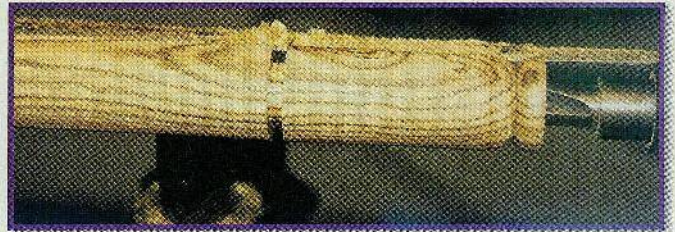
INSTRUCTIONS

Step 1. Begin by preparing a blank measuring 1-1/8" X 1-1/8" X 6-1/2". It is important that the end that will be placed at the headstock of the lathe be square. If it's not, the brush and the handle might not mate evenly and will look crooked. Mount the blank between centers on the lathe. I used a 1/2" spur center drive. It is an aftermarket tool that comes in handy when turning small objects. I purchased it from Craft Supplies in Provo, Utah. Turn the blank round, being careful to keep both ends at the same diameter, with no dip in the center. I used a large 1-1/2" roughing gouge to accomplish this.

Measure over 5/16" from the headstock end of the blank. This line will be the center point for the two half-beads that form the base detail.



Step 2. Turn the two half-beads that form the base detail. Note how the upper half-bead is just slightly smaller in diameter than the bottom one. I used a small gouge to form these details.



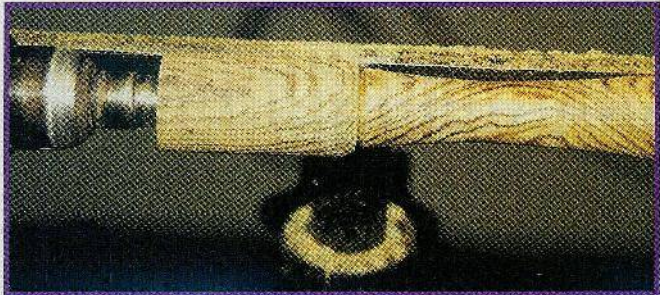
Step 3. Set your outside calipers for $5/8"$. Measure over 3" from the headstock and draw a line all the way around the blank. Use a parting tool to make a groove $5/8"$ in diameter at this point. This serves as a depth marker for the large cove detail.



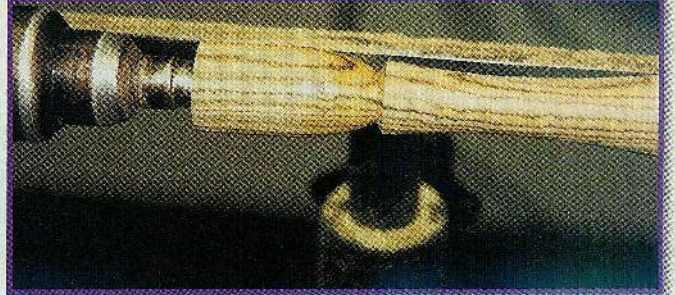
Step 4. Reset the calipers for $13/16"$. Measure over $4-3/8"$ from the headstock and draw another line around the blank. Use a parting tool to cut a groove on the **LEFT** side of this line. This will mark the upper limit of the large cove.



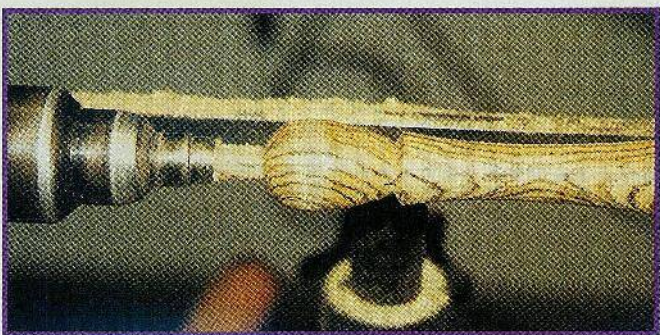
Step 5. I used a large roughing gouge to form the elongated cove detail, being sure **NOT** to cut away the upper line.



Step 6. Cut an angle detail at the top of the large cove just to the right of that line (above). I used a small detail gouge to accomplish this. This will form the base of the egg-shaped detail.

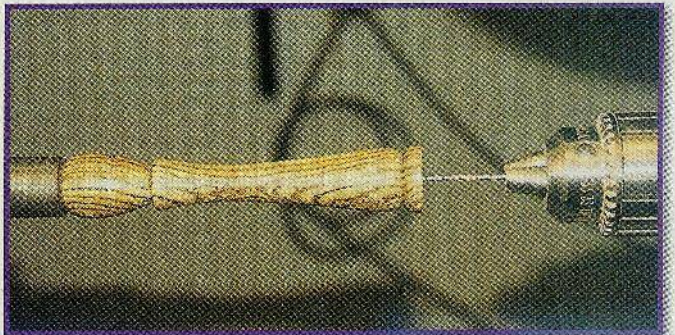


Step 7. Form the base of the egg-shaped detail. Visualize what the pointed end of an egg looks like and try to reproduce that shape here. I used a $1/2"$ gouge to make this cut.



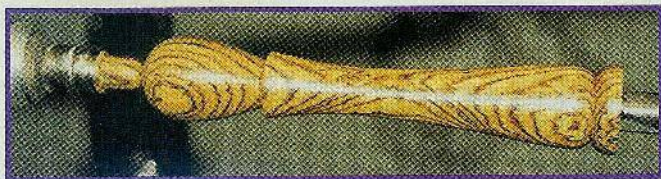
Step 8. Measure over $1-1/2"$ from the base of the angle detail. This line will form the upper limits of the egg. Set the calipers for $3/8"$ and form a dowel in the tailstock end of the blank. Form the large end of the egg-shape detail, again trying to reproduce the shape of a real egg.

Make a witness mark next to one of the prongs of the spur center so you can return the blank to the same position on the lathe after the next step has been completed.



Step 9. Remove the $1/2"$ spur center from the lathe and replace it with a drill chuck. Lock a $1/8"$ twist drill bit into the chuck. Remove the revolving center from the tailstock. Position the blank on the lathe. The point of the drill bit should be in the center hole left by the spur center. Turn on the lathe, being careful to **NOT** allow the blank to spin. Hold the stock in position with one hand and advance the tailstock ram with the other until the desired depth of 1" has been reached. This method is the easiest, fastest, and most accurate way to drill a hole in the end of a turning. Return the stock to the lathe between centers as before, being careful to line up your witness mark with the correct spur center prong. Form the half-bead that makes up the base of the top detail next.

continued on page 58



Step 10. Sand the entire handle, being sure to remove any small scratches. I started with 120-grit paper and sanded down to 320-grit. Apply a liberal coat of Danish Oil to the handle. Bocote is a naturally oily wood and I don't know if applying this oil really helps or not. It does, however, remove all the fine sanding dust and brightens up the wood substantially!



Step 11. Form the remainder of the top detail with a sharp detail gouge, parting the wood from the lathe in the process. I buffed the handle using the three-step process that I use with all my small turnings.



Step 12. Apply a coat of beeswax to the drywall screw and drive it into the wooden handle. This precuts the threads on the handle, making the final assembly easier. Remove the screw when you have finished with this step.



Step 13. Cut off the end of the paintbrush handle approximately 1-5/8" from the top of the brass ferrule. Try to make the cut square.



Step 14. Find the center of the cut surface, centerpunch the mark, and drill a 1/8" hole **STRAIGHT** down into the center point.

Reapply the beeswax to the screw and drive it into the brush. Be careful not to crack the handle when performing this operation. If it does crack, do what I did: squeeze a little thin super glue in the crack to fix the problem! Cut off the end of the screw at a point on the shank where the threads end. The screw has probably been hardened, so a hacksaw won't cut the metal. I used a pair of small bolt cutters to accomplish this task.



Step 15. Find the center of the lid. Measure the diameter of the cap. Set a sharp compass to one half of this dimension, PLUS a thirty-second of an inch. Stick a small piece of masking tape on the approximate center of the lid. Place the point of the compass on the edge of the lid and draw three equally spaced arcs on the masking tape. The three intersecting arcs will narrow the search for the center of the lid enough for you to make an educated guess at its location. Mark the center with a sharp awl.

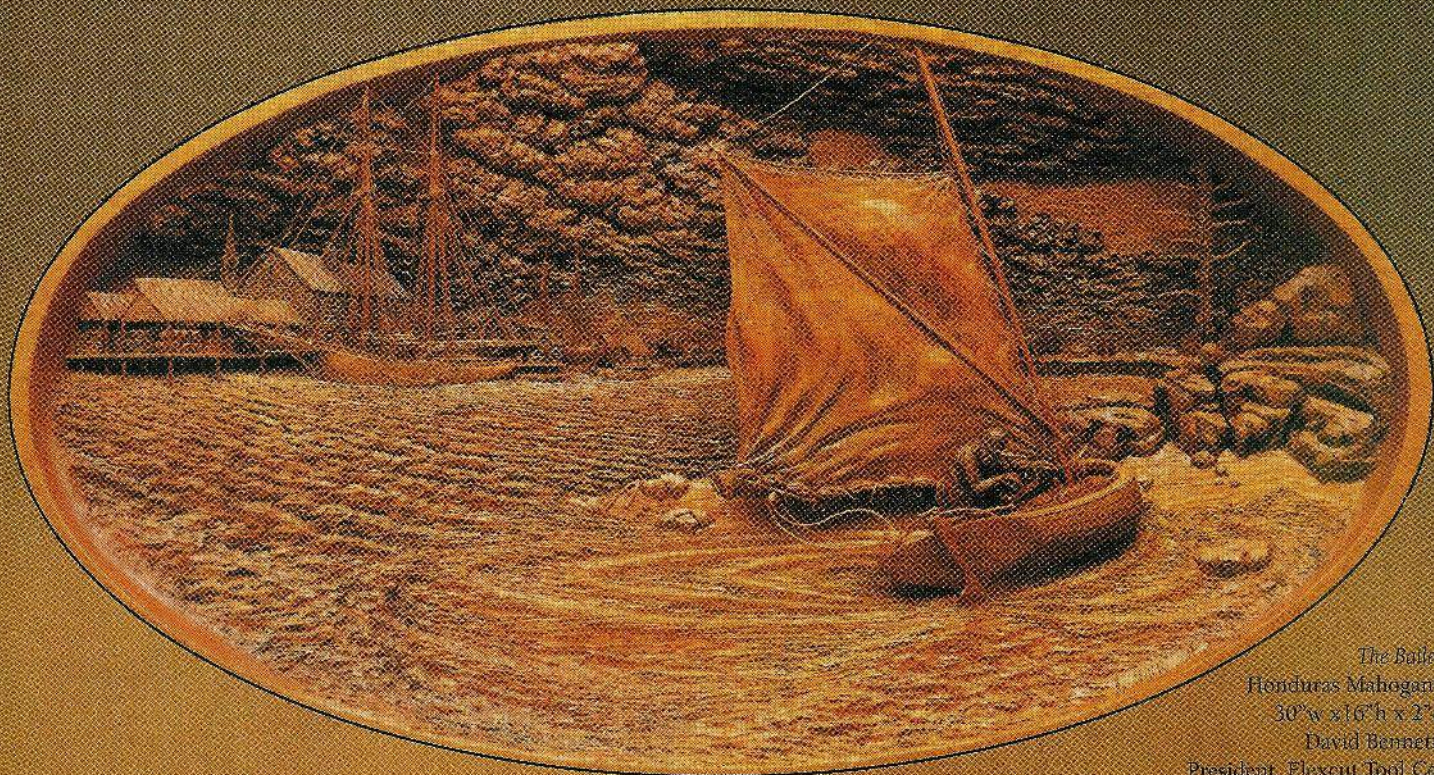


Step 16. Drill a hole in the center of the lid with an 11/64" twist drill bit. Back up the point of the drill to prevent the flimsy lid from bending as the hole is drilled.



Step 17. All that is left to do is to put the screw through the hole in the lid and thread on the wooden handle. Fill the jar with the desired finishing material and you are good to go!

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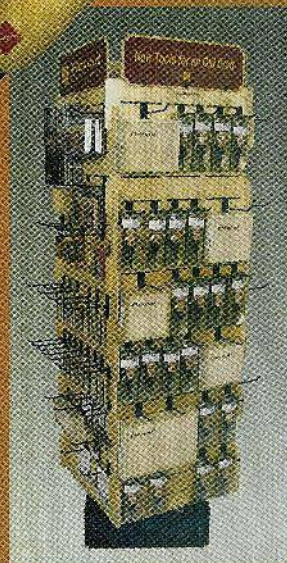
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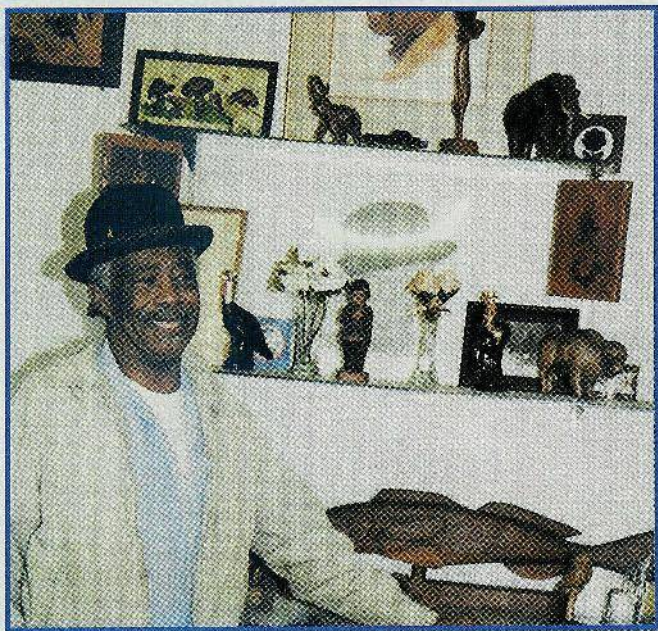
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Meet Calvin Berry

by Ivan Whillock



Calvin Berry

Getting Started

When Calvin Berry was about seven, it was his job to take lunch to his father who worked for the WPA. One time Calvin was late and his father's lunch break was over by the time the boy arrived. Unfortunately, his father had to go back to work without eating. That incident made an indelible impression on young Calvin and bothered him for many years after. He resolved that some day he would have a job where someone else couldn't tell him when he could eat. After many years in and out of jobs, Calvin finally got his wish. At age 38, Calvin started making his living as a wood carver.

Born and raised in Oklahoma, Calvin's interest in wood carving started very early. Like many young boys of that era, he usually carried a jackknife. He tried whittling objects with it from time to time. Then, at age nine, he carved an airplane that received much praise from his family and friends. He still has that airplane and displays it proudly in his shop. From then on he carved a variety of subjects, finally trying a human figure when he was fifteen. Carving has been a passion ever since.

Early Shows

In 1968, Calvin started taking his carvings to wood carving shows. In the early days, he would occasionally hitchhike from show to show, carrying his small carvings with him. He would display his works, carve, and chat with the folks who walked by. It was at these shows that he also became introduced to other carvers and discovered that there were many types of carving tools other than the jackknife. He slowly acquired a variety of specialized tools which made many of the cuts easier. Although the knife remains his primary tool, he found that the hair detail on his animals became much easier with V tools and veiners, and that other chisels and gouges made specific cuts a whole lot less work.

Although Calvin is largely self-taught, he has recently sat in on a few classes to learn about the techniques of other carvers. "I am usually the worst student in class," he jokes; "I have my own idea of what the carving should look like." His idea, Calvin says, is usually different than the teacher's.

Being the "worst student" hasn't prevented Calvin from teaching, however. He exclaims, "I love that teaching!" Calvin says he learns while he is teaching. In order to show his carving techniques to others, he first has to be clear on them himself. He has taught in a variety of places, including the Northeast Area Vo-Tech and Tulsa University. At first he couldn't understand why wood carving wasn't a course at the vocational school level. He lobbied the local vocational-technical school to include wood carving as a class. He said, "I hung in there until they accepted wood carving."

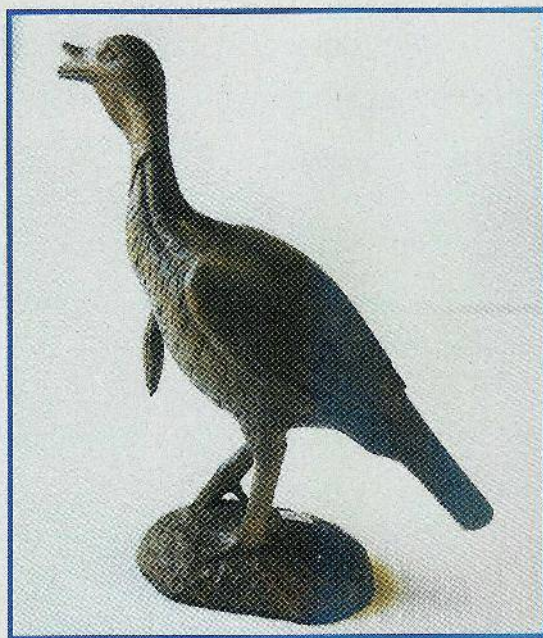
Personal Preferences

Calvin works primarily in basswood and walnut. He prefers walnut because it "saves time." Basswood takes an extra step as it must be stained to give the look that he prefers, but walnut does not. He personally likes natural finishes best, but he will paint his carvings from time to time. He has found that "colors attract attention." His specialty is carving shoes that look well worn, anything from loafers to cowboy boots. He also carves small animals of various types, but he likes skipping around from one type of carving to the next. He says he will try anything: "I can't say, 'I don't!'"

On display at his shop is a wide variety of his work and his collection of memorabilia. On one wall is the front page from the Grit newspaper which featured him. On others there are photos of Calvin with various notables, and paintings and drawings of him wearing his trademark derby hat. Calvin has often posed for the portrait classes at the local college.

Although he is usually working in his shop, he says, "I don't push like I used to. I don't have to work as hard because I'm on Social Security!" Not having to "push" so hard means that the affable Calvin has time to chat with the folks who drop by to see his carvings. Calvin's entertaining stories and infectious laugh show that this is a man who enjoys meeting people and sharing his carvings. And now, of course, he can eat any time of the day he wants to!

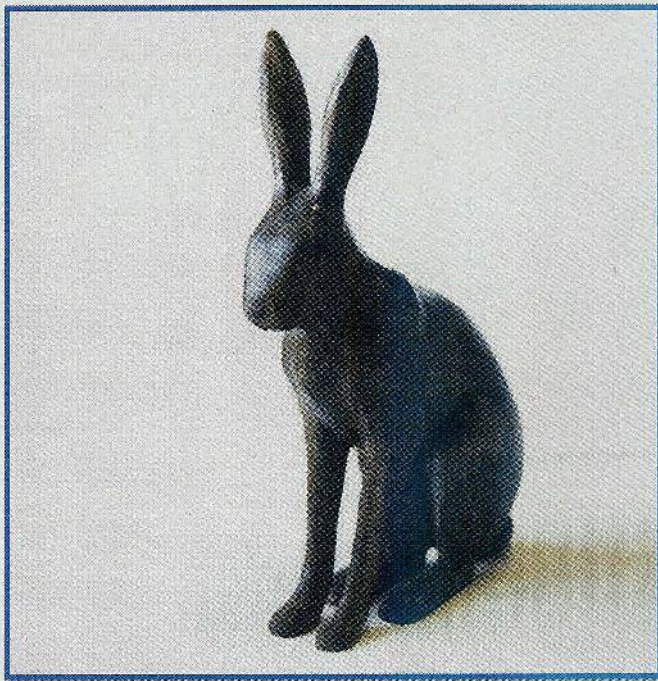
Calvin Berry's shop is located at 437229 E. Highway 60, Vinita, Oklahoma 74301



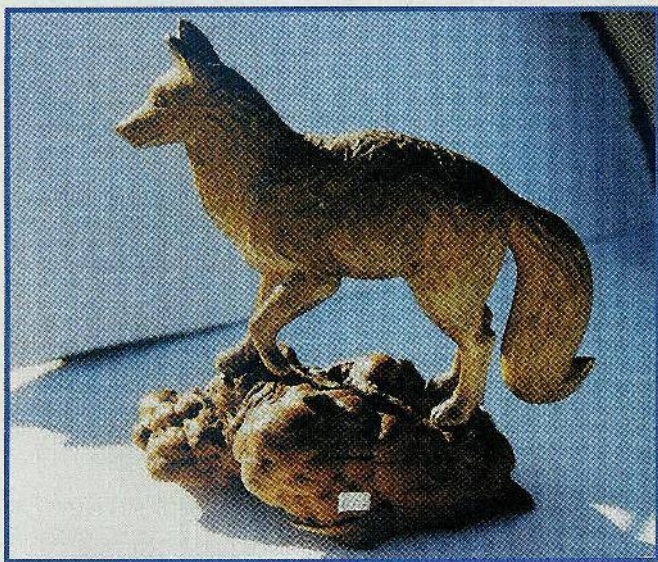
Turkey



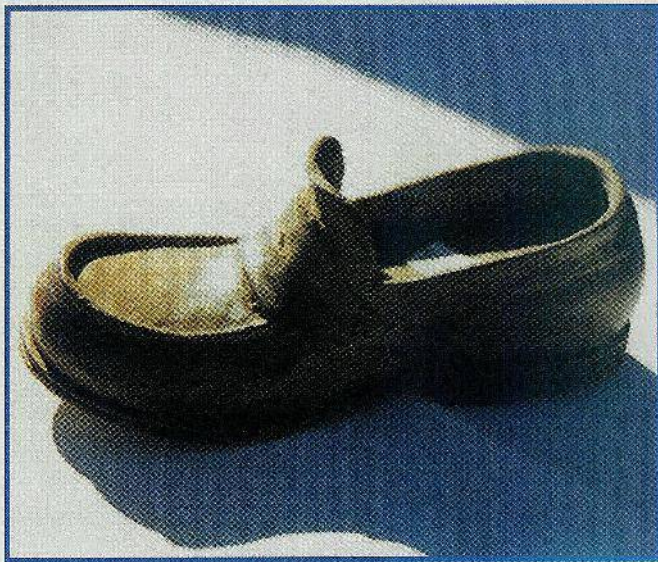
Stylized bird



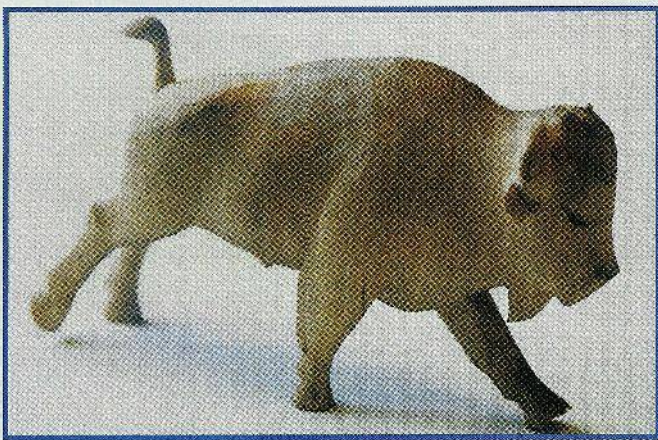
Rabbit



Coyote



Shoe



Buffalo



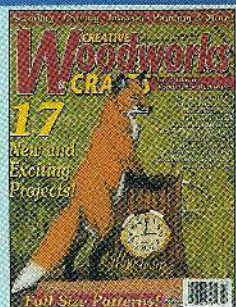
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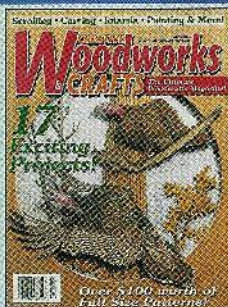
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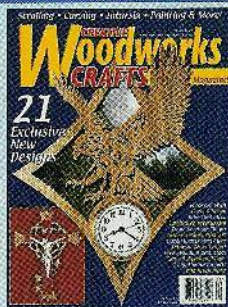
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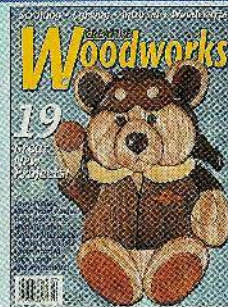
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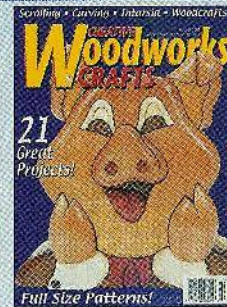
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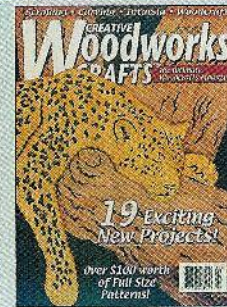
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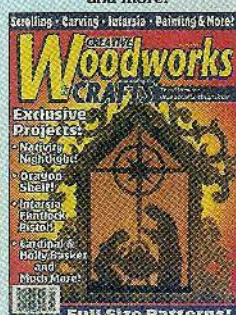
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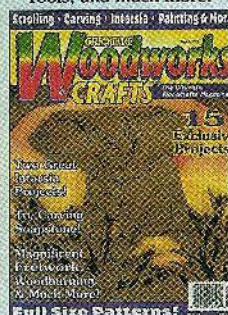
OCTOBER 2001

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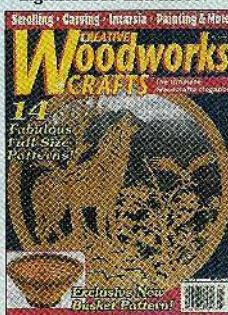
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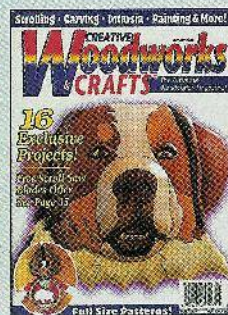
MARCH 1999

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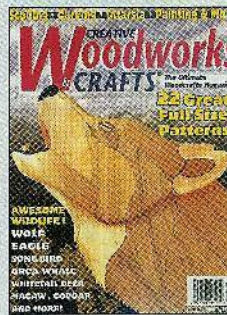
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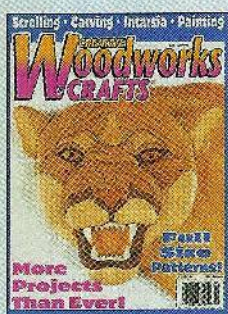
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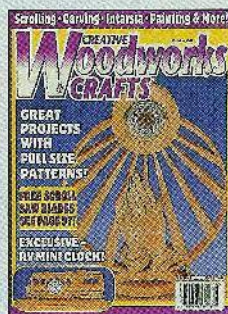
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AUGUST 1997

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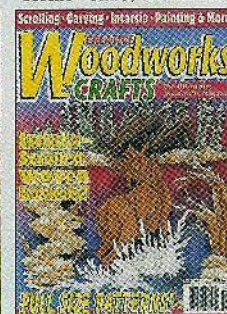
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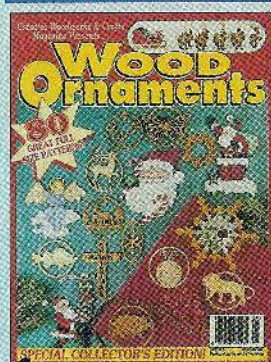
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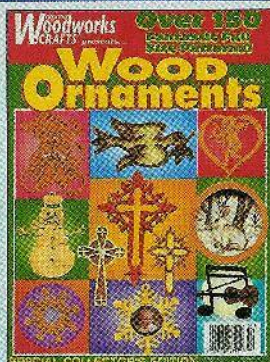
MARCH 1998

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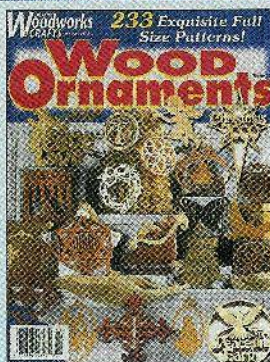
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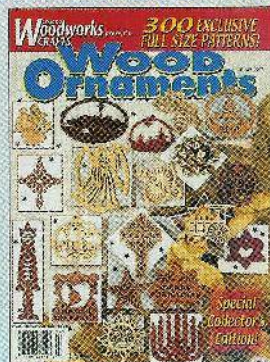
WOOD ORNAMENTS - WINTER '97-'98
80 Terrific patterns in one issue, and 3-D deer and sleigh patterns!



