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November 2005

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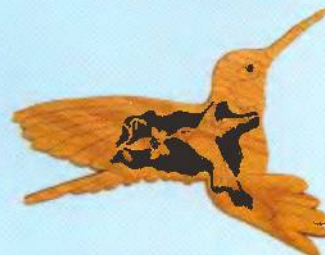
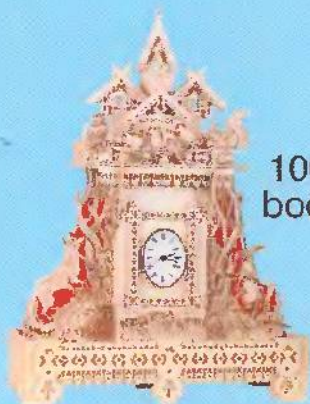
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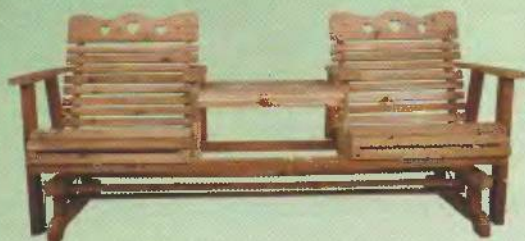
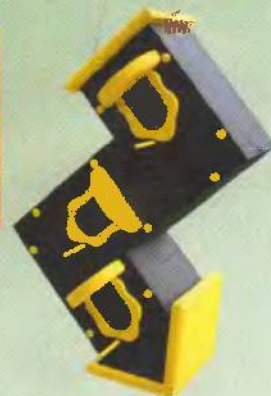
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Trinket Box



Teapot Plaque



The Hampshire Candle Holder



King of the Lions



Wrasse Woodburning



Largemouth Bass Intarsia



Pensive Fairy



Whale Migration



Sculptured Set
(no pattern for this project)

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Printed in U.S.A. Cover design by Kelly Albertson

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Boelman Brothers Ornaments



Merry Christmas Wall Hanging



Elk in Feather



Wood Duck Intarsia



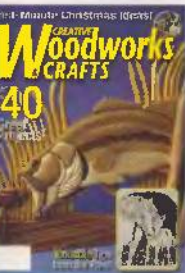
Nuzzlin' Muzzles



Snow Family Choir



Wildlife Coasters



ON THE COVER:
This issue's cover features Darin Liles' Largemouth Bass Intarsia, Shelli Robinson's Nuzzlin' Muzzles scroll saw project, and Dirk Boelman's Merry Christmas Wallhanging

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



KING OF THE LIONS

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

Male lions have always been a fascinating design subject, but they are difficult to portray in wood. Jacob used a lot of flowing lines in this pattern which give it a feeling of motion and power. The style also makes it fun to cut. The finished lion was cut from a piece of butternut that had been near a crotch in the tree, which gives the piece some character. It was cut on an Excalibur EX-30 saw using a No. 2R blade for the finer details in the face and a No. 5R blade for all remaining cuts.

INSTRUCTIONS

Photocopy the pattern, saving the original for future use. Attach the pattern to the wood using 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. If the slippery packing tape makes it too difficult to handle the piece, put the packing tape on the wood first, then glue the pattern to the tape. Drill the guide holes and cut out the fret pieces. I recommend using a No. 5 reverse tooth blade for the majority of the cuts to reduce chipping on the bottom of the piece.

After cutting, peel the pattern off. Alternatively, use a solvent such as paint thinner to remove the paper pattern. Let the piece dry before sanding the front and back and straightening the outer edges of the rectangle on a disc or belt sander. (When I am in a hurry, I just peel off the packing tape and sand off the pattern.)

Use 220-grit sandpaper to remove any remaining burrs and to lightly round the edges. Clean the leopard using

SUPPLIES

Wood: hardwood in mid-brown color, such as brown oak, willow, or butternut—one piece 1/2" to 3/4" x 10" x 8"

Tools: scroll saw with No. 2R and/or 5R blades; drill with assorted bits; 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

1/4 sheet of 220-grit sandpaper

Paint thinner (optional)

Finishing oil of your choice, such as tung or walnut

your favorite tool of choice, such as a clean paintbrush. Finish by applying a thin oil to seal the inner edges. My preference is walnut oil, but I also use tung oil.

If you choose to display the piece on a shelf, use a piece of wood measuring approximately 9" long x 2" wide for a base. Secure the cut piece to the base by attaching dowels under the two ends of the frame area. (For a 3/4"-thick piece, use 1/4"-Dia. dowels. Use smaller dowels for thinner wood.) Rout the edges of the base and slightly round the corners for a more finished look.

Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres., Markham, Ontario, Canada L3R 3J6, or email him at: fantasiesaw@rogers.com



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Teapot Plaque

by Sue Mey

SUPPLIES

Wood: Birch ply, plywood, or wood of choice—one piece 1/4" x 8" x 10" (for plaque); MDF (medium density fiberboard)—one piece 1/4" x 8" x 10" (for backer)

Tools: scroll saw with No. 2 or No. 3 reverse tooth blades (if stack cutting, use blade appropriate to thickness of stack); drill press with 1/8" and 1/16" drill bits; disc sander, palm sander and/or sanding block; clamps

Temporary-bond spray adhesive

Masking tape

Wood glue

Thin double-sided tape

Sandpaper, assorted grits

Matte black spray paint (or color of choice)

Deep penetrating furniture wax liquid or Danish oil

Medium-size artist's brush

Lint-free cloth

Clear spray varnish

Sawtooth hanger



Thread the blade through the blade entry holes and cut out the center design. Attach the plywood work piece to the MDF board using double-sided tape and cut out the oval outline. Clean up the edges of the oval using your method of choice. I prefer to use my disc sander. When cutting the oval, I leave approximately a 1/8" margin around the pattern line, and then sand up to the line. Turn the work piece smoothly and evenly against the disc.

Separate the pieces, remove the pattern, and use 150-grit sandpaper to remove all burrs from the back of the work piece, either by hand sanding or sanding block. Sand the front, first using 320-grit sandpaper, and then 500 grit to finish. Be careful not to catch and break any fragile pieces. Hand sand the edges of the MDF, but do not round over the edges. Remove all sanding dust.

Use a medium size artist's brush to apply deep penetrating furniture wax liquid or Danish oil to the front and edges of the work piece. Using the brush makes it easy to reach all the inside surfaces of the cuts. Let dry completely. (You can speed the process by placing the work piece in the sun for a few hours.) When dry, clean the work piece by wrapping your index finger in a dry, lint-free cloth and gently wiping it over the surface.

Spray the front, back, and edges of the MDF backing board with three thin coats of matte black spray paint, allowing it to dry completely between coats. For a more colorful project, use different colors of paint in the appropriate areas on the backing, such as red for the roses, green for the vase, and blue for the teapot, cup, and saucer.

Apply small beads of wood glue to the back of the cutting. Place the cutting on top of the MDF backing and clamp together. If glue seepage occurs, wait until the glue starts to thicken before using a toothpick to remove excess glue, working in a small area at a time. Remove the clamps after the glue has dried.

Apply several thin coats of clear spray varnish to the project, allowing each coat to dry thoroughly before applying the next. Attach a sawtooth hanger to the back and display!

I live in Pretoria, South Africa, and have been scrolling for about 10 years. I can be contacted at 27 12 460 1013 (telephone) or via E-mail: suem@storage.co.za. To see more of my work, visit www.geocities.com/meydenhart

Introduction

Stack a few layers of wood when cutting this quick and easy project so you'll have several to give as gifts. They make lovely hostess and housewarming presents. The finished piece is suitable as a wall hanging for the kitchen or dining room. I have one on display in my kitchen, and it has been the source of many compliments. I used painted MDF board for the backing, but black matting board with a plywood backing would be an acceptable alternative.

INSTRUCTIONS

Use the palm sander to sand the wood before applying the pattern. This reduces the amount of hand sanding to be done after cutting. To stack cut the project, layer the desired number of boards and join them together by placing small strips of thin double-sided tape on each corner and in other waste areas. Cover the front and back of the stack with masking tape. Photocopy the pattern and position it on top of the masking tape, using temporary-bond spray adhesive to attach it. (The use of masking tape allows for easy removal of the pattern after cutting and prevents tear-out on the back of the work piece.)

For the very small openings in the design, carefully drill blade entry holes using the 1/16" bit. For all other openings, use the 1/8" bit. Sand off any burrs created from drilling the holes, or hold a scraper blade at a slight angle to the work and run it along the grain of the wood to remove the burrs.



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from the editor's desk

Welcome to the 112th edition of *Creative Woodworks & Crafts*! For those of you who read this magazine regularly, the name Dirk Boelman is probably a familiar one, but I bet you didn't know that Dirk's two sons, Jamie and Mike, are budding pattern artists! In fact, each of them contributed ten ornament designs to this issue and it seems that Dirk's got himself two "chips off the old block." Good work, boys!

As usual, John Polhemus is helping to keep things interesting with a couple of very innovative 3-D mini clocks (page 11), and he also collaborated successfully with the talented BJ Holm to produce "Hound Heaven" on page 24.

After a couple of issues without him, it feels good to have Rick Hutcheson back with his "Rick's Tips" feature. Rick is as devoted to the art of scroll sawing as anyone I know, and he genuinely enjoys sharing his knowledge and enthusiasm with others. Going forward, expect to see Rick's articles in this publication on a consistent basis.

Sue Mey's Trinket Box was actually slated to be in our last issue (Holiday, 2005) but we ran out of pattern space, so it's on page 34 of this edition. On its own it's a fine project, but like a Hostess cupcake with a surprise filling in the middle, the Trinket Box has a surprise bonus project in the middle—an attractive stand-up clock made from glued-up "waste" material generated by the project. Sue's Teapot Plaque (page 8) is also a sweet design, and we're very pleased to be working with this gifted lady from South Africa.

Orchid Davis' woodburning series continues in this issue with her "Honey, I Burned the Fish" article. We've received enthusiastic feedback from many of you regarding Orchid's ongoing woodburning forum. Thank you, Wes and Alice Demarest, for "discovering" Orchid for us and recommending that her work be included in *Creative Woodworks & Crafts*.

About Reader's Gallery—first, I apologize for not having one in this issue. While it's been fun to produce, I overlooked this issue and, to make space, "bumped" Reader's Gallery out of it. However, we intend to include it in every issue from now on! We have received so many good Reader's Gallery submissions that we are a bit "jammed-up" for the next few issues (a "good problem"); therefore, I have a suggestion: if you would like to send in photos for Reader's Gallery but have not yet done so, consider contributing to our online Reader's Gallery. This may be done by accessing our website (woodworksandcrafts.com), going to our Forum, and where it says "Select a Forum," click on "Reader's Gallery." From there, click on "How to show a picture in a post," and you'll be on your way. What's nice about our online Reader's Gallery is that you get instantaneous feedback from other scrollers. Also, some of our talented designers (like Jeff Zaffino and Bob Valle) have begun sharing some of their brand-new creations through the online Reader's Gallery well before they hit the market.

That's it for now. Enjoy this issue and until we meet again, health and happiness to you all!

Sincerely,

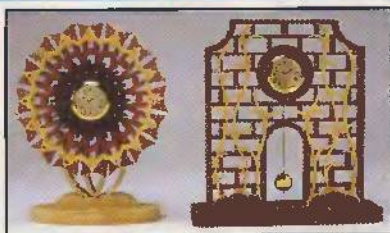
Robert A. Becker

Robert A. Becker

A Few Highlights From Our Next Issue (No. 113) on sale November 8, 2005



Golden Eagle Intarsia
by Puddles Meyer



Two Mini Clocks by Dan and Ray Wilkens



Timber Wolf by Wayne and Jacob Fowler



Frog Shelf
by Marilyn Carmin

The Buck Stops Here
by John Polhemus



Corrections:

Some edges of the ornament patterns in our Holiday 2005 issue were inadvertently clipped off in the pattern section. We apologize for any inconvenience this may have caused, and we have re-run the full-size patterns for three of the ornaments in this issue's Pattern Section 1.

Also, there were some minor measurement discrepancies with the lid liner pattern for Gary MacKay's Snowflake Boxes that ran in the Holiday 2005 pattern section, so we have included the corrected version in this issue's Pattern Section 1.

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Mini Heart Clocks

by John Polhernus



SUPPLIES

Wood (for hourglass clock)*: walnut—one piece 1-1/2" x 1-1/2" x 4-3/4" (for hourglass); cherry—one piece 1/4" x 2-1/2" x 4" (for yoke), one piece 1/4" x 3" x 3" (for base)

Wood (for heart and arrow clock)*: walnut—two pieces 3/4" x 3/4" x 3-3/8" (for posts); mahogany—one piece 1/4" x 2-1/2" x 6-5/8" (for heart and arrow), one piece 1/4" x 2" x 5" (for base)

Tools: scroll saw with No. 9 blade (for cutting hourglass) and No. 3 blade (for all other cutting); drill press with No. 60, 1/16", and 1/8" drill bits; pliers; small wire cutters; square

Temporary-bond spray adhesive

Cyanoacrylate (CA) glue

Sandpaper, assorted grits

Two 1"-long 18-gauge wire nails (for pivot pins on hourglass clock)

Two mini heart clock inserts**

Finish of choice

*Wood of choice can be substituted for any listed wood.

**Clock inserts are available from Wildwood Designs, 1-800-470-9090.

continued on page 12



continued from page 11

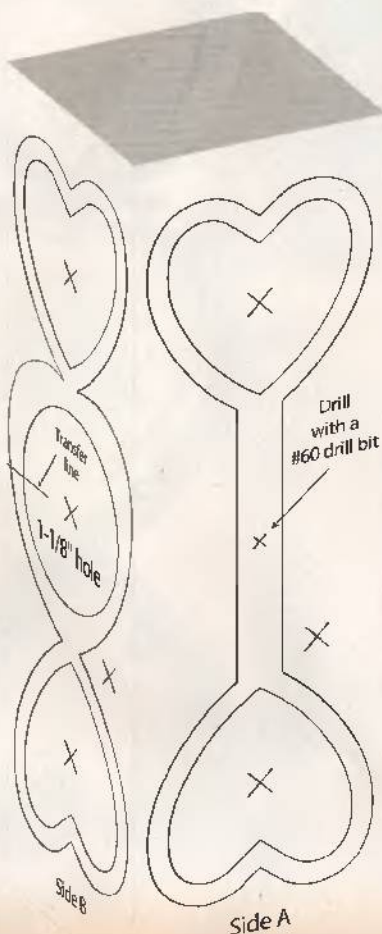
Introduction

Here are two mini-heart clock designs for your true love. With the hourglass clock, tell your loved one that you're counting the minutes until you can be together again. The heart and arrow clock lets her know that it pains you deeply to be apart.

Of course, if you've been married a long time, the hourglass clock implies that it's time to get away for a bit, while the heart and arrow clock, with its heart nailed through a pair of posts, says you know you aren't going anywhere!

INSTRUCTIONS

For the hourglass clock:



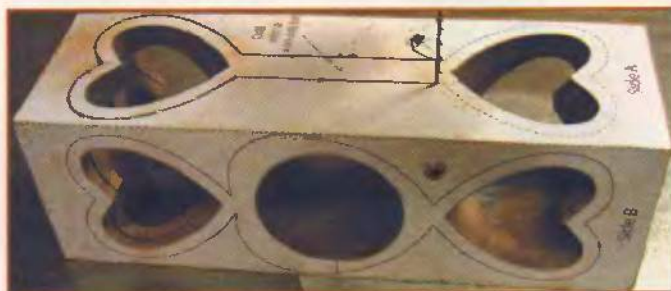
Hourglass pattern applied to wood.

Apply the hourglass pattern to the wood using spray adhesive.



Use the pattern transfer line and a square to draw a line down the side of the wood.

Note the line marked "transfer line" on the pattern. Lay the wood on its side, align a square to the transfer line, and draw a line down the side of the wood.



Cut the solid pattern line on side A.

Drill 1/8" blade access holes at the "X" marks on sides A and B. Cut out the inside of the hearts and the clock insert hole. Starting at the "X" on side A, cut to the corner where the dashed heart line starts. Back up to the hole and back the blade into the kerf. Cut along the solid pattern line, stopping when you get to the dashed heart line on the other side.



Location for drilling second pivot hole.

Use a No. 60 drill bit to drill a hole on side A for the pivot pin where indicated on the pattern. Turn the wood over, and drill the pivot pin hole on the other side. The kerf lines and the line drawn using the transfer line show where to drill. The pivot pin holes should go all the way through into the clock insert hole.



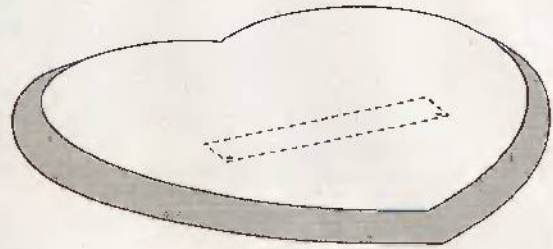
Hourglass cut and removed from waste material.

Return to the spot where you stopped cutting on side A and finish the cut. Cut side B to finish and remove the hourglass from the waste material.



Drilling the yoke pivot holes.

Apply the yoke pattern to the wood. Cut along the solid pattern lines, stopping at the dashed lines. As with the hourglass pattern, use the transfer line and the square to mark both side edges of the yoke. While using a square to hold the yoke square to the drill press table, drill through the center of each side along the transferred line using a No. 60 drill bit.



Cut the base.

Apply the pattern for the base to the wood. Tilt the saw table 20°, and cut the base so the edge tapers outward from top to bottom. In order to achieve a sharp corner at the top of the heart, rotate the wood 360° and continue cutting. If the left side of the table is tilted down, rotate the wood clockwise. If the right side of the table is tilted down, rotate the wood counterclockwise. (Experiment on some scrap wood first!) The point on the top side of the wood will be sharp, and a cone-shaped piece will be cut away on the bottom side of the wood.

The dashed box inside the base pattern indicates the placement of the yoke onto the base. Using a No. 60 drill bit, drill holes at the two small black dots in the corners of the box. The holes will be used to align the yoke to the base.



Installing a pivot pin in the yoke.

Remove the patterns and finish sand the pieces. Insert an 18-gauge nail into one of the pivot holes in the yoke, using pliers to hold the nail. Push and twist the nail through the hole until it's approximately 1/16" through. Repeat with the other nail and pivot hole.



Installing the hourglass within the yoke.

Hold the hourglass within the yoke. Push and twist one nail through until it is approximately 1/4" into the clock insert hole. Repeat for the nail on the other side.

continued on page14



Cut off the points of the nails.

Hold the yoke in one hand and rotate the hourglass back and forth. This will relieve the stress in the yoke caused by installing the hourglass. Center the hourglass in the yoke while rotating it back and forth. Use a small pair of wire cutters to cut the points off the nails inside the clock insert hole.



Pull the nails back through the holes.

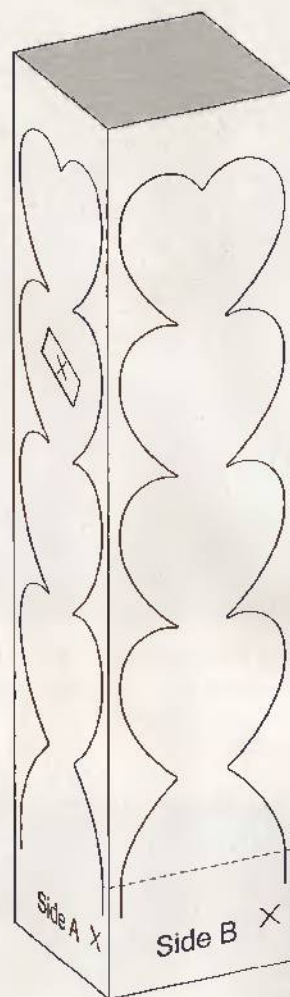
While firmly holding the hourglass and yoke, pull and twist the nails back until the cut ends of the nails just clear the holes in the clock-insert opening. (Be sure to hold the pieces firmly so no stress is placed on the yoke.) Cut the end of the nails off and file them flush with the yoke.



Align and glue the yoke to the base.

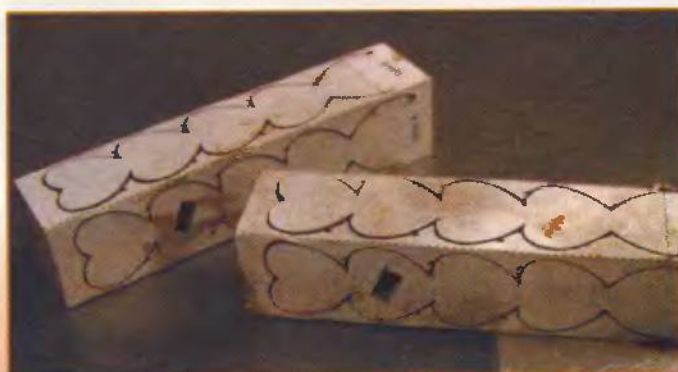
Apply CA glue to the bottom edge of the yoke, align it to the holes on the base, and hold it in place until the glue sets. Apply your finish of choice and let dry. Insert the clock insert.

For the heart and arrow clock:



Apply post patterns to the wood.

Using spray adhesive, apply the post patterns to the wood.



Cut out the slanted rectangle and along the solid pattern lines.

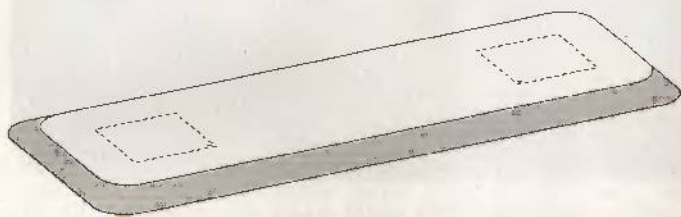
Drill 1/16" blade access holes at the "X" marks on sides A and B. Cut out the slanted rectangle section on side A; then cut along the solid pattern lines on sides A and B.



Posts cut and removed from waste material.

Cut along the dashed line on side B to complete, and remove the posts from the waste material.

Apply the heart and arrow pattern to the wood. Cut out the clock insert hole and along the pattern lines. (Be sure to cut along the two lines on the arrow shaft, dividing the arrow into three sections: the pointed end; the heart center; and the tail end.)



Cut the base.

Apply the pattern for the base to the wood. Tilt the saw table 20°, and cut the base so the edge tapers outward from top to bottom. The dashed boxes inside the base pattern indicate the placement of the posts onto the base. Using a No. 60 drill bit, drill holes at the two small black dots in the corners. The holes will be used to align the posts to the base.



Posts properly installed on the heart piece.

Remove the patterns, and finish sand the pieces. Test fit the posts on the center heart portion of the arrow so the top of the heart leans backward. Don't force the pieces together. If they're too snug, lightly sand the arrow shaft until the posts fit freely.



Aligning the posts to the base.

Set the base in front of you so the side with the alignment holes is facing you. Test fit the assembled posts and heart piece on the base. Lean the posts toward you and get the feel of sliding and aligning the posts so their front inside corners just cover the alignment holes.



Heart piece centered between posts.

Once all the pieces are properly aligned, apply CA glue to the bottom of both posts. Re-align the posts to the alignment holes, tilt them back onto the base, and hold them in place until the glue sets. Center the heart piece within the posts.

Apply CA glue to the end of the shaft on the pointed arrowhead piece, and insert it into the post until it contacts the shaft on the heart piece. (Be careful not to let the heart piece move off center.) Repeat for the shaft on the tail end of the arrow. Let dry and apply the finish of your choice. Insert the clock insert.

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





The Hampshire Candle Holder

by Roy King, Scott Kochendorfer, and Bob Valle of White Tail Designs



Introduction

The woods selected for the candle holder are hardwoods. Hardwoods are far more durable and stable and have less movement than softwoods such as pine. The hardwoods listed in the supplies list are suggestions only; feel free to substitute other hardwoods as desired.

This candle holder is designed to be used **ONLY** with tea-light candles that are contained in metal or plastic surrounds. Never use a votive or any other type of candle in this holder.

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use, and cut them out. Using either spray adhesive or masking tape, attach the patterns to the appropriate pieces of wood. Cut along the outside lines of all three pieces.

Step 2. Use an awl to mark the center of the crosshairs for the hole to be drilled in the table piece. Align the point of the 1-5/8" Forstner bit with the awl mark and drill a 5/8"-deep hole in the table piece. (The spade point of the bit may protrude slightly through the other side of the wood, but that is acceptable.) Drill an entry hole in the base piece and cut out the opening.

Step 3. Remove all pattern pieces. Using 120-grit sandpaper, lightly round over the edges of the pedestal piece. Do not round over the sections that will come in contact with the table and base pieces. Using a 1/4" roundover bit, rout the top and bottom edges of the table and base. Also rout the inside edges of the base.

Step 4. Referring to the assembly diagram, attach the

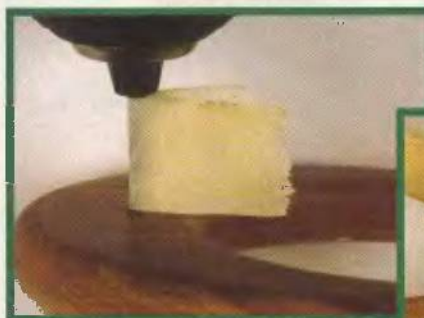
pieces together using white glue, which flows smoothly and sets up quickly. Apply a bead of glue to each bonding surface, and use your finger to spread the glue across the surface. Apply tight pressure to the joints for several minutes; then wipe off any excess glue with a damp sponge. Let dry completely.



Step 5. To provide additional stability to the finished piece, insert a No. 6 x 3/4" machine screw through the base and into the pedestal piece. First, determine the proper location for the screw so it will be in the thickest portion of the support, which is 3/4" from the outer edge of the base and centered in the pedestal. Use a 3/32" drill bit to drill the pilot hole. (A No. 4 x 3/4" wood screw would also work, but be sure to use the proper bit when drilling the pilot hole.)

SUPPLIES

Wood: cherry (or hardwood of choice)—one piece 3/4" x 3-3/4" x 2-1/2" (for table), one piece 3/4" x 4-1/2" x 3-1/2" (for the base); maple (or hardwood of choice)—one piece 1/2" x 5" x 3" (for pedestal)
Tools: scroll saw with assorted blades; drill with 3/32" and 13/64" bits and 1-5/8" Forstner bit; router with 1/4" roundover bit; awl punch; clamps
Temporary-bond spray adhesive
Masking tape
120-grit sandpaper
White glue
Sponge
No. 6 x 3/4" machine screw



Step 6. Apply a strip of masking tape to use as a depth indicator.

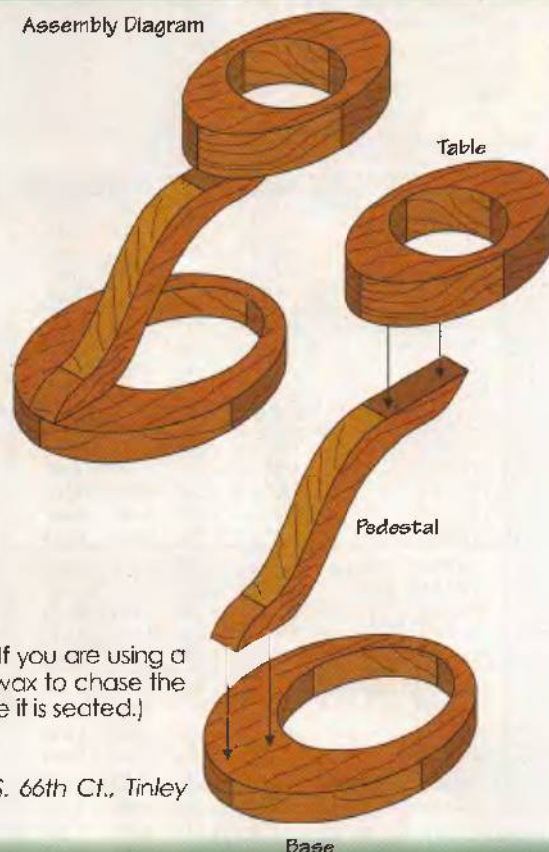


Step 7. Countersink the screw using a 13/64" drill bit and drive the screw home so it is just below the surface of the base and will not scratch any surface on which it rests. (If you are using a brass screw, first insert a steel screw of the same size that is coated with soap or wax to chase the threads into the wood. If you start with a brass screw this small, it will twist off before it is seated.)

Step 8. Apply your finish of choice to the candle holder, and let dry.

