

CREATIVE **Woodworks** & CRAFTS

September 2004
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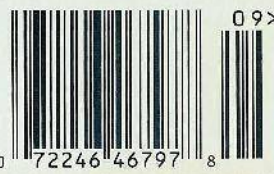
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16

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wood and cut out
the profiles with
your scrollsaw or
bandsaw



Sand with a pad
in your drill or grinder

Glue
and
clamp
the
profiles



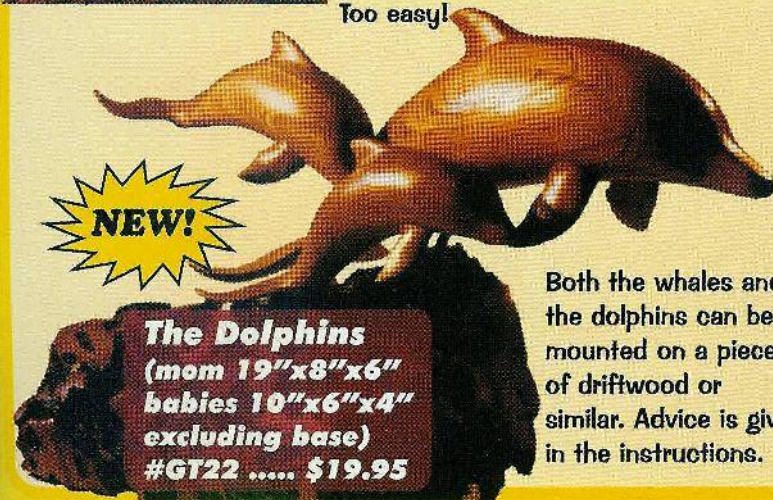
Sculpture made Easy

One of the most daunting aspects of sculpture is
establishing the initial proportions, shape and form of
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guide you through the process using your bandsaw
or scrollsaw.

And finishing off with a rotary sander. This can be as
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Both the whales and
the dolphins can be
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of driftwood or
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in the instructions.



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*Class titles and times subject to change depending upon number of registrants.
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In Depth Hands On Classes

(\$99.95 pre-registered/\$109.95 at the door)

Airbrushing Made Easy (1:30pm - 4:30pm)

During this 3 hour session you will learn techniques that will give you a solid foundation of knowledge and skills to airbrush almost anything. Don't miss this opportunity! Only 12 openings, so register today! We will provide you with everything you need...plus you'll have the first option to buy your new airbrush at dealer cost!

Scroll Sawing Made Easy (2:00pm - 5:00pm)

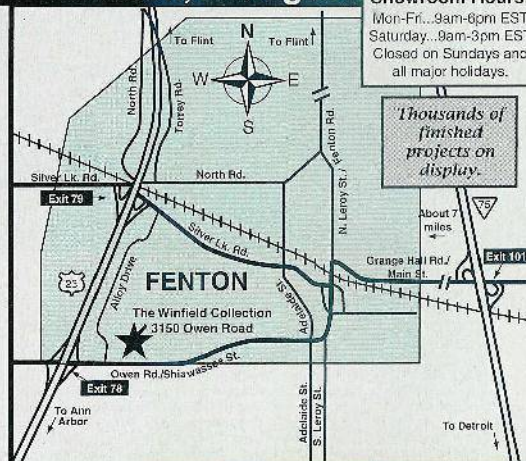
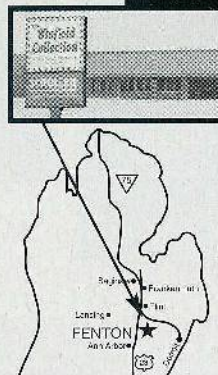
During this 3 hour session you will learn all about the techniques needed to be a successful scroll sawyer. You will cut out at least one complete project from beginning to end and take it home with you to show your friends. We will provide everything you need--materials, scroll-saw, hardwood and expert one-on-one professional instruction. Only 12 seats open for this session...so register today!

Instructional Classes

(\$5 pre-registered/\$8 at the door)

- | | |
|--------------------|---|
| 8:30-9:30 | Airbrushing 101
(Getting Started/Beginner)
(Class #SPAB101) |
| 10:30-11:30 | Airbrushing 201
(Detailed Application/Intermediate)
(Class #SPAB201) |
| 9:00-10:00 | Scroll Sawing 101
(Getting Started/Beginner)
(Class #SPSS101) |
| 11:00-12:00 | Scroll Sawing 201
(Talking Intarsia/Beginning to Interm.)
(Class #SPSS201) |

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CONTENTS

Scrolling projects:

Summer Fun	6
Love Bites	8
Custom "Hog"	12
Triple Leaf Horses	14
Cockatiel	21
Bison	24
Personalized Mini Bowling Pins and Baseball Bats	26
Oriental Dragon Suncatcher	32
Grey Wolves	34
Dragon's Cache	38
Moose Box	44



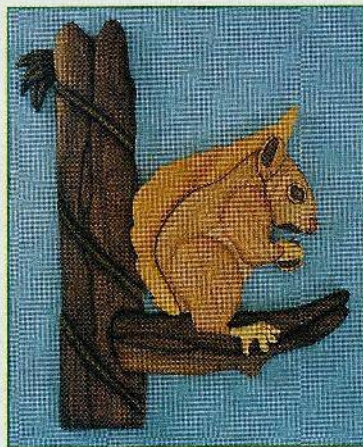
Love Bites



Moose Box



Oriental Dragon Suncatcher



Squirrel Intarsia



Picture Frame
(no pattern given for this project)



Dragon's Cache

CREATIVE WOODWORKS & CRAFTS September 2004, No. 102

All American Crafts, Inc. 2004

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

Intarsia projects:

Alligator Snapping Turtle	58
Squirrel Intarsia.	61

Woodcrafts project:

Picture Frame	69
---------------------	----

Features:

Editorial	10
Cutting Circles	18
What Sells?	30
Reader's Gallery	49
Hot Product Find: An Intarsia Trilogy	52
Wood Selection and Pattern Modification ..	54
Meet Steve Levine	64
Shop Tour: Steve Levine's Shop	66
Wes' Wood Pile	72

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



Custom "Hog"

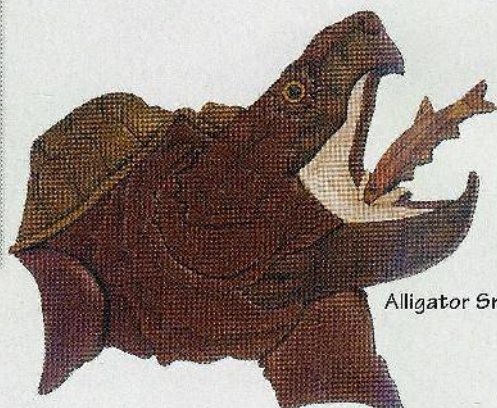
Personalized Mini Bowling Pins and Baseball Bats



Bison



Triple Leaf Horses



Alligator Snapping Turtle

Summer Fun



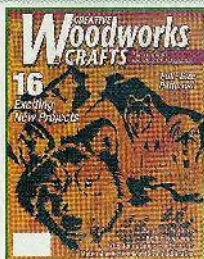
Pattern Modification Clock



Cockatiel



Grey Wolves



ON THE COVER: This issue's cover features "Grey Wolves," an original pattern by Steve Clark, Art Director for Hawk Woodworking Tools. This is Steve's debut in Creative Woodworks & Crafts, and we intend to see more of his work in the future issues.

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



Summer Fun

by Marilyn Carmin



SUPPLIES

Wood: slab or burl of choice—one piece approximately 12' x 16"

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

Temporary-bond spray adhesive

Sandpaper, assorted grits

Finish of choice

**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.*

Introduction

Watching the antics of young animals, whether they are puppies, goats, or horses, is one of life's joys. These young animals remind us to take pleasure in the things around us—to remember that life can be as simple as enjoying the day, just because it is beautiful.

INSTRUCTIONS

Step 1. Using the spray adhesive, put your pattern on the wood. If you are using slab wood, adjustments may need to be made to the pattern.

Step 2. Drill for all inside cuts. Cut.

Step 3. Sand as needed.

Step 4. Apply finish of your choice.

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





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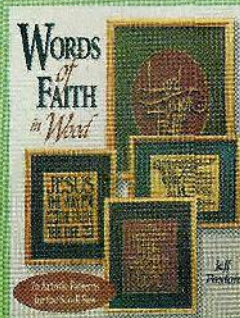
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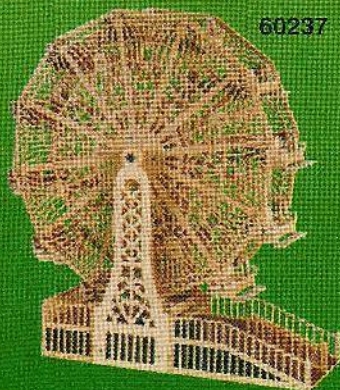
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Love Bites

drawn by Shelli Robinson and sawn by Kerry Robinson of SKWoodWorks



This little tabby can be modified to a solid color, or you can put in your own patches to match your favorite kitty. Add spots to the pup for your Dalmatian fan friends! Use this pattern as a guideline and let your imagination make it a detailed piece that was especially made by you.

My submissions are all original drawings. I do not use a computer to draw for me, or to convert pictures to patterns. I try to draw patterns that are clean, not too squiggly and easy to read, so all of my patterns are drawn in the same style. I use dots to signify negative space and/or pilot hole locations for your drill. My dots are strictly guidelines; my husband puts the holes where they will be the most efficient for him.

Note: there are also dots for whisker holes! Areas around the

whiskers will be relatively fragile, both on the top of the animals' faces and on the inside. We suggest making most of your inner cuts before removing the large pieces around the animals. This lends greater stability to your multiple cut areas for the maximum amount of cutting time.

INSTRUCTIONS

Affix your pattern to your wood choice. We use a removable adhesive paper to attach patterns to project wood, so we peel and stick. With any application methods you choose, make sure your surface is clean and free of debris, dust, etc. After you apply your pattern, lay 2" or 3" clear packaging tape across the entire cutting surface for better blade lubrication and pattern adherence. This will also help lift your pattern upon completion (if you are using Removable Adhesive Paper). Drill all of your holes for negative spaces and design lines. Start cutting from the inside out, delicate areas first.

When you are finished, remove the pattern and sand. Blow off dust with compressed air and place in frame. This project is great as a gift or to sell at your booth. Customize the gift with the family pet names along the bottom of the piece, i.e. "Home of Chester and Jake."

Happy Scrolling and may God continue to bless the U.S.A.

For questions concerning this project, send an SASE to: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. Phone: (615) 430-3839. Website: www.skwoodworks.com.

SUPPLIES

Wood: birch plywood—one piece 1/8" x 12-11/16" x 9-7/8" (or size to fit your custom- or ready-made frame)

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

Removable Adhesive Paper* (or spray adhesive)

Clear packaging tape

Sandpaper, assorted grits

Small square (for scroll saw blade)

10" x 13" or 11" x 14" ready-made frame

Black spray paint (or other background color choice)

*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

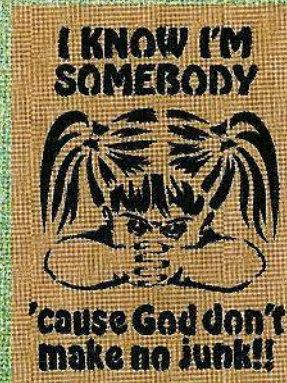
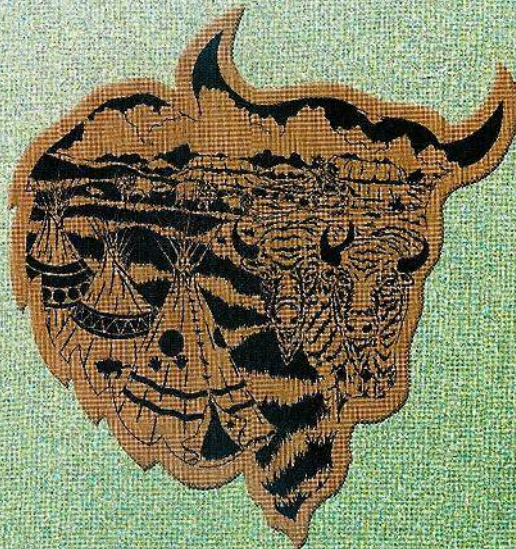
Yowch! Anyone that has been around cats will understand a love bite. Anyone in this puppy's position knows that sometimes love is a pain! This is an adorable pair that will pull at the heartstrings of your family, friends and craft customers this season. We cut our pattern out of no more than six pieces of 1/8" Baltic birch, but you can cut it out of a 1"-thick plank of your favorite wood and hang a "Welcome" or "Beware of Cat" sign below it. Use your imagination and think of the animal-loving folks at your scheduled craft fairs.

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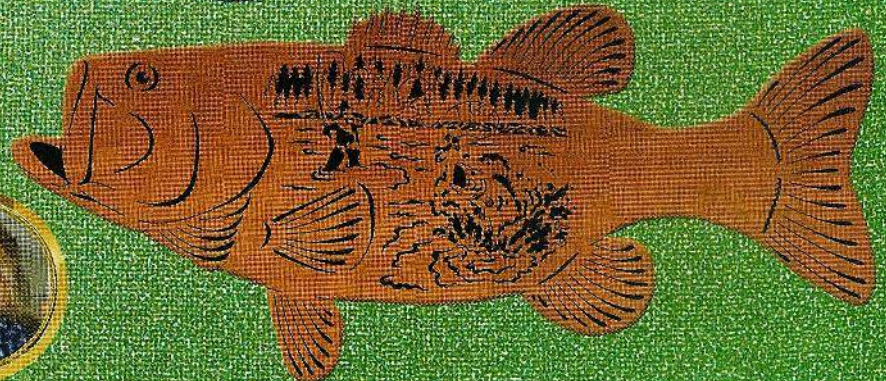
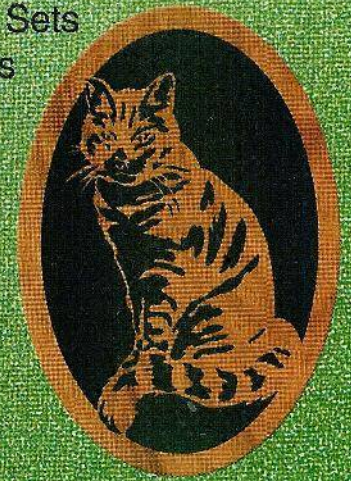
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From the editor's desk

Hi, folks! We've got another good issue here, packed with new projects and useful information. Karen Boelman, of The Art Factory, presents her first solo article, "Going Around in Circles?" in which she offers some good tips and techniques for improving your circle cutting. Despite her modesty, Karen has long been recognized as one heck of a circle cutter, and it's been a pleasure seeing her feature article take shape.

Steve Clark, Art Director for Hawk Woodworking Tools, makes his debut appearance in *Creative Woodworks & Crafts* with his highly original "Grey Wolves" pattern. Not bad, Steve, to have your first project wind up on the front cover! Steve has agreed to design more projects for us in the future, and we already look forward to them. Keith Cupples, also with Hawk Woodworking Tools, did a fine job cutting and finishing the project.

Marilyn Carmin's "Summer Fun" is also a fine project, depicting wild horses in a magnificent wood burl. Marilyn has a long and productive track record with us, and we've been fortunate to have her as a regular contributor.

I'm particularly proud of this issue's Reader's Gallery, because an entire page of it is devoted to the outstanding intarsia of Kathy "Puddles" Meyer. To keep costs down, Kathy fashions all of her intarsia from pine and stains it beautifully—her 35 years as a decorative painter doesn't hurt her eye for color! We've already booked her Pintail Duck, which will appear in issue No. 105 (on sale 11/09/04).

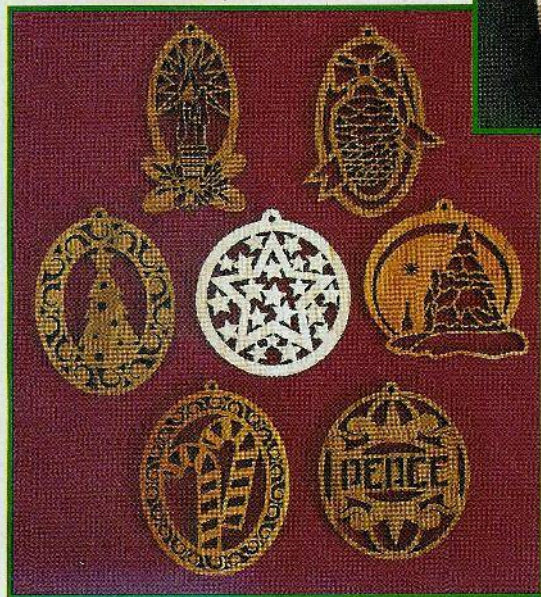
Next issue will be our first "Holiday Issue" (on sale 09-01-04). As promised, it will feature one hundred ornament patterns, PLUS lots of new holiday-oriented designs. As I have been seeing it take shape, I know you'll enjoy it. If you subscribe, it will come to you as part of your subscription; if not, look for it on the newsstands.

Sincerely,

Robert A. Becker

Robert A. Becker

A Few Highlights From Our Next Issue



Ornaments by Dan Fenelon

Snowflake Box by Dan & Ray Wilckens



Christmas Sleigh
by Sheila Bernger-Landry

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

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

Issue No. 104 – on sale October 5, 2004

Issue No. 105 – on sale November 9, 2004

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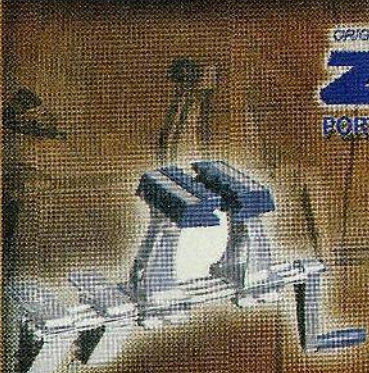
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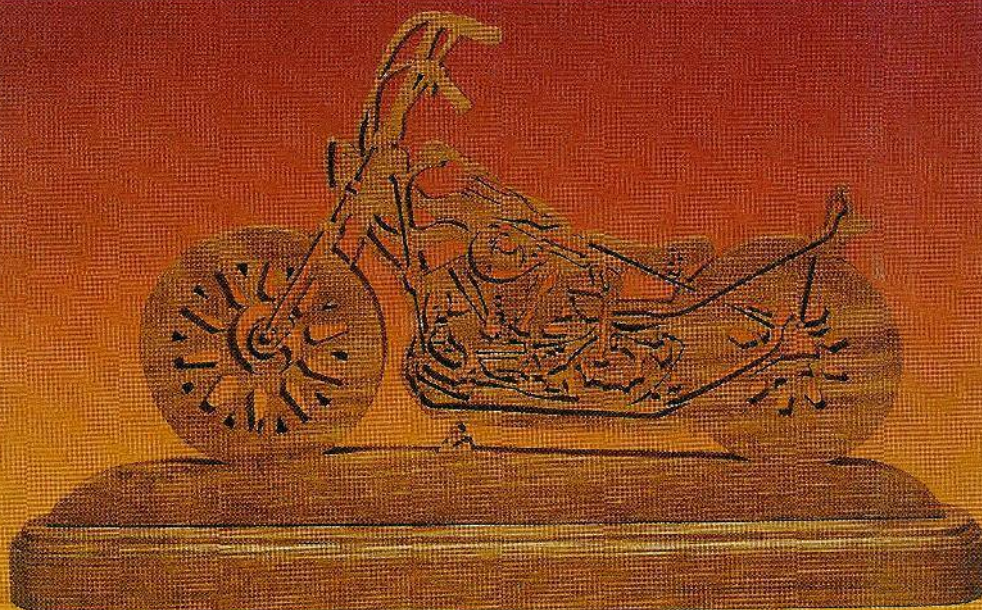
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pattern by Jacob Fowler, cut and finished by Wayne Fowler



SUPPLIES

Wood: *hardwood* (mid brown color, e.g. brown oak, butternut, honey locust or similar)—one piece 3/4" thick x 13" long x 7-1/4" wide (for hog); *complementary hardwood* (e.g. oak)—one piece 3/4" to 1" thick x 14" long x 2-3/8" wide (for optional base)

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

About ten years ago, I tried to schedule my mid-life crisis but, you know, with work, the family, a general lack of funds, I just never got around to getting that motorcycle or small fast car. Now the thought of a real cycle is pretty scary; I would have to live to 114 to hit that mid-life thing now and money is still an issue, so I guess it is a wood "hog"!

This is a custom bike that we saw recently and Jacob converted it into a great desk or shelf piece. I haven't tried shrinking it yet, but if you stick to wood like oak it could be reduced a bit and used as the back piece for a pen and pencil desk set. For me, a major advantage of the design is that it fits on an 8"-wide piece of wood, which is good because it is getting harder and harder (and expensive too!) to find good, wide wood.

The finished hog was cut on a piece of honey locust from a tree recovered from a farm in southwestern Ontario. The wood has a slightly more golden tone to it than oak, but it is very hard. Several times during the cutting I thought seriously about the joys of cutting oak (as I

had done with the first version I made) and how well honey locust burns in the fireplace, but when I oiled the piece the choice proved to be worth it. The base is a piece of brown oak from a stack of 1" x 2" ends that was given to me years ago.

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 the paper pattern. Let the piece dry before you sand the front and back of the piece on a disc or belt sander. I usually peel off the plastic and sand off whatever pattern is left. Ensure that the base is square and straight by sanding out any bumps on the bottom of the cycle. I find that then using a 1/4 sheet of 220-grit sandpaper is a good way to remove any remaining burs and to round the edges lightly in order to give it a more finished look. Clean the cycle 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).

As an option, this finished piece could be mounted using two dowels or screws on a rectangular base about 14" x 2". The best place to attach the cycle to the base is at the wheels. I use a roundover router bit to give my bases a more finished look. You could also round the ends of the base before routing to give it a more professional look. The finished cycle is mounted on a base that is both rounded over and has rounded ends.

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



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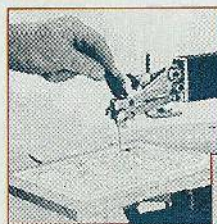


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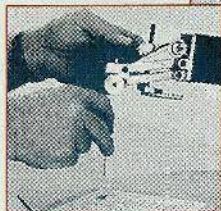
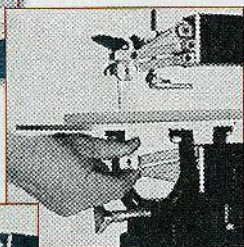
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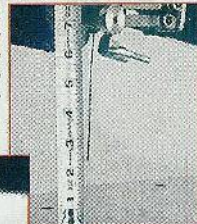


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Triple Leaf Horses

by Sheila Bergner-Landy of Toys in the Attic





SUPPLIES

Wood: maple or hardwood of choice—three piece approximately 3/8" x 8" x 7" (for the three large leaves), one piece approximately 3/8" x 3-1/2" x 4" (for the small connecting leaf); Baltic birch plywood—one piece approximately 1/8" x 14" x 13" (for the backer board, sized to fit final assembly)

Tools: scroll saw with 2/0 reverse tooth blades; drill with 1/16" drill bit; palm sander

Temporary-bond spray adhesive

Clear packaging tape

Sandpaper, medium- and fine-grit

Tack cloth

Spray-on polyurethane varnish

2-part epoxy glue

Hanger

Design Master spray paint or the paint of your choice (for painting the backer boards)

INSTRUCTIONS

Apply patterns and cut

Please read all instructions before you begin!

Copy your pattern so that you may retain and reuse the original. Spray a thin layer of temporary-bond spray 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 wood of your choice and smooth out with your hand.

It is helpful when scroll sawing hardwoods to use a layer of clear packaging tape over the entire design. Simply place side-by-side strips of the tape over the pattern piece before drilling all the entry holes (see Fig. 1). The adhesive in the packaging tape acts as a lubricant and prevents burn marks in the hardwoods.

Drill all holes and cut the design out as you would with any other fretwork pattern. Stop cutting before you cut the outline of the leaf. Then cut out the small center leaf.

To make the backer board, begin by spraying glue on a blank sheet of copy paper, and then attach it to the 1/8" Baltic birch board (see Fig. 2). Spray a mist of spray glue onto the copy paper side of the board. Attach the sheet of Baltic birch to the back side of your cut-out patterns (see Figs. 3 and 4). Scroll saw the outer perimeter of the pattern lines to

continued on page 16

continued from page 15

complete the cutout. Remove the Baltic birch from the back of your piece. Your backer board will now match the outline of the fretwork plaque exactly. In lieu of using spray glue, you may substitute a good quality packaging tape and tape the backer board to the back side of the project.

Remove the remaining pattern pieces from your project and use a palm sander to sand your project.

Finishing Procedure

If you used maple or some other fine hardwood, spray the inside holes of your design first with a polyurethane spray finish (a satin finish was used in the example). Next, spray the face of the project with the polyurethane finish.

Spray or brush paint the backer boards in your choice of color. Apply a polyurethane finish on the backer boards when dry to provide a protective finish. When this is dry, apply white wood glue sparingly to the back side of the

fretwork project. Place the backer board on the project pieces and lay them on a flat surface. You may weigh them down or use clamps if necessary until the glue dries.

Use the a good, strong, clear-drying wood glue to attach the three leaves to the center solid supporting leaf and weigh until dry. Use the 2-part epoxy according to label directions to glue a hanger on the back of the plaque.

Display with pride!

Warning!

Remember when working with spray paints and polyurethane to be safe! 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, (708) 532-5624. Email: Scrollgirl@comcast.net

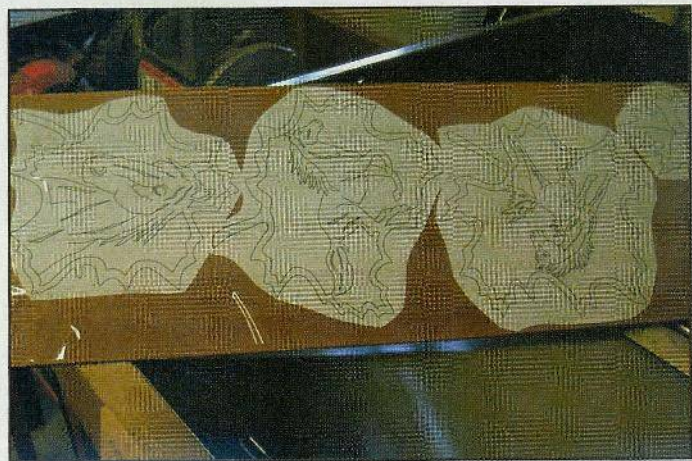


Fig. 1. Apply a layer of clear packaging tape over the entire design.



Fig. 2. Spray glue on a blank sheet of copy paper and attach it to the backer board.



Fig. 3. Attach the sheet of Baltic birch to the back side of your cut-out patterns.



Fig. 4. One of the horse cutouts attached to the backer board.

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I wish to take this opportunity to thank my many customers for their patience during these past few months of adjustments for my business. I have many new designs in the works, including more of the Triple Forest Leaves and new 3-Dimensional Ornaments and will be looking forward to providing the excellent service and patterns you have received from me in the past!

Sheila

Going Around In Circles?

by Karen Boelman



Like driving a car

One of my greatest challenges in scroll sawing has been learning how to cut a nice, smooth circle. In fact, I would say it's just about impossible to cut a "perfect circle," unless your brain is equipped with laser cutting technology. Mine isn't, but on a good day I can cut a pretty decent circle. So, I'd like to share a few tips that work for me, and suggest a few things for you to think about in order to help you improve your circle cutting skills.

To get you thinking in the right direction... I compare cutting a circle to going around a corner in a car. Whether you're driving a car, a semi, a bicycle or a piece of wood, it's all the same skill. You have to learn to co-ordinate your speed and the turn rate of the wheels (or wood) in order to make a smooth turn. Our 16-year-old son, Jamie, has just gotten his driver's license, and the first few weeks of watching him learn how to go around corners was interesting! Sometimes we bounced over the curb and sometimes we were over in the wrong lane of traffic, but eventually he got the hang of it. He learned to match his speed and turn rate so that he could get around the corner smoothly and accurately.

Just like the cornering speed in a car, you can find your own comfortable cornering speed on your saw that allows you to steer smoothly. The more times you slow down or speed up or make corrections in your steering, the bumpier your turn and circle may be. So, the goal is to keep everything going at a smooth and steady rate. Also, you need to pay attention to what you're doing while you're sawing a circle. You should try to look at the line ahead of you and anticipate how you will have to maneuver the wood to keep the blade cutting where it's supposed to cut. Pretty soon it becomes second nature, just like driving a car or riding a bike. However, you still want to pay attention to what you're doing; otherwise your car could end up in the ditch or your project could end up in the scrap box!

Tips that work for me

When I cut circles, I usually "steer" the wood with one hand and use one or two fingers from my other hand to hold down the wood and act together as a pivot point (see Fig. 1). I also pay attention to where I put my steering hand on the wood. The object is to change the position of my steering hand as little as possible as I cut around the circle because each time I slow down or stop to move my hand, I may leave a blemish on my finished project. Most of the time I don't have to come to a complete stop to change hand positions. I just keep the wood moving

slowly with my hold-down hand, and when my steering hand is in place it becomes the dominate moving force again (see Fig. 2).

There are times, however, when I do have to come to a complete stop to change hand positions. When this happens, it can be hard to pick up where I left off—that is, to get the *feel* of the curve back. So, here's what I do: I back up the blade 2" to 3" into the kerf (the cut line where I've already sawn). Then, as I follow along in the line I've already cut, I can get reacquainted with the feel of the curve before my blade actually starts cutting into the wood again.

As you cut circles, there are bound to be instances when things don't go just right. In these cases, you should always try to figure out why things went wrong and what you could have done differently to make things go better. For example: if you find yourself cutting wide on a curve (cutting to the outside of the pattern line), then your saw may be cutting faster than you are turning (see Fig. 3). So, you need to either slow down your feed rate (the speed at which you're pushing the wood through the blade) or turn faster. When you cut a corner short (cutting to the inside of the pattern line), you are probably turning faster than your saw is cutting (see Fig. 4). Increasing your feed rate or turning slower should help.

If your finished circle is bumpy, wavy or just not smooth,

then you may be overcorrecting (see **Fig. 5**). If you go off the pattern line a little, just relax and slowly bring the blade back to the pattern line again. Don't hurry it so much that you end up bouncing back and forth across the pattern line. I've also found that trying to cut very, very slowly and carefully doesn't seem to work well. I think this is the result of taking too much time and making too many corrections, which produces a bumpy circle.

Keep in mind that you will most likely end up with some imperfections, and as long as they aren't too major you can sand them out when you're done (see **Fig. 6**). If you're like me, though, the less sanding required the better. I always try to do my best with the cutting, but on those days when nothing is working right and I'm constantly fighting with the blade, the wood, and the pattern line... I think it's a good idea to just take a break! Go for a walk, have a cup of coffee, or whatever. When I come back to the saw, things usually do go better.

There are a few other scroll sawing basics that will help with cutting circles, such as: always be sure to square up your table to your blade (see **Fig. 7**); and set your tension tight enough so

your blade doesn't have much side-to-side movement. Both of these steps help ensure that the blade goes straight up and down through the wood. When you are choosing wood for a project, try to find a good flat piece, because warped wood makes circle cutting much harder. Beginners may find it easier to use woods that don't have a heavy grain pattern. In woods like oak and pine, you need to be aware that the grain can affect the feed rate as you cut across the harder and softer areas. Also, your blade can tend to follow the grain lines as you are cutting in the same direction as the grain (see **Fig. 8**).

Cutting circles is a challenge. It can be frustrating and it does take some practice. The good news is: the more circles you cut, the better you will get at it. So, even if you want to hurry up and burn your first attempts before anyone else sees them (like I did)... just keep practicing. After all, how hard can it be? All you have to do is follow the line!

For questions concerning this article, send an SASE to: Karen Boelman, PO Box 701, Platteville WI 53818. Email: dirk-draws@CenturyTel.net

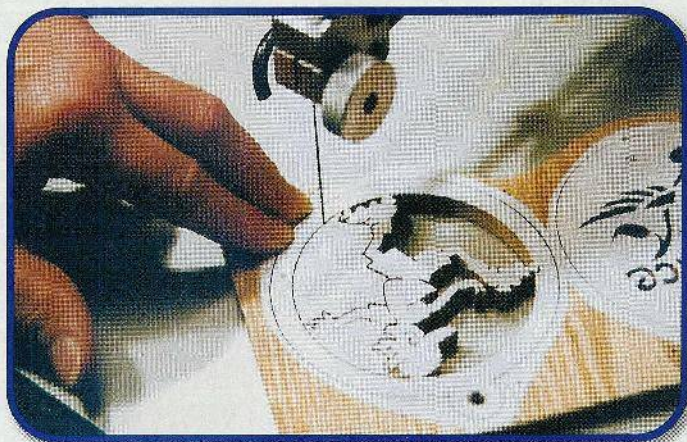


Fig. 1. When cutting circles, one or two fingers hold down the wood and act as a pivot point, while the other hand (not shown here) steers the wood.

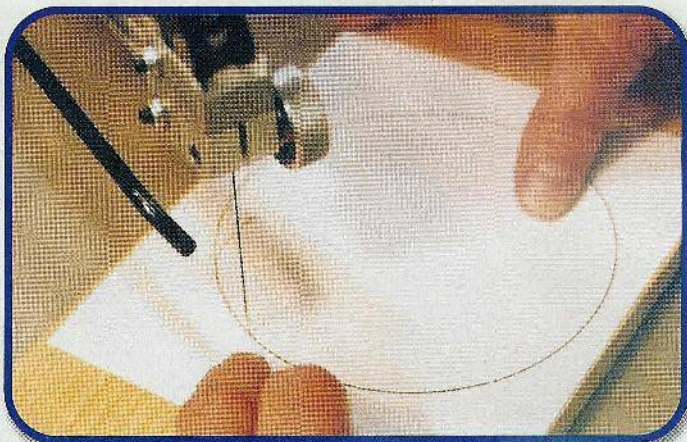


Fig. 2. Try changing the position of your steering hand (here the right hand) as little as possible as you cut around the circle.

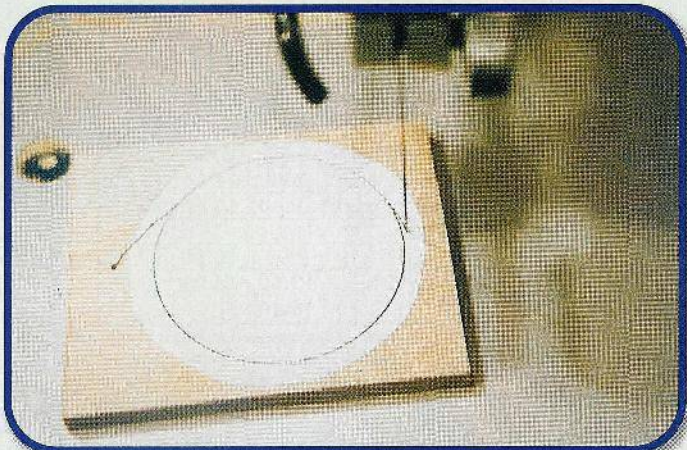


Fig. 3. Cutting wide of the curve may mean that your saw is cutting faster than you are actually turning the material. In this case, you need to either slow down your feed rate or turn faster.

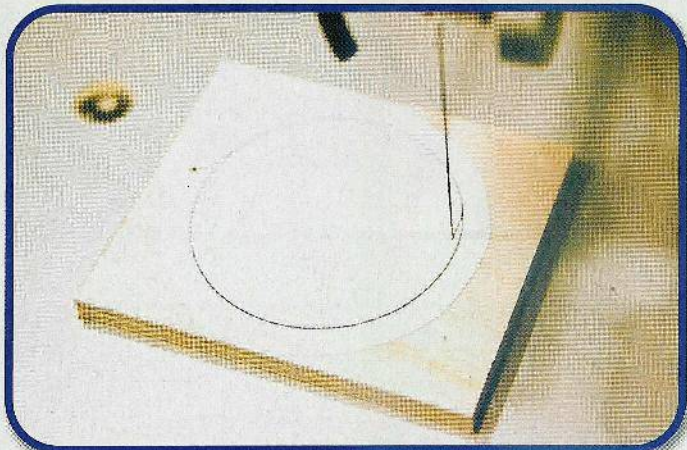
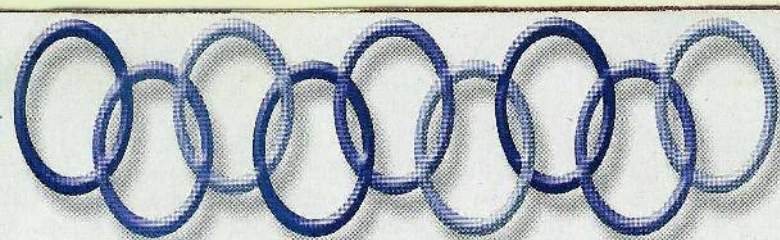


Fig. 4. If you are cutting inside the pattern line, you are probably turning faster than your saw is cutting. Increasing your feed rate or turning slower should help.



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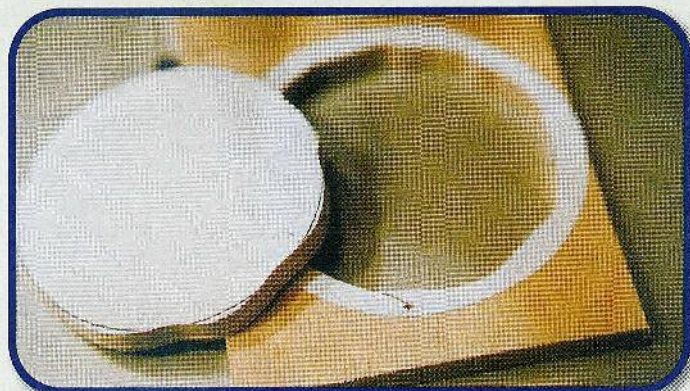


Fig. 5. A bumpy circle is not a "happy" circle. Try to find the "golden mean," i.e. don't rush your cutting or go too slow.



Fig. 6. Small imperfections can usually be sanded out.

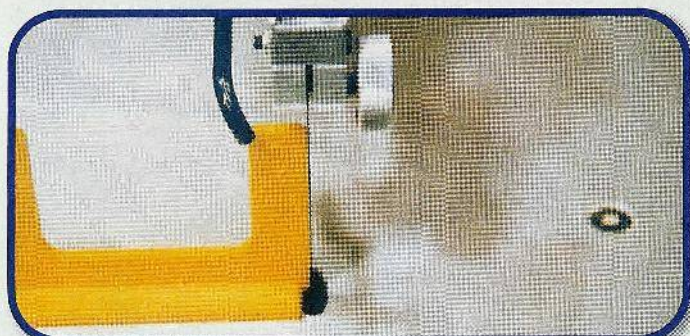


Fig. 7. Keep your blade square to the saw table.

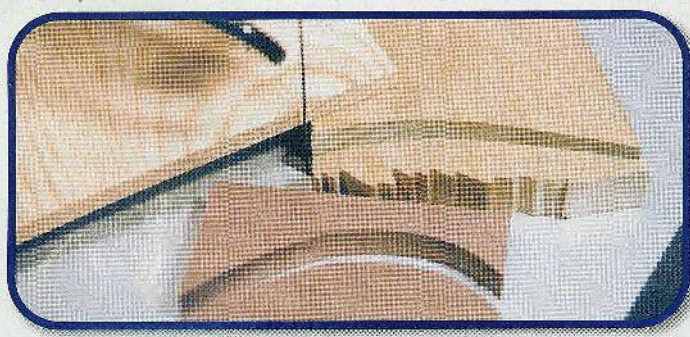


Fig. 8. Wood grain patterns can affect your feed rate.

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Pattern Located in Full Size Pattern Section No. 2!

Cockatiel

by Patty Beach



continued on page 22

SUPPLIES

Wood: wood of choice—one piece
3/8" x 11" x 8"

Tools: scroll saw with No. 5 reverse
tooth blades; drill with 1/32" bit

Temporary-bond spray adhesive

Sandpaper, 120-grit

Tack cloth

Fine line detail and small flat
paintbrush

Assorted paints: black, white,
yellow, red, two shades of brown,
two shades of green, etc.

Satin varnish

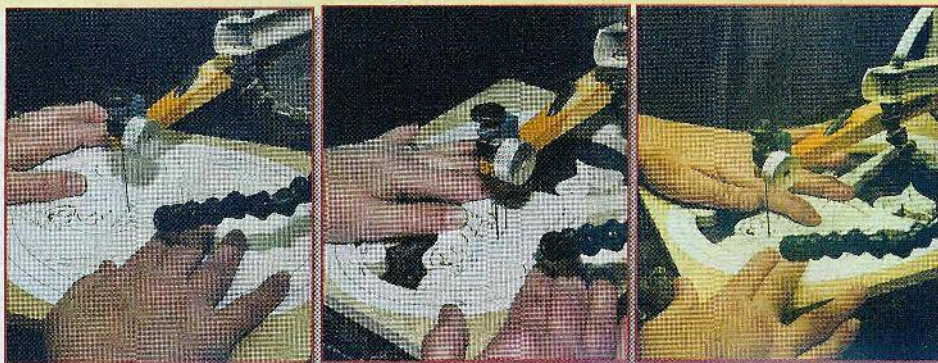


Fig. 1. These three photos show various stages of the cutting process.



Fig. 2. The project has been cut and sanded and is ready to be painted.

INSTRUCTIONS

Apply a light coat of spray adhesive to the back of the pattern. Before adhering the pattern to the wood, wipe the wood with the tack cloth to remove dust. Drill holes where they will be least noticeable in the completed piece. (It is easiest to hide the holes in areas where you will be turning the blade in different directions.) Cut the project on your scroll saw (see Fig. 1). Remove the remaining pattern paper from the completely cut project. Sand lightly to remove any glue residue from the wood, and use the tack cloth to clear away all the sanding dust (see Fig. 2).

Paint the body of the Cockatiel with a base coat of black paint, diluting the chest area slightly with white in order to make it a bit lighter—though not a true grey (see Fig. 3). Using straight white paint, apply the wing patch that is such a statement on this bird. Make a thin wash of white to accent the flight feathers and the area above the tail feathers. This represents the bird's natural highlights, as also shown in Fig. 3. Now to the face: most of this species have a white border around the yellow facial area



Fig. 3. Base the body black, then add the wing patch and feather accents.

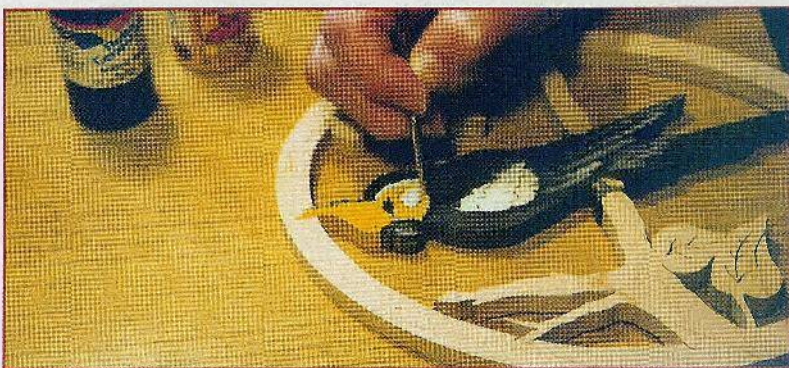


Fig. 4. Paint the white border around the yellow face.

(see Fig. 4). It is easiest to paint the white first and then paint the yellow; using the white as a base coat gives the yellow a brighter cast. Paint the red cheek patch so that it flows into the yellow and creates a natural, feathered look (see Fig. 5). Apply the nose and beak with a thin wash of black. When that dries a bit, use a touch of thin white to highlight the curvature of the beak. There is a tiny bit of black used on the tips of the crest feathers, which should be applied before you paint them yellow. The eye is also painted black. Next, I made a wash of one shade of brown and painted the ring around the outside of the project (see Fig. 6). A wash of a second shade of brown was used for the tree limb. I chose to paint the bark detail using the second shade of brown, at full strength, with a fine line brush (see Fig. 7). The bark areas should be painted free form, so use your imagination as to how you feel they should look. Base the leaves using one shade of green. Then blend the second shade of green into the surface of the leaves to give them a more natural look (see Fig. 8). Let the project dry. Then apply the satin varnish. Your Cockatiel is now ready to display!

For questions concerning this project, send an SASE to: Patty Beach, 16114 Brook Road, Lansing, MI 48906. Email: pjbeach@comcast.net



Fig. 5. Apply the red cheek patch.



Fig. 6. Make a wash of one shade of brown and paint the ring around the outside of the project.

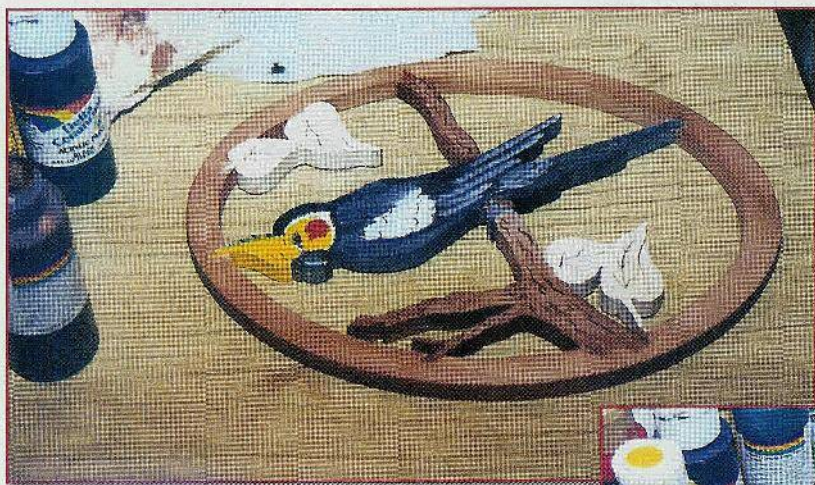


Fig. 7. The bark was painted with a second shade of brown and then highlighted.

Fig. 8. The leaves were painted with a shade of green and then given a more natural look with a second shade.





Bison

pattern by Billie (B.J.) Holm, sewn by Bill Morgan



SUPPLIES

Wood: walnut—one piece 3/8" x 11" x 13" (for bison);
wood of choice—one piece approximately
1-3/4" thick x 16" x 20" (for plaque)*
Tools: scroll saw with No. 5 skip tooth blades; drill
with small bits; 2-3/8" Forstner bit
2-3/4" Dia. clock insert
Temporary bond spray adhesive
Sandpaper, assorted grits
Tack cloth
Tacky glue
Clear satin lacquer
Heavy-duty picture hanger

*For our plaque, we used an irregularly shaped wooden slab with bark. The wood dimensions recommended for the walnut 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.

Introduction

I first met and became friends with Bill Magee at a Wooder's Scroll Fest in Montrose, MI. (He has been scrolling for about five years, and has been Vice President of the Motor City Scrollers for about three years.) I showed him the pattern of the bison and asked him if he would like to be the first to cut it. He took it home, designed this project his way, and then entered it into the S.A.W. scroll saw contest at the Motor City Scrollers Scrollabration that was held in Taylor, MI, in September of 2003. It was a nice surprise when he sent me a photo (above) of the finished project with the blue ribbon attached!

We showed it to Robert Becker at Splinterfest and the rest is history. Here's how to make your own...



INSTRUCTIONS

Sand the walnut, and then tack to remove the dust. Also sand the plaque thoroughly, finishing with a very fine-grit paper. Again, use the tack cloth to remove all dust. Finish the plaque with three to four coats of clear satin lacquer, making sure you get into the bark also.

Adhere the pattern to the walnut with spray adhesive. Drill the entry holes in the waste areas. Make all the inside cuts first, then cut the outside. Remove the pattern. Very carefully sand, tack, and then finish the picture with two to three coats of clear satin lacquer. **Note:** some of the outside hairs are fragile and need special care when sanding. Let dry thoroughly. Using tacky glue, adhere the bison cutout to the plaque. Clamp or place a hefty weight on top until the glue is dry. Drill a 11/16"-deep hole for the clock using the Forstner bit. Add the hanger to the back of the plaque before inserting the clock.

For questions concerning this project, contact Billie Holm at bjholm51@yahoo.com, or visit her chat room at www.wooders.com.

