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April 2004

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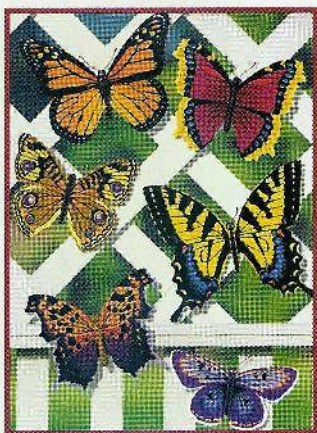
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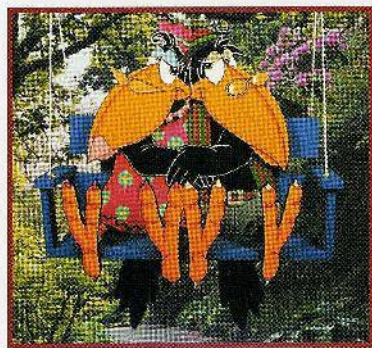
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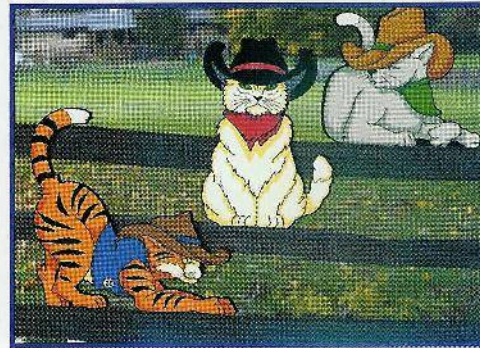
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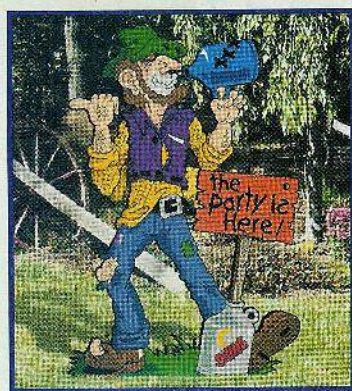


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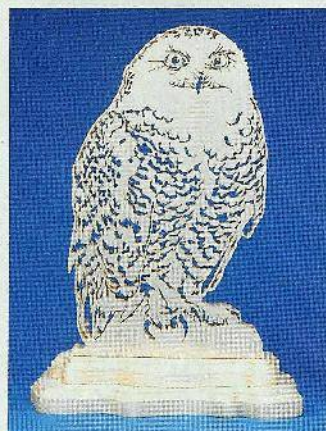
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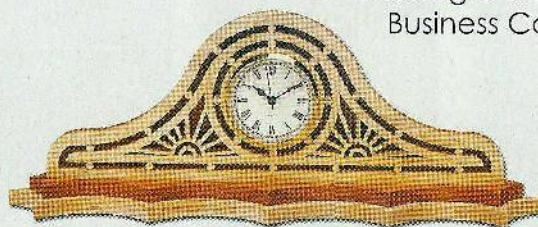
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Candle Box with Wooden Hardware



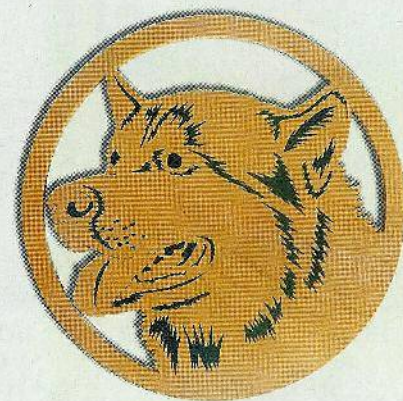
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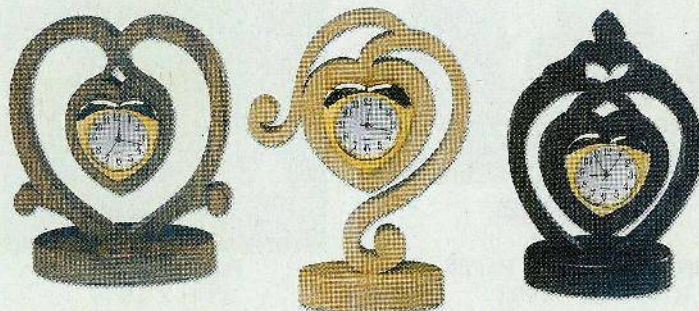
Tambour Clock



Keepsake Box



Alaskan Malamute



Three Little Clocks with a lot of Heart



Making a Desk Set
Business Card/
Pen Holder

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THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED
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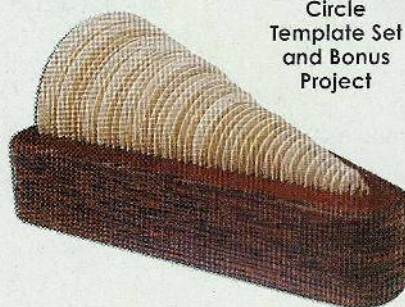
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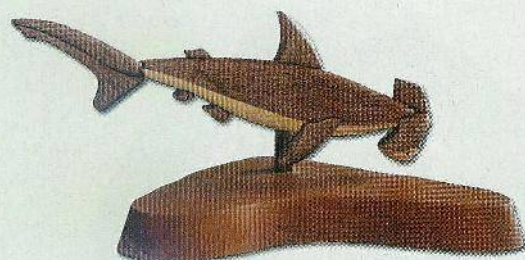
A Fox
in the
Woods



"Kuttin' Kitten"



Circle
Template Set
and Bonus
Project



Miniature
Hammerhead Shark
Intarsia

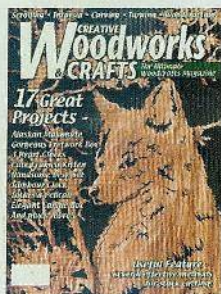
Miniature Pelican
Intarsia



Soaring Spirit



Turned
Note
Holders



ON THE COVER

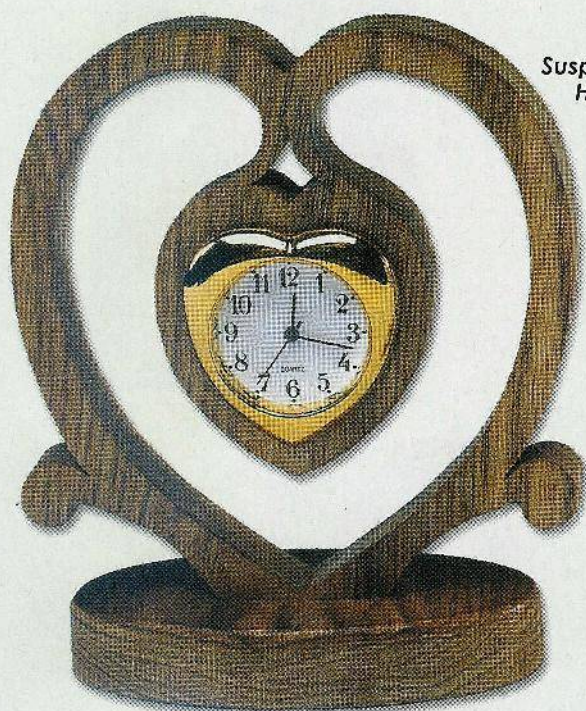
This issue's cover features A Fox in the Woods. The pattern was designed by our Technical Illustrator, George Ahlers, and the project was made by Special Projects Editor, Wes Demarest.

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



Three Little Clocks with A Lot of Heart

by Diana Thompson



Suspended
Heart



Fanciful Heart

SUPPLIES

Wood: **Here's My Heart:** black walnut—two pieces 1/4" x 3-1/4" x 6"; **Suspended Heart:** butternut—two pieces 1/4" x 4" x 6-1/4"; **Fanciful Heart:** poplar—two pieces 1/4" x 3-1/4" x 5-3/4"

Tools: scroll saw with No. 5R blade; drill with 1/16" bit; assorted small clamps; rotary tool inserted in a router table (optional); 1/8" roundover bit (optional)

Heart clock insert, No. 27096*

Wood glue

220-grit sandpaper

No. 0000 steel wool

Spray adhesive

Wood sealer

Clear finish of choice

*Available through www.wildwooddesigns.com; 1-800-470-9090.

Editor's Introduction

A few months ago, Diana e-mailed me a photo of one of these elegant little heart clocks, and I immediately wanted it in the magazine. I had never seen little heart clock inserts like this, and I felt these clocks would sell well at craft shows and also make excellent gifts. Diana explained that the inserts were from Wildwood Designs, who had asked her to do some new designs using them. In Diana's own words, "I must admit, the insert is so pretty that it [designing the projects] was more fun than work!"

continued on page 8



Here's
My Heart



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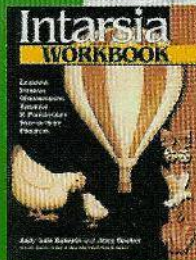
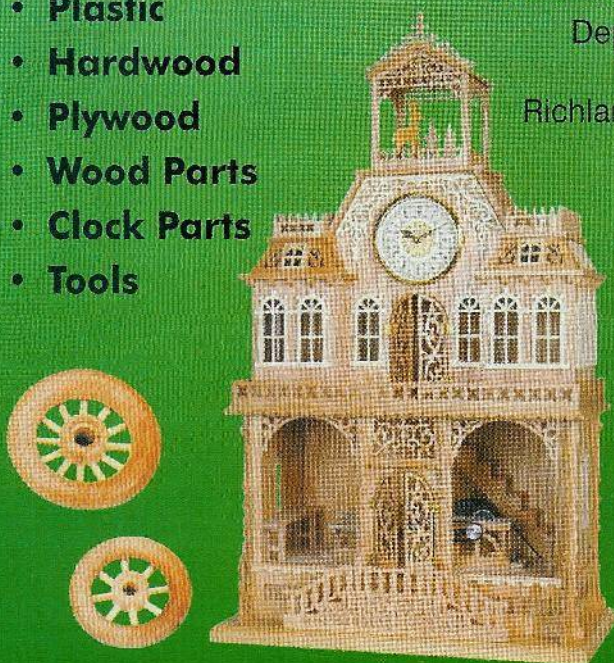
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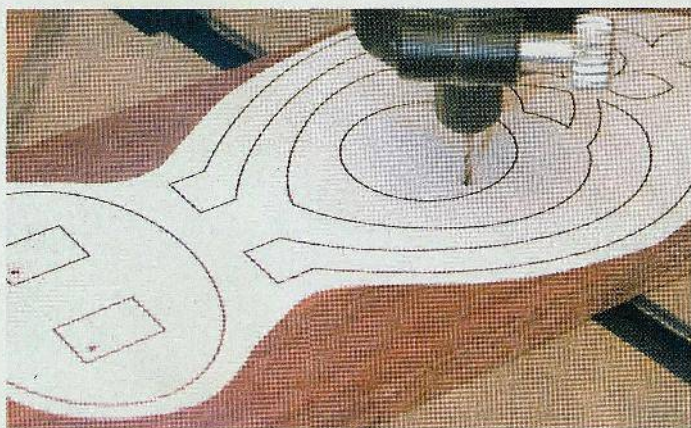
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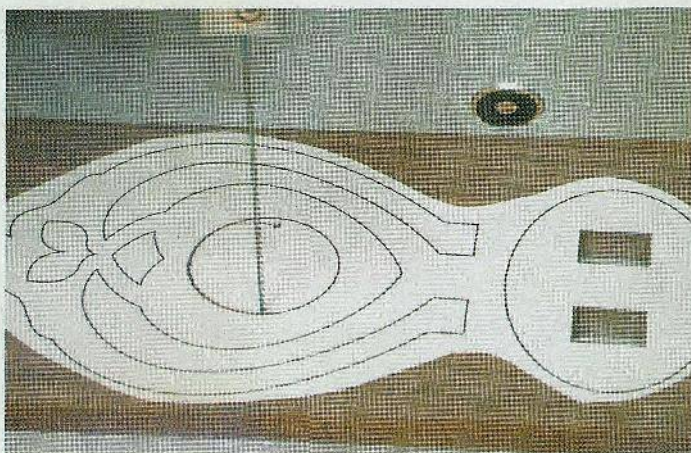


INSTRUCTIONS

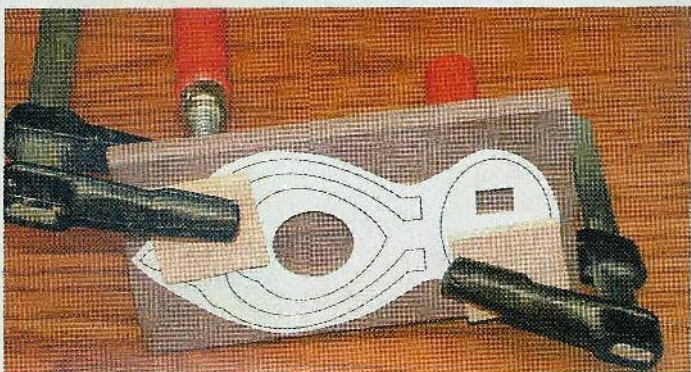
The photos (and instructions) shown below illustrate the making of *Here's My Heart*, one of the three mini clock patterns given in this issue. However, the techniques used for *Here's My Heart* are fully applicable to the other two mini clocks as well. All three clocks are made from two pieces of 1/4" stock. With all three clocks, the pattern is first applied to one piece of 1/4" stock, and then the clock opening and hole(s) in the base are cut out. With that in mind, let's begin...



Step 1. Apply the pattern to one piece of the 1/4" stock and drill blade entry holes in the clock opening and the two openings in the base only.

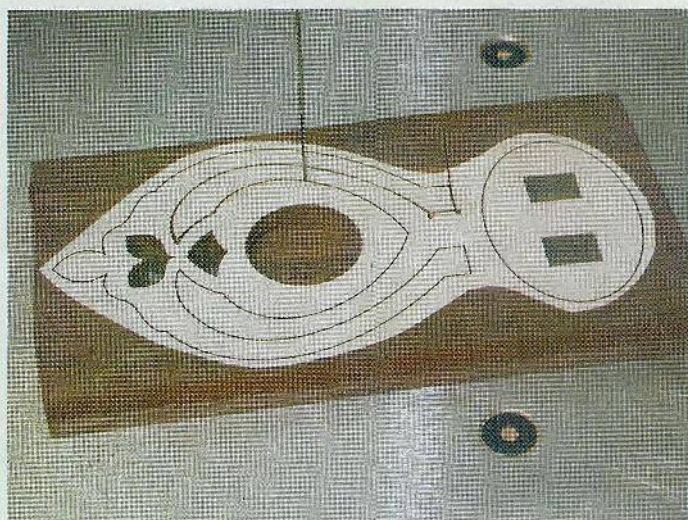


Step 2. Cut out these three openings only.

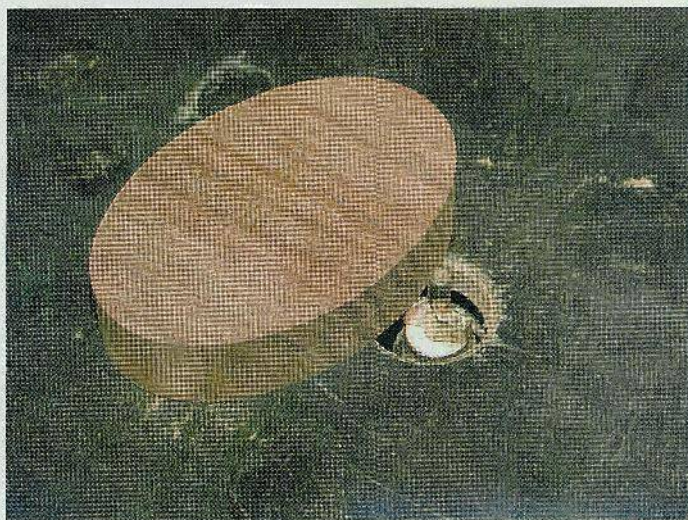


Step 3. Apply wood glue to the back of the piece, spread-

ing it out evenly and keeping it from seeping into the openings. Clamp the piece to the second piece of 1/4" stock. Allow to dry at least one hour. Only two clamps are shown for clarity. Approximately six clamps are needed.



Step 4. Drill blade entry holes in the two frets at the top of the clock and cut them out. Then cut around the outside lines of the clock and the base.



Step 5. Using a 1/8" roundover bit, round over the top edge of the base. This step is optional. The sharp upper edge of the base can also be rounded over with sandpaper.

A Helpful Hint

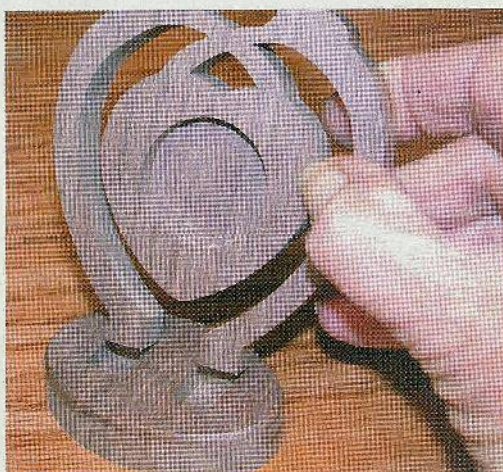
Keep a container of baby wipes in your shop for removing glue or paint, etc. from your hands. They are always moist and ready to use! Some brands are pop-up like facial tissue, which is very convenient.

Step 6. Glue the top of the clock into the holes in the base.

Step 7. Finish your clock by applying a wood sealer, allowing it to dry thoroughly. Sand smooth with 220-grit sandpaper and apply several coats of a clear finish. Sand between coats with fine sandpaper or steel wool.

Once the finish has been completed, insert the clock and you're done!

For questions concerning this project, send an SASE to: Diana Thompson, 6215 Old Pascagoula Rd., Theodore, AL 36582. Email: scrologerl@aol.com



Another Helpful Hint

Use a disc sander to smooth the edges of the base, being careful to keep the piece turning to avoid creating flat spots.



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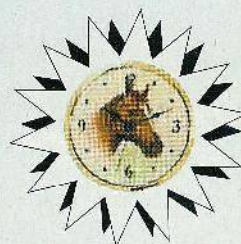
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Alaskan Malamute

by Vernon Brown of The Wooden Teddy Bear



INSTRUCTIONS

Using a fine mist spray glue, affix the pattern to the wood. Apply a light coat of glue to the back of your patterns. **DO NOT SPRAY THE GLUE ON THE WOOD.** Wait 5 to 10 seconds for the glue to gain a stickiness like tape. (Too sticky and the patterns will be hard to remove after cutting; not sticky enough and the pattern might start to come off during cutting.)

Drill a 1/16"-Dia. hole (or smaller on some cutouts) in all areas to be cut out. Make all internal cuts before making the outside cut, as this will maintain a much more stable piece of wood with which to work.

Using fine- to extra-fine-grit sandpaper, gently sand the surface and any edges that may need it. (Reverse tooth or crown tooth blades would reduce the amount of sanding needed in the cutouts.)

Finish the project with clear polyurethane. Add the hanger of your choice, and enjoy!

For questions concerning this project, send an SASE to: Vernon Brown c/o

SUPPLIES

Wood: hardwood—one piece 1/2" x 9-1/2" x 9-1/2" (a tight grain works well)

Tools: scroll saw with blades of choice; drill with 1/16"-Dia. bit

Fine mist spray glue (e.g. 3M #77)

Fine- to extra-fine-grit sandpaper

Clear polyurethane

Hanger of choice

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From the editor's desk



Welcome to our 99th issue of *Creative Woodworks and Crafts*. We hope you enjoy this issue's broad selection of projects and feature articles. Since reactivating our Reader's Gallery feature in the last issue, we've received lots of photos showing the fine work done by many of you. Please keep those photos coming—we want our Reader's Gallery feature to be in every issue. We're also looking for Readers' woodworking tips; if you have some good ones you'd like to share with us, please send them to Rick Hutcheson, whose email is ric47@scrollsaws.com, or write to him at 109 N. Ewing, Box 237, Grimes, Iowa 50111. Finally, we welcome any questions you have about woodworking. We will feature a Q + A column when we compile enough material. All questions may be emailed to Wes Demarest: wes@woodworksandcrafts.com, or write to him at 66 Snover Rd., Sussex, NJ 07461.

Until the next issue, all the best!

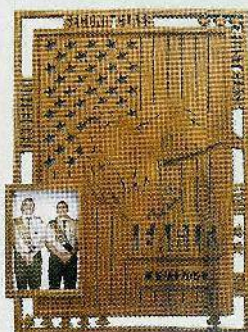
Sincerely,

Robert A. Becker

A Few Highlights From Our Next Issue



Intarsia/Scrolled
Welcome Sign
by Nancy Jones



Eagle Scout
Plaque
by Marilyn
Carmin



Ridin'
Buddies
by Shelli
Robinson



Rustic Birdhouse
by Dirk Boelman

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Issue No. 101 – on sale June 8, 2004

Issue No. 102 – on sale August 3, 2004

Issue No. 103 (*New Holiday Issue*) – on sale September 1, 2004

Issue No. 104 – on sale October 5, 2004

Issue No. 105 – on sale November 9, 2004

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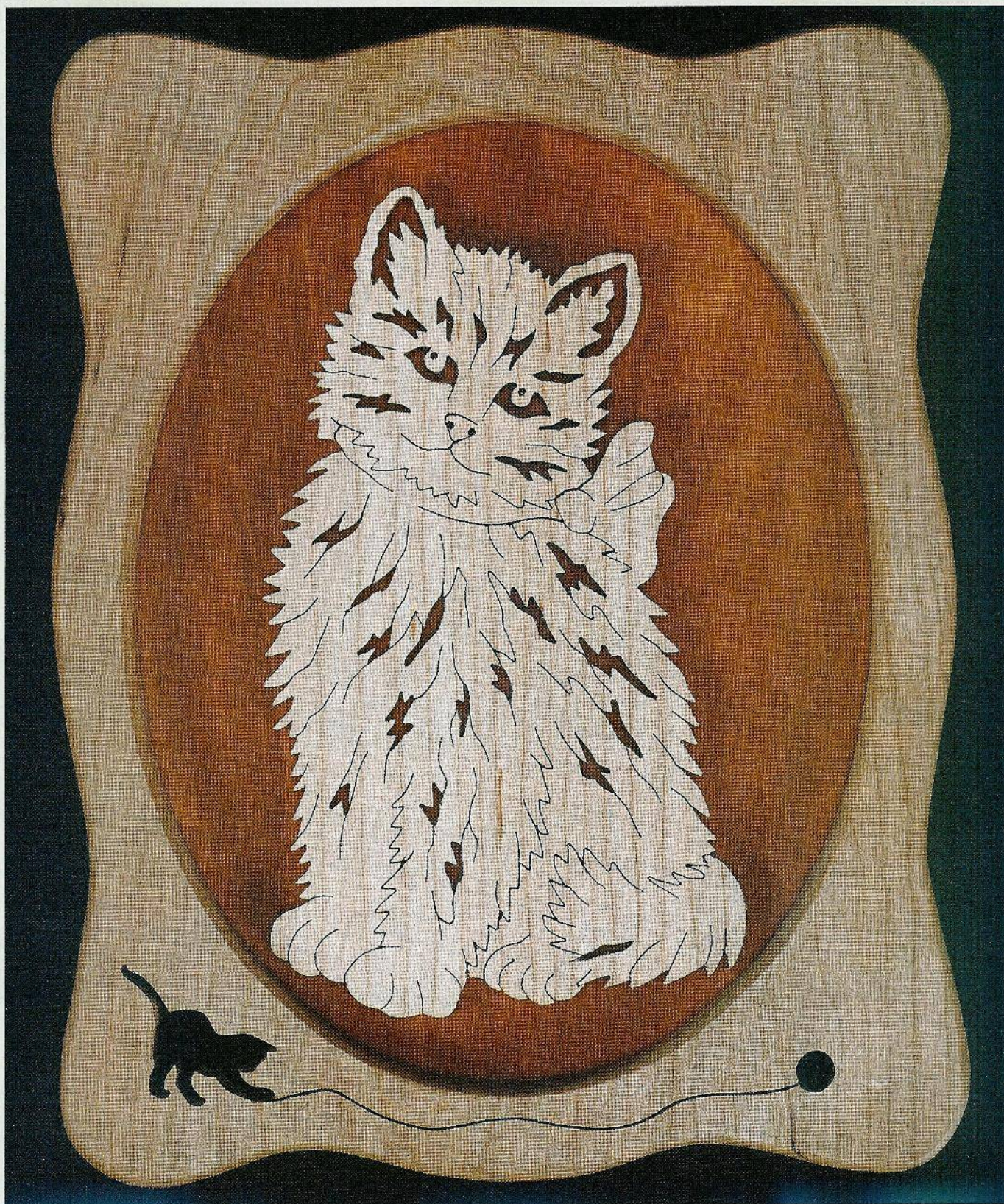


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"Kuttin' Kitten"

by Sheila Bergner of Toys In The Attic



SUPPLIES

Wood: cherry—one piece 7-1/2" x 9" x 1/2" thick (for the frame); birch plywood—one piece 6" x 8" x 1/8" thick (for the backer board); maple hardwood—one piece 5" x 7" x 1/8" thick (for the Kitten)

Tools: scroll saw; reverse tooth scroll saw blades Nos. 2/0 and 5; drill or drill press with 1/16" bit; router with roundover bit (for edging of frame) and rabbet bit

Temporary spray adhesive

Clear drying wood glue

Paint in desired color (for backer board)

Spray varnish in the finish of your choice

Sawtooth hanger

INSTRUCTIONS

Make the frame

Make photocopies of the original patterns and keep them for future reference. Make several copies of the pattern and cut apart for the different aspects of the design.

Apply a light mist of temporary spray glue adhesive to the pattern pieces and wait a few seconds for it to "tack up" (it should have the same feel as masking tape). Apply the pattern pieces to the cherry, maple and birch pieces respectively.

Drill an entry hole in the waste area of the frame. Thread the No. 5 reverse tooth blade through the entry hole and scroll out the inner (oval) edge of the frame.

Scroll out the outer edge of the frame using the same blade (see Fig. 1).

Place the roundover bit into the router and round over

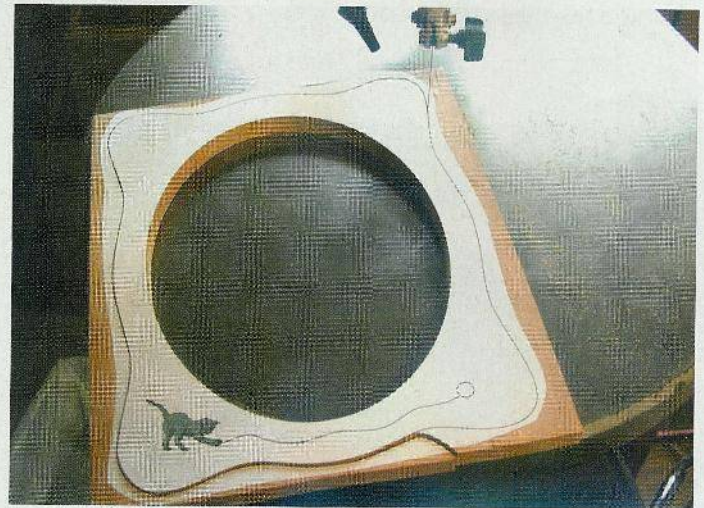


Fig. 1. Cutting the outer edge of the frame.

the inner edge of the frame (see Fig. 2).



Fig. 2. Round over the inner edge of the frame first.

continued on page 16

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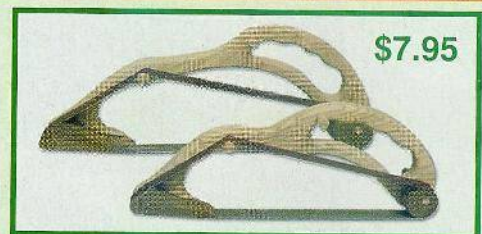
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continued from page 15

Proceed to round over the outer edge of the frame (see Fig. 3).



Fig. 3. The frame's inner and outer edges have now been rounded over.

Use a scrap of the backer board material to set the depth of the rabbet bit in the router. (see Fig. 4). The bit should be just slightly deeper than the thickness of the backer board.

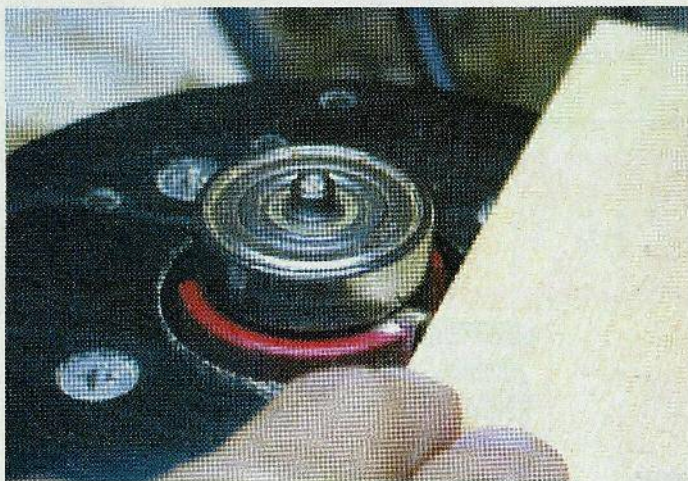


Fig. 4. Setting the rabbet bit depth.

Rabbet the inner edge of the back side of the frame so it will accept the back board (see Fig. 5).

Reapply the cutout pattern to the bottom of the frame, using the spray adhesive in the same manner as above (see Fig. 6).

Fig. 5. The frame's back inner edge has been rabbeted.



Fig. 6. Here, the frame detail pattern has been reapplied to the lower edge of the frame.

Drill an entry hole in the center of the ball of yarn and proceed to cut out the detail of the frame using the 2/0 reverse tooth scroll saw blade (see Fig. 7).

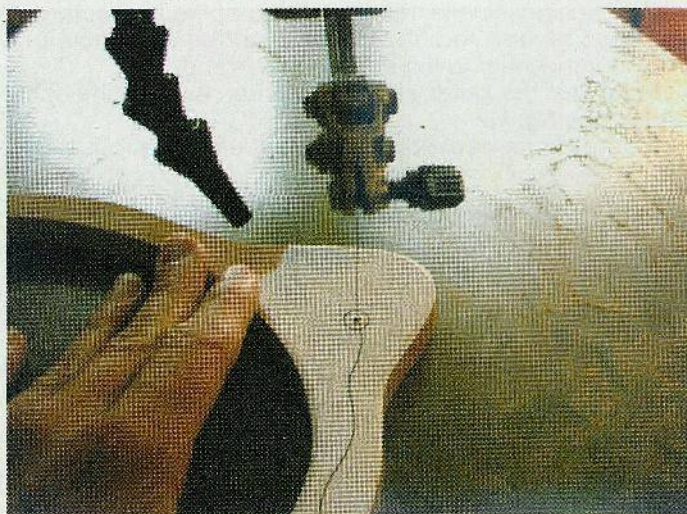


Fig. 7. Cutting out the frame detail.

Cut the backer board and the kitten

Using the 2/0 reverse tooth scroll saw blade, cut out the 1/8"-thick backer board by cutting along the oval dotted line as indicated on the pattern.

Using the small drill bit, drill the blade entry holes in the kitten and cut it out, working on the inside detail cuts first and the outer perimeter last (see Fig. 8).

continued on
page 18



Fig. 8. Cuttin' the kitten, inside cuts first.

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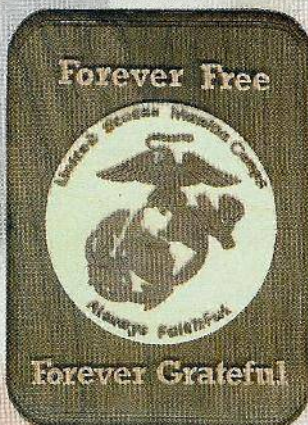
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continued from page 16

Sand all pieces and use a tack rag to make sure they are smooth and clean.

Painting and varnishing

Brush or spray the backer board the color of your choice, or leave it natural and spray a coat of spray varnish on it (see Fig. 9).



Fig. 9. Painting the backer board.

Spray several coats of varnish on the frame and also on the kitten, allowing ample time in between coats for them to dry (see Fig. 10).



Fig. 10. Spraying the backer board, kitten and frame with several coats of varnish.

Assemble the scene

Dry fit the backer board into the frame and do any necessary sanding to make sure it fits into the rabbit edge.

Apply a bead of clear drying wood glue to the inner

back edge of the frame (see Fig. 11).

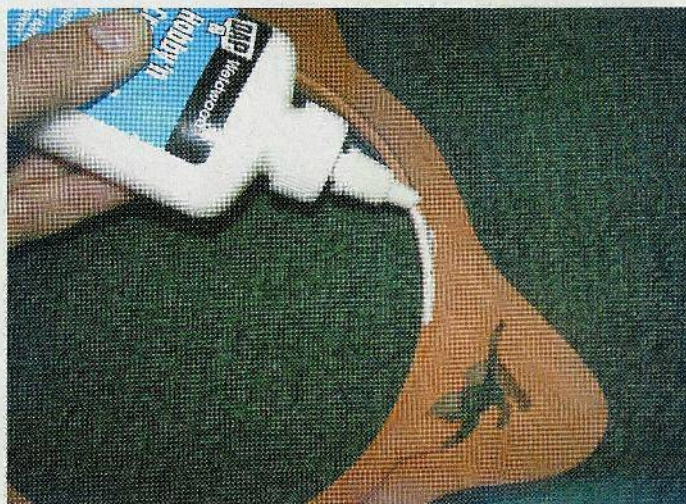


Fig. 11. Gluing along the rabbet to affix the backer.

Insert the backer board into the frame and weigh down (see Fig. 12).

Allow to dry thoroughly.

Apply glue to the back of the kitten and place it on the backer board (see Fig 13). Weigh down if necessary until it is dry.



Fig. 12. Gluing the backer into the frame.



Fig. 13. Our cute little kitten is about to be glued in place.

Attach the sawtooth hanger to the back of the frame. Your "Kuttin' Kitten" is now ready to display with pride!

For questions concerning this project contact Sheila Bergner, (708) 532-5624. Email: Scrollgirl@comcast.net



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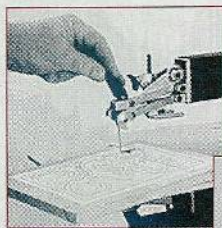


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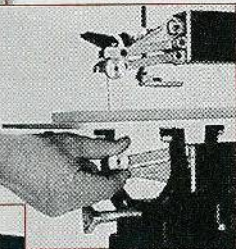
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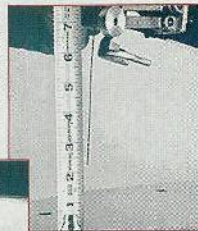


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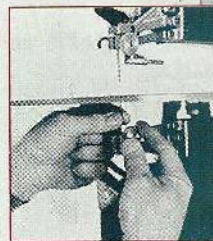


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Stack cutting



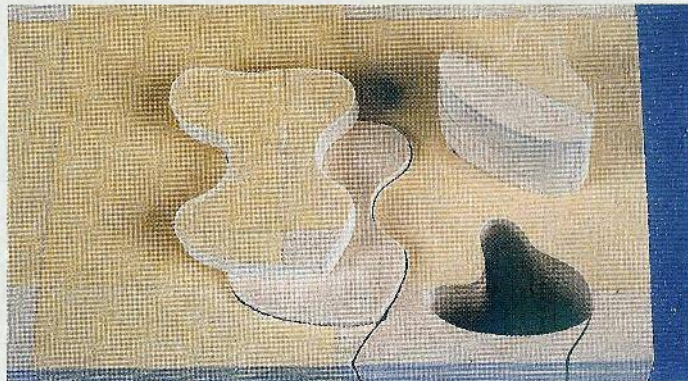
by Rick Hutcheson

Stack cutting is the best way to cut multiples of an item, but there are so many different ways to hold the stack together. There is really not a best way, but there should be at least one method shown in this article that you will like.



Thickness Limitations

The first question that arises is usually, "How much can I stack? For example, will my saw cut a stack 2" thick?" I have found that limiting the stack's thickness to about 3/4" is advisable. I usually stack five layers of 1/8" or three layers of 1/4" plywood. When using hardwoods, I will stack two 1/2" or three 1/4" pieces. Trying to cut a stack that's too thick causes the feed rate to slow way down and increases the chances of blade drift. We also get what we call the "barrel cut" when trying to cut a stack that is too thick. A barrel cut occurs when we stack cut a piece that will not slide out the top or bottom of the scrap, i.e. it is locked into place as shown in the photograph.



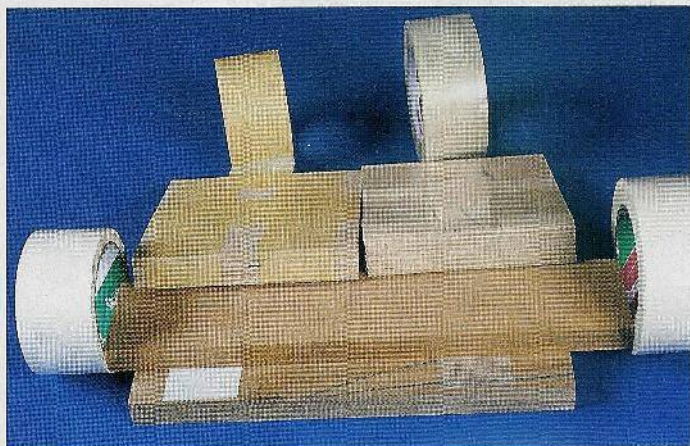


The other problem that can manifest when cutting a thick stack is the tendency to burn the wood's edges. With a burned edge like the one shown in the photo, the piece that has been cut cannot be called "finished." It is going to require additional work to sand the burned edge off. On the other hand, if we had cut just a single layer we would have had a finished piece once the sawing was done.



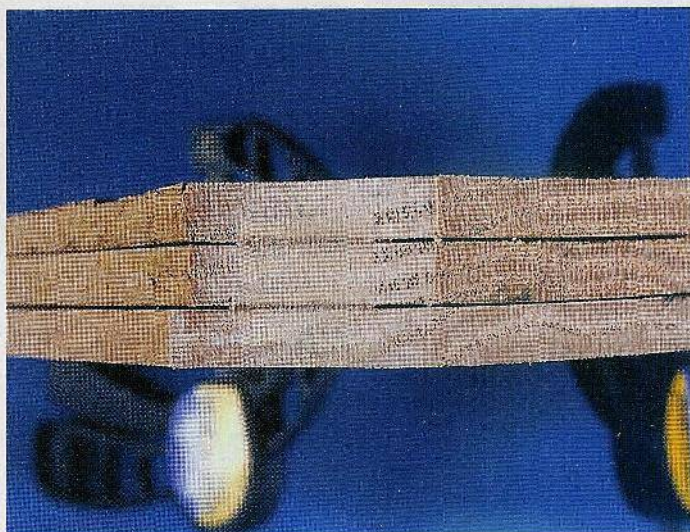
Nailing

To hold the stack together I like using a No. 3 finishing nail. On the thinner wood, simply driving the nail into the wood will split it because the sharp point on the nail spreads the wood grain apart as it goes through the wood. By placing the point of the nail on a steel plate, then tapping the head lightly, you will dull the point of the nail. The dull point on the nail crushes its way through the wood, most likely not causing the wood to split. Place the wood stack on a steel plate and hammer the nail until it bends a little. The bending indicates that the nail has hit the steel plate. The nail tip has been peened by hitting the steel plate, and now it will not scratch my tabletop. Also, the bottom layer of wood is more secure as a result. This is really noticeable on 1/16" wood, where without peening, the bottom piece falls off when you pick up the stack. I use the tops of the nails as handles or steering wheels to hold onto the wood and turn the piece as I cut. I have heard of people placing nails in all of their projects for the same reasons.



Taping

There are many other ways to hold a stack together. Some like to tape the stack. When taping, all of the pieces need to be the same size. The stack can then be wrapped with masking tape or clear packing tape. The tape can be run around the stack on just the edges, or you can tape around the stack's girth from both directions. Both types of tape and both taping methods work equally well. Another option is carpet tape. There are two types of double-face tape that are also called carpet tape (they are shown on the bottom of the photograph). The cheaper kind is a thin plastic tape that holds fairly well (on the left side). Then there is the cloth kind—be careful how much you use on delicate work because it almost holds too well. Mineral spirits will dissolve the tape glue and allow you to separate the pieces, but it makes things a little messy. It is better to use less of this kind of tape, and then just pry the pieces apart. One disadvantage of the cloth tape (as with hot glue) is that it leaves void areas in which there is no tape.

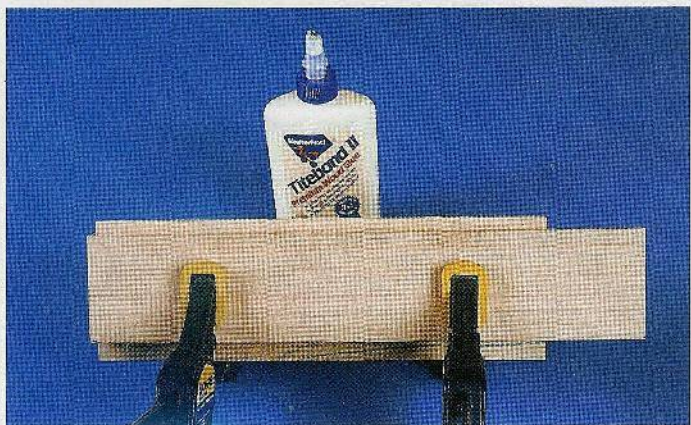


Gluing

You can also hot glue a stack together. One method is to hot glue the faces of the pieces together. The problem with this is that the glue dries so fast that it tends to leave a void between the pieces, as shown in the photo above. This can cause tear out on the bottom of every layer as we cut. An alternative is to start with all of the pieces being approximately the same size, and then run a bead of hot glue down the edge of the stack. Run a few beads of glue on each side and the stack is ready to cut.



Some prefer to place a small drop of hot glue or woodworker's glue in the waste area between the pieces.



When using woodworker's glue, however, you need to be very sure that all of the gluing is done in the waste areas, because this type of glue forms a permanent bond.

Another way to glue a stack together is to spray glue both sides of a piece of paper (like you would a pattern), and then place this between the pieces of wood to form the stack.

The problem I have with any of the gluing methods covered above is that the glue needs time to set up before you can start cutting.

Conclusion

There is no right or wrong way to make a stack. Any of the methods touched upon in this article will work, but some are easier to execute than others. I suggest that you try a few of the methods shown to find the one you like best. Keep in mind that it is important that the stack does not shift while you are cutting. You might also want to try different stack thicknesses in order to match your style of cutting. Stack cutting can save you a lot of time when cutting multiples of a project. Give it a try!



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Snowy Owl

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

The popularity of Harry Potter and the many owls in the books and movies peaked our interest, so we started making owls for our craft sales. This snowy owl is our second and, hopefully, not our last. Because of the size of the pattern, you will have to be very 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 owl on a bigger scale.

The finished owl was cut from a piece of aspen. I have also cut it from poplar and white maple. The problem with working with a softwood such as aspen is that the finished piece is very dirty after it is cut (as the sawdust is soft), so be prepared for a bit more cleaning up than usual if you go with a softwood.

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 light 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. However, any quality blade will work. The finished owl (particularly for the eyes and beak) was cut mainly with a No. 2R blade.

After you have drilled the guide holes and cut out the fret pieces, brush out any loose dust, then 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 folded over and held against my thumb is a good way to remove any remaining burs and to lightly round the edges in order to give it a more finished look. Clean off the dust.

SUPPLIES

Wood: white wood (e.g. blond maple, holly or a softwood such as aspen)—one piece 3/4" x 6-1/2" x 10-1/2" (for the owl) and one piece 3/4" x 5" x 16" (for the base). **Suggestion:** use the same species for both the owl and the base, since the owl should look like it's in snow.

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 and a countersink; router (optional); access to photocopier

Temporary bond spray adhesive (such as 3M 777 adhesive)

Clear packing tape

Paint thinner

1/4 sheet of 220-grit sandpaper

Carpenter's glue

Two 1" finishing nails

Four 1" No. 4 or No. 6 wood screws

Oil of choice

Glue copies of the base patterns to the second piece of wood and cut them out with a No. 5 blade. While the pattern is still on the cut base pieces, drill four small 1/16" holes in the middle of the four marked X's on the base patterns (for the screw placement). Use a small finishing nail through each of these holes to mark where the guide holes go on the bottom of the owl and on the bottom of the smaller base piece (see **Fig. 1** and **Fig. 2**). Next, carefully drill 1/8"-Dia. guide holes for the screws approximately 1/4" deep in the bottom of the owl and in the bottom of the smaller base piece where the finishing nails made marks.

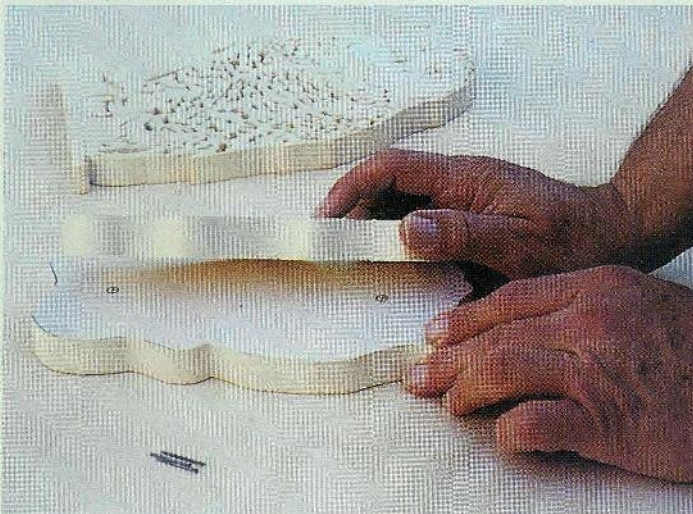


Fig. 1. Marking for guide holes on the bottom of the smaller base piece with finishing nails placed through the 1/16" holes in the larger base piece.