For questions concerning this project, contact: White Tail Designs, Ltd., 17713 S. 66th Ct., Tinley Park, IL 60477; email: scrolled1@comcast.net

Assembly Diagram



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2" Economy Mini Quartz Inserts							
26423	\$5.25	\$4.95	\$4.65	\$4.45	\$4.15	\$3.95	
2 3/4" Inserts - Available in White Arabic & White Roman Only							
26401	\$4.45	\$4.25	\$3.95	\$3.70	\$3.35	\$2.95	

1 1/2" Gold Valentine Inserts				
Stock #	1+	10+	50+	100+
27095 Photo Frame	\$1.95	\$1.65	\$1.45	\$1.25
27096 Insert	\$5.15	\$4.45	\$3.95	\$3.35
New Larger Size Heart Inserts				
1 7/8" outer rim diam. fits 1 5/8" hole				
Metal Case w glass lens. 3 year warranty.				
27097 White Arabic	\$6.95	\$5.95	\$4.45	\$4.25
27098 Photo Frame	\$2.35	\$2.05	\$1.80	\$1.65



Photo Insert



FREE BATTERIES INCLUDED except photo frame



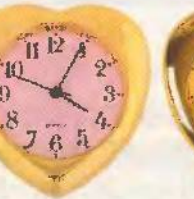
White Arabic



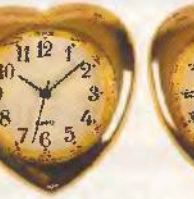
White Roman



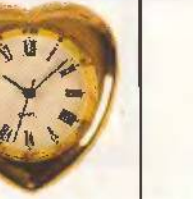
Gold Arabic



Pink Arabic



Ivory Arabic



Ivory Roman

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HARDWOOD

Number	Species	Size	\$ Each	6+
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HWB88		1/8" x 8" x 24"	8.45	7.95
HWB48		1/4" x 8" x 24"	8.95	8.45
HWB28		1/2" x 8" x 24"	9.95	9.45
HWP44	Poplar	1/4" x 4" x 24"	4.25	3.75
HWP24		1/2" x 4" x 24"	4.65	4.15
HWP88		1/8" x 8" x 24"	8.85	8.35
HWP48		1/4" x 8" x 24"	9.25	8.75
HWP28		1/2" x 8" x 24"	9.95	9.45
HWR44	Red Oak	1/4" x 4" x 24"	4.45	3.95
HWR24		1/2" x 4" x 24"	5.45	4.95
HWR88		1/8" x 8" x 24"	8.95	8.45
HWR48		1/4" x 8" x 24"	9.95	9.45
HWR28		1/2" x 8" x 24"	10.95	10.45
HWC44	Cherry	1/4" x 4" x 24"	5.95	5.45
HWC24		1/2" x 4" x 24"	6.95	6.45
HWC88		1/8" x 8" x 24"	10.95	10.45
HWC48		1/4" x 8" x 24"	11.95	11.45
HWC28		1/2" x 8" x 24"	12.95	12.45
HWW44	Walnut	1/4" x 4" x 24"	5.95	5.45
HWW24		1/2" x 4" x 24"	6.95	6.45
HWW88		1/8" x 8" x 24"	11.95	11.45
HWW48		1/4" x 8" x 24"	12.95	12.45
HWW28		1/2" x 8" x 24"	13.95	13.45
HWM44	Hard	1/4" x 4" x 24"	5.95	5.45
HWM24	Maple	1/2" x 4" x 24"	6.95	6.45
HWM88		1/8" x 8" x 24"	11.95	11.45
HWM48		1/4" x 8" x 24"	12.95	12.45
HWM28		1/2" x 8" x 24"	13.95	13.45

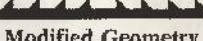
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ITEM#	thickness	size*	1-10	11-25	26+
#PLY1	5/32"	8" x 9-1/2"	\$1.50	\$1.35	\$1.20
#PLY2	5/32"	6" x 12"	1.50	1.35	1.20
#PLY512	5/32"	12" x 12"	2.25	1.95	1.75
#PLY812	1/8"	12" x 12"	1.95	1.75	1.50
ITEM#	thickness	size*	1	2-10	11+
#PLY516	5/32"	16" x 16"	3.75	3.40	2.95
#PLY816	1/8"	16" x 16"	3.45	3.10	2.65
#PLY524	5/32"	24" x 24"	8.50	7.25	6.25
#PLY824	1/8"	24" x 24"	7.95	6.95	5.95
ITEM#	thickness	size*	1	2-7	8+
#PLY4	1/4"	16" x 24"	7.45	6.95	6.40

5" PLAIN END SCROLL SAW BLADES

Name/profile	Size	TPI+	Cuts wood	Item#	Doz.	Gross
 Skip Tooth (smooth cutting)	2/0	28	1/16" to 1/4"	BL86	\$1.95	\$17.95
	#2	20	3/32" to 3/8"	BL87		
	#5	12.5	1/8" to 1"	BL88		
	#7	11.5	1/4" to 1-1/2"	BL89		
	#11	9.5	1/2" to 2"	BL85		
 Reverse Tooth (splinter free cutting)	2/0R	28	1/16" to 1/4"	BL86R	\$2.25	\$20.95
	2R	20	3/32" to 1/2"	BL87R		
	5R	12.5	1/8" to 1"	BL88R		
	7R	11.5	3/16" to 1-1/2"	BL89R		
	9R	11.5	3/16" to 2"	BL84R		
	12R	9.5	1/4" to 2"	BL90R		
	20R	9.0	3/8" to 2"	BL91R		
 Spiral Blades (cut in any direction)	#2/0	51	1/16" to 1/2"	BL14S	\$2.75	\$24.95
	#0	51	1/8" to 1/2"	BL15S		
	#0	51	flatends	BL16S		
	#2	41	1/16" to 1/2"	BL10S		
	#4	36	1/8" to 3/4"	BL11S		
	#5	36	3/16" to 1"	BL12S		
 Modified Geometry (reverse)	#2/0	15	1/16" to 3/8"	BL23MG	\$2.75	\$24.95
	#1	13	1/16" to 3/8"	BL24MG		
	#5	13	1/8" to 1"	BL25MG		
	#7	10	1/4" to 1-1/2"	BL26MG		
 Precision Ground (last up to 4x longer)	#5	12.0	1/8" to 1"	BL20GR	Doz.	6 Doz.
	#7	10.0	1/4" to 1-1/2"	BL21GR		
	#9	8.0	1/2" to 2"	BL22GR		
 Crown Tooth (double the blade life)	#2	20	3/32" to 3/8"	BL40CT	Doz.	6 Doz.
	#5	16	1/8" to 1"	BL41CT		
	#7	11	1/4" to 1-1/2"	BL42CT		
	#9	11	1/2" to 2"	BL43CT		

WOODEN BALLS



ITEM#	size	per 10
#BAL05	1/2"	\$1.00
#BAL075	3/4"	1.25
#BAL1	1"	1.70
#BAL125	1-1/4"	2.40
#BAL15	1-1/2"	3.28
#BAL2	2"	7.50
#BAL25	2-1/2"	14.88

SPINDLES

Available in birch or oak



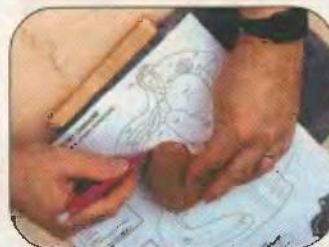
ITEM#	lgth.	ea.	per 10
#SP11	11"	\$1.60	\$12.95
#SP9	9"	1.30	9.95
#SP6	6"	.80	6.40
#SP11K	11"	\$2.10	\$16.95
#SP9K	9"	1.75	12.95
#SP6K	6"	1.25	9.45

SHAKER PEGS



ITEM#	size	per 20
#PEG35	3-1/2"	\$4.96
#PEG25	2-7/16"	4.26
#PEG175	1-3/4"	2.56
#PEG35K	3-1/2"	\$6.40
#PEG25K	2-7/16"	5.30
#PEG175K	1-3/4"	3.50

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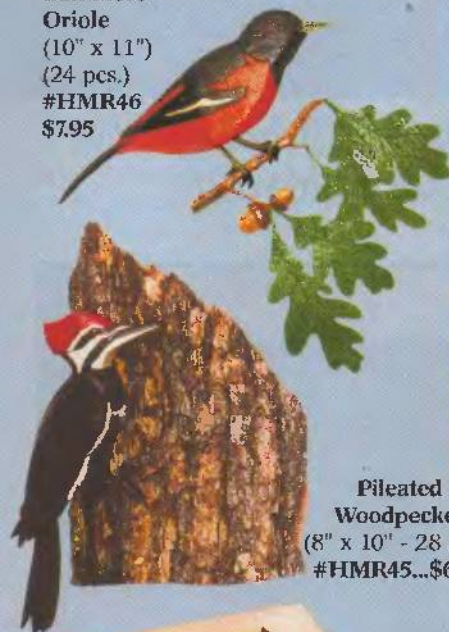


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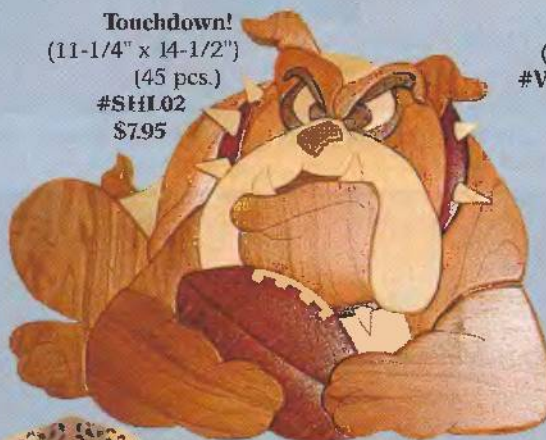


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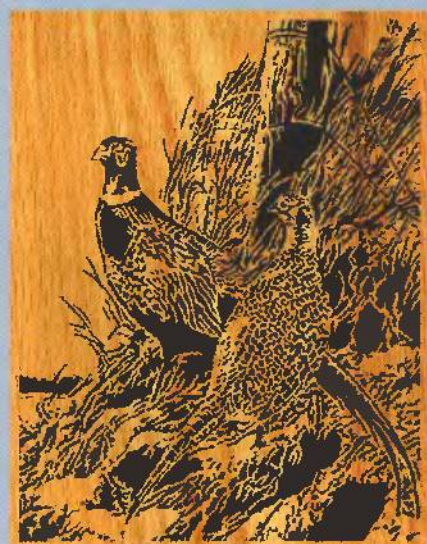


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by Rick Hutcheson

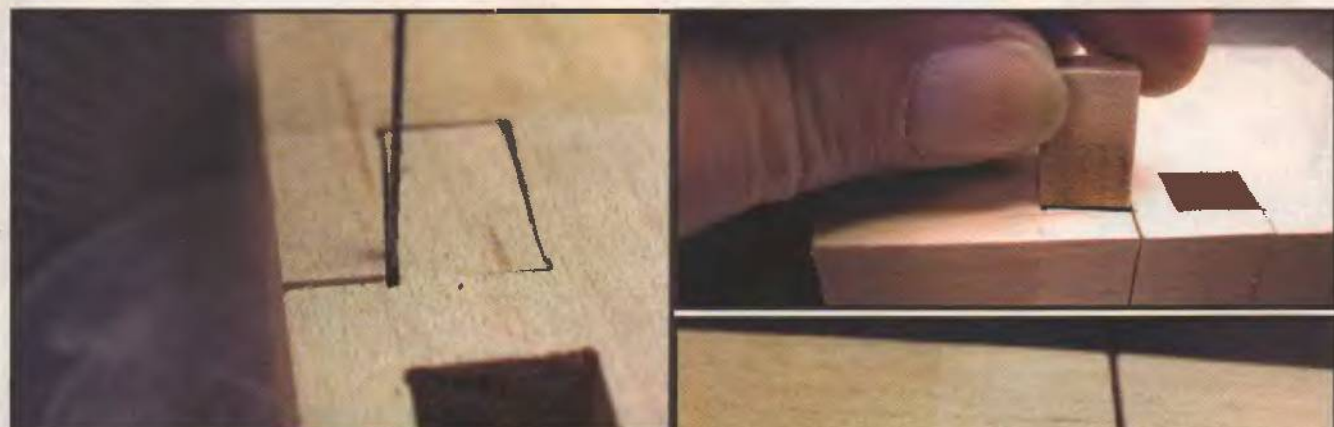
Rick's Tips

In this article, I share a few tips with you that will hopefully make your scroll sawing experiences more enjoyable.

Squaring the table



- 1** Before cutting, the table needs to be square. One way to do this is to cut into the wood and then move it around to the back of the blade to see if it lines up.

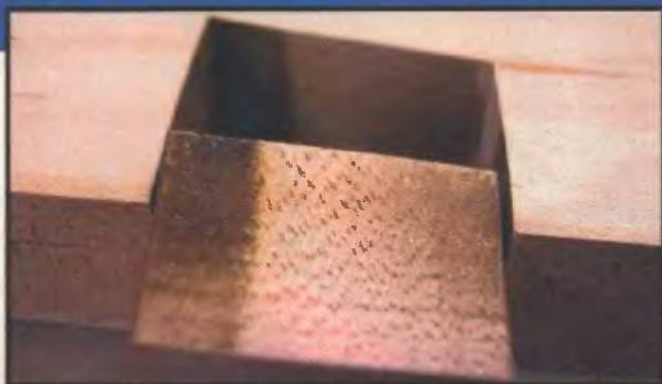


- 2** Another method for squaring the table, and my preferred method, is to cut a rough square from the wood you are using, and then turn it over to check the fit. Line up the bottom of the square with the top of the hole and the top of the square with the bottom of the hole. Everything should look even. If one area is tighter than another, the table is not cutting square. Adjust the table and make another cut. You may have to repeat this process several times until it cuts square.



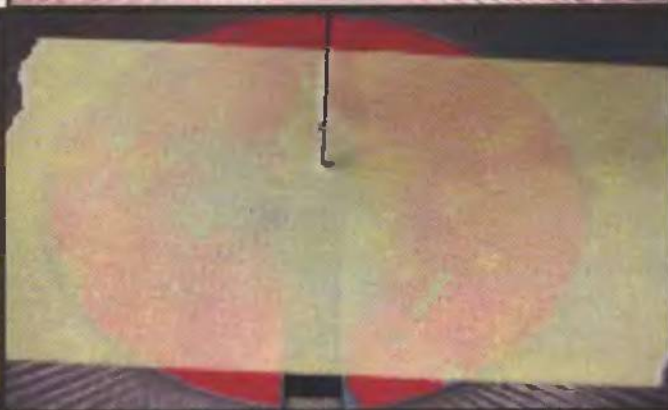
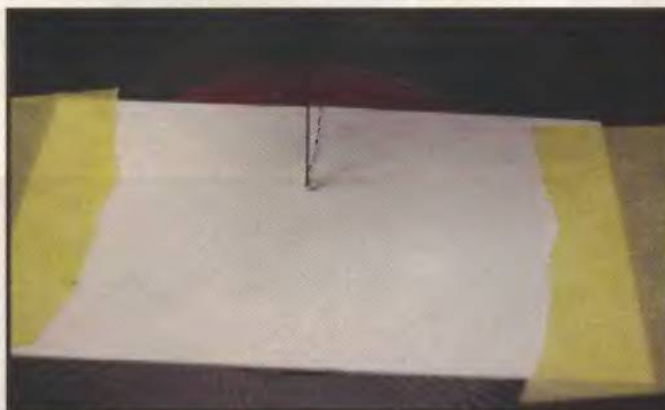
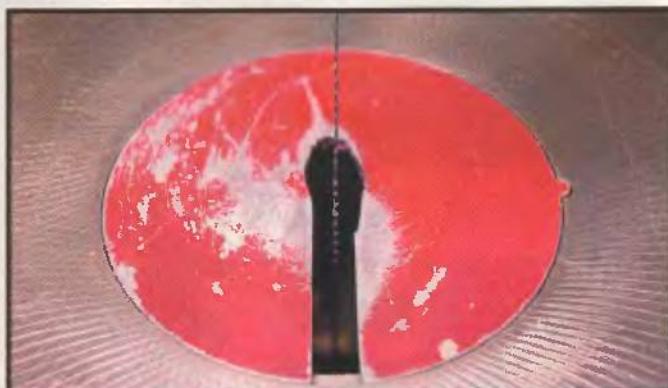
- 3** Once the table is square, adjust the pointer to line up with the "0" of the bevel gauge.

Tape to the rescue!



1 You may have noticed that there was some burning on the wood when you made your cuts. A very simple way to avoid this is to place clear packing tape on the wood to lubricate the blade. You should notice immediately that the blade cuts better. As you can see from the photo, there is practically no burning in the area that was taped. On some woods it helps to tape the top and the bottom to eliminate more of the burning.

2 Sometimes you may have only a few small pieces to cut, and they keep falling through that big hole in the table. You can make an auxiliary tabletop and attach it with double-face carpet tape if you want, but it is a lot of work for just a few parts. Instead try putting some masking tape over the hole if you need to make just a simple cut. If the cut is more involved, tape a business card over the hole. Fast and simple is the way I like to do things!

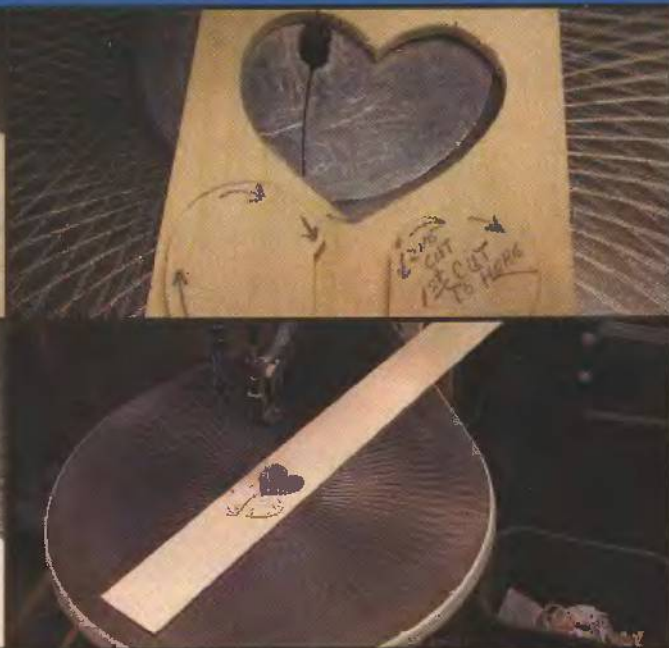
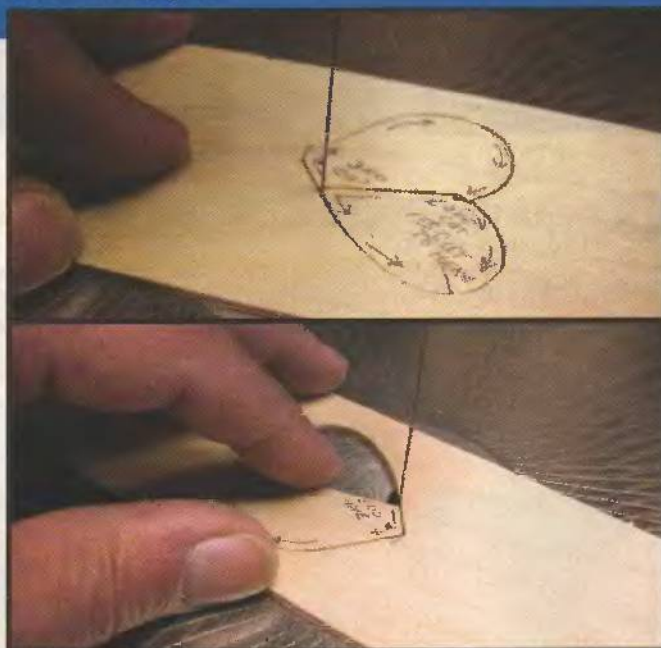


Handling large projects



1 Another problem you may encounter with some of your projects is that the piece of wood is too long to swing around because the throat of the saw is not deep enough.

continued on page 22



- 2** There are a few solutions to this problem. You can drill multiple holes and come at the cutout from different directions or just nibble away at the hole. Other times, it may be easier to place the blade in backwards and pull the wood into the blade.



- 3** Another trick for making a cut on a project that is too long is to twist the blade to the side with pliers. This will turn the blade so you can cut from either side of the saw and will give you nearly an unlimited length of a cut.

To do this, take the tension off of the blade and grasp the blade with pliers about 1/2" from the top clamp. Twist about 90° to the side from which you wish to cut.



- 4** Do the same thing at the bottom clamp.



- 5** Now that the blade is twisted to the side, you will have to make some test cuts to see where the blade is tracking. Move to the side of the saw so you are facing the blade and line up the wood. Cut a straight line as you normally would, feeding the wood into the blade. You may have to make a few slight adjustments to the blade twist, but you can easily handle long pieces of wood this way.

I hope you find these tips helpful. Happy scrolling!

For questions concerning this article, send a SASE to: Rick Hutcheson, Box 227, Grimes, Iowa 50111, or email him at: ric47@scrollsaws.com

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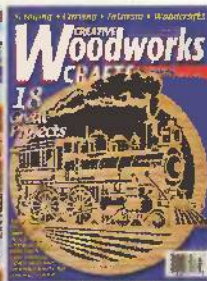
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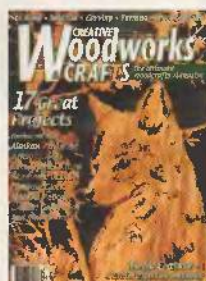
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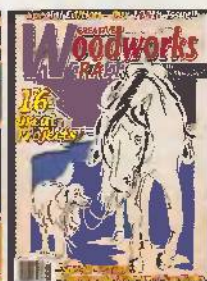
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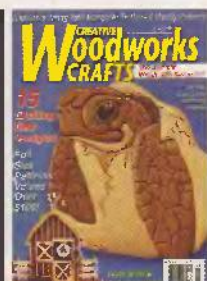
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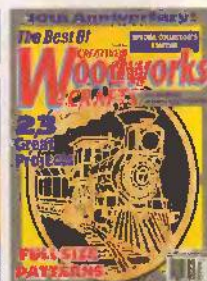
APRIL 2004
Kitten Plaque, Keepsake Box, Malamute, Heart Clocks, Snowy Owl, and more!



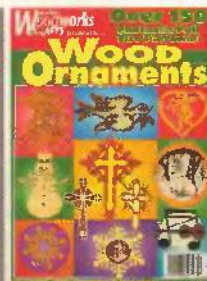
JUNE 2004
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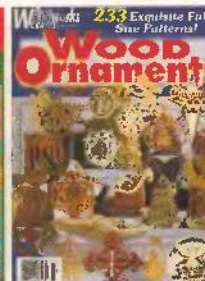
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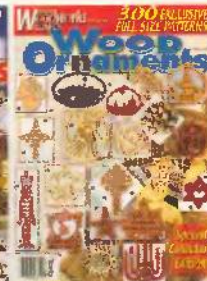
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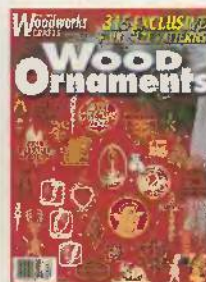
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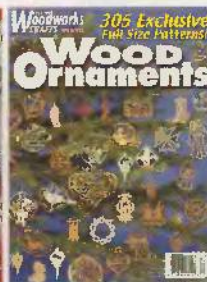
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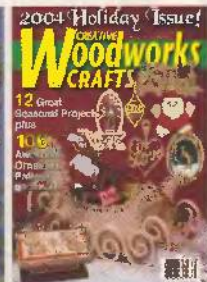
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Hound Heaven

designed by Billie Holm, sawn and developed by John Polhemus



Bulldog



Schnauzer



Bloodhound

SUPPLIES

Wood (for one clock): birch plywood—one piece 1/8" x 5"x5" (for face); mahogany—one piece 1/4" x 7-3/4" x 9-1/2" (for top layer of backer), one piece 1/4" x 8-1/4"x10" (for bottom layer of backer)

Tools: scroll saw with No. 3 blades; drill press with No. 60 drill bit and 1-13/16" flat-bottom drill bit; clamps

Temporary-bond spray adhesive

Sandpaper, assorted grits

Cyanoacrylate (CA) glue

Wood glue

Washer or circle template

2"-Dia. clock insert

Introduction

Who wouldn't love these faces? B.J. Holm has captured their expressions so well it made me want to go out and buy a dog. (I asked my wife if I could, but she said one dog in the house was enough!)

The faces would be much too delicate if cut from 1/8"-thick solid hardwood because of all the veining cuts. A much more appropriate wood choice is 1/8"-thick birch plywood.

Using mahogany for the backer provides excellent contrast and helps focus attention on the faces. (While the schnauzer pattern was used for the process photographs, the instructions are the same for all three versions of the project.)

Instructions

Because the faces are so delicate (and knowing what a klutz I am!), I wanted the backers ready and waiting for the faces as soon as they were cut. Each backer consists of two layers. The paws appear recessed because they are cut out of the first layer which is then mounted onto a second layer. By bevel cutting and offsetting the layer edges, the finished backer has an interesting profile.



Edge profile and "recessed" paws.



Cutting the outer edge of the top layer.

Using spray adhesive, apply the backer pattern to the center of the smaller piece of mahogany. Drill blade access holes in the paw prints and cut them out. Tilt your saw table 20°, and cut along the outer pattern line so the edge tapers outward from top to bottom. (Do not cut the clock insert hole yet, and do not remove the pattern.) Finish sand the back side.



Apply glue to the back side of the cut top layer.

Finish sand the face of the larger piece of mahogany. Use a thin piece of scrap wood to spread a thin and even coat of wood glue onto the back side of the cut top layer. Avoid getting glue on the cut edge. To ensure that glue doesn't squeeze out into the openings, do not apply glue around the paw cutouts area.



Clamp the cut top layer to the wood for the bottom layer.

Center and clamp the cut top layer to the larger piece of mahogany. Be careful the pieces don't slide while clamping; otherwise, the glue may show in the paw cutouts. Any glue that squeezes out around the cut edge should be removed immediately with a damp rag and a light scraping with the point of a sharp knife.



Use a washer or circle template to trace the pattern line for the bottom layer.

When the glued layers have dried, use a circle template or washer to trace around the cut edge of the first layer, creating the pattern line for the bottom layer edge. The line should be approximately 3/16" beyond the edge of the top layer.

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continued from page 25



Cutting the edge of the bottom layer.

Tilt your saw table 20°, and cut along the traced line for the bottom edge of the second layer so it tapers outward from top to bottom.



The center points can be hard to see.

It is difficult to align the center point of a large flat-bottom drill bit with the center mark on the pattern because it is hard to see. By first drilling a 1/16" hole at the center mark, you'll be able to feel when the center point of the drill bit hits the mark. (If you are going to cut the insert hole instead of drilling it, measure the hole on the pattern to verify the size is correct and wasn't altered when copied.) Drill or cut the clock insert hole, remove the pattern, and finish sand the completed backer.



Drill and cut the shaded areas and connected veining cut lines.

Use spray adhesive to apply the face pattern to the 1/8"-thick birch plywood. Use the No. 60 drill bit to drill blade access holes in the shaded areas on the pattern. Cut out those areas, and cut the veining cut lines connected to them. (Start with the eyes and work outward from there.)



Drill at the point where the veining lines intersect.

Next, cut the veining cut lines that are not connected to the shaded areas. Notice that many of these lines branch off in different directions. Try to drill the blade access holes where the lines intersect so the holes will not be as noticeable after the lines are cut. (It is more difficult to keep the holes for single veining lines from being noticed. Drilling at the end that has the most other cuts around it will draw less attention to the hole. For best results, use a numbered drill bit set to drill test holes in some scrap wood. Find and use the smallest bit size possible that accepts your blade size.)



Save the waste piece!

Drill a blade access hole in the waste area, and cut along the outer pattern line of the face, leaving the waste material in one piece. Save the waste piece because it will be used in the assembly process.



Clamp the waste piece to the backer.

Clamp the waste piece to the backer and remove the face piece.



Finish sanding the back of the face.

Place the waste piece from the face cutting on a flat surface, pattern side down. Place the face piece back into it for support while finish sanding the back side of the face. Remove and save the waste piece for use in mounting the face to the backer.



Apply CA glue to the back of the face.

Apply a light coating of CA glue to the back of the face.

Insert the face back into the waste piece that is clamped to the backer and hold it firmly in place until the glue sets. Remove the clamps, and throw away the waste piece. Remove the pattern, and finish sand the face. Apply your finish of choice, let dry, and install the clock insert.



Place the waste piece over the face while holding the face in position.

Position the face on the backer. When you are satisfied with the placement, slip the waste piece back over the face, being sure the face doesn't move out of position.

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





Pensive Fairy

pattern by Jacob Fowler, cut and finished by Wayne Fowler

SUPPLIES

Wood: any attractive hardwood with good character—one piece 1/2" to 3/4" x 8-3/4" x 5" (for fairy); complementary wood—one piece 3/4" x 10" x 4" (for base); dowels—four pieces 1/8"- to 1/4"-Dia. x 1"-long

Tools: scroll saw with No. 2R and 5R blades; drill and/or drill press with 1/4", 1/8" and 1/16" (or smaller) bits; fixed disc or belt sander with fine or extra fine (120/220) disc or belt; router (optional)

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

Clear packing tape

1/4 sheet of 220-grit sandpaper

Wood glue

1" finishing nails (four)

Elastic bands

Paint thinner (optional)

Flat stone 5" x 3" (for alternate base)

Epoxy glue (for alternate base)

Introduction

Jacob has been designing fantasy-themed pieces for sale at science fiction conventions for several years. While he has had several very successful pieces (and sales), we are always looking for new ideas. This fairy was shown in the art show at the Boston World Science Fiction Convention last fall, and I have sold several versions of it since then.

The finished fairy was cut on an Excalibur EX-30 saw from an interesting piece of quilted maple with a marble-like quality. The base is made from box elder that is similar in color to the maple, but any attractive wood such as cherry, oak, or elm would also make a great fairy and base.



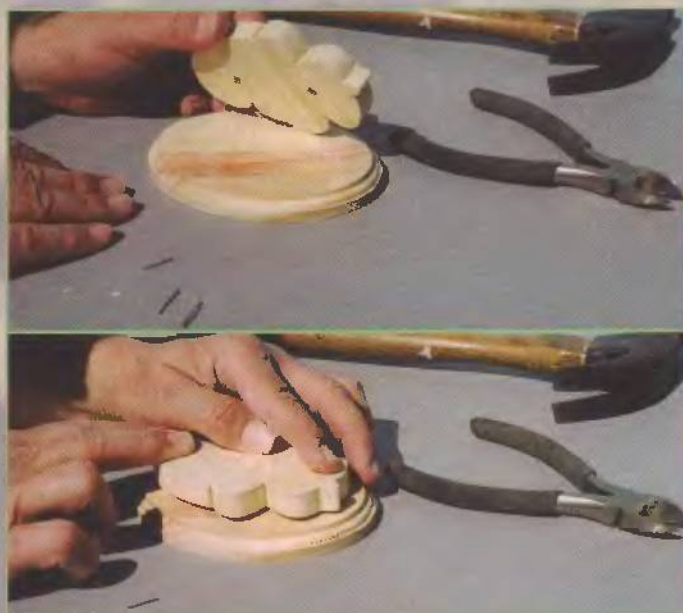
INSTRUCTIONS

Photocopy the patterns, reserving the originals for future use. Using spray adhesive, attach the fairy pattern to the appropriate piece of wood. I recommend using clear packing tape on top of the pattern to reduce the burn from the tight turns you will have to make when cutting the pattern. Drill the guide holes, and cut out the fret pieces. I recommend using a No. 2 reverse tooth blade for the majority of the cuts to reduce chipping on the bottom of the piece. I also used the No. 2R blade because I was working with 1/2"-thick wood and wanted to maintain the details of the fairy interior.

After cutting, peel the pattern off. Alternatively, use a solvent such as paint thinner to remove the paper pattern. Let the piece dry before sanding the front and back on a disc or belt sander. Use 220-grit sandpaper to remove any remaining burrs and to lightly round the edges. Clean the fairy using your favorite tool of choice, such as a clean paintbrush.

Using spray adhesive, attach the two base patterns to the wood. Cut them out using a No. 5R blade, remove the patterns, and sand both pieces. If desired, rout the top edge of the bottom base piece.

While there are several ways to attach the fairy to the base, the following is my preferred method because there are no visible joints or screws on the finished piece. Refer to the patterns, assembly diagram, and photographs when determining drilling locations and alignment of the pieces.



From two 1"-long finishing nails, cut off the heads and approximately 1/2" of each nail. Drill two small holes in the bottom of the top base piece. Insert the nails, sharp end out, into the holes. Center the top base piece onto the bottom base piece and press down to mark the locations for the dowel holes.

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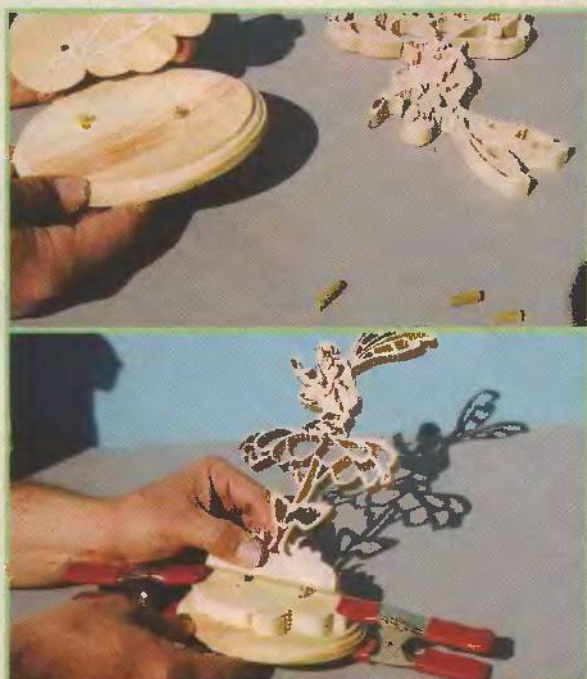
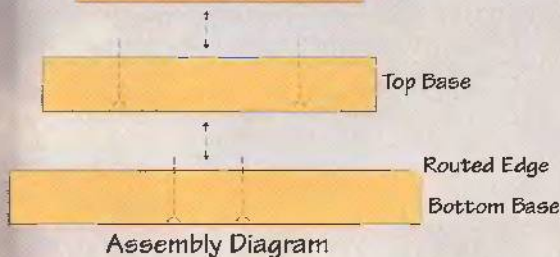
Cut the heads and 1/2" off of two more 1"-long finishing nails. Drill two small holes in the bottom of the fairy. Insert the nails into the holes and position the fairy over the top base. Press down to mark the dowel hole placement. (Use your judgment as to where to place the fairy on the base; it seems to look best when almost centered on it.)

Carefully drill 1/2"-deep holes, 1/8" or 1/4" in diameter depending upon your dowel size, into the tops of the two base pieces where marked. Remove the finishing nails from the other holes.



dowel pieces into the holes on the top base piece, apply glue to the areas where the fairy and base will contact, and attach the fairy to the base. Wrap elastic bands around the finished piece, making sure that the fairy is perpendicular to the base. Set the piece in a safe location and leave overnight until the glue is set.

When dry, thoroughly clean the fairy and base. Apply two coats of walnut oil or whatever finish you prefer to the finished piece, and let dry completely.



Insert the dowel pieces into the holes on the bottom base piece. Apply wood glue to the areas where the two base pieces will contact each other and position the top base piece on the bottom base piece. Insert the

I have also used a piece of flat stone for an alternate base. Simply clean the fairy and stone, use epoxy to attach the fairy to the stone, and secure the pieces with elastic bands as in the prior instructions. After the glue sets, apply an oil finish of your choice to the fairy.

Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres., Markham, Ontario, Canada L3R 3J6, or email him at: fantasiesisaw@rogers.com



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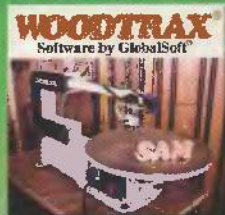
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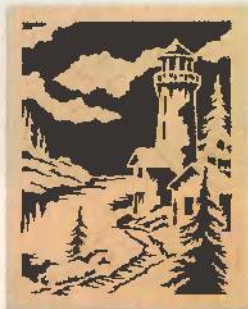
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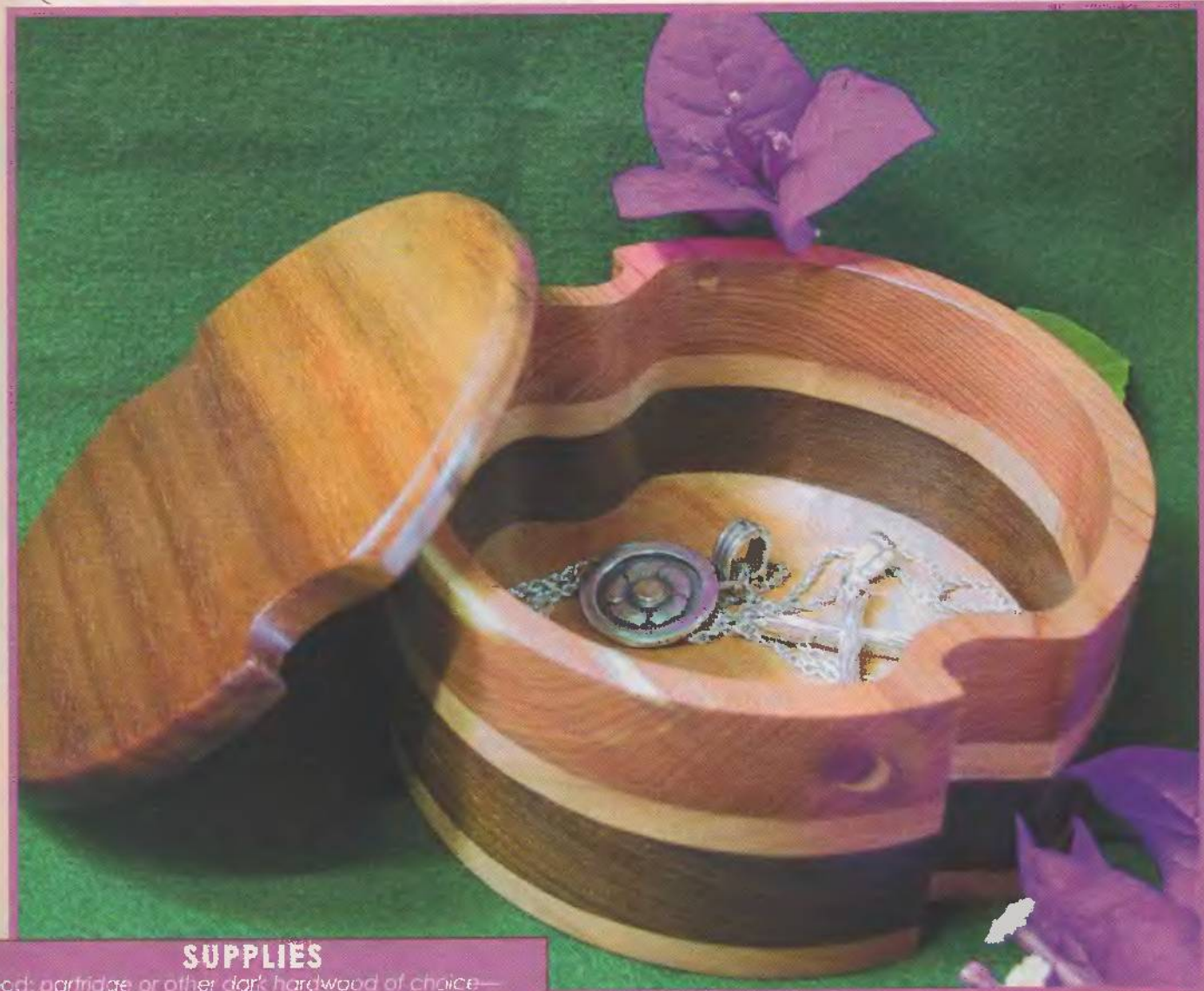
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TRINKET BOX

by Sue Mey



SUPPLIES

Wood: partridge or other dark hardwood of choice—one piece $7/8"$ x $5-17/32"$ square (for bottom layer); saigna or other light hardwood of choice—two pieces $1/4"$ x $5-17/32"$ square (for base and thin middle layer); red cedar or other hardwood of choice—one piece $7/8"$ x $5-17/32"$ square (for top layer); black or other mid-brown to light hardwood of choice—one piece $1/4"$ x $5-17/32"$ square (for lid); plywood or other hardwood of choice—one piece $1/8"$ x $4-23/32"$ square (for inner lid)

Tools: scroll saw with No. 12 and No. 3 reverse tooth blades; drill press with $1/8"$ bit; router with $1/4"$ roundover bit; disc sander, palm sander, and/or sanding block; assorted clamps; scraper blade

Temporary-bond spray adhesive

Wood glue

Crafter's glue

Sandpaper, 150, 320, and 500 grits

Lint-free cloth

Deep-penetrating furniture wax liquid or Danish oil

Clear spray varnish or finish of choice

Three felt pads for bottom of box (optional)

Introduction

This very simple project draws its appeal from the beauty of contrasting hardwoods. I used red cedar, saigna, partridge wood, and black wood, but feel free to experiment with other combinations. The box makes an ideal gift for a special lady. Personalize the box by adding a scrolled name overlay in $1/8"$ -thick hardwood to the lid, or add an animal or fairy silhouette if the gift is for a girl.

INSTRUCTIONS

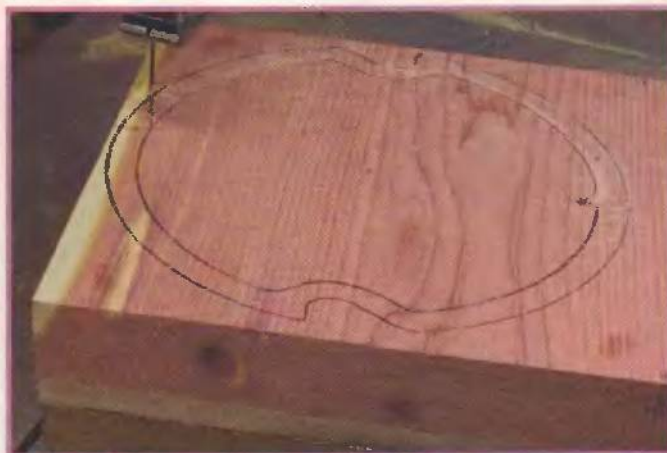
Using the palm sander, sand both sides of the wood pieces for the lid and base with 320-grit sandpaper. This reduces the amount of hand sanding to be done after cutting.



Use wood glue to glue together the wood pieces for the box sides, with the partridge wood on the bottom, the saligna in the middle, and the red cedar on top. Clamp the stack and allow to dry.



Photocopy the box patterns, and attach them to the wood using temporary-bond spray adhesive or your method of choice. Drill the blade entry hole for the box using the 1/8"-Dia. bit. Hold a scraper blade at a slight angle to the work and move it along the grain of the wood to remove any burrs created from drilling the hole.



Thread the No. 12 reverse tooth blade through the blade entry hole and cut along the inner side of the box. Depending upon the hardness of the wood used, the progress may be quite slow in this thickness. Be patient and don't force the blade.



Hand sand the inside surfaces of the box sides and the base to a smooth finish, progressing from 150-grit through 320-grit to 500-grit sandpaper. Remove sanding dust.



Keeping the grain direction of the pieces parallel, glue the box side piece to the base piece with wood glue and clamp together. Use a toothpick or other method of choice to remove any glue seepage on the inside of the box. Let dry.



Using the No. 12 reverse tooth blade, cut the curves on the outside of the box along the pattern line. Roughly cut out the remaining edges of the box about 1/8" beyond the pattern line.

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Photocopy the lid and inner lid patterns, and attach them to the wood using temporary-bond spray adhesive or method of choice. Using the No. 3 reverse tooth blade, cut the curves of the lid on the pattern line, then roughly cut out the lid and inner lid about 1/8" beyond the pattern lines.



Using the 1/4"-Dia. roundover bit, rout the top edge of the lid. (Do not rout the two cut-out curves.) Sand the pieces to a smooth finish by hand or sanding block, using 320 and 500-grit sandpaper.



Using the disc sander, sand the edges of all work pieces up to the pattern lines. Turn the work piece smoothly and evenly in a counter-clockwise direction against the left side of the sanding disc. I find this method much easier than attempting to cut a perfect circle with the scroll saw. Remove the patterns.



Soften the inside rim of the box using 150-grit sandpaper. Remove all sanding dust.



Test fit the inner lid. It should just fall into the box. Sand as needed for proper fit.



Center and glue the inner lid to the bottom of the lid and clamp together. Remove any glue seepage with a toothpick and allow to dry.



Use a paintbrush to apply deep-penetrating furniture wax liquid or Danish oil to the box and lid. This accentuates the grain and true color of the wood. Wipe off excess wax or oil with a clean cloth, and place items in the sun to dry. If this is not possible, allow a day or two for absorption before varnishing. Wipe all surfaces again with a dry, lint-free cloth. Apply several thin coats of clear spray varnish, allowing the project to dry thoroughly between coats.

Using a small amount of crafter's glue, attach felt pads to the bottom of the box to protect the surface on which it will be displayed.



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The multi-layered waste piece cut from the inside of the box makes an attractive stand-up clock. Simply trace a circle on it, sand up to the traced line using a disc sander, and sand one edge straight. Drill a hole for the clock insert using a Forstner bit, and attach the clock to a routed base.

I live in Pretoria, South Africa, and have been scrolling for about 10 years. I can be contacted at 27 12 460 1013 (telephone), or via E-mail: suem@storage.co.za. To see more of my work, visit www.geocities.com/meijdenhart



Whale Migration

by Mark Brajevich



SUPPLIES

Wood: birch plywood—one piece 1/4" x 11" x 11" (for design); one piece 1/4" x 6-1/2" x 9" (for backing)
 Tools: scroll saw with No. 2 and No. 3 fret saw blades and small spiral blade; drill with assorted small bits;
 small pencil torch or freestanding butane torch
 Temporary-bond spray adhesive
 Wood glue or CA glue with activator
 Assorted-grit sandpaper, including 180 and 220 grit
 Wood stain of choice
 1"-wide paintbrush
 Glossy spray finish
 Sawtooth hanger

INSTRUCTIONS



Using 180- or 220-grit sandpaper, sand the face of the birch plywood to be used for the design. This will reduce your finishing time after pattern removal.



Photocopy the pattern, saving the original for future use. (For a striking display, you may choose to enlarge the pattern 125% to 200%.) Using temporary-bond spray adhesive, apply the pattern to the wood.



Drill all inside and pilot holes using a small drill bit. (I used my Proxxon tool on a plunge base.) Use a small spiral blade to make the irregular cuts in the whales' noses or rostrum.



Use a No. 3 blade to make the inside cuts on the whale bodies and fins, cutting to the outside of the lines for the best detail. As long as your table is square to the blade, the pieces should pop out all in one piece like a wafer.



To achieve better detail when cutting the birds in the sun's rays, use a No. 2 blade. Once you have cut around the birds, switch back to the No. 3 blade to make the straight line cuts for the sun rays. (If you are careful with the hole placement in these areas, you can easily switch from the No. 2 blade to the No. 3 blade.)



Once all inside cuts and outer circle cuts have been made, trace the outer edge of the inner circle, the water line, and the mountain onto the backing piece.



To ensure that the edges of the backing will not be visible on the final piece, cut just to the inside of the traced lines.

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continued from page 39



Referring to the shaded area at the top of the pattern, trace a spacer for the top of the faceplate onto a piece of the waste material. The spacer will allow the project to lay flat against a wall when displayed.



Cut just inside the traced lines so that the spacer will not be visible from the front of the final piece.



Remove the pattern. (I had applied a little too much spray adhesive, so I used a blow dryer to heat up the pattern which allows for easier removal.)



Woodburn the backing piece using a small butane pencil torch or standing torch.



Stain all the pieces with your stain of choice. There is no need to use contrasting stains, because the woodburned backing will automatically have a darker finish to it than the faceplate, giving the illusion of water. Let all pieces dry.



Test fit the pieces. Once you are satisfied with the positioning, use wood glue or CA glue and activator to assemble the project. I used CA glue to attach the spacer and wood glue to attach the backing. Clamp the faceplate to the backer until the glue sets. When completely dry, apply a gloss spray finish. Let dry, and attach a sawtooth hanger to the spacer.

For questions concerning this project, send a SASE to: Mark Brajevich, 26323 Hohokam Ct., Sun City, CA 92586; or email him at: Ckenmark@hotmail.com. To see more of Mark's work, visit his website, www.ckenmark.com.



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WES

by Wes Demarest

WOOD PILE

White Birch, *Betula papyrifera*, aka Paper Birch, Canoe Birch
Black Birch, *Betula lenta*, aka Cherry Birch, Sweet Birch
Yellow Birch, *Betula alleghaniensis*
Gray Birch, *Betula populifolia*, aka White Birch
Red Birch, *Betula nigra*, aka River Birch

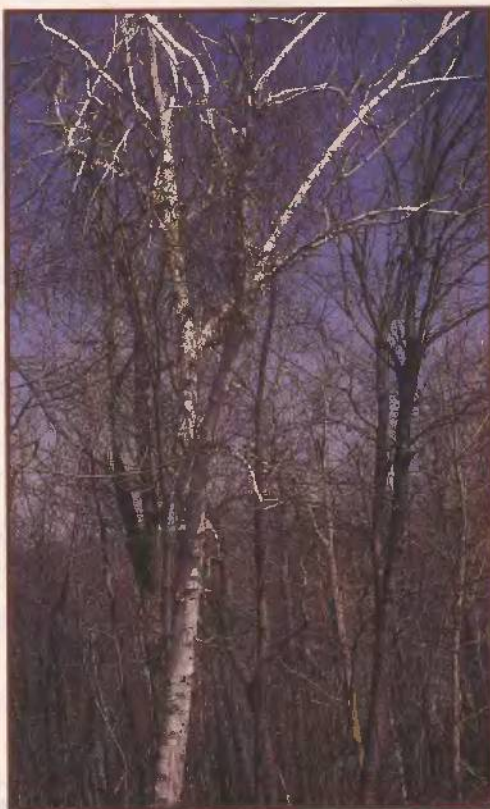
The birch family (*Betulaceae*) is well represented in the northern hemisphere and encompasses Alder, Hornbeam, and Hazelnut, but this profile will deal with only the birch members of the family. Any field guide typically includes at least 18 different species that range from 6" dwarf to full-size beauties in the wild, with more than 30 cultivated landscaping varieties. In this article, I will cover only those species that have use to us as woodworkers.

In most cases, the names for the Birch species relate to the color of the bark, and that is their most distinctive field identification characteristic. Of the five species, American White Birch, Yellow Birch, and to a lesser extent, Black Birch, are commercially harvested to supply the needs of the lumber and veneer trade. Red Birch and Gray Birch do not attain sufficient size for commercial harvesting, but they are useful as firewood, pulpwood, and craft wood.

American White Birch has the widest distribution, growing across Canada, Alaska, and parts of the northern United States. Yellow Birch has a smaller range, from lower southeastern Canada and northeastern United States and south throughout the Blue Ridge Mountains to Georgia. Black Birch is hardly found in Canada and grows in a narrow band from southern Maine down to northern Georgia and Alabama. Each has its preferences for soil, climate, and topographic conditions.

White Birch is intolerant of shade, as are most pioneer species.

(Pioneer species are those that are the first to grow in cut over, burned over, or storm damaged areas and begin a new forest succession.) Once competitive species gain dominance, the White Birch die off, or at best, cease to grow. However, there can be stands comprised exclusively of birch, with other White Birch being the only competition. In a good stand, they can attain heights of 70' and diameters over 20", with outstand-



White Birch tree

Birch

ing specimens reaching over 100' tall and 6' in diameter. This is a short-lived species, with specimens seldom living more than 140 years, although some have managed to survive more than 200 years. Because of this, and the fact that it reseeds heavily, White Birch can be managed for faster turnaround to market than most other hardwood species.

Black Birch is also intolerant of shade and has pretty much replaced American Chestnut in stands where the latter once grew. I have watched the succession of these trees on my own property. On pasture fields that we had let go fallow, Black and Gray Birch seedlings soon covered the ground. However, after 50 years, only a few spindly Black Birch are alive, and every spring we find a few more that cannot stand the succession of Hickory, Oak, and Maple. In certain locations though, where the soil and topographic conditions are more favorable to birch, they can grow to 70' tall with diameters up to 3' in diameter and yield beautiful lumber. This tree is a longer-lived species, and some specimens can be found in excess of 200 years old.



Black Birch tree



Yellow Birch tree

Yellow Birch is more tolerant of shade than the other species and can be found growing in mixed stands where it is slow growing and long lived. Like Black Birch, it produces beautiful lumber. It prefers cool temperatures and abundant precipitation, but it is widely tolerant of varying soil and topographic conditions. It typically grows to heights up to 100' with diameters greater than 30". In good stands, it can grow to a little over 100' tall with diameters at breast height (DBH) over 4', and it can live well over 300 years.



Red Birch flowers



Yellow Birch leaves and seeds

Because the bark is so distinctive, it is not necessary to dwell on the differences of the leaves and seeds between these species. They do, however, play an important part in distinguishing between pure species and hybrids.

As its name implies, the bark of White Birch is white, although during its first 10 to 12 years it is golden or brown. It is also classified as "exfoliating," which means that the bark peels off in strips. A unique trait of this particular species is that large full sheets of the bark can be peeled from the tree. Native Americans made good use of it when making their canoes. The bark can be used for such everyday items as popsicle sticks, toothpicks, and tongue depressors, and it also provides material for unique crafts.



White Birch bark

One of the common names for the Black Birch species is "Cherry Birch" because the bark and the heart of the wood resemble that of Cherry, although the heart of the Black Birch is much smaller. This tree is the most aromatic of the birches. Snap off a twig or scratch through the outer layer of bark and you will be rewarded with a refreshing wintergreen scent.

When I was a very young lad, my dad would drive me up to the woods on a hot summer evening after having



Black Birch bark

made hay all day. We'd ride on his "new to him" Farmall tractor, and once we got there, he would snap a few twigs off and show me how to peel the bark off with my teeth. We would then drive back to the house sucking on the twigs. For some reason, the evening would seem a bit cooler, and we'd feel refreshed. To this day, whenever I stick a twig in my mouth, I am transported back to those days, remembering the feel of Dad's arms around me as I sat on the seat between his legs and the tractor chugged along.

Yellow Birch bark, like White Birch, is not yellow until the sapling is about 10 years old. As you can see in the photograph, there is no mistaking it for anything other than Yellow Birch. Because the bark is very flammable even when soaked with water, it can be helpful to people facing adverse conditions in the wild. Just peel off a good handful of bark, place it under some dead white pine twigs and branches, and all you need is one dry match to start a fire.



Yellow Birch bark

Red or River Birch grows best in southeastern areas of the United States, from the lower Mississippi drainage east to North Carolina with lesser amounts appearing as far north as Wisconsin across to lower New England. It prefers damp to wet soil that is not flooded for extended periods and is intolerant of shade. Within its primary growth range, it can attain heights of 100' with diameters of 36". It is highly prized as an ornamental shrub or tree because of its bark. It is also harvested along with other species in bottom land logging operations when it has sufficient size to justify the effort. Its most common use is pulpwood, but because it is lighter than the other birches yet still strong, it can be used in the manufacture of artificial limbs and children's toys. Red Birch is highly tolerant of acidic soil conditions, so it is also used in strip mine reclamation.



Red Birch bark

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Although many call this species "White Birch," you can readily see that it looks almost dirty when compared to *Betula papyrifera*. It is classified as a nurse tree which means that as a pioneer species it protects the seeds of longer-lived species, ultimately succumbing to the shade of the trees it protected. It grows in clumps in dry soil from Nova Scotia west to Wisconsin and south to Maryland. It normally attains a height of less than 50' and DBH of less than 18". The wood is used for spools, toys, turnings, and firewood.



Gray Birch bark



Although all of these species are similar, there are some differences. Yellow and Black, which are the hardest and strongest, are the primary lumber and veneer species. Birch heartwood is small and reddish in color, the sapwood is light in color with varying shades of cream, and there are varying degrees of hardness between the species. The wood has a large shrinkage factor. Yellow, Black, and Red will shrink 9.5% or 5/16" from 20% to 12% and a further 1/4" from 12% to 6%. White Birch shrinks just a little more, so you can see how important it is to plan on seasonal movement.

All birch wood requires pre-drilling for screws and nails to prevent splitting. Yellow Birch, like any of the harder woods, requires a little extra care for a good fit. I have not had any glue failures with any of the birches, although I usually scratch the contact surfaces for a better mechanical bond. I know that there are those who believe the smoother joint is best, but my grandfather always scratched the surfaces and his joints are still holding with hide glue after 75 years! The wood works well with

machine and hand tools, but it can burn if your machine tools are not sharp or left in one spot too long. Do not take too heavy a pass with a drum or belt sander because you will go through belts like crazy and end up with a lot of extra work removing the burnt areas.



All birch species are good turning woods, and they take sharp carving detail as long as your edges are honed properly. I have successfully used all sorts of finishes, including lacquer, and they take paint very nicely.

If you mill your own logs, be sure to cut them before the sap flows or wait until the leaves are fully matured before you cut them for lumber. Mill, stack, and sticker the wood as soon as possible to prevent staining, and watch your air flow so you do not dry it too quickly or slowly.

Black, Yellow, and White Birch (to an extent) can be tapped for syrup production. They have less sugar content than Sugar Maple but nearly the same as that of Red Maple. In fact, Alaskans are developing a syrup industry based on Alaskan White Birch. Our ancestors made root and birch beer from the sap and soakings of the inner bark and twigs. Oil of Wintergreen was also produced from birch until modern scientists discovered how to synthesize it, but modern herbalists still use birch extracts for a number of home remedies. It is a very good firewood; White Birch is the most popular because it has a higher caloric content than the rest of the species.

All of the birches are important to wildlife. Besides serving as nesting cover for birds, they also provide browse for moose and deer, their seeds are important food sources for many bird species and small mammals, and the sap that wells up in the holes made by the yellow-bellied sapsucker provides food for hummingbirds and red squirrels.

In today's woodworking community, no discussion of birch would be complete without the mention of "Baltic Birch," or *Betula pendula*. It is sold in North America as European Weeping Birch and used here as an ornamental wood. Its native growing area ranges across Scandinavia and Russia north to the Arctic Circle. Along with the boreal species of Spruce and Fir, it has played an important part in local and national economies and continues to be an important product for the worldwide wood market.

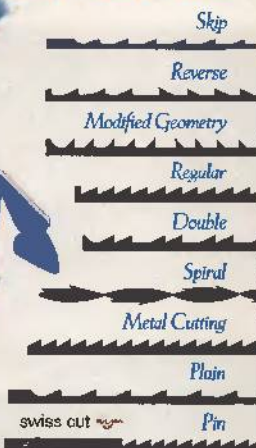
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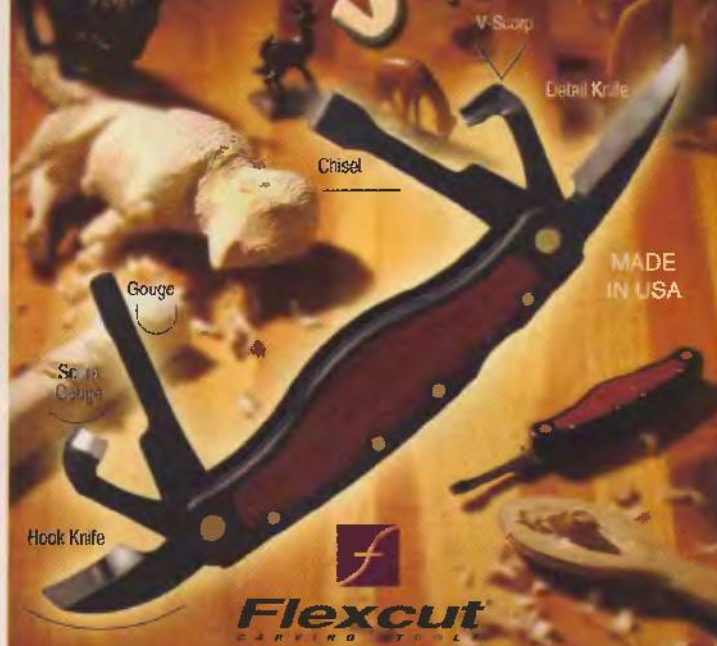
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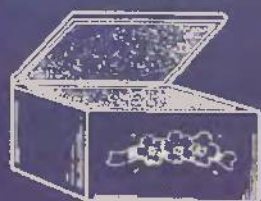
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Nuzzlin' Muzzles

designed by Shelli Robinson and cut by Kerry Robinson of SKWoodWorks



SUPPLIES

Wood: Baltic birch plywood—one to six pieces, each 1/8" x 12-11/16" x 9-7/8" (or cut to fit your custom or ready-made frame)

Tools: scroll saw with No. 2/0 spiral blades; drill with assorted small bits; square
Sandpaper, assorted grits

Clear packaging tape
Removable Adhesive Paper or temporary-bond spray adhesive
Double-sided tape
Black spray paint (or background color of choice)
10" x 13" or 11" x 14" ready-made or custom frame

Introduction

This sweet pony mare is both reprimanding and reassuring her rambunctious colt after Junior wandered a bit too far away on his own! Spring has sprung, and the land teems with new life. Calves and foals drop in fields of clover, dandelions, and buttercups (or daffodils, for our Northern readers). It is wonderful to watch the antics of the young as they discover bugs, their legs, and freedom!

The foals I pass every day on the way to town are either "on" or "off." They lay in the sun most of the afternoon, with the flicks of their bottle brush tails the only signs of life they can muster. Then, as if on cue, they awkwardly stand on their gangly legs and bolt across the paddocks like their tails are on fire! Any little noise or sudden movement sends them into a happy stampede, bucking and twisting this way and that. Each foal then returns to find his mother, snacks for a bit, and starts the cycle of play/sleep/eat all over again.

This piece was custom framed in a beautiful rustic-oak barnwood frame. Kerry used six linear feet of barnwood that he carefully cut, routed, mitered, and glued together so as to not compromise the integrity of the natural grey weathering of the wood. After assembly, we applied masking tape to the grey parts of the frame and sprayed multiple coats of shellac on the exposed routed edges.

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.) We usually stack cut up to six pieces of 1/8"-thick Baltic birch plywood 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.)

No matter which pattern application method you use, it is a good idea to apply 2"- to 3"-wide clear packaging tape over the entire top of your pattern. This simple and inexpensive step will lengthen the life of your blades because 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, such as the lines within the mare's mane. Cut the smaller areas first, usually in the center of the pattern.

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, spray a piece of plywood, the cardboard from your ready-made frame, or other material of choice with black spray paint, and let dry. Attach the backer to a wood frame, or insert it with your project into a ready-made frame.

We are SKWoodWorks, which stands for "Shelli Kerry Woodworks." Most of my patterns are drawn in standard 8-1/2" x 11" letter size for easy cutting, mounting, and framing. We sell the adhesive paper, finished pieces, and patterns off of our website, www.skwoodworks.com. All the patterns we sell are printed on Removable Adhesive Paper at no extra charge. For more information, visit us on the web, or send a SASE to: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. Pattern requests and suggestions are always welcome!





MERRY CHRISTMAS WALL HANGING

designed by Dirk Boelman, cut by Karen Boelman



SUPPLIES

Wood: Baltic birch plywood (or hardwood of choice)—one piece 1/4" x 10-1/4" x 11" (for Santa scene); one piece 1/4" x 9" x 6" (for Merry Christmas sign)
Tools: scroll saw with assorted blades; drill with assorted bits; needle files or knife; air hose (optional)
Temporary-bond spray adhesive
Clear packing tape

Sandpaper, assorted grits
Pencil with eraser
Tack cloth or clean rag
Finish of choice
Colored ribbons, brass bells, tassels, and other decorative trims of choice

Introduction

Here's a fun project designed to put a twinkle in everyone's eye this Christmas season. It's a whimsical scene that features Santa with his sleigh and reindeer, putting a smile on the ol' man in the moon's face as they gracefully fly past the Star of Bethlehem. Use bright red ribbons adorned with brass jingle bells or other trims to suspend the Merry Christmas sign from the Santa scene.

INSTRUCTIONS

Photocopy the patterns, saving the originals for future use. Attach the patterns to the wood using spray adhesive. You may want to consider stack sawing two or more pieces of wood if you plan to give the wall hangings as gifts. I suggest covering the top of the pattern with clear packing tape. The tape will lubricate the blade as you saw through it, helping to prevent the blade from burning, especially with woods that are quite hard such as cherry and oak.

Use a drill with assorted small bits to bore blade entry holes in all of the areas to be cut out. You will need an extremely small bit to bore the holes in the reindeer's eyes. Saw out all of the openings. Use the eraser end of a pencil to hold down delicate, fragile areas like the reindeer's antlers when sawing right next to the blade. This saves your fingers from being burned or cut!

Remove the patterns and any glue residue left on the surface of the wood. Use sandpaper, needle files, a knife, or other tools to remove any imperfections. Finish sand all surfaces. Remove all sawdust with a tack cloth, clean rag, or air hose.

Apply your finish of choice. We chose to first apply a coat of Watco Danish oil to our project. This product is of a thin, waterlike consistency which makes it wonderful for getting into the small cutout areas, and it really brings out the natural beauty of the wood grain and color. We then sprayed on a few coats of Minwax semi-gloss polyurethane finish. There are many fine products available. Just keep in mind that you should always experiment with new, untried finishes on scrap materials rather than risk ruining your project. Also, always follow the manufacturer's directions for usage, cleanup, and disposal.

When dry, adorn your project with festive colored ribbons, brass bells, tassels, and other decorative trims, using ribbon to secure the Merry Christmas sign to the Santa piece.

Display your completed project for all to enjoy!

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





Boelman Brothers Ornaments

Designed by Jamie and Mike Boelman; sawn by Dirk and Karen Boelman

SUPPLIES

Wood: 1/8" to 1/4" thick wood of choice

Tools: scroll saw with assorted blades; drill with assorted bits
Temporary-bond spray adhesive

Sandpaper, assorted grits
Finish of choice



Introduction

Our boys Jamie and Mike have been drawing since they were very young, and, needless to say, they have grown up in a house full of scroll saw stuff! Although they now spend much of their time drawing hot cars, yin yangs, peace signs, and other "tat-too-like" designs that express their generation's interests, I finally encouraged them to try their hands at designing ornaments for scroll sawing.

They came up with some truly unique ideas for ornaments which Karen and I found were a bit of a challenge to cut out. So, after a couple of slight modifications to the patterns here and there, the final designs have turned out great and the finished ornaments are fantastic (proud Dad talking here)!

We are very proud of our two "budding" scroll saw pattern designers, and we hope you will enjoy making their ornaments. Jamie designed the more traditional Christmas candle, bells, stocking, candy cane, elf, and bear, as well as the stars. Mike designed the non-seasonal ornaments, including the sports- and music-themed ones.



to display. For these situations, it is nice to use some gorgeous hardwoods like cherry, purpleheart, or walnut.

Although traditional wire hangers will support your ornaments perfectly well, why not consider adding a colorful ribbon, gold cord, or brass wire to really make them shine? Start with the basic patterns provided, but make the ornaments your own!

For questions concerning these ornaments, send a SASE to: Dirk Boelman, P.O. Box 701, Platteville, WI 53818. Email: dirkdraws@centurytel.net



A few tips from Dirk

If you plan to display your wooden ornaments on a tree, they will show up best when made from light-colored woods such as birch, maple, oak, or poplar. Don't forget though that you can finish your ornaments with paint, stain, glitter, or any number of different finishing techniques to make your creations stand out from your tree.

Also, keep in mind that you can substitute many other materials and wood thicknesses when making these ornaments. Try working with plexiglass, thin metals, plywoods, or any other material that can be cut on a scroll saw. It is interesting to see the results of the same design cut from different materials. Take the opportunity to experiment with these ornaments and find your favorite variations.

The reason we suggest using 1/8"- to 1/4"-thick wood is because anything heavier may cause the tree branches to droop. Ornaments that are meant to be displayed in other settings, however, such as on a mantle, bookshelf, or from a hook can be made from thicker materials if desired. You may even want to enlarge the patterns for these ornaments to create a more dramatic piece





Wildlife Coasters

by Sheila Bergner-Landry and Tony Landry of Sheila Landry Designs



Coasters on top are finished with a Plexiglas™ insert; coasters on bottom are finished with Envirotex Lite™ two-part resin and hardener.