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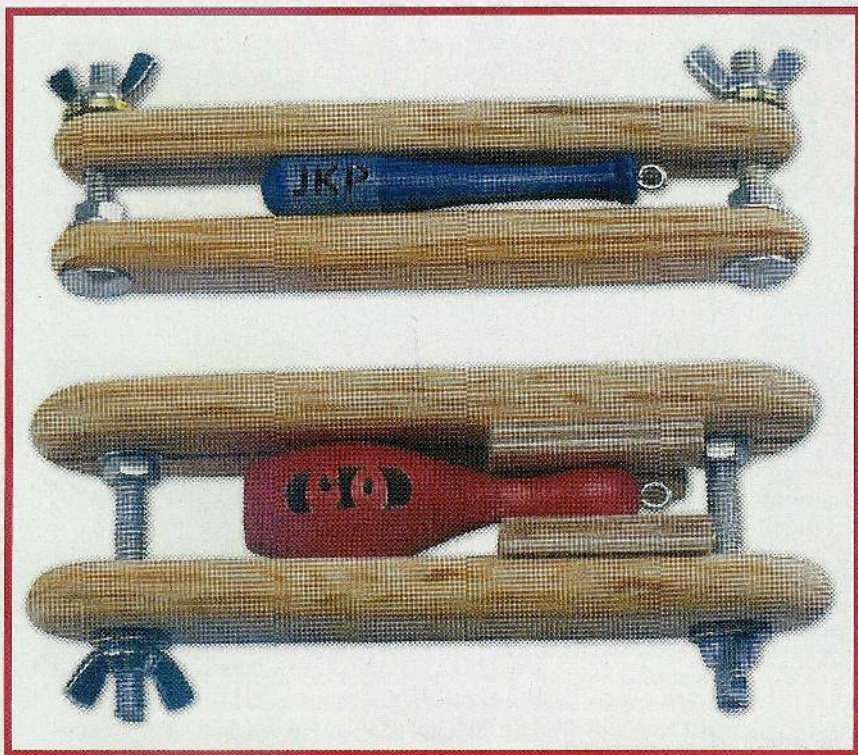
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Personalized Mini Bowling Pins and Baseball Bats

by John Polhemus



The patterns for the cutting jigs shown to the left are provided in Pattern Section No. 2

SUPPLIES

Wood: plywood—two pieces 1/2" x 1-1/2" x 7" (for the bowling pin jig), one piece 1/4" x 1-1/2" x 7" (for the interior bowling pin jig), two pieces 1/2" x 3/4" x 7" (for the baseball bat jig)

Tools: scroll saw with assorted blades; drill press and bits, including a No. 60; router table and "V" bit

Sandpaper, assorted grits

Water-based finish

1/4" x 2-1/2" carriage bolts (two for each jig)

1/4" washers (four for each jig)

1/4" nuts and wing nuts (two for each jig)

Introduction

There's just something about having their name or initials cut into an object that makes a customer's impulse to buy impossible to resist. Especially so with objects that focus on an interest or have a utilitarian use.

The mini bowling pin and bat are good examples of that. They can be used as a key fob or zipper pull for a jacket or bag. You could also use them as the pull fob on a light or ceiling fan, or to hang from a rearview mirror. You get the idea.

Where to get the bowling pins and baseball bats? Doing a search on the Internet for "turned wood parts" turns up quite a few places from which the bats and pins can be obtained. One is Bear Woods (800-565-5066). Checking the Thomas Register at your local library should turn up more.

You can also turn your own objects. It's not as hard or expensive as you may think. That opens the "creative door" for better/different woods and materials than what you can get from a catalog. More on that in an upcoming article.

INSTRUCTIONS

Apply the finish first

More often than not, turned wood parts that you've ordered come unfinished. I prefer to apply a finish before cutting the lettering. That way there is a contrast between the finished exterior and the cut interior. I used *Cash Coatings* water-based finishes to show a few finish examples (see Fig. 1).

The stands are handy for holding objects while their finish is being applied and while they are drying. They are made from 1" squares of scrap wood with an 18-gauge wire nail through them (see Fig. 2). Empty coffee cans are handy for storing the stands. Hmm... I wonder if that means I can write off buying coffee as a business expense?

While your finishes are drying, you can make the jigs for cutting them.

Making the cutting jigs

A properly designed jig makes oddly shaped and turned objects as easy to cut as flat projects. It's important to have the axis of the object to be cut parallel to the saw table so the cutting will go straight through the piece. If the axis is diagonal to the table, the cutting will be diagonal through the object (see Fig. 3).

Two jig patterns are provided: one for cutting the bowling pin, the other for cutting the baseball bat. Cut the plywood to the sizes in the material list. An 1/8"-deep groove is cut lengthwise in the inside faces of both clamps to grip the bowling pin and bat (see Fig. 4). That makes the



Fig. 1. Finished examples on finishing stands.

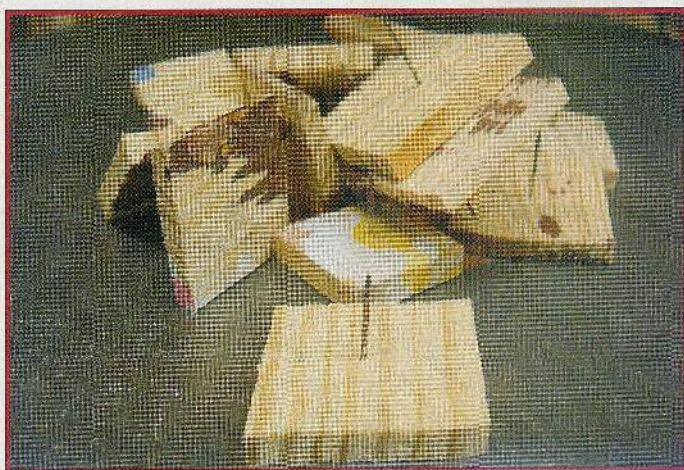


Fig. 2. Finishing stands.



Fig. 3. Cut diagonally through.



Fig. 4. Cutting grooves in clamps.

continued on page 28

groove and the axis of the bowling pin and bat (when clamped in the groove) parallel to the table. I used a "V"-shaped cutter in a router table with a fence to cut the grooves in the clamps.

Apply the clamp pattern, nail the two clamp sides together in the waste area, and drill the 1/4" holes for the carriage bolts (see Fig. 5). Now cut the rounded ends of the clamps and square the hole in the piece with the pattern on it to seat the carriage bolt (see Fig. 6).

I prefer to round over the edges of my jigs. You can leave yours as they are if you prefer. Install the carriage bolts, nuts, washers, and wing nuts in your bat jig and it's ready to use (see Fig. 7).

To finish up the bowling pin jig, install the carriage bolts, nuts, washers, and wing nuts. Cut two 1-1/2'-long pieces from the 1/4" grooved plywood. Glue the 1/4" plywood pieces to the clamp sides to grip the head of the bowling pin (see Fig. 8). The bowling pin can now be clamped and held parallel to the saw table (see Fig. 9).

Making "letter" patterns

If you don't have a computer, you can trace the letters from the lettering pattern included in the full-size pattern pull-out section of this issue. Use the outsides of the letter "O" to trace the rounded ends of the pattern. If you find it too difficult to trace them that small, use a copy machine to enlarge the lettering pattern. After you trace the letters you need from the enlarged version, reduce the traced pattern to the correct size for cutting.

The letters need to be 1/4" to 3/8" high and framed so the pattern looks like Fig. 10. You can get more letters in the bat and bowling pin if you cut away the letter itself (instead of around it). The characters "A," "B," "D," "O," "P," "Q," "R," "&," "0," "4," "6," "8," and "9" need to have breaks in them to be cut this way. Lines denoting those breaks are included in the lettering pattern in the pull-out section.

Better yet are the templates and Expand-a-Guide from Seyco Sales (see Fig. 11). (Note: for information on or to order this product, contact Seyco at 800-462-3353.) The heavy lead in the lead holder won't break like the lead in a .05 or .07 mechanical lead pencil. The lead sharpener that comes with it can be kept on your key ring so it's always handy. If you want the same font that is in the pattern section, enlarge the pattern 300% and cut a template to use with Seyco's Expand-a-Guide.

If you have a computer, an easy-to-use software product named Woodtrax, from Globalsoft (800-229-5505), is available. If you are knowledgeable about computers and good at learning the ins and outs of software, there are also various high-end graphics programs you can use.

Cutting the lettering

Apply the pattern to the bat or bowling pin (spray glue and tape both work well). The drilling of the blade access holes is done in two stages using a No. 60 drill bit. The first stage is to install the drill bit so no more than 1/4" sticks out of the chuck (see Fig. 12). This will allow you to start drilling the holes without the bit deflecting. For the second stage, extend the bit long enough to drill the rest of the way through and finish drilling. The pattern that's being drilled in Fig. 12 was made using Seyco's 1" No. RST-007 lettering guide and the Expand-a-Guide at a 3-to-1 reduction.

Once the pieces are drilled, the jigs make it easy to cut the bats and bowling pins. The final step is to add a screw eye that will be used to attach the fob to a key ring, zipper tag, fan or light.

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

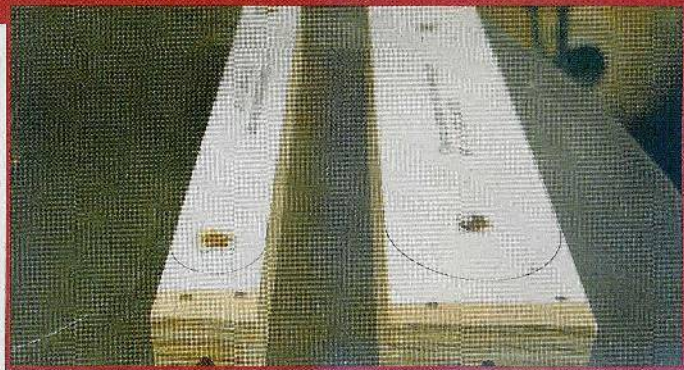


Fig. 5. Pattern glued on; sides nailed together and drilled.



Fig. 6. Cut rounded ends and square holes.

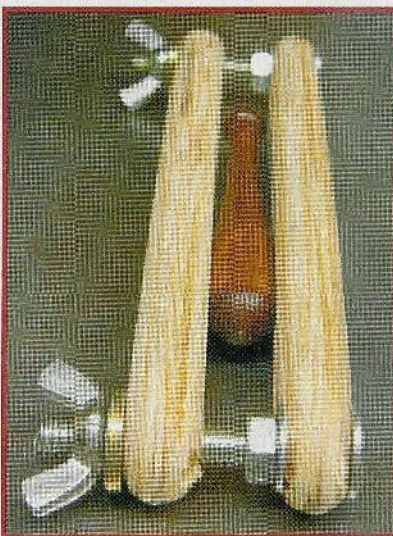


Fig. 7. Bat in finished bat clamp.

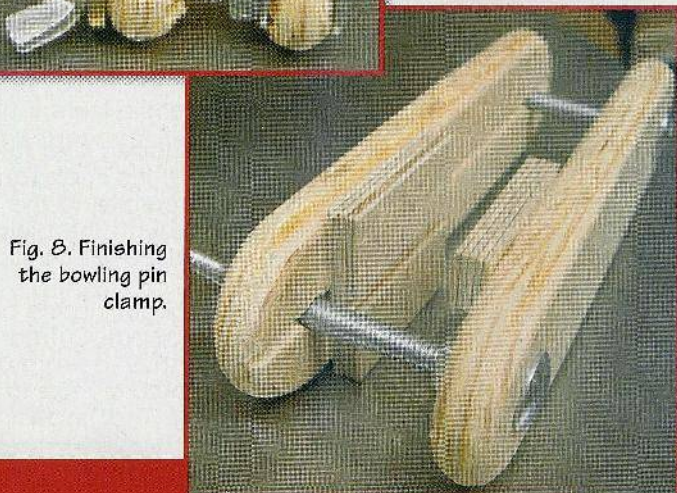


Fig. 8. Finishing the bowling pin clamp.

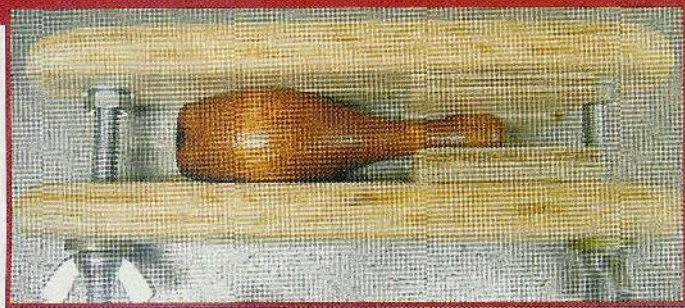


Fig. 9. Clamped bowling pin.



Fig. 10. Pattern example.



Fig. 11. Lettering template and Expand-a-Guide from Seyco Sales.

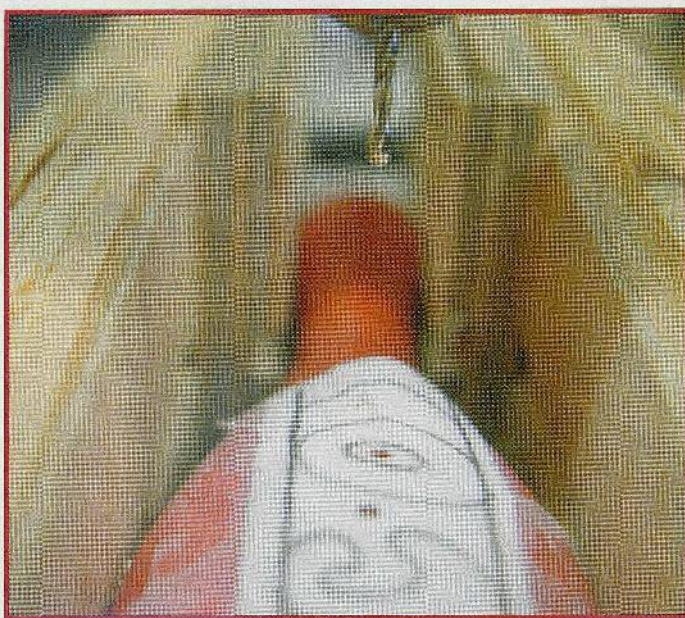
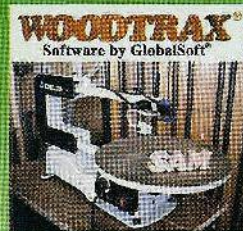


Fig. 12. Shortened drill bit to start drilling.

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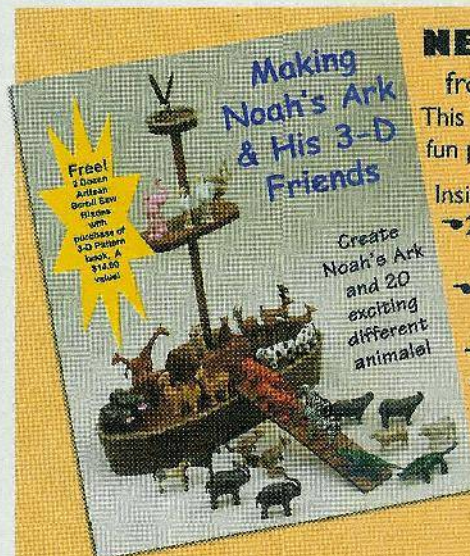
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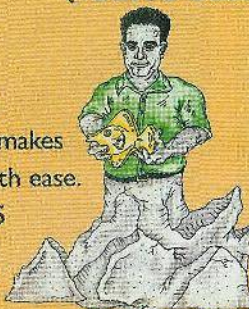
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WHAT SELLS?

by Wayne Fowler

Introduction

For a person who sells at craft shows, going home with many empty boxes and lots of money is like finding the Holy Grail. However, that does not always happen—so you either get over it quickly and develop a few muscles from carrying those full boxes both ways, or quit the business. Still, every crafter continues to ask the all-important question: “What sells?”

I have found that most craft folks will give you an honest answer, usually starting with, “That depends...” because no one who sells crafts is going to get rich doing it and craft shows aren’t a competition. My answer also usually starts with the same two words, but a more complete answer follows based upon my experiences and the answers from many other craft folk during those slow times at sales.

Uniqueness

One of the most distressing but challenging evolutions that I have witnessed in woodcraft sales in the past 15 years is mass-produced woodcrafts from third-world countries. These are often copies of designs that at one time were original crafts. I have also seen the same phenomenon in other crafts such as pottery or quilting. So how do you compete? My answer is: you don’t.

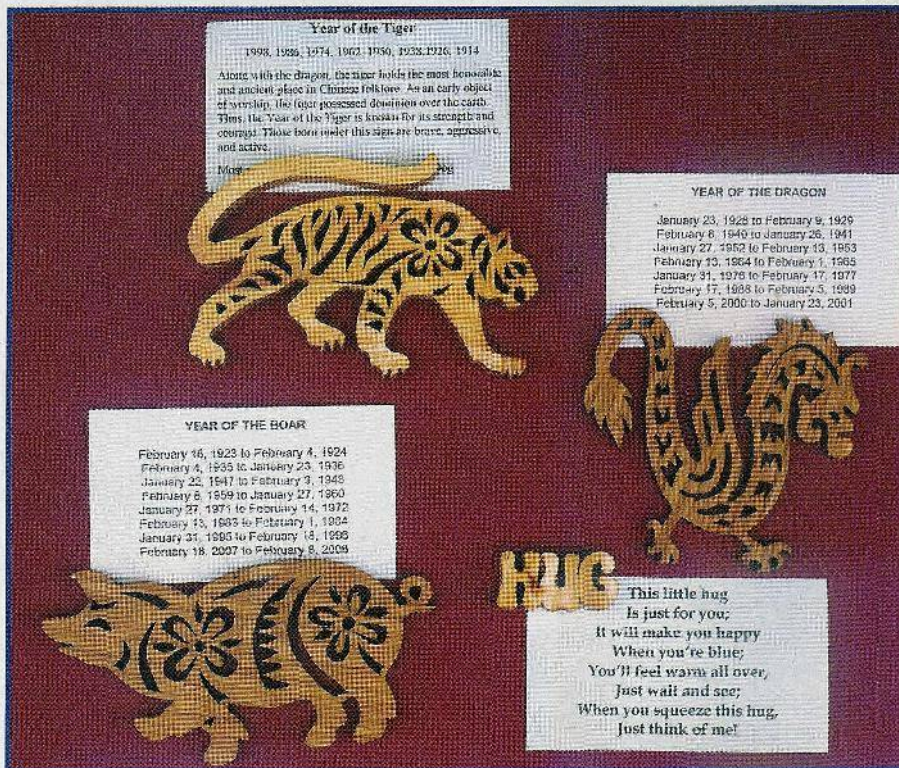
If you are going through the trouble of producing scroll saw crafts, it is worth the extra effort to seek out great designs and attractive woods to make your work unique. You have to find your own original hook to pull in the customers. I collect unusual pieces of local woods at woodworking shows and eventually match them to interesting patterns that take advantage of their character. Many of these finished pieces have been published in this magazine. As part of my sales pitch, I also tell people where the wood came from and make sure that I tell prospective customers what makes the piece special, including the grain, burls, color or the unusual source of the wood.

Originality

I have seen some excellent stack-cut Baltic birch plywood Christmas tree ornaments, but usually they make me ask myself, “Why?” I can stack cut thin oak or cherry using exactly the same designs and produce an original family keepsake with unique grains and colors. I also try to have a range of unique pieces on display with only a few of any one design out of the boxes (except for small pieces). If I have two pieces of the same design, I try to show them in different woods or in different sizes. For the bigger pieces, I try to keep in mind that almost all of my customers are only going to buy one, so the piece will be unique for them. This all tends to give the sense that each piece is one-of-a-kind.



It's worth the extra effort to match unusual pieces of wood with interesting patterns. Note: the pattern for this elephant will be given in an upcoming issue of *Creative Woodworks & Crafts*.



Year of the Tiger

1998, 1926, 1974, 1902, 1950, 1938, 1920, 1914

Along with the Dragon, the tiger holds the most honorable and ancient place in Chinese folklore. As an early object of worship, the tiger possessed dominion over the earth. Thus, the Year of the Tiger is known for its strength and courage. Those born under this sign are brave, aggressive, and active.

More

Less

YEAR OF THE DRAGON

January 23, 1928 to February 9, 1929
February 8, 1940 to January 26, 1941
January 27, 1952 to February 13, 1953
February 13, 1964 to February 1, 1965
January 31, 1976 to February 17, 1977
February 17, 1988 to February 5, 1989
February 5, 2000 to January 23, 2001

YEAR OF THE BOAR

February 16, 1923 to February 4, 1924
February 4, 1935 to January 23, 1936
January 23, 1947 to February 3, 1948
February 3, 1959 to January 27, 1960
January 27, 1971 to February 14, 1972
February 13, 1983 to February 1, 1984
January 21, 1985 to February 14, 1986
February 18, 2007 to February 8, 2008

HUG

This little hug
Is just for you;
It will make you happy
When you're blue;
You'll feel warm all over,
Just wait and see;
When you squeeze this hug,
Just think of me!

Smaller, less expensive pieces sell in much larger quantities than bigger items, and usually yield a higher profit margin.

Quality Workmanship

One of the basic rules I learned long ago is to burn your failures (if your spouse will let you). Glaring mistakes in one piece on your table will bring all of your other work under suspicion. I have always operated on the principle that I may be making twenty pieces from a design, but each customer is most likely buying only one and that one should be made as well as I can make it.

Size

People who like crafts tend to buy a lot of them and soon fill their shelves and walls. While there is always a market for large, well made, unique pieces, smaller, less expensive pieces will sell in much larger quantities to the dedicated craft buyer. I have also found that many people who love natural wood spend a lot of time at my booth praising my work, but still can't justify \$50 or more for a bigger piece; however, they will spend \$10 for a smaller piece and tell their friends about the bigger stuff. I also usually have a higher profit margin on the smaller pieces, so everyone wins. The other advantage is that I have learned to shrink many designs; they are more challenging to make and will often sell at the same show the next year in the smaller format.

Usefulness

This is somewhat overrated, as functional wood products such as lazy Susans and kitchen utensils can be manufactured in quantity and are available in many stores. However, a hint of usefulness does help in a sale. I have sold a lot of puzzles that end up as shelf decorations because people see puzzles as having both play value and decorative value. During the Christmas season, I sell many oak or cherry ornaments because they are a craft that can be used to decorate the tree. Suncatchers and other hanging pieces also sell well, as do some clocks, depending on the design. A hint of usefulness (or even something that differentiates a piece from one that just sits on a shelf) helps sales.

Design Theme

Popular designs range from seasonal items like Christmas ornaments to designs tied to an event or a specific client base. For example, fantasy themes, such as castles or unicorns, sell well at a science fiction and fantasy convention. Designs can also be hot sellers for a while and then go very cold. Years ago, dinosaurs were very popular; now dragons are, and dragons seem to sell everywhere. Well-designed wild animals are quite popular now, but who knows in a year or two? Cats, pigs and other collector animals seem to sell well all the time. Religious themes, particularly crosses, seem to sell steadily with an obvious boost in sales at Christmas.

One marketability test that I use is to make one of a new design, take it to work or show it to friends and relatives, and watch people's reactions. If the piece catches people's eyes and they ask about it, I make a few more and try them in a sale. I also consider where I am selling and do research on where I am



Christmas-themed items, such as this Christmas tree puzzle and various ornaments, have been good sellers for years.

going to sell to make sure that I have extra items appropriate to the venue.

Last year, at a fund-raiser for my daughter Kathleen's gymnastics club, we made a number of gymnast Christmas ornaments. However, since we were also selling to several hundred girls from 6 to 18 years old, we brought unicorn and dragon ornaments and a large quantity of bubble words made of scraps from my larger pieces with words Kathleen and her friends thought would be cool. We sold a lot of pieces.

Conclusion

So what are my top three selling pieces now? Strangely, none of them are big fret pieces. The first is a bubble letter word, "HUG," ranging from 1/4" to 1/2" high, made from the scraps of bigger pieces, and packaged with a little poem. The second is a set of three "shelf" cats that I make out of distinctive orange or brown wood such as mulberry. The third is an oriental dragon done in red woods that my son Jacob adapted from several tattoo designs we had seen at temporary tattoo stands in many different tourist areas.

Here's how to make the dragon...

continued on page 32



A Sample: Oriental Dragon Suncatcher

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

This is a very straightforward piece, as it will cut in one continuous line and has no interior fret cuts. Besides cutting with a scroll saw, all you have to do is drill a small hole (as indicated on the pattern) before you start cutting to hang the piece when it is finished.

The finished dragon was cut from a piece of local Ontario cherry with a bit of lighter sapwood on one side. It came from my local supplier, Edgar Werner. Because the pattern lends itself so well to reduction and enlargement, I have cut it as large as 15"-long (from 3/4" paduk) and as small as 6" from cherry. Almost all of the pieces have sold at shows first time out. The dragon shown here is 9-1/2" long,

and would look great if made from any red or gold wood with character lines.

INSTRUCTIONS

Make a photocopy of the pattern and glue it to the wood. This design has many stress points; thinner material would break very easily, which is why I recommend using thicker-than-normal wood for the suncatcher. I use clear packing tape on top of the pattern to reduce the burn from the tight turns you will have to make cutting the pattern. For cutting, I use a No. 5 or No. 2 reverse tooth blade to reduce chipping on the bottom face of the piece (especially because of the many sharp points).

SUPPLIES

Wood: red (cherry or paduk) or gold (ailanthus) hardwood—one piece 3/8" to 1/2" x 9-1/2" x 5"

Tools: scroll saw with No. 2R and/or 5R blade; fixed disc or belt sander with fine or extra fine (120/220) disc or belt; access to photocopier
Temporary-bond spray adhesive (such as 3M 777 adhesive)

Clear packaging tape
1/4 sheet of 220-grit sandpaper
Fishing line or thread to hang the finished piece

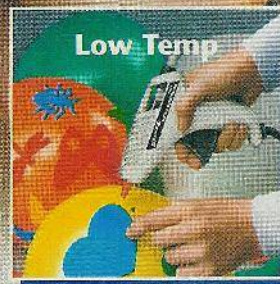
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Depending on the wood, you can stack cut two pieces at once. You also have to consider how you want to cut the design. If you cut it continuously, you will blunt some of the points on the claws and body spikes. However, you can simply do a rough-cut around the outside of the design and cut the spikes one at a time in V's from the outside. I have cut this piece so many times that almost any way of cutting it works.

Either peel or sand the pattern off or use a solvent such as paint thinner to remove it. Let the piece dry before you sand the two faces on a disc or belt sander. I find that then using a 1/4 sheet of 220-grit sandpaper is a good way to remove any remaining burrs and to lightly round the edges in order to give it a more finished look. This is also the time to smooth out any of the points on the side that may be a little rough.

Clean the dragon 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). Thread a 10"-long piece of fishing line (I use about six-pound weight) through the hole and tie into a knot to hang the dragon.

When displaying the pieces at shows for sale, I hang them from the bottom of a top shelf so my customers can see what they will look like at home. By the way, the two 15" paduk pieces were designed to hang on a wall and both sold to two friends in the first hour of a show at a science fiction convention. Unfortunately, I only made the two!

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



Pattern Located in Full Size Pattern Section No. 2!

Grey Wolves

designed by Steve Clark, cut and finished by Keith Cupples



SUPPLIES

Wood: maple burl or wood of choice—one piece approximately 3/4" x 10-1/2" x 14-1/2"; birch plywood—one piece 1/4" (for backer board)
Tools: scroll saw with assorted blades; drill press or hand drill; No. 60 drill bit

Temporary-bond spray adhesive

Sandpaper (220-grit)

Clear packing tape

Wood glue

Black spray paint

Finish of choice

Hanger of choice

*The dimensions listed here refer to the size of the pattern provided. The size of the original project, as pictured, was 3/4" x 37" x 28". Please feel free to use the pattern in any size or manner you see fit.



Introduction

The Grey Wolves pattern was designed by Steve Clark, who currently works as Art Director at Hawk Woodworking Tools. Steve designs and produces all flyers and catalogs for Hawk Woodworking Tools—basically every advertising or marketing piece that customers receive in the mail or at woodworking shows. Steve purchased his very own Hawk Scroll Saw in the summer of 2003 and, after designing a couple of projects for Hawk Woodworking Tools, decided it was time to design some patterns of his own.

Steve researched patterns currently available through catalogs, books and the Internet before deciding to try his hand at some North American wildlife patterns.

"I found some cool photographs of the Grey Wolves that I used for reference when designing the pattern, and made rough sketches for the composition. I wanted the pattern to have quite a bit of detail in it, but didn't want to make it too difficult to cut on the scroll saw."



Fig. 1. Sand wood with 220-grit before applying pattern.



Fig. 2. The wood with the pattern applied.



Fig. 3. Two photos showing the pilot holes being drilled.

continued on page 36

Steve had done some cutting at home and began to realize that you cannot put too much detail in a pattern; otherwise, it becomes really difficult to cut out.

"I wanted to give people a challenge while cutting, but not make it impossible for them!"

Steve used the rough sketches and scanned them into the computer. He then traced the outlines he wanted using a vector graphics program.

"This is the best way I have found to design and finish the pattern. It will give you clean, crisp lines to cut from and will always print nice and sharp."

After completing the pattern, Steve spoke with Keith Cupples at Hawk Woodworking Tools. Keith has worked at Hawk Woodworking Tools for three years as a salesperson, and has become quite the woodworker at home.

Keith always enjoys a challenge and, after speaking with Steve, he agreed to cut the pattern at home using his Hawk scroll saw.

"I thought that Steve had done a great job designing the patterns, and I wanted to cut them out at home. They were big pieces to cut and I have more experience when it comes to scroll sawing than Steve has. Plus, I thought it would be a good idea for somebody else to cut the patterns, just to make sure they would work."

Keith cut the pattern at home over a couple of weekends and then brought it in to the office for everybody to see. Everyone at Hawk Woodworking Tools thought it turned out great. Steve and Keith were more than happy with their handiwork.

"I get really excited when I see new pieces cut out on the Hawk scroll saw," says Robb Murry, General Manager of Hawk Woodworking Tools. "I think Steve and Keith did a great job with this piece. Plus, it's nice to know that our own staff get just as much fun out of using their Hawk scroll saws at home as our customers do."

If you walk into Hawk Woodworking Tools in Harrisonville, Missouri, you might just see the Gray Wolves, along with another of Steve and Keith's projects, the White Tailed Deer, hanging on the wall of the office.

Steve told us that he enjoyed designing these patterns so much that he will be producing some more patterns in the near future. He has hopes of selling his patterns online and through scroll saw catalogs, so watch this space!



Fig. 4. Various stages of the cutting process.

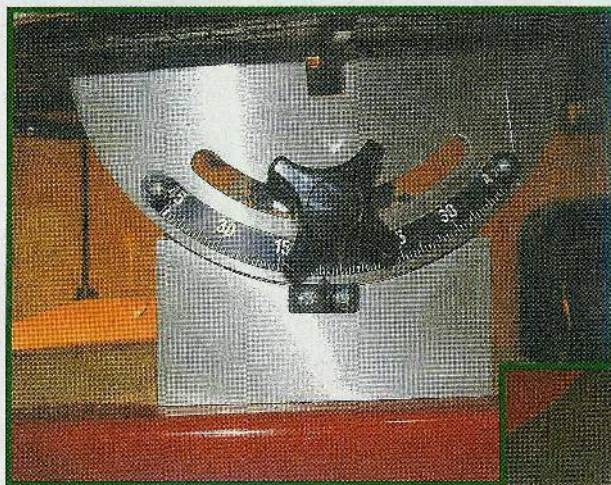


Fig. 5. Tilt table 3° (depending on the thickness of the wood) to cut paw prints.

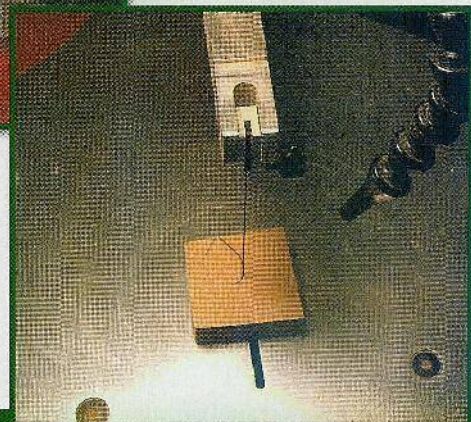


Fig. 6. Practice the angle cuts on a scrap piece of wood to ensure that the wood rotation is correct.

If you require more information about Hawk Woodworking Tools, they will be pleased to take your call at: 1-800-487-2623; or take a look at their newly updated website at: www.hawkwoodworkingtools.com

INSTRUCTIONS

Before applying the pattern, sand wood using 220-grit sandpaper (see Fig. 1). Apply pattern directly to wood using temporary-bond spray adhesive (see Fig. 2). Use clear packing tape to cover the entire pattern. This serves two purposes: firstly, it helps lubricate the blade during cutting; secondly, it makes the pattern easier to peel off when you are finished cutting.

Drill blade entry holes for all inside cuts (see Fig. 3). Start with the smallest cuts; this will help prevent the wood from getting weak and breaking when you cut the largest pieces away (see Fig. 4).

Cut the paw prints at about a 3° angle, depending on the thickness of the wood (see Fig. 5). It is highly recommended that you practice the angle cuts on a scrap piece of wood to ensure that the wood rotation is correct (see Fig. 6). You want the cut piece to FALL BACK into the cut hole and lock about halfway back. Once you have cut all the paw prints at the same angle and rotation, mark and cut the back of each piece so they will be flush with the backer board (see Fig. 7). Insert pieces into appropriate slots (see Fig. 8).

After making all pattern cuts (see Fig. 9), lay the finished piece on the 1/4" plywood backer. Trace around wood lightly with a pencil. Using the scroll saw, cut about 1/4" inside the line that was traced. The top piece should now fit on top of backer with no wood showing around the edges (do NOT attach backer board at this point).

Spray paint the backer board black. This may take several coats.

Apply several coats of finish to the project piece, sanding lightly in between coats (see Fig. 10). We applied a slightly darker stain to the paw prints in order to emphasize the design. Apply backer to project using wood glue of choice. Let dry overnight. Attach hanger of choice.

You're finished!

For questions concerning this project, send an SASE to: RBIndustries, c/o Steve Clark, 1801 Vine Street, P.O. Box 369, Harrisonville, MO 64701. Email: sclark@rbiwoodtools.com



Fig. 7. Cut the paw prints so they will be flush with the backer board.

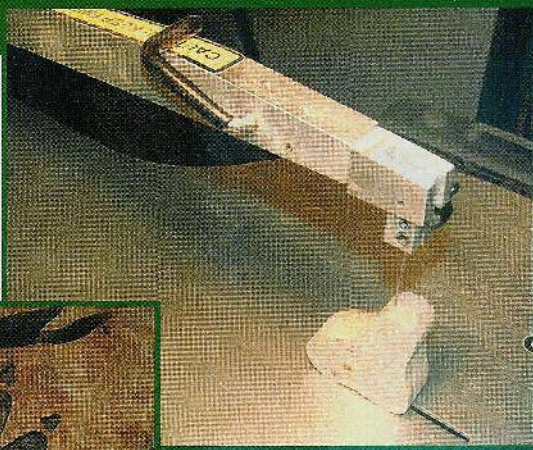


Fig. 8. Detail of the re-inserted paw print.



Fig. 9. All cuts have been made.

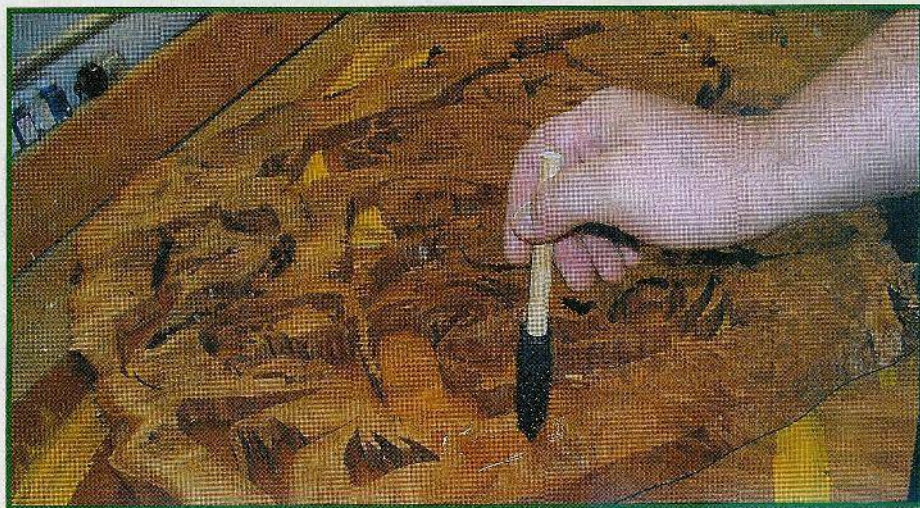


Fig. 10. Apply finish of choice, sanding lightly in between coats.



The Dragon's Cache

by Dirk Boelman

The walnut and oak version.



The original prototype, made from pine.



BILL OF MATERIALS

Part	Description	Size in inches	Quantity
A+B	Front and Back panel	1/2 x 5-9/16 x 15-1/8	2
C	End panels	1/2 x 6-1/8 x 5-1/2	2
D	Bottom panel	1/2 x 5-1/2 x 13-1/8	1
E	Top panel	1/4 x 5-1/2 x 11-1/8	1
F	Lid bottom section	1/2 x 8-1/2 x 14	1
G	Lid middle section	1/2 x 6-1/2 x 12-1/8	1
H	Lid top section	1/2 x 5 x 10-1/4	1
I	Lid guides	3/8 x 1/2 x 4-3/8	2
J	Lower drawer bottom panel	1/8 x 5-7/8 x 9-1/8	1
K	Lower drawer side panels	1/4 x 1-1/4 x 5-7/8	2
L	Lower drawer front and back panels	1/4 x 1-1/16 x 8-1/2	2
M	Lower drawer face panel	1/4 x 1-11/16 x 9-7/8	2
N	Lower drawer knobs	1/2 x 1 x 1-1/4	4
O	Top drawer bottom panel	1/8 x 5-7/8 x 7-11/16	1
P	Top drawer side panels	1/4 x 1-1/8 x 5-7/8	2
Q	Top drawer front and back panels	1/4 x 15/16 x 7	2
R	Top drawer face panel	1/4 x 1-1/2 x 8-3/8	1
S	Top drawer knobs	1/2 x 3/4 x 1-1/8	2
T	Lower drawer slides	3/16 x 1 x 5-7/8	2
U	Lower drawer guides	1/4 x 1 x 5-7/8	2
V	Top drawer slides	1/2 x 1 x 5-7/8	2
W	Top drawer guides	1/4 x 1 x 5-7/8	2
X	Knobs for lid	1/2 x 1 x 1-1/4	2

SUPPLIES

Wood: wood of choice*

Tools: scroll saw with blades; drill with bits, including a countersink bit; needle files; awl; clamps; hammer; screwdriver; ruler; table saw**;
belt/disc sander with adjustable tilting table**

Twelve No. 4 x 3/4" brass flat-head wood screws

Temporary-bond spray adhesive

Sandpaper, assorted grits

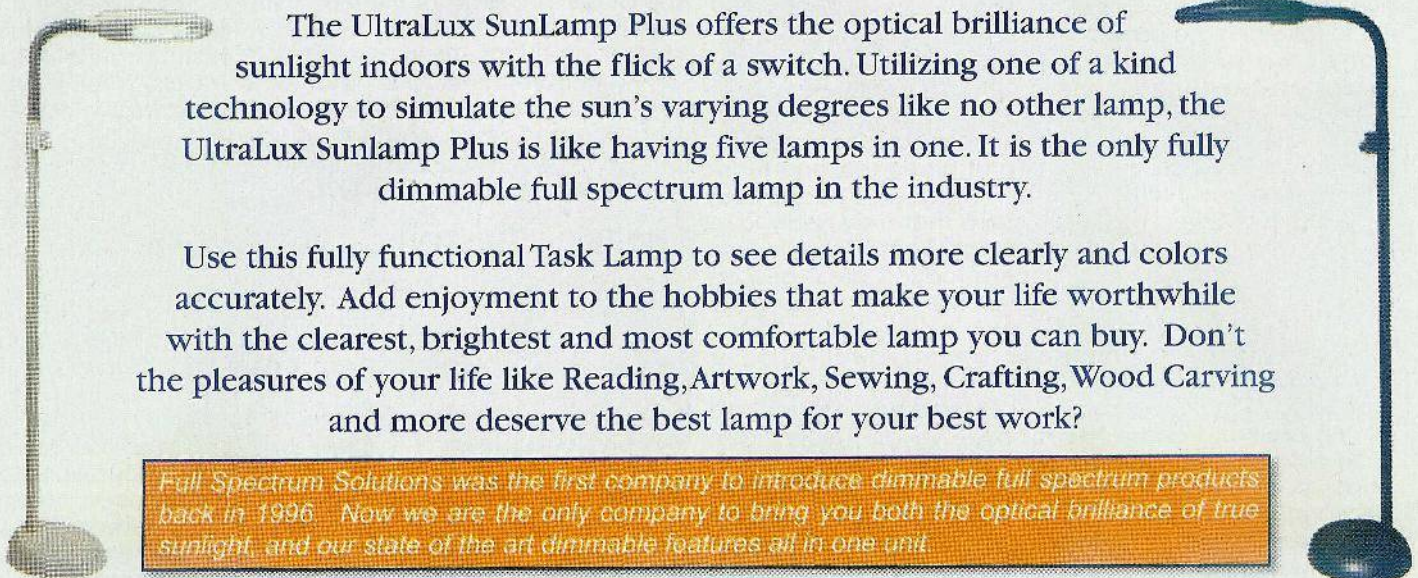
Wood glue

Finishes of your choice

*We made two boxes (both pictured), one out of pine and the other out of walnut and red oak.

**This project requires numerous straight cuts and beveled edges. A good table saw with adjustable tilting blade and a belt/disc sander with adjustable tilting table will make the job much easier, and help to produce a better quality project. Of course there are some highly skilled woodworkers who can accomplish the same results with hand tools and various jigs and fixtures... but most folks will find that this project is a pretty big challenge without the table saw and sander.

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Introduction

All of my projects have a story to tell, and this one is no exception. This, however, is actually a story about two boxes...

In March of 2004, Robert Becker, editor of this fine magazine, called to ask if I would design a special project for him. He was going to be meeting with a sales representative from the *Minwax* Company in a few weeks, and wanted to take along a project that would showcase the company's water-based stains. Robert enthusiastically explained to me that *Minwax* has this amazing line of water-based wood stains that can be mixed in almost every color imaginable... that the colors are all gorgeous, with names like cherry blossom and green tea and mandarin orange and lemongrass... that he had heard from several people who use these stains that they really love working with them... that we've got to let other people know about how wonderful these products are... and on and on and on. Robert always has lots to say when he's excited about something!

Anyway, Robert's enthusiasm got my creative juices flowing, and lo' and behold, I came up with the idea for "The Dragon's Cache." Since we wanted to utilize stains on this project, I chose to make the first prototype from plain old number two pine (picked right from the shelves at our local Menard's store). Pine is soft and easy to work with, and actually looked quite nice in its natural color. But then it really turned into something special as we applied the *Minwax* products.

After thorough sanding, we removed all of the sawdust with an air hose and a good wiping with a tack cloth. Next we applied a coat of *Minwax* Water-Based Pre-stain (a wood conditioner that assures color uniformity of the stains). When dry, we sanded it smooth with fine sandpaper, and removed the dust with our handy tack cloth. Next we applied one coat of Colonial Pine wood stain to the box and drawers, and one coat of American Walnut to the knobs (both of these are water-based stains in ready-to-use colors). After a couple of hours, we added a second coat of the stains to darken the colors a little more. Then, we topped it off with three coats of Water-Based Polycrylic, sanding between coats, and a final rubdown at the end with a brown paper bag.

The finished box is definitely gorgeous! Robert took it to his meeting, and the *Minwax* Company reps were impressed. Everyone at the magazine loved it, and everyone was happy! BUT... the story doesn't end here...

We all got to thinking about the box, including the *Minwax* rep, and all had the same thought at about the same time: "This is really a beautiful project, but can you imagine what it would look like if it were made out of some real nice hardwood?"

And so we decided to make a second version of the box, which really turned out gorgeous, even if I do say so myself! Here's its story...

About a year ago my good friend and neighbor, Jack Tiedemann, gave me several rough-sawn walnut boards. The boards were sawn from logs that Jack had harvested from a grove of Black Walnut trees on the bluffs along the Wisconsin River near Millville, a very small town in Southwest Wisconsin. Jack told me that he had the boards "bucked-up" by a local sawyer, which was why they weren't very even. Then, he stacked them up "with lath between them," back in the 70's, so they were good and dry!

I picked out four of the boards, and spent an afternoon planing them down and working them up into sizes I could

use for this project. It was some of the prettiest walnut I had ever worked with. I made the entire box from the walnut, including the 1/8" material for the drawer bottoms, and then used some red oak for the knobs, just for contrast.

After assembly, we applied a couple coats of *Minwax* Pre-Stain wood conditioner. This product really brings out the colors and grain of the wood. It has a thin "water-like" consistency, which makes it great to get inside the small cutout openings. Then, we applied three coats of Fast Drying Polyurethane, sanding between coats. When it was dry, we rubbed all of the surfaces with a brown paper bag. The end result was quite amazing, beautiful to look at, and a pleasure to touch!

Here's how you can make yours...

INSTRUCTIONS

Measure and cut parts

After selecting the material of your choice, pre-cut all parts to the approximate size, leaving a little extra length and width, whenever practical, to trim and fit as you start assembly.

Full-size patterns are provided for most parts. Refer to the photographs of the finished projects, the exploded view diagram, the patterns, and the various illustrations to help you with making and assembling the parts. Make copies of the patterns to work with, and save the originals for future use. Temporarily adhere the patterns to the wood with spray adhesive, and use the patterns as your guide for cutting the parts on your scroll saw.

Start by making each of the individual parts; begin with the front and back panels (A and B), and continue working through the alphabetized list. Brief instructions for making each part are provided below, and additional information is shown with each pattern.

A and B. FRONT AND BACK PANELS: Use the full-size patterns to make these parts. Cut out the dragons and openings for the drawers through the front panel only. Leave the back panel solid.

C. END PANELS: Cut two panels to size and bevel the top and bottom edges 20°. Then adhere the patterns to the wood pieces (lining up along the bottom edge) and use your scroll saw to cut the notched designs along the bottom edge in order to form the legs for the box.

D. BOTTOM PANEL: Precut the panel to size. The width should be exactly the same as the end panels, as all three parts mount between the front and back panels. Bevel both ends 20°, leaving a little extra length that can be trimmed to fit during assembly.

E. TOP PANEL: Precut the panel to size. Again, the width should be exactly the same as the bottom panel (D), and end panels (C). Bevel both ends 20°, leaving a little extra length for trimming, as needed, during assembly.

F, G and H. LID SECTIONS: Refer to the measured drawings in the pattern section to make three lid sections. The sides and ends of each section are beveled 20°. **Note:** do not cut out the opening/cavity within the middle and lower lid sections until later.

I. LID GUIDES: Make two lid guides. Refer to the measured drawing in the patterns section and bore two 9/64" holes for the mounting screws.

J. LOWER DRAWER BOTTOM PANEL: Make the panel by referring to the measured drawing in the pattern section.

K. LOWER DRAWER SIDE PANELS: Make two panels by referring to the full-size pattern section. Bevel the top and bottom edges 20°.

L. LOWER DRAWER FRONT AND BACK PANELS: Use the pattern to make two panels.

M. LOWER DRAWER FACE PANEL: Use the full-size pattern. Use an awl to mark locations for mounting screws that will be used to attach knobs.

N. LOWER DRAWER KNOBS: Use the pattern to make four knobs. Use an awl to mark locations for mounting screws.

O. TOP DRAWER BOTTOM PANEL: Make the panel by referring to the measured drawing in the pattern section.

P. TOP DRAWER SIDE PANELS: Make two panels by referring to the full-size pattern section. Bevel the top and bottom edges 20°.

Q. TOP DRAWER FRONT AND BACK PANELS: Use the pattern to make two panels.

R. TOP DRAWER FACE PANEL: Use the full-size pattern. Use an awl to mark locations for mounting screws that will be used to attach knobs.

S. TOP DRAWER KNOBS: Use the pattern to make two knobs. Use an awl to mark locations for mounting screws.

T. LOWER DRAWER SLIDES: The thickness for the slides will vary. Make the guides while assembling the box, according to Illustration 1, the bill of materials, and the assembly instructions.

U. LOWER DRAWER GUIDES: Make the guides as shown in Illustration 1 and the bill of materials. Remember that the length should be exactly the same size as the width of parts C, D and E.

V. TOP DRAWER SLIDES: The thickness for these slides may also vary. Make the guides while assembling the box, according to Illustration 1, the bill of materials, and the assembly instructions.

W. TOP DRAWER GUIDES: Make the guides as shown in Illustration 1 and the bill of materials. Remember that the length should be exactly the same size as the width of parts C, D, E and U.

X. KNOBS FOR LID: Use the pattern to make two knobs for the lid. Locate the center on the bottom (shortest) edge, and mark with an awl. Use a drill with a 1/16"-Dia. bit to bore pilot holes at these locations used to accept the tips of the mounting screws.

After making all of the parts, use sandpaper, needle files and other tools to clean up any imperfections, and to dress up all edges and surfaces. Finish sand all parts to desired smoothness.

