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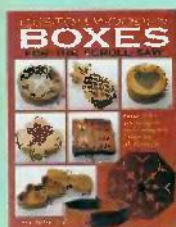
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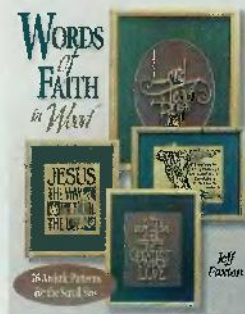
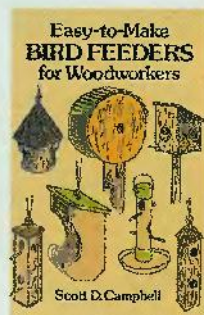


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Department 0504CW

Box 369

Belmont, OH 43718



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Duck-Billed Platypus



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CREATIVE WOODWORKS & CRAFTS, April 2005, No.107
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Cover design by Kelly Aderton

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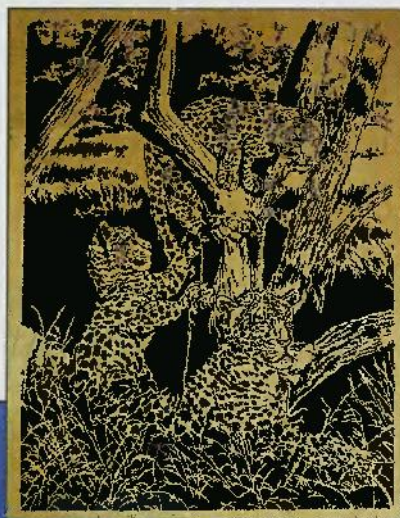
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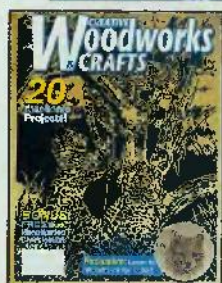
Bothersome Butterflies



Family Time



Fun Trinkets



ON THE COVER: This issue's cover features Jeff Zaffino's Family Time project. This is Jeff's first appearance in *Creative Woodworks & Crafts*. Also featured is Orchid Davis' Woodburned Bobcat, based on a photo of an actual bobcat in the wild taken by Wes Demarest.



Bobcat

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



Form-Fitted Pen and Pencil Boxes

24-Karat
Perfume Pen Kit
(no pattern for
this project)



Quilt Top Box

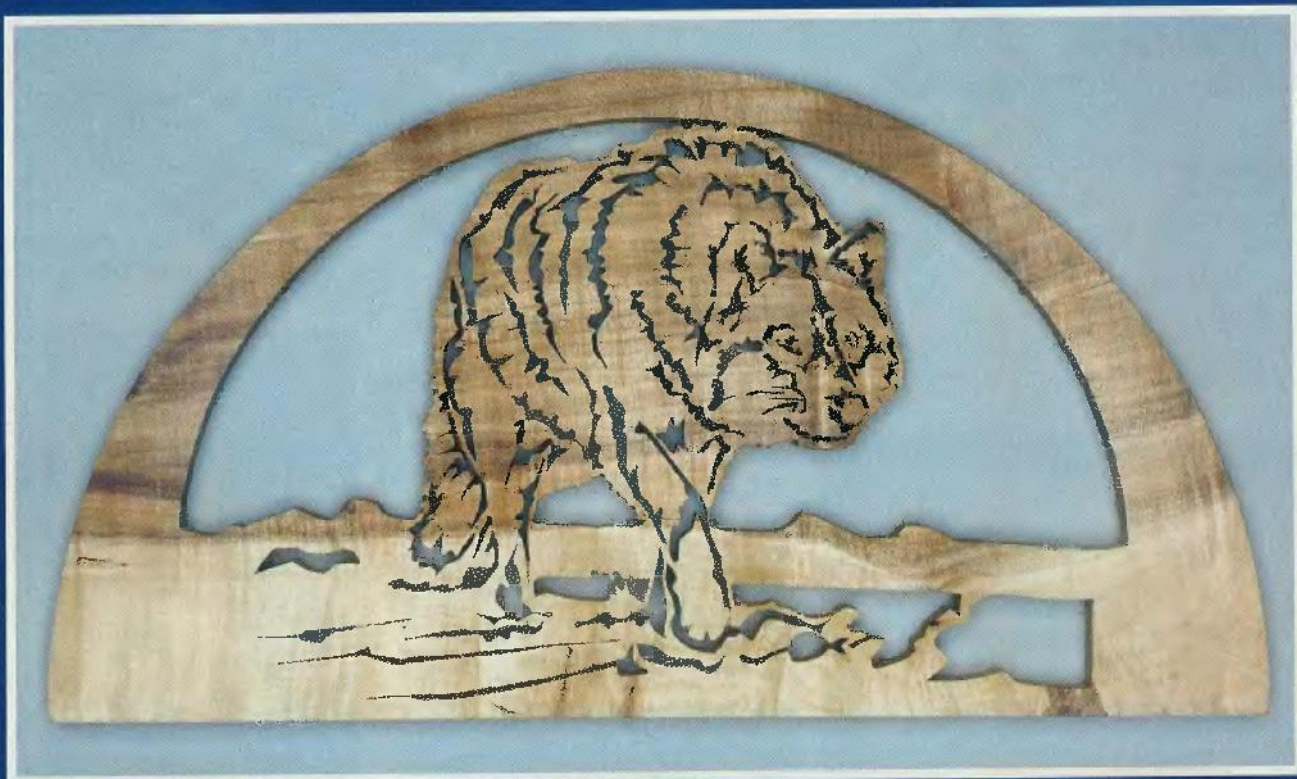


THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED IN PULL OUT PATTERN SECTION NO. 2 FOUND IN THIS ISSUE.



EARLY WINTER HUNT

pattern by Jacob Fowler, cut and finished by Wayne Fowler



SUPPLIES

Wood: hardwood (mid to dark brown color, e.g. brown oak, willow, butternut or similar wood)---one piece 1/2" to 3/4" x 13-1/2" x 7"

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.)

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 in order 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 on a disc or belt sander. This is your chance to ensure that the base is straight and the arch is smoothly rounded by sanding out any bumps on the outside. I find that then using a 1/4 sheet of 220-grit sandpaper is a good way of removing any remaining burs and lightly rounding the edges to give it a more finished look. Clean the wolf 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).

If you are planning to display it on a shelf, this piece could be mounted on a rectangular base measuring about 14" x 2" using two dowels or screws through either end. I use a roundover router bit to give my bases a more finished look. Another option would be to round the ends of the base before routing, again to give it a more professional look.

Introduction

We have been working on a series of predators for some time, but have concentrated mainly on cats and bears. Recently, Jacob decided to try a wolf, and he designed this scene of a wolf in early winter, hunting on a snow-covered field. However, this design is adaptable to any season and will work on any medium brown wood.

This design can be cut as shown in the pattern section. Alternatively, it could be modified very simply to fit into an arched piece of wood with a natural border. Simply size the pattern to the arch, then adjust the interior area above the wolf to follow the natural arch.

The finished wolf was cut from a piece of grey elm that came from a tree recovered from a farm in southwestern Ontario. The lighter color on the bottom of the piece is sapwood from under the bark, which I have used to simulate the snow that the wolf is walking on.

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

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Pattern Located in Full Size Pattern Section No. 11



Deer in Wild Rose

by Scott Kochendorfer, Roy King, and Bob Voile

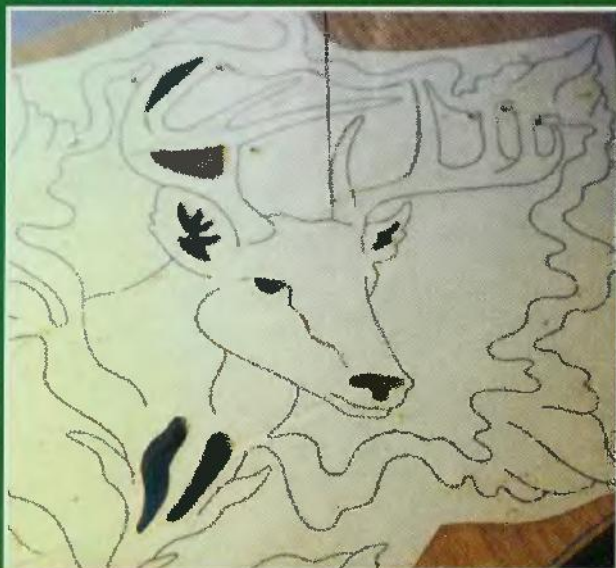


SUPPLIES

Wood: oak or wood of choice—
one piece 1/4" thick x 7" wide x
9-1/2" long (for pattern piece);
Baltic birch or wood of choice—
one piece 1/4" thick x 7-1/2" wide
x 10" long (for backer board)
Tools: scroll saw with No. 2 reverse
tooth blade; drill with 1/16" bit
Washer, 1/8" (the distance
between the outer and inner
edges of the washer)
Sandpaper, medium and fine grits
Polyurethane satin spray finish (or
finish of choice)
Spray paint (dark color for contrast
on backer board or color of
choice)
White glue
Hanger

INSTRUCTIONS

Step 1. Photocopy the pattern and apply a thin coat of spray adhesive to the back side of the pattern. Allow adhesive to achieve a tacky feel, much like that of masking tape, and apply the pattern to the wood.



Step 2. Drill and cut out all fret holes first while cutting all internal veining lines as you come to them. After the inside of the pattern is complete, cut the outside pattern lines to complete the cutting of the pattern.



Step 3. Remove the pattern from the wood and sand.



Step 4. To make the backer board, trace the outside shape of your cutout using a 1/8" washer. Simply put your pen in the middle of the washer and move the washer around the cutout. This will ensure an even distance all around the backer board in conjunction with the cutout leaving a pleasing, extended backer board that will add beauty to your completed project. Sand all wood.

Step 5. Finish your project with satin spray polyurethane. This will ensure coverage in the fretwork holes. Apply evenly and in short strokes. For the best results, we applied three coats and sanded lightly in between coats. The polyurethane dries quickly and the whole process should go very quickly. We suggest using a dark color spray paint for the backer board in order to contrast with the wood of the cutout. Spray both sides and the edges of the Baltic birch and allow to dry. Always be sure to work in a well ventilated area.



Step 6. Assemble the cutout and the backer board by applying white glue sparingly to the back side of the cutout. Place the cutout on the backer so that the backer protrudes the same distance all the way around. Put a soft cloth over the cutout so the surface doesn't get marred and place weight on top of it until dry. Add a hanger to the back and display with pride.

For questions concerning this project, send an SASE to: Scott Kochendorfer, 17713 South 66th Ct., Tinley Park, IL 60477. Email: scrolled1@comcast.net



From the editor's desk

Welcome to this issue of *Creative Woodworks & Crafts*. We've got a fine selection of projects and feature articles for you; in fact, choosing the front-cover project was particularly difficult this time because there were so many viable candidates.

Many of you may already know of the recent passing away of Pat Spielman. Pat made enormous contributions to the overall popularity of scroll sawing, most notably through his pattern books, but also through his newsletter, his involvement with SAW (Scroll Saw Association of the World), and his personal presence at various woodworking shows. Our Contributing Editor Don Wilckens has been compiling heartfelt testimonials from members of our extended "scroll saw family," and these will be presented in our next issue (on sale April 5th, 2005). In the meantime, we extend our condolences to the Spielman family, along with our sincere admiration for Patrick Spielman's considerable accomplishments.

One of our feature articles in this issue is about Jim Reidle, founder of Wildwood Designs. Jim co-authored several successful books with Pat Spielman and also developed many enduring and popular scroll saw projects over the years. It is interesting to learn that woodworking is literally in Jim's blood—his father, Wencil, was a gifted woodworker whose scale model farm machinery is both remarkable and inspiring. Our Jim Reidle feature ties in well with our coverage of Rick Hutcheson's antique scroll saw collection, because Wencil Reidle did some of his finest work on an old foot-powered Rogers scroll saw.

In the project department, John Polhemus, also known as "The Little Engineer," has devised an ingenious technique for making custom-fitted pen and pencil boxes. These boxes look great, and using John's technique causes writing implements to fit inside them with a precision that will delight you.

Three notable projects in this issue are by designers who are brand new to *Creative Woodworks & Crafts*. Jeff Zaffino's "Family Time" is a great, albeit time consuming, project that is sure to be made by quite a few of you. Thank you, Tom Mullane, for alerting me to Jeff's design prowess. Incredibly, Jeff has been scrolling for less than two years and currently derives his complete livelihood from it! Look for Jeff's contributions in many more future issues of *Creative Woodworks & Crafts*. Our second new designer, Gary MacKay, brings his handsome "Quilt Top Box" to this issue. With its wooden hinge and carefully-inlaid lid, this project is sure to make its mark in our back issue archives for years to come. Last but not least, meet Orchid Davis, an extremely talented woodburning artist, and I do not use the term artist lightly. Orchid teaches us how to woodburn a magnificent bobcat that she designed based upon Wes Demarest's photo of an actual bobcat in the wild, a photo that took him years to obtain. We'll show you Wes' original photo, Orchid's rendition of it, and the techniques used by Orchid to make it all come to life. Starting with the issue after the next one, on sale June 7th, 2005, look for Orchid to do a series of woodburned wildlife projects that will span a minimum of three issues. If you already do woodburning or have even a mild interest in it, this is your chance to learn from one of the best.

That's it for now. Enjoy this issue and until the next one, all the best!

Sincerely,

Robert A. Becker

Robert Becker/Editor

Corrections: In our January, 2005 issue we forgot to include the stain chart for the Pintail Duck intarsia project. To obtain the chart, either email us at editors@woodworksandcrafts.com or write to *Creative Woodworks & Crafts*, 7 Waterloo Rd., Stanhope, NJ 07874. Also, regarding the same project, a few of you noted that the Pintail Duck shown varied somewhat from the pattern. We forgot to explain that we had to size the pattern down to fit our magazine's format, and the designer (Kathy Meyer) made a few pattern changes to accomplish that. We apologize for those errors.



A Few Highlights From Our Next Issue



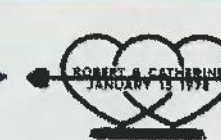
Mystic Dragon
by Ray Baumbach



Deck Dogs
by Shelli Robinson



Wedding Bells and Double Hearts
by John Polhemus



"Solitude Deer"
Scenic Saw
by Whitelail
Designs



Don't miss these upcoming issues of
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Issue No. 108 - on sale April 5th, 2005
Issue No. 109 - on sale June 7th, 2005
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Breakfast with Tiffany

drawn by Shelli Robinson, sawn by Kerry Robinson of SK Woodworks



Introduction

"Tiffany" is otherwise and more affectionately known as Cloie in our family. She mainly answers to "kitty," but when she is in trouble, she is sharply called "Cat!" The baby can say "kee-yey" and squeals in octaves only dogs can hear when she sees our kitten scrambling around and pouncing on hapless, unseen victims. Cloie came to us by happenstance (like most best pets) when she was heard and subsequently found under a loading dock at my husband's day job. Luckily, my husband was able to rescue this one-week-old, squalling, white handful of fur! How lucky we were to have a neighbor with a now cat-mom who accepted our abandoned kitten. Kitty looked very out of place next to her solid black surrogate mom and dark grey and black step-sisters. She is right at home with us now and is growing to be a very sweet,



loving and playful cat. She and our baby daughter have a special bond, and though still young and excitable, Kitty keeps her claws in check and shows the patience of Job when baby tries to play.

This pattern was drawn around Kitty's exact resting position on my desk as I was meandering through the infinite sites (and sights!) of the internet one lazy morning. At first, you may look at this pattern and say "Ain't no way." Well, Kerry did, too. After some coaxing and convincing, he reluctantly walked to the shop and started the endless pre-drilling for this pattern. Yes, there are a lot of lines! I know, I know! But look at the finished product, with its perspective of looking nearly eye-level at a sleeping kitty who is lounging in a typical "I want to sleep in the middle of your newspaper" manner. And of course she is positioned between you and your coffee. Maybe you need to be a cat owner to understand, but this depiction is very apropos. It was amusing to draw, amusing to look upon, and well worth the time and effort required to bring it to life.

This pattern should be called fret-work. It is sometimes tedious and frustrating, and NOT a pattern I would recommend for beginning scrollers. In areas of tight "wording," such as in the classified ads, it can be rather fragile. Kerry cut this using spiral blades, and the approximate time for concentrated completion was four to five hours. He also told me to warn scrollers about the "writing" and to be aware of your wood rather than my pattern when cutting. Use the pattern as a guideline and use your own judgment when cutting. Some of the "text" may appear to double back on itself and will cause small holes or dropouts that you may not want in your finished project. I do not believe the value of the pattern would be diminished if you chose to scroll

bumpy lines rather than try to follow my letter patterns in the drawn text. Or, for the not-so-steady-of-saw, try eliminating sawing of the newspaper lines altogether by using a woodburner to insert the illusion of typewritten text.

Note: On the pattern, any completely enclosed space will drop out and will usually have a dot in it, signifying a place to drill the hole for scrolling. I don't place dots where they are most efficient to drill. My husband drills

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
Wood glue
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.

somewhere more convenient and scroll-saw-smart in the negative space. I try to draw with as much detail as I think the wood can hold, and we cut our patterns from Baltic birch to best show off the pattern. This is a FUN pattern! Let your own experience guide you as you make this piece, and enjoy yourself!

INSTRUCTIONS

Using the method of choice, apply your pattern to the clean surface of your wood. We use Removable Adhesive Paper for ALL of our scrolling projects. (Although we have listed only one piece of 1/8" thick wood in the supplies list, we usually stack out about six boards of 1/8" thick Baltic birch plywood for stability and enhanced productivity.) We apply double-sided sticky tape to the four corners of the wood, staying clear of the pattern. These boards are approximately 12-11/16" by 9-7/8", cut to fit the inside of some ready-made frames. For a backer piece, you can use a birch board spray-painted black, the cardboard that comes with your frame spray-painted black, or choose your own color combination of materials and frames. Glue the finished piece to the backer with wood glue.

No matter which pattern application method you use, it is a good idea to apply 2" or 3"-wide clear packaging tape over the entire top of your pattern. This simple and inexpensive step will lengthen the life of your blades as it helps to keep them cooler by lubricating them while you cut. Do not wrap tape around to the bottom of your wood as this could make your board(s) uneven or take your blade out of square. Make sure your blade is square and check this frequently while scrolling.

Pre-drill all your holes, and put a starter hole at the end of all the single lines (for example, the lines within the newspaper). Cut your smaller areas first, usually at the center of the pattern, and take out the biggest areas last. Of course, let your own experience guide your blades.

When you are finished, gently pry the boards apart. For those of you who have discovered the ease of working with patterns printed on Removable Adhesive Paper, simply peel your pattern off. Otherwise, remove your pattern in the best manner and clean. Sand the backs of each board, carefully blow the sawdust off of each piece with compressed air, match to backers, and frame.

For more information about us, pattern ideas, supplies and information on Removable Adhesive Paper, please visit our website (www.SKWOODWORKS.com). Or mail a note to: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. 



Pattern Located in Full Size Pattern Section No. 11

Brown Trout

by Marilyn Carmin



SUPPLIES

Wood: wood of choice—one piece approximately 1/2" x 15" x 18"

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

Temporary-bond spray adhesive

Sandpaper, assorted grits

Backer material of choice

Finish of choice

INSTRUCTIONS

Step 1. Using spray adhesive, attach the main pattern to your wood of choice.

Step 2. With the No. 58 bit, drill for all inside cuts. Use the No. 5 blade to cut.

Step 3. Sand all areas as needed.

Step 4. Use finish of choice over the entire project.

Step 5. (Optional): Install backer of choice.

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

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Ivory Arabic



Ivory Roman



Pattern Located in Full Size Pattern Section No. 2!

Form-Fitted Pen and Pencil Boxes

by John Polhemus



Comfort Pen and Pencil Set

Cigar Pen Box

SUPPLIES

Wood: (for cigar pen box): hardwood of choice—two pieces $1/4"$ x $3"$ x $8"$ (for lid and bottom), one piece $3/4"$ x $1"$ x $3-1/2"$ (for handle) and plywood—seven pieces $1/8"$ x $3"$ x $8"$ (for middle layers); (for comfort pen and pencil set): hardwood of choice—two pieces $1/4"$ x $4"$ x $6"$ (for lid and bottom), one piece $5/4"$ x $1"$ x $3-1/2"$ (for handle) and plywood—five pieces $1/8"$ x $4"$ x $8"$ (for middle layers)

Tools: Scroll saw and blades; drill press and bits; hammer and nails

Temporary spray adhesive

Sandpaper, assorted grits

Cyanoacrylate glue

Finish of choice



Introduction

The appeal and satisfaction of scroll sawing and mini-lathe turning are closely related. It's amazing how many people practice both, myself included, although one is usually the dominant interest. The Holiday 2004 issue of *Creative Woodworks & Crafts* had an article about marketing small mini-lathe turned items on page 70 by Scott and Kathy Griffith. It got me to thinking about all the things mini-lathe turners make and how they could use their scroll sawing interest to make form-fitted boxes. The recipient of their labors would then have a way to proudly display them and protect them from damage when not in use.

I borrowed a comfort pen and pencil set and a cigar pen from Scott and Kathy and adapted the edge style and techniques that were shown in my article *Decorative Craft Boxes* on page 6 of the Holiday issue to make the form-fitted boxes for this article. Using solid hardwood for the lid, handle and bottom, and 1/8" plywood for the middle layers, makes them practical and economical.

INSTRUCTIONS

The boxes are constructed in alternating layers of pieces stack cut from patterns labeled A and B. The cigar pen has two more layers than the comfort pen and pencil set because of its larger diameter.

For the cigar pen, stack three pieces of plywood on top of the two pieces of hardwood for the lid and bottom and apply pattern A. Stack the other four pieces of plywood and apply pattern B.

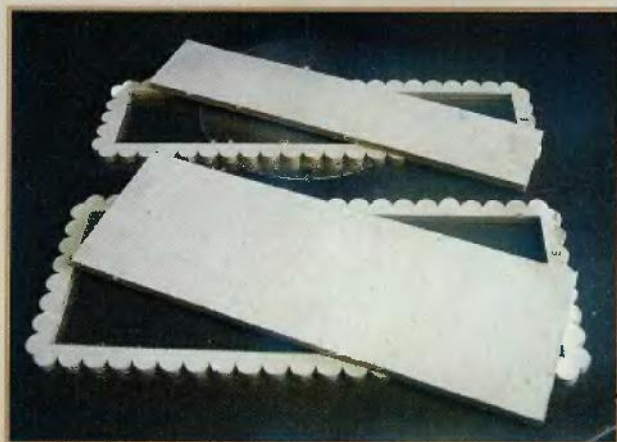
For the comfort pen and pencil set, stack two pieces of plywood and the two pieces of hardwood for the lid and bottom and apply pattern A. Stack the other three pieces of plywood and apply pattern B.



Nailed stacks ready to cut. I traced the outlines of the pens and pencils I was using to create the patterns for the cavities.

Nail each of the stacks together in the outside waste areas. Cut the outside of each stack. Finish sand all the pieces except the four that have the patterns on them.

On the two pieces of plywood that have the B patterns on them, drill blade access holes in the corners (right on the line). Cut out the rectangular centers.



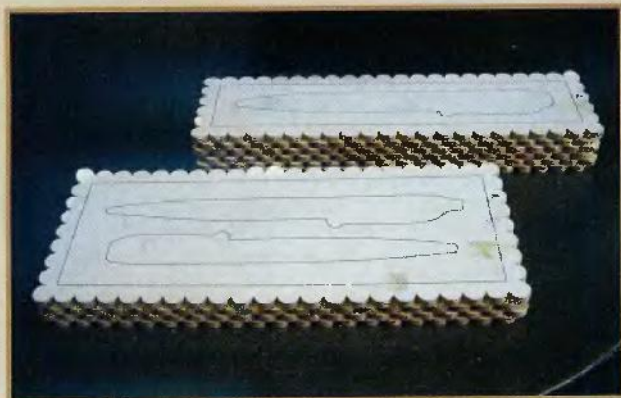
Four pieces to be set aside

Set these four pieces aside for the final stages of assembly.

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Stacked plywood layers

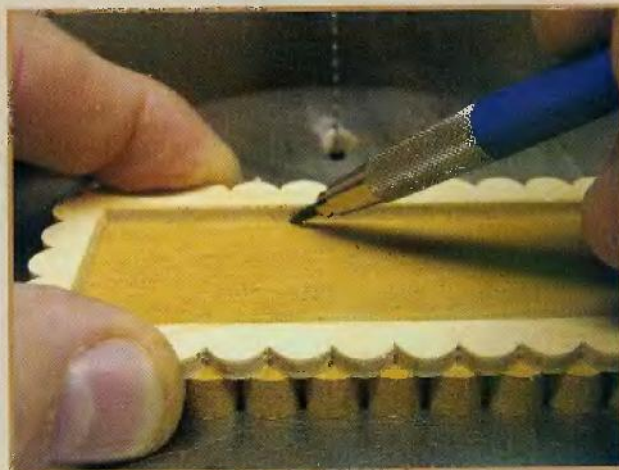
Stack up alternating A and B plywood layers for each box with the layer having the pens and pencil outlines on top. Now that they are in order, apply glue between the layers and carefully align them with each other. I prefer to use Cyanoacrylate glue (CA glue) to bypass clamping and waiting for wood glue to set. Drill blade access holes within the outlines of the pens and pencil and cut out the cavity.



Check that pens and pencil fit cavities

Check to be sure the pens and pencils fit the cavities properly. Remove the patterns and finish sand them. Apply glue to the bottom of the pieces with the cavities, align, and attach them to their hardwood bottom pieces.

Remove the patterns from the four pieces saved earlier and finish sand them. The rectangular centers will be glued to the underside of the hardwood lids, helping to align the lids to the boxes.



Tracing the inside of the frame

Align the frames to the lids and trace the inside of the frames.



Rectangle glued to lid bottom

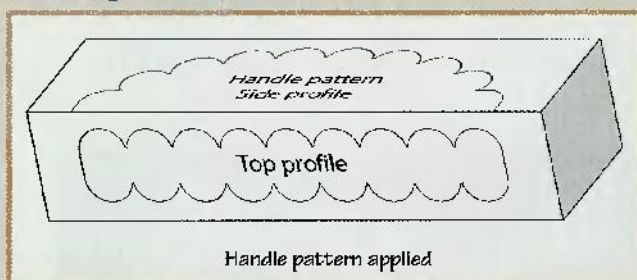
Use those traced lines to position and glue the rectangles to the lids.



Gluing on the frame piece

Align and glue the frame piece to the top of the box.

Making the handle



Cut the pattern for the handle on its solid outside line. Fold it on the dashed center line and apply it to the piece of hardwood for the handle.



Cutting the top profile

Cut the top profile first. Be careful to cut in from the side that doesn't have the side profile pattern on it so the kerf doesn't damage the pattern.



Cutting the side profile

Wrap the block with packing tape to hold it together and cut the side profile.



Finished handle

Remove the finished handle and throw away the waste material. Remove the pattern from the bottom of the handle and glue it to the lid.

The finishing touch

You've got a number of options here. I chose an oil finish that can be sprayed with a gloss or satin finish if desired. I liked the contrast of the natural color of the oiled plywood against the pens and pencil. Another option is to paint the surface and cavity. Still another that I'm going to play around with is flocking. The surface and cavity would be painted with an adhesive matching the flocking fibers. Then the fibers would be dusted on and adhere when the adhesive dries. Looks easy—watch for some projects in the near future using it!

Boxes for other pen and pencil styles

If you want to make the boxes for other pen and pencil styles, cut the pen and pencil outlines out of a copy of the pattern. Put that in a copier, and cover the hole in the pattern with a blank piece of paper. That will give you a box pattern without the pen and pencil outlines. Lay the pen and pencil you want inside the box pattern and trace them to get the new outlines you want.

You can also alter the pattern to fit any object you wish to make a box for. Use copies of the pattern labeled "extra length" to cut and splice the box patterns to get any size needed. Make sure the stack of plywood is one layer higher than the object. The last layer is the frame and lid alignment piece.

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



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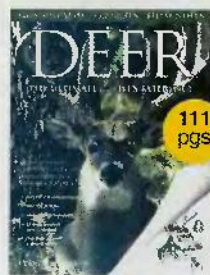
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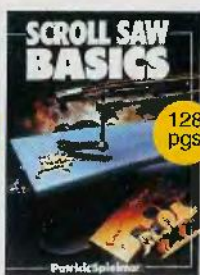
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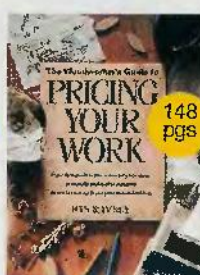
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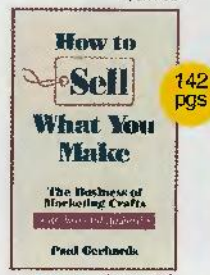
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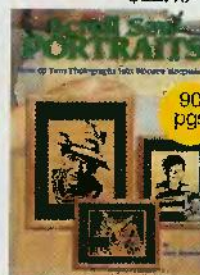
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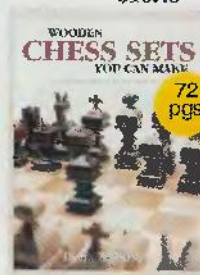
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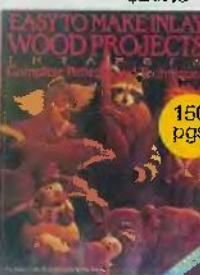
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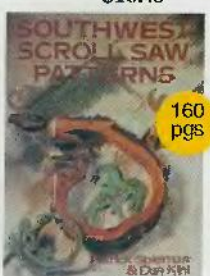
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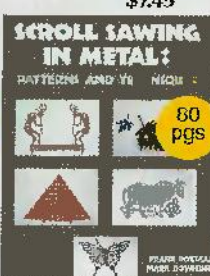
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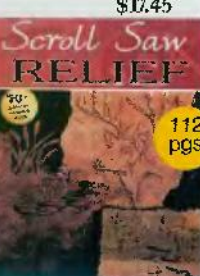
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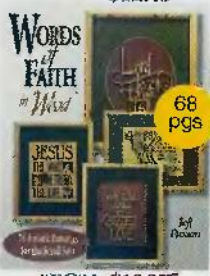
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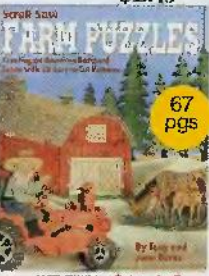
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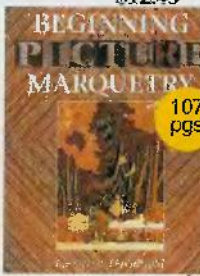
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Making Burl Castles

by Wayne Fowler



Castles, from left to right: "Eagle's Roost," "On the Plateau," and "Out of the Blue."

A few years ago, I bought a book about making castles with a scroll saw. There was a great picture of a castle made from a burl cap or top piece on the cover. While the book had some interesting designs, techniques and information, I was disappointed when the author didn't take full advantage of what a scroll saw could do and didn't give much information on burl caps. A scroll saw is the only saw that does interior cutting without cutting in, and it can do very fine turns unlike any other saw. As with most things, I filed the problem in the back of my head. Then, last year I had an opportunity to buy some burl caps and I tried out some techniques to make burl castles my way. The following describes how I ended up with a house full of castles.

What are burl caps?

Burls are natural growths on the sides of many varieties of trees and usually look like a partial sphere sticking out from the side of the tree. They can be very small to very large. When I visited Muir Woods outside of San Francisco earlier this year, I am sure that I was one of the very few visitors who was admiring the six-foot plus burls on the sides of the redwood trees for other than their natural beauty (I do have a 30" saw!) In general, although burls can be harvested off trees, crafty woodsmen typically recover them after the tree is cut down for fun and excess profit, as burl wood is in extreme demand.

The outer shell of the burl often has interesting characteristics under the bark but, since most woodworkers are interested in burl wood for other purposes, these features are generally ignored. The exception is the burl cap, or the center of the burl's skin, where slicing off more workable boards or veneer becomes difficult. These caps are normally stripped of their bark and sold to wood turner or craft people to be used as bases for other work such as carvings. Stripping off the bark without damaging the features under the bark is a bit of an art. It is sometimes done using water under pressure. Other less intensive techniques include soaking and drying the cap or, as my friend Edgar Werner has discovered, soaking the cap in water, freezing it outside in the winter and letting the cap thaw several times (works best in a Canadian winter).

Depending on how the burl was processed, the caps can be anywhere from less than an inch to four or five inches thick at their center and up to several feet across. They can also be uniformly thick or thin on the outer edges or they can have ridges and valleys that make the thickness difficult to judge. Because burls are general-

ly spherical, the caps are also usually round or oval, but they can come in many shapes. Some samples of complete burl caps are shown in the accompanying pictures (see Figs. 1-3).

Where do you get burl caps?

Since I live in a large metropolitan area, it's really not an option for me to head out to the woods, pry or cut burls off of trees, wait months for them to dry, then remove the bark. The clue for me for source of supply was the fact that wood turners use them. So, off I went to *Exotic Woods* in Burlington, Ontario and there were the burl caps. Dozens of them. And big, with big price tags on them, because they are sold by the pound, and turners like caps with lots of wood. But in the back were a couple that fit a scroll saw profile, meaning that they were less than two inches thick at their peak. I bought several to play with. I have since gone back to *Exotic Woods* many times and have learned that they buy western maple caps in quantity from a supplier in the western United States and get them on a regular cycle by the box skid load. I was fortunate once to be there the week that a new shipment had arrived and was able to buy almost all of the small caps in it.

Since then, I have visited several other stores that cater to wood turners, including *Tropical Exotic Hardwoods of Latin America* and *Cut and Dried Hardwoods* in southern California, and have found caps at each. Therefore, my assumption is that a good source of supply is the turners section of wood specialty stores.

A second source of supply is the Internet, but it gets a little tricky since you are looking for what are, essentially, the runt burl caps that will fit in a scroll saw. Strictly as a test, of course, I recently participated in an auction for eleven small burl caps on eBay and successfully acquired them (like I need more) for about \$5 each including shipping. However, I won't know how useable they will be until they are shipped to me, whereas every burl that I buy in person can normally be used. eBay is better than most Internet sources in that there are pictures and usually good measurements and weights. However, it is an auction and normal auction rules apply: set your limit and stick to it. The best way to find burl caps on eBay is to go to the "Crafts" category, "woodworking" sub-category, and do a search on "burl," in order to avoid all those Burl Ives records. There are usually 200 to 300 items listed, and if you refine the search to "burl caps," anywhere from a dozen items up are usually available. As you bid, always remember that handling and shipping are extra and can actually be more than the purchase price. I have also found several



Fig. 1. Maple burl cap with very fine detail



Fig. 2. Spalted maple burl cap with coarse features



Fig. 3. Grey elm burl cap



Fig. 4. Large burl cap



Fig. 5. Burl cap from Figure 4, after being cut up for smaller castles

Internet suppliers who sell caps by using a search engine and keywords such as "burl cap," "top piece," and several wood types such as maple or redwood.

A third way to source caps is through suppliers at woodworking shows. For some reason, my supplier, Edgar, is always sold out. (He did have some very nice elm and box elder caps recently, before I bought the whole box!)

What to look for in a burl cap

Aside from the obvious "must fit in a scroll saw" rule of two inches or less thick, look for the following characteristics:

- The surface area should be free of deep indentations, which will limit the surface area you have to work with.
- The thickness of the cap should run consistently from thin to thick from the edge to the center.
- The surface of the cap should have interesting features, i.e., don't buy bald caps.
- The detail on the surface should be to the scale of the castle that you plan to make. For example, if you want to make a simple castle with one or two towers, coarser features on the surface work well. If you want a complex multi-tiered castle, then you have to have features that fit that scale. The maple burl in Figure 1 is an example of fine features, whereas the one in Figure 2 has much coarser features.
- The bottom of the cap should be flat and free of any major defect.
- The bottom of the cap should also have attractive lines and swirls in it, as these will show up in the sides of the castles.
- The edge of the burl should be free of any major gouges or cracks.
- The shape of the burl should look like an area of a hill or small mountain for the castle to sit on.

In general, I look for smaller caps because they make better castles. If I find attractive bigger ones, I tend to cut them into pieces so I can make smaller castles (see Figs. 4 and 5). Just use a No. 5 or No. 7 blade with the scroll saw at 90° and cut out natural shapes (ovals, triangles, rectangles, etc.) that would make good platforms for castles.

A few words of warning: the cap features can be very sharp, so you have to be careful when handling them, and you may have to wear protective gloves to properly hold down the cap when you are cutting the castle.

Basic principles for making a castle

I use normal fret cutting techniques at a slight angle from 90° true to cut the castles. By doing fret cutting, the structural integrity of the cap is maintained and I can also put in finer detail by using finer blades. Each castle is composed of concentric pieces, which I normally cut from the inside out. I leave an outer ring of cap as the "ground" that the castle was built on, so you should consider this as you are cutting out from the center and leave enough space for that outer "ground" ring.

Always consider perspective when deciding where to cut, as you likely want the castle to have more room at its front when it is finished. This would normally mean that the tower should be slightly to the rear of the castle to give it better perspective when on display.

For more complex castles, I use multiple towers by essentially creating smaller castles within a larger one. When I do this, I find it easier to cut the outside of the entire castle first, but we'll start with a single tower in the next section.

In all cases, the castle design is freeform, (though not to have those lines to follow for the first little while), but you should try to incorporate features in the burl cap into the design. For example, there are usually round bumps in the cap that can be used as the top of a tower, so cut them that way. Castles also look best when you avoid straight lines, so I tend to use lots of curves in the freeform cutting.

You always have to keep in mind that you are cutting wood, so you should leave enough width in each ring so that the castle walls are strong enough. Hence, when you are cutting the rings, keep in mind that you have to allow sufficient width for as many of the rings as you plan to cut (usually three to five for a simple castle).

Making a simple castle

If you still have money for the electric bill after the eBay experience, start by cleaning the top of the burl cap with a hard bristle or paintbrush and sanding the bottom of the cap smooth. Place the cap down in front of you and look at the top. There is a castle in there waiting to come out, and what you have to decide is where it is.

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A basic castle consists of one central tower with three or four layers, which are, more or less, concentric rings around that central tower. Therefore, you have to find where the central tower is and place it where you can do two or three cuts between the tower and the edge of the cap.

Once you have identified where you want to put the central tower, drill a small hole where you want the edge of the tower to be, set up your scroll saw and blade, and cut the tower as described in the next sections. At this point, I find it easiest to take the tower out so I can then look at the remaining cap and determine where the next interior layer will go. Once you have decided, drill another small hole and cut out the next ring/layer. Repeat the process until you have cut out all the layers (see Fig. 6). The castle should then be ready for assembly.

Scroll saw setup

There is no magic formula for determining what blade to use or what angle to cut the burl at. The saw angle depends on many factors, but, basically, you should move closer to 90° true for thicker burls and when using thinner blade sizes, and away from 90° true for thinner burls and when using larger blade sizes. Experimentation is really the only way to determine what angle cut to use, but eventually you will get it right most of the time.

However, there are several remedial actions that you can take if the pieces are too tight or too loose. The best way to get started is to give a combination a try and if it doesn't work, fix the initial fit and make adjustments.

Saw angle

The saw should be tilted to start about 2° from true down to the right. Thicker caps should be cut closer to 90° and thinner at a degree from true (approximately 3°-4°).

Blade size

Burls are usually pretty hard and thick, so I would normally recommend a larger blade like a No. 7 or No. 9. However, I have had great success using smaller blades, like a No. 2 or No. 5. As long as the blade is sharp and I cut slowly, those smaller sizes are the two blades I use for most castles. The main advantage of the smaller blades is that they are easier to turn, thus allowing for finer details in the castle walls. So for caps up to about an inch thick, I use a No. 2, and for thicker caps, a No. 5.

Cutting

Always cut with the interior piece (the part of the castle you want to go up) to the left of the blade. Cut slowly and follow the natural features in the cap using looping cuts. By a looping cut, I mean to cut using circular curves that range from 1/3 to 1/2 of a full 360° circle. This is what gives the castles the look of towers and curving walls (see Figs. 7 and 8). When you have gone completely around the interior piece, meet up with the original drill hole. Then check to see how high the cut piece will go up. If it goes about halfway up without a lot of effort, that's perfect. If it doesn't go up at all or not much, take the remedial actions for "up" described below and decrease the angle from true by a degree or two. If the piece is too loose, take the remedial actions for "down" described below and increase the angle of the saw plate from true by a degree or two.

Repeat the cutting process for each concentric cut. Go very slowly, with the blade to the right of the piece you want to raise. Given that the angle from true is dependent upon the shape of the cut piece, size of blade and thickness of the cap, you will either have to adjust the angle of the saw plate up or down from true for each cut, or you could just use the following remedial actions.

Up Remedial Actions: If the piece is too tight, adjust the saw to closer to true and re-cut the piece. If you want just a little more height, use sandpaper on the bottom of the cut piece to take off a bit of the bottom. Repeat each action as often as you need to get to the height you want.

Down Remedial Actions: Down is easier. You can use toothpicks (the flat kind) or just cut small strips of wood out of scraps to use as



Fig. 6. This small western maple burl cap was cut with a central tower and four concentric layers around it. The pieces were used to create the castle titled "Out of the Blue."



Fig. 7. This burl cap has had several looping cuts made to it, but the segments have not yet been raised.



Fig. 8. This is the same burl cap from Figure 7, after raising the sections.



Fig. 9. Trim away any excess wedges using a sharp knife when taking "down" remedial actions.

wedges to hold the loose piece in place when you glue the castle together. Just make sure that the wedge is not visible from the top of the castle. If you are not going to put a base on the castle, trim away any excess wedge using a sharp knife underneath the castle (see Fig. 9).

Gluing

Well-cut castles don't necessarily need to be glued, but a little glue never hurts. In most cases, you will be using wedges that will give you the right height for each level, so gluing makes sense. It also prevents the castle from collapsing as the wood shrinks from humidity changes. You should glue the castle together starting from the center piece out until the castle is glued to the outer ring of the cap.

Windows and doors

I use a small wood burning tool with several tips that I bought for a very reasonable price at a major craft chain store to mark windows and doors on the castle walls. These give the castle a more finished look (see Fig. 10). I generally use a small rectangular tip to create the windows. Unless the burl is very polished, using a marker pen to do the same will cause bleeding into the wood and it will look very messy. The advantages of the wood burning are that the marks are permanent and they don't smudge when you apply a finishing oil to the castle. Alternatively, you could use a number 2 pencil to add the windows and doors.

Finishing

I usually give the castle a bath in oil such as tung or walnut after the glue has dried and the windows and doors are marked.

Bases

When the oil is dry, I decide how to display the finished castle. If I am not going to attach a base to it, I put small self-sticking felt pads under the castle to prevent it from marking furniture. I am fortunate that my wife designs jewelry, so I spend a lot of time at gem and mineral shows and can find some great stone slabs to use as castle bases. In jewelry making, the slabs are used for cutting shapes out of them and are the equivalent of rough-cut boards from trees. Since I want the base to complement the castle, stone makes a great contrast for the burl. I epoxy-glue the finished castles to the stone slabs to give them a more finished look (see Fig. 11). However, a base is not required for a castle, or you could use rough wood or other material of choice for your base.

Making more complex castles

The castle called "Eagle's Roost," made of red elm burl, is an example of a much more complex effort. It has four towers of varying heights and starting points and is mounted on a great stone slab that gives a desert effect. All the same techniques apply for this type of castle as for a single tower one. The only difference is that I would recommend cutting the outside piece first to get a proper perimeter view for determining where the towers should be. If possible, I try to "ghost" cut (cut a second perimeter line about 1/4" inside the outer perimeter line) to give the finished castle a little more height. For any of the cuts, always keep in mind the features of the burl cap and incorporate them into the design where possible.

The only difference in gluing the more complex castles is to remember to glue each tower together independently before you glue the towers into the main castle body.

Making small castles

I sell a lot of what I make, and many of my customers are collectors with limited shelf or wall space. I also have bought many thin burl caps that can be cut into smaller pieces. This has led to the creation of many smaller and tiny castles in recent weeks, as I decrease the overall size of the castle into the two- or one-inch across range. The major difference between making the larger castles and the tiny ones is that you have to seriously watch out for the little pieces dropping through the hole for the blade in the saw. To solve this, I use old business cards to cover the hole, which prevents the pieces from disappearing and keeps the floor beneath the saw very clean. You also have to use very small blades (No. 2/0, 3/0) and drill bits (1/32") and a very sharp pencil to mark windows.

The small castle called "On the Plateau," made with a small piece of western maple burl, is of my better efforts to date.

I always ask myself why I am doing this, usually as I'm rehearsing an answer for what I will tell my wife and children as the house starts to fill up with supplies for, and models of, my newest creations. My reasons are pretty simple. The castles I am producing are uniquely mine, from the purchase of the burl cap, to the castle design, to the finished product. They are also very attractive and have sold well in art and crafts shows, particularly the smaller castles. And, most importantly, I am always looking for new challenges for my saw and me. Good cutting!



Fig. 10. Use a woodburning tool to mark doors and windows.



Fig. 11. Several finished castles displayed on bases.



