Exclusive: Using Your Computer To Make & Modify Patterns!

Creative Woodworks & Crafts

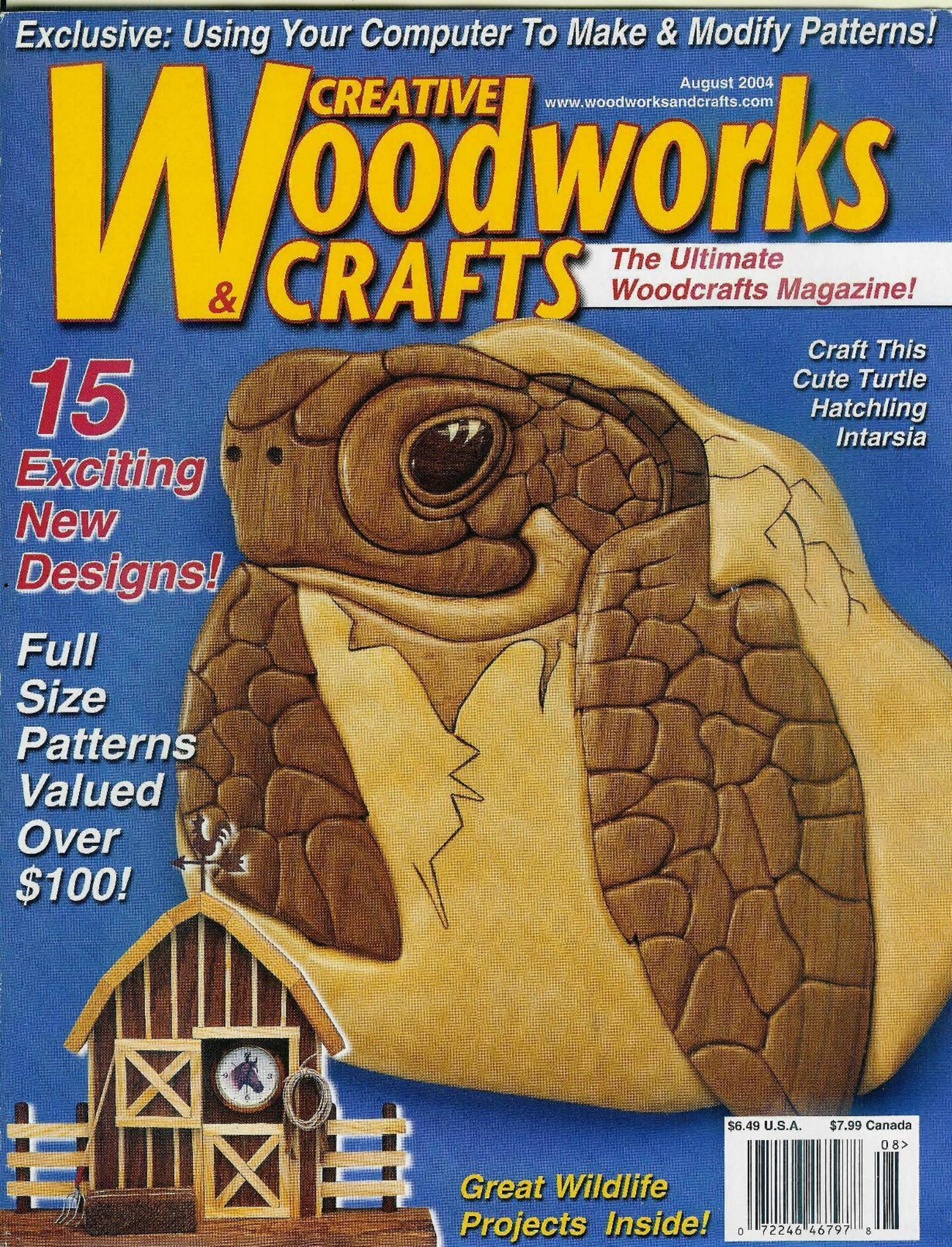
August 2004
www.woodworksandcrafts.com

The Ultimate Woodcrafts Magazine!

Craft This Cute Turtle Hatchling Intarsia

15 Exciting New Designs!

Full Size Patterns Valued Over $100!



Great Wildlife Projects Inside!

$6.49 U.S.A. $7.99 Canada

08>

0 72246 46797 8

STEEBAR CORP.

the only name you need to know for all your clock making, scrollsaw and now...

penmaking and turning supplies!!!

VISIT OUR WEBSITE AT:

WWW.PENMAKINGSUPPLIES.COM

to view hundreds of new, exciting, easy to make (and profitable!) projects.

Candlestick Kits

Key Chain Kits

Kaleidoscope Kits

Pen Kits

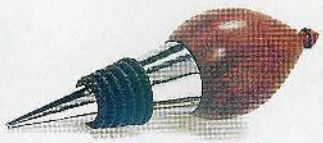
Mandrels

YO-YO Kits

Desk Accessories

Perfume Atomizer Kits

Fancy Pen & Pencil Kits



Bottle Stopper Kits

INTERESTED IN PENMAKING?

Here's a very basic, extremely informative, introduction to penmaking video. In less than 30 minutes you will see how easy (and profitable!) it really is. Included with our "basic penmaking" video is a custom pen, hand made by the craftsman featured in the video. Seeing is believing...how easy it really is to turn (no pun intended!) a few dollar investment into a $25.00 (or more) retail product.

ORDER #P–VIDEO–1...includes video (VHS) and custom pen ($25.00 value)...only $14.95 plus shipping.

Want to sell your crafts? check out

WWW.WOODWORKINGCRAFTS.COM

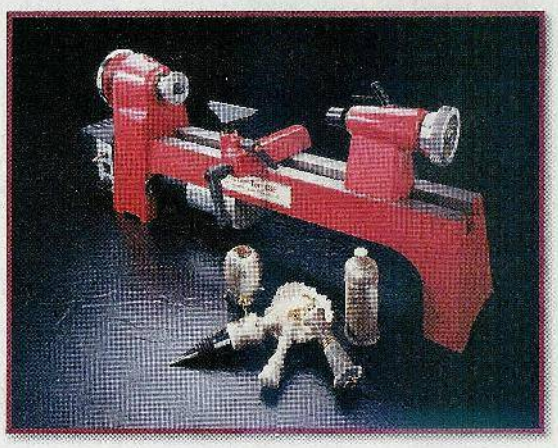
One of the most informative sites available and brought to you as a totally FREE SERVICE by Steebar Corp.

PENMAKING & TURNING SUPPLIES

Carba-Tec CT-LATHE-1
Variable Speed Mini Lathe

The perfect lathe for pencrafting and turning small projects. We're so confident of the reliability of this model that it includes a 3 year warranty!

Express yourself with a project that you hand turned using the new and improved Carba-Tec variable speed mini lathe. Both beginners and experienced turners will appreciate the quality, power and convenience of this easy to use, full featured mini-lathe.



Features include:
- Pre-mounted 400-4500 RPM 1/4 HP variable speed motor with front panel power switch and speed controls.
- Cast iron construction throughout.
- Bore through holes on headstock and tailstock (3/8" bore).
- Oversized headstock ball bearings for smooth operation and reliability.
- Portable-use it anywhere.

Specifications:
- Spindle 3/4" x 16 tpi w/ #1 MT
- Tailstock spindle #1 MT
- 12-1/2" between centers
- 6" swing over bed
- 2 step motor pulley
- Overall size: 25" x 4-3/4" x 9-1/2"
- Weight: 37 pounds

BASIC PENMAKING STARTER KIT

Purchase Includes:
- Variable speed 1/4 HP motor
- 2" faceplate
- Extra belt
- 4 prong headstock spur center
- 3" toolrest and mount
- Knockout Bar
- Live tailstock center with interchangeable cup and point inserts
- FREE Video Tape with a custom made pen – A $14.95 Value!

CT-LATHE-1 – (*Carba-Tec Mini Lathe)...$294.95 (*plus shipping)
(Insider's Club Members pay only $250.75 for this lathe (*plus shipping).

Pen Making Starter Set
CT-SS-1 ...$352.00 (*plus shipping)
(Insider's Club Members pay only $299.20 (*plus shipping) for this set.

Everything you need to start making 7mm pens and pencils - Included are the following items...

CT-LATHE-1 Carba-Tec Mini Lathe	$264.95
#1 MT Mandrel (PK-1004	$15.75
Slimline Pens pak of 5 (PK-1013)	$13.25
Slimline Pencils pak of 5 (PK-1014)	$15.50
Barrel Trimmer (PK-1125)	$17.80
Pre Drilled Pen Blanks (PK-1093)	$10.25
SG-THICK Super Glue	$3.95
1/2" Pen Making gouge (PK-1243)	$7.30
30ml Shellawax polish (PK-1117)	$3.95

SEE MORE GREAT OFFERS ON PAGE 63 OF THIS ISSUE.

CHECK OUT: www.steebar.com for more details about The Insiders' Club!
OR SEE PAGE 51 OF THIS ISSUE.

OUR FULL COLOR 148 PAGE CLOCK MAKERS CATALOG FEATURING OVER 2500 ITEMS WILL BE INCLUDED FREE WITH AN ORDER FROM THIS AD (AVAILABLE SEPARATELY FOR $5.00 DEPOSIT)

VISIT OUR WEBSITE AT: WWW.STEEBAR.COM

SHIPPING CHARGES: Add 10% shipping to total, minimum $5.00. Orders over $200.00 shipped FREE!!!
We accept Visa, Mastercard, & Discover. Send your name, address, and telephone number to:

STEEBAR CORP.- P.O. Box 980 - WC-58, Andover, NJ 07821-0980
ORDER TODAY by Fax (973) 383-8918 or Phone (973) 383-1026

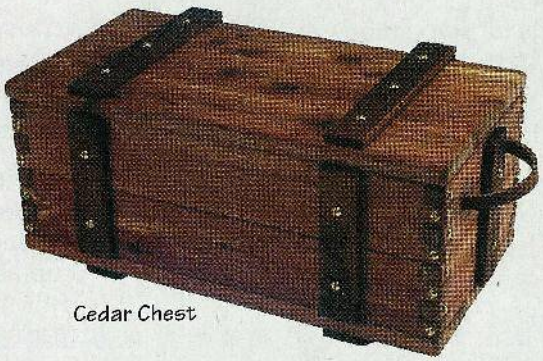
Projects in Full Size Pattern Section No. 1 shown on this page.

CONTENTS

Kodiak Bear

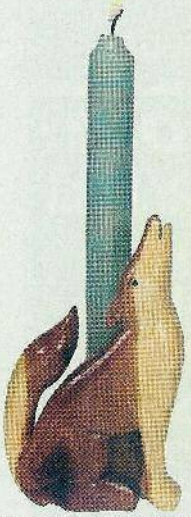
Tambour Clock

Miniature Horse Barn



Cedar Chest

"Hatchling" Intarsia



Coyote Candleholders

Mailbox Stamp Dispenser

Black Bear

Moose

CREATIVE WOODWORKS & CRAFTS August 2004, No.101
All American Crafts, Inc. 2004

Printed in U.S.A. by Banta Publications Group
Cover design by Kelly Albertson

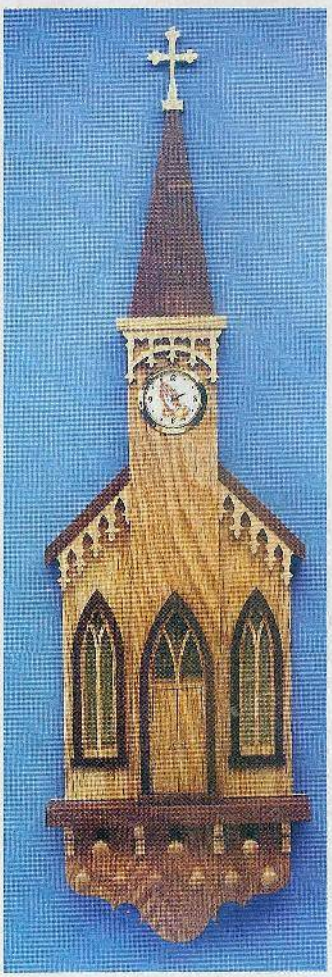
THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED IN PULL OUT PATTERN SECTION NO. 1 FOUND IN THIS ISSUE.

Projects in Full Size Pattern Section No. 2 shown on this page.

Golden Lab Pups

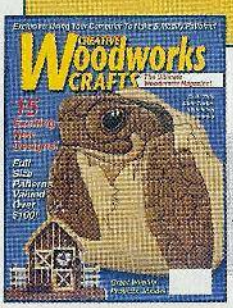
Strength, Beauty, and Majesty

Carving Mallet (no pattern for this project)



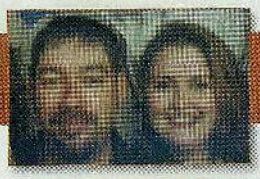
Little Country Church

Kitty Dish



ON THE COVER: This issue's cover features Larry Goodwin's Hatchling Turtle Intarsia. Amazingly, Larry has only had two projects with us and both wound up on the cover! Also featured is Dirk Boelman's Miniature Horse Barn. Dirk has been one of our top designers for over ten years.

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



Golden Lab Pups

designed by Shelli Robinson of SKWoodWorks, and sawn by Kerry Robinson

INSTRUCTIONS

We apply the pattern to clean, prepared 8" x 10" or 11" x 14" wood (usually stacks of five to ten each of 1/8" birch plywood taped together with double-sided tape and pre-cut to fit a frame). The photos below show our pattern being applied with Removable Adhesive Paper. Cover the pattern with 2" or 3" clear packaging tape. This lends stability to the pattern and provides a lubrication for your blades. Drill all holes as marked in the negative spaces and at the tips of the single lines in the pattern. Start from the interior and work your way to the outside borders. **Note:** once cut, the whiskers will be fragile.

The finished project is shown here in a ready-made 11" x 14" frame. We use flat black spray paint to make the backer board for this cuddly piece. Peel off the pattern, sand the back to remove any fuzzies, blow off dust with compressed air, insert in frame, and hang!

See our website (SKWoodWorks.com) for more on Removable Adhesive Paper.

God Bless our troops and the USA!

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

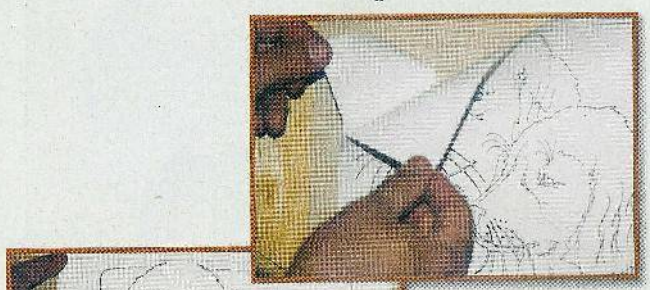
SUPPLIES

Wood: *birch plywood*—one piece 1/8" x 8" x 10" or 1/8" x 11" x 14"
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
11" x 14" ready-made frame
Black spray paint
**To order, contact: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. (615)430-3839; www.skwoodworks.com. Allow 7-14 days for delivery.*

Introduction

Ten years ago, I received one of the best Christmas presents I have ever hoped for: a Golden Retriever puppy. He is still my best friend, my confidant, my first real love. Here is a pair of young fluffy friends ready for their soul mate, their special person to love. Wrap them up with a bow collar and watch the magic of REAL puppy love begin.

My husband and I started woodworking a little over four years ago. We are an "I-draw-'um-he-saws-'um" team. We have a unique method of putting patterns to wood for scrolling. We use Removable Adhesive Paper on all of our projects. It saves time, effort, and money.



These photos illustrate the unique method used by the Robinson's to apply their patterns. They find that Removable Adhesive Paper makes the process of applying their patterns and finishing their projects much easier.


27096


61401


61405


61322


61413


27084

WILDWOOD DESIGNS

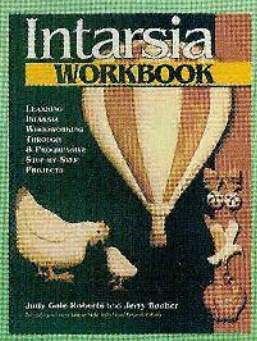

61221


61360

NEW LOWER PRICES

over 2000 patterns
BIG patterns, small patterns
patterns of every kind

Order Online



53099

For your

FREE 76 PAGE CATALOG

go to

www.myscrollsaw.com

or contact us at

1-800-470-9090, Dept. 04CW08


60854


10133

Wildwood Designs

Department 04CW08
P.O. Box 676
Richland Center, WI 53581


60237

Your one-stop source for
Clock Movements
Scrollsaw Blades
Scrollsaw Books
Plywood
Hardwood
Tools & more . . .

NEW CLOCK STYLES


61201


61178

61438

Pattern Located in Full Size Pattern Section No. 1!

Kodiak Bear

pattern by Jacob Fowler, cut and finished by Wayne Fowler

SUPPLIES

Wood: *mid to dark brown hardwood* (e.g. brown oak, willow, butternut or similar)—one piece 1/2" to 3/4" x 10-1/2" x 8"
Tools: scroll saw with a No. 2R and/or 5R blade; drill and/or drill press 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)
1/4 sheet of 220-grit sandpaper
Finishing oil of your choice (e.g. tung, walnut, etc.)

Introduction

We have looked into designing some bears for a while because we get asked for them often at craft shows. We decided to start big with a kodiak bear and work down to smaller local bears. Besides, black bears don't have a lot of detail to make a very interesting pattern. Kodiaks are big and fuzzy, and Jacob took advantage of this in the pattern. If you can find a bigger piece of wood, this design looks very impressive when enlarged and done 10" or 12" high.

This piece is designed to fit inside of a finished rectangle, but it could be fit into an oval by adjusting the interior to the right and above the bear to an oval shape.

The finished bear was cut from a piece of butternut I found at an outdoor booth at a local wood show. The board had lots of knots and flaws, but the hole around the bear made it possible to both avoid and take advantage of them for a little character.

INSTRUCTIONS

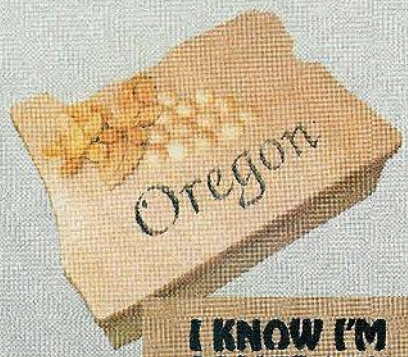
Make a photocopy of the pattern and glue it to the wood. I recommend using clear packing tape on top of the pattern to reduce the burn from the tight turns you will have to make when cutting the pattern. For cutting, I recommend using a No. 5 or No. 2 reverse tooth blade to reduce chipping on the bottom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

After you have drilled the guide holes and cut out the fret pieces, either peel the pattern off or use a solvent such as paint thinner to remove it. Let the piece dry before you sand its front and back on a disc or belt sander. This is your chance to ensure that the frame is square and straight by sanding out any bumps on the outside frame. I find that then using a 1/4 sheet of 220-grit sandpaper is a good way of removing any remaining burs and lightly rounding the edges in order to give the piece a more finished look. Clean the bear 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).

Display Option: If you are planning to display your piece on a shelf, it could be mounted on a rectangular base (approximately 10-1/2" x 2") using two dowels or screws through either end. I use a roundover router bit to give my bases a more finished look. Another option would be to round the ends of the base before routing to give it a more professional look.

Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres, Markham, Ontario, Canada L3R 356. Email: fantasiesisaw@rogers.com

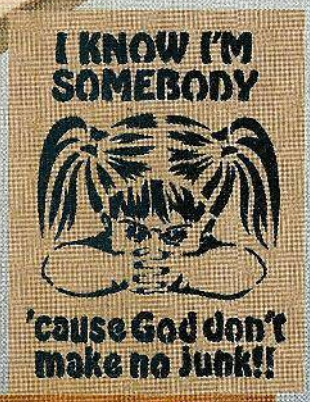
THE WOODEN TEDDY BEAR COLLECTION



Call today for a FREE catalog

1-888-762-9149

- Over 200 New Patterns!!
- Over 1100 Patterns Available
- New and Discounted Patterns on the Web Site
- Over 75 Woodworking Books



- Blade Tubes
- Olson Scroll Saw Blades (as low as $17.00 per gross)
- Olson Band Saw Blades
- Saw Blade Lubricant
- Shaped Sanding Grips
- Needle File Sets
- Forstner Bits
- Drill Bits

- Wood Parts including: Spindles, Candle Cups, Shaker pegs
- Metal Hanging Accessories
- Pen and Pencil Accessories
- Music Movements
- Self-Stick Felt
- Lazy Susans
- Clock Fit-ups

The 2nd Annual

NW Scrollers/Intarsia Picnic

Sponsored by The Wooden Teddy Bear!

July 31, 2004 Portland, OR

New 20" RBI Hawk to be Raffled off!!

Door Prizes, Judging Contest and Brag Table.

For more information and to pre-register check out our Spring 2004 catalog or our web site.

www.woodenteddybearonline.com

The Wooden Teddy Bear, Inc. P.O. Box 33917 Portland, OR 97292-3917

Toll Free: 1-888-762-9149 Fax: 503-761-2674

www.woodenteddybearonline.com

From the editor's desk

Creativity Makes the Magazine

As I sit down to write this editorial, I'm struck by this theme: the quality of each issue of *Creative Woodworks & Crafts* is directly proportional to the creativity and skill of our contributors. Based upon this, I must express my gratitude for the great team of designers and writers with whom I work. Issue after issue (and this one's no exception) we manage to assemble a good selection of projects and articles, and it's all because of the talented folks who share their boundless creativity with us. It's tough naming names, because as soon as I cite one name, I'm not naming another. However, a few special kudos are in order.

One guy I simply must mention is my good friend and long-time associate, Dirk Boelman. If you've already met him, you know what I mean when I say that this guy's about as nice and as positive a human being as you can possibly meet, and then there's his creativity—just when I think, "What's Dirk going to do to top his last project?" he not only tops it, but does it in a totally unique and surprising way! Dirk's been working with us for well over ten years, and I mean it when I say he's one of the rocks upon which our house is built. In this issue he designed two great projects around a couple of 2"-Dia. clock inserts that I sent him. Dirk's motto is, "Yes, I can," and he always does!

And then there's Sheila Bergner, who many of you know through her extremely popular forest leaves pattern collection. Sheila's just so talented, and over the years she's really learned to focus her talents at will to accomplish whatever's needed at the moment. This issue's Kitty Dish is simple, fun, and functional. For our next issue, Sheila designed a great triple-leaf horse pattern exclusively for *Creative Woodworks & Crafts*, and I'm sure many of you will appreciate it.

Larry Goodwin, our Cajun intarsia maven, has a major presence in this issue—a tour of his shop, the plans for his hardware storage cabinet, and his "Hatchling" intarsia project. Larry's got his own magic touch and is also a very positive individual.

I have many more names I could mention, but for now I'll name just one more: William Hansen, my Associate Editor. Since taking on his new job three issues ago, William has proven invaluable in many ways. He's the guy who goes over every project with a fine-tooth comb, making sure everything is correct and in order. You all know how frustrating "little" mistakes can be in this business, and we're lucky to have someone as bright and thorough as William in our corner!

Sincerely,

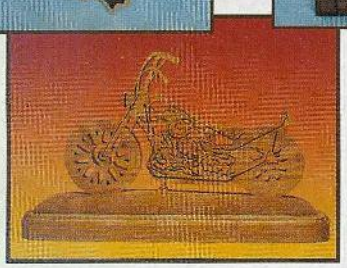
Robert A. Becker

Robert Becker

A Few Highlights From Our Next Issue

Triple Leaves by Sheila Bergner

Intarsia Squirrel by Darin Liles



Custom Hog by Wayne & Jacob Fowler

Summer Fun by Marilyn Carmin

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

Issue No. 102 – on sale August 3, 2004
Issue No. 103 *(New Holiday Issue)* – on sale September 1, 2004
Issue No. 104 – on sale October 5, 2004
Issue No. 105 – on sale November 9, 2004

Check us out online at www.woodworksandcrafts.com

Publisher *Jerry Cohen*
CEO *Darren S. Cohen*

Vice President of Circulation & Marketing
Marie-Claire Macdonald

Editor
Robert Becker

Associate Editor
William Hansen

Special Projects Editor
Wes Demarest

Scrolling Editors
Sheila Bergner *Dirk Boelman*
Marilyn Carmin *Jacob Fowler*
Wayne Fowler *Roy King*
Scott Kochendorfer *Rick Hutcheson*
John A. Nelson *John Polhemus*
Dan Wilckens *Raymond Wilckens*

Intarsia Editor
Robert J. Hlavacek, Sr.

Techniques Editor
Joe Herrmann

Art Director
Kelly Albertson

Assistant Art Director
Beverly Hotz

Digital Imaging Technicians
Kathleen Nosti • Jennifer Waldron

Graphic Designers
Kelly Beach • Julie Calandriello
Marion Michaels • Lorie Rhoden

Technical Illustrator
George Ahlers

Photographer
Wes Demarest

Webmaster *Natalie Rhinesmith*
Proofreader *Lisa Swenson*

Public Relations
Madeline S. Cohen

Reader Service
Russell Cohen
(973) 383-8080 ext.103

Advertising
Brett Cohen
(973) 383-8080 ext.110

National Advertising Sales
Robert Bernbach, Advertising Representatives, Inc.
677 Commerce Street, Thornwood, NY 10594
(914) 769-0051

Circulation Consultant
Dick Glassman

RETAILERS

To carry *Creative Woodworks & Crafts*® in your store, please write:
All American Crafts, Inc.
243 Newton-Sparta Road • Newton, NJ 07860
(973) 383-8080

For subscription information, write to:
Creative Woodworks & Crafts®
P.O. Box 518, Mt. Morris, IL 61054 1-800-877-5527
Subscription rate: $27.97/7 issues

If you would like to contact us, you can e-mail us at:
editors@woodworksandcrafts.com or
visit our website at: www.woodworksandcrafts.com

Published by All American Crafts, Inc.

PRESIDENT
Jerry Cohen
SECRETARY
Irving Spielberg

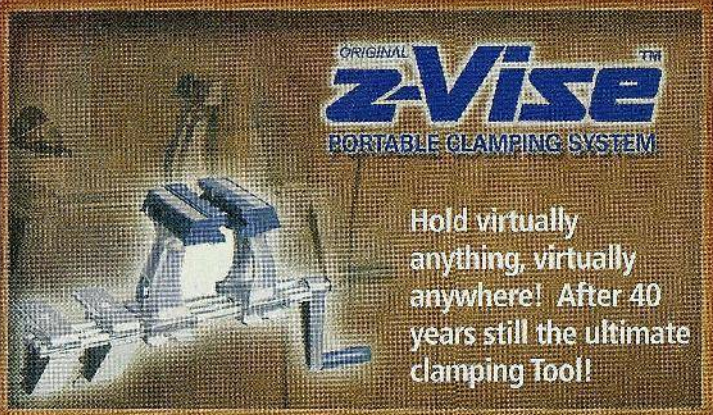
ADVANCED MACHINERY

HEGNER
PRECISION SAWS

Still scrollers' top choice after 25 years – scrolling the way you've always wished it could be!

ApolloSpray
True HVLP

Add value to your work with superior finishing! It's fast, easy, and convenient!



ORIGINAL Z-Vise™
PORTABLE CLAMPING SYSTEM

Hold virtually anything, virtually anywhere! After 40 years still the ultimate clamping Tool!

Nobex® Octo NEW
The only square you'll ever need

Extremely accurate, locks in 8 preset positions, folds flat,available in 3 sizes.

PLANO
Vertical Glue Press

FLAT glued-up panels FAST and EASY without dowels or biscuits.

BladeValues Direct

Premium scroll saw blades at guaranteed lowest prices. Free shipping on saw blade orders over $25!

FOR YOUR **FREE** CATALOG, CALL:

800.322.2226

OR VISIT:

www.advmachinery.com

Discover the Difference.

ADVANCED MACHINERY • POB 312 • Dept. 6389 • New Castle, DE 19720-0312

Pattern Located in Full Size Pattern Section No. 1!

Miniature Horse Barn

by Dirk Boelman

Introduction

Sometimes it doesn't take too much to spark my imagination. Just one look at a new clock insert offered by Wildwood Designs was all it took to kick off this idea for a miniature horse barn. A rough pencil sketch quickly evolved into a few rough patterns and, before long, I had this cool little barn, just begging to be decorated! So... I added a weather vane to the roof, a bale of hay out front, and some fences on the sides, hung up some leather laces and ropes to represent some miniature tack, and my horse barn really started to come to life! While wandering through a discount store I stumbled across a mini pitch fork... and now I am keeping my eyes open for other accessories to add to my project. (Who knows? Maybe there's some mini horseshoes out there somewhere.)

Making and decorating this project is really a lot of fun. As we show you how to make your own miniature horse barn, hopefully we will spark your imagination, too.

BILL OF MATERIALS

Part	Description	Size in inches	Quantity
rustic pine			
A	Base	3/4 x 2-1/2 x 12-1/4	1
B	Upright	3/4 x 6 x 8-1/4	1
C	Lower roof panels	3/8 x 1-1/2 x 2-1/16	2
D	Middle roof panels	3/8 x 1-1/2 x 2-7/16	2
E	Top roof panels	3/8 x 1-1/2 x 1-1/16	2
F	Open door	1/4 x 2-1/4 x 2-1/4	1
walnut			
G	Door insert	1/4 x 2-1/2 x 2-1/2	1
H	Fence posts (dowels)	3/8-Dia. x 3-3/8	4
I	Weather vane	3/16 x 2-1/2 x 3-3/4	1
rustic pine			
J	Hay bale	3/4 x 1-1/4 x 2-7/8	1
pine			
K	Door trim	1/8 x 1/4 x 38 (cut in lengths to fit)	1
L	Fence boards	1/8 x 3/8 x 15 (cut six pieces 2-3/8)	1
M	Siding strips	1/8 x 1/8 x 35 (cut in lengths to fit)	1

SUPPLIES

Tools: scroll saw with blades; drill with bits; needle files; awl; clamps; hammer; screwdrivers; ruler; table saw; disc/belt sander with adjustable tilting table
Temporary-bond spray adhesive
Sandpaper, assorted grits
Two No. 6 x 1-1/4" drywall/multipurpose screws
One No. 4 x 5/8" brass flat head screw
One No. 17 x 3/4" brass escutcheon pin (or nail)
Three feet of small twine (to wrap hay bale and hang on wall)
Wood glue
Finishes of choice
Decorative accessories as available (mini pitch fork, strips of leather lace, etc.)
2"-Dia. clock insert with horse*

**Available from Wildwood Designs, Department 04CW4, P.O. Box 676, Richland Center, WI 53581; 1-800-470-9090; www.myscrollsaw.com.*

INSTRUCTIONS

Make the parts

Start by making the base (A). Cut a rectangular piece of wood 3/4" x 2-1/2" x 12-1/4". Use the full size pattern for the base (A) as a guide to measure and mark locations for four 3/8"-Dia. holes (for fence posts) and two 5/32"-Dia. holes (for screws to attach the upright to the base). Bore the holes at these locations. The fence post holes need only be 1/2" deep. The mounting screw holes should pass all the way through the base. Countersink the screw heads to be flush with the bottom side.

Make the upright (B): make a copy of the original pattern; temporarily adhere the copy to wood with spray glue; drill a blade entry hole in the area to be cut out; and proceed to make the upright/barn on your scroll saw. Strive to make straight saw cuts, especially where the roof panels will attach. We have found that using a No. 7 (or larger) blade works best for making long straight saw cuts.

Make the six roof panels (C, D, and E). Use the patterns, or measure and cut the pieces to size. Bevel the ends as indicated. (We often use a disc/belt sander with adjustable tilting table, or a table saw, to make our bevels.) Test fit the roof panels together along the edge of the upright/barn. Make adjustments as needed. When you are satisfied with the fit, go ahead and glue the panels in place. Then set aside to dry, while you make the other parts for your project.

Make the open door (F). Use the pattern, or measure and cut to size.

Make the door insert (G). Before cutting to size, make the mounting hole opening. This opening can be carefully sawn on a scroll saw, or bored with a 1-13/16"-Dia. Forstner bit. **Note:** we always recommend purchasing your clock insert prior to making the mounting hole. Once you have your insert, you can measure its actual size, and adjust the mounting hole size as needed.

Make four fence posts (H) from 3/8"-Dia. dowels. We happened to have a walnut dowel on hand that we used for our project; however, any type will work just fine. Use a sander to round over the tops of the posts.

Use the pattern to make the weather vane (I). Before removing the pattern, use an awl to mark the location for a mounting screw. Bore a 1/8"-Dia. hole at this location. Countersink for the screw head to be flush on the back side.

Make the hay bale (J). Use the pattern, or measure and cut to size. We used the end of a rough pine board, which we distressed a little more by pounding the corners with a hammer (to round them over slightly so they resemble an actual bale). Then we tied a couple pieces of artificial sinew around it. You may use any small twine (whatever you feel closely resembles actual baler twine).

Make the door trim (K). Cut material into 1/4"-wide strips, then use the patterns as guides to make and cut the strips to proper lengths. (Rather than gluing the patterns on the wood, just lay the wood strips on the pattern, mark with pencil, and cut to length.) Make the crossbucks in the same manner, except use a disc sander

continued on page 14

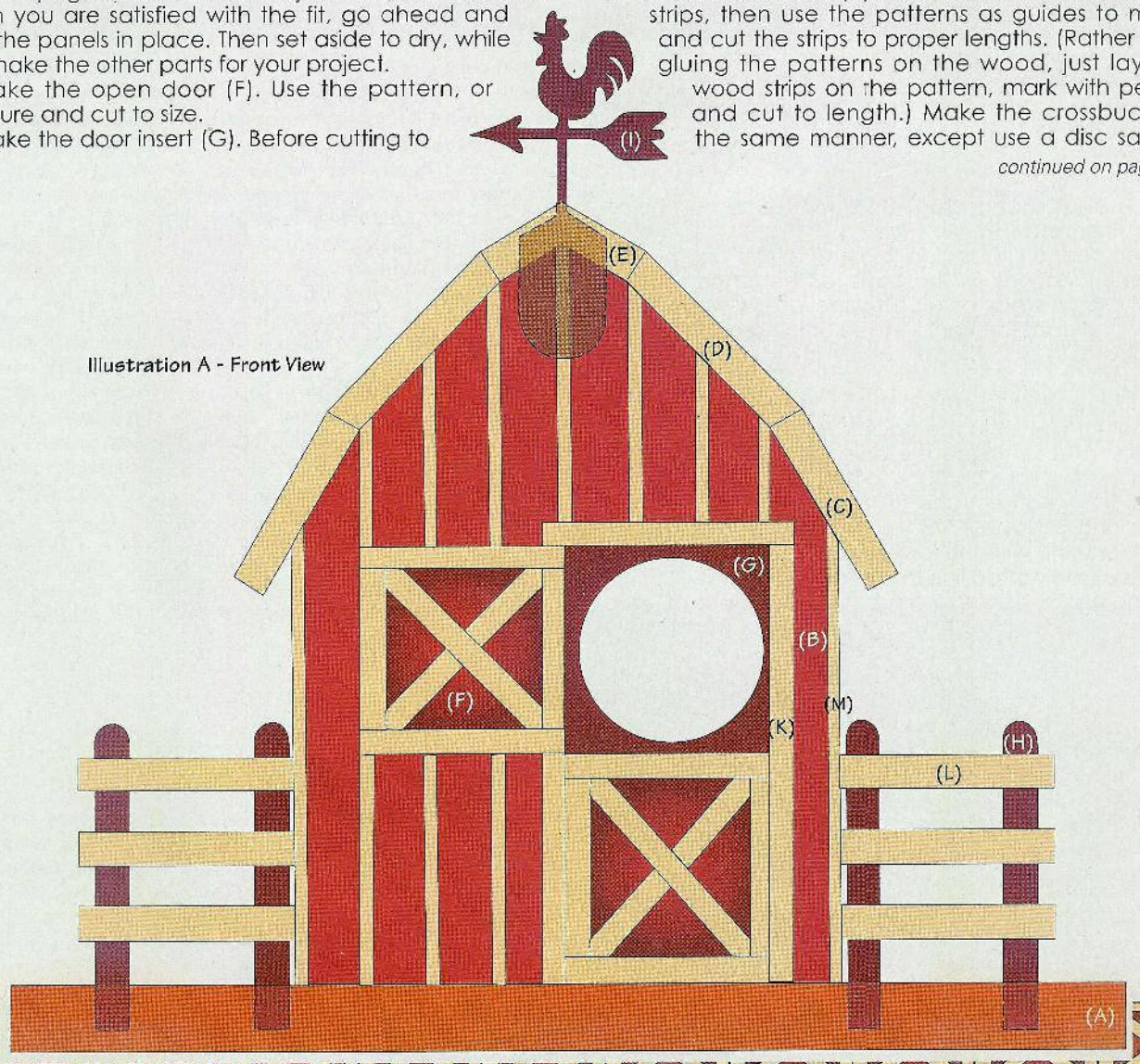


Illustration A - Front View

continued from page 13

to slowly remove material to bevel/angle the ends to fit.

Make the six fence boards (L). Use the pattern, or measure and cut to size.

Make the siding strips (M). Cut material into 1/8"-wide strips. Use the patterns as guides to mark and cut the strips to proper lengths. As before, use a disc/belt sander to bevel the tops of the strips to fit along the roof lines.

After cutting all of the parts. Use sandpaper and/or needle files to clean up any imperfections.

Assembly

Throughout the assembly, refer to the photo of the finished project and Illustrations A and B to aid with positioning of the various parts. It is easiest to work on the upright (B) before attaching it to the base (A). Lay the upright on its back on a flat work surface. The patterns for the trim pieces (found in the full size pattern section) are all shown in their respective positions with the exception of the open door trim, which is found separately. Referring to this trim layout, begin by attaching the open door (F) to the barn with glue. (**Note:** the right edge of the door should overlap the opening approximately 1/8".) Next, attach all door trim pieces (K) except those meant for the open door. All of the trim pieces can be attached with glue only; however, for a realistic look you may want to consider driving small nails into predrilled pilot holes to install the pieces. Remember to overlap the door trim around the opening (see dotted lines on pattern) in the same way you overlapped the open door. Next, attach the trim pieces on the open door. Then attach all of the narrow siding strips (M). Allow all to dry.

Secure the upright to the base with glue and two No. 6 x 1-1/4" screws.

Place a small dab of glue into each fence post hole, and insert the posts (H). Allow to dry.

With the barn on its back again, use a ruler and pencil to mark the locations on the posts for the fence boards (L). Apply small dabs of glue to the areas where the boards will contact the front surface of the round dowels. Set the boards in place, apply a little pressure, and allow to dry.

Next, fit the door insert (G) inside the opening in the barn. Mount it flush with the back side. Apply glue on all four edges, and set inside the opening to dry. If necessary, attach small tabs on back to help hold it in place.

Attach the weather vane (I) to the back of the barn with glue and a No. 4 x 5/8" brass screw. **Note:** position the weather vane with the lower/wider section just below the roof line (see dotted line in Illustration A).

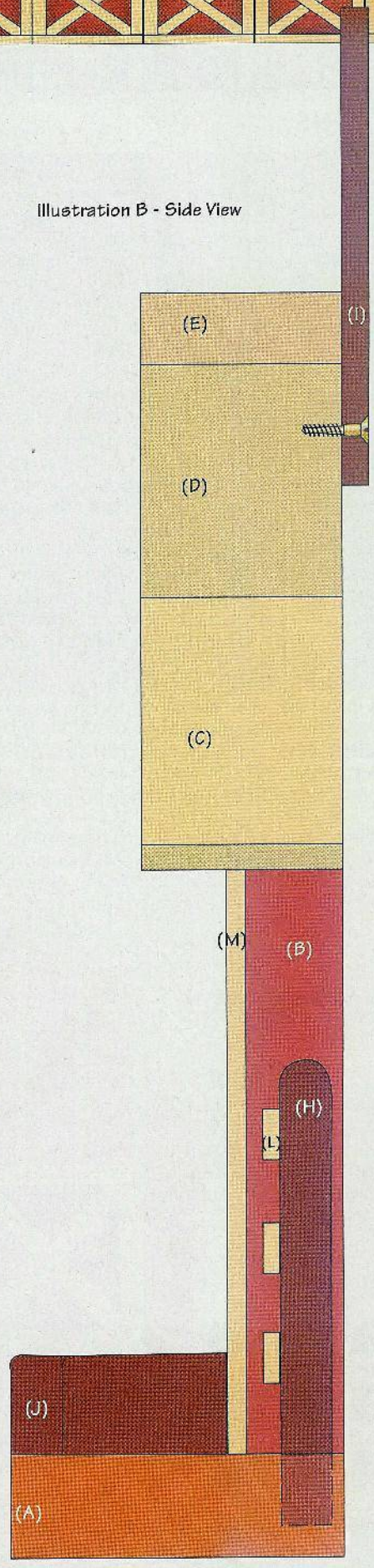
Attach your hay bale to the base out in front of your barn. Glue in position, or secure to base with a screw installed up from the bottom.

Apply finish as desired (we used Watco Danish Oil). Always follow the manufacturer's directions for proper use, care, and disposal.

When dry, drive a brass escutcheon pin, or rusty old nail into the barn wall, and hang up some ropes, leather lace, and whatever else you might come up with, to make your horse barn one of a kind.

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

Illustration B - Side View



Intarsia Patterns

Wedge Tail Eagle
(20" x 24")
121 pcs.
#GT1...$9.95

Butterfly & Kitten
(10-1/4" x 16")
58 pcs. **#GT14...$8.95**

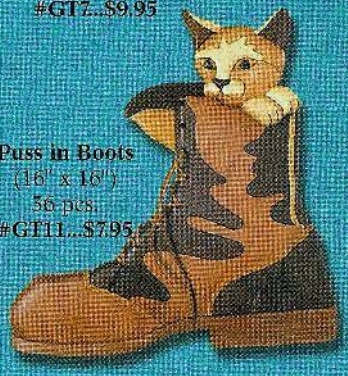
Champion Bull
(16" x 20") 76 pcs.
#GT7...$9.95

Backyard Contemplation
(16" x 17") 72 pcs.
#GT9...$9.95

Merino Ram
(11" x 14") 41 pcs.
#GT6...$8.95

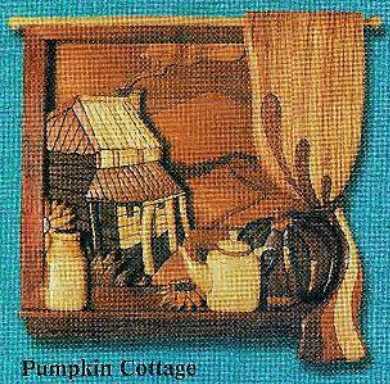
Numbat
(11" x 16") 44 pcs.
#GT10...$7.95

Palm Cocky Pattern
(15" x 21") 85 pcs.
#GT12...$9.95



Puss in Boots
(16" x 16")
56 pcs.
#GT11...$7.95

Angelfish
(10" x 10")
50 pcs.
#GT5...$8.95



Pumpkin Cottage
(15" x 16") 177 pcs.
#GT8...$12.95

Call for a FREE Catalog
or view our catalog online!

Marilyn Monroe
(15" x 21")
105 pcs.
#GT2...$12.95

Elvis
(16" x 17")
85 pcs.
#GT3
$12.95

Charlie Chaplin
(10" x 32")
111 pcs.
#GT4
$12.95

South Pacific (17" x 24") 89 pcs.
#GT15...$8.95 (Advanced)

SCROLLER LTD.

UNIQUE SCROLL SAW PATTERNS & SUPPLIES

1-800-486-6053 or www.scrollerltd.com

VISA MasterCard DISCOVER M/O Check

Mail Orders to: Scroller Ltd. •#SCWW64 • P.O. Box 827 • Fenton, MI 48430

Please add $3.95 for Postage & Handling ($4.95 Canadian)

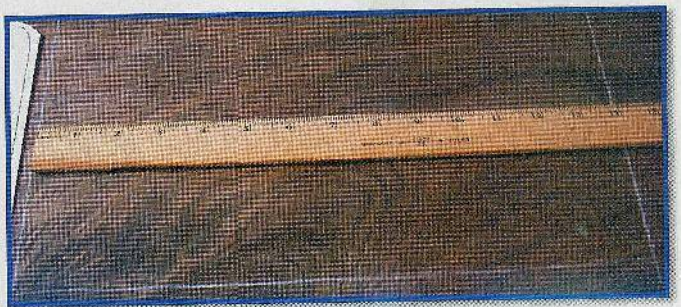
Spotted Fish
(9" x 16")
#GT13...$8.95

Kitty Dish

by Sheila Bergner of Toys in the Attic

SUPPLIES

Wood: *walnut or wood of choice*—one piece 1" thick x 9" x 34"
Tools: scroll saw with 5R reverse tooth scroll saw blades; drill with 9/64" drill bit and countersink bit; router with roundover bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear packaging tape
Eight 1-1/4" x No. 2 deck screws
Polyurethane varnish (in finish of choice)
White marking pencil (if using walnut)
2 pet dishes (approximately 5" in diameter)



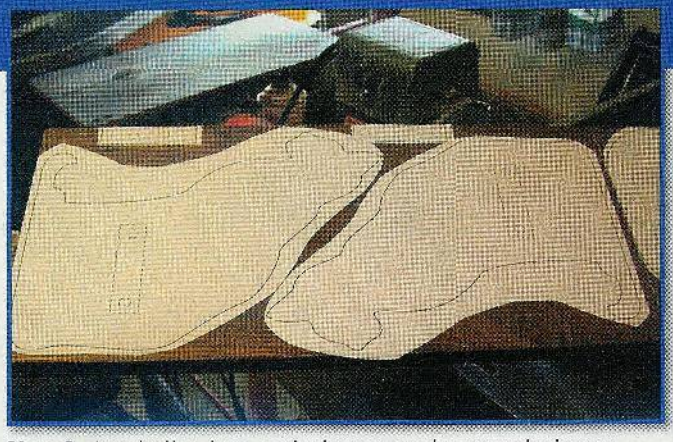
Step 1. With the white pencil, draw a rectangle that measures 7-1/2" x 14" long.

Step 2. Apply the base template pattern to the edges of the rectangle.

INSTRUCTIONS

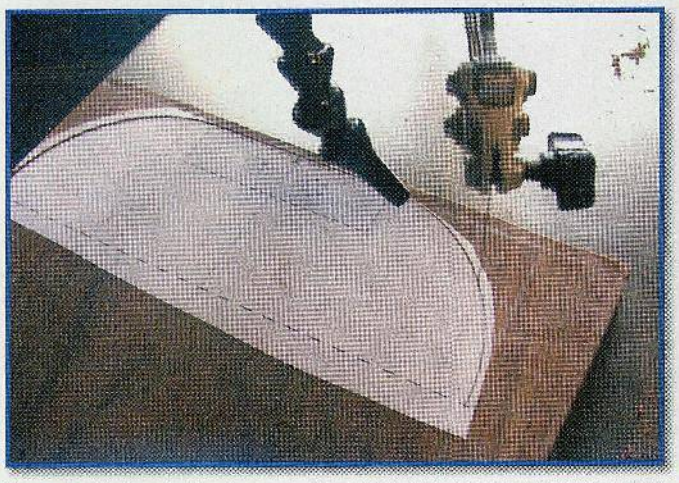
Please read all instructions before you begin!

Copy your pattern so that you may retain and reuse the original. You may want to take it to a local printer or office supply store for the larger pieces. Spray a thin layer of glue (or another temporary adhesive) on the back of the pattern. Let this sit a minute or two and allow it to tack up. The surface should feel tacky, but not too sticky—much like the feel of masking tape. Press the pattern piece to the walnut or wood of your choice and smooth out with your hand.

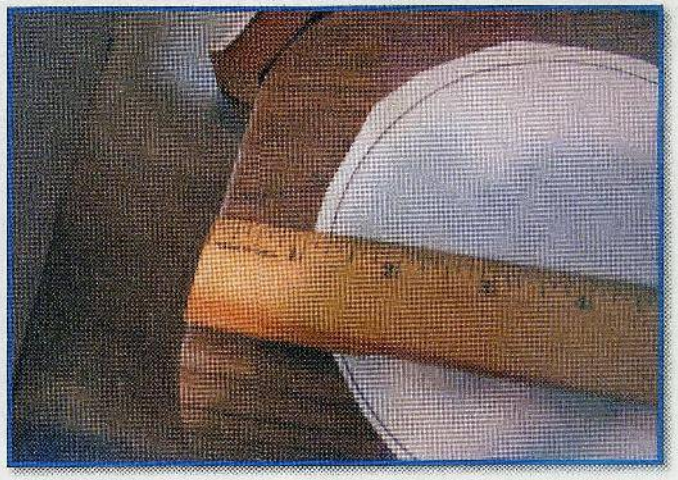


Step 3. Apply the two cat pieces and support pieces.
Step 4. Apply a layer of clear packaging tape to the entire surface in order to avoid making burn marks in the wood.

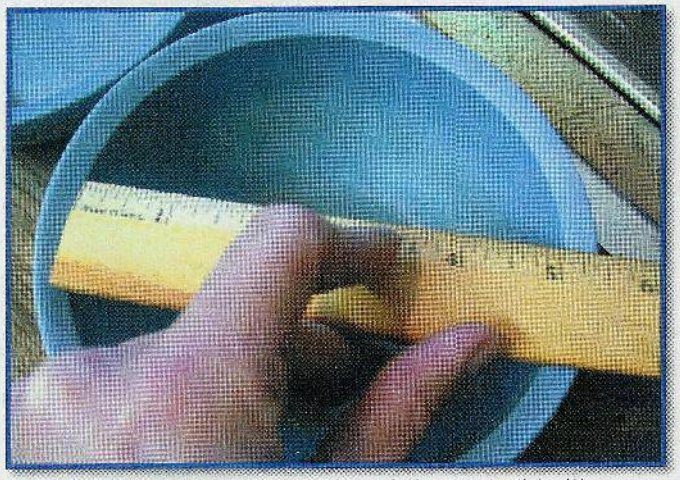
Step 9. Draw a reference line to mark the center of the base.



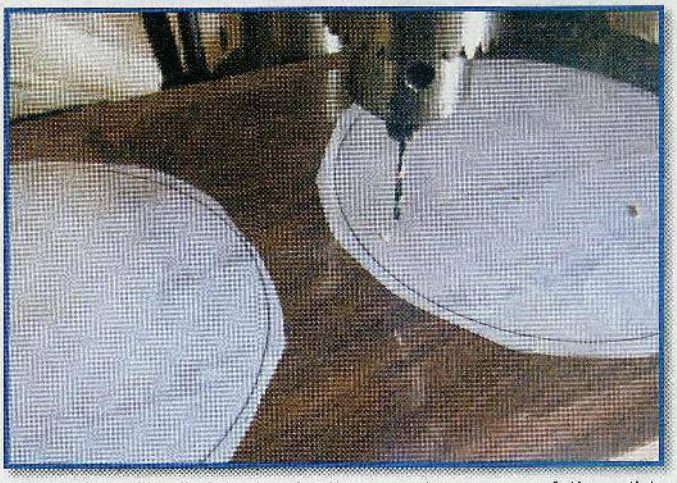
Step 5. Cut out the base using the 5R reverse tooth scroll saw blades.
Step 6. Cut out the cat pieces and supports and set aside.



Step 10. Fold your circle patterns in half. Line up the circles 1" from each edge of the base and apply the patterns with the temporary adhesive.
Step 11. Apply another layer of packaging tape over the pattern pieces.



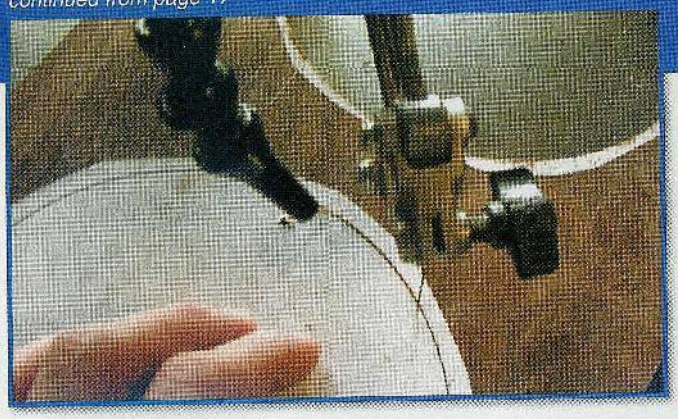
Step 7. Measure the inner rim of the pet dish (the one used in the example was 5-3/8").
Step 8. Use a compass or computer program to create two circle patterns for the dish cutouts.



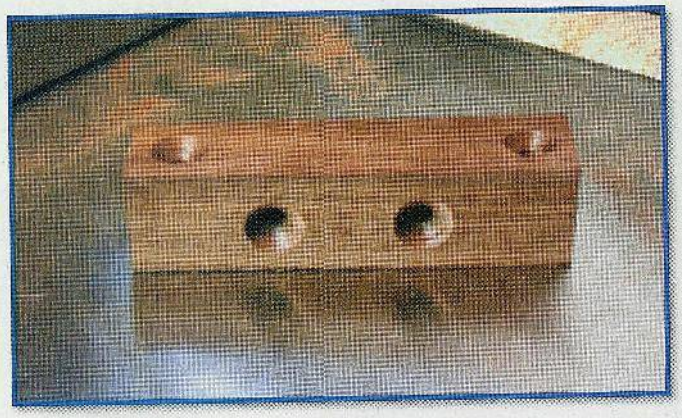
Step 12. Drill pilot holes in the waste areas of the dish cutouts on the base.

continued on page 18

continued from page 17

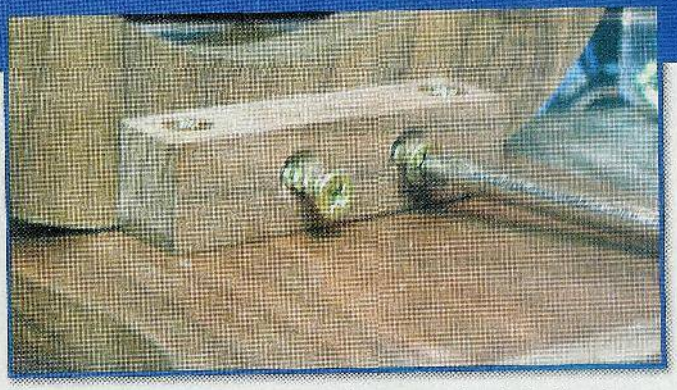


Step 13. Cut out the circles.
Step 14. Remove the pattern pieces and sand everything with a palm sander.
Step 15. Use a router to round over the outer edge of the base.



Step 16. Mark the supports using the pattern pieces so that one side has the holes wide to the edges and the adjacent side has them closer to the middle. Drill and countersink the holes.

Step 17. Measure 3" from the bottom of the cat and 1" from the back of the cat and make reference lines for the supports on the inside of the cat pieces (or use the reference placement on the pattern piece).
Step 18. Mark the wide hole placement on the cat pieces and pilot the holes. (**Note:** BE CAREFUL NOT TO GO THROUGH TO THE FRONT OF THE PIECE!)
Step 19. Attach the support pieces to the cat pieces using the screws.
Step 20. Using the reference placement on the pattern of the base, mark the placement of the pilot holes on the base. (**Note:** once again, be careful not to go through to the top!)



Step 21. Attach the support pieces and cats to the base.
Step 22. Sand, then varnish all the pieces in the finish of your choice.