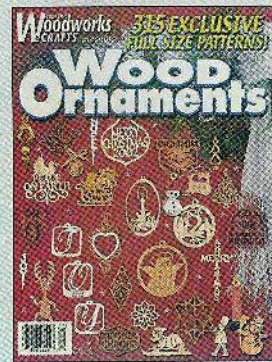
WOOD ORNAMENTS - WINTER '99-'00
Featuring 151 Full Size Ornament Patterns!



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



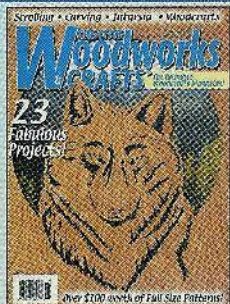
WOOD ORNAMENTS - WINTER '01-'02
Featuring 300 Great Full Size Patterns!



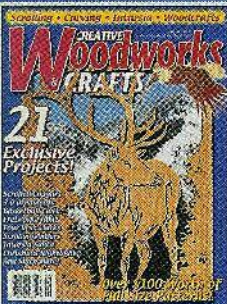
WOOD ORNAMENTS - WINTER '02-'03
Featuring 315 Exclusive Full Size Patterns!

CRAFTS BACK ISSUE SALE

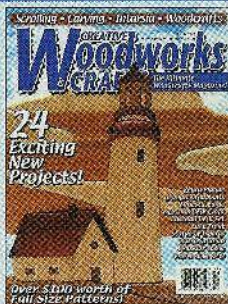
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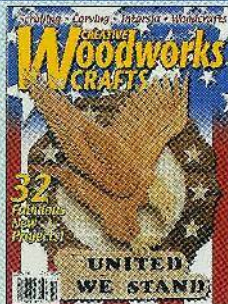
NOVEMBER 2001
 Bass Plaque, Falcon Intarsia, Basketweave Clock, Fire-Breathing Dragon, Six Inspirational Ornaments, and more!



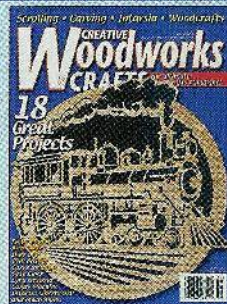
JANUARY 2002
 Eagle Intarsia, Fretwork Frame, U.S. Navy Plaque, Basketball Clock, Cougar Plaque, Scrolling Antler, Three 3-D Ornaments, and more!



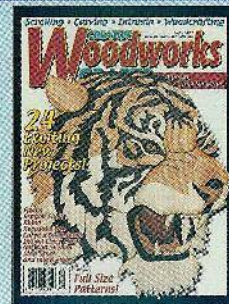
MARCH 2002
 Baseball Desk Set, Horse Intarsia Clock, Lighthouse Intarsia, Guardian Angel Frame, Lake Trout Plaque, and more!



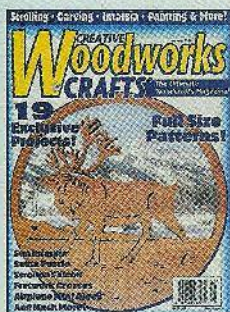
APRIL 2002
 Cougar Plaque, Coin Cutting Project, Patriotic Jewelry, Train, Bison, and Angel Plaques, and more!



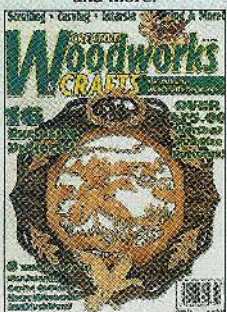
JUNE 2002
 Liberty Bell Intarsia, Eagle Music Box, Two Train Projects, Candy Machine, Birdhouse, and more!



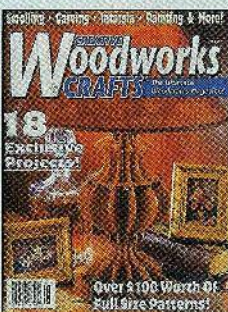
AUGUST 2002
 Fretwork Cross, Hot Rod Shelves, Classic Step Stool, Fawns Plaque, and more!



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



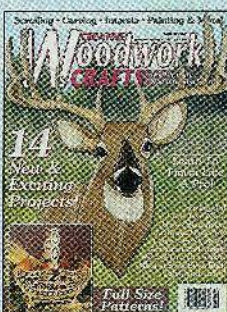
APRIL 2000
 Duck Plate, Clown Intarsia, Heavy Fretwork Box, Two Great Horse Silhouettes, Carving a Flower Plaque, and more!



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



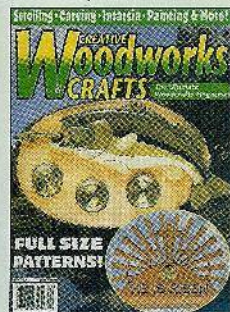
AUGUST 2000
 French Lyre Clock, Noah's Ark Puzzle, Tiger Silhouette, Elk Desk Set, Two Wilkens Mini Clocks, and more!



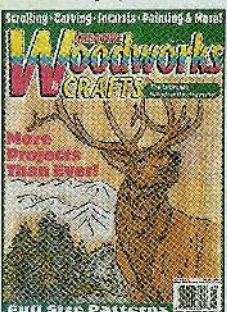
OCTOBER 2000
 Deer Intarsia, Fretwork Basket, Fretwork Music Box, Oak Leaf Clock, "American Pride Eagle", and more!



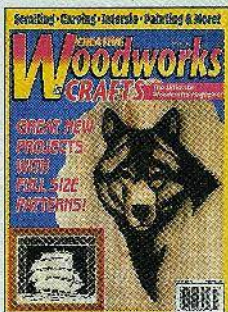
NOVEMBER 2000
 Nine Cross Ornaments, Bass Mini Clock, Ship in a Bottle Silhouette, Nautical Shelf, Trout Frame, Southwestern Box, Pheasant Clock, and more!



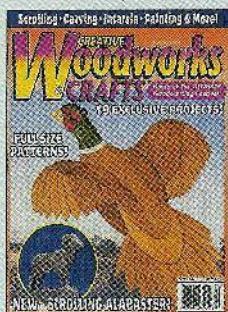
APRIL 1998
 Religious Mini Clock, "Hungry Bass" Intarsia, Carving a Polar Bear, and more!



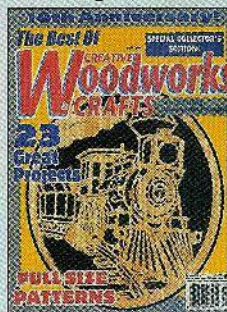
MAY 1998
 Elk Plaque, Big Buck Silhouette, Rhino Intarsia, Four Mini Clocks, and more!



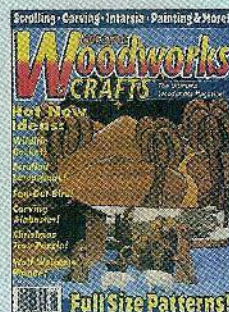
JULY 1998
 Wolf Plaque, Geronimo Silho, Pheasant, Sailboat, Beehive Scroll Saw Project, and more!



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



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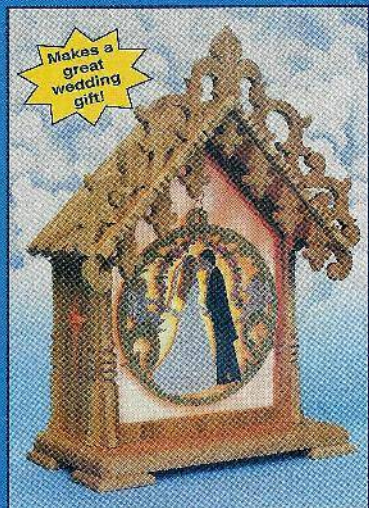
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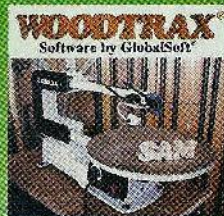
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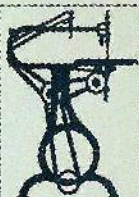
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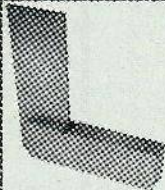
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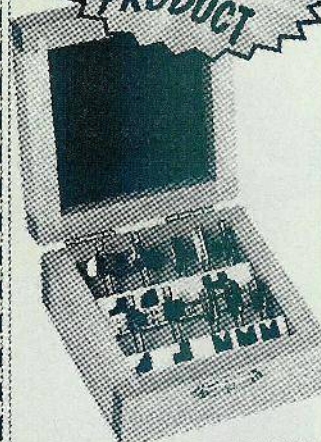
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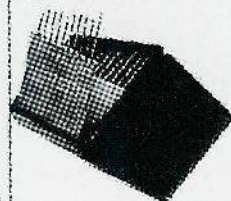
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#61 - #80 metal case
#20pcDS \$9.95

Mini Drill Bits

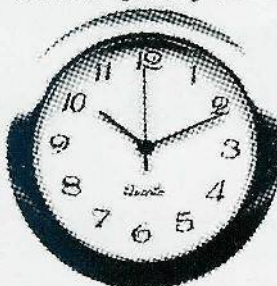
1/16", 3/32", 1/8" Bits \$4.50 Doz

Numbered Drill Bits

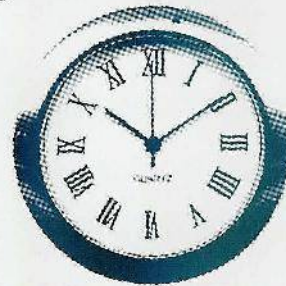
#54, #56, #58, #61, #64,
#67, #70, #72
\$7.50 per Dozen
(sorry no mixing sizes of drill bits)

Top Quality Silcon Brand Inserts

No low quality economy inserts sold here !!!



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



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

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



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



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

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

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



Blade Storage Tubes

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

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\$00.00 - \$40.00 add \$5.00
\$40.01 - \$60.00 add \$6.50
\$60.01 - \$80.00 add \$8.00
\$80.01 and over add 10%
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TN residents add 9.25% Sales Tax

UNLOCK YOUR CREATIVITY

... and discover your
woodworking potential

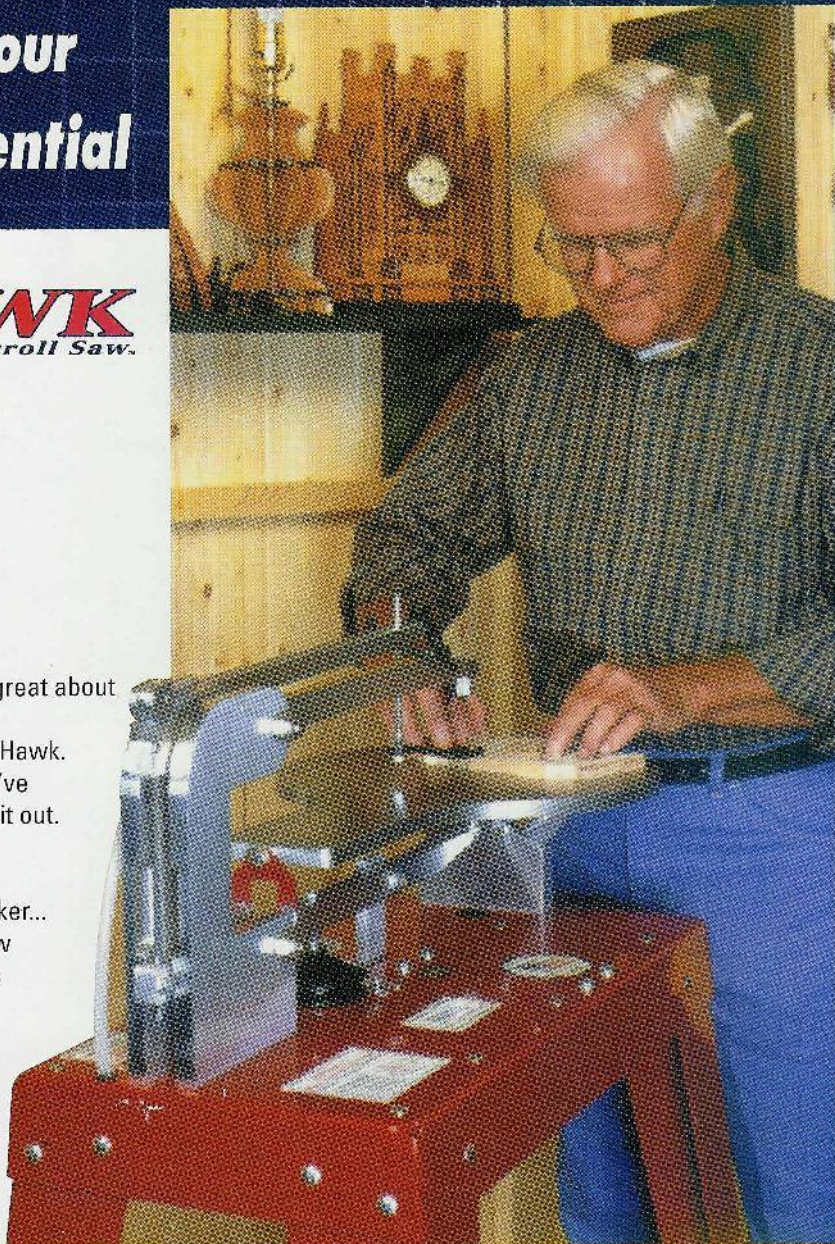


- Cuts almost anything
- Available in 3 versatile models
- Packed with exclusive features
- Makes woodworking more creative and fun
- Precision engineered for performance, safety, and durability

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

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

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A052

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Side A

Polar Bear		from page 6
Giraffe		from page 14
Chain Saw		from page 18
Reading No. 9025B Caboose		from page 20
Heart Puzzle		from page 20
Storage Box (for the Civil War Chess Pieces)		from page 48

