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# **CREATIVE Woodworks & CRAFTS**

June 2004

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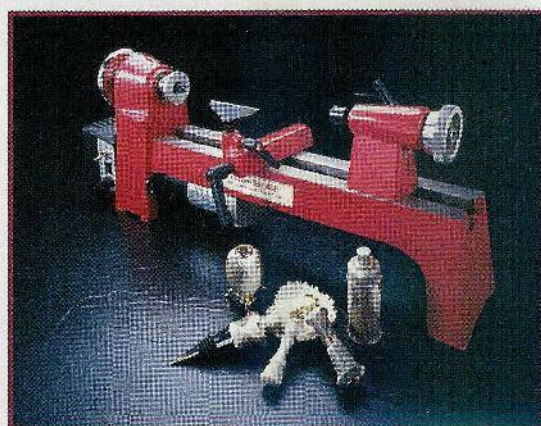
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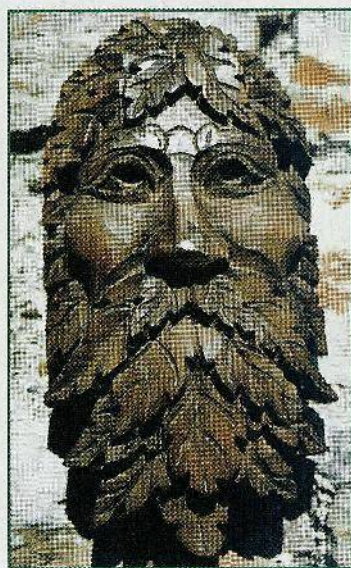
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Rose Mosaic  
Keepsake Box



Kitten Suncatcher



Carving a Wood Spirit



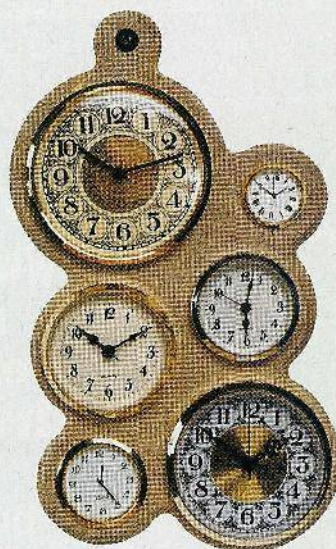
Indian Plaque



Ridin' Buddies



Banana Holder



Clockmaker's Clock Board

Serving Tray



Spotted Jaguar

CREATIVE WOODWORKS & CRAFTS June 2004, No.100  
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THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED  
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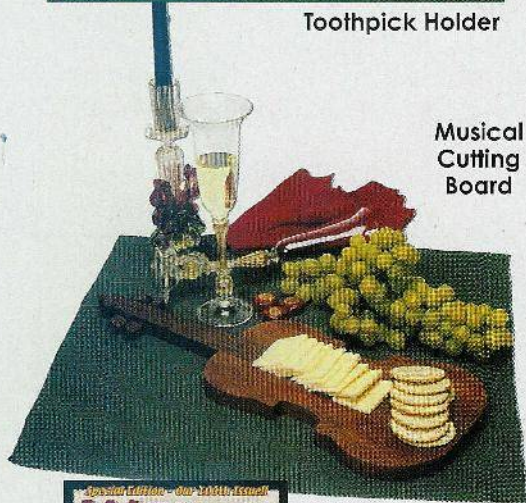
Eagle Scout Plaque



Cardinal and Dogwoods  
Welcome Sign



Toothpick Holder



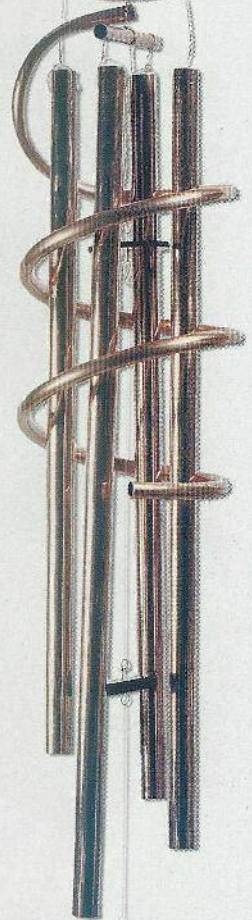
Musical  
Cutting  
Board



Designer Pens  
(no pattern for  
this project)



Rustic Birdhouse



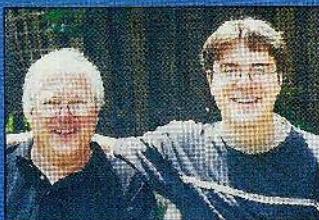
Michael's Dragon  
Breathcatcher



### ON THE COVER

This issue's cover features Ridin' Buddies, by Shelli Robinson. This is Shelli's first appearance in *Creative Woodworks & Crafts*. Congratulations, Shelli!





# Spotted Jaguar

designed by Jacob Fowler; cut and finished by Wayne Fowler



The jaguar shown was cut from mulberry, but any brown or orange wood with character lines will make a great spotted jaguar. I would be inclined to use a thicker wood (3/4") for this piece so that it could be mount-

ed to a base for display (1/4" dowels about 1/2" in from either end into a rectangle base about 11" x 2"), but a 1/4" to 1/2" thickness works well for mounting or hanging on a wall or in a window.

## SUPPLIES

Wood: *hardwood* (yellow, orange or light brown, e.g. brown oak, mulberry, ailanthus, osage orange or similar brown or orange wood)—one piece 1/2" to 3/4" thick x 10-1/2" x 8"

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

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

Clear packaging tape

Paint thinner

1/4 sheet of 220-grit sandpaper

Finish oil of choice

## INSTRUCTIONS

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

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

## Introduction

This pattern is one of a series of wildcats that we have been working on. The first two (a tiger and male lion) worked well, so we went looking for other interesting beasts. The good thing about jaguars (the non-black ones) is that they have lots of spots and make for a complicated, attractive pattern. The finished piece should draw a lot of attention as a sales item at a craft show or as a gift for a cat lover who might like a little visit to the wild side.

Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres, Markham, Ontario, Canada L3R 3S6. Email: [fantasiesaw@rogers.com](mailto:fantasiesaw@rogers.com)







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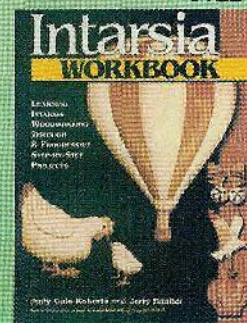
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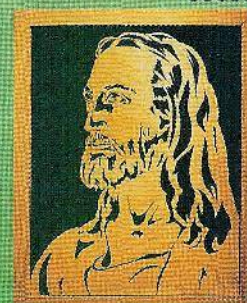
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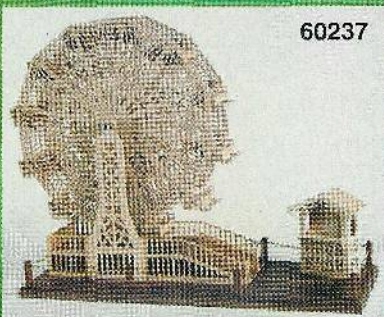
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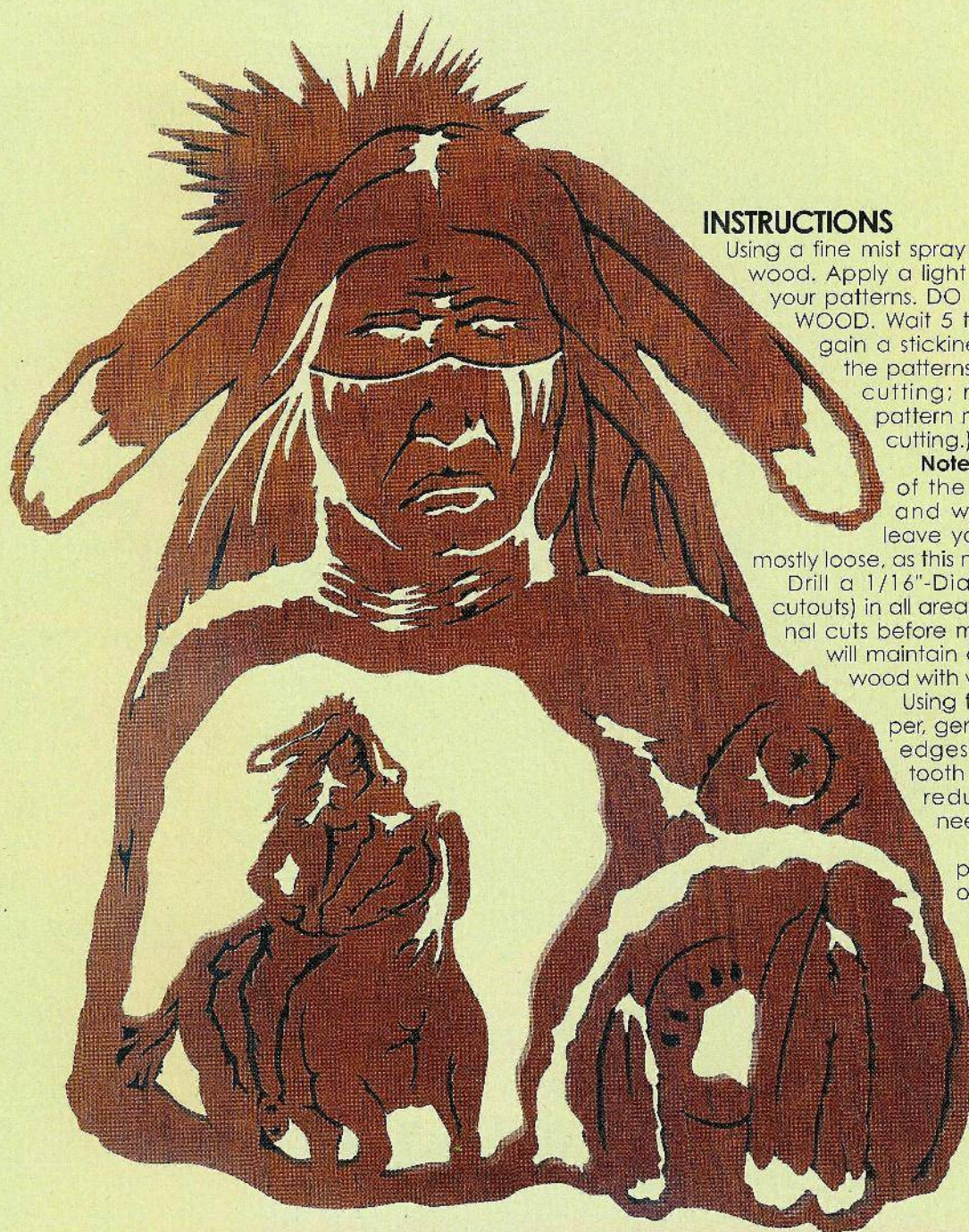
61201





# Indian Plaque

designed by Philip Wilson, sawn 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.)

**Note:** please be aware that some of the internal cuts are very long and winding. Be cautious not to leave yourself cutting an area that is mostly loose, as this may cause it to break.

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 The Wooden Teddy Bear, P.O. Box 33917, Portland, OR 97292-3917. Email: [vernon.brown@comcast.net](mailto:vernon.brown@comcast.net)

## SUPPLIES

Wood: *hardwood*—one piece 1/2" x 14-1/2" x 10" (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

## Our 100th Issue



Well, we've made it through one hundred issues of *Creative Woodworks & Crafts*! To each of you who buys our magazine, whether through subscription or the newsstand, THANK YOU! We are continually striving to make *Creative Woodworks & Crafts* better, and we genuinely care about your feedback. Please let us know what you like and/or don't like about our publication. We promise to listen.

I'm happy to say that the Reader's Gallery photos are coming in steadily, and I ask that you keep them coming. At the rate we're going, we will be able to have two or three pages of Reader's Gallery in every issue. I continue to marvel at how much talent and creativity exists among you, our audience.

This issue's cover features Shelli Robinson's "Ridin' Buddies," a good pattern with a lot of heart. This is Shelli's first appearance in *Creative Woodworks & Crafts*, and it will not be her last—we've booked a number of projects from her, and she has really been putting her creativity into high gear lately. Many of you may find the Robinsons' method of pattern application interesting—they use self-adhesive paper, and it really seems to cut down on the hassle and mess of pattern application and removal.

We hope you enjoy this issue!

Sincerely,

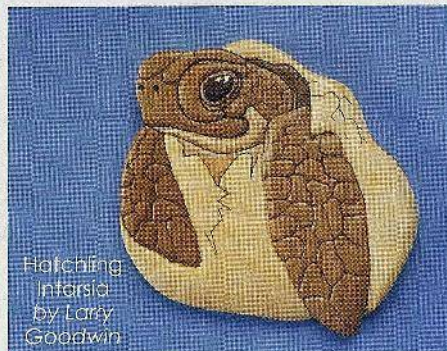
*Robert A. Becker*

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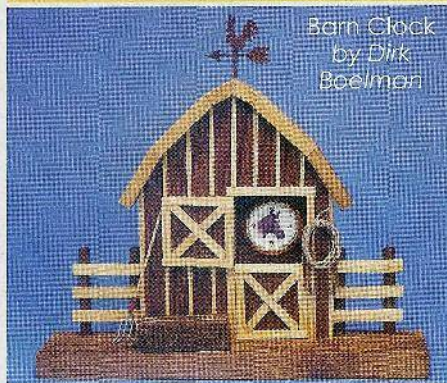
## A Few Highlights From Our Next Issue



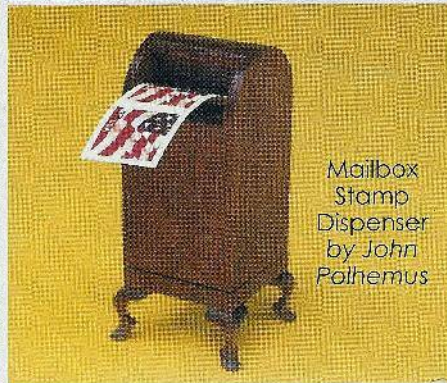
Cat Dish Holder  
by Sheila Bergner



Hatching  
Intarsia  
by Larry  
Goodwin



Barn Clock  
by Dirk  
Boelman



Mailbox  
Stamp  
Dispenser  
by John  
Polhemus

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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

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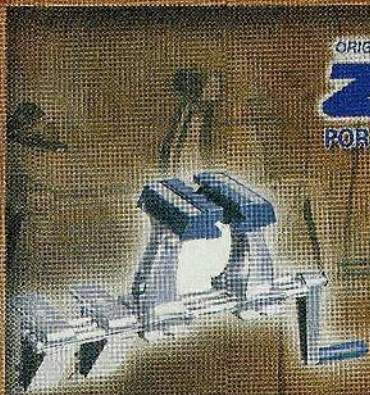
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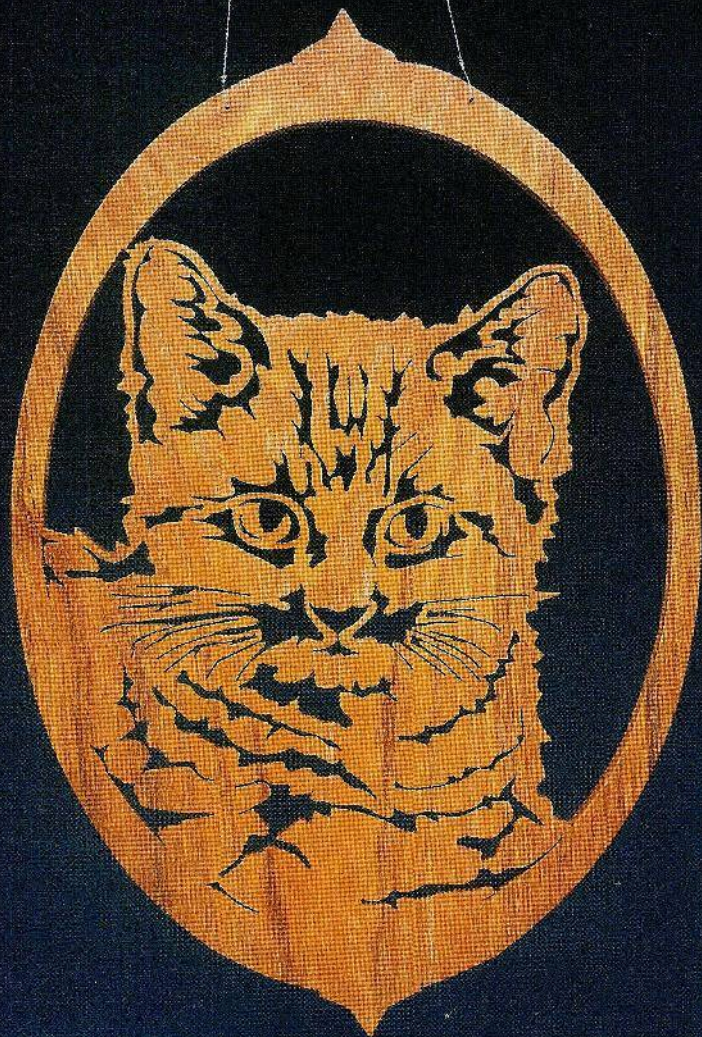
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# Kitten Suncatcher

designed by Jacob Fowler, cut and finished by Wayne Fowler



## SUPPLIES

Wood: hardwood (in "cat colors," e.g., brown oak, mulberry or similar brown or orange wood)—one piece 1/4" to 1/2" thick x 10-1/2" x 7-1/2"

Tools: scroll saw with a No. 2R and/or 5R blade; drill with assorted bits, including a small drill bit (e.g., 3/64"); fixed disc or belt sander with fine or extra fine (120/220) disc or belt; access to photocopier

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

Clear packaging tape

Paint thinner

1/4 sheet of 220-grit sandpaper

Fishing line or thin cord (for hanging)

Finish oil of choice

## INSTRUCTIONS

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

The two holes at the top of the piece are for hanging, so drill them with a small drill bit (e.g., 3/64") at the same time you are drilling the holes for the fret cutting. After you have drilled the guide holes and cut out the fret pieces, use a solvent such as paint thinner to remove the paper pattern. Let the piece dry before you sand the two faces and the four edges on a disc or belt sander. I find that then using a 1/4 sheet of 220-grit sandpaper is a good way to remove any remaining burrs and to round the edges lightly in order to give the piece a more finished look. Clean the kitten using your favorite tool of choice (I use a clean paintbrush). Finish with a thin oil to seal the inner edges (I use either walnut or tung oil).

Use about 12" (longer if it will hang in a big window) of fishing line (we use 6- to 10-lb. clear line so it doesn't distract the eye from the kitten) to hang the Suncatcher from the two guide holes on either side of the point at the top of the piece.

Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres., Markham, Ontario, Canada L3R 3S6. Email: [fantasiesaw@rogers.com](mailto:fantasiesaw@rogers.com)

## Introduction

My son Jacob and I have had a number of discussions about what sells at craft shows. I personally like cats, and so do many of my customers. At a recent sale, I took 50 simple cat puzzles and sold over 40, so I think Jacob finally got the message: Cats sell!

Very shortly afterwards he designed this great Kitten Suncatcher that makes a wonderful gift for a cat person. More importantly, I expect it to be a good seller in my Christmas craft sales. It can be stock cut two at a time, which makes it easy to cut in quantity. I expect the finished piece to sell in the \$20 range at sales, particularly at Christmas, as it makes a very unique gift for people who like cats and are difficult to buy gifts for.

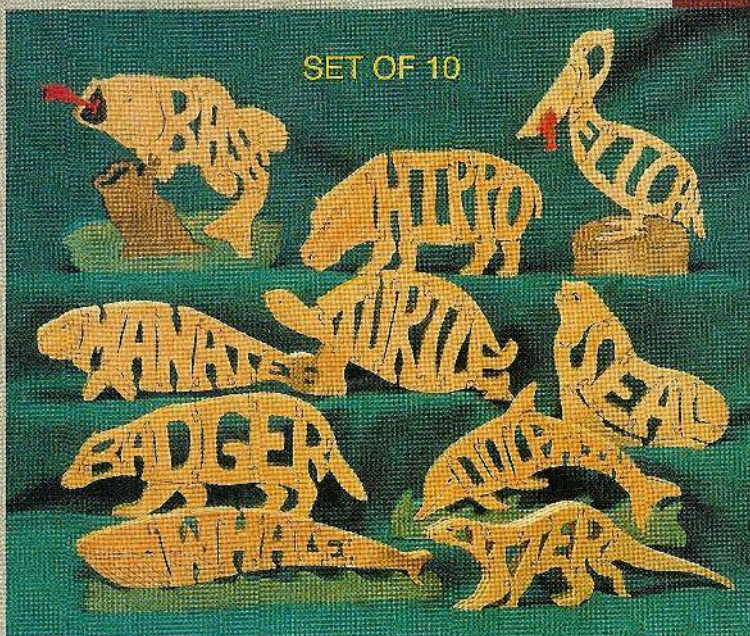
The kitten shown was cut from mulberry, but any brown or orange wood with character lines will make a great orange kitten. Since cats come in all colors, most other woods with some character will also work well. Also, most wood between 1/4" and 1/2" thick will work.



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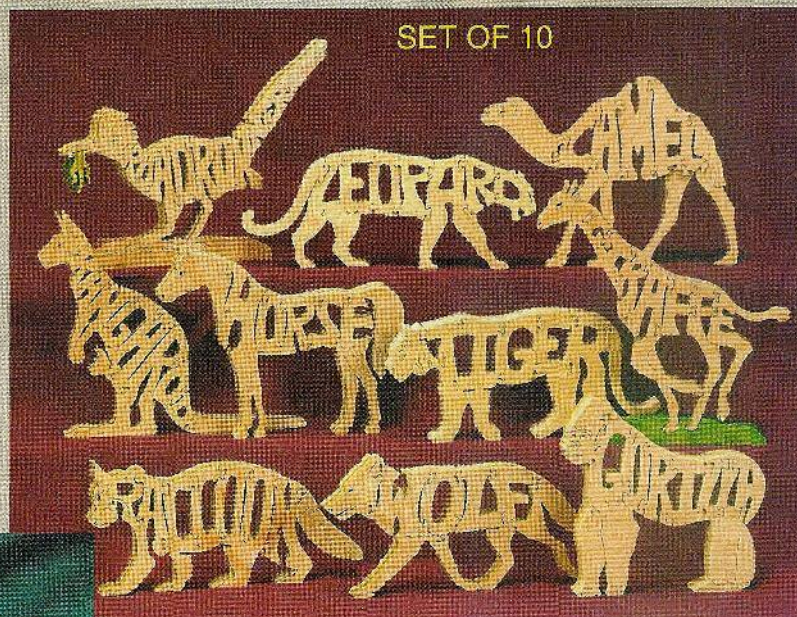
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# Ridin' Buddies

designed by Shelll Robinson; sawn by Kerry Robinson



## SUPPLIES

Wood: birch plywood—one piece

1/8" x 12-11/16" x 9-7/8"

Tools: scroll saw with No. 2/0 spiral blades; drill with assorted bits

Removable Adhesive Paper\* (or spray adhesive)

Clear packaging tape

Sandpaper, assorted grits

Square

Wood glue

10" x 13" ready-made frame

Black spray paint

\*To order, contact: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146; (615) 430-3839; [www.skwoodworks.com](http://www.skwoodworks.com). Allow 7-14 days for delivery.

## Introduction

I've got mine! As far as "Ridin' Buddies" go, everybody needs them—whether going out on the trail, checking fences or pleasure riding around the farm. For years I dreamed about owning my own horse (since I was a child, actually). Now I look out into our pastures every day and see our horses, Lady and Buck. I am lucky enough to have a husband that made that dream, and others, come true for me.

"Ridin' Buddies" was drawn in an afternoon. It took my husband a couple nights after work to cut. All of my patterns are drawn in the same style. Any completely enclosed space will drop out and will usually have a dot in it, signifying a place to drill the hole for scrolling. **Note:** I do not place dots where they are most efficient to drill. My husband will be the first to tell you that 9 times out of 10 he drills somewhere more convenient and "scroll saw-smart" in the negative space. I also use dots to signify "holes only," as in the whiskers of the dog's snout. Some negative spaces are so small I cannot place a dot, but are too big just to be simple drill-press holes, i.e. the spaces in the steering wheel of the tractor in the barn. **Hint:** cut the holes out of the steering wheel long before you cut the surrounding negative space around the

tractor. I try to draw with as much detail as I think the wood can hold, yet not so much that I get Kerry too close and risk the integrity of the entire piece.

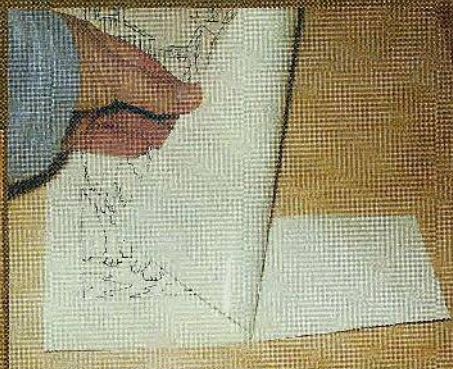
## INSTRUCTIONS

What is described here is a method for sticking our pattern on six pieces of 1/8" Baltic birch plywood. We have cut as many as ten pieces at one time, but Kerry has found six to be ideal. He says six at once is more efficient (as far as blade loss and stability are concerned) and is not as tedious as ten, which he points out was way too much work. He applies double-sided sticky tape to the four corners of the wood, staying clear of the pattern. These boards are approximately 12-11/16" by 9-7/8", cut to fit the inside of some ready-made frames. I have listed only one piece of 1/8" wood in the supplies list. For a backer, you can use a birch board spray painted black, the cardboard that comes with your frame spray painted black, or pick a beautiful piece of naturally dark walnut or other fine wood, gluing the finished piece on with wood glue.

For those of you that scroll the traditional way, please adhere the pattern to your wood of choice. Make sure your surface is clean and your glue even. For those of



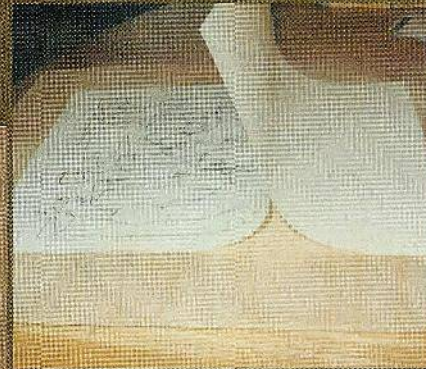
## Something New and Exciting: Removable Adhesive Paper!



Peeling



Centering



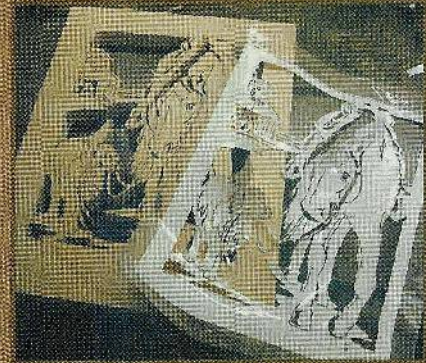
Applying



Smoothing



Sealing



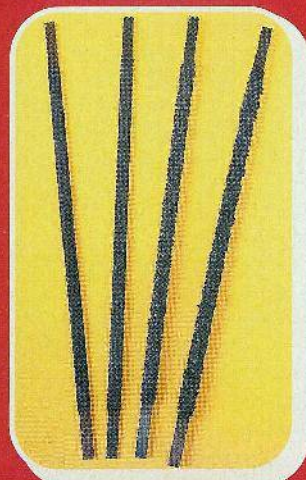
Removing

The photos above illustrate the steps needed to apply a pattern with the Removable Adhesive Paper.

continued on page 16

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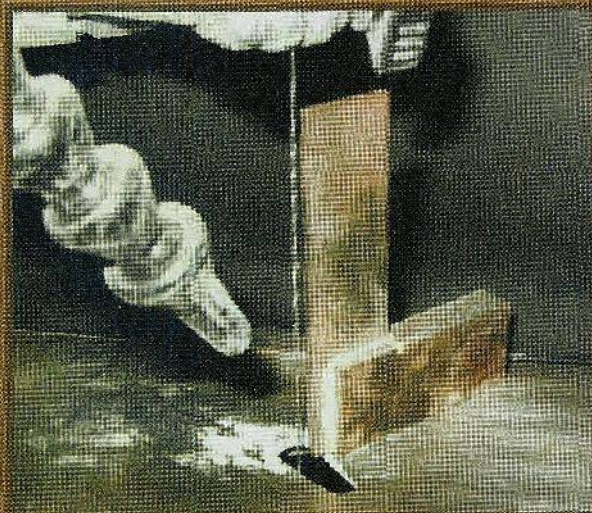
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continued from page 15

you trying Removable Adhesive Paper (which is what we use), refer to the photos on page 15 and proceed through the following steps. Wipe off the top of your wood, remove a single strip of backing from the adhesive paper, and center the pattern on the wood. (Remember to center the drawing, not the paper.) Remove the rest of your pattern backing and smooth out. **Note:** no matter which pattern application you choose, it is a good idea to apply 2" or 3" wide clear packaging tape over the entire top of your pattern. This simple and inexpensive step will lengthen the life of your blades, as it helps to keep them cooler by lubricating them while you cut. Do not wrap tape around to the bottom of your wood, as this could make your board(s) uneven or take your blade out of square. Make sure your blade is square. Kerry has taken a picture of the tool he uses before he cuts any piece (the photo below), and he frequently checks his square while scrolling.



*Squaring the blade*

Pre-drill all your holes, and put a starter hole at the end of all the single lines (i.e. down the center of the horse's nose). Cut your smaller areas first, usually at the center of the pattern. Take out the biggest areas last. As an exception to this, I would suggest cutting the spaces out of the hooves before cutting their defining outside lines. The vibration could wreak havoc on the small connecting points in that part of the wood. Of course, you have your own experience to guide your blades.

When you are finished, gently pry the boards apart. For those of you that sprayed your pattern, scrape, sand and apply mineral spirits to remove it from the wood. For those of you using the Removable Adhesive Paper, peel off and go to the sander. Sand the backs of each board. Carefully blow the sawdust off of each piece with your compressed air. Match the piece to backers and frame and install project in frame with wood glue. Please see the picture of the completed, cut and removed pattern from the top of our stack (on page 15). Have you ever removed a pattern from your project like this?

For questions concerning this project, send an SASE to: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. Website: [www.skwoodworks.com](http://www.skwoodworks.com)



## About Us

If we had a herd of cattle or a pasture full of breeding horses, we would already have our brand design. Look in the bottom right corner of any of our unique pattern designs and you will see a capital "S" with a "K" behind it. In some patterns, I have even incorporated our "brand" onto the horse or bull I drew. We are SKWOODWORKS, which stands for "Shelli and Kerry Woodworks and Designs." We started fooling with wood right after our marriage in 1999. As we were putting two lives together and clearing out duplicate toasters and toothbrush holders, I found a beautiful relief carving of a largemouth bass that my husband did many years ago. He was very humble about the piece, but I loved it and told him I had always wanted to try my hand at carving what I loved most: horses. We bought a piece of wood, and he relieved my main design and let me detail a horse leaping out from the plank. We stained it, showed it off, and hung it up. We now attribute that piece with the birth of our mutual love for wood, all things wood, and SKWOODWORKS.

Kerry's brother is credited with showing us a scroll saw. Never in my life would I have imagined we would have invested so much time, money and effort into things around a scroll saw. I mean, I had never heard of such a machine! Now we have a website, [www.skwoodworks.com](http://www.skwoodworks.com), a regular customer base, and pattern ideas almost weekly. We have so many things we want to do and so little time in which to do them! Especially within the last 12 months—we have been a little out of sorts with the addition of our daughter, Grace. At almost a year old now, she has added more joy, inspiration, love and work to an already full plate for my husband, son and myself! (And I don't think we'd have it any other way.)

Wood choice is an extremely important part of our projects. In some pieces, it is the reason for the consideration or creation. We are professional wood "hoards." We pick up a special or marked piece of wood and hold onto it forever, waiting for that one particular pattern worthy of the wood! I have even drawn patterns ON individual pieces of wood, making them absolutely one of a kind. We get silly over burl walnut, bird's-eye and wormy maple, and rich, shimmering mahogany.

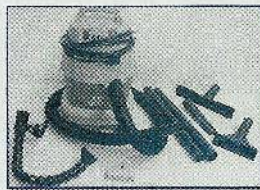
We started scrolling in a converted 10' x 10' lawn building. We each had our own side, yet were still, sometimes, elbow to elbow. Kerry's job was to prep and cut; mine was to finish and ship/sell. After the first 2 or 3 patterns handed down to me for finishing, I was ready to quit! There HAD to be an easier way to remove all the spray glue from the pattern on the top piece in order to salvage it for selling. Kerry got an idea and brought home a piece of Removable Adhesive Paper large enough to copy the patterns onto. He peeled, applied, cut and passed the piece to me. I "unpeeled," sanded, finished and framed the piece in minutes, and we have never looked back. I only use spray adhesive now to adhere scrolled pieces to their backers (like those being shipped). I don't finish as much as I used to, but I draw all my patterns on Removable Adhesive Paper. I draw in standard sizes for easy mounting or framing. We sell the paper, finished pieces and patterns off of our website.





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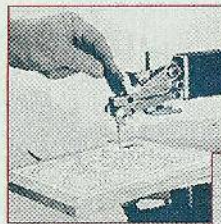
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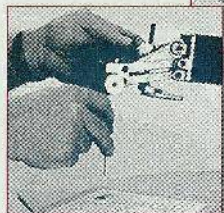
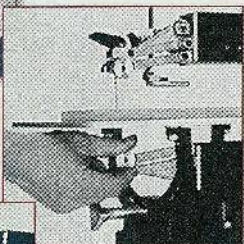
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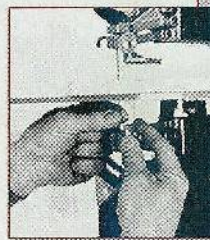


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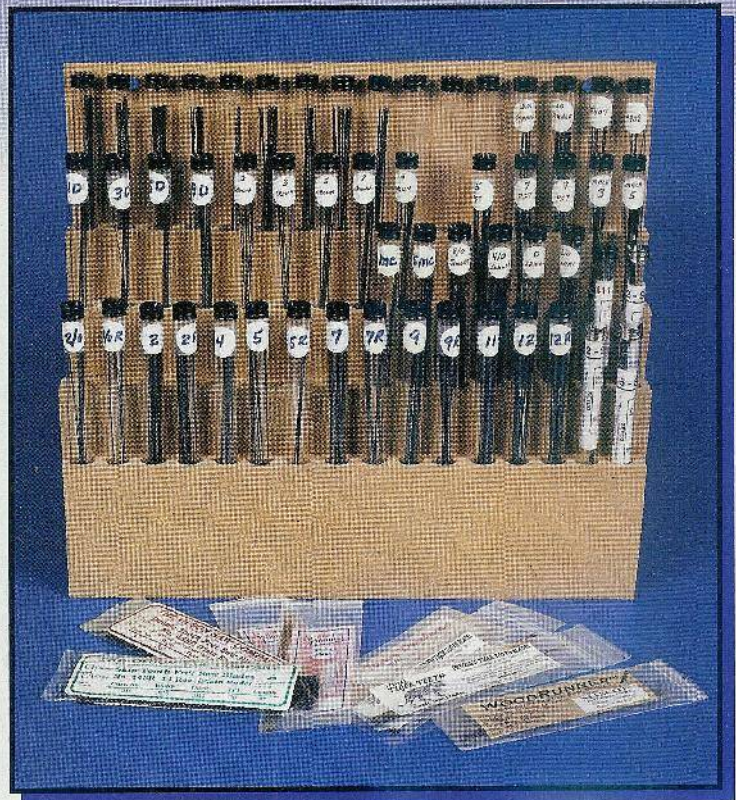


# Choosing and Using Scroll Saw Blades



by Rick Hutcheson

*There are so many types of blades to choose from that most scrollers are confused about which one does what. Just a few years back, there were only the skip tooth blades to choose from, and blade size was about the only decision to make. The next significant change came when they started making reverse tooth blades, which definitely was a major improvement at the time.*

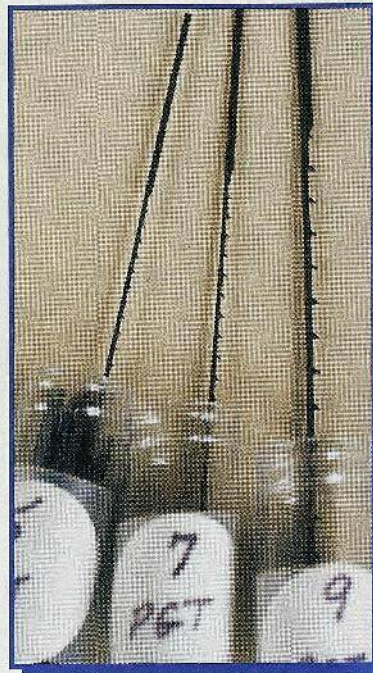


## Skip Tooth vs. Reverse Tooth Blades



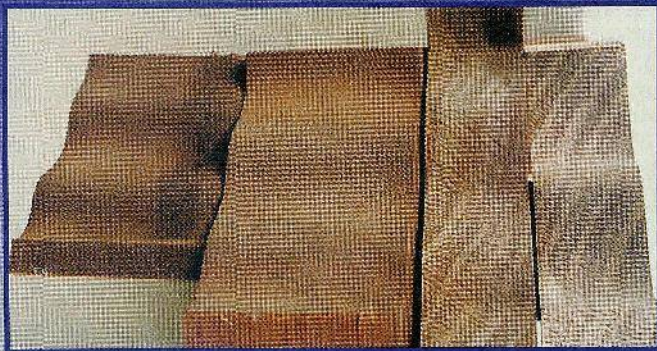
This is a view of the bottom of a piece of wood after being cut with a standard skip tooth blade (on the left) and a reverse tooth blade (on the right). As you can see, the reverse tooth blade prevents the bottom of the wood from becoming feathered out, and the cut on the bottom is as smooth as it is on top. This is significant, because the bottom of a project cut with a reverse tooth blade does not need major sanding, just a finish sanding, like the top.

## PGT Blades



With scrollers still wanting more, the PGT blades became available. They are made with precision ground teeth that have a more aggressive cut than the skip tooth blades we had been using. They leave a nice edge on the wood, so very little sanding is needed. These blades are also much better for cutting thicker stock and many hardwoods. You can usually recognize this type of blade by the big open spaces between the teeth that provide more area for the chip removal from the cut. These types of blades really seem to offer the greatest advantage for cutting very dense or thick wood.





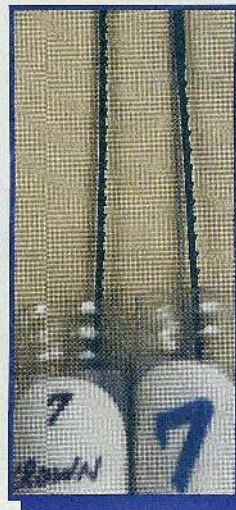
Notice the burn marks on the first and third pieces from the left. These burns resulted from the use of reverse tooth blades. Sawdust seems to build up in the gap where the teeth reverse direction, and can then cause the burn. Pieces 2 and 4 were cut with the PGT blades and do not usually burn like that. The biggest drawback to these blades is the cost. They cost about double the price of the skip tooth blades, so many scrollers choose not to use them.

## Some Other Options



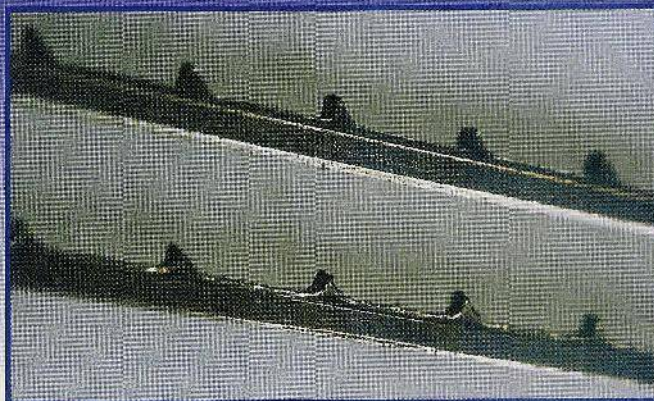
Since the advent of PGT blades, a larger selection of blades has become available. The newest styles are the Flying Dutchman and Olson Ultra blades. These blades are a cross between the skip tooth and the PGT, and many people like them and do all of their cutting with them. Others find that they cut a little too aggressively and leave a bigger hole at the corners and turns. The bigger hole is due partially to the fact that these blades are a little wider front to back than the skip tooth blades.

## Crown Tooth Blades



There are also many other blade designs from which to choose. There are the crown tooth and 2-way cut types, which can be used with either end down, because the teeth face both directions. In general, we know that a scroll saw blade has a tendency to wander to the right because of the burr on the right side. Crown tooth blades are made the same way, and have the same drift factor. So when the blade is in the saw the correct way, it works like a normal blade with the right-hand drift, but when we turn it over, the drift now goes to the left. This can be a little difficult to get used to, but can be compensated for once you understand the cause.

## Defective Blades



Sometimes, the blade wanders too hard to the right and it is not caused by tension or feed rate, but by the blade itself. If you look closely at the bottom blade in the photo above, you can see a larger burr on it than the one on the top. This blade cut a good 30° to the right from a straight line. There is no way you can cut anything with a bad blade like this; just throw it away and hope that there aren't any similar ones in the pack!

## Spiral Blades



Then there are the spiral blades that cut from any side because the teeth are wrapped around the whole blade. When using this blade, you can move the wood left, right, forward, or back to make the cut. With other blade types, the cutting is on the front side of the blade only, so the wood has to be rotated to make the cuts. Many scrollers like spiral blades, while others can't seem to control them. They are the only way to make cuts in wood that is too long to turn on the saw, so there are special cuts that only this type of blade will do.

*continued on page 20*



## Jeweler's Blades



You can cut metal with almost any blade, but the jeweler's blades are a better choice, and they really get small—just look at the 8/0 compared to the rest of them. I haven't found any blades smaller than that size.

## Choosing Blade Size

Even with the great variety of blade types, one still must choose a blade *size* from each type. Determining the size to use for a given job is about as much of a decision as the type of blade. The smaller the blade size, the tighter the turn the blade will make. Tighter turns allow for more detail, so the amount of detail in a given project has a big impact on the blade size chosen for the job. I normally use the smallest blade possible for a job. Others teach to use the largest blade that you can for a job. Either way of thinking can be right; it just depends on how you look at the results.

## Adjusting Tension

The other thing we always question is how much tension is enough. Most of the manuals and books tell you to tension the blade and that is where they stop. *How much tension* to use is hard to describe and has to be experienced. I generally say that if the blade is wandering when you cut, increase the tension. If the blade is breaking within the first couple of minutes, the tension is probably too tight. I usually figure on a blade lasting 20 to 30 minutes, but I cut a lot in that time. Many say they can get about an hour of cutting from a blade. You will soon learn to tell when a blade is dull and needs to be changed. Naturally, used blades don't cut as well as they did when they were new. When a blade becomes worn to the extent that you begin having trouble following the line, throw the blade away and put a new one in the saw. Applying the proper tension is something you just need to get the feel for. When too little tension is applied to the blade, we can get what is normally referred to as a "barrel cut."

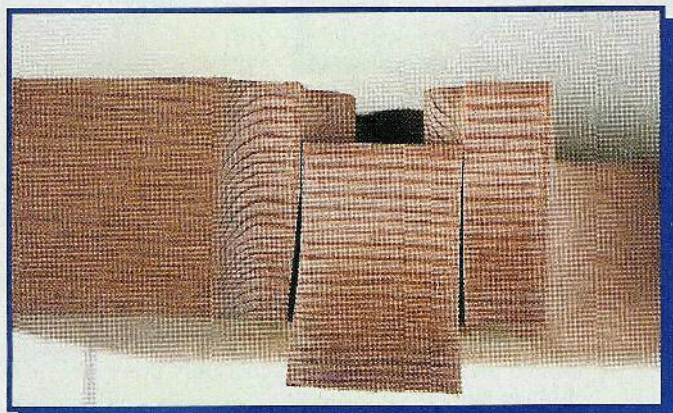
The barrel cut shown in the cutaway pictured below was caused when the blade bowed from either too little tension or too much feed pressure (or both) when cutting. Barrel cuts are very aggravating. With a barrel cut, after you've cut your piece you can't slide it out the top or bottom of the scrap because it is locked into the wood. Your feed rate also has an impact on tension, depending on how aggressively you cut. The only way to learn it is to try different tensions—when the blade follows where you are guiding it and doesn't break right away, you have the tension right.

## Blade Clamps and Bent Blade Tips

It has been found that blade clamps will sometimes bend the tips of the blades. Just use a pair of pliers on the blade's tip to straighten it out and thus extend the life of the blade. The little bend really becomes noticeable when doing fret holes. Once the bend becomes too great, the blade will not feed through the tiny holes. If your blades are doing this, you may need to look the clamps over for burrs and oil buildup. Periodically cleaning your blade clamps is a must. On the Delta Quick clamps I have learned that when you have the blade tip bending forward, the screw is bent in the clamp. Over-tightening the clamps will cause the screw to bend. So just replace the screw and you should not have the problem anymore. Other clamps may have burrs on the faces of the clamp that cause them to bend. A simple touching up of the clamp face with some sandpaper may end your bending problems. Another cause can be the clamps that do not swivel. When you push your work into the blade too aggressively, the blades bend back and you will be constantly reaching for the pliers, and the problem gets progressively more aggravating as the blade gets dull.

## In Conclusion

So if you are starting out, select a blade, set the tension, and work your way into the proper results; it's just a matter of feel and experience.





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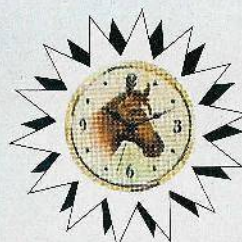
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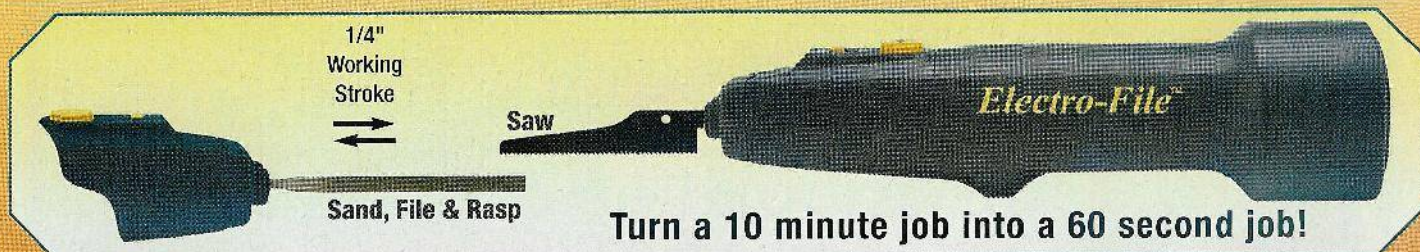
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# Banana Holder

by Sheila Bergner of Toys In The Attic





## SUPPLIES

Wood: oak—one piece 1" thick x 9" x 15" (for the tree); walnut—one piece 1" thick x 5-1/2" x 7" (for the base), one piece 1/8" thick x 3-1/2" x 3" (for the monkey cutout)

Tools: scroll saw with size 7R and 2/0R blades; drill with bits in size 5/32", 3/16" and 3/8"; countersink drill bit; router and decorative router bit of choice; hammer

1-1/2" brass hook

Two 10-24 x 1" machine screw anchors\*

Four vinyl or felt pads (for bottom of base)

Sandpaper, assorted grits

Clear packaging tape

Temporary-bond spray adhesive

Glue

Varnish in the finish of your choice

\*Available from most hardware stores.

**Step 4.** Use the size 7R scroll saw blade to cut out the tree shape and the base.

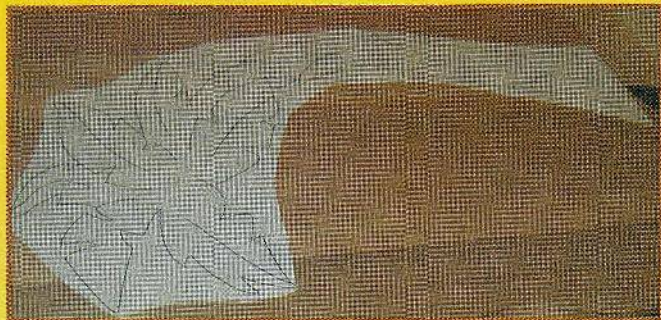


**Step 5.** Use the size 2R scroll saw blade to cut out the monkey overlay piece.

**Step 6.** Sand the pieces until smooth and use a tack rag to clean the dust off.

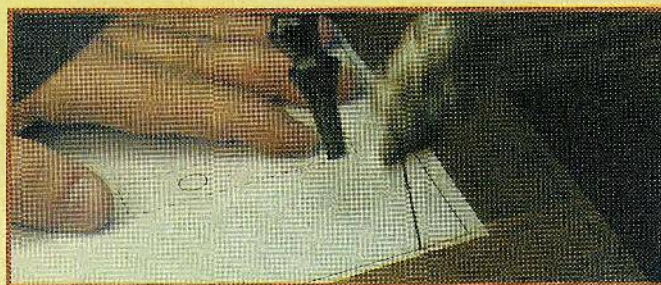
## INSTRUCTIONS

**Step 1.** Copy the full-sized pattern pieces and retain the originals for later use. Also, draw a 5-1/2" x 7" rectangle for use as the base pattern.



**Step 2.** Apply a thin coat of spray adhesive to the back of the pattern piece copies. Allow to tack up slightly, until the back feels like masking tape. Apply the patterns to the corresponding wood pieces, pressing firmly.

**Step 3.** If using hardwood, it is good to apply a layer of clear packaging tape over the entire design in order to minimize burning of the wood. The adhesive in the packaging tape acts as a lubricant and virtually eliminates burn marks.



**Step 7.** Use the 3/8" drill bit to drill the holes in the bottom of the tree where indicated by the dotted lines on the pattern. Be careful not to go through to the outer edge of the tree on the front anchor.

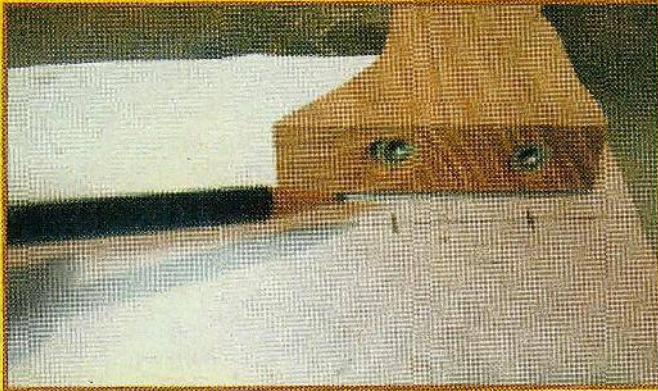
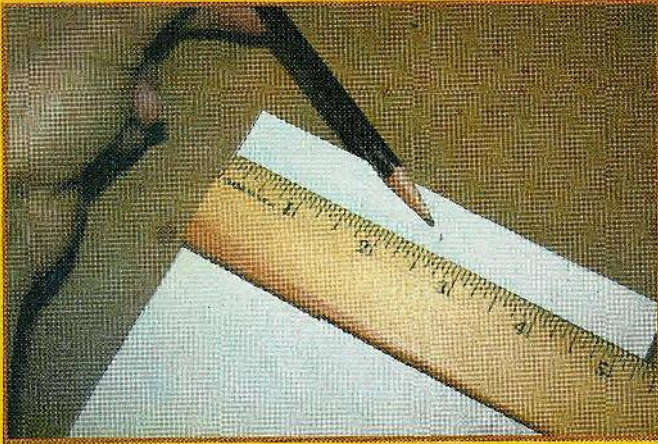


**Step 8.** Place the inner sleeve of the anchor into the outer sleeve.

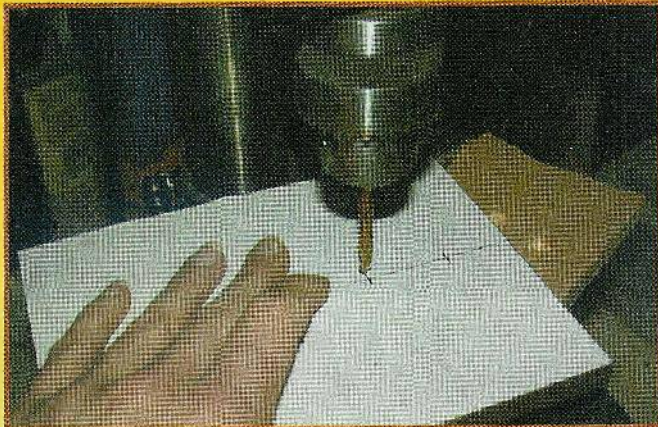
**Step 9.** Firmly tap the inner sleeve into the outer sleeve using a hammer. Add a drop of glue into the pilot hole and gently tap the sleeve into the tree piece. Repeat for other anchor.