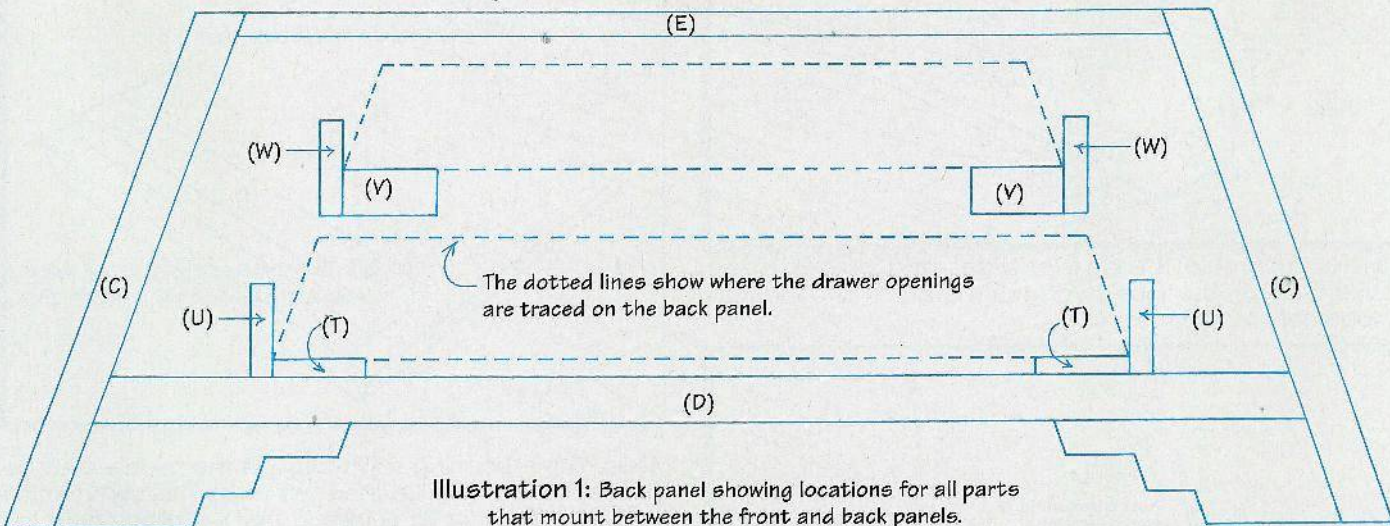
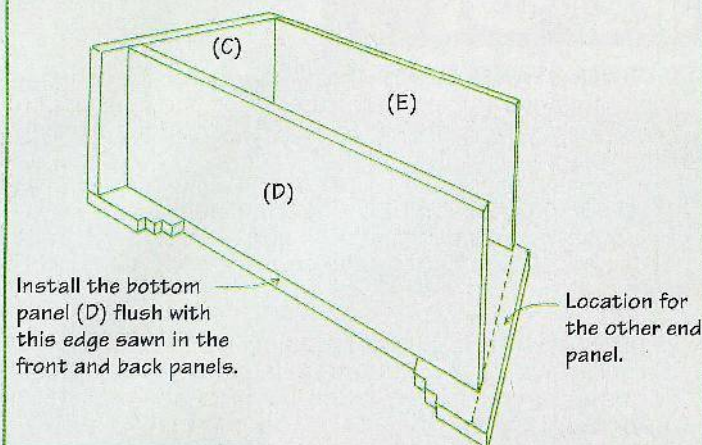


Illustration 1: Back panel showing locations for all parts that mount between the front and back panels.

Assembly

Refer to the Exploded View Diagram and all illustrations throughout assembly. Start by dry-fitting all of the box parts in position as follows: Place the back panel (B) face down on a clean, flat work surface. Lay the front panel (A) on top, and line up all of the outside edges. Use a pencil to carefully trace the outline of the drawer openings onto the back panel. You will use these lines to correctly position the drawer slides and guides (see Illustration 1).

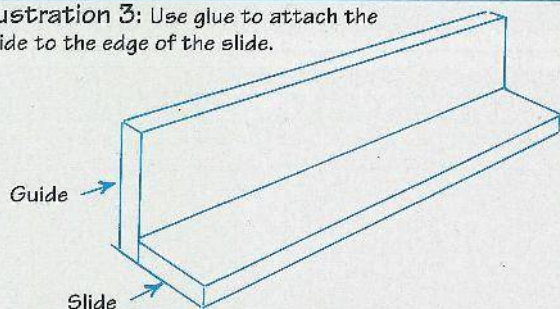
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Illustration 2: Shows dry-fitting of parts on the back panel.

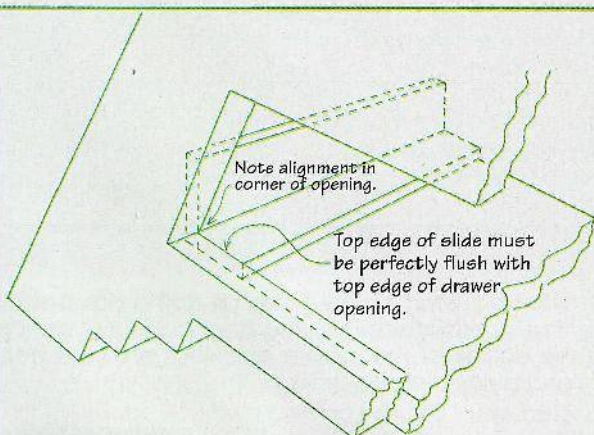
Next, remove the front panel. Place the bottom panel (D), on edge, on top of the back panel, with its bottom surface positioned flush with the lower edge of the front panel (A), as shown in Illustration 2. Measure from the top surface of the bottom panel (D) to the pencil line that represents the bottom of the lower drawer opening. Use this measurement as the thickness of the lower drawer slides (T), and go ahead and make the slides at this time.

Also measure the area between the drawer openings. There should be ample space here to allow you to install the 1/2"-thick top drawer slides (V); if not, adjust the thickness as you make the slides.

Place the end panels (C) in position on the back panel. Place the bottom panel (D) between the end panels (see Illustration 2). Adjust the length as needed for proper fit. Also place the top panel (E) in position between the end panels, and adjust its length as needed.

Illustration 3: Use glue to attach the guide to the edge of the slide.

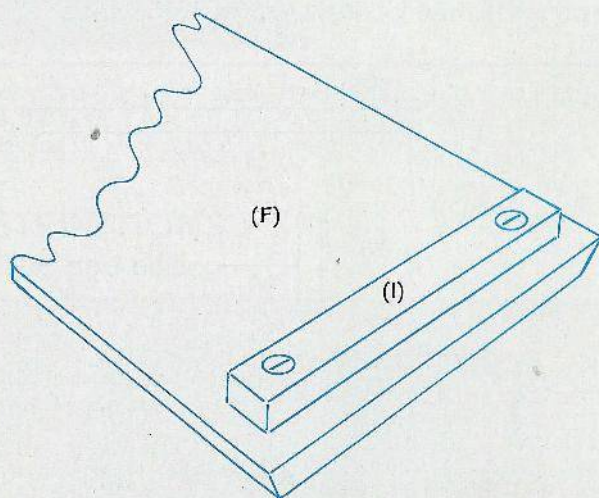
Next, assemble the drawer slides and guides (see Illustration 3). Use glue to attach the parts, and clamp together until dry.

**Illustration 4:** Make sure that the drawer slide and guide assemblies are correctly installed; test-fit the drawers to check alignment.

Once again, dry fit all of the box parts together while the back panel is resting upon the work surface. Set the drawer slide and guide assemblies in place (see Illustration 4). Make sure that the tops of the drawer slides will mount flush with the lower edges of the drawer openings, and that the guides will line up with the corners as shown. Make adjustments as needed to ensure proper fit for all parts. When you are happy with how everything lines up, start applying glue to the areas to be joined. Try to work fairly quickly to get all of the parts glued together before the glue sets up too far, so that you will still be able to move and adjust the fit as needed. When the box is entirely assembled, set a weighted object on top to hold all in place until dry.

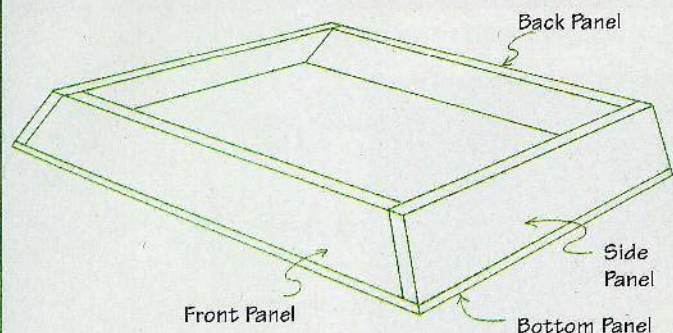
Next, work on the lid. Make sure all surfaces and edges are sanded to desired smoothness. Attach the middle section to the top of the bottom section with glue, centering it from all four edges. Clamp together until dry. When dry, use a pencil and ruler to draw an opening 4-7/16" x 9-3/4" in the center of the top of the middle section (which is now glued to the bottom section). Drill a blade entry hole near one corner and cut out the opening through both parts simultaneously. Strive to saw as straight as possible.

Next, work with the top section of the lid. Use the full-size pattern to locate the two holes for the knobs that attach to the top of the lid. Use a drill with a 9/64" bit to bore the holes for the mounting screws. Countersink on bottom for the screw heads.

Illustration 5: Lid guide attached to bottom side of lid. **Note:** do not use glue to attach the guides. You may need to adjust the locations for proper fit.

Measure the opening sawn through the middle and bottom sections of the lid; then use these measurements to locate positions for lid guides (I) that will allow them to fit inside this opening (see Illustration 5). Place the guides in position. Insert four No. 4 x 3/4" brass flat-head wood mounting screws, and tap gently with a hammer to make indentations on the lid for drilling pilot holes. Use a drill with a 1/16" bit to bore the holes approximately 3/16" deep. Secure the guides to the lid with the mounting screws. Test fit the lid. Make adjustments as needed. **Note:** allow a little free play in all directions so that the lid will not fit too tightly during humid conditions. Then, install the knobs with two more of the brass wood screws.

Illustration 6: Typical drawer assembly.



Assemble the drawers. Both drawers are made in the same manner. Place the drawer bottom on a clean, flat work surface. Dry fit the front, back, and side panels on top of the base. Make adjustments, as needed, then use glue to attach all of the parts together (see Illustration 6). Clamp together until dry. Before attaching face panels, use a belt/disc sander, or equivalent, to grind off any misaligned edges or corners. Also check to see that the drawers slide easily inside the box. Use the sander to remove material as needed from the drawer width and height to ensure that it slides easily in and out of the box. Then, use glue to attach the face panel to the front of the drawer. Clamp together until dry. When dry, use a drill with 9/64"-Dia. bit to bore holes through the face panel and front panel to accept mounting screws for the knobs.

Sand all surfaces and edges of the knobs. Use a drill with 1/16"-Dia. bit to bore pilot holes approximately 3/16"

deep in the backs of the knobs. Install the knobs on the drawers with No. 4 x 3/4" brass flat-head wood screws. (You will need a very short screwdriver to do this.)

Next, place the middle and bottom sections of the lid upside down on the work surface. With the box assembly also turned upside down, center it on the lid and mark the location. Remove the box, and apply glue to the area that will join the lid to the box. Reposition and clamp together or weigh down with a heavy object until dry.

After everything is dry, use fine-grit sandpaper to clean up all edges and surfaces. Use an air compressor to blow away the dust, and then clean up with a soft clean rag or tack cloth.

All that remains is to apply finishes of your choice. Always follow manufacturer's instructions for use and disposal, and ALWAYS experiment on scrap materials, rather than risk ruining a project that you have worked hours and hours making. We used Minwax products on our Dragon's Cache, as mentioned at the beginning of this article. We were very impressed with these products and encourage you to give them a try, too!

If the knobs turn after the finish has been applied, just remove them and put a small dab of glue on the back. Reinstall the mounting screws with the knobs held in proper position, and let dry.

You might consider lining the insides of the drawers, and the top compartment, with fabric. Also, it may be a good idea to add felt dots on the bottoms of the legs to prevent marring of furniture.

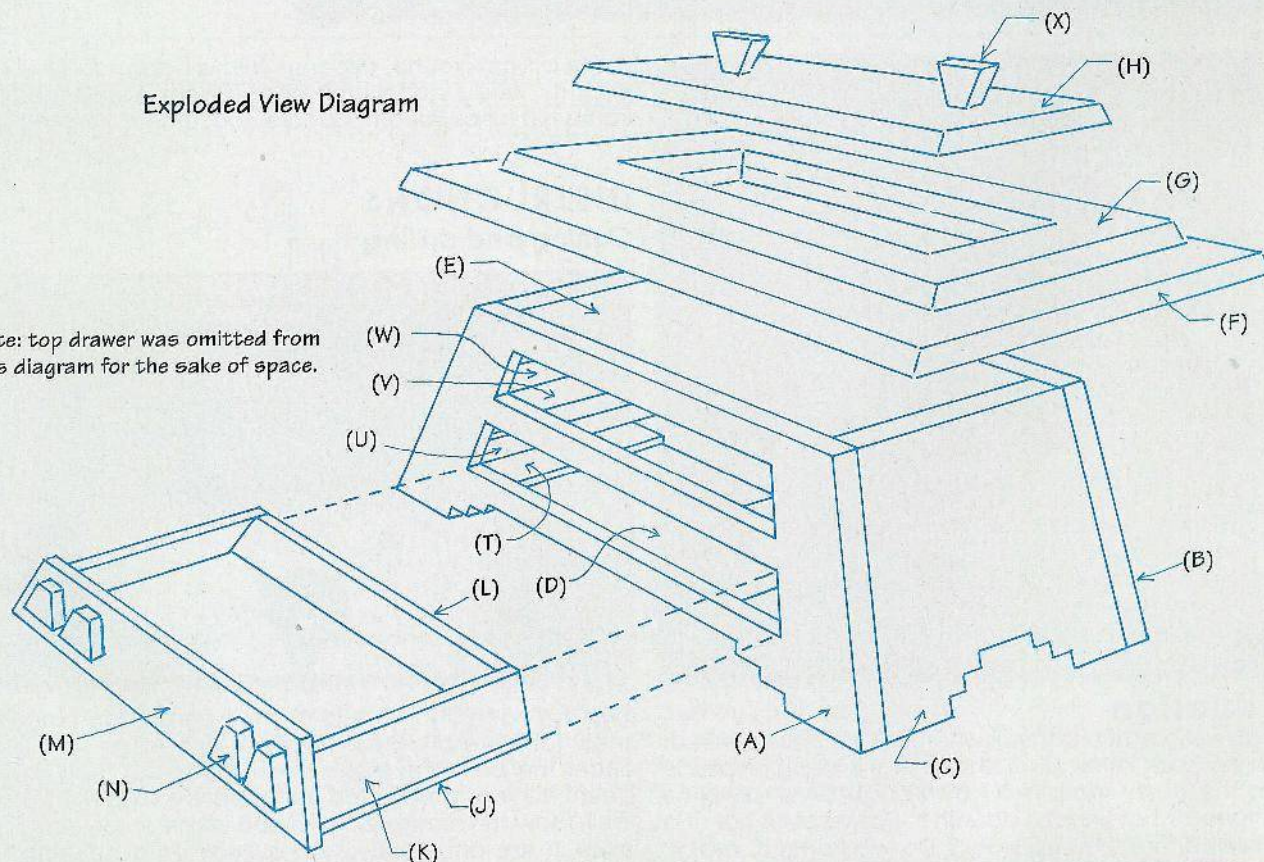
Hope you enjoy this project!

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



Exploded View Diagram

Note: top drawer was omitted from this diagram for the sake of space.





Moose Box

moose pattern by Marilyn Carmin, box designed and sawn by Wes Demarest



SUPPLIES

Wood: wood of choice (we used cherry)—one piece $1/2" \times 6-1/4" \times 9"$ (for the top)*, one piece $1/2" \times 6-1/2" \times 9"$ (for the bottom)*, two pieces $1/2" \times 3" \times 9"$ (for the front and back panels), two pieces $3/4" \times 6-1/2" \times 6-1/4"$ (for the ends)*; walnut—one piece $3/16" \times 4-1/2" \times 6"$ (for overlay), two pieces $3/4" \times 1-1/4" \times 6-1/2"$ (for the end top caps)*

Tools: scroll saw with No. 2/0 blades; drill with No. 58, $3/16"$, $1/4"$ brad point, and pilot with countersink bits; power carving tools with an assortment of burs

Sandpaper, 120- to 320-grit

Wood glue

Fourteen wood screws, No. 6 x $1-1/4"$

Two hinges, $1/4" \times 1"$ -long brass rod

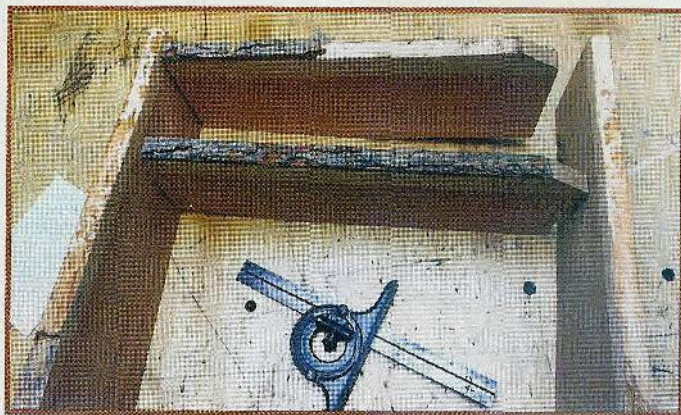
Finish of choice

*In our project, there were variations in the widths (second dimension listed) of the top, bottom, and end pieces. We did not saw the irregular front edges of these pieces in order to allow the worm galleries to function as dynamic accents. The front and back panels were the only main box pieces to be cut straight on all sides.

apply a background, dispense with a background, hang it, or sit it? Well, I started this one without Alice's input but, frankly, as far as Robert and I are concerned, it's a keeper!

INSTRUCTIONS

Cutting and drilling

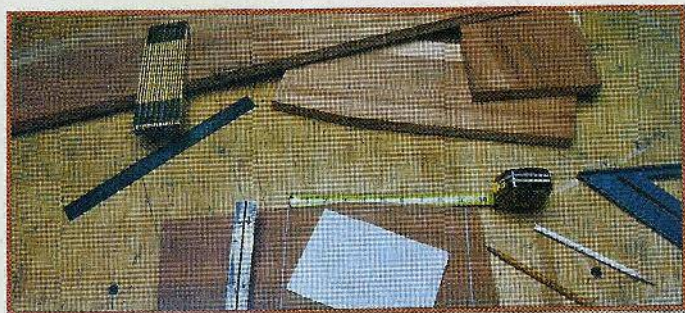


Introduction

Whenever we look at a pattern, whether it is a new one fresh off the press (such as this one) or one that is being resurrected from the dusty trunk, we go through an evaluative process to see what we can do with it. Do we cut it out of a slab, plywood, or glued-up stock? Do we frame it, mat it,

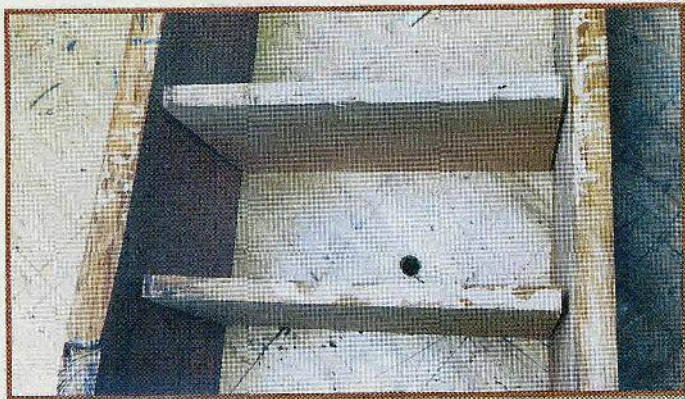
Step 1. I've had these two cherry boards lying around the shop for several years. They are live edge with worms under the bark and they vary in width, but they have just been waiting to be book matched with the right project. Well, I saw this moose pattern and immediately visualized it small in size and used as an overlay on a box—and that

was where the fun began. Out went any possibility for a book-matched project. I went to a copy machine and started reducing the pattern in 10% increments until it was smaller than the palm of my hand. At that point, I had a variety of sizes that I could match up to the wood that was on hand and use to develop a box that would be in proper proportions throughout. That meant that the length, width, and height of the box had to be consistent with the thickness of the wood, AND the overlay had to be of a size so as not to look out of proportion as well. Now, as you look at it, you may see an entirely different application of this project. Go for it, express yourself.



Step 2. Since there were live worms infecting the sapwood, we removed the bark and worms, but left the worm galleries. These would now become a dynamic accent to a plain old box. The next step was to determine just how we would cut the boards not only so that the grain would complement the project, but also (and more importantly) so that we would end up with enough wood to finish the box. As you can see, these boards are quarter sawn, and were the only ones I had on hand.

I used the overlay to determine the size of the lid. To use the worm galleries as accents meant that we would use irregular front edges for the top, bottom, and sides, and the back would be square on all members. We wanted the grain to run parallel, so that your eye is not taken off to the edge. To do that meant that we would mark from the irregular edge and trim off the former working edge. Use a straightedge and a square, as shown, to establish your reference marks.

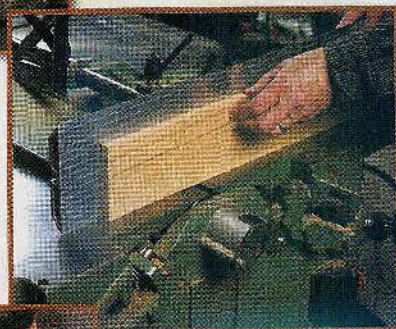


Step 3. At this point, it was a matter of where the final cuts would be. This was the hardest part of the visualization because we were getting down to 1/4" of movement in any direction, which can throw off the whole perspective. That is why we left the ends extra long. **Note:** don't be in a hurry to trim your ends. That way you have greater flexibility in altering sizes. We also knew that it would not look as good using all 3/4" material, so we planed the top, bottom, front, and back parts to 1/2", and left the sides at 3/4".



Step 4. Rip your stock to width.

Step 5. Joint the edges.



Step 6. Cut the lid, bottom, front, and back panels to length.

Step 7. Now that you have your final sizes, mark the locations for the wood screws with an awl. We wanted to position the bottom of our box 1-1/2" from the bottom of the ends, so we marked positions for three screws approximately 1-3/4" up on each. To accommodate the connection with the front and back panels, we marked two screw positions on each end for each panel, one 2-3/4" up and another 4-1/4" up. We had a total of seven screw holes.



Step 8. Tape your ends together and drill through both of them with a 3/16" drill bit. This will be your center mark on both ends.

continued on page 46



Step 9. Use a pilot drill bit with a countersink to finish drilling the screw holes on the ends. Be sure to drill each of them from the outside! Make your screw plugs from a leftover piece of end board.

Step 10. We decided on captured pins for hinges (rather than conventional hinges). The secret here is to get the



hinges to match up so that the lid lies flat when closed and does not have a tapering gap when open. We used 1/4" brass rod and a 1/4" brad point drill bit. Once that is done, mark the bottom and the front and back panels and drill the pilot holes. This is where accuracy is most important. Any drill run-out will cause any of the members to shift upon assembly.



Step 11. Each hinge is 1" long and the holes are 5/8" deep. Remove any sharp edges from the ends so that they do not shave the wood on the inside of the hole and fill it up when you press the box together. You will have to plane or cut a 45° angle on the outside top of the back panel so that the lid will swing up.

Test fit

Step 12. Assemble the box for a test fit. Take it easy screwing the screws into new holes. If they are not deep enough, you run the risk of twisting the screw off in the hole; if they are too deep, they will strip out. Now is the time to get them right. If anything does not line up, the problem will be with the pilot holes in the front, back and bottom members. Just plug the hole and re-drill until you get a good fit.

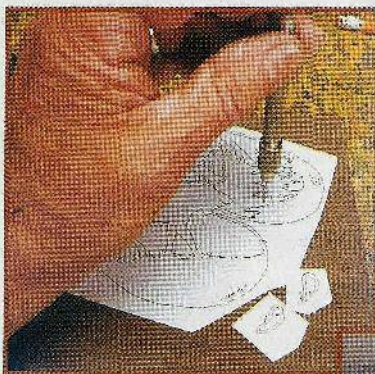


Step 13. Sand all surfaces (except the front edges of the top, bottom, and end panels if you are using live edge wood). Start with 120-grit and work up to at least 320-grit. Feel free to go even finer if you are really obsessive. Apply masking tape to protect the areas where the glue will be applied, and then start putting on your finish. We are using Watco Wipe-on-Poly, and will apply at least three coats.

Fretwork

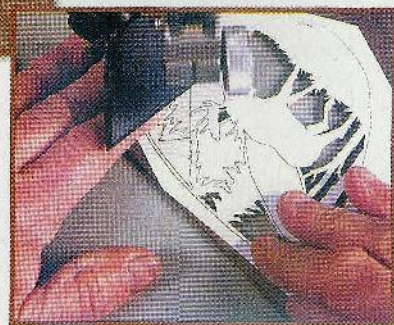
So why did we decide on an overlay as opposed to relief scrolling? Because relief scrolling would not look very nice when the lid was raised—although I suppose we could have glued another piece of wood to the underside to make it look better. Even still, that underside piece would have to be the same species and sawn the same way or there would be warping and the possibility of splitting during the seasonal movement of the wood. This is not to say that the same thing can't happen with the overlay—it can! But that is why we used a thin piece of walnut: it SHOULD not cause any warping. But wood is a dynamic material and WILL expand and contract on all planes with changes in moisture content. Finishes will moderate this movement, but will not stop it.

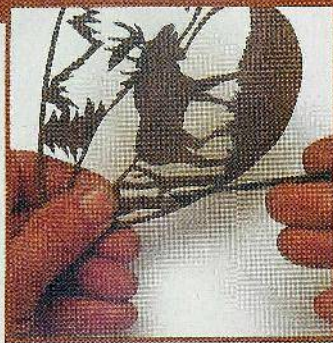
The size of the overlay was the easy part; the thickness was not. We determined that a 1/4" thickness would work, but this seemed a bit too thick; 1/8" wasn't bad either, but seemed a bit too thin. So we went with 3/16". Let's enter another option: leave it as is or apply some Sculptural Scrolling®? Suit yourself! At least the 3/16", as opposed to the 1/8", allows a little room for sculpting.



Step 14. Apply the pattern to the wood with a spray adhesive, and drill the blade entry holes with a small No. 58 (0.042" or 1.0668mm) drill bit.

Step 15. Cut the design with a 2/0 blade. If your table has a large hole or a split, you may want to use a waste piece under it to give it a bit more support.





Step 16. Remove the pattern and ALL glue residue with mineral spirits, and then let it dry. If you still see any haze or feel any tackiness after it dries, rinse and wipe again. Once that is accomplished, remove all fuzzies with either sandpaper strips or needle files.



Step 20. After the glue has cured, trim the plugs. If you use a sharp chisel, as shown, be sure to trim in the direction of the grain.



Step 17. Note: if you plan to apply some Sculptural Scrolling®, you may want to do it now. The instructions for that start below. Skip ahead if you so desire.

Mark the location for the overlay with masking tape, apply glue to the back side, and take your best shot at sticking it to the lid. We used medium density cyanoacrylate glue (because the water-thin type would soak in too much and the thick type would squeeze out too much). Regardless of what glue you use, practice on some thin, narrow-edged waste pieces to see just how much to apply so that you don't get a lot of squeeze out.

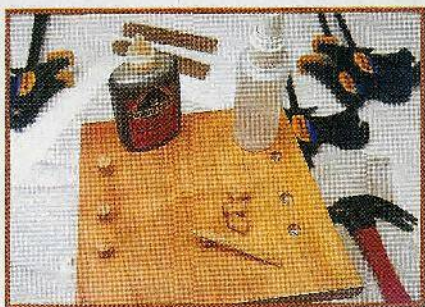
Final Assembly



Step 18. This time it's for real. Apply glue to the ends of the members and screw them together. We used polyurethane glue for this part of project; it is virtually indestructible in service, takes nearly any finish, and fills small gaps. However, it also requires some advanced planning, needs moisture to cure, and swells as it

does. It is the resulting foam-like swelling that fills gaps, but that swelling also requires proper clamping or it will push the components apart.

Step 19. We spritzed each plug, wiped the glue in the hole, inserted the plug, and then clamped using cauls large enough to cover all the plugs.



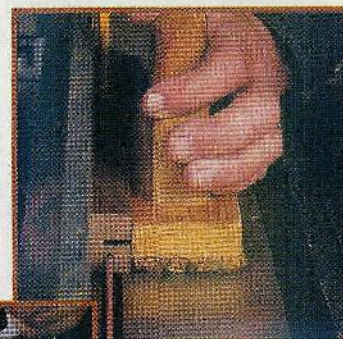
Step 21. Sand the plugs smooth with 220-grit sandpaper.



Step 22. What is shown in this photo is the result of trimming against the grain. Finish sanding to 320-grit (or more), and reapply your finish. Why the extra step in sanding and finishing? Because the glue that squeezes out is much easier to clean from a finished surface.

At this point, the box still just didn't have the right look, and the problem was the top of the ends. So, I went back to the scrap woodbin and pulled out a 3/4" x 1-1/4" piece of walnut long enough for two end toppers.

Step 23. The toppers represent another place in this project for your personal interpretation. Just how do you want them to look? We cut a 1/2" x 3/4" rabbet on the table saw.



Step 24. Then we removed the saw marks and fine-tuned the fit with a rabbet plane.

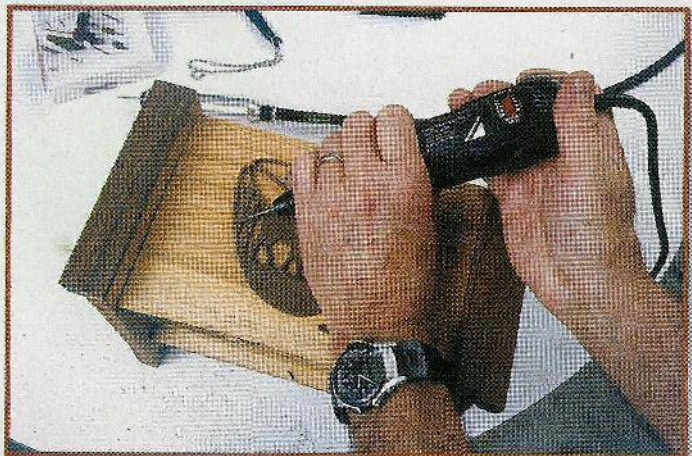
continued on page 48



Step 25. We glued the toppers in place with the same glue, and countersunk two 1" brads in each one, just in case. We also applied a number of clamps in order to keep everything in proper alignment. Once the glue cured, we contoured the front ends to match the live edge.

Sculptural Scrolling ©

First of all, I am not a very good carver, so we are power carving the overlay because the wood is so thin. Additionally, I think this project would tax even an experienced carver's ability to use chisels without getting some breakout. It can happen with power, too, but by using a light touch with non-aggressive cutters, you can get a decent job. You experienced carvers out there will ask, "Why in the heck didn't you carve it BEFORE you assembled it?" Well, I didn't plan on sculpting it until AFTER it was assembled. That's why. The primary danger in doing it this way is that if you ruin the overlay at this point, you have a mess on your hands, and you ain't gunna' be happy. AND I bet your gunna' tell me about it! When I did this part, we were in Florida. I did not have a backup of anything, and it was due at the magazine the day we returned. To say that I held my breath while doing this would be an understatement. I'm still a light shade of blue!



Step 26. We started by lowering the detail inside the hoof with a 1/8" cylindrical HSS burr.



Step 27. Once the trees were lowered, we added some detail with a 1mm round burr.



Step 28. We used a ruby cone burr for detailing the moose and smoothing out some of the sharper edges on the trees and mountains. Be sure that when you do the legs that you don't get them out of step. I don't know of any animal that walks by putting both legs on one side ahead at the same time. Once you are done with the sculpting, apply your finish.



Step 29. Finally, we ask: Do we sculpt the foreground or not? We left it alone so as not to overdo it. Again, the choice is yours.

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



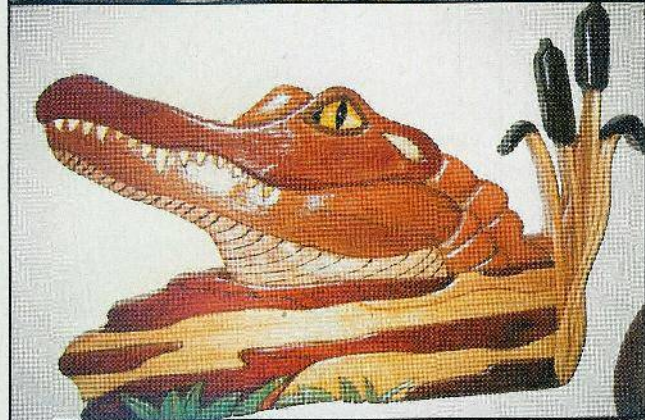
Reader's Gallery



Don Brassea of Tempe, Arizona, crafted this handsome version of The Creation, designed by Dirk Boelman. He submitted the project at the WoodWorks wood show at the Arizona State Fairgrounds. Don entered the Master Level Scroll Saw category and was pleased to win a blue ribbon with this project. Good job, Don!



Bob Rice of West Fargo, ND, made this handsome Bison from a modified Judy Gale Roberts pattern. Note the metal bison insert in the bottom of the frame, cut from an actual commemorative coin. Bob found a nice piece of walnut burl for the head; the rest was made from red oak, western red cedar, aspen, and satinwood. Very creative, Bob!



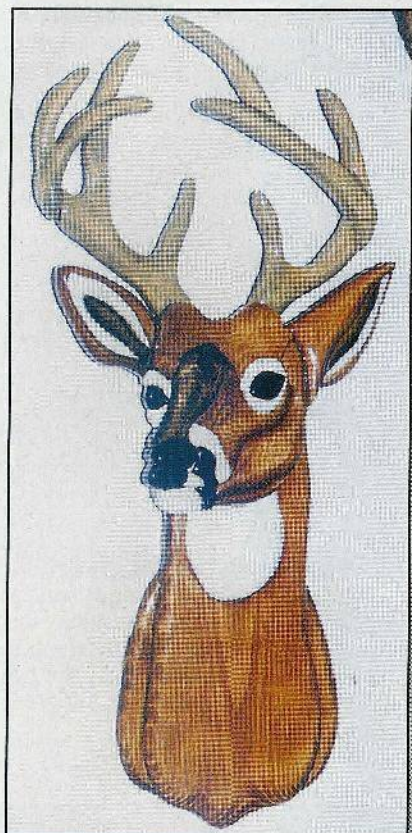
Ron Miller, from San Clemente, California, keeps quite busy with his intarsia and scroll saw work, much of it derived from *Creative Woodworks & Crafts*. Here he's shown holding Dan Fencelon's Fire-Breathing Dragon, from our March, 2004 issue. The Roosters and Horse, as well as the Intarsia Gator, are also from that issue. Nice work, Ron!



Terry Hudkins, from Lake Jackson, Texas, proudly displays his Smallmouth Bass, cut from a slightly modified pattern by Thomas J. Mullane, Jr., which appeared in the March, 2004 issue of *Creative Woodworks & Crafts*. It was cut from a unique piece of mesquite, given to Terry by a friend. Terry says, "When I was given the wood, I wanted to save it for something special. When I saw the bass pattern, I knew it was perfect." Terry has been scrolling only for about one and a half years, and like many scrollers, he has become compulsive with his hobby. Being cut from the fork of a tree, this particular board was very stubborn to work with. He tried several different blades before finally cutting most of the bass with a few FD-SR#3 blades. Very impressive, Terry!

*Reader's Gallery
continued on page 50*

Reader's Gallery



Kathy "Puddles" Meyer of Frogtown, Illinois, is one heck of a talented reader. Kathy is a 62-year-young grandmother who does all kinds of woodworking and tole painting, but her favorite type of woodworking is intarsia. In the early 1990's, Kathy discovered intarsia through an issue of our magazine, and she's never looked back. Kathy says both eagles pictured here are from *Creative Woodworks & Crafts*, but have been modified, as is often the case with her work. The Snowy Owl is from our November, 2003 issue (a Darin Liles pattern). She enlarged the pattern and used pine stained white, with wood-burned wing tips. The Great Horned Owl is her own design, also made from pine and stained. The Pintail Duck is another original project, again made from stained pine to save money. The 8-Point Buck is Bob Hlavacek's design.

Kathy writes: "Hope you enjoy knowing there are a few of us who really try to do a good job from your instructions." Kathy, that's an understatement! Keep up the great work!



Reader's Gallery



Ronald Frick of Forest Hill, Maryland, has a collection of scroll saw trains that he's made from various patterns. He used the Train Shelf pattern from our August, 2003 issue as a starting point for the train shown here. He changed the design by eliminating the shelf and incorporated the smoke from the Train 210 pattern from our June, 2002 issue. The train was cut from red oak plywood and the backer is 1/2" birch plywood. The background was painted black and the smoke was also painted onto the backer. Nice job, Ronald!



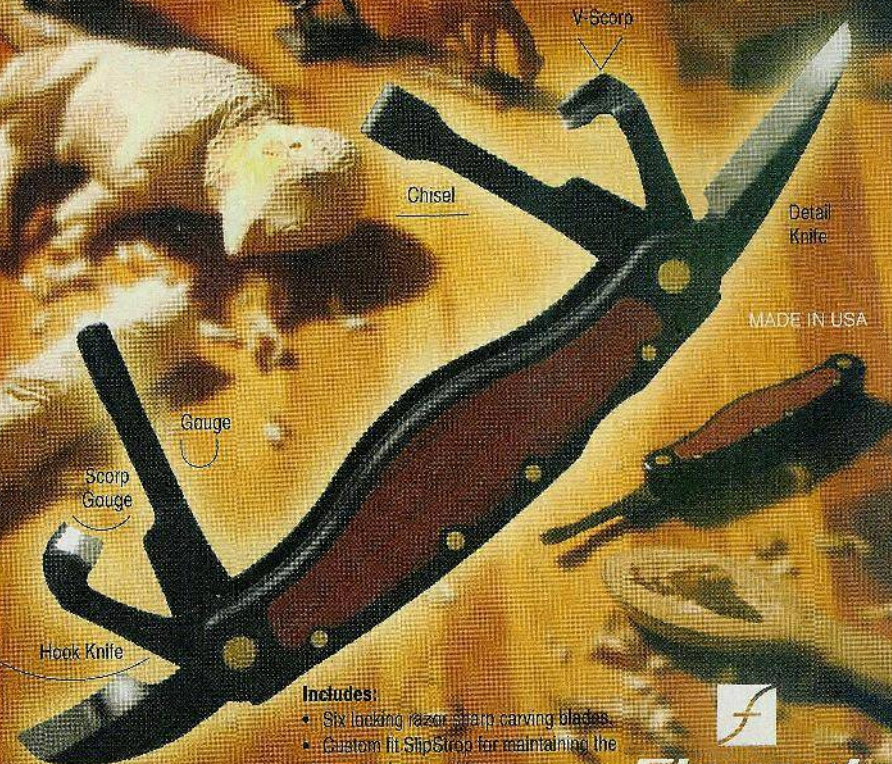
Glen Rose, from Spring, Texas, crafted this corner table and etagere from Wildwood Designs. The piece is made from red oak with mahogany overlays. Nice work, Glen!

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Aguinaldo Garcia, from Toronto, Canada, is a loyal reader of *Creative Woodworks & Crafts*. Here is a Dome Clock (from Wildwood Designs) that he recently completed. Understandably, Aguinaldo is "very proud of this project and would like to show it off." The entire project was made from 1/4" red oak. Thanks for sharing, Aguinaldo.

HOT PRODUCT FIND:



An Intarsia Trilogy

by Garnet Hall



Editor's Note

The patterns for these intarsia projects are not provided in this issue—their considerable size would necessitate more space than is available in our full-size pattern sections. However, we were so impressed with the creativity of the projects that we thought we'd show them to you, tell you something about them, and let you know where you can buy the full-size patterns.

The Dragon, the Dwarf, and the Wizard

The magic world of wizards, dragons, dwarfs, castles and spells has become more prominent in the public mind with the making of the *Harry Potter* and *The Lord of the Rings* movie series. The silver screen transports one into a world of fantasy with no restraint besides the imagination. In this magical world, all is possible and nothing improbable. Right and might meet in titanic struggles. Evil can briefly triumph over good, but in the end even the meekest soul can overcome the most unimaginable odds. Fantastic creatures from the darkest depths of the human soul rise up and are struck down by ultimate good. These are time-honored themes, the classic battles of good and evil.

I first discovered *The Lord of the Rings* as an adult and was blown away by the sheer breadth of the work's imagination. I read *The Hobbit* first, and found myself unable to stop reading. So, I went on to read all of Tolkien's books, and even a few books about him and his work. It is said that Tolkien was supposed to have come up with some of his ideas while telling stories to his children. His books are also said to be inspired by World War II, and the evil of the Nazis. This may be so, but to me they are just great works of imaginative fantasy. When I went on to read other fantasy books, nothing quite compared.

As an intarsia artist, I just had to design some projects around *The Lord of the Rings* theme. The first three I have to offer are featured



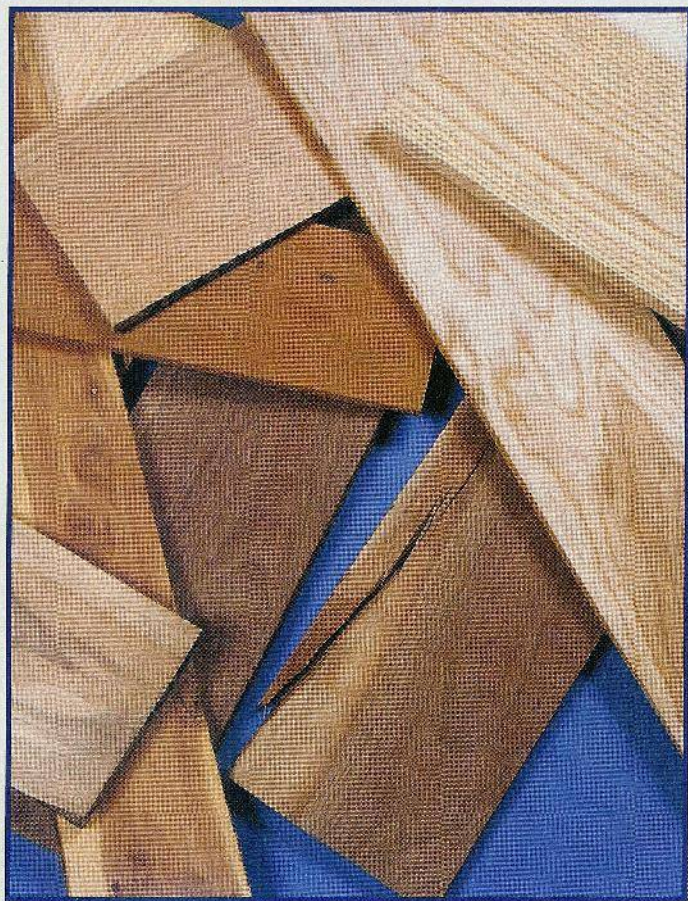
here: the Dragon (approximately 55 pieces, 18" high x 21" wide); the Wizard (approximately 55 pieces, 24" high x 15" wide); and the Dwarf (approximately 55 pieces, 22" high x 15" wide—including the sword). I hope you have as much fun making them as I did. I am sure they will appeal to the imagination of any fantasy fan, young and old alike. I will have three more in the near future to challenge your intarsia skills: a Castle, a Tree Herder, and a Mounted Warrior.

For now, I'm off to indulge my fantasies amongst the Elven Kings, Dwarf Lords, and Wizards in the land of Eriador.

These patterns are available in the U.S. from: PS Wood Machines, 3032 Industrial Blvd., Bethel Park, PA 15102, phone: 1-800-939-4414; or in Canada from: Sawbird Intarsia Designs, Box 549, Stoughton, Sask. S0G470, phone: 1-800-SAWBIRD, website: www.sawbird.com.

WOOD SELECTION AND PATTERN MODIFICATION

by Rick Hutcheson



Editor's Introduction

Rick has chosen to use a clock project to demonstrate the various points he makes throughout his article regarding alterations in sizes and materials. We thought it would be appropriate to add the pattern for this clock to our pattern pull-out section so that you might give it a try and experiment with some of Rick's suggestions. However, there are no specific instructions on how to make the clock and no bill of materials.

Altering materials and sizes

Here is a common dilemma: You have found the perfect project. It calls for 1/4"-thick walnut, but you realize that the walnut just won't fit in with the other items that would surround the project where you to display it. So what can you do?

Just about any pattern can be modified for use as you need it. Altering the material and the size are the most common ways of changing a pattern. Don't get hung up on a pattern just because it is the wrong size or the wrong material. All of that can be changed real easy. So the main question that follows is: How do you make up your mind as to what wood to use with so many choices? Even the thickness of the wood comes into the formula.



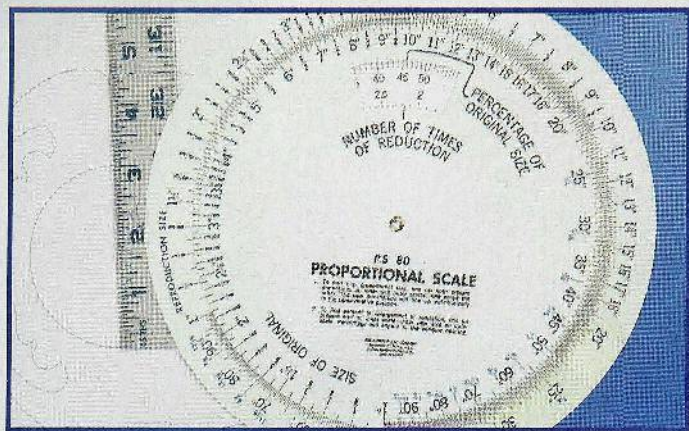
Bonus Project:

Pattern for this clock given in Full Size Pattern Pullout No. 2

Let's say you want your project to be a different size than what the article calls for. Wait a minute now... we have way too many choices. Maybe we should just consider some specific advantages and disadvantages. Let's look at some of the changes we can make to this clock. The smaller size will fit nicely on a desk, whereas a larger one will not. Also, the original pattern calls for a 3" hole for the insert. What if we want a smaller clock, such as one requiring a 1-3/8" hole? Clock inserts come in a wide variety of sizes, so your finished clock can be just the size you need to fit your use, as long as you make sure to measure the clock first.

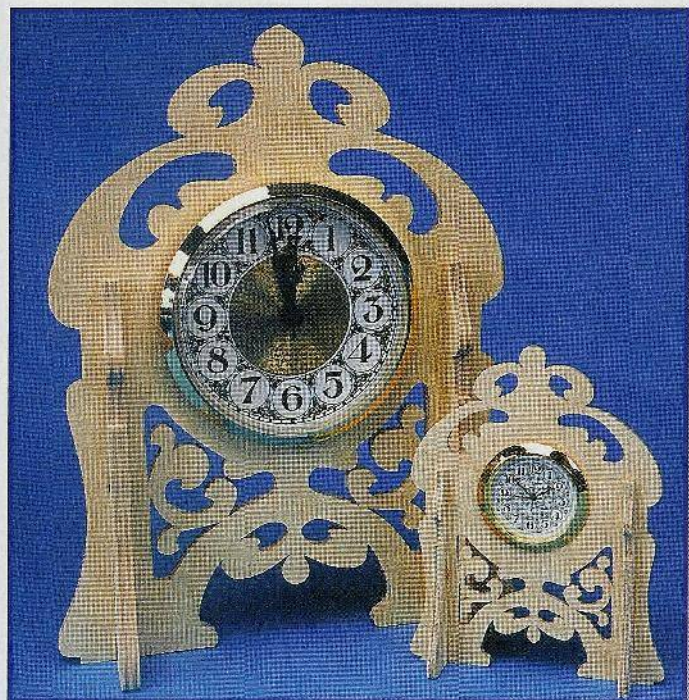
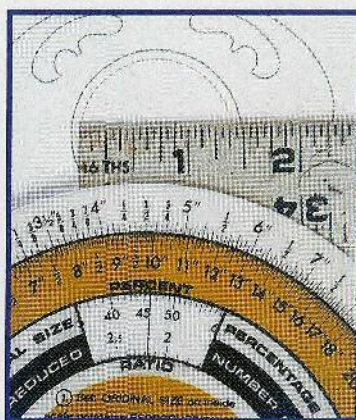


Changing the size is the easy part. The first thing to do is resize the pattern. Using a portion wheel (available from many suppliers and art stores), we find that the pattern needs to be reduced to 46%.



Using the wheel is as simple as lining up the numbers on its outside ring. In this case we line up the "3" that was the original size of the pattern with the "1-3/8," the size to which we want to change it. That points to 46% in the window.

Place the original on a copy machine set for 46%. Make the copy and measure it. Some copiers may not give you the exact size, so you may want to change the reduction figure and try another copy. On projects like this clock, exact size is not all that important. As long as the overall proportion of the new size is OK, all you need is a mark for the center of the hole.



With the new pattern in hand, it becomes obvious that the 1/4"-thick wood is going to look out of proportion on the smaller clock. So, we will choose 1/8" stock because the proportion of the overall size to the material thickness will be more appealing to the eye.



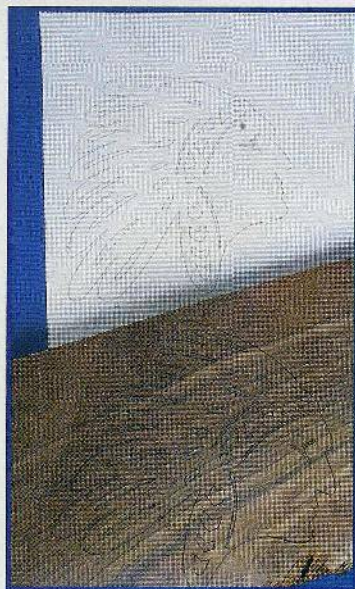
Even though we now have our thickness, the question that remains is: What material will we decide to make the clock from? There are hardwoods besides walnut that might look good for the project, but what are we looking for in our choice? Color would be the first issue to deal with. We know that walnut is dark, oak is medium-toned, and maple would be close to white, and there are many other woods that fall somewhere in between.

OK—now let's say we have picked the species of wood we want to use. That means it is time to find the right piece to fit the project. Many times we can find wood with color variations on the same piece. These color blends can be used to enhance a project. Notice, in the mini clock on the right (above), how the lighter sapwood of the walnut can be used to blend into the oak base. There are many variations in wood that can transform a plain project into a true one-of-a-kind masterpiece. Sure the original pattern called for walnut, but there are still even non-wood options to consider, such as Plexiglas, Corian, or metals that come in a wide variety of colors and thickness. Some projects look good in mirrored Plexiglas. Just how many choices do we need to look at? Let's consider some more options for wood selection.



If the project leaves just a skeleton of wood, the grain structure will not be that noticeable on the finished project. For example, there is so little wood left on the wheels and handlebars of this tricycle that a beautiful burl grain or exotic wood just wouldn't show up. You wouldn't be able to see the flowing grain on these narrow parts.

