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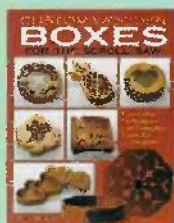
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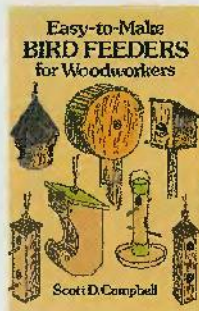
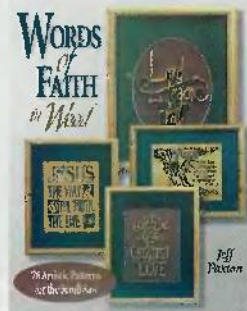


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Belmont, OH 43718



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Wedding Bells & Double Hearts



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Woodsmen's
Desk Clock

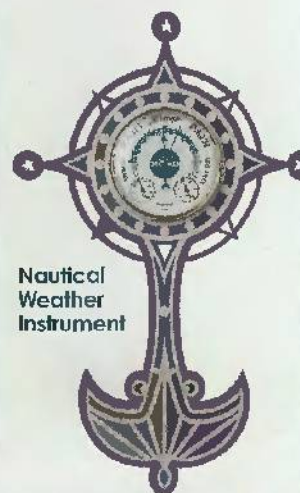


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Scrolled Bobcat



Nautical
Weather
Instrument



Deck Dogs



The Village Smithy



Bottle Stoppers
(No pattern for the project)

CREATIVE WOODWORKS & CRAFTS, June 2005, No. 108
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THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE LOCATED
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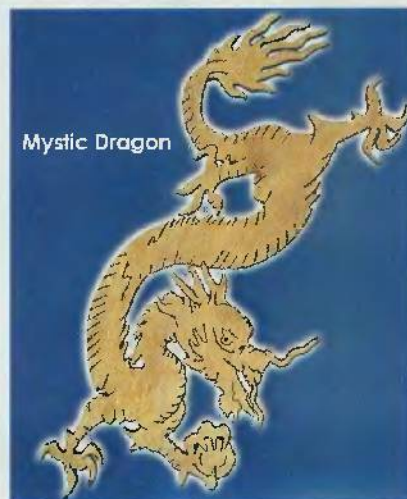
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Gliding Swan



Lonesome Scout



Mystic Dragon

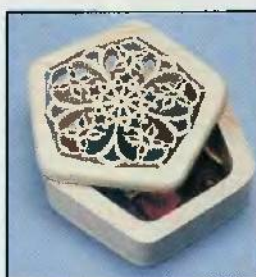


Three Small Silhouettes



White-Tailed Deer

Swivel-Top Box



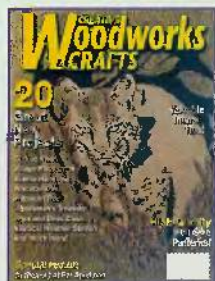
Daisy Girl



Manta Ray Intarsia



Chimpanzee



ON THE COVER: This issue's cover features George Ahler's Scrolled Bobcat. The project was sawn and developed by Wes Demaest.

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



Gliding Swan

pattern by Jacob Fowler, cut and finished by Wayne Fowler

Pattern Located in Full Size Pattern Section No. 2!



SUPPLIES

Wood: hardwood (white or very light brown color, e.g. maple, box elder or similar wood)—one piece 1/2" to 3/4" x 10-1/2" x 7-1/4" (for swan); complementary color hardwood—one piece 3/4" x 8" x 3-1/4" (for optional base)

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

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

Clear packing tape

Sandpaper, assorted grits

Finishing oil of your choice (e.g. tung, walnut, etc.)

Introduction

Most of us have seen a lake or pond, filled with swans and ducks, lighted by the late afternoon sun. There had to be a great pattern in that setting, and Jacob found it by placing a swan against the rippled background of the water.

The finished swan was cut from a piece of 1/2"-thick Ontario quilted maple with a touch of burl. The base is made of 3/4"-thick box elder, mainly burl. The piece was cut on an Excalibur EX30 saw primarily using a No. 5 reverse tooth blade, with a No. 2R blade used to cut the swan's head features. If you are thinking about making a smaller swan, I have successfully cut the design at about 70% of full size with no difficulties.

INSTRUCTIONS

Make a photocopy of the pattern and glue it to the wood using the spray adhesive. 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 first 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 outer edges of the swan are cleanly rounded (unless you have cut the perfect oval). To sand the edges of ovals, I usually use a coarser sandpaper to round over the edge, giving it a more attractive look. I find that then using a 1/4 sheet of 220-grit sandpaper is a good way to remove any remaining burrs and smooth out the rounded edges. Clean the swan using your favorite tool of choice such as a clean paintbrush. Finish with a thin oil to seal the inner edges (I use either walnut or tung oil.)

As a display option for oval pieces, I often use a slotted base, for which a pattern is provided. Select a piece of wood that is complementary to the wood used for the swan. A minimum of 3/4"-thick wood is preferable because of the way the swan will be mounted in the base. Make a copy of the base oval, then carefully re-size the slot to the thickness of your finished swan. Cut the outside of the base oval, then simply fret cut the slot out of the base. It is better to err on the side of caution and cut the slot too small rather than too big, as the swan should fit snugly. The swan should fit 1/4"- to 1/2"-deep into the slot and stand erect. If needed, sand the slot a bit wider to ensure a correct fit. When properly fitted, the base should not separate from the swan when lifted. After you have a fit, use a router to finish the outside of the oval. Apply a finish of choice to the base.

For questions concerning this project, send an SASE to: Wayne Fowler, 33 Longmeadow Cres, Markham, Ontario, Canada L3R 3J6, or Email him at: fantasiesfsaw@rogers.com

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NAUTICAL WEATHER INSTRUMENT

by Dan and Ray Wilckens

Pattern Located in Full Size Pattern Section No. 1!

SUPPLIES

Wood: purple heart or wood of choice—one piece 1/2" x 11" x 17" (for base piece); maple or wood of choice in contrasting color—3/16" x 7-3/4" x 15" (for overlay)

Tools: scroll saw; drill press with very small drill bit (for starter holes); table saw or similar saw; planer (for proper wood thickness); belt sander or hand-held sander; assorted clamps; X-acto knife and/or needle pick

Temporary-bond spray adhesive

Sandpaper, various grits

Wood glue

Oil finish

Barometer/thermometer/hygrometer unit,

3-7/8"-Dia., No. 32133*

Saw tooth hanger, No. 39955*

*Available from Klockit, 800-556-2548,

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INSTRUCTIONS

Photocopy the patterns, saving the originals for future use. Prepare the wood by planing it to the proper thickness and cutting it to the size of the patterns. All straight-edge pieces should be cut to size with a table saw or similar saw to ensure accurate dimensions and straight edges. Cut the scroll saw edges oversize.

Attach the patterns using a spray adhesive. (It takes practice to know the right amount to apply. Apply too much, and the pattern is hard to remove; apply too little, and the pattern may come loose during sawing.)

Using a drill and small drill bit, drill a hole in the waste area of each cutout. Feed the scroll saw blade through the small holes and cut along the lines. Continue feeding the blade through the holes and cutting, making all the interior cuts first. For exterior cuts, you can cut in from the edge or drill a small hole just outside the exterior line.

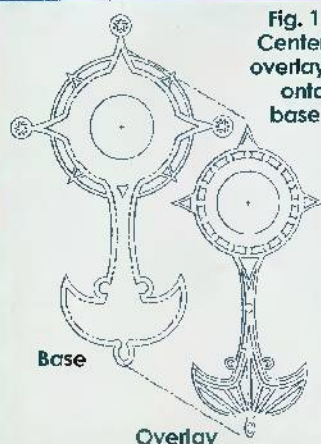
Carefully peel off the patterns from the pieces. (You may want to try using a hair dryer to help lift off pieces that are too firmly attached.) Sand the pieces using a belt sander or hand-held sander. Remove any burrs and clean up any cuts using the X-acto knife or a needle pick.

Center the overlay piece onto the base piece (see Fig. 1). Using wood glue, glue the overlay in place and clamp to secure. Let the glue dry for at least one hour.

Apply oil finish following the manufacturer's instructions. Install the saw tooth hanger on the back of the finished piece near the top.

Following the manufacturer's instructions, install the barometer/thermometer/hygrometer unit.

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



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From the editor's desk

Hi, folks, and welcome to the 108th edition of *Creative Woodworks & Crafts*! One aspect of my job that I particularly enjoy is putting together each issue's Reader's Gallery feature. There's so much talent and creativity among you, our audience! For example, in this issue's Reader's Gallery, the work of nine readers is shown and every one of them has used his or her creative imagination to complete their projects. Sometimes this creativity takes the form of modifying a pattern, as Roger Sells did with his Backyard Contemplation project. Similarly, David Marshall made extensive modifications to Larry Goodwin's Hardware Cabinet plans in order to make it fit his work space and particular needs. Often, readers use innovative materials, as with Jim Gress, who cut his ornaments from cardboard, Lucite™, Iormica™, leather, and aluminum siding, not to mention wood! Others will add an element to a design, as Karl Alscher did when he added four scroll-sawn feet to the Wilckens' Snowflake Box. And then there are those who create their own patterns from scratch, often with excellent results. Whatever form your creativity takes, it really inspires us, the staff of *Creative Woodworks & Crafts*, to see your work and learn more about you, the kind of projects you build, the materials you use, and the ways in which you make your work uniquely your own. I encourage every one of you who wants to share your work to send us your project photos with a paragraph or two about yourself and the work represented in your photos. Mail them to *Creative Woodworks & Crafts*, 7 Waterloo Rd., Stanhope, NJ 07874, Attn: Robert Becker, or E-mail them to rbecker@allamericancrafts.com.

In order for the art of scroll sawing to remain vibrant and expanding, I'm convinced that those who design projects for scrollers need to keep "pushing the envelope" of their own creativity in a myriad of ways. One way to do this is to design projects that present tried-and-true themes and images in a totally new way. This issue's Lonesome Scout project by Whitetail Designs does just that. We've all seen scroll saw projects depicting a buck in the woods, but by placing this type of art on the blade of a home-made, all wooden hand saw, the guys at Whitetail Designs have made this time-worn subject come to life in a new and refreshing way. Along the same lines, Dirk Boelman's Woodsman's Treasure Box and Clock are two matching projects that combine tasteful inlay work with bold, clean design elements to create unique, eye-catching projects that many will want to make.

In our last issue (April, 2005), Orchid Davis created a wood-burned bobcat based upon Wes Demarest's photograph of an actual bobcat in the wild. In this issue, we again used this amazing photo as a springboard to further creativity by asking our Illustrator, George Ahlers, to render a scroll saw pattern based upon this image. The resulting project uses two layers of wood to create a marvelous 3-D effect, which in turn enhances the bobcat's secretiveness and realistic appearance. Here again, our designers are pushing out the creative envelope to keep things interesting, fun and exciting.

There's so much more I could write about regarding this issue, but space is limited, so I'll sign off and wish you all health and happiness.

Sincerely,

Robert A. Becker

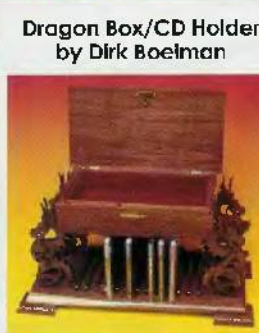
Robert Becker



A Few Highlights From Our Next Issue



Grizzly Bear Intarsia
by Darin Liles



Dragon Box/CD Holder
by Dirk Boelman



Majestic
by Shelli Robinson



**The Micro Mini
Grandmother
Clock**
by Dan and
Ray Wilckens

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DECK DOGS

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



Introduction

What a pair of handsome pups! Can you guess what we did all summer? We installed such a large amount of deck in such a short amount of time that I believe I even dreamed of pressure-treated wood. (This is an unusual wood to dream about, even for the most avid woodworker!) I usually find my satisfaction in smaller pieces and more detailed items. However, I have to say that as our work progressed and we were able to visualize completion, the construction side of woodworking became very appealing to me. I don't think my husband knows this, but building that extended deck moved my creative imaging to an even bigger, grander scale, wherein the house and surrounding grounds can become a palette for ideas, designs, and best of all, more woodworking! Why limit ourselves to 11 x 14s and framed pictures when the patio doors could use framing? And wouldn't it be neat to scroll a unique pattern onto the shutters, and use the same pattern for matching adirondack chairs and outside swings? It all sounds so fun! (I don't think my husband was the only person who just groaned at the thought of doing all that work...)

Well, in any case, so many of my patterns unfold from these real-life and everyday experiences. In this pattern I wanted to capture the devoted and faithful attention of my favorite canine as he sat patiently on an unfinished edge of the new deck, waiting for a wayward kiss, passing pet or simple "Hey, Dawg." It seems like when you are intently working on a project with your dog nearby, it becomes a game (to him) and a battle (for you) as to where you will find him next! Either he's underfoot, on top of your tape measure, or sitting right where you need to set down an awkward and heavy object. Gracious! As exasperating as he can sometimes be, I don't know what I would do without my dog. He is 12 going on two, still a pup at heart, and a loyal, loving friend. As long as he thinks he is a

SUPPLIES

Wood: Baltic 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 saw 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 of choice)

tremendous help to me on all my little projects, that is all that matters.

Lab owners will recognize the wonderful facial expressions of this warm and fuzzy breed in the design, and animal lovers of all kinds will want to reach out and pet these pups! For a tailored Yellow Lab look, smooth out the chest hair lines and shorten the ears. Have a friend that loves a mutt? Add your own markings to create a thoughtful, handmade portrait.

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; more information can be found on our website at www.skwoodworks.com.

We usually stack cut up to six pieces of 1/8" thick Baltic birch plywood. Though we have listed only one piece of 1/8"-thick wood in the supplies list, we use about six boards for stability and enhanced productivity. Kerry affixes double-sided sticky tape to the four corners of each piece of wood, staying clear of the pattern, and presses the boards together. These particular boards were cut to fit some ready-made frames.

No matter which pattern application method you use, it is a good idea to apply 2"- or 3"-inch-wide clear packing 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 and 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 deck railing). Cut your smaller areas first (usually at the center of the pattern). Remove the biggest areas last. Let your own experience guide your blades. **Note:** the dots on the pattern indicate negative space. They are not guide hole locations. Kerry drills somewhere more convenient and "scroll-saw-smart" in the negative space.

When you are finished, gently pry the boards apart and remove the tape. If you used Removable Adhesive Paper, peel your pattern off. Otherwise, remove your pattern using your method of choice. Sand the backs of each board. For the backer, you can use a piece of birch board spray painted black, the cardboard that comes with the frame spray painted black (as shown in the photo), or choose your own color combination of materials and frames. Glue the finished piece to the backer, using wood glue, then frame.

We are SKWOODWORKS which stands for "She'll Kerry Woodworks." I draw in standard 8-1/2" x 11" letter-size patterns for easy copying, cutting, mounting, or framing. We sell the adhesive paper, finished pieces, and patterns off of our website. For more information, visit us on the web at www.skwoodworks.com, or write us at SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. Pattern requests and suggestions are always welcome!



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24" x 24"	10.00	9.00

Scrollsaw Blanks

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

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	12"x16"	4.30	5.70	6.70
	12"x20"	5.40	7.20	8.50
POPLAR	12"x12"	4.20	5.60	6.60
	12"x16"	5.60	7.50	8.80
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	12"x20"	10.90	14.50	17.10
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Pattern Located in Full Size Pattern Section No. 2!

Mystic Dragon

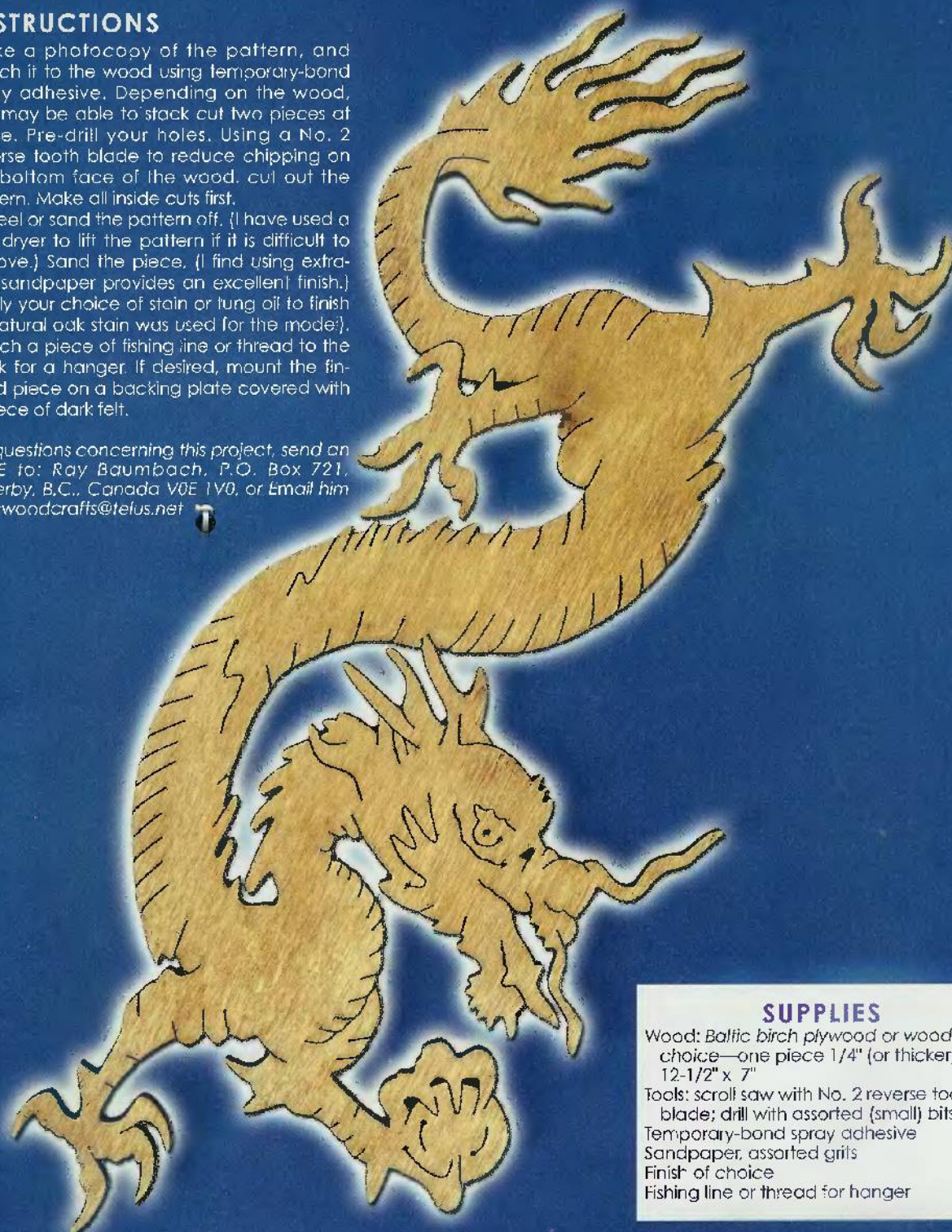
by Ray Baumbach

INSTRUCTIONS

Make a photocopy of the pattern, and attach it to the wood using temporary-bond spray adhesive. Depending on the wood, you may be able to stack out two pieces at once. Pre-drill your holes. Using a No. 2 reverse tooth blade to reduce chipping on the bottom face of the wood, cut out the pattern. Make all inside cuts first.

Peel or sand the pattern off. (I have used a hair dryer to lift the pattern if it is difficult to remove.) Sand the piece. (I find using extra-fine sandpaper provides an excellent finish.) Apply your choice of stain or tung oil to finish (a natural oak stain was used for the model). Attach a piece of fishing line or thread to the back for a hanger. If desired, mount the finished piece on a backing plate covered with a piece of dark felt.

For questions concerning this project, send an SASE to: Ray Baumbach, P.O. Box 721, Enderby, B.C., Canada V0E 1V0, or Email him at rcwondcrafts@telus.net



SUPPLIES

Wood: Baltic birch plywood or wood of choice—one piece 1/4" (or thicker) x 12-1/2" x 7"

Tools: scroll saw with No. 2 reverse tooth blade; drill with assorted (small) bits

Temporary-bond spray adhesive

Sandpaper, assorted grits

Finish of choice

Fishing line or thread for hanger

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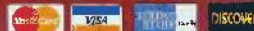
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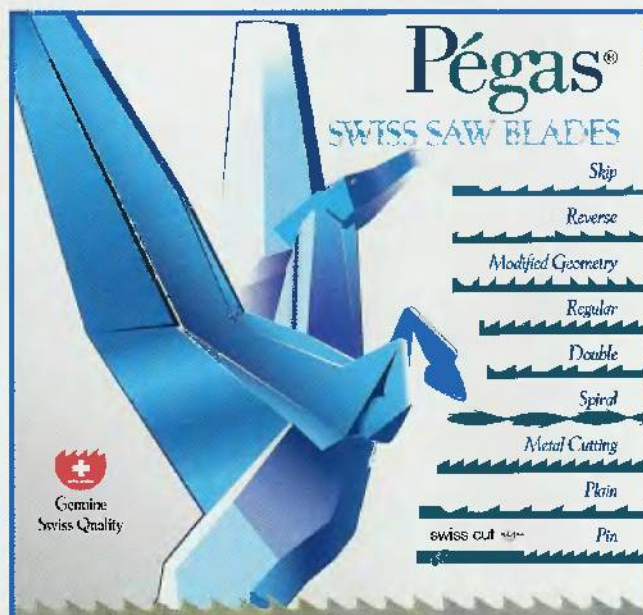
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In Memory of Pat Spielman

Compiled by Dan Wilckens



While there have been many key people in scrolling over the years, few would argue with the fact that Pat Spielman was extremely important in bringing the art of scroll sawing to the level we enjoy today. Pat is considered by many to be the "father of scroll sawing," because of his unselfish commitment to the craft and the knowledge and guidance he was so willing to share. A person did not need to spend much time around Pat to understand that scroll sawing was a true passion for him. When he spoke, whether it was to an individual or a group, he always held people's attention and earned their respect.

Presented here are comments from a few of the people who knew Pat, and a common theme runs through them—he is described as a mentor, a hero, a remarkably kind and decent man, and most importantly, a friend. The scrolling world has lost a leader, but knowing Pat, he would have wanted us to take the knowledge and support he shared with us and pass it along to others. For those of us who were fortunate enough to have known him, he will live in our hearts and memories for the rest of our lives, and words alone could never thank him enough.

Joe and I would like to take some time to let you know about our special relationship with Pat. Pat attended our very first Midwest Scrollsaw Picnic and was very encouraging with his suggestions and support. He was a man of immense talent, warmth, and dedication to the art of scrolling. We think we were very blessed to have met him and called him our friend. His passing is a great loss to the scrolling world.

Joe and Sarah Diveley

Every now and then a person comes along who almost single handedly revolutionizes an industry and, if you are fortunate enough to have known this person, your life will forever be enriched. Pat Spielman has passed away, and the scroll sawing industry has lost a great leader and true friend, but his spirit, his laughter and his smile will always be remembered. There is no other individual, certainly not in my lifetime, who was so responsible for shaping scroll sawing into what it is today. Author or co-author of over seventy-five books, Pat's vision and innovations will live on forever through scroll sawing. All of us knew Pat in some way, and all of us will remember him. Thank you, Pat, for all the wisdom and knowledge you have passed on to us throughout the years. I feel truly blessed for having had the opportunity to know you. Rest in peace.

Scott Kochendorfer

I first met Pat at the 1996 PA picnic. I was very happy to finally get to meet my hero. By this time I had acquired a large number of his books and also his newsletter. I'm proud to say that I still have every one of them in a file folder. When I finally got my chance to talk to him, I found him to be down to earth, just like the average scroller, in spite of the fact that he had authored so many great books. I also found him to be a man of high integrity, both professionally and personally. I managed to speak to him several times that day, and he seemed to have an answer to every question I asked him. I was fortunate to speak with him many more times during our acquaintance. He was very encouraging to Dan and me when we began designing patterns and he was always ready to help all the new designers in any way he could. Pat may be gone but he will always live on through his books and through all the wonderful memories we have of him. Our hearts go out to the Spielman family and I would say to them that your loss is our loss also.

Raymond Wilckens

I met Pat Spielman for the first time at the 1996 PA Scrollsaw Picnic. It may have been the first time I met Pat in person, but he was already a good friend through his books and his newsletter. Just seeing that Pat had authored a new book was reason enough to buy it, sight unseen. I have always felt that the nicest people in the world are scrollers, and Pat Spielman was a prime example of that.

Pat was instrumental in the creation of the Scrollsaw Association of the World. He was a member of the Board of Advisors from the first meeting that was ever held. He was generous with the donation of patterns and yet he did not want credit for all the help he had given. Pat Spielman was given a Lifetime Membership in SAW, and he was the very first recipient to be honored with that award.

An old Indian legend says that when we die, we pass across a rainbow bridge to our next life. There we are met by all those whose lives we have touched and who have gone before us. I'm sure that Pat was met by a large crowd of scrollers as well as family and other friends. My only comfort is that when my time comes, I will have the chance to once more meet him as I cross that bridge, and we will have time to visit and share once again.

Pat Lupori

This is a great loss. I always enjoyed talking with Pat at the scroll saw picnics. He will be greatly missed. Our prayers are with his family for their loss. God bless.

Darin and Kelly Liles

As a man who accomplished a great many things, Pat Spielman will always be remembered by many of us for re-igniting the spark of renewed interest in scroll sawing. Through his scrollsaw books of the early 80's as well as his tireless efforts, he helped transform scroll sawing into the wonderful hobby that is enjoyed by so many scrollers today!

Pat was a friend and mentor for eighteen years, and I am eternally grateful to him for the opportunities he gave me to work with him on countless projects, for his kind words regarding my drawing abilities, and for his words of wisdom that encouraged me to persevere and succeed. I learned a great deal from him and am blessed to have known him. He will always be fondly remembered but deeply missed.

Dirk Boelman

Pat was one of my first and biggest influences in scroll sawing. Shortly after I was introduced to scroll sawing, my girlfriend gave me two of Pat's books for Christmas. I found them to be inspirational and was encouraged to try new ideas with my new-found hobby. I met Pat at Joe Diveley's Pontiac, Illinois picnic. I found him to be kind and genuinely interested in what people were showing him and telling about in regard to their projects and woodworking techniques. At that time I was just beginning to work with Scroller, Ltd., and I had not yet begun designing my own patterns. I was fortunate enough to win one of his books in the raffle and I had him sign it for me. The next year when I saw him, it amazed me that he remembered me. Several years ago I was able to visit Pat at his home in Fish Creek, Wisconsin. He was hospitable, warm, and sharing. I was surprised at the scope of the work he had done over the years, especially his work with high school students and the books he had written for the school system. He gave me one of his earlier woodworking textbooks and signed it for me. It remains one of my treasured possessions. Pat had such a great impact on so many people over the years! He certainly made his mark in our woodworking world and will be missed very much.

Sheila Bergner-Landry

I met Patrick Spielman when I first went into business almost eleven years ago. He was supportive and encouraging right from the start and made sure that I was enveloped into the scroll saw family network immediately. His phone calls, notes and wisdom kept my vision on track and I will be ever grateful to him. In addition to his brilliant pattern designs, he has left a legacy of having been a remarkably kind and decent man. He will be so very missed.

Barbara Peters

Pat Spielman and I first crossed paths in late 1985 when he was working on the Scroll Saw Handbook. We had talked on the phone two or three times regarding his work on the book and he extended me an invitation to come to the beautiful community of Fish Creek. Never having been to Wisconsin, plus the excitement we shared about the book he was working on, made the decision very easy to take the trip and extend a Texas "shake and howdy" to this fine Wisconsin gentleman. A shared interest in the advancement of scroll sawing as more than "just another hobby" and the vibrant personality of Pat has made our friendship one that I will treasure the memory of forever.

Ray Seymore

I first met Pat at a scroll saw picnic in Pennsylvania in the late 90's and was impressed as I watched him unselfishly share his time with hundreds of people, no matter what level of talent they had, from young children to veteran sawyers, while enjoying every minute of it. The attention Pat gave the kids (and how they took to him, my own included) left an impression upon me that I have not forgotten, and I have tried to incorporate it into my own life. The thing that stands out most for me about that picnic was how during his busy day, when he had dozens of other obligations he could have been satisfying, he took time to take me aside and sit down for a meaningful one-on-one conversation. My success today, even though many have contributed to it, was greatly influenced by those early conversations with Pat, as well as the many phone calls that followed that picnic. His wisdom and guidance pushed me through the early years and struggles, when it would have been easy to walk away. I'm sure I am not the only one who has benefited by his encouragement and willingness to help promote scrolling in any way he could.

The scrolling world has lost an icon, a mentor, and most of all, a friend. A friend once told me that we are ultimately shaped by the people we encounter in our lives, and I am lucky to have had Pat as one of those people in my life. My thoughts and prayers go out to his family at their loss, but they should be proud of Pat for the lives he touched along the way and for the memories that will forever live in all of us.

Dan Wilckens

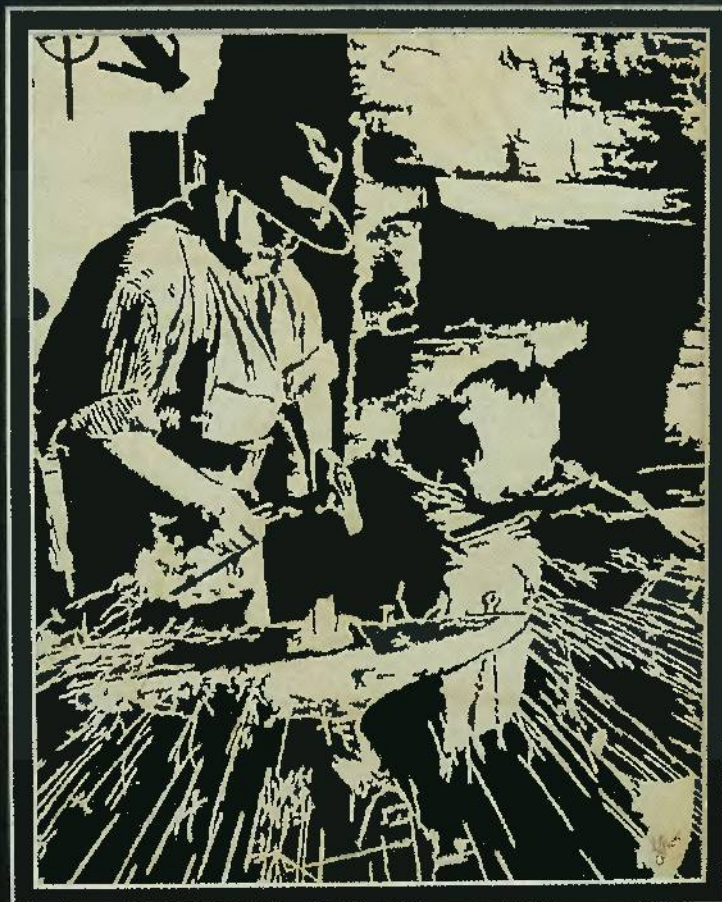


"Mr. and Mrs. Pat" Spielman



The Village Smithy: A Tribute to Patrick Henry Battista

by Jeff Zaffino



"The Village Smithy"
A tribute to Patrick Henry Battista

Jeff Zaffino
2005
1/4

Introduction

They say a picture is worth a thousand words, but sometimes a picture remains just a picture unless someone takes the time to explain what is happening behind the scenes. The photo that "The Village Smithy" is based on is one of those pictures.

SUPPLIES

Wood: Baltic birch plywood or wood of choice—one piece 1/8" x 8" x 10" (recommended thickness for scrolling is 3/8", so three pieces of wood are preferable)

Tools: scroll saw with Flying Dutchman No. 2/0 spiral blades; drill with No. 68 bit; palm sander or sanding block; dremel tool with various grinding/sanding bits; files in assorted sizes; spring clamps

Temporary-bond spray adhesive

Blue painter's tape or masking tape

220-grit sandpaper

Clear coat finish

Mineral spirits

Spray bottle

Alene's tacky glue (clear bottle)

Felt (for backer)



"The Village Smithy" shown here is my father-in-law, Patrick Henry Battista. Pat (he loved the fact that I called him Dad, so I will do that throughout the rest of this article) passed away in December, and I found myself struggling not only to cope with my loss but also with resuming my day-to-day activities. For me, a big part of daily activity is designing and scrolling new cuttings. For the first time since

I had started to scroll, I had absolutely no desire to design or cut; in fact, I dreaded the thought of turning on the saw. I realized, however, that Dad would have wanted me to carry on and continue developing the talents I have been blessed with, so I contacted Robert at Creative Woodworks & Crafts and told him of my idea to do a tribute to Dad. Thankfully, he agreed, and I suddenly had the desire to both design and cut. "The Village Smithy" is the result of that idea, and I must say, out of all the pieces I have cut, it is the piece of which I am the most proud.

If you are like me, scrolling is an activity that relaxes you, helps you focus, and lets you escape. Why, then, would I not want to scroll at a time when I needed that relaxation, that focus, and, yes, that escape? Perhaps providing a little of my background with scrolling will explain.



The very first thing I ever cut on a scroll saw was Dad's last name. I cut it in a piece of cherry on a saw that was older

than dirt. It had pin end blades and almost rattled the fillings from my teeth. I knew so little about scrolling at the time that I drilled holes in all the places where I needed to turn the blade. I remember how proud I was when I first completed it, and I still smile when I think about how much he loved it. Looking back at the piece now, it was HORRIBLE. (Honestly, how many of us actually did great work the first time we turned on a saw?) Dad never mentioned the crooked lines, the broken and glued-back pieces, or the terrible finish. He loved it because I had taken the time to make it for him.

That year for Christmas, a large box from Dad arrived for me on my porch. I hastily opened it to find a scroll saw. While it may have been an inexpensive saw that didn't work very well, I loved it because it came from him. My scrolling developed because Dad had purchased that saw for me and always encouraged and believed in my abilities. He was so proud of my accomplishments as a scroller that he told everyone he talked to about me and what I was doing. Recently, I was commissioned to do a portrait of President Bush. When I told Dad, you could just hear the pride in his voice. You would have thought I had told him my wife and I were having another child! I can't tell you how many people (whom I had never met before) asked me about the portrait of the President at Dad's funeral service.

When I told Dad I was going to quit my full time job as a carpenter and start scrolling and designing full time, he gave me unconditional support, despite the fact that I was the sole income earner in a household that contained his only daughter and his grandson. After his passing, whenever I looked at the saw in my shop, I remembered Dad, his love, encouragement, and support. That is why scrolling had become so difficult for me.

While designing and cutting this piece, I learned as much, if not more, about Dad as I ever had. The process was quite enlightening as well as very therapeutic. Dad was "The Village Smithy," making his living for about 40 years as a blacksmith/farrier. He split that time between working at Museum Village in upstate New York as a 19th century blacksmith and at the New York Renaissance Festival repairing armor and caring for the horses, as well as demonstrating his blacksmithing techniques to the fair's many visitors. Make no mistake, being a blacksmith wasn't just what he did, it was who he was. When Dad worked metal, he did it like the smiths of yesteryear. He used no plasma cutter, no welder—just plain old heat and hammer. When he took a piece of raw metal, he heated, hammered, and shaped it according to the potential he saw for it. Once he touched it, it was changed forever.

He had much the same effect on those who knew and loved him. Dad could warm your soul with his smile and that wink of his. His words of encouragement and the wisdom he shared molded and shaped you, helping you reach your true potential, all the while without your knowledge. When he struck his hammer on that hot metal, the sparks would fly out into the forge, shedding light where there was dark and heat where there was cold. When his life touched yours in whatever little way, the sparks of love and friendship would fly out into the world, adding warmth and light where before there was none, and you were changed forever. I am a better person just for knowing him. The world feels a little colder and emptier without him.

One last thought before we get to the "how-to" part of this project. I last spoke to Dad about a week before his passing, and as I hung up, I wrestled with telling him that we loved him—something I had never said in so many words. I'm not a mushy, heart-on-my-sleeve kind of guy, so it was difficult for me. I decided he knew we loved him and kept the thought to myself. It may be too little too late, but Dad, we love you and miss you.

I hope if you decide to cut this project you will tell people a little bit of what I have shared with you, so his memory will

continued on page 20

always live on. Without him, this project would never have been possible.

Instructions

If you haven't taken the time to read the story behind this cutting, I wish you would do that now. It will give you a little insight into my life and the inspiration behind the cutting.

Because I have no intention of offering it for sale, I was able to approach this piece differently. This is a difficult cutting that will require a gentle touch, a steady hand, and patience, but you can do it.

Preparing the wood

I recommend using a wood stack of at least 3/8" in thickness for this project, as the number of little cuts and long thin pieces will really need the thickness to slow down the aggressiveness of the blade and offer support. I stack cut four pieces of 1/8"-thick Baltic birch and have a special recipient in mind for each. I started by "padding" my wood together. I applied 2"-wide, blue painter's tape along each edge of the stack and a couple of spring clamps to hold the stack tight while I taped them together.

Given the number of thin pieces, like the sparks coming off the anvil at the bottom of this piece, I decided I was going to have to apply a very heavy coat of spray adhesive to make the pattern stick. It turned out I was right. After applying a good heavy coat of adhesive, I laid the pattern on the pad of wood and stuck it down.

Cutting

In studying the pattern, I decided I was going to start the cutting with the sparks at the bottom, figuring if the piece was going to break it would do so early, and I could try to refine the design if needed. I drilled the bottom half of the piece using a No. 68 bit and took a deep breath. My cutting began with Dad's hand holding the hammer. From there, I moved out to the head of the hammer itself and eventually into the sparks. I worked from the center to the left, then down to the bottom and across to the right, ending with the cut that makes up the forge.

Several times, I applied tape over the thin "hangers" that were left to add some support and strength. I have a bad habit of grabbing the piece off the saw and not really paying attention to where I had grabbed it. The tape helps keep me from breaking delicate areas if I happen to grab them. Usually I would opt for clear tape so I could see the pattern below, but I was concerned with its stickiness and the fact that paint thinner couldn't penetrate the plastic tape. So I chose to use the blue painter's tape I had used on the edges of my stacks. I had to be careful not to cover any of the pattern that hadn't been cut yet, but I think overall it was the best choice.

After carefully reinforcing the bottom of the cutting with blue tape, I went back to the drill press and drilled the top half of the pattern, again using a No. 68 bit, as I knew I was going to continue using a No. 270 Flying Dutchman spiral for the rest of the cutting. I started the second round of cutting with the space above Dad's arm holding the hammer, then worked into the folds of his shirt and up into his face. Once I completed the small cuts, I moved to the large one that forms the line of his back. It's a tricky cut, so watch where you start and end it.

All that was left to cut at this point was the forge and the chimney behind it. I chose to make all the small cuts first, and then go back to the large one. That decision almost proved very costly, as I really had to use care at the top right corner where I had cut the support away. In hindsight, I should have left those cuts until after the big one. Luckily, it all worked out in the end.

Finishing

I had assumed the cutting was going to be the hard part, but it turned out that it was slightly easier than the finishing! I began by blowing the dust out of the stack, thinking four pieces would hold up to the air pressure better than a single piece. After 10 minutes of coughing and my eyes watering, I decided a dust mask would have been a good idea (there goes that hindsight again).

Once the cloud of dust settled a bit, I turned my attention to unstacking the four pieces I had cut. Peeling the tape off the back turned out to be a job that required much patience and some fingernails. All the little slivers that hung back into the cutting had tape still firmly stuck to them, and it would have to be removed in order to give the 4th portrait away.

The process of removing those unsightly fuzzies left behind by the spiral was a bit more challenging than it usually is. Those of you who have read my previous article know I have a method that is generally quick, painless, and effective (involving a plumber's torch!). It is also dangerous if not done properly and has the potential to ruin your cutting. The thin slivers of this piece would not hold up to that method, so I had to try something else. I chose to spray the back with a coat of lacquer and sand those little fuzzies off. A few pieces of sandpaper, a stack of files, and an almost burned-out Dremel tool later, I had finished it. If you use this method to remove the fuzzies be EXTREMELY careful; those little slivers don't just look incredibly fragile...they are.

Pattern removal turned out to be difficult as well. I sprayed the surface with mineral spirits and let it soak. About five minutes later I began peeling. Each tiny piece of paper seemed to somehow fall into one of the tiny cuts, and I struggled with tweezers to get them all out. Once that was completed, I blew out the remaining dust (and was careful to use a mask this time). I was finally ready to spray the finish and frame this cutting, and I was getting anxious.

I like using Deft spray lacquer because it dries incredibly fast and provides a lasting finish. After applying two coats, front and back, I was ready for the final stages. People often ask why I finish the backs if I am going to cover them with felt. It is because finishing both sides of the wood will totally seal out any moisture, and it also helps to trap any dust that may still be clinging to the wood. I chose to use black felt to back this piece, which is how I back all of my cuttings. I really like the contrast of the Baltic birch with the black, and I like the bit of texture that felt offers.

To showcase my piece, I selected a frame that was worthy of both the time I had spent creating it and the man I was paying tribute to. Far too often scrollers stick their art into frames from the dollar store. Simply put, that makes me crazy.

Please remember that just like any other pattern you find and choose to cut, this pattern is a guideline, not a hard and fast set of rules. Feel free to edit the pattern however you see fit; it is your cutting, not mine. If you are worried about all the fine slivers at the bottom, try enlarging the pattern to 11 x 14 size, which will thicken the connections to almost double what they are now. The techniques I have shared with you in this article are what work for me. If you have a method that works for you, please feel free to use it.

I hope you get as much pride from completing the cutting of "The Village Smithy" as I did. I also hope when people ask about it you will tell them about Dad. Please share photos of your finished cuttings with us. We always love to see readers' work.

Jeff has only been scrolling for about two years and designing for a little over a year and a half. He is an accomplished artist with scroll saw works hanging in galleries and museums nationwide. 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 to contact him with questions/comments, e-mail him at: scrollsawportraits@aol.com



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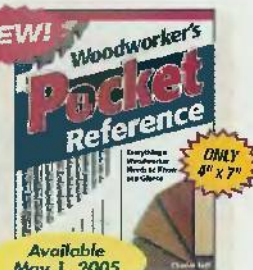
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Pattern Located in Full Size Pattern Section No. 2!

Lonesome Scout

by Roy King, Scott Kochendorfer, and Bob Valle



INSTRUCTIONS

Saw blade

Sand the 1/4"-thick maple using 120-grit sandpaper. Apply a light coat of spray adhesive to the back of the saw-blade pattern and attach to the wood. Cover the entire pattern with clear packing tape to lubricate the blade and prevent burning.

Drill start holes as needed and cut out the interior scene.

Cut the saw teeth, starting at one end of the blade, and cutting all the same angle lines first (see Fig. 1). Once those lines are cut, come back in the opposite direction, cutting the other sides of the teeth. This will give you nice, sharp-looking saw teeth. After the saw teeth are all cut out, finish cutting out the rest of the saw blade (see Fig. 2).

Handle

Cut out and apply the handle patterns to the appropriate pieces of wood. The inner handle pattern (C) will be applied to the maple, and the outer handle patterns (B and D) will be applied to the contrasting wood (see Fig. 3). Trim the three pieces along the rectangular bounding-box pattern lines. The bounding box will ensure that the handle pieces line up correctly once they are glued together.

Remove the paper patterns C and D (see Fig. 4). Apply a thin layer of yellow or white glue to both sides of the inner handle piece. When applying glue, smooth the glue out with your finger so as to butter the surface completely. Apply only as much glue as needed to cover the surface with a thin film. Excess glue will take longer to set up and make it harder to position the pieces.

Align the three pieces of wood, with outer handle piece B on top (see Fig. 5). The left edge of the inner handle piece should be flush with the left edges of the outer handle pieces. Make sure all three handle ends of the boards are square. Clamp the pieces together and let dry.

With a sharp awl, mark the center of the dowel cross hairs to help you align your drill bit later. After the glue has dried, remove the clamps, cut out the center hole of the handle, then cut out the handle. Finally, rout all edges and the inside hole of the handle using a 1/4" roundover bit (see Fig. 6).

Fig. 1. Cut the saw teeth, cutting all the same angle lines first.

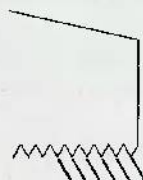


Fig. 2. Cut out the saw blade.

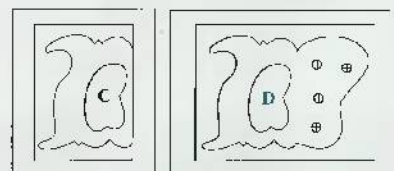
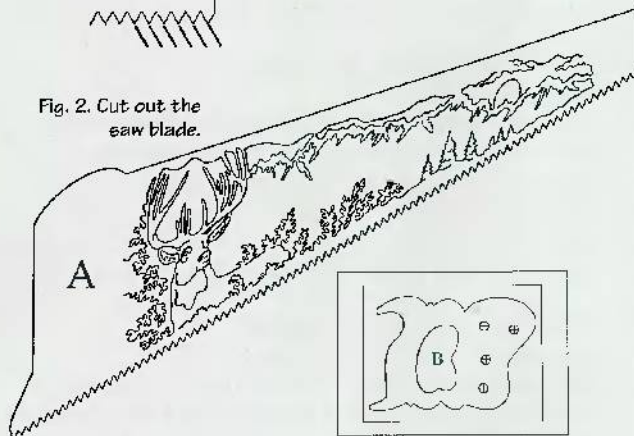


Fig. 3. Apply handle patterns.