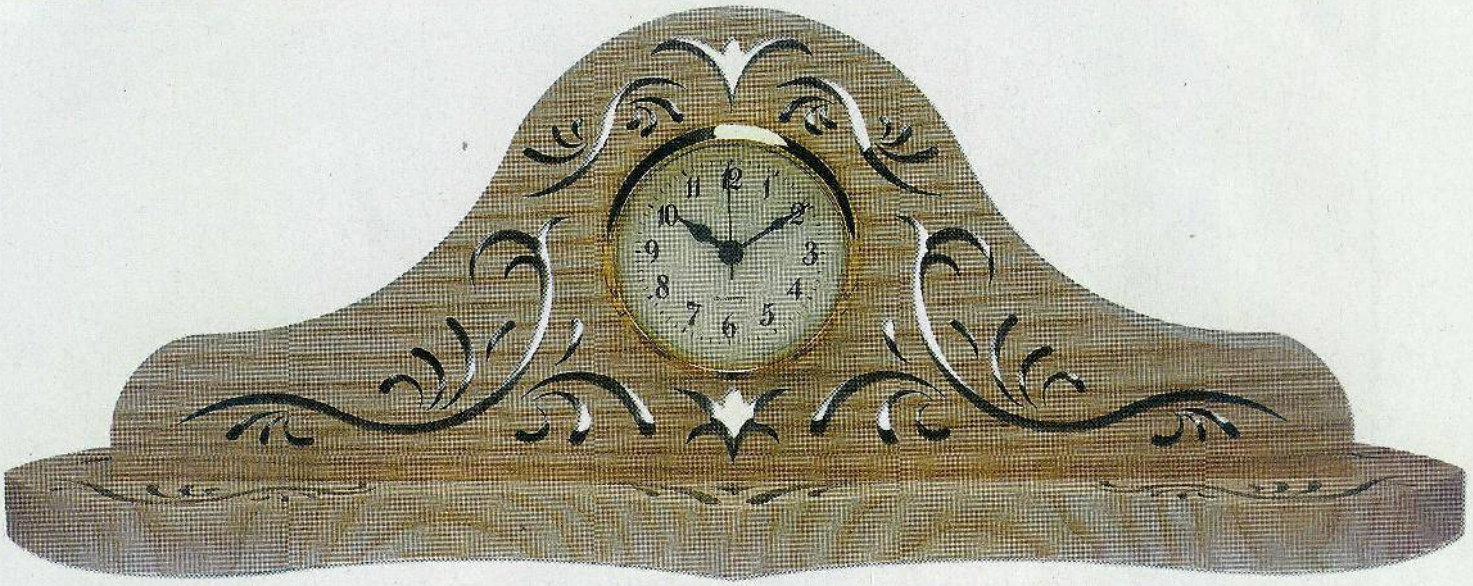
Step 23. Bon Appetit!!!!!
WARNING! Remember to be safe when working with spray paints and polyurethane! Work in a well ventilated area and wear an appropriate mask to protect yourself from fumes and dust.

For questions concerning this project contact Sheila Bergner, (902) 245-5865. Email: Scrollgirl@comcast.net

Pattern Located in Full Size Pattern Section No. 1!

Tambour Clock

by Dan and Ray Wilckens



SUPPLIES

Wood: *wood of choice*—one piece 3/4" x 3-3/4" x 17-1/4" (for base) and one piece 3/4" x 5-1/2" x 14-1/4" (for the clock body)
Tools: scroll saw; drill press with very small drill press (for starter holes) and 2-3/8" Forstner bit (for clock movement); table saw or similar; planer (for proper wood thickness); belt and hand-held sander; various clamps
Temporary-bond spray adhesive
Sandpaper, assorted grits
Small file
Xacto® knife and/or needle pick
Wood glue
Oil finish
2-3/8"-Dia. clock insert

INSTRUCTIONS

Step 1. Copy the patterns, saving the originals for later use.
Step 2. Select wood to use.
Step 3. Plane wood to proper thickness.
Step 4. Cut wood to size of patterns. All straight-edged pieces should be cut to size on a table saw or equivalent for accurate cimensions and straight edges. Cut scroll saw edges oversize.
Step 5. Attach the pattern to the wood with a spray adhesive. It takes practice to know the right amount: too much and the pattern is hard to remove; not enough and the pattern may come loose during sawing.
Step 6. With a small drill bit, drill a hole in the waste area of each cutout.
Step 7. Feed scroll saw blade through the small holes and cut along the lines. Feed the blade through the next hole and so on, making all of the interior cuts first. For exterior cuts, you can cut in from the edge or drill a small hole just outside the exterior line.
Step 8. Remove patterns from wood by peeling them off. If a pattern is attached too firmly, you can use a hair blow-dryer. Be very careful because some cuts are very fragile.
Step 9. Sand workpieces with belt or hand-held sander.
Step 10. Remove any burrs and clean up any cuts with an *Xacto*® knife or a needle pick.
Step 11. Cut the clock body as one piece or as two thinner pieces whose combined thickness equals 3/4". For example, you might consider cutting the clock body at 1/2" thickness and then cutting a solid 1/4" backer board to go behind it. Sand the contour flush all around.
Step 12. Drill a 2-3/8"-Dia. hole through the clock body at the clock location.
Step 13. Glue the clock body to the base. This needs to be centered.
Step 14. Allow glue to dry for one hour.
Step 15. Apply oil finish per manufacturer's instructions.
Step 16. Install the clock insert.
Step 17. Sit back and enjoy your new clock!

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

Coyote Candleholders

by Gail Jennings

SUPPLIES

Wood: red cedar—one piece 1-1/2" x 4" x 8-1/2"
Tools: band saw; scroll saw with No. 7 reverse tooth blade; drill with 7/8" Forstner bit and 7/64" bit; carving tools
Temporary-bond spray adhesive
Sandpaper, assorted grits
Glue of choice
1"-wide masking tape
Two 7/8" brass inserts, 7/16" deep (for candles)*
Two small boxes of kitchen matches (32-match size)
Two 6" or 8" candle tapers in color of choice
Finish of choice
*Available from the Meisel Hardware Specialties yearbook (Catalog No. 24, page 83, Part No. CC2, $1.59 for pkg. of 10). Order online at www.meiselwoodhobby.com.

Introduction

Gail began carving after a week-long workshop at the School of Homestead Living in Rio Grande, Ohio, in the 1980's. He soon ventured into scroll sawing after the purchase of a 16" R.B.I. Hawk scroll saw, which he still uses. Combining carving and scrolling techniques led to the designing of the first candleholder project, which included a slotted box to hold a small box of matches (perfect to keep handy for blackouts). Over the years he has designed a wide variety of candleholders in the shape of many different animals in addition to the coyote, including penguins, cardinals, owls, cows, rabbits, and ducks.

Retiring from high school teaching/counseling in 2000, Gail moved to the Branson, Missouri, area to open Quail Hollow Wood Arts. He offers three one-day scrolling workshops to teach basic skills, hardwood plaque cutting, and inlay techniques. After attending a number of scroll saw picnics, he and his wife, Carole, decided to host a one-day picnic in Branson over the 4th of July weekend in 2004.

For more information on his workshops and the picnic, visit his website at: www.quailhollow-woodarts.com.

INSTRUCTIONS

Making the coyotes

Copy the coyote pattern. Cut the piece of cedar to 1-1/2" x 4" x 6". Sand the front and back until smooth. Resaw in half on the band saw to yield two matching pieces which measure 3/4" x 4" x 6".

Do not sand at this point. Using 1"-wide masking tape, tape the the two pieces together all the way around the outside edges. Using the spray adhesive, spray the back of the coyote pattern and place on front of taped block. **Tip:** before spraying, lay the pattern upside down on wax paper and then bend one corner of the pattern up. This will make it easier to pick up the pattern once it is sprayed.

Use the No. 7 reverse tooth blade to cut out the pattern (see **Fig. 1**). Remove masking tape and separate the two coyotes. The insides will be the fronts, making a matched pair (see **Fig. 2**). Sand smooth.

Remove pattern and use it to mark eye and eyebrow locations on each coyote. Drill a shadow hole for the eye using the 7/16" bit. With a knife, make a slightly curved groove for the eyebrow and then darken it with a sharp pencil.

Refer to photo of finished project. Define the haunches and front legs by grooving slightly along the dotted lines shown on the pattern. Carve or round off all outside edges with sandpaper. Shape ear by carving an elongated groove on the front. Shape head and tail by rounding to desired shape.

Matchbox holder

From the remaining cedar, cut two pieces measuring 1-1/2" x 2" x 1-3/4". In the center of the top side of each piece, drill a 7/16"-deep hole with the 7/8" Forstner bit to receive the brass inserts.

Draw two horizontal lines on the end of one piece so as to divide it into three 1/2" sections. Next, measure and mark a vertical line 1-3/8" from one side of the end (3/8" from the opposite side). Cut the horizontal lines (only up to the vertical line) with the band saw, and then cut the vertical line (only between the horizontal lines) with the scroll saw (see **Fig. 3**). This should yield a "C" shape, as shown in **Fig. 4**. The slot should accommodate the matchbox (it should slide in easily). Sand to fit if necessary. The finished matchbox holder is shown in **Fig. 5**. Repeat for other piece.

Refer to the inset photo of the finished project. Glue the completed matchbox holders to the backs of the coyotes between the front leg and tail, covering the hole between the legs. Make sure that the assembly will sit flat on a table. Refer to the inset photo of the finished project if necessary.

Apply finish as desired. I sprayed Zinsser Bull's Eye sanding sealer over the entire project. Then I sanded lightly with 600-grit sandpaper. Finally, I sprayed on two coats of Apollo Coat water-based lacquer.

Place brass inserts in tops of matchbox holders. Add candles, and the project is complete.

For questions concerning this project, send an SASE to: Gail Jennings, Quail Hollow Wood Arts, 365 Redbud Lane, Hollister, MO 65672. Email: jennings@tablerock.net

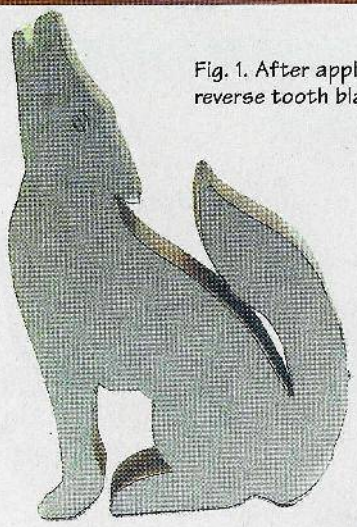


Fig. 1. After applying the pattern, use the No. 7 reverse tooth blade to cut it out.

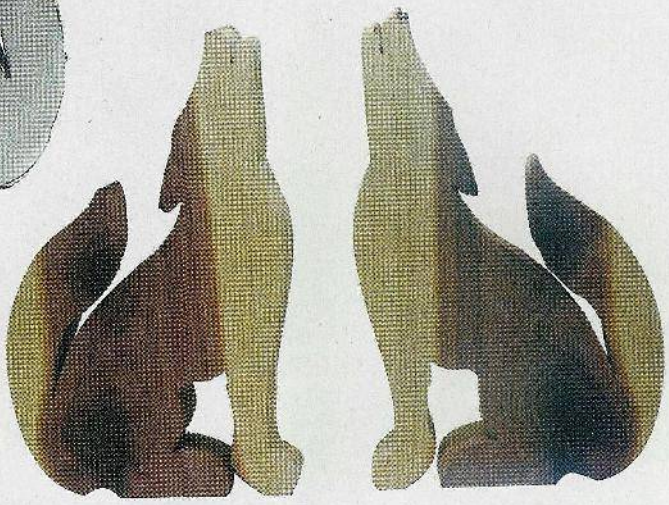


Fig. 2. The insides of the coyotes will be the fronts, making a matched pair.

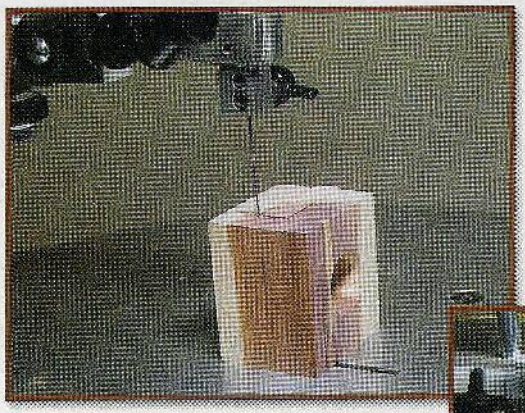


Fig. 3. Cut the vertical line (only between the horizontal lines) with the scroll saw.

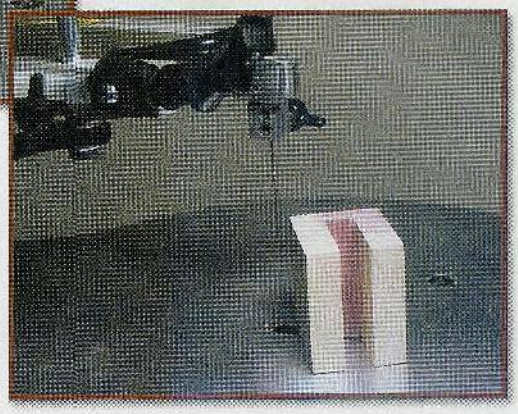


Fig. 4. The "C"-shaped matchbox holder.

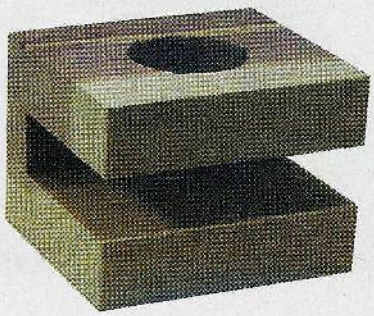
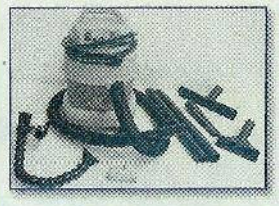


Fig. 5. The finished matchbox holder.

Seyco

The Scroll Saw Specialists, INC.
Box 1900 • Rockwall, TX 75087

Your Source For Woodworking & Scroll Saw Accessories



#DV-06 – FITS ALL SCROLL SAWS! SEYCO's dust collector system for your scroll saw comes complete with the high performance, quiet super-power compact Shop Vac unit; Seyco's new easy-to-mount pick-up attachment; and the three-way plug adapter for your footswitch that allows you to start and stop the vac with your saw! Very small canister (8" dia. x 16") uses powerful 6 AMP motor commonly found on much larger units.

$84.95 (plus shipping costs).

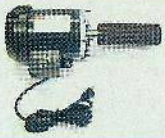
#PAC-03 – PORTABLE AIR CLEANER. Helps keep the air you breathe in your shop cleaner! Very quiet operating; 2-stage filtration of airborne dust particles. Filters the air in a 17' x 17' x 8' shop every 10 minutes. 235 CFM. *Extremely portable* (weighs 15 pounds). 12" dia. x 24" long. Use on benchtop, floor, or mount to ceiling or wall. 2 yr. manufacturer's warranty. Not recommended for fumes. **$159.95** (plus shipping costs).

#801-70...Complete 2-stage replacement filter kit.
Only $19.95 (plus shipping costs).

SEYCO'S "FLEX DRUM" SANDER: GET INFLATABLE DRUM SANDER RESULTS AT A FRACTION OF THE COST. Use our amazing "FLEX DRUM" sander to shape your INTARSIA projects or any project that calls for shaping or a "Rounded Over" effect. Specifically designed unit clamps to your 1725 RPM 1/2" or 5/8" motor shaft or use the 1/2" adapter shaft to fit your drill press. 2 3/8" diameter X 7" length. Each "FLEX DRUM" kit comes complete with 2 padded sanding sleeves (1 coarse- 80 grit and 1 fine- 120 grit). The padded sanding sleeve simply slides onto the arbor.

#DS-01 Kit – $32.95 Adapter Shaft (1/2" X 2.5") ea.$2.00

PADDED REPLACEMENT SLEEVES. Each sleeve comes with pad for **$4.95 ea.** in 4 grits listed. 80, 100,120, 220 grit



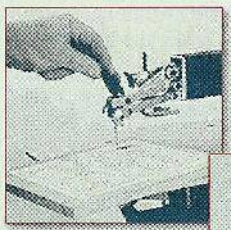
#MDS-01 - 1/4 HP MOTOR/DS-01 KIT. Complete kit consists of a 1/4 HP totally enclosed fan cooled motor with mounting base; wiring kit w/instructions and 1 Flex Drum sander kit.
#MDS-01....$174.95 (+ S/H)

#SCK-02 - DUAL DRUM "PLUS" SANDER KIT. Complete with 1/4 HP motor with wiring kit with instructions (same motor as shown with MDS-01 kit); base; dual arbor; belt; pulleys; chuck for mounting auxiliary attachments (flex shaft, flap wheel, etc.) and 2 - Flex Drum Sander kits.
#SCK-02....$294.95 (+ S/H)

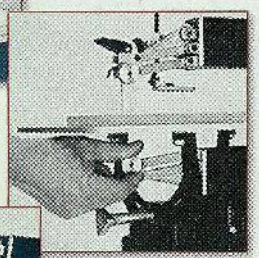
#SCK-03 - DUAL DRUM DOUBLE SHAFT MOTOR. This unit comes completely pre-wired. Base has rubber pad feet and holes for mounting to your workbench or stand. 1/4 HP American made Baldor motor and comes with special washers and nuts to add the versatility of using a "Wonder Wheel", buffer wheel, wire wheel, etc.
#SCK-03....$274.95 (+ S/H)

EXCALIBUR BY SOMMERVILLE DESIGN

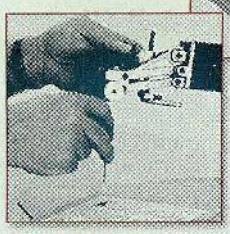
Makes Inside Cuts & Blade Changes EASY!



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

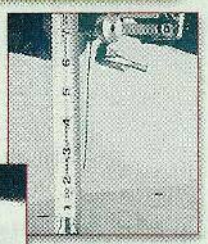


...Twist the BOTTOM clamp knob to release the bottom end of the blade...

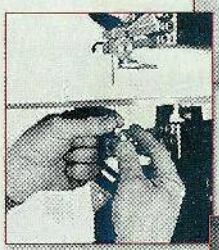


....Lift the top arm with the blade above the workpiece...

Add the optional PAL-01 "Top Arm Lift Pedal", to free both hands for guiding your blade and workpiece, by lifting the arm with your foot.



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



...Thread DOWN through the workpiece into your next inside cut FROM THE TOP side of your workpiece...

Another EXCALIBUR feature you will enjoy is the precise, straight path of the blade. NO BLADE WOBBLE!

CALL FOR GUARANTEED BEST PRICING!

Seyco
The Scroll Saw Specialists, INC.
Box 1900 • Rockwall, TX 75087

EXCALIBUR scroll saws carry a 5-year limited Warranty

Excalibur scroll saws are guaranteed against defects in material and workmanship for five years. The original purchaser may also arrange for the factory to rebuild the saw (replace all moving parts) and have the saw warranty renewed at any time up to five years from date of purchase. SEYCO extends a 30-day performance satisfaction guarantee. You must be satisfied that your EXCALIBUR saw is everything we say it is, or you simply arrange to return the saw to SEYCO for a full refund of the purchase price.

ORDER TOLL FREE 1-800-462-3353 or visit on the web at www.seyco.com

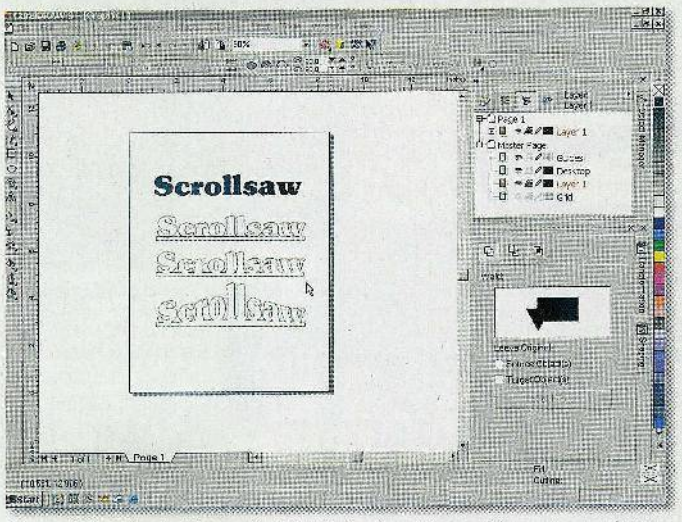
COMPUTERS and Scroll Sawing

by Rick Hutcheson

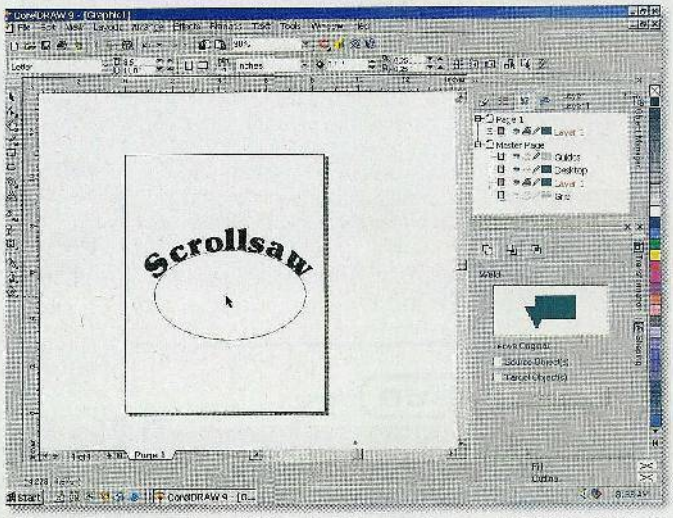
Pattern design made easy

There are so many things a computer can do for you when it comes to making patterns for scrolling. All it takes is the right program and a little practice. I use Corel Draw 9 for just about all my pattern making, but there are other programs, such as Adobe Illustrator and Zoner, that will perform just about the same operations. Corel Draw is now up to version 11, which makes version 9 a lot less expensive (around $50 instead of the $400 it sold for originally). You don't necessarily need the newest version of a program to get it to work for you if all you are going to do is draw lines; all the programs I have tried, regardless of their age, will do that. It is the other features that drive the price up, but they are more for graphic artists.

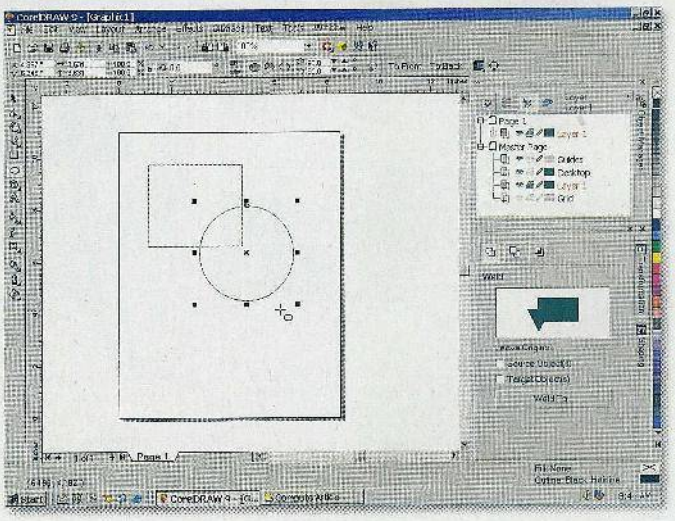
So let's see what your computer can do for you.



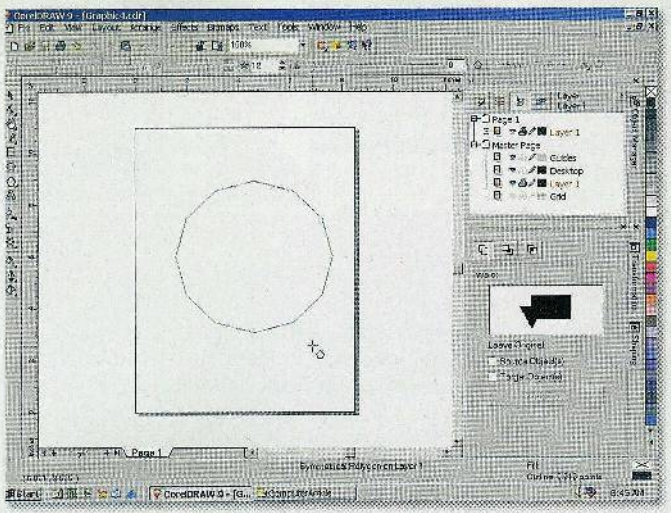
One of the first things that I think about is making name plates. With Corel, all you have to do is type the name you want and convert it to the text style you like. You can take the fill color out of the letters to get the line drawing only. From there, simply draw a base for the word to sit on and then weld them together to make the pattern. Using the envelope tool you can stretch the word to about any shape you want, as in the bottom word "scroll saw." Now that was easy, wasn't it?

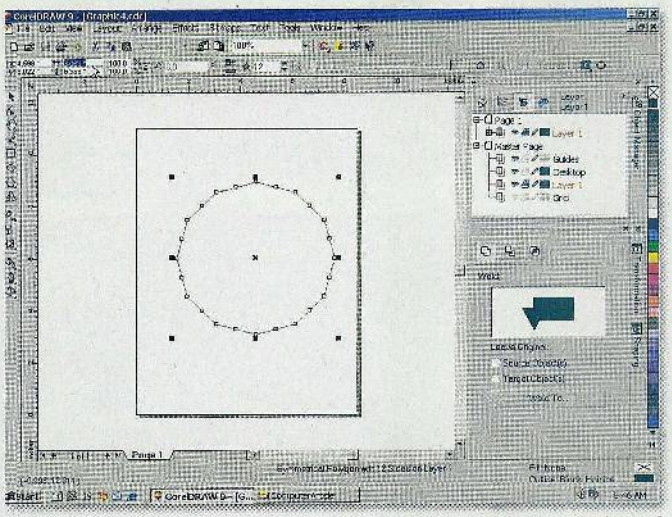


Other features, such as fitting text to a path, are available. Type in your text, draw a line, and click the buttons to make the text follow the line. How many times have you wanted to do that?

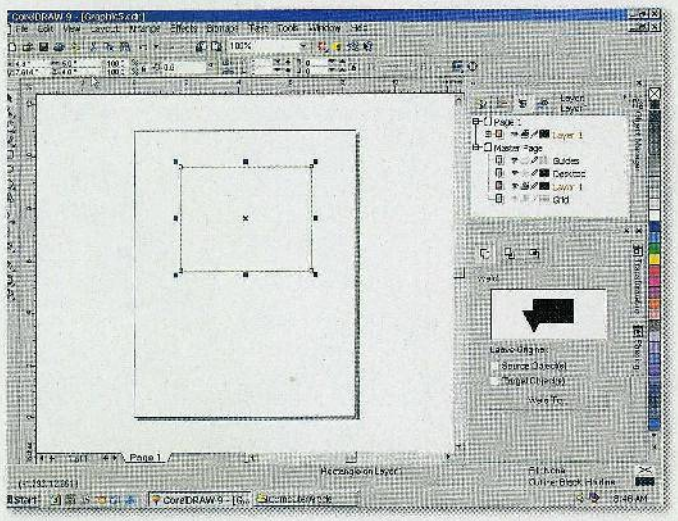


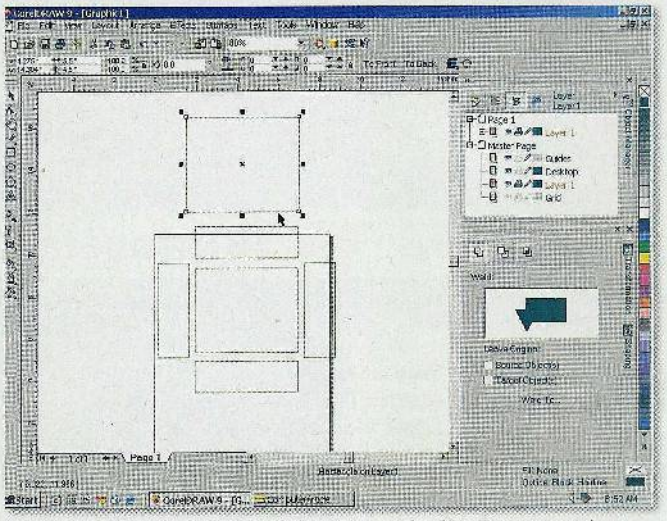
Making squares and circles is easy in the drawing programs. There is a tool just for that.



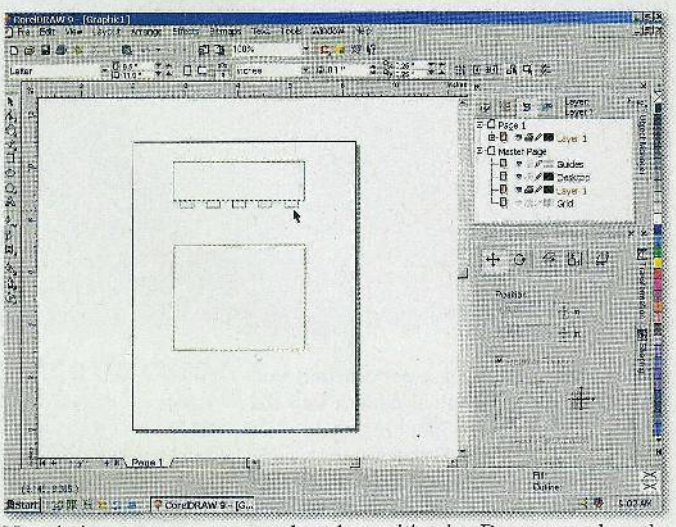


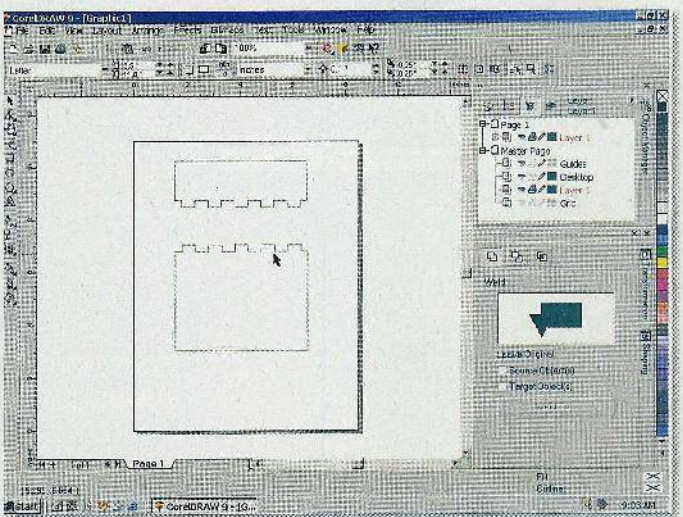
Looking for a 12-sided polygon? This is easy with Corel: just pick the polygram tool and fill in the box on the toolbar with the number of sides you need. Then click the mouse on the screen and drag. Your polygon is done. By using the toolbar properties you can size the finished drawing to the correct size.





Drawing a shape like a box is easy. Start by drawing the bottom of the box, then just add the rest of the sides and a lid. Draw any size rectangle on the screen and use the property bar to make it the size you want. In this example, we made the bottom 4" x 5" and used 1/4" material. In order for the box to fit, the ends need to be the width of the bottom plus the two sides, for a final measurement of 4-1/2" long. Then the lid needs to be the bottom plus the sides, which yields the dimensions 4-1/2" x 5-1/2". All of the parts for the box are drawn and ready to print out and cut.

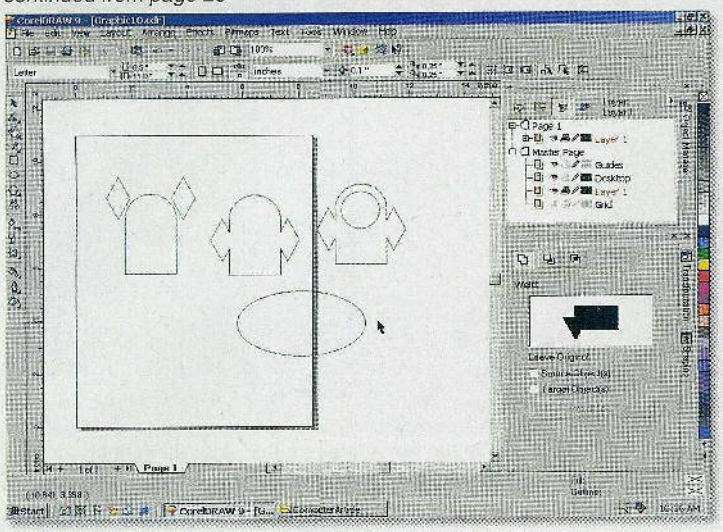




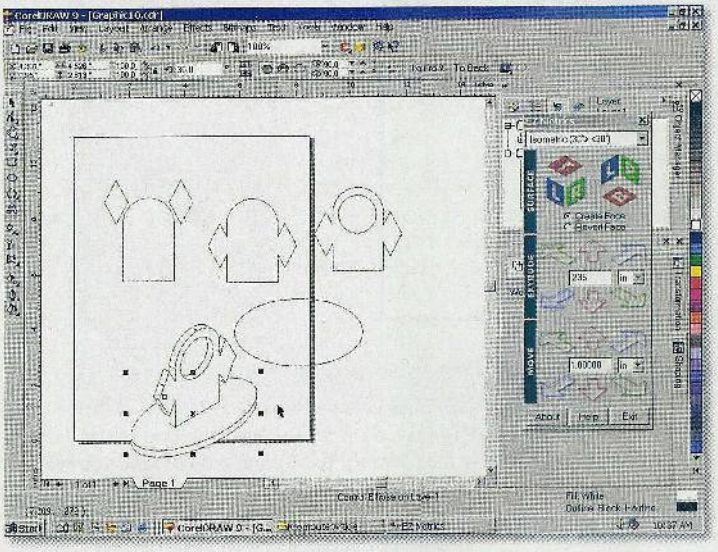
Now let's say you want to make a box with tabs. Draw one tab to the size you need (you can draw it at any size and then use the properties bar to resize the tab to the proper size). Then, using the transform tool, you can duplicate that tab as many times as necessary and space them across the box as you please. Draw the box side, center the tabs on the side, then weld the two parts together. To make the mate, delete one tab from the group, center it on the bottom panel of the box, and weld. The two sides are drawn with the tabs evenly spaced.

continued on page 26

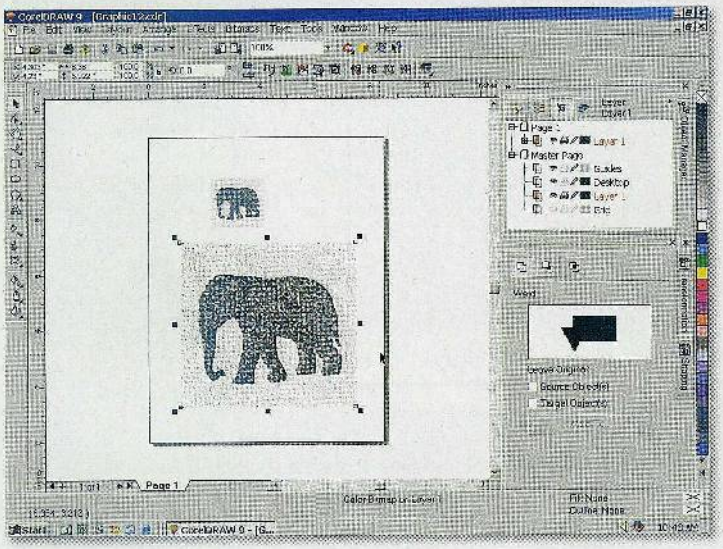
continued from page 25



The computer allows us to make our own designs very easily. Just think about what you are trying to make and start drawing. If you don't like what you have, the delete button is easy to find. Let's look at the process involved in drawing something like a simple clock. Draw a few shapes to make the face piece. Weld them together and add the hole for the clock insert. Draw an oval for the base, and you have just completed your first pattern.



With the help of a program called EZ Metrics, which can be added on to Corel, the 3D drawing is just a few mouse clicks away.



How about resizing a pattern that you have? Scan the original pattern into the program. Then, by grabbing the corner node, you can resize that pattern to any size you need and print it out on your printer.

continued on page 28

PS Wood Machines

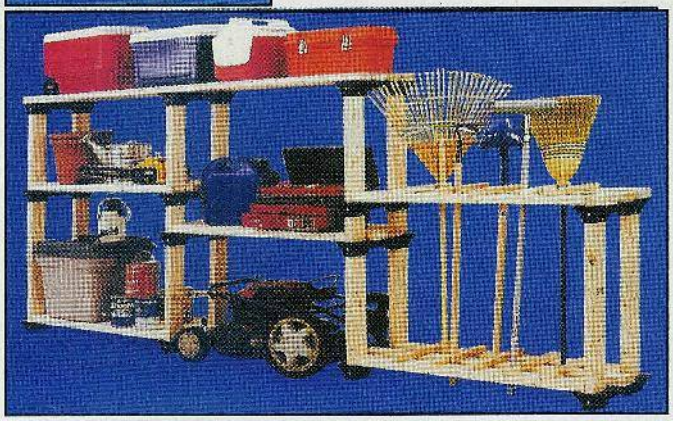
www.pswood.com

Shelf Links

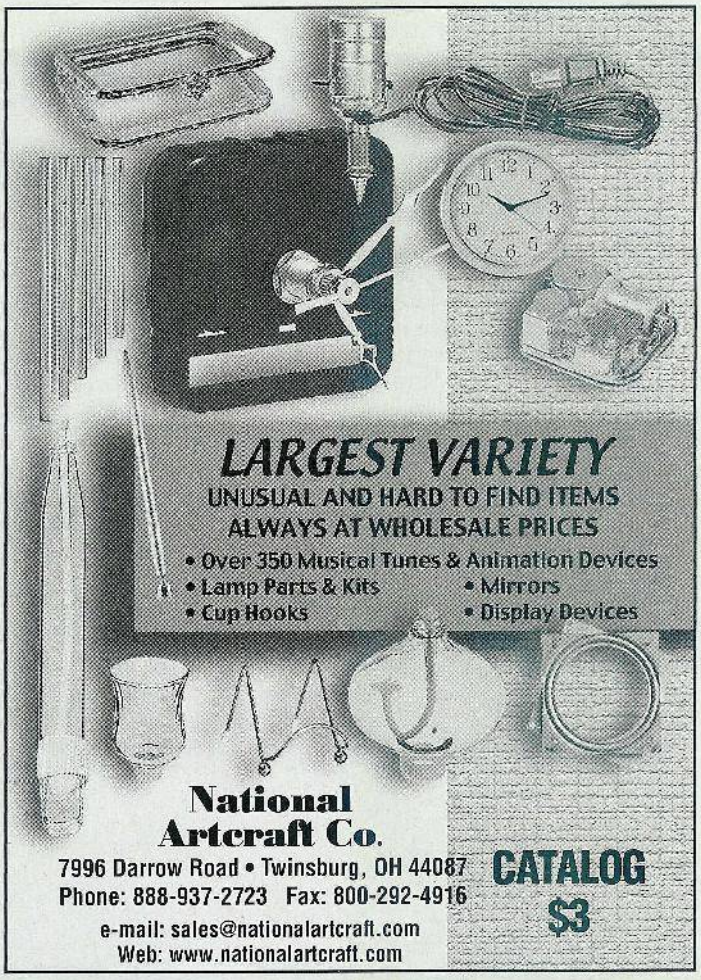
6 - Pack

It's Easy. Just add 2x4's for sturdy, efficient shelves.

$19.95 + $5.50 SH



3032 Industrial Blvd., Bethel Park, PA 15102
1-800-939-4414



LARGEST VARIETY

UNUSUAL AND HARD TO FIND ITEMS
ALWAYS AT WHOLESALE PRICES

- Over 350 Musical Tunes & Animation Devices
- Lamp Parts & Kits
- Mirrors
- Cup Hooks
- Display Devices

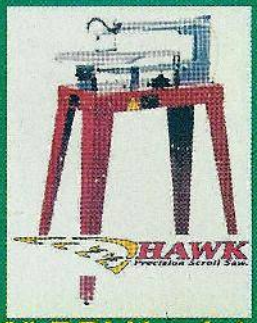
National Artcraft Co.

7996 Darrow Road • Twinsburg, OH 44087
Phone: 888-937-2723 Fax: 800-292-4916
e-mail: sales@nationalartcraft.com
Web: www.nationalartcraft.com

CATALOG $3

2nd Annual NW Scroll Saw Picnic

Sponsored by THE WOODEN TEDDY BEAR, INC.



20" RBI Hawk to be raffled at 3:00pm. Tickets - $3 ea (Must be present to win.)

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

Located near Portland, OR
Gresham National Guard Armory
544 NE Division St.
Gresham, OR 97030

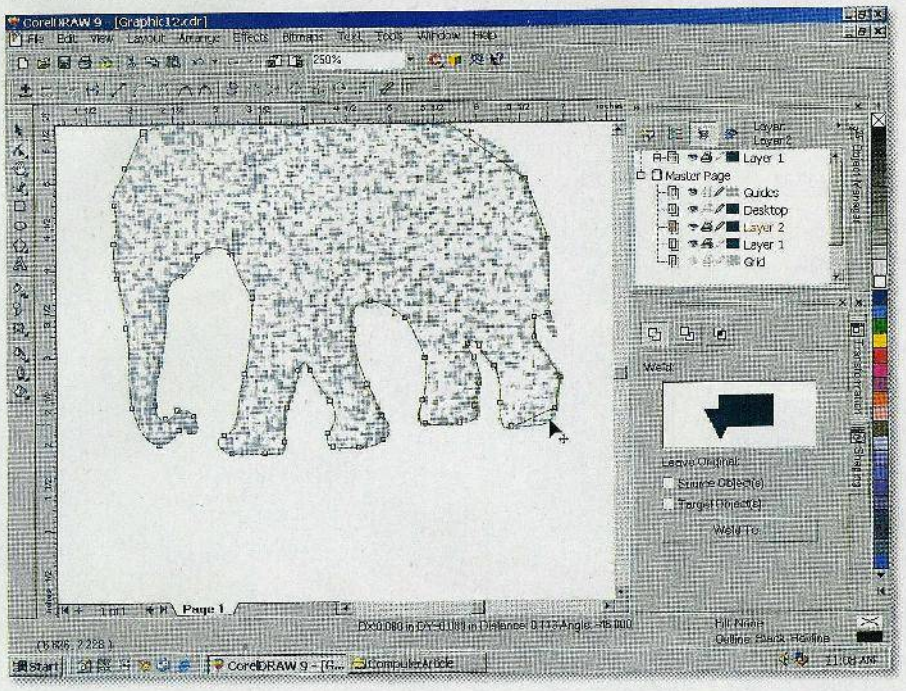
Door Prizes: every half hour

Judging Contest: Intarsia, Fretwork and People's Choice

Brag Table and more!!

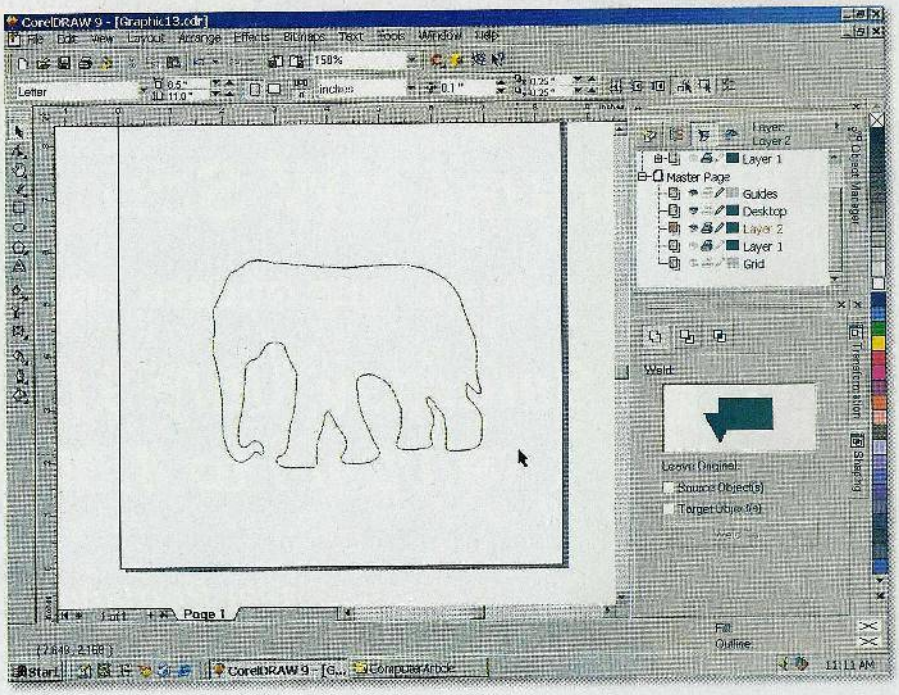
Admission is $5 at the door or $4 if you pre-register and pay The Wooden Teddy Bear by July 16th, 2004. (Children 11 and under are free.)
Pre-Ordered boxed lunches are available for $5.
For more information contact The Wooden Teddy Bear at 1-888-762-9149 or check the Picnic page on www.woodenteddybearonline.com where you can purchase tickets and boxed lunches.

continued from page 26



Sometimes the pattern will get jagged edges, in which case you can trace the pattern. Place the pattern on layer 1 and reduce the color intensity so that you can see where you are drawing the lines. You can then lock that layer (so the picture is in the background) and draw on layer 2. Using the bezier tool, draw lines around the pattern, convert the lines to curves, and then use the shape tool to pull the lines into the shape to fit the pattern underneath.

Once you have traced the whole pattern, turn off layer 1 and you have your pattern in a fine line drawing ready to print out.



These types of programs have many other features that we have not been able to cover here. I suggest that you buy a book about the program you are using. For Corel, I recommend the aftermarket book by Coburn, McCormick entitled *Corel Draw 9 The Official Guide*. Here, as in many cases, the aftermarket books seem to be easier to understand than the manuals that come with the programs.

Don't be afraid to buy a program that will do this type of drawing. Sure, there is a learning curve to figure out how it works, but in the end you will amaze yourself with what you will be able to create. Let your creative mind go and start drawing up all of those ideas that you never thought possible before.

Flying Dutchman®

Assortment Pack

FD-SR #3 and #5, TC #5, PSR #5, and Polar #5.
$12.95 No S/H (one per customer)

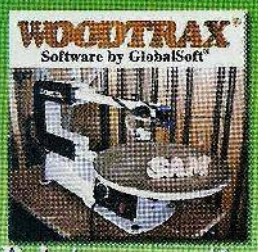
Scroll Saw Workbook

2nd Addition • Learn to use your scroll saw in 25 skill-building lessons with 88 pages of color photos, descriptions, and tips • $14.95 No S/H
Buy workbook and assortment pack $24.90 • No S/H in US

MIKE'S WORKSHOP
PO Box 107 • Brandon, SD 57005
Phone: 605-582-6732 • Fax: 605-582-3792
www.mikesworkshop.com • Email: mike@mikesworkshop.com

You Name It, Our Fonts Print It!

Scroll Saw Software Patterns



Type ABC

Space Letters to be... ABC

Print your pattern, Apply to a board and Cut!
No more tracing from templates – No more copy machines!

WoodTrax 4.0!

- Unlimited Name Patterns.
- Patterns of 50 states & USA
- Board Foot Calculator
- Use our Fonts in Other Applications
- Multiple Patterns
- Use Other Fonts in WoodTrax
- Vertical Lettering in Original Lined Font

Double-Sided Pattern Tape Now Available

Additional Fonts Available

- Scroll It Bold
- Scroll It Extra Bold
- Scroll It English
- Scroll It Script

WoodTrax Professional!

- Everything WoodTrax 4.0 PLUS
- Adding, Scanning & Cropping Images
- Add Text with Different Colors
- Draw Circles, Squares, Lines and More
- Zoom Several Ways
- Thirty-Five New Patterns

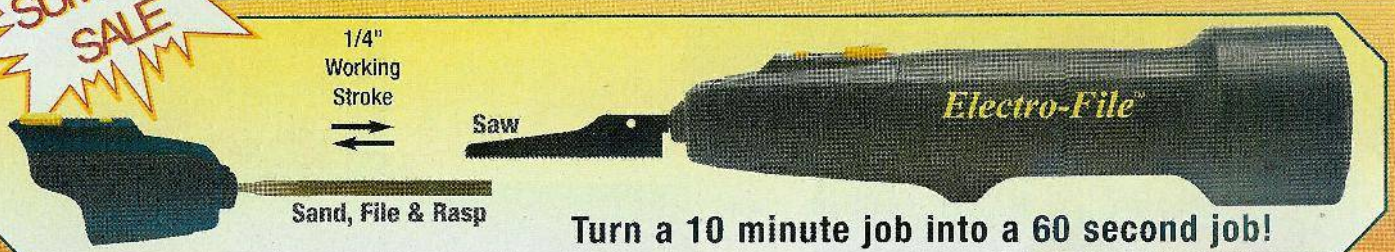
WoodTrax 3.1b owners can upgrade to 4.0 for shipping and handling charge only!

Call for more information at 660.947.0035
ORDER TOLL FREE: 800.229.5505
www.globalsoftcorp.com
910 Court Street, Adel, IA 50003

WOODTRAX®

Electro-File™ Precision Reciprocating Tool

SUMMER SALE



Turn a 10 minute job into a 60 second job!

- Remove imperfections in scroll saw, fretwork or carving projects
- Smooth uneven, gouged or jagged edges
- Chuck accepts 1/16" to 1/8" standard needle files & rasps

- Use sanding paddle to sand irregular areas
- Contour square edges
- Sand in tight, hard to reach areas

Battery Pack Version for Portable Use.

Electric Version for Bench Use.

3100 Deluxe Tool Kit $99.95

Model 3100 Kit Includes:
Model 3000 Battery Pack Tool
2 Detachable Battery Packs
Charger Base & Adaptor (UL & CUL)
2 Cutting Blades
1 Sanding Paddle & 20 Sanding Strips
10 pc. Needle File Set with Case (1/8" dia.)

2100 Deluxe Tool Kit $89.95

Model 2100 Kit Includes:
Model 2000 Electric Tool
Adaptor (UL & CUL)
2 Cutting Blades
1 Sanding Paddle & 20 Sanding Strips
10 pc. Needle File Set with Case (1/8" dia.)

PRECISION Hobby Tools INC.

Call TOLL FREE 1-877-872-0924
Order ON LINE With Our Secure Web Site www.precisionhobby.com
In contiguous U.S.A. add $8.25 Shipping & Handling. WI residents add 5.6% sales tax.

P.O. Box 195
Hubertus, WI 53033-9799
Fax: 1-262-628-9976
E-mail: sales@precisionhobby.com

We Believe That Quality Is In The Details

MasterCard VISA

Reader's Gallery

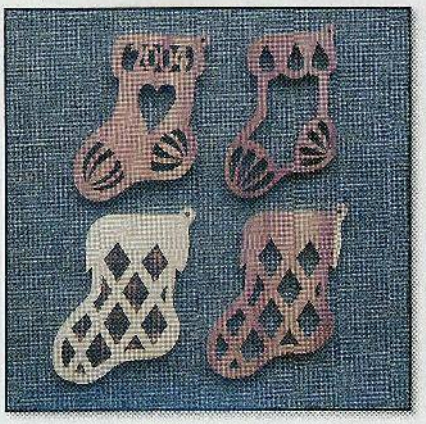


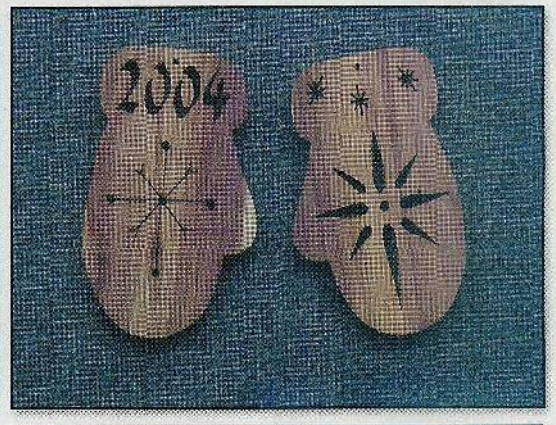

Rence Molina of Hialeah, Florida, sent us some photos of her attractive scroll saw work. The gazelles are from Pat Spielman's book, *Artistic Scroll Saw Patterns & Projects*. Her intarsia rosebud is from Pat's book *Scroll Saw Segmentation*, and the buffalo is from the book *Southwest Scroll Saw Patterns*. The fairy was made from lucite acrylic, and the pattern is from the book *Fun & Easy Projects*. Good work, Renee!

Pete and Pat Sworden of Tucson, Arizona, have been intarsia enthusiasts for about eight years. This attractive birdhouse, designed by Judy Gale Roberts, is made from natural woods with a clear-coat finish. The Sworden's intarsia has received blue ribbons at the Pima County Fair as well as blue ribbons and ribbons of excellence at the Arizona State Fair. Pete and Pat, thanks for sharing!

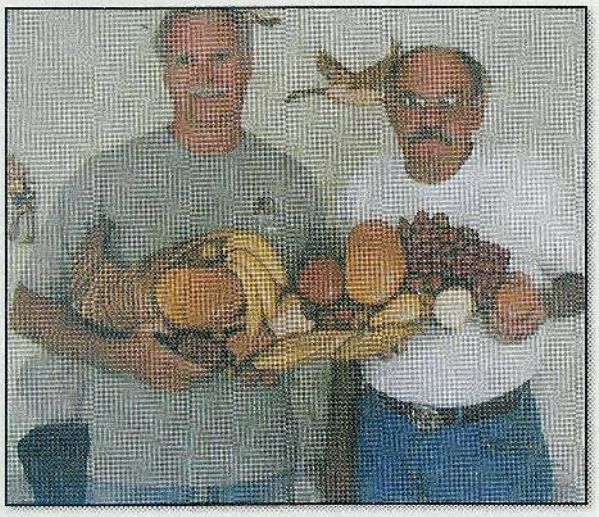
Oscar Bradley of West Union, Ohio, designed and crafted this good looking intarsia project, entitled "Hummingbird's Delight." The flowers are made from aromatic cedar, while the rest of the project is fashioned from poplar, walnut, and western red cedar. Very creative, Oscar!

Reader's Gallery





Theresa Ekdom of Roscommon, Michigan, designed and cut the ornaments shown here. The ornaments are crafted from aromatic cedar, except for the stocking with fabric and the painted ones, which were made from aspen. Theresa intends to make her ornament designs available in pattern packets soon. She welcomes your feedback and may be emailed at ekdomtd@voyager.net. Keep up the fine work, Theresa!



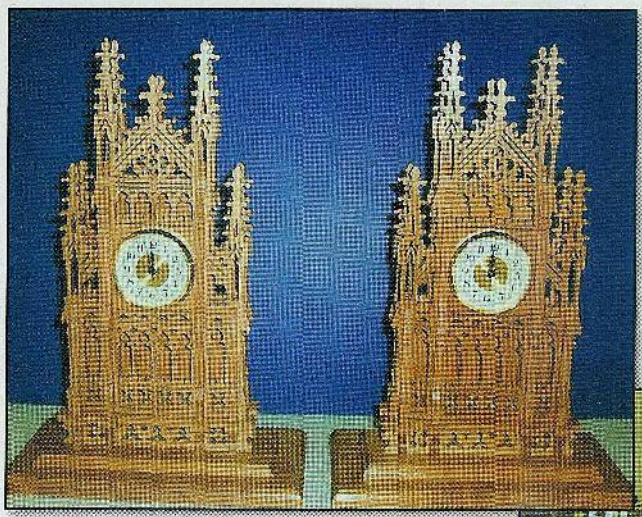
Don Claar (right) and his student, **Gene Starkey**, designed and crafted this striking intarsia project for the fellowship hall of their church in Lake Havasu City, Arizona. Gentlemen, we are impressed with the fruits of your labor! Don may be reached via his website: www.artistry-in-wood.com.

Jim Honenberger of Lynn, Indiana, was recently asked to make an intarsia project of a cow's head. After looking through his huge pattern collection, he could not find an appropriate design. The person who wanted the intarsia cow has two daughters who used to raise cows as 4-H Club members. At one time, the two girls had a Chiangus cow whose photo they had kept. Don was able to create a pattern based on this photo, which is shown here along with the project. By the time he completed the pattern, Don was in a hurry to complete the project, so he used a piece of southern pine he had on hand. As soon as one of the young ladies who raised the cow saw the intarsia, she recognized that it was her cow—the similarity was close enough for her! The project was donated to a Dairyman's Convention as a prize for a charity raffle.