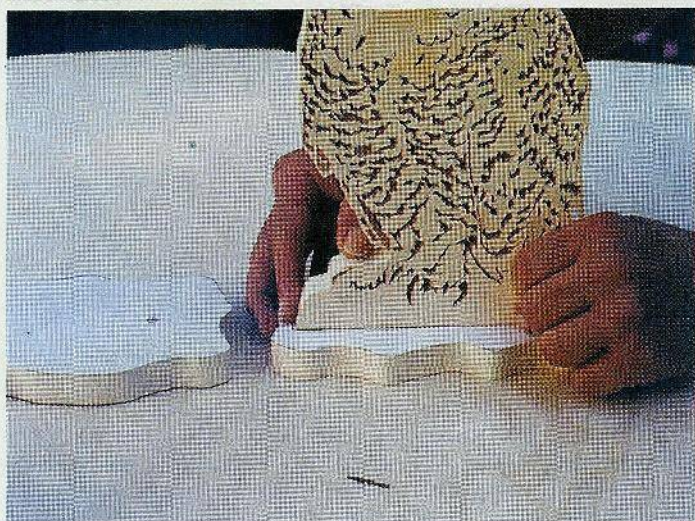
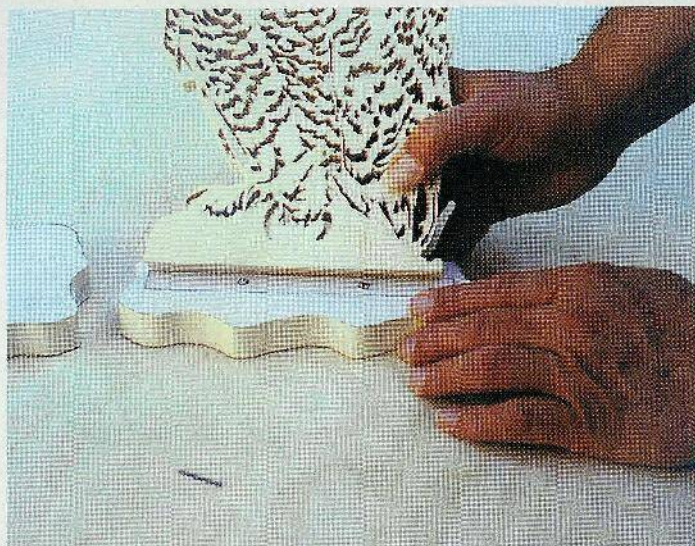


Fig. 2. Again, finishing nails are used (through the smaller base piece) to mark for guide holes on the bottom of the owl.

Now drill four 1/4" holes in the two base pieces as indicated on the pattern and countersink the four holes on the bottom of the two bases so that the screws will not stick out.

Remove the patterns on the bases and sand the top and bottom using the sander to make sure that the base pieces are smooth. Either use a router to round the tops of the two bases or just sand the top edges round.

To assemble, use a moderate amount of wood glue on the bottom of the owl and screw the smaller base to the owl (as shown in Fig. 3). Next, use the glue and screws to affix the larger base to the smaller base/owl (see Fig. 4).

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

The owl makes a great Christmas or birthday gift and also attracts customers and sells at craft sales as a unique art piece or to all those owl collectors out there (I know three personally).

Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres, Markham, Ontario, Canada L3R 3S6. Email: fantasiesisaw@rogers.com

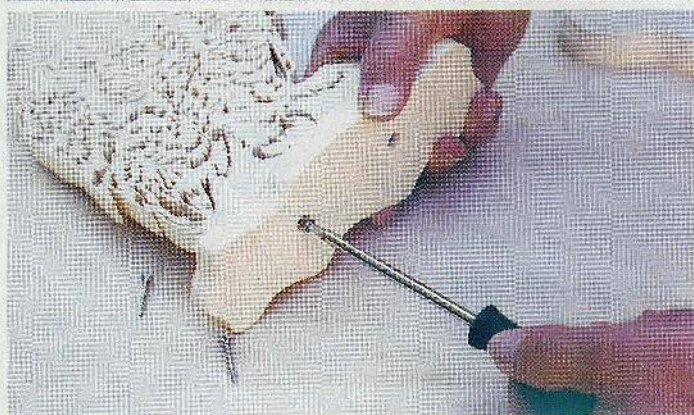
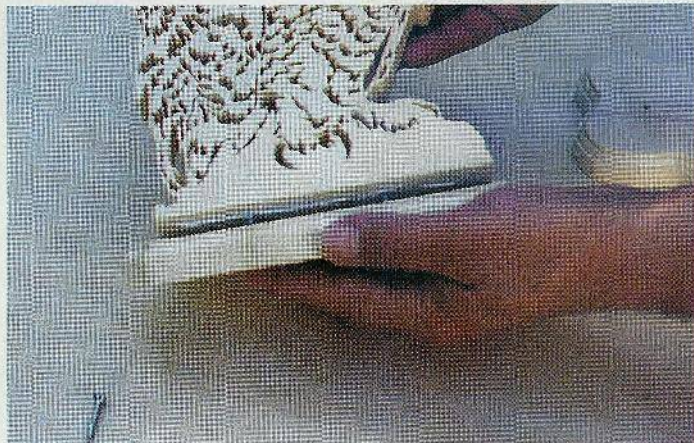


Fig. 3. Gluing and screwing the smaller base to the bottom of the owl.

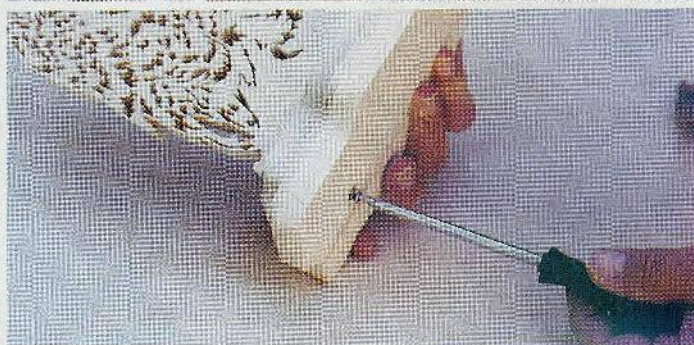
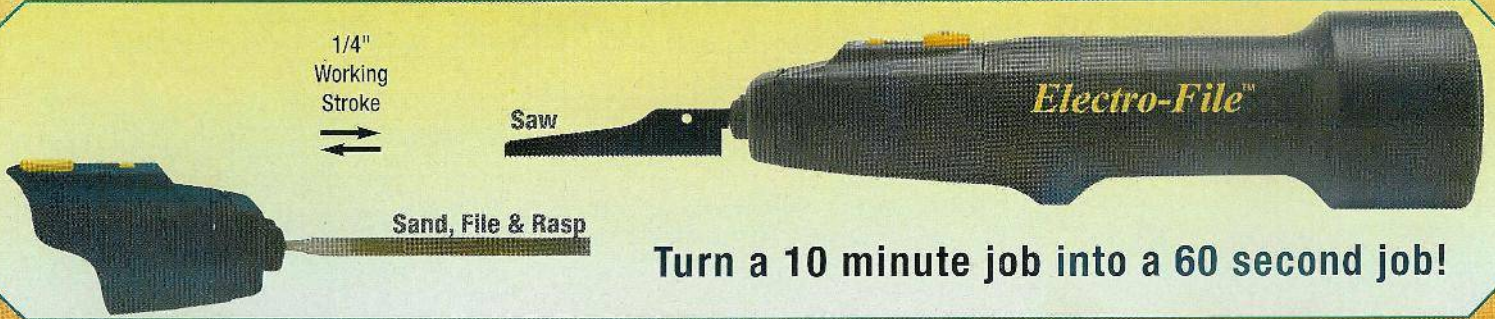


Fig. 4. The final assembly step is to affix the larger base piece to the smaller base and owl.

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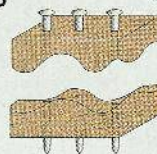
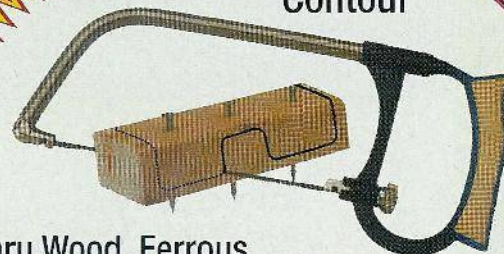
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Candle Box with Wooden Hardware

by John Pothemus



SUPPLIES

Wood: bird's-eye maple—one piece 1/4" x 6" x 24" (for box sides, top and bottom); walnut—one piece 3/4" x 1" x 2-1/2" (for the two hinges), one piece 1/4" x 1-1/2" x 1-1/2" (for the four feet), and one piece 1/8" x 3/4" x 3/4" (for the decorative escutcheon)

Tools: scroll saw with assorted blades, including a No. 9; drill press with No. 60 and 1/16" bits; table saw with fine-tooth blade; finger joint machine (if preferred instead of miter joints); miter joint clamps; router with 1/2" roundover bit

Temporary-bond spray adhesive

Wire cutters

Wood glue

Sandpaper, assorted grits

Natural and mahogany stain

Water-based satin finish

Apollo HVLP sprayer

Introduction

These elegant boxes, with their clean lines and wooden hardware, are ideal for holding "tea-light" or votive candles. Giving someone one of these boxes, filled with candles, would make a special gift. The methods and dimensions used can be adapted to fit candles of varying sizes.

INSTRUCTIONS

Make the box sides

These boxes were made from bird's-eye maple. Two options are shown for joining the sides—finger joints and miter joints. Finger joints are sometimes referred to as box joints or comb joints. Their beauty and strength is hard to beat. A Hegner finger joint machine was used to cut them. Use the option with which you are most comfortable.

Since the interior dimensions of the boxes need to be 5" x 5" x 2-1/4", a little more than twice the thickness of the wood is added to the length of the sides to accommodate the miter or finger joints. So, the finished size of the stock after the miter cut or finger joint cuts are made is 5-9/16" x 2-1/4" (see Fig. 1).

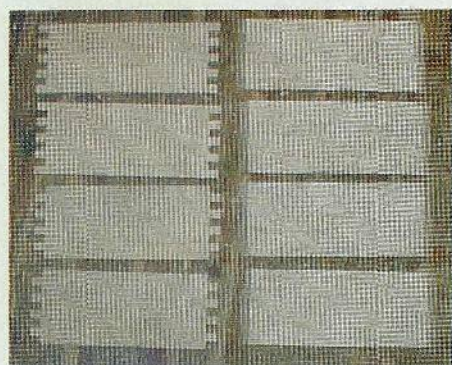


Fig. 1. The stock for the sides (A), ready to assemble. The sides on the left use finger joints, while those on the right are mitered.

Assemble the box sides

Miter joint option: Once the sides' ends have been mitered, miter joint clamps make it easy to glue the four sides together (see Fig. 2).

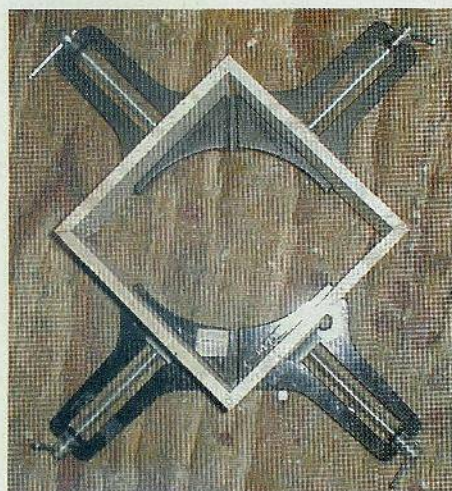


Fig. 2. Gluing and clamping the mitered sides.

Bill of Materials			
Part	Description	Size in Inches	Quantity
Bird's-eye maple			
A	Sides	1/4 x 2-1/4 x 5-9/16	4
B	Top and Bottom	1/4 x 5-3/4 x 5-3/4	2
Walnut			
C	Hinges	Cut from pattern	2
D	Feet	Cut from pattern	4
E	Escutcheon (decorative keyhole)	Cut from pattern	1

Finger joint option: I find it easiest to start by gluing up three sides first (see Fig. 3). While the glue is still wet, glue and tap the fourth side in place. Then, check the box with a square and let the glue dry. The fingers are cut slightly longer than the thickness of the wood, so they will stick out from the surface of the sides (see Fig. 4). When the glue has dried, sand the fingers flush with the box sides (see Fig. 5).



Fig. 3. If using finger joints, first glue up three sides.



Fig. 4. When first joined, the fingers will protrude past the surface of the sides.

Fig. 5. Sand the fingers flush with the sides.



Make and attach the box top and bottom

The next step is to cut the top and bottom of the box and glue them in place. They should be 1/8" larger than the outside dimensions of the box. When they are glued and clamped in place, they will overhang the box 1/16" all the way around (see Fig. 6). When the glue has set, you have a cube with edges that are ready for rounding over. A router table and a 1/2" roundover bit were used for this purpose. Make several passes, setting the height of the router bit low and raising it a little with each pass until you get to the final cut. This will trim off the overhang and avoid splintering the cube, which would happen if too much was taken off at once.

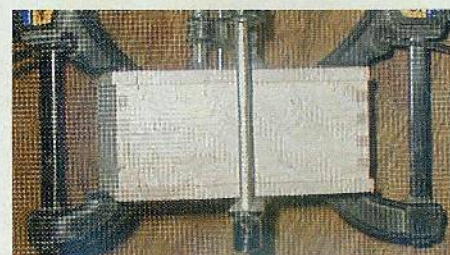


Fig. 6. Gluing and clamping the top and bottom (B) to the four sides.

Cut the cube into a box and lid

A table saw was used to cut the lid from the box. The fence was set so the lid would be 3/4" high after it was cut from the box (see Fig. 7). The cut



Fig. 7. After rounding over the edges, the lid is cut from the box with a table saw. Set the table saw fence so that the lid's overall height is 3/4".

edges of the lid and box are then rounded over using a router table and 1/4" roundover bit. This softens those edges and provides a nice definition between the box and lid (see Fig. 8).

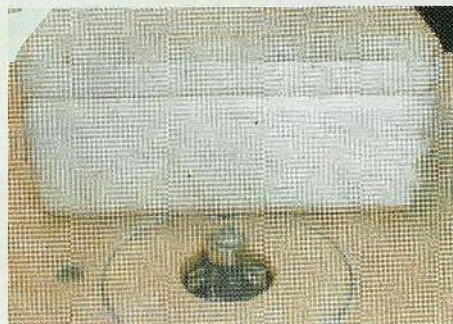


Fig. 8. After separating the lid from the box, the cut edges are also rounded over.

Stain the box

Natural stain (a light-colored, water-based stain from Cash Coatings) was applied by brush to the inside of the box and lid. The outside was stained by brush with a mixture of 3 parts Natural stain to 1 part Mahogany stain. Three tablespoons of Natural and one tablespoon of Mahogany was enough for two boxes. The stain doesn't have to be wiped down after the application; just brush it on and let it dry.

Make the hinges

Both hinges for a single box are cut at the same time using the pattern provided in the pull-out section. Cutting several sets of hinges in one strip gives you more to hold on to while you're cutting. Fold the pattern on the dashed centerline and glue it to the wood you've chosen for your hinges. Use a No. 60 drill bit to drill the hole for the hinge pin. Set the depth stop of the drill press so the bit does not go all the way through the hinge on the top profile (see Figs. 9 and 10). The holes only go through

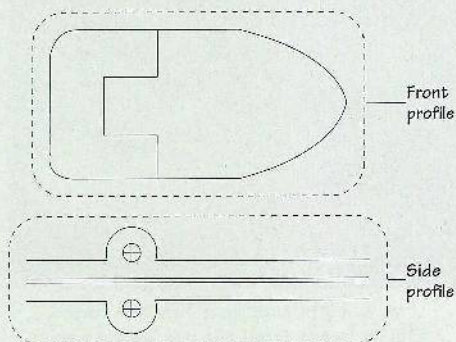


Fig. 9. Hinge top and side profiles.

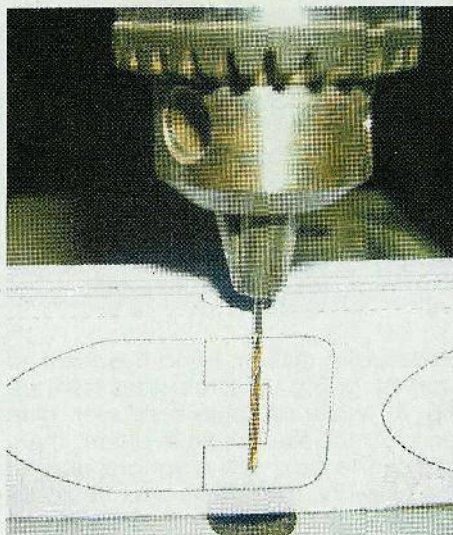


Fig. 10. Setting the depth to be drilled—do not go all the way through the hinge's top profile.

partway because the hinge pins (ordinary straight pins) will be cut off and then tapped into the area not drilled to hold them in the hinge. Carefully drill the hinge pin holes on the center marks on the side profile of the hinges. Drill blade access holes using a 1/16" drill bit on both the front and side profiles (see Fig. 11). As shown in Fig. 11, one hole is for cutting the outline of the hinge on the front profile and three holes are for cutting the center and side lines on the side profile. Threading the blade through these access holes instead of cutting in from the edge holds everything together until the final cut is made on the front profile.

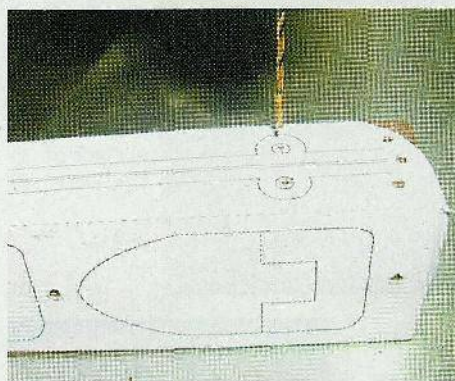


Fig. 11. Drilling the hinge pin and blade access holes.

The first cut made in the space between the two centerlines (between the hinges on the side profile). The space between them is taken by the kerf when cut with a No. 9 blade. Start at the hole and cut along the space, stopping when you

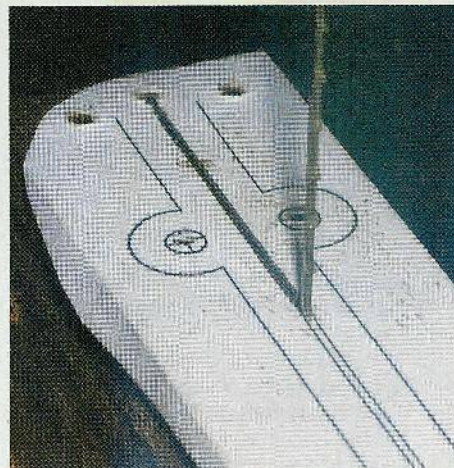


Fig. 12. Cutting the center space between the hinges.

reach the end of the hinge pattern line (see Fig. 12). After that, make the two side cuts on the side profile, again stopping at the end of the line.

The front profile is the last cut. Start at the hole and cut around the hinge outline until you get to the line dividing the hinge leaves. Cut that line, stopping just past the outline without exiting the wood (see Fig. 13). Now move back up the dividing line and finish cutting the outline. That completes the cutting of two hinges. They can now be removed from the strip and the waste pieces.



Fig. 13. Cutting along the line that divides the hinge leaves.

The edge of the barrel (the round part that the hinge pin goes through) is square on the bottom side (see Fig. 14). For the hinge to function properly, this edge needs to be rounded over. This can be done easily by hand with a piece of sandpaper. Because of the way the hinges will be installed, only

continued on page 32

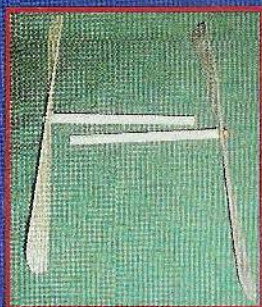
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How it's used to flatten stock:



Figure 1 - 1/4" x 7" x 12"
Bowed Walnut

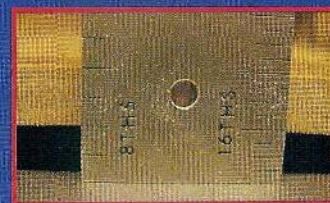


Figure 2 - Bow is 1/4" high at
center of wood



Figure 3 - Clamped Flat



Figure 4 - Wood Flattened

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the hinge leaf shown in **Fig. 14** needs to be rounded over (see **Fig. 15**). With the hinge pin in the hole, hold the hinge on a flat surface by the leaf that does not have the rounded-over edge and move the other leaf. If it moves freely, the hinge is ready to be completed (see **Fig. 16**).

With the hinge pin still in the hole, cut it with a pair of wire cutters so that about 1/16" remains, as shown in **Fig. 17**. Tap it in flush with the hinge and apply a drop of glue over it to ensure that it will not work loose. The hinge is now finished.

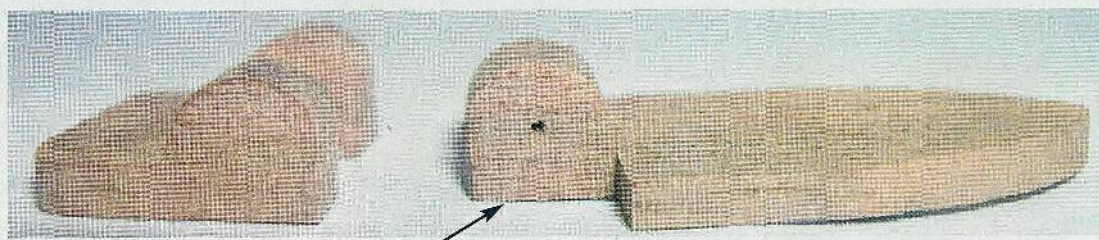


Fig. 14. At this point, the bottom edge of the "barrel" (the round part of the hinge that the pin goes through) is square. It needs to be rounded over to allow the hinge to work properly.

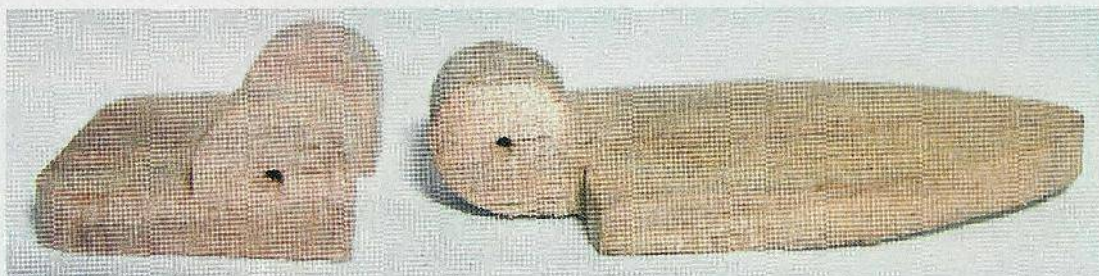


Fig. 15. The hinge barrel has now been rounded over.

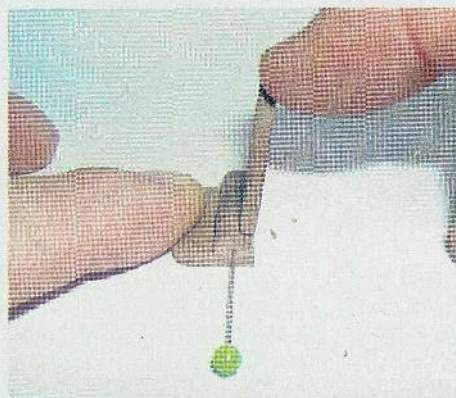


Fig. 16. Testing the hinge.

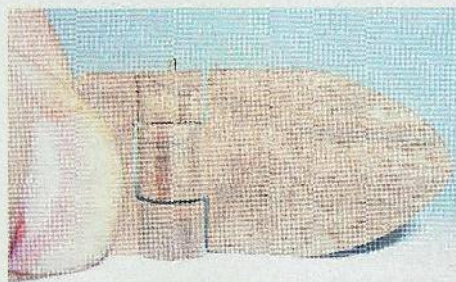


Fig. 17. Cut off the large pin, leaving 1/16" protruding.

the saw table tilted 25°. Cut the feet and escutcheon so the edges taper inward from the top (the side with the pattern) to the bottom (the side against the saw table). If the right side of the saw table is tilted down, cut with the pattern to the right side of the blade.

Assembly and final finish

Place the lid on a flat surface and glue on the hinges using a square set at 1-1/8" for placement (see **Fig. 18**).

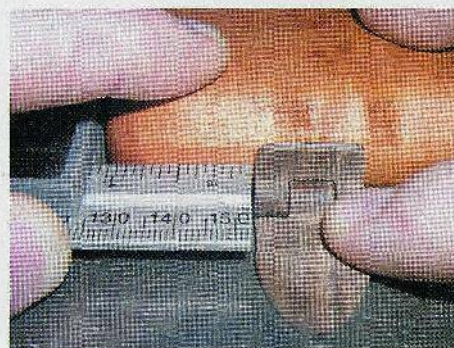


Fig. 18. Gluing the hinges to the lid.

Align the box lid with the box and clamp it. Apply glue to the hinge leaves and fold them over onto the box, as shown in **Fig. 19**.

The escutcheon is glued to the center of the front face of the box. The square is set at 2-1/2" to center it. Glue the feet to the bottom, placing them by eye (see **Fig. 20**).

Complete the boxes with satin

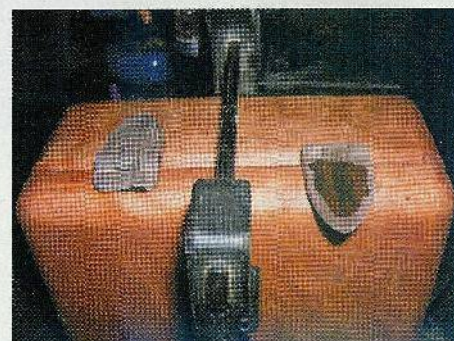


Fig. 19. Gluing the hinges to the box.



Fig. 20. Gluing on the feet and escutcheon.

Making the feet and escutcheon

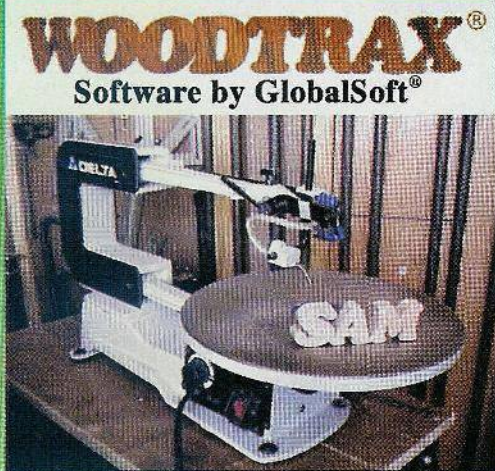
Glue the escutcheon pattern to the 1/8"-thick walnut and the feet patterns to the 1/4"-thick walnut. Cut the keyhole in the escutcheon. The feet and escutcheon edges are cut with

water-based finish from Cash Coatings, which was sprayed on using an Apollo HVLP sprayer.

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

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INSTRUCTIONS

Step 1. Copy the pattern, saving the original for later use.

SUPPLIES

Wood: see bill of materials

Tools: scroll saw; drill press; very small drill bit (for start holes); 2-3/8" forstner drill bit (for clock movement); table saw; planer (for proper wood thickness); belt and handheld sander

Spray adhesive

Sandpaper, assorted grits

Small file

X-acto knife and/or needle pick

Various clamps of choice

Wood glue

Oil finish

2-3/8"-Dia. clock insert (2-3/8" hole required)

Step 2. Select wood to use. We chose to make our main pattern piece from 3/8" material and the back piece from contrasting 3/8" wood. We made our upper and lower base pieces from contrasting 1/2"-thick woods.

Step 3. Plane wood to proper thickness.

Step 4. Cut wood to size of pattern. All straight-edged pieces should be cut to size on a table saw or equivalent for accurate dimensions and straight

edges. Cut all edges to be scroll sawn oversize.

Step 5. Attach the pattern to the wood with a spray adhesive. It takes practice to know the right amount: too much and the pattern is hard to remove; not enough and the pattern may come loose during sawing. When you attach the pattern, cut along the straight edges and place it on the straight edge of the wood you have cut.

Bill of Materials

Part	Description	Size in Inches	Quantity
Woods of choice			
A	Main pattern piece	3/8 x 5-1/2 x 14-1/4	1
B	Back piece	3/8 x 5-1/2 x 14-1/4	1
C	Lower base	1/2 x 3-1/2 x 17	1
D	Upper base	1/2 x 3 x 15-3/4	1

Step 6. Using a small drill bit, drill a hole in the waste area of each cutout.

Step 7. Feed scroll saw blade through the small holes and cut along lines. Feed the blade through the next hole and so on, making all the interior cuts first. For exterior cuts, you can cut in from the edge or drill a small hole just outside the exterior line.

Step 8. Remove patterns from wood by peeling them off. If a pattern is attached too firmly, you can use a hair blow-dryer. Be very careful because some cuts are very fragile.

Step 9. Sand workpieces with belt or handheld sander.

Step 10. Remove any burrs and clean up any cuts with an X-acto knife or a needle pick.

Step 11. Cut main pattern piece (A) either as one piece or as two thinner pieces whose combined thicknesses equal 3/4" (see Fig. 1). Whether

Fig. 1). Whether

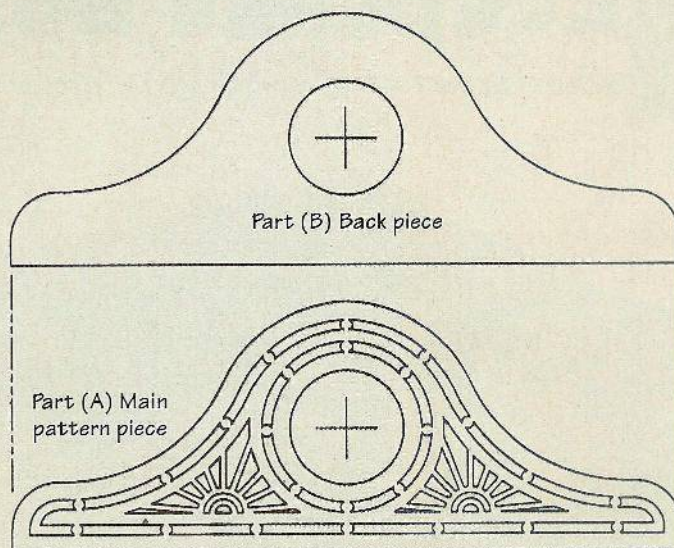
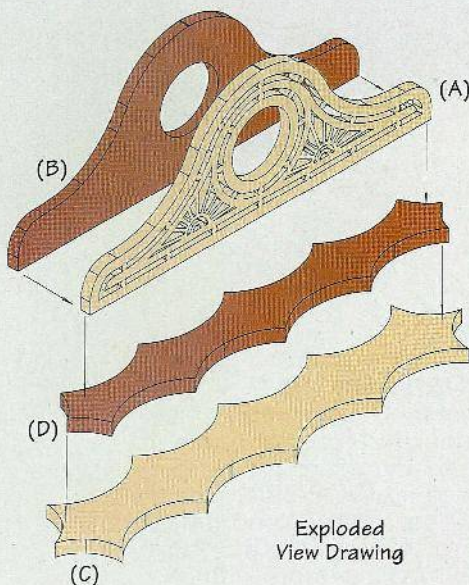


Fig. 1. Make parts (A) and (B) so that their combined thickness is 3/4".

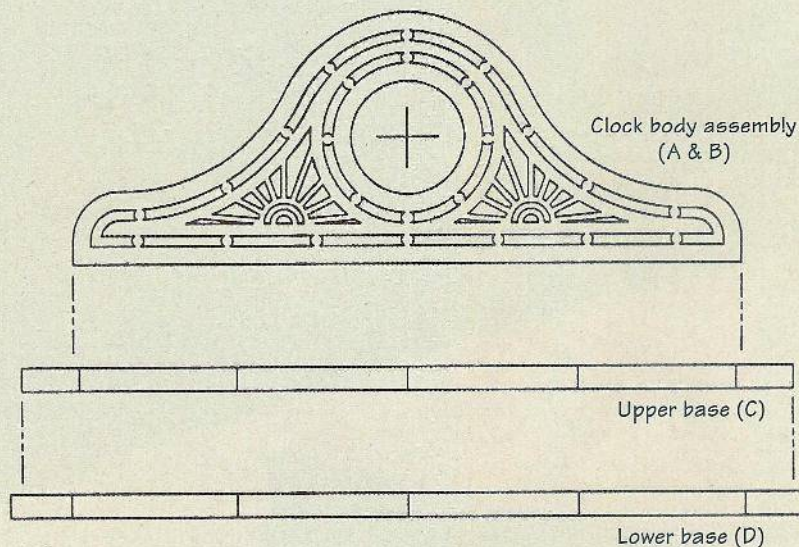


Fig. 2. Attach the clock body assembly to the base assembly (C and D).

using one or two pieces, sand the contour flush all around.

Step 12. Drill a 2-3/8"-Dia. hole through the main pattern piece and back piece at the clock location (see pattern).

Step 13. Glue the upper base (D) to the lower base (C). Then glue the main pattern piece (A) to the back piece (B). These all need to be centered (see Fig. 2).

Step 14. Glue the clock body assembly (A+B) to the base assembly (C+D).

This also needs to be centered.

Step 15. Allow glue to dry for one hour.

Step 16. Apply oil finish per manufacturer's instructions.

Step 17. Install the clock insert.

Step 18. Sit back and enjoy your new clock!

For questions concerning this project, send an SASE to: Wilckens Woodworking, P.O. Box 520496, Independence MO 64052. Email: wilkswood@aol.com





Keepsake Box

designed by Dirk Boelman, sawn by Ron Lettenmaier



Introduction

Here's a practical project with just the right amount of cutouts to make it pretty, but not so many that it will take you forever to make! Perfect for first time jewelry box makers, and others just wanting to take a break and make something they can finish in a few hours, rather than a few days.

SUPPLIES

Tools: scroll saw with assorted blades; drill with assorted bits; awl
 Spray glue
 Wood glue or Bondini gel glue
 Carpenter's square
 Woodworking clamps
 Sandpaper, assorted grits
 One pair 5/8" x 5/8" butterfly hinges with mounting screws
 Two small screw eyes
 4-1/2" length of gold chain or cord
 Finish of choice

Bill of Materials

Part	Description	Size in Inches	Quantity
cherry			
A	Top	1/4 x 5-1/4 x 12	1
B	Bottom	1/4 x 5-1/4 x 12	1
C	Front and back	1/4 x 2-7/8 x 11-1/2	2
D	Front and back risers	1/4 x 3/8 x 11-1/2	2
E	End	1/4 x 2-7/8 x 4-3/4	2
F	End risers	1/4 x 3/8 x 4-3/4	2
walnut			
G	Feet	1/4 x 1-1/4 x 1-1/2	4
H	Lid liner	1/8 x 4-1/4 x 11	1
I	End liners	1/8 x 2-7/8 x 4	2
J	Front and back liners	1/8 x 2-7/8 x 11	2



designed to be joined with mitered corners. You may want to make the miters and fit the corners before doing any sawing. **Note:** the riser strips can be sawn from the same piece of wood as the front, back, and end strips. This helps to make them exactly the same length as the panels they will sit on, and gives them the same grain patterns.

Step 3. Temporarily adhere the patterns to the wood with spray glue. You can stack and saw the front and back panels and the two end panels simultaneously. Use the outline from the lid pattern to make the bottom panel, which has no inside cuts.

Step 4. In the areas to be cut out, use an awl to make indentations to serve as guides for drilling blade entry holes.

Drill the holes with a 1/16"-Dia. bit.

Step 5. Install a No. 5 reverse tooth blade in your scroll saw. Start by making all of the cutout openings, then saw the outside designs on the lid and bottom panels.

Step 6. After sawing, touch up any imperfections with sandpaper, needle files, knife, etc. Finish sand all surfaces to desired smoothness.

Step 7. Cut the four feet to size. Also, make the liner panels according to the dimensions given in the Bill of Materials. **Note:** there is no pattern given for the liners.

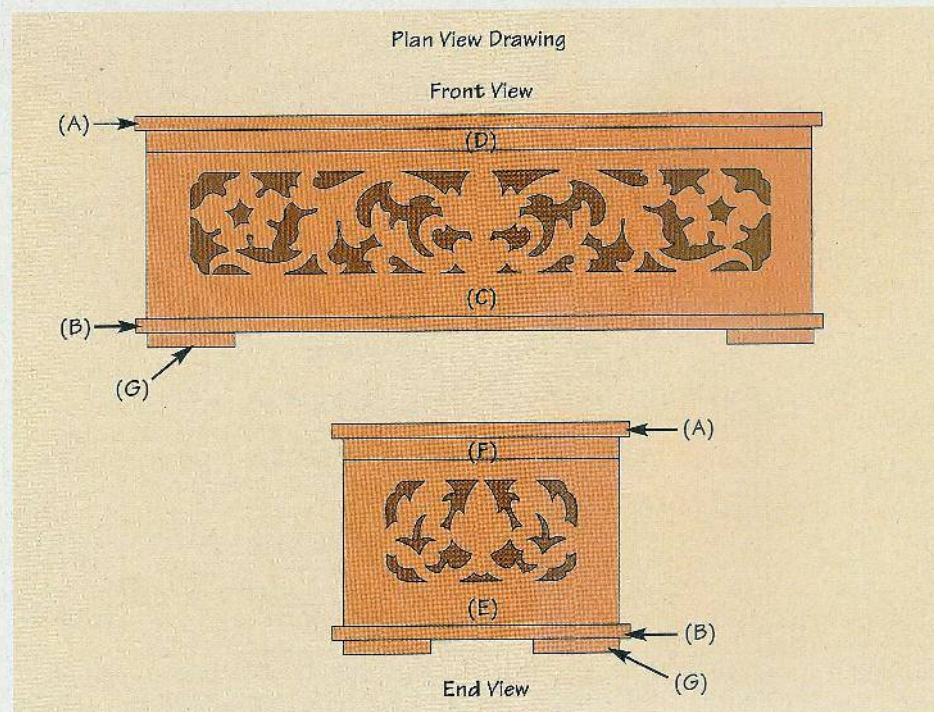
Step 8. Finish sand all surfaces of the feet and liner panels to desired smoothness.

INSTRUCTIONS

Make the parts

Step 1. Full-size patterns can be found in the pull-out section. Make copies of the patterns and save the originals for future use.

Step 2. Wood pieces can be precut to size, using a table saw or the equivalent. Make sure that all edges and corners are square and true. The front, back, and end panels are



Assembly

(Prior to assembly, please see finishing instructions below.)

Step 9. Begin by making the basic box. Use a carpenter's square to line up all four corners, apply glue to the miter joints, and then clamp together until dry.

Step 10. Next, dry fit the riser strips together on top of the box. Make adjustments as needed to line up the riser strips perfectly on the panels below them.

Step 11. Test fit the liner panel for the lid (between the riser strips). Make adjustments as needed.

Step 12. Assemble and attach the liner panel and riser strips to the underside of the lid with glue. There should be approximately 1/4" extending beyond the risers all the way around the edge of the lid. Clamp together until dry.

Step 13. Attach the front, back, and end panels (box assembly) to the bottom panel with glue. There will be approximately 1/4" of the bottom panel extending beyond the edge of the lid. Clamp together until dry.

Step 14. Use glue to attach the liner panels behind the front, back and end panels. Clamp together until dry.

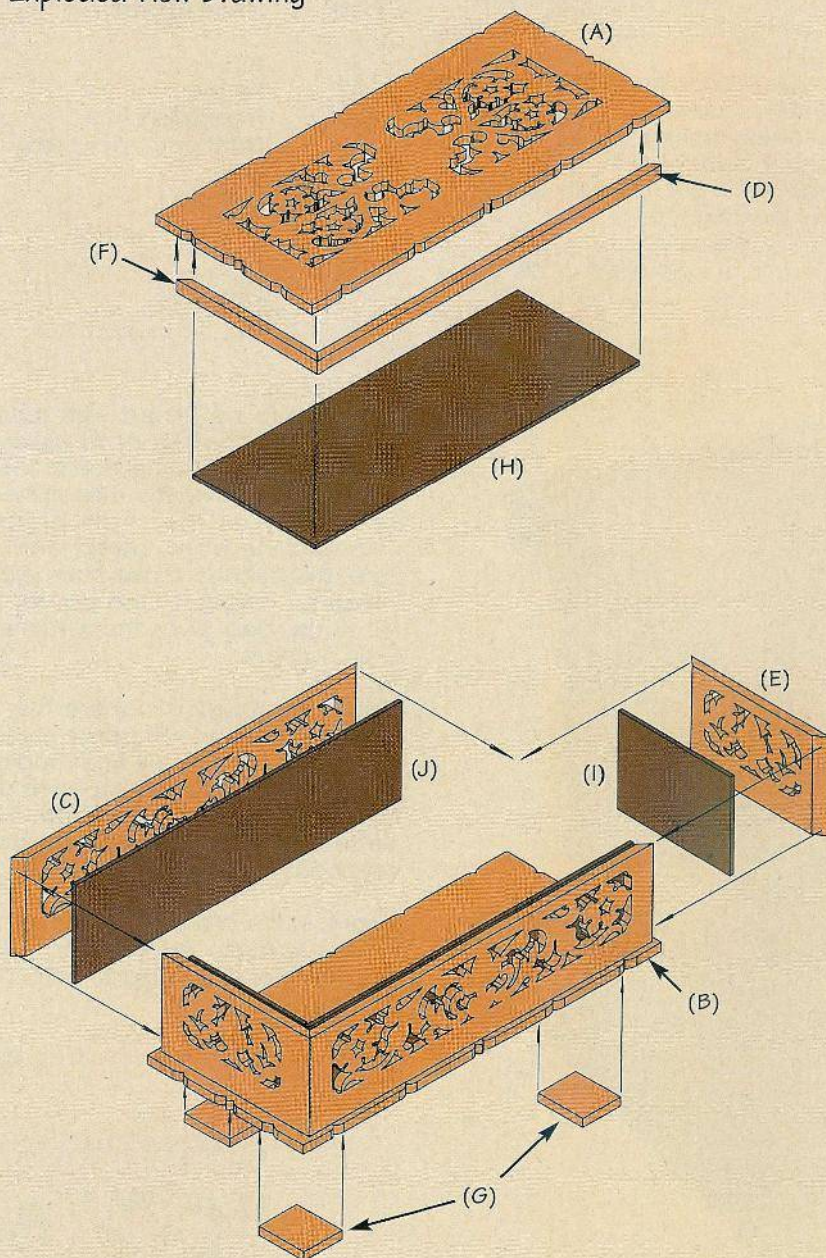
Step 15. Set the lid, with riser strips attached, on top of the box. On the back panel and back riser strip, measure and locate the hinges on centers 1-3/4" in from the outer ends of the box. Mark and predrill holes for hinge mounting screws. Be sure to shorten screw lengths, if necessary, to prevent the tips from protruding inside the box. Attach the hinges.

Step 16. Referring to the color inset photo, install two screw eyes: one on the inside center of the riser on the left side, and the other inside the center of the left end panel, approximately 1/4" from the top edge. Attach a 4-1/2" length of gold chain or cord.

Finishing

Step 17. There are many fine products available for finishing your project. Perhaps you already have a favorite. If not, we always recommend experimenting on scrap material first, rather than taking the chance of ruining a beautiful project with a terrible finish. Here's a method you

Exploded View Drawing



might want to try:

My good friend, Ron Lettenmaier, has definitely mastered one method of finishing. He applies his finish before assembly, then uses *Bondini* gel glue to put everything together. Ron first sands his wood pieces extra smooth; next he applies a product called *Minwax* Pre-stain; and then he applies three coats of *Minwax* Urethane spray. He allows plenty of time for drying between coats, and always ends up with what I call "that rich, fine furni-

ture finish" that just beckons to be touched. Then he assembles everything with just a few drops of *Bondini* gel glue... and it holds magnificently!!

Whatever product you chose to use to finish your project, I'm willing to bet that someone is really going to love your jewelry box. HAVE FUN!

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

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Soaring Spirit

by Marilyn Carmin

Patterns Located in Full Size
Pattern Section No. 2



SUPPLIES

Wood: wood of choice—one piece 3/4" x 17" x 17"; contrasting wood—one piece 1/4" x 17" x 17"

Tools: scroll saw with Nos. 2/0 and 5 blades; drill with No. 58 bit

Assorted clamps

Temporary-bond spray adhesive

Hot glue gun

Glue and glue brush

Sandpaper, assorted grits

Clear spray finish

6 yards leather lace, 2mm-wide

Small piece of dark felt*

Size 8 glass beads in two colors*

Needle and thread*

Assorted beads with at least 2mm hole (for lace)*

Paint or stain of choice*

Hanger of choice

*Optional

INSTRUCTIONS

Step 1. Make two copies of the pattern.

Step 2. Stack the wood (1/4" on top) and hold with hot glue on the edges.

Step 3. Using spray adhesive, put one pattern copy on the wood stack.

Step 4. Drill holes at A and inside the three notches along the outer circle.

Step 5. Using the No. 5 blade, cut the following in order: from A to B along the inside of the circle; inside the three notches; and around the outside of the circle. Cutting these areas together ensures a perfect fit during assembly (later).

Step 6. Separate the two woods. Do not remove the pattern. Using the No. 2/0 blade, finish cutting the circle and the styled eagle from the 1/4" wood.

Step 7. Using the outer edges of the wood for careful alignment, glue the second pattern onto the 3/4" wood.

Step 8. Drill holes and cut the realistic eagle only.

Step 9. Sand all pieces.

Step 10. If more contrast is needed, either paint or stain the circle and styled eagle.

Step 11. Spray all pieces with the clear finish.

Step 12. Glue the 1/4" project piece to the 3/4" piece. Clamp until dry.