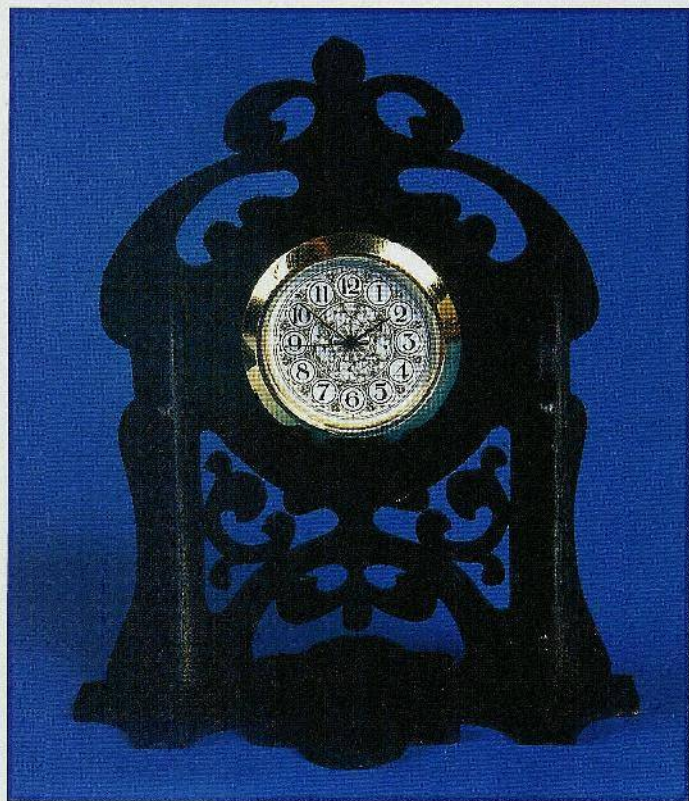
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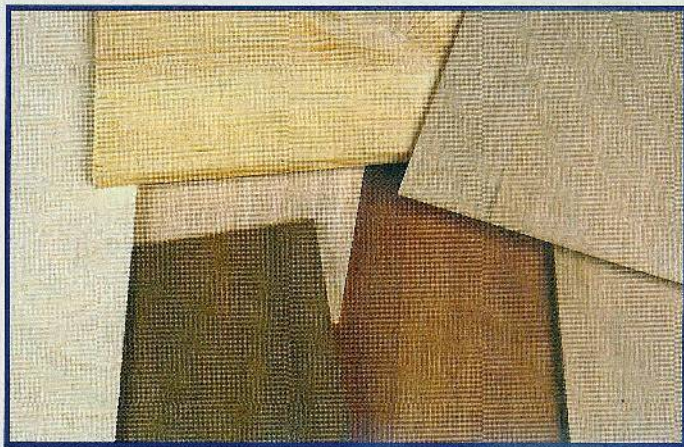
But if the project leaves a lot of wood, as in this Native American pattern, we should look for a grain structure that would enhance the design.

The colors and grain designs on the wood need to be looked at closely before deciding where to place the pattern. Take a good look at the pattern and then line it up in order to best use the grain structure and colors of the wood and to enhance the finished project. Maybe there is one little burl or knot that, if properly placed, will make that pattern come alive. We copy the pattern onto transparency film so we can see the grain structure and how it will lay out in the overall design. Just the position

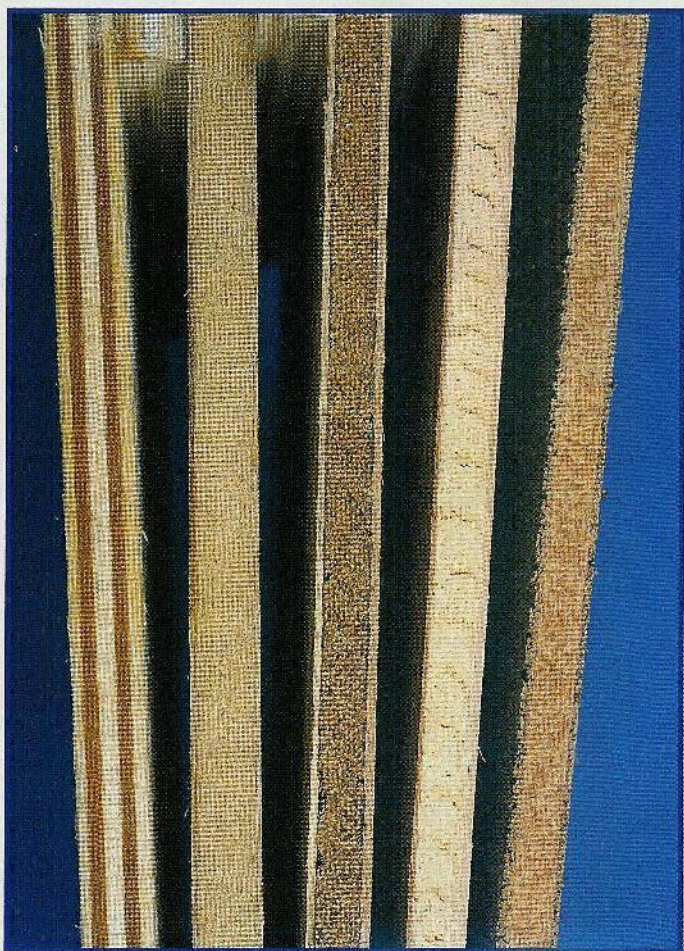
of the grain can make a project a one-of-a-kind masterpiece. If you haven't used transparency film, give it a try. It is on the expensive side, but is really handy when you are trying to get the perfect location of a pattern.



As another option, you might use Baltic birch plywood and paint the project. Baltic birch is a good choice for painting because it has a plain grain that does not show through like some other woods. By painting, you can change the look of any project. Keep a few things in mind, though: Don't get too carried away and paint everything; in some cases the painted wood can make the finished project just the way you wanted, but it is easy to overdo it. Also, there are many other types of plywood besides Baltic birch, some of which will look nice with paint and others that can ruin the look of a project when painted.



Nearly all plywood looks nice from the front, but if that edge is going to show in the finished project, beware of what type of plywood you use.



A look at the edges of plywood can reveal some wood that will not take a finish, stain or paint, and will cheapen the final appearance of your work. Notice in the far left piece of plywood (Baltic birch) how there are no voids, and there is good solid wood in the core. In other types of hardwood plywood, a lower grade of wood is normally used in the core, and many times there will be visible voids. All in all, if the edge is going to show in the finished project, choose your plywood carefully.

And the next time you see a project, don't be afraid to modify it. A different material, a different size, or a different color can make just about any project fit your needs.

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Alligator Snapping Turtle

by Larry Goodwin



Introduction

The alligator snapping turtle is one of the oldest animals on Earth. Its life span often exceeds 100 years. The snapping turtle has a "lure" in its mouth that attracts small creatures and fish. As the turtle sits on the bottom of a stream or pond, it holds its jaws agape and wiggles the fleshy lure on its tongue. A small fish moves toward what appears to be a worm. Just as the fish is about to devour the luring morsel, the powerful jaws snap shut and the fish becomes the tasty treat. Here is our version of this ancient and proficient hunter.

INSTRUCTIONS

Mark, cut, sand, deburr and fit

Begin by studying the pattern. Determine the types of wood you desire and know to be obtainable. Look for

interesting grain movement and color in the wood (see Fig. 1).

Transfer the pattern onto tracing paper. This will allow you to see the grain of the wood to be cut. Using transfer paper (black for lighter woods, white for darker woods), mark the first piece of wood and cut it out.

It is important to deburr every piece that is cut (by sanding the back edges) so that the pieces will lay flat. Also sand the cut edges on an oscillating spindle sander or a drill press with an auxiliary table in order to create a smooth, square, 90° angle for the proper fitting of the pieces (see Fig. 2).

Select the next piece of wood. Adjust the pattern, slide the transfer paper between the pattern and the wood, and place the first cut piece into its position on top of the pattern. Using the pattern and the adjoining edge of the first piece as guides, mark the second piece (see Fig. 3).

SUPPLIES

Wood: fish scale oak*—one piece approximately $\frac{3}{4}$ " x 14" x 10" (for all body parts); green poplar—one piece $\frac{3}{4}$ " x 9" x 4" (for shell and eye pupil); walnut—one piece $\frac{3}{4}$ " x 9" x 5" (for beak, lower jaw, and nostrils); orange osage—one piece $\frac{3}{4}$ " x 1- $\frac{1}{2}$ " x 1- $\frac{1}{2}$ " (for eye socket); canary wood—one piece $\frac{3}{4}$ " x 8" x 5" (for fish); maple—one piece $\frac{3}{4}$ " x 4" x 5" (for mouth and tongue); plywood—one piece $\frac{1}{8}$ " thick x 14" x 10- $\frac{1}{2}$ " (for backer board)

Tools: scroll saw with assorted blades; drill press with assorted bits and cutters; sanding mop; tabletop belt sander; oscillating spindle sander; pneumatic drum sander; finish sander with assorted grits of abrasive; woodburner; rotary tool with assorted bits; hand bow sander; spring clamps with rubber tips

Fast setting glue of choice

Carpenter's glue

Tracing paper

Black and white transfer paper

Waxed paper

Sandpaper, assorted grits

6mm glass eye (for the fish)

Matte spray or finish of choice

Hanger of choice

*This is a very interesting type of wood with a spotty grain that resembles a fish's scales, hence the name "fish scale." Feel free to use any other wood that is desirable. If you are not using fish scale oak, I would recommend lacewood.

Then cut the second piece. I prefer to cut along the outer edge of the line, leaving just a little of the pencil mark. Sand the cut edge up to the pencil line and make any necessary adjustments for the fitting of the pieces. **Note:** cutting at too fast a rate can cause tear-out, burrs, and/or the cut to become out of square; by employing a nice, slow rate with as little pressure as possible, you can eliminate most of these problems.

This procedure of marking, cutting, deburring, sanding, and fitting of adjoining pieces will be repeated over and over until all of the pieces are assembled. The following sections of the snapping turtle can be cut out as a unit for easier fitting: the neck, eye, and nozzle as one unit and the torso, the shell, and the fish as individual units (see Fig. 4).

The eye

The eye consists of three parts: the star-shaped outer edge (fish scale oak), the round-shaped eye socket (orange osage), and the pupil (green poplar). I opted to use plug cutters to make the dowels for the $\frac{5}{8}$ " eye socket and the $\frac{3}{8}$ " pupil. You may choose to use standard dowels for these parts. Drill a $\frac{5}{8}$ " hole into the star and a $\frac{3}{8}$ " hole into the eye socket. Finally, utilizing a woodburner, create the detail lines on the pupil (see Fig. 5)

The torso

It is best to cut the torso out as one unit. Sand the cut edges (see Fig. 6) and then soften them just a little with sandpaper. **Note:** the first section of the torso is the same height as the lower jaw; each subsequent piece will be lowered $\frac{1}{8}$ ". This can also be seen in the background of Fig. 6. Glue the four pieces of the torso back together and contour with a sanding mop on the drill press to shape.

The shell

This piece is a little different. Cut the shell out in three pieces: the thin edge piece; the large back piece; and the small piece toward the front. DO NOT segment the shell at this time. Once you have cut, fitted, and shaped the pieces, transfer the segmented

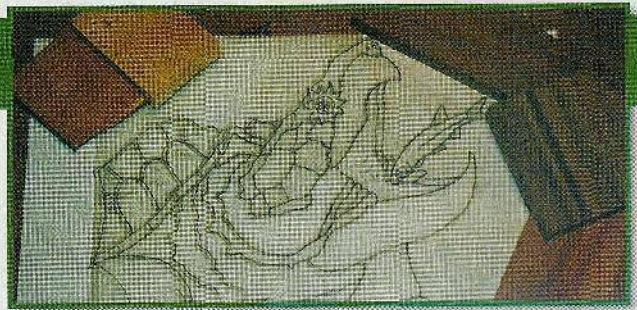


Fig. 1. Select the wood of choice, with emphasis on grain patterns and color.

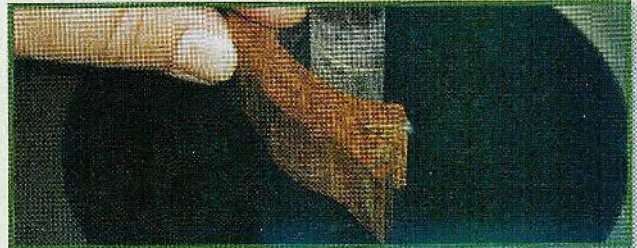


Fig. 2. Sand the cut edges on an oscillating spindle sander or a drill press with an auxiliary table to create 90° angles for the proper fitting of the pieces.



Fig. 3. Use the pattern and the adjoining edge of the previously cut piece as guides when marking each new piece.

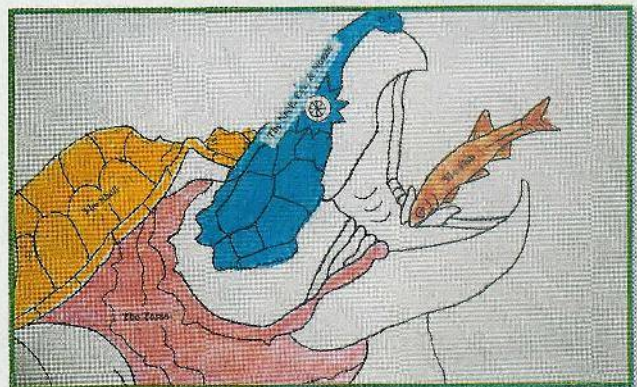


Fig. 4. The neck, eye, and nozzle are one unit and the torso, the shell, and the fish are each individual units.



Fig. 5. The star (left, with $\frac{5}{8}$ " drilled hole), the eye socket (right, with $\frac{3}{8}$ " drilled hole), and the pupil (center, with woodburned details).

continued from page 59

areas onto the shell. Now you can cut the shell into its segmented parts. Soften these edges and glue the shell back together as a unit. Then add the details with a woodburner (see Fig. 7).

The fish

I opted to use canary wood for the fish. Lay the fish out as a unit, then segment the fins and glue them back onto the body. I lowered the fins just a little. Drill a small hole for the 6mm glass eye or use a wooden dowel. Finally, burn or use a small jeweler's file for the lines on the fins and the lateral body line.

The mouth

Lower the mouth by 1/8" inch. Using a rotary tool or chisel, concave the middle of the mouth out towards the edges (see Fig. 8).

The nostrils

Drill two 1/8" holes for walnut dowels and recess them just a little. If you so choose, you can also use a regular dowel with a little dark stain on it.

Contouring/Sanding

Begin contouring the lowest pieces first. Hold one piece in position and draw a pencil line on the piece it will adjoin. Use the pencil line as a guide to contour down to the lower piece. Soften the edges where necessary (see Fig. 9).

When contouring is completed, begin sanding each piece and/or unit with a finish sander, or, as I prefer, by hand in graduated grits. I end with 400-grit paper for a smooth finish.

Gluing and finishing

I normally apply wiping gel to the pieces prior to gluing. If you talk to five different people, you will get five different versions of finishing, so use your best technique.

Glue all the pieces together, being careful that they stay in place and do not stray from their position. Cut out a backer and taper and stain the edges. Then glue the project onto the backer board and clamp in place (see Fig. 11).

Apply the finish of choice. Attach a hanger and be proud!

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



Fig. 6. Sand the cut edges on the torso pieces. Note on the pieces in the background that the first section of the torso is the same height as the lower jaw and each subsequent piece is recessed 1/8".



Fig. 7. Woodburn details on the assembled shell.



Fig. 8. Use a rotary tool or chisel to concave the middle of the mouth out towards the edges.



Fig. 9. Contour the edges of each piece, and then soften when necessary.



Fig. 10. Glue the assembled project onto the backer board and clamp in place.



by Darin Liles

Pattern Located in Full Size Pattern Section No. 11

Squirrel Intarsia

SUPPLIES

Wood: oak—one piece $3/4"$ x $7"$ x $12"$ (for main body and head), one piece $1/2"$ x $5"$ x $8"$ (for leg and arm); cyprus—one piece $3/4"$ x $11"$ x $8"$ (for tail); walnut—one piece $3/4"$ x $18"$ x $9"$ (for tree limbs), one piece $1/2"$ x $1"$ x $1"$ (for acorn); poplar heart wood (green)—one piece $3/4"$ x $4"$ x $10"$ (for leaves and vines); cedar—one piece $3/4"$ x $1"$ x $1"$ (for the nose); maple—one piece $3/4"$ x $7"$ x $4"$ (for the belly and cheeks); pine— $1/2"$ x $4"$ x $4"$ (for hand and foot); plywood—one piece $1/4"$ x $14"$ x $19"$ (for

backer board)
Tools: scroll saw with assorted blades, including a No. 2 Olson; oscillating spindle sander with assorted grits; mop wheel with 240 grit; palm sander with assorted grits; assorted clamps
Tracing paper
Carbon paper
Sharp pencils
Wood glue
Hanger of choice
Matte finish
Natural finish (Minwax)



continued on page 62

INSTRUCTIONS

Start by tracing the pattern onto the tracing paper. This will allow you to choose your own grain direction. Next, cut the main body and belly area. Make sure the oak and maple have a good, tight fit by sanding at a 90° angle (see Fig. 1).

Proceed to cutting the head and the tail. As shown in Fig. 2, the tail is cut from cyprus, the main body and head from oak, and the belly and cheeks from maple. The squirrel should then be fitted to the tree (see Fig. 3). The body and tail should be used as guides to make more accurate cut lines. You can also fit the poplar leaves and vines to the tree at this point.

Next, cut the head details: the nose from cedar; and the ear, mouth, and eye from walnut (see Fig. 4). Raise the ear and eye by inserting 1/4" plywood spacers underneath them.

After you are pleased with the general shape of the pieces you have cut thus far, begin rounding them over using the oscillating spindle sander (see Fig. 5). If you so choose, you can also use a mop wheel at 240 grit to help smooth out your roundings (see Fig. 6).

Once the body, head, tail, and tree limbs are sufficiently rounded (see Fig. 7), begin cutting the remaining pieces. Start by cutting out the foot from 1/2" pine (see Fig. 8), then cut the hand (pine), the leg (oak), the arm (oak), and the acorn (walnut, oak). Round all of these pieces. Then glue the hand to the arm, the acorn to the hand, and the foot to the leg. Let them dry and then place them on the body for a dry fit (see Fig. 9). This will allow you to see where the leg and arm will be placed before actually gluing them.

There are no stains used on this squirrel. Rather, I used a Minwax natural finish. When the finish was dry, I chose to apply a matte finish, but if you prefer you can use a gloss finish (see Fig. 10).

Once all is dried, place the project on the 1/4" plywood and trace the outer edge (see Fig. 11). Cut the backer board at a 30° angle (see Fig. 12). Now glue and clamp the backer board to the squirrel; you may want to insert some scrap tracing paper between the clamps and the squirrel in order to protect your finish and prevent scratching (see Fig. 13). If you prefer, you may wait until the backer board is attached to apply your finish.

Place the hanger of your choice on the back, hang, and enjoy!

For questions concerning this project, please send an SASE to: Darin Liles, 252 Sam Street, Shirley, AR 72153. Website: <http://www.darinswoodworks.com>.

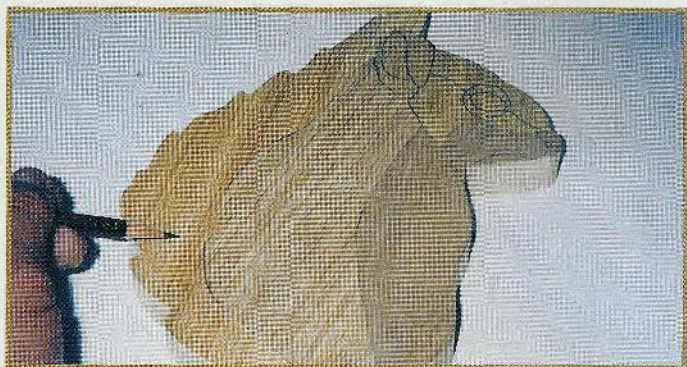


Fig. 2. The tail is cut from cyprus, the main body and head from oak, and the belly and cheeks from maple.



Fig. 3. Fit the squirrel to the tree, using its body and tail as guides for proper fitting.



Fig. 4. Cut the head details (the ear, the eye, the nose and the mouth).



Fig. 1. Sand the pieces at 90° to ensure a proper fit.



Fig. 5. Begin rounding the pieces over using the oscillating spindle sander.



Fig. 6. You can also use a mop wheel at 240 grit to help smooth out your roundings.



Fig. 10. I applied a natural finish, and followed it with a matte finish.



Fig. 7. Pieces sufficiently rounded over and assembled.



Fig. 11. Place the project on the 1/4" plywood and trace its outline.

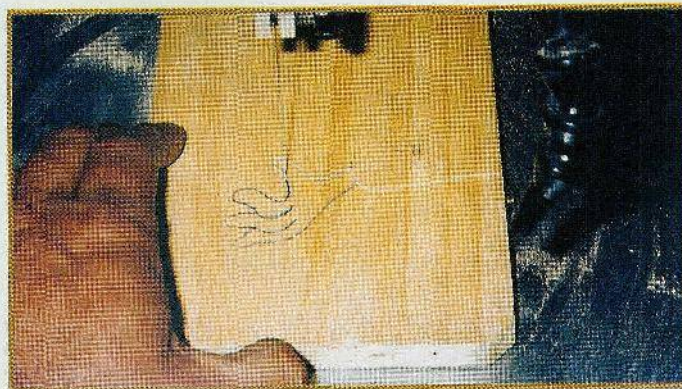


Fig. 8. Cut the foot from 1/2" pine.



Fig. 12. Cut the backer at a 30° angle.



Fig. 9. Place the assembled arm and leg on the body for a dry fit.

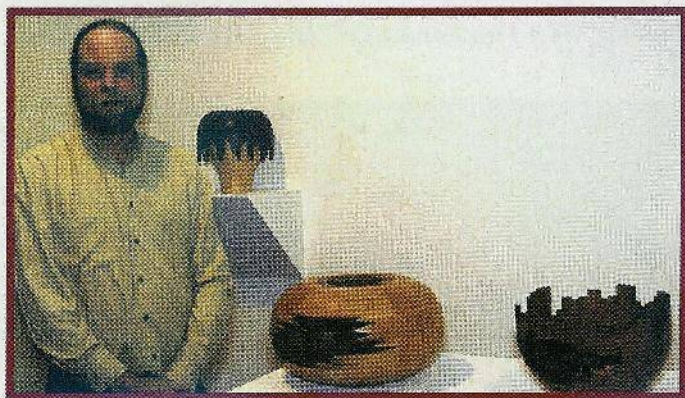


Fig. 13. Glue and clamp the backer to the project. Note the use of tracing paper scraps to protect the finish and prevent scratching.



Meet Steve Levine: Woodcrafter and Artist

by Wes Demarest



Combining Skill and Product Diversity

Steve Levine has been a professional woodworker most of his life, getting his start at his father's side and pursuing it further by becoming a shop teacher after graduating college. His teaching continued for 15 years, but as rewarding as it was, he changed careers pretty much by accident. Steve was at a craft show in Lake George, New York, 26 years ago, and after looking at the woodworking projects being offered for sale he felt that he could do a better job himself. Upon his return home, he started on a venture that would become his new career. The following year found him back at Lake George selling his new line of toys, but it didn't take him long to learn that if you are going to rely on shows for a living, you have to develop your business sense and market awareness in order to stay solvent.

His leg up was his woodworking skills. Fit, finish, and production setup requirements were old hat to him; now all he had to do was develop a product line that fit into style trends, then get juried in to the best shows available. And that he did: from Ann Arbor to Boston, New York, Philadelphia, Baltimore, and a few others (including wholesale shows). On top of that, the turnings in the above photo have been selected for permanent

display at the Noyes Museum in Oceanville, New Jersey, and Steve received from the New Jersey Council on the Arts a grant that funded his lathe.

If there is a secret to Steve's success, it is his product diversity. If an item doesn't sell it is costing him money, so he is constantly watching market trends and developing products that fit into today's lifestyles. It does not matter to him what the item is—if it can be made from wood by any means (scrolling, turning, or whatever), he will find a way to make it at a price point that is acceptable to him and his customers. From there, it is a matter of production, of which the following is an example.

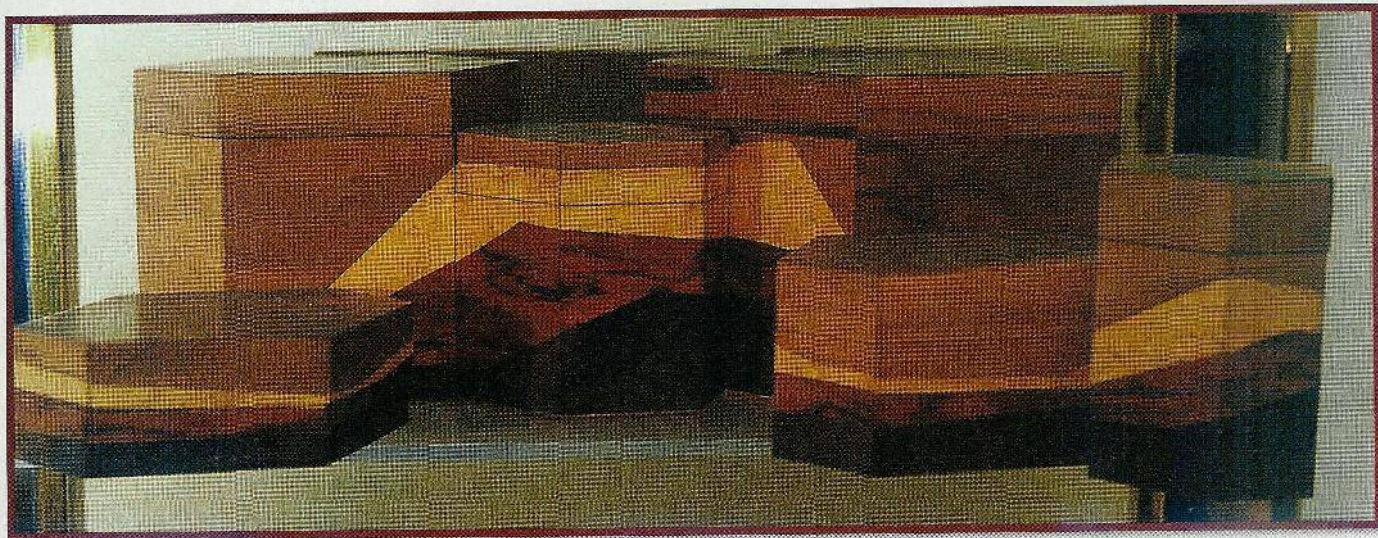


Early in his career, Steve moved out of toys and into marquetry because at that time the latter was selling well. This bowl, which measures 25" in diameter, is an example of his marquetry work.



A closer look reveals exceptional fitting (and it is the same all the way around the bowl). If you have ever tried a marquetry project, you understand the amount of labor required to produce high quality work. As a result of this, Steve has dropped the really intense patterns, but still does special-order Judaica projects that are personalized for the customer.

Steve does not import kit-type components and assemble them; rather, everything is made from scratch by Steve and his one helper (and that includes the design and all production techniques). He relies on several wood suppliers and keeps a wide selection of domestic as well as exotic woods and veneers on hand; however, it is hardware sources that often pose quite a challenge. Hardware pricing and availability are constantly changing. Once Steve starts selling a product and it is successful, the last thing he needs is for a piece of specialty hardware to have a significant price increase, or worse yet, become unavailable.

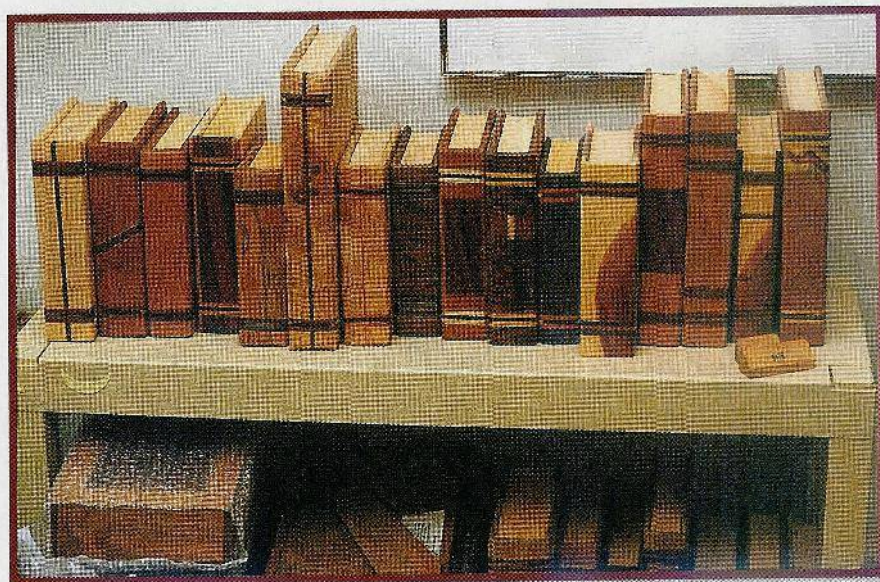


Steve currently relies on a variety of boxes that can be made for any purpose, such as jewelry, humidors, and memory boxes.

His boxes are made in a number of configurations, including the book style shown here.

When he was asked what the market is like at this point, Steve responded that it is starting to come back due to the improvement in the economy, but he is experiencing a growing problem with foreign knockoffs. Once he builds a successful product, he will often see imported copies of it much faster than ever before. Where they did not appear for at least a season in the past, they are now showing up within a show or two. Because they are imported, copyright violations are very expensive to pursue, so this has become a genuine concern for Steve.

Now let's have a look at his shop!



For questions concerning this article, send an SASE to: Steve Levine, P.O. Box 123, Dayton, NJ 08810. Email: SBLWood@aol.com

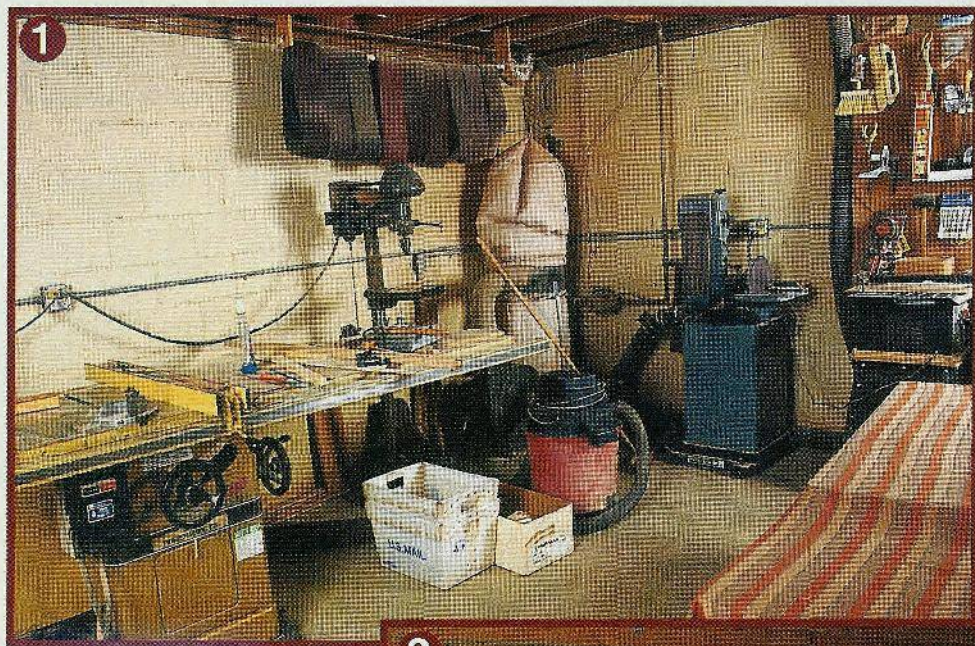


Steve Levine's Shop

by Wes Demarest

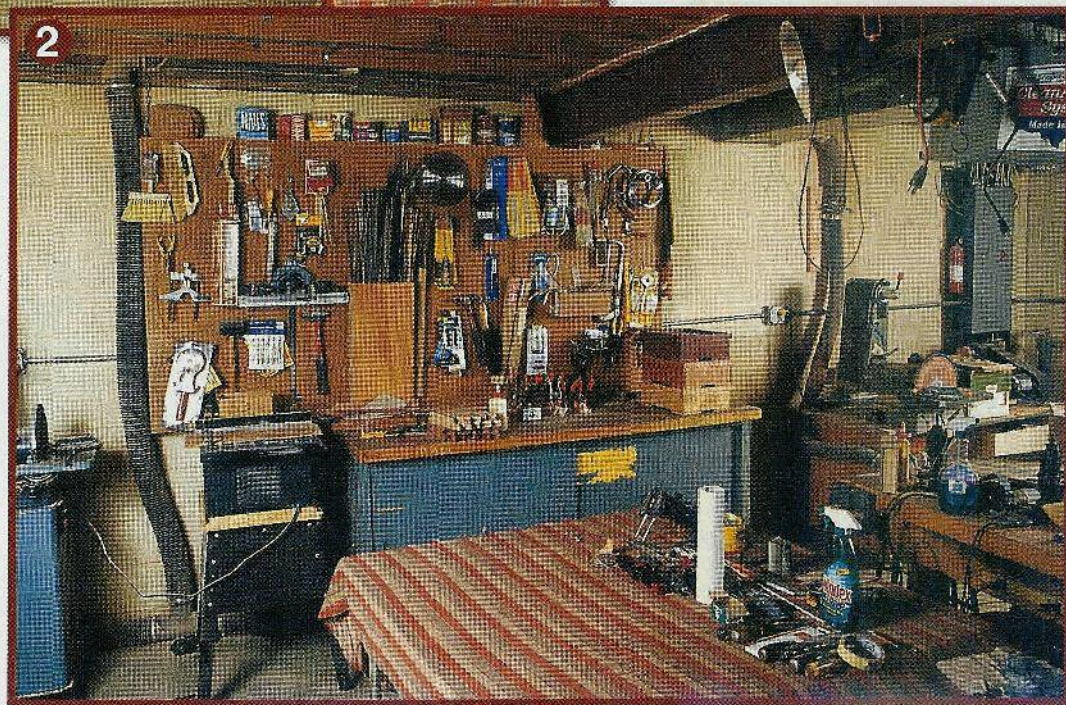
Steve's shop is in the basement of the house he built. The first thing you notice is that there is a natural "work flow" through the way his tools are laid out. Not only that, but he has multiples of a few tools to facilitate his production, and efficiency of production is one of his keys to success. He is fastidious about the fit and finish of his work because that sets him apart from the majority of his competitors, and one of the primary causes of poor fitting joints is the re-setting of any tool between production steps. The two other things I noted were the layout of tables and lack of clutter.

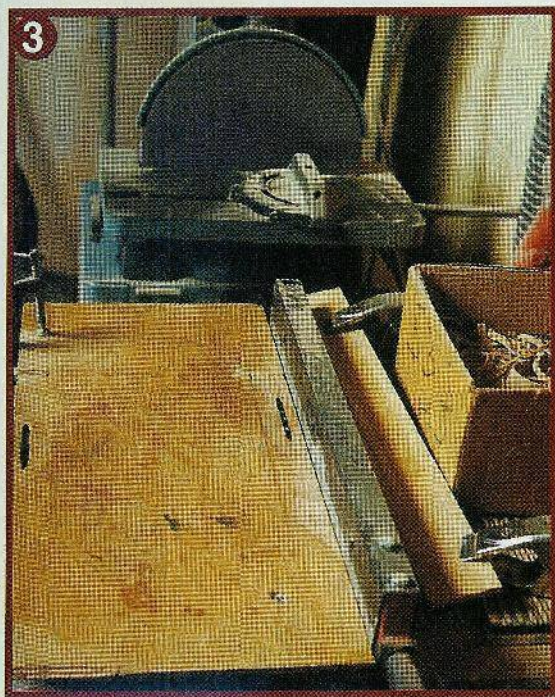
Steve does not shop for his tools by brand, but rather by what his immediate needs are and if a good used one is available at a reasonable price. That is not to say that if a very good deal pops up and the tool fits a niche in his shop that he will not grab it. After all, those good deals never seem to be there when you need them.



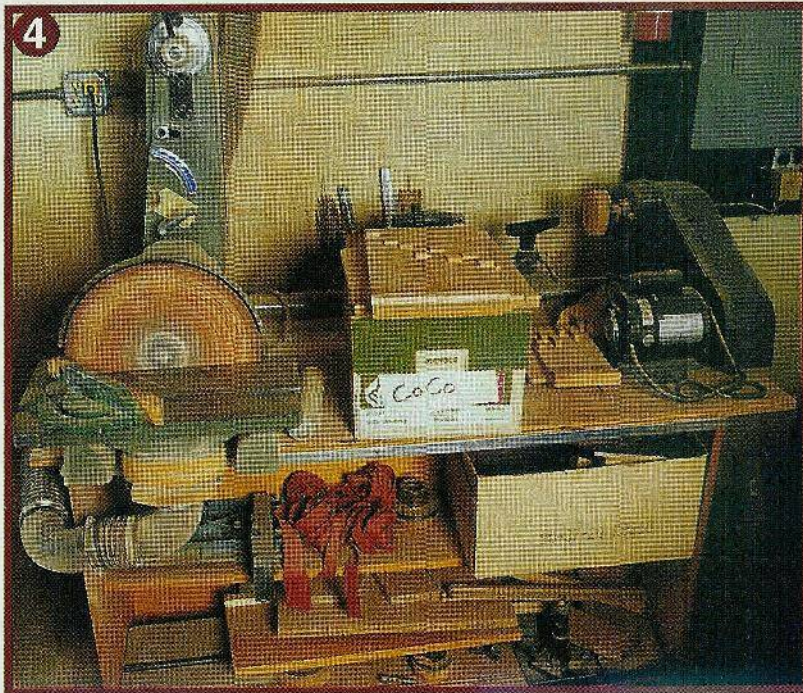
The primary breakdown area is his full-size table saw with an extended table on which sits a drill press. His shop is equipped with a dust collection system that is ducted to all his tools, plus he uses a shop-made overhead filtration unit to clean the air even more. Dust control is doubly important to him, not only from a health standpoint, but also because his shop is in the basement and less dusting makes his wife happier. Next in line is a Delta combination sanding unit that is set up with 220 grit and usually stays that way.

This wall houses his picture frame center and a layout table conveniently placed so all that he has to do is run his stock through the preset stations, turn around, and assemble them. There are no wasted steps, literally or figuratively.

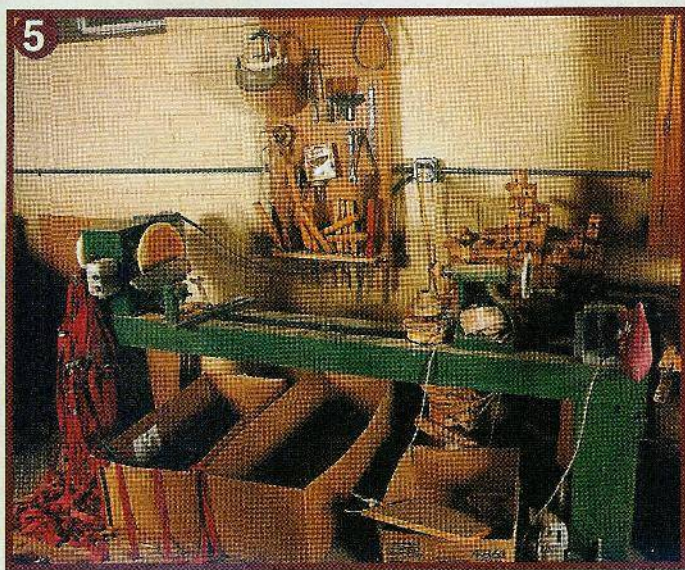




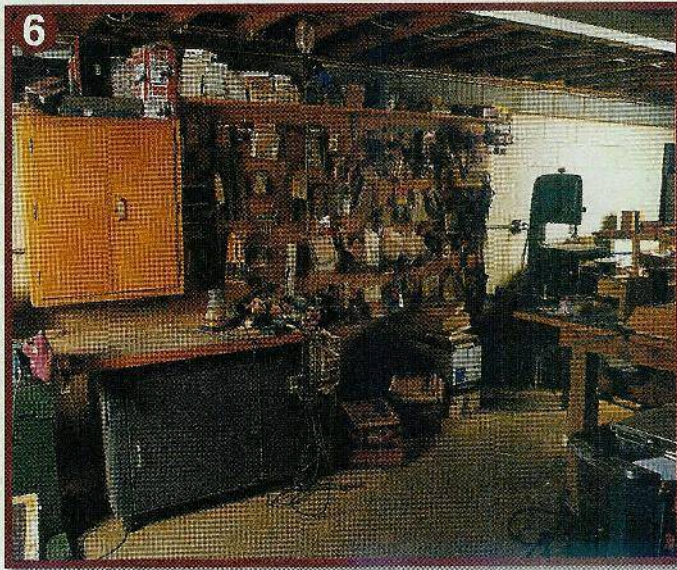
This is the first station for starting his line of frames. He has several styles, but all use a variation of his basic setup. The sander and table saw are pre-set, the saw for width and depth of cut of veneer inlays. The use of spacers determines the distance of the inlay from the edge and therefore offers several variations of appearance. Once the inlets are cut for the inlays, they are glued in place at the center bench and allowed to cure.



After all the frame components are ready, he moves to the next sander, and sands them to length using his shop-made go-no-go gauge. He uses a sander because there is no end grain tear out to blemish the frame. Not long ago his frames were his best selling items, but now they have fallen off a bit due to the availability of cheap knock-offs. Even still, part of each day is dedicated to frame production in order to stock the upscale stores who require higher quality crafts.

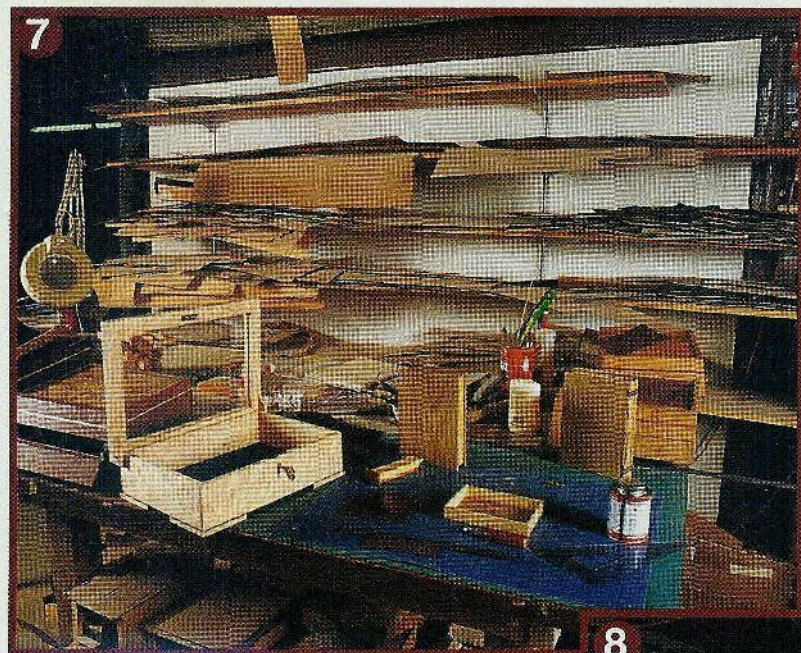


The next wall houses his turning center. This is a D. Rose & Co. lathe that he got through his fellowship grant from the New Jersey Council on the Arts ten years ago. Although it is not used on a daily basis, he has produced a number of award-winning bowls with it. He has a few ideas for future turnings, and if they sell, the lathe will see a lot more use.



This section is the finish sanding center. The table is a down draft sanding table and, yes, he uses all the sanders. Each one is fitted with a different grit, and he wears out at least two sanders a year. All components, except picture frames, are sanded down through 400 grit before assembly. The frames are assembled first and then receive the final sanding after the glue has cured.

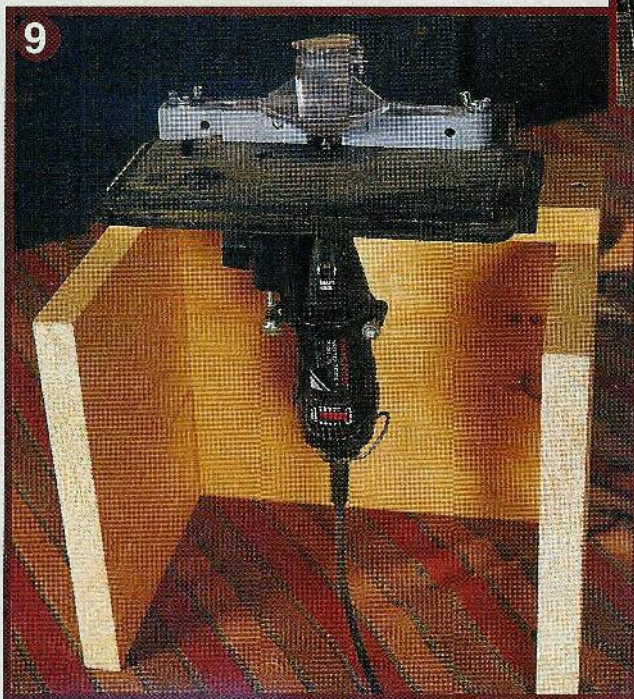
continued on page 68



Turn around from the sanding center, and you are at another assembly table. Off to the left is his Hegner scroll saw, which was interestingly one of the first saws imported into the US many years ago and is still in use. After starting his crafting business with toys, Steve moved on to marquetry, and the veneer on the racks is just a sampling of the hundreds of square feet he has on hand. Unfortunately, his market was never able to support the work that went into it, so he now only does marquetry on a special-order basis. These special-order items often feature various aspects of the Jewish faith and are personalized to each customer. Although they represent a small portion of his production, they are a valued part of his work as a whole.

The boxes on the table are presently his best selling items. He makes a number of different styles, and as long as he has new items throughout the season, he stays in the black and ahead of the competition. He confided that if he were to take the easy way out and stay with a few standard styles, he would soon lose a significant portion of his sales. As long as people have "things" that have to be stored in containers, he will have a business.

Every way you turn, you notice neat stuff stored under and behind things. Steve's sense of proportion was developed early in his career, and he has all the equipment he needs to make a 1/16" adjustment in thickness or width so that his finished project has the perfect proportions when the design is finished. As most of you know, wood comes in "standard" sizes, and most of us work around them. Steve doesn't. Even though it takes time and machinery to skim a little more off for the perfect size, he makes the extra effort and adds it to the price of the finished goods.



As was mentioned early in this article, Steve has multiples of his tools, and this includes his routers, right down to his Dremel Moto-Tool router table. This tool is also used for insetting very fine veneer strips, and he usually replaces the motor unit at least once a year.

All of our shops are personalized to us, reflecting our type and methods of work, and Steve's is no exception. His layout suits what he does with no wasted steps. The duplication of tools allows for total efficiency of effort and no lost time in the event of a breakdown. This is the only way one can stay in business at such a production level in a two-man shop.

So if you are ready to step up to the next level in the craft business, you can't go wrong following Steve's model. After all, it has stood the test of time and proven successful.

Now that we've gotten to know Steve a little, and have seen the many interesting features of his shop, let's take a closer look at the techniques he uses to make his best-selling picture frames.

For questions concerning this article, send an SASE to: Steve Levine, P.O. Box 123, Dayton, NJ 08810. Email: SBLWood@aol.com



Steve Levine's Picture Frame Project

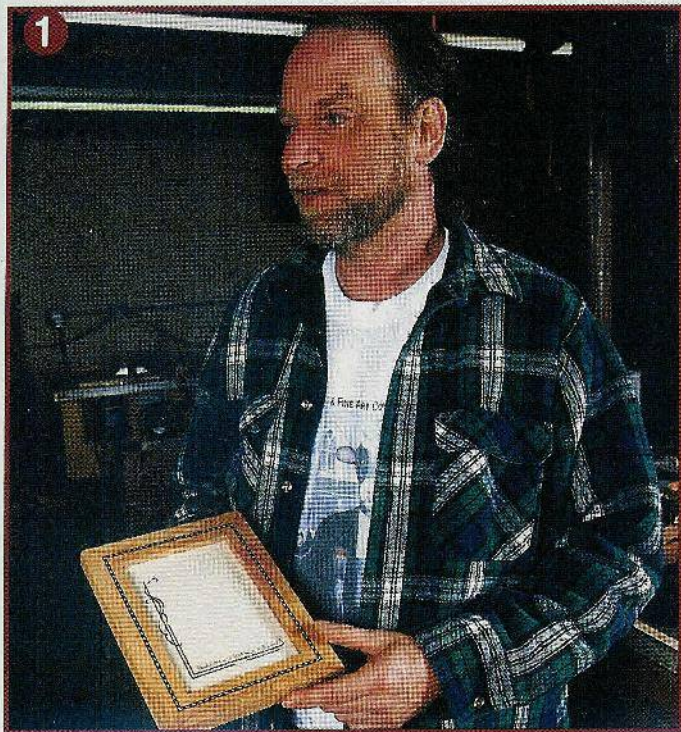
by Wes Demarest

Editor's Note

We're grateful to Steve Levine not only for giving us a tour of his shop and letting us view his work, but also for showing us how he goes about making his picture frames, which are among his best sellers. We are presenting this project in terms of the general techniques and procedures involved; sizes may be adjusted to accommodate various photo sizes. Therefore, no bill of materials or pattern is supplied. In other words, get the way it's done and adapt it to your own needs.