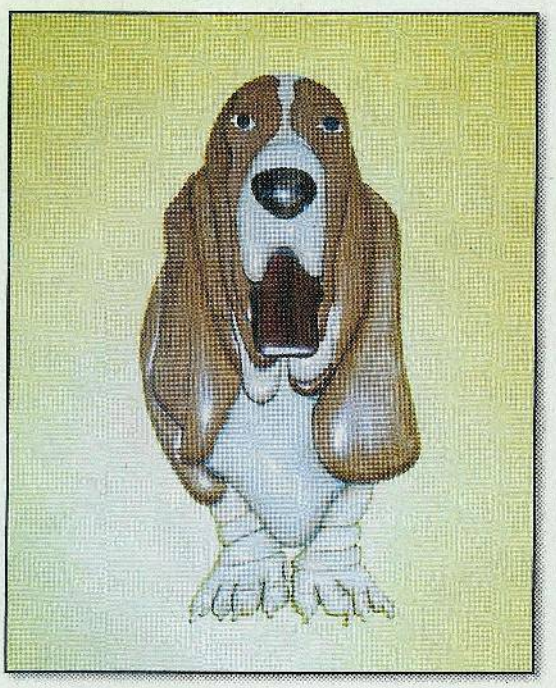
For those of you who are curious, a Chiangus cow is a mixed breed that combines a Chianna (this one was white) and an Angus (usually pure black). Chiangus cows possess a unique "topknot" that resembles a toupee, as well as a pronounced bulge in the lower neck. Don—we have no beef with your fine work!

Here's the photo of the Chiangus cow and calf from which the intarsia was fashioned.

Reader's Gallery



Jim Ulrich of Staunton, Illinois, is a talented woodworker. During his fiftieth high school reunion, he and a friend were discussing their mutual interest in woodworking. The friend told Jim that he and his father had cut down an old wild cherry tree about twenty-five years ago. The wood was rough-sawn and stored in an old machine shed. As the holidays approached, Jim's friend expressed an interest in having Jim make some special gifts from this wood for members of his family. While the wood turned out to be very roughly sawn, Jim was happy to transform it into various gifts for his friend's children and grandchildren. The two "English Mantle Clocks" and "The Statesman Clock" shown here were made from the old wild cherry and sure look good. Jim, you've got talent!



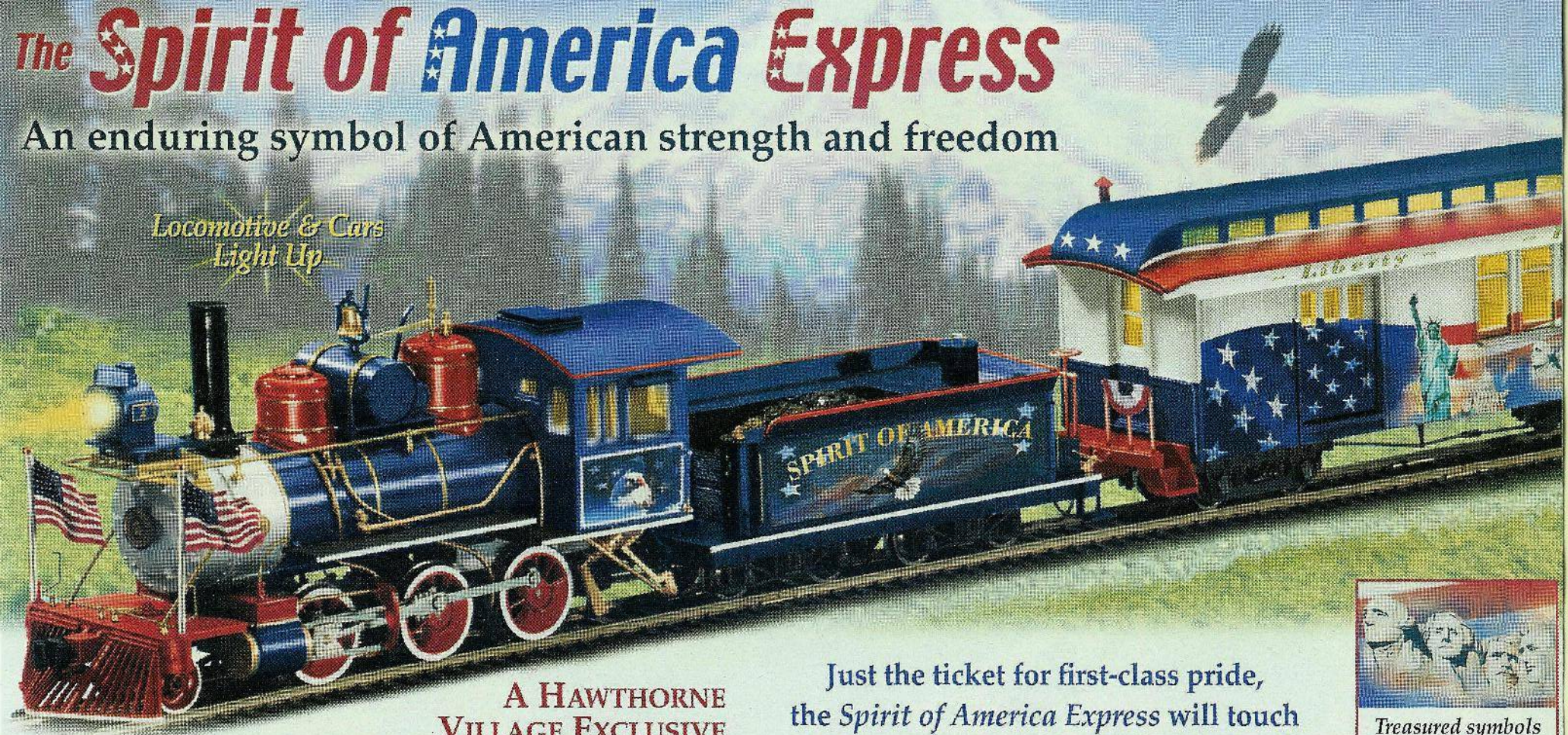
Joseph Caldwell of Forney, Texas, patterned this original intarsia after Rufus, one of his three Bassett Hounds. The completed project is made from cedar, pine, and maple, and measures 11" x 6-1/2" x 3/4". Thanks for sharing, Joseph!

Dave Tyler of Buckley, Washington, crafted this model of a 2004 Volvo truck from clear alder and walnut (for the headlights). He created the project from a photo he took. Nice work, Dave!

The Spirit of America Express

An enduring symbol of American strength and freedom

Locomotive & Cars Light Up



Treasured symbols of freedom

Just the ticket for first-class pride, the *Spirit of America Express* will touch the hearts of those who love this land.

A Hawthorne Village Exclusive

All aboard the *Spirit of America Express!* Sleek and shiny, this classic railroad train brings you the timeless charm of a beloved tradition with an exciting difference. It's beautifully embellished with motifs of the stars and stripes, the American eagle, and vignettes of national landmarks. An heirloom quality train with impeccably authentic details, it will have you watching in fascination as its old-fashioned steam engine pulls the lighted cars chugging around the track.

Begin with Set One, the steam locomotive and coal tender. With its precision detailing and an all-American theme, the 2-6-0 steam engine looks incredible. Soon, you can look forward to adding coordinating *Spirit of America Express* passenger cars—and FREE nickel silver tracks and power-pack—sent about every other month. Don't wait to order. You need send no money now, just complete and mail the coupon today.

Richly decorated with symbols that reflect our proud ideals, Hawthorne Village's illuminated Spirit of America Express is coming to your town.

The Spirit of America Express

- Yours at an exceptional low price, Hawthorne Village's exclusive illuminated electric steam-train set is precision-scaled
- Richly decorated in motifs and stars and stripes of red, white, and blue, every hand-crafted detail is precise
- An heirloom quality On30 scale train: O scale train that runs on HO gauge track
- Power-pack and nickel silver *E-Z Track*® elevated roadbed FREE—a $60 value

FREE Tracks & Power-pack—a $60 Value

Limited Time Offer---Please Respond Promptly

Yes! Please enter my order for the *Spirit of America Express* illuminated electric train set, beginning with the steam locomotive and tender. I need SEND NO MONEY NOW. I will be billed the first of three easy payments of $23.31* for the locomotive and tender before they are sent. Subsequent cars will be billed separately each at the same attractive price and sent about one every other month—including the FREE tracks and power-pack!

Mrs. Mr. Ms.
Name (PLEASE PRINT CLEARLY)

Address Apt. No.

City State Zip

Signature

*Plus $7.99 postage and handling. Illinois residents add state sales tax. Pending credit approval. Please allow 4-6 weeks for delivery.

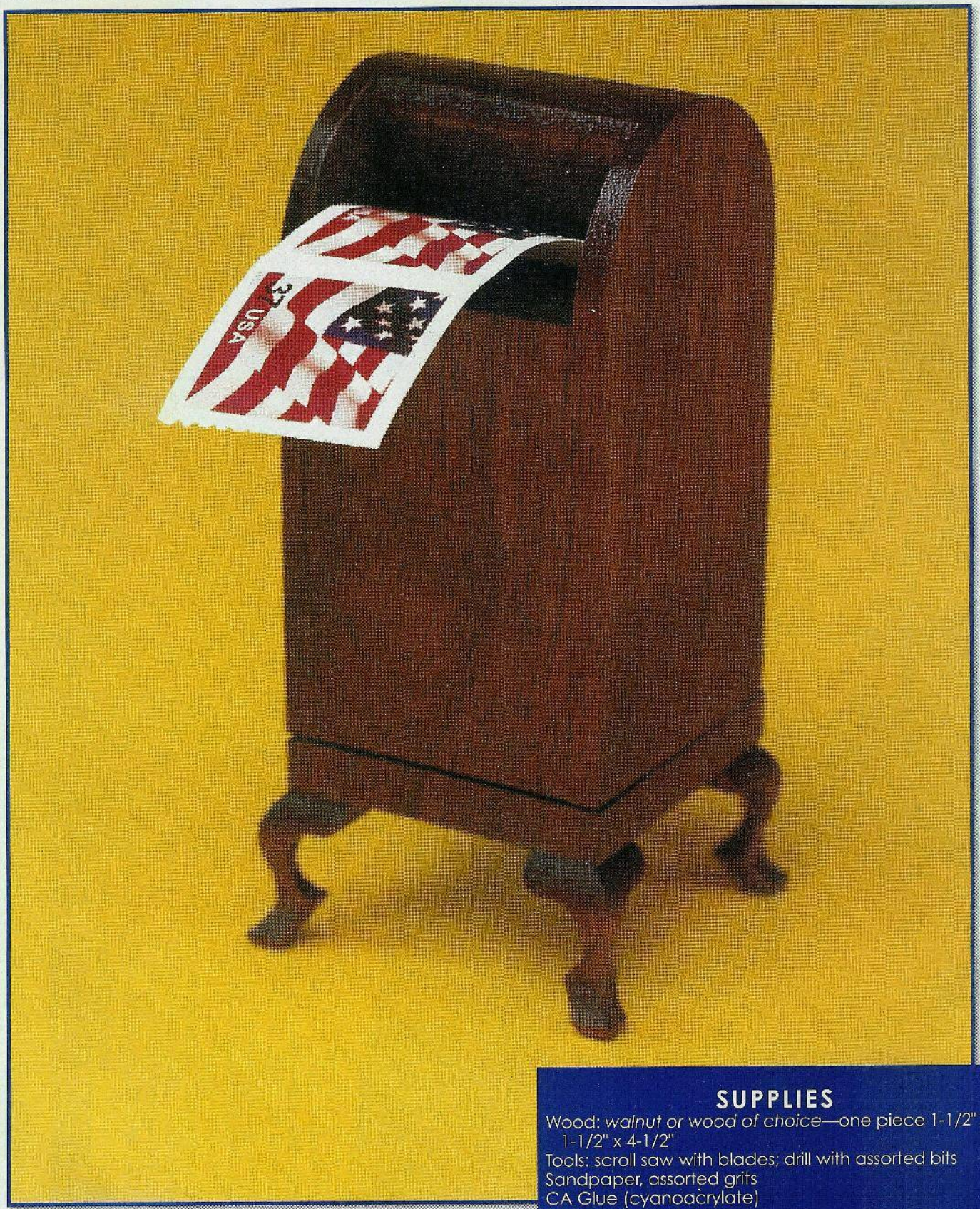
Hawthorne Village® 49045-E93301

Hawthorne Village, 9210 N. Maryland Street, Niles, IL 60714-1322

Pattern Located in Full Size Pattern Section No. 1!

Mailbox Stamp Dispenser

by John Polhemus



SUPPLIES

Wood: *walnut or wood of choice*—one piece 1-1/2" x 1-1/2" x 4-1/2"
Tools: scroll saw with blades; drill with assorted bits
Sandpaper, assorted grits
CA Glue (cyanoacrylate)
One small screw eye
Finish of choice

Introduction

I recently bought a roll of stamps and thought, "Wow ($$$), I am going to have to get a safe to keep them in!" Naturally, that made me think about a "safe" dispenser for the stamps. That wasn't quite right though—didn't express how I felt. I wanted to go postal! Instead, I designed a mailbox stamp dispenser. At least I can sell them to pay for my stamps!

INSTRUCTIONS

Cut the pattern on the outside lines, then fold it along dashed line A. Starting at the A, cut down the pattern on the fold until you reach dashed line B. Fold the pattern on dashed line B. Glue the pattern to the wood with dashed line A along the edge. With the pattern folded out of the way on dashed line B, cut line C (the curved top of the mailbox) and discard the cutoff (see **Fig. 1**). Now, glue the pattern folded at dashed line B over the curved top you just cut (see **Fig. 2**).

Drill blade access holes on the "X" marks located near the feet patterns marked D and E. Starting with the feet patterns marked D, cut from the blade access holes around the feet, stopping where the patterns end (see **Fig. 3**). Turn the wood over and cut the feet patterns marked E, starting at the blade access holes and finishing by cutting the dashed line last (see **Fig. 4**). Remove the feet and save for later installation. Take your time sorting the feet from the waste. Shown in **Fig. 5** are three feet and a piece of waste—easy to mix up if you're not careful!

Cut line F and discard the wood the feet came out of. Cut line G and SAVE the piece cut off. This will be the bottom of the mailbox and the feet will be glued to it later on (see **Fig. 6**). It would be a good idea to use a pencil to make orientation marks on these and the rest of the pieces as you cut them in order to aid in assembling them after they are all cut. If you mark them on the inside surfaces you won't have to remove the marks.

The pattern folded over the rounded top is used to make the sides of the mailbox when cutting lines H and I (see **Fig. 7**). Peel the pattern off the side piece formed by

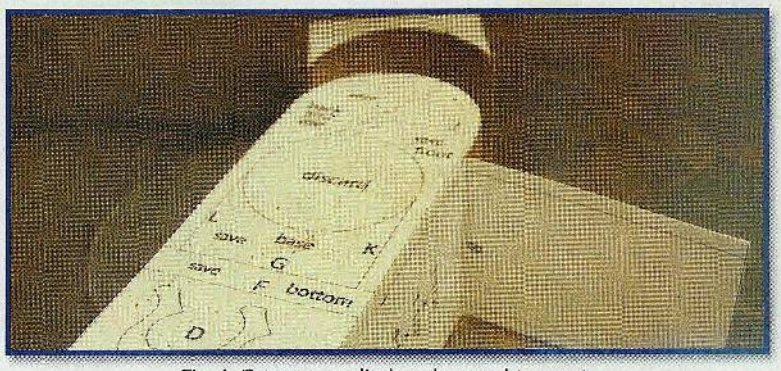


Fig. 1. Pattern applied and curved top cut.

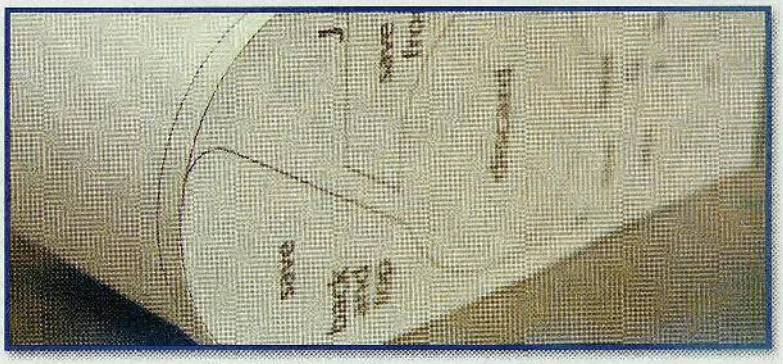


Fig. 2. Pattern glued over curved top.

Fig. 3. First cut on feet.

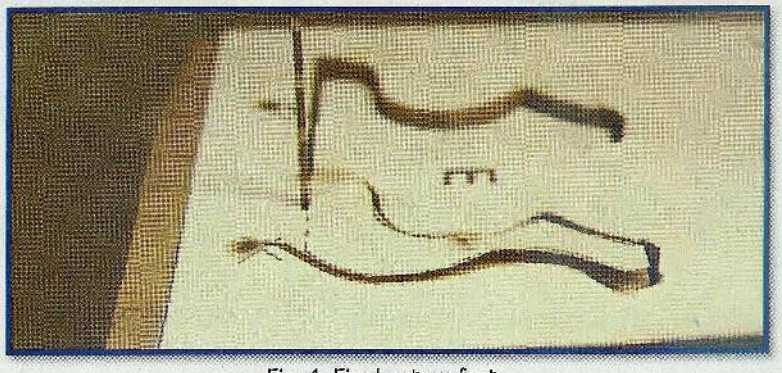


Fig. 4. Final cut on feet.

continued on page 36

continued from page 35

cutting line I (see **Fig. 8**) and glue it to the surface formed by cutting line I on the remaining thicker piece (see **Fig. 9**).

Cut line J, around the circle, and out the top. Discard the piece marked "discard" on the pattern (see **Fig. 10**). Next, cut lines K and L. The parts are now cut and ready to assemble (see **Fig. 11**). **Note:** DO NOT SAND ANYTHING at this time!

Using the orientation marks you made earlier and keeping the pieces flush to each other, glue the back and top piece to a side piece, then glue the front piece in place (see **Fig. 12**). The other side piece can now be glued in place (see **Fig. 13**).

The base piece now gets glued to the bottom piece. First, the base needs a little sanding so it won't bind from atmospheric changes. Slide it back and forth on a piece of sandpaper placed on a flat surface and check it for fit (see **Fig. 14**). When that's done, orient and insert the base in the mailbox. Put glue on the bottom piece, orient and hold the mailbox with the base in it over the bottom, and allow the base to drop down on the glue (see **Fig. 15**). With the base glued to the bottom and holding the assembly in place in the mailbox, sand the bottom flush with the mailbox and then sand the entire piece.

Drill a hole through the back of the mailbox and into the base to receive a small screw eye. The screw eye will hold the bottom on when the mailbox is picked up. Enlarge the hole in just the back of the mailbox so the screw eye has a bit of room for wood movement (see **Fig. 16**).

With the sanding done and the screw eye installed, it's time to glue on the feet. Holding the mailbox upside down while lining up and gluing the feet works best for me (see **Fig. 17**). All that's left to do is apply the finish of your choice.

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

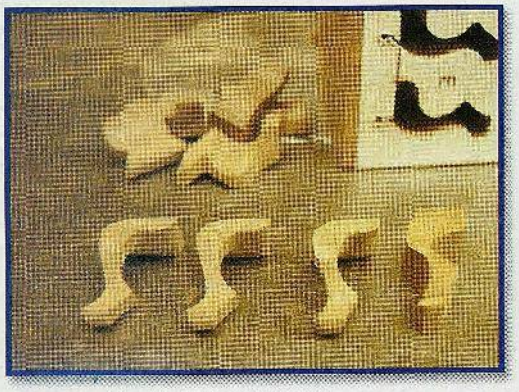


Fig. 5. Feet and waste.

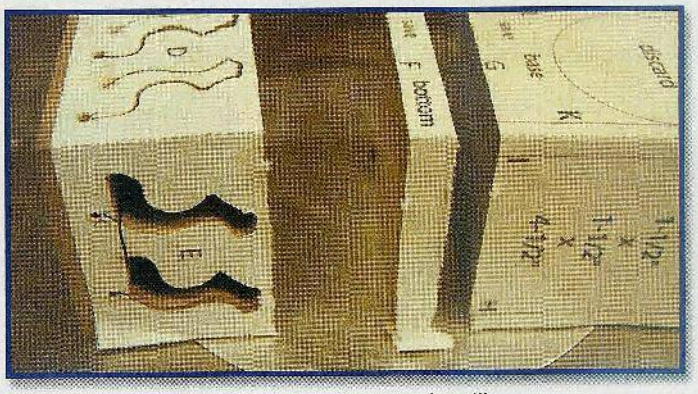


Fig. 6. Waste, bottom and mailbox.

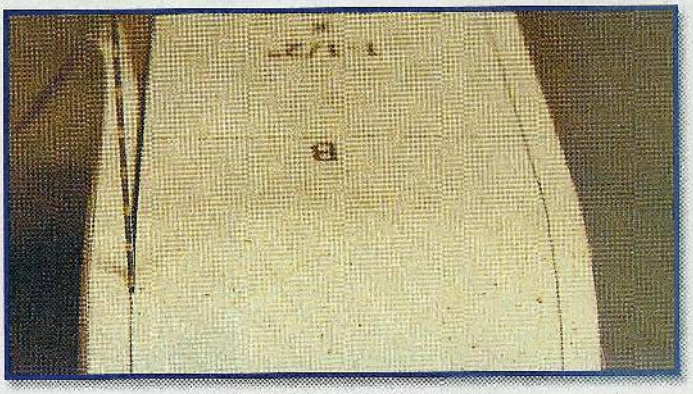


Fig. 7. Cutting the side pieces.

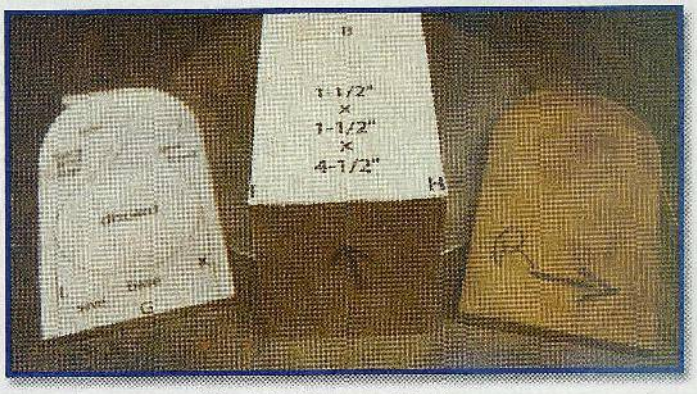


Fig. 8. Pattern on side piece.

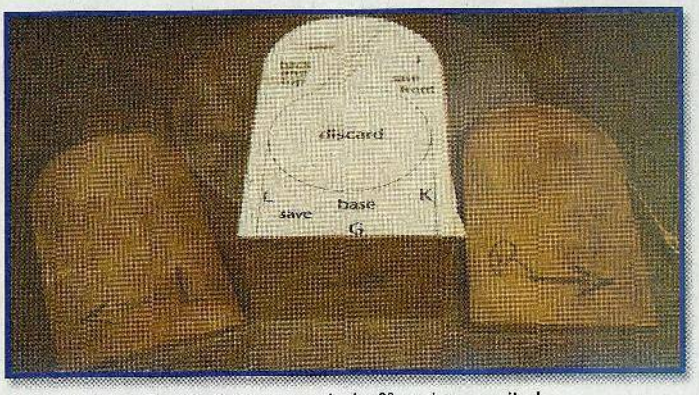


Fig. 9. Pattern peeled off and re-applied.

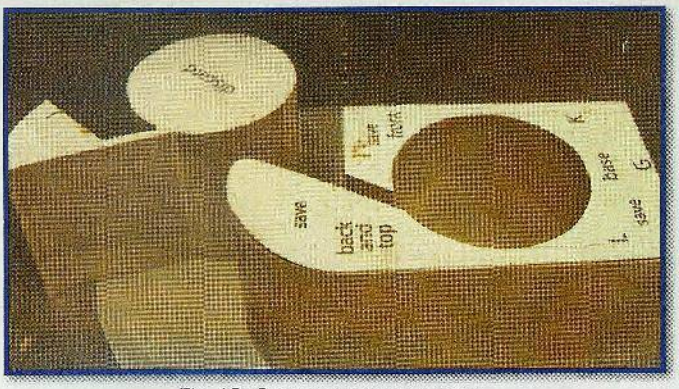


Fig. 10. Center waste cut away.

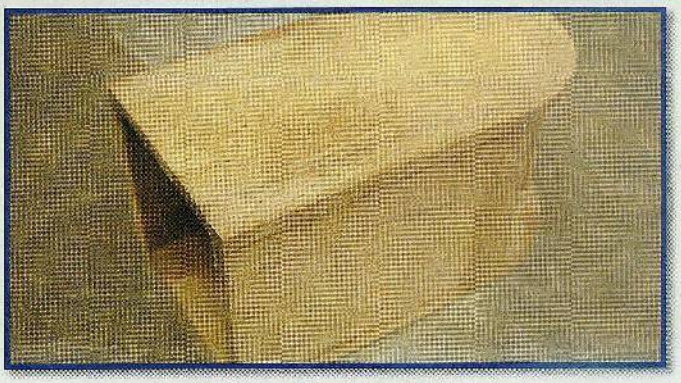


Fig. 13. Other side piece glued in place.

Fig. 11. All the parts, ready to assemble.

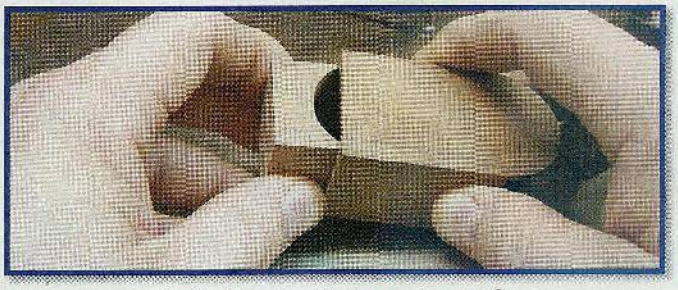


Fig. 14. Sanding the base piece to fit.

Fig. 15. Gluing the base to the bottom.

Fig. 16. Screw eye holding bottom to the mailbox.

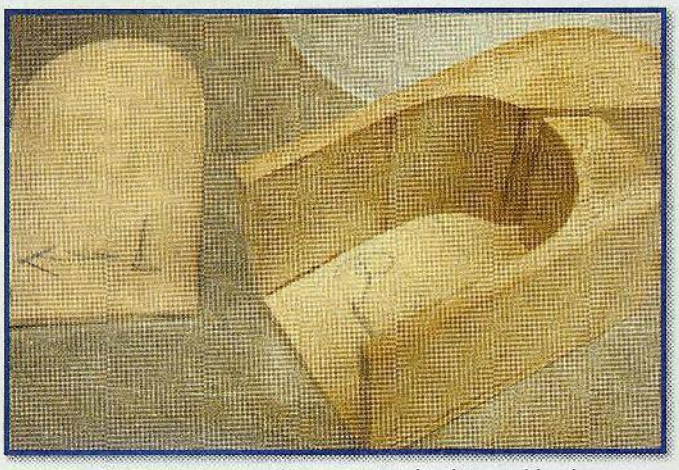


Fig. 12. Front, back and top pieces glued to a side piece.

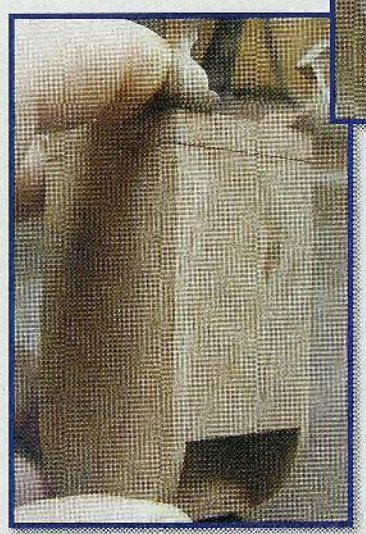


Fig. 17. Gluing on the feet.

Pattern Located in Full Size Pattern Section No. 1!

Moose

by Marilyn Carmin

SUPPLIES

Wood: *wood of choice*—one piece approximately 3/4" x 7-1/2" x 10-1/2"*
Tools: scroll saw with No. 5 blades (12.5 TPI); drill with No. 58 bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue with glue brush
Clear spray finish
**The pattern for this project lends itself well to enlargement and reduction, and accommodates many different formats. Please feel free to use it in any size or manner you see fit.*

INSTRUCTIONS

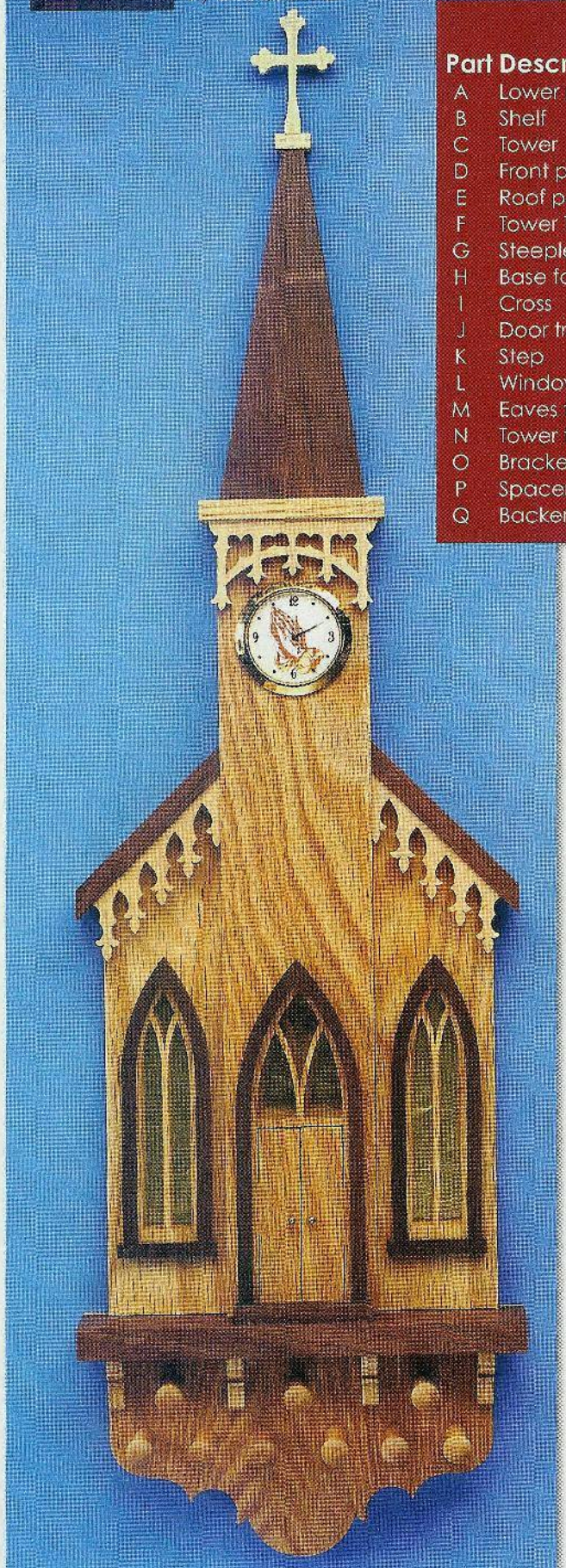
Step 1. Using the spray adhesive, put your pattern on the wood.
Step 2. Drill for all inside cuts. Cut.
Step 3. Drill at the X's for relief cuts.
Step 4. Put your saw table at 3° to the right and cut following directional arrows. **Note:** if tilting your table to the left, cut opposite the directional arrows.
Step 5. Sand as needed.
Step 6. "Paint" glue on the back half of the edges of the relief pieces. Push into relief.
Step 7. Finish with clear spray finish.

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

Pattern Located in Full Size Pattern Section No. 2!

Little Country Church

by Dirk Boelman



BILL OF MATERIALS

Part	Description	Wood Type	Size in inches	Quantity
A	Lower panel	red oak	1/2 x 6-1/2 x 3-3/4	1
B	Shelf	walnut	1/2 x 1-1/2 x 7-1/2	1
C	Tower	red oak	3/4 x 2-1/2 x 13-1/2	1
D	Front panels	red oak	1/4 x 2 x 9-1/4	2
E	Roof panels	walnut	3/8 x 3/4 x 4	2
F	Tower Top	red oak	3/8 x 1-1/8 x 3-1/8	1
G	Steeple	walnut	3/4 x 2-5/8 x 6	1
H	Base for cross	red oak	1/4 x 3/8 x 5/8	1
I	Cross	holly	3/16 x 1-5/8 x 2-1/2	1
J	Door trim	walnut	1/4 x 2-3/8 x 6-1/8	1
K	Step	walnut	1/4 x 1/4 x 2-3/8	1
L	Window trim	walnut	1/4 x 1-3/4 x 5-1/4	2
M	Eaves trim	sycamore	1/4 x 2-3/8 x 3-1/4	2
N	Tower trim	sycamore	1/4 x 3 x 1-3/4	1
O	Brackets	red oak	1/4 x 3/4 x 1	4
P	Spacers	pine	1/8 x 1/8 x 4	2
Q	Backer board	birch plywood	1/4 x 7-1/2 x 26-3/4	1

SUPPLIES

Tools: scroll saw with blades; drill with bits; needle files; awl; clamps; hammer; ruler; table saw; disc/belt sander with adjustable tilting table
Temporary-bond spray adhesive
Sandpaper, assorted grits
Two No. 16 x 3/8" brass escutcheon pins
Small sawtooth hanger with mounting nails or screws
Nine 3/8" x 1-3/8" shaker pegs
Gold foil paper or material of choice (to place behind windows)
Wood glue
Finishes of choice
2"-Dia. clock insert with praying hands*
**Available from Wildwood Designs, Department 04CW4, P.O. Box 676, Richland Center, WI 53581; 1-800-470-9090; www.myscroll-saw.com.*

Introduction

The praying hands clock insert, offered by Wildwood Designs, was the sole inspiration for this project. In my opinion, the clock insert needed much more than just a simple design to hold it.

So... with my thinking cap on and pencil in hand, I developed the little county church that you see here. It's a testament to the thousands of little churches across the land that have served as houses of worship for multitudes of peoples. Even though it doesn't look exactly like any church I have ever seen, I am compelled to make a brass plaque that says "Willow Valley United Methodist Church" and to hang it above the door on my model as a tribute to the church I attended for many years when I lived at home with my parents.

Perhaps it will bring back memories of a church that you attended at some time. You may want to hang it in your home as a sign of your faith, and also as a terrific place to hang your keys, beads, and other treasures. Another idea would be to give it to your church as a memorial gift in the name of a loved one.

The project is actually quite easy to make.... here's how....

continued on page 40

continued from page 39

INSTRUCTIONS

Make the parts

Make all of the parts. First, use the full size pattern to make the lower panel (A). Make a copy of the pattern, temporarily adhere the copy to the wood with spray glue, and proceed to cut out the panel on your scroll saw. Before removing the pattern, use an awl to mark locations for installation of nine shaker pegs. Bore 1/4"-Dia. holes 3/16" deep at these locations.

Make the shelf (B). Use the full size pattern or measure and cut to size.

Use the full size pattern to make the tower (C). Make the mounting hole for the clock insert by carefully sawing it out with your scroll saw, or by boring it with a 1-13/16"-Dia. Forstner bit. (**Note:** we always recommend that you purchase your clock inserts before making the mounting hole. Measure the actual size of the insert, and adjust the size of the mounting hole as needed.) Cut out the window openings, and saw the lines to simulate the front doors. We found that a No. 7 blade worked very well for this.

Make the left and right front panels (D). To save time, you can saw both sides simultaneously by stacking two pieces of material. Here's how: precut two pieces of material to the exact width; stack the two pieces together with the best sides facing in; wrap them tightly together with masking tape on all edges; adhere a copy of the right side front panel on top of the stack; then saw both parts at once with a No. 7 blade. When done, separate the two pieces and turn up the "good side" of both pieces to create the left and right panels.

Make the two roof panels (E). Use the patterns, or measure and cut to size. Bevel both ends at 45° as shown. This can be done easily on a disc/belt sander with adjustable tilting table, or on a table saw.

Make the tower top (F). Use the pattern, or measure and cut to size.

Make the steeple (G). This can be done by compound sawing; however, it is a very slow process. I made a couple of these steeples by compound sawing, using a No. 12 blade at a slow speed. The 2-5/8" height is about the maximum thickness that my scroll saws can accommodate (you should check yours before trying this). Be very careful to keep your fingers out of the way, or they will get pinched between the wood and the arm or blade holder. I found that the easiest method was to cut the wood to size, then adhere the pattern to the front side of the wood and saw the two long tapering lines to give it the shape. Then, remove the pattern and use a stationary belt sander to taper the thickness of the material from the bottom to the top.

Make the small base (H) for the cross. Use the pattern, or measure and cut to size. The top edges can be slightly rounded over, if desired.

Make the cross (I). Use the full size pattern, and cut out the cross from holly or other material of your choice. Test fit the cross in its base, and adjust to fit.

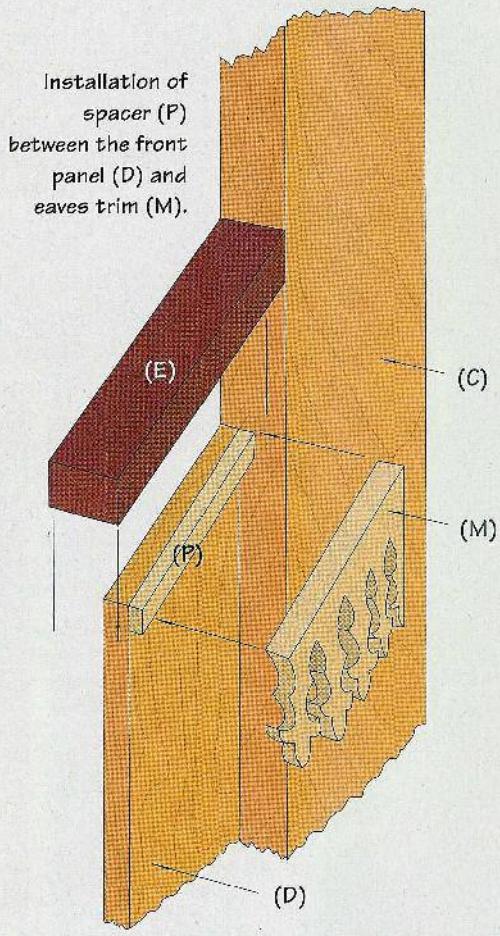
Use the full size pattern to make the door trim (J). Then make the step (K) by either using the pattern or cutting it to size.

Make the window trim (L). Use the pattern to make two trim pieces by stack-sawing them simultaneously.

Make the eaves trim (M). Use the patterns to make the left and right sides, or stack-saw both pieces simultaneously using the method described above for making the front panels (D).

Make the trim for the tower (N) and then the four brackets (O)using the appropriate patterns.

Illustration A



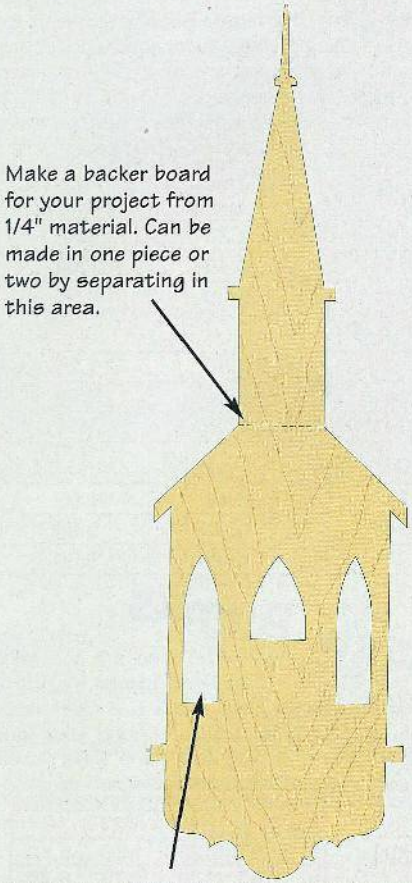
Make two spacer strips (P) to install between the front panels and the eaves trim (see Illustration A). Make the strips 1/8" x 1/8" x 4", as listed in the bill of materials.

After making all of the parts, use sandpaper or needle files to touch up any imperfections.

Assembly

This entire project is mounted on a backer board made from 1/4" plywood. You must trace around all of the parts to create a backer that will fit perfectly behind them (see Illustration B). Begin by precutting a piece of plywood to 7-1/2" wide and 26-3/4" high, as listed in the bill of materials. Place the plywood on a flat work surface, locate the center across the width of the plywood, and

Illustration B



When tracing parts, draw the window openings on the backer board. Then use the inside openings of the window and door trims (J and L) to draw openings in backer board to allow installation of foil or colored paper inside windows. Save the cutout pieces to put back in the openings. Glue in place, or secure with tabs, tape, etc.

place the lower panel (A) near the bottom edge of the plywood centered side to side. While holding it firmly in place, carefully trace its outline onto the plywood with a fine-line pencil. Set the next piece, the shelf (B), in position on top of the lower panel (A), and trace its outline onto the plywood. Continue setting pieces into position, being careful not to bump the other pieces out of place, until you have traced the outline of all of the pieces onto the backer. Since it was very difficult to get the backer perfect behind the cross, I eliminated the crossbar on the backer (see Illustration B).

While the pieces are on the backer board, also trace the window openings through the front panels (D) and the tower (C). Then remove all of the pieces. Next, place the window trim pieces (L) on the backer over the window openings that you drew. Trace around the inner edges of the window trim to create a line to cut out so you can remove these openings from the backer. This will allow you to have access behind the windows to install gold foil paper or other material. Also place the door trim (J) around the window openings above the doors. Trace around the inside of the door trim to create a cutting line and make the opening so you can install material behind these windows, as well.

Next, you need to saw out the backer board. Because the project measures 26-1/2" tall when completed, you may need to make your backer from two pieces joined along a line that would extend across the area located at the top of the roof panels (see Illustration B). For example, I was able to make the backer in one piece on a saw with a 20" throat. It was a little tricky to figure out how to reach some areas, but it can be done. If your saw is smaller, you'll need to make the backer in two sections; if your saw is larger... no problem! Also cut out the door and window openings on the backer for access to install colored material behind the windows. **Note:** do not dispose of these window and door trim cutouts as they will be glued back in later after the colored material is installed.

After cutting your backer board, test fit all of the pieces once again. Use a pencil to mark any areas that may need to be trimmed away. Then do any trimming needed and use sandpaper or needle files to touch up the edges.

Refer to Illustration C (found on page 42), which provides a front and side view, during assembly for placement of parts. After trimming and sanding, glue the main pieces to the backer board and clamp in place or weigh them down with a heavy object until dry. When dry, check the edges all the way around to see that the backer board is flush. If necessary, sand or file away any excess.

Use glue to attach the brackets (O) to the underside of the shelf. Refer to Illustration C, the photo of the finished project, and the pattern for the lower panel (A) for bracket locations. Also, glue the door and window trim pieces (J and L) in place, and the front step (K).

Bevel the ends of the two spacers (P) at 45°, and attach them to the front panels (D) as shown in Illustration A. Then, attach the eaves trim pieces (M) to the fronts of the spacers and bottoms of the roof panels (E).

Next, attach the tower trim (N) to the tower (C) and bottom edge of the tower top (F).

When all is dry, remove all dust with a clean, dry cloth. Then, apply finish as desired (we used Watco Danish Oil). Always follow manufacturers instructions for proper use, care, and disposal of rags, brushes, and finishes.

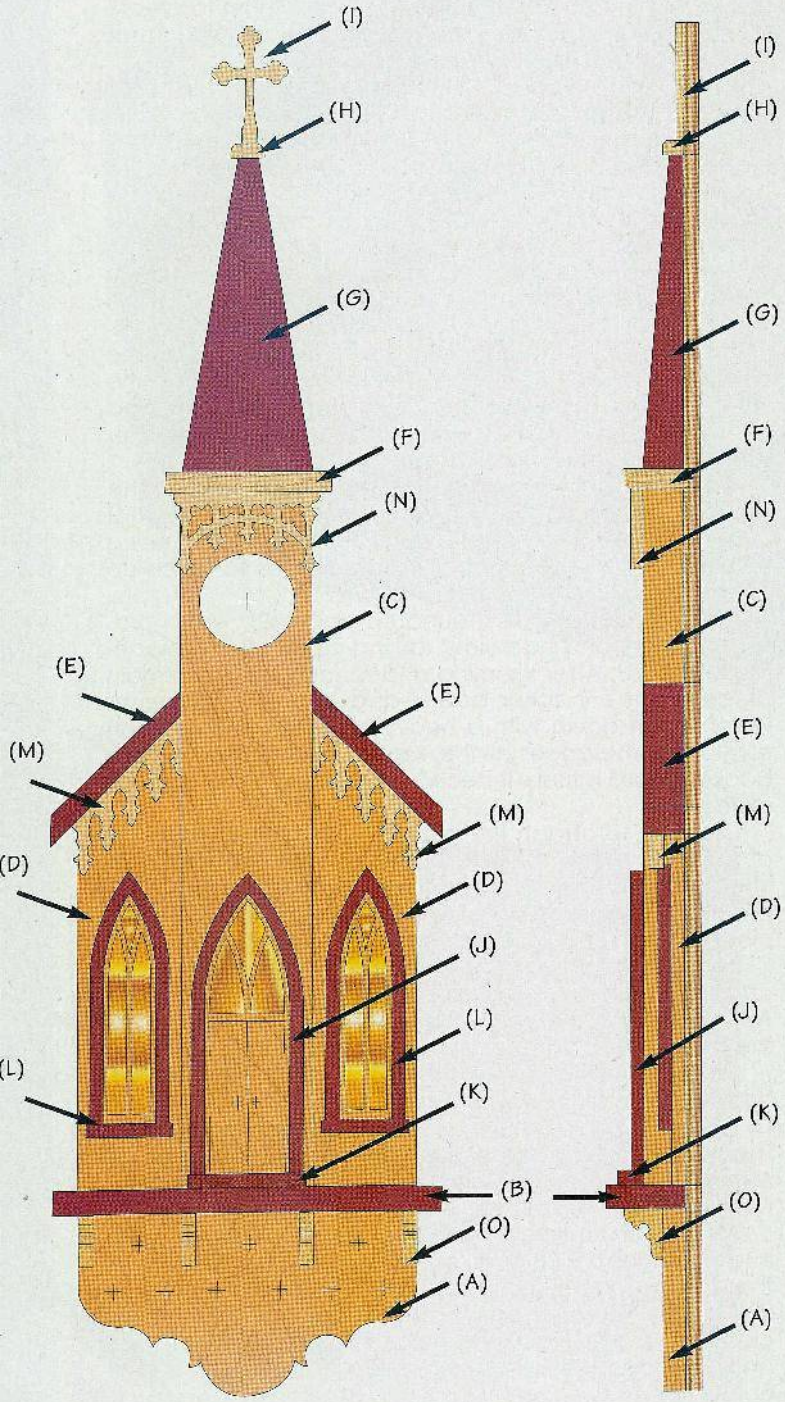
Attach a small sawtooth hanger to the back side. Insert gold foil paper or colored material of choice inside the window openings. Insert the cutout pieces back into the backer board, and hold all in place with clips, cleats, or brads. Place the clock insert inside the tower, and your completed project is ready to hang up and enjoy!

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

continued on page 42

continued from page 41

Illustration C



Front View

Side View

Pattern Located in Full Size Pattern Section No. 1!

Cedar Chest

by John Polhemus

SUPPLIES

Wood: *aromatic cedar*—ten pieces 3/4" x 3" x 18" (for the front, back, bottom and lid), four pieces 3/4" x 3" x 9" (for the ends); *mahogany*—two pieces 3/8" x 1-1/2" x 9" (for cleats for the bottom), four pieces 3/8" x 1-1/2" x 6" (for cleats for the front and ends), two pieces 3/8 x 1-1/2" x 16-1/8" (for cleats and hinges for the lid and back)

Tools: scroll saw with blades; drill press and drill press; hand drill; router table and 1/8" roundover bit; twin clamps*; miter clamps

Sandpaper, assorted grits

Square

Thirty-two No. 10 x 2" brass round-headed wood screws

Twenty No. 10 x 1" brass round-headed wood screws

Four No. 10 x 2" flat-headed wood screws (to screw bottom to box body)

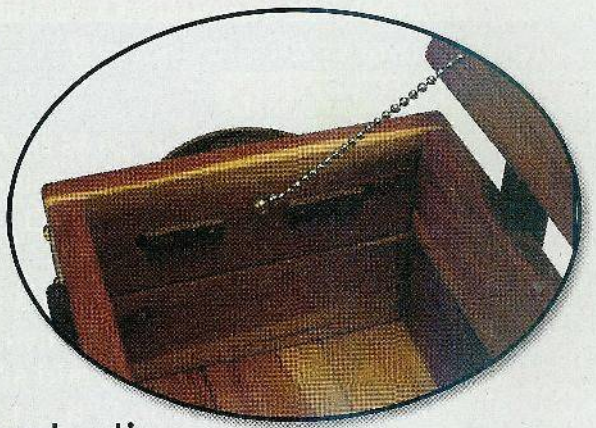
Four 1" x 18 gauge wire nails (for hinge pins)

8-3/4" x 3/16" bead chain and two eyelets (for lid support)

Two strips of 11" x 1/2" leather material of choice and eight light escutcheon pins**

*Available from PS Wood: (800) 939-4414.

**Any leather material, even an old belt or harness, would work.



Introduction

Among the dust and cobwebs constituting my mind are memories that inspired this box. To be more specific, this project incorporates elements from three boxes: a toy box my brothers and I shared, the beehives in my father's apiary, and my grandfather's toolbox.

The toy box was an old shipping crate, the slats of its sides, top and bottom held together by cleats. Dad's beehives contained four finger-jointed boards nailed through each finger into the adjacent board to form a frame. Several frames were stacked on a base, and then topped with a removable lid. Grampa's toolbox was a plain and simple butt-jointed box with leather handles.

INSTRUCTIONS

Making the bottom and lid

Three of the 18"-long aromatic cedar pieces are used to make the lid, and three more are used for the bottom. Soften all the edges of the six pieces with a 1/8" roundover bit and a router table. Hand sanding after rounding over the edges will lessen the machined look and make the three glued-up pieces look like old slats. I used a set of twin clamps I got from PS Wood to do the glue-ups. The 4"-wide body on each clamp makes it easy to layout and align the pieces without having to fumble with clamps and a bunch of wood pieces at the same time. Having a clamp on both sides of the 4" clamp body allows you to do two glue ups in the space it takes to do one (see **Fig. 1**).

Fig. 1. Slats for lid and bottom glued up at the same time.

Drawing the layout lines for the finger-jointed box body slats

Eight slats make up the body of the box: two 9" slats for each end, two 18" slats for the front, and two 18" slats for the back. Determine which pieces you think look best together and mark them so you can keep them oriented to each other when you cut the finger joints and assemble them.

Draw layout lines on the wood for cutting the finger joints. Use a square to draw lines 3/4" in from the edge on both ends of the 18" front and back pieces and on the 9" end pieces (see **Fig. 2**). The next layout lines define the fingers and notches, and are drawn on both ends of only the 9" end pieces. Draw three lines dividing the 3/4" x 3" space on each end into four 3/4" x 3/4" squares (see **Fig. 3**).

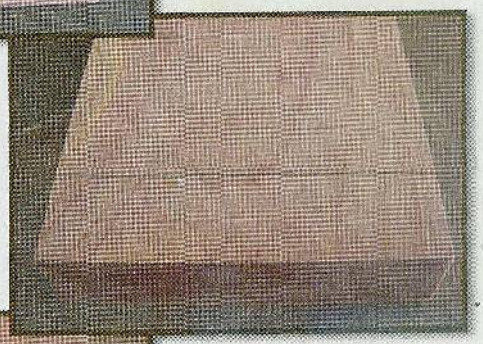


Fig. 2. First layout line.

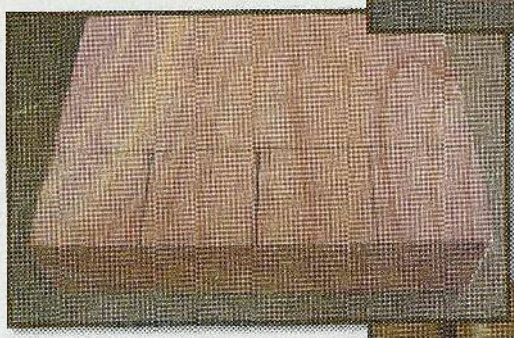


Fig. 3. Four 3/4" x 3/4" square layout lines.

Cutting the finger joints and assembling the box body and bottom

The first cuts to make are on the lines dividing each 3/4" section. Make the dividing line cuts for an end slat and the front (or back) slat for each corner at the same time by taping the pieces together and stack sawing them. Cutting them at the same time ensures that the fingers and notches will match up properly (see **Fig. 4**). Cut each dividing line and stop at the layout line 3/4" in from the end (see **Fig. 5**).

Lay a front or back slat so the edge that will be towards the bottom of the box is facing you. Mark the second and fourth 3/4" squares up from the bottom on both ends of the slat. Lay an end slat so the edge that will be towards the bottom of the box is facing you. Mark the first and third 3/4" squares up from the bottom on both ends of the slat (see **Fig. 6**). Mark the rest of the slats the same way.

The marked squares will be cut away on the line at which you stopped (3/4" in from the end) when cutting the dividing lines.

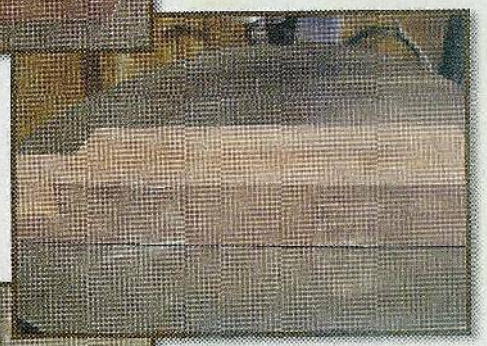


Fig. 4. Front (or back) piece and end pieces taped together.

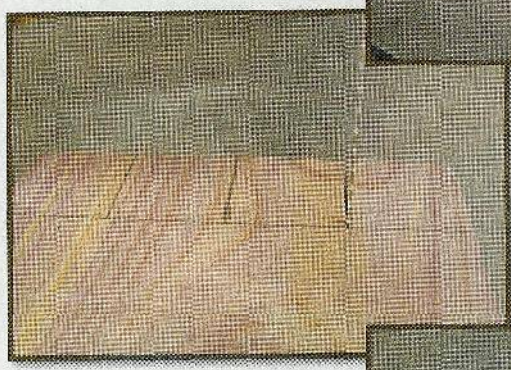


Fig. 5. Cut the dividing lines.

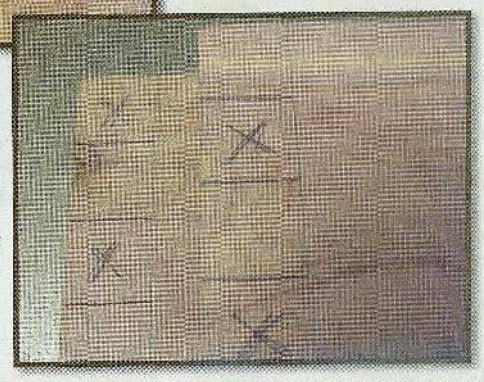


Fig. 6. Squares marked.

continued on page 46

continued from page 45

This forms the fingers and notches of the joints (see **Fig. 7**).

Drill a 3/16" hole to receive a No. 10 x 2" brass wood screw in the center of each finger. Round over all the edges, including the fingers and notches. The two top slats of the box ends have two 1/2" holes drilled for the 1/2" leather handles. The holes are 2" in from the ends and 1-1/2" down from the top. The edges of the 1/2" hole should be rounded over to prevent them from chaffing the handles (see **Fig. 8**). Using a miter clamp and a hand drill with the 3/16" bit, drill the notches for the screws through the holes in the fingers (see **Fig. 9**). The corner can now be glued and screwed together with the No. 10 x 2" brass round-headed wood screws (see **Fig. 10**).