Bothersome Butterflies

drawn by Shelli Robinson, sawn by Kerry Robinson of SK Woodworks



From the playful expression on his face to the awkward position of his gangly legs, this horse pattern feels whimsical and fun. I wanted to forever capture a simple moment in our sometimes over-complicated, all too busy everyday lives.

Note: On the pattern, any completely enclosed space will drop out and will usually have a dot in it, signifying a place to drill the hole for scrolling. I don't place dots where they are most efficient to drill. My husband drills somewhere more convenient and scroll-saw-smart in the negative space. I try to draw with as much detail as I think the wood can hold, and we cut our patterns from Baltic birch to best show off the pattern.

INSTRUCTIONS

Using the method of choice, apply your pattern to the clean surface of your wood. We use Removable Adhesive Paper for ALL of our scrolling projects. (Although we have listed only one piece of 1/8" thick wood in the supplies list, we usually stack out about six boards of 1/8" thick Baltic

birch plywood for stability and enhanced productivity.) We apply double-sided sticky tape to the four corners of the wood, staying clear of the pattern. These boards are approximately 12-11/16" by 9-7/8", cut to fit the inside of some ready-made frames. For a backer piece, you can use a birch board spray-painted black, the cardboard that comes with your frame spray-painted black, or a beautiful piece of naturally dark walnut or other fine wood that has been cut and edged to size.

No matter which pattern application method you use, it is a good idea to apply 2"- or 3"-wide clear packaging tape over the entire top of your pattern. This simple and inexpensive step will lengthen the life of your blades as it helps to keep them cooler by lubricating them while you cut. Do not wrap tape around to the bottom of your wood as this could make your board(s) uneven or take your blade out of square. Make sure your blade is square and check this frequently while scrolling.

Pre-drill all your holes, and put a starter hole at the end of all the single lines. Cut your smaller areas first (usually at the center of the pattern). Take out the biggest areas last. Of course, let your own experience guide your blades.

When you are finished, gently pry the board's apart. For those of you who have discovered the ease of working with patterns printed on Removable Adhesive Paper, simply peel your pattern off. Otherwise, remove your pattern in the best manner and clean. Sand the backs of the boards and carefully blow the sawdust off the pieces using compressed air. Match the pieces to backers, glue in place with wood glue, and frame.

For more information about us, pattern ideas, supplies and information on Removable Adhesive Paper, please visit our website (www.SKWOODWORKS.com). Or mail a note to: SK WoodWorks, P.O. Box 583, Pleasant View, TN 37146. 

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
Wood glue
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: SK WoodWorks, P.O. Box 583, Pleasant View, TN 37146; (615) 430-3839; www.skwoodworks.com. Allow 7-14 days for delivery.

Introduction

Each school day, I drive by a small farm of beautiful quarter horses that produce a number of fine foals each year. Sometimes we just stop and watch as they play, buck, or run like lightning for no reason other than just being alive. It is hard for me to pick a single horse or scene to draw, as all of the colts and fillies are beautiful, funny, and pattern-worthy! I have also begun noticing, especially during the last few years, the migration pattern of Monarch butterflies over my little seven-plus acre patch of heaven. So, mixing my love for horses with the fragile beauty of butterflies, I plopped down at my desk and dreamed up the pattern of this curious colt, who seems to be enjoying the company of his flitting friends in a springtime pasture full of flowers.

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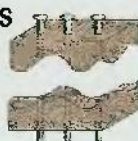


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by Diana Thompson

Angel Clocks



Sharon Lorraine



Rebecca

SUPPLIES

Wood: wood of choice—two pieces 1/4" x 5" x 11-1/4" (for Sharon Lorraine, standing angel—alder was used for model); two pieces 1/4" x 5" x 9" (for Rebecca, seated angel—yellow heart was used for model)
Tools: scroll saw with No. 3R blades; drill press with 3/32" bit (1/8" bit is also needed for drilling the decorative holes in the seated angel); assorted small clamps; disk sander (optional); rotary tool inserted in a router table with 1/8" round-over router bit (optional)
Heart clock insert*

Temporary-bond spray adhesive

Wood glue

400-grit sandpaper

Wood sealer

Small paintbrushes

Clear finish of choice

*Available from Wildwood Designs: 1-800-470-9090,

www.wildwooddesigns.com, Product No. 27096; or from

Cherry Tree Toys: 1-800-848-4363,

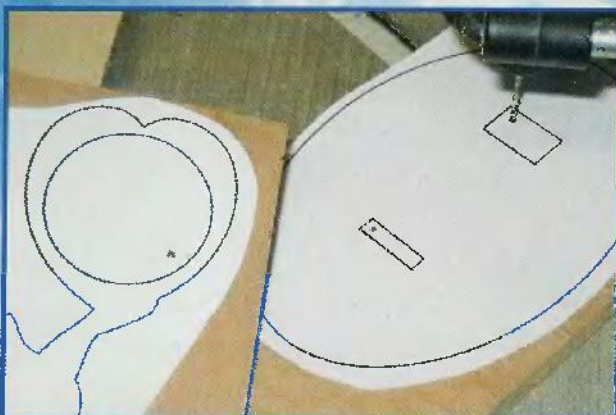
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Introduction

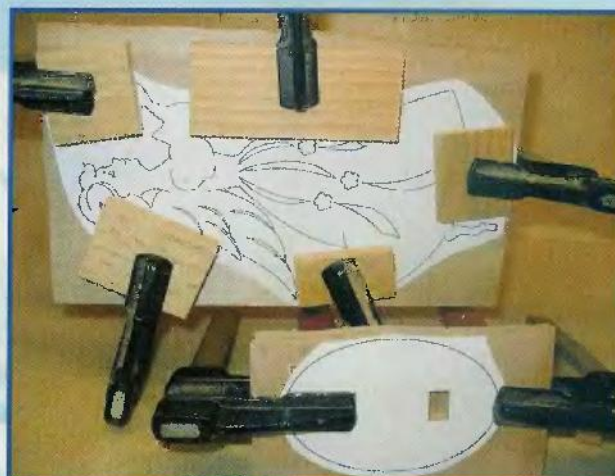
You may wonder why I've developed this method of making the clocks when they could easily be made from 1/4" thick wood with no gluing of a backing piece required. As a personal preference, I don't like the back of the clock inserts to show. With my two piece method, the back is hidden from view and has a more professional look.

INSTRUCTIONS

Making the standing angel clock



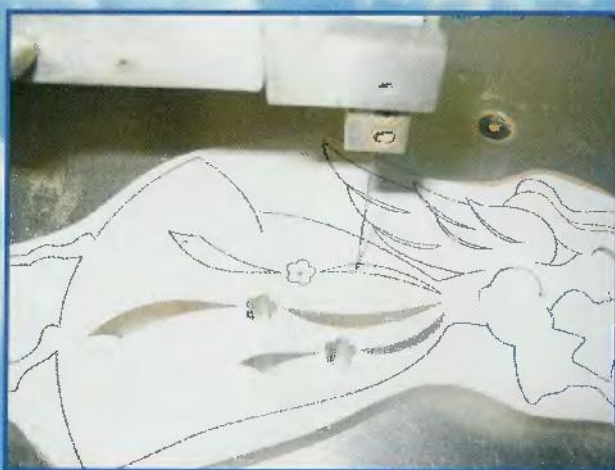
Step 1. With spray adhesive, apply the pattern to one piece of the 1/4" stock. Drill blade entry holes in the clock insert opening and both base openings only.



Step 3. Apply wood glue to the back of each piece and attach to the other piece of 1/4" stock. Clamp in place and allow to dry for at least one hour.



Step 2. Thread the No. 3R blade through the entry holes and cut out the clock and base openings only.



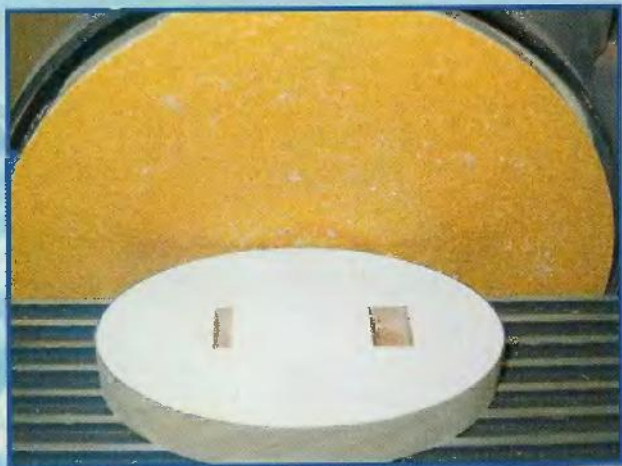
Step 4. Drill blade entry holes in all the frets as in Step 2 and cut them out.

continued on page 30

continued from page 29



Step 5. Cut around the outside lines of the angel and base.



Step 6. Use a disk sander to smooth the edges of the base, making sure to continually turn the piece in order to avoid flat edges.



Step 7. (Optional) Using a 1/8" round-over bit installed in a rotary tool, round over the top edge of the base.



Step 8. Remove the patterns from the wood. Sand the pieces smooth, then apply a coat of wood sealer. Allow to dry, then sand smooth again with 400-grit sandpaper.



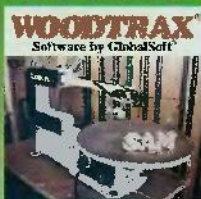
Step 9. Apply wood glue to the tabs at the bottom of the angel. Insert firmly into the base. Wipe off any excess glue with a damp cloth. Apply several coats of a clear finish of choice and let dry. Press the clock insert into place.

Making the seated angel clock

Follow Steps 1 through 9 as above, using a drill with a 1/8" bit for drilling the decorative holes in the angel's skirt and wings.

For questions concerning this project, send an SASE to: Diana Thompson, 6215 Old Pascagoula Rd., Theodore, AL 36582. Email: scrollergirl@aol.com. Visit Diana's website at www.scrollsawinspirations.com.

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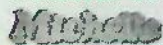
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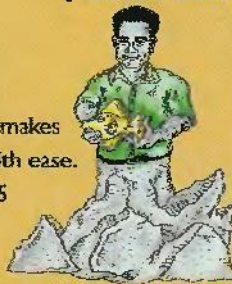
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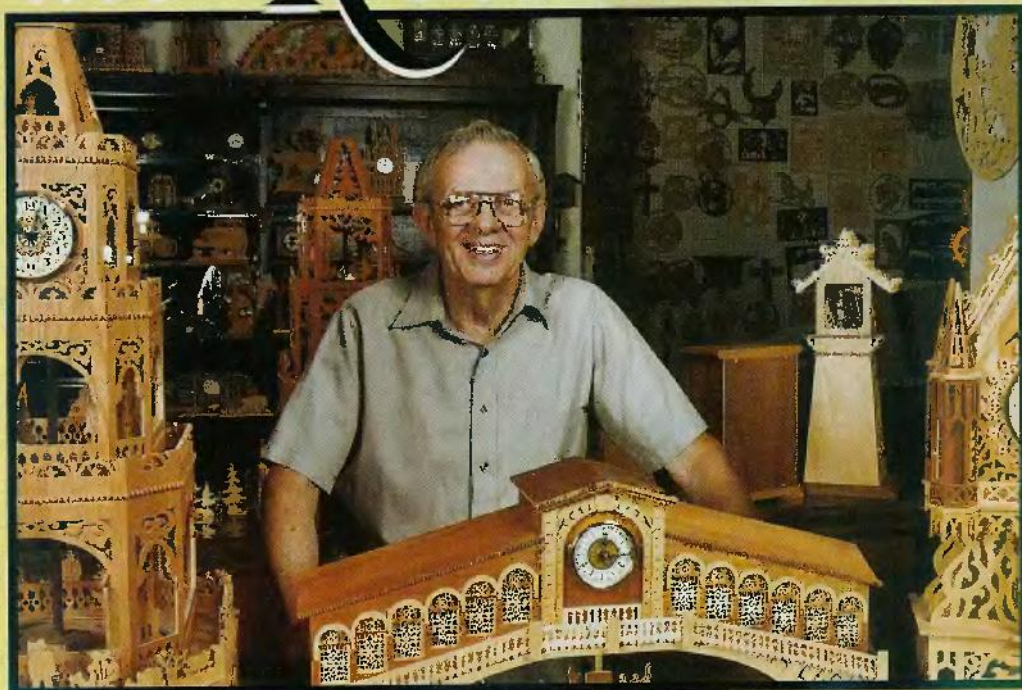
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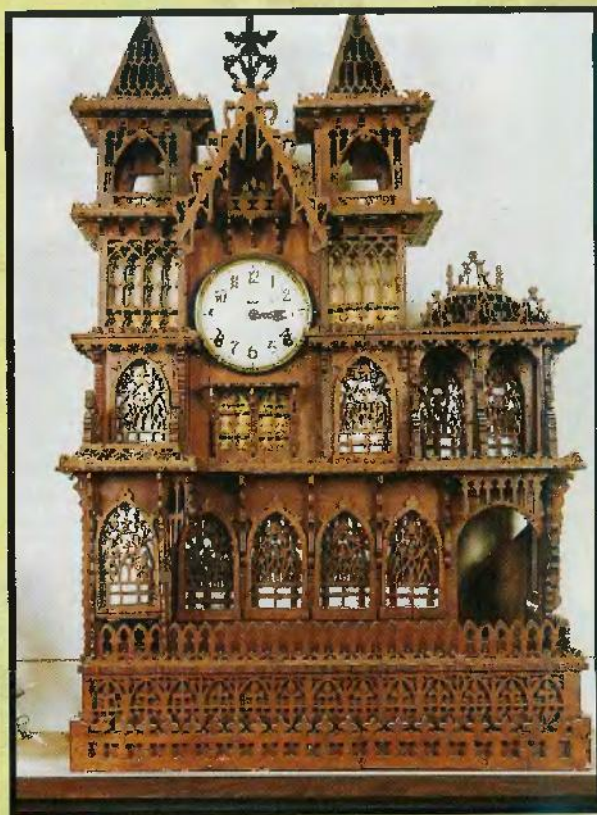
Jim Reidle

by Wes Demarest

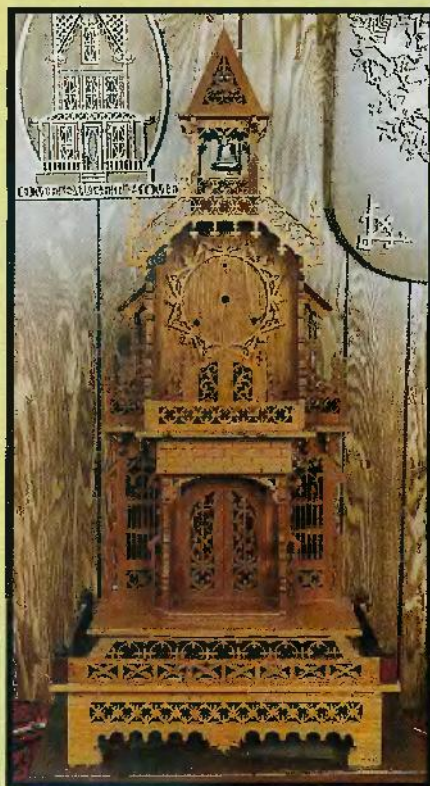


I don't think that there is a reader of this magazine who is not familiar with Wildwood Designs, and like any other business, there is a story behind it. Jim Reidle, founder of Wildwood Designs, learned his woodworking, like many of us, by watching his father. Jim's Dad, Wencil, had built his own hardware store and operated a lumber and machinery yard in Yuba, Wisconsin, and he found great enjoyment in making models and scroll sawing. He created extremely detailed 1/10th scale working models of early American transportation and farm machinery. When he didn't have a machine on hand, he used photographs and drawings supplied by salesmen for sources of his models and used whatever material he could find for their construction. In the early 1900s there were no hobby shops that sold scale parts, so he had to create everything by hand.

Jim still keeps all of his Dad's works of art on display in the store, and I don't use the term "works of art" lightly. Between the working models and the scroll saw work, there is an impressive testimonial to his talents represented, and that talent has obviously been passed on to Jim.



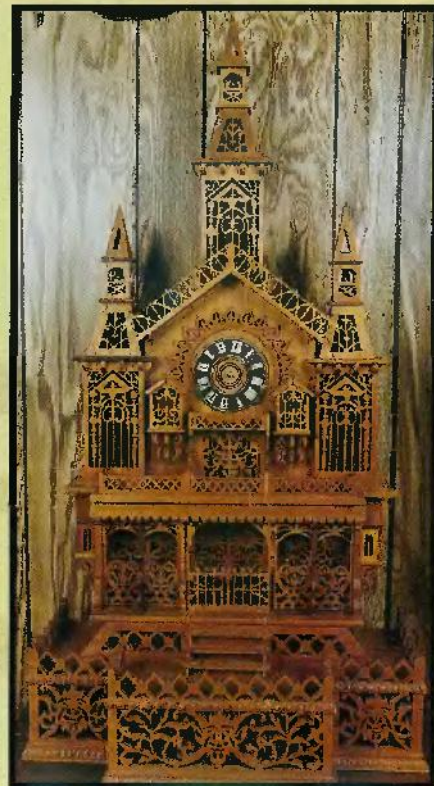
Wencil made this model of the Apostle Clock in 1920, using a foot-powered Rogers scroll saw and the wood of cigar boxes. For you younger readers, cigar boxes were made of 1/4" mahogany in those days, and were prized by woodworkers.



Defender Clock



Dome Clock



Chimes of Normandy

The defender clock, dome clock, and chimes of Normandy were all made by Wencil in 1940.



Here's Wencil's scale model of an 1822 Bailey's mower, which is probably the first rotary mower ever made.

continued from page 33



Wencil's model of the horse-drawn New Idea manure spreader was made well into the 1900s.

Most farm work is arduous, and one is seldom, if ever, "caught up." One chore that never ends is picking rocks from the fields. Every spring thaw brings up a new crop that has to be removed, and this invention, a rock remover-lifter, was created to save the farmer's back. This is another work of art by Wencil Reidle (1/10 scale).



Jim made a good number of models for the patterns you see in Wildwood's catalog, and although he has the advantage of having a supply house with all the material one could want, he still relies on the lessons he learned from his Dad to create them. This is one of their new patterns, The Old Mill Clock.



The Workshop Clock has been a very popular pattern, and one of the many Jim has enjoyed making. As you can see from the collection shown in the first photograph, he has also created quite a legacy that will be admired for ages to come.

Similar to his father, he started cutting on a foot-powered scroll saw that he designed, made from wood. His first project was their Eiffel Tower pattern that he made in the early 1970s, a time when the only patterns available were H.L. Wild and some antique European ones. Incidentally, that pattern is still carried by Wildwood. Then, in 1985, Jim and his wife, Elaine, started Rejtle Products, with the name "Fret Master," producing a catalog offering about 25 patterns that they had printed and mailed out from their kitchen. Sales took off to the point that, in 1990, they moved their operation out of their house to Court Street in Richland Center, with a new name, "Wildwood Designs."

When asked to what event or person he attributes the re-growth of scroll saw interest, Jim is quick to respond, "Pat Spielman!" Pat had been writing woodworking books for several years and in 1986 he and his wife, Patricia, wrote *Scroll Saw Pattern Book*. Pat and Jim met in the late 1980s. They collaborated on six scroll saw books and became good friends. This writer also concurs with Jim's observation that Pat's books, and we have all of them, gave the scroll saw market validity, variety, and inspiration, and to that we all owe him a debt of gratitude. As this issue goes to press, we have learned of Pat Spielman's passing. It is a sad note in the annals of woodworking that Pat is gone, but his voice and vision will carry on for generations to come through his many books.

Jim is now semi-retired and his son, Bill, runs the business with his staff of dedicated employees. He still makes a few of the design models because he loves scroll sawing. If you ever get up Wisconsin way, be sure to plan a lengthy stop to admire the scroll saw work and Wencil's amazing scale models. You will not be disappointed!



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Family Time

by Jeff Zaffino



SUPPLIES

Wood: Baltic birch plywood—one piece 1/8" x 11-1/2" x 14-1/2"
Tools: scroll saw with Flying Dutchman 2/0 spiral blades; drill press with No. 68 bit; palm sander or sanding block; spring clamps; air compressor; bernzomatic plumber's torch (optional)
Temporary-bond spray adhesive
220 grit sandpaper
Black felt (or color of choice)—one piece 11-1/2" x 14-1/2"
Masking tape
Clear coat finish
Mineral spirits
Aleene's tacky glue (clear bottle)
Spray bottle

Introduction

As a designer, I am always on the look-out for pictures that just must be cut in wood. I found exactly that when I stumbled upon the photograph that inspired the pattern for "Family Time." After contacting the photographer and getting his permission, I simply had to try and cut this piece. I hope you will feel the same way when you see the incredible detail captured in wood.

"Family Time" turned out to be an ironic name, considering the amount of time that went into both designing and cutting this piece. Once it was finished, though, not only was it well worth the effort, but my family forgave me, too. The actual cutting of this piece was on display at the Anniston Museum of Natural History (a division of the Smithsonian Institute) during November and December of 2004.

Don't let the pattern scare you off. The actual scrolling is not all that difficult. With a little planning and some friendly advice you can cut this. But don't kid yourself; either. This is a complex cutting that will take quite an investment of time. However, the completed cutting is a work of art that will make any scroller proud! The pattern itself has roughly 1500 cuts in it and took just over 40 hours for me to complete the cutting. One of the most important things a scroller must have before attempting any detailed pattern such as this is confidence that it can be done. Think you can do it, and you probably can.

Since this is my first article ever, I should tell you a few things about me that will make my techniques make more sense. I make my living with my saw, selling framed wall art, so a lot of the things I do are designed to achieve acceptable quality at maximum speed. If you have a tried and true method that works for you, by all

means slick with it. The tips I share here are what work for me.

INSTRUCTIONS

Step 1. I prefer using Baltic birch for my cuttings for two reasons. First, all my pieces are framed, and 1/8" Baltic birch fits nicely in a standard frame. More importantly, however, I like the light grain pattern because it doesn't compete with the image I am cutting for the viewer's eye. I prefer to sand my wood first for obvious reasons. If you are going to use 1/8" Baltic birch for this cutting, I would suggest you stack at least two pieces, though only one is listed for materials required. Many of the areas of this pattern can use that extra support. The extra thick-

ness will also help take some of the aggressiveness out of the spiral, making it easier to control. Use some spring clamps to assemble your stack and run some masking tape down the edges of the wood, folding over both the front and back. Be sure your "good sides" are all facing the same direction and that your wood is flush on all sides before taping. The spring clamps will assure a tight pad and greatly reduce the number of fuzzies that the spiral will cause on all pieces but the bottom.

Step 2. Attach the pattern to the wood using a HEAVY coat of spray adhesive (we will deal with removal later). This cutting has lots of very thin areas and

continued on page 38

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long floating pieces. If you don't use enough glue, they will lift. If you scan this pattern into your computer, you will have a few challenges printing it out on an 11" x 14" page. To solve that, rotate the pattern 90° in any photo editing program and print the pattern on two pages (a program like Rapid Resizer will accomplish that nicely). Trim off the outside edges to the pattern size, leaving a 1/4" tab so the pages can overlap. Tack the pattern down to your work surface and position each page, tacking them as you go. Once the pattern has been reassembled, apply clear packing tape over the seam, edge to edge. Fold back the area where the pattern overlaps and spray the folded area lightly with temporary spray adhesive, then fold the tab back into place. Failing to do this will cause the pattern to lift off the wood when you are cutting the overlapped area.

Step 3. When drilling my pieces, I prefer using spiral blades. I find they suit the type of pieces I design perfectly. Before you drill this piece, try to plan your cutting in advance and drill accordingly. I always start in the most delicate area close to the center and work out into solid wood. This way, if it does break, it does so early on. I cut this with a 2/0 Flying Dutchman Spiral and used a No. 68 drill bit to drill my holes. If you are using a drill press, save yourself some frustration and make sure your depth stop is TIGHT before you drill. (Mine worked loose, and you can imagine my frustration when I turned the piece over and about 1200 holes hadn't come all the way through.) Secondly, using a bit that small on Baltic birch will often cause the wood to "splinter" on the bottom, clogging or, worse yet, obscuring your holes, making blade changes all but impossible. To eliminate this problem, run the bit down in the hole twice. The first time will drill it and the second will cut the back clean.

Keep in mind as you begin cutting that a pattern is simply a guide book, not a rule book. Feel free to make any changes you want. Thicken some lines or remove some of the cuts, for example. Do whatever you feel meets your talent, experience and saw. I do this quite often on patterns I designed myself.

Blade tension on a pattern like this is especially important; the blade will need to react as soon as you move the wood. I like a setting of about 4 to 4-1/2 on my Dewalt. Use a tension you are comfortable with, bearing in mind how thin the connections in this pattern are.

I am often asked at shows by other scrollers, "How did you cut that and not break that long piece that hangs into the waste area?" The two things I tell them always seem to make their eyes light up, so I will share them here. First, if you are using a spiral, it is not necessary to turn the wood around the blade. Use the blade like a pencil and trace the lines of the pattern using the entire 360° of the cutting surface a spiral offers. Another technique I often use is to change directions when I cut. Often, if you follow the line all the way around, you will end up with a long piece that hangs way back into the cut-out without enough support to keep it from breaking off. Instead, change direction, cutting across the waste area to the hanger. When you get to it and cut it, then resume the outline, you won't lose those pieces.

Take your time and let the blade do the cutting. If you feel like the cutting needs more support, use clear packing tape on the top and bottom to give it some extra support. This allows you to see the pattern while supporting the piece. If you find some of your cut-outs get stuck in the hole and you have trouble getting them out, try using a dart. The long, thin tip works great for pushing scraps through. As you continue your cutting, plan to leave an area for last that is big enough for you to lift the piece off the saw with.

Step 4. Once you have completed the cutting of your masterpiece, unpack the stack by peeling the tape from the

back of the stack up to the pattern side. While the pattern is still attached, use an air compressor to blow the dust off both the front and back. **Note:** be sure to place something solid behind the piece for support when blowing the dust from it. Also, be sure to turn your pressure down to about 40 PSI.

Step 5. We still have a few steps left, but we are well on our way to completing a true work of art. To deal with the fuzzies that a spiral will inevitably leave, I use a bernzomatic plumber's torch (yes, you read that right!) to burn off the fuzzies, much in the same way they used to burn off the pin feathers from a plucked chicken. Start by standing the cutting, back side facing you, against a piece of scrap wood that is big enough to completely cover the piece. Then use the torch to burn off the fuzzies. There are a few very important things to keep in mind here. First, turn the torch way down. Second, make sure the scrap wood totally covers the piece. Having all the cut-outs with something solid behind them will greatly eliminate scorch marks. Finally, keep the torch moving quickly. Make several passes, being careful to not hold the torch in one place or you will burn through. Once you have finished this, use a compressor to blow off the charred fuzzies and repeat as necessary. This process will not work if you intend for both sides of your cutting to be seen. However, since we are adding a backer, it will do nicely for us here.

If you prefer not to use the torch, or if you plan to display both sides of the cutting, you may want to try removing the fuzzies using a sander, a dremel tool, any number of files, or even an exacto knife.

Step 6. To remove the pattern, use a spray bottle filled with mineral spirits and mist the paper thoroughly. Let it soak in for about five minutes and you should be able to peel the pattern off in one piece. Remove the tape from the edges and then mist the entire piece one more time. This time rub gently with the balls of your fingers to remove any stubborn glue or paper that remains. I know you are thinking that mineral spirits will discolor your wood, but this is not true. Let dry thoroughly (overnight is best) before you apply your finish, and you won't be able to tell the piece you used the mineral spirits on from one you didn't after they are finished. **Note:** Mineral spirits are flammable! **DO NOT** use the torch to remove any additional fuzzies once you have applied a flammable solvent.

For a final finish, spray the piece front and back with two coats of lacquer.

Step 7. I prefer to use felt for my backer because I like the texture of it, but feel free to use whatever you like. I have found that black works the best, but once again, this is your cutting, not mine. I use Aleene's tacky glue in the clear bottle (it dries crystal clear just in case) to mount my backer board. Use care to avoid glue running out into the cut-outs.

Step 8. The last step for me is the one most often overlooked by other scrollers I talk to. Select a beautiful frame for your work. You wouldn't build a million dollar house and then put vinyl siding on it, would you? Of course not! You spent a week of your life cutting this piece of wood and it deserves to be treated like the true work of art you created.

I hope you enjoy the challenge this pattern presents and that you will share your cutting of it with us. Remember to enjoy the experience. Good Luck and Happy Scrolling!

Jeff has been scrolling for about 1-1/2 years and designing for a little over a year. He is an accomplished "artist" with scroll saw works hanging in four galleries across the nation. Jeff says that he owes a great deal to Gary Browning and Tom Mullane for their guidance and teachings. To see more of Jeff's work or if you have questions or comments for him, contact him directly at scrsawportraits@aol.com.



Fun Trinkets

by Dan and Ray Wilckens



SUPPLIES

Wood: any three contrasting woods (paddauch, walnut, and maple were used for models)—assorted 1/8"- to 3/16"-thick scrap pieces of all three woods (largest piece needed measures 6-1/2" x 3-5/8")
Tools: scroll saw; drill press with small drill bit
Temporary-bond spray adhesive
Sandpaper—various grits
Small file
Xacto knife
1/16" Dia. copper wire—one piece, 10" long
Wood glue
Oil finish of choice



Introduction

One Saturday, Dan came over to work in the shop. Since we didn't have anything pressing to do, we decided to clean out the scrap box, and here are Dan's results!

INSTRUCTIONS

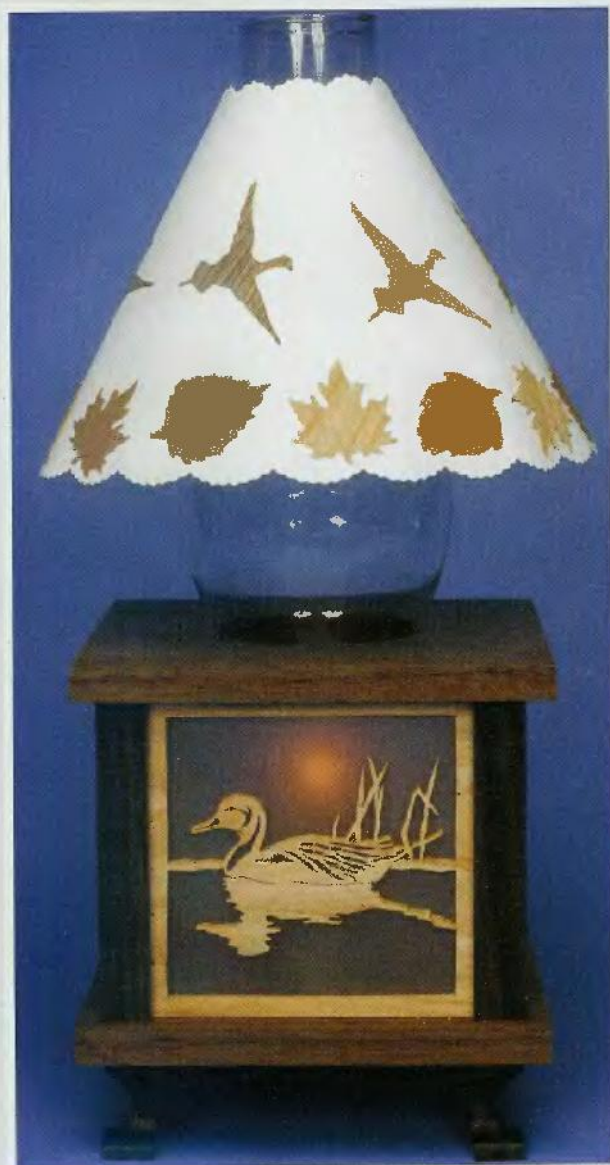
We used 1/8"- to 3/16"-thick wood pieces for the trinkets. As you can see, we just cut out several of the same designs in different sizes and layered them on top of each other, but you can use your imagination and come up with many other little fun projects. The wood types identified with the pattern pieces indicate the wood color, Wood I being the lightest, and Wood III being the darkest. Feel free to vary the type and color of wood as desired. Just let your creativity take over. The patterns can be enlarged or reduced in size, or even used on other designs. The main objective is to just have some fun! We hope you enjoy these trinkets as much as we did.

When assembling the flying doves, it is necessary to first drill a 1/16" dia. hole 1/4" deep into the bottom edge of each dove. Cut the copper wire into three assorted sized pieces, then insert each one into a hole and glue in place. Drill three more holes 1/2" deep into the top rounded edge of the large dove rock. Insert the other end of each copper wire into a hole and glue in place.

For questions concerning this project, send an SASE to: Wilckens Woodworking, P.O. Box 52096, Independence, MO 64052. Email: wilckwood@aol.com.



Pintail Duck Nightlight



Introduction

When Tony and I began to design our Pintail Duck Nightlight, we decided to incorporate scrolling, simple joinery, and the use of veneer into the project, along with experimenting firsthand with the compound feet introduced by John Nelson and John Pothemus in the November 2004 issue of *Creative Woodworks & Crafts*.

Our choice of materials contrasts the rich warmth of polished Walnut with the satiny luster of Maple. As the shape evolved into a cube, we realized immediately that a set of feet raising it upward would add both elegance and proportional balance. They certainly made a charming difference. Thanks to the above mentioned design team!

Aligning the feet, however, will be your challenge, as they must sit below the base directly in line with the corner posts.

SUPPLIES

Wood: walnut—two pieces 1/2" x 6-1/2" x 6-1/2" (for base lid and bottom), four pieces 3/4" x 3/4" x 4-1/2" (for corner posts), one piece 1" x 1" x 10" (for feet); maple—four pieces 1/4" x 5" x 4-1/2" (for side panels), one piece 1/4" x 5" x 5" (for lid underside panel); Baltic birch—two scrap pieces 1/8" thick.

Tools: scroll saw with Nos. 2/0 and 5/0 reverse tooth blades; drill press and bits; table saw with cross cutting fence; cabinetry quality table saw blade; orbital sander; clamps.

Scraps of veneer (for lampshade decorations)

Plexiglas shade support (one 4" x 4" piece)

Plexiglas panels (four 1/16" x 4-3/8" x 4-3/8" pieces)

Nightlight kit, No. 285-032-07*

Traditional clear glass chimney (3"-Dia. base x 10" high).

No. 276-007-09*

White lampshade [6"]**

Temporary-bond spray adhesive

Clear packaging tape

Double-sided carpet tape

Carpenter's glue

Brush and clear drying glue

Sandpaper, assorted grits (220 to 600)

Four 3/4"-long No. 6 flathead screws

Liquid Nails, clear

Tung oil or finish of choice

Matte polyurethane

*Available from National Artcraft.

www.nationalartcraft.com; 1-888-937-2723, or 330-963-6011 (outside USA); 7996 Darrow Rd., Twinsburg, OH 44087.

**Available from Shades-4-Fun, www.shades4fun.com; 1-888-722-7798 or 920-722-5557; PO Box 523, Menasha, WI 54952-0523.

To hide the small lightbulb from view within the lamp, Tony borrowed an idea from one of his friends who had "frosted" thin and strong Lexan simply by sanding it. It's safer than glass, easier to shape, and "poke proof," unlike the rice paper used for this purpose in days gone by. While continuing to experiment with various types of veneers, we discovered that the inexpensive pre-cut lamp shades from Shades-4-Fun are a great surface for veneer artistry. They arrive flat, ready and easy to decorate, but if you don't have access to veneers, you can paint, stencil or decorate the shades in any other way you choose. Or, just skip the glass lamp and shade.

For removing dust, we simply use our vacuum cleaner and its soft-haired upholstery brush; to varnish, we decided to try a non-spray hand-rubbed tung oil to enhance the natural beauty of the wood. This included applying tung oil to the delicate scroll work with a soft and absorbent pipe cleaner. The earthy odor of tung oil disappears in a few days and your project will glow with a deep aged luster. We hope you enjoy making one yourself. A sincere thank you goes out to our generous and always helpful friend Bernie Bell of Digby.

INSTRUCTIONS

Make photocopies of the original patterns and keep them for future reference. Use some scrap softwood to adjust your saw fence to all finished dimensions before committing your good wood to final cuts.

Preparing posts, panels, base & lid

Rip a 1" x 1" x 10" piece of walnut into four 2"-long pieces and set aside for feet.

With your walnut post material planed to 3/4" thick, set your table saw rip fence to exactly 3/4" away from the blade. Rip cut

your four walnut posts.

Rip cut your 1/4"-thick maple or material of your choice to exactly 4-1/2" wide. At the same time rip out your 1/2"-thick walnut board to exactly 6-1/2" wide. Remove the rip fence and replace it with the cross-cut fence.

Place a block and clamp precisely 6-1/2" away from the blade and do a test cut on a scrap. You want your cut to be sized exactly the same width as you ripped the board so you end up with two perfectly square 6-1/2" pieces. These are your base bottom and base lid.

For the maple board, you now have to change the clamp and block to 5", do a test cut and then cross-cut your four panels. The lid underside panel is also 5" x 5" x 1/4" thick. Cut it while the cross-cut fence is set to 5". Again, change the block and clamp to match the 4-1/2" width of your maple panels and cut the four walnut posts precisely to that length. Your final cross-cuts are the four 1" square x 2"-long walnut pieces from which you will scroll cut your compound feet. **Note:** your posts and mating panels should all be 4-1/2" high.

Cutting slots in the corner posts

Lower the blade until you have a height of 1/4" above the table. Use some 3/4" square scrap wood to check for depth accuracy, as this is the maximum depth of the slots you will cut lengthwise on two sides of each post (see **End View Diagram**).



Corner Post
End View Diagram

The saw fence must be set and tested on scrap material so that the saw cut is exactly 3/16" inward from the outside edge. When that is set, run all four posts over the blade using a safe push stick (see **Fig. 1**). Turn the posts around and lay them in the correct position for the next cut, so that the slot you just cut is facing and will touch the fence and is nearest to the top long face of the post.

Push the posts through the saw again for the perpendicular slot. Because the finished thickness of the panels is also 3/16" and our table saw blade isn't that thick, we were obliged to make another cut to gain the needed slot width. To do that, you have to move your saw fence slightly closer towards your blade. Do not run your posts through until you've checked the new setting on the scrap wood on which you tested the first cut. We left our slot width slightly undersized and sanded the panels with 400-grit paper until they fit. A roundover on the panel edges also helped them fit snugly and seat flat to the bottom of the slot. With your walnut posts slotted and dimensioned, you can set them aside.

Compound feet

Make four copies of the pattern for the feet. Your wood blocks should measure 1" x 1" x 2". Fold the pattern along the dividing line so that it can wrap around the block easily.

Spray a light misting of temporary adhesive onto the back of the pattern. Apply the pattern to the 2" block of walnut, making sure the bottom edge is even with the bottom of the piece of wood. Apply a layer of clear packaging tape over the block.

Drill the entry hole through the block of wood as indicated on the pattern. Thread your blade through the hole and cut the first side of the foot out, being careful to make the top of the foot as straight as possible. Turn the block a quarter turn and saw the remaining side of the foot. Repeat the procedure with the other three feet.

Scroll sawing the side panels

When we made this project, we scrolled two side panels at a time by stack cutting the panels. This is especially helpful when you are doing several of the same projects. Place a tiny strip of double-sided carpet tape at the top and the bottom of the side panels (see **Fig. 2**). In this project, the top center and bottom center were the strongest parts of the panels, so we chose them as the placement points for the tape.

Carefully line up another panel and place it over the first one. Press firmly so the panels adhere (see **Fig. 3**). Apply a light mist of temporary adhesive to the back of the pattern piece. Allow to slightly dry, enough to feel tacky, and place it over the panel. Press firmly (see **Fig. 4**). Apply a layer of clear packaging tape over the entire surface of the panel. This is extremely helpful to avoid burning the wood while you cut, as the glue from the tape lubricates the blade.

Use a small drill bit and drill entry holes in the waste areas of the design.

Thread your blade through the holes, and cut out the design on the scroll saw using the 2/0 reverse tooth blade (see **Fig. 5**). Begin by cutting the innermost areas first, and work your way to the outside. This allows maximum strength of the piece while cutting.

Carefully remove the pattern pieces and remaining packaging tape from the pieces.

Assembly of nightlight box

Have your glue, clamps, a clamping strap, scrap wood and weights ready. Begin by dry fitting your panels into the posts on a very flat surface (see **Fig. 6**). Our assembly was done on a granite cutting board. Measure both top and bottom from corner to corner on each side to make sure the panel and post assemblies used to form your lamp box are square.

Have carpenter's glue ready (we used a syringe from the drugstore) so as to lay a bead into the bottom of the two slots which will be accepting your first panel. Go easy on the glue to avoid messy squeeze-out and have a damp rag at hand to wipe clean any excess glue.

Continue with the next panels and, using hand pressure, squeeze all the panels until they sit firmly in both the top and bottom of the slots. With your side panels now in their posts, be sure that they all sit flush and flat and mesh tightly. Your box should be square and ready for clamping (see **Fig. 7**). We



Fig. 1. Run all four posts over the blade using a safe push stick.



Fig. 2. Place a tiny strip of double-sided carpet tape at the top and the bottom of the side panels.

against the underside of base (see Fig. 10). Leave slightly loose and repeat with three other feet. With screwdriver ready, align your feet with the sculpted sides facing outward from each side and sitting squarely to the adjoining edges. Allow to dry.

Gluing box to base

Place glue around each screw hole on top side of base and a dab on the post bottoms. The corner posts should sit 1/4" in from the base edges on all sides but above all should sit over the feet. Allow to tack for a moment while you make ready your scrap wood and weights to apply downward pressure. Align your box on the base with the posts sitting squarely over the screw holes. Place flat scrap wood on top of box and then weights. I used approximately 20 pounds. Clean up any excess glue with a damp rag. Let dry.

Plexiglas

Cut four pieces of 1/16"-thick Lexan to 4-3/8" x 4-3/8" square. Dress edges smooth and frost with 400-grit fine paper on both sides. Wash with soap and water and dry. Choose four spots on inside of panels to apply Liquid Nails or glue that bonds plastic to wood and apply sparingly. Use finger pressure to seat Lexan into glue so it lies flat against maple panel (see Fig. 11).

When the lamp base assembly is completed, you can install the light kit by placing the shaft into the center hole from the bottom into the base and securing it into place with the screw included in the kit.

Walnut lid & maple underside panel

Place maple panel on surface you have chosen to be the underside of the walnut lid and center it as precisely as possible. There should be a 3/4" space between its edges and those of the walnut lid. Measure and trace a very light line around it.

If you are not using the pattern provided (dotted line), the lid underside panel, which is a 5" x 5" square, must be trimmed across its four corners so it will slide past the post tops. Measure 5/8" from each corner both across and down and make a tick on the edge of the 5" square. Take your pencil to mark across from tick to tick to form an equal triangle. This is what you want to cut off. When cut, sand smooth and dust. Glue exactly within the light pencil line square you drew on the walnut piece. Clamp and let dry. The walnut lid and underside panel are now glued.

Marking hole for glass chimney

Again, if you are not using the circle found on the pattern of the lid, find the center of the walnut lid by lightly intersecting lines in an X pattern from corner to corner. Measure the base of the glass chimney. It will not be a perfect 3" circle, so you may have to set your circle scribing compass to just slightly more than 1-1/2". Place the point of the compass on the center point where the lines cross and arc a 3" circle. Place the chimney within the circle and check the fit. If you are satisfied, take it over to the scroll saw and cut your large hole out, cutting through the walnut lid and attached underside panel (see Fig. 12). This is the final work to be done on the lamp itself.

Applying finish

We chose to apply tung oil, because of its deep penetrating shine that is often only seen on the finest of wood furniture. Make sure that all glue is completely dry before applying any oil-based finish, or the glue joints could fail. Typically, when applying tung oil, wipe a thin coat of oil on to the wood, let sit for ten minutes, wipe off the excess, then buff with soft cotton or flannel. We used a soft, absorbent pipe cleaner to apply the oil to the delicate scroll work areas. Follow the application instructions for your specific finish, however, because there are several varieties on the market.



Fig. 7. Insert the side panels in their posts, being sure that they all sit flush, flat, and mesh tightly.



Fig. 8. Drill the light kit and venting holes in the base.



Fig. 9. Drill your pilot hole diameter so that your chosen screw slides through snugly. If you choose to countersink your screws, select a drill bit no larger than the screw head diameter and use a small piece of masking tape carefully wrapped around the bit for depth control.



Fig. 10. Dab glue on the top of the foot around the pilot hole and carefully thread the foot onto the screw, holding it as straight as possible so it will seat itself flatly against the underside of base.

continued on page 44

continued from page 43

Lampshade support

Copy the lampshade support pattern to a piece of paper. Make sure that the inside hole fits over your glass chimney. If it is a different size, be sure to adjust the pattern accordingly. Spray temporary adhesive to the pattern and apply it to a piece of Plexiglas.

Cover both sides with a layer of clear packaging tape. (This is essential so your Plexiglas does not melt back onto itself during the cutting process!)

Drill an entry hole in the waste area of the pattern. Cut out the support, doing the inside cut first. You should cut at a very slow rate of speed in order to avoid excess heat build up, which will result in the Plexiglas melting back onto itself as you cut. Lightly sand the edges.

Lampshade

We used a pre-made paper shade from Shades 4 Fun. It provides great versatility and is easy and fun to customize to any lamp you may be making.