*continued on page 24*





**Step 10.** Center the tree on the right side of the base and mark the position of the anchors.

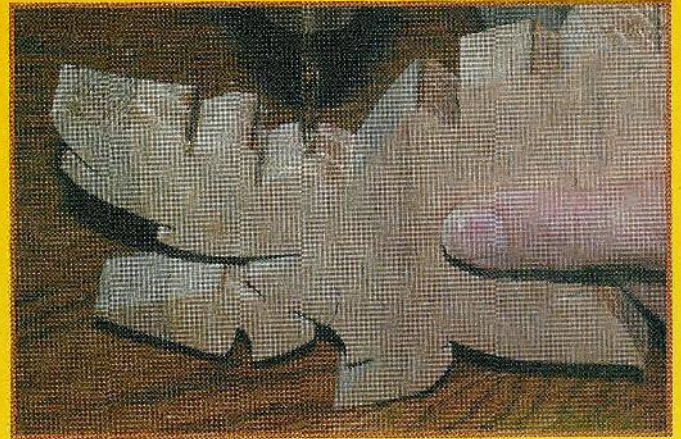


**Step 11.** Use the 3/16" drill bit to drill the two holes in the base to accept the machine screws.



**Step 12.** From the underside of the base, use the countersink bit to drill two countersink holes.

**Step 13.** Use the router and your selected bit to rout a decorative edge on the top of the base.

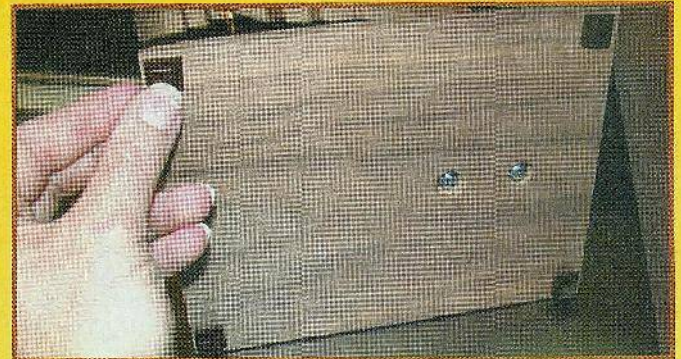


**Step 14.** Use the 5/32" drill bit to drill a hole into the top of the tree where indicated on the pattern for accepting the hook.

**Step 15.** Varnish all pieces using spray or brush-on varnish in your choice of finish.

**Step 16.** Apply a small dot of glue into the hole and then screw the hook into the tree.

**Step 17.** Attach the tree to the base with the machine screws.



**Step 18.** Apply the felt pads or vinyl bumpers to the bottom of the base.

**Step 19.** Glue the decorative monkey into place. Enjoy!!!

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





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FL152 Forest Leaf..Fox

FL157 Forest Leaf..Horse

FL153 Forest Leaf..Wood Ducks

FL158 Forest Leaf..Moose #2

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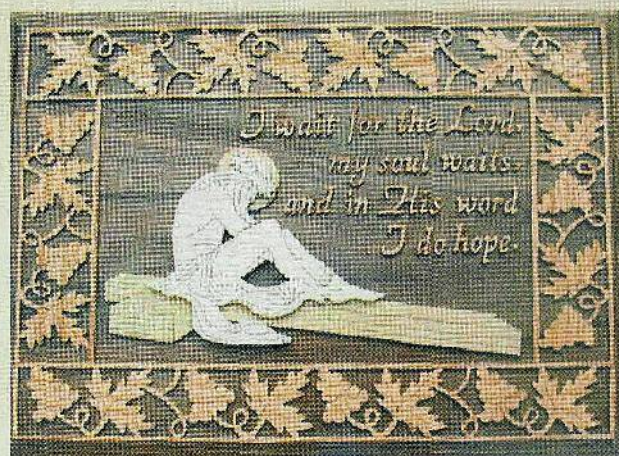
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## by Marilyn Carmin





## SUPPLIES

Wood: wood of choice—one piece  
3/4" x 21" x 17"  
Tools: scroll saw with No. 5 blades;  
drill press with No. 58 bit  
Temporary-bond spray adhesive  
Sandpaper, assorted grits  
Wood glue with brush  
Clear spray finish  
5" x 7" Photo

## Introduction

Although the Boy Scouts originated in England, The Boy Scouts of America was officially founded February 8th, 1910.

The Scouts organization teaches responsibility, loyalty, self reliance, and teamwork while preparing the kids to meet and overcome challenges. Skills are learned in every aspect you can think of.

There are six ranks attainable: Tenderfoot, Second class, First class, Star, Life, and Eagle. Each level brings more opportunity and responsibility. Less than 2% of all Scouts will achieve the level of Eagle.

Eagle Scouts are found in all walks of life. Here is a very short list of some: Willie Banks, former olympic world record holder in triple jump and long jump; William C. DeVries, who transplanted the first artificial heart; Gerald Ford, the 38th President of the United States; John Koucek, NBA center for the Orlando Magic; and Thomas Foley, former speaker of the house.

Congratulations to those of you that have attained Eagle Scout. A lot of hard work, effort, and time was involved.

## INSTRUCTIONS

**Step 1.** Insert the date into the pattern where indicated.

**Step 2.** Using spray adhesive, put the pattern on the wood.

**Step 3.** Drill for all inside cuts, and then cut with the scroll saw.

**Step 4.** Orient the saw table 3° to the right. (Note: if you tilt the table to the left, cut opposite the directional arrows.)

**Step 5.** Drill a hole at the two X's that are indicated on the pattern. Cut following the directional arrows.

**Step 6.** Sand project as needed.

**Step 7.** Apply glue to the back half of the relief edge, push into relief, and let dry.

**Step 8.** Finish with clear spray.

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





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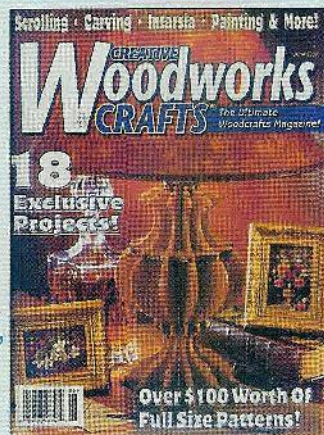
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# Musical Cutting Board

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

## SUPPLIES

Wood: walnut—one piece  $3/4"$  x  $1-1/2"$  x  $20"$  (for neck), one piece  $1/2"$  x  $1"$  x  $4"$  and four  $1/4"$  dowel rods (for tuning pegs); cherry—two pieces  $3/4"$  x  $3-1/4"$  x  $13"$  (for body)

Tools: table saw; jointer; drill press with  $1/4"$ -Dia. brad point drill bit; scroll saw with Nos. 3 and 7 blades; belt sander with 150-grit belt; finish sander with 150-grit abrasive paper; pipe clamps

5-minute epoxy

Slow-set epoxy

Wax paper

Rubber cement

Temporary-bond spray adhesive

Clear packaging tape

Salad bowl finish or FDA-approved mineral oil

the neck (see Fig. 5). Allow the epoxy to cure overnight. Use a belt sander with a 150-grit abrasive belt to smooth both sides (see Fig. 6).

Attach the body portion of the pattern to the glued-up section, taking care to align the pattern along the top edge (see Fig. 7). Cover the pattern with clear package tape and cut out the violin body (see Fig. 8).

Ease the edges by hand sanding with 150-grit abrasive, then sand both sides with a finish sander and 150- to 180-grit paper (see Fig. 9).

Cut out the tuning peg pattern and fold it on the line indicated on the pattern. Apply rubber cement and attach the pattern to the  $1/2"$  x  $1"$  x  $4"$  walnut stock. Bore a  $1/4"$ -Dia. hole  $5/8"$  deep in each peg, as shown in Fig. 10. Cut out the tuning pegs with a No. 3 blade.

Cut four  $1-1/8"$ -long walnut dowel rods for the tuning pegs and glue in place with 5-minute epoxy. Make sure the pegs aren't turned too

much or the board will not lie flat on the table (see Fig. 11).

Apply a food-safe salad bowl finish, following the manufacturer's instructions. Or, purchase FDA-approved mineral oil from the local pharmacy and apply it with a clean brush or cloth. Lay the board on a clean surface and wipe off periodically as excess oil seeps out (see Fig. 12).

Once dry, break out some cheese and crackers and enjoy!

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



## INSTRUCTIONS

Cut the wood on the table saw about  $1/8"$  wider than listed and joint the edges that will be glued together (see Fig. 1).

Cut the neck portion off of the violin pattern and attach it to the wood with a wet coat of rubber cement. A wet coat will allow you to accurately position the pattern. Also, mark the position of the sides in relationship to the neck for alignment when gluing it together later (see Fig. 2).

Bore four  $1/4"$ -Dia. holes  $5/8"$  deep in the center of the neck edges, two holes in each edge, as shown in Fig. 3. Put clear package tape over the pattern, and using a No. 7 blade cut out the neck details (see Fig. 4).

Glue the sides of the body to the neck with slow-set epoxy. Be sure to place wax paper on the clamps so they don't become part of your violin. When clamping the pieces together, make sure the sides are lined up evenly at





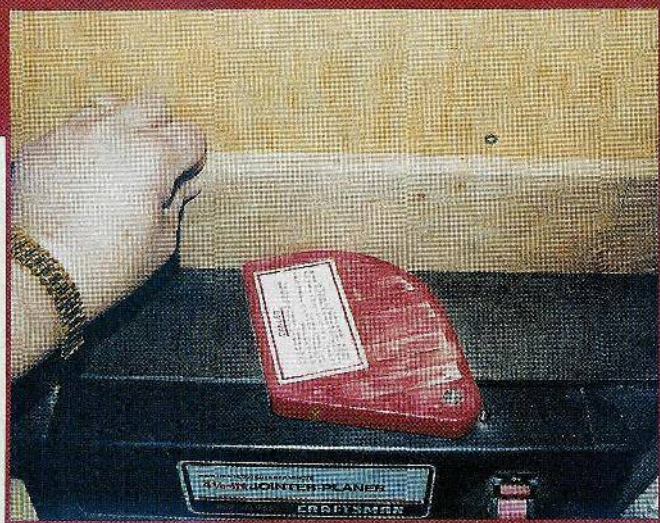


Fig. 1. Jointing the edges to be glued together.

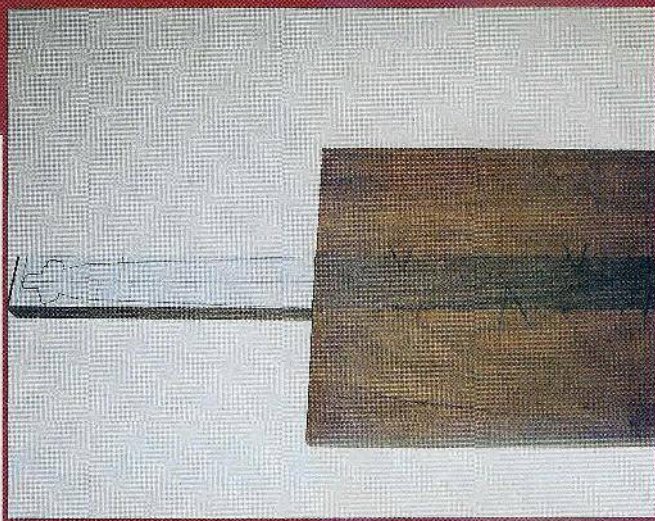


Fig. 2. Mark the position of the sides (cherry) in relationship to the neck for alignment when gluing it together later.

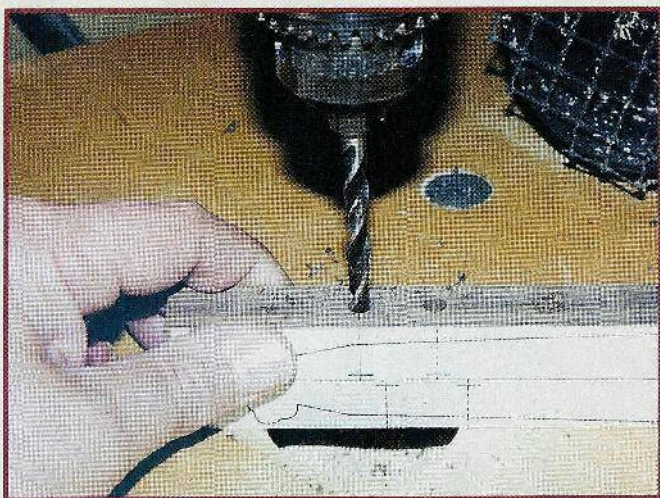


Fig. 3. Boring the holes into the edge of the violin's neck.

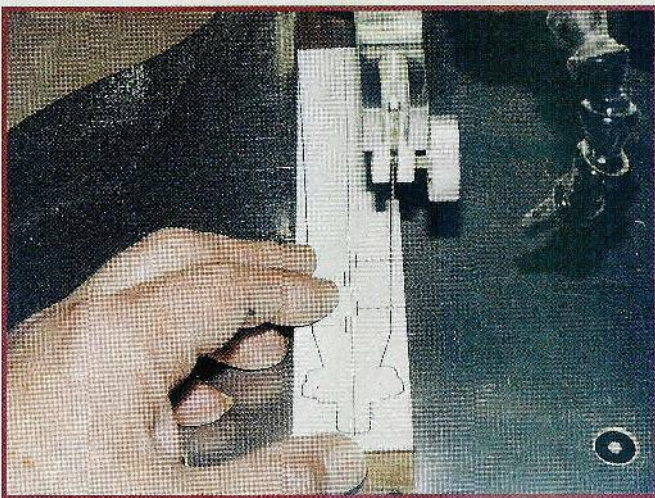


Fig. 4. Cutting out the neck details.

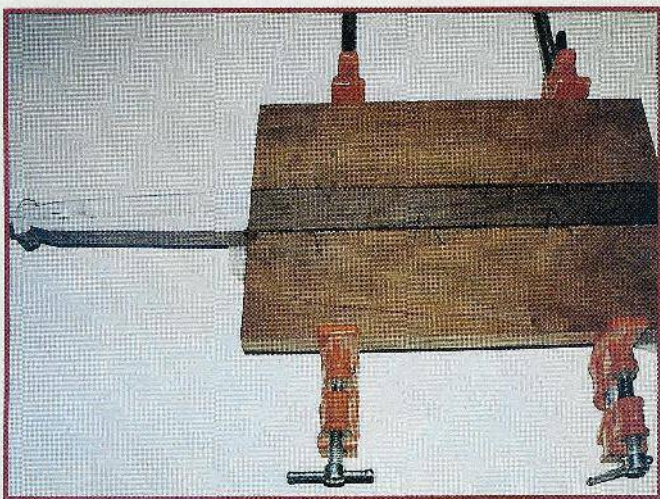


Fig. 5. Clamping the sides of the body to the neck.

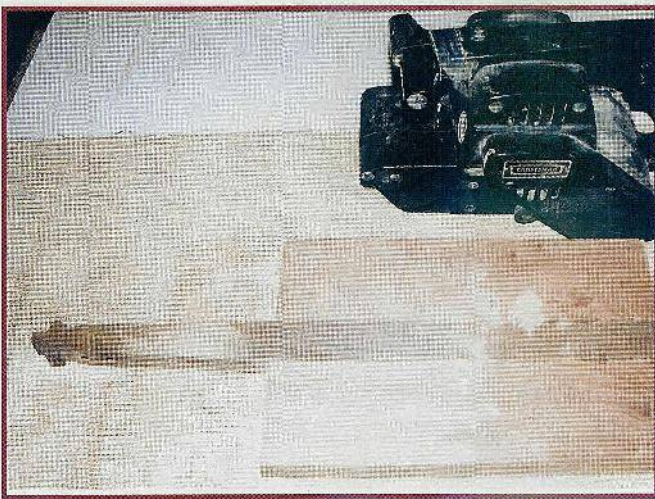


Fig. 6. Smooth both sides of the glued-up stock with a belt sander.

*continued on page 30*



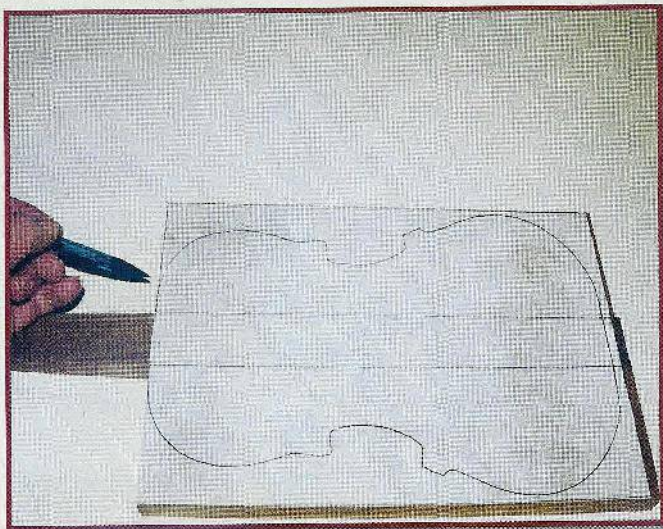


Fig. 7. Attach the body portion of the pattern.

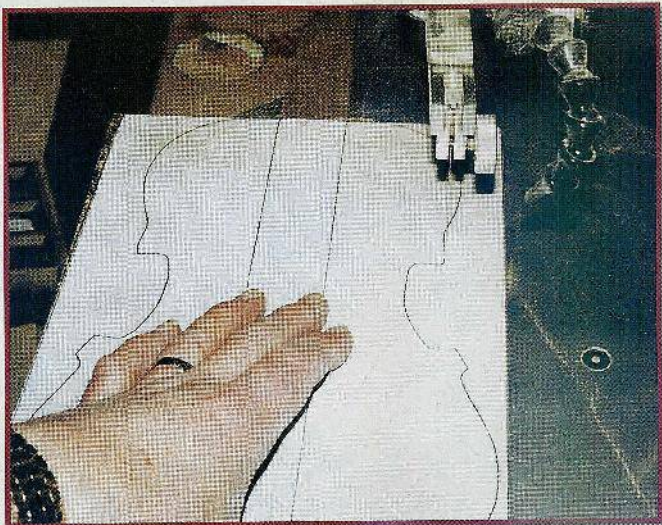


Fig. 8. Cutting out the violin body.



Fig. 9. Finish sanding both sides.

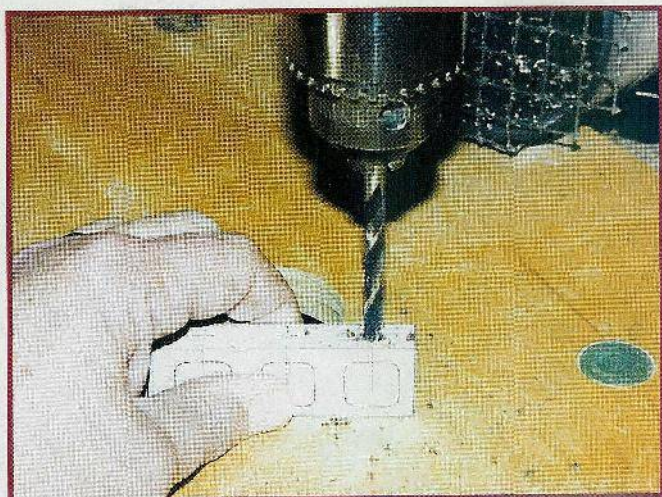


Fig. 10. Boring the peg holes.

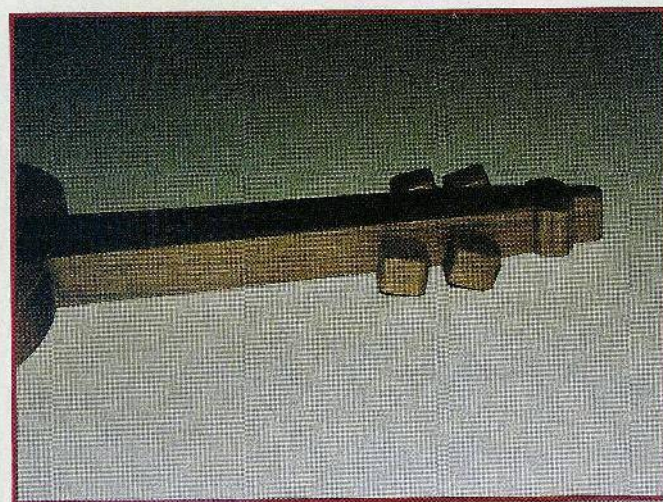


Fig. 11. When gluing the pegs in position, make sure they are not turned too much or the board will not lie flat.

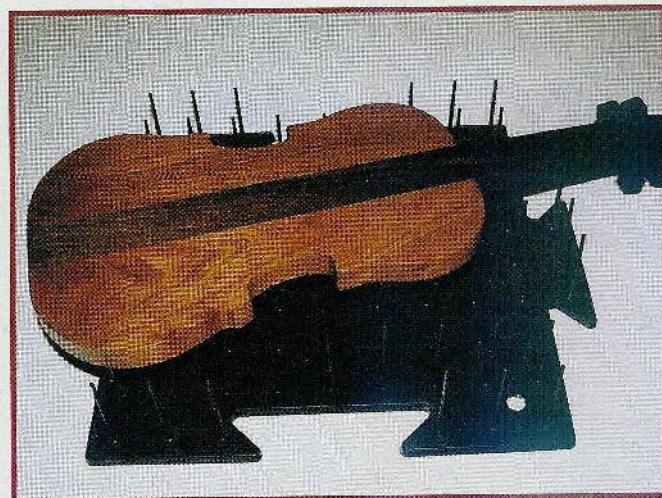


Fig. 12. Finish the project and let dry.



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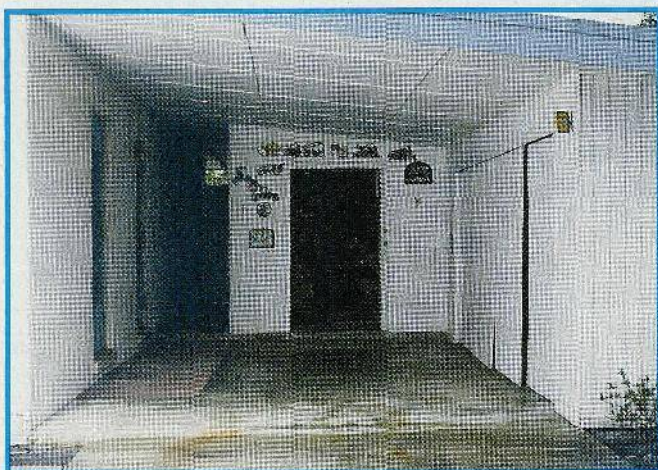
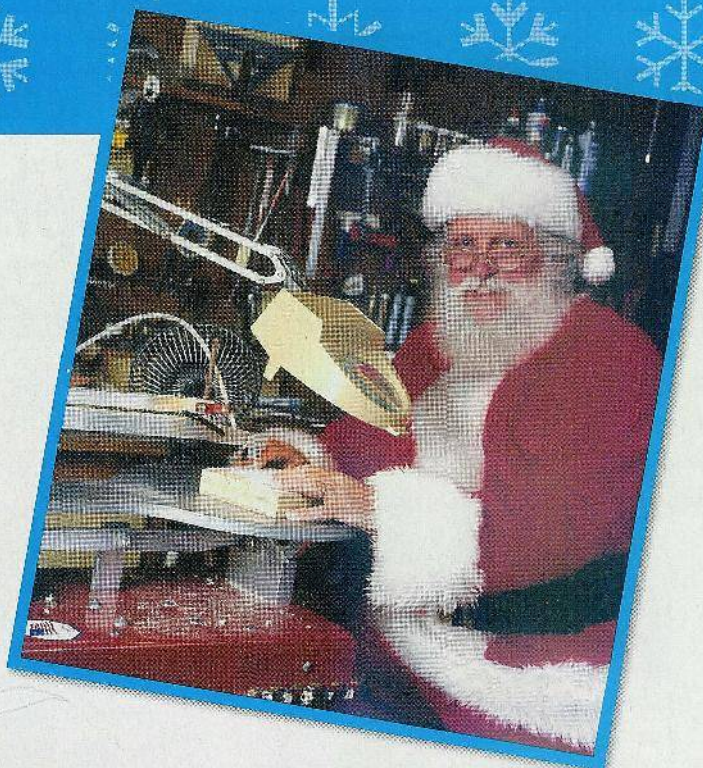
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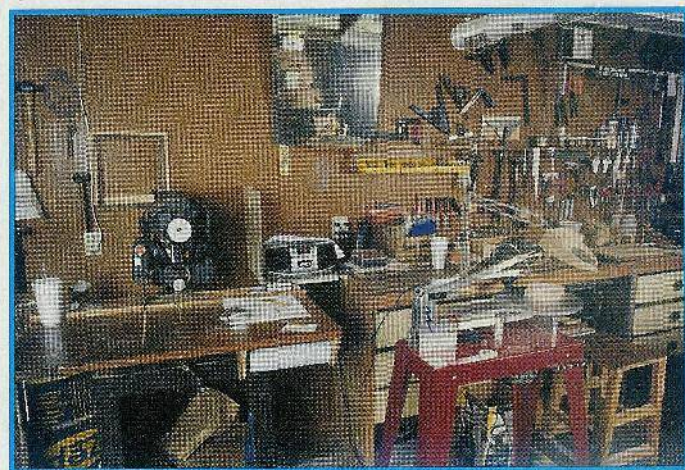
## A Real Santa's Workshop

by Wes Demarest



As you enter the front door you notice that everything is in its place. Dave advised that they had spent several days cleaning it prior to our arrival, but every time I have been in his shop, it is the same—neat and orderly.

His method of organization is set up so that large items to be cut go directly to the radial arm or table saw for breakdown; that way he does not have to contend with large sheets of plywood or long boards cluttering the walkways and work surfaces.



This area is the scroll saw center. Everything he needs is at his right side and stored in drawers. He recently installed a halogen work light overhead, but is not very happy with it because of the heat it throws off and its short bulb life.

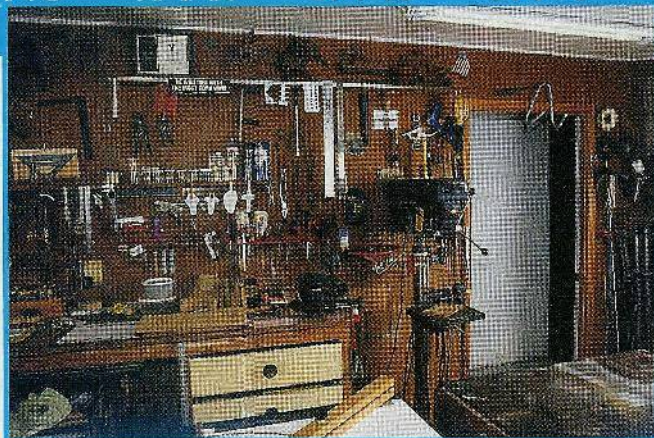
We first met Dave and Jackie Cottrell while working at a craft show in Venice, Florida, a number of years ago, where Dave related that he had been a scroller since the early 1980's and was interested in where we got our patterns. That was the start of a friendship that continues today. He further advised that he had been a woodworker nearly all of his adult life and that he had really fallen in love with scrolling.

Dave and Jackie are deeply religious folks who donate nearly everything Dave makes to churches and civic organizations, basically selling enough at a few local craft shows and privately to pay for their materials. Dave's work is in high demand, not just because of the price, but also because of its high quality. Along with scrolling and working at a golf course, his latest pursuit is that of a professional Santa Claus.

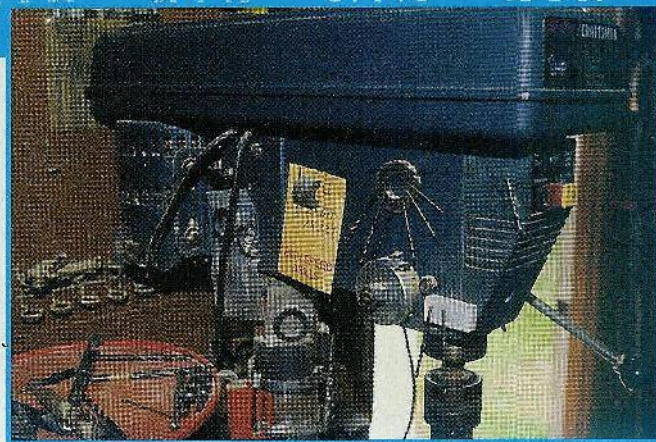
In the early 1970's, Dave's "shop" was an enclosed corner of a carport, which housed a repossessed Sears radial arm saw and the lawn mower. As is typical with most of us, he was given tools for birthdays and Christmas presents over the years. Subsequently, the lawn mower had to go, and the shop grew to the size of half the carport.

Finally, his collection of tools required more space, so while he was at work, his wife, Jackie, and a neighborhood youth enlarged his shop to its present size, in addition to rewiring and insulating it. What a woman!





The back door is handy not only for access, but also because it allows a nice breeze to flow through his work area. It may seem that the space is limited once you pass the scroll saw, but it is adequate and safe.



The drill press is as important a tool as anything else in Dave's shop, especially because he is a stack cutter. He keeps it set up for quick action, although I wonder just how large a stack he cuts given the size of the drills on the tray.



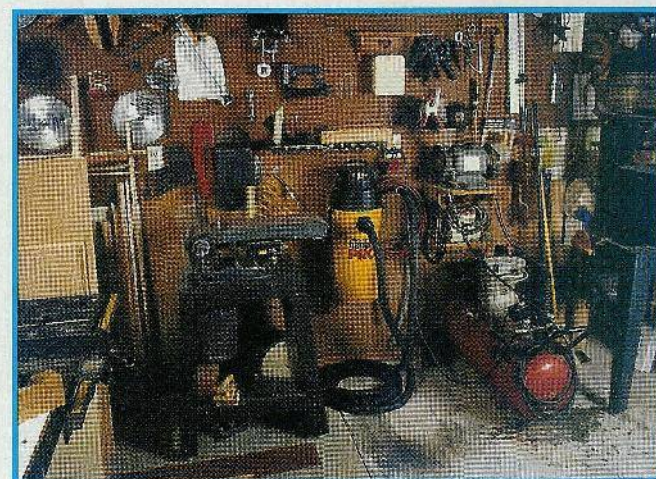
As mentioned earlier, Dave tackles any woodworking project, not only scrolling. He built all of the cabinets in the shop and many in the house. His largest project was a set of very large trophy cases for his daughter's school that he built with a friend at a cost of more than \$800. They built them mostly in his friend's shop due to the number of full 3/4" sheets of hardwood plywood needed for the project.



The bench also functions as an out-feed table for the table saw, and if needed, the table saw provides additional work surface with everything on the same level.



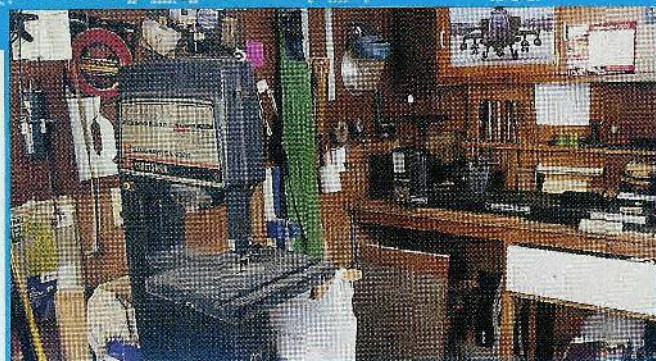
The seam in the floor is where the original shop ended. An addition was added to the rear of the carport, which now extends even with the rear of the house. And there is still room for Jackie's car in front of the shop.



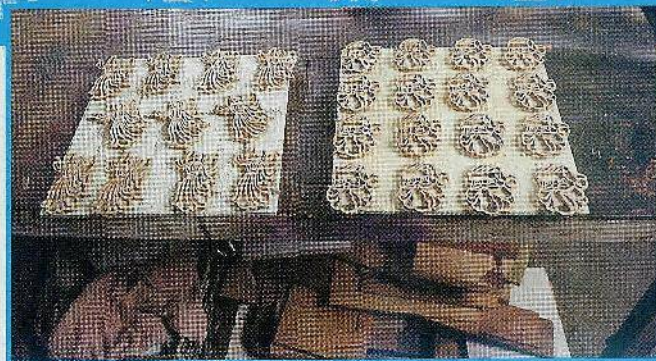
Dave's latest addition is the wall-mounted shop vac. By hanging it on the wall, it does not take up valuable floor space or room under a bench.

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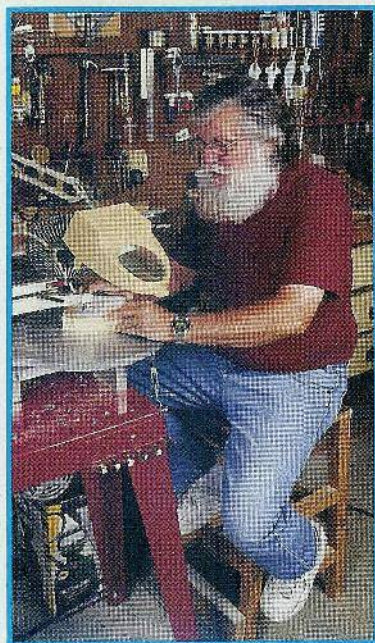




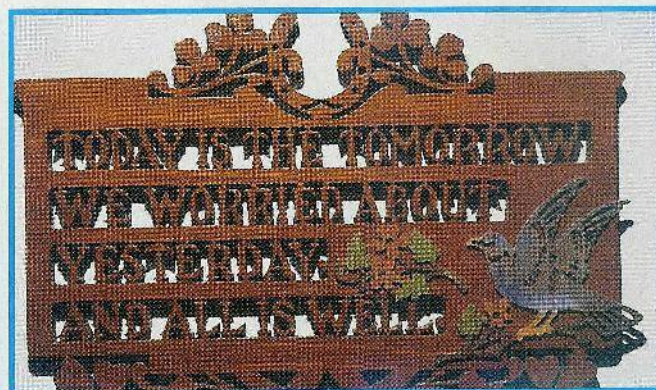
The band saw and lathe round out his power tools. As you have noticed by now, most of his tools are *Sears*. This article is not an endorsement for them; rather, they were the only store in the area that had a large selection of tools available. Now, however, with the explosion of development on Florida's west coast, that exclusivity is gone and there are a number of tool stores in the area.



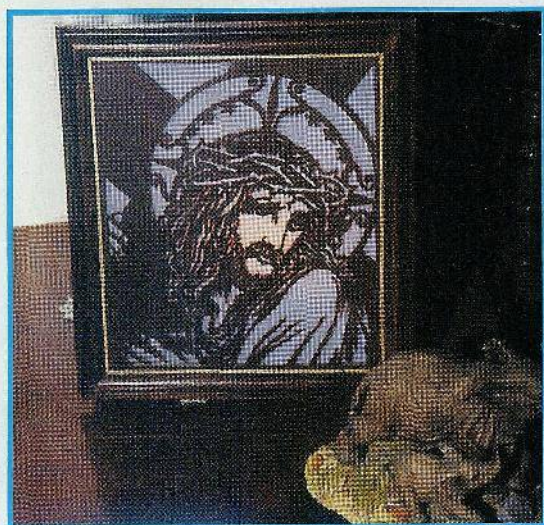
The items on the bench represent about an hour's stack cutting, and are in the process of being finished. Dave has a number of drying racks that break down for storage.



Yes, Santa works all year, but does not do as much as in years past because of his new love of being a "professional" Santa. Dave attended the Charles W. Howard Santa School in Midland, MI. He and Jackie get a tremendous amount of pleasure seeing the excitement in the eyes of children as they make their wishes known to him. However, there is a down side, as well: not all wishes are for material things, and Dave says that some of those kinds of requests can rip your heart out.



This is Dave's first scroll saw project. His first saw was a pin-end vibrator and he put up with it a lot longer than he should have. He bought his RBI Hawk in 1973 when he retired, and fell in love with it to such an extent that now he cuts something every day. He had it rebuilt by RBI at their picnic in 2000, and is committed to keeping it in tip-top shape.



This is one of Dave's favorite projects, and is a testament to their devotion. He and Jackie do a lot of traveling in their motor home, and that too is equipped with a scroll saw! He said that, when on the road, as soon as he starts cutting, a crowd begins to form and special orders roll in. He is looking for a computer program that is easy to use and will allow him to convert a scanned image into a pattern, or create a pattern so he can complete a special order wherever he is. Oh yes, he is also a blood donor, and has given over 32 gallons of blood. Dave and Jackie: thank you for allowing us to visit with you and see your shop!

*In the event you would like to communicate with him, Dave's address is: 328 Glen Oak, Venice, FL 34297. Phone: 941-497-4304.*





# Wood so good you won't want to cut it!

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| 12" x 24"       | 2.40                     | 1.90                    |
| 24" x 24"       | 5.00                     | 4.50                    |
| 1/4" Scroll-Ply |                          |                         |
| 12" x 12"       | 1.50                     | 1.25                    |
| 12" x 24"       | 3.00                     | 2.50                    |
| 24" x 24"       | 6.25                     | 5.50                    |
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| 24" x 24"       | 10.00                    | 9.00                    |

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

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

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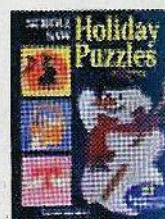
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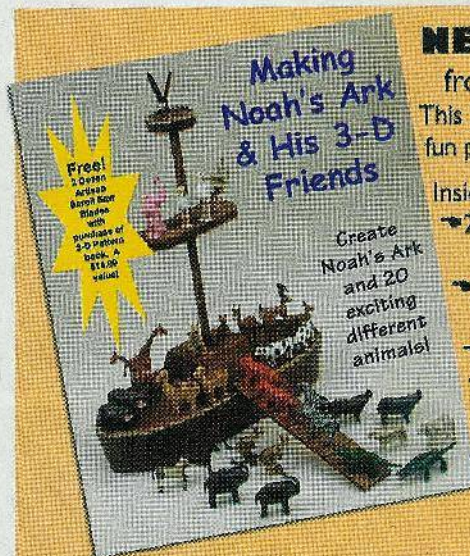


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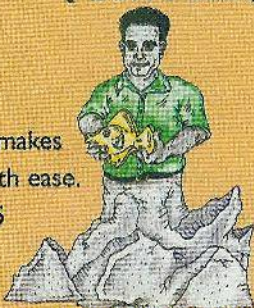
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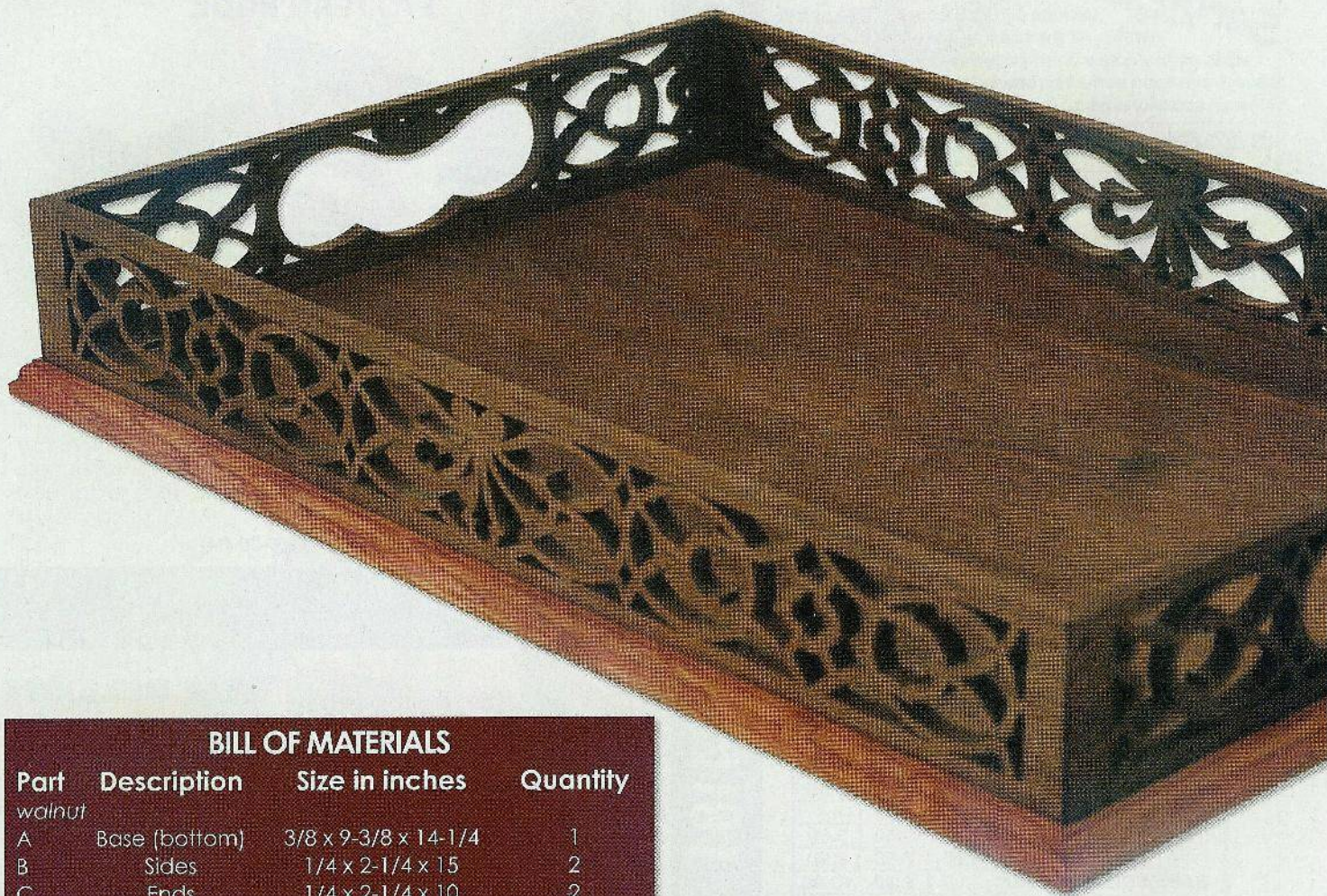






# Serving Tray

designed by John Nelson, developed and sawn by Wes Demarest



## BILL OF MATERIALS

| Part      | Description    | Size in inches       | Quantity |
|-----------|----------------|----------------------|----------|
| walnut    |                |                      |          |
| A         | Base (bottom)  | 3/8 x 9-3/8 x 14-1/4 | 1        |
| B         | Sides          | 1/4 x 2-1/4 x 15     | 2        |
| C         | Ends           | 1/4 x 2-1/4 x 10     | 2        |
| white oak |                |                      |          |
| D         | Molding, sides | 1/4 x 3/8 x 15-3/8   | 2        |
| E         | Molding, ends  | 1/4 x 3/8 x 10-1/2   | 2        |

## SUPPLIES

Tools: scroll saw with assorted blades; drill with assorted drill bits; No. 4 wood screw pilot bit; miniature ogee router bit  
 Rit® Liquid Dye in Wine and Cardinal Red\*  
 No. 4 x 3/4" wood screws  
 Sandpaper, assorted grits  
 Temporary-band spray adhesive  
 Cyanoacrylate glue  
 Finish of choice

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

## Introduction

This project calls for a 3/8" base with 1/4" sides. It could have been made using either 3/8" or 1/4" wood for everything, which would have simplified the ordering and preparation. The problem, however, is that the base looks better at 3/8" thickness and the sides look better at 1/4" thickness, so either order your wood to the proper size or work it up yourself. There is no pattern provided for the base (bottom) or for the side and end moldings.

## INSTRUCTIONS



**Step 1.** We used our Performax sander to remove the planer marks from our wood with 120-grit sandpaper. Most wood that is machine planed has ripple marks on the exposed faces, and even though the wood is relatively smooth, the ripples will be very noticeable when the wood is finished. Abrasive planers such as the Performax leave linear scratch patterns that also become quite visible under a finish. A properly finished project will not display any of these marks.

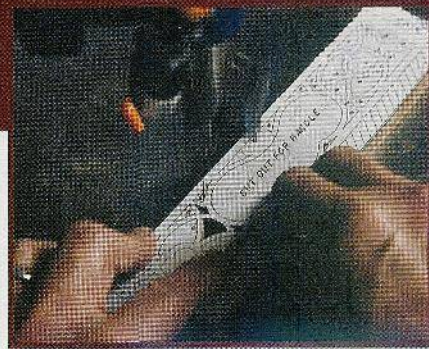




**Step 2.** We move on to a random orbit sander with 120-grit paper.



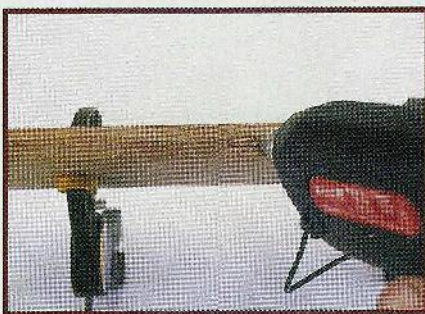
**Step 4.** Sand for 10 more minutes at 220-grit. Now, the wood is ready to work. You may wonder why we put forth this much effort now and not after we have finished cutting. The answer is: That's just the way I work. Some consider it backwards, but I am visualizing the project as I work and can make any adjustments before I am committed by the first cut. This is not as important with this particular project, but is very important with a project such as George Ahlers' *A Fox in the Woods* (from the previous issue of *Creative Woodworks & Crafts*).



**Step 7.** We use any No. 5 reverse tooth blade to cut the pattern. If you have trouble following the line, move up to a No. 7 blade. Sometimes thinner blades don't have enough backbone to overcome the grain of the wood.



**Step 8.** Because we elected to screw the sides to the base, we needed a method to cover the screws. Plugging them in 1/4" wood would not leave much strength for attaching the sides to the base. Prepare all of the pilot holes before adjusting the length of your sides.



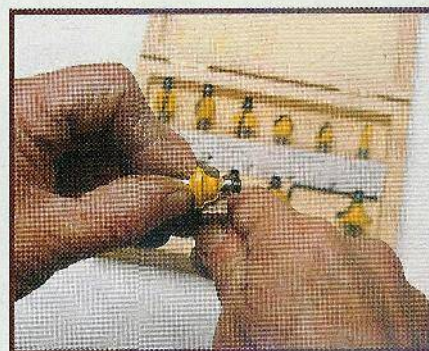
**Step 5.** We prefer to use hot melt glue to secure our stacks of wood for cutting; however, nailing and taping will do the job as well.



**Step 3.** It took 15 minutes and two disks to remove the linear marks, and now we have swirl marks as shown here.



**Step 6.** Apply the patterns to the appropriate surfaces with spray adhesive. Drill the blade entry holes with a drill bit that will accommodate your blade.



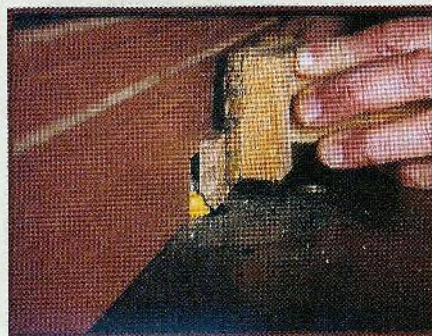
**Step 9.** We have two sets of miniature router bits used specifically for making miniature moldings. If you don't want to make the molding, just apply the sides with glue and brads.

*continued on page 38*





**Step 10.** Make as many test cuts on scrap wood as you need in order to get everything set up properly. Be especially alert to wood that does not lay flat because you will have to keep it as flat as possible going through the bit or the pattern will be uneven. You will also find it easier to rout the profile on a piece of wood larger than the finished size, and then rip it to size.



**Step 11.** Don't try to cut the full profile in one pass because you may end up with tear out, and on a profile this small, any such problems will ruin the molding. Be sure to prepare several more pieces than you need for the project in the event that you make a miscalculation.



**Step 12.** Ripping small material such as these moldings can be hard on the fingers, so be sure to have a setup with which you are experienced. Besides, blood makes a lousy stain and the dog will lick it off anyway.



**Step 13.** Always use some sort of hold-down and push sticks. We traced the outline of a handsaw on a piece of scrap wood for our push stick and attached a 1/4" piece of scrap plywood for the stop on the bottom. One major point: never stand directly behind any wood you are ripping. Place yourself off to the left side a bit so that anything that is kicked back misses you. Though you cannot see it in the photograph, my leg is not in line with the stock being cut.



**Step 14.** Now that everything is cut, hand sand all components with 320-grit sandpaper.



**Step 15.** Notice that there are no longer any visible scratches or swirls showing through the finish.

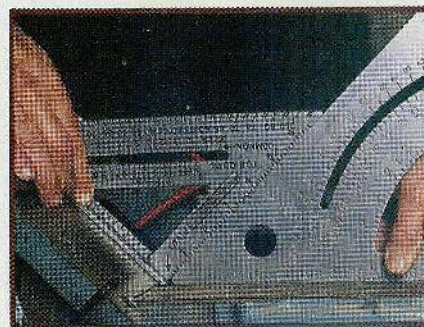


**Step 16.** Cut the miters on the sides and moldings. We rough cut the moldings in a model builder's miter box and the sides on the table saw, and then fine-tuned them on a belt sander for the final fit.

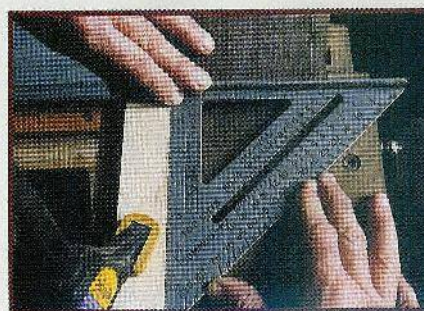


**Step 17.** We mixed two colors of Rit® Liquid Dye (Wine and a tablespoon of Cardinal Red) for the molding. Wet your wood, let dry (to raise the grain), and then sand it. Do this until the grain no longer rises. Cover your work area and protect your hands with disposable gloves. Heat the solution to 170° in a glass or stainless steel container. Test the color on a piece of scrap wood, making sure to let it dry before settling on a color. You can apply the dye by brushing, immersing or wiping with rag. Increasing or decreasing the concentration of the solution, rinsing, or allowing it to soak in longer can adjust the color. After you apply the color, rinse it off to remove any surface accumulation.

Once you have achieved the color and the wood has dried, sand very lightly or rub the surface with a paper bag to remove any grain that may have risen.



**Step 18.** This photo depicts the manner in which I set up an outside 45° angle using two squares, and fit the sides and moldings.



**Step 19.** Clamp a straightedge to the table and square it to the belt.

continued on page 40



# Wood Works With Rit!

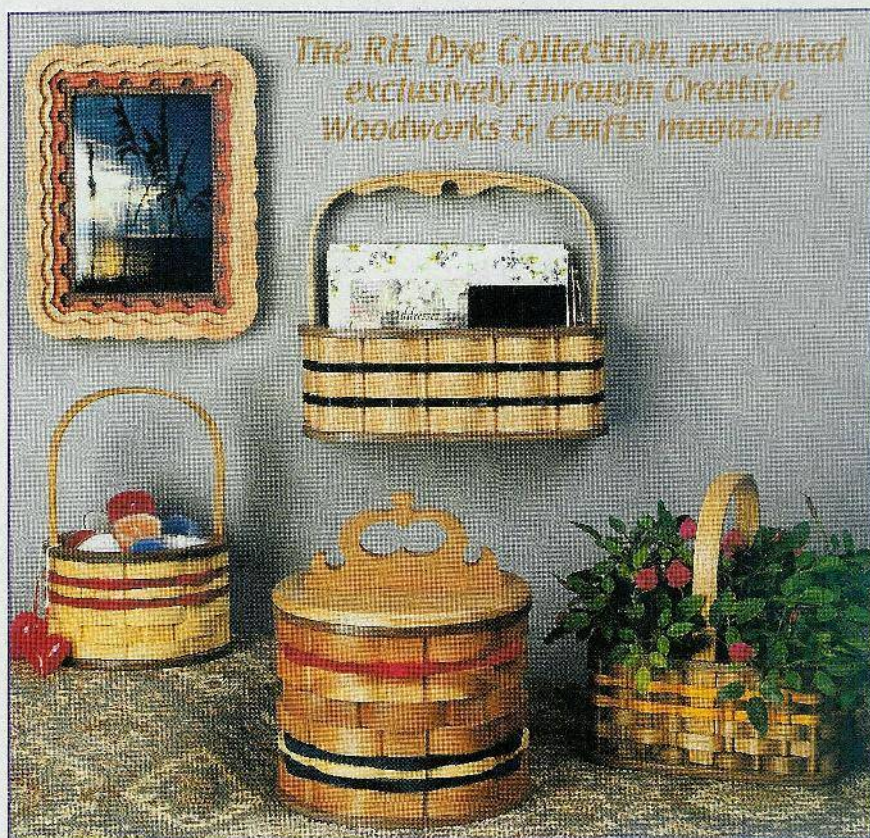


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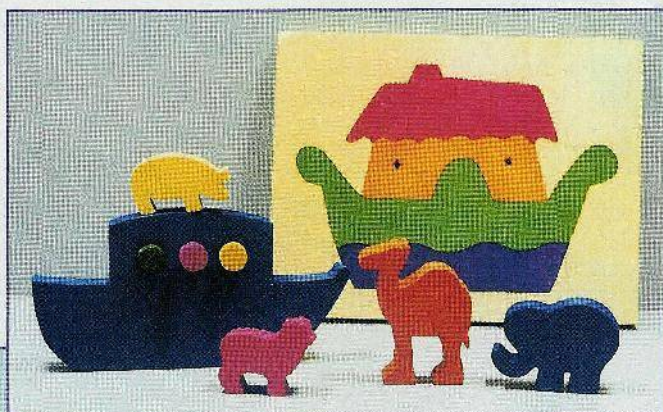
The five scroll saw projects shown to the right were designed by John Nelson exclusively for *Creative Woodworks & Crafts*. All five were made with Rit Dyes and were featured in previous issues of *Creative Woodworks & Crafts*.