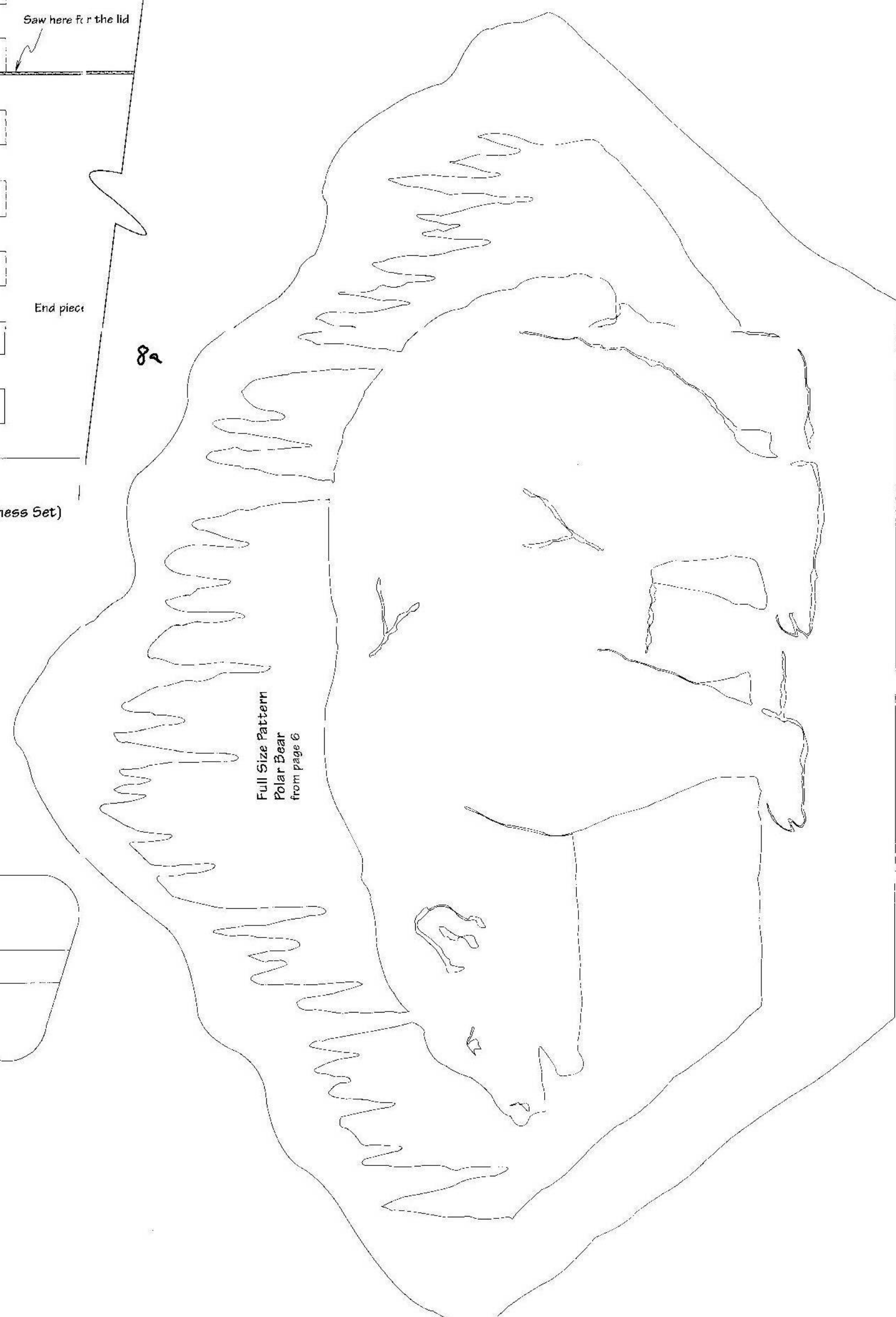
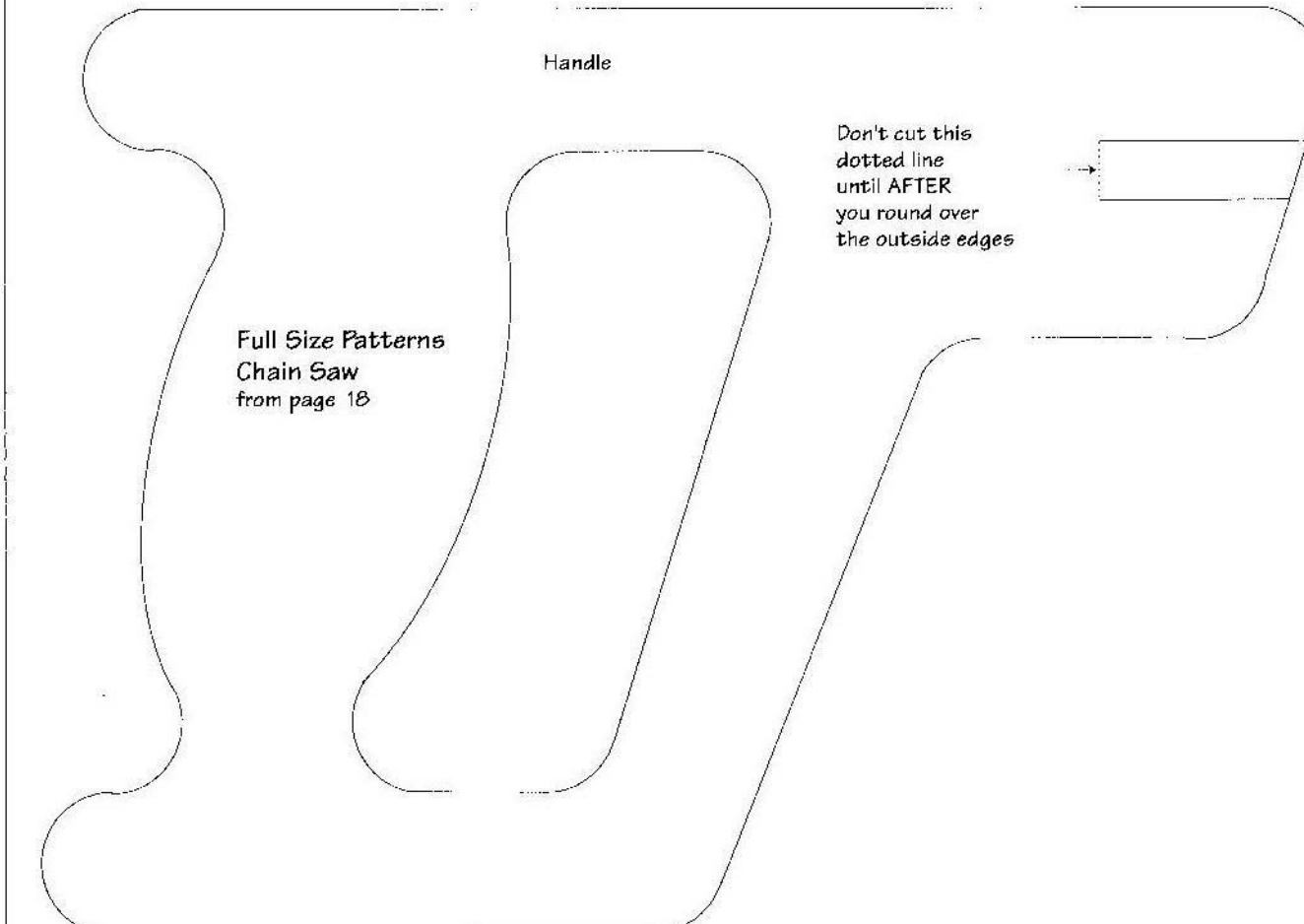
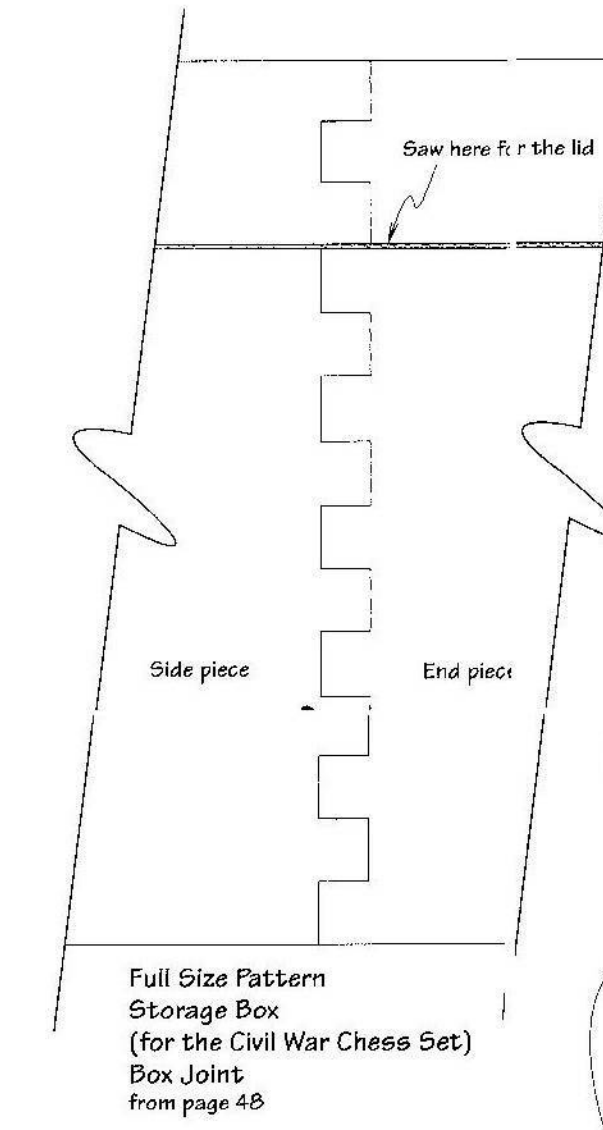
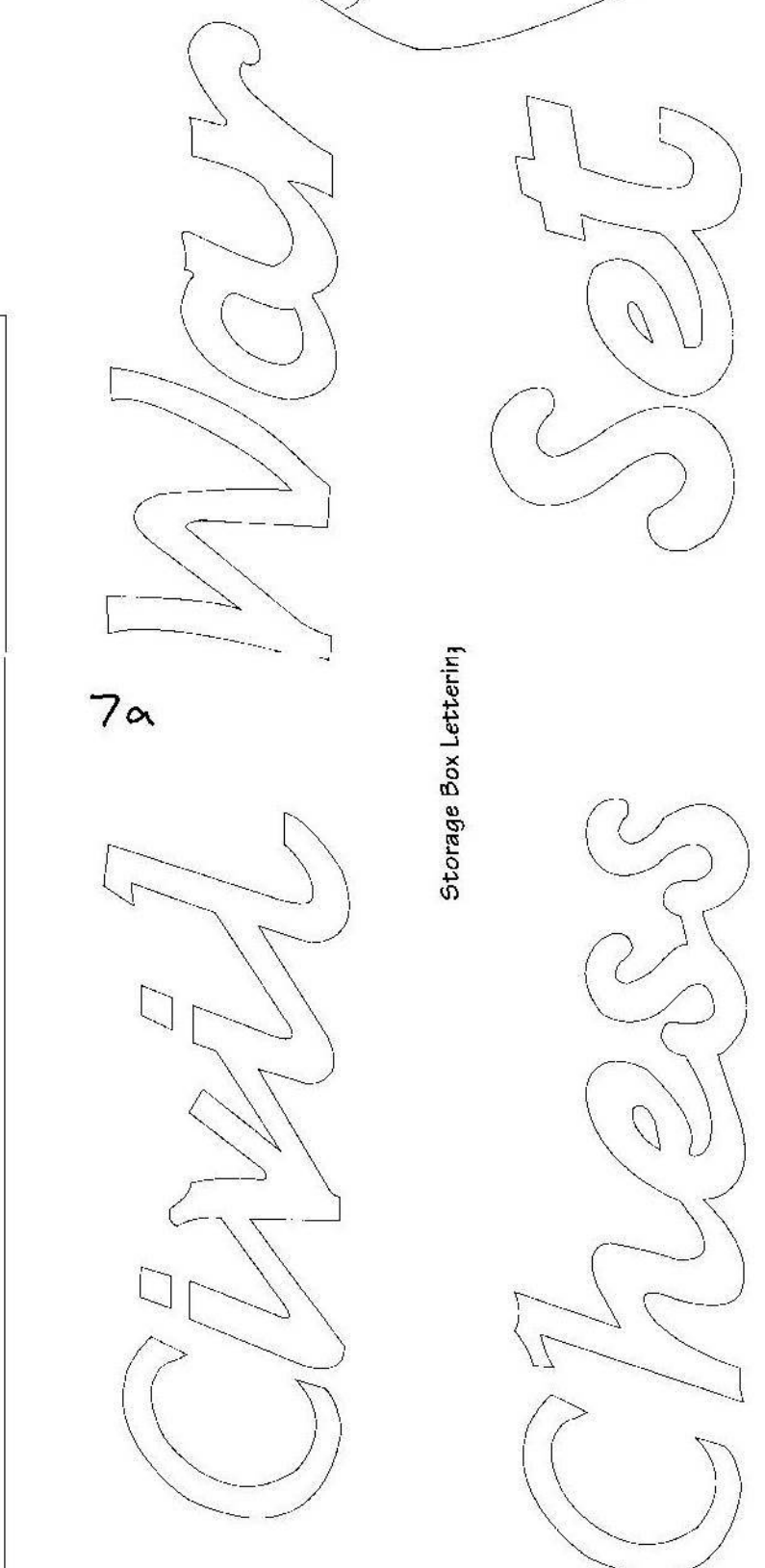
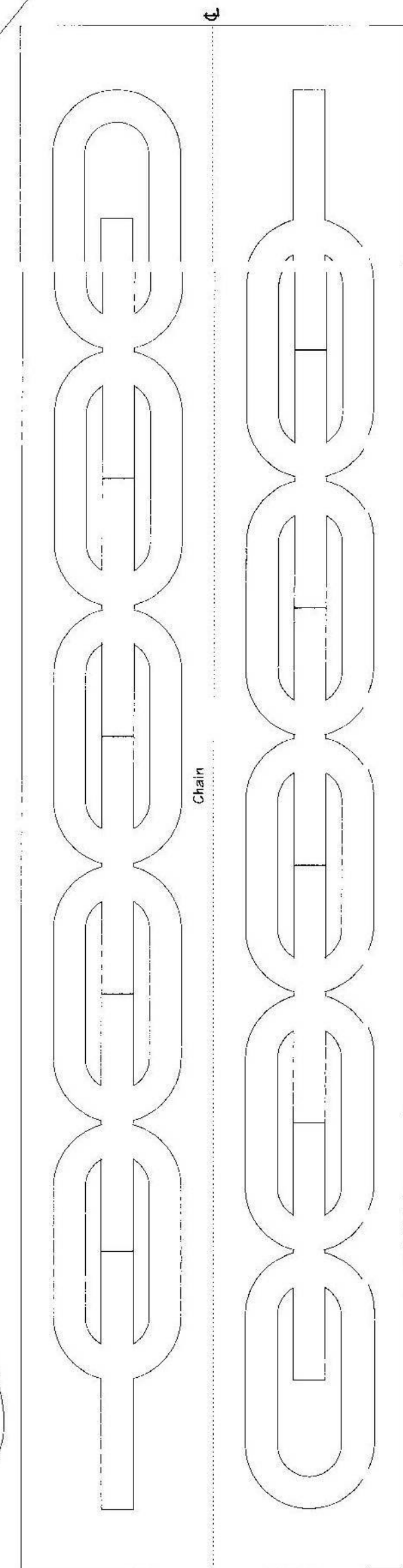
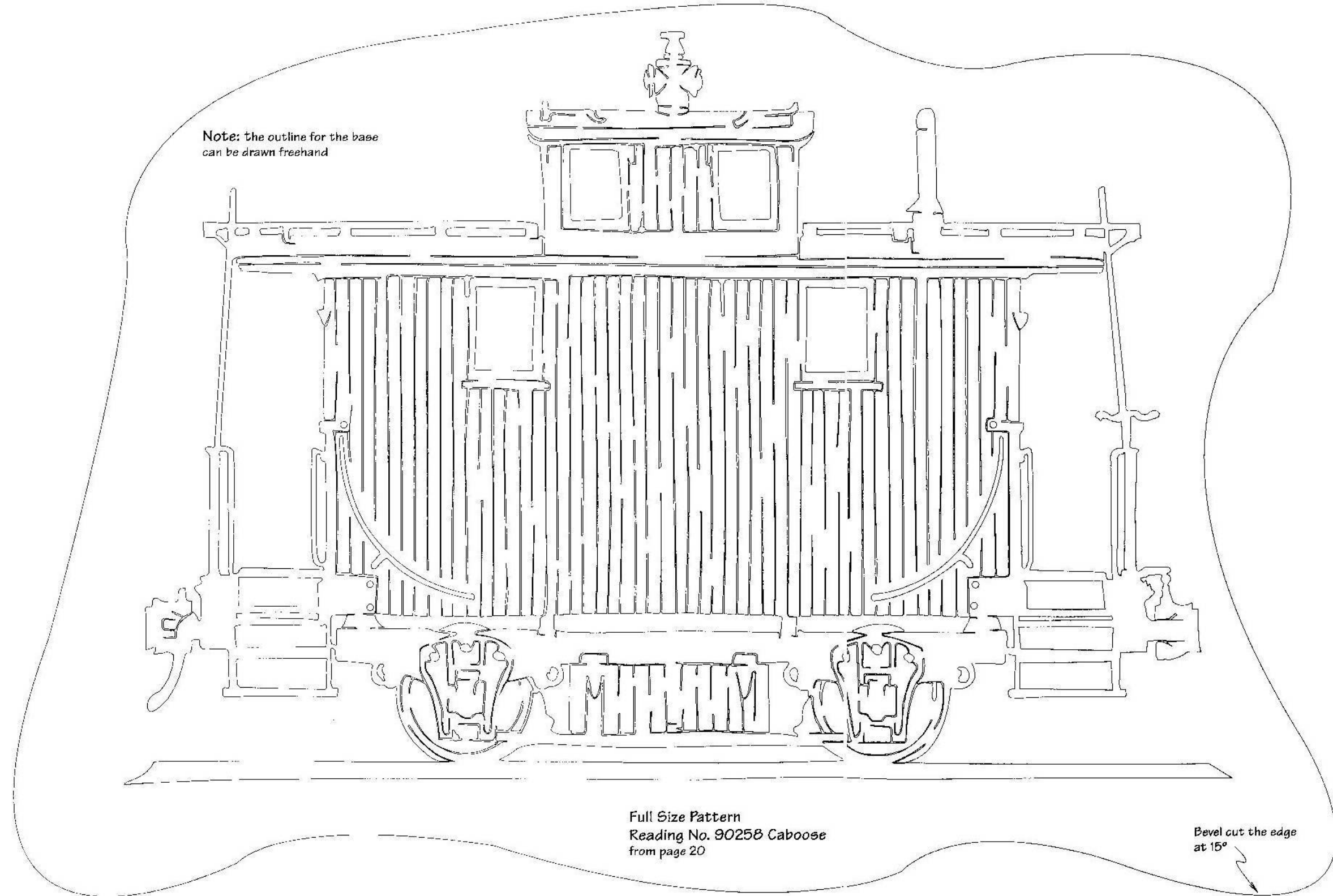
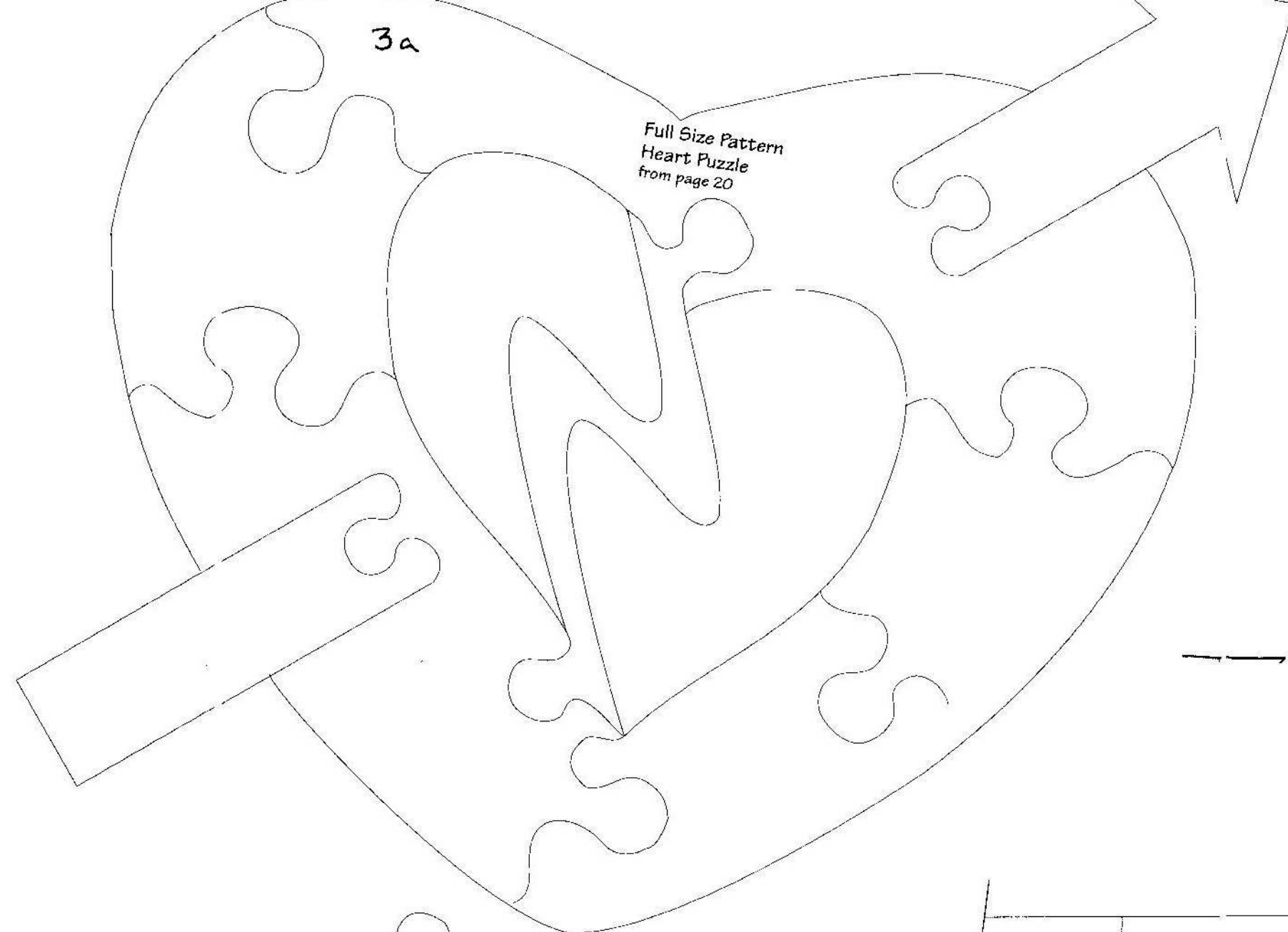
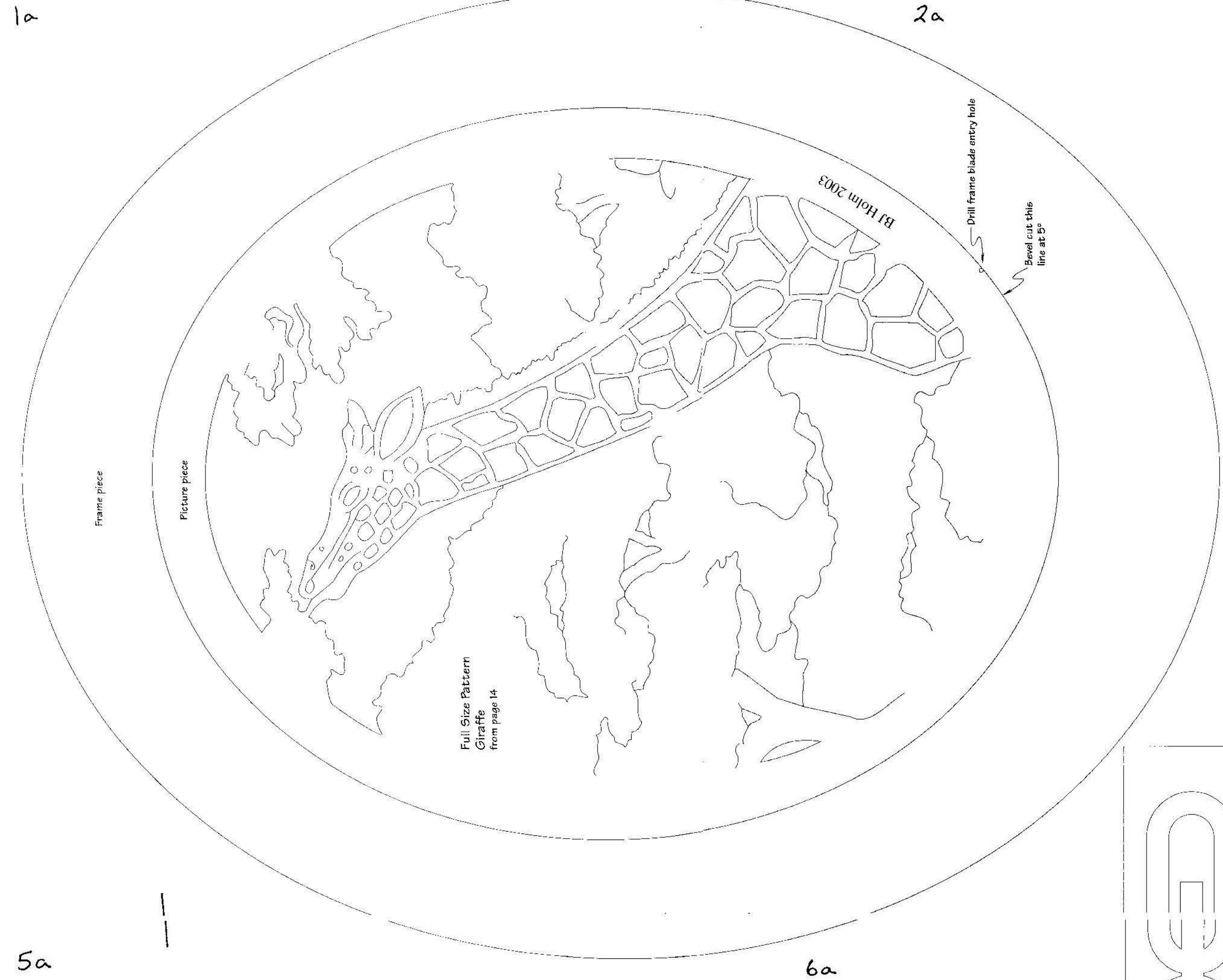
Metric Conversions:
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
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1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m

Side B

Picture Frames		from page 12
Rhinoceros		from page 22
The Tulip Box		from page 26
Warthog Intarsia		from page 38
Brush Handle		from page 56