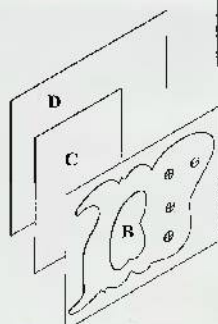


Fig. 4. Remove pattern pieces C and D.



SUPPLIES

Wood: hard maple—one piece $\frac{1}{4}$ " x 14 " x 5 " (for blade), one piece $\frac{1}{4}$ " x 3 " x 4 " (for center handle section); contrasting hardwood, such as walnut, cherry, mahogany or oak—two pieces $\frac{1}{4}$ " x $5\frac{1}{4}$ " x 4 " each (for outer handle sections)

Tools: Drill and assorted bits, including a $\frac{1}{16}$ " bit and a $\frac{1}{4}$ " forstner bit; scroll saw and assorted blades; router with $\frac{1}{4}$ " roundover bit; clamps; awl

$\frac{1}{4}$ "-Dia. wood dowel in color to contrast with outer handle sections—one 8 "-long piece

Temporary-bond spray adhesive

Clear packing tape

Sandpaper, assorted grits

Yellow or white wood glue

Small glue brush

Finish of choice

Assembly

Test fit the handle to the saw blade. The fit should be snug, and the handle and saw blade should line up at the top (see Fig. 7). After testing the fit, remove the handle and use a small glue brush to evenly spread a small amount of glue along the inside receptacle of the handle. Reinsert the saw blade into the handle and align the pieces. Clamp together and let dry completely.

Using a drill with a $\frac{1}{16}$ " bit, drill the center of the cross-hair holes for the pins in the handle. Drill the pilot holes all the way through the handle.

Select a $\frac{1}{4}$ " forstner bit and align the spade point of the bit with the pilot hole and drill down $\frac{3}{8}$ ". Repeat this process for the other three pilot holes on this side. **Note:** Do not try to drill the $\frac{1}{4}$ " dowel holes all the way through the handle, because the bit will rip out the backside of the handle grains.

Repeat the process for the other side of the handle.

From the $\frac{1}{4}$ "-Dia. dowel, cut a rod pin just slightly longer than the depth of one of the forstner holes you just drilled. Lightly chamfer one end of the pin with some sandpaper to help start the pin into the hole. Apply a small amount of glue to the chamfered end of the pin, then lightly tap the pin into the hole, leaving the top of the pin slightly proud. Repeat for the remaining holes (see Fig. 8). After the pins are dry, sand them even with the handle face.

Apply your finish of choice to the saw. For an interesting and rustic way to display your completed saw, cut a $\frac{1}{4}$ " dado halfway through a branch and set the saw into the dado.

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

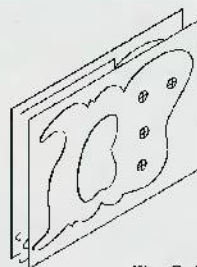


Fig. 5. Align the three handle pieces.

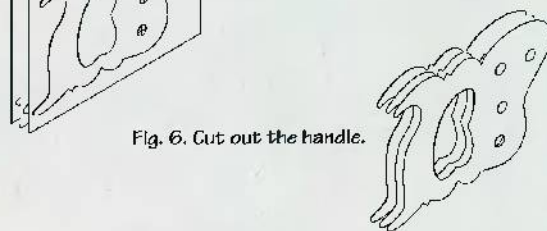


Fig. 6. Cut out the handle.

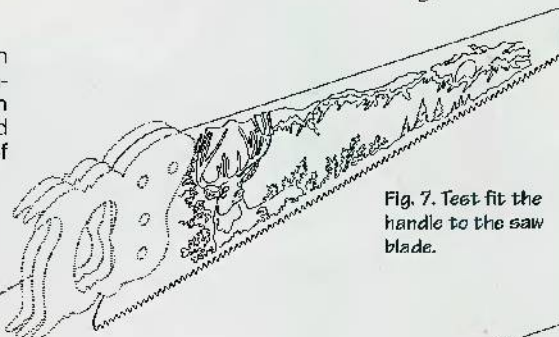


Fig. 7. Test fit the handle to the saw blade.

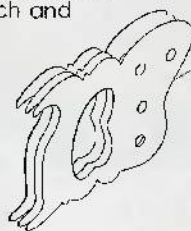
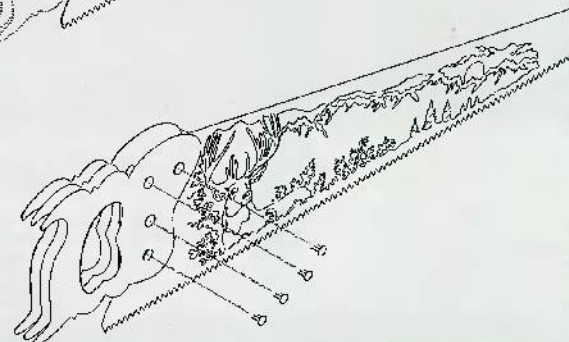
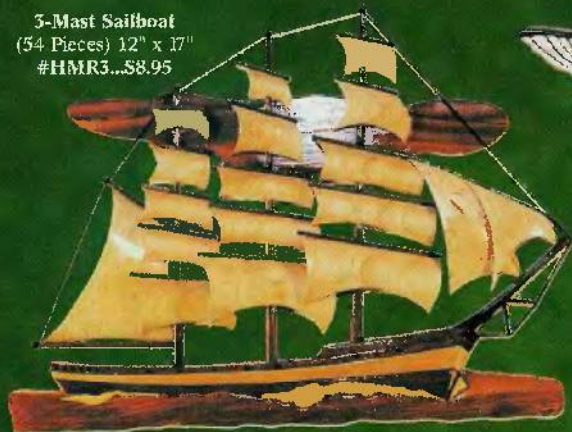


Fig. 8. Insert rod pins into holes.



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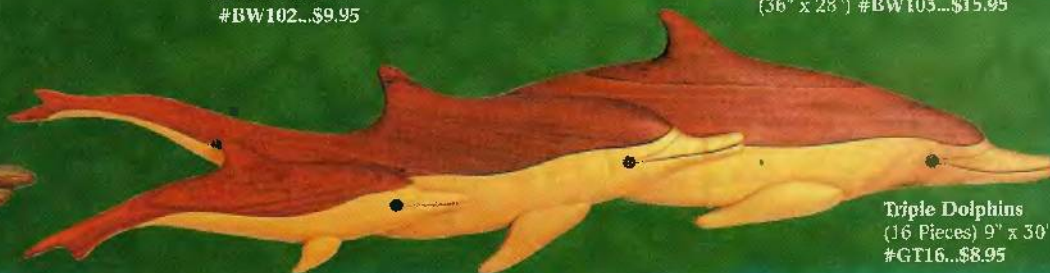
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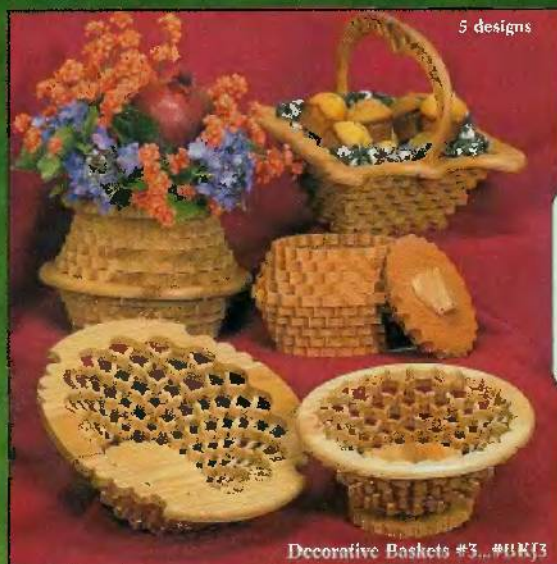
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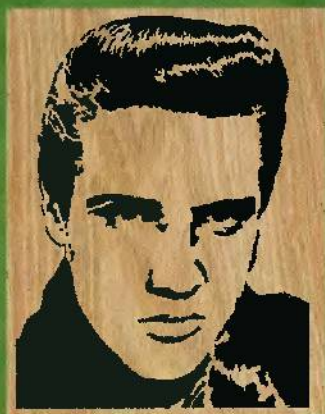
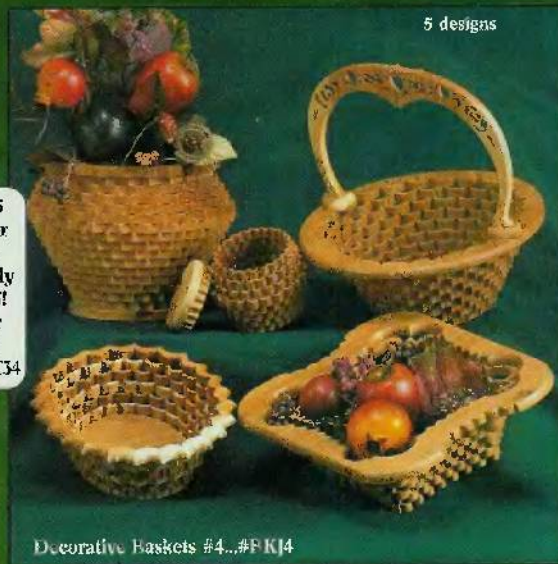
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Daisy Girl

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



Introduction

Hold the sugar, folks! This design comes "naturally sweetened," with a sweet child offering treats to a sweet-faced calf. On one of our walks to the mailbox, my young daughter heard the howls, cries, and throaty endearments coming from the herd of black cattle across the street. Her eyes became very wide as she scanned the horizon for the source of all the noise, commotion, and...wait a minute...MOVEMENT! And look at those...those THINGS! Jumping up and down in her excitement, she began to mimic the calls and bawls of frolicking calves and meandering heifers. We both watched in delight as the herd became silent to watch our approach from the other side of the fence. Ears perked, tails waving at buzzing flies, the cows watched us as intently as we watched them. A few in the back were brave enough to take up

SUPPLIES

Wood: Baltic 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 saw 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 of choice)

their muffled moos again and so did my little girl. With her arms stiffened and fists tight, her little body shook as she pushed out the loudest, deepest "MOOOOOO" she could possibly muster. I laughed until I had tears in my eyes. Now whenever we see a bovine, my little Doolittle immediately and vehemently tries to communicate with her cow friends, as if to say, "I'm right here!"

Days later, I sat down at my desk and sketched out what I thought my little girl would do if she could get close enough to the jittery critters she likes talking to so much. Truth be known, I would be right behind her, with a huge handful of sweet clover, doing the very same thing myself! "She comes by it naturally," is an understatement. I can't resist mooing to a Bessie, Elsie, or any of the plucky little calves that meander along the fence by our road. You should be in the cab of our truck when my husband gets the urge to talk to the animals! Be it howling dogs, cackling hens, or crooning cows, you can bet you will hear SKWoodWorks coming before you ever see us!

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; more information can be found on our website at www.skwoodworks.com.

We usually stack cut up to six pieces of 1/8"-thick Baltic birch plywood. Though we have listed only one piece of 1/8"-thick wood in the supplies list, we use about six boards for stability and enhanced productivity. Kerry affixes double-sided sticky tape to the four corners of each piece of wood, staying clear of the pattern, and presses the boards together. These particular boards were cut to fit some ready-made frames.

No matter which pattern application method you use, it is a good idea to apply 2"- or 3"-inch-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 and 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). Remove the biggest areas last. Let your own experience guide your blades. **Note:** the dots on the pattern indicate negative space. They are not guide hole locations. Kerry drills somewhere more convenient and "scroll-saw-smart" in the negative space.

When you are finished, gently pry the boards apart and remove the tape. If you used Removable Adhesive Paper, peel your pattern off. Otherwise, remove your pattern using your method of choice. Sand the backs of each board. For the backer, you can use a piece of birch board spray painted black, the cardboard that comes with the frame spray painted black (as shown in the photo), or choose your own color combination of materials and frames. Glue the finished piece to the backer, using wood glue, then frame.

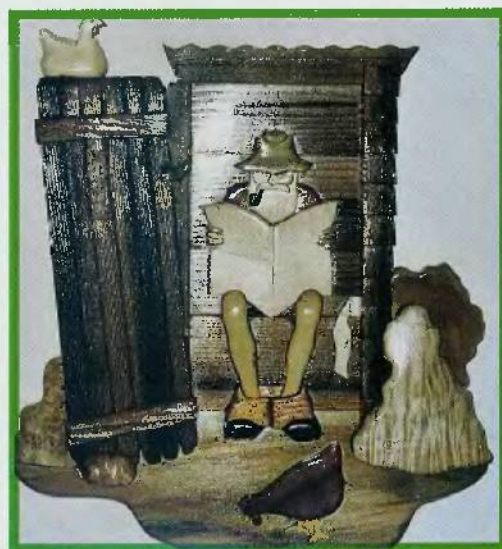
We are SKWOODWORKS which stands for "Shellie Kerry Woodworks," and we love being able to share our projects and patterns with fellow woodworkers through the magazine. I thoroughly enjoy the creative process and have been thrilled to find such a wonderful outlet for this art form. I would also like to express my gratitude to Gary Browning, who inspired me through his story and his works to delve into the art of positive and negative space using wood. At SKWOODWORKS, we draw patterns and sell adhesive paper and even completed pieces off of our website. For more information, write to us at SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. Or, visit us on the web at www.skwoodworks.com. Pattern requests and suggestions are always welcome!



Reader's Gallery



Karl Alscher of Levittown, PA, made a customized version of the Snowflake Box, based upon the Wilckens' Woodworking design that appeared in our 2004 Holiday Issue. He added wooden feet to the box, an idea he got from an article in our November, 2004 issue. The box lid and bottom were made from a piece of 2"-thick walnut that was resawn and planed to its final thickness. The feet were also made from walnut. The top overlay was made from cherry, and the icicles are poplar that was airbrushed white. The box's interior was finished with Suede-Tex™. Good job, Karl!



G. Roger Sell of Littlefield, TX, made this intarsia project called Backyard Contemplation from Gekko Timbers in Australia. Roger made considerable modifications to the original pattern, which was not, in his opinion, "true intarsia." The pattern was changed so that every piece makes full contact with the backer board, and thirteen different species of wood were used. It's no surprise that Roger has received many compliments on this humorous piece.



Larry Rowe of Rochelle, IL, built this handsome Floral Cathedral Clock for his Christmas contest at work, and he won first place. He did not have the clock insert, so he substituted the star in its place. Thanks for sharing, Larry!



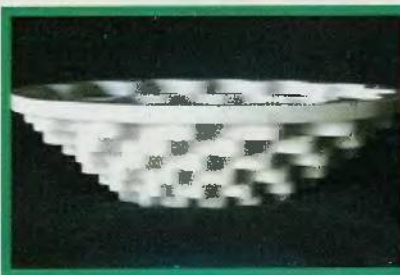
David Marshall of Somerville, OH, liked Larry Goodwin's Hardware Cabinet design from our August, 2004 issue, so he decided to make his own. He modified the dimensions to suit his needs—the doors were made from 2 x 6 lumber (instead of 2 x 4), yielding 50% more shelf space; the left and right doors are not the same width, thus allowing the right door to clear his furnace when swinging open; and the irregular spacing between the shelves allows for spray cans, VCR and DVD tapes, and other miscellaneous supplies. Good job, David!

Reader's Gallery



Ronald Sprague of Creston, IA, usually draws his own intarsia patterns, as evidenced by four of the five projects shown here. His pieces are all made from exotic and domestic woods (no paints, stains, or dyes are used), and he uses a clear sealer and finish. The Pintail Duck, designed by Puddles Meyer, was featured on the front cover of our January, 2005 issue. Ronald liked this pattern so much that he made it as soon as he received his issue, and we were amazed to receive his photo of it less than two weeks after the magazine's publication. Great work, Ronald!

This Pintail Duck appeared on the cover of our January, 2005 issue.



Ed Lazzara of Dingman's Ferry, PA, has been scroll sawing for about seven years, and finds it to be a very relaxing and enjoyable hobby. Ed especially likes working with Corian, as evidenced by these photos. All three baskets shown were designed by John Nelson. Very creative, Ed!

Attention readers

We want to expand upon our Reader's Gallery feature, so we invite you to send us photos of your work, whether original or not. If it is not of your own design, please tell us whose design it is and, if possible, add a few sentences about the piece(s) being shown. Good, clear, flat photos (or slides) are desirable—please do NOT send the item itself. Send to *Creative Woodworks & Crafts*, 7 Waterloo Road, Stanhope, NJ 07874, Attn: Robert Becker. Digital photographs are also acceptable with a resolution of 300dpi, at approx. 3" x 4" preferably in jpeg or tiff format. They may be emailed to editors@woodworksandcrafts.com.

Reader's Gallery



Homer and Carol Bishop of Streator, IL, designed and crafted these two fine-looking projects. The sailboat was made mostly from 3/4" woods: the water is western red cedar, the waves are cottonwood, the masts are mahogany, and the sails are maple. The only exception to the 3/4" stock is the clouds, which were cut from 1/4" aromatic cedar.

The zebra project makes use of both segmentation and intarsia techniques. The zebra was made from a single piece of oak and the stripes were added with a felt-tip pen. As you can see, the ground and background make use of prominent grain patterns, while the tree was made intarsia-style from two contrasting woods. The zebra alone consists of more than one hundred pieces and was cut with a No. 2 blade. With all the cutting, the zebra ended up being 1/4" shorter than the pattern as a result of all the saw-blade kerfs.



From left to right, the Daisy is wood; the Horn is Formica™; the Spoon is a wooden ice cream spoon; the Bison is leather; and the Snowflake is cardboard.



One of the Angels was made from white aluminum siding on wood, and the other is white Formica on wood. Similarly, one of the Doves is Lucite™ on wood, while the other is Formica on wood. The Tree on the left is green Lucite on wood, and the one on the right is Formica on wood. Finally, the upper Deer ornament is Formica on wood, while the bottom Deer is copper on wood.

Jim Gress of Bowmansville, PA, has been subscribing to our magazine for "a long time." Two years ago, he and his wife Margaret decorated an eleven-foot Douglas Fir tree with 232 ornaments cut exclusively by Jim. No two ornaments were alike, and eighteen different materials were used, including wood, copper, aluminum siding, vinyl siding, paper, and cardboard, just to name a few. Jim, your use of diverse materials is truly inspiring!

John Robinson of Nanaimo, B.C., Canada, has "been doing intarsia since I first read and explored...*Creative Woodworks & Crafts* magazine in 1997." John worked his way up to advanced level projects, such as Garnet Hall's Soaring On High (pictured here), for which he won Best In Show at the Vancouver Island Exhibition in 2002. John has gone on to win a number of awards, and his work is sold through gift shops, the Nanaimo Arts Council, and privately in places as far away as the United Kingdom. Also pictured is John's original design, entitled Eagle Wings. Very impressive, John!



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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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Ivory Arabic



Ivory Roman

Pattern Located In Full Size Pattern Section No. 1!



Scrolled Bobcat

drawn by George Ahlers, sawn and developed by Wes Demarest



SUPPLIES

Wood: red oak or wood of choice—one piece 1" x 11-1/2" x 16-1/2" (for foreground); birch plywood—one piece 1/8" x 9-3/8" x 12-3/4" (for bobcat)
 Tools: drill with No. 58 (0.042" or 1.0668mm) drill bit; scroll saw with No. 0 blade; assorted tools for sculpting, including a knife-edge Vanadium steel burr, tapered silicone carbide burr, chisels, gouges, and skew
 Temporary-bond spray adhesive
 Sandpaper, 120- through 320-grit
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Introduction

This photograph was taken in the T. Mabry Carlton Jr. Memorial Reserve, in Venice, FL. The reserve is an area 4 miles wide and 10 miles long and is open to the public from 8 am to 6 pm. Only 117 acres of it are developed with self-guided hiking trails, picnic areas, and public toilets. The rest of the area is laced with backcountry hiking, biking, and horseback trails, but you will need a backcountry permit to use them. The reserve has a multitude of habitats that range from open, dry prairie to swamps. It is home to a fantastic variety of animals and birds.

The bobcat was standing at the edge of a fire lane in a very dense growth of palmetto and wild vines. I was stalking very slowly in full camouflage in the shadowed edge of the fire lane when I spotted the sun reflecting off the cat's fur about 20 feet away. Of course it had been watching me and must have been amused by my antics because it stood there for a while looking at me. I got a good focus on it and began snapping photos. After a few shots, it got bored and started to leave, so I made a noise with my mouth. It turned suddenly and stalked very carefully in my direction until it got behind the bush and sat down. I

continued shooting, but I began to get the shakes. Between the crouched-over position I was locked into and the anticipation that had developed over the 300+ hours of looking and lurking about in the reserve for just such a shot, I was about to blow the photo opportunity of a lifetime. I've hunted, fished, and trapped most of my life, but this was my first encounter with a bobcat, and by the look on its face, it was expecting a meal.

I watched for any sign that it was rising onto its back legs, and if it did I would straighten up quickly, throw off my head cover, and shout, just in case it was really interested in getting too close. I continued shooting with the motor drive on, and I became very aware that the motor drive on the camera makes just a bit of a squealing noise. Although high pitched and faint, it was keeping the cat interested. Well, I wasn't about to give up. After another 12 shots, it started to look around, sniff the air, and slowly depart. As I straightened up, I noticed just how much my legs and hands were shaking, and all I could think about was that I might have shot a roll of blurry photos.

Yes, there were a few blurry ones, but I got 12 good ones. Even if none of them turned out, it would still have been a memorable morning, but then I would not have had anything to share with you.

There is no end of possibilities of what can be done with the inspiration from a simple photograph. In the last issue, we saw Orchid Davis' version of the bobcat, with her exquisite woodburning and eye-painting techniques. In this article we will apply a bit of Sculptural Scrolling™ and see what develops. George Ahlers was kind enough to create the scroll saw pattern for the project, and as it developed, we thought that a two-piece pattern that physically put the vegetation in the foreground would be more effective. That of course, meant that there just had to be some texturing to really make it "pop."

As you may have noticed in past articles, I like to use unusual woods; however, that has sometimes led to procurement problems for you. So for this project, we will use readily available material, but add a few twists just to liven things up a bit. We elected to use domestic birch plywood for the cat because the grain configuration complimented the fur texture on the animal. Two other woods that I use for animal fur are elm and punk tree, *Molaleuca quinquenervia*. Elm is available from most lumber dealers, but punk tree is difficult to find unless you live in Florida or California.

Instructions



Because we wanted two layers, to give the project some depth, while using standard materials, we elected to rout a 3/8"-deep recess into the back of a 1"x12" red oak board and saw the vegetation pattern into it. Then we cut a 1/8"-thick piece of birch plywood to fit into the recess and that would receive the cat pattern. You can make this a lot simpler, especially if you don't have a router, by laminating several layers and adding a frame. Then you can just saw the single-layer pattern onto a chunk of wood and use or create a random edge.

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Start the project by sanding off all the mill marks.



Mark the vegetation pattern to determine the vertical distance in the design. Transfer those marks to the edge of the oak board and extend them around to the back. (You may prefer to use a ballpoint pen or black marker instead of a pencil, as the lines will be more easily seen.) Establish the side boundaries by measuring from the outermost points on the edges of the pattern and mark the back of the board. This will enable you to center the pattern. We ended up with an area for the recess that measured 9-3/8" x 12-3/4".



There are several ways you can rout the recess. The easiest is to have a large router table set up with stop blocks, or use a hand router with an extended base. I made this one from a scrap piece of 3/8"-thick Ixan™. The red oak is 1" thick, the cat pattern will be 1/8" thick, and the backer will be around 1/8" thick, so I routed the recess 3/8" deep. This will leave a 3/8" thickness for "carving." Anything thicker and the vegetation will appear too heavy.



Once it is routed out, clean up any irregular edges and corners with a sharp chisel.



Mount the vegetation pattern to the board using temporary-bond adhesive. If you have made your measurements properly, the pattern should drop right into place. Make sure the pattern is bonded to the wood. Drill the holes using a No. 58 drill bit.



Use any good quality No. 0 scroll saw blade to cut out the waste areas.



Now comes the tricky part. Place the cat pattern in the recess and move it until the patterns match up. Turn the board on its face while you hold the cat pattern firmly in place.



Using a piece of wood that has a good square edge, scribe creases in the edges of the cat pattern by gently pressing the pattern into the recess. Before you charge ahead, turn the piece over and make sure that the pattern has not slid out of position. It may take several attempts to get it just right.



Once you have the cat pattern perfectly aligned with the vegetation pattern, remove it, trim the edges, and glue it to the birch wood. I like some resistance when I cut on the scroll saw, and 1/8"-thick birch doesn't give me the feel I like. So I added two additional 1/4"-thick layers, one cherry and the other white oak, and glued them together with hot melt glue. Now, I can cut quickly and accurately using a No. 0 blade, and I'll even have two back-up pieces.



(This is how the cutting will appear with the black suede backer, prior to any Sculptural Scrolling™.)



The vegetation is dense but needs some depth. I like using power tools for more delicate areas and texturing. In this case, I am using a knife-edge Vanadium steel burr.

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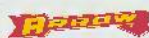


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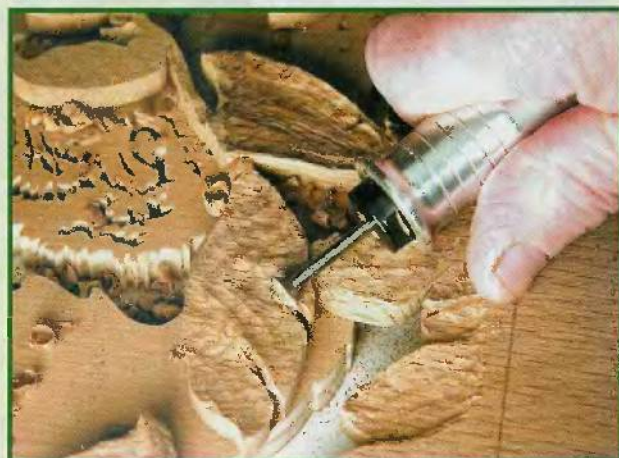
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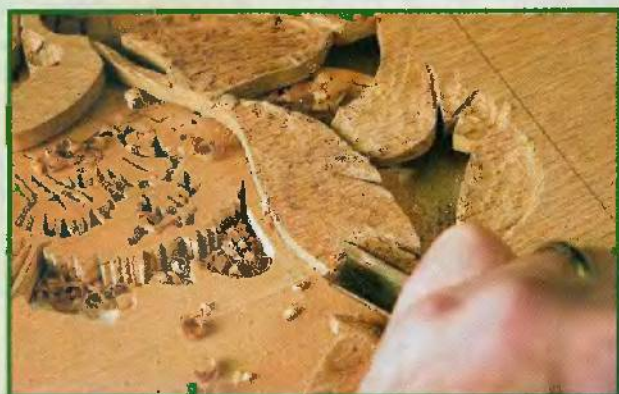
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This is a tapered silicone carbide burr, and it is being used to remove material and to sculpt positive and negative areas.



The knife-edge burr is also used to undercut and to make tapered separations.



The burrs that I have used so far produce a soft texture, but I wanted the overhead leaves to have smooth, reflective surfaces like those of real leaves. Plus, there is enough strength to all of the elements to allow the use of properly honed chisels and gouges.



This shows a stop cut using a gouge with a sweep that matches the pattern. The purpose of this cut is to cut the wood fibers free of the edge you want to carve lower. It can also be used for an undercut as well. That way there is no overcut or chip-out to worry about on the finished surface.



In this photo, I am going back over the left-side detail. The area in the pattern left a visual void, and Alice (my wife) said that it needed "something." I roughed in a tree trunk with the knife-edge burr, as shown in a previous photo, but she wasn't thrilled with it and frankly, neither was I. That is the problem with not being an artist or a carver; I don't have enough vision to be really effective, just enough to have fun! I lowered the tree trunk and tapered it so that the top would disappear under the foreground trunk. I used a veining gouge to outline it.



The skew is a handy tool, and it is used here to create a very sharp corner.





Once you have all the details worked out to your satisfaction, start sanding. Start with 120-grit sandpaper and work up to 320-grit paper in order to prepare it for an oil finish.



There were two reasons for selecting an oil finish. First, it enhances the grain of the wood, and second, it makes a good base coat for dyes and/or paints when you don't want deep colors. When coloring the piece, moss green water-soluble aniline dye was used for the vegetation, and a mixture of light- and dark-brown acrylic paints were used for the shadowing. Brush the paint or dye on and wipe it off using a damp sponge until you are satisfied with the shade. The beauty of this technique is that it is easily correctable. If you want a lighter shade, just use a more diluted mixture or wipe it off. For a darker shade, simply apply a darker solution. After coloring the piece and letting it dry, seal it with polyurethane.

Insert the owl into the recess and cut a backer board to fit. We used Bainbridge suede black core for the backer board as an additional accent. Fasten everything in place with brads or framing nails.

There are many ways to be creative with this project, and we may, in fact, even end up making a custom frame for it because it will confine the eye and add more depth to the project.

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



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Three Small Silhouettes

by John Palthemus



SUPPLIES

Wood: cherry (or wood of choice)—one piece 1/4" x 3-1/2" x 6-1/2" (for ship in bottle), one piece 1/4" x 3-1/4" x 5-1/2" (for bicyclists scene); maple (or wood of choice)—one piece 1/4" x 3-3/4" x 5-1/4" (for giraffe scene); walnut (or wood of choice)—one piece 3/4" x 2-1/4" x 7-1/2" (for ship in bottle base); mahogany (or wood of choice)—one piece 1/4" x 2" x 4-1/2" (for giraffe scene base), one piece 1/4" x 2" x 6-1/2" (for bicyclists scene base)

Tools: scroll saw with No. 5 blades; drill press with 1/16" and No. 60 drill bits

CA (cyanoacrylate) glue

Sandpaper, assorted grits

Awl or small nail

Finish of choice

It again, it dawned on me that you don't hang a ship in a bottle on the wall, you set it on a mantle, shelf, or table. So I reduced the pattern 50% and made a base for it shaped like the hull of a ship. Now it's a much better project!

Some other patterns never got past the prototype cutting stage. They just didn't look as good in wood as they did on paper. Sometimes simpler is better. Two patterns, a mother and baby giraffe and a bicycling couple, had too many background details. Eliminating all the background, then reducing, framing, and adding bases to them worked wonders. They would have been moneymakers at the craft shows! Large, complex projects make people stop and look, and we considered the sale of those as icing on the cake. It was always the cute, inexpensive, and easily carried projects that made up the bulk of our sales. The patterns for all three projects are included in this issue.

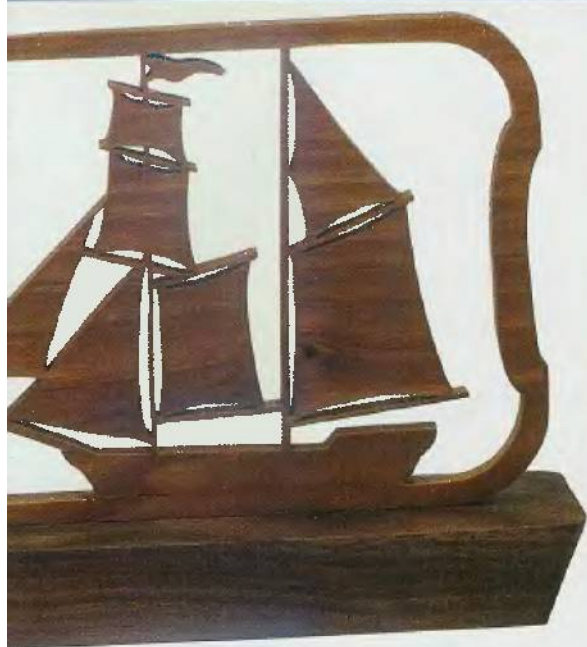
Introduction

If it ain't broke, don't fix it!

If that advice were followed, nothing would ever be improved. I was looking through my files for an old pattern I designed back in the 70s. I couldn't find it, so I started redrawing it. I made a few changes, and it turned out better than the original. What else was in the files that could use some "fixing?" I found plenty! One good example was a project I had in this magazine a few years back. It was a tall sailing ship with two masts and seven sails, framed by the profile of an empty rum bottle. When finished, the project was 7" tall, 13" long, and hung on the wall. Looking at

INSTRUCTIONS

When selecting the wood for the subject portions of these projects, light to medium-colored, clear-grained woods work best. To illustrate, I stack sawed a piece of 1/4" cherry and a piece of 1/4" purple heart (see Fig. 1). Purple heart is a beautiful wood, but it just doesn't work here. The details are camouflaged by the wood's figured grain and lost in the shadows of the dark wood (see Fig. 2). The bases can be made from the same type of wood as the subject or something that offers a complementary contrast so it doesn't overshadow the subject.



Cutting the designs

Apply the patterns for the subject portions of the projects to the wood you've selected and drill the blade-access holes. Whether you cut the outer shape or the interior design first doesn't matter. I prefer to cut the outside first, but do what you're comfortable with.

The bicycling couple and mother and baby giraffe are easy patterns to drill and cut. All of the blade-access holes in those can be made using the 1/16" drill bit. The eyes on the giraffes are made using the No. 60 drill bit.

The ship in the bottle, however, is more demanding to drill and cut. The areas between the masts and sails, especially the topsail and flag, are very small and hard to drill, even using the No. 60 drill bit. It would be easy to spot an incorrectly drilled hole along the straight lines of the masts, so pay particular attention when drilling those areas. Drill in the area near the center of curvature of the sail. In the areas mentioned, it's very likely the holes may touch the sails (see Fig. 3). If so, just shave the curvature of the sails to remove the holes (see Fig. 4). You could also drop down to a No. 72 drill bit and use a No. 2/0 blade instead. That would give you plenty of room for drilling those very tight spots, but the small blade size doesn't make it practical to stack cut. Once the small areas are cut, cut the larger areas around the ship to empty the rum bottle.

Making the bases

Apply the patterns for the bases to the wood you've selected. Cut the bases for the cyclists and giraffes with the saw table tilted 20°, so the wood tapers outward from top to bottom. The angle-cut edge adds a bit of character to the base. I like 20°, but you could tilt the table to any angle you want. You could also use the pattern lines as a rough guide and cut a random, wavy edge (see Fig. 5).

The base for the ship in a bottle is also cut at 20°, but tapers inward from the top to the bottom. Start cutting at the bow of the hull (see Fig. 6). Cut all the way around, exiting at the bow, to finish the base (see Fig. 7).



Fig. 1. I chose to stack cut 1/4" cherry and purple heart.



Fig. 2. Comparison of cherry and purple heart cut-outs.

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Assembly

Each base pattern has a dashed rectangular box on it that represents the placement of the subject portion of each project on its base. Before you remove the pattern from the bases, use an awl or small nail to make a hole just inside the ends of the rectangular boxes (see Fig. 8). These holes will remain on the finish-sanded bases and will be used to align the subject portion to its base.

Remove the patterns and finish sand all the project pieces. Apply a small amount of CA glue to the bottom edge of a subject portion of one of the projects. Set the subject portion on its base so it covers the alignment holes made with the awl or small nail (see Fig. 9). Complete your project by applying the finish of your choice.

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

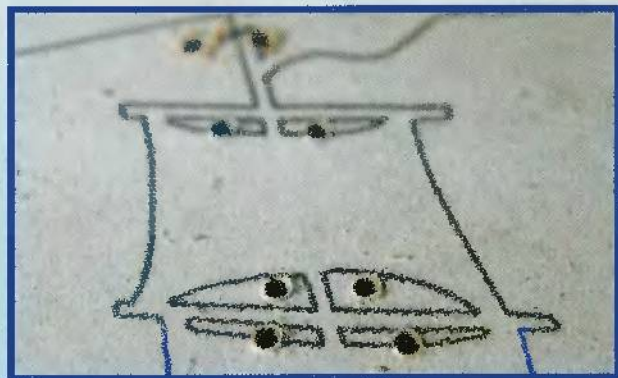


Fig. 3. It is very likely the drilled holes may touch the sails.

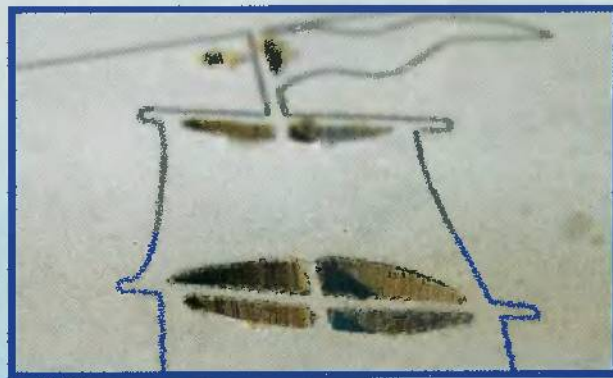


Fig. 4. Shave the curvature of the sails to remove the holes.



Fig. 5. Bases cut with straight edge and with random, wavy edge.



Fig. 6. Start cutting the ship base at the bow.



Fig. 7. Cut all the way around the ship base, exiting at the bow to finish.

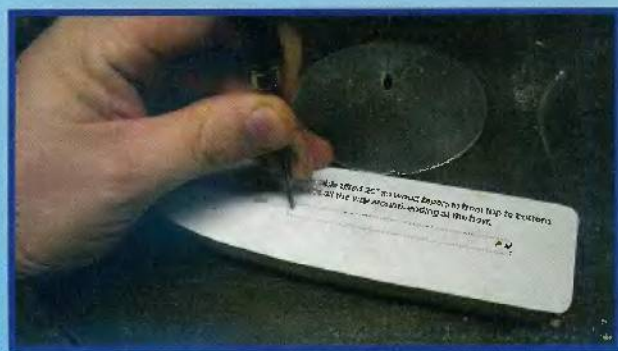


Fig. 8. Use an awl or small nail to make alignment holes just inside the ends of the rectangular boxes.



Fig. 9. Glue the subject portion to its base, covering the alignment holes.

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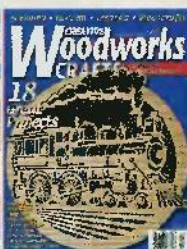
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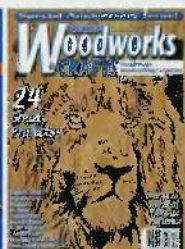
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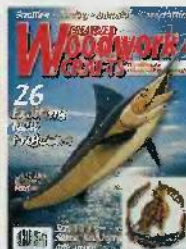
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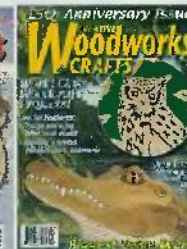
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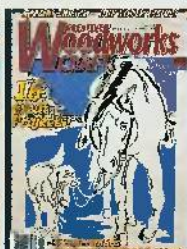
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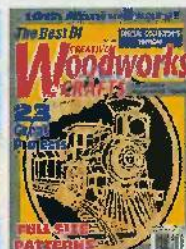
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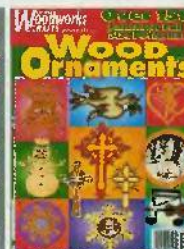
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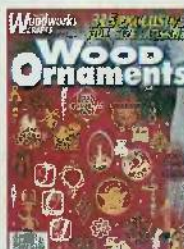
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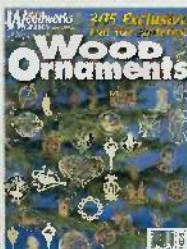
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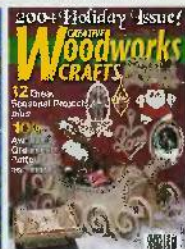
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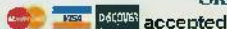
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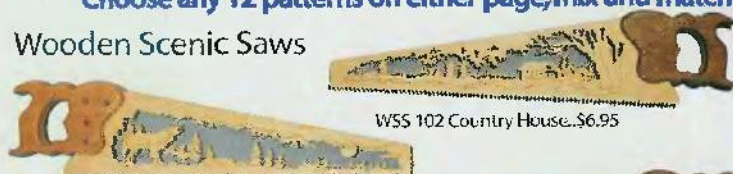
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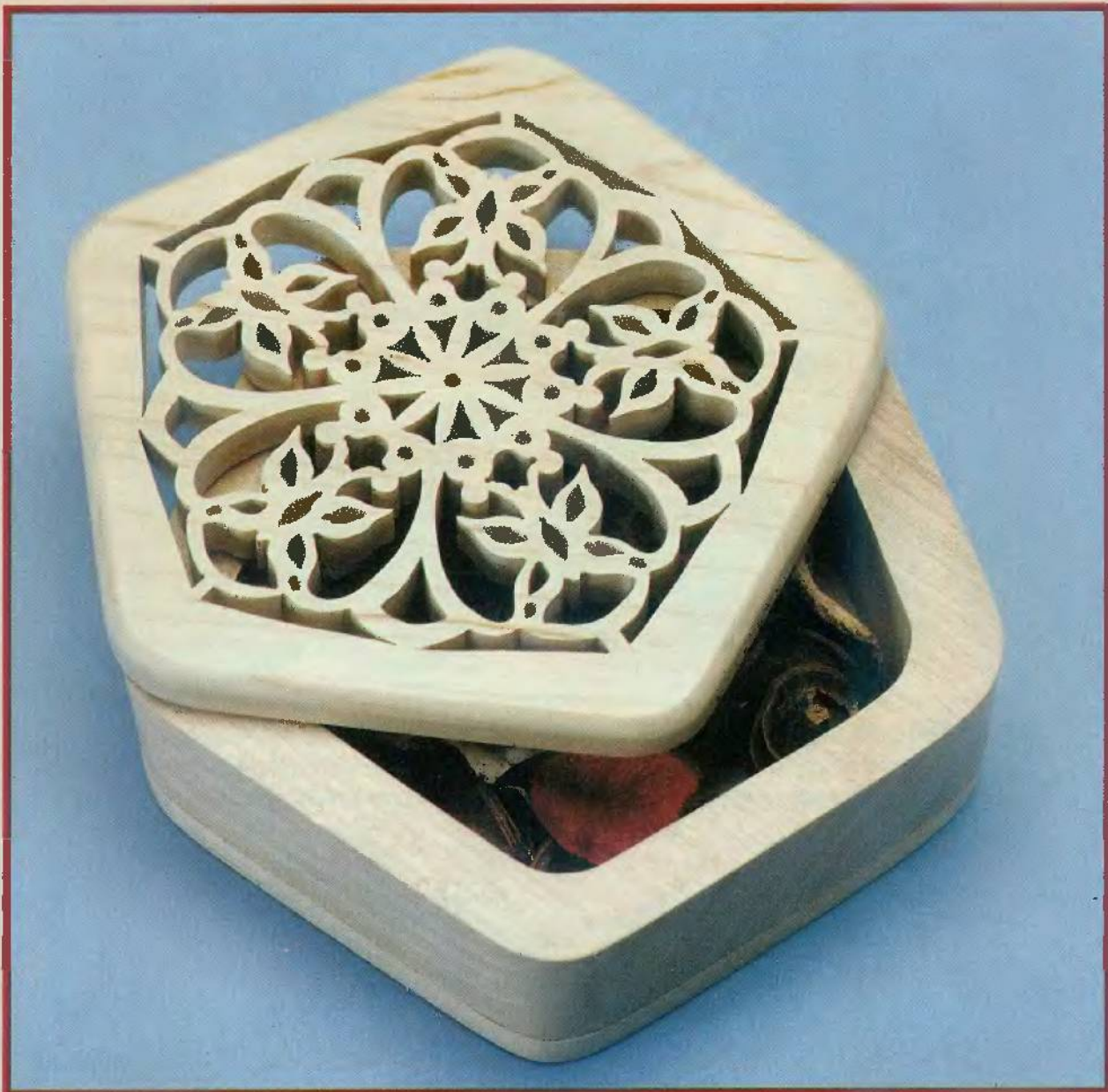
E-mail: Scrolled1@comcast.net

www.whitetaildesignsltd.com



Swivel-Top Box

by Sheila Bergner-Landry and Tony Landry



SUPPLIES

Wood: maple—two pieces $1/4"$ x $6"$ x $6"$ (for lid and bottom), one piece $3/4"$ x $6"$ x $6"$ (for box side)
Tools: scroll saw with Nos. 2/0 and 5/0 reverse tooth blades; drill press with $1/16"$ and $3/16"$ drill bits; router or laminate trimmer with a slight roundover bit; orbital sander; clamps
 $3/16"$ -Dia. wood dowel, 1"-long (for turning pin)
Temporary-bond spray adhesive

Clear packaging tape
Double-sided carpet tape
Carpenter's glue
Sandpaper, assorted grits (220 to 600)
Liquid Nails Clear or any strong, clear wood glue
Delta Interior/Exterior Varnish in satin finish or varnish of choice
Spray varnish in satin finish or finish of choice

Introduction

Although this swivel-top box looks delicate and airy, it is amazingly sturdy and functional as well. It can be used as a holder for potpourri or spare change, a jewelry or trinket box, or even a decorative container for chocolates or mints. The possibilities are endless! This would make a wonderful Mother's Day gift. You can stock out the lid of the box, which is the most time-consuming part of the process, and make several boxes to give away or sell. We hope you enjoy making this project as much as we enjoyed creating it!