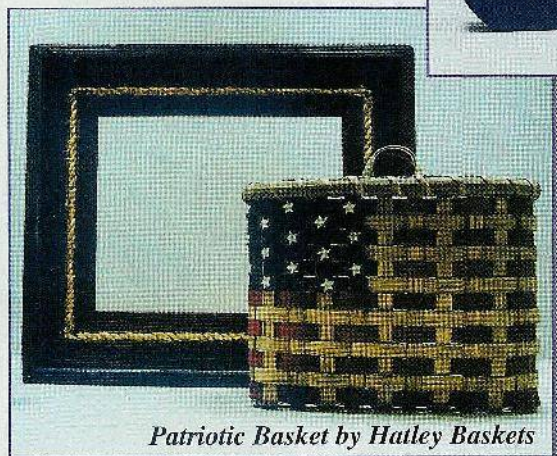
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*These five projects have appeared in previous issues of Creative Woodworks & Crafts!*

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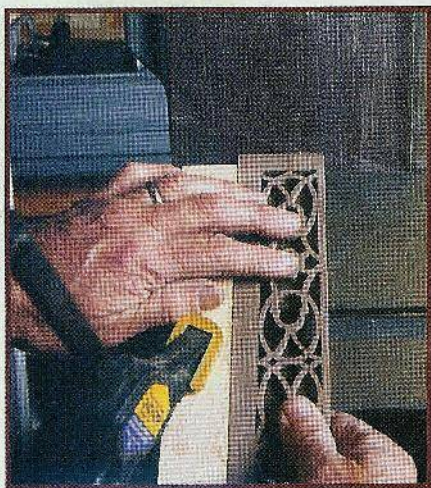
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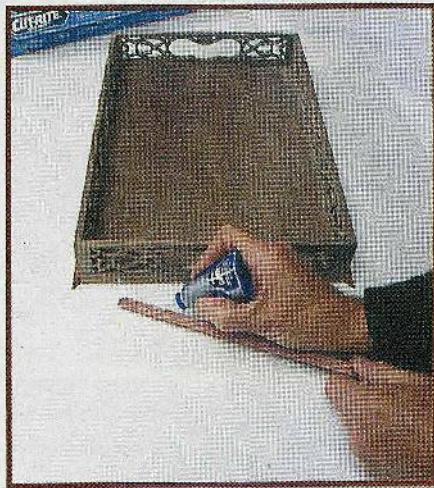
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**Step 20.** Gently sand the miters for the sides until they fit the corners of the tray base, and then do the same for the moldings. Once everything is fitted, fasten the sides to the base. The reason we don't drill our pilot holes now is that any off-set that would occur while drilling will cause the sides to shift slightly and the joints could end up out of alignment.

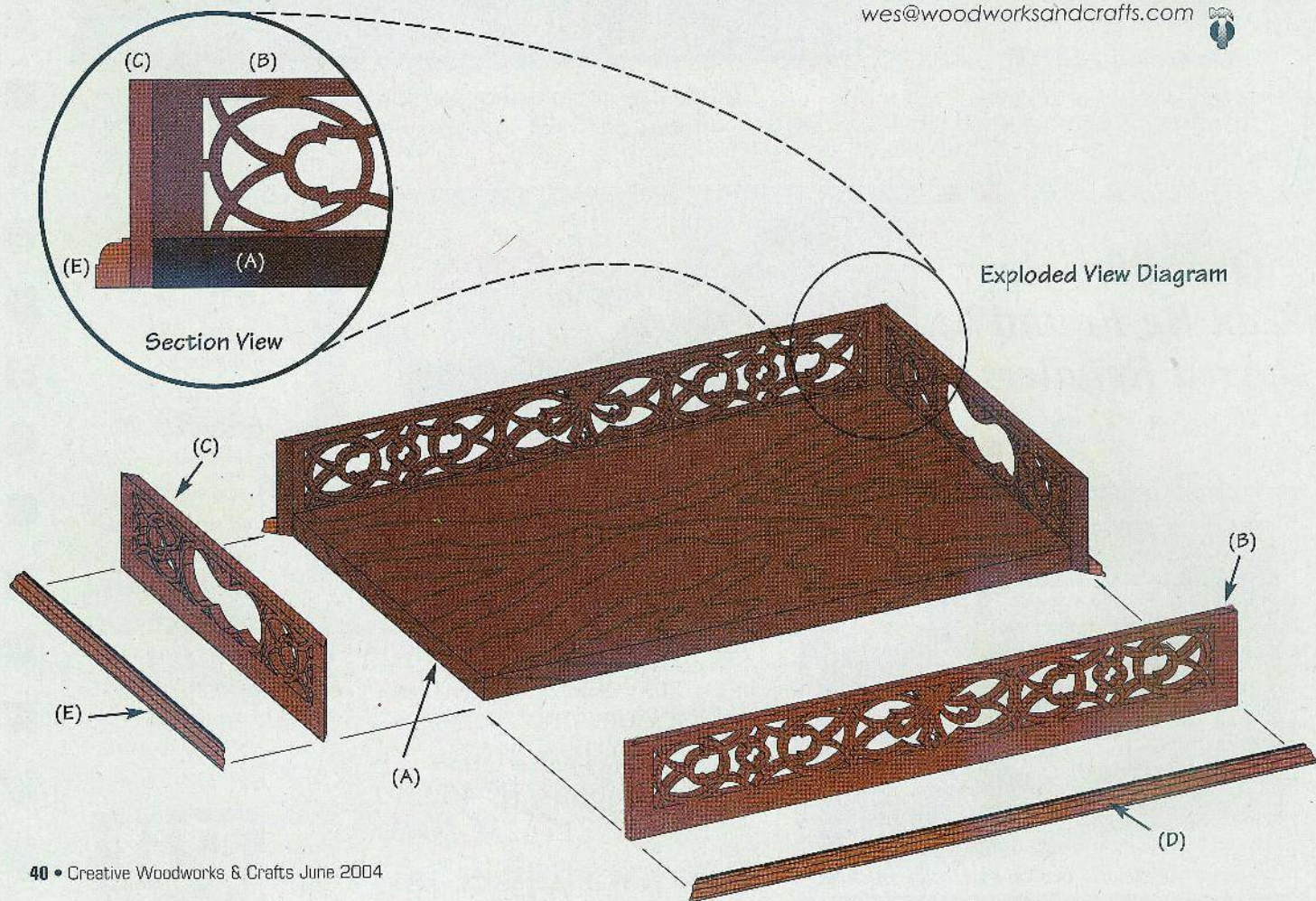


**Step 21.** We used Cyanoacrylate glue to fasten the moldings to the sides, but any other wood glue will work as well.



**Step 22.** Apply the finish of your choice. We applied semi-gloss Watco Wipe-on-Poly with a brush so we could get deeper penetration, and then wiped it off with a lint-free rag. Allow the finish to cure overnight and fill any holes before applying the next coat(s).

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







# Clockmaker's Clock Board

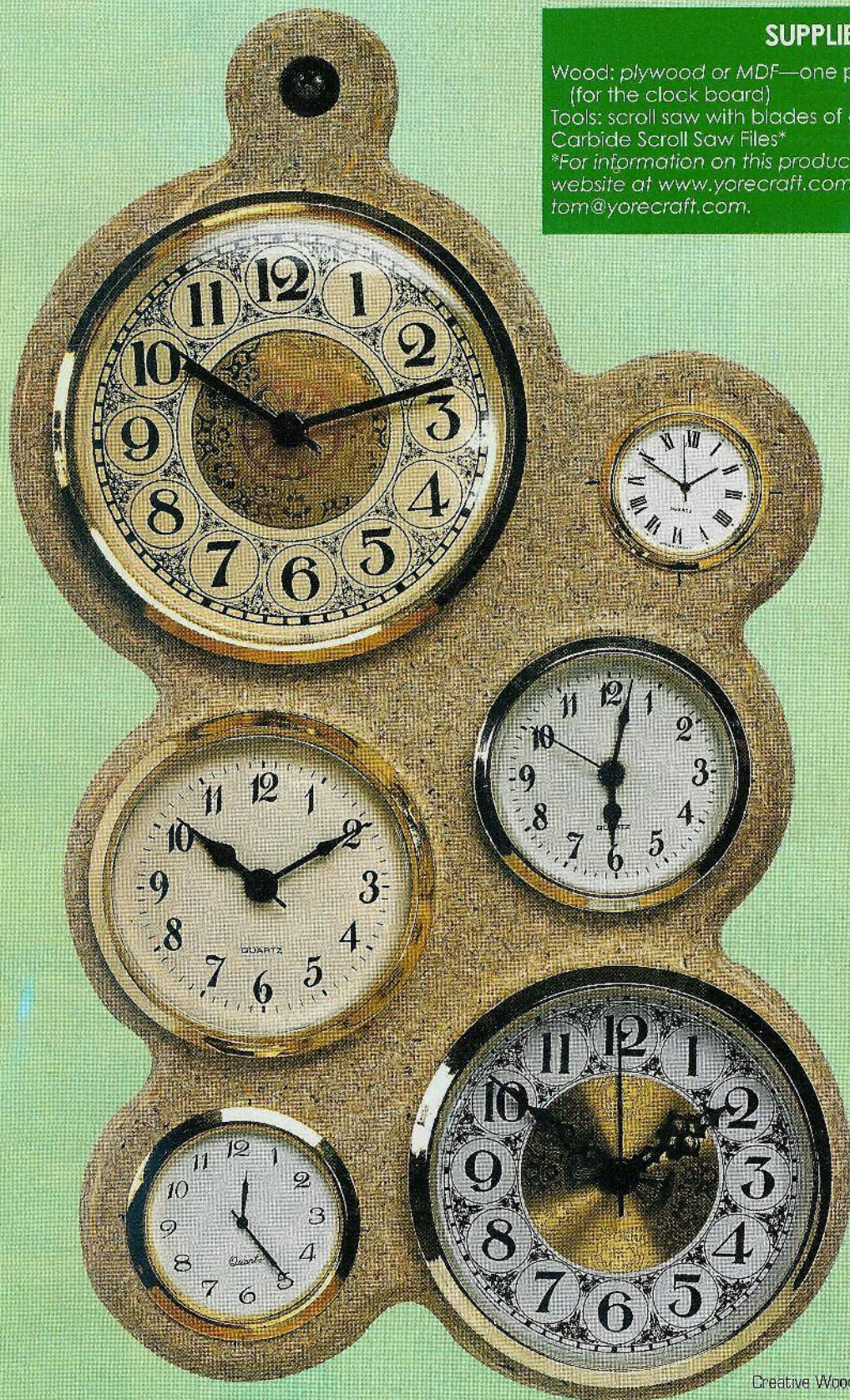
designed by John Polhemus

## SUPPLIES

Wood: plywood or MDF—one piece 3/4" x 8" x 12"  
(for the clock board)

Tools: scroll saw with blades of choice; drill with bits  
Carbide Scroll Saw Files\*

\*For information on this product, visit Yorecraft's  
website at [www.yorecraft.com](http://www.yorecraft.com) or email  
[tom@yorecraft.com](mailto:tom@yorecraft.com).



continued on page 42



continued from page 41

## Introduction

With this clock board hanging on your wall, you'll always find a clock that says you have plenty of time to keep scrolling! Its real use is to have clocks near at hand in order to check the fit of a clock insert hole you just cut. The board is also useful for tracing an insert hole on a pattern or piece of wood to which you want to add a clock. You can just estimate placement or draw centerlines and use the four cut lines around each insert hole on the board to line it up where you want it (see **Fig. 1**). None of these clocks actually work, so I don't have to worry about my good clocks getting scratched or damaged while lying in the shop.

It would be nice if the insert hole size for a particular clock face size was consistent and universal, but unfortunately it's not. Several clock face sizes often share the same size insert hole. On the other hand, two of the same size clock faces can have different insert holes sizes.

The six most commonly used insert hole sizes are 1-3/8", 1-13/16", 2-1/8", 2-3/8", 3" and 3-3/4". Each of these is on the clock board. A label taped to the back of each clock shows what size the insert hole is (see **Fig. 2**). Simply remove the appropriate clock for the insert hole you want to trace or use in order to check a fit.

## INSTRUCTIONS

### Making the clock board

Now that you know what this project is and what it's used for, you can make one if you think you'll find it useful. Plywood or high density fiberboard are good material choices because they are less prone to movement than solid wood. I used laminated MDF shelving board, which is available from any hardware store. The laminate is a durable material for tracing against, so it should be used for the back of the clock board.

Before you apply the pattern, measure across the 3-3/4" hole to be sure the copier didn't slightly enlarge or reduce the pattern. If it is exactly 3-3/4", you're ready to apply the pattern and cut it. If you find cutting accurate circles difficult, try using the Carbide Scroll Saw Files from Yorecraft (see **Fig. 3**). They're just the ticket for the job. They are

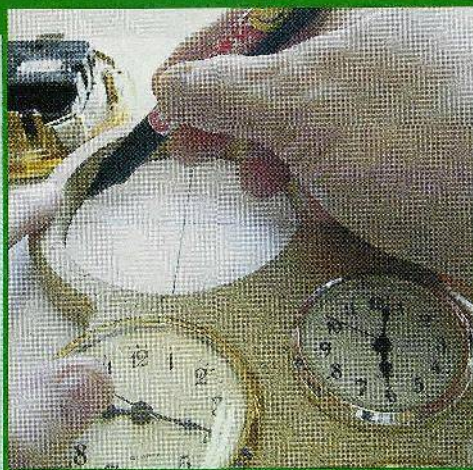


Fig. 1. Tracing a clock insert hole.



Fig. 2. Labels indicating insert hole size.

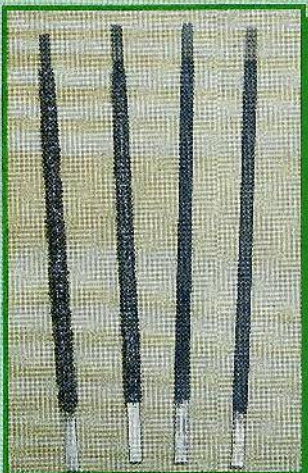


Fig. 3. Carbide Scroll Saw Files.

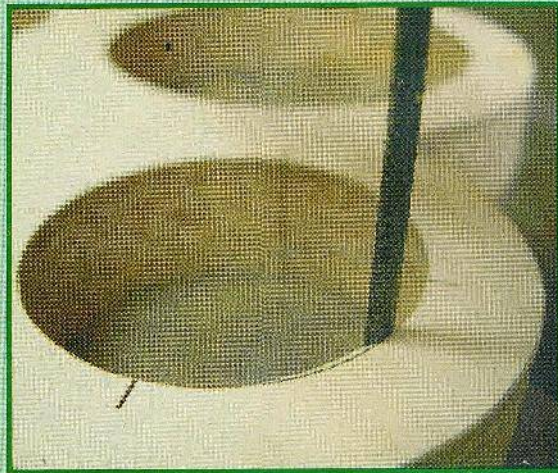


Fig. 4. Filing the hole to size.



Fig. 5. Rubber ring retainer.



Fig. 6. Molded spring retainer.



1/8"-wide spring steel strips with carbide grit bonded to them. They are available in extra fine, fine, medium and coarse grits. They are more aggressive than sanding strips and the 1/8" steel doesn't deflect, so the surface remains square to the table, which is vital for clock inserts! Use the side of the strip to easily bring the hole right up to the line (see Fig. 4). Adjusting clock insert holes is just one of the uses you'll find for these files.

After the board is cut you might choose to round over the outside edges (as this one is) or leave them as cut. The small hole on top is for hanging the board on your shop wall.

### Tips for adjusting the fit of clock inserts

What to do about a hole that's too tight for a clock is a no-brainer. Grab one of the Carbide Scroll Saw Files, and it's an easy fix. There are a number of things you can do about a hole that is too loose, as well. How loose it is and what type of retainer a particular clock has will determine which of the following suggestions you may want to try. Some clocks have a rubber ring around the body of the clock as a retainer (see Fig. 5). Some clocks have spring clips that are part of the molded plastic body (see Fig. 6). Others use spring steel clips that attach to the clock body (see Fig. 7).

Position the clock in the hole and mark on the back of the hole where the retainers should touch the hole. These areas can then be built up so the retainers will hold the clock in place (see Fig. 8). If the clock uses a rubber ring, anywhere around the hole can be built up. If the hole only needs to be built up a small amount, CA (cyanoacrylate) glue can be applied in the marked areas (see Fig. 9). If it needs to be built up more than that, a wood shaving can be glued to the marked areas (see Fig. 10). When dry, those areas can be sanded or filed to make the clock fit properly.

For questions concerning this project, send an SASE to: John Polhemus, 3000 Charleton Ct., Waldorf, MD 20602. Email: [fret-sawyer@worldnet.att.net](mailto:fret-sawyer@worldnet.att.net)

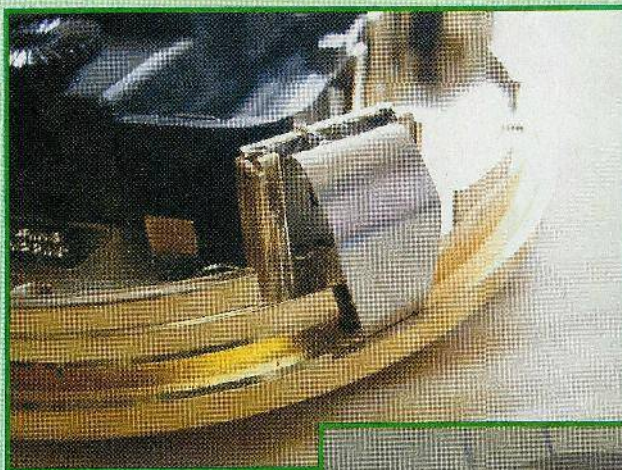


Fig. 7. Steel spring retainer.

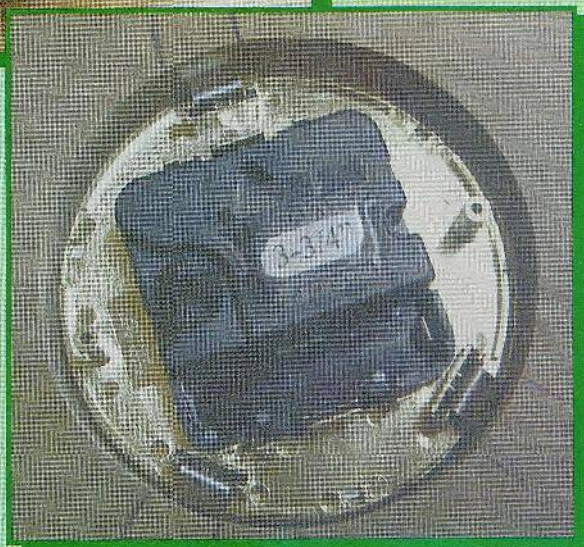


Fig. 8. Marking retainer areas.



Fig. 9. Built up with CA glue.



Fig. 10. Built up with wood shaving.





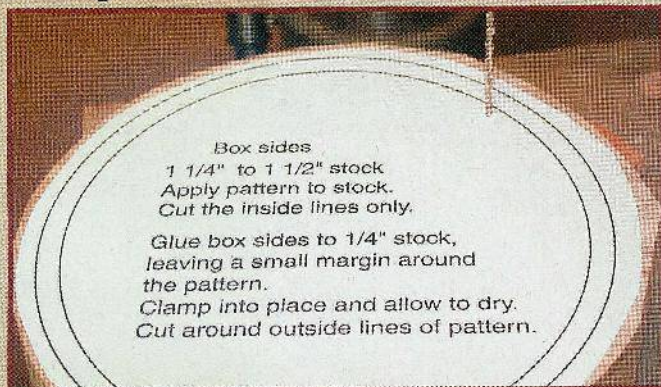
# Rose Mosaic Keepsake Box

by Diana Thompson

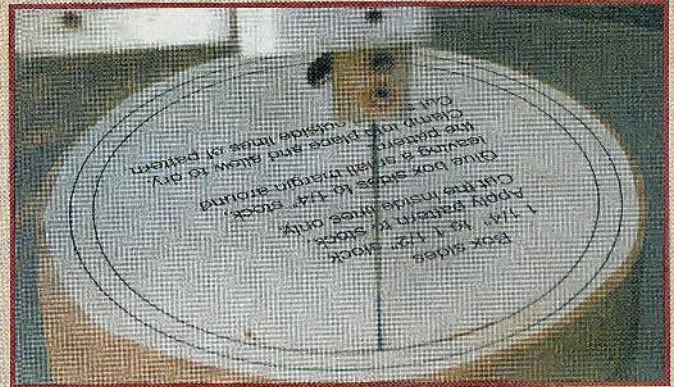


## INSTRUCTIONS

### Making the box



**Step 1.** Apply the pattern for the box sides to the stock of choice (3/4" to 1-1/4" thickness). Drill a blade entry hole with 1/16" or larger drill bit.



**Step 2.** Thread the No. 7 blade through the entry hole and cut out the inside line only.



## SUPPLIES

Wood\*: butternut or wood of choice—one piece 3/4" to 1-1/4" thick x 5" x 5" (for box sides), one piece 1/4" thick x 5-1/2" x 5-1/2" (for box bottom), one piece 1/8" x 5-1/2" x 5-1/2" (for lid backer board), one piece 1/4" x 5-1/2" x 5-1/2" (for lid underside), one piece 1/4" x 5-1/2" x 5-1/2" (for one of three lid upperside pieces); genuine mahogany or contrasting wood—one piece 1/4" x 5-1/2" x 5-1/2" (for second of three lid upperside pieces); yellow cedar or contrasting wood—one piece 1/4" x 5-1/2" x 5-1/2" (for third of three lid upperside pieces)

Tools: scroll saw with No. 3, 5, and 7 blades; drill press with 1/16" and 3/32" bits; 1" sanding drum (optional); rotary tool and router table; 1/8" roundover router bit; disk sander (optional); six small clamps

Temporary-bond spray adhesive

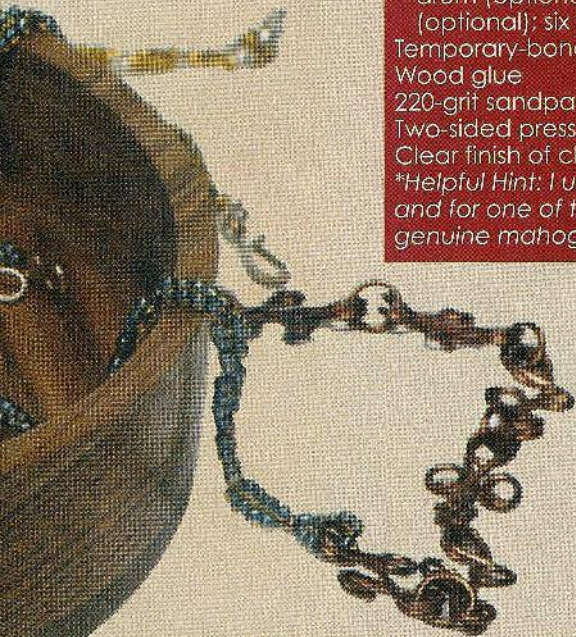
Wood glue

220-grit sandpaper

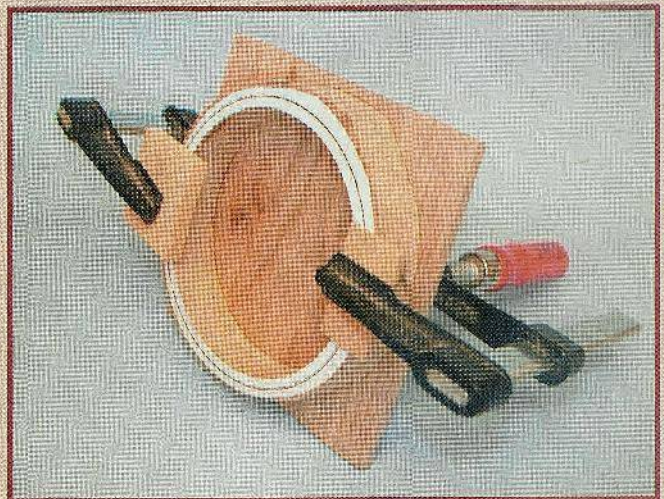
Two-sided pressure sensitive tape

Clear finish of choice

*\*Helpful Hint: I used the same wood (butternut) for the box sides, bottom, lid underside and for one of the three pieces for the lid upperside. For the contrasting colors I used genuine mahogany and yellow cedar.*



**Step 3.** Sand the inside of the box sides with a drum fitted into a drill press or by hand with sandpaper.



**Step 4.** Glue the box sides to the piece of 1/4" stock designated for the box bottom. Clamp into place and allow to dry for at least one hour. Approximately six clamps are needed. Only two are shown for clarity. **Helpful hint:** when using glue, keep a box of baby wipes on hand in the shop for cleaning up the excess glue on projects and hands. There are several brands that pop up like facial tissue, which makes them very handy.



**Step 5.** Cut out around the outside line only (you're cutting through both thicknesses).



**Step 6.** Sand the sides smooth on the disk sander, making sure to keep the piece moving in order to avoid flat areas on the sides. This step can also be done by hand with sandpaper.

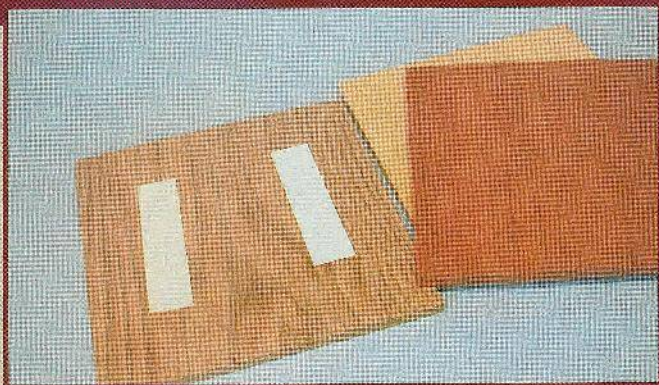


**Step 7.** Round over the bottom of the box with a 1/8" router bit inserted in a rotary tool and small router table made for the tool. This step is optional. Sharp edges can also be sanded by hand with sandpaper.

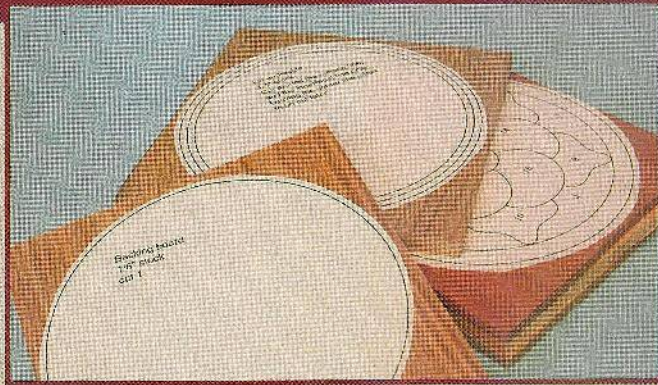
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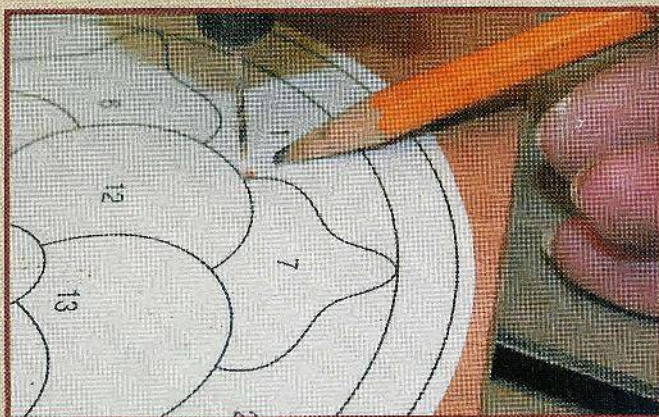
## Making the lid



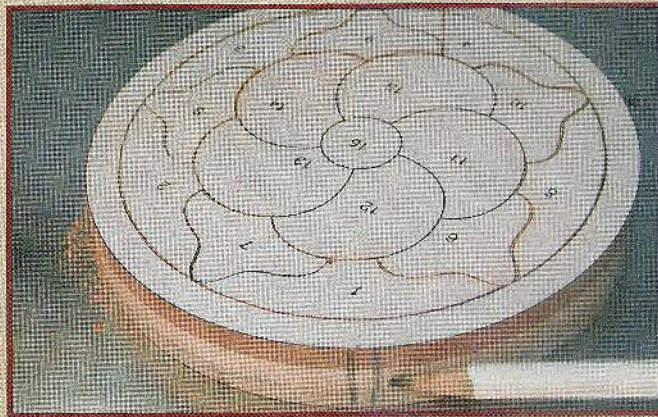
**Step 8.** Apply pressure sensitive tape to stack the three 1/4" pieces for the mosaic (upperside) pattern. This tape is the very same tape that we golfers use to re-grip our clubs.



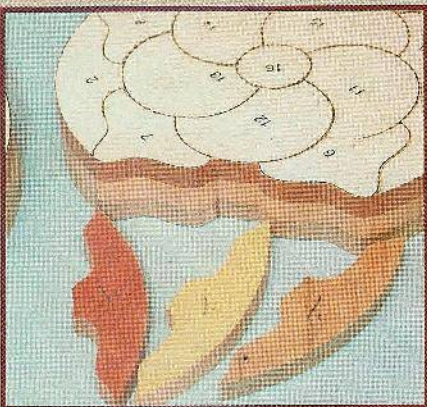
**Step 9.** Apply the rest of the patterns: the backer board pattern to the 1/8" stock; the lid underside to the 1/4" stock; and the mosaic pattern to the stacked stock (from left to right in the photo above).



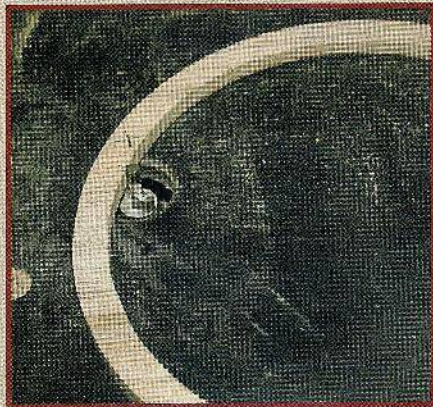
**Step 10.** Drill a blade entry hole in the mosaic stock with a 3/32" drill bit.



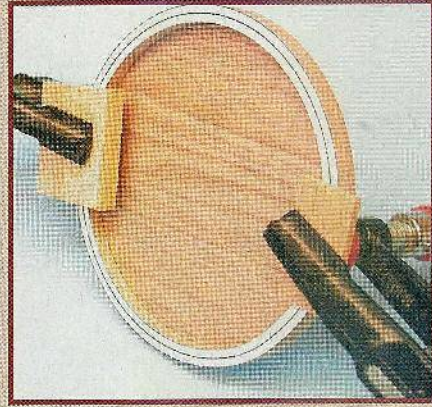
**Step 11.** Use the No. 3 blade for cutting the mosaic pattern, and the No. 5 blade for the outside line. First, make a few pencil lines on the side to help with alignment when putting the lid together. Then thread the blade through the entry hole and cut out the mosaic pattern, making sure to make tight turns.



**Step 12.** Number each piece on the reverse side (i.e. piece No. 1 will be piece No. 1 on all stacked pieces).

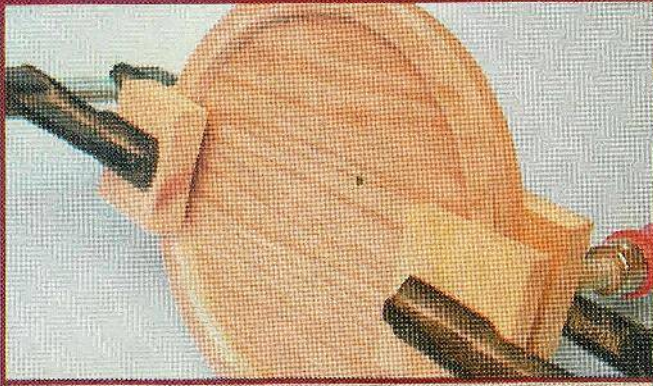


**Step 13.** Separate the border pieces which were produced by cutting the mosaic pattern, and use the butter-nut piece as the mosaic border piece. Round over the inner edge of the mosaic border piece, making sure the top side is facing down.



**Step 14.** Cut out lid underside (on the inner- and outermost lines only) and backer board and glue the two together. Use approximately six clamps and allow to dry.

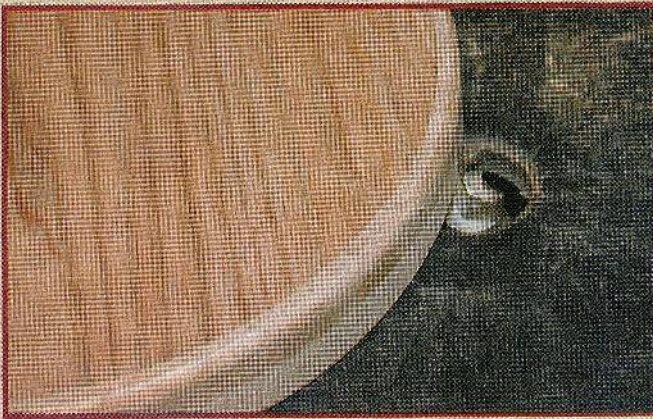




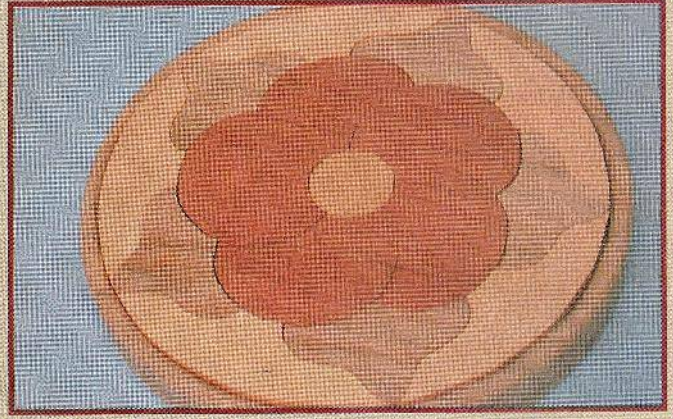
**Step 15.** Glue the mosaic border to the side of the backer board opposite the lid underside. There will now be three thicknesses. Clamp into place using approximately six clamps and allow to dry.



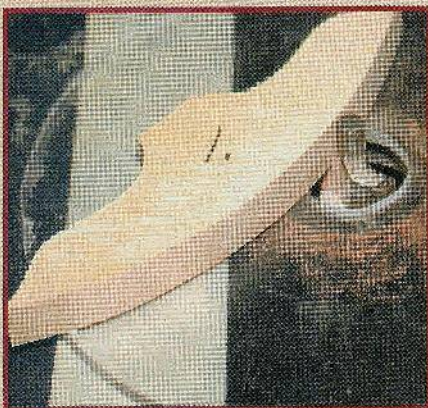
**Step 16.** Cut around the centerline of lid underside. You're cutting through all three thicknesses.



**Step 17.** Round over the upper and lower edge of the constructed lid.



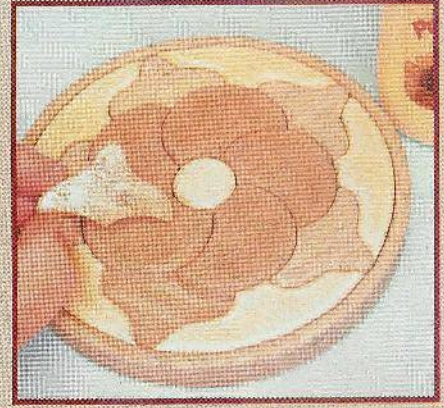
**Step 18.** Choose the mosaic pieces you prefer, but don't glue them into place yet! This step is to give an idea of what the finished mosaic will look like. **Helpful hint:** have an extra copy of the mosaic pattern on hand when doing this step. It will help with getting the pieces in proper order.



**Step 19.** Round over the top side of each piece, making sure the numbered side is facing up. **Helpful hint:** I've used pressure sensitive tape to hold a piece of plexiglass to my router table. Cut a 1/2" hole in the center of the plexiglass, then tape it to the router table. This makes rounding over the smaller pieces easier. Be sure to keep fingers clear of the router bit!



**Step 20.** Apply a sealer to all pieces. Allow to dry, and then sand smooth.



**Step 21.** Glue the mosaic pieces into place. Apply several coats of a clear finish of choice and you're done! 

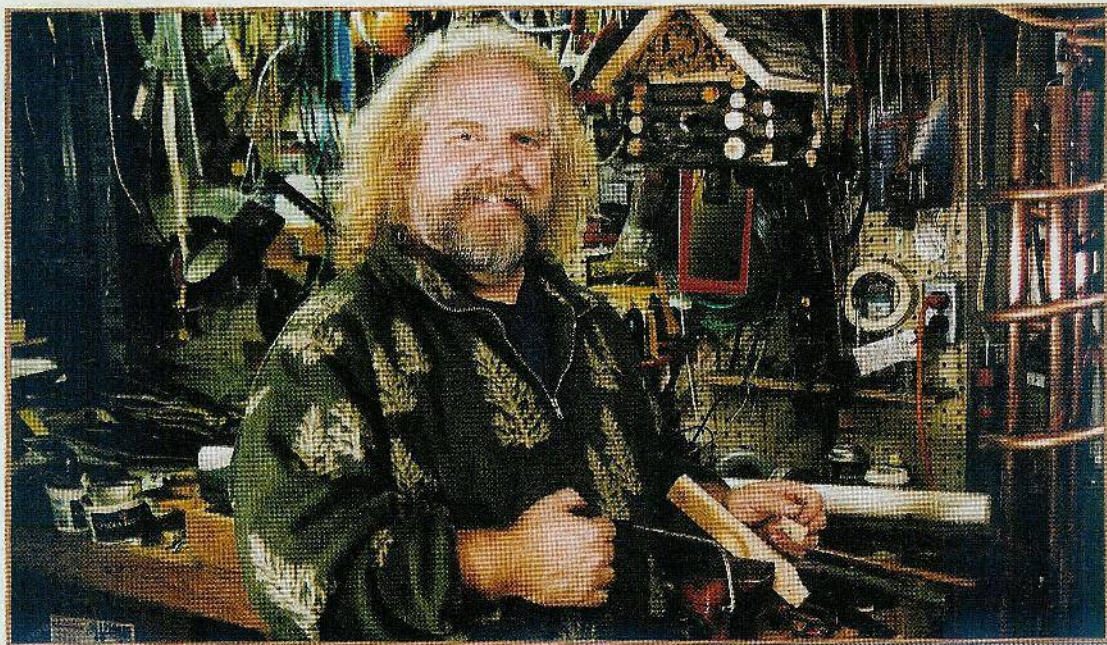
For questions concerning this project, send an SASE to: Diana Thompson, 6215 Old Pascagoula Rd., Theodore, AL 36582. Email: [scrollergirl@aol.com](mailto:scrollergirl@aol.com)



# Product Review and Bonus Project

by Dirk Boelman of The Art Factory

## Cuttin' It Up with the Wonder-Cut™



*The only saw that thinks it's a hack saw, scroll saw, and coping saw rolled into one.*

Like many DIY (do-it-yourself) folks, every project I tackle seems to... shall we say, challenge my skills and patience level a bit beyond what I had anticipated getting into when I first started on it!

Things either don't fit right, won't come apart, or they break, or you drop something, or you lose part of something, or you don't have the right tool for the job—so you try to get by with what you have, and you end up with more and more problems! Just seems like something, somewhere usually goes wrong. Must be the Midas touch thing.

Anyway, because I'm also a homeowner and am driven by that I-can-tackle-and-fix-anything attitude, I'm often going from one mess right into another. One day I'm a carpenter, the next day I'm a plumber, the next an electrician, and so on and so forth. (And in my spare time I like to try to make things.)

So, whether the drive to fix things and make things is a blessing or a curse, I am always on the lookout for handy tools that will help me tackle the challenges that come my way.

Recently, I was introduced to a neat little hand saw called the Wonder-Cut™. Advertised as “the only saw that thinks it's a hack saw, scroll saw, and coping saw rolled into one,” I thought, “AHA... this is a tool made for me!”

So, I took this little saw and commenced to see if it could, indeed, cut through a variety of materials and be useful to a handy guy like me.

As luck would have it (my kind of luck, that is), the very next day after discovering the Wonder-Cut™ I woke up to a wet basement floor. A faulty sump pump had failed to do its job, and I needed to examine it in order to see whether it

should be repaired or replaced. Usually this is not a big deal, but I ended up bending a plastic elbow joint just a little too far when removing the pump, and you guessed it... it broke! Of course, the elbow joint was nicely cemented to plastic pipes on each end. Fortunately for me, the pipes were long enough to allow me to use the handy little Wonder-Cut™ to saw them both off next to the elbow joint. Then, all it took was a quick trip to the hardware store for a 39¢ elbow (and an \$80.00 pump), and we were soon back in business.

After that episode, I gave the saw a good workout. It worked great when I sawed through a 3/4" steel pipe, which I used to make a couple of 4' pipe clamps. It was really handy when I cut the rain gutters, downspouts, and drip edge for my new porch. It also worked well for cutting conduit, copper pipes (for my Dragon Breathcatcher project in this issue), hard plastic, antlers, rubber, nails and bolts, and wood.

The saw comes with two blade styles, fine (28 teeth per inch) and coarse (18 teeth per inch), each suited for tackling various kinds of materials. A neat feature of this saw is that you can install the blades in the frame with the teeth facing up, down, left, or right. This allows you to get the saw into hard-to-reach areas, and also helps you to make irregular cuts much easier. The pin end blades are 6" long, and will thread through a 1/4"-Dia. hole. The saw has a 2-1/2" throat, is about 9-1/2" in overall length, and is sturdily built for years of use and abuse. Its small size makes it fit perfectly inside my tool box, which is kept armed and ready to tackle projects at home and away.

In my opinion, the Wonder-Cut™ is really a terrific saw. It cuts through materials much, much faster than many other kinds of hand saws, and requires a lot less effort to make its cuts. It's just plain handy... and I love it.



In the close-up photo shown here, you will see that I have sawn through a piece of wood that had a 10d coated sinker nail driven through it. In all honesty, I have to say that the Wonder-Cut™ saws through nails so easily that you really can't tell the difference from just sawing through the wood alone. However, unlike other saws (such as chain saws, for example) the Wonder-Cut™ will cut through the nail and still have teeth on its blade, and will continue to cut.

And so... following the thought of chain saws, and logging... I trudged off into the woods behind my house with the trusty little Wonder-Cut™, and visions of building a log cabin... only on a smaller scale (a log cabin for my feathered friends, perhaps).

Here's how you can build one, too!

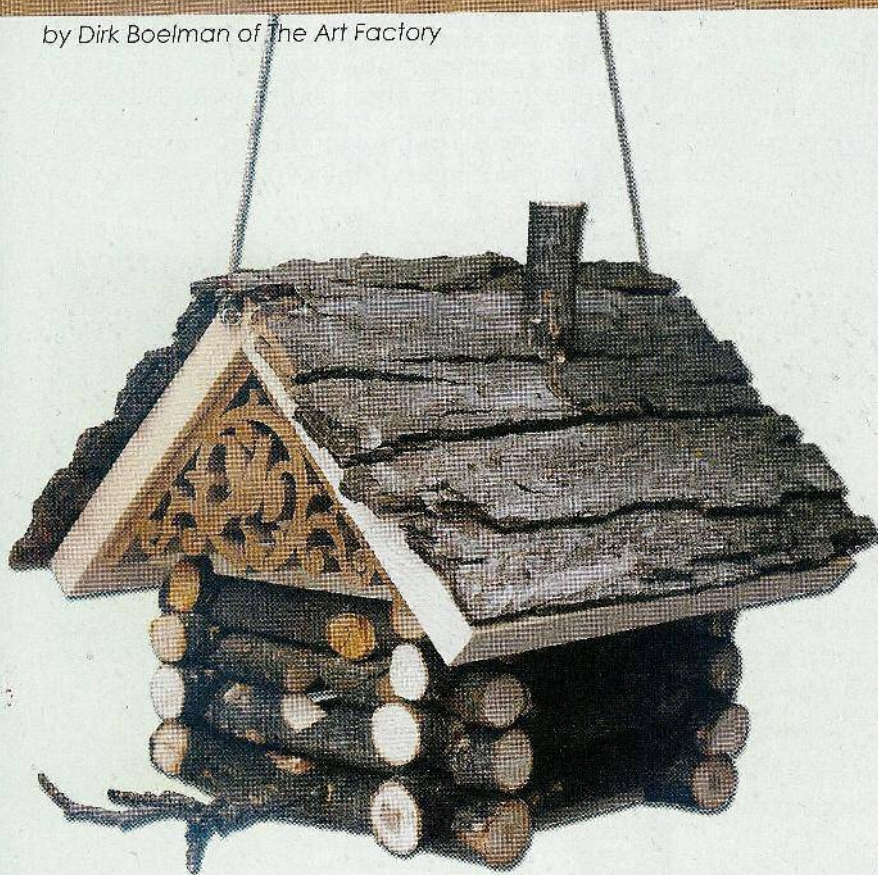
For more information on the Wonder-Cut™, visit [www.precisionhobby.com](http://www.precisionhobby.com) or call 1-877-872-0924.



Patterns Located in Full Size Pattern Section No. 2!

# Rustic Birdhouse

by Dirk Boelman of The Art Factory



## SUPPLIES

Wood: branches—sixteen pieces 1" to 1-1/4" Dia. x 8" long; wood of choice—two pieces 3/4" x 8-1/4" x 4-1/4" (for the gables), one piece 3/4" x 6-1/2" x 10" (for one roof panel), one piece 3/4" x 7-1/4" x 10" (for other roof panel), one piece 1/4" x 8" x 8" (for bottom), one piece 3/4" x 8" x 8" (for board between gables); contrasting wood of choice—two pieces 3/4" x 8-1/4" x 4-1/4" (for gable ornaments)

Tools: Wonder-Cut™ saw; scroll saw with blades; drill with bits; hammer; wood chisel; clamps

Glue of choice

Nails

Wood screws

Small branch (for perch) and short log (for chimney)

Tree bark

Screw eyes

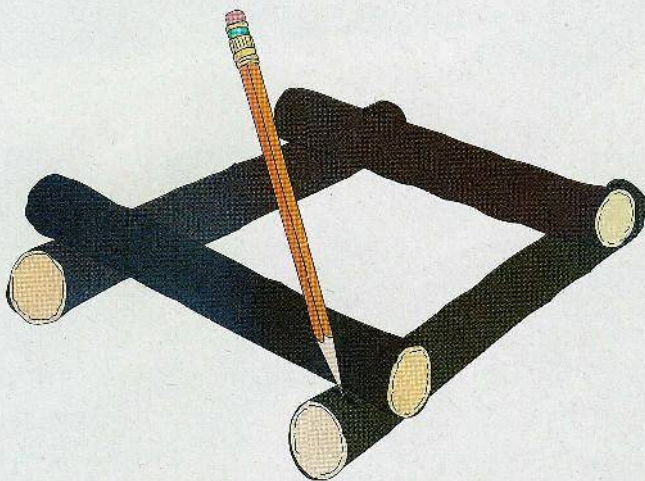
Hanging material of choice

continued on page 46



## INSTRUCTIONS

**Step 1.** Head for the woods with your Wonder-Cut™ saw. Cut tree branches off that are about 1" to 1-1/4" in diameter. You need sixteen pieces cut at 8" long.



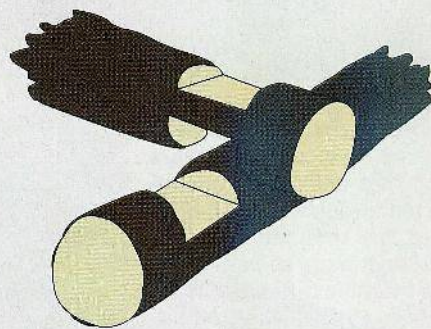
**Step 2.** Start by choosing four "logs" for the base of the cabin. Stack them in lincoln-log fashion with the ends extending 1/2" to 3/4" beyond the walls. Mark alongside the upper logs to provide locations for notching the lower logs



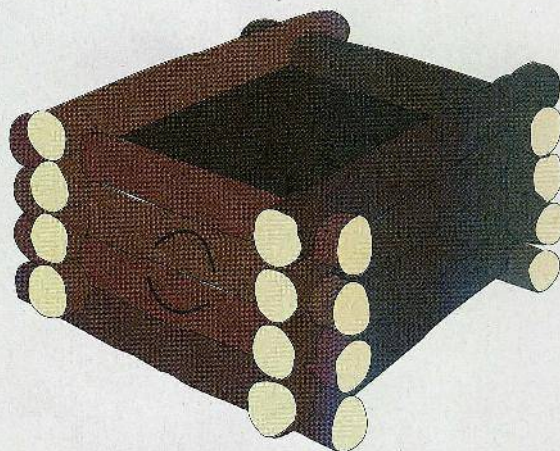
**Step 3.** Use your Wonder-Cut™ to make two saw cuts approximately one-third of the way through the logs at each mark on both ends.



**Step 4.** Use a hammer and wood chisel to notch the logs between the saw cuts.



**Step 5.** With the top logs placed in the notches, mark and cut them so that they also are notched to fit. Repeat steps 3, 4, and 5 as you stack logs upon each other and build up your wood cabin.

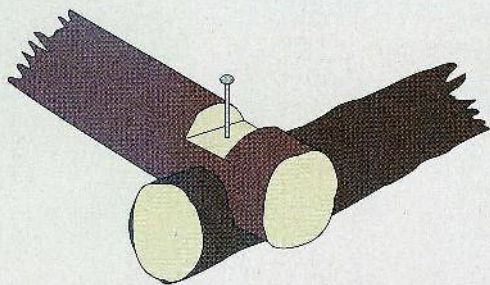


**Step 6.** After you've stacked up all the logs, go back and adjust notches as needed to get all of the logs to fit together fairly straight and level. Don't worry if the notches are a little too big, or if the logs don't fit perfectly together. Remember: it's supposed to be a "RUSTIC" birdhouse. Next, choose which end you want to use for the entrance (one of the two ends with a log along the bottom). Use a pencil to draw a 1"-Dia. round circle across the second and third log (for a door), as shown in the illustration above.

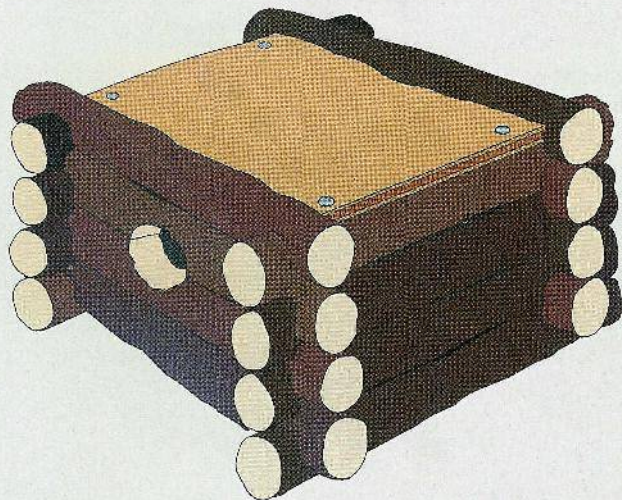


When you are satisfied with the fit, disassemble the logs in an organized manner (so you can put them back together again in the correct order). While the birdhouse is apart, use your Wonder-Cut™ saw to cut the door opening in the second and third logs, as shown in the photo above.

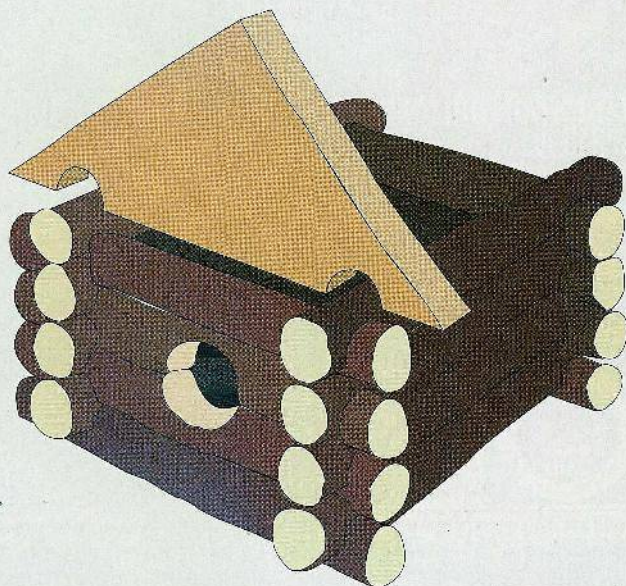




Next, reassemble the logs; apply glue inside notches; stack logs; drill pilot holes; then nail together to help strengthen the assembly.

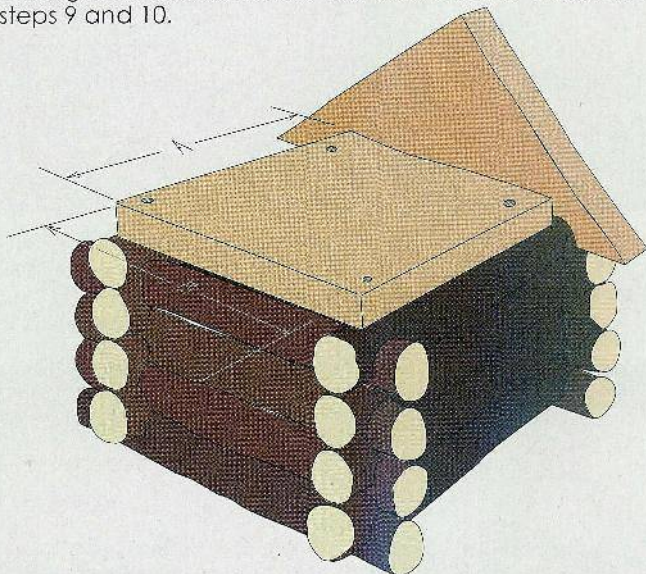


**Step 7.** Turn the log assembly upside down. Make a bottom for the birdhouse from 1/4" wood. To do so, place the oversized floor (8" x 8") in position and use a pencil to copy irregularities of the logs along the sides. Cut to fit on your scroll saw. Trim the length of the floor as needed to fit along the approximate center of both end logs. Drill pilot holes and fasten floor to the logs with glue and screws or nails.



**Step 8.** Use the full-size pattern to make two gables from 3/4" material. (As indicated in the pull-out section, the

gable pattern is made up of only the outermost solid line of the triangle.) With the log assembly placed upright, set the front gable in position across the top logs, directly above the front wall. Use a pencil to draw two notches on the gable, as shown in the illustration. Cut the two notches on your scroll saw (or use the Wonder-Cut™). Check fit, and adjust as needed. Repeat the process for the rear gable. Strive to get the gables to rest flat along the logs, but do not secure into position until completing steps 9 and 10.