SUPPLIES

Wood: oak or hardwood of choice—four pieces 1/2" x 4" x 4" (for coaster frames; may be cut on a table saw for accuracy); walnut or other contrasting hardwood—four pieces 1/8" x 3-1/4" x 3-1/4" (for wildlife inserts); thin maple veneer or veneer in color and wood species of choice—four pieces 4-1/4" x 4-1/4"

Tools: scroll saw with Nos. 2/0, 1, and 5 reverse tooth blades; drill press with assorted drill bits; router or laminate trimmer with 1/8" roundover bit (for edging) and a straight rabbit bit (for making a 1/8" rabbit); oscillating belt sander; orbital sander with assorted (120-600) grits sandpaper; vacuum with hand attachment brush; scissors; clamps

Temporary-bond spray adhesive

Clear packing tape

Clear-drying wood glue

Cork—four pieces 1/8" x 4" x 4" (for coaster bottoms)

Plexiglas™—four pieces 2mm thick x 3-1/4" x 3-1/4" with glass cleaner and paper towel OR Envirotex Lite™ two-part resin and hardener* with small disposable cup, wooden stirrers, and handheld propane torch (depending upon coaster finishing method selected)

Delta Interior/Exterior Brush-on Varnish in satin finish or brush-on varnish of choice

Spray varnish in satin finish or spray varnish of choice

Clear silicone adhesive

*Available at most building centers, hardware stores, Michael's Arts and Crafts, or other similar stores

Introduction

Wildlife remains a very popular design subject among scroll sawyers and woodworkers, and these functional coasters will hopefully appeal to anyone who likes wildlife or rustic themes. Make sets of coasters that include all four animal designs as shown here, or choose your favorite and make four of that one design.

We have provided instructions for creating the coasters using two different finishing methods. With the first method, a piece of Plexiglas is placed over the 1/8"-thick walnut design to protect it from moisture and damage. The second method uses a two-part resin and hardener called "Envirotex Lite." This is the same finish used on many bar tops. It is quite durable and dries to a hard, mar-resistant, high-gloss finish. The process is a little bit more involved than using the Plexiglas alternative, but we feel that the result is well worth the extra effort. However, feel free to select whichever method you prefer.

On one final note, you may want to consider using the animal designs for Christmas ornaments! Simply make the rims a bit wider to add a little more stability to the pieces.

INSTRUCTIONS

Cutting

Lightly sand the wood surfaces using 400-grit sandpaper, and carefully vacuum off all the dust and debris using the hand attachment brush. This step minimizes the sanding to be done after the pieces have been cut and are more delicate. Photocopy the patterns, saving the originals for future use. Copy and cut out four coaster frame patterns and four wildlife patterns.



Spray a light mist of temporary adhesive to the back of each pattern, allowing it to tack up slightly (about 20 seconds) until the back feels like masking tape. Apply the patterns to the appropriate pieces of wood, pressing them firmly into place. Apply a single layer of clear packing tape over the entire surface of each pattern to prevent burning the wood.



Place an appropriate-sized bit in your drill press, and drill entry holes into the center of the coaster frames. Set a piece of scrap wood underneath to minimize wood tear-out when drilling. Use the No. 2 or No. 5 reverse tooth scroll saw blade to cut out the openings in the frames, cutting along the **SOLID** line on the inside of the frame. **NOT** the dotted line. Cut along the perimeters, rounding the corners.



Sand the outer edges of the frames using an oscillating belt sander and 220-grit sandpaper.



Place the 1/8" roundover bit in your router or laminate trimmer. (I find that it is much easier to use a laminate trimmer on small projects such as this because it is easier to control and much less aggressive than a full-sized router.) First rout the front inside edges of the coasters, and then rout the perimeters.



If using the Envirotex Lite finishing method, place the straight rabbit bit in the router or laminate trimmer and set to the exact depth of the wood insert piece.



If using the Plexiglas finishing method, place the straight rabbit bit in the router or laminate trimmer and set to the depth of the insert wood piece plus the depth of the Plexiglas piece.



Rout the inside back of the frames, so the inserts will be flush when put in place.



Install a small drill bit in your drill press. (We size the bit to match the size of the hole for the eye.) Drill the entry holes for the inserts. (If making multiples of the designs, you may wish to stack cut the wildlife inserts.)

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Use the No. 2/0 reverse tooth scroll saw blade to carefully cut out the insert design, making the interior cuts first and finishing with the perimeter. Carefully sand the insert pieces using 220 grit sandpaper and then 400-grit

sandpaper. (We used a 1/3 sheet handheld orbital sander.) Place the project on a perfectly flat surface, and use very light pressure to sand these delicate designs. When finished sanding, use the vacuum attachment brush to thoroughly and carefully vacuum any dust off the pieces.

Initial Assembly

Place the inserts right-side up on a tray or piece of old board, and spray them with several light coats of satin varnish, being sure to spray them from all angles and allowing each coat to dry before applying the next. Brush two to three coats of varnish onto the oak coaster frames, sanding after each coat. When completely dry, test-fit the wildlife inserts into the frames, sanding or shaving the edges as necessary.

If using the Plexiglas finishing method, photocopy four coaster patterns and attach them to the Plexiglas. (Leave the plastic protective sheet on the Plexiglas and use temporary-bond spray adhesive to attach the patterns to the protective sheet.) Using a No. 2 reverse tooth blade with your scroll saw set to a slow speed to avoid having the plastic re-melt back onto itself, cut out the circles along the DOTTED lines on the coaster patterns. When finished cutting, remove the patterns and protective sheet, and clean the edges by breaking away any bumps that may have formed as a result of melting plastic. Clean the surfaces using a soft paper towel, glass cleaner, and very light pressure. Remove the wildlife inserts from the frames, and dry-fit the Plexiglas pieces into the coaster frames to ensure a proper fit. Once satisfied with the fit, remove the Plexiglas pieces.



If using the Plexiglas finishing method, run a bead of silicone sealer in the rabbeted channel, being careful not to apply too much. (We cut the tube on an angle and used the tip of the tube to force the sealer deep into the channel.) Insert the Plexiglas circle into the frame and apply a light pressure. If any of the silicone sealer oozes out the front, use a cotton swab dipped in rubbing alcohol to remove it. Once the sealer has dried, place the wildlife insert into the frame. **Note:** do not apply any silicone sealer to the coaster frame if using the Envirotex Lite finishing method.



Place the coaster frames onto the veneer, and trace along the perimeters. Using scissors, rough-cut the veneer pieces to size, and set aside. Apply a thin coat of clear-drying wood glue to the backs of the coaster frames and the wildlife inserts. (The backs of the inserts and frames should be practically flush with each other, but a slight discrepancy is acceptable because the glue should fill in the difference.) Attach the veneer pieces to the backs of the coasters, place flat boards on each side of the coasters, and clamp the pieces together.



When completely dry, gently sand the edges of the veneer even with the edges of the frames. If using the Plexiglas finishing method, skip to the instructions for Final Assembly.

If using the Envirotex Lite finishing method, add equal parts of the resin and hardener to a disposable (preferably plastic) cup. Mix just enough to fill the coasters approximately 1/8" high (the amount will vary depending upon the number of coasters you are making). Stir the mixture for several minutes with a wooden stirrer or popsicle stick to make sure it is completely mixed. It takes at least 15 minutes for this product to begin to set, so there is no reason to hurry. It is more important to make sure that it is well mixed.

We used two pours for the coasters. With the first pour, we wanted to allow the air bubbles trapped in the wood and under the insert layer to surface and dissipate as easily as possible. The thicker the pour, the farther the bubbles have to travel to reach the surface. We felt that applying the material in two separate pours would help ensure success in using the product and allow for errors to be corrected.



Pour enough of the Envirotex Lite into each coaster to barely cover the insert. There will be bubbles at this time, but if you are patient, you will see that most of them will come up to the surface and dissipate.



After approximately 5-10 minutes, lightly wave the flame of the handheld propane torch over the surface of the coasters. It is important to keep the flame moving constantly and not concentrate the heat in any one area at a time. You will be amazed at how the bubbles will instantly disappear!

I have used this product for several years but had not used this propane torch method prior to this project. I used to struggle to remove the bubbles by popping them with a pin, blowing on them, etc. When I saw how quickly and completely using the torch worked to obtain a perfectly smooth surface, I regretted not having tried it sooner!

Another thing I learned when creating this project was that this material is very, very forgiving. When making the moose coaster for this article, a hair fell in when the material was well on its way to setting up. I tried to carefully pull the hair out using a pin, but a sizable "chunk" of material came out with it. For the moment, it looked a mess, and I thought I was going to have to re-cut the moose coaster. I left the coaster to dry with the other pieces, and when it came time to do the second pour, I figured I had nothing to lose and poured it along with the other three coasters. Much to my amazement, the second pour filled in the flawed area, and the surface of the coaster once again looked like glass! So please be patient and give the product a chance. I am sure you will be happy with the result. You may want to experiment with the Envirotex Lite on some scrap wood prior to using it for this project.

Check the coasters every 15 minutes as they set up and repeat the torching process as necessary. You will be able to see when the material is no longer liquid and there are no more bubbles. Allow the coasters to dry thoroughly, usually overnight. Place a clean, empty box or other protective cover on them while they dry so that no dust or dirt gets onto the surface.

When completely dry, mix another batch of Envirotex Lite in the same way as before, and re-pour the coasters. Follow the above instructions, checking the coasters periodically to make sure there are no bubbles. There should be significantly fewer air bubbles in the second pour because the areas where much of the air was trapped, such as the bottoms of the coasters and the inserts, are now sealed.

Allow approximately 1-2 days for this very thick, 1/4" layer of product to dry thoroughly before handling the coasters.

Final Assembly

Place the coasters onto the cork, and trace around the outer edges. Carefully cut the cork using the scroll saw or sharp scissors. Apply silicone glue to the back of the cork, and gently clamp the cork to the back of the veneer, aligning all edges. Let dry completely.

Please note that although the surfaces of the coasters on which glasses will be set are, in essence, water-proof, the coasters themselves are made of wood and therefore are vulnerable to water and moisture. Do not submerge them or soak them in liquid, as they will certainly warp and fall apart. Treat them with care, and you will have a handsome and functional set that should last you for years. Enjoy!

For questions concerning this project, contact Sheila or Tony at (902) 245-5865 or email us at scrollgirl@comcast.net. You may also see and purchase other patterns by Sheila and Tony and download free brochures of our patterns at our website, www.sheilalandrydesigns.com.





SNOW FAMILY CHOIR

designed by Shelli Robinson and cut by Kerry Robinson of SKWoodWorks



SUPPLIES

Wood: Baltic birch plywood—two (to six) pieces, each 1/8" x 10" x 13" (or pre-cut to fit your frame)
Tools: scroll saw with No. 2/0 spiral saw blades; drill with assorted small bits; square
Removable Adhesive Paper or temporary-bond spray adhesive
Clear packaging tape
10" x 13" or other appropriate-sized frame
Spray paint in black, clear, and white

Introduction

Tra-la-lal! Even Ms. Bunny and Mr. Squirrel are getting in on the sing-along. Could they be singing "Let it Snow?" A whimsical lamplight and curvy park bench accompany this caroling quartet for the holiday season, shown here as a layered project.

INSTRUCTIONS

I have listed at least two boards necessary for this project, one for the family and one for the background trees. Pre-cut your wood to fit your frame, or cut slightly larger pieces to set in a custom frame of your own creation. We used a ready-made frame for this project.

Apply your patterns, using your preferred method, to clean wood. We use Removable Adhesive Paper for all of our scrolling projects. We usually stack-cut a few pieces of 1/8"-thick Baltic birch plywood for more stability and greater time savings. Kerry affixes double-sided sticky tape to the four corners of each piece of wood, steering clear of the pattern, and presses the boards together.

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

Make sure your blade is square, and check your square frequently while scrolling. Pre-drill all your holes, and put a starter hole at the end of all the single lines, such as the lines within the snow.

Peel off your patterns, and clean your pieces. Apply a coat of clear spray paint to both the snow family piece and the trees background piece to seal them from fingerprints, marks, and dirt. This also brings out the natural color and grain of the wood. Let dry. Next, spray the trees with white spray paint. You may choose to apply just a light "frosting" of paint to the board, color it opaque, or use a different type of wood plywood altogether. For better contrast, trace the lines inside the park bench and behind the snow family and handpaint them black.

I used a piece of paper spray painted black for the backer and sprinkled it with white paint to look like snow. Layer the pieces with the paper backer on the bottom, the trees in the middle, and the snow family on top, and insert into a frame. (The thickness of the project may prevent you from being able to fit the top glass piece. If so, you may want to apply a final coat of clear spray paint to the project to help protect it.)

We are SKWoodWorks, which stands for "Shelli Kerry Woodworks." Visit our website at www.skwoodworks.com. We sell the adhesive paper, finished pieces, and patterns off of our website. For more information, visit us on the web or write to us at SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. Pattern requests and suggestions are always welcome!





ELK IN FEATHER

by Robert T. Letvinchuck



Introduction

When a Native American friend of mine returned home from the Gulf War, his tribe presented him with an American Bald Eagle feather and medicine pouch. It was a great honor for me to be asked to create a custom display case for these items. While I had the feather in my possession, I measured it and noted its color tones. I then began making simple wooden feathers, which looked beautiful and sold very well. Next, I started adding the cutouts inside the feathers. My collection now consists of

SUPPLIES

Wood*: aspen—one piece 1/4" x 1" x 13" (for the stem); black walnut—one piece 1/4" x 2" x 3" (for stem end of feather); maple—one piece 1/4" x 3" x 3" (for tip of feather); red oak—one piece 1/4" x 2-1/2" x 9" (for right center); white oak—one piece 1/4" x 1-1/2" x 9-1/2" (for left center)

Tools: scroll saw with assorted blades; drill with 1/8" bit; sharp knife; oscillating spindle sander or drum sander with assorted-grit sandpaper; clamps

Tracing paper

Transfer paper

Temporary-bond spray adhesive

Wax paper

Wood glue

Finish of choice

Fishing line (for hanger)

**Feel free to substitute your wood of choice for any of the listed wood species.*

feathers with eagle, deer, wolf, and elk cutouts. Because it is forbidden to have an eagle feather in your possession, here is a way to make your own. There are many types of wood that can be used for these feathers, so don't limit yourself to the woods included on the supplies list. I hope you enjoy making this beautiful symbol of freedom as much as I did.

INSTRUCTIONS

Place tracing paper over the feather pattern, and trace the pieces. Place the paper onto the chosen stock noting the grain direction. Slide transfer paper under the pattern piece, and transfer the pattern to the stock.



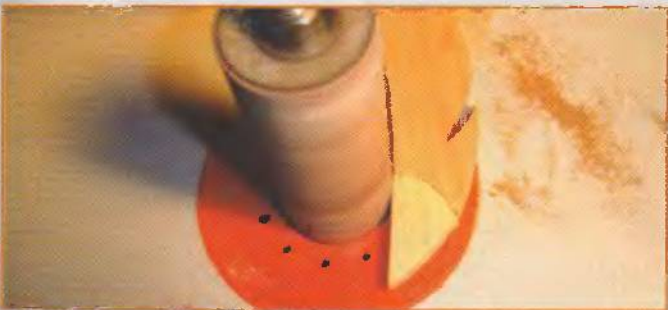
Cut out all of the feather pieces, except for the stem. If necessary, sand the edges as needed to ensure a good fit.



Place wax paper on your work surface. Keeping the stem side of the sections aligned, edge glue the three left-side pieces together and the three right-side pieces together. Make sure that glue squeezes out from the seams. Let the pieces dry thoroughly before continuing.



Use a knife to scrape off the dried glue on the stem side of the sections.



Sand the stem-side edges flush using a spindle or drum sander, being sure to maintain a 90° angle.



Place the left section of the feather directly onto the stock to be used for the stem. Trace along the edge of the feather section, extending the end of the stem as far as you wish.



Repeat for the right side of the feather, making sure you leave an approximately 1/8"-wide gap at the tip of the feather and a 3/16"-wide gap at the base. (The stem should be wider at the base end.) Freehand draw the remaining base of the stem. Cut the stem out along the lines.



Edge glue the left side, stem, and right side of the feather together, making sure glue squeezes out from the seams. After approximately five minutes, clamp the pieces together, and let dry thoroughly. Sand the feather smooth on both sides and along the edges so that all the glued connections are smooth.



Apply spray adhesive to the back of the elk cutout pattern, and center it on the feather. Attach the tracks pattern to the feather wherever you desire. Drill a tiny hole at the base of the stem for hanging. Drill holes in all the waste sections, and cut out along the lines. Remove the patterns.

Round over all of the outside edges using the spindle or drum sander, being careful not to put too much pressure on the feather. You don't want to come this far only to have it break in two!

Apply two to three coats of your finish of choice to both sides of the feather letting each coat dry before applying the next. Thread a piece of fishing line through the hole, tie it into a loop, and display your feather. Happy cutting!

Visit Rob's website, www.againstthegrainwoodart.com, to see more of his feather patterns or to request a free catalog of other intarsia patterns, or write him at: Against the Grain Woodart, 382 E. 1st St., Fond du Lac, WI 54935.





LARGEMOUTH BASS INTARSIA

by Darin Liles



SUPPLIES

Wood: *dark poplar*—one piece 3/4" x 10" x 16" (for upper body, outer mouth, and short wavy grass), one piece 1/2" x 3" x 4" (for small fish) and one piece 1/4" x 3" x 3" (for fins on side); *light poplar*—one piece 3/4" x 6" x 9" (for center body, face, and top and bottom fins); *aspen*—one piece 3/4" x 5" x 15" (for lower body, two upper jaw pieces, and inner mouth) and one piece 1/2" x 1" x 1" (for bottom of small fish face); *zebra wood*—one piece 3/4" x 4" x 23" (for ground); *oak*—one piece 3/4" x 8" x 15" (for log); *yellow heart*—one piece 3/4" x 9" x 14" and one piece 3/4" x 7" x 12" (for tall wavy grass); *walnut*—one piece 3/4" x 5" x 11" (for log inserts); *purpleheart*—one piece 3/4" x 4" x 5" (for red in gills) and one piece 1/2" x 1" x 1" (for belly of small fish); *plywood*—one piece 1/2" x 20" x 24" (for backer board); *scrap wood*—two 1" blocks (for spacers)

Tools: scroll saw with No. 3 Flying Dutchman blades; drill with assorted drill bits; oscillating spindle sander with assorted grits sandpaper; mop wheel; Craftsman 3-D sander with sandpaper (150, 240, 280, and 1000 grits) and buffing pad; Electro-File with sanding attachment; clamps

Tracing paper

Carbon paper

Sharp pencil

Wood glue

14mm-Dia. eye (No. F-01GE) and 6mm-Dia. eye (No. B-07)*

Minwax natural finish stain

Clear finish of choice

Hanger

*Available from Wildlife Intarsia Design, (708) 788-6455, www.wildlifeintarsiadesign.com

INSTRUCTIONS



Trace the pattern onto tracing paper. This will allow you to see the wood more clearly when selecting the grain. Start by cutting and fitting the body parts. The upper part of the body is cut from dark poplar, and the center pieces are light poplar. The dark center section was cut from walnut. The bottom section of the fish is aspen. Once you are sure of a good fit, glue the pieces together and let dry.



Cut the face pieces from light poplar, aspen, and purple-heart, referring to the photo and pattern for placement. Cut the outer part of the mouth from dark poplar and the inner part from aspen.



Drill a hole where indicated on the pattern to fit the 14mm-Dia. eye. Set the glass eye in place, but do not glue it in.



Transfer the upper lines of the top fins onto a piece of light poplar. Set the body of the fish onto the poplar where the fins will fit the body and, using a sharp pencil, trace along the body. This will give you a more accurate cut line.



In the same manner, trace and cut the pieces for the bottom fins from light poplar.



Lift the face, gills, and outer part of the mouth 1/4".



Start rounding the body section using the spindle sander.



Once the body is rounded, round the face and gills. Round the top and bottom fins. Cut the two fins on the side of the body from 1/4"-thick poplar. Sand the edge of the fin that will be glued to the body at a slight angle to give it an angled lift, and then sand around the outer edges to make the fin appear thinner. After all sections of the fish have been sanded and fit to your liking, finish sand them using a 3-D sander with 150-grit sandpaper, gradually working through 240-, 400-, and 1000-grit paper and finally a buffing pad. Glue all pieces together and set aside.



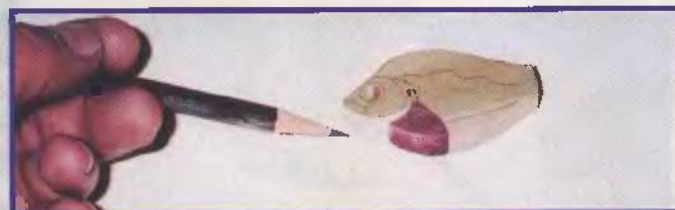
Trace and cut the small fish from 1/2"-thick poplar.

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Cut away the fins and tail and set aside.



Drill a hole to fit the 6mm-Dia. eye. To the right of the eye, drill a smaller hole and sand down a scrap piece of walnut to fit the hole. Cut and fit a piece of purpleheart for the belly area and a piece of aspen for the bottom of the face.



Cut the small fish completely apart. Using an Electro-File with the sanding attachment, round the pieces. Re-saw the fin pieces that had been set aside to approximately 1/8" thick. Assemble the fish, lifting the two pieces just behind the eye 1/8". Once you are satisfied with the rounding and fit, glue the fish together and set aside.



Cut the main portion of the upright log from oak. Cut the darker inserts in the log from walnut and fit them to the oak. Once you are satisfied with the fit, re-saw them approximately 1/8". Round the log using the spindle sander and use the 3-D sander to finish, working through the various grit sandpapers and ending with the buffing wheel. Glue the log pieces together and set aside.



Trace and cut the tall wavy grass areas from yellow heart.



Trace the bottom edges of the tall wavy grass onto the zebra wood, and cut out the piece for the ground. Trace and cut the small wavy grass pieces from poplar. Round all the grass pieces using the spindle sander and finish using a mop wheel.



Test-fit all the pieces. Apply Minwax natural finish to the pieces and let dry. To assemble, glue the grass to the ground, then work your way up, gluing the large and small fish in place. Glue the log to the two short grassy areas and the fish, using two 1" blocks for extra support. Place one block between the grassy areas, approximately 1" up from the bottom of the ground. Position the other block approximately 1-1/2" to the right of the end of the fish. Be sure the supports are not visible from the front.

After all pieces are glued in place, let dry, and then apply a clear coat of your finish of choice. I used a Minwax satin finish. Let dry. Place the piece on the plywood and trace the outer edge, including the open section between the fish and the ground. Cut along the inside of the traced line at a 45° angle. Glue the backer board in place, clamp, and let dry. Attach a hanger to the back and display. (Note: If you prefer to have the piece stand on a shelf, align the backer board with the bottom edge of the ground. This will make the piece thicker at the base and allow it to stand more securely.)

For questions concerning this project, send a SASE to: Darin Liles, 252 Sam St., Shirley, AR 72153; website: www.darinswoodworks.com





Wood Duck Intarsia

by Kathy (Puddles) Meyer



SUPPLIES

Wood: pine*—1-1/4"-thick (for parts P and Q); 1"-thick (for parts N, O, R, S, and feathers 1-15); 7/8"-thick (for feathers 16-32 and 52-60); 3/4"-thick (for parts A-M, and T, and feathers 33-51 and 61-73); 11/16"-thick (for part U); 5/8"-thick (for feathers 74-91); 1/2"-thick (for feathers 92-103); 7/16"-thick (for part V); lauan—one piece 1/4" x approx. 15" x 17" (for backer board); assorted spacers and shims

Tools: scroll saw with No. 2 and No. 2/0 (or smaller) blades; band saw with 1/2"-wide x 80-grit sanding belt (or spindle sander); palm sander with 100-grit sandpaper; belt sander or planer (for reducing thickness of wood); drill with 15/64" drill bit; 2" spring clamps

Graphite paper

Tracing paper

Wax paper

Wood glue

1/2"-wide blue painter's tape

Axle peg with head, 15/64"-Dia. (one)

.07 or .09 mechanical pencil

Wet/dry 400-grit sandpaper

Toe brushes: No. 1 round, No. 8 round, and 1-1/2" flat

Paint thinner (for cleaning brushes)

Minwax oil-based high gloss polyurethane (1 pint)

Minwax stains (or other oil- or water-based stains of choice): Bayou Green, Black Walnut, Dark Walnut, Ebony, Golden Oak, Ipswich Pine, Mustard, Sedona Red, and Special Walnut (1 pint each)

Rustoleum satin white (1 pint)

Sawtooth hanger

*Specific sizes for each thickness of board are not provided because the grain of the wood will determine the actual amount needed.

continued on page 64

Introduction

In order to include a full-size pattern for this project, it had to be slightly reduced using a pantograph. Because of this, there are a few minor variations in the shape of some parts. Enlarging the pattern may make it easier to construct the project. (The finished duck as shown in the photo measures approximately 19-3/4" long from the tip of the beak to the tip of tail feather No. 97; the size of the pattern measures approximately 17-1/2".)

INSTRUCTIONS

Basic procedure



Trace the pattern onto tracing paper. (This will help you select your grain direction by allowing you to see through the pattern.) Position the pattern on the wood, being sure to check grain direction, and transfer the pattern to the wood using graphite paper.



Number or letter each part.



After cutting a piece that will touch another piece, re-mark the pattern line using the new cut line. Use a No. 2 blade when making outside cut lines and a No. 2/0 or smaller blade for inside cut lines.



After pieces have been cut apart, tape them back together with blue painter's tape.



Mark and cut the feathers in groups of five or less.



The depth of contouring for each piece depends upon the depth of the piece it touches. Use a .07 or .09 mechanical pencil to mark the areas to be contoured. Refer to the pattern for all edges that are to be contoured. Also refer to the pattern for placement and shape of shims.

Cutting

Transfer pattern parts A through K onto 3/4"-thick pine. Cut along all outside lines. Drill a 15/64"-Dia. hole in part G. Cut apart all pieces A through K. Reduce parts A and C to 5/8" thick. Reduce part D to 1/2" thick. Raise parts E and I using a 1/8"-thick full pattern shim. Raise part F using a 3/16" spacer. Raise part H using a 1/8" spacer. Sand the head of the axle peg to 1/8" thick, and contour the outer edge to 1/16". Cut the length of the stem to 5/8" and insert into the hole drilled in part G. Securely tape all cut pieces together.

Transfer pattern parts L, M, and T onto 3/4"-thick pine. Cut along the outside lines first, and then cut along the inside lines to separate the pieces. Raise part L using a 1/4"-thick shim. Place a 1/4"-thick spacer toward the rear of part L. Reduce part T to 5/8" thick.

Transfer pattern parts N and C onto 1"-thick pine and cut out. Raise part N using a 3/8" spacer.

Transfer pattern part U onto 1 1/16"-thick pine and cut out.

Transfer pattern part V onto 7/16"-thick pine and cut out.

Transfer pattern parts 92-103 onto 1/2"-thick pine. Mark and cut the feathers in groups of five or less.

Transfer pattern parts P and Q onto 1-1/4"-thick pine. Cut along the outside lines first, and then cut along the inside lines to separate the pieces.

Transfer and cut the following parts onto the appropri-

ate wood: parts 1-15 onto 1"-thick pine; parts 16-32 onto 7/8"-thick pine; parts 33-51 onto 3/4"-thick pine; parts R and S onto 1"-thick pine; parts 52-60 onto 7/8"-thick pine; parts 61-73 onto 3/4"-thick pine; and parts 74-91 onto 5/8"-thick pine. Raise part 32 using a 1/16" spacer. Raise part 51 using a 1/8" spacer. Raise part 50 using a 1/16" spacer.

Remove all tape at this point, but keep the duck assembled as much as possible.

Contouring



I use a band saw with an 80-grit belt for contouring, but a spindle sander also works well. Start with the beak section and continue across the duck. After all contouring and shaping are finished, sand all parts using a palm sander with 100-grit sandpaper.

Staining



Use a No. 8 tole brush to carefully apply stain to each piece. (Refer to the stain chart in the pattern section for color placement.) Use the No. 1 tole brush to stain the eye. If the edges of a piece will not be seen after the duck is assembled, you need only stain approximately 1/4" to 1/2" down the edge. If the edge will be visible after assembly, be sure to stain the entire edge. If you feel the stain color is too light, apply a second coat. Apply two coats of Rustoleum satin white paint to the areas that should be painted white.



Keep all stained parts from touching each other. Let dry thoroughly.



Using Rustoleum satin white paint, paint the lips of the Bayou Green feathers and the edges of parts E and H. (Refer to the photo and pattern for color placement.) Add a small dot of Ebony stain to the center of the eye. Let dry.

Finishing

Reassemble the duck. Check all parts and edges, making sure each part has been stained thoroughly. Cover your work surface with wax paper. Carefully glue all parts of the duck together, including the axle peg for the eye. Wipe away any excess glue and let dry thoroughly.

Place the duck onto a piece of 1/4"-thick luan for the backer board. Using a pencil, carefully trace around the outside of the duck. Remove the duck and redraw a new cut line approximately 1/2" inside the first line. Cut along the inside line. Because the backer board is cut smaller than the duck, it will not be visible from the front. Sand the front and back of the backer board, spread wood glue completely over the top surface, and carefully position the duck on top of it.



After ensuring that the duck is correctly positioned, secure the two pieces together with clamps. When dry, remove the clamps and attach a sawtooth hanger to the back.

Use a 1-1/2" flat tole brush to apply a thin coat of finish. (I use an oil-based high gloss finish, but choose whatever clear finish you prefer.) Do not apply finish over the areas painted with the Rustoleum satin white because it will discolor those areas. (If you happen to get some finish on a white-painted section, carefully repaint it.) Let dry and sand gently with 400-grit wet/dry sandpaper. Apply your desired number of finish coats, sanding between each. I usually apply three coats. Let dry completely, and display your new creation!

For questions concerning this project, send a SASE to: Kathy "Puddles" Meyer, 15722 Puddles Road, Carlyle, IL 62231.





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Mandrels

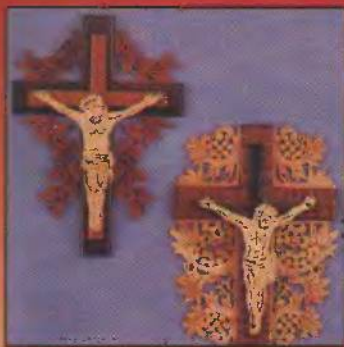
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50 MM-7



160 MM-A
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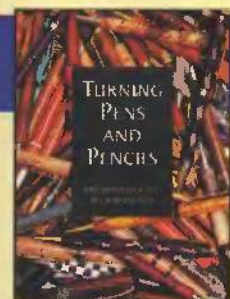
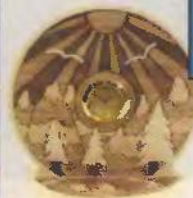
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by Kathy and Scott Griffith

24-Karat Sculptured Set



Introduction

Scott and I would like to thank everyone for all the letters, e-mails, and phone calls we've received in response to our mini-lathe series. It's been wonderful hearing from you, and we are making every effort to answer each inquiry. Remember, we do live in a rural area of southern Lancaster County, PA, where, in order to access our e-mail, we need to take a trip into town to visit our beautiful library! Because of this, and frequent power outages, some things from time to time may get lost. If we fail to answer a question, please contact us again.

Getting started

The sculptured desk set kit includes the supplies for the pen, letter opener, and 2" magnifier—a handy combination of office items. These three-piece sets feature finely detailed caps, bands, and pen tips. We will show you how to create an elegant and distinctive set, using the Staburlized brown box elder burl blanks we selected for this project. While the set is lovely on its own, when displayed in a decorative box, such as a glass top display gift box, it makes a striking presentation piece. This project does require some turning experience in order to match the profiles of the turned pieces, and there is also a trim process used on the finished turning which requires some time and patience to complete successfully.

SUPPLIES

Carba-Tec lathe, CT-Lathe-1
 Three-piece turning tool set, PK1010
 Lathe mandrel set, PK1001
 Crown tenon tool (parting tool), PK1307
 Drill center vise, PK1301
 8mm drill bit, PK1174
 Sculptured desk set kit, PK1034
 Sculptured pen bushings, PK1186
 Staburlized™ blanks, one 4-3/4" x 5/8" and two 3-1/4" x 5/8"
 Shellawax cream, PK1009
 Abrasive rolls, PK1276
 Abralon Finishing Kit PFK2
 Two-part epoxy
**All of the supplies above are available from Steebar at: www.steebar.com.*



Using a template for selecting blanks from a piece of tulipwood. Note the area within the lower left template would be a better choice due to the wood variation that would show up in the finished blank.

Although we are using prepared and pre-cut blanks, we recognize that many turners prefer to cut their own blanks. There are many ways of selecting and cutting blanks, and for those of you new to turning, it may be difficult to focus on the small area of wood that is actually used for a project. We suggest making templates for your blanks, then positioning them on your board to help you determine which areas of wood to use. A finely figured board of birds eye maple, for example, may seem ideal. However, once the template is placed on it, there may be only a few eyes that show in the small area of the blank, and even these could end up being removed during the turning process.