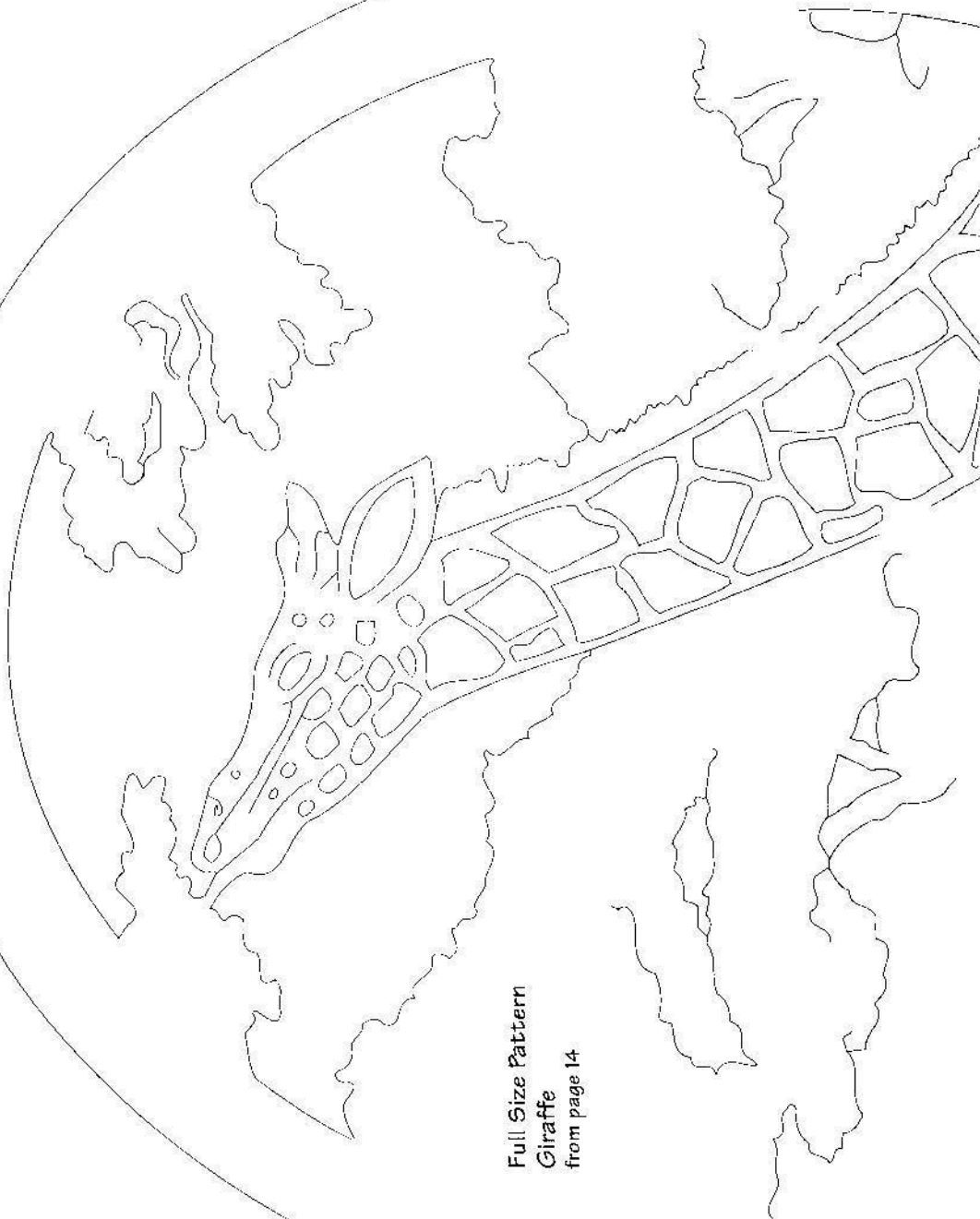


19

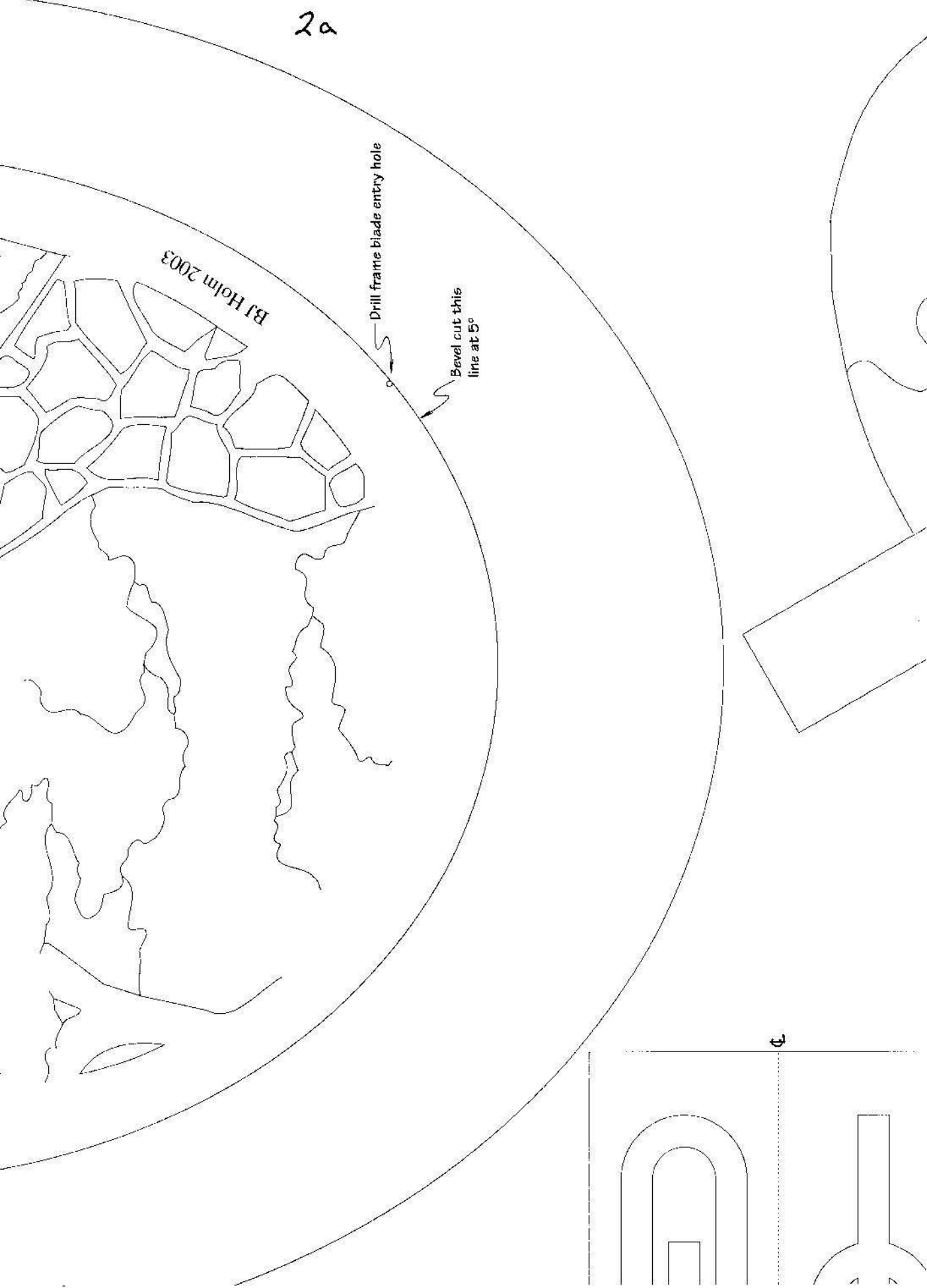
Frame piece

Picture piece

Full Size Pattern
Giraffe
from page 14

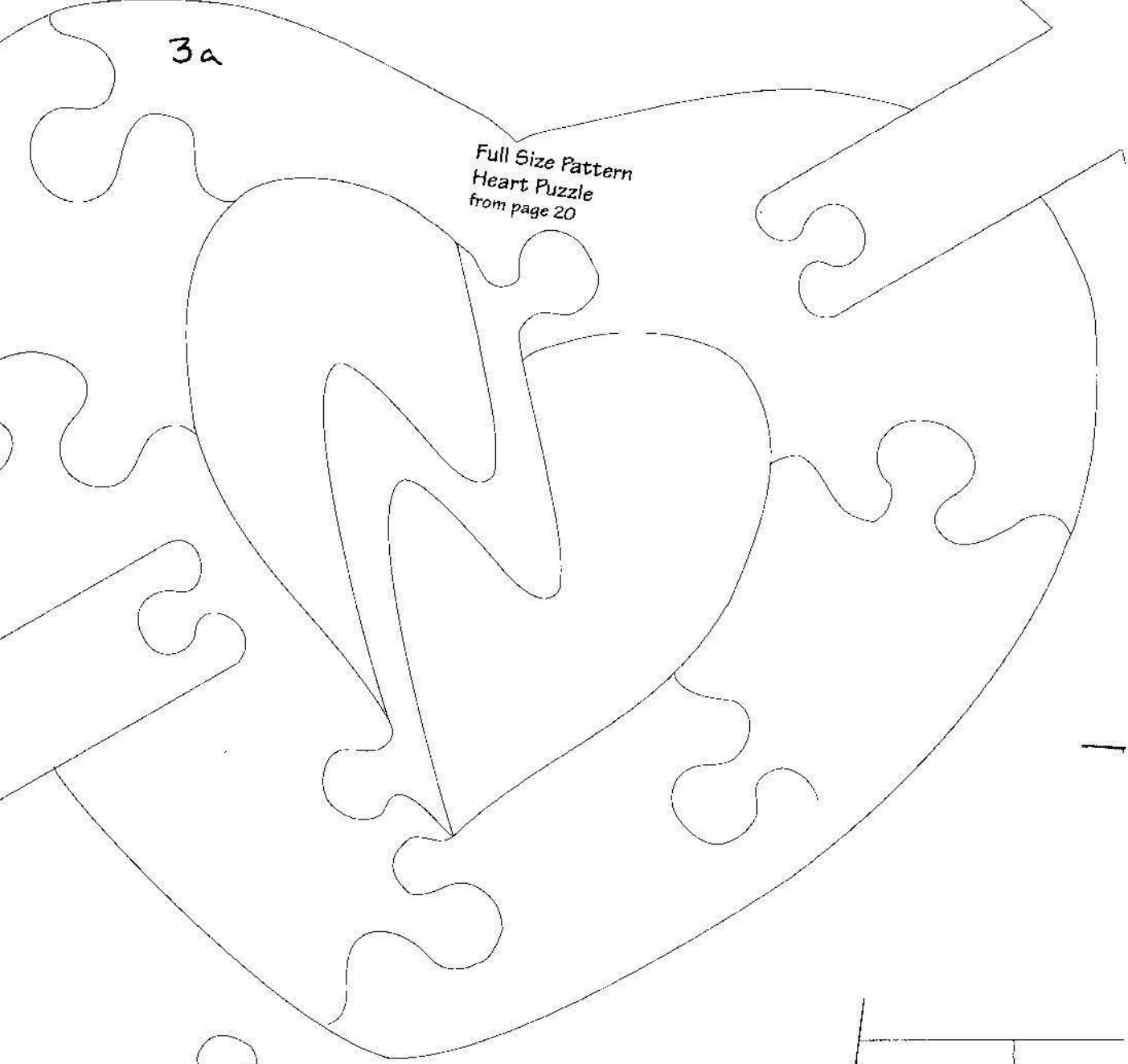


2a

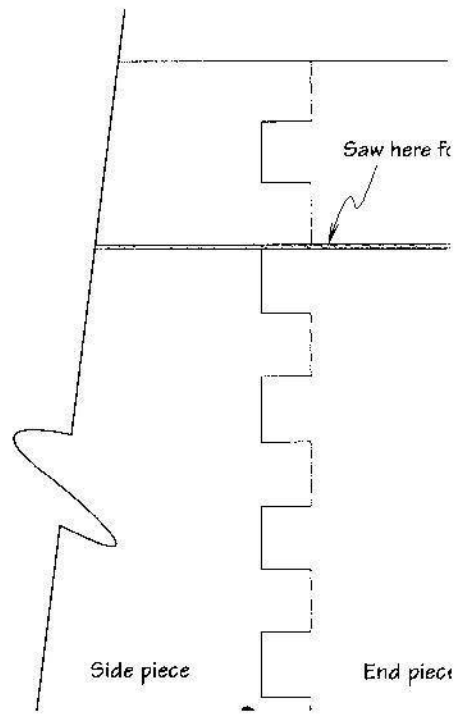


3a

Full Size Pattern
Heart Puzzle
from page 20



Wax
Set



Woodworks

FULL SIZE PATTERN SECTION NO. 1 SEPTEMBER 2003

Side A

Polar Bear from page 6
 Giraffe from page 14
 Chain Saw from page 18
 Reading No. 90258 Caboose from page 20
 Heart Puzzle from page 20
 Storage Box
 (for the Civil War
 Chess Pieces) from page 48

Side B

Picture Frames from page 12
 Rhinoceros from page 22
 The Tulip Box from page 26
 Warthog Intarsia from page 38
 Brush Handle from page 56

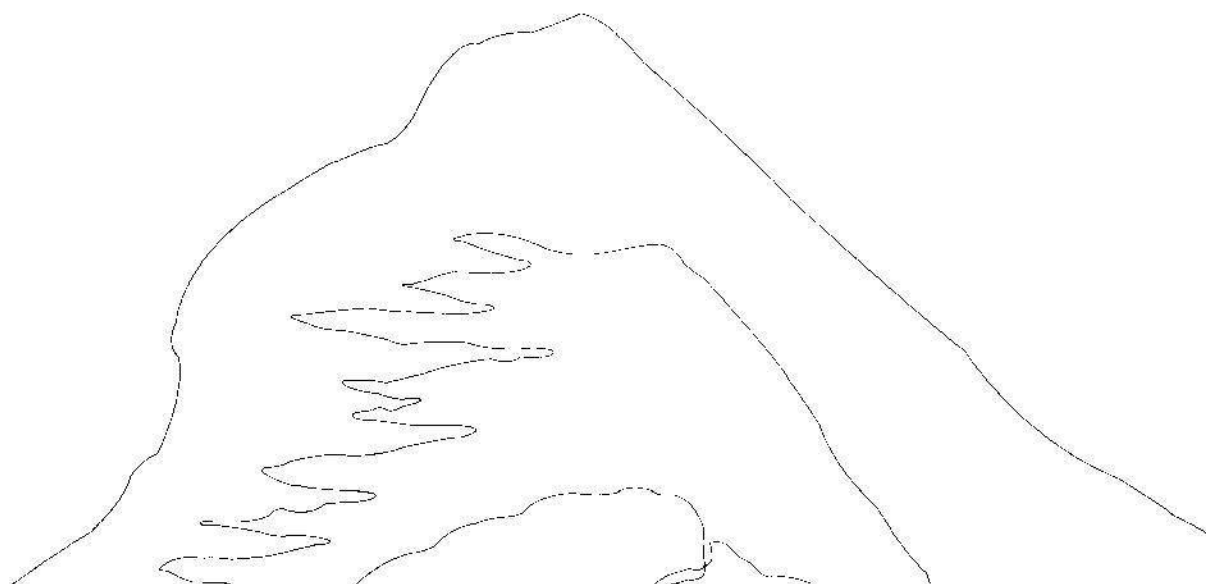
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

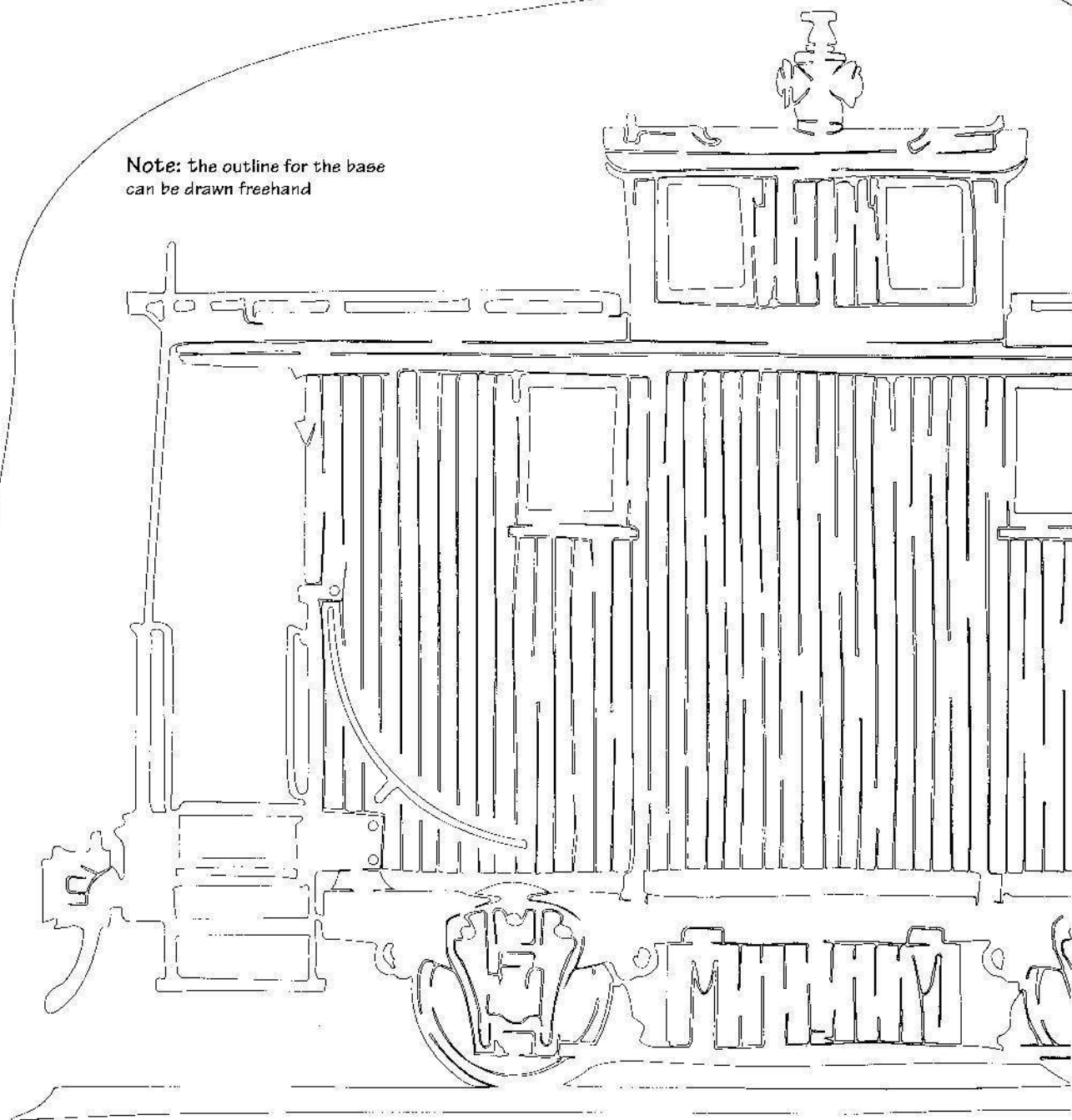
1/16" = 1.59mm	5" = 12.70cm
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2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m

r the lid



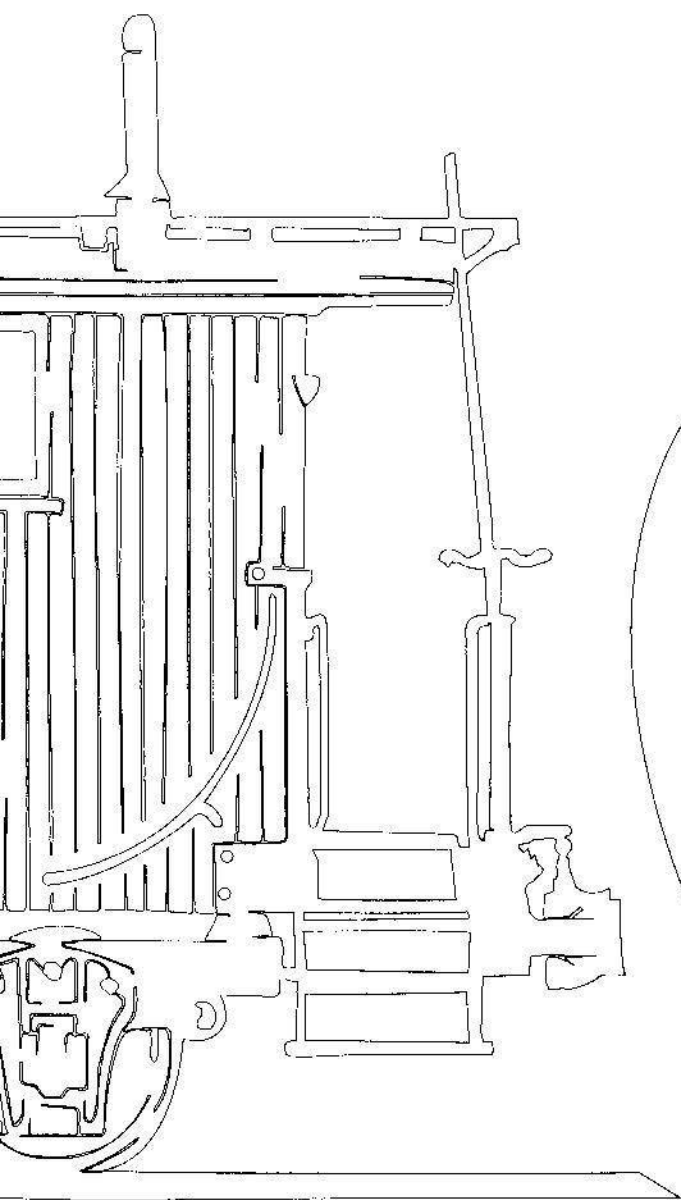
5a

Note: the outline for the base
can be drawn freehand

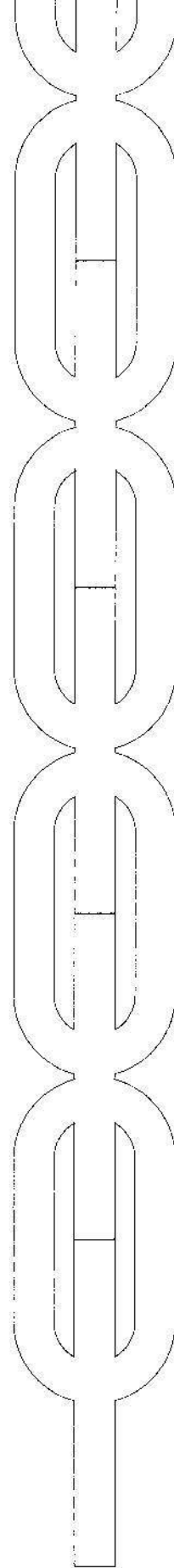


Full Size Pattern
Reading No. 90258 Caboose
from page 20

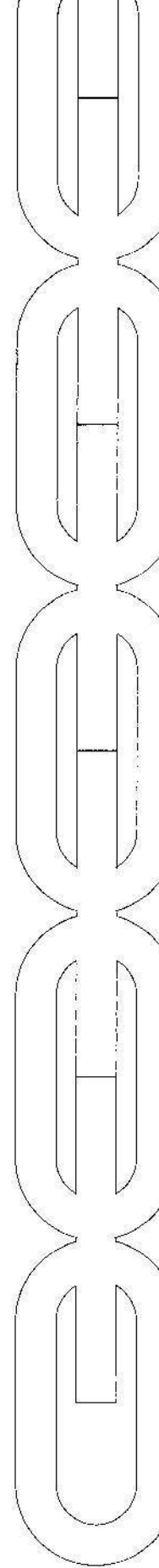
6a



Bevel cut the edge
at 15°



Chain



7a

Storage Box Lettering

Civil

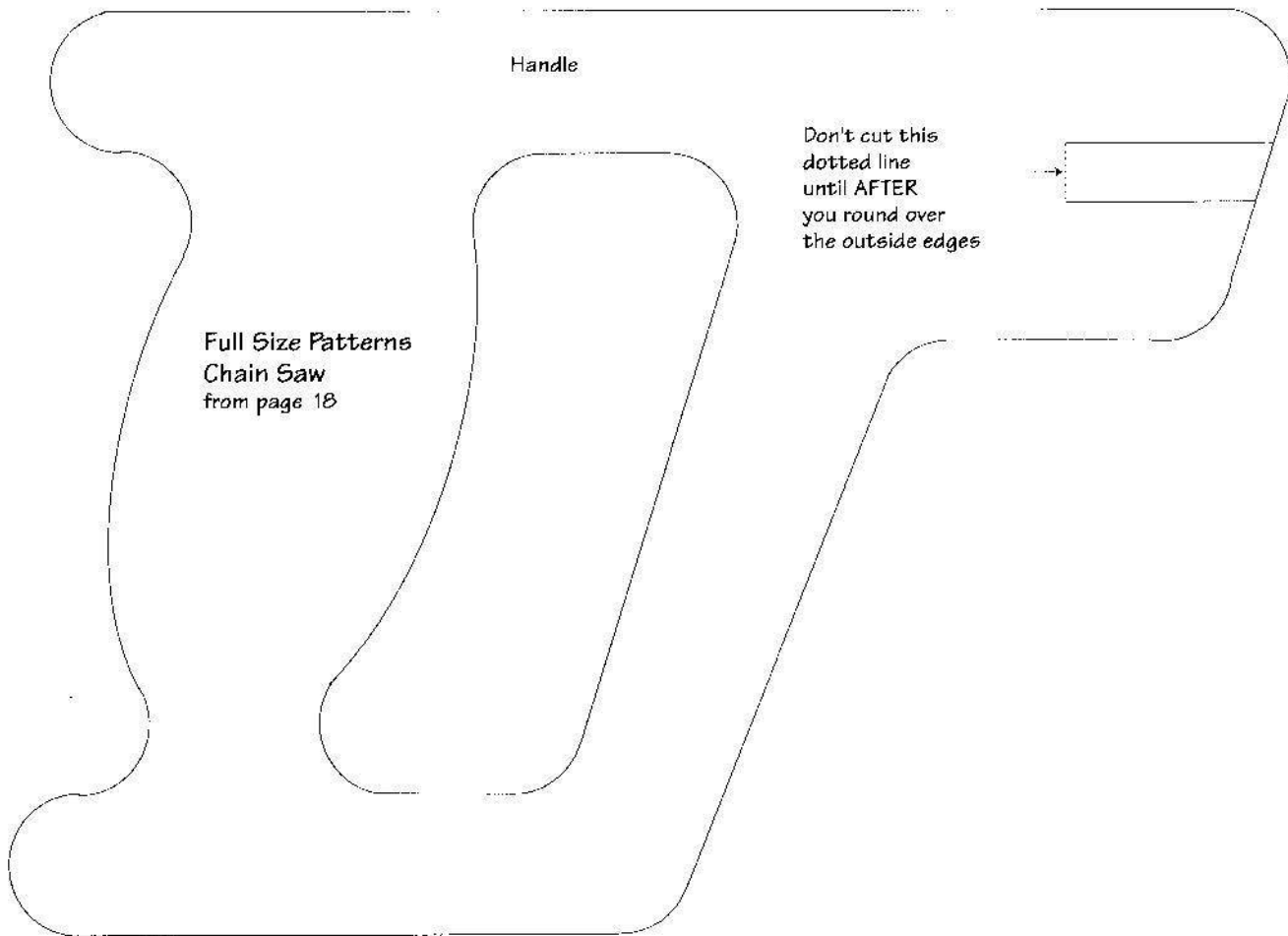
Chess

Full Size Pattern
Storage Box
(for the Civil War Chess Set)
Box Joint
from page 48

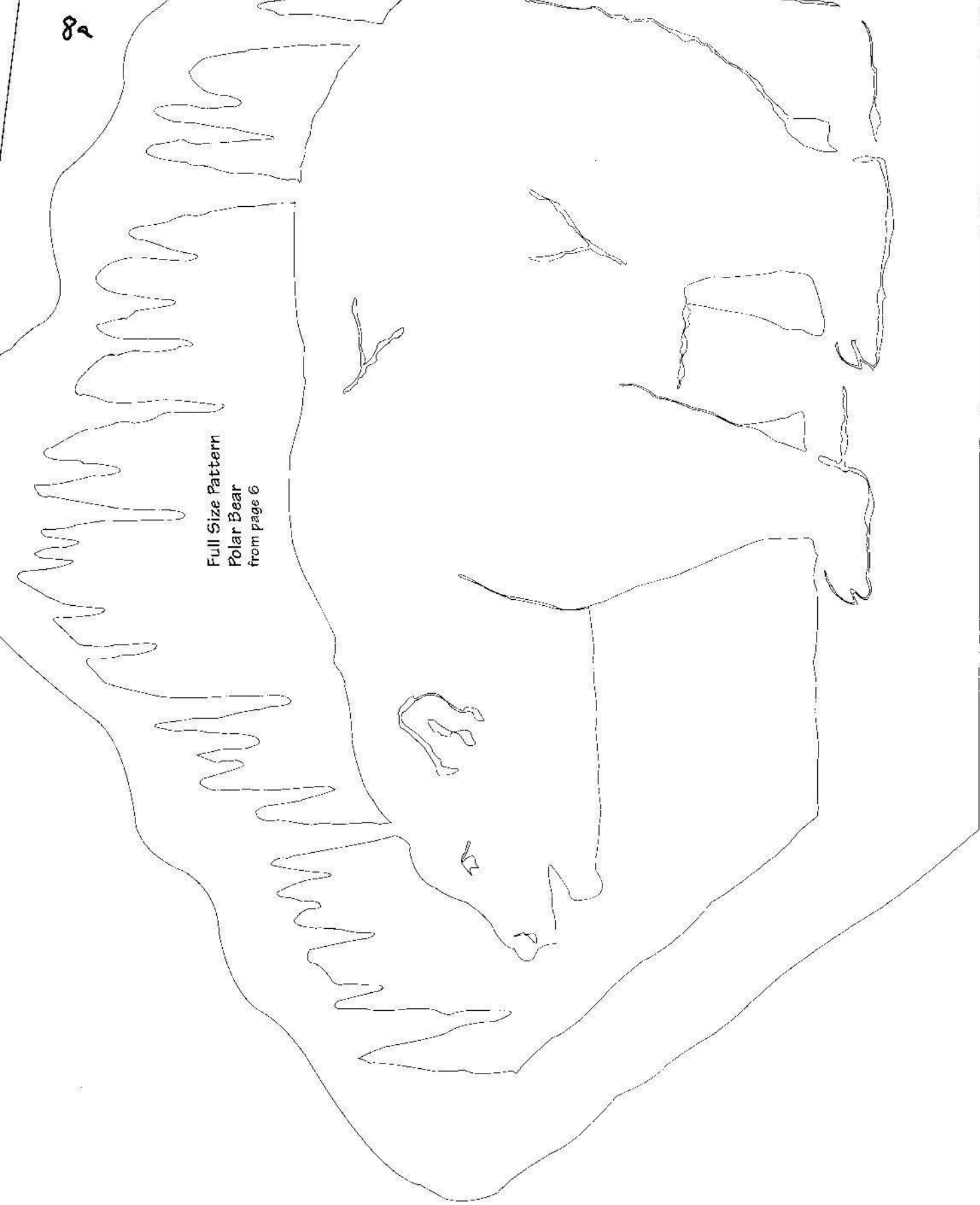
Handle

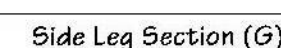
Don't cut this
dotted line
until AFTER
you round over
the outside edges

Full Size Patterns
Chain Saw
from page 18

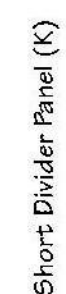


Full Size Pattern
Polar Bear
from page 6

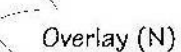




Note: miter corners of legs. Install directly below sides, front, and back panels.