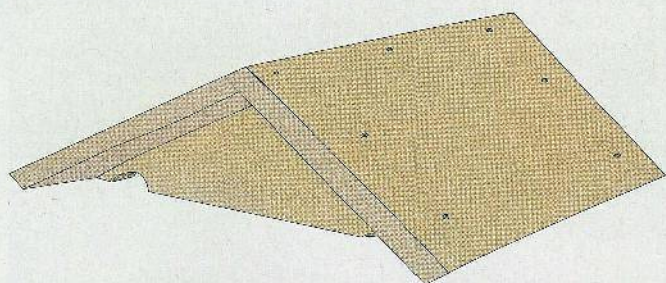
**Step 9.** Refer to the illustration above. With the gable ends placed temporarily in position, measure and cut a 3/4"-thick board to fit between the gables (measurement A) and to reach the approximate center of both side logs (measurement B).



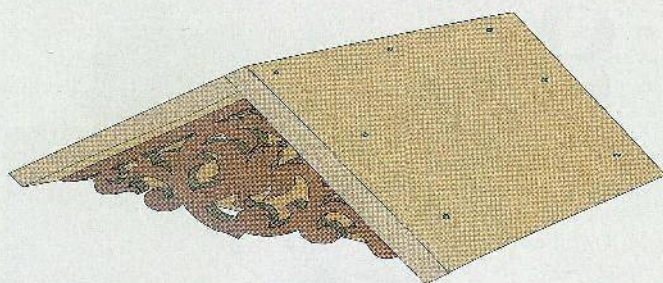
**Step 10.** Place the board between the gables, check fit, and adjust size as needed (with the board and gables in position atop the birdhouse). Attach the gables to the ends of the board with glue and nails. Drill pilot holes through the board and secure it to the logs with wood screws, as shown in the photo above.

*continued on page 52*

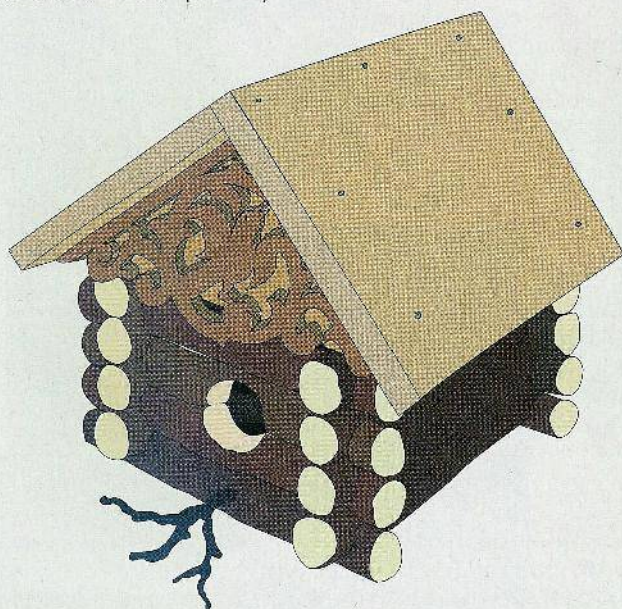




**Step 11.** Make two roof panels: one measuring  $\frac{3}{4}$ " x 6- $\frac{1}{2}$ " x 10" and the other measuring  $\frac{3}{4}$ " x 7- $\frac{1}{4}$ " x 10". Fasten the boards together with glue and nails along peak, and then secure to tops of gables with glue and nails.



**Step 12.** Use the full-size pattern from the pull-out section to make two gable ornaments from  $\frac{3}{4}$ " material. (As indicated in the pull-out section, the gable ornament pattern is made up of only the gray scale areas.) We used a contrasting wood; however, these parts could be stained or painted instead. With the birdhouse upside down, install the gable ornaments about  $\frac{3}{8}$ " in from the outside edge of the roof panels. Fasten to roof with glue and clamp together until dry. (You can also drill pilot holes and install a couple of small nails or screws to hold the ornaments in place.)



**Step 13.** Just below the door opening, drill a hole and insert a small branch section to serve as a perch for our feathered friends. If available, attach a few wide sections of tree bark to the roof panels with glue and small

nails. Also, you might consider adding a short section of wood to the top of the roof for a chimney.

Finally, I just installed a couple of small screw eyes into the ends of the peaks of the roof, tied on an old, weathered length of cord, and hung the birdhouse outside.

This project was a lot of fun to design... a great project for the Wonder-Cut™... and everybody loves it, including the birds.

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



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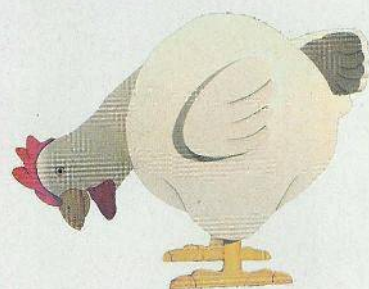
# HOT PRODUCT FIND:

## "Wood 'N Motion"

by Scott Kochendorfer

### Editor's Note

In September, 2003, my friends Scott Kochendorfer and Roy King told me about a new group of projects they were working on. Essentially, the projects were life-size moving lawn art. After seeing a few photos, I visited them in order to see the items firsthand. I was not disappointed! The "Wood 'N Motion" project pieces moved simply by virtue of the slightest gust of wind. The prototypes included a giraffe, a cow, a pig, and several others. My only concern was that, at that point, the painting was quite simplistic, and I didn't feel this did justice to the overall concept. Also, I felt that some Christmas-themed projects were in order. As it unfolded, Sheila Bergner helped out with the painting, and she really gave the projects a great look. Roy and Scott also produced a number of Christmas-themed items that looked good. Combined with the fun, relaxing motion that they produce, I really think Roy and Scott have hit upon a winner. Without rambling on any further, I'll let Scott give you some more details in his own words...



### Inspired by a vision of fun

Imagine driving along on a beautiful spring day as the warm sun beats down upon the green fields on either side of you. Suddenly, you come upon a field full of life-size animals and characters (like a snowman and snow woman, Santa, a golfer, etc.) whose heads, tails, and arms are bobbing up and down and waving side to side. You slow down, do a double-take, and realize that you have stumbled upon a field full of fantasy beings, rich with color and movement. Each is moving independent of the others, with its own rhythm and feeling. A big smile spreads across your face, followed by laughter.

This is the feeling that Roy King and I had almost one year ago as we were developing our "Wood 'N Motion" series of moving lawn art.

Finally, the "Wood 'N Motion" projects have come to life. It's taken quite a bit of thought and work, but for us it's been worth it. After much trial and error, we have designed a system by which the wooden lawn art figures require nothing more than a gentle puff of wind to move, and move they do! This enjoyable movement will continue as long as there is the slightest wind, and the projects' motions are really entertaining. There are no motors, strings, or flaps of any kind required; just a little help from mother nature. We call this the "Levair" system, which is based upon the fulcrum principle—and there's no rocket science involved. All you need are common tools and materials: an inexpensive, hand-held jigsaw, 1/2" plywood or MDO (medium density overlay) board, a small piece of 3/4" hardwood for the fulcrum, some PVC pipe, a few pieces of hardware, and some paint. Painting the "Wood 'N Motion" projects is easy, by the way. Hardwoods are used for the fulcrum, as they hold up in the outdoors better than plywood.

### Together again

It's been six long years since Roy King and I sold our company, Scroller, Ltd. We have reunited as a creative design team and, without exaggerating, we feel "Wood 'N Motion" represents our best work to date. Making one of these projects is really easy and fun to do. A bunch of laughs and good times are guaranteed once you and your family start creating your very own "field of dreams."

For more information about the Wood 'N Motion projects shown on this page, contact The Winfield Collection, 3150 Owen Rd., Fenton MI 48430-3428, or call 1-800-Winfield.







# Toothpick Holder

designed by John Palhemus



## SUPPLIES

Wood: light colored wood of choice—one piece 1-1/2" x 1-1/2" x 2-1/2" (for each tooth)  
Tools: scroll saw with blades of choice; drill with bits, including a 5/8" flat bottom bit; clamp  
Temporary-bond spray adhesive  
Finish of choice

## Introduction

Why is it that when you wonder out loud what to do with a piece of scrap wood, some smart-alec always suggests that you should make toothpicks? Your first thought might be to suggest something else that could be done with it! My mind is... a bit warped shall we say? My first thought? "How about a toothpick holder?" Then: "How about a 'tooth-shaped' toothpick holder?" That seems to be the way I come up with ideas anyway. Something will irritate one of my brain cells, then it will irritate the other one. Together they retaliate with an idea!

## INSTRUCTIONS

Accuracy counts! For the tooth to turn out right, it is important both that the wood be 1-1/2" x 1-1/2" x 2-1/2" and that the bottom is square. The pattern is drawn so

as to be centered on a block that size. If it is not, when you drill the hole for the toothpicks, the hole will not be centered to the tooth and one or more roots of the tooth will not be attached to the base. Fold the pattern on the centerline and glue it to the wood (see Fig. 1).

Mark the center point on the top of the block for drilling a 5/8"-Dia. hole down through the block. This will be the hole that holds the toothpicks (see Fig. 2). The depth of the hole should be set so that it goes most of the way into the base of the tooth on the pattern but not all the way through. This creates a well in the base for the toothpicks to sit in so they don't slip out between the roots of the tooth (see Fig. 3). Use a clamp while drilling. When pressed against the column of the drill press, the tail of the clamp acts as a brace so the drill press won't yank the wood out of your hands (see Fig. 4).

Two blade entry holes are drilled in the same place on both faces of the pattern (see Fig. 5). The space between the roots of the tooth is cut first. The cut on the outside of the tooth is started by cutting just beyond the bottom of the base line (see Fig. 6). Back up to the starter hole, turn around, and back into the kerf. Cut around the outside of the tooth, stopping just beyond the bottom line of the base. Don't cut the bottom line at this time (see Fig. 7)!



Turn over the block and make the same cuts. This time, however, cut the bottom of the base (see **Fig. 8**). That completes the cutting. Remove the tooth from the waste material (see **Fig. 9**).

Apply the finish of your choice to the tooth. It's funny where your mind wanders while you're working. See the sidebar on page 56 to see where mine went while making this project.

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



Fig. 2. Center mark for drilling.

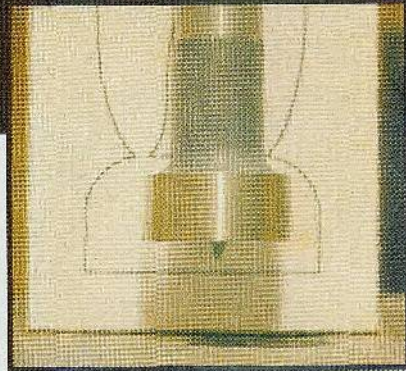


Fig. 3. Set the drill depth.

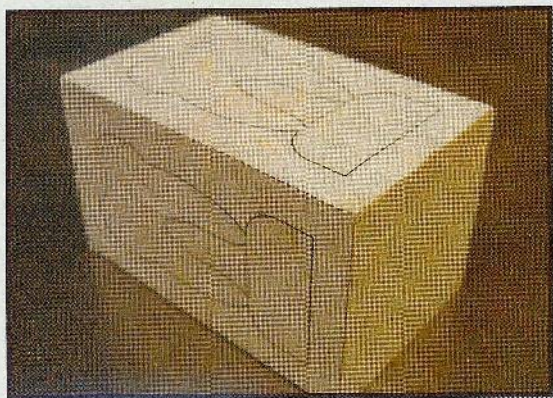


Fig. 1. Pattern glued to the wood.

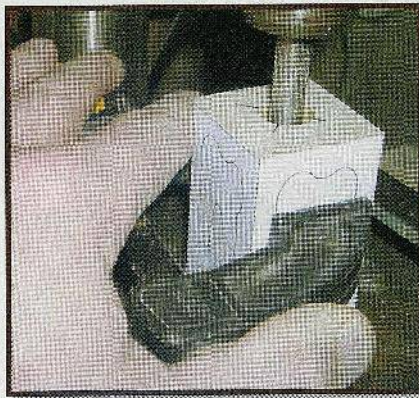


Fig. 4. Drilling the toothpick hole.

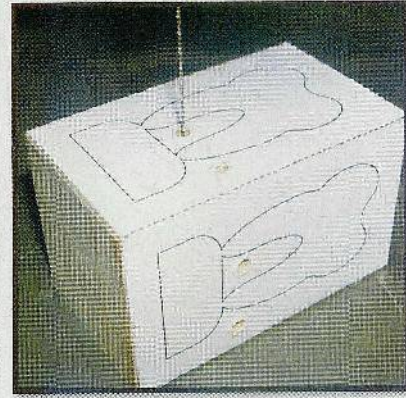


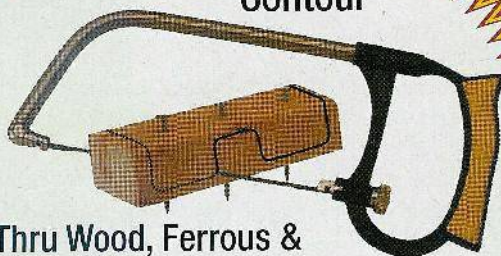
Fig. 5. Drilled for cutting.

continued on page 56

**NEW!**

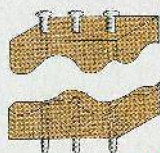
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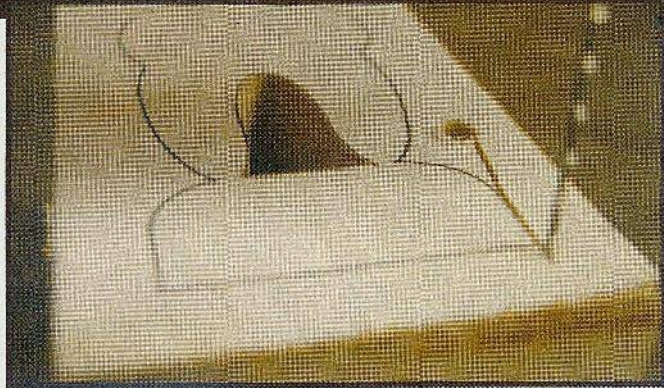


Fig. 6. Starting the outside cut of the tooth.



Fig. 7. Stop just past the bottom line of the base.  
Don't cut the bottom!

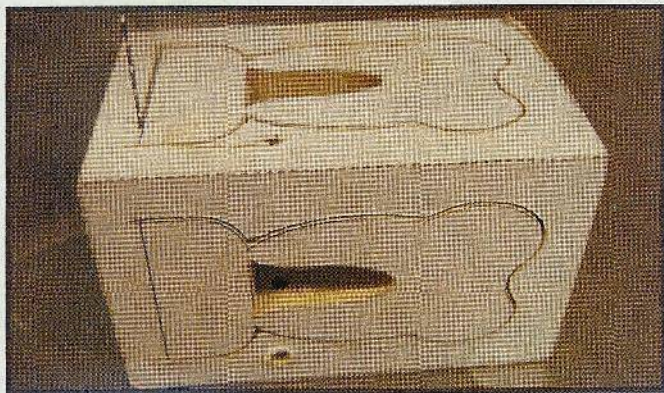
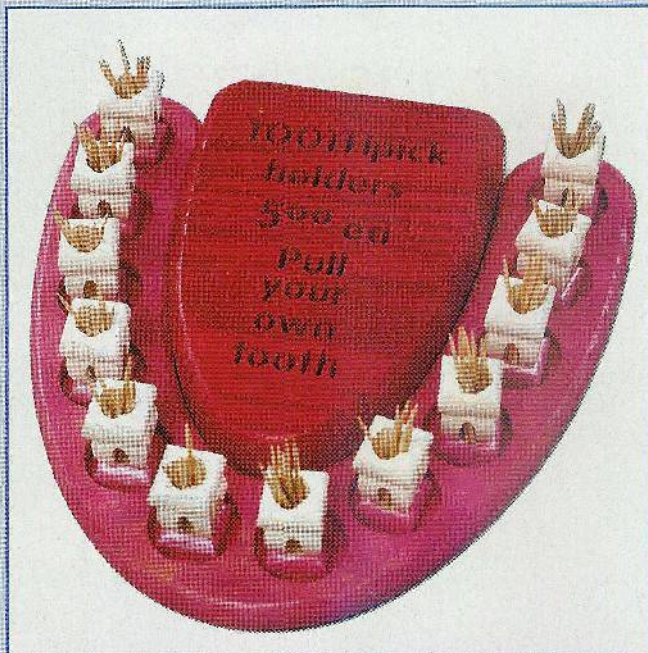


Fig. 8. Cut the other side and bottom of the base.



Fig. 9. Tooth removed from waste material.

## Sidebar: Marketing Your Teeth



While making the Toothpick Holder, I wondered how well they would have sold if we had them back when we did craft shows. One thing all those years of craft shows taught us is that presentation is just as important, if not more important, than what you are trying to sell. So, I started thinking about how we would have displayed them. Arranging a bunch of Toothpick Holders on a stand shaped like a gum line came to mind. So I made one. As I was painting it pink, I was thinking about a sign to go with it. That's when I noticed the piece of wood that came out of the center of the gum line lying on the floor. It looked like a tongue giving me a raspberry! Well, that irritated one of my brain cells! It collaborated with the other one and the tongue sign was born. Appropriate wording was laid out and cut into the tongue. Then it was painted red.

When it was done and put together it made a pretty decent display. These Toothpick Holders ought to be something that will make getting your customers to part with their money less difficult than pulling teeth. That's the tooth, the whole tooth and nothing but the tooth. I swear!

If you're interested in making a stand like this one you can get the pattern from: JP Woodworks, 3000 Charleton Ct., Waldorf, MD 20602; Tel: 301-843-7380; Website: [www.jpwoodworks.net](http://www.jpwoodworks.net); Email: [fretsawyer@worldnet.att.net](mailto:fretsawyer@worldnet.att.net).



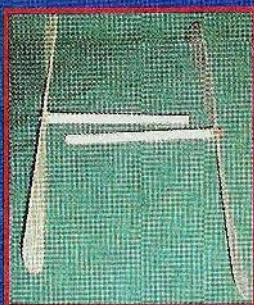
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Before - Cupped Lid



After - Flat As A Board!



## How it's used to flatten stock:



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

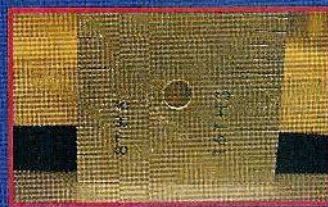


Figure 2 - Bow is 1/4" high at  
center of wood



Figure 3 - Clamped Flat



Figure 4 - Wood Flattened

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# Michael's Dragon Breathcatcher

by Dirk Boelman of The Art Factory

## SUPPLIES

Wood: plywood, particle board, or equivalent—one piece 3/4" x 12" x 12"

Tools: scroll saw with No. 7 skip tooth blade; Wonder-Cut™ saw (or hacksaw or equivalent); drill with 1/16"- and 1/8"-Dia. bits; needle-nose pliers; wire cutters; compass; hammer; sharp awl

1/8" x 12" x 24" red plexiglas

1" x 10' copper pipe

1/2" x 10' copper pipe\*

5/8" x 10' copper tubing coil (Type L-1/2" nominal)

1/2" copper coupling with stop

25' of 18 gauge copper wire

3' of 12 gauge copper wire (or other material for hanging, such as chain, rope, etc.)

3' fishing line

Temporary-bond spray adhesive

Clear packaging tape

\*The project only calls for 6" of this pipe. Feel free to purchase it in smaller quantities if possible.

Long, long ago... in a land far, far away... it was said that the wind that blew on a hot summer night... was the dragon's breath... which meant that he must be very near!

Could it be true? No better way to find out for yourself than with your very own DRAGON BREATHCATCHER.

I named this project for my son, Michael ("Mike"), to whom I told many, many tall stories as a young boy... and he loves them still!

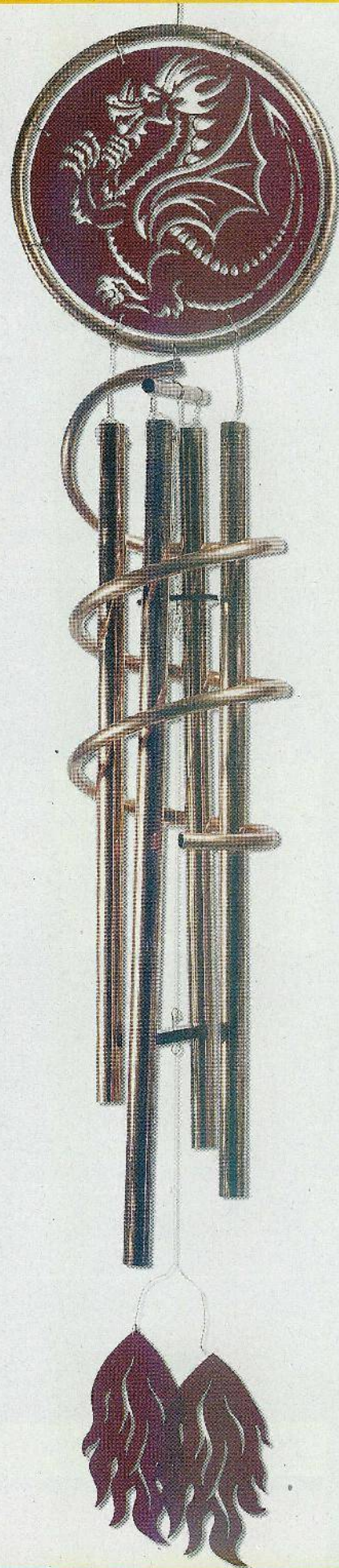
## INSTRUCTIONS

### Make the parts

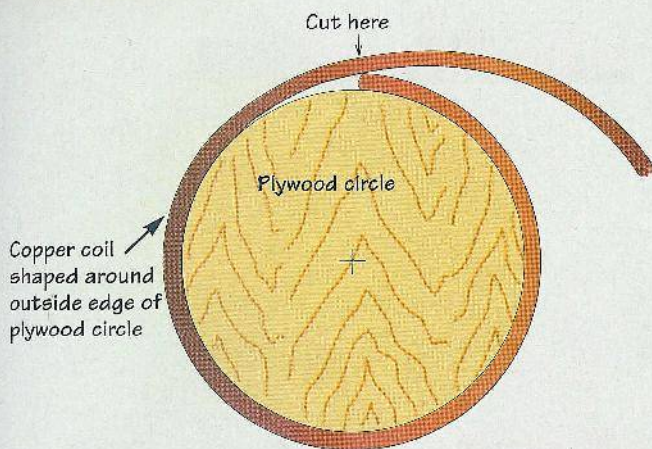
**Step 1.** Use the full-size patterns as your guides to make all of the plexiglas parts for the project (the large circular dragon, the two dragon tail flames, the two large flapper disks, and the four small flapper disks).

Make photocopies of the original patterns. The circular dragon is too large to fit on an 11" x 17" sheet of paper; therefore, it should be copied onto two sheets by shifting the image side to side as needed. Join the two pattern sheets together, using the centerline marks as guides when gluing them on the plexiglas. Use spray adhesive to temporarily adhere patterns to the plexiglas. (**Note:** plexiglas is shipped with a protective film/paper covering. Leave this covering on the plexiglas and apply the pattern on top of it.) Cover the tops of the patterns with clear packaging tape. Drill blade entry holes within areas to be cut out. Use a No. 7 skip tooth blade on your scroll saw, and cut out all of the parts with your saw running at a medium to slow speed. (**Note:** also drill the holes for hanging the plexiglas parts, as indicated on the patterns.)

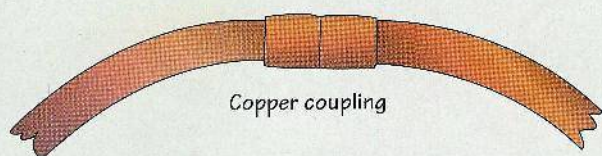
**Step 2.** Use a compass or other device to draw a 12"-Dia. circle on a piece of 3/4"-thick plywood, particle board, or equivalent. This circle will be used as a form to shape the copper tubing into a nice round circle. Cut out the circle on your scroll saw using a No. 7 or 9 blade.



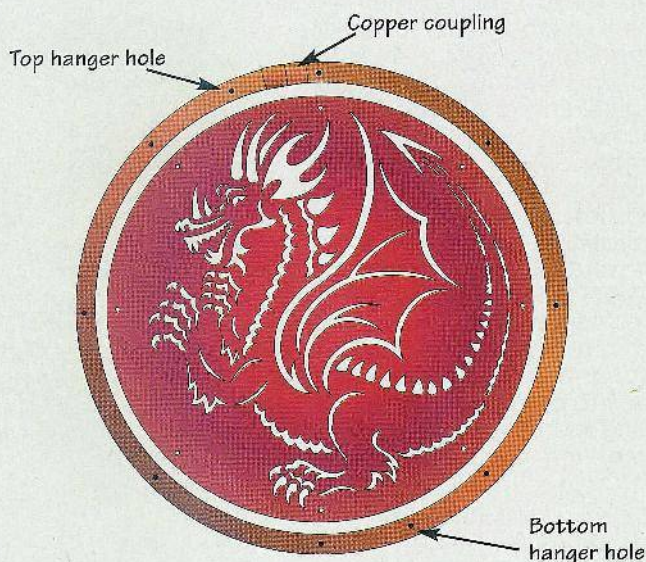




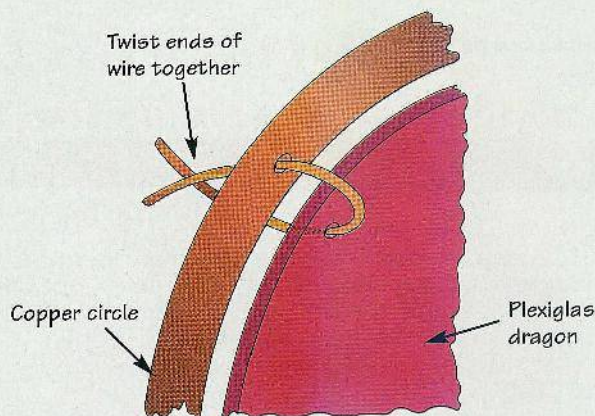
**Step 3.** Wind a length of copper tubing around the circular form. Make a mark where the ends would join, and cut off the excess with a Wonder-Cut™ saw (or hacksaw, tubing cutter, etc.).



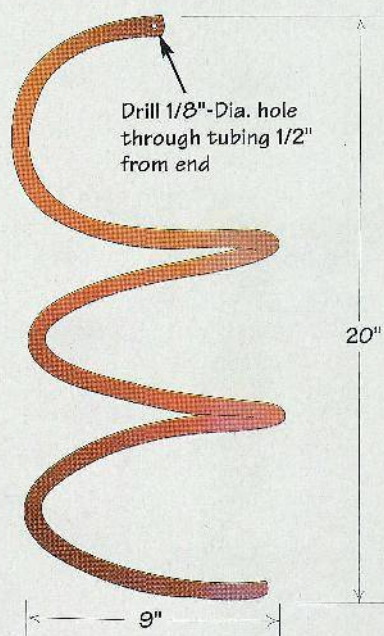
**Step 4.** Pry the ends of the tubing apart just enough to slip both ends inside a copper coupling. Push the ends tightly inside the coupling and use the wood form as needed to reshape the tubing into a circle.



**Step 5.** Place the plexiglas dragon inside the copper tubing circle as shown in the illustration above. Using the holes around the edge of the plexiglas as guides, mark locations for corresponding holes to be drilled through the copper tubing. Position hole No. 1 (as indicated on pattern) of the plexiglas dragon about 1/2" to the right of the copper coupling. Transfer the locations of the other seven plexiglas holes to the tubing and mark with a pencil. Next, measure and mark locations for top and bottom hanger holes. Locate these holes exactly halfway between the holes that lie on either side of them. With a hammer and a sharp awl, gently tap a center mark on each pencil mark on the tubing, then drill an 1/8"-Dia. hole all the way through both walls of the tubing. (Make sure that you have waste material behind the tubing.)



**Step 6.** Fasten the plexiglas dragon to its copper frame. Insert short lengths of 18 gauge copper wire through the holes in the plexiglas and the corresponding holes in the tubing. Twist ends together on the back side and trim off excess wire with wire cutters. Strive to center the dragon within the tubing with equal space all the way around.

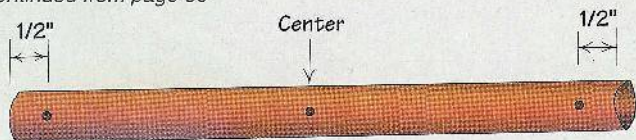


**Step 7.** If you purchased a 10' coil of copper tubing, use the remaining length to form a spring-like tail piece. (This remaining length measures about 82".) I found that the leftover coil is easily made into this spring-like shape: as you pull one end from the packaging, simply stretch it away from the other end; then work with it and shape it so it is about 9" wide and 20" long. Next, drill an 1/8"-Dia. hole 1/2" from the top end and through both walls of the tubing.

**Step 8.** Make the chimes. From the 1"-Dia. copper pipe, make four lengths as follows: No. 1 at 33"; No. 2 at 31"; No. 3 at 29"; and No. 4 at 27". To cut the pipe, I first measured the lengths; then, in order to prevent scratching and to make it easier to start a saw cut, I wrapped masking tape around the pipe at each cut location. I used the Wonder-Cut™ saw to cut the chimes to length after placing a heavy cloth rag around the pipe and clamping it into a vice. Next, drill the holes through the chimes for hanging. To do so, measure 1" from the top end of the chime; locate the center point and gently tap with a sharp awl to make a mark that will serve as a drilling guide; drill 1/8"-Dia. holes through both walls of each chime.

*continued on page 60*

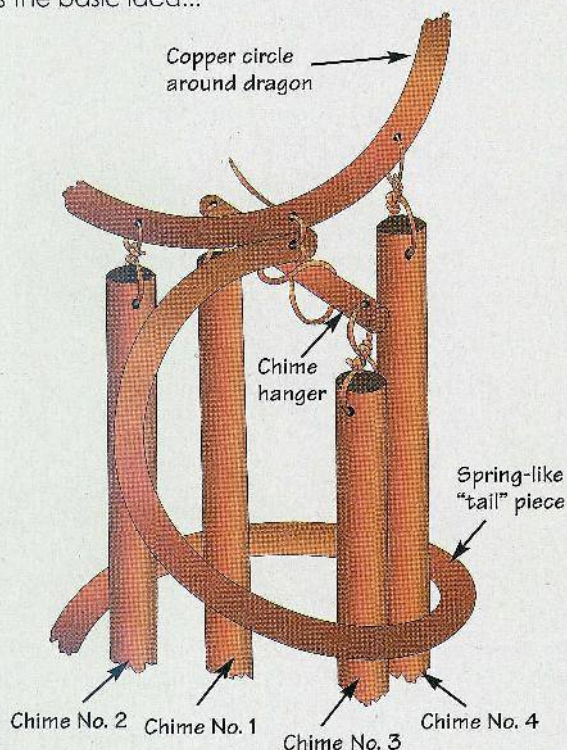




**Step 9.** Make the chime hanger. Cut off a 6" length of 1/2"-Dia. copper pipe. Measure and mark locations for three holes. Find the center points and gently tap with a sharp awl to make a mark that will serve as a drilling guide. Drill an 1/8"-Dia. hole at all three locations.

## Assembly

Note that all pieces are fastened together with pieces of copper wire that are inserted through holes and twisted, turned, bent, and wound together so as to hold everything in place. Do not think for a minute that there might not be a better way to wire your Breathcatcher together. You might consider fashioning more "S" hooks, for example, which would allow you to disassemble the project for cleaning, shipping, and so on. Anyway, here's the basic idea...



**Step 1.** Begin by fastening the upper copper circle, chime hanger, and spring-like tail piece together. Thread a length of copper wire in and out of the holes to secure the three parts together. Strive to fasten the parts together with only about an 1/8" space between each part. Wrap the wire around the parts in whatever fashion you think will best hold everything together. Twist the ends together and trim off excess with wire cutters. Next, hang the longest chime (No. 1) from one end of the chime hanger, and the third longest (No. 3) from the other end. Attach with lengths of copper wire, as shown, so that the tops of the chimes are approximately 1" below the hanger. Also hang the second longest chime (No. 2) and the shortest (No. 4) from the two lower holes of the copper circle. Attach with lengths of copper wire, as shown, so that they hang approximately 3-1/2" below the circle. As a result, the tops of all four chimes should be even.

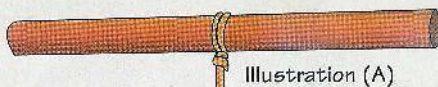


Illustration (A)

**Step 2.** Assemble and install the flappers. Fashion a piece of copper wire, as shown in illustration A, hanging approximately 7-1/2" below the chime hanger. Bend, twist, and fashion the wire to attach to the chime hanger and hang exactly from the center.

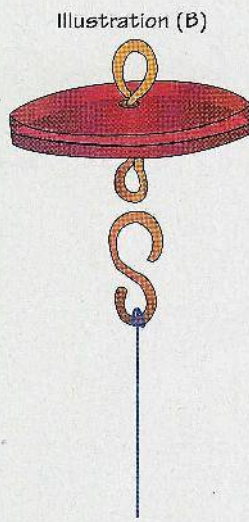


Illustration (B)

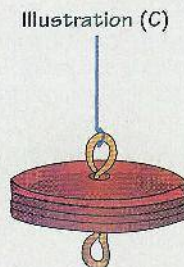


Illustration (C)

**Step 3.** Next, insert a short length of wire through the centers of the two large flapper disks. Fashion loops at top and bottom in order to hang and hold the disks together (see illustration B). Next, insert a short length of copper wire through the centers of the four smaller flapper disks. Twist ends together to form loops at the top and bottom in order to hang and hold all together (see illustration C). Make an "S" hook from copper wire (see illustration B). Tie a length of fishing line (approximately 14-1/2") between the hook and the loop on top of the small flapper disks. To the loop of wire on the bottom of the small flapper disks, tie on a length of fishing line that extends 8-1/2" downward. Fashion a 9" length of copper wire into a shape similar to the one in illustration D. Tie the fishing line to the center top of the wire and hang the tail flames from the bottom ends of the wire as shown.

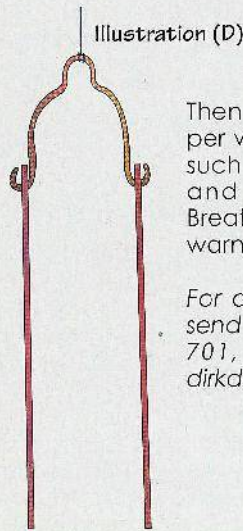


Illustration (D)

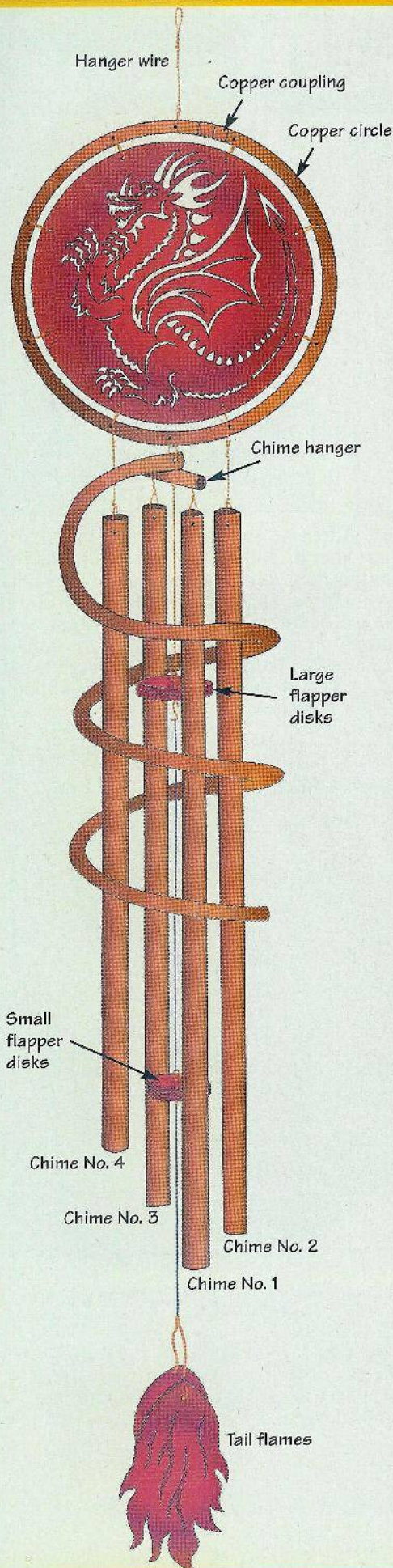
Then attach a length of heavier copper wire (or other material for hanging, such as chain, rope, etc.) to the top, and your completed Dragon Breathcatcher is ready to hang up and warn you whenever the dragon is near!

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





# Reader's Gallery



Here's a unique twist on wildlife intarsia... **Ron Boville** of Boville's Bandsaw in Hartford, WI, has been designing intarsia tables (such as those pictured here) for close to fifteen years. An avid fisherman and hunter, Ron also spends a good deal of his time working with his scroll saw; he says that the quickest he could design one of these projects would probably be three weeks, but only if he gave it almost all of his time! They are clearly well worth the effort, Ron.

A great addition to any cabin or rec room, the designs on these tables incorporate primarily soft woods such as pine and cedar, though for adding interest through color Ron sometimes works with purple heart or various exotic woods. The intarsia piece is set in a pre-made oak frame (the tables' legs are also pre-made from oak) with a 1/4"-thick piece of tempered glass on top and an 1/8" backer board underneath. To prevent damage from spills or other such hazards, Ron includes a layer of silicone under the glass. Each table, on average, weighs about 20 pounds.





# Reader's Gallery

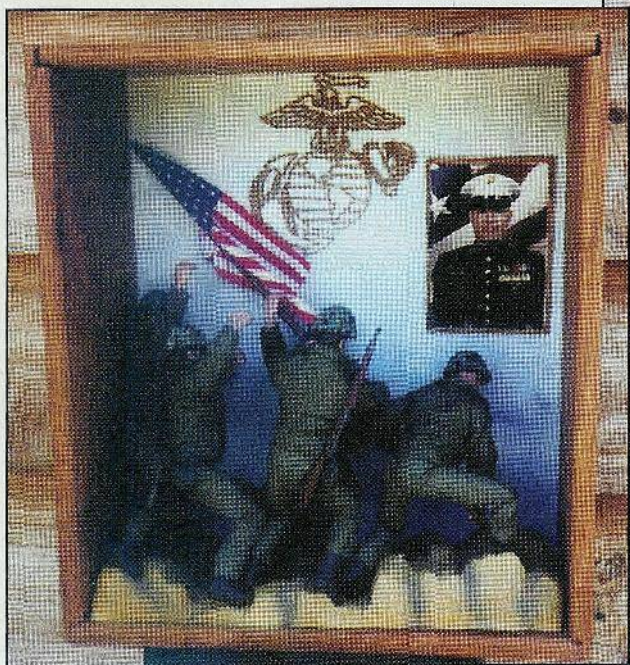


**Truman Henderson**, from Oklahoma City, Oklahoma, is quite a talented guy. Adept at both intarsia and marquetry, three of his pieces are shown here—the New York Skyline Flag was from our March, 2003 issue. Truman made his version from 1/4" basswood, purple heart, walnut, and red cedar. The bird feeding her young (marquetry) depicts the Hoopee, a tropical bird found in Africa. The other marquetry project is of two magpies, members of the crow family which are found in Southeast Asia and the Himalayas. Both marquetry projects were patterned from a children's coloring book by artist Lucia De Leiris. The book is published by Dover Publications, Inc. Both bird pictures were made from natural and pressure-dyed veneers and solid woods, and measure about 10" x 12". Truman was a Postmaster until his retirement in 1978. Since that time, "all the retirement years have been filled with woodworking. Now that I am a little older I enjoy scroll sawing very much and that is my main focus."

**Bradley Kidwell**, from Leesburg, Virginia, crafted this University of Alabama at Birmingham sports insignia for his daughter. Made from pine and measuring 18" x 15", the project derives from a 4" x 3" patch on Bradley's jacket. He scanned the patch into his computer, enlarged it to its current size, and created this impressive piece. Good job, Bradley!



**Jim Glidden**, from Cloverdale, IN, made this great project to commemorate his son's retirement from the Marines after 20 years of service. He acquired the pattern for the Marine emblem (designed by Gary Browning) from the Internet.





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# Cardinal and Dogwood Blossoms Welcome Sign

designed by Nancy Jones



band saw or scroll saw. Using the router and the 1/2" cove bit, rout the edges of both pieces with the bit set to cut at a depth of 3/8" (see **Fig. 1**). Sand and smooth all surfaces and set aside.

## Make the welcome letters

Trace the letters of the welcome sign onto the 15"-long piece of plywood. Using the scroll saw, cut out the letters. Sand the edges on the back side until smooth and set aside (see **Fig. 2**).

## Make the cardinal and dogwood designs

**Trace the pattern**—Trace the cardinal and dogwood design from the full-size pattern. Numbering each piece on the pattern will make it easy to see where everything goes when the project is reassembled. This is your main pattern and it will be used again later in the project (see **Fig. 3**).

Trace the cardinal and flowers separately onto another sheet of paper using the same numbers as before. Cut this sheet in half, and affix the cardinal pattern onto the 10"-long piece of wood and the dogwoods onto the 12"-long piece of wood. As you can see in **Fig. 4**, this is a good way to use some of your scrap wood.

**Cut the pieces**—Begin cutting out the pieces on the scroll saw. Have a small box handy into which you can put the pieces as you cut them out. Cut the small inside pieces first. This will give you some stock to hold onto during the cutting process (see **Fig. 5**). It will also allow you to make the accent cuts on the dogwood petals with ease (see **Fig. 6**). As shown in **Fig. 7**, a dowel with a small finishing nail attached will help you "poke" the small pieces up or down so they can be retrieved. Cut the leaves out whole. After they have been shaped they can be cut in half on the band saw or scroll saw.

Now that the pieces have been cut, transpose the numbers from the top to the bottom of each piece and remove the paper pattern. Be sure to put the numbers for the leaves on the left and right underside so you will have both pieces marked when they are cut in half. I use tweezers if the pattern is hard to get off, and if too much spray adhesive is used it can be removed with mineral spirits. I also use a red ballpoint pen during this process, as the red is easier to see. As you move through the pieces, place them onto your master pattern in their assigned place (see **Fig. 8**).

## Sand and shape the pattern pieces

Mark the body of the cardinal 1/8" all the way around and sand off to this mark (see **Fig. 9**). Do the same with the remaining body parts, except the wings. This will give the wings more height. Round over all outer edges to give the piece a softer look.

Starting with the dogwood flower in the foreground (at bottom of design), round over the inner and outer edges of

## Introduction

This intarsia project is easy because it is not necessary to hunt for just the right piece of wood, or to carefully trace out every single piece and stress out over having to follow the lines exactly. Just use spray adhesive to attach the pattern to any scrap stock, cut it out, reassemble, do some shaping, stain, and you will have a beautiful sign to hang.

## INSTRUCTIONS

### Make the background pieces

Trace the two background pieces of the welcome sign onto the 34" piece of stock. Separate the two sections on the table saw. Finish cutting these pieces on the



## SUPPLIES

Wood: clear wood of choice (we used spruce)—one piece 3/4" x 12" x 34" (for both back pieces); core plywood of choice (we used hickory)—one piece 1/4" x 6" x 15" (for Welcome letters); spruce, pine or wood of choice—one piece 3/4" x 6" x 10" (for cardinal); clear wood with little grain—one piece 3/4" x 6" x 12" (for dogwoods)

Tools: scroll saw with a No. 5 blade; table saw; drill with any medium-size bit; router with a 1/2" cove bit; finishing sander with medium- and fine-grit sandpaper; drum sander with medium-grit sandpaper; handheld rotary tool with medium-grit sanding drum; tabletop disc sander with medium-grit sanding disc

Pencil

Ballpoint pen

Three copies of the cardinal and dogwood blossoms

Tracing paper

Scissors

Spray adhesive

Minwax™ wood stain in Golden Oak, Provincial, Walnut, and Mahogany

White acrylic paint

Orange acrylic paint

Water

Old nylon stocking or small sponge brush

Wax paper

Wood glue

Spray acrylic sealer

Awl

Four 1/2" screw hooks or cup hooks

Triangular hanger or hanger of choice

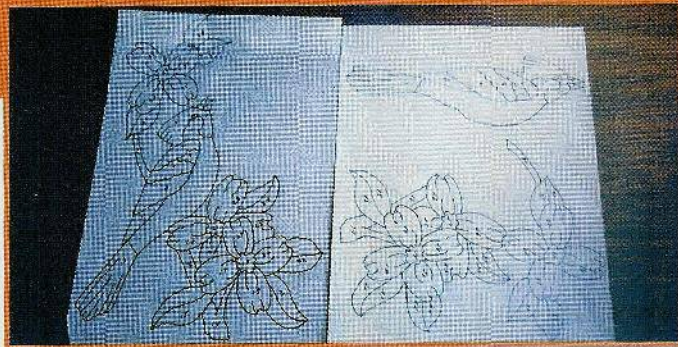


Fig. 3. Numbering each part of the cardinal and dogwood pattern will prove helpful for the assembly.

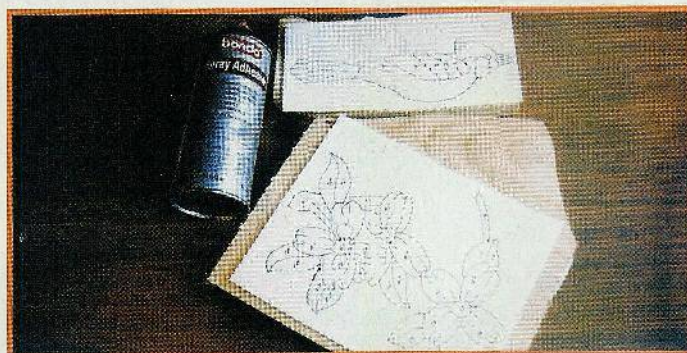


Fig. 4. Pieces of scrap lumber work well for the cardinal and dogwoods.



Fig. 1. Rout the edges of the two background pieces.

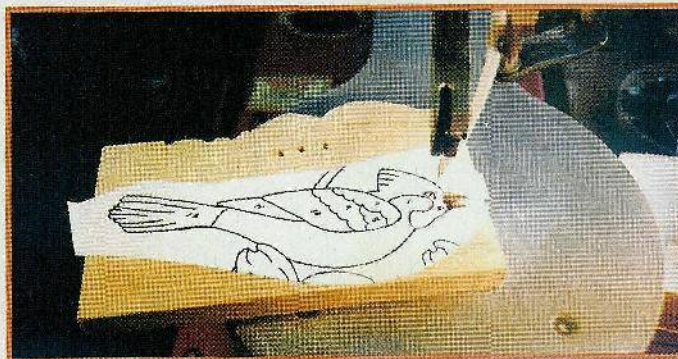


Fig. 5. Start by cutting the small inside pieces first.

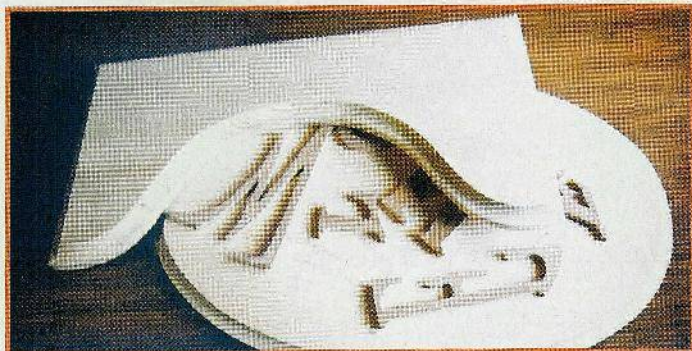


Fig. 2. Sand the back side of the letters and set aside.

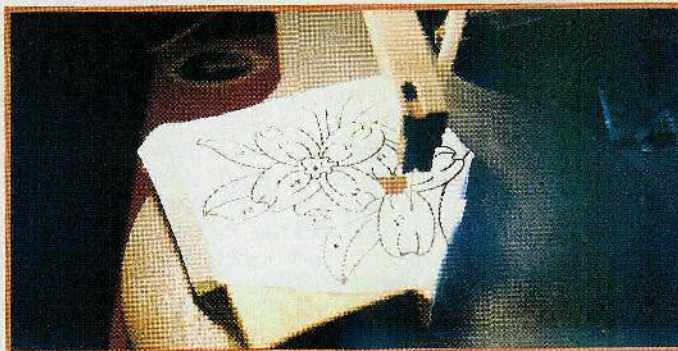


Fig. 6. Cutting the accents on the dogwood petals.

continued on page 66



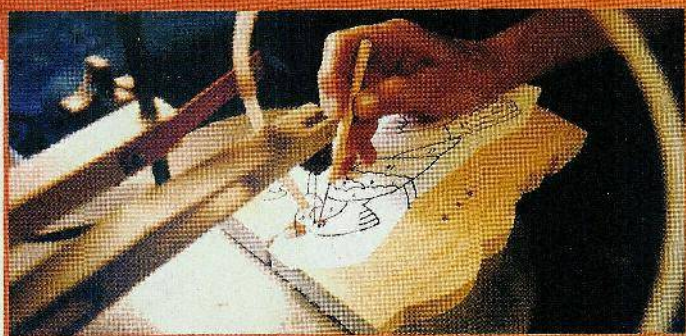


Fig. 7. A small finishing nail attached to a dowel is helpful for poking out small cutouts.

the flower petals on the drum sander (see Fig. 10). Once the petal has been sanded, mark the adjacent petal with a sharp pencil to indicate how far down to sand it. This will ensure that all four petals of each flower will be of a similar height (see Fig. 11). Mark the leaves so they can be sanded down lower than the flower petals since they are in the background, as shown in Fig. 12. Round over the stems with a small sanding drum on a rotary hand tool. Draw a line on each leaf as shown on the pattern and cut the leaves in half accordingly.

Hand sand each piece, rounding the edges of the petals and leaves to soften their appearance. Run a piece of paper through the accent cuts on the petals and bird's tail to clean out the sawdust.

### Finish the parts

The background pieces of the sign are stained with Minwax™ Golden Oak wood stain, and the letters are stained with Minwax™ Red Mahogany wood stain. Stain the dogwood petals with a wash of white acrylic paint and water mixed to a ratio of about 1:3. The centers of the dogwood flowers and the beak of the cardinal are stained with a wash of orange acrylic paint and water, again mixed with a 1:3 ratio. The leaves are stained with Minwax™ Provincial or Early American wood stain. The body of the cardinal (except for the throat piece) is stained with Red Mahogany. Excess stain should be wiped off, as this is a very dark stain. The throat is stained with Minwax™ Walnut wood stain. The eye is painted black.

As you work through the pieces place them on a rack to dry. I use old refrigerator racks.

### Assemble the project

As soon as everything is dry, take the master pattern and place a piece of wax paper over it to protect it from the glue. Reassemble the pieces over the pattern and begin gluing them together. If glue oozes around the outside of the pattern, use a toothpick with a small amount of paper towel to clean it up. When the glue has dried, peel the wax paper off the back and attach the glued-up cardinal and dogwoods to the oval plaque part of the sign with wood glue.

Attach the letters to the top part of the sign with wood glue. Place a protective piece of wood over the letters and weigh them down to get a good bond with the glue. Let the glue dry, and then seal with a clear acrylic sealer, such as Krylon Clear Acrylic.

Now it's time to attach the hardware. Measure 2-1/4" out from the center of the oval plaque on each side and mark the location of the cup hooks or screw hooks on the top edge using an awl. Center the plaque under the welcome sign section and mark for the location of the hooks on the bottom edge. Attach the welcome sign hardware.

Attach the hanger of choice to the back of the welcome sign and hang.

For question concerning this project, send an SASE to: Nancy Jones, 22550 NE 200th Ave., Ft. McCoy, FL 32134.

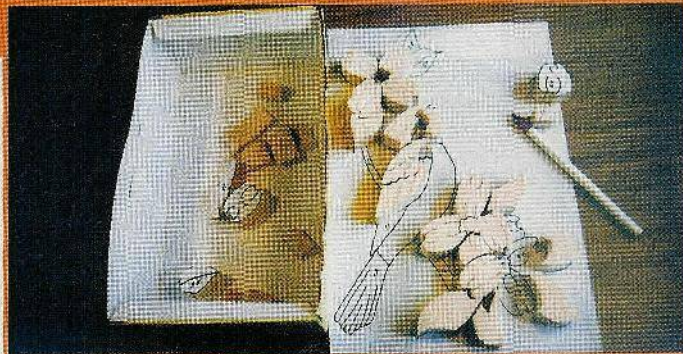


Fig. 8. Placing the cut pieces in position on the master pattern.



Fig. 9. Marking the cardinal body for removal of 1/8" of the wood's thickness. This will give the wing 1/8" greater height when assembled.



Fig. 10. Rounding over the dogwood petals.



Fig. 11. Using the sanded flower petal to mark the adjacent petal for sanding.