Cut several pieces of various species of veneer into approximately 5" x 5" squares. Place the layers of veneer between two layers of 1/8"-thick scrap Baltic birch. Apply the patterns for the leaves and the pintail duck silhouette to the top layer of Baltic birch using a temporary adhesive. Wrap everything in clear packaging tape, binding all layers together. Scroll saw the designs, using the 2/0 reverse tooth scroll saw blade.

Lay the shade out on a flat surface and arrange your leaves and ducks in a pattern that is pleasing to you.

Brush clear drying glue onto the back of each individual piece, being careful not to break any of the delicate edges off in the process. Be sure to apply glue all the way to the edges of the pieces.

Firmly press the pieces into place and place a weight on top of them to allow them to dry. Continue adding pieces until your shade is finished (see Fig. 13).

When the appliqué pieces are thoroughly dry, run a thin bead of clear drying glue down the back seam of the shade. Glue the shade together and clamp in place until dry. You may want to spray your shade with a light coat of Matte polyurethane to protect it from dust and dirt. Enjoy your newly made nightlight!

For questions concerning this project, contact Sheila Bergner-Landry, (902)245-5865, e-mail: Scrollgirl@comcast.net. Visit Sheila's website at www.toysinthecrafts.ws to view seven new lamp designs available for purchase, as well as many other woodworking patterns.



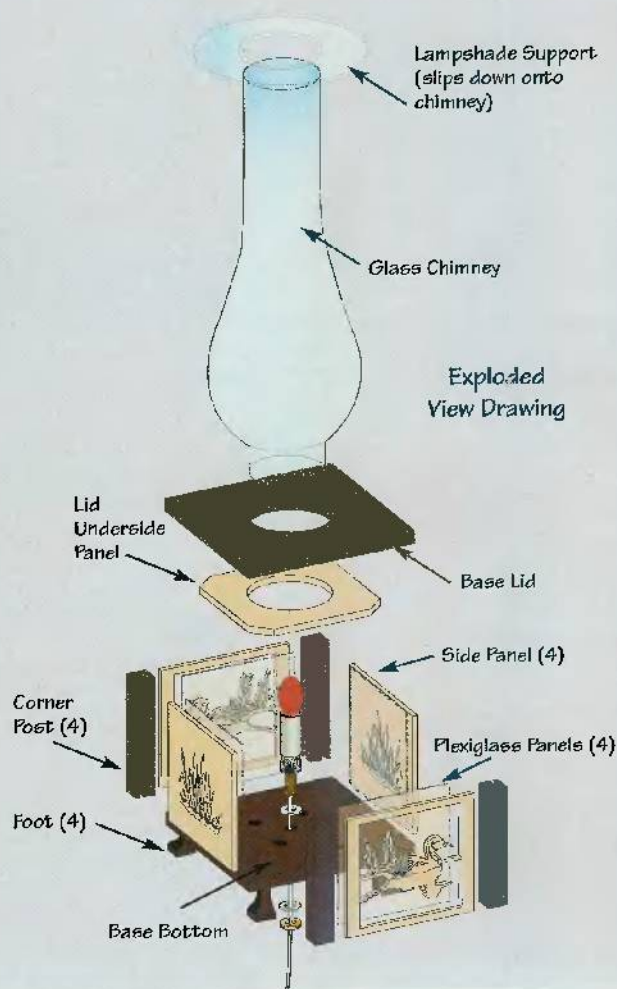
Fig. 11. Glue the Lexan piece flat against the maple panel.



Fig. 12. This shows the walnut lid with the attached maple underside panel. The center hole is the opening for the glass chimney.



Fig. 13. Apply veneer appliques to shade.



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The five scroll saw projects shown above were designed by John Nelson exclusively for **Creative Woodworks & Crafts**. All five were made with Rit Dyes and were featured in **Creative Woodworks & Crafts**.



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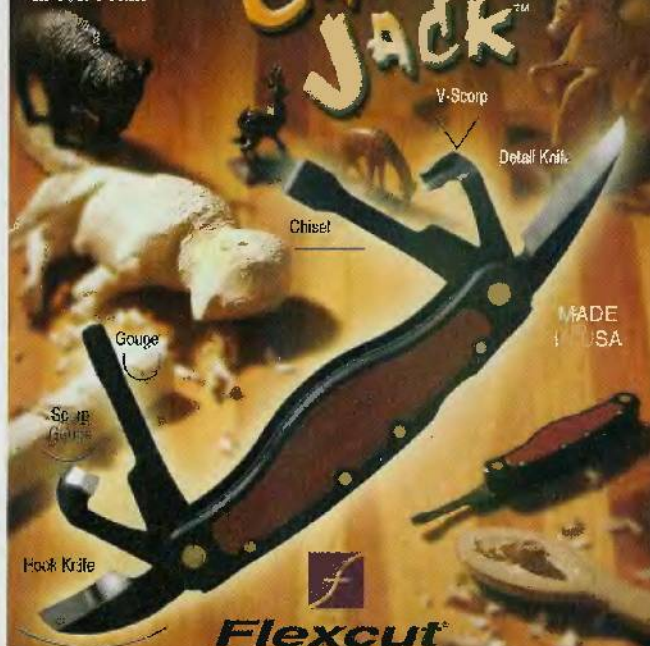
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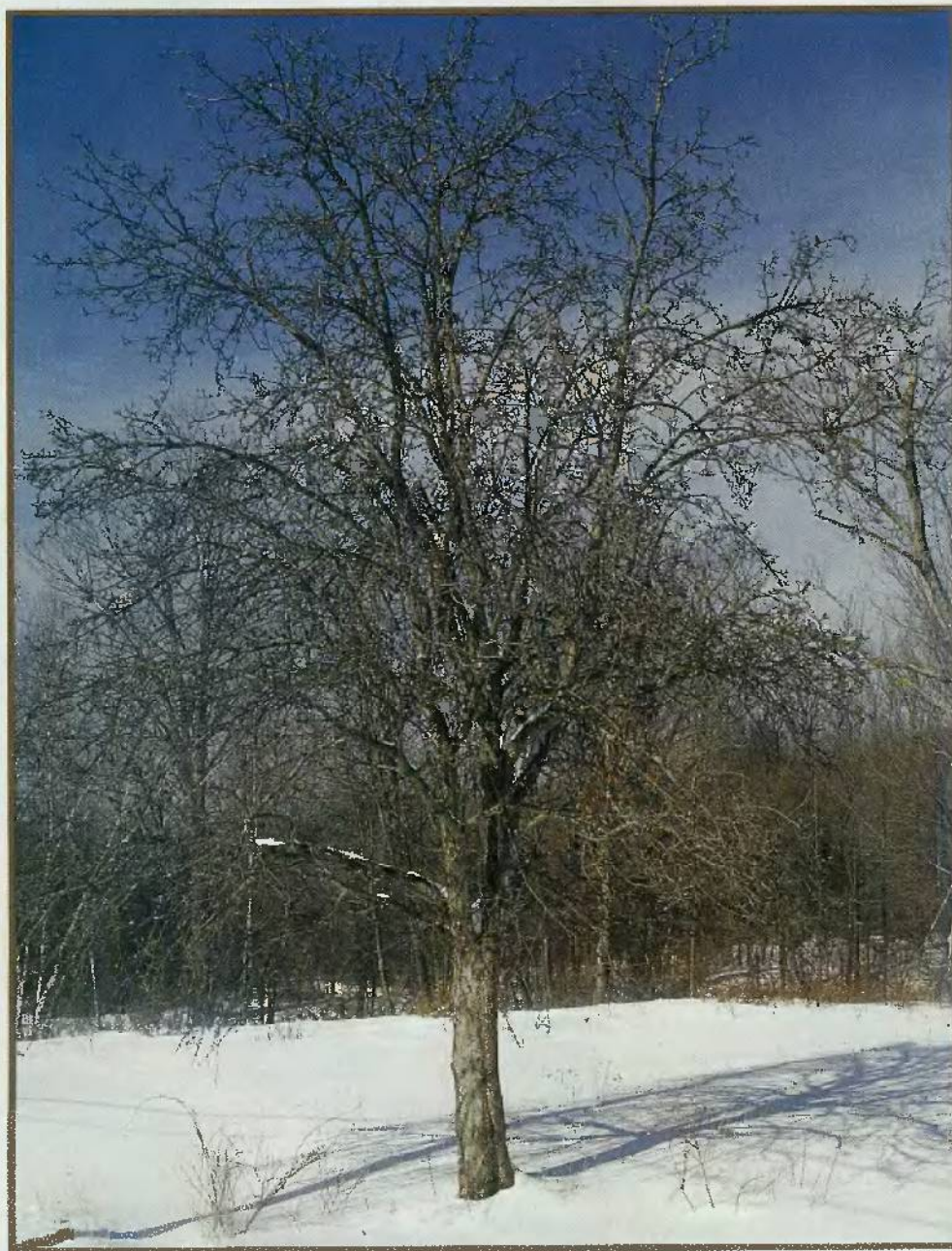


WES' WOOD PILE

by Wes Demarest



APPLE



Apple (eating type): *Malus domestica*, and Crab Apple (also known as wild apple): *Malus sylvestris*.

Some books list the species as *Pyrus*, but the *Malus* designation is now the common usage. For the purpose of woodworking, all apples will be combined in this profile because there is slight, if any, difference in the woodworking characteristics of the majority of these species, and all are members of the Rose (*Rosaceae*) family because of their blossom characteristics.

There are more than 10,000 different kinds, domestic and crab, of apples growing in the temperate regions of the world, both north and south of the equator. The crab and domestic varieties do best on fertile, well drained soil types, whether light clay, sand or loam in open areas. Both types will attain heights from several feet to not more than fifty feet, with large spreading crowns and trunk diameters ranging from a few inches to more than twenty-four inches in exceptional specimens.

There are a large number of crab apple trees native to North America with many of them distinctive species. However, they readily hybridize along the borders of their regions, making positive identification difficult. Many of them are used as ornamentals or as grafting stock for eating apples, while others have been imported for landscape use.

and they have accidentally or intentionally been hybridized. The selections as to blossom color and fruit type are nearly endless, allowing the landscaper wide latitude in property accents.

Then there are the domestics (eating types). It is reported that eating apples as we know them are not native to North America but were brought here by the earliest European settlers. They originated many thousands of years ago in Kazakhstan in the western Himalayas and have been used by mankind well before recorded history. While Native Americans have been recorded as harvesting and preserving apples prior to the arrival of the Colonists, they were using crab apples. It is unknown who first began selective cross breeding to improve fruit quality and characteristics, but the Greeks were doing it at least 300 BC, a practice that continues world wide to this day.

Historic records of the early Dutch settlers indicate that they brought seeds and seedlings to the New World prior to 1620, but had marginal success, a problem also encountered by the English when they arrived. The problem was pollination. Honey bees were not native to the New World, and according to a local beekeeper friend, the English imported the first honeybees to the settlements in Virginia in 1622, and subsequently to the rest of their holdings. By the 1650s, the bee population was well established, a development of tremendous economic importance.

Apple trees are among the easiest trees to identify, whether domestic or crab, because of their shape, bark, leaves, blossoms, and in the autumn, the fruit.

The bark is distinctive with a brown to gray color with green markings, and scaly with flaking plates. It has been used medicinally to relieve fever.



Leaves are green on top, oval to egg-shaped, with somewhat toothed margins.



The underside of the leaf, depending on the species, can be woolly to nearly hairless, and in the majority of cases, lighter in color to nearly white.

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Apple blossoms are a welcome sight in the spring and attract bees from far and wide. My beekeeper friend transports his hives to orchards across the eastern United States to insure fertilization and a bumper crop for the orchardist. Apple is now classified in the Rose (*Rosaceae*) family because of its blossoming characteristics.



The apple, correctly called a "pome," provides substantial economic importance to farmers, with a normal full-size tree producing 40 cases per season. Besides eating the apple, it is cooked into apple butter, made into pies, pastries, and countless delights. It is pressed into sweet cider, fermented into hard cider, distilled to applejack, or allowed to go to vinegar. They can be tart, sweet, store well, or not so well, large or small, with countless combinations in between, and by all accounts are very good for your health.

There is a negative side to the fruit, though. The seeds can be deadly because they contain a naturally occurring compound of cyanide. One or two seeds can be ingested, although it is not recommended, without harm in most cases. The cyanide is released from the compound by the digestive tract, and depending on the number eaten, symptoms follow within several hours. Symptoms range from anxiety, confusion, vomiting, headache and dizziness in mild cases to breathing difficulty, increased heart rate and blood pressure, kidney failure, convulsions and death from respiratory arrest in a fatal case.



Apple wood is in limited supply because the growth characteristics of the tree do not allow a viable commercial harvest. The tree branches close to the ground and grows in a crooked manner with many small pin knots. However, there are a number of small independent sawmills that have access to trees that are being culled or cleared from orchards and will have the best selection of wood for lumber and turning stock.

The wood will seldom be longer than six feet and more than twelve inches in width. It is a difficult wood to dry because it will twist and warp whether it is air or kiln dried. Coat the ends of the board with paint or wax, stack and sticker it as soon as possible after sawmilling, and dry it slowly with a lot of weight on the pile to keep the defects to a minimum. I have read of accounts that wide boards remain stable after drying, but I have found some cupping that would be unacceptable in raised panel applications, especially with the sapwood.

The sapwood color ranges from a light tan to a medium beige, with the heartwood ranging from a light russet brown to a dark reddish brown. Like cherry, it will darken with age. It is best when the wood is quarter sawn, but even flat sawn, it has a very nice appearance.

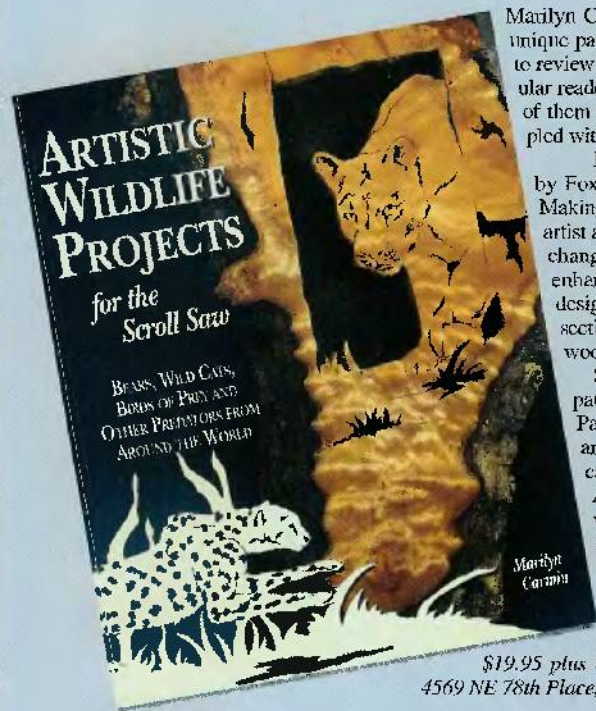
It works very much like hard maple and cherry, and you have to pay attention to gluing and fastening. Be sure to use sharp tools and cutters, and watch power sanding so as not to cause burning. Turning green wood is a pleasure, and the end result will probably amaze you because of the contortions the wood takes while drying.

While I have not found apple listed as an allergic species, I have read of several cases of woodworkers having allergic reactions. So, if you have experienced any sensitivity to wood, consider apple to be on the toxic side. Also, consider that wood manufactured from orchard trees will have accumulated pesticide and fungicide residues from repeated applications over the years, so a little extra precaution may be in order.

There are no established tables for shrinkage and seasonal movement for apple, but expect about a 17% shrinkage factor from green to 6% for dry. Since it is so close to maple in hardness, weight, and durability, I use hard maple characteristics as a guide. Therefore, plan on around 1/4" seasonal movement. Even though it has never had much of a commercial application, it has been used as gear teeth in water and wind-powered machinery, wooden screws, golf club heads, tool handles, woodenware, novelties and turning stock. It is also excellent firewood, and adds a special touch of flavor to barbecued food.

Book Reviews

by Scott Kochendorfer



Marilyn Carmin is a well-known and respected pattern designer who has been creating her unique patterns for quite some time. I have always respected Marilyn's work and when asked to review her latest book for *Creative Woodworks & Crafts*, I gladly accepted. If you are a regular reader of this magazine, you have seen Marilyn's projects in many past issues, with some of them having been featured on the cover. There is a reason for this: her design style, coupled with her wood selection, has become very popular among the scroll sawing community.

Marilyn's book is titled *Artistic Wildlife Projects for the Scroll Saw* and is published by Fox Chapel Publishing. The book is divided into three sections. In the first section, *Making a Scroll Saw Project Your Own*, Marilyn shares with the reader her insights as an artist and designer. Her goal is to have the reader experiment with a pattern and, by making changes to it, achieve the best look possible. Marilyn offers how-to instructions on enhancing patterns using several methods, including overlaying a design, reversing a design, and converting designs into a relief, intarsia and fretwork. Also included in this section are instructions for modifying a pattern to fit onto an irregularly shaped piece of wood and making frames for your completed projects.

Section two, the Gallery, includes beautiful photographs of completed projects. The patterns for many of these projects are included in the final section of the book, Patterns. This section contains over 50 of Marilyn's designs for your experimentation and enjoyment, among them, North American birds of prey, North American cats and canines, and North American bears.

Artistic Wildlife Projects for the Scroll Saw is quite a value, priced at \$19.95 U.S. I would include this book in my "must have" category for all scroll sawers. Marilyn Carmin's true talent and artistry flow from page to page, while she constantly challenges us to tap into our own creativity. Thanks for sharing your knowledge and wisdom, Marilyn.

Editor's note: at our request, Marilyn is making signed copies available for \$19.95 plus \$2.50 S&H. Send check or money order (and make payable) to Marilyn Carmin, 4569 NE 78th Place, Portland, OR 97218. U.S. funds only.

Every now and then, something comes along that you just know will be a "winner." It might be a song, a movie, or even a significant other. In this case, I am talking about a book titled *Scroll Saw for the First Time*, written by Dirk Boelman and published by Sterling/Chapelle.

At last, a sensible book for the new scroll sawer that is easy to follow and understand. There have been many books written for the beginning scroll sawer, but none of them, in my opinion, has been able to convey the beautiful and simplistic art form that is scroll sawing, until now.

Scroll Saw for the First Time is well constructed and thought out. It is divided into four sections: Scroll Saw Basics, Basic Scroll Saw Techniques, Beyond the Basics, and New Dimensions in Scroll Sawing. Quite simply, Dirk does an excellent job of explaining each project and scroll sawing technique while never losing the reader's interest. The beginning scroll sawer will be able to advance from section to section and from project to project with relative ease, while watching his or her confidence grow to new heights.

Dirk's book covers fifteen projects, ranging from a simple cutout of a dog, to a puzzle, a 3-D project, and even a collapsible basket. At the beginning of each project, Dirk explains exactly how to complete the project and includes a list of tools and materials needed to complete the design. But remember, this is not a scroll saw pattern book. This is a scroll saw technique book, and no one explains the techniques of scroll sawing quite as well as Dirk. Contained in *Scroll Saw for the First Time* is information on scroll saws and what to look for in a saw, as well as information on scroll saw blades and blade adjustment, how to perform inside and outside cuts, squaring the scroll saw blade to the table top and much, much more.

There are 112 pages in this hardcover book with over 160 outstanding, professional photographs that show the reader even the smallest of details. Priced at \$19.95 (\$29.95 Canada), this book is a must for every beginning scroll sawer as well as those who are thinking of entering the wonderful world of scroll sawing. *Scroll Saw for the First Time*, along with a little practice, will ensure many fun-filled hours of scroll sawing for the reader. Dirk, my friend, you have indeed hit upon the recipe that truly explains the basics of scroll sawing simply, yet elegantly. Great job!

Editor's note: at our request, Dirk is making signed copies available for \$19.95 plus \$2.50 S&H. Send check or money order (and make payable) to The Art Factory, P.O. Box 701, Platteville, WI 53818. U.S. funds only.





Orchid Davis - Woodburning for Color

by Orchid Davis and Wes Demcrest

Wes' Introduction

When someone mentions woodburning, my first recollection is that of Boy Scout camp, where we were handed a tool that looked like a soldering iron. It was cumbersome, hot to hold, and generated untold amounts of charcoal that by a real stretch of the imagination might resemble an animal sacrificed as a burnt offering. Then we met Orchid Davis at a carving show and were completely blown away by her pyrography and finishing touches.

She and her husband John operate a woodcarving supply business out of their home in South Carolina, and spend the winter in Florida setting up at carving shows. Between shows, they both teach around the country—John, woodcarving and Orchid, woodburning. She is a graphic artist by trade, and an accomplished bird carver by avocation, but it was her exposure to woodburning (used to enhance her birds) that put her on her present path. She has written two books, *How to Woodburn Wildlife* and *Woodburning Western Wildlife*, plus she has been working on a third one for the last two years now, but swears that it will be finished SOON. Her love of wildlife is obvious, and it is actually a Red Shouldered Hawk at her Florida residence that brought us together. She wanted a photograph of her with the hawk nearby, and I got a lucky shot. It seems that the hawk has been around her house for 4 years, nesting nearby, and has pretty much adopted her.

She explains her woodburning this way: "I am just a lazy bird carver who decided to let someone else have the noise and dust while I do the fun part — burning and painting." It is not that woodburning is something new, because it is not; it is just that her technique of burning for color sets her work apart from most others, and then there is the way she adds the finishing touches that brings her designs to life.





When my wife, Alice, and I first saw the bobcat, it was raw, burned wood without any color enhancements, and we immediately fell in love with it. We both felt that it had been completed because her texturing and shading gave it a life-like quality. However, Orchid objected and encouraged us to bear with her as she applied the finishing touches, and that

became the subject of this project.

Woodburning is not a quick, hurry-up project when done properly. She explained that each hair is burned in individually with just the right touch of the tool to add depth and contrast with the overall direction of creating as accurate a likeness as possible, whether it is an animal, landscape, or portrait. Once that is accomplished, she adds her final touches of coloring and the eye detail, and it is her eyes that she is known for—they are incredible!

So what sort of person is she and how is her studio set up? First of all, she loves nature, is a bit shy, very private, and above all, she is independent.



Orchid quotes: "I have to give a lot of credit for everything that I do to the fact that I use some mighty fine tools. My first woodburner, bought in 1980, was a Detailer made by Colewood Electronics. Twenty-four years later I still keep a Detailer plugged in next to my recliner and the 'J' is the only pen I can't live without. Talk about set in my ways!"

That brings us to her studio. Because of the amount of time she spends on the road she keeps most of her tools and supplies packed into several medium sized rolling cases, and any place she can find a flat surface to lay out a few items becomes her "studio." As you can gather from her reference to the recliner, it is her favorite place to burn.

She also pointed out that because of the very fine detail required for her work, she uses double strength glasses, and prefers to work under a regular incandescent light bulb, not fluorescent light, which causes more eyestrain due to its "flicker."

As you will see illustrated further on, her finishing supplies are made up of a wide assortment of materials that she gathers up from many sources. Her criteria are: a product that will do the job; not fade over time; and is readily available at a reasonable price. Unfortunately, some of her favorite iridescent paint colors have been discontinued; however, Orchid has found that cheap nail polish can be a suitable substitute. The interesting thing about her wood-burned eyes is that she uses both paint and fingernail polish, and she finds the male response to buying fingernail polish and eyeliner brushes amusing, which adds considerable humor to her classes. But as she points out, they can always raid their teenaged daughter's makeup supplies.

The cat



The original photo that led to this project.

I photographed this Bobcat at the Mabry Carlton Reserve in Venice, Florida in March 2004. The reserve is in the City of Venice watershed that is three miles wide and 10 miles long and is maintained as a natural area where water quality of both surface and aquifer are constantly monitored. It is open to the public with a number of walking/biking/horseback trails, plus canoe access to the Myakka River. Since hunting and use of motor vehicles of any kind is prohibited, it has become a wildlife haven. I have spent more than 300 hours photographing in the Reserve wearing full camouflage, and this is my first bobcat photo. When Robert (editor, Robert Becker) saw this photo, he immediately saw the potential of a collaborative effort with Orchid using the photo for a woodburning project, and a scroll saw pattern developed by George Ahlers with me as the cutter. Hey, anytime I get a chance to cut and photograph. I'll take it, plus working with Orchid is really an honor.

Editor's Note: The scroll sawn bobcat, designed by George Ahlers and developed by Wes, will appear in our next issue.

Orchid's method (in her own words)

The first step in creating a good woodburning (and often the hardest) is to find good reference material. This time that was already taken care of when I received a beautiful Bobcat photograph from Wes Demarest. Robert thought it would be a neat idea to see what two different artists would come up with based on the same subject, and here is my version.

To begin with, I enlarged the photograph on my copy machine so that it would almost fill an 8" wide basswood plate. I chose basswood because it has a close, fairly uniform grain that burns well and has a light creamy color that gives a lot of contrast in my burning. I wanted the cat burned so that it could be reproduced as near as possible to the size of the original art.

Perhaps the most important difference in my burning, and that of my students, is that we burn for color. Every line does not have to be black. Even white fur is burned – BUT ON

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VERY LOW HEAT – so that I'm actually getting texture instead of color. The medium brown fur is burned a little darker of course, and only after I've covered the cat with fur will I turn the heat up so that I'm getting a **BLACK** line. That heat is used only when I am doing something that is black, such as the stripes on both sides of the face, or the deep shadows at the side of the nose, mouth, and the eye. Some folks don't think they are woodburning unless they are setting off smoke alarms and every line is about 1/8" deep, and pitch black. Trouble is, when every line you burn is dark and heavy, where do you go for accents? I think the contrast between the soft look of most of the fur and the bold darks of the eyes gives him an attitude befitting a Bobcat.

The second thing I stress in both my books and all of my classes is to **BURN CURVED LINES!!!** The reason fur looks soft is that there is not a single straight line on the cat. There's no need for a demo here, just look at the photograph. Each line that I burn represents a single hair, and every hair on the cat's head is curved at least a tiny bit. No matter what animal you are trying to do, if you burn stiff straight lines you're going to end up with a porcupine.

Colewood offers a wide selection of tip styles, but I use the fixed "J" tip (tight round shape) to burn the fur, the eyes, and the grass. Although I have been known to finish a burning without ever touching another pen, this time I also used an "H" (pointed tip – heavier gauge wire) style pen to stipple the nose. Then after everything else was burned and painted, the "H" was used again to burn the whiskers. Oh yeah, a "C" pen that writes just like a ballpoint pen can be used to sign your name.

**Onto a demo I'm sure you'll enjoy -
how to burn the eyes!**



Always draw or trace the eyes before you burn. If they don't look right, it is a lot easier to correct a pencilled-in eye than a burned one.



I prefer graphite paper for tracing rather than carbon paper because it does not smudge as much and is a lot easier to erase. In fact, if you have never done this before I suggest that you try it on a piece of scrap first.



Begin with the pupils, which by the way should be looking in the same direction, and burn them a good rich black with a "J" pen. Lay it on its side so that you are shading with the flat side instead of the sharp edge. Slide the pen over the wood so that it does not catch on the grain. Let the round shape of the pen help you round the eye. Don't be afraid to turn your wood to get the best angle for burning.



Next, with the "J" pen still on its side and held at a 45° angle, burn the bottom of the iris where it meets the lower eyelid. **YOU MUST TURN THE EYE UPSIDE DOWN** to do this because you want to press down lightly as you slide the pen along the edge of the iris so that you form a step-down with the eyelid higher than the eyeball.





Now turn the eye right side up and burn under the eyelid in the same way. Press lightly at first until you have a good shape, then burn again while pressing down to lower the eyeball, leaving a raised eyelid all around it. You have just created a mini dam that later on will keep the glaze from dribbling down the cheek.



In order to burn the fine lines from the outer edge of the iris towards the pupil, turn the pen upright and use the sharp edge. Make them as close together as you can so they act as a shadow that will make the eye look round. They will also help break up the color when you paint the eyes and look more lifelike. Do not burn them all the way around because it will give the animal a startled or frightened look. Also, do not bring the lid down too far or it will look sleepy.



Now that we have the initial eye burned we can start adding the rest of the details that will give it life. If you don't have enough depth to your burns around the eyelid, deepen them now, but be very careful not to close or open the lids more, just deepen the shadow lines.



Burn the bottom eyelid black (as found in some cats and all wolves) by using the side of the "J" pen again - but don't press down or you'll squash the dam.



Start adding the prominent eyebrow hair.



Pay attention to the shading of the hair on any animal, and use your pen to create it. I have tested the temperature of the tip on the top of the board.



Finish up by touching up anything that catches your eye. Once the eye looks like it is watching you, you've got it.

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Wes' note: This shot does not do justice to the amount of depth and rounding that Orchid has achieved in her burning. It is a little less than 1/16" deep and adds significant detail to the finished product.

Once you have completed the eyes all you have to do is start creating every individual hair on the animal. I burned every hair using a combination of stroke speed and pressure to give the cat dimension. The most important point is that there are **NO STRAIGHT LINES**. Expect to spend at least 8 hours on this step, so put your feet up, relax and do it in several phases, not all at once.

Finishing up

Once you have all the fur burned you may be tempted to leave it at that. Since the eyes, especially cat eyes, add so much life to the animal, I strongly suggest that they be painted and glazed. Before you paint anything – **SEAL THE WOOD!** In this case I am using Delta Ceramcoat "All-Purpose Sealer" that comes in a handy 2 Oz. bottle that is just right for small jobs and touch-ups. For classes I buy "Last n' Last" Ultra Clear water-borne acrylic urethane wood sealer by Absolute Coatings, Inc. by the gallon. Both go on cloudy but dry clear and ready to paint in about 30 minutes.



If you have burned the pupils solid black and have a nice dark shadow just under the eyelid, great! If not, use black paint to correct it. If you leave the pupils too light, or worse yet, mottled, the finished eye will appear to have cataracts. Now, let's color the eyes.



To paint the iris I used an acrylic paint by Liquitex called "Hooker's Green", and what's more, I painted it with a lip liner brush! You might as well know right now that before this is over we are going to be using glittery nail polish and maybe even some lip-gloss. So if you macho guys out there think it is more than you can handle, you'd better bail out now. Those of you who decide to stay will have a lot of fun and learn how to save money besides.



Next, I added some iridescent copper highlights right over the green on both sides of the iris. Don't get any of this on the pupil or in the shadow cast by the upper lid – keep those dark and mysterious. Liquitex has a beautiful iridescent copper acrylic that costs about \$7.00 a tube....I used a copper iridescent nail polish that I got at a discount store for 99¢.



The best way to brighten the eye is with Iridescent Bright Gold, again by Liquitex. Apply it to the lower 1/3 of the iris, dab it on and blend it into the copper. If you have a teen-aged daughter around, she may have some gold nail polish you can "borrow".





Once the paint has dried, there is one more thing that will add sparkle to the eyes - glitter! Yes, I know that a Bobcat doesn't want to be mistaken for an alley cat, but I'm only talking about 5 or 6 specks of very fine glitter in the bottom third of the iris. The easy way to do this is with a tiny dab of "Wet & Wild" nail polish with finely ground gold flecks in it.



And, last but not least, glaze the entire eyeball with either one or two coats of "Treasure Crystal Cote" by Plaid Enterprises, Inc of Norcross GA. **BOTH MUST BE COMPLETELY DRY BETWEEN COATS.** If you rush to add a second coat before the first one has cured, you're going to end up with a mushy eyeball. YUK! I'm saying, wait hours, not mere minutes between coats.



I like to apply "Treasure Crystal Cote" by dipping the handle of a paintbrush into the jar, and as soon as it stops dripping, bring it straight down onto the pupil. Hold it for a couple of seconds and pick it straight up as soon as enough of the liquid flows off the handle to cover the eye. This is where the dam comes in. Since the "Treasure Cote" is as thick as molasses, it should stop when it reaches the raised eyelid.



If it doesn't flow exactly where you want it, use a toothpick and gently work it to even it out, plus you can also push it with a fingernail. Yes, one could use a two-part epoxy instead, but you only need a couple of drops at a time and I find it harder to work with.



Here are the eyes in natural light, and the cat hasn't been colored yet.

Many woodburnings are left unpainted, and the Bobcat could easily be one of them. In that case you may want to spray it with a clear protective finish such as Krylon 1301 (or 1311 which is a matte finish). Now is the time to reach into your purse (or pocket) and bring out the lip-gloss (or Chap Stick), or you can even use Vaseline or Crisco to dab on the eyes after the glaze has cured. This will keep the finish from leaving a dull film on them. Afterwards, just wipe it away and you will have a bright-eyed Bobcat again.

Adding color

Seal the wood with Delta Ceramcoat Sealer and let it dry before you apply any color. I sort of flood it on and allow the wood to soak it up, but don't over seal because it will fill up the texture of the burning.



Use a wash of Raw Sienna to give it a warm look that doesn't hide your burning. Let me define "wash" for you. It is a lot of water and a smidgen of paint, so you end up with a transparent stain. Use Raw Sienna (not Burnt Sienna because it's too red) where the fur is tan, but keep it off the white areas.

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Use a Burnt Umber wash if necessary, to define the shadows under the chin and ears.



I use a white Prismacolor pencil to add touches of white in areas such as below the eyes and a few ear hairs that I wanted lighter than the natural color of the basswood.



After the cat is completely burned and painted, we add the whiskers. This wouldn't be necessary except that the whiskers are white and it would be impossible to work around them if they were put in any sooner. Also, if you try to just draw them on with a pencil or paint them on, they are going to be mighty ragged looking due to the hills and valleys caused by the burning. So, test the temperature of the pen so that you get it right on the first whisker. I burn each whisker in with an "H" pen because it has a thicker wire and makes a broader line than the "J." **NOT TOO HOT OR TOO DEEP** ... I am trying for a clean, shallow whisker-shaped valley to lay my brush in.



The brush is called a "liner" with long hairs but not too many of them. The secret here is not to run out of paint before you run out of whisker. You can thin down white paint or gesso, but I'm an ex-commercial artist, and happen to have some white Rapidograph ink that covers well, doesn't clog, and is more opaque.



Either way, painting the inside of those whiskers is going to be a true test of your artistic fortitude. As I said in my second book, "white whiskers were invented by cats just to torment artists."



These photographs show the difference between burned and painted whiskers, so it is up to you as to how you want them to look.

There you have it. All it takes is time, patience and a light touch with a hot pen.

If you have enjoyed this project and would like to learn more about woodburning, Orchid has written two fine books on the subject. Please see the following page for additional information.



Attn: Carvers!!

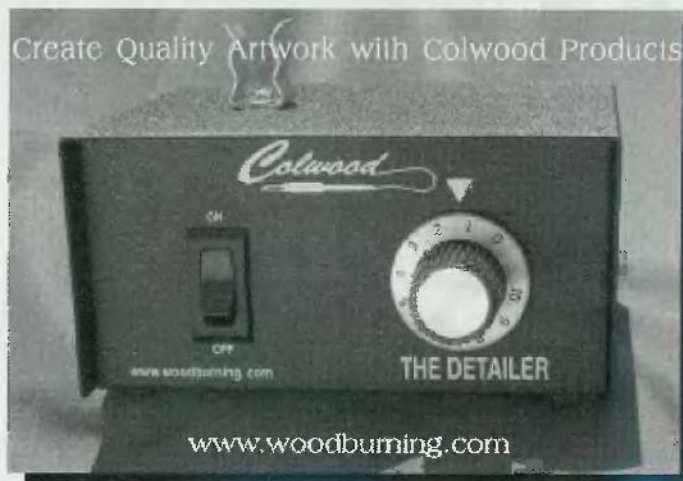
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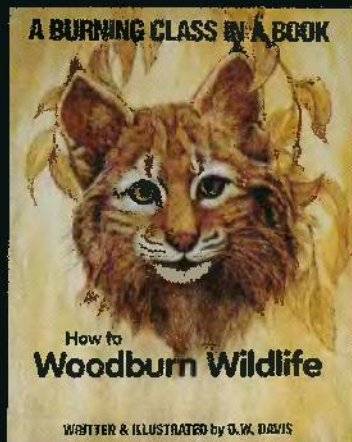
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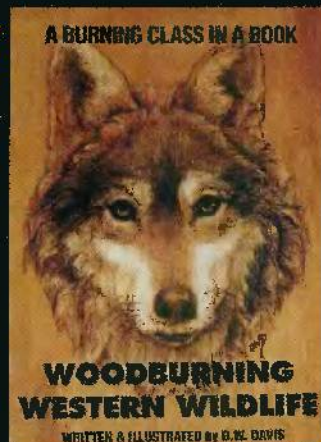
TWO GREAT BOOKS BY ORCHID DAVIS

featured woodburning artist in this issue of Creative Woodworks & Crafts

**How To Woodburn
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including the very
popular Great Horned
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teaches many of the
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Intarsia Talk

Subject: Intarsia Wood

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

Generally, most of your intarsia projects will be made using 4/4 stock; 4/4 refers to the thickness of the rough sawn wood which is 1" thick. After surfacing both sides, the hardwood stock will be 3/4" to 13/16" thick, depending on the source.

My first few intarsia projects were made using western red cedar. I soon began experimenting with other types of wood and was much more satisfied with the results. Using various species of wood made available a wider range of colors; therefore, it wasn't necessary to buy as many boards to have a good selection from which to choose.

Shopping for wood

When shopping for wood, look for interesting colors and grain configuration more so than a particular species. It's amazing how much the colors can vary in the same species of wood from sapwood to heartwood. The sapwood, which is on the outer edges of the tree, is always much lighter, usually white, as compared to the heartwood, which is in the center of the tree.

On the other hand, as you can see in the photos, many different species of wood are similar in color and can be interchangeable in your project. If you can't find butternut, you can always substitute ash or white oak. The main difference between these species is that butternut is softer, thus easier to cut and shape.

Some woods are brilliantly colored, which at first would seem to be perfect for your intarsia project; however, in some species the color will change with time. The most common example is the nice green color of poplar heartwood changing to a golden brown. Two examples pictured are osage orange and padauk. When freshly planed and sanded, osage orange is bright yellow and padauk is a nice red-orange color. After exposure to ultraviolet light both woods became noticeably darker. Over the years I've tried various finishes, including one with UV blocker, but these efforts were to no avail. The only way to slow down the process is to hang the project in a dark place.

An alternative method that works, but might be objectionable to the intarsia purist, is to use light colored wood and stain the pieces with thinned acrylic paint. The colors on projects I made over fifteen years ago using this method are as bright as the day they were made.

When you come across a project you want to make, don't be afraid to try something different. Add your personal touch by using wood other than the type recommended. You may find yourself substituting wood species out of necessity, depending on where you live and what is available in your area.

You can find bargains by seeking lower grades of wood that would be unsuitable for cabinetwork. Lumber graded #1 and #2 common will have knots and the most interesting grain configuration, as well as lower prices. Some local lumber dealers offer "shorts" at a discount. This is generally stock ranging in length from 6 inches to 2 feet and is great for intarsia work. The right grain in a piece of wood can make a project outstanding. I found the best way for buying wood is to visit the various

lumber outlets periodically to see what looks interesting. This way you can accumulate a good selection of material and replenish that which has been used up. If you don't have any hardwood outlets in your area you can find several excellent mail order dealers' advertisements in this magazine.

Wet wood and bugs

If you live in the vicinity of a sawmill you can find some potential bargains in the firewood pile, but here are a couple of things to watch out for. First, the wood will most likely be too wet to use in the immediate future, even if it feels dry. If you have access to mill cutoffs it would be wise to invest in a moisture meter and be certain you're not using wet wood in your projects. If you use wood with high moisture content your project will eventually crack as it dries out.

Here in the midwest the wood I buy is typically kiln dried between 7% and 9% moisture content. This can vary between the humid summer and cold dry winter seasons and whether, after purchasing, the wood has been stored in a garage or a heated and air-conditioned basement workshop for any length of time. Wood will constantly gain and lose moisture with humidity changes. Acceptable levels of moisture content in the wood used will also be determined by whether you live in Arizona or Florida; like they say every summer, "it's not the heat, it's the humidity."

The second thing to watch out for is using wood with the bark attached. Although these rustic slabs may look good as a backboard on which to mount an intarsia fish, unless the wood is properly kiln dried, a menagerie of beetle larva may be found living under the bark, waiting to grow into God knows what.

By mentioning this I don't mean to imply that air-dried wood should be avoided. Proper air-drying of wood produces excellent lumber and I've used a lot of it to build furniture over the years, but it doesn't kill bugs under the bark.

A brief description of a few wood species

The photos on the following pages illustrate some of the species of wood I've used in intarsia projects, along with a brief description of their characteristics.

Because some of the mentioned woods are more readily available in some parts of the country than others, use this list and the photos as a guide. If you can't find the particular type of wood used in a project, use your imagination and substitute with something you have available.

Check your back issues (beginning March, 2003), and future issues of *Creative Woodworks & Crafts* for interesting, in depth articles about various wood species by Wes Demarest. Wes knows a lot about wood!

For questions or comments regarding this article, contact Bob Hlavacek at www.cob@wildlifeintarsiadesign.com or call (708) 788-6455.

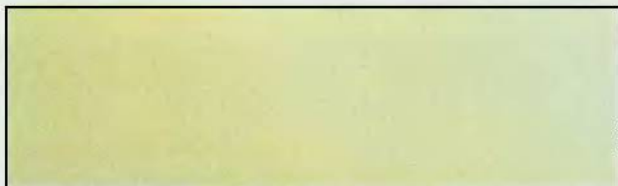
*When shopping
for wood, look for
interesting colors
and grain
configurations
more so than a
particular species*



Ash - Heartwood color is various shades of tan while sapwood is a creamy white; grain resembles oak.



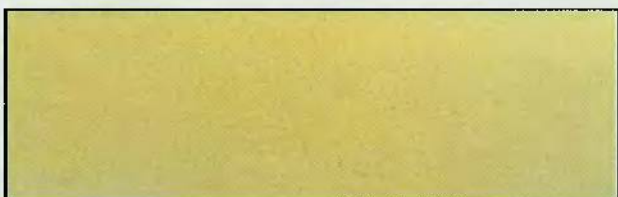
Cedar (western red) - Heartwood ranges from shades of light tan with occasional tints of pink to very dark brown. Sapwood is white to cream color and usually only in narrow strips on the edges of the board.



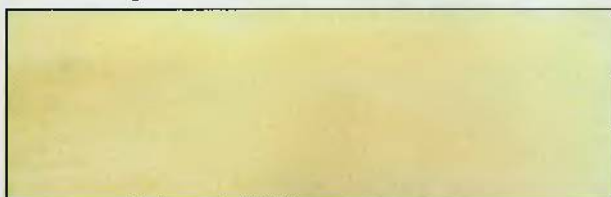
Aspen - White to cream color with occasional streaks of light tan or gray. Easy to cut and shape, a good choice for projects stained with thinned acrylic paint.



Cherry - When freshly planed the heartwood is a reddish-brown color, which darkens considerably with time. Sapwood is several shades lighter than heartwood and will also darken, but to a lesser degree.



Basswood - Light cream color; cuts, shapes and sands easily. The even, fine grain makes it an excellent choice for stained projects.



Cottonwood - Fairly soft, smooth grained, white to cream-colored; wood cuts and shapes easily; takes paint well.



Bloodwood - A fairly hard, red colored exotic wood that retains its color well.



Cypress - An easy to cut and shape tan-colored wood.



Butternut - Heartwood is a nice tan color. It cuts and shapes easily; one of my favorites.



Ebony - Probably the hardest and costliest exotic wood you'll find. I use ebony primarily for the pupils of animal eyes. With a set of plug cutters and a small piece of ebony you can make a lot of eyes.



Cedar (aromatic) - Reddish colored heartwood with white sapwood. It's usually quite knotty with interesting grain. Cuts and shapes easily.



Elm - Heartwood ranges from light tan to reddish brown, while sapwood is cream color. The grain resembles ash and oak.

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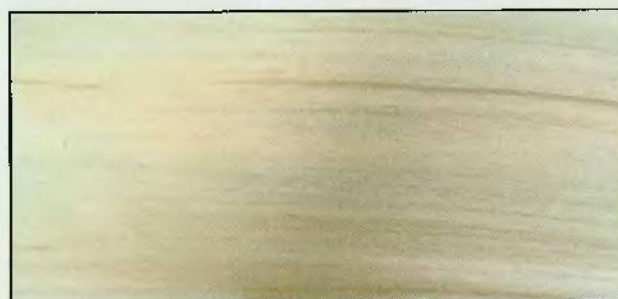
Honey locust - Has the grain of oak, with heartwood having a very definite orange color.



Lacewood - A hard exotic with some of the most interesting grain you'll see in wood.



Mahogany - Reddish-brown color, medium-hard but easy to cut and shape.



Maple (soft) - Heartwood is pinkish-tan while the sapwood can be white in color; cuts easily and accepts paint well.



Maple (hard) - Similar to soft maple in color; beautiful grain in curly, fiddleback, and tiger-stripe versions.



Oak (red) - The heartwood is a light tan to pinkish color. It cuts and shapes well.



Oak (white) - Nice shades of tan are found in the heartwood.



Osage orange - When freshly surfaced it has a yellowish, iridescent color, but will darken with time as shown in the photo.



Padank - A hard, bright reddish-orange exotic that, as shown in the photo, gets considerably darker with time.