After the slats have been assembled, the two frames are glued and clamped to complete the box body (see **Fig. 11**). When dry, the bottom is glued and screwed to the bottom of the box body with four No. 10 x 2" flat-headed wood screws. Drill the holes for the screws 3-3/4" in from the ends on the front and back edges and coutersink them. The cleats that hold the box together will cover them (see **Fig. 12**).

Making and installing the cleats

Round over and sand the edges of the 6" and 9" cleats as was done for the slats. Two 6" cleats are then glued and screwed 3" in from each end of the front of the box (i.e. the outside edge of the cleat is 3" from the end, while the inside edge is 4-1/2" from the end). The screws are centered 1-1/2" from both ends of the cleats. One 6" cleat is then centered, glued and screwed on each end of the box. Again, place screws centered 1-1/2" from both ends of the cleat. Also glue the two 9" cleats designated for the bottom of the box 3" in from the ends of the box. **Note:** the cleats for the bottom are glued, but not screwed in place. The screw heads might scratch whatever the box was set on.

The cleats for the top and back of the box also serve as hinges. The patterns used to make the hinges are included in the pattern section. Draw a line 6" from one end of both 18" cleat pieces. Cut the hinge patterns on the outside solid lines, fold on the dashed lines, and glue to the wood so the line on the pattern with the arrow is lined up with the line drawn on the wood (see **Fig. 13**). If the wood is slightly larger or smaller than 1-1/2" wide, center it between the dashed lines. The straight, solid line on the side of the pattern that is now folded over

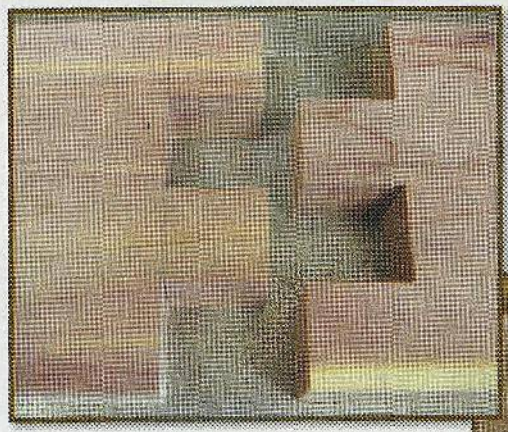


Fig. 7. Marked squares cut away.

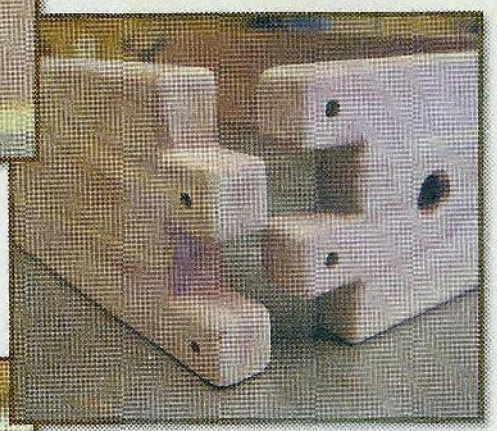


Fig. 8. Edges rounded and holes drilled.

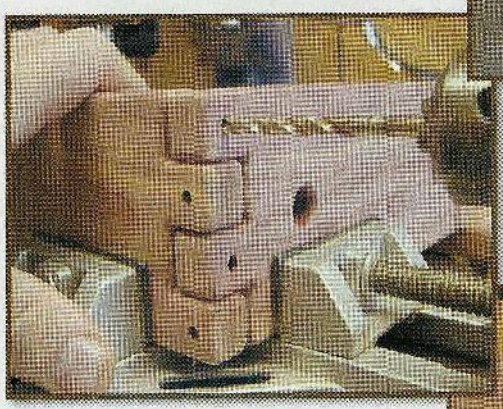


Fig. 9. Drilling the notches.

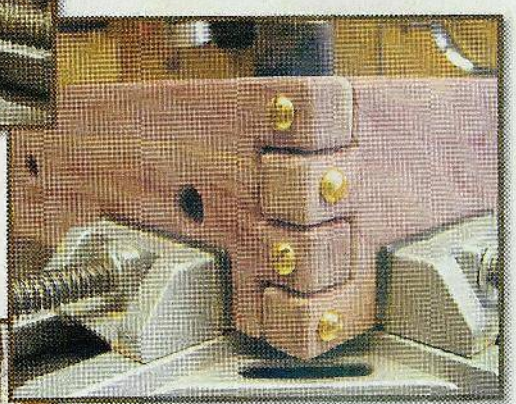


Fig. 10. Glued and screwed finger joint.

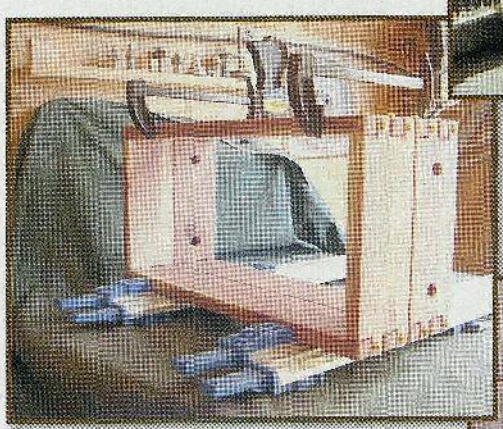


Fig. 11. Box body, glued and clamped.

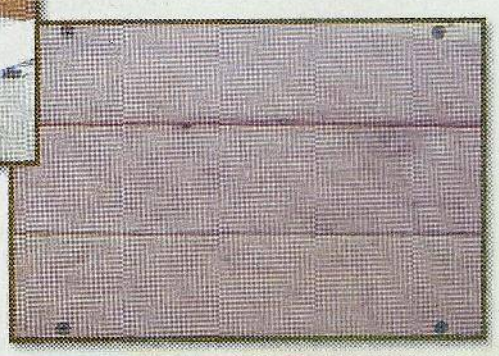


Fig. 12. Bottom glued and screwed on.

and glued to each edge is where a No. 60 drill bit will be used to drill the hinge pin hole. The hole must be centered to the thickness of the wood on that line. Measure and mark that point accurately, then drill in to the center from both sides (see **Fig. 14**). Now, cut the hinge lines on the 1-1/2"-wide face of the patterns. One piece of the hinge now has a finger, while the other has a notch (see **Fig. 15**).

Round over and sand all the edges of the hinge/cleat parts. The ends of the cleats that form the hinge need to be sanded round enough that the hinge will work freely; also, the hole in the finger needs to be enlarged with a 1/16" drill bit (see **Fig. 16**). Check that the hinge works freely by putting the wire nails in the hinge pin holes, but don't put them all the way in! Lay the hinge on a flat surface and move one side of the hinge while holding the other side flat to the surface. Check both sides of both hinges this way (see **Fig. 17**). When the hinges work freely, you're ready to permanently install the hinge pins. Remove the nails and clip them so they are 5/8" long and won't overlap in the center of the hinge. **Note:** if you start with a 5/8" nail, you won't be able to pull the nail out to sand the hinge more if needed. Reassemble the hinge, stand it on its edge, and tap in the nail until it is flush with the edge. Do the same on the other side of the hinge to finish it. Place the lid on the box and the hinge/cleat can now be glued and screwed in place as were the rest of the cleats. The box is now ready to be finished.

Finishing it up

I chose to apply linseed oil to the exterior of the box and interior of the lid. I left the interior of the box unfinished so the aromatic cedar could breathe and retain its distinct smell. A linseed oil finish is also easy to reapply whenever a fresh new finish is desired.

When the finish was dry, the leather handles were installed. For this step, feel free to use any material you have on hand. I happened to have a leather harness lying around. After cutting it to size with a utility knife, I fed it through the access holes and attached the ends on the inside of the box with light escutcheon pins (two for each end of each strap). **Note:** if you are going to be storing heavy objects in your cedar chest, more secure fasteners may be required. I also attached a 3/16" bead chain with an eyelet on each end to support the lid (see **Fig. 18**).

If you want to be able to lock your box, a brass hasp and padlock would look good. I chose not to go that route. When I look at mine and remember the boxes that inspired it, it's like going home again. I just can't put a lock on that.

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

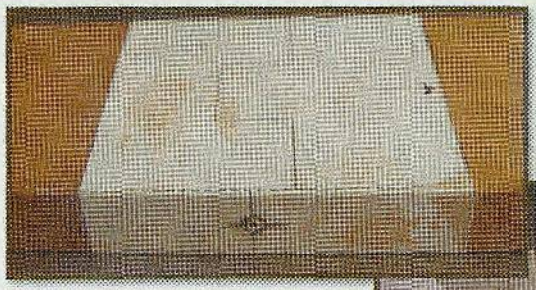


Fig. 13. Hinge pattern glued to the wood.

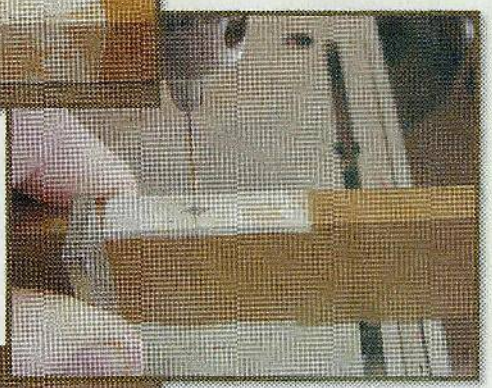


Fig. 14. Hinge pin hole, marked and drilled.

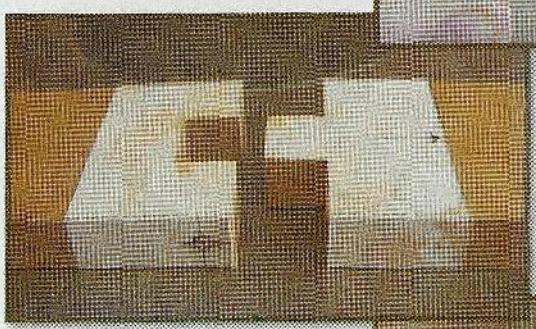


Fig. 15. Cut the hinge lines.

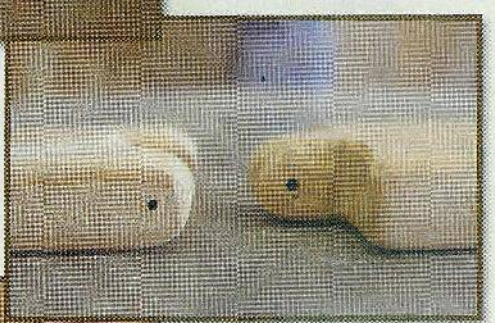


Fig. 16. Hinge rounded and hole in finger enlarged.

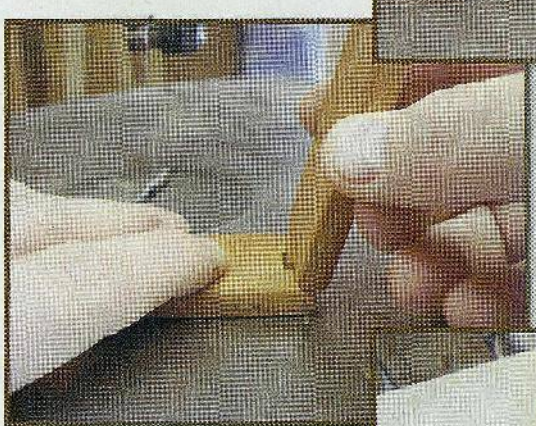


Fig. 17. Checking the hinge.

Fig. 18. Bead chain lid support.

Pattern Located in Full Size Pattern Section No. 2!

Strength, Beauty and Majesty

by Mark Brajevich of CKenMARK Designs

SUPPLIES

Wood: *oak and/or birch plywood**—two pieces 1/4" x 14" x 18" (with horizontal grain, for faceplate and backer board), one piece 1/4" x 8" x 12" (with vertical grain, for soaring eagle overlay), one piece 1/4" x 5" x 6" (for two tall trees)
Tools: scroll saw with assorted blades, including No. 5 or No. 7 skip tooth fret blades (larger blades make better relief detail); drill and small drill bits (for inside cuts and relief cuts)
Temporary-bond spray adhesive
Masking tape
Pencil torch (for wood burning the tree limbs)
Sandpaper, assorted grits
Wood stains of choice
Small 1" paintbrush or sponge
Glossy or satin spray finish
Wood glue, 2-part epoxy and/or cyanoacrylate (for gluing overlays, spacers and faceplate to backer board)
Picture hanging eyes and wire

**All pieces can be mixed or matched. Use waste wood from faceplate and other cuts for overlays (mountains, clouds, trees) and spacers.*

INSTRUCTIONS

Make copies of patterns. As indicated in the pattern section, the pattern for the backer board consists of only the outermost line of the faceplate. If desired, multiples of all pattern pieces can be stack cut. Before applying the patterns to the stock, sand all wood pieces using fine-grit sandpaper. This will make it easier to finish sand the pieces once the patterns are removed.

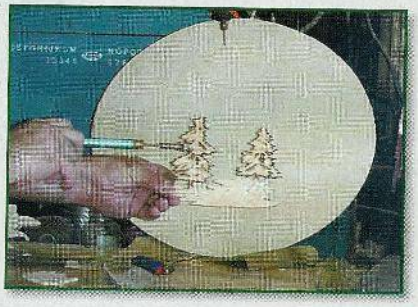
Step 1. Stack wood for backer board and face plate, secure edges with masking tape, and cut outer oval. **Note:** as mentioned, if you treat the outer circle of the faceplate as a pattern in and of itself, the pieces can be cut separately. After cutting, separate backer board from faceplate. Next, cut out the faceplate details, making all inside and relief cuts first. Use a small drill bit in a drill press or hand-held

continued on page 50

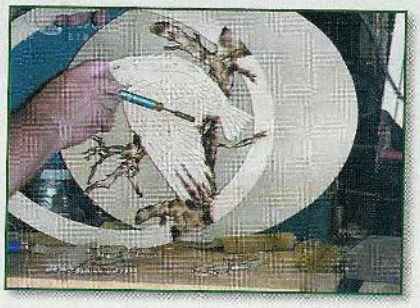
continued from page 49

rotary tool to make blade entry holes for inside and relief cuts. Save the waste wood from the faceplate cuts. Also cut out the soaring eagle, again making all inside cuts first. **Hint:** before beginning fret or relief cuts, I use a small sharpening stone to round off the back side of my blades to help make cleaner and sharper inside cuts.

Step 2. Use the waste wood from the faceplate section for the smaller trees, clouds and mountain patterns. Apply the patterns to contrasting grains so as to produce different effects. Also cut the two tall, adjoined trees from the 7" x 8" piece of wood. When finished cutting, try using a hair blow-dryer to heat up the patterns in order to make them easier to remove. Lightly finish sand all pieces to remove any spray adhesive residue that may have been left behind.



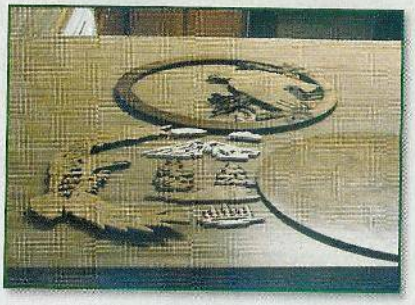
Step 3. Observe the photos for this step and for step 4 and the photo of the finished project to help determine what items to burn with the pencil torch. Use your imagination and indulge whatever appeals to your taste. In this photo, I am using the small pencil torch to lightly burn the outer and inner cut-out edges of the adjoined trees. This will add detail and contrast once the plaque has been assembled.



Step 4. Use the pencil torch to burn the tree branches on the faceplate. **Hint:** you can use the edge of a putty knife laid on the eagle's body and oval portion of the faceplate to prevent scorching in areas you don't want to burn. Do your best to keep the burning detail in the areas you want burned, as this will add to the contrast. Once this has been done, use very fine sandpaper or steel wool to clear away any soot from the burning.

Step 5. Using pieces of waste wood, cut strips and small blocks of wood to use as spacers. Attach these to the back side of the faceplate, soaring eagle overlay, and clouds. On the soaring eagle overlay, you may want to make a dry test fit by setting it on the faceplate before gluing the spacers on the back. This should help you to find the most suitable location for spacers. Once you are satisfied with the placement, use epoxy or cyanoacrylate to glue spacers only to the back side of pieces (do not assemble pieces at this time).

Step 6. Lightly sand all pieces with fine sandpaper or steel wool, using care not to sand off any details from the burned edges. Using a small paintbrush or sponge, apply the stain of your choice to the faceplate, soaring eagle overlay and the oval backer board. **Note:** you only need a single color of stain as the burned pieces will lend adequate contrast to the wood. However, you certainly may use different shades of darker and/or lighter wood stain to create additional contrast and depth if desired. You are only limited by your imagination!



Step7. Once all pieces have been sanded and stained and the spacers have been applied to their back sides, it is time to apply a spray finish of your choice. **Note:** applying the finish before final assembly is easier and makes for a cleaner finish.

Step 8. After your spray finish has dried, dry assemble all pieces and arrange to your liking. Once you are satisfied with your layout, it is time for assembly. Glue the faceplate to the backer board first. You can use masking tape to hold most pieces in place until glue has dried. Add trees, mountains and clouds. Care must be taken with these pieces due to the fact that some of them need to slide under the faceplate to provide extra stabilization. This is where cyanoacrylate comes in handy; it can be applied around the edges of pieces (the trees and mountains) where the faceplate overlaps. Use masking tape to hold the pieces in place until the glue dries.

Step 9. Finally, position the soaring eagle overlay on the left side of the faceplate and apply glue to the spacer on the backside. Hold it in place with masking tape until the glue is dry. Attach picture hanger eyes and wire to the back of the plaque. I hope you enjoy the project I call Strength, Beauty and Majesty.

For questions concerning this project, send an SASE to: Mark Brajevich, 26323 Hohokam Ct., Sun City, CA 92586. Email: ckenmark@hotmail.com

SAVE UP TO 20% and get **FREE SHIPPING!!!

If you are a serious crafter, then you should really consider joining the Steebar Insider's Club ASAP.

*Club members receive:

- 10% discount on all orders between $50.00 & $200.00 (shipping charges apply)
- 15% discount on all orders from $200.01 to $500.00 plus **FREE SHIPPING!!!
- 20% discount on all orders over $500.01 plus **FREE SHIPPING!!!

*Club member discounts apply to catalog pricing only
**FREE SHIPPING – Excluding selected items/destinations/terms as stated in our sales policy.

Join today....
One year of great discounts are yours for only $19.95.

Here's an even better deal...join for two years for only $29.95 and get your choice of any one of our best selling wooden geared clock plans (page 66 of our website) absolutely FREE when you place your first "CLUB" member order!!!

Want to sell your crafts? check out

WWW.WOODWORKINGCRAFTS.COM

One of the most informative sites available and brought to you as a totally FREE SERVICE by Steebar Corp.

OUR FULL COLOR 148 PAGE CLOCK MAKERS CATALOG FEATURING OVER 2500 ITEMS WILL BE INCLUDED FREE WITH AN ORDER FROM THIS AD (AVAILABLE SEPARATELY FOR $5.00 DEPOSIT)

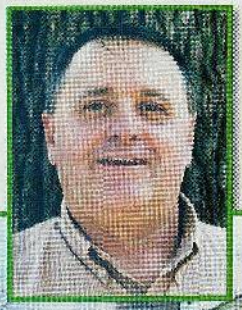
VISIT OUR WEBSITE AT: WWW.STEEBAR.COM

SHIPPING CHARGES: Add 10% shipping to total, minimum $5.00. Orders over $200.00 shipped FREE!!! We accept Visa, Mastercard, & Discover. Send your name, address, and telephone number to:

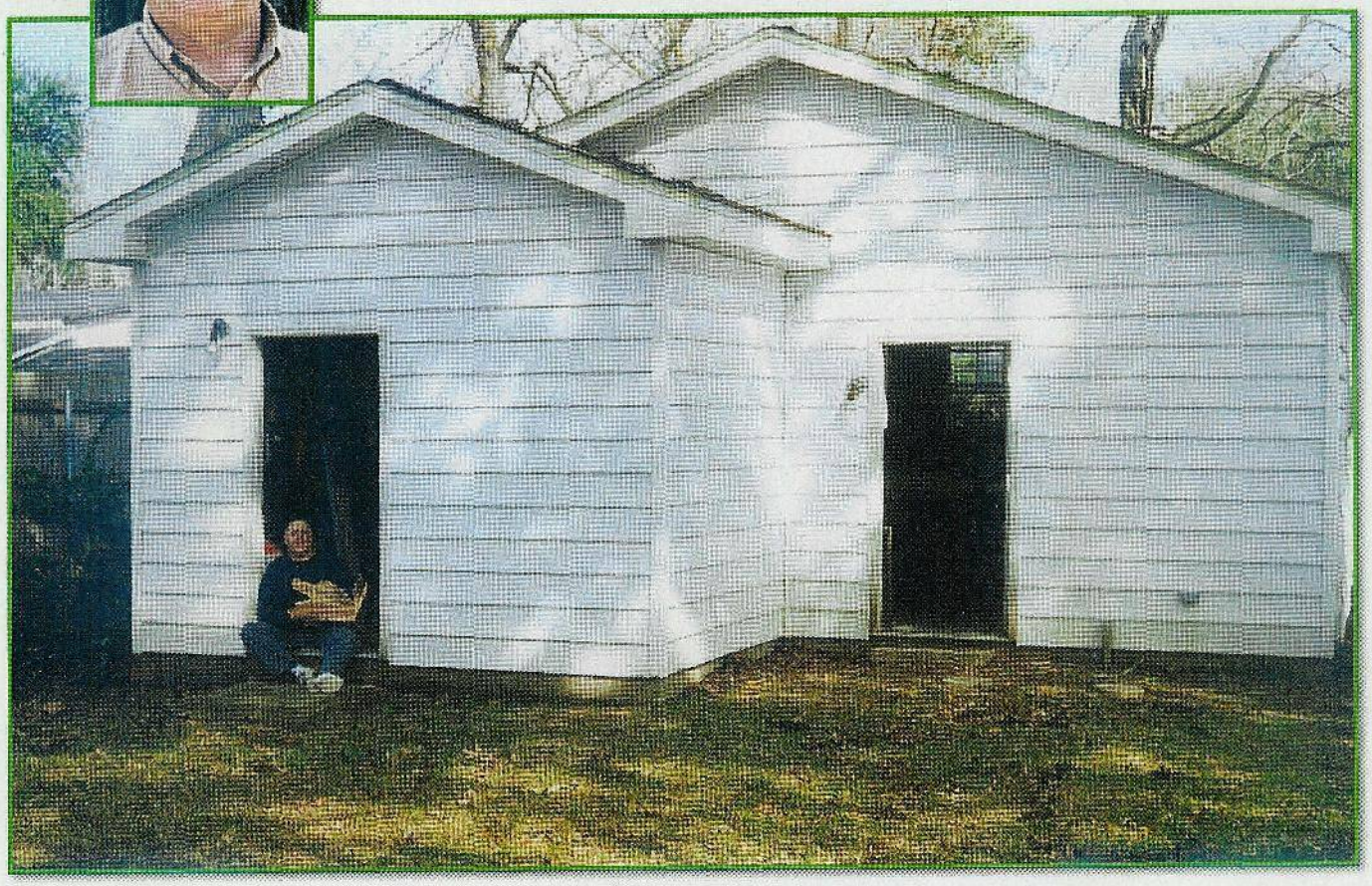
STEEBAR CORP.- P.O. Box 980 - WC-58, Andover, NJ 07821-0980
ORDER TODAY by Fax (973) 383-8918 or Phone (973) 383-1026

Shop Tour

A Cajun Intarsia Workshop



by Larry Goodwin, photos by Ryan Schexnayder



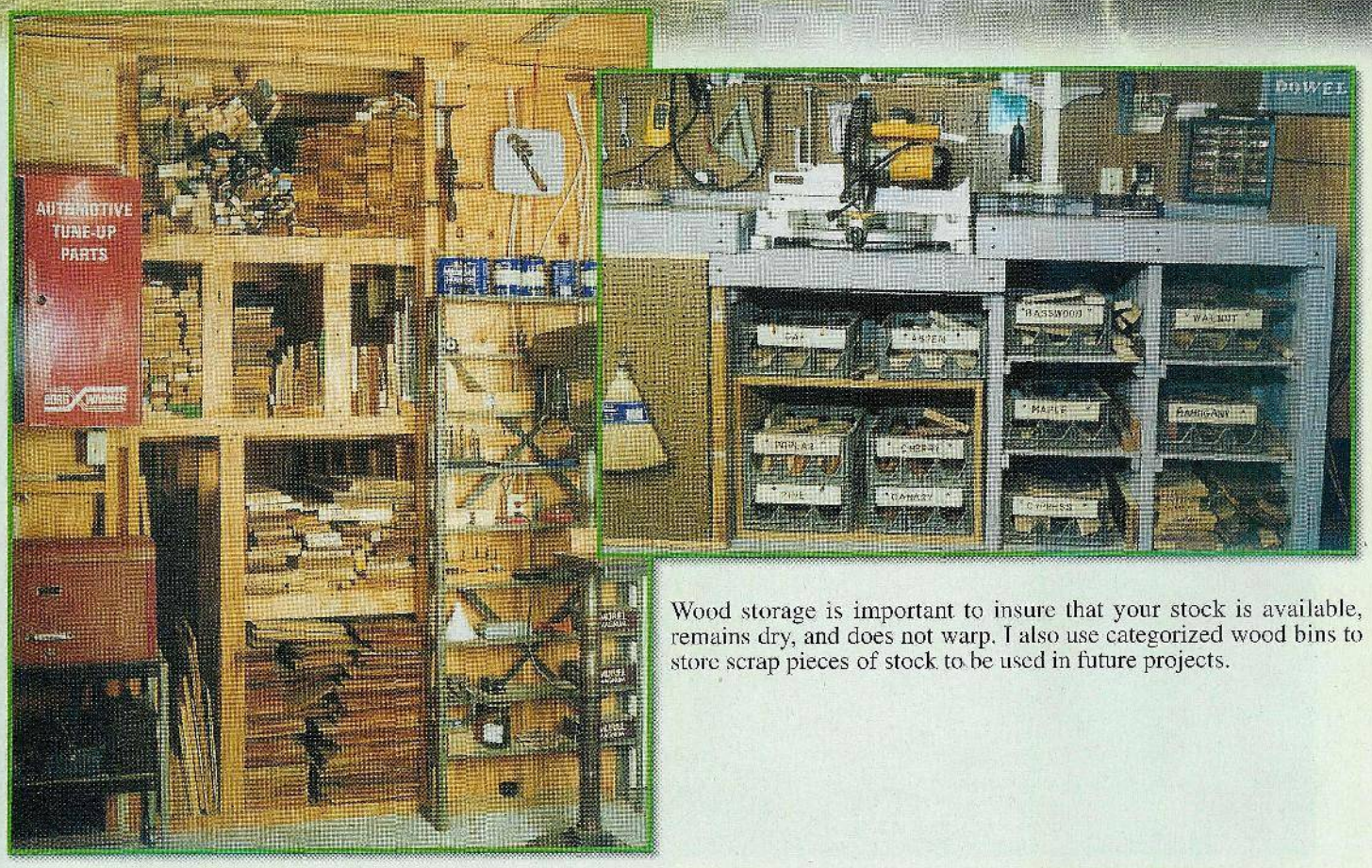
Introduction

Several years ago, after a trip to Chicago during which I met Bob Hlavacek, I decided to build a shop dedicated solely to intarsia. I visited and spoke to a variety of individuals and soon discovered that there are many ways of approaching this magnificent type of woodworking.

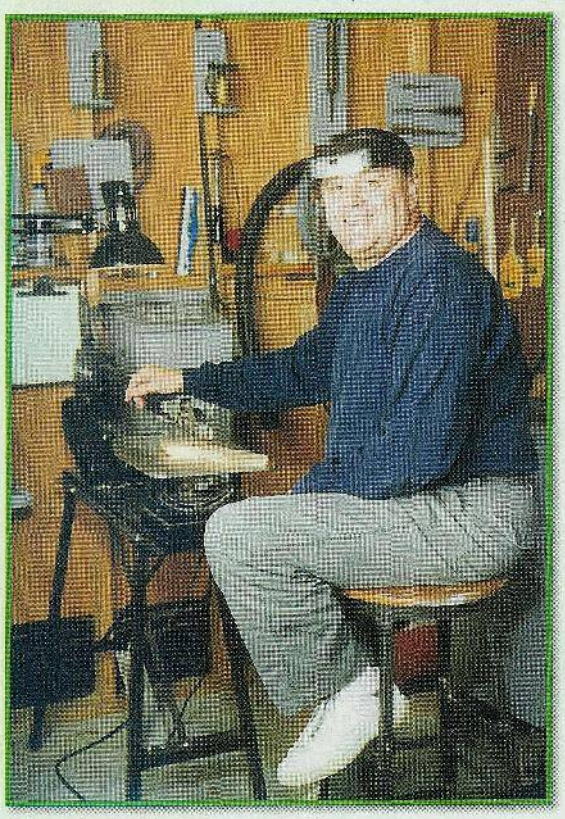
Being a person of moderate means dictated what I could afford and also where I had to be resourceful and inventive. I have attempted to target those items of the most importance with my available money. Elsewhere, I improvise with a little imagination and creativity.

Welcome to my intarsia workshop!

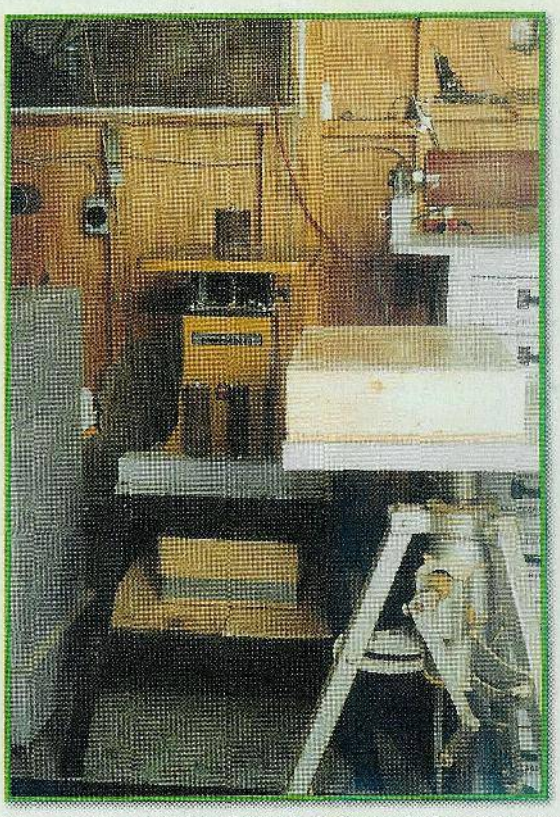
Intarsia, as many of you know, involves a number of facets: selecting wood, transferring patterns, cutting, fitting, contouring, sanding, gluing, and finishing.



Wood storage is important to insure that your stock is available, remains dry, and does not warp. I also use categorized wood bins to store scrap pieces of stock to be used in future projects.



A good scroll saw is one of the areas ear-marked for expenditure. I have two that are used daily. I keep a couple of magnifiers around to, as they say, stay on the outside part of the line.

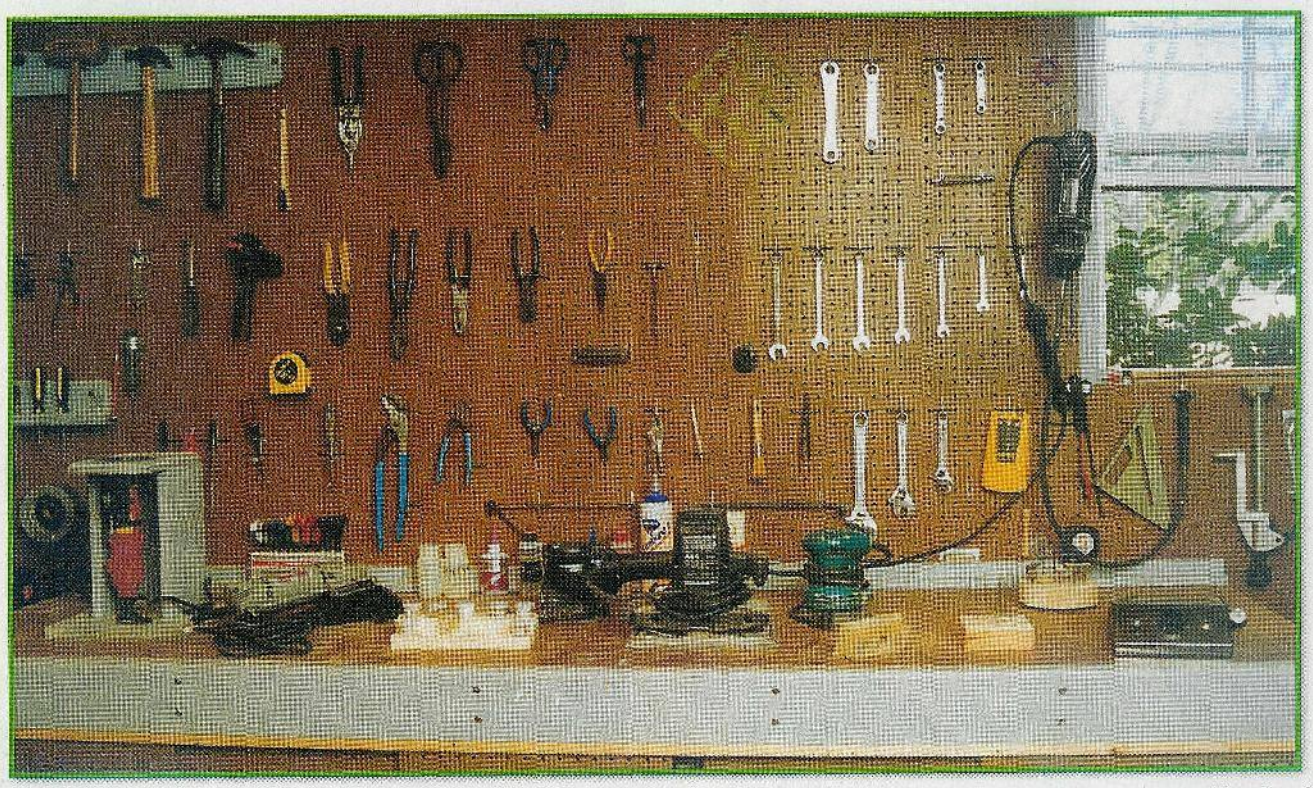


After cutting a piece of stock, it is sanded to ensure a 90° angle for proper fitting. I use an oscillating sander for this task. I then incorporate the use of a homemade "shadow box" to check for cracks that may require adjustment.

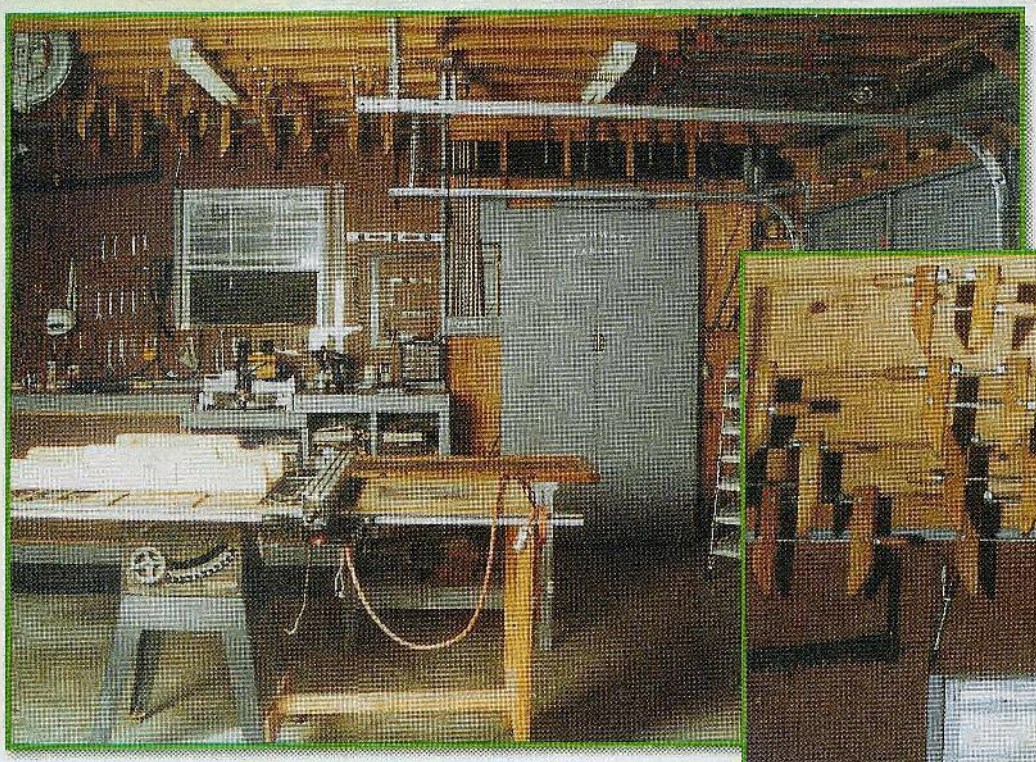
continued on page 54

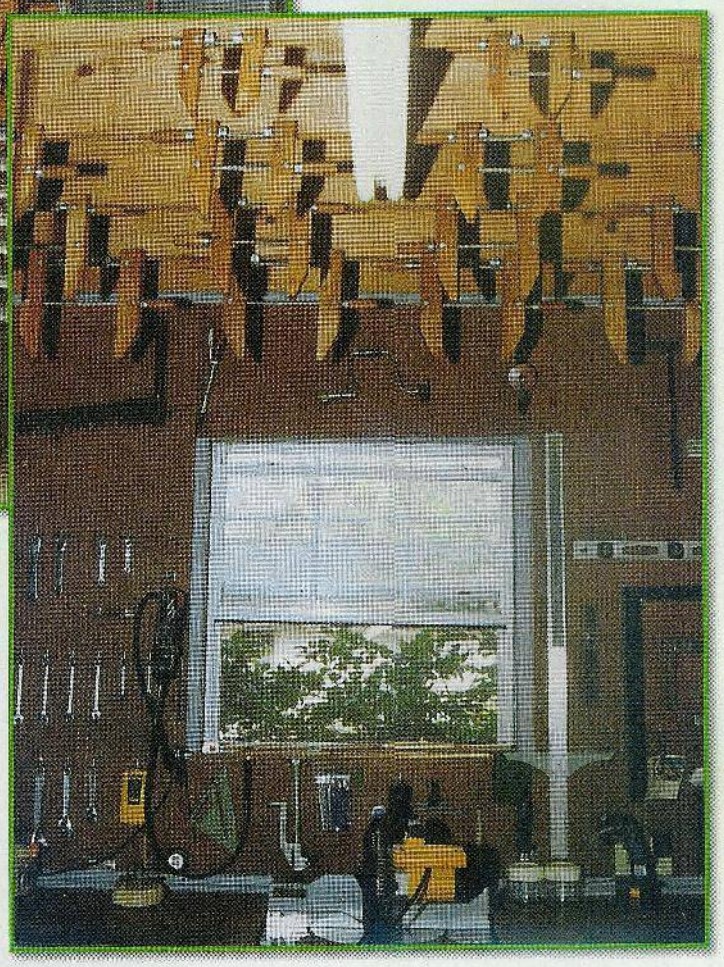
continued from page 53

Once all the pieces are properly fitted together, contouring may be necessary. For this there are many options: hand or bow sanders, pneumatic drum sanders, belt sanders, flapper wheels, rotary tools, etc.

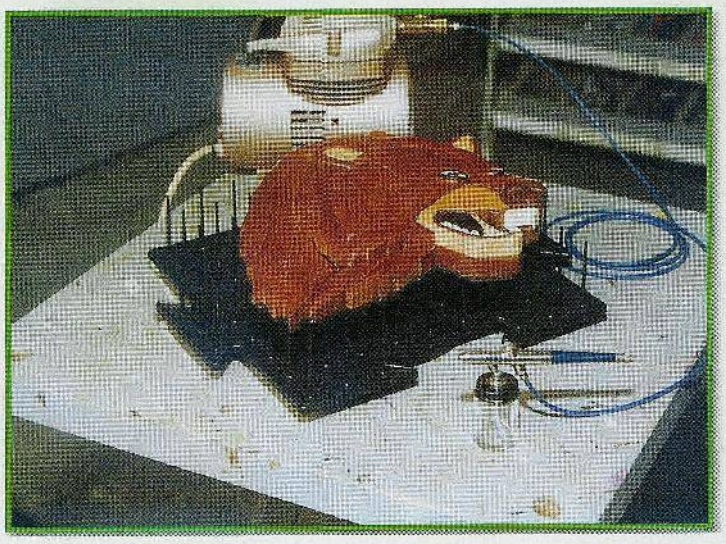


Now, to sanding. A lot of this is done the old-fashioned way: elbow grease! But, here again, there are a multitude of sanding applications available, including belt sanders, palm sanders, orbital sanders, detail sanders, and on and on.





A couple of shop-made items make life a lot easier. One is a made-from-scrap-lumber "Hardware Cabinet." This cabinet has proven to be terrific for storing hardware and then being able to find it when I need it (see page 56). The second thing is my clamp storage, which utilizes my 9-foot ceiling and saves a lot of space on my shop floor. I also use the ceiling to house my air compressor retractable hose.



Finally, for finishing my projects, I recently purchased a painter's pad (as noted in several past intarsia articles in this publication). I use it in conjunction with an air brush—even though I am no George Ahlers when it comes to air brush finishing. Note the sculptor's table used for a variety of applications in my shop.

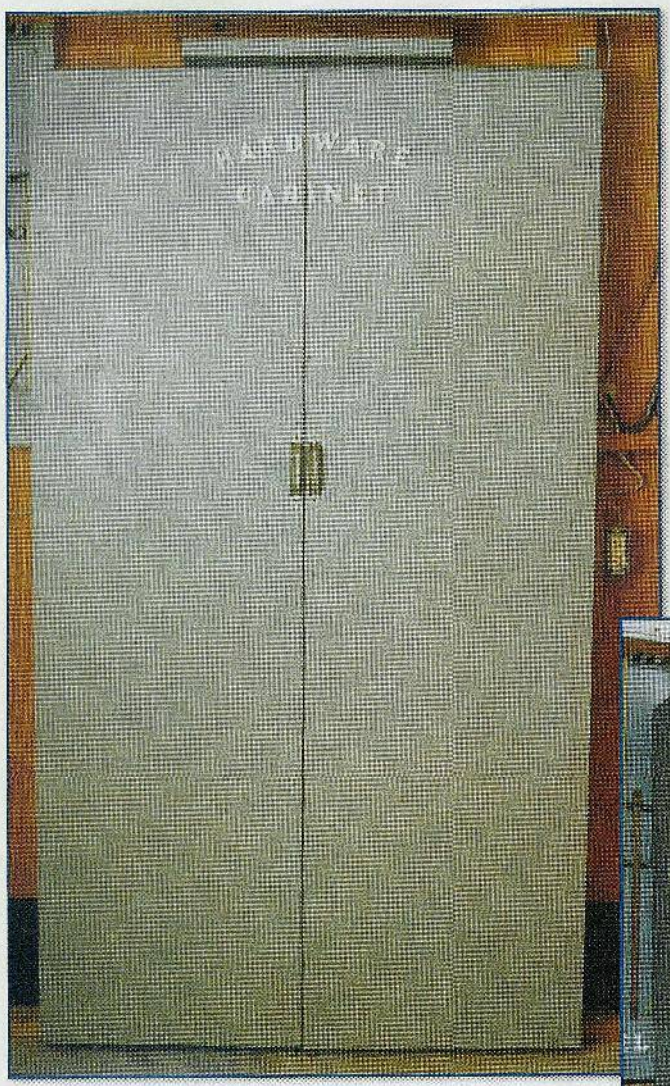
Oh, and by the way, all the battleship gray paint was on sale at the local hardware store and it reminds me of my days in the submarine service.

Well, I hope I may have given you some ideas that can be of help, but I think I am getting a whiff of that seafood gumbo on the stove. Remember, it doesn't have to be fancy or expensive... it only has to work. Happy woodworking!

Editor's Note: The hardware cabinet shown in this article is so useful and well designed that we've asked Larry to show us how he made it. Go to page 56 for those plans and photos.

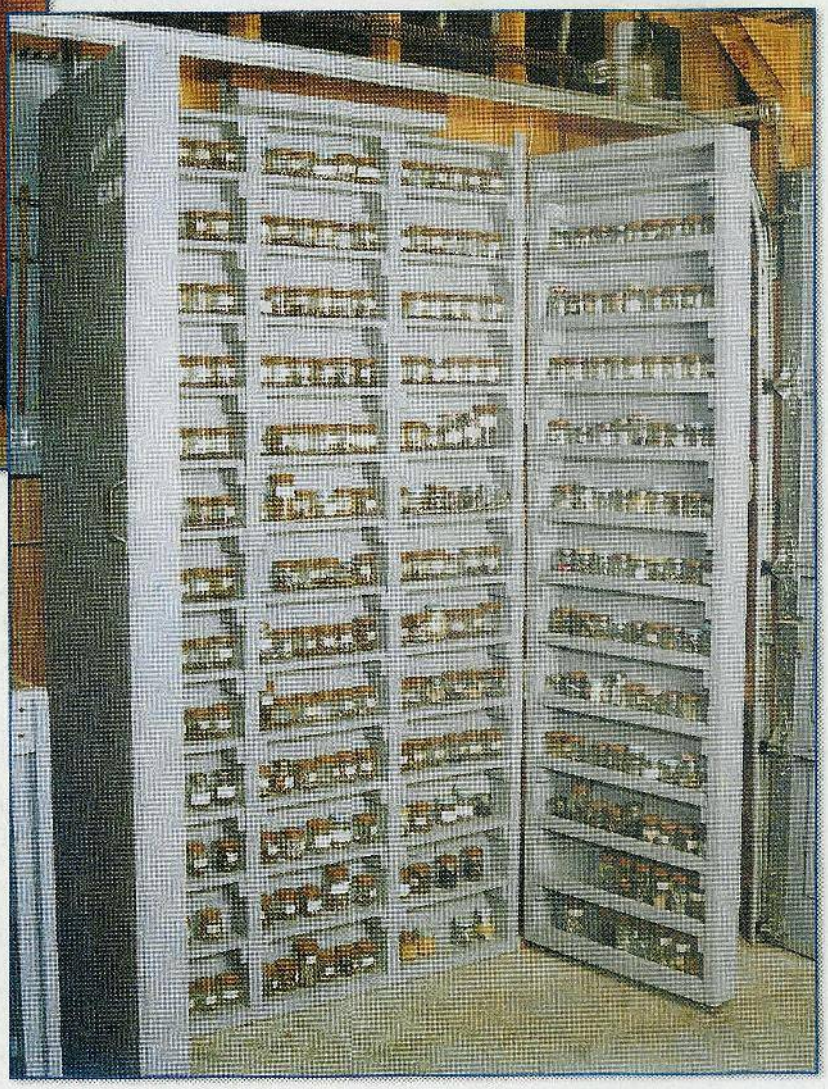
Hardware Cabinet

by Larry Goodwin, photos by Ryan Schexnayder



SUPPLIES

Wood*: *pine*—1" x 2" stock (for the shelf supports), 1" x 4" stock (for the shelving), 1" x 2" stock (ripped in half for the shelf lips on the doors), 2" x 4" stock (for the door frames); *plywood*—1 sheet (ripped in half for the doors)
Four heavy-duty hinges
Two casters
Three door handles
Your choice of containers (baby food jars, plastic bottles, cans, etc.)
Approximately one pint of whatever paint you may have around the house
**The number of pieces is not included in the wood list as this will be determined by the specific layout of the cabinet space.*



Introduction

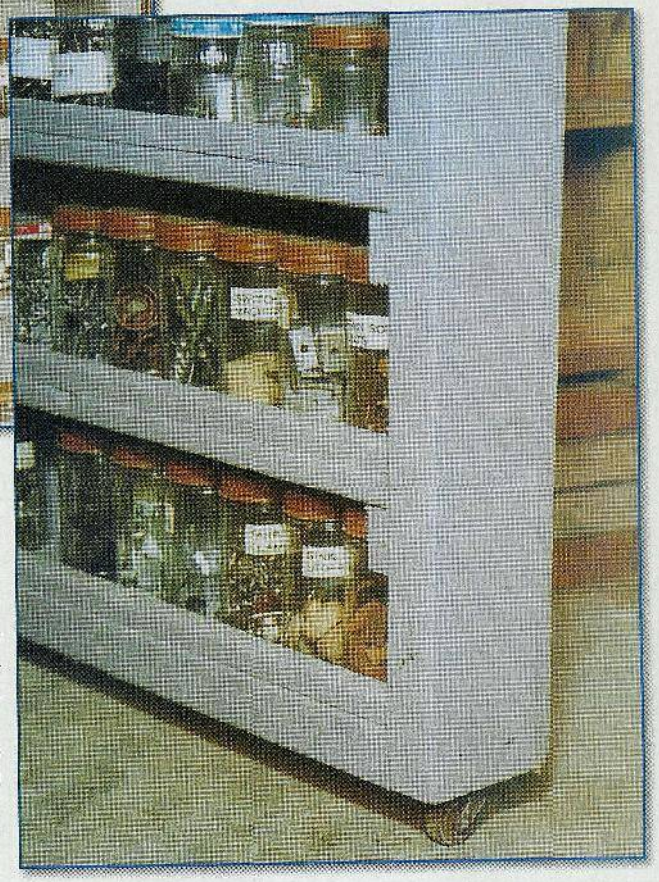
When visitors come to my shop, the one thing everyone is attracted to is my hardware cabinet. I used to be plagued by this "own everything – find nothing" problem. Sound familiar? I needed something inexpensive to hold a wide variety of hardware, keep it dust-free, and yet not overpower my precious workspace. I came up with a pretty basic idea that could easily adapt to just about anyone's shop or garage. Just use the dimensions suitable for your specific situation.

Using the exposed wall studs

My shop, like that of a lot of folks, is unfinished; that is, the studs for the walls are exposed. The studs are placed on a 16" center. I chose to use four studs for the total width of my cabinet (three open spaces for shelving). You may do the same or make yours different (for example, three studs with two open spaces).

The Wall Section

The shelf supports are 1" x 2" stock cut 3-1/2" long (the width of the stud) and simply nailed to the stud with a pneumatic brad nailer. The shelving is 1" x 4" stock fit between the studs and attached to the tops of the supports. I made thirteen rows of shelving along the three wall sections. You should make whatever fits your needs.

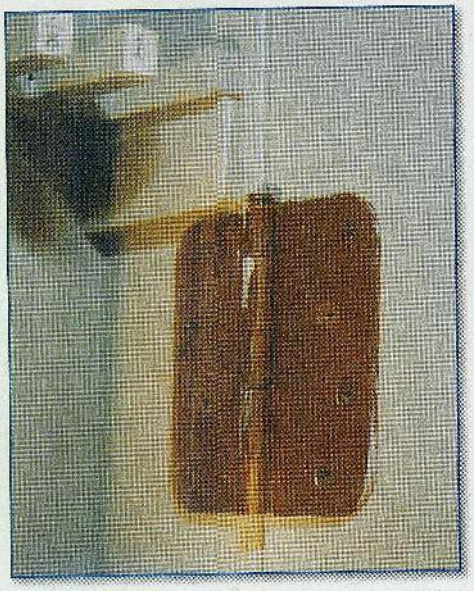


The Door Section

The door frames are made from 2" x 4" stock. Each frame should cover half of the walled space. A half sheet of plywood ripped to size can be made to fit each door.

The shelving is located and attached to the inside of the 2" x 4" door frame studs and on top of the shelf supports. I then installed a 1" x 1" strip, or "lip," to help prevent the jars from falling when the door is operated.

I attached a caster to each door to help handle the load. The doors, once mounted, swing with ease and no sag.



I opted to hang the four door hinges (two for each side) on the outside of the studs. I had some old hinges hanging around that didn't even match. So what!

This five-section cabinet provides me with 468 spaces for baby food jars of labeled hardware. I can now, indeed, find what I want when I want it. When these doors are closed, the cabinet extends only 4" from the wall and stands about 7' tall.

Finally, I attached a couple of door handles and a coat of my famous "battleship gray" paint, and "Voila," I completed my hardware cabinet!

Note: this type of cabinet could be installed in a finished area by opening up the section of wall you desire.

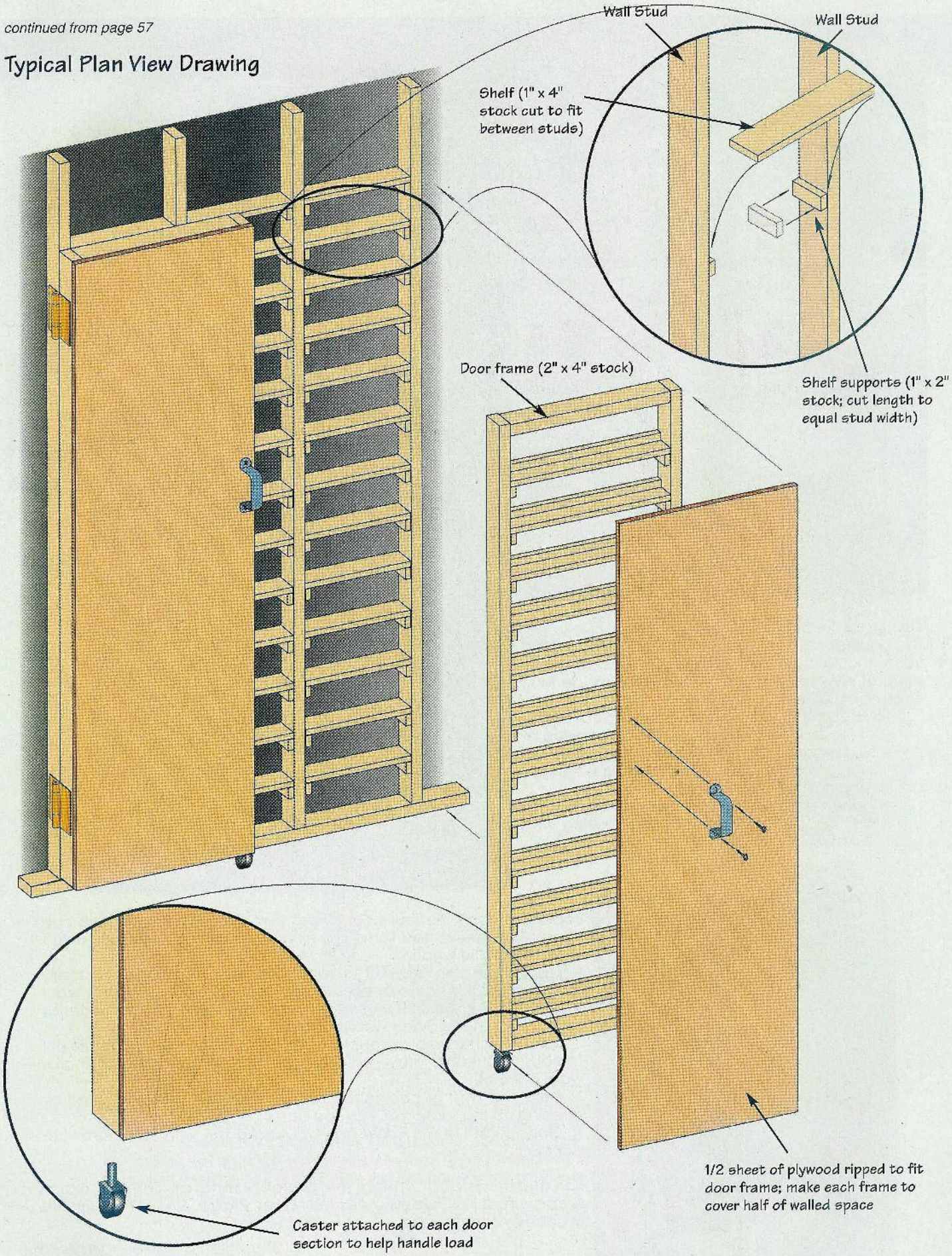
Good luck! Let me know how you make out with your hardware cabinet.