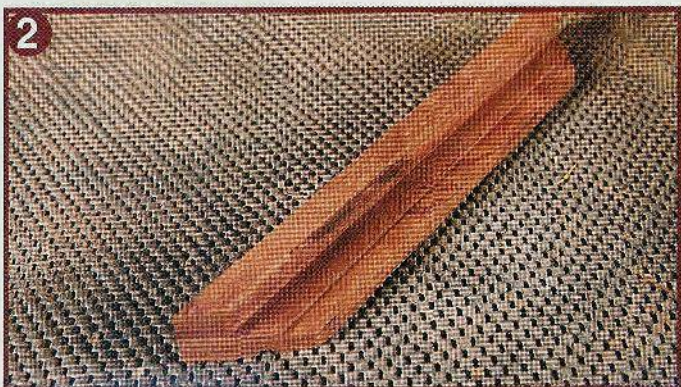
INSTRUCTIONS



Steve Levine has been gracious enough to share one of his most successful products with us, including all of his shortcuts (which I am sure can be accommodated in your shop). The basic frames are simple enough as they only require 1" x 2" wood strips, and are made for 5" x 7" photographs or masks. He also makes larger and smaller versions, but the 5" x 7" size sells the best.



Steve buys his veneer accents pre-made, so all he has to do is rip the inlet with a saw blade that matches the width and set the blade depth of cut. This saw is always set to accommodate these inlays; any variation is done with spacer blocks so that the saw never has to be changed.



Begin by cutting your stock to width, thickness and length, and either rip or rout the rabbet. Cut a 45° angle on the ends, and leave the pieces long enough so that any splintering can be removed when we sand them to the correct length.



Apply glue to the inlet, making sure that there are no voids.

continued on page 70

5



Insert the veneer-inlay strips and cut the ends with a pair of bull-nose nippers.

6



Put wax paper between the faces of two matching parts and clamp them in place with spring clamps. Allow the glue to cure overnight.

7



Once the glue has cured, sand the ends to their final length. Here again, Steve has one sander dedicated to this step, and the angle is never changed.

8



If you are going to make a number of frames, make a go-no-go gauge similar to Steve's. That way there is no possibility of misreading a ruler. It either fits or it doesn't.

9



The next step involves gluing and clamping the frame parts together. You may have noticed in Steve's shop article that he had a bunch of band clamps hanging on his lathe; at one time, he would run out of clamps trying to keep up with orders.

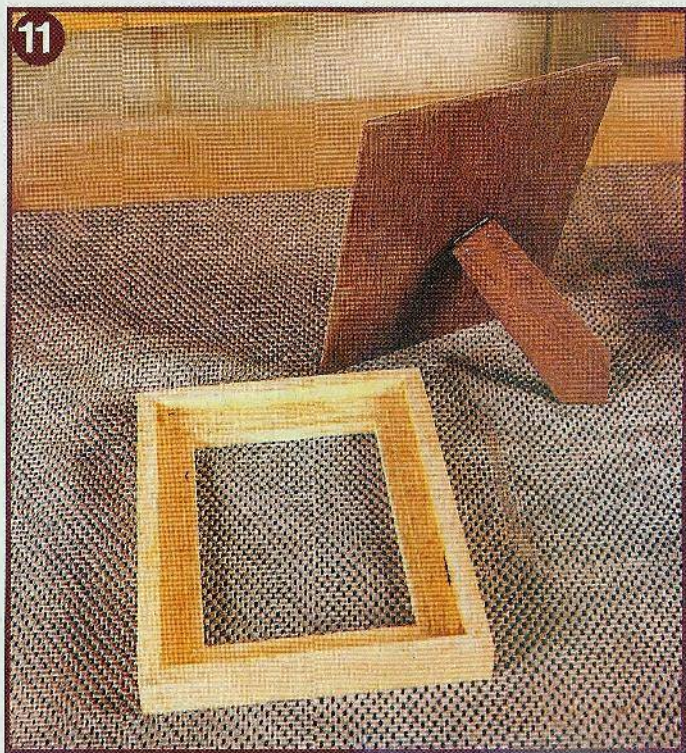
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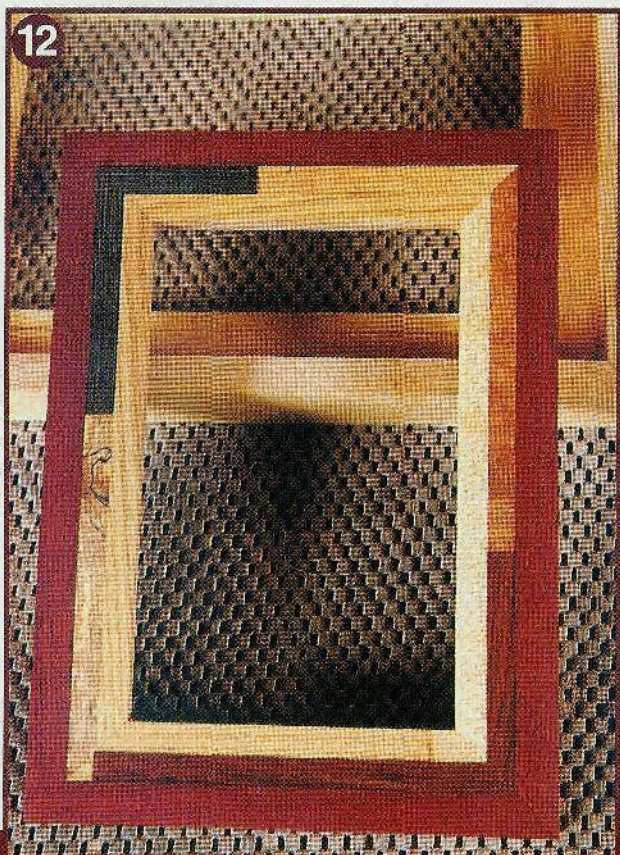
Allow the glue to cure and then sand, starting with 120 grit and working up to 400 grit. There is only one sander shown here, but Steve has a sander dedicated to each grit.

Steve has a retired friend who assembles his frame backs for him. However, all you need is some 1/8" lauan plywood and a small hinge if you wish to emulate his style, or you can use a sawtooth hanger and forget about the support leg entirely. Another nice touch provided by Steve's design is the sheet of custom printed paper inserted in each frame. He does this for two reasons: the first is that the frame looks better when displayed for sale with something in it, rather than left empty; the second is that he does not encounter problems with copyrights and releases, which could happen were he to use a photograph.

11



12



Here is one of Steve's scrap-wood frames. He and my wife, Alice (and even many of you), feel that there is no such thing as "scrap" wood, and this proves it.

There you have it! A very easy project that you can probably design with the tools you have on hand, and with whatever wood you can find lying around. Thanks for sharing, Steve!

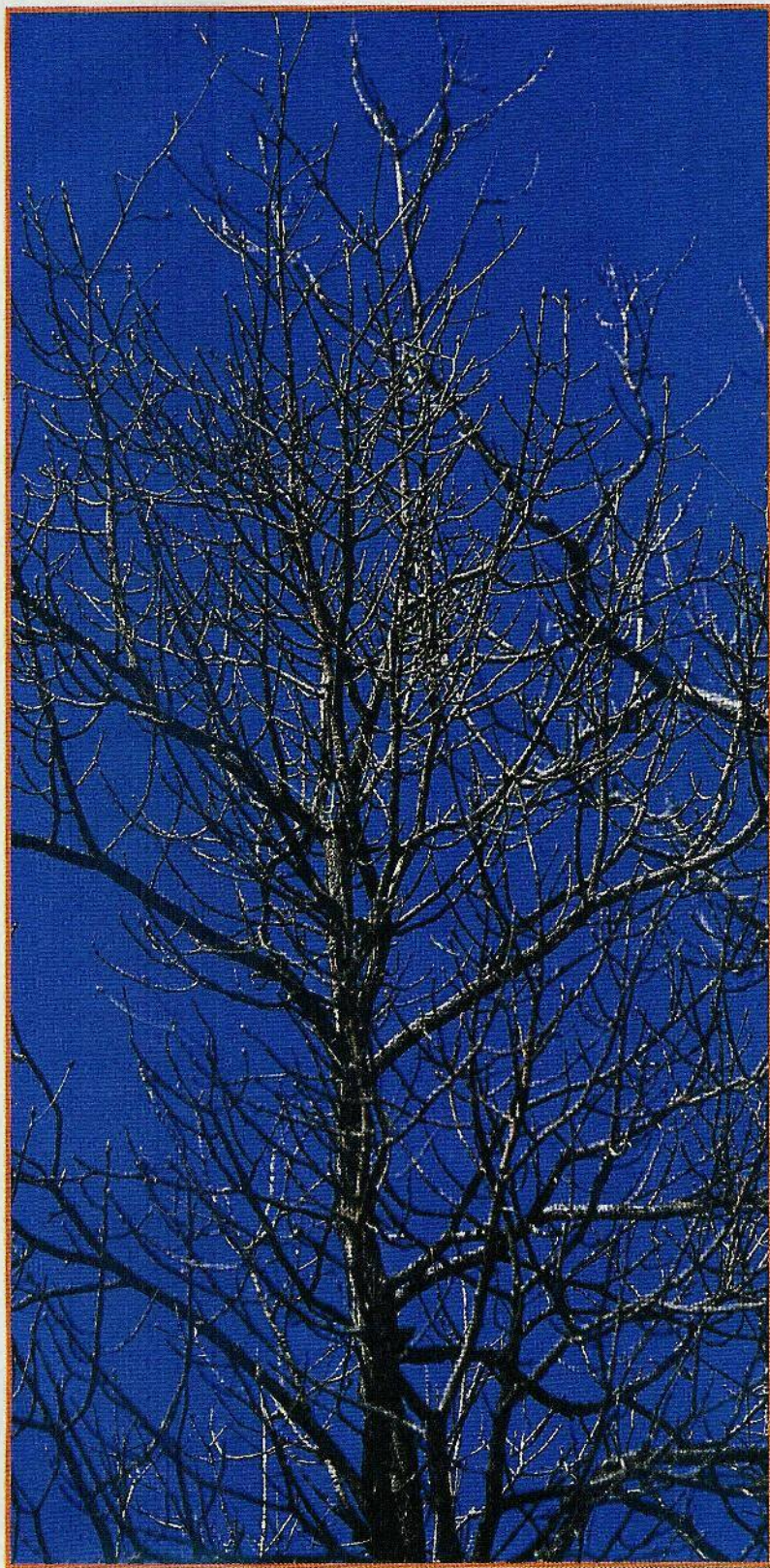
For questions concerning this project, send an SASE to: Steve Levine, P.O. Box 123, Dayton, NJ 08810. Email: SBLWood@aol.com



WES' WOOD PILE

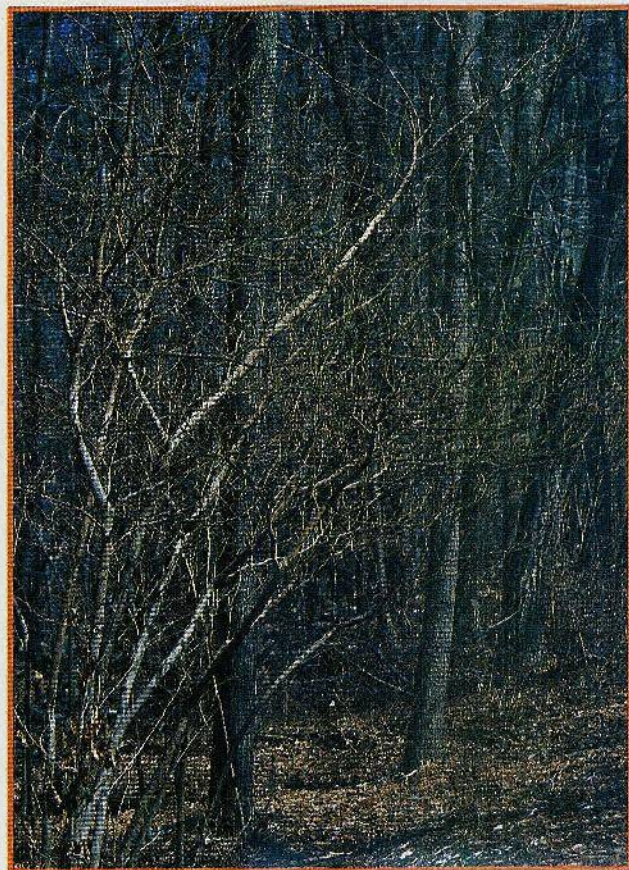
by Wes Demarest

Sassafras

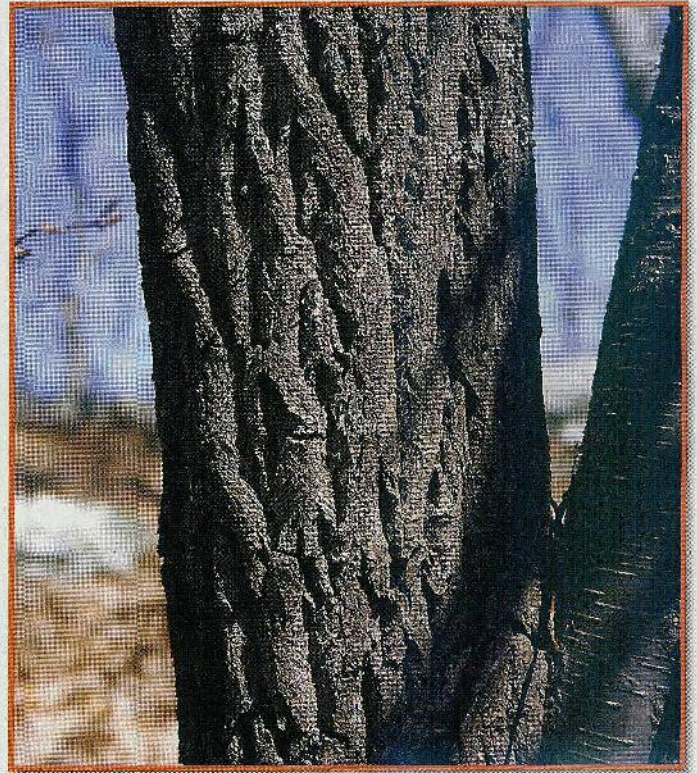
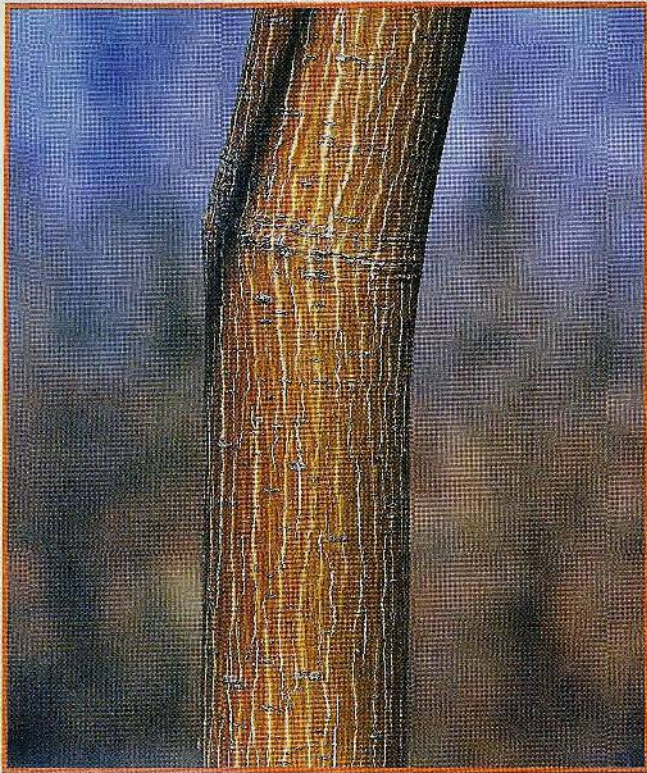


There are three species, and at least one variety—Var. *molle* (Raf.) Fernald, Red Sassafras—of Sassafras, and all are found in a large area ranging from southwestern Maine through New York State and southern Ontario, westward to southeastern Iowa, south to eastern Texas and eastward to central Florida. These trees prefer moist, well-drained soils, but can be found growing in nearly any soil condition. The better the soil conditions, the larger the tree will grow. While the differences between the species are significant to botanists, they bear little importance for the woodworker.

Under ideal conditions, specimens can grow in excess of 90 feet tall and over 3 feet in diameter. These instances, however, are somewhat rare; most trees are smaller, usually not more than 50 feet tall, and many remain bushy. This species has three distinctive features that make field identification easy. One is the shape of the leaves (when they are present); another is that the new growth is green; and a third is the spicy odor found on all parts of the tree.



Young stems will be green from the soil line to the tips of the twigs, and on older specimens the green will be limited to the twigs. The only other species with this strong of a coloration are Striped Maple (*Acer pensylvanicum*, shown on page 73 alongside the Sassafras bark) and Mountain Maple (*Acer spicatum*). However, if you crush the stems, Sassafras will have a very spicy odor, and the maples will not.



The pictures above show the bark of a Striped Maple (left) alongside the bark of a Sassafras (right).

The bark on young saplings (shown above to the right) tends to develop furrows early and matures to a reddish brown, deeply furrowed pattern that can be easily confused with Walnut, Tupelo, American elm, Chestnut oak, and Butternut to some extent.



If you have ever studied trees in your life and lived within the range of this species, you will be familiar with the three fingers, thumb, and mitten shapes. Some other trees may also have variants in terms of leaf shapes, but Sassafras is one of only a few species that normally has three different shapes growing on the same tree. The others are the three species of Mulberry, but their leaves are coarse on the top surface with a saw-toothed fringe, and hairy underneath. Sassafras, on the other hand, is smooth, not fringed, and velvety underneath. The leaves are quite fragrant when crushed, and when dried and powdered, they become Filé, a key ingredient in Creole and Cajun cooking.

The key to identification, however, is the reddish color and the spicy odor when you break the surface of the bark.

continued on page 74

WES' WOOD PILE

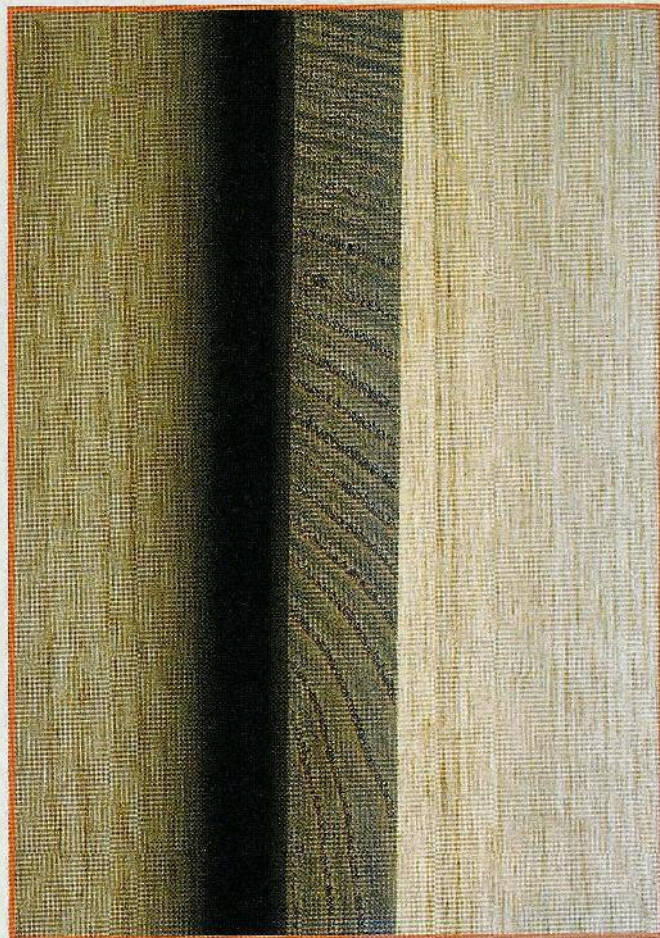
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The male and female flowers are borne on different trees, and do not necessarily flower each year. The seeds ripen from August to September and are a favorite food of birds. When fully ripe, the fruit (technically an ovoid drupe) are blue in color on a red stem, are fleshy (similar to cherries), and contain one seed. This species does not depend on seeds for propagation, as it readily sends up root suckers that will allow it to spread over a wide area. The seeds, however, are also spread over a wide area by birds, thus introducing the species to many areas.



The wood of this species is classified as soft, weak, and brittle, but durable. It is not an important tree from the standpoint of lumber production, although it has found considerable use in many domestic applications. The log can be harvested any time of year, but should be milled as soon as possible after felling, then stacked and stickered. It will air dry beautifully with little degrade, but may develop deep end checks if harvested in the spring or if the ends are not coated. As with most woods, be sure to use dry stickers and keep their ends from getting wet or you will get deep sticker stains.



Sassafras has a yellowish, greenish, light brown color and a soft glow, and is similar in appearance and working characteristics to American Chestnut. Its color and grain structure make it a good substitute for antique repairs on items made of Chestnut. It is also similar in appearance to black ash, but is softer.

There will be no mistaking this wood for any other when you smell it. It, like the rest of the tree, has a distinctive spicy odor that at times in a dusty shop can be nearly overpowering. It works beautifully with hand or machine tools, but will burn rather easily with dull or slow moving power tools. Be sure to hand plane or chisel with the grain, because when a sliver lifts it will travel further than you thought. If that happens, just apply a little glue and clamp it and the split will nearly disappear. We have not had any problems with glues or finishes on this wood, but because it is soft it will dent very easily. This wood is only fair in nail holding ability and nails best with square nails. Screws work well, but be sure to use pilot holes that are slightly under size; as you drive the screws, that little bit of extra torque will strip the hole if you are not careful. Also, any fastening near the end grain will require extra attention to prevent splitting.

Sassafras has a shrinkage factor of a little over 6% and is a relatively stable wood. A 12"-wide, flat-sawn board will shrink a little less than 1/4" from 20% MC down to 12% MC, and have a seasonal movement of 1/8" between 6% MC and 12% MC. It can be used for turning and carving, but will require very sharp tools. It has been used for furniture, dugout canoes, slack cooperage, and crafts.



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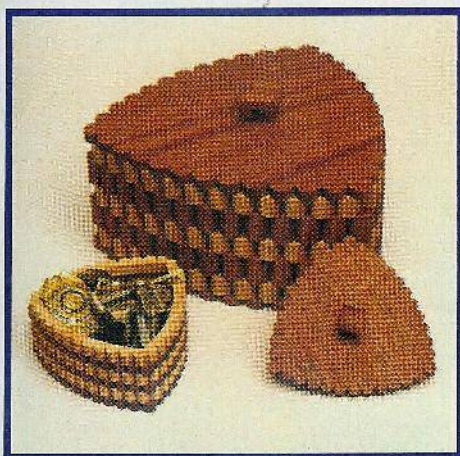
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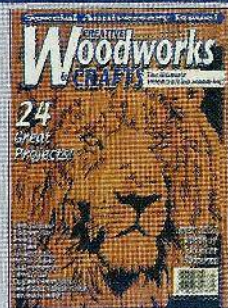
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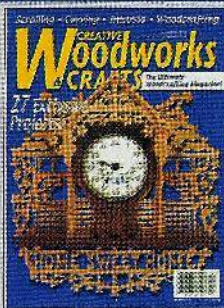
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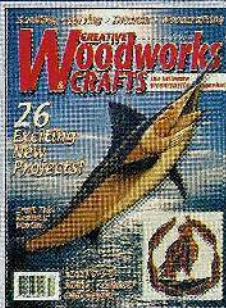
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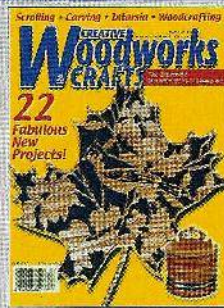
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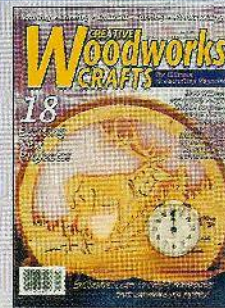
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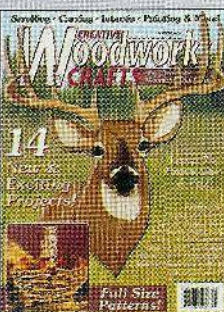
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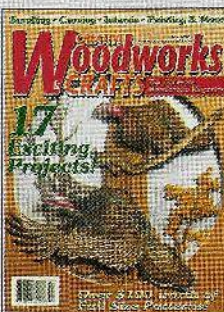
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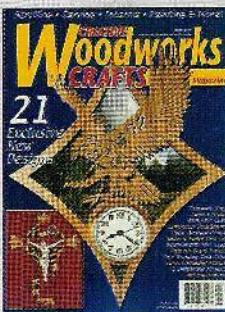
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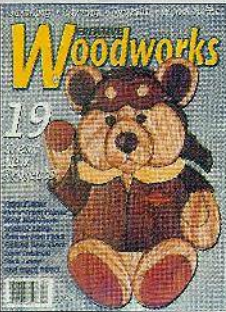
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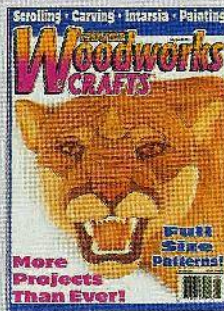
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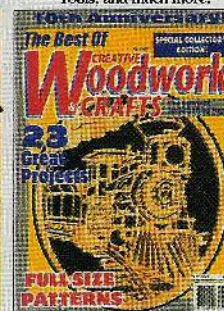
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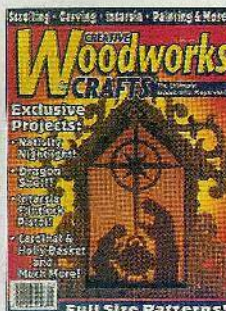
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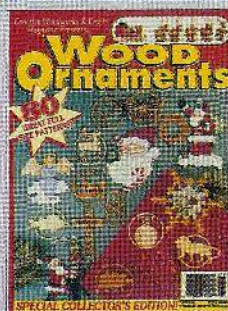


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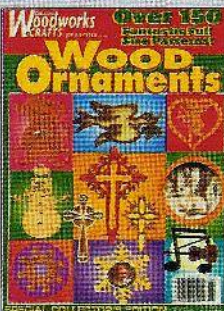


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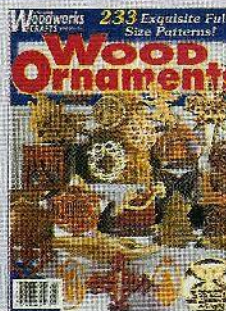
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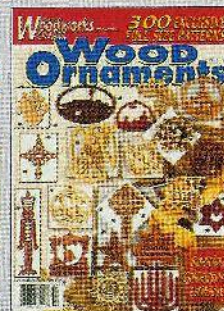
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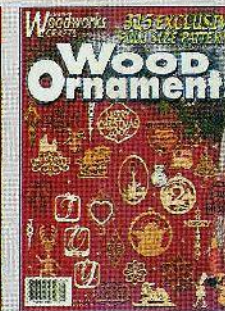
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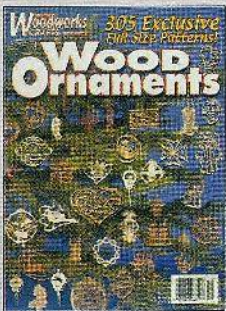
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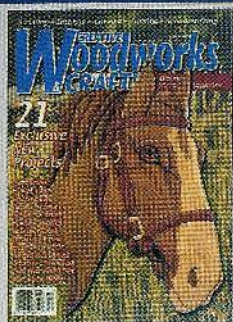
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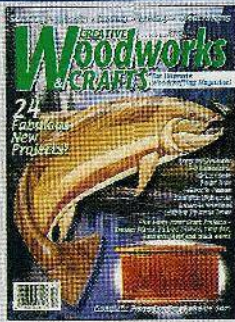
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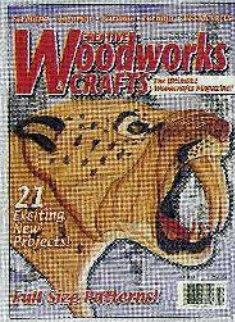
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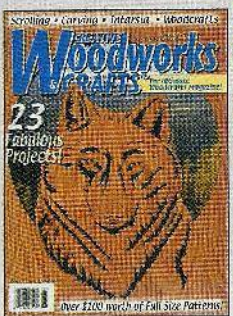
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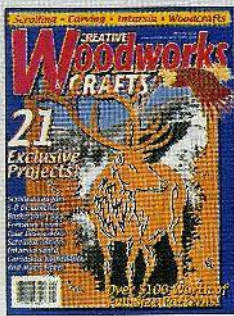
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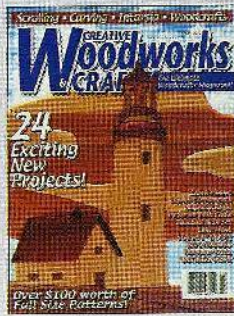
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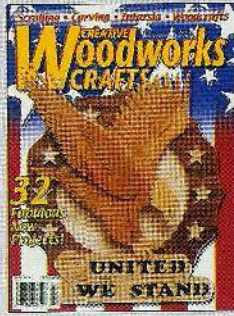
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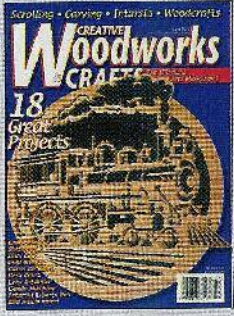
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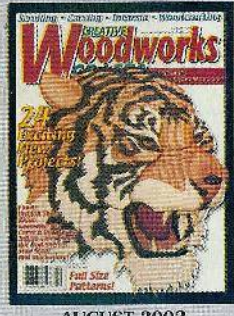
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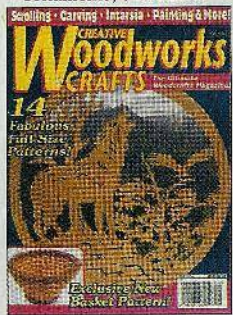
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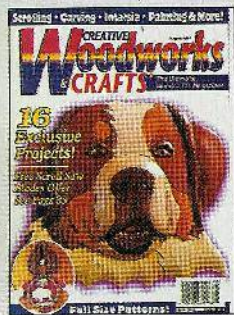
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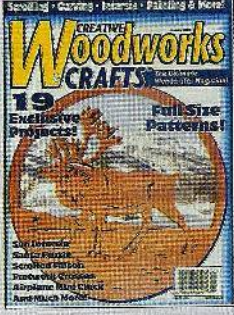
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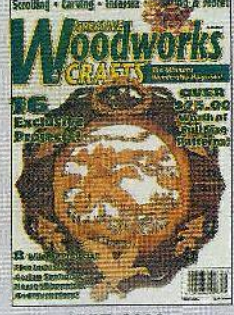
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154	1/4"	12" x 15"	\$1.70
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1238	3/8"	12" x 12"	\$1.70
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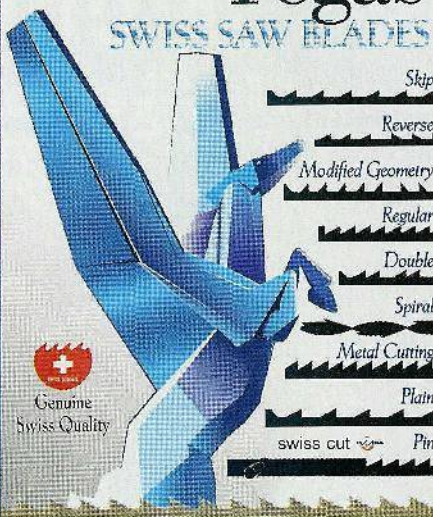
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For complete details on current classes, rates, and how to bring a class in your area, log onto:
www.scrollingacrossamerica.com
 or call **1-800-SCROLLER**
 (1-800-727-6553, 9-4:30 ET).

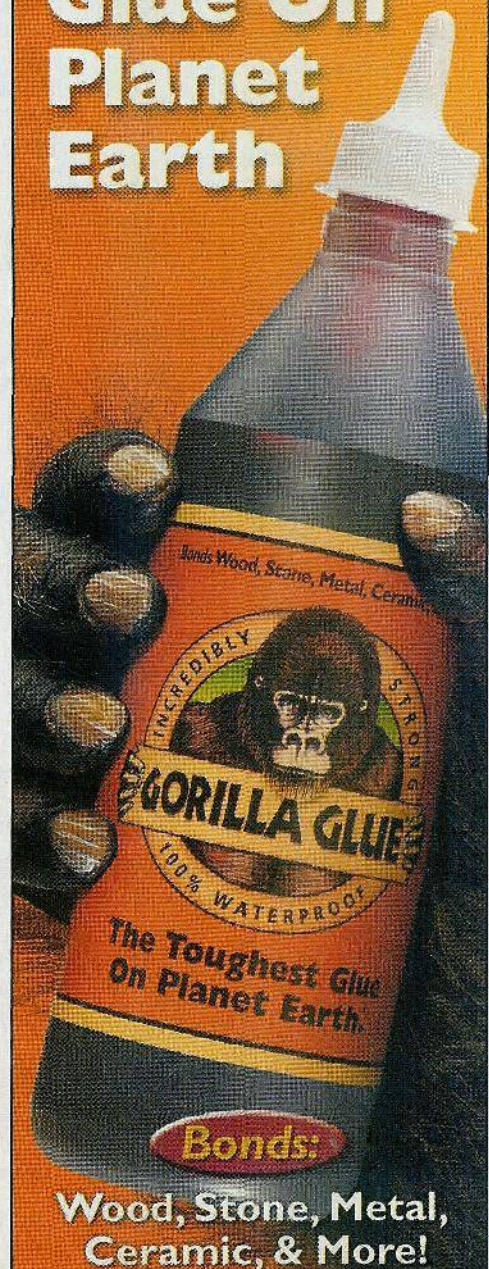
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- #5249A - 1/8"x12"x24" - \$3.30
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Plywood in many different species. Give us a Call !!!

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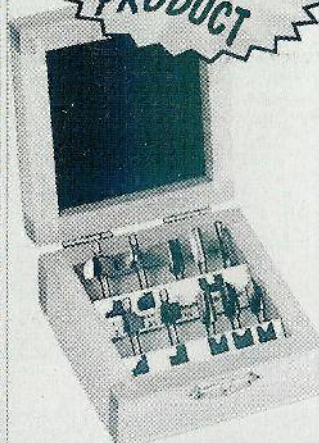
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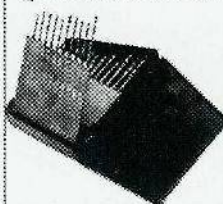
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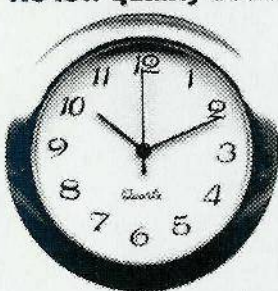
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(sorry no mixing sizes of drill bits)

Top Quality Silcon Brand Inserts

No low quality economy inserts sold here !!!



#CK100 - White Arabic

#CK103 - Ivory Arabic

#CK102 - Gold Arabic

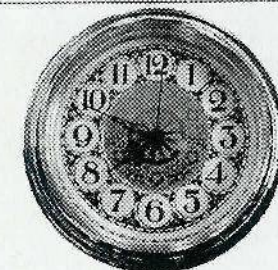


#CK101 - White Roman

#CK104 - Ivory Roman

#CK105 - Gold Roman

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1 7/16" Inserts, Glass Lens, Stainless Steel Back, With Battery
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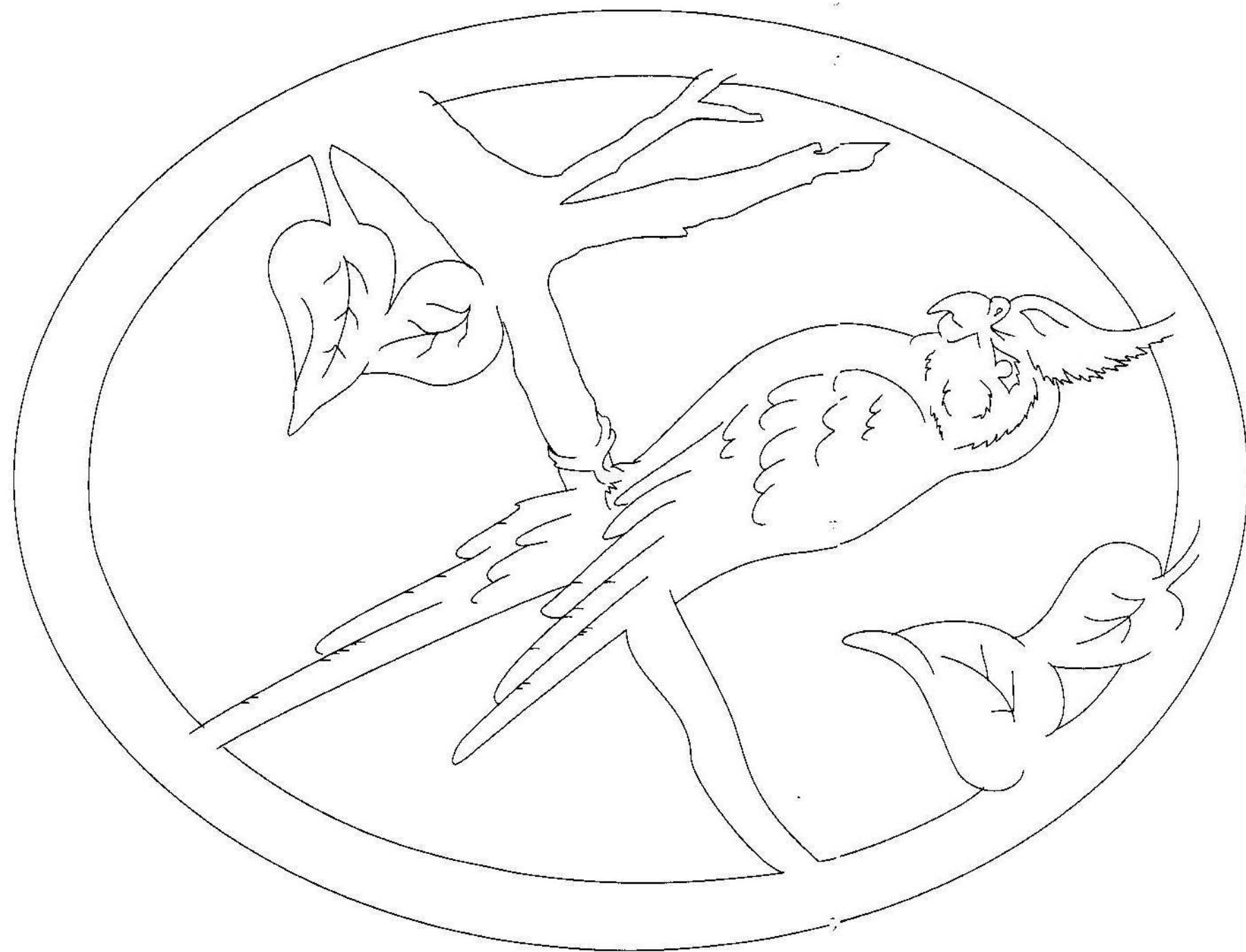


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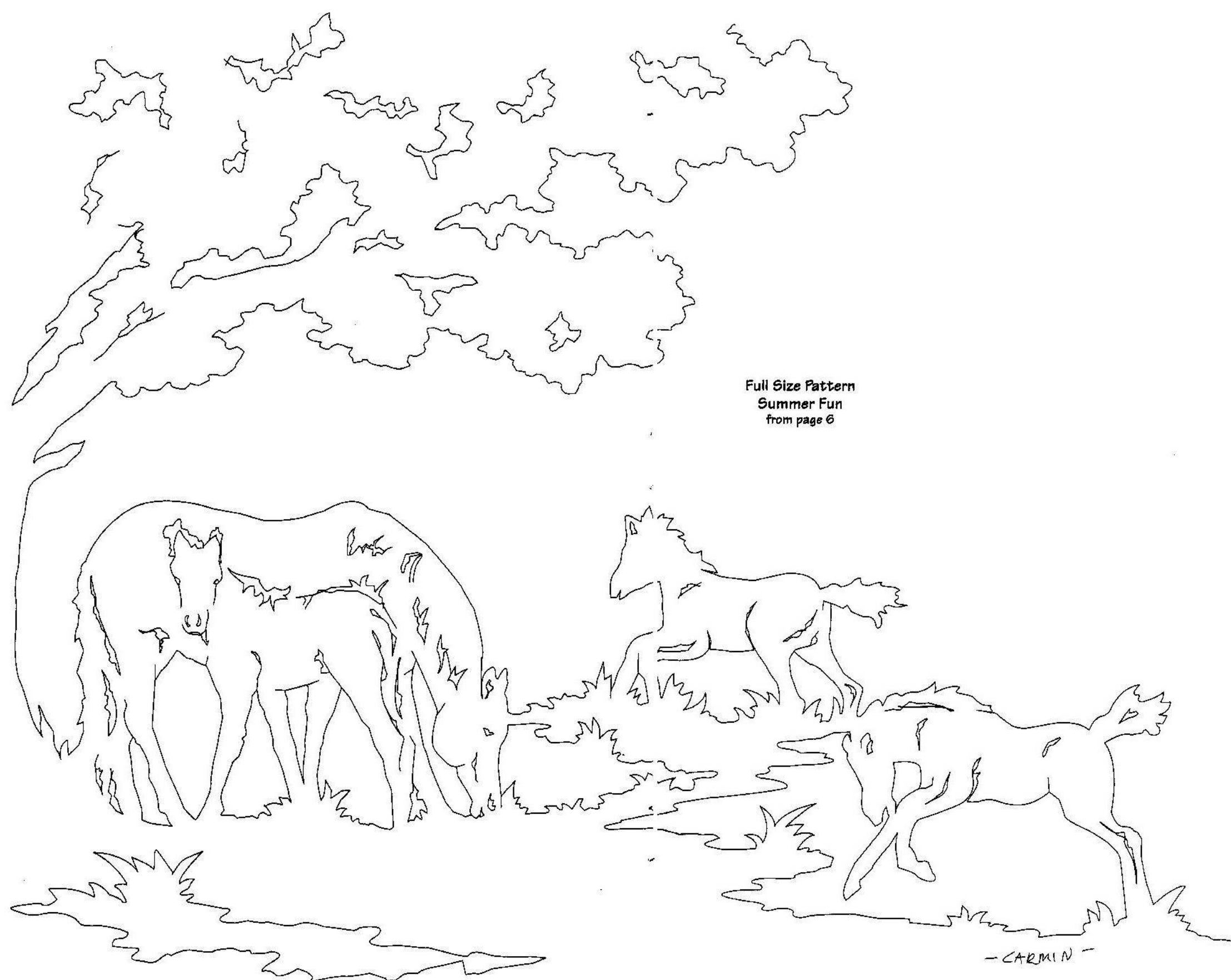
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Full Size Pattern
Cockatiel
from page 21



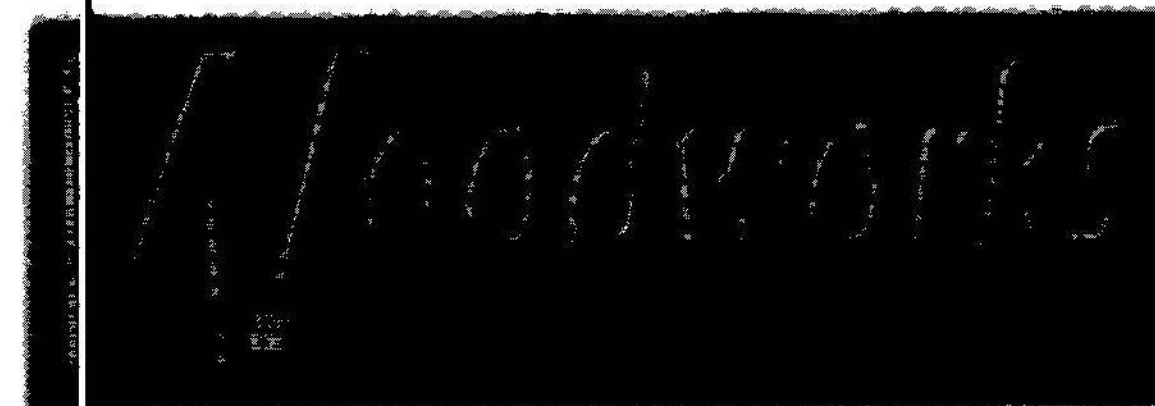
Full Size Pattern
Bison
from page 24



Full Size Pattern
Summer Fun
from page 6



Full Size Pattern
Grey Wolves
from page 34



FULL SIZE PATTERN SECTION NO. 2 September 2004

Side A
Summer Fun..... from page 6
Cockatiel..... from page 21
Bison..... from page 24
Grey Wolves..... from page 34

Side B
Custom "Hog"..... from page 12
Triple Leaf Horses..... from page 14
Personalized Bowling Pins
and Baseball Bats..... from page 26
Pattern Modification Clock..... from page 54
Alligator Snapping Turtle..... from page 58

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

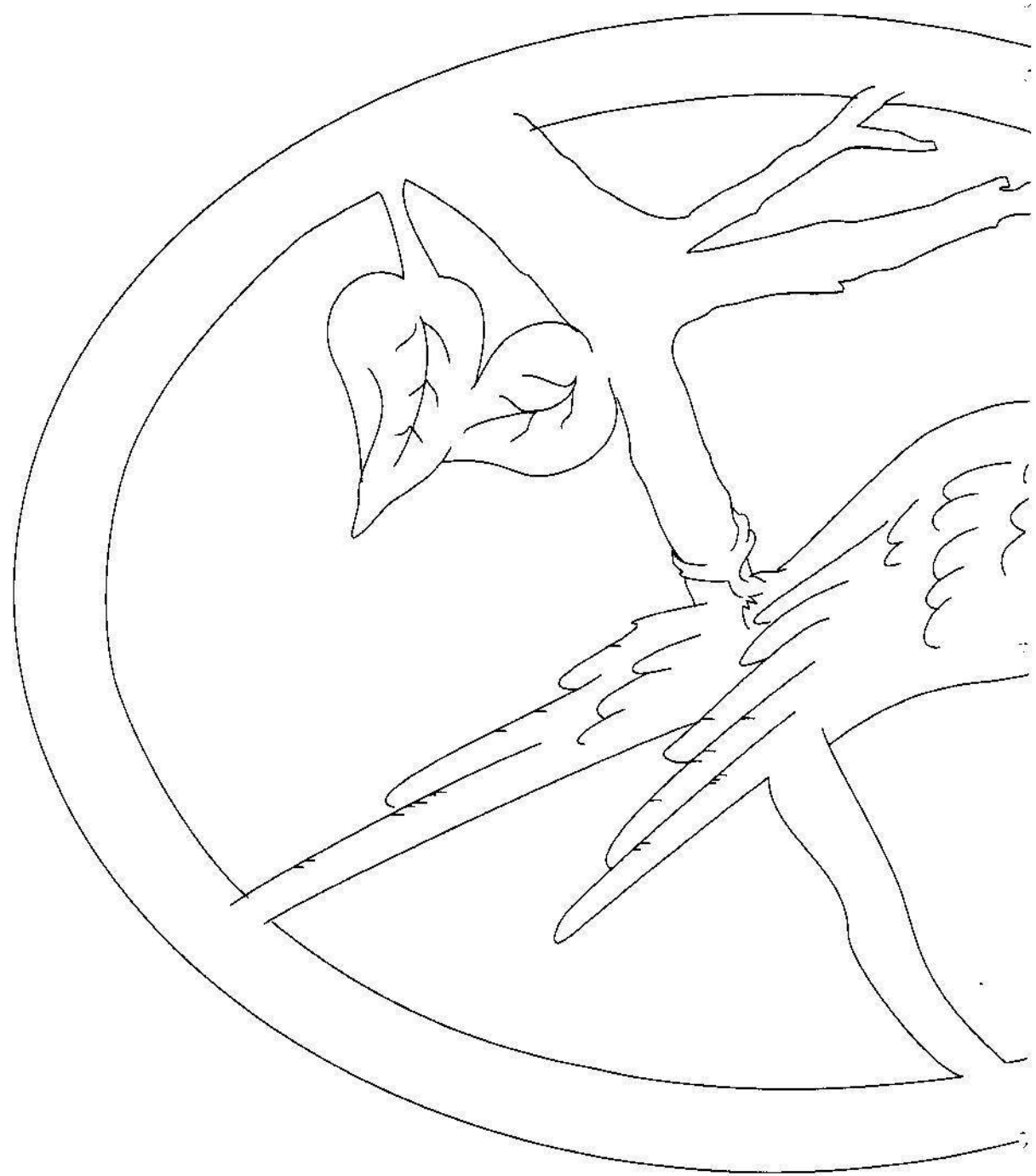
Common Measurements:

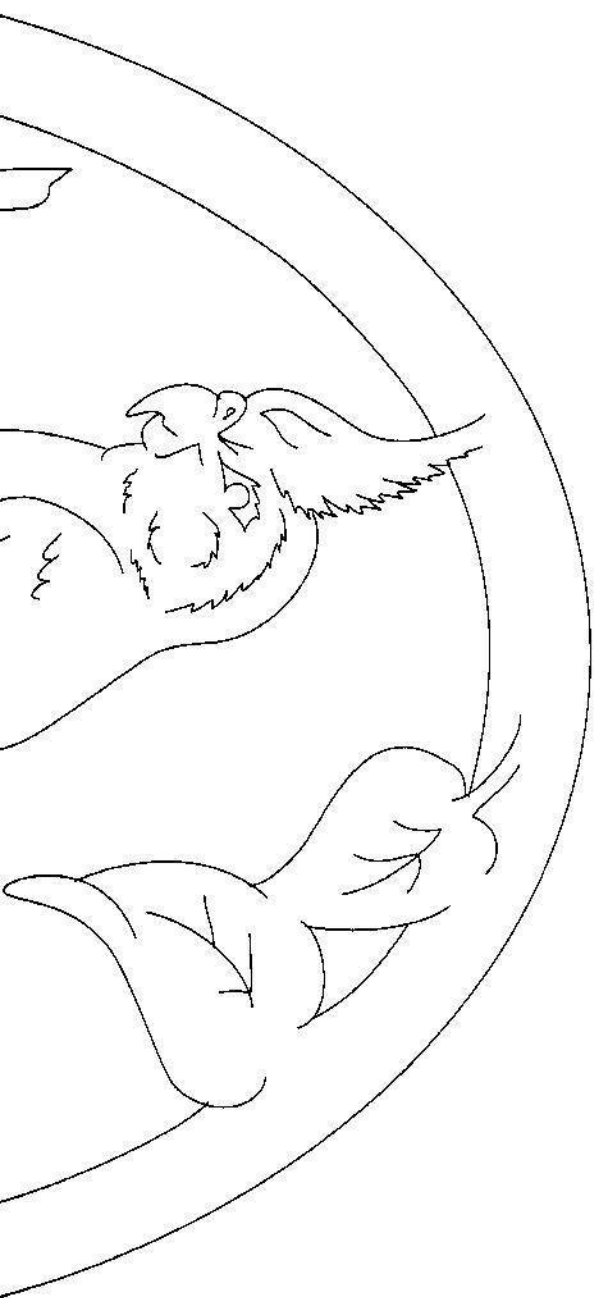
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" =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

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a1

Full Size Pattern
Cockatiel
from page 21







Full Size Pattern
Bison
from page 24

FULL SIZE PATTERN SECTION NO. 2 September 2004

Side A

Summer Fun..... from page 6
 Cockatiel..... from page 21
 Bison..... from page 24
 Grey Wolves..... from page 34

Side B

Custom "Hog"..... from page 12
 Triple Leaf Horses..... from page 14
 Personalized Bowling Pins
 and Baseball Bats..... from page 26
 Pattern Modification Clock..... from page 54
 Alligator Snapping Turtle..... from page 58

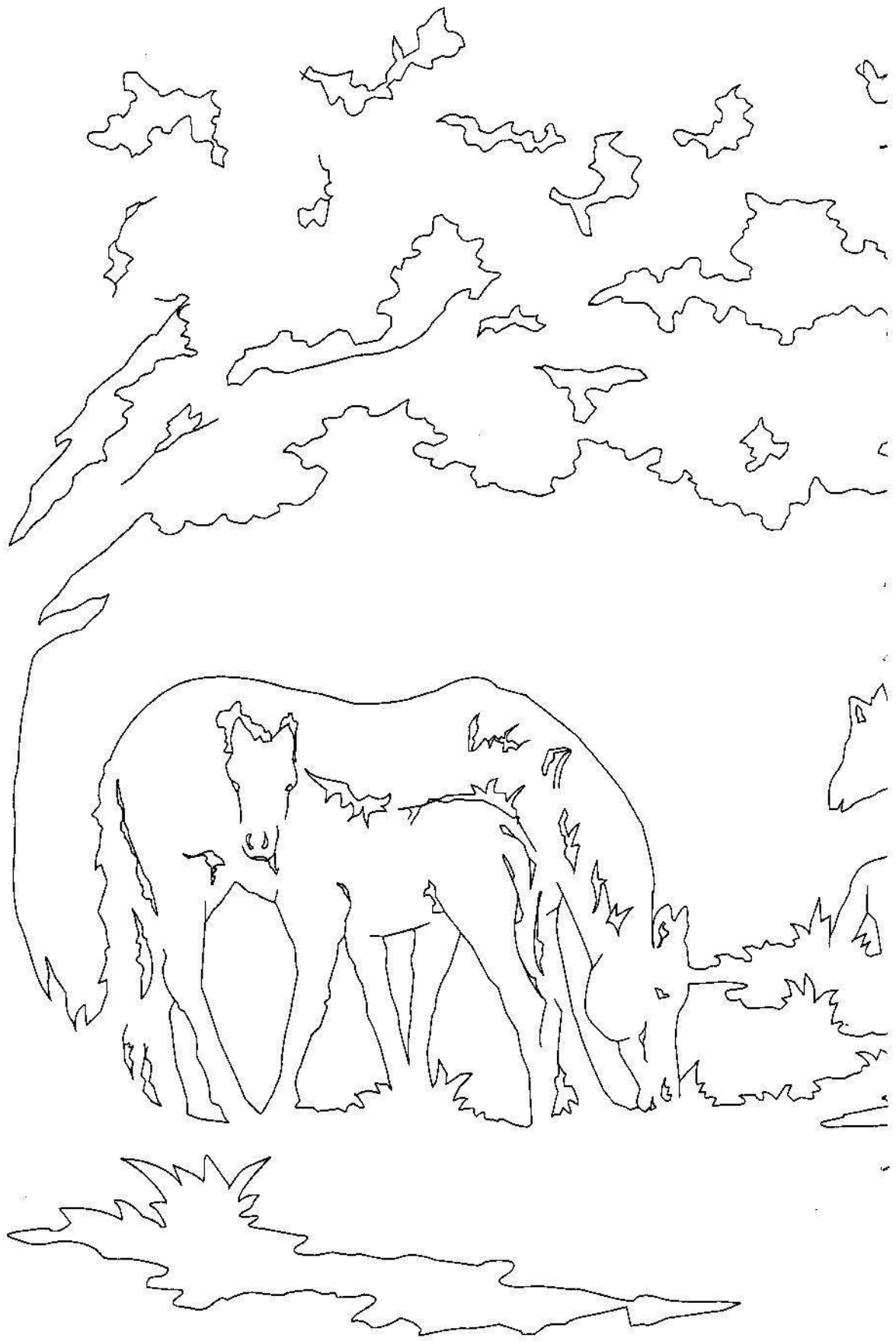
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

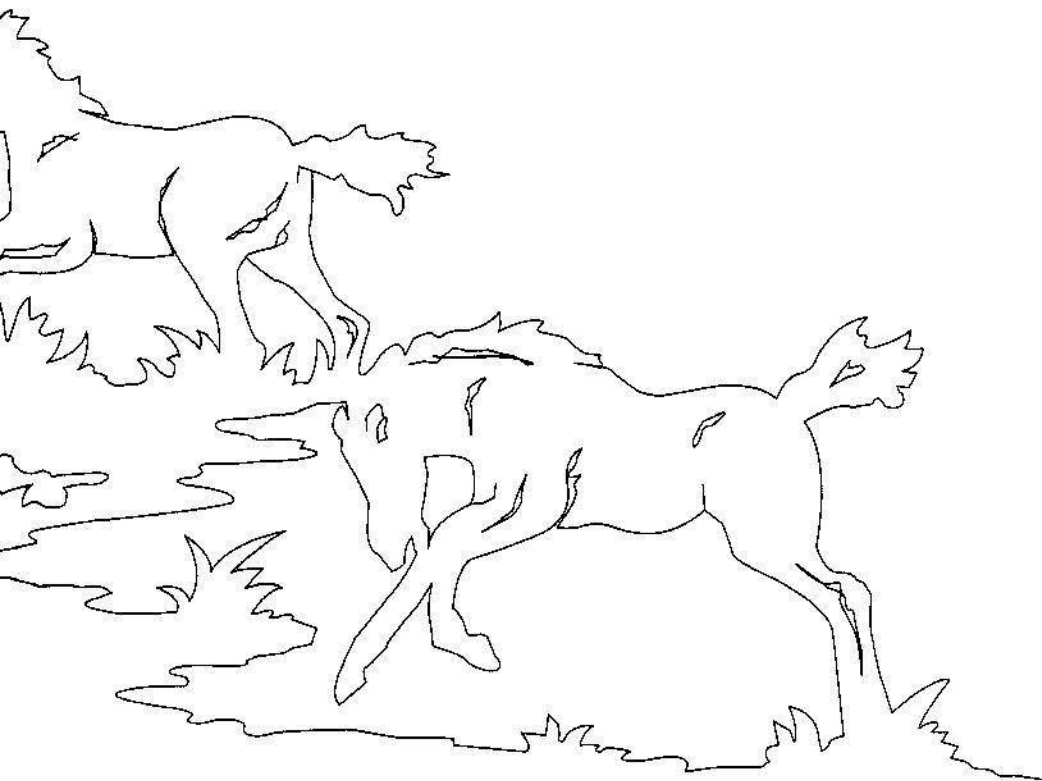
Common Measurements:

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

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Full Size Pattern
Summer Fun
from page 6



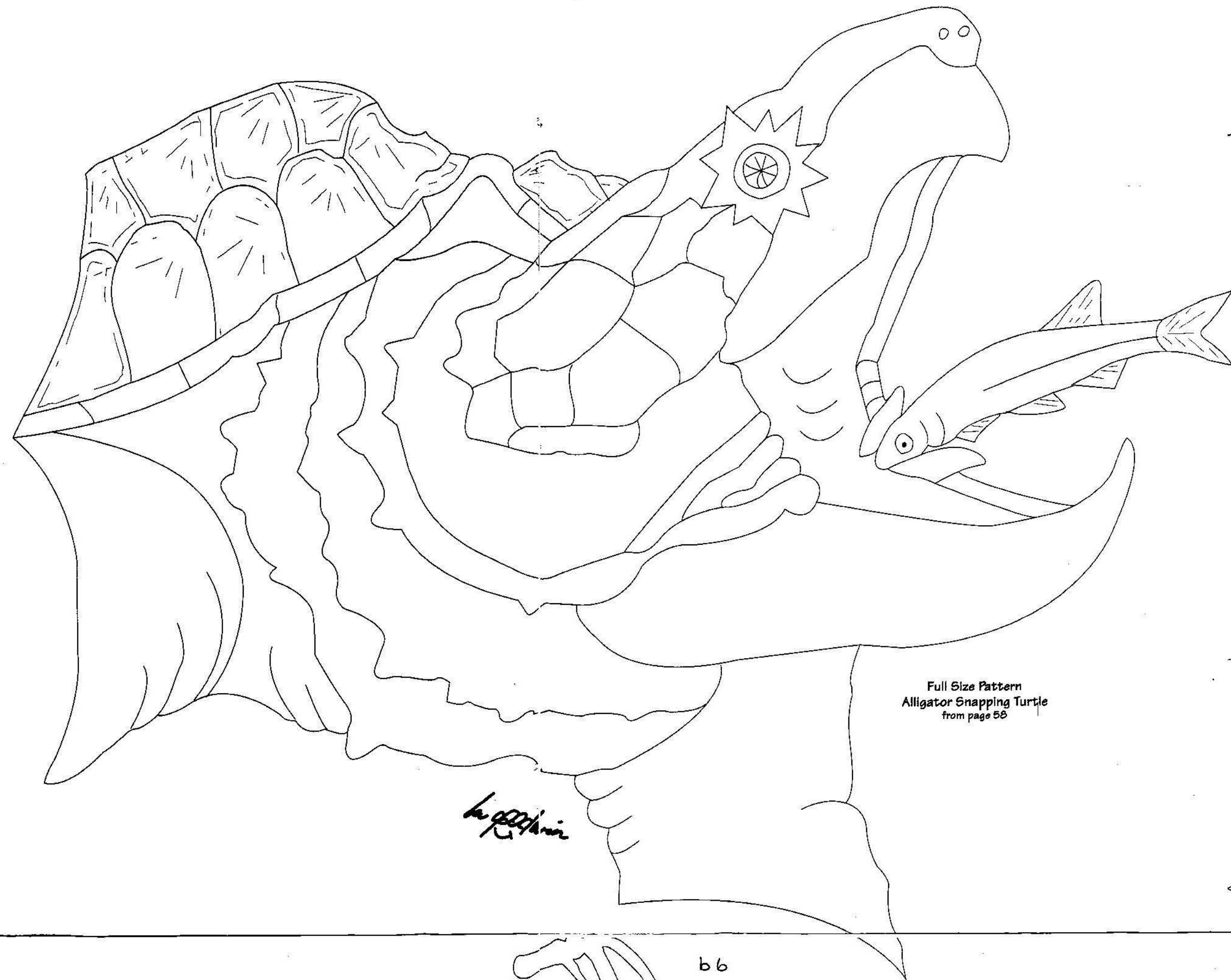
- CARMIN -



Full Size Pattern
Grey Wolves
from page 34



b2



Full Size Pattern
Alligator Snapping Turtle
from page 58

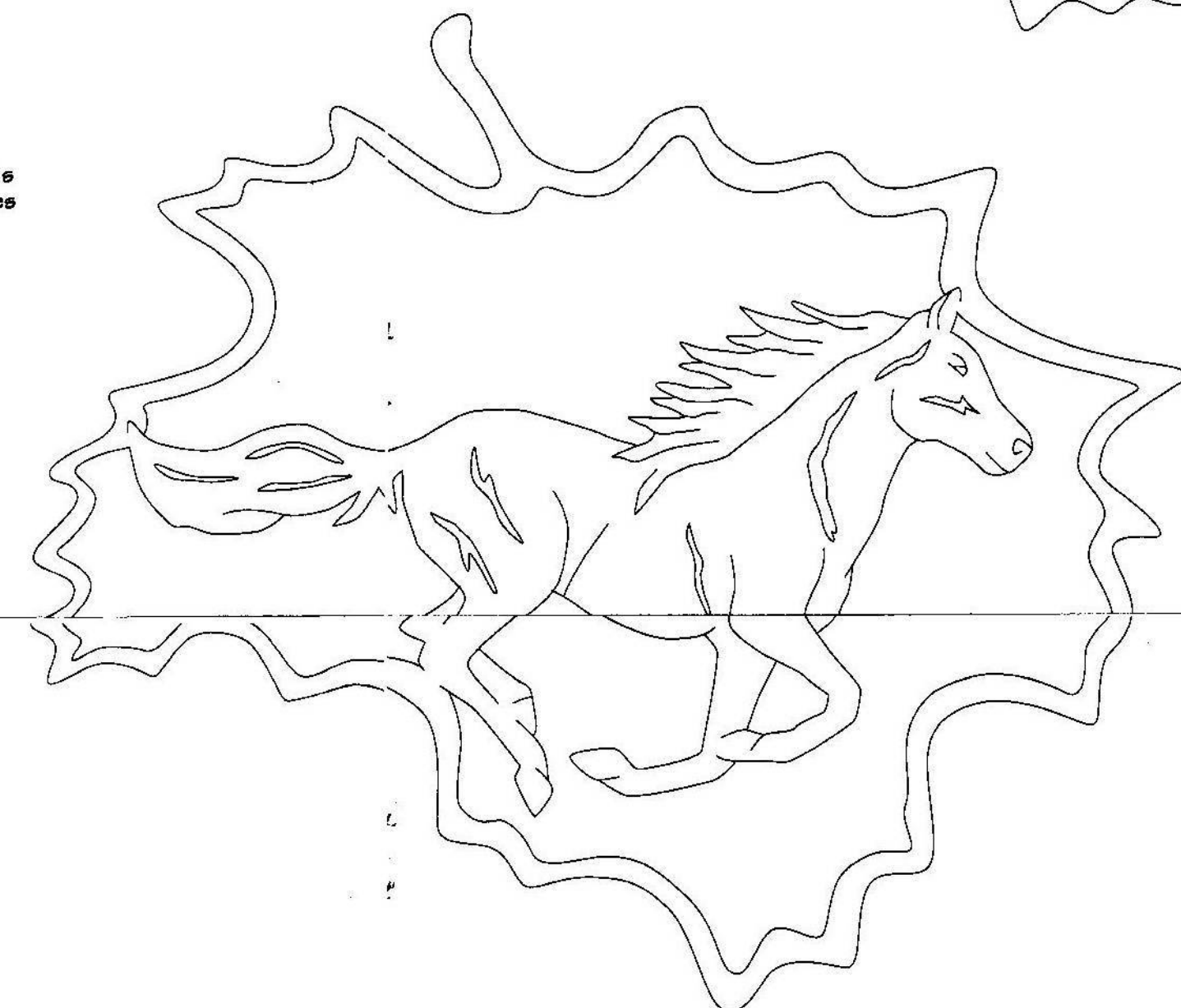
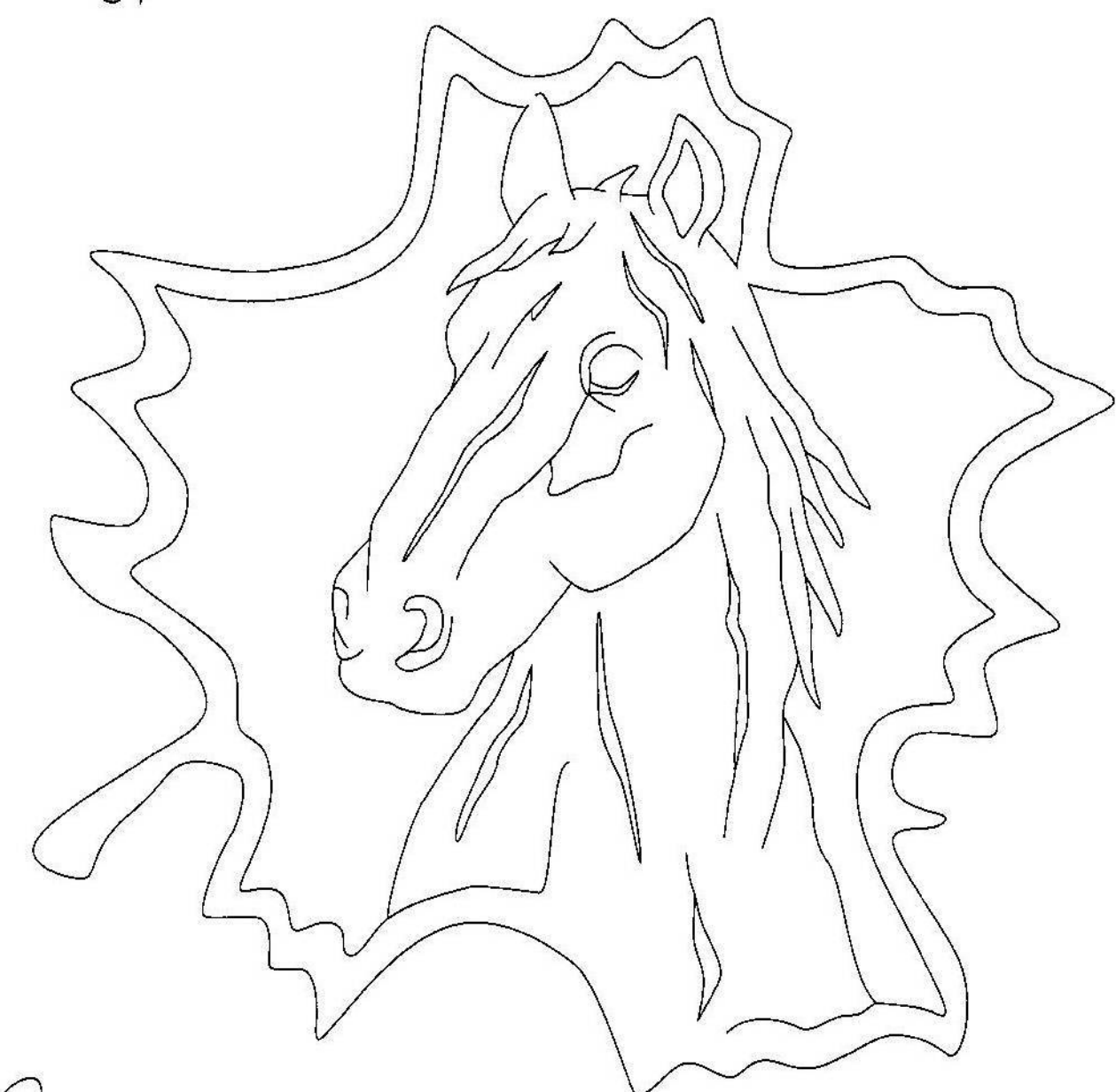
La Graphe

b3



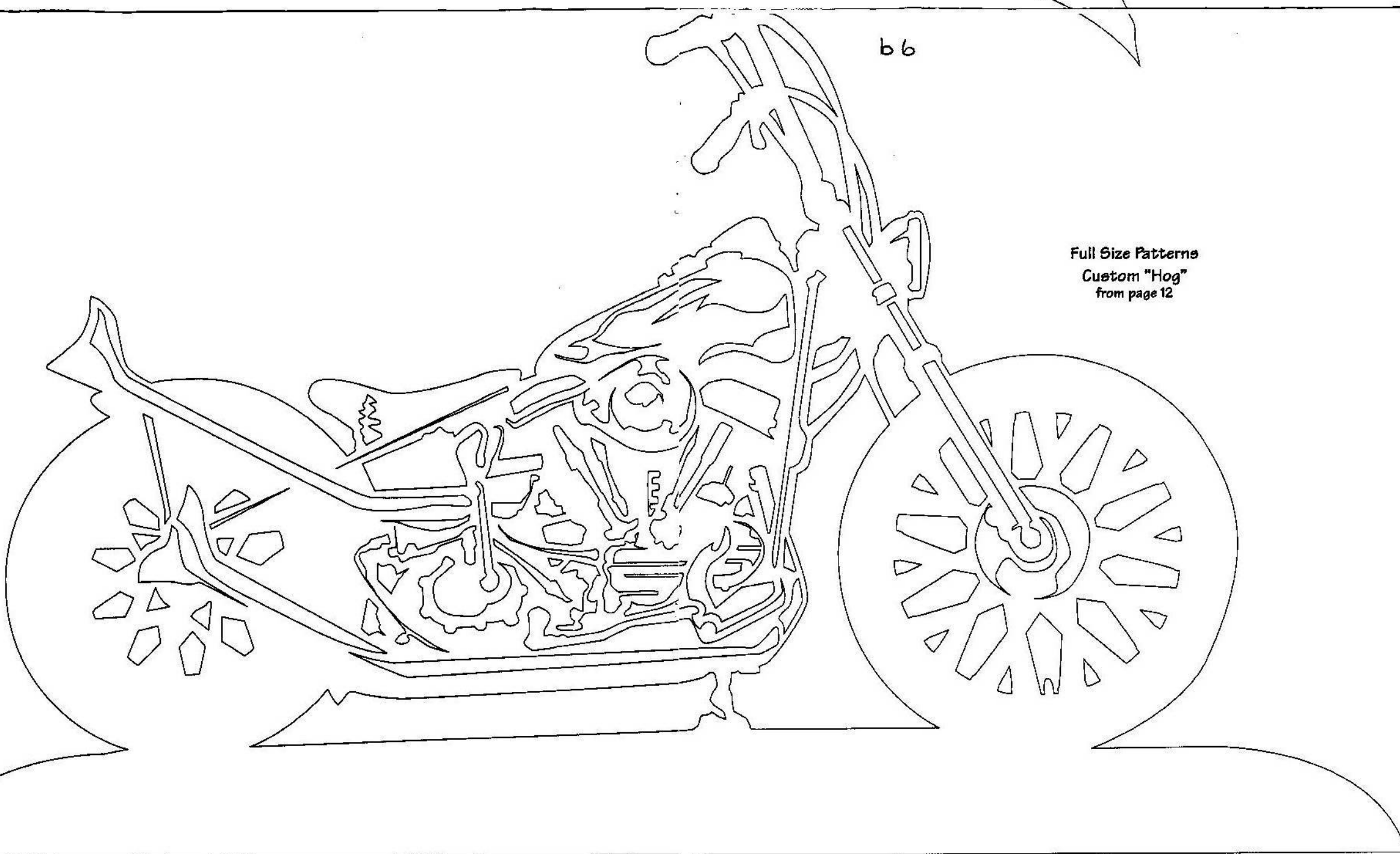
Full Size Pattern
Triple Leaf Horse
from page 14

b4



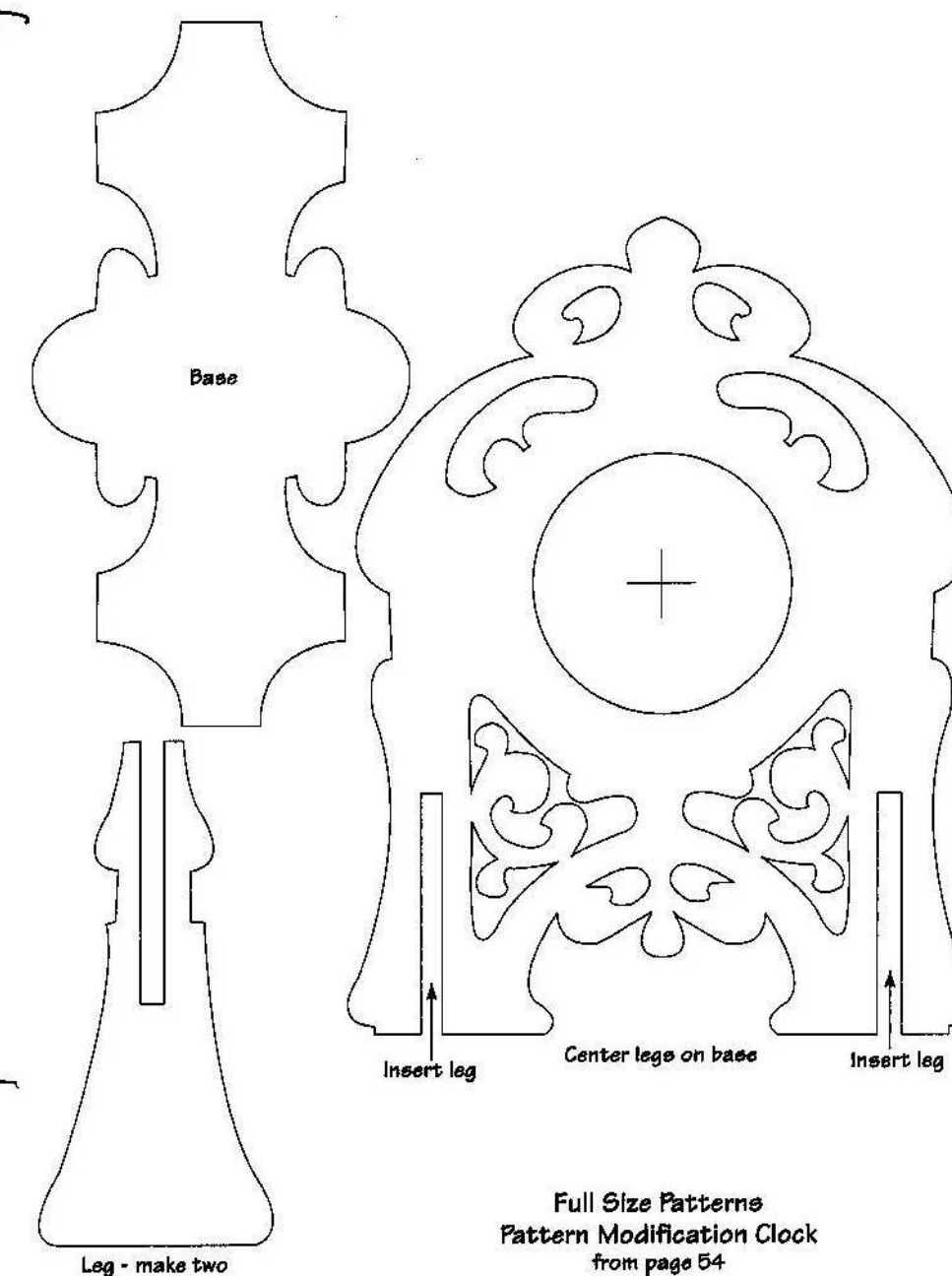
B8

b6



Full Size Pattern
Custom "Hog"
from page 12

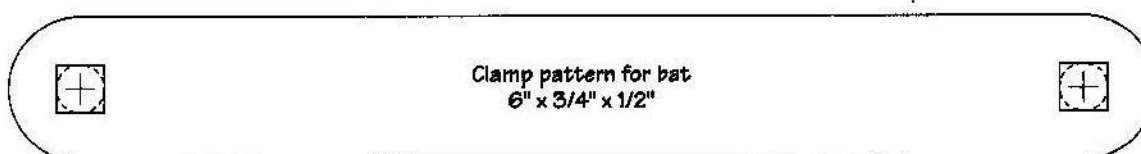
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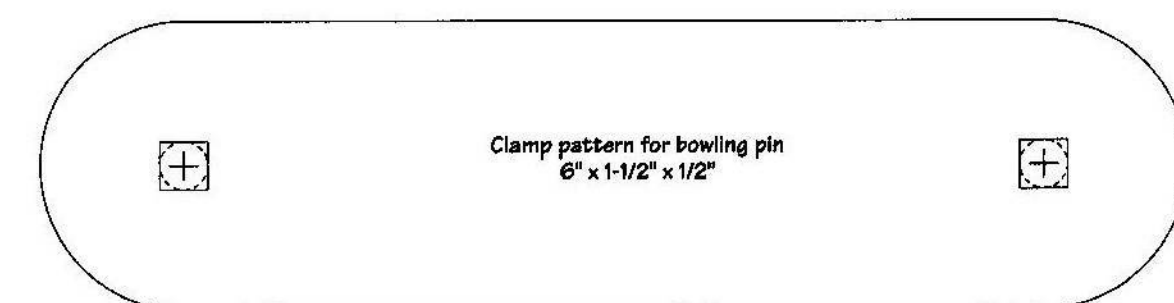
Full Size Pattern
Pattern Modification Clock
from page 54
Make from 1/8" material

Leg - make two

Side view of base

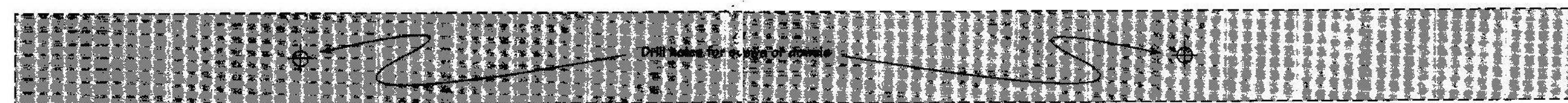


Clamp pattern for bat
6" x 3/4" x 1/2"



Clamp pattern for bowling pin
6" x 1-1/2" x 1/2"

base

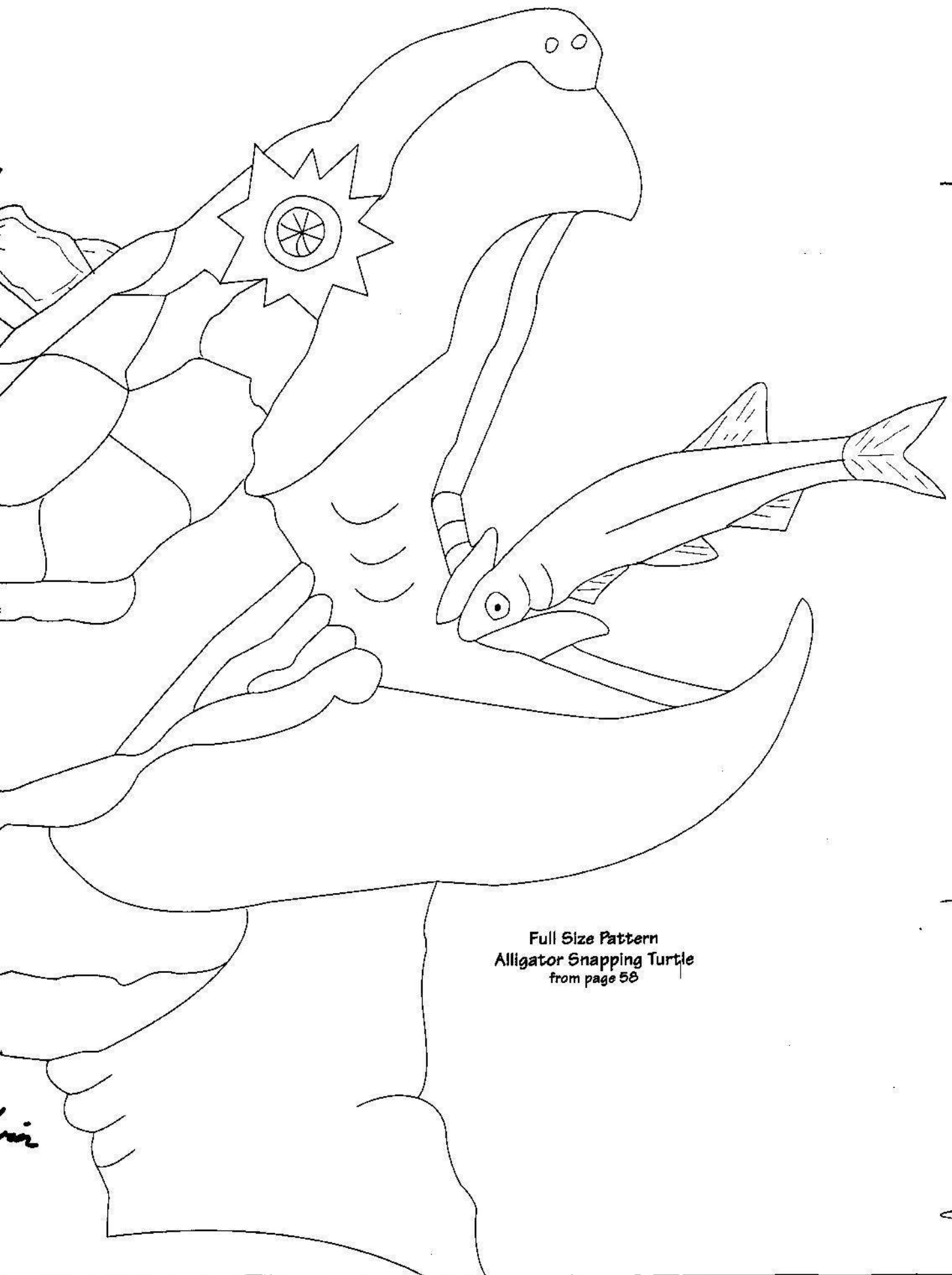


Full Size Pattern
Personalized Mini Bowling Pins and Baseball Bats
from page 26

0123456789
ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ&



by [signature]

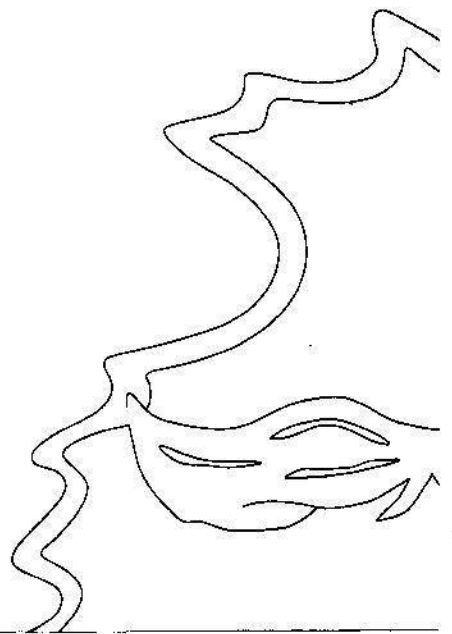
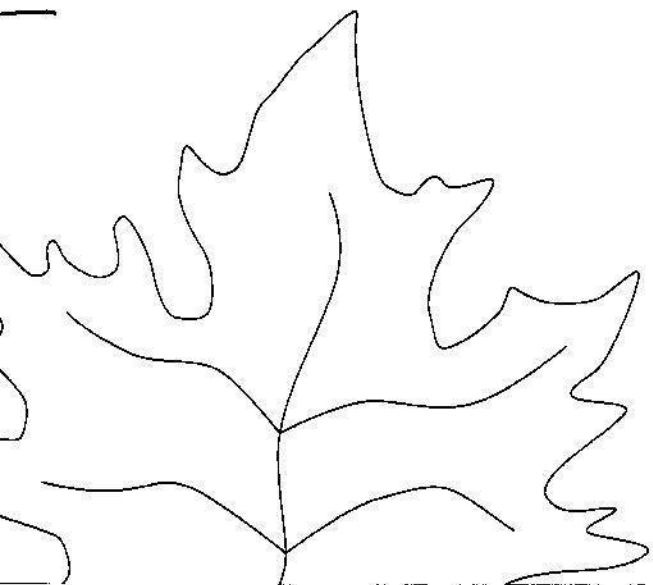


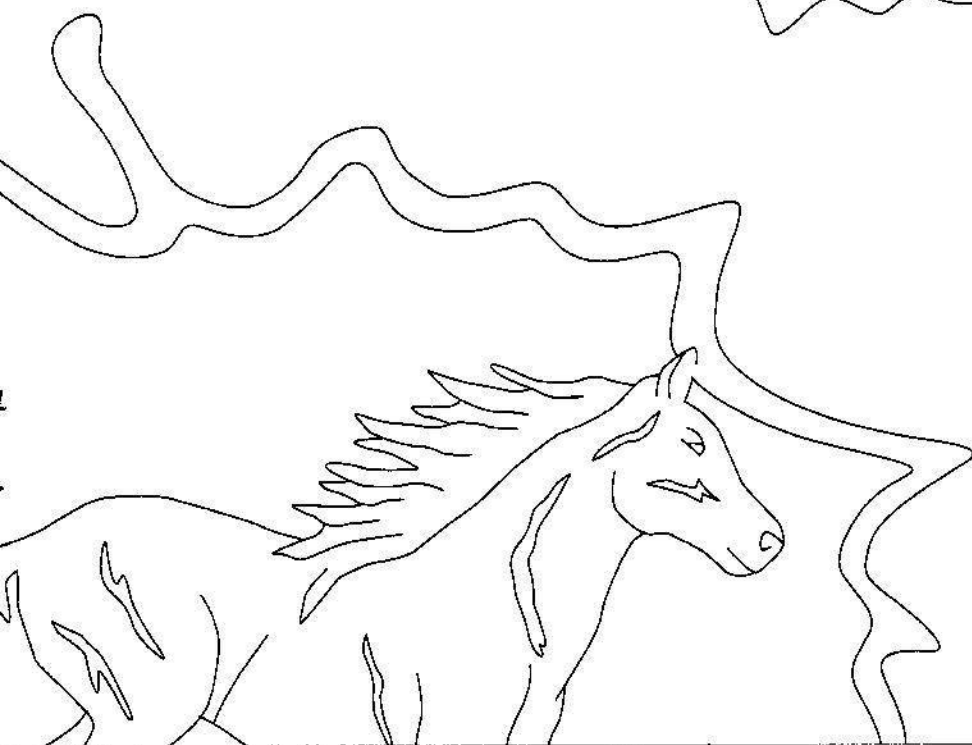
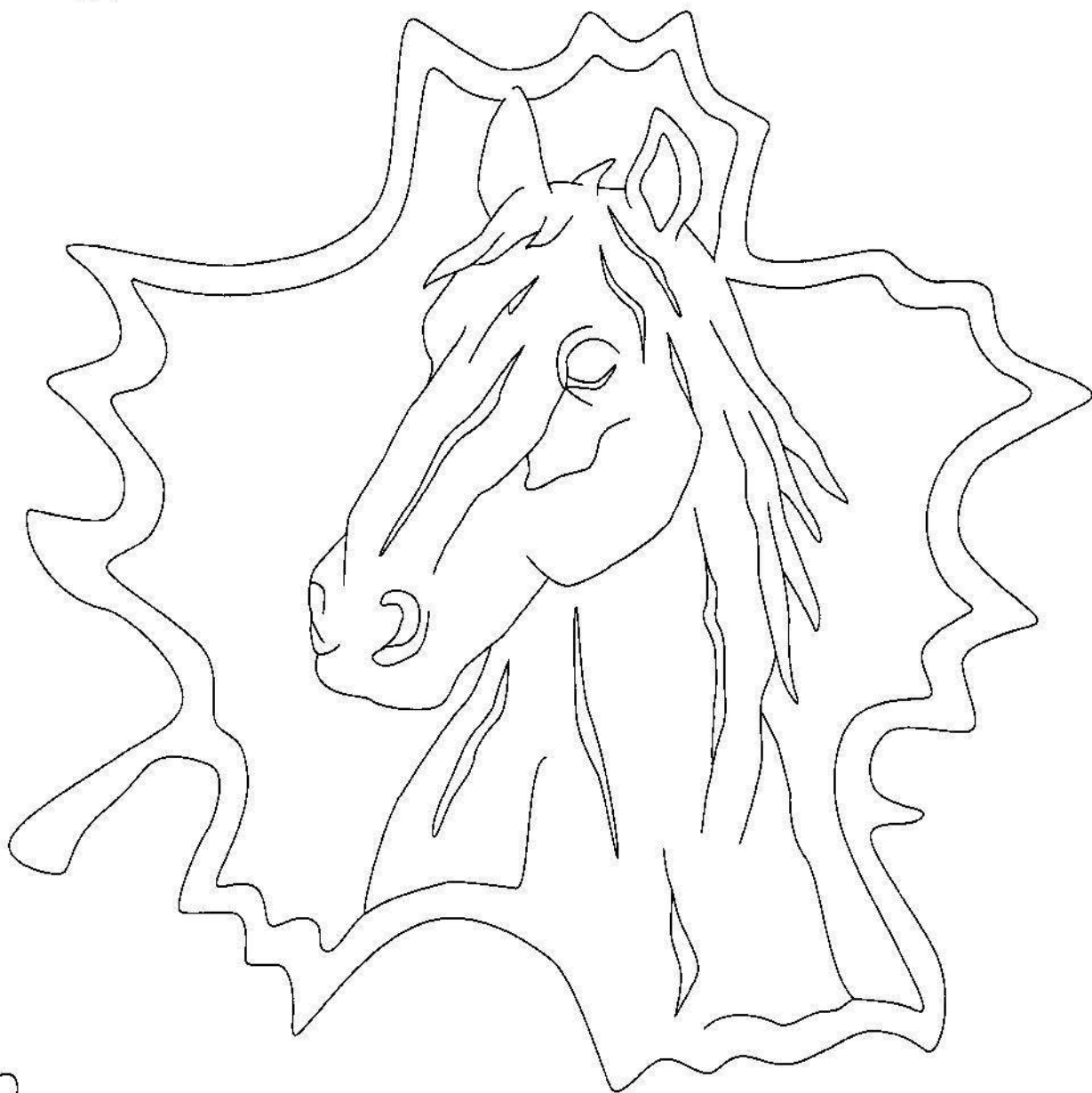
Full Size Pattern
Alligator Snapping Turtle
from page 58

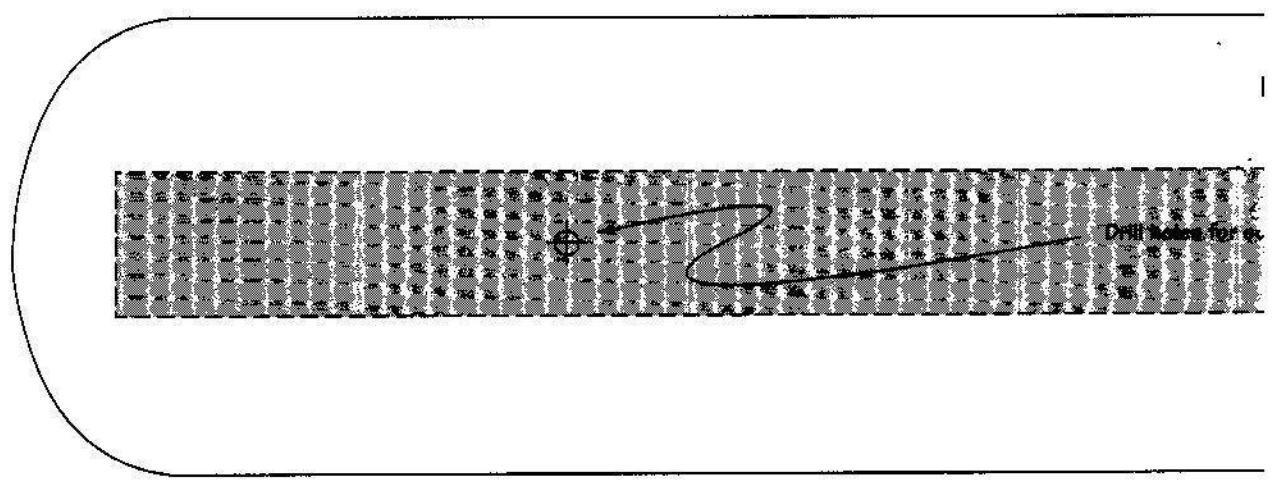
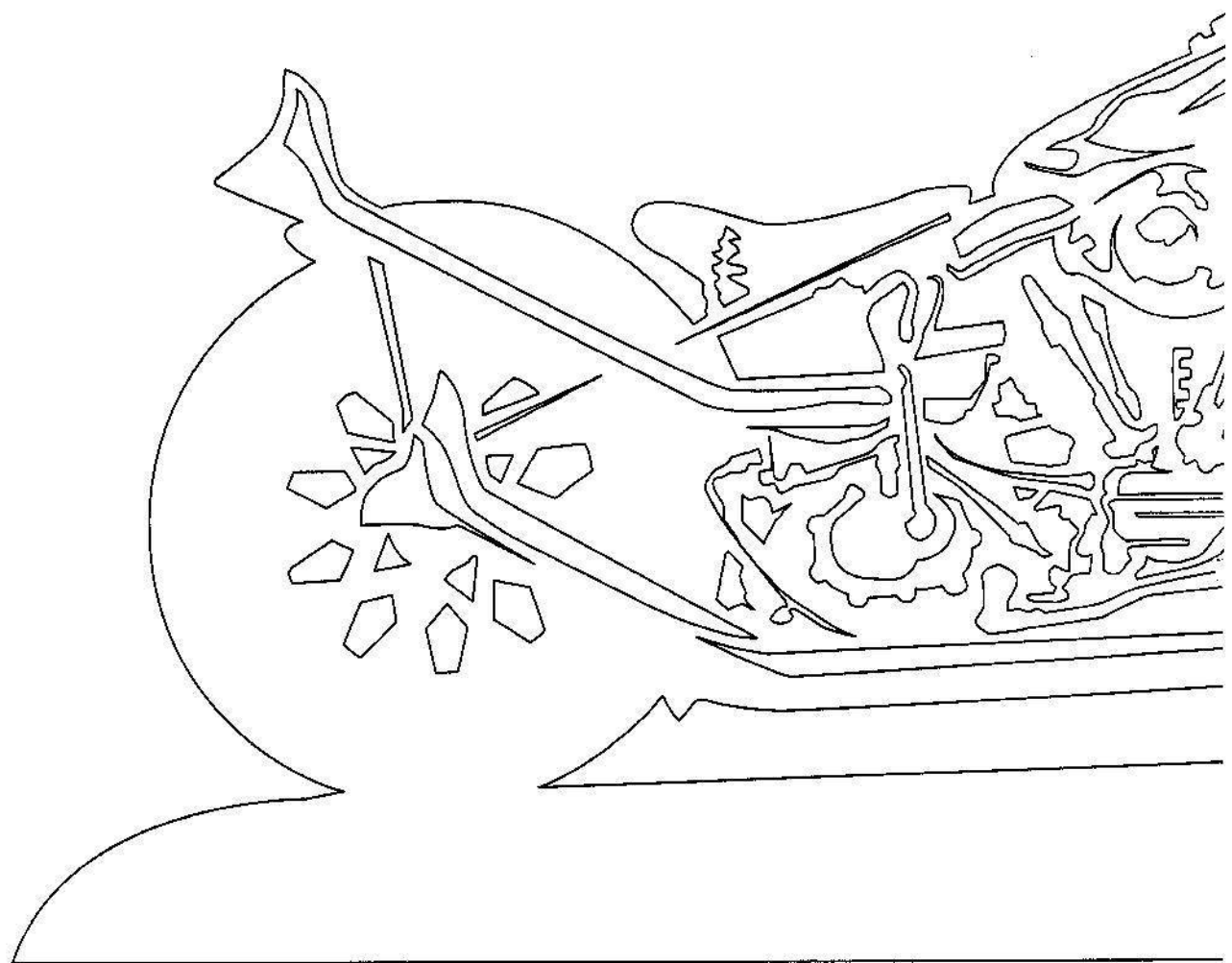
Am