To make the templates for the desk set, cut two openings in index cards or cardstock, the first one measuring 5/8" x 4-3/4" and the second measuring 5/8" x 3-1/4". Move these templates over your piece of wood to find areas of similar figure for the set. (When making the desk set, you will need two 3-1/4" x 5/8" pieces and one 4-3/4" x 5/8" piece.) Use a pencil to lightly outline your chosen areas, then remove the templates and look over the outlined sections carefully for uniformity. Adjustments are easily made at this stage. Once the wood is cut, there is no chance to make a small shift to a different section of wood.

While perfectly matched sets are an anomaly when using natural items such as wood, you can find pieces with similar marking, color, and amount of figure, or a continuation of a directional grain pattern. Try this template method the next time you select your wood or even use on pieces already in your treasure trove and see the difference.

Before beginning, let's review a few pointers about turning. Stop the lathe frequently throughout the turning process to check for the uniform appearance of the work and to make sure that blanks and tools are still securely mounted. Use safety glasses, dust collection tools, a dust mask, and hearing protection. Also, get all loose clothing, long hair, and jewelry out of the way. Following these simple steps can help ensure that a session at the lathe remains safe and enjoyable.

Preparing the wood



Drilling hole through blank using 8mm drill bit in drill press and with blank secured in drilling center vise.

The wood must be prepared for the lathe before turning. Cut the 4-3/4" blank into two 2-3/8" blanks. Secure one blank in the drill center vise and, using an 8mm drill bit, drill a hole through the blank. Repeat for the remaining three blanks. The drilling center vise is an integral piece in our shop and makes a difficult task safer and easier. Securing the block of wood in the vise and clamping it to the drill press table or holding it by hand allows you a more secure grip on a narrow (5/8") piece of wood and keeps your hand away from a sharp drill bit. It also minimizes erratic drilling and allows the drill bit to be backed out repeatedly to clear the flutes and minimize heat build up without changing the position of the wood. Always be sure the drill bit is sharp and securely mounted in the drill chuck. Take your time when drilling, and let the tools do the work. Forcing the drill, or allowing the bit to overheat, not only dulls the bit but shortens its life. It can also cause undue stress on the wood, resulting in cracking or chipping during turning.



Epoxying tube into drilled blank. Push brass tube beyond any drill damage.

Use a two-part epoxy to glue the brass tubes in the wood, being sure to thoroughly coat the tube and the drilled hole with epoxy by plunging and twisting the tube into the blank. Add more epoxy as needed. Lay the glued blanks on a sheet of newspaper to dry and cure after checking that the brass tubes are properly positioned. The blanks are a little long, so if there is chip out or egg shape at the drilled ends, there is still enough length to

accommodate the tube. Our technique is to allow the five- or 15-minute two-part epoxy to set up for several hours before proceeding. The barrel trimmer does create heat, and if the epoxy is not fully set up, it can loosen the bond to the wood and the brass tube will stick to the barrel trimmer shaft. Be patient and allow all tools, even glues, to do their jobs.



Square and true both ends of each blank using the 8mm barrel trimmer, with the blank mounted in the drilling center vise.

Once the epoxy has cured, square and true both ends of each blank using the 8mm barrel trimmer with the blank mounted in the drilling center vise. Only the thinnest thread of the brass tube should be removed, so once you see the shine of the tube flush with the wood...STOP! This allows the bushings to fit securely, and it is important that the brass tube not be shortened in order to have the proper fit at final assembly.

Turning the sculptured set



Mandrel loaded with pen blanks and bushings.

Finally, we are ready to go to the lathe to turn the pen! Using the two small blanks and the appropriate bushings for the sculptured pen, assemble the 7mm mandrel and add extra 7mm bushings to fill in before tightening the knurled nut. Do not over-tighten, because the mandrel may bow and the wood could crack during the turning process.



Rounding blanks with roughout gouge and lathe on low speed.

With the lathe on low speed, use a sharp roughout gouge to begin rounding the blank. As the corners smooth, start increasing the speed of the lathe, being sure to stop frequently to check your progress. The goal is to shape the blank to the desired profile with the surface marks evenly distributed across the blank before progressing to the next tool.

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Shaping and contouring blanks using sharp skew chisel.

Once the shape is evenly rounded, switch to a sharp skew chisel and gradually increase the lathe speed to smooth and contour. Again, stop frequently to check your progress.



Blanks slightly proud of bushings, with uniform tool marks across surface.

The bushings provide a template for the finished diameter, but do not attempt to turn to that diameter with your chisel. You want to leave the wood slightly proud of the bushings so there is an opportunity to sand smooth.



Sanding with 1" x 5" strips of cloth-backed sandpaper.

Once your blanks are uniformly shaped and smooth, it is time to sand. With the lathe set to low speed, use 80-grit cloth-backed sandpaper to start the sanding process. Progress through to 400-grit sandpaper, gradually increasing lathe speed as the grits get finer. Maintain a very light finger pressure, and expose new grit by moving the sanding strip. Periodically stop the lathe and check the surface of the blank for uniformity of smoothness before continuing.



Finish sanding using Abralon sanding pads.

For the finish sanding, we used Abralon sanding pads which have a sponge-type surface embedded with extra-fine grits and provide a surprisingly smooth finish to the Staburlized blanks.

With the lathe at maximum speed and using light finger pressure, start with the 500-grit pads and progress through the 1000-, 2000-, and 4000-grit pads. Stop the lathe frequently to check the surface of the blank. When you are finished sanding, apply a thin coat of Shellawax cream finish to the blanks and buff until the blanks have a smooth, satiny sheen. **DO NOT** remove the blanks from the mandrel yet. Read the next step completely before proceeding!



With the pen blank still on the mandrel, measure and mark the cap tube at 1-13/16" all the way around.

Using a ruler to measure, make a mark at 1-13/16" on the larger diameter turned blank. Holding a pencil on this mark, turn the blank by hand to mark all the way around. This small section needs to be removed in order for the center band to be properly mounted.



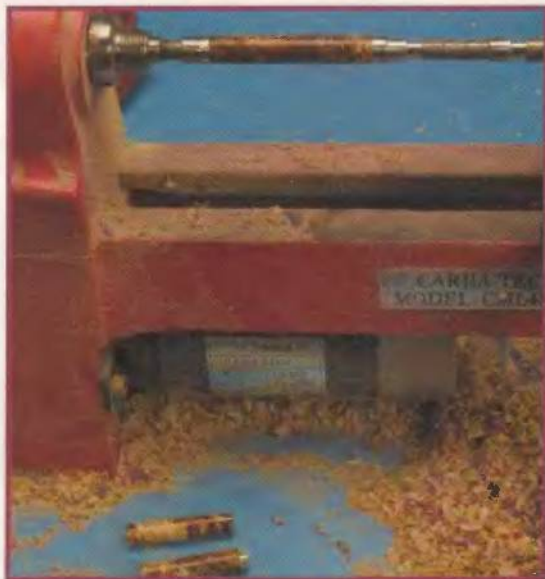
With the tool rest adjusted and the lathe on high speed, use a sharp parting tool to slowly remove the waste wood just to the brass tube.

We will only be removing the small section of wood. **DO NOT** cut the brass tube! Take the time to be sure the parting tool is sharp, adjust the tool rest, and secure it firmly. With the lathe off, rest the parting tool on the tool rest and check the alignment with the cutting mark. Maintaining a secure grip with the parting chisel at a 90° angle to the blank, allow a 1/4" space between the chisel and the blank. Turn the lathe to high speed and slowly guide the parting chisel to the mark. Cut only to the brass tube and remove the small band of wood up to the bushing.



Trimmed blank with brass tube showing where trimmed.

Turn the lathe off, and breathe! Check the blanks and, if needed, clean up the newly exposed edge and buff.



Completed pen blanks. Keep in view for reference while turning letter opener and magnifier so finished shapes are similar.

Remove the blanks from the mandrel. We like to place them into empty kit bags in order to protect them. The blanks should be kept nearby as a shape reference while turning the two remaining blanks.



With 3-1/4" turned blank for magnifier or letter opener on mandrel, measure and mark at 2-9/16" all the way around and trim.

The letter opener and magnifier blanks are drilled, glued, and trued. Each is ready to be mounted on the mandrel using the cap and center bushings. Fill in with extra 7mm bushings. Turn each blank to match the shape of the pen and proceed through the various steps for finishing. The trimming process also needs to be repeated on both of these blanks. Mark and measure these blanks at 2-9/16" and trim.



Finished and trimmed blank on mandrel with brass tube exposed. Remember: Remove the wood only to the brass tube. Do not cut the tube because it is needed for the assembly process.



All components laid out for assembly.

Following the directions included with each kit, lay out the parts in order of assembly. You have invested a great deal of time and effort to get to this point, so don't rush through the assembly process and possibly make a mistake. While the pen press facilitates this process, it is up to you to connect each piece in its proper position.



The finished 24-karat sculptured set with pen, letter opener, and magnifier.

Assemble each of the three pieces in this set, and enjoy your beautiful, handcrafted desk set!



Gallery of 24-karat sculptured sets.

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





"Honey I Burned the Fish" Wrasse Woodburning

by Orchid Davis, photography by Wes Demarest



In prior issues we have had woodburning projects featuring fur and feathers, so it seemed logical that our next project should deal with fish scales! Several slabs of big leaf maple have been in my shop, waiting for me to see "what the wood wanted to be," and I noticed that they reminded me of the coral heads I saw back in my scuba diving days. So, I researched marine tropical fish and finally chose a member of the Wrasse family to be the subject of my project. I picked *Lachnolaimus maximus* because it was large and colorful, and with its long distinctive dorsal spines, I thought it would make a beautiful woodburning. Too bad it doesn't have a more elegant name to go with its exotic looks—it's known as a Hogfish, a Hog Snapper, and even a Hognose Snapper. Oh well, a rose by any other name, etc.

The first step in creating this piece is to select an interesting slab of burl. Sand the surface perfectly smooth before proceeding, especially in the areas you intend to burn. Clean off any fine dust using a shop vacuum or blow it off with compressed air, and then spray it with Krylon 1301. Usually I seal the wood *after* I burn but before I paint. However, in this case I sealed it beforehand because the spray brought out the grain of the

wood, making it easier for me to see what I had to work with.

The key here is that I wanted to work with the wood. If you let the design of the burl suggest that a coral head should go here or a sea fan over there, suddenly the whole scene will jump out at you. When this happens, make a quick sketch so you don't forget your inspiration. (You know how that happens. Just when the idea is clear in your mind, the phone rings, and that idea is gone forever!)

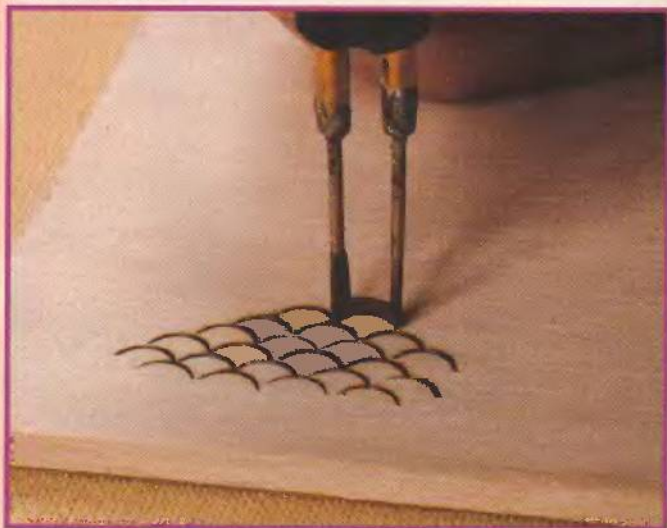
Burning on burls is tricky and sometimes you have to change designs in midstream because the wood has a mind of its own. If this happens, don't fight it. Some of my best work has evolved because the wood decided to do something entirely different from what I had in mind, and I simply said, "O.K., we'll do it your way!"

To begin, I'm going to amaze anyone who's ever taken a class from me or read one of my books by switching from my all-purpose, handy-dandy Colewood "J" pen to a special pen, the Colewood FSS (Fish Scale Small). It does exactly what its name implies—creates small half circles, approximately 1/8" in diameter, which look just like miniature fish scales when arranged in rows offset like shingles on a roof. It also comes in

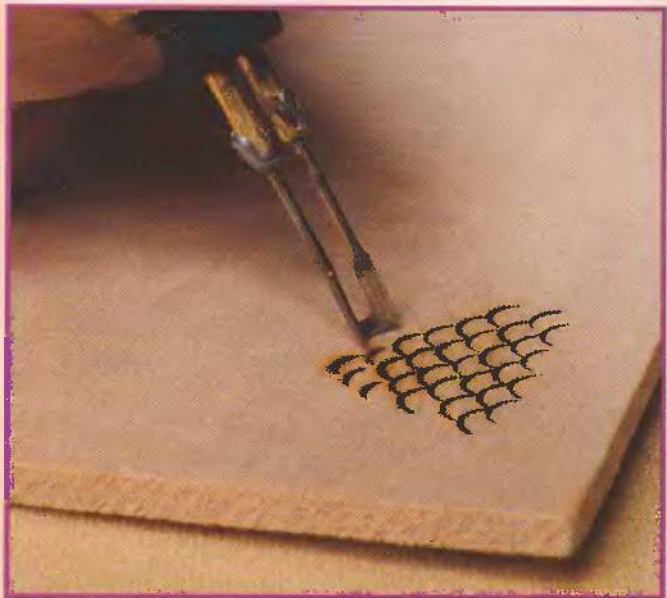
FSM (medium, 3/16"), and FSL (large, 1/4").

Use the pen like a miniature branding iron to stamp the same pattern over and over again. I know it sounds pretty monotonous, but just try burning 1,782 matching scales for a walking stick with a snake coiled around it, and you'll soon see the advantage of stamping instead of drawing and burning by hand every scale individually (see *Carving Magazine*, issue #8, page 10). The fish scale pens are also handy for making interesting geometric designs, so don't limit your use of the pens to making just fish, snakes, and lizards. Also, don't forget about mermaids and dragons!

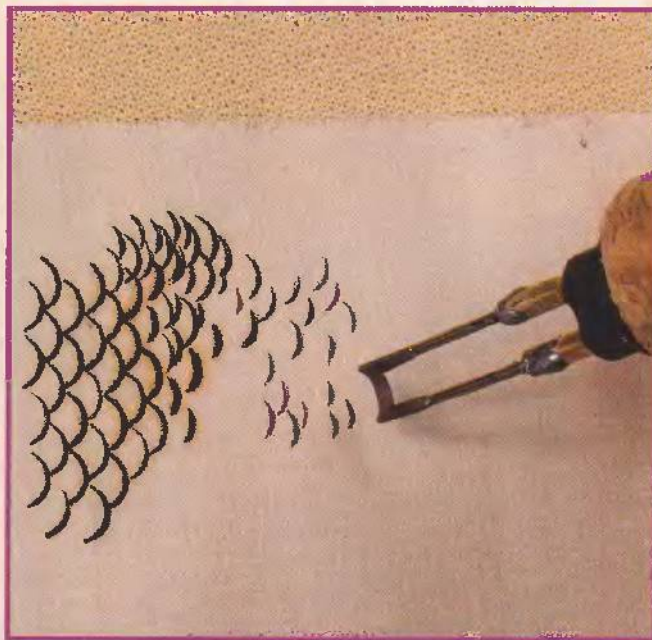
For scales:



When making this fish, I used the small fish scale pen for the whole body. I held the pen in this position to create the full-size scales.



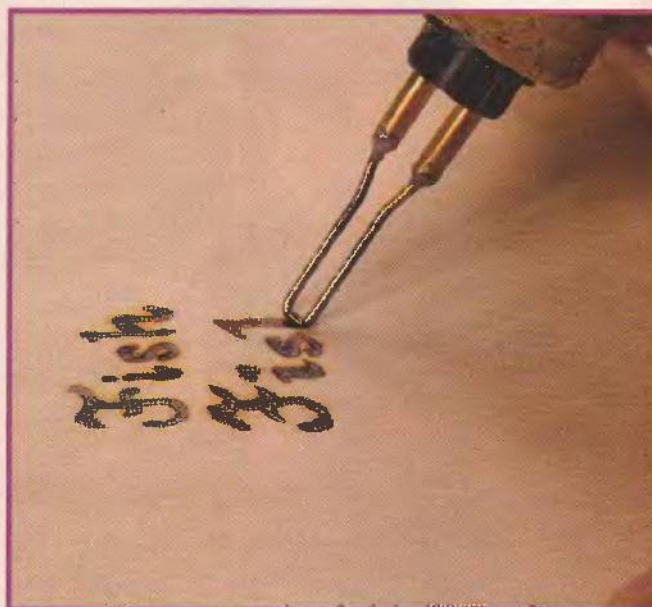
In the area just under the dorsal fin where the scales are smaller and darker, you can achieve some variation in the scales by leaning the pen back slightly and burning the scales darker and closer together.



I used the classic fish scale pattern for the body of the fish until I reached the belly. In this area, the scales are lighter and less pronounced, so I turned down the heat a bit and burned a more random pattern, gradually omitting more scales as I neared the bottom of the fish.

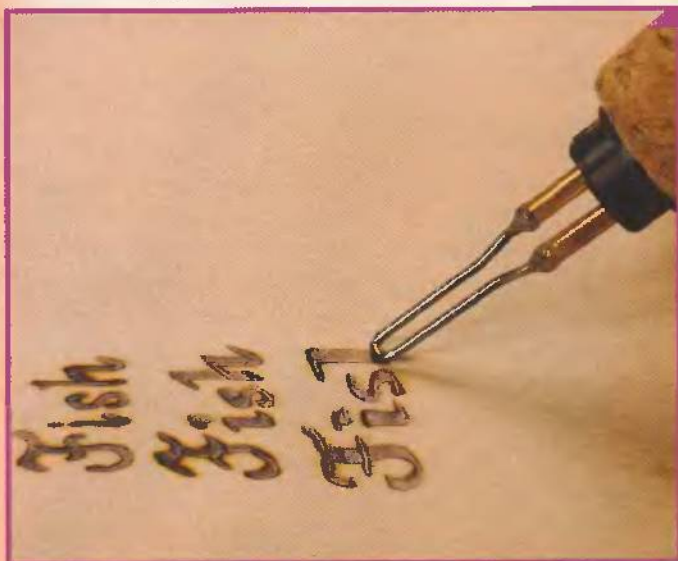
For fins:

I used another pen, the Colewood C-1, to create the fins. Although this pen is intended to be used mainly for calligraphy, it also does a beautiful job of shading. The pen's design is basically a bent wire with no sharp edges, so it glides smoothly in any direction.

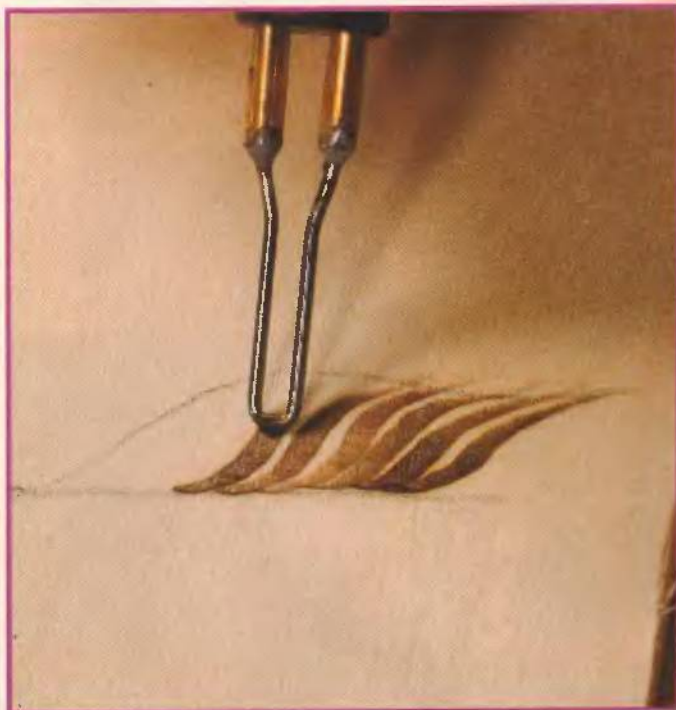


When held vertically, you will burn a thin line, as in the top "Fish." When held at a 45° angle, you can achieve a thick and thin combination, as in the second "Fish."

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Hold the pen horizontally for a heavy, 1/8"-wide burn, as in the bottom "Fish." (If you use a C-2 pen, you can achieve a 1/4"-wide burn that is the same shape as the C-1 burn but twice as big.)



I burned a wide path where the fins join the fish by placing the pen down at an angle, and this path needed to become gradually thinner as I approached the outer edge of the fins. I held the pen exactly as I would when doing thick and thin lettering in calligraphy. We've all heard the saying "easier said than done," but for me, this is a case of something that's easier done than said! Luckily, a picture is also worth a thousand words, so Wes' photos come in very handy.



I used the C-1 to burn this pectoral fin, but it can be used for all the fish fins and tails.



It's like having three pens in one.



I also used the C-1 to "scribble" in little starfish, sea fans, and some underwater scenery. I tried to take advantage of the natural designs in the burl to help create my underwater world.



For some contrast, I decided to add a few sea urchins. They're the creatures that look like black pin cushions. To burn them, I had to change pens again. This time I wanted to slice into the wood to get a crisp, clean line for each spine. I used the "J" pen with the heat turned up so I would get a rich black line that cuts cleanly across the swirling grain of the wood. An "H" pen would have also worked because it leaves a heavier line than the "J" but still fits the scale of the design. Burn the sea urchins from the center out, lifting up on the pen as you get to the end of each spine so it tapers to a nice sharp point.



You get a whole different look if you pull the pen to the center and lift.



Like pine needles, the spines of the sea urchins grow at various lengths and angles to each other. Unlike pine needles, however, they are straight and stiff. As you can see in the samples, the way you pull the pen makes a big difference in the end result. After so many years of begging students to burn long, undulating needles bending in the breeze, I can't believe I'm actually telling you to burn a plain, straight line!

Adding color:

That completes the burning portion of the design. However, one of the reasons I chose the Hogfish was because of its coloring, so here goes! Because my three reference pictures of the Hogfish didn't look anything alike, and one written description said they were "usually some shade of red which changed rapidly," I figured I could paint pretty much however I pleased—and so I did!



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continued from page 75

I like to use iridescent nail polish to add flash to hummingbirds and sparkle to eyes (see the April, 2005 issue of *Creative Woodworks & Crafts*®, page 54), so I own a LOT of nail polish in wild colors. When preparing to color the Wrasse, I grabbed every bottle of red, gold, orange, and copper-colored polish I had, along with a deep purple with aqua overtones polish for the tail, and sat down to play.

There is no possible way I can tell you exactly where I placed each color because I don't know myself. I know I started off using a color called "Tequila Sunrise" by Topaz for the basic red of the body and then blended in some "Sun Sparked" by Topaz for the belly. After that, things got a little out of hand! I applied dabs of Revlon's "Gleamer" to highlight the belly and "Crystal Glam" (purple) and "Mellow" (pale blue with a pink sheen) for the tail. Then I dabbed a little "Ice Copper" here and a bit of Gold there until, by the time Wes and Alice arrived to photograph the project, I'm not sure if my fish was glowing with pride or blushing from embarrassment! Either way, this is one mighty Hogfish!

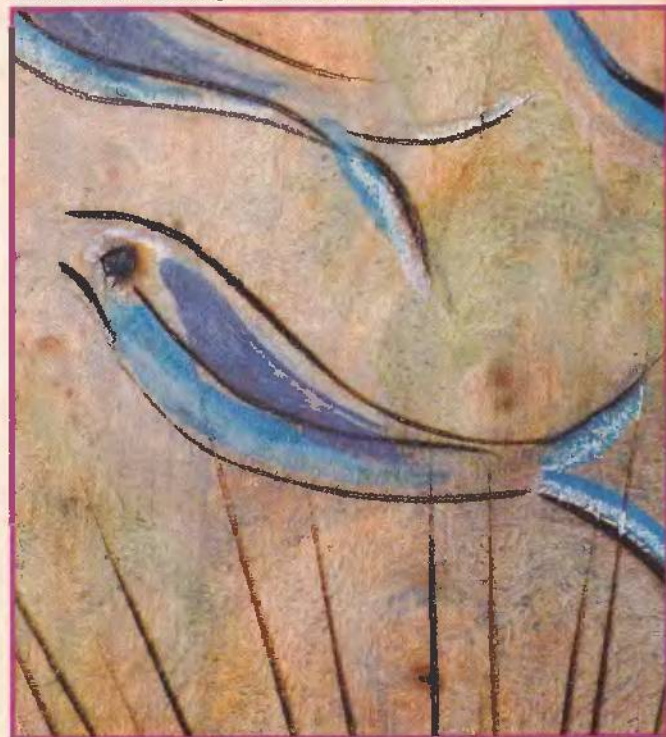


After the how-to photos were taken, we all agreed that the project lacked "something," but we couldn't figure out just what it was. We let it be at that point, rather than "forcing" something to happen. Inspiration is fleeting, and when you try to force it simply to finish a project, it usually gets worse—much worse! Later, I decided that it looked too flat because everything was on the same plane. There are two ways to give a piece depth—physically and optically—so I did both.



The quickest and easiest way to add depth was optically. Cool colors tend to recede, while warm colors appear to emerge. I

had a red-hot Hogfish on a golden glowing maple burl. It couldn't get any warmer than that! The answer was to wash a bit of cool color behind the fish so the background would recede, leaving the fish in the foreground. I used Cobalt Blue for the wash, but any blue would work well.



I added a school of blue minnows. I did not burn many detail lines for them because I wanted the minnows to appear behind the bigger fish and some distance away from it, which is right where a smart minnow would want to be. I also added a faint suggestion of green, another cool color, that might be a patch of seaweed for the minnows to hide in if they felt threatened.

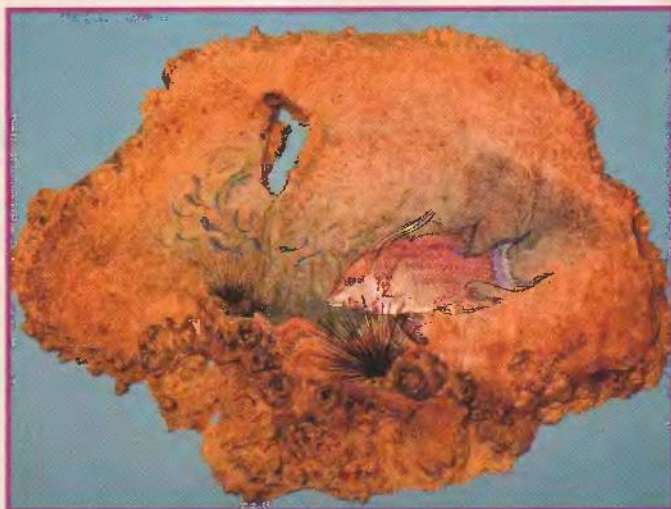


In order to maintain the illusion of depth, I burned even fewer lines on the smaller minnows in the background.



To add more depth, I reburned the front sea urchin, making the spines longer and thicker, and brought a few spines up over the fish to show that he was behind the urchin.

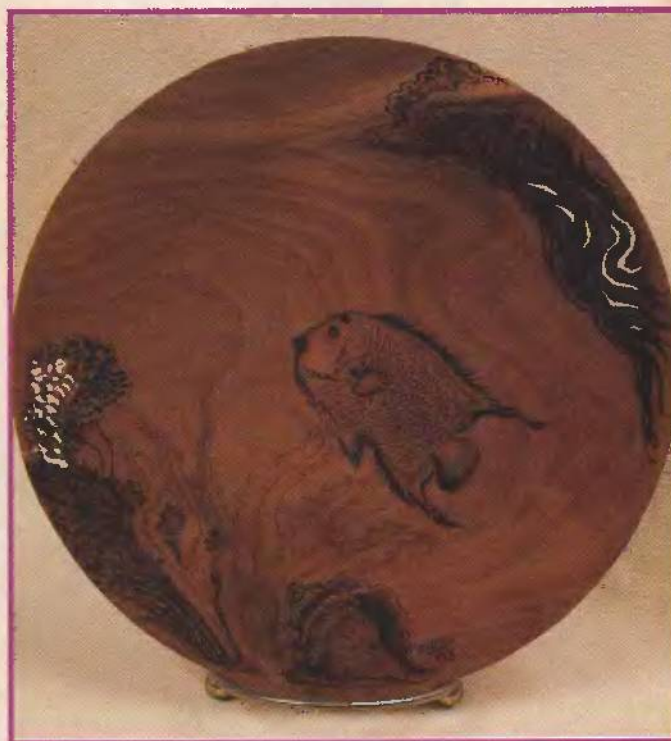
man-made cut. Although none of the pieces are more than 1" high, it still gives the illusion that you are looking over a coral reef in the foreground.



By this point, I had added depth optically and physically. With that done, I decided that this fish was finished and to make any more changes to it would be gilding the lily, beating a dead horse, or perhaps overcooking the fish.



This shows the detail of the eye and facial plates along with the blend of colors.



But then I thought about plates, gourds, leather, and a whole bunch of other surfaces to play with! So, stay tuned and see what comes next.



To physically add depth to the piece, I glued some small scraps of burl along the bottom edge of the slab to break up the

If you have enjoyed these articles, please let us know, especially if you would like to see a particular subject or technique demonstrated. If you would like to learn more about woodburning, Orchid has written two fine books on the subject. Please see page 79 for additional information.



