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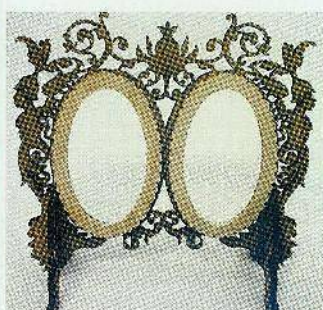
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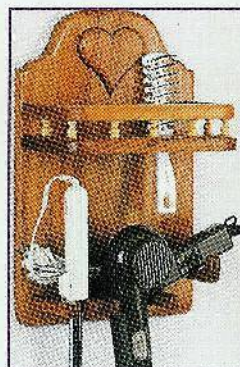
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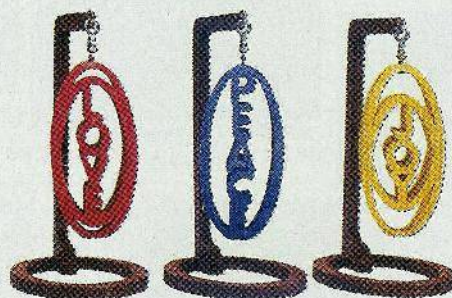
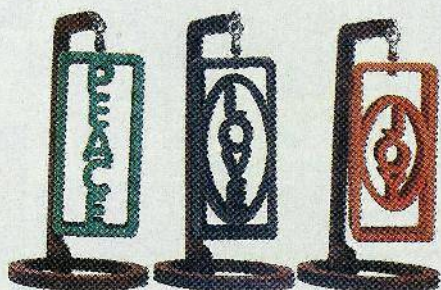
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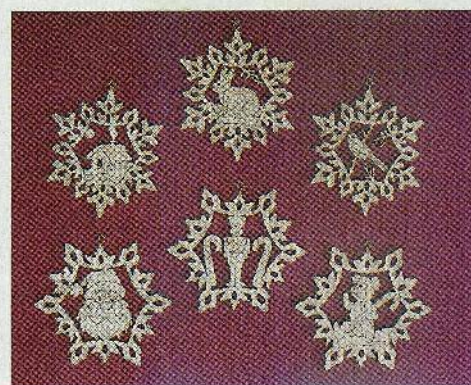
Peregrine Falcon



Cougar



Compound-Cut
Ornaments & Hangers



Snowflake Christmas Ornaments



Janet's Baby



Las Vegas Tiger



3-D Leopard



Global
Positioning
Device

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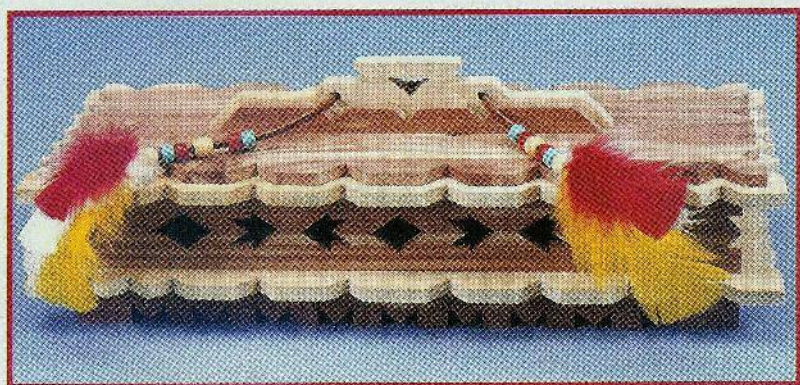
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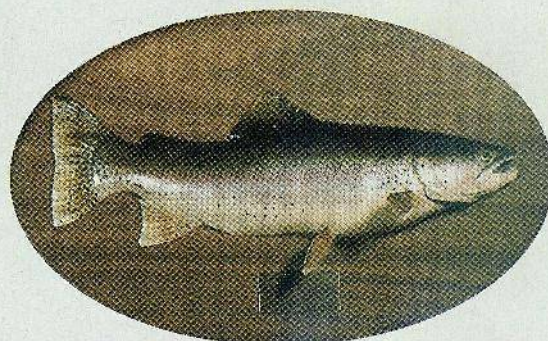
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Cedar Long Box



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(No pattern for
this project)



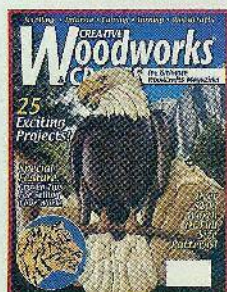
Chocolate
Lab Intarsia



Bald Eagle Intarsia



Decorative Birdhouse Holiday Ornament
(No pattern for this project)



ON THE COVER: The handsome Intarsia Eagle on this issue's cover was designed by Fred Martin, one of our regularly-featured designers. The Las Vegas Tiger (inset photo) was designed by Jacob Fowler, a talented young artist whose work will be appearing in many of our upcoming issues. Hats off to both of these Canadians, and to our art director Kelly Albertson for his superb choice of the outdoor background used on the cover.

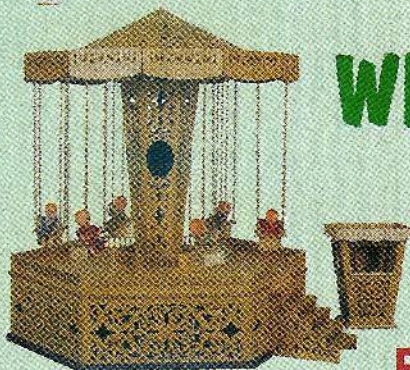


Cougar

designed by George Ahlers and sawn by John Polhemus

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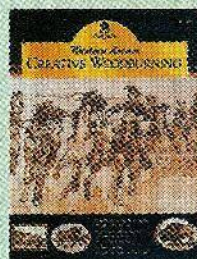
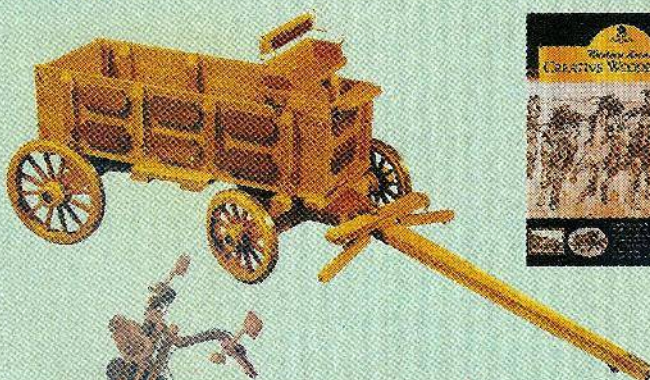
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Introduction

This is another project from the mind of George Ahlers, Technical Illustrator for this magazine. The borderless design encourages you to be creative, to give it your own personal touch. Standing on a base? Hanging on a wall? Thick? Thin? It's up to you. As you see, I chose to mount it to a base. I arbitrarily drew the border around the cougar by hand, based on the stock width. Speaking of stock, the amount of solid area cries out for a special piece of wood, one that will highlight not just your cutting skills but the character of the wood as well. For this choice we turned to our own Wes Demarest, or "Uncle Wes." If you didn't already know, one of Uncle Wes' businesses is the custom re-sawing of logs. He selected a 1"-thick slab of spalted crotch maple. As you see, his choice was excellent!

INSTRUCTIONS

Cutting the cougar

Apply the cougar pattern to the wood you've selected and draw the border you want. Next, drill the blade access holes. Make the cuts on the inside of the cougar first, then cut the area surrounding the cougar. The majority of the inside cuts require an entry hole drilled with a No. 60 drill bit. The cutting was done with a No. 5 blade. A few cuts around the jawline are so small they need to be drilled with a No. 72 drill bit and cut with a 2/0 blade (see Fig. 1).

Looking at Fig. 2, you might think the line to the far left side of the cougar's neck was a cut also, but it's not. It is a character mark in the wood, so don't look for it on the pattern!

Making the base and assembling

The base was cut from 1-1/2" poplar at a 15° angle. Its outer shape can be free-formed, as was done with the border of the pattern piece, if you wish, or you can use the method I did to draw the pattern on the stock for the base. I stood the cut cougar on the stock for the base and traced around it using a 3" x 1/16" plywood disc from a set of graduated sizes I made. The discs have a 1/4" hole in the center. By placing the edge of the disc against the cougar, a pen in the hole and tracing around the cougar, the base was drawn. (see Fig. 3).

While the cougar is still standing on the base stock (and centered), trace the bottom edge of the cougar onto the base with the pen also. This gives you an outline of where the cougar will be attached to the base that is perfectly centered upon it. Use an awl or nail to make small holes just inside the back and side edges of the line you traced around the bottom of the cougar. After the base is sanded and the lines are gone, you use these marks to align the cougar to base, covering them so they don't show because they were done just inside the lines (see Fig. 4).

Attach the cougar to the base and apply the finish of your choice.

For questions concerning this project, send an SASE to: John Polhemus, 3000 Charleton Ct., Waldorf, MD 20602. Email: fretsawyer@worldnet.att.net

SUPPLIES

Wood: spalted crotch maple—one piece 1" x 12" x 18" (for cougar); poplar—one piece 1-1/2" x 7" x 16" (for base); plywood—one piece 1/16" x 4" x 4" (for disc to trace base)

Tools: scroll saw with No. 5 and No. 2/0 blades, No. 60 and No. 72 Drill bits; drill press



Fig. 1. Jawline holes drilled with No. 72 drill bit and cut with a 2/0 blade.

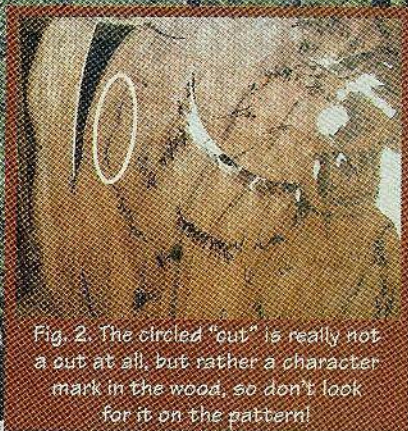


Fig. 2. The circled "cut" is really not a cut at all, but rather a character mark in the wood, so don't look for it on the pattern!



Fig. 3. Tracing for the base.

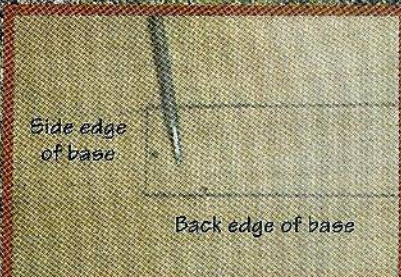


Fig. 4. Use an awl or nail to mark the base for where the cougar will be placed.

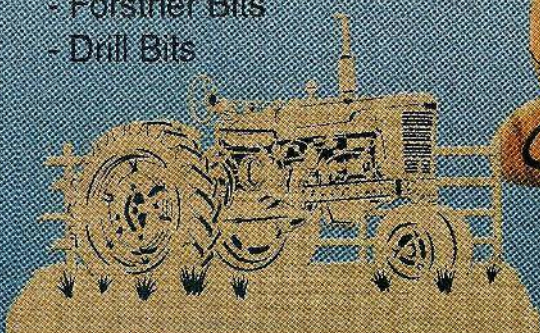
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From the editor's desk



About this Issue

Hi Folks!

I'm happy to say that we've got another good issue here, one that should have something of interest for just about everyone. Over the years I've learned that many of you make projects to earn money (even if it's for that private little "slush" fund). If you are one of those people, there's an article in this issue I think you'll really appreciate—"Selling My Work" by Wayne Fowler. The article is chock-full of down-to-earth tips for making good money with your woodcrafting talents. I happen to know that Wayne does quite well selling his unique scroll saw creations at craft shows, and I'm sure his article will prove useful to many of you. Wayne and his son, Jacob, also team up to provide two excellent projects in this issue—the Falcon and the "Las Vegas" Tiger. In our next issue, Wayne presents a great feature article about acquiring local woods.

I'd also like to acknowledge the support I've gotten from Fred Martin regarding this issue. A few months ago, Fred sent me a photo of his intarsia eagle. In order to get everything to me on time for this issue Fred had to work quickly while he and his wife were moving (she's in the Canadian military). Despite the difficulties involved, Fred got all the necessary materials to me on time, and for this I'm grateful. Thank you, Fred!

If you are interested in compound cutting on the scroll saw, check out John Polhemus' Compound-Cut Ornaments on page 24. As usual, John goes the extra mile here—he provides not just the patterns and photos for cutting the ornaments, but he also gives us a pattern and photos for making an ornament hanger. Perhaps most significantly, he shows us a nifty technique for this type of compound cutting, in which the scrap wood is placed back inside the ornament and then clamped in place. This provides maximum support while cutting out the other side of the ornament. He even provides us with a pattern for making this clamp! In his own quiet, behind-the-scenes way, John has had a big impact upon *Creative Woodworks & Crafts*, and will continue to do so.

As promised, there will be sixteen additional pages in each issue of *Creative Woodworks*, beginning with the next issue. This will definitely make every issue more interesting and more valuable—more projects, more features, more reader contribution, and more space to flesh-out each project. Stay tuned, and until the next issue, Happy Holidays!

Sincerely...

Robert A. Becker

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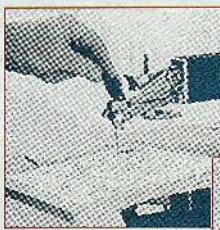


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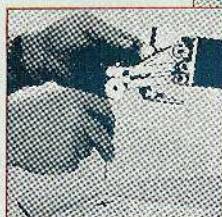
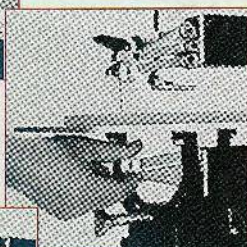
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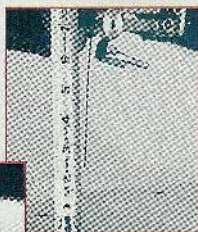


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Peregrine Falcon

designed by Jacob Fowler, cut and finished by Wayne Fowler

SUPPLIES

Wood: hardwood, preferably brown oak or wood with good character lines—one piece 3/4" x 9" long x 7-1/2" wide (for falcon), one piece 3/4" x 15" long x 4" wide (color matched to falcon wood for base)

Tools: scroll saw with a No. 2R and/or 5R blade; fixed disc or belt sander with fine or extra-fine (120/220) disc or belt; drill and/or drill press with 1/16", 1/4" and 1/8" bits; router (optional); access to photocopier

Temporary-bond spray adhesive, such as 3M 777 adhesive

1/4 sheet of 220-grit sandpaper

Packing tape

Carpenter's glue

Four 1" No. 6 wood screws

Our finished falcon was cut from an unusual piece of elm close to the bark to add a little yellow to the beak. Oak would also make a great bird.

INSTRUCTIONS

Make a photocopy of the pattern and glue it to the wood. I recommend using clear packing tape on top of the pattern to reduce the burn from the tight turns you will have to make when cutting the pattern. For cutting I recommend using a No. 5 or No. 2 reverse tooth blade to reduce chipping on the bottom of the piece. The finished falcon was cut mainly with a No. 2R blade.

After you have drilled the guide holes and cut out the fret pieces, use a solvent such as paint thinner to remove the paper pattern. Let the piece dry before you sand the two faces on a disc or belt sander. I find that then using a 1/4 sheet of 220-grit sandpaper is a good way to remove any remaining burs and to lightly round the edges in order to give the piece

a more finished look. Clean off the dust.

Glue the two base patterns to the second piece of wood and cut them out with a No. 5 blade. While the pattern is still on the base cutouts, drill four small holes in the middle of the four marked places for the screws. Use two small finishing nails to mark where the guide holes go on the bottom of the falcon and on the bottom of the smaller base piece (see **Fig. 1**). Carefully drill 1/8" holes approximately 1/4" deep in the bottom of the falcon and in the bottom of the smaller base piece where the finishing nail marks were made (see **Fig. 2**).

Now drill four 1/4" holes in the two base pieces as

Introduction

My son, Jacob, normally does fantasy designs of dragons and similar beasts, but when pointed in other directions he produces wonderful lifelike wildlife designs. His peregrine falcon is very deceptive, as it involves fewer than 100 fret cuts but looks much more complicated. To cut this pattern properly, you will have to be certain that your saw is cutting at a true 90° angle. If you have any concerns about the closeness of the cuts or your saw's ability to cut true, I recommend enlarging the pattern to cut the falcon on a larger scale.

indicated on the pattern and counter-sink the four holes on the bottom of the two bases so that the screws will not stick out.

Remove the patterns on the bases. Sand the top and bottom and then use the sander to make sure that the base ovals are smoothly rounded. Use either a router or the sander to round the tops of the two bases.

To assemble, use a limited amount of wood glue on the bottom of the falcon and screw the smaller base to the falcon as shown in **Fig. 3**. Next, use the glue and screws to fix the larger base to the smaller base/falcon as shown in **Fig. 4**.

Thoroughly clean the completed falcon and base. Finish in the oil of your choice (the finished falcon has two coats of walnut oil on it).

The falcon makes a great Christmas or birthday gift and also attracts customers and sells well at craft sales.

For questions concerning this project, send an SASE to: Wayne Fowler, 33 Longmeadow Cres, Markham, Ontario, Canada L3R 3S6. Email: wfowler@attcanada.com

Father And Son:

Wayne Fowler (Dad)

Wayne started scroll sawing 15 years ago and began selling his finished work three months later. For many years, he focused on painted puzzles, but over the last 5 or 6 years has concentrated mainly on using local Ontario woods to produce fantasy and wildlife fret art pieces. He is currently a member of the local craft guild and sells his finished pieces at local craft and art shows. With his son, Jacob, he also develops designs that are sold as original patterns through this magazine, at shows and on the Internet. Wayne has an interesting article in this issue (page 28) about selling scrollwork at craft shows.

Jacob Fowler

Jacob drew his first scroll saw pattern, a lopsided whale bank, at age five because his father collected whales and had a scroll saw. He received the only finished version of the bank at Christmas that year. After much formal and informal training, he started redrawing his father's patterns and developing original designs at age 14. He is now 19 and has just completed his first year studying in Fine Arts at a local university. He and his father collaborate on designs, sometimes using pictures taken at the local zoo when Jacob was much younger.

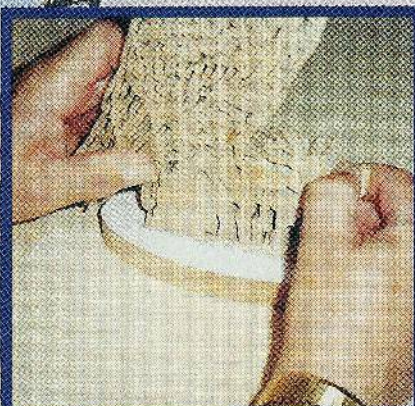


Fig. 1. Using finishing nails to mark the falcon for mounting to the smaller base piece.

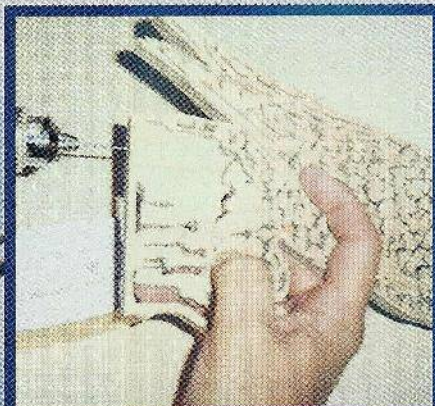


Fig. 2. Drilling 1/4"-deep holes in falcon.



Fig. 3. Gluing and screwing the falcon to small base.

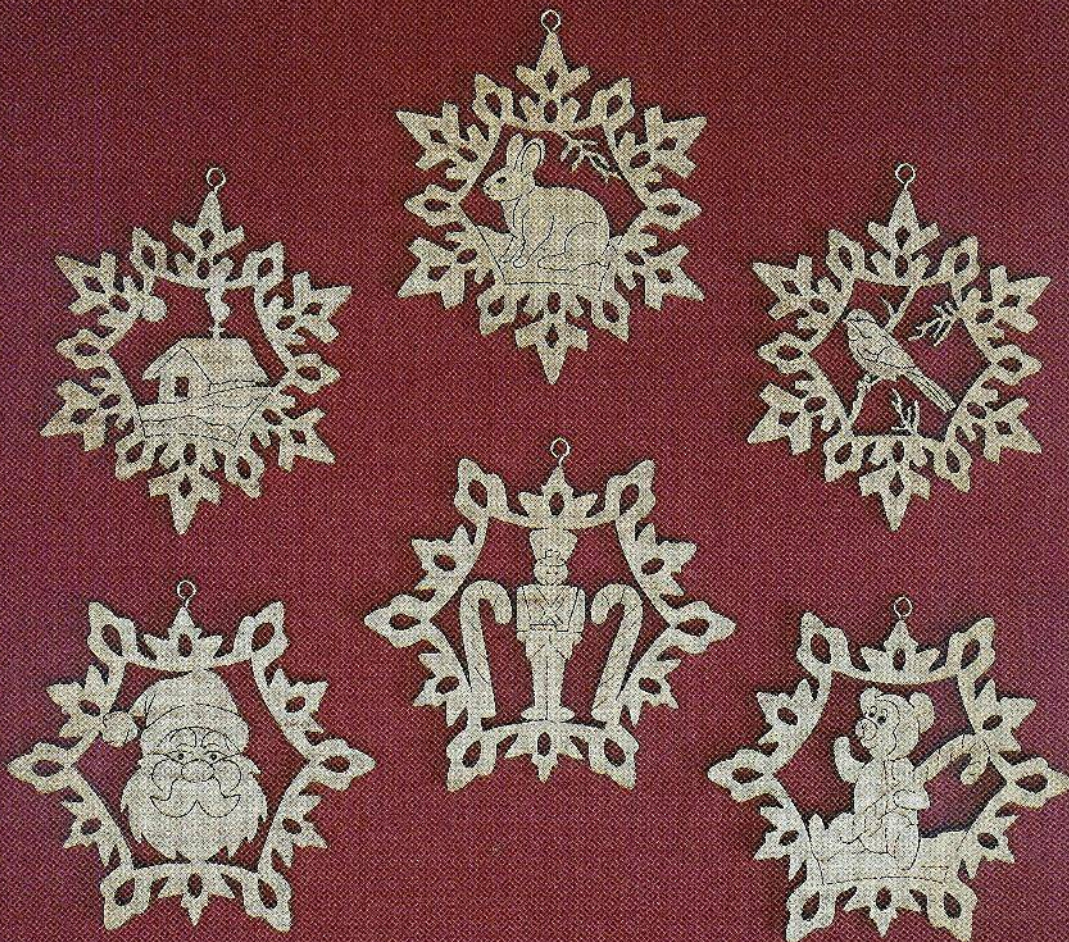


Fig. 4. Gluing the large base to the small base.



Snowflake Christmas Ornaments

by Sheila Bergner of Toys In The Attic



SUPPLIES:

Wood: maple—one piece $1/4" \times 4-1/2" \times 4-1/2"$ (for each ornament)
 Tools: scroll saw with size 2R scroll saw blades; drill with a bit small enough for entry holes and a pilot hole for the hanger
 Clear packaging tape
 One brass eye hook for each ornament, $1/2"$ long
 Temporary adhesive, spray and glue
 Sandpaper, medium- and fine-grit
 Tack cloth
 Finish of choice

INSTRUCTIONS

Make copies of the pattern pieces and keep the originals for re-use. Spray a light coat of temporary adhesive on the back of the ornaments. Allow the adhesive to tack up for a couple of seconds. Place the pattern pieces on the wood. If using hardwood, it is recommended to cover the pattern with clear packaging tape in order to avoid burn marks in the wood as you cut.

Drill all entry holes. Cut inside cuts first, and work your way outside. Drill a pilot hole for the brass hanger. Sand each ornament lightly by hand. Apply a finishing agent of your choice.

For questions concerning this project, send an SASE to: Sheila Bergner, (708) 532-5624. Email: Scrollgirl@comcast.net. Website: www.toysintheattic.com.ws.



The New Scroll Saw Basket!

The new generation of wooden baskets has arrived! Their realistic "hand-woven" look combined with the added beauty of natural hardwoods make them truly unique. These great looking new baskets are more than just decorating items, however. Their exclusive "woven" construction gives them greater strength and durability than any standard store-bought basket.

Woodworkers and do-it-yourselfers can make these new generation baskets in a variety of sizes and designs. These books explain everything with complete step-by-step instructions and corresponding color photos. A bonus insert contains full-size patterns to make the eight exclusive basket projects on the cover. Suggestions and ideas are also given to "customize" the baskets to create a variety of unique personalized styles.

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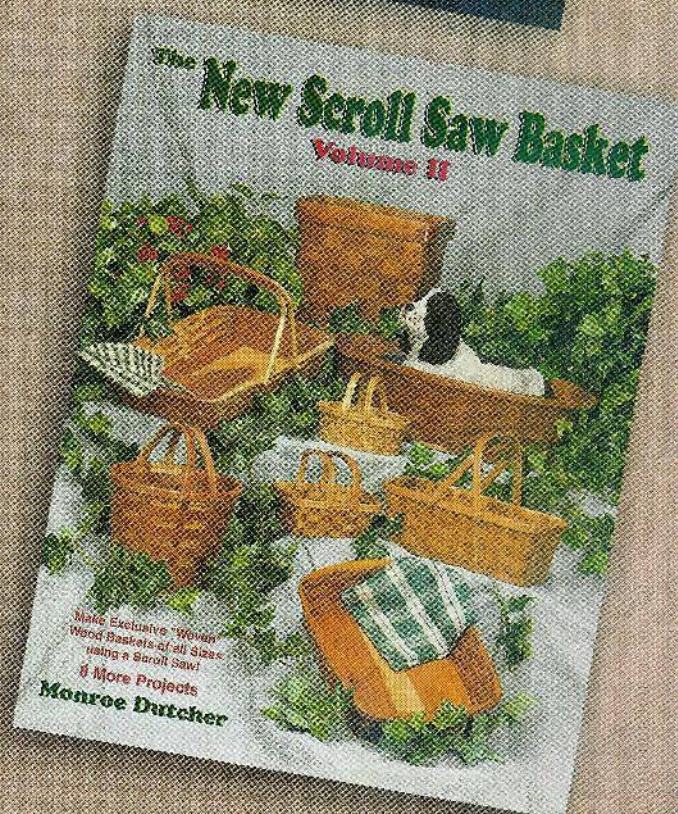
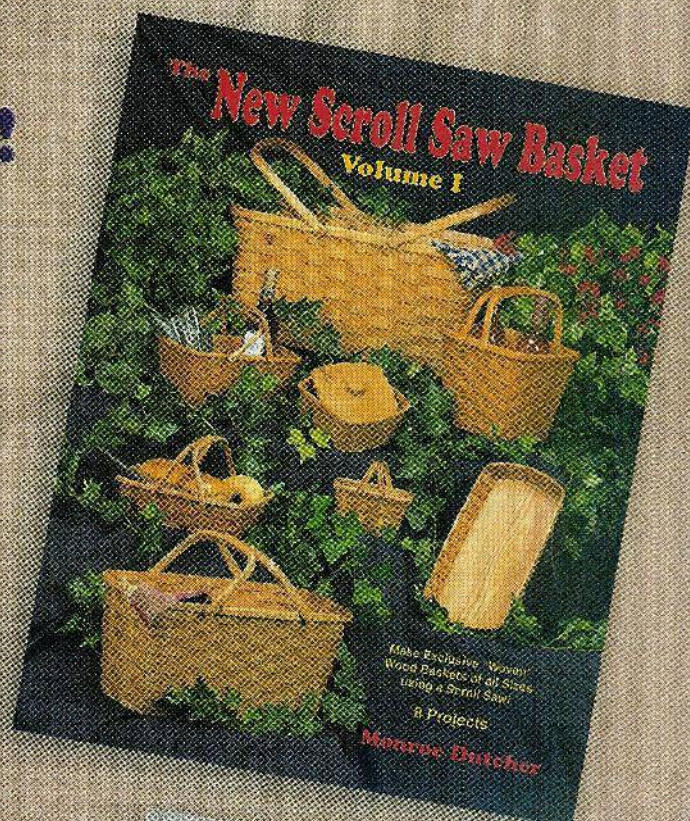
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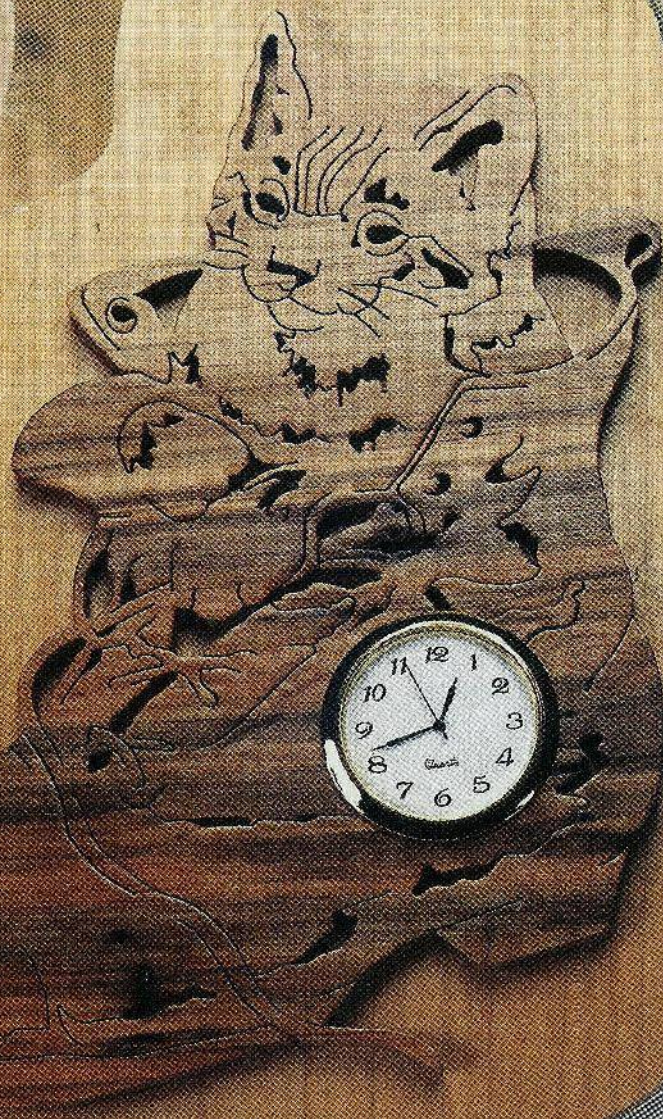
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Janet's Baby

by Billie (BJ) Holm

Patterns Located in Full Size
Pattern Section No. 1!



SUPPLIES:

Wood of choice—one piece $1/4"$ x $9"$ x $11"$; contrasting piece $1/2"$ x $12"$ x $13"$ (for backer)

Tools: scroll saw with No. 5 skip-tooth blades; drill with small bits; $1-7/8"$ Dia. Forstner bit (for a 2" clock insert)

Temporary-bond spray adhesive

Sandpaper, assorted grits

Tack cloth

Tacky glue

Clear finish

2" clock insert*

2" sawtooth picture hanger

*Available from The Art Factory, PO Box 701, Platteville WI 53818, Phone 800-566-6394, www.theartfactory.com

INSTRUCTIONS:

Sand the wood then tack to remove dust.

Cut the backer to shape. Sand well and tack. Spray with two or three coats of clear finish and set aside.

Now it's time to cut the pattern piece. Adhere the pattern to the wood with spray adhesive. Drill the entry holes in the waste areas. Using the Forstner bit, bore a $1-7/8"$ Dia. hole where indicated for the clock insert. Make all the inside cuts first, then cut the outside. Remove the pattern, then carefully sand and tack. Finish as desired. Using Tacky glue, adhere to the center of the backer board. Clamp or place a hefty weight on top until the glue is completely dry. Insert clock insert and add a picture hanger on the back.

For questions concerning this project, send an Email to: Billie Holm at bjholm51@yahoo.com.



A floor lamp that spreads sunshine all over a room

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Ever since the first human went into a dark cave and built a fire, people have realized the importance of proper indoor lighting. Unfortunately, since Edison invented the light bulb, lighting technology has remained relatively prehistoric. Modern light fixtures do little to combat many symptoms of improper lighting, such as eye-strain, dryness or burning. As more and more of us spend longer hours in front of a computer monitor, the results are compounded. And the effects of indoor lighting are not necessarily limited to physical well being. Many people believe that the quantity and quality of light can play a part in one's mood and work performance. Now, there's a better way to bring the positive benefits of natural sunlight indoors.

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source of natural light into a studio, and show the true colors of a work. This lamp has a flexible gooseneck design for maximum efficiency and a dual position control switch for 18 and 27 watts of power, with an "Instant On" switch that is flicker-free. The high-tech electronics, user-friendly design, and bulb that lasts five times longer than an ordinary bulb make this product a must-have.

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Dennis M.
Richmond, VA

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Grace A.
Margate, FL

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The Making of a 3-D Leopard

by Barry Gross of BG Artforms



SUPPLIES

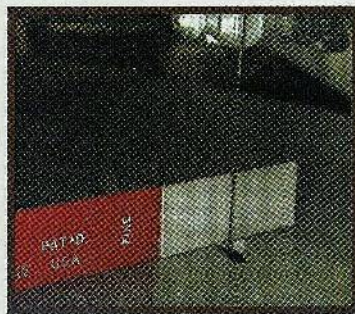
Wood: ash—one piece 2" wide x 1-1/4" high x 7/8" thick (for body); 1" x 1" x 1/8" thick (for tail)—these dimensions are for one leopard.
Tools: scroll saw with a No. 4 Artisan blade*; drill with 1/16" bit; Dremel tool with a sanding drum; a hone to round over the back of the scroll saw blade*; and a protractor square*

Royal & Langnickel paintbrushes
DecoArt Americana acrylic paints
3M Spray Mount™ artist's adhesive

Sandpaper or padded abrasive nail files, 220-, 320-, and 400-grit

Hot Stuff Super "T" cyanoacrylate glue (CA glue)*
Clear packing tape

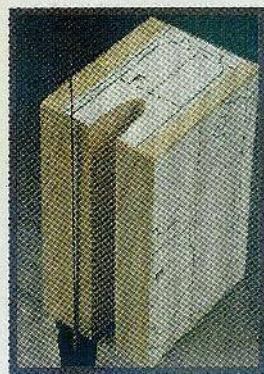
*Available from BG Artforms, 2189 Philip Drive, Bensalem, PA 19020, (888) 717-4202 or visit their web-site at www.bgartforms.com.



Step 2. Round over the back of the Artisan No. 4 scroll saw blade using a hone. This will help to eliminate any frictional heat that will build up when making very tight turns in thick wood.



Step 3. Cut the pattern apart, separating the top, front, and side views. Use 3M Spray Mount™ artist's adhesive to adhere the three views to the 2"-long block of ash as shown in the photo. Make sure that you use the alignment marks to correctly align your pattern on the wood. Affix the tail pattern to the 1/8" material.



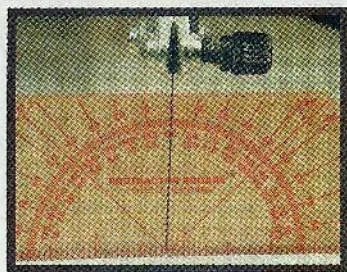
Step 4. Start by cutting the front of the leopard in between the legs and then discard the waste.

Introduction

The popularity of cutting three-dimensional figures is growing at a steady pace and since the leopard theme has been popular recently, I thought this project would be well received. First reduce the pattern by 10% in order to make the female leopard. This project will be a three-sided cut, but have no fear—the following steps will guide you to your masterpiece!

INSTRUCTIONS

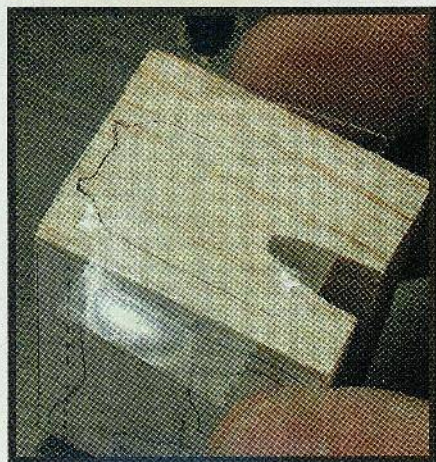
Making the Leopard



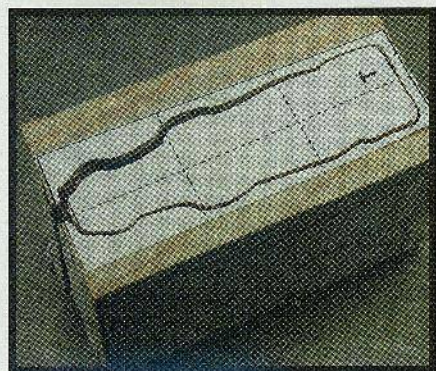
Step 1. This is very important! Set your scroll saw blade to exactly 0°. The picture shows that the blade is set to 1°, and even this can make a difference in cutting 3-D projects.



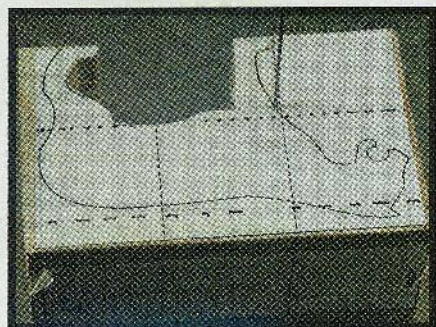
Step 5. Continue cutting the rest of the front and remove it from the block of wood. Make sure that you do not exit out of the top of the wood because you want to keep the "cocoon" in one piece.



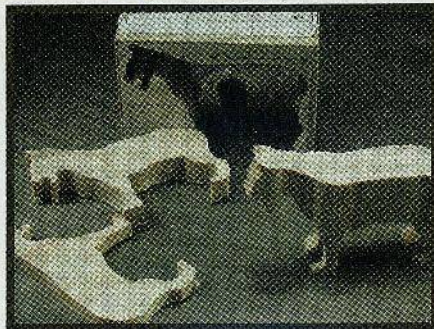
Step 6. Place the cut out front piece back into the cocoon and use clear packing tape to secure it in place as shown.



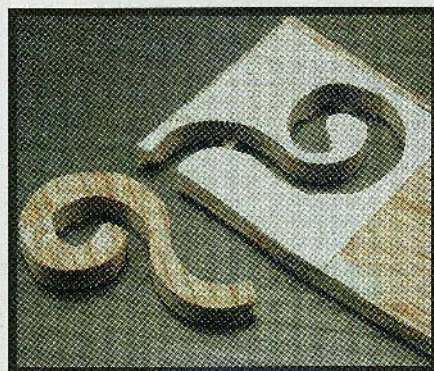
Step 7. Start cutting the top view of the leopard in the front and follow the pattern all the way around, making sure that you do not exit the cocoon. Then place tape around the outside of the wood to hold all the pieces in place.



Step 8. The first side cut should remove the material under the leopard's stomach; if you wait until the end to do this, the cocoon may be too weak and you will not get a smooth cut. Continue cutting the rest of the leopard as per the pattern, starting at the front paw and taking care when cutting around the mouth.



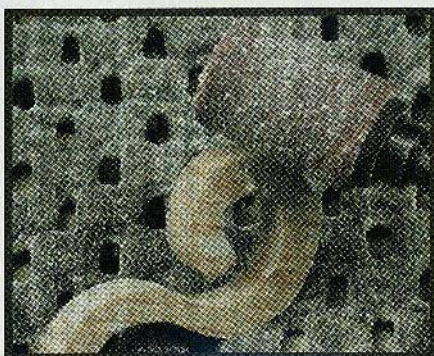
Step 9. Carefully remove the leopard from the cocoon. It is now ready to be sanded and shaped.



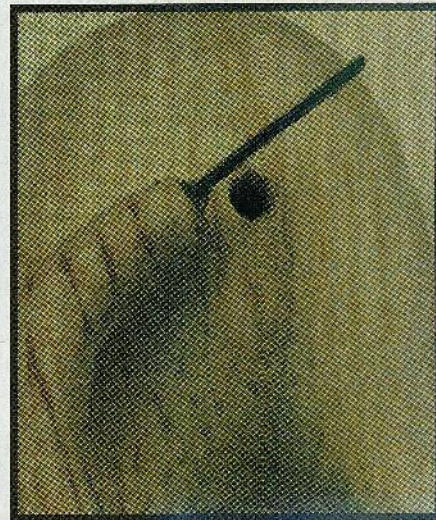
Step 10. Cut the tail section from 1/8"-thick wood.



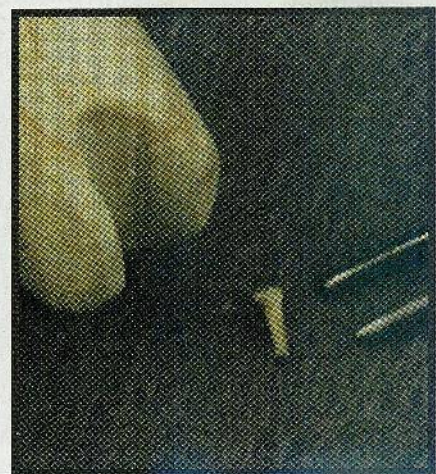
Step 11. Round over the edges of the leopard using a Dremel tool with a sanding sleeve to achieve a pleasing shape.



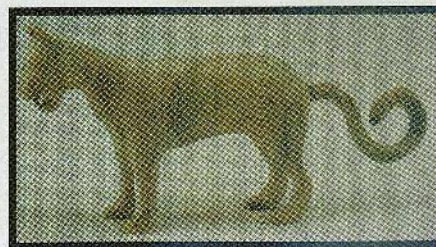
Step 12. Sand and shape the tail, taking care not to break it.



Step 13. After you are finished sanding and shaping the leopard and the tail, use a 1/16" drill bit to drill a small hole in the back of the leopard and in the front end of the tail. Use a toothpick or a piece of old scroll saw blade as a dowel and glue it into the tail using CA glue and then into the back of the leopard as shown.



Step 14. Optional: if you want to put teeth in your leopard, glue two points of a round toothpick into the mouth of the leopard.



Step 15. Your finished leopard is ready to paint.

Painting: the leopard

Painting the leopards is easy! I am not asking you to paint the Sistine Chapel or the Mona Lisa, just a few leopards! Most people are afraid to even try to paint. Painting these small animals is not hard to do if you follow the guidelines listed below. If you make a mistake, just paint over it until you are pleased. The paint used for the leopards is all from DecoArt (available at craft and hobby stores) and the numbers listed are the exact colors of those paints. The idea is for you to relax and enjoy what you can accomplish.

If there is any guarantee in the painting world, it is that your results will dramatically improve if you use good quality brushes. Using a good brush is comparable to using a good scroll saw blade – you get what you pay for! All the paint brushes used in this project are from Royal & Langnickel (available at craft and hobby stores). The brush used to apply the sanding sealer and basecoat was the Aqualon shader No. 2150-6. For applying colors the Aqualon round No. 2250-1 and for drybrushing the hog bristle brush No. R1455-3 were used. Stippling was done with a fitch hair deerfoot stippler No. L-393. Finally, all the fine hairline detail work was accomplished with the Aqualon No. 2595-10/0 fine liner. Good brushes make all the difference!



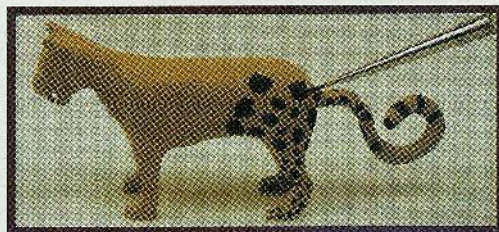
Step 16. Use a tack cloth or compressed air to remove any sanding debris still left on your leopards. Apply Wood Sealer, DS 16, with the No. 2150-6 shader.



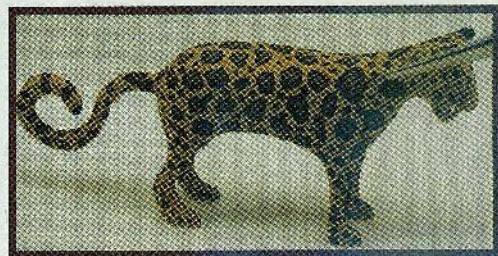
Step 17. Use the No. 2250-1 round brush to apply two coats of Camel, DA 191, as a basecoat and allow to dry thoroughly before proceeding to the next step.



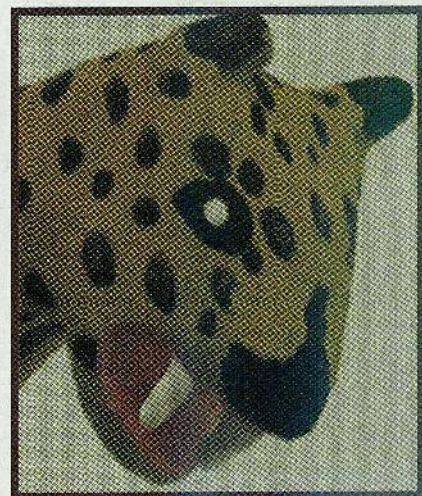
Step 18. Drybrush Cool White, DA 240, very lightly under the chin and on the chest of the leopard using the R1455-3 bristle brush.



Step 19. Apply Dark Chocolate, DA 65, for the spots of the leopard (this is done with the No. 2595-10/0 liner). Place small dots around the face, paws, legs and tail of the leopard and then make the spots larger all over the rest of the body.



Step 20. Using the No. 2595-10/0 liner, apply a dab of Raw Sienna, DA 93, inside the Dark Chocolate spots you made in Step 19.



Step 21. Apply Lamp Ebony Black, DA 067, as a spot for the eye and nose using the No. 2595-10/0 liner. When that dries, use Titanium White, DA 01, applied in the center of the black dot with the No. 2595-10/0 liner as the white of the eyeball and on the teeth of your leopard. Apply Spice Pink, DA 30, for the inside of the mouth using the No. 2595-10/0 liner.



Step 22. Spray the leopards with DAS 13 Americana spray sealer, matte finish, for protection and a lasting shine. Your leopard is now complete; sit back and enjoy.

For questions concerning this project, send an SASE to: Barry Gross, 2189 Philip Drive, Bensalem, PA 19020. Email: 2bgross@prodigy.net

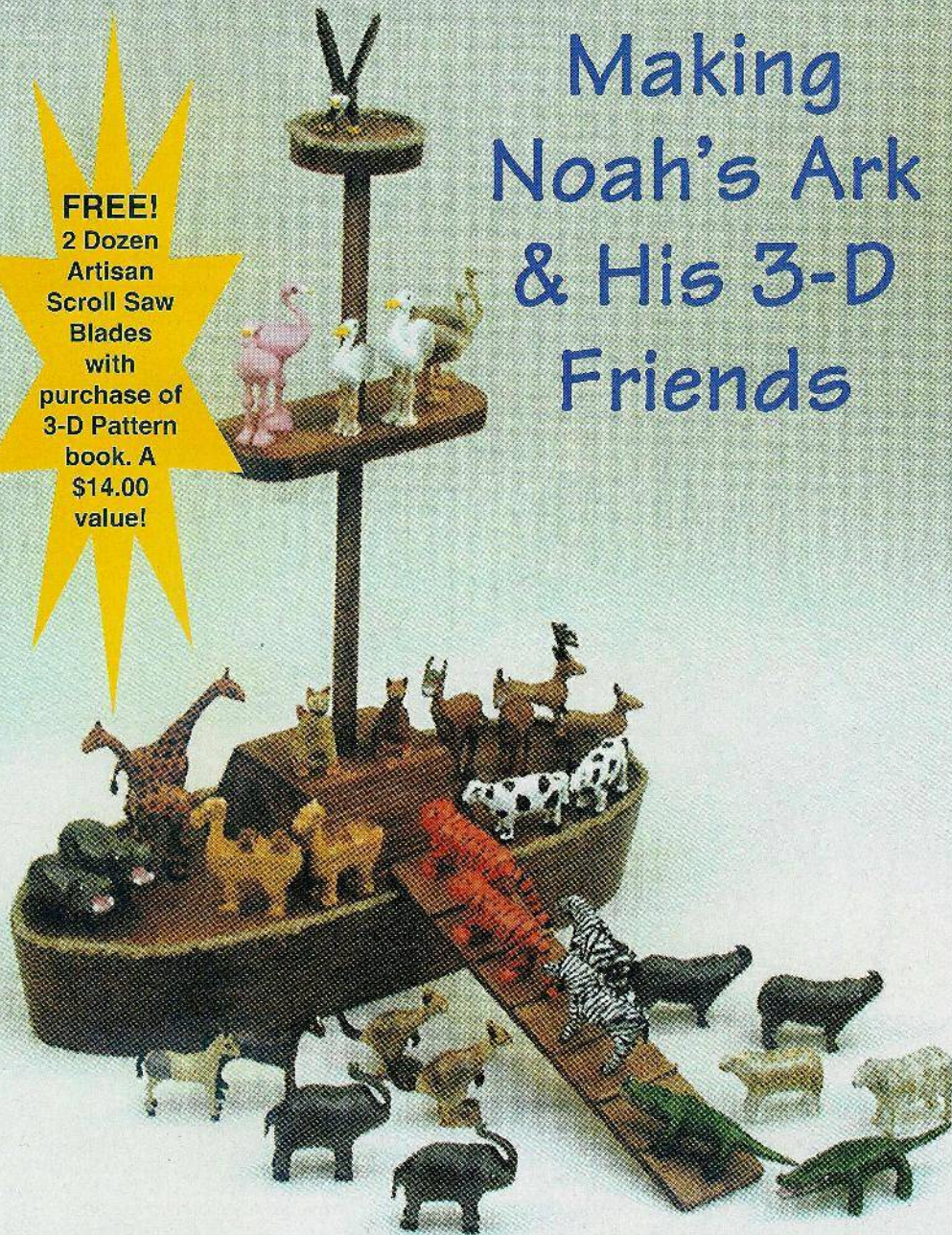
If you enjoyed this project, you can create more of "Noah's Ark and His 3-D Friends" by contacting Barry about his brand new 3-D pattern book.