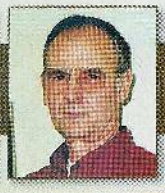
For questions concerning this project, send an SASE to: Larry Goodwin, 212 Celeste Avenue, River Ridge, LA 70123. Email: lwgood@yahoo.com

continued on page 58

continued from page 57

Typical Plan View Drawing



Black Bear

designed by George Ahlers, sawn and developed by Wes Demarest

SUPPLIES

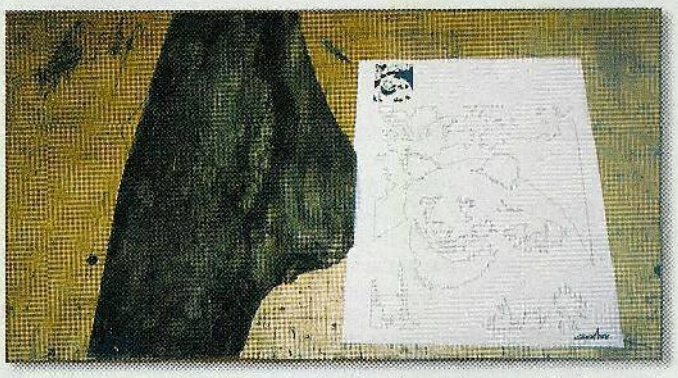
Wood: wood of choice—one piece approximately 10" x 14"*
Tools: scroll saw with blades, including a Scroll America No. 7R; drill with assorted bits, including a 1/16" (0.0625 or 1.5875mm); assorted carving tools
Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood finish of choice
Sawtooth hanger
No. 4265 Bainbridge mat board, black core**
Rit® Liquid Dye in black***

**We used an irregularly shaped, 1-1/2"-thick walnut slab. The wood dimensions recommended correspond to the size of the pattern provided in the full size pattern section, but you should feel free to adapt or modify the project as desired.*
***Available from The Art Factory, (800) 566-6394, www.artfactory.com.*
****Available from Rit® Liquid Dye, (317) 231-8043, www.ritdye.com.*

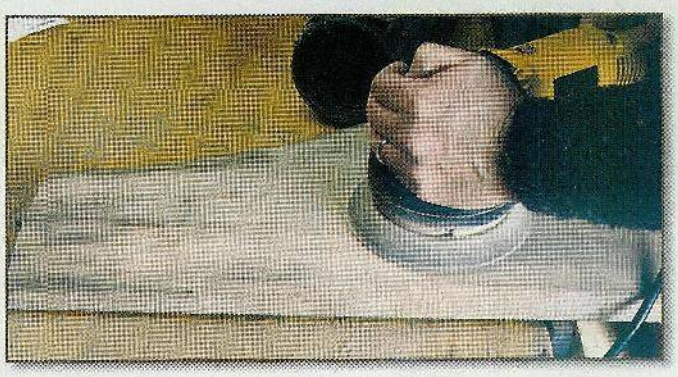
Introduction

Once again, we will take a pattern, make it fit a piece of wood, and determine as we go along how it will end up. Do we leave it scrolled, relief scrolled, or sculptural scrolled? If we were still doing craft shows, I would have opted to stack cut five or six in 1/4" walnut plywood and frame them. That way we could keep our price within the buying power of those who attended the show, and maximize our profit-to-cost ratio.

INSTRUCTIONS



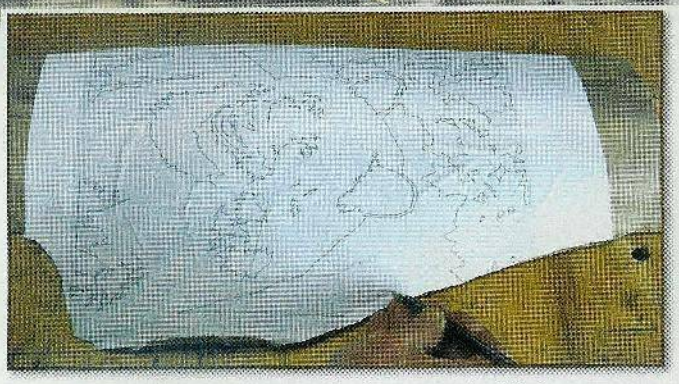
Step 1. Lay out your wood selection along with the pattern and determine what you will modify to make the design work. By "work" I mean a few things: how will the wood enhance the pattern, and how will we be able to leave enough wood to keep the final project strong enough for handling and hanging?



Step 2. Sand the wood to 120 grit. If you elect to use an irregular piece of wood such as the one shown, smooth the surface so that the design flows.

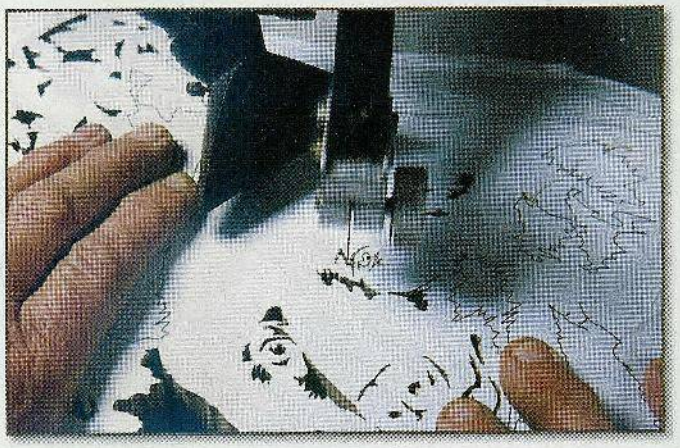
continued on page 60

continued from page 58

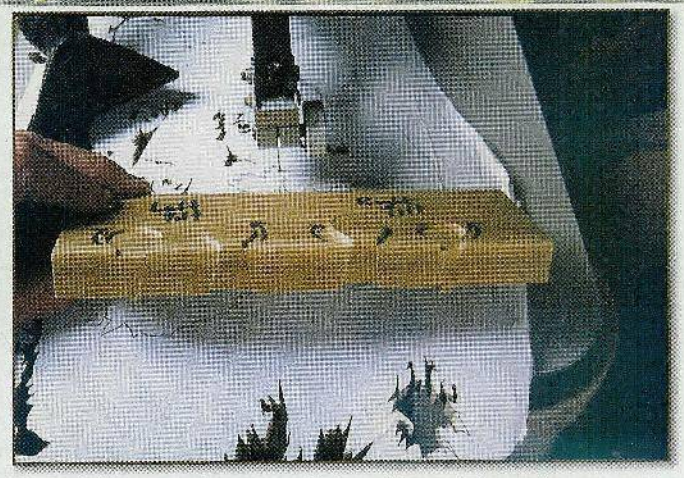


Step 3. Stick the pattern onto the wood with temporary-bond spray adhesive, and make any adjustments required to make the wood "work" for the design (and vice versa). In this case, we are marking the location of the border.

Step 4. Drill the blade entry holes with a drill bit that allows ease of blade insertion. Also, if you are going to relief cut the project pay close attention to where you place your holes. Do so in inconspicuous parts of the design so that they are not obvious.

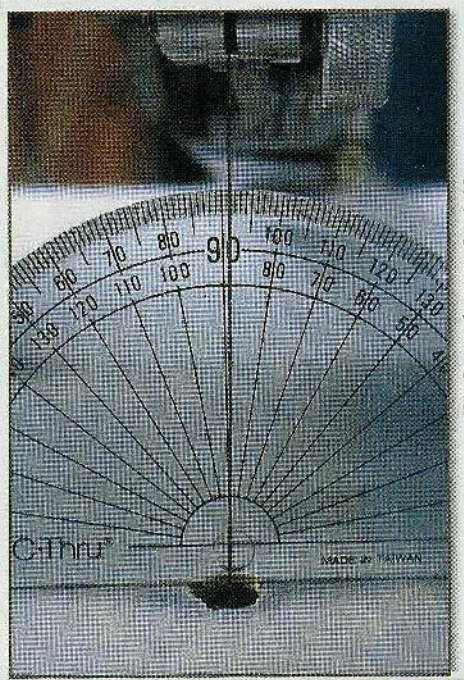


Step 5. The thickness and type of wood will determine what blade you will use. This piece is 1-1/2"-thick walnut, but because it is a slab piece, it is mostly sapwood and therefore easier to cut than a piece that is all heartwood. However, this piece contains an irregular grain and a small knot, and will require a blade with some backbone. We used a Scroll America No. 7R blade. Cut the waste areas that will NOT be saved with the table set at 0°.



Step 6. If you plan on relief cutting, follow the sample block in the photo above to understand the correlation between table tilt and direction of cut with the direction of relief (i.e. whether the wood goes back away from you or up towards you). Keep in mind that the less the angle, the more the piece will protrude from the surface. Conversely, the greater the angle, the less it will protrude from the surface. If your table tilts to the left, cutting clockwise allows the part to recess, and cutting counterclockwise will allow the part to protrude.

In my experience, larger pieces do not drop or protrude as much as small pieces, but a little extra glue makes them all the same. The other problem is that if your blade doesn't have enough backbone then, regardless of tension, you will get belly cuts. Belly cuts occur when the blade wanders to such an extent that the cuts are not perfectly square from top to bottom. In fact, I was going to use several pieces in relief, but cut them with a No. 5R blade and they would not come out from either direction because of the belly. So I had to cut them into smaller pieces to get them out of the hole. Yes, I could have taped them in place, but by that time I was becoming irritated and threw the pieces into the wood stove. Besides, I needed the heat as it was below zero outside.



Step 7. I tilted the table to 1° because of the wood's thickness and the blade's size. That would allow a little more than a 1/4" drop on the bigger pieces.

continued on page 62

Wood Works With Rit!

Revealing Rit...The Secret Ingredient!

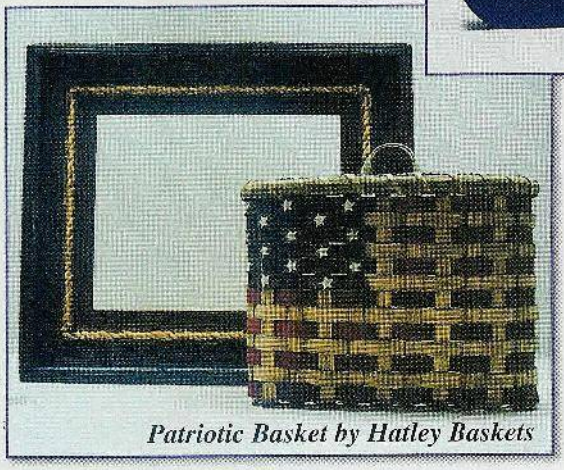
Professional and hobby woodworkers, basket and toy makers of all kinds have known for years that the easiest way to evenly and deeply color raw wood has been to use Rit powder or liquid dye. Wood fibers open up and welcome the dye color!

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

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

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

Over 35 Colors Can Be Found At Area Retailers!



Patriotic Basket by Hatley Baskets

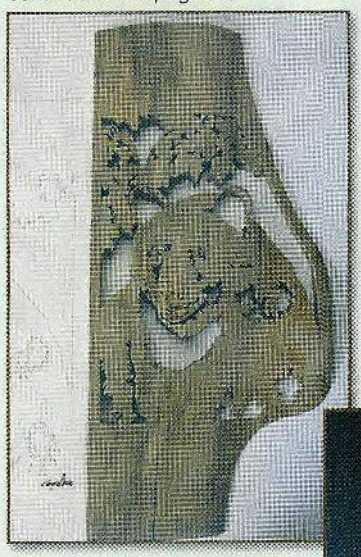
For more information, about where to find Rit retail products, contact:
Rit Consumer Services,
P.O. Box 21070,
Indianapolis, IN 46221.
Phone: (317) 231-8043.

www.ritdye.com

Rit® technical support provides complimentary custom-color formulas and color-matching services as well as continuous assistance, support, training, and recommended procedures for dyeing your specific product(s) according to your needs, including bulk orders. For technical support, call (317) 231-8028.

Rit dye

continued from page 60



Step 8. All cuts have been made. The bear could actually have been left in this state.

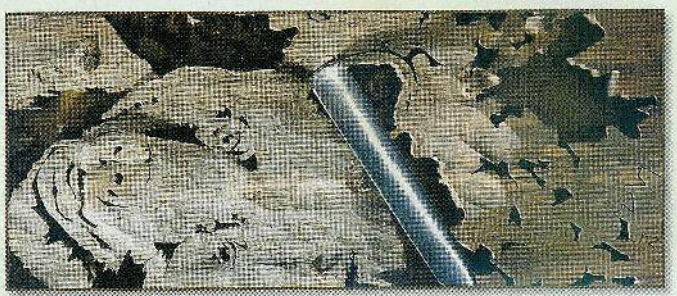
Step 9. Here it is with a little more sanding and a coat of Danish Oil. Again, it is good enough to sell at this point.

Step 10. This picture shows the reverse side, or what the project would look like with a flat surface. It is still good enough to sell and is actually quite dynamic because the sapwood creates the illusion that light is coming from one side. The knot is a little distracting, though, almost to the point that it might not win a contest.

Step 11. Now that we have seen what it looks like with minimal work, let's push the limit a bit and add a little sculptural work. I've highlighted the areas that have to be reduced in order to render a natural appearance. The areas to the right side will be left until last because the wood there tapers to a very thin edge. In fact, I used the scroll saw to remove the sharp edge and modified the border to compensate for this.

Step 12. Everything works back from the nose. The bridge of the nose is less prominent on older bears and more so on younger ones. Therefore, you have a little leeway when you establish its depth. The tool I am using here is a 1/2" No. 5 sweep gouge, which I will use most of the time.

Step 13. This is a pull cut—where you work one hand against the other to keep from overcutting. The grain of the wood at this location did not allow cutting into the top lip.



Step 14. The radius of the sweep matches the curve of the ear, so all you have to do is tap the gouge straight down and make a stop cut to elevate the ear.

Step 15. This picture shows the relief pieces. I put them in place so that I could see if they would add anything to the project. We studied it awhile under different light angles and decided that it looked better without them.

Step 16. Don't be afraid, when working close, to cut across the grain in order to save a feature. Just make sure the tool is as sharp as possible and make a vertical stop cut. Any overrun here and we loose part of the ear.

Step 17. Add some detail to the leaves. You can foreground or background them, depending on how much wood you want to remove. This is a 15mm No. 11 sweep veiner, but I also use several other gouges with various sweeps to add more visual interest.

Step 18. We used black *Rit*® Dye to color the bear. Normally, we wet the surface of the project to raise the grain before applying the dye, but in this case we did not. The dye can be applied by any method you choose. We wiped it on with a lint-free cotton rag, then immediately wiped it with a damp sponge so as to control the color. The trick is to avoid getting too much on the surrounding areas. In the event that you do, simply carve a little more in order to relieve the problem area.

We heat the water to 170°, add the color, and try to maintain the temperature while we apply the dye. *Rit*® advises that the dye can be applied cold, but it penetrates more efficiently when warm (especially on wood that has a very smooth surface and has not been wetted). If you do not wipe or rinse the dye, you will also find that it may bleed through a finish, but that is typical of most dyes.

Step 19. I tried to keep the dye off the nose, but was not able to. However, I did a pretty good job of keeping it off the rest of the project.

Step 20. As mentioned before, if you get the dye in an area where you do not want it, just carve a little deeper to get below the color. In this case, a black bear has a brown nose with darker brown streaks extending above the brow line. Fortunately, removal of the wood did not change the features.

continued on page 64

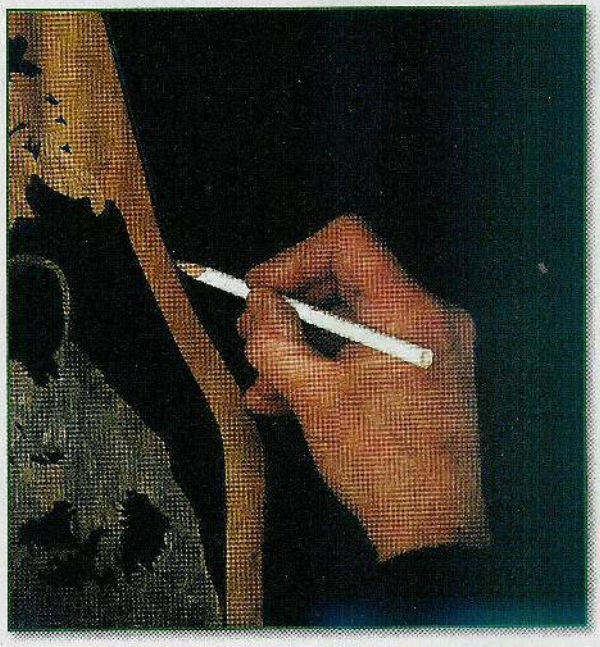
continued from page 63

Step 21. At this point, the nose has been colored, but the brow needs a bit of correction. For this, I am burnishing the wood with a brown paper bag. We use the bag rather than an abrasive because the dust generated by any other abrasive would modify the color and clog the grain. You can also see the edge of my work light to the right. You will find that a light placed at a low angle to your work will show working detail better than one placed overhead

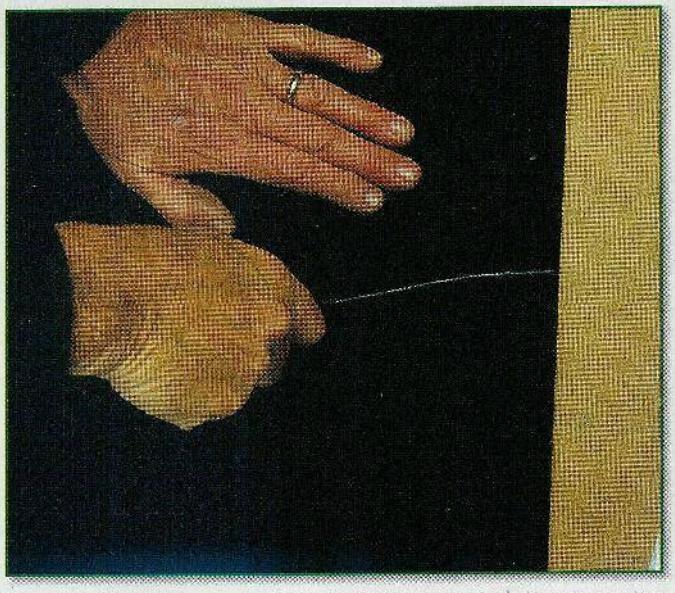
Step 22. We start the finishing process by flooding the open interior areas so that the end grain does not end up looking dry. It may take several applications, but you can tell when it is done.

Step 23. We used *Watco* Wipe-On Poly for all of the finishing on this project. We brush it on and wipe it off with a rag.

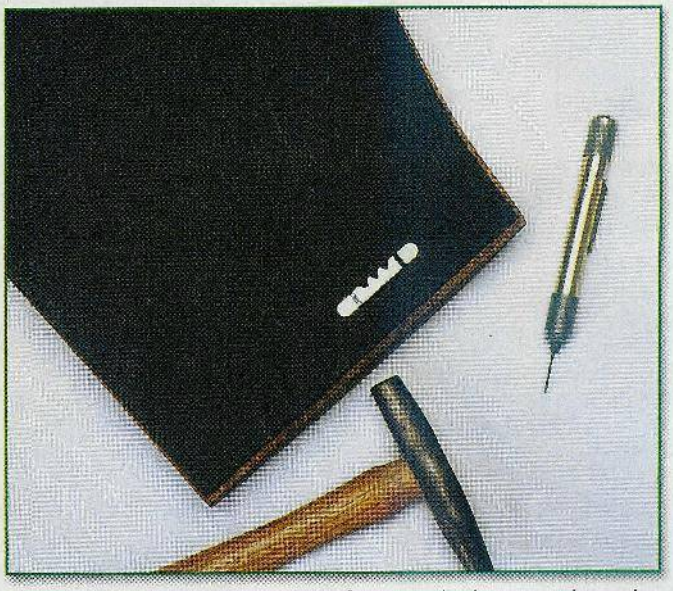
Step 24. We settled on Bainbridge black suede for the background, rather than leaving it without one. If it is displayed without a background, whatever is behind it may not complement the project.



Step 25. We use a white pencil for drawing the odd side mark.



Step 26. Cut the suede (freehand) just inside the line with a sharp craft knife. Fasten the background to the wood with a glue that stays a bit soft so that the seasonal movement of the wood will not break the bond.



Step 27. Fasten a hanger of your choice, and you're done! The type of sawtooth hanger used here is applied with small nails. If you use the same type of hanger and made the project on thin wood, be sure to pre-drill the holes and place the hanger near the edge to prevent splitting the wood.

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

Pattern Located in Full Size Pattern Section No. 1!

Hatchling Intarsia

by Larry Goodwin

SUPPLIES

Wood: *aspen*—one piece 3/4" x 6" x 24" (for the egg and white parts of eyeball); *butternut*—one piece 3/4" x 10" x 12" (for the flippers, neck, head, and eyelids); *bird's-eye maple*—one piece 3/4" x 4" x 6" (for the lower jaw and body); *green poplar*—one piece 3/4" x 4" x 4" (for the shell); *walnut*—one piece 3/4" x 2" x 2" (for the eyeball) and one 1/8"- to 1/4"-thick dowel (for nostrils); *thin plywood*—one piece approximately 12" x 12" (for backer board)

Tools: scroll saw with assorted blades; drill press with assorted bits and mop wheel; rotary tool with assorted attachments; oscillating spindle sander; pneumatic drum sander; bow sander; finishing sander with assorted grits of paper; woodburner

Tracing paper

Transfer paper

Draftsman pencil

Five-minute epoxy

Carpenter's glue

Treasure Cote high gloss finish*

Spring clamps

Spray finish of choice

Hanger of choice

**Available from your local art supply dealer.*

Introduction

One of the most amazing sites to observe in nature is that of the newborn beginning life. Discounting dangers and an unpredictable future, the hatchling struggles to free itself and plunges forward into the world with energy and hope. Here is our version. Enjoy!

INSTRUCTIONS

Select the wood of choice, with emphasis on grain patterns and color (see **Fig. 1**).

Transfer the pattern onto the tracing paper, making sure to include grain direction and alignment marks. Use transfer (carbon) paper to get the pattern onto the wood.

Mark and cut the first piece. Sand the burrs off the bottom with a sanding block or a bow sander. (A nice, slow cutting motion and a sharp blade will help reduce the amount of burring.) Now, sand the cut edge on an oscillating spindle sander or a drum sander mounted on a drill press (see **Fig. 2**). This will ensure a 90° angle for fitting.

Select the wood for the second piece. Adjust the pattern as necessary and place the first piece in its place. Slide the transfer paper under the pattern. Mark the second piece by using the first piece as a template for the new cut line and the pattern for the remainder of the piece (see **Fig. 3**).

Cut the next piece, keeping the blade just to the outside of the line. Deburr and then sand the piece down to the line. Fit the pieces together and make any necessary adjustments.

Mark, cut, deburr, sand, and fit all the remaining pieces. **Note:** some of the pieces can be glued as a unit if their contouring will be done "as one." The flippers and the neck sections were cut and glued together as a unit (see **Fig. 4**), as were the eye pieces (see next paragraph). Because of the number of parts involved, I used a large, thick rubber band to hold everything in place (see **Fig. 5**).

The eyeball (with white parts) and the inner eyelid make up the eye as a unit. Drill out the middle of the eye pattern on the butternut using the drill and an

continued from page 68

Fig. 1. Select the wood of choice, with emphasis on grain patterns and color.

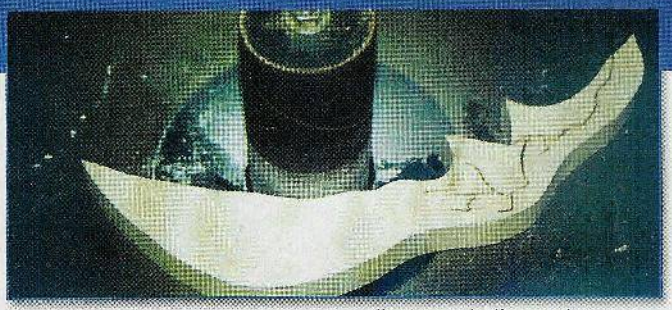


Fig. 2. Sand the cut edges on an oscillating spindle sander or a drum sander mounted on a drill press. This will ensure a 90° angle for fitting.

Fig. 3. Mark the second piece by using the first piece as a template for the new cut line and the pattern for the remainder of the piece.

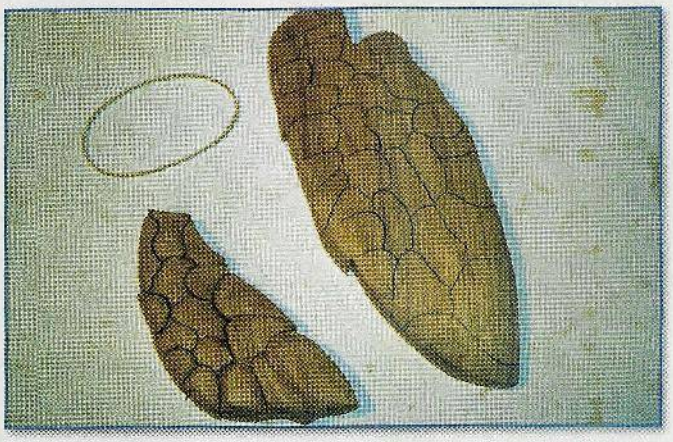


Fig. 4. The flippers (shown here) and the neck and eye sections were cut and glued together as individual units.

Fig. 5. Because of the number of parts involved, I used a large, thick rubber band to hold everything in place.

continued on page 67

appropriately sized bit (see **Fig. 6**), and then cut, sand and deburr as with the other pieces. Fit the walnut eyeball with aspen highlights inside the inner eyelid. The eyeball and the inner eyelid will be raised 1/8" and 1/16", respectively, from the outer eyelid, which should be flush with the rest of the project (and thus is not glued to the eye unit at this time). Glue the eyeball and inner eyelid together as a unit. When dry, apply a thick high gloss finish to the eyeball (see **Fig. 7**).

When all the pieces have been cut and fitted, contouring may be required. Heavy contouring can be executed with a pneumatic drum sander; light contouring can be accomplished by using a rotary tool with assorted attachments or a bow sander (see **Fig. 8**).

Adding the nostrils to your project can be done in a number of different ways. I hand made two 1/8" walnut dowels to fit the holes for the nostrils. You may use any method with which you feel comfortable to form the nostrils, or use regular dowels with a walnut stain. Regardless of what method you use, be sure to recess the nostrils slightly.

I then incorporated a little woodburning into the project by segmenting the shell and gently highlighting the cracks in the egg (see **Fig. 9**). **Note:** for detail on the shell woodburning, see photo of finished project. The body section (made from bird's-eye maple) is also shown in **Fig. 9** and should be recessed 1/16".

At this point, it is time to make the pieces as smooth as possible by finish sanding. Increase the grit of the sandpaper as you go along, ending with 320-grit or better.

Remove the excess dust and glue all pieces (except the eye unit) together. When the glue has dried, cut out a backer board and glue onto the back of the project. Hold together with spring clamps until dry (see **Fig. 10**).

Apply the finish of choice. When dry, use the five-minute epoxy to glue the eye unit in place. Attach a hanger of choice and enjoy!

For questions concerning this project, send an SASE to: Larry Goodwin, 212 Celeste Avenue, River Ridge, LA 70123. Email: lwgood@yahoo.com

Fig. 6. Drill out the middle of the eye pattern on the butternut using the drill and an appropriately sized bit, and then cut, sand and deburr as with the other pieces.

Fig. 7. Glue the eyeball and inner eyelid together as a unit. When dry, apply a thick high gloss finish to the eyeball.

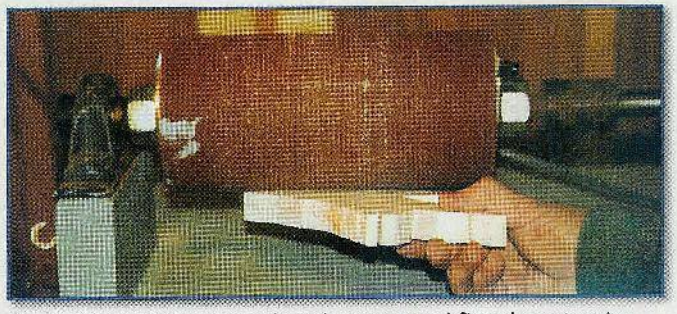


Fig. 8. When all the pieces have been cut and fitted, contouring may be required. Heavy contouring can be executed with a pneumatic drum sander; light contouring can be accomplished by using a rotary tool with assorted attachments or a bow sander.

Fig. 9. Incorporate a little woodburning into the project by gently highlighting the cracks in the egg (shown here) and by segmenting the shell. The body section (small piece in center of project) should be recessed 1/16".

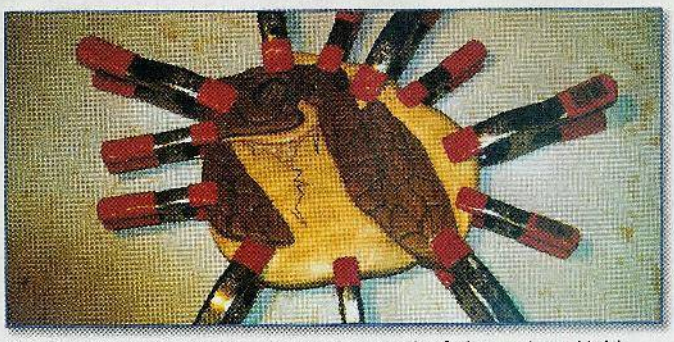
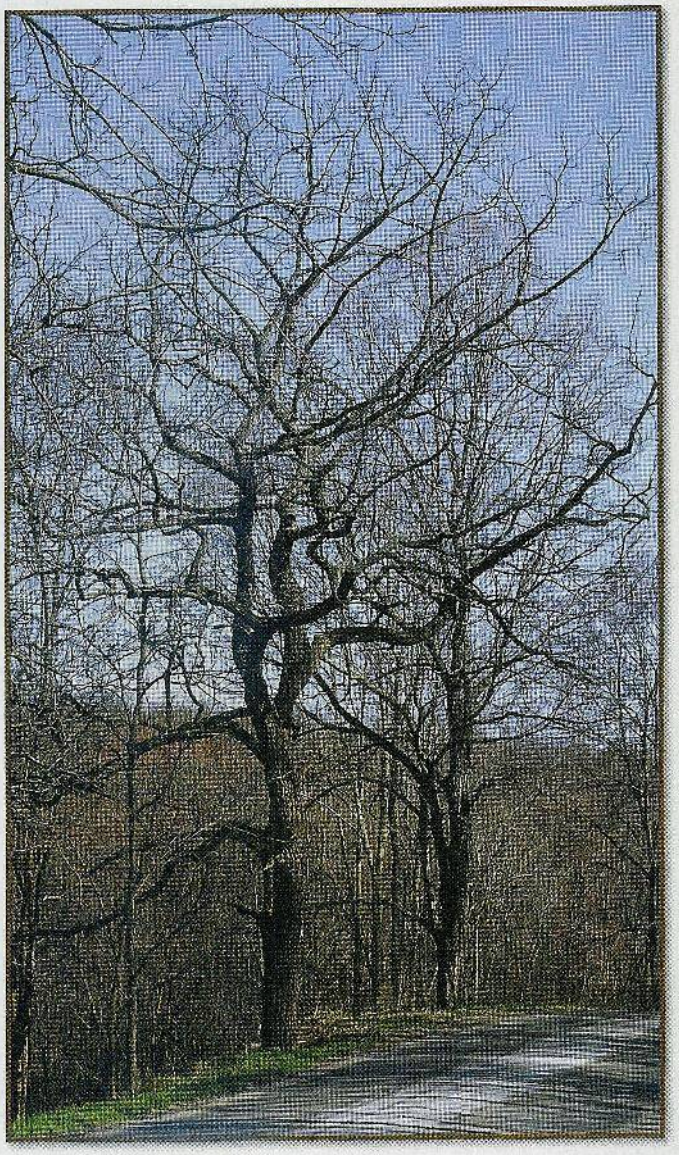


Fig. 10. Glue a backer board onto the back of the project. Hold together with spring clamps until dry.

WES' WOOD PILE

by Wes Demarest

Black Walnut



There are several species of walnut found in the United States, but this profile will cover black walnut. It has a wide range that extends from the eastern U.S. to just west of the Mississippi River, as far north as southern Michigan, and south to the Florida panhandle. It grows in nearly any well-drained soil and does not tolerate extended periods of flooding; however, it thrives in soils that retain some moisture during dry periods.

Individual trees can reach heights in excess of 110 feet tall and over 6 feet in diameter, and most trees cut here in the east come from backyards more than from forested areas. That in itself causes a problem because they nearly always contain hardware that ranges from roofing nails and clothesline pulleys to large pieces of iron that once held who knows what. These items wreak havoc on saw blades and add considerable cost to milling operations.

The bark has several different appearances, dependent mostly upon the age of the tree. Younger trees (top photo, above) have a bark pattern similar to Butternut, Sassafras and American Elm, but as they age, the bark becomes less furrowed and scalier and takes on a distinctive appearance. Nonetheless, some people find winter identification of Walnut to be a bit confusing. If you study the crowns in the winter, you will soon be able to pick them out in any location because the limb and twig configuration is distinctive. The bark has been used for tanning leather due to its high tannin content.

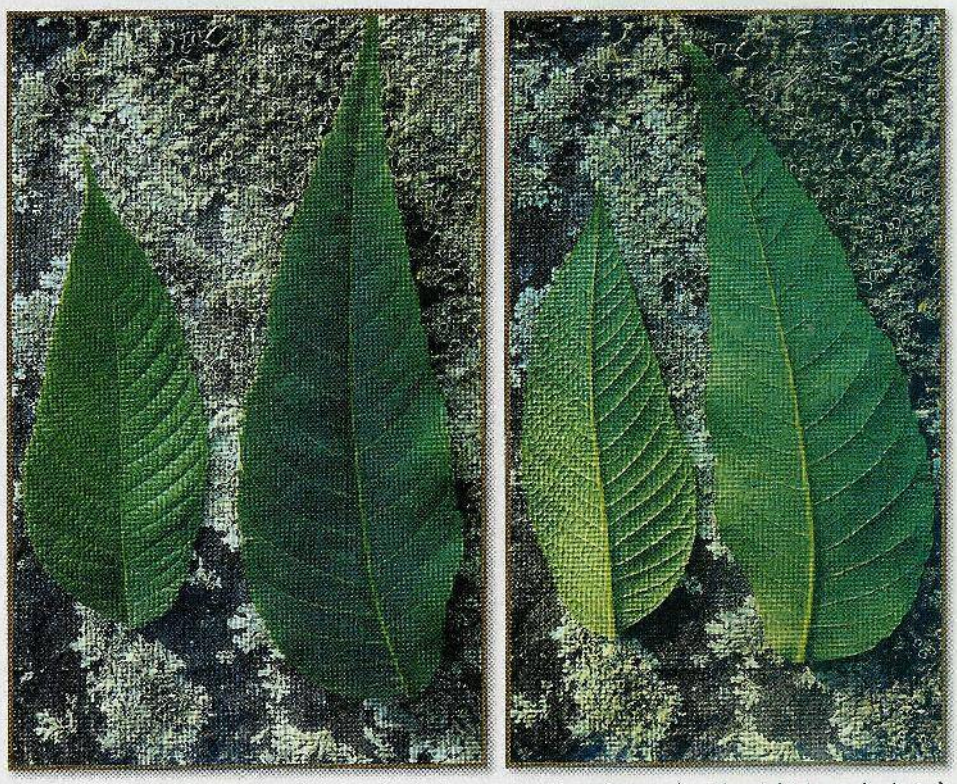
continued on page 70

WES' WOOD PILE

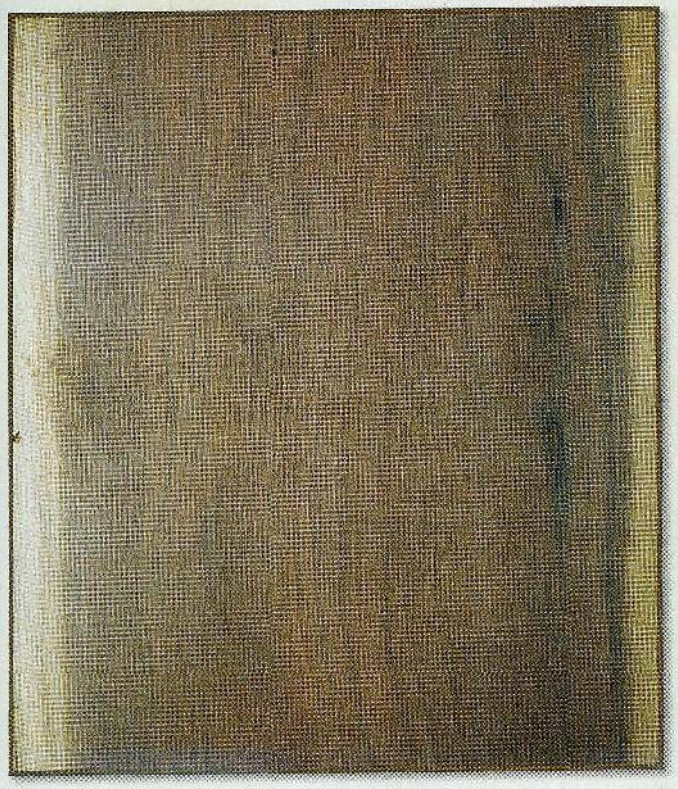
continued from page 69

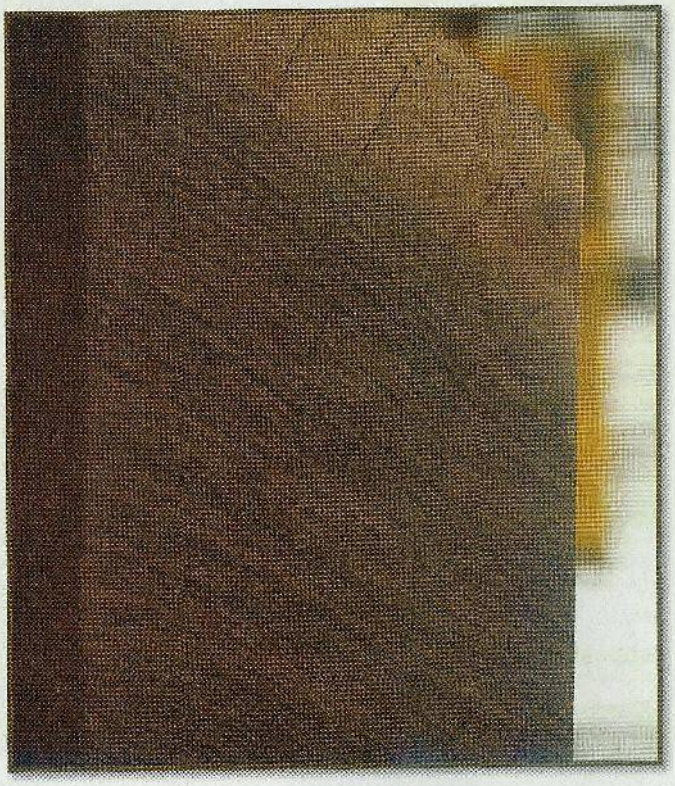
The photos above show alternate sides of the walnut leaves.

The other point of confusion lies with the close similarity of the leaves with those of Butternut, as pointed out in the Butternut profile (Issue 97, January '04) and shown again here. Walnut leaves are classified as alternate feather compounds and often lack a terminal leaf (which is the leaf at the very end of the stem). The leafstalks are 12" to 24" long and hold approximately 7 to 17 leaflets. Walnut leaves are also slightly hairy underneath, whereas those of Butternut are not, and



The photos above show the close similarity between walnut leaves (on the right in each photo) and butternut leaves (on the left in each photo).





Black walnut is one of the top four hardwood species in the United States used for wood products. Because the wood tends to be expensive, it is reserved for fine furniture, veneers, and moldings; although, some lesser grades are used as flooring. Various species within the walnut family are found throughout the world, and all are considered valuable not only for the lumber produced from them, but also for their nuts. The wood's beauty is uncontested, ranging from rather plain grain to some of the most highly figured grain that can be found in any wood. Prices can be reasonable to outrageous, depending on the figure of the grain. It is not uncommon for a single gunstock blank to be sold at prices in excess of $1000!

The wood is hard, heavy, and strong, with excellent shock resistance—and the heartwood is extremely durable, stable, and resistant to decay. For nearly 400 years, walnut was the preferred gunstock material for military rifles because of these properties, finally being replaced by today's composites; however, it is still in high demand for custom-made sporting arms. The color of the wood can range from light brown or purple to a very dark brown with tinges of russet. We cut one log with a beautiful curly figure that was more red than brown. What a thrill opening that log!

The wood is easily worked with hand or machine tools, takes paint or stain very well, and finishes up beautifully with just about any finish available. I have not found a wood glue that it does not accept, and it holds screws and nails well; just predrill the holes to avoid splitting. The wood shrinks a bit while drying, but is quite stable in service, with a 12"-wide board moving about 1/4" seasonally.

The dust can be quite irritating. Earlier in my woodworking career, I had considerable difficulty with my sinuses even while wearing a dust mask; however, as I grew older, I grew more tolerant to the dust. The toxin, Juglone, is produced by the tree and presents a hazard not only to humans in the form of respiratory and skin irritation, but also to horses and plants. When walnut shavings or sawdust are in a horse's bedding, it causes laminitis, the cure being to remove all traces of it. The pollen also causes toxicosis in horses and may be responsible for hay fever in some people. Certain plants are very susceptible to Juglone and cannot be grown in close proximity to the tree, its sawdust, or nut hulls. Tomatoes, potatoes, and black berries are some of the many plants at risk, but there are many others that are immune.

The nuts are valued as a food source for humans and some animals, and the shells are coarsely ground and used under air pressure for cleaning metal products. The hulls can be used as a wood and clothing dye, imparting a yellow-brown color, and can also be used to kill fish (an illegal fishing method for obvious reasons).

Turned Carving Mallet

by Joseph M. Herrmann

SUPPLIES

Wood: *purpleheart**—four pieces 13/16" x 3-1/4" x 11-1/2"
Tools: band saw; table saw; thickness planer; disc sander; lathe with assorted chisels; awl; ruler; hand-held electric drill and power sanding system; outside calipers
Wood glue
Assorted sanding discs and paper
Danish Oil

**I purchased my purpleheart from Berea Hardwoods simply because it was local. I doubt that most local home centers would have it. If there is a Rockler or Woodcraft franchise near you, I'm sure you could purchase it there. If not, it can be ordered from Berea Hardwoods (1-877-736-5487 or www.bereahardwoods.com).*

Introduction

In the past, when using a set of inexpensive chisels, I would strike them with anything that I had in my hand. Recently, however, I bought a set of rather expensive ones and I decided that I probably shouldn't be hitting them with a metal hammer. Being frugal (i.e. cheap!), I ended up designing and turning a wooden mallet that was far better—and much less expensive—than anything I could purchase.

Wood selection is critical. The wood has to be able to withstand the abuse to which it will be subjected, and it must also be heavy enough so the mallet will pack the necessary punch. I initially decided to use white oak. Then I ran across a piece of purpleheart when I was searching through my woodpile for some small pieces of stock. I had discarded it because it did not have the intense purple color that I required. Instead of wasting it, I decided to make my mallet from it, and saved the oak for another project.

Purpleheart is a hard, dense, heavy wood and, unlike some of the other exotics, it can be glued easily with ordinary yellow wood glue. It is well suited for use as a mallet and much prettier, in this case, than oak.

INSTRUCTIONS

Preparing the block for turning

I began my project by squaring up four pieces of the purpleheart to 13/16" x 3-1/4" x 11-1/2". I applied an even coat of Titebond II wood glue to all the surfaces that would touch, and then clamped the assembly together with adjustable hand screws. Be sure to get even contact all the way across the joint to prevent any gaps from forming.

After the glue had cured overnight, I cut off the "wild" ends on the band saw in order to square up the block to 10-1/4" in length.

Locate the centers on both ends of the block and centerpunch them with a sharp awl. Mount the block on the lathe between centers. I used a four-prong spur center in the headstock of the lathe and a revolving, or live, center in the tailstock end. A revolving cup center is a wise investment and is a much better choice than the dead center that comes standard with most lathes.

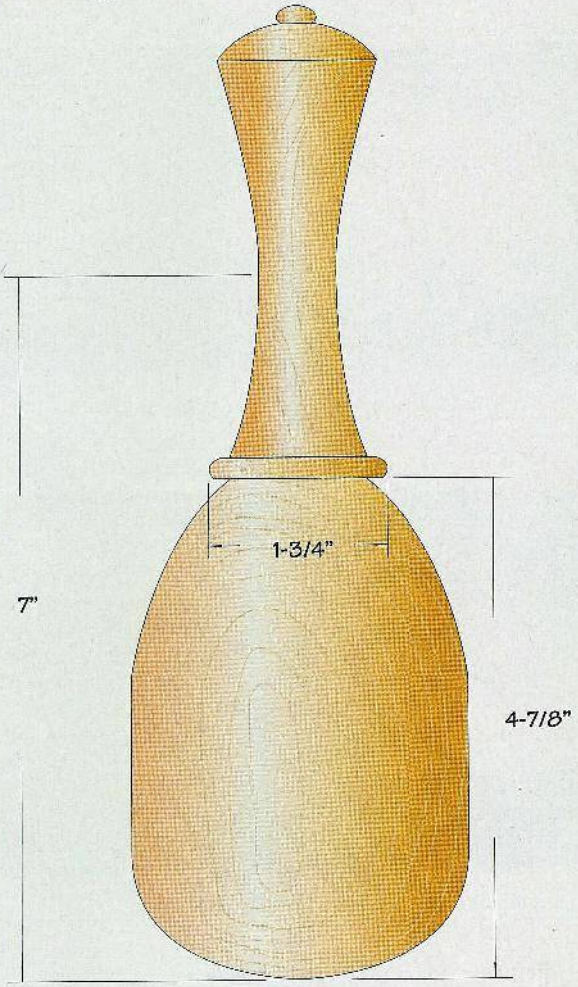
Turning the shape

I used a large roughing gouge to turn the block round. Start off at a medium speed and knock off the corners

until the block just comes into round (see **Fig. 1**). Be careful to keep both ends at the same dimension and avoid turning a dip in the center of the blank.

Next, square up the ends of the blank so the mallet is at the finished length. Find the center of the block and measure one-half the final distance in each direction. I like to do this so I know where my finished ends will be once the project is complete. I used a sharp gouge to accomplish this.

I like to block out my lathe projects. Doing so gets rid of any extra material and allows me to get to my final shape faster and with less confusion. I have found that beginning lathe students often don't do this; they become frustrated when they can't seem to get to the final shape that they want because all that extra material is in the way.



The illustration above shows the basic layout of the carving mallet. All dimensions are approximations.

Begin by measuring over 4-7/8" from the headstock end and draw a line all the way around the round block. Using the parting tool and c pair of outside calipers set to 1-3/4", cut a groove into the block until the calipers just slip over the stock (see **Fig. 2**). Remember to make this groove larger by at least one-half the thickness of the parting tool to prevent it from getting stuck in the groove and jamming the stock. I like to go in about 1/2" and then move the parting tool over to make the groove wider, continuing like this until the final dimension is reached. Be careful that you don't

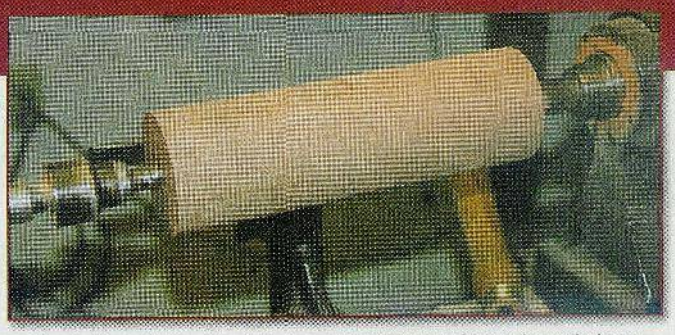


Fig. 1. Mount the blank between centers and turn it so it just comes into round. Be sure to start at a slower speed; you can increase it after the block is round.

Fig. 2. Measure over 4-7/8" and start to block out the major details of the mallet.

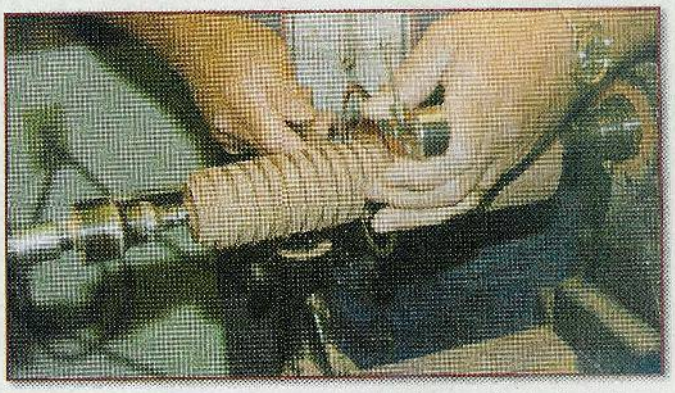


Fig. 3. A series of cuts are made with the parting tool on the remainder of the stock, spaced approximately 3/8" to 1/2" apart.

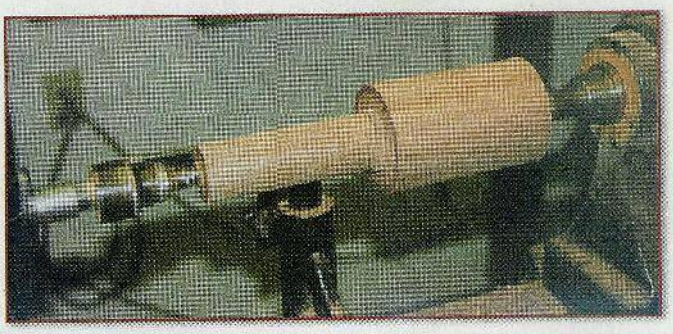


Fig. 4. The blank is all blocked out. All the excess material has been removed from the blank and it is now ready for the details.

continued on page 74

continued from page 73

force the calipers over the block. This will prevent the lathe from grabbing them away from you. This groove will later become the bead that separates the head from the handle and should be approximately 3/8" wide at its finished depth.

Next, set the calipers to 1-1/2". Make a series of cuts with the parting tool on the remainder of the stock spaced approximately 3/8" to 1/2" apart (see **Fig. 3**). Then remove the waste stock with a large gouge. Your blank should now look like **Fig. 4**.

Measure over 7" from the headstock end of the block. Set the calipers for 1" and, with the parting tool, cut a groove in the handle (see **Fig. 5**). This groove will serve as a depth guide for turning the large cove that makes up the predominant shape of the handle.

Now you are ready to start turning the details. By blocking out the basic shape of the mallet, you have removed all the extraneous material from the blank and you can now work directly on the surfaces that need to be turned to shape.

I began by turning the large half-bead at the top end of the mallet (see **Fig. 6**). This cut started approximately 1-1/2" down from the end of the blank and stopped just shy of the metal spur center. Get into the habit of looking at the top edge of your turning (instead of at the tool) as you make the cut. Watching the "horizon" gives you a much clearer picture of what the tool is actually doing as you push it through the stock, giving you much better control of the cut.

Turn the half-bead at the base of the mallet next. This cut starts approximately 2-1/2" to 3" from the end of the mallet head base and continues to the start of the bead that separates the head from the handle.

The bead that separates the head from the handle should be turned to its final shape next (see **Fig. 7**). Try to make it as symmetrical as possible. I used a small gouge to do this; a skew would work well too.

If you look at the photo of the finished project, you will notice that the end of the handle is not flat; it's slightly rounded and culminates in a small bead. Round over the base of the handle with either a small gouge or a skew, being sure to leave enough stock to turn the small bead later (see **Fig. 8**).

Next, turn the large elongated cove that defines the handle (see **Fig. 9**). The center depth of this cove should be just slightly below your depth marker so all traces of this grove are eliminated. I used a large roughing gouge to

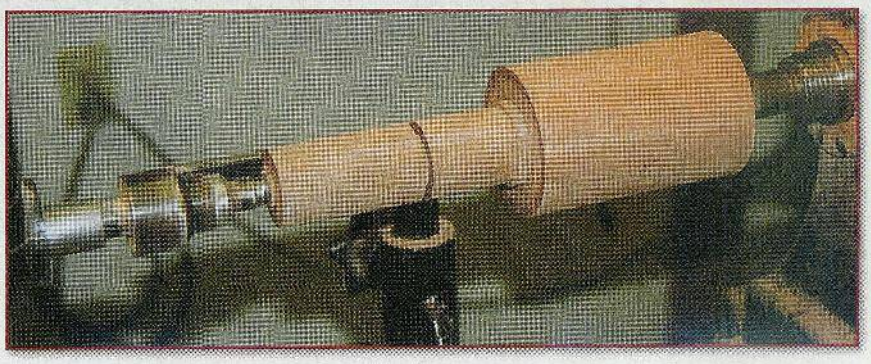


Fig. 5. The depth marker is cut for the cove that defines the shape of the handle.

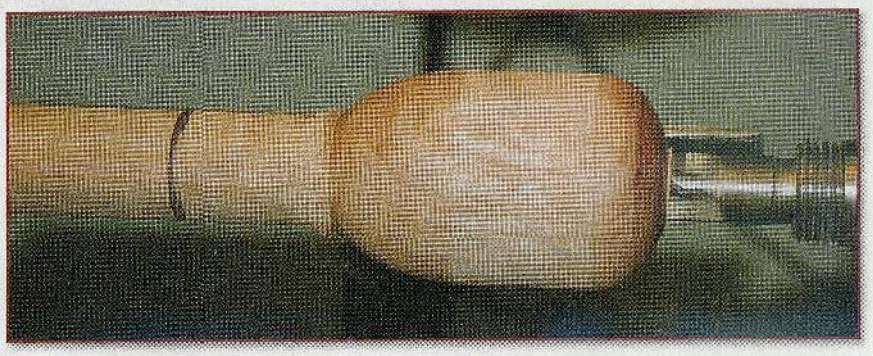


Fig. 6. The two half-beads that shape the mallet are turned next.

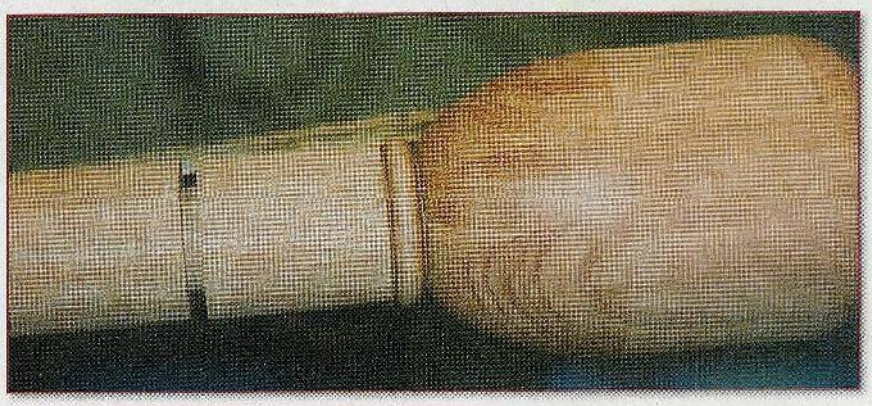


Fig. 7. The bead separating the two main features is turned.

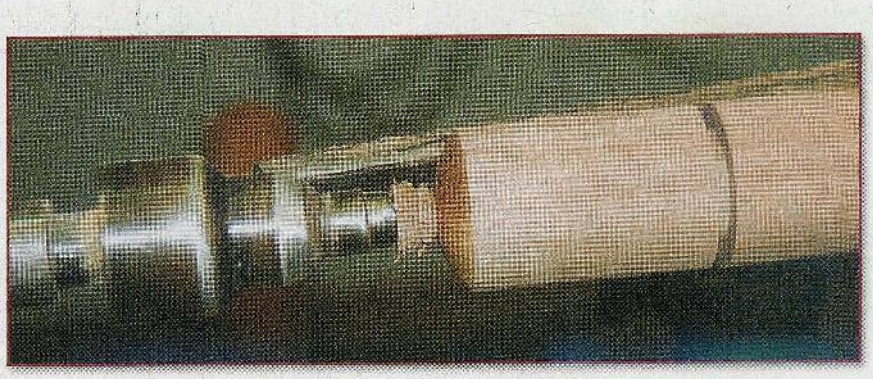


Fig. 8. Round over the base of the mallet, leaving enough stock for the small bead detail.

turn this shape.