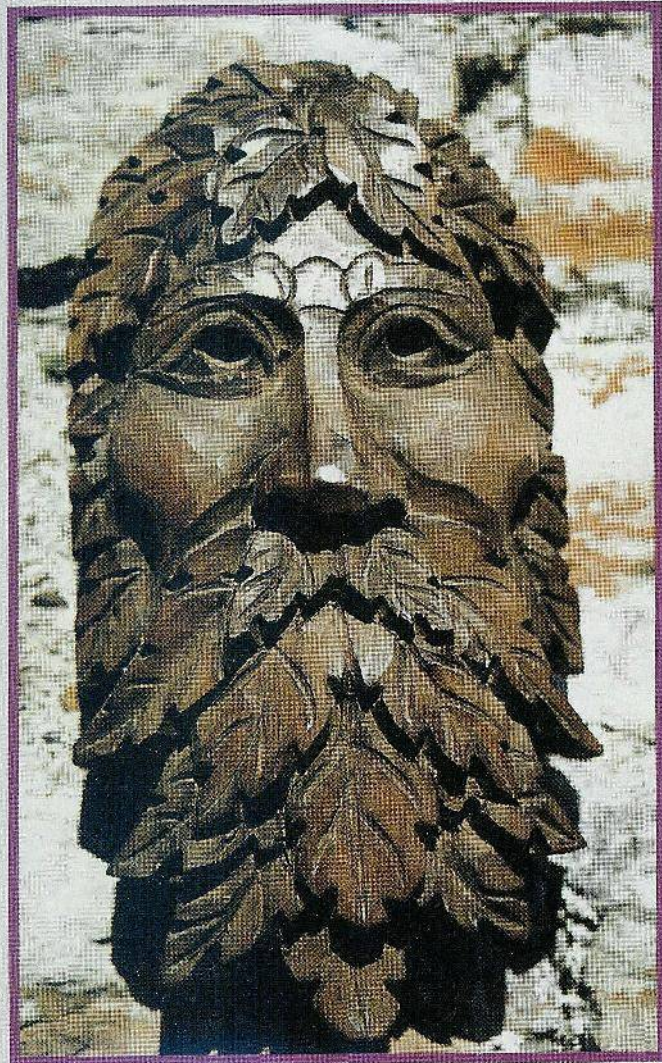
Fig. 12. Marking the leaves to be sanded down to a lower level than the flowers.





# Carving a Wood Spirit

by Ivan Whillock

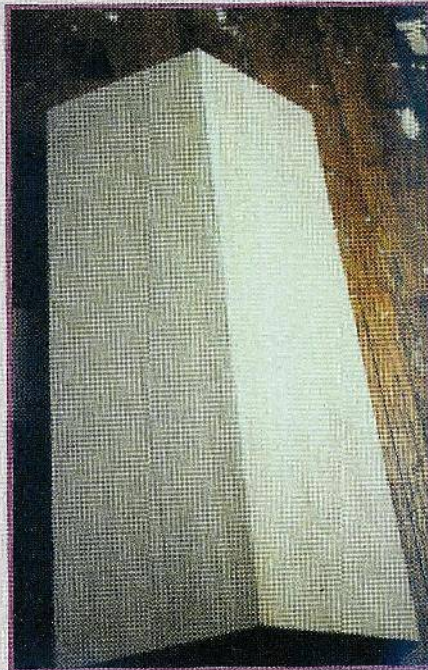


## SUPPLIES

Wood: basswood—one piece 2 1/2" x 6" x 11"  
Tools: band saw; Nos. 3-12mm, 3-20mm, 5-20mm,  
7-25mm, 9-20mm, and 11-14mm gouges;  
No. 11-3mm veiner; No. 41-12mm V-tool  
Brown shoe polish

## INSTRUCTIONS

**Step 1.** Start the carving by first cutting at about a 30° angle in the wide side of the wood stock. This will save a lot of time and energy in the blocking out stage, because the angle of the face will have been preset, as shown in the picture above.



## Introduction

Wood spirits have long been a favorite subject for wood carvers. They have human features but often foliage takes place of hair. Different artists have portrayed them with acanthus mustaches and beards, animal horns, and a variety of facial expressions.

This fellow here is quite human looking, except that he has leaves instead of hair. The face is stylized, with a slightly larger nose and eyes a little closer than those of a real person.

The wood spirit is a good subject for driftwood carving as well. Any special wood that adds to the character of the carving can be used. You can take advantage of special wood finds to make each carving unique. Have fun!

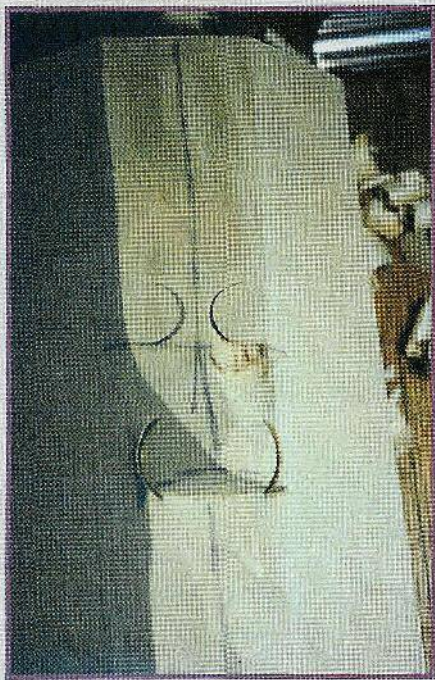
As you may notice, I use large tools in carving the wood spirit. I prefer to carve with large, bold strokes, whereby I can make a form in a single cut rather than many "whittled" cuts. The pattern, however, can be adapted to any set of tools that you have available.



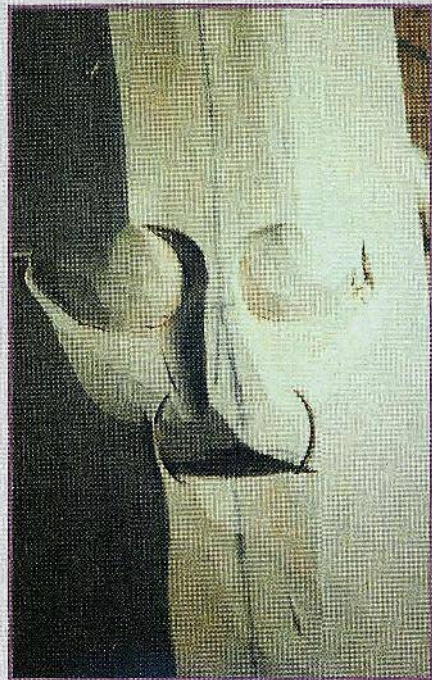
**Step 2.** Draw a line for the eyes about 4" down from the top, then draw a line for the nose about 2" below the eye line.

*continued on page 68*





**Step 3.** Make a 1/2"-deep stop cut at the bottom of the nose and another on the eye line. Remove wood from below the nose along the entire length of the lower face. Make a cut angling from the tip of the nose to the eye stop. Remove the wood above the eye stop all the way to the top of the block.



**Step 4.** Draw a line down the center of the wood stock. Redraw the line for the eye location. Use the No. 11-14mm gouge to make stop cuts for the inside sections of the eyes. Use the No. 7-25mm gouge to make stop cuts for the wings of the nose.



**Step 5.** Use the No. 11-14mm gouge to cut a groove alongside the nose from the wings to the eye stop cuts. With the No. 3-20mm gouge used upside down, form the eye masses. Use the same tool to blend the cheeks into the eye masses.



**Step 6.** Sketch out the sides of the cheeks, the mustache, and the hairline above the eyes. Use the No. 41-12mm V-tool (or make plunge cuts with the gouges) to form stop cuts at the hairline, the cheek line, and the mustache.



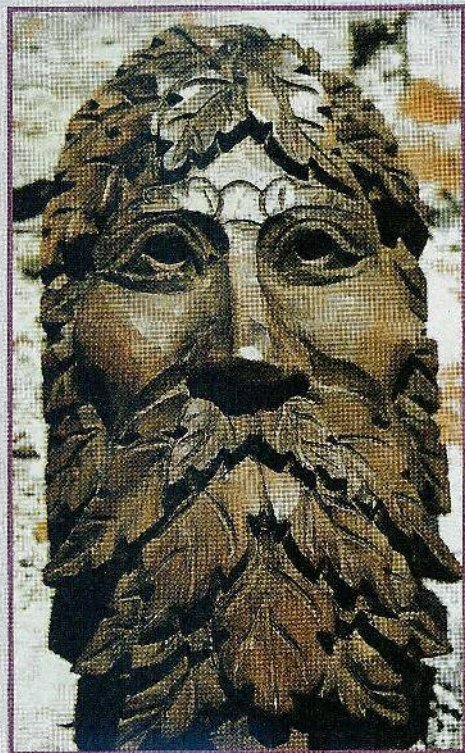
**Step 7.** Sketch in the leaf forms and make stop cuts around them. For this you can use either the V-tool or gouges that fit the arc of the leaf shape. Carve them in layers, as shown above.



**Step 8.** Draw in the outside leaves and, with the band saw, cut the waste wood away so that the leaf forms protrude all around the head.



**Step 9.** Carve in the eyebrows and add detail to the leaves that make up the hair and beard.



**Step 10.** Sketch in the eyes. Carve the eyelids and make deep holes for the irises.

**Step 11.** Cover the carving with medium brown shoe polish and buff it both to shine and to bring out the highlights. The shoe polish will give the carving an antiqued look that will show off the carved facets. Do not worry about even coverage; the variations are part of the effect, creating an aged look.

For questions concerning this project (or Ivan's classes and books for sale), contact: Whillock Woodcarving, P.O. Box 713, Fairbault, MN 55021. Email: [carve@whillock.com](mailto:carve@whillock.com)

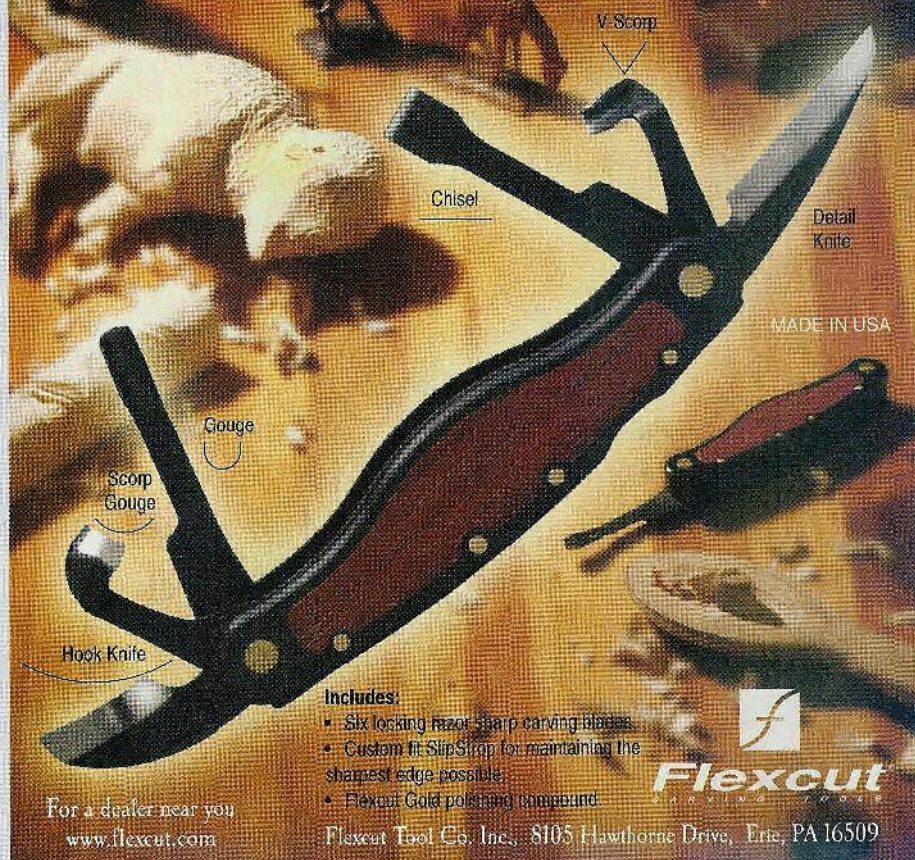


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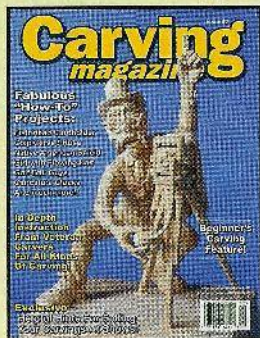
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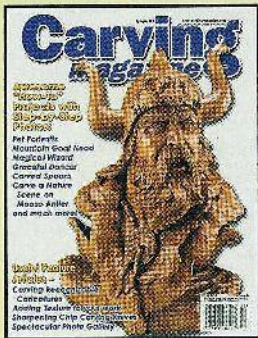
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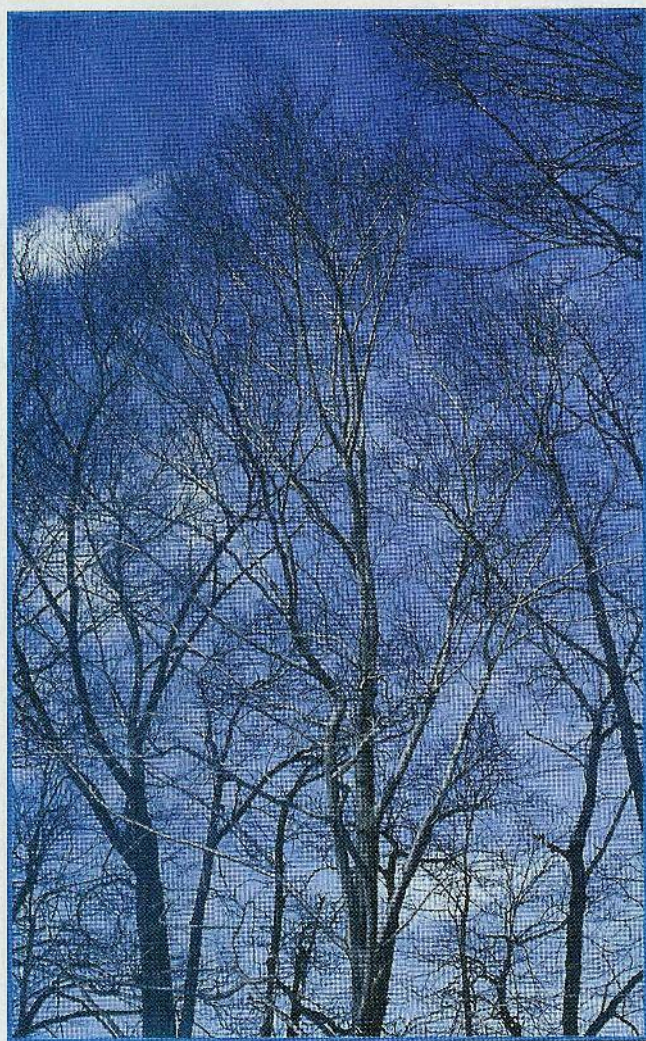
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by Wes Demarest

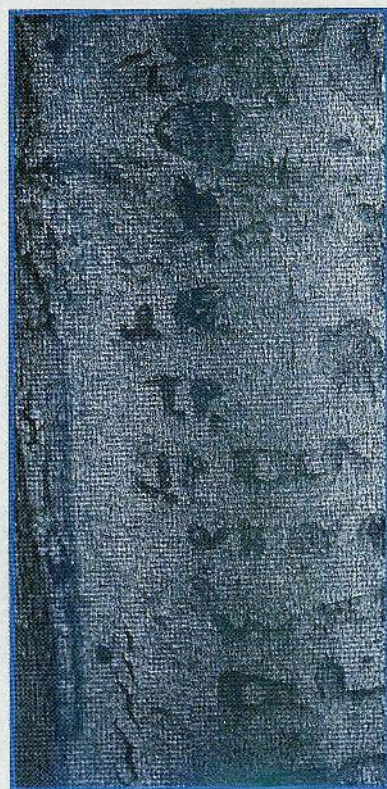
## American Beech



American Beech, *Fagus grandifolia*, is referred to as simply "beech," and sometimes as the "initial tree." It grows in moist, fertile soil, often in the company of birch and maple, which together make up much of the northern hardwood forests. Beech can be found growing from New Brunswick, Canada, west to Wisconsin, and as far south as northern Florida. The southern perimeter of its range stretches west all the way to Texas. There are at least 10 species of beech growing throughout the northern hemisphere, and most are valued for their ornamental and timber value. Many have been hybridized and offer a diversity of shapes and colors that are valued in landscape projects.

The tree has a pleasing shape and, when open grown, it has a large spreading crown, short stem and is normally free from disease. It grows to a height of 80 feet with trunk diameters up to 4 feet, but the log tends to be short, even when forest grown.

The bark is the most distinctive feature of the species and is easily identified by its smooth gray texture, no matter where the tree is located. Unlike many other trees, the bark doesn't change very much throughout its life. The not-so-common name, "initial tree," is well founded because anything carved into the bark will remain for the life of the tree. Some consider this a disfigurement, but because of the number of trees bearing initials, dates and the like, this opinion is clearly not universally shared.



The leaves are egg shaped to slightly oblong, 2" to 6" long, sharply serrated with each rib terminating at a tooth. They are dark green above and light green beneath, and turn bright yellow in the autumn, changing to brown as they age, with many leaves hanging on until spring.





The tree has small flowers that appear in early spring every 3 to 5 years, when the leaves are 1/3 developed. The flowers ultimately develop into a prickly husk (involucre) that contains up to 4 seeds. The seeds are 1/2" to 3/4" long, triangularly shaped, edible, and relished by birds and animals (including man). The husk, like the leaves, will remain on the tree until spring, and along with the bark makes for positive winter identification.

This species is not fully dependent upon seeds for reproduction as it is prone to root suckering, the process by which secondary shoots arise from the base of the tree's trunk and the roots.



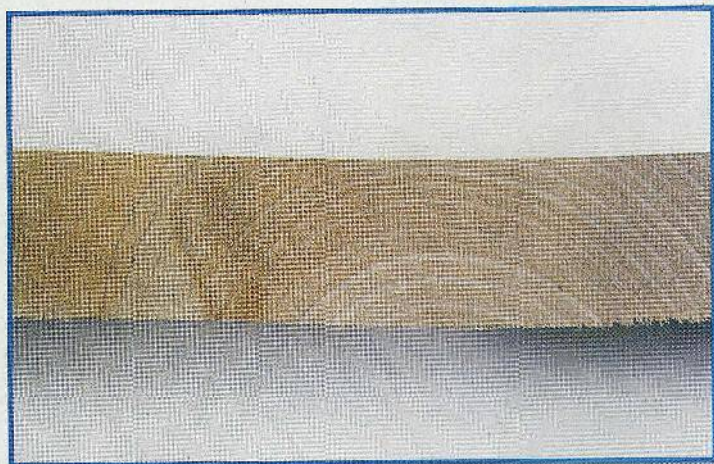
The wood has found many uses throughout history and is not too hard to fabricate using hand or machine tools. The wood is classified as hard, heavy and strong with good shock resistance; however, it is difficult to dry without defects. We have found that it dries best when cut soon after felling and immediately stacked and stickered, with the thinner boards on the bottom of the pile and plenty of weight on top. If the log is less than perfect, it can be used as firewood or, at best, turning stock. Be careful in using air-dried beech for fine furniture because it has greater seasonal movement, including warping, than kiln dried.

The wood is easily steam bent, wears well and finds use in drawer slides or other applications where wood moves against wood. The grain has a mild fleck when quarter sawn, more prominent than in hard maple, but not as prominent as sycamore.

Even with the difficulties of machining and drying, the wood still finds many uses today primarily because of its properties and low price. It is used for veneer, cross ties, slack and tight cooperage, lumber, pulpwood, and food containers because it does not impart any taste or odor to its contents. Some breweries use beech barrels to age beer, claiming that it imparts a better flavor than other woods for aging.

It is also used for baskets, flooring, crates, millwork, novelties, and fuel; however, it is probably best known for its use in furniture. You will find it not only in bent items, but also as major components of inexpensive furniture and as core stock in better pieces.

As you can see in the photograph, the growth rings are similar to maple and are classified as diffuse-porous, with the pores being



small and distinct. The wood holds nails and screws well, but has a strong tendency to split, making the pre-drilling of holes a necessity. Although we have had good luck gluing the wood with commonly available glues, glue adhesion can be a problem. We coat both surfaces with a light, evenly spread coat of glue (with no bare spots), and then clamp firmly, but not so tight as to drive all the glue out of the joint. You have to work fast or use slow setting glue on large joints or the glue will skim over before the joint is put together. Others use heavy coats and rely on clamp pressure to distribute the glue during clamping, but if the bead of glue is not even, you can get bare spots. If the item being glued up will in any way carry weight, such as a table, it's a good idea to reinforce the joints with dowels or biscuits, and if it is a chair, rely on proper joints and fasteners along with glue.

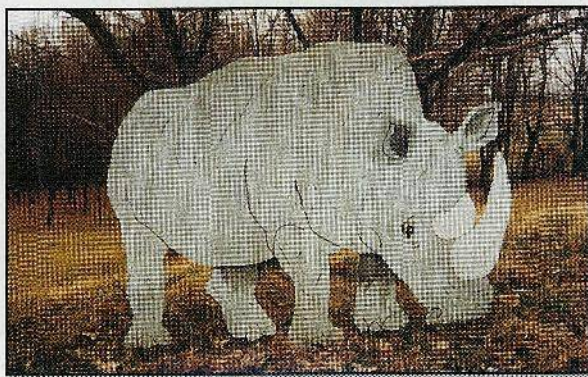
Beech has the greatest amount shrinkage of all trees. A 12"-wide flat-sawn board will shrink nearly 12% when the moisture content goes from 20% down to 12% MC, or nearly 3/8", whereas a quarter-sawn board will shrink less—5.5% or 3/16". When in service, it will move 5/16" from 6% to 12% for a flat-sawn board and 5/32" for quarter-sawn.

Don't confuse European beech (*Fagus sylvatica*) with American beech. Although they are similar, *sylvatica* has better working characteristics than its American counterpart, and has a richer color. The Europeans manage their forests much more intensively than we do, and in so doing, supply higher quality logs to the market, although in smaller numbers and at a proportionately higher price. So, if you are thinking of building your new workbench out of American beech, think twice because it will not work out as well as the imported beech; but if you do, at least use quarter-sawn lumber.





# Reader's Gallery



**Charles Brooking**, from Muncy, PA, likes living out in the country, where he has "a lot of room to put the animals out." At 77 years young, he has new-found celebrity: a local television station recently visited his home to take pictures of his large collection of outdoor animal cutouts. The ones shown here are only part of his collection, and all are made from 1/2" plywood. The silver-back gorilla and rhino are about four and a half feet tall, the elephant and bears are about six feet in height, and the giraffe is seven feet tall. The bear on the left is an enlargement of Floyd Reynolds' bear from our November, 2000 issue, and the other bear is of his own design. Keep up the fine work, Charles!



**Alain Dugas**, from Montreal, Quebec, has crafted an amazing backgammon set from scratch using various species of hardwood, including bloodwood, American black cherry, and rosewood. The casing for the game features two intarsia fish, a striped bass and trout, on either side. Both fish were from back issues of *Creative Woodworks & Crafts*—the bass is Bob Hlavacek's design and the trout is from Fred Martin. Alain has a special request: "What's the best way for me to get in contact with other folks in my area that share my passion for this type of woodwork?" If anyone wants to reach Alain, his email is [lobud@yahoo.com](mailto:lobud@yahoo.com).



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# Designer Pens

by Joseph Herrmann



## SUPPLIES

Wood: kingwood—package of ten blanks, No. PB-1637, \$9.20\*

Tools: band saw; chop saw; drill press with 7mm drill bit; pen drilling vise; pen tube insertion tool; barrel trimmer; mandrel with required bushings (No. PK-1167, \$5.95 and No. PK-1168 Sizing Sleeve, \$2.95)\*; revolving center; lathe with assorted chisels; handheld electric drill with Velcro sanding system; buffing system; pen assembly press

No. PK-1023 Designer Pen, \$3.95\*

No. SG-THICK Superglue, \$3.95\*

1/2" masking tape

320- and 400-grit sanding discs

320-grit abrasive paper

Danish oil

\*Available from: Steebar Corp., (973) 383-1026, [www.penmakingsupplies.com](http://www.penmakingsupplies.com). All prices do not include shipping.

## Introduction

It is always tough to find a gift for a man at most craft shows. That's why these pens are popular. They are larger in diameter and weigh more than the other pens, and if you make them in a "man's color," they sell quite well. Christmas, Hanukkah, Father's Day and Boss' Day are all good holidays for sales. (Because of its size, I've also discovered that this particular type of pen is favored by women who suffer from arthritis.) I sell my pens in the \$45.00 to \$55.00 range, depending on the material used for the body of the pen. Again, know your market!

I learned early on that pen woods are "gender specific." Women prefer the lighter colors, such as purple-heart or tulipwood, while men prefer the darker ones, such as cocobolo or kingwood. Some woods, such as tiger and bird's-eye maple, are "unisex species" and are favored by both genders. The same holds true for the Dymondwood colors.

These pens are a little more difficult to make because of the center band. It is "force fitted" onto a short tenon—which makes the tenon dimension critical. In addition, the blanks are not just turned into a straight cylinder, as are most of the other, more common pen styles. These pens have a long, curved "bead" shape that starts toward the middle of the blank and culminates at the bushings. Turning a smooth transition that "flows" from point A to point B is tricky. Beginning pen makers generally either form a taper instead of a curve and/or undercut the bushings, so be careful.

## INSTRUCTIONS

### Preparing the blanks

I chose kingwood for my pen. I like it because it is one of the Rosewoods that exudes a pleasant odor when turned. It also cuts cleanly and sands easily.

The designer pens benefit from having a continuous grain pattern. Because the tubes are of differing lengths, I lay them directly on the blank and mark the midpoint where the center joint will be located (see Fig. 1). I prefer to make this cut on the band saw because very little material is sacrificed to the kerf. Mark a large "X" on both pieces before you make the cut so you can align them later (see Fig. 2).

I also make two more lines to locate the ends of the tubes and I cut the blanks about 1/8" longer than necessary. Even though this wood does not have the problems with "blow out" associated with Dymondwood, I still like to leave them longer than required. Sometimes the drill bit will enlarge the entry hole and this extra length allows me to trim the defect off, if necessary. I make these cuts on the chop saw.



Fig. 1. Start by laying the tubes directly on the blank.



Fig. 2. Mark the center point between the two tubes. Mark the adjacent sides with an "X" so you match the grain later.



Fig. 3. Find the center of both blanks and drill them using the pen drilling vise. Be sure to drill the ends marked with the "X."



## Drilling the blanks

The pens use a 7mm straight tube. Personally, I prefer kits that use straight tubes. I've found that occasionally the step drills do not drill a large and/or deep enough hole and the tube sticks partway into the blank. I've never been able to get the tubes out of the blank once they've stuck and it always ruins the project.

I like to drill the tubes from the middle joint when the grain match is important. So, be sure the end of the blank marked with the "X" is facing up when you secure the blank in the pen drilling vise.

Lock the 7mm drill bit into the drill press. Clamp the pen drilling vise on the table of the drill press, lining up the center of the drill with the center of the blank. Turn on the power and drill the hole (see Fig. 3). Remember to raise the bit often to clear the hole of any excess chips (see Fig. 4). All of the Rosewoods are oily woods, and, because the blank is probably not yet completely dry, the chips have a tendency to clog up the flutes of the drill bit. This will cause the bit to overheat and can ruin it. I have even had enough steam build up in damp wood to actually crack the blank!

## Gluing and trimming the blanks

I use a thick superglue to glue the tube in the blank (see Fig. 5). I have had good luck with this method over the years; however, I have noticed that occasionally the tubes do come loose and require re-gluing. You might want to experiment with some other adhesives (such as the new polyurethane glues).

Thread the tube onto the tube insertion tool, apply the glue, and push it into position in the blank. Be sure to insert the tube into the end of the blank marked with the "X." I always stand the blank vertically on my workbench with the "X" down until the glue sets—about 15 minutes should do it.

Trim off any excess material on the chop saw, cutting up to, but NOT touching, the brass tube.

You could use a disc sander to square up the tubes with the wood, but I like to use the barrel trimming tool to do this. Chuck the tool up in the drill press. Turn on the power and carefully insert the end of the tool into the tube. Lower the trimmer and remove just enough material to expose the shiny end of the brass tube, as shown in Fig. 6. Don't forget to do so for the other end, too. The trimmer should remove any excess glue that might have seeped into the ends of the tube; if it didn't, use a sharp pen knife to do so.

## Turning the tenon

Thread the tubes onto the mandrel and line up the bushings, as shown in Fig. 7. Note the sizing sleeve that allows you to test the fit of the center band.

Begin by turning the blanks to round. I used a sharp skew to do this, but a roughing gouge would work, too.

You can begin to add the details now that the blanks are round. I work each blank separately because they will eventually be turned to a different size and a slightly different shape from one another. It doesn't matter which blank you start with; however, I usually do the top blank first because it involves the most work.

First, concentrate on bringing the blank down so it is just slightly larger than the final outside diameter. The sizing sleeve is used for this task. Be careful NOT to turn the blank undersize. You will finish up this step AFTER the tenon has been turned.

Position the center band on the end of the blank. I

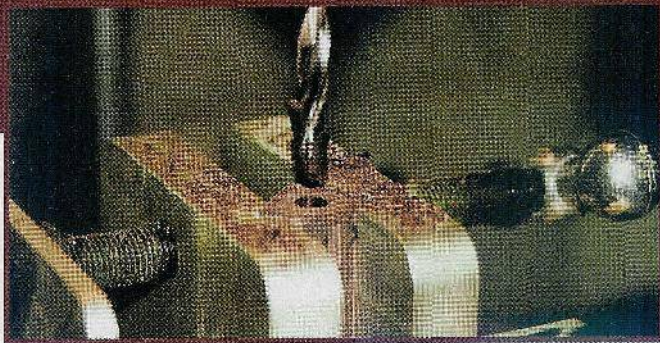


Fig. 4. The chips will probably pack the flutes of the drill, so be sure to withdraw it often to prevent overheating.



Fig. 5. Use the pen tube insertion tool and thick superglue to secure the tubes in the blank. Be sure to position the tubes from the end with the "X."



Fig. 6. Use the barrel trimming tool to square up the tubes with the wood.

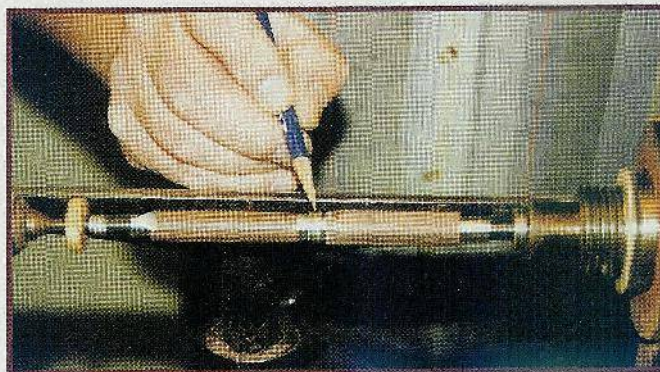


Fig. 7. The blanks are mounted on a mandrel. Note the sizing sleeve in place. While not really necessary, using it prevents damage to the real center band during the turning and sanding process.

*continued on page 76*



continued from page 75

like to leave just a little overhang so that the rounded, inside edge of the band is proud of the blank (see Fig. 8). I think that this looks better and it provides just a little extra insurance in case you turn the tenon a little too small. Were this to occur now, you would have a little material left to attempt to salvage the project. Mark the end of the band and draw a line around the blank.

Using a sharp parting tool, begin to turn the tenon. I start at the very end of the blank and make just one cut, only as wide as the parting tool, removing a small amount of material at a time (see Fig. 9). Constantly check the dimension until you reach the correct diameter. The sleeve should fit fairly snug at this point.

Make a series of side-by-side cuts with the parting tool to finish up the tenon. Again, check the fit constantly with the sleeve. I can't stress enough how important it is to work carefully and make the tenon fairly snug. I actually like to turn a very slight taper on this tenon. Be sure to undercut the shoulder of the tenon ever so slightly; doing so prevents a gap between the blank and the center band.

Slide the sizing sleeve up the tenon. It should start fairly easily—but not too easily—on the end of the blank and get progressively tighter as it travels up the tenon. It should become really tight approximately 1/16" from the shoulder of the tenon (see Fig. 10).

## Completing the top

Leave the sizing sleeve in position. Turn the remainder of the blank down so that its outside diameter is the same diameter as the sleeve.

Starting about 7/8" from the left of the blank, turn a large bead shape down to the bushing (see Fig. 11). Be careful that the bead is curved, not straight; you don't want a taper. I use a skew for this task, but you can accomplish the same thing with a small detail gouge. Do not undercut the bushing!

## Turning the bottom

The bottom blank must be turned next. Remove the sizing sleeve but leave the bushing in place. Reduce the diameter of the blank to that of the larger end bushing. Next, starting about 1-1/8" from the right-hand end, turn a large bead shape down to the bushing (see Fig. 12). Again, you want a curved bead, not a straight taper. And do not undercut the bushings!

## Sanding and finishing

Sand both blanks until they are free of scratches (see Fig. 13). Although the blanks can be sanded by hand, I prefer to power sand them. I use a padded Velcro sanding system, starting with a 320-grit disc and then finishing up with a 400-grit disc.

Whenever I make pens from "real" wood, I take a small piece of 320-grit abrasive paper and hand sand the blanks with the lathe OFF, going parallel with the axis of the lathe. I find that the power sander sometimes leaves small scratches on the surface of the wood. These scratches are usually accentuated when you apply the finish. This hand sanding eliminates them.

I like to apply a liberal coat of Danish oil to my blanks, wait several minutes, and then wipe off all the excess oil. Toilet paper works great to do this.

I usually allow the blanks to dry for several hours, preferably overnight. Before going on to the next step, take the time to wrap the tenon with a short length of 1/2" masking tape (see Fig. 14). The Tripoli compound

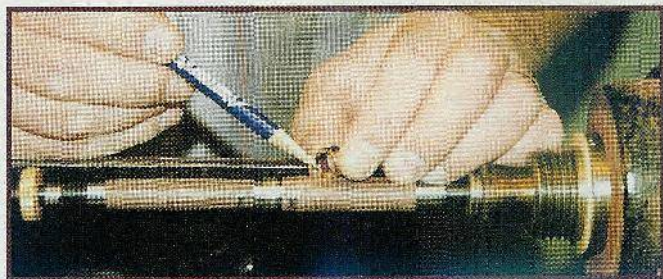


Fig. 8. Mark the length of the tenon. I make the mark about 1/16" shy of the width of the band.



Fig. 9. Remove enough material to just start the band.

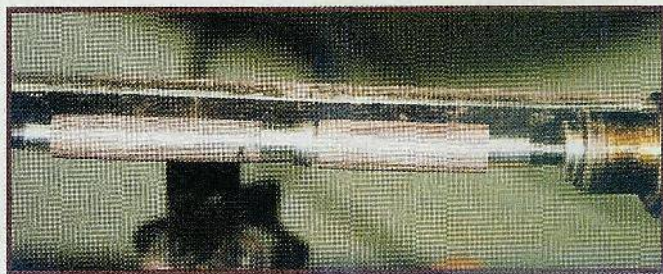


Fig. 10. I actually cut a slight taper on the tenon. The band slides kind of free until it gets about 1/16" away from the shoulder of the tenon, then it gets tight.

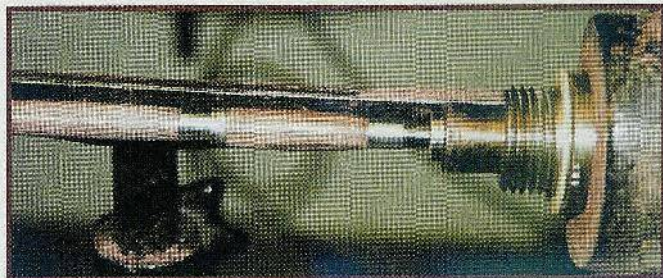


Fig. 11. Turn the large bead on the end of the top blank. I start about 7/8" away from the left-hand end of the blank.

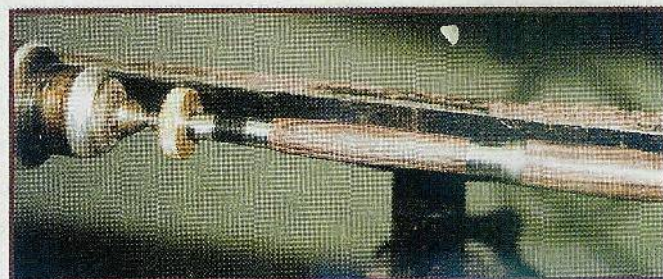


Fig. 12. Turn the other blank end of the pen to the correct outside diameter and then turn the large bead on this part, starting about 1-1/8" from the right-hand end of the blank.



used in the buffing process is slightly abrasive and I have had it actually reduce the diameter of the tenon, making a force fit of the band impossible.

I used the three-step buffing process that I've detailed in other articles to produce the final finish on the pen. The first wheel is charged with a Tripoli compound. Because the Tripoli is slightly abrasive, it will remove any superficial scratches that might remain on the wood. 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.

### Assemble the pen

The band must be pressed onto the tenon next. I use the drill press to do this because I find that I can exert enough force on the band to force it into place. If your band is too loose, simply use a little of the thick superglue to glue it into position. I put about three small, equally spaced drops of the glue on the edge of the blank and then rotate the band into position. The rotation spreads out the glue as the band is positioned on the tenon. Just be careful not to smear it all over the outside of the finished wooden blank. The flat end of the band goes against the shoulder of the tenon.

I find that it is easier to pre-assemble the parts for the clip prior to inserting them into the tube. **Fig. 15** shows the three parts for the clip in the foreground, and the assembled unit in the 2nd row, far left. Press the clip assembly into position with the pen assembly press (see **Fig. 16**).

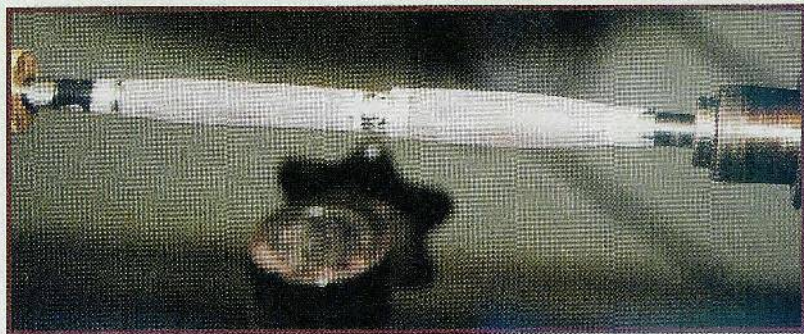
Next, press the tip into position. Be careful to keep the tip and the tube in the same plane. I have had the wood crack because I tried to insert the tip in crooked.

And last, press in the transmission. There is a line on this part that indicates how deep it must be inserted into the tube for most of the kits. This kit is different, however. The transmission must be pressed in much deeper because this tube is longer than normal. I have made so many of these pens that I learned from experience that this part must extend 13/16" beyond the end of the tube.

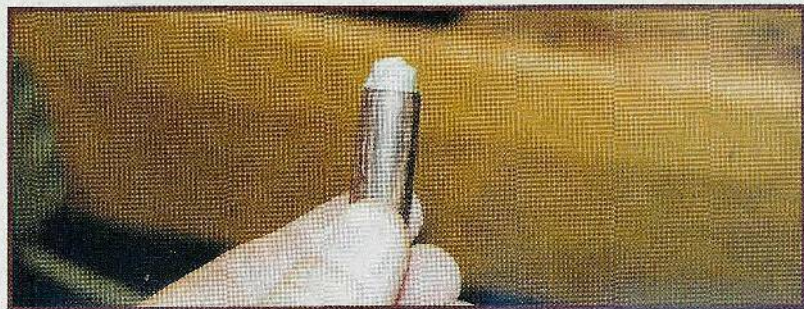
Place the two assembled parts together. Take the time to line up the grain on the two parts. I usually prefer to align the grain with the pen closed and the tip retracted.

Boxes are available for these pens. Placing them into these boxes for display purposes looks more professional. I sell them as an option.

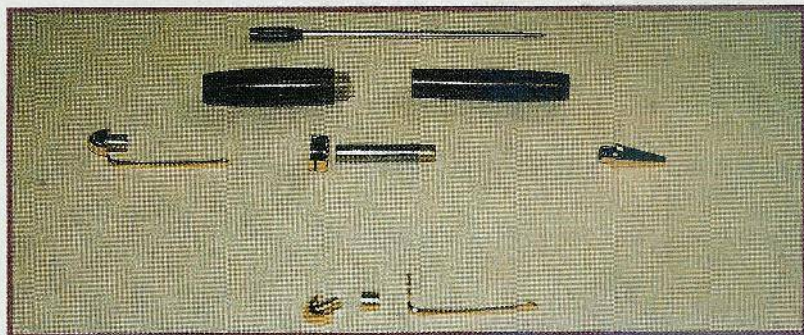
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**Fig. 13.** Power sand the blanks. I follow this with a small piece of 320-grit abrasive paper and sand them both lengthwise with the power off.

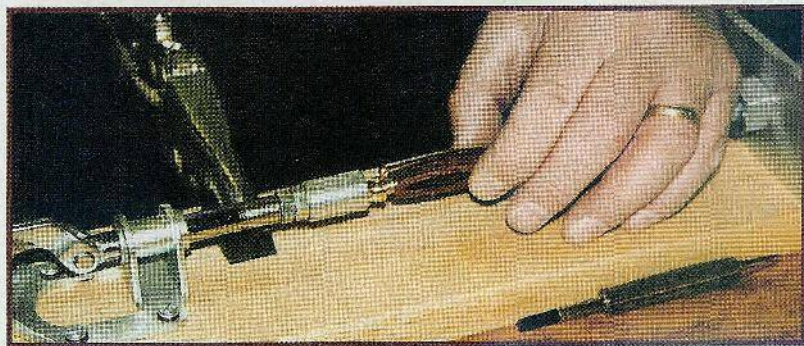


**Fig. 14.** Wrap the tenon with a short length of 1/2" masking tape to prevent the wax and other buffing materials from contaminating the tenon. I have had the buffing process actually remove a slight amount of wood from the tenon, making the center band too loose.



**Fig. 15.** Note the three parts of the clip shown in the foreground. I pre-assemble them to produce what is shown in row 2, far left. Also note the small black line just above the brass ferrule on the pen transmission (2nd row, 3rd from left.)

This line is the depth stop for most other pens; disregard it for these pens. Instead, insert the transmission until 13/16" protrudes from the end of the blank.

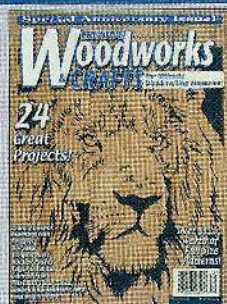


**Fig. 16.** Assemble the pen parts with the pen assembly press.



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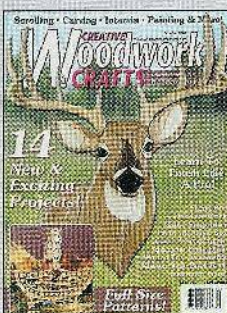
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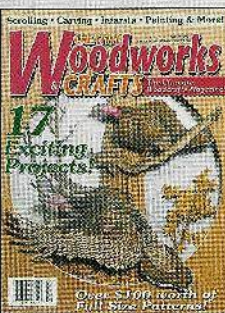
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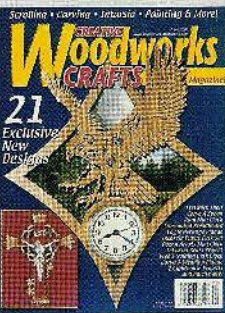
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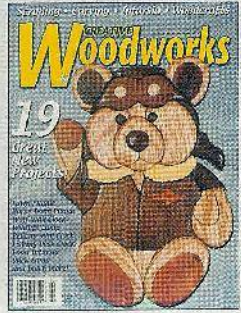
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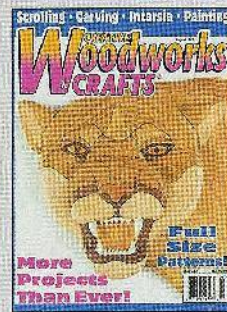
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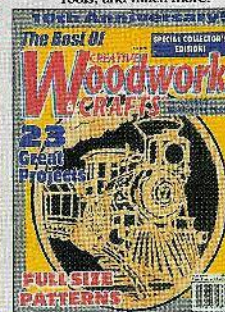
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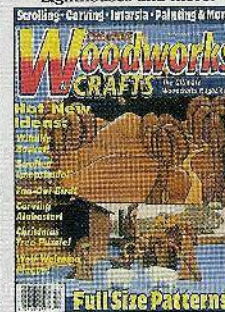
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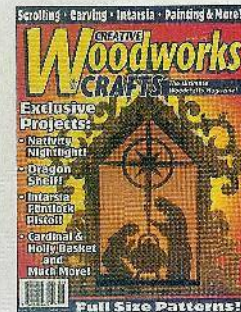
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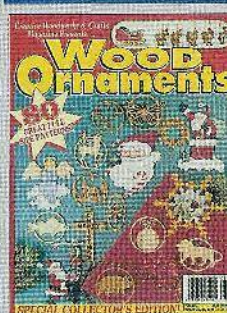


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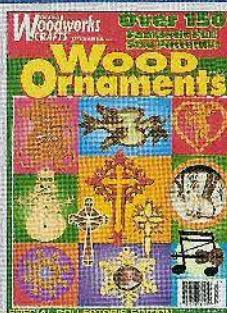


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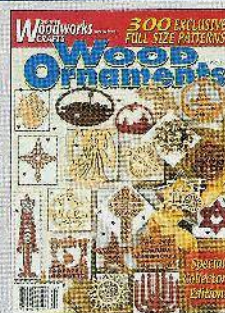
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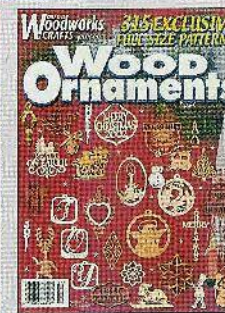
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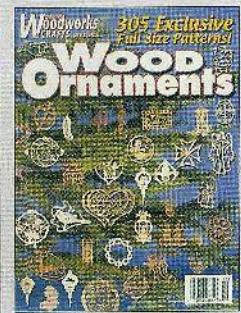
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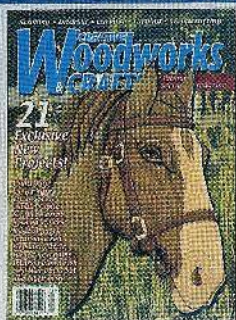


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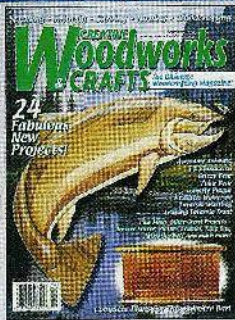


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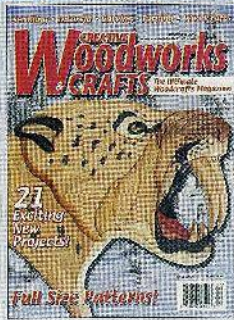
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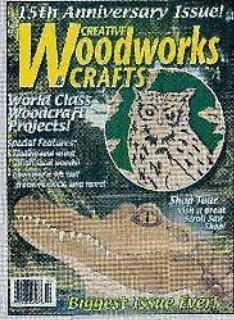
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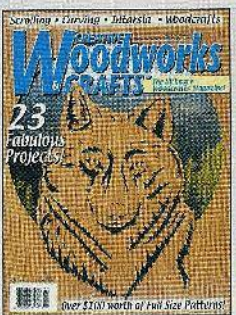
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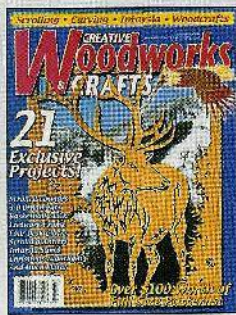
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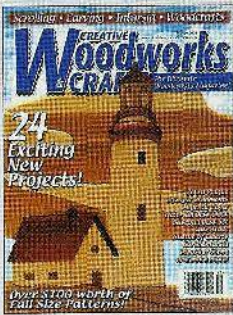
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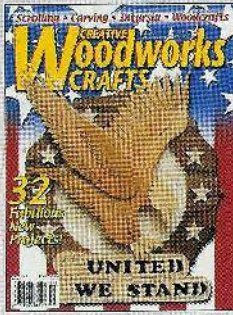
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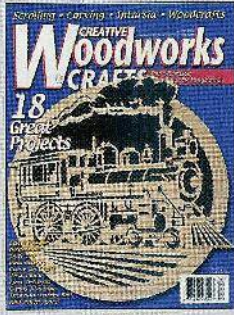
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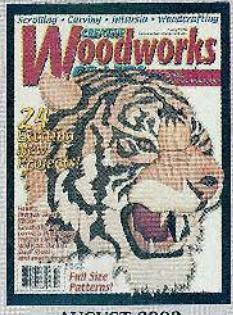
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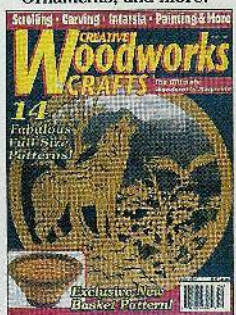
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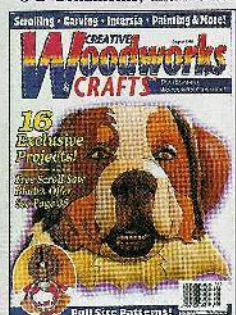
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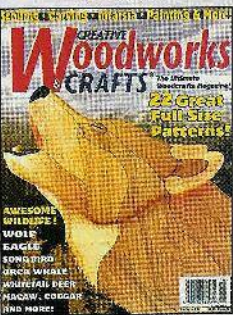
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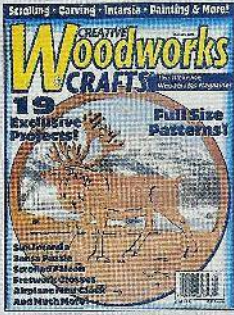
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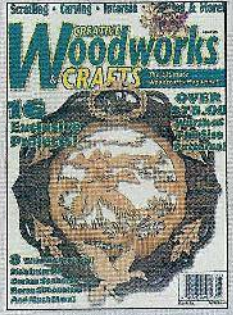
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Wood ID Kit - \$29.95 + 8.95 Shipping  
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## NATIONWIDE SCROLLING CLASSES

**Scrolling Across America** is  
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bring your saw and learn how to  
use it for maximum enjoyment and  
productivity! After years of  
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education division of Advanced  
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**www.scrollingacrossamerica.com**  
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Lumber at  
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*Established by  
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**At the Middle School -**

Located on the corner of  
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Co-hosted by Floyd & Carol  
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Indoor event -  
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**floyd@occoochhardwoods.com**

## MISSOURI SCROLL SAW PICNIC



Sponsored by Quail  
Hollow Wood Arts

**Saturday, July 3rd, 2004**

**8:00 A.M. to 4:00 P.M.**

**Location: Ramada Inn/  
Festival Grounds**

1700 W. Hwy 76, across from the  
Dixie Stampede, Branson, Missouri

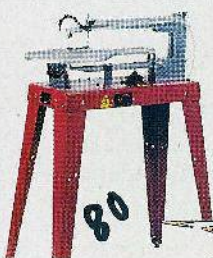
**For more info: contact hosts**  
**Gail & Carole Jennings**

**www.quailhollow-woodarts.com**

**e-mail: jennings@tablerock.net**

\$5 admission, free seminars/parking  
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**Lots of door**  
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**RBI HAWK**  
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**HAWK**  
Precision Scroll Saw

## Scroll Saw Association of the World... EXPO 2004

**June 12th & 13th, 2004**  
**Lebanon Expo Center**  
**Lebanon, Pennsylvania**

**Sat. 9 A.M. to 4 P.M.**

**Sun. 9 A.M. to 3 P.M.**

**S.A.W. Contest**

Seminars scheduled  
for both days

Many other fun events  
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**For more info., contact Lucille**  
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**Best Prices Available  
The Best Grade Available: B/BB**

| Item# | Thickness | Size      | Price  |
|-------|-----------|-----------|--------|
| 128   | 1/8"      | 12" x 12" | \$0.85 |
| 158   | 1/8"      | 12" x 15" | \$1.15 |
| 248   | 1/8"      | 12" x 24" | \$1.65 |
| 124   | 1/4"      | 12" x 12" | \$1.25 |
| 154   | 1/4"      | 12" x 15" | \$1.70 |
| 244   | 1/4"      | 12" x 24" | \$2.40 |
| 1238  | 3/8"      | 12" x 12" | \$1.70 |
| 1538  | 3/8"      | 12" x 15" | \$2.25 |
| 2438  | 3/8"      | 12" x 24" | \$3.00 |
| 122   | 1/2"      | 12" x 12" | \$2.20 |
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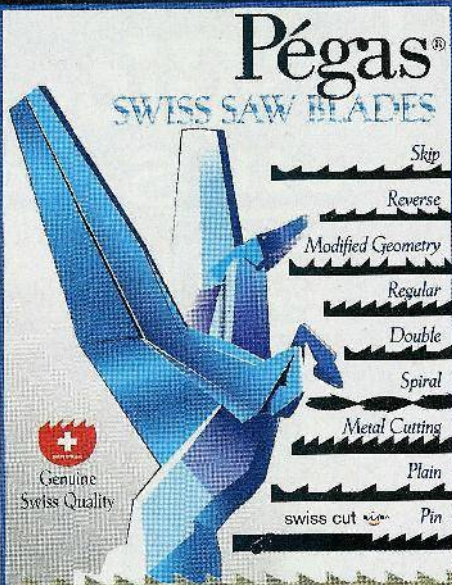
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Email: industrial@grobetausa.com

GROBET USA

## 2004 NORTHWEST SCROLL SAW PICNIC

Sponsored by The  
Wooden Teddy Bear, Inc.

**Saturday, July 31st, 2004**  
9:00am to 4:00pm

Located near Portland, OR  
Gresham National  
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**Pre-Register for only \$4.00**  
**Door Prizes and 16" RBI**  
**Hawk to be raffled off!**

**Boxed lunch available**

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### SCROLLSAW BLADES



- Will out perform any similar blade!
- Very sharp and longlasting!