Pine - Cuts and shapes easily. Sometime has a gray color to it as seen in the photo. Take care when selecting pine to be sure it doesn't have excess pitch, which will gum up saw blades and sanding sleeves more than other wood. Pine takes paint and stain well.



Poplar (Sapwood)



Poplar (Medium Heartwood)



Poplar (Dark Heartwood)

Poplar - One of my favorite woods, because it offers so much variety. The color ranges from off white sapwood to light and dark green heartwood, however, with time the green color will turn to a golden brown. Being smooth grained and light colored, the sapwood accepts paint or stain well. Poplar cuts and shapes easily.



Redwood - Soft, easily cut and shaped, reddish-brown wood.



Sycamore - The sapwood is white, while the heartwood is light tan; white color darkens with time. A somewhat hard wood, cuts and shapes well.



Tulipwood - This hard exotic is an unusual red and yellow striped wood that adds interesting color to a project.



Walnut (with Sapwood)



Walnut Burl

Walnut - Sapwood ranges from off white to light gray. The heartwood varies from light to deep chocolate brown, and burl resembles marble. It cuts and shapes well.



Wenge - A hard, dark exotic that ranges from almost black, to the two-toned, striped version pictured.



Yellowheart - A hard exotic that holds its color and doesn't darken like osage orange.



DUCK-BILLED PLATYPUS INTARSIA

by Larry Goodwin



SUPPLIES

Wood: Spanish cedar—5/8"-thick (for body, tail, back leg, and small front leg) and 3/4"-thick (for head and large front leg); walnut—3/4"-thick (for duck-bill, upper and lower bridges of the bill, and cheek pouches); cypress—5/8"-thick (for web portion of all feet); cherry dowel—one piece 1/4" Dia. x 2" (for right eye pupil) and one piece 5/32" Dia. x 2" (for left eye pupil); Baltic birch plywood—one piece 1/8" x 9" x 15" (for backer board)

Tools: scroll saw with assorted blades; drill press with assorted bits and sanding mop; belt sander; oscillating spindle drum sander; pneumatic drum sander; rotary tool with assorted attachments; bow sander; spring clamps with rubber tips

Temporary-bond spray adhesive

Fast setting glue of choice

Stain of choice for claws on feet and edges of backer board

Carpenter's glue

Tracing paper

Waxed paper

Sandpaper, assorted grits

No. 0000 steel wool

Old nylon hosiery

Wipe-on polyurethane finish

Hangar of choice

INSTRUCTIONS

Mark, cut, deburr and fit



Fig. 1. Make your wood selection

Begin by studying the pattern. Decide on what woods to use, focusing on interesting wood grain and color combinations (see Fig. 1).



Fig. 2. Claws kept part of leg section (i.e., not segmented)

Due to the small components and the fragility of the claws, I chose not to segment them. I simply made them part of the leg sections and stained them for clarity. You may opt otherwise, if desired (see Fig. 2)

Introduction

One of the most unusual, rare, and interesting animals in the world is the duck-billed platypus. It has existed for more than 150 million years in the rivers and streams of Australia. This unique little creature is considered the most primitive of all living mammals on earth. The platypus lives a very secluded life and is rarely seen by humans. Here is our version!

(The actual size of a duck-billed platypus is 18" to 24" long, bill to tail. If you choose to make a life-size platypus, enlarge the pattern accordingly.)

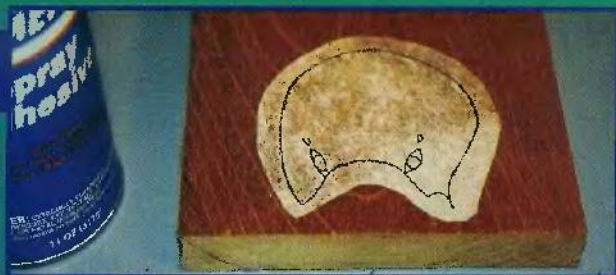


Fig. 3. Apply pattern

Trace the portion of the pattern to be cut onto the tracing paper. This allows you to see the grain of the wood. Once the pattern has been transferred to the tracing paper, cut away the excess paper and apply the pattern to the wood using temporary spray adhesive (see Fig. 3). **Note:** refer to the grain direction diagram in the pattern section when positioning your patterns.



Fig. 4. Check your blade

Before cutting, make sure your blade is sharp and that it is "squared up" to the table (see Fig. 4).



Fig. 5. Cut the first piece

Slowly and carefully cut the first piece (see Fig. 5).



Fig. 6. Deburr back edges of cut piece

Upon completion of the cut, two things will become very important. The first is that you deburr (or sand the back edges of) the cut piece (see Fig. 6); this will enable the piece to lie flat.



Fig. 7. Ensure a 90° angle on the cut

The second is that you make sure there is a 90° angle on the cut; I use an oscillating spindle sander, but you may use whatever tools are available to you (see Fig. 7).

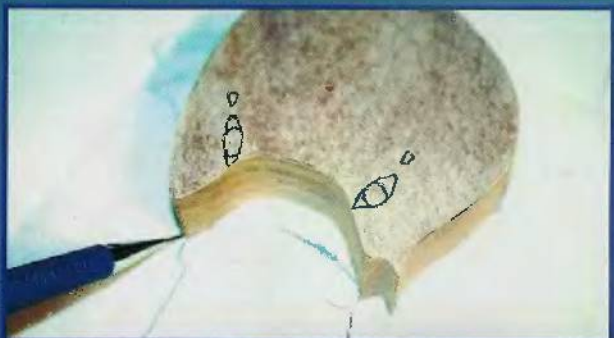


Fig. 8. Trace pattern

Select the wood for the next piece to be cut. Using the first piece as a template, trace the line that will form the area where the two pieces come together. Then trace the remainder of the piece from the pattern (see Fig. 8). Attach the tracing paper to the second piece of wood and cut it out. Deburr and fit the second piece to the first piece and make any necessary adjustments.

Mark, cut, deburr, and fit all of the remaining pieces until every piece has been cut and fit together. Stain the claw sections on the feet and let dry.



Fig. 9. Clean up drilled holes

The head/nostrils

Following the pattern lines for the nostrils on the duck-bill piece, use a small drill bit and drill down approximately 1/4" along the lines. Clean up the holes using a rotary tool attachment (see Fig. 9). Follow the same technique to make the ears, located just above the eyes on the head piece (a platypus has no external ears).

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Continued from page 53



Fig. 10. Drill holes for eye casings

The eyes

Drill holes for the eye casings in the head piece (see Fig. 10). Install a dowel, then cut the eye out, following the pattern as a guide. Glue the pieces together as a unit and recess the eye approximately 1/8". I used a 1/4"-diameter cherry dowel for the right pupil and a sanded-down 5/32"-diameter cherry dowel for the left pupil.



Fig. 11. Transfer dotted pattern lines

Webbed feet

For the large front leg, the webbing between the toes is cut out in four sections, following the solid lines on the pattern. Each section then needs to be contoured, lowering the sections slightly and rounding them downward. After contouring, transfer the dotted lines from the pattern onto the pieces (see Fig. 11). Carefully cut along those lines, round-off the edges, and glue them back together. I find that using this method prevents small pieces from becoming lost or mixed up.

Follow this same process to cut the webbing for the small front leg (there will be three pieces cut along the solid lines, plus one sectioned piece). The webbing for the rear leg is simply cut in four pieces, contoured, and fit back.



Fig. 12. Test-fit duck-bill pieces

The duck-bill assembly

Test-fit the duck-bill pieces, raising the lower bridge 1/8" and the upper bridge 1/4" (see Fig. 12). The cheek pouches fit on each side.



Fig. 13. Contour the duck-bill on both sides

Contouring/Sanding

Once all pieces are cut and fitted, they can be contoured. Contouring can be achieved by referring to the photo of the finished project. Generally, contouring begins with the lowest parts first. Hold the pieces in position and draw a pencil line on the piece it will adjoin. Using the pencil line as a guide, contour down to the lower piece. The duck-bill is contoured on both sides (see Fig. 13).

It is now time to sand all the pieces of the project. I use a variety of sanding applications for this purpose, but mostly, I use a lot of "elbow grease" to get my projects as smooth as possible. DO NOT skimp on this step, as it has great impact on how good your finished project will look. Finish up using a 400-grit sandpaper. Make sure all the dust is removed at this point.



Fig. 14. Apply finish

Gluing and finishing

Apply the finish of choice. My choice here was a wipe-on polyurethane (see Fig. 14). I apply the finish only to the exposed areas, not to the portion that will be glued. When dry, glue the pieces together, being careful that they remain in place and do not stray from their position.

Cut out a backer board if desired (do not back the duck-bill area). Taper and stain the edges. Glue the project onto the backer board. Hold in place using rubber-tipped spring clamps, wiping away any excess glue that may have squeezed out. Allow to dry.

Use No. 0000 steel wool to remove any unwanted particles and smooth out the finish. Apply another coat of finish. When dry, buff it out using a piece of old nylon hosiery.

Finally, install a hanger and display your new creation!

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



Quilt Top Box

by Gary MacKay



Introduction

About ten years ago, I made some wooden hinges using a jig, templates, a router table with router, and carbide tipped router bits. I wondered if the korf width of a scroll saw blade would give me enough clearance for the hinge leaves to swing freely. On the first hinge that I tried, I rounded off ALL of the hinge barrels and made a hinge that opened about 270°, like a traditional hinge. Then I made a hinge by rounding off all but one edge of the single hinge barrel. I now had a hinge that opened about 100° to 110° and then stopped. This is the hinge design used in the Quilt Top Box. The idea for the star quilt top came from one of my wife Helen's quilt books. Good thing, because I think I am a better woodworker than I am a quilter!

INSTRUCTIONS

Cutting and gluing



Step 1. Cut the 3/4" x 5-1/2" x 11" piece of wood for the box body in half to yield two pieces that measure 5-1/2" x 5-1/2" each. Apply a thin layer of glue to one side of each piece and glue both pieces together,

making sure that the wood grain is running in the same direction on both pieces. You now have a piece of wood that measures 1-1/2" x 5-1/2" x 5-1/2". Using a sheet of old newspaper to protect your two clamps from glue squeeze-out and four scrap blocks of wood to protect your wood from clamp marks, clamp your wood together. When gluing two pieces of wood together, don't apply too much pressure on the clamps. Too much pressure will force all of the glue from the joint and the joint will fail. Only apply as much pressure on the clamps as you can with your thumb and two fingers. You should get only a small amount of glue squeeze-out. There is no need to clean up the glue squeeze-out as long as the glue is not running down onto the clamping blocks. I like to let the glue dry overnight.

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SUPPLIES

Wood: wood of choice (poplar was used for model)—one piece 3/4" x 5-1/2" x 11" (for the box body), one piece 1/4" x 5-1/2" x 5-1/2" (for the box bottom), one piece 1/4" x 1/2" x 22" (for the lid edges), one piece 1/2" x 1-3/4" x 2-1/2" (for the hinge), one piece 1/4" x 4-5/8" x 4-5/8" (for the quilt top); contrasting wood of choice (walnut was used for model)—one piece 1/4" x 4-5/8" x 4-5/8" (for the quilt top); wood dowel 1/8"-Dia. x 1-3/4" (for hinge pin)

Tools: scroll saw with Olson thick-wood blade (TPI 7) or equivalent, No. 12 and No. 5 scroll saw blades; drill press with 1/8" and 9/64" drill bits; tabletop belt sander; two screw-type clamps with 6" capacity; finish sander with assorted grits; detail sander with assorted grits

Temporary-bond spray adhesive

Yellow woodworker's glue

Sandpaper, 120 to 320 grits

Two-sided tape

Clear packaging tape

Felt or velvet (9" x 12")*

Poster board (9" x 12")*

Finish of choice

Old newspaper

*Optional



Making the hinge *continued from page 65*



Step 2. Set the height of your table saw blade $1/4"$ above the work surface. A good gauge of blade tooth height is a scrap piece of $1/4"$ -thick wood. Make a test cut on a scrap piece of wood and re-adjust the blade height to $1/4"$ if necessary. Measure $1/2"$ to the right of the blade and mark that distance with a piece of masking tape. Using a block of wood to hold the hinge blank down, make cuts $1/2"$ from each end of the hinge blank. Remove tape and make successive cuts to remove all of the wood between your two cuts. **Note:** from a front view, both ends of your hinge blank should now be $1/2"$ squares, and there should be a $1-1/2"$ gap in between the squares that measures $1/4"$ thick.



Step 3. With a pencil, mark the diagonals of both $1/2"$ square ends of the hinge blank prior to drilling for the hinge pins. With a $1/8"$ drill bit and using a scrap block to support the hinge blank, drill a hole about halfway through one end of the hinge blank. Turn the blank over and drill a hole to reach the hole you just drilled. Drill a hole in the same manner on the other end of the hinge blank.



Step 4. Apply clear packing tape to the back of the hinge blank. Spray adhesive onto the back of the hinge pattern and apply the pattern to the back of the hinge blank. On your scroll saw, cut along the two solid lines on each end until they meet the dashed line. Remove the two "X" areas from one end by cutting in from the side following the dashed line. Remove the "X" area from the other end by cutting from the center in an

arc to the dashed line, then along the line to produce a 90° corner. Turn the hinge blank around 180° and complete the cut to remove the "X" area. Remove the pattern from the hinge blank. Round over both ends of the hinge blank. The long hinge barrel end has one surface that doesn't get rounded over (see Fig. 1).



Step 5. On the end of the hinge blank with two barrels, mark a small "x" on one of the hinge barrels. Using a $9/64"$ drill bit, enlarge the hole that you just marked with an "x". Don't drill through to the other hole. Turn the hinge blank to the other end and enlarge the hole through the long single hinge barrel (see Fig. 2). Mark the center of the hinge blank, which would be $3/4"$ from the single hinge barrel. On your scroll saw, cut the hinge blank in half. Assemble the hinge using a nail that fits loosely through the holes (see Fig. 3). The hinge should open to about 100° to 110° degrees, and then stop. If your hinge does not open smoothly to this point, mark the spot of interference with a pencil, re-sand off that area, and test again. When the hinge opens correctly, sand any wood fuzzies off the hinge halves.

Assemble the hinge with the dowel by inserting the dowel through the hole you marked with an "x" all the way through the other hinge barrel. Trim off the excess dowel using your scroll saw. Sand the hinge sides where you trimmed off the dowel.

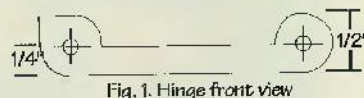


Fig. 1. Hinge front view

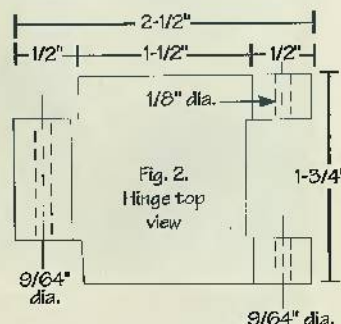


Fig. 2. Hinge top view

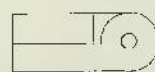


Fig. 3. Hinge assembly

Preparing box for hinge

Step 6. After the glue has dried for the box body, orient it so that the wood grain direction is the same as in the photo. You will be marking the $1-3/4"$ -long slot for the hinge, which will be centered along the far side of your box body, as in the photo. Make a pencil mark at the center of the far side, $2-3/4"$ in from either edge. Make pencil marks $7/8"$ to



the right and the left of your center mark. Draw two lines from the edge of the box body at each of the $7/8$ " marks. Measure in $1/2$ " from the same edge from which you just drew your solid lines. Connect the $1/2$ " lines with a solid line across the back of the box body. Mark an "X" in the $1/2$ " x $1-3/4$ " box where the hinge will mount.



Step 7. On your scroll saw, insert your thick-wood or No. 12 blade. Check to make sure that the blade is 90° square to the table. Cut along the $1/2$ " pencil line you just drew on the back of the box body. On the piece that you just cut off, mark

down $1/4$ " at both solid lines on adjacent sides of the "X" that you marked. Connect those two lines (see photo). Using a No. 5 blade, cut out the "X" area, making an arc to create 90° corners like you did for the hinge. Check to make sure that the hinge fits the opening that you just cut.



Step 8. Glue and clamp the $1/2$ "-wide piece back onto the box body in the same position that it was in before you cut it off. There is no need to use clamping blocks, but be sure to clean out any glue squeeze-out from the cutout where the hinge will mount.



Making the quilt top

Step 9. Place a layer of two-sided tape (with printed side out) over the entire surface of one of your two $1/4$ " x $4-5/8$ " x $4-5/8$ " pieces for the quilt top. Remove the printed release paper and place your other $1/4$ " x $4-5/8$ " x $4-5/8$ " piece (of contrasting wood) for the quilt top on the sticky surface, aligning the edges.

Spray the back of the quilt top pattern with spray adhesive and apply to your $4-5/8$ " x $4-5/8$ " work piece. Apply clear packaging tape over the entire quilt top pattern. Use a No. 5 scroll saw blade to cut out the eight pieces that make up the quilt star pattern. Make all straight cuts, stop, then back-out the scroll saw blade from the cut to make the finishing cut each time. Separate the pieces from the two sided tape, remove pattern and tape, sand wood fuzzies, and arrange the star design using contrasting wood for the eight outside pieces.



Glue up both stars on a flat surface covered with newspaper.

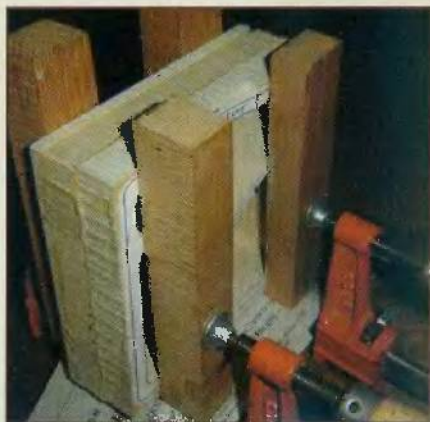
Note: Either one of the star tops can be used for the top of the box. Save the other one for a second box or other use. Both star tops are shown in the step-by-step photos but only one is needed.



Cutting box compartments

Step 10. Sand off any dried glue from the bottom of the quilt box body. Using spray adhesive, spray the back of the box body pattern and apply the pattern, lining up the hinge slot on the pattern with

the hinge slot on the box body. Cover the pattern with clear packaging tape. Use your $9/64$ " drill bit (it may still be in your drill chuck) to drill a hole approximately $1/4$ " inside each of the three compartments. DO NOT remove the pattern from your box body after you cut out the compartments. Thread your thick-wood or equivalent blade through each of the three compartments and cut out the compartments following just inside the pattern lines. Save the compartment cutouts, including the paper pattern, if you plan to line your box compartments with felt.



Gluing on box bottom

Step 11. Use sandpaper to remove any wood fuzzies from the bottom of the box body. Apply glue to the bottom of the box body and apply the $1/4$ " x $5-1/2$ " x $5-1/2$ " box bottom piece to the glued surface. Use two clamps and scrap wood blocks to clamp for about

ten minutes. Remove clamps, clean glue squeeze-out from the bottom of the compartments, then re-clamp and allow the glue to dry.

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continued from page 68



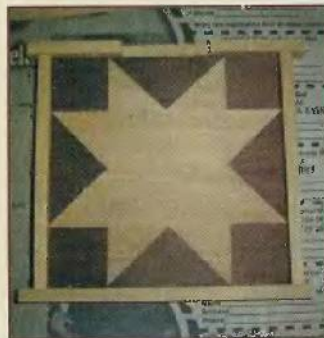
Making the quilt top lid

Step 12. Sand off any dried glue or newspaper from both sides of the quilt top. On the table saw, trim two opposite sides of the quilt top just to the two points of the star. Trim both sides to a final measurement of 4-1/2". Using your scroll saw, cut the 1/4" x 1/2" x 22" lid edge piece into four pieces that are each 5-1/2" long. Apply a layer

of glue to both surfaces that you just trimmed on the quilt top. Place your best side face down on a piece of newspaper. Apply two lid edge pieces to the glued surface, letting each piece extend beyond the quilt top. Hold both pieces on the glued surfaces for 30 seconds. Wait ten minutes, then use an awl or toothpick to clean the glue squeeze-out. Let dry at least two hours before proceeding to the next step.



Step 13. Use the table saw to trim the other two sides of the quilt top lid to 4-1/2" wide. Trim only to the two points of the star as in the previous step.



Step 14. Place one of your 1/4" x 1/2" x 5-1/2" pieces of lid edge on your work surface with the 1/2"-thick surface face up. You will be marking the slot for the hinge leaf, which will measure 1 3/4" x 1/4" x 1/4" and will be centered along this piece. Make a pencil mark 2-3/4" from one end of the lid edge piece, which marks the center. Make pencil marks 7/8" to the left and right of that center mark, giving you the 1-3/4"-

long dimension for the hinge slot. Measure 1/4" in from the edge at both pencil marks and connect the points. You should now have a 1-3/4" x 1/4" box marked at the center of one edge. Use the scroll saw to cut along these lines, creating the hinge slot. Test fit your hinge and modify the opening if necessary.

Mark the center point of one side of the quilt top that does not yet have a lid edge glued to it. Glue the lid edge with the hinge slot cutout to this side, aligning the center mark on the quilt top with the center of the hinge slot. Hold the glued piece for 30 seconds, then clean the glue squeeze-out. Glue the remaining lid edge to the opposite quilt top side. Let the glue dry for at least two hours.



Cutting box profile and mounting the hinge

Step 15. Using your scroll saw with a thick-wood (or equivalent) blade, cut out the outside box profile. Sand all surfaces of the box.



Step 16. Sand off any dried glue or newspaper from the quilt top, mark four 1/4" corner radius curves on the top, and cut the radius curves off using your scroll saw. Sand all surfaces of the quilt top lid.



Step 17. On the inside of your hinge leaves, measure in 1/4" from the slot by the hinge barrels. Mark a straight pencil line connecting the two points where you measured in 1/4". On the scroll saw, cut along both lines on the hinge leaves.



Step 18. Sand the wood fuzzies from your hinge, then apply glue to your quilt top lid hinge slot and glue the hinge leaf with the single barrel into the slot. Hold for 30 seconds, then clean the glue squeeze-out. Allow to dry for one hour.



Step 19. "Hey, we're almost done! Phew!!!" Now apply glue to your box hinge slot. Apply the hinge leaf of your quilt top lid to the glued slot. Clean the glue squeeze-out, wait a few hours, do a final sanding, apply the finish of your choice and...we're done! (By the way, my finish of choice is boiled linseed oil. It REALLY brings out the wood grain.) Let dry for two days, apply a coat of clear shellac, then a coat of clear wax.

Optional compartment lining

Step 20. Lay down a single sheet of newspaper on a flat surface. Apply a layer of yellow woodworker's glue to a piece of posterboard measuring 9" x 12". Take a 9" x 12" piece of felt or velvet and roll it up (good side in). Starting at one edge of the glued poster board, unroll the felt or velvet evenly over the poster board. Apply a single layer of newspaper on top of your material, then place a telephone book or several magazines as weight on top. Leave to dry overnight. Take each of your saved box compartment cutouts and trace each one with a pencil by placing the cutout paper-side-down on the back of the poster board. Using sharp scissors, cut out each of the linings following your pencil lines. Place linings into compartments.

For questions concerning this project, send an SASE to: Gary Mackay, 2779 Canvasback Trail, Myrtle Beach, SC 29588. Email: gmackay@sccast.net

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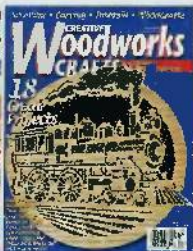
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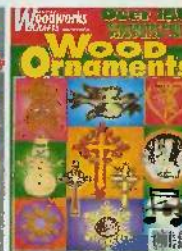
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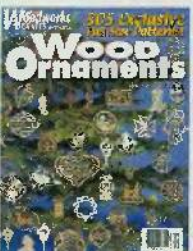
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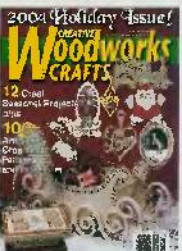
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My Antique Scroll Saw Collection

(Part Two)

by Rick Hutcheson
photos by Wes Demarest

In the previous issue of *Creative Woodworks & Crafts*, from March, 2005, we visited with Rick and looked at as many of his antique scroll saws as space would permit. In this issue, we will look at the balance of Rick's fascinating collection.



This is perhaps the oldest saw in my collection. I bought it from a museum, but they couldn't supply me with any information. It appears to have been built in the late 1800s.



The drive pulley appears to be sand cast from Babbitt metal, a lead alloy. The shaft bushing seems to be hand forged, the drive belt is a flat leather belt, and the blade clamps are handmade from thumbscrews and washers.



It has a unique drive system. The brace for the drive block appears to be part of a strap hinge, and brass strips were screwed into the lower arm for the drive rod.



The maker even used a mortis and tenon joint to secure the arm holster to the base.



Here's a pair of Fleetwood scroll saws that were made in the late 1800s. The top part of both saws is about the same, but as you can see, the bottoms are quite different. The saw with the very ornate bottom would have been more expensive, and some have conjectured that this model was made with the hope of attracting more women to the fine art of scroll sawing.



Here is a Champion foot-powered lathe/saw combination that was also made in the late 1800s. The scroll saw is bolted to the bed of the lathe and the faceplate on the lathe has an offset hole into which the drive link arm would be screwed. That way the offset hole in the faceplate becomes an eccentric that moves the saw arms up and down.



This is the second model of the Barnes No. 7. Notice the one on the right has a spring return mechanism, whereas the one on the left has a tapered oak board for a return spring. I think the saw with the oak board spring was an earlier model, before coil springs were widely used in machinery. Two models were manufactured around 1875, and both were relatively easy to operate due to the unique mechanical advantage of their design.

Demas also made a similar saw in 1881 and it operates on the same design principle as the Champion.



This is the secret of the Barnes drive system that was patented in 1870. The system allows the wheel to travel in both directions, but the drive is applied only on the down stroke. Barnes used this for most of their foot-powered machinery.

continued on page 72



Here is another old homemade saw that features a 2"-wide flat web drive belt. Both the top and bottom pulley were hand-made, and someone has built a newer cabinet for the saw to sit upon. One unique aspect of this saw is its table. There are nail holes in the left edge and notches have been cut out of the right front corner. The table also has a terrible bow and twist to it, indicating to me that it was built from whatever materials were on hand. With all of these defects, the saw shows signs of a lot of use, and I sure wish I could find some of the work the builder turned out on this saw. My guess is that he did some fabulous work.



This is the drive setup. Notice how the maker added a guide to the bottom arm to reduce arm deflection. It is a good thing that this saw uses pin end blades because there sure isn't much room for blade changes!



I don't know who made this pair of saws, but they share many of the same features, with the main difference being that one is an all-wood frame and the other is a steel frame. It's hard to tell if they were both made by the same manufacturer, but we do know that they were both being sold during the same time period.



This piece of iron separates the arms and allows the tension to be set at the front of the saw by where you grip the blade in the clamp.



This is a large collection of the many foot-powered saws that were all made similarly. The New Rogers was the most common, but there were also Cricket, Lester Improved, Star, and Gem. All of them were made with the same basic design, just under different names. Some saws had drill chucks on the end of the side shafts while others had grinding stones, so it seems there were many accessories available.



They all shared a common blade clamp and front tension release, a feature that was reintroduced by Delta in the 1970s.



This was purchased from an estate sale and proves that not all ideas were successful. Someone tried to make a foot-powered saw from the part they had purchased. The problem is that the saw they started with was a Champion that had been part of a wood lathe set, and the way it was built means that the drive would only pull the blade down, and there is no way to pull the blade back up. I found it interesting to obtain this saw only to find that it would never be able to work!

examples known. And what makes this one even more unique is the W.M. Sears, Toronto cast into the upper frame," according to Ken Cope, author of *American Foot Power and Hand Power Machinery*. It is a beautiful machine that is substantially built, but this one's missing the link between the treadle and drive wheel.



This is the Empire made by Seneca. You had to pump with each pedal to run the saw, so you had both feet moving all of the time. This is the heaviest saw in my collection, at approximately 200 pounds. I don't know if there was an optional stool or not, but you need one because I can see no way this saw could have been run without sitting down.



The Durigo, made in the 1800s, "is one of the most desirable of all treadle operated machines. It is rare, with only four

I also have a pretty extensive collection of modern scroll saws which includes many of the major, commonly-known brands. These come in very handy for the monthly meetings, held at my shop, of the small scroll saw club I belong to. In all, there are eleven saws that the club uses, including a number of Deltas, DeWalt, Eclipse, Excalibur, Hegner, and RB Industries. Do you think I have enough saws? Heck, no! I like them all and am always looking for others I don't have yet. Plus, when someone has a question about a saw, I can just go out to the shop and look at a saw to help come up with the right answer.

If you are ever driving through Iowa on Interstate 80 near Des Moines, you are welcome to stop in and see my shop and scroll saw collection. I get visitors from all over the country, and I'm sure you will leave with a lot of things to think about. Most folks find the place interesting, but the old saws are still my favorite part.

To contact Rick, send an SASE to: Rick Hutcherson, 109 N. Ewing, Box 237, Grimes, Iowa 50111, or email him at ric47@scrollsaws.com.

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Bodie Island Light
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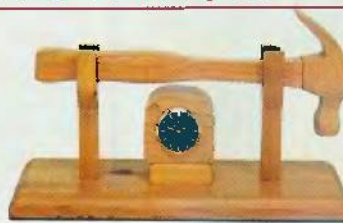
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by Kathy and Scott Griffith

24-Karat Perfume Pen Kit



Introduction

This is a very popular gift item, however, the name can be a bit misleading since this isn't an actual pen. Our completed items are sold as perfume applicators, and the directions for its use can be printed on labels that can be applied to the back of your business card. It is also a good idea to have additional applicator tips available at a small charge for customers who, through use or change of scent, would want to have a new and clean tip. The perfume applicator is easy to use. Simply hold the applicator so just the white felt tip is in the perfume. After approximately one minute, about one teaspoon of perfume will be drawn up into the interior wick.

There are two types of wicks in this kit. The white compressed felt tip is a dense wick that holds up well to skin contact when applying the scent. The interior wick is of a much looser material that quickly transfers the scent to the felt tip for application. When a change of scent is desired, simply pull out the white felt tip and allow the wicks to dry out. If it is still necessary

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to clear any remaining scent, reinsert the white felt tip and, following the filling directions, use plain alcohol instead of perfume. Once filled, remove the felt tip and allow to dry. This should prepare the perfume applicator for a new scent. Once the applicator is filled with perfume, simply screw on the cap so it sits snugly against the rubber "O" ring. It is now ready to travel with you, without spilling or evaporating.

Turning the applicators is not much different from turning the *Slimline* pen kit. Be sure to use the appropriate bushings and drill bit. Turning a perfume applicator with a matching pen and key ring would make a gift set any woman would be happy to receive and there would be nothing else similar on the market.

Creating A Perfume Pen Kit

Select your blank of wood. For this demonstration, we used Afzelia burl. When cutting to length, add 1/8" to the length of the applicator body and cap. Using the centering vise so you are able to secure the blank while drilling, drill each piece using a 5/16" drill bit (see Fig. 1). Glue the tubes in both pieces, being sure to completely spread the glue over the brass tube and in the drilled hole. Also, adjust the tube so any chip or defects in the ends of the wood are accommodated by sliding the tube to the most complete area of the wood. Our choice of glue is 15-minute-set, two-part epoxy, which allows time to adjust the position of the tube and to glue several sets at a time. Allow the glue to set according to the manufacturer's specifications before proceeding further.

Once the glue has cured, it is time to trim your wood. If the blanks were a little longer or perhaps your drilling was excellent and there was no egg-shaped opening or chip out, it can be more efficient to trim the excess wood with a saw, rather than trying to true to the tube through the added length. There is no specific barrel trimmer for this kit. We use a 7mm barrel trimmer, and wrap tape (masking or duct) around the shaft of the trimmer, just enough to produce a fit in the brass tube which allows the shaft to spin freely while removing excess glue in the tube (see Fig. 2).

If it is likely that this will be a frequently-made kit, take the time to adapt an 8mm barrel trimmer. Remove the cutter head temporarily and lock the 8mm shaft in the drill press. Be sure to have a perfume pen tube at hand. Using coarse (36-grit) sandpaper or a metal cutting file with the drill press at low speed, slowly grind the pilot shaft until you have a snug fit in the perfume tube. The snug fit is what removes glue and debris from inside the tube, but the fit should not be forced or the heat build-up could ruin your blank. Reattach the cutter head.

Be sure to keep the barrel trimmers labeled and store the cutter heads carefully, so they don't get jostled around and are sharp when you need them.

Lock your blank into a vise grip. With the barrel trimmer in the drill press, lightly touch the trimmer to the blank while securely holding your vise grips. Repeat the light touches until you see the first shine of brass thread, then stop. The end of the blank should be trimmed perpendicular to the brass tube, and the end of the tube should be flush to the circle made by the cutter head of the barrel trimmer. This step is important, since it ensures the proper fit and alignment of your blank, the mandrel, and the bushings. It also ensures the proper fit of wood to components when assembling the completed turnings.

Once the pieces are trimmed and matched up, load them with the appropriate bushings on the mandrel, as specified in the kit directions (see Fig. 3). Do not overtighten the mandrel. It may cause egg-shaped turnings that won't fit properly to the components, or the blanks could crack or chip from the uneven pressure.

With the lathe speed set on low, use your rough-out gouges to round the wood, and slowly increase the lathe speed as the blanks round out (see Fig. 4). Continue shaping the blanks using a skew chisel until you are satisfied with the smoothness and shape. Stop the lathe frequently to check the blanks by turning the mandrel by hand. Be sure your cuts are leaving a uniform mark across the blank. Keep the bushings in mind while turning this kit, but be creative with the shape, remembering that it should be comfortable to hold and easy to drop into a purse (see Fig. 5).

As you near the final shape, lighten the pressure on the chisel to smooth any rough spots. A few extra minutes with the chisel could reduce the length of time spent sanding, and perhaps allow the sanding process to start with 150- or 180-grit sandpaper, instead of 80-grit. As you sand, stop the lathe frequently to check the surface of the wood, ensuring that the surface has been evenly sanded before progressing to finer grits of sandpaper (see Fig. 6). Once your surface is smooth and all scratches and swirl marks are removed, apply the Shellawax finish (see Fig. 7). Start the lathe on low speed to buff off the excess finish, then turn up the speed to buff to a high polish (see Fig. 8).

When satisfied with the finish, remove the pieces from the lathe. If you are making multiple applicators, keep your turned pieces together until assembly time by placing each finished set of parts back into the appropriate kit bag. Follow the kit directions for assembly (see Fig. 9). We recommend that you lay the pieces out in order of assembly prior to press fitting. Keep the small, white felt tip in its plastic bag until everything else is assembled. Hold the tip inside the plastic bag as you insert it in order to keep it clean. Screw on the cap, and you are now the proud maker of a perfume pen applicator (see Figs. 10 and 11).

For questions concerning this article, send an SASE to: Kathy and Scott Griffith, 672 Conowingo Rd., Quarryville, PA 17566. Email: griffiduchess@yahoo.com



Fig. 1. Drilling with the blank in the vise



Fig. 2. Use a barrel trimmer with tape wrapped around the 7mm shaft



Fig. 3. Load the mandrel with the applicator blanks



Fig. 4. Use your rough-out gouge to round out the blanks



Fig. 5. Be creative when shaping your applicator

continued on page 78

Mini Lathe Series

continued from page 77



Fig. 6. Sanding the pieces on the lathe



Fig. 7. Apply Shellawax Cream while the applicator is on the lathe



Fig. 8. Begin buffing with the lathe on medium speed, and move quickly to high speed for a nice shine



Fig. 9. The pen press is a handy helper for the assembly process



Fig. 10. The white felt tip has been inserted

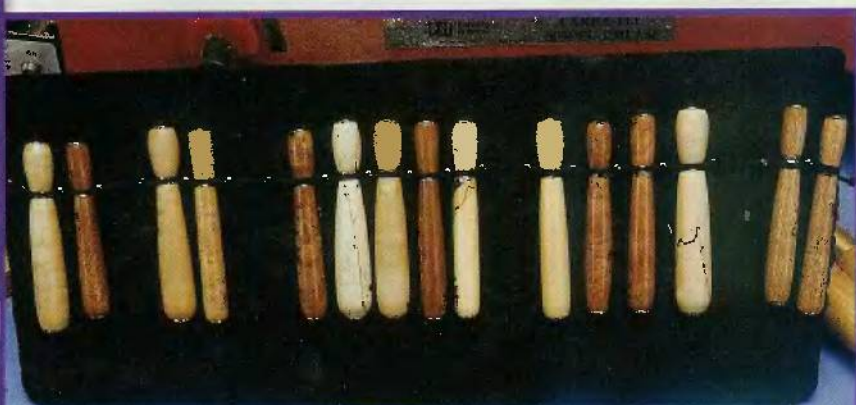


Fig. 11. A gallery of perfume applicators



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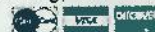
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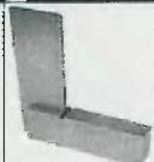
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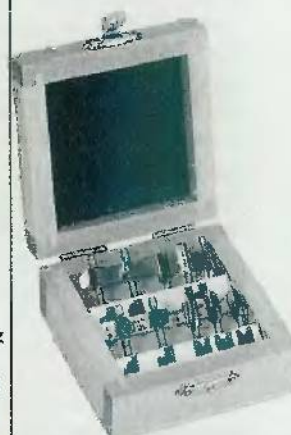
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Cherry	#CHY186	\$4.75	#CHY146	\$5.25	#CHY386	\$6.25	#CHY126	\$6.25
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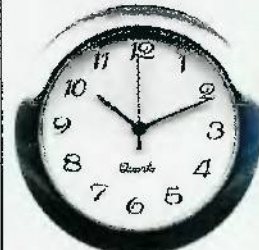
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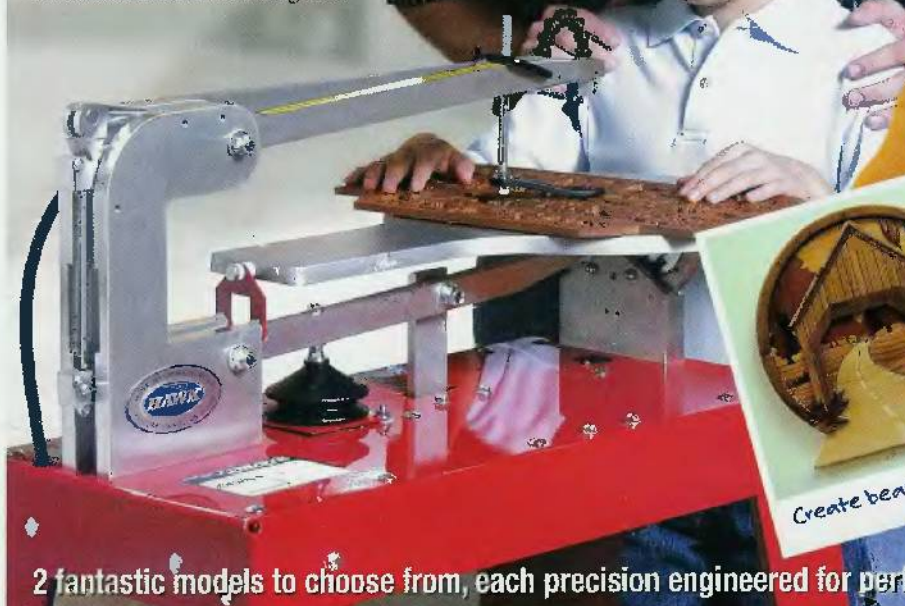
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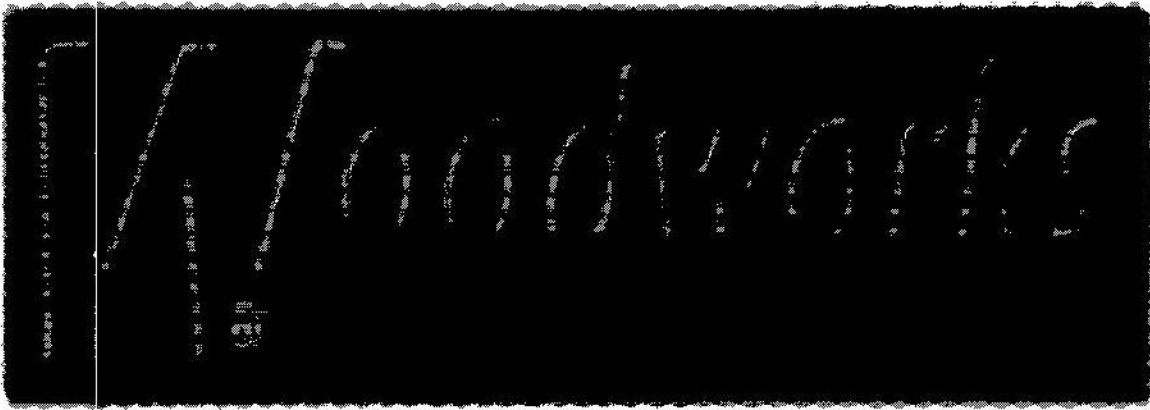
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FULL SIZE PATTERN SECTION NO. 1 APRIL 2005

Side A
Deer In Wild Rose.....from page 8
Brown Trout.....from page 14
Angel Clocks.....from page 28
Duck-Billed Platypus Intarsia.....from page 62

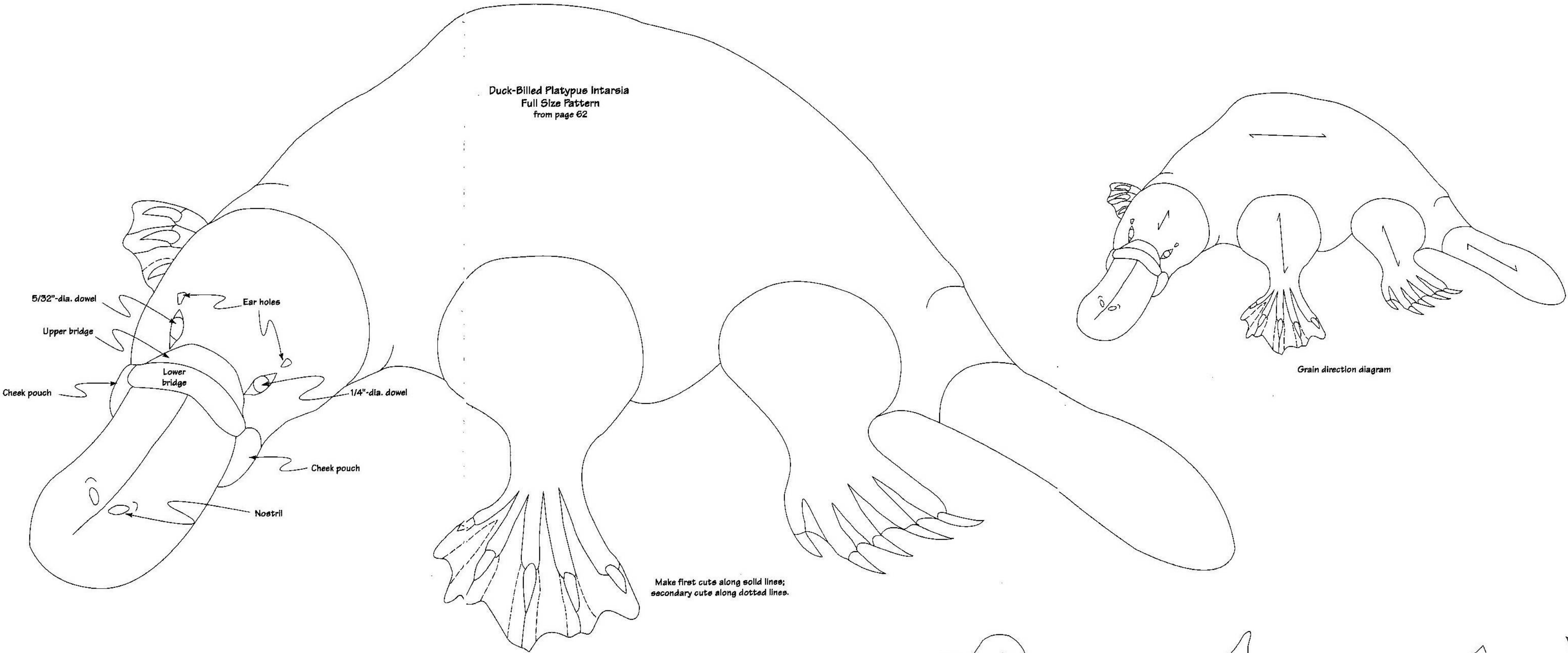
Side B
Early Winter Hunt.....from page 6
Breakfast with Tiffany.....from page 12
Pintail Duck Lamp.....from page 40

Metric Conversions:

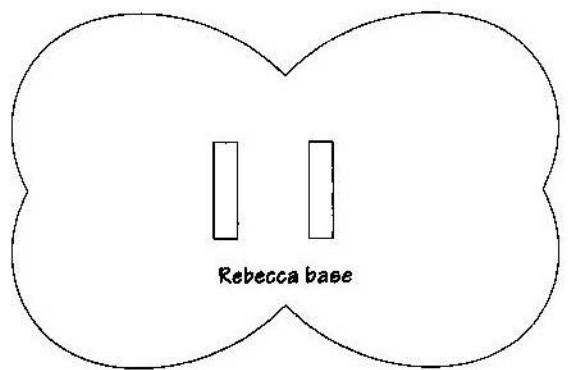
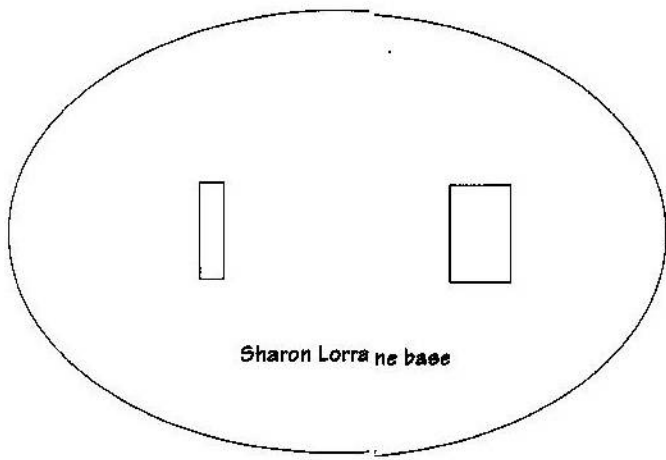
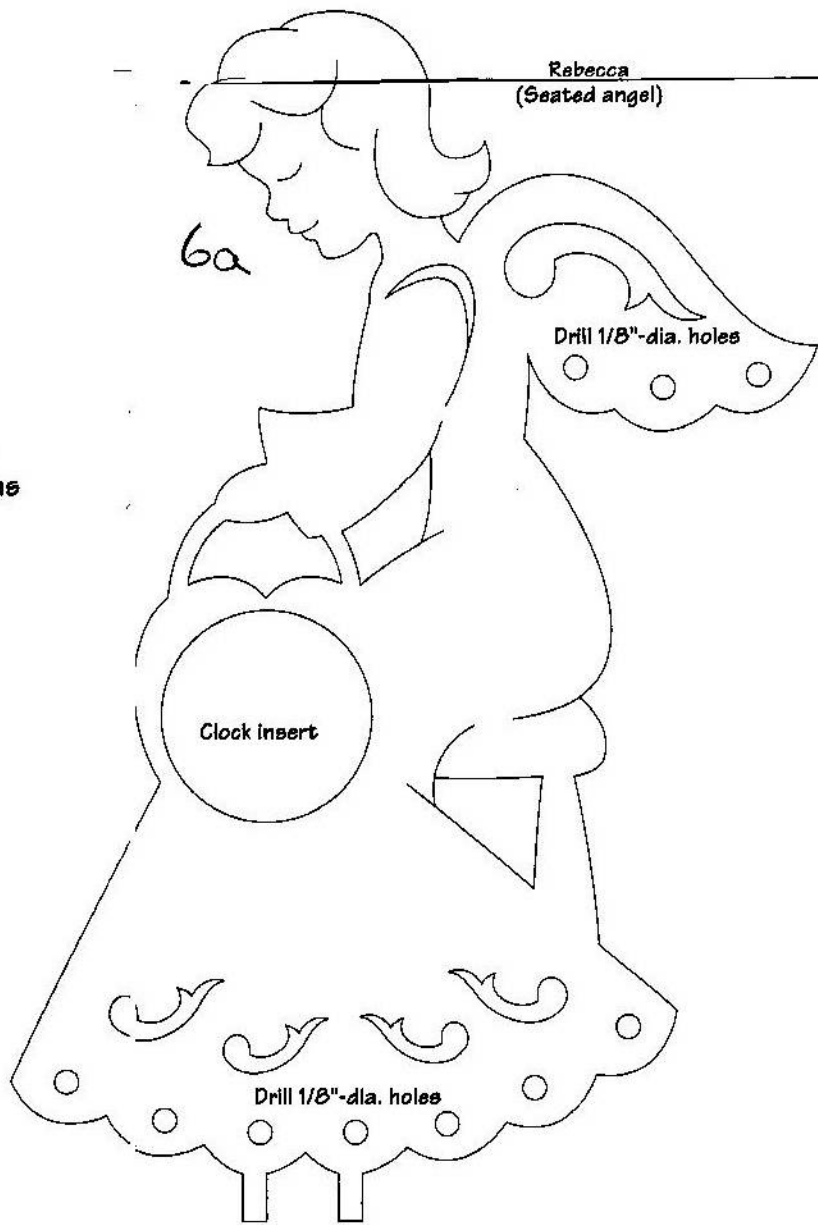
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

1/16" = 1.58mm	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



Angel Clocks
Full Size Patterns
from page 28

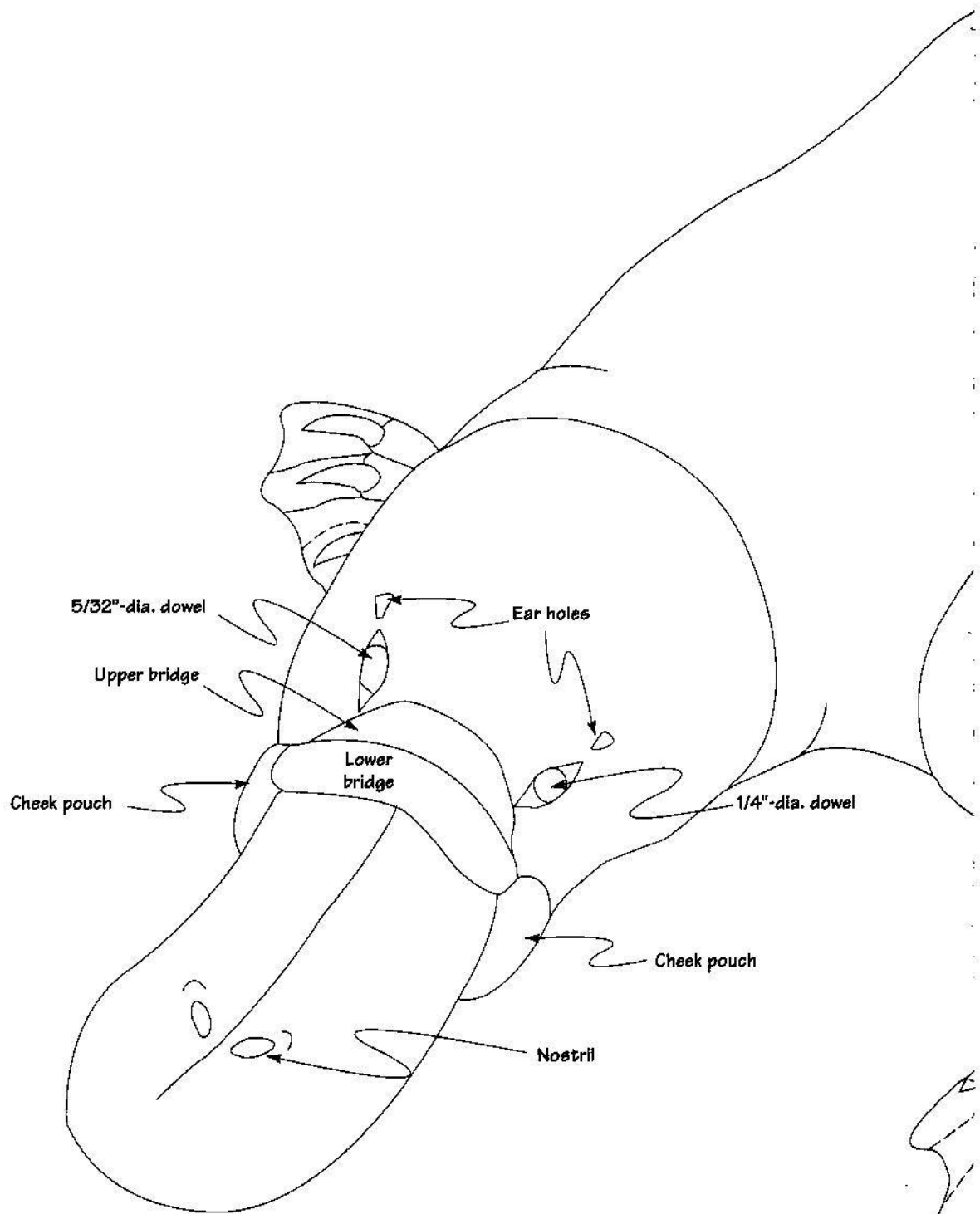


Deer In Wild Rose
Full Size Pattern
from page 8



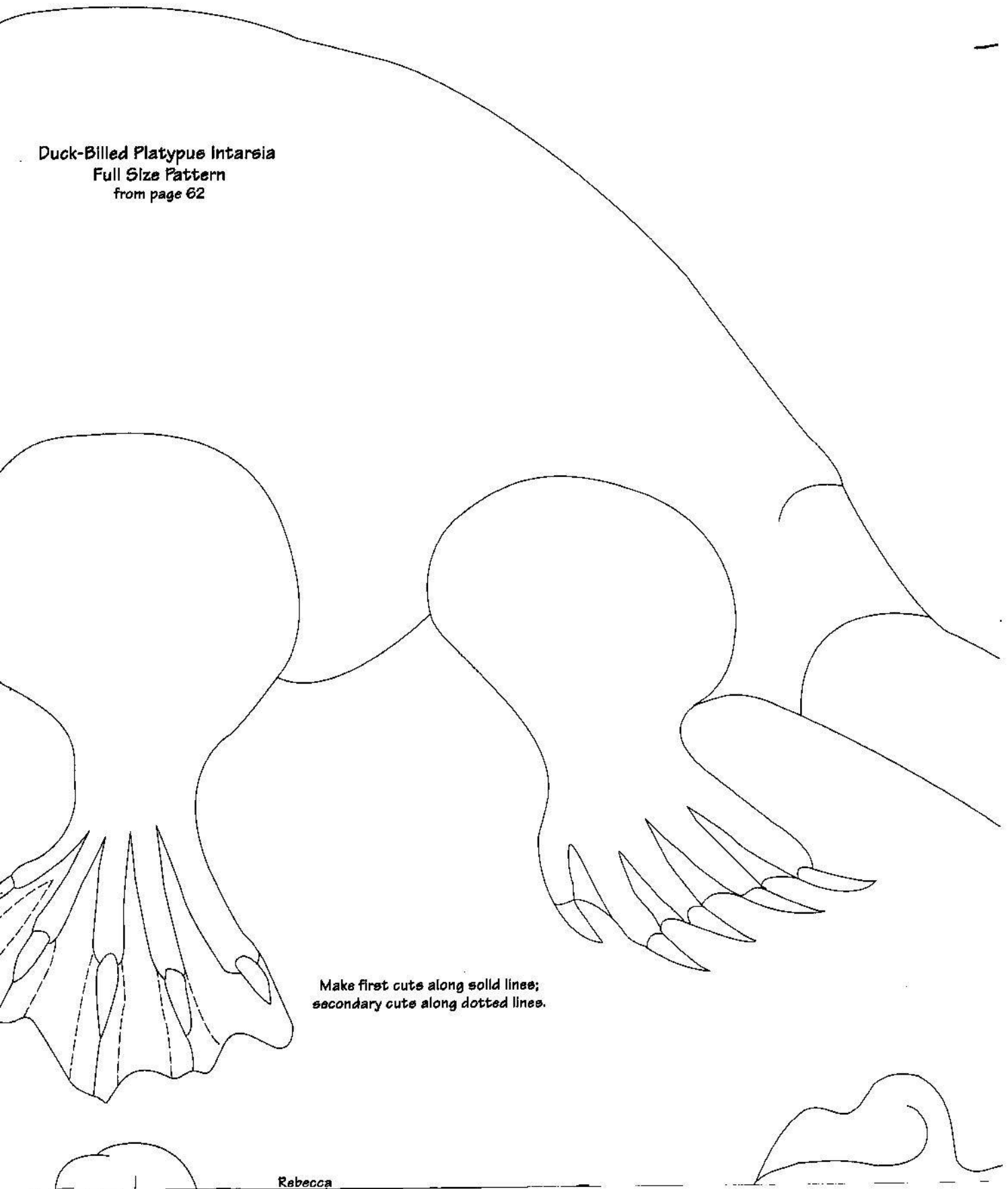
Brown Trout
Full Size Pattern
from page 14

1a

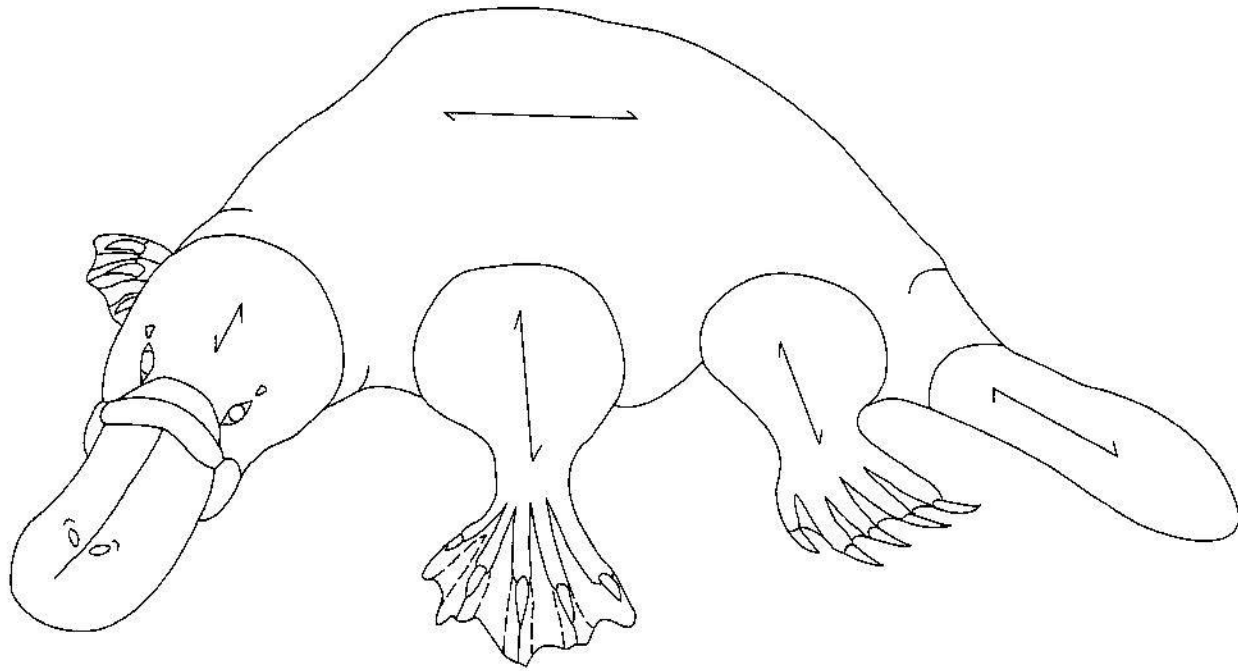


2a

Duck-Billed Platypus Intarsia
Full Size Pattern
from page 62



3a



Grain direction diagram



FULL SIZE PATTERN SECTION NO. 1 APRIL 2005

Side A

Deer in Wild Rose from page 8
 Brown Trout from page 14
 Angel Clocks from page 28
 Duck-Billed Platypus Intarsia from page 62

Side B

Early Winter Hunt from page 6
 Breakfast with Tiffany from page 12
 Pintail Duck Lamp from page 40

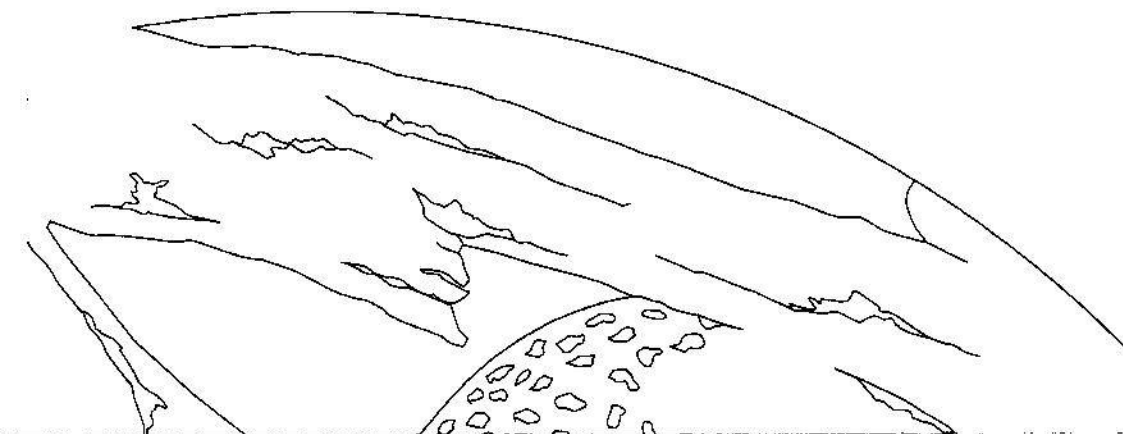
Metric Conversions:

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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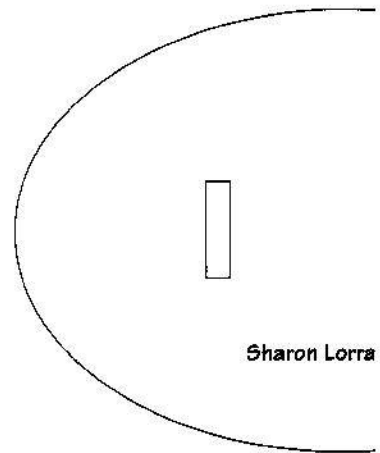
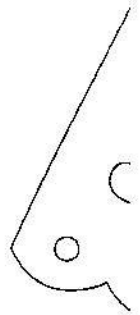


5a

Sharon Lorraine
(Standing angel)



Angel Clocks
Full Size Patterns
from page 28



Sharon Lorra

(Seated angel)

6a

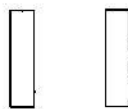
Drill 1/8"-dia. holes

Clock insert

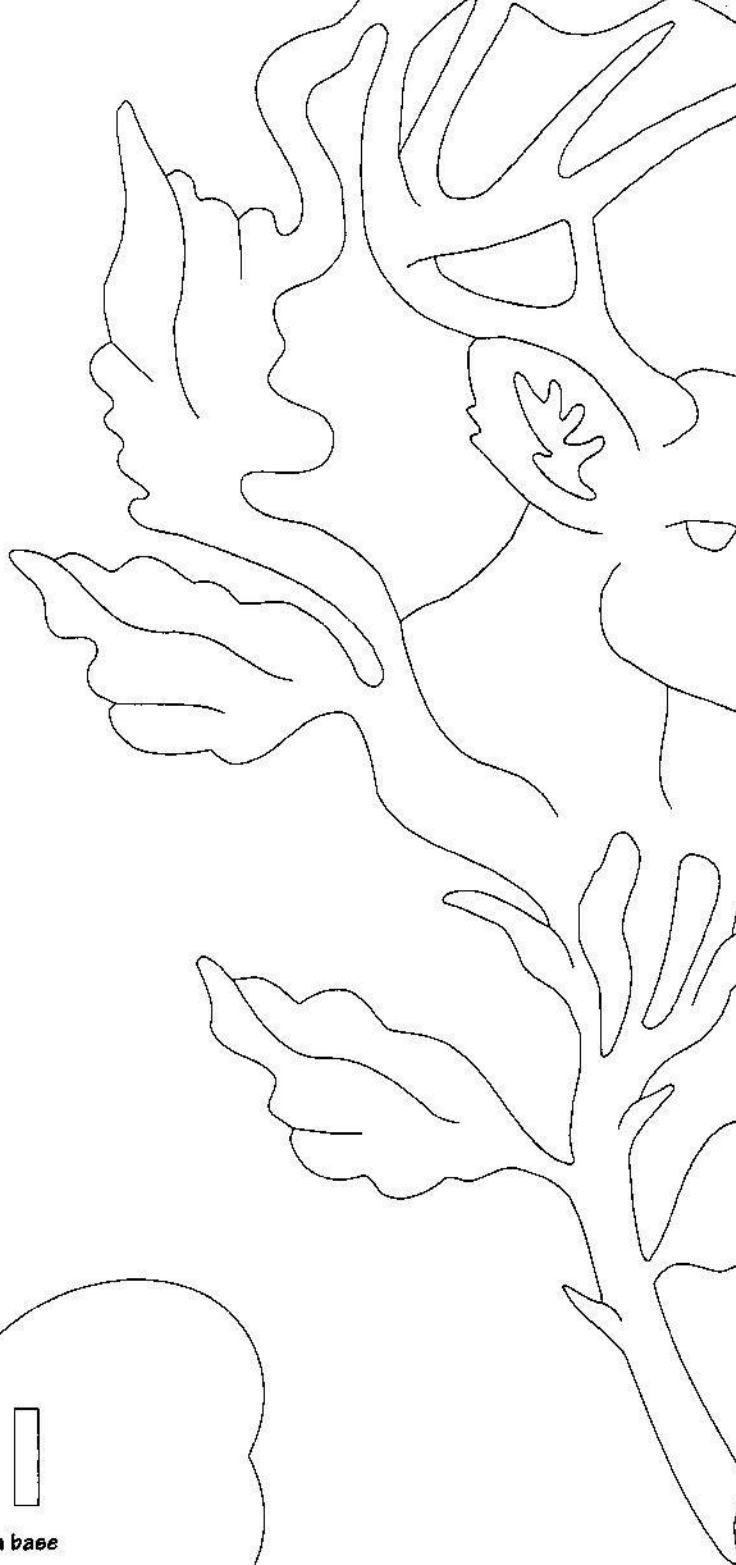
Drill 1/8"-dia. holes

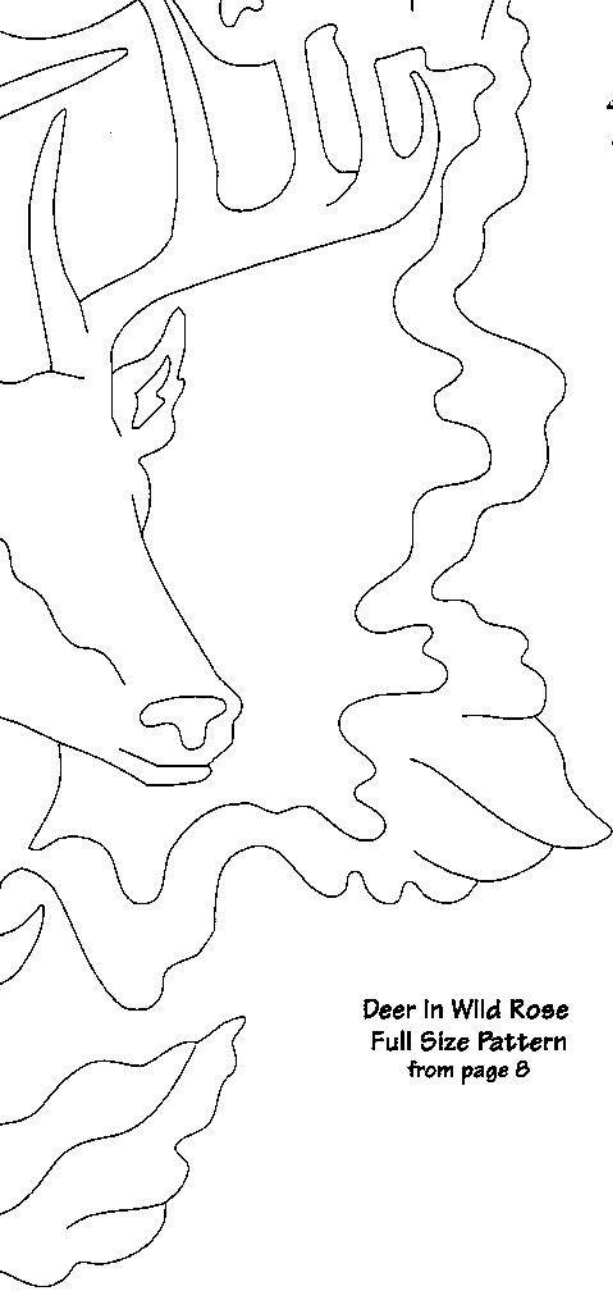


ne base



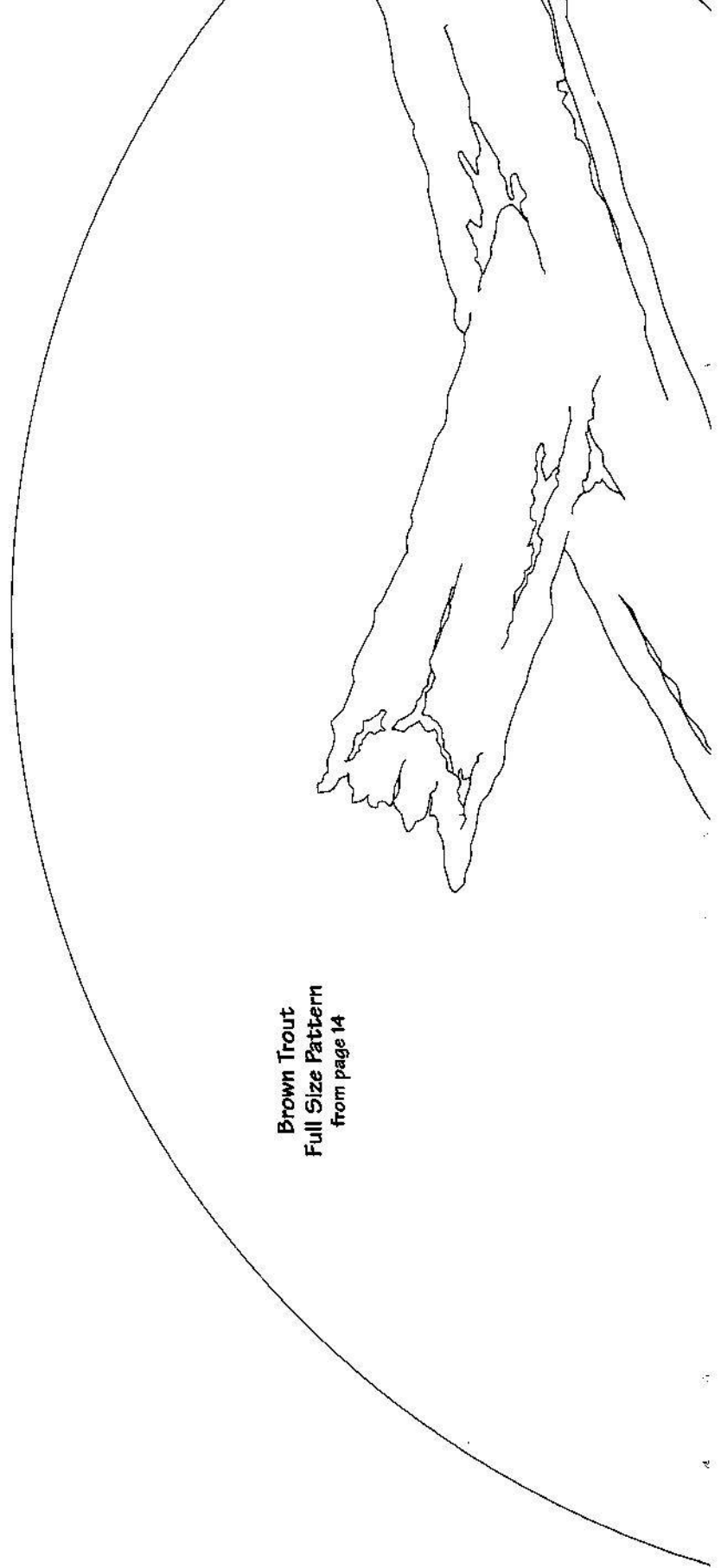
Rebecca base





7a

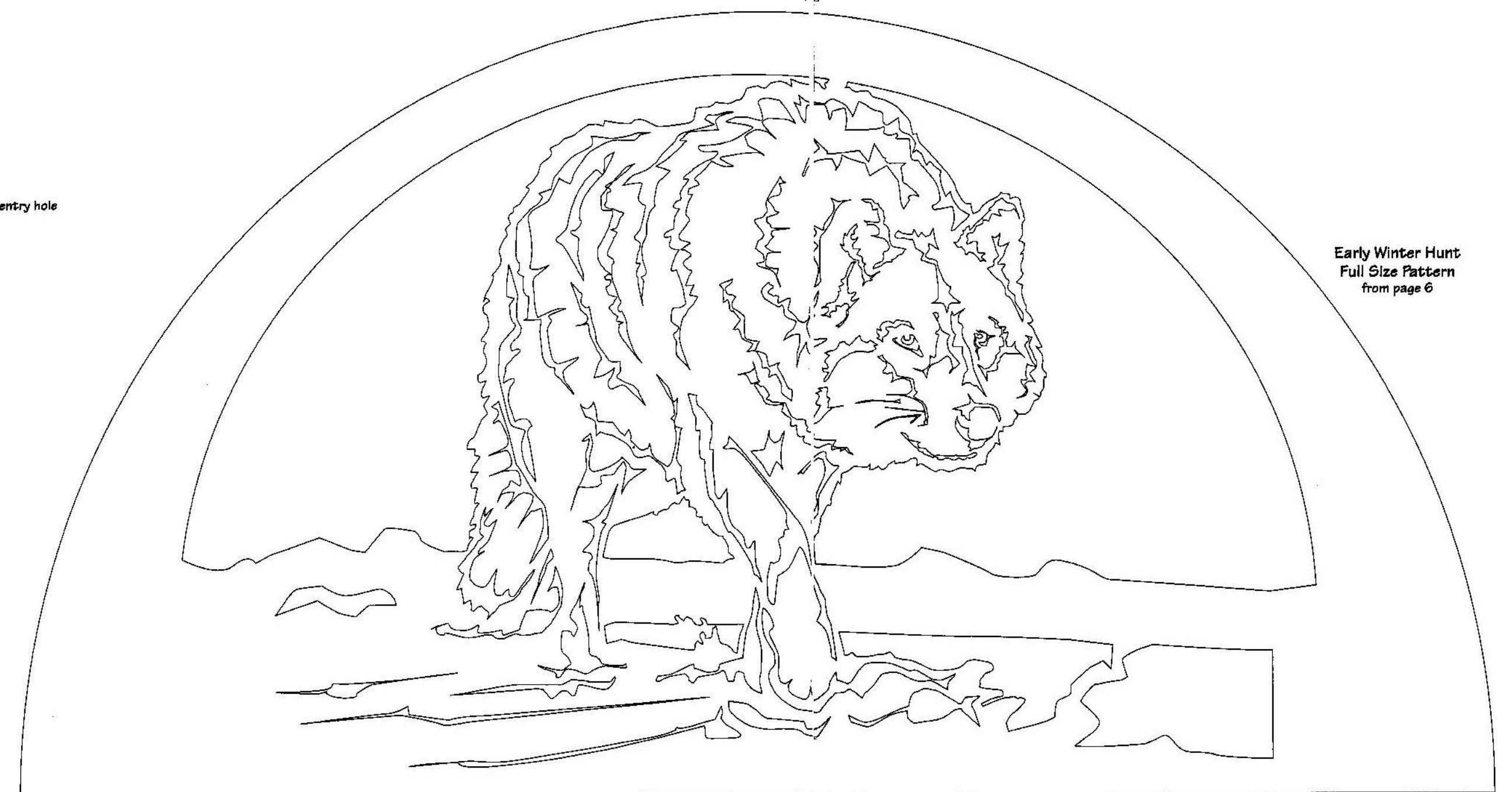
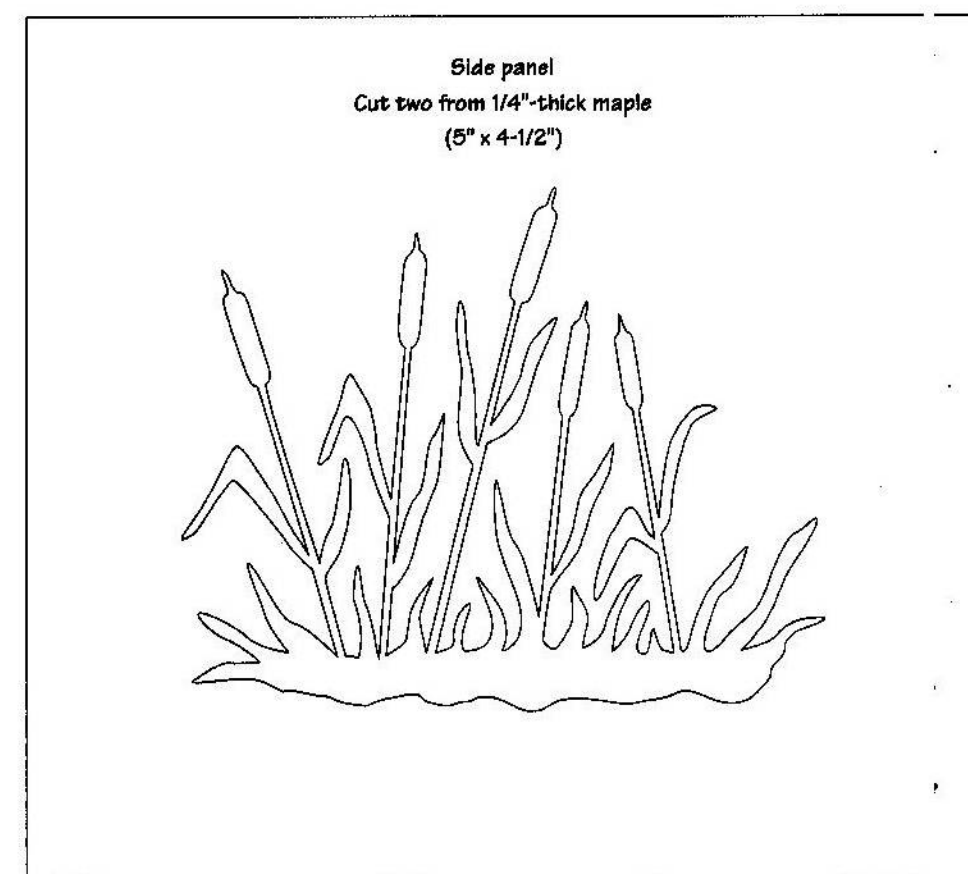
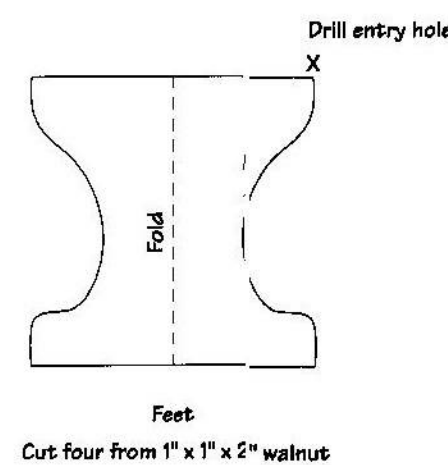
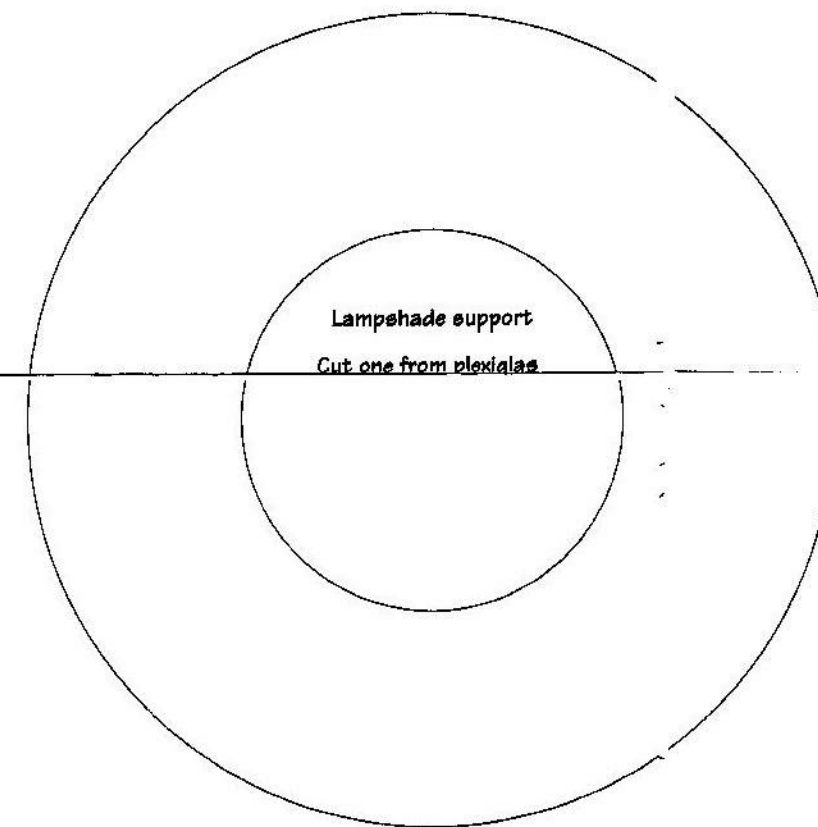
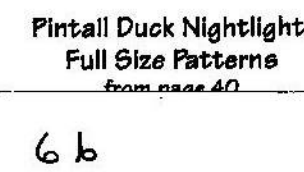
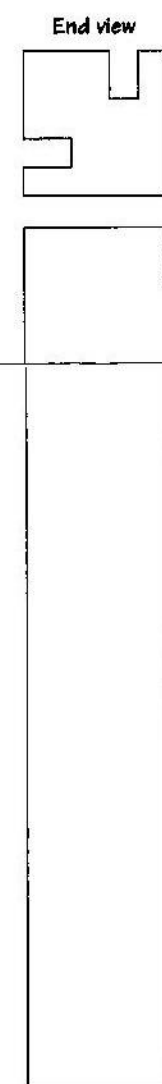
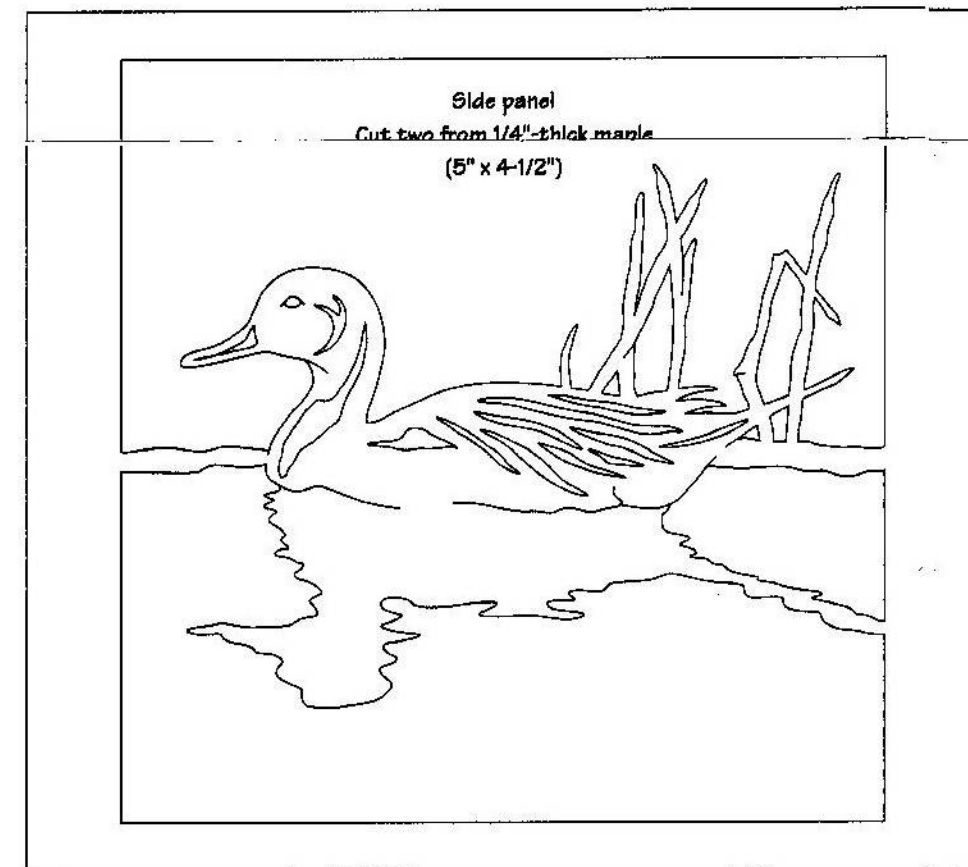
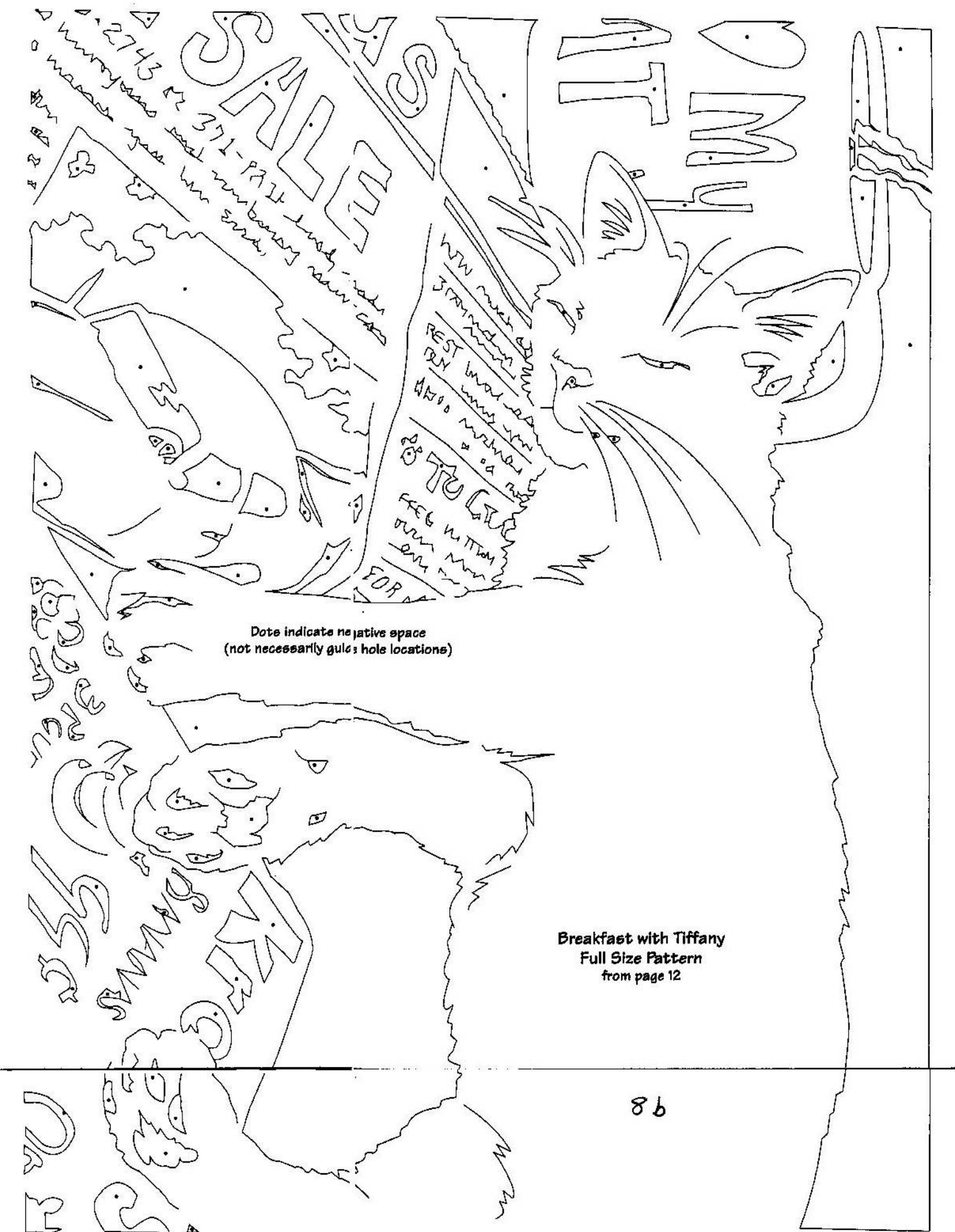
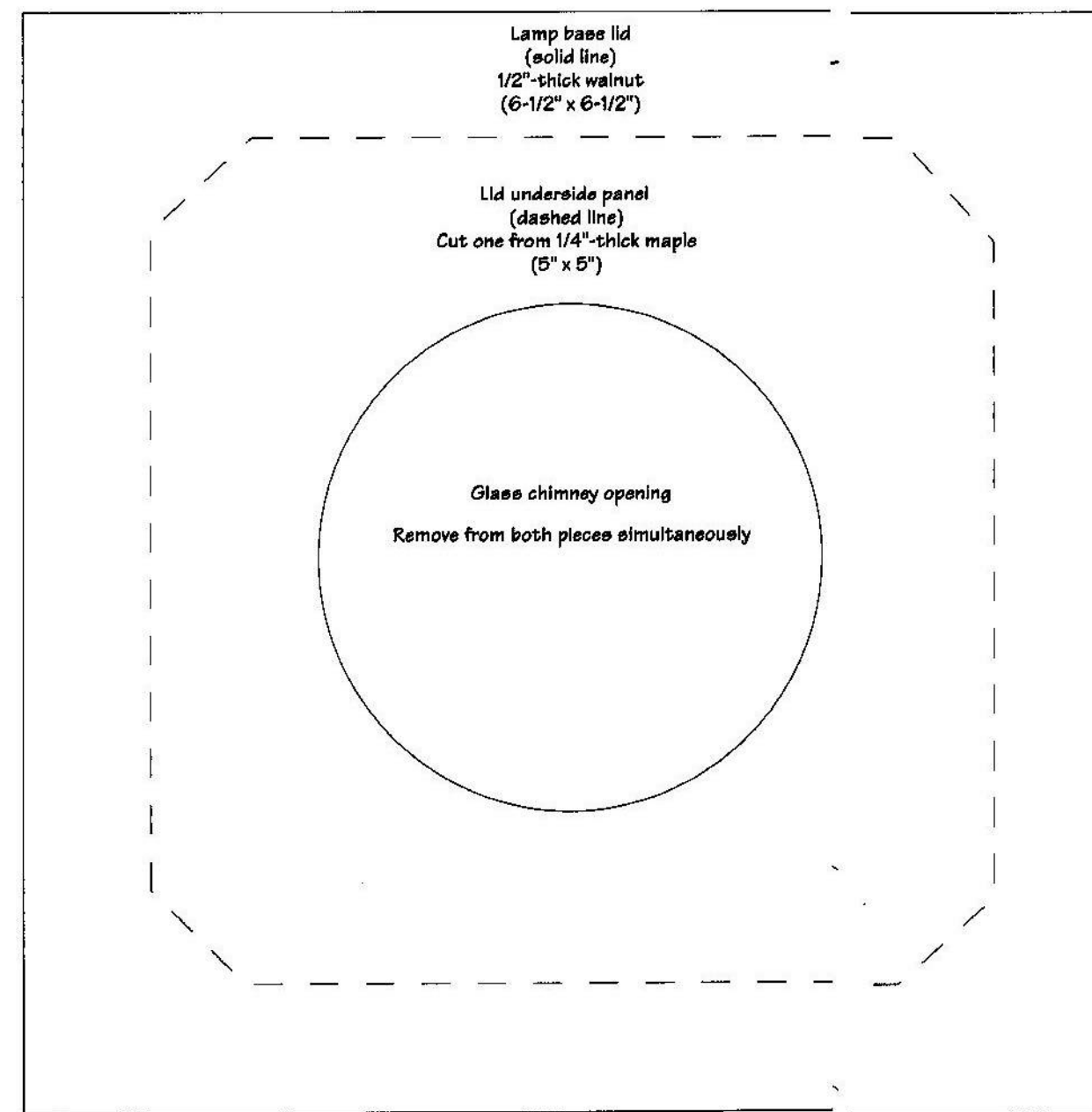
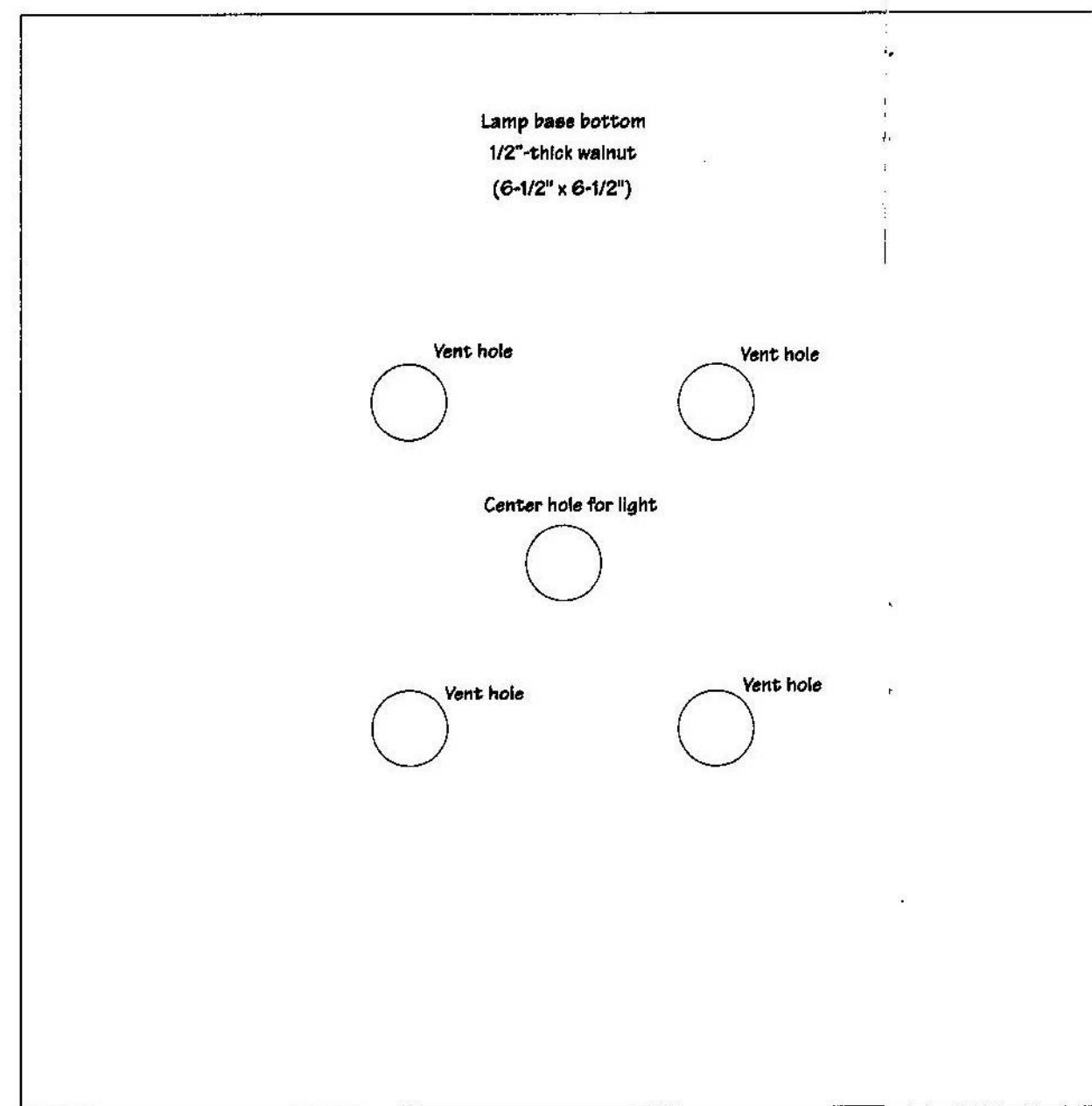
Deer In Wild Rose
Full Size Pattern
from page 8