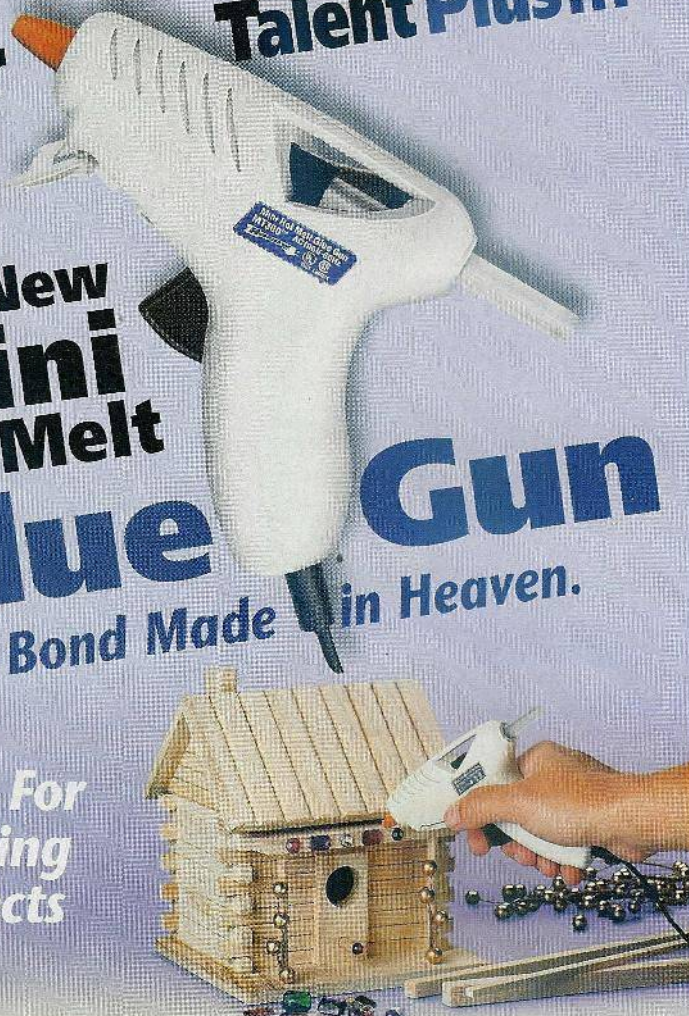
Step 13. Apply several more layers of clear finish to the project.

Step 14. *Optional bead work:* Cut nine triangles from felt to the size of the triangles in the outer circle. Sew the beads to the felt and glue the felt pieces inside each triangle.



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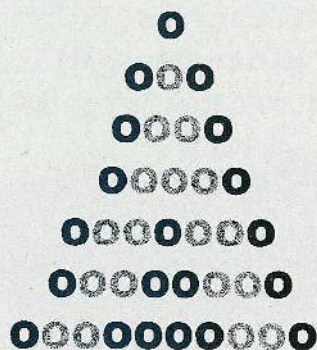
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Bead design

Step 15. Loop four lengths of the leather through each of the three notches (so that eight lengths of "fringe" hang from each notch). *Optional:* Add beads to the fringe.

Step 16. Attach hanger to back and enjoy!

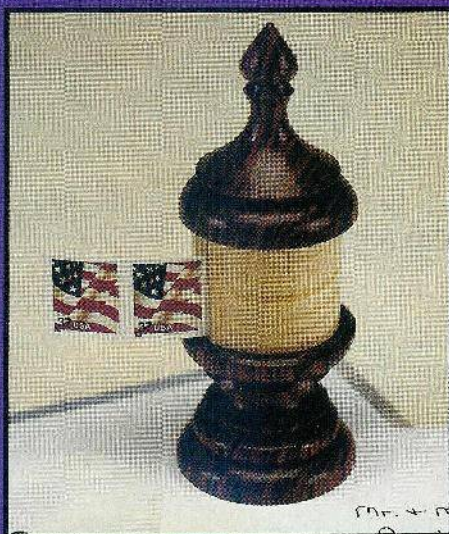
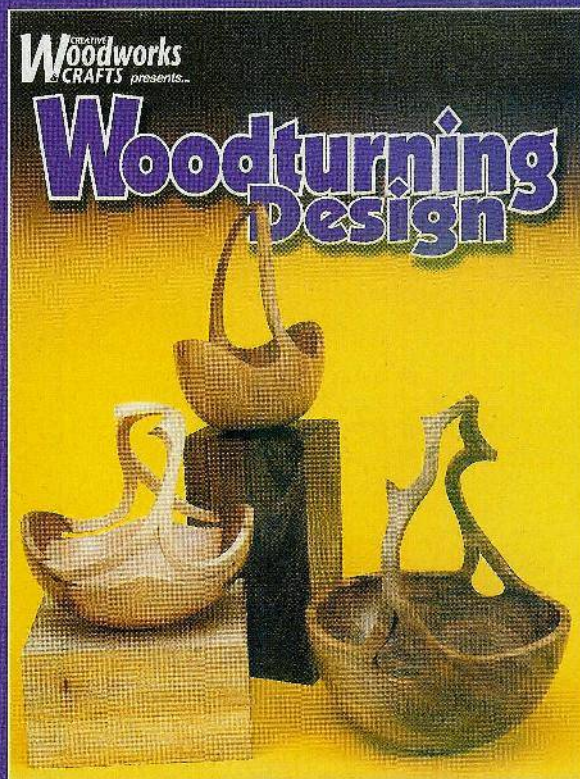
For questions concerning this project, send an SASE to: Marilyn Carmin, 4569 NE 78th Pl., Portland, OR 97218.



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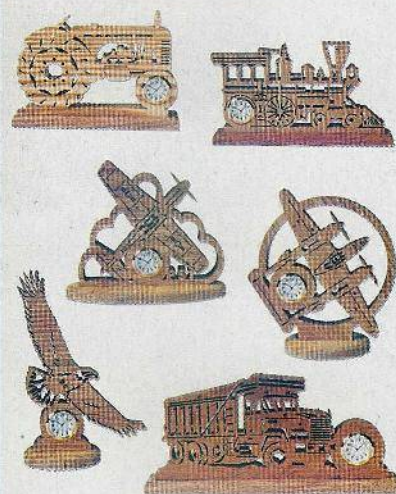
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Circle Template Set and Bonus Project

designed by John Polhemus



Bonus
project
with base



Framed version of
bonus project



Templates
in rack

Introduction

One of the gadgets in my shop that nearly every visitor asks about is my set of circle templates: "What the heck are those things?" They are an inexpensive and easy-to-make accessory that I wouldn't want to be without.

In this article, I will show you how to make your own set of circle templates and a handy rack to hold them. I've also included a pattern with a square border to show some of the ways the templates can be used to create project variations. This pattern, "Take time to smell the roses," may be found in this issue's full-size pattern section No. 2. Making the circle template rack also provides an opportunity to put the templates to work.

INSTRUCTIONS

Making the templates

Clamp a backer board by its back two corners to your drill press table and install a fly cutter. Extend the cutter arm fully and BE SURE it clears the clamps (see Fig. 1)! Set your drill press to its slowest speed and install the fly cutter. Drill into the backer board and set the depth stop so the tip of the cutter will go only halfway through the thickness of the stock from which you will cut the templates. By cutting halfway into the stock, flipping it over and drilling the rest of the way from the other side, tear out is eliminated on the edges of the templates. The backer board assures that you won't accidentally hit the steel drill press table. It also helps eliminate tear out in the pilot hole when the templates are cut.

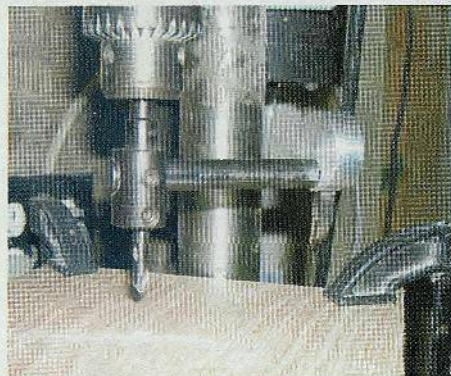


Fig. 1. Clamp backer board to drill press and check clearance.

Slide the cutter arm all the way in so the counter balance is up against the shank. Be sure the cutter tip is set so that its flat side is towards the pilot drill bit. This ensures that the edges of the templates will be flat, not beveled. Cut the first template (see Fig. 2). The second template is cut by moving the cutter arm out 1/16". This is easily done using shims made from the plywood that the templates are cut from. Cut them roughly 1/4" square (see Fig. 3). A shim is placed between the counterweight and the pilot shank, as shown in Fig. 4. Push the shim out after the cutter arm is set, then cut the second template. Adding one more shim after each template is cut will increase the diameter of each template by 1/8". As I cut each template, I numbered it and put it on a 3/16" dowel. A piece of folded tape keeps them from sliding off (see Fig. 5). There is no way you can hold all those little shims as you set the cutter arm. A drop of CA

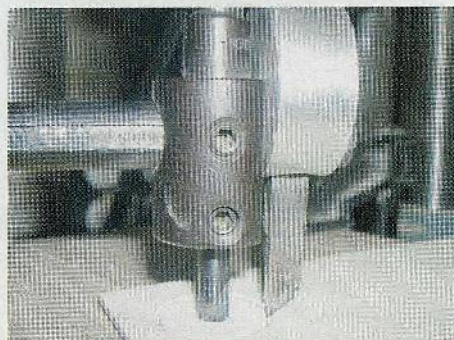


Fig. 2. Cutting the first template.



Fig. 3. Plywood shims will be used to make progressively larger circles.

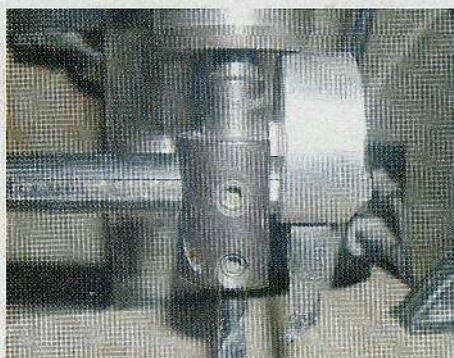


Fig. 4. The first spacing shim is in place.

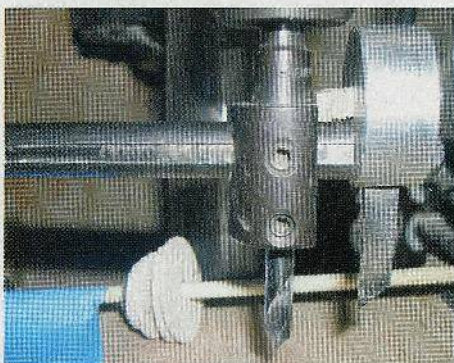


Fig. 5. Adding shims and stacking up the circle templates.

(cyanoacrylate) glue between them does the job. Repeat this process until you've cut all the templates you want.

SUPPLIES

Wood: **templates***: plywood—three pieces 1/16" x 12" x 24"; **template rack****: plywood—six pieces 1/2" x 9" x 14"; **"Take time to smell the roses" plaque with base**: pine—one piece 5/8" x 8" x 8" (for the upright), and oak—one piece 5/8" x 3-1/2" x 7-1/2" (for the base); **framed version**: oak—one piece 5/8" x 8" x 8"

Tools: scroll saw with blades, including four No. 9 blades; drill press with 1/8" bit; fly and circle cutter; router table; router with 3/8" roundover bit; awl

Carpenter's square

Assorted clamps

Sandpaper, assorted grits

3/16" dowel

Tape

Cyanoacrylate (CA) glue

Wood glue

1-3/8" mini clock insert

Cash Coatings Red and Mahogany Stain

Spray gloss finish

**My set has 43 templates. The amount of wood you will need will depend upon how many templates you want in your set.*

***Wood amounts will also depend upon how many templates you make.*

Making the template storage rack

The storage rack can be made by using a square and some of the templates to lay out lines directly on the wood. This one was made using 1/2" plywood. That's what I had lying around. You can make yours from plywood or solid wood—whatever you have available. I wouldn't go less than 1/2" for the top, though.

The first layout lines are the width of the blade of my square from the left side and bottom of the wood. With the largest template set against those lines, the right side blade with margin is drawn (see Fig. 6). Next, a centerline



Fig. 6. The rack's first layout lines.

between the side margins is drawn. Then lines spaced $1/4"$ apart and parallel to the bottom margin line are drawn (one for each template). These will be cut to form slots, which will hold the templates (see Fig. 7).

Align the bottom edge of the pilot hole in the largest template with the centerline and the first bottom line. Mark the edges of the template where they meet that line. Do the same with the next smaller template on the next line. Indicating a small "X" at the centerline after you mark that template's edges makes it easy to find the correct line for marking the next template (see Fig. 8).

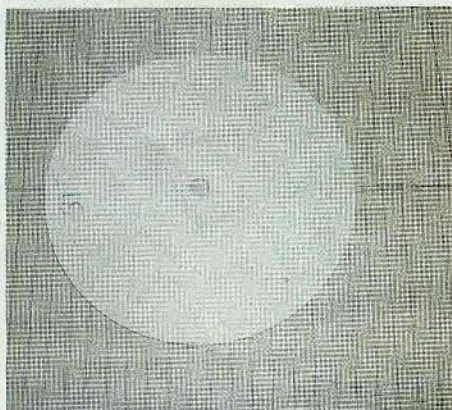


Fig. 8. Marking where the edges of each template meet the template's line.

The slots were cut by clamping four No. 9 blades in the saw at one time. The resulting kerf width was just right. An $1/8"$ blade entry hole was drilled at the centerline for each slot. The slot was then cut from the center to each edge, and stopped just short of each template edge mark (see Fig. 9).



Fig. 9. Cutting the slots.

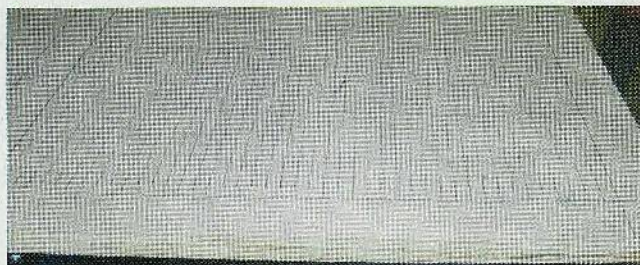


Fig. 7. The centerline is drawn next, and then parallel lines are drawn, spaced $1/4"$ apart.

Now that the slots have been cut, they and some templates can be used to draw the outer border of the rack. Once again, I used the blade width of my square against the ends of the slots to draw the outer border line. A template was chosen and traced to round the outer corners of the rack. Its pilot hole was also traced. A smaller template was aligned to that pilot hole, then traced to form a smaller rounded corner that cleared the slots within the larger rounded corner (see Fig. 10). Cut the outer border.

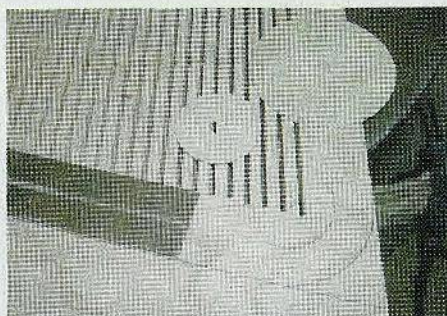


Fig. 10. Drawing the rack's outer border.

The reason for using the wide border and for selecting two templates to round the corners while clearing the slots is so you can make "frames" that will be stacked up and glued together to form the rack. This will raise it higher than the templates that stick through it. Otherwise, you wouldn't be able to set it down (see Fig. 11). Draw the



Fig. 11. Underside view of rack shows that the rack's height must be built up; otherwise, you couldn't set it down on a flat surface with the templates in place.

frame by tracing the rack and using the templates and ruler to form it (see Fig. 12). Cut as many from the $1/2"$ stock as needed to raise the rack. Glue them up, sand, apply the finish of your choice, and put your templates in their new home.

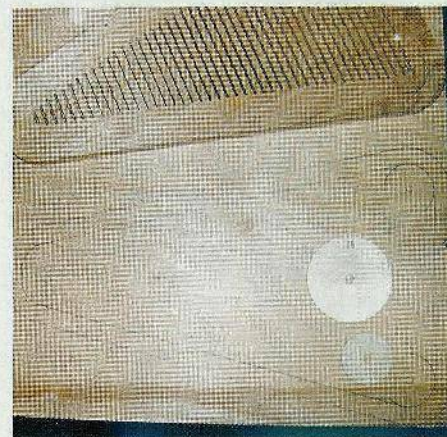


Fig. 12. Drawing the frame.

Using the templates to create two variations of the bonus project

Plaque on base version

The pattern was cut on the bottom border line and glued flush to the edge of the $5/8"$ -thick pine. Four templates were selected and traced to round the corners of the pattern (see Fig. 13). The interior cuts were made, and then a $1-3/8"$ hole was drilled for a mini clock. Then the border was cut with the saw table tilted at 15° .

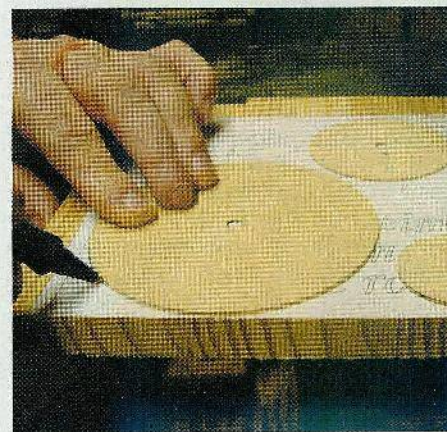


Fig. 13. Rounding the plaque's corners.

For the base, I used $5/8"$ -thick oak. Stand the plaque on the base wood and trace around the bottom of it

onto the base wood. Note the two marks where the curve of the bottom corners meet the base (see Fig. 14). A template was chosen and used to trace around the plaque with a pen in the center hole as shown in Fig. 15.



Fig. 14. Tracing the plaque's bottom onto the base stock.



Fig. 15. Using a template to trace the base's outline.

You now have the base drawn with the plaque outline centered on it. Use an awl or nail to make small holes just inside the line at the back edge and corner mark lines. When the base is sanded and the outline is gone, the holes can be used to align the plaque with the base when attaching it. The outline also makes it easy to see exactly where to drill screws (see Fig. 16). Cut the base with the saw table tilted at 30°. Cash Coatings

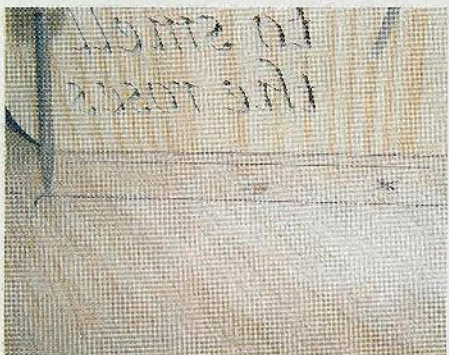


Fig. 16. Plaque outline shown with alignment marks.

Red was applied to the plaque and Mahogany stain to the oak base. After the plaque was attached to the base, it was sprayed with a gloss finish (see Fig. 17).

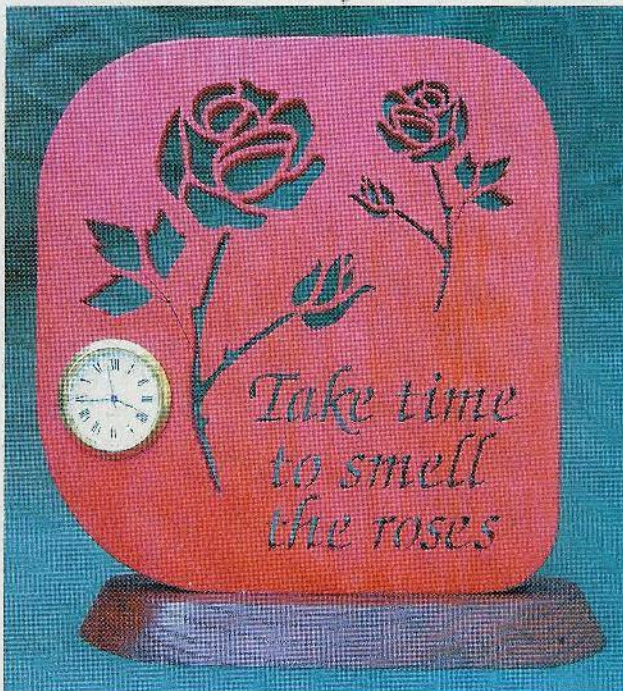


Fig. 17. Finished plaque on base.

How much the saw table needs to be tilted depends upon your blade and stock thickness. Experiment on scrap wood to determine the correct degree at which to tilt your saw table.

The interior and exterior edges of the FACE SIDE of the frame were rounded over using a router with a 3/8" roundover bit in a router table. Only the exterior BACK SIDE of the frame is rounded over. On the plaque, only round over the back edge.

The interior cutting of the center plaque was done next, and a 1-3/8" hole was drilled for a mini clock. After the piece was sanded, Cash Coatings Red was applied to the frame. The center plaque was left natural and glued into the frame. A gloss finish coat was then sprayed (see Fig. 19).

Framed plaque version

The pattern was applied to 5/8"-thick oak. Two templates were selected and used to draw a frame around the pattern in the same manner described earlier to draw the frames for the rack (see Fig. 18). The outside



Fig. 18. Drawing the frame around the pattern.

of the frame was cut at 90°. The interior frame line cut was a bevel cut so the center plaque would recess one-third of the way into the frame.



Fig. 19. Finished, framed plaque.

In conclusion

You'll get no argument from me that the template set and rack are tedious to make. However, their value in the shop will make the time invested well spent.

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



A Fox in the Woods

designed by George Ahlers, sawn and developed by Wes Demarest

SUPPLIES

Wood: **main pattern piece:** cherry—one piece $3/4"$ x $9"$ x $14"$; **frame:** walnut—one piece $3/8"$ x $1-3/8"$ x $60"$; **frame liner:** white oak—one piece $1/4"$ x $1/4"$ x $60"$; **backer board:** Bainbridge Ivy Green*—one piece $9"$ x $14"$

Tools: scroll saw with blades, including an Olson No. 2R; drill with assorted drill bits, including Nos. 58 and 64; assorted carving tools; router with $1/4"$ roundover and rabbeting bit

20-gauge brads ($1/2"$)

Temporary-bond spray adhesive

Sandpaper, assorted grits

Hanger of choice

Wood finish

Wood glue

Rit® Liquid Dye, Kelly Green

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

Introduction

Here is another project that can be as simple or complex as your heart desires, and regardless of the way you choose to design it, it will be a hit. When I first looked at the pattern, I envisioned it cut in several layers, with the fox as the front layer and the bush as the second and most of the leaves in background, all cut in a live edge slab of cherry. After further thought, I concluded that the leaves needed more texture and that the bush required more separation from the fox, leading me to use the technique I call Sculptural



Scrolling®. I don't call it carving because the design is already cut out; all you have to do is add a little texture and relief. It isn't hard, it doesn't take a lot of special tools, and if you break off a piece, it doesn't matter—unless, of course, it is around the face or a geometric shape. Here's how we did it...

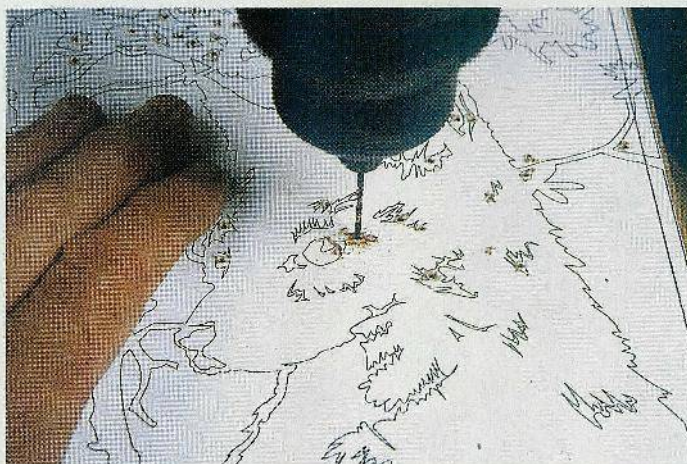
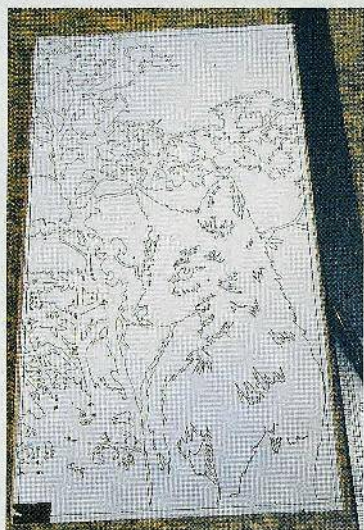
INSTRUCTIONS



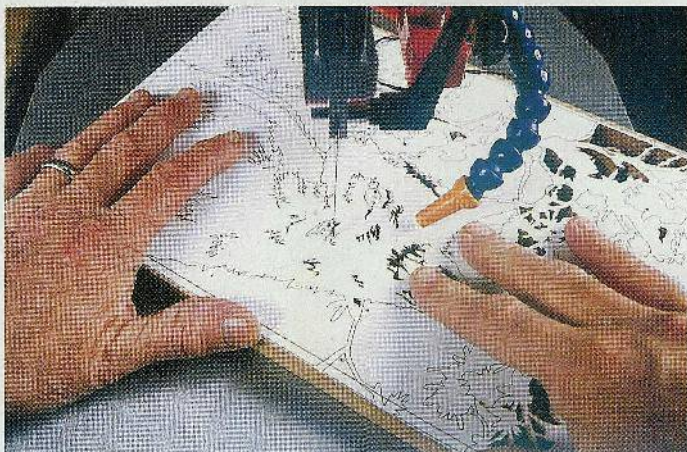
We chose cherry because it has a color similar to that of a red fox, and we used the grain and direction to complement the overall flow of the design. This piece of cherry was a bit spalted, and had dark and light streaks that could appear as shadows on the fox. That meant that the fox should be in the background, as though looking out from behind the bush, rather than in the foreground and not in the shadows. Let the wood dictate the best way to present the design. Sometimes you may not have the right piece of wood for the project, so wait until you do.

We sanded both sides of the project before starting any other work because we were still not sure whether we were going to carve the detail or just scroll saw it. If we had been sure we were going to carve it, we would not have sanded it first because the little bit of grit left by the sandpaper would have dulled our chisels.

Since we chose a board and not a piece with a live edge, the piece looked like it needed a frame. We drew a border around it to leave some solid wood for frame mounting. If you don't intend to frame your piece, you can skip this step. The border's thickness is strictly your choice; we made ours 1/4" all the way around.



Apply the pattern to the wood with temporary-bond spray. Use a 1/16" (0.0625" or 1.5875mm) drill bit for the larger blade entry holes, and a No. 58 (0.042" or 1.0668mm) drill bit for the smaller ones.



Making sure your saw table is square, cut all waste areas that will not be relief cut with an Olson No. 2R blade.

Leave some of the larger waste areas partially cut (but still with some support) to accommodate the force you will be applying if you do any carving. Also at this point, determine if you are going to drop out the levels with a bevel cut by using the sample block of wood at the top of the photo that shows tilt and direction. Before you start cutting for relief, make sure you leave enough surface area for solid glue contact. If you don't, you will have a bunch of

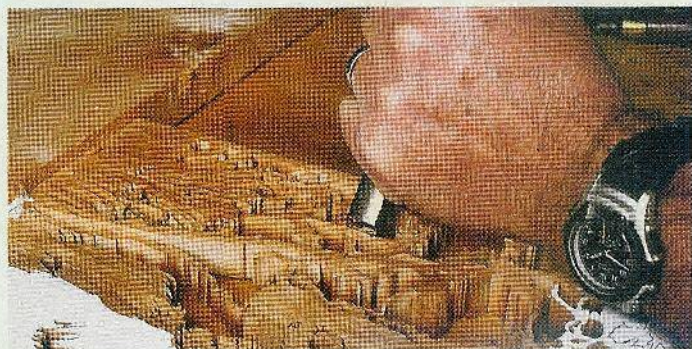


pieces for a diorama.

You will also notice that we have colored in the intended areas of carving on the fox. That way we can better visualize the final result without wasting time.

So we took the jump and finally decided on Sculptural Scrolling® rather than relief cutting. A power carver saves a lot of time roughing out a project, but for this one, we opted for the burnished finish produced by sharp chisels.

Any chisels you have will work, but we settled on an 8mm No. 7 gouge, a 7mm No. 9 gouge, and a skew. Work with the grain direction of the wood to reduce tear out and splintering. But remember: there will be a lot



Don't be afraid to create different elevations among the leaves and branches. Plunge cut into the edge to get a neat separation, and then pare it down and sculpt what is left.

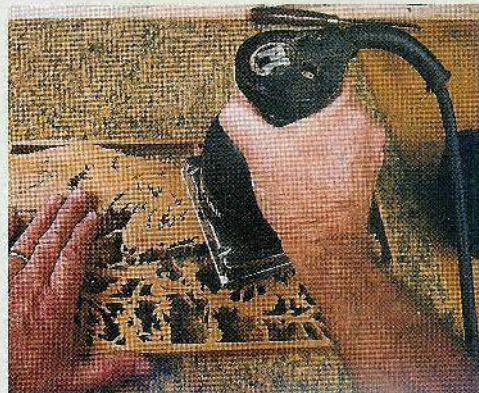


Make a stop cut along the frame so that you do not accidentally slip while making relief cuts.



All fuzzies have to be removed or the project will never look properly finished.

Finish sanding the project with a series of grits up to 320. Use a needle file if necessary to get into some of the details that are difficult to reach with sandpaper.



*continued on
page 52*

of occasions where you have to go against the grain in order to get the contour you need. Keep your cutting edges as sharp as possible and make light passes.



Flow the bush lines toward the roots in an arching fashion to mimic their growth characteristics. We used the 7mm No. 9 gouge to add more depth to the flow.

Wood Works With Rit!

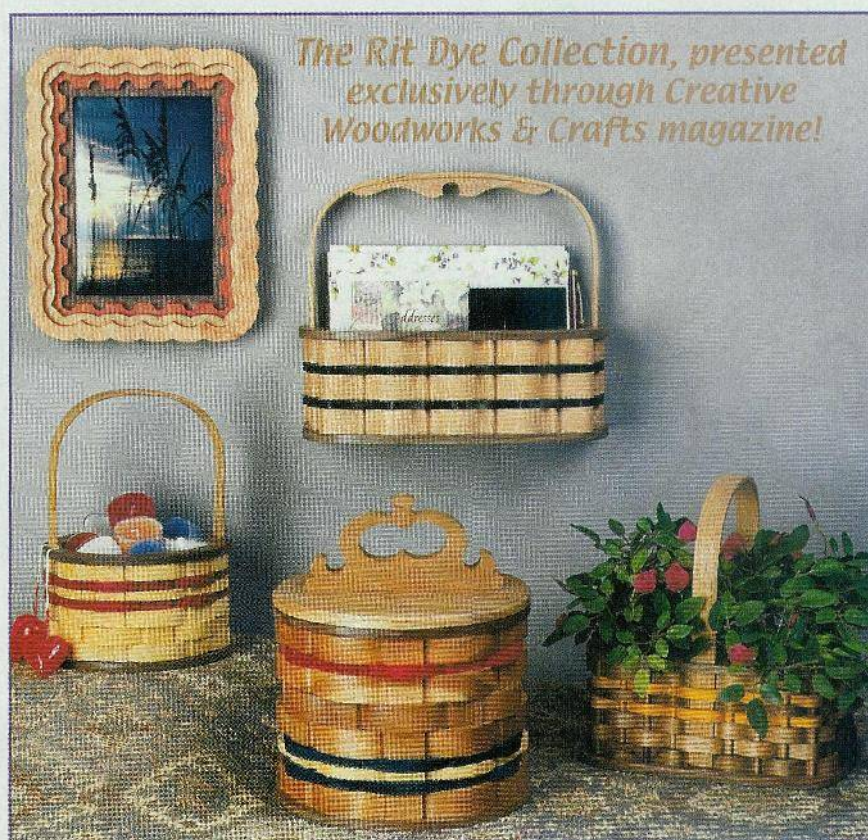
Rit
dye

Revealing Rit...The Secret Ingredient!

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

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

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



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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This is what the project would look like without the relief carving. The large waste piece in the chest area has been replaced because we carved it. If it had simply been sawn, we would have left it out.

Blow off or vacuum the project before applying the finish. If you did not carve it, remove the pattern and ALL temporary-bond spray residue with paint thinner and then allow it to dry.



We brushed on Watco Wipe-on-Poly and wiped it off with a lint-free rag, applying 4 coats over 6 days.



One of the features we use on many of our gallery pieces is a frame. They are simple to make and add considerable value to the item by serving as an attractive artistic accent. A frame should never be the focal point, but rather a complementary boundary that keeps the eye focused on the subject. We tried several different combinations of frame styles and liners before starting on the finished version. The primary concern is allowing enough room for seasonal wood movement without creating a fit that is too sloppy. Wood at 12% moisture content will shrink to around 6% during the winter in a heated house. That means this piece of cherry will shrink about $3/16$ ", and the $1/4$ " border we left around the project might show. To compensate for that, we routed a $1/16$ " rabbet into the frame stock (wide enough to allow for the depth of the project

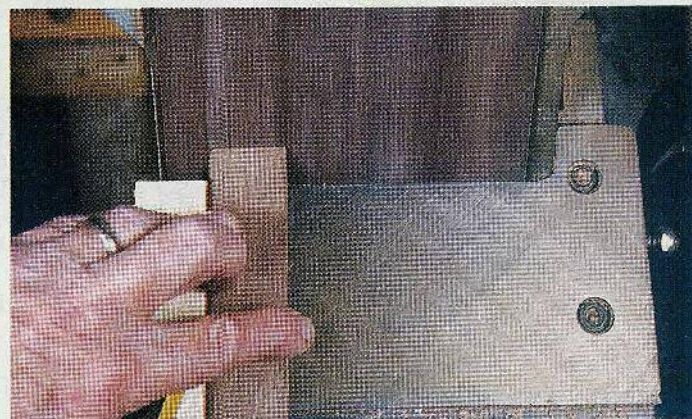
and any accent or backer board). If you make your frame stock in the same manner we did and have to route the rabbet, be sure to raise the cutter for the first pass. By doing this, you will maintain an even bearing surface and end up with a neater job than if you started on the bottom and worked upward. The rabbet bit has to have enough length to make the top pass without letting the spindle hit the frame material. Notice in the photograph that the spindle just clears the working stock. The face edge was made with a $1/4$ " roundover bit.



Lower the cutter and make the final pass.



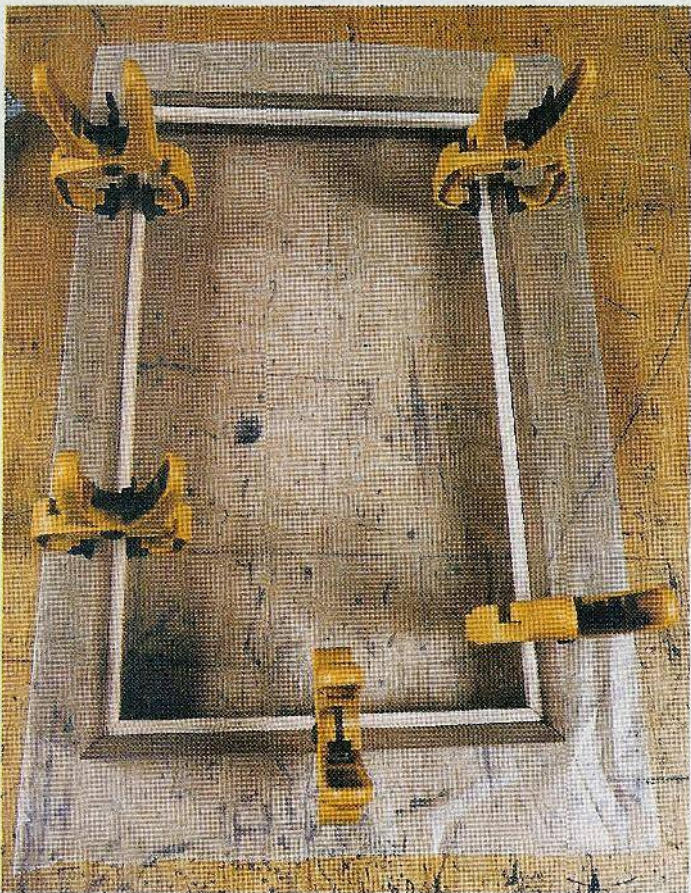
We made up a miter box to fit the frame material and the width of the saw.



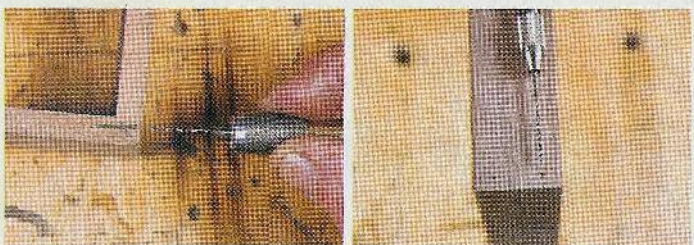
We used a stationary belt sander to fine-tune the angle and length. You can make a jig for a handheld belt sander that will do the same thing. It really makes frame design easier.



Glue up the frame using any method with which you are familiar. We used Cyanoacrylate glue because it sets up so quickly.



Fit the frame liners just as you did for the frame.



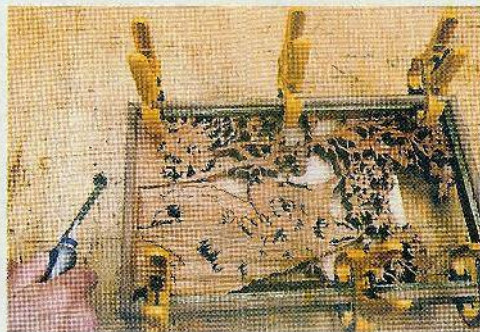
We used 1/2" 20-gauge brads to reinforce the corners. Even though the glue is strong, we use the brads because we expect the project to hang a very long time without failure. Be sure to drill pilot holes with a No. 64 drill bit, and a little

room for the head with a No. 58, because countersinking the heads this close to the end grain is sure to make it split.

We decided to dye the liners with Kelly Green Rit® Liquid Dye. Before you apply the dye, wet your strips to raise the grain and sand them when dry. Depending on the wood you choose, you may have to do it several times. Be sure to cover your work area and protect your hands and clothing from the dye. Heat the dye to 170° in a glass or stainless steel pot. Do not use aluminum. Test the colors on a piece of scrap wood until you get the color you want. We brushed on the color, but the piece can also be immersed. You control the color: make several applications, add more dye, or lighten it by diluting it with water. Be sure to rinse last, or the color may bleed through the finish. After the dye has dried, feel for any raised grain and sand very lightly so as not to remove any color before applying the finish.



Glue the frame liners in place and apply the finish to the frame. After the first coat dries, fill the brad holes with a wood filler and apply the final coats of finish.



We used Bainbridge Ivy Green suede mat board as an accent backer board and mounted the hanger. The project is as simple as shown and will bring a fair price at a show or gallery.

For questions concerning this project, send an SASE to: Wes Demarest, 66 Snover Road, Sussex, NJ 07461. Email: wes@woodworksandcrafts.com





Making a Desk Set Business Card / Pen Holder

by Barry Gross of BG Artforms

SUPPLIES

Wood or Corian of choice: **Wood option:** one piece 1" thick x 3" wide x 8-1/2" long; **Corian option:** two pieces 1/2" thick x 3" wide x 8-1/2" long (have to be glued together to get the 1" thickness)

Tools: scroll saw with a No. 9 Artisan blade*; drill with 1/8" and 11/64" bits; router with cove, ogee, and roundover bits; 2" spring clamps; hone to round over the back of the scroll saw blade*; protractor square*

Business card holder, part No. DABCH1*

Pen holder, part No. DAPEN*

Small door bumpers (for the bottom of the desk set)

Assorted grits of sandpaper (for the wood option)

CSK-1 Corian sanding kit*

Watco Danish Oil Finish (for wood option)

Ethyl alcohol (to clean Corian surface before gluing)

Masking tape

3M Spray Mount™ artist's adhesive

Padded abrasive 2" x 2" aluminum oxide sanding pads

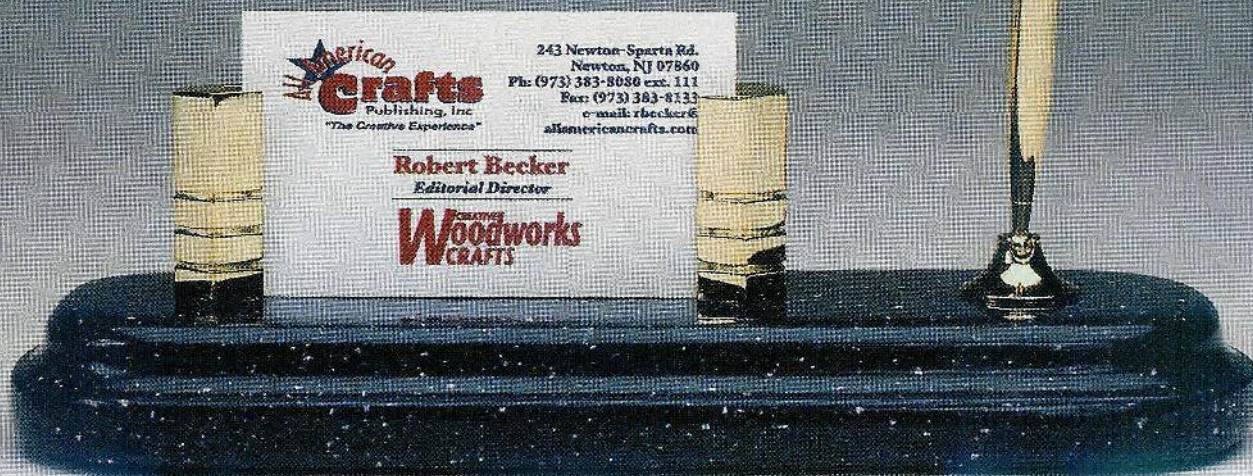
Hot Stuff Super "T" cyanoacrylate glue (CA glue)*

Clear packing tape

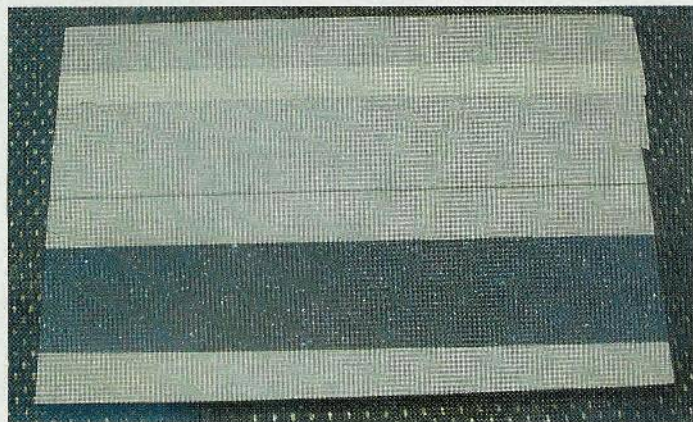
*Available from BG Artforms, 2189 Philip Drive, Bensalem, PA 19020, (888) 717-4202 or visit their website at www.bgartforms.com.

Introduction

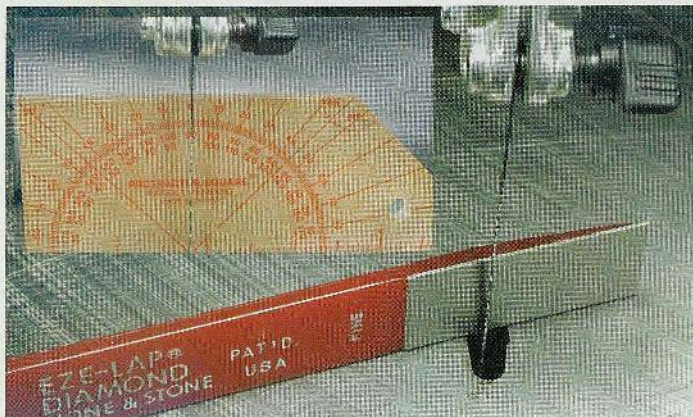
Giving a business gift is sometimes very stressful. Do I give a personal or a practical gift? What if they do not like the color or the size is too small? Well, have no fear—"Mr. Solid Surface" is here to assist you with a gift-giving project that everyone will be sure to admire! Two options are provided—you can make the desk set from either wood or Corian. The step-by-step photos shown here depict the Corian option. This project is really incredibly simple, quick and easy to make, and yet very attractive.



INSTRUCTIONS



Choose either wood or Corian to make the base of the desk set. Here I have chosen to use Corian in the color Azure. Begin with a 6"-wide x 8-1/2"-long piece that will be cut into two 3"-wide pieces. Place masking tape on the Corian surface to reduce the heat caused by cutting the Corian and also to lubricate the blade.

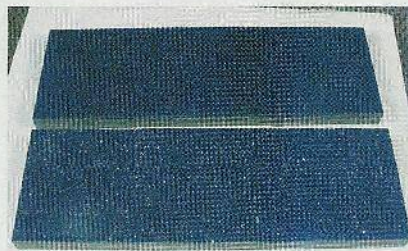


Step 1. Set your scroll saw blade to exactly 0° in order to obtain a perpendicular cut, and then round over the back of the Artisan No. 9 scroll saw blade with a hone. This will help to eliminate any of the frictional heat that tends to build up when making tight turns in either the wood or the Corian.



Step 2. Cut the Corian in half as shown. If you are cutting correctly (with a medium speed) and not pushing too hard, you will get debris like this.

Step 3. Wipe off the Corian using ethyl alcohol and allow to dry. The alcohol will remove any grease that could cause the joint to be visible at a later time.



Step 4. After the alcohol is dry, spread Hot Stuff CA Glue onto the surface of the Corian. Rub the two pieces together and then pull them apart, inspecting both surfaces for complete glue coverage.

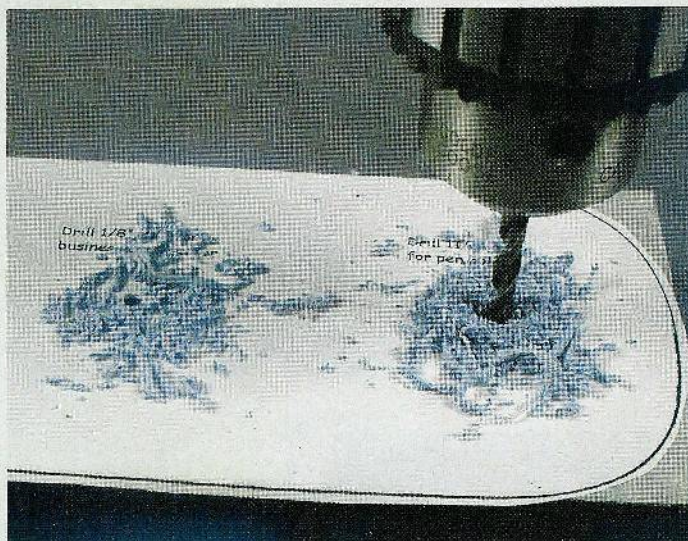


Step 5. Place the two glued sides together and then immediately clamp the entire piece, as illustrated, with 2" spring clamps. Allow the Corian to dry thoroughly for 20 minutes.