### SAMPLE PACK

One Dozen of our best selling #5 blades

**\$1.00**

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(one pack per customer)

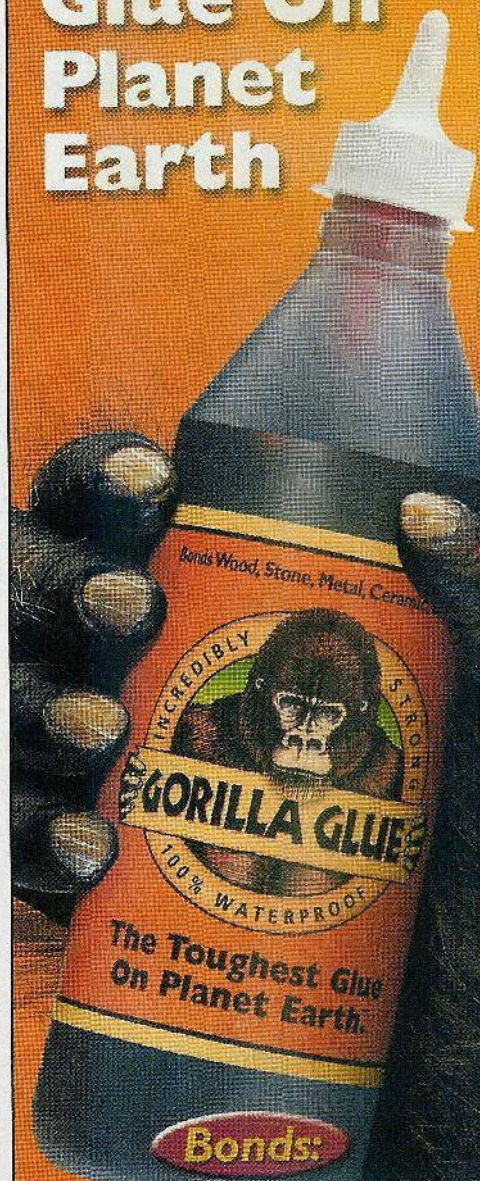
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51





# Sloan's Woodshop

## The Scroll Saw Store



### Baltic Birch Plywood

The Best Grade available: B/BB

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

### Finland Birch Plywood

All have exterior glue !!!  
No patches on back face !!!

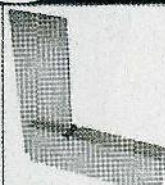
- #5241 - 1/32"x12"x12" - \$2.35
- #5241A - 1/32"x12"x24" - \$4.60
- #5242 - 1/16"x12"x12" - \$2.25
- #5242A - 1/16"x12"x24" - \$4.40
- #5249 - 1/8"x12"x12" - \$1.70
- #5249A - 1/8"x12"x24" - \$3.30
- #5252 - 1/4"x12"x12" - \$2.45
- #5252A - 1/4"x12"x24" - \$4.90

### Italian Poplar Plywood

Great for scrolling or Wood Burning !!

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

We stock 1/4" Hardwood cutting, Squares your blade with the table.  
Plywood in many different species. Give us a Call !!!  
**# SQ-2 - \$4.95**

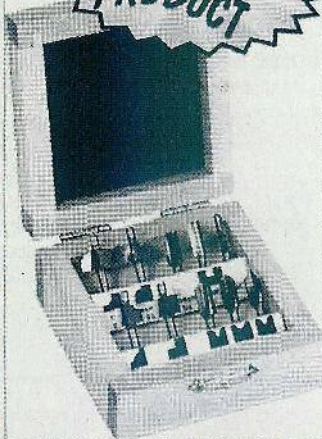


**2 inch Precision Machine Square**  
A must when stack

### 10 piece - 1/8" Shank Router Bit Set

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

**HOT NEW PRODUCT**



## Special Purchase

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

**Save 33% While Supply Last**

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

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

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

**Premium Grade Hardwoods:** Clear on the front face. The back face may contain minor defects. 6" +/- 1/8"  
Sample Pack: one piece 1/8"x3"x6" of each species - # HW-1 \$9.95 ~ MOST WOOD AVAILABLE IN WIDER WIDTHS, CALL US

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

To place an order, call, fax or write us. We accept Visa, MasterCard, Discover, Checks & Money Orders. Sorry No COD's  
Please Include Phone # and Street address (No PO Boxes) - Most orders are shipped within 24 hours. We ship by UPS-100%  
Insured. No minimum order. No extra insurance charges. Our simple shipping chart is on the next page. Questions? Give us a  
call. We'll give you a Free Catalog and a Free call on our Toll Free Order Line. Many more items on our Web Site !!!

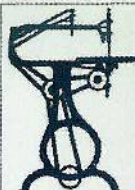


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## "OLSON" TOP QUALITY SCROLL SAW BLADES

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

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

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

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

**Precision Ground Tooth**  
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\$3.50 a Doz - \$35.00 a Gross

**"NEW" PGT Double Tooth**  
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**"NEW" Mach Series Reverse**  
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\$2.75 a Doz - \$27.50 a Gross

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

**Metal Cutting Blades**  
# 1, 5, 7, 9, 12  
\$3.00 a Doz - \$30.00 a Gross

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

You may mix or match the same style blades for gross pricing

All the blades above are 5" Plain End "OLSON" Blades

**We also stock:**

3" pin end blades - 2 sizes  
5" pin end blades - 8 sizes  
6" plain end blades - 4 sizes  
5" Plain End Jewelers Blades

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### Solid Colors

\$7.95 ea

1/8"x12"x24"

Red, Blue, Light Blue, Green, Yellow, Orange, Black, White, Pink, Ivory, Brown, Purple, Frost White, Turquoise

\$12.95 ea

1/4"x12"x24"

Red, Blue, White, Black

### Transparent Colors

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

### Mirrored Colors

\$12.50 ea

1/8"x12"x24"

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

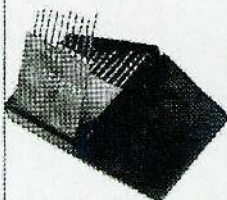
1/4"x12"x24"

Clear Mirror - \$15.00 ea



### Precision Pin Chuck

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



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

### Mini Drill Bits

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

### Numbered Drill Bits

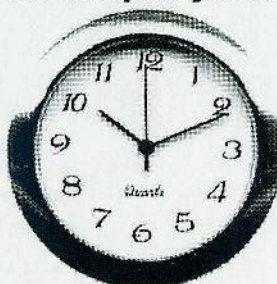
#54, #56, #58, #61, #64, #67, #70, #72

\$7.50 per Dozen

(sorry no mixing sizes of drill bits)

## Top Quality Silcon Brand Inserts

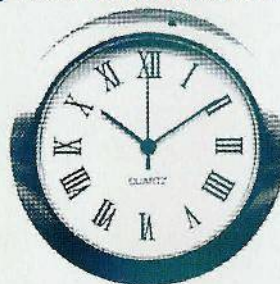
No low quality economy inserts sold here !!!



#CK100 - White Arabic

#CK103 - Ivory Arabic

#CK102 - Gold Arabic

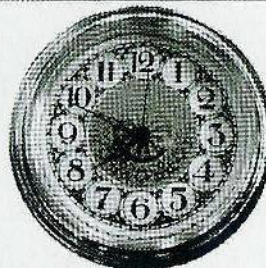


#CK101 - White Roman

#CK104 - Ivory Roman

#CK105 - Gold Roman

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



#CK106

1 7/16" Fancy Gold & Black

Dial, Arabic Numbers

1+ \$5.50 - 10+ \$5.20

30+ \$4.75 - 100+ \$4.40



#PHOTO-1

1 7/16" Photo insert

1+ \$1.75 - 10+ \$1.55

30+ \$1.35 - 100+ \$1.25

We now have 2" Photo Inserts !!!

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

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

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



## Blade Storage Tubes

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

\$3.95 dozen



#TUBE

Order Toll Free  
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**Sloans Woodshop**

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Applies to the 48 contiguous states only

\$00.00 - \$40.00 add \$5.00

\$40.01 - \$60.00 add \$6.50

\$60.01 - \$80.00 add \$8.00

\$80.01 and over add 10%

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# Unlock Your Creativity

## and discover your woodworking potential

The Hawk Precision Scroll Saw™ makes you feel great about your woodworking...and others will envy your skill. If you can draw a line, you can follow it with the Hawk™.

Like that you're creating the kind of projects you've always dreamed of. Trace any kind of pattern and scroll it out. It's that simple!

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

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

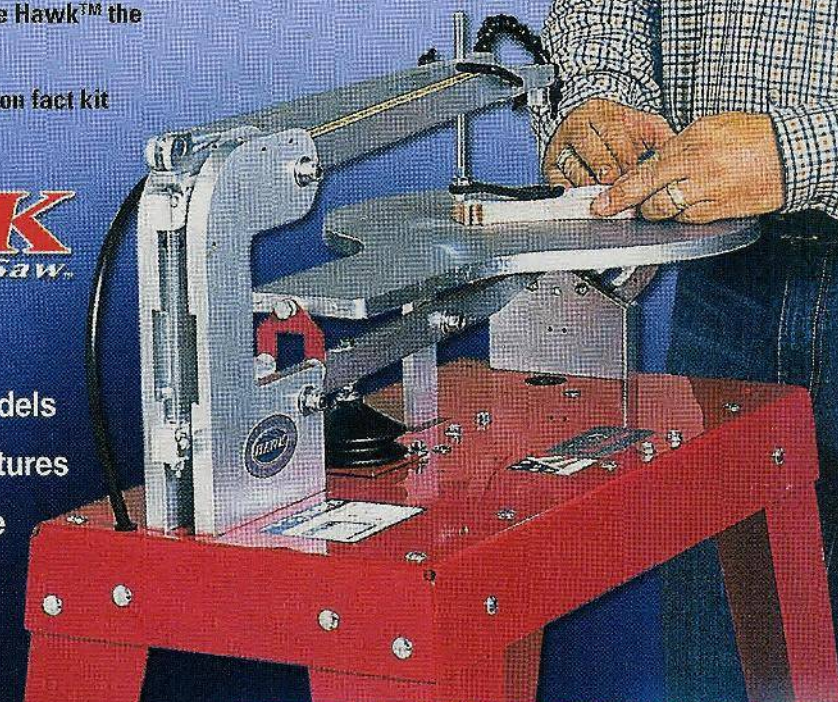
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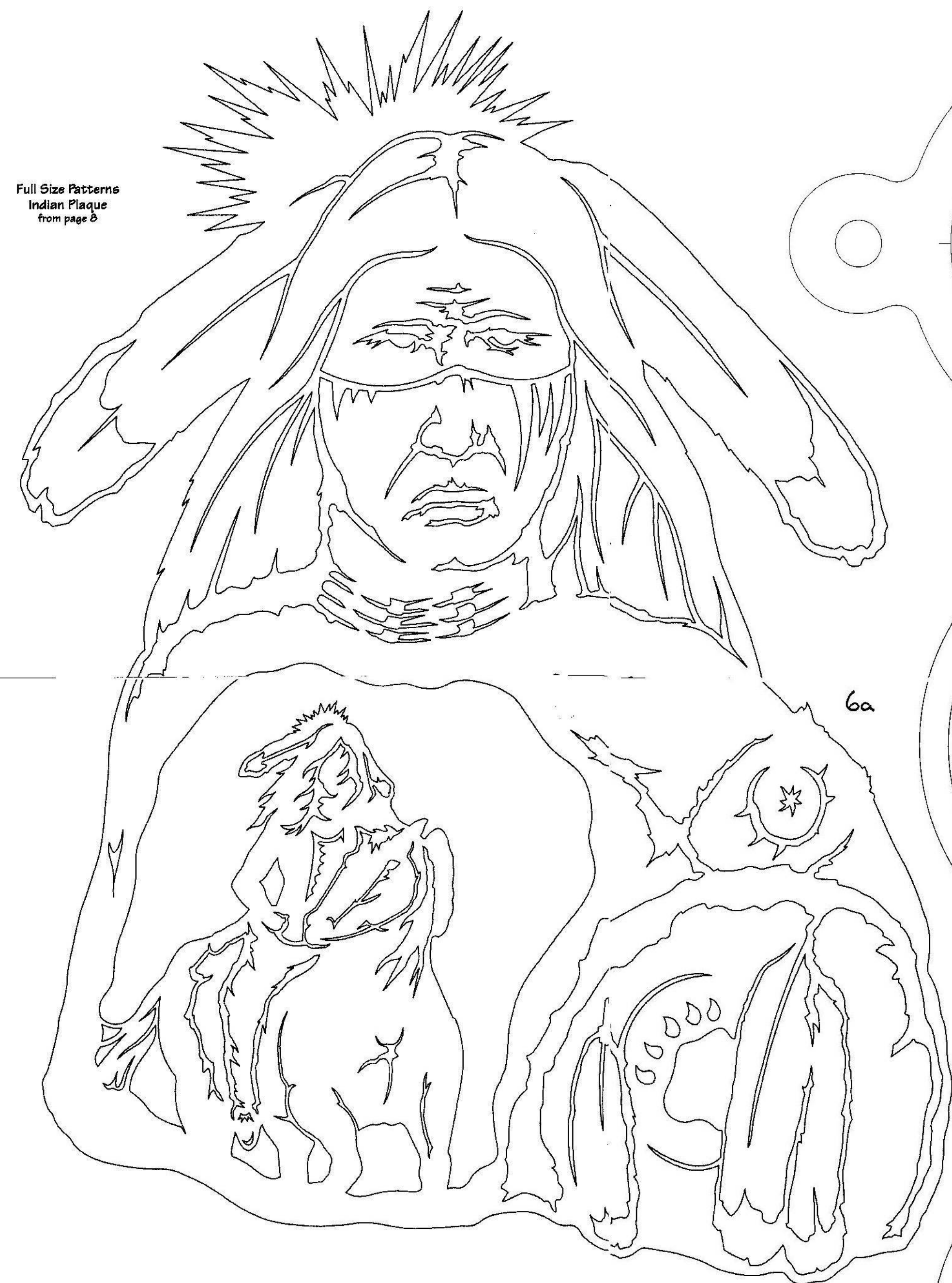
CODE: S04019

[www.hawkwoodworkingtools.com](http://www.hawkwoodworkingtools.com)

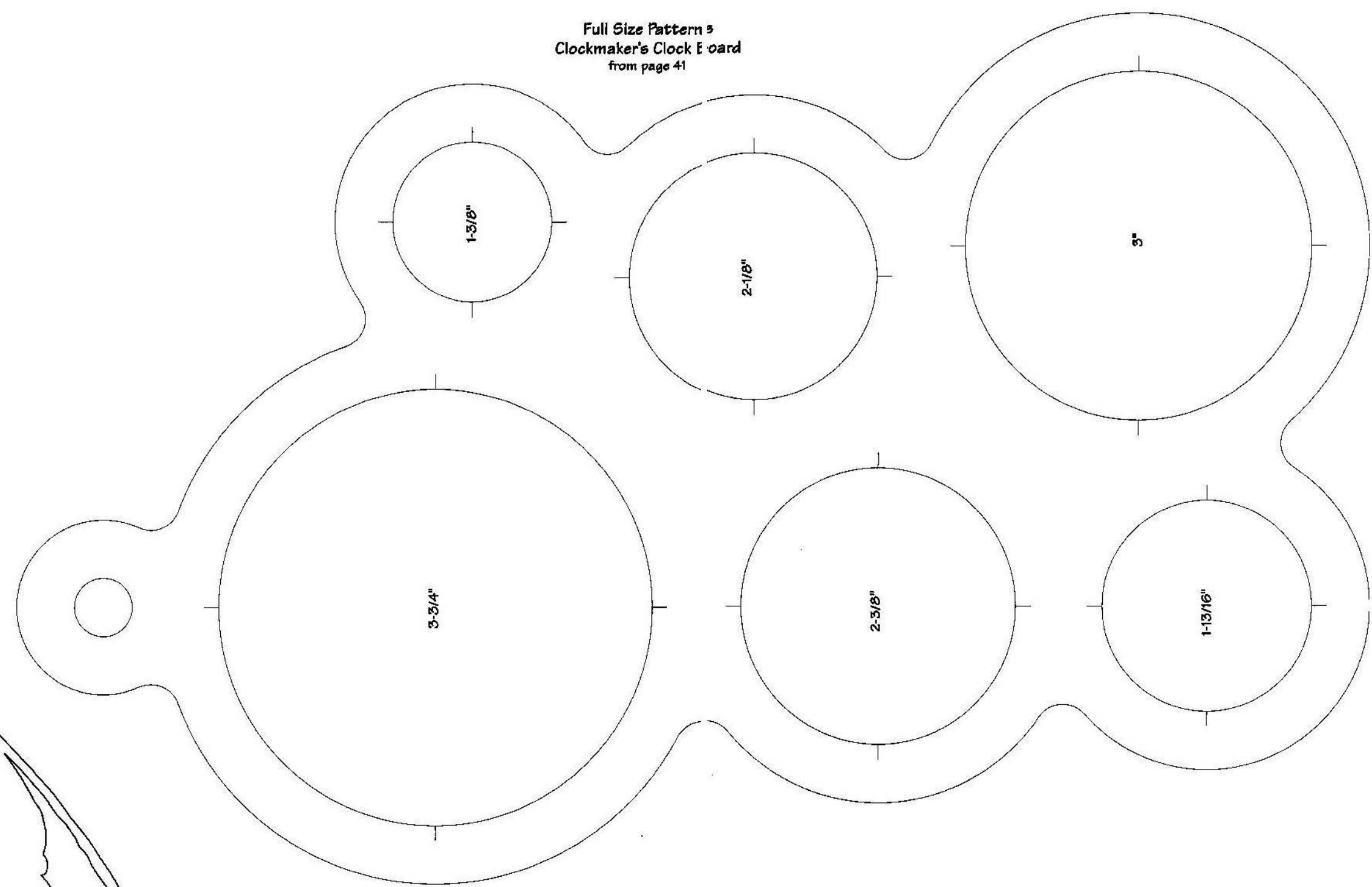
**[www.hawkwoodworkingtools.com](http://www.hawkwoodworkingtools.com)**

# Call 1-800-487-2623



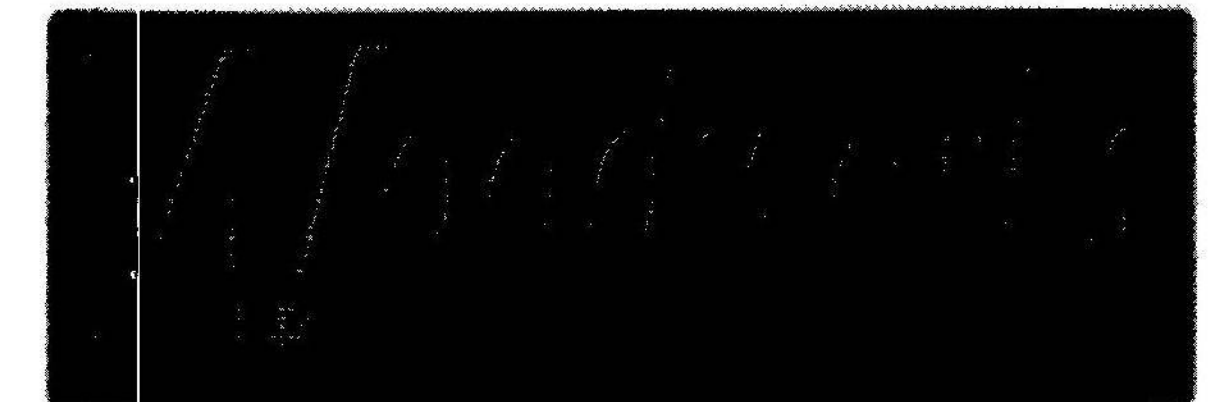


Full Size Patterns  
Indian Plaque  
from page 8



Full Size Pattern  
Clockmaker's Clock Board  
from page 41

The hole sizes shown here are used for some of the most popular insert clocks available.



FULL SIZE PATTERN SECTION NO. 1 JUNE 2004

Side A

|                               |              |
|-------------------------------|--------------|
| Indian Plaque.....            | from page 8  |
| Ridin' Buddies.....           | from page 14 |
| Clockmaker's Clock Board..... | from page 41 |
| Rose Mosaic Keepsake Box..... | from page 44 |

Side B

|                            |              |
|----------------------------|--------------|
| Spotted Jaguar.....        | from page 6  |
| Shen Suncatcher.....       | from page 12 |
| Banana Holder.....         | from page 22 |
| Serving Tray.....          | from page 36 |
| Carving a Wood Spirit..... | from page 67 |

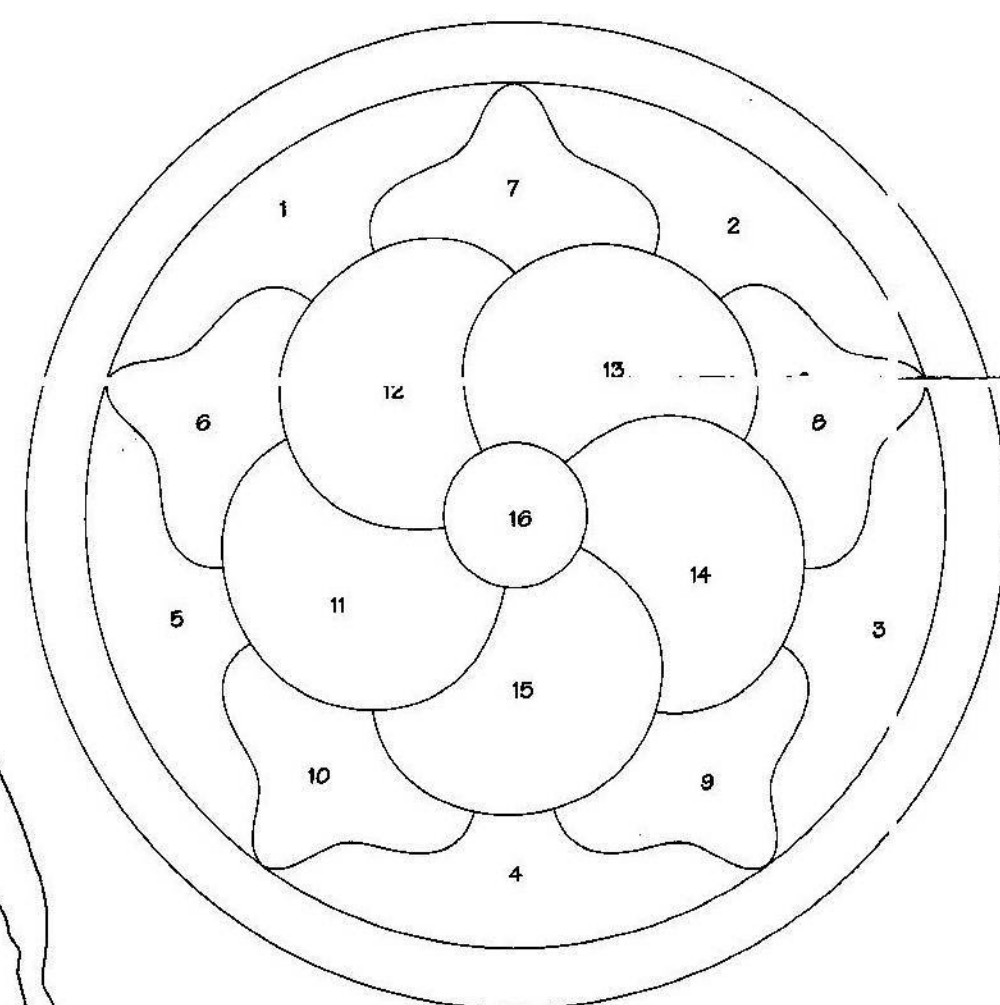
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

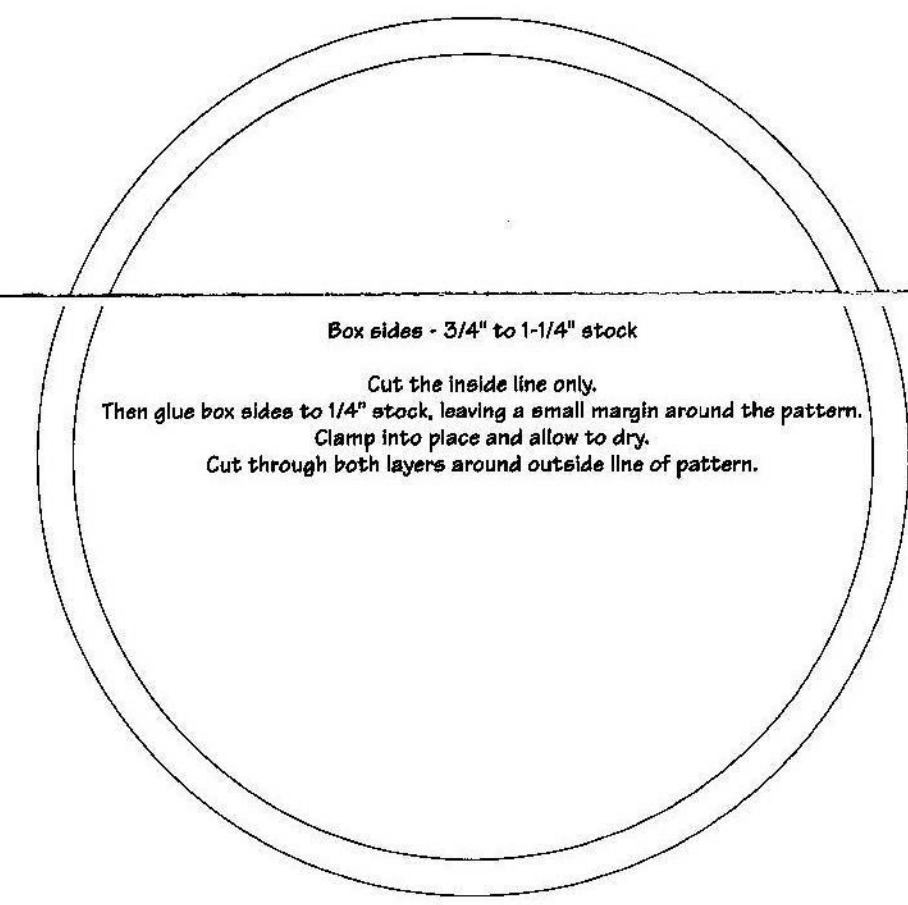
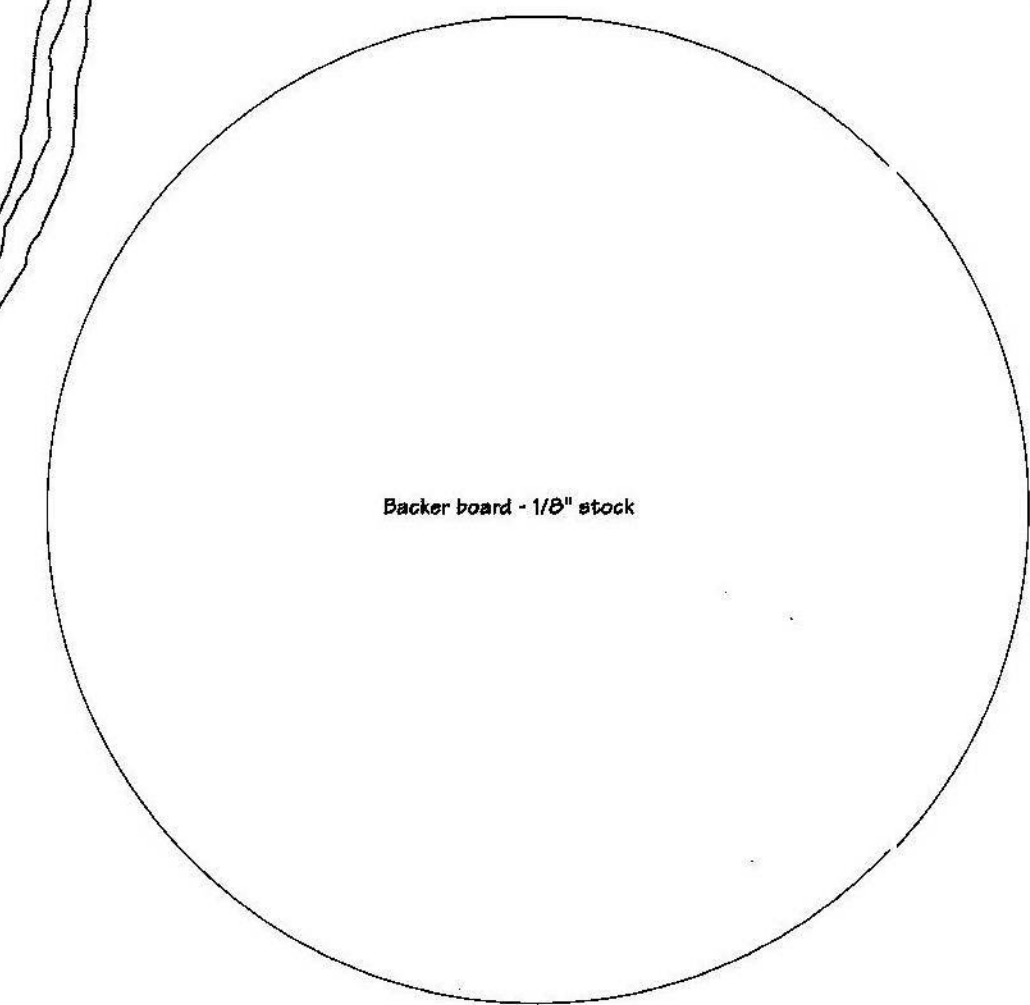
Common Measurements:

|                |               |
|----------------|---------------|
| 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" = 1.58cm  | 10" = 25.40cm |
| 3/4" = 1.91cm  | 11" = 27.94cm |
| 7/8" = 2.22cm  | 12" = 30.48cm |
| 1" = 2.54cm    | 24" = 60.96cm |
| 2" = 5.08cm    | 36" = 91.44cm |
| 3" = 7.62cm    | 48" = 1.14m   |
| 4" = 10.16cm   | 60" = 1.52m   |

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

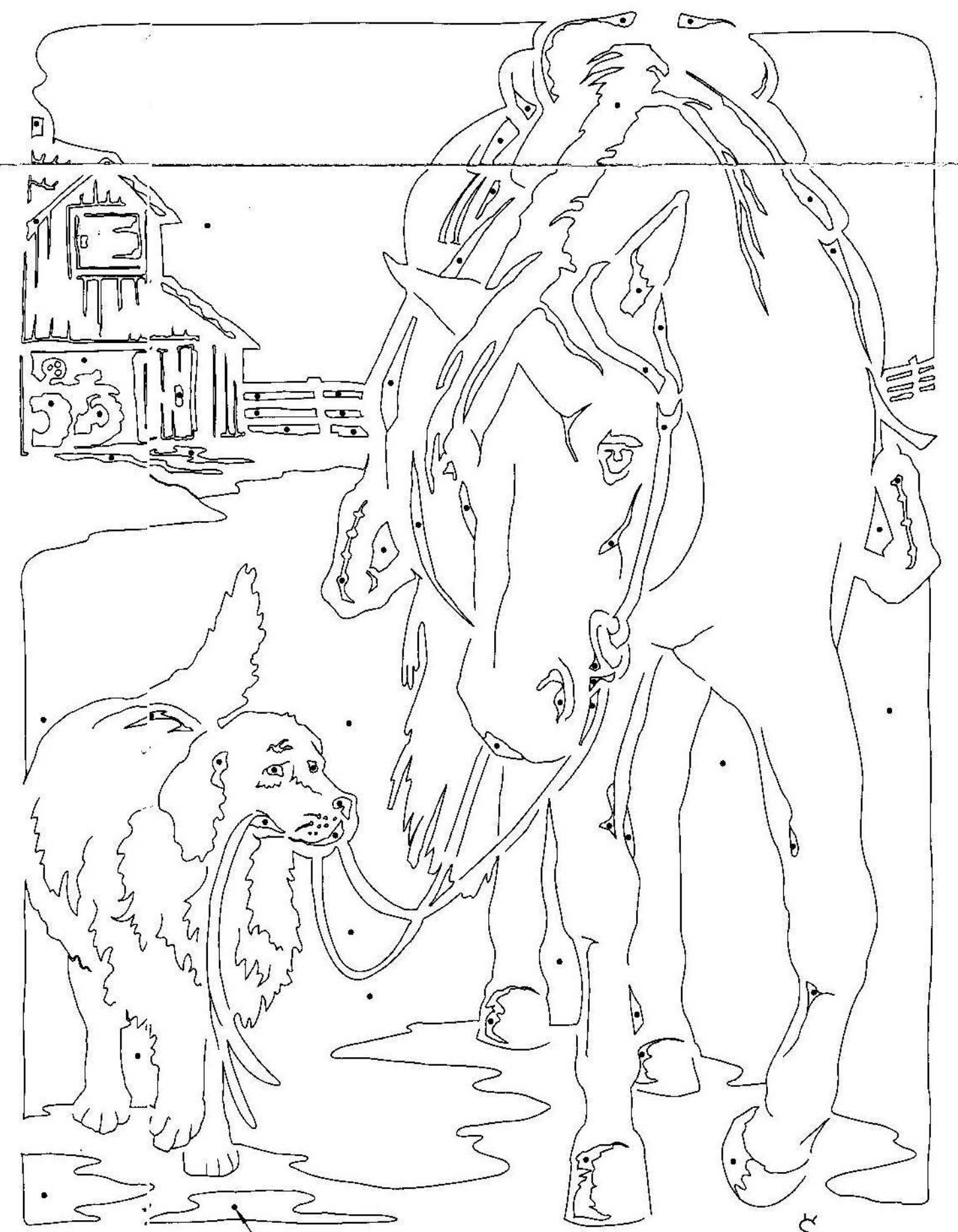


Full Size Patterns  
Rose Mosaic Keepsake Box  
from page 44



7a

Lid underside - 1/4" stock  
Cut around the outside line and the innermost line only, leaving the centerline intact to be cut later.



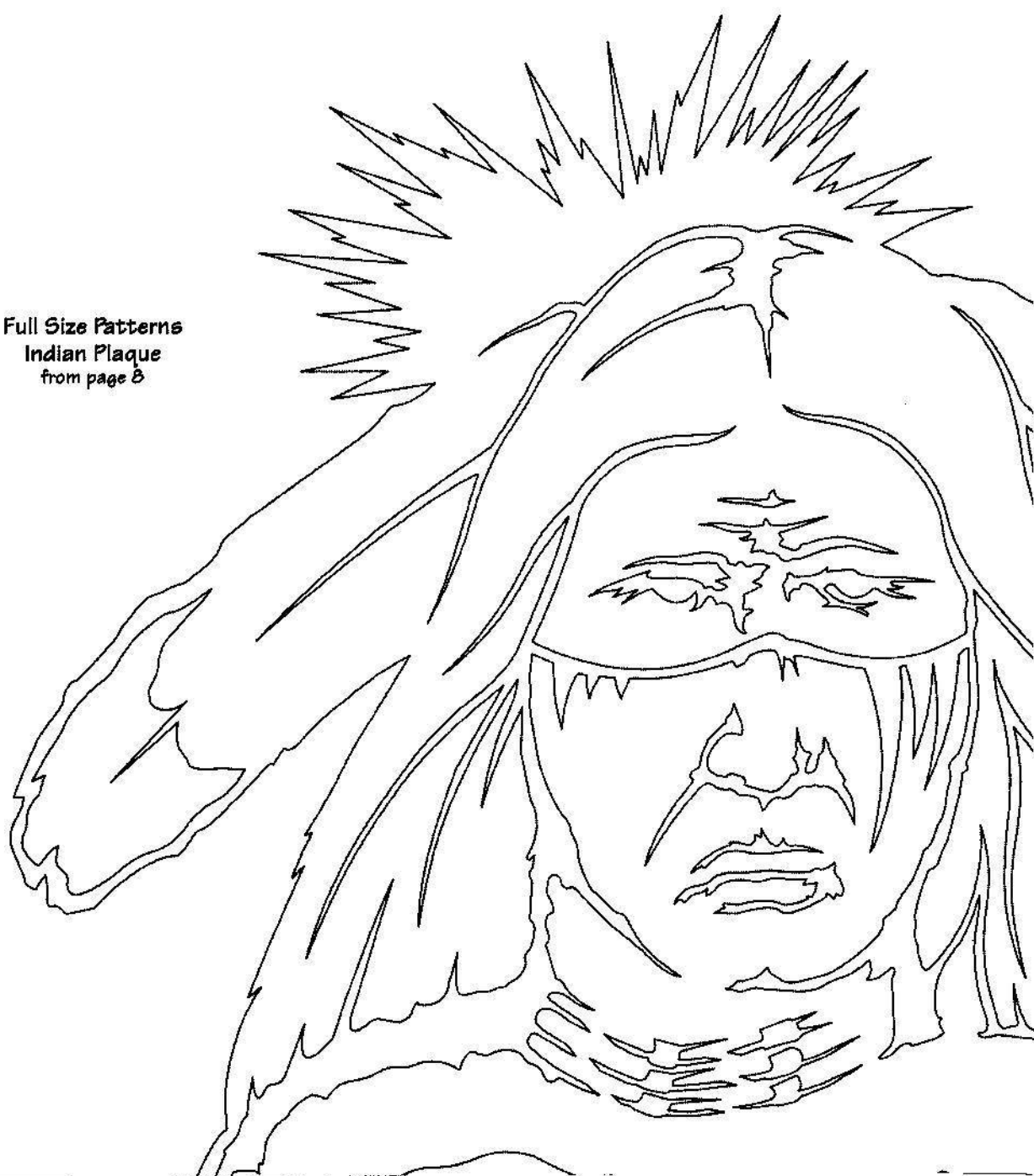
Full Size Patterns  
Ridin' Buddies  
from page 14

8a

Dots indicate negative space (not necessarily guide hole locations)



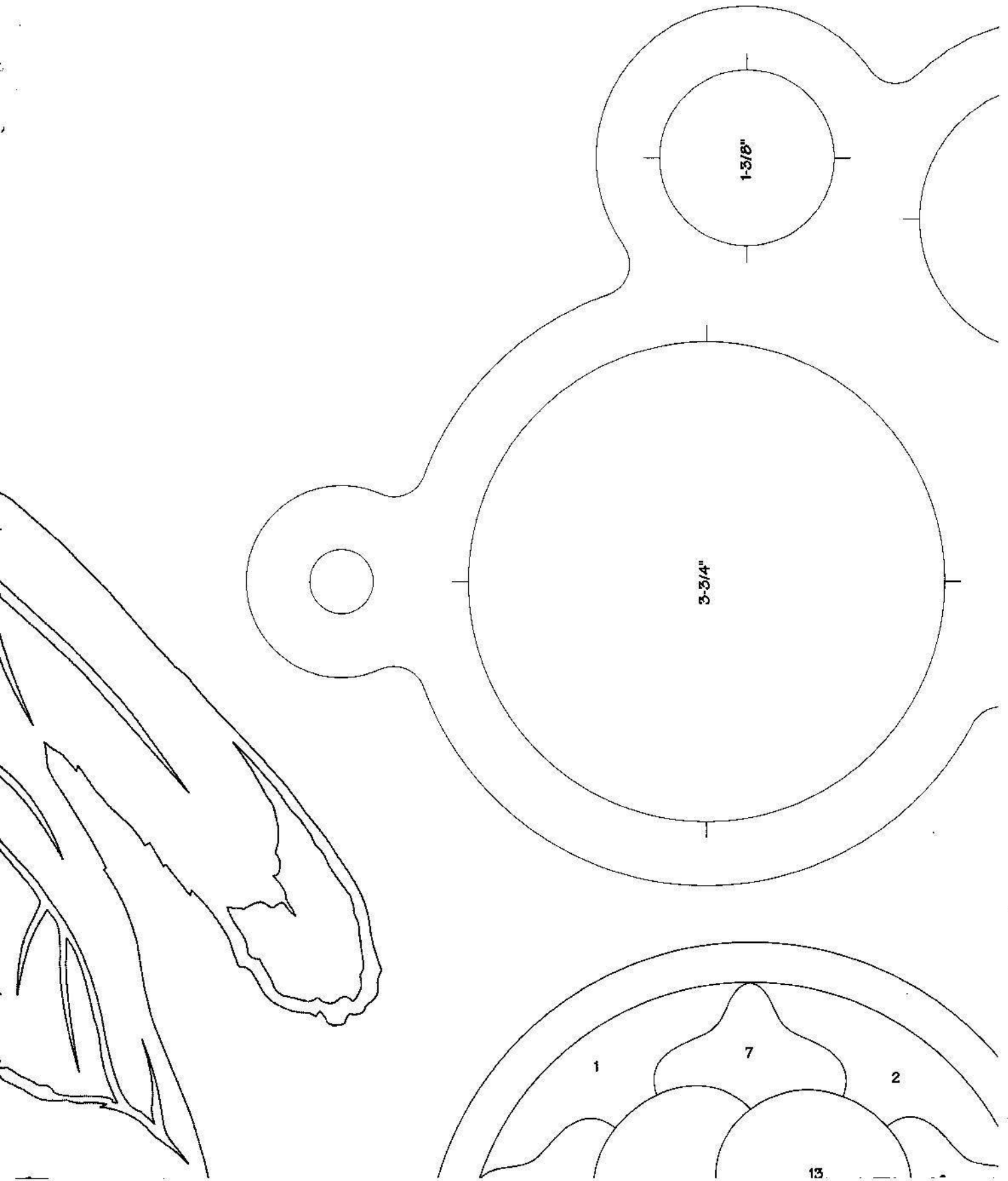
Full Size Patterns  
Indian Plaque  
from page 8





2A

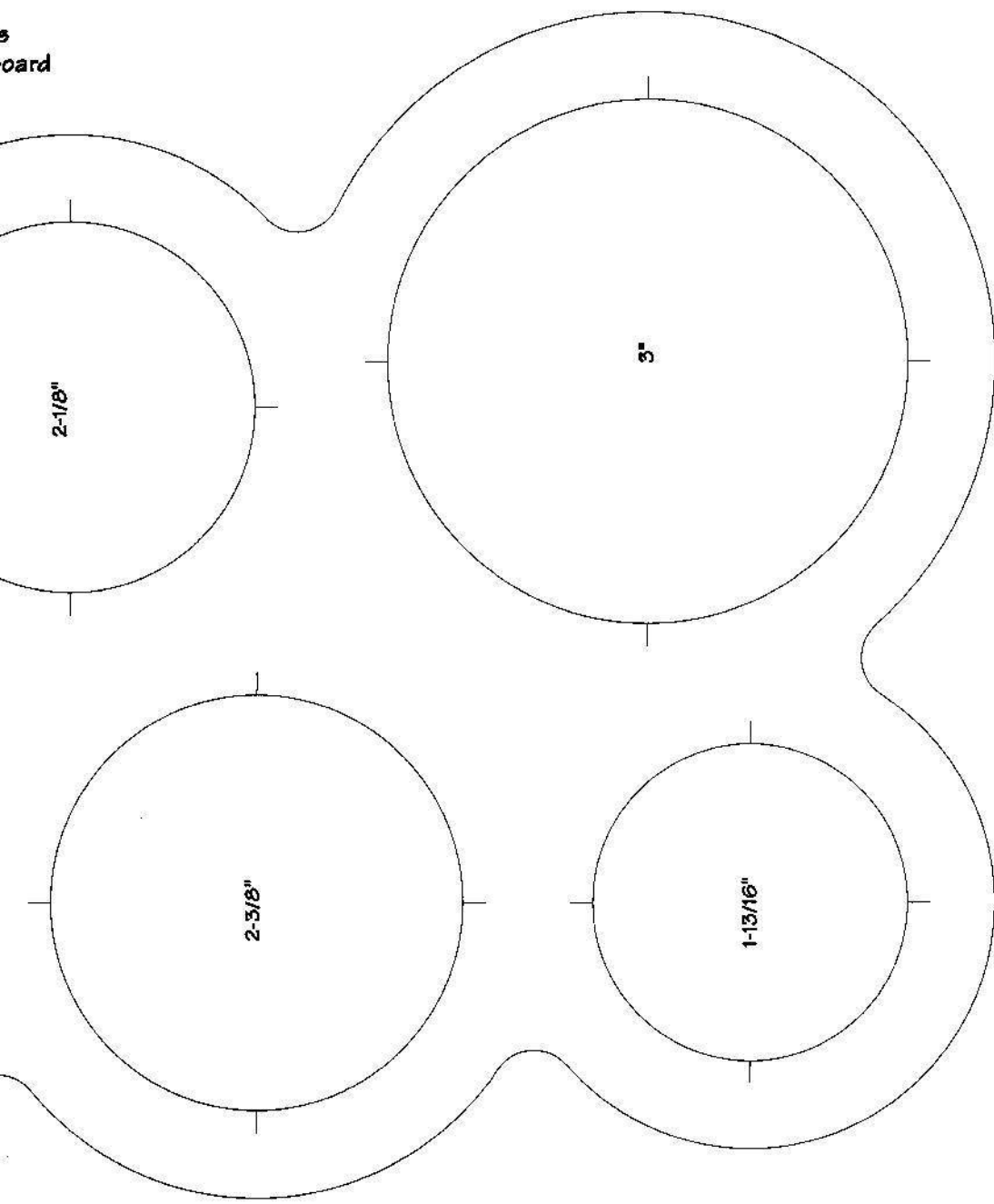
Full Size Pattern  
Clockmaker's Clock E  
from page 41





3 A

s  
board



The hole sizes shown here are used for some of the most popular insert clocks available.



Note:  
section  
ONLY for  
complete  
permitted  
to sell,



## FULL SIZE PATTERN SECTION NO. 1 JUNE 2004

## Side A

Indian Plaque.....from page 8  
 Ridin' Buddies.....from page 14  
 Clockmaker's Clock Board.....from page 41  
 Rose Mosaic Keepsake Box.....from page 44

## Side B

Spotted Jaguar.....from page 6  
 Kitten Suncatcher.....from page 12  
 Banana Holder.....from page 22  
 Serving Tray.....from page 36  
 Carving a Wood Spirit.....from page 67

## 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  |
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| 3/4" = 1.91cm  | 11" = 27.94cm |
| 7/8" = 2.22cm  | 12" = 30.48cm |
| 1" = 2.54cm    | 24" = 60.96cm |
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| 3" = 7.62cm    | 45" = 1.14m   |
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Full Size Patterns  
 Ridin' Buddies  
 from page 14

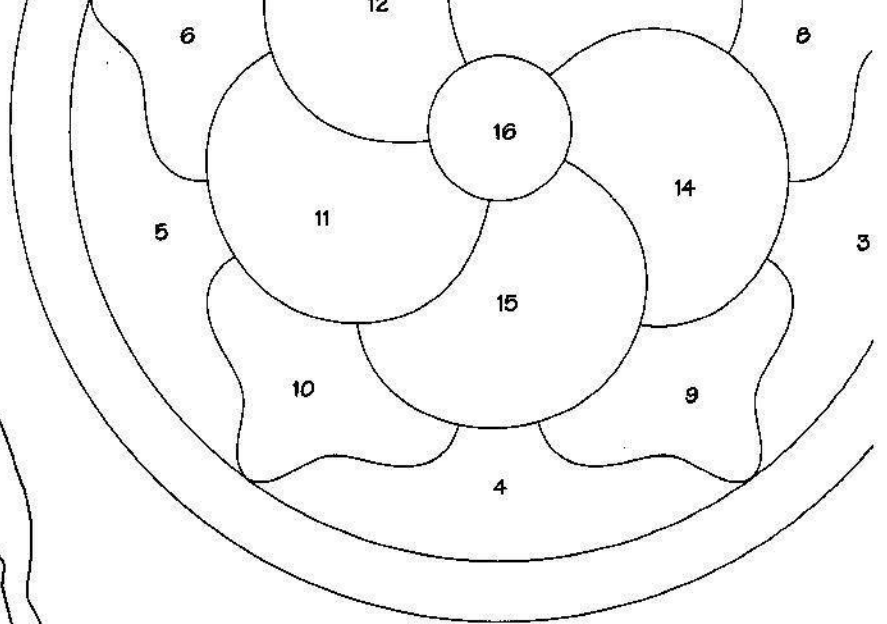
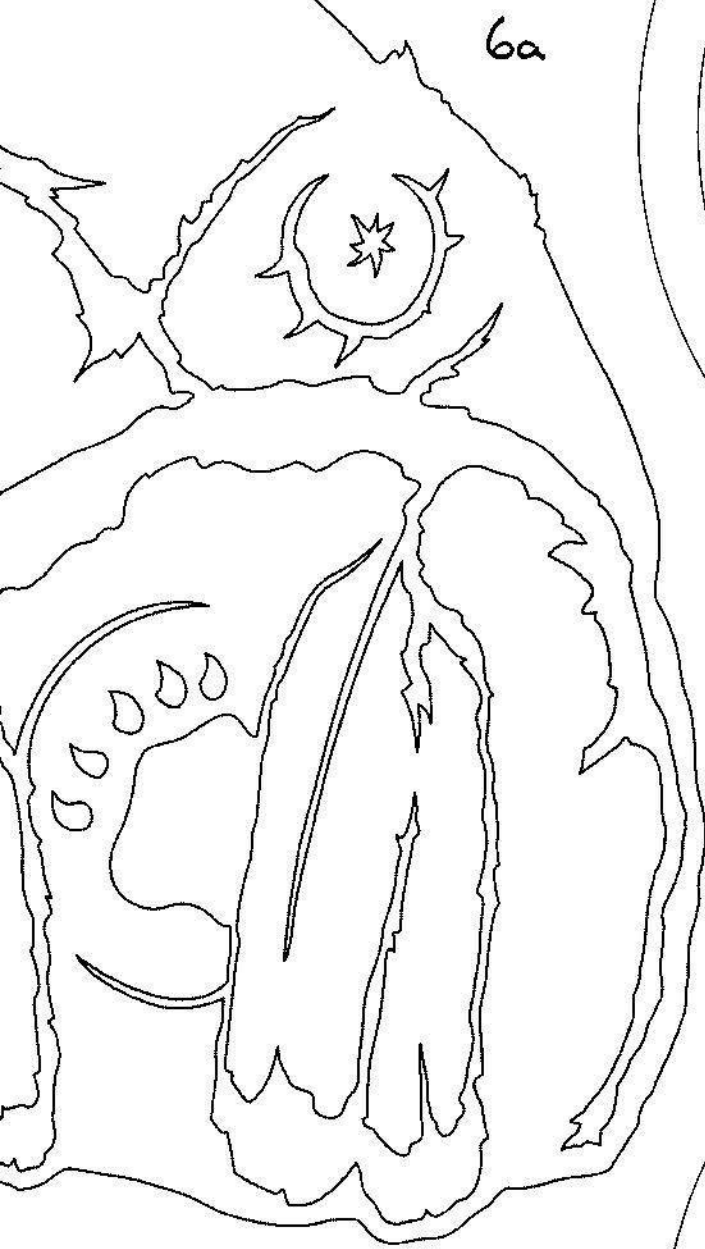




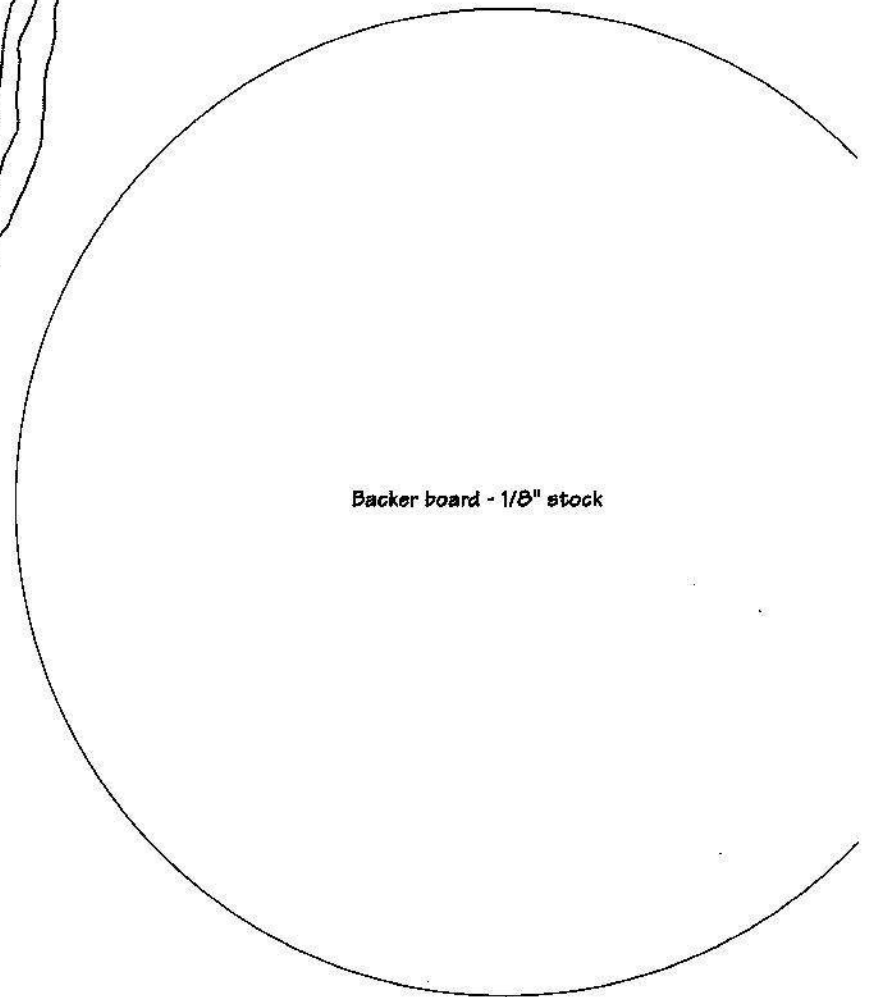
5a







Lid upper side - 1/4" stock



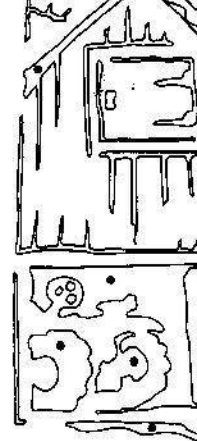
Backer board - 1/8" stock



7a

Box sides - 3/4" to 1-1/4" stock

Cut the inside line only.  
Then glue box sides to 1/4" stock, leaving a small margin around the pattern.  
Clamp into place and allow to dry.  
Cut through both layers around outside line of pattern.