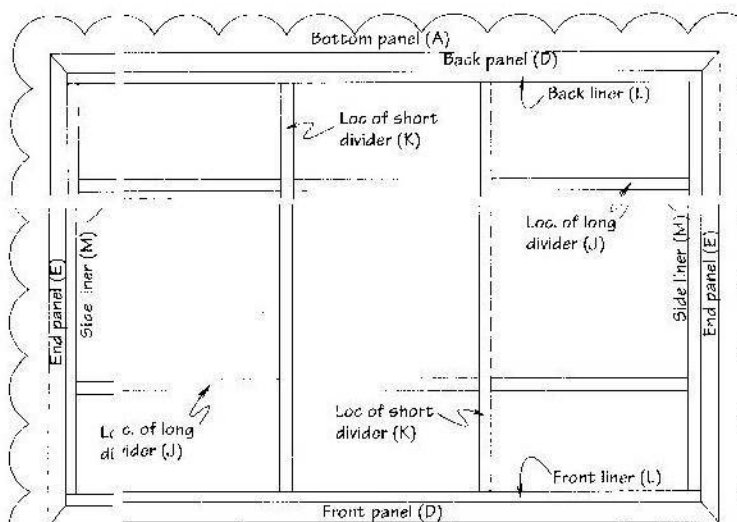
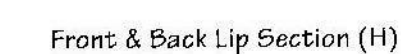
Remember: double check the thickness of the material you are using before cutting slots in the divider panels. It may be necessary to alter the pattern slightly to match your material.



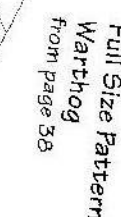
Overlay (N)

Overlay (N)

Overlay (N)



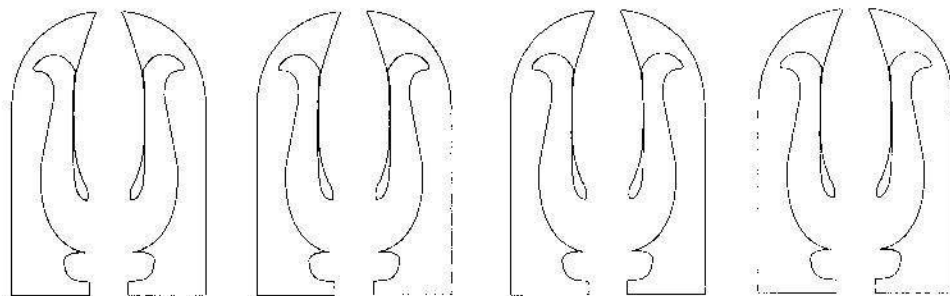
Assembly Drawing



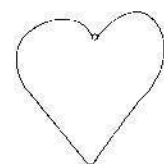
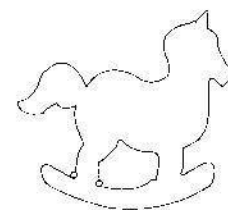
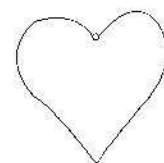
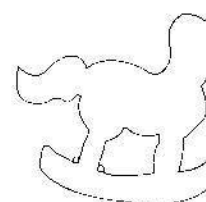
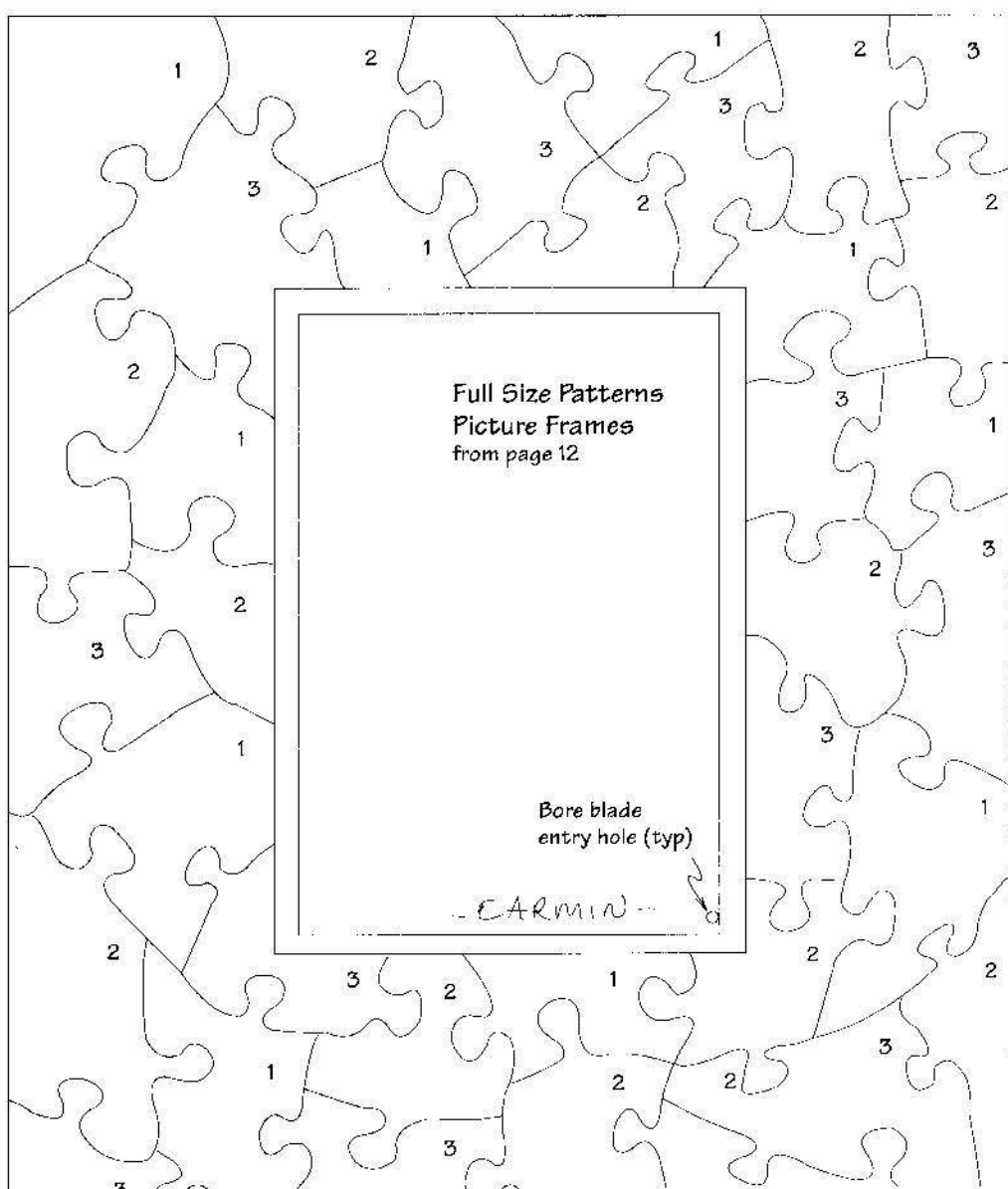
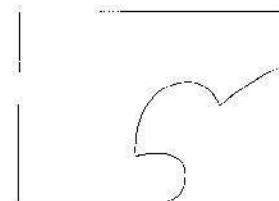
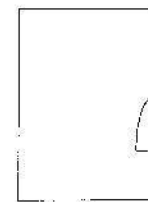
1b

Side Lip Section (I)

1



End Panels (E)



Side Leg Section (G)

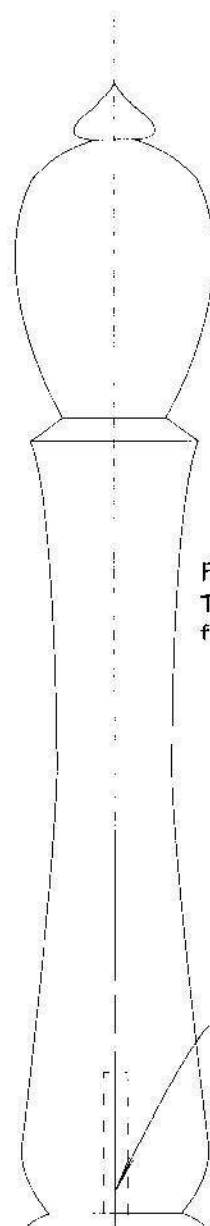
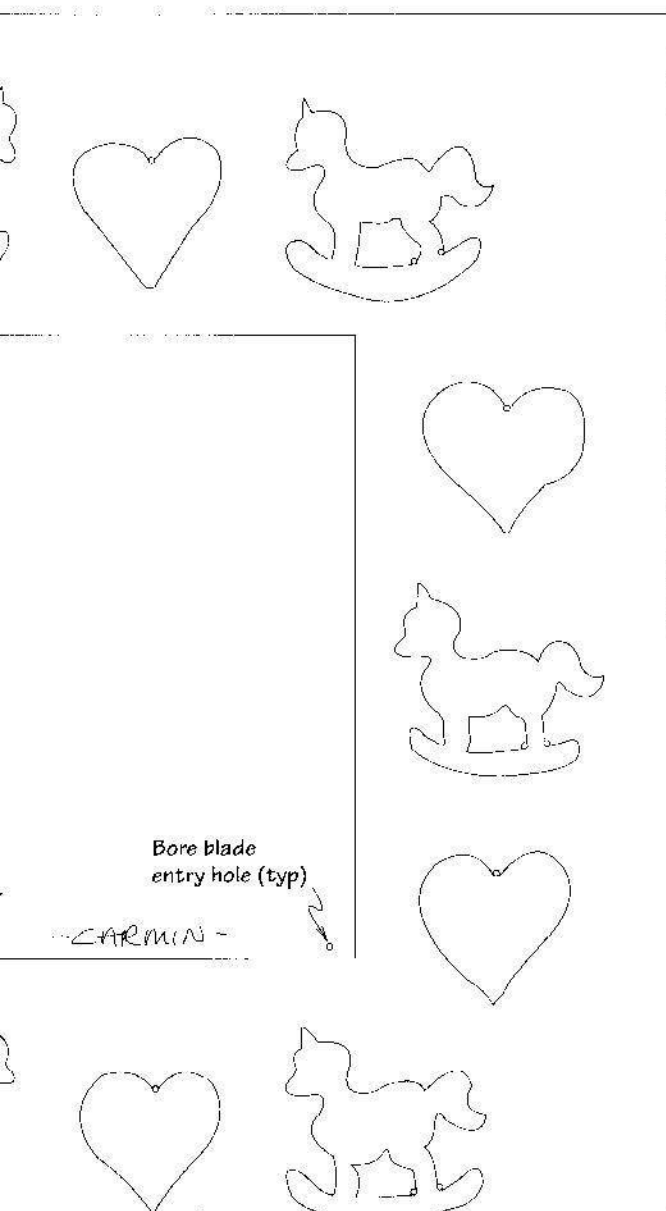


Full Size Patterns
Tulip Box
from page 26

Front & Back Leg Section (F)

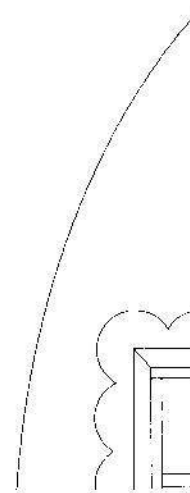


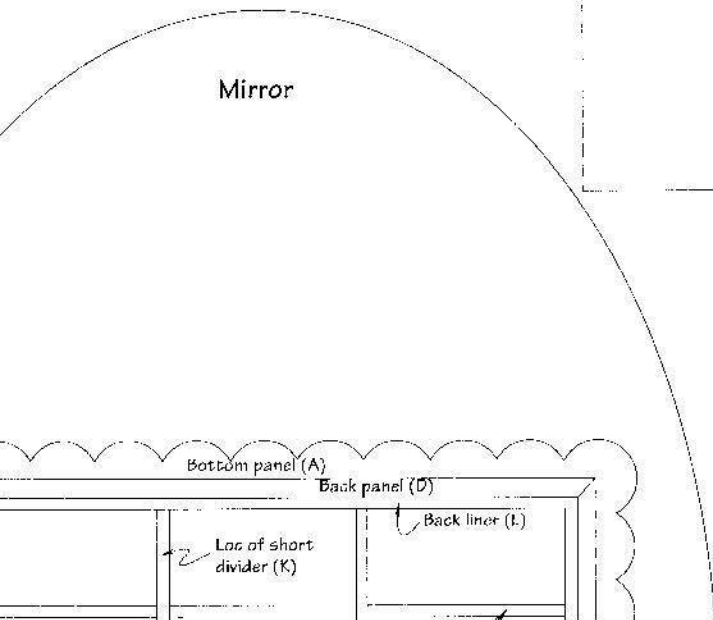
Note: miter corners of legs. Install directly below sides, front, and back panels



Full Size pattern
Turned brush handle
from page 56

Drill 1/8"-Dia.
1" deep

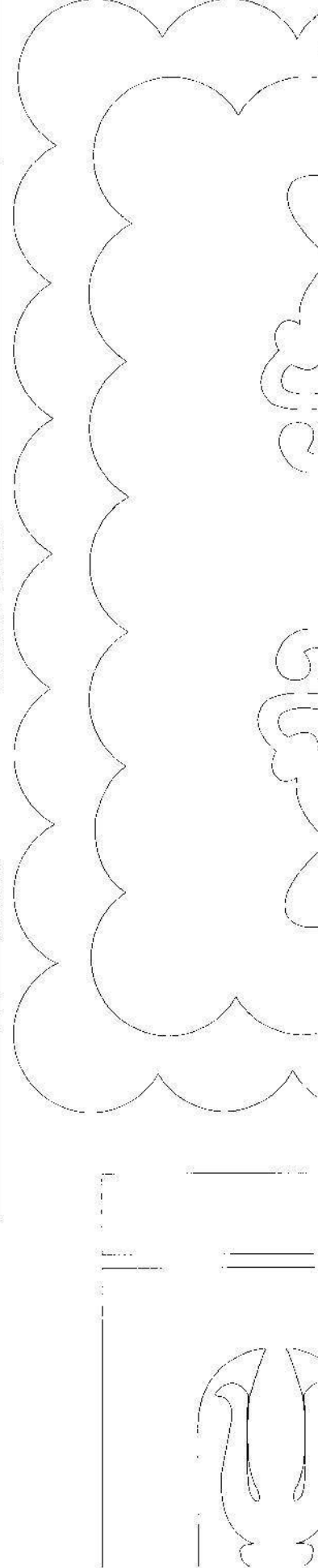


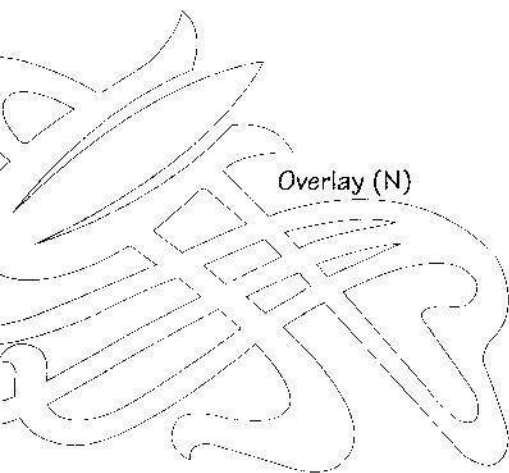


Short Divider Panel (K)

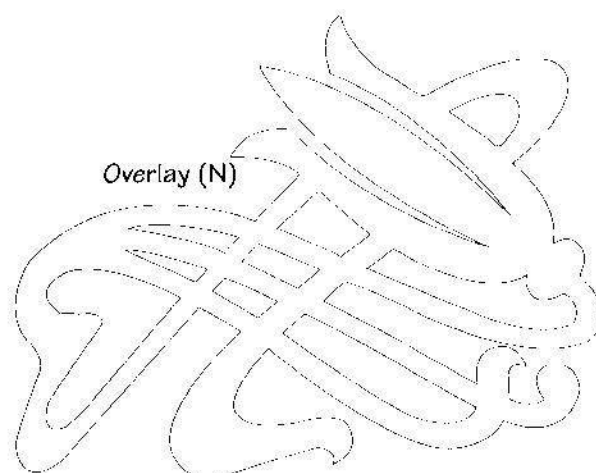
Long Divider Panel (J)

Remember: double check the thickness of the material you are using before cutting slots in the divider panels. It may be necessary to alter the pattern slightly to match your material.

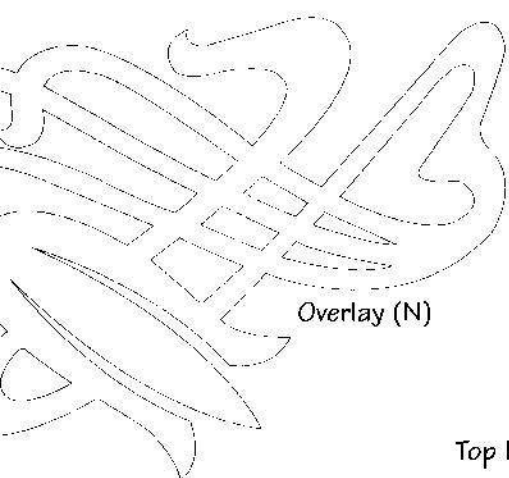




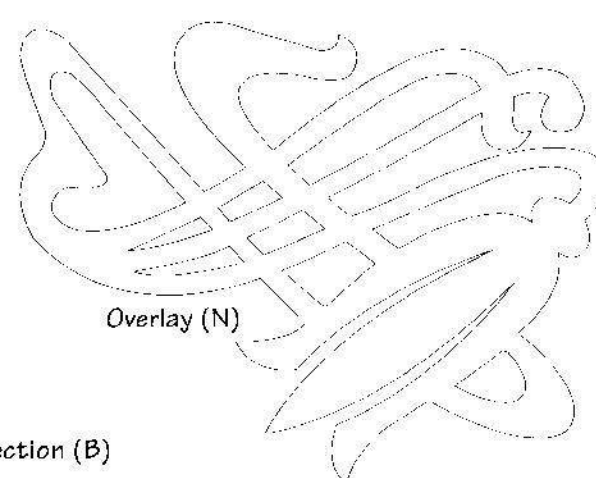
Overlay (N)



Overlay (N)



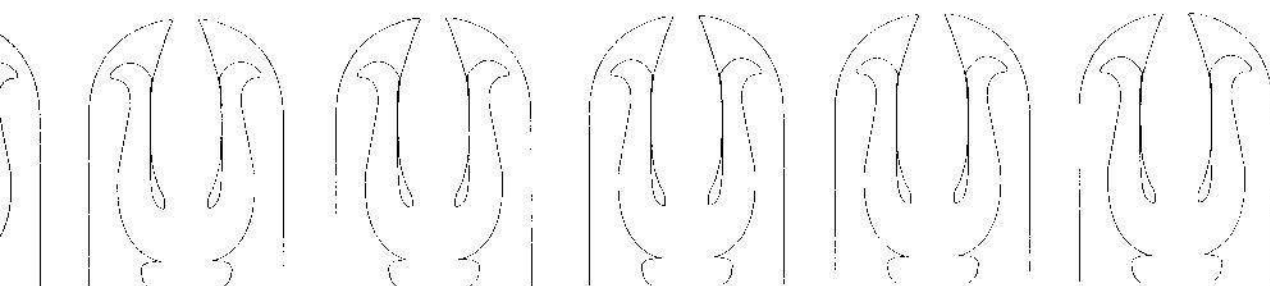
Overlay (N)



Overlay (N)

Top Lid Section (B)

Front & Back Lip Section (H)

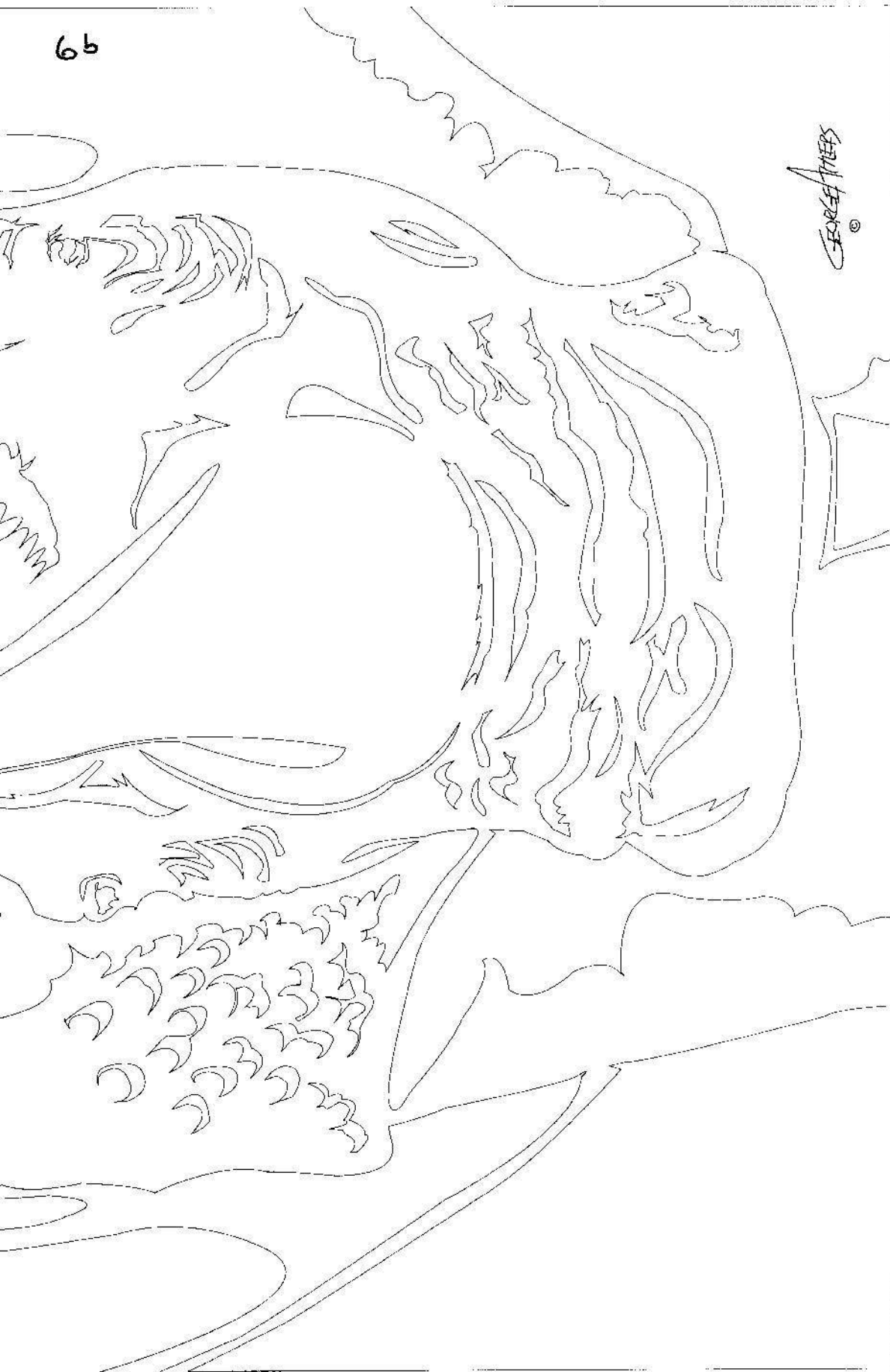


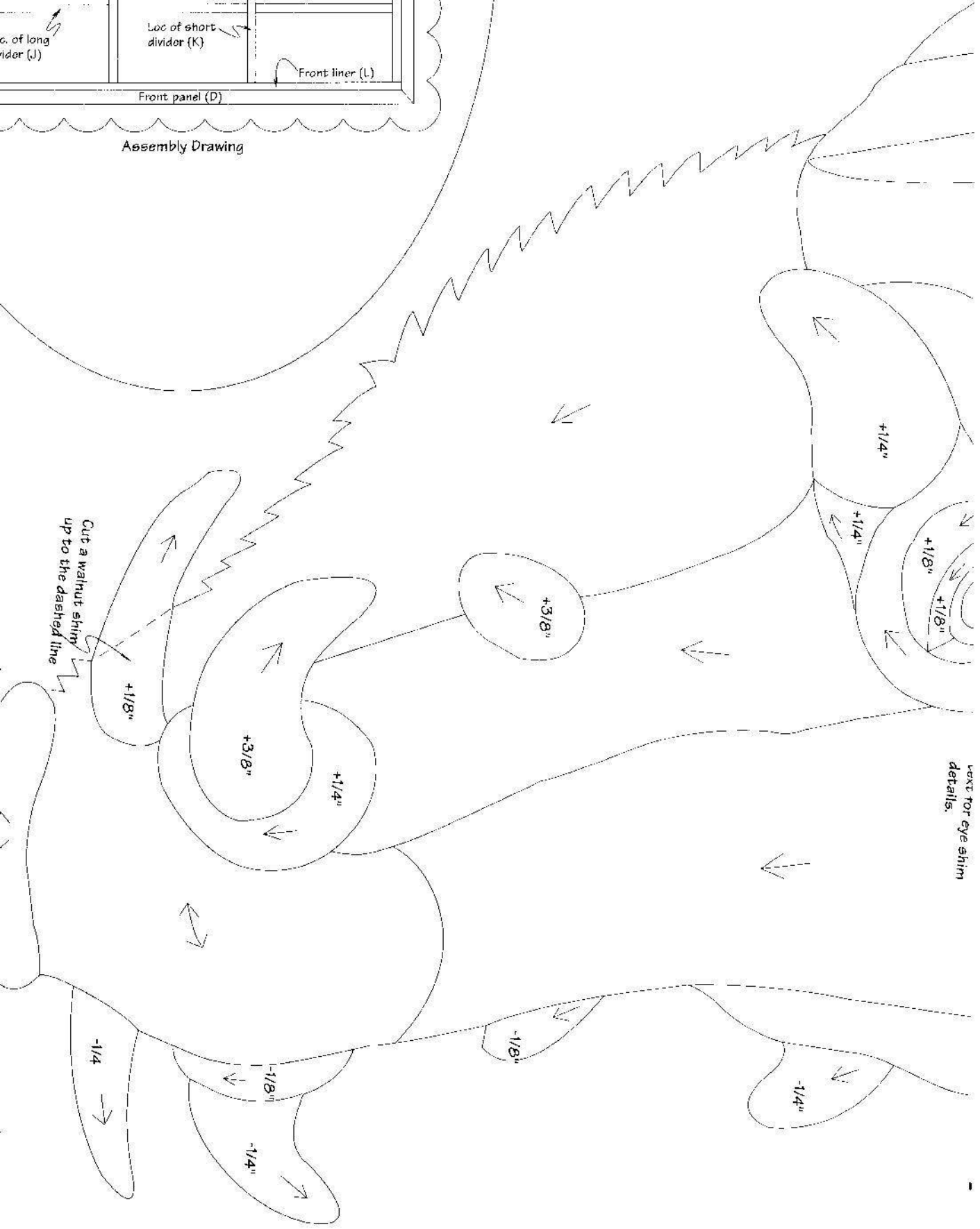
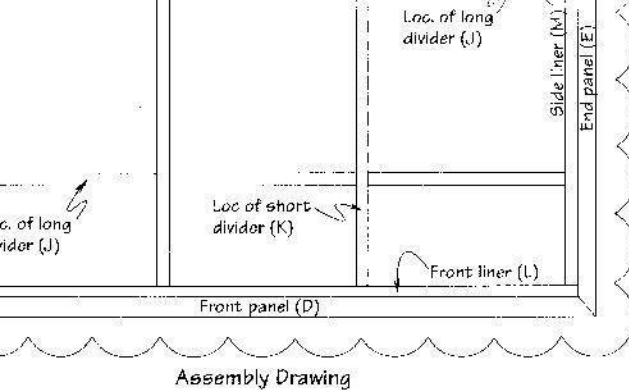
5b