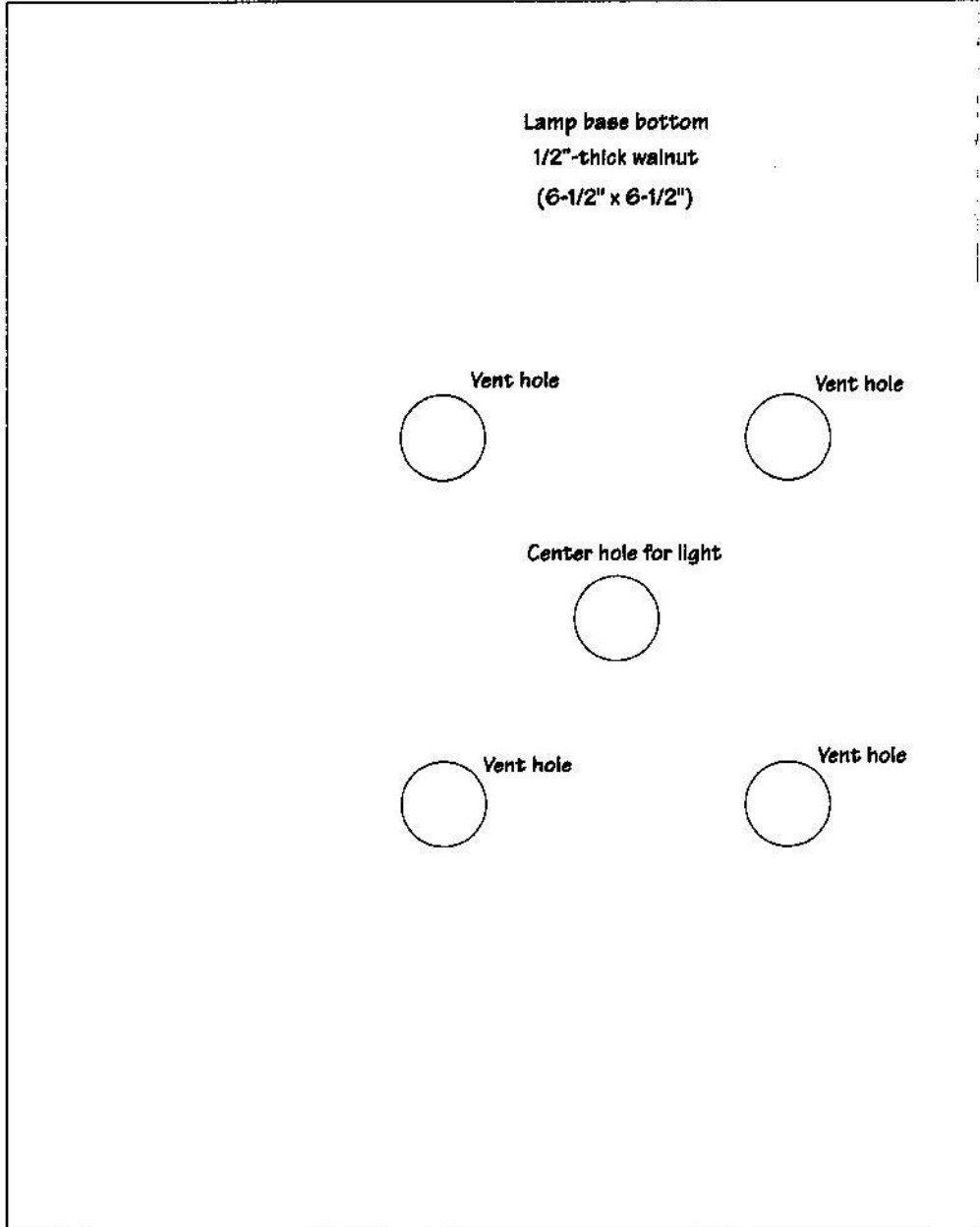


Brown Trout
Full Size Pattern
from page 14

—C-4M-2N-1C—







Lamp base bottom
1/2"-thick walnut
(6-1/2" x 6-1/2")

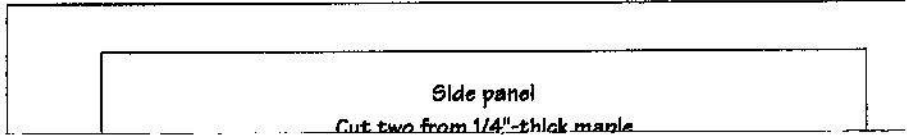
Vent hole

Vent hole

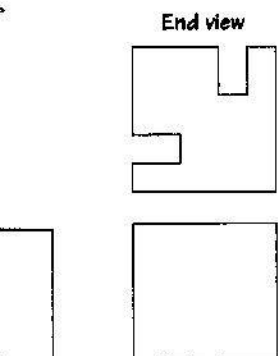
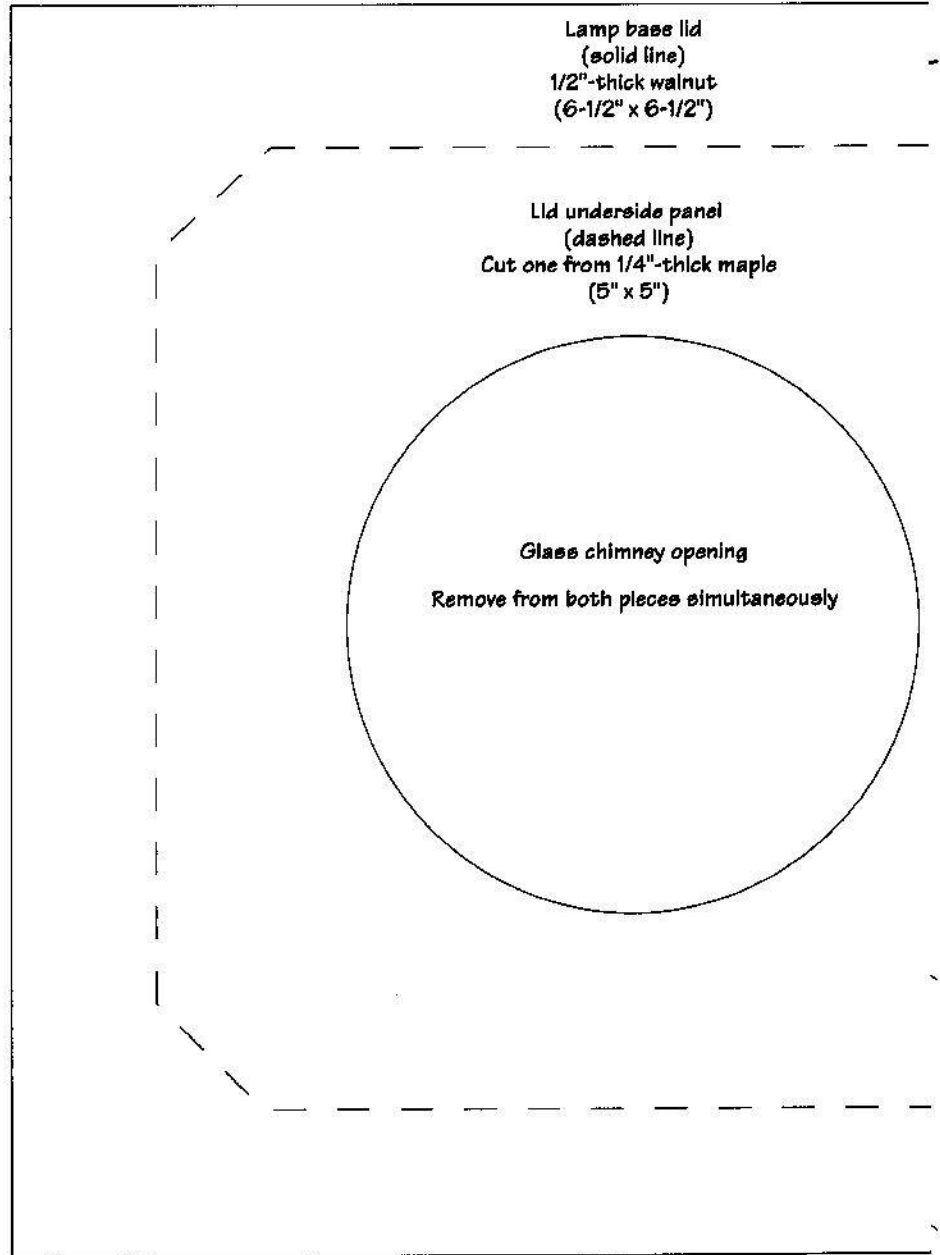
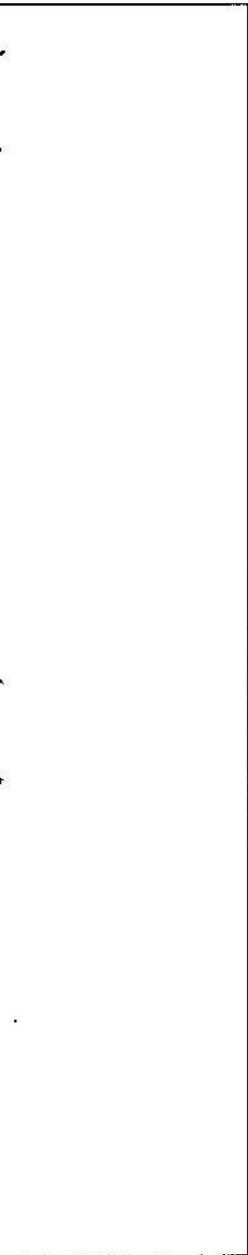
Center hole for light

Vent hole

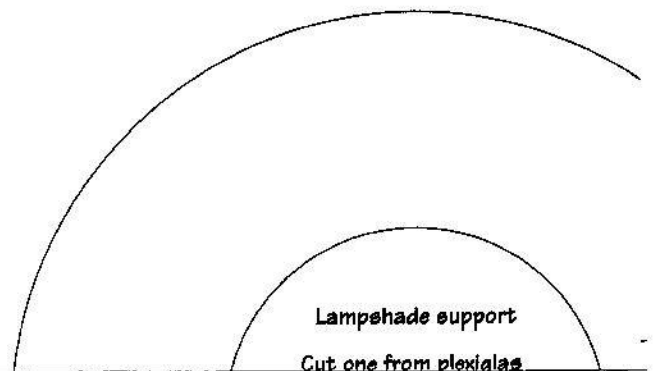
Vent hole

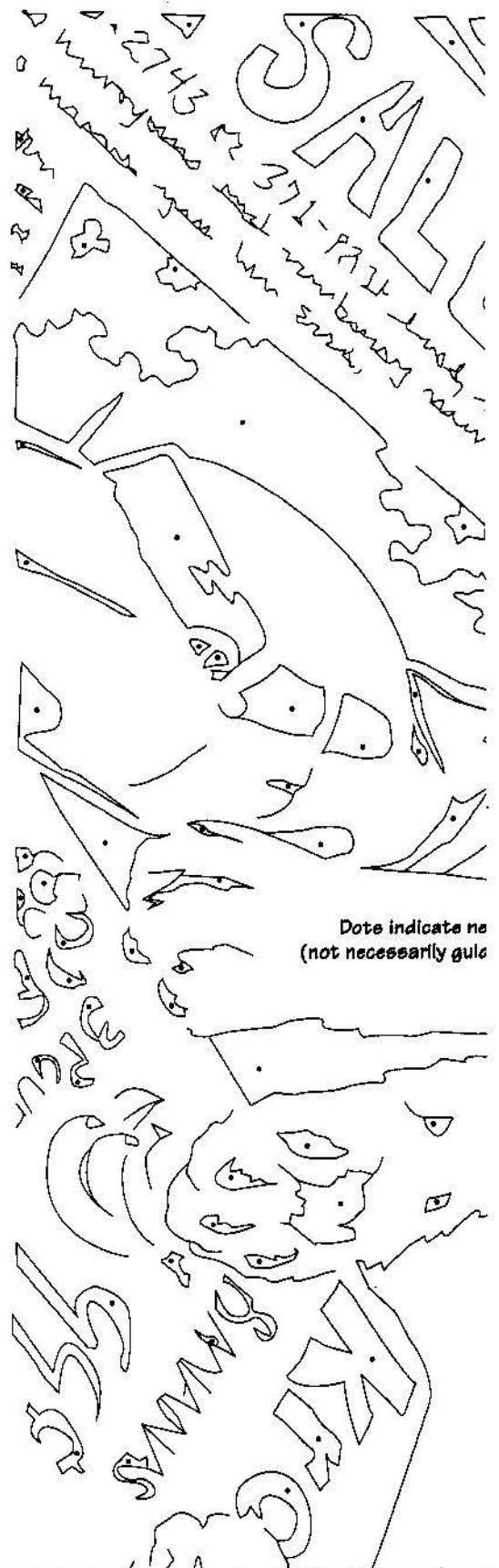
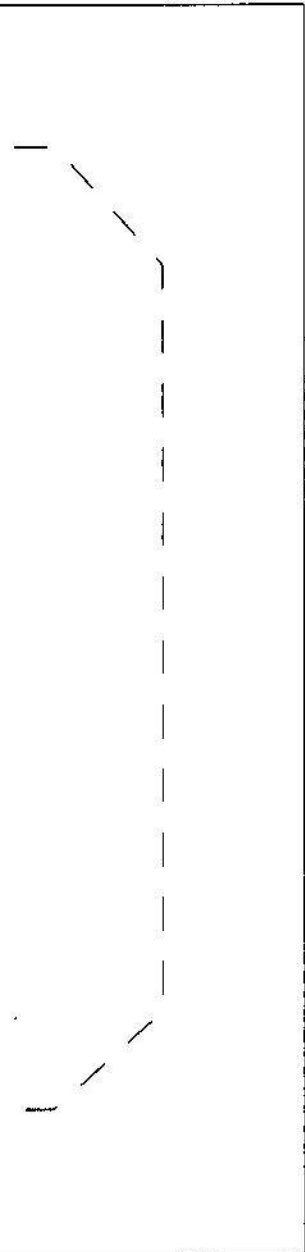


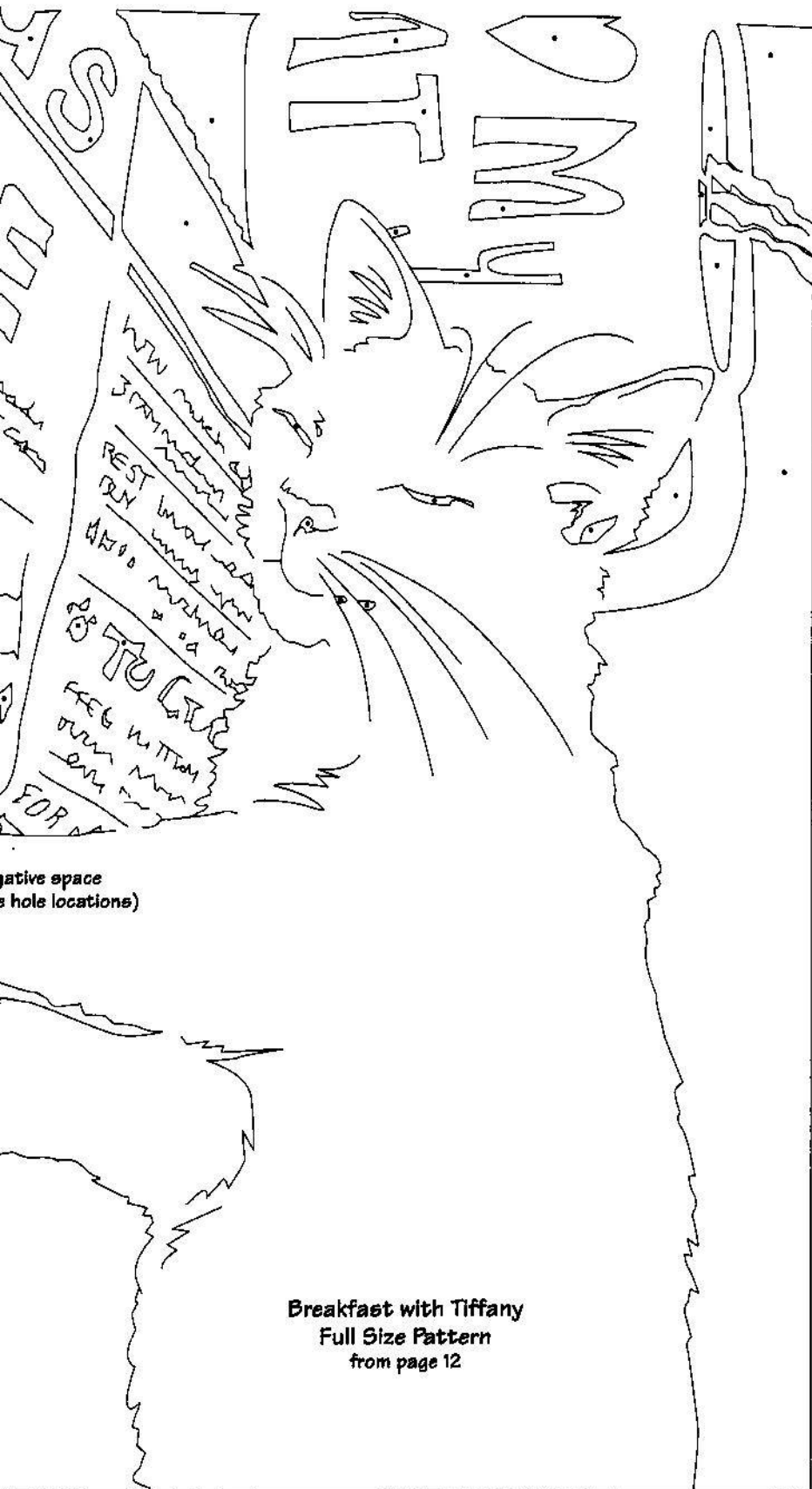
Side panel
Cut two from 1/4"-thick maple



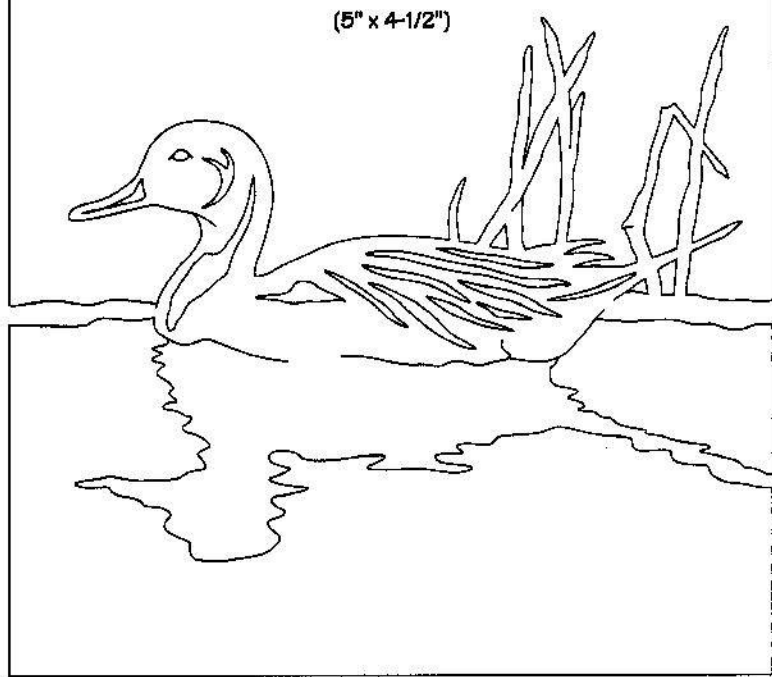
Pintall Duck Nightlight
Full Size Patterns
from page 40







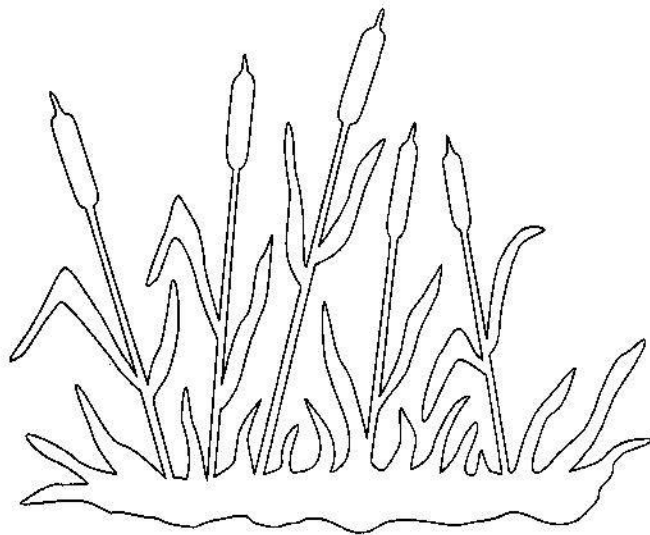
(5" x 4-1/2")



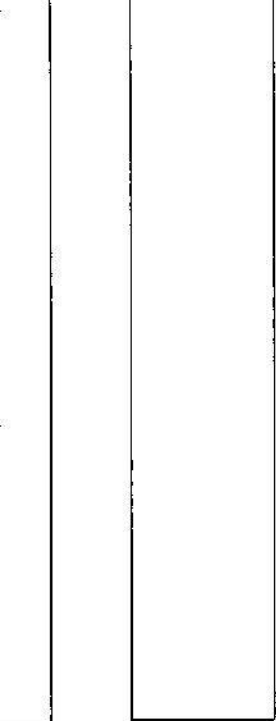
Side panel

Cut two from 1/4"-thick maple

(5" x 4-1/2")

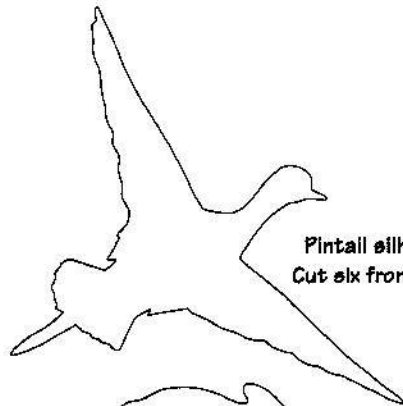


6 b

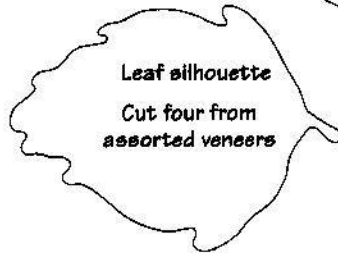


Corner Post
Cut four from 3/4"-thick walnut

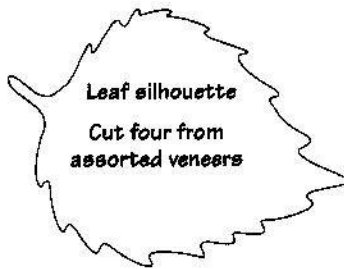
Pintail silhouette
Cut six from veneer



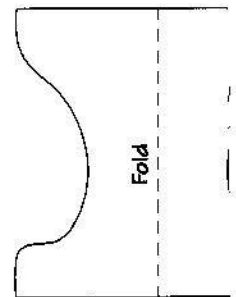
Leaf silhouette
Cut four from
assorted veneers