INSTRUCTIONS

Make photocopies of the original patterns and keep them for future reference.

Preparing and cutting the lid

Lightly sand the surface of wood to be used for the lid and carefully remove all the dust and debris. This will help to minimize the amount of sanding you may need to do after the lid design is cut. Although the design appears to be quite delicate, it is actually quite strong and will stand up to sanding with an orbital sander when completed. However, it is always easier to have the surface as smooth as possible before you begin cutting.

Cut out the lid pattern piece and spray the back with a light coat of adhesive, allowing it to tack up slightly until it feels like the back of masking tape.



Apply the lid pattern to the wood and press down firmly. **Note:** You may wish to cut more than one lid at a time as this is the most time-consuming part of the project. To do so, simply place another piece of 1/4"-thick maple under the first piece at this point, attaching them using plain paper and temporary-bond spray adhesive.

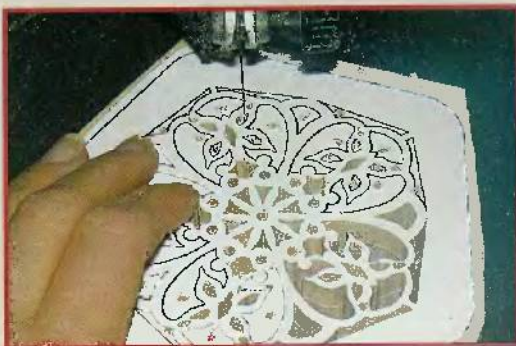
Apply a layer of clear packaging tape over the entire surface of the pattern, laying adjacent strips as needed to cover the area. This helps prevent burning the wood when cutting it out on the scroll saw, and I highly recommend it when cutting most hard woods.



Drill entry holes in the waste areas of the design using the drill with the 1/16" drill bit. Place a piece of scrap wood underneath to help prevent tear-out in the back. The center hole and the ten holes of the flower are exactly 1/16" in diameter, so be sure to center the drill bit and save yourself some cutting time!



Even with the use of the scrap wood underneath the lid piece some tear-out may occur. Before you proceed to the scroll saw, lightly sand the back of the lid in the direction of the wood grain to ensure that the lid will sit flat on your scroll saw table and will not "catch" as you are sawing.



Using the scroll saw with the No. 2 reverse tooth blade, cut the lid design. **Note:** If you are preparing multiple lids, separate them after scrolling the design. Each box must be finished individually at this point, after the lid, bottom, and sides are cut together to ensure a perfect fit.

continued on page 46

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Cutting the sides and perimeter of the box

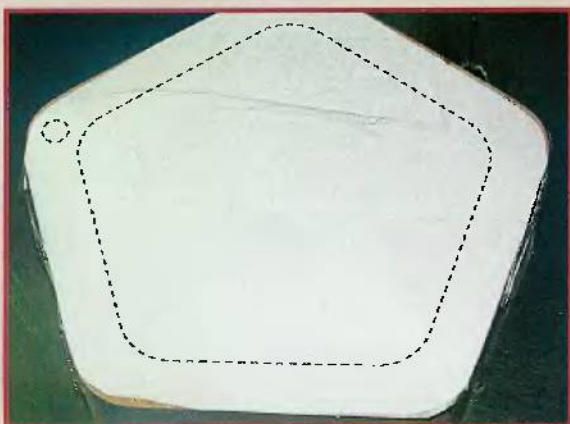


Rough cut the side and bottom pieces to the approximate size of the lid piece. Stack the lid, side, and bottom pieces in the correct order, using plain paper treated with a light coat of spray adhesive to glue the layers together. Apply a layer of packaging tape to the bottom of the box, because cutting through hard wood at this thickness is apt to cause burning.

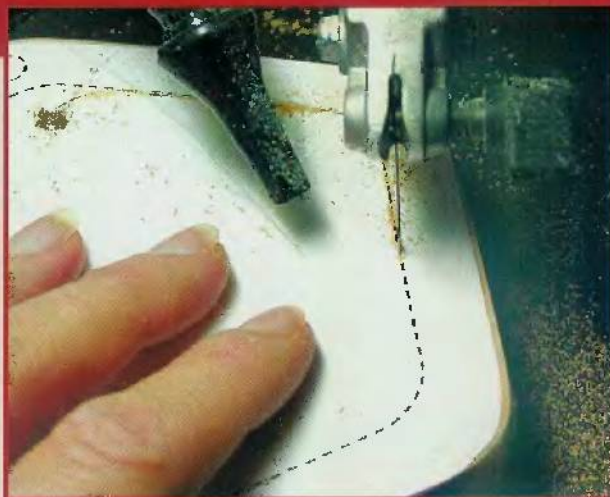


Cut around the perimeter of the box using the scroll saw with the No. 5 reverse-tooth blade. Take your time cutting, and slow your saw down a bit to help prevent burning. This can be a slow process, and you need to concentrate on keeping your lines as straight as possible and not rushing.

When you are done cutting the perimeter, separate the pieces of the box and mark one of the five corners of each piece lightly with a pencil for a reference point.



Apply the side pattern to the side piece of the box and cover it with a layer of packaging tape.



Drill an entry hole in the waste area of the box side and, using the scroll saw with the No. 5 reverse tooth blade, cut out the inside of the side piece following the dotted line on the pattern.

Finishing the sides and lid

Remove any pattern pieces or packaging tape from the three pieces and dust or vacuum them using a small brush attachment to remove any additional debris.



Realign the lid and bottom pieces to the side piece and attach using two 1/4"-wide strips of double-sided carpet tape. The carpet tape has quite a strong hold which is required for the next couple of steps in sanding and finishing your box. Press firmly to ensure a good bond between the three pieces.

Using a 4" belt sander or orbital sander, carefully sand the box sides, removing any burrs or burn marks that may have resulted from cutting the perimeter. Be careful to use light pressure, making sure you keep the corners rounded and the shape of the box true.

Using the router or laminate trimmer and a slight roundover router bit, rout the top edge of the box.

Remove the bottom of the box by carefully prying the bottom away from the side. Discard the packaging tape.

Assembling the box



With the 3/16" bit in your drill press, turn the box upside down and set the depth of your drill press to approximately 1/8" from the top of the table. You will be drilling through the entire side of the box and only partially into the bottom of the lid. DO NOT allow the drill bit to go through the top.



Using the pattern as a reference, drill a hole for the turning pin through the side and lid of the box.

Gently pry the lid from the side of the box and discard the used carpet tape. Working on a flat surface, use an orbital sander to sand the top and bottom surfaces of the top, side and bottom pieces. Begin with 220-grit sandpaper and work your way to 600-grit paper, leaving a satin smooth finish.

I recommend that you hand sand the routed edge on the lid in the direction of the wood grain, if needed.

Lay your pieces on a flat surface and use your vacuum with the handheld brush attachment to carefully remove all the dust particles from your pieces.

Measure the 3/16"-Dia. dowel to the appropriate length to pass through the lid and also the side of the box. The dowel does not have to be the exact length of the side, and this can be an approximate measurement. Cut the dowel rod to size. Dry fit the dowel rod into the hole on the underside of the lid. Due to the variance in sizes of dowel rods, it may be necessary to slightly sand the dowel rod to fit into the hole properly.



Apply a dot of good quality wood glue into the hole and insert the dowel. Allow to dry thoroughly or overnight.



Place a bead of glue along the bottom edge of the side piece and attach the bottom. Using several clamps, clamp into place, being sure to wipe off any glue that may have seeped out when you applied pressure to your clamps. Let dry.

When completely dry, fit the pin into the hole on the box side. Once again, I found that because of variances in the dowel-rod sizes, you may need to sand the dowel slightly to fit properly into the hole. You want to have a snug fit, but not one so tight that you are putting pressure on the dowel each time you turn the lid to open the box. When you are satisfied with the fit, lightly finish sand the bottom seam to remove any traces of glue that may have seeped out. Remove any dust.

Finishing the box

Spray several coats of finish on the box lid. Between applications, lightly sand the lid, then vacuum with the soft brush to remove any dust. Spray or brush several coats of varnish onto the bottom and side assemblies, sanding lightly and dusting between coats. **Note:** I apply at least two coats of finish, either spray or brush on, and allow them to dry thoroughly before I sand. Then I sand after each subsequent coat. This gives me a good base and allows the wood to absorb the finish and raise the grain initially. When this is then sanded off, each following coat is smoother than the preceding one.

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



WES' WOOD PILE

by Wes Demarest

Red Oak

Red Oak Group:

Northern Red Oak, *Quercus rubra*

Black Oak, *Quercus velutina*

Scarlet Oak, *Quercus coccinea*

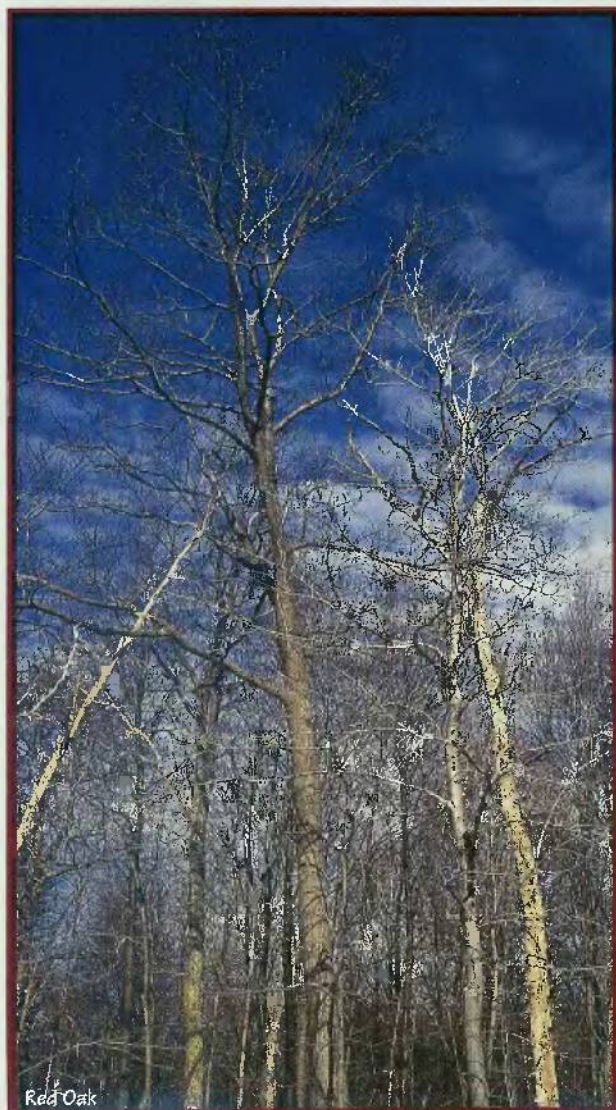
Shumard Oak, *Quercus shumardii*

Southern Red Oak, *Quercus falcata*

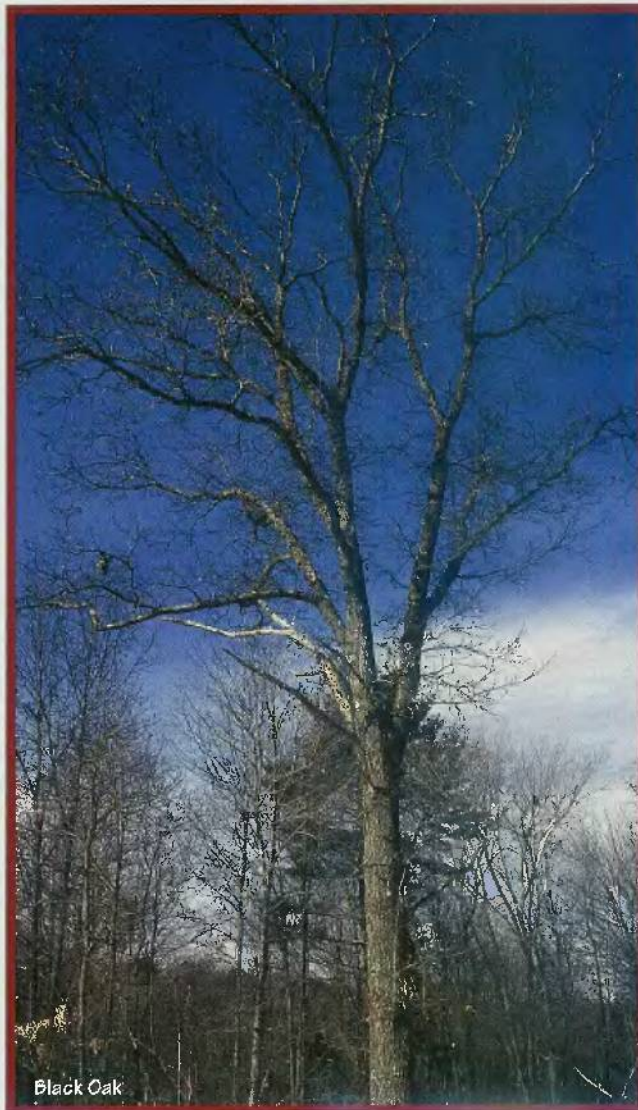
Cherrybark Oak, *Quercus falcata* var. *pagodifolia* Ell.

This is not a complete list of the red oak group, as it contains several hundred species including hybrids, but these are the primary commercial lumber species. The red oaks differ from the white oaks in several ways: their leaves are pointed with bristles on their tips, rather than lobbed with no bristles; their acorns are bitter, rather than sweet; and their acorns take two seasons to mature, rather than one. As with every rule, there are some minor exceptions.

Red oak is the dominant commercial hardwood, and even though interior decorating styles change, the market demand for this species does not. However, when you buy red oak, several of these species may be mixed into a shipment. While there are slight differences in their color and grain configuration, these differences exist even with a single species of tree taken from different areas.



Red Oak



Black Oak

The northern species (Northern Red, Black, and Scarlet) can be found growing from Maine and a little south of Canada, to west of the Mississippi River, and south to nearly the Gulf of Mexico. They prefer sloping ground with rich soil. The southern species (Shumard, Southern, & Cherrybark) differ somewhat in that Shumard can be found in lower elevations and near streams, whereas the other two prefer ground similar to the northern species.

All of these species live several hundred years and grow to heights around 100 feet, with diameters at breast height (DBH) up to six feet. To say the least, they are stately trees and are used extensively as ornamentals.

A note to you out there who harvest your own trees. Observe, in the photo of the red oak, the dead leaner on the left side and the dead tree on the right side of the red oak. This is a hazardous take-down, because if you were to cut the red oak without removing the dead "widow makers," there is a better than 80% chance you will be injured or killed. If you do not understand what I am talking about at this point, walk away from situations like this. Both dead poles are interlocked within the limbs of the target tree, and regardless of the direction you choose to fell it, you will not have a safe exit route. Working with situations like this cannot be learned by reading and looking at a few photographs; they require PROPER on-site instruction followed up with years of experience just to give you a little better odds. I don't know of anyone that cuts or has cut timber for profit that has not been injured, myself included, and every year, some are killed.



Top of Red Oak leaf



Underside of Red Oak leaf



Underside of Black Oak leaves with acorns

Red oak leaves are hairless, whereas the black oak leaves are somewhat hairy underneath. The scarlet oak leaves (not shown) are deeply lobed, unlike these.



Bark of Red Oak



Bark of Black Oak

Most of the species in this group can be distinguished by the appearance of their bark and leaves. Red oak has obvious furrows and ridges, whereas the black oak has more of a "blocky" appearance. However, they do hybridize, and individual characteristics seem to blend together. In that case, consider them just that, a red/black hybrid. The bark has been used throughout history for tanning leather because of its high content of tannin.



Red Oak flower

Oaks are monoecious, which means that they have flowers of both sexes on the same tree, and bloom in April or May.

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Red Oak acorns

The easiest way to distinguish between red and black is to check the acorns. The cap on the red is flat and saucer shaped, and the cap on the black is bowl-shaped and slightly hairy, with fringe-like scales.



Flat



End

Oak has been prized for all sorts of construction, from ships to fine cabinetry, because it has been a dominate species throughout its range worldwide, is fairly easy to work, is very strong, and has a beautiful appearance. The red oak group, for the most part, is not rot resistant, and it must be treated if used in damp or wet conditions. In all other conditions however, it is very

durable, as evidenced by construction still standing after several hundred years.

The wood machines with moderate difficulty using hand or power tools and is fairly stable in service, although it has a large shrinkage factor while drying. Here, besides color and grain configuration, lays a difference of interest to woodworkers - not significant - but a difference just the same.

The shrinkage factors are 8.6% for northern red oak, 10.8% for scarlet oak, 11.1% for black oak, and 11.3% for southern red oak. The total effect will be that a 12"-wide, flat sawn board will move just over 1/4" in seasonal movement, between 6% & 12% moisture content (MC). You can expect 3/8" loss in width from 20% to 12% MC. So, if you are making wide panels or doors, calculate the factor properly. Don't forget, the factor is based on weight loss, not dimension.

I have not found a glue or finish that does not work on these species, but because of its open grain you will have to use a filler to get a smooth finish. Another problem with oak is tannin or tannic acid. It reacts with iron and steel, so don't leave nails, chisels, hammers or the like on the unfinished wood overnight, or you will spend countless hours trying to remove the blue stain. Speaking of color, unless you are lucky enough to get a load of lumber from the same tree or at least the same area, your colors will probably not match if you are looking for a natural finish. Plus, if you rub the surface with steel wool or use steel fasteners and a water-based finish, don't be surprised if you see blue stains develop in front of your eyes.

The sapwood has a creamy color, and the heartwood color can range from a very pale pinkish-white to a beautiful light red, and will age with a deepening amber color in its natural state. The trees are prone to mineral stains, which need to be dealt with by coloring with toners and stains.



Quarter sawn

Oak cannot be discussed without mentioning quarter sawing. You will pay at least 1/3 more for quarter sawn stock because it takes more time to mill and has a greater waste factor, but anything made in the Greene & Greene or Stickley style are based on it. In addition, it is a little more stable than flat sawn, with 1/8" to 3/16" movement in service.

As mentioned earlier, red oak has been used in all forms of construction, including ships, cabinets, paneling, flooring, furniture, veneer, caskets, pallets, and slack cooperage. It is cooperage that differentiates practical use of the red oak group from the white oaks. The red oak group is open grained and very porous, whereas white oak, *Quercus alba*, is also open grained, but is not porous because of a substance called tylose. Due to this characteristic, white oak is used extensively in tight cooperage, especially for wine and whiskey barrels, and will be featured in a future wood profile.



Chimpanzee

by Marilyn Carmin



SUPPLIES

Wood: wood of choice—one piece approximately 1/2"-3/4" x 10" x 12"

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. Apply finish of choice to 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.

Pattern Located in Full Size Pattern Section No. 21



White-Tailed Deer

designed by Steve Clark, cut and finished by Keith Cupples



SUPPLIES

Wood: maple burl or wood of choice—one piece approximately 3/4" x 14" x 11"; birch plywood—one piece 1/4" x 14" x 11" (for backer)*

Tools: scroll saw with assorted blades; hand drill or drill press with No. 60 drill bit

Temporary-bond spray adhesive

Sandpaper (220-grit)

Clear packing tape

Wood glue

Black spray paint

Finish of choice

Hanger of choice

*The dimensions listed here refer to the size of the pattern provided. The size of the original project as pictured was 3/4" x 29" x 26". This project could be made from 1/4"-thick birch plywood if desired; however, the setting for the angle of the table when cutting the hooves would have to be adjusted. Feel free to adapt the pattern to your wood.



INSTRUCTIONS

Sand the wood using 220-grit sandpaper. Using temporary-bond spray adhesive, apply the pattern directly to the wood. Use clear packing tape to cover the entire pattern. This helps lubricate the blade during cutting, and it makes the pattern easier to peel off once you are finished cutting.

Drill blade-entry holes for all inside cuts (see Fig. 1).



Fig. 1. Several photos showing the blade-entry holes being drilled.

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Start with the smallest cuts; this will help prevent the wood from getting weak and breaking when you cut the largest pieces away (see Fig. 2).

Cut the deer hoof prints at about a 3° angle, depending on the thickness of the wood (see Fig. 3). It is highly recommended that you practice the angle cuts on a scrap piece of wood to ensure that the wood rotation is correct. You want the cut piece to FALL BACK into the cut hole and lock about halfway back (see Fig. 4). Once you are satisfied with the practice cuts, cut all the hoof pieces at the same angle and rotation (see Fig. 5). (Note: You will still achieve acceptable results if you choose not to angle the cuts for the hooves and simply cut them straight out.) Mark and cut the back of each hoof piece so it will be flush with the backer board (see Fig. 6). Insert the pieces into the appropriate openings.

After making all pattern cuts, lay the finished piece on the 1/4"-thick plywood backer. Lightly trace around the wood with a pencil. Using the scroll saw, cut about 1/4" inside the traced line. Test fit the top piece to the backer board to ensure that no edges of the backer board are visible. Remove the top piece, and spray paint the backer board black. This may take several coats.

Apply several coats of finish to the project piece, sanding lightly in between coats. Apply backer to project using wood glue of choice. Let dry overnight. Attach a hanger, and you're finished!

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

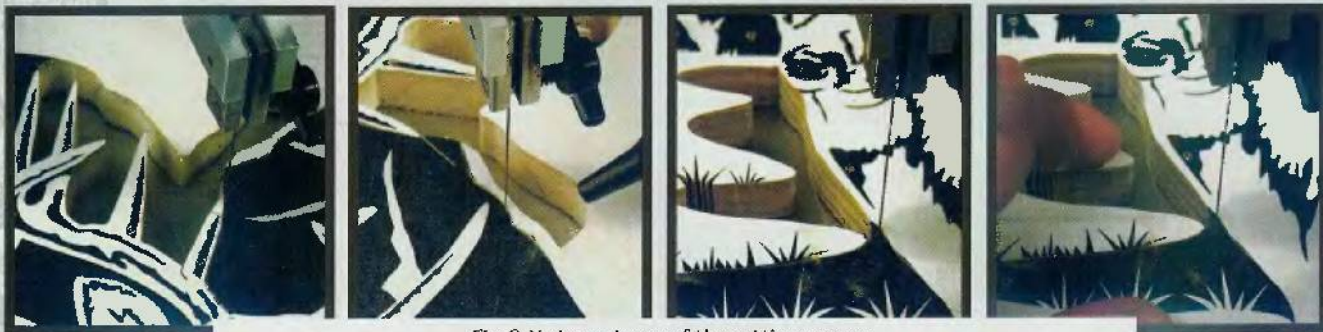


Fig. 2. Various stages of the cutting process.



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



Fig. 4. Practice the angle cuts to ensure that the wood rotation is correct.



Fig. 5. Two photos showing the cutting process for the hoof prints.

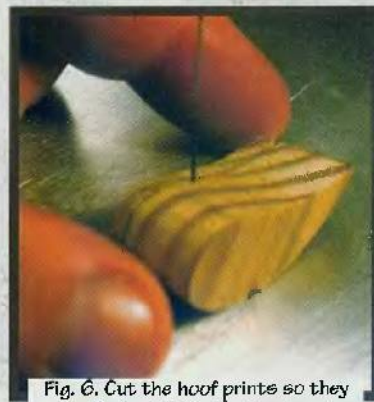


Fig. 6. Cut the hoof prints so they are flush with the backer board.

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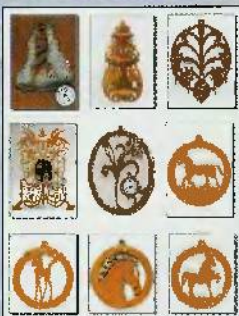
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Wedding Bells & Double Hearts

by John Palthemus



SUPPLIES

Wood: wood of choice (Baltic birch plywood and walnut were used for models)—one piece 1/8" x 3-1/2" x 6" (for wedding bells), one piece 1/8" x 3" x 7" (for double hearts), one piece 1/8" x 1-1/4" x 3-1/2" (for one base)

Tools: scroll saw with No. 2/0 blades; drill press with No. 60 drill bit

Glue stick

Ruler

Pen or pencil

Sheet of paper

Cyanoacrylate glue (CA glue)

Sandpaper, assorted grits

Awl or nail

Finish of choice

ROBERT & CATHERINE

JANUARY 15 1978

Using a ruler and pen or pencil, draw two lines about an inch apart on a piece of paper. Make several photocopies of the alphabet/number pattern sets. One set has lines along the bottom of the letters and numbers and is used for making the names pattern. The other set has lines along the top of the letters and numbers and is used to make the date pattern. The lines along the letters and numbers are used to align them to each other. Cut out all the letters and numbers you'll need for your names and dates from the appropriate sets and spread them out on the sheet of paper.

Introduction

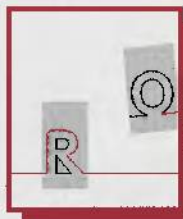
These make great gifts for weddings and anniversaries. Making one for your spouse will score lots of points. It will also keep you out of the doghouse if you have trouble remembering your own anniversary!

The bells and hearts are shown displayed on bases. If you choose to display them on a wall, I suggest enlarging the patterns and lettering 200%, using 1/4"-thick wood.

INSTRUCTIONS

Making the lettering patterns

The first step is to create the patterns for the names and date to be cut in the bells or hearts. This is easy enough if you have a computer and know how to use the paint program or word processor that came with it. If you don't, you can cut and paste individual letters and numbers together using copies of the alphabet/number sets provided in the pattern section. Another option would be to trace the letters and numbers using a lettering template. Soyco (1-800-462-3353) is one source for them; they can also be found at some office supply stores.



Use the glue stick to apply glue to the back of the first letter of the first name. Align the bottom edge with the top line drawn on the paper and stick it down.

Using a letter "I" as a spacer, glue down the second letter in the same manner.

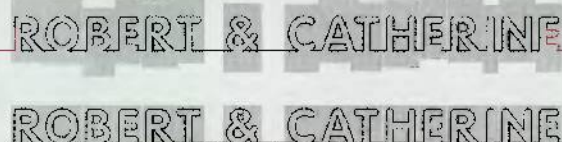
Letter I used for spacing



Letter N used
for spacing



Repeat the process for each letter, using a letter "N" as a spacer between words. When positioning the letters and numbers for the date, align their top edges with the lower down line.

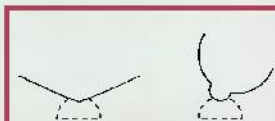


Once all the letters and numbers are glued down, apply a strip of transparent tape over them to secure them. Each line of type now needs to be trimmed so it will fit within the bells or hearts pattern without covering any of the pattern lines. **Note:** If you find this process difficult because of the size of the letters, enlarge them to a more comfortable size. After they are put together, reduce them to fit the bells or hearts patterns.



Glue each of the trimmed lines of type onto the bells or hearts pattern. Glue the completed pattern to the wood.

Cutting the bells and hearts



balls into a base. If you plan to display your piece in the base, follow the dashed lines when cutting. If you have chosen to mount the bells or hearts on a wall for display, cut along the solid pattern lines, eliminating the tabs for mounting to a base.

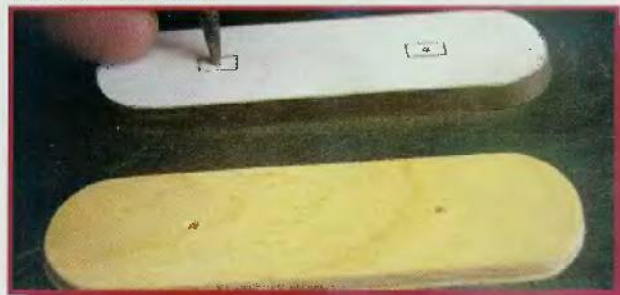
Cut the outside of the bells or hearts. At the points of the hearts and the clappers of the bells, there are dashed lines forming tabs for inserting the hearts and



Drill blade-access holes in each letter or number where needed. Cut the inside cuts of each of those letters and numbers. This should be done before cutting the outside of the letters to prevent them from breaking. Drill blade-access holes and cut the outside of the letters.

As you can see in the photo, the hearts are being stack cut. I wanted to show the difference in appearance using dark- and light-colored woods, so I used walnut for the dark wood and Baltic birch plywood for the light wood. I cut four layers, two walnut and two plywood, so I'd have a display set for myself and be able to give one as a gift.

Cutting the bases



Tilt your saw table 20°, and cut the base so it tapers outward from top to bottom. Use an awl or nail to make small holes in the center of the two dashed rectangles on the base pattern. When the pattern is removed and the base finish sanded, the holes will remain and be used to align the bells or hearts to the base when gluing it in place.



Finish sand the bells or hearts and apply a drop of CA glue to the bottom of the tabs at the points of the hearts or on the clappers of the bells. Align the tabs over the small holes made in the base and allow the glue to set. Apply the finish of your choice to complete the project.

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



Pattern Located in Full Size Pattern Section No. 1!

Woodsmen's Treasure Box

by Dirk Boelman



SUPPLIES

Tools: scroll saw with assorted blades, including a No. 2/0 blade; table saw; drill with assorted bits, including a No. 61 mini drill bit; needle files; awl; clamps; hammer; mini screwdriver; small carpenter's square; disc/belt sander

Temporary-bond spray adhesive

Wood glue

Sandpaper, assorted grits

Masking tape

"Woody" photo of choice (optional)

Two small brass hinges, 1 5/32" x 3/4" (with mounting screws)

Emerald Green Suede Tex*

Brown paper bag

Finish of choice

*Available in Mini Flocker Kit, from DonJer Products Corp, info@donjer.com, (800) 336-6537 (US), (815) 247-8775 (outside US).

Introduction

When I started designing this project, I thought I had a pretty good vision as to what the final result would look like. Now that it's completed, I have to say that the finished project is way more amazing than I had ever imagined! As you look at these pictures, you might think that it looks pretty neat, but you just cannot imagine how gorgeous it really is until you have made one yourself and can hold it in your own hands! We will show you how to do just that.

I cannot, however, take all the credit for the quality of this finished project. I



owe a great deal of thanks to my good friend, Floyd Hacker, from Ocooch Hardwoods, who supplied me with some of the most beautiful hardwoods that I have ever seen. His prices are great, his selection is amazing, and his service is exceptional. Also, the classical liner for the box was created with a product called Suede Tex. The liner really adds a lot to the box, and I want to thank Jill Goldman, from DonJer Products, for providing me with this fabulous material to "experiment" with. And lastly, the reason that this project looks so fabulous and "just begs to be touched" is due to the superb finish painstakingly applied and hand rubbed to museum-quality luster by my wife, Karen.

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BILL OF MATERIALS

Part	Description	Size in inches	Quantity
	cherry or wood of choice		
A	Feet	1/2 x 2-1/4 x 3-1/8	4
B	Base and lid	1/2 x 6 x 10 1/2	2
C	Front and back	1/2 x 1-3/4 x 10	2
D	Ends	1/2 x 1-3/4 x 5-1/4	2
	holly, hard maple, or wood of choice		
E	Inner contrasting strips	1/2 x 3/16 x 12	4
	walnut or wood of choice		
F	Outer contrasting strips	1/2 x 1/8 x 12	8
	walnut		
G	Sky and foreground	1/8 x 4-1/4 x 4-1/4	1
	hard maple		
H	Deer	1/8 x 4-1/4 x 4-1/4	1
	poplar		
I	Hills behind deer	1/8 x 4-1/4 x 4-1/4	1
	maple		
J	Cabin background	1/8 x 1-1/8 x 6	1
	walnut		
K	Hills behind cabin	1/8 x 1-1/8 x 6	1
	cedar		
L	Cabin and trees	1/8 x 1-1/8 x 6	1
	red oak		
M	Front trees	1/8 x 1-1/8 x 6	1
	Baltic birch		
N	Bottom liner	1/4 x 3-3/4 x 8-1/2	1
O	Front and back liner	1/8 x 1-1/4 x 8-3/4	2
P	End liner	1/8 x 1-1/4 x 3-3/4	2

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INSTRUCTIONS

All of the wood needed for the project is listed in the Bill of Materials. The sizes listed for the cherry box parts (A through D) are working sizes, which will be trimmed to finished sizes after the contrasting wood strips are attached. Feel free to use the woods of your choice for any of the pieces (e.g., the sky and foreground of the deer inlay can be different colors if you wish). Refer to the photographs and illustrations to understand where the various parts are located and to observe how the contrasting strips flow through the entire project.

Making the box

Start by cutting all of the box parts (A, B, C and D) to working sizes as described in the Bill of Materials. **Note:** Take time to check that your tools are accurately adjusted to be cutting square and true.

Next, make the 12" lengths of contrasting strips. Place a light strip between two dark strips, with an even coat of glue between each strip, and clamp together until dry. Then cut these into smaller strips as follows: four strips 6" long, four strips 1-3/4" long, and four strips 2-1/4" long. Set aside.

It is very important to cut all of the parts of the box accurately so that the contrasting strips will run evenly from the lid, down through the front and back panels, through the base, and down through the feet. Take your time so as to accurately measure and cut the parts. The center sections of the lid, the front and back panels, and the base should all be cut at exactly 6-1/2" long in order to ensure that the contrasting strips are all exactly the same distance apart.

Start with any box part. Measure and locate the center of the length of the material. From this point, measure 3-1/4" in both directions and make marks to use as guides to saw off both ends (this will maintain wood grain patterns across the parts). Repeat the measuring procedure until you have made marks on the lid, front and back panels, and the base. Before cutting, align the parts together in order to check that all of the center areas are marked to be sawn off at the same lengths. Again, be sure that your saw is set up to cut square, then go ahead and cut the parts. After cutting, re-check each and every piece by placing them beside each other to see if the center (6-1/2"-long) sections are all exactly the same length. If they are not, trim them so they are all the same. (It won't matter if they end up slightly less than 6-1/2" long, provided they are all exactly the same length.)

Once you have the center sections cut to size, dry fit the contrasting strips on the ends of the center sections and place the end pieces in their proper locations as well. Repeat the procedure to check that the sections for all of the parts will fit perfectly together. You may need to use a disc sander (or equivalent) to straighten edges and adjust the fit. When you get everything to line up just right, work with each part and apply an even coat of glue to the joints between the contrasting strips and the mating pieces. Carefully clamp together, paying close attention that all surfaces remain flat. Allow to dry.

After all of the parts have dried, it is time to measure and trim them to their finished sizes. (Always keep in mind that you want those contrasting strips to line up!) Start by trimming the front, back and end panels to be exactly the same height (1-1/2"). Trim the two end panels to be exactly the same length (5"). Bevel their ends 45° to form the mitered corner joints.

Next, measure the front panel to be 9-3/4" long. Place the front panel on top of the rear panel, and align their

contrasting strips. Mark the ends of the rear panel to be trimmed off exactly the same as the front panel (9-3/4" long) to ensure that they will line up during assembly. Trim the parts to their finished size, and bevel the ends 45° to form the mitered corners.

After trimming all four sides of the box to size, dry fit the corner joints and make adjustments as needed to get the box to fit squarely together. Set aside.

Next, trim the lid and base parts to size. (Again, you want to pay attention to those contrasting strips.) Refer to the pattern for the lid as you measure and mark it to be trimmed to size. Before cutting it, place the front panel on top of the lid and check to be sure that the contrasting strips will line up after trimming. Adjust the marks in either direction as needed. Also, before cutting, place the base part under the lid, and line up the contrasting strips. Mark the base to be trimmed off to match. Then, double check everything and go ahead and trim the lid and base to their finished sizes. Set these pieces aside. Measure and trim the four feet to their finished size by referring to the full-size pattern.

Locate the pattern (B) for the base and lid. Make two copies, thus saving the original for future use. Use spray adhesive to temporarily adhere one copy of the pattern to the piece of wood for the base. Line up the pattern with the contrasting strip. Use your scroll saw to cut the notches around the outer edges.

Temporarily adhere the other copy to the piece of wood for the lid, again lining up on the contrasting strip. Use your scroll saw to cut the notches around the outer edges and the 4-1/8"-Dia. opening in the center. (Take your time to saw out this opening as carefully as possible.) **Note:** You will see the back side of this opening when the lid is open. My prototype didn't turn out as perfect as I would have liked, so I chose to hide it by placing a photo of a "woody" scene over it.

Deer inlay

The circular opening in the lid will hold the deer inlay. This inlay is designed to be recessed approximately 1/8" deep within the opening. To accomplish this, you can saw out the opening and save the cutout piece to reinstall behind the deer after it has had its thickness reduced to 1/4". (In this case, you will need to drill a very small hole directly on the cutting line to use for threading the blade, and blend the hole into the kerf of the saw blade as you complete the cut.) Other options are to carefully cut out a separate 1/4"-thick piece of wood to insert into the back of the opening, or to make and insert a 1/8" piece of wood behind the deer with a 1/8" Plexiglas mirror installed to face the inside of the box.

Make the pieces for the deer inlay by stacking and sawing the different colors/species of wood simultaneously. Start by carefully sawing the circular outline as smoothly as possible. After doing so, wrap pieces of masking tape around the edges of the circle to hold all in place. Drill a small blade entry hole within the deer's eye and cut it out with a 2/0 blade. Then use this same small blade to saw the individual parts out of the circle by sawing in from the outside edge. Save all of the pieces, including the very small piece located between the deer's rear legs, for reassembly. While the rest of the pieces are attached to a backer during assembly, the eye can be filled in with a mixture of walnut sawdust and glue. For now, just play with putting together the different combinations of wood colors in various ways until you find the combination that you like best. Then just set it aside for a while.

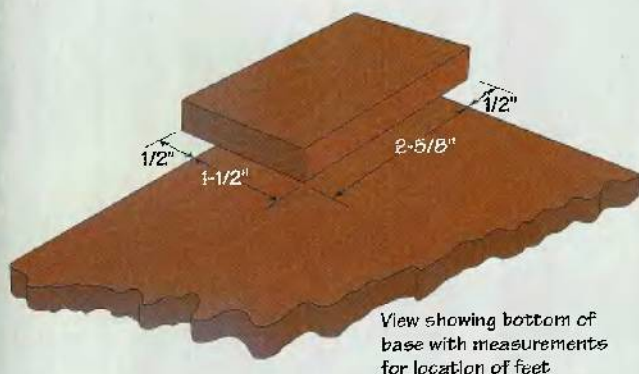
Front inlay

Use a copy of the pattern for the front panel (C) to produce the cutout window in the center. Use copies of the patterns to produce the four parts of the inlay (J, K, L and M) that fits inside the widow opening on the front panel. After cutting and trimming all of the parts, use sandpaper and/or needle files to touch up any imperfections. Finish-sand surfaces to desired smoothness.

Assembly

Dry fit the parts inside the window opening in the front panel. Use a disk sander as needed to adjust the edges of the parts to fit in the opening. It may also be necessary to reduce the thickness of one or more of the parts in order to make them fit within the thickness of the front panel. When you are satisfied with the fit, glue the parts in place and let dry.

Assemble the front, back, and end panels to form the box. Use carpenter's squares, jigs, or other fixtures to ensure that the unit is assembled square and true. Apply glue to each corner, and clamp together until dry.



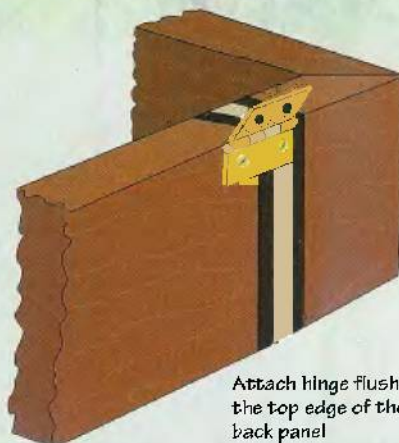
Place the feet under the base, overhanging 1/2" beyond the edges of the base. To help locate the positions for the feet, measure and mark the locations on the bottom of the base. Apply glue on one of these locations and press a foot into position, making sure that the contrasting strips line up. Clamp together or place a weighted object on top until dry. Repeat the procedure to install each foot.

Attach the box unit to the base with glue. Line up the contrasting strips and center the box from front to back. Clamp together or place a weighted object on top until dry.

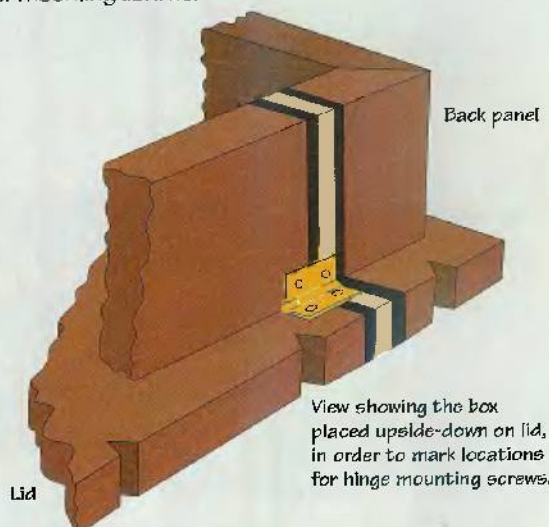
After selecting your favorite color combinations for your deer inlay, use glue to attach the pieces to a backer piece. **Note:** if you will want the wood grain on the backer piece to run in a certain direction when it is showing with the lid open, be sure to align the deer on top of it so that he will appear horizontal and right side up on the top of the lid. Clamp together or place a weighted object on top until dry.

When the inlay is dry, sand the surface to desired smoothness. Make a mixture of walnut sawdust and glue to fill in the deer's eye. Use a toothpick to apply the mixture, and let dry.

Test fit the inlay with backer into the opening in the lid. Use a disk sander (or equivalent) to adjust the edges of the inlay and backer as needed. Also, use sandpaper to soften or round over the sharp edge around the top of the opening. When you are happy with the fit, glue in place and allow to dry.



Next, fasten two small hinges to the rear of the box. Place a hinge in position (flush with the top edge) and use a sharp awl to mark/indent locations for mounting screws. Drill small pilot holes for the screws, making sure that the drilled holes and screw tips will not protrude through the wood. Then secure the hinges to the back of the box with the four mounting screws.



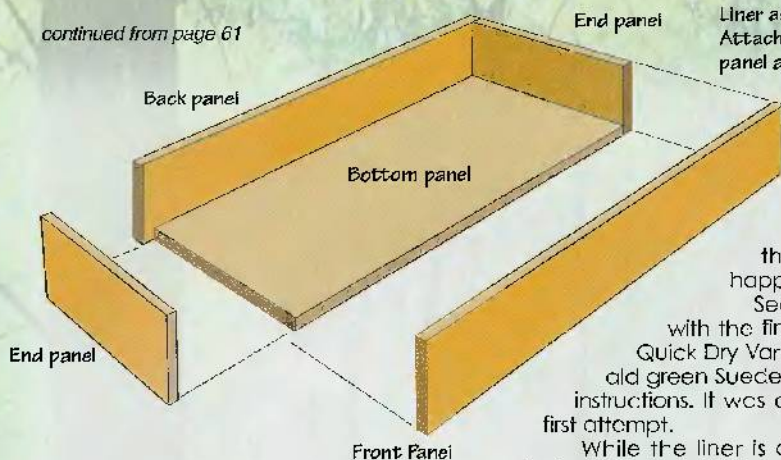
Place the lid upside down on a clean, flat work surface. Place the box upside down (with the hinges open) on top of the lid, centered left to right and front to back. Adjust the position as needed to ensure that contrasting strips line up. Use a pencil to mark the locations for the mounting screws. Take the box off from the lid and remove the hinges from the back of the box. Use a sharp awl to indent the locations for the screws on the lid, and then use a small drill bit to bore pilot holes for the screws at these locations. Make sure that the drilled holes and screw tips will not protrude through the lid. Fasten the hinges to the lid with four mounting screws. Then set the lid on top of the box and reinstall the mounting screws to fasten the hinges to the back of the box.

Making the liner and finishing

Measure the inside of your completed box (it should be approximately 4" wide x 8-3/4" long). The top of the liner should be approximately 1/4" from the top of the box, or around 1-1/4" high.

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Liner assembly

Attach the end panels to the ends of the bottom panel and between the front and back panels.

Make your liner according to the actual dimensions of your box. Use glue to join the corners, and to secure the sides to the bottom. Clamp all together until dry.

When the liner is dry, test fit it inside the box. Use a belt/disc sander (or equivalent) to adjust the liner so that it slides easily into the box. When happy with the fit, remove it from the box for finishing.

Seal the inside surfaces and top edges of the liner with the finish of choice. (We sprayed on a coat of Valspar Quick Dry Varnish Sanding Sealer.) When dry, we applied emerald green Suede Tex on the liner, according to the manufacturer's instructions. It was an easy process that was 100% successful on the first attempt.