Finally, I used a small detail gouge to refine the small bead at the base of the handle (also shown in **Fig. 9**). I like to use this detail because I find that it's far easier to sand the end of a small bead in order to remove all traces of where the project was attached to the lathe than it is to sand the entire end.

Even though this is technically a tool rather than a piece of fine furniture, I still think that it is important to complete the entire process. After all, if you are going to take the time and effort to make it, you might as well take a little more time to sand it and to put on a simple finish. Like Mom always said, "Anything worth doing is worth doing well!"

As important as sanding is, I still hate to do it. That's why I power sand everything I can—and this project is no different! I used both the Merit Power-Loc system and a soft Velcro pad to power sand my mallet. I started with 150 grit and worked my way down to 320 grit. If you are not familiar with this system, it's worth the time and effort to investigate it! I hand sanded the two small beads (see **Fig. 10**).

The two attachment points must be removed now (see **Fig. 11**). Doing so is not difficult, but care must be taken not to flatten the ends of the mallet. Maintaining the slight curve at both ends is important.

I used my disc sander to remove the bulk of the stock left on both ends of the mallet (see **Fig. 12**). However, instead of presenting the mallet perpendicular to the face of the sander, I presented it at a slight angle and rotated the mallet while removing the excess stock. This helps to avoid the flat spot.

When I was finished, I used the soft Velcro pad with a 240-grit disc to remove any scratches that remained. You can see in **Fig. 13** that the end of the mallet still maintains a slight curve. I hand sanded the end of the small bead at the other end.

I used a simple Danish Oil finish on my mallet. I applied a liberal coat, waited several minutes for the oil to soak in, and then applied another liberal coat. After waiting for approximately 15 minutes, I wiped off all the remaining oil with a soft cloth.

My new chisels really appreciate the new mallet!!

For questions concerning this project, send an SASE to: Joseph M. Herrmann, 160 West Cedar Street, Jefferson, OH 44047. E-mail: latheturner@earthlink.net

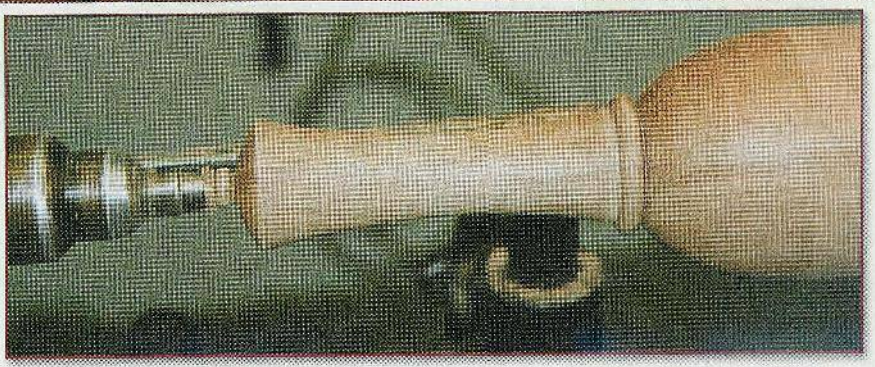


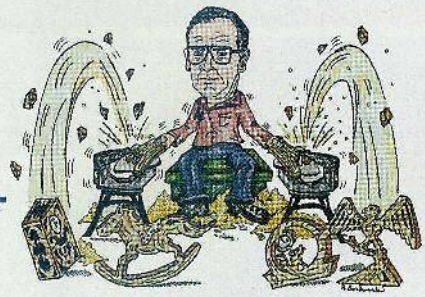
Fig. 9. The shape of the handle has been turned and the bead detail is defined.

Fig. 10. The mallet has been sanded.

Fig. 11. This attachment point must be removed.

Fig. 12. The majority of the excess stock has been removed on the disc sander and any remaining material or scratches present are removed by power sanding.

Fig. 13. Be sure to maintain the curve at the ends of the mallet. You don't want the end to be flat.



Wes' Workshop

by Wes Demarest

Subject: Dust protection

Avoiding sawdust

"Don't breath the sawdust." That was the final sentence of my first column, and I have made numerous references to the dangers of sawdust ever since. Because of these references, you might think that my shop is equipped with every state-of-the-art piece of equipment available to woodworkers. It is not. There is a layer of fine dust on everything in my shop, including the ceiling lights. My "system" consists of the following: a 1-1/2 Hp Robland dual bag collector with a cyclone lid on a 30 Gal garbage can for a pre-filter; a box fan with a furnace filter taped in place with duct tape; a vacuum pick up on the Excalibur; and a respirator. Like you, I have financial priorities, and contrary to my knowledge, I tend to purchase either woodworking tools or photographic equipment before improving my system. My shop is a little over 700 square feet with a 10-foot ceiling, so it actually requires a 3 Hp ducted cyclone system for the machines and work areas and at least one ceiling mounted unit with a 1-micron filter (though I would be in much better shape with a .5-micron).

It's not the big chips or shavings that cause health problems. It's the dust that is only visible in a beam of sunlight that causes major health problems. Have you ever noticed that when you wake up the next morning after a long day of scrolling that your sinuses and/or lungs feel congested? Well, some of the dust is ejected through your body's natural defenses, but a little stays behind, and every time you generate more dust, some of it ends up in your respiratory system. In other words, it is cumulative.

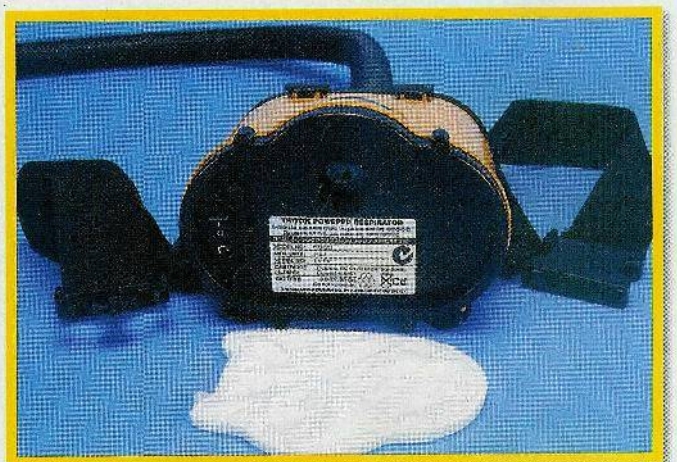
Over the years I have tried any number of masks and respirators. I don't like the masks because they fog my glasses, and in hot weather I feel like I can't breath and end up ripping them off my face. The respirators have similar problems; however, I finally found one that fits my nose properly and does not fog my glasses—plus the exhale valve is close to my mouth so that the air does not stay moist and warm in hot weather. The problem is that I still feel some congestion.

Trying a respirator from "down under"

I have seen the positive pressure respirators in use in several shops, and the one John Polhemus has is incredible, but the price gave me sticker shock. Several weeks ago, I saw a report on the Triton Powered Respirator that was introduced at the AWFS Fair in Anaheim, CA. Triton is an Australian tool manufacturer that has recently introduced to the market a number of power hand tools, and the respirator is their latest item. I called the North American office to get the number of a dealer that had one in stock and was given the number of Granite City Tools in Waite Park, MN.

Upon opening the box, I was immediately impressed with the quality of all the components. It is truly an industrial quality unit that should survive the roughest of conditions. Granite City Tool supplies the stone industry and expects strong sales because of the quality and a price under $300. The unit has two major components: the helmet with a visor, ear protectors, and shroud; and a belt-mounted air filter assembly that connects to the helmet by a semi-rigid plastic hose.

The unit is made to protect against mechanically generated dust particles, such as stone and wood, with their Class P1 filters and against metal fumes and mechanically and thermally generated particles with their Class P2 filter. It is not suitable for poisonous dusts, mists, gasses, vapors, low oxygen atmospheres or explosive atmospheres. The unit meets workplace standards in Australia and New Zealand for respiratory, head, hearing and eye protection.



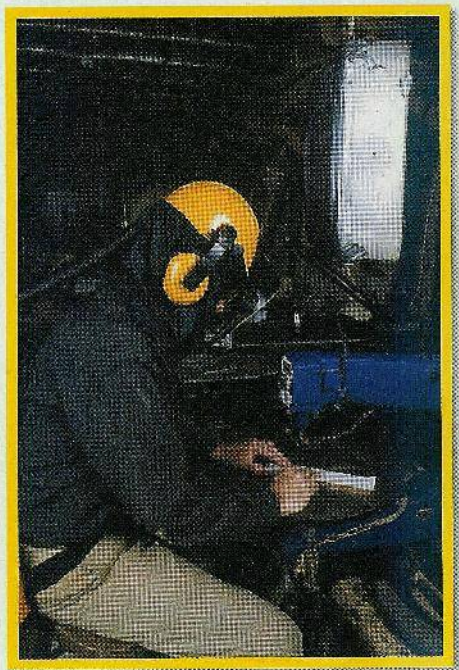
The pre-filter is easily cleaned either by washing, brushing or vacuuming.

The interior canisters are also easily replaced. The batteries will provide 8 hours of service once fully charged and will last for at least 1,000 charging cycles. A battery charger is included, but does not have an automatic shut off.

The helmet and earmuffs can adjust to a large range of sizes, and the visor is molded polycarbonate that offers high resistance to scratching and impact. The earmuffs are designed to reduce noise levels to 23dBL. The total weight of the assembly exceeds 6 lbs, with the helmet unit weighing just under 2 lbs. At this time, no protective sheets are available for the visor.

Once I put the helmet in use, two things became immediately obvious. The hose transmitted blower noise when my head was in certain positions and the earmuffs were locked in. There is a lot of background noise in my shop when the dust collectors are running along with the vacuum on the scroll saw, so the blower noise was generally not a problem. However, when there was no background noise, I found it a bit annoying.

The blower puts out 5.3 CFM of air and is shipped with a flow meter so that you can determine when the filters need changing, or when the battery needs recharging.



Cutting on a scroll saw manifested the other problem: optical distortion when looking through the visor. I noticed it when I first put on the helmet, but it really became apparent while cutting. A few of the other helmet/visor assemblies I have tried over the years also suffered from this problem, but I could usually find a sweet spot. That was not the case here. I called the Triton office and advised them of the situation and was informed that they had not received any other complaints, and there were no replacement visors on hand. They also advised me that they checked two other units they had on hand that also had a bit of distortion.

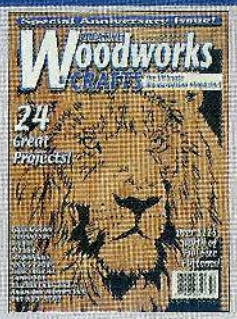
Needless to say, I was disappointed and informed them that I would be returning it for a refund, and they had no problem with that. If the distortion is ever corrected, I could live with the blower noise. After all, my hearing has been going downhill, and the unit is really well made and priced right.

CREATIVE WOODWORKS &

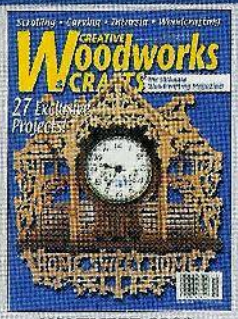
EACH ISSUE $6.00 · ANY 5 ISSUES $28.00 · ANY 8 ISSUES $42.00

MAIL-IN ORDERS AND WEBSITE ORDERS WITHIN THE U.S. GET FREE SH

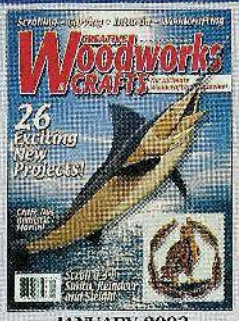
TO ORDER ONLINE: WWW.SEYCO.COM · FOR



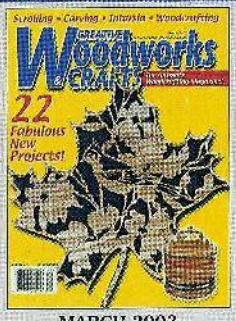
SEPTEMBER 2002
Bi-Plane, Baseball Clock, Fretwork Dragon, Woodburned Horse, Striped Bass Intarsia, and more!



NOVEMBER 2002
Frog Bookmark, Patriotic Shelf, Wall Basket, Bison, Whales Intarsia, Fretwork Spice Cabinet, and more!

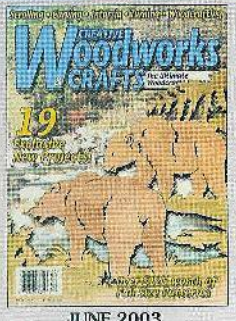


JANUARY 2003
Squirrel Plaque, Segmented Hawk, Bear Intarsia, Band Saw Box, Rocking Reindeer, Ring Box, and more!



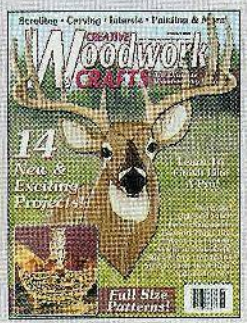
MARCH 2003
Memorial Cross, Bucking Bronco, Grizzly Bear, Canister Basket, Elephant and Eagle Mini Clocks, and more!

APRIL 2003
Muskie Fishing Rod Rack, Kitchen Canisters, Fretwork Cross Box, Garden Basket, Baseball Desk Clock, and more!

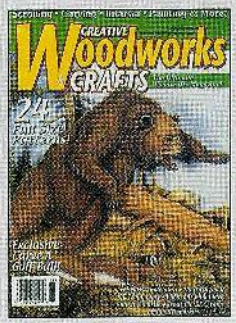


JUNE 2003
Doe & Fawn Mini Clock, Round Basket, Fretwork-Pendulum Mini Clock, Angel Keepsake Box, Guitar CD Rack, and more!

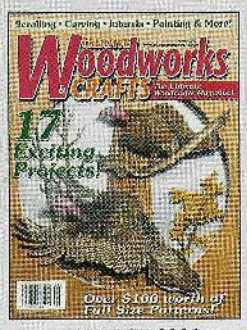
AUGUST 2000
French Lyre Clock, Noah's Ark Puzzle, Tiger Silhouette, Elk Desk Set, Two Wilckens Mini Clocks, and more!



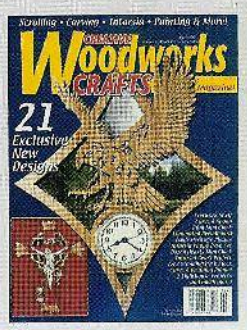
OCTOBER 2000
Deer Intarsia, Fretwork Basket, Fretwork Music Box, Oak Leaf Clock, "American Pride Eagle", and more!



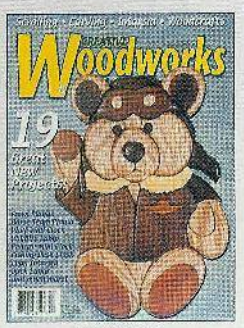
NOVEMBER 2000
Nine Cross Ornaments, Bass Mini Clock, Ship in a Bottle Silhouette, Nautical Shelf, Trout Frame, Southwestern Box, Pheasant Clock, and more!



MARCH 2001
Wild Turkeys, Fretwork Music Box, Nascar Plaque, 3-Dragons Nightlight, Fretwork Cross Candleholder, Grizzly Bear, Hawk, Sharpening Carving Tools, and much more!

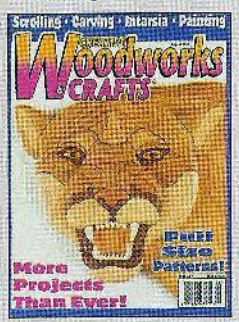


APRIL 2001
Patriotic Plaque, Breadboard, K-9 Rookie Desk Set, Ram Mini Clock, Fretwork Shelf, Two Lighthouses and more!



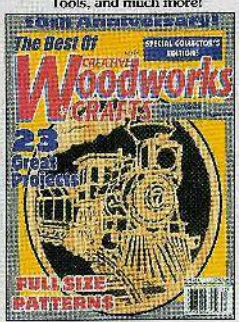
JUNE 2001
Loons Intarsia, Wolf Clock, Golf Desk Set, Duck Lamp, Horse Plaque, and more!

JUNE 1997
Tiger and Eagle Mini Clocks, Midnight Snacker (Raccoon) Intarsia, Fretwork Eagle, Carving a Frame, Christopher Mantel Clock, and more!

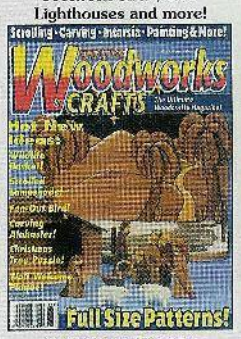


AUGUST 1997
Intarsia Cougar, Cardinal Mini Clock, English Pipe Box, article on Marvin Kaisersatt- "Carver of the People", Two Wolf Scroll Saw Projects, and more!

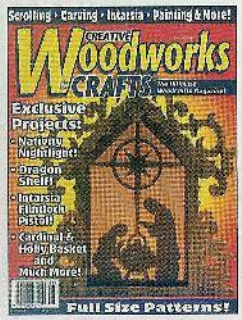
SCROLL WORLD
100% Scroll-Saw Projects! African Mini Clock, "Crown of Thorns" Wall Shelf, Fall Harvest Relief Plaque, Impala Antelope Intarsia, Nature's Way Plaque, and more



BEST OF CREATIVE WOODWORKS & CRAFTS
10 yr. Anniversary Special Collectors Edition, featuring 23 of our best projects ever!

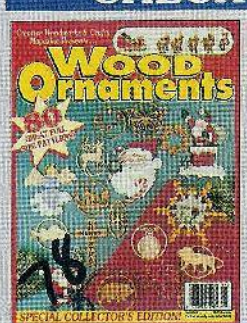


NOVEMBER 1998
Christmas Tree Puzzle, Mallard Silhouette, Wolf Welcome Plaque, Wild West Lampshade, and more!

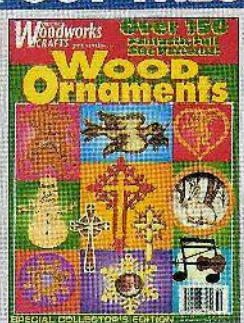


JANUARY 1999
Dragon Shelf, Slotted Ornaments, British Naval Flintlock (Intarsia), & more!

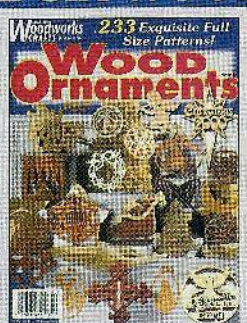
CHECK OUT THESE SIX WOOD ORNAMENTS BACK ISSUES!



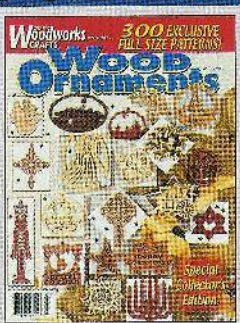
WOOD ORNAMENTS - WINTER '97-'98
80 Terrific patterns in one issue, and 3-D deer and sleigh patterns!



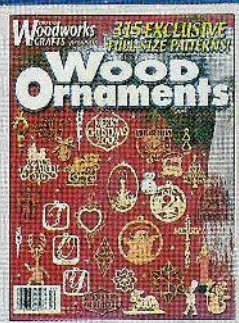
WOOD ORNAMENTS - WINTER '99-'00
Featuring 151 Full Size Ornament Patterns!



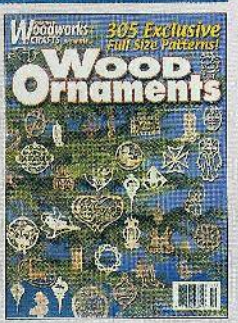
WOOD ORNAMENTS - WINTER '00-'01
Featuring 233 Full Size Exquisite Patterns!



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



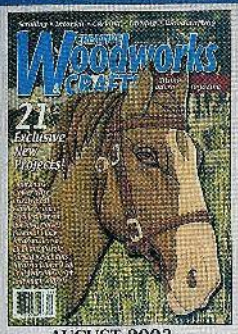
WOOD ORNAMENTS - WINTER '02-'03
Featuring 315 Exclusive Full Size Patterns!



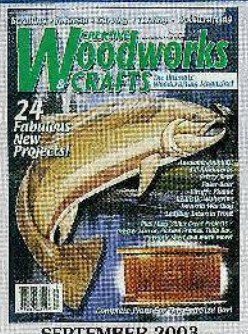
WOOD ORNAMENTS - WINTER '03-'04
Featuring 305 Full Size Patterns!
THE LAST ORNAMENT ISSUE!

CRAFTS BACK ISSUE SALE

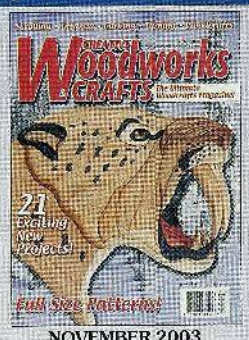
· ANY 10 ISSUES $50.00 · ANY 15 ISSUES $70.00 (US Funds Only)
PPING! PHONE ORDERS WILL BE SUBJECT TO A SHIPPING CHARGE.
R MORE INFORMATION CALL (972) 722-9722.



AUGUST 2003
Wolf & Eagle Mirror, Howling Wolves, Family Photo Frame, Name Key Tags, Train Shelf, Tabletop Clock, Intarsia Heron, and more!



SEPTEMBER 2003
Rhinoceros Plaque, Giraffe Plaque, Tulip Box, Caboose, Wooden-Hinged Basket, Grizzly & Wolverine Plaques, and more!

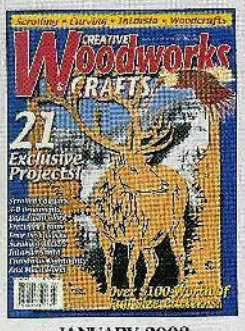


NOVEMBER 2003
Turkey Leaf, Turned Pens, Fretwork Pen Box, Eagle Feather, Quarter Pounder With Cheese, Lion, Carved Trout, Four Angelic Clocks, and more!

JANUARY 2004
Scrolled Tiger, Kitten In A Shoe, Cougar, Mantle Clock, Snowflake Ornaments, Native American Box & Frame, Chocolate Lab Intarsia, and more!

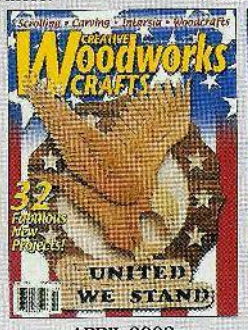
MARCH 2004
Caribou Weather Station, Smallmouth Bass Plaque, Basketweave Jewelry Box, Two Native American Silhos, Intarsia Mammoth and much more!

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

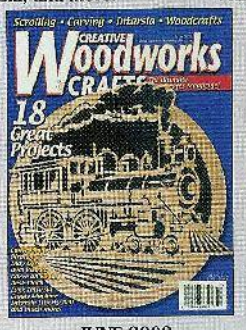


JANUARY 2002
Eagle Intarsia, Fretwork Frame, U.S. Navy Plaque, Basketball Clock, Cougar Plaque, Scrolling Antler, Three 3-D Ornaments, and more!

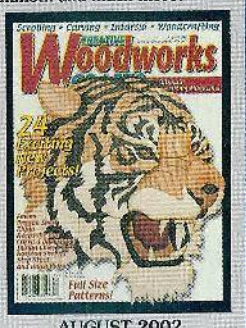
MARCH 2002
Baseball Desk Set, Horse Intarsia Clock, Lighthouse Intarsia, Guardian Angel Frame, Lake Trout Plaque, and more!



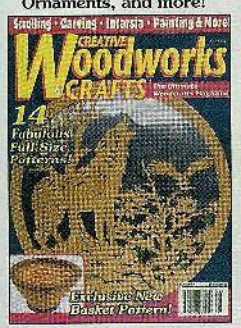
APRIL 2002
Cougar Plaque, Coin Cutting Project, Patriotic Jewelry, Train, Bison, and Angel Plaques, and more!



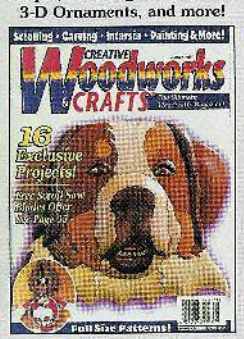
JUNE 2002
Liberty Bell Intarsia, Eagle Music Box, Two Train Projects, Candy Machine, Birdhouse, and more!



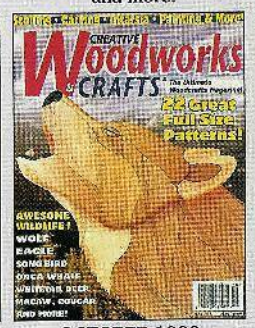
AUGUST 2002
Fretwork Cross, Hot Rod Shelves, Classic Step Stool, Fawns Plaque, and more!



APRIL 1999
Orca Ornament, New Basket Design, Bear, Piano Music Box, and more!

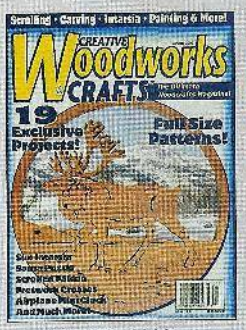


AUGUST 1999
Dog Intarsia, Pheasant Collector's Plate, Love Birds Clock, and more!

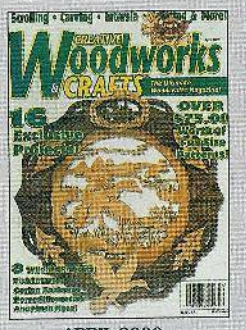


OCTOBER 1999
Wolf Intarsia, Eagle Dreamcatcher, Cougar, Whitetail Buck, "Bless Our Home" Silho, and more!

NOVEMBER 1999
Two Lighthouse Mini Clocks, Dragon, Butterfly Band Saw Box, Mini Grandmother Clock, and more!



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



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

ORDERING GUIDELINES: PLEASE ADDRESS ALL BACK ISSUE ORDERS (AND MAKE CHECK OR MONEY ORDER PAYABLE) TO: SEYCO, THE SCROLL SAW SPECIALISTS, INC., P.O. BOX 1900, ROCKWALL, TX 75087, (DEPT. B-10). • PLEASE ORDER ONLY FROM THE ISSUES SHOWN IN THIS AD; FOR MORE INFO. CALL (972) 722-9722 • *PLEASE USE THE PRICES SHOWN IN THIS AD; DO NOT ORDER FROM PAST BACK ISSUE ADS.*

NAME _____ Enclosed is my payment of $_____ for _____ back issues

ADDRESS _____

CITY/STATE/ZIP _____

www.seyco.com

MasterCard VISA DISCOVER **accepted**

Indicate which issues you want (write in how many of each if more than one)

- ❑ June 1997
- ❑ August 1997
- ❑ Scroll World
- ❑ Best of CWW&C.
- ❑ November 1998
- ❑ January 1999
- ❑ April 1999
- ❑ August 1999
- ❑ October 1999
- ❑ November 1999
- ❑ January 2000
- ❑ April 2000
- ❑ August 2000
- ❑ October 2000
- ❑ November 2000
- ❑ January 2001
- ❑ March 2001
- ❑ April 2001
- ❑ June 2001
- ❑ November 2001
- ❑ January 2002
- ❑ March 2002
- ❑ April 2002
- ❑ June 2002
- ❑ August 2002
- ❑ September 2002
- ❑ November 2002
- ❑ January 2003
- ❑ March 2003
- ❑ April 2003
- ❑ June 2003
- ❑ August 2003
- ❑ September 2003
- ❑ November 2003
- ❑ Wood Ornaments '97-'98
- ❑ Wood Ornaments '99-'00
- ❑ Wood Ornaments '00-'01
- ❑ Wood Ornaments '01-'02
- ❑ Wood Ornaments '02-'03
- ❑ Wood Ornaments '03-'04
- ❑ January 2004
- ❑ March 2004

WOOD MARKET

The Wood Shed

OTT-LITE TRUE COLOR LAMPS! **BRIGHT**, glare-free, perfect for color matching, CRI=95. Bring daylight illumination inside! Discount prices! w w w . l u m e n l i g h t . c o m 1-800-742-4289.

40 Species

of Exotic & Domestic Hardwoods
FROM 1/16" TO 3/4" THICK

13 Species of Plywood

PEGAS SCROLL SAW BLADES

Wood ID Kit - $29.95 + 8.95 Shipping

For Free Catalog Call:
Toll Free: 1-888-751-1400 or
610-381-2286 • Fax 610-381-5155

D & D Woodcrafts

RR 3 Box 3066
Saylorsburg, PA 18353-9617

Quality Lumber at Affordable Prices

Ocooch Hardwoods

Free Catalog

Toll Free:
1-888-322-2432
Scroll Saw Lumber
1/8 to 3/4 inch thick and
4" to 8" wide and wider!!

26511 County Hy OO
Richland Center, WI 53581

www.ocoochhardwoods.com

*Lower Prices * Fast Service
*Customer Satisfaction

Unsurfaced Lumber
Hardwood Planks
Carving Stock

NATIONWIDE SCROLLING CLASSES

Scrolling Across America is expanding its popular scroll saw class program, which allows you to bring your saw and learn how to use it for maximum enjoyment and productivity! After years of successful regional classes, this education division of Advanced Machinery is now scheduling events **throughout the US and Canada**. Interested scrollers are encouraged to **register online**, as classes will be presented where interest is the greatest. Just provide your e-mail address and zip/postal code, and you'll both increase your chances of a class in your area and guarantee you'll be the first in line to register when it happens!

For complete details on current classes, rates, and how to bring a class in your area, log onto:
www.scrollingacrossamerica.com
or call 1-800-SCROLLER
(1-800-727-6553, 9-4:30 ET).

The Tradition Continues...

2004 MIDWEST SCROLL SAW PICNIC

Established by
Joe Diveley in 1996
Saturday, August 7th, 2004
in beautiful Richland Center, Wisconsin
At the Middle School -
Located on the corner of
Hwy 80 + Cty 00
Co-hosted by Floyd & Carol Hacker of Ocooch Hardwoods and Dirk & Karen Boelman of The Art Factory
Indoor event –
held rain or shine
S.A.W. Contest
Lunch available in cafeteria

For more info., contact Ocooch Hardwoods, (888) 322-2432 e-mail: floyd@ocoochhardwoods.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
S.A.W. Contest
Picnic-style box lunch available by pre-order

Lots of door prizes, including GRAND PRIZE: WIN A 20" RBI HAWK PRECISION SCROLL SAW

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
Bring your membership card to register for winning a HEGNER UniMax from Advanced Machinery!

For more info., contact Lucille Brook: (PH) 610-775-0871 e-mail: lucilleb@mindspring.com or write her: 509 No. Church St., Mohnton, PA 19540-1349

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

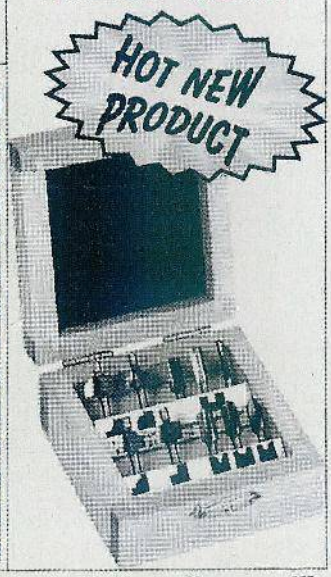
We stock 1/4" Hardwood Plywood in many different species. Give us a Call !!!

2 inch Precision Machine Square
A must when stack cutting, Squares your blade with the table.

 # SQ-2 - $4.95

10 piece - 1/8" Shank Router Bit Set
Fits Dremel Tools with Router Base. Ten High Speed Steel Bits come in a Wooden Storage Box

#D2721 - $25.00



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

To place an order, call, fax or write us. We accept Visa, MasterCard, Discover, Checks & Money Orders. Sorry No COD's Please Include Phone # and Street address (No PO Boxes) - Most orders are shipped within 24 hours, We ship by UPS-100% Insured, No minimum order, No extra insurance charges, 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 !!!

VISA MasterCard DISCOVER NOVUS

Sloan's Woodshop - 3453 Callis Road - Lebanon, TN 37090
Phone: (615) 453-2222 Fax: (615) 453-0507 Email: info@sloanswoodshop.com
www.sloanswoodshop.com Check out our internet specials !!!

Order Toll Free: 1-888-615-9663

Good Wood - Great Prices - Top Rated Customer Service

www.sloanswoodshop.com

"Olson" Top Quality Scroll Saw Blades

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

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

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

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

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

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

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

"NEW" Mach Series Reverse
3, 5, 7, 9
$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

Acrylic Sheets

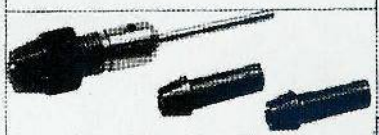
Solid Colors
$ 7.95 ea
1/8"x12"x24"
Red, Blue, Light Blue, Green, Yellow, Orange, Black, White, Pink, Ivory, Brown, Purple, Frost White, Turquoise

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

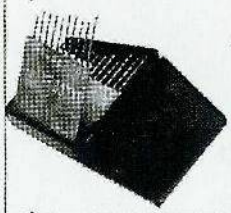
Transparent Colors
$7.95 ea
1/8"x12"x24"
Red, Blue, Light Blue, Green, Yellow,Orange, Smoke, Bronze, Clear
(clear only $ 5.50 each)

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**



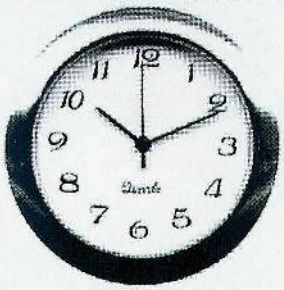
20 Piece Mini Drill Bit Set
#61 - #80
metal case
#20pcDS
$ 9.95

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)

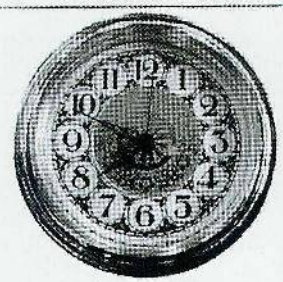
Top Quality Silcon Brand Inserts

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
1-888-615-9663
Sloan's Woodshop
3453 Callis Road
Lebanon, TN
37090

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

Unlock Your Creativity

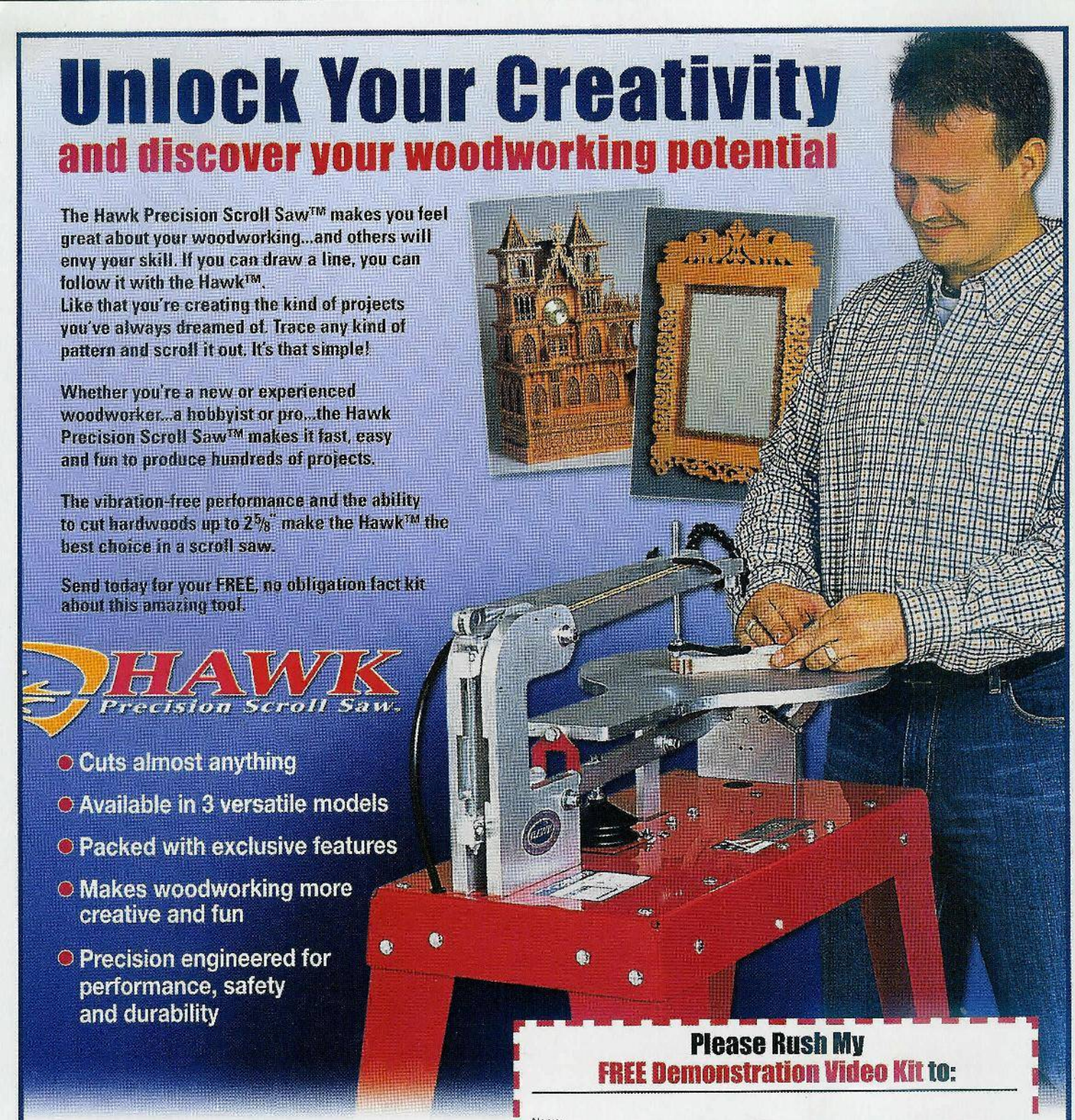
and discover your woodworking potential

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

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

The vibration-free performance and the ability to cut hardwoods up to 2⅝" make the Hawk™ the best choice in a scroll saw.

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



HAWK
Precision Scroll Saw

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

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

Please Rush My FREE Demonstration Video Kit to:

Name_____
Phone_____
Address_____
_____
City_____
State_____ Zip_____
Email_____
(Optional—occasionally receive special offers via email)

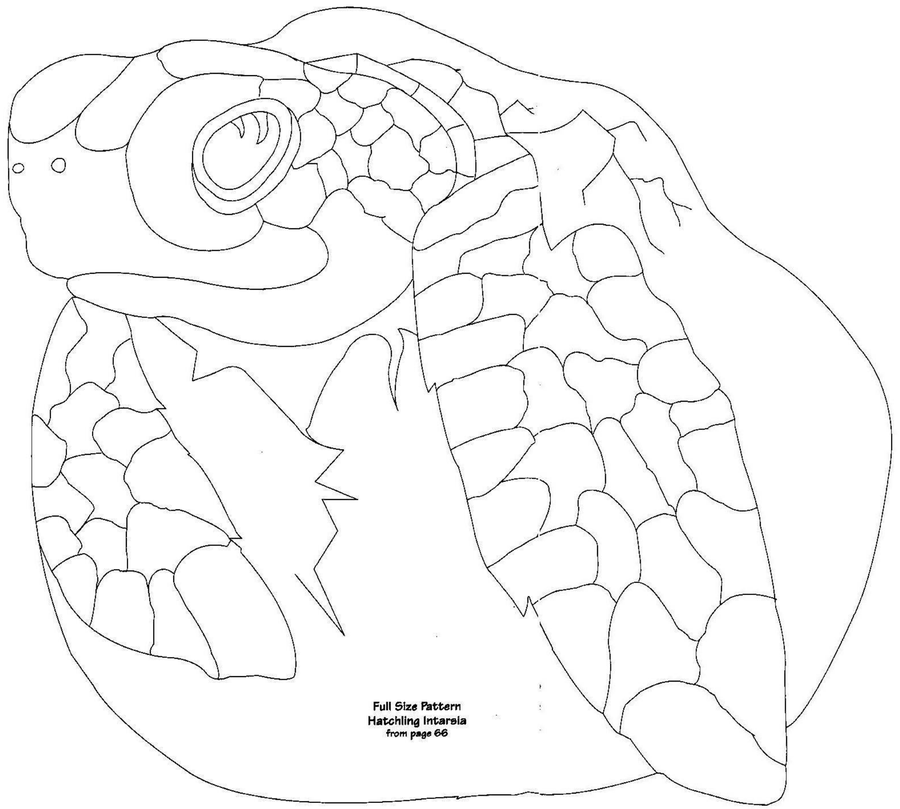
Hawk Woodworking Tools
1801 Vine Street
P.O. Box 369
Harrisonville
MO 64701-0369

CODE: S04020

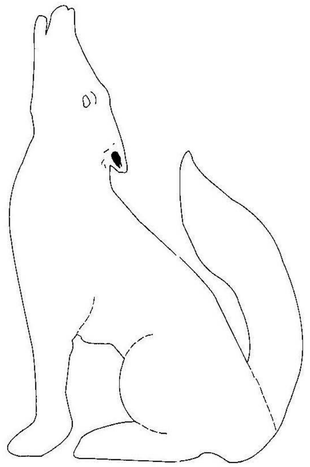
www.hawkwoodworkingtools.com

www.hawkwoodworkingtools.com

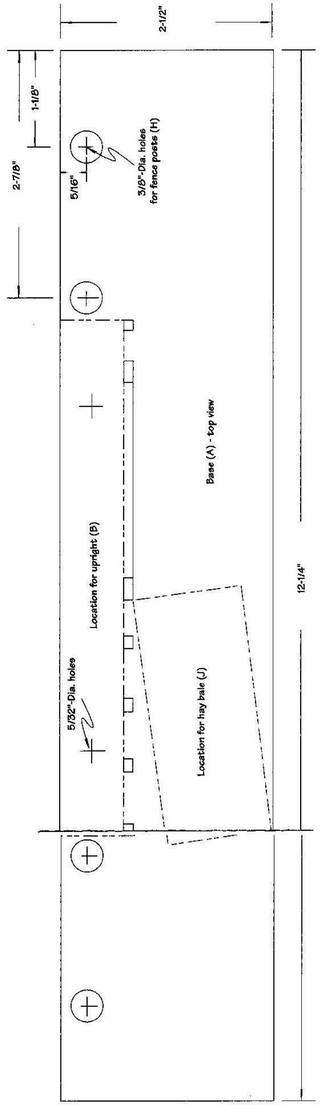
Call 1-800-487-2623



Full Size Pattern
Hatchling Intarsia
from page 66



Full Size Pattern
Coyote Candleholders
from page 20



Woodworks

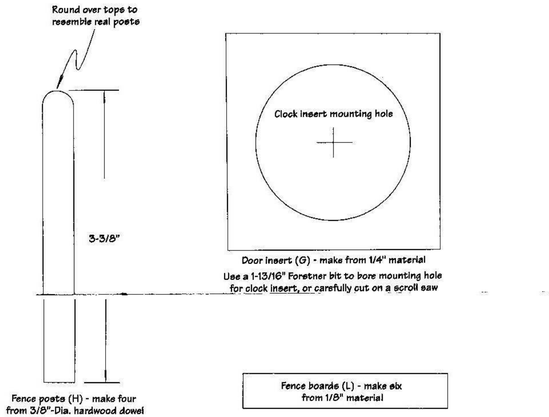
FULL SIZE PATTERN SECTION NO. 1 AUGUST 2004

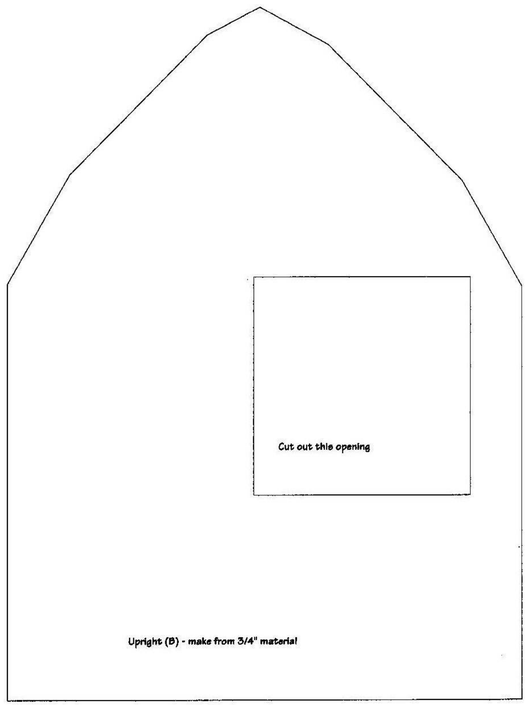
Metric Conversions:

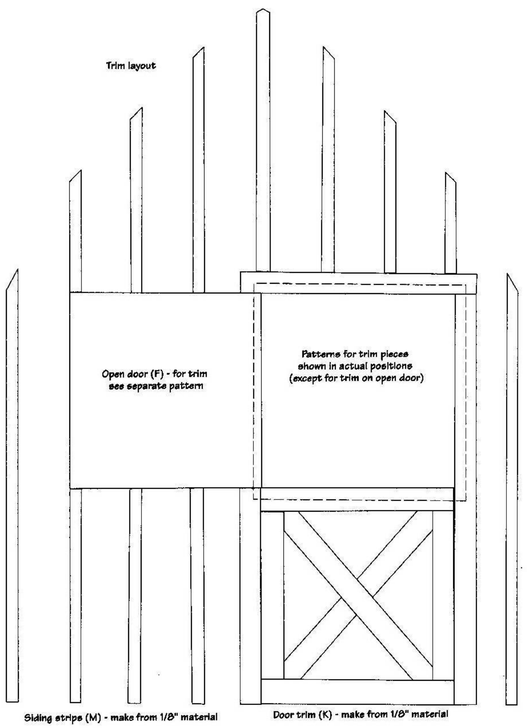
1 inch = 25.4mm = 2.54cm = 0.0254m

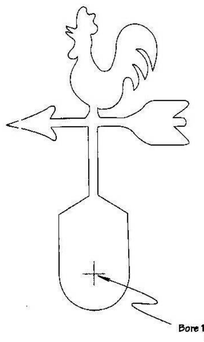
Common Measurements:

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

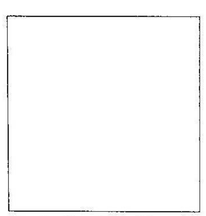




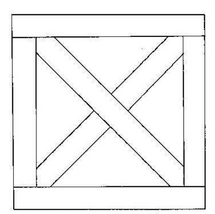




Full Size Patterns
Miniature Horse Barn
from page 12

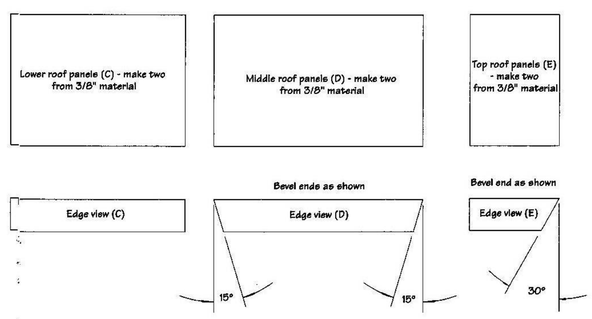


Open door (F) - make from 1/4" material

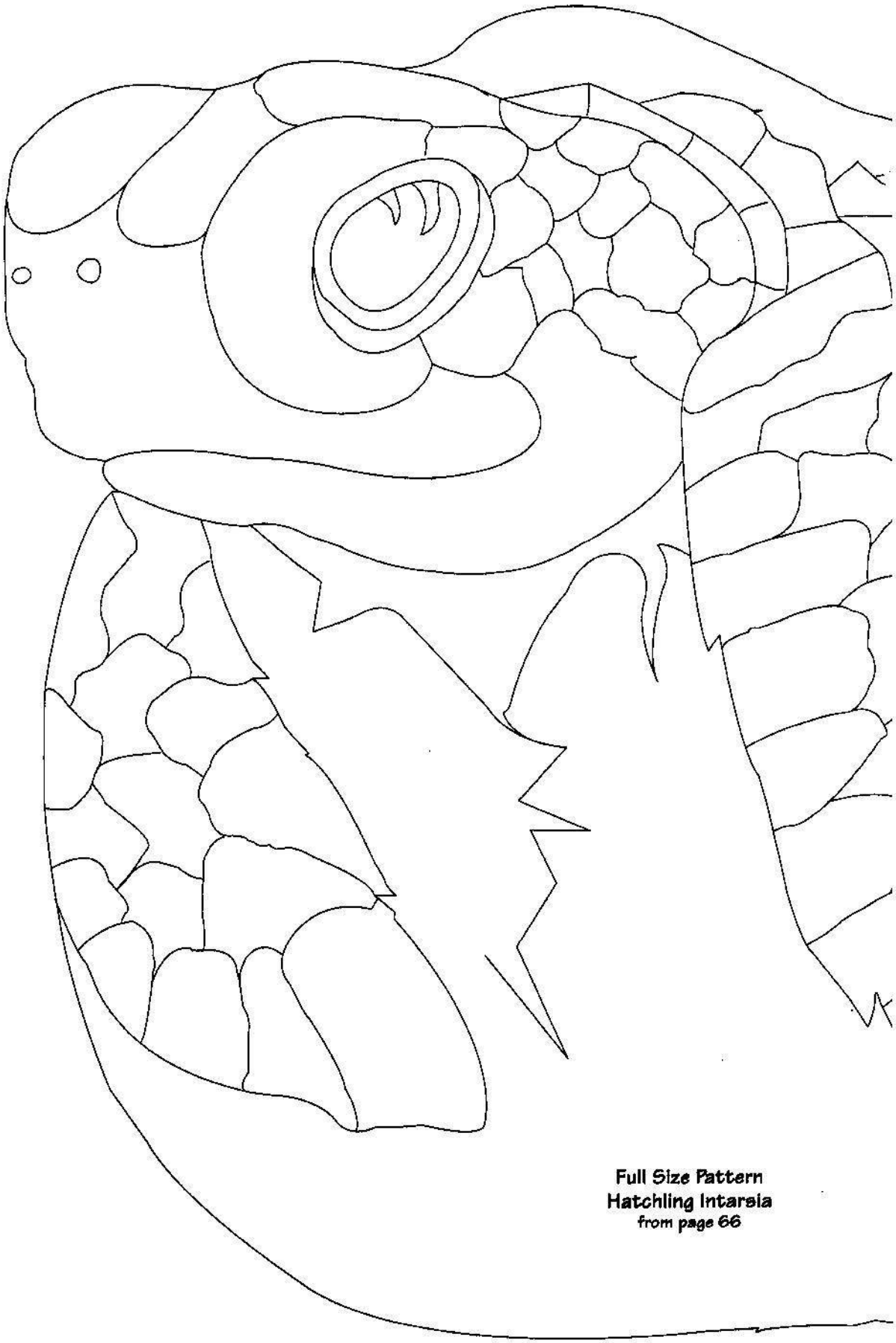


Door trim (K) - make from 1/8" material

Trim for open door only (see trim layout pattern for sizing on rest of trim)

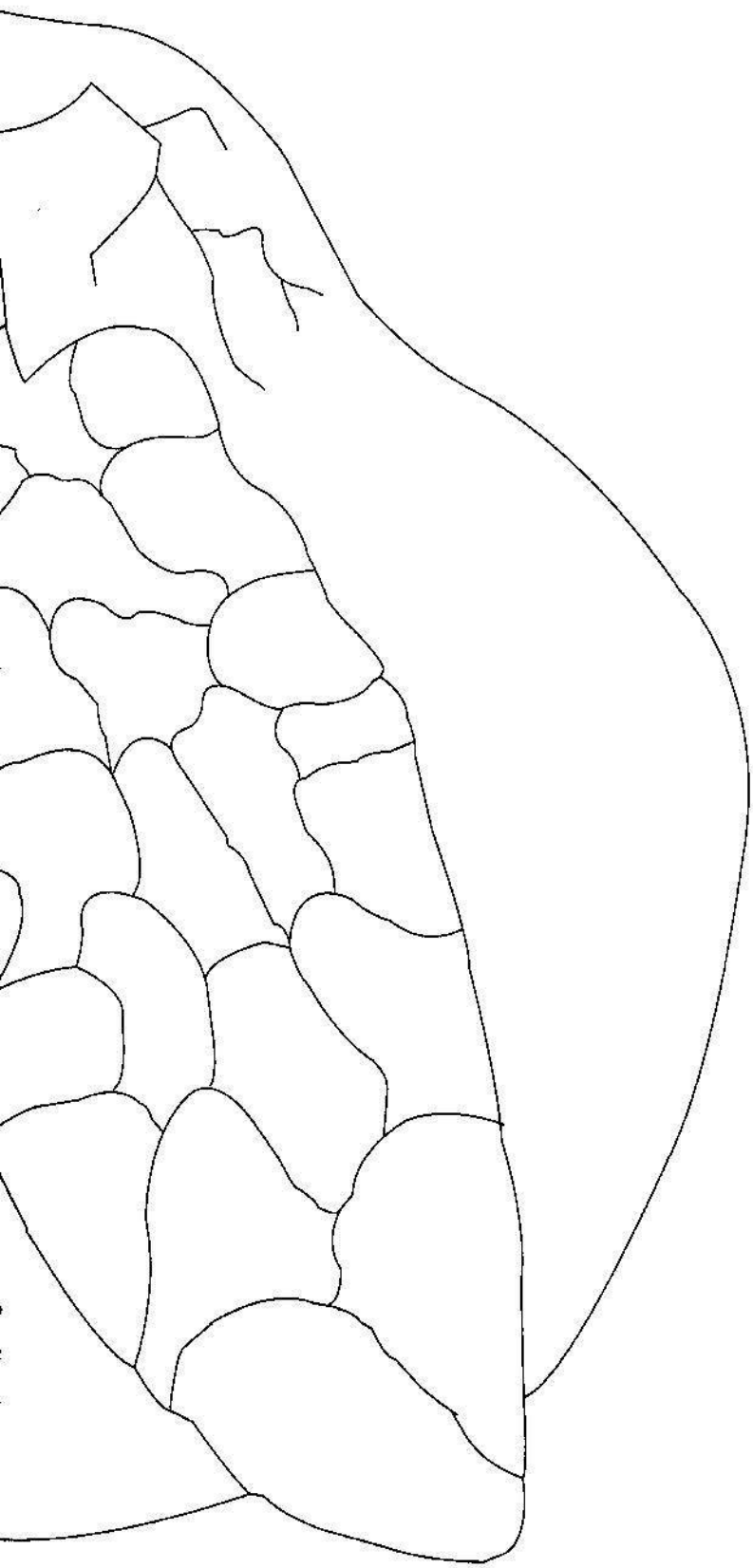


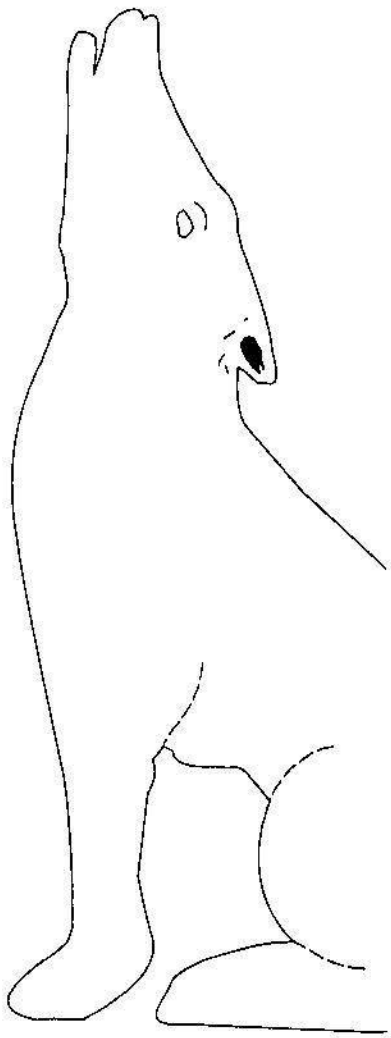
A1



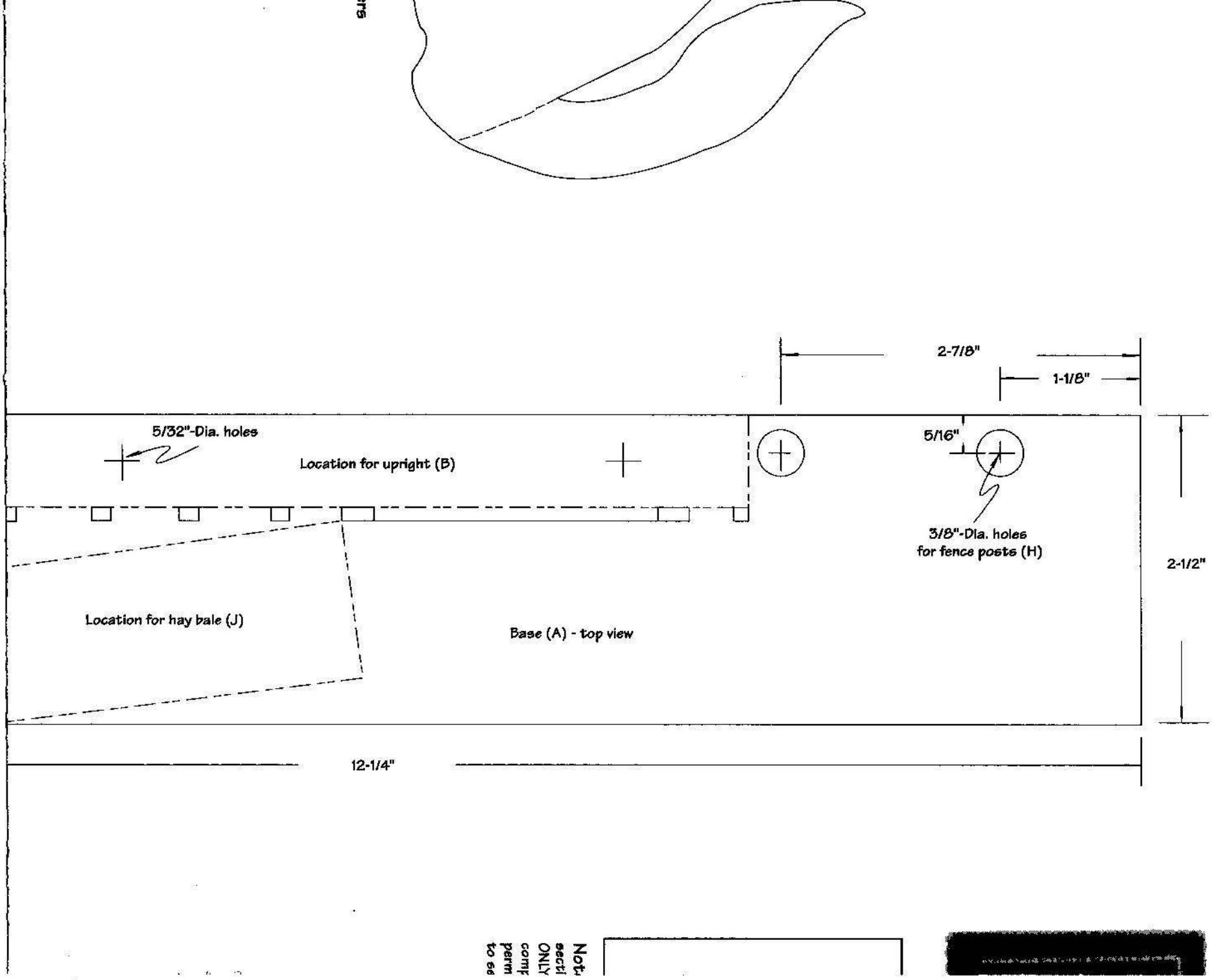
Full Size Pattern
Hatchling Intarsia
from page 66