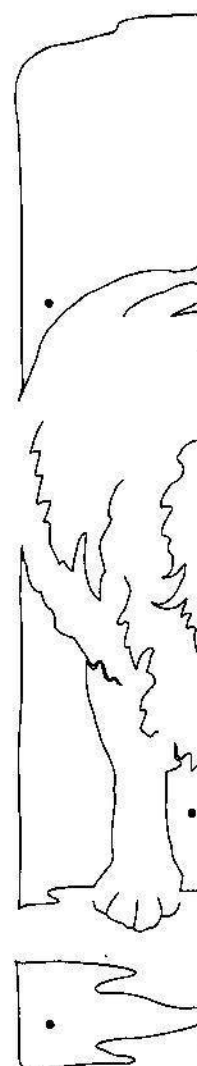


# Full Size Patterns

Rose Mosaic Keepsake Box  
from page 44

Lid underside - 1/4" stock

Cut around the outside line and the innermost  
line only, leaving the centerline intact to be cut later.





8a



Dots indicate negative space  
(not necessarily guide hole locations)

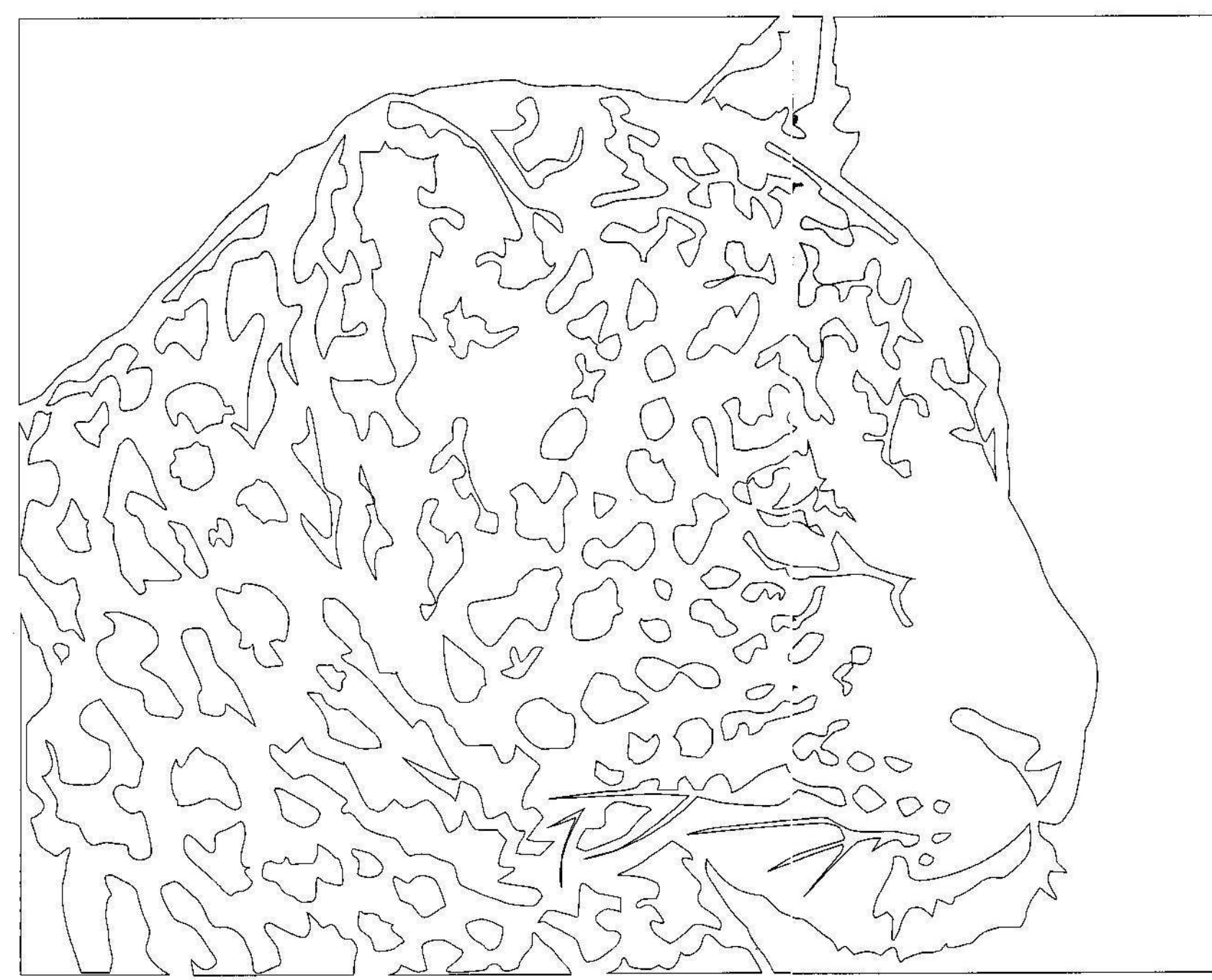


b1

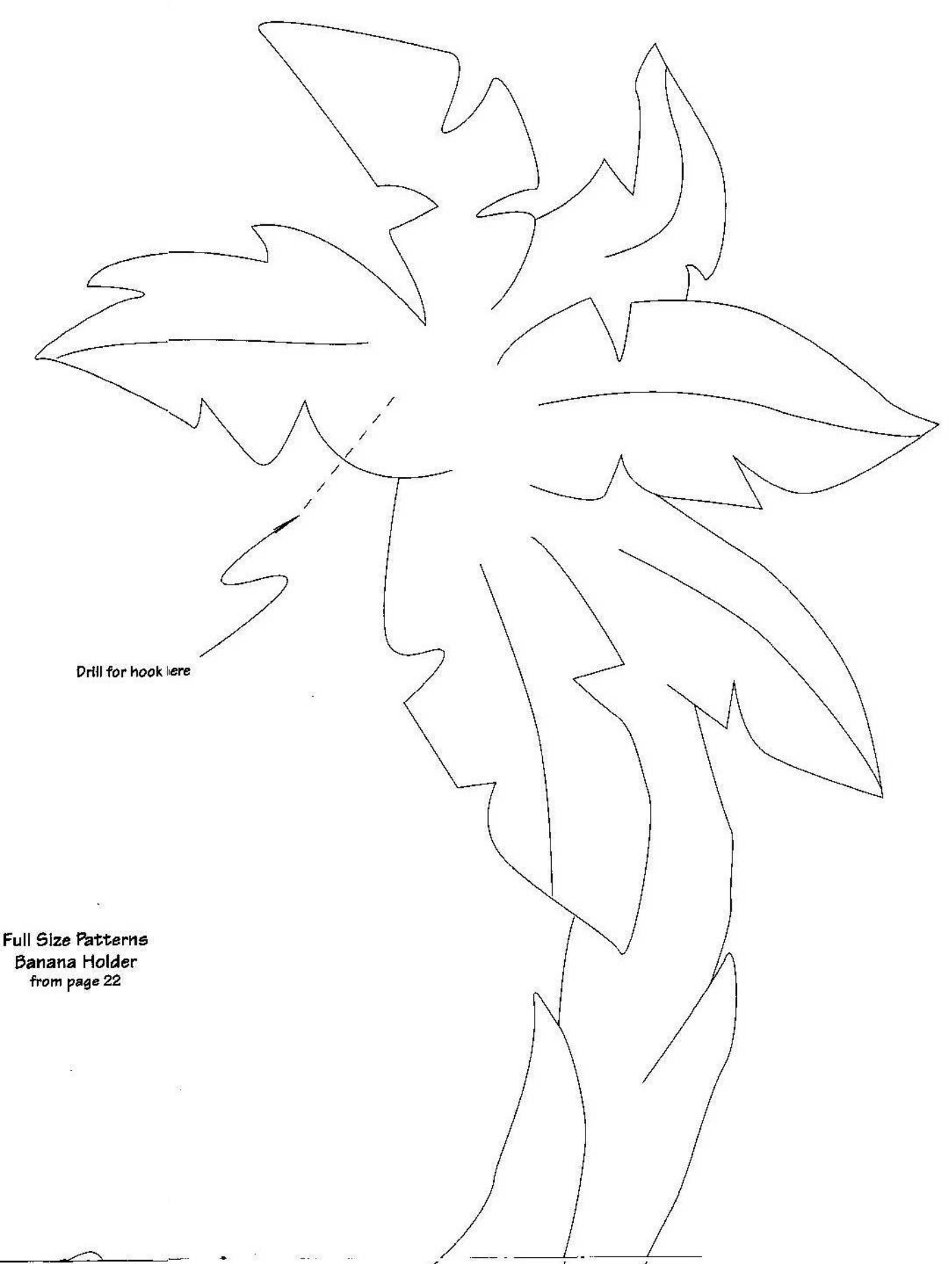
b2

b3

b4



Full Size Patterns  
Spotted Jaguar  
from page 6



Drill for hook here

Full Size Patterns  
Banana Holder  
from page 22

>



Full Size Patterns  
Carving a Wood Spirit  
from page 67

b5

b6



Full Size Patterns  
Kitten Suncatcher  
from page 12



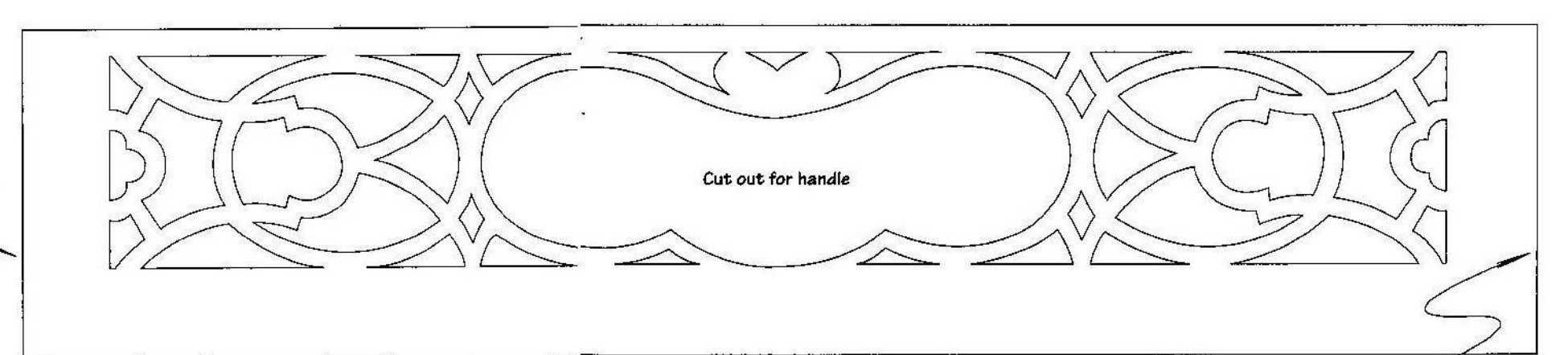
Drill for anchors here

b7

b8

Full Size Patterns  
Serving Tray  
from page 36

45° miter

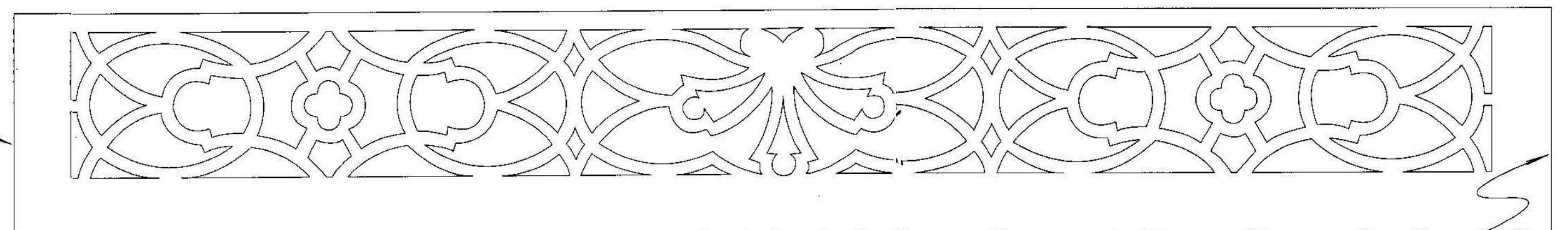


Cut out for handle

End (C) - make two from 1/4" material

45° miter

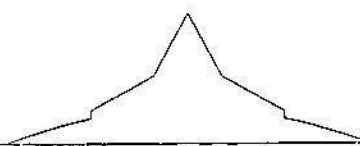
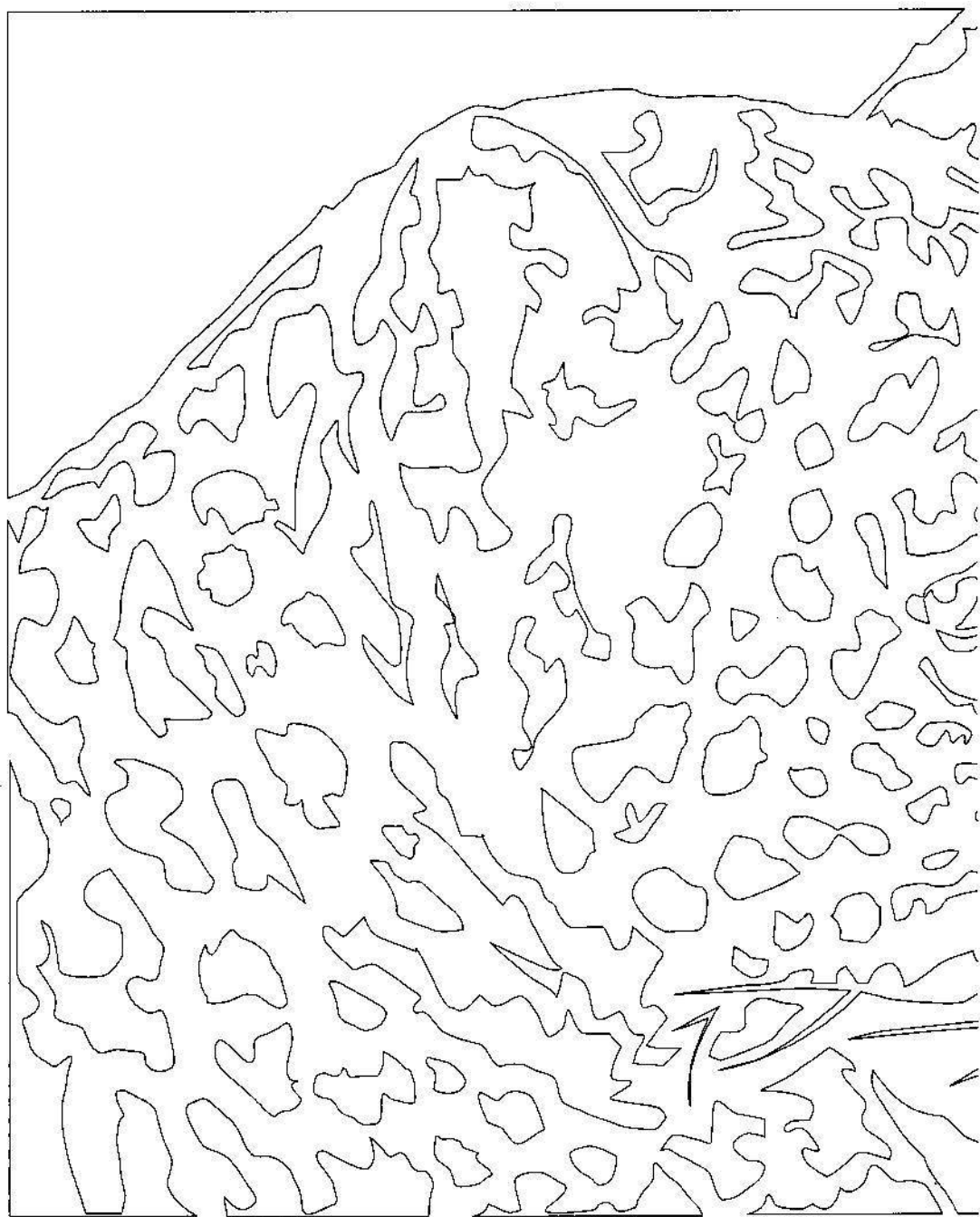
45° miter



Side (B) - make two from 1/4" material

45° miter

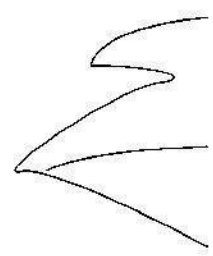






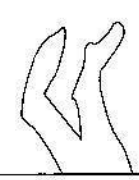


Full Size Patterns  
Spotted Jaguar  
from page 6



Drill for hook I

Full Size Patterns  
Banana Holder  
from page 22









Full Size Patterns  
Carving a Wood Spirit  
from page 67



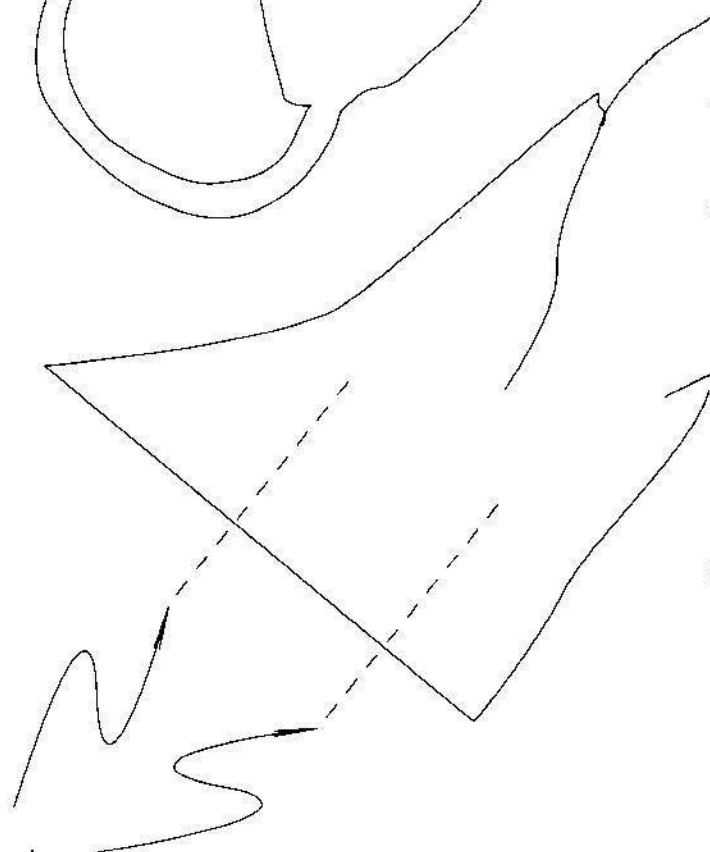
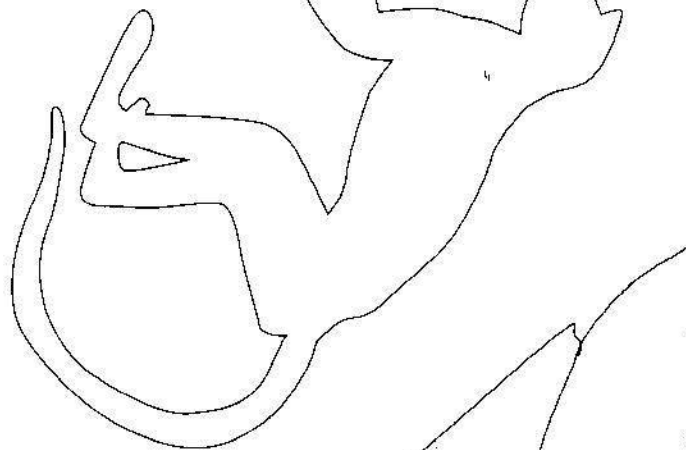


bs



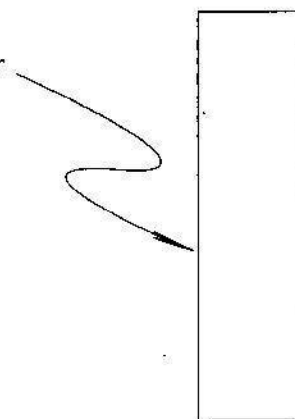


b6



Drill for anchors here

45° miter

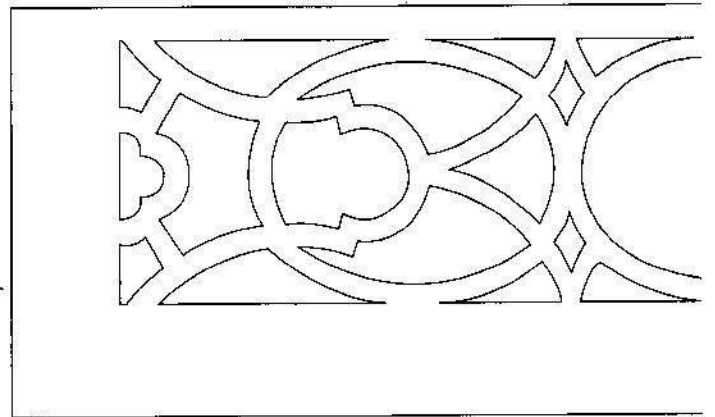


Full Size Patterns  
Kitten Suncatcher  
from page 12

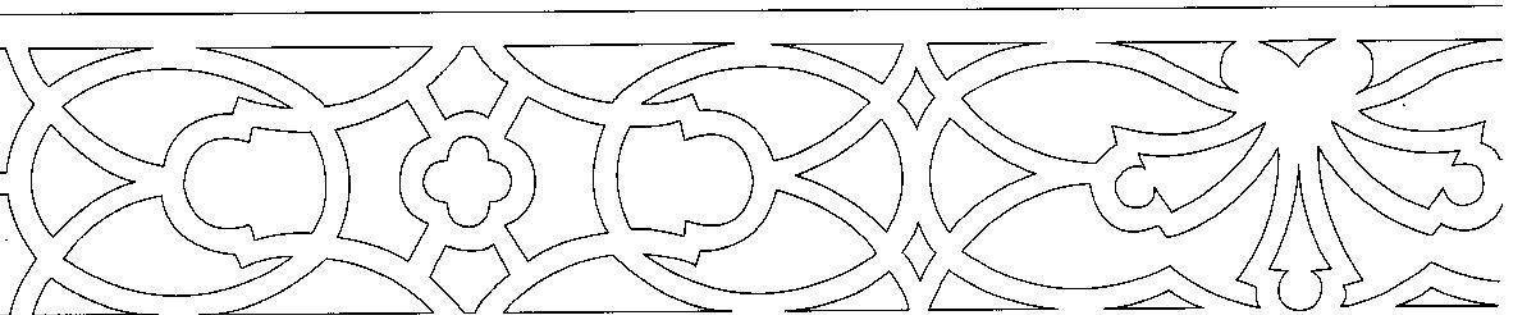


B7

45° miter



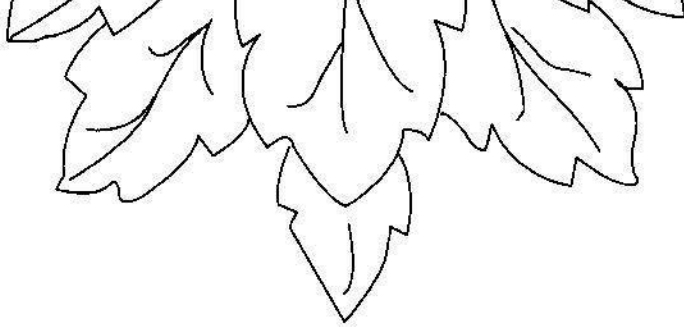
E



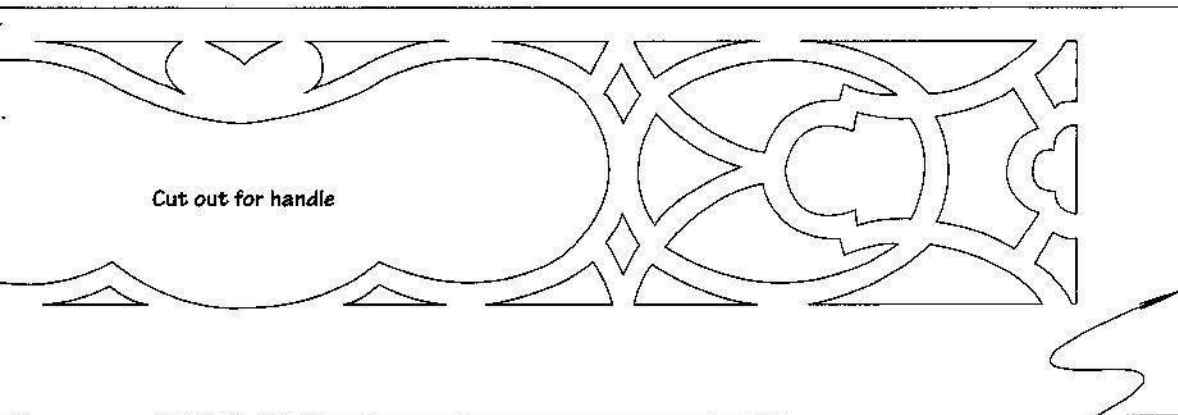
Side (B) - make two f

1



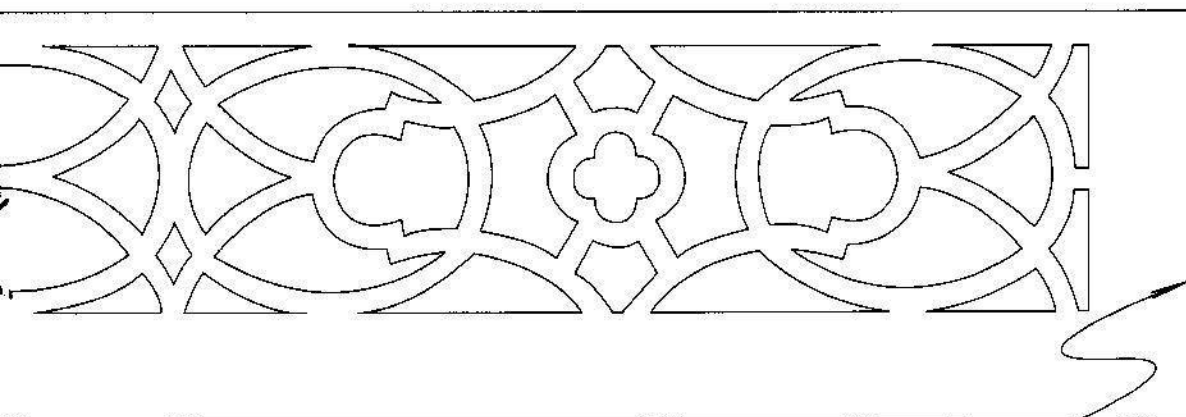


Full Size Patterns  
Serving Tray  
from page 36



and (C) - make two from 1/4" material

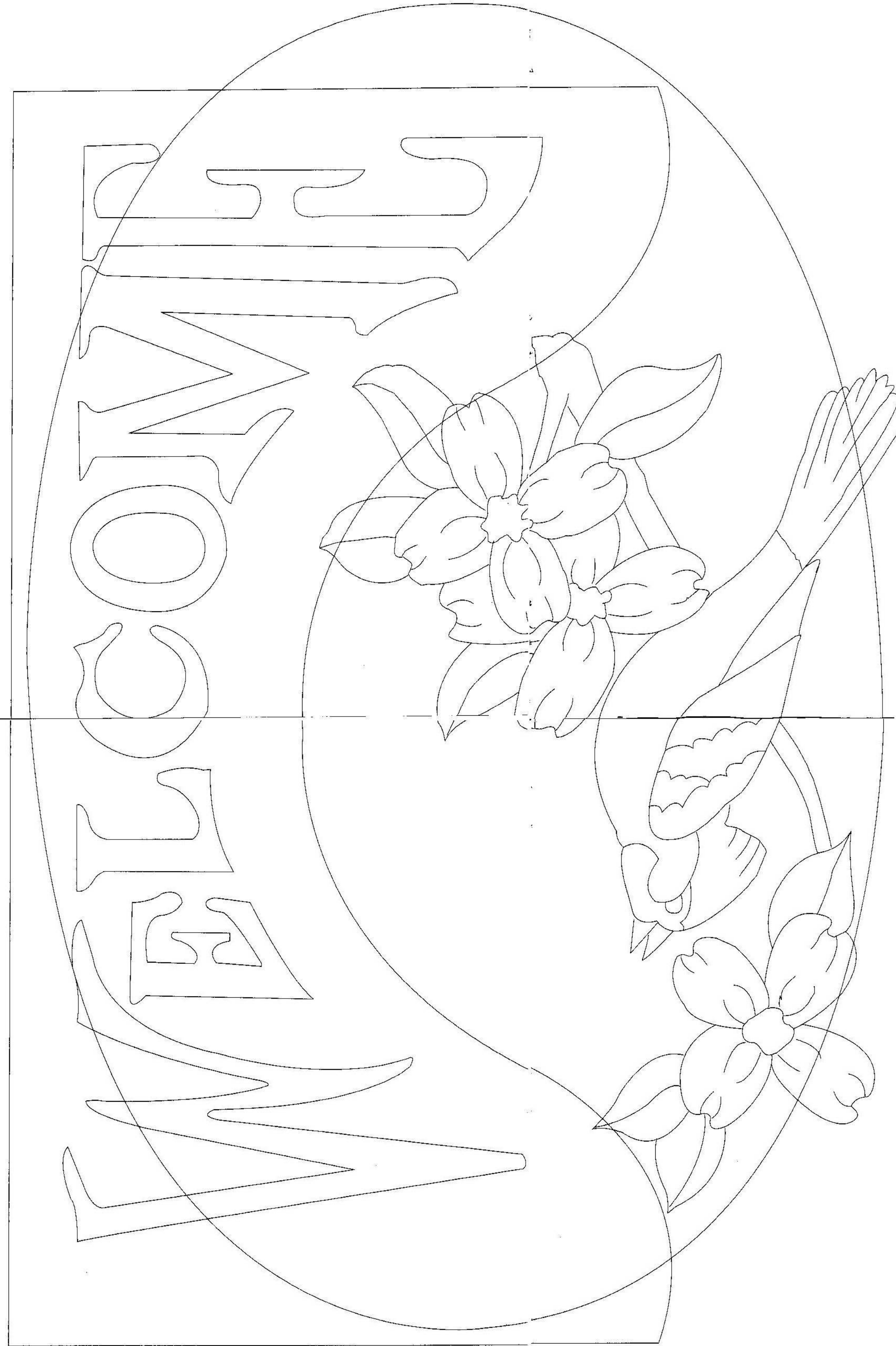
45° miter



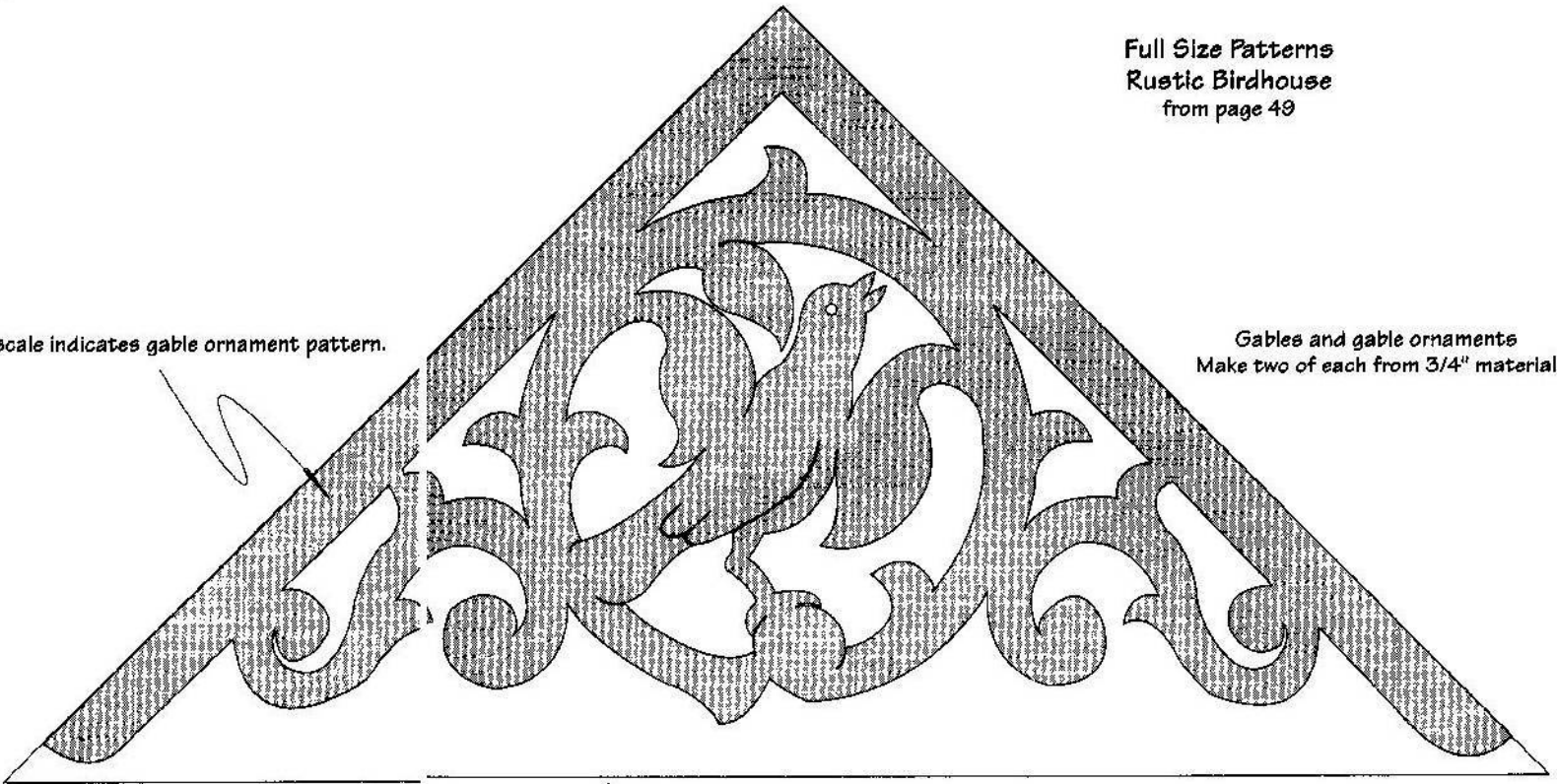
from 1/4" material

45° miter





Gray scale indicates gable ornament pattern.



Gables and gable ornaments  
Make two of each from 3/4" material

FULL SIZE PATTERN SECTION NO. 2 JUNE 2004

- Side A  
Rustic Birdhouse.....from page 49  
Michael's Dragon Breathcatcher.....from page 58  
Cardinal and Dogwood Blossoms  
Welcome Sign.....from page 64
- Side B  
Eagle Scout Plaque.....from page 26  
Musical Cutting Board.....from page 28  
Toothpick Holder.....from page 54

Metric Conversions:

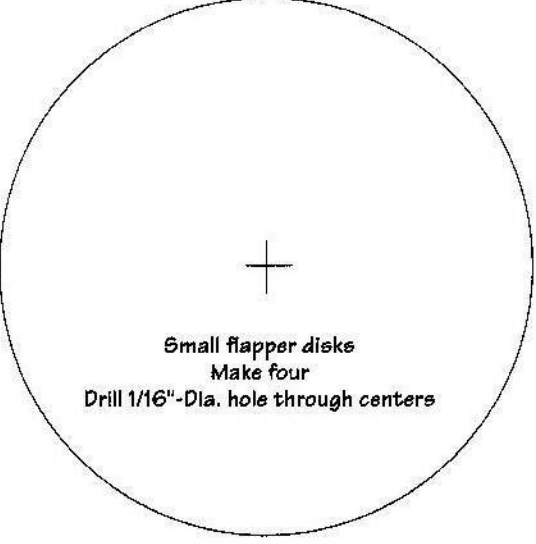
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

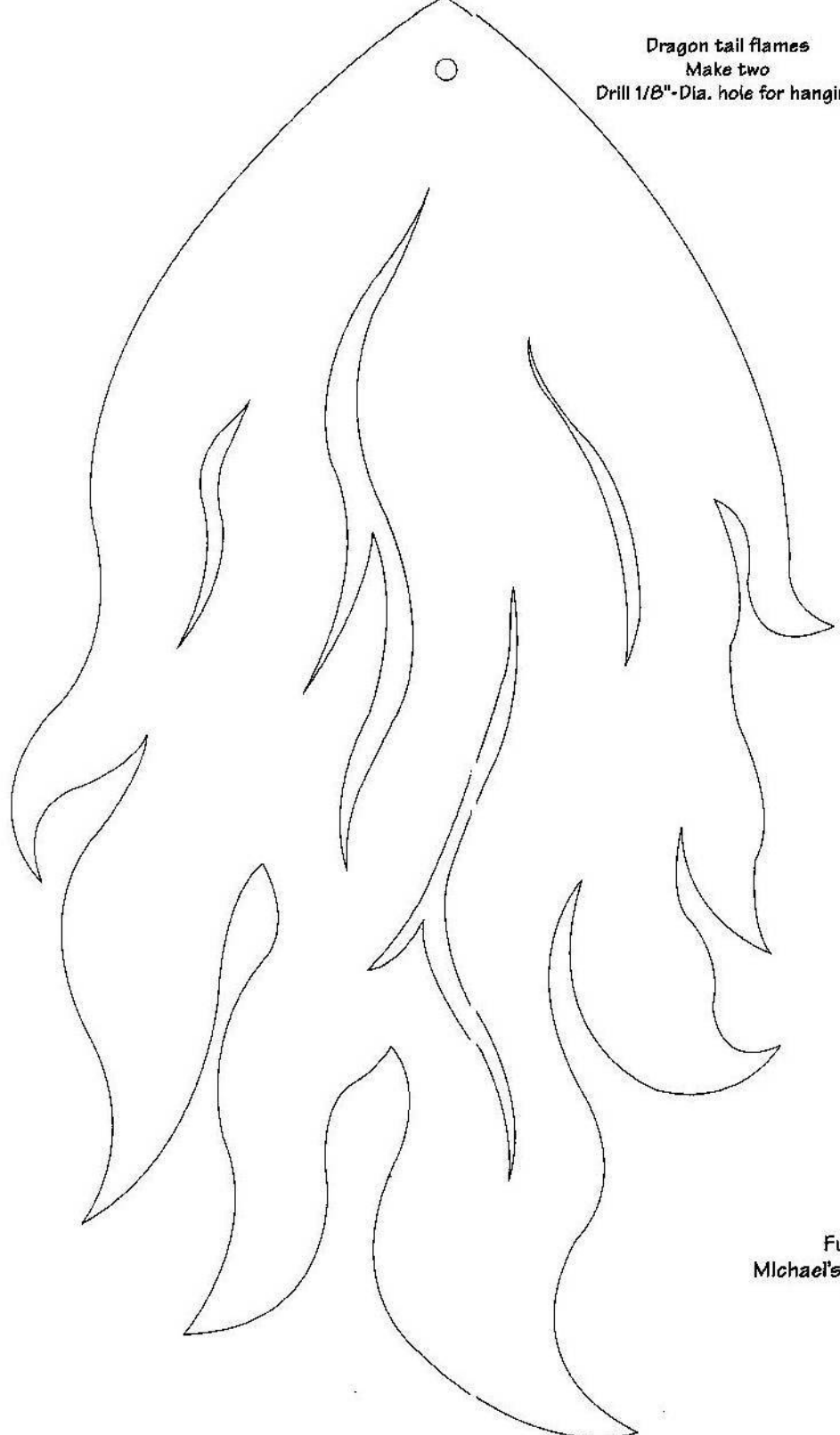
|                |               |
|----------------|---------------|
| 1/16" = 1.59mm | 5" = 12.70cm  |
| 1/8" = 3.18mm  | 6" = 15.24cm  |
| 1/4" = 6.35mm  | 7" = 17.78cm  |
| 3/8" = 9.53mm  | 8" = 20.32cm  |
| 1/2" = 1.27cm  | 9" = 22.86cm  |
| 5/8" = 1.59cm  | 10" = 25.40cm |
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| 7/8" = 2.22cm  | 12" = 30.48cm |
| 1" = 2.54cm    | 24" = 60.96cm |
| 2" = 5.08cm    | 36" = 91.44cm |
| 3" = 7.62cm    | 45" = 1.14m   |
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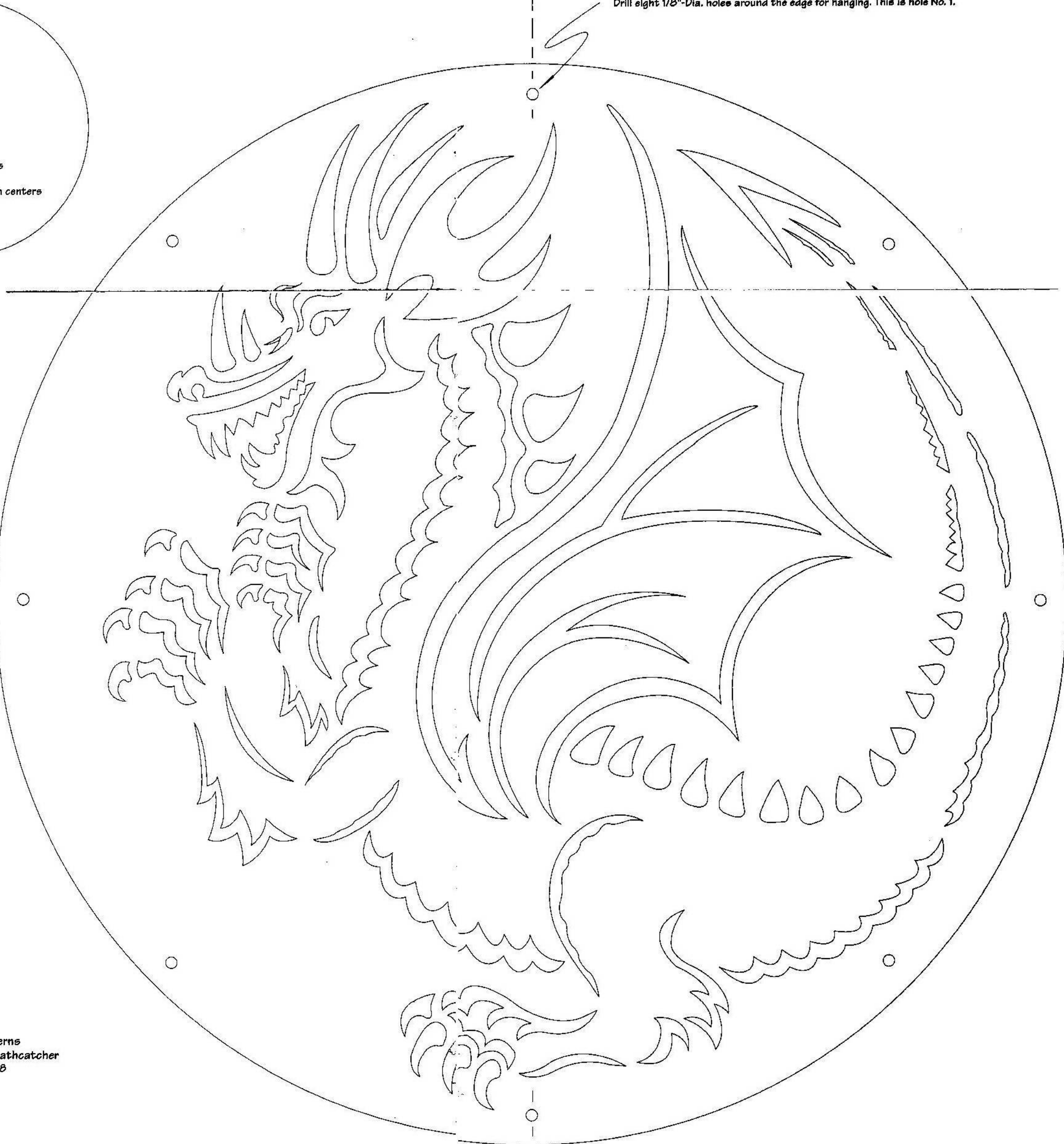
Large flapper disks  
Make two  
Drill 1/16"-Dia. hole through centers



Small flapper disks  
Make four  
Drill 1/16"-Dia. hole through centers



Dragon tail flames  
Make two  
Drill 1/8"-Dia. hole for hanging

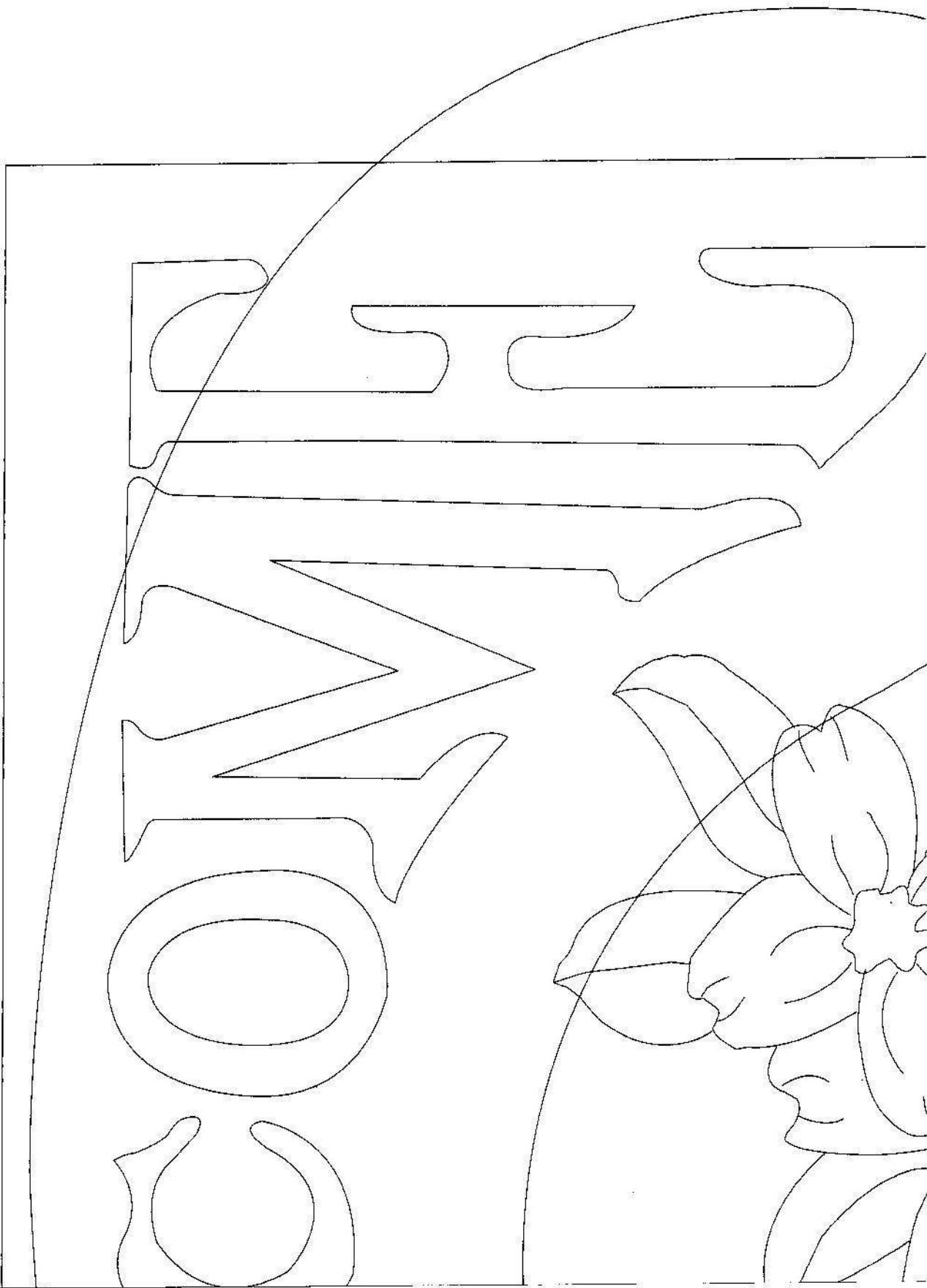


Drill eight 1/8"-Dia. holes around the edge for hanging. This is hole No. 1.



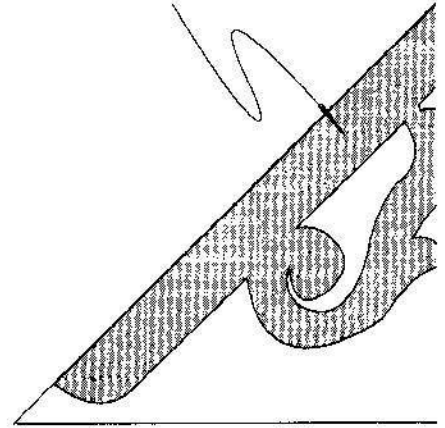
1c

Full Size Patterns  
Cardinal and Dogwood Blossoms Welcome Sign  
from page 64

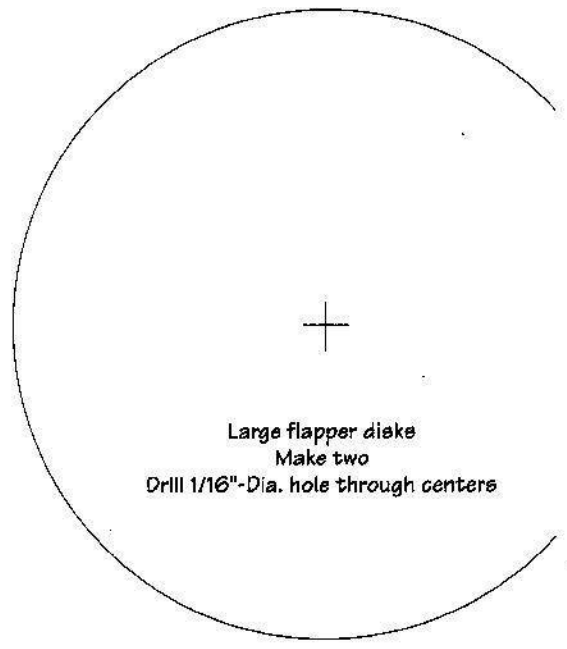




Gray scale indicates gable ornament pattern.



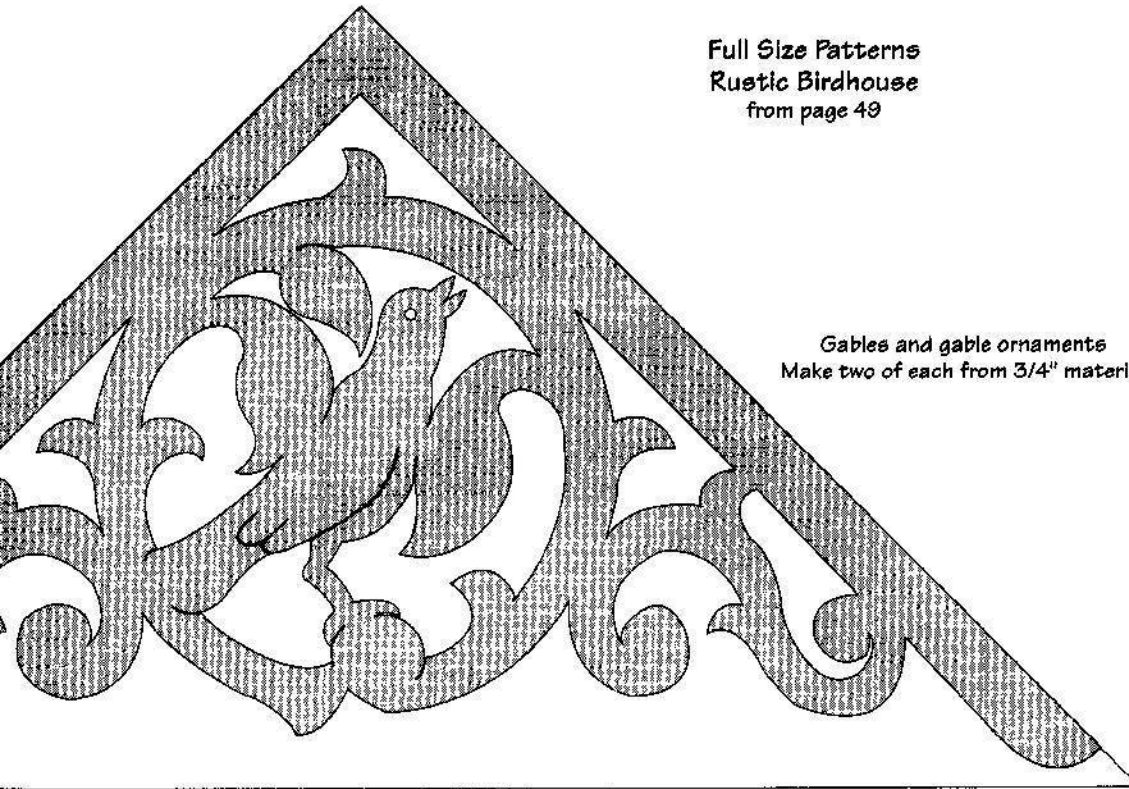
Triangle





3c

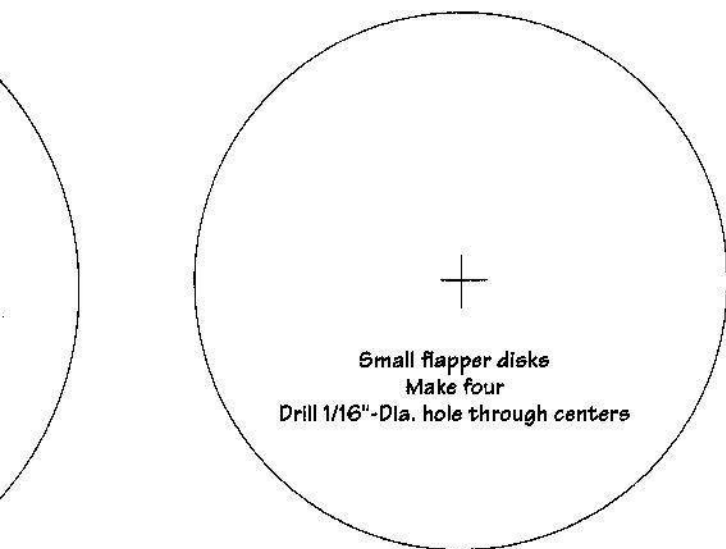
Full Size Patterns  
Rustic Birdhouse  
from page 49



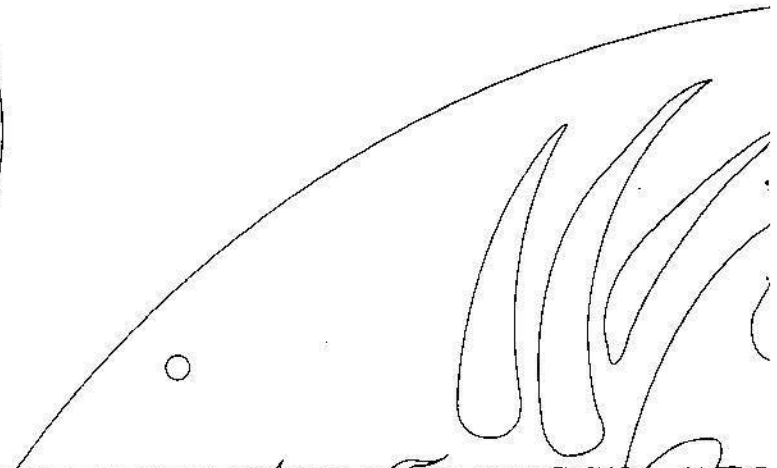
Gables and gable ornaments  
Make two of each from 3/4" material

ular perimeter indicates gable pattern.