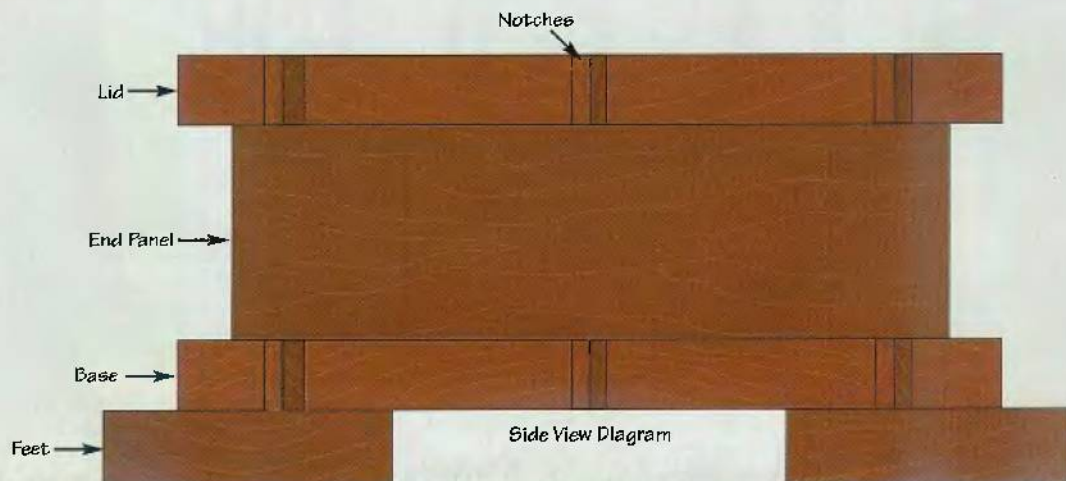
While the liner is drying, apply finish to the box as desired. (We applied two coats of Watco natural Danish oil finish.) After the final coat dried for a day or two, we sprayed on three coats of Minwax clear semi-glass polyurethane, lightly sanding between the second and third coats with fine sandpaper. Then we removed all dust with a tack cloth. **Note:** when applying the finish, take special care to spray the top, bottom, and all four sides from different angles to get into cut-out areas as much as possible. Spray thin coats to avoid runs and sags. After the final coat dried completely, we gave the project a final rub down with plain brown paper from a grocery/shopping bag. Remember: always follow manufacturer's directions for use and disposal of all finishing products, and always do your "experimenting" with finishes on scrap materials.

Install the liner, and take a few moments to sit back and enjoy the beauty of the project you have just made with your own hands...then go show it off to everybody you can find!!!

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



Front View Diagram



Side View Diagram



The Woodsman's Desk Clock

by Dirk Boelman



BILL OF MATERIALS

Part	Description	Size in inches	Quantity
<i>cherry or wood of choice</i>			
A	Feet	1/2 x 2-1/4 x 3-1/2	4
B	Base	1/2 x 4 x 9-3/4	1
C	Front and rear uprights	1/2 x 3 x 8-1/4	2
D	Pencil holder	1/2 x 1 x 7-1/2	1
<i>holly, hard maple, or wood of choice</i>			
E	Inner contrasting strips	1/2 x 3/16 x 16	1
<i>walnut or wood of choice</i>			
F	Outer contrasting strips	1/2 x 1/8 x 16	2
G	Inlay hills	1/8 x 1-5/8 x 3-3/4	1
H	Inlay foreground	1/8 x 1-5/8 x 3-3/4	1
<i>hard maple</i>			
I	Inlay background	1/8 x 1-5/8 x 3-3/4	1
<i>oak</i>			
J	Inlay trees	1/8 x 1-5/8 x 3-3/4	1

SUPPLIES

Tools: scroll saw with blades; table saw; drill with bits; needle files; awl; clamps; hammer; screwdriver; a small carpenter's square
 Temporary-bond spray adhesive
 Wood glue
 Sandpaper, assorted grits
 2"-dia. clock insert requiring 1-13/16" mounting hole (with deer design on face)*
 Brown paper bag
 Finish of choice
 *Available from Wildwood Designs, (800) 470-9090, www.myscrollsaw.com

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Introduction

This is the perfect companion to my treasure box project. The desk clock incorporates the same contrasting stripe in its design, and offers additional space to hold envelopes, checkbooks, and other important things. It contains a clock insert (with a big game theme) to help keep you on time for important outdoor appointments, and a strip along the rear edge to hold pens and pencils so you'll always know where to find them!

It's a fun project to make that will look great beside the treasure box or by itself. Either way, it will be a welcome addition to help clear the clutter off the desks in everyone's cabin. Here's how to make your own.

INSTRUCTIONS

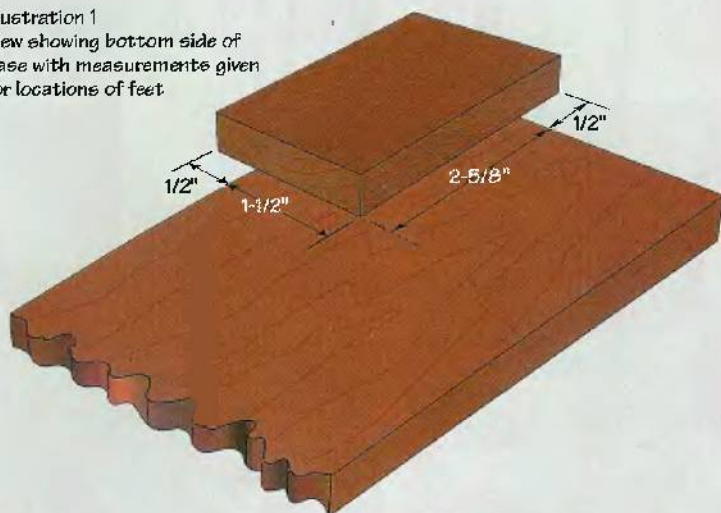
All of the wood needed for the project is listed in the Bill of Materials. The sizes listed for the cherry parts (A through D) are working sizes, which will be trimmed to finished sizes after the contrasting wood strips are attached. Feel free to use the woods of your choice for any of the pieces. Refer to the photographs and illustrations to understand where the various parts are located and to observe how the contrasting strips flow through the entire project.

Cutting the parts

Start by cutting all of the parts to their working sizes, as described in the Bill of Materials. Then measure and cut the parts into sections to be separated by the contrasting wood strips. **Note:** take time to check that your tools are accurately adjusted to be cutting square and true.

Next, make the 16"-long contrasting strip. Place a light strip between two dark strips, with an even coat of glue between each strip, and clamp together until dry. Then cut these into smaller strips as follows: two strips 2-1/4" long, one strip 4" long, two strips 3" long, and one strip 1" long.

Illustration 1
View showing bottom side of
base with measurements given
for locations of feet



Dry fit the contrasting strips between the sections for each of the various parts. Check that the sections for all of the parts will fit perfectly together. You may need to use a disc sander (or equivalent) to straighten edges and adjust the fit. When you get everything to line up just right, work with each part and apply an even coat of glue to the joints between the contrasting strips and the mating pieces. Carefully clamp together, paying close attention that all surfaces remain flat, and allow to dry.

When dry, start by measuring and trimming the feet to their finished size. Refer to dimensions shown in the pattern section. Also measure and trim the other parts to size. Keep in mind that you want the contrasting strip to line up on all of the parts when you assemble the project.

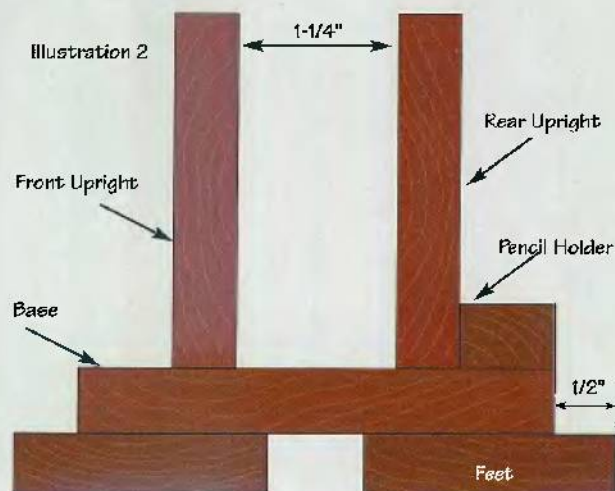
Next, temporarily adhere the pattern to the piece of wood for the base and cut the notches around the outer edges. Adhere the pattern to the wood for the front upright panel and cut out the opening for the inlay and the notches around the edge. The project is designed to hold a clock insert requiring a 1 13/16" Dia. mounting hole. I always recommend that you purchase your clock insert prior to making the mounting hole, just in case you need to alter the size of the hole to accommodate your clock insert. The hole can be bored with a Forstner bit, or carefully sawn out on a scroll saw.

Adhere the pattern for the rear upright piece to the wood. Cut the notches around the outer edges as indicated.

Lastly, adhere the pattern to the pencil holder strip. Use an awl to make indentations at the center points that will guide the drill bit when boring holes. **DO NOT DRILL THE HOLES UNTIL THE PENCIL STRIP IS ATTACHED TO THE BASE.** **Note:** the holes were designed for holding pencils of standard size. You may want to use a drill index or other device to measure your pens and other items in order to determine the sizes of the holes needed to accommodate them.

The feet should protrude 1/2" beyond the edges of the base. Measure and mark the locations for the feet on the bottom of the base. Apply glue to one area. Set the first foot in place, making sure to line up the contrasting strips on the left side of the project, and clamp together or weight down until dry. Repeat the procedure to install all four feet.

Next, install the inlay parts inside the opening in the front panel. Use a disc sander (or equivalent) to adjust the parts to fit. Apply glue to each part as it is put in place and clamp together until dry. Set aside.



Attach the pencil strip to the base. Line it up flush with the rear edge of the base and align the contrasting strips. Apply glue to the surfaces to be joined and clamp together until dry. When dry, use a drill with appropriately sized bits to bore holes 7/8" deep through the pencil strip and into the base. Be sure to prevent the holes from being bored too deep and exiting through the bottom of the base. Use sandpaper to touch up the holes as needed.

Fasten the rear upright to the base and front of the pencil strip with glue. Remember to align the contrasting strips. Clamp together until dry.

Use a ruler and pencil to measure and mark off a 1-1/4" space between the uprights. Attach the front upright to the base with glue, remembering as always to line up those contrasting strips. Clamp together and let dry.

Test fit your clock insert. Remove the insert, adjust the mounting hole as needed, and use sandpaper to touch up any imperfections.

Apply finish to the project as desired. (We applied two coats of Watco natural Danish oil finish.) After the final coat had dried for a day or two, we sprayed on three coats of Minwax clear semi-gloss polyurethane, lightly sanding between the second and third coats with fine sandpaper. Then we removed all dust with a tack cloth. **Note:** when applying the finish, take special care to spray the top, bottom, and all four sides from different angles in order to get into the cut-out areas as much as possible. Spray thin coats so as to avoid runs and sags. After the final coat had dried completely, we gave the project a final rub down with plain brown paper from a grocery/shopping bag. Remember: always follow manufacturer's directions for use and disposal of all finishing products, and always do your "experimenting" with finishes on scrap materials.

After the finish dries, install the clock insert and your completed desk clock is ready to use and enjoy!

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



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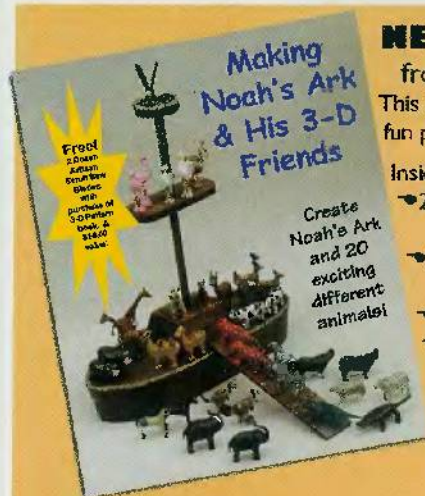
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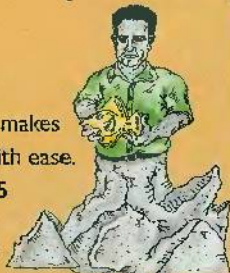
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Intarsia Talk

Subject: Using Intarsia Patterns

by Larry Goodwin and Robert Hlavacek, Sr.



Successful intarsia artists will tell you that, when working on a project, first and foremost, a good plan of action is required. This plan, among other things, will include: deciding what project to make, choosing the materials necessary to make the project, and utilizing a pattern as a guide to construct the project. It is this third segment of the plan that we will discuss in this installment of Intarsia Talk, including the transfer of the pattern to the wood, or as commonly referred to, the layout.

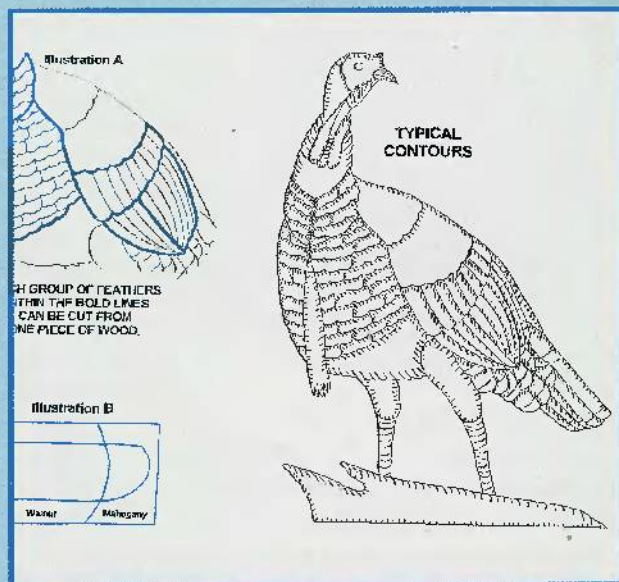
Reading a pattern

Over the past twenty years or so, intarsia patterns have evolved as exponentially as has the hobby itself. The quality, availability, and wide variety of choices have made the job of producing exceptional intarsia projects a much easier task than ever.

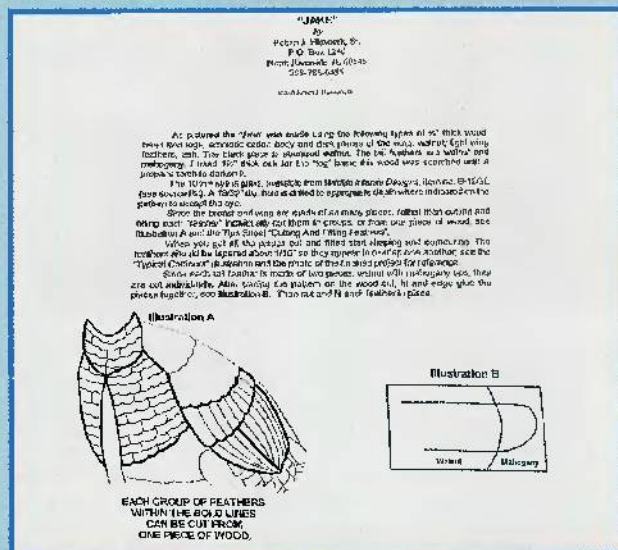
An important aspect of using patterns to their fullest extent is to know how to read and interpret the data that is provided. Patterns in today's market vary a great deal in the type of information provided and the manner in which it is shared. There are, however, symbols common to all patterns. Let's take a look at some of this data.

A pattern may or may not contain a "legend." A legend is simply a "blocked-off" area that provides a description of symbols indicated on the pattern. Several sets of symbols may appear. Some examples of information that could be contained in the legend include recommended shades of wood color (eg., W = white, MD = medium dark), and recommended species of wood (eg., aspen, butternut, walnut). Height adjustment keys may be included with the legend, providing an explanation of symbols for raising or lowering pieces by a certain amount.

Arrows are frequently used on the patterns to indicate grain direction.



Some patterns contain a detailed contouring section that provides guidelines dealing with that particular aspect of the project.



Almost all patterns come with either a separate information sheet or additional instructions located on the pattern itself for specific guidelines. (If a pattern is obtained from an instructional book or a magazine article, you may see directions for enlargement using a photocopier.)



Finally, a photograph of the completed project, colored in most cases, accompanies the pattern, providing reference to the work to be done.

The most important thing to know with any pattern is that it is merely a guide to how the artisan has built the project. Every piece of information on the pattern is a recommendation, but only that. The beauty of intarsia, as with any art form, is the freedom afforded you to use your artistic talents. In the beginning you

may follow the patterns and instructions to the letter. As you progress, you will develop your own style and may stray from the pattern. Do not hesitate to alter, adjust, or amend any part of the pattern. Let those creative juices flow. Enlargement or reduction of the pattern may be desirable. It's all up to you. This is your work of art!

Layout tools



All the tools used in this phase of intarsia can be purchased from your local art supply dealer or by mail order.

Pens: Both ballpoint and felt-tipped pens can be used. Generally, the finer the point the better. A variety of colors, particularly red or black, are preferable.

Pencils: Mechanical pencils in size .5mm are a good choice. The line is always a uniform width and if the point breaks while in use you can click out more lead instead of stopping to make a trip to the sharpener.

Colored pencils: These work well on the darker woods and can be obtained in either red or white. Avoid using colored pencils with clay-based leads as they are much too soft. They tend to smudge, and the points break too easily. I recommend the Stabilo[™] colored pencil. It maintains its sharpness and marks very well on wood.

Tracing paper: Tracing paper comes in a variety of sizes. It is transparent enough to enable you to see through the pattern to utilize the grain of the wood when laying out the pattern.

Transfer paper: Transfer paper is graphite-based and erasable. It comes in a variety of colors that include red and white, the two colors I find most useful. Red works well on light- to medium-colored woods while white works well for the medium to darker woods. Carbon paper, and yes, there is a difference, could also be used for this purpose. It can, however, be difficult to erase, and your pencil lines will be difficult to distinguish from the carbon paper lines.

Stylus: This is a very handy little tool to have around. It is used when transferring a pattern with transfer paper. Its advantage is that it helps preserve your original pattern as it doesn't mark it up. The downside is that you can't see where you've traced so you may have to lift the pattern periodically to make sure you haven't missed any parts. A fine ballpoint pen serves the same purpose, and it's cheaper.

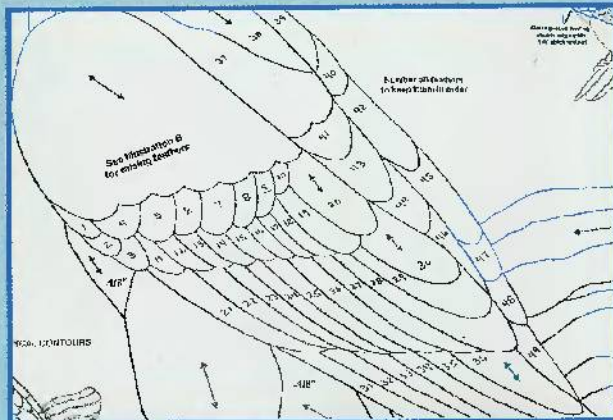
Temporary-bond spray adhesive: Spray adhesive is used when bonding pattern pieces to the wood. A low-tack, low-mist type is recommended. The trick with spray adhesives is to spray just enough to adhere to the wood, but not overspray as it will cause the pattern to stick too tightly and may leave a glue residue.

Transferring the pattern

The approach to the transfer of the pattern to wood is strictly a personal preference. There are several ways to accomplish this task. Following are symbols I use, but feel free to use whatever symbols you are comfortable with.

Fitted cut lines: Fitted cut lines (^) indicate those lines and/or points where another piece of wood will be fitted to that section of the line. This is an area that requires as precise a cut as possible.

Relaxed cut lines: Relaxed cut lines (-) indicate lines that are exposed outer edge lines of the project. These lines need not be as precise a cut as they are not fitted to an adjoining piece of wood. Therefore, you can relax a bit during these cuts.



Enumeration: I assign a number to each piece of the pattern. As you cut each piece, transfer that designated number to the backside of the cut piece of wood. This is helpful in a couple of ways: it allows you to keep track of everything and facilitates fitting all the pieces together, avoiding a lot of confusion. This is especially beneficial on projects having numerous similar and small pieces.

Methods of transfer

After the selection and careful inspection of the wood for grain direction, color, and discrepancies, the transferring of the pattern can begin. Breaking the pattern down into manageable units or portions makes it much easier to handle large patterns. This works particularly well with things like bird wings for example. Listed below are two ways to transfer patterns.

Cut-out method



The first method is to simply make a photocopy of the pattern, then carefully cut it apart and glue the separate pieces to a sheet of paper with rubber cement. When you want to make the project, cut the pattern pieces apart and glue them to the wood. You can use temporary-bond spray adhesive or rubber cement for this step. This method works best for projects that do not have a lot of pieces.

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Transfer method



This method employs the use of transfer paper or carbon paper to export an image from the pattern to the wood to be cut. Using tracing paper and a pencil, trace the pattern from your master copy onto the tracing paper. Include all the pertinent information (grain directions, fitted cut lines, relaxed cut lines, numbering, etc.).

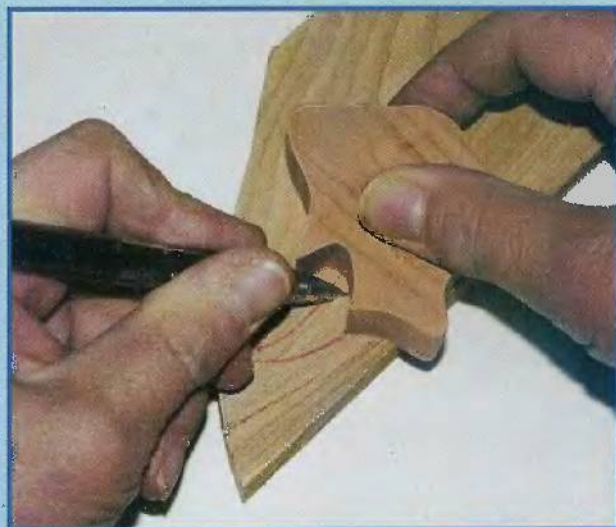
Now you can place the tracing paper onto the wood chosen for the project. Pay special attention to the grain pattern of the wood. Adjust the pattern to the area that best suits the project. Careful layout on the right piece of wood can make the difference between a nice project and a masterpiece. Move the pattern around while visualizing how it will fit the project and how the piece will look. Once you have the desired placement of the pattern, you can slip one or more pieces of transfer paper between the pattern and the wood. Be careful not to move the transfer paper and/or the pattern while tracing. This can be accomplished by using drafting masking tape or scotch tape to hold the pattern in position on the wood. Masking tape is easier to remove than scotch tape.

White transfer paper is most effective when working with darker woods such as walnut, etc., while red transfer paper works well on the lighter shades and species of wood.

This method does allow a certain amount of error to occur. Minor wandering off the pattern line will not be noticeable on larger pieces of a finished project.



As each piece is cut out, its edge is sanded smooth with either an oscillating spindle sander or a drill press equipped with an auxiliary table for sanding.



The smooth edge of the cut piece is then used as a template, to draw a new, accurate cut line on the piece of wood it will adjoin. The advantage to using red and white transfer paper, rather than graphite or carbon paper, will become obvious as you redraw your new cut lines. The pencil line will be easily distinguished from the previously traced red or white lines.

As you progress with your intarsia skills, you will develop your own preferences for pattern-transfer methods as well. Personally, I use a combination of the methods discussed. I may use the "cut-out" method for one phase of the project while using the "transfer" method on another part. It all hinges on which method works best for a particular part of the project.

Duplicating templates

For those folks who wish to make multiple copies of various projects for sale, the use of templates can be helpful. A template is generally made of a hard material which is cut out into the pattern pieces to serve as a guide in making the same piece over and over again. Simply trace the master copy onto tracing paper, attach the entirely traced pattern to the template material with temporary-bond spray adhesive, number the pieces, and cut out the pattern. Voila! You now have a perfect fitting pattern cut into pieces.

The most popular material used for this purpose is 1/16"-thick plexiglass. Another material that is showing up is a product available through your better art supply dealers called "Dura-Lar." It is a clear material available in a variety of thicknesses and can be cut with sharp scissors. I have also seen plywood (and just about any other thin, hard material that will hold an edge) used for making templates.

Conclusion

The use and care of patterns is often overlooked as an important aspect of intarsia. Let's face it, though, this is where the project begins. It is your road map, and ultimately, your guide to a successful project.

This is a wonderful and fulfilling hobby. You can do this and excel at it and be proud of your accomplishments. Let us hear from you folks on what you think of our articles and what you would like to see in the future.

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

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Pattern Located in Full Size Pattern Section No. 2!

Manta Ray Intarsia

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



SUPPLIES

Wood: aspen—one piece 3/4" x 11" x 18" (for Manta Ray); plywood—one piece 1/8" x 14" x 7" (for backer)

Tools: drill press with 1/4"-Dia. brad point bit and 1/16" bit; assorted sanding drums; 120- and 180-grit sanding mop*; scroll saw with Nos. 2/0 and 5 double tooth blades; finish sander with assorted abrasive grits; c-clamps; band saw (optional)

6mm glass eye**

Quick-set (5-minute) epoxy

Carpenter's glue

Masking tape

Tracing paper***

Red transfer paper***

Pencil

Pen

Hanger

1/2"-wide paintbrush

Black acrylic paint

Finish of choice

*Available from Dick Blick Art Materials,

800-828-4548, www.dickblick.com

**Available from Wildlife Intarsia Designs,

708-788-6455,

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Introduction

The idea for this project came from one of my customers who went scuba diving with these gentle giants in Hawaii. Mantas grow to 3100 pounds and up to thirty feet wide. Here's how to make a smaller version for your wall. (I made this project entirely out of aspen, staining the black parts with thinned acrylic paint. However, you could use wenge for the black pieces if you prefer.)



Bore a 1/16"-Dia. pilot hole in the center of the eye. (A 1/4"-Dia. hole will be bored approximately 3/32"-deep for the glass eye after contouring is completed.)

After cutting out the first piece, sand the back with a hard-backed sanding block to remove the fuzz or burr left by the blade. Using a sanding drum chucked in a drill press equipped with an auxiliary table or an oscillating spindle sander, sand the cut edge.

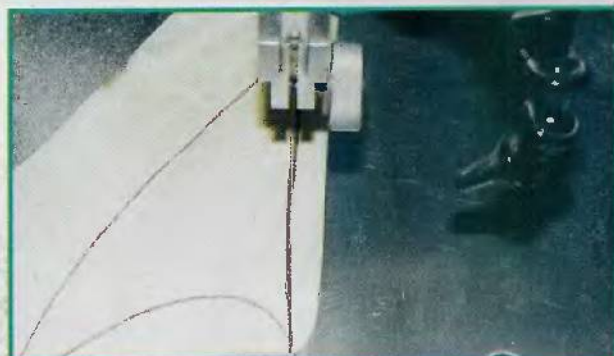


Hold the piece in position on the part it will adjoin and draw a new cut line.

Instructions



Trace the patterns onto the wood. Red transfer paper works well on light-colored wood. Cut the project parts into easy-to-handle pieces.



Cut the new part on the outside edge of the newly drawn line. (Here you can see the advantage of using red transfer paper for the original tracing of the project parts on the wood. If you had used graphite or carbon paper for this, your newly drawn pencil line would be difficult to distinguish from the other lines.)

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Sand the edge to the line. Fill and sand as necessary until a snug joint is achieved, then join the pieces together using masking tape on both sides.

Contouring

Once all the pieces are fitted, you can begin contouring them. Refer to the picture of the completed project and the typical contours illustration (in the pattern section) for guidance.



If you have a band saw, you can quickly and safely reduce the thickness of the "wing" pieces by attaching them to a 2" x 4" block using double-sided tape and resawing. Make sure the piece being resawn is in contact with the saw table.



Place the lowered piece in position and draw a reference line on the edge of the adjoining piece.



Using the line as a guide, contour the body down to it.



When all of the contouring with sanding drums has been completed, sand each piece smooth by hand or use a 120-grit sanding mop in your drill press running at approximately 2300 rpm.



Using the drill and brad point bit, bore a 1/4" Dia. hole at the eye, approximately 3/32" deep. Use the 1/16"-Dia. pilot hole previously drilled as a guide.

Colorizing



Paint the recess for the eye with black acrylic paint. For all remaining pieces to be painted, use a thinned paint mixture of equal parts paint and water.



The thinned acrylic paint will cause the wood to get fuzzy. Once the paint has dried, defuzz each piece using a 180- or 220-grit sanding mop. Slow down the speed of the drill press to about 1000 rpm for this step.

Gluing



Place a sheet of wax paper on a flat surface and edge glue the pieces together. Quick-set epoxy is a good choice because any squeeze out you may get won't mar the surface of the project when the finish is applied, unlike carpenter's glue.



Lay the glued-up project on the plywood backer and trace around it with a pencil. **Note:** It isn't necessary to extend the backer to the tip of the tail.



Tilt your scroll saw table down 15° toward the left and cut the backer approximately 1/16" within the traced line, as indicated by the red line.

Paint the backer edge black in the places where it adjoins black body sections, and leave it unpainted where it adjoins unpainted body sections. This helps the backer blend into the finished piece.



Glue the backer to the project with carpenter's glue. To ensure a good bond, use small C-clamps, placing scraps of plywood between the clamps and project to protect the surface.

Finishing

Apply several coats of finish. Glue the glass eye in place with quick set epoxy. Attach the hanger and display your finished piece.

For questions regarding this project, contact Bob at www.cob@wildlifeintarsiadesign.com or call 708-788-6455.

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by Kathy and Scott Griffith

bottle stoppers



An assortment of turned bottle stoppers

Introduction

Creating a bottle stopper from this kit provides an opportunity to let your creativity shine and to see just how much of the figuring can be exposed to view. This article will cover the stoppers which require one turned piece of wood to complete the project. The variety of components available will allow hand-turned bottle stoppers to be used not only for wine bottles, but for specialty vinegars and oils as well.

In addition to the essential lathe and gouges, there are five tools we recommend for turning bottle stoppers: the centering vise; a 1" forstner bit; a 23/64" drill bit; the bottle stopper lathe chuck; and a 3/8" coarse thread tap. While we will be demonstrating the chrome stopper kit with a solid silicon gasket, there are other styles available. One innovative option is the combination stopper/corkscrew kit which has a slightly smaller diameter chrome piece in contact with your turned wood. (A quick trick when making this is to use a 5/8"-Dia. dowel stick, mark the center, drill a 23/64"-Dia. hole, then slice off about 1/4" to use as a spacer on the bottle stopper chuck. This will allow finishing of the bottom edge without damaging tools on the chuck, and smoothing the lower edge creates the quality finish of a professional turner.) For those who prefer traditional cork, try the chrome and cork stopper kit which allows an airtight seal in your bottle with the glass to cork contact.

These three kits can be turned using the bottle stopper lathe chuck. The centering vise is recommended for the two-stage drilling process, and ensures your turned wood will mount to the chrome stopper straight and centered. For hard woods and Staburlized™ bottle stopper blanks, try using the 3/8" coarse thread tap with a drop or two of tool oil. This step can minimize the number of turned pieces that appear to fuse to the

chuck as well as ensuring the chuck screws into the wood without stressing your blank. Keep a no-mar gripper type pad near your lathe to aid in holding onto the finished wood as it is removed from the lathe, being sure the pad is kept clean.

A variation of this chrome and cork kit is the spirit pouring kit, an excellent choice for kitchen vinegars and oils as well as liquors. The look is similar, but the turned wood holds the screw-on cap, which protects the chrome-based pour spout. The spirit pouring kit cork stopper provides a snug seal to the bottle neck and a few twists of the wood topper reveals the

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SUPPLIES

Carba-tec Lathe CT-Lathe-I
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 Bottle Stopper Kit PK 1078
 Bottle Stopper Mandrel PK 1265
 23/64" Drill Bit PK 1513
 1" Forstner Bit
 3/8" Coarse Thread Tap
 Bottle Stopper Lathe Chuck
 Centering Vise

*All of the supplies listed above are available from Steebar at: www.steebar.com

Mini Lathe Series

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easy-to-use pouring spout. This bottle stopper kit requires drilling a 1"-Dia. hole for the screw cap insert and must be turned using the expanding jam chuck system. While the air-tight capability depends more on the screw cap threads, due to the pouring spout which pierces the cork, the cork to glass contact allows this style to have many other uses in the kitchen as well as the drink center.

Also available is the silicone bottle stopper kit, which can be turned using the bottle stopper lathe chuck. This kit consists of a stepped wooden dowel and a silicon stopper, with the narrower end of the dowel glued into your finished turning. These stoppers are very lightweight and offer an economical option for the hobbyist who is turning handmade gifts for friends and family.

Turning a bottle stopper

The bottle stopper being made in this demonstration is from a 6/4" x 6/4" x 2" Stabulized™ blank of box elder which has been dyed purple, provided courtesy of Native Woods. You can find a variety of these woods at Steebar Corp.

There are a few steps to go through prior to turning that will ensure a proper fit and finish to your turning. Secure your blank in the centering drill vise and place the 1" forstner bit in the drill press (see Fig. 1). Set the drill press speed to that which the manufacturer recommends for hard woods. Holding the centering vise stable, lower the forstner bit slowly and remove just enough wood so that your blank has the complete 1" diameter circle showing on the surface and the center is dimpled. This step assures a flush fit to the chrome stopper and also ensures your mounting hole will be centered, so do not change the position of the blank in the vise. Replace the forstner with the 23/64" drill bit that is supplied with the bottle stopper lathe chuck and place the centering vise with your blank so the drill bit lines up with the centered dimple left by the forstner bit (see Fig. 2). Holding the vise in place, drill a hole about 3/4" deep. A piece of masking tape wrapped around the bit at that mark makes a good guide.

Note: to simplify mounting the blank to the bottle stopper chuck, as well as help in removing the finished turning, use a 3/8" coarse tap to cut threads onto the wood blank that was just drilled (see Fig. 3). Right before you mount the blank, add a spray or a drop of tool oil into the drilled and tapped hole, then screw it onto the chuck (see Fig. 4).

Using a rough-out gouge and with your lathe on low speed, begin to knock the corners off the blank (see Fig. 5). Be sure to adjust the tool rest as the wood is removed so the gouge is supported as close to the spinning blank as possible. This also helps to control the angle of the gouge as well as minimizing digging into the blank. As the blank begins to round out, it is time to slowly increase your lathe speed and allow your creativity to shape the wood. The only limitations are the depth of the chuck screw, the diameter of the chuck, and your imagination (see Fig. 6).

Once you are happy with the shape, stop the lathe to check the surface of the turned piece. It should be of a uniform smoothness. If needed, sharpen your skew gouge and at high speed, with a very light touch, even out any rough areas. If there are small voids,



Fig. 1. Place the blank in the centering drill vise with the 1" forstner bit in the drill press.



Fig. 2. Insert the 23/64" bit in the drill press. Note the position of the drill does not change.



Fig. 3. Tapping the blank.



Fig. 4. Mounting the blank on the mandrel.

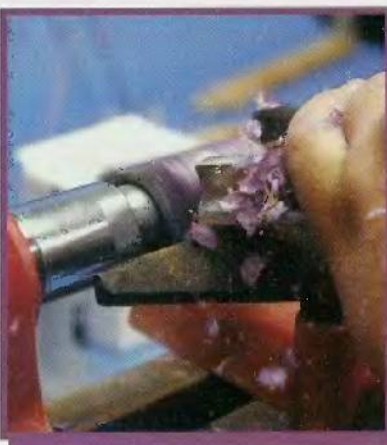


Fig. 5. Rough shaping of the blank.



Fig. 6. Abstract shaping of the blank.

don't fret! Simply apply a drop of instant glue to the void and sprinkle a few of the finer wood chips from the turning process onto the glue. Add a quick spray of accelerator, and in a few minutes you can smooth those patches at medium speed with the skew gouge. Give the glue a few minutes to set up before turning the lathe to high speed and, again with a very light touch, smooth the repaired area. Continue to frequently stop the lathe to check the surface condition as you sand your turning, starting at medium speed with 80-grit sandpaper (see Fig. 7). Check for a uniform state of markings on your turning before moving onto the next finer grit. Don't hesitate to use a coarser grit to smooth problem areas; just be sure to work your way through progressively finer grits until you finish with at least 600- or 800-grit sandpaper. For Stabilized™ blanks and acrylics, we recommend using the plastic finishing kit.

Once the surface is smooth, with no track marks from tools or sandpaper, use a piece of cotton fabric to apply the Shellawax finish while turning the lathe by hand (see Fig. 8). Turn the lathe to medium to begin buffing (see Fig. 9). Once the excess wax is gone, turn your lathe to high and buff for shine. Watch the amount of heat being generated, though. It is possible to scorch a finger if you apply too much pressure.

A finished and polished turning may be difficult to remove by hand from the bottle stopper lathe chuck. In order to get a firmer grip on the wood, try using a neoprene sponge or no-mar grip pad (see Fig. 10). Place a drop or two of instant glue inside the turning and then screw the chrome stopper into the wood (see Fig. 11). Don't forget to have a bottle handy to try your new one-of-a-kind stopper in!

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



Fig. 7. Frequently stop the lathe to check the surface condition as you sand your turning.

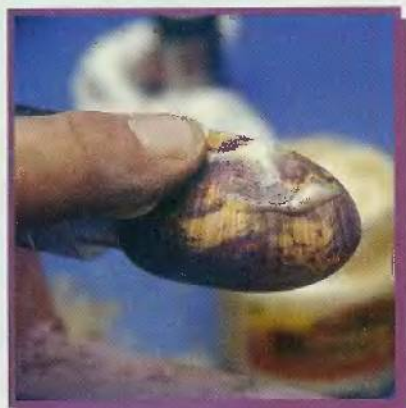


Fig. 8. While manually turning the lathe, apply the Shellawax finish.



Fig. 9. Turn the lathe to medium to begin buffing.



Fig. 10. Remove the turning from the mandrel.



Fig. 11. Place a drop or two of instant glue inside the turning, then screw the chrome stopper into the wood.



Fig. 12. The finished bottle stopper.

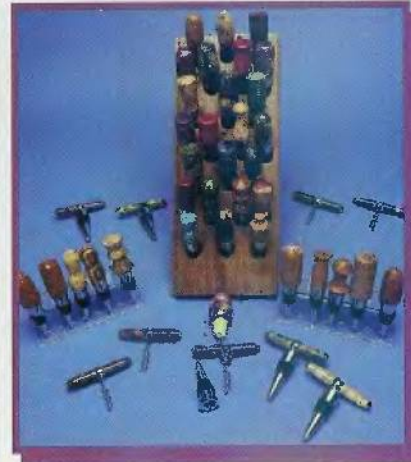


Fig. 13. An assortment of turned bottle stoppers and corkcrews.

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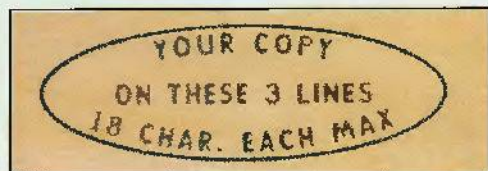
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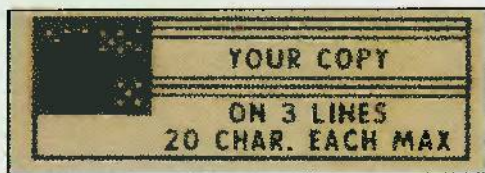


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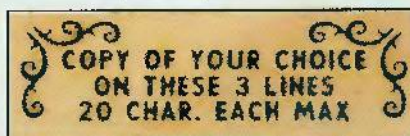
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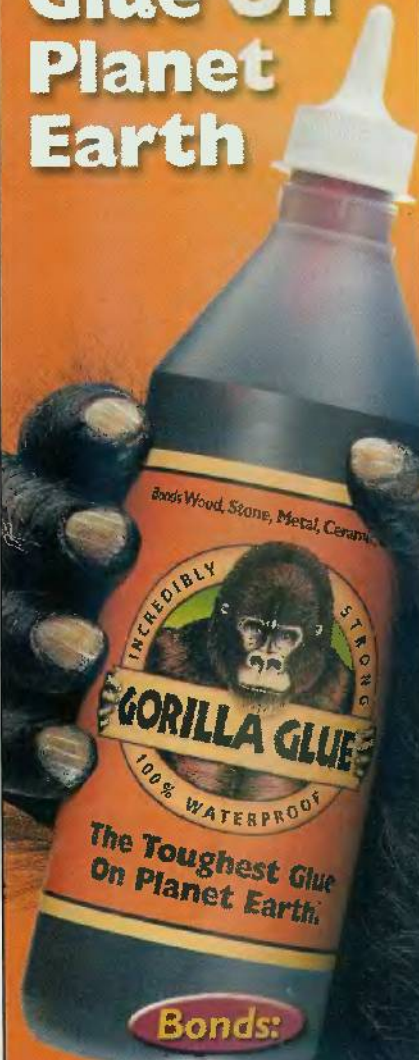
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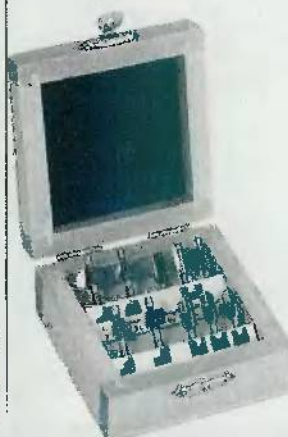
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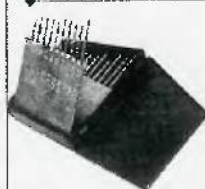
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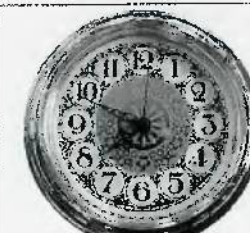


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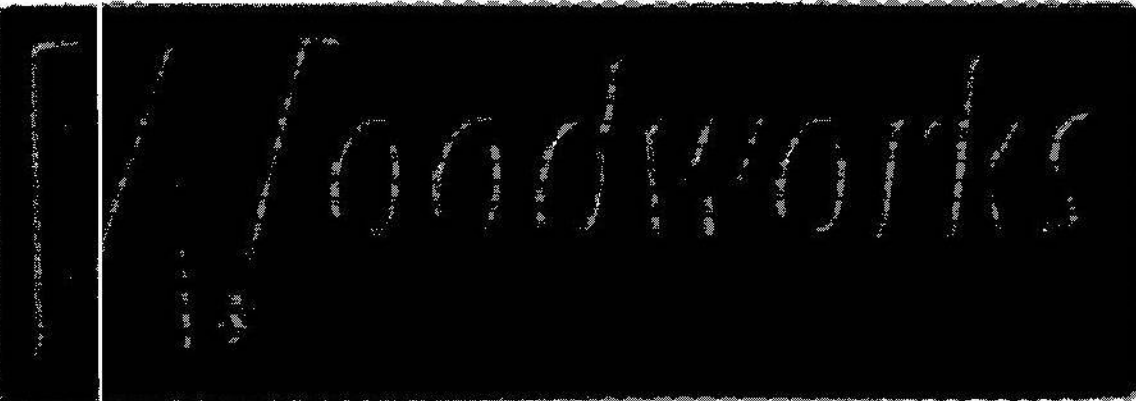
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FULL SIZE PATTERN SECTION NO. 1 JUNE 2005

Side A
Nautical Weather Instrument.....from page 8
Scrolled Bobcatfrom page 32
Wedding Bells & Double Hearts.....from page 56