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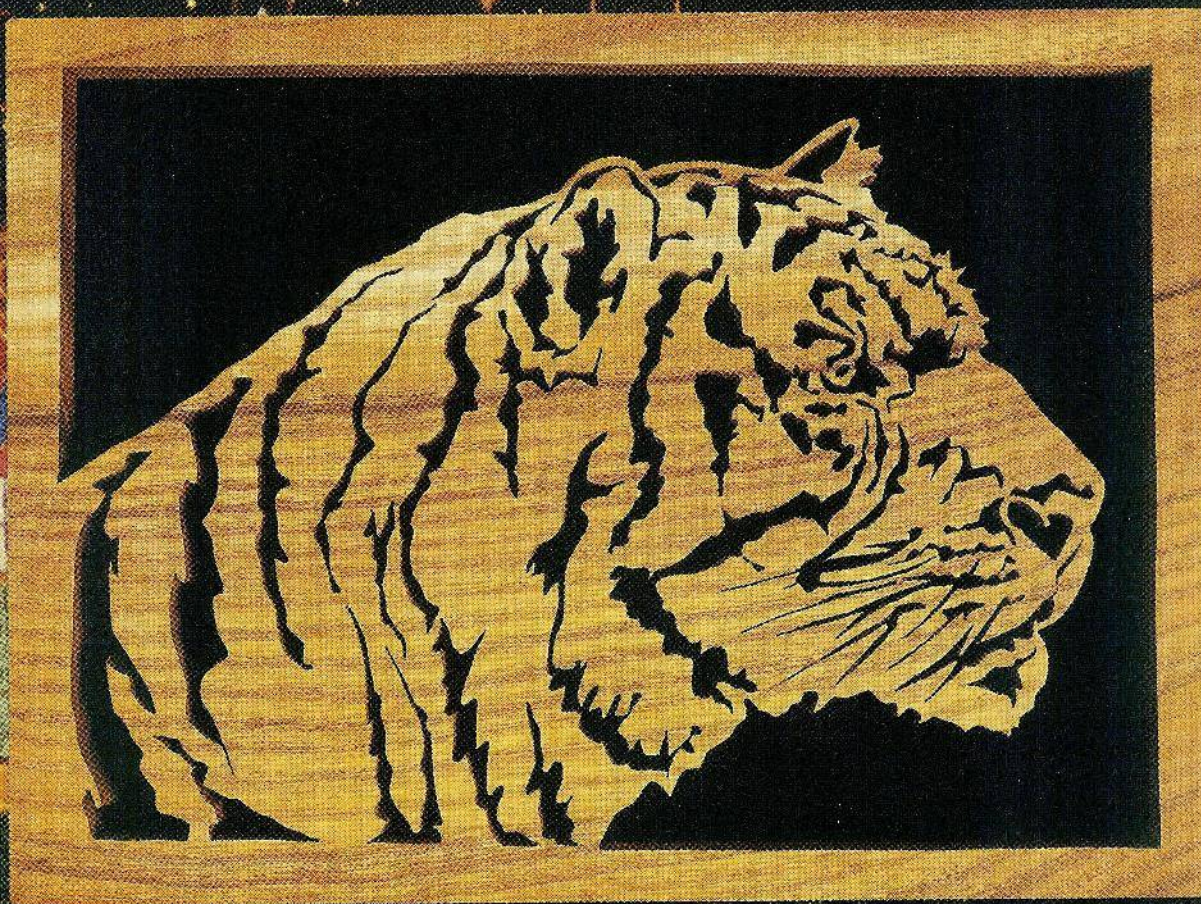
**Create
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Las Vegas Tiger

designed by Jacob Fowler, cut and finished by Wayne Fowler

Patterns Located in Full Size
Pattern Section No. 1!



SUPPLIES

Wood: hardwood (preferably brown oak, mulberry or similar brown or orange wood, or ash or similar white wood to make a white tiger)—one piece $3/4"$ x $8-1/2"$ x $11-1/2"$

Tools: scroll saw with a No. 2R and/or 5R blade; fixed disc or belt sander with fine or extra-fine (120/220) disc or belt; access to photocopier

Temporary-bond spray adhesive such as 3M 777 adhesive

Clear packing tape

$1/4$ sheet of 220-grit sandpaper

Introduction

While in Las Vegas recently, I shot a roll of film at the Siegfried and Roy wild animal exhibit at the Mirage Hotel. In one shot in particular, an orange tiger appeared to be looking at me taking the picture. My son, Jacob, used the picture as the basis for this design.

The finished tiger was cut from an unusual piece of mulberry that came from a local Ontario wood supplier. He recovers trees that would normally be used as firewood or sent to the local dump and finishes planks and turning blanks. The mulberry tree started as a bush under the water tower in a small town near Lake Huron, and it simply got too big and had to be removed.

Any brown or orange wood with character lines will make a great orange tiger. If you want to make a Siegfried and Roy white tiger, use ash or another white wood instead. If you are cutting this from wood that is thinner than $3/4"$, I would recommend making the frame wider to give it added strength.

INSTRUCTIONS

Make a photocopy of the pattern and glue it to the wood. I recommend using clear packing tape on top of the pattern to reduce the burn from the tight turns you will have to make when cutting the pattern. For cutting I recommend using a No. 5 or No. 2 reverse tooth blade to reduce chipping on the bottom of the piece.

After you have drilled the guide holes and cut out the fret pieces, use a solvent such as paint thinner to remove the paper pattern. Let the piece dry before you sand the two faces and the four edges on a disc or belt sander. I find that then using a $1/4$ sheet of 220-grit sandpaper is a good way to remove any remaining burs and to lightly round the edges in order to give the piece a more finished look. Clean the tiger using your favorite tool (I use a clean paintbrush). Finish with a thin oil to seal the inner edges (I use either walnut or tung oil).

If you want to give better definition to the tiger stripes, you can cut a piece of thin plywood to the size of the finished tiger, paint it black on one side, and mount it on the back of the tiger.

For questions concerning this project, send an SASE to: Wayne Fowler, 33 Longmeadow Cres, Markham, Ontario, Canada L3R 3S6. Email: wfowler@attcanada.com

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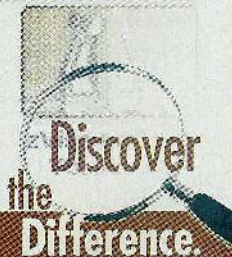
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Compound-Cut Ornaments & Hangers

by John Polhemus

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Pattern Section No. 1!

INSTRUCTIONS

Tips and techniques

The #1 biggest thing you can do is to make life easy for the blade, and this will make cutting easier for you. Just because you CAN whip a blade around tight turns and corners doesn't mean you SHOULD! Of course, there are some cuts for which you must, like veining. Take advantage of the waste areas; you're just going to throw them away anyway. Shave the kerf wide enough at a turning point so the blade doesn't have to be forced around a turn. It only takes a second and the results are so worth it!

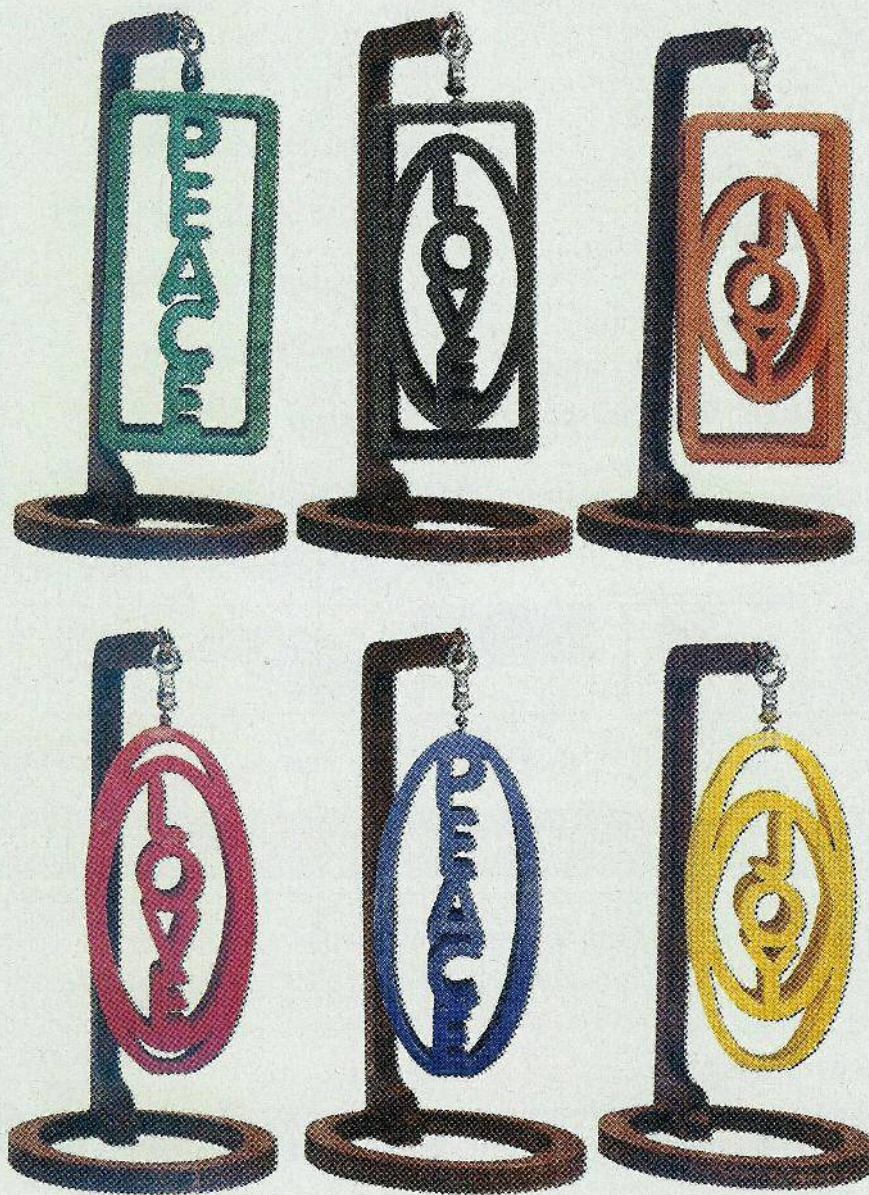
Turns heat and dull blades far faster than straight cutting. The stress of turns affects not just the blade, but the saw as well. The clamps and arms on many saws can be deflected from the non-load travel path quite easily. That doesn't pose much of a problem for straight cutting, but it sure does for turns. The relief shaving technique helps greatly in countering these problems and makes it easier to cut tight curves so the waste doesn't bind when you try to slide it out.

The thinner the stock and blade, the less this technique is needed. However, it is mandatory for cutting the six ornaments in this issue. An example of what I mean is making the turn where the bottom of the "Y" meets the oval frame in the "Joy" ornament. Cut to the frame line and stop (see Fig. 1). Back up the kerf and then widen it by shaving the waste area one or two times (see Fig. 2). That gives enough clearance to turn the blade with no resistance at all (see Fig. 3).

Cut the ornaments

With that little lesson behind us, it's time to start cutting. These ornaments were cut from 1-1/2" x 1-1/2" x 4" blocks of poplar using a No. 9 blade. Entry holes were drilled with a 1/16" drill bit.

Fold the pattern on the centerline, glue it to the block of wood and drill the entry holes (see Fig. 4). Cut the small areas (the insides of the letters) on one side first (see Fig. 5). Now cut the larger areas around



SUPPLIES

Wood: poplar—one piece 1-1/2" x 1-1/2" x 24" (for ornaments); plywood—one piece 18" x 4-1/2" x 1/4" (for six stands), one piece 14" x 2" x 1/2" (for clamp)
Tools: scroll saw and blades; mini needle-nose pliers; wire cutter; 1/16" drill bit, 1/8" drill bit or pointed cutter
Two 3-1/2" x 1/4" carriage bolts (for clamp)
Four 1/4" washers, nuts and wing nuts (for clamp)
Cyanoacrylate glue and accelerator spray
3/32" bead chain, eyelets and end connectors (for hangers)
Screw eyes—six 3/16"-diameter pieces (for stands)
Finish of choice

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the outsides of the letters and the areas on the ends. Save the waste pieces! Don't cut the outside shapes of the ornament at this time (see Fig. 6)!

Turn the block over so the other side to be cut is facing up and put the waste pieces back in the places they came out of. This is important; it supports the ornament while the second side is being cut (see Fig. 7)! I've included a pattern for a simple clamp that holds all the waste areas in the other side securely. They provide support for the cutting you'll do now to use the carriage bolts and wing nuts as shown in Fig. 8.

Cut the second side in the same order as the first side, but this time cut the outside of the ornament too. Be sure to drill an entry hole in order to cut the outside so the block stays intact and supports the ornament (see Fig. 9).

Unclamp the block, turn it over, re-clamp it, and then cut the outside of the ornament on the first side you cut. When you're done, remove the clamp and amidst the debris that comes from the block is your completed ornament (see Fig. 10).

Make the stands and affix ornament hardware

I make my stands from 1/4" plywood. I would prefer solid wood, but it just isn't strong enough for this purpose. Cut the oval and post (patterns are in pattern pullout), then sand them. Drill a hole in the end of the post for a screw eye (see Fig. 11). After the screw eye is in place I use cyanoacrylate glue (CA glue) on the base of the post and accelerator spray on the tab in the oval base. When they touch, the set is instant and strong (see Fig. 12).

The "mountings" (hardware for hanging ornaments) are made using small needle-nose pliers, wire cutters, a 3/32" bead chain, and an eyelet. The two "Joy" ornaments use a "bell-shaped" end connector. The other four shown below do not (see Fig. 13). The split on the eyelet needs to be spread so the bead will drop in easily. The wire cutters work well for this. Make sure the cutter edges are in the split when you squeeze them or you'll crush the eyelet instead of spreading the split (see Fig. 14).

An 1/8" hole is drilled in the end of the ornament. It's easy to see where this is done on the oval framed pieces, but the center of the rectan-



Fig. 1. Cut to the frame line and stop.



Fig. 2. Use the waste area to widen the kerf.



Fig. 3. The turn made easily.



Fig. 4. Glue on the pattern and drill entry holes.



Fig. 5. Cut the small areas first.



Fig. 6. Cut and save the larger area waste pieces.

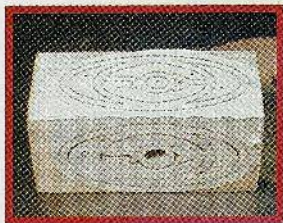


Fig. 7. Put the waste pieces back in!

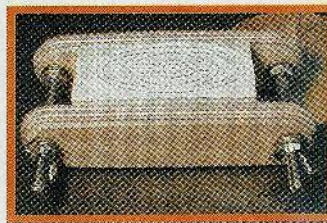


Fig. 8. Clamped for cutting the second side.



Fig. 9. Cut the outside using an entry hole.



Fig. 10. Completed ornament and debris.



Fig. 11. Drill a hole for the screw eye.

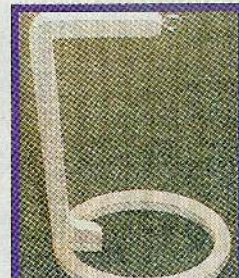


Fig. 12. Stand glued together.

gular framed pieces need to be marked first (see Fig. 15). I find using an 1/8" pointed cutter bit that is normally used in a handheld rotary tool easier than using an 1/8" drill bit. Using the table on my drill press as a brace for my hands while holding the ornament, I press against the cutter bit. Please forgive the stain on my fingers from staining the stands! I am a klutz, but this time it's not blood (see Fig. 16)! Pass the chain through the hole drilled in the ornament and snap on the end connector (see Fig. 17). Pull the chain back through the hole and seat the end connector. Turn the ornament upside down and cut the chain so one full bead is exposed for the eyelet. After it's on, squeeze the split closed with the needle-nose pliers (see Fig. 18).

The "Peace" and "Love" ornaments don't use the end connectors because there isn't room for them. Instead, the hole is drilled deep enough for a bead and filled with CA glue. The bead chain is pressed into the

glue and allowed to set (see Fig. 19). The chain is cut and eyelet put on as was done with the oval ornament.

The finish

I dip my stands in a water-based Mahogany stain from Cash Coatings. After they're dry I open the screw eye with the needle-nose pliers, hang the ornament, and re-close the screw eye. Then I either dip the ornament in an oil finish or water-based color, also from Cash Coatings. The quart-size jar I get it in is perfect for dipping ornaments (see Fig. 20). Dipping them on the stand is convenient because they can hang while they dry (see Fig. 21). Enjoy!

For questions concerning this project, send an SASE to: John Polhemus, 3000 Charleton Ct., Waldorf, MD 20602. Email: fretsawyer@worldnet.att.net



Fig. 13. Mounting hardware and tools.

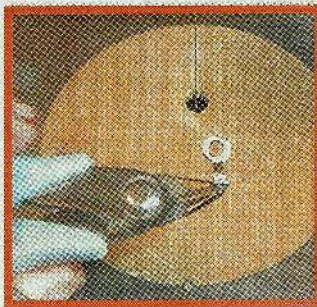


Fig. 14. Spreading the split.



Fig. 15. Mark center for drilling.



Fig. 16. Drilling the hole for the bead chain.

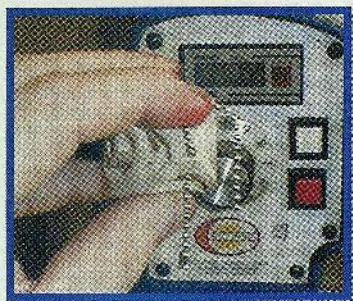


Fig. 17. Put in chain and snap on end connector.

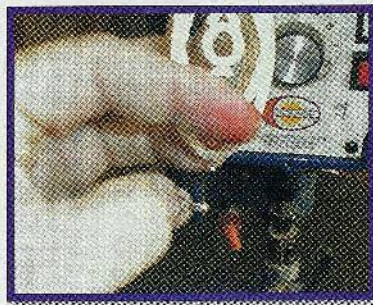


Fig. 18. Cut the chain for the eyelet.

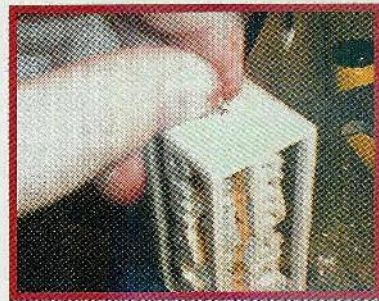


Fig. 19. Gluing in the chain.



Fig. 20. Dipping an ornament.



Fig. 21. Hanging to dry.

Selling My Work

by Wayne Fowler



unique little gift. I also look for simple cat patterns, as a love of both crafts and cats seems to be very, very common. Then there are the pig, elephant, owl and other animal collectors. There are so many simple designs that highlight good wood, look great on display and attract the eye of the customer with that spare five- or ten-dollar bill in their pocket.

How to Price What You Make

About four months after I started scroll sawing, people began asking me how much my work cost. It seemed that I was on to something beyond just a new hobby. I quoted a few prices and suddenly found myself taking orders for Christmas. One thing led to another, and soon I found myself being asked to sell at a church bazaar and a friend's home.

This led quickly to the ultimate test: would strangers buy my work? Then there were the tougher questions, such as: what should I make, how much should I make, what prices should I quote, and how do I display my work? The following is a summary of my experiences over the last fifteen years in answering these questions.

Before You Start

If you are considering selling your work, there are a few things you should know first. The most important is that this will take time and energy. In addition, what you think is great stuff to sell, others might not. However, the rewards are much more than a self-funding hobby. The pure satisfaction you get from nice people telling you they like your work so much that they are giving you money for it can't be beat.

What To Make

I use my own tastes and make items that I like. I have found that I had better like the designs because if they sell I could end up making a lot of them. I usually try out new designs on relatives, friends and co-workers and suggest that you do the same. Don't be disappointed if everyone isn't excited. I have found that roughly one person in ten shows serious interest and that one person won't like everything you do. However, liking what you make is still your number one priority because it makes no sense to turn a fun hobby into another job.

If you are going to be selling at craft shows, you should find patterns that will sell for a range of prices. This is a good business practice, as the sale of low-cost pieces will usually guarantee that you will pay your expenses. More importantly, the people who like your work often want to buy something, and a small Christmas ornament is easy for them to justify. You get to give them a card and they will often come back later or at another show to buy bigger pieces.

For example, I look forward to the Christmas ornaments publication from this magazine each year because I can stack cut dozens of ornaments out of thin oak or cherry and sell them for a much greater profit than my larger pieces. They make great teacher gifts or stocking stuffers and they easily cover my costs for the show. They also attract lots of customers looking for a

offering suggestions on pricing and finally settled on a simple equation: my time at a fixed rate per hour plus the cost of materials plus a market factor. Currently I work for \$10 an hour and the two market factors I use are how original the piece is and how it is priced relative to my other work. I have found that customers will pay more for pieces made with unique woods or from original designs, so in those cases I charge more. It is also important that smaller pieces, such as stack-cut Christmas ornaments, not be priced too low as these usually pay your costs for a show. My smaller pieces have a minimum price in the \$5 range.

Finding a Place to Sell

This is not as difficult as it sounds if you are thinking ahead. However, be careful where you sell. Scroll saw work is difficult to mass produce and you are wasting your time if you choose venues such as flea markets or most other general markets. To get what my product is worth, I find quality craft sales, preferably juried, or artist/artisan shows and sales. The best way to find these is to watch for signs, go to shows to see if you would be comfortable selling there, and then talk to the organizer about space at the next show. Many of these shows advertise for vendors in local newspapers and often have a contact number for vendors in their ads to the public. I also find that I get invited to shows when I am doing a show.

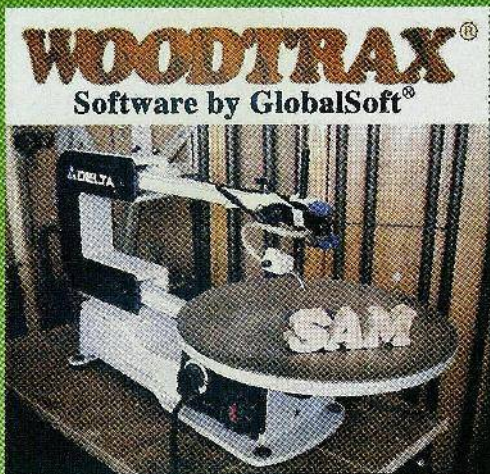
Another way is to join a local craft or woodworking guild or club. Many of these organizations either arrange sales or maintain a regular list of sales that their members attend. I am a member of a local craft guild that maintains a presence in most of the local street festivals, the farmers market and the regional shopping mall for demonstrations and sales. They also hold two juried sales a year in the spring and fall that are open to all members on a fee basis per table. A great deal for \$40 a year!

"Juried" is one of those terms I didn't understand at first. Basically what it means is that someone or some group is determining if the quality of your work is competitive with other show participants and that their show will have a good balance of vendors. If you have already passed the tougher test of giving your work to your mother, wife, or mother-in-law as a gift, then passing the jury test should be easy.

Most shows charge a fee for a fixed amount of space in which to sell. This usually includes a table and one or two chairs. You have to use your judgement on whether you can recover your table costs at a show. A good idea (if you are checking out a show that you would like to enter) is to talk to the organiz-

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ers about how many people normally attend, and then apply the one-in-ten scroll saw work rule to see if that is enough customers to make money. Not too scientific, but it does give you an indication.

Some shows or events are looking for a percentage of sales. I usually avoid these, unless they are charity events such as sales at hospitals. Again, use your judgement.

You also have to determine how much money you are willing to spend for space at a show. My recommendation is to start small with single day shows and tables in the \$50-or-less range. That will give you a chance to test the market and, in the worst case, lose only your table money.

One key factor you have to consider is that scroll saw work is a luxury that makes a great gift. Although birthdays occur all year long, Christmas is the prime gift-giving season; hence, there are more quality craft sales at Christmas than any other time of the year, and many more sales. Until I branched out into artistic and fantasy pieces, 80% of my sales were in November at Christmas craft sales.

Getting There

Once you have made your inventory, you are now faced with the prospect of getting your work to the sale safely and setting up. Through trial and error, I have settled on those large plastic tub containers to safely transport my work. I prefer the ones that have tops that go up with grooves, which make them safely stackable. This provides further protection for my work and allows me to safely store the work between shows in a limited amount of space in the basement. They also have the advantage of fitting inside each other under the table during the show. I have settled on one brand with very few container sizes because this makes it a lot easier to store and move the containers.

When I first started with shows, I carried the containers into the table area one or two at a time. Then I discovered that that is what children are for when they become teenagers. Then I discovered that teenagers become young adults, at which point you have to replace them with mechanical devices. I now use a great folding aluminum two-wheeled cart to carry two or three containers into the show and, more importantly, from the show.

The Eight-Foot World

And there you are, boxes of goods, and an empty, usually eight-foot long table. Stepping back for a moment, here are a few things that I also bring to the sale to solve the dilemma of what to do next:

My Work Kit – I have created a kit of useful items that I keep in a small container for use at shows. Some obvious contents include glue, a few basic tools like a screwdriver, adjustable wrench, scissors, masking tape, duct tape (just because it is wonderful), maybe a small container of finishing oil (I use tung oil) and cloth for touchups, extra price tags, index cards for signs, markers and pens and maybe picnic table clips to hold the tablecloth down. I also keep a ledger and my float box in the kit for recording all my sales and making change. This kit will grow as you attend more shows and discover the need for more neat things. Dollar stores are also a reasonable source for a lot of the work kit items.

Tablecloth – Most shows give you a bare table. I have purchased a few low-cost, machine washable, permanent press,

solid colour tablecloths to cover the table before I set up. Mine are red because of Christmas sales, but dark green or blue also work well. What you are looking for are colors that complement the many shades of brown in the wood without providing a distraction (e.g. patterns in the cloth) from your product.

Display Stands and Shelving – Dollar stores are also a wonderful source for plate stands, small easels and other neat things on which to stand your work. Using these items gives my potential customer an opportunity to see the work as it could be displayed. They also provide me with a low-cost throw-in if someone wants a stand with their piece.

Some time ago, I invested in a shelving system made up of 14" square metal wire frames that are linked together with plastic connectors. This is a great system that can be used to build anything from tabletop cubes that raise pieces to eye level, to large cages from which to hang sun catchers and ornaments using S-hooks through to shelving behind the table on the floor. It also fits into the same containers as my sales pieces, making it easy to transport in and out of the sale. The shelving can be built in minutes in order to suit the space around the table and accommodate the inventory of items that you have for sale.

More recently, I made a small investment (less than \$20) in a three-tier wood shelf made up of pine slats. I have seen similar shelving in many different places and, besides the price, they have several advantages. First, they are made out of wood, which is a better fit for my work. Second, they can be quickly modified to provide a stable tabletop platform from which to hang sun catchers and ornaments. I bought a few dozen cup hooks and fastened them to the sides and under the top shelf so that I can hang samples of my work. My sales of these kinds of items have increased because my customers can now see what they are buying. Additionally, I am able to put pieces with bases on top of the shelf so that my customers can make eye contact with them.

Space Management

After I have set up the shelving based on the location of the table, how much space I have around it, and what inventory I have brought to the show, I reach the hardest part: what do I display? I usually use the approach of smaller, low-cost items at the front of the table, with larger items at the rear and hanging Christmas ornaments and sun catchers under the shelving units. I try to leave the center of the table open so that I can make eye contact with my customers and, just as importantly, exchange goods for money.

This is where the matching containers come in handy. If you can fit most of your work on the table, the containers can be stacked inside of each other. If you have lots of extra stock, the containers will normally fit under the table beneath the dis-



The wire-cube shelving system is great for shows.



Two-wheeled cart with two storage containers.



Two-wheeled cart folded up.



The wood shelf modified with cup holder hooks has proven invaluable.



Here I am at a large 300-table science fiction and fantasy sale in Chicago. This is an eight-foot setup using the wire shelving.

played items of the same type. Having the containers readily available also makes packing up and leaving easier.

Time Management

Once I am set up and the show starts, time management and focus are very important. While showing off my work and talking to people about how I do it is fun and fulfilling, I am trying to make money, too. I don't think that I have ever been to a show where I haven't ended up talking to at least one scroll saw person who has seen one of my patterns. If there is no one at the booth, I take the time to watch. If it is busy, I try to keep the conversation short and give the person my business card with my website address.

Customers

My best customers are the ones who like crafts, wood and a good story. Because I use a mix of our own patterns and purchased ones and mainly local wood, every one of my pieces usually has a story. I have also found it very useful to have some facts about the types of wood that I use and how to care for the piece. I have a business card with care and feeding instructions, together with the name of the wood, on the back of the card. I am sure that the stories get repeated to family, friends and the recipient of the gift. I have also found that customers will buy more if they understand the uniqueness of each item, how difficult it is to make and what is the story behind the piece.

My most frequent customers are the ones who buy my small pieces. I have discovered many small designs that I use on the wood left over from my larger pieces. This is where those stack-cut Christmas ornaments and collector critters come in handy.

Packing Up and Leaving

The last hour of any show is usually about as long as the rest of the show (or so it seems). I use this time to organize the containers so that I can quickly, easily and safely pack up my goods when the show closes while also watching for that elusive last-minute customer. When the whistle blows and the show is over, I quickly pack up my goods and close the containers so the potential for damage is low and then take down the shelving and load up as quickly as possible. That way, I can avoid the traffic jams between the parked cars and the show.

I hope some of these experiences from the past 15 years and something approaching 100 shows will be valuable in getting started. If you have any questions, please feel free to e-mail me at wfwowler@allstream.net.



Six-foot setup in a hallway using the the wood shelf at a small fund-raising event with very specific merchandise.

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SUPPLIES

Wood: walnut or wood of choice—two pieces 1/8" x 4" x 6" (for top and bottom layers); Baltic birch—two pieces 1/8" x 4" x 6" (for two inside layers); dowel—one piece 1/8" x 1/4" long (for stop); wood of choice—one piece 1/8" square x 1/2" (for pull)

Tools: scroll saw with No. 2 reverse cut Olson blades; drill with 1/8" drill bit

Temporary-bond spray adhesive

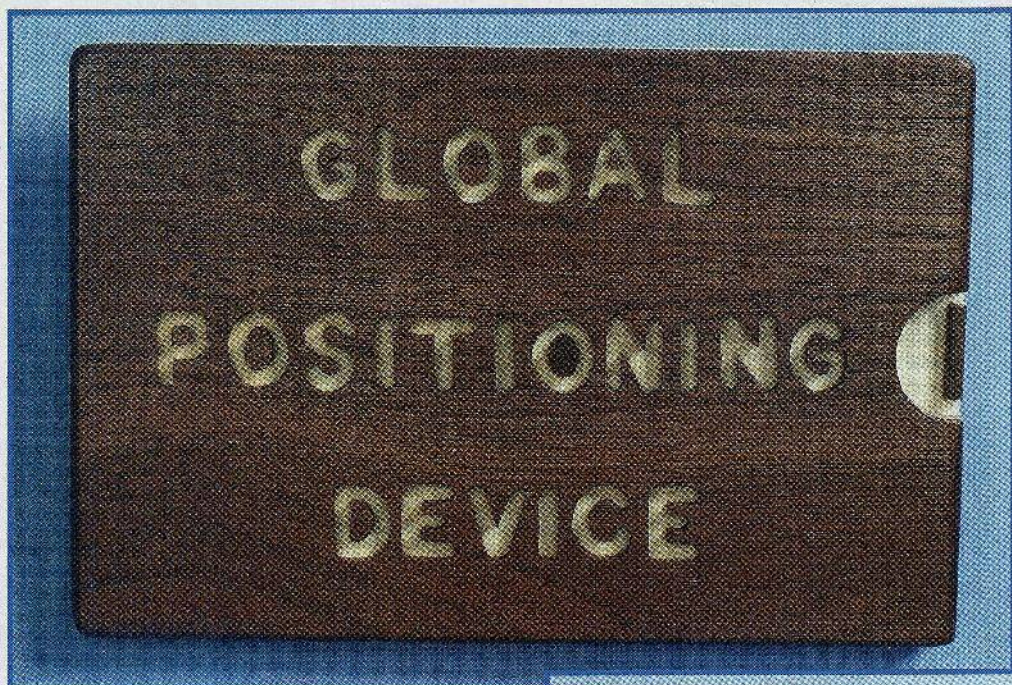
Clamps

Titebond glue

Masking tape

Sandpaper, assorted grits

Deft semi-gloss spray or finish of choice



Introduction

No batteries, not solar powered, this nifty device will let you know exactly where you're at daylight or dark!

INSTRUCTIONS

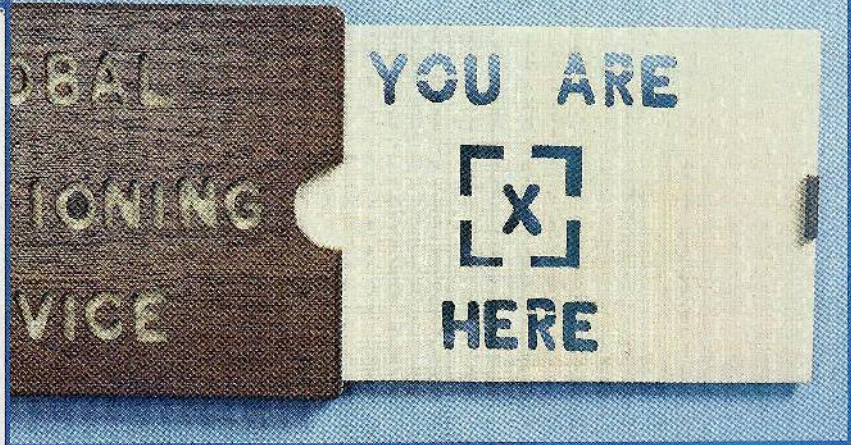
All sections are 1/8" x 4" x 6". Sections A and D are wood of choice (we used walnut). Sections B and C are made from 1/8" x 4" x 6" Baltic birch (see Fig. 1).

Place appropriate patterns on sections A, B, and C. When cutting letters in section A, save the small inside pieces of letters O, B, A, P and D. Cut these first, then finish cutting the rest of the letters. To "capture" the small parts, place a narrow strip of masking tape on top and beneath letter part when cut is near complete. Rethread blade and finish cut. Sand off any burr left on part (see Fig. 2).

Tape section B on top of section C. Drill an 1/8" hole through B and C where indicated on the section B pattern (see Fig. 3). The 1/8" hole in B will be the starter hole to cut the slot in B; the hole in C ("slider") is for the 1/8" x 1/4" dowel (see Fig. 4).

Referring to the full-size pattern, cut inside the line around section C to form the frame for the slider (see Fig. 5).

Glue the frame (just cut off section C) to bottom of section B. Next, glue 1/8" dowel in hole in section C (slider). Sand dowel flush on bottom, and then on top so that the dowel doesn't stand above slot in B (see Fig. 6).



Tape sections A, B, and D together, then cut out the thumb notch.

Glue section B (with glued frame of section C attached) to the bottom of section C. Clamp section D to section C and slider, and then pull slider out to stop. Set aside to dry (see Fig. 7).

Glue parts of letters O, B, A, P, and D in their places in section A (see Fig. 8). Glue 1/8" square x 1/2" "pull" on slider at notch.

Sand all surfaces, especially edges and corners, and then spray with a couple of coats of Deft.

Now run off somewhere, pull out your trusty "device" and show the crowd where you're at!

For questions concerning this project, send an SASE to: Grover Irish, 3434 W. Ridgeway, Flint, MI 48504.





Fig. 1. Sections A, B, C and D are all the same size. A and D are walnut, while B and C are Baltic birch.

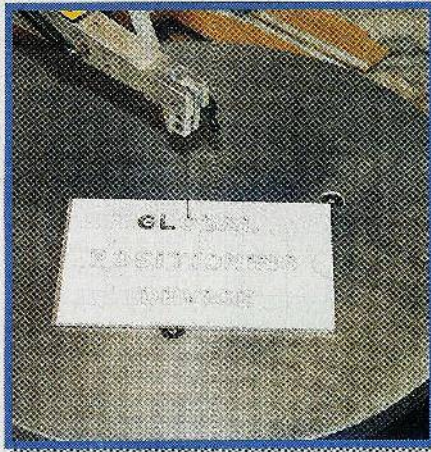


Fig. 2. Place a narrow strip of masking tape on the top and beneath the small letter parts, then finish the cuts.

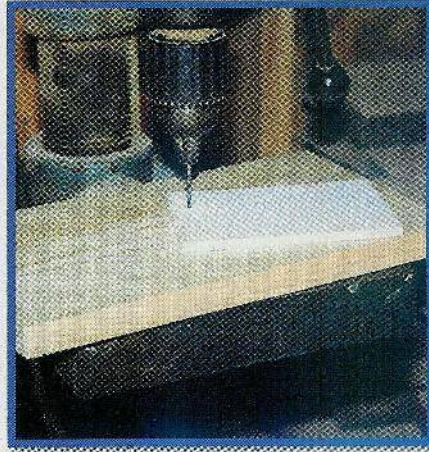


Fig. 3. Drilling the 1/8" hole in sections B and C taped together.

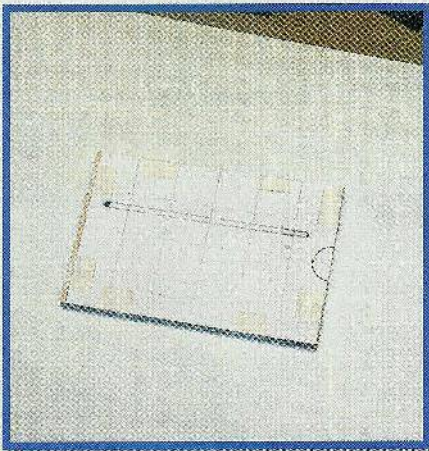


Fig. 4. The hole in section B is the starter for the notch to be cut in it.

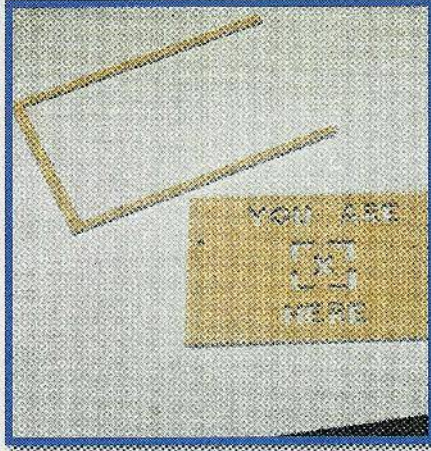


Fig. 5. The "frame" for the slider is cut from the outer perimeter of section C.



Fig. 6. Glue frame to the bottom of section B and sand dowel flush so it doesn't stand above slot in B. That's section C to the right with the dowel glued in place.

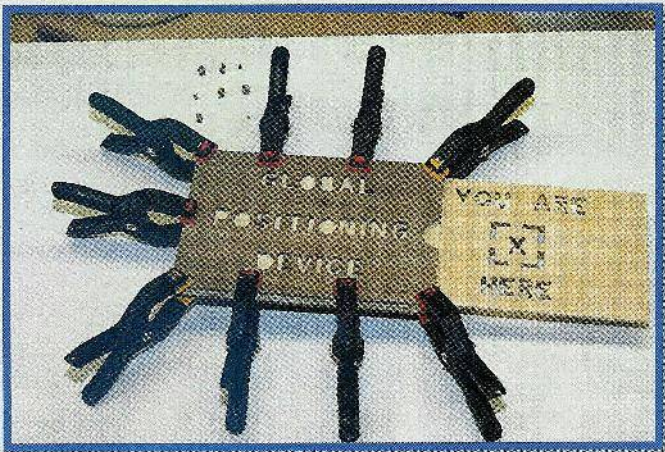


Fig. 7. Glue section B (with frame of C attached) to section A with slider (section C) installed. Glue D to C frame and slider. Pull slider out, and set aside to dry.



Fig. 8. Glue parts of letters O, B, A, P and D in their places in section A.



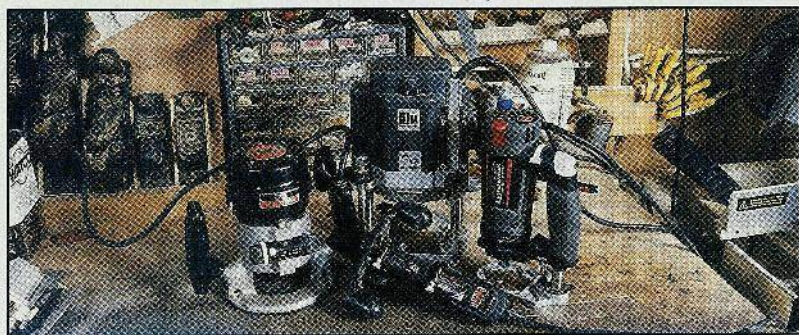
WES' WORKSHOP Shop Talk

by Wes Demarest

What tools are necessary?

Basically, for fretwork, if you have a method of drilling starter holes, a method of holding a fret blade, and a clamp, then you are in business. If you think that answer is a bit glib, consider this: You do not need a shop, just a kitchen table and some wood. It is only the element of time that pressures us into more elaborate tools and surroundings. However, if we wish to advance to more elaborate work that requires putting two or more parts together, things get a bit more involved. Now we need to be more accurate in cutting the areas to be joined, and knowledgeable in methods of fastening the parts together. If you master woodworkers reading this think all of our readers know these things or can figure them out, you are wrong. Just look at the number of woodworking schools that have cropped up around the country and are booking months in advance. So if it seems that I am dwelling on basic woodworking tools and techniques, it is because I get more requests for that kind of information than the kind that involves the newest attachment available for your \$2500 table saw.

The whole thing about woodworking is pursuing the enjoyment that it can provide without going broke. That, my friend, can be the most difficult part of the pursuit. There are two afflictions that you must be aware of: one is that of "Tool Junkie," and two is that of "Wood Junkie." Unfortunately, you will more than likely be afflicted with both at the same time, and that can put a serious strain on a relationship with your significant other. The real hazard of the afflictions is that the *true* need to acquire the tool or particular piece of wood is difficult to distinguish from the desire to own it! This is especially true when you convince her that the special project you are making for her is at a standstill because you "need" that particular (you fill in the blank) that you just found in the store in your town or that latest catalog you pulled out of the mailbox. Wow, now you are really into it. Another one that works is to buy her the tool that she can use so that she can join in on the fun. The secret is to keep her out of the shop! The only problem with this one is divorce. You could lose your whole shop. You might anyway in the settlement, but you are sure to lose every tool that was purchased under that pretext, and I bet she would never use them out of spite. So you young woodworkers out there, choose your partners well. I've got about 67 other surefire reasons to buy whatever you really need, and need her approval (permission) for, but I bet there are some real doozies you folks use (and get away with).

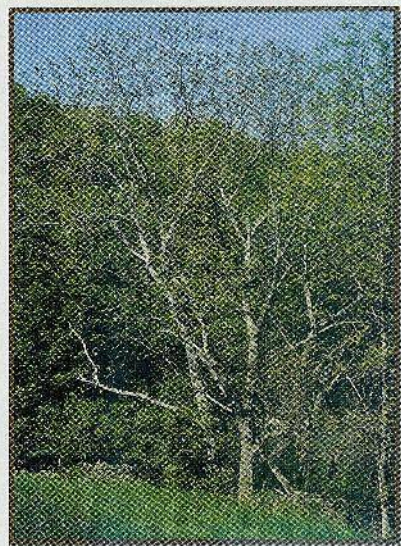


One of the handiest tools you can get your hands on is a router. You will not need the largest 3-horsepower wizbang, unless you intend to do a lot of windows, doors and moldings and use it in place of a shaper. For years I used the least expensive Sears routers I could buy. When it began to scream, I threw it away and bought a new one. They were all 1/4" and held up remarkably well. It only took two when we built our house for a total cost of \$70, and that was in the 60's. Today we have routers available that take shanks from 1/8" up to 1/2". Although the 1/8" is a multi-tool with a router base, it is very handy in tight places.

One of the most common uses for a router is rabbeting, or to cut a rectangular groove in the corner or edge of a board. This is usually done to receive a lid, door, or panel. The handiest method is to rout it with a rabbeting bit. You can buy them specifically for the dimension you require, such as 1/4", 5/16", etc. Buying them that way is a sure way to increase your collection of bits and drain your pockets in the process, whereas, you can buy one bit in either 1/4" or 1/2" shank size with a number of bearings. That way you are equipped for any size you need with only a small cash outlay. They are available from any catalog merchant and any well-equipped tool store with prices ranging from as little as \$20 up to more than \$50 (carbide runs higher in cost than tool steel). Don't think that the lower-cost carbide bit is just as good as those costing considerably more. There are 4 grades of carbide used in tools such as this, and as you would expect, the better grades cost more; they not only last longer, they cut better.

There you have it: a tool that fills an important niche, covers more than one application, a price to fit any pocketbook, and whose justification to a frugal significant other does not stretch credibility. In short, how CAN she say no?

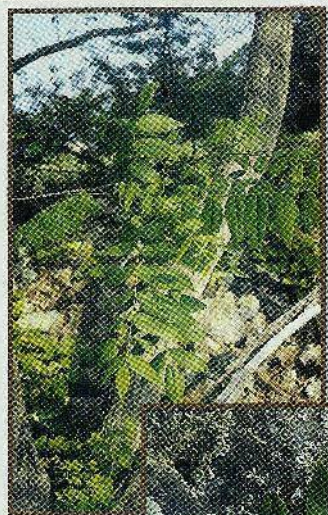
Butternut



Butternut, *Juglans cinerea*, is also known as white walnut and grows from western New Brunswick west to northern Minnesota, south to western South Carolina and across to Arkansas. It is a tree that prefers fertile, well-drained soil, but is also found along stream banks in damp upper elevations mixed with other hardwoods. This tree has never been economically important because it is not as common as oak, maple, and ash, but has still been overharvested due to its popularity. It is a fast growing species with a lifespan of about 100 years. It has attained heights of 100 ft with diameters up to 36" and usually divides 20 to 30 feet off the ground; however, here in the northeast it seldom exceeds 20" diameter or a height of 75 feet. Where it grows in competition with other trees, it can grow straight, but when open grown, it is usually crooked, with several stems of poor lumber value. The sap is sometimes collected and boiled to produce syrup, but the tree does not produce a great volume of it compared to sugar maple, and therefore is not economical to produce.



The bark is brownish-gray, furrowed with a smooth top, nearly shiny. Native Americans and early colonists used the inner bark and nut husks as a dark stain for their clothing and uniforms. I have seen reports that the bark has been collected for its medicinal value.



The leaves are compound (7 to 17 leaflets) and similar to Walnut, Mountain Ash, and Ailanthus, but are distinctive upon examination. Butternut is somewhat hairy, sticky, and the end leaflet is usually present and has a stem.



Here's a comparison of Butternut and Walnut leaves. In both photos, the Butternut leaf is on top.

The nuts of this tree are unique. If you are ever unsure of your identification of a tree, wait until the end of July when the nuts start developing. They are oblong and sticky, as opposed to walnut (whose nuts are round and not sticky). The nuts have a high oil content and a delicious taste, but do not store well. Native Americans were said to have boiled the nuts for the oil that they made into a butter-like spread, hence

the name, butternut. The colonists boiled the immature nuts for a yellow-brown stain, then pickled them for later consumption. The crushed fruits were also used to kill fish, but can be eaten by squirrels and other animals.



Butternut wood is one of my favorites. It is classified as moderately lightweight, a bit coarse-textured, moderately weak, moderately soft and moderately high in shock resistance. It has a color range that runs from beige to medium-brown with an occasional pinkish cast, and narrow, white sap wood. The wood darkens with exposure to air, but maintains a luminous glow. It has an open grain that is easily worked and finished. Its only drawback is that it is fuzzy when sanded or brought in contact with water or water-based products

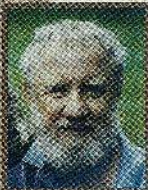


and will require a bit more effort to achieve a showroom finish. It is an outstanding carving wood, and I have found that for turning, your turning tools must be as sharp as you can get them to prevent tear out, especially on the end grain.

We have not had any problems gluing this wood with all commonly available glues and as with any mechanical fastener, pre-drilling the holes is important to prevent splitting. A 12"-wide flatsawn board will shrink about 1/4" from 20% moisture content to 12%. Seasonal movement for wood that is in service from 6% to 12% is about 3/16" or nearly 6-1/2%. The lumber is used in veneer, fine furniture, cabinets, cases, paneling and carving.