Step 6. Use 3M Spray Mount to adhere the pattern to the Corian.
Note: if you are making your project from wood, then adhere the pattern to the wood at this time.

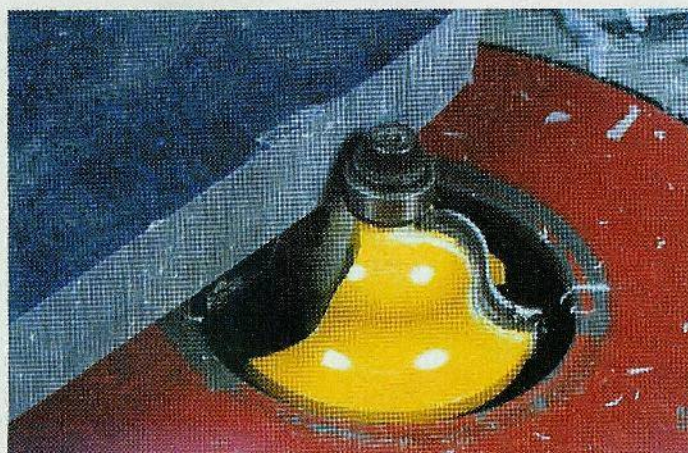


Step 7. Cut the material as per the pattern. **Note:** the debris falling off the blade is what you want to see; this prevents too much heat, which would otherwise result in a burned edge.



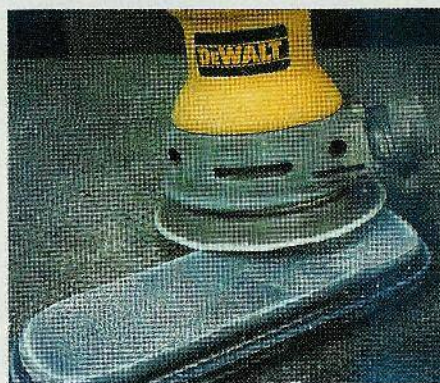
Step 8. Drill the holes for the card and pen holders with the correct drill bits: an 1/8" drill bit where indicated on the pattern for the business card holder, and an 11/64" hole for the pen holder.

Step 9. Turn the piece over and countersink the holes to the appropriate depth in order to accommodate the screw length.



Step 10. Using a router with an ogee bit, rout the top of the material.

Step 11. To give the piece a more elegant look, round over the bottom edge just a little with a router and a roundover bit.



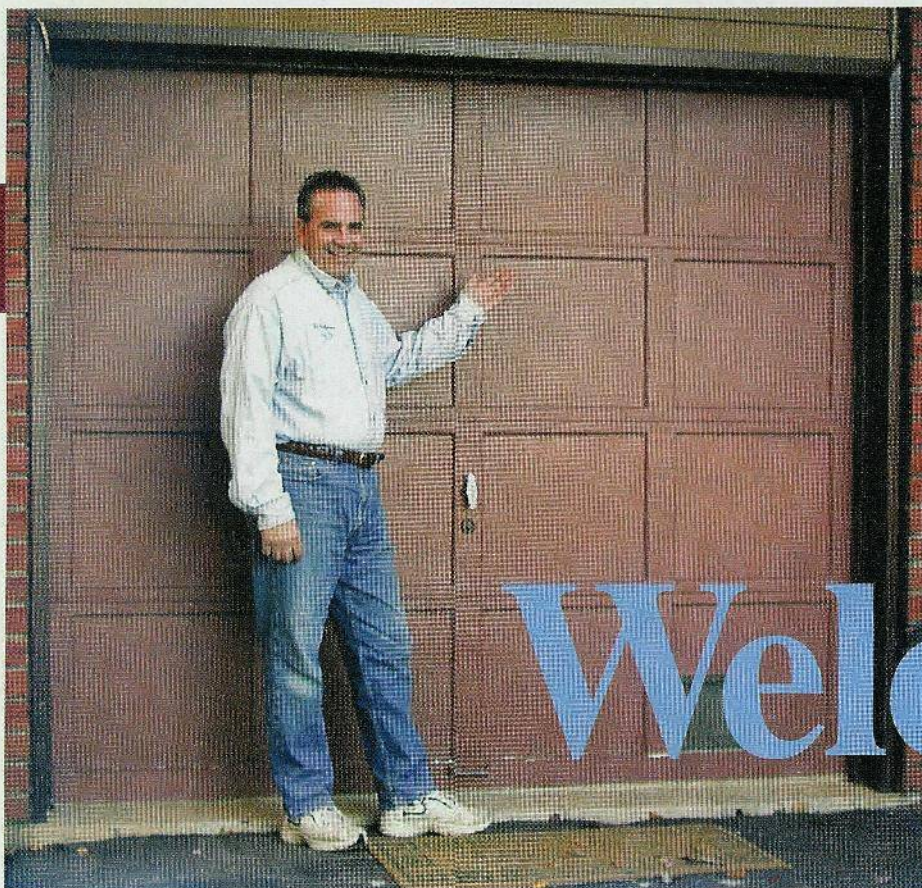
Step 12. If you are using wood, sand the piece to at least 800-grit. Sand the Corian piece using the padded aluminum sanding discs to 12,000-grit. The Corian piece is finished and is now ready to accept the pen and business card holder.

Step 13. Apply small rubber door bumpers to the bottom of piece and, as always, sign and date your work.



Step 14. Screw the business card holder and the pen holder in place and "Voila"—you are finished.

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



Shop Tour

by Barry Gross of BG Artforms

Welcome to my

World

For over 25 years, my main occupation has been working as a sales manager for a medical supply company in the Northeastern U.S. As such, I am privileged to travel two or three nights a week to such “exotic” destinations as Buffalo, NY, Fort Kent, ME, and Galax, VA. No offense to the people who live in those areas, but I would rather be home in the evenings working on my projects.

BG Artforms is a secondary business that I operate from my home and garage (shop). Hopefully, I can build this business to the point at which it becomes the logical “next step” when I retire. Most of us start out scrolling or working with

wood as a hobby, but as our projects become better and more and more people say to us, “You should really sell these things,” the idea of a larger (and better) shop presents itself. In many cases (my own included), an addition to one’s home may not be realistic, so a small shed or garage becomes one’s workshop.

Unlike most of you, my shop is not 25’ wide x 40’ feet long with every new power tool and woodworking gadget that is available to mankind. Oh, I’m sorry, I must have confused you with Norm Abrahams from the *New Yankee Workshop*. Doesn’t everyone have a shop like that? Okay, back to reality—most of us make do with

what we have. When demonstrating at shows, people who see my work often assume that I must have a large, “professional” space to create all the projects I make. Wrong! My shop is a one-car garage (10’ x 16’) that I share with a working oil burner, an old refrigerator, a freezer, a file cabinet, a storage cabinet, and everything else that does not belong in the house! Please, do not get me wrong—I feel fortunate to have even this rather humble space to work in. Remember: it’s not the amount of space that you have, it’s how you manage the space you do have available. As you will see, the one thing that keeps me sane in a small shop is the use of wheels.

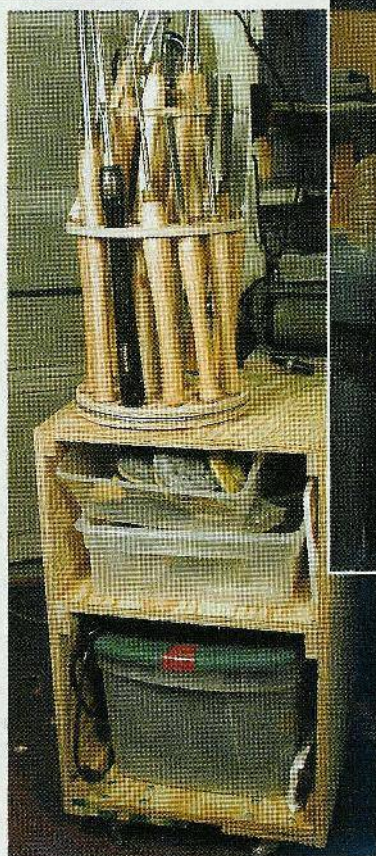


Looking inside the garage, you can see that I have a lot of "stuff" crammed into a small space. The left-hand side of the shop is predominately on wheels and the right-hand side is stationary. Immediately to the right is a space for my larger pieces of Corian. Then there's the freezer, refrigerator, and cabinets, but the real deal is on the left side of the garage.

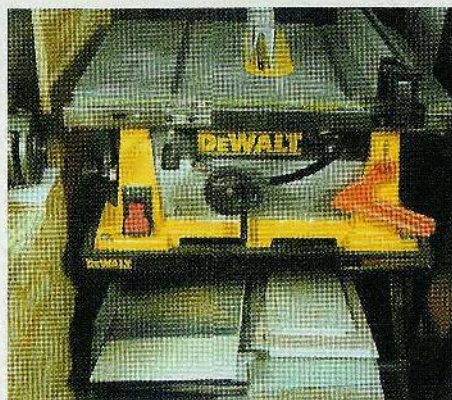


Starting on the left, there is a 14" band saw on wheels, which I use primarily to re-saw larger pieces of wood for bowl blanks and other turnings. Behind the band saw and to the left is a large (2' wide x 4' long x 4' high) storage space on wheels. Since I need to store a lot of material (wood and Corian) for both turning and scroll saw work, this movable storage area holds many large containers which in turn hold smaller pieces of exotic wood used for turning and other scroll saw projects. The bottom shelf is devoted to smaller pieces of Corian.

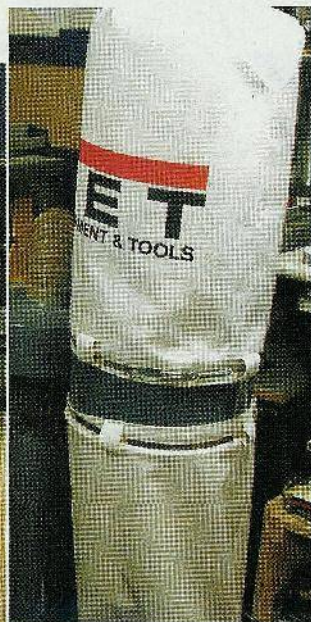
The picture to the right shows my mobile sanding station. On top, I have my lathe tools arranged on a lazy Susan for easy access when turning. I usually roll the sanding station up



behind my lathe, so all I have to do is turn around, pick up a tool, and continue to work. In the corner of the stand, I have attached an old oil burner motor (you will see several of these in my shop) that is used to power a flexible shaft for sanding and shaping different projects.



I keep my table saw directly across from the refrigerator and freezer. It, too, is on wheels. When cutting longer pieces of wood or Corian, I move the table saw out into the middle of the garage and then turn it around. This allows me to accommodate larger pieces of material. I consider the table saw to be an essential part of my shop, and I use the space beneath it to store cut pieces of solid surface material.



Dust collection of some sort is a *must* for every shop, so here is my dust collector (you guessed it—on wheels!). This is used every time I turn on a piece of equipment that will create dust!



Moving down the left side of the shop and behind the dust collector on the workbench, there is a 10" drill press and a 12" disc sander. Beneath the workbench are a 4" belt/6" disc sander combination and a spindle sander.



I use my shaper/router for a wide array of projects. I have it connected to the dust collector, and simply roll it out, shape material as needed, and then roll it out of the way. On the top of my workbench you can also see my bench grinder, which I use to sharpen turning tools and any other tool that requires a sharp edge.



Here, the router table is set up to round over the edges of sushi trays that are being made for a local art gallery and for a few holiday shows that are scheduled over the next few months.



Since space is at a premium and spring clamps take up a lot of room, I use a wooden coat hanger to store all my spring clamps that are used to glue Corian together. Also shown is a photo light with a diffuser; I use this for taking pictures for the magazine articles and books I am involved with. The fan in the background is invaluable when the hot weather and humidity set in.



When needed, my DeWalt scroll saw is rolled out and placed next to the dust collector for easy access. Notice that my scroll saw is placed on a slight angle towards me. This allows me to keep my work at a comfortable height while not placing any excessive tension on my back, shoulders, or neck.

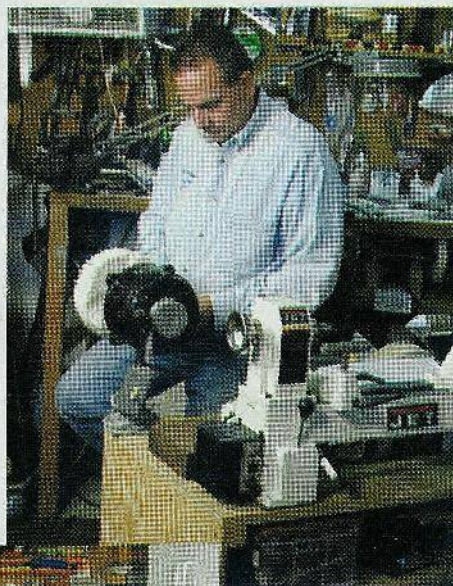
My main workbench (right) is made from



an old solid core door. Beneath this I keep my lathe on a mobile stand and an old stereo cabinet (on wheels) for storing hand power tools in cases, and on its top I keep an old oil burner motor with an adapter for polishing smaller items.



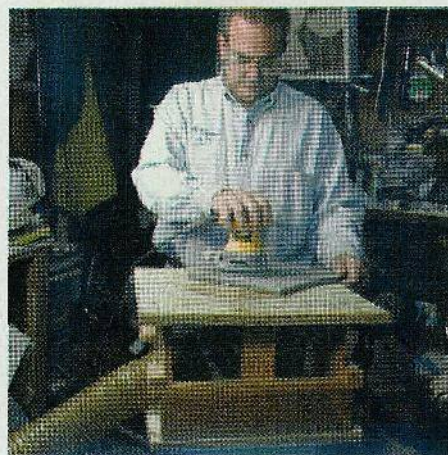
The lathe stand rolls out to expose the lathe and a polishing system attached to the back of the stand. Underneath the lathe I store my woodturning-related finishing and buffing products.



Here I am polishing a few wooden items using the "Beal" buffing system and my oil burner motor. I use oil burner motors because they are in generous supply for almost no cost and they have a good RPM range for polishing and sanding.



All of us have to sand items in a shop. I made my own "down draft" system by taking a 3/4" piece of plywood, drilling 1/4" holes through it, and attaching a vacuum pan to the underside. Then I attached the dust collector to it, and now the dust goes right into the holes and then into the dust collector!



Here I am sanding a sushi tray with virtually no dust going anywhere except where it should—into the dust collector!

Thank you for visiting with me in my crowded-yet-functional shop. As you can see, wheels allow me to work as I do. When a tool is needed, it is rolled out, used, and then placed back underneath a bench or countertop. In this way, I greatly expand the use of my limited space. I hope you now have a better understanding of my shop and how the projects you've seen in *Creative Woodworks & Crafts* have been created.

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

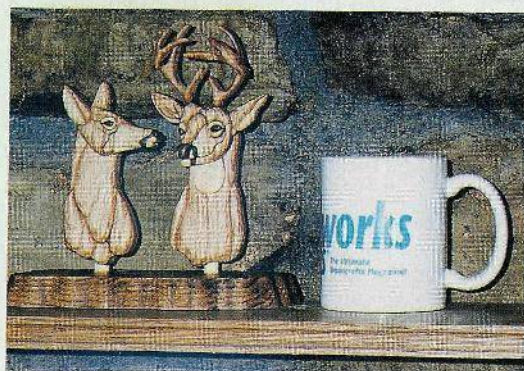
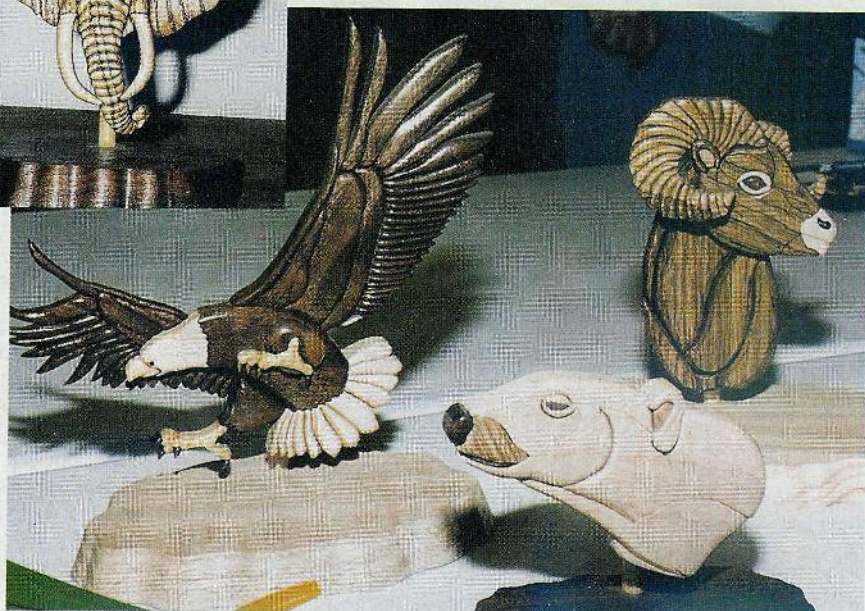
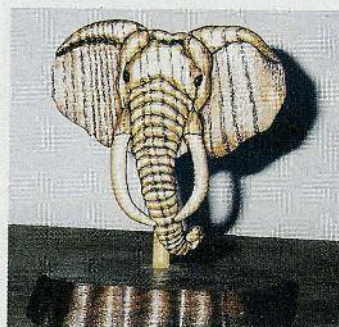




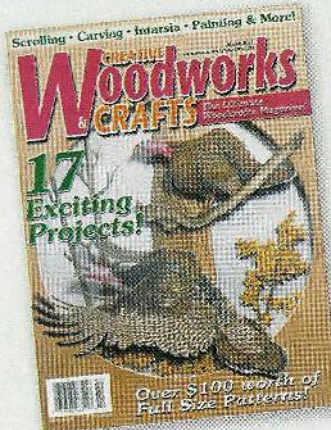
Meet Darin Liles

Editor's Introduction

Having worked with Darin Liles for the past two or three years, it's a real pleasure introducing him to you, our readers. Through hard work and persistent effort, Darin has become an accomplished intarsia artist and designer, and his work keeps improving. He's also a good guy to work with—creative, cooperative, and friendly. Many of his designs have appeared in *Creative Woodworks & Crafts* over the past two years. In this issue, you'll first meet Darin and learn more about him, and then we will present two of his projects, the Pelican and Hammerhead Shark. We've chosen these because they are both "miniature intarsia" pieces, and as far as we know, Darin is either the first or among the first to focus upon miniaturizing this fascinating art form. Darin also does well with larger intarsia designs, but for this issue, we're sticking with the miniatures.



These are some examples of Darin's miniature intarsia. The eagle is his own design, while the others are Bob Hlavacek's. The mug gives you an idea of how small they are.



on the March 2001 cover and was our best selling issue ever.

Now, let's hear directly from Darin...

Getting started

Hello from Shirley, Arkansas. My name is Darin Liles. I have been asked to tell a little about myself. I grew up in Hartland, Michigan, and married my wife Kelly there. Shortly after we were married we moved to Arkansas. We have been in Arkansas for 15 years now. We live in a small town with a population of 356. My full-time job is a heavy equipment operator in Fairfield Bay, Arkansas. We have two boys, Stephen, 14, and Patrick, 12.

About 6 years ago, I was visiting my brother-in-law, H.E. Burns, who was looking at his new scroll saw and was wanting to sell his old one. I had never done much cutting; actually I was more into carving. I ended up buying the saw for \$50.00 and took it home. I had no idea what a scroll saw was or where the old saw was going to take me. Within a couple of months, I had cut out an array of animals. Then I found a catalog for ordering fret patterns and out of all the patterns to choose from, I chose the great Dome Clock.

When I finished building the Dome Clock (2-1/2 months later), I excitedly rushed to H.E.'s house to let him know I had completed it. As I was telling him this, he was smiling at me, and I noticed something quite different on his kitchen table. It was a small mouth bass made from

different woods. I asked him, "How did you ever come up with that idea?" He smiled and said, "Did I tell you about the magazine?" (knowing that he hadn't told me about it). He handed me a copy of the April 1998 issue of *Creative Woodworks & Crafts*, which had the bass on the cover. I thought, "What a great magazine," and could not wait to get one of my own.

"The Hungry Bass" (from that issue) was considered intarsia, a type of wood-working I had never seen before. While looking through the magazine at the Hungry Bass picture, I noticed a very happy looking man named Robert

Hlavacek, Sr. in the top left-hand corner. After subscribing to the magazine, I could not wait for the new one to come so I could see what Bob would do next.

Meeting Bob Hlavacek

As time went on, I read about the scroll saw picnic in Pontiac, Illinois, sponsored by Joe Diveley. I called Joe to find out if Bob was going to be there, and he was, so the decision was made to go to the picnic. We arrived on Friday. Joe Diveley told us to come on out where the picnic was being set up, that we would be able to meet some of the artists there. As I approached the big doors, I could see Bob and Kathy Hlavacek setting up their display. With sweaty palms, I approached Bob and introduced myself and my wife. We chatted for a while and over the years we have become good friends. The more I talked with Bob, the more I wanted to try designing my own patterns.

Entering the world of publishing

After a couple of years of just attending the picnics, I decided to bring a few pieces I had designed. I placed my pieces on what they call "the brag tables" and left them there for people to see. The day was getting late and we decided to pack things up for the long ride home. Just then, I was approached by George Ahlers and Robert Becker, the editor and the editorial director of *Creative Woodworks & Crafts* magazine, whom I had met at the first scroll saw picnic. They were interested in publishing some of my pieces in the magazine. I was so excited, words could not describe!

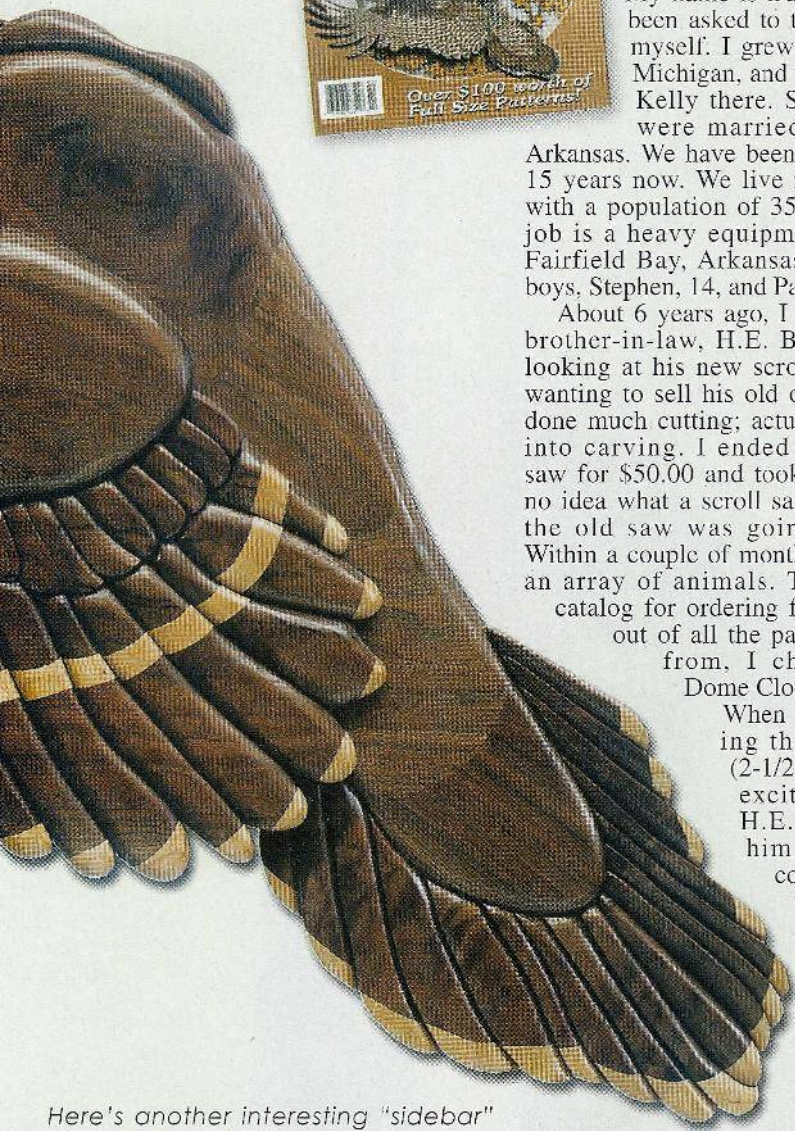
When we got back to the motel, I had to tell someone the good news, so I called my parents. They have been very supportive since the beginning and were so happy and proud to hear the news.

I have been involved with CW&C for over two years now, and it's been a blast! The scroll saw picnics have introduced me to some awesome people and some very talented woodworkers. I would like to thank Mr. and Mrs. Diveley for many wonderful times. I would also like to thank Robert Becker and George Ahlers for that one chance that will last a lifetime. Bob and Kathy Hlavacek: you've been great friends. Bob: you've been the best inspiration. H.E. Burns, whom I lost in April of 2003, a great brother-in-law, lost but never forgotten. And last but not least, my boys and my wife, Kelly, who have been with me through each and every project I have done. My friends and co-workers... Thanks so much.

Truly yours,

Darin Liles

Here's another interesting "sidebar" about Darin: about four years ago, another designer from Arkansas, Floyd Reynolds, appeared in our magazine for a few issues. In fact, Floyd's work was featured on three consecutive front covers. After a short time, Floyd retreated from the world of scroll sawing. Given his considerable talent, we were sorry to see him go; however, there was a saving grace in the situation—he bequeathed all of his patterns, no strings attached, to Darin. Darin created the impressive Turkey Intarsia (shown above) from Floyd's original scroll saw pattern. It is 30" long x 16" wide and consists of 188 pieces. Floyd's Wild Turkey plaque appeared





Miniature Pelican Intarsia

by Darin Lies

SUPPLIES

Wood: mahogany—one piece 1/2" x 4" x 5" (for the beak); aspen—one piece 1/2" x 4" x 4" (for body); yellow pine—one piece 1/2" x 2" x 2" (for eye area); oak—one piece 3/4" x 5" x 7" (for base); 3/8" dowel—one piece 36" long (for piling); plywood—one piece 1/8" x 3" x 3" (for backer); wood of choice—one piece 1/2" x 1/2" x 5/8" (for block to attach pelican to piling)

Tools: scroll saw with No. 2 blades; drill or drill press with 3/8" forstner bit; rotary tool with assorted grits

Wood glue

Tracing paper

Carbon paper

Sharp pencil

3mm glass eye (or eye made from wood)*

No. G-PEN Pen and Funnel, \$6.40 ea./1, \$6.00 ea./5 to 9, and \$5.60 ea./10 or more**

Matte or glossy finish

*Available from: Wildlife Intarsia Designs, P.O. Box 1246, North Riverside, IL 60546; Phone: (708) 788-6455; website: www.wildlifeintarsiadesign.com.

**For optional pen version, as shown in photo. Available from: Steebar Corp., (973) 383-1026; www.steebar.com. Each pen comes with base (funnel) and screw.



INSTRUCTIONS

Make the pelican

Copy your pattern onto tracing paper. This will allow you to choose your grain direction better. Then, use carbon paper to trace onto the wood as shown in Fig. 1. With a No. 2 blade, cut out the body section (see Fig. 2). Next, cut and fit the bill and eye section to the body, as shown in Fig. 3. Using a rotary tool, you can then start to round over the pieces (see Fig. 4). Next, drill a hole to accommodate a 3mm glass eye or an eye made from wood (see Fig. 5). After all pieces are rounded to your liking, glue together and let dry.

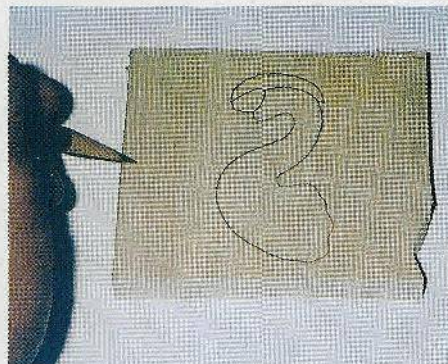


Fig. 1. Trace the pattern onto the wood with carbon paper.

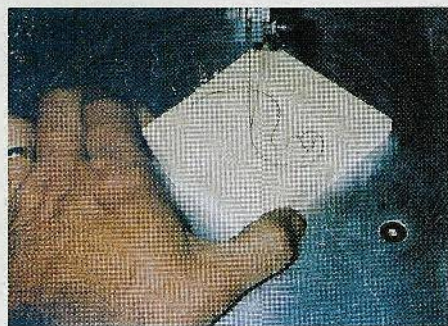


Fig. 2. Cutting the pelican body.

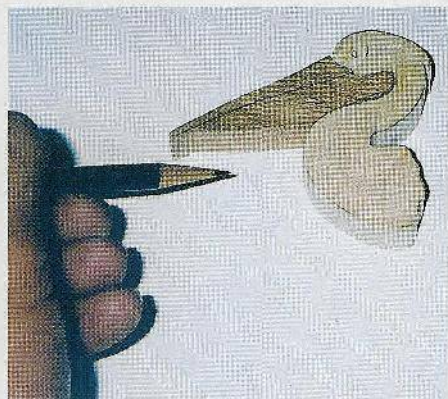


Fig. 3. Fitting the bill and eye section to the body.

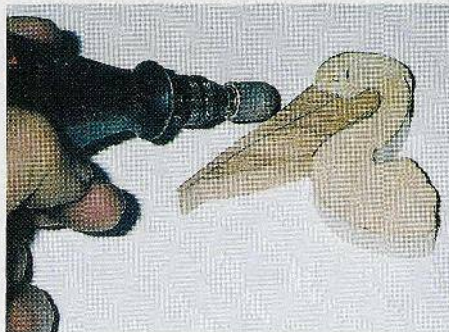


Fig. 4. Rounding the pieces with a rotary tool.

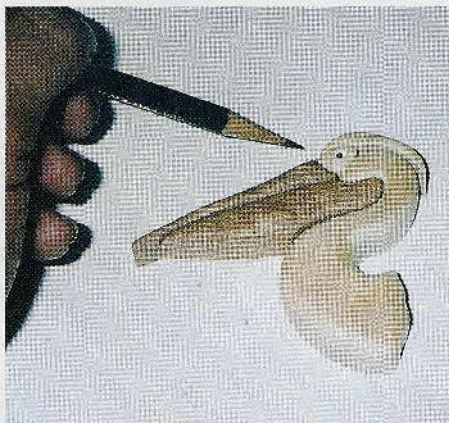


Fig. 5. The hole for the eye has been drilled.

Make the base

With 3/4" stock, trace and cut out the base at a 30° angle. With a 3/8" forstner bit, drill the holes for the dowels (see Fig. 6). All the dowels, except for the longest one, are to be cut at a 45° angle on one end (the top end). Cut three of them to 1/2" long, three to 1" long, and two to 3" long. The one that will attach to the pelican will be 3-1/2" long and is cut straight across at both ends. Glue the dowels in place as shown in Fig. 7.

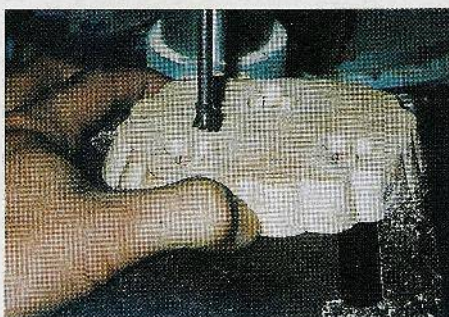


Fig. 6. Drilling the base for the dowels.

Make backer and assemble

The pelican should be dry now. Cut the backer board at a 30° angle, and glue onto the piece. Next, drill a 3/8" hole into a small block, approximately

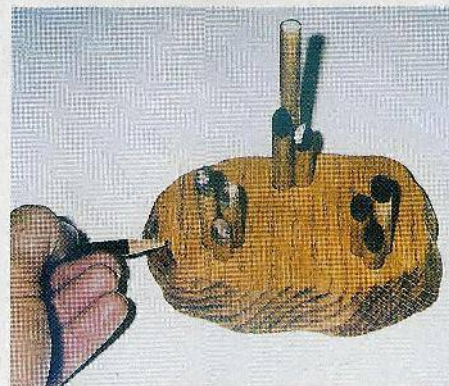


Fig. 7. The nine dowels, glued in place. All are cut at a 45° angle on one end, except the longest one, which attaches the pelican to the base.

1/2" x 1/2" x 5/8" long, which will be glued onto the back of the pelican (see Fig. 8). Glue the dowel and pelican to the base and spray with finish of choice (see Fig. 9).



Fig. 8. A small block of scrap is used to connect the longest dowel to the back of the pelican.



Fig. 9. Spray finishing the project.

Optional: if you want, you can add a pen and funnel, as shown in the photo. Simply screw the funnel to the base, about 1" behind the three dowels on the right, and insert pen.

Enjoy your new Miniature Pelican project!

For questions concerning this project, send an SASE to: Darin Liles, 252 Sam St., Shirley, AR 72153.





Miniature Hammerhead Shark Intarsia

by Darin Liles



SUPPLIES

Wood: mahogany—one piece 1/2" x 3" x 6" (for the main body); aspen—one piece 1/2" x 2" x 6" (for the underbelly); cherry—one piece 3/4" x 5-1/4" x 6-3/4" (for base); plywood—one piece 1/8" x 2-3/4" x 7-1/8" (for backer board); 3/8" dowel—one piece 2" long; scrap—one piece approximately 5/8" x 5/8" x 1/4" (for connecting dowel to back of shark)

Tools: scroll saw with No. 2 blades; drill or drill press with 3/8" forstner bit; rotary tool with assorted grifs

Wood glue

Tracing paper

Carbon paper

Sharp pencil

3mm glass eye (or eye made from wood)*

Finish of choice

*Available from: Wildlife Intarsia Designs, P.O. Box 1246, North Riverside, IL 60546; Phone: (708) 788-6455; web-site: www.wildlifeintarsiadesign.com.

INSTRUCTIONS

Start by tracing the pattern onto tracing paper to allow for a choice of grain direction. Then use the carbon paper to transfer the pattern to wood, and start cutting the upper body (see Fig. 1). Use the upper body to make a more accurate cut line for the joining piece (see Fig. 2). Make sure you have cut the lines for the gills at this point. Glue the upper and lower pieces together at this time and let dry. Next, cut the head and fins to fit the body as shown in Fig. 3. With the rotary tool, start rounding the pieces (see Fig. 4). Drill a hole to accommodate the glass eye or eye made from wood (see Fig. 5). Glue the shark together on a 1/8" backer board. Cut a block with a 3/8" hole in it and attach it to the backer board (see Fig. 6). At a 45° angle, cut the base out of 3/4" cherry. Drill a 3/8" hole in the base where shown on the pattern. Cut the dowel to 2" long and attach the shark to the base as shown in Fig. 7. Apply finish of choice and let dry. Sit back and enjoy.



Fig. 1. Cutting out the upper body of the shark.

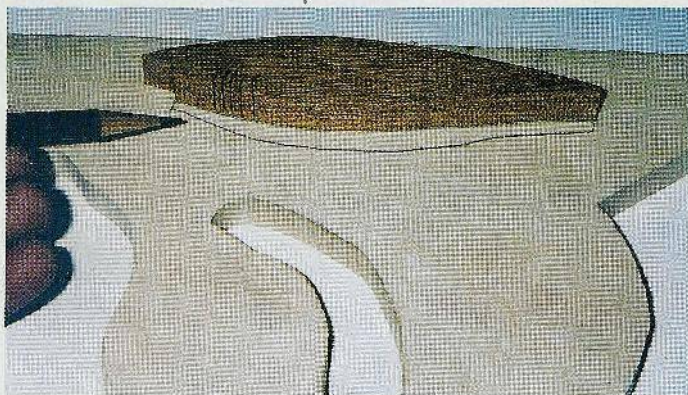


Fig. 2. Using the upper body to lay out the adjoining piece.

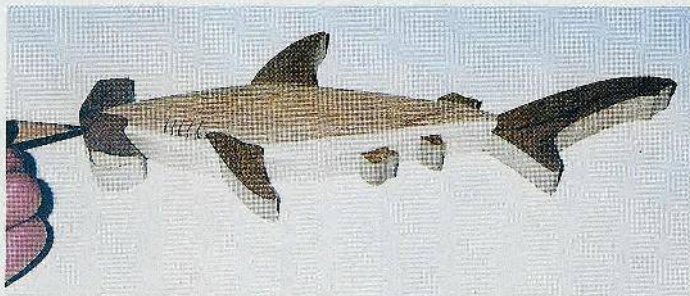


Fig. 3. Fitting the head and fins to the body.

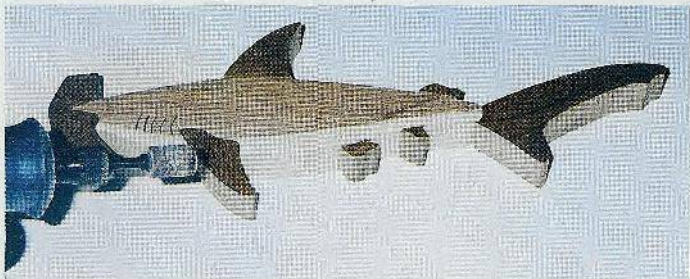


Fig. 4. Rounding over the edges.

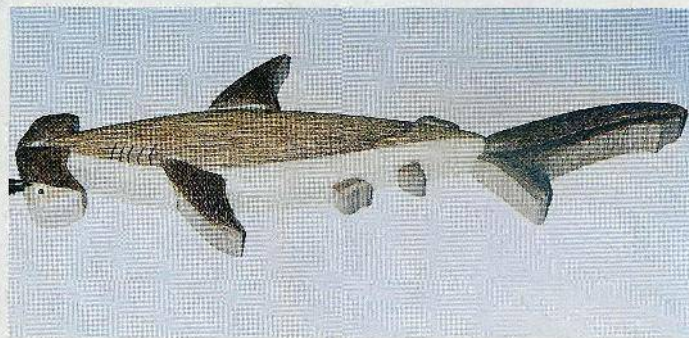


Fig. 5. The hole has been drilled for the glass eye.

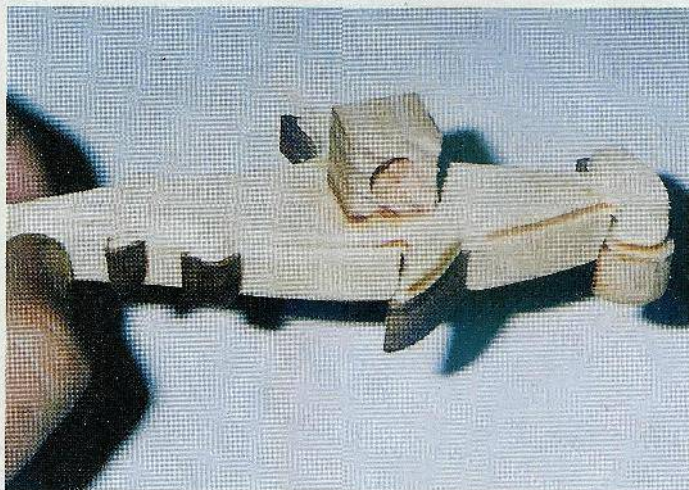


Fig. 6. A small block is drilled and attached to the back. This will receive the mounting dowel.

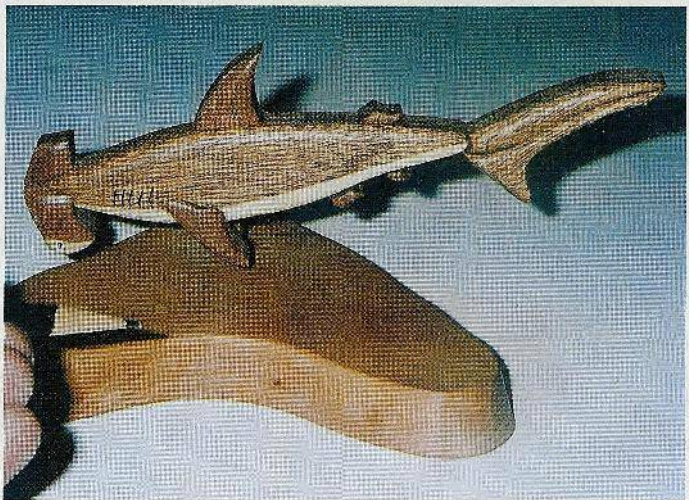


Fig. 7. The shark has been mounted to the base.

For questions concerning this project, send an SASE to:
Darin Liles, 252 Sam St., Shirley, AR 72153.

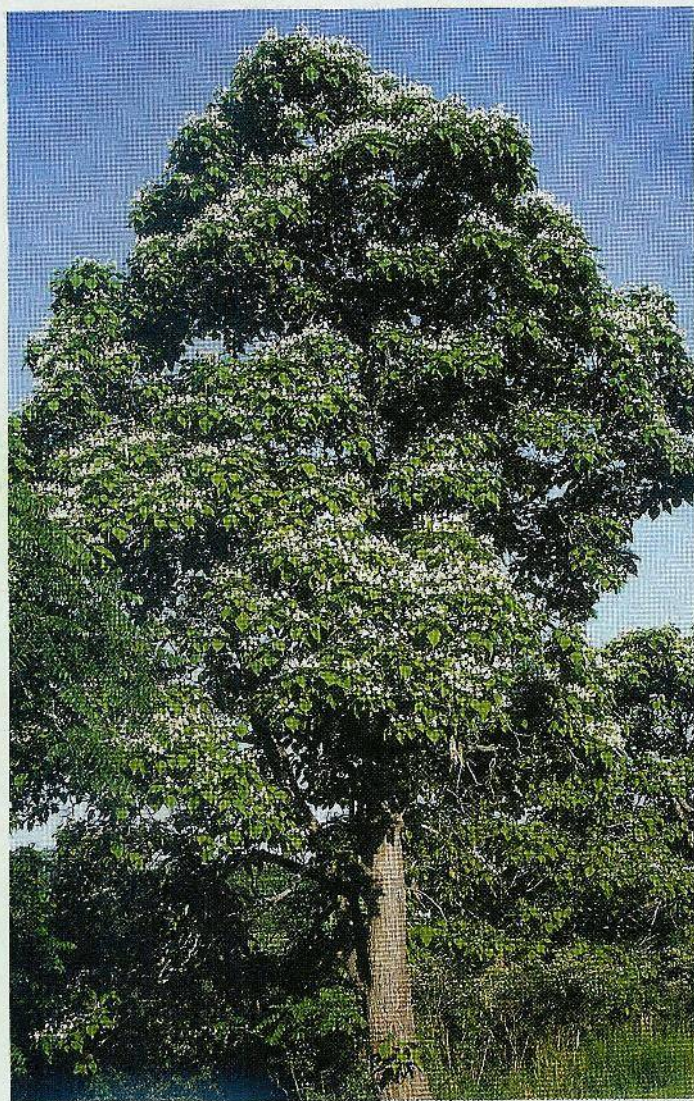


WES' WOOD PILE

by Wes Demarest

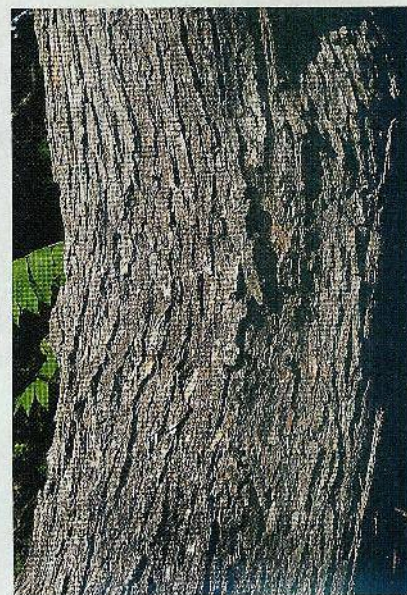
Catalpa

There are 11 species of Catalpa. The two that are covered in this article, Northern Catalpa and Common Catalpa, are native to the United States and are used for lumber. I will not get into the ornamentals other than to say that I would expect that they can also be found at small sawmill operations, given the increased interest in urban tree utilization.



Northern Catalpa, *Catalpa speciosa*, is also known as Cigar Tree, Hardy Catalpa, and Catawba Tree. It is a fast growing tree whose original range was along the Mississippi and Ohio River drainage. Due to its fast rate of growth and its beauty, Northern Catalpa has been planted throughout the eastern U.S., and has subsequently escaped cultivation. It is similar in many respects to Common Catalpa (*Catalpa bignonioides*), which was native to the southern Gulf States, and has also been planted widely throughout the same range.

These trees prefer deep, rich, well-drained river-bottom soils. They are not tolerant of crowding with other trees, but they will sometimes be found as single specimens in mixed hardwood stands. Northern Catalpa is the larger of the two, often attaining heights of 90 feet and diameters well over four feet. The tree does not normally grow straight, or in large numbers, so it does not have much commercial value. Common Catalpa seldom reaches 60 feet in height or more than three feet in diameter, although larger species are not uncommon.



The bark is thick, grayish-brown in color, and ridged with scaly plates.

The leaves are large, between eight to twelve inches long, heart-shaped, smooth with a dark green top, and hairy underneath. The leaves of the Common Catalpa have a foul odor when crushed, whereas those of the Northern Catalpa do not. The leaves are similar to Royal Paulownia, Paulownia tomentosa or Princess tree, and this similarity can lead to confusion. Paulownia has blue flowers, a short nut-shaped seed capsule, and a solid whitish pith in the twigs.





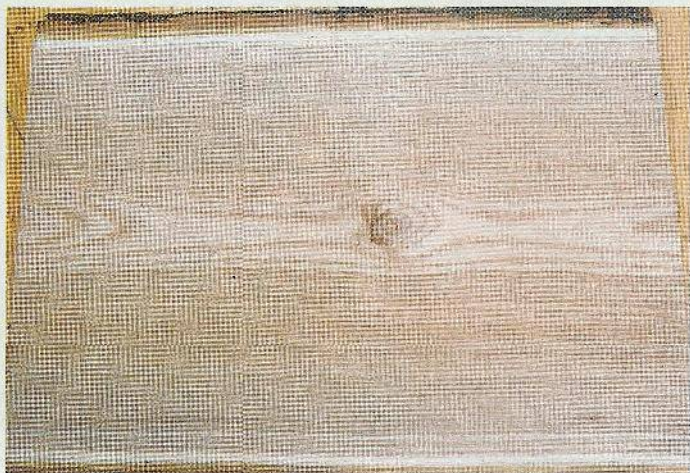
The Catalpa's flowers are very distinctive and beautiful. They are large and white with yellow and purple dots and lines, have a notched lower petal, and are borne in clusters at the ends of branchlets. The ornamental species have a wide range of colors. When a tree is in bloom, it is alive with humming birds, bees, and butterflies that are the active pollinators.