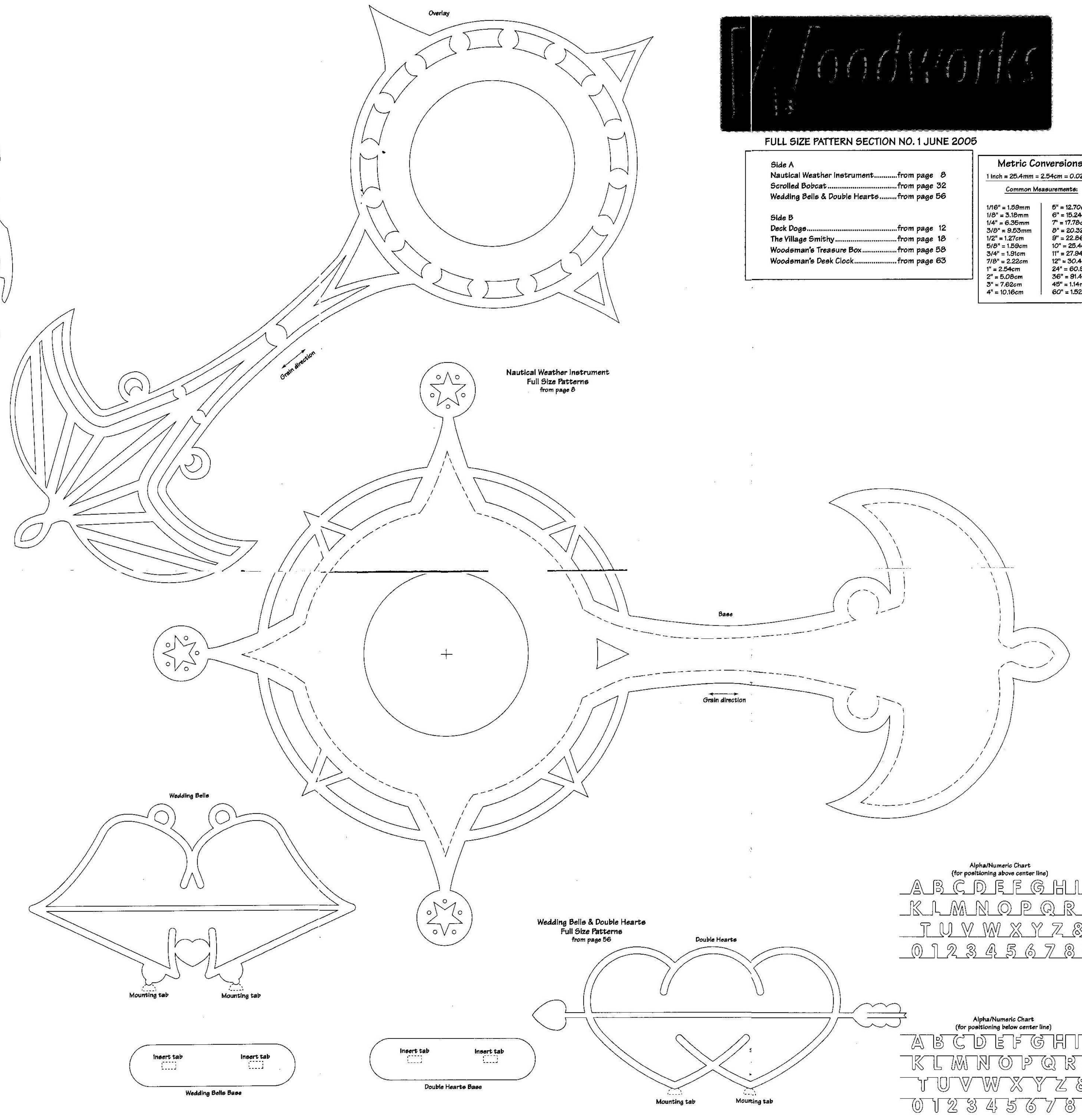
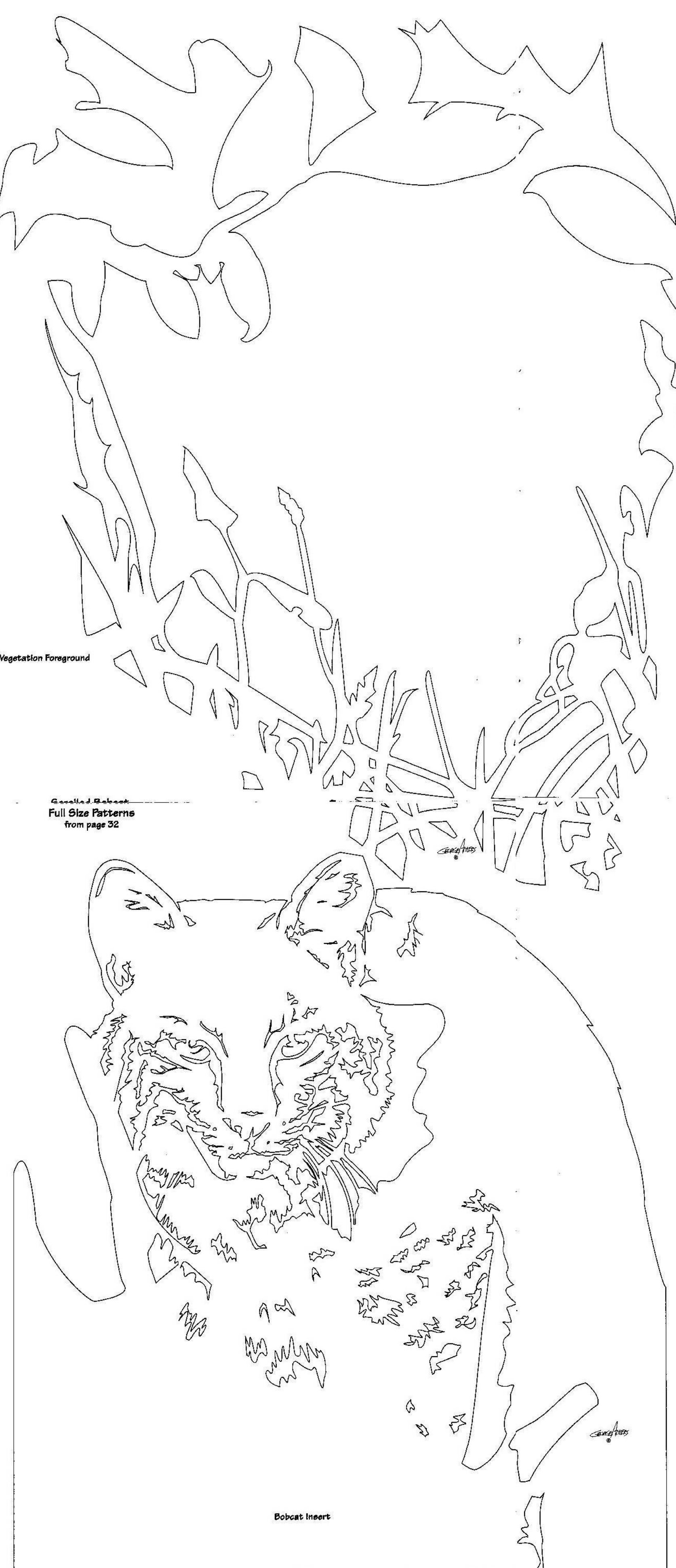
Side B
Deck Dogs.....from page 12
The Village Smithy.....from page 18
Woodman's Treasure Box.....from page 58
Woodman's Desk Clock.....from page 63

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

1/8" = 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



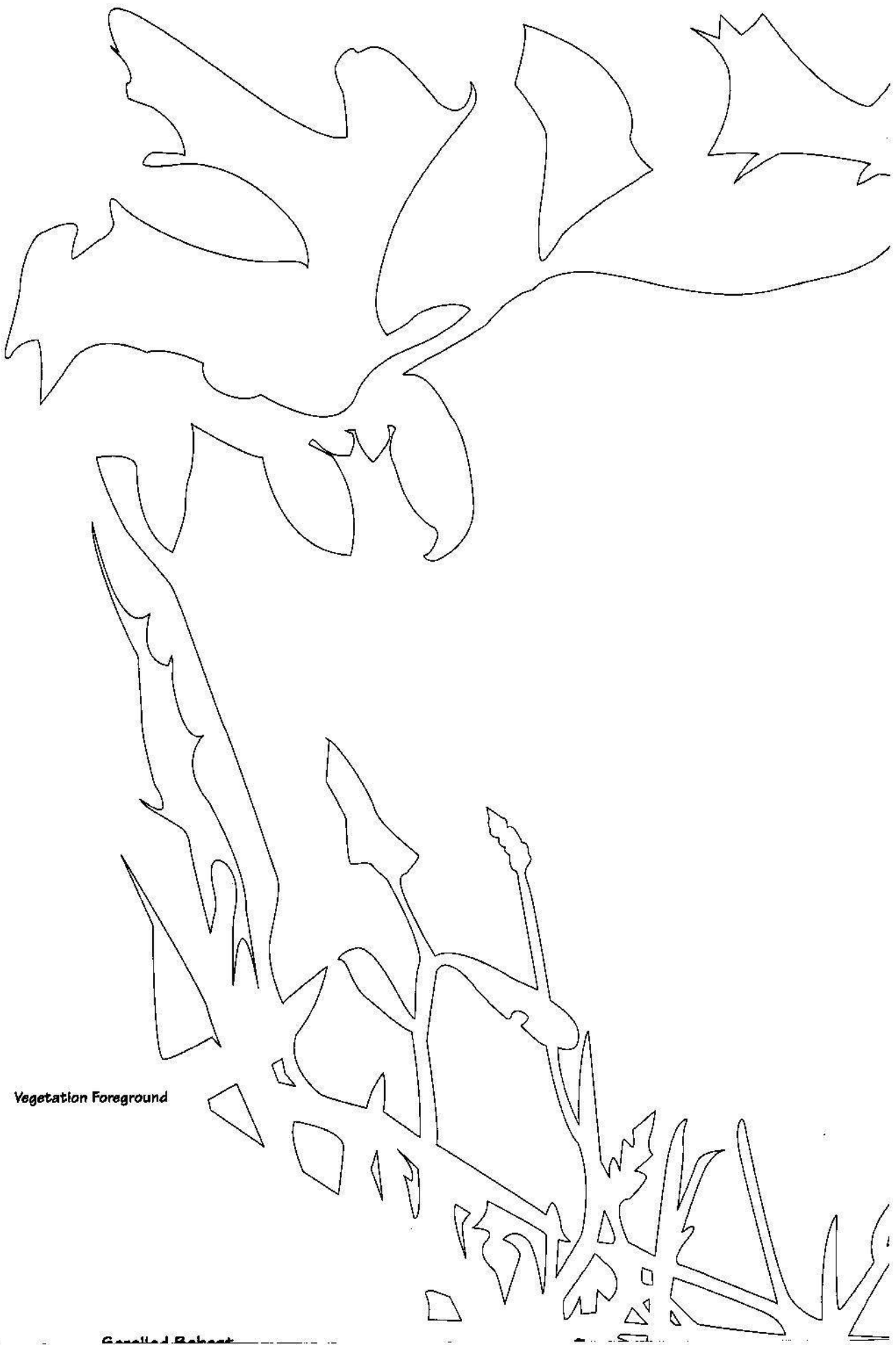
Alpha/Numeric Chart
(for positioning above center line)

A	B	C	D	E	F	G	H	I	J
K	L	M	N	O	P	Q	R	S	
T	U	V	W	X	Y	Z	&		
0	1	2	3	4	5	6	7	8	9

Alpha/Numeric Chart
(for positioning below center line)

A	B	C	D	E	F	G	H	I	J
K	L	M	N	O	P	Q	R	S	
T	U	V	W	X	Y	Z	&		
0	1	2	3	4	5	6	7	8	9

la



Vegetation Foreground

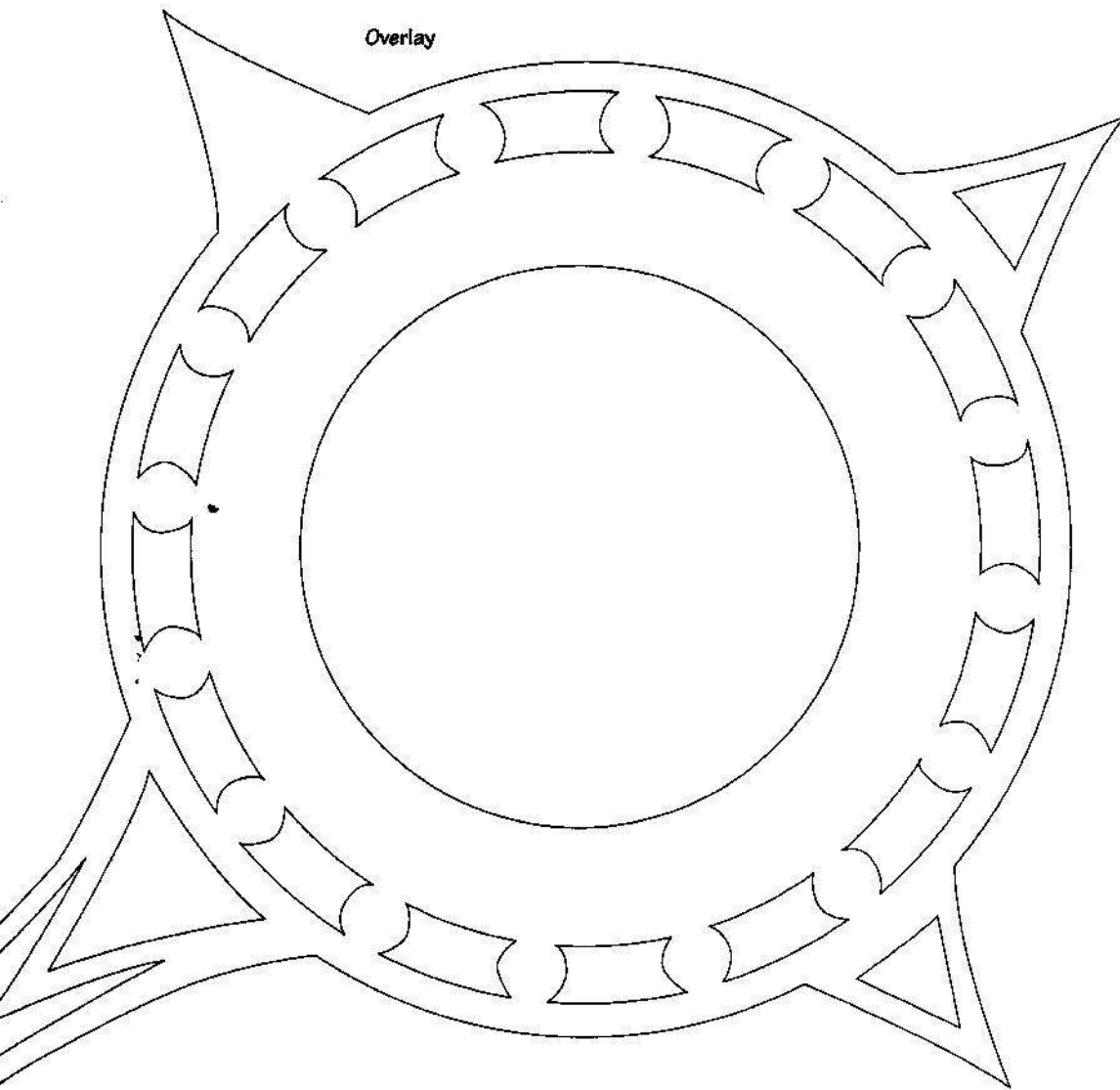
Small Red Plant

2a

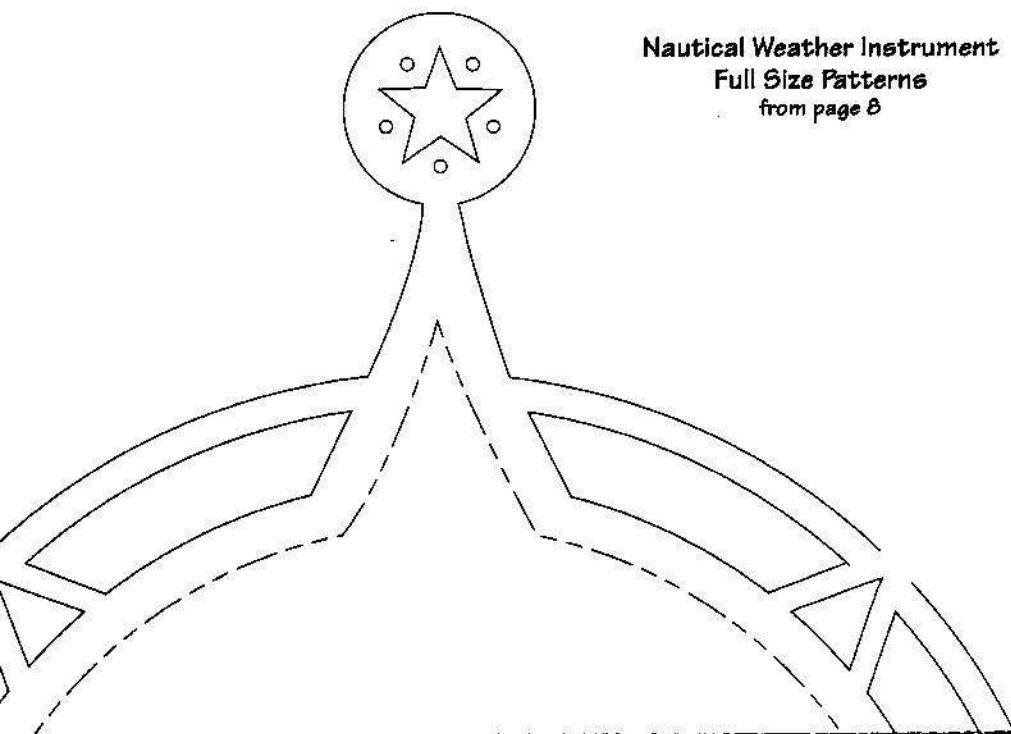


3a

Overlay



Nautical Weather Instrument
Full Size Patterns
from page 8





FULL SIZE PATTERN SECTION NO. 1 JUNE 2005

Side A

Nautical Weather Instrument.....from page 8
 Scrolled Bobcat.....from page 32
 Wedding Bells & Double Hearts.....from page 56

Side B

Deck Dogs.....from page 12
 The Village Smithy.....from page 18
 Woodsman's Treasure Box.....from page 58
 Woodsman's Desk Clock.....from page 63

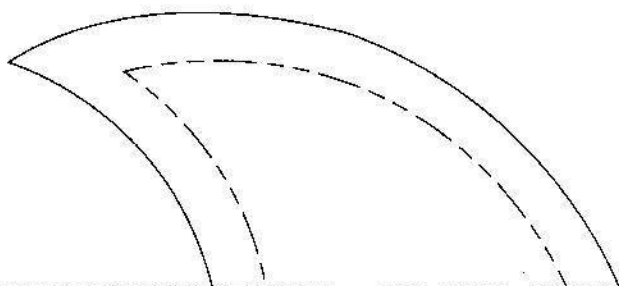
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Common Measurements:

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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

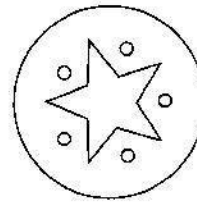
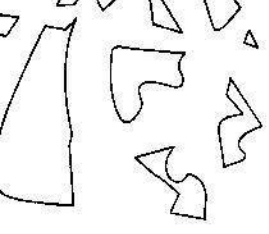


5a

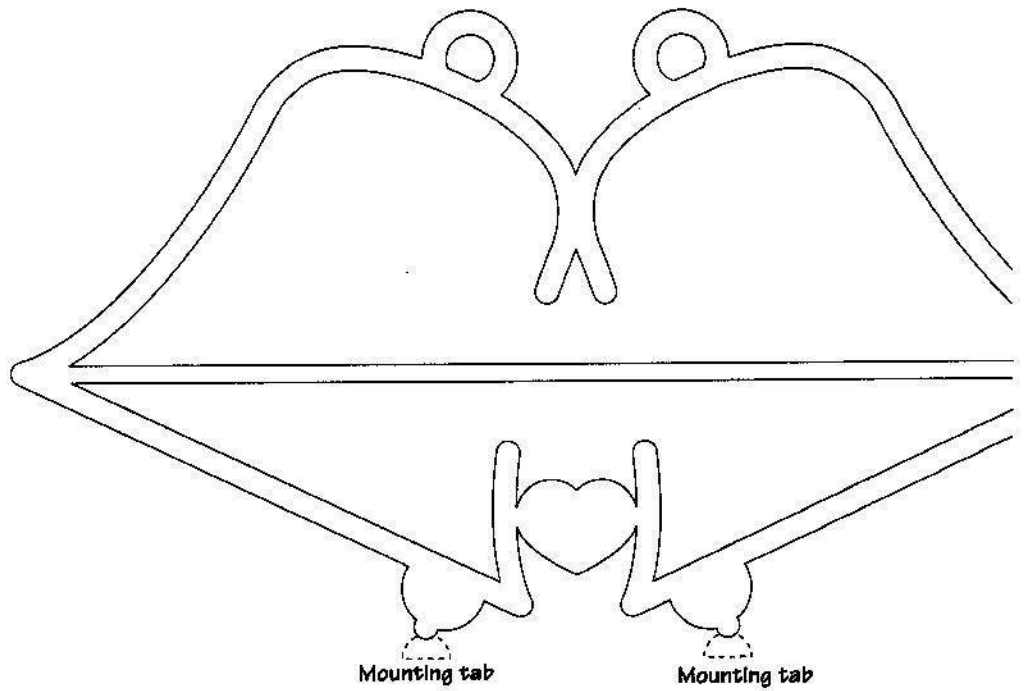


Bobcat Insert

6a



Wedding Bells



Mounting tab

Mounting tab



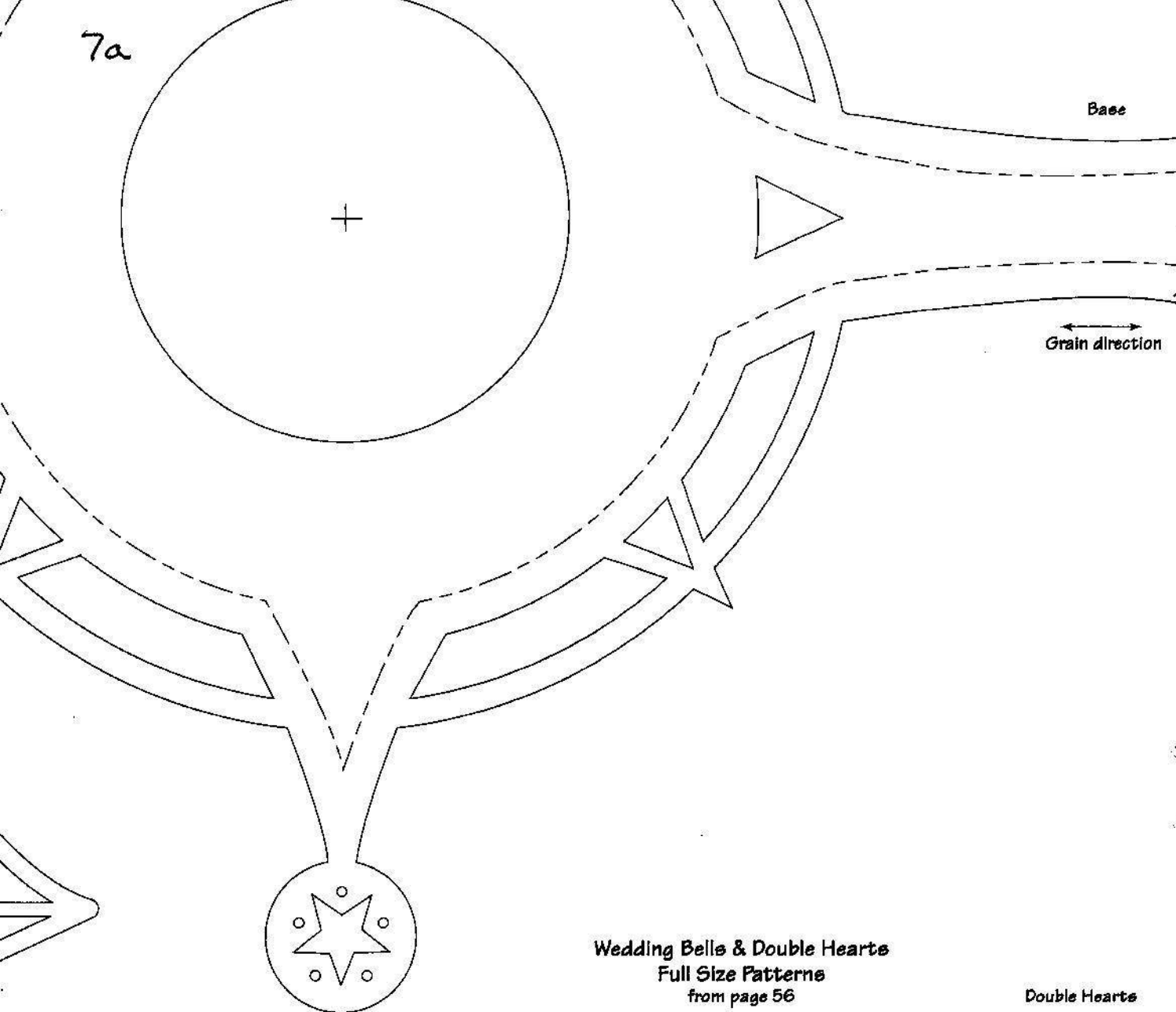
Insert tab

Insert tab

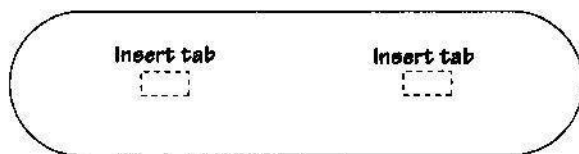
Wedding Bells Base



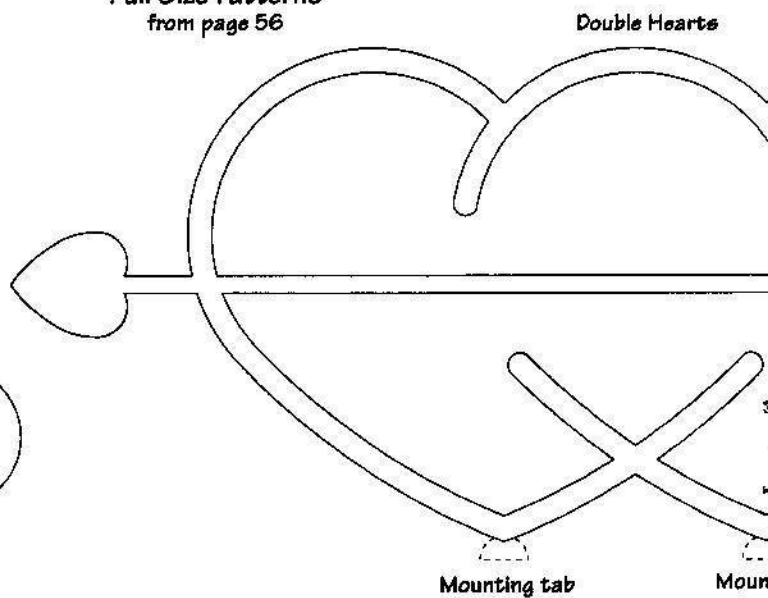
7a



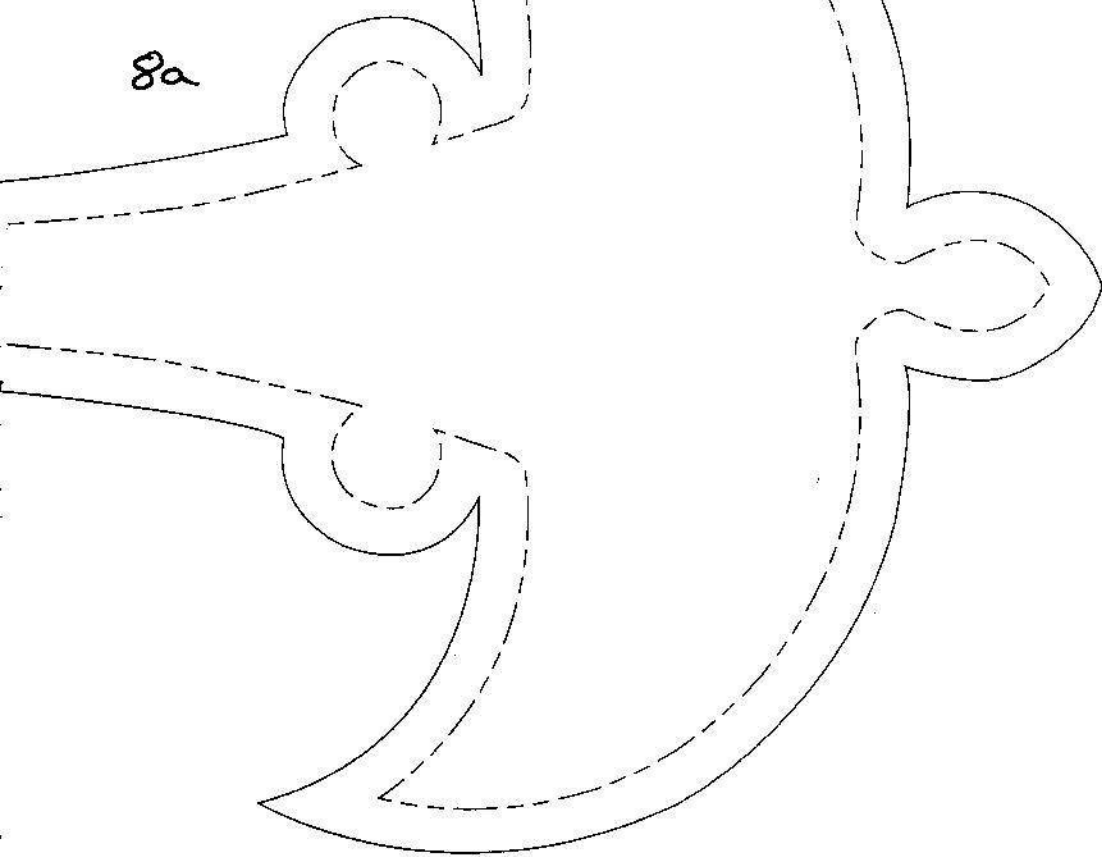
Wedding Bells & Double Hearts
Full Size Patterns
from page 56



Double Hearts Base

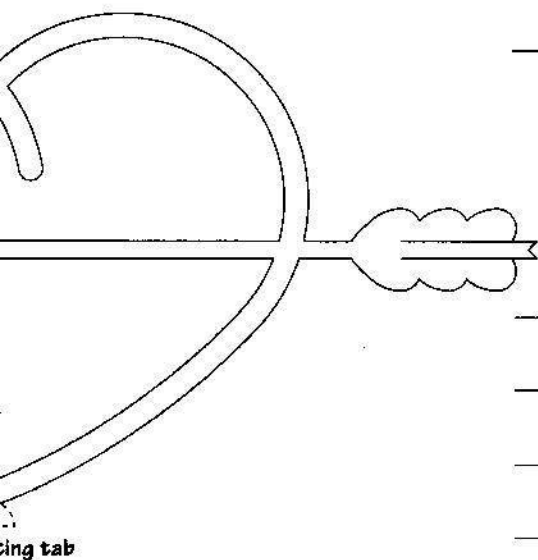


8a



Alpha/Numeric Chart
(for positioning above center line)

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z &
0 1 2 3 4 5 6 7 8 9

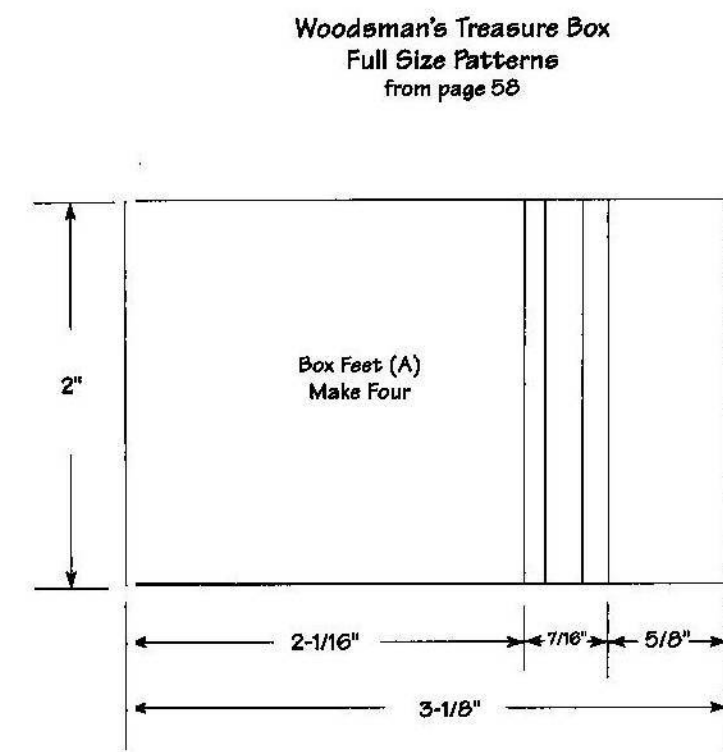
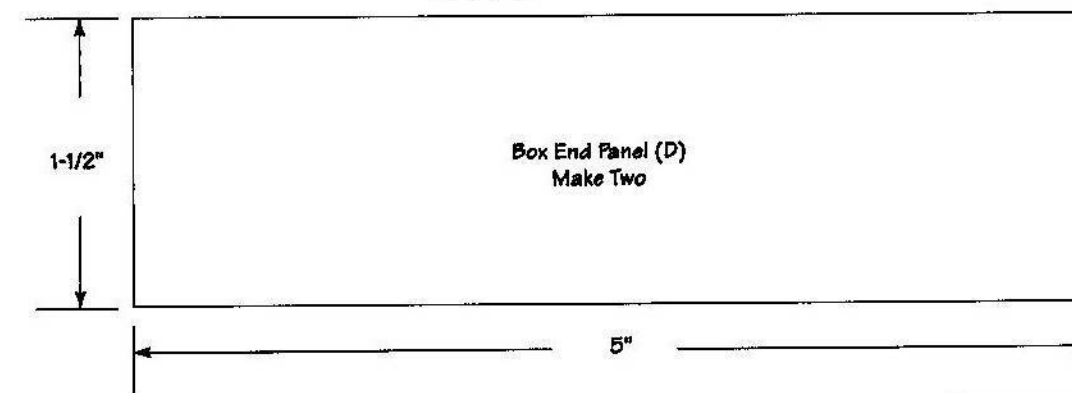
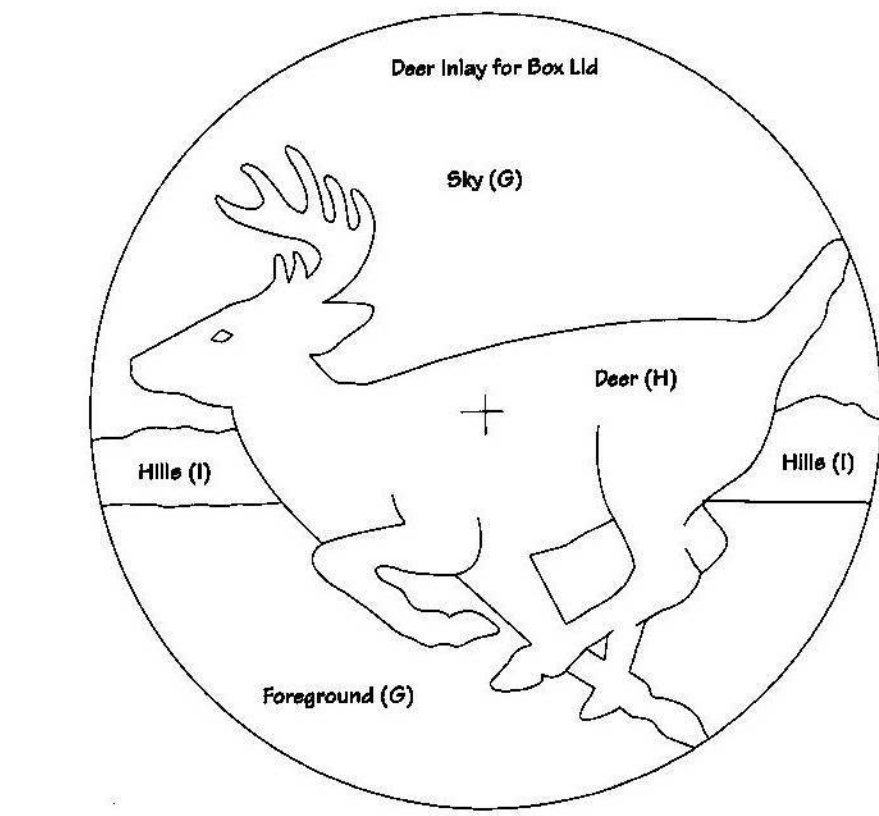


Alpha/Numeric Chart
(for positioning below center line)

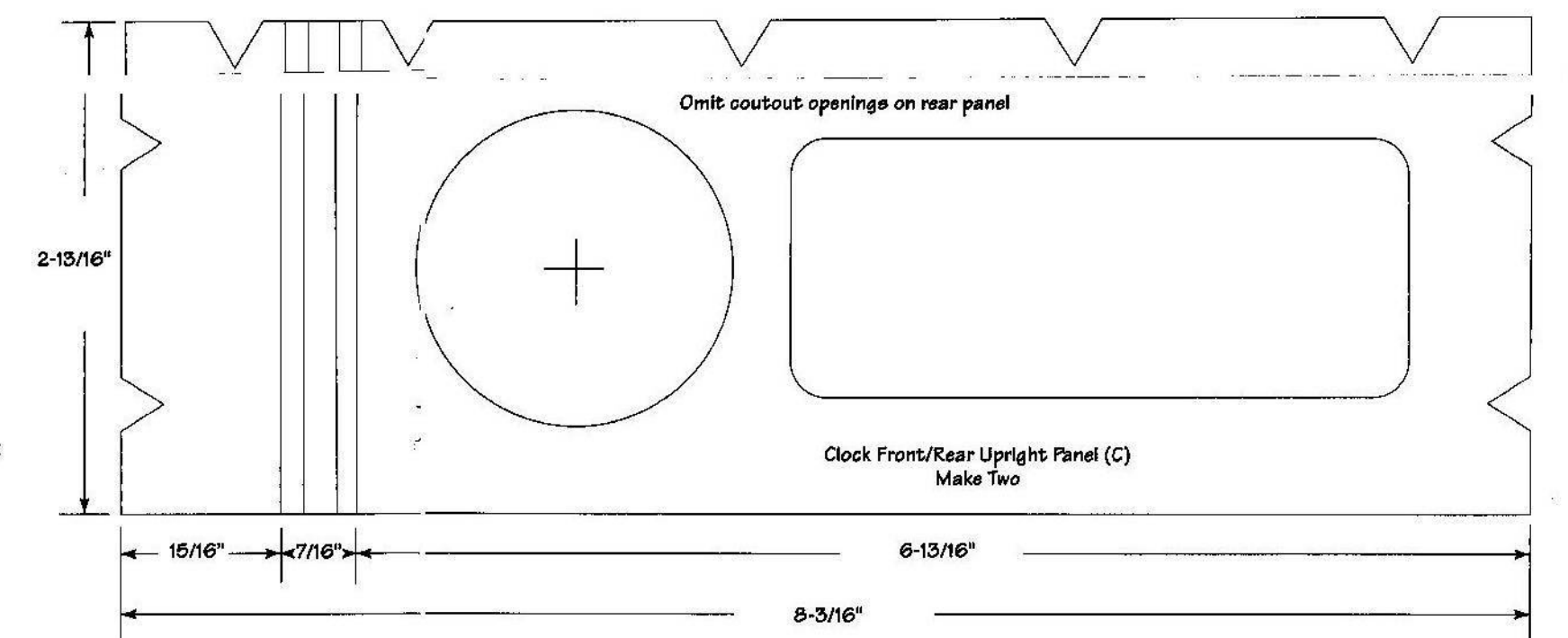
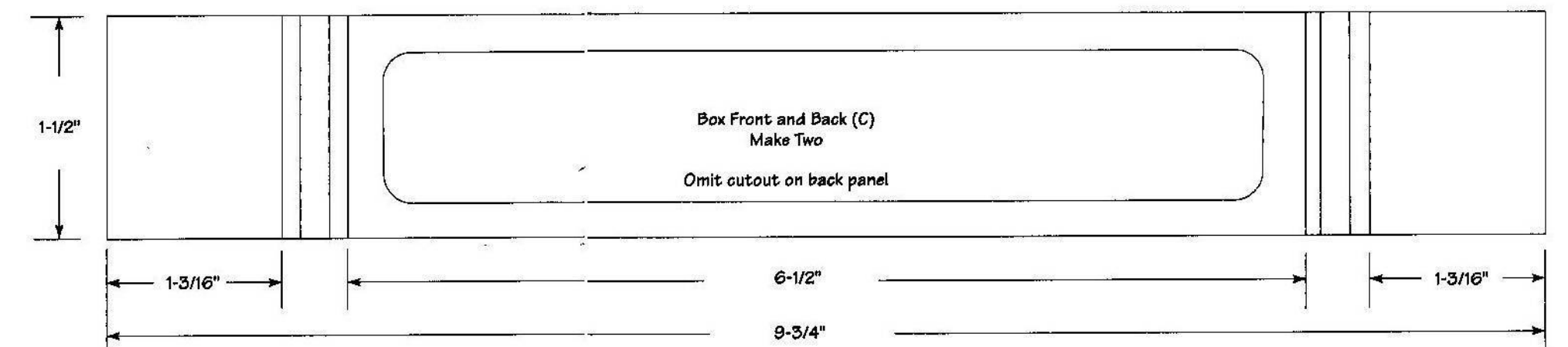
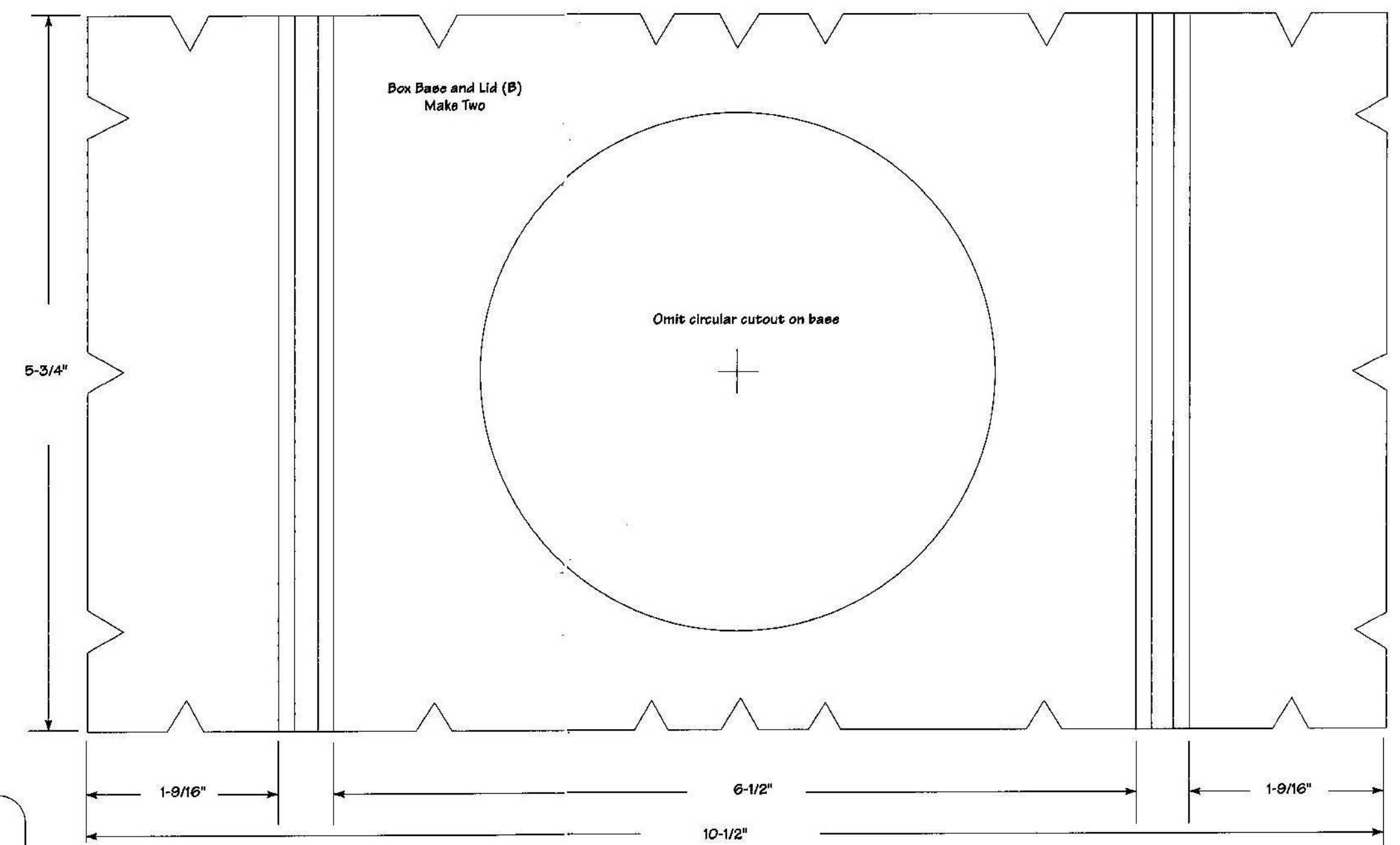
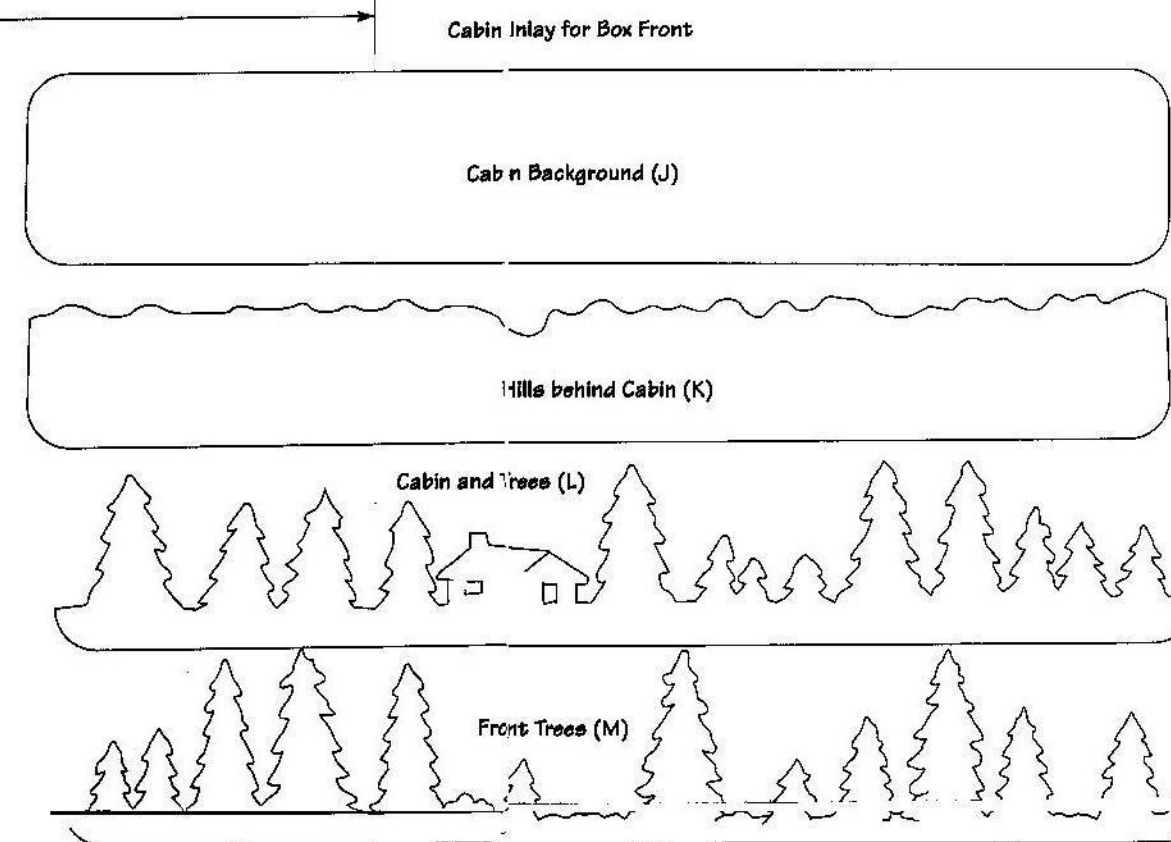
A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z &
0 1 2 3 4 5 6 7 8 9

ing tab

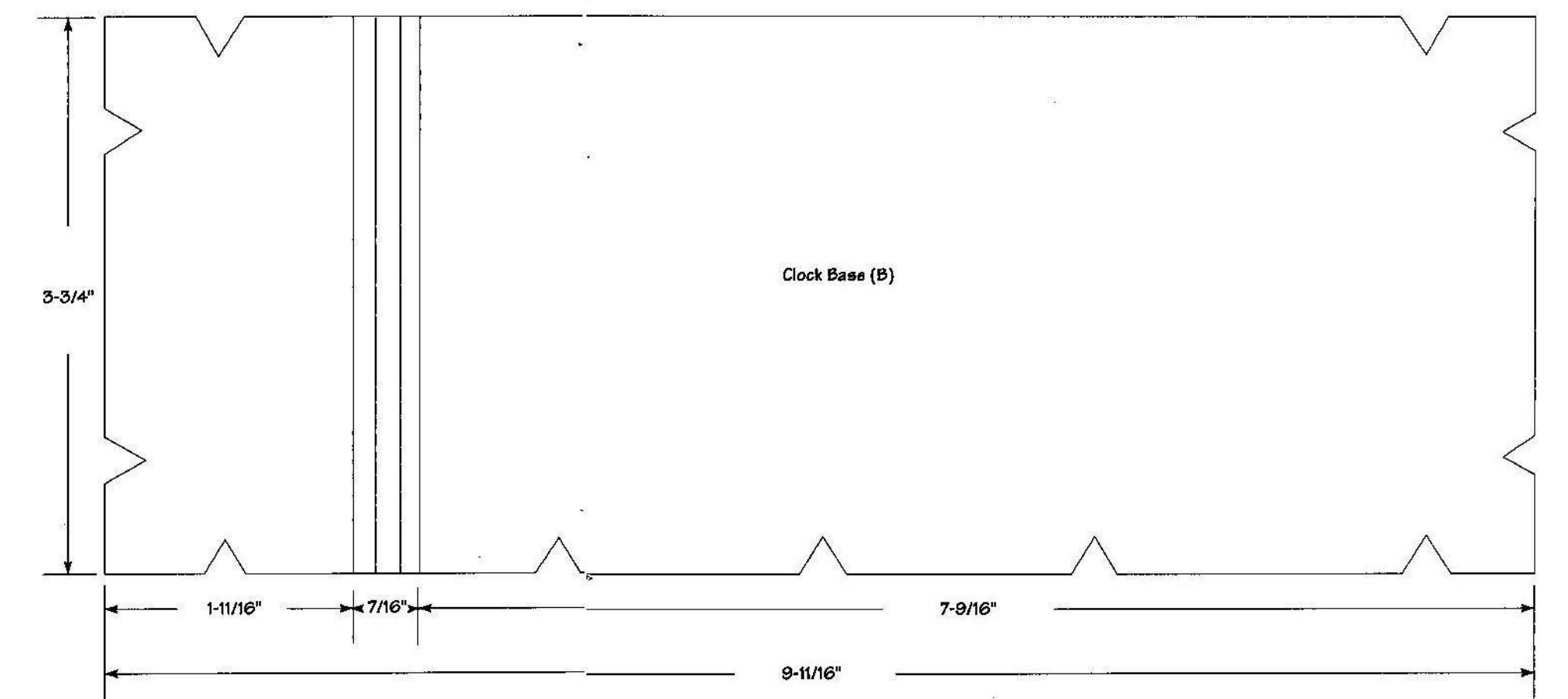
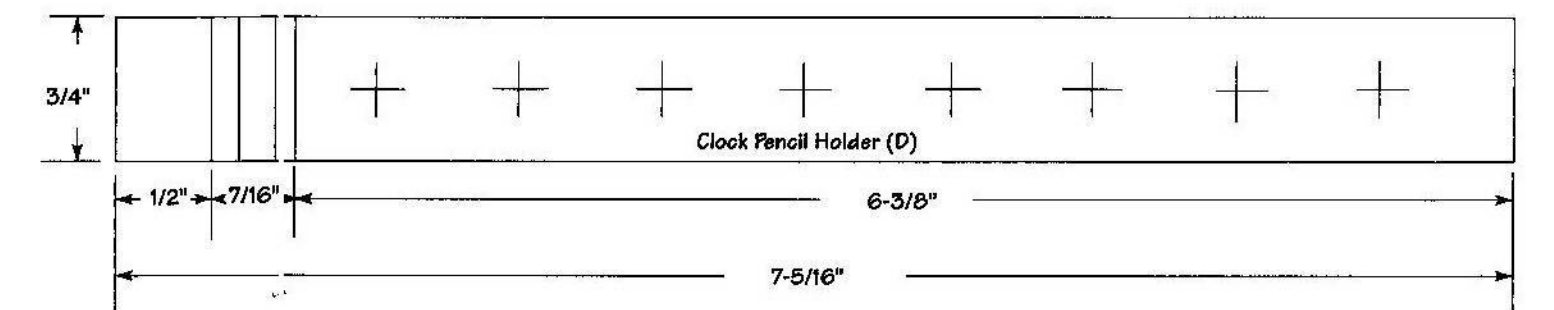
Deck Dogs
Full Size Pattern
from page 12