Leaf silhouette
Cut four from
assorted veneers



Leaf silhouette
Cut four from
assorted veneers



Feet
Cut four from 1" x 1" x 2

7b

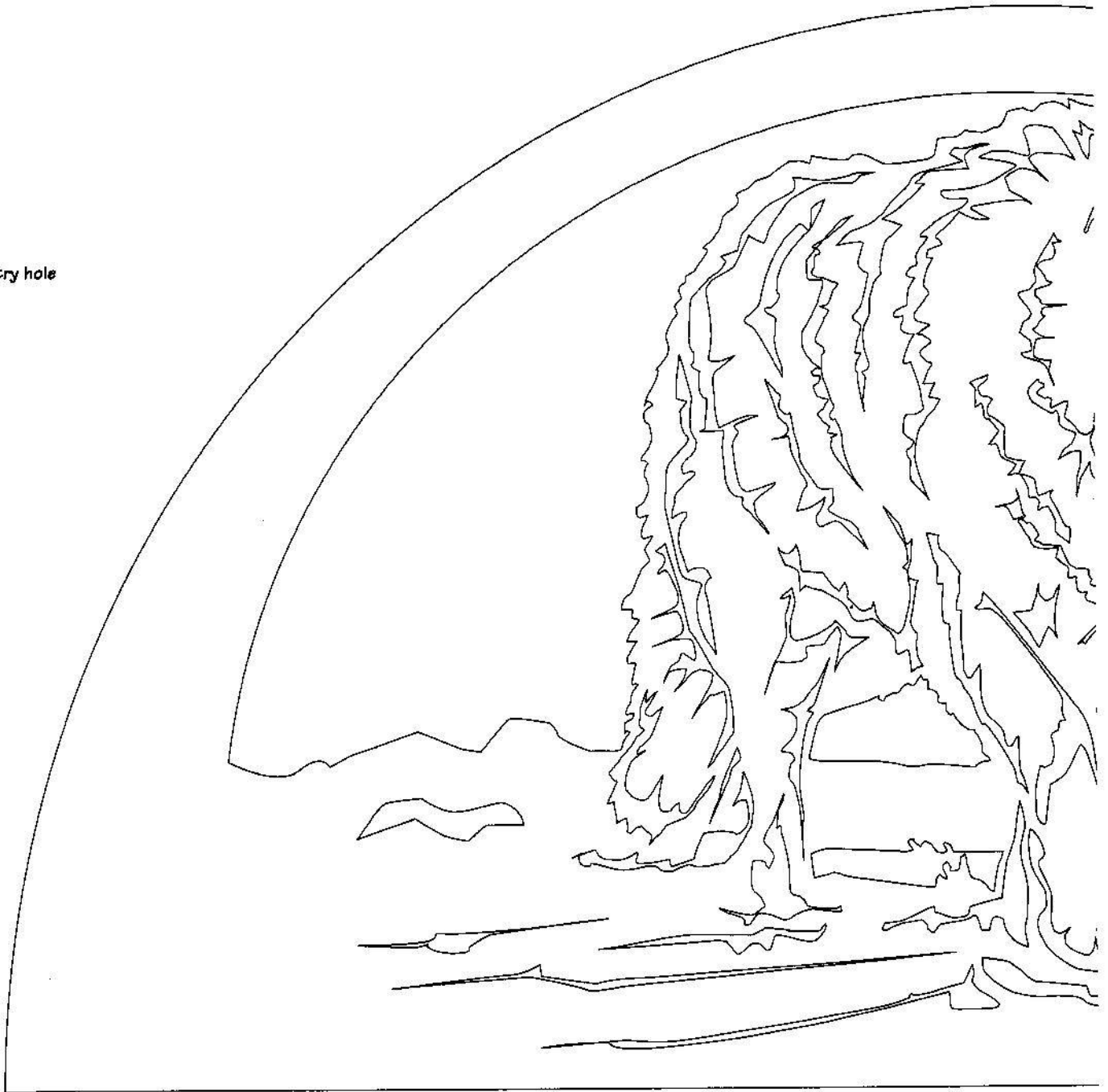


Drill entry hole

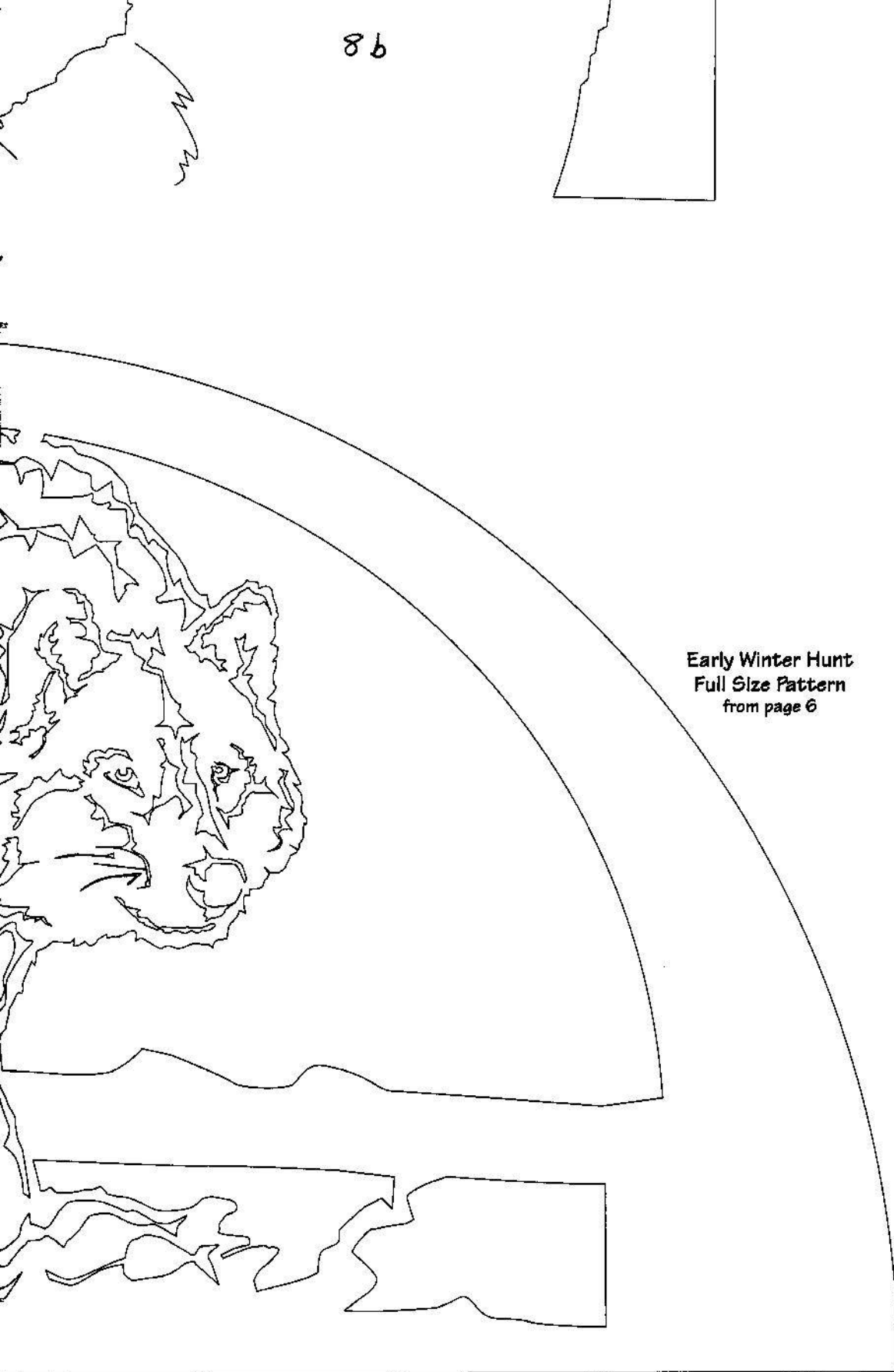
X



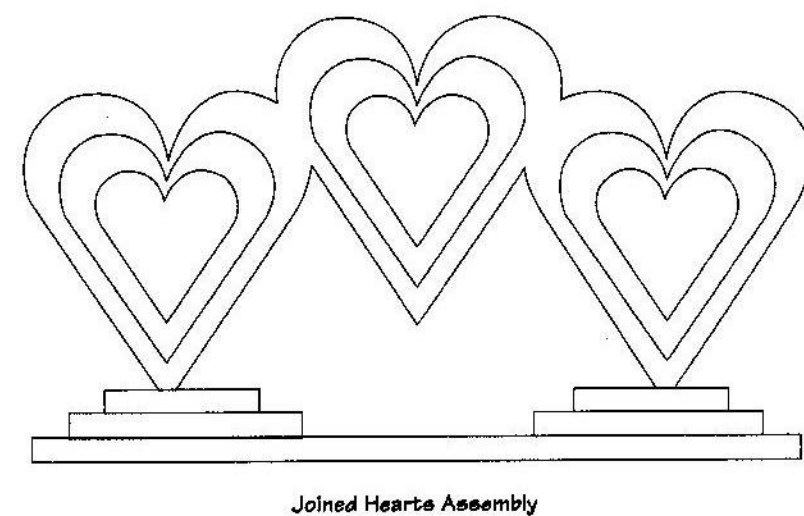
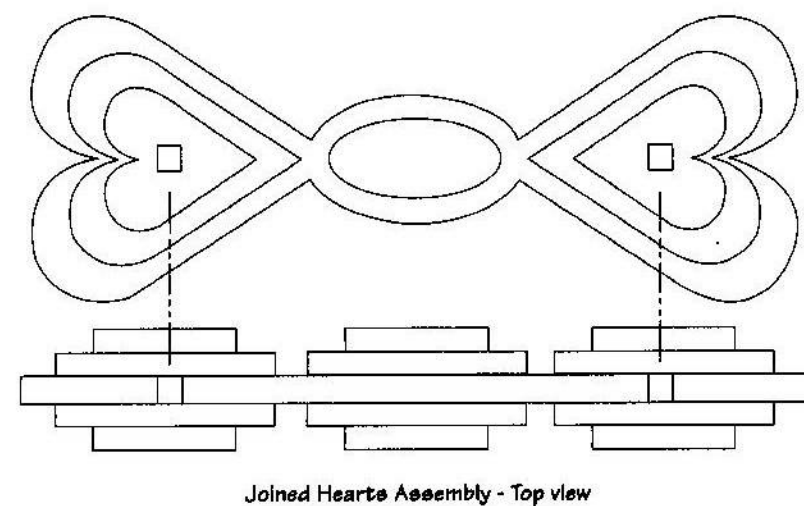
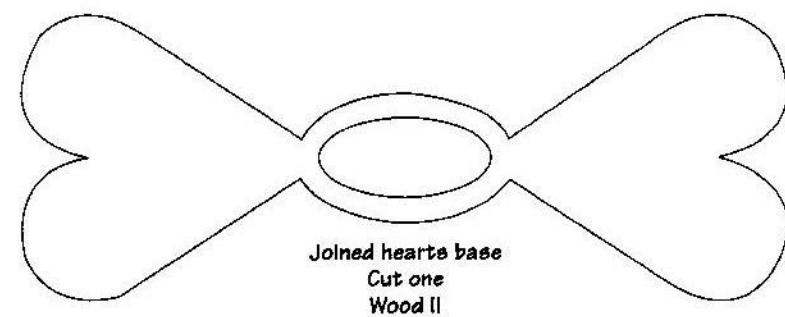
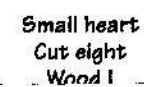
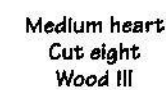
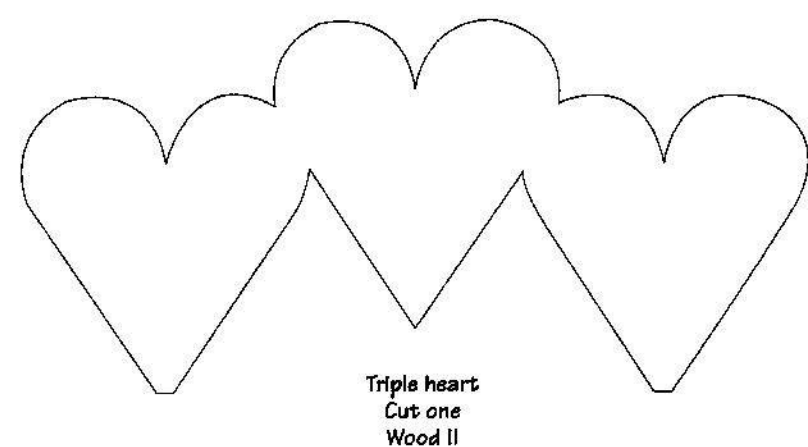
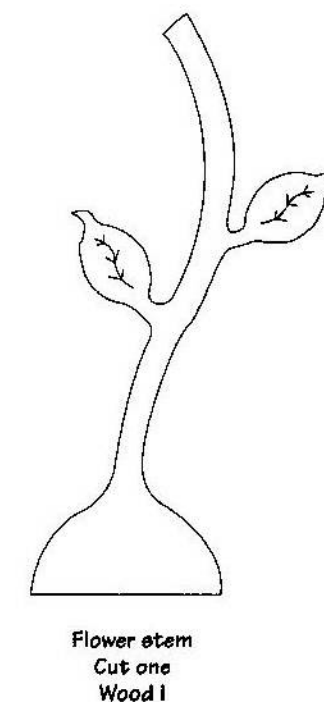
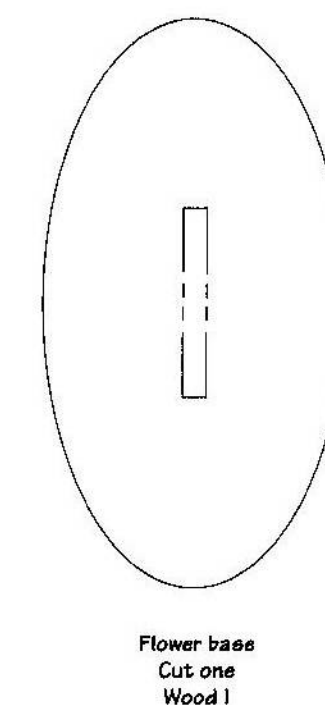
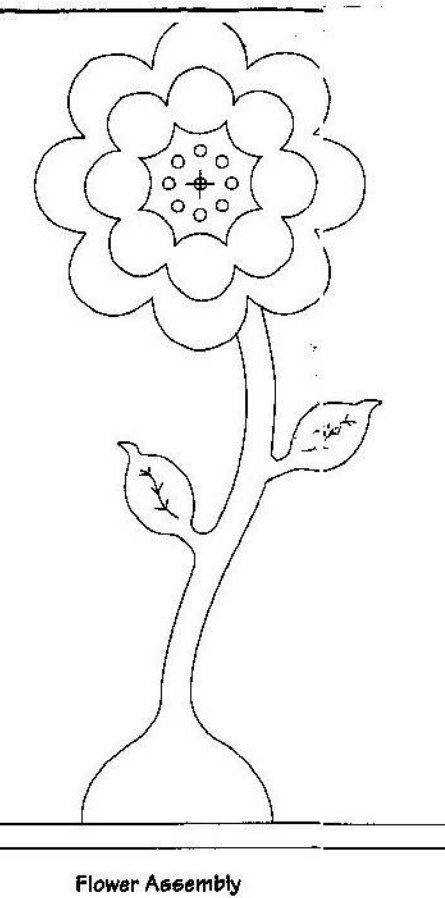
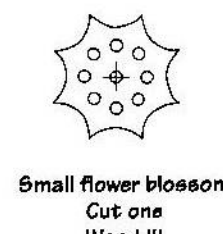
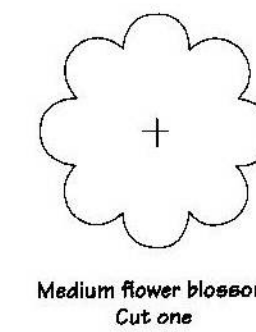
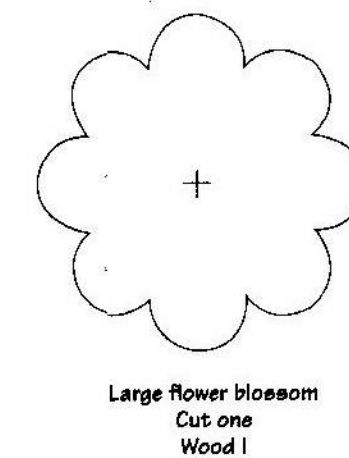
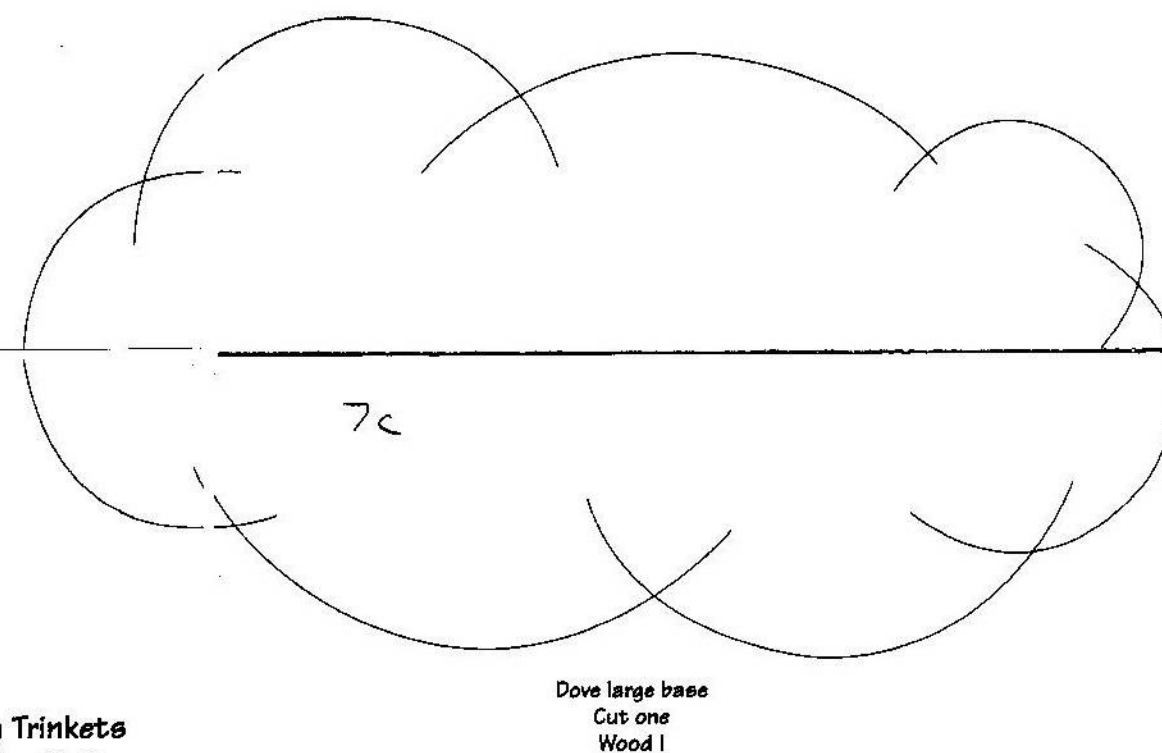
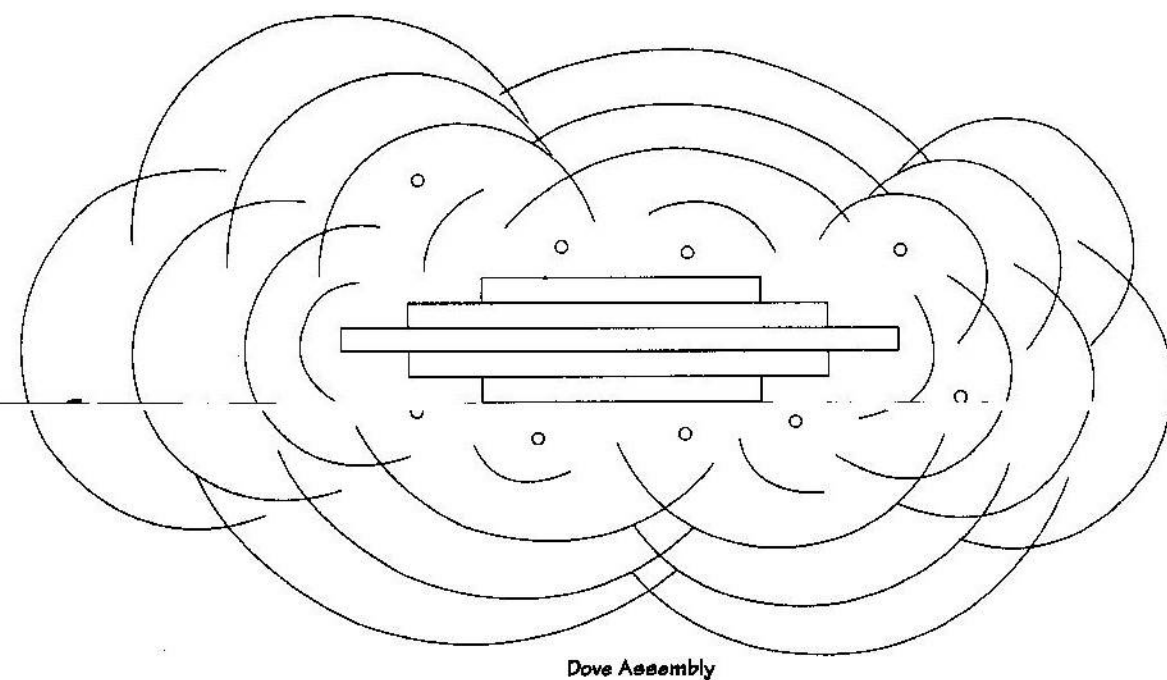
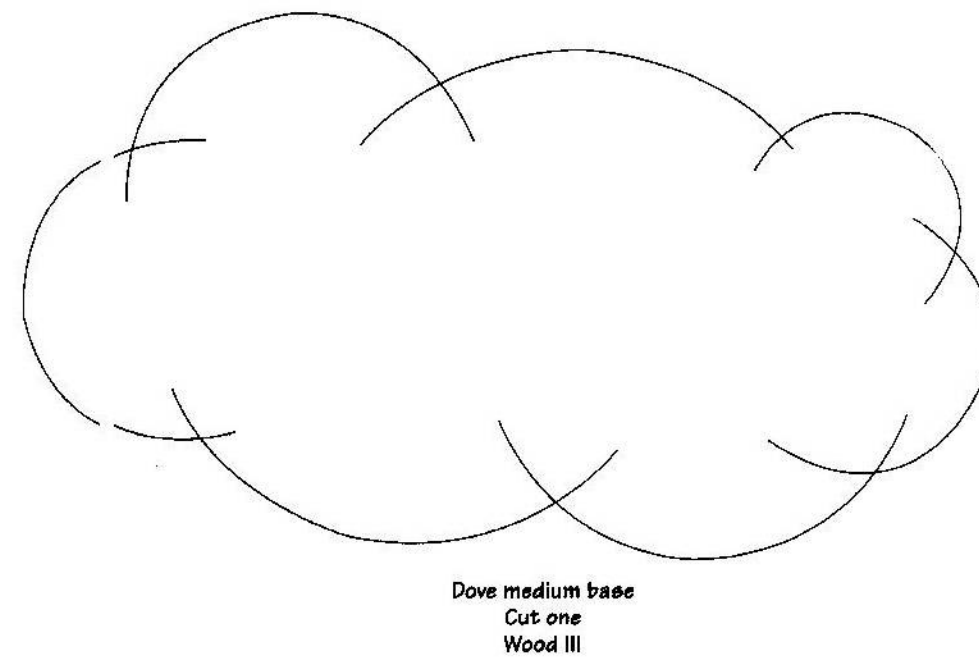
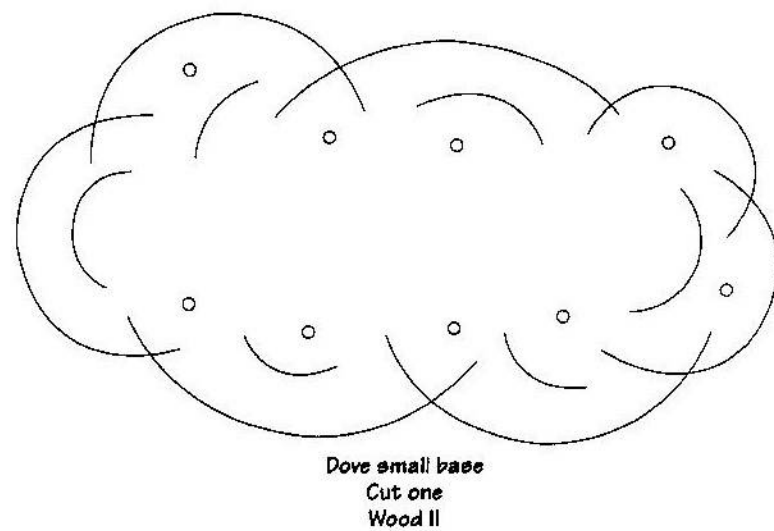
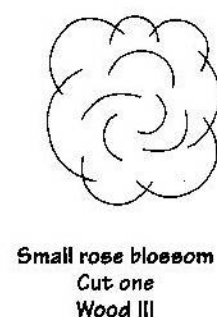
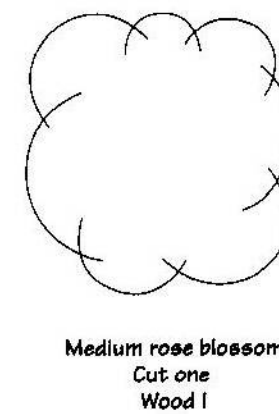
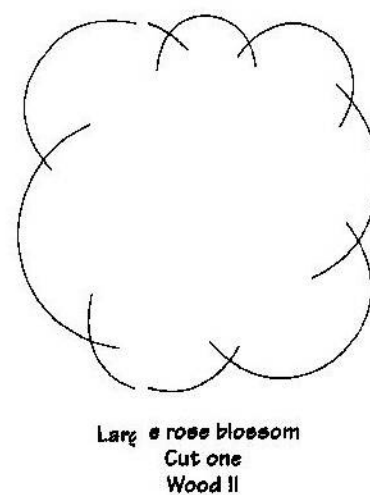
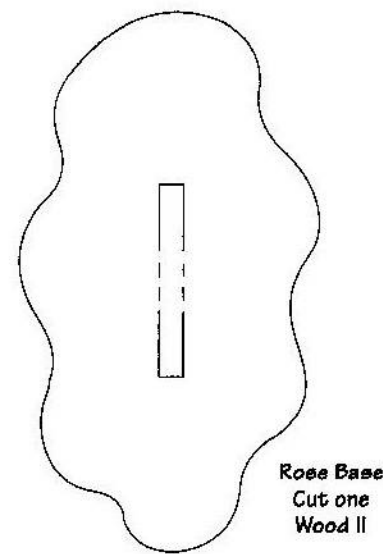
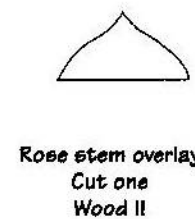
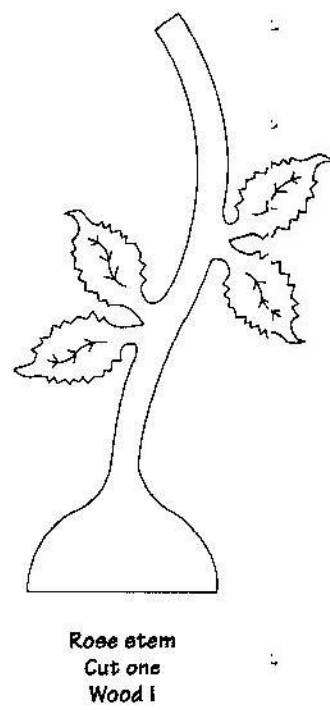
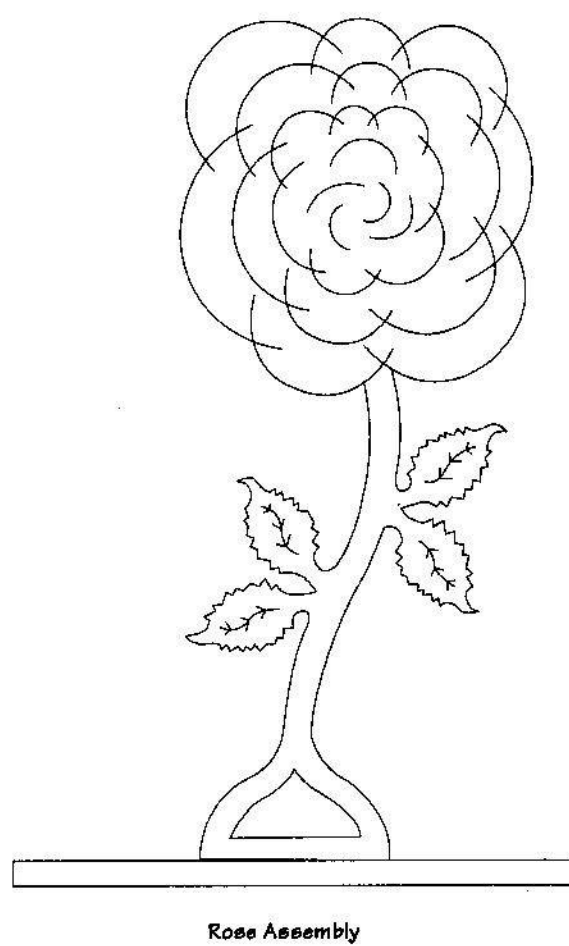
"walnut"



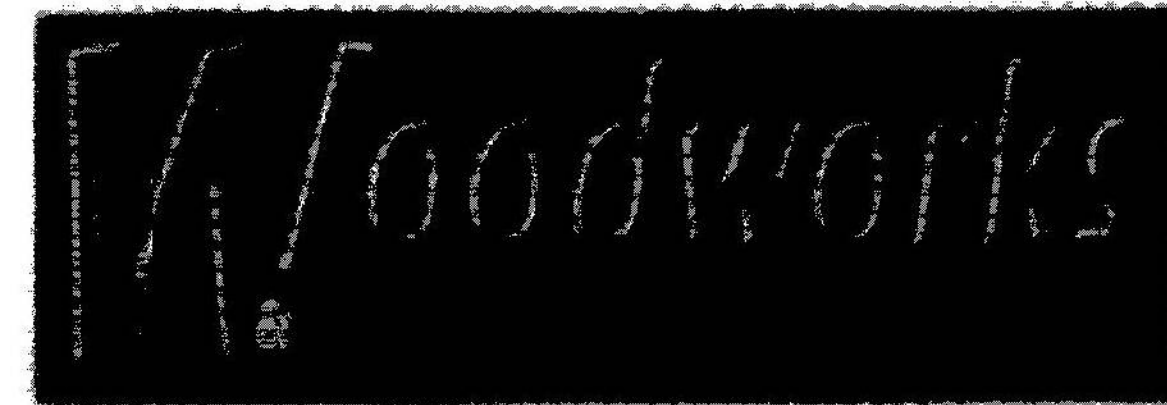
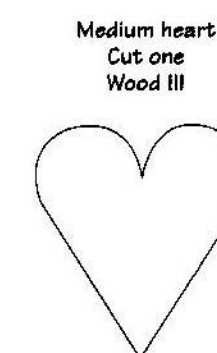
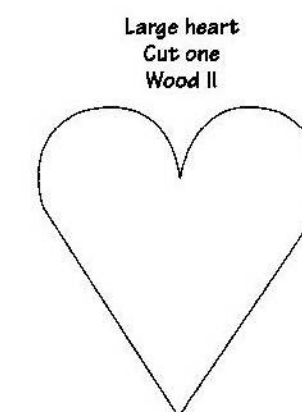
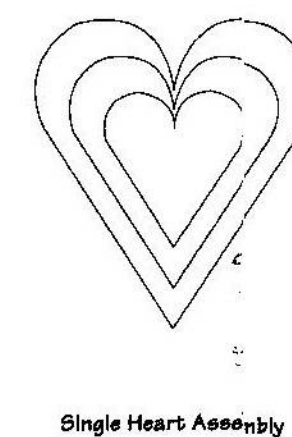
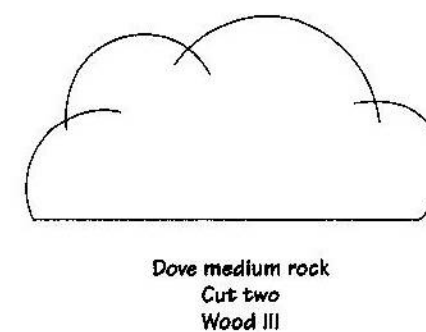
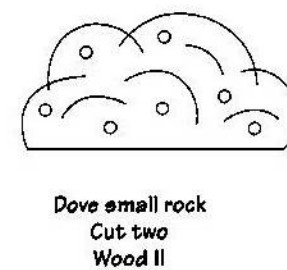
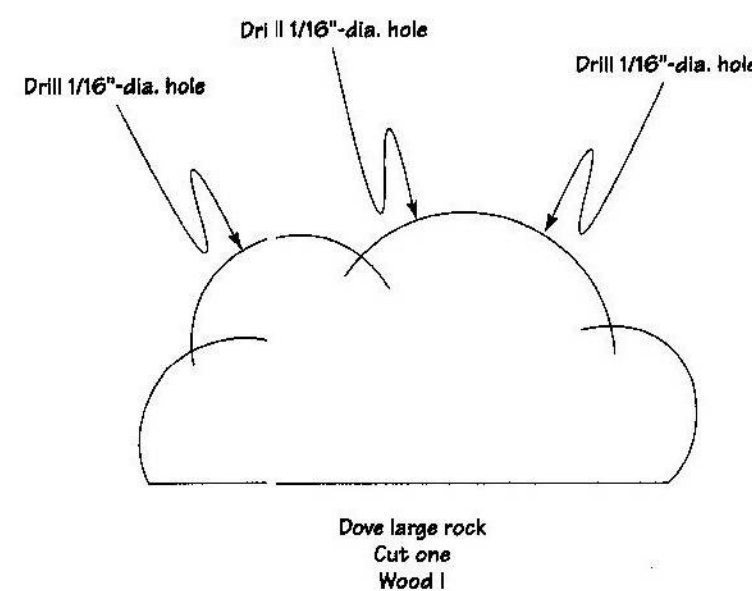
86



Early Winter Hunt
Full Size Pattern
from page 6



Fun Trinkets Full Size Patterns from page 39



FULL SIZE PATTERN SECTION NO. 2 APRIL 2005

Side A
Fun Trinkets.....from page 39

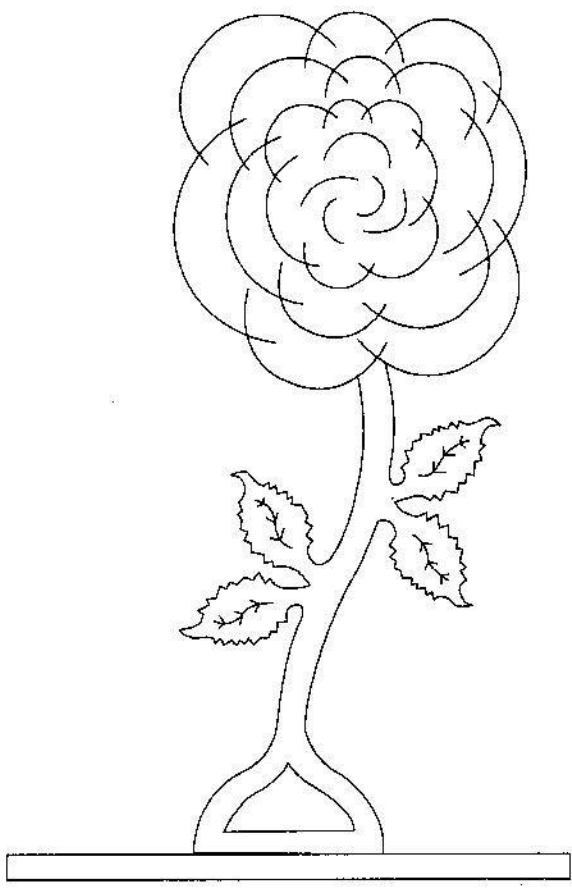
Side B
Form-Fitted Pen & Pencil Boxes.....from page 16
Bothersome Butterflies.....from page 26
Family Time.....from page 36
Bobcat.....from page 50
Quilt Top Box.....from page 65

Metric Conversions:

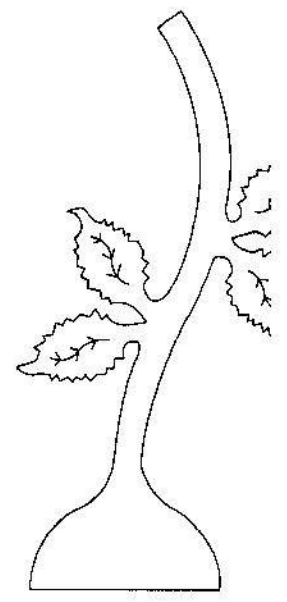
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

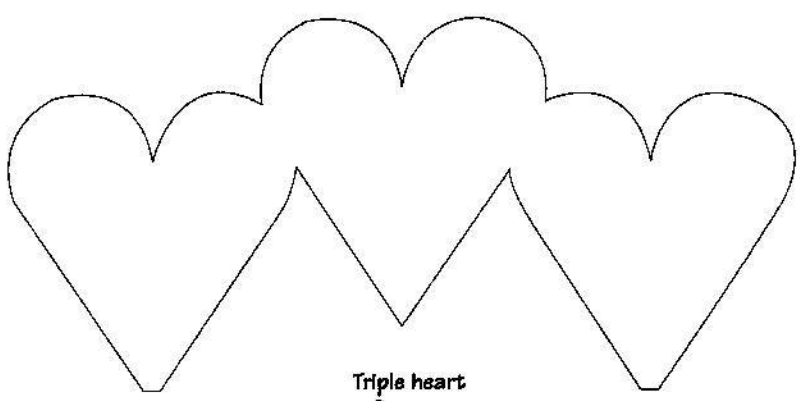
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" =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



Rose Assembly



Rose stem
Cut one
Wood I

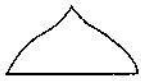


Triple heart
Cut one
Wood II

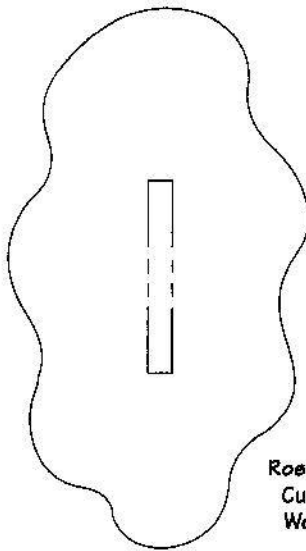
Medium heart
Cut eight
Wood III

Small heart
Cut eight
Wood I

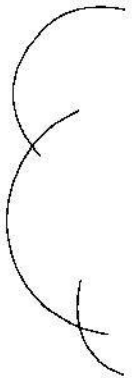
2c



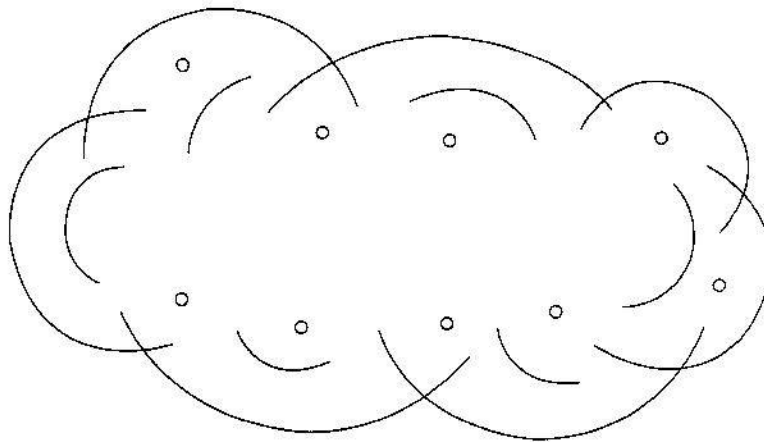
Rose stem overlay
Cut one
Wood II



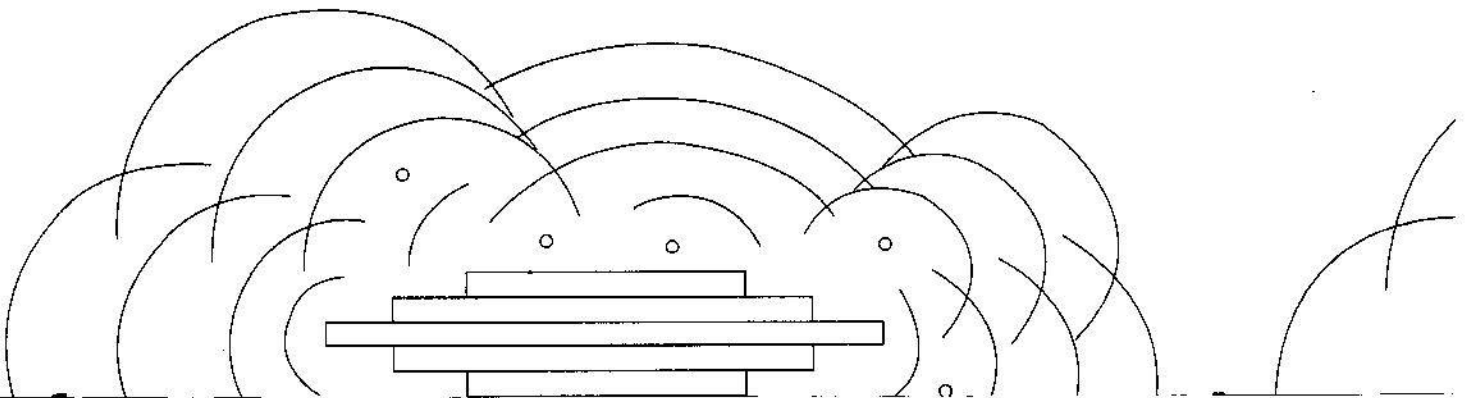
Rose Base
Cut one
Wood II

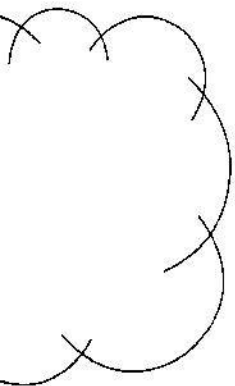


Large

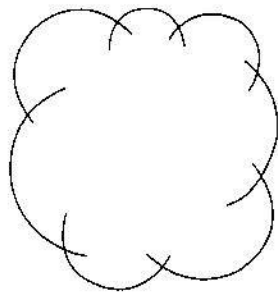


Dove small base
Cut one
Wood II

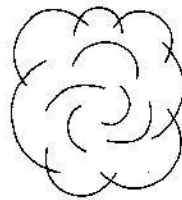




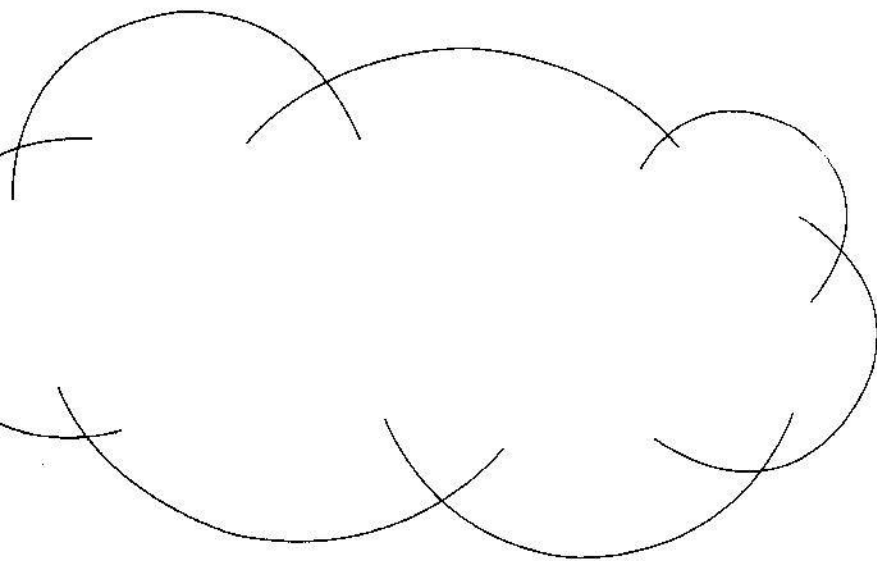
Large rose blossom
Cut one
Wood II



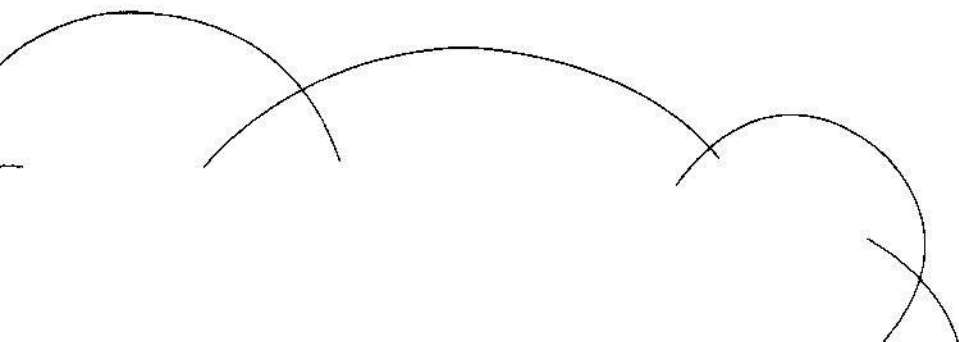
Medium rose blossom
Cut one
Wood I

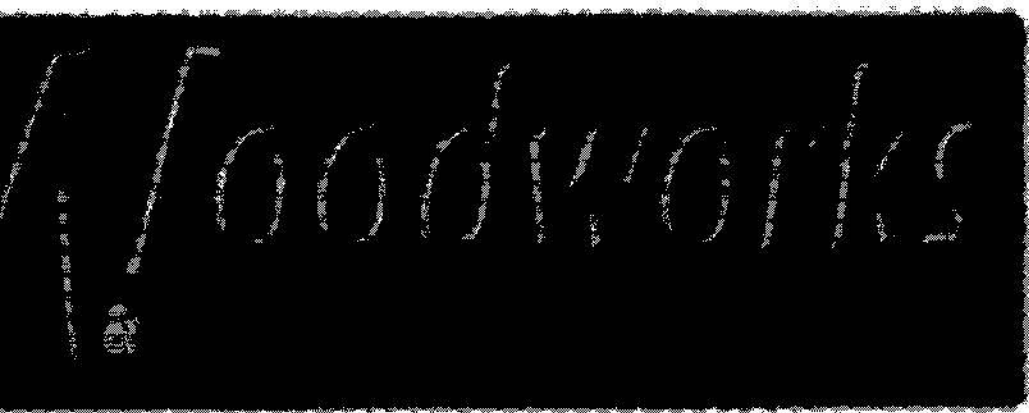


Small rose blossom
Cut one
Wood III



Dove medium base
Cut one
Wood III





FULL SIZE PATTERN SECTION NO. 2 APRIL 2005

Side A

Fun Trinkets..... from page 39

Side B

Form-Fitted Pen & Pencil Boxes..... from page 16

Bothersome Butterflies..... from page 26

Family Time..... from page 36

Bobcat..... from page 50

Quilt Top Box..... from page 65

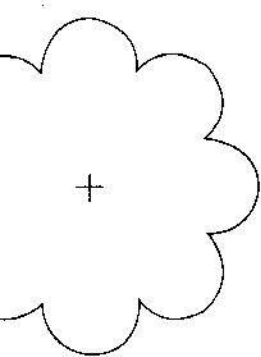
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

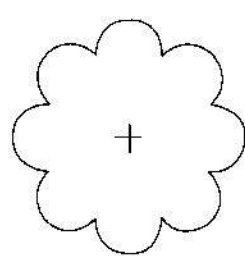
Common Measurements:

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

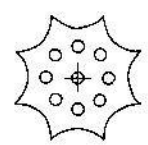
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Large flower blossom
Cut one
Wood I

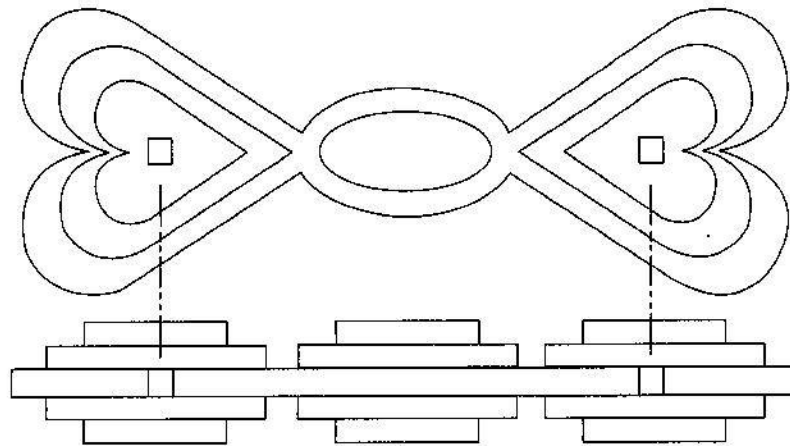
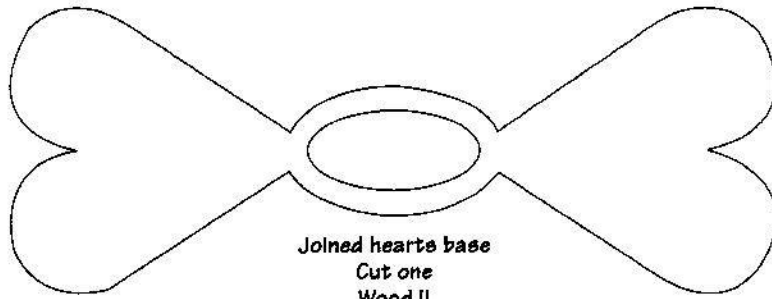
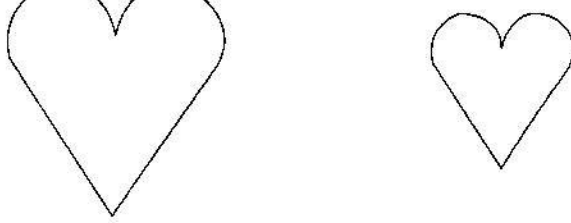