Along with the leaves and flowers, the seed pods provide an instant diagnosis as to the species. They are 8 to 20 inches long and contain many oblong, thin winged seeds that have long hairs on the ends. They are released in October, but the pods remain on the tree throughout the winter.

There is not too much information published on the working characteristics of this wood, so let me fill you in on what I have learned. The wood is light, strong, very resistant to rot, and has historically

been used for fence posts—but it doesn't end there. It is also a delight to carve. It works like Butternut with hand tools, isn't prone to burning when machined with power tools, and takes all glues and finishes that I have tried. I don't know how it steam bends as I have never tried that, but thin strips bend as well as any other wood, achieving a tight radius before splintering. The grain pattern is similar to Butternut, while the color is a little bit darker, sort of a grayish brown. It is a very stable wood in service and dries with very little degradation. In fact, it is one of the best woods to use for disks (that is, when the log is cut across like a plate) because it dries in many instances with little

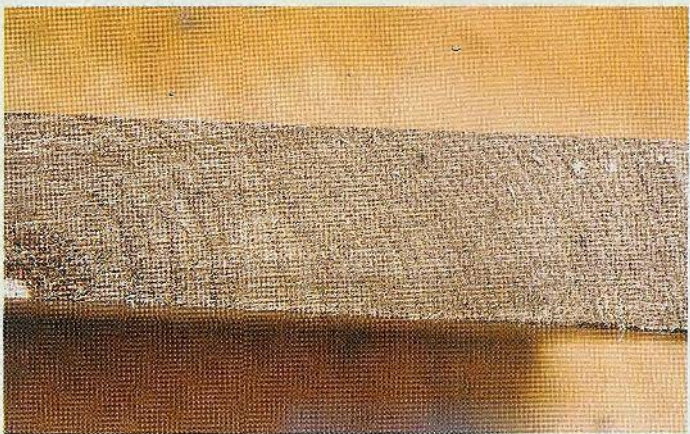


Flatsawn view

or no cracking compared with other species. Keep in mind that the larger the diameter, the greater the tendency to crack. So, if you want crack-free disks, keep them under twelve inches.

As with any tree, the wood should be milled as soon as possible after the log is cut, then stacked and stickered. We have found that it air dries quite well, but if dried too fast, it can develop surface cracks.

The wood will shrink about 5% when drying and 5% in use. To make this more understandable, a 12"-wide flat-sawn board will shrink 5/32" from 20% moisture content down to 12%, and 1/8" from 12% to 6%. So, allow 1/8" for seasonal movement in any project you make with it. As for turning, it is not too bad for a soft hardwood. If you keep your tools sharp, you will not need



End grain view

much sanding, but it will tear out quite a bit when you catch it. I hear that this doesn't happen to good turners, so I guess I have a way to go. Expect to use more finish because of the open grain—but it will finish up quite nicely. I have not experienced any reaction from skin contact or the dust; however, if you have never worked with this wood before, take precautions until you are satisfied that you are safe. As is normal, protect your breathing from all wood dust whether you are allergic to it or not.



WES' WORKSHOP

by Wes Demarest

Subject: The Midwest Scroll Saw Picnic

Well, the Midwest Scroll Saw Picnic in Pontiac, IL, is history. Joe and Sara Diveley have decided to discontinue hosting the event, which has truly become a tradition for hundreds of scroll saw enthusiasts. However, here is an e-mail I received today from Dirk Boelman of the Art Factory as I was putting this column together:

ATTENTION SCROLL SAW ENTHUSIASTS.....Mark your calendars now for **THE MIDWEST SCROLL SAW PICNIC.....**(Established by Joe Diveley in 1996).....It will be taking place next year in **BEAUTIFUL RICHLAND CENTER, WISCONSIN**, on Saturday, August 7th, 2004, at the Middle School, located on the corner of Hwy 80 and Cty 00. We just want to get the word out at this time...more info to follow...please pass the word around to help us make this a spectacular event for all. If you have any questions about the picnic at this time, please contact Floyd & Carol Hacker at: **OCOOCH HARDWOODS**, 26511 Cty Hwy 00, Richland Center, WI 53581; Phone 1-888-322-2432; or email floyd@ocoochhardwoods.com.

So there you have it, fresh off the Web—Floyd and Carol will now pick up the torch from Joe and bring the show to a new location. The Hackers have been selling their wood at a number of shows over the past few years and have become quite familiar with show operations. Given their background in running a successful sawmill business, you can rest assured that the Midwest Scroll Saw event will continue to be a good one.

Now let's pay tribute to Joe and his last show. The weather was fine, the turnout was good, and the vendors were plentiful. Not only that, but the banquet on Friday night was nearly filled to capacity with Joe's friends and family, and one question was on most of our minds: "Will he really say this is the last show?" Yes, he did!



Joe and Sara Diveley

Joe and Sarah received a testimonial plaque of appreciation from the Scroll Saw Association of the World for 8 years of vision, hard work, and cooperation. It was a bittersweet moment for them and for everyone present at the banquet, as the realization set in that this really was their last show. A heartfelt round of applause said it all.

The term "picnic" at a function of this sort has become a bit of a misnomer. Everyone is welcome to bring their own food and share with others, but there is so much going on that there is little if any time to eat. There are seminars, machinery and accessories on display by vendors, raffle numbers to listen for, fellow woodworkers to ask questions of, and last but not least, there are the friends you have made here over the years to speak with. Definitely not a boring place!

One of the big events was the contest held by the Scroll Saw Association of the World. There were a respectable number of entries this year, but I did notice a slight decline from previous shows, as well as a slight decline in the number of items on the "brag tables." Don't be reluctant to put something on the table. If you feel that your work doesn't measure up, don't worry about it. We've all been there, and learned from others, and there is not one person looking at your work that will not offer you a tip or technique to help you improve.

As far as the contest goes, there are divisions for all experience levels and entrants should place themselves accordingly. But by the increasing quality of work being entered, you folks are either really paying attention or are sandbagging the true beginners. I know you have

read this here a number of times now, but it is true—the quality of work is outstanding. The following are the 1st place winners:

Fretwork—Basic

Ben Shack (not present for photograph) won with an original pattern of a '38 Hudson.



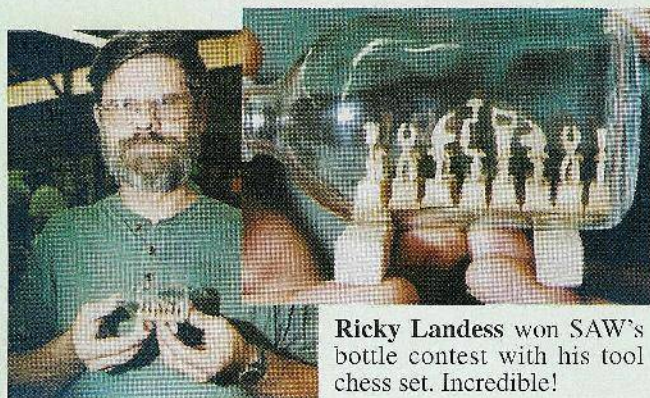
Fretwork—Intermediate and Best in Class: Intermediate

Terry Quiram with his pheasant and hunter.



Intarsia—Complex

Brian O'Conner with his dragon.



Ricky Landess won SAW's bottle contest with his tool chess set. Incredible!

Fretwork—Complex, Best in Class; Complex, Best in Show; AND Scroller's Choice Award

Grover Irish with a Wilkens original chess set design. **Ray** and **Dan Wilkens** are flanking Grover (Ray's on the left).



Intarsia—Basic, Open; Basic; and Best of Class: Basic

Ron Callies with his pig and swan.



Intarsia—Intermediate

Dan Altieri with his puppy in a basket.



Open—Intermediate

Terry Evans with scrolled and carved jumping deer.

Open—Complex

Steve Dorothy with his wolf head.

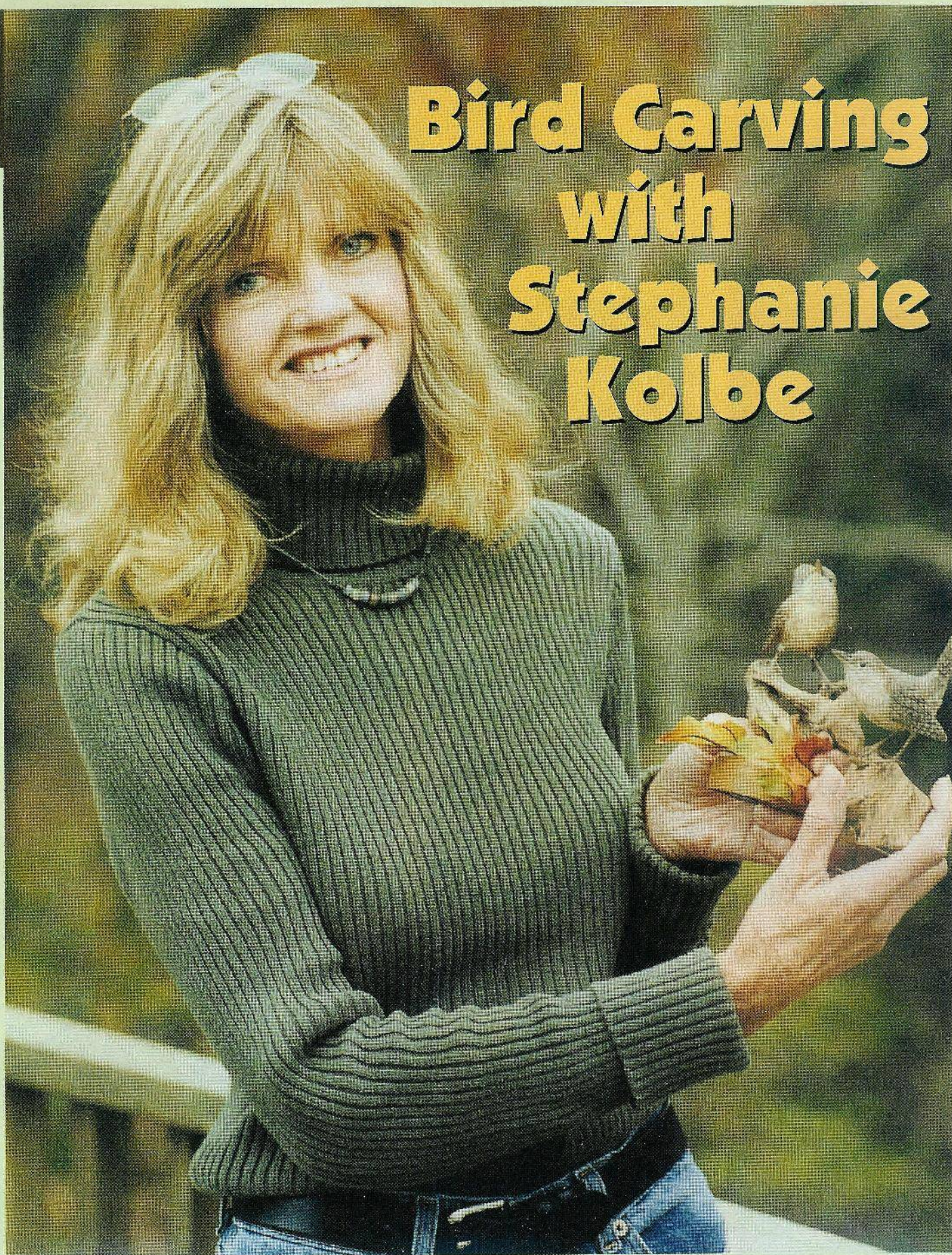


Pat Lupori is receiving grateful recognition from **Ray Wilkens** and **Grover Irish** for all the work she and her husband, Ray, do for SAW and the contests, plus the awards Grover received. Ray Lupori declined their kisses.



So that is about it for 2003. Thank you, Joe, for all of the effort you and your family put into the picnics, and welcome aboard Floyd and Carol. We look forward with great anticipation to your continuation of the Midwest Scroll Saw Picnic.

Bird Carving with Stephanie Kolbe



Editor's Introduction

by Marnie Whillock

Stephanie Kolbe made her first chips more than 20 years ago in a community education class taught by a janitor at the school where she was an instructor. Today she is an award-winning carver who creates one-of-a-kind song birds, game birds, and dolls.

Hailing from Owatonna, MN, Stephanie now turns pieces of wood into life. It only took a few years for her to discover that carving was what she wanted to do full-time, so she stopped teaching and went into the art world.

"I can't think of a much more fun occupation," she said. "I'm doing what I want and the idea of creating something new is exciting."

Stephanie's awards include: the "People's Choice Award" and the "Best Display-Fine Art Award" at the Minnesota Wildlife Heritage Art Show; "Best of Show-Sculpture" at the Owatonna Festival of the Arts; Featured Sculptor at the Minnesota Heritage Art Show; "Best of Show-Sculpture" at the Minnesota Heritage Art Show; and various awards for songbirds and game birds at the International Decoy Competition and Northern Nationals.

She learned the importance of using references for bird carving early on. After the first carving class she took, she brought home six loon heads and excitedly carved them all before class the next week. Her instructor was not as excited about the carvings and quickly pointed out their flaws, using pictures of real loon heads to show the errors. Since that day, Stephanie has studied reference materials closely and uses them for all of her realistic bird projects.

Her art can be found in private and corporate collections in the United States, England, Australia, Japan, Korea, Norway and Sweden. She is a member of The Owatonna Arts Center, The National Wood Carver's Association, and The Minnesota Wildfowl and Decoy Club. She attends a handful of shows throughout the year and is open for commissions.

The following are general bird carving procedures used by Stephanie; therefore, no pattern is provided.

General bird carving procedure

by Stephanie Kolbe

Create a pattern. Always use a lot of reference materials in order to get the most accurate results.

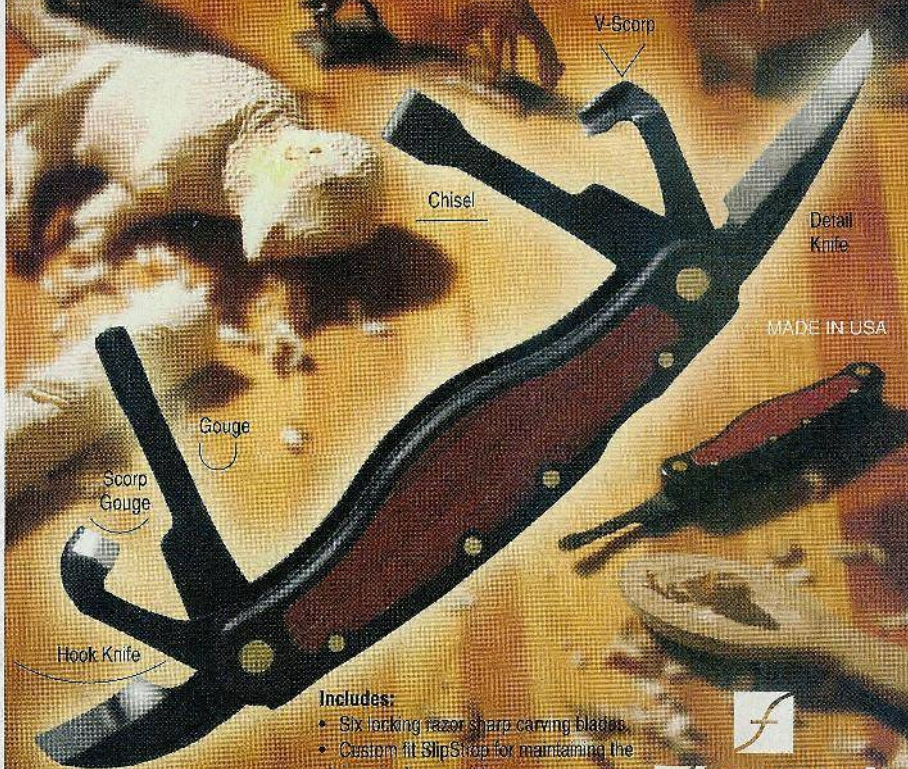
Transfer the pattern to a block of tupelo or basswood, and cut out the shape using a band saw.

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Rough out the carving using knives, chisels, and power tools.



Create the fine details, including the feathers, beak, eyes, etc. I use ruby and diamond bits and Foredom and micro-motor tools for this stage of the carving. In addition, I always go back to my reference materials for information and ideas.



Harden the beak with superglue and let this dry thoroughly.



Wood burn the feather details and create splits in the feathers.



Create a more textured surface using a rotary tool. Different bits cre-



ate different textures. I only use around 6 bits for most of my texturing.



Seal the detailed carving well. I use Krylon 1301 spray for small songbirds.

Set in the eyes using epoxy putty, and create eyelids.

Create and insert the feet. Feet (even very nice ones) can be purchased, but for competitions or unusual positions, making feet with copper wire, solder and epoxy putty is required.

Gesso the entire bird and the feet, making sure to keep the application very smooth and even. The gesso must not be too thick, or you will fill in all of the fine details. Two or more thin coats should yield a nice "canvas" on which to paint.



Scratch gesso from the eyes of the bird with a pin. It is fun to see the personality form as one begins to paint.

Paint your bird or carving, again using lots of reference material. I use both acrylics and oils. If using acrylics, be sure to keep the paint thin and do the painting in many layers. Using a wet-on-wet technique helps to blend the colors. Sometimes, after beginning in acrylics, I will complete a bird with oils, as I like the blending capabilities and the earthy colors I can get this way. (It is important not to paint acrylics over oils.)

Check over the entire bird and add tiny details, such as feather splits, eye rings, fine details on the beak, etc. Use gloss and matte mediums on the quills, feet, and beak to add some sheen. Mount your painted bird onto its base, and create a habitat to add to the realism.

Enjoy your creation!

For questions concerning this project, send an SASE to: Stephanie Kolbe, 1014 Almar Place, Owatonna, MN 55060.





Painted
Bunting

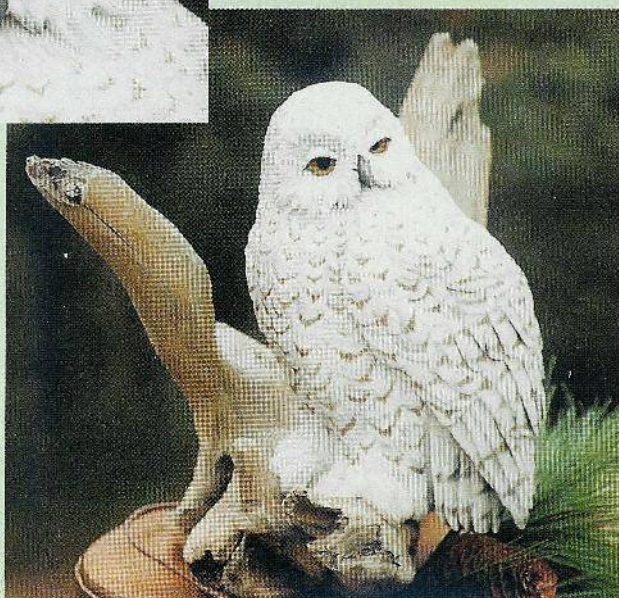


Kestrel

Stephanie Kolbe Photo Gallery



Snowy Owl



Bluebird



Turned Note Holders

by Joseph M. Herrmann of Timber Treasures



View of underside,
showing magnet.

SUPPLIES

Wood: wood of choice—one piece 1-1/2" x 1-1/2" x 2" (for each note holder)
 Tools: band saw; table saw; jointer; lathe with assorted chisels; a drill or scroll chuck (for the lathe); buffing system; awl; 1/2" brad point drill bit; drill press; shop-made mandrel
 No. 064-0201 Rare Earth Magnets (1/2"-Dia. x 3/16" deep), \$7.99/5 plus shipping*
 Ruler
 Assorted sanding discs and paper
 Danish oil
 Thick superglue or two-part epoxy
 *Available from: Craft Supplies, 1287 E. 1120 S., Provo, Utah 84606; 1-800-551-8876; www.woodturnerscatalog.com.

Introduction

I recently obtained some Rare Earth Magnets and was really astounded by their strength! I didn't know exactly what I wanted to do with them, so we began using them to hold reminder notes, photographs, and our niece's drawings on our refrigerator. Then I decided that I could make a wooden holder for the magnets to improve both their appearance and their ease of use. Besides, I am always on the look out for projects that allow me to use up those small pieces of exotic wood that are so, so expensive!

INSTRUCTIONS

Wood selection

I used two exotic woods—camateo and cocobolo—for my note holders simply because I had the wood on hand. However, I do think that the exotic woods are better choices for turning projects because they cut cleaner, are far easier to sand, and take a polish much better than the softer domestic woods. However, you should use whatever wood you have on hand.

In addition, I used a piece of Colorwood because it also turns and sands well. And, I think it brings a whole different look to the project. Remember: if you do choose to use Colorwood, grain orientation is important. The grain has to be running with the long dimension, between centers. Otherwise, you will be trying to turn the end grain with less-than-acceptable results.

I designed and turned three different note holders. The procedure for turning each of the designs is pretty similar, so I have detailed only one in its entirety.

Start with the hole

As with all turnings that have a hole central to the project, you must drill the hole first and then “turn ‘round the hole.” Therefore, a mandrel will be needed to turn this project. Since I will probably make scores of these holders, I made mine a little more elaborate than need be. All that is really necessary, however, is a short length of 1/2" dowel secured in a drill chuck that has been mounted in the headstock of the lathe.

Begin the project by finding the centers on the ends of a blank that measures 1-1/2" square x 2" in length. Then, mark the center points with a sharp awl. Using a 1/2" brad point drill bit set up in the drill press, drill a hole approximately 3/16" deep in one end. The magnet will eventually be glued into this recess.

Turning the project

Turn the blank round. I used a large roughing gouge to accomplish this (see Fig. 1).

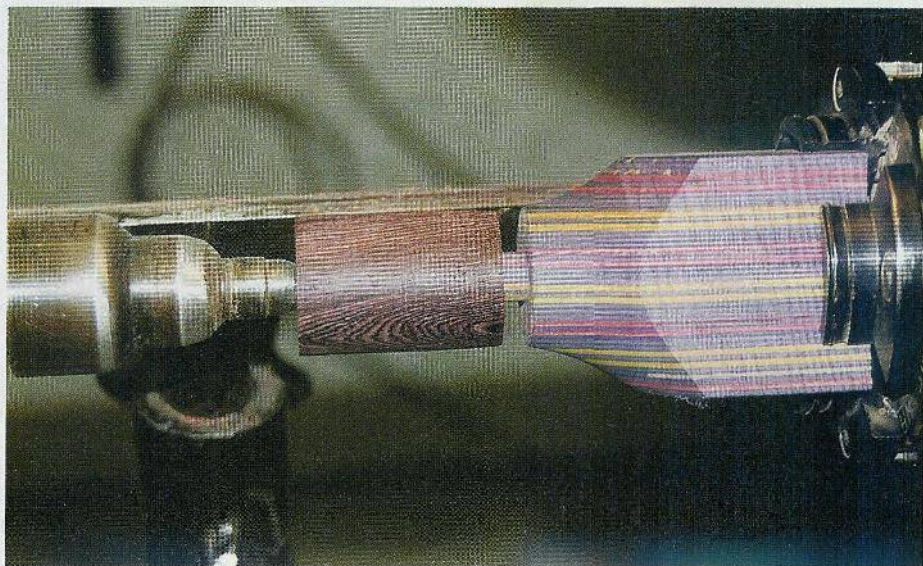


Fig. 1. Mount the blank between centers on a mandrel. Any turning that has a hole central to the project must be turned this way. My mandrel is a little more elaborate than need be. Yours can consist of just a 1/2"-Diameter dowel rod mounted in a drill chuck.



Fig. 2. Draw the three reference lines on the blank.

Remove approximately 1/16" of material from the base of the blank at the headstock end. This is necessary in order to square up the blank with the hole. In addition, the blank should be just slightly undercut so the base of the holder does not have a “belly” in it (which would prevent it from sitting

flat). Use a very sharp parting tool to accomplish this; make the cut slowly to get the best surface finish possible.

Begin by laying out the major transition points: Draw lines 5/16", 7/8", and 1-1/2" (respectively) away from the headstock end of the lathe (see Fig. 2). The 5/16" line is the separation

between the base and the cove. The 7/8" line marks the top of the cove. And the 1-1/2" line is the top of the project.

Set the outside calipers for 1" and, with the parting tool, cut a groove to the RIGHT of the 5/16" line. Reset the calipers for 3/4" and cut a groove to the RIGHT of the second line.

Use a small gouge (a sharp round-nose tool could be used, too) to turn the cove. Note how the cove is not perfectly symmetrical. It is skewed or offset more toward the right-hand side. The cove should be approximately 3/8" deep at its lowest point (see **Fig. 3**).



Fig. 3. Cut the two grooves with the parting tool and turn the cove.

Next, turn the half-bead that makes up the base detail, and then add the angled cut to complete the base detail. I used a small detail gouge to accomplish both of these tasks.

Remove the excess material above the 3/4" groove with a small gouge. Your turning should now resemble **Fig. 4**. Removing this excess material now will make turning the remainder of the project less confusing because you will be working directly on the surface that needs to be cut.

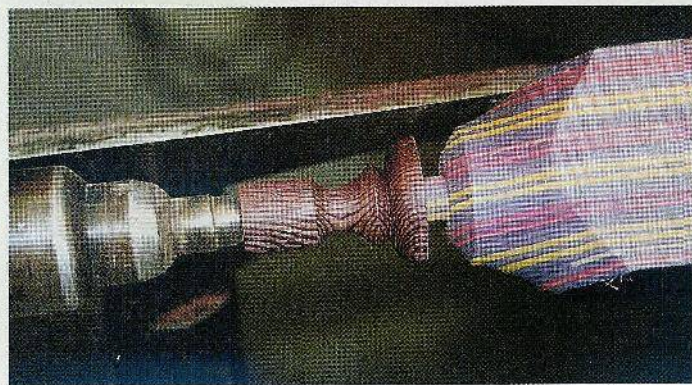


Fig. 4. Removing the excess material above the second groove will make turning the remainder of the project much simpler.

The top of the note holder consists of two more opposing angled cuts and a half-bead. I used a small detail gouge to make these cuts (see **Fig. 5**).

Note the attachment point that was left on and that secures the note holder to the revolving center in the headstock. If this point were to be removed now, the holder would be difficult, if not impossible, to sand and finish.

Finishing

Sand the project thoroughly. I started with 120-grit abrasive



Fig. 5. The turning is complete. Note the attachment point that was left.

paper and worked my way to 320-grit.

I applied a liberal coat of Danish oil, let it set for several minutes, and then wiped off any excess oil that did not soak into the wood.

Sometimes "happy accidents" occur. Such is the case here (see **Fig. 6**). When I started to part off the attachment point, the wood separated cleanly, but not where I want-



Fig. 6. Oops! The turning separated where it wasn't supposed to. I liked the look, however, and decided to keep it.

ed it to break. I rather liked the look, so I just kept it!

I buffed the project with the three-step buffing process that I use with all my small turnings. The first wheel is charged with a Tripoli compound. Tripoli is slightly abrasive and will remove any superficial scratches that remain. The second wheel is charged with a White Diamond compound that removes any excess Tripoli and begins the polishing process. The third wheel is charged with Carnuba Wax, which polishes the project to a high shine.

Install the magnet

Either thick superglue or two-part epoxy can be used to glue the magnet into the hole. Place a small dab of the chosen adhesive in the center of the hole and press the magnet in square until it seats in the bottom of the hole.

These magnets are reported to be able to hold a quarter pound of paper securely. That's a whole lot of crayon drawings that can be displayed on the refrigerator!

For questions concerning this project, send an SASE to: Joseph M. Herrmann, 160 West Cedar Street, Jefferson, Ohio 44047. Email: lathe Turner@earthlink.net



Reader's Gallery

Attention readers

We want to expand upon our Reader's Gallery feature, so we invite you to send us photos of your work, whether original or not. If it is not of your own design, please tell us whose design it is, and, if possible, add a few sentences about the piece(s) being shown. Good, clear, flat photos (or slides) are desirable—please do NOT send the item itself. Send to *Creative Woodworks & Crafts Reader's Gallery*, 243 Newton-Sparta Rd., Newton, NJ 07860, Attn: R. Becker.



Michael Cebula, from Ware, Massachusetts, made this "Beginning of the Trail" intarsia, designed by Judy Gale Roberts. He used aspen, basswood, mahogany, and western red cedar, and made the rein from real rope for an enhanced visual effect. Nice work, Michael!



Ralph Sinnot, from Wolverhampton, England, built this prize-winning sewing table. At the International Woodworking and Woodturning Exhibition, held on October, 2003, this project won Ralph a Bronze Medal and £200 worth of DeWalt power tools. Good job, Ralph!



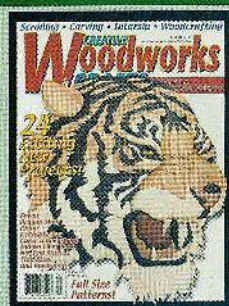
Gunnar Asplund, from Ludvika, Sweden, crafted this handsome clock, The Country Cottage Grandfather Clock, designed by Dirk Boelman.



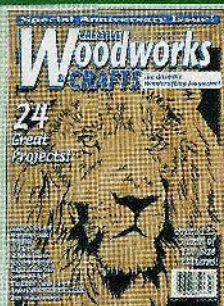
Dave Wright (left) and **Vince Chorazewski** (right) are both from Lavonia, MI, and are members of the Motor City Scrollers. Here, they are seen showing off their original work. Nice going, guys!

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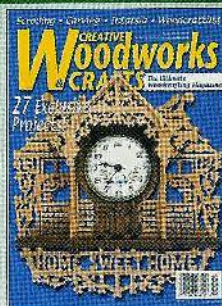
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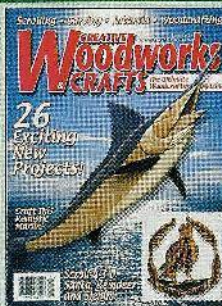
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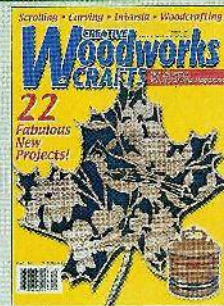
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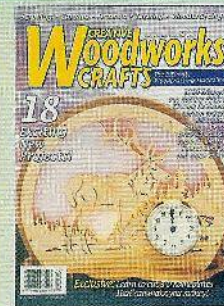
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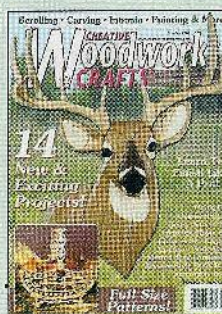
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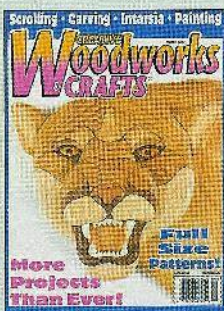
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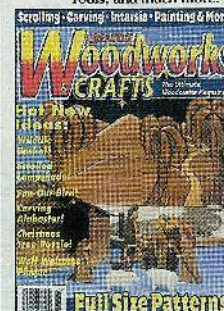
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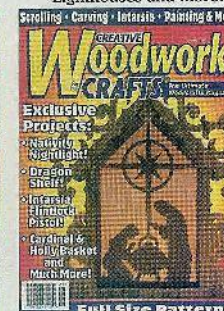
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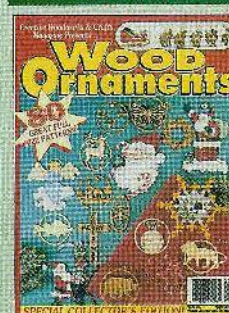


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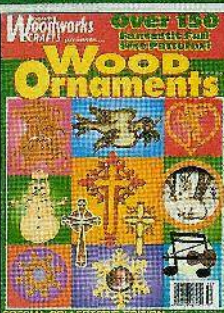


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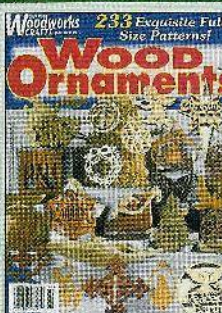
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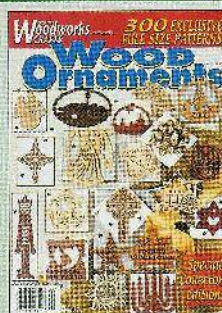
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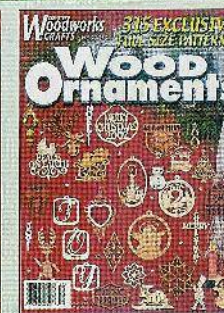
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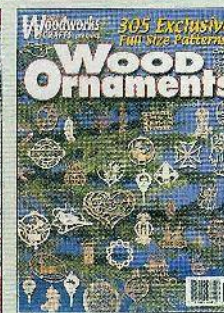
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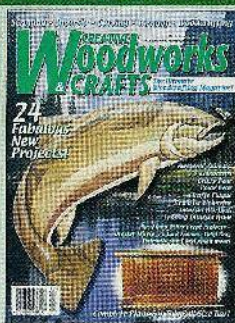
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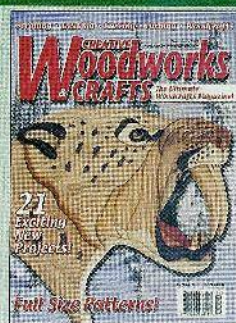
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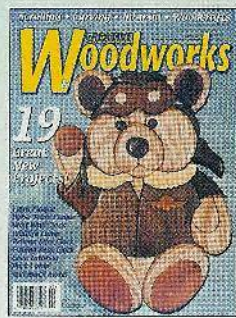
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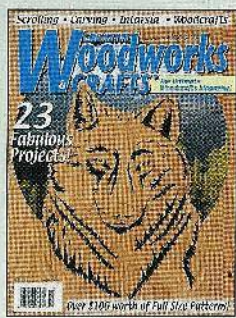
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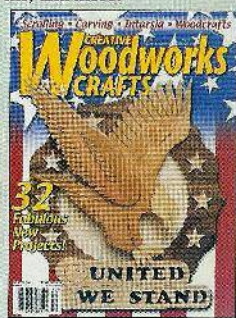
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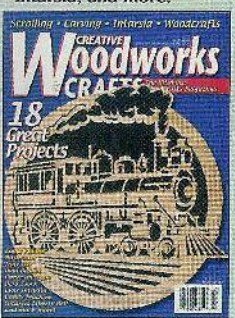
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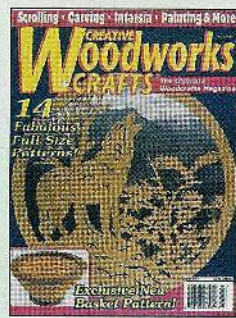
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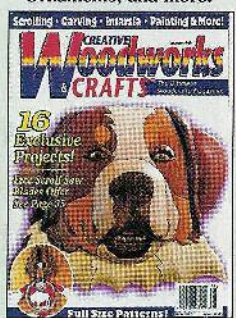
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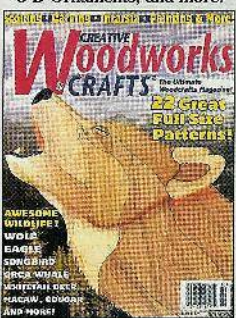
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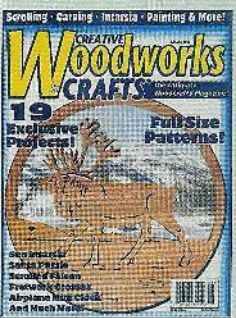
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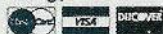
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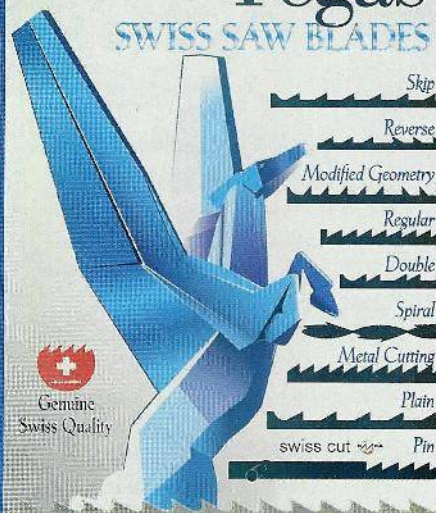
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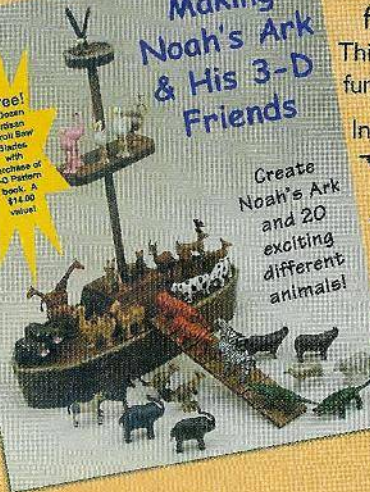
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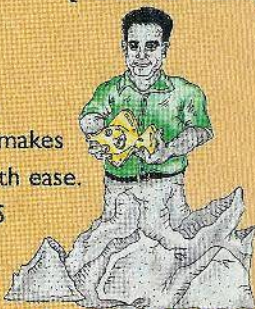
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The Scroll Saw Store



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- #103 - 3/8"x12"x12" - \$1.75
- #109 - 3/8"x12"x24" - \$3.40
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All have exterior glue !!!

No patches on back face !!!

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- #5242A - 1/16"x12"x24" - \$4.40
- #5249 - 1/8"x12"x12" - \$1.70
- #5249A - 1/8"x12"x24" - \$3.30
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Great for scrolling or Wood Burning !!

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We stock 1/4" Hardwood Plywood in many different species. Give us a Call !!!



2 inch Precision Machine Square
A must when stack

cutting. Squares your blade with the table.

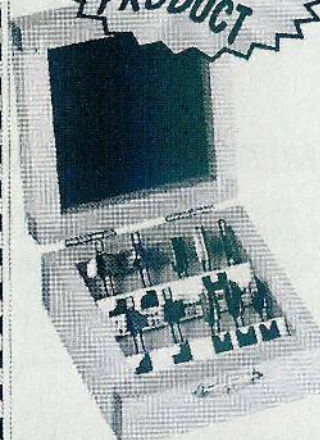
SQ-2 - \$4.95

10 piece - 1/8" Shank Router Bit Set

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

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

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Red Oak	#RED186	\$3.55	#RED146	\$3.95	#RED386	\$4.60	#RED126	\$4.60
Hard Maple	#MPL186	\$3.95	#MPL146	\$4.45	#MPL386	\$5.25	#MPL126	\$5.25
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
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Regular Skip Tooth Blades
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\$ 1.70 a Doz - \$17.00 a Gross

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Orange, Pink, Purple, Peach,
Gold, Bronze, Gray, Clear
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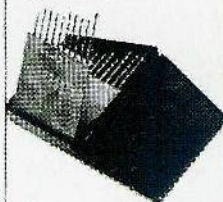
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Use mini bits in a drill press with this
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20 Piece Mini
Drill Bit Set
#61 - #80
metal case
#20pcDS
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1/16", 3/32", 1/8" Bits \$4.50 Doz

Numbered Drill Bits

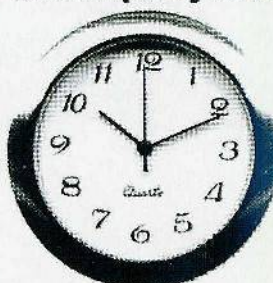
#54, #56, #58, #61, #64,
#67, #70, #72

\$ 7.50 per Dozen

(sorry no mixing sizes of drill bits)

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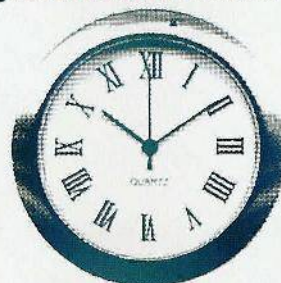
No low quality economy inserts sold here !!!



#CK100 - White Arabic

#CK103 - Ivory Arabic

#CK102 - Gold Arabic

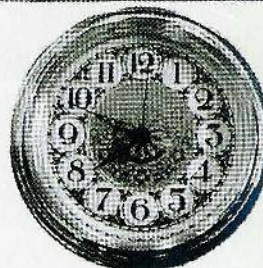


#CK101 - White Roman

#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 !!!



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

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30+ \$1.35 - 100+ \$1.25

We now have 2" Photo Inserts !!!