A2





Full Size Pattern
Coyote Candlehold
from page 20


2-7/8"
1-1/8"
5/32"-Dia. holes
Location for upright (B)
5/16"
3/8"-Dia. holes
for fence posts (H)
2-1/2"
Location for hay bale (J)
Base (A) - top view
12-1/4"

A 4

Woodworks

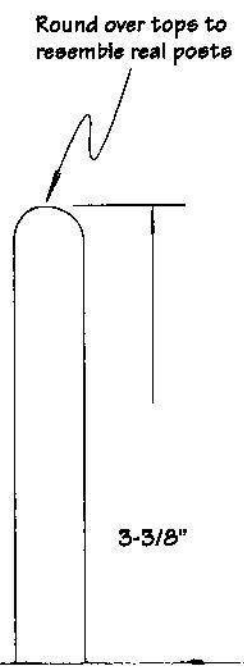
FULL SIZE PATTERN SECTION NO. 1 AUGUST 2004

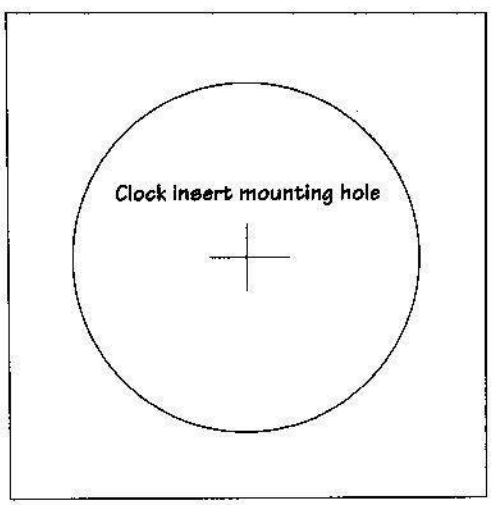
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

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

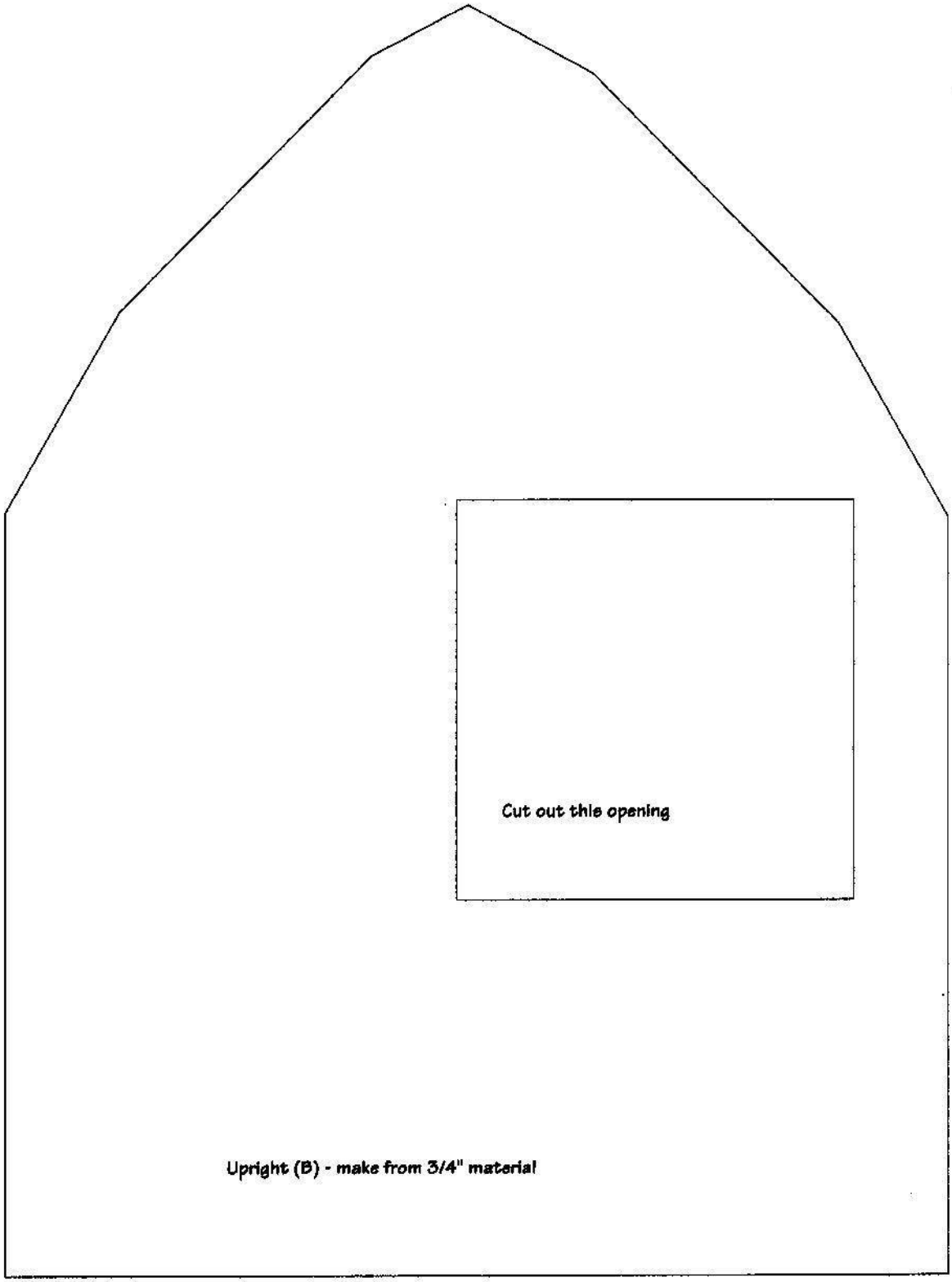




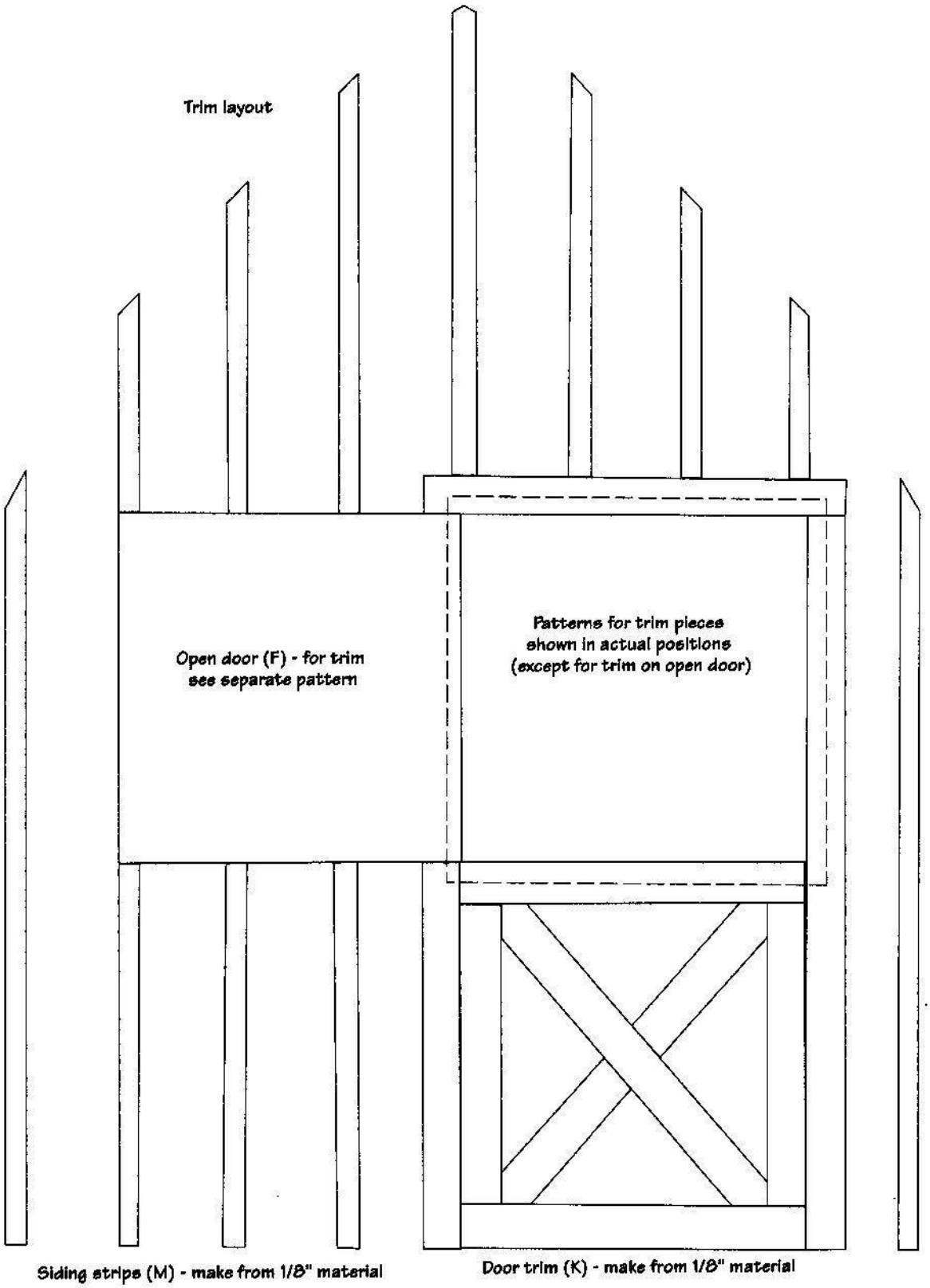
Door insert (G) - make from 1/4" material

Use a 1-13/16" Forstner bit to bore mounting hole for clock insert, or carefully cut on a scroll saw

AS

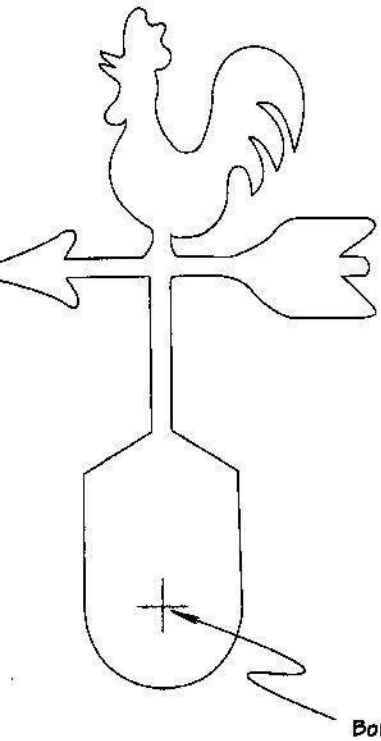


Upright (B) - make from 3/4" material

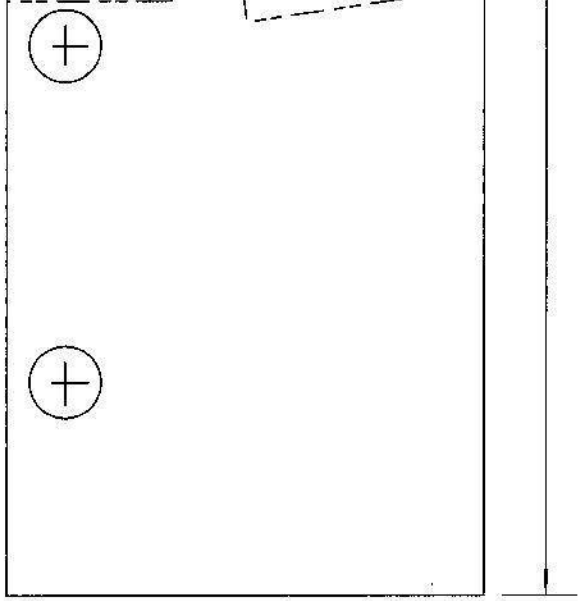

Trim layout
Open door (F) - for trim see separate pattern
Patterns for trim pieces shown in actual positions (except for trim on open door)
Siding strips (M) - make from 1/8" material
Door trim (K) - make from 1/8" material

a7

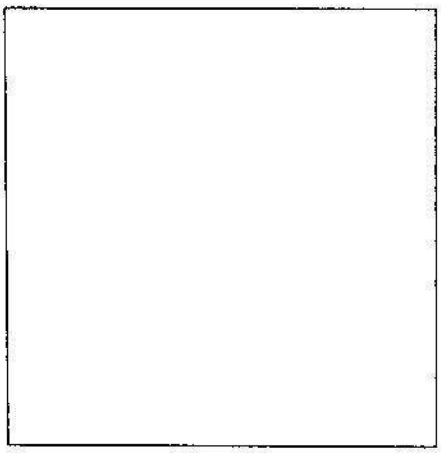
Weather vane (I) - make from 3/16" material



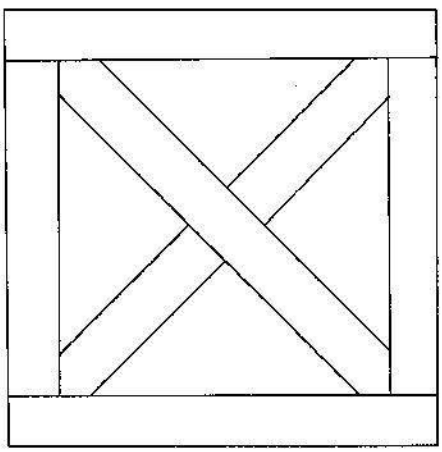
Bore 1/8"-Dia. hole for mounting screw (countersink on back side)



Full Size Patterns
Miniature Horse Barn
from page 12



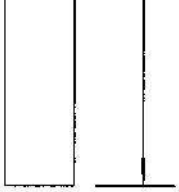
Open door (F) - make from 1/4" material



Door trim (K) - make from 1/8" material

Trim for open door only (see trim layout pattern for sizing on rest of trim)

98



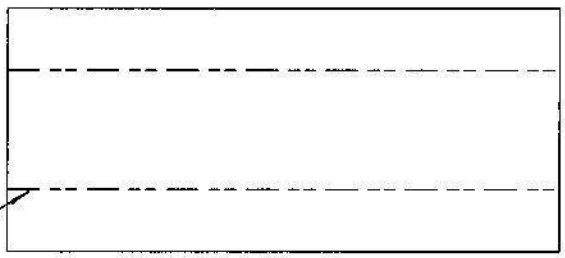
Fence posts (H) - make four from 3/8"-Dia. hardwood dowel

Fence boards (L) - make six from 1/8" material

End view (J)

Side view (J)

Hay bale (J) - make from 3/4" material



Wrap with twine

Lower roof panels (C) - make two from 3/8" material

Middle roof panels (D) - make two from 3/8" material

Top roof panels (E) - make two from 3/8" material

Edge view (C)

Bevel ends as shown

Edge view (D)

15°

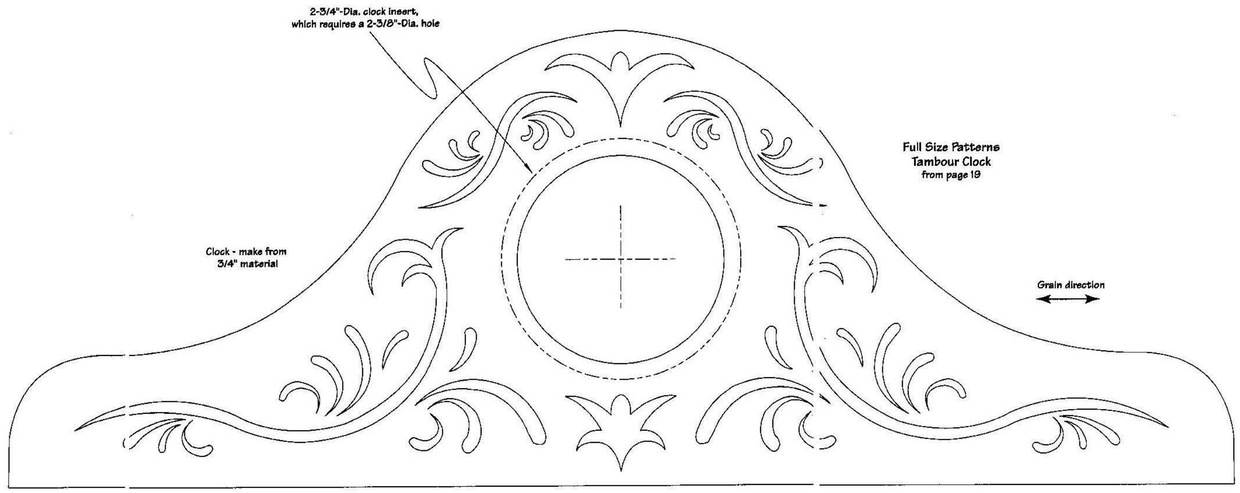
15°

Bevel end as shown

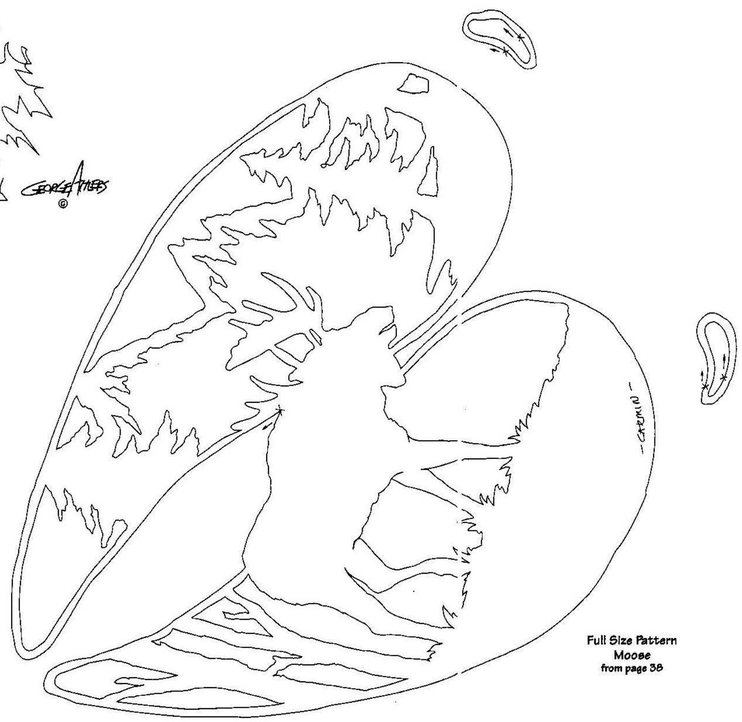
Edge view (E)

30°

Full Size Pattern
Black Bear
from page 59

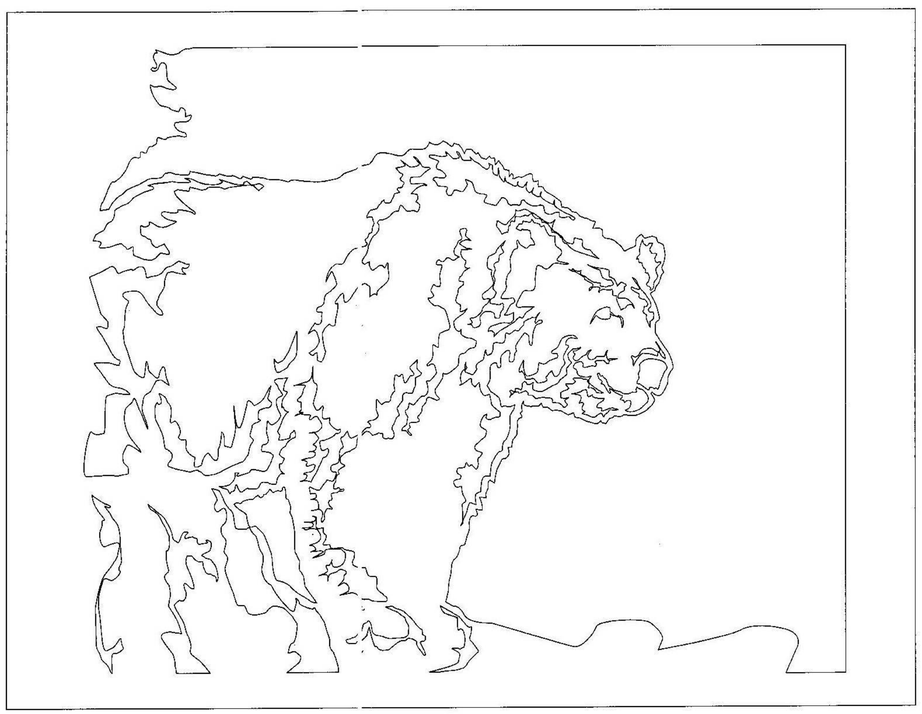


Full Size Patterns
Tambour Clock
from page 19

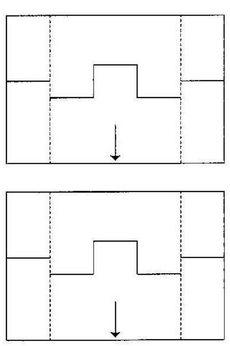


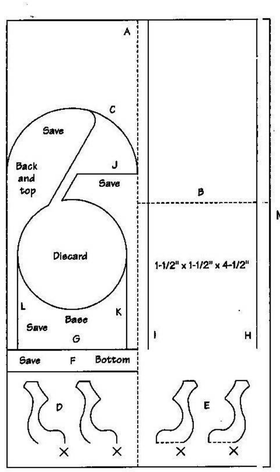
Full Size Pattern
Moose
from page 38

Full Size Pattern
Kodiak Bear
from page 8



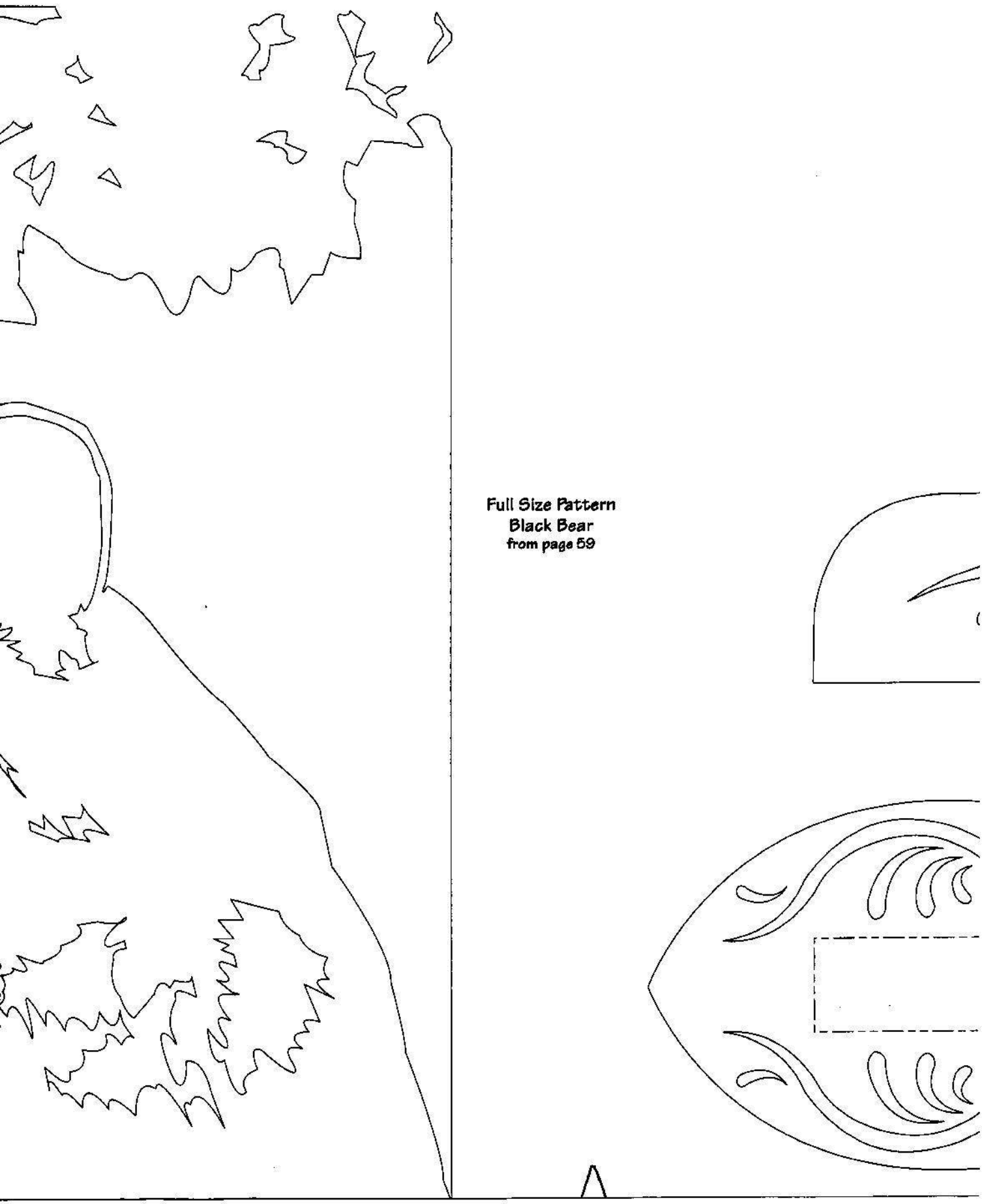
Full Size Patterns
Cedar Chest
from page 44

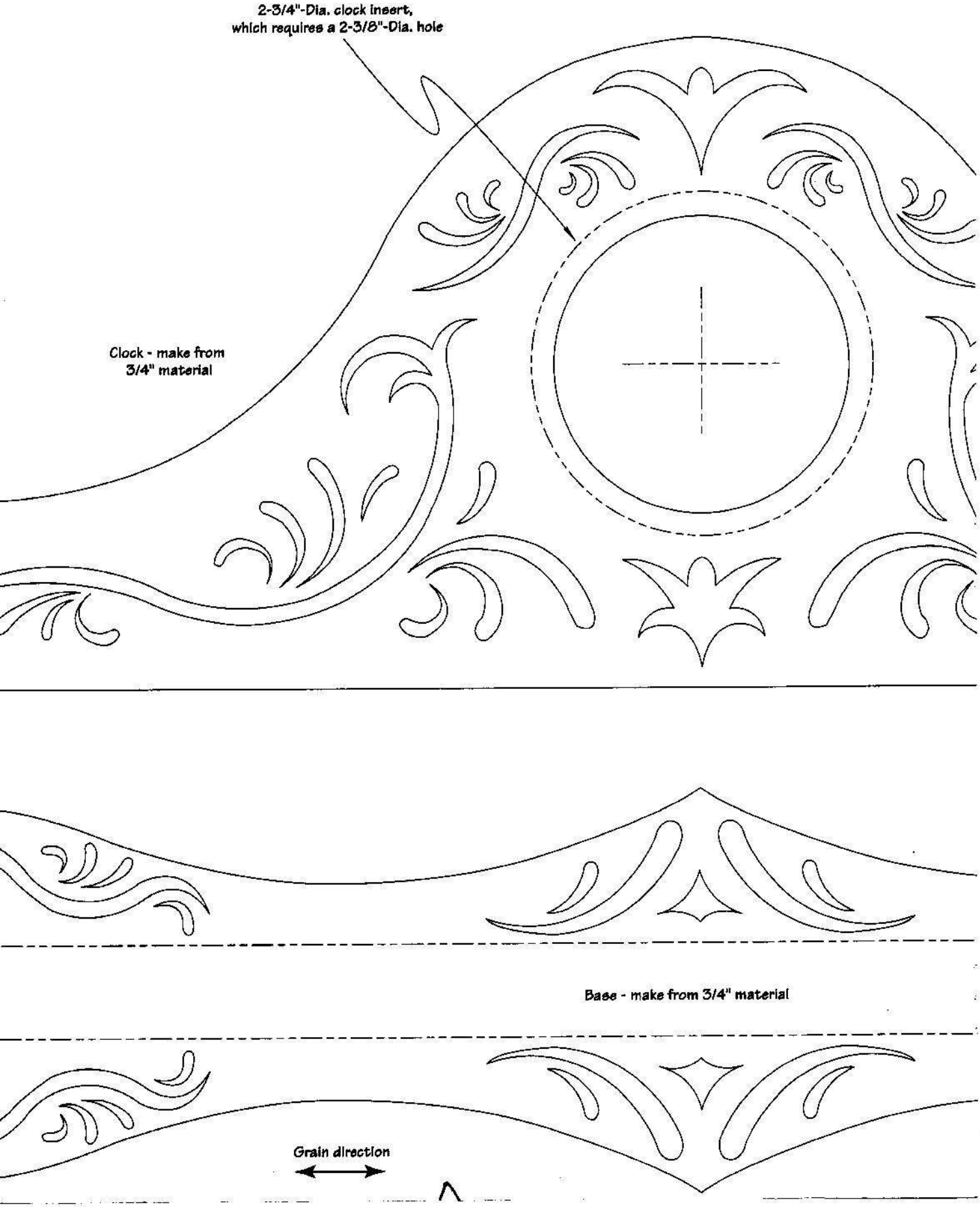




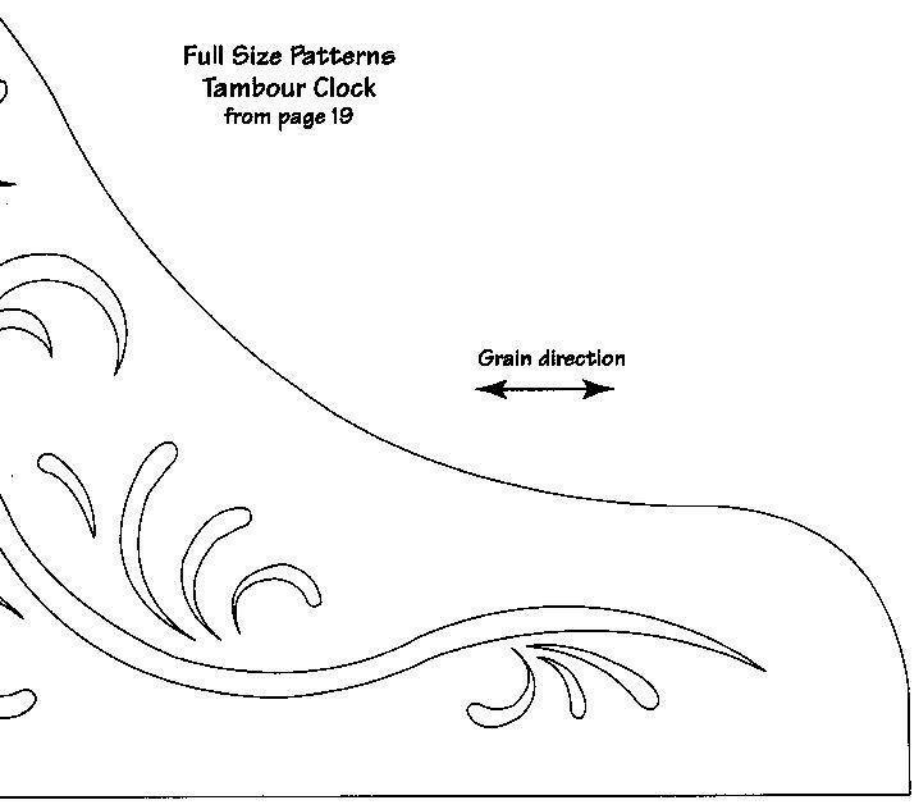
Full Size Pattern
Mailbox Stamp Dispenser
from page 34

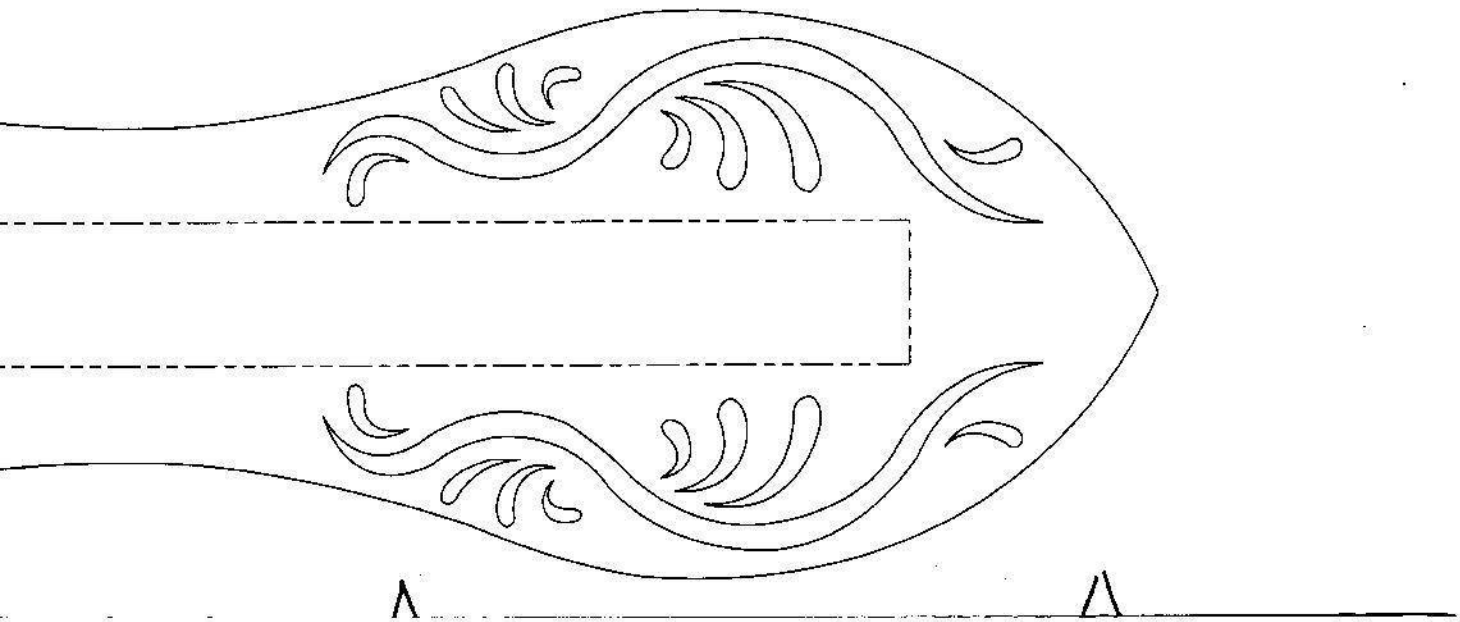
Full Size Pattern
Black Bear
from page 59



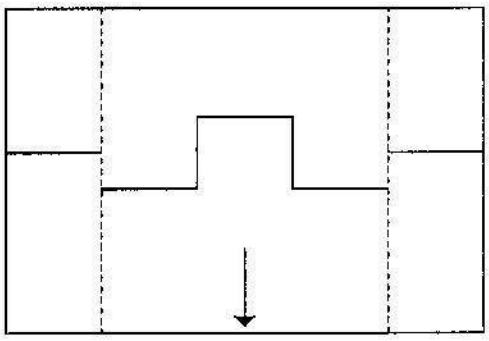

2-3/4"-Dia. clock insert,
which requires a 2-3/8"-Dia. hole
Clock - make from
3/4" material
Base - make from 3/4" material
Grain direction

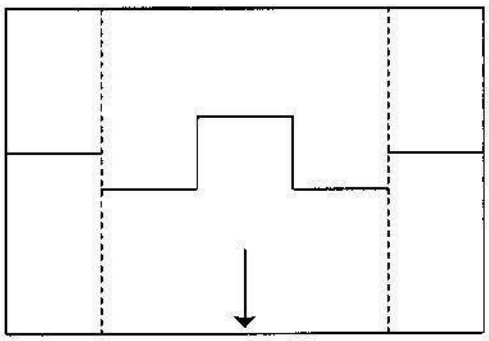
Full Size Patterns
Tambour Clock
from page 19

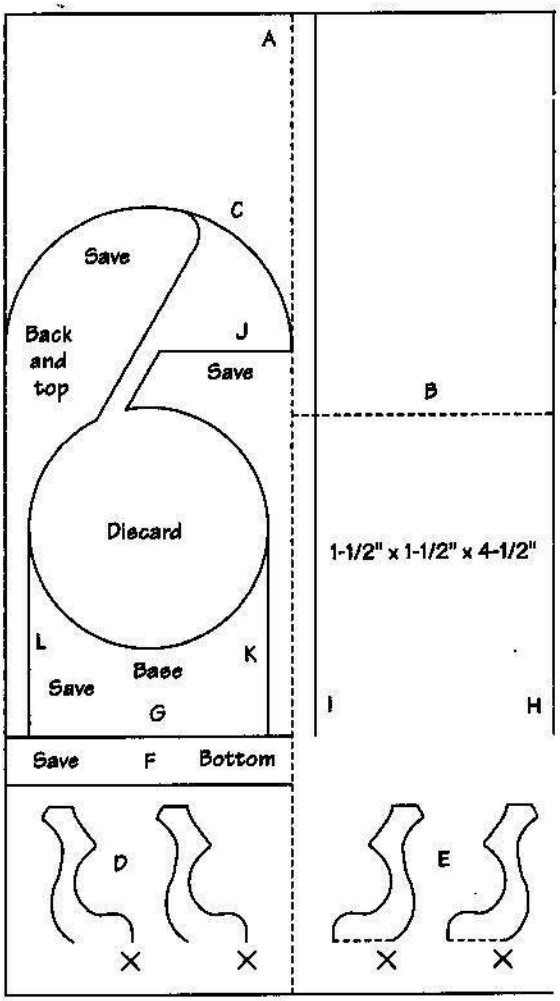


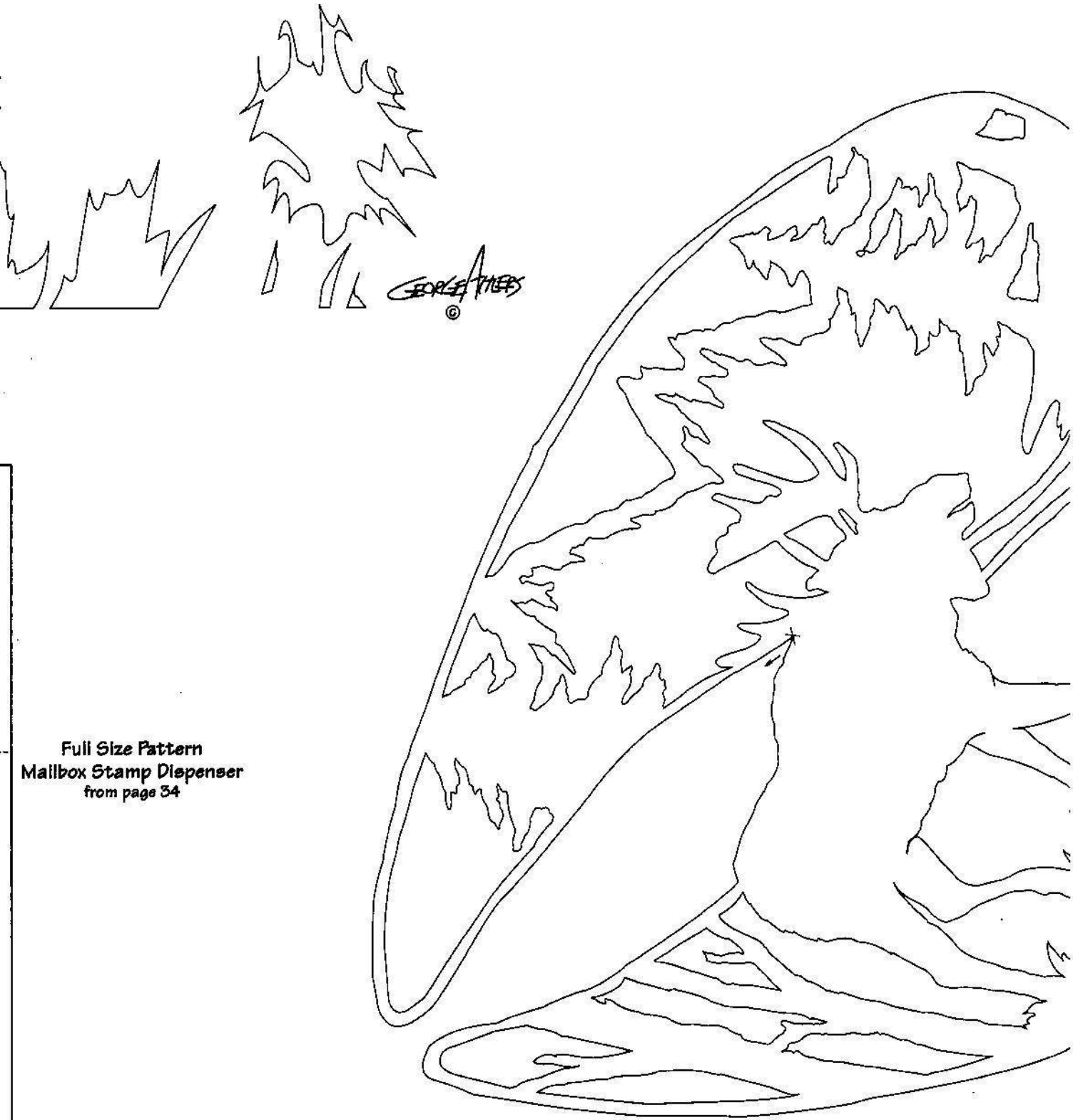


Full Size Patterns
Cedar Chest
from page 44

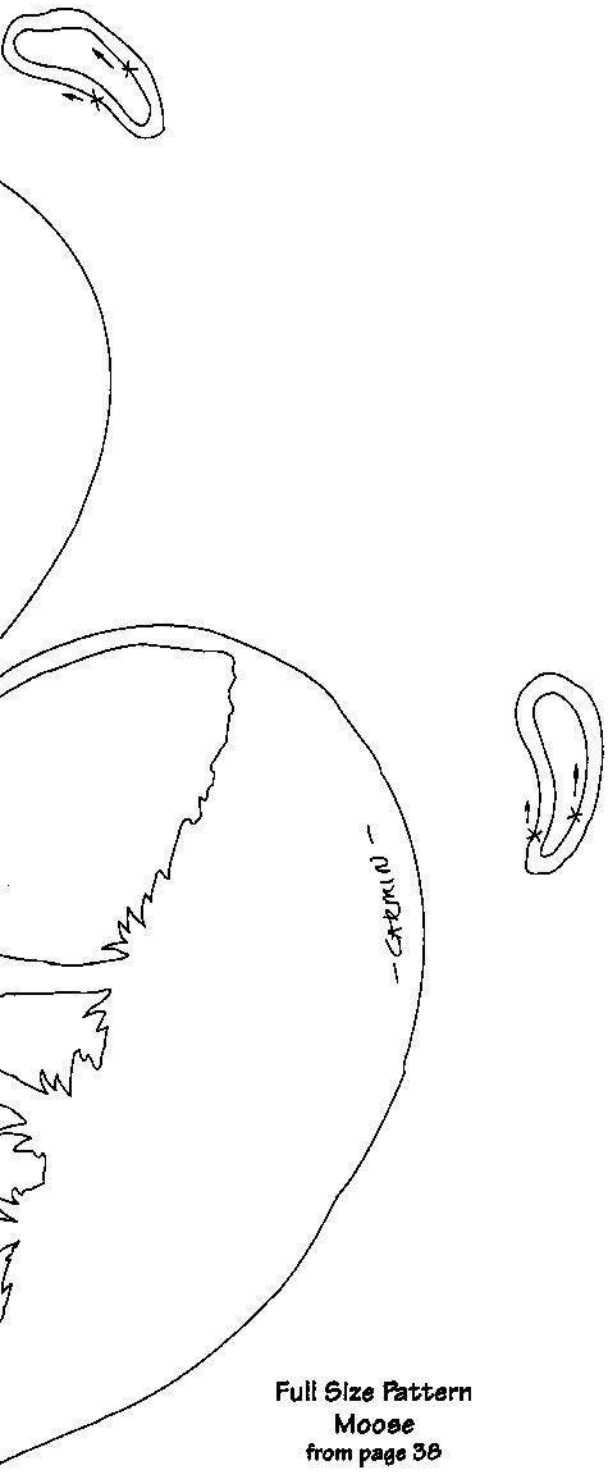


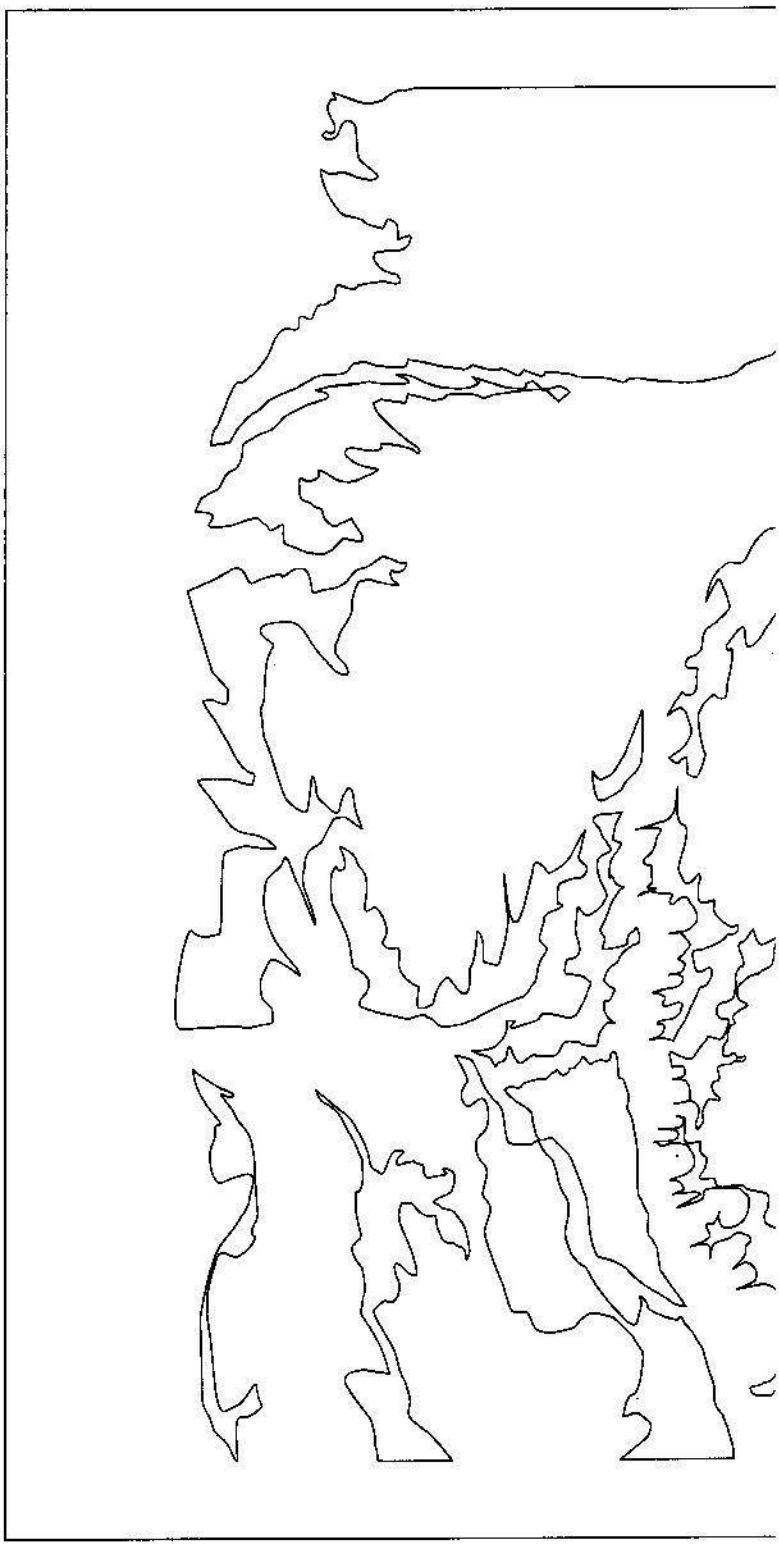






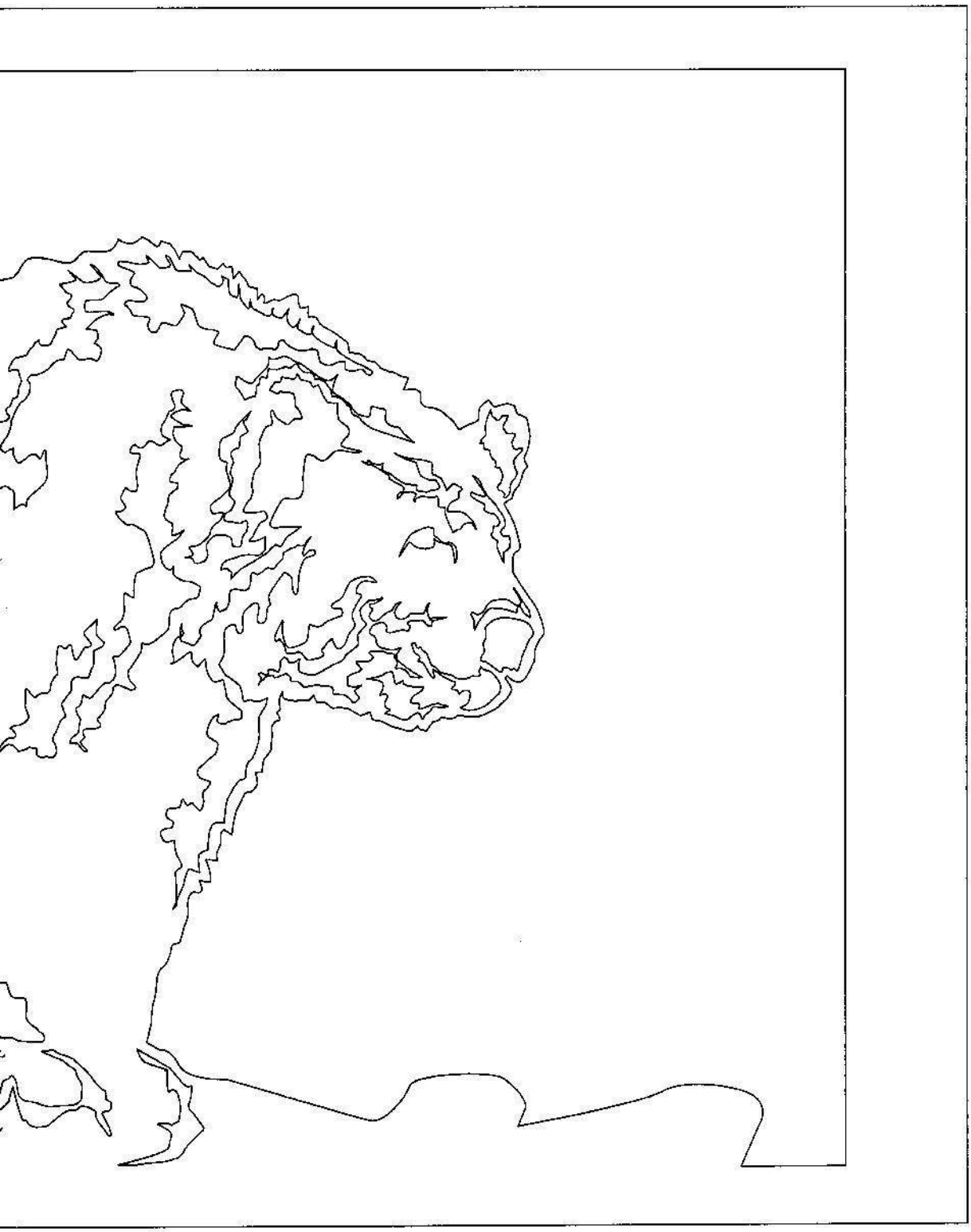
Full Size Pattern
Mailbox Stamp Dispenser
from page 34

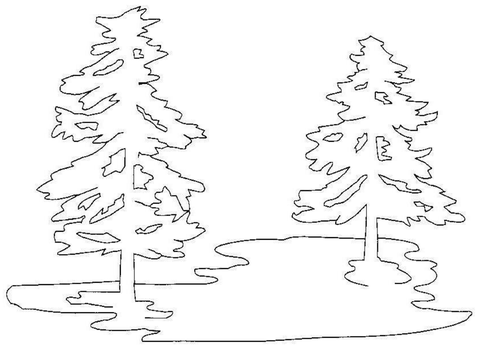




Full Size Pattern
Moose
from page 38

Full Size Pattern
Kodlak Bear
from page 8

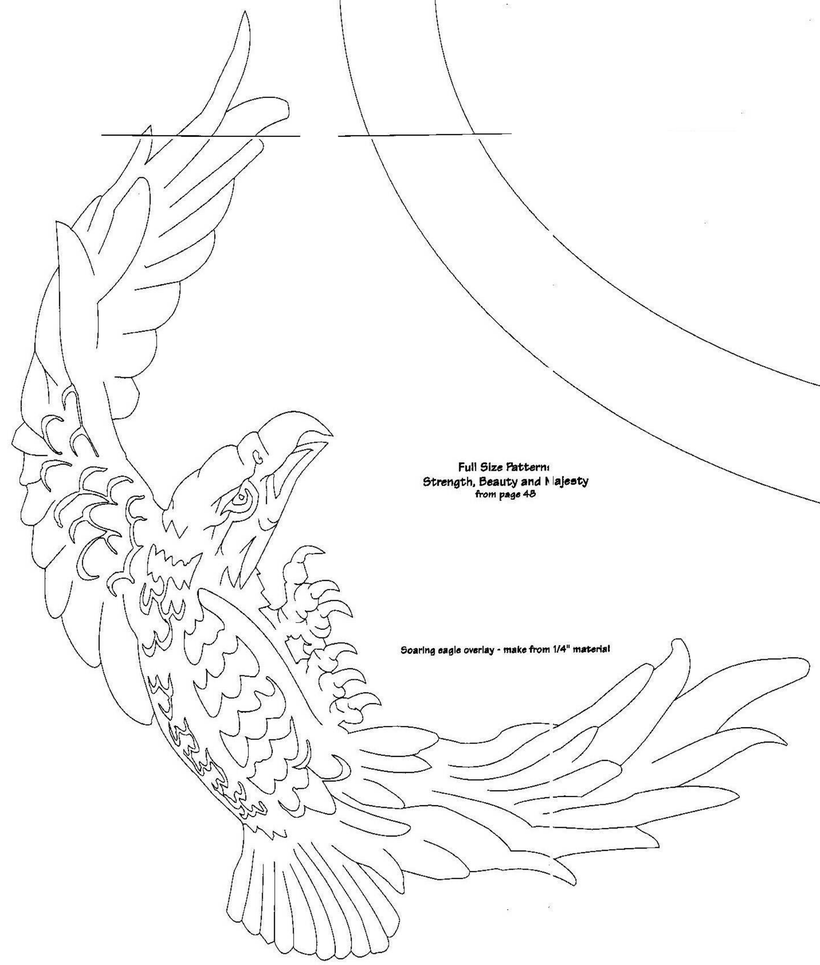




Two tall trees - make from 1/4" material

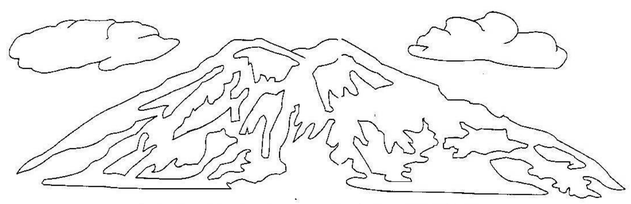
Faceplate - make from 1/4" material

Outermost line of faceplate pattern can be used as pattern for backer board, or faceplate and backer can be stack cut.