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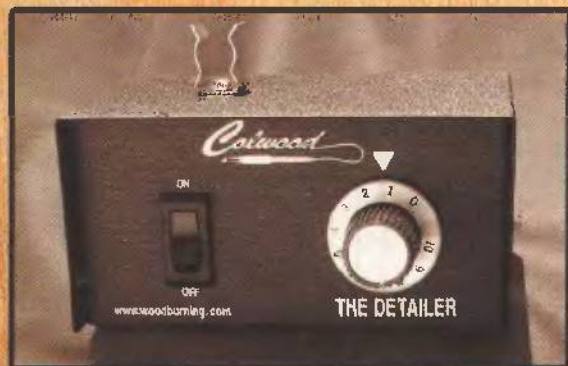
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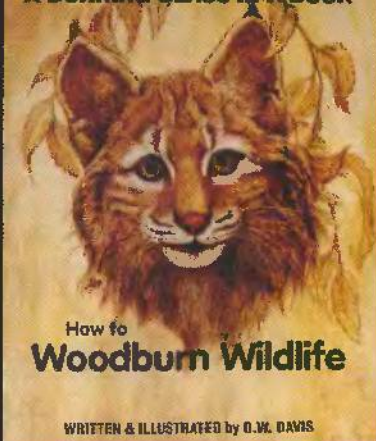
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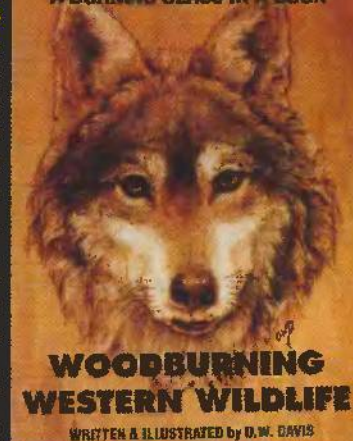


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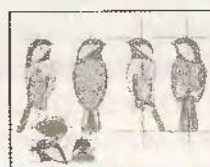
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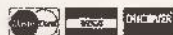
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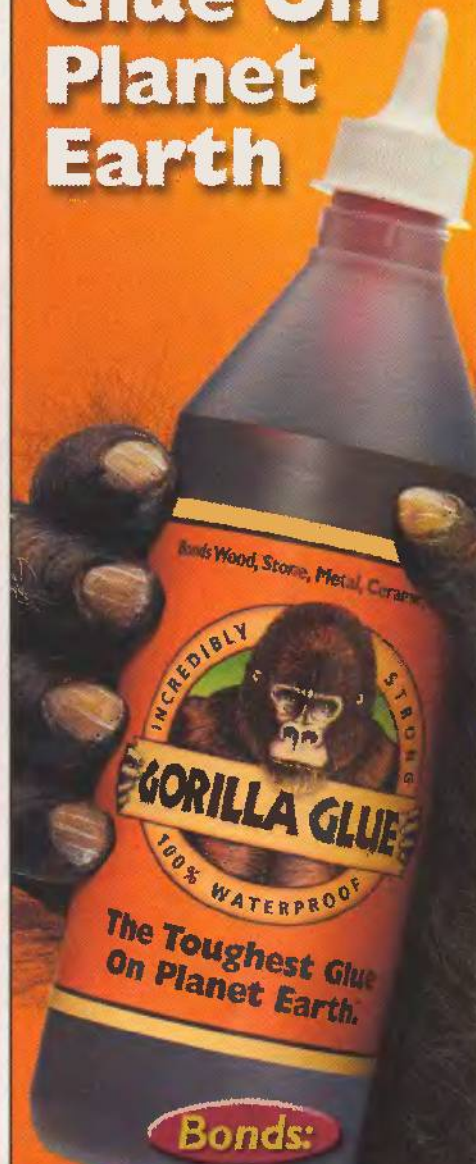
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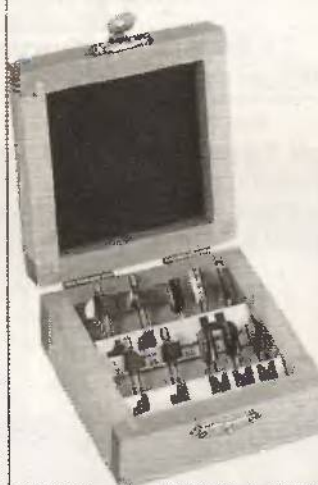


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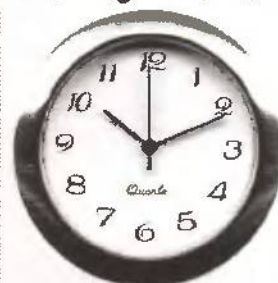
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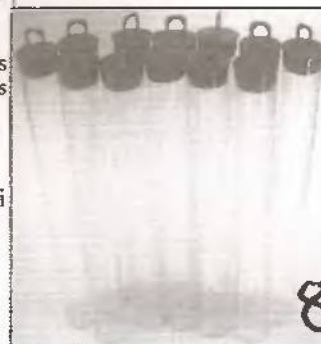
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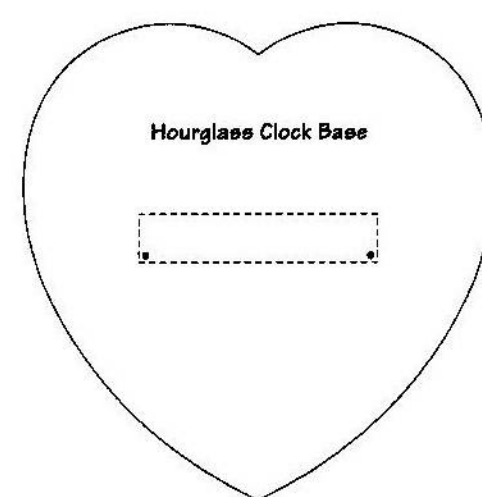
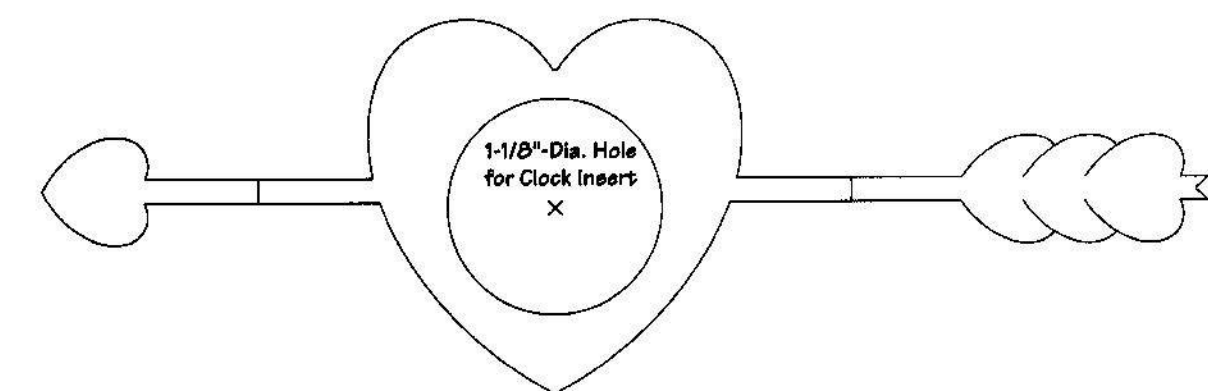
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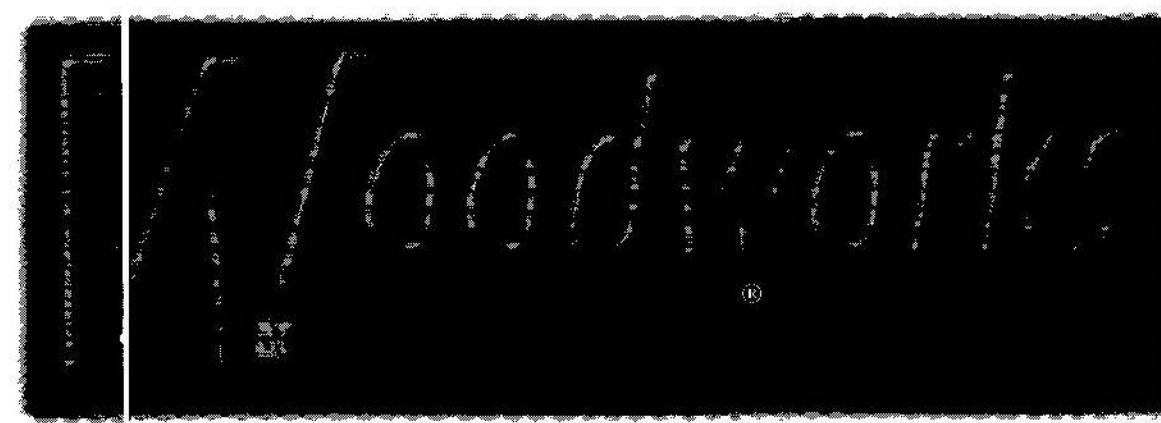
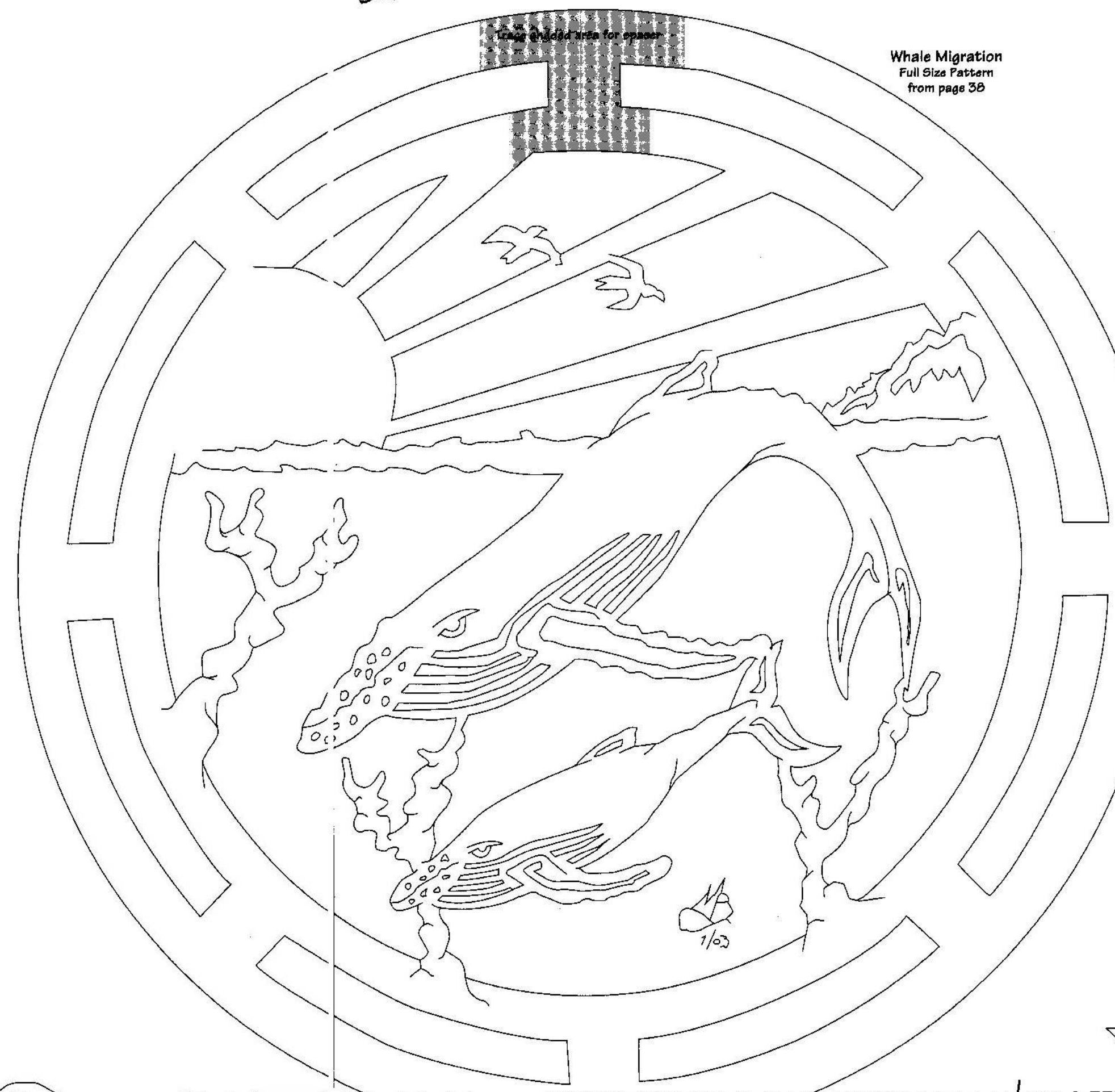
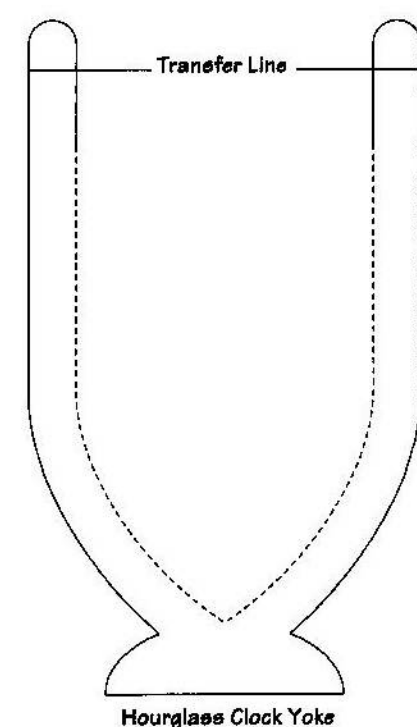
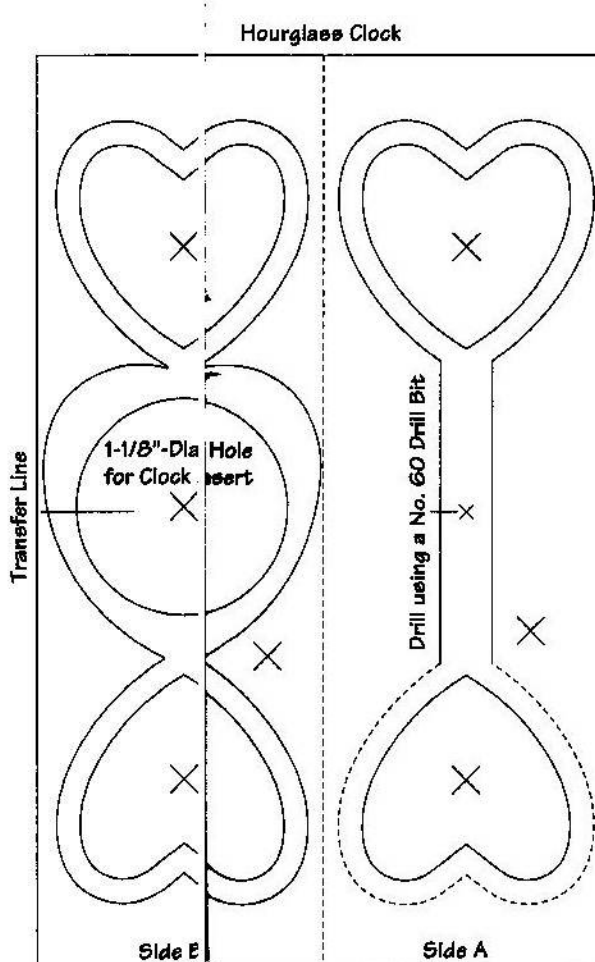
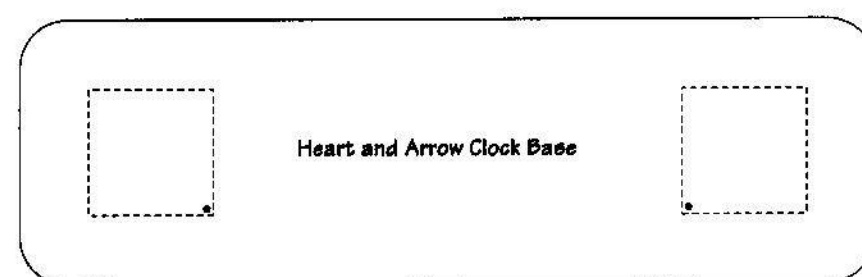
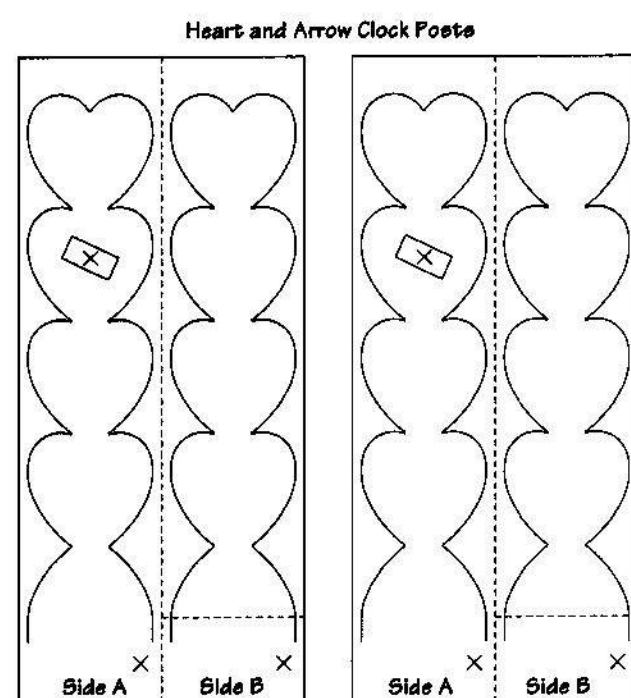
2a

3a

4a



Mini Heart Clocks
Full Size Patterns
from page 11



FULL SIZE PATTERN SECTION NO. 1 NOVEMBER 2005

Side A

King of the Lions..... from page 6

Mini Heart Clocks..... from page 11

The Hampshire Candle Holder..... from page 16

Hound Heaven..... from page 24

Fenelope Fairy..... from page 28

Whale Migration..... from page 38

Side B

Teapot Plaque..... from page 8

Trinket Box..... from page 34

Wrasse Woodburning..... from page 72

Largemouth Bass Intarsia..... from page 60

Metric Conversions:

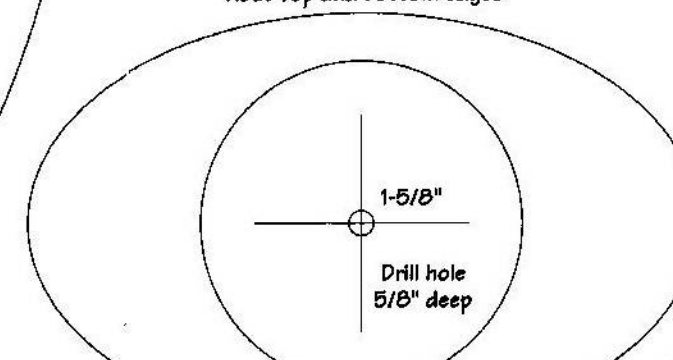
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
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1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 121.92cm
4" = 10.16cm	60" = 152.40cm

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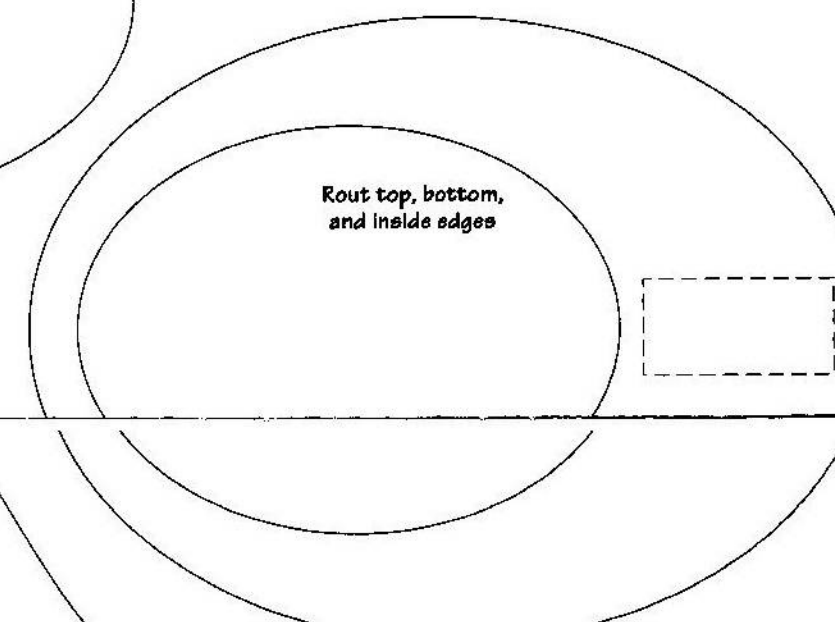
Route top and bottom edges



Candle Holder Table
3/4"-thick cherry

The Hampshire Candle Holder
Full Size Patterns
from page 16

Route top, bottom,
and inside edges



Candle Holder Base
3/4"-thick cherry

Candle Holder Pedestal
1/2"-thick maple

Round over
side edges

8a

5a

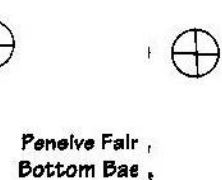
6a

7a

Fenelope Fairy
Full Size Patterns
from page 28

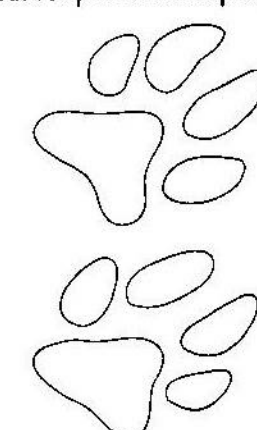


Fairy

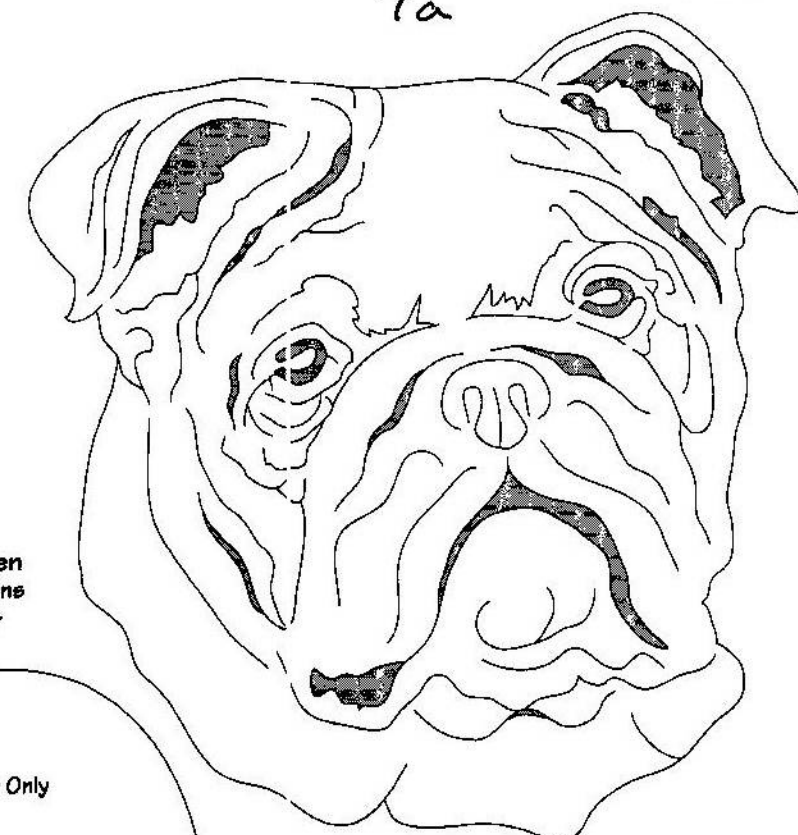
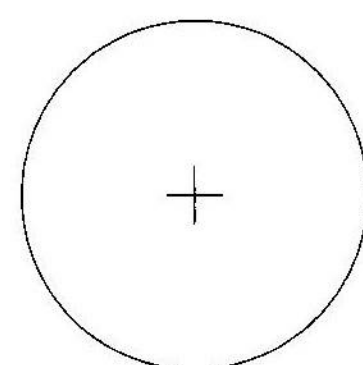


Hound Heaven
Full Size Patterns
from page 24

Cut Pawprints from Top Layer Only



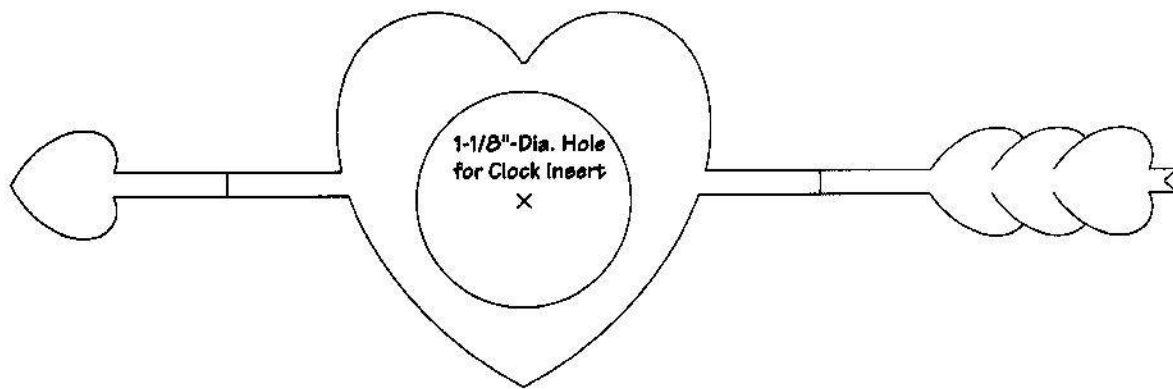
Hound Heaven Backer



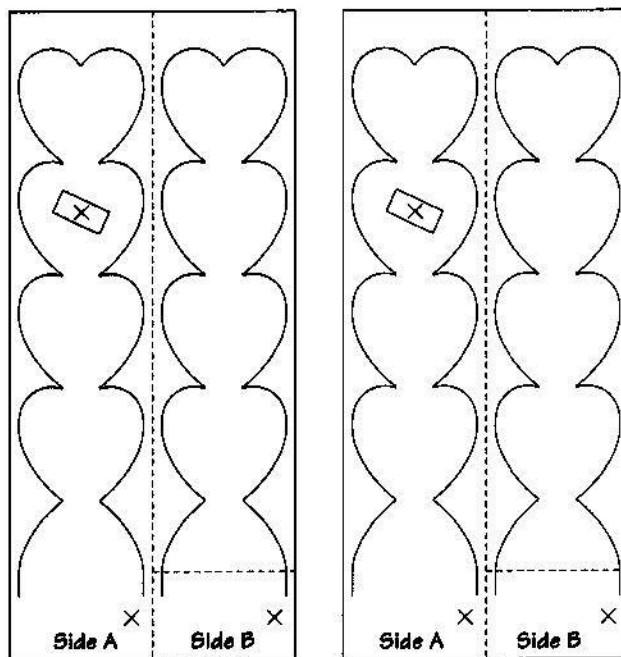
King of the Lions
Full Size Pattern
from page 6



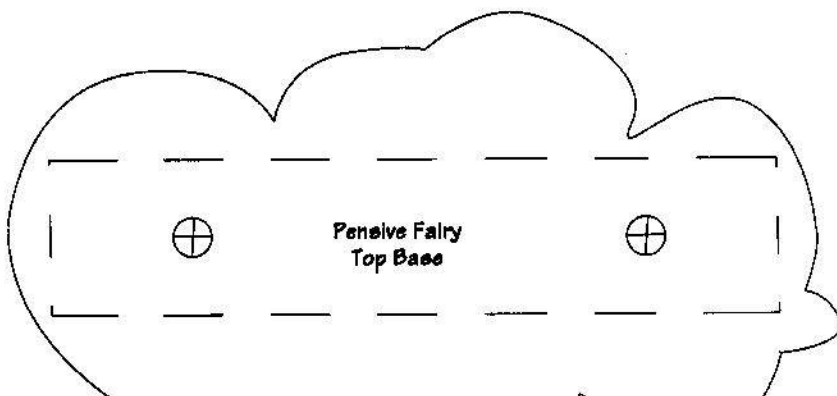
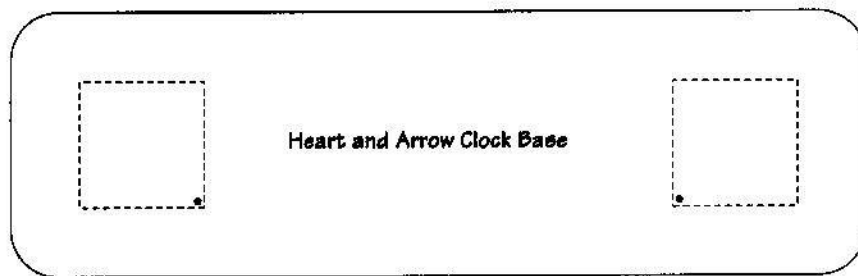
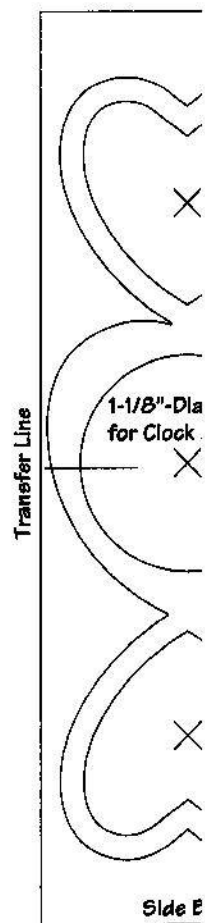
1a



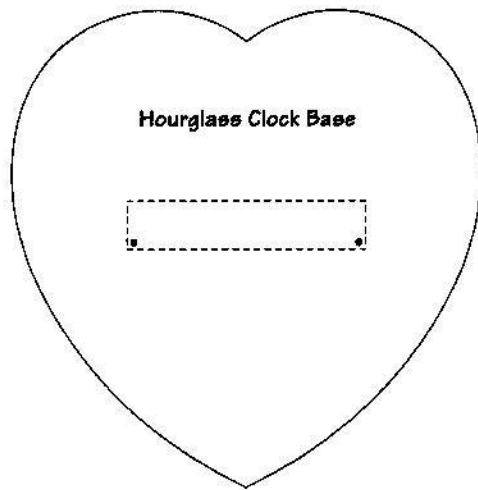
Heart and Arrow Clock Posts



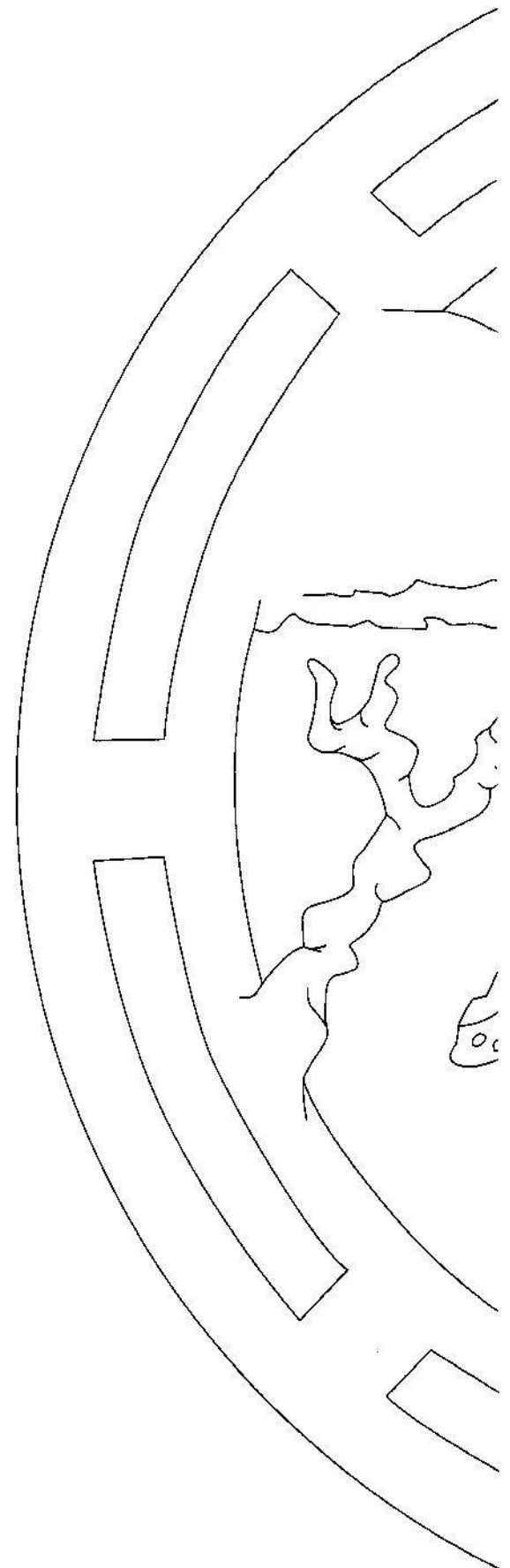
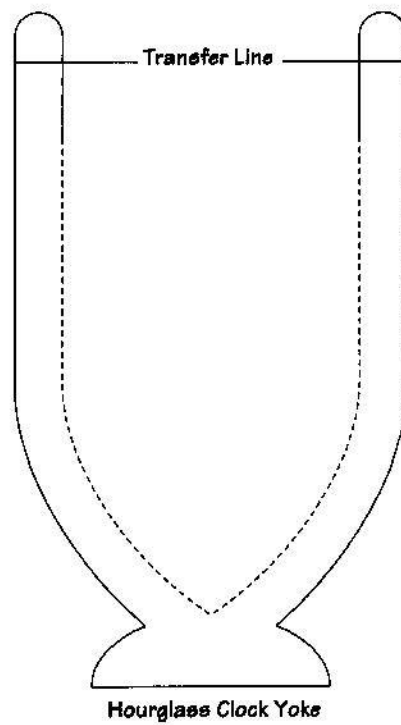
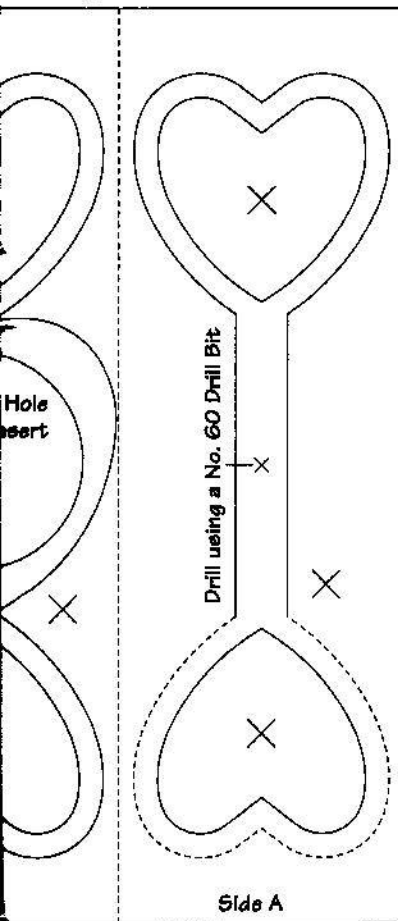
Mini Heart (Full Size Pat from page