The unfortunate situation with this tree is that your children and grandchildren may never enjoy the taste of the nuts or the pleasure of working with the wood because of the Butternut canker that is wiping out the species throughout its range. The canker, actually a fungus, *Sirococcus clavigignenti - juglandacearum*, was first observed in Wisconsin in 1967. Sometimes the tree dies quickly and other times it may take several years, but once the canker is found on the tree, it is doomed. The U.S. Forest Service is attempting to locate trees that exhibit resistance to the blight in the hopes they can breed a variety that can survive. Let's all pray that they are successful!





Mantle Clock

designed by John Nelson, developed and sawn by Wes Demarest

Patterns Located in Full Size
Pattern Section No. 1!



SUPPLIES

Tools: scroll saw with assorted blades; drill with drill bit of proper size for clock

Dowels, two 1/4" x 2"

Felt or plastic feet

Clock, 4" Dia., Steebar #E-102MM-FR (4" O.D. w/ 2-3/8" Dia. mounting hole)*

Wood screws, two No. 6 x 1"

Wood glue

Rit® liquid or powdered dye, dark green or color of choice**

Sandpaper, assorted grits

Wood finish of choice

*Available at Steebar Corp., P.O. Box 980, Andover, NJ 07821-0980; 973.363.1026; www.steebar.com.

**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. Wood available at: Heritage Building Specialties, 205 N. Cascade, Fergus Falls, MN 56537-2208; 800.524.4184; www.heritagewood.com or: D&D Woodcrafts, RR 3 Box 3066, Saylorsburg, PA 18353-9617; 888.751.1400.

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
walnut			
A	Base	1/2 x 2-1/8 x 12	1
B	Front	1/2 x 6 x 11-1/2	1
cherry			
C	Center	1/4 x 6 x 11-1/2	1
walnut			
D	Center	1/4 x 6 x 11-1/2	1
cherry			
E	Center	1/4 x 6 x 11-1/2	1
walnut			
F	Back	1/2 x 6 x 11-1/2	1
cherry, colored with Rit Dye®			
G	Trim	3/16 x 1-1/4 x 6	1
H	Dial support	3/16 x 5 x 5	1

Wood Works With Rit!

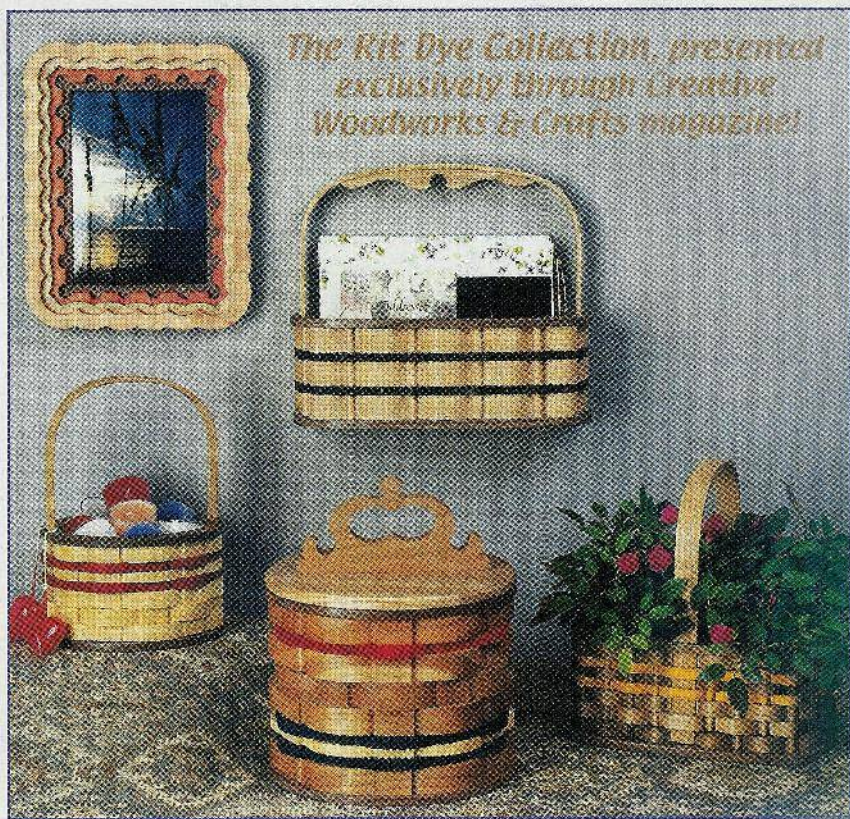
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dye

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



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

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

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Rit
dye

INSTRUCTIONS

Here is another simple project created by John Nelson that can be made from assorted pieces of scrap wood you have lying around your shop. The end result can be as subdued or colorful as you wish with the use of *Rit Dye*®. We chose to keep the colors low key, merely accenting the cherry and walnut with which we made the clock in keeping with the formality of a mantle clock. If we used lighter-colored woods, and brighter colors of *Rit Dye*®, the end result would have an entirely different effect on one's interior decorating scheme.

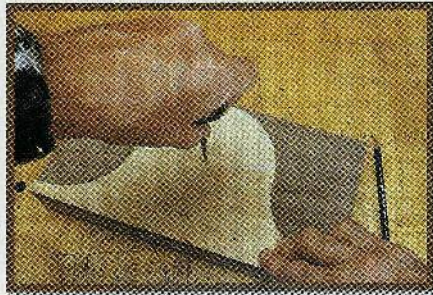
You can adjust the diameter of the dial support (Part H) to accommodate clock inserts of various sizes. The dial support shown in this example will allow up to 4-3/8" diameter clocks; in this case we are using a 4"-Dia. insert which requires a 2-3/8" hole.



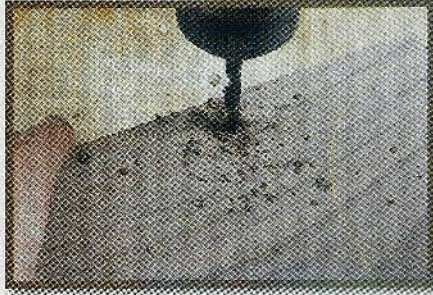
Step 1. If you choose to make this clock using the layers shown, stack cutting will save a lot of time. We use hot melt glue applied to the waste portions of the wood in order to hold the stack together.



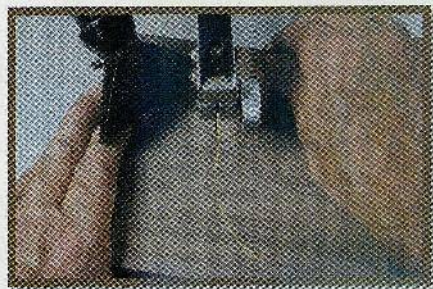
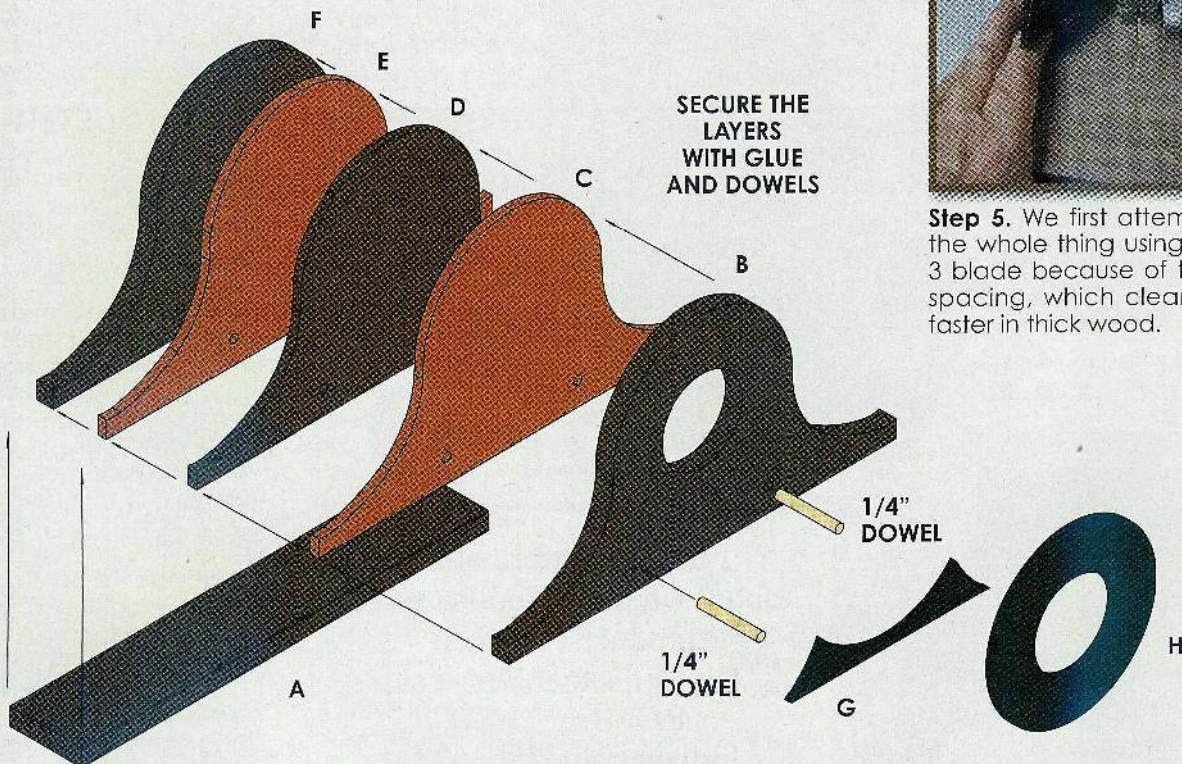
Step 2. Rather than making countless copies of the pattern, make a template that can be used endless times and will not leave any glue residue to be cleaned off.



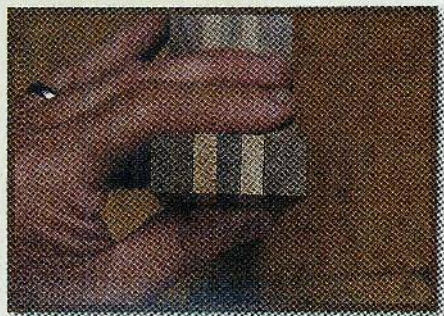
Step 3. Be sure to drill small holes in the template so that you can mark the center points of holes to be drilled.



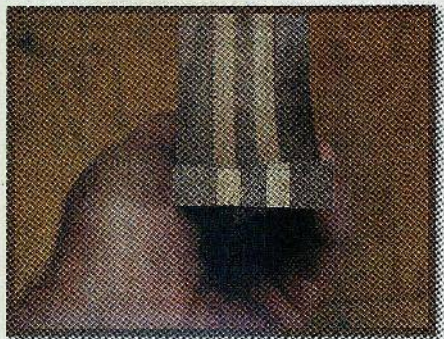
Step 4. Use 1/4" dowels to add additional strength in securing the layers and assist in keeping the layers together throughout the shaping and finishing process.



Step 5. We first attempted to stack the whole thing using a Steebar PTT 3 blade because of the wide tooth spacing, which clears the sawdust faster in thick wood.



Step 6. This is what the beginning and end cut should look like.



Step 7. This is what happens when the blade slips in the blade clamp while you cut.



Step 8. Not only is an end tapered, the main body of the cut is bellied and tapered. Yes, the table was at a perfect 90° angle to the blade. Now we have a clock body that will accommodate a smaller clock after we re-shape it on the sander. How do we get around the problem? Tighten the blade clamp as tight as possible and stop periodically during the cut to re-tighten the blade. To be sure, use a band saw, or cut fewer pieces in a stack.



Step 9. This is the area of the cut where the blade began slipping. Notice there is no burning even though the blade was loose.



Step 10. Glue the layers together using a glue of your choice. Do not attempt to apply glue to all of the layers and then assemble and clamp. The glue applied first will begin to dry before you can apply it to the other layers, and that could present bonding problems. Use plenty of clamps to insure good adhesion.



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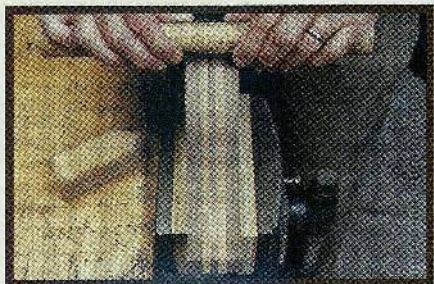
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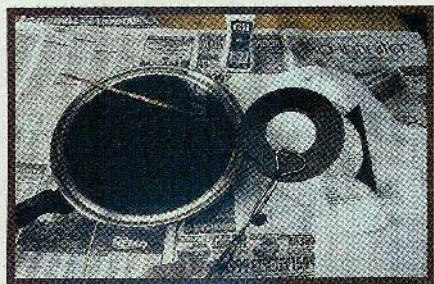
Step 11. Trim the dowels flush with the front and back faces because the faces must lie flat for the finishing process. If you use a saw such as this, be sure to protect the wood surface. You could also sand them flush.



Step 12. Rough sand the profile with a drum sander of some sort in order to save time.

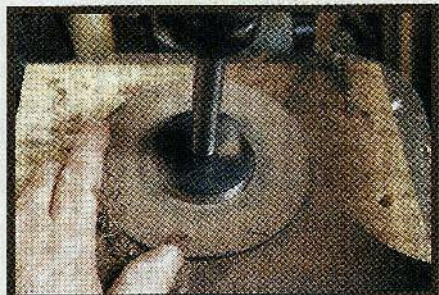


Step 13. Finish sanding by wrapping strips of sandpaper (up to 320-grit) around a large dowel, and remove all mill marks. This is a good job for an oscillating spindle sander because it would eliminate the hand sanding process and save a lot of time.



Step 14. We used Rit Liquid Dye® to color the trim piece and dial support, but the powdered one will work as well. Wet the wood that will be dyed, allow it to dry, and sand it to remove the rough surface. You

may have to do this several times in order to end up with a smooth surface. While you are at it, make several test pieces. Colors can be adjusted by mixing and diluting, but you will not be able to tell the true color until the wood has dried. Cover your work area, and heat your solution to 170° in a stainless steel or glass vessel. Apply the color (we used dark green) by brushing, wiping or immersing. We chose the immersion method. Once the pieces have been colored, rinse them in clear water. You can continue adding color to get to the shade you want, but be sure to rinse before it dries. The dye can bleed through most finishes if not rinsed. We have used a number of wood dyes over the years and all of them have this problem, especially in damp conditions like an outdoor craft show after several days of rain. You may have to sand the surface after dying because of the tendency of the wood grain to raise. Try to do it in such a way so as not to cut through the color. My wife, Alice, uses a brown paper bag rather than sandpaper. It burnishes the wood rather than abrading it.



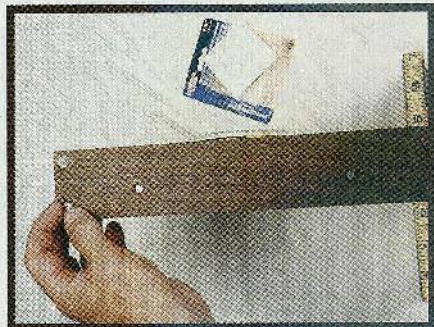
Step 15. You can drill the clock hole any time after the layers are glued (just be sure you have the proper size bit for the clock you ordered). The insert we used requires a 2-3/8"-Dia. hole drilled to a minimum depth of 11/16". I chose to do it this way. I could have centered the dial support by eye, glued it, and then drilled it, but I got carried away on the scroll saw and cut it out and had to do it this way. One thing to keep in mind is to apply several coats of finish to the dyed ring (Part H) first. If you don't, the wood dust created in the drilling process will penetrate the wood grain and change the color, and no amount of brushing or vacuuming will get it back. By the way, I started the hole in the clock body before I applied the ring so that alignment would be easier. Besides, the bezel will cover a multitude of sins – until someone changes the time!



Step 16. Glue the trim piece in place and apply your finish of choice. We applied several coats of Watco natural Danish Oil to the rest of the clock, although any finish will work just as well.



Step 17. Drill pilot holes with a countersinking drill bit for No. 6 x 1" wood screws and secure the base. Plug the holes if you wish.



Step 18. Apply soft plastic feet or velvet to the base, and you've got it.



Step 19. A view showing the natural cherry layers.

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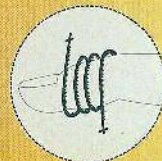
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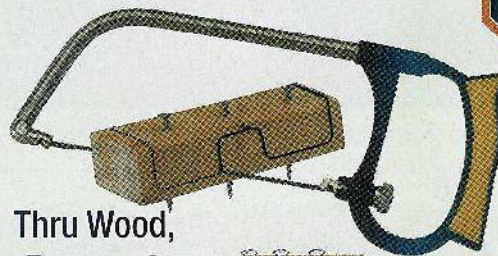
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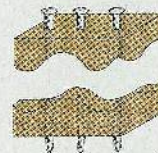
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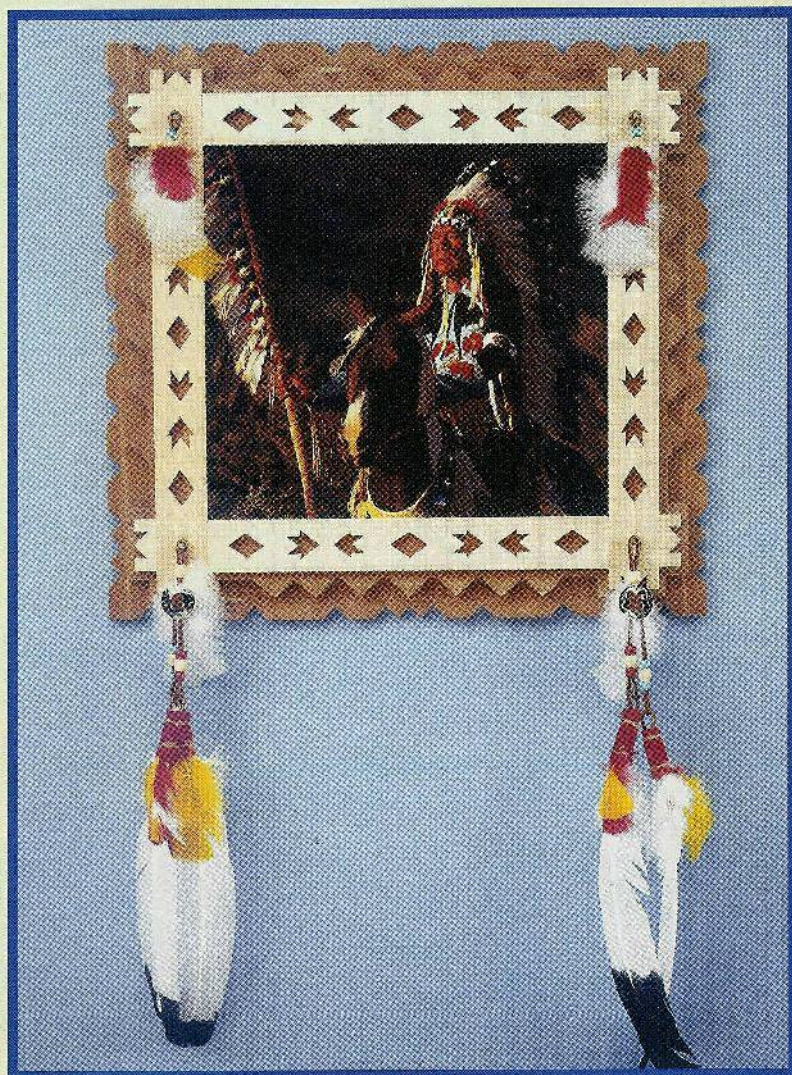
We Believe That Quality Is In The Details



Frame of Memories

by Dirk Boelman of The Art Factory

Patterns Located in Full Size
Pattern Section No. 2!



"Let us not forget the time and life of a great people!"

Introduction

For as long as I can remember, I have been intrigued by Native Americans. As a young boy, I was told fascinating stories by my great-grandfather about the "Indians" who came to his farmhouse to get warm by the fire on cold winter days. My dad took me hunting for arrowheads, and shared stories he was told by area farmers about the places where the Indians lived many years before. He took me to see the mounds that they built in our area, made in the shapes of animals, and he pointed out bare spots on the hillsides where they were said to have sent smoke signals... My dad also taught me to hunt and fish, to enjoy the forests, and to respect the land and the animals; it was he who told me the amazing story about "Indians who could walk through the woods and not be heard!" In scouting I learned even more about Indian ways, and this knowledge gave me a deeper appreciation for all of the skills needed to live off the land. I was fortunate to have had many, many positive experiences that deepened my appreciation for the

SUPPLIES

Wood: cedar or wood of choice—back section: two pieces $3/8" \times 2-3/4" \times 12-1/4"$ (horizontal pieces), two pieces $3/8" \times 2-3/4" \times 16-1/2"$ (vertical pieces), middle section: two pieces $3/8" \times 2-1/8" \times 16-1/2"$ (horizontal pieces), two pieces $3/8" \times 2-1/8" \times 11"$ (vertical pieces); pine or wood of choice—front section: two pieces $1/4" \times 1-1/2" \times 11-3/4"$ (horizontal pieces), four pieces $1/4" \times 1-1/2" \times 5/8"$ (for horizontal end pieces), two pieces $1/4" \times 1-1/2" \times 14-7/8"$ (for vertical pieces); oak or wood of choice—four pieces $1/8" \times 1/8" \times 1"$ (for corner pegs)

Tools: scroll saw with blades; drill with bits including No. 61 mini drill bit; needle files; awl; clamps; hammer

Temporary-bond spray adhesive

Sandpaper, assorted grits

Sixteen brads $3/4" \times$ No. 18

Sawtooth hanger and mounting nails

Wood glue

Finish of choice

Decorating supplies: 48" leather lace, 36" artificial sinew, $1-1/2" \times 10"$ piece of red felt, two 1" nickel conchos, six ivory wood beads, six green/turquoise pony beads, four red pony beads, six red fluffy plumes, six yellow fluffy plumes, sixteen white fluffy plumes and four simulated eagle feathers*

*Available as a kit (#K138) from The Art Factory, PO Box 701, Platteville WI 53811; Phone 800-566-639; www.theartfactory.com.

Native American way of life.

Today, I continue to be fascinated with Native American ways as I am exposed to more stories that have been passed down among the generations. The stories seem to breathe new life into everything around me, and I am drawn further into learning more about their ideas, beliefs, and traditions.

All of these things have had an influence on the projects that I design, and it is with the utmost respect and admiration for all Native American peoples that I proudly present the designs for The Frame of Memories and Cedar Long Box (see page 45). It is my hope that these projects will serve as constant reminders of the life and times of a great people, and will help in some small way to honor and preserve their heritage for many years to come.

As you begin, take a moment to think about all of the things that the wood brings to these projects: beauty, strength, aroma, and

much more. In the ways of the Native American people, we should give thanks to the tree for providing this wood, and to the Creator for giving us the skills to create beautiful things with our hands.

"Trees are keepers of ancient teachings and old ways. They are sacred monuments bearing knowledge of the past, present, and future."

Quotes are from the book, *Dancing With The Wheel, The Medicine Wheel Workbook*, by Sun Bear, Wabun Wind and Crystals Mulligan.

INSTRUCTIONS

I chose to make this frame from cedar and pine. These woods were found in abundance throughout the country and served many purposes for Native Americans. I chose not to apply any finish to the woods, which allows us to enjoy the unspoiled natural colors of the woods, and to fully enjoy the wonderful aroma of the cedar.

The frame is designed to hold a favorite picture of mine, which appeared on a calendar several years ago (photograph by Steve Bly). Take a look at your calendar collection; you may have an unknown treasure chest full of similarly sized pictures of animals, Native Americans, or gorgeous scenery that would also be appropriate for this frame.

This frame is fairly quick & easy to make... here's how:

Pre-cut the wood pieces to the dimensions provided in the materials list. Make photocopies of the full-size patterns. Use spray glue to temporarily adhere the photocopied patterns to the wood. Drill blade entry holes into the areas to be cut out. First complete all of the cutout areas with your scroll saw, then make all of the cuts around the outer edges. **Note:** to save time, stack and saw two pieces of wood simultaneously, since there are two of each part needed for this project.

Drill 1/8"-diameter holes in each corner of the vertical pieces of the front section for corner pegs.

Make four 1/8" x 1/8" x 1" pegs from scrap material. The pegs do not have to be perfect; rustic is fine. The ends of the pegs can be tapered as needed with a knife or sandpaper in order to make them easier to install in the holes.

After sawing, touch up any imperfections with needle files, sandpaper, knife, etc.

Assembly

Place the four pieces for the back section "facedown" on a flat work surface. Align each corner in correct position. Draw two pencil lines across the joint at each corner to mark locations for installation of brads that will help strengthen the joints (see Fig. 1).

Test fit all four pieces together without glue. Make adjustments as needed. When you are happy with the fit, take it all apart. Install brads as shown in Fig. 2. Apply glue to the areas to be joined, then clamp it all back together until dry.

Repeat the same procedure to assemble the four pieces of the middle section, using brads and glue in the joints as described above.

Staggered/overlapping joints help strengthen assembly (see Fig. 3).

Use glue to securely attach the middle section on top of the back section. Clamp together until dry.

Glue the front section pieces onto the middle section to create a lip or rabbet, which will hold the materials

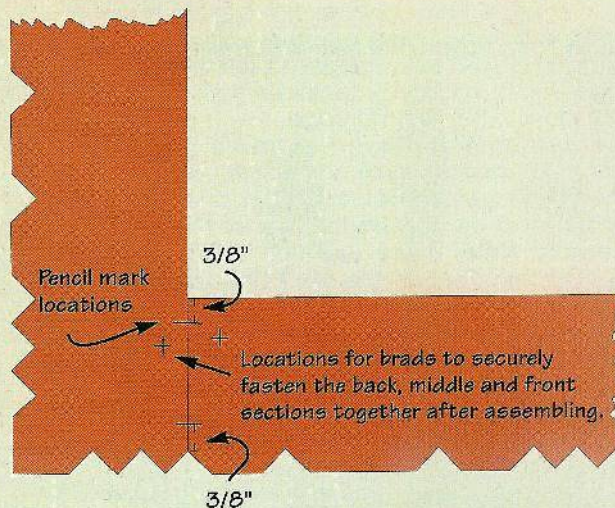


Fig. 1. Rear view of one corner of back section of frame. Locations shown for drawing pencil lines across joint for installation of brads to strengthen assembly. Also, centerpoints are shown for drilling pilot holes for brads to be driven in after frame has been fully assembled. The holes should be drilled through the back and middle sections simultaneously. Trim ends off brads as needed to prevent tips from protruding through the front of the frame.

Fig. 2. Transfer the pencil lines to the center of the wood on each mating piece. Use an awl to punch the centerpoint, then drill holes approx. 3/8" deep with a No. 61 drill bit. Use cutters or grinder to remove the heads from eight brads (3/4" x No. 18), and insert the brads into the holes.

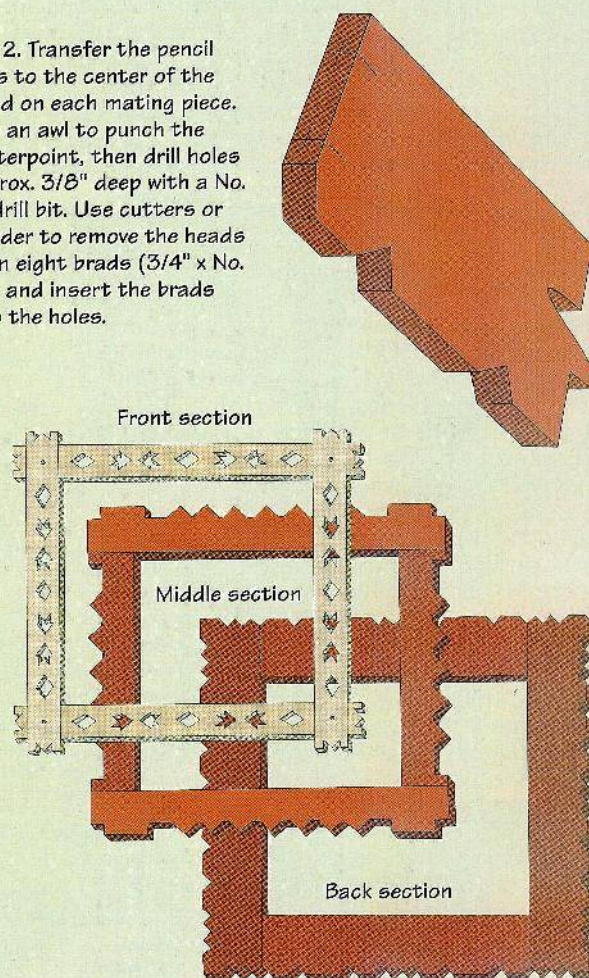


Fig. 3 Staggered/overlapping joints help strengthen the frame as each section is fastened securely on top of each other with glue. After assembly, drive brads in from backside for additional support.

inside the frame. Clamp together until dry.

Attach a sawtooth hanger to the backside of the frame. Locate it centered side to side, 1-1/2" down from the top edge.

To further strengthen the frame, predrill eight holes, two at each corner, with a No. 61 mini drill bit (refer back to **Fig. 1**) and install 3/4" x No. 18 brads from the rear of the back assembly. **Note:** make sure tips of brads will not protrude through the front of frame. Trim off tips, if needed.

Next, drive the wood pegs carefully into the corner holes in the front section. Trim pegs as needed, so they are not too tight, which could split the wood while they are being driven in.

Apply finish as desired. Experiment on scrap material before applying to project.

Install your favorite photo inside the frame. Cut backer material from cardboard and install behind the picture. Hold all in place with small brads, clips, or cleats.

Adorn with feathers, beads and leather lace, or other materials of your choice (a decorating kit is available). Here's how we did ours:

Make two small decorations to hang from the top pegs (see **Fig. 4**). String a 4" length of leather lace through a green/turquoise pony bead and an ivory wood bead. Fashion a loop at the end, and push the lace back into the turquoise bead. Insert ends of two white fluffy plumes, one red fluffy plume, and one yellow fluffy plume into the ivory wood bead.

Make two hanger laces for lower pegs (see **Fig. 5**). Loop a 12" length of leather lace through a concho as shown. Thread the loop end through an ivory wood bead. Slide green/turquoise pony beads, red pony beads, and ivory wood beads onto the lower ends of the lace. Insert two white fluffy plumes into the end of the ivory wood bead at the top. The two bottom ends of the lace can be looped and tucked up into the bottom pony beads **AFTER** hanging the eagle feathers on them.

Decorate four eagle feathers (see **Fig. 6**). Fashion a loop of leather lace from a 4"-long piece, and fasten it to the end of the feather by wrapping it tightly with masking tape. Wrap red felt around the masking tape area, then wind a length of artificial sinew around the top of the felt to hold it in place. Next, insert two white fluffy plumes, one red fluffy plume, and one yellow fluffy plume inside the open bottom end of the fabric. Complete by wrapping another length of sinew around the bottom of the felt to hold all in place.

Hang the decorations from the wooden pegs on the corners of your frame and remember to look daily at your completed project... I hope that it will provide you with many happy thoughts and good memories!

For questions concerning this project, send an SASE to: Dirk Boelman, PO Box 701, Platteville WI 53818. Email: dirkdraws@CenturyTel.net

Fig. 4. Small decorations for top pegs—make two

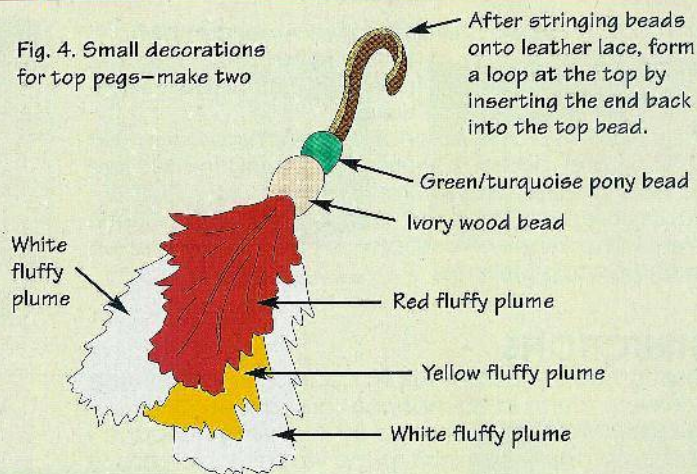


Fig. 5. Hanger laces for lower pegs—make two

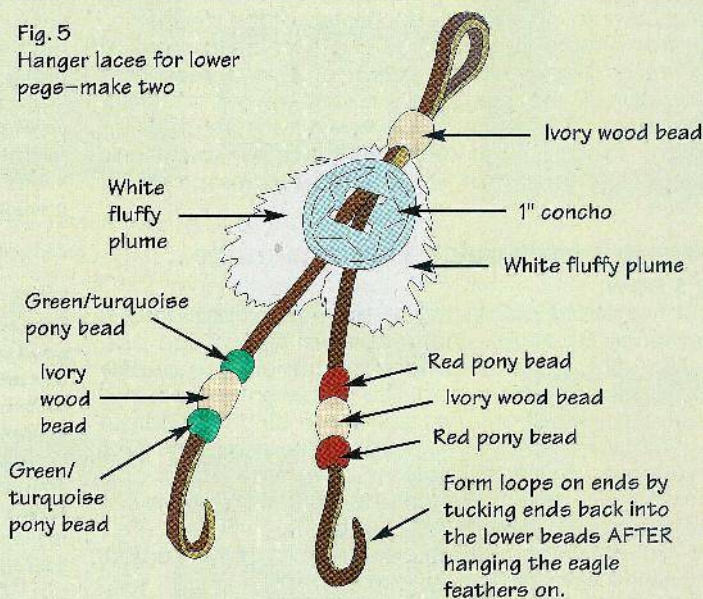
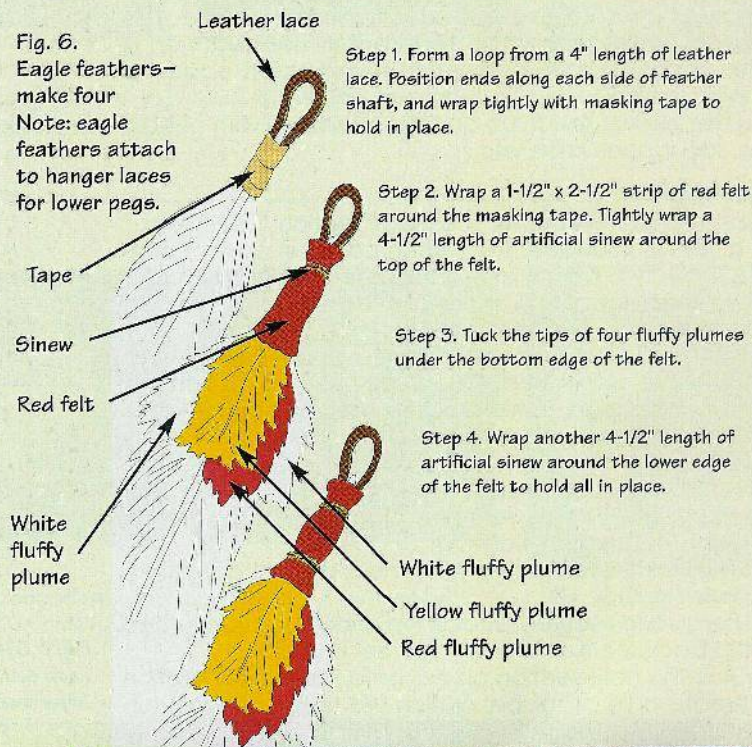


Fig. 6. Eagle feathers—make four
Note: eagle feathers attach to hanger laces for lower pegs.

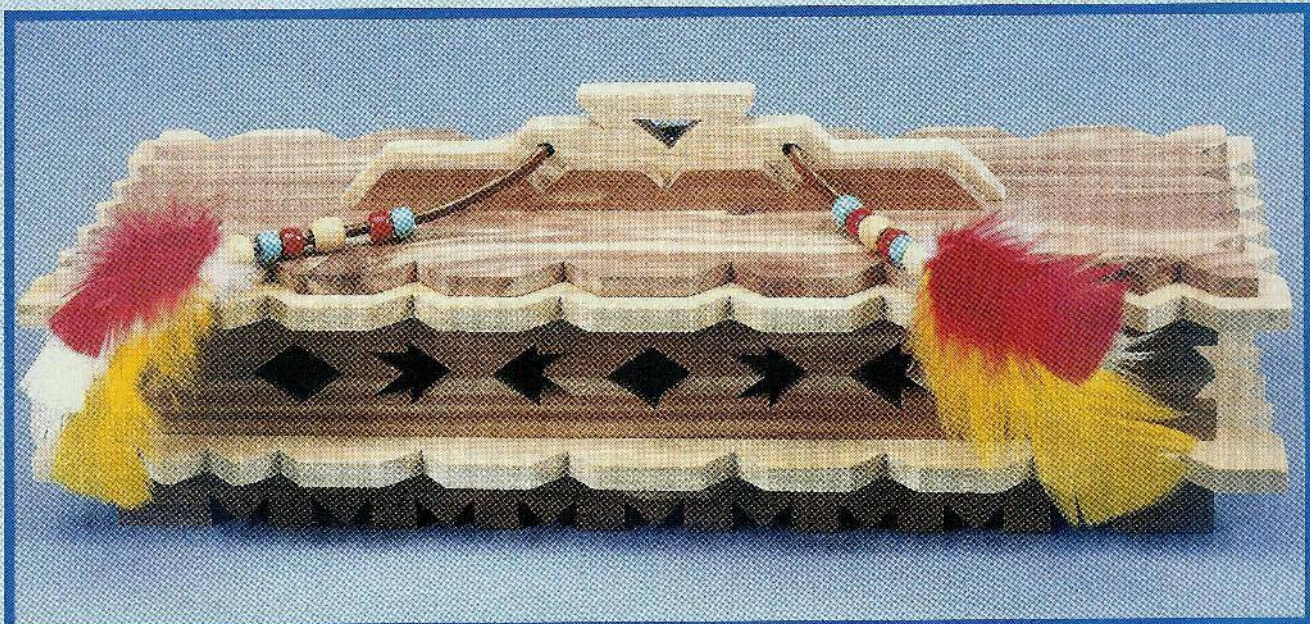




The Cedar Long Box

by Dirk Boelman of The Art Factory

Patterns Located in Full Size
Pattern Section No. 2!



SUPPLIES

Wood: pine or wood of choice—two pieces $1/4" \times 5-1/2" \times 14"$ (for lower section of lid and bottom panel), one piece $1/2" \times 1-5/16" \times 7-7/8"$ (for handle); cedar or wood of choice—one piece $1/4" \times 4-7/8" \times 13-3/8"$ (for top section of lid), two pieces $1/4" \times 1-1/2" \times 12-1/2"$ (for front and back panels), two pieces $1/4" \times 1-1/2" \times 3-1/2"$ (for end panels), two pieces $1/4" \times 1-1/2" \times 1-1/8"$ (for corner blocks), two pieces $1/4" \times 13/16" \times 12-1/2"$ (for front and back legs), two pieces $1/4" \times 13/16" \times 3-1/2"$ (for side legs), two pieces $1/4" \times 1/2" \times 7-3/8"$ (for handle side pieces)

Tools: scroll saw with blades, drill with bits, needle files, awl, clamps, and hammer

Temporary-bond spray adhesive

Sandpaper, assorted grits

Wood glue

Two No. 6 x $3/4"$ brass flathead wood screws

One pair of $13/16" \times 3/4"$ hinges with mounting screws

Finish of choice

Decorating supplies: 18" leather lace, four ivory wood beads, four green/turquoise pony beads, two red pony beads, two red fluffy plumes, two yellow fluffy plumes, and four white fluffy plumes*

*Available as a kit (#K139) from The Art Factory, PO Box 701, Platteville WI 53818; Phone 800-566-6394; www.theartfactory.com.

Introduction

To accompany the Frame of Memories (see page 42), the Cedar Long Box carries the same traditional design as the front section of the frame. Made from the same species of woods, pine and cedar, and decorated with similar bead and feather combinations, the two projects make for a stunning display when grouped together. The extra-long box is ideal for holding necklaces and bracelets, or other valuable keepsakes.

Again, I chose not to apply a finish to this project, which lets us enjoy the pure natural beauty and aroma of the woods.

INSTRUCTIONS

The long box is fun to make... here's how:

Pre-cut the wood pieces to the dimensions provided in the materials list. Make photocopies of the full-size patterns. Use spray glue to temporarily adhere the photocopied pattern to the wood. Drill blade entry holes into the areas to be cut out. First complete all of the cutout areas with your scroll saw, then make all of the cuts around the outer edges. **Note:** there are several duplicate parts used on this project. To save time, these parts can be stacked and sawn simultaneously.

After sawing, touch up any imperfections with needle files, sandpaper, knife, etc.

Assembly

Start at the bottom. The two side leg pieces need to be glued between the front and back leg pieces. Set the side leg pieces in $3/8"$, as shown by the dotted lines on the patterns and **Fig. 1**. Clamp together until dry.

Next, assemble the box (front, back, and end panels) in the same manner as the leg assembly. Make sure that the corners are square and that the pieces stand straight up and down (see **Fig. 2**). Also, glue the corner blocks into position. These blocks help to strengthen the assembly, and create extra thickness for the back panel to accept the ends of the hinge mounting screws.

Attach the leg assembly to the underside of the bottom panel with glue. Center it left-to-right and front-to-back. Clamp together until dry.

Attach the box assembly to the top of the bottom panel with glue. Center it left-to-right and front-to-back. Clamp together until dry.

Glue the lid sections together, centering the top section. When dry, drill two 5/32" holes for mounting screws to attach the handle. Countersink screw heads on the bottom side. Before attaching the handle, turn the lid upside down and center the box upside down on the lid. Make pencil marks on the underside of the lower lid along the rear edge of the box to indicate locations for the hinges (see Fig. 3). Drill pilot holes in the lid for the hinge mounting screws, and attach the hinges to the lid. Place the lid on the box, and drill pilot holes for the screws to attach the hinges to the back panel. Install the screws. Test opening and closing of the lid. Make adjustments as needed.

Glue the handle sections together. When dry, locate and drill two 1/16"-Dia. pilot holes in the bottom of the center piece of the handle. Secure the handle to the lid with two No. 6 x 3/4" wood screws.

Apply finish as desired. Experiment on scrap material before applying to project.

Adorn the lid with feathers, beads and leather lace, or other materials of your choice (a decorating kit is available). Here's how we did ours:

On an 18" length of leather lace, tie an overhand knot approx. 1" from the end. Thread a series of beads onto the lace as shown in Fig. 4. Pass the lace through the holes in the handle of the box and thread a series of beads onto the opposite end. Tie another knot 1" from the end. Insert white, yellow, and red fluffy plumes in to the ends of the ivory wooden beads on the ends of the lace.

The inside of the box can be lined with colored fabric, cardboard, velvet board, leather, contrasting woods, or other materials of your choice.

Enjoy your Frame of Memories and Cedar Long Box... and remember to take time to go out and enjoy the forests... and live for and with the land that the Native Americans loved so well!

For questions concerning this project, send an SASE to: Dirk Boelman, PO Box 701, Platteville WI 53818. Email: dirkdraws@CenturyTel.net

Fig. 1. Attach end pieces of the leg assembly between the front and back pieces with glue. Make sure all corners are square.

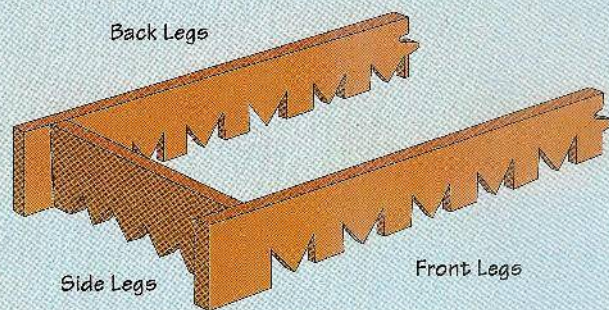


Fig. 2. Assemble the box by attaching the end pieces to the front and back panels with glue. Also glue the corner blocks inside the rear corners as shown.

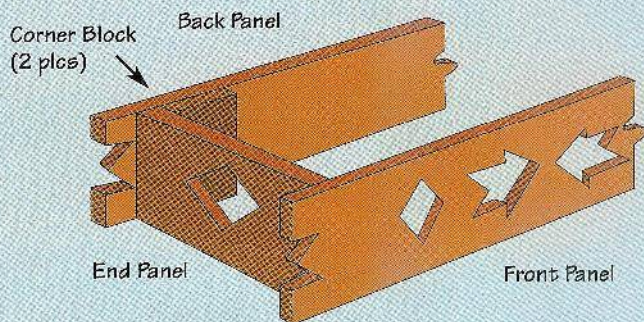


Fig. 3. Locations for hinges to attach to lid and back panel. Actual measurements may vary slightly.

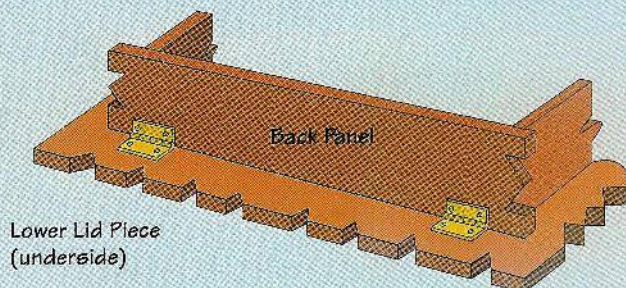
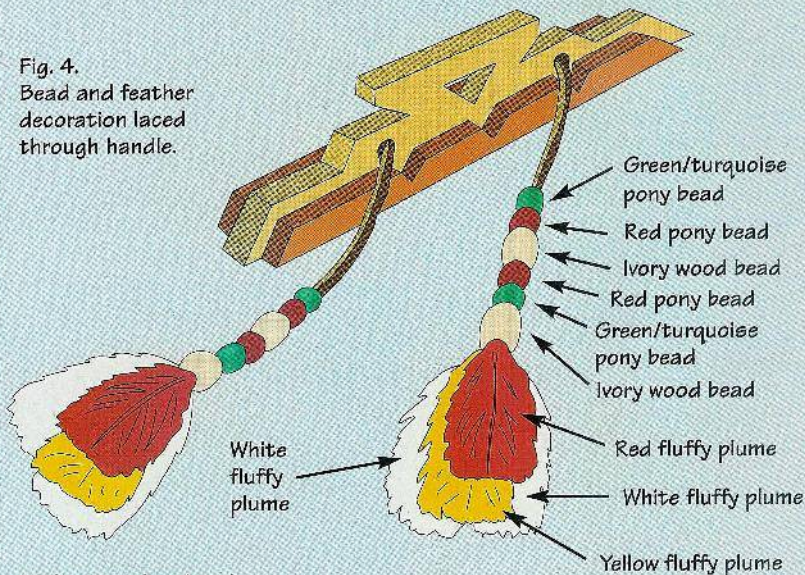


Fig. 4. Bead and feather decoration laced through handle.



Make same bead and feather combinations on both ends.



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Bald Eagle Intarsia

by Fred Martin

Patterns Located in Full Size
Pattern Section No. 2!



SUPPLIES

Wood: *walnut*—one piece 3/4" x 6" x 12" (for body, wings and eye); *yellow poplar (green)*—one piece 3/4" x 6" x 16" (for mountains); *aspen*—one piece 3/4" x 6" x 14" (for head, tail, inside mouth, eye and mountain tops); *butternut*—one piece 3/4" x 6" x 12" (for tree and branch); *red alder*—one piece 3/4" x 2" x 6" (for feet and eye); *Pau Amarello (yellowheart)*—one piece 3/4" x 4" x 4" (for beak); *aromatic cedar*—one piece 3/4" x 2" x 2" (for tongue)

Tools: scroll saw with No. 5-7 blades*; oscillating drum sander or sanding drum in drill press; 1/8" drill bit, bow sander**; pneumatic drum sander (for shaping)

Tracing paper

Transfer paper

Draftsman pencil

Wood glue & accordion glue bottle

Duct tape

Finish of choice

D ring hanger

*Available at

www.mikesworkshop.com.

**Available at

www.intarsiabyfred.com.

INSTRUCTIONS

All woods indicated are suggestions; use whatever is available to you and remember that the second one you make is always better than the first one you make. Experiment with the woods!

There are a few different methods to transfer the design to the wood: templates, photocopy and glue, and tracing paper method. The following instructions are for the tracing paper method that I use.

Transfer the pattern onto tracing paper making sure to include the grain direction lines (the tracing paper allows you to see the grain through the paper). Select the piece of walnut for the body. Using the traced pattern and transfer paper, mark and cut the piece to shape. **Note:** if you have difficulty seeing the lines on walnut, use white transfer paper. Use the oscillating drum sander or sanding drum mounted in a drill press to ensure the edges are perpendicular. Use a bow sander

to remove the burrs on the bottom edge (see **Fig. 1**); these burrs must be removed to ensure pieces sit flat and to allow pieces to fit properly.

Select the wood for the next piece (neck). Slide the transfer paper under the pattern and place the first piece in position. Mark the piece using the pattern and the edge of the first piece as a guide. Cut and fit. When you're happy with the fit, tape the pieces together using duct tape (see **Fig. 2**). Continue marking, cutting, fitting and taping the pieces together. You can adjust the fit using an oscillating drum sander if you're careful (see **Fig. 3**).

Duct tape isn't very pretty, but it sure holds well (see **Fig. 4**)! The highlight in the eye is done in the same manner as the nostril in the beak: drill a 1/8" hole, then round a tiny piece of wood until it fits the hole and glue it in place (see **Fig. 5**).