Note:  
sector  
ONLY &  
comple  
permit  
to sell,



Small flapper disks  
Make four  
Drill 1/16"-Dia. hole through centers





## FULL SIZE PATTERN SECTION NO. 2 JUNE 2004

## Side A

Rustic Birdhouse.....from page 49

Michael's Dragon Breathcatcher.....from page 58

Cardinal and Dogwood Blossoms

Welcome Sign.....from page 64

## Side B

Eagle Scout Plaque.....from page 26

Musical Cutting Board.....from page 28

Toothpick Holder.....from page 54

## Metric Conversions:

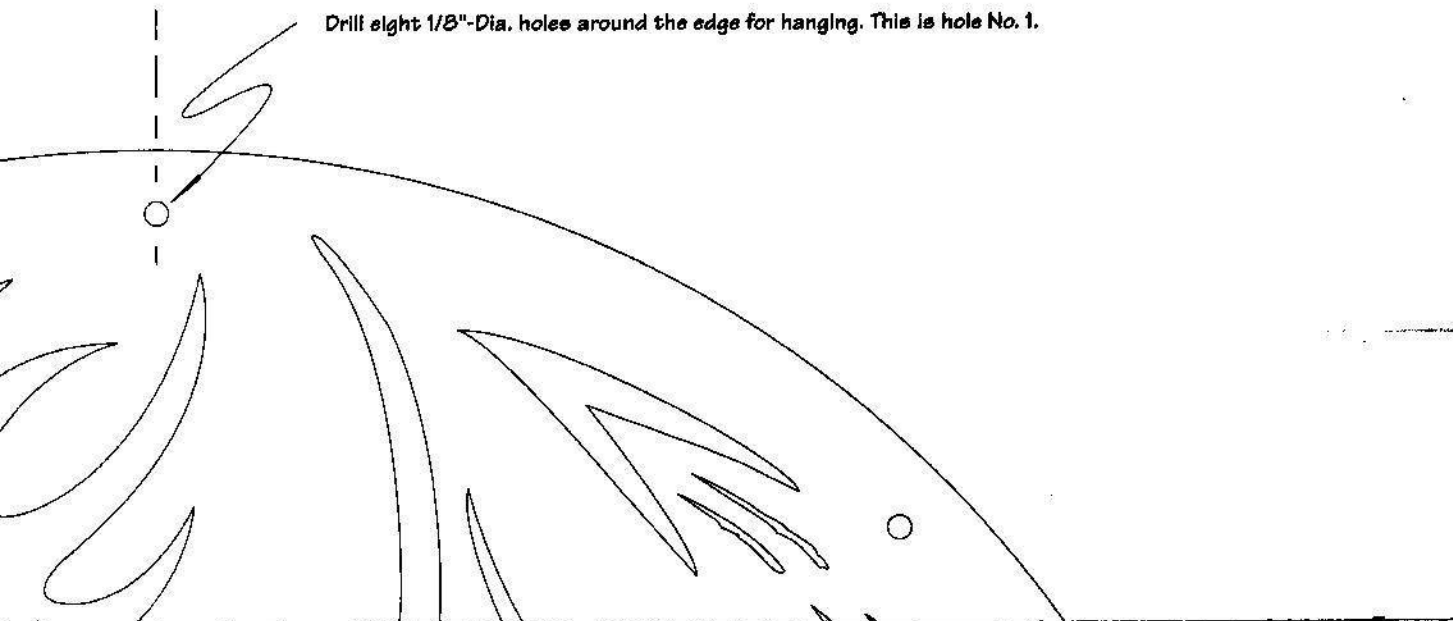
1 Inch = 25.4mm = 2.54cm = 0.0254m

## Common Measurements:

|                |               |
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| 1/16" = 1.59mm | 5" = 12.70cm  |
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| 3" = 7.62cm    | 45" = 1.14m   |
| 4" = 10.16cm   | 60" = 1.52m   |

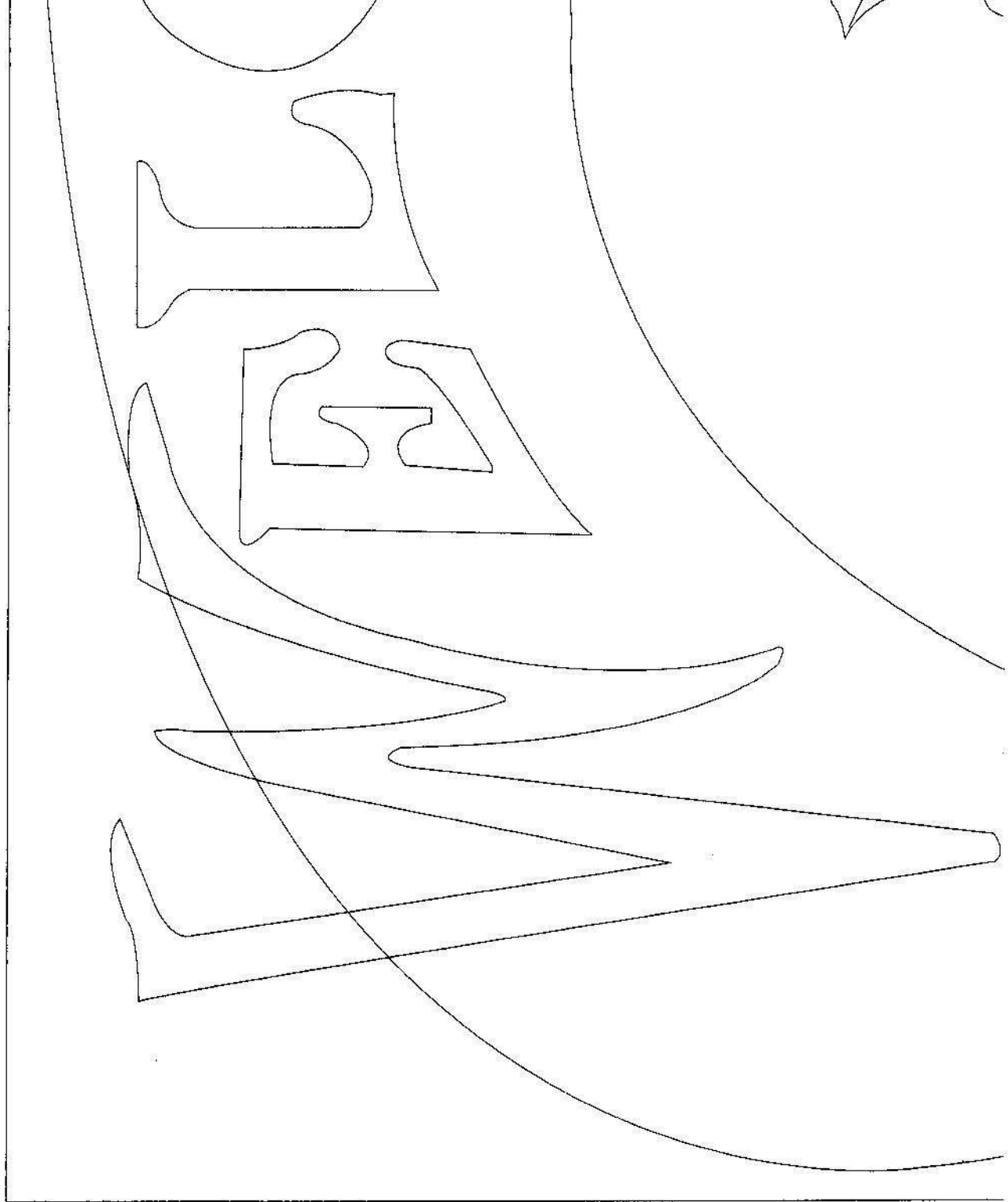
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Drill eight 1/8"-Dia. holes around the edge for hanging. This is hole No. 1.



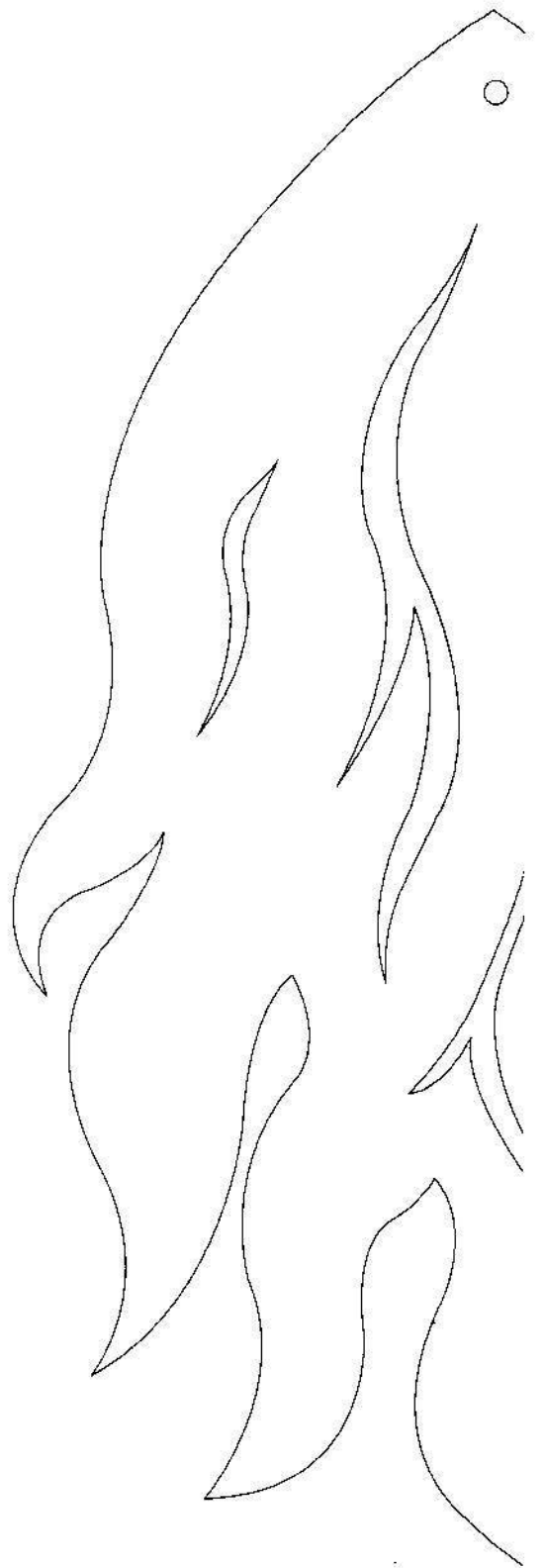
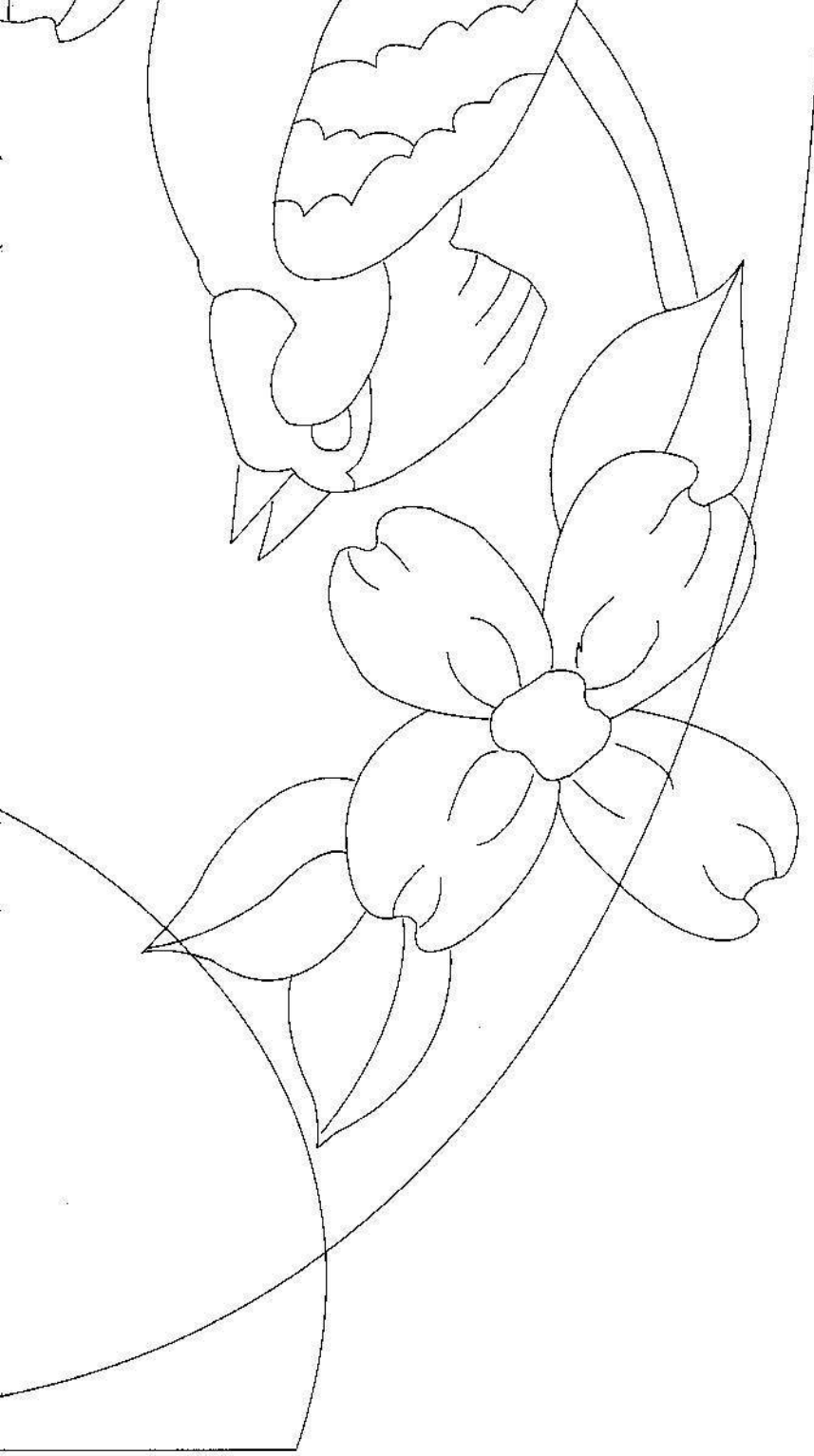


5c





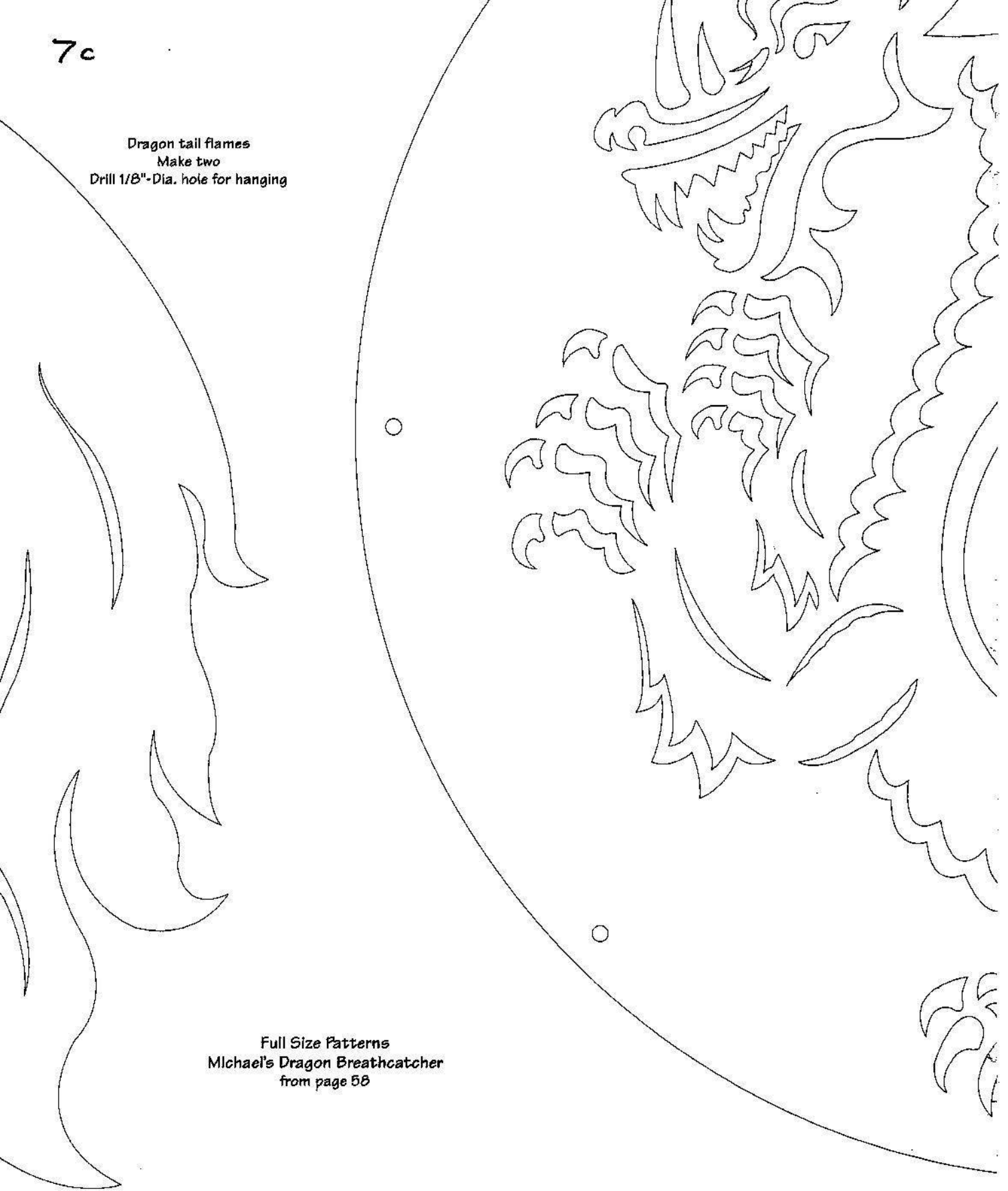
6c





7c

Dragon tail flames  
Make two  
Drill 1/8"-Dia. hole for hanging

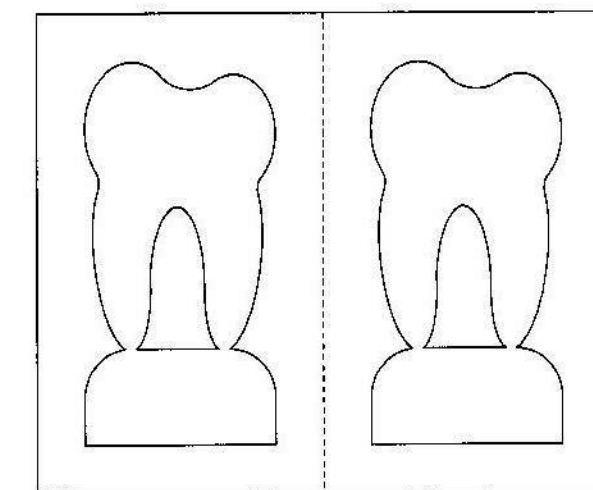
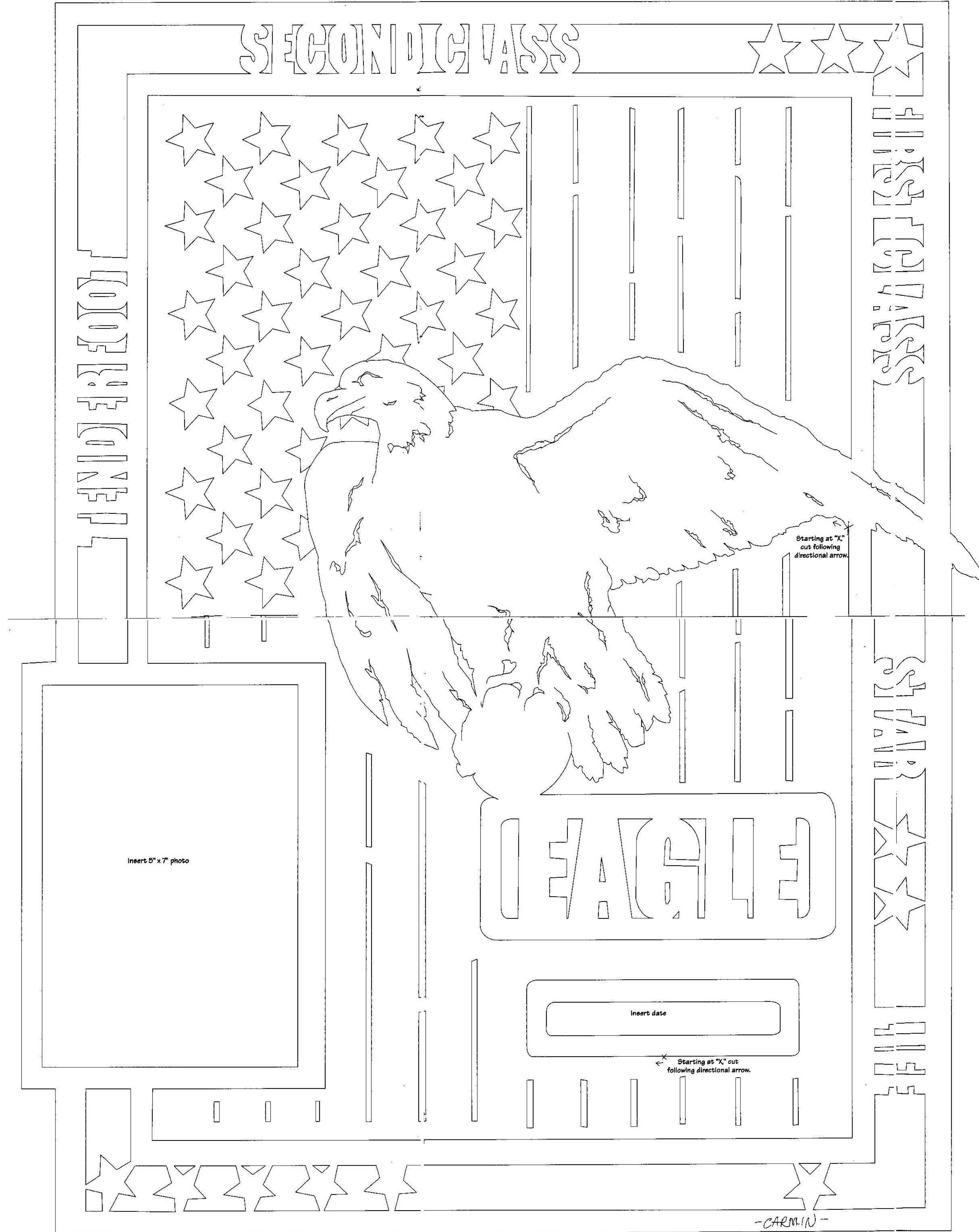


Full Size Patterns  
Michael's Dragon Breathcatcher  
from page 58

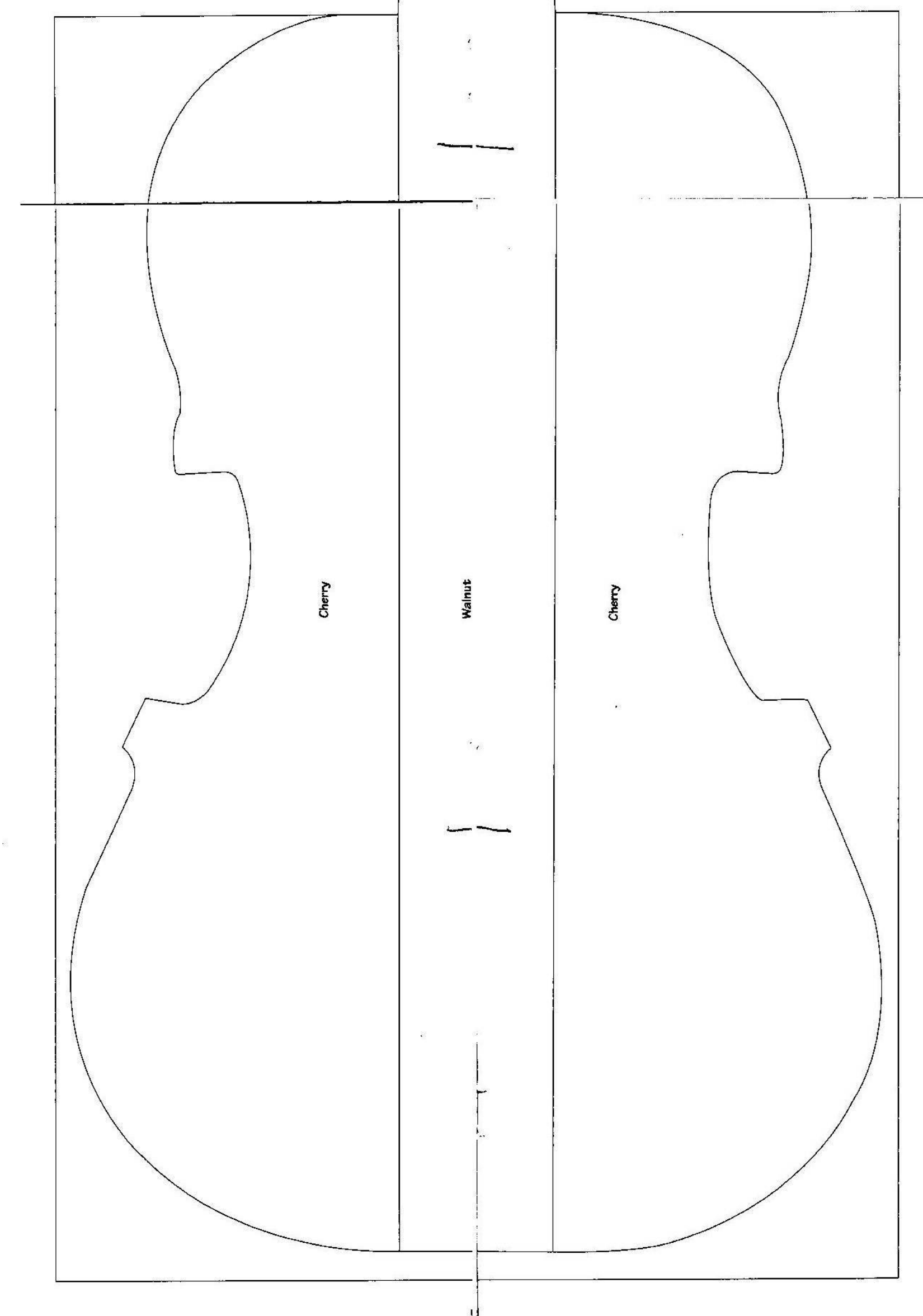




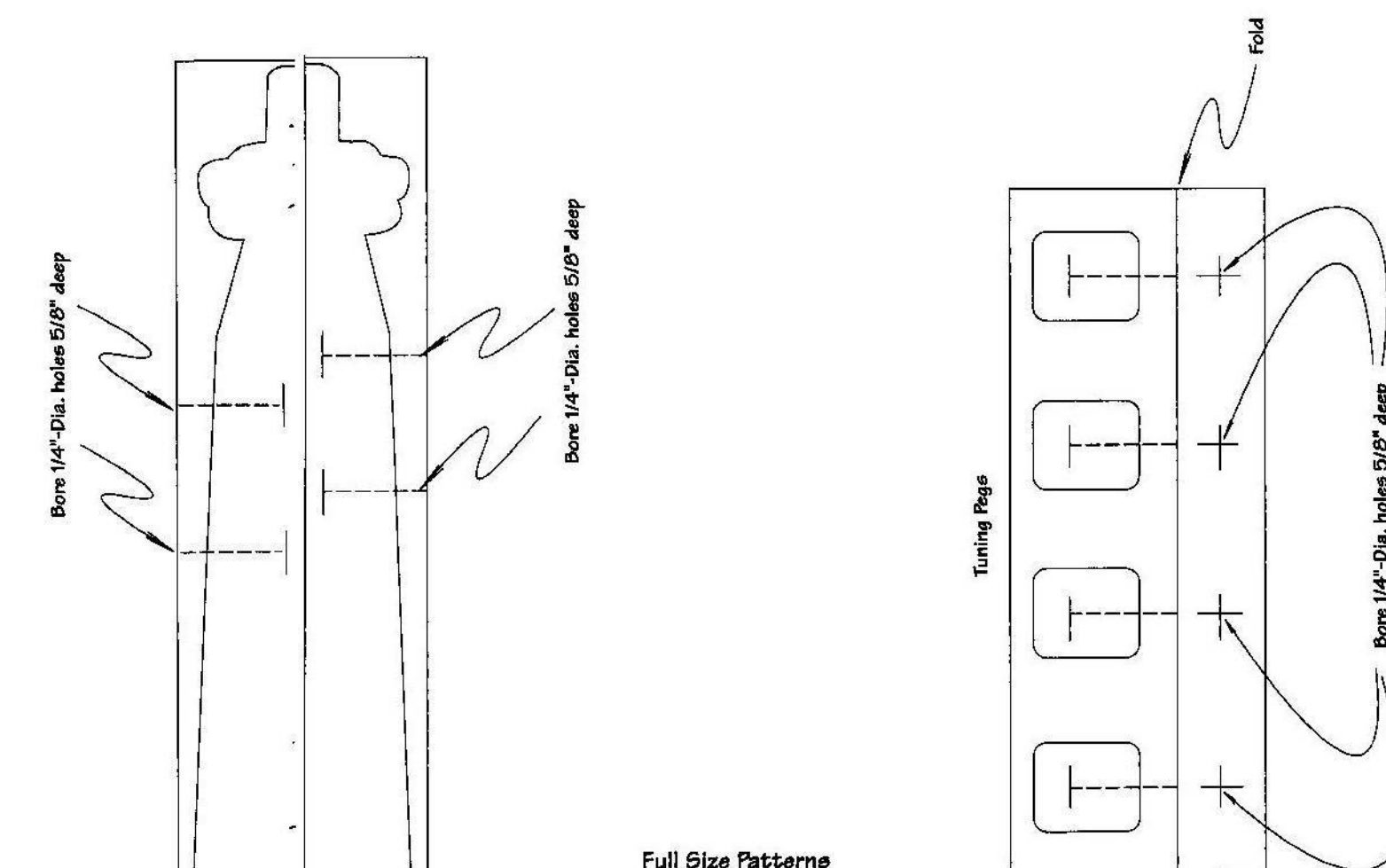




Full Size Patterns  
Toothpick Holder  
from page 54



Full Size Patterns  
Eagle Scout Plaque  
from page 26

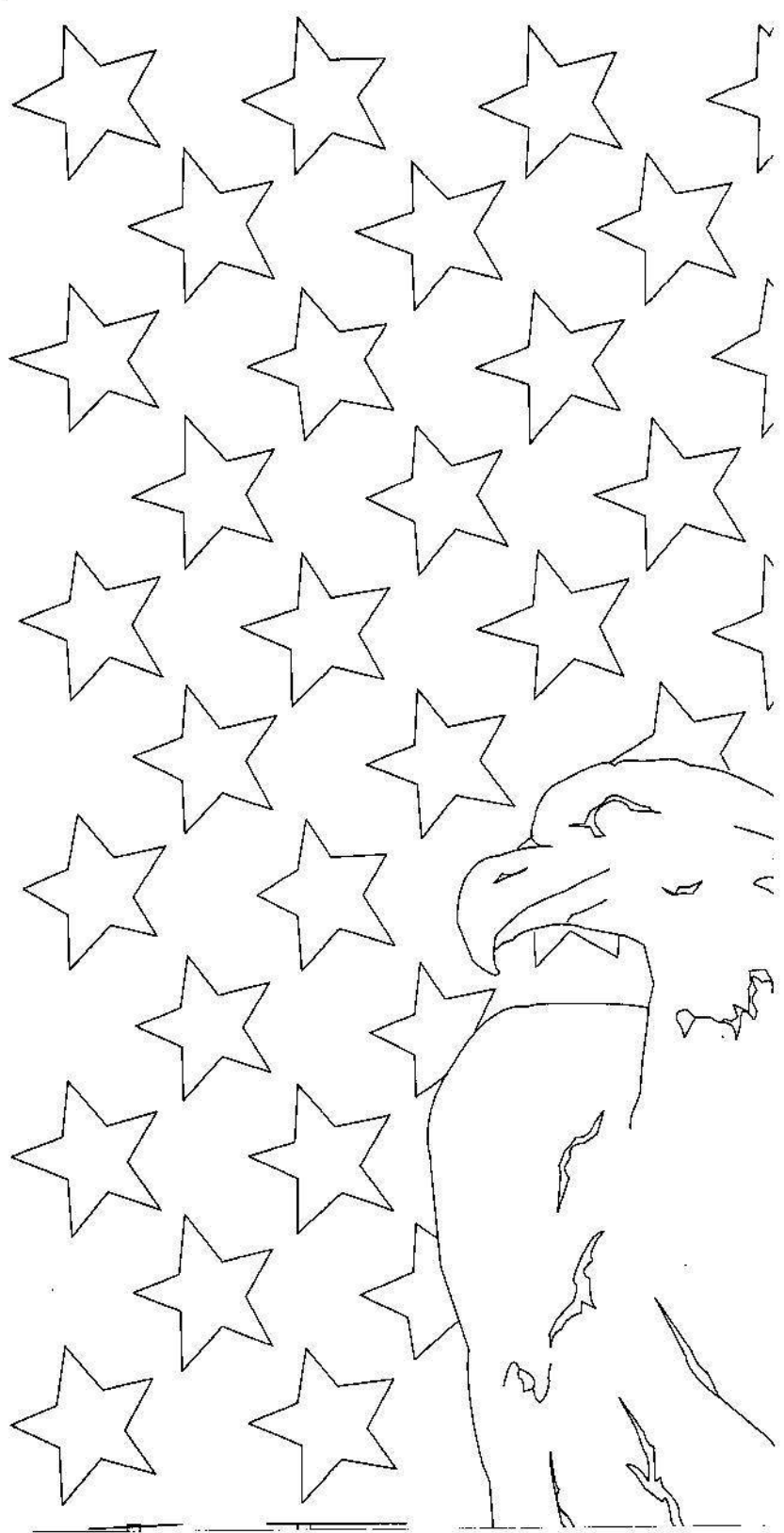


Full Size Patterns  
Musical Cutting Board  
from page 28

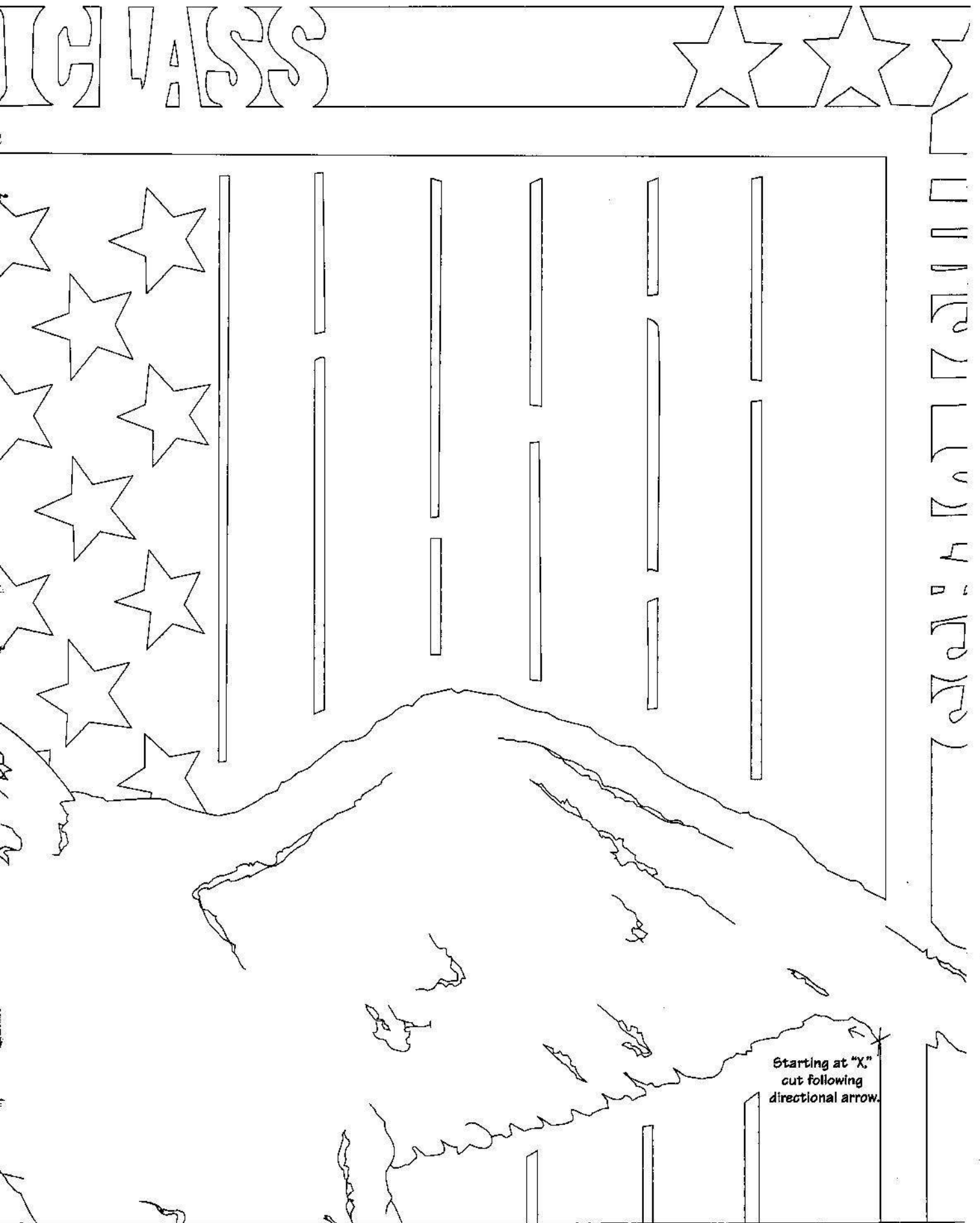


SHONI

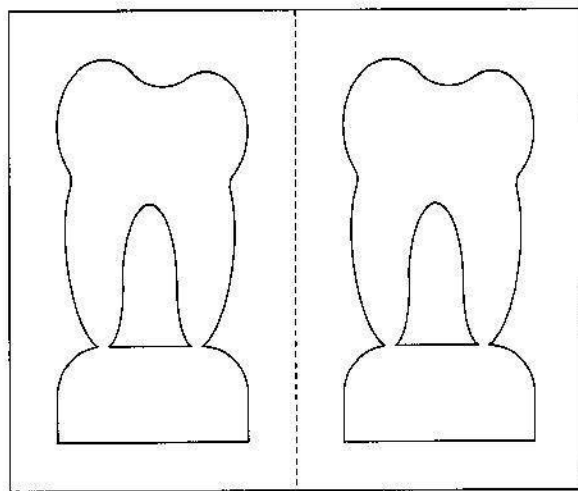
GOVERNMENT









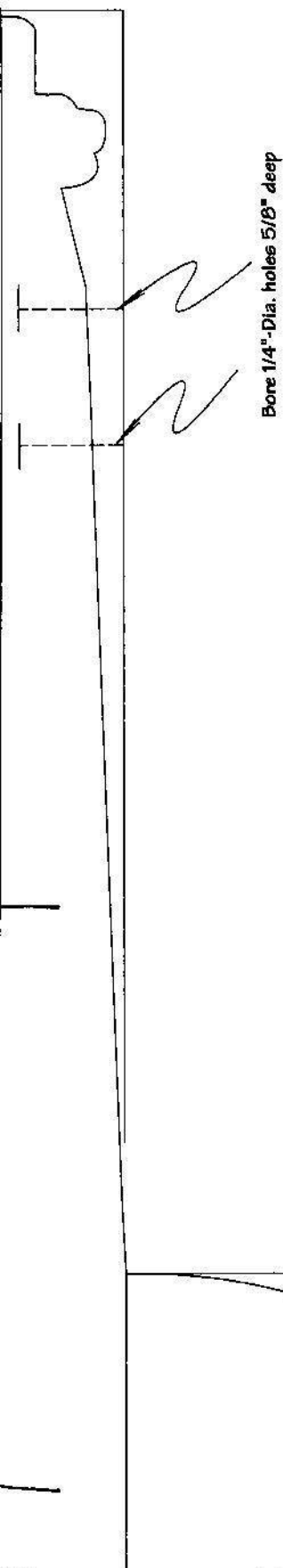


Full Size Patterns  
Toothpick Holder  
from page 54

Bore 1/4"-Dia. holes 5/8" deep



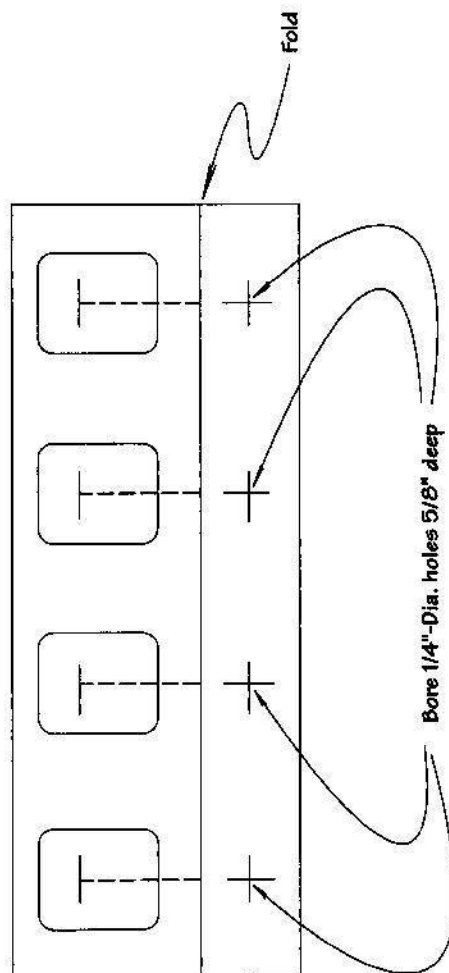




Bore 1/4"-Dia. holes 5/8" deep

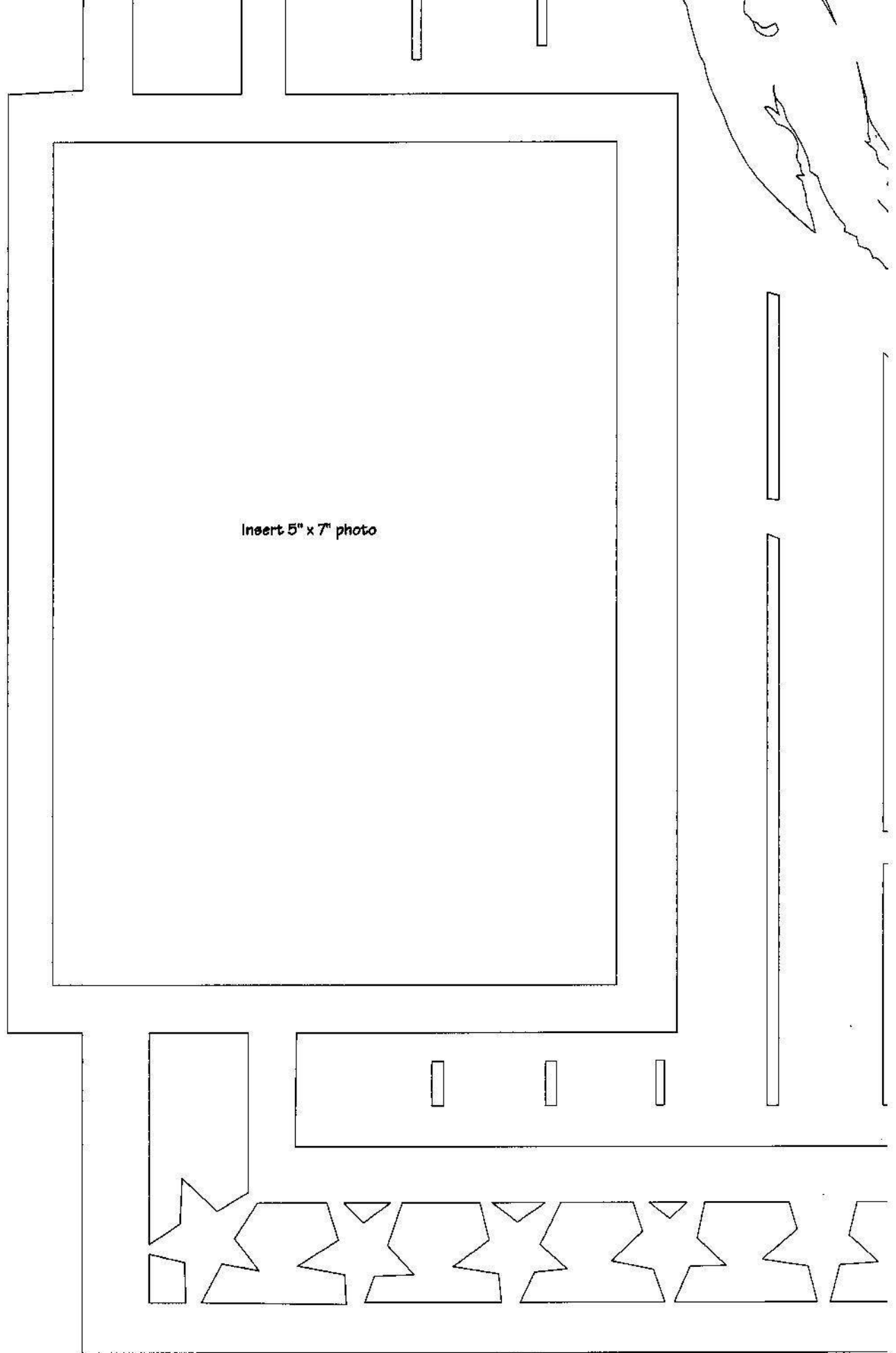
Full Size Patterns  
Musical Cutting Board  
from page 28

Tuning Pegs



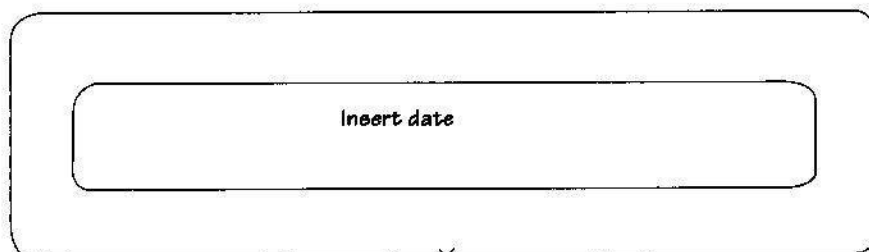
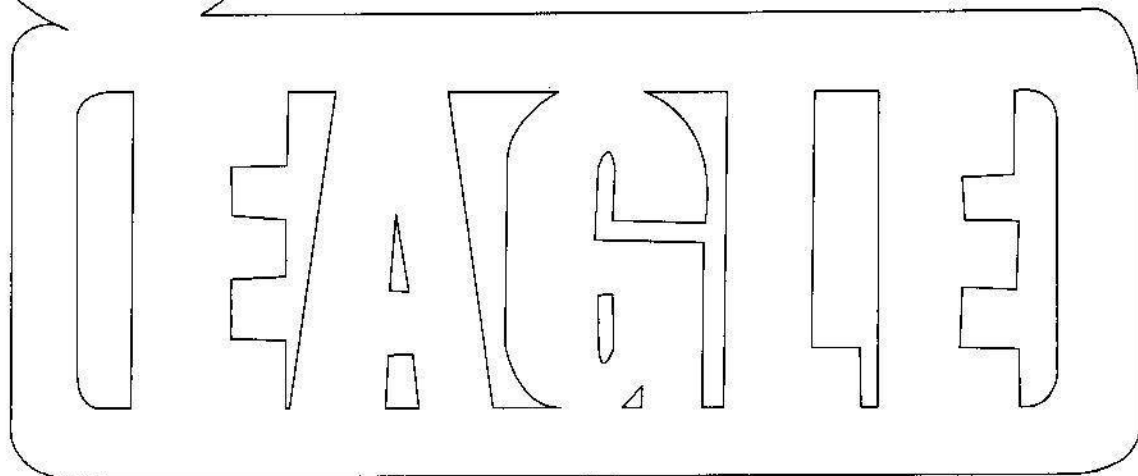


5a.

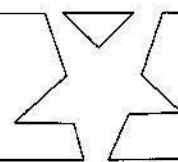




6d



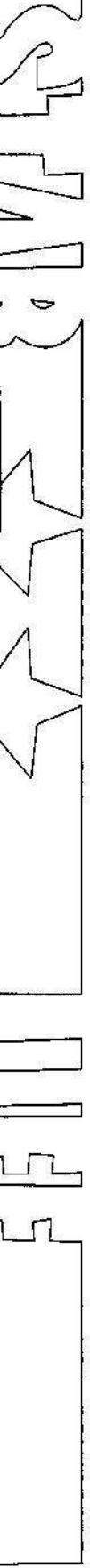
Starting at "X" cut  
following directional arrow.



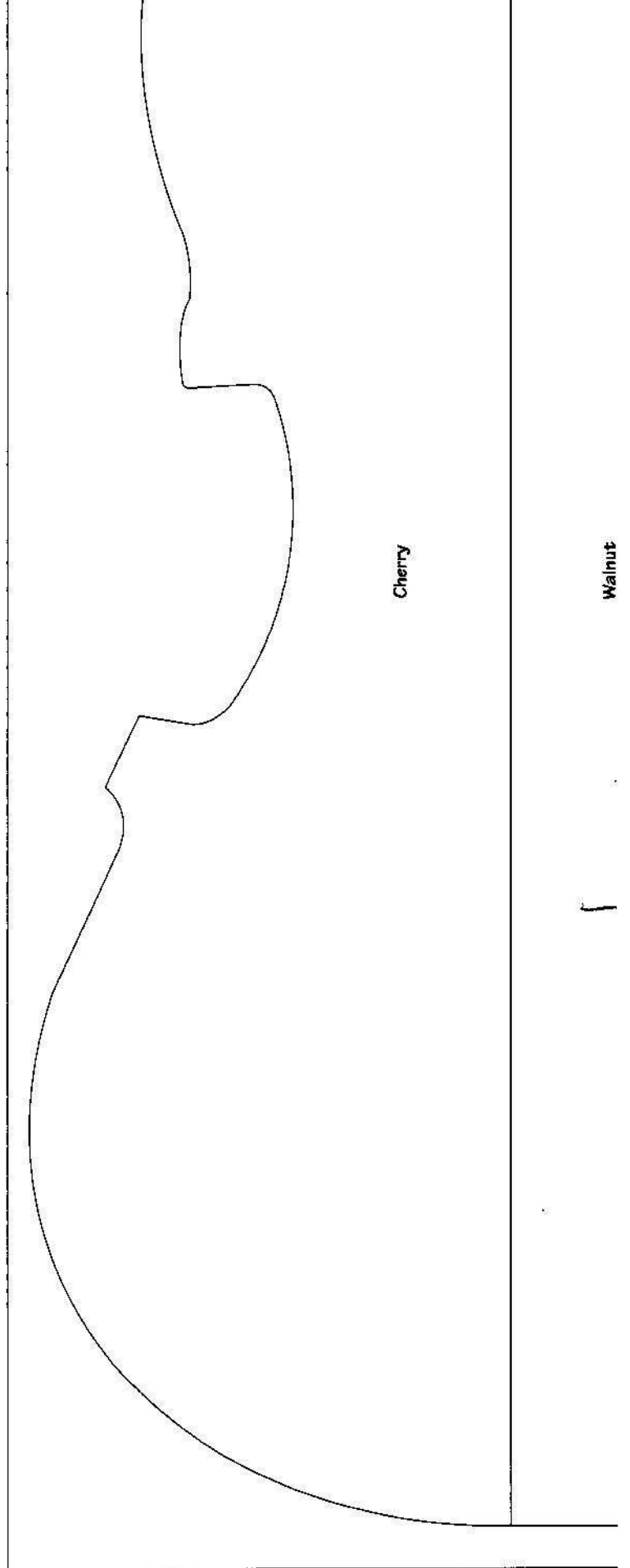
-CARMIN-



74d



Full Size Patterns  
Eagle Scout Plaque  
from page 26





8d

Cherry