2a



Hourglass Clock

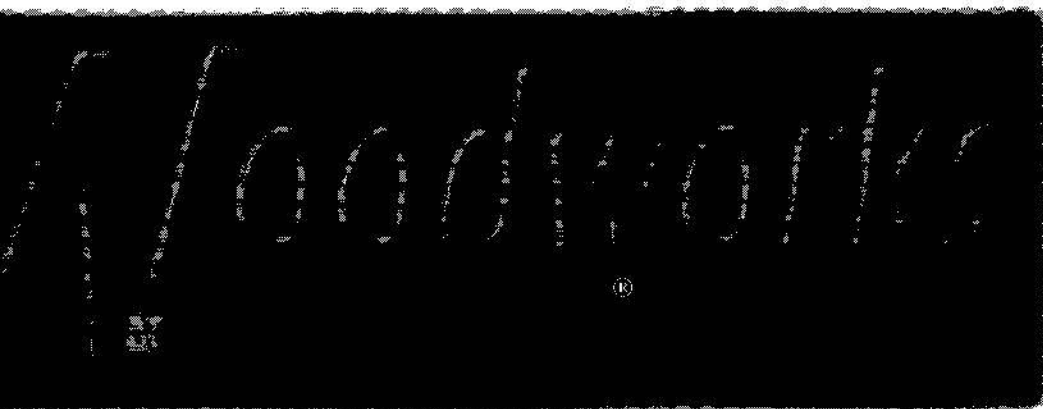


3a

Trace shaded area for spacer

Whale Migration
Full Size Pattern
from page 38





FULL SIZE PATTERN SECTION NO. 1 NOVEMBER 2005

Side A

King of the Lions	from page 6
Mini Heart Clocks	from page 11
The Hampshire Candle Holder	from page 16
Hound Heaven	from page 24
Pensive Fairy	from page 28
Whale Migration	from page 38

Side B

Teapot Plaque	from page 8
Trinket Box	from page 34
Wrasse Woodburning	from page 72
Largemouth Bass Intarsia	from page 60

Metric Conversions:

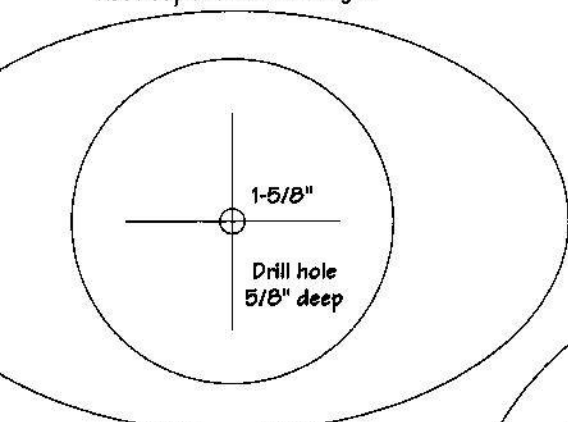
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

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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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Rout top and bottom edges



The Hampshire Candle Holder
Full Size Patterns
from page 16

Candle Holder Table
3/4"-thick cherry



5a

Pensive Fairy
Full Size Patterns
from page 28



Pensive Fair
Bottom Base

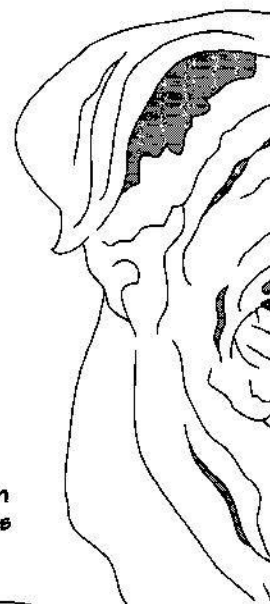


Fairy

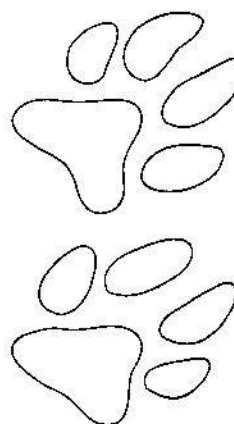
6a



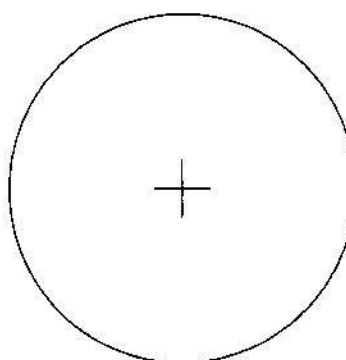
Hound Heaven
Full Size Patterns
from page 24



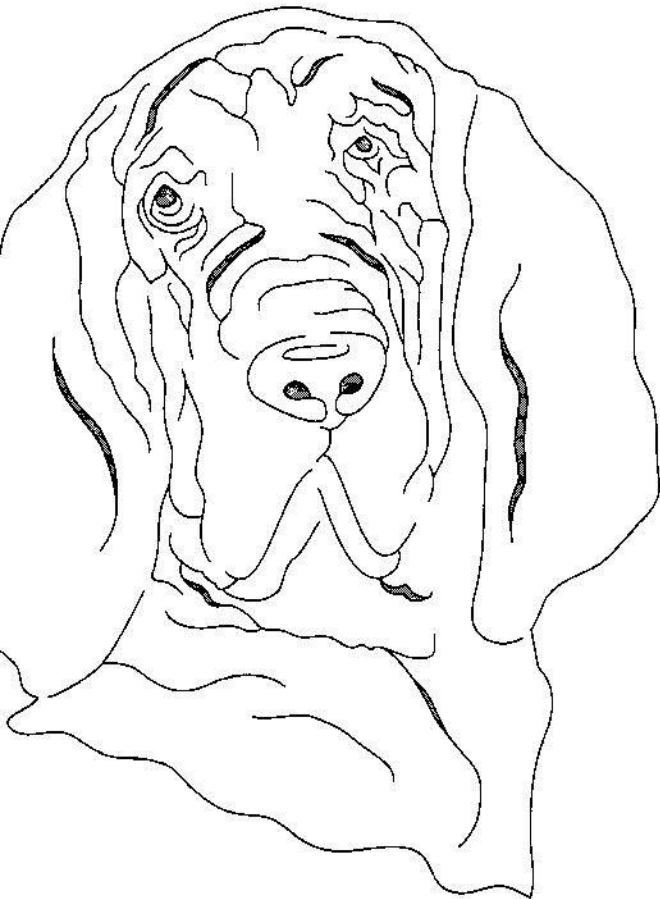
Cut Pawprints from Top Layer Only



Hound Heaven Backer



7a



King of the Lions
Full Size Pattern
from page 6

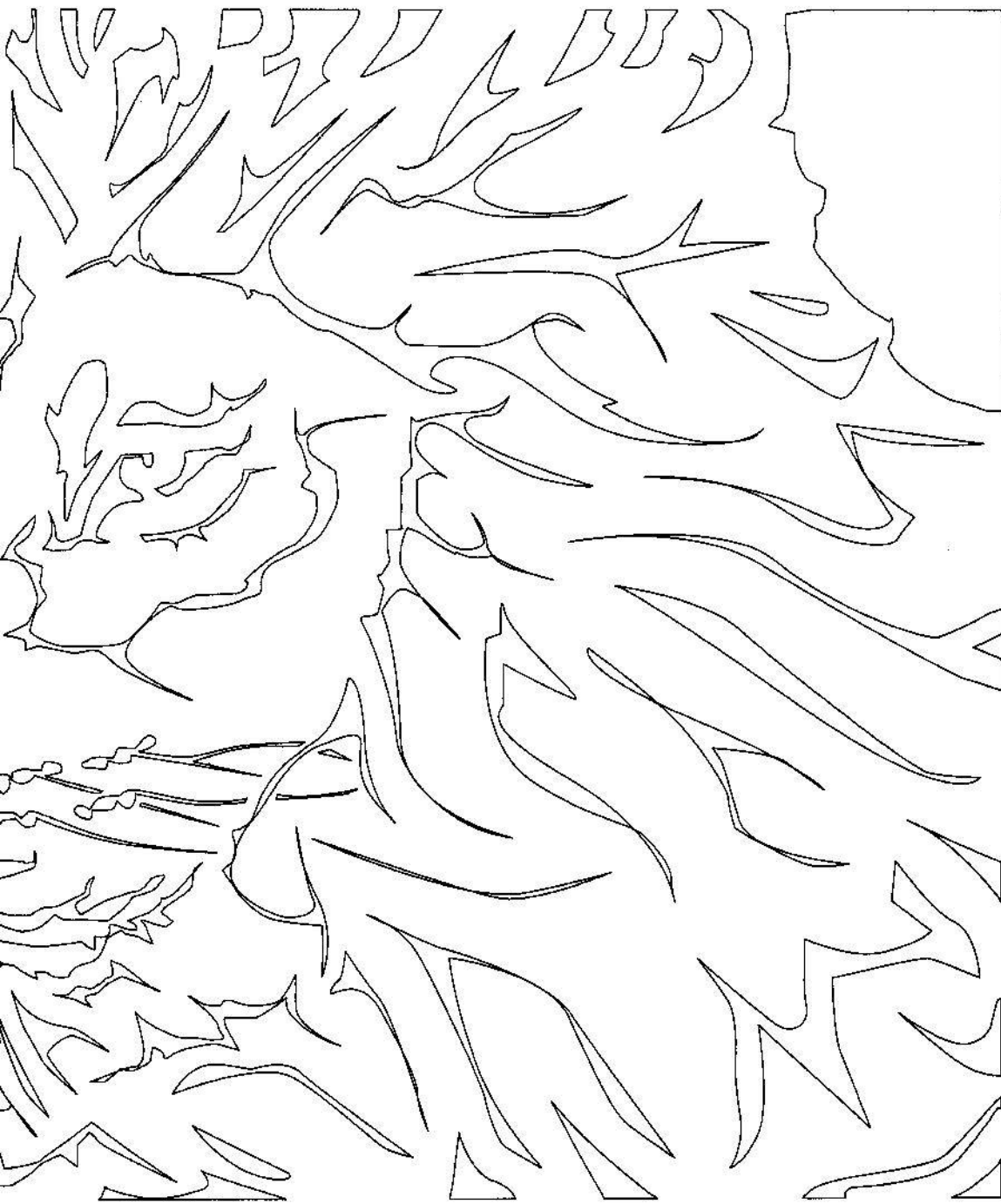


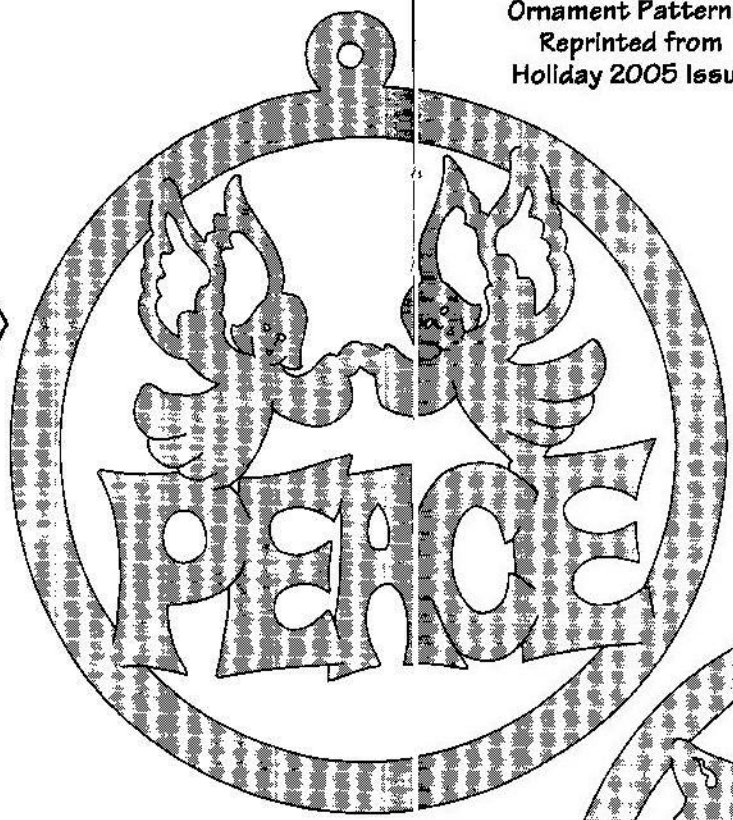
Candle Holder Pedestal
2"-thick maple

Round over
side edges

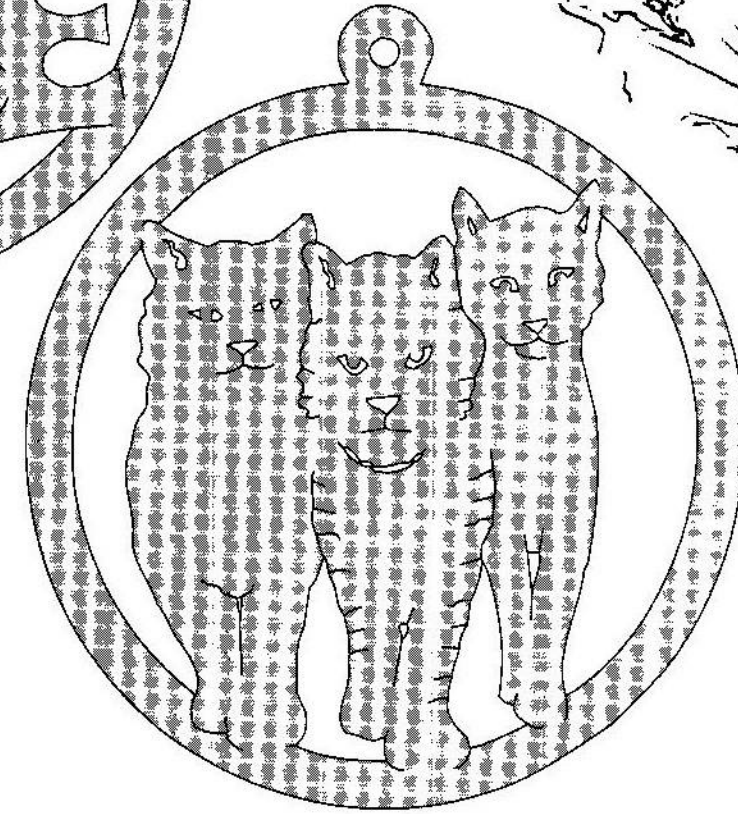
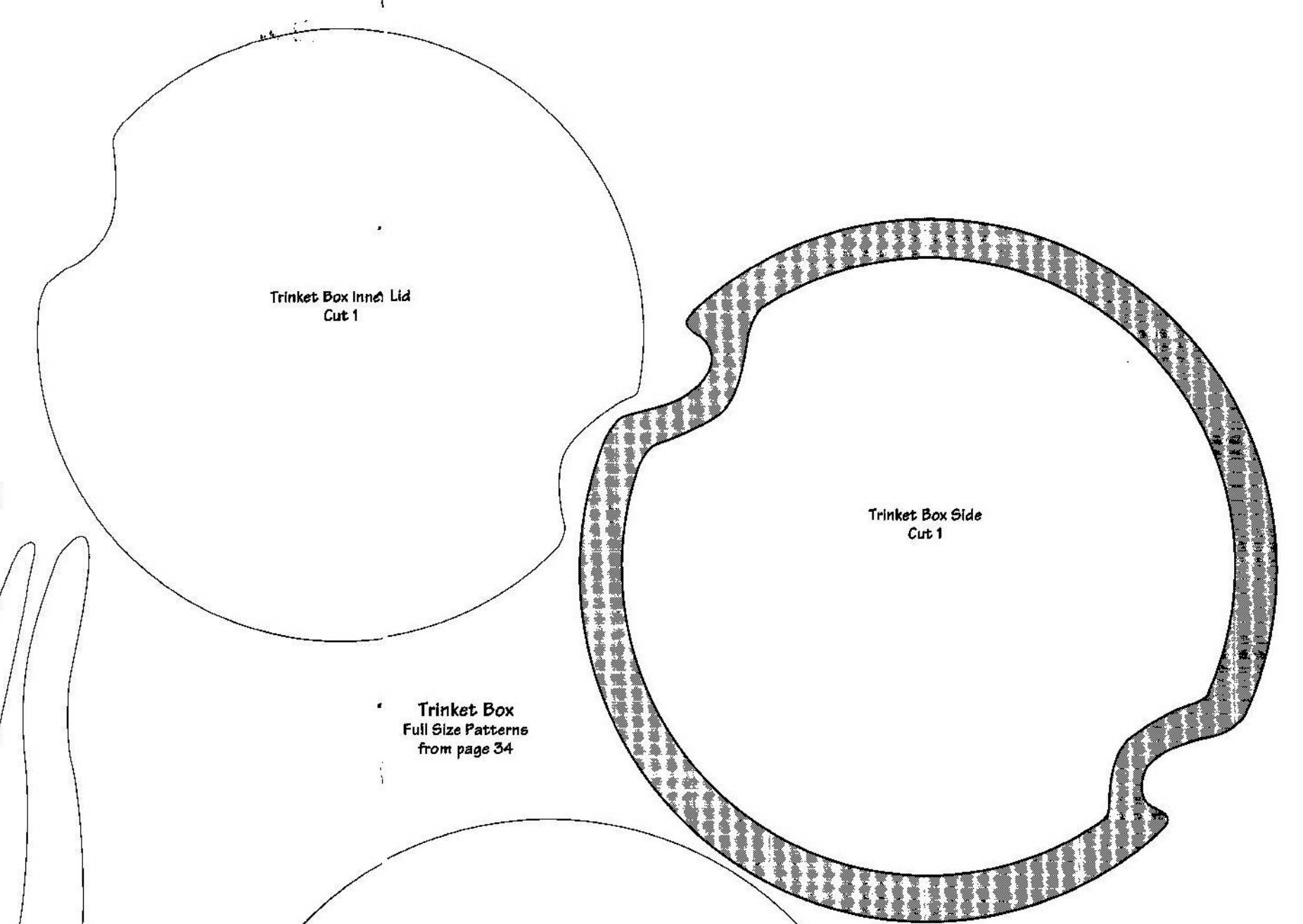
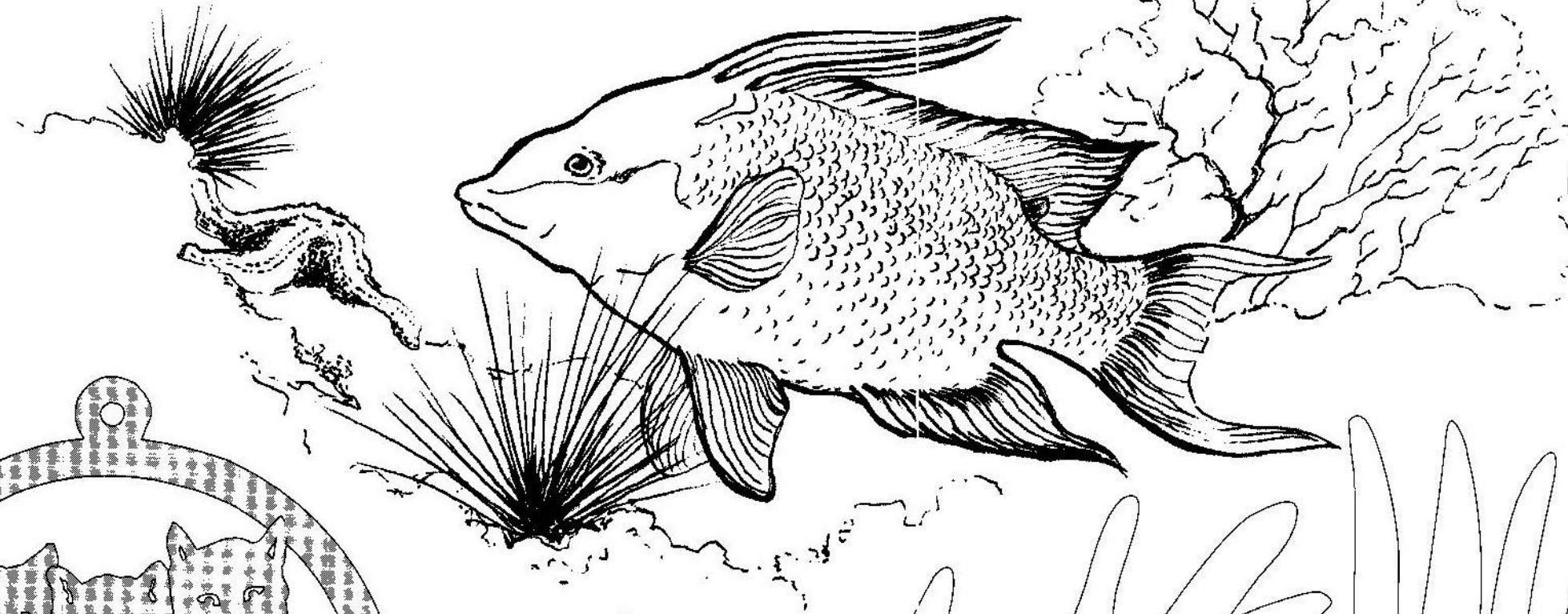
8a

Candle Holder Bases
3/4"-thick cherry

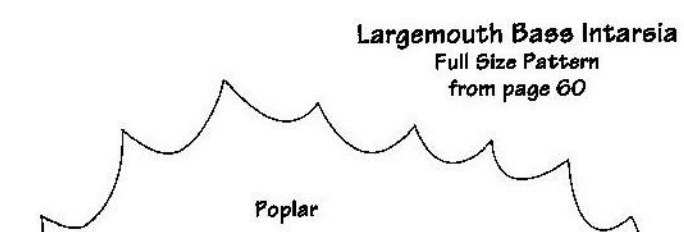




Wrasse Woodburning
Full Size Pattern
from page 72



Largemouth Bass Intarsia
Full Size Pattern
from page 60



Popla

Dark Poplar

176

Light Poplar

Walnut

Light Poplar

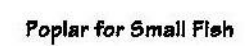
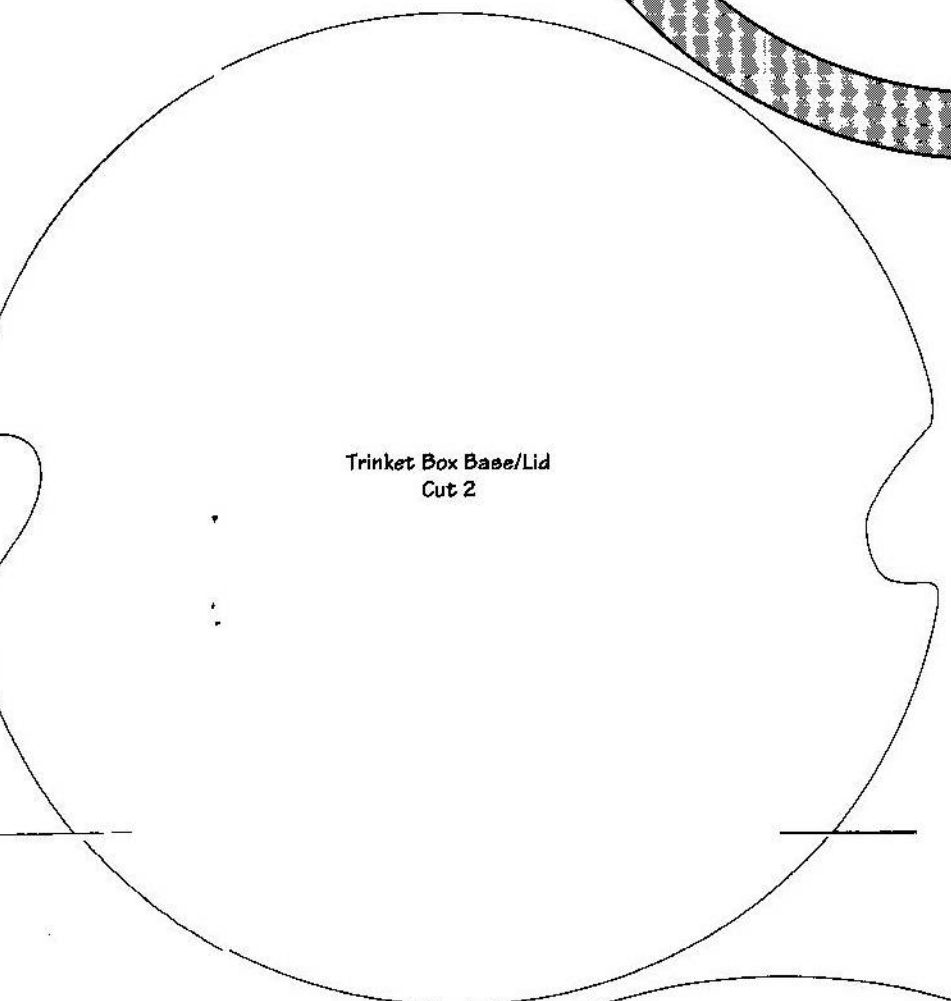
Aspen

1/4" Poplar

Poplar

Zebra Wood

Poplar

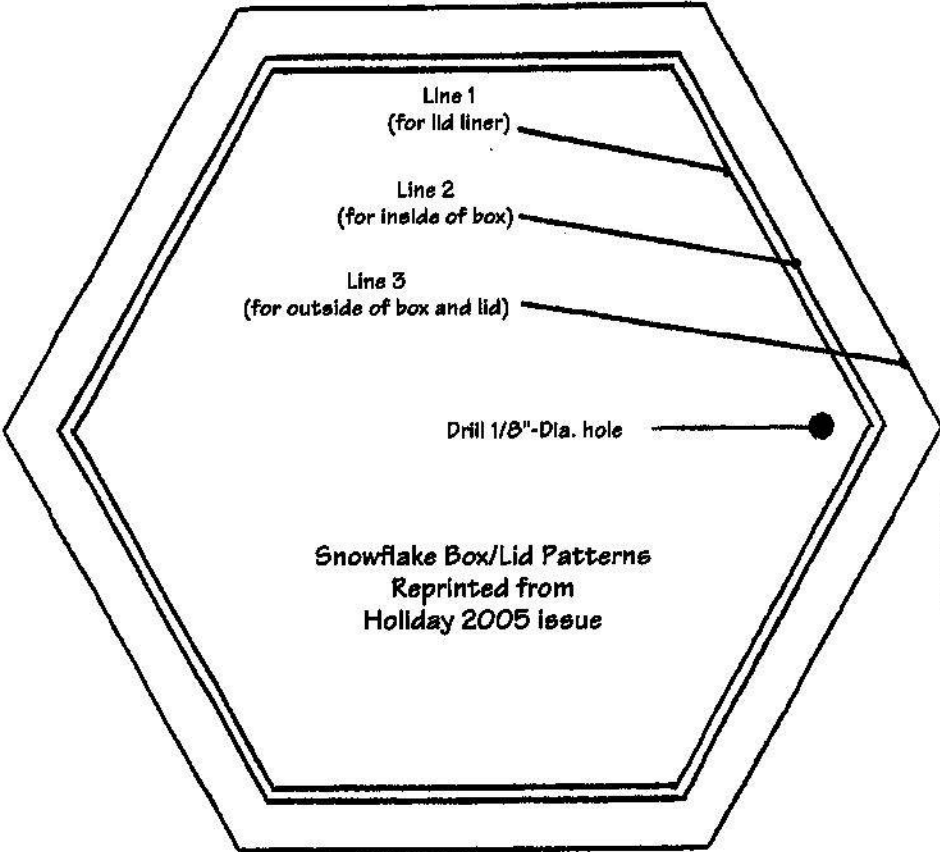


+1/8

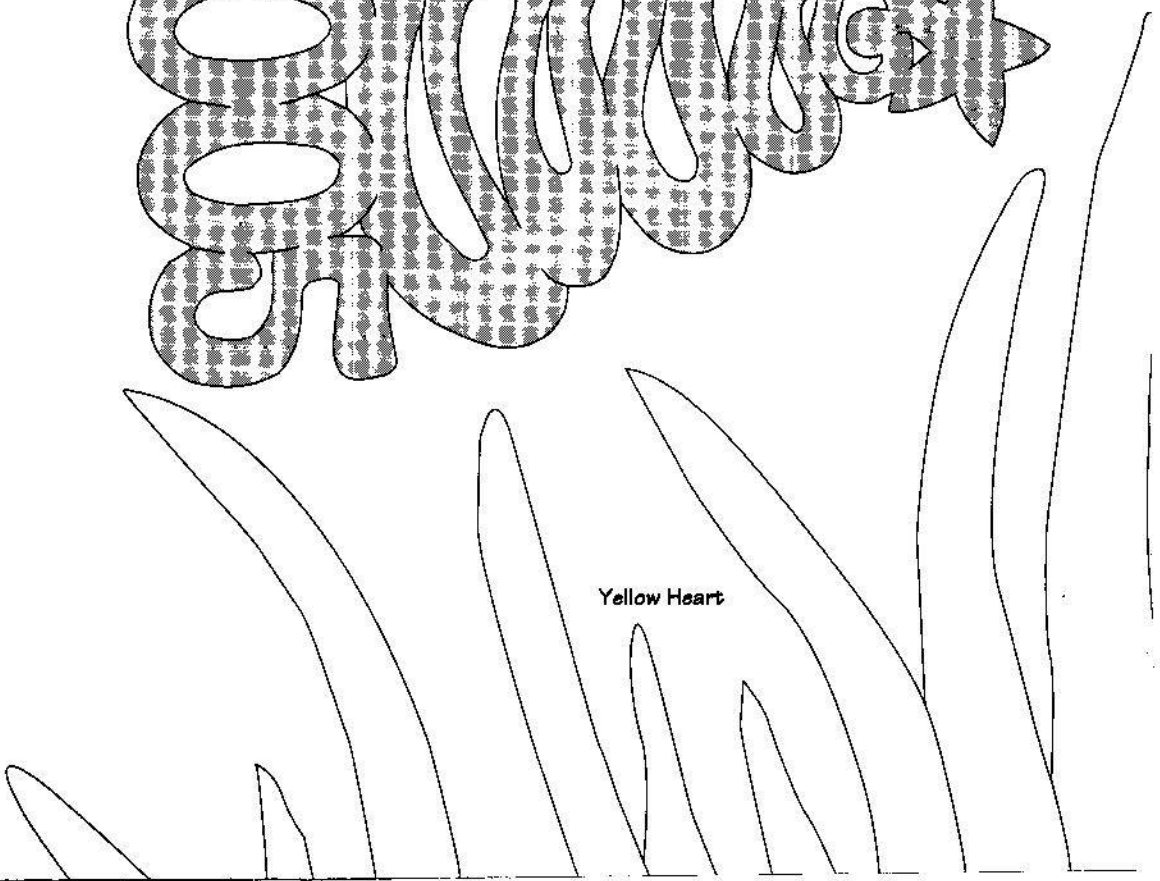
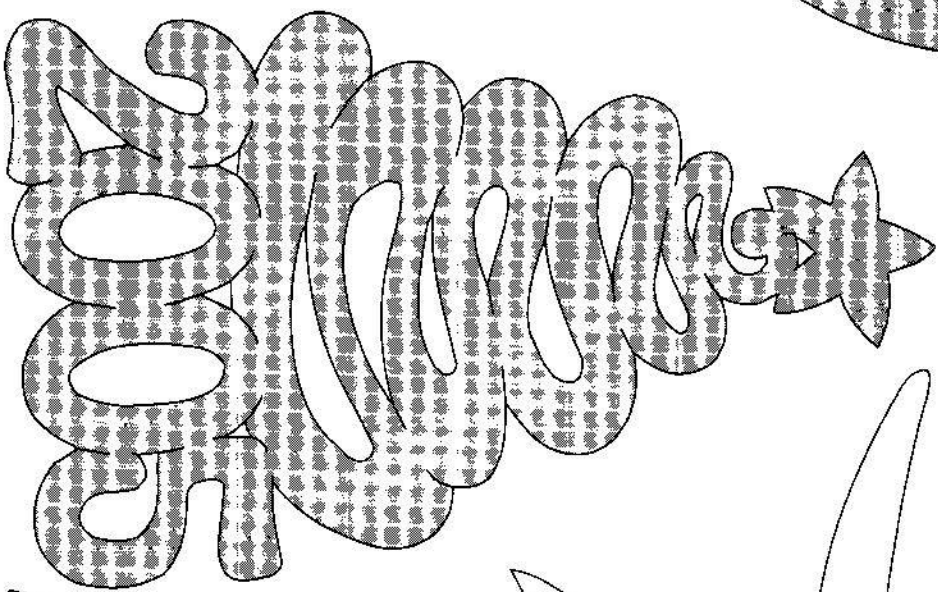
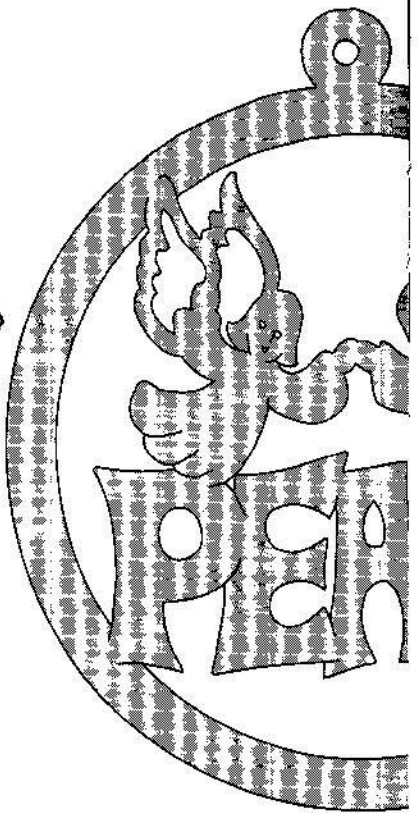
Aspen