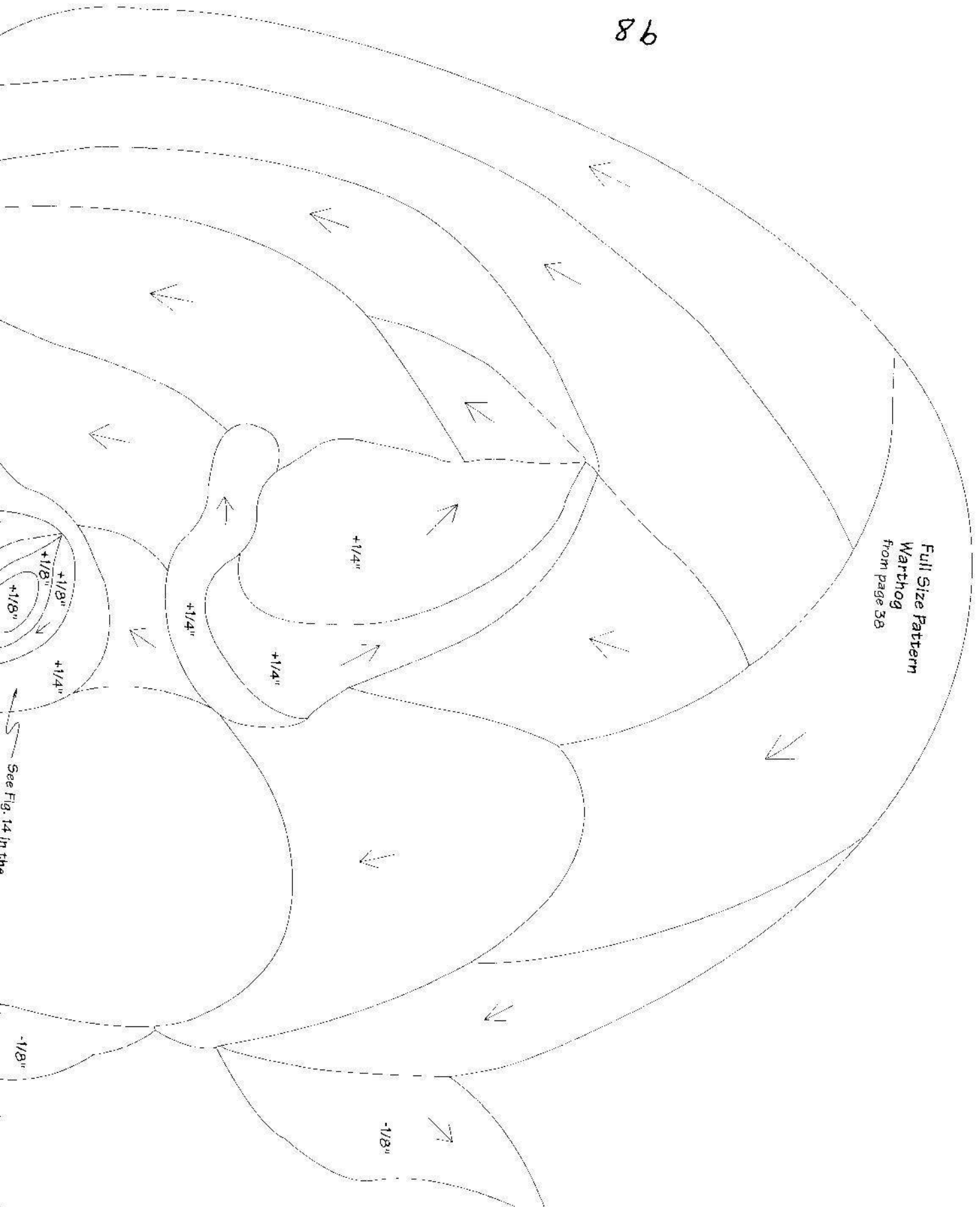
Full Size Pattern
Rhinoceros
from page 22

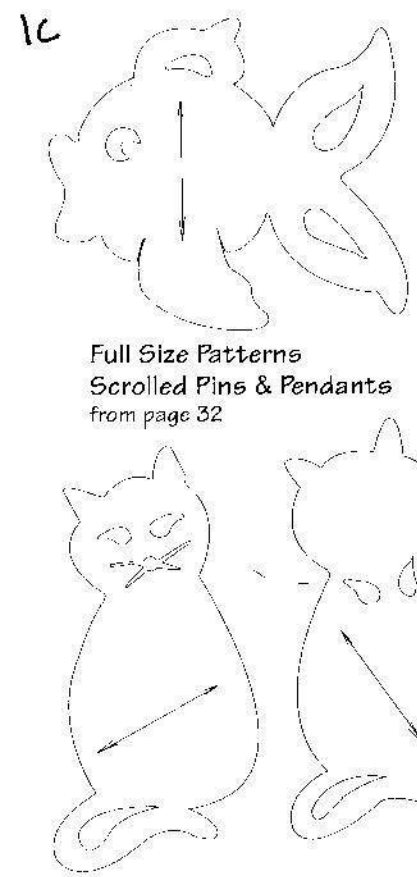
6b



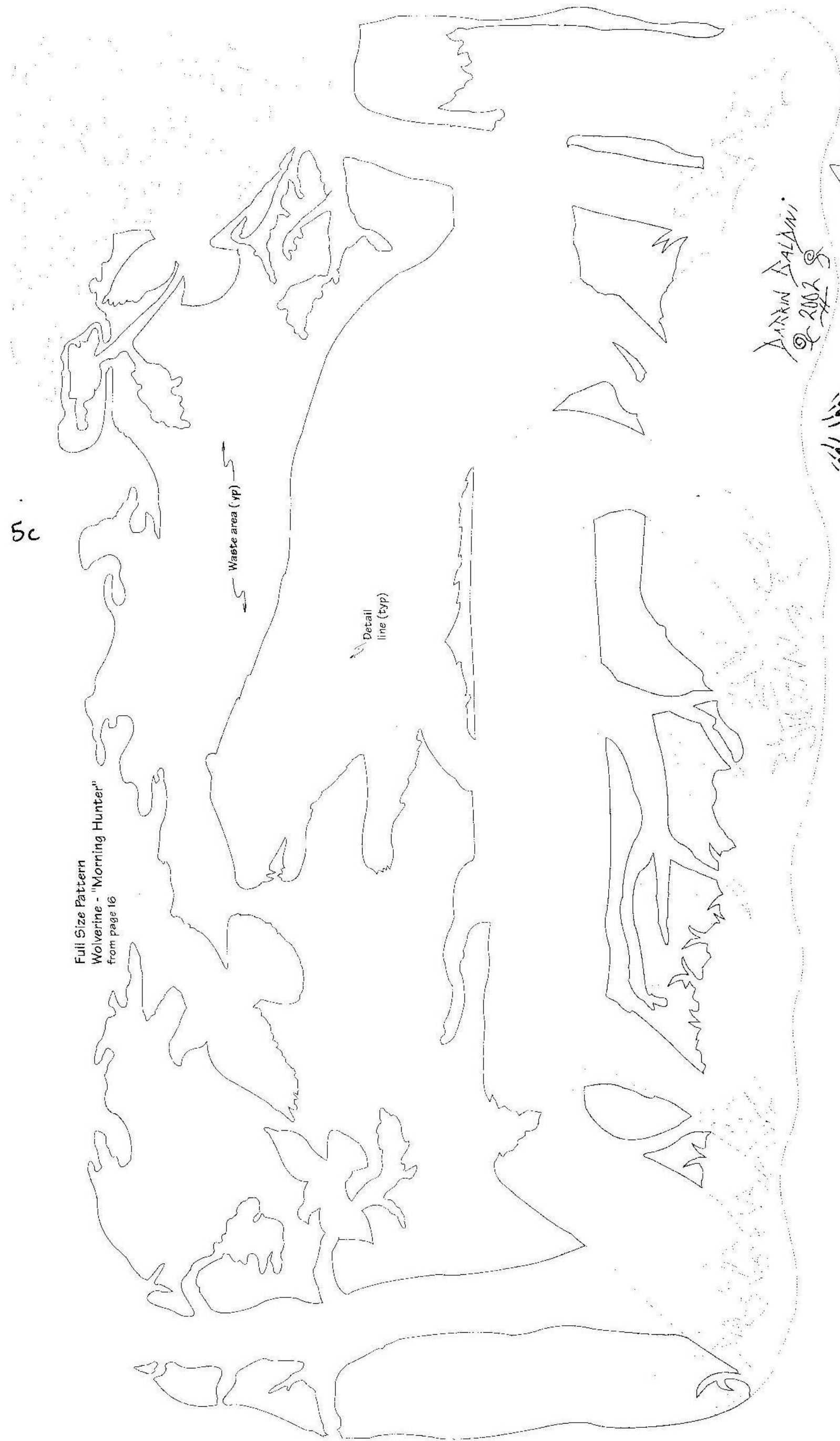


86

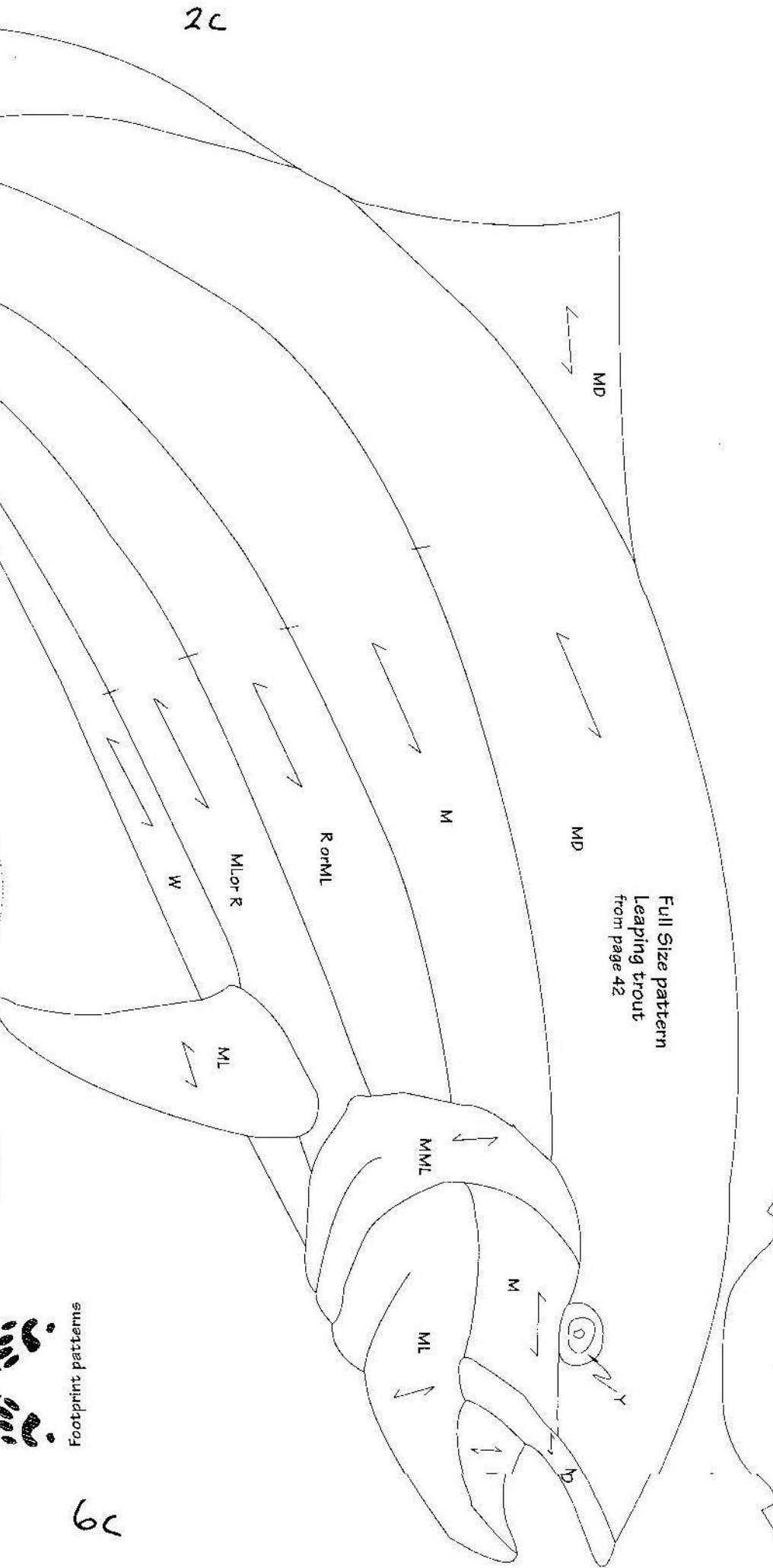




Full Size Patterns
Scrolled Pins & Pendants
from page 32



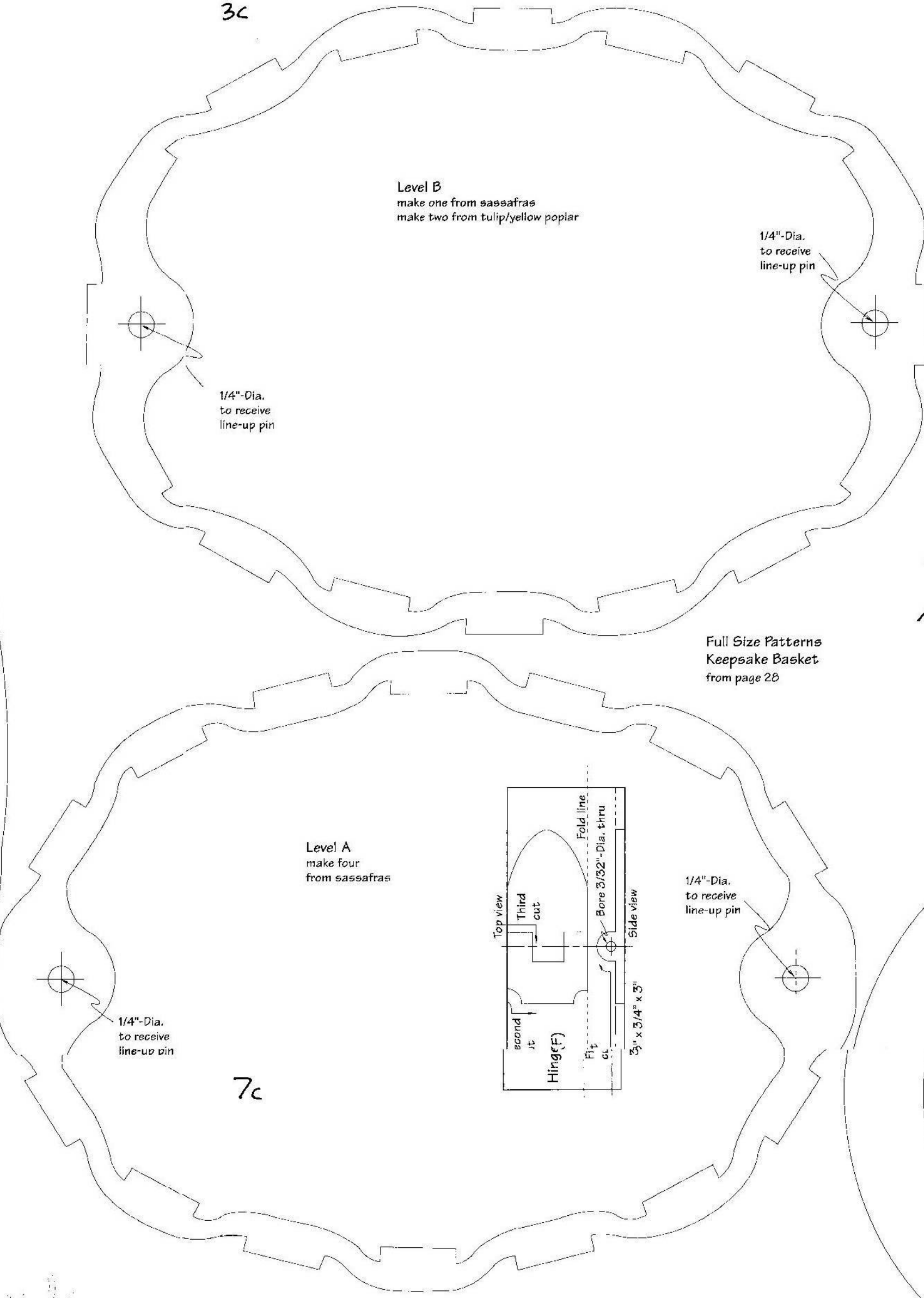
Full Size Pattern
Wolverine - "Morning Hunter"
from page 16



Full Size Pattern
Leaping Trout
from page 42



Full Size Pattern
Grizzly Bear
from page 6



Full Size Patterns
Keepsake Basket
from page 26



FULL SIZE PATTERN SECTION NO. 2 SEPTEMBER 2003

Side A
Grizzly Bear from page 6
Wolverine - "Morning Hunter" from page 16
Keepsake Basket from page 26
Pins and Pendants from page 32
Leaping Trout from page 42

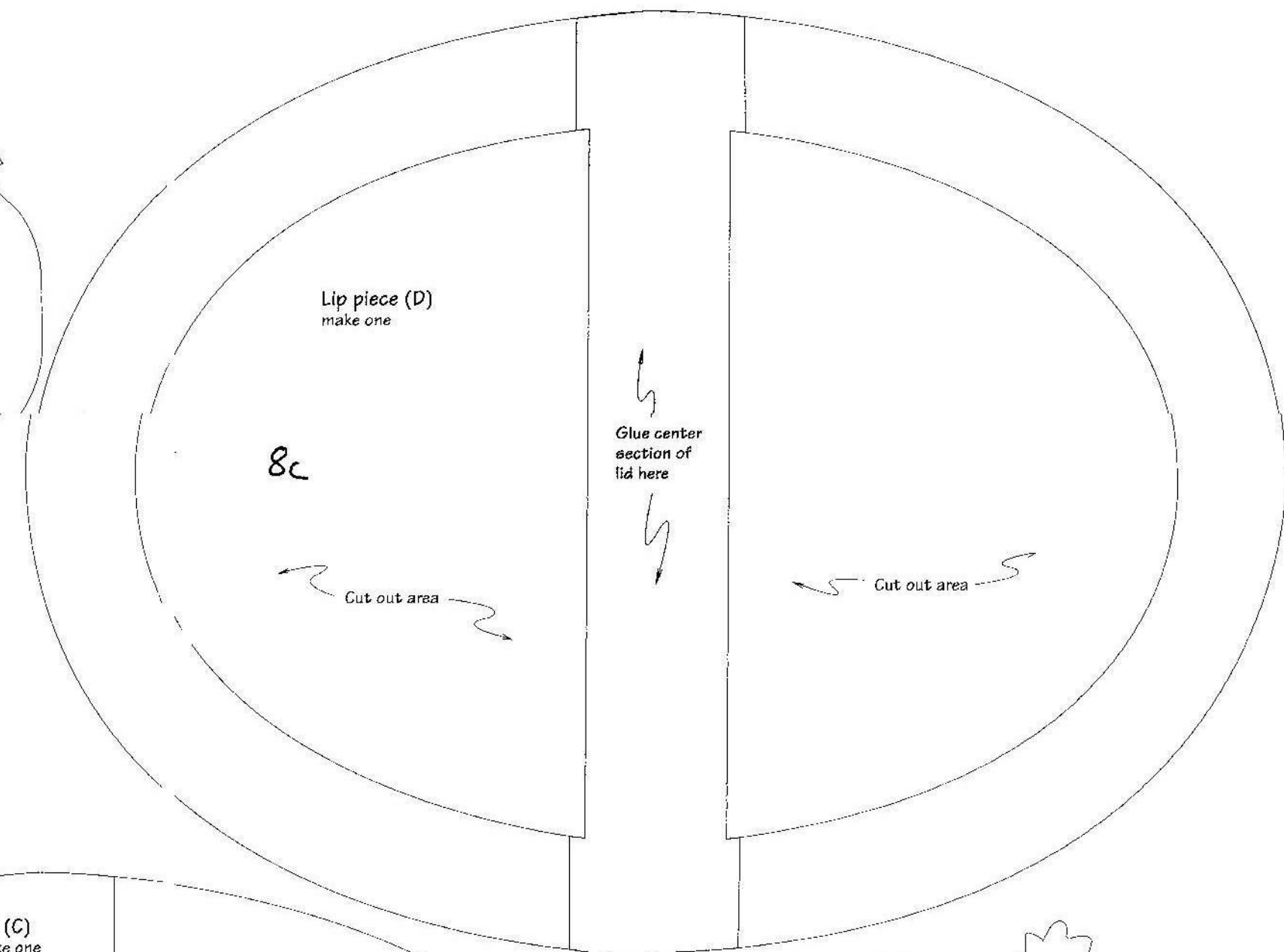
Side B
Dresser Mirror from page 10
Eagle Shelf from page 33
Fretwork Bar from page 50

Metric Conversions:

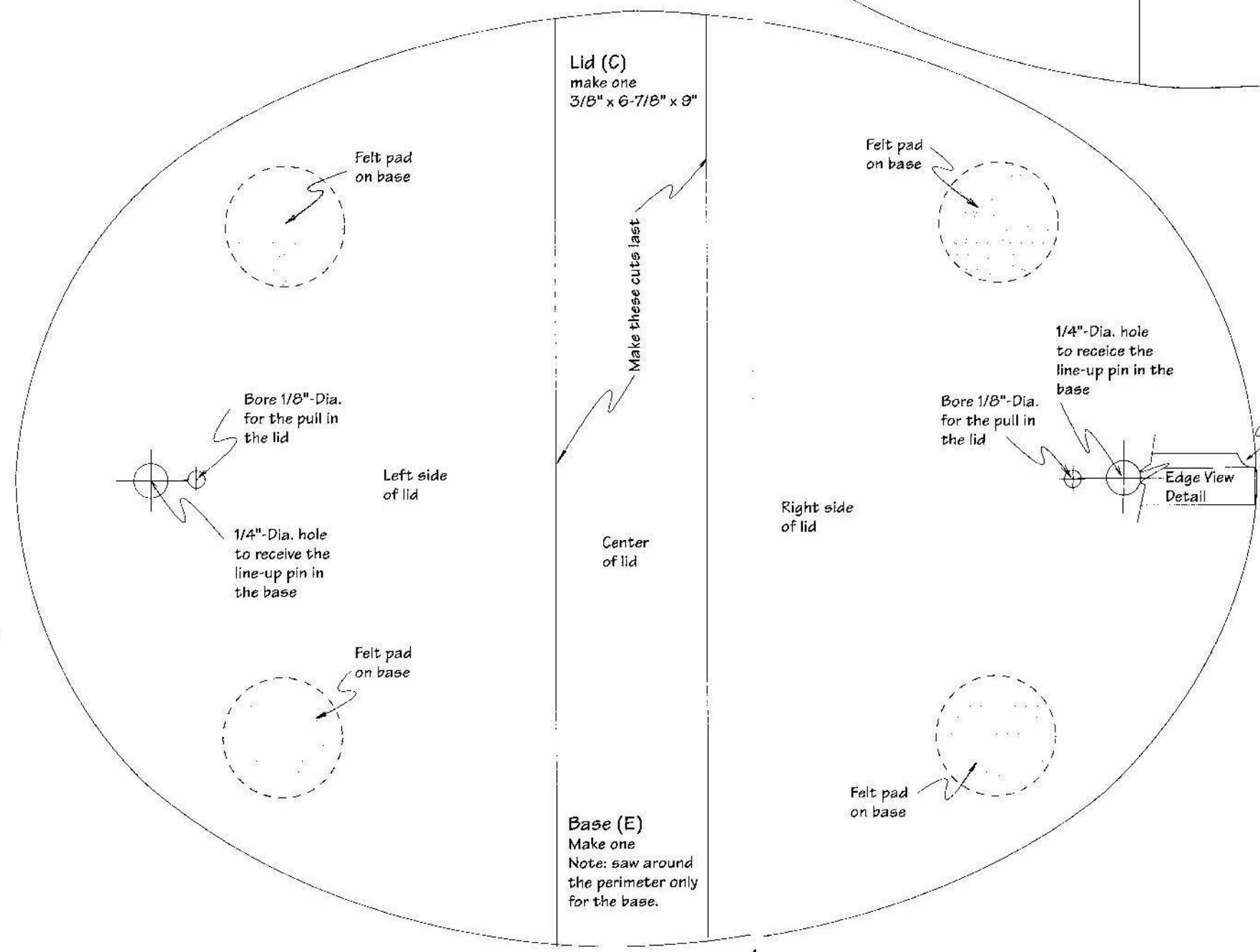
1 inch = 25.4mm = 2.54cm = 0.0254m

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3" = 7.62cm	45" = 1.14m
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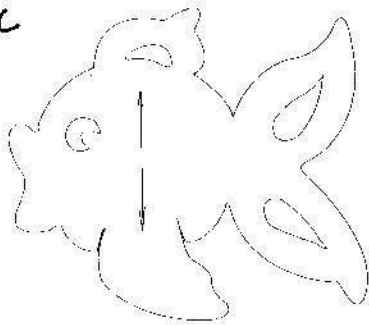
Lip piece (D)
make one



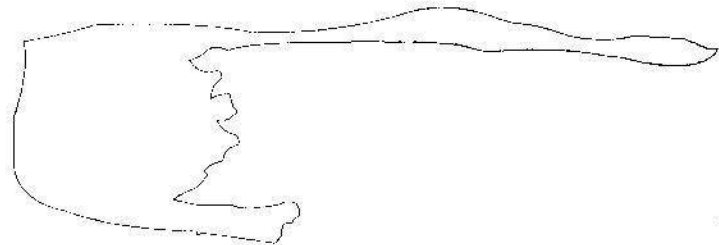
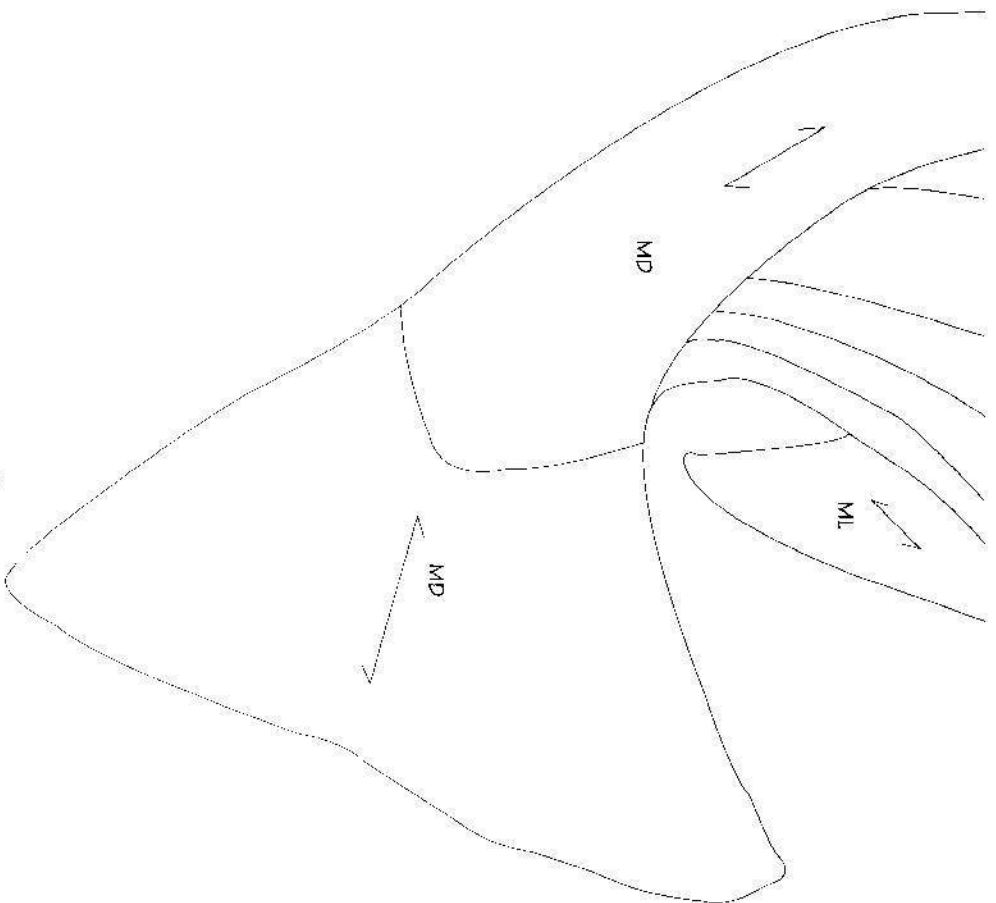
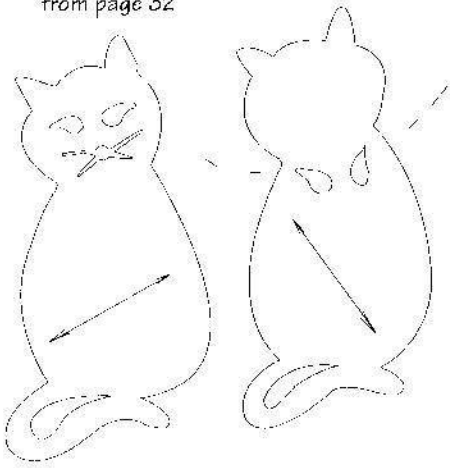
Full Size Patterns
Scrolled Pins & Pendants
from page 32

Lid (C)
make one
3/8" x 6-7/8" x 9"

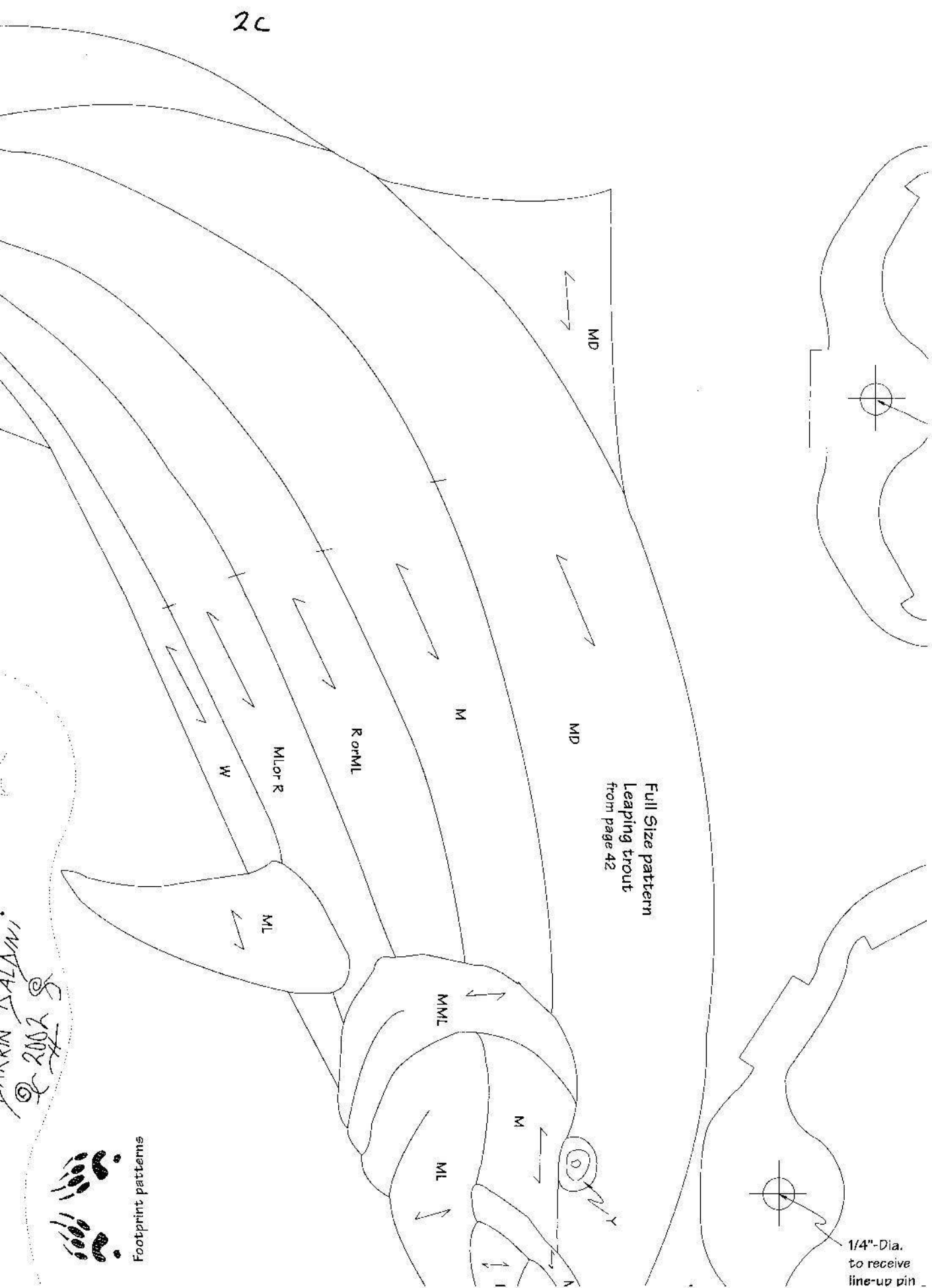
Base (E)
Make one
Note: saw around
the perimeter only
for the base.



Full Size Patterns
Scrolled Pins & Pendants
from page 32



Handwritten text, possibly a signature or date.



Full Size pattern
Leaping trout
from page 42

1/4"-Dia.
to receive
line-up pin

Footprint patterns



© 2002 S. J. SALAMI
MADE IN MICHIGAN

3c

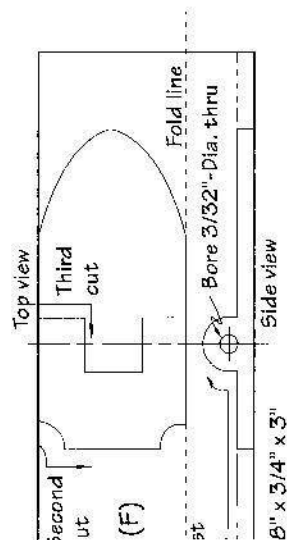
Level B
make one from sassafras
make two from tulip/yellow poplar

1/4"-Dia.
to receive
line-up pin

1/4"-Dia.
to receive
line-up pin

Full Size Patterns
Keepsake Basket
from page 28

Level A
make four
from sassafras



1/4"-Dia.
to receive
line-up pin



FULL SIZE PATTERN SECTION NO. 2 SEPTEMBER 2003

Side A

Grizzly Bear from page 6
 Wolverine - "Morning Hunter" from page 16
 Keepsake Basket from page 28
 Pins and Pendants from page 32
 Leaping Trout from page 42

Side B

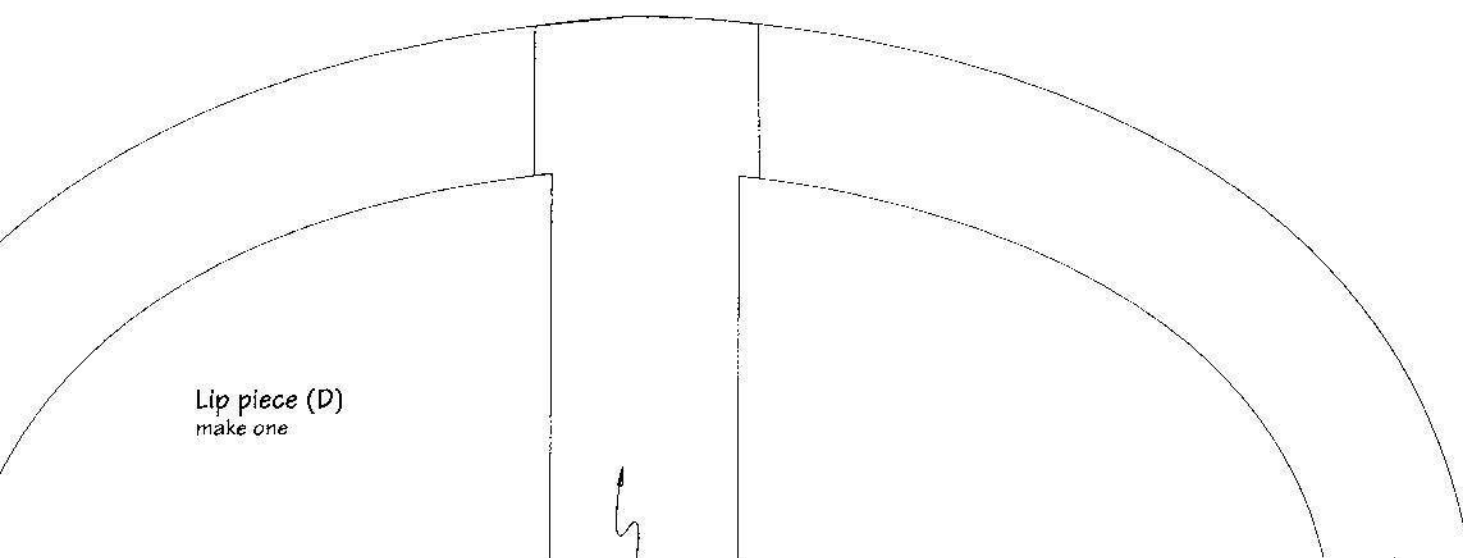
Dresser Mirror from page 10
 Eagle Shelf from page 33
 Fretwork Bar from page 50

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

Full Size Pattern
Wolverine - "Morning Hunter"
from page 16



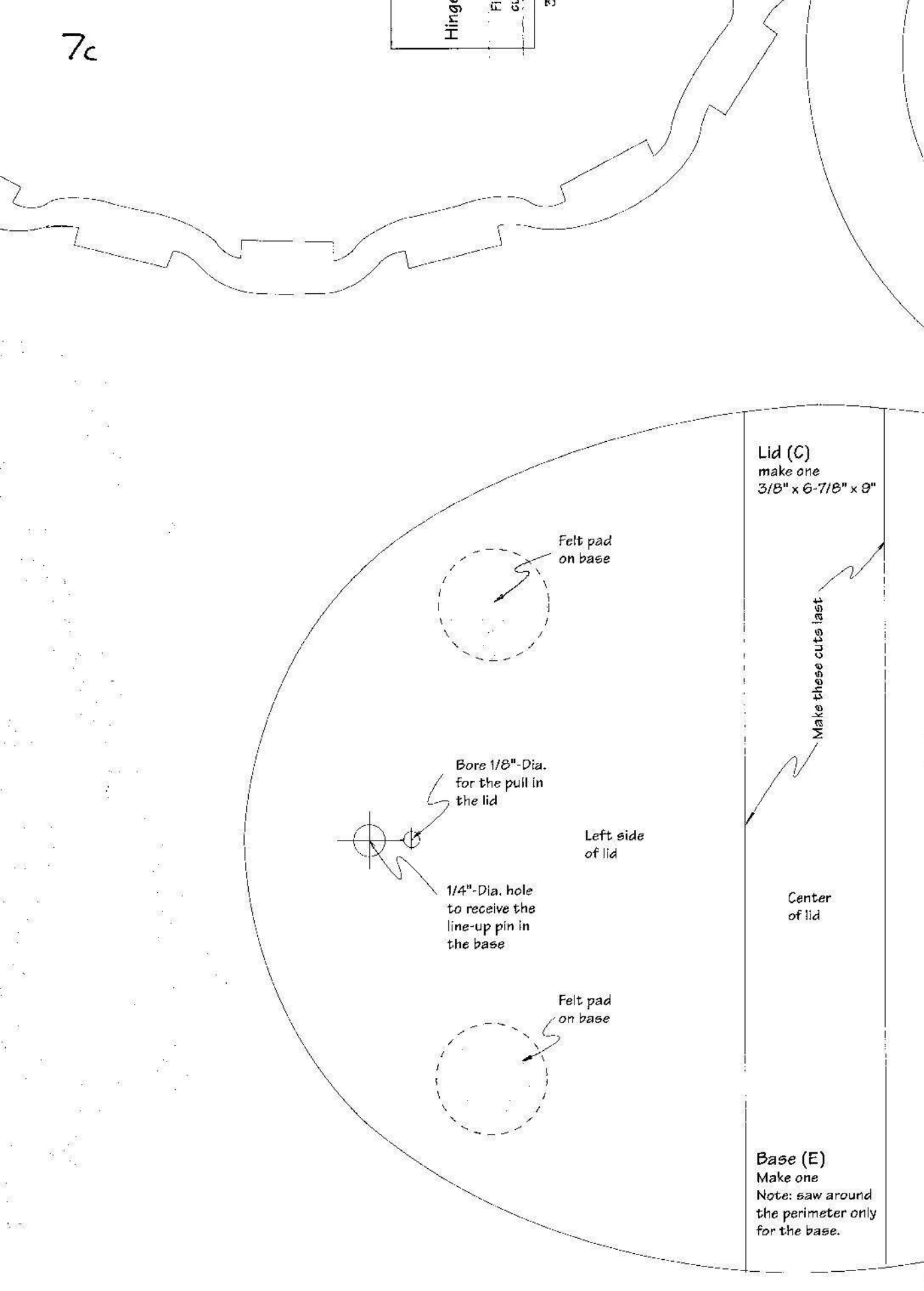
6c

Full Size pattern
Grizzly bear
from page 6



7c

Hing
H
cl
23



8c

Glue center
section of
lid here

Cut out area

Cut out area

Felt pad
on base

1/4"-Dia. hole
to receive the
line-up pin in the
base

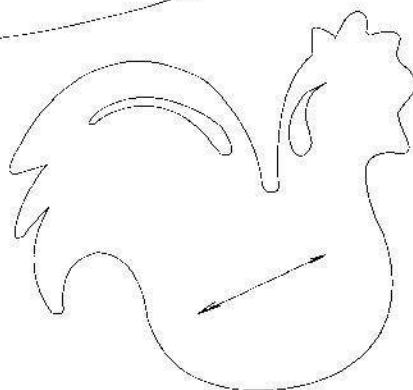
Bore 1/8"-Dia.
for the pull in
the lid

1/8" Radius
(optional)

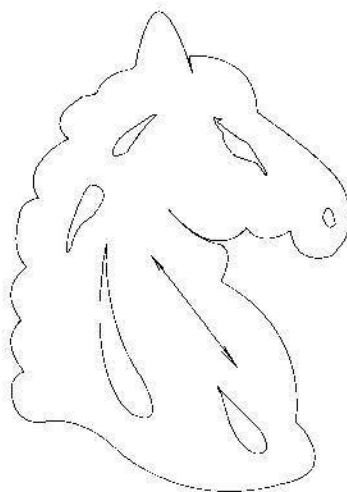
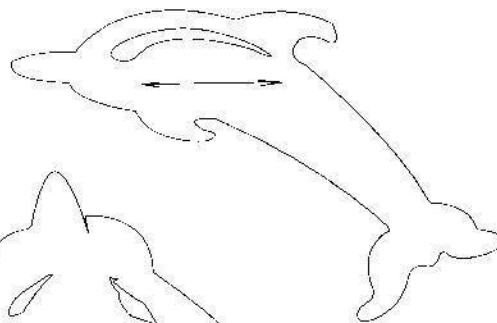
Edge View
Detail