Full Size Patterns
Triple Leaf Horses
from page 14

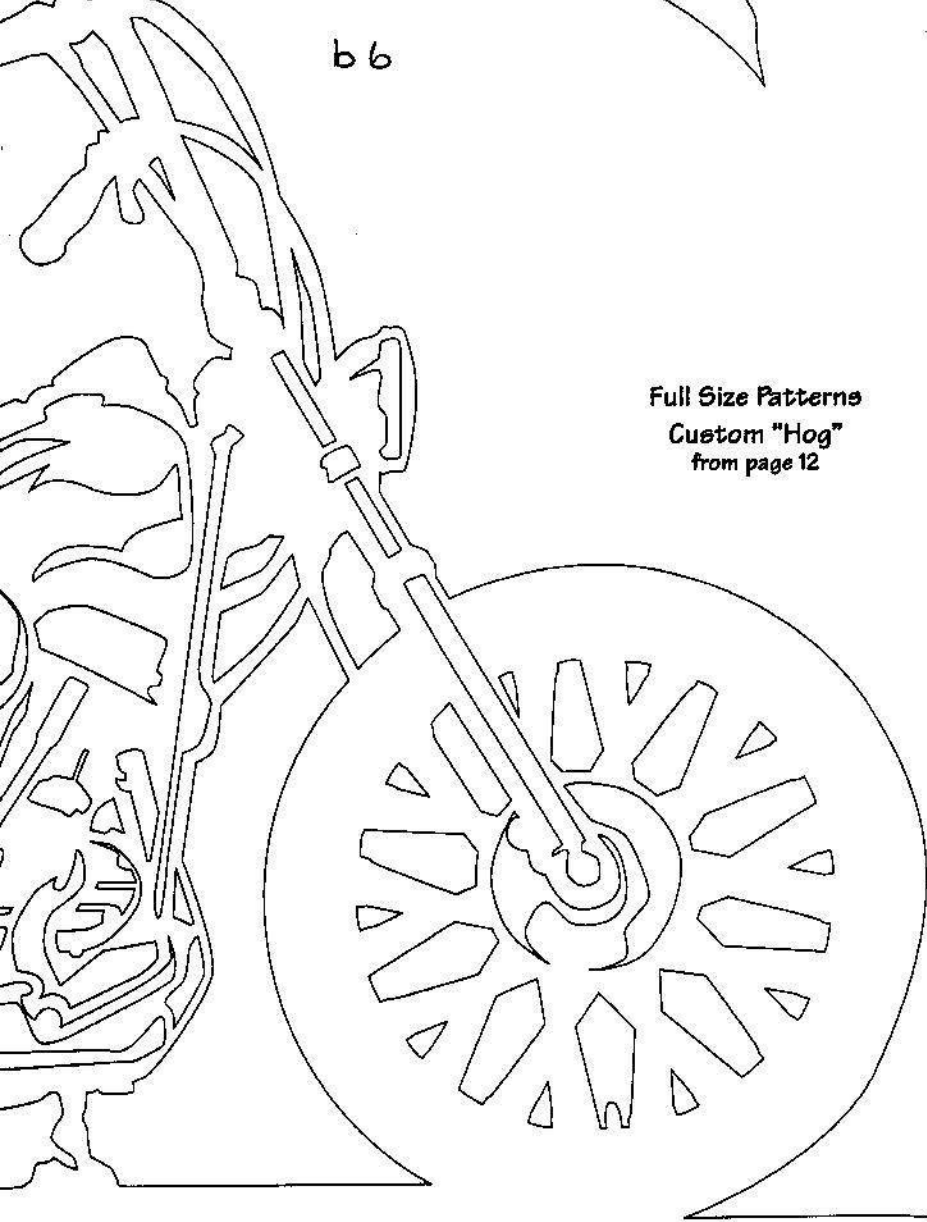




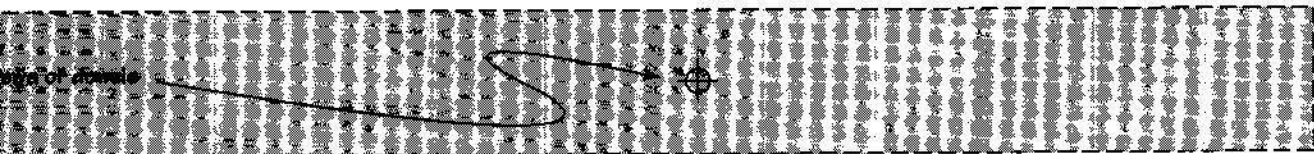


b6

Full Size Patterns
Custom "Hog"
from page 12

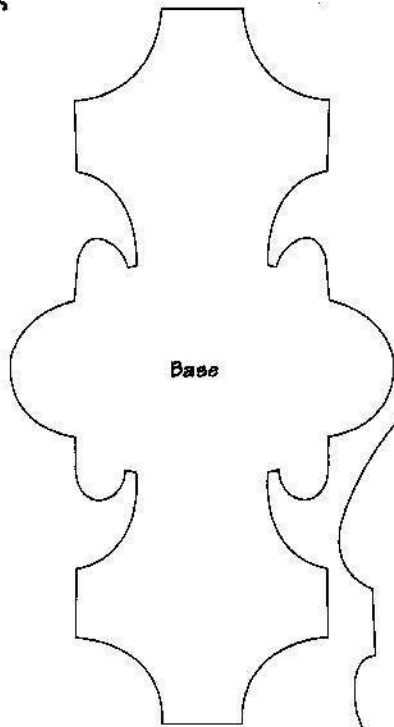


base

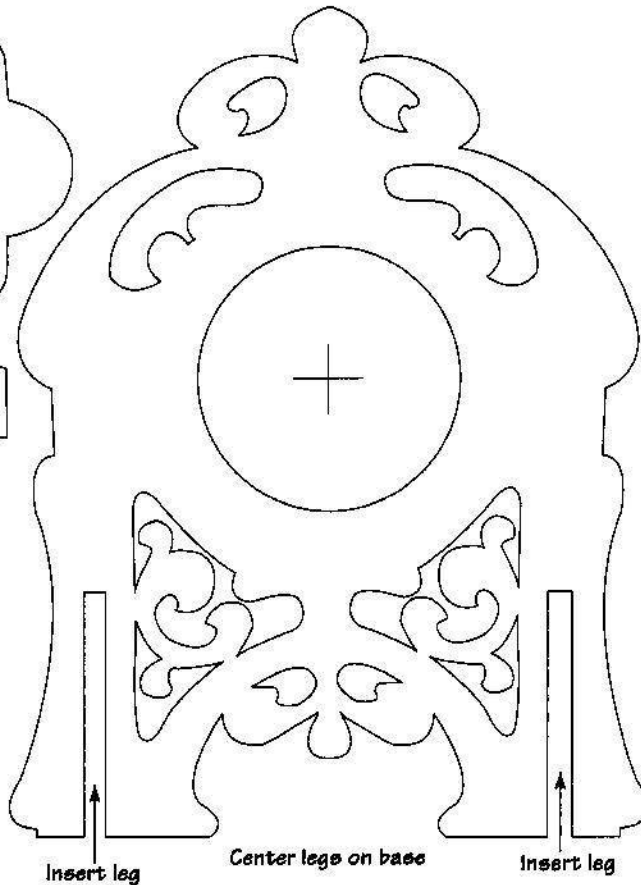


15

b7



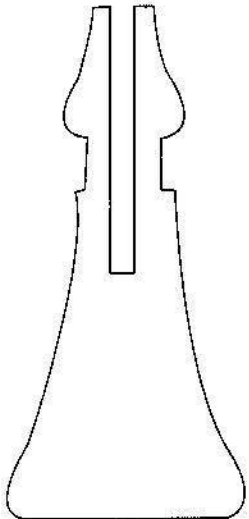
Base



Insert leg

Center legs on base

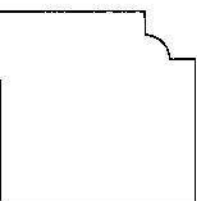
Insert leg



Leg - make two

Full Size Patterns
Pattern Modification Clock
from page 54
Make from 1/8" material

Full Si
Personalized Mini Bow
fro

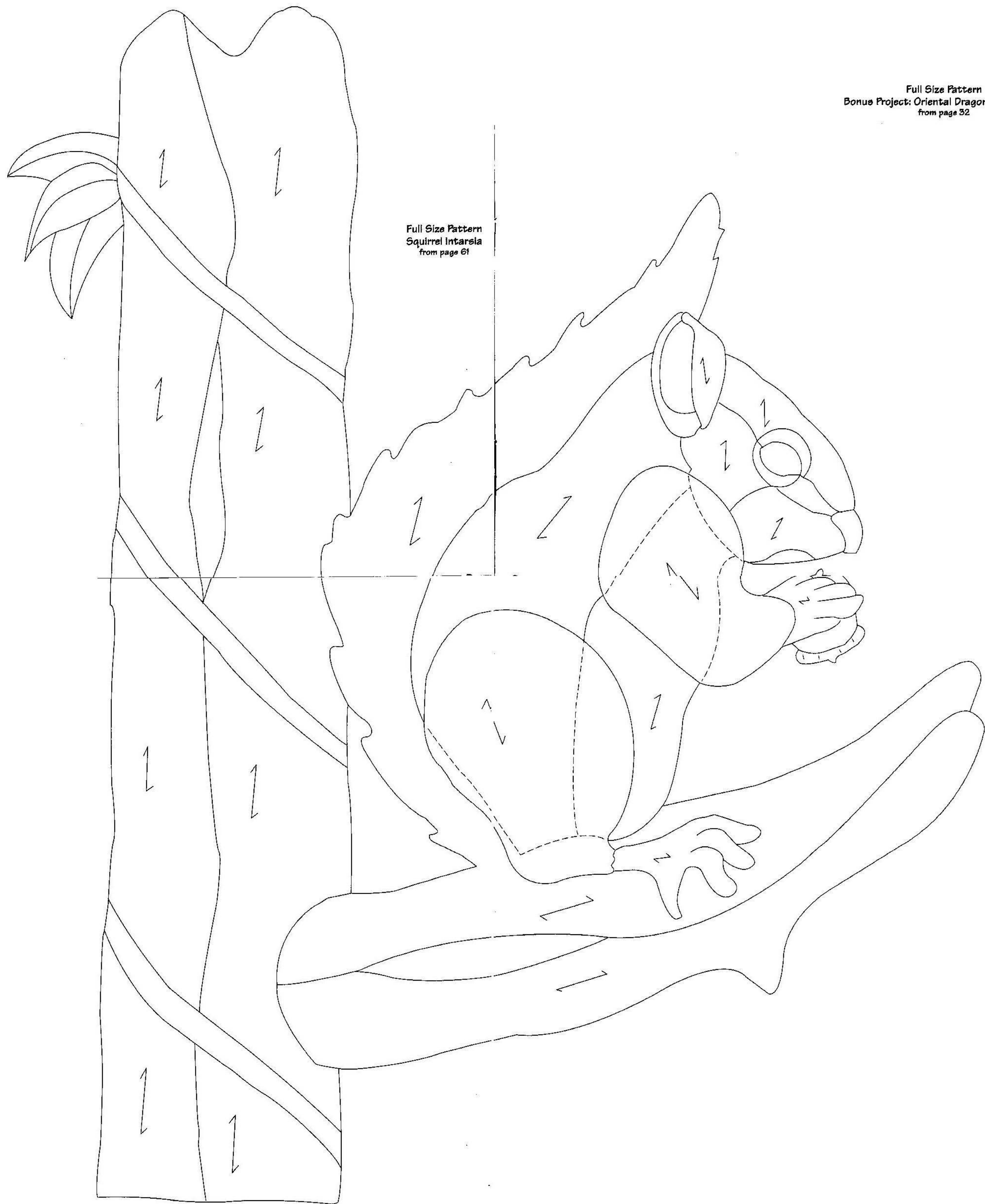


Side view of base

Clamp pattern for bat
6" x 3/4" x 1/2"

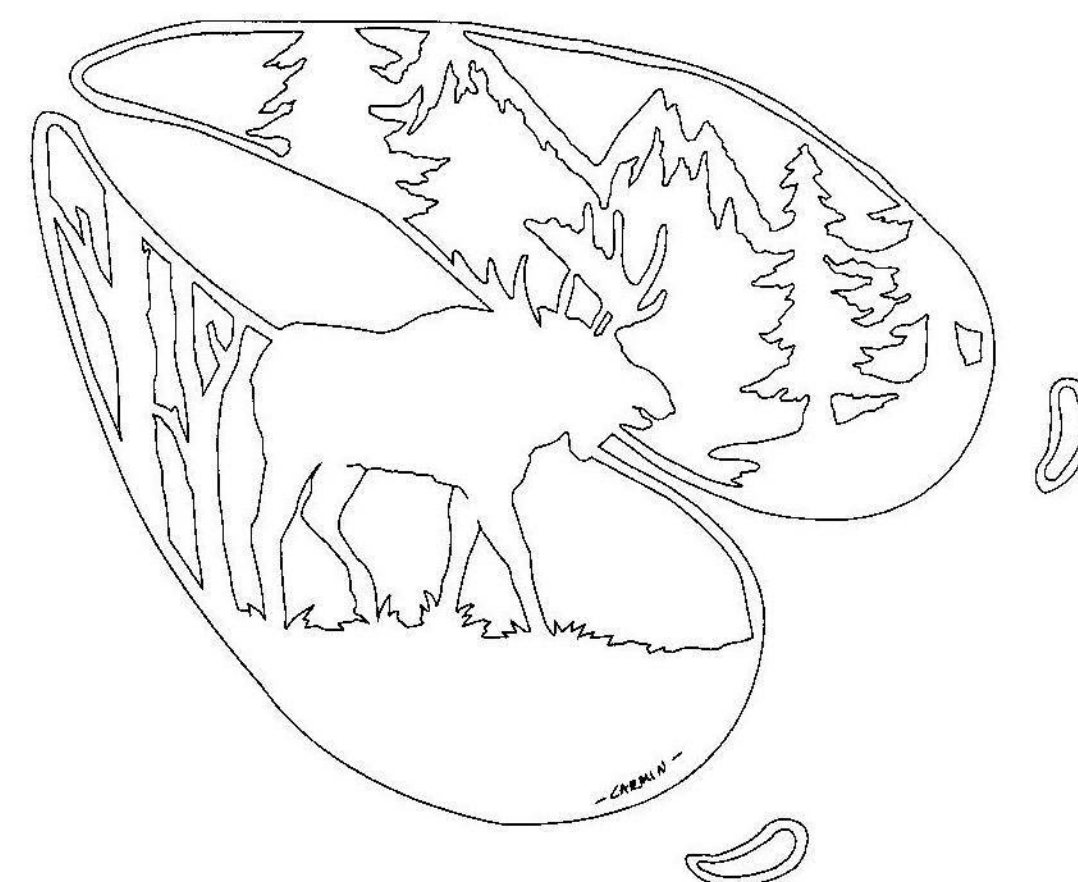
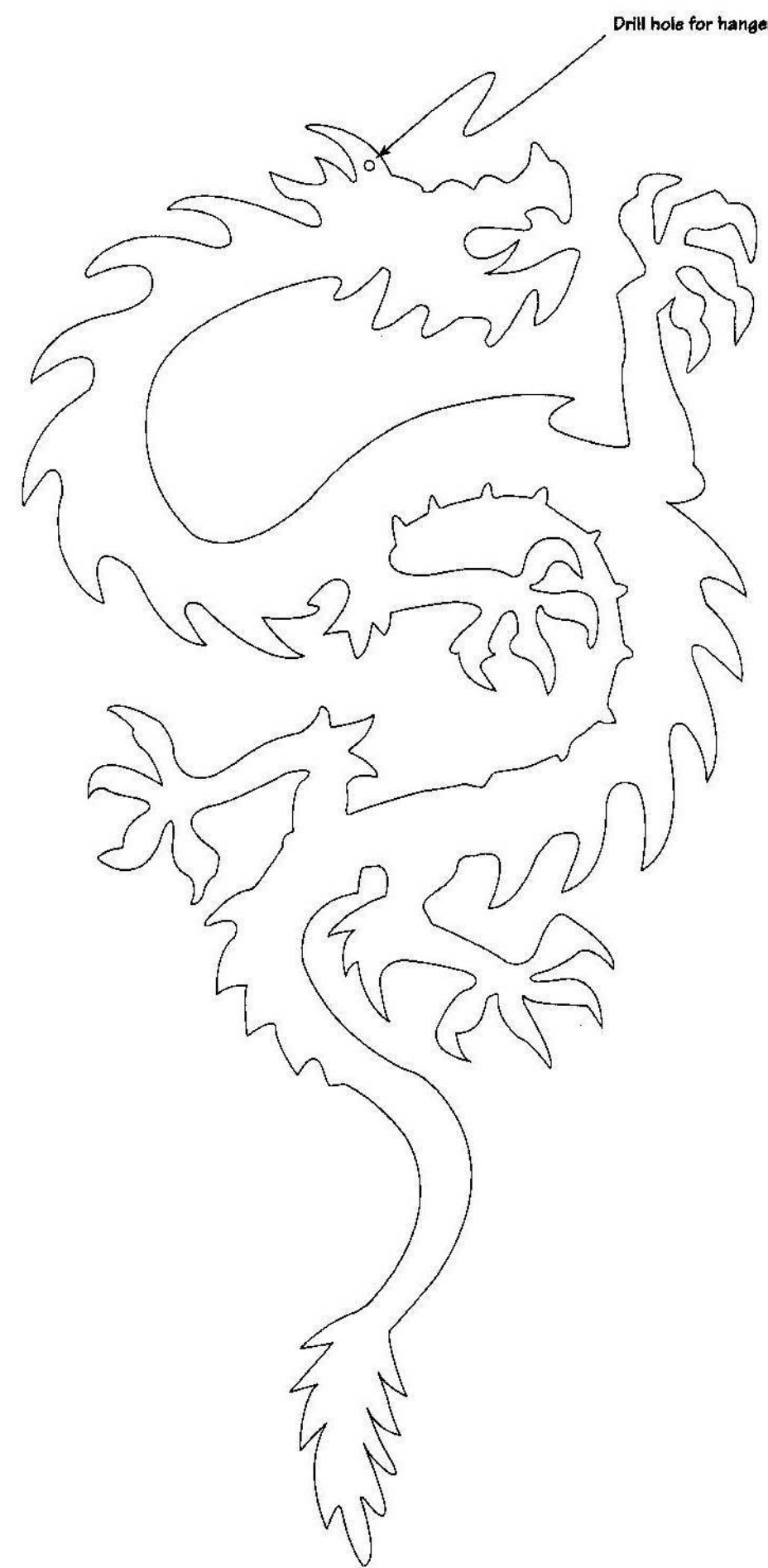
Clamp pattern for bowling pin
6" x 1-1/2" x 1/2"

0123456789
ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ&

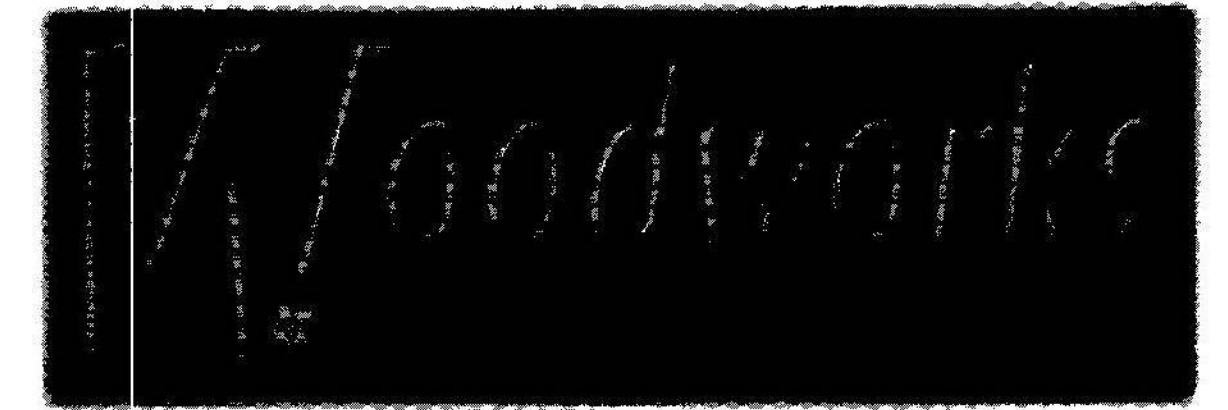


Full Size Pattern
Squirrel Intarsia
from page 61

Full Size Pattern
Bonus Project: Oriental Dragon Suncatcher
from page 32



Full Size Pattern
Moose Box
from page 44



FULL SIZE PATTERN SECTION NO. 1 September 2004

Side A
Love Bites.....from page 8
Oriental Dragon Suncatcher.....from page 32
Moose Box.....from page 44
Squirrel Intarsia.....from page 61

Side B
Dragon's Cache.....from page 38

Metric Conversions:

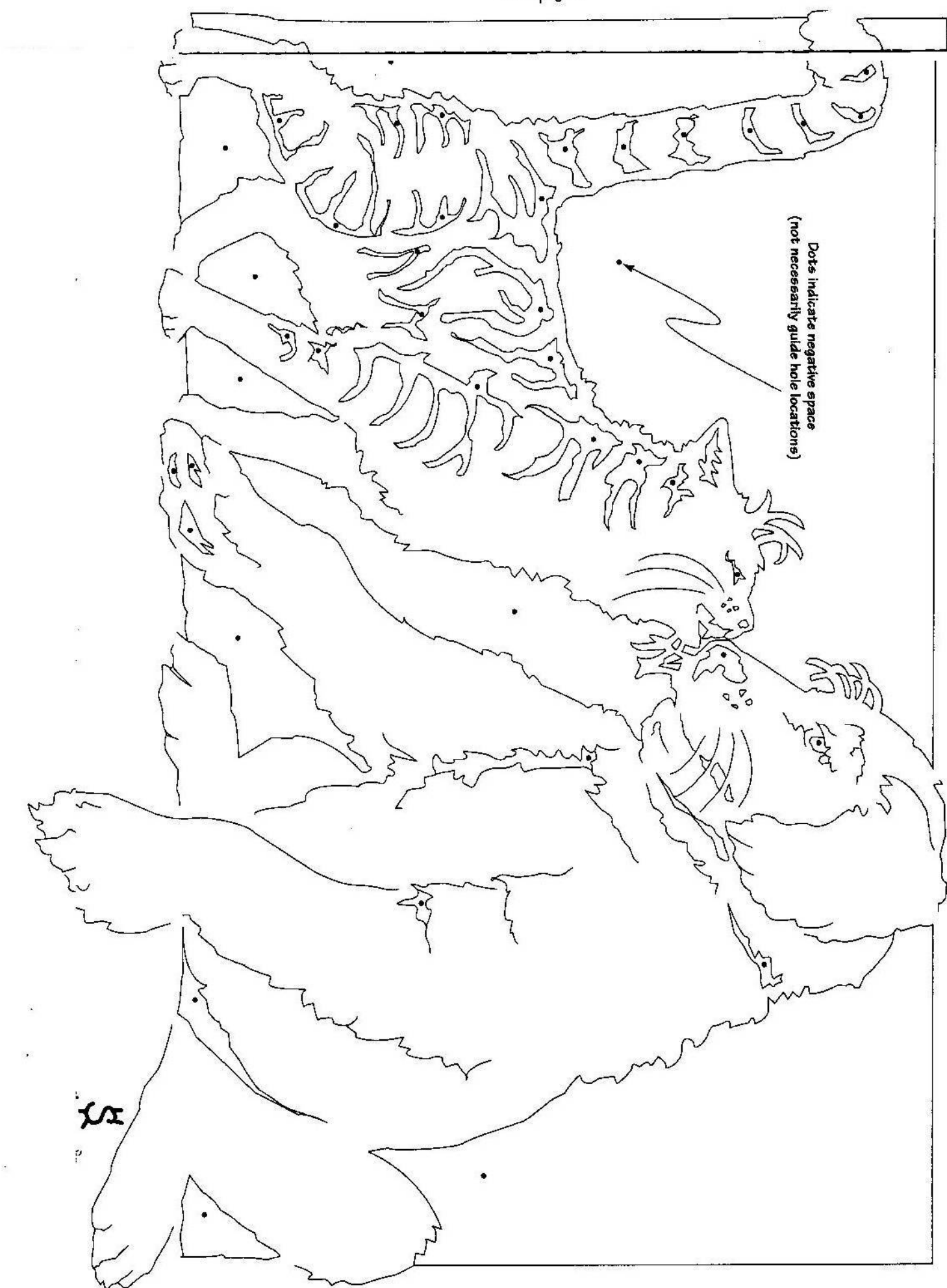
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

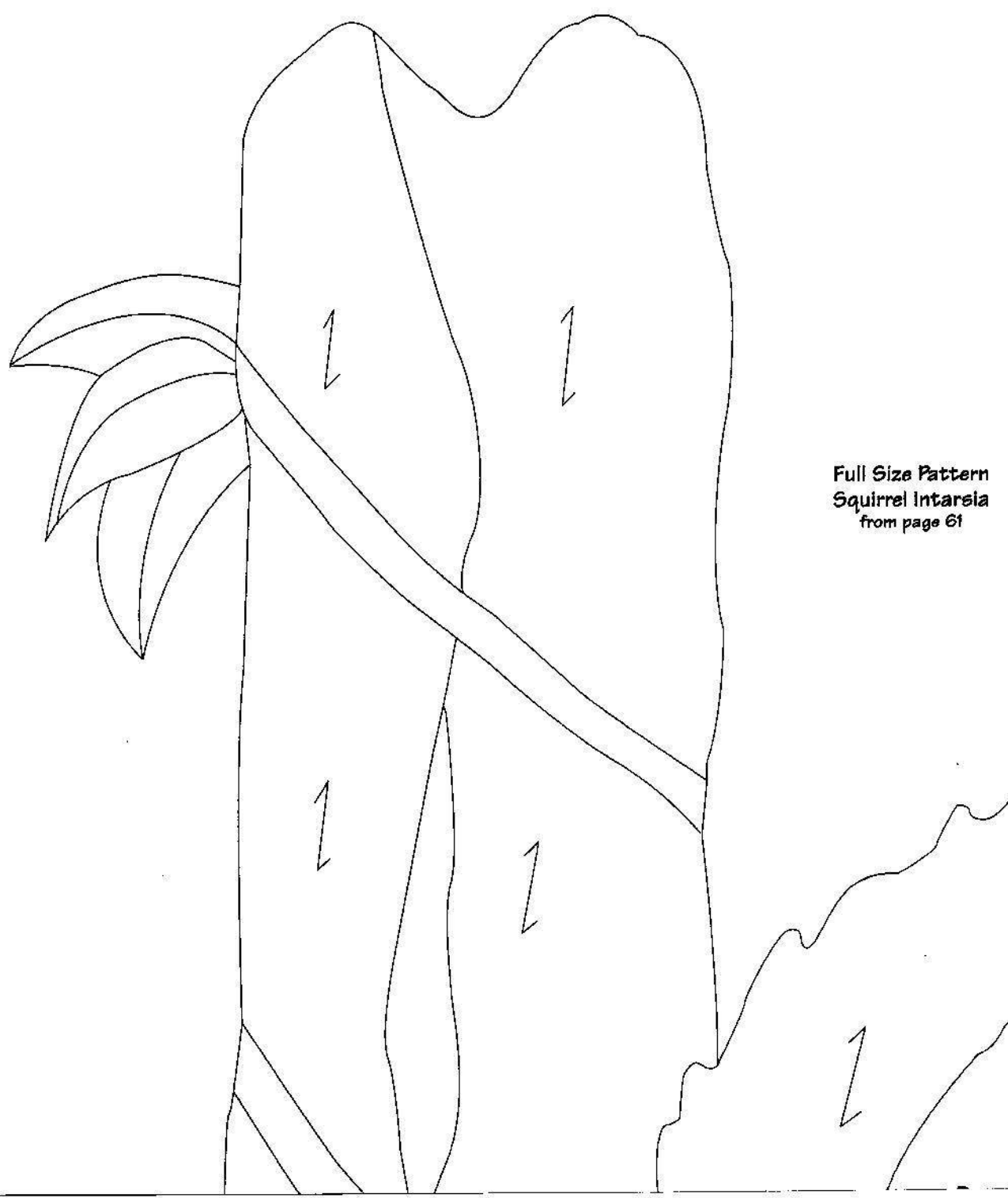
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" =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

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Full Size Pattern
Love Bites
from page 8

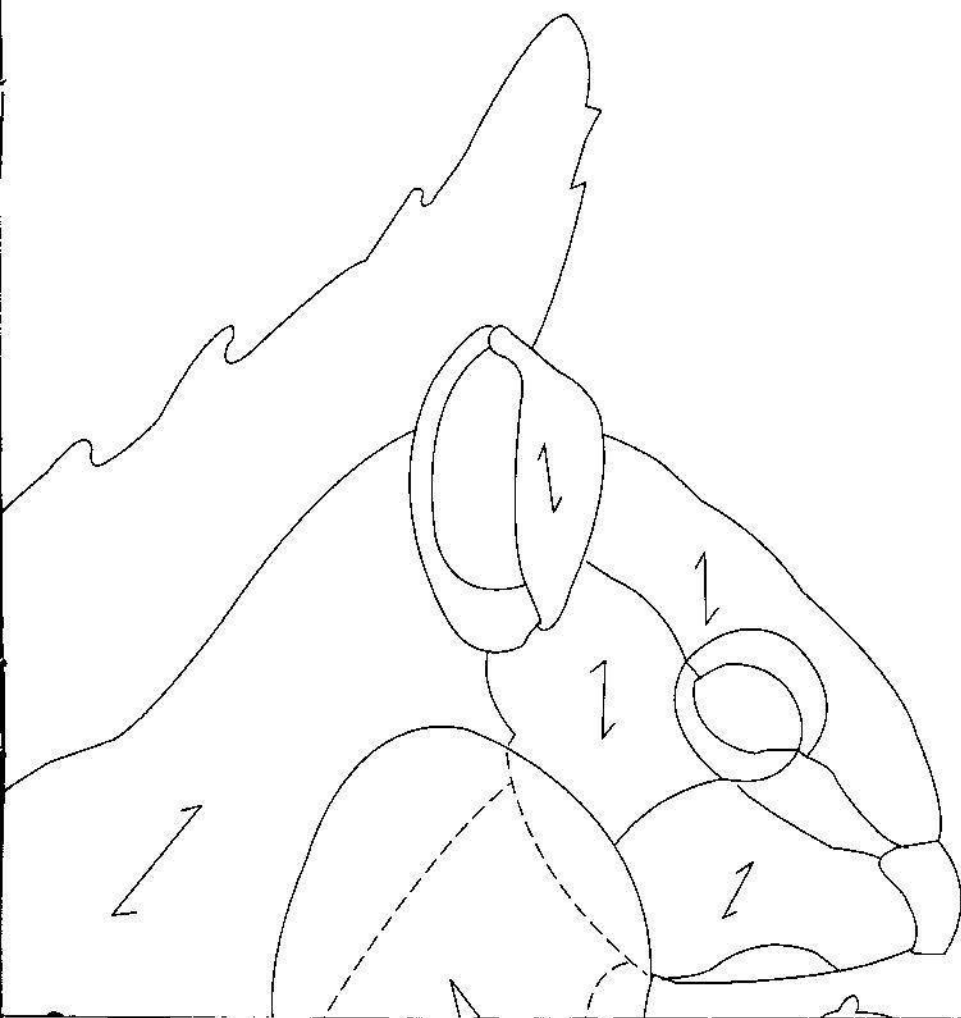


cl

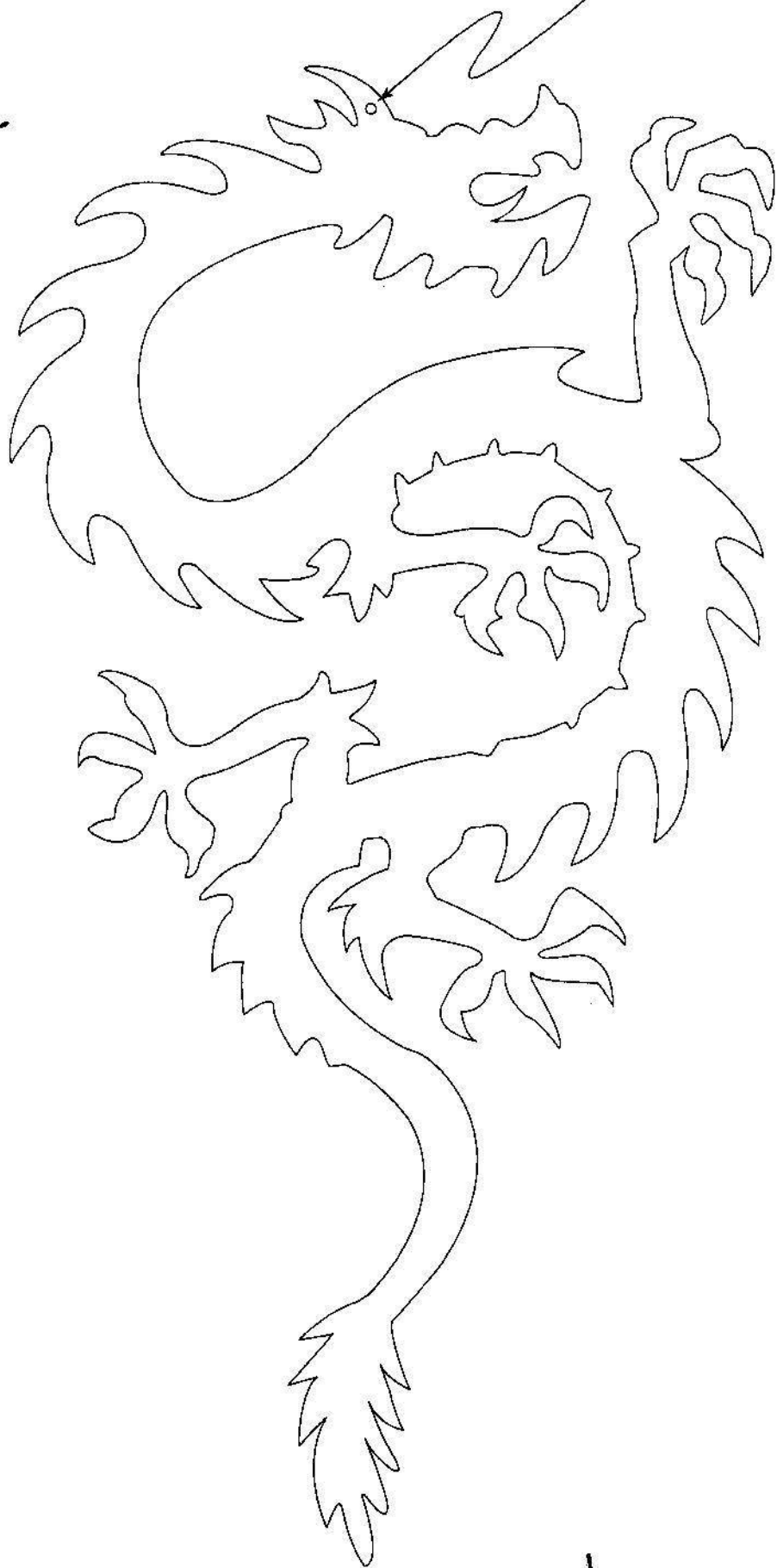


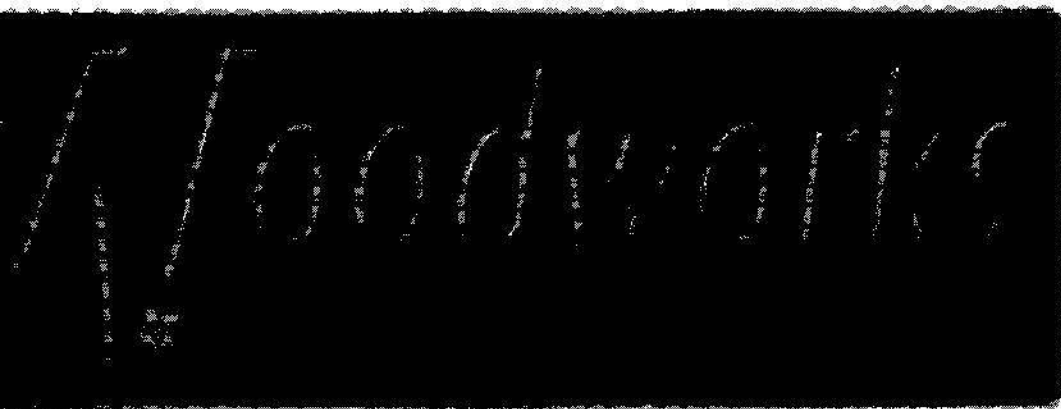
Full Size Pattern
Squirrel Intarsia
from page 61

Full Size Pattern
Bonus Project: Oriental Dragon Suncatcher
from page 32



Drill hole for hanger





FULL SIZE PATTERN SECTION NO. 1 September 2004

Side A

Love Bites.....from page 8
 Oriental Dragon Suncatcher.....from page 32
 Moose Box.....from page 44
 Squirrel Intarsia.....from page 61

Side B

Dragon's Cache.....from page 38

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Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

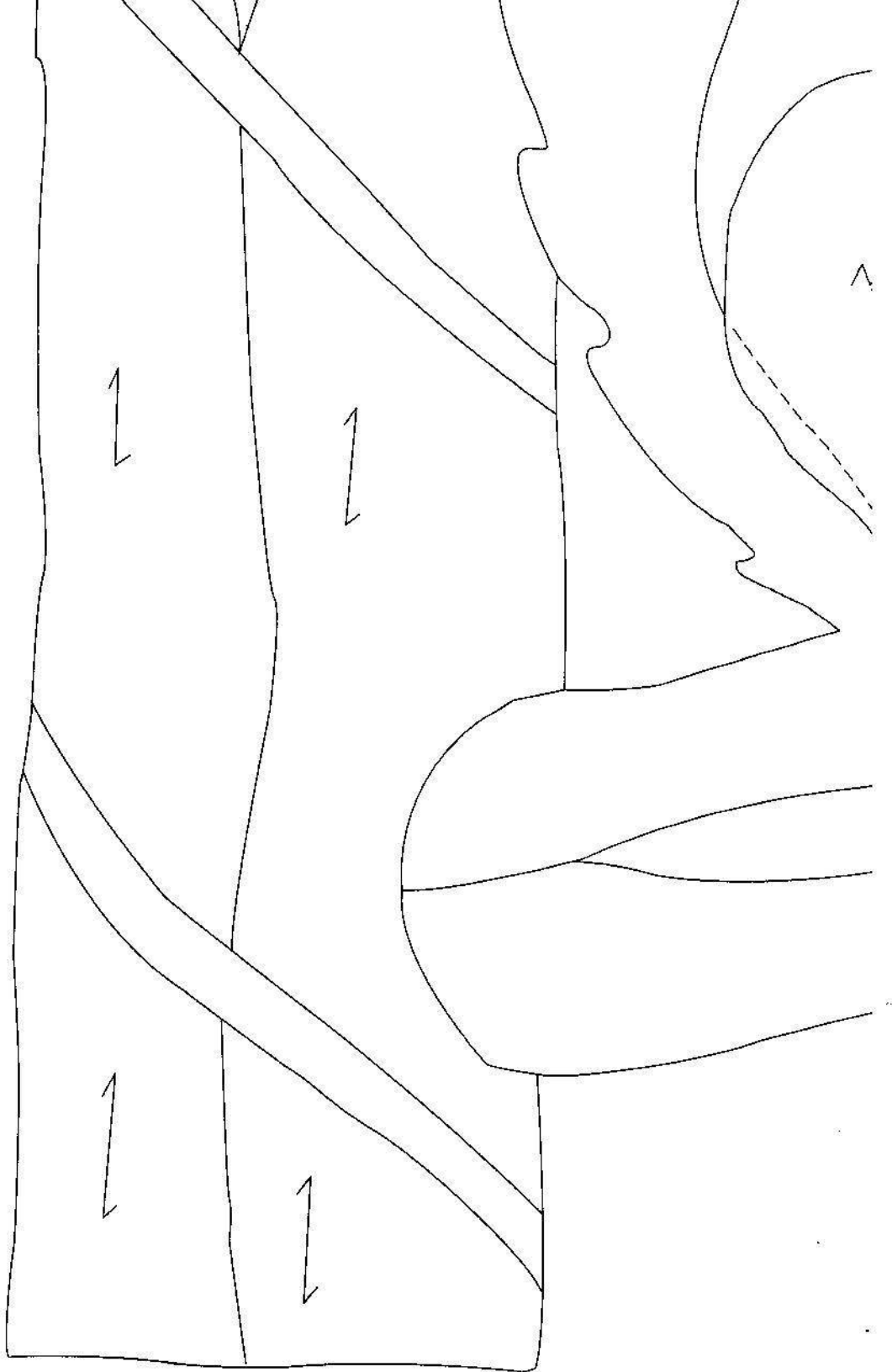
Common Measurements:

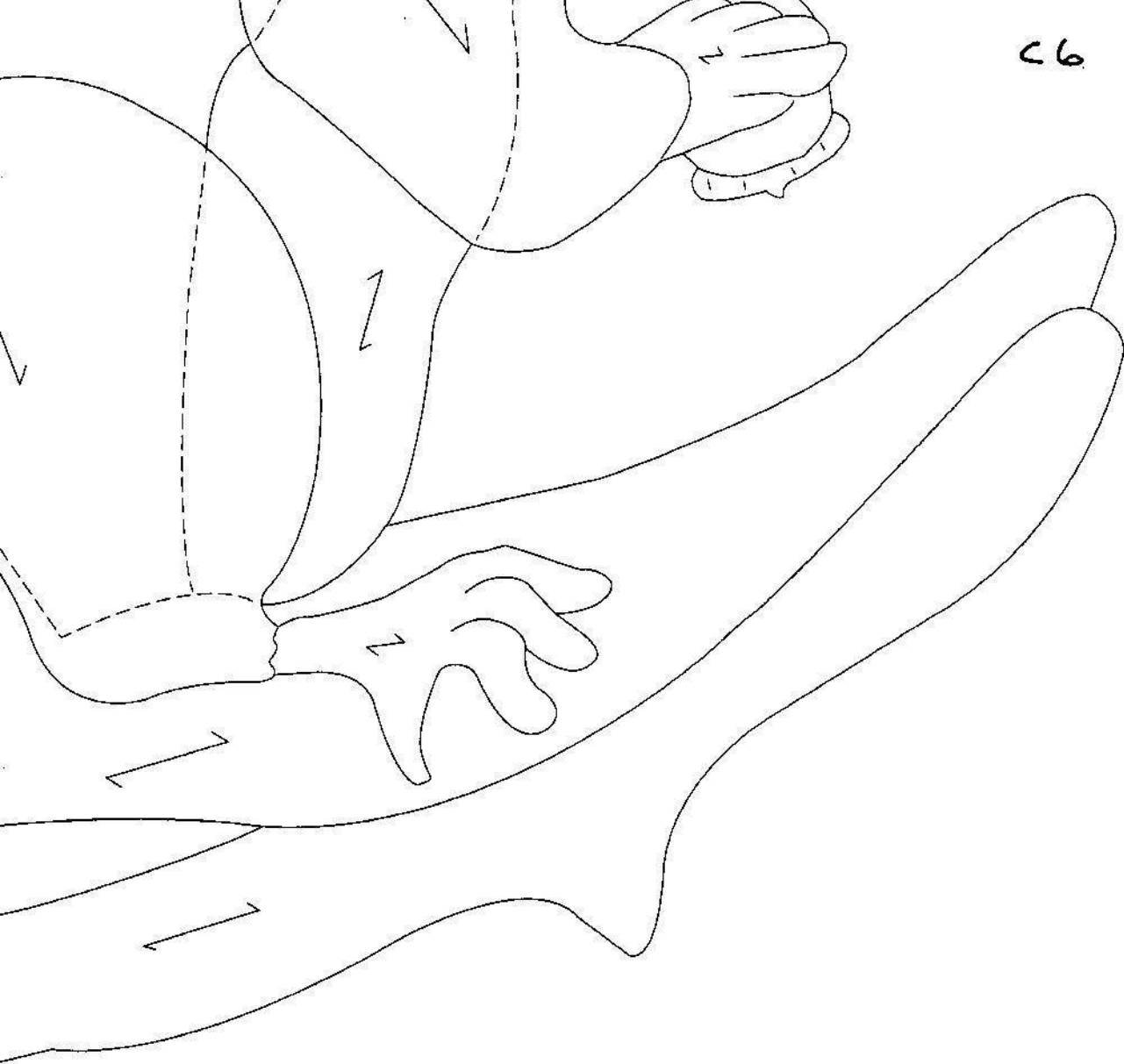
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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