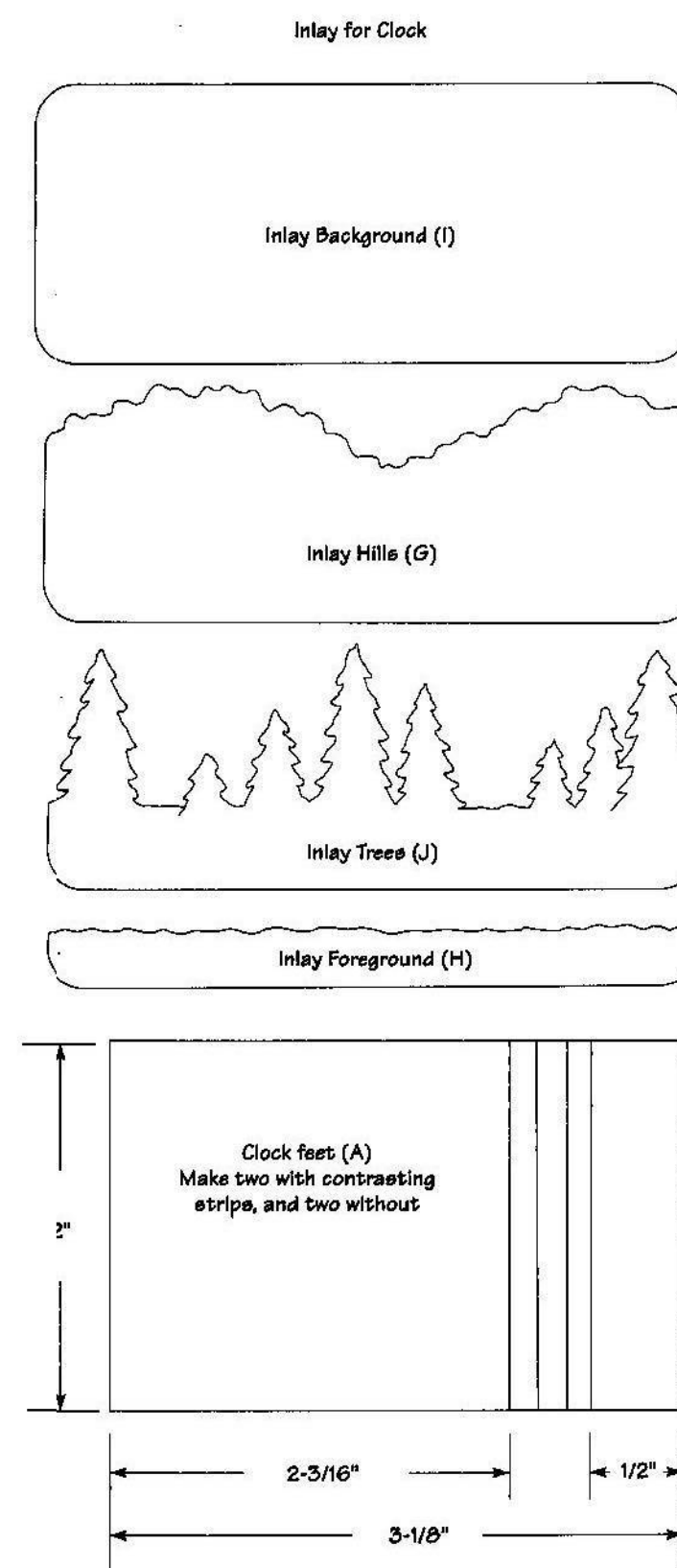
Woodman's Treasure Box
Full Size Patterns
from page 58



Woodman's Desk Clock
Full Size Patterns
from page 63

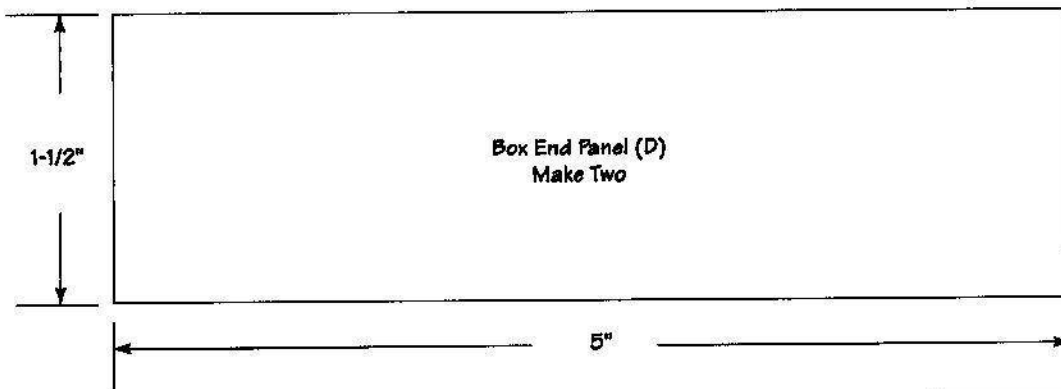
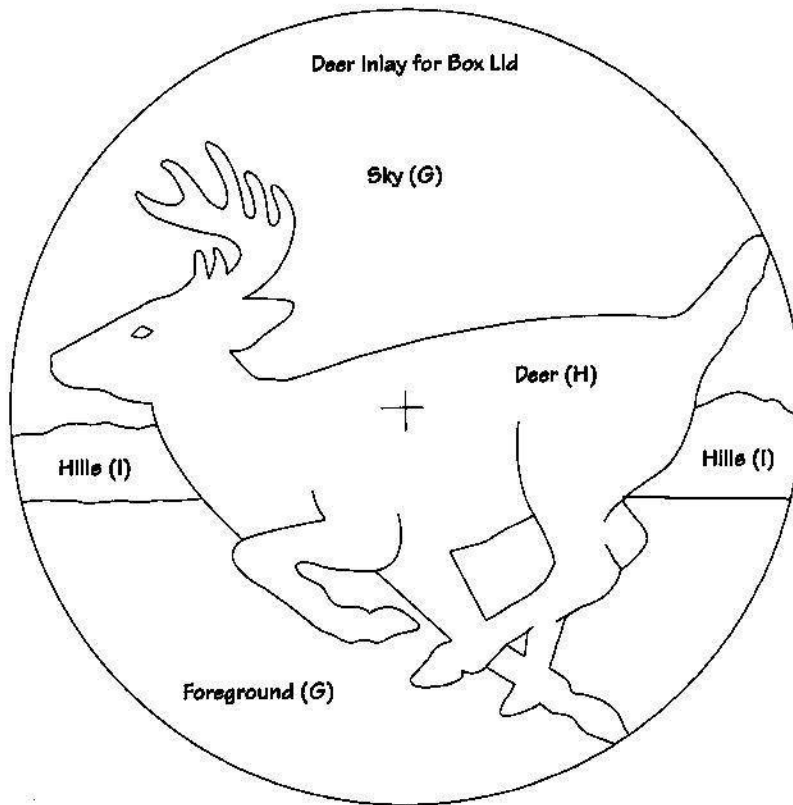


The Village Smithy
Full Size Pattern
from page 16

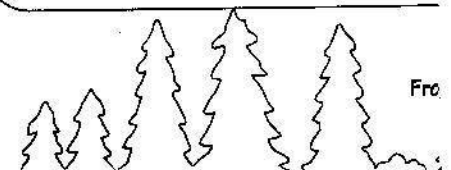
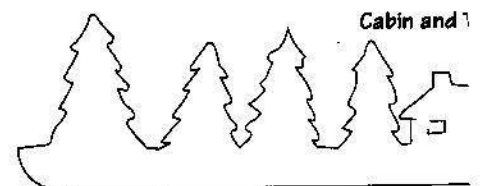


Deck Dogs
Full Size Pattern
from page 12



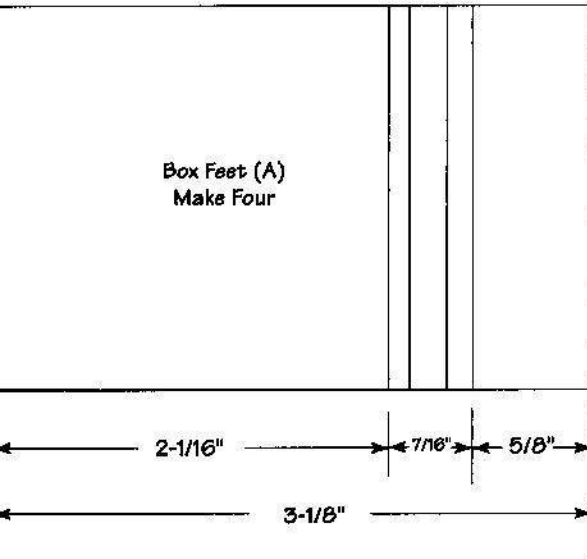


Cabin

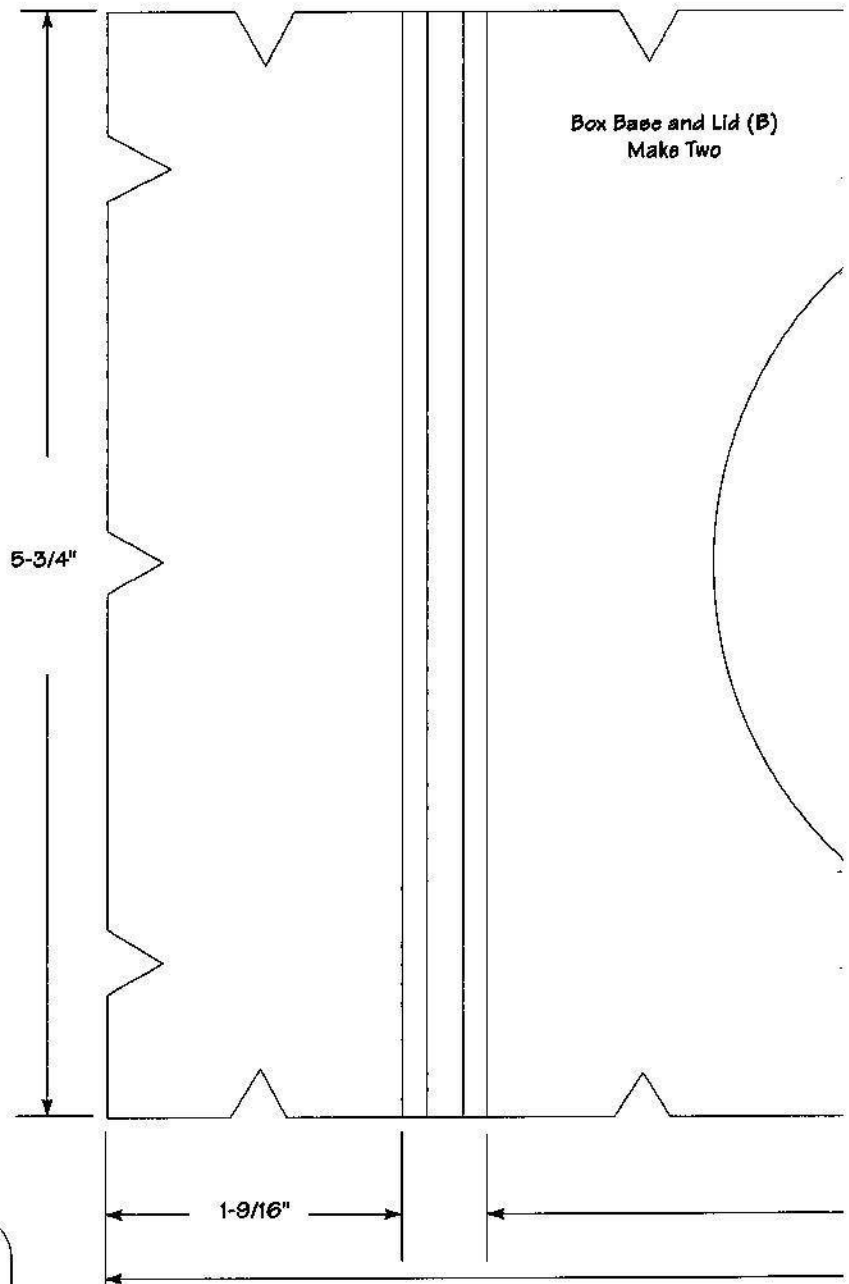


Woodsman's Treasure Box
Full Size Patterns
from page 58

Box Feet (A)
Make Four



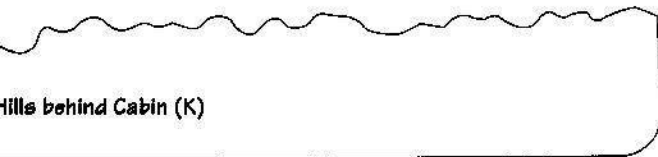
Box Base and Lid (B)
Make Two



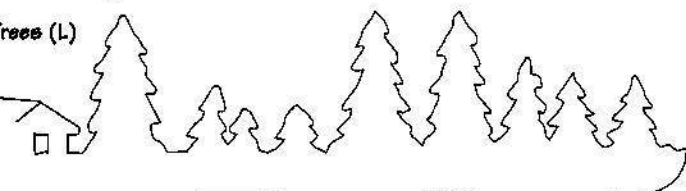
Inlay for Box Front



Background (J)



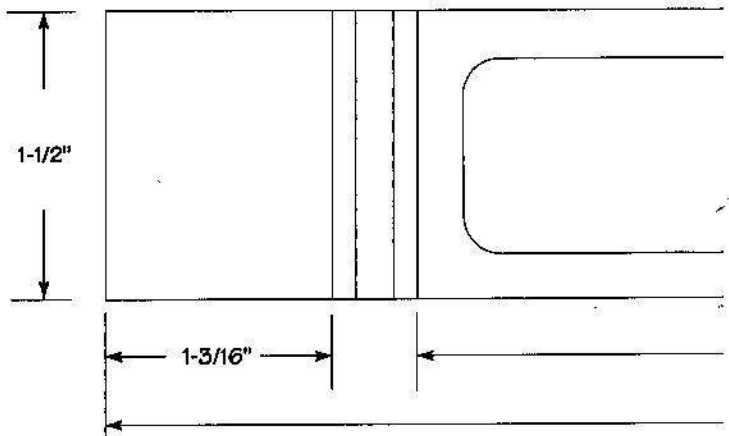
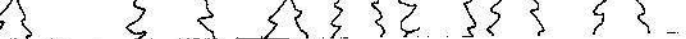
Hills behind Cabin (K)



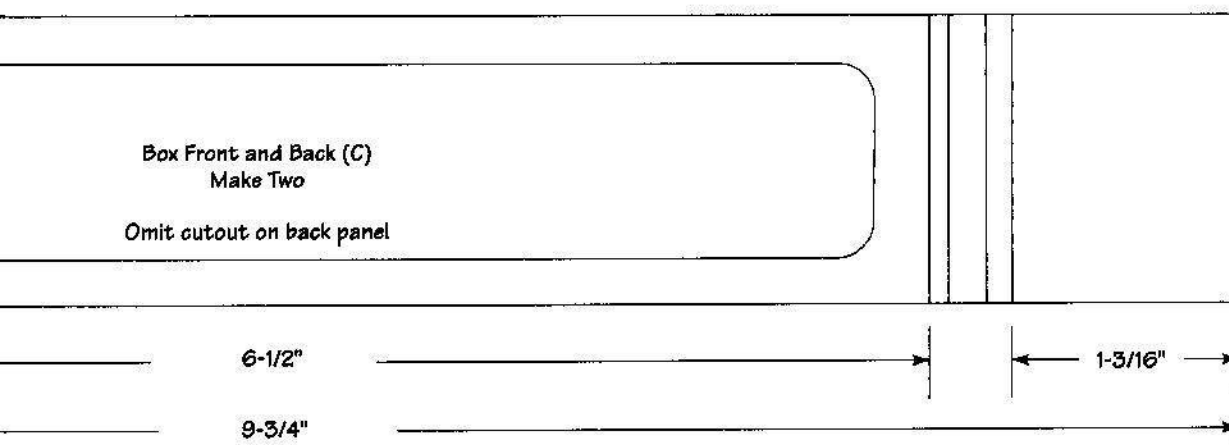
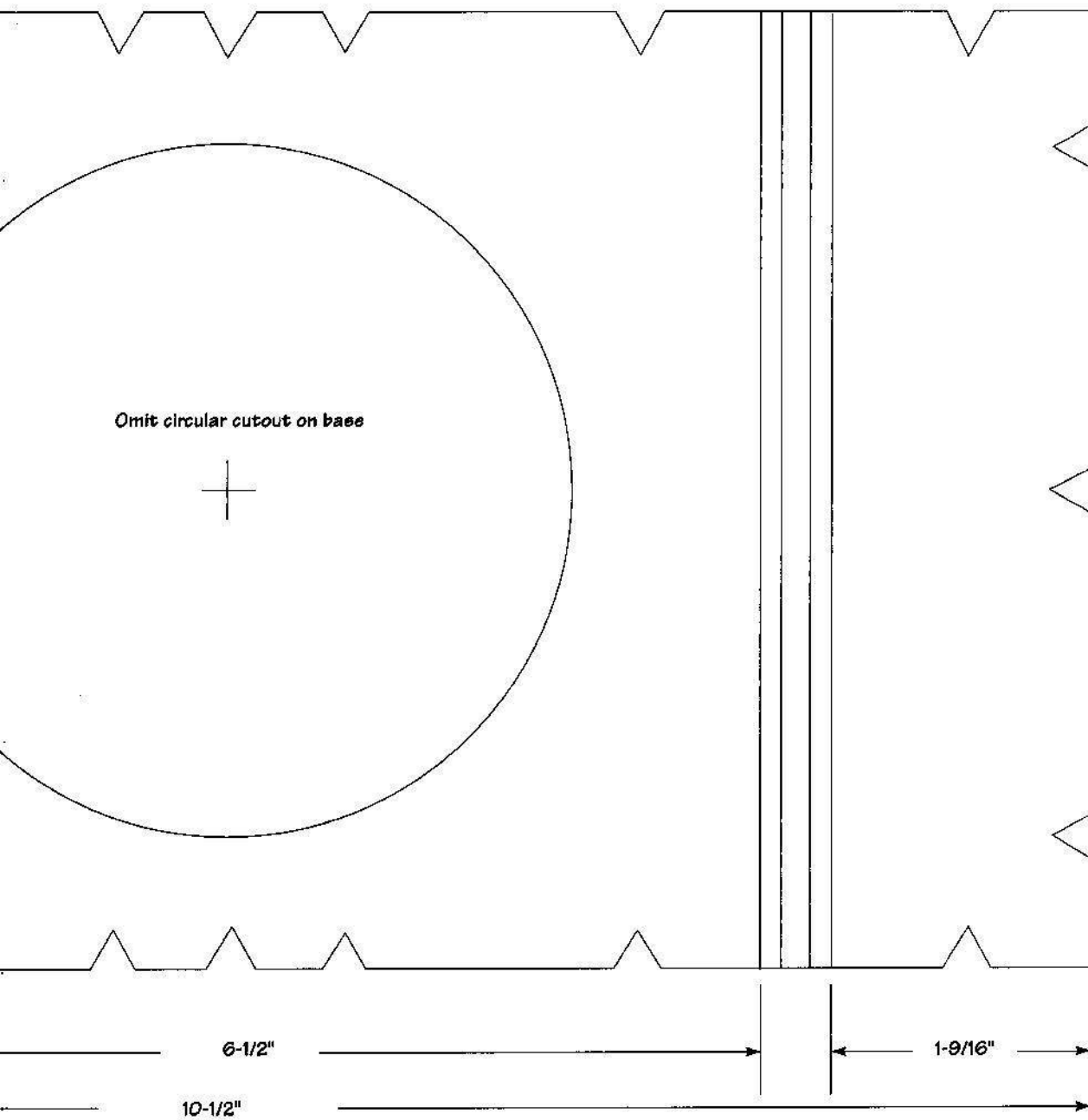
Trees (L)



Front Trees (M)



b4



The Village Smithy
Full Size Pattern
from page 18





Inlay for Clock

Inlay Background (I)

Inlay Hills (G)

Inlay Trees (J)

Inlay Foreground (H)

Clock feet (A)
Make two with contrasting
strips, and two without

Woodsmen's Desk Clock
Full Size Patterns
from page 63

2-13/16"

15/16" 7/16"

3/4"

1/2" 7/16"

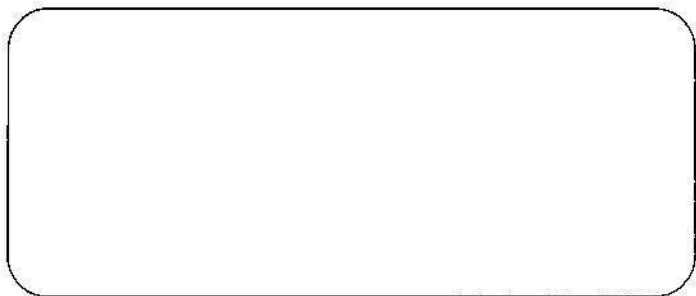
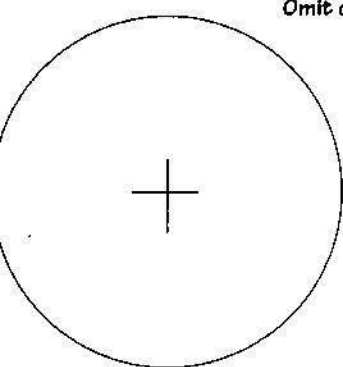
3-3/4"

1-11/16"

7/16"

Omit cutout openings on rear panel

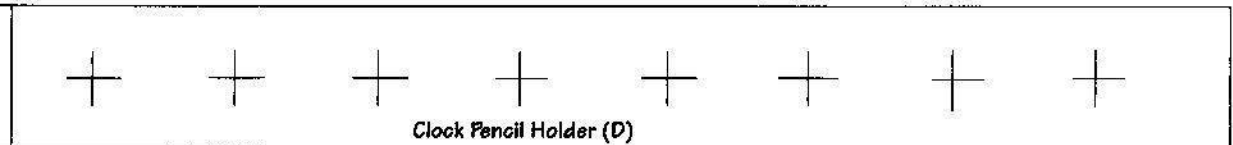
68



Clock Front/Rear Upright Panel (C)
Make Two

6-13/16"

8-3/16"



Clock Pencil Holder (D)

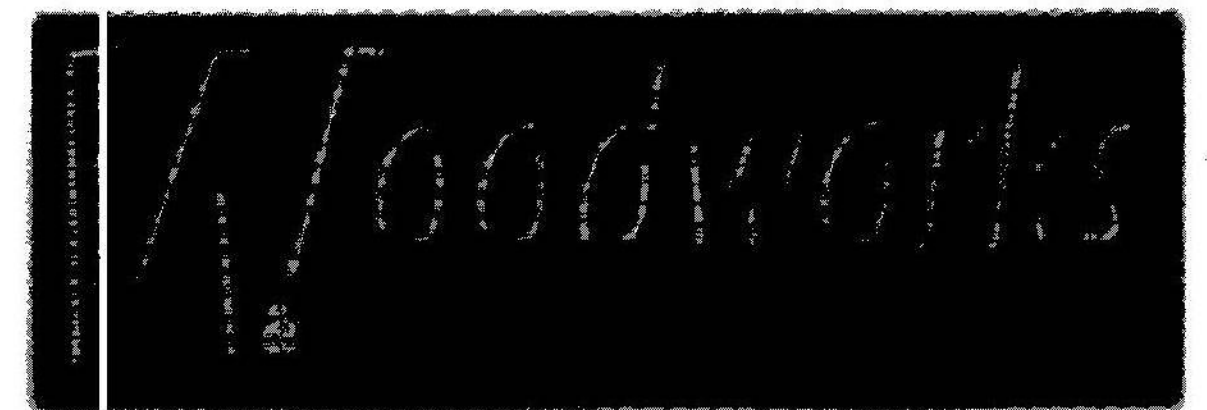
6-3/8"

7-5/16"

Clock Base (B)

7-9/16"

9-11/16"

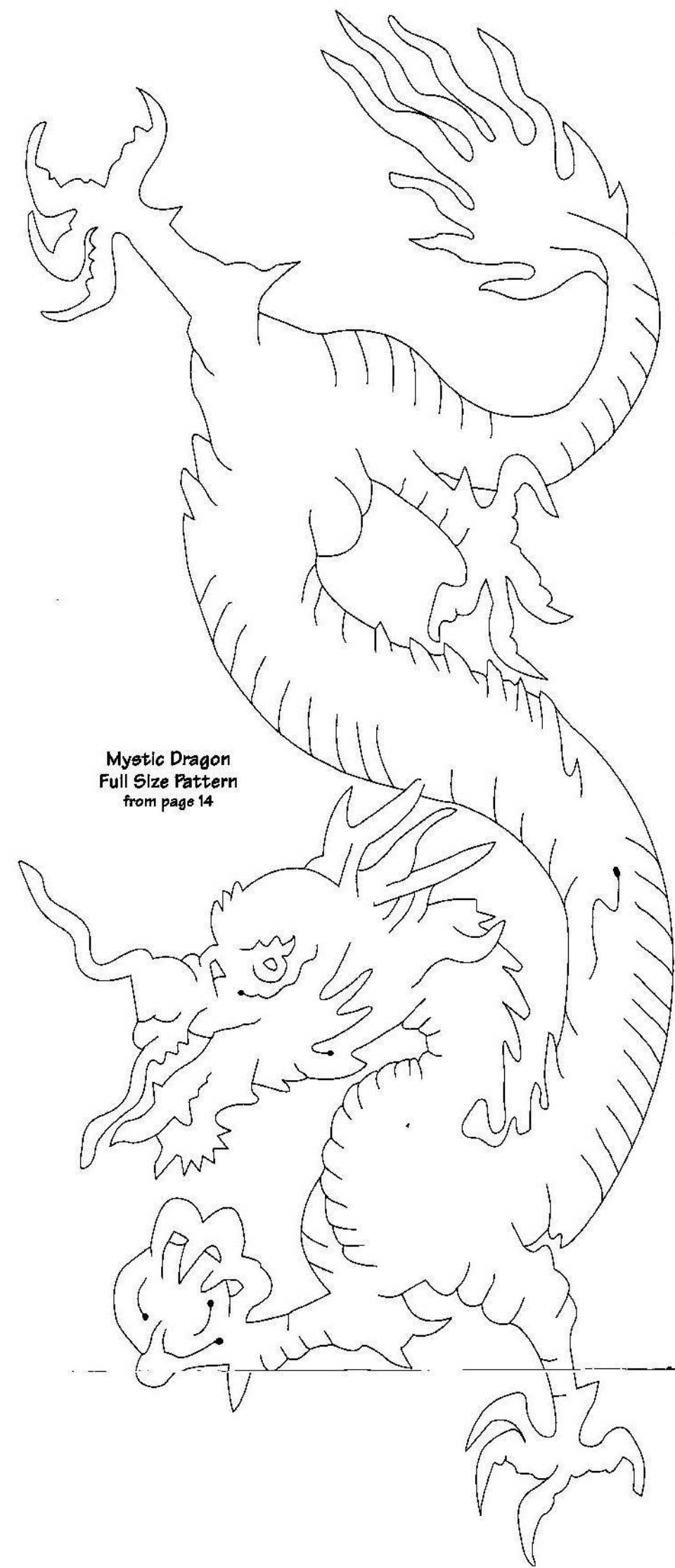


FULL SIZE PATTERN SECTION NO. 2 JUNE 2005

Side A	
Gliding Swan.....	from page 6
Mystic Dragon.....	from page 14
Lonesome Scout.....	from page 22
Daley Girl.....	from page 26
Chimpanzee.....	from page 51

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" = 1.58cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m

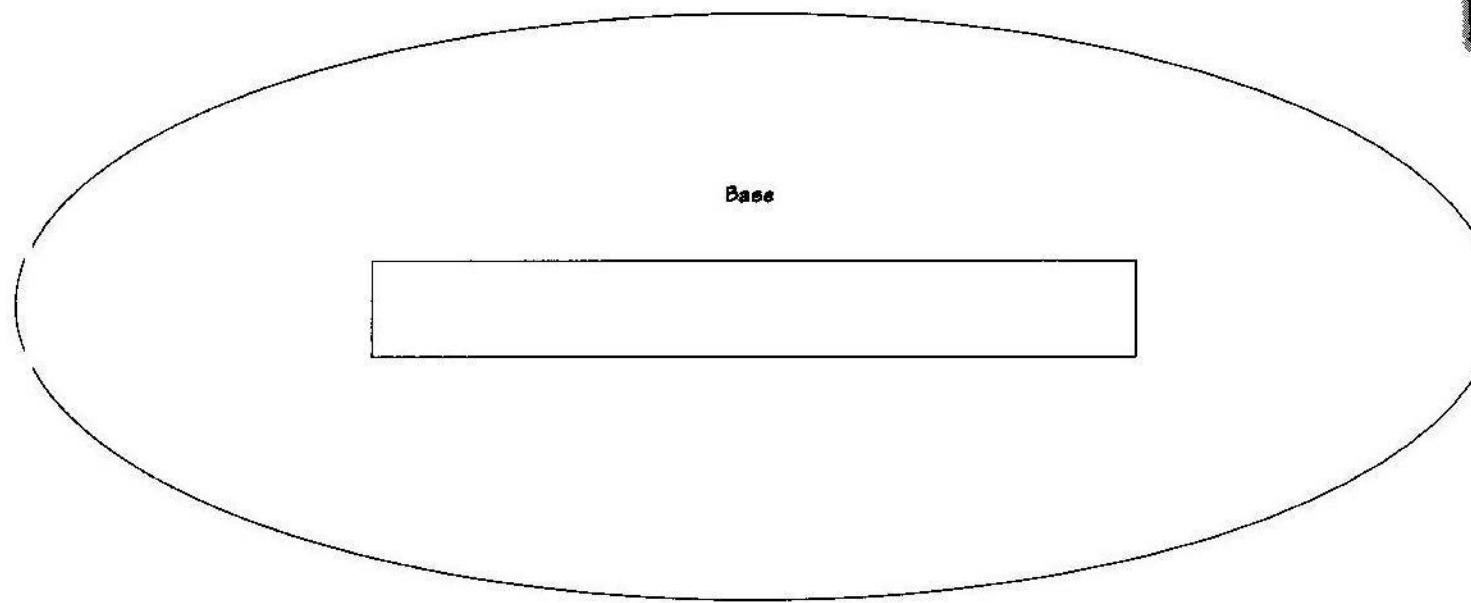
Side B	
Three Small Silhouettes.....	from page 38
Swivel-Top Box.....	from page 44
White-Tailed Deer.....	from page 52
Manta Ray Intarsia.....	from page 70



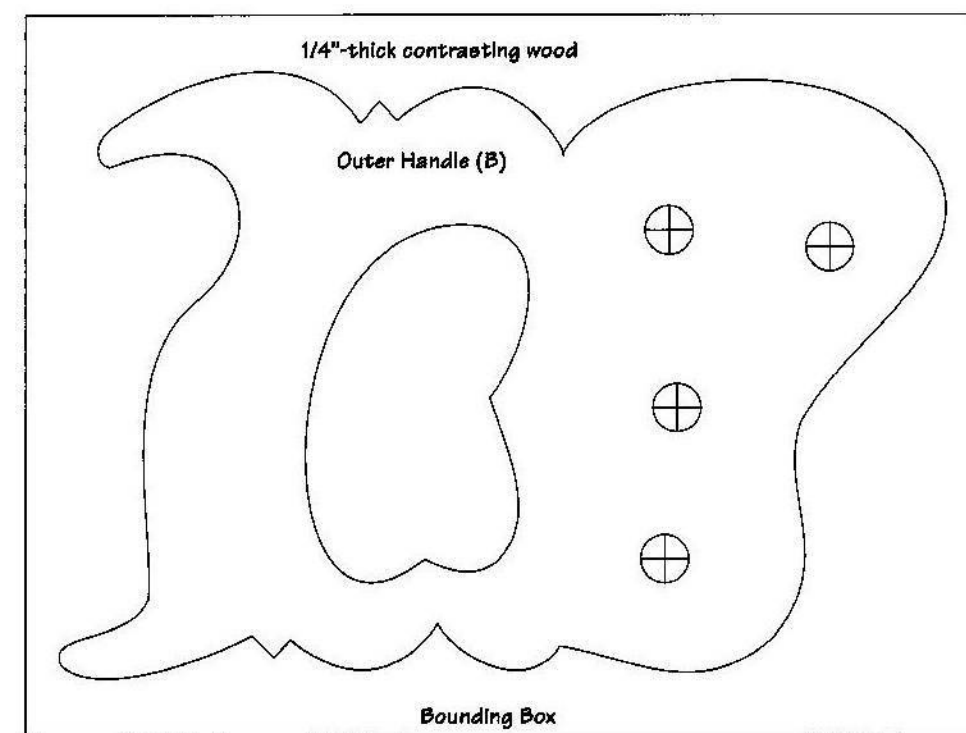
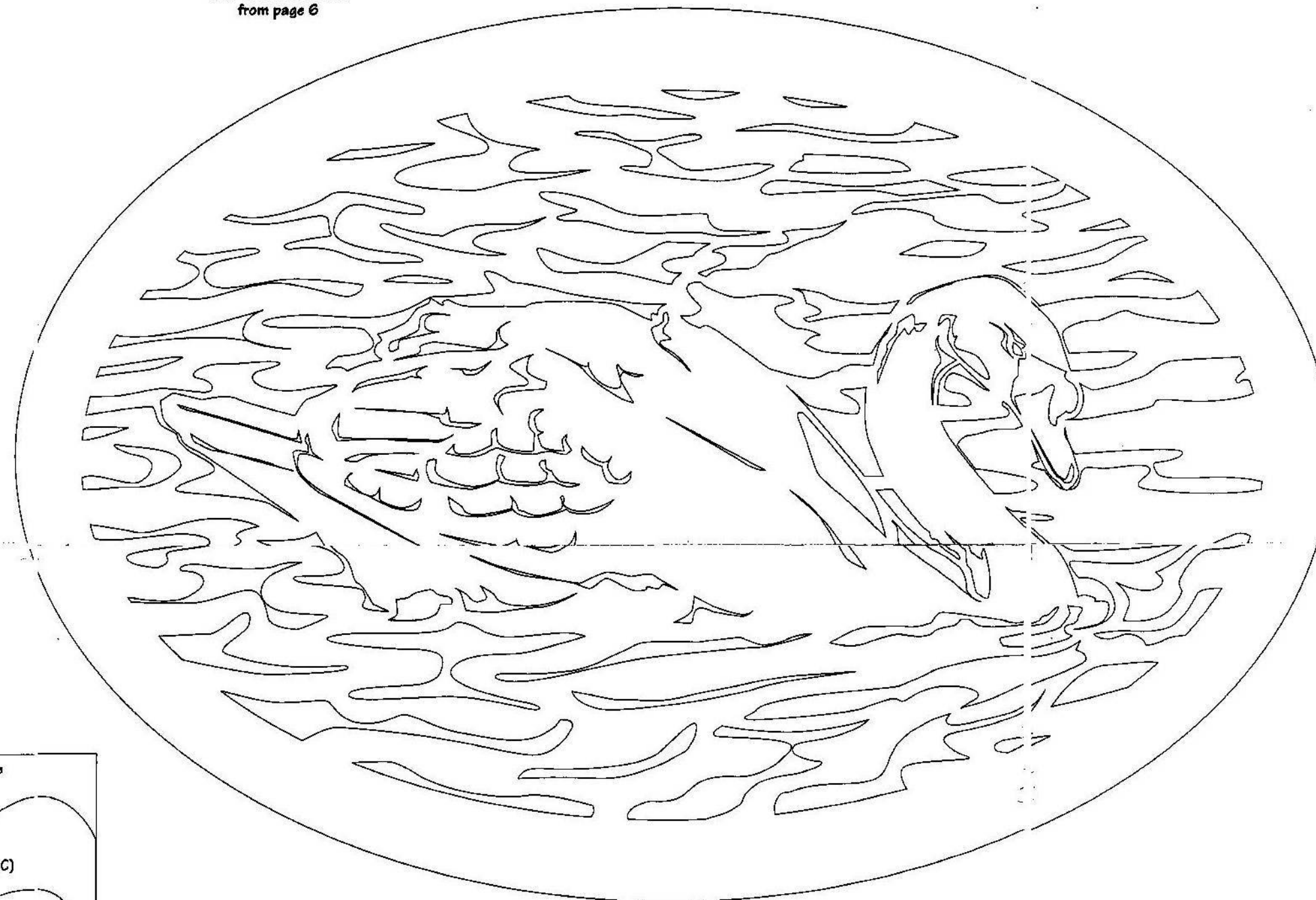
Mystic Dragon
Full Size Pattern
from page 14



Chimpanzee
Full Size Pattern
from page 51

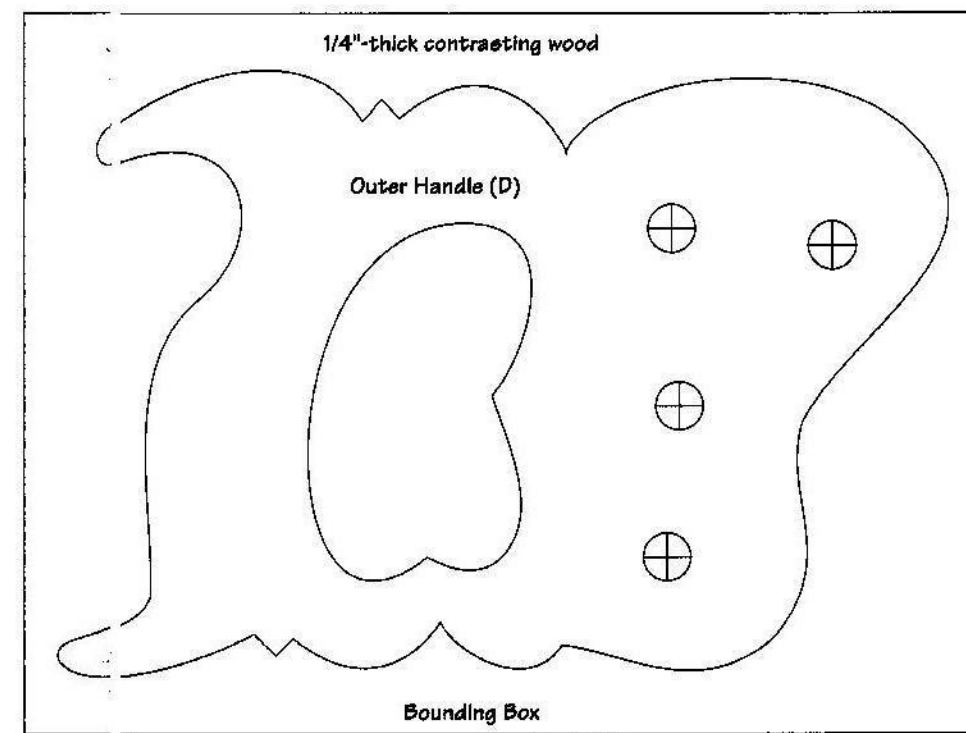


Gliding Swan
Full Size Patterns
from page 6



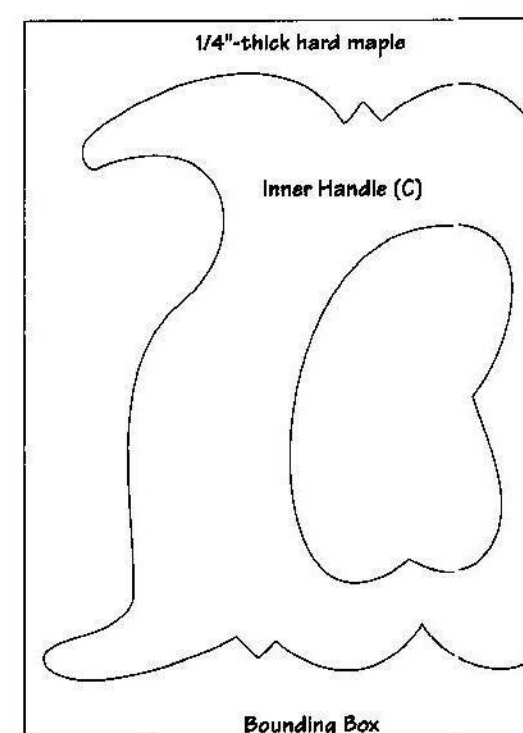
1/4"-thick contrasting wood
Outer Handle (B)