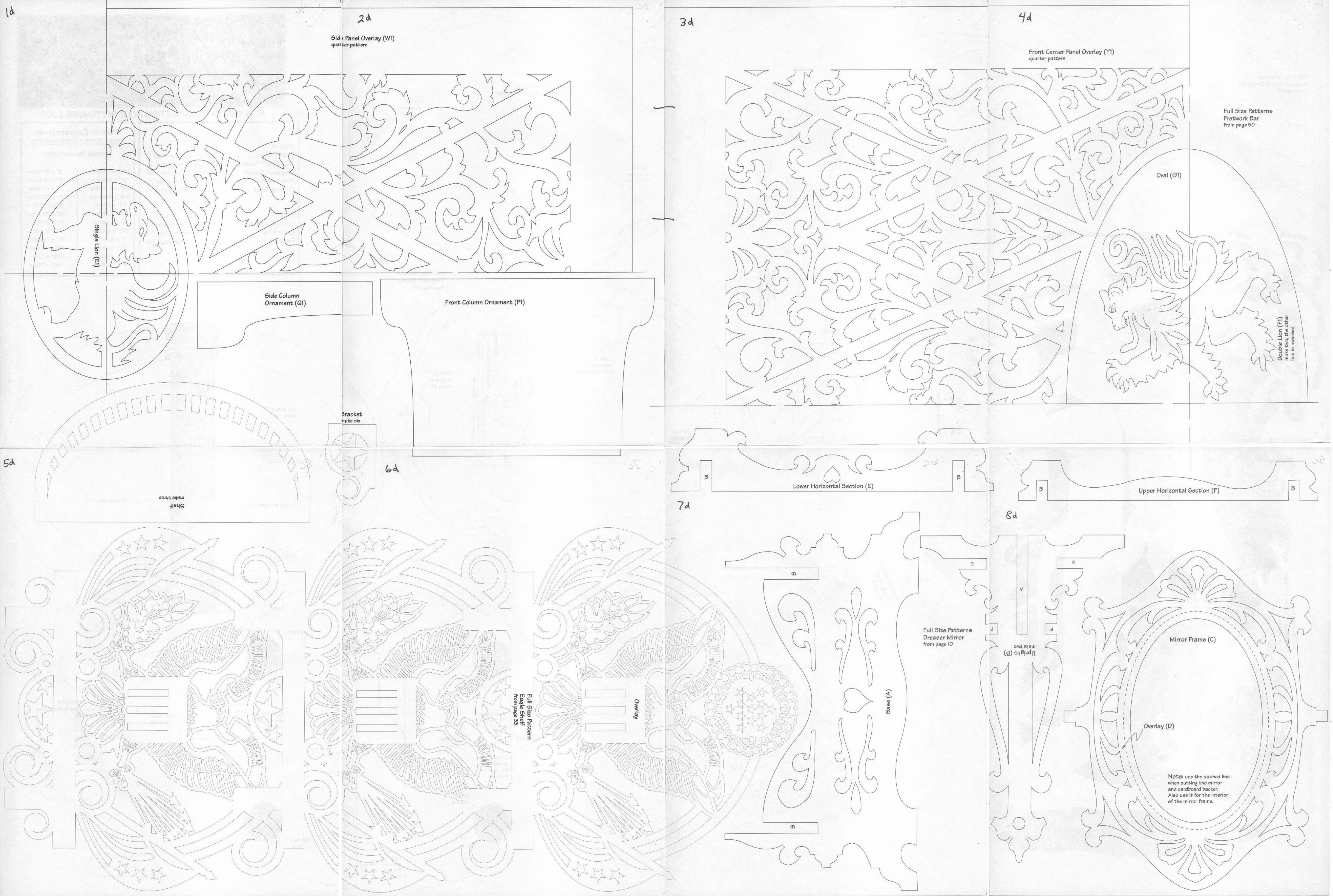
Right side
of lid

Felt pad
on base

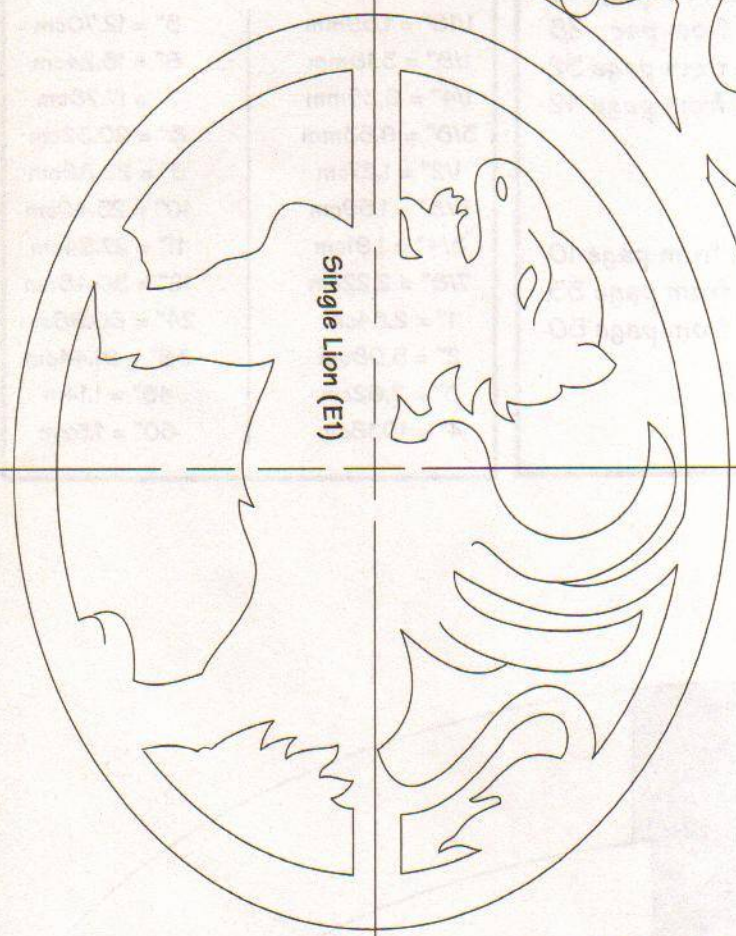
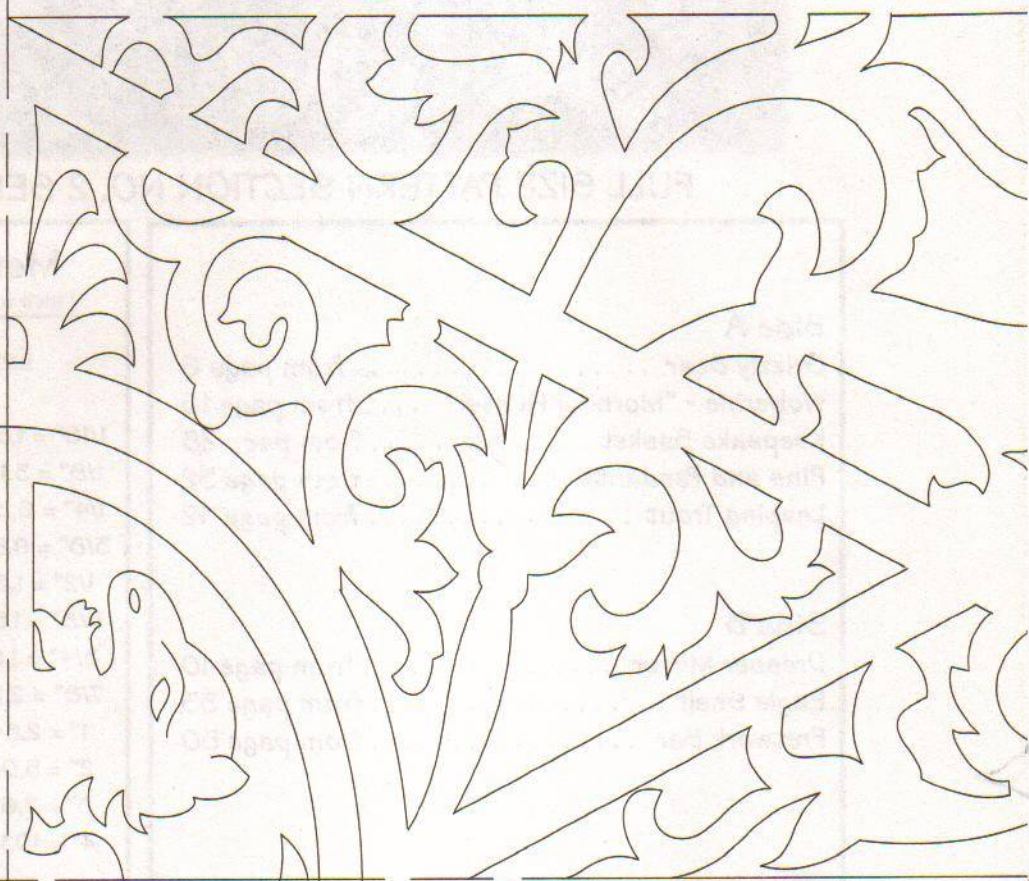


Full Size Patterns
Scrolled Pins & Pendants
from page 32

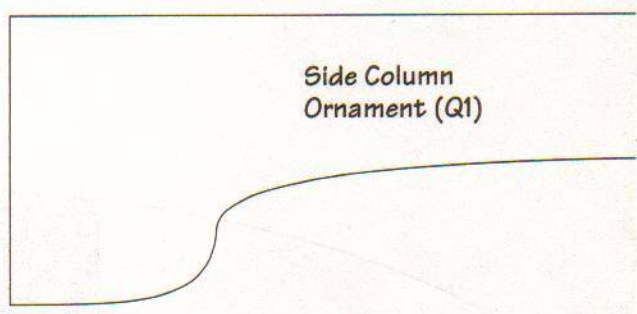




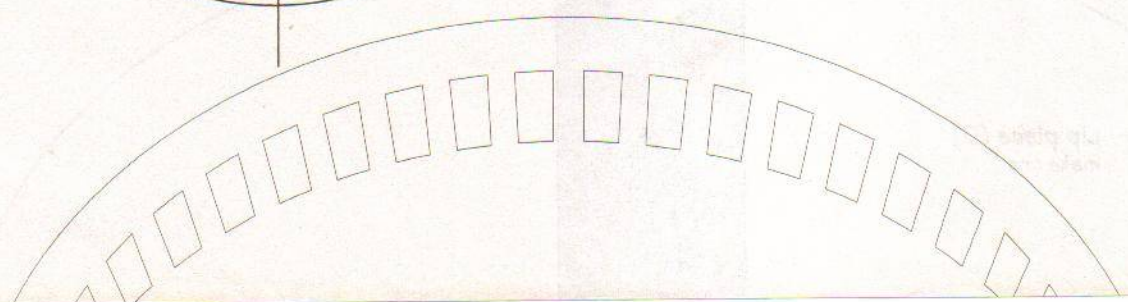
Side
quar



Single Lion (E1)



Side Column
Ornament (Q1)



2d

Panel Overlay (W1)
ter pattern



Front Column Ornament (P1)

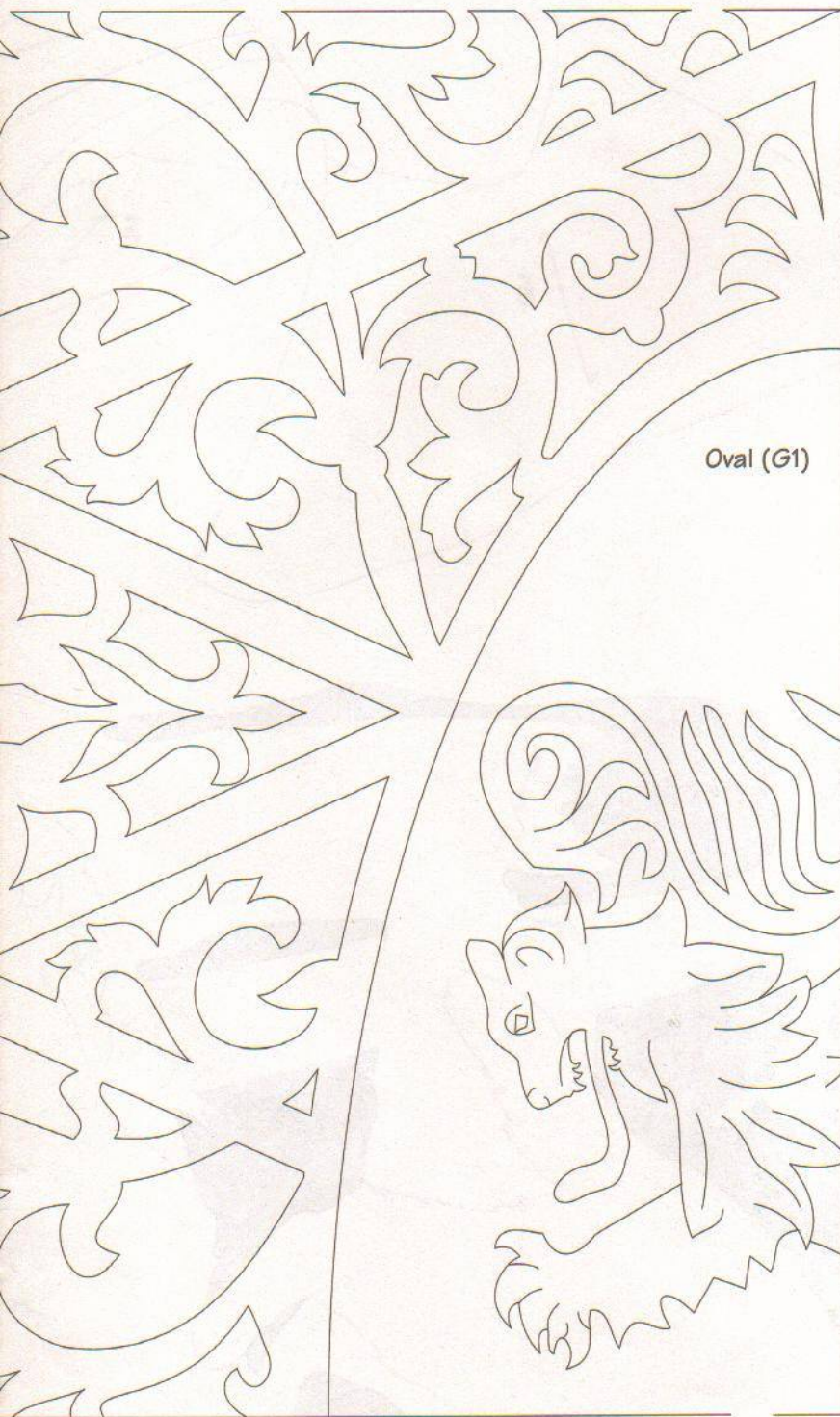
Bracket
make six





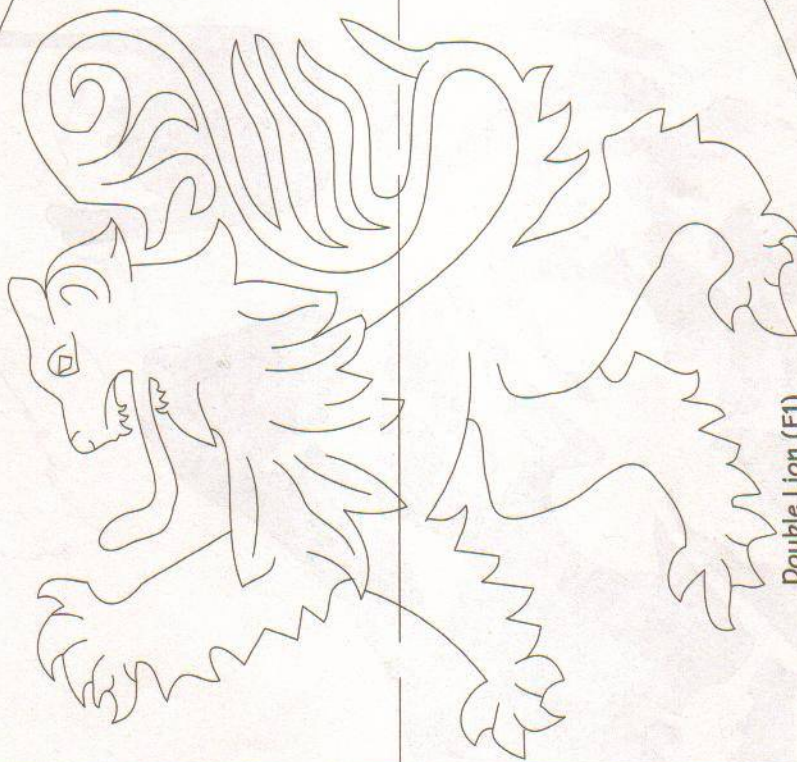
4d

Front Center Panel Overlay (Y1)
quarter pattern

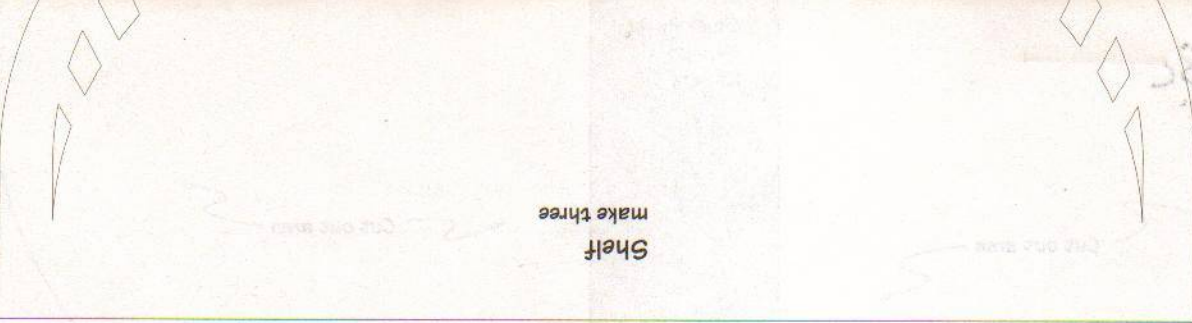


Full Size Patterns
Fretwork Bar
from page 50

Oval (G1)



Double Lion (F1)
make two, the other
loin is reversed





B

B

Lower Horizontal Section (E)

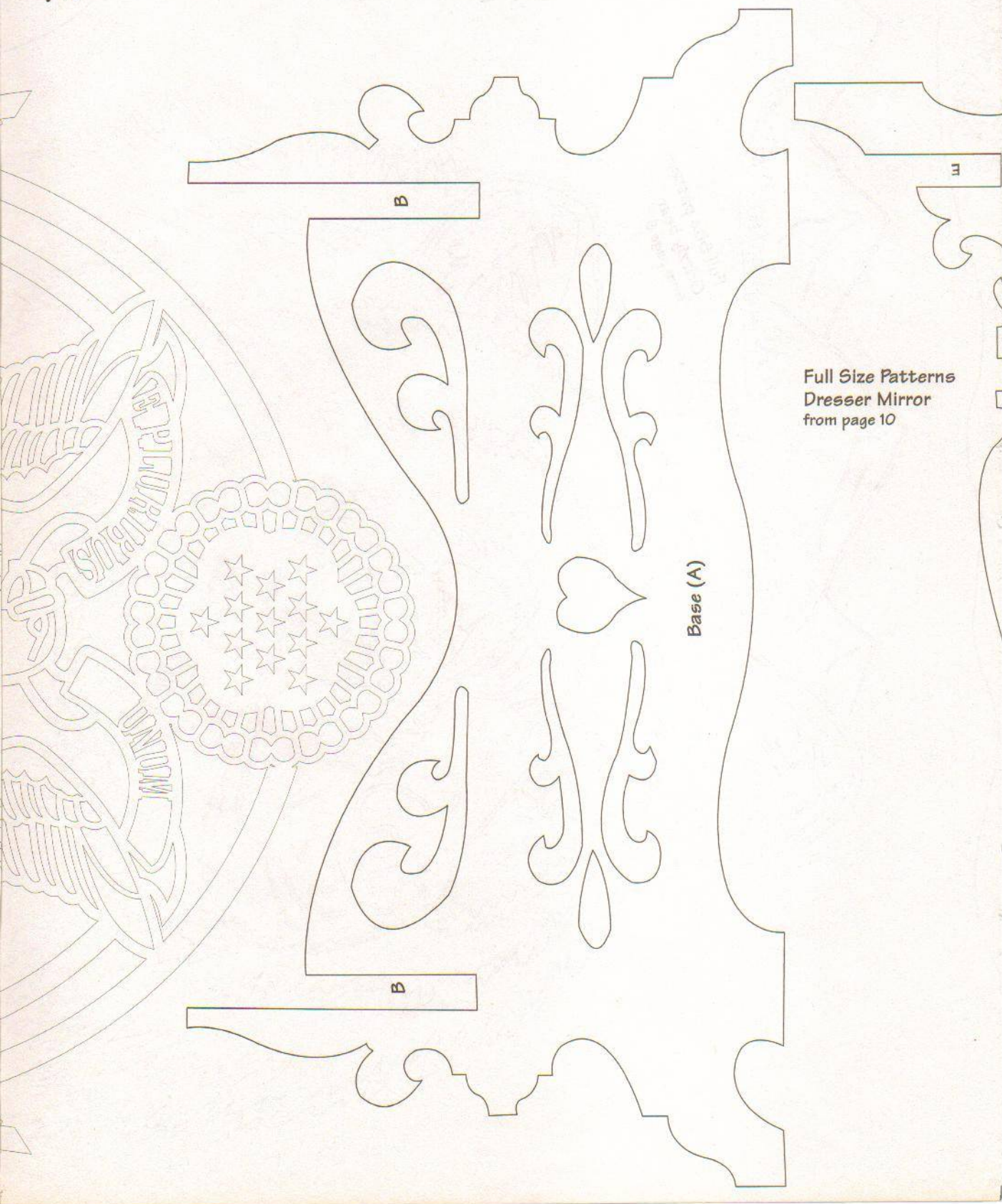
7d

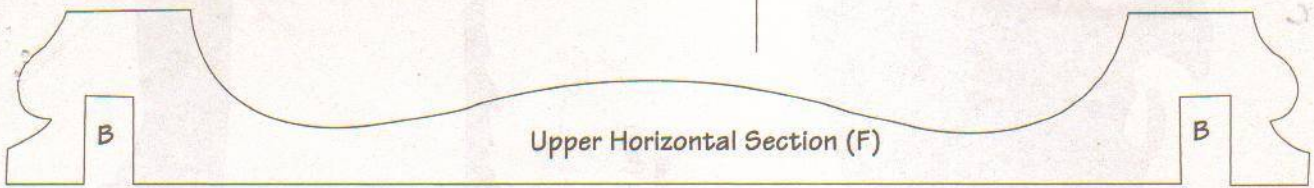
B

E

Full Size Patterns
Dresser Mirror
from page 10

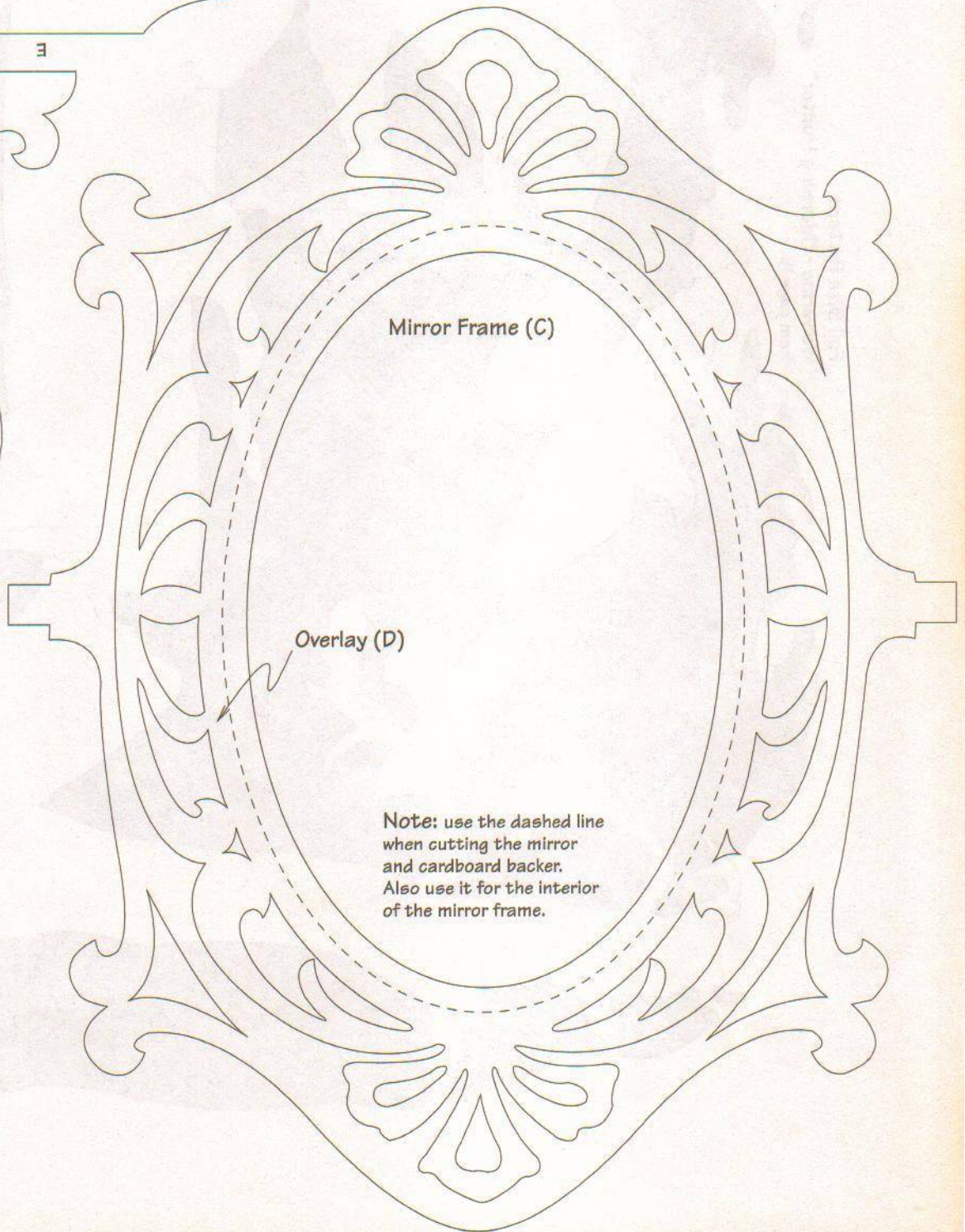
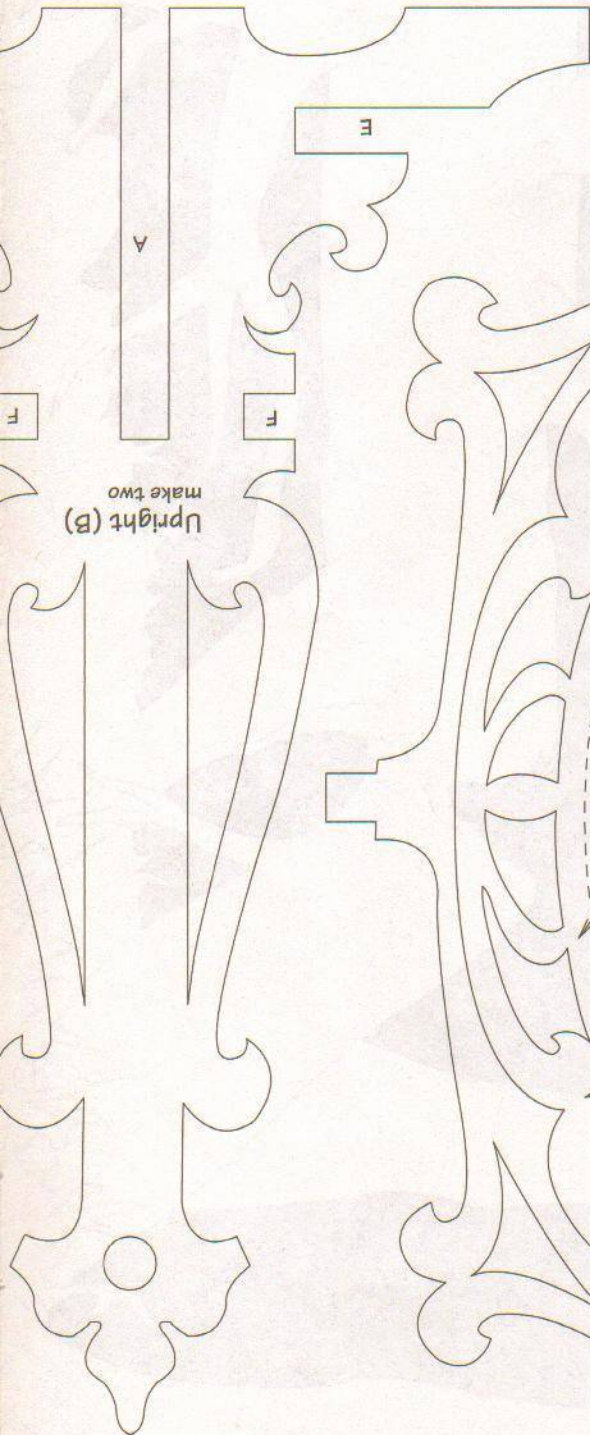
Base (A)





Upper Horizontal Section (F)

8d



Mirror Frame (C)

Overlay (D)

Note: use the dashed line
when cutting the mirror
and cardboard backer.
Also use it for the interior
of the mirror frame.