Full Size Pattern

Love Bites
 from page 8

CS



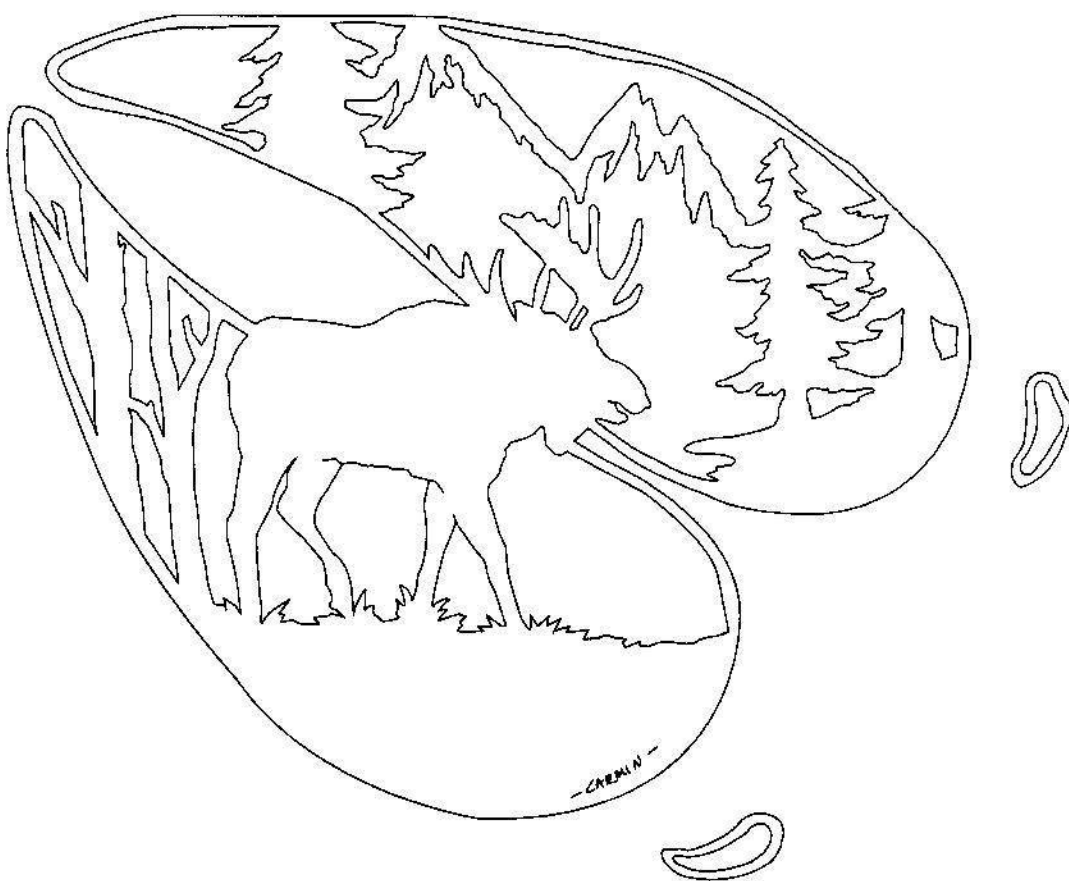


C6

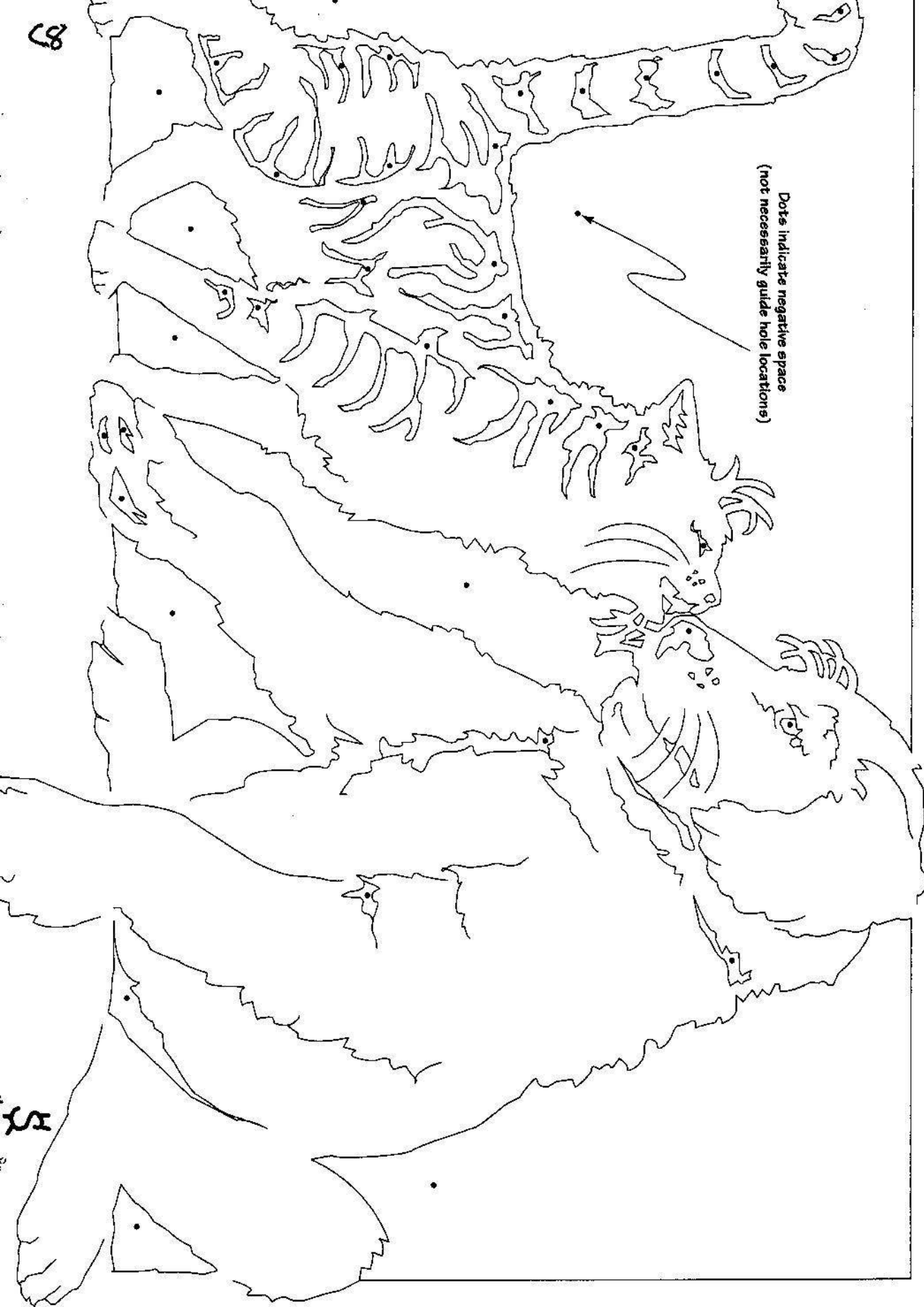
1

1

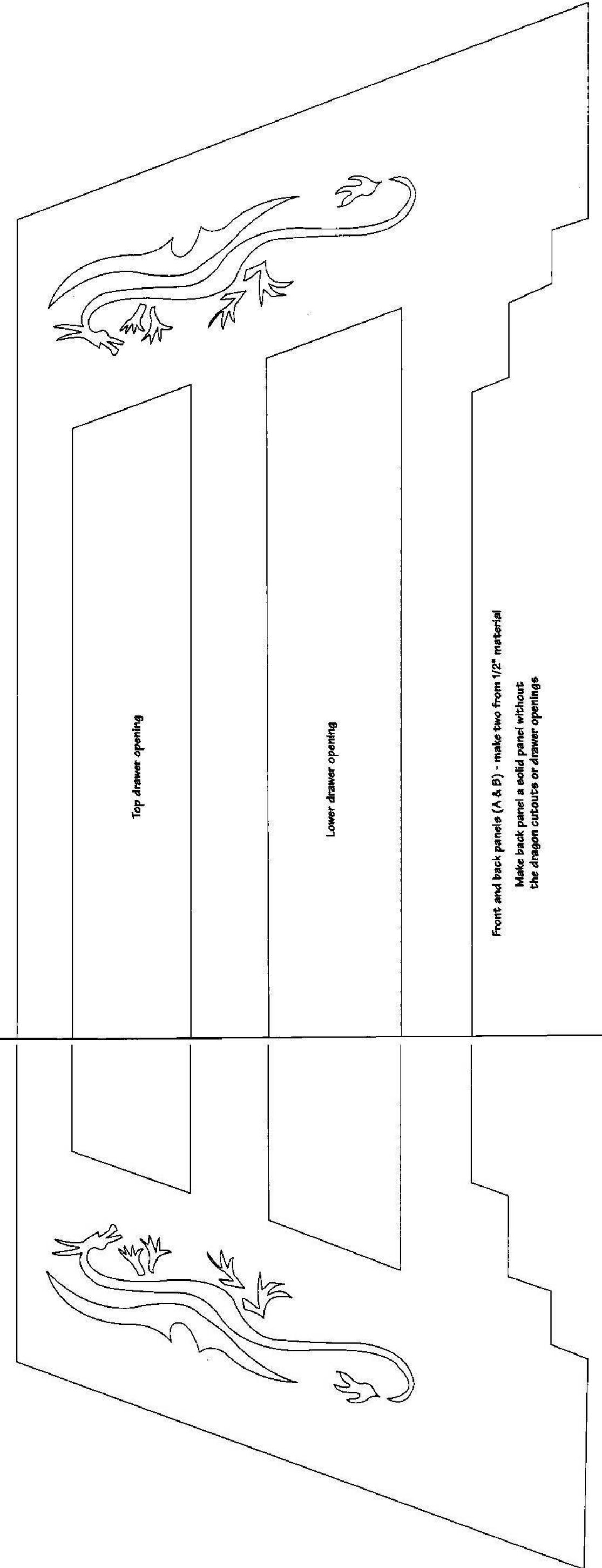
— — — — —



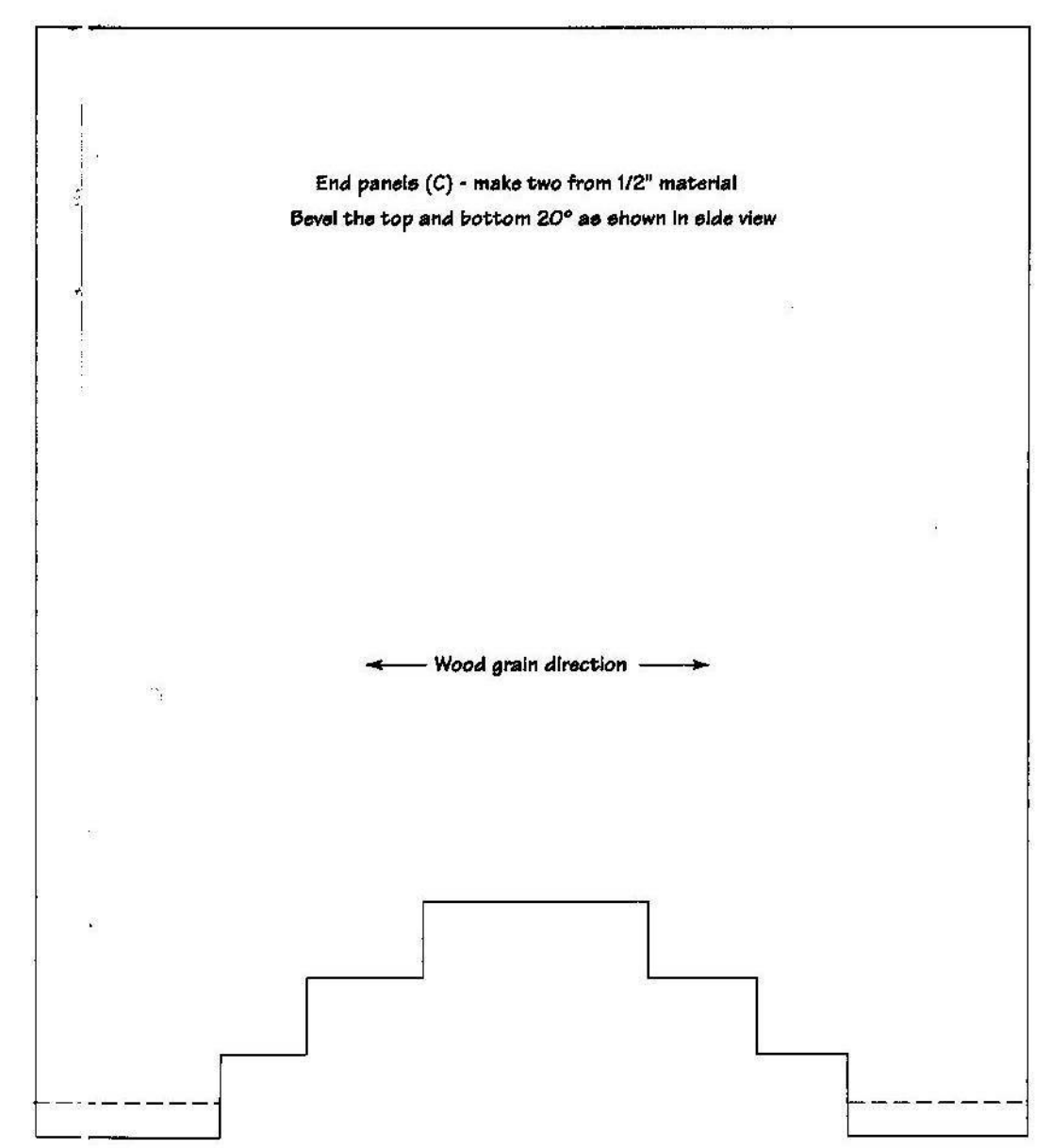
Full Size Pattern
Moose Box
from page 44



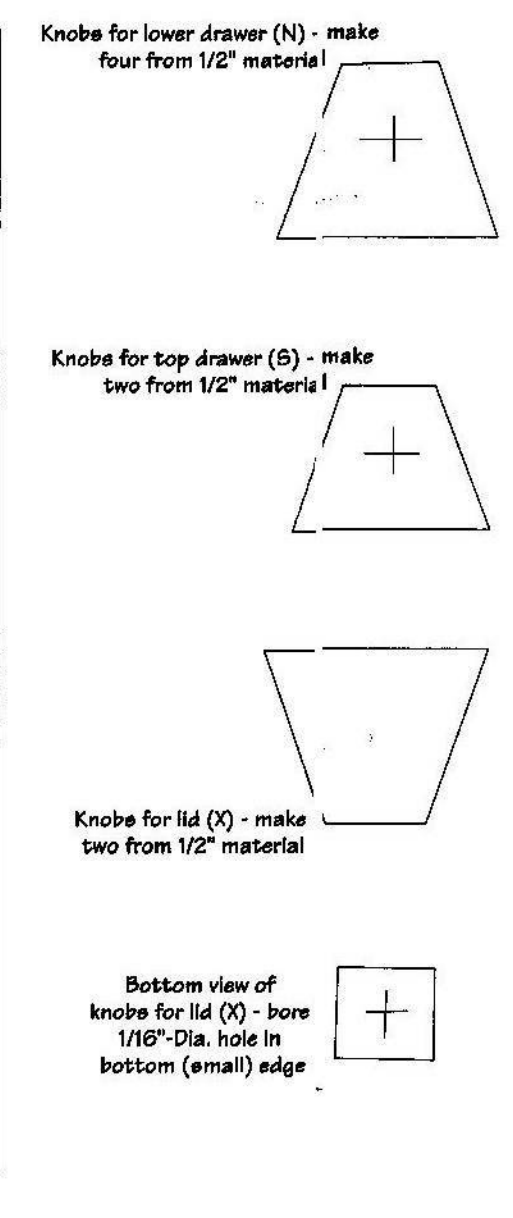
d1



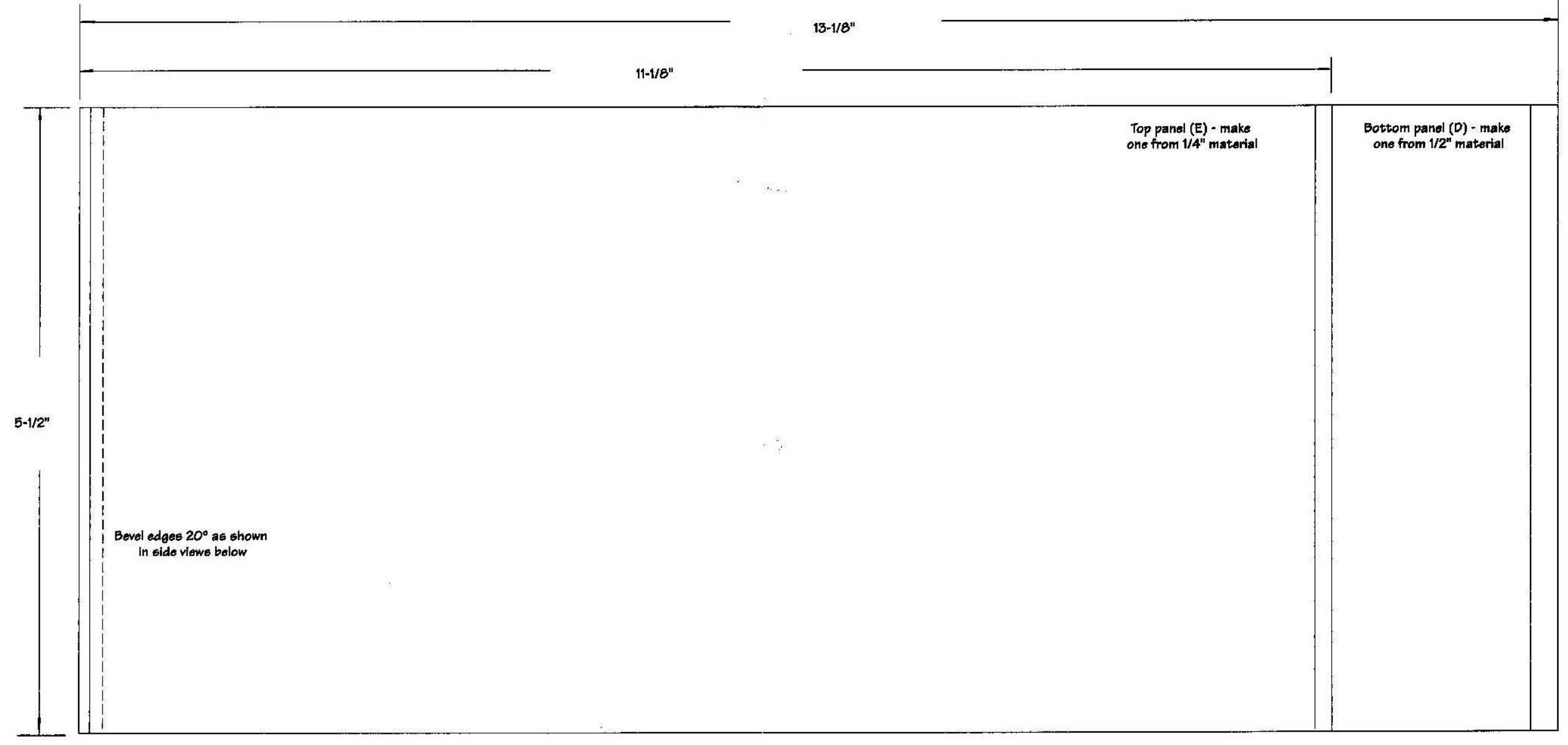
d2



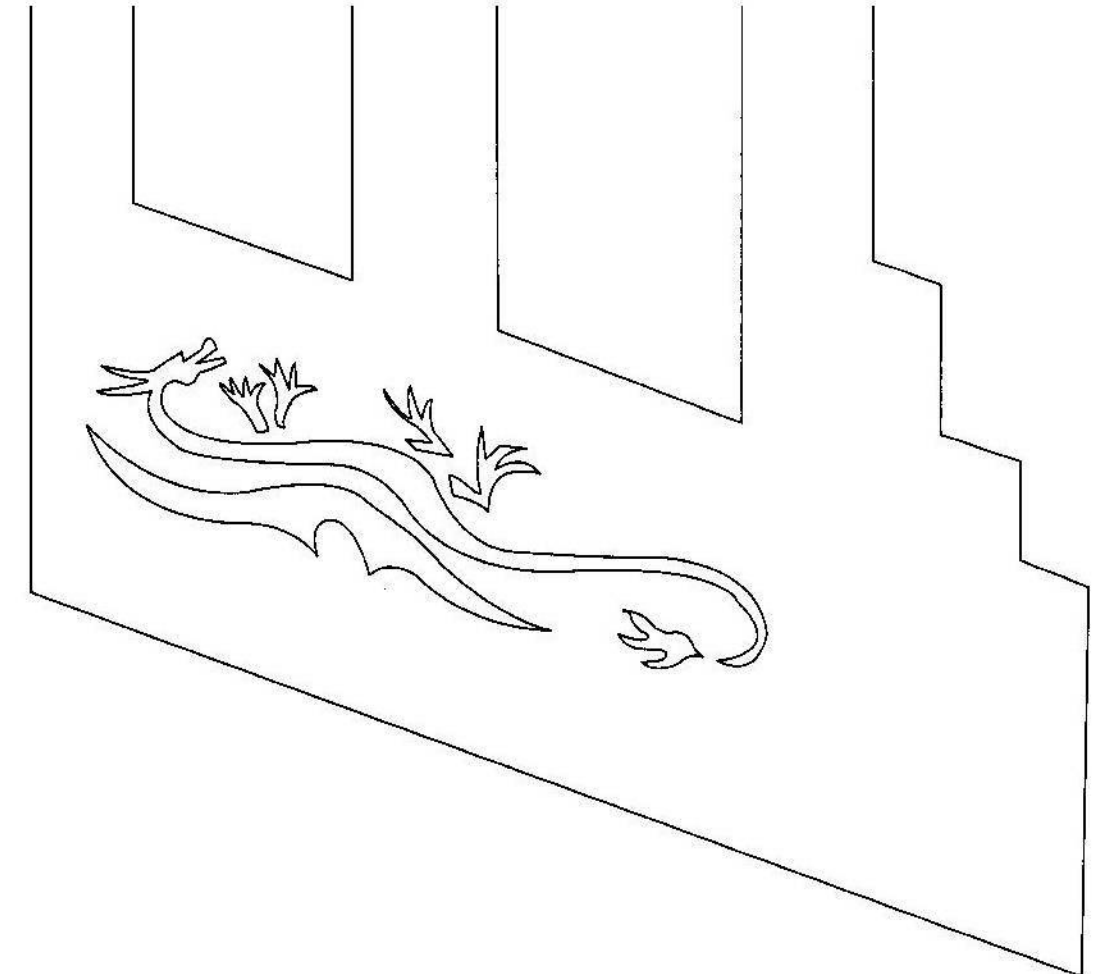
d3



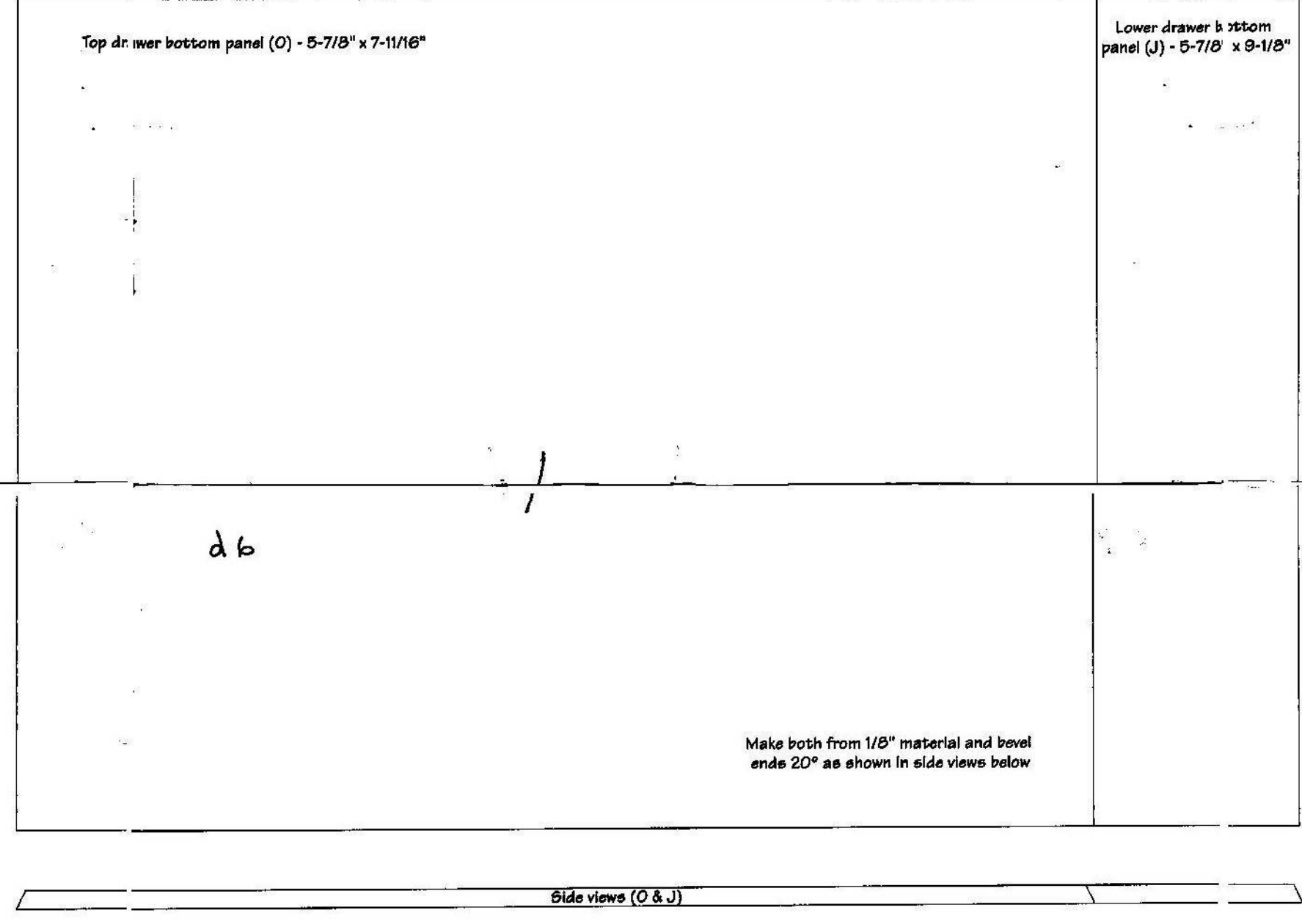
d4



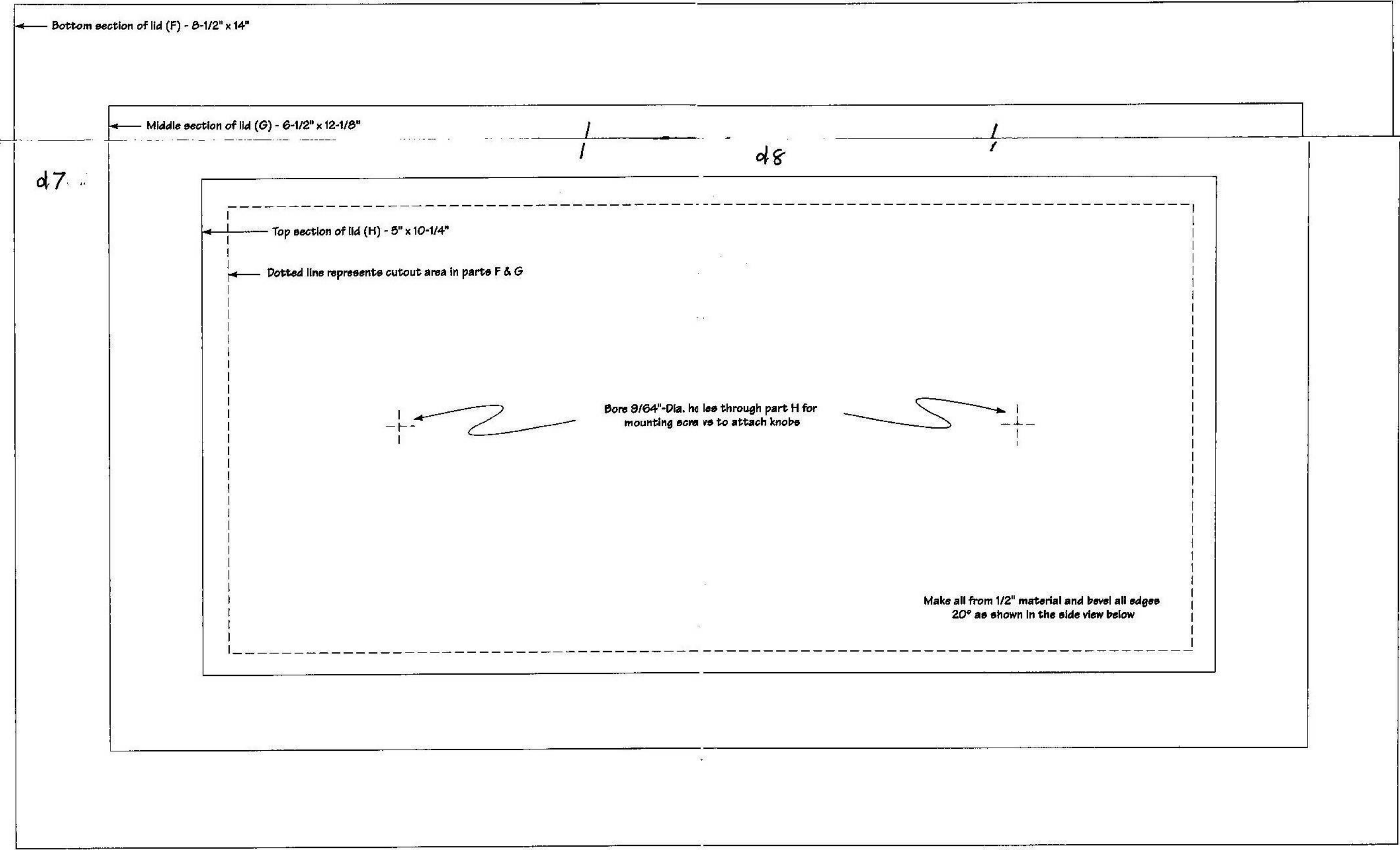
d5



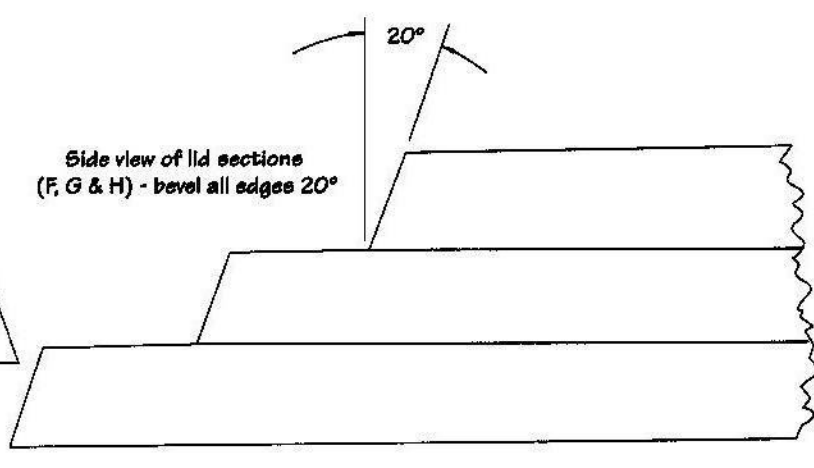
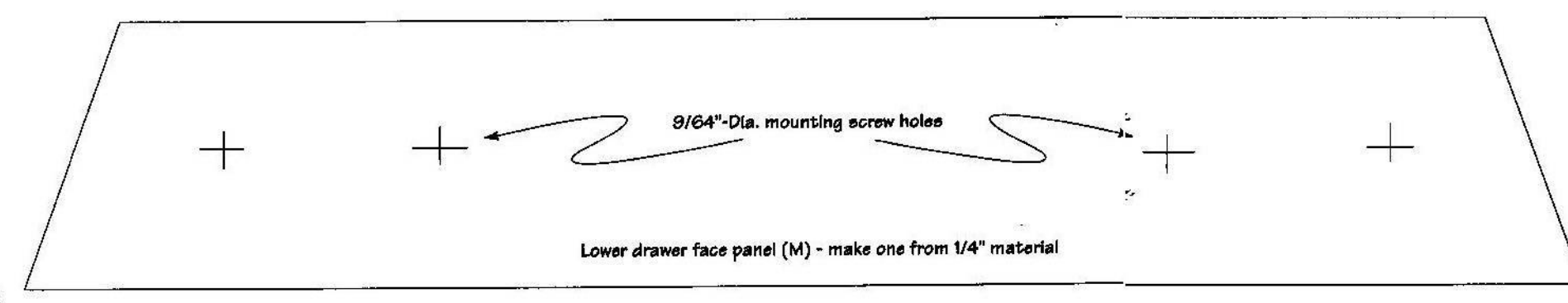
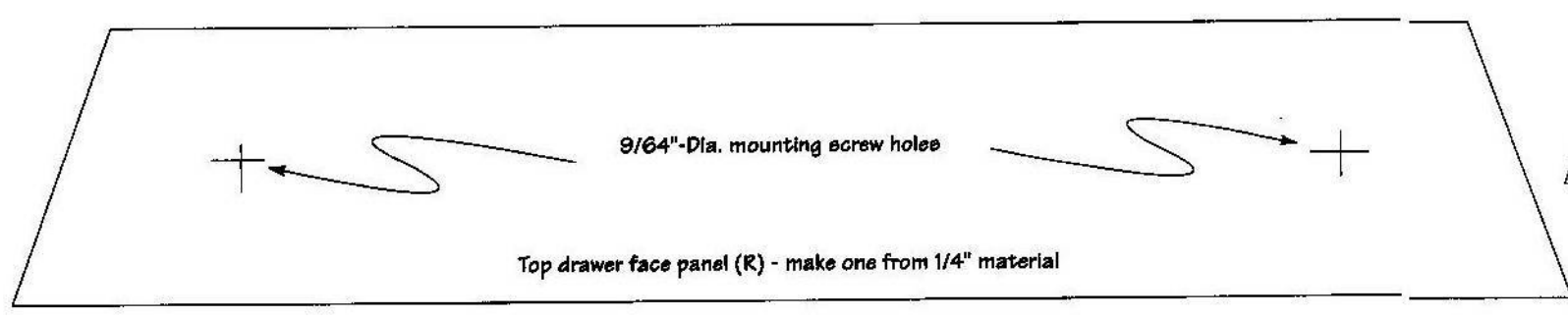
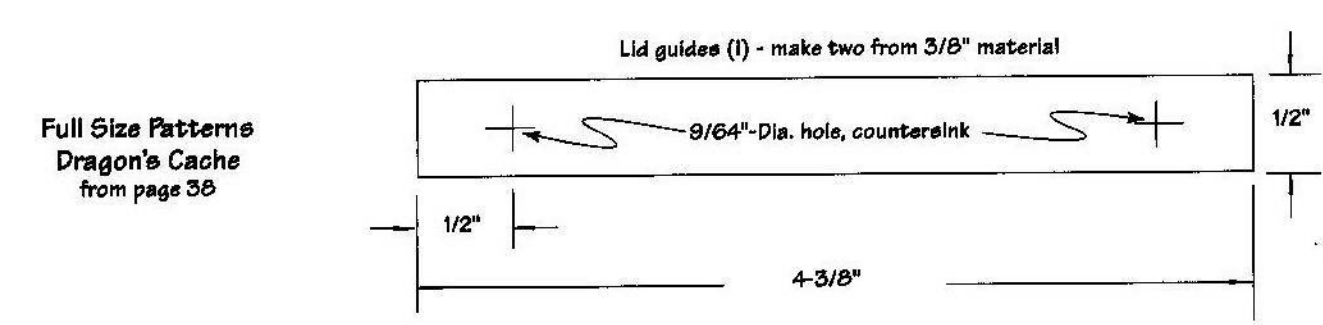
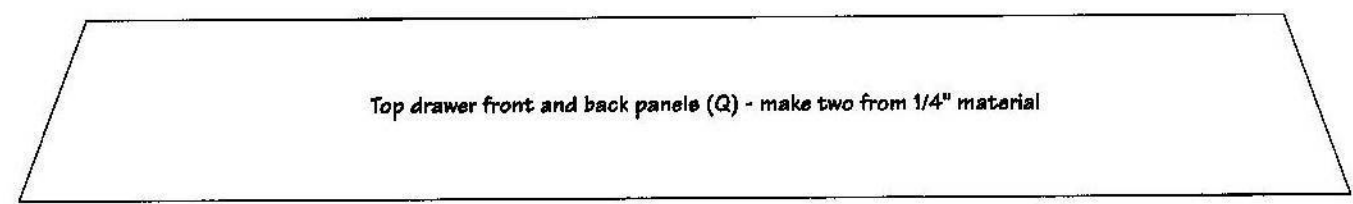
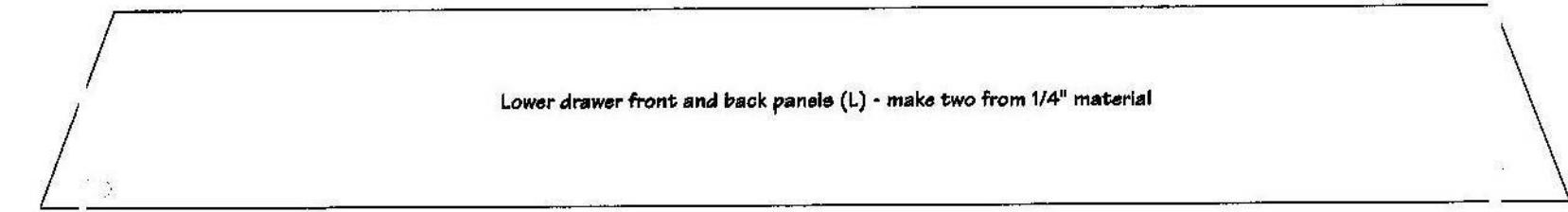
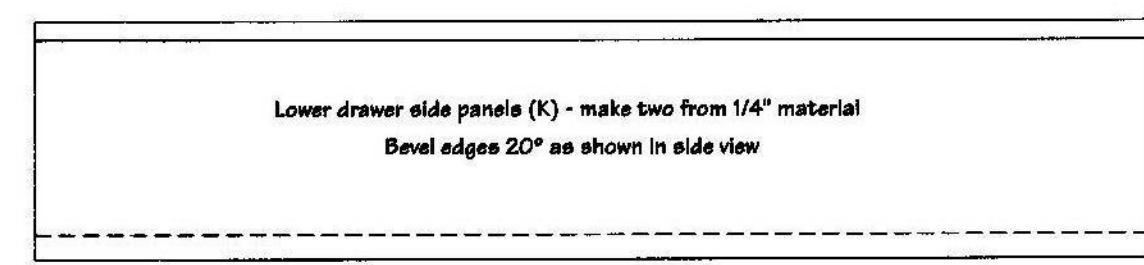
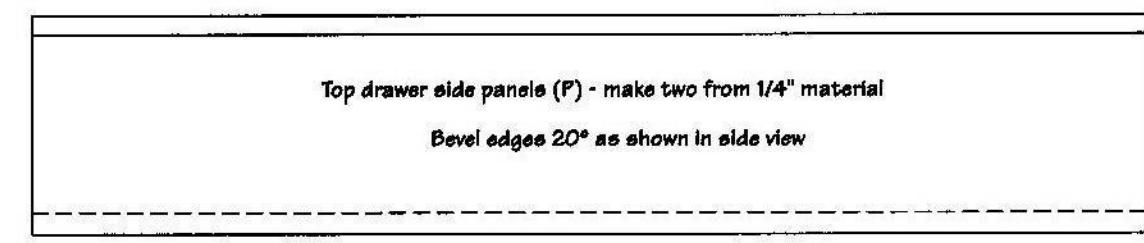
d6



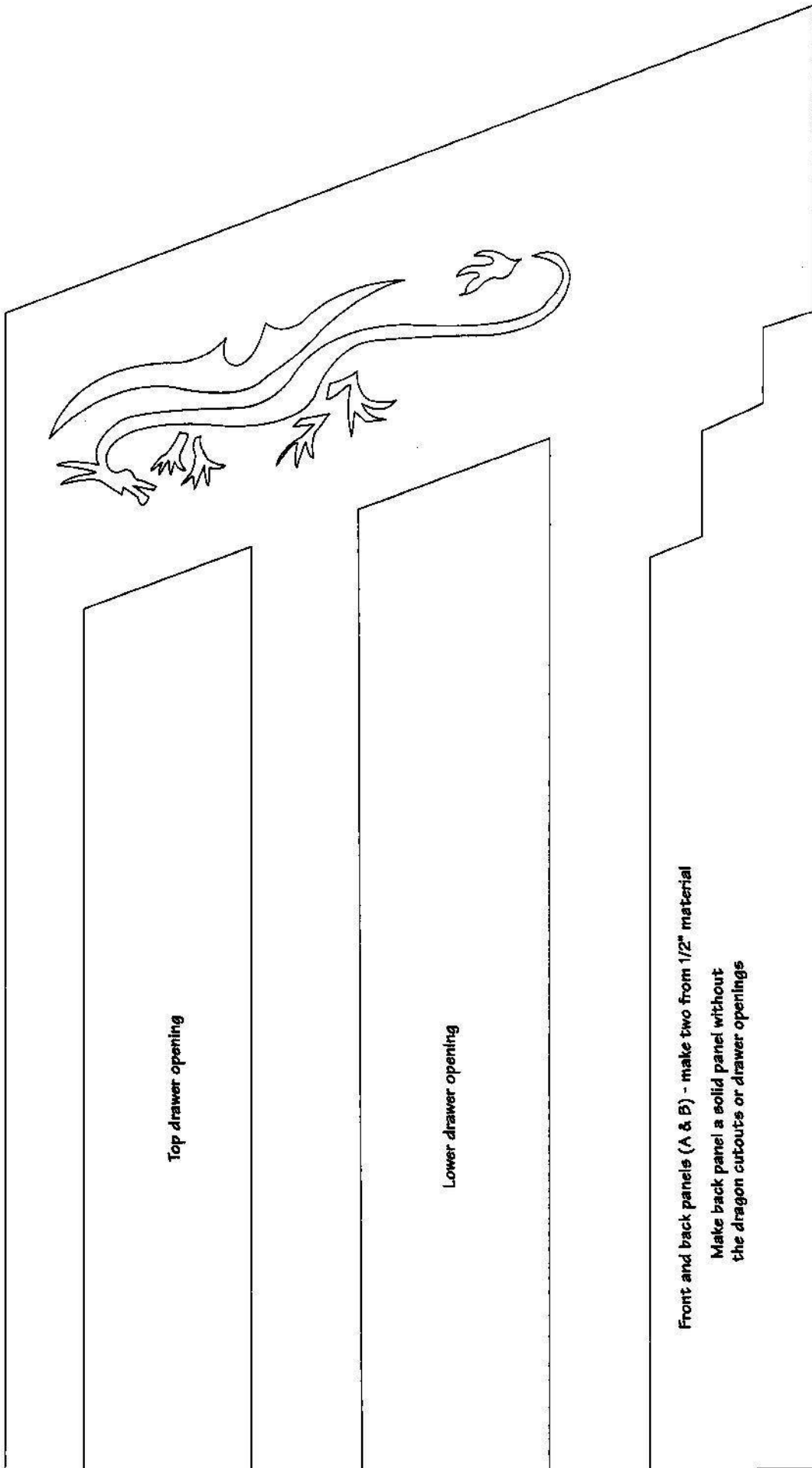
d7



d8



d1



Top drawer opening

Lower drawer opening

Front and back panels (A & B) - make two from 1/2" material

Make back panel a solid panel without the dragon cutouts or drawer openings

Top drawer

d2

End panels (C) - make two from 1/2" material
Bevel the top and bottom 20° as shown in side view

← Wood grain direction →



Knobs for lower drawer (N) -
four from 1/2" material



Knobs for top drawer (S) -
two from 1/2" material



Knobs for lid (X) - make
two from 1/2" material



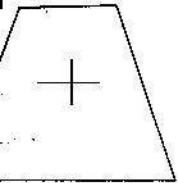
Bottom view of
knobs for lid (X) - bore
1/16"-Dia. hole in
bottom (small) edge

Lower bottom panel (O) - 5-7/8" x 7-11/16"

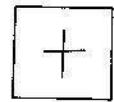
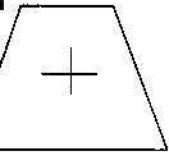
Lower drawer b
panel (J) - 5-7/8"

23

make



make



bottom
x 9-1/8"

5-1/2"

11-1/8"

Bevel edges 20° as shown
in side views below

Side view of top panel (E)

Side Vi

Bottom section of lid (F) - 8-1/2" x 14"

Middle section of lid (G) - 6-1/2" x 12-1/8"

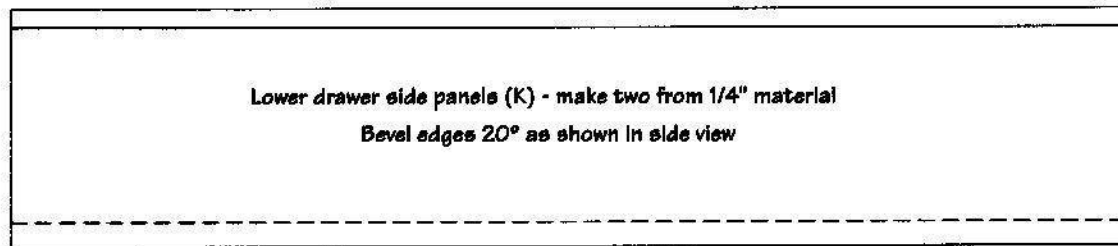
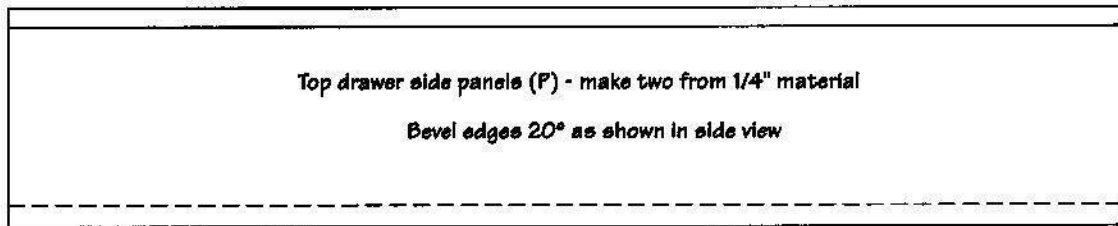
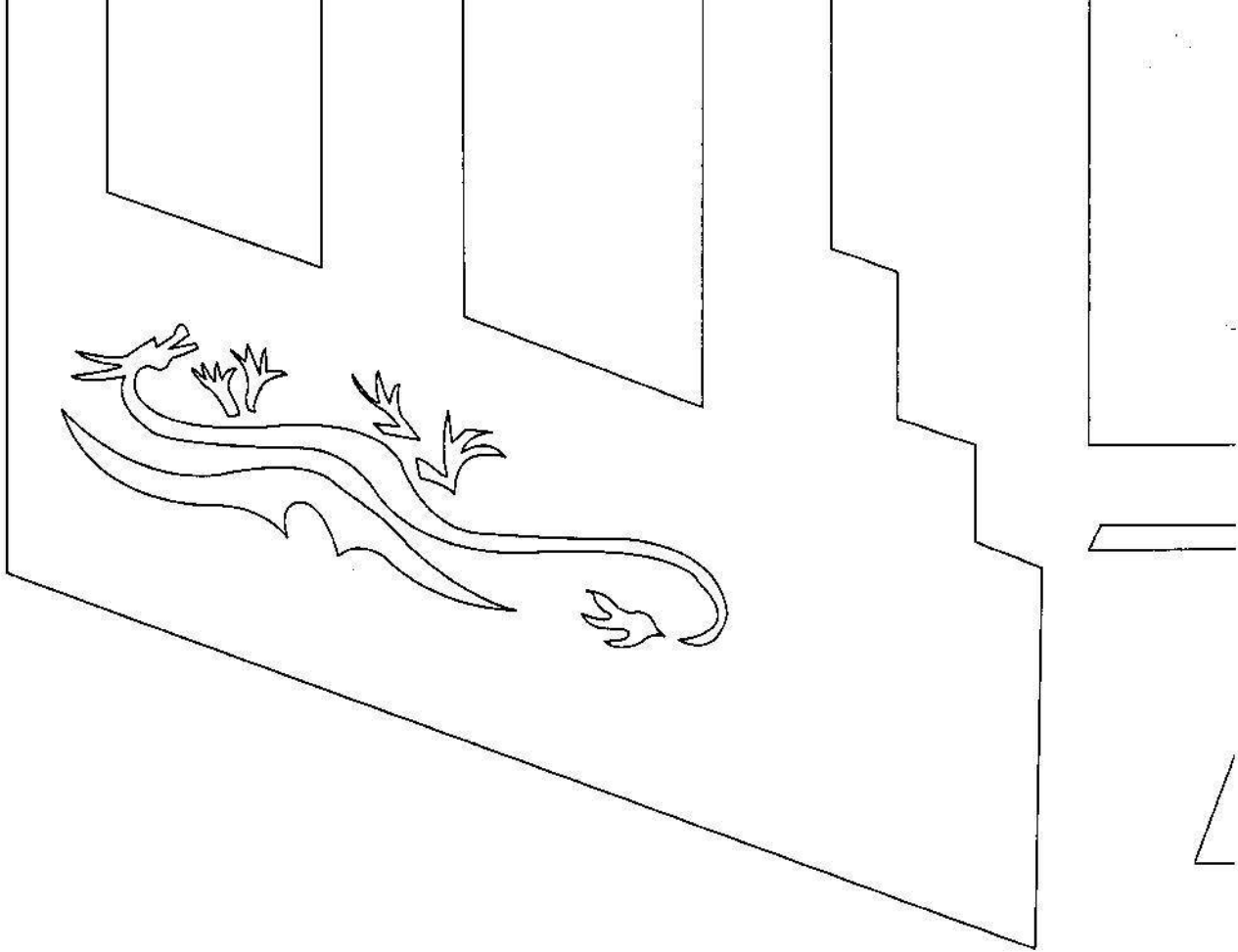
d4

13-1/8"

Top panel (E) - make
one from 1/4" material

Bottom panel (D) - make
one from 1/2" material

view of bottom panel (D)



db

Make both from 1/8" material and bevel
ends 20° as shown in side views below

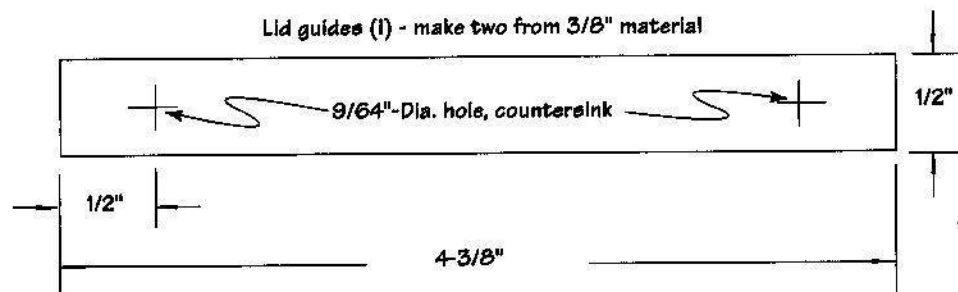
Side views (O & J)

Lower drawer front and back panels (L) - make two from 1/4" material

Top drawer front and back panels (Q) - make two from 1/4" material

Lid guides (I) - make two from 3/8" material

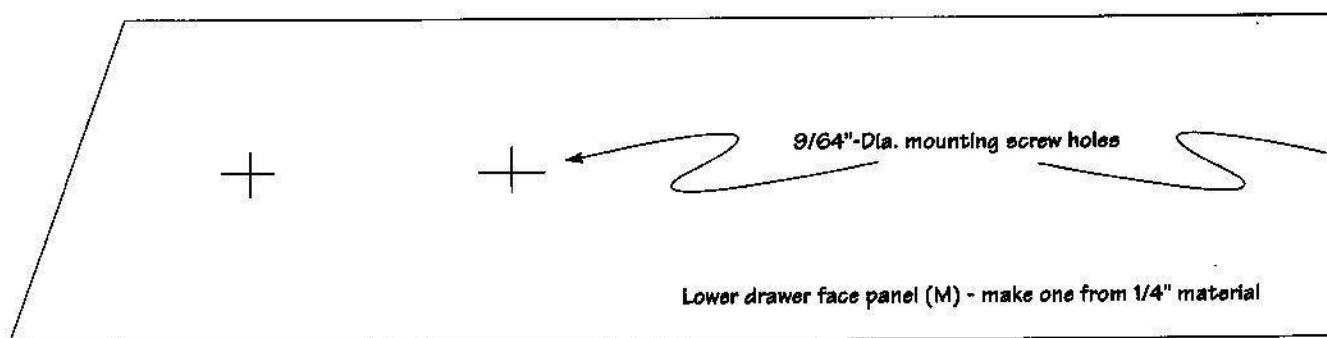
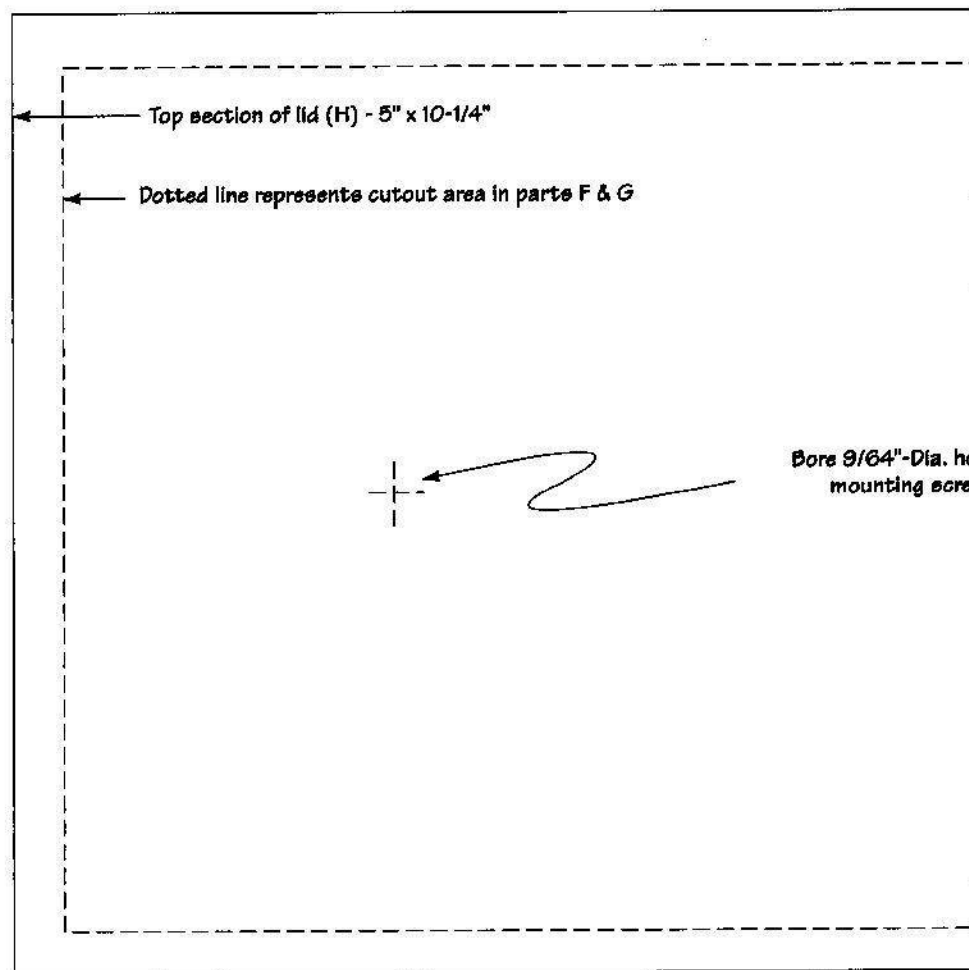
Full Size Patterns
Dragon's Cache
from page 38



9/64"-Dia. mounting screw holes

Top drawer face panel (R) - make one from 1/4" material

d7



d8

les through part H for
ve to attach knobs



Make all from 1/2" material and bevel all edges
20° as shown in the side view below