Bounding Box



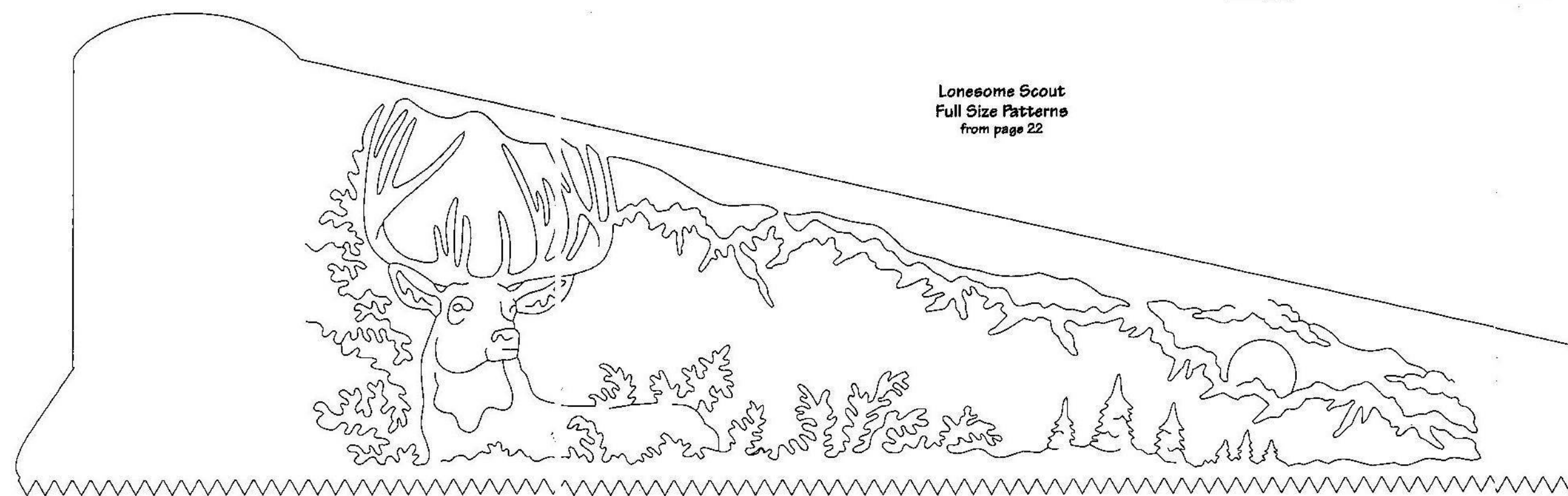
1/4"-thick contrasting wood
Outer Handle (D)

Bounding Box



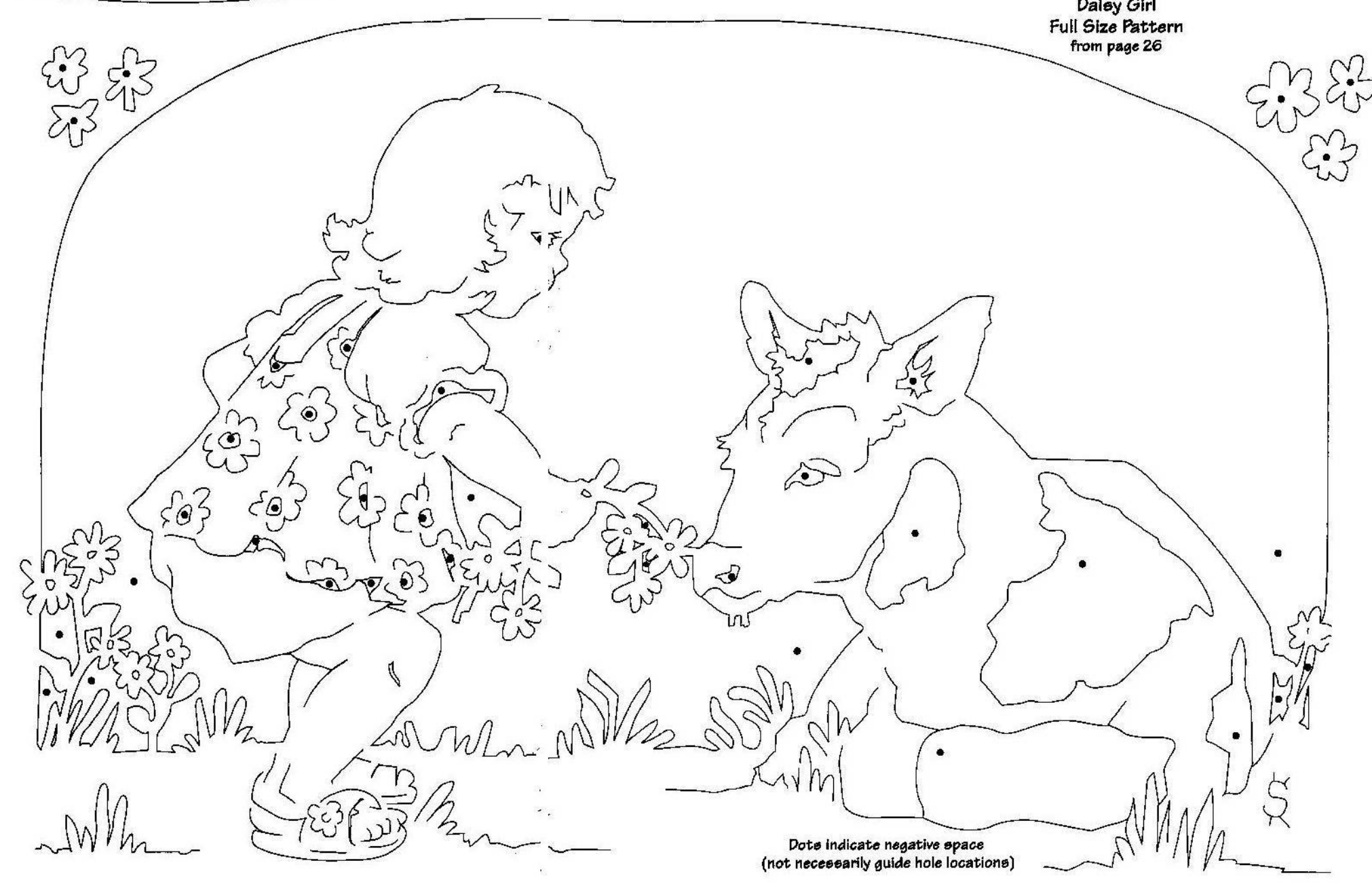
1/4"-thick hard maple
Inner Handle (C)

Bounding Box



Lonesome Scout
Full Size Patterns
from page 22

Saw Blade



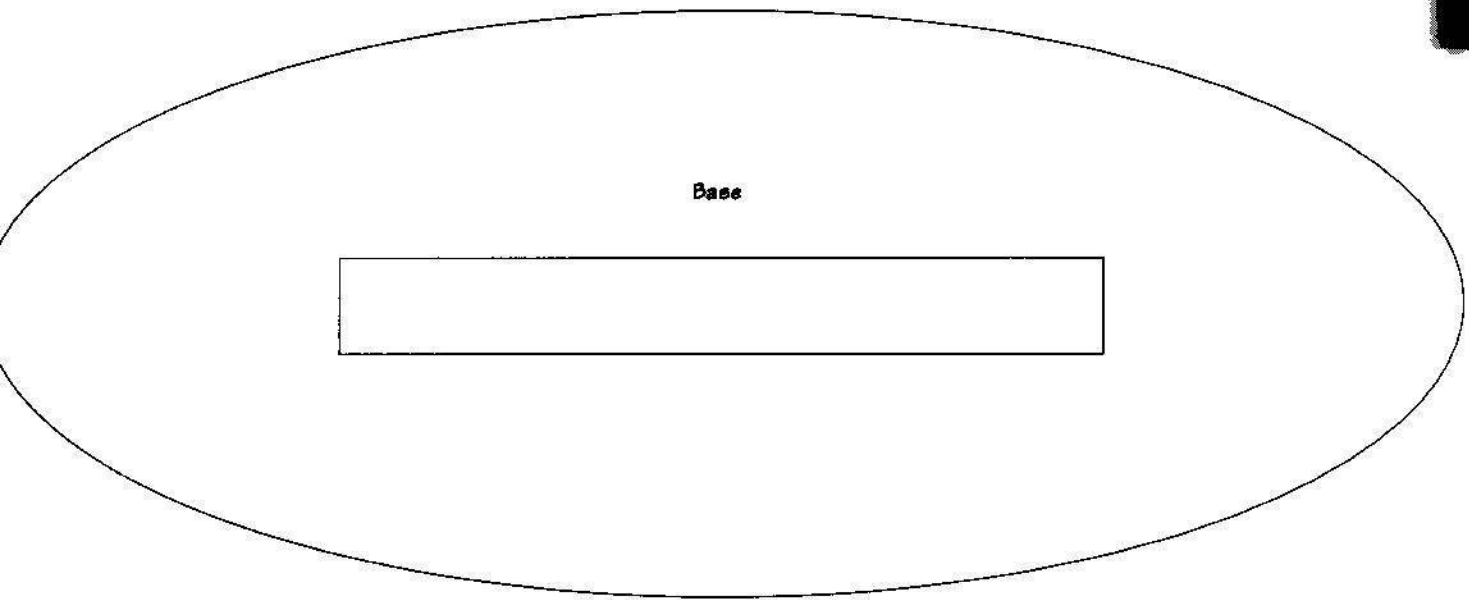
Daley Girl
Full Size Pattern
from page 26

Dot indicate negative space
(not necessarily guide hole locations)

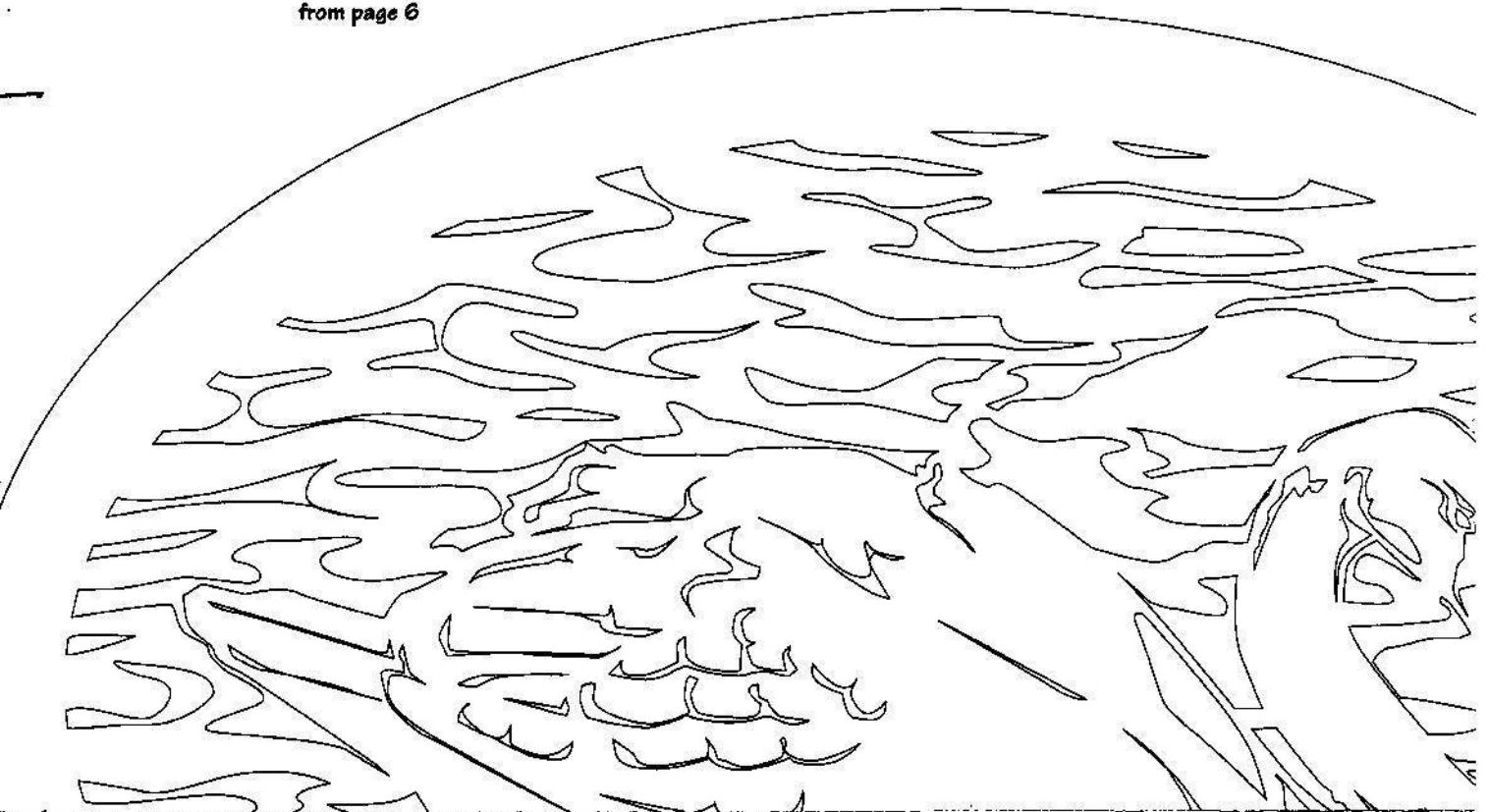


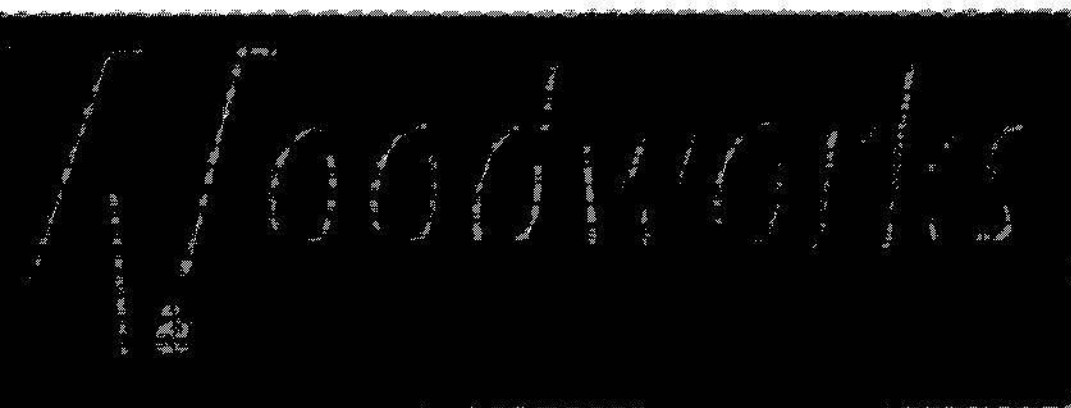
Chimpanzee
Full Size Pattern
from page 51





Gliding Swan
Full Size Patterns
from page 6





FULL SIZE PATTERN SECTION NO. 2 JUNE 2005

Side A

Gliding Swan.....from page 6
 Mystic Dragon.....from page 14
 Lonesome Scout.....from page 22
 Daisy Girl.....from page 26
 Chimpanzee.....from page 51

Side B

Three Small Silhouettes.....from page 38
 Swivel-Top Box.....from page 44
 White-Tailed Deer.....from page 52
 Manta Ray Intarsia.....from page 70

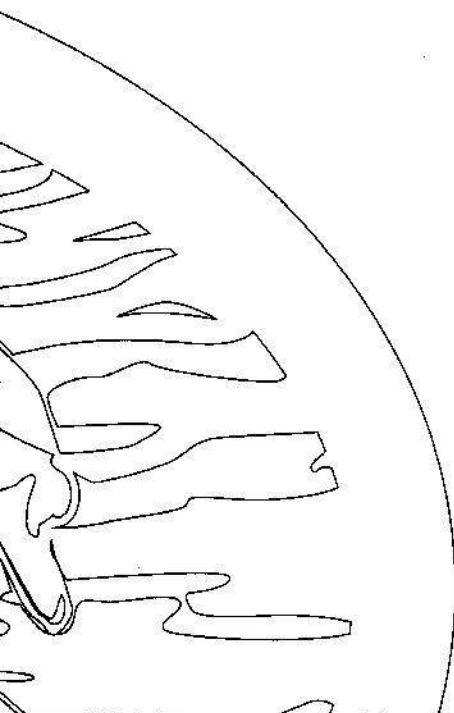
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

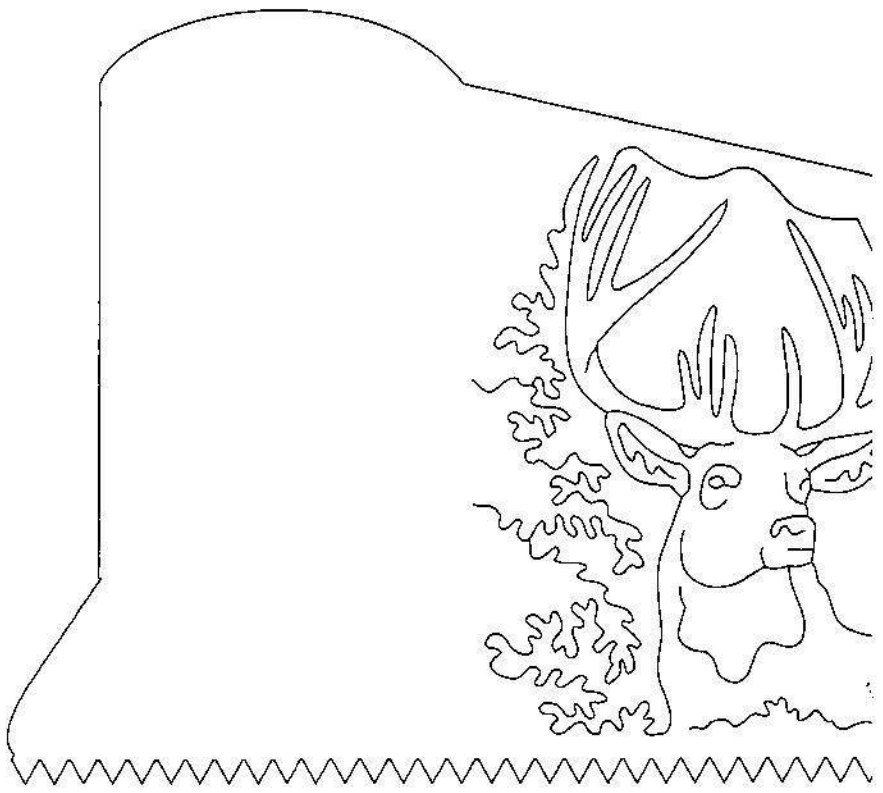
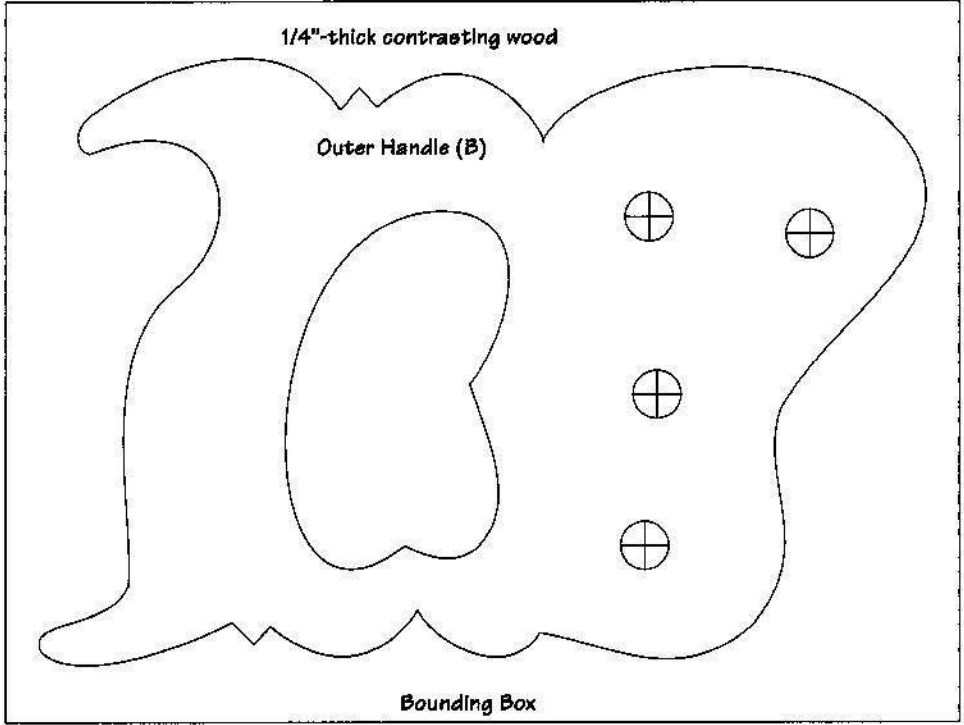
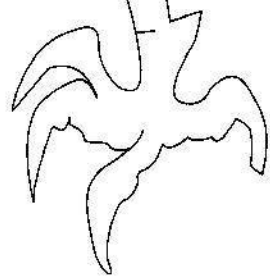
Common Measurements:

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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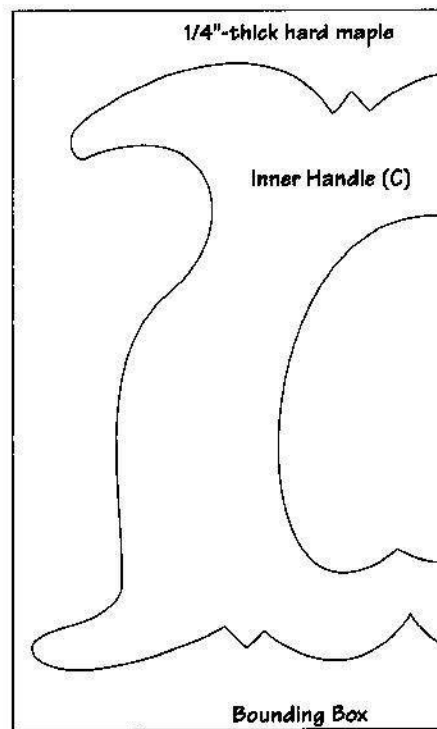
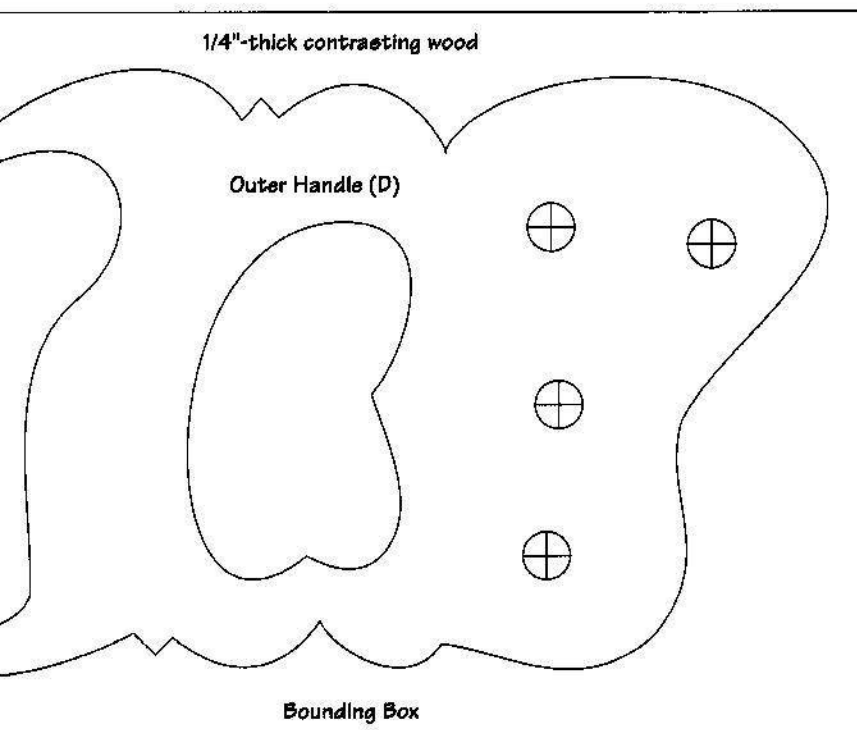


5c

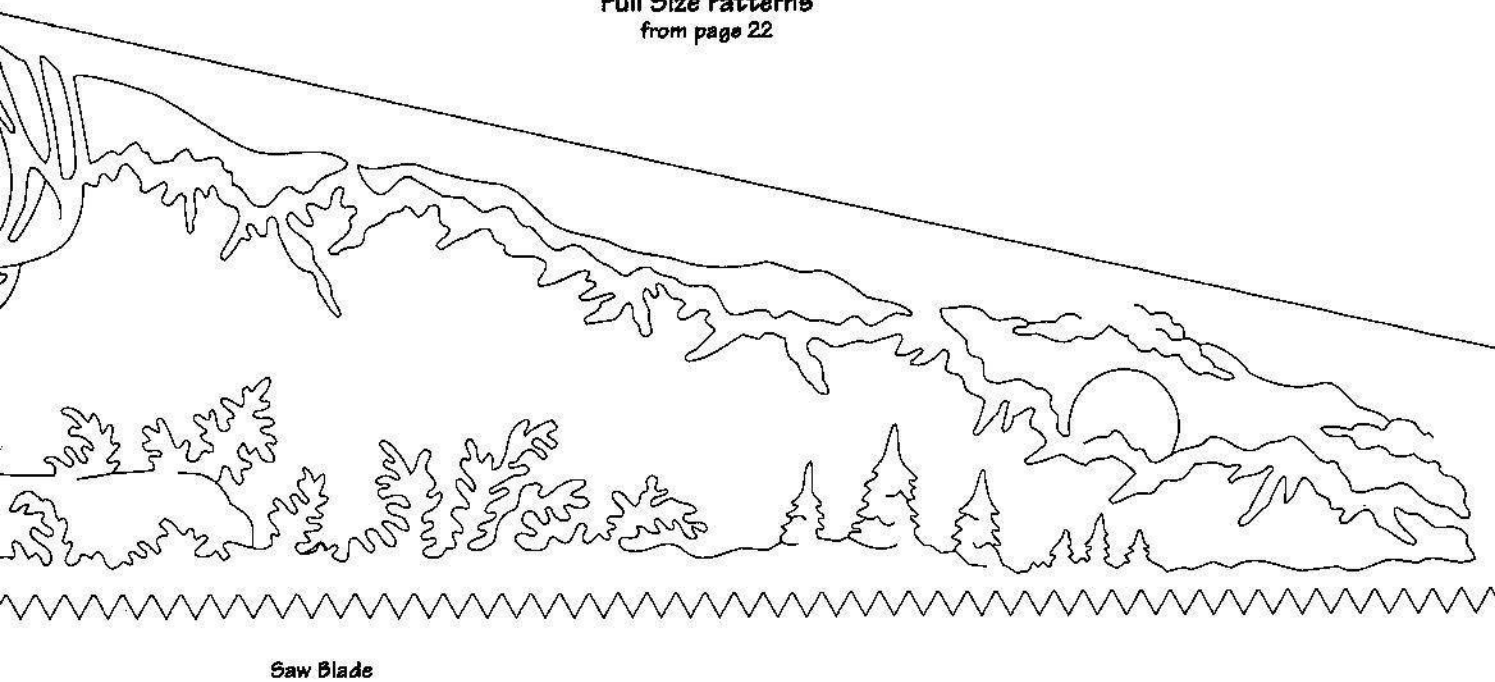


6c

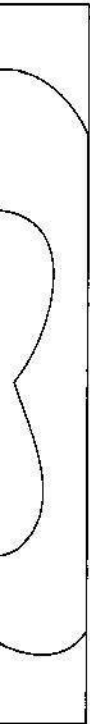
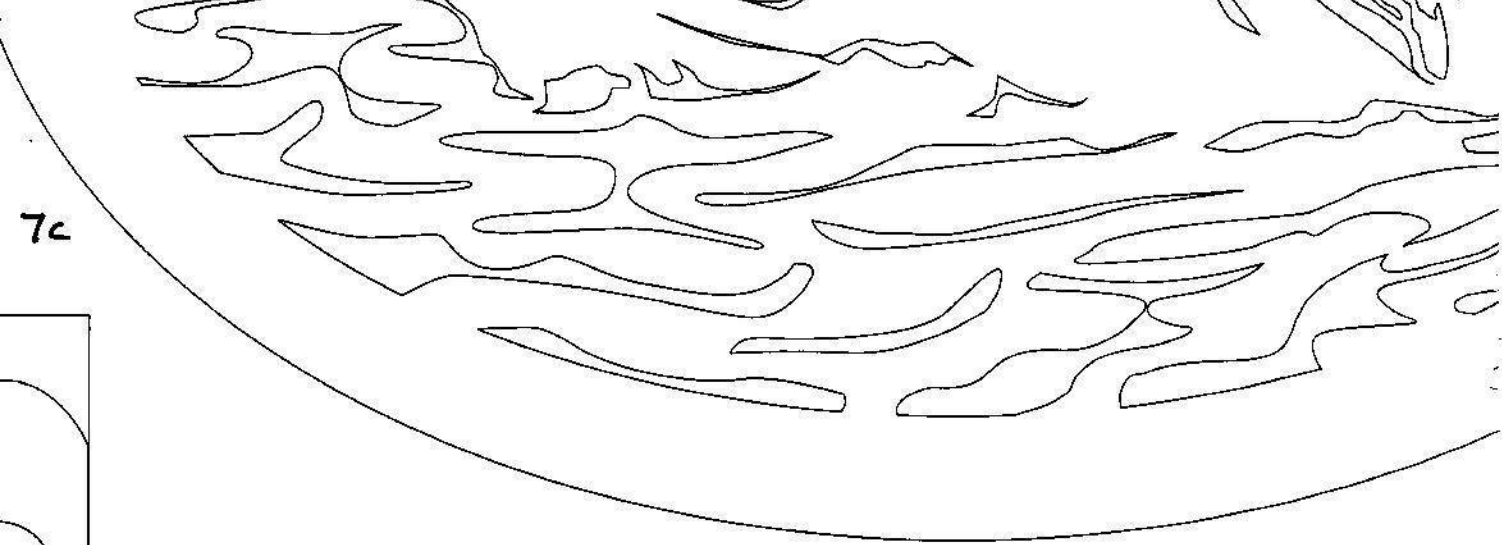
- CARM / W -



Lonesome Scout
Full Size Patterns
from page 22

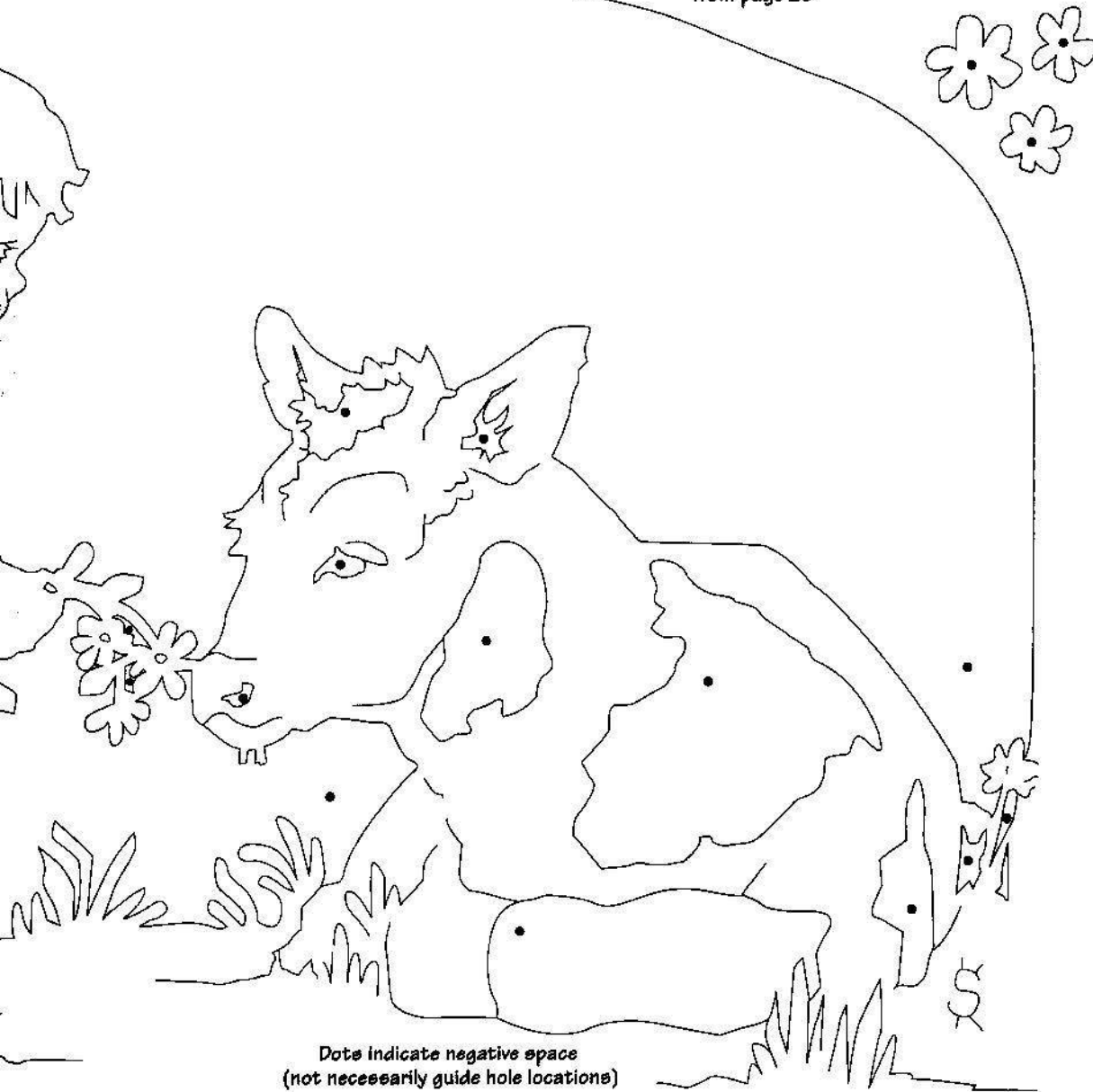


7c

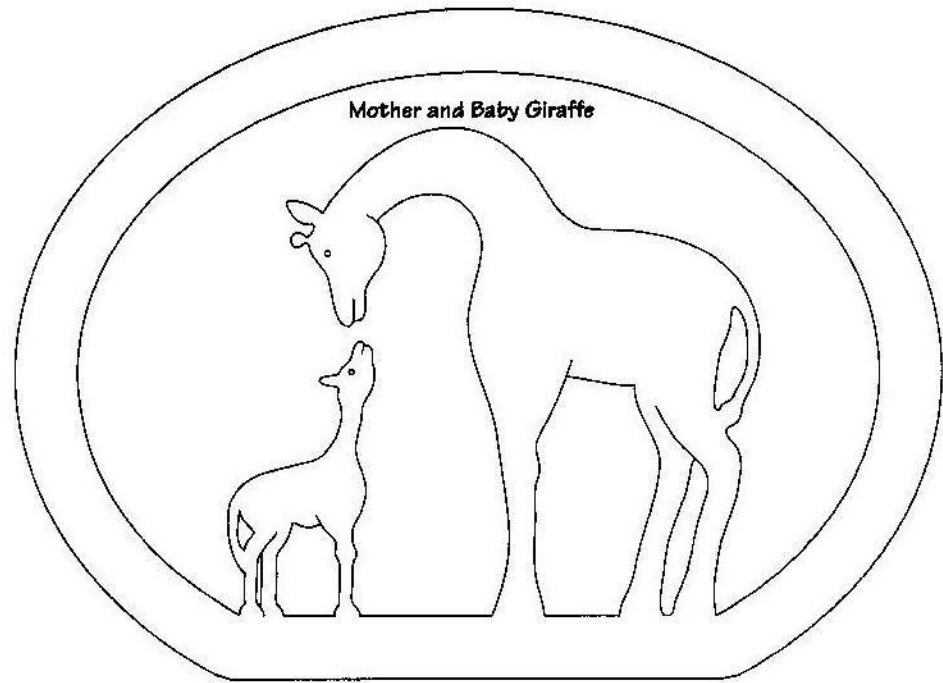


8c

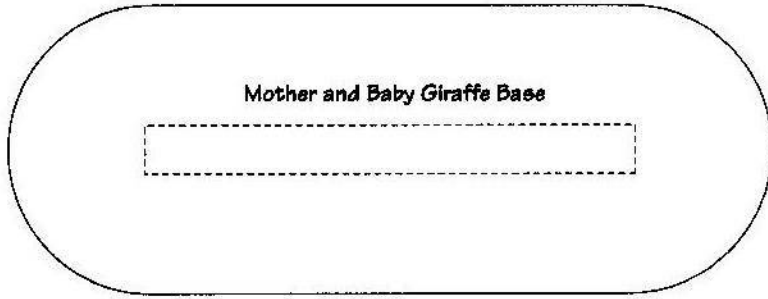
Daley Girl
Full Size Pattern
from page 26



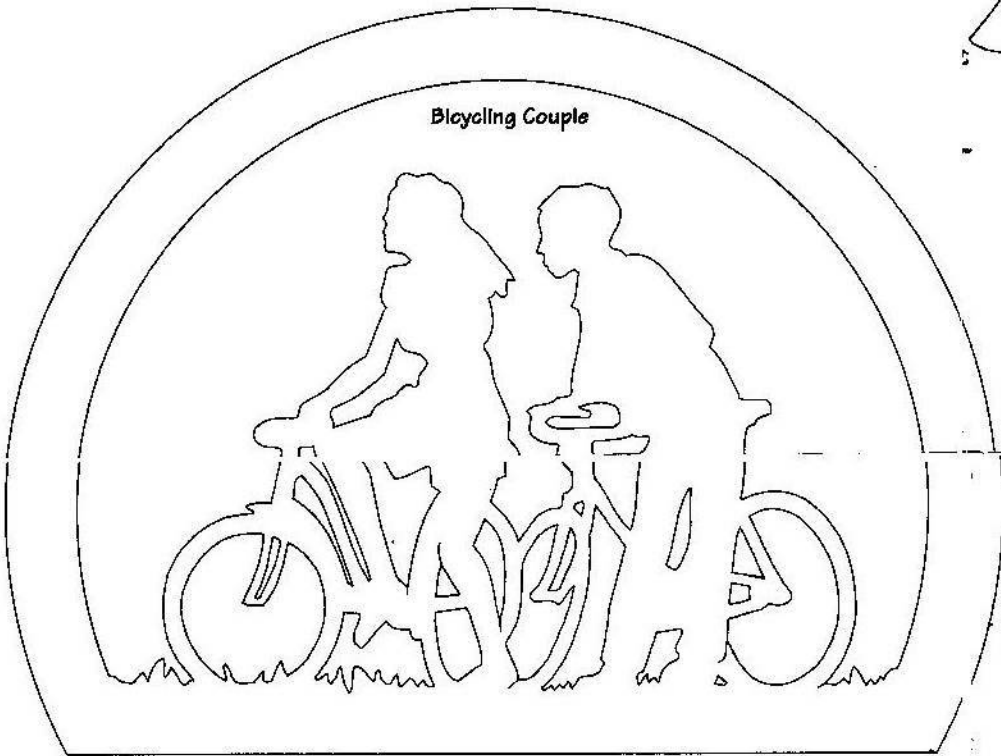
Three Small Silhouettes
Full Size Patterns
from page 38