Medium flower blossom
Cut one
Wood II

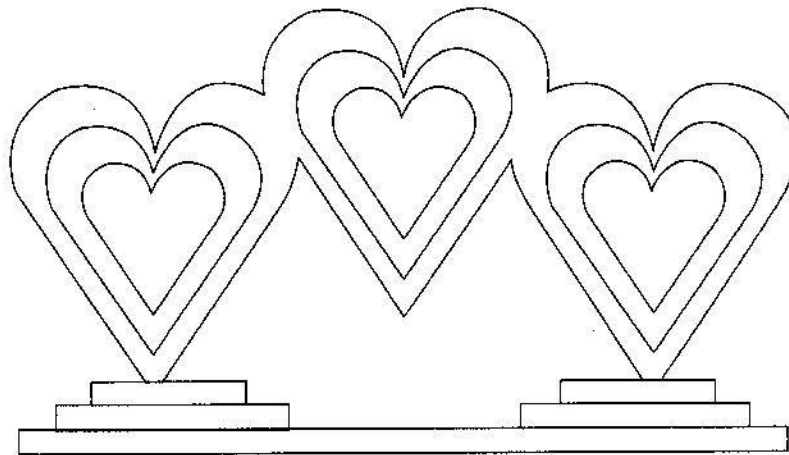


Small flower blossom
Cut one
Wood III

5c



Joined Hearts Assembly - Top view

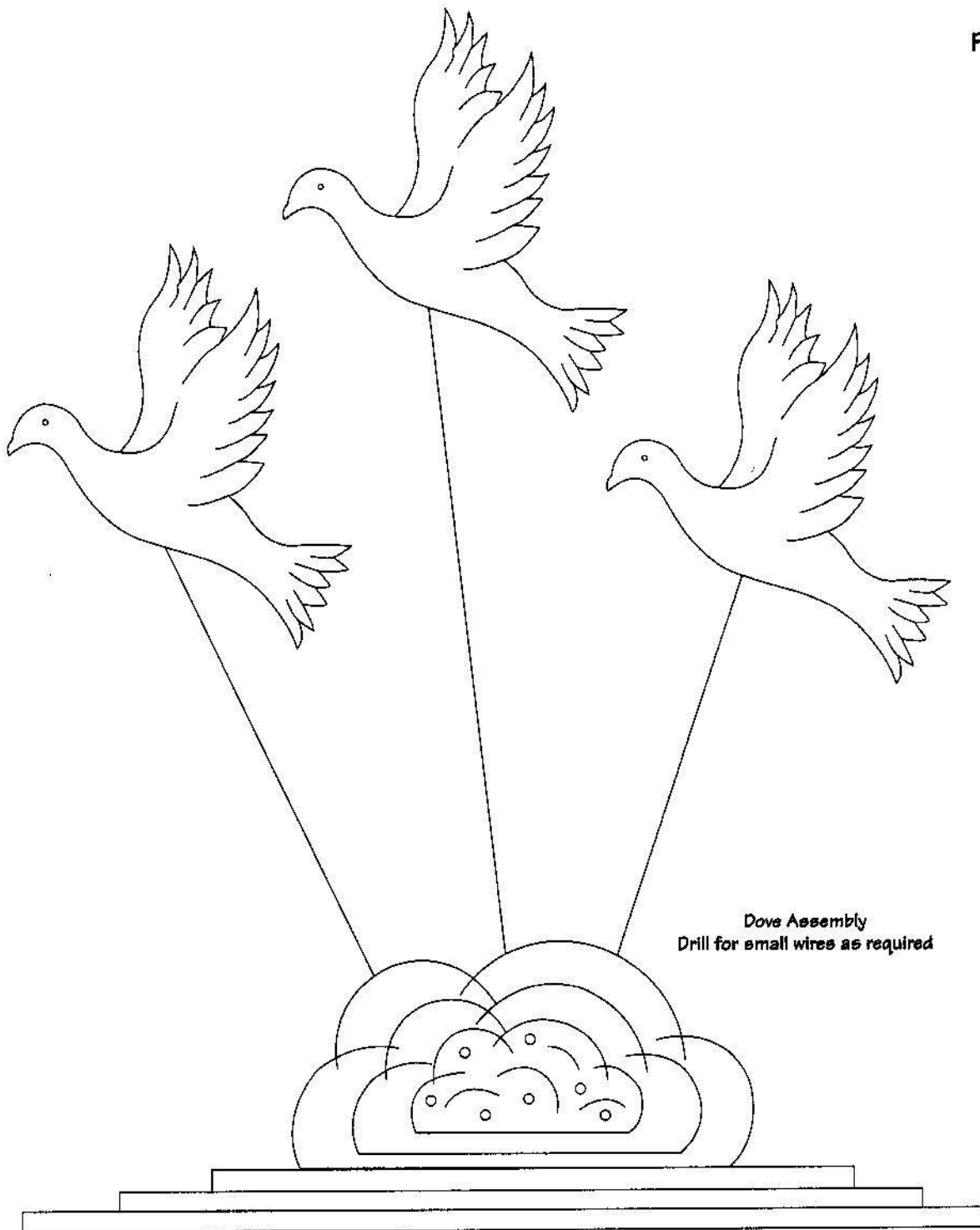


Joined Hearts Assembly

6c

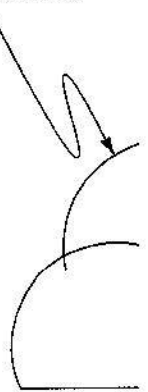
Dove Assembly

Fun Trinkets
Full Size Patterns
from page 39

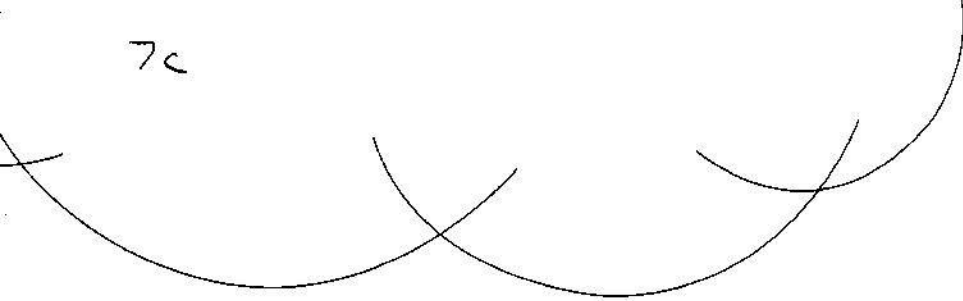


Dri

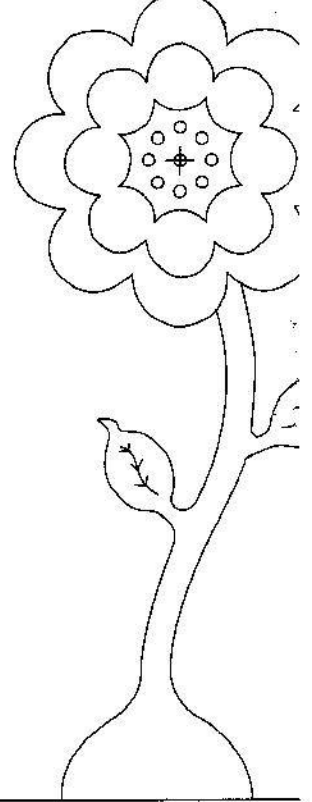
Drill 1/16"-dia. hole



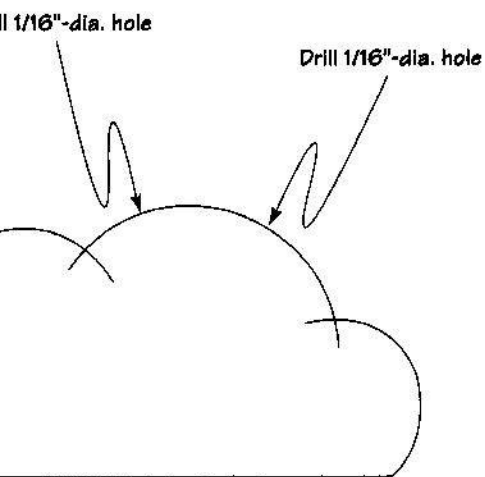
7c



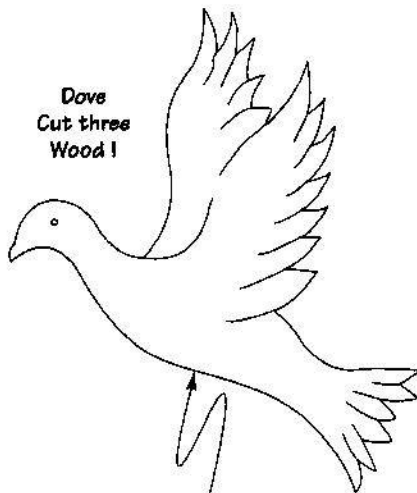
Dove large base
Cut one
Wood I



Flower Assembly

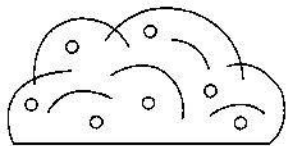


Dove large rock
Cut one
Wood I

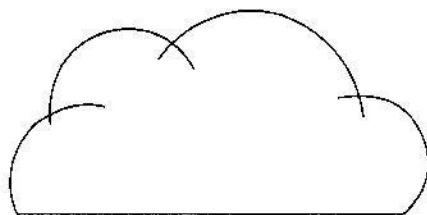


Dove
Cut three
Wood I

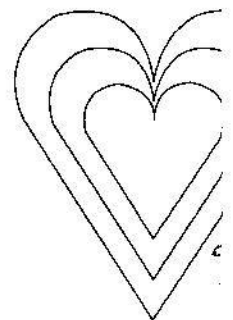
Drill 1/16\"-dia. hole



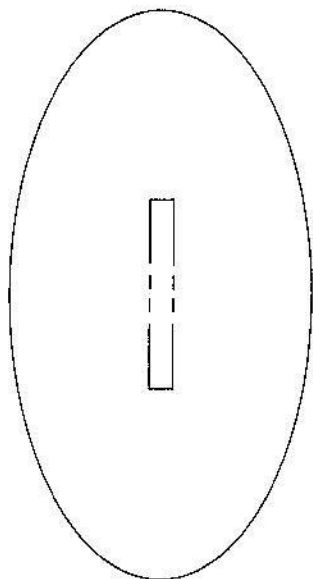
Dove small rock
Cut two
Wood II



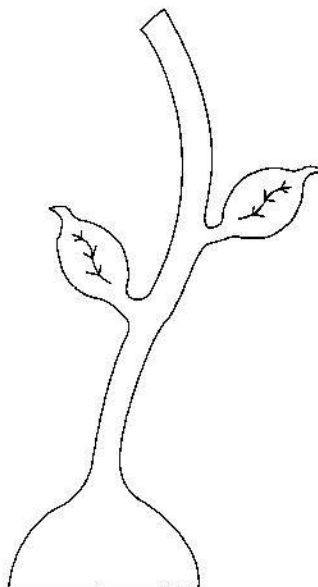
Dove medium rock
Cut two
Wood III



Single Heart Asse

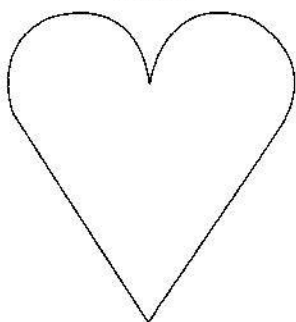


Flower base
Cut one
Wood I

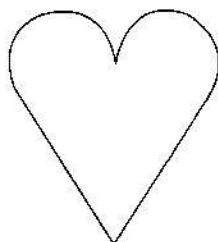


Flower stem
Cut one
Wood I

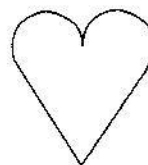
Large heart
Cut one
Wood II



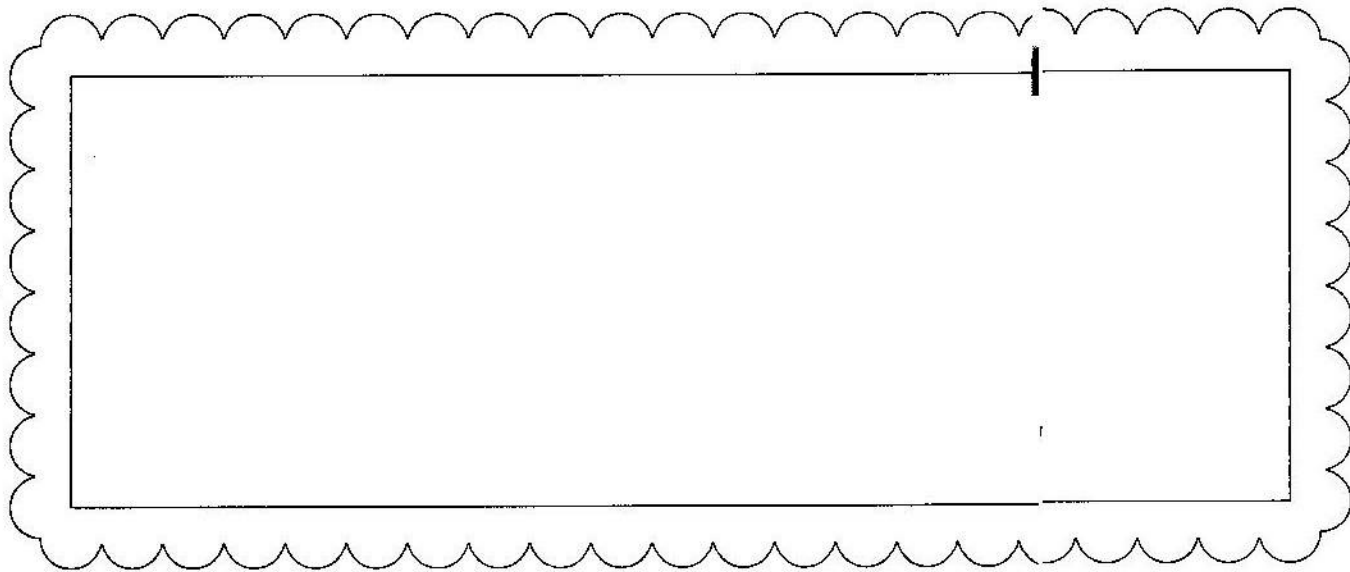
Medium heart
Cut one
Wood III



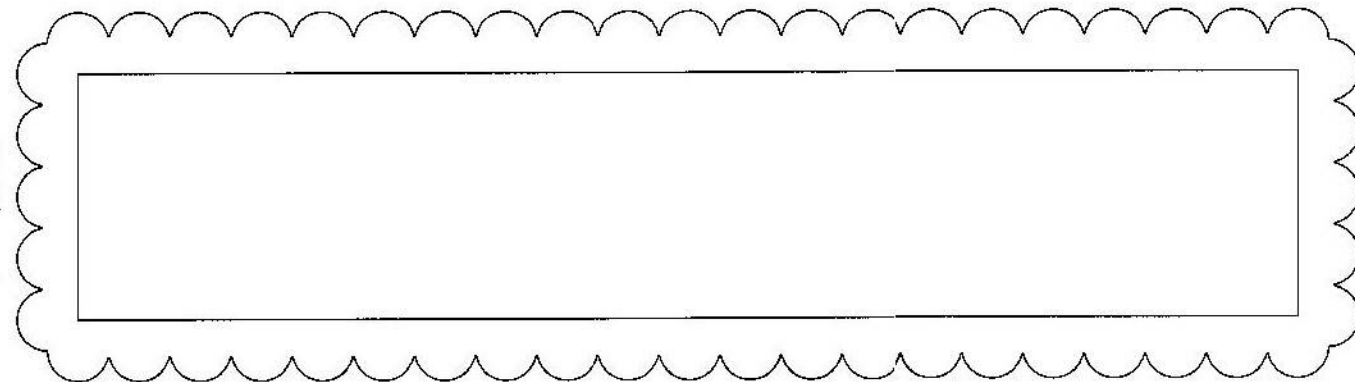
Small heart
Cut one
Wood I



Comfort Pen & Pencil Box
B
Cut 3 - plywood

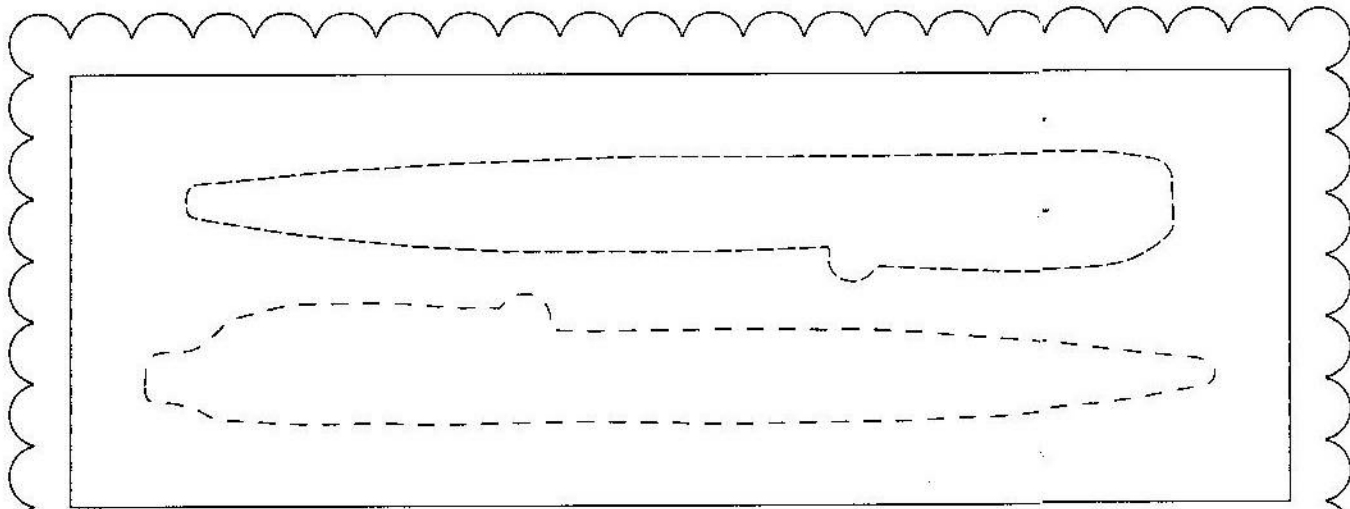


Cigar Pen Box
B
Cut 4 - plywood

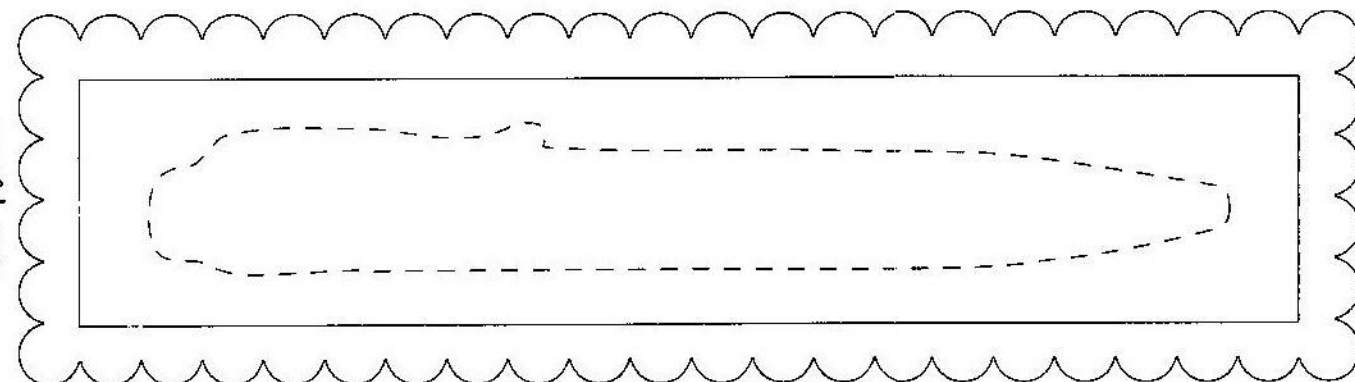


Important: Dashed pen and pencil outlines
Indicate approximate placement.
Trace around your pen and pencil at
locations shown for actual cutting lines.

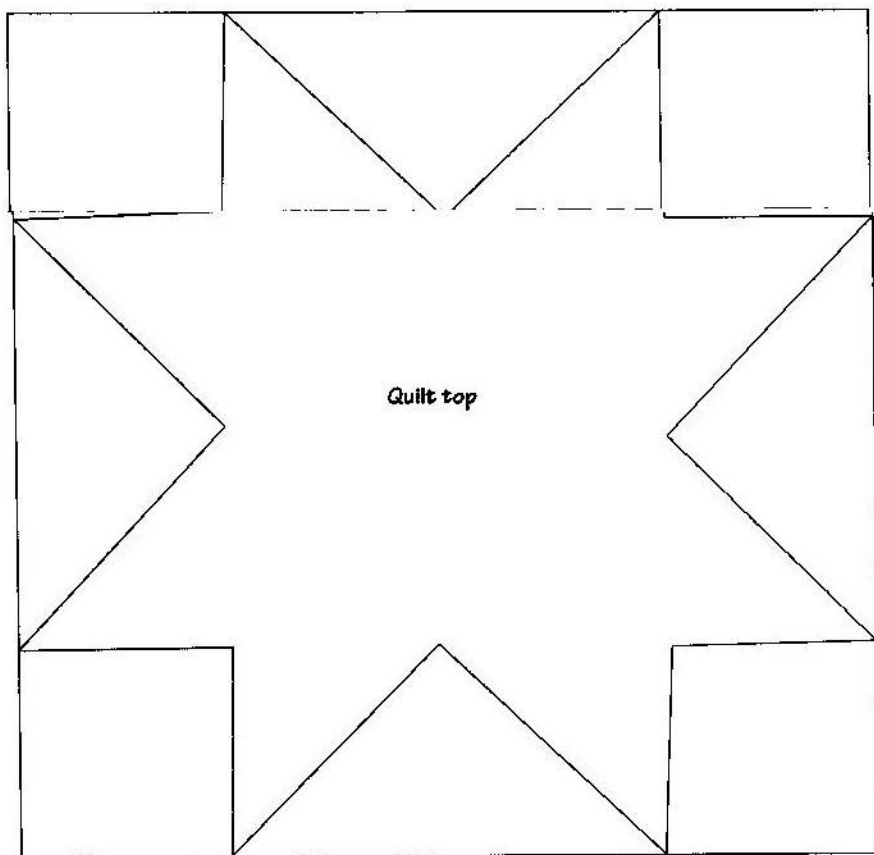
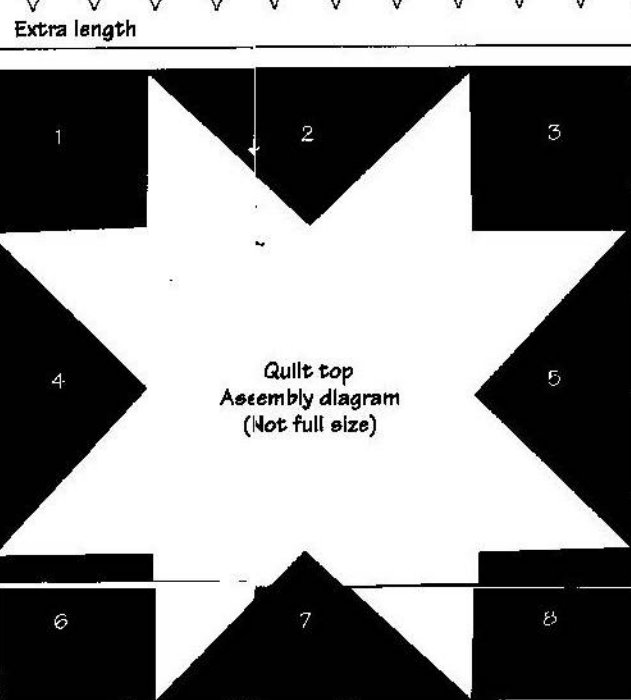
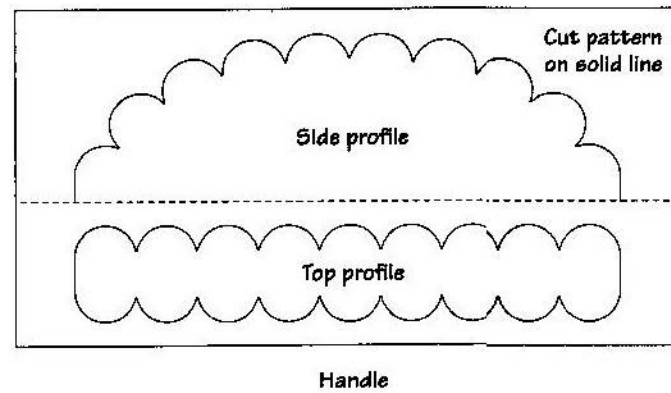
Comfort Pen & Pencil Box
A
Cut 2 - hardwood
Cut 2 - plywood



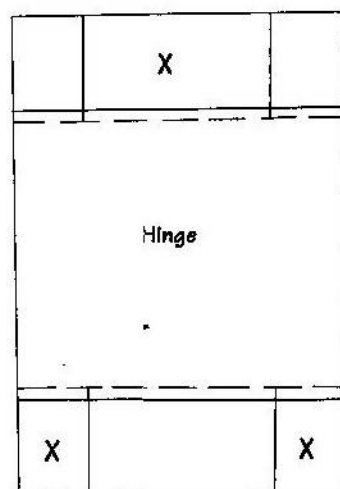
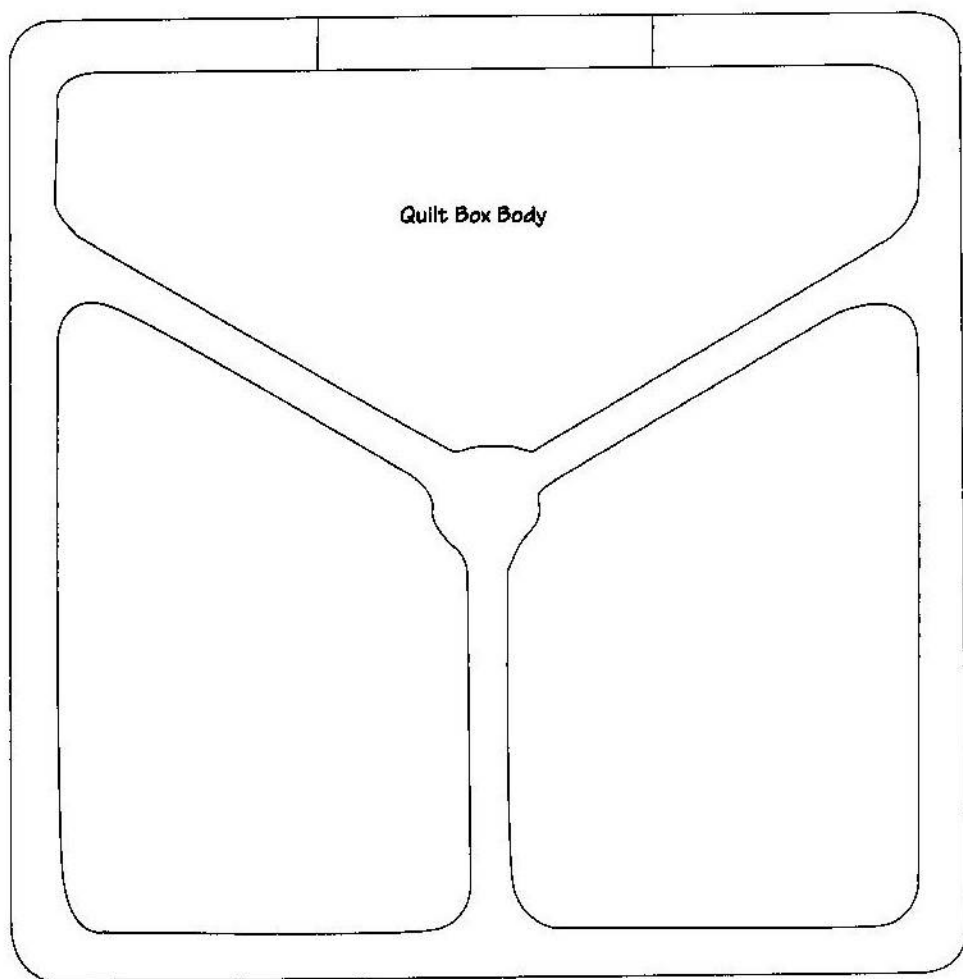
Cigar Pen Box
A
Cut 2 - hardwood
Cut 3 - plywood



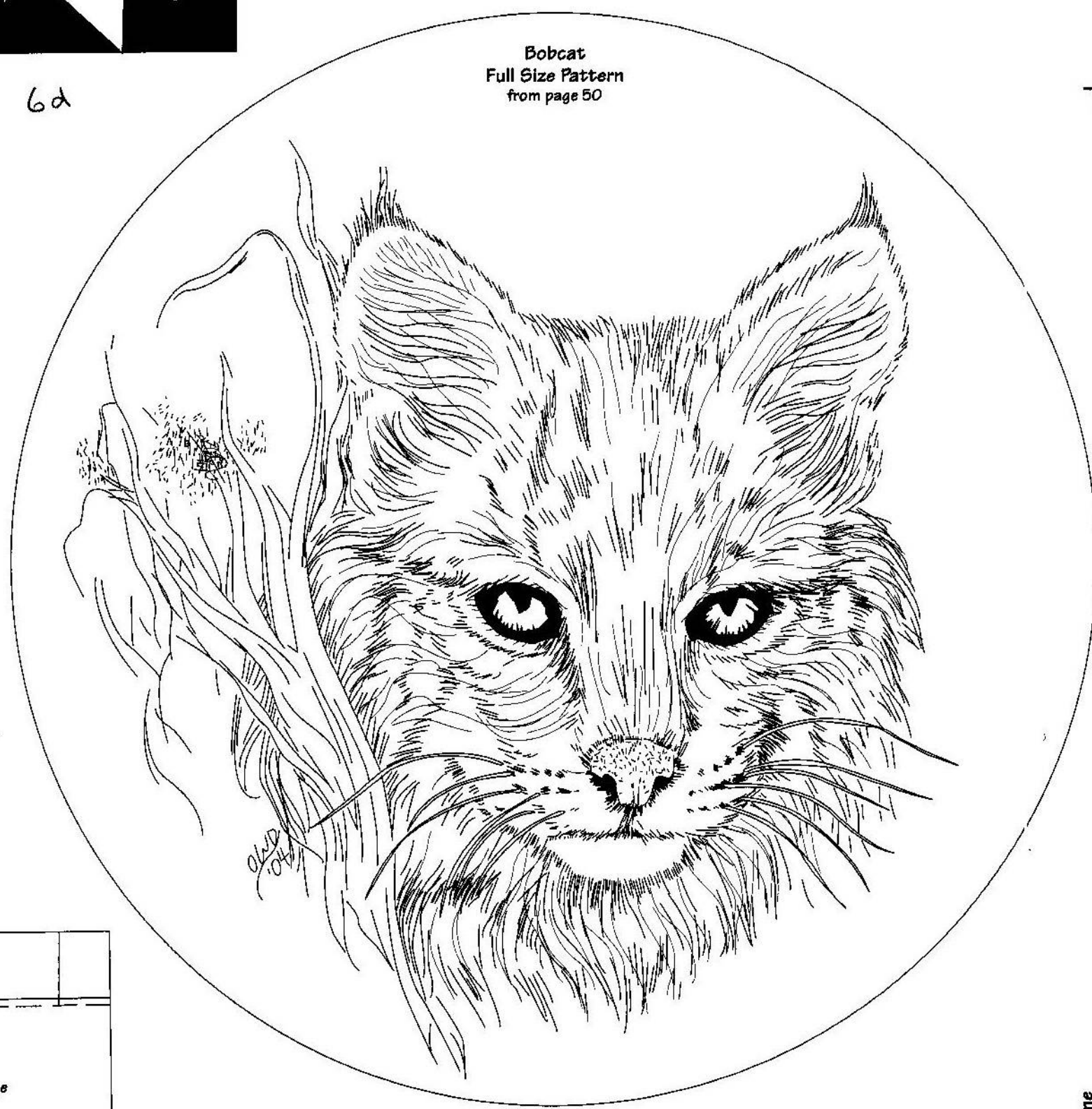
Form Fitted Pen & Pencil Boxes
Full Size Patterns
from page 16



Quilt Top Box
Full Size Patterns
from page 65



Bobcat
Full Size Pattern
from page 50

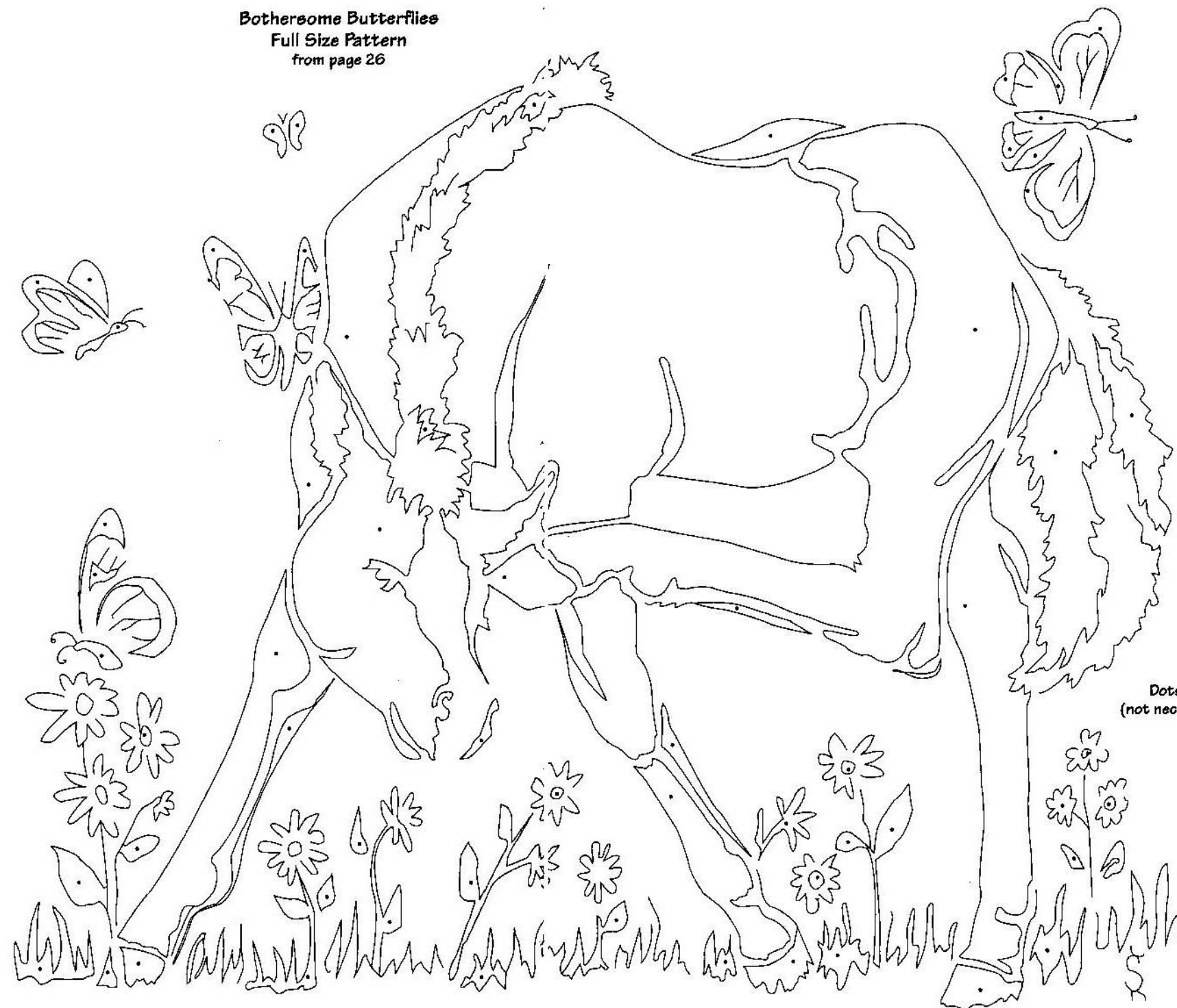


7d
© KEFF & FRING 2004



Family Time
Full Size Pattern
from page 26

Bothersome Butterflies
Full Size Pattern
from page 26

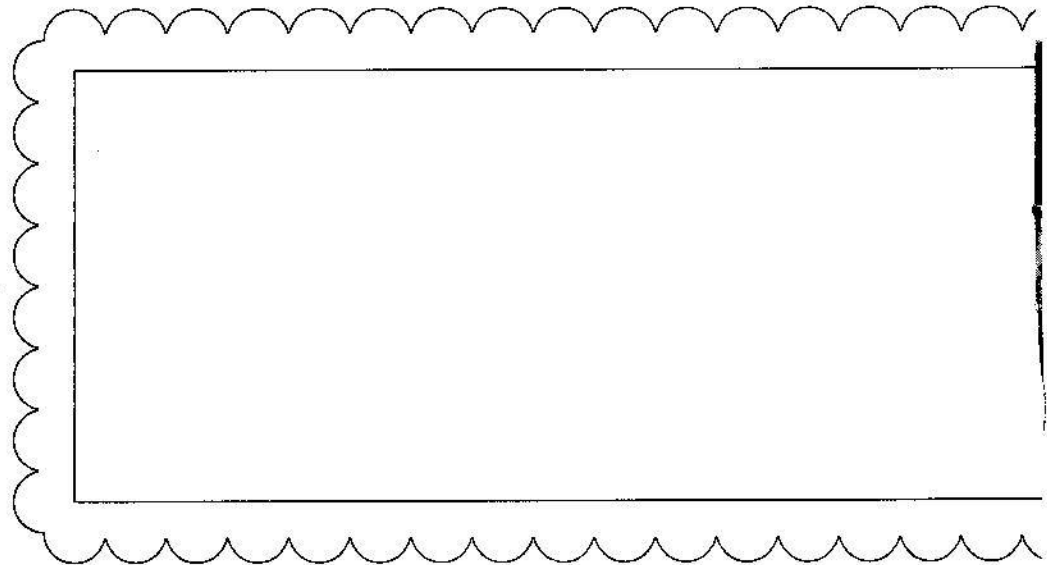


Dots indicate negative space
(not necessarily guide hole locations)

Comfort Pen & Pencil Box

B

Cut 3 - plywood

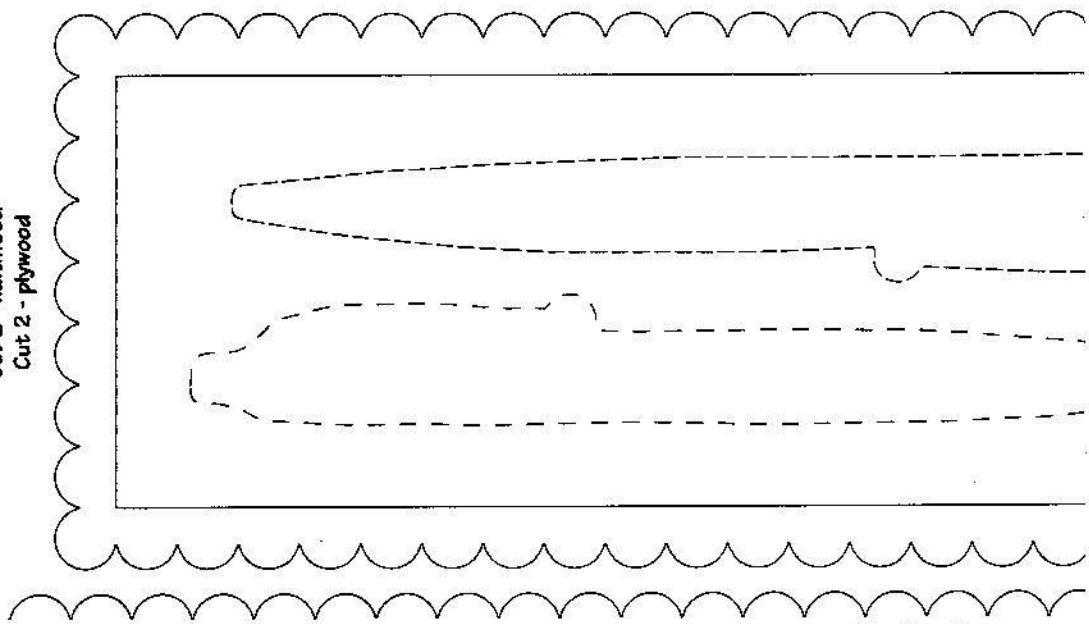


Comfort Pen & Pencil Box

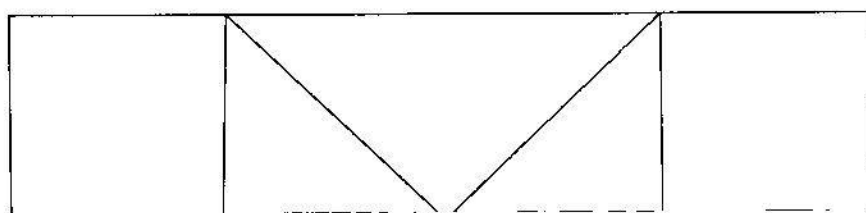
A

Cut 2 - hardwood

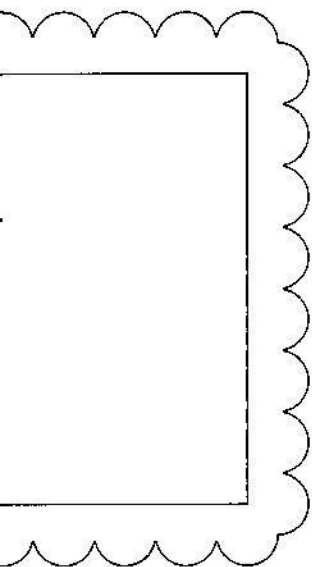
Cut 2 - plywood



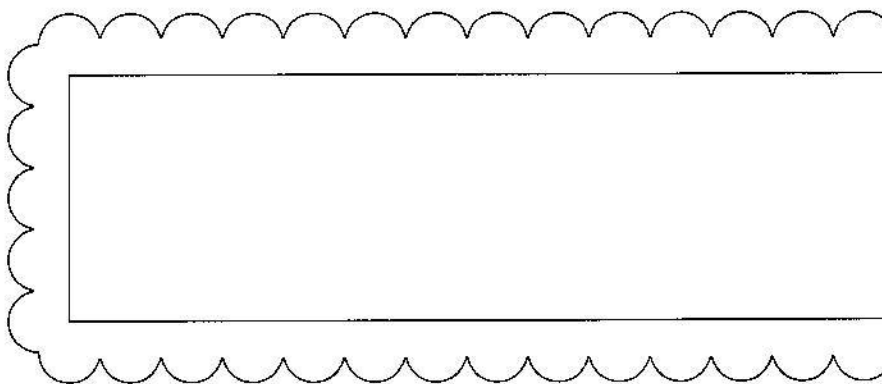
Extra length



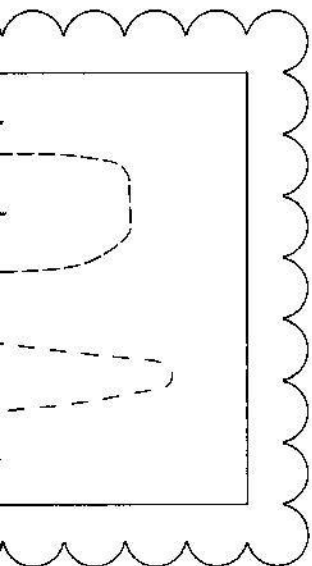
Ass
(1



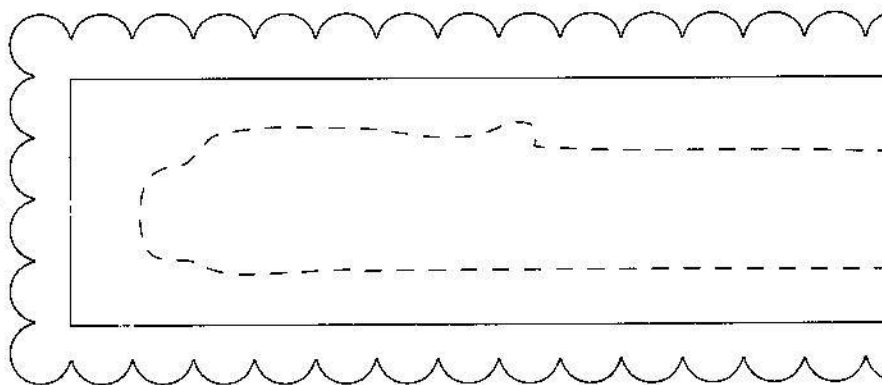
Cigar Pen Box
B
Cut 4 - plywood



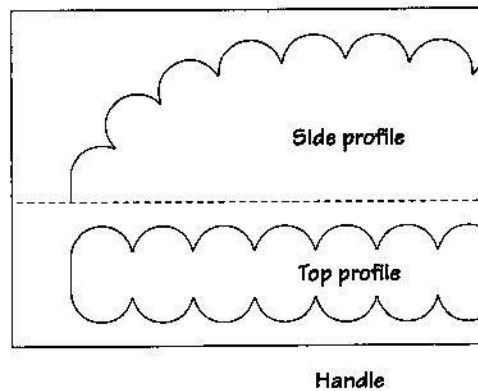
Important: Dashed pen and pencil outlines indicate approximate placement. Trace around your pen and pencil at locations shown for actual cutting lines.



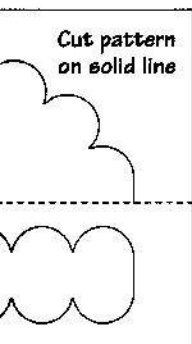
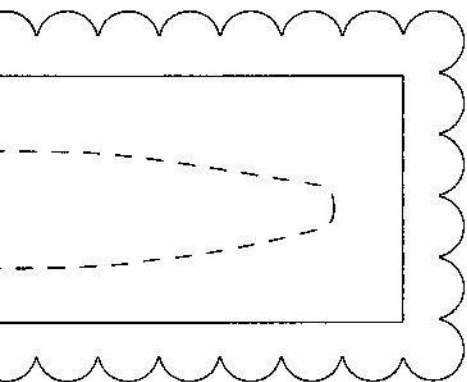
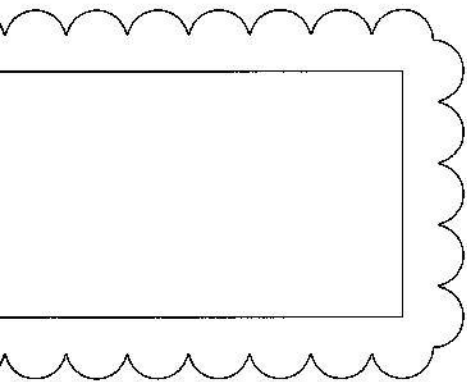
Cigar Pen Box
A
Cut 2 - hardwood
Cut 3 - plywood



Form Fitted Pen & Pencil Boxes
Full Size Patterns
from page 16



Bothersome Butterflies
Full Size Pattern
from page 26



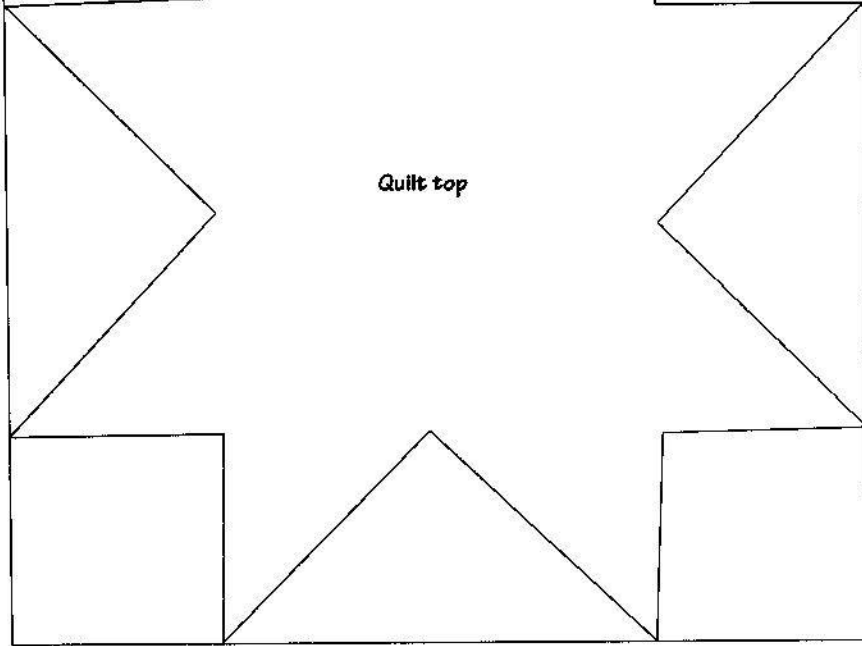
4d



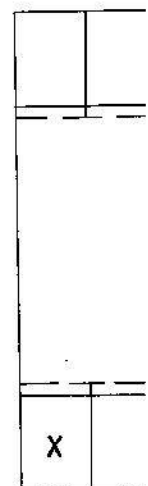
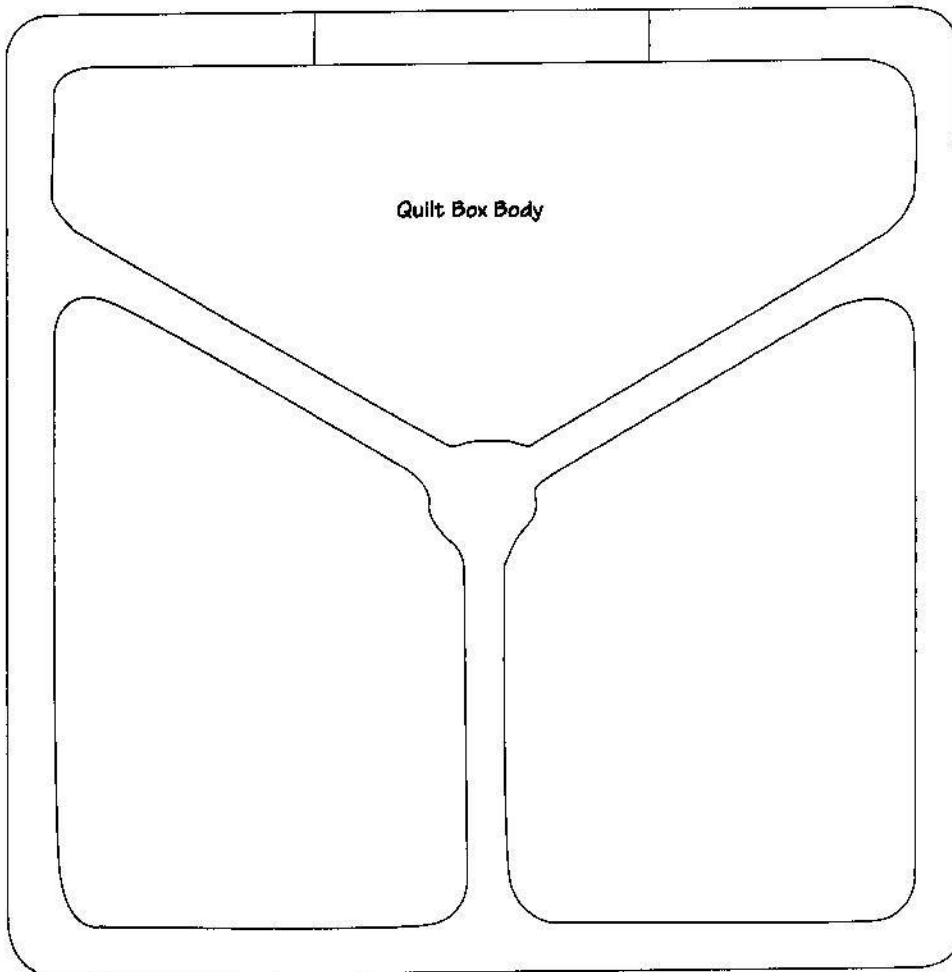
Dots indicate negative space
(not necessarily guide hole locations)



5a

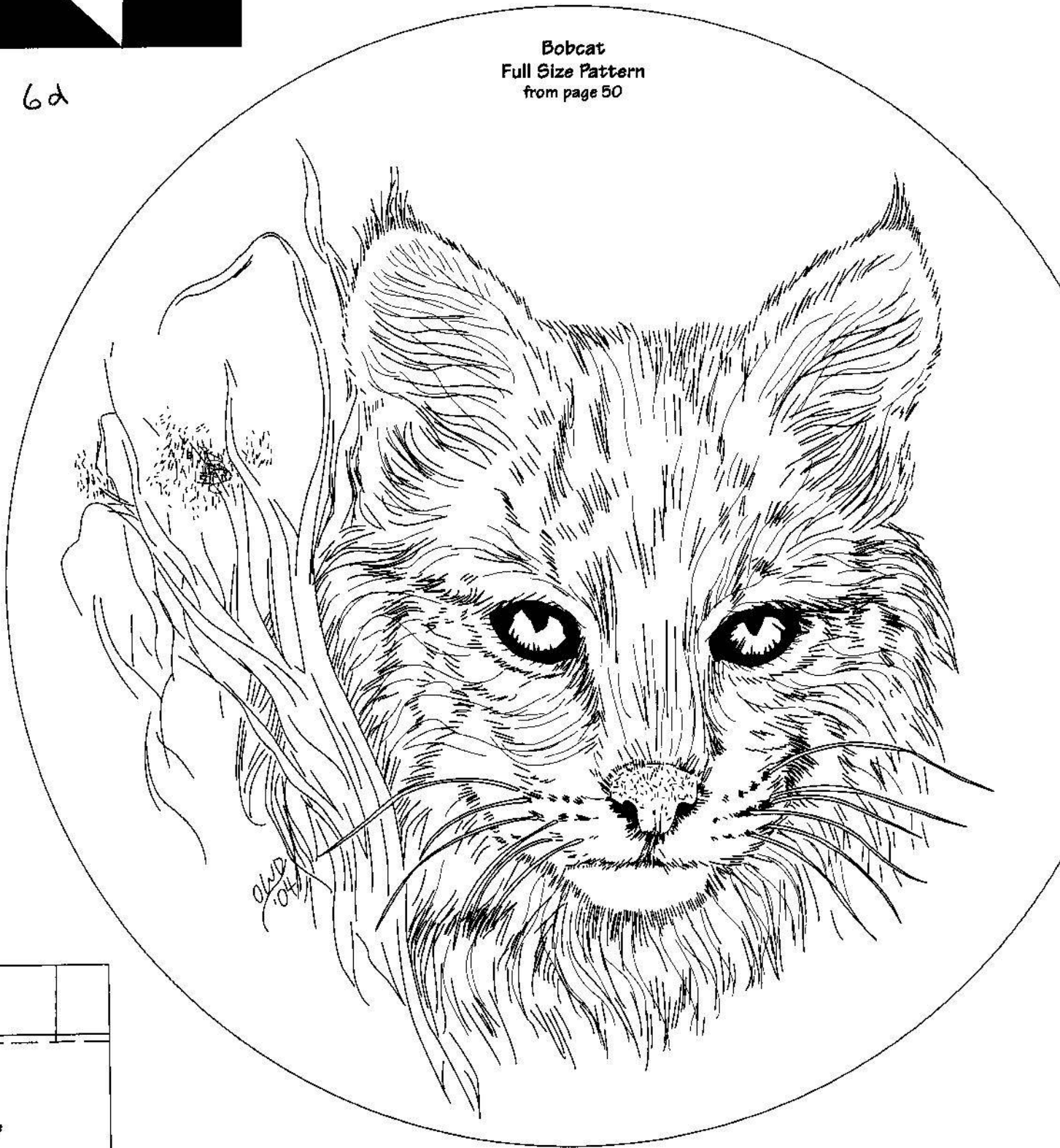


Quilt Top Box
Full Size Pattern
from page 65



Bobcat
Full Size Pattern
from page 50

6d



X	
Hinge	
	X

7d

Family Time
Full Size Pattern
from page 36