All Clock & photo inserts have a gold tone bezel. Clocks
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3/4" dia. 6" long, tops
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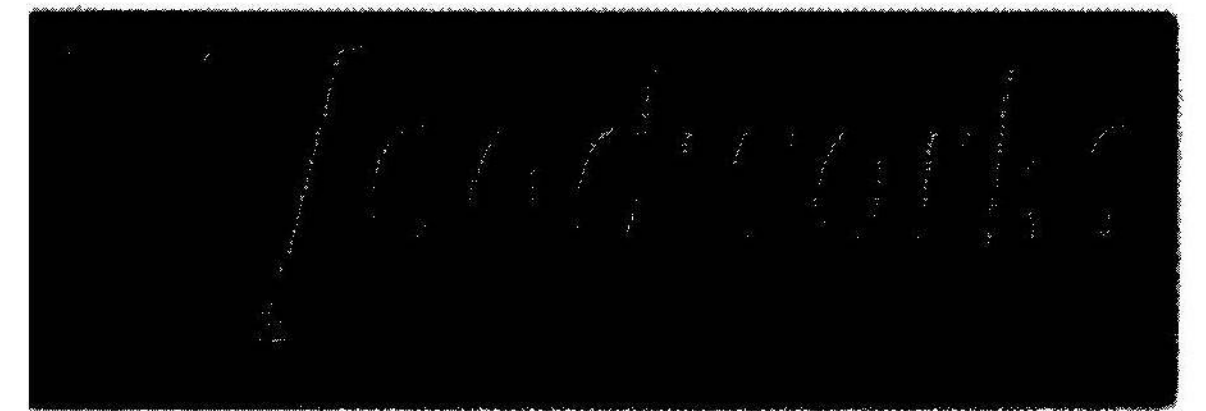
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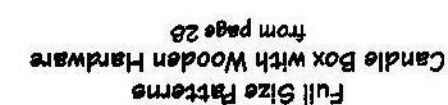
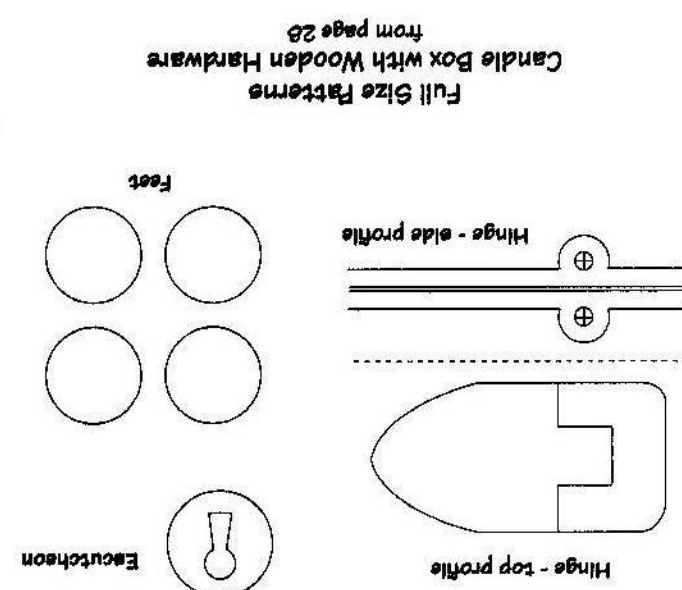
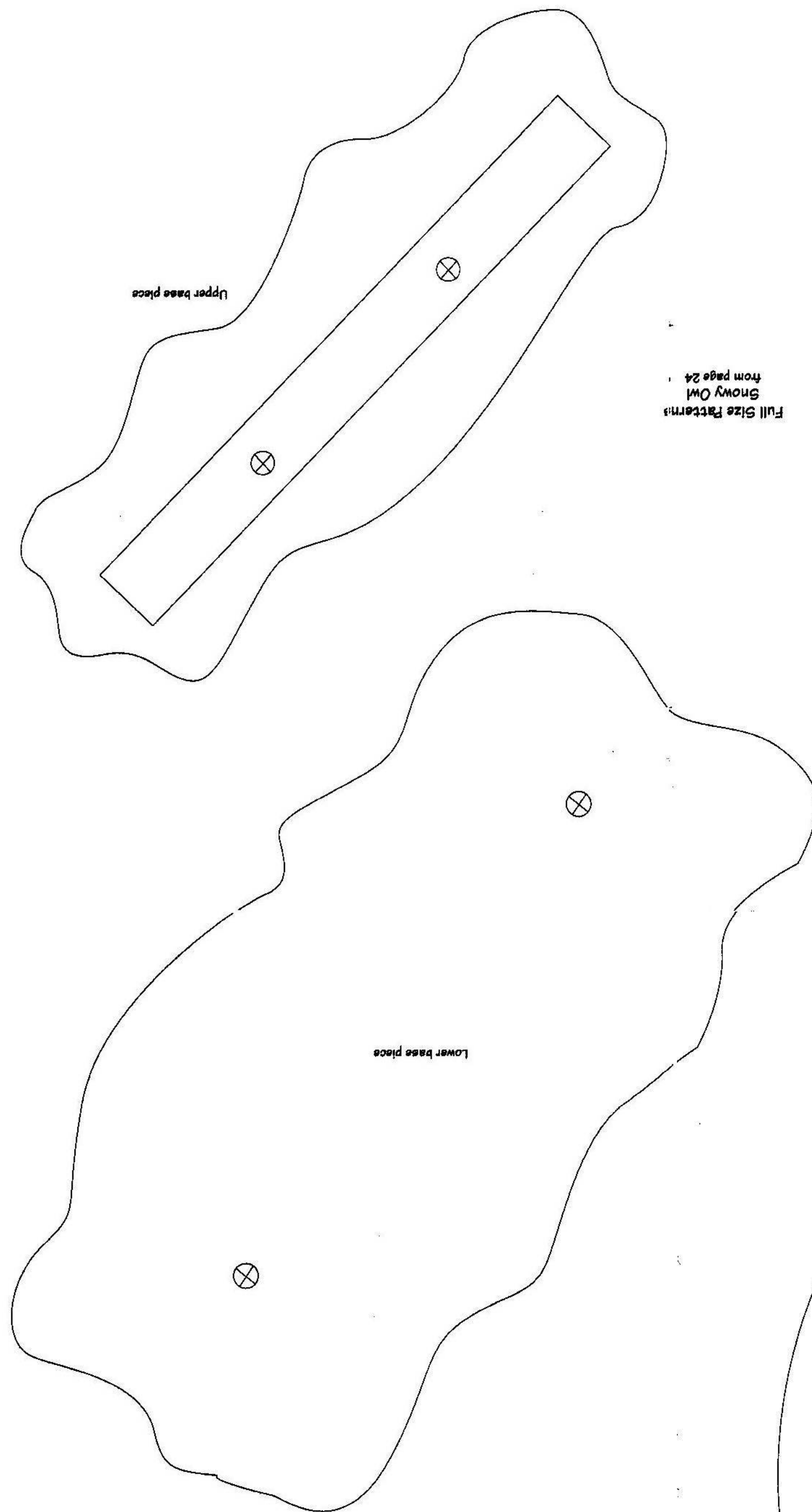
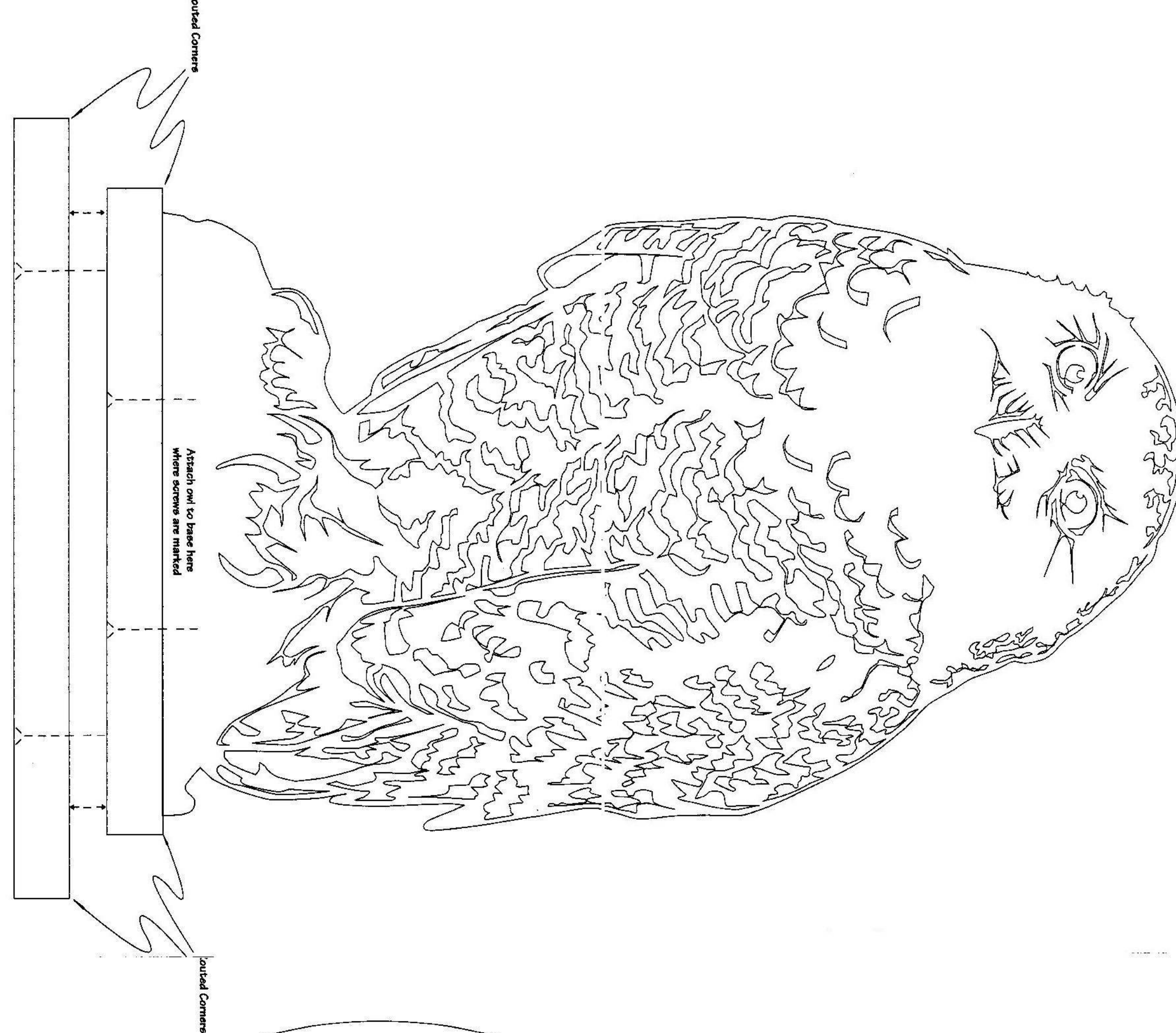
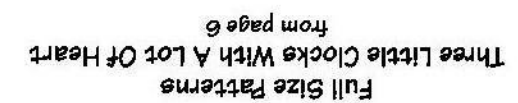
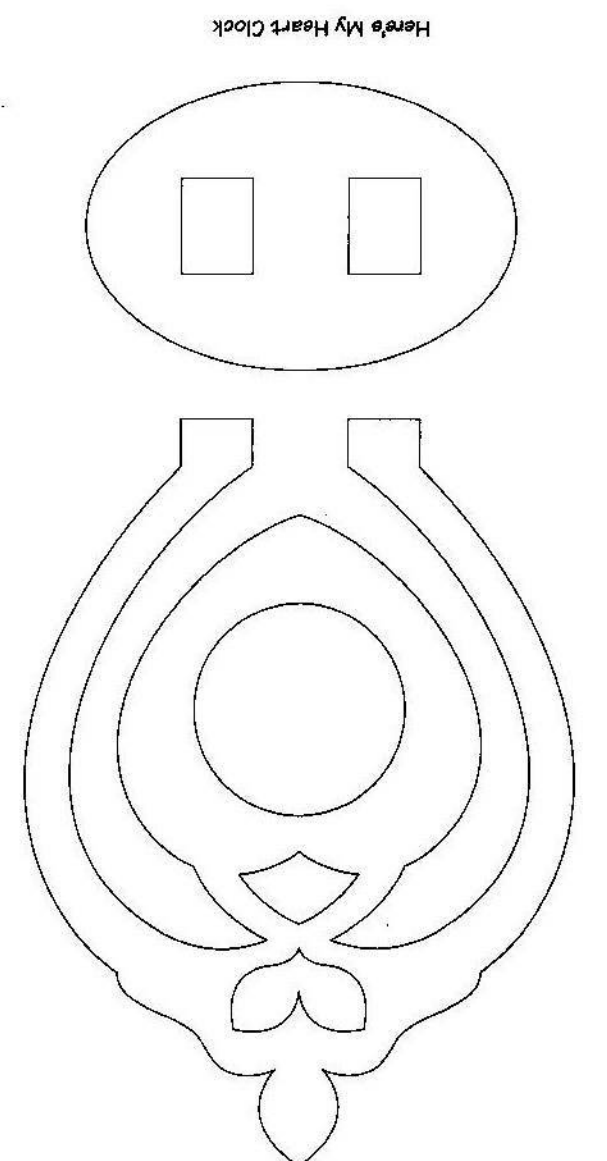
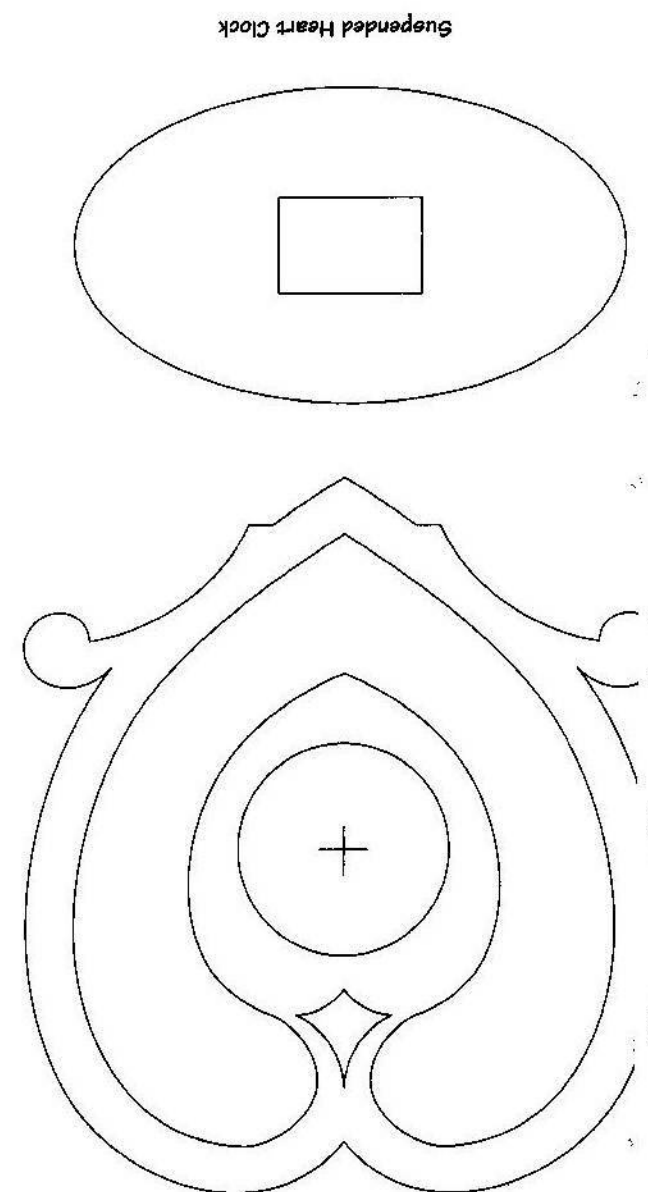
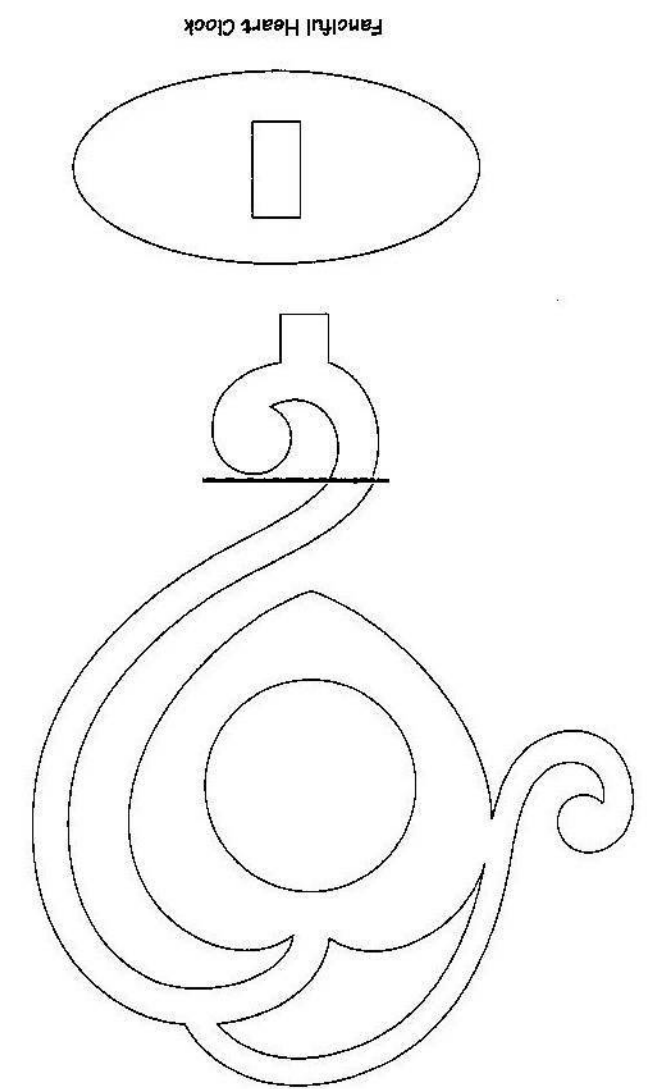


FULL SIZE PATTERN SECTION NO. 1 APRIL 2004

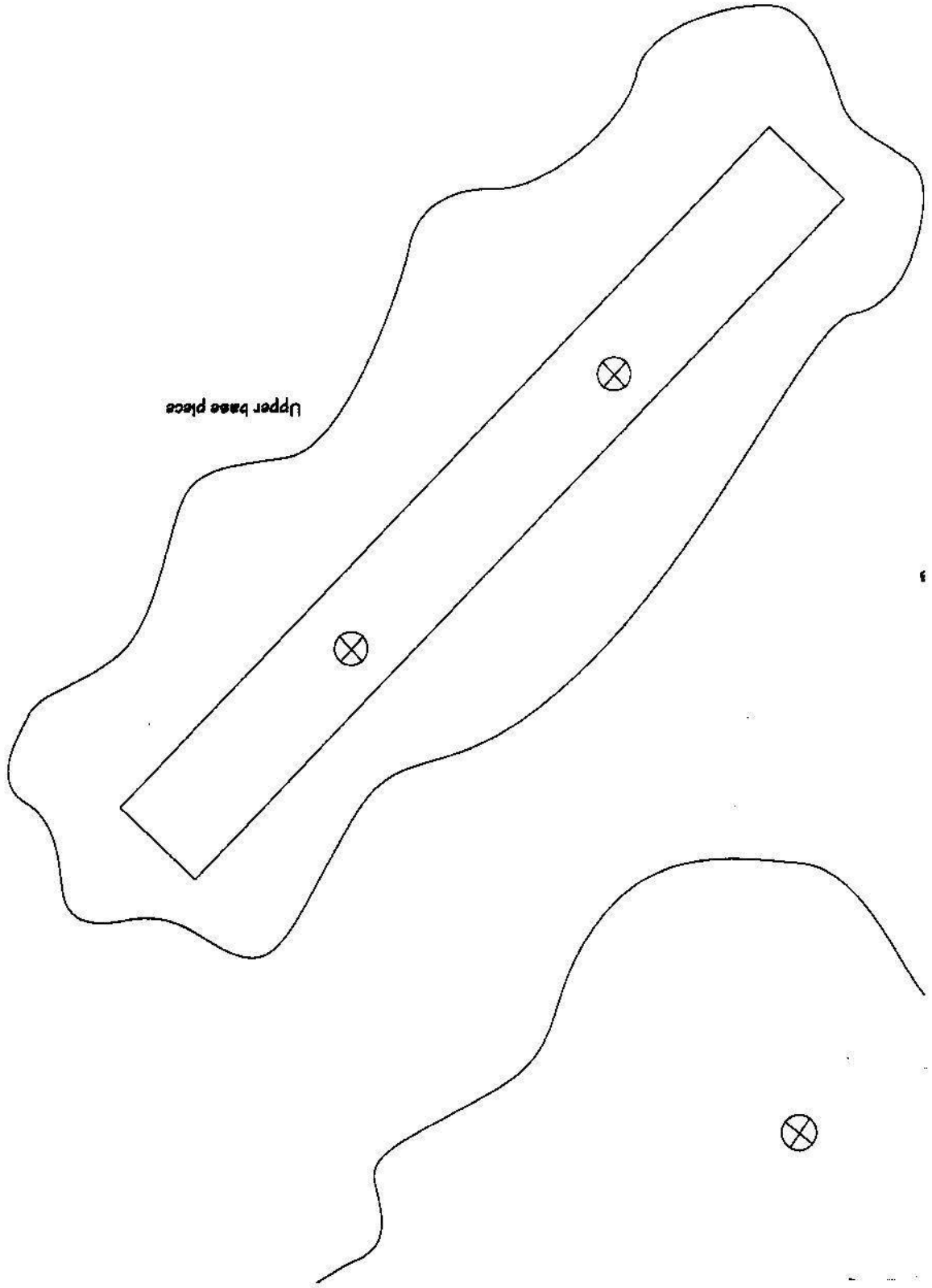
Side A

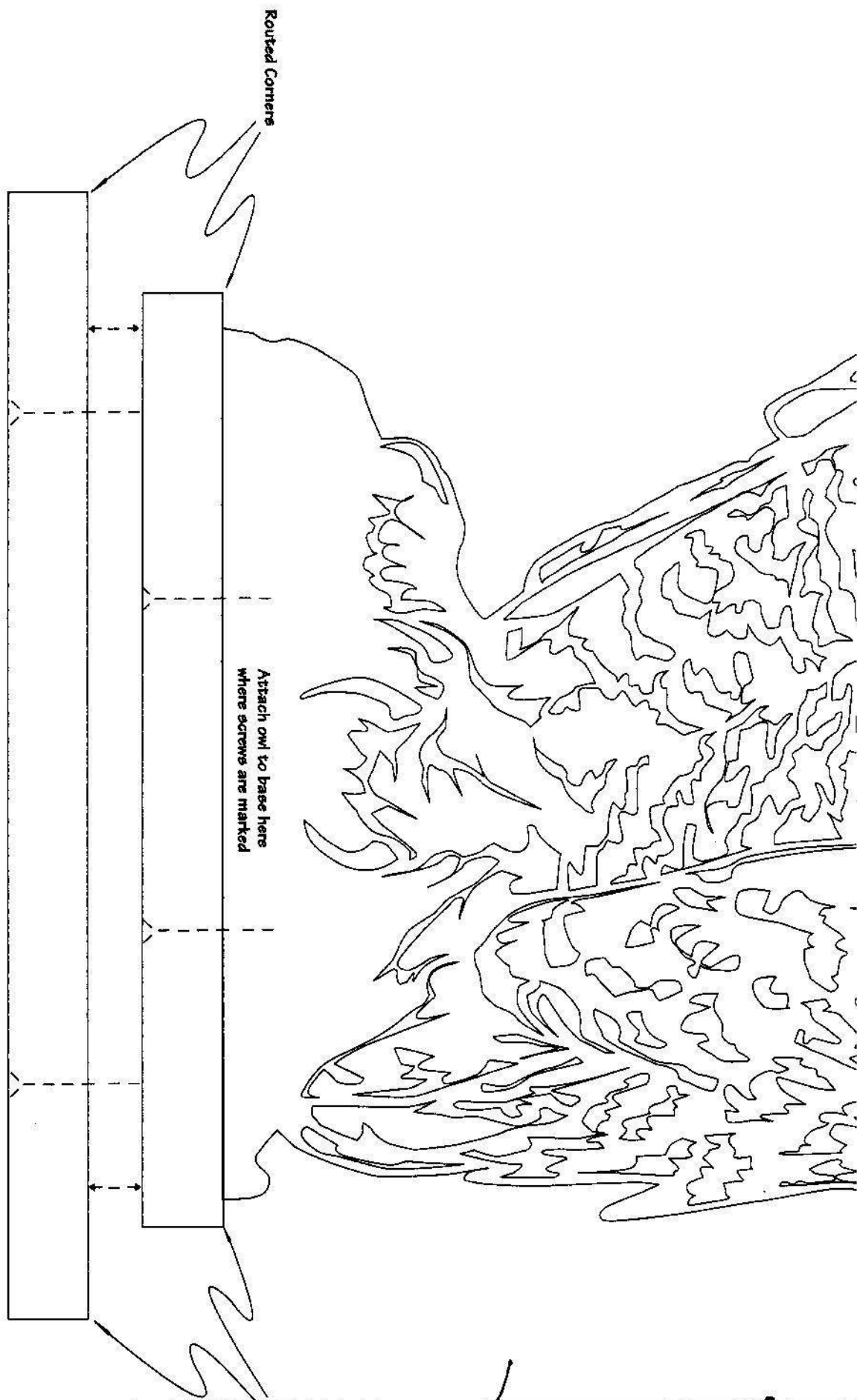
Fanciful Heart Clock.....	from page 6
Here's My Heart Clock.....	from page 6
Suspended Heart Clock.....	from page 6
Alaskan Malamute.....	from page 10
Snowy Owl.....	from page 24
Candle Box with Wooden Hardware.....	from page 28

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



la

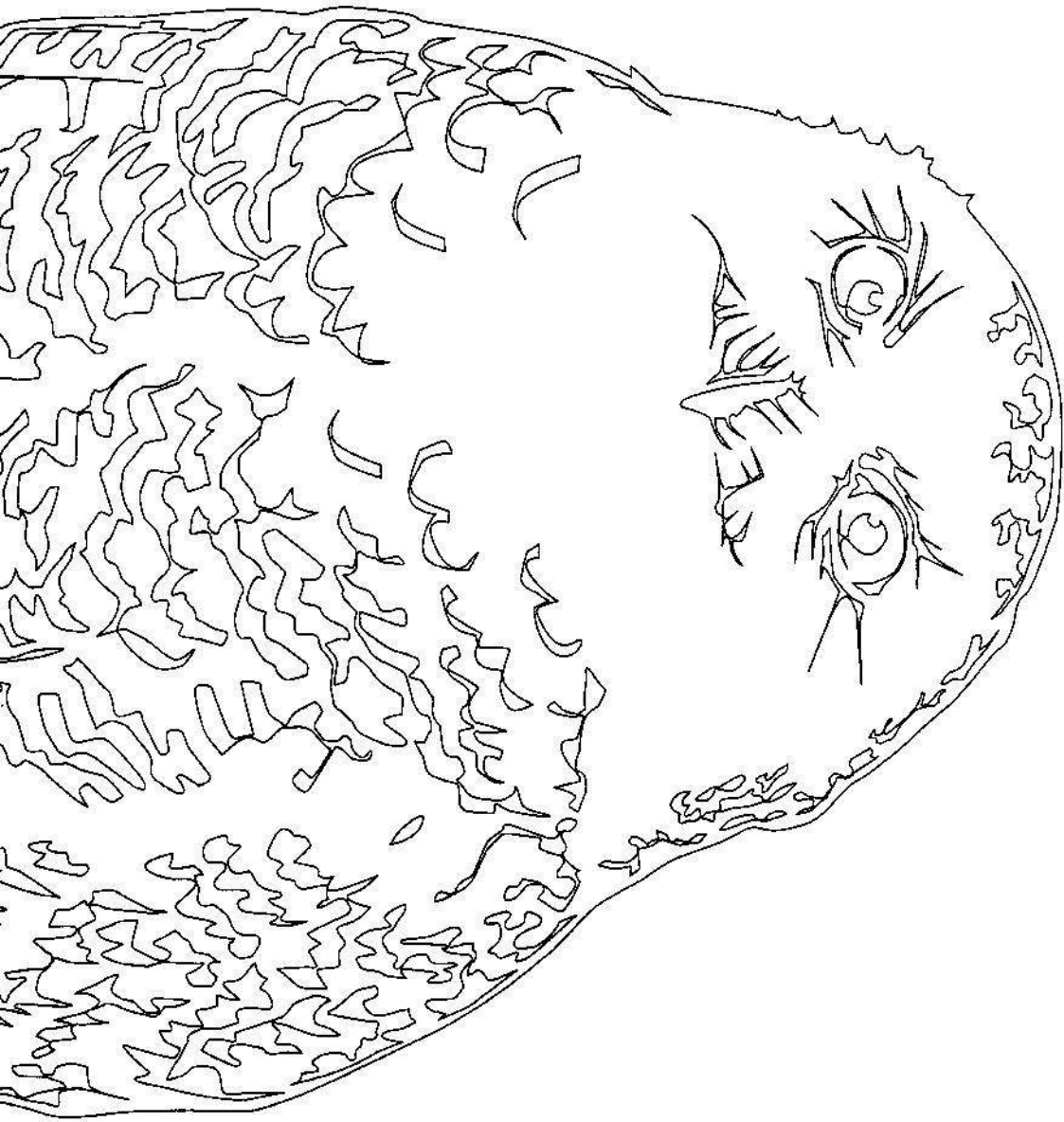




Attach owl to base here
where screws are marked

Rounded Corners

3a





FULL SIZE PATTERN SECTION NO. 1 APRIL 2004

Side A

Fanciful Heart Clock.....from page 6
 Here's My Heart Clock.....from page 6
 Suspended Heart Clock.....from page 6
 Alaskan Malamute.....from page 10
 Snowy Owl.....from page 24
 Candle Box with Wooden Hardware.....from page 28

Side B

Tambour Clock.....from page 34
 Keepsake Box.....from page 36
 Making a Desk Set Business Card / Pen Holder.....from page 54

Metric Conversions:

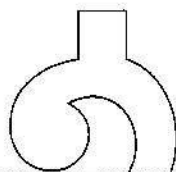
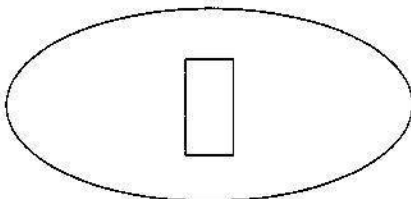
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

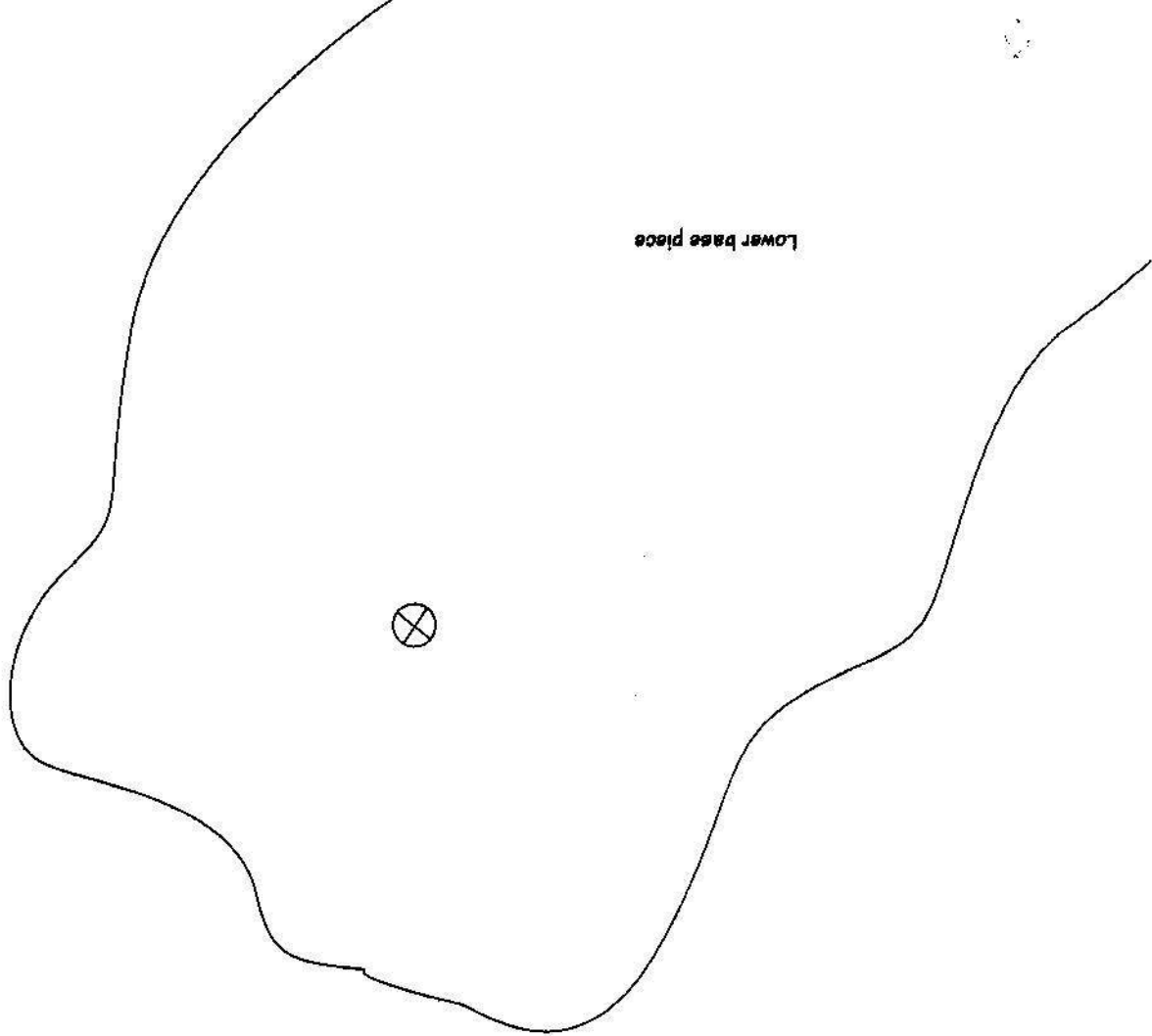
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
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1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm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

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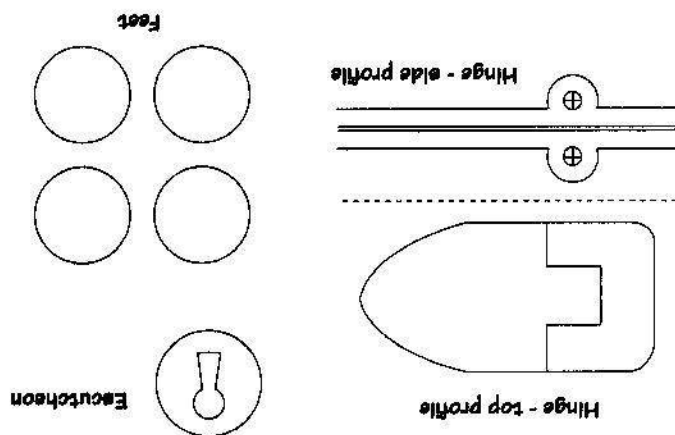
Fanciful Heart Clock



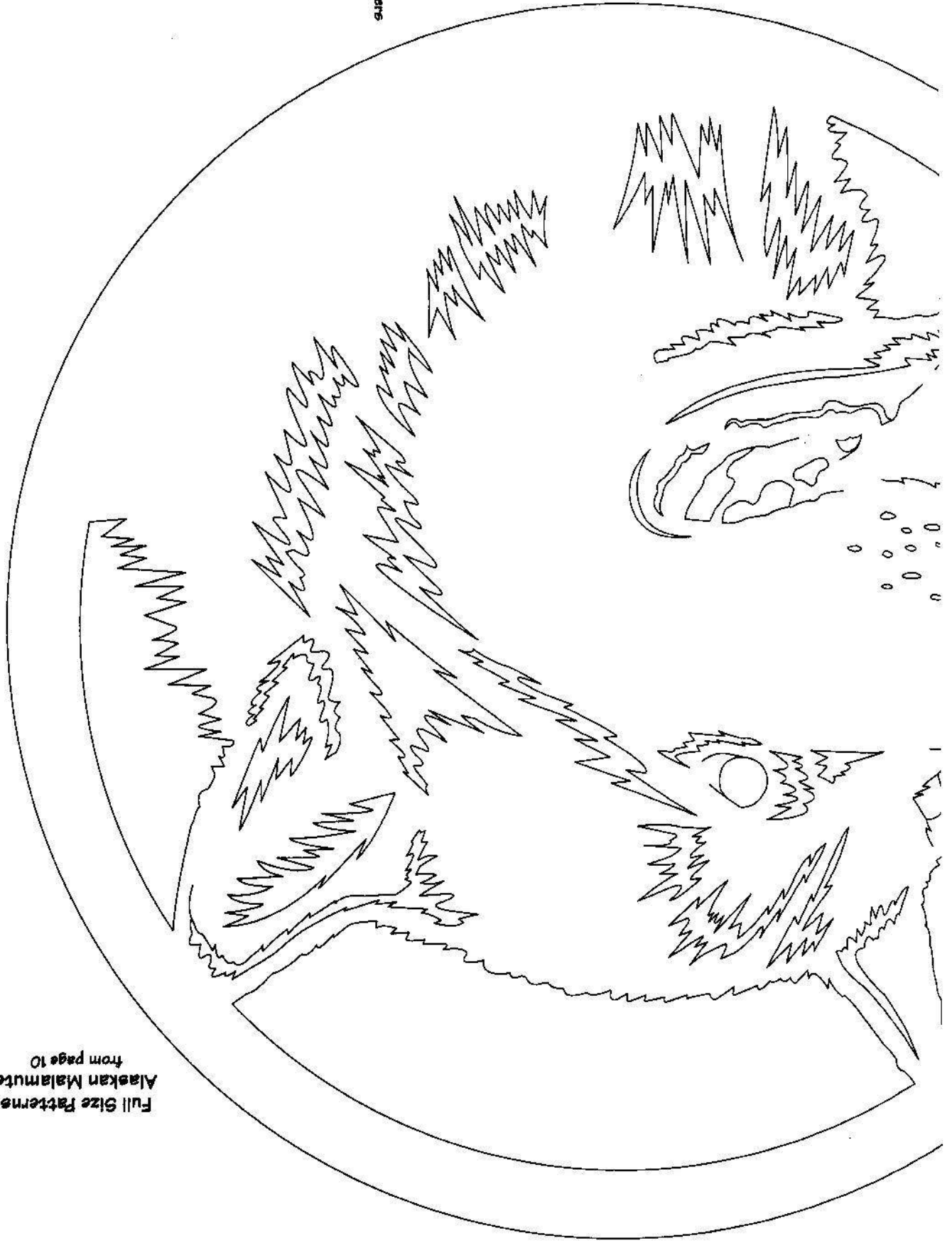
5a



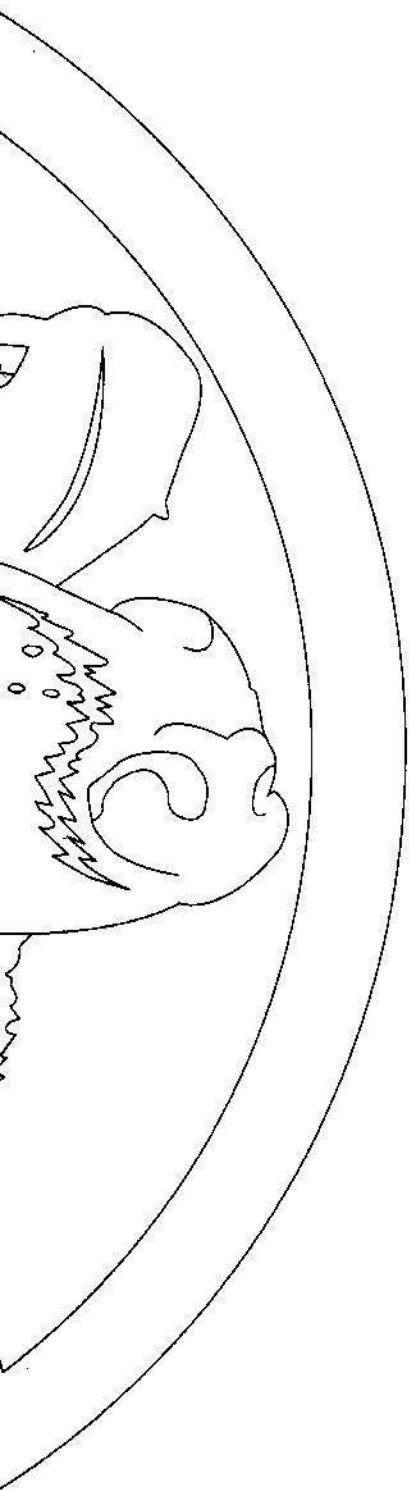
Full Size Patterns
Candle Box with Wooden Hardware
from page 28



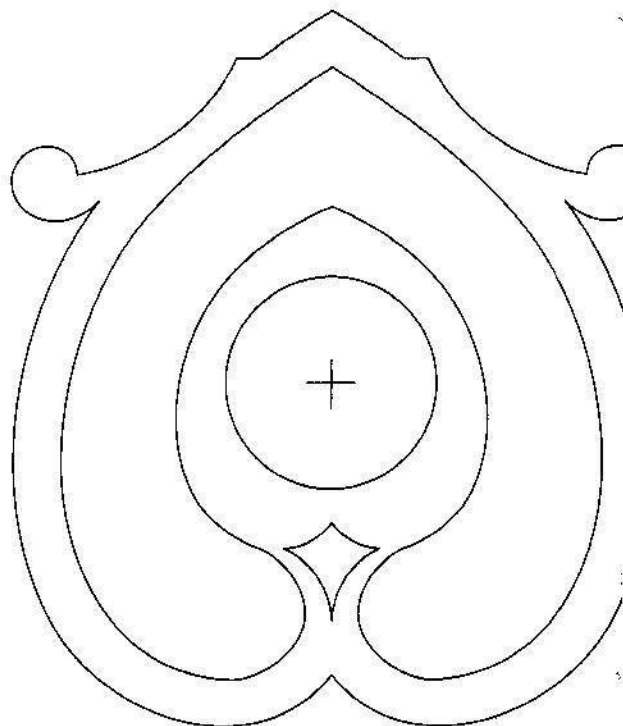
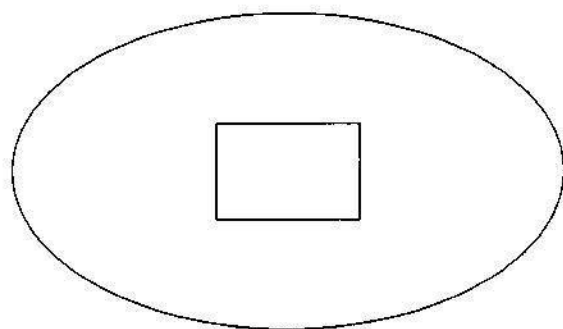
Full Size Patterns
Alaskan Malamute
from page 10



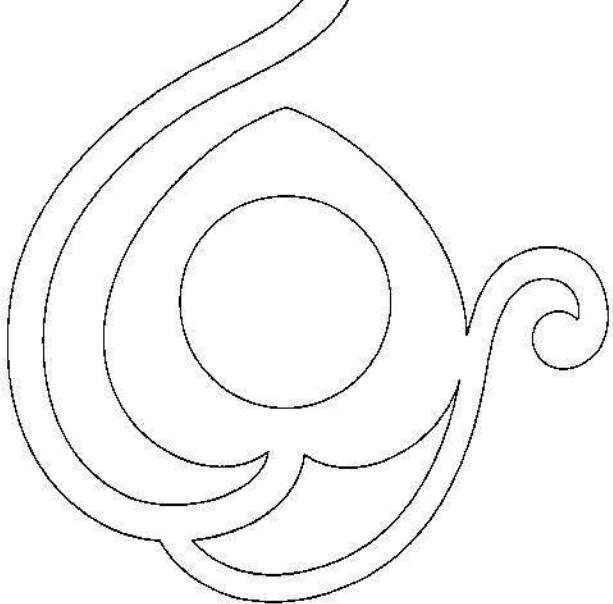
7a



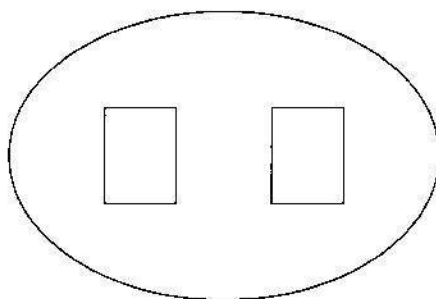
Suspended Heart Clock



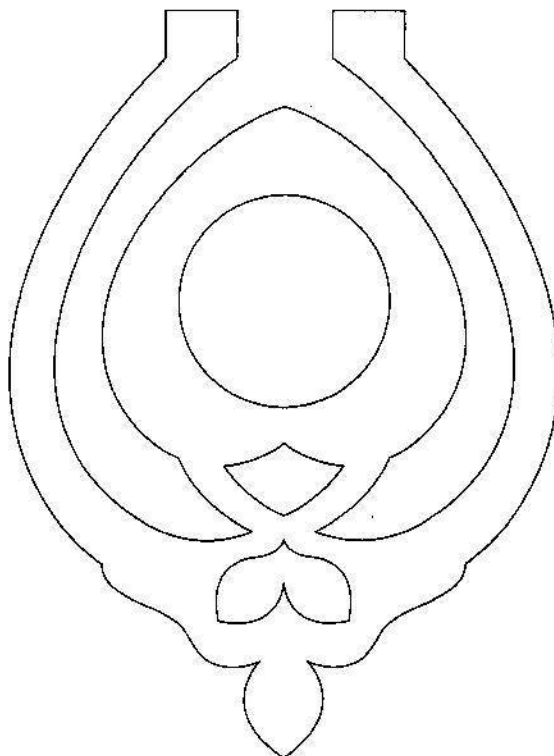
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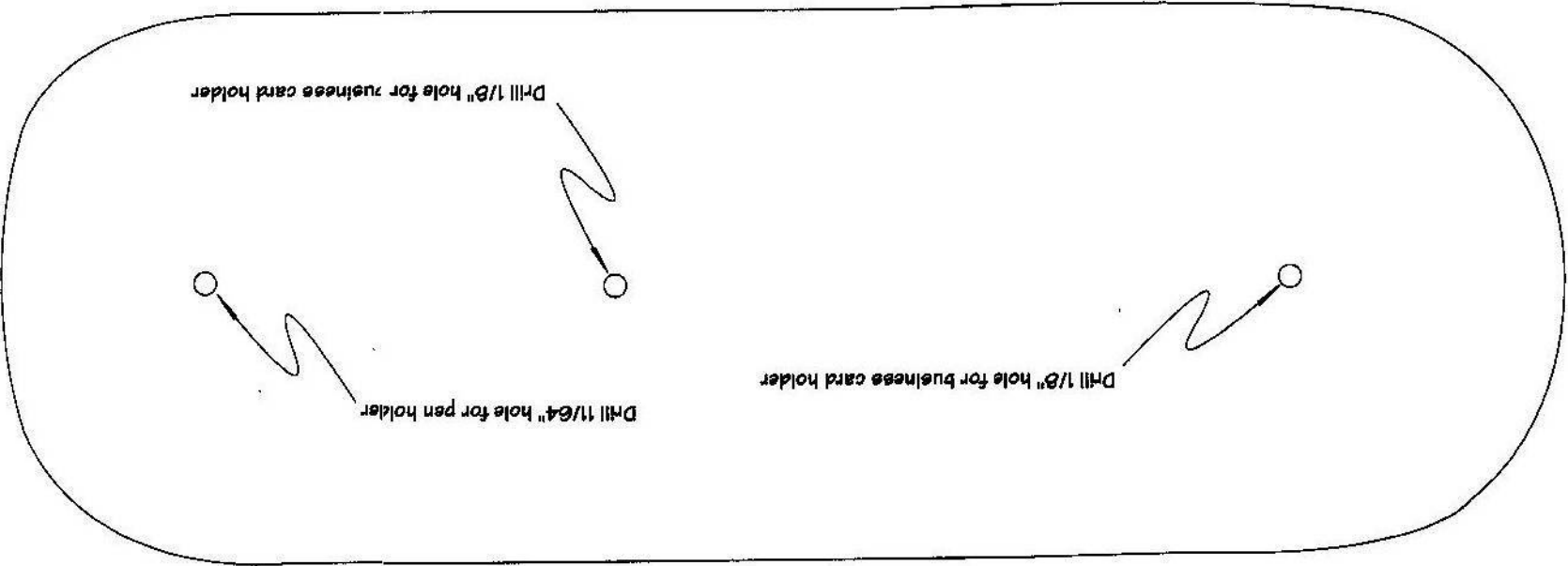