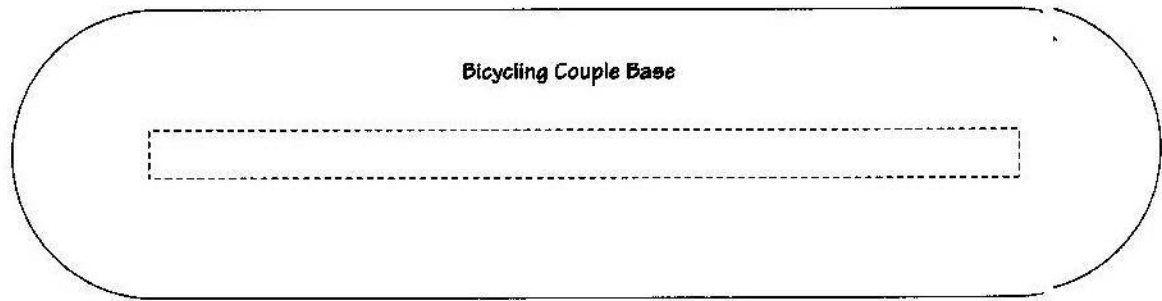
Mother and Baby Giraffe



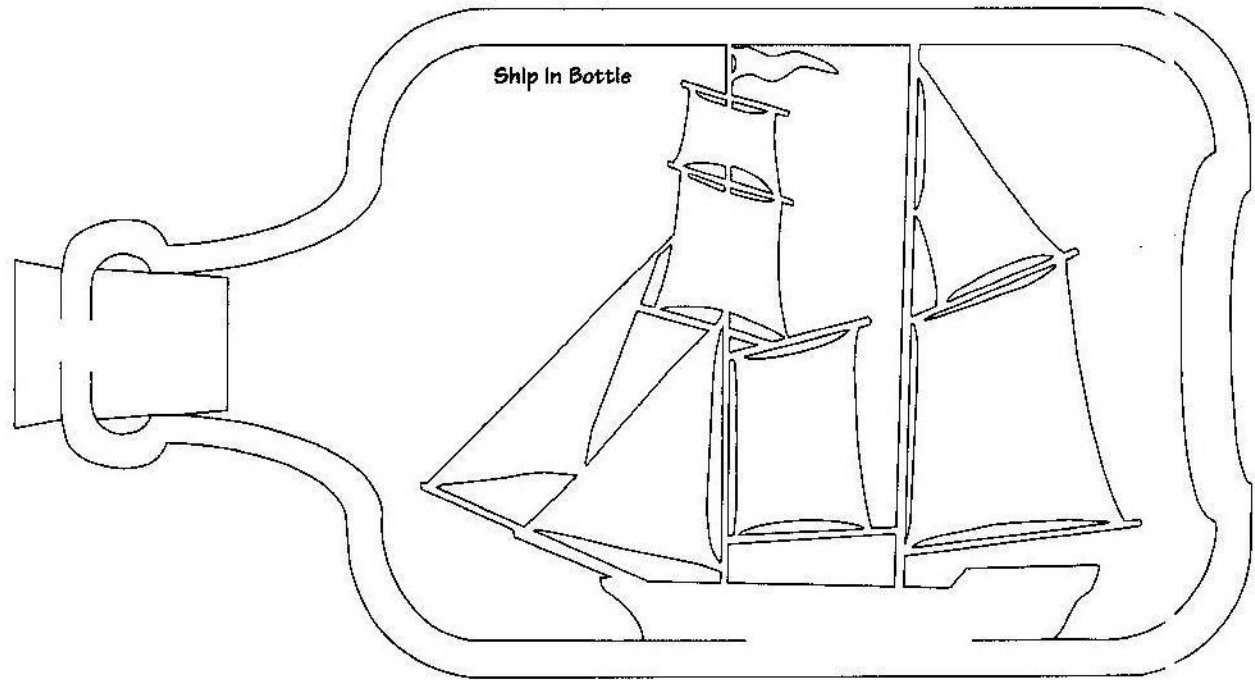
Mother and Baby Giraffe Base



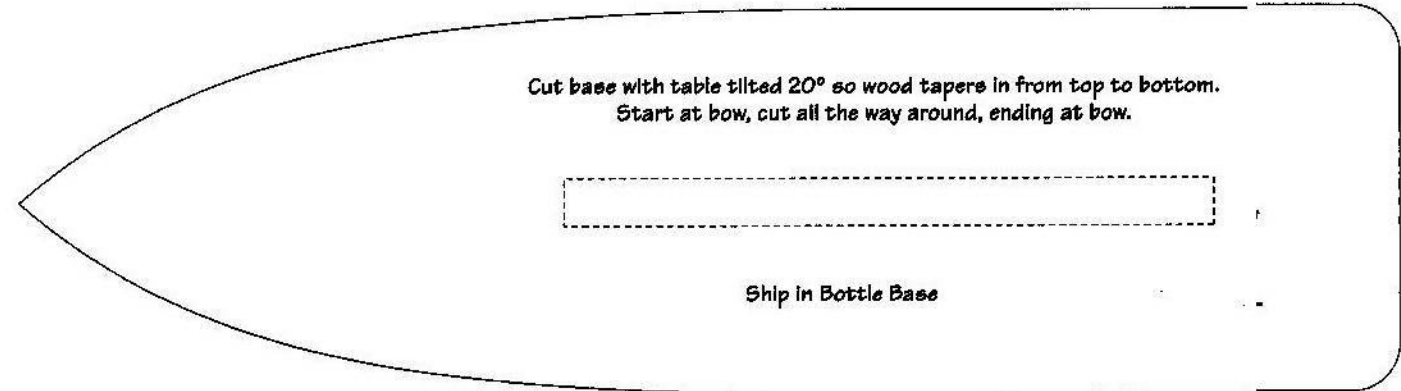
Bicycling Couple



Bicycling Couple Base



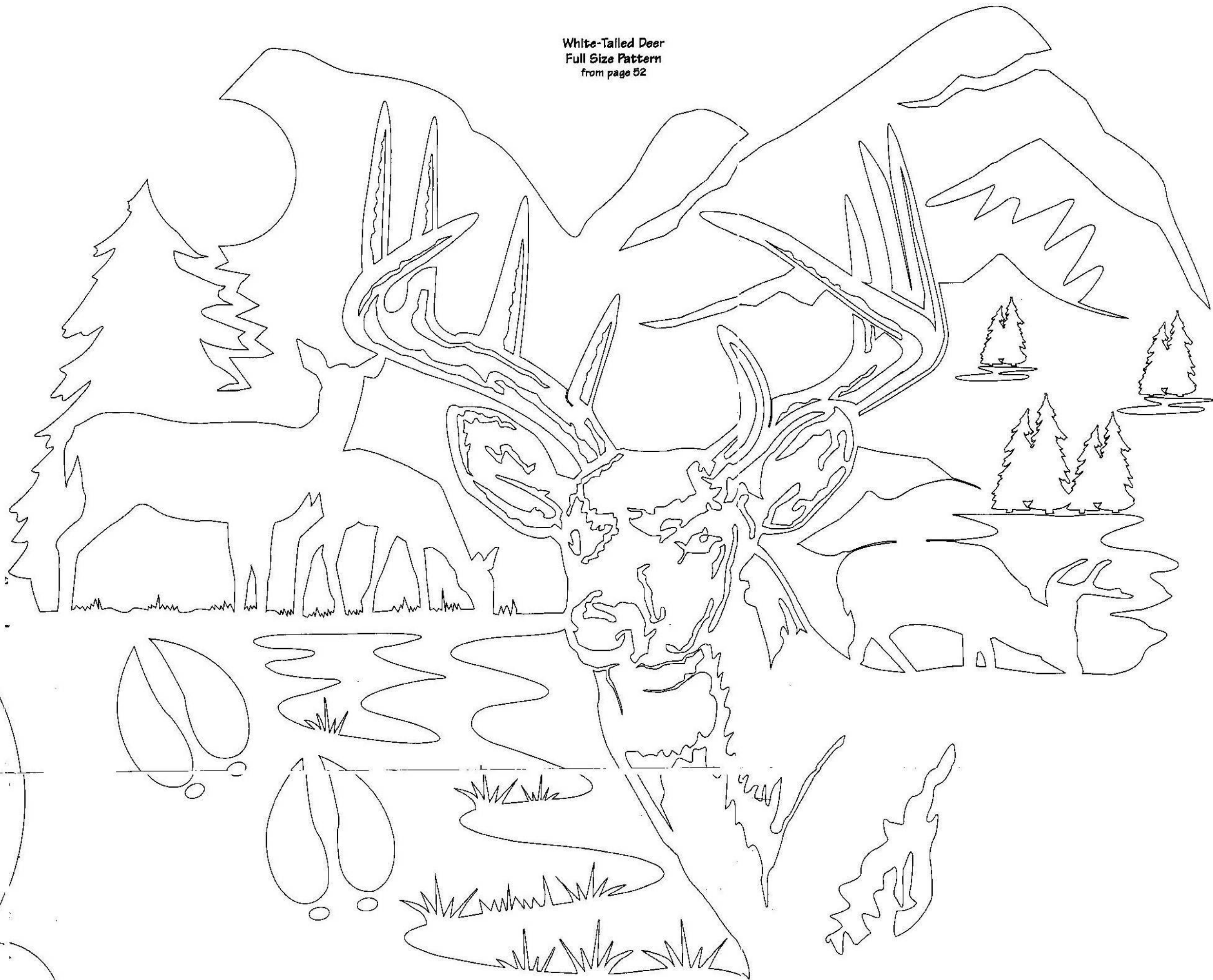
Ship In Bottle



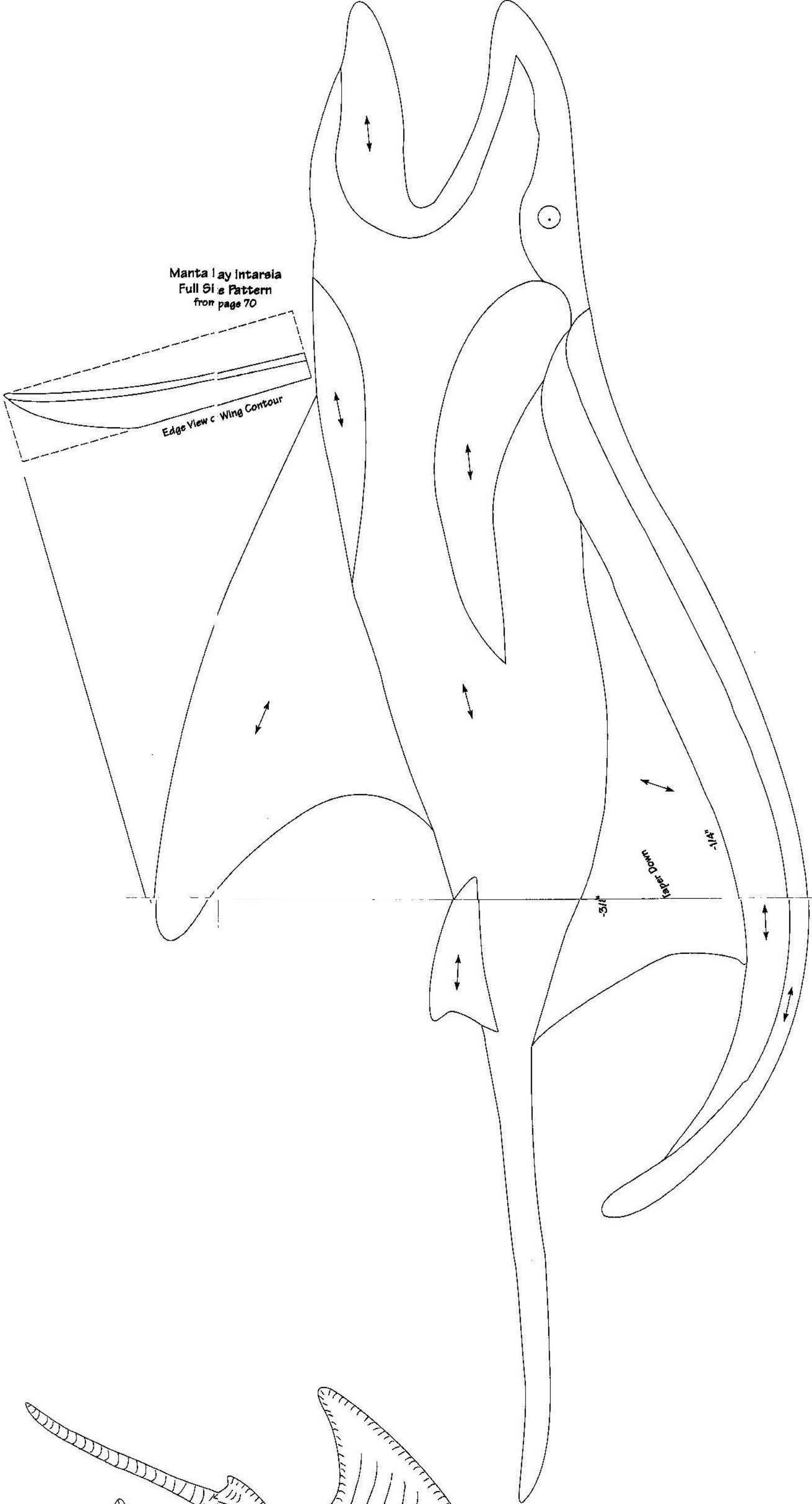
Cut base with table tilted 20° so wood tapers in from top to bottom.
Starts at bow, cut all the way around, ending at bow.

Ship In Bottle Base

White-Tailed Deer
Full Size Pattern
from page 52



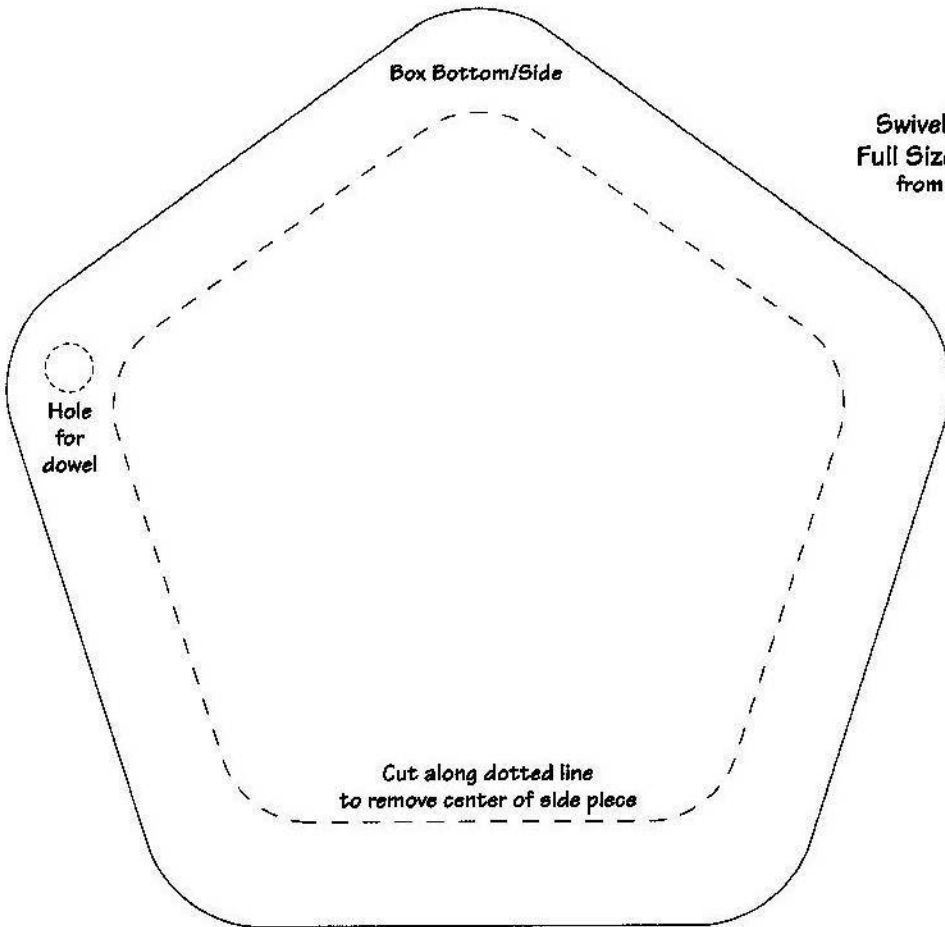
Manta Ray Intarsia
Full Size Pattern
from page 70



Edge View of Wing Contour

Wing Joints

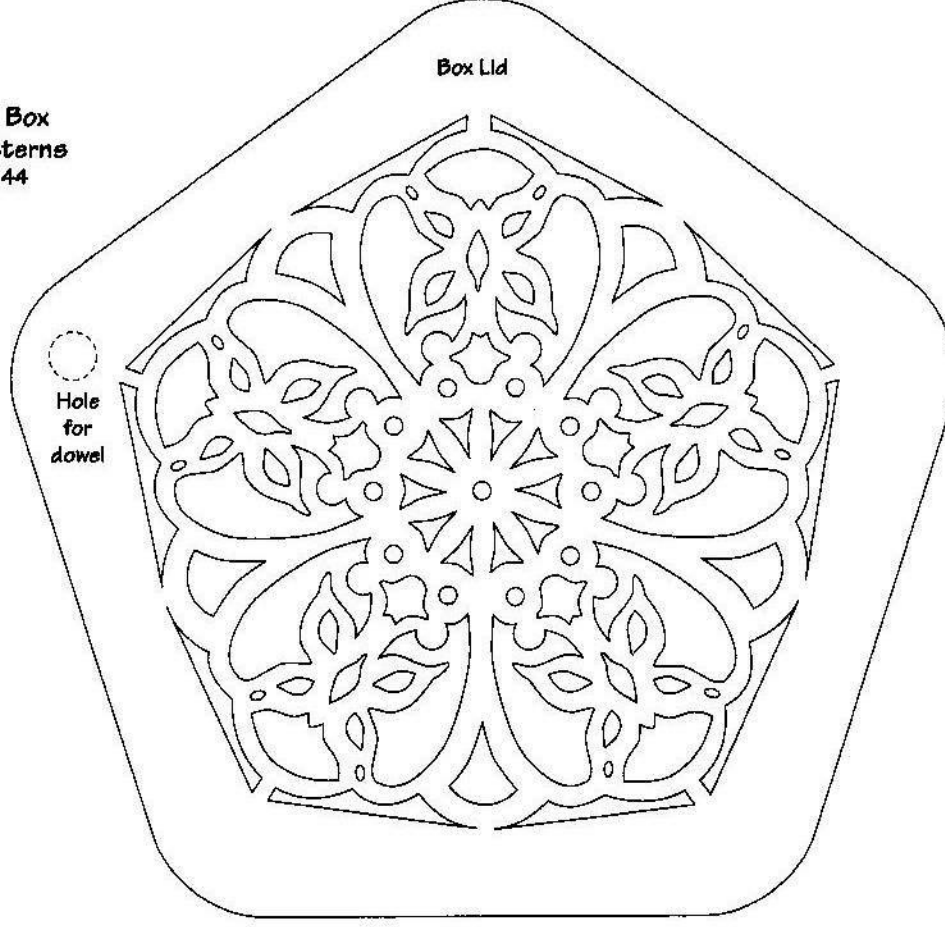
Swivel-Tip Box
Full Size Patterns
from page 44



Box Bottom/Side

Hole for dowel

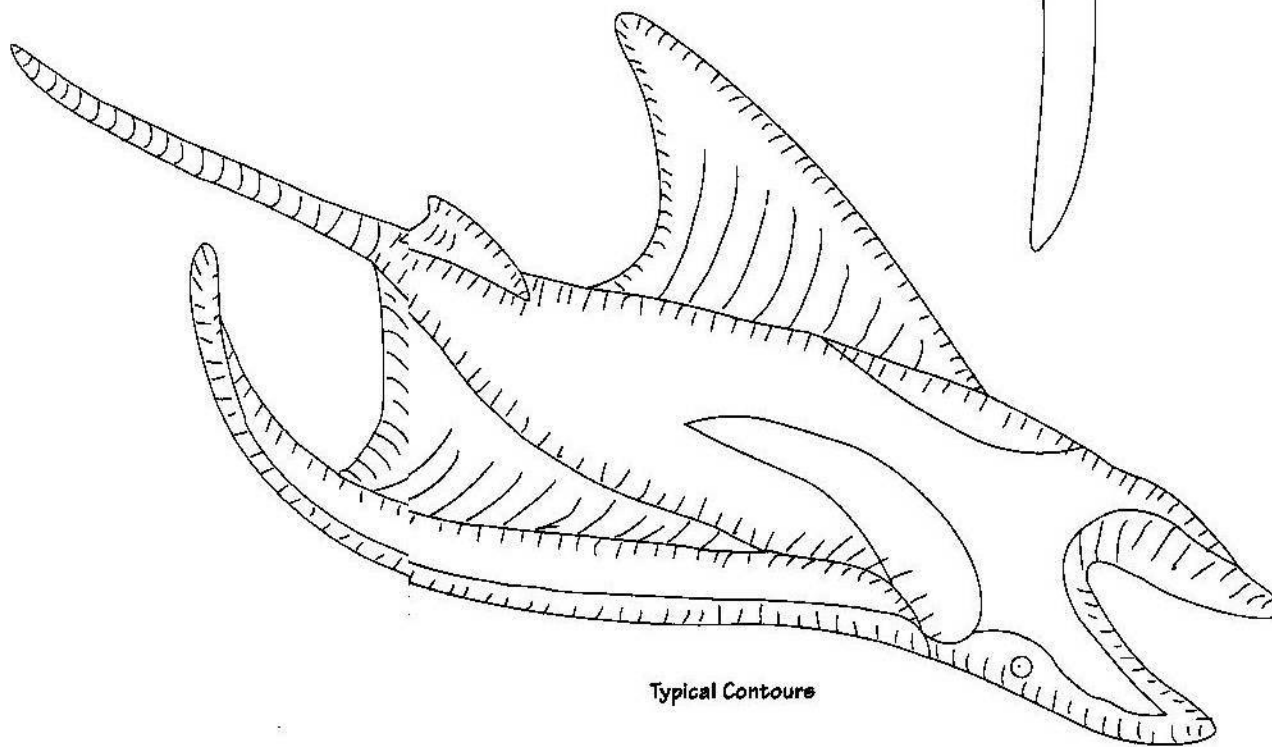
Cut along dotted line to remove center of side piece



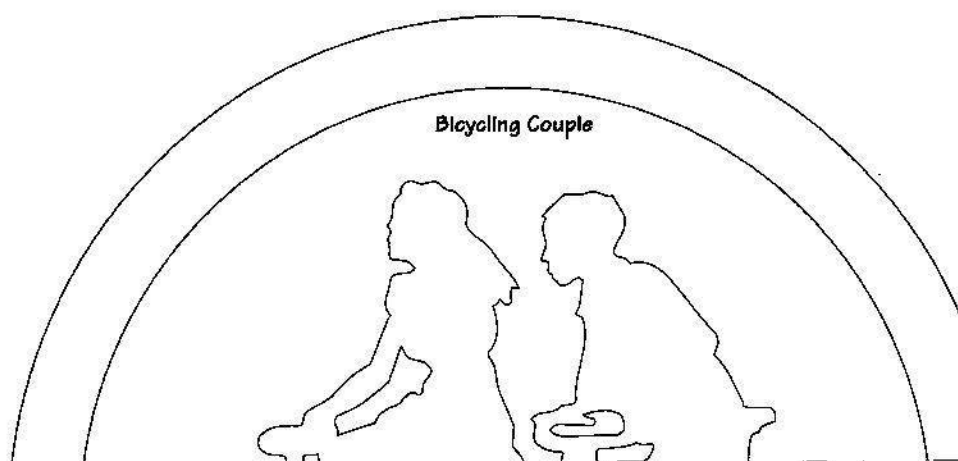
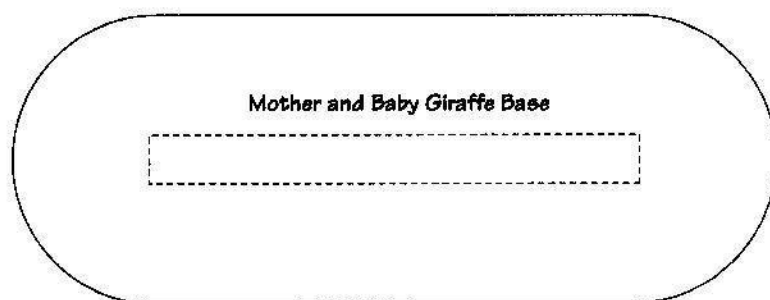
Box Lid

Hole for dowel

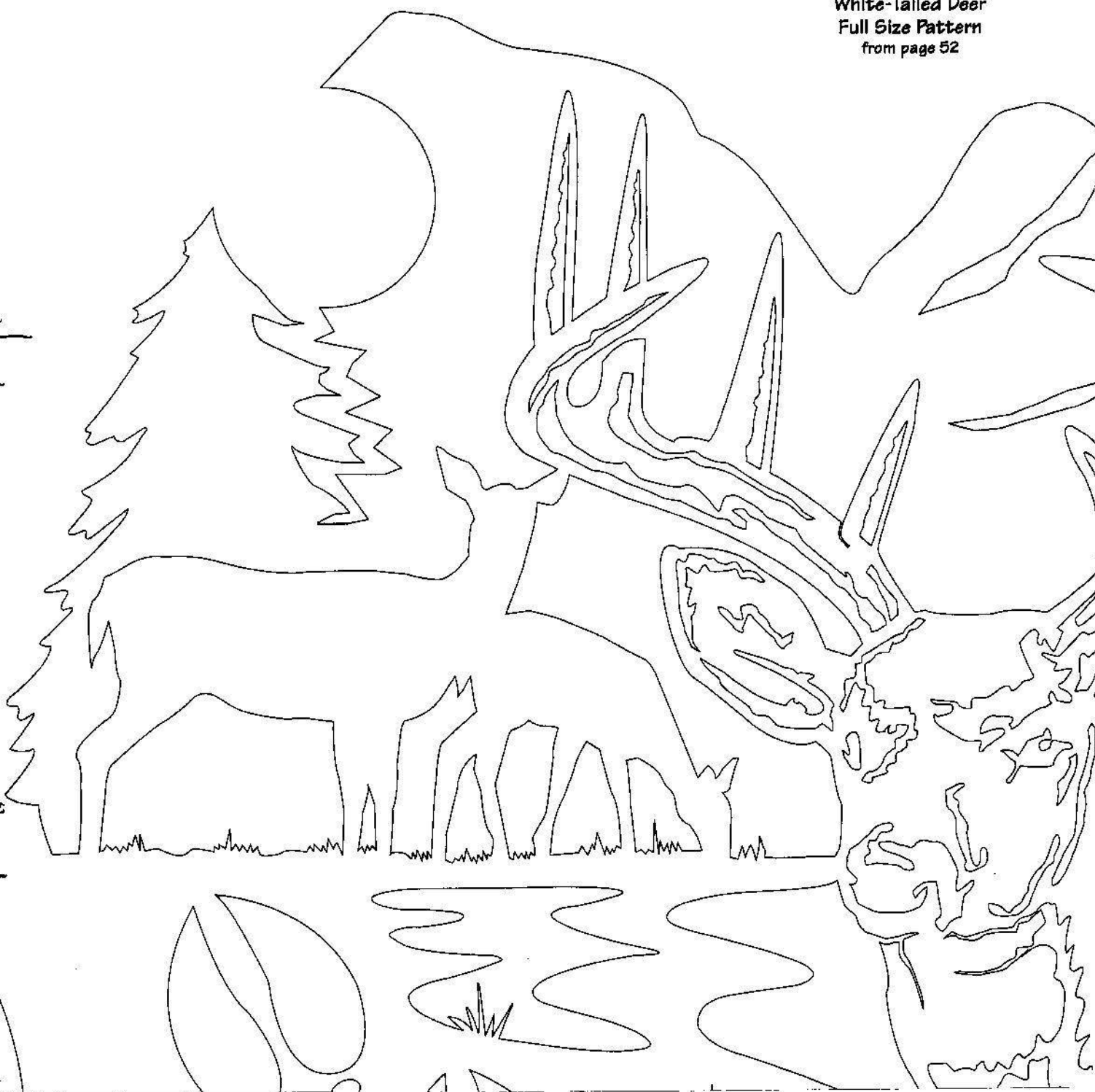
Typical Contour



Three Small Silhouettes
Full Size Patterns
from page 38



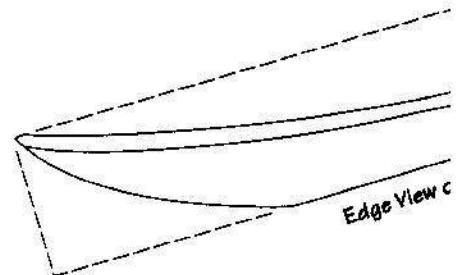
White-Tailed Deer
Full Size Pattern
from page 52



3d



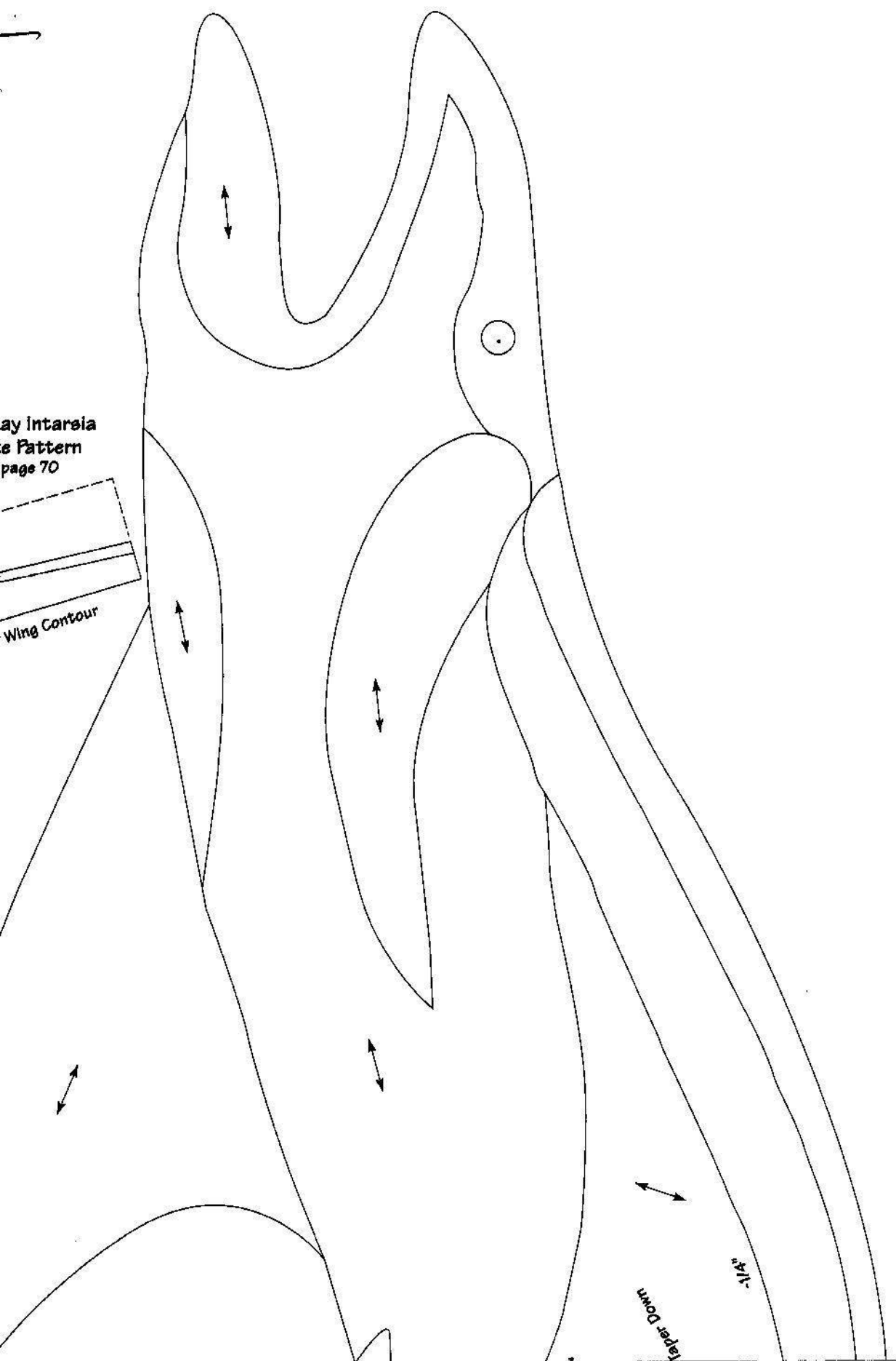
Manta I
Full Si
from



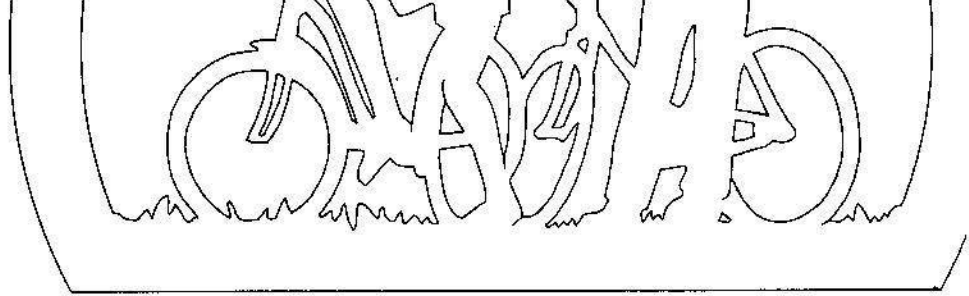
Edge View c

4/d

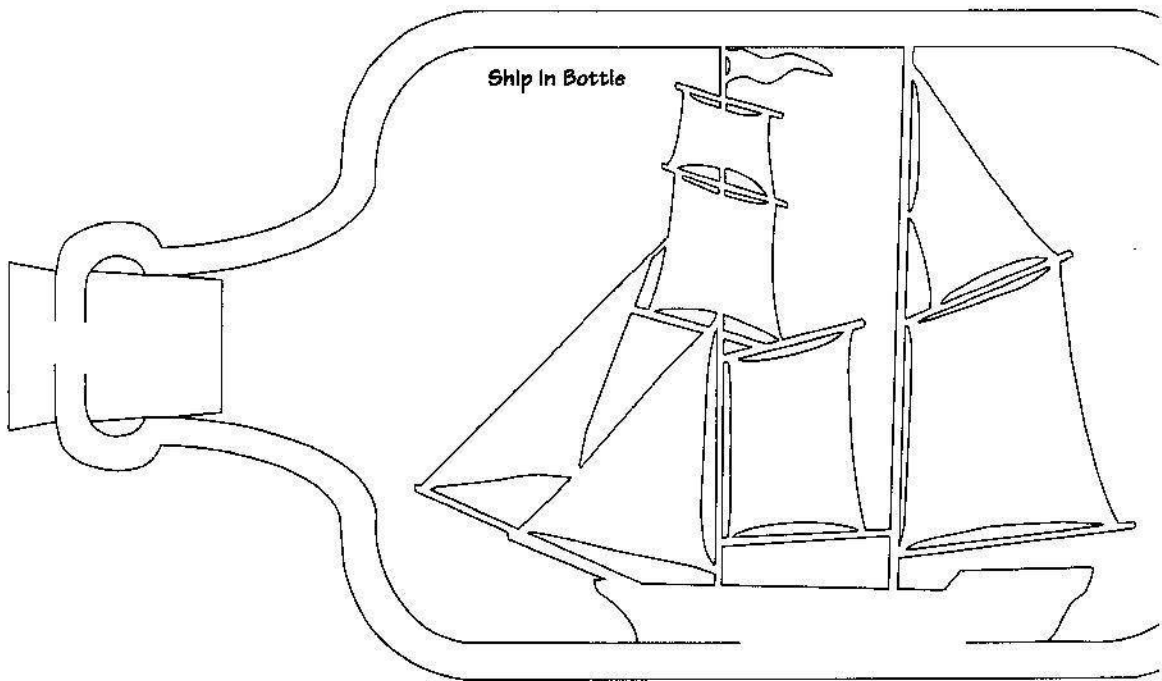
ay Intarsia
e Pattern
page 70



5a

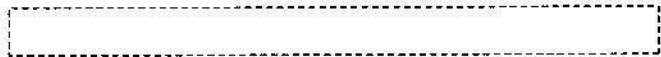


Bicycling Couple Base



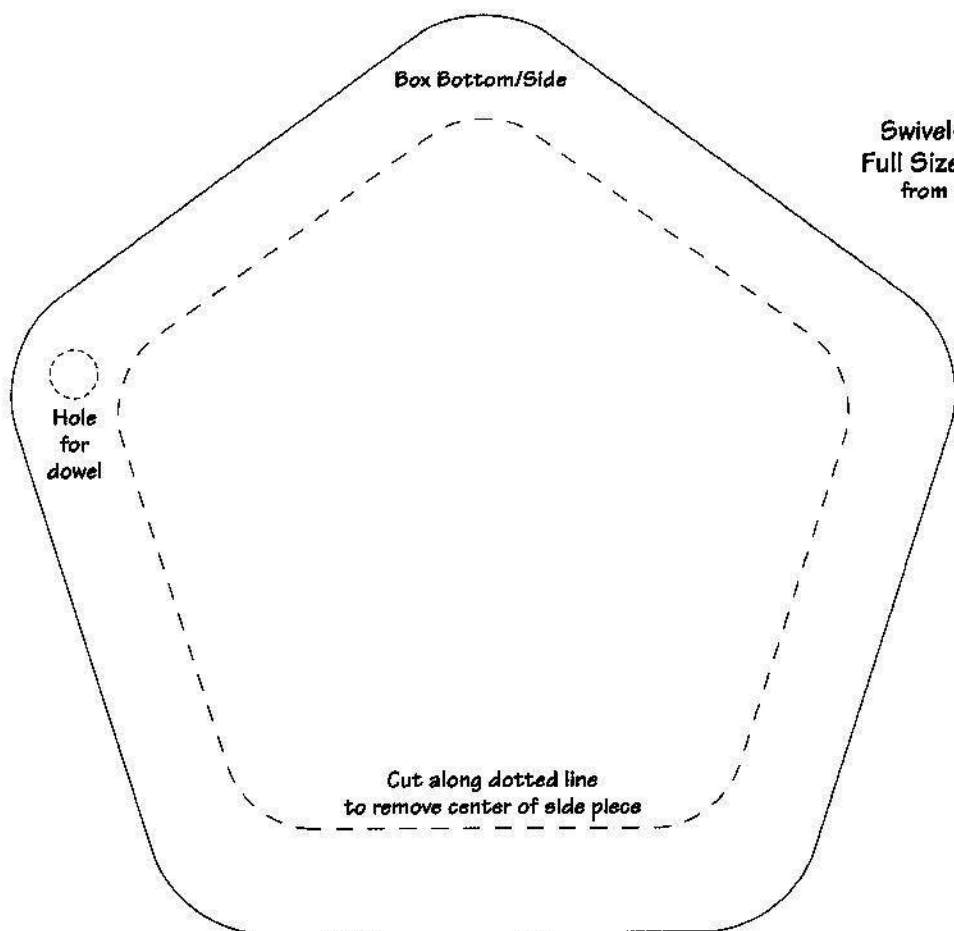
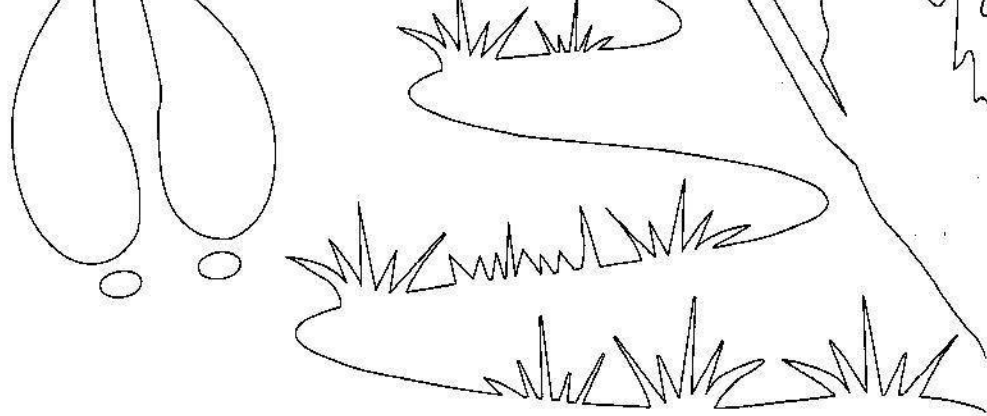
Ship In Bottle

Cut base with table tilted 20° so wood tapers in from top to bottom.
Start at bow, cut all the way around, ending at bow.



Ship in Bottle Base

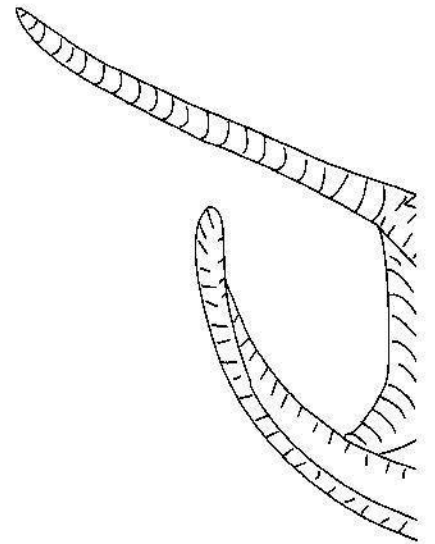
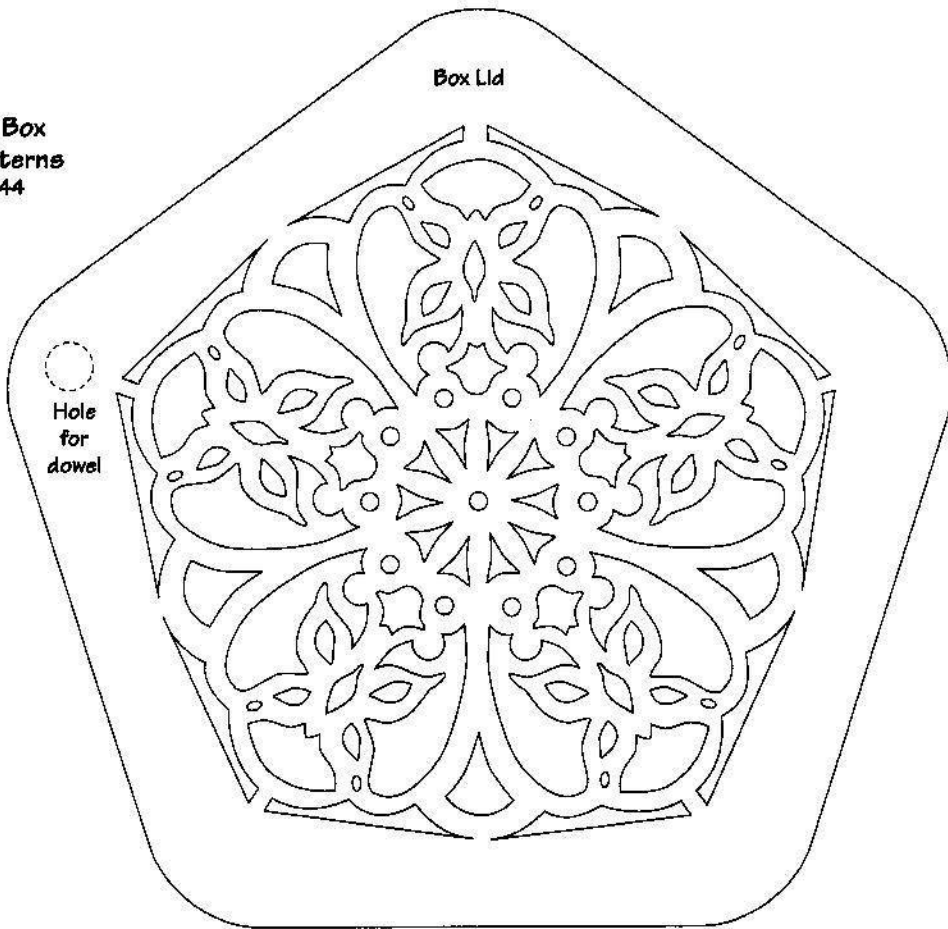
6a



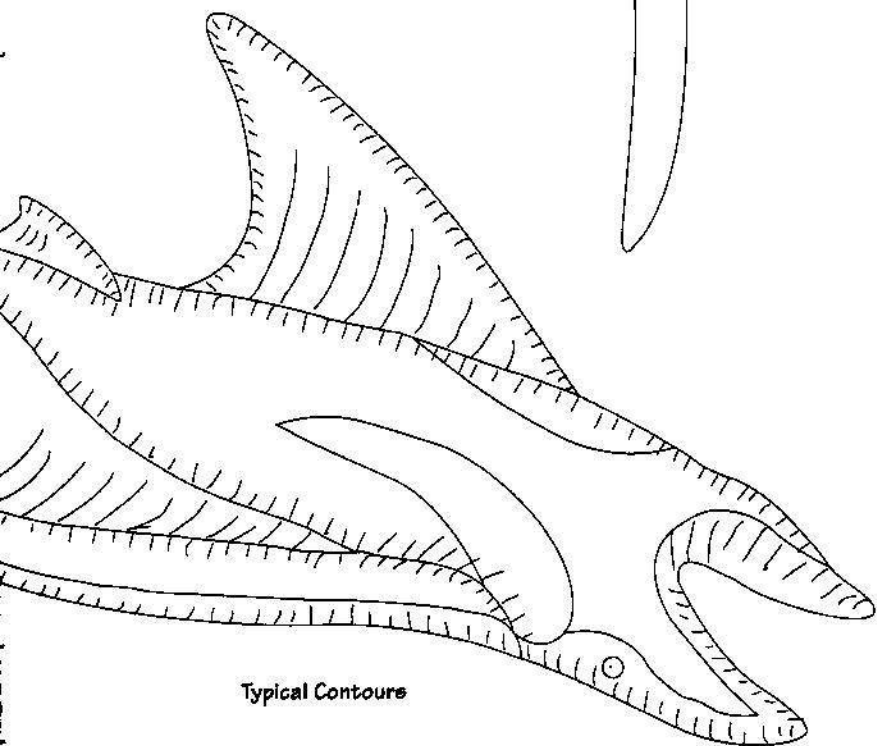
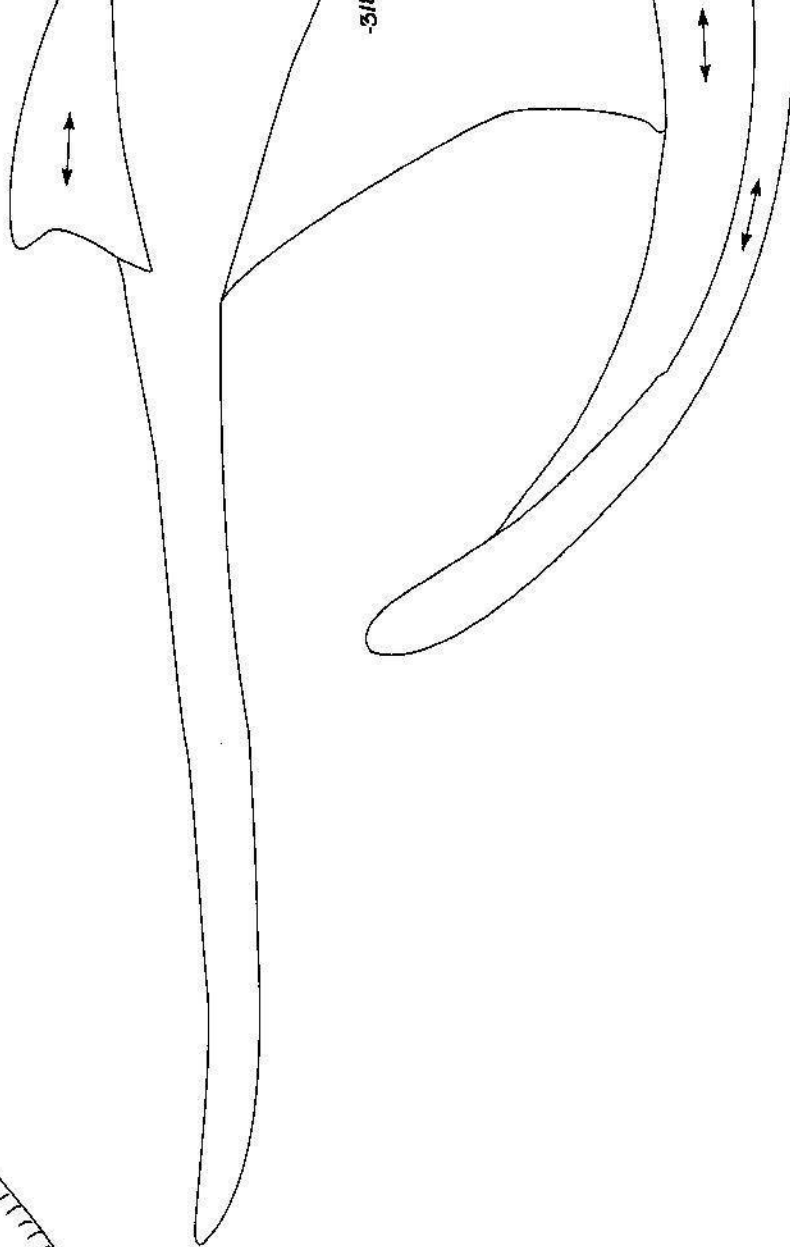
Swivel-T
Full Size P.
from pa

7d

Top Box
Patterns
Page 44



8d



Typical Contours