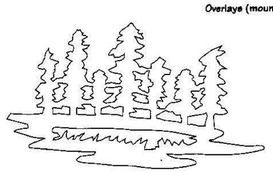


Full Size Pattern:
Strength, Beauty and Majesty
from page 48

Soaring eagle overlay - make from 1/4" material



Overlays (mountains, clouds, trees) - make with waste wood from faceplate



Creative Woodworks & Crafts

FULL SIZE PATTERN SECTION NO. 2 AUGUST 2004

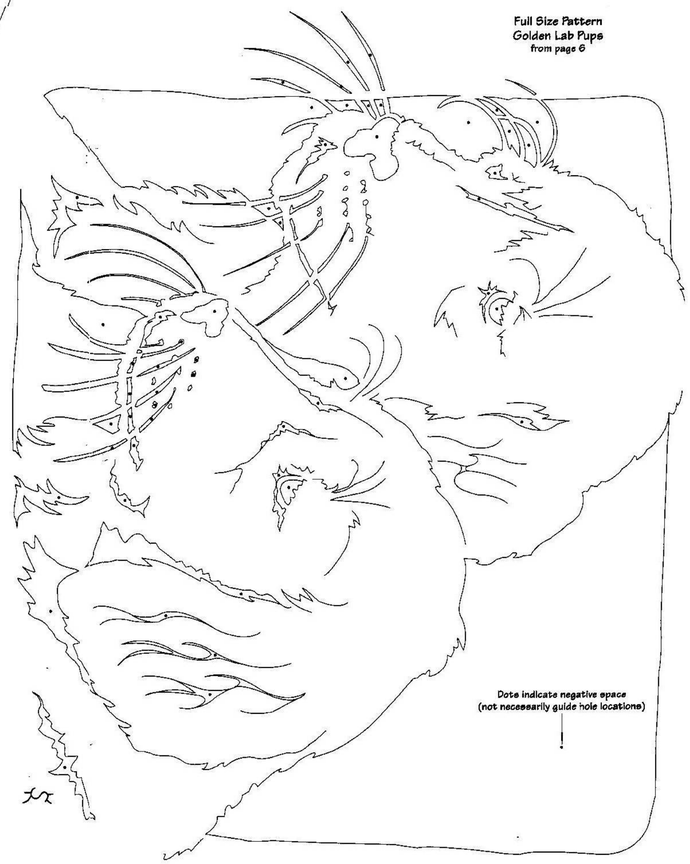
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

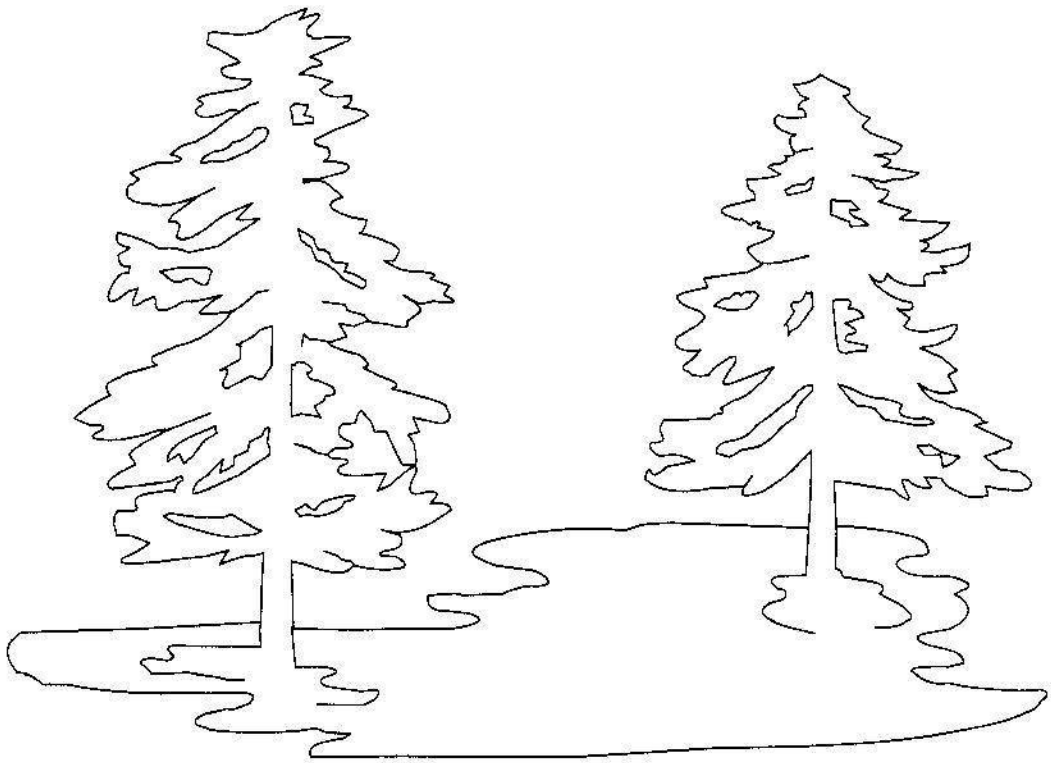
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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

Full Size Pattern
Golden Lab Pups
from page 6

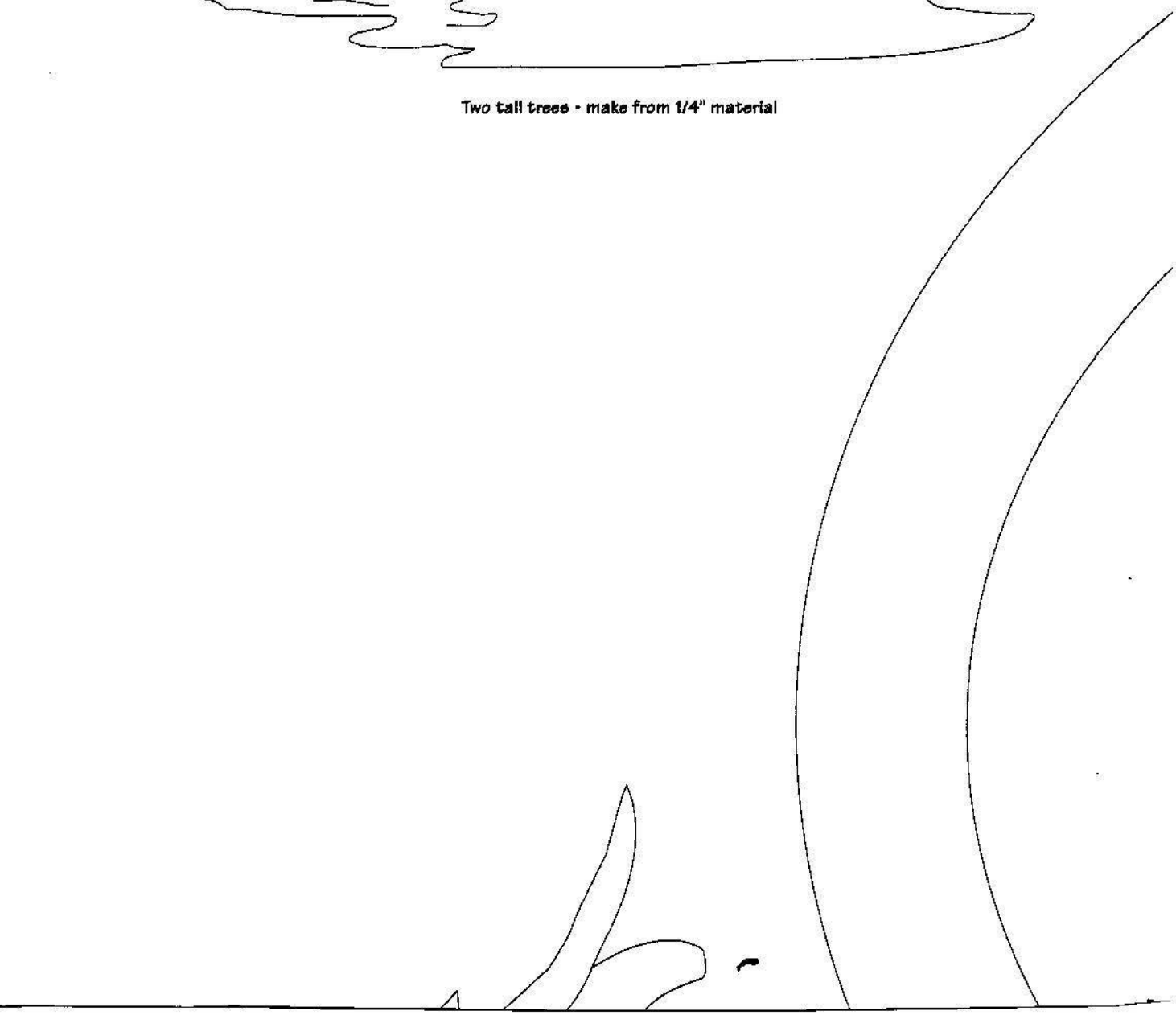


Dots indicate negative space
(not necessarily guide hole locations)

lc



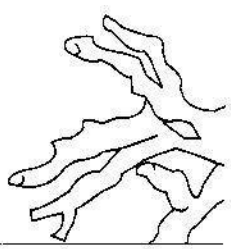
Two tall trees - make from 1/4" material



2c

Faceplate - make from 1/4" material

Outermost line of faceplate pattern can be used as pattern for backer board, or faceplate and backer can be stack cut.



3c

Note
sectic
ONLY
comp
permi
to sel

4c

Creative Woodworks & Crafts

FULL SIZE PATTERN SECTION NO. 2 AUGUST 2004

Side A

Side B

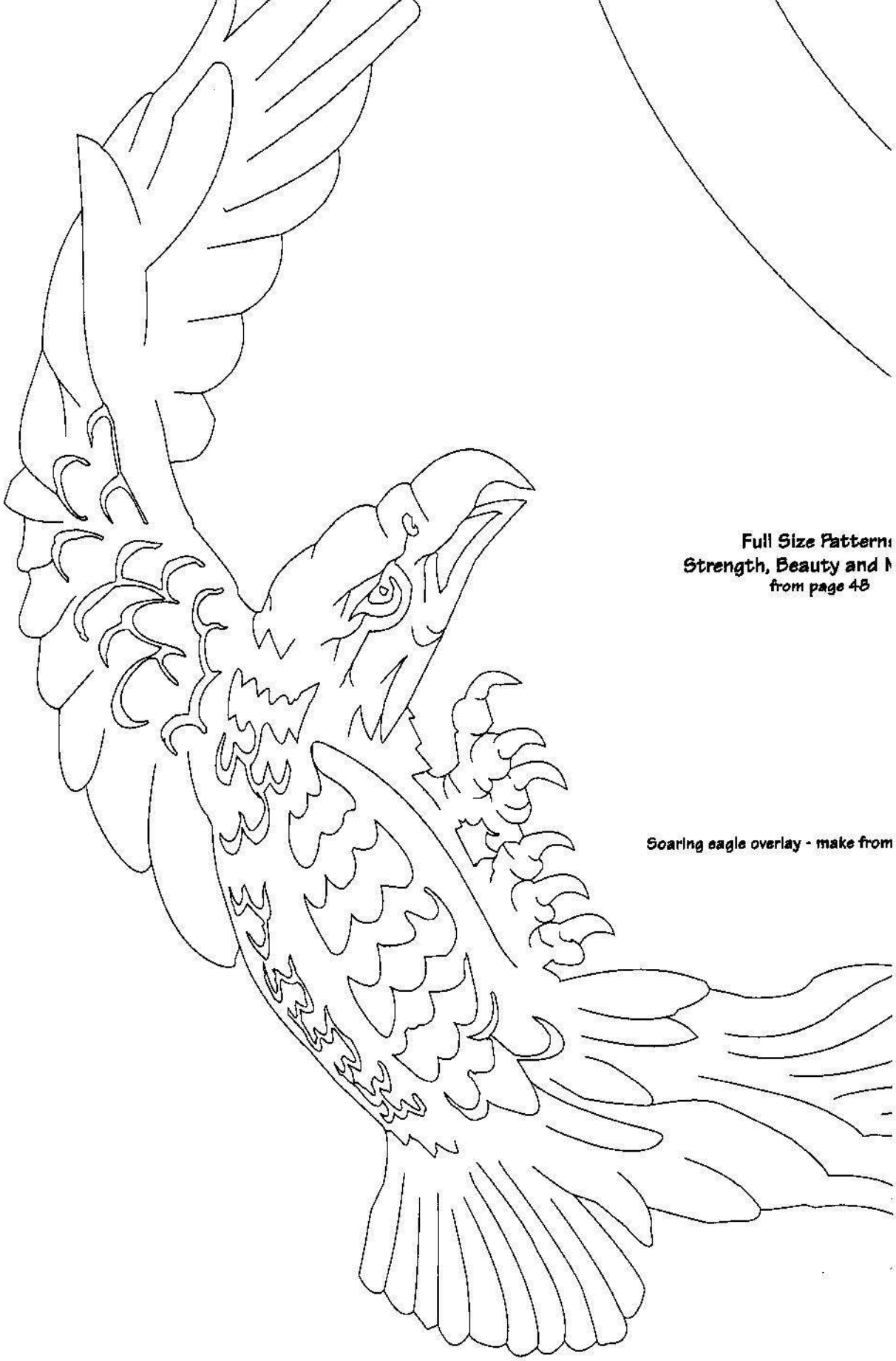
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

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

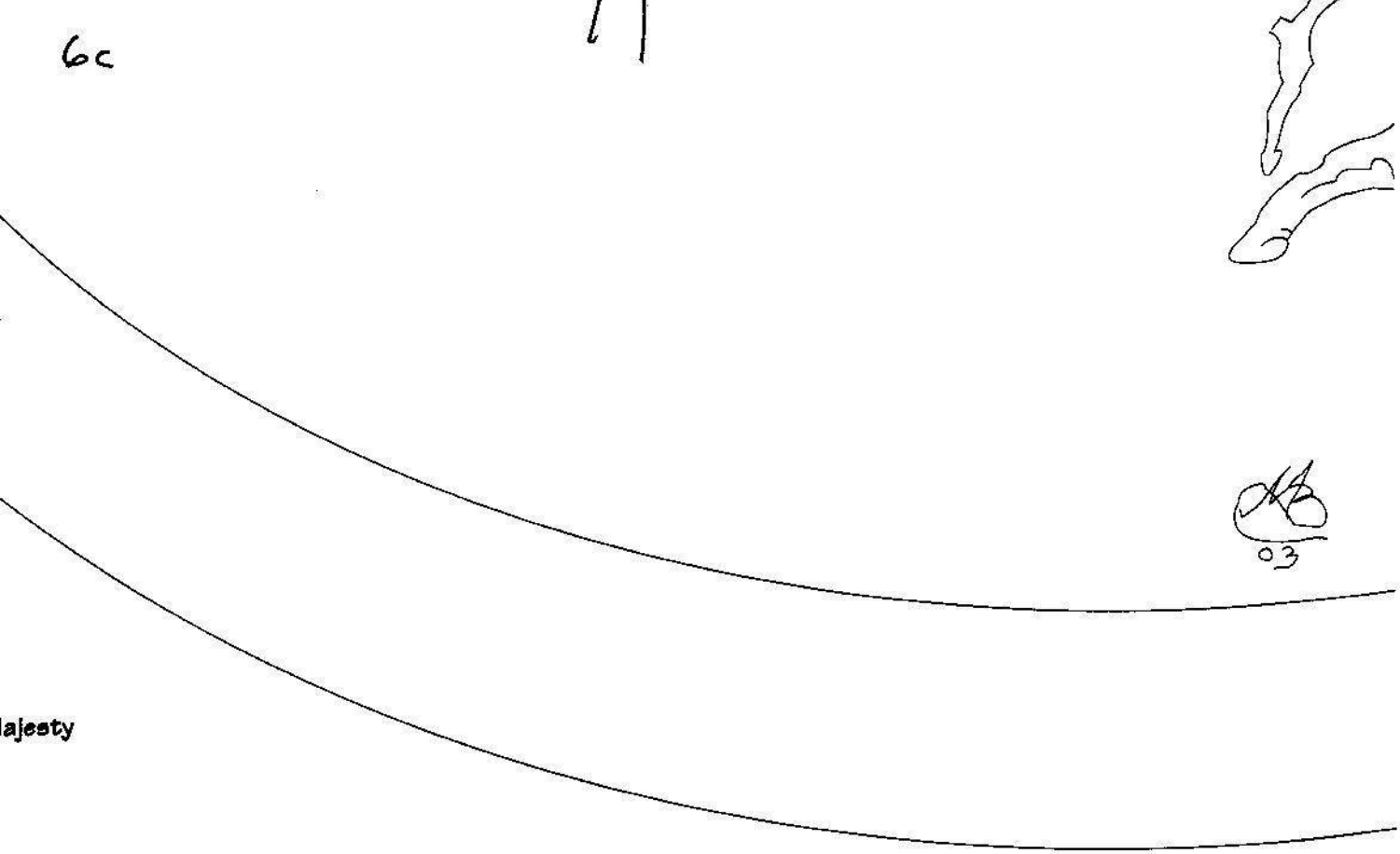
5c



Full Size Pattern
Strength, Beauty and
from page 48

Soaring eagle overlay - make from

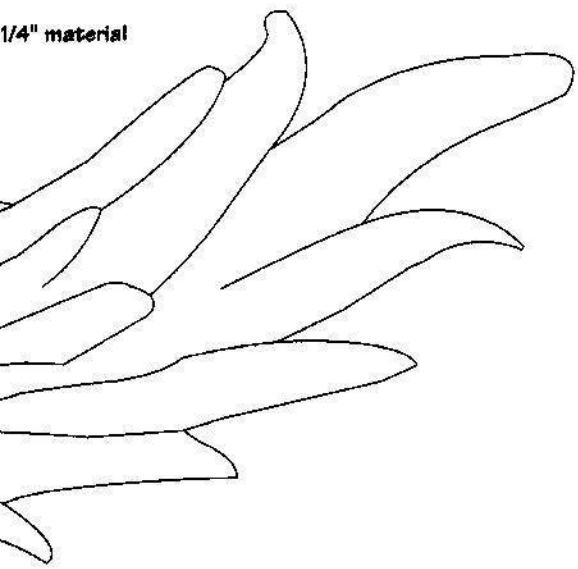
6c

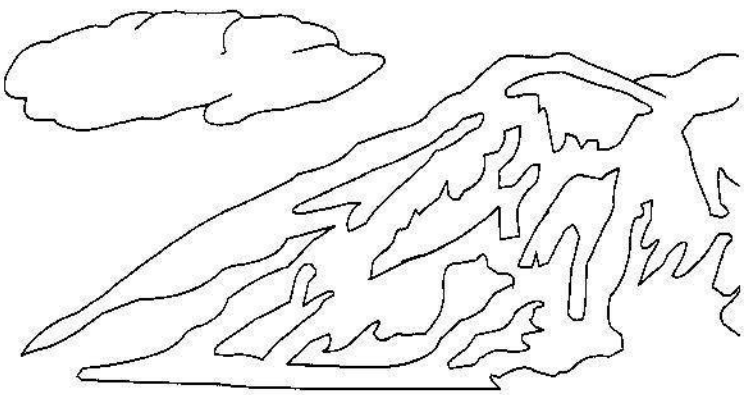


03

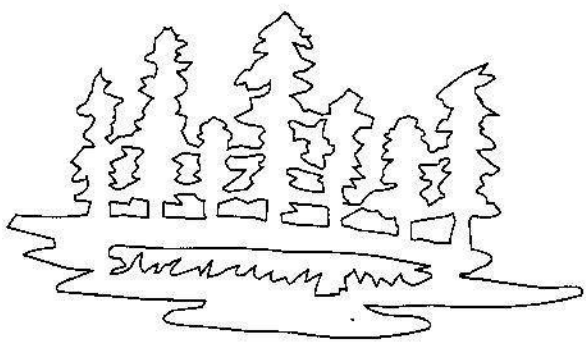
lajesty

1/4" material

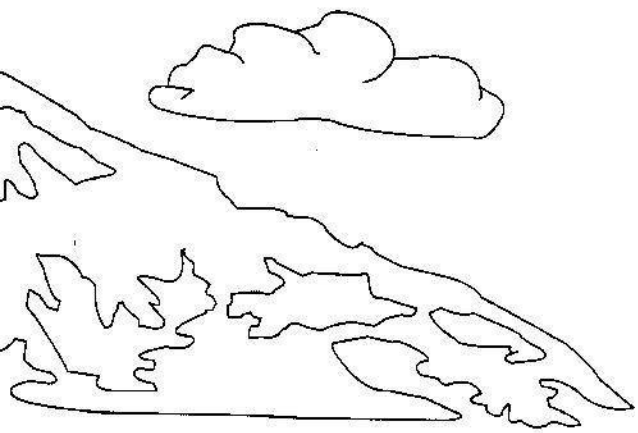




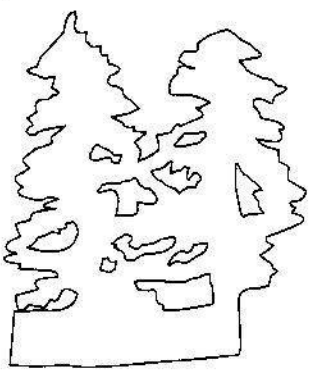
Overlays (mountains, clouds, trees) - make wi



7c

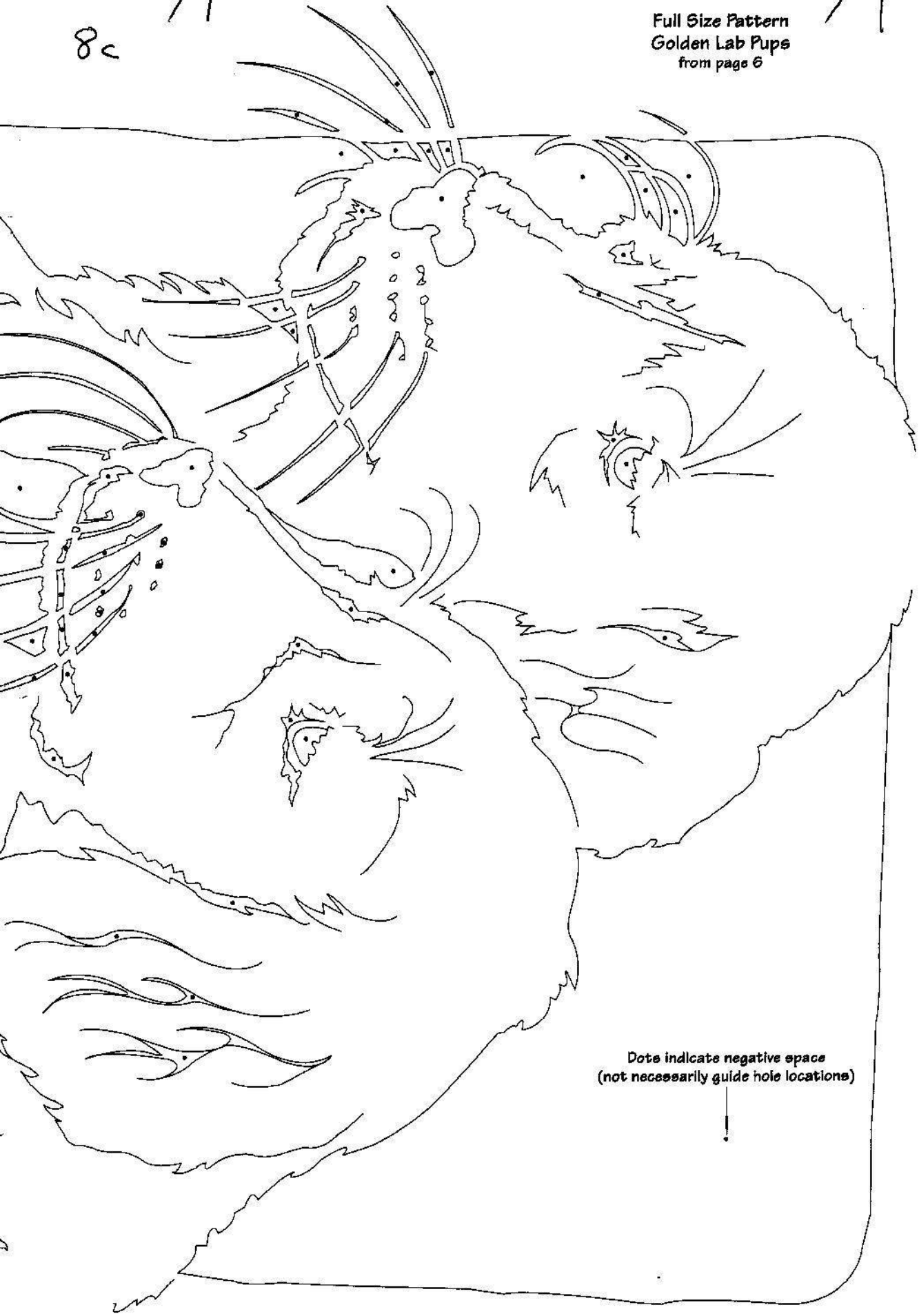


th waste wood from faceplate



8c

Full Size Pattern
Golden Lab Pups
from page 6



Dots indicate negative space
(not necessarily guide hole locations)

2d

Steeple (G) - make from 3/4" material

Side view of steeple (G)

Mounting hole for clock insert

Tower (C) - make from 3/4" material

Full Size Patterns
Little Country Church
from page 39

Eaves trime (M) - make right and left from 1/4" material

Patterns are provided for both eaves trims. See instructions for steps needed to make both using only one pattern.

3d

Front panels (D) - make right and left from 1/4" material

Patterns are provided for both front panels. See instructions for steps needed to make both using only one pattern.

Shelf (B) - make from 1/2" material

4d

Side piece - make two from 1" material

Full Size Patterns
Kitty Dish
from page 16

Support placement

6d

Locations for door knobs

Tower trim (N) - make from 1/4" material

Bracketa (O) - make four from 1/4" material

Lower panel (A) - make from 1/2" material

Locations for four brackets (O)

Holes for pegs

7d

Window trim (L) - make two from 1/4" material

Door trim (J) - make from 1/4" material

Roof panels (E) - make two from 3/8" material

Bevel ends 45°

45°

Edge view (E)

45°

Tower top (F) - make from 3/8" material

Cross (I) - make from 3/16" material

Base for cross (H) - make from 1/4" material

Edge view of base for cross (H). Round over top edges.

8d

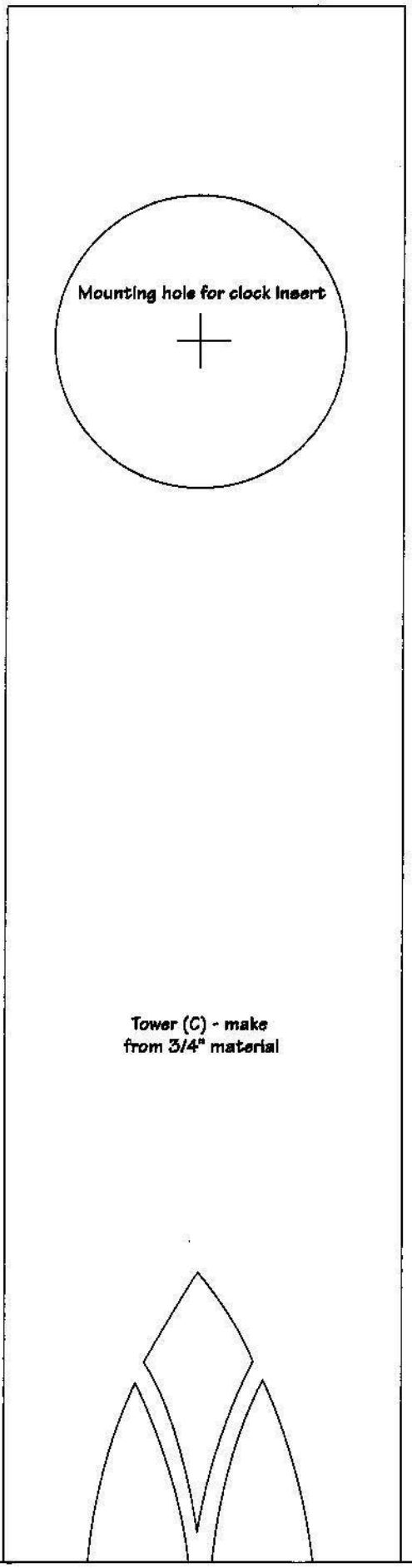
Supports - make two from 1" material

Support placement

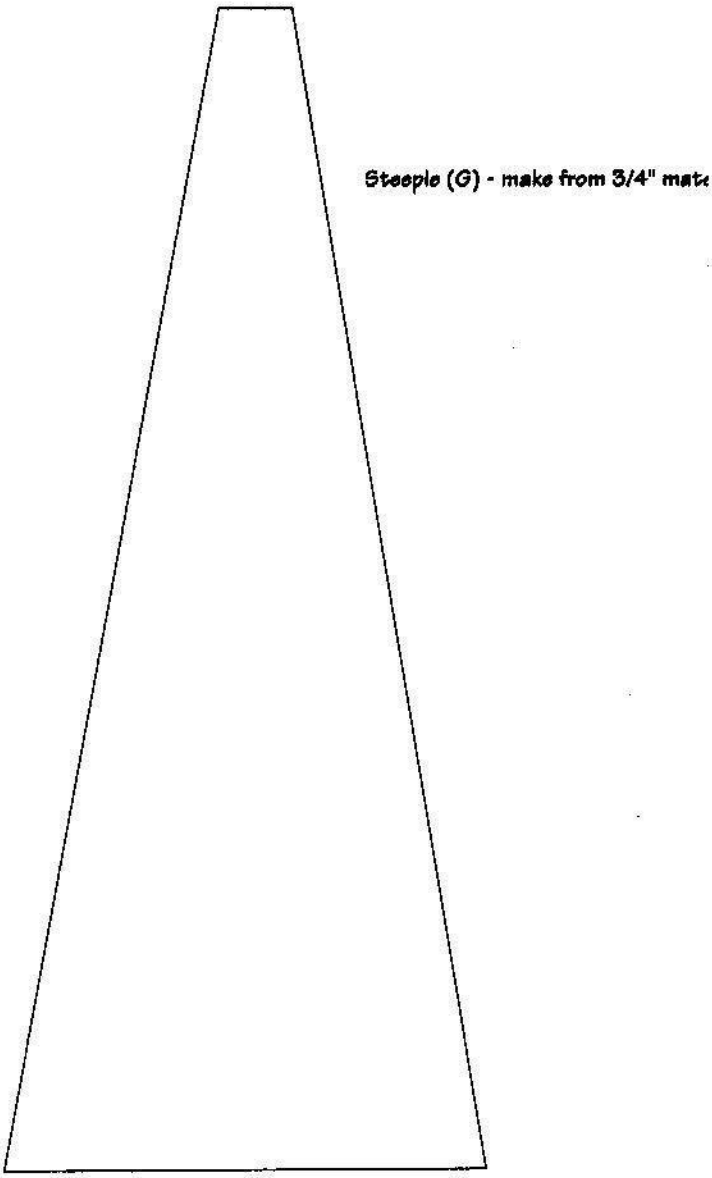
Base template pattern - make one from 1" material

Distance is 14"

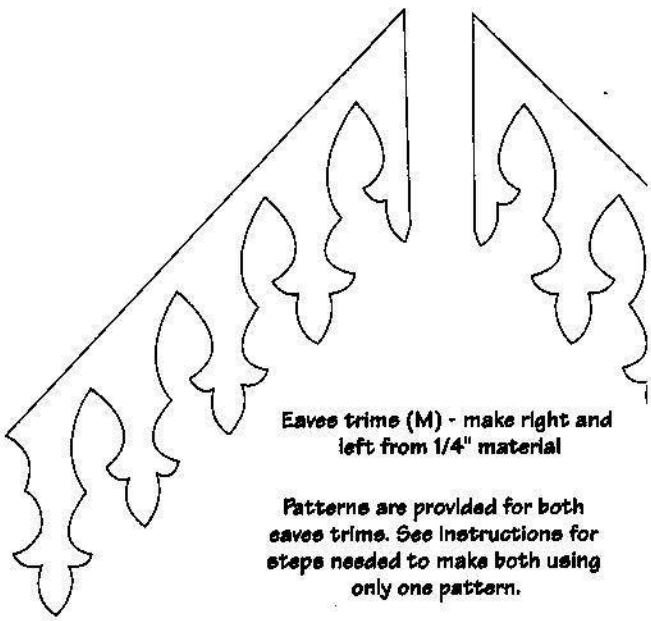
Support placement



Tower (C) - make from 3/4" material



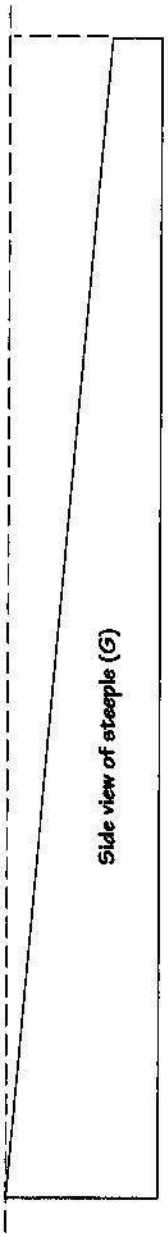
Steeple (G) - make from 3/4" mate

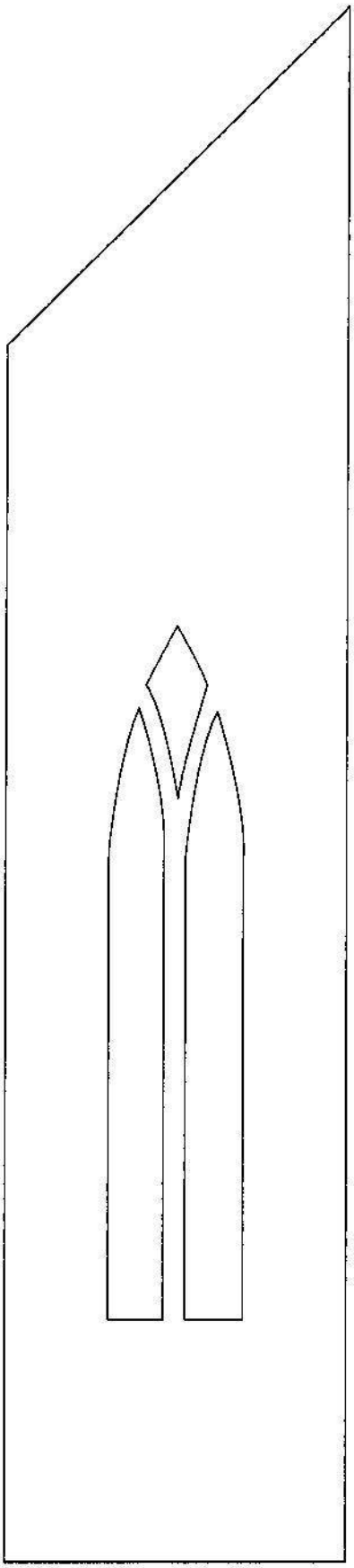


Eaves trims (M) - make right and left from 1/4" material

Patterns are provided for both eaves trims. See instructions for steps needed to make both using only one pattern.

2d

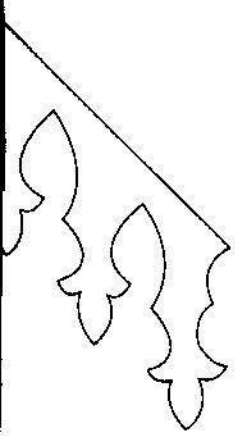




Front panels (D) - make right and left from 1/4" n

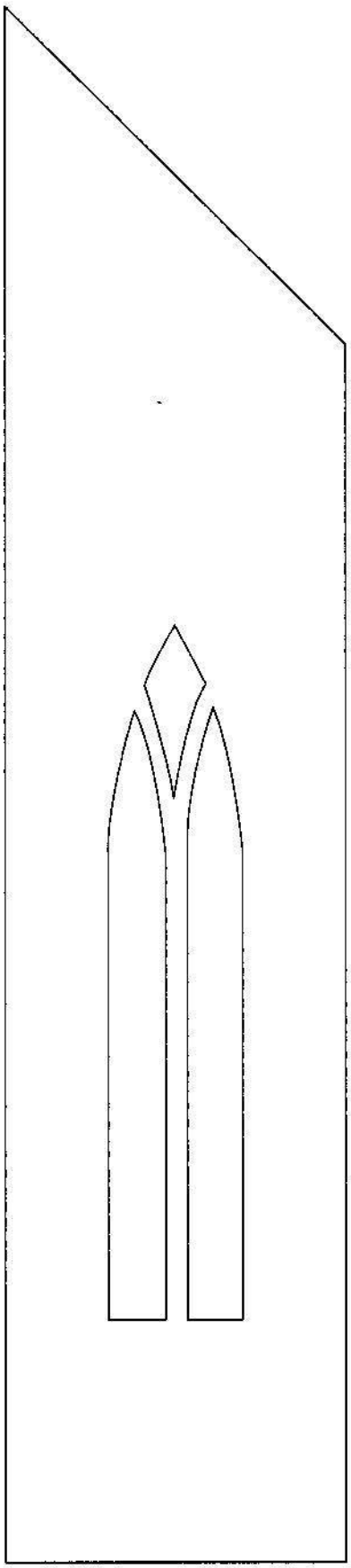
Patterns are provided for both front panels. See instructions for steps needed to make both using only one pattern.

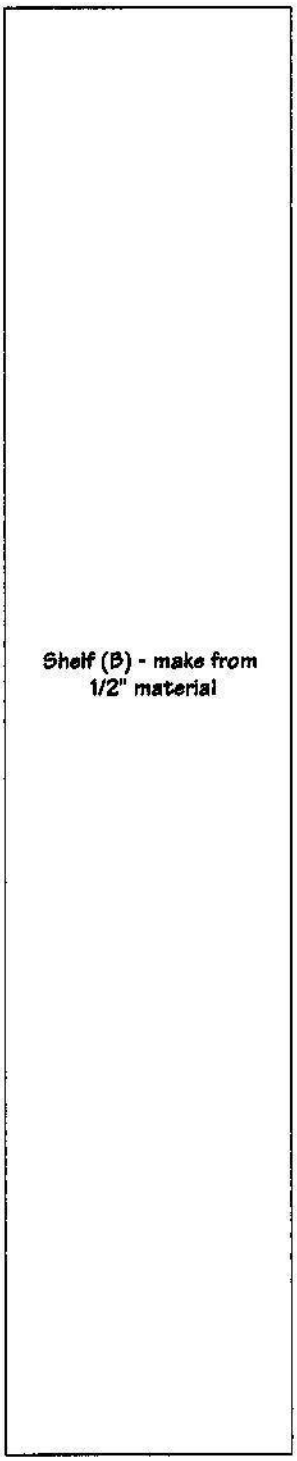
Full Size Patterns
Little Country Church
from page 39



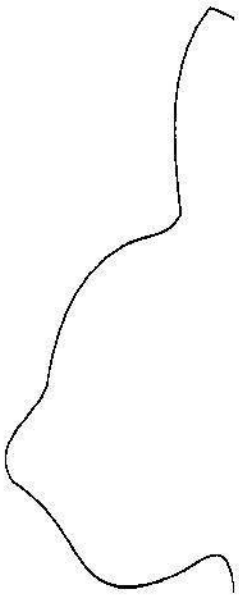
3d

aterial



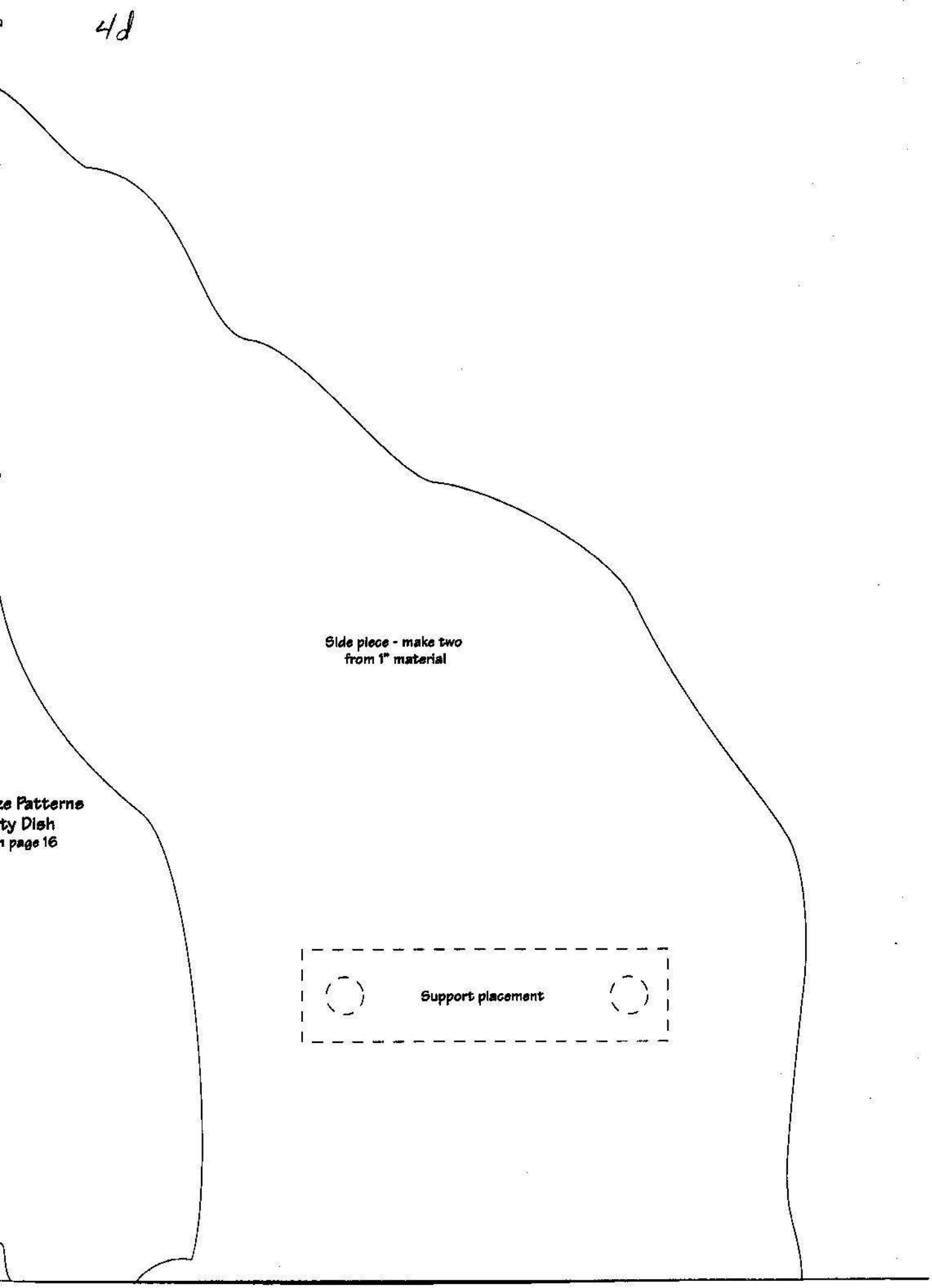


Shelf (B) - make from
1/2" material



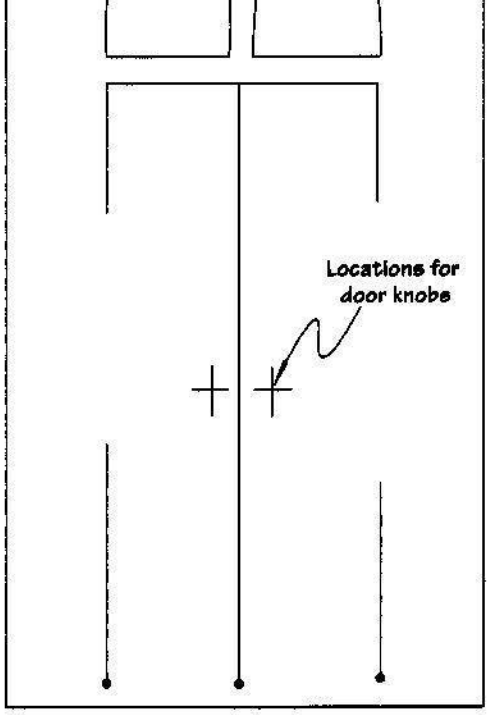
Full Si
Kit
fro

4d

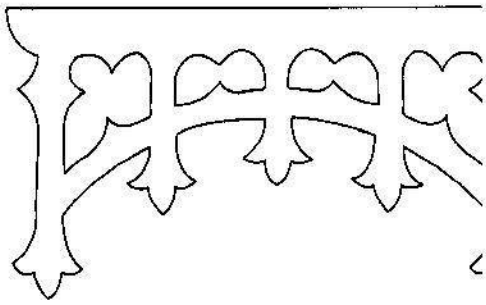


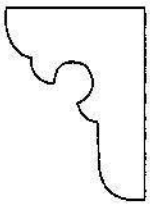
ze Patterns
ty Dish
page 16

5a



Tower trim (N) - make from 1/4" material

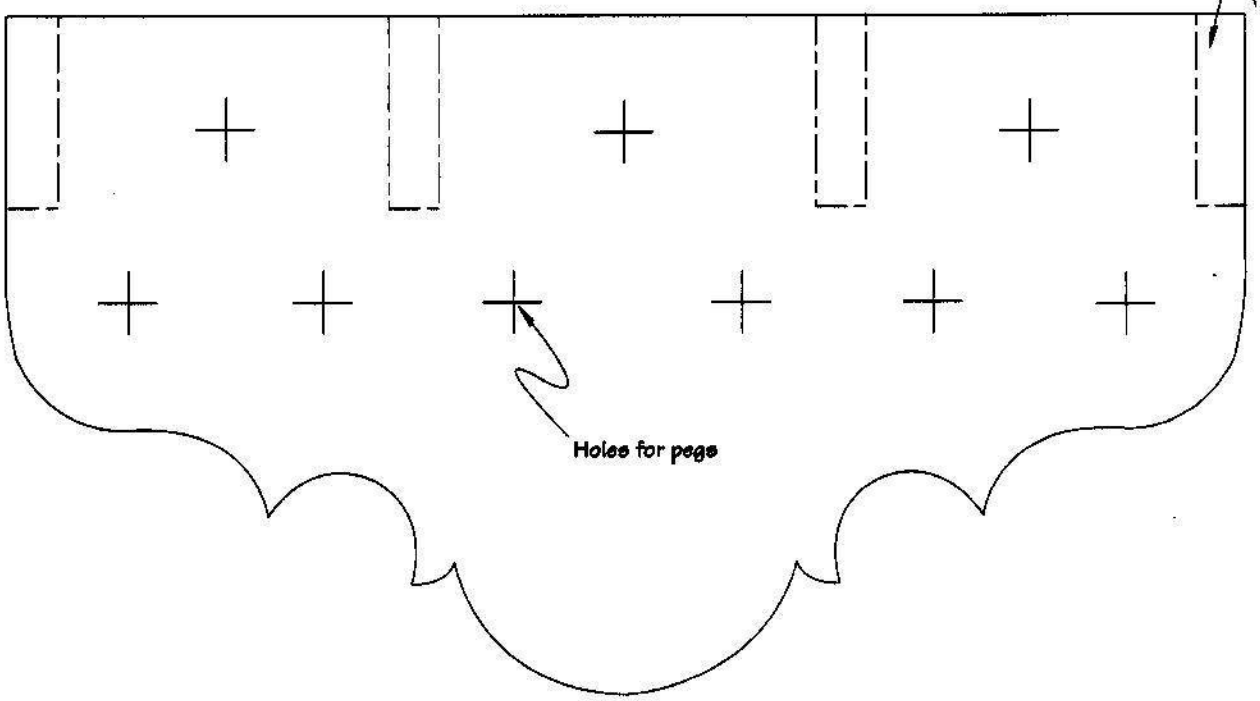




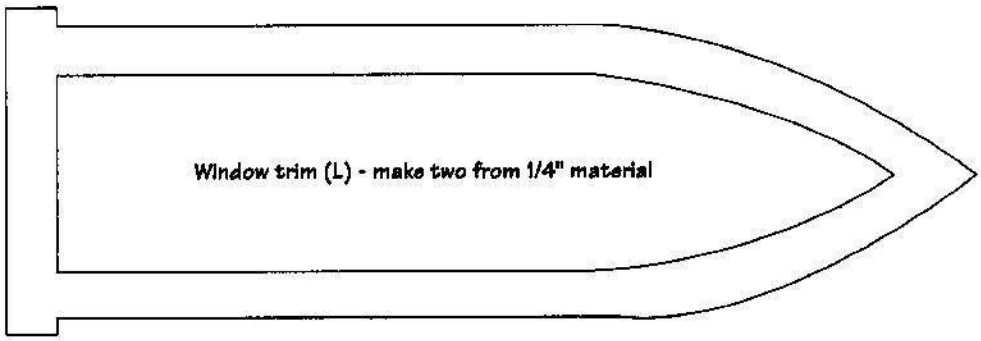
Brackets (O) - make four
from 1/4" material

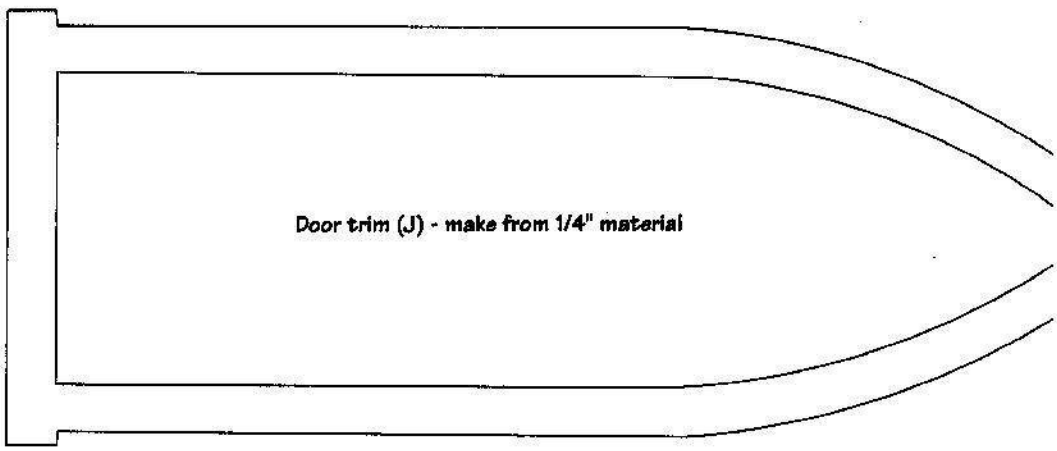
Loca
four br

Lower panel (A) - make from 1/2" material

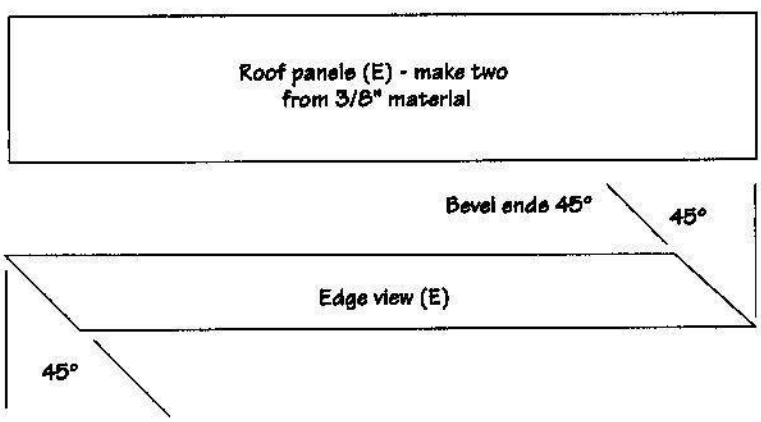


6d



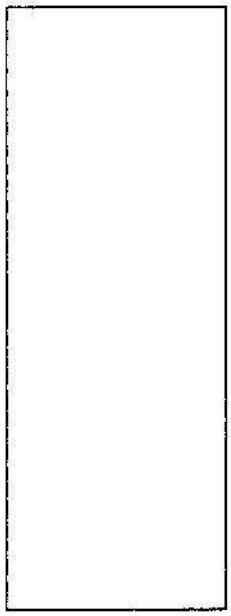


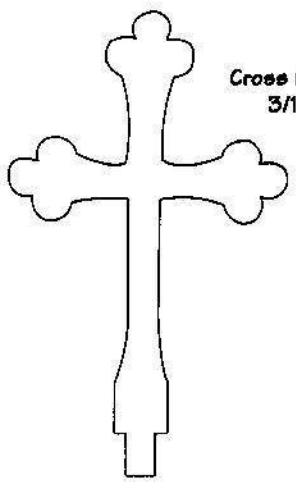
ions for
ckets (O)



7d

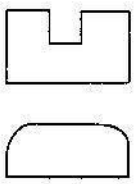
Tower top (F) - make from 3/8" material





Cross (I) - make from 3/16" material

Base for cross (H) - make from 1/4" material



Edge view of base for cross (H). Round over top edges.

8d

Supports - make two from 1" material