Here's My Heart Clock

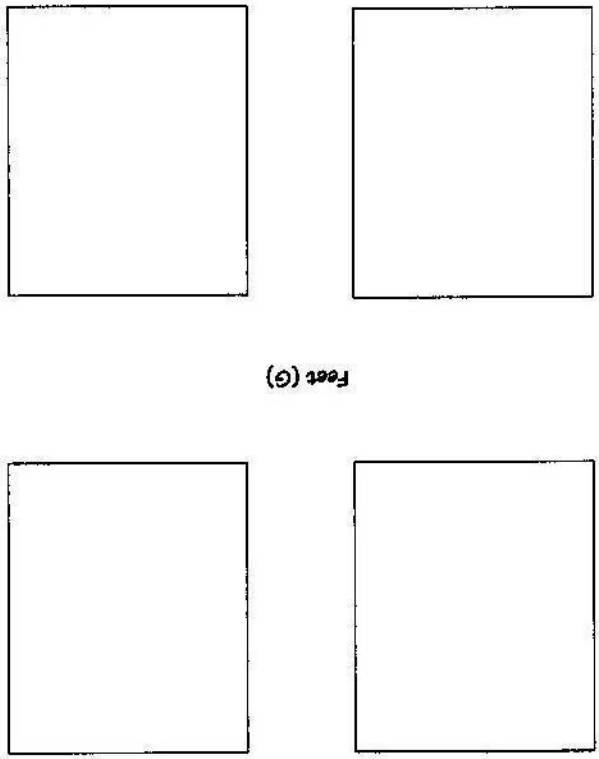


Full Size Patterns
Three Little Clocks With A Lot Of Heart
from page 6

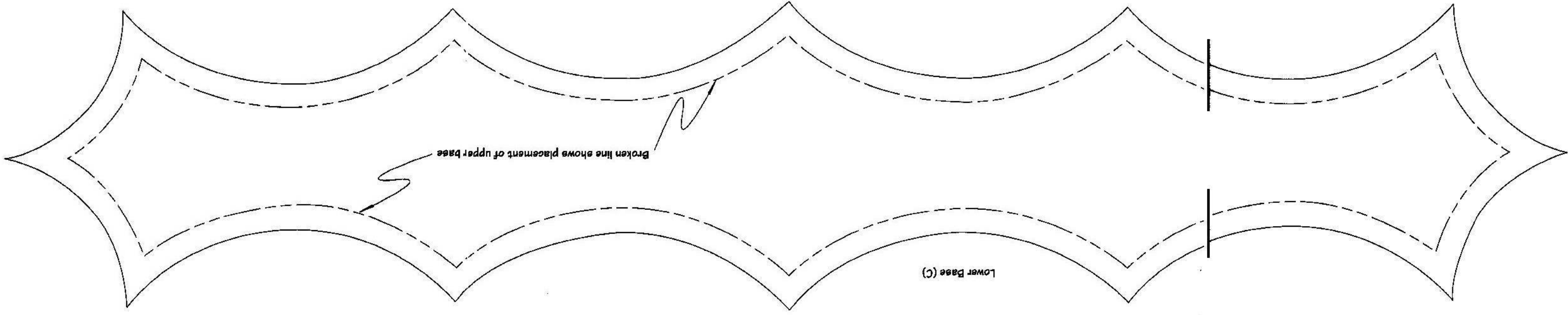
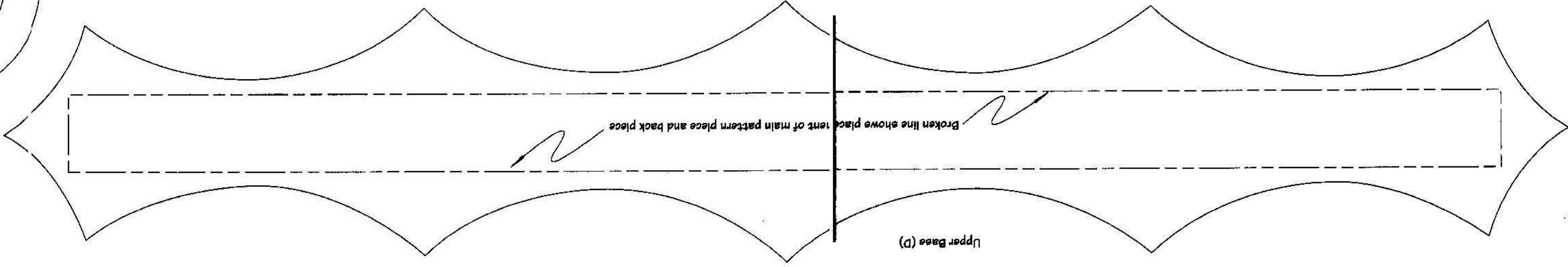
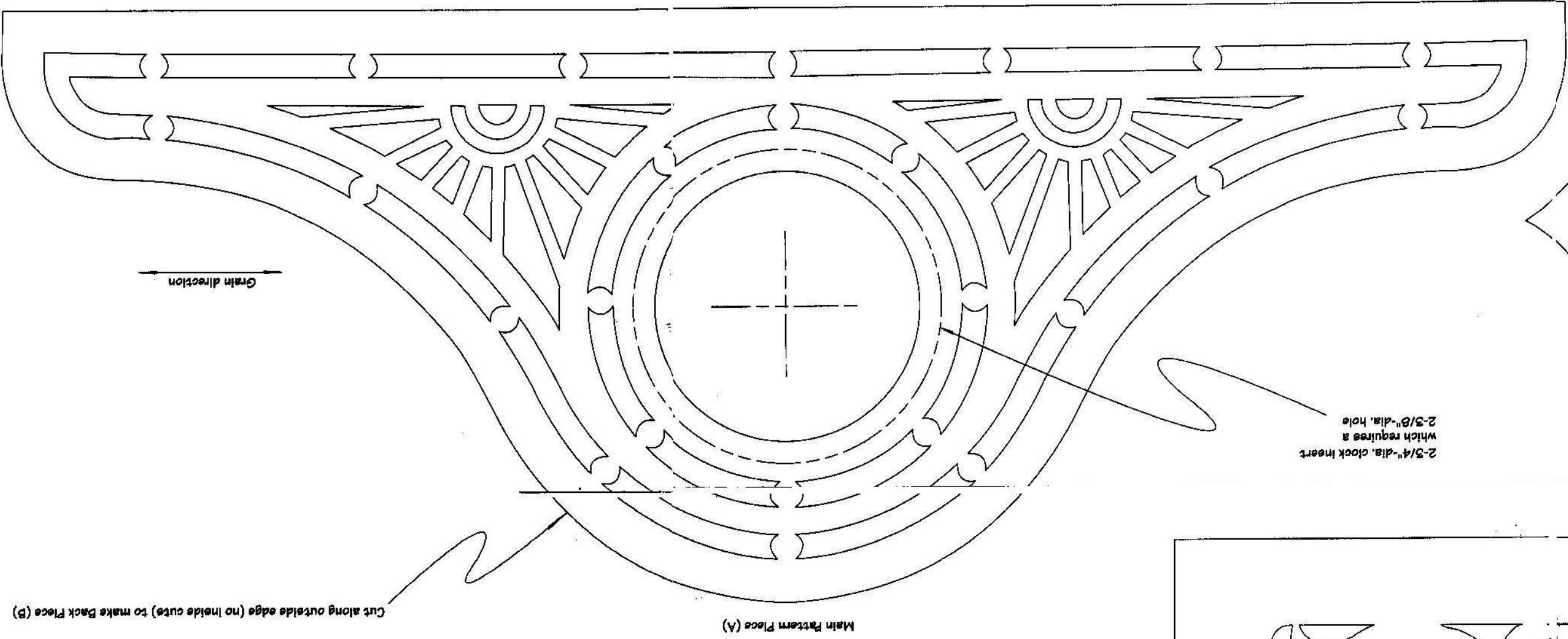
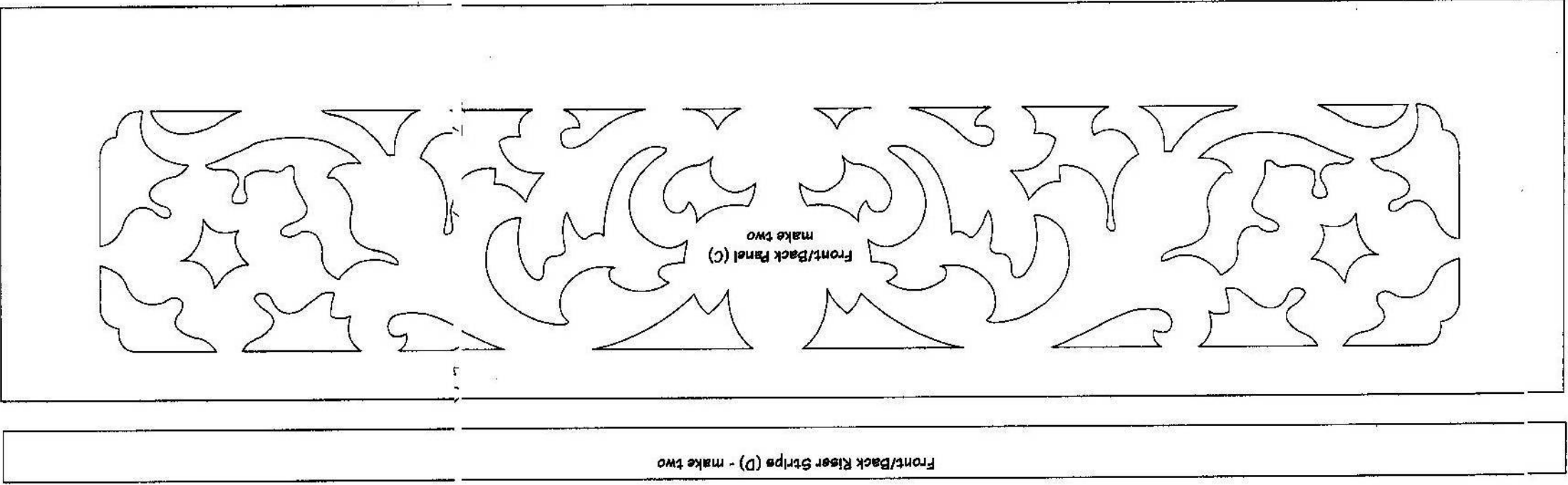
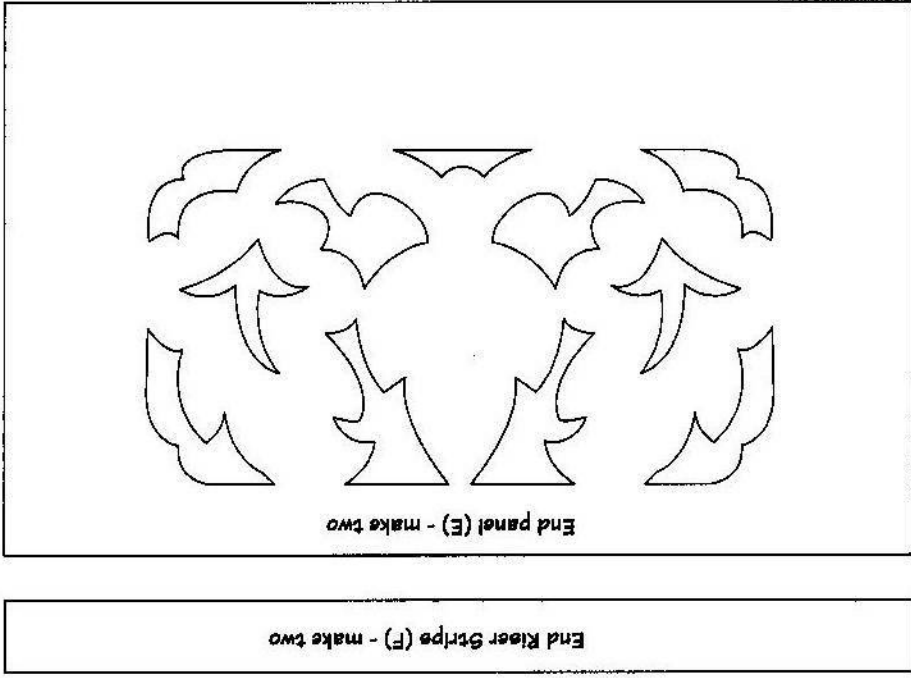
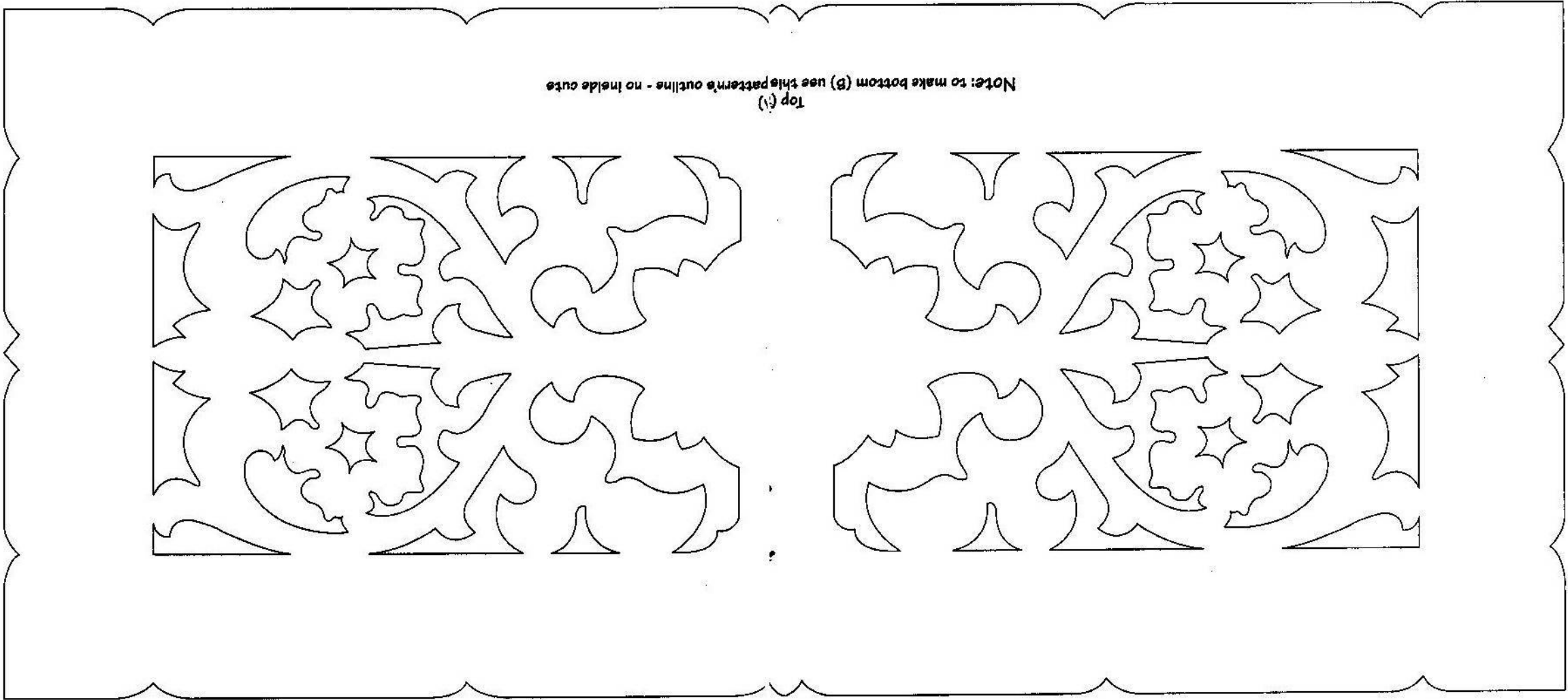




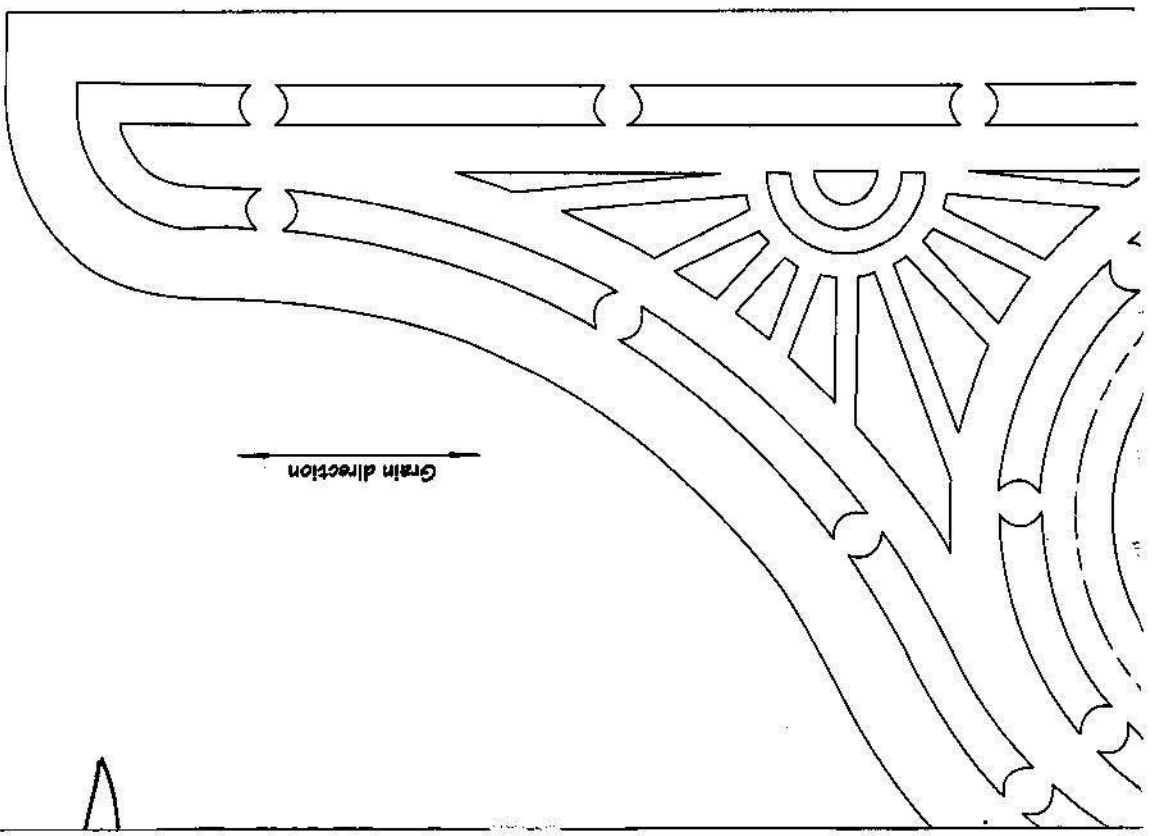
Full Size Patterns
Making a Desk Set Business Card / Pen Holder
from page 54



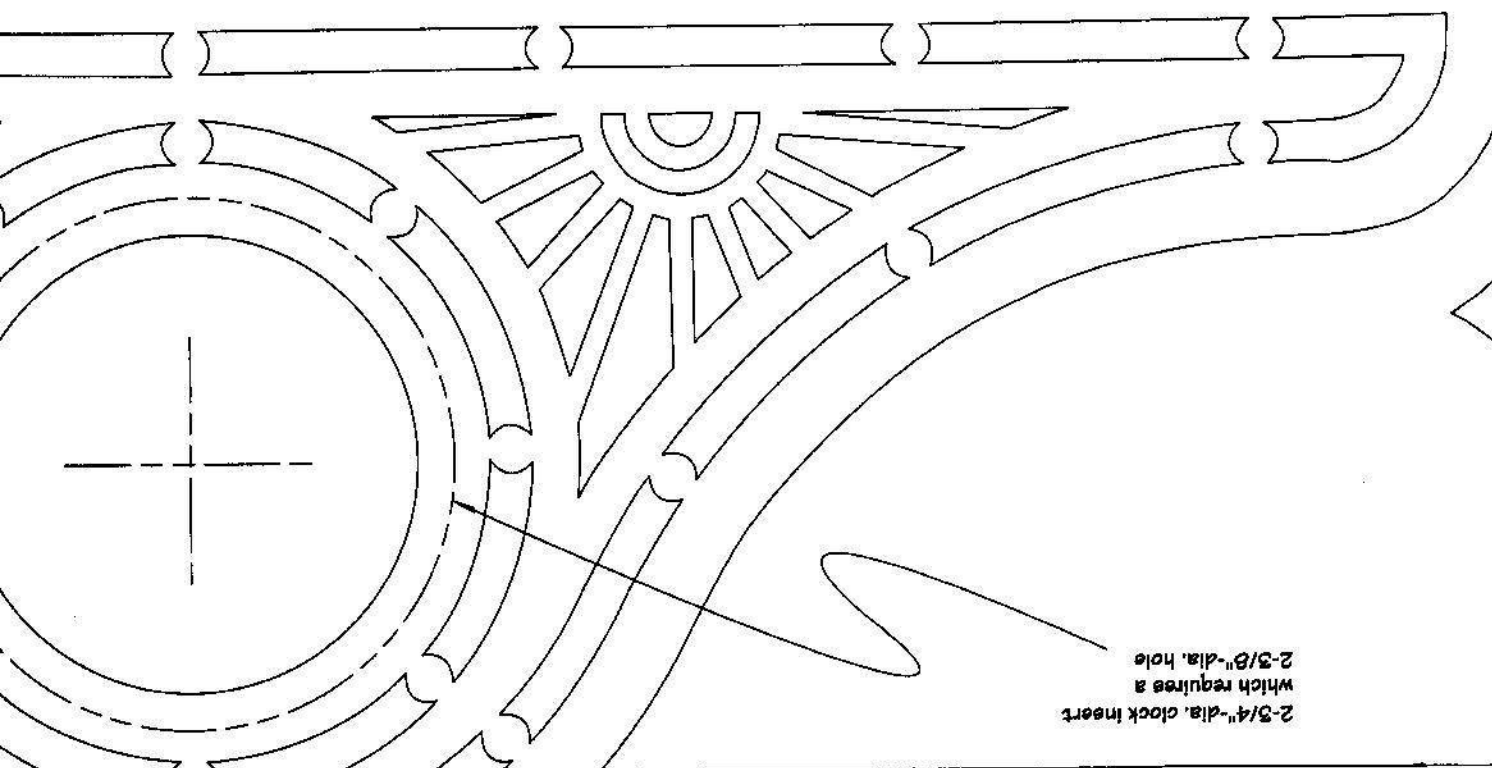
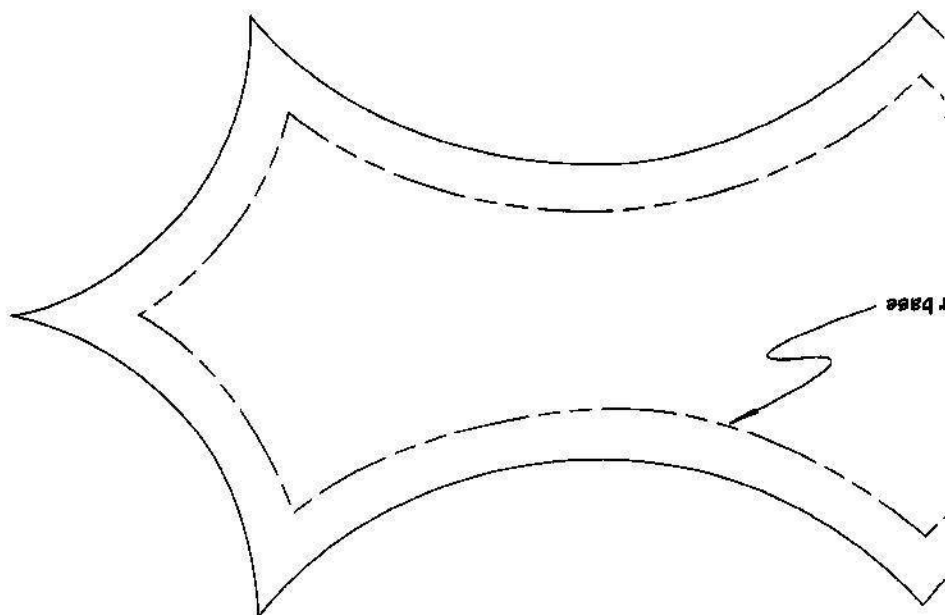
Full Size Patterns
Keepsake Box
from page 56



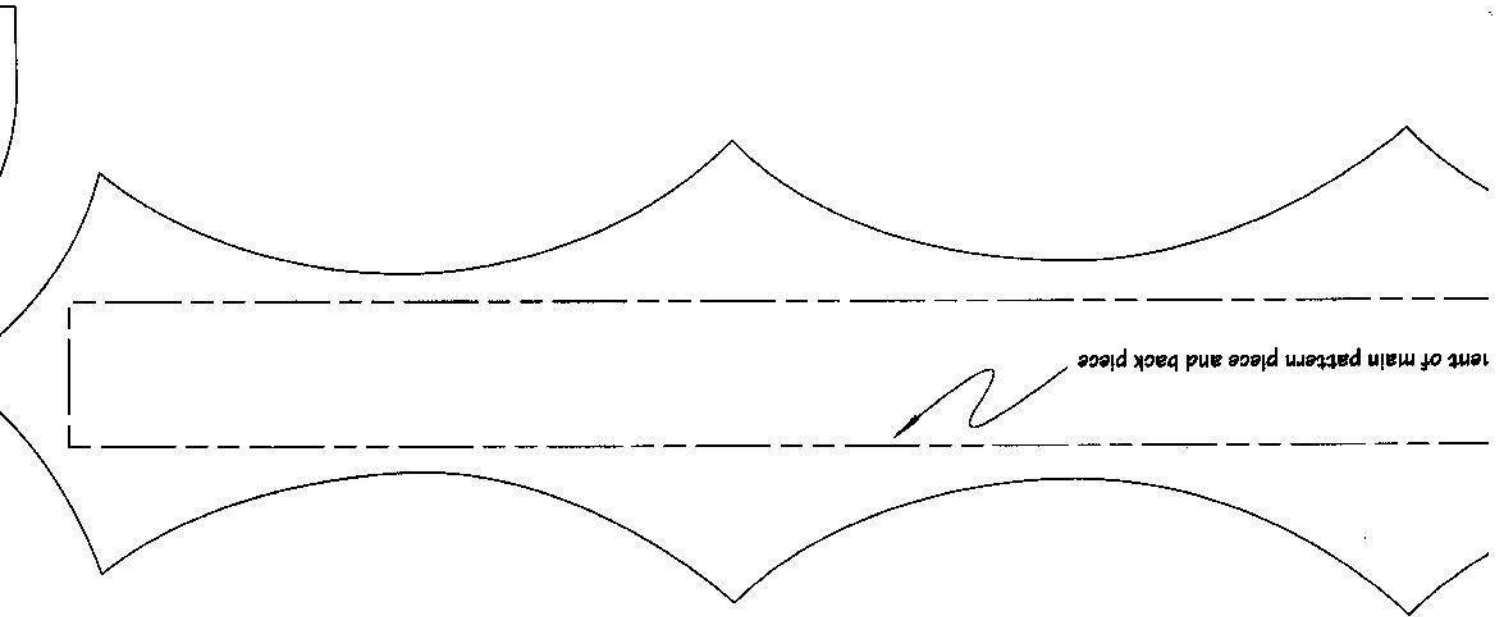
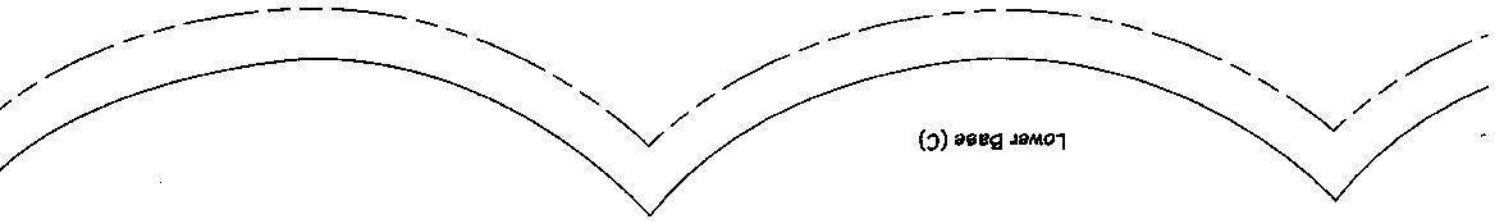
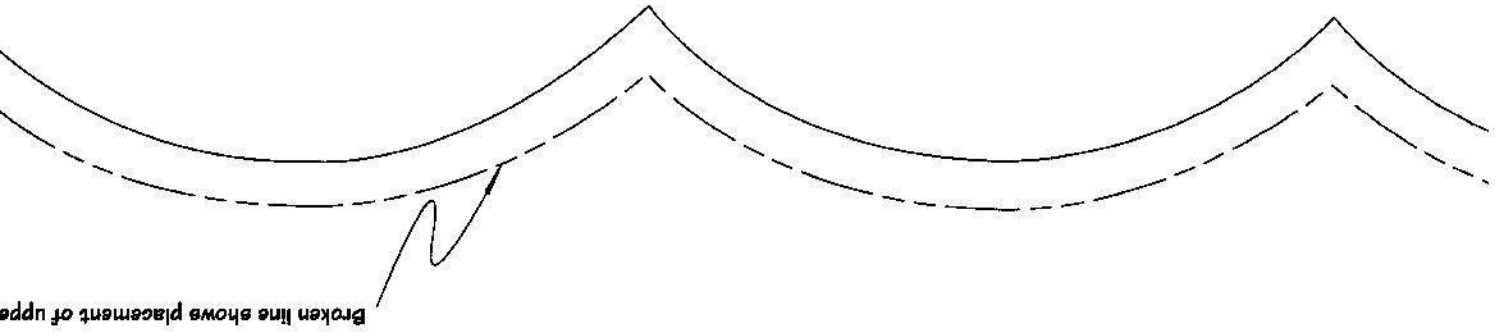
Full Size Patterns
Tambour Clock
from page 54

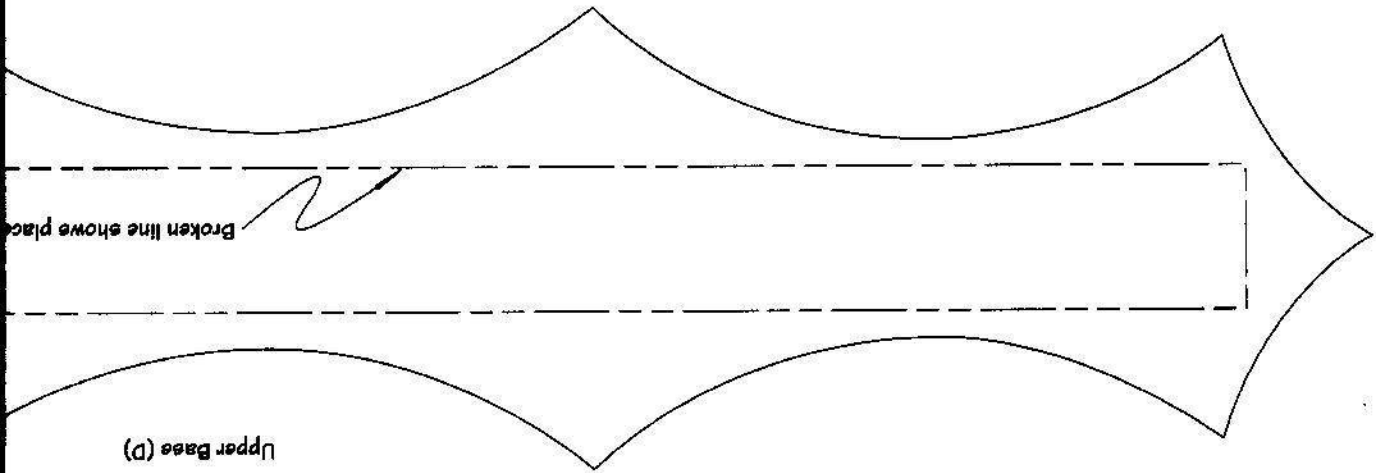
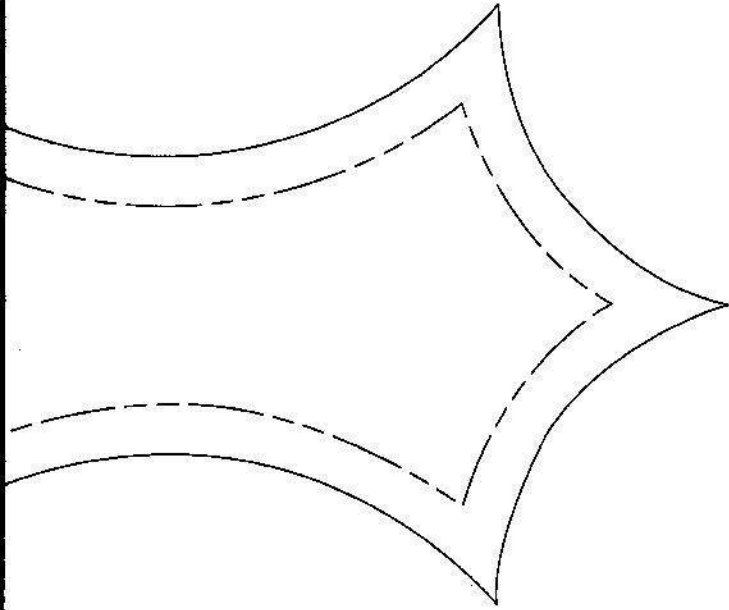


Full Size Patterns
Tambour Clock
from page 34



2-3/4"-dia. clock insert
which requires a
2-3/8"-dia. hole

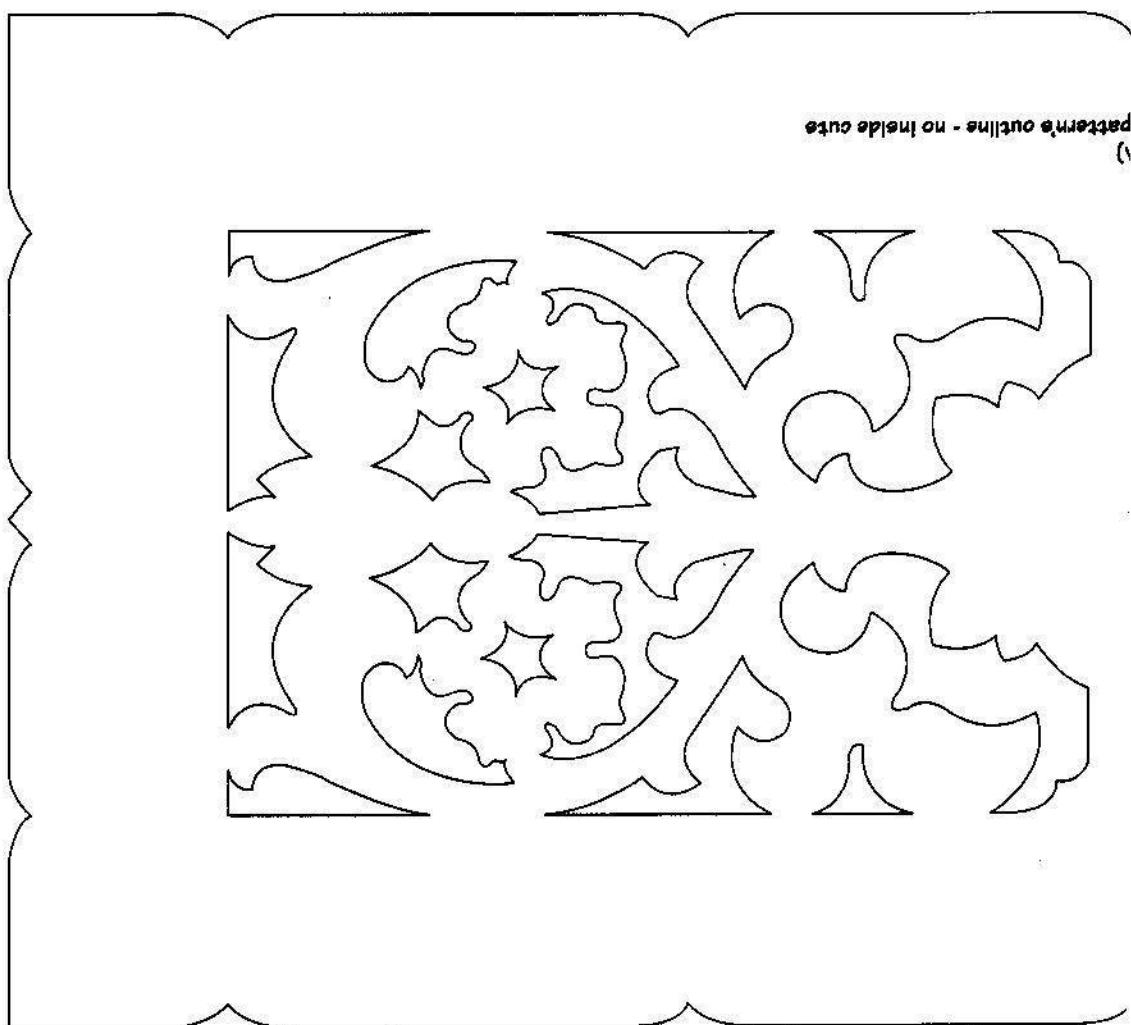




Upper Base (D)

Broken line shows place

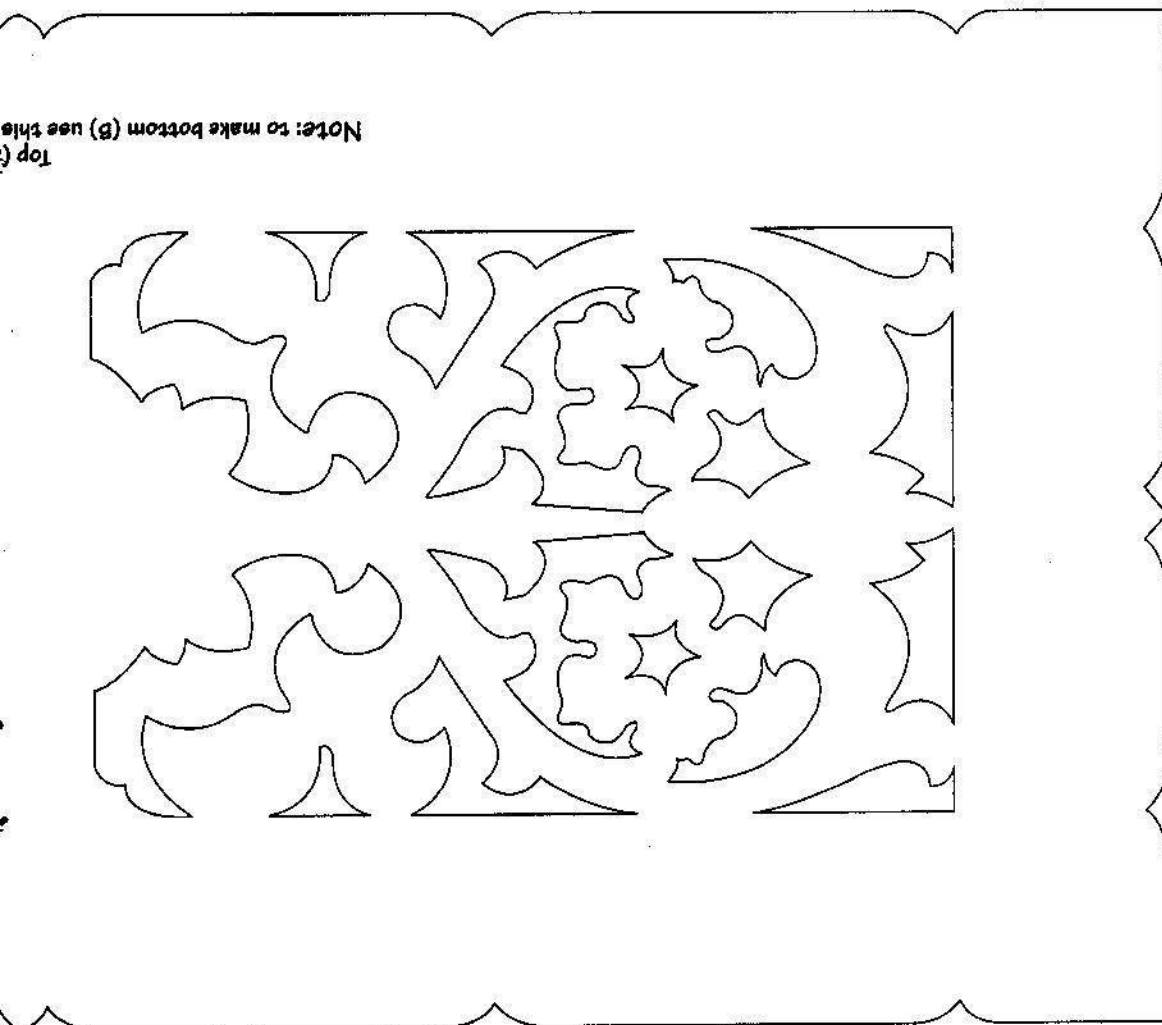
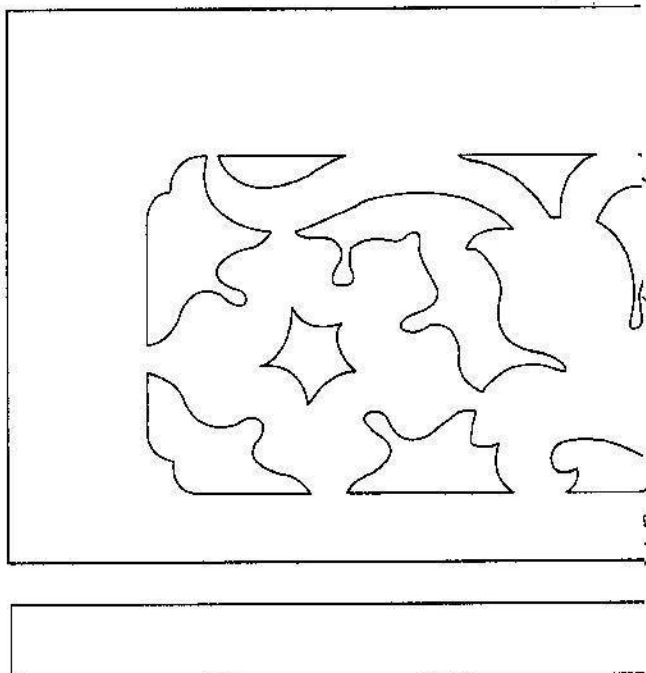
Cut along outside edge (no inside cuts) to make Back Piece (B)





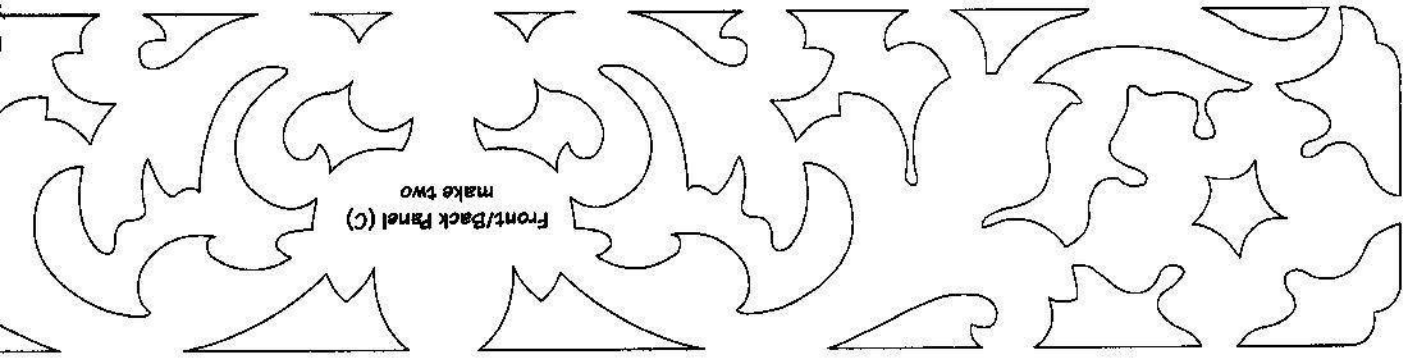
Main Pattern Piece (A)

99

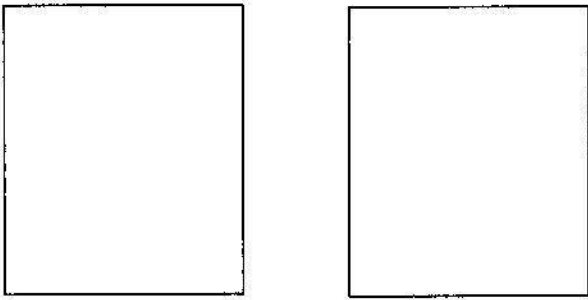


Top (B)
Note: to make bottom (B) use this

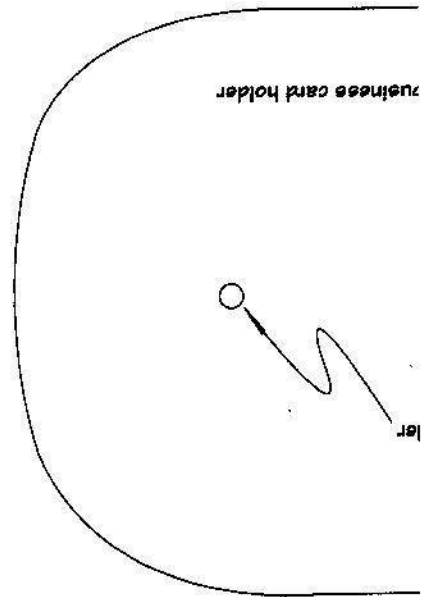
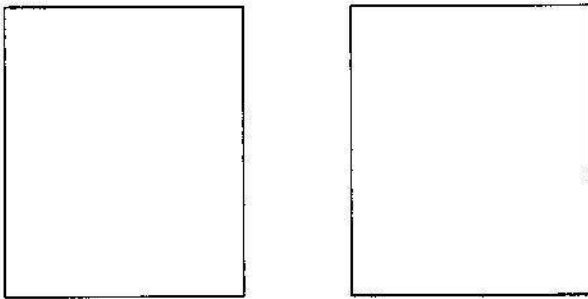
|| Size Patterns
Keepake Box
from page 36

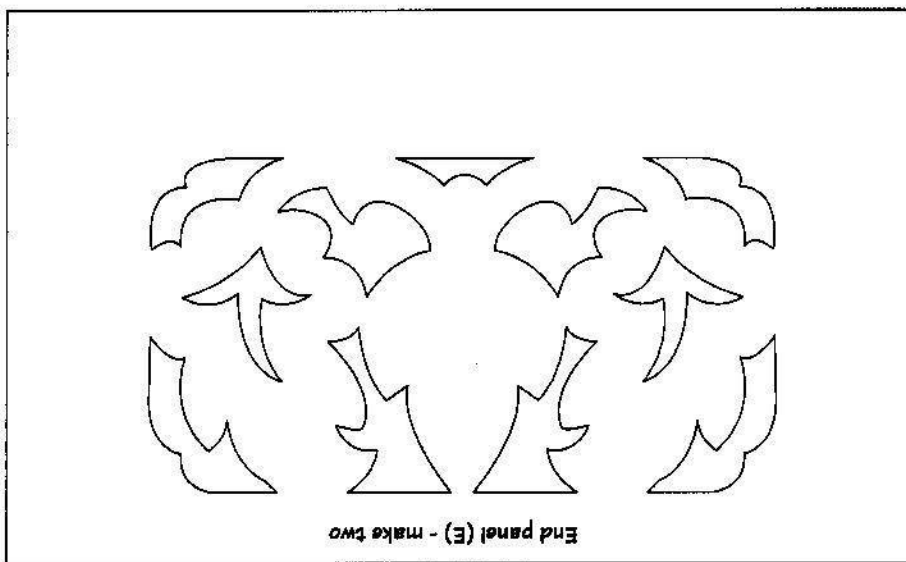


Front/Back Riser Strips (D) - make two

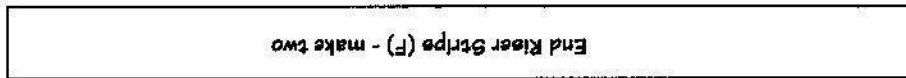


Feet (G)