Walnut

Purple



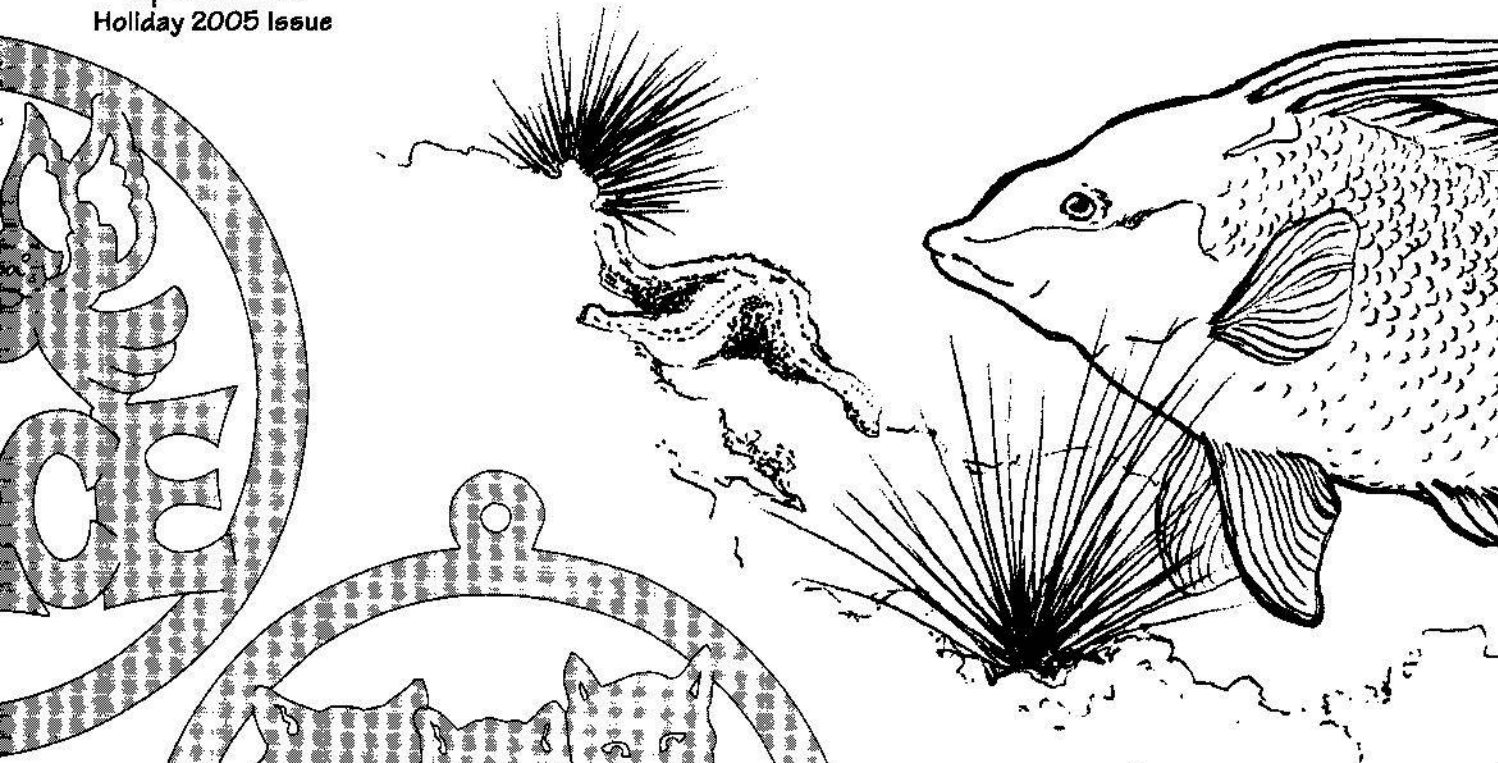
Snowflake Box/Lid Patterns
Reprinted from
Holiday 2005 issue



Yellow Heart

Ornament Patterns
Reprinted from
Holiday 2005 Issue

Wrasse Woodburning
Full Size Pattern
from page 72



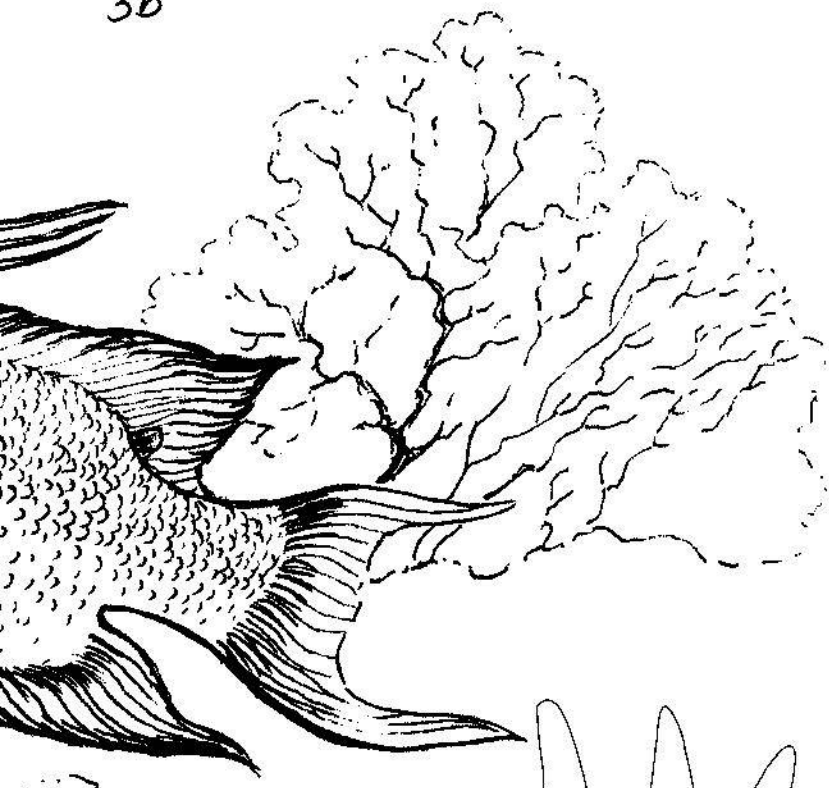
Yellow Heart

Largemouth Bass Intarsia
Full Size Pattern
from page 60

Poplar

Poplar

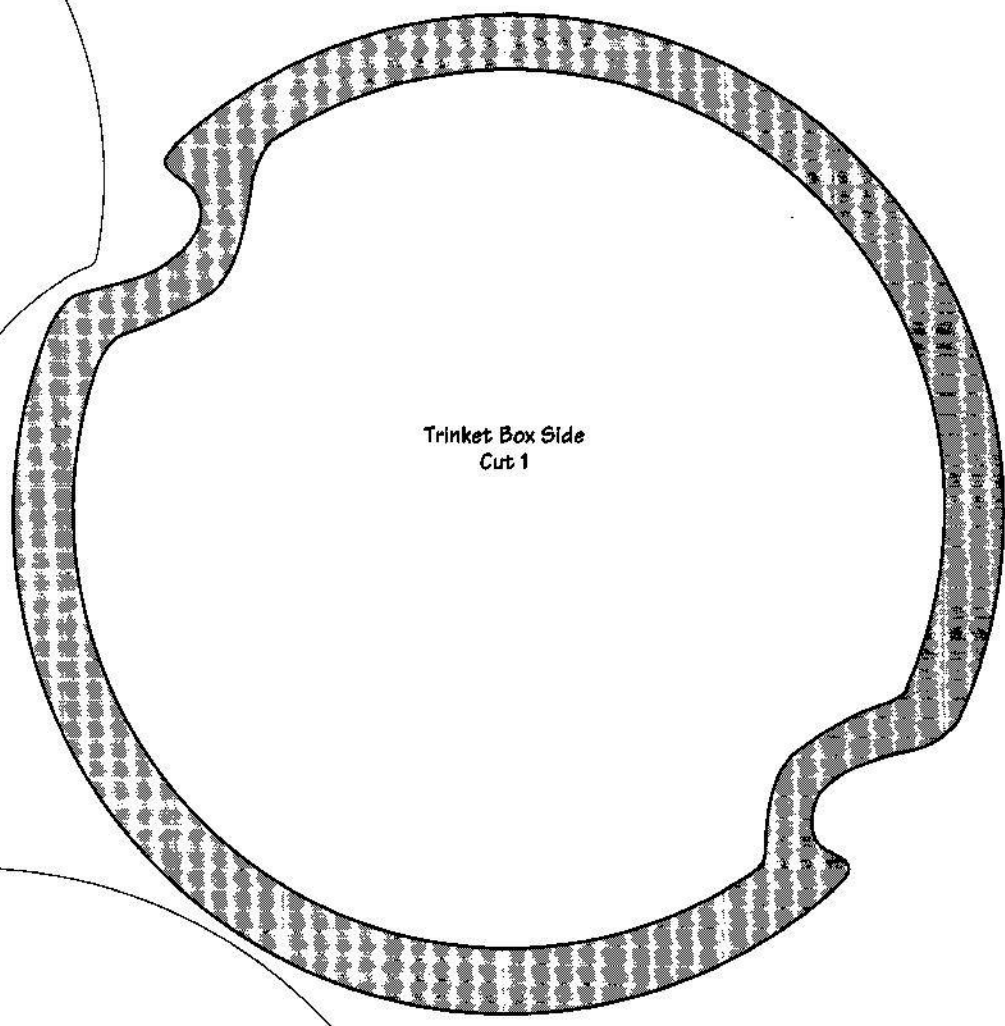
3b



Trinket Box Innd
Cut 1



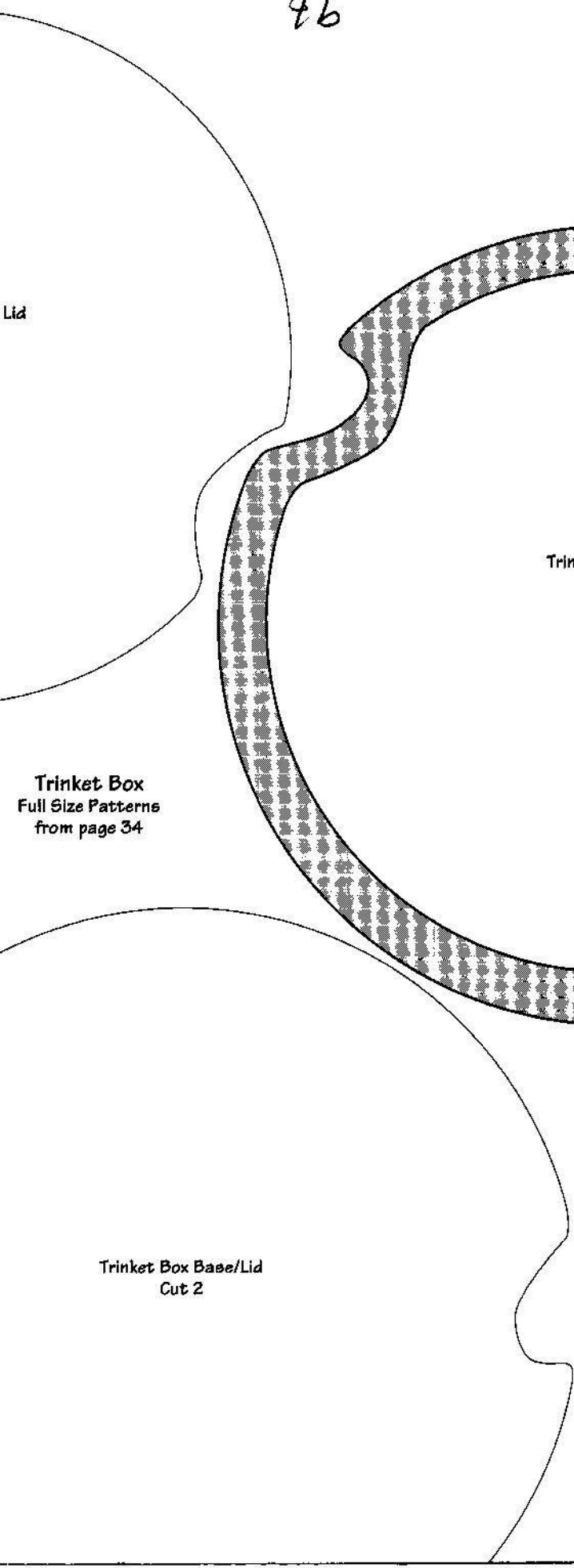
Lid



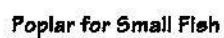
Trinket Box Side
Cut 1

Trinket Box
Full Size Patterns
from page 34

Trinket Box Base/Lid
Cut 2



Poplar for Small Fish



+1/8

 $+1/8$

Aspen

Walnut

Purple Heart

+1/4

Poplar

+1/4

Poplar

+1/4

+1/4

Aspen

A

epo

+

Aspen

Aspen, +1/4

Aspen

+1/4

Purple H

Aspen

Aspen

+1/4
Dark Poplar

14

-1/4

Aspen

Dark Poplar

Dark Poplar

6b

Light Poplar

Walnut

Light Poplar

1/4" Poplar

Aspen

1/4" Poplar

Poplar

Zebra Wood

Poplar

Purple Heart
-1/8

open

4

1/4

1/4

1/4
art

-1/4

Oak

7b

Oak

-1/8

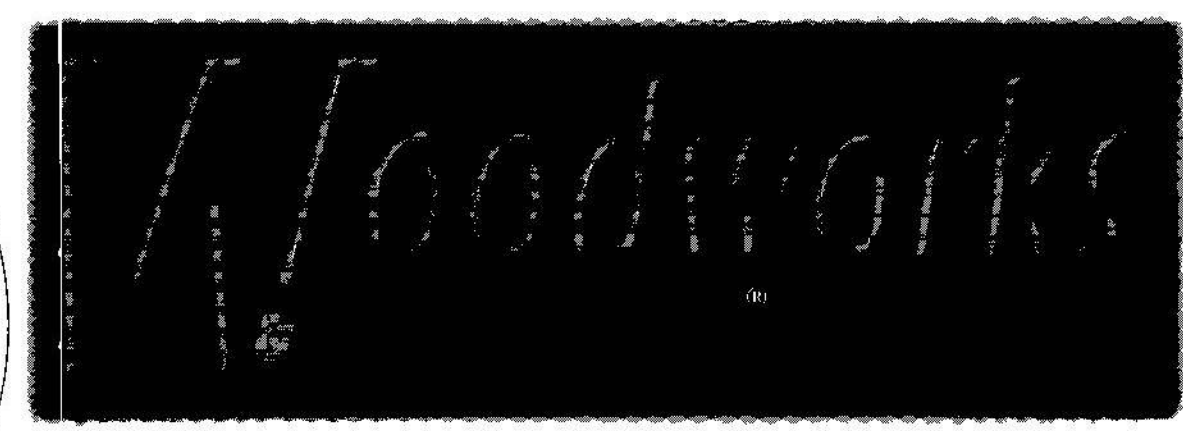
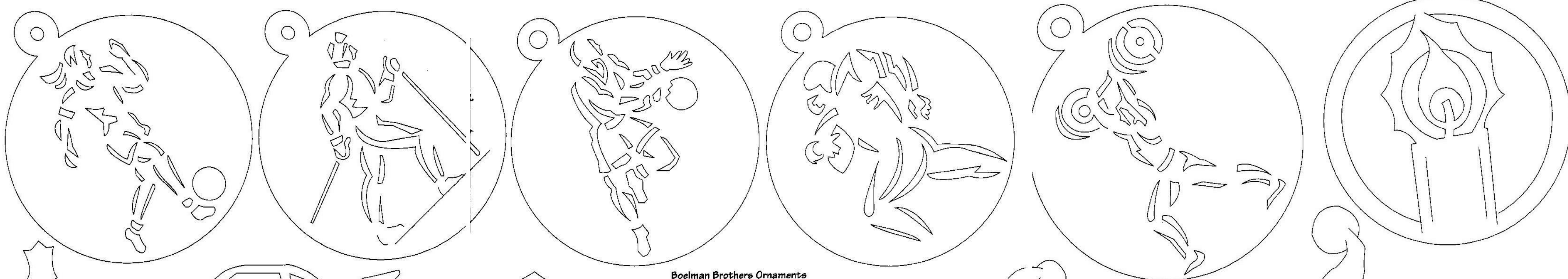
Walnut

-1/8

Walnut

Teapot Plaque
Full Size Pattern
from page 8





FULL SIZE PATTERN SECTION NO. 2 NOVEMBER 2005

Side A
Merry Christmas Wall Hanging.....from page 48
Boelman Brothers Ornaments.....from page 50
Wildlife Coasters.....from page 52

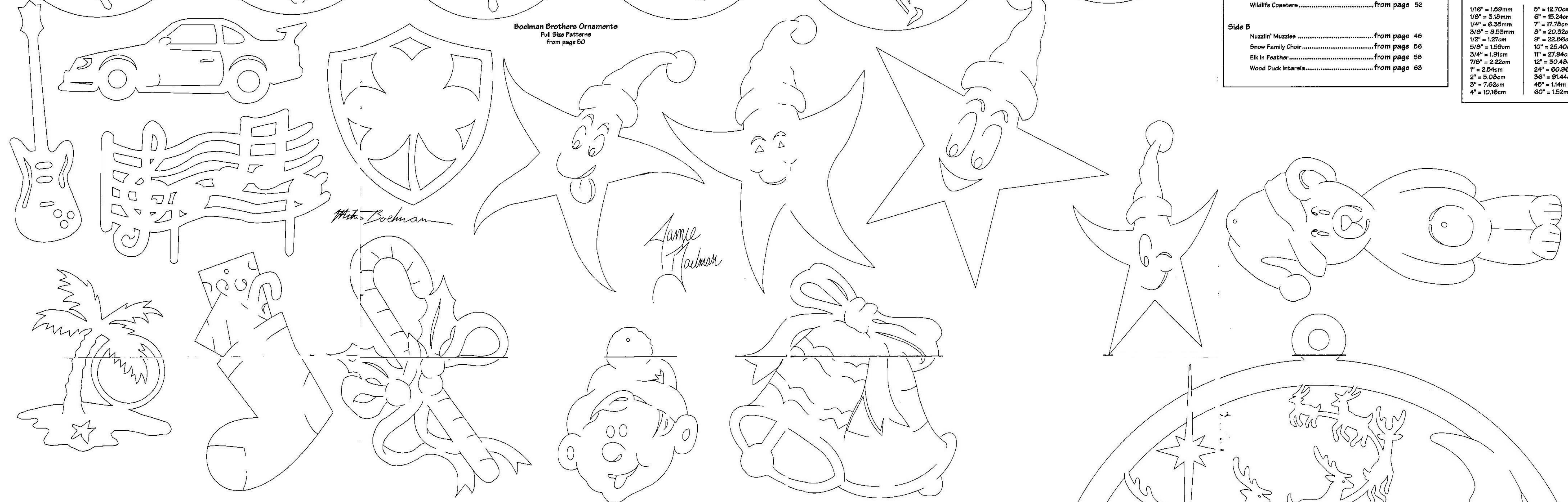
Side B
Nuzzlin' Muzzles.....from page 48
Snow Family Choir.....from page 56
Elk in Feather.....from page 58
Wood Duck Intarsia.....from page 63

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

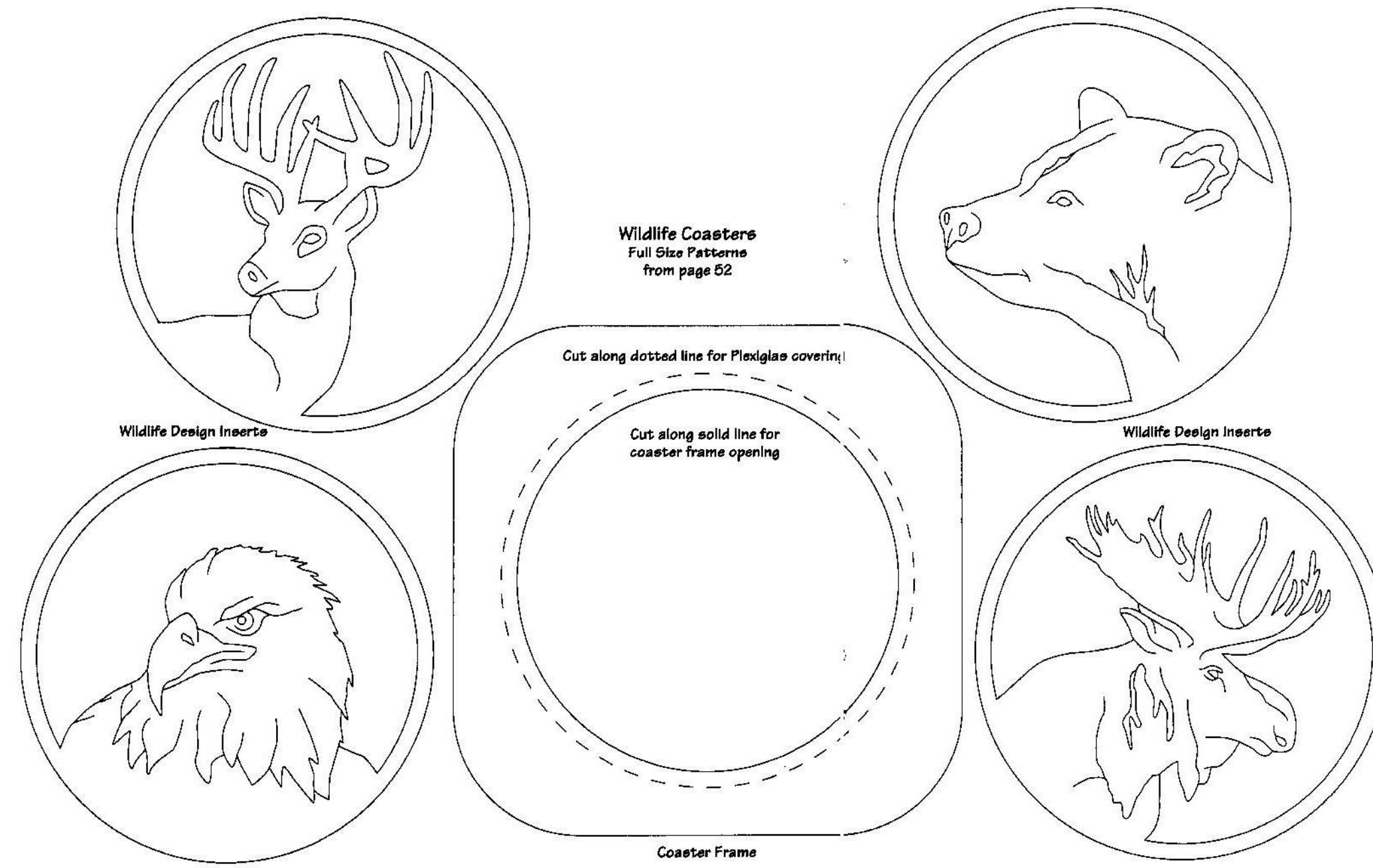
Common Measurements:

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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
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1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m



Boelman Brothers Ornaments
Full Size Patterns
from page 50

Merry Christmas Wall Hanging
Full Size Patterns
from page 48



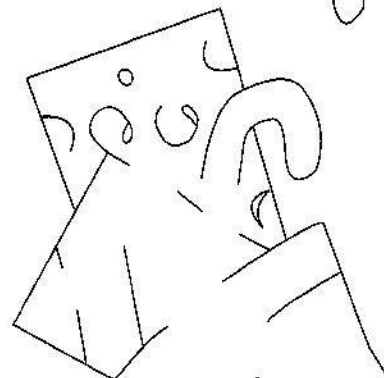
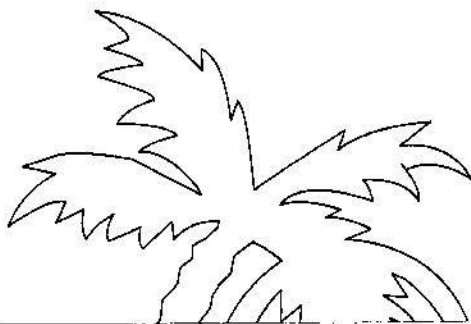
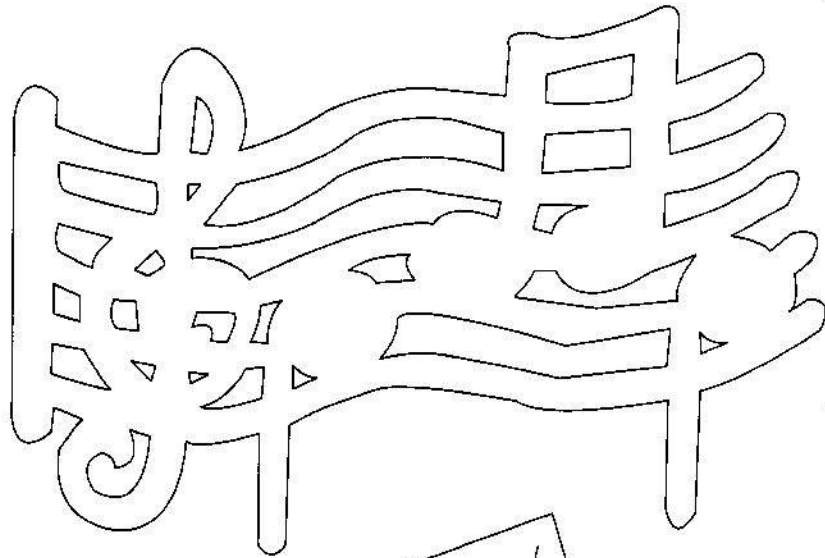
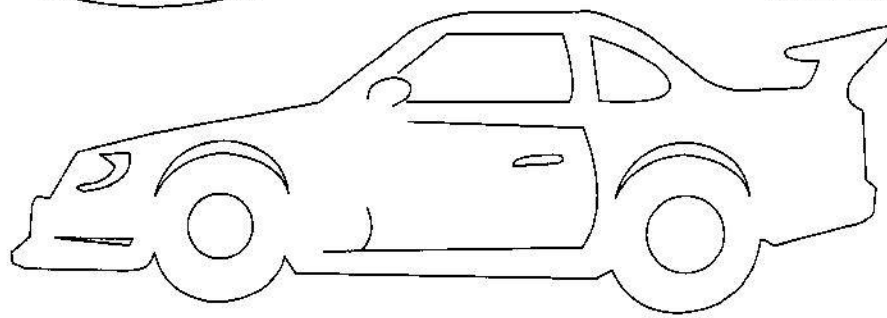
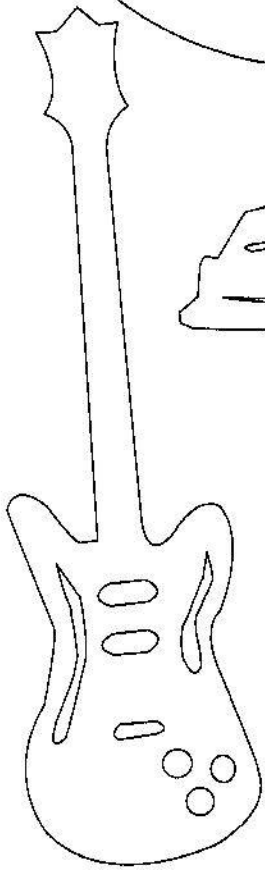
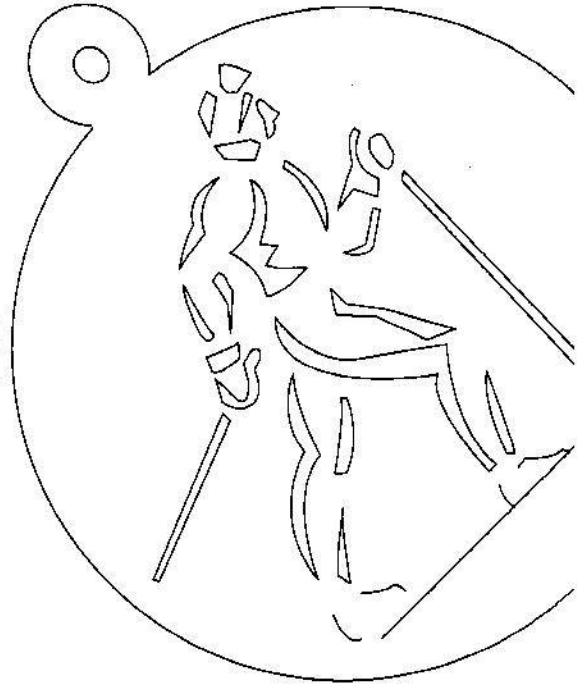
Wildlife Coasters
Full Size Patterns
from page 52

Cut along dotted line for Plexiglas covering!

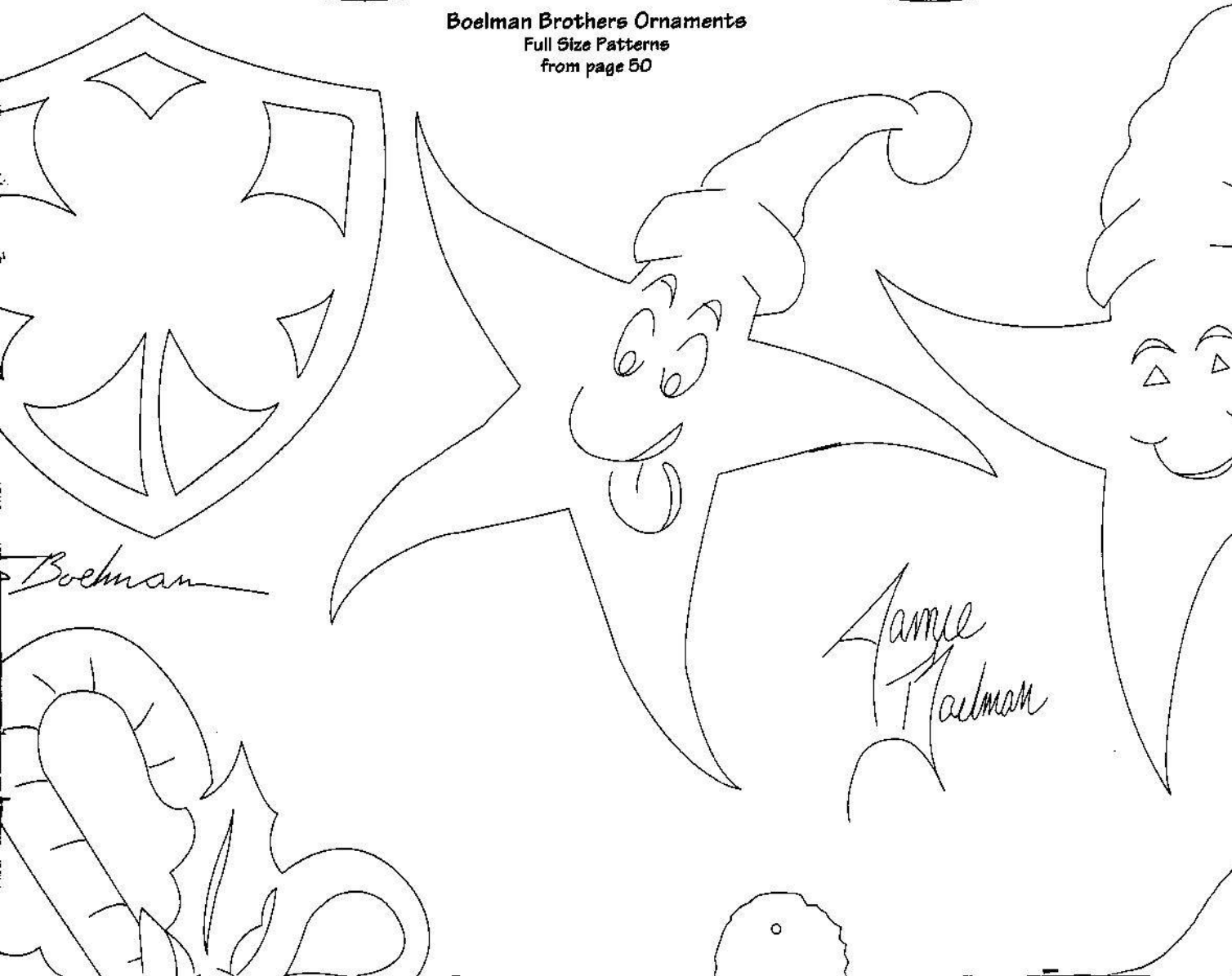
Cut along solid line for
coaster frame opening