After all the pieces are cut and fitted, it's time to

remove the duct tape (see Fig. 6).

When shaping, use the edge of the contoured piece to mark the adjoining edge (see Fig. 7). It saves the fingers to shape small pieces by hand using a bow sander (see Fig. 8). The shaping/contouring doesn't have to be done at one time; take time to step back and have an overview of how your project is progressing (see Fig. 9). You can always do more sanding but you can't put wood back on!

When shaping is completed, glue up the eagle in sections (see Fig. 10). This way is easier and safer than having the glue set up while you're trying to assemble the whole eagle. After the glue cures, decide if you're going to use a backing or not. If you're using a backing, mark the backing material, cut it, and then glue. But, if your pieces fit together well, why hide them with a backer? Sand the back flat and apply the finish. I apply three coats of brush-on polyurethane, sanding between coats, and then spray the last two coats for a professional looking finish.

Install a hanger, display your artwork and enjoy!

For questions concerning this project, send an SASE to: Fred Martin, 142 Browning Trail, Barrie, ON L4N6R3 Canada. Email: fred.martin@sympatico.ca



Fig. 1. Use a bow sander to remove the burrs from the back side of the wood.



Fig. 2. Use duct tape to hold the pieces together.



Fig. 3. Adjusting the fit with an oscillating drum sander.



Fig. 4. Duct tape isn't pretty, but it holds well.



Fig. 5. Gluing the highlight in the eye.



Fig. 6. All pieces cut and tape removed.

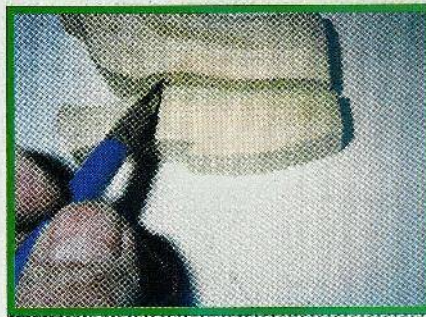


Fig. 7. Marking the contour line.

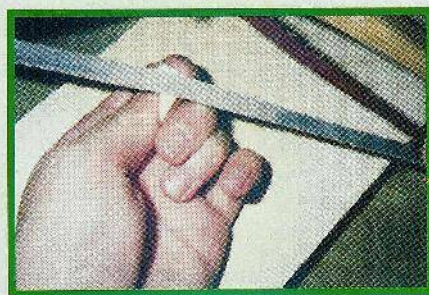


Fig. 8. Shape/contour small pieces by hand.



Fig. 9. Step back and check progress.

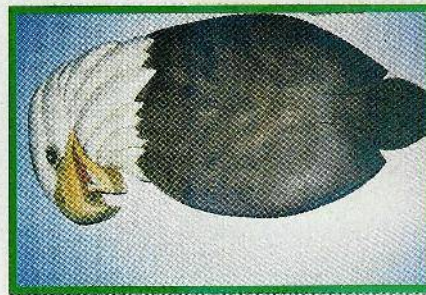


Fig. 10. Glue in sections.



Chocolate Lab Intarsia

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

Patterns Located in Full Size
Pattern Section No. 2!

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). As you proceed, hold the pieces together with masking tape on both the front and back sides (see Fig. 7). This procedure is repeated until all the pieces have been cut and fitted.

At times, pieces can be glued together as you proceed. As shown in Fig. 8, the two lower pieces of the eye were glued together before they were cut out entirely. Also shown in Fig. 8 are the eyeballs; they are made by cutting two 3/8"-diameter ebony plugs and gluing them in holes bored in cherry stock. Also, the pieces of the face that are not raised can be edge-glued together and sanded smooth with a 1/4-sheet finish sander.

When the rest of the eye pieces are fitted, they should be taped together. Cellophane tape was used here for clarity. The eye assembly is then held in position and a pencil line is drawn on the previously glued-up pieces of the face (see Fig. 9). Now cut, sand and fit the eye assembly to the face.

Raising and contouring pieces

To raise the eye, place the eye assembly on a piece of 1/8"-thick plywood and trace its outline (see Fig. 10). Cut the shim slightly within the traced line (see Fig. 11). Then elevate the upper piece of the eye assembly an additional 1/8" as described previously (see Fig. 12). Glue this shim to the back of the piece. Do not glue the large shim to anything until contouring is completed and you're ready to glue the project together.

Since the outside edge of the ear is visible, use 1/8"-thick walnut stock to raise it. Place the ear on the wood and trace its outline (see Fig. 13). Cut out the shim and glue it to the backside of the ear.

Put the large shim and pieces of the eye in place and draw a pencil line on the raised edge of the lower piece (see Fig. 14). Use the pencil line as a guide to contour the pieces (see Fig. 15). Reassemble and draw a pencil line on the edge of the upper part of the eye (see Fig. 16). Sand the eyeballs convex, taking care not to leave any flat spots on them.

When contouring is complete, use a sanding mop to smooth all of the pieces (see Fig. 17).

Gluing and assembling the neck unit

Put a sheet of wax paper on a flat surface and

Introduction

This project was made using my "intarsia-on-intarsia" method, in which the neck and head are made as separate units, giving the project a three-dimensional look. After the neck and head are contoured the pieces are edge-glued together, then the head is glued on top of the neck unit. 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 that 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 ensure that the pieces lay flat (see Fig. 2).

Sand the cut edges on the drill press with an auxiliary table or oscillating spindle sander and drums of a proper size in order to create a smooth, 90-degree edge for tight fitting joints (see Fig. 3).

Place the cut and sanded piece on top of the one it

SUPPLIES

Wood: walnut—one piece 3/4" thick (size not specified since scraps were used for this project); one piece 1/8" thick x 4-1/2" x 6" (for ear shim); cherry—one small piece (for the iris of the eyes); ebony—one small piece (for the pupils); plywood—one piece 3/4" x 7" x 10-1/2" (for the head backer); small pieces 1/8" thick (for eye shims)

Tools: scroll saw with assorted blades; drill press with assorted sanding drums; 3/8"-diameter plug cutter and drill bit; sanding mop with 120-grit abrasive; finish sander with assorted grit abrasive paper

5-minute epoxy

Carpenter's glue

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

Walnut stain

Paintbrush

Painter's Pad (optional)**

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

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

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



Fig. 1. The project parts have been traced onto the wood.



Fig. 2. Removing burrs with a sanding block.



Fig. 3. Sanding for a smooth, 90° edge.

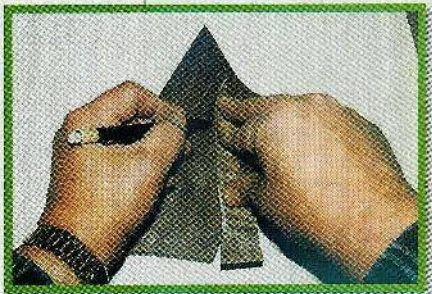


Fig. 4. Adjoining pieces are used to create new cut lines.

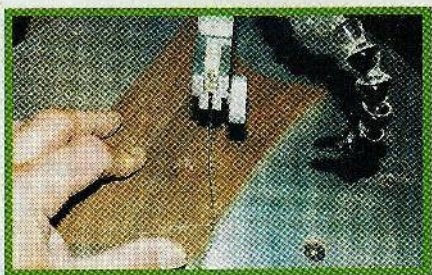


Fig. 5. Cut the pieces to shape just outside the pencil lines.

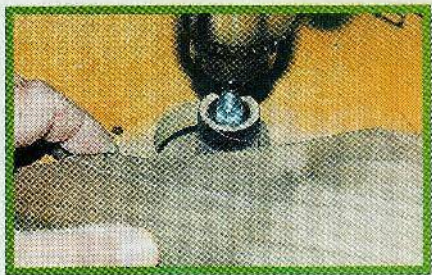


Fig. 6. Sanding to the pencil line.

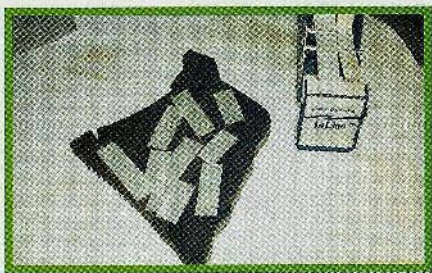


Fig. 7. Hold the parts together with masking tape.

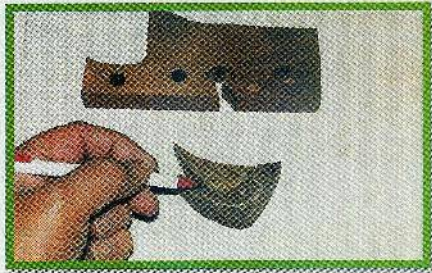


Fig. 8. The two lower eye pieces were glued together prior to cutting.



Fig. 9. Marking the face for location of the eye assembly.

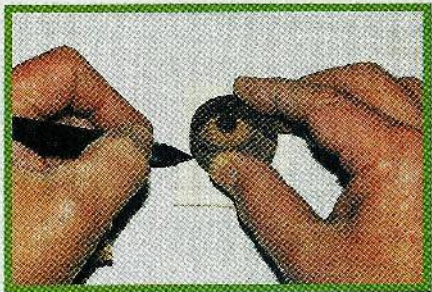


Fig. 10. Tracing the eye assembly's outline onto 1/8" plywood.

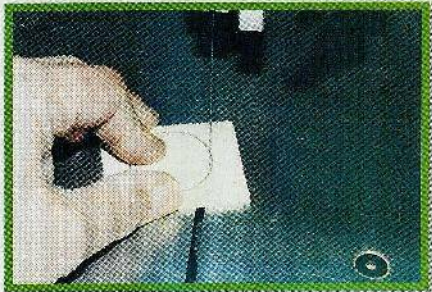


Fig. 11. Cutting the 1/8" shim to shape.

edge-glue all the pieces together, except for the eyes (they will be glued in place after the finish has been applied). 5-minute epoxy forms a strong bond because it will fill any small gaps, and it won't mar the surface if any should happen to squeeze out (see Fig. 18).

Fit the 3/4" plywood to the neck assembly as shown in Fig. 19, then position the head on the plywood and trace its outline. Tilt the saw table down at a 15° angle toward the left and cut the plywood slightly within the traced line (see Fig. 20). The only part of the 3/4" plywood that is not cut at 15° is where it is fitted to the neck; this is cut at 90° (see full-size pattern). Next, stain the beveled edge of the plywood walnut.

Contour the pieces of the neck and edge-glue them together, along with the plywood, on wax paper as was done with the head.

Use the finish sander to remove wax paper residue from the back of the head and neck units. Glue the head to the neck with carpenter's glue, holding them together with a few C-clamps and scraps of plywood to protect the surface (see Fig. 21).

Finishing

Spray several coats of matte finish on both sides of the project. A Painter's Pad with turntable is very helpful (see Fig. 22). Sand lightly with 320-grit abrasive before last coat is applied. Brush several coats of gloss varnish on the eyes for a life-like twinkle. When dry, glue the eyes in place and attach a hanger.

For questions concerning this project, send an SASE to: Robert J. Hlavacek, Sr., c/o All American Crafts Publishing, 243 Newton-Sparta Rd., Newton, NJ 07860.

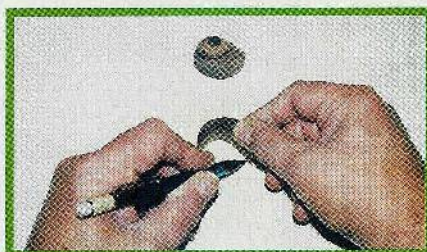


Fig. 12. An additional 1/8" shim is required for the upper eye assembly.



Fig. 13. The ear is raised with a 1/8" walnut shim.



Fig. 14. Marking the lower eye assembly for contouring.



Fig. 15. Contouring the lower eye assembly.



Fig. 16. Marking the upper eye for contouring.



Fig. 17. Using a sanding mop to smooth the pieces.



Fig. 18. Glue it all together, except the eyes.



Fig. 19. Fitting the 3/4"-thick head backer to the neck assembly.

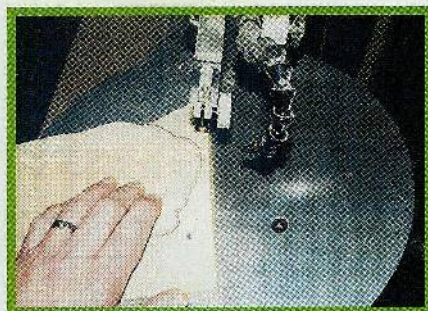


Fig. 20. Cut the head backer at a 15° angle just within the traced line.



Fig. 21. The head is glued and clamped to the neck.



Fig. 22. Applying the matte finish.



Rainbow Trout on Wood Part Two - Painting

by Gary L. Fenwick



Introduction

In the (previous) November '03 issue, we covered how to make the plaque and carve the fish. In this part, we will cover the painting and finishing.

Seal and basecoat

After sanding everything to a smooth finish, we need to seal the wood. Although we have already raised the grain and sanded it down, if you use a water-base acrylic paint, the grain can rise again. This effect will ruin the smooth finish we are looking for. The best sealer is a clear lacquer. The best source for this is an auto paint supply store. Just purchase about a pint of clear lacquer and a gallon of thinner and thin the lacquer about one to one.

Coat the carving with the thinned lacquer. You can either use an airbrush or a medium artist's brush. I prefer to use the artist's brush. It is less trouble to clean up and you don't have to have a lot of explosive vapors floating around your work area. Paint it on fairly thick, let it set for a few minutes, then wipe it off with a clean rag. This will prevent the lacquer from building up in the fine detail. Let the lacquer dry for several hours before proceeding.

Next we need to build a good basecoat. This basecoat

is the most important part of the entire painting process. You must have a stable base before you begin to build the color layers. In painting, remember that every color you apply is somewhat influenced by the colors underneath. This is because the light passes through the layer, and is reflected back up through the color layers and to your eyes. So a good first layer is important. Some carvers simply use a can of spray lacquer primer from the auto shop. Since we are painting a bright fish, you would want to use a white primer. Apply a couple of coats to ensure that you have a good base. Let it dry between coats and thoroughly before applying color. This is the best base if you are going to paint with lacquers.

Since I use acrylics, the basecoat I prefer is Artist's Gesso. This is ground mineral in an acrylic base. It is the material that is applied to an artist's canvas before painting. It provides a good, stable undercoat with what they call a "tooth" to hold the layers above. As you purchase it, it is too thick to work well. If you want, you can brush it on straight, but the results will be less than what you are looking for. It works best to thin it. Since it is an acrylic, you can use plain tap water. You want to thin it to the consistency of milk. That is fairly thin. After thinning, either brush it on or use an airbrush. In either case you will need four to

Paint Colors needed

To paint the head you will need the following paints:

Color	Mix*	Jo Sonja	Polytranspar
Belly White	White with trace amount of Raw Sienna	Warm White	Bass Belly White
Green	80% Mars Black with 30% Cadmium Yellow Medium	Teal Green or mix the same proportions as the mix in Column 1	Bass Green Medium
Stripe Red	Cadmium Red	Cadmium Red	Gill Red
Silver	Metallic Silver	—	Burnished Silver
Gold	Metallic Gold	—	Antique Gold
Dark Green for Spots	Mars Black with trace of Cadmium Yellow Medium	Same as Mix in Column 1	Bass Green (medium or dark) with black

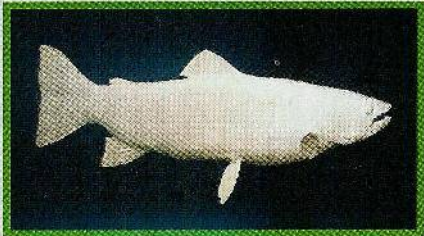
Painting Tools needed

Airbrush with compressed air source
Medium Artist's Brush
Clear Lacquer for sealing
Colored Paints, either Acrylic or Lacquer

*The colors may easily be mixed using either the colors from Liquitex or Grumbacher. All acrylics will mix with each other, regardless of the manufacturer. So if you have Liquitex, go ahead and mix it with the Jo Sonja or the Polytranspar. Conversely, if you have Polytranspar and need to mix a color, go to your local art supply shop and buy either Liquitex or Grumbacher's Hyplar.

To make the colors more transparent, mix it with the varnish. Either gloss or matte will work fine. When mixed it will look whiter then when dry. It will become transparent, showing the colors underneath, as it dries.

five coats to get total coverage. Let it cure thoroughly; for an acrylic, this usually means overnight. The carving should have a good, white base before you continue.



Now we begin to add the colors. In the sidebar you will find the colors you need to buy, or the mixes to make if you prefer. The instructions for the mixes are the same whether you use lacquers or acrylics.

Begin by applying the belly (warm) white to the bottom of the fish, going up about halfway on the body. Lightly apply to the bottom fins: pectoral, pelvic, anal and the lower part of the caudal. Paint only the base of the fins. Feather the color out to the tip, leaving the tips lighter than the bases. This will help give the illusion of transparency in the final carving.



Switch to the green color and paint the back of the trout, across the top of the head, and down the sides. Hold the airbrush at an angle to the back, coming down from the top. This will give a "highlight" effect to the cheek plates and mandible. This should be dark on the top, fading to a light color on the bottom. Using the same technique (a shallow angle of spray), lightly spray the fins to highlight the rays you carved. The dorsal and anal should be sprayed from the front of the fin. The caudal should be sprayed from the top of the fish. Light touches on the pelvic and pectoral should be accomplished by holding a card just behind it to prevent overspray from hitting the body.



Switch to the Cadmium, or gill red. Lightly spray a stripe of red down the side of the carving in the space between the green on top and the warm white of the belly. It should run about halfway down. A reference photo of a rainbow trout will show you the area to paint. This is not the final stripe, so you don't need to be too careful at this point. Begin just behind the gill plate, and

proceed back to just in front of the caudal. You don't want this to be too intense; a light touch is all that is needed.



Since fish have scales on their body, we have to show them. We didn't carve them onto the body, so we have to paint them on. Take heart! I don't mean painting each one individually. I have a trick to use. Follow these instructions closely, and you will have a nicely scaled carving, and a bright pretty fish.

The first thing you need is from a fabric shop. Go in and buy a piece of what they call "bridal veil." It is a material that has a series of small ovals made into a matrix of threads. There are lots of sizes of this material, so look for one that has an opening about 3/16" x 1/8". The technique I am going to describe is called the "veil" technique, aptly named for the material used for the paint mask. While at the shop, you might want to pick up a can of spray adhesive, if you don't already have one around.

Back home, take a piece of the veil material and place it on the trout body. You want to make certain that the ovals run up and down, not the long way of the body. Cut to size and shape. The veil should lie on the body from just below the upper edge of the belly white (covering the red and the green color) up to the back of the trout. Stop the material short of the top of the back; trout do not have scales on their backs, so you don't want to put any there. The veil should run around the gill plates, up to the back, and then back to the caudal peduncle (that bump where the body fades into the tail fin). It should fit over the body everywhere you want to see scales on the finished piece.



Once you have the veil cut just right, remove it from the fish. Turn it over and lay it on a piece of paper. Lightly spray the veil with the spray adhesive, being certain to cover all of it. Remember, you want to spray the side that goes on the fish! Don't spray the carving, either; only the veil.

Now, carefully lay the sprayed veil back on the carving in the same position you had before. You can pick it up and move it around, but try to get the best position you can so any movement is kept to a minimum. Once in place, press it down tightly so no gaps are left between the material and the surface of the carving. The veil becomes the mask you will paint through to form the scales on the fish. Turn the pressure on your airbrush down to a lower setting than you normally use. Using the lower pressure will help prevent you from forcing the paint under the veil.

Load the brush with a silver paint. From a distance of about one foot, spray the silver over the veil, the top of the fish, and everywhere you painted green and red. The coverage should be such that you see very little

of the underlying color. You don't want to see green, but a little red doesn't hurt. Don't spray on the belly or much below the edge of the veil. Spray the cheek plates and gill covers with a nice silver tint. Paint over the back of the head. Don't paint over the rays on the fins, but a light mist on the dorsal and upper half of the tail fin is OK. Let the silver dry thoroughly.



Using the same pressure setting, load the brush with the gold paint. Paint over the top of the fish, the top of the head, and down about one-half of the distance from the top to the red line you painted before. The gold should be somewhat light, allowing the silver to glisten through. Lightly touch the

Every tool you need for every size detail.

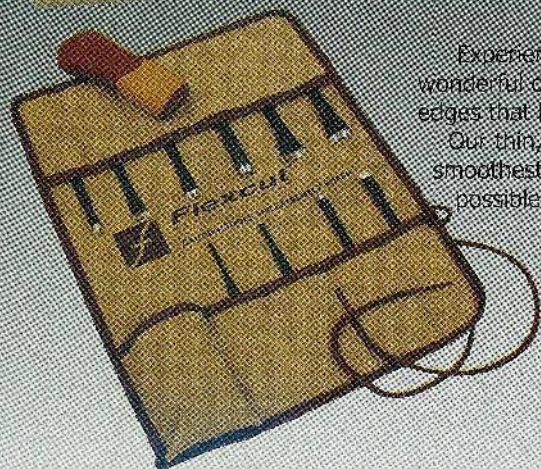


Stuart Mortimer *Woodturner*

International award-winner Stuart Mortimer is a self-taught woodworker who thinks like an inventor. When he wanted to turn out more imaginative platters, bowls and candle sticks, he started making spirals. He experimented as he went along and found Flexcut Palm Tools perfect for the close carving and fine hand finishing that make his works beautiful and boldly his own.

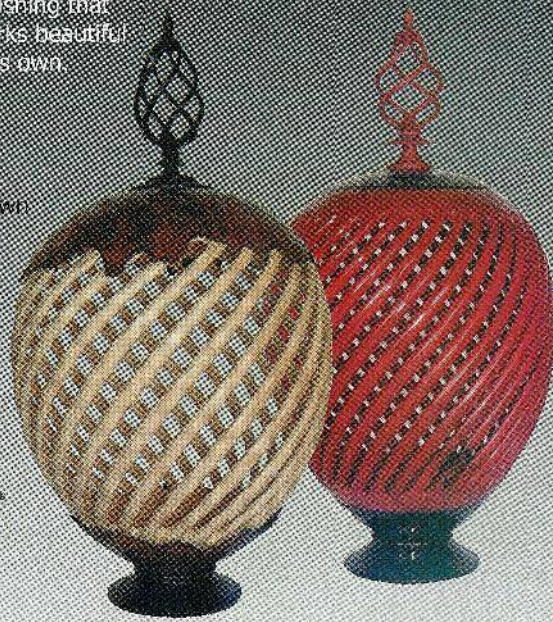
Experience the ease of creating your own wonderful carvings with our razor sharp edges that last and last.

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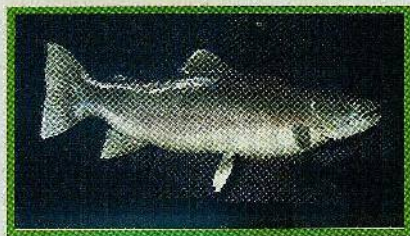


dorsal fin and the tail fin with the gold. All you want here is a hint of color. Let the paint dry thoroughly before proceeding.



If you are using acrylics, 24 hours of drying time is about right. If you remove the veil before the paint is cured, it will pull away large sections of the Silver and Gold. This will ruin the effect you are after.

Beginning at one end of the veil, gently pull it off and away from the body of the fish. If all is right, you will be left with a nice, uniform scale pattern on the body. The dark green and red shows through the silver and gold where the veil masked it. There may be a few rough places and edges, which you can smooth down with a green ScotchBrite pad and gentle wiping.



For the final painting, we need to alter the mix of the paints a little. We want to keep the brilliance and shine of the silver and gold, but need the green color of the trout's back. For this we take the green color we mixed for the first coat, and dilute it 50/50 with a clear varnish or medium. For acrylic, I use gloss varnish. You will need to dilute it down again with the airbrush media before spraying. The idea is to make the paint more transparent.

Load the airbrush and paint the green down from the top of the back. Don't go all the way down to the red stripe! You want to leave a gap of Silver between the green and the red. Paint over the head, and re-touch the rays of the fins in the same manner you did before.

Dilute the red paint in the same manner. Lightly mist the red stripe area and the cheek plates. You are striving for a misty, transparent look.

If you don't feel confident about the air, you can use a drybrush technique to apply it with an artist's brush. In this technique, you dip the brush in the paint and then wipe it on a spare piece of paper until the brush is essentially dry. Then you lightly stroke the brush over the area you want to paint. This applies only a very small amount of paint at one time. It makes the color intensity very easy to control. Several applications are usually needed. Keep going until you get the intensity you want. Don't forget the gill plates also.



The final step in the painting is the application of the spots. Many carvers will try to tell you that these are made from black paint. Don't believe them! There is no such thing as pure black or pure white in nature. In this case, the spots on a rainbow trout are actually a very dark green. The mixture is black mixed with just a very small amount of yellow. You should thin it down with water so you don't get any "bumps" on the carving from the thick acrylic paint. If you are using lacquer, the thinning is not necessary.

Apply the spots by beginning at the tail and working from the top down and from the tail forward. Remember, they are NOT round, but very irregular in shape and size. I have found the very best brush for applying them is a simple toothpick. Dip it in the paint and apply it to the body, moving the tip around to get the irregular shapes you want.



The spots are heavier on the top and toward the tail. There are less as you go down, until there are very few below the red stripe. They also get bigger and appear less frequently the more forward they are positioned on the fish. Also apply the spots to the

fins. Here they are oblong and tend to lie in the recessed portion instead of on top of the rays. Again, a good photograph of a rainbow trout will show you the size and spacing of all the spots.

After the paint is dry, scrape the paint off of the eyes. Your fingernail will work, or the edge of a knife blade. Just be careful not to scratch the glass surface. Once scratched, it can't be repaired.

The final step involves applying the gloss finish. When using acrylics, I generally let the piece cure for several days before applying the final coat. This is not only to let the paint cure, but to let all the residual water evaporate before applying the shiny lacquer top coat. While you are waiting, drill the holes for the mounting dowels on the back of the fish. Place the fish on the plaque, and mark where the dowels hit. Drill the 1/4" holes about 1/4" to 3/8" deep. This should give you a good tight fit.

The final coating, after the acrylic has cured, is up to you. I prefer a brilliant high gloss coat. This makes the fish appear more alive to me. I also use clear lacquer since I like the way the solvents in the lacquer make the underlying paint layers come alive and blend together. The coating I like is Krylon Crystal Glaze. It is a thick coating that builds up fast and tends to avoid running. You can build up a good coat rapidly in only about three coats, rather than nine with another lacquerspray.

After the gloss coat is dry, mount the carving on the plaque. I use short-set epoxy to glue them. If you wish, the attachment of an engraved brass plaque on the bottom, giving any information you want, adds a nice touch. You can simply leave it at the name of the fish species, or memorialize a catch by adding the fisherman's name, the waters where it was caught, and maybe the date.

Hang on the wall, and enjoy!

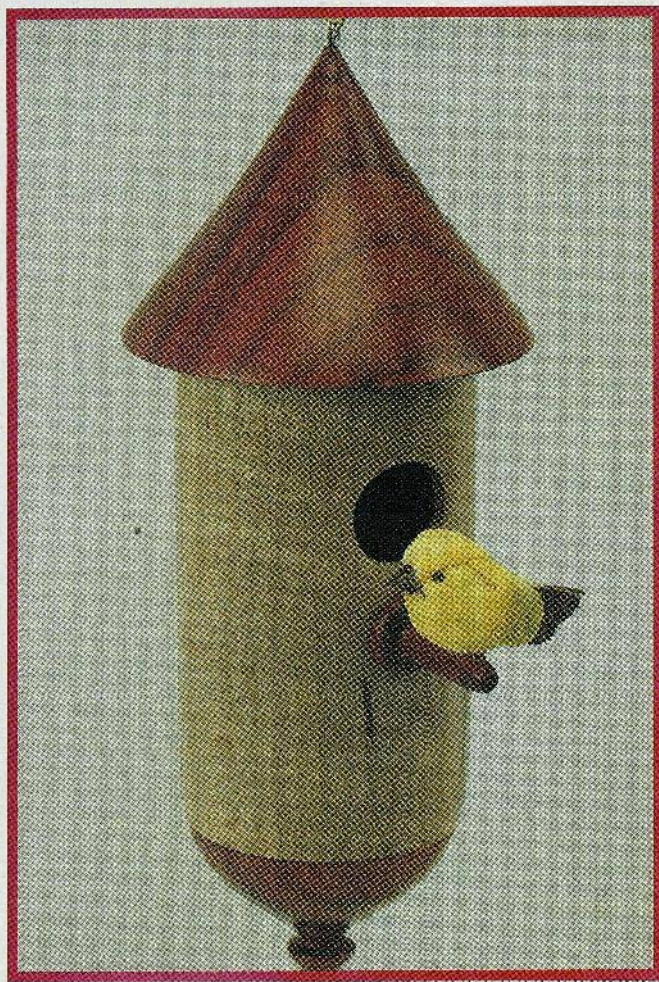
For questions concerning this project, send an SASE to: Gary "Doc" Fenwick, 1347 Lawndale Drive, Twin Falls, ID 83301; (208) 733 5201. Email: fshcrrv@hotmail.com; Website: <http://www.angelfire.com/ld2/fshcrrv/>





Decorative Birdhouse Holiday Ornament

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



INSTRUCTIONS

All the wood used for these decorative birdhouse ornaments is taken from the scrap pile and that's why they are fun to make. Use contrasting woods for the roof, finials, main body, base and perch. For this ornament, the main body was made from curly maple. To contrast the lighter wood, paduk was used for the roof, base and the perch. Using contrasting exotic woods creates a visually pleasing one-of-a-kind ornament that anyone would be proud to display. This project does not require a pattern, only the ingenuity of the woodturner!

Step 1. Cut the wooden blanks from assorted exotic hardwoods to 1-1/2" square x 2-1/2" long.



Step 2. Mark the center of the blank by drawing a line from corner to corner.



Step 3. Drill the "X"-marked wooden blank using a drilling vise with a 1-1/4"-Dia. Forstner bit. The drilling vise is used to assure a straight bore directly through the center of the wooden blank.

Step 4. Prepare a jam chuck 1-1/4" in diameter x approximately 4" in length to hold the drilled out blank. Once that is prepared, place the blank on the jam chuck as shown.



SUPPLIES

Wood: wood of choice (I prefer exotic wood)—one piece 1-1/2" x 1-1/2" x 2-1/2" long

Tools: mini lathe; assorted turning tools; drill press; 1-1/4"-Dia. Forstner bit; 1/2" and 1/8"-Dia. drill bits; and drilling vise

Sandpaper, assorted grits (including 150, 220, 320, 400, and 600)

Behlen Woodturner's Finish

7/8" Thin Eye Pin for top of ornament, part No. 37-711-9*

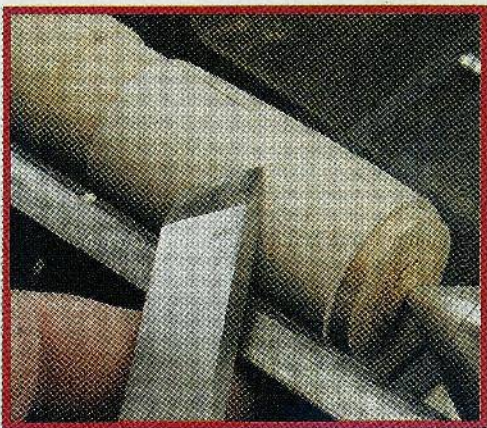
Hot Stuff Super "T" cyanoacrylate glue (CA glue) - medium viscosity bonds in approximately 15 to 30 seconds**

*Available from Rings & Things, (800-366-2156.)

**Available from BG Artforms, 2189 Philip Drive, Bensalem, PA 19020; (888) 717-4202; or visit their website at www.bgartforms.com. Photos and descriptions of the glue products can be found on BG Artforms' website.



Step 5. Reduce the square stock to a round cylinder using a roughing gouge in the bevel rubbing mode as illustrated. Continue reducing the blank to a wall thickness of approximately 1/16" to 3/32" thick. The lighter the ornament the better!



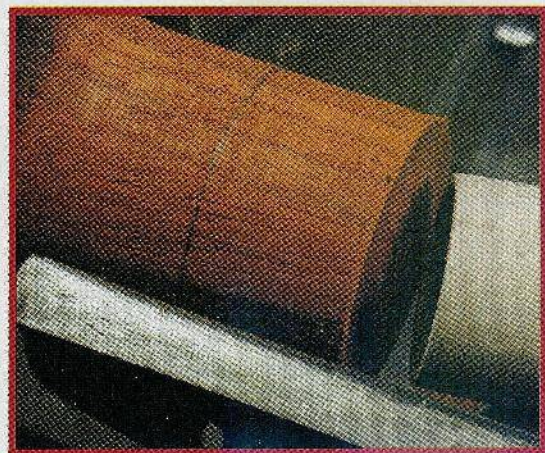
Step 6. Once the blank has been reduced, use a skew chisel to obtain a very smooth finish.



Step 7. Use a 1/8" parting tool to square both ends of the ornament body and mark one of the inside ends with a "T" in order to designate which end will be the top of the ornament.



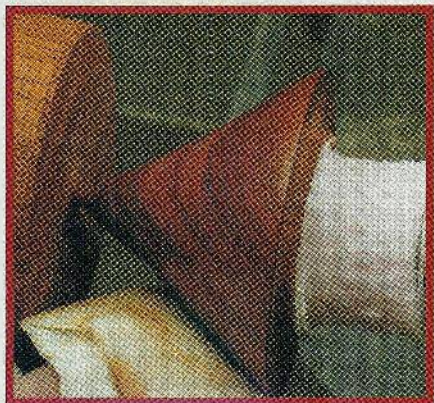
Step 8. Contrasting woods should be used to form the roof, base and the perch of the birdhouse. To form the roof, reduce a piece of paduk to a 2"-Dia. cylinder.



Step 9. Measure and place a mark 1-1/2" from the end; this will be the rooftop of the birdhouse. Create a tenon on the end of the roof cylinder to accommodate the body of the birdhouse (which was marked with the "T" on the inside of the body). The tenon should fit securely inside the body of the birdhouse.



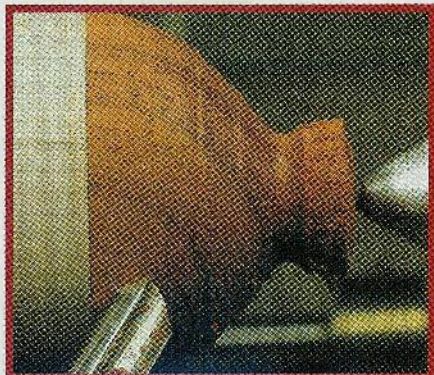
Step 10. Use a small spindle gouge to start shaping the roof of the birdhouse. Also at this time, hollow out the inside of the roof with a small bowl gouge, making light cuts to remove wood from the inside in order to make the ornament lighter in weight. Caution: do not remove too much material or you will go through the roof of the ornament.



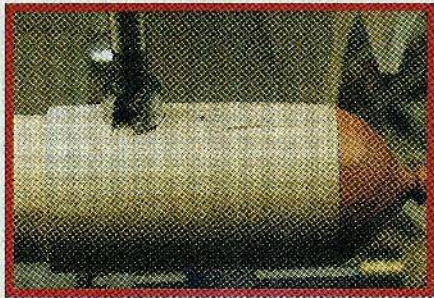
Step 11. Continue to remove wood by shaping the roof with the spindle gouge. Sand and apply *Behlen Woodturner's Finish*. The back section of the roof gains additional support from a piece of styrofoam and the tail stock. Part the roof piece off and save it for later.



Step 12. Using the same wood (paduk) as the roof, reduce a piece to 1-1/2" in diameter x 1" wide. This piece will be the base of the ornament. Create a tenon to fit inside the bottom of the center body and then part this section off.



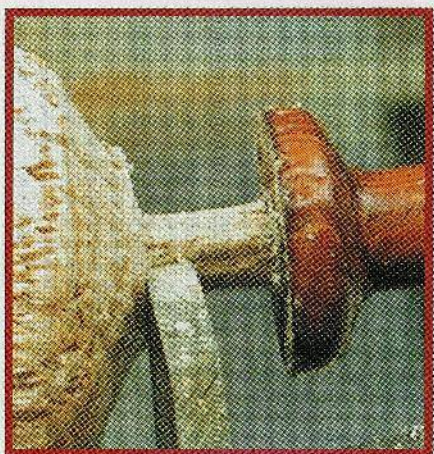
Step 13. Glue the base piece from Step 12 to the bottom of the main ornament body using *Hot Stuff* CA glue. Place these glued pieces back on the jam chuck and make the two surfaces even using a spindle gouge. At this time, turn a finial for the bottom of the base. Sand to a minimum of 600-grit.



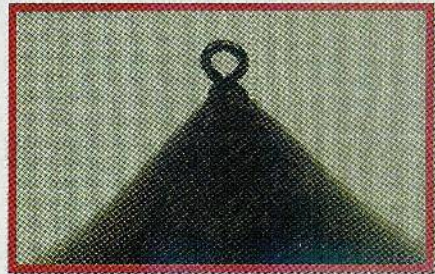
Step 14. Measure 3/4" from the top of the ornament and drill a 1/2" opening for the bird entry hole. Drill the hole on the jam chuck to support the drill bit.



Step 15. Measure 1-1/4" from the top directly under the bird entry hole and drill a 1/8" hole for the perch.



Step 16. To make the perch, glue a small piece of paduk 1/2" in diameter x 1" long to a piece of scrap wood using CA glue. Turn the paduk down to a finished size of 3/8" on the outside of the perch and an overall length of 3/4". Sand and finish to your satisfaction. The tenon is made from the scrap wood and should be 1/8" in diameter to fit the hole that was created in Step 15.



Step 17. Drill a small hole in the roof of the ornament and glue one of the thin eye pins in the hole using *Hot Stuff* CA glue.



Step 18. Sign your work! Before you glue the roof onto the body, sign and date the underside of the roof. People always like to have the artist sign his or her work!



Step 19. Glue the perch in the perch hole and then glue the roof onto the main body of the ornament. If you choose, you can purchase small ornamental birds (any supply store has these) and glue one onto the perch.

For questions concerning this project, send an SASE to: Barry Gross, 2189 Philip Drive, Bensalem, PA 19020. Email: 2bgross@prodigy.net



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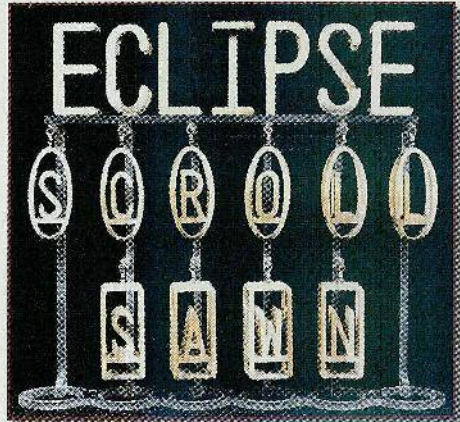
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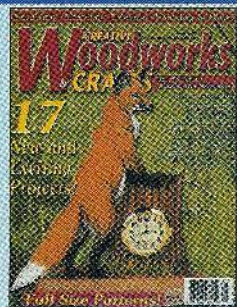
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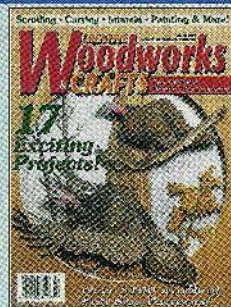
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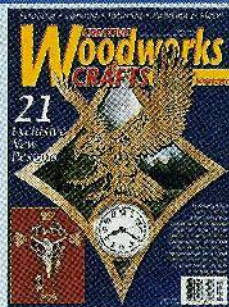
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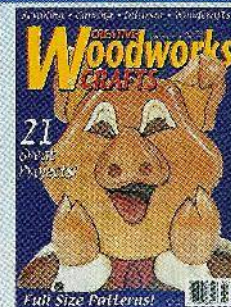
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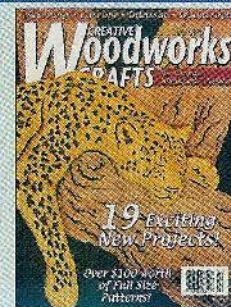
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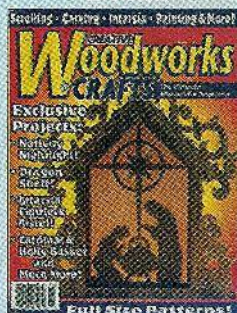
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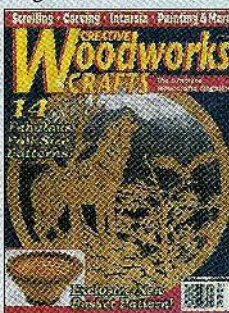
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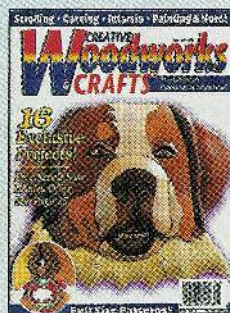
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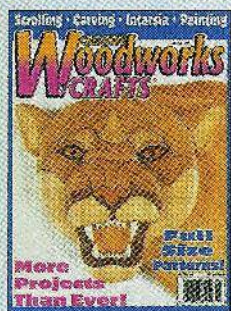
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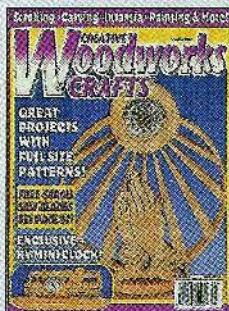
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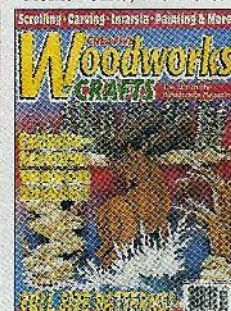
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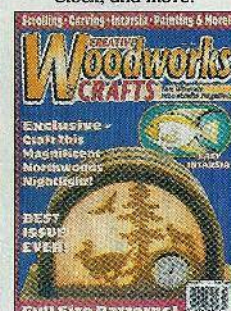
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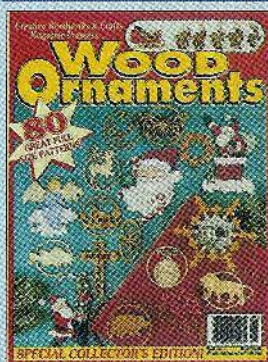


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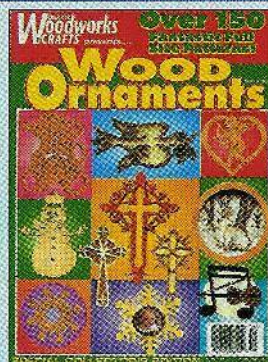
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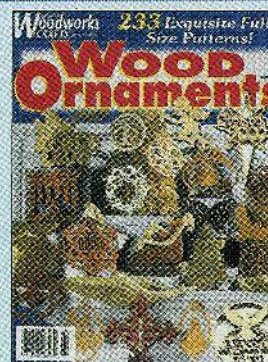
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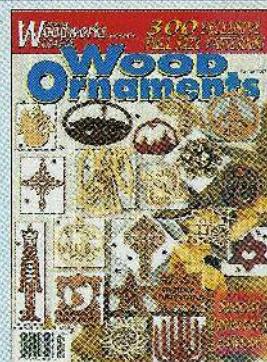
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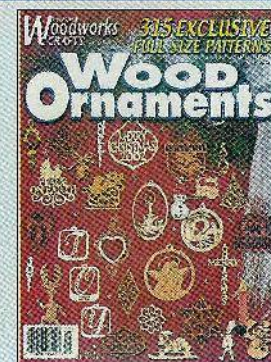
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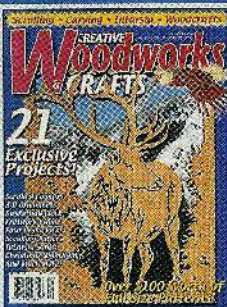
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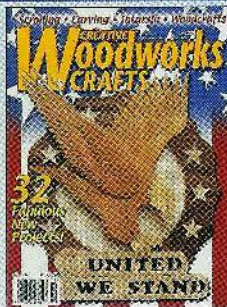
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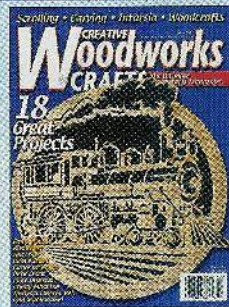
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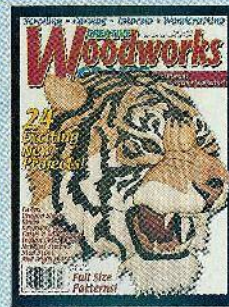
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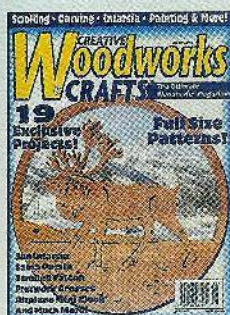
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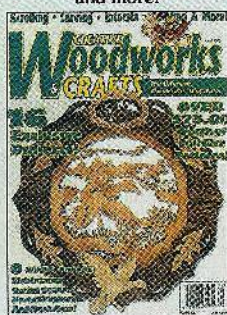
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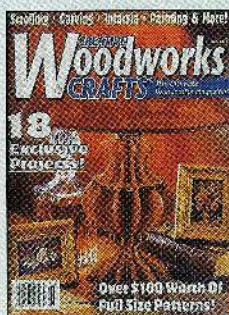
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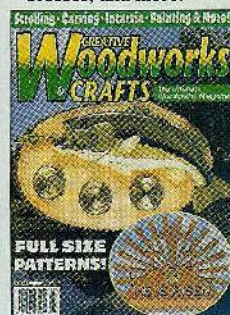
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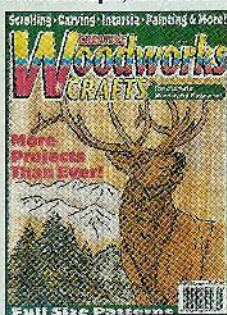
OCTOBER 2000
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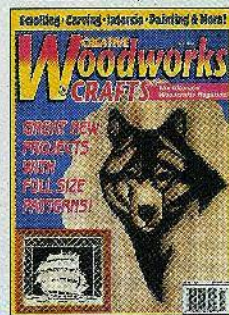
NOVEMBER 2000
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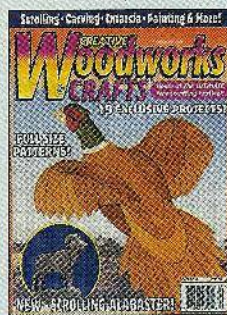
APRIL 1998
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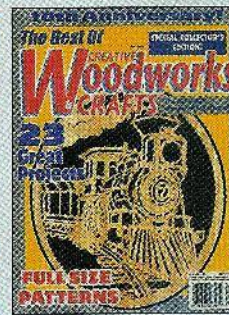
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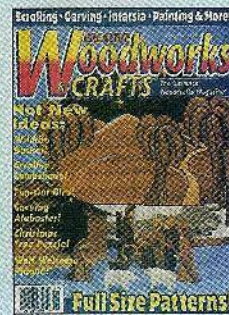
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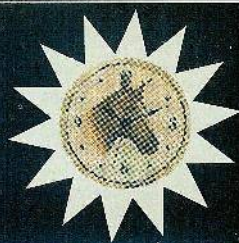
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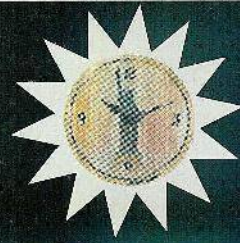
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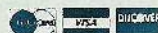
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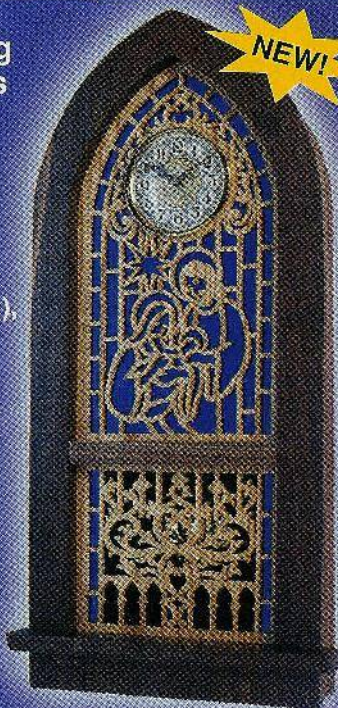


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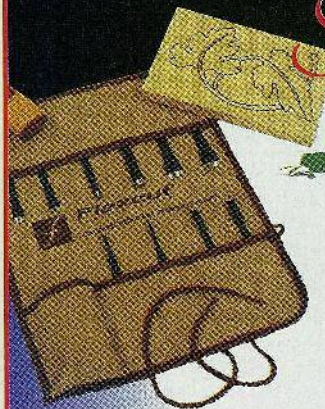


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The Best Grade available: B/BB

#101 - 1/8"x12"x12" - \$1.00
#107 - 1/8"x12"x24" - \$1.90
#102 - 1/4"x12"x12" - \$1.30
#108 - 1/4"x12"x24" - \$2.50
#103 - 3/8"x12"x12" - \$1.75
#109 - 3/8"x12"x24" - \$3.40
#104 - 1/2"x12"x12" - \$2.00
#110 - 1/2"x12"x24" - \$3.90
#105 - 5/8"x12"x12" - \$2.95
#111 - 5/8"x12"x24" - \$5.80
#106 - 3/4"x12"x12" - \$3.95
#112 - 3/4"x12"x24" - \$7.80

Finland Birch Plywood

All have exterior glue !!!

No patches on back face !!!

#5241 - 1/32"x12"x12" - \$2.35
#5241A - 1/32"x12"x24" - \$4.60
#5242 - 1/16"x12"x12" - \$2.25
#5242A - 1/16"x12"x24" - \$4.40
#5249 - 1/8"x12"x12" - \$1.70
#5249A - 1/8"x12"x24" - \$3.30
#5252 - 1/4"x12"x12" - \$2.45
#5252A - 1/4"x12"x24" - \$4.90

Italian Poplar Plywood

Great for scrolling or Wood Burning !!

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

We stock 1/4" Hardwood cutting, Squares your blade Plywood in many different with the table. species. Give us a Call !!!



2 inch Precision Machine Square
A must when stack

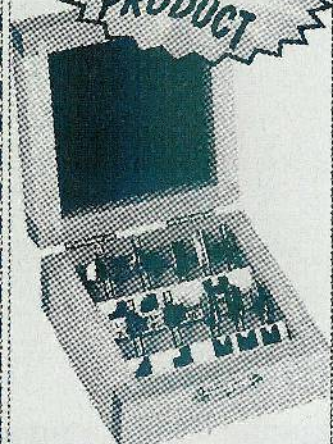
SQ-2 - \$4.95

10 piece - 1/8" Shank Router Bit Set

Fits Dremel Tools with Router Base. Ten High Speed Steel Bits come in a Wooden Storage Box

#D2721 - \$25.00

HOT NEW PRODUCT



Special Purchase

1/8" Maple & 1/8" Red Oak Plywood Good One Side. These packs regularly sell for \$30.00

Save 33% While Supply Last

10 pieces - 1/8"x12"x24" Maple Plywood
Stock # - WS-2 - \$20.00

10 pieces - 1/8"x12"x24" Red Oak Plywood
Stock # - RO-2 - \$20.00

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

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

Sample Pack: one piece 1/8"x3"x6" of each species - # HW-1 \$9.95 - MOST WOOD AVAILABLE IN WIDER WIDTHS, CALL US

Species	Stock # 1/8"x6"x24"	Cost Each	Stock # 1/4"x6"x24"	Cost Each	Stock# 3/8"x6"x24"	Cost Each	Stock # 1/2"x6"x24"	Cost Each
Red Oak	#RED186	\$3.55	#RED146	\$3.95	#RED386	\$4.60	#RED126	\$4.60
Hard Maple	#MPL186	\$3.95	#MPL146	\$4.45	#MPL386	\$5.25	#MPL126	\$5.25
Basswood	#BAS186	\$3.83	#BAS146	\$4.11	#BAS386	\$5.04	#BAS126	\$5.20
Walnut	#WAL186	\$4.45	#WAL146	\$4.95	#WAL386	\$5.95	#WAL126	\$5.95
Cherry	#CHY186	\$4.75	#CHY146	\$5.25	#CHY386	\$6.25	#CHY126	\$6.25
Purpleheart	#PHT186	\$4.25	#PHT146	\$4.95	#PHT386	\$5.95	#PHT126	\$6.95
Mahogany	#MAH186	\$5.00	#MAH146	\$5.60	#MAH386	\$6.50	#MAH126	\$6.75
Padauk	#PAD186	\$5.15	#PAD146	\$5.75	#PAD386	\$6.75	#PAD126	\$7.25
Canarywood	#CAN186	\$4.95	#CAN146	\$5.45	#CAN386	\$6.25	#CAN126	\$6.75
Yellowheart	#YEL186	\$4.60	#YEL146	\$5.10	#YEL386	\$5.75	#YEL126	\$6.25

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

VISA

MasterCard



Sloan's Woodshop - 3453 Callis Road - Lebanon, TN 37090

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

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



Order Toll Free: 1-888-615-9663

Good Wood - Great Prices - Top Rated Customer Service

www.sloanswoodshop.com



"OLSON" TOP QUALITY SCROLL SAW BLADES

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

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

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

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

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

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

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

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

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

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

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

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

We also stock:

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

ACRYLIC SHEETS

Solid Colors

\$ 7.95 ea
1/8"x12"x24"
Red, Blue, Green, Yellow,
Orange, Black, White

\$12.95 ea
1/4"x12"x24"
Red, Blue, White, Black

Transparent Colors

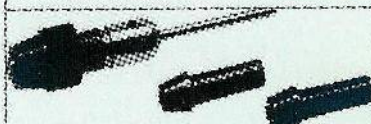
\$7.95 ea
1/8"x12"x24"
Red, Blue, Green, Yellow,
Orange, Smoke, Clear
(clear only \$ 5.50 each)

\$9.00 ea
1/4"x12"x24"
Clear Transparent

Mirrored Colors

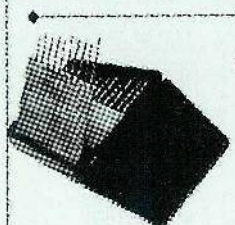
\$12.50 ea
1/8"x12"x24"
Red, Blue, Green, Yellow,
Orange, Pink, Purple, Peach,
Gold, Bronze, Gray, Clear
(clear only \$ 9.00 each)

1/4"x12"x24"
Clear Mirror - \$ 15.00 ea



Precision Pin Chuck

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



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

Mini Drill Bits

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

Numbered Drill Bits

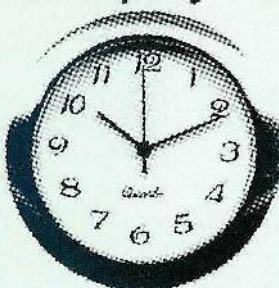
#54, #56, #58, #61, #64,
#67, #70, #72

\$ 7.50 per Dozen

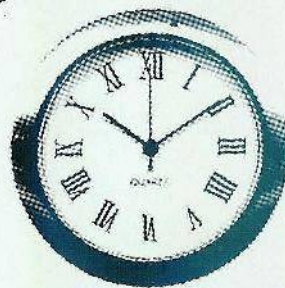
(sorry no mixing sizes of drill bits)

Top Quality Silcon Brand Inserts

No low quality economy inserts sold here !!!

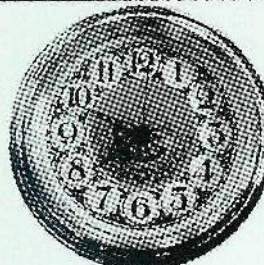


#CK100 - White Arabic
#CK103 - Ivory Arabic
#CK102 - Gold Arabic



#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

Order Toll Free
1-888-615-9663
**Sloan's
Woodshop**
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Lebanon, TN
37090

SHIPPING CHARGES
Applies to the 48 contiguous states only
\$00.00 - \$40.00 add \$ 5.00
\$40.01 - \$60.00 add \$ 6.50
\$60.01 - \$80.00 add \$ 8.00
\$80.01 and over add 10%
Blade only orders \$5.00 shipping
TN residents add 9.25% Sales Tax

Unlock Your Creativity

and discover your woodworking potential

The Hawk Precision Scroll Saw™ makes you feel great about your woodworking...and others will 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 always dreamed of. Trace any kind of pattern and scroll it out. It's that simple!

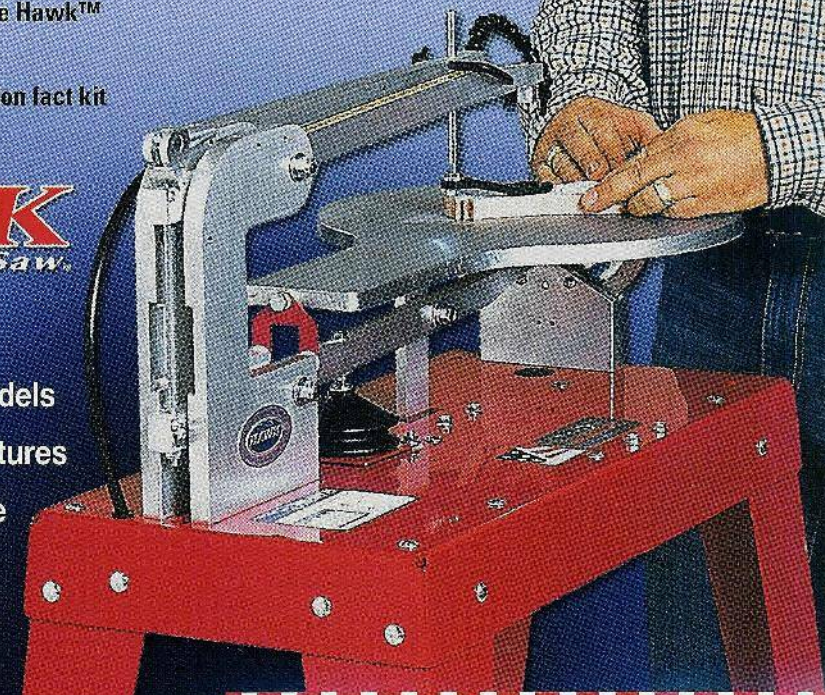
Whether you're a new or experienced woodworker...a hobbyist or pro...the Hawk Precision Scroll Saw™ makes it fast, easy and fun to produce hundreds of projects.

The vibration-free performance and the ability to cut hardwoods up to 2 5/8" make the Hawk™ the best choice in a scroll saw.

Send today for your FREE, no obligation fact kit about this amazing tool.



- 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



Send for your
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Video Kit** and special
Factory Direct Savings

**Please Rush My
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(Optional—occasionally receive special offers via email)

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1801 Vine Street
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Harrisonville
MO 64701-0369

CODE: S04010

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1a

2a

3a

4a



FULL SIZE PATTERN SECTION NO. 1 JANUARY 2004

Side A	
Cougar	from page 6
Peregrine Falcon	from page 12
Snowflake Christmas Ornaments	from page 14
Janet's Baby	from page 16
3-D Leopard	from page 18
Side B	
Las Vegas Tiger	from page 22
Compound-Cut Ornaments	
and Hangers	from page 24
Global Positioning Device	from page 32
Mantle Clock	from page 36

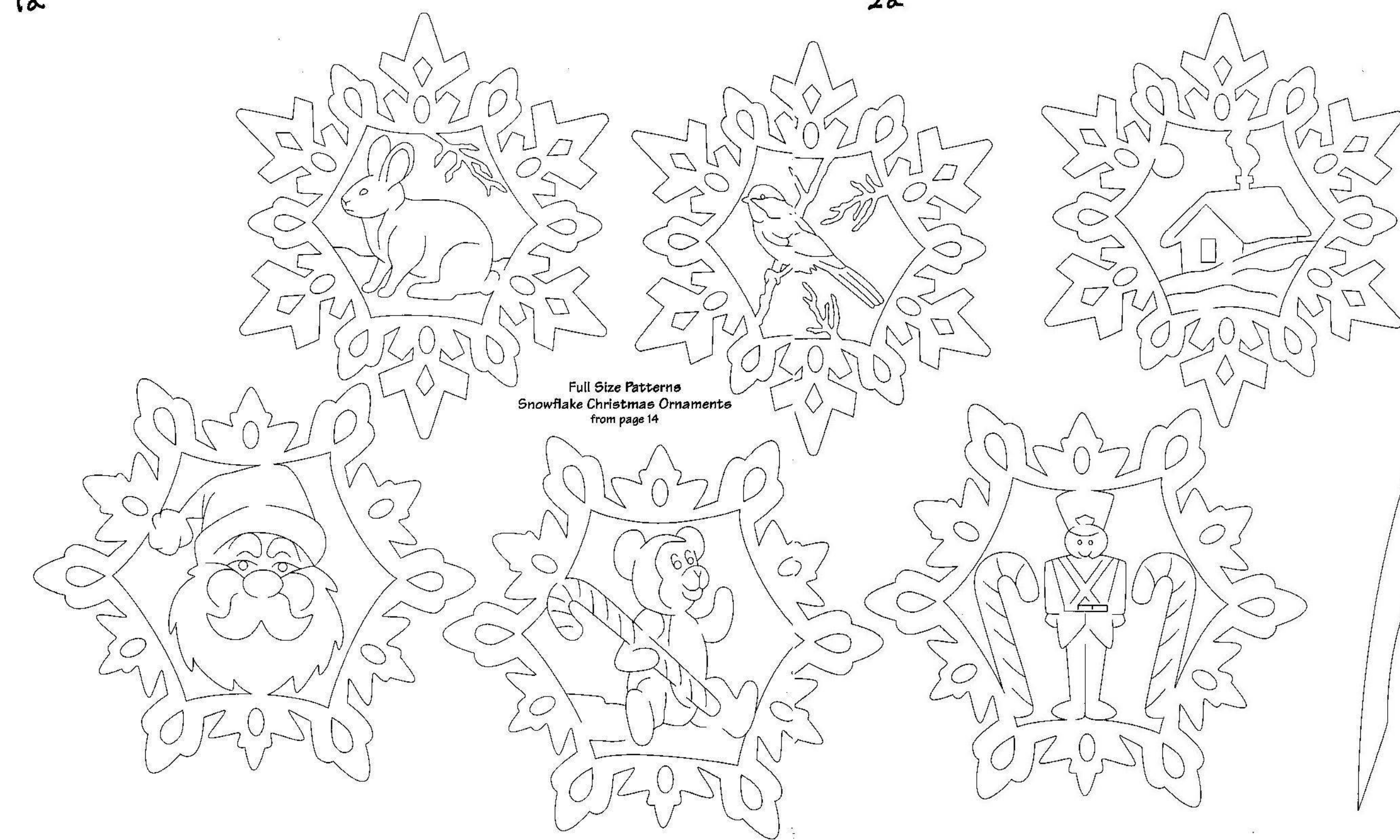
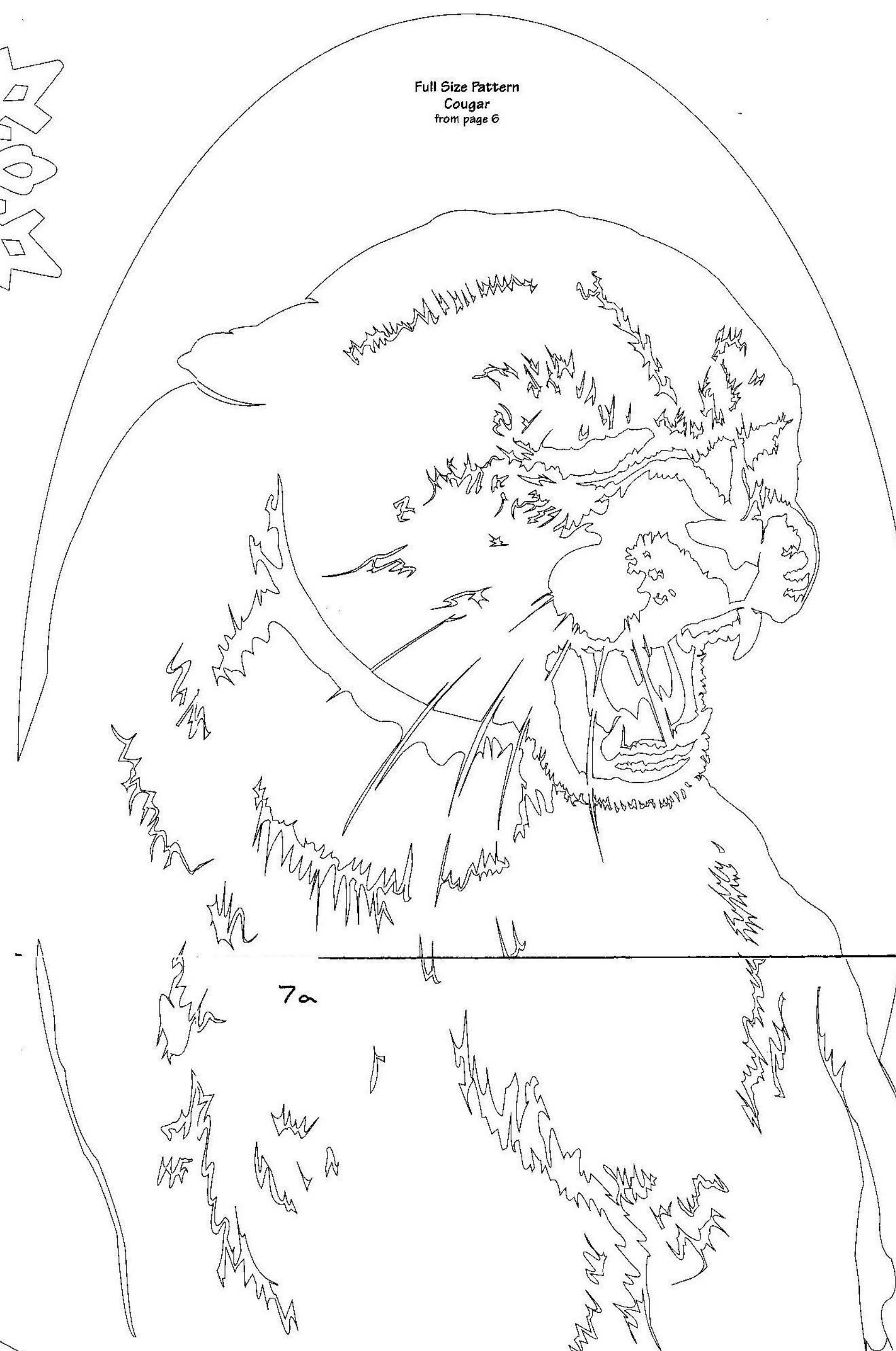
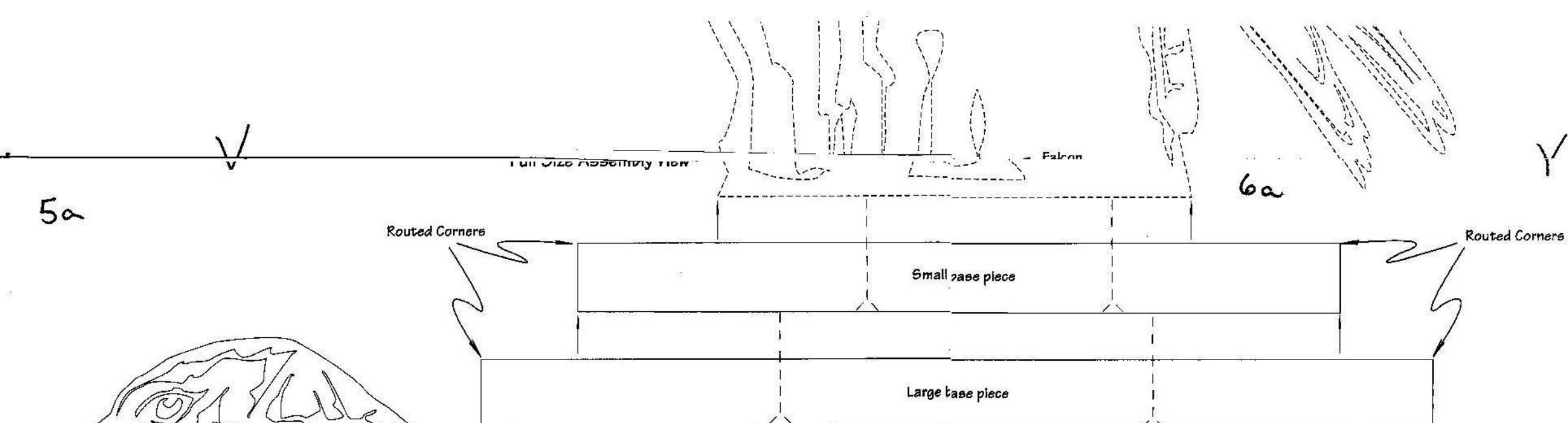
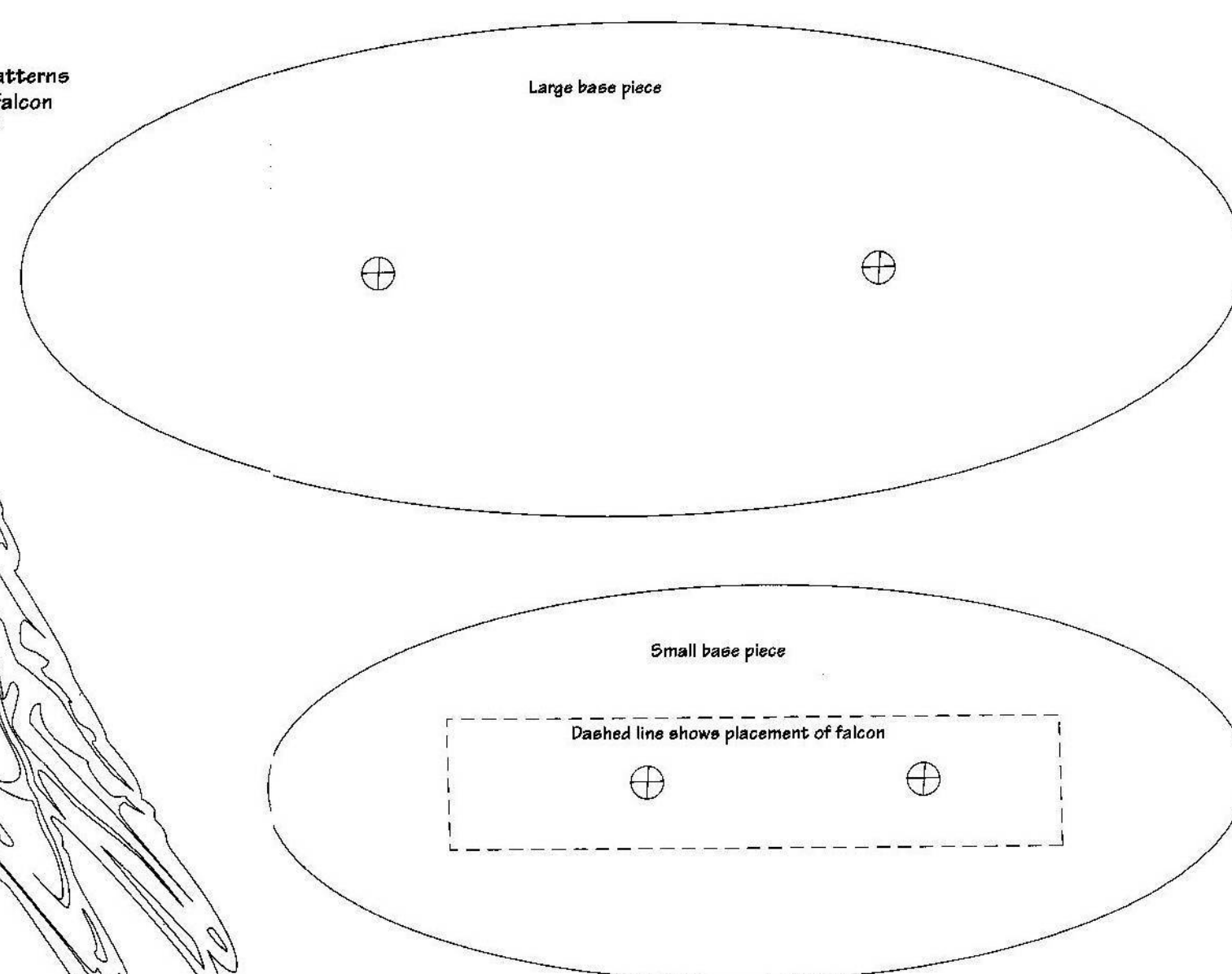
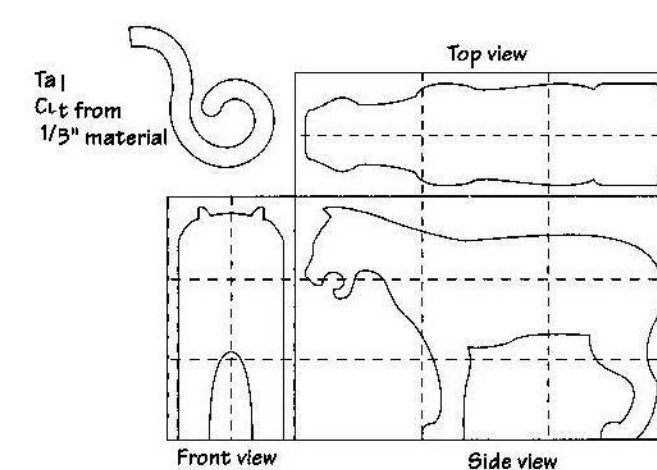
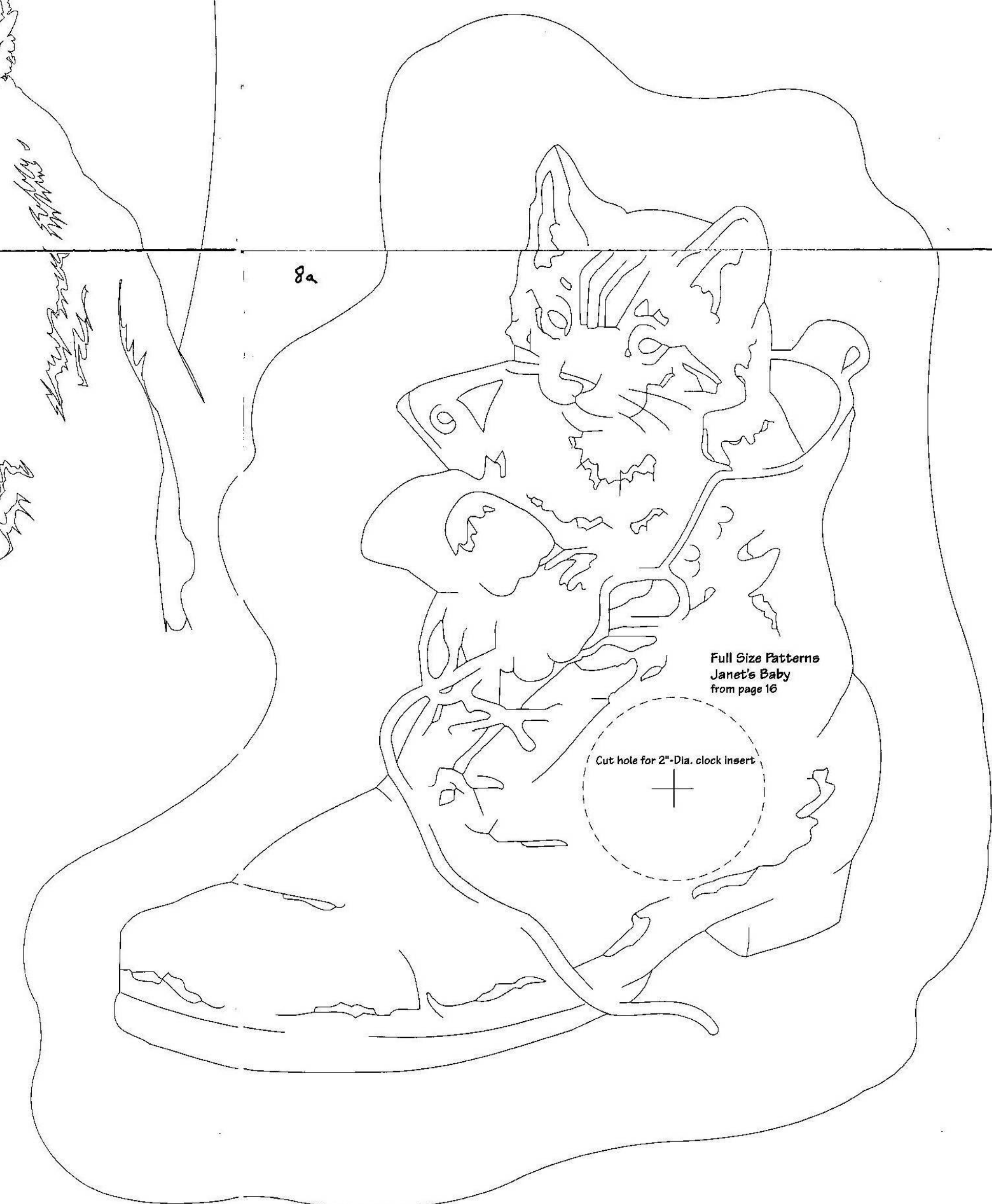
Metric Conversions:

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" = 12.7cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m

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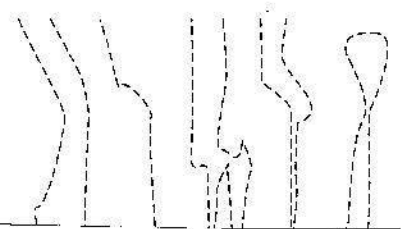
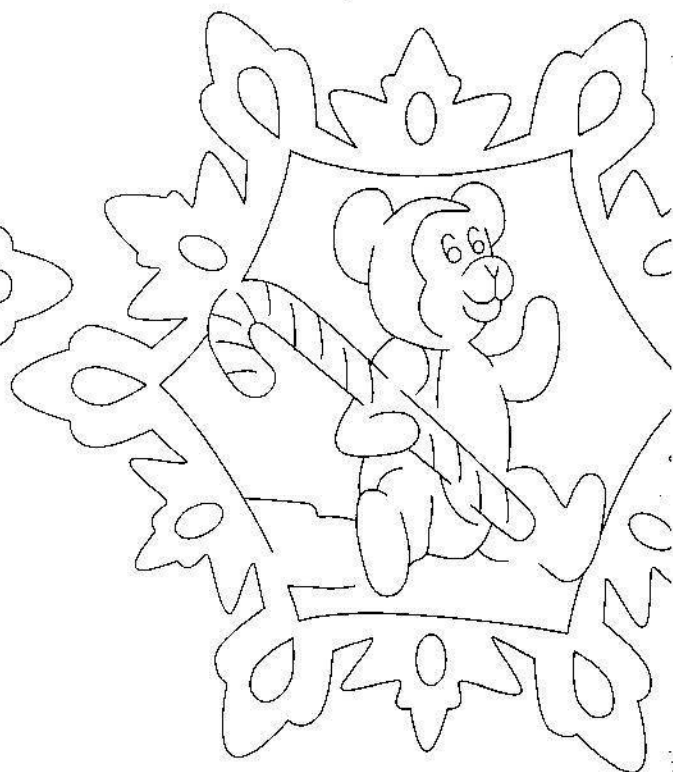
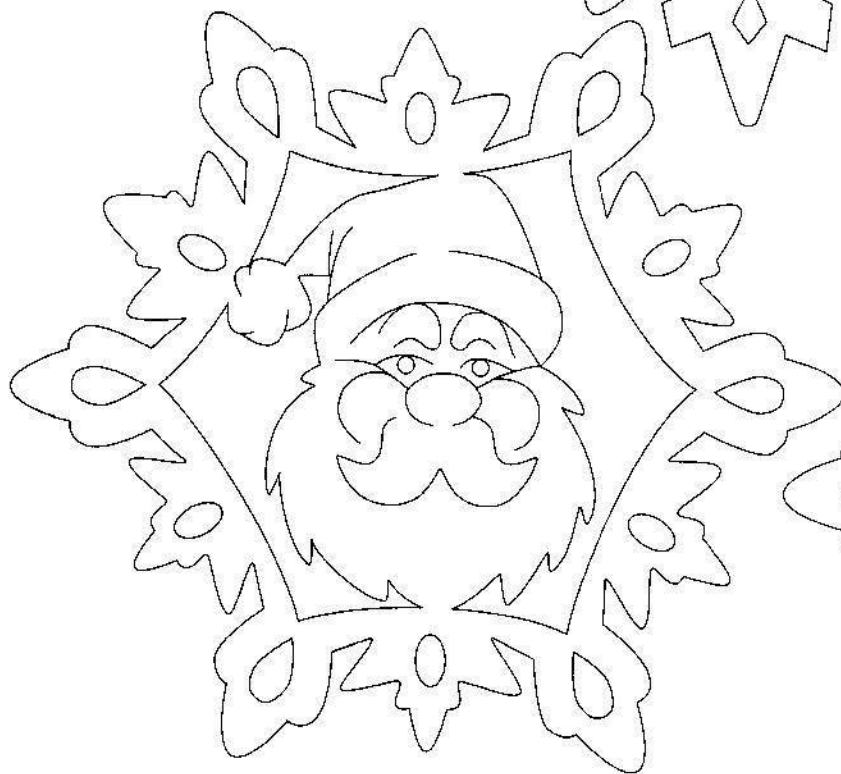
Full Size Patterns
Snowflake Christmas Ornaments
from page 14Full Size Pattern
Cougar
from page 6Full Size Patterns
Peregrine Falcon
from page 12Full Size Patterns
Janet's Baby
from page 16Full Size Patterns
3-D Leopard
from page 18

Cut hole for 2"-Dia. clock insert

1a



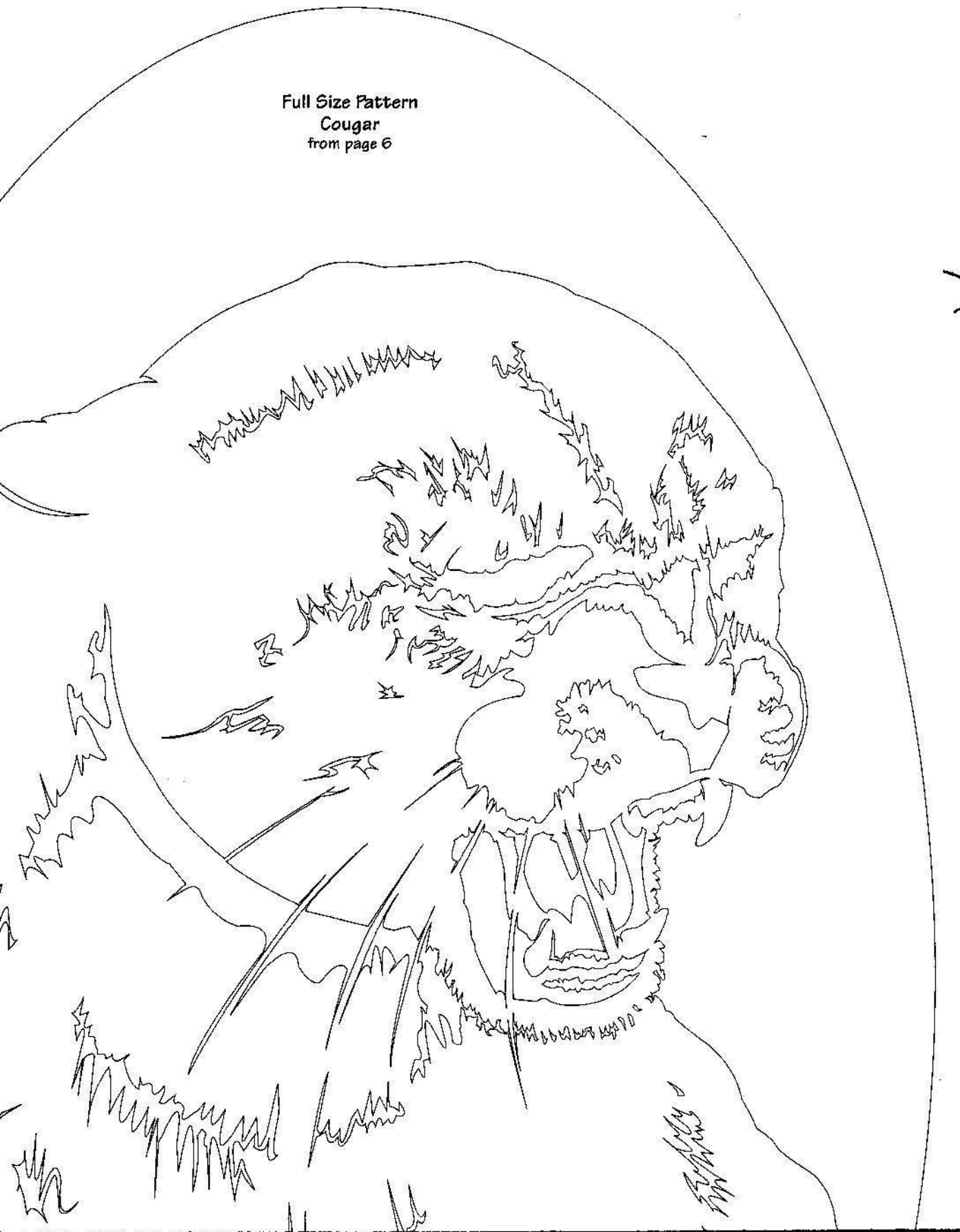
Full Size Patterns
Snowflake Christmas Ornaments
from page 14

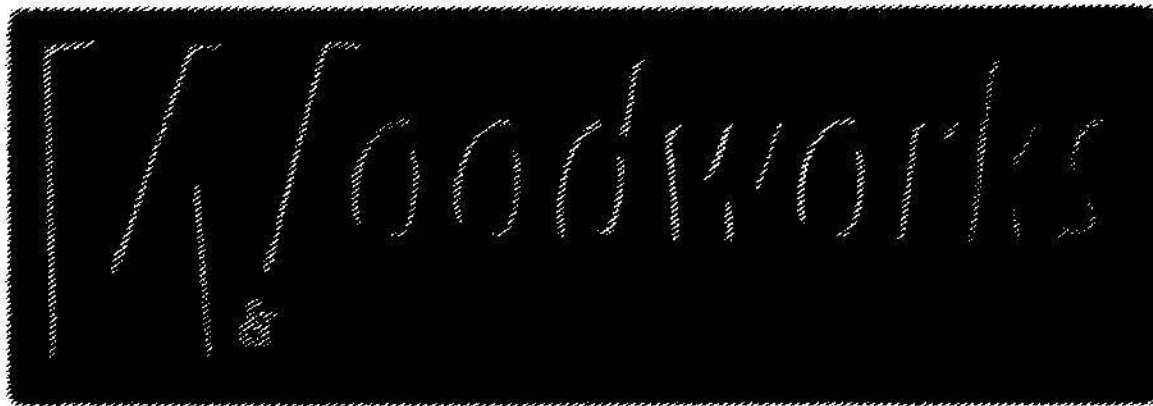




3a

Full Size Pattern
Cougar
from page 6





FULL SIZE PATTERN SECTION NO. 1 JANUARY 2004

Side A

Cougar	from page 6
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Side B

Las Vegas Tiger	from page 22
Compound-Cut Ornaments and Hangers	from page 24
Global Positioning Device	from page 32
Mantle Clock	from page 36

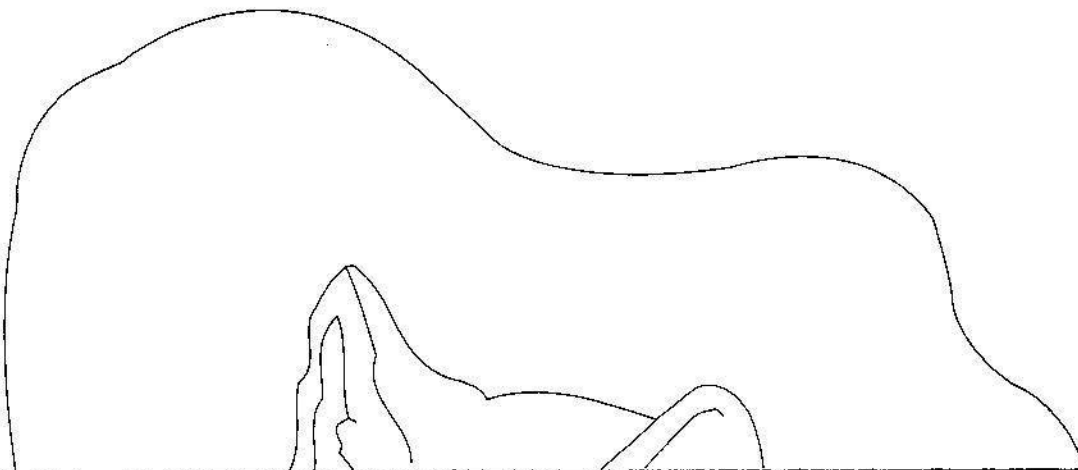
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2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m



5a

Full Size Assembly View

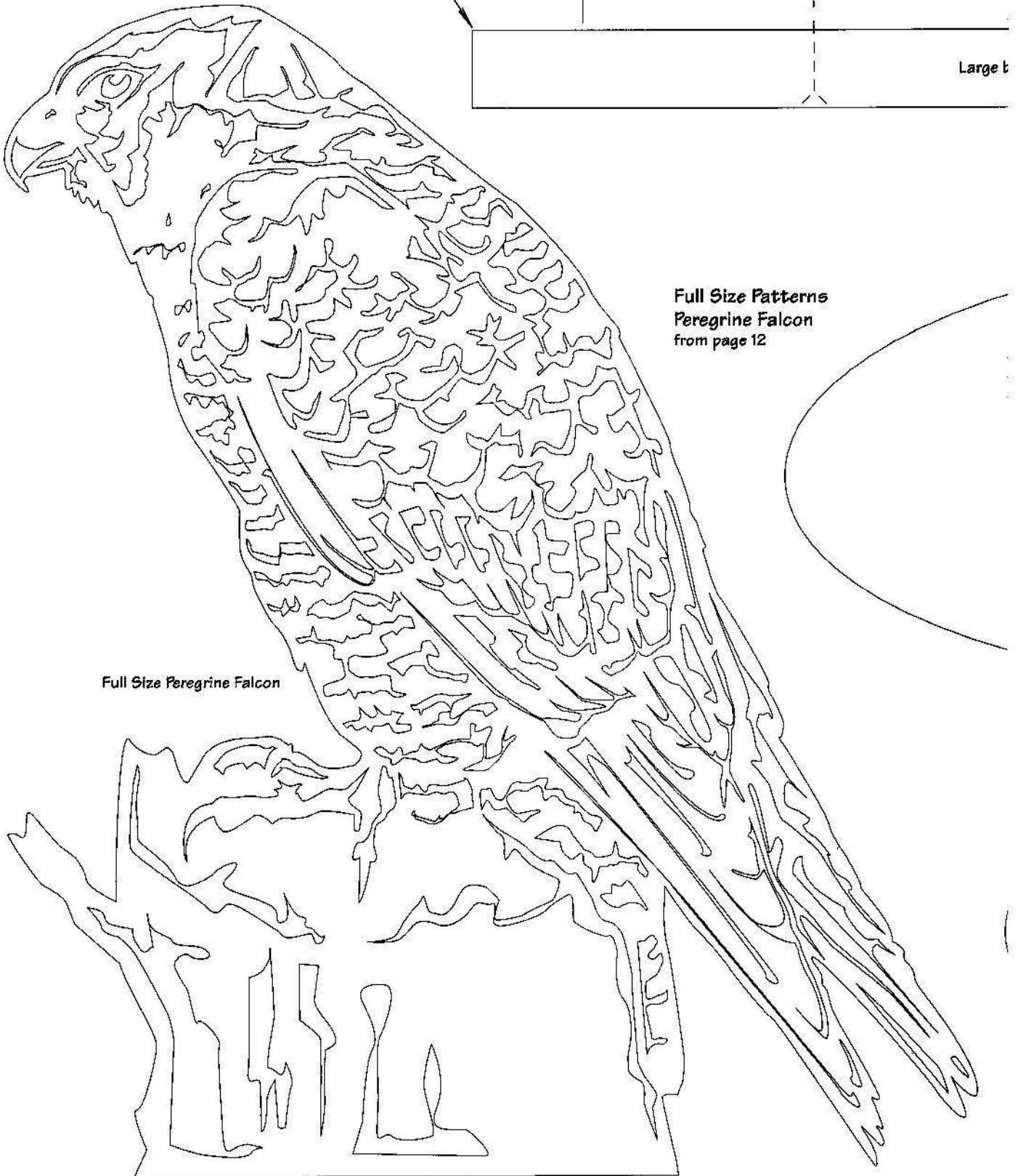
Routed Corners

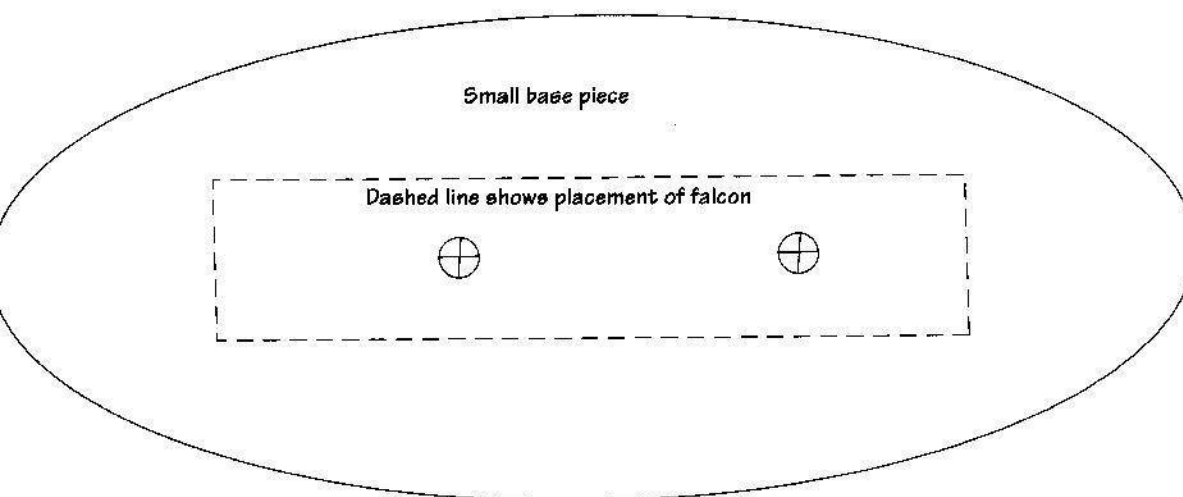
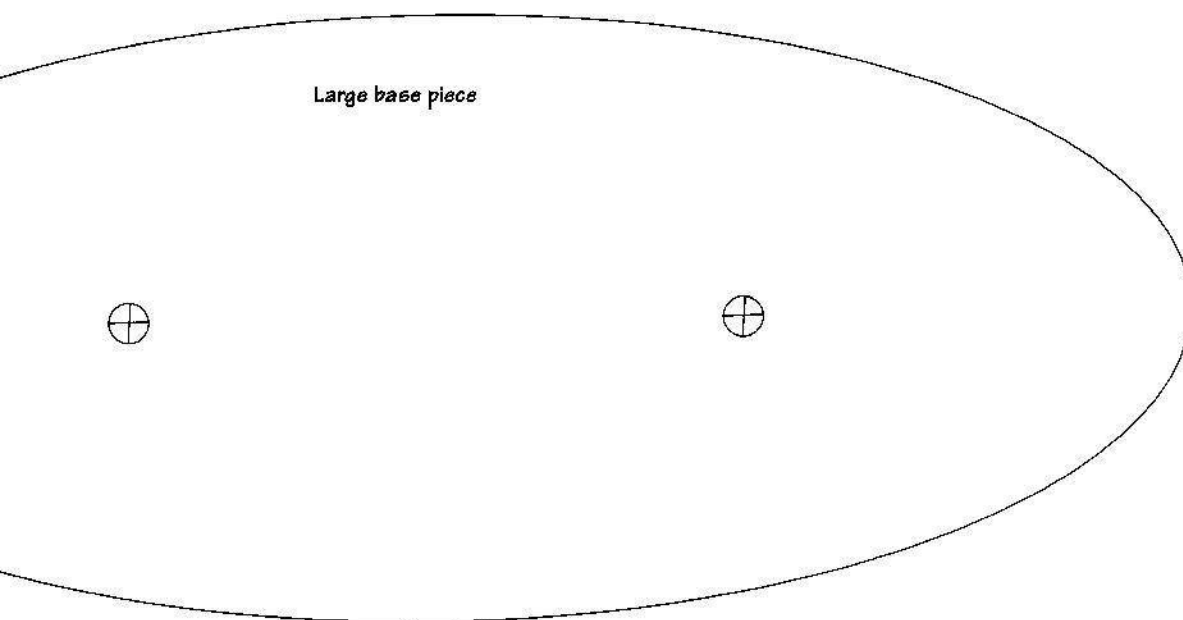
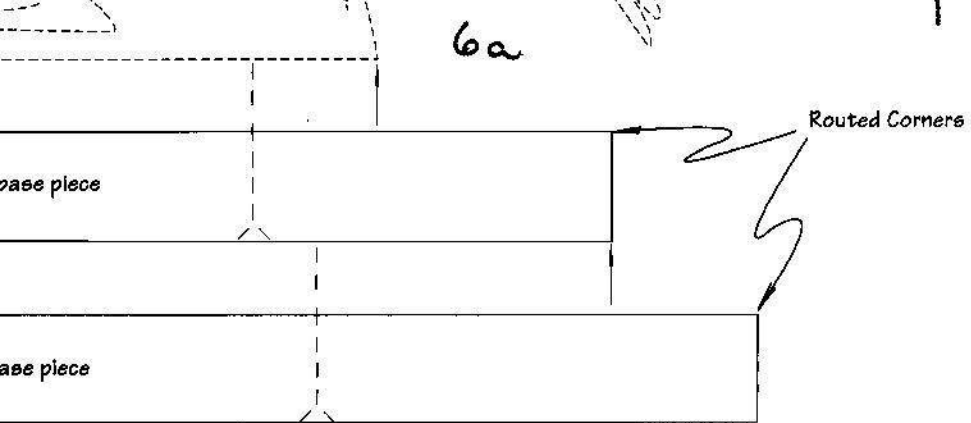
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Large t

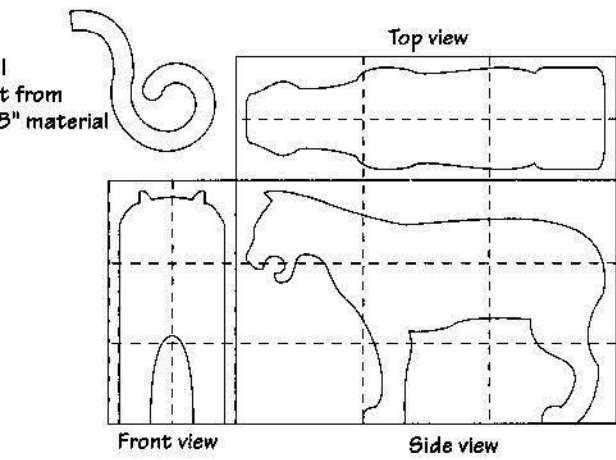
Full Size Patterns
Peregrine Falcon
from page 12

Full Size Peregrine Falcon

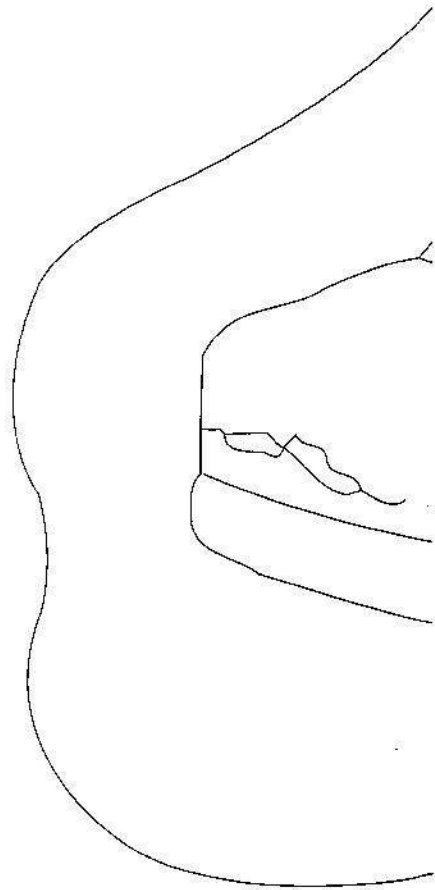




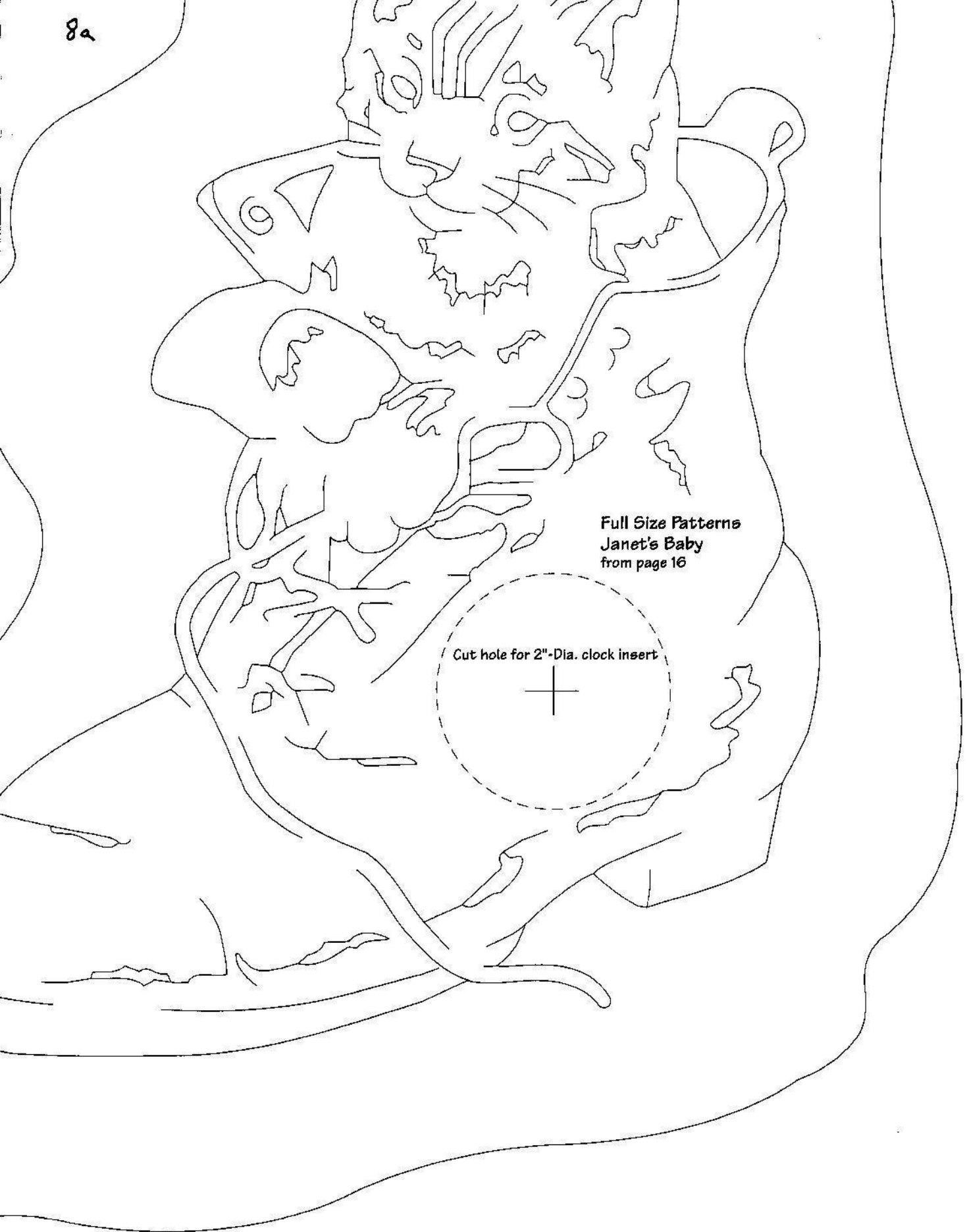
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Full Size Patterns
3-D Leopard
from page 18



8a



Full Size Patterns
Janet's Baby
from page 16

Cut hole for 2"-Dia. clock insert

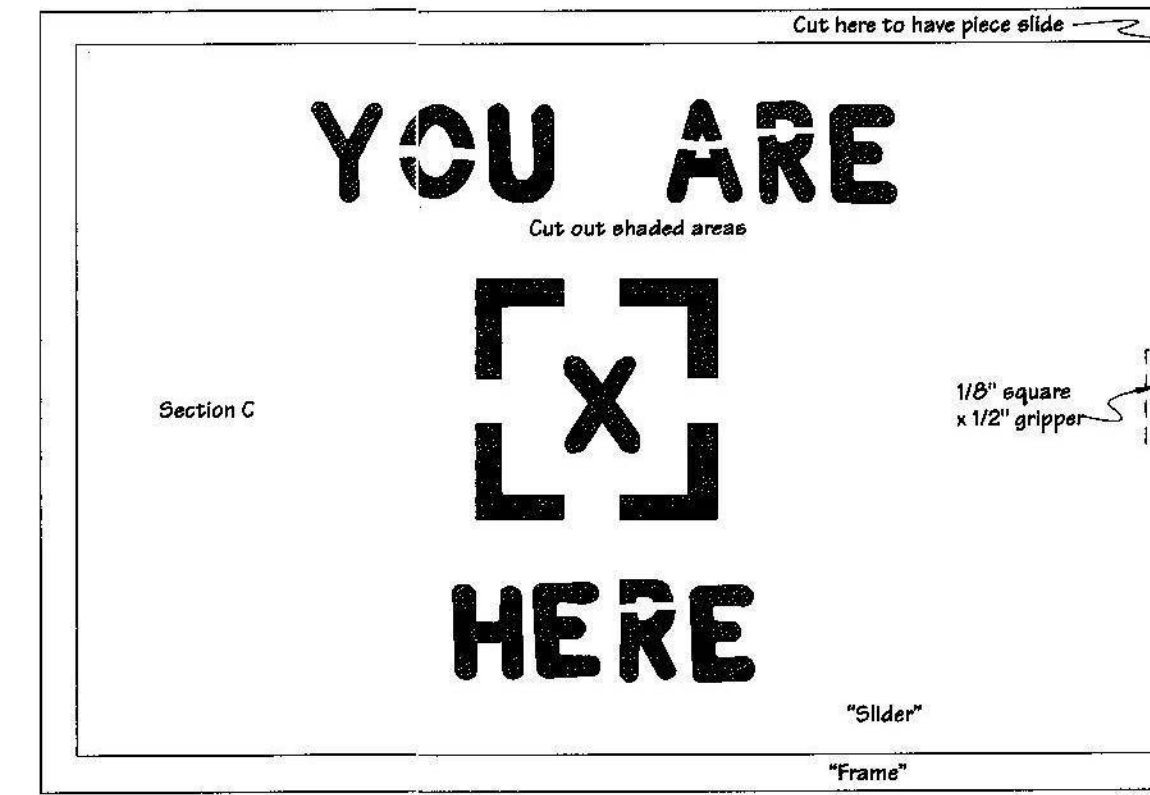
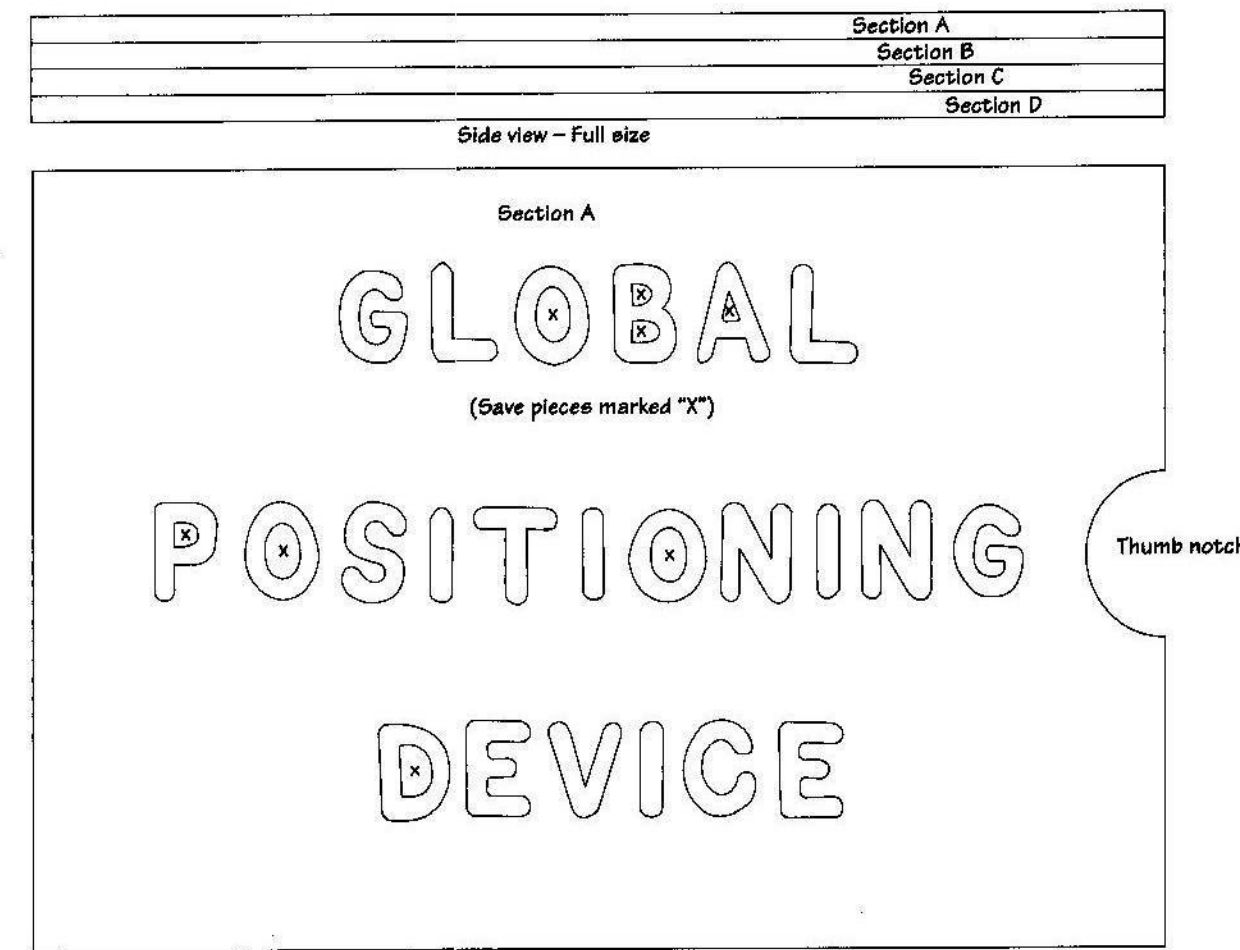
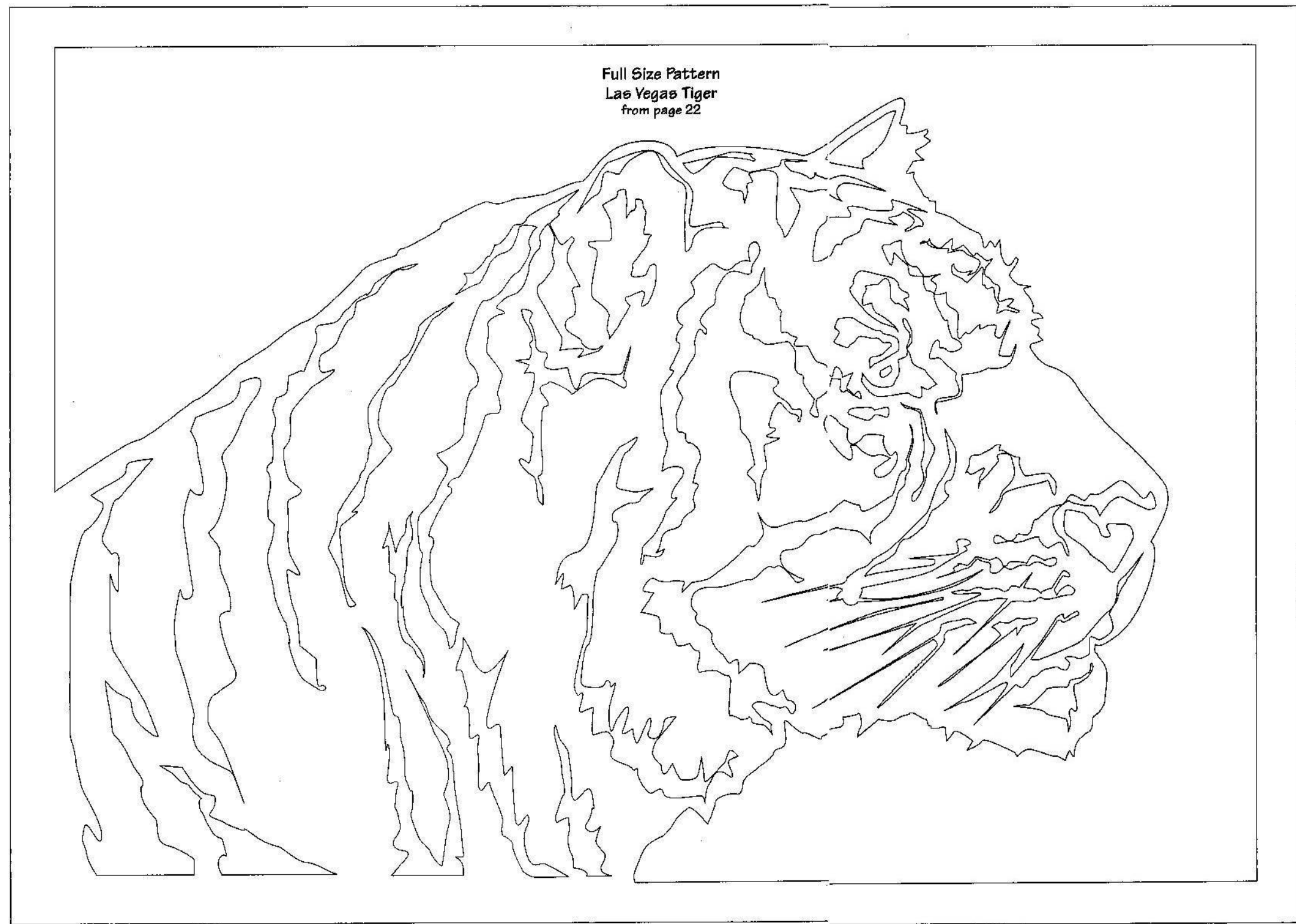


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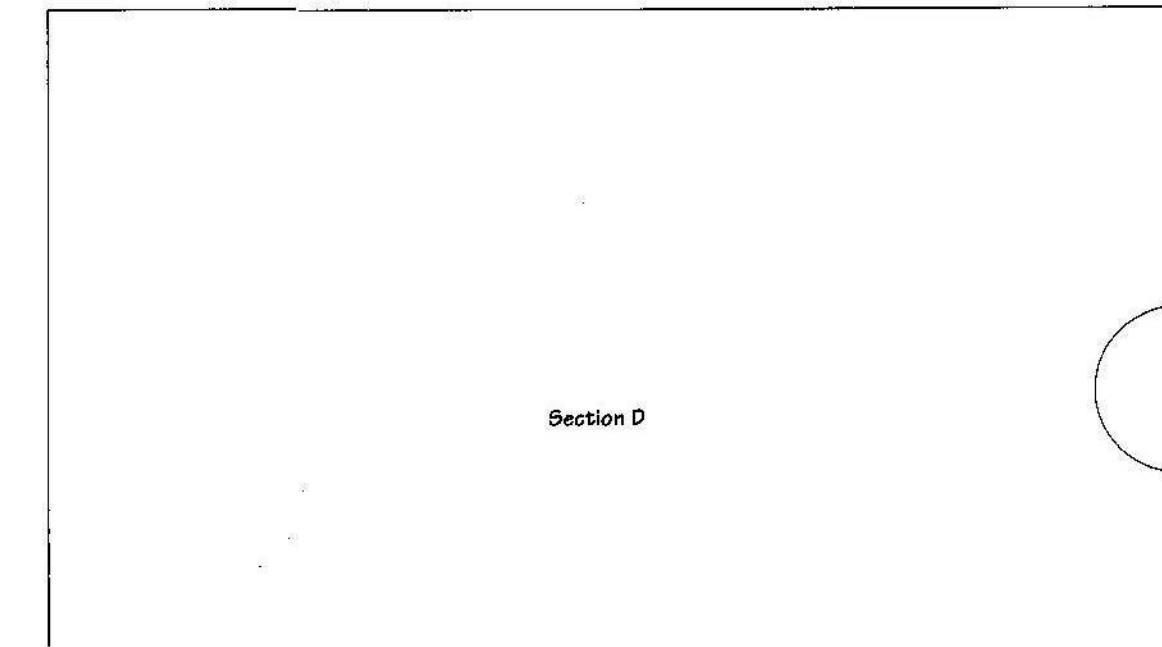
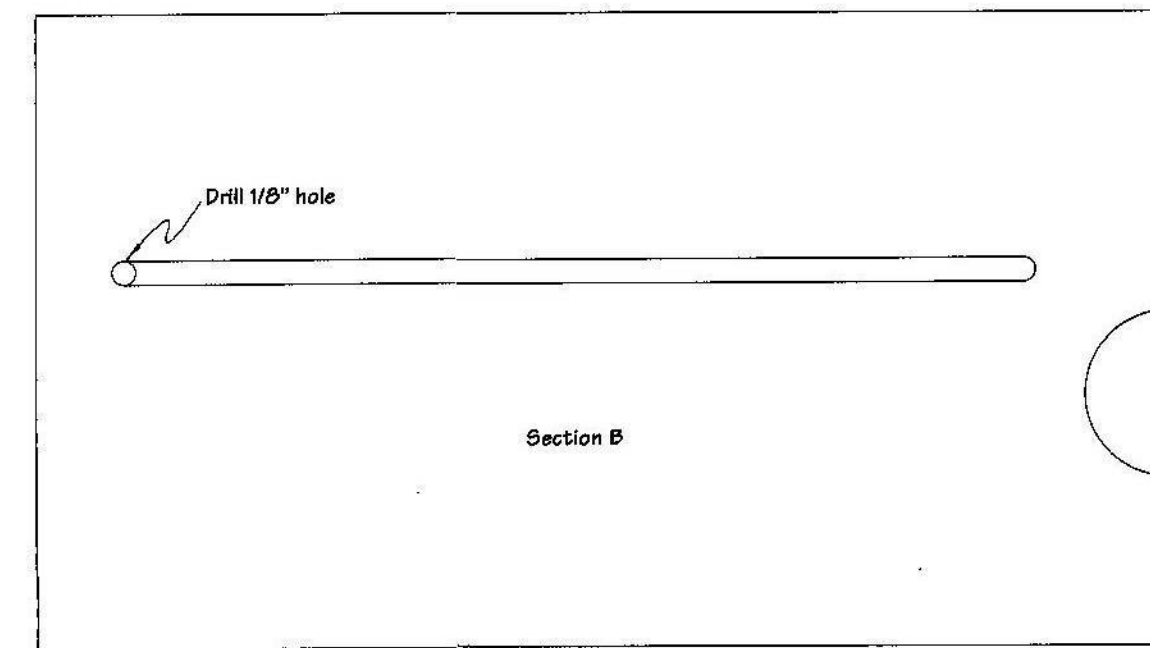
b2

b3

b4



Full Size Patterns
Global Positioning Device
from page 32

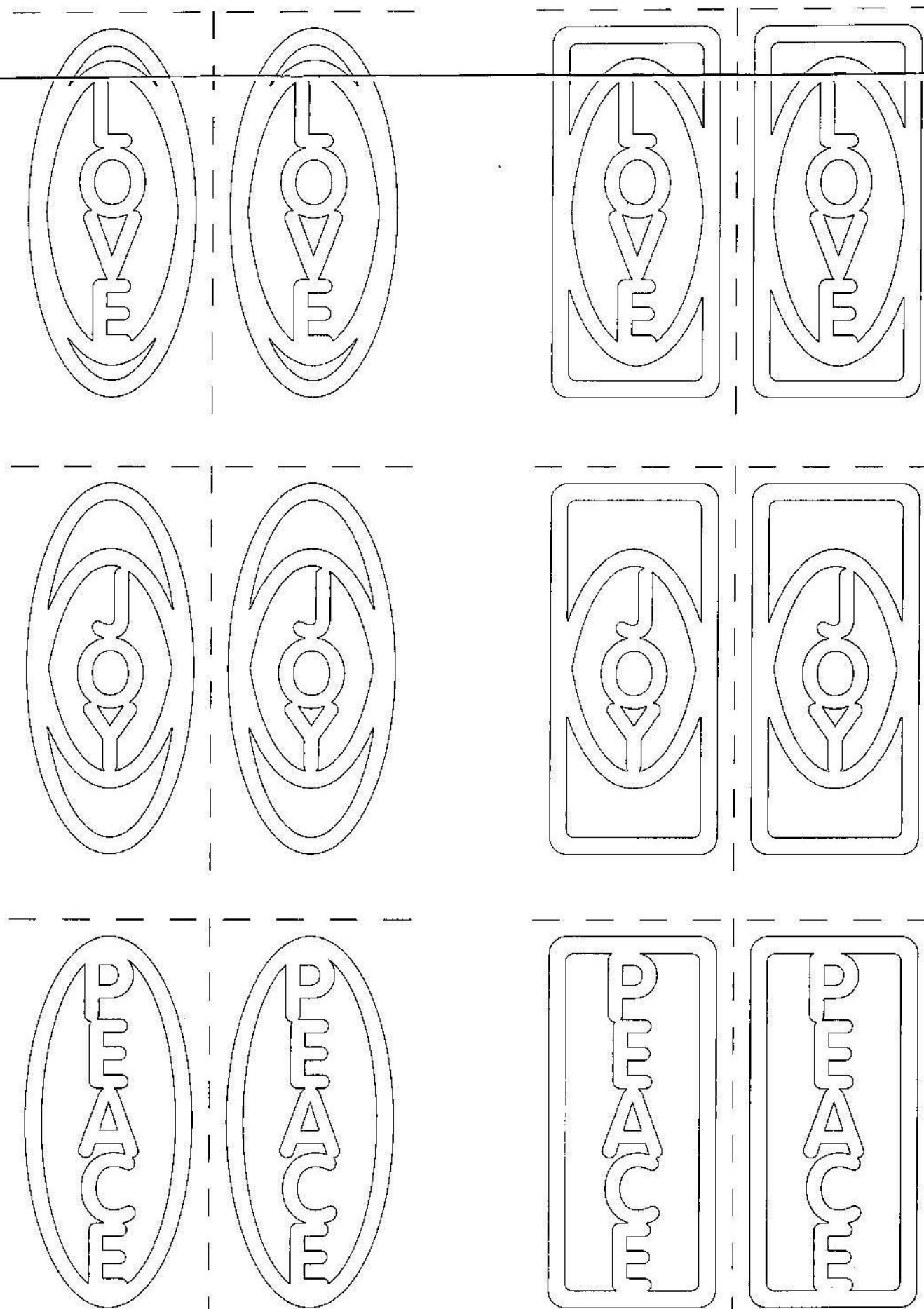


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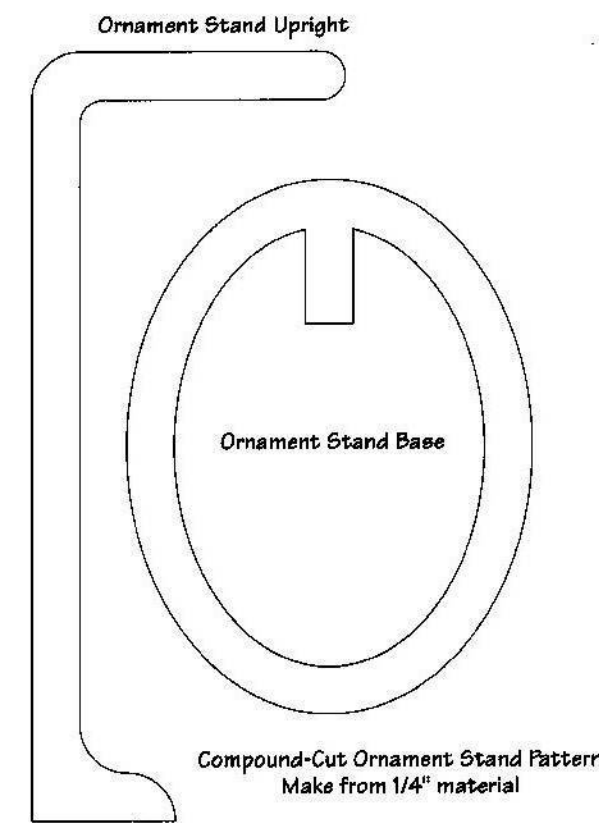
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b6

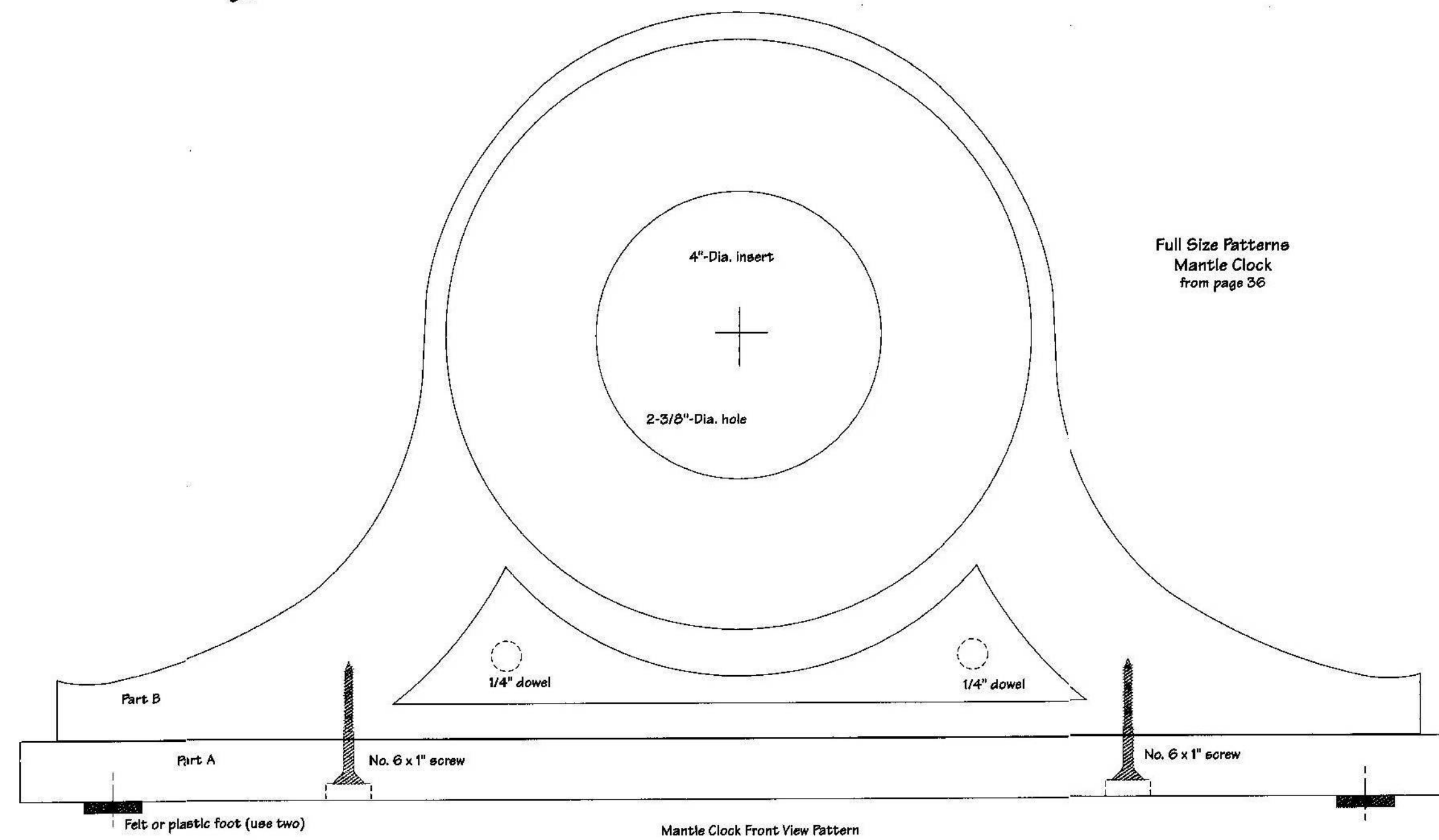
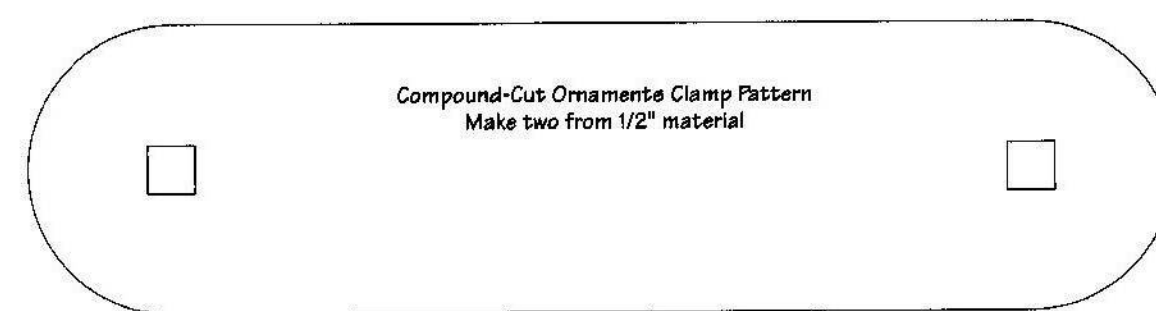
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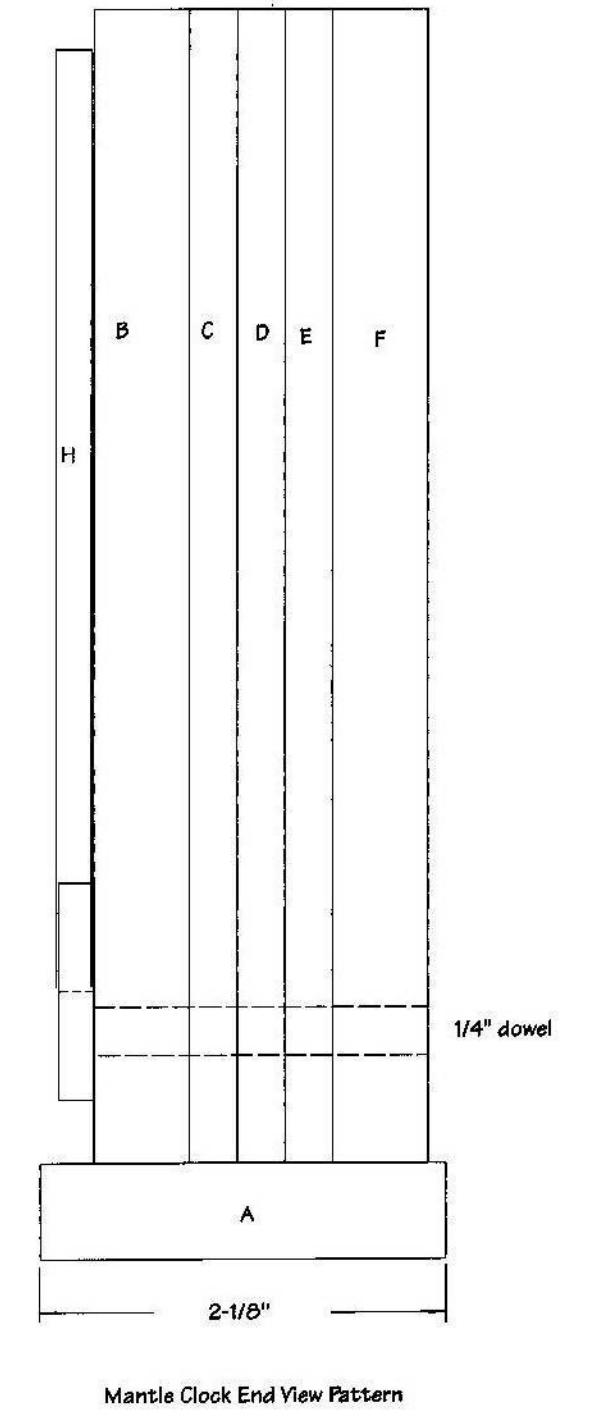
Compound-Cut Ornament Patterns



Full Size Patterns
Compound-Cut Ornaments and Hangers
from page 24

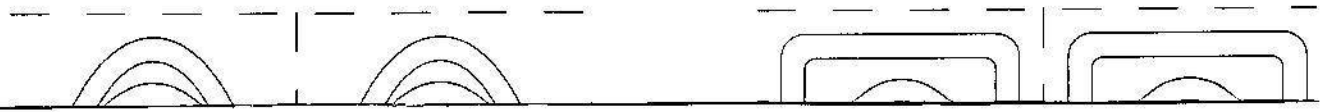


Full Size Patterns
Mantle Clock
from page 36



b1

Full Size Pattern
Las Vegas Tiger
from page 22





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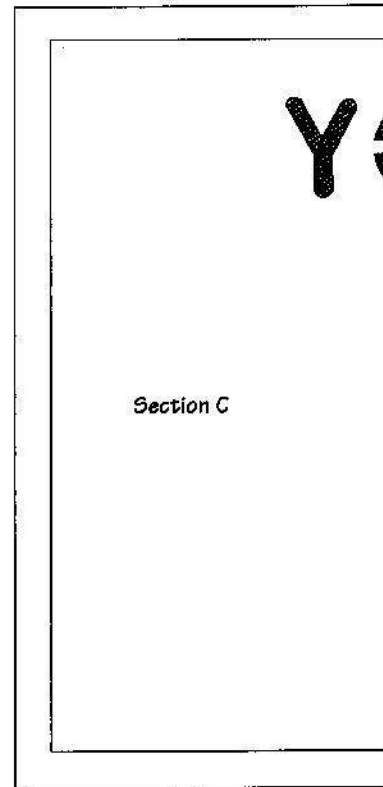
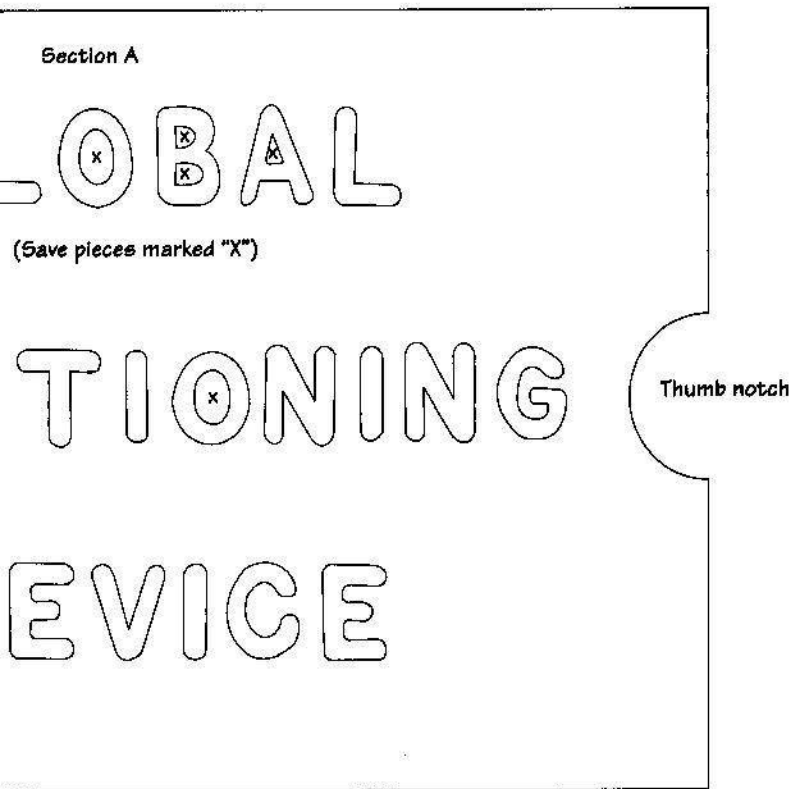
D

Drill 1/8" hole

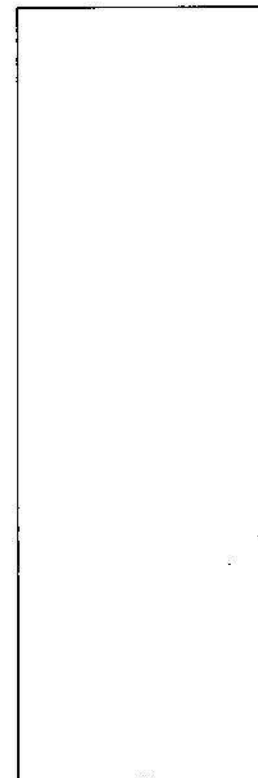
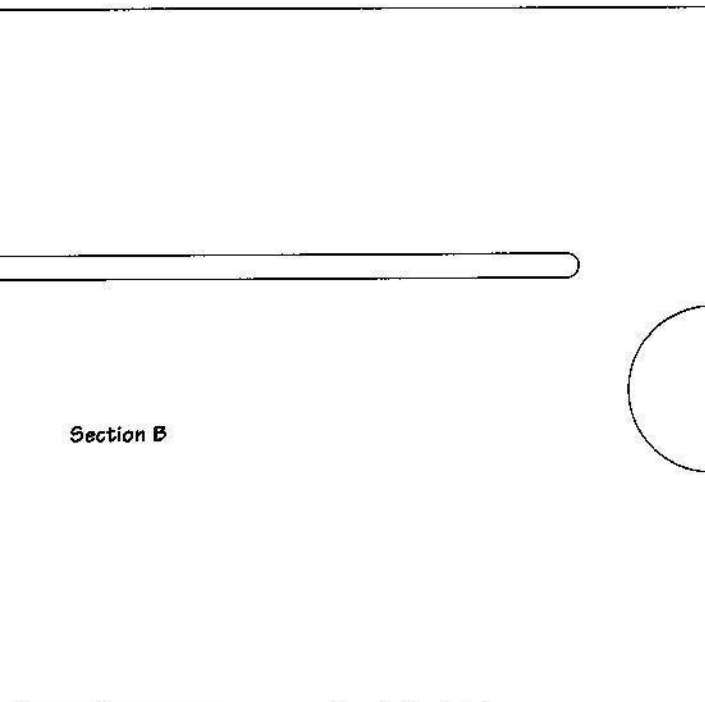


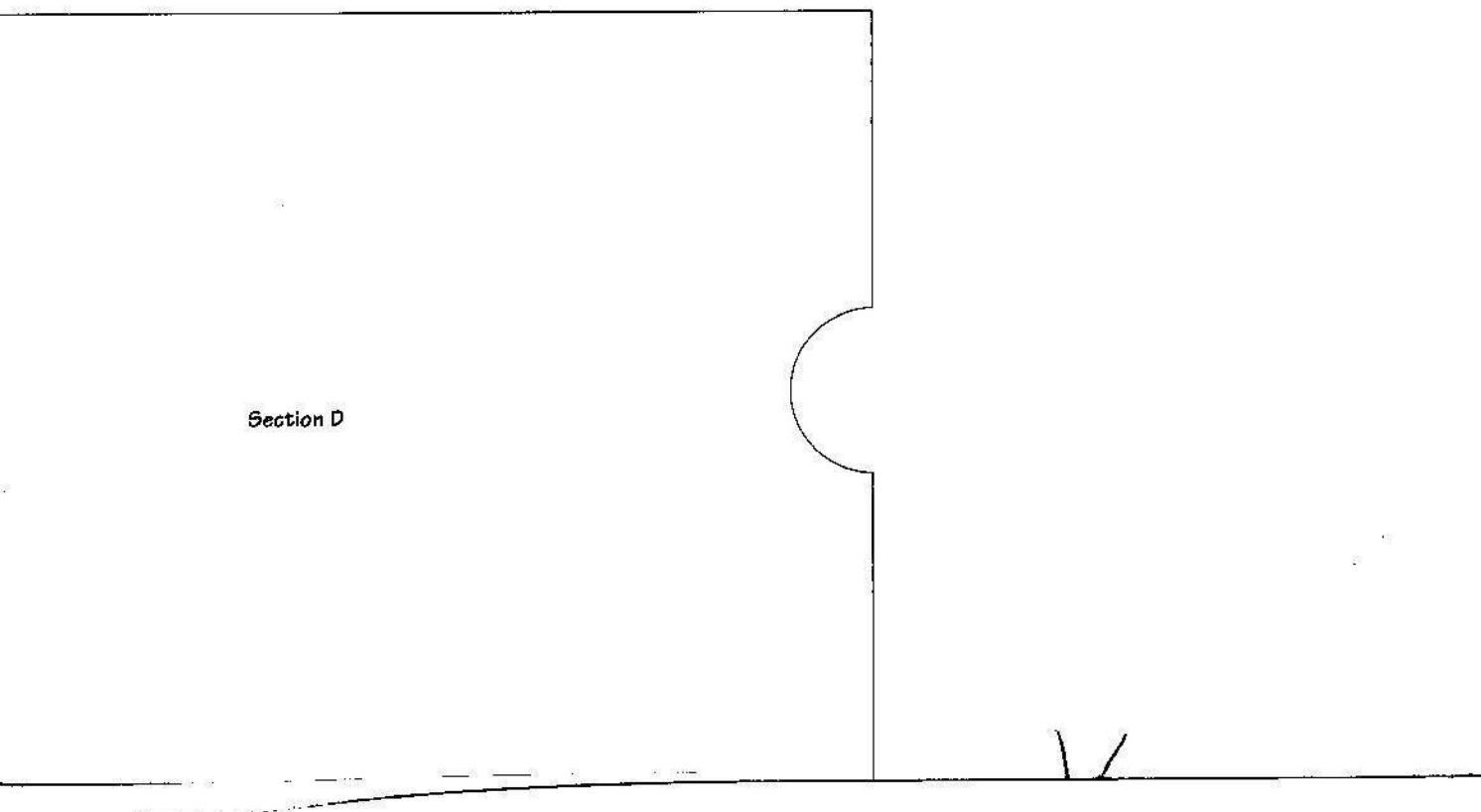
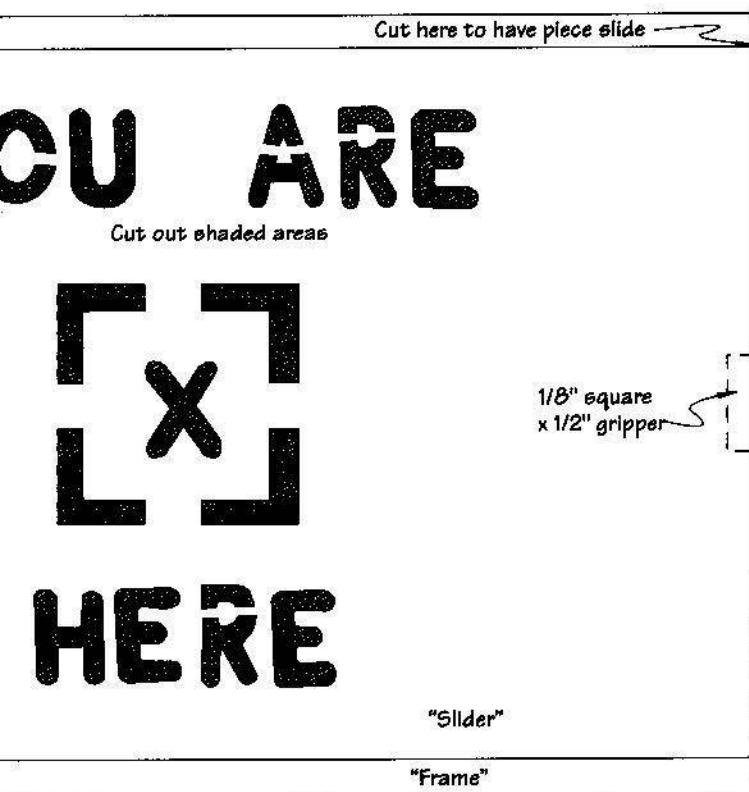
Section A
Section B
Section C
Section D

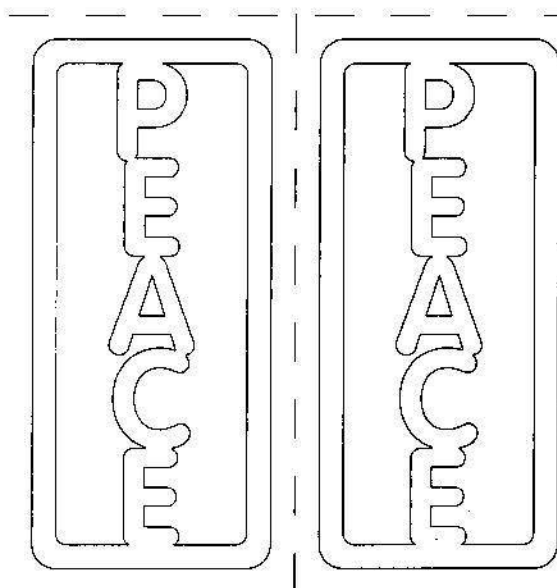
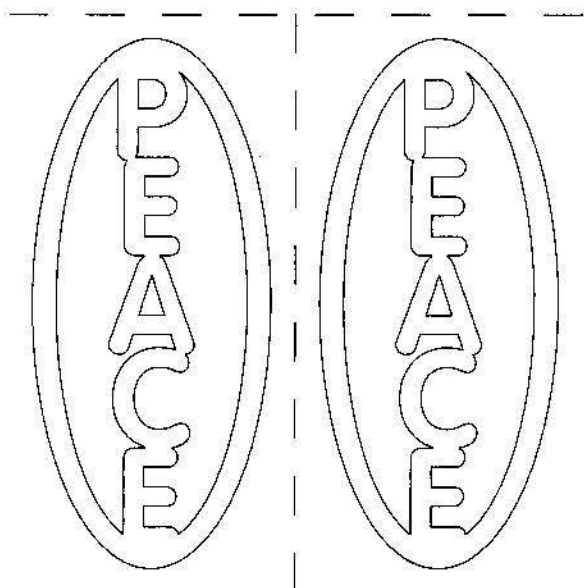
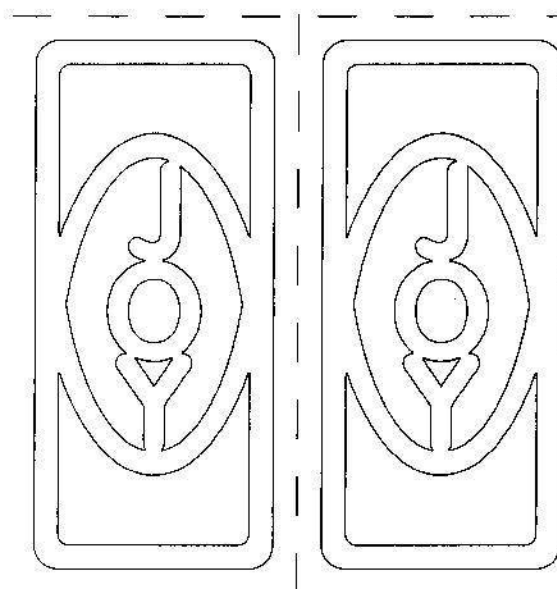
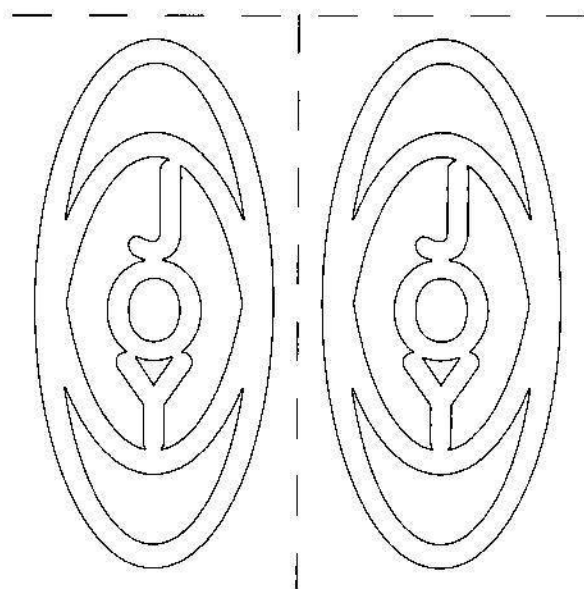
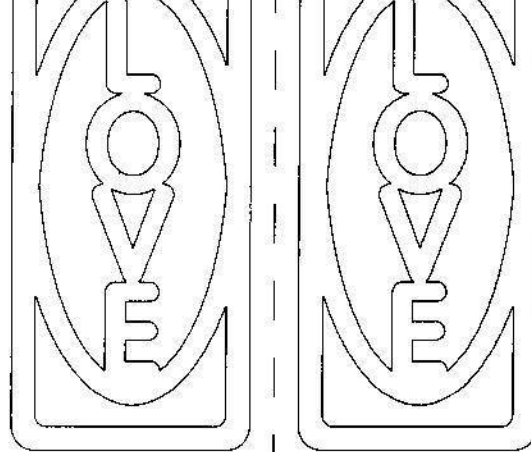
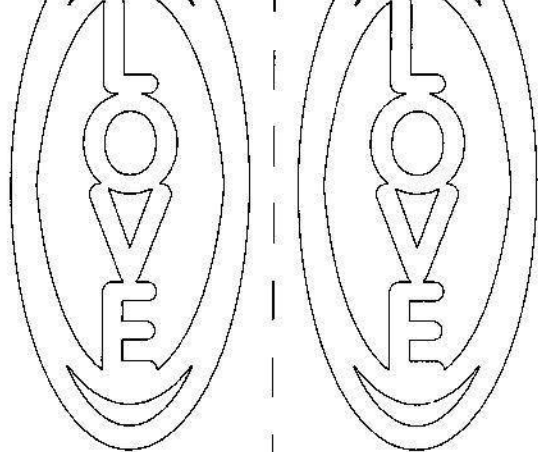
Side view - Full size



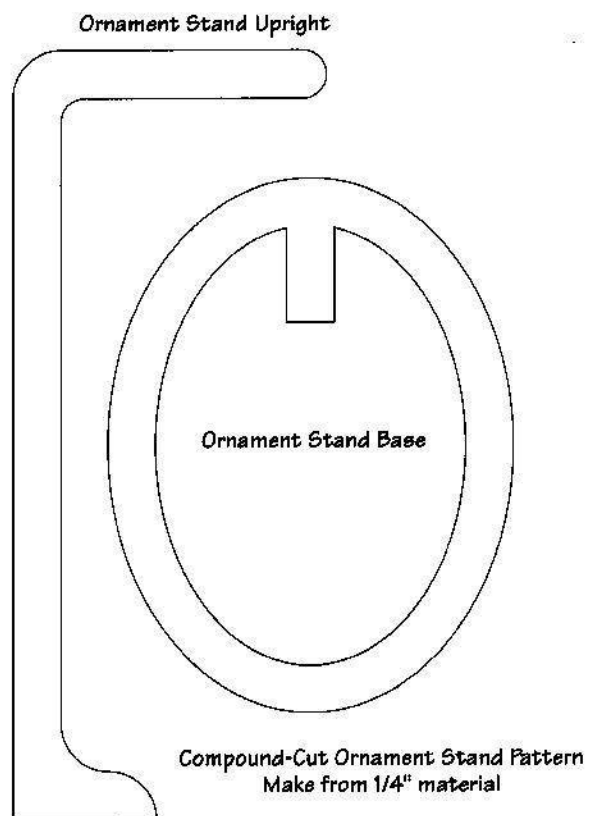
Full Size Patterns
Global Positioning Device
from page 32



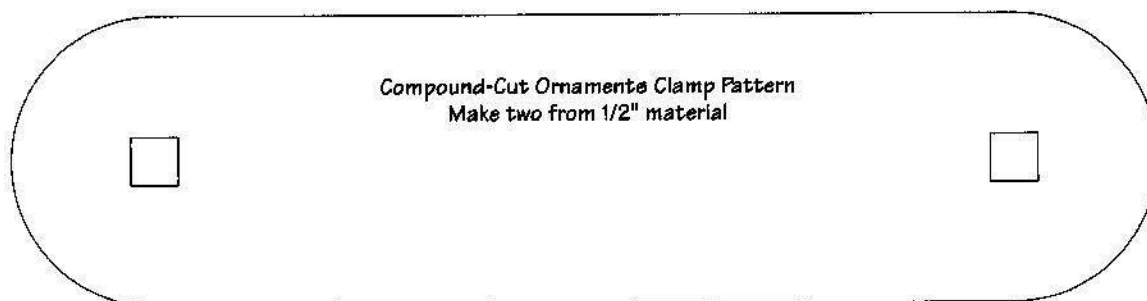
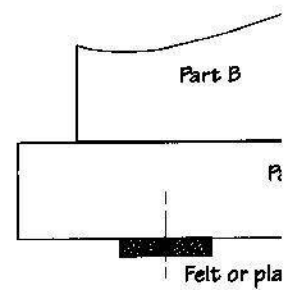




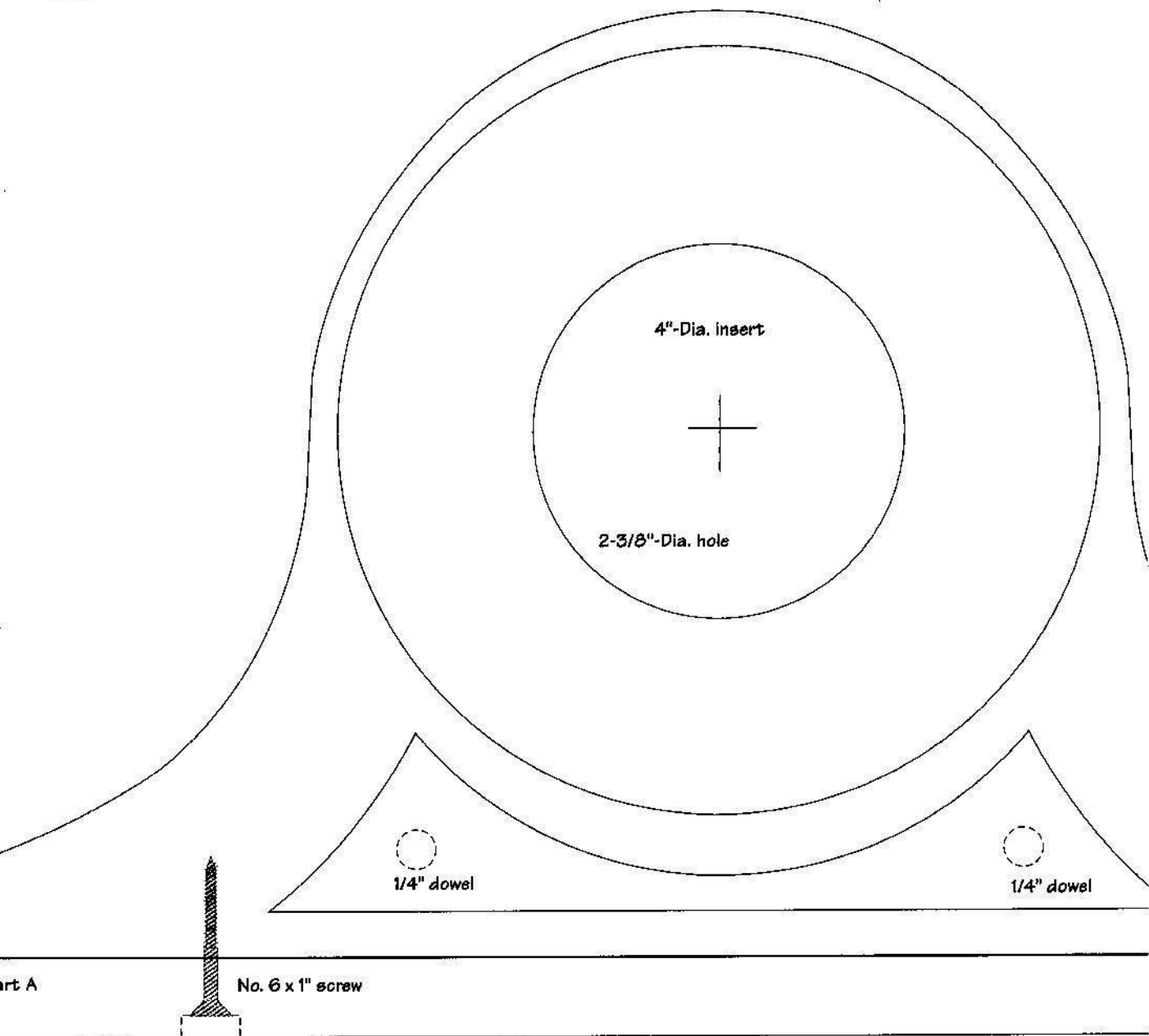
Compound-Cut Ornament Patterns



Full Size Patterns
Compound-Cut Ornaments and Hangers
 from page 24



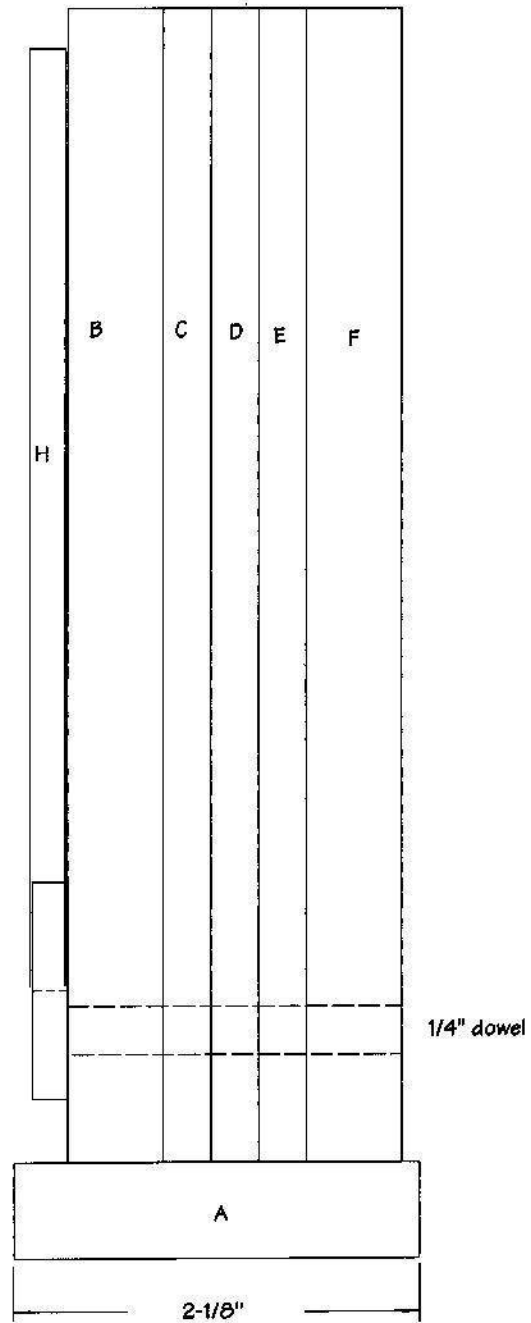
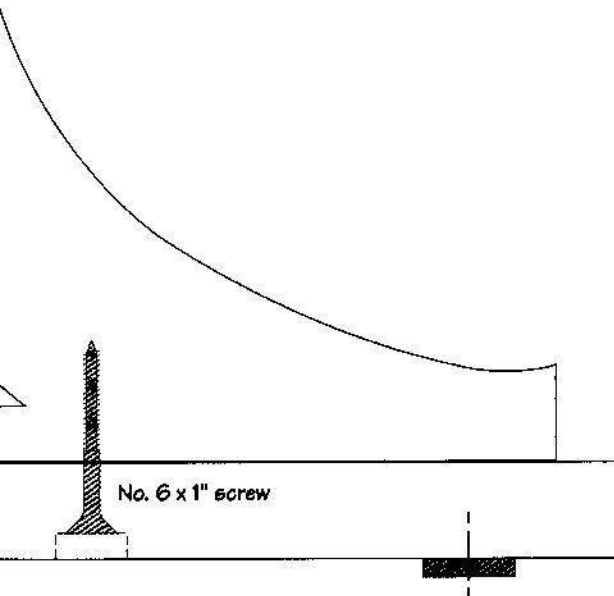
b7



Plastic foot (use two)

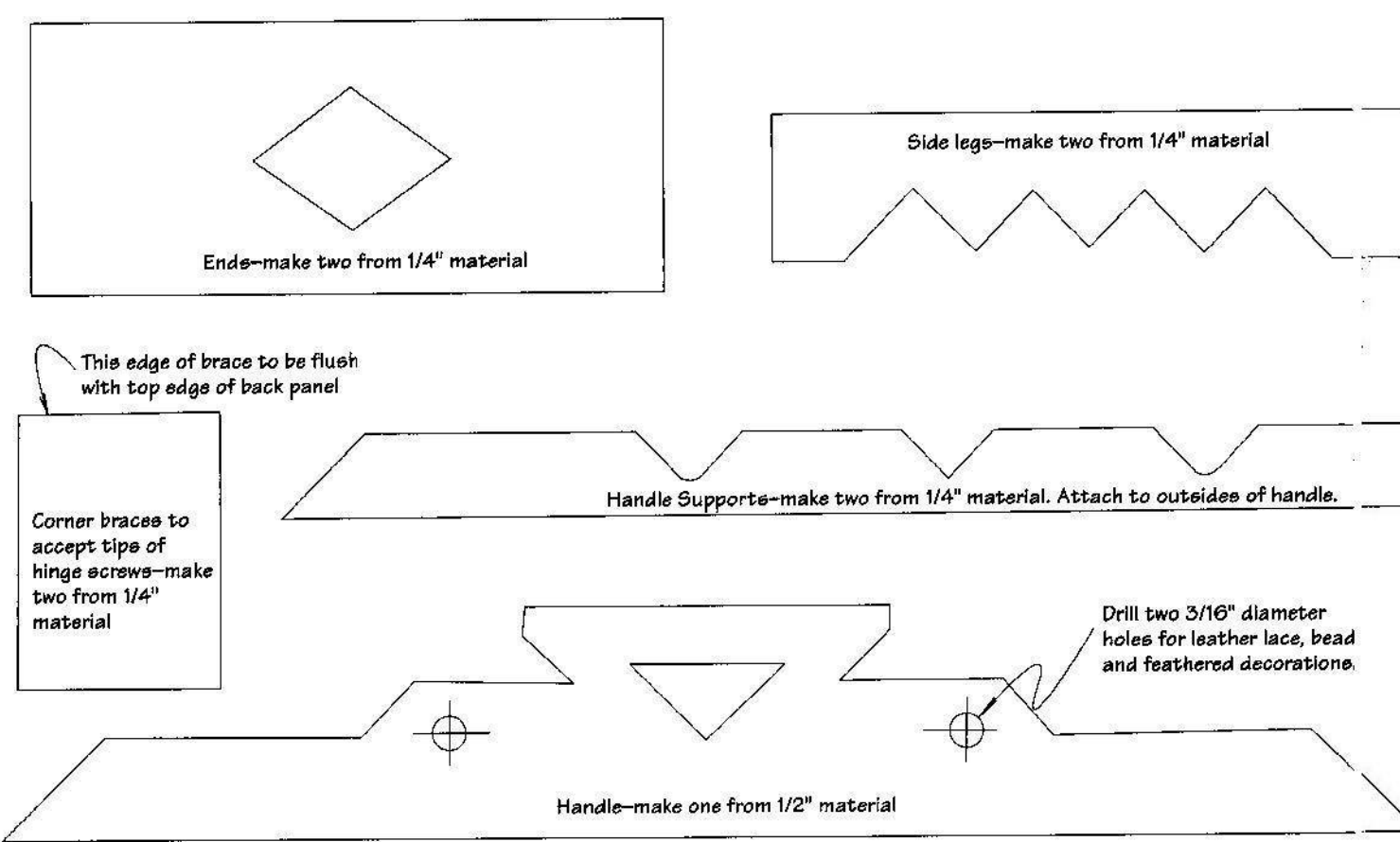
Mantle Clock Front View Pattern

Full Size Patterns
Mantle Clock
from page 36



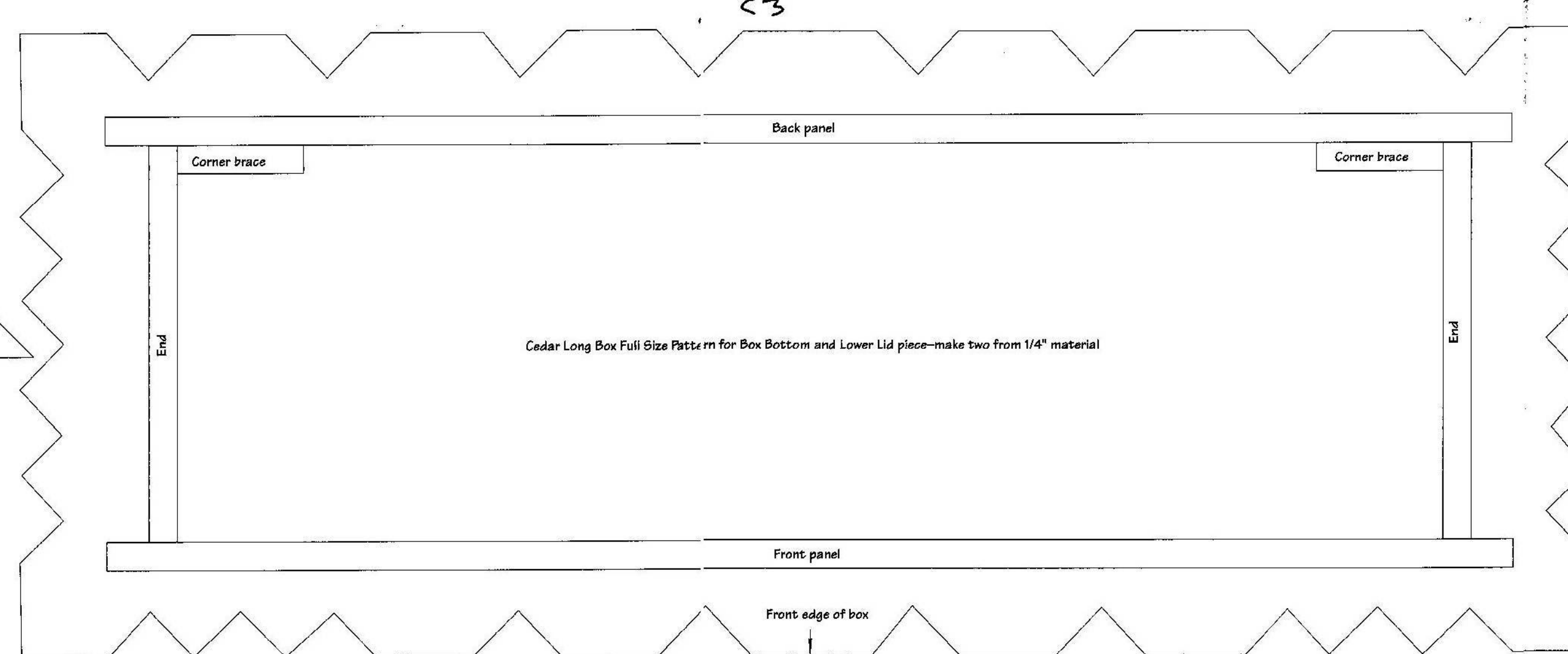
Mantle Clock End View Pattern

C1

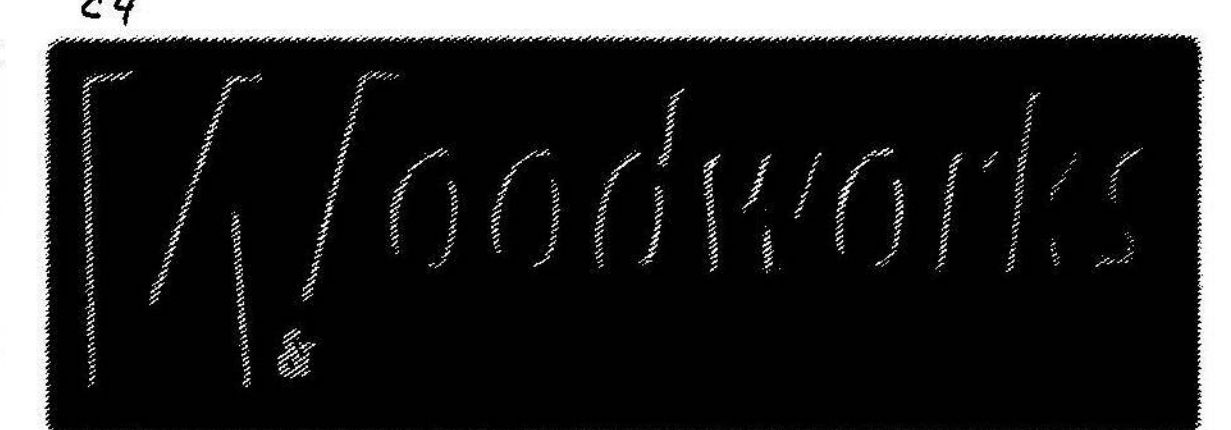


Full Size Patterns
Cedar Long Box
from page 45

C2



C3



FULL SIZE PATTERN SECTION NO. 2 JANUARY 2004

Side A
Frame of Memories from page 42
Cedar Long Box from page 45

Side B
Bald Eagle Intarsia from page 48
Chocolate Lab Intarsia from page 50

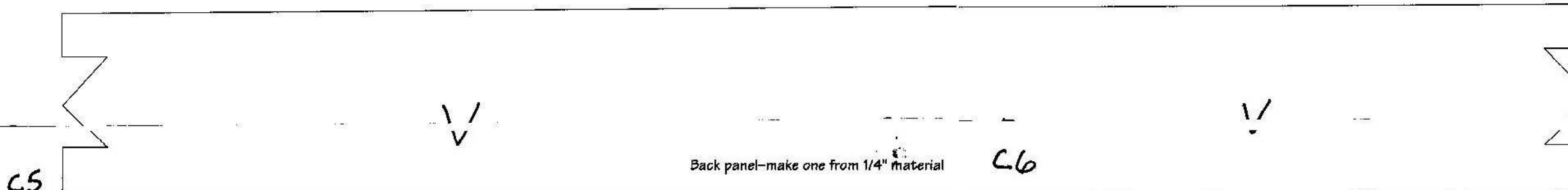
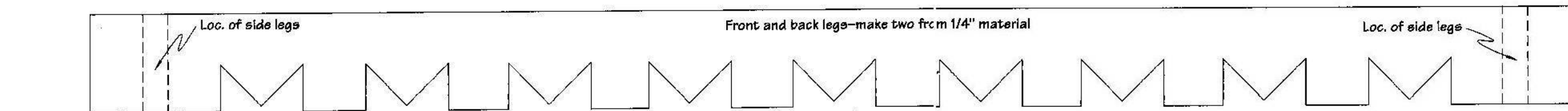
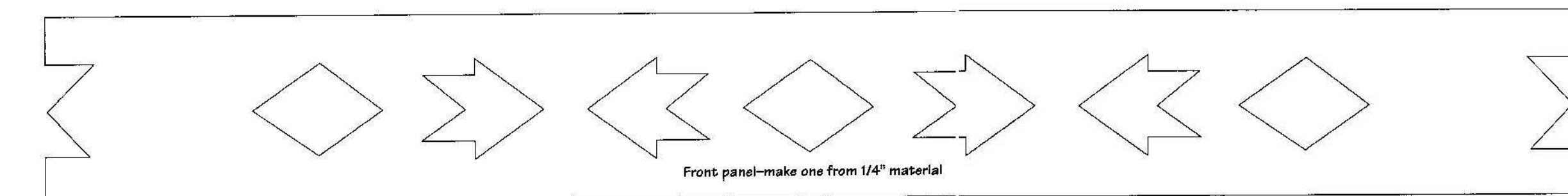
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

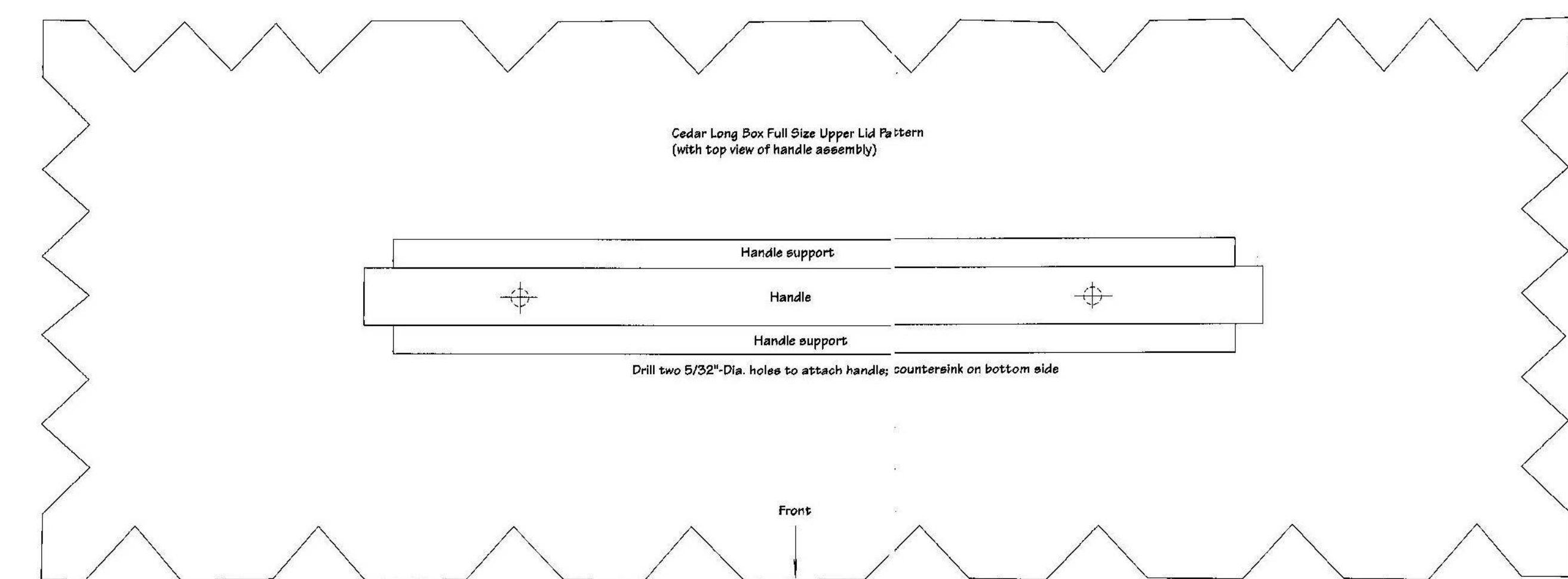
Common Measurements:

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	48" = 1.14m
4" = 10.16cm	60" = 1.52m

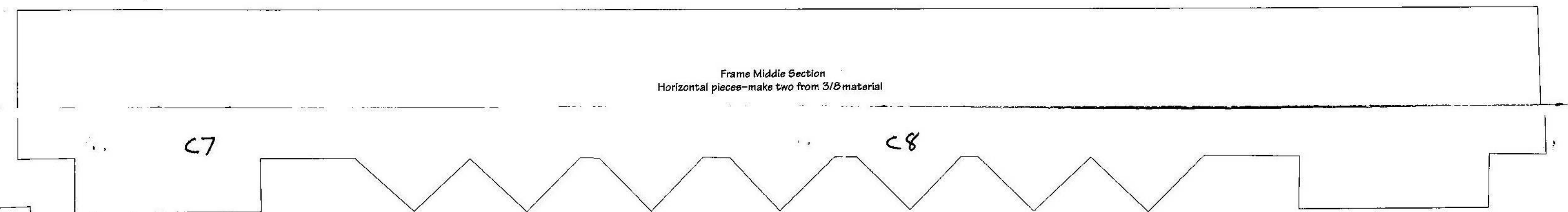
Note: all of the designs in Creative Woodworks & Crafts pattern sections are copyrighted. You are permitted to make photocopies ONLY for your personal use. You may give away or sell the completed projects you make from them, but you are NOT permitted to make copies of the actual patterns themselves to sell, give away or otherwise distribute in any other form.



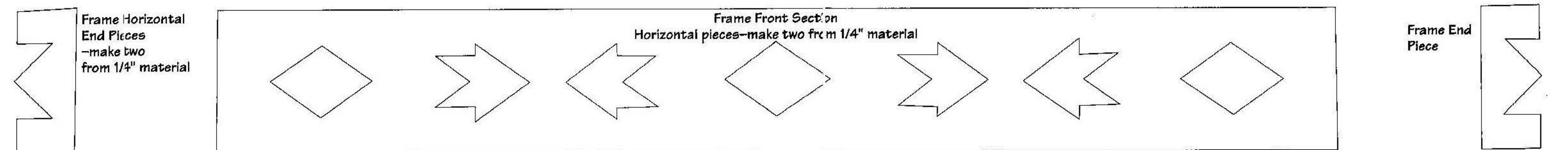
C5



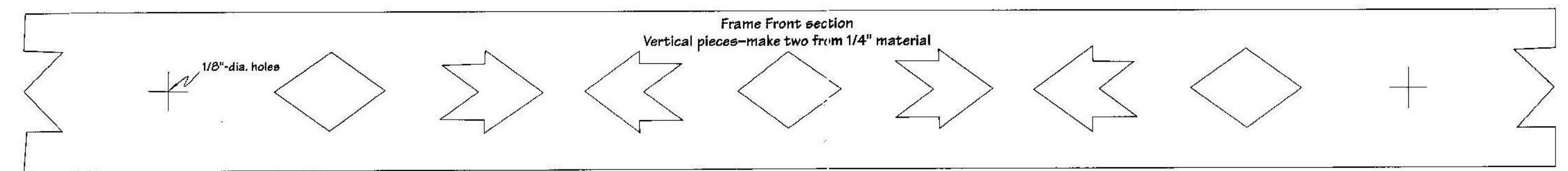
C7



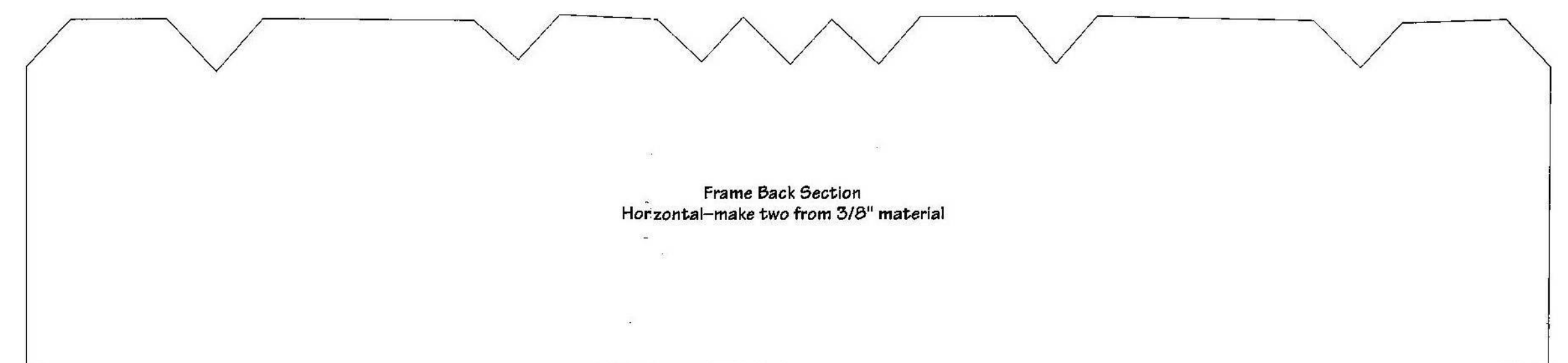
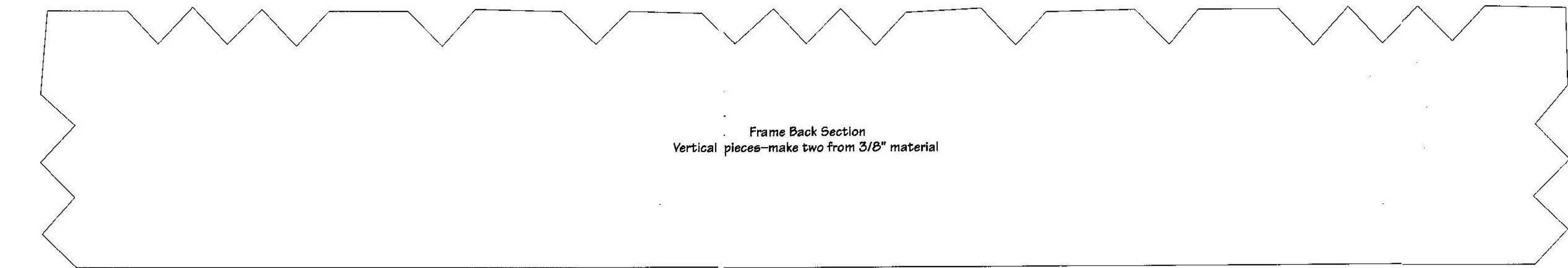
C8

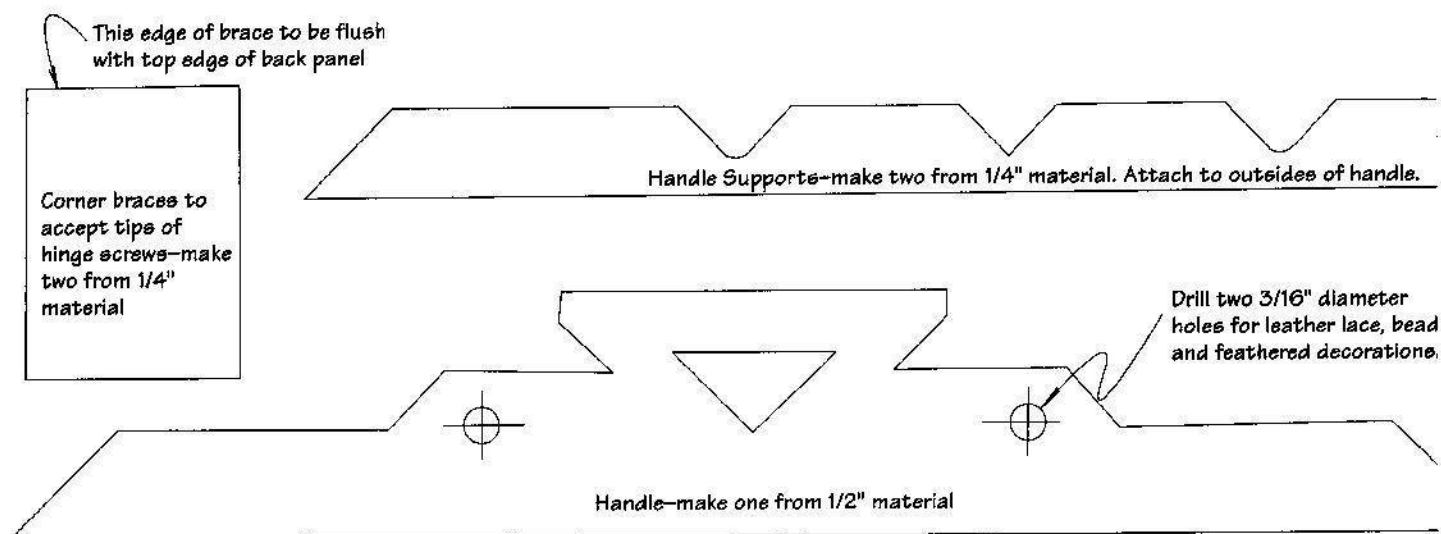
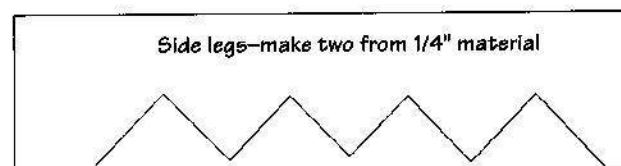
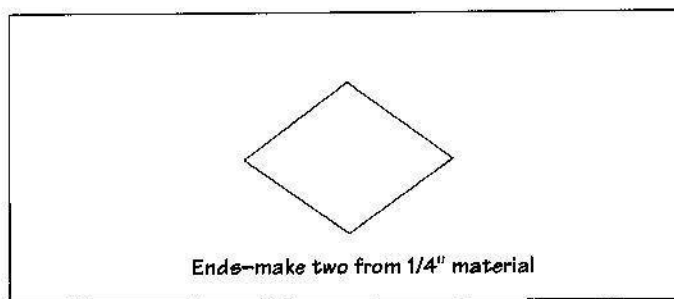


Frame Horizontal End Pieces—make two from 1/4" material

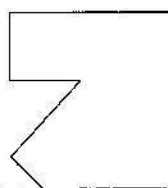
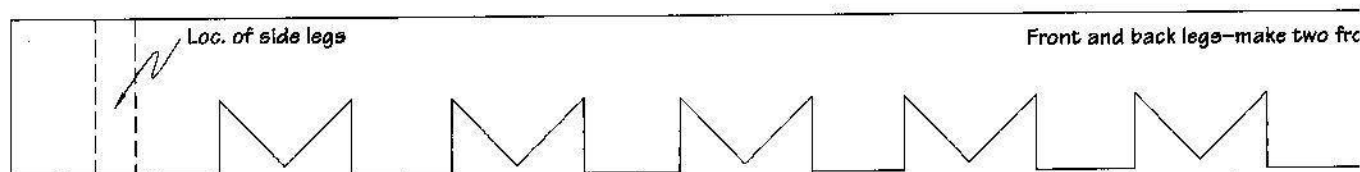
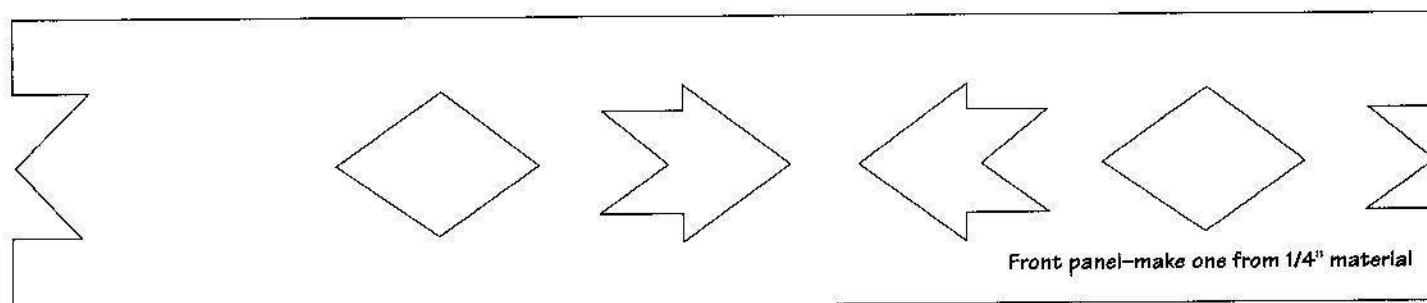


Full Size Patterns
Frame of Memories
from page 42

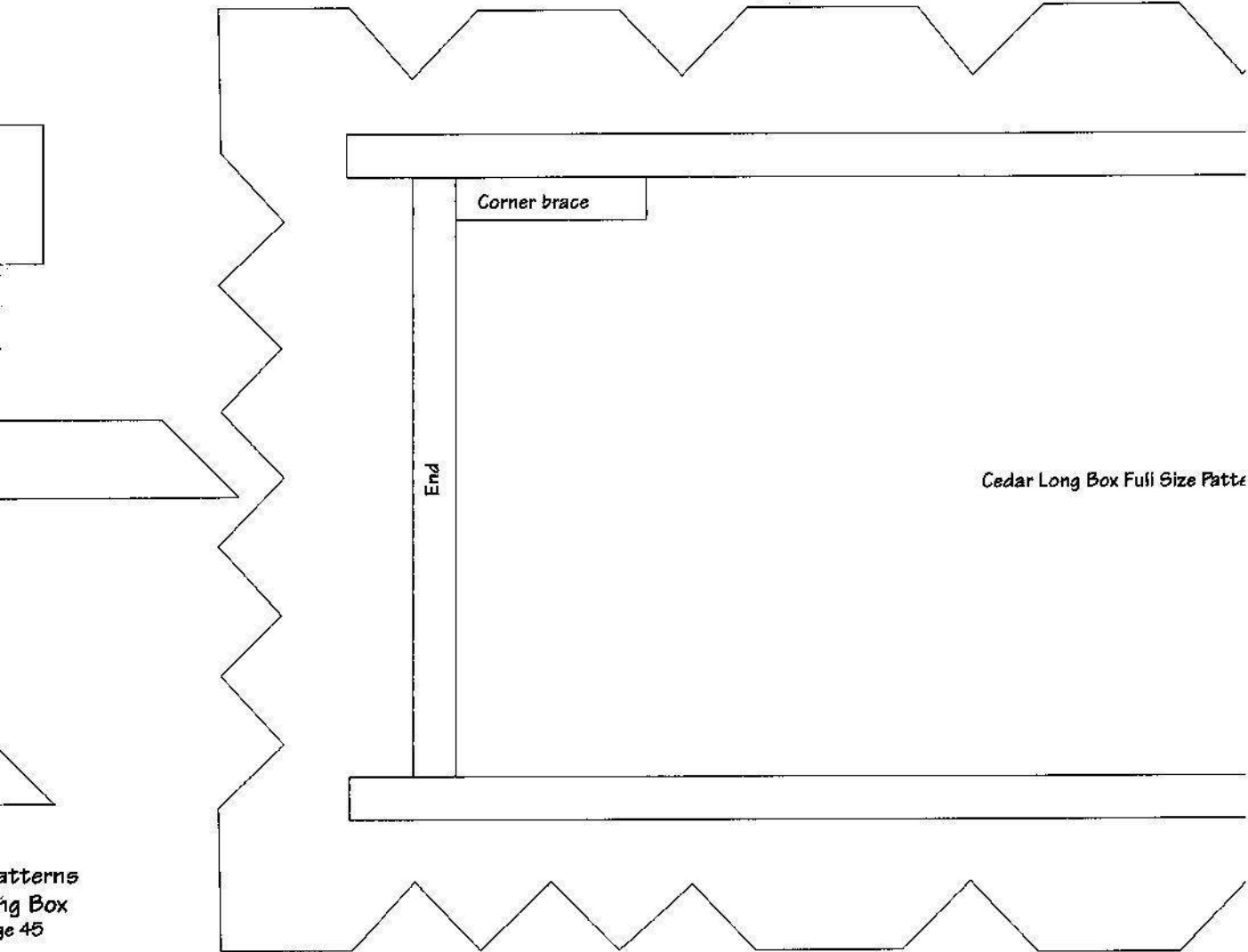




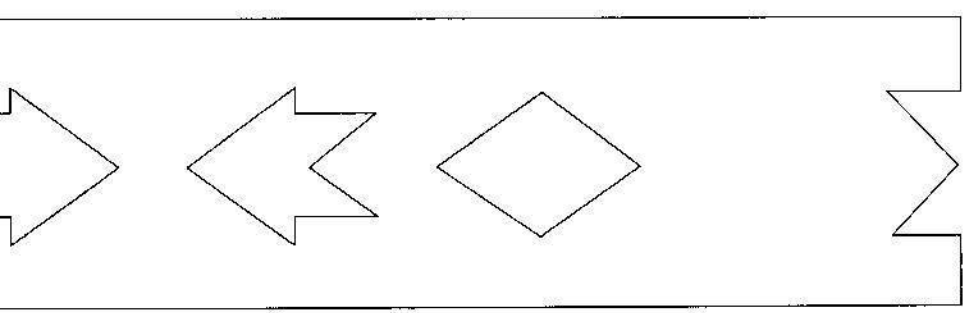
Full Size F
Cedar Lo
from pa



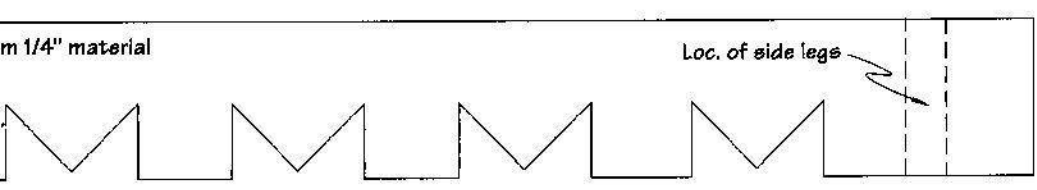
C2



Patterns
ing Box
ge 45



m 1/4" material



1/

C3



Back panel

Corner brace

End

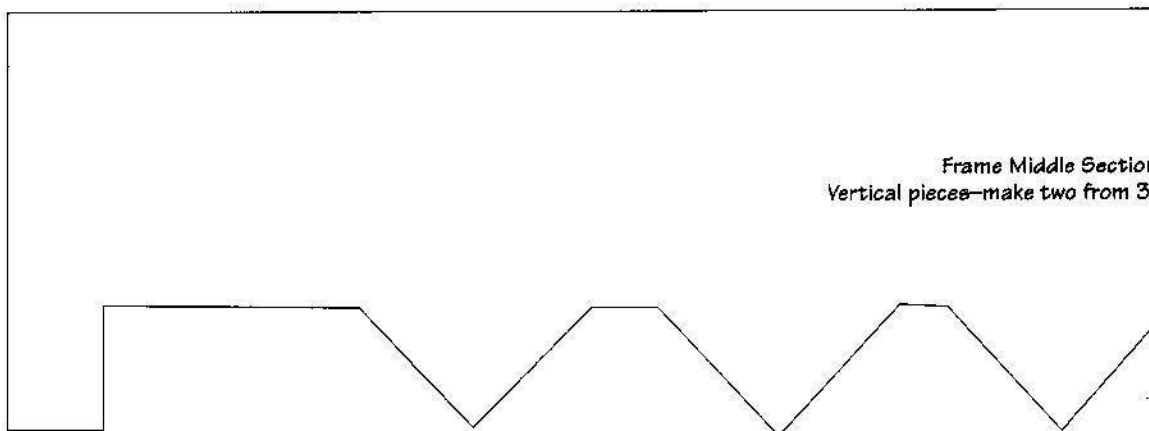
Pattern for Box Bottom and Lower Lid piece—make two from 1/4" material

Front panel

Front edge of box

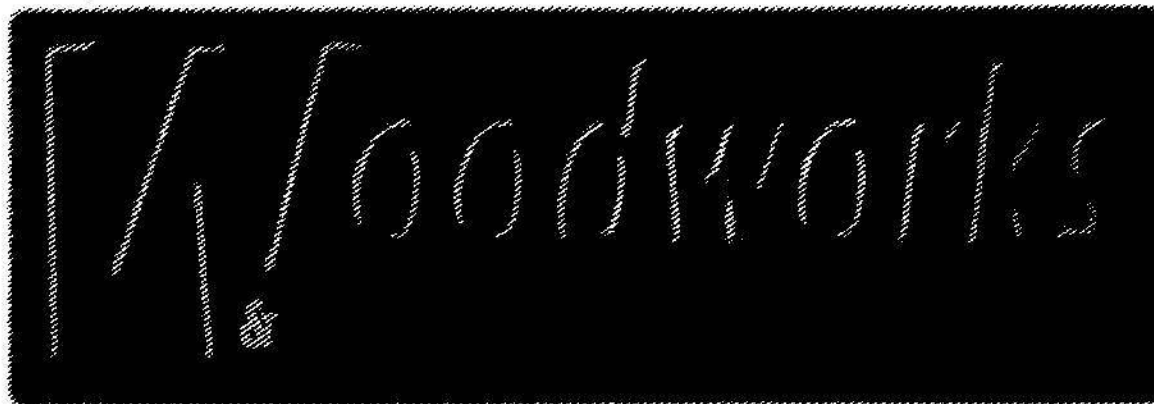


Frame Middle Section
Vertical pieces—make two from 3/8"



Frame Middle Section
Horizontal pieces—make two from 3/8"





FULL SIZE PATTERN SECTION NO. 2 JANUARY 2004

Side A

Frame of Memories from page 42

Cedar Long Box from page 45

Side B

Bald Eagle Intarsia from page 48

Chocolate Lab Intarsia from page 50

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Metric Conversions:

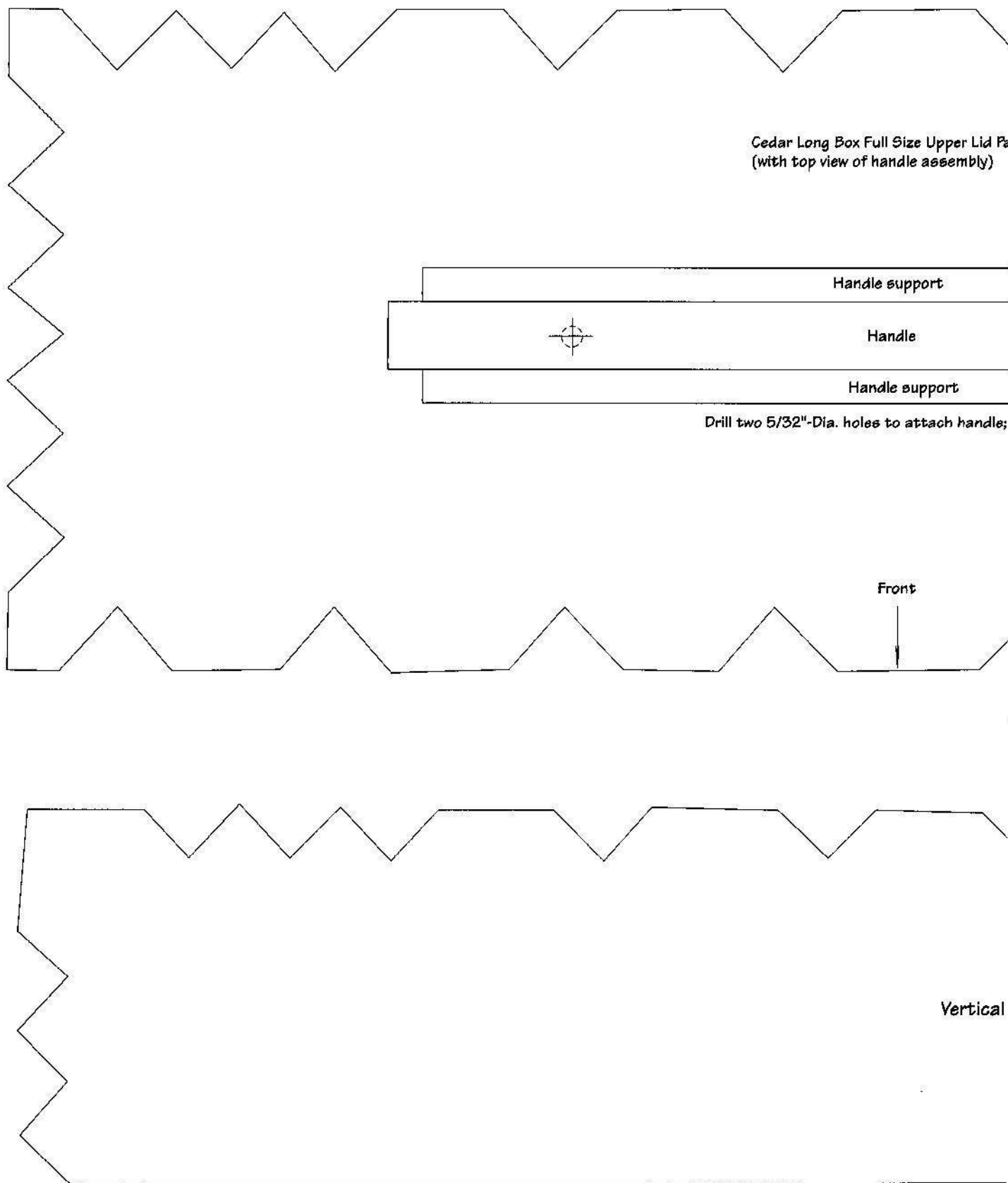
1 inch = 25.4mm = 2.54cm = 0.0254m

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

8" material

material



Cedar Long Box Full Size Upper Lid Pa
(with top view of handle assembly)

Handle support

Handle

Handle support

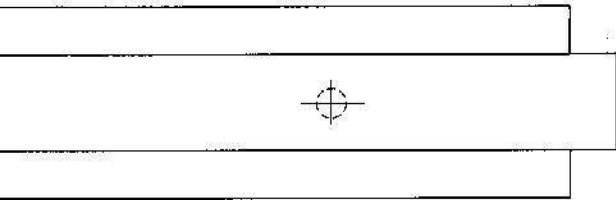
Drill two 5/32"-Dia. holes to attach handle;

Front

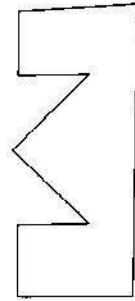
Vertical

C6

Pattern



countersink on bottom side



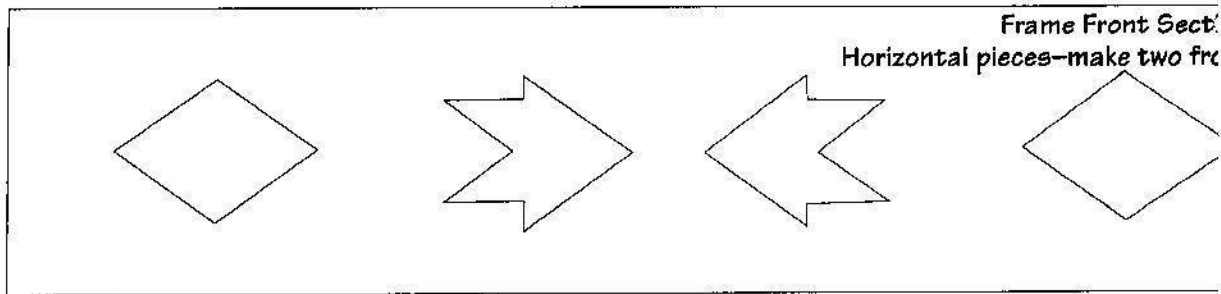
Frame 1
End Piece
-make
from 1/2"



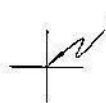
Frame Back Section
pieces-make two from 3/8" material

C7

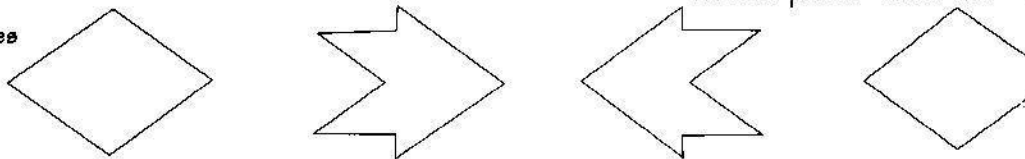
Horizontal
pieces
two
4" material



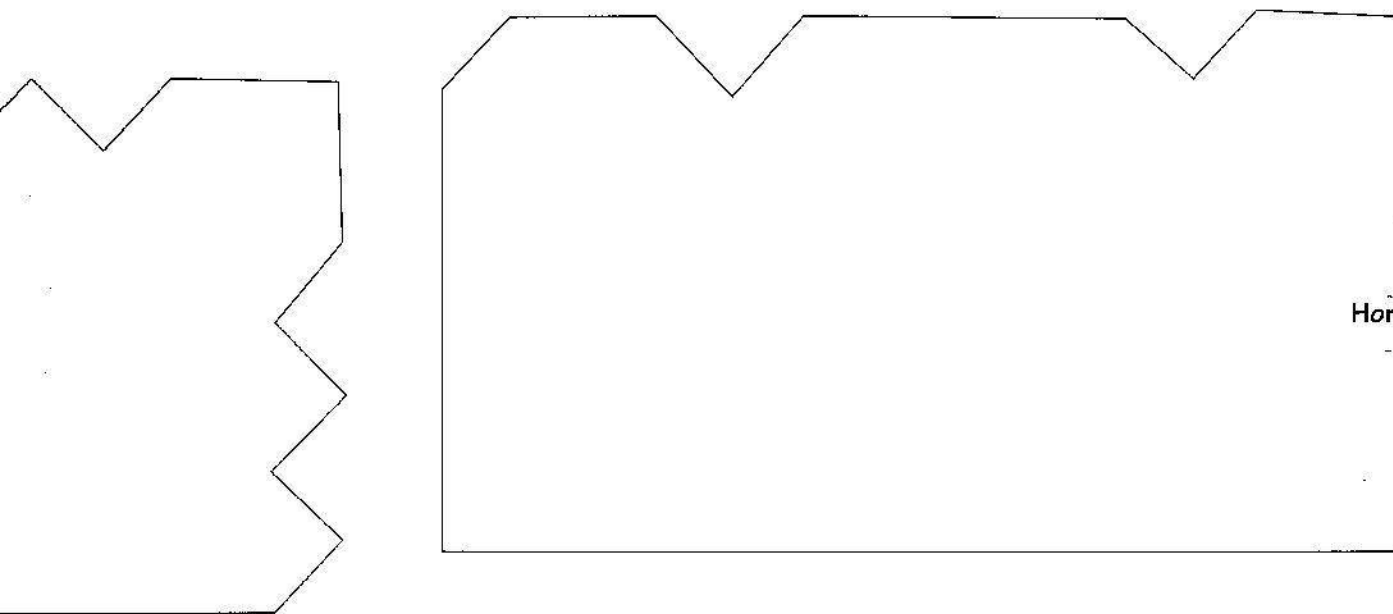
Frame Front section
Vertical pieces—make two for



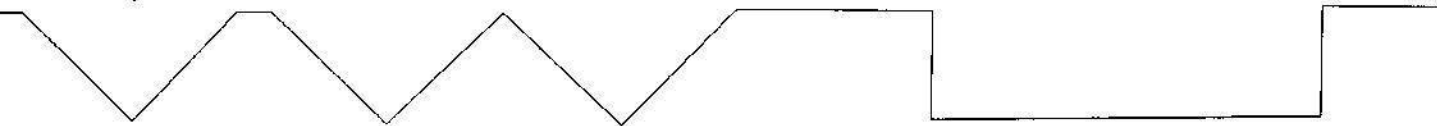
1/8"-dia. holes



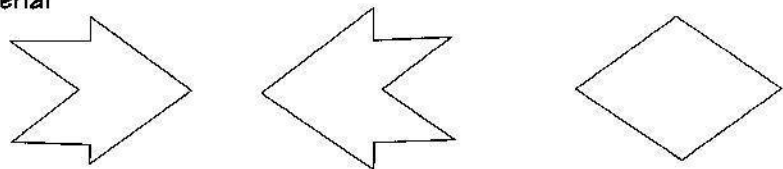
Full Size Patterns
Frame of Memories
from page 42



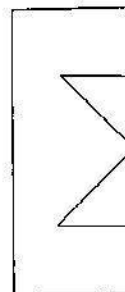
C8



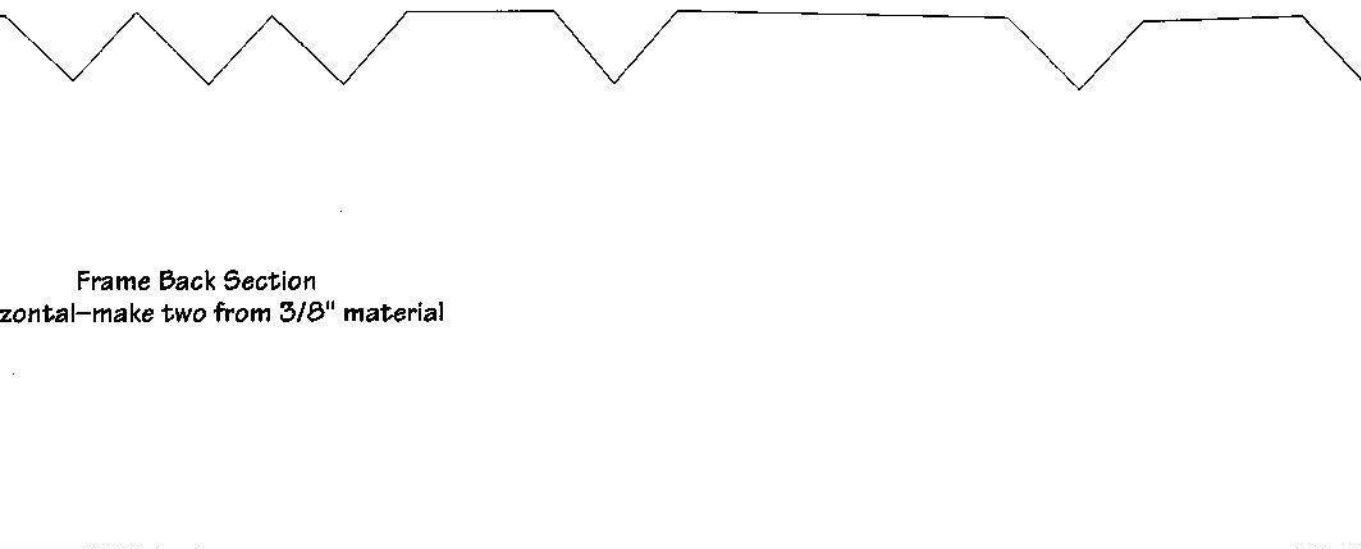
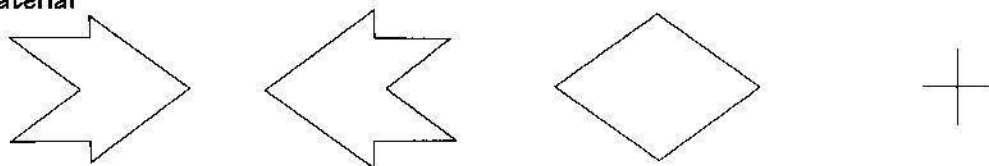
on
m 1/4" material



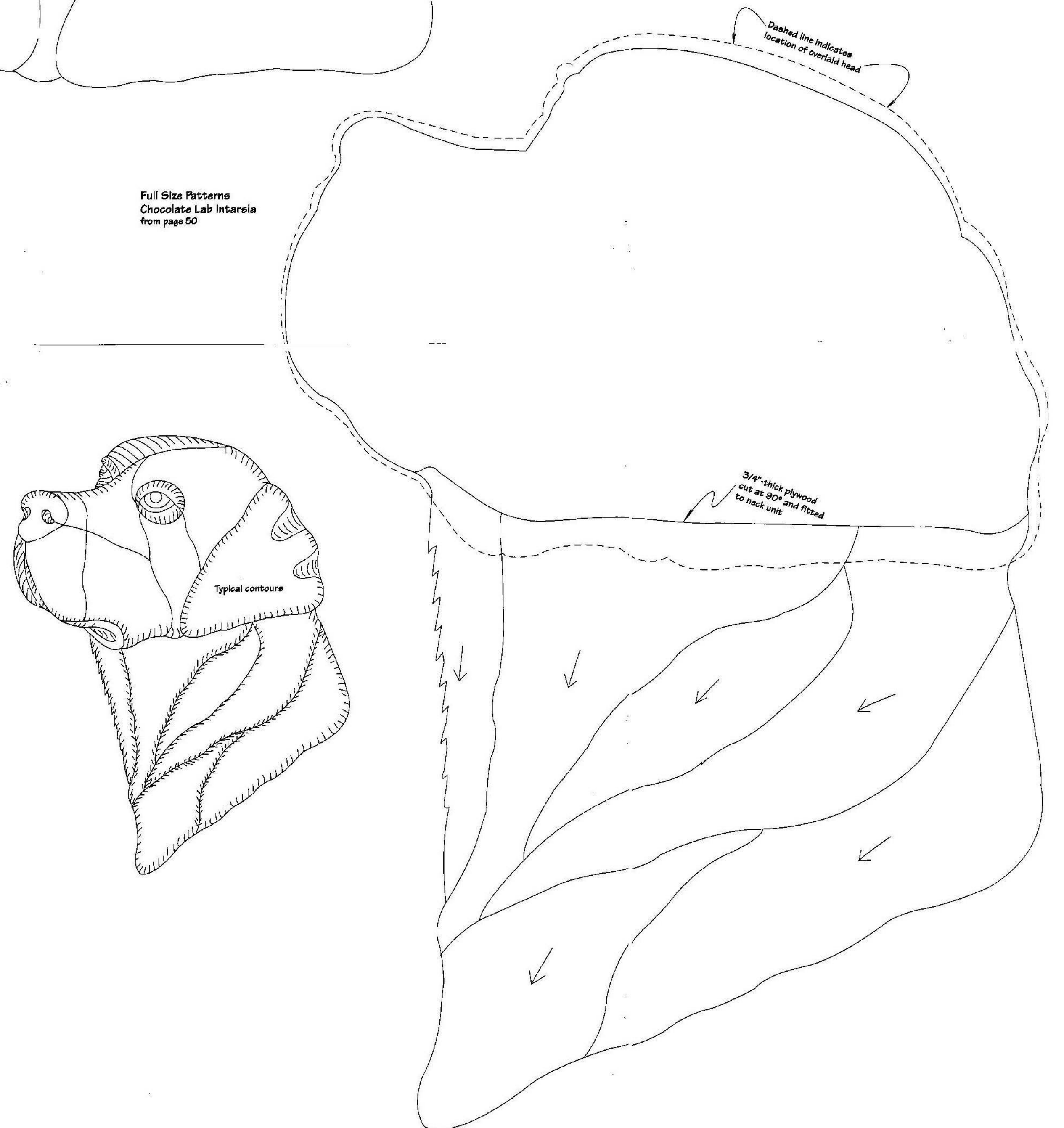
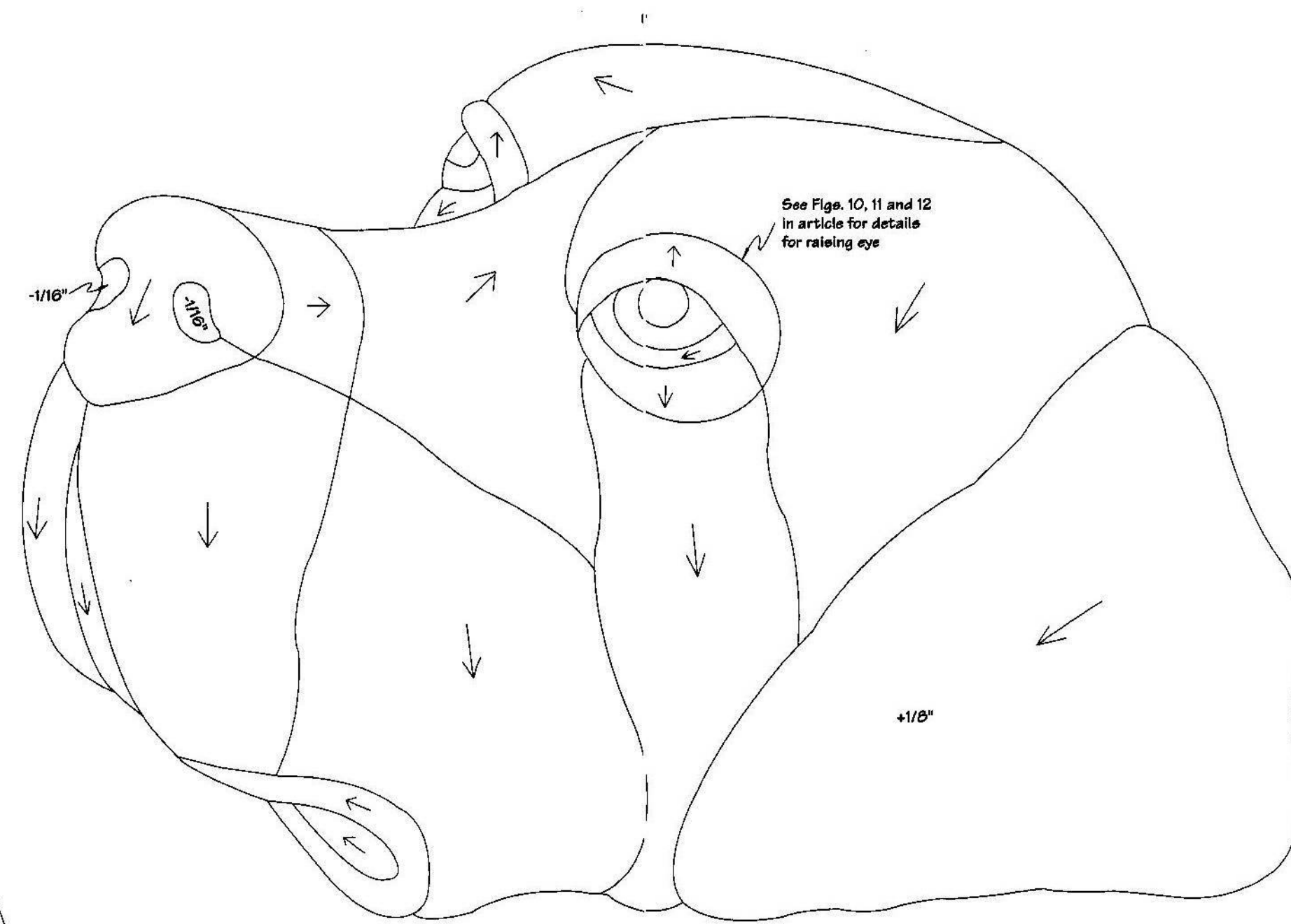
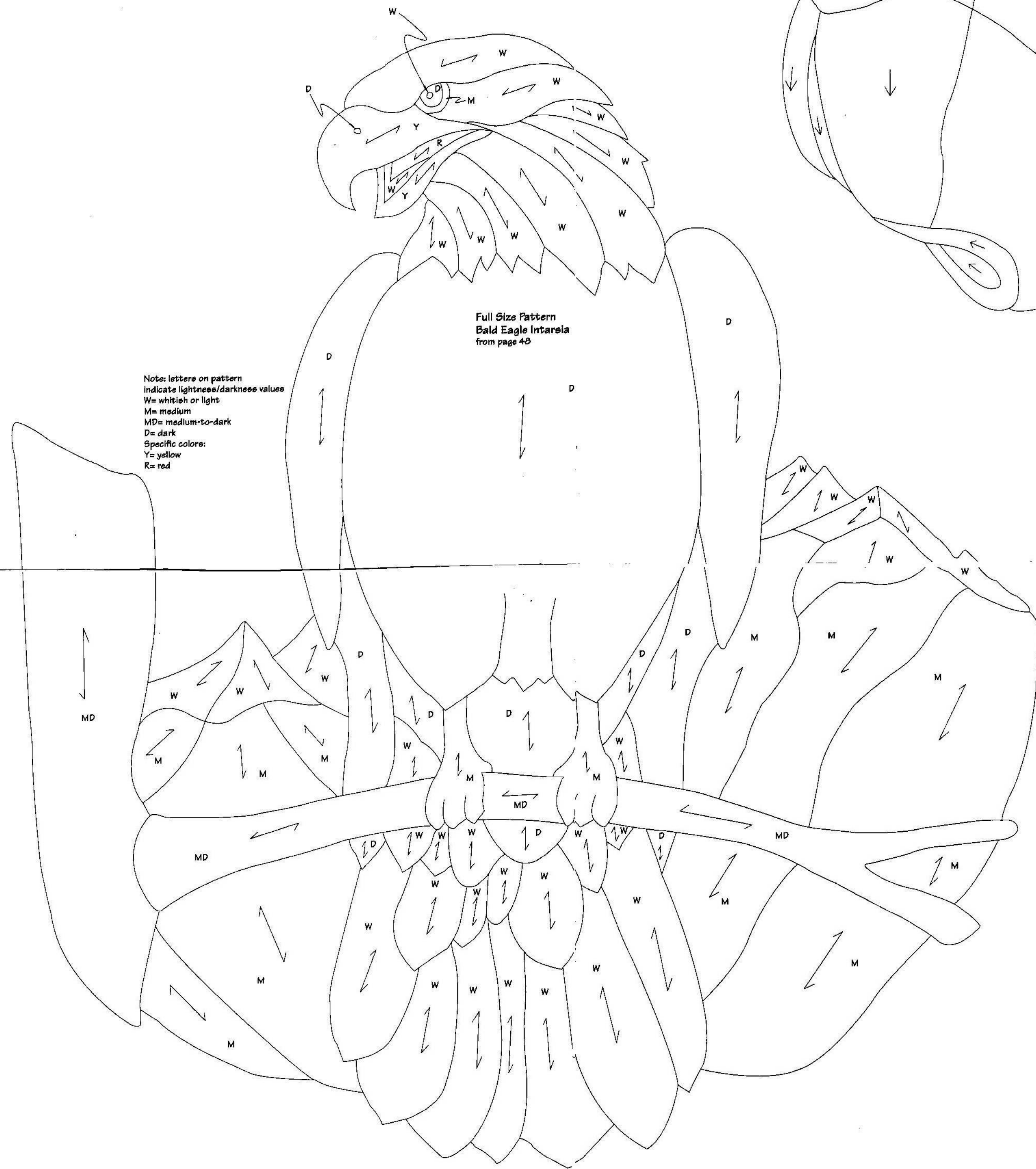
Frame End
Piece



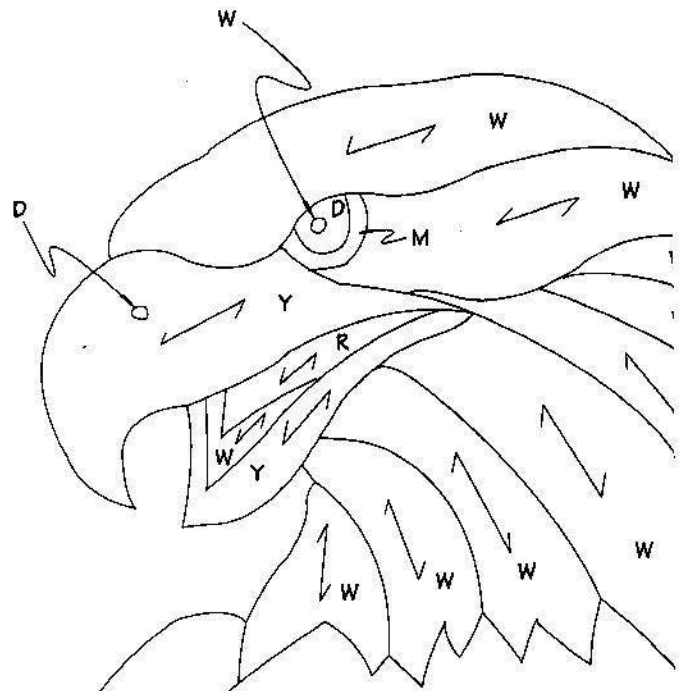
tion
m 1/4" material



Frame Back Section
zontal-make two from 3/8" material

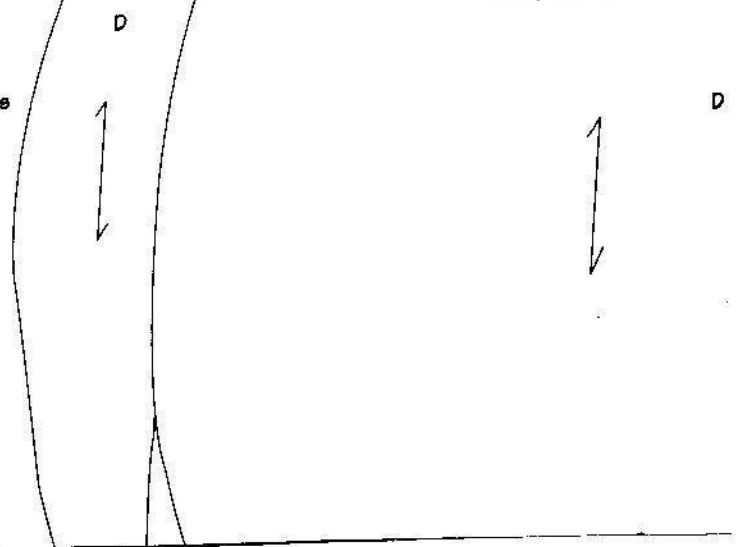
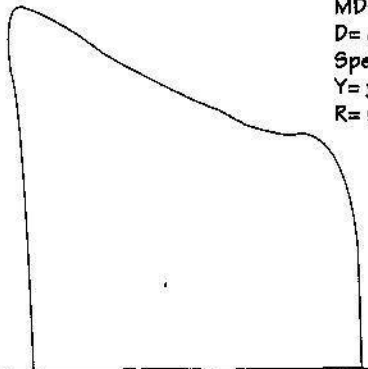


dl

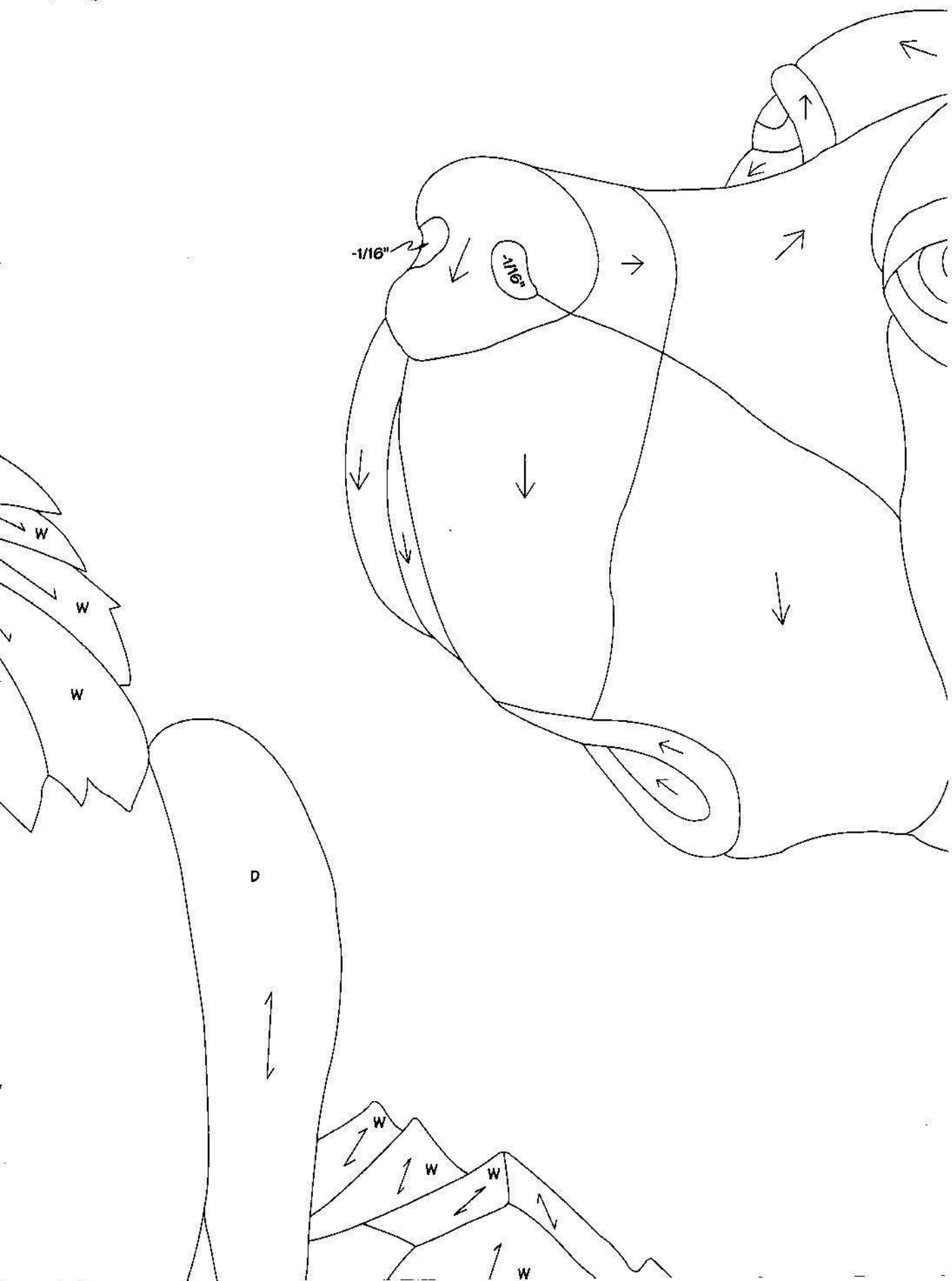


Full Size Pattern
Bald Eagle Intarsia
from page 48

Note: letters on pattern
indicate lightness/darkness values
W= whitish or light
M= medium
MD= medium-to-dark
D= dark
Specific colors:
Y= yellow
R= red

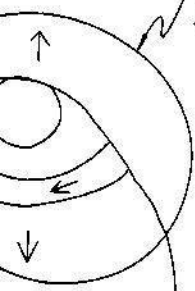


d2



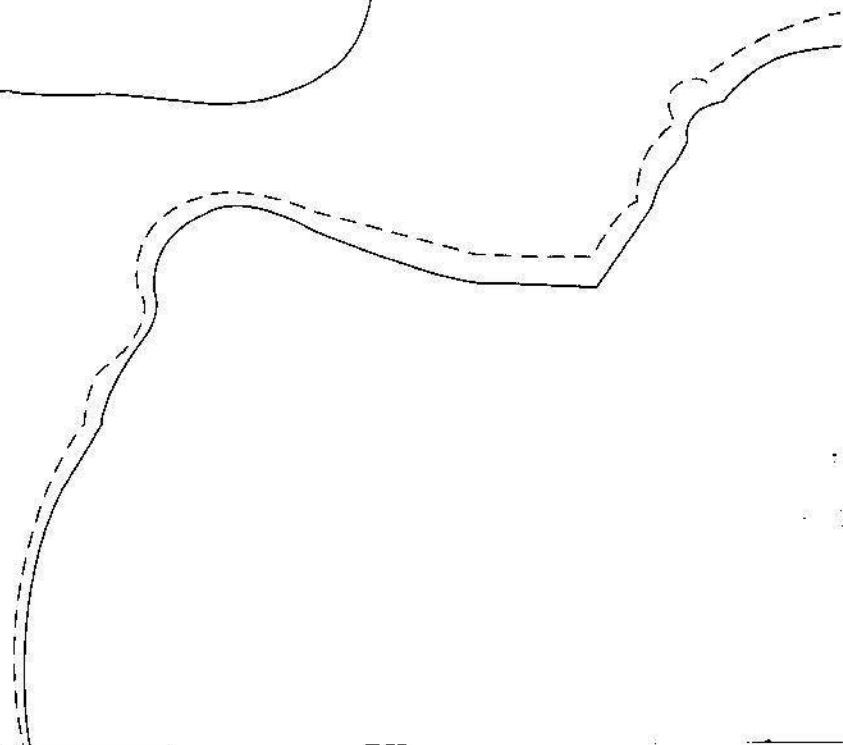
d3

See Figs. 10, 11 and 12
in article for details
for raising eye

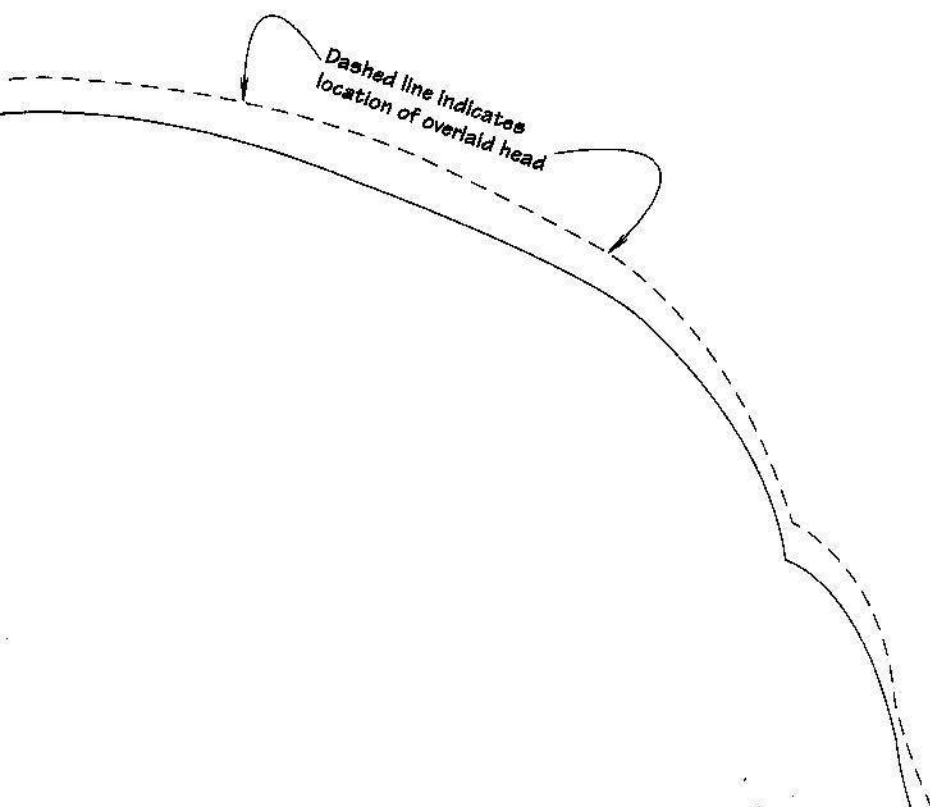


+1/8"

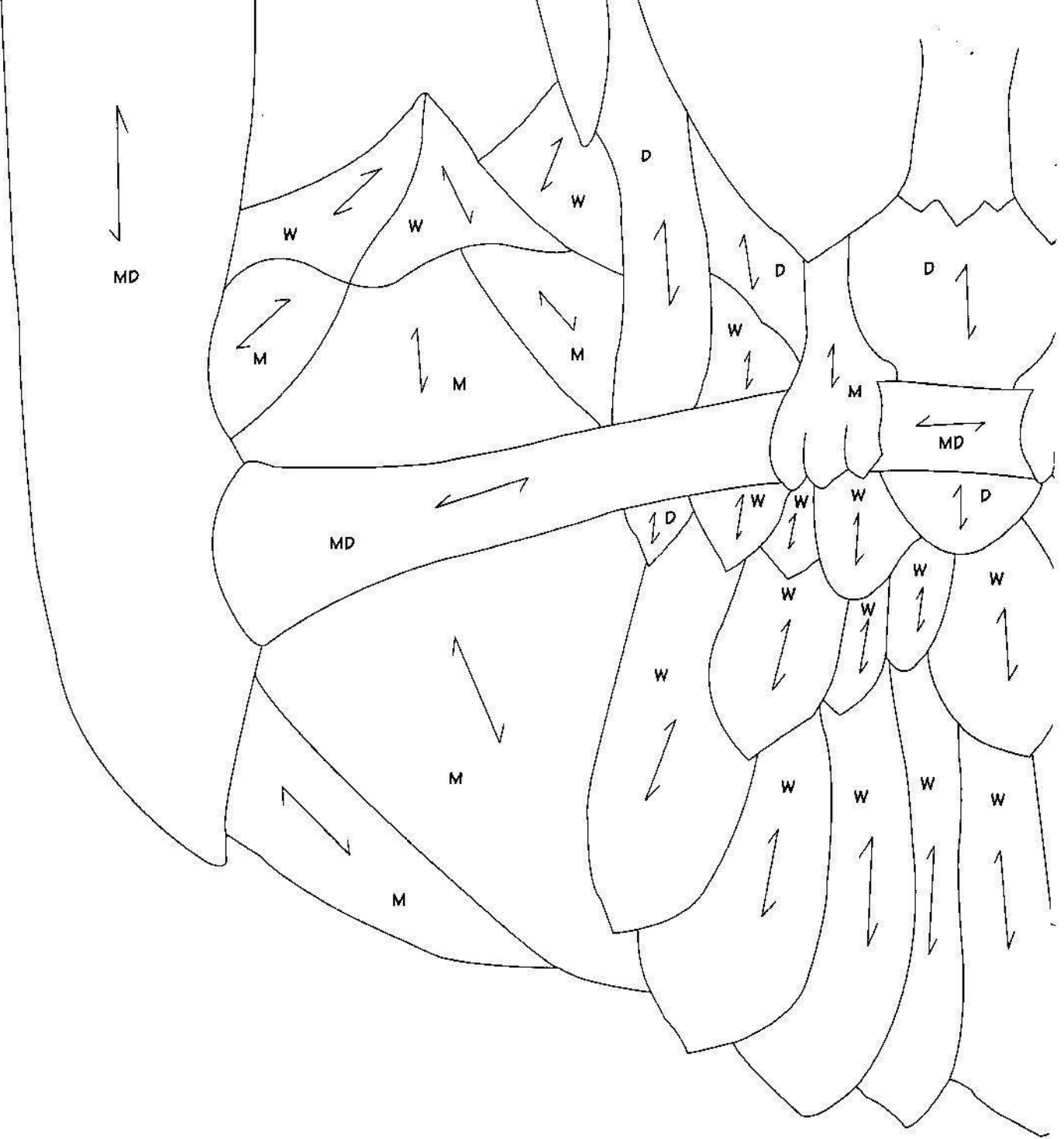
Full Size Patterns
Chocolate Lab Intarsia
from page 50



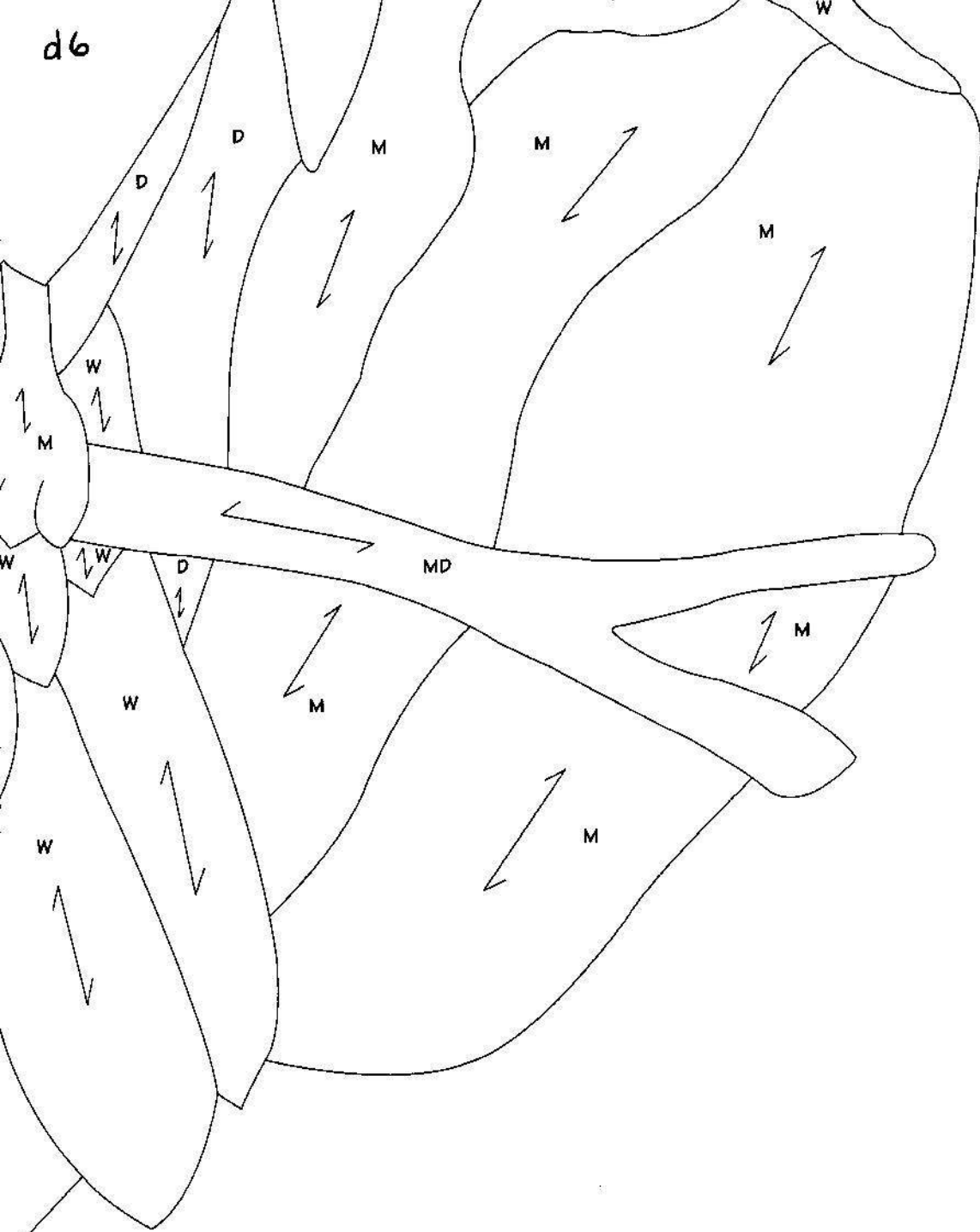
d4



as

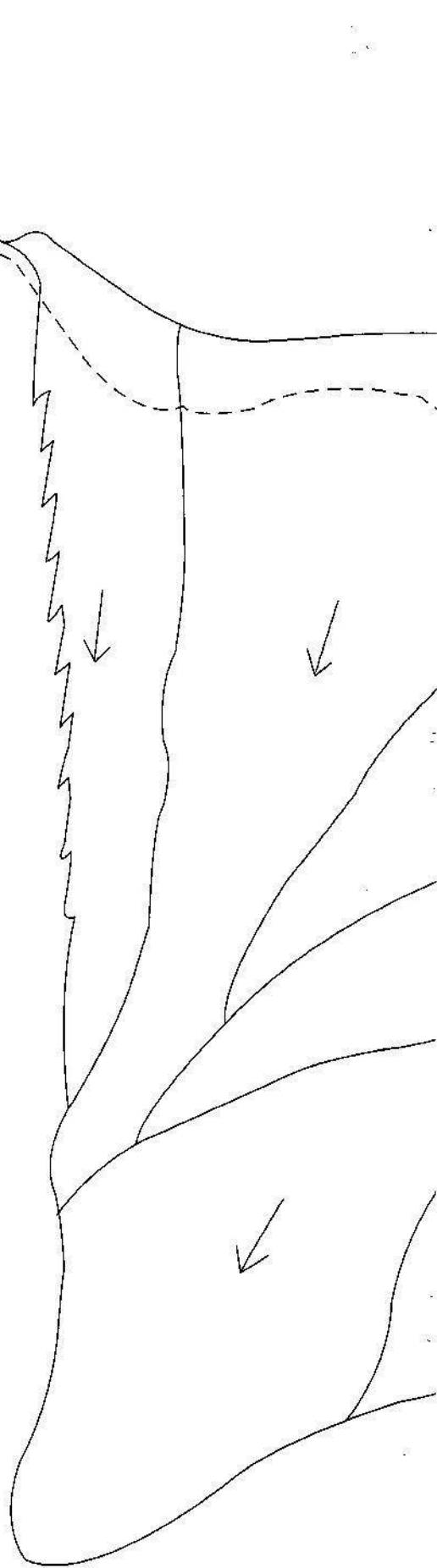
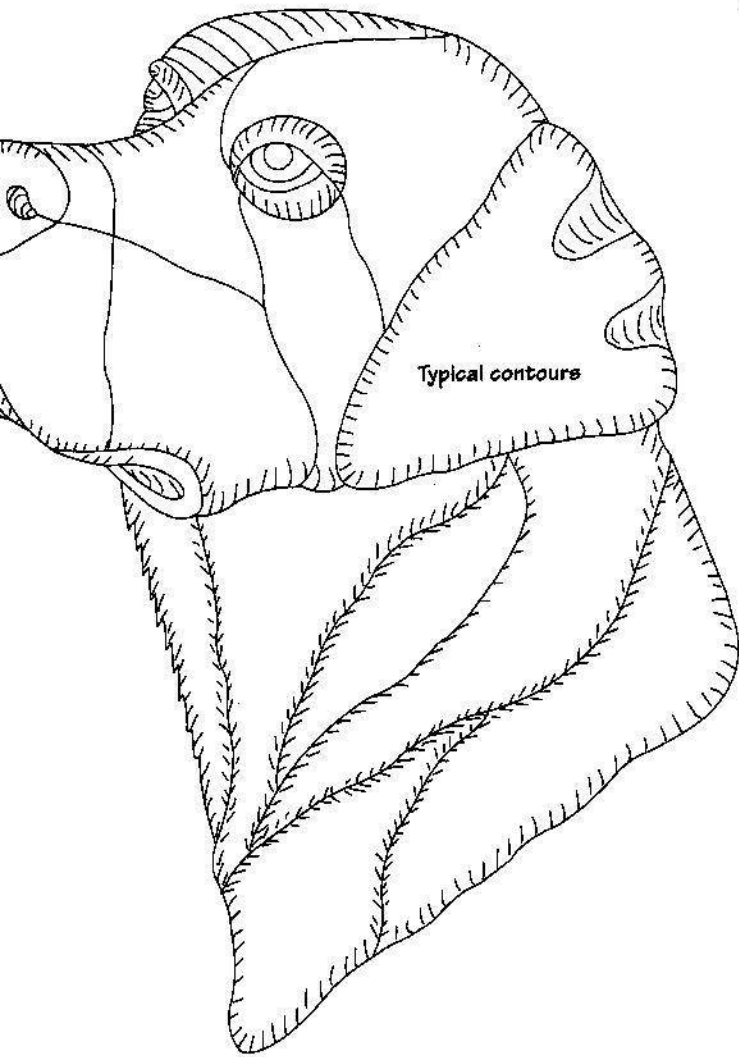


d6



11

d7



d8

3/4"-thick plywood
cut at 90° and fitted
to neck unit