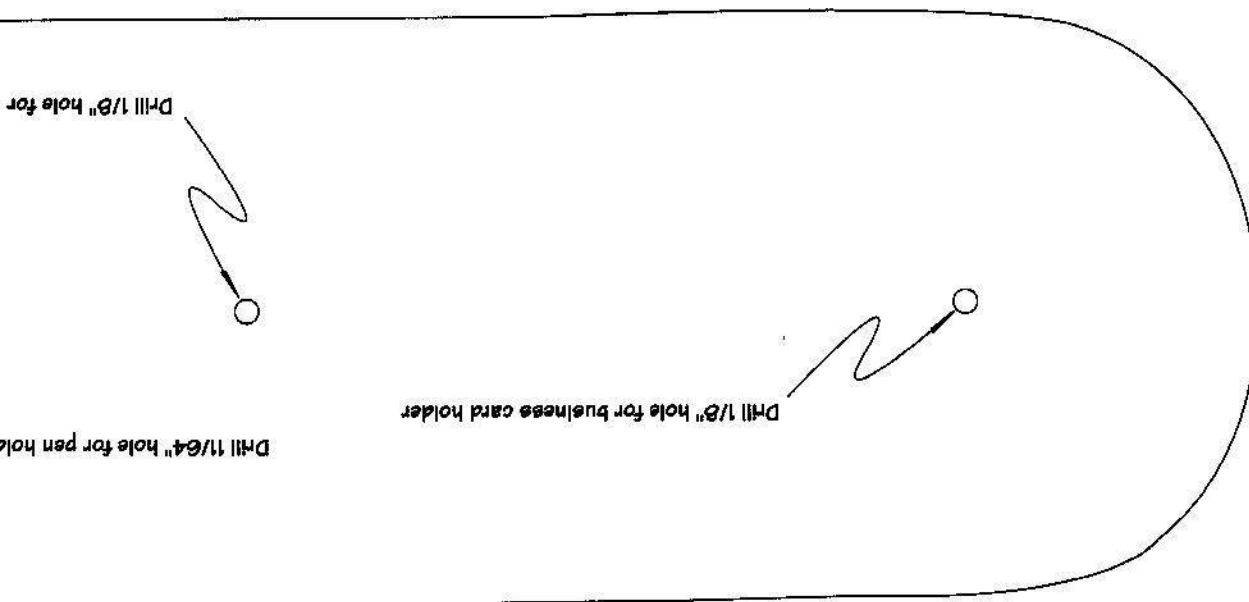


End panel (E) - make two



End Riser Strips (F) - make two

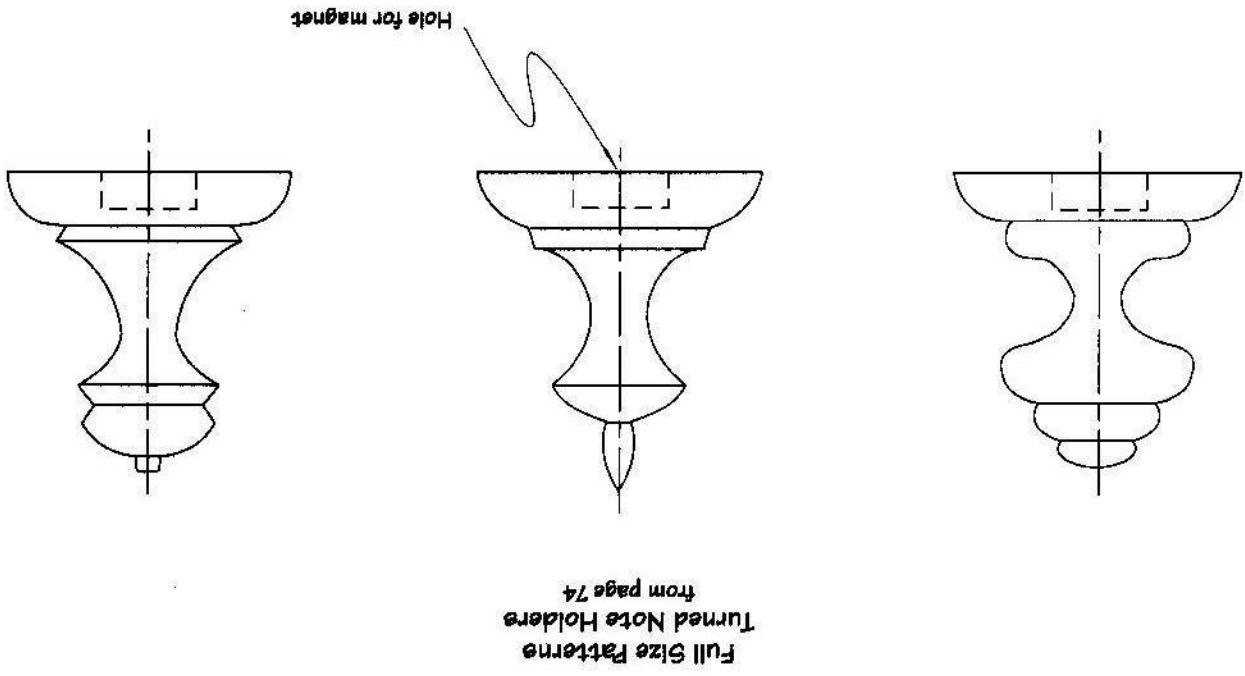
Full Size Patterns
Making a Desk Set Business Card / Pen Holder
from page 54



Drill 1/8" hole for business card holder

Drill 1/8" hole for

Drill 11/64" hole for pen holder



FULL SIZE PATTERN SECTION NO. 2 APRIL 2004

Side A

Soaring Spirit.....from page 40

Circle Template Set and Bonus Project.....from page 44

Turned Note Holders.....from page 74

Side B

Kuttin' Kitten.....from page 14

A Fox in the Woods.....from page 48

Miniature Pelican Intarsia.....from page 62

Miniature Hammerhead Shark Intarsia.....from page 64

Metric Conversions:

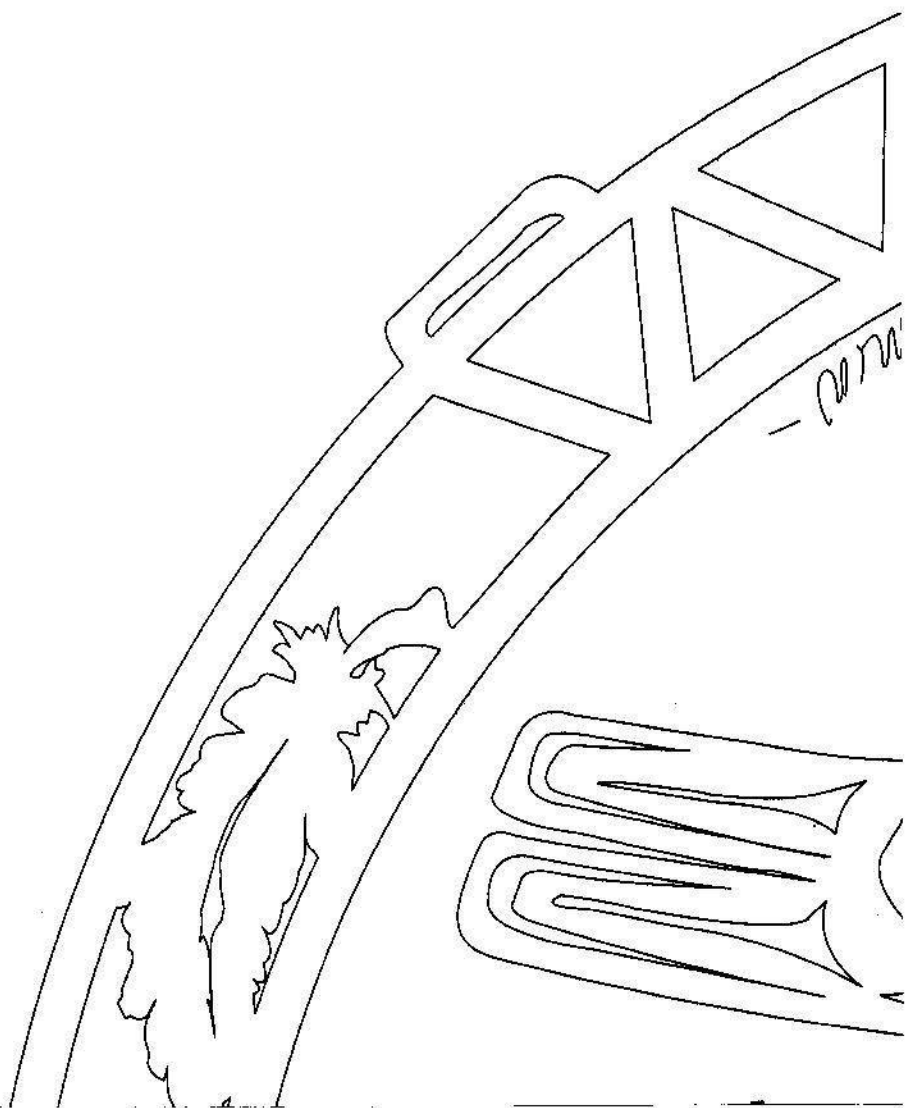
1 inch = 25.4mm = 2.54cm = 0.0254m

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



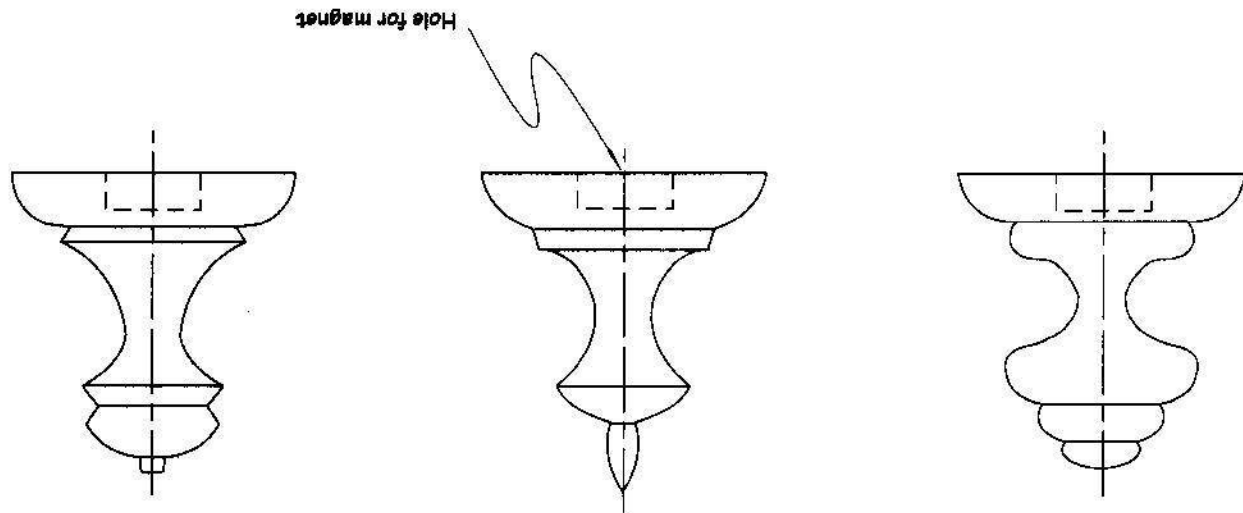
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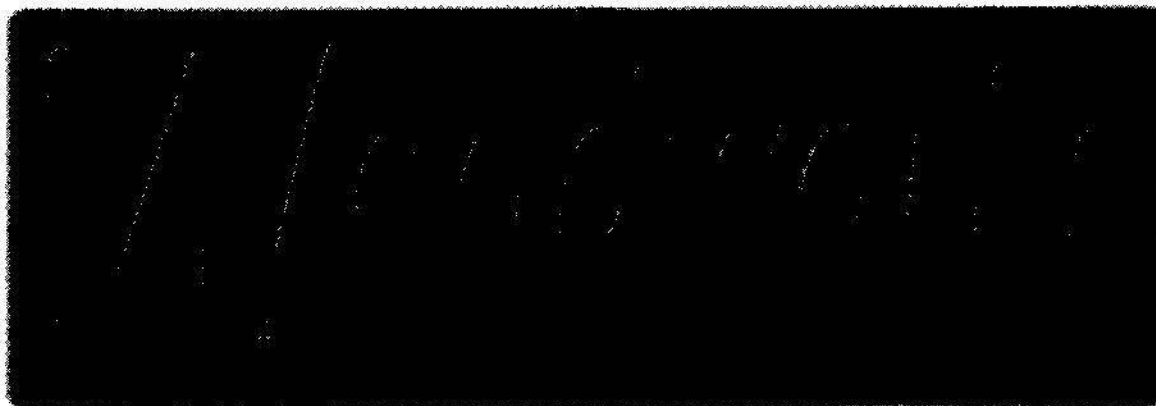
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✓



Full Size Patterns
Turned Note Holders
from page 74





FULL SIZE PATTERN SECTION NO. 2 APRIL 2004

Side A

Soaring Spirit.....from page 40
 Circle Template Set and Bonus Project.....from page 44
 Turned Note Holders.....from page 74

Side B

Kuttin' Kitten.....from page 14
 A Fox in the Woods.....from page 48
 Miniature Pelican Intarsia.....from page 62
 Miniature Hammerhead Shark Intarsia....from page 64

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Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

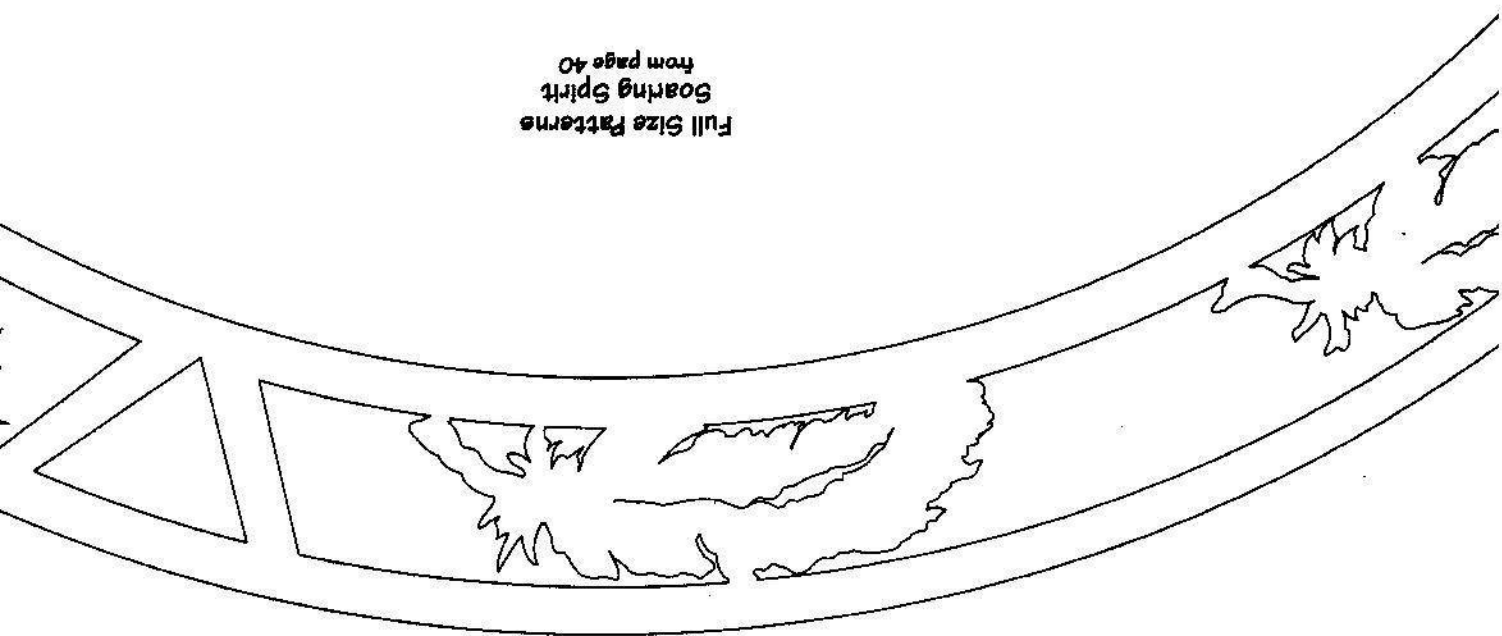
Common Measurements:

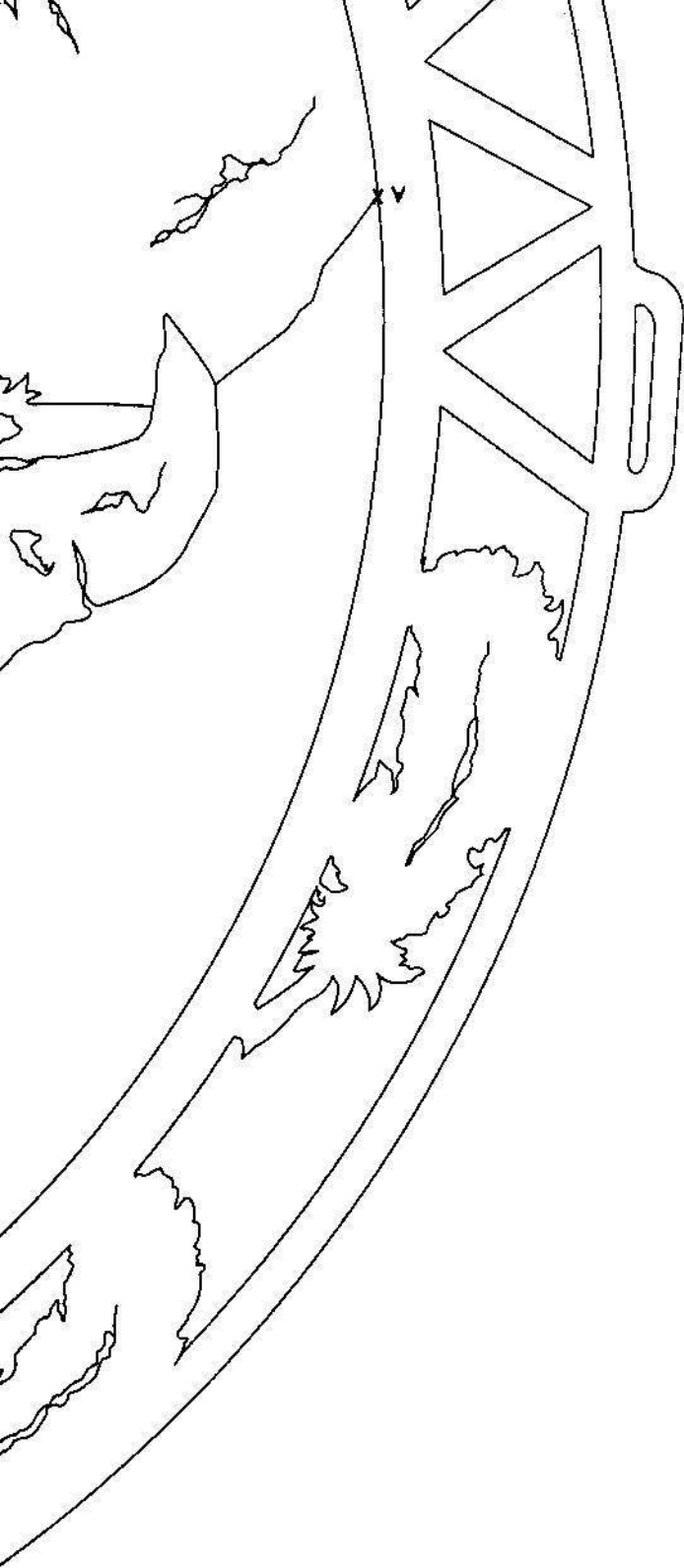
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" =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





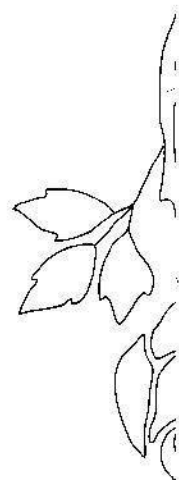
Full Size Patterns
Soaring Spirit
from page 40





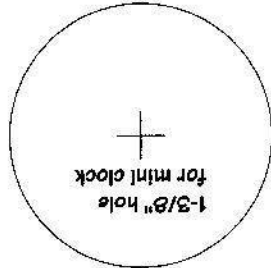
C7

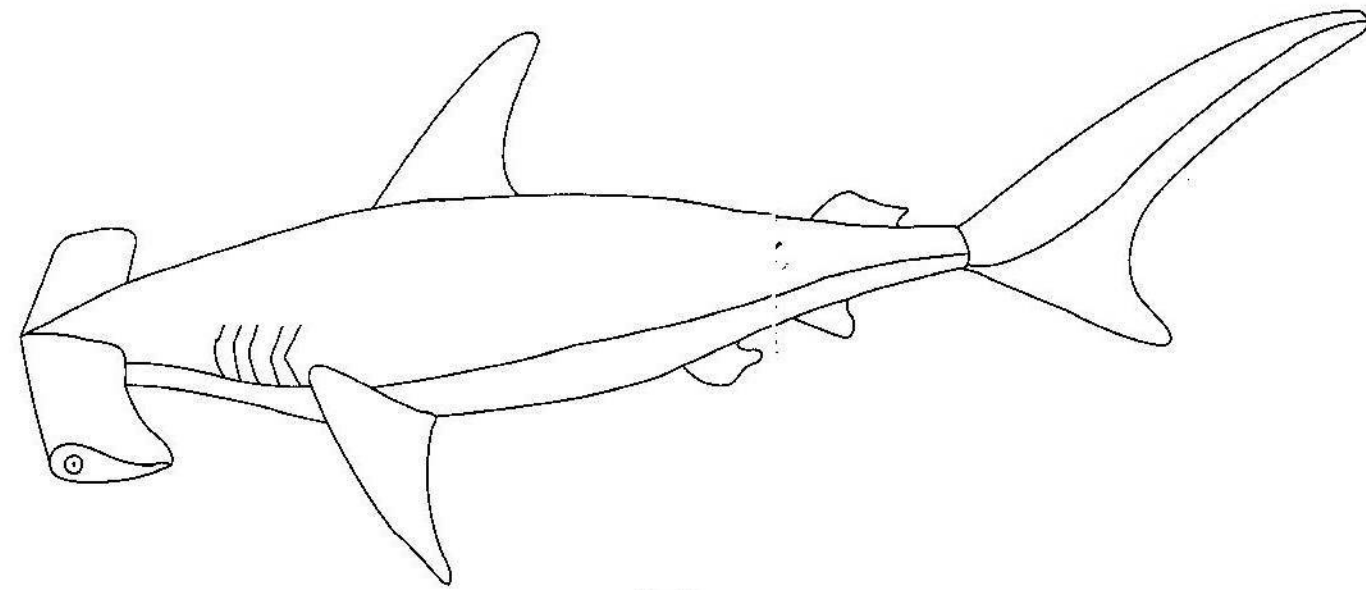
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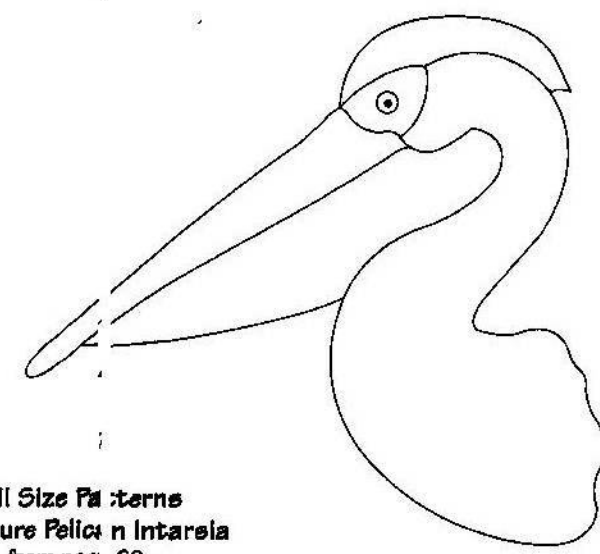
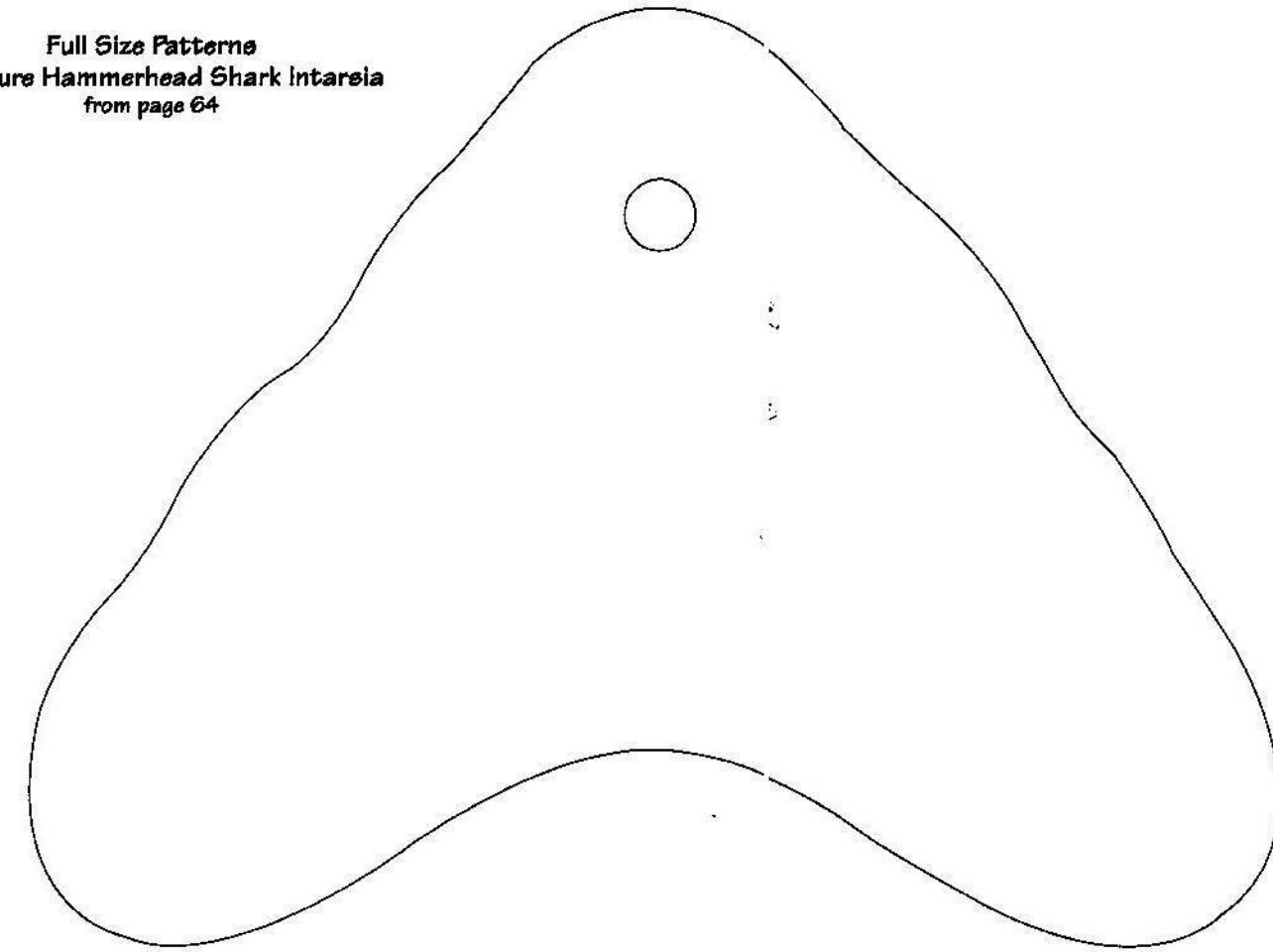


The dashed lines represent the frame lines that would be made with the circle templates and a ruler

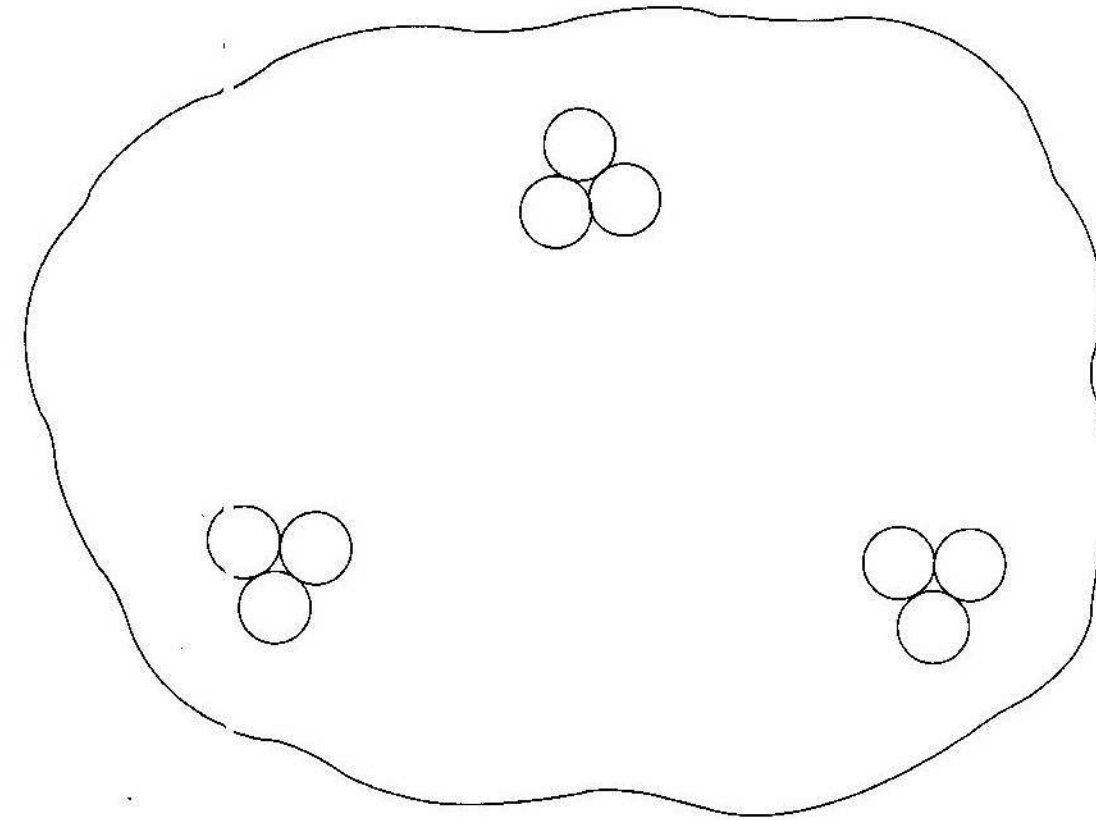




Full Size Patterns
Miniature Hammerhead Shark Intarsia
from page 64

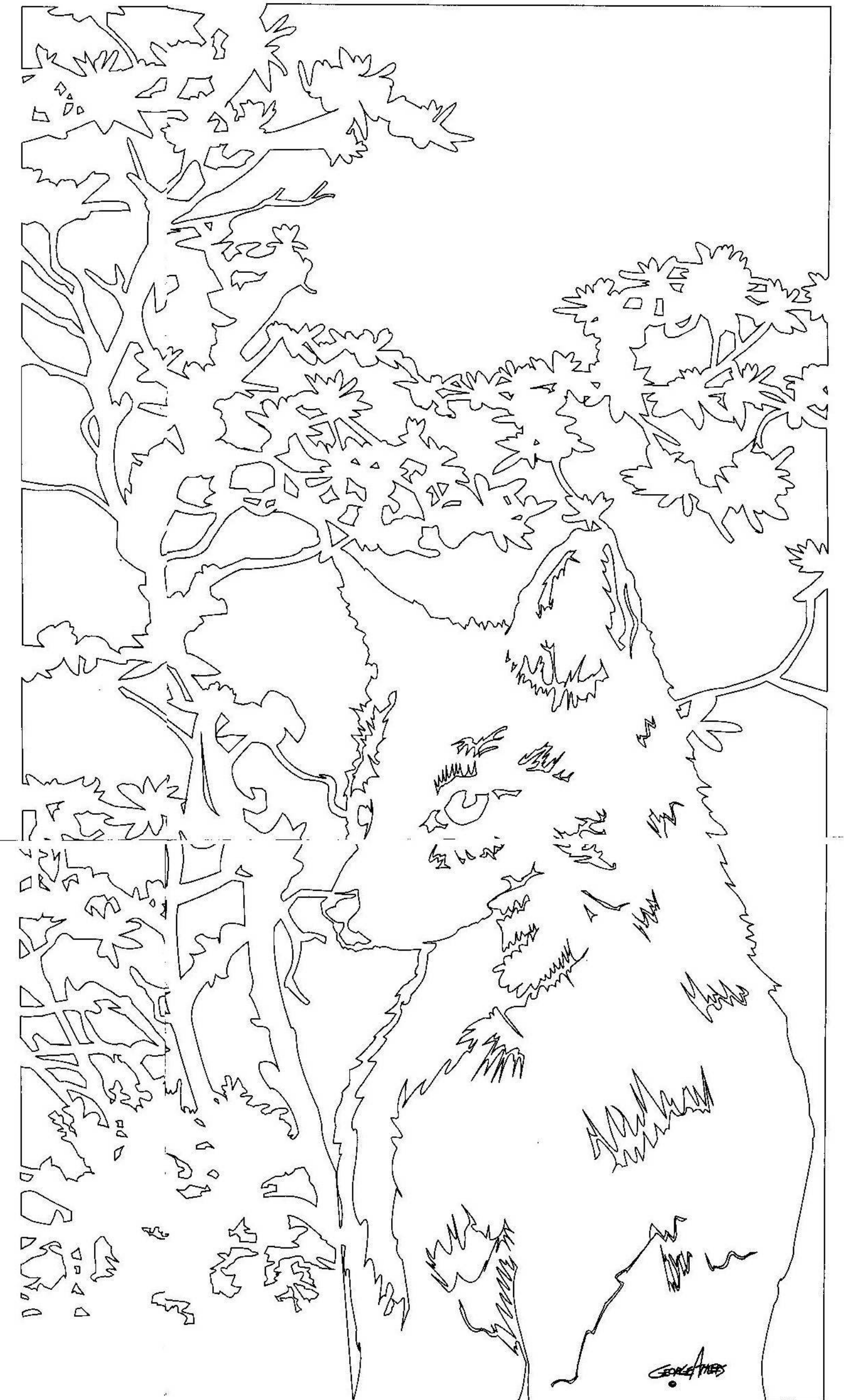


Full Size Patterns
Miniature Pelican Intarsia
from page 62



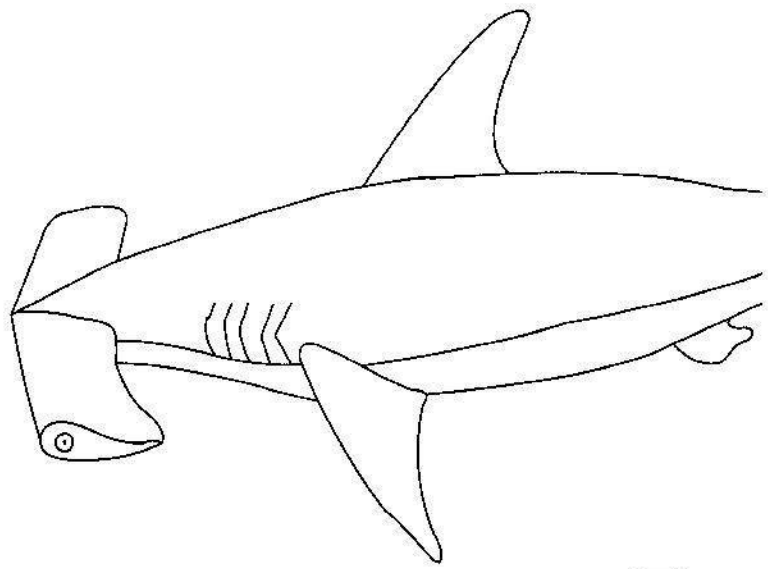
Full Size Patterns
Kuttin' Kitten
from page 14

Dotted line indicates
Backer Board pattern

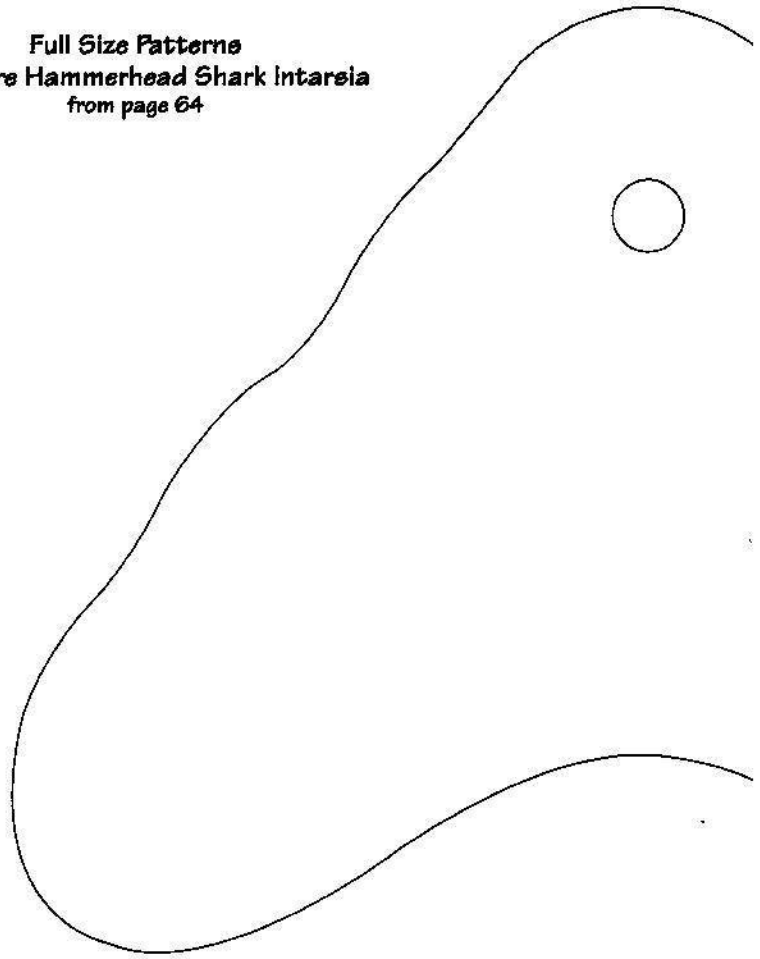


Full Size Patterns
A Fox in the Woods
from page 48

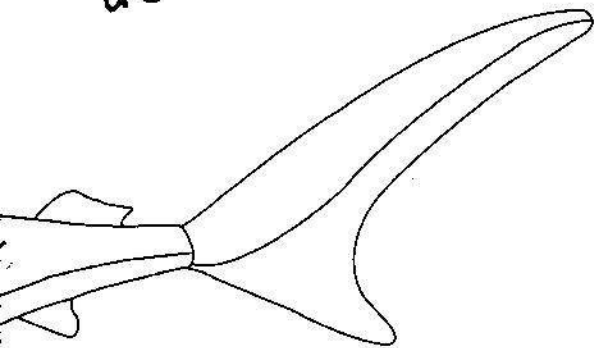
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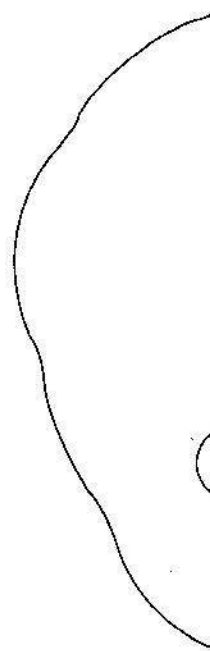
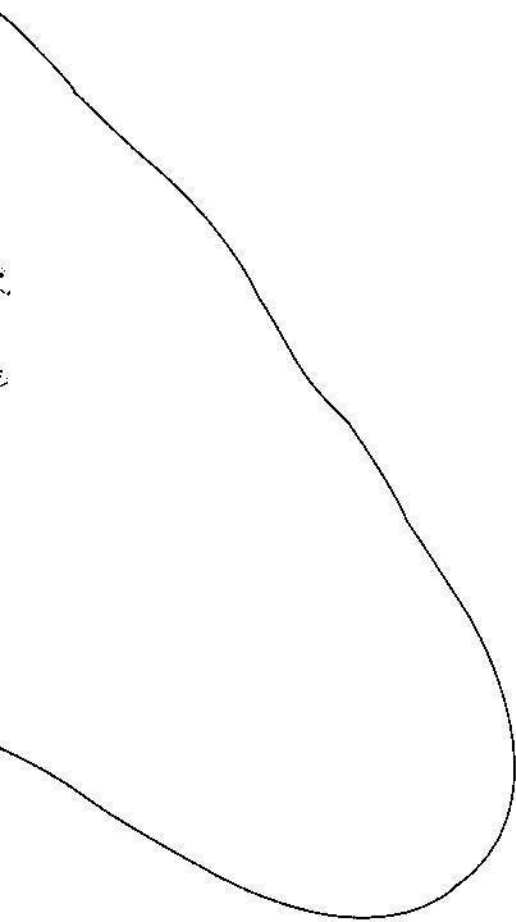
Full Size Patterns
Miniature Hammerhead Shark Intarsia
from page 64

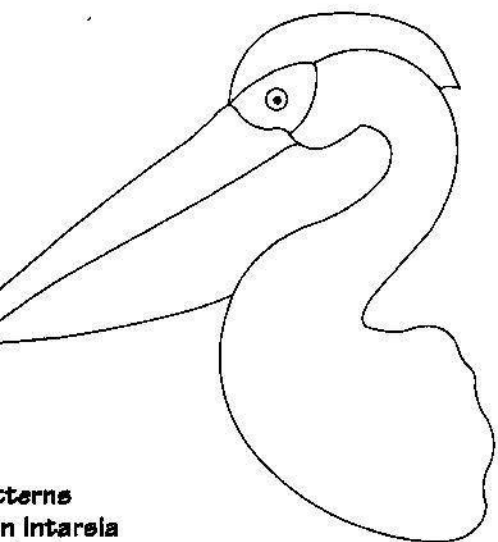


d2

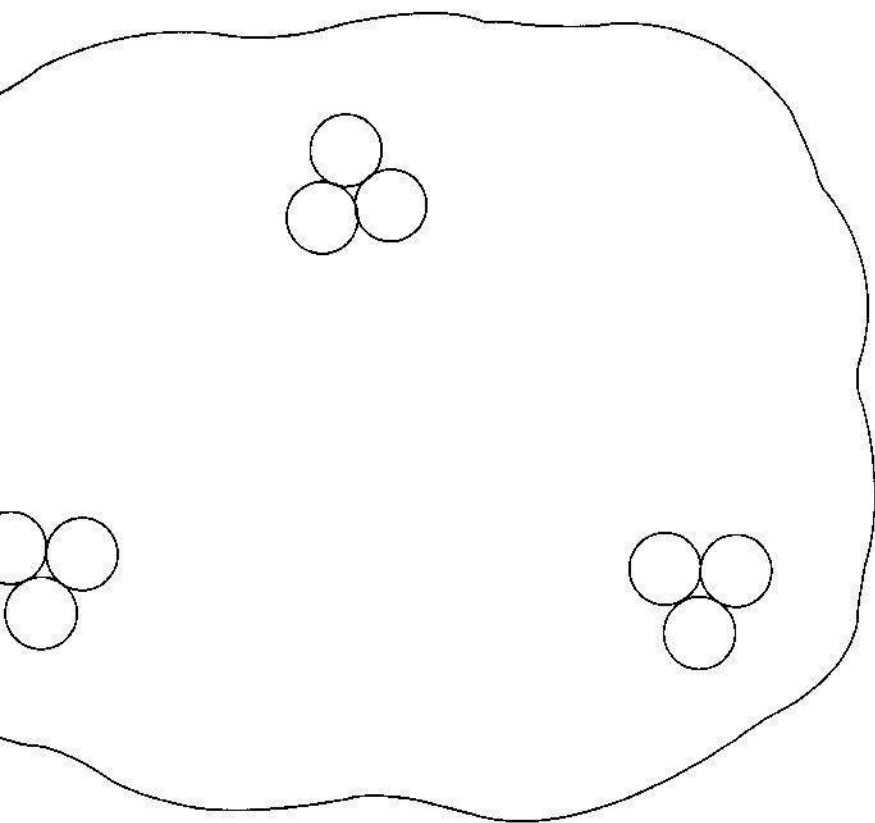


Full Size Pa
Miniature Pelica
from pag

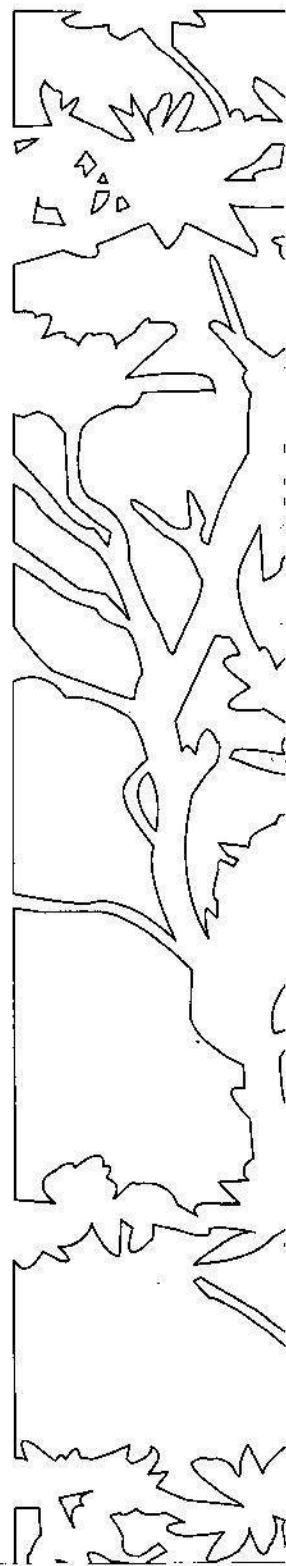




terns
n Intarsia
62



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d5

Full Size Patterns
Kuttin' Kitten
from page 14

d6

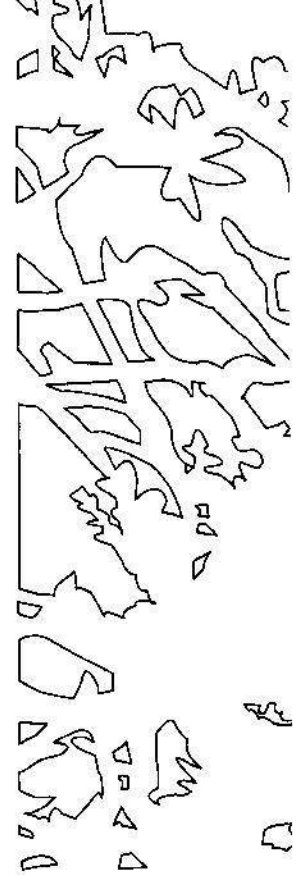


Dotted line indicates
Backer Board pattern

1

1

Full Size Patterns
A Fox in the Woods
from page 48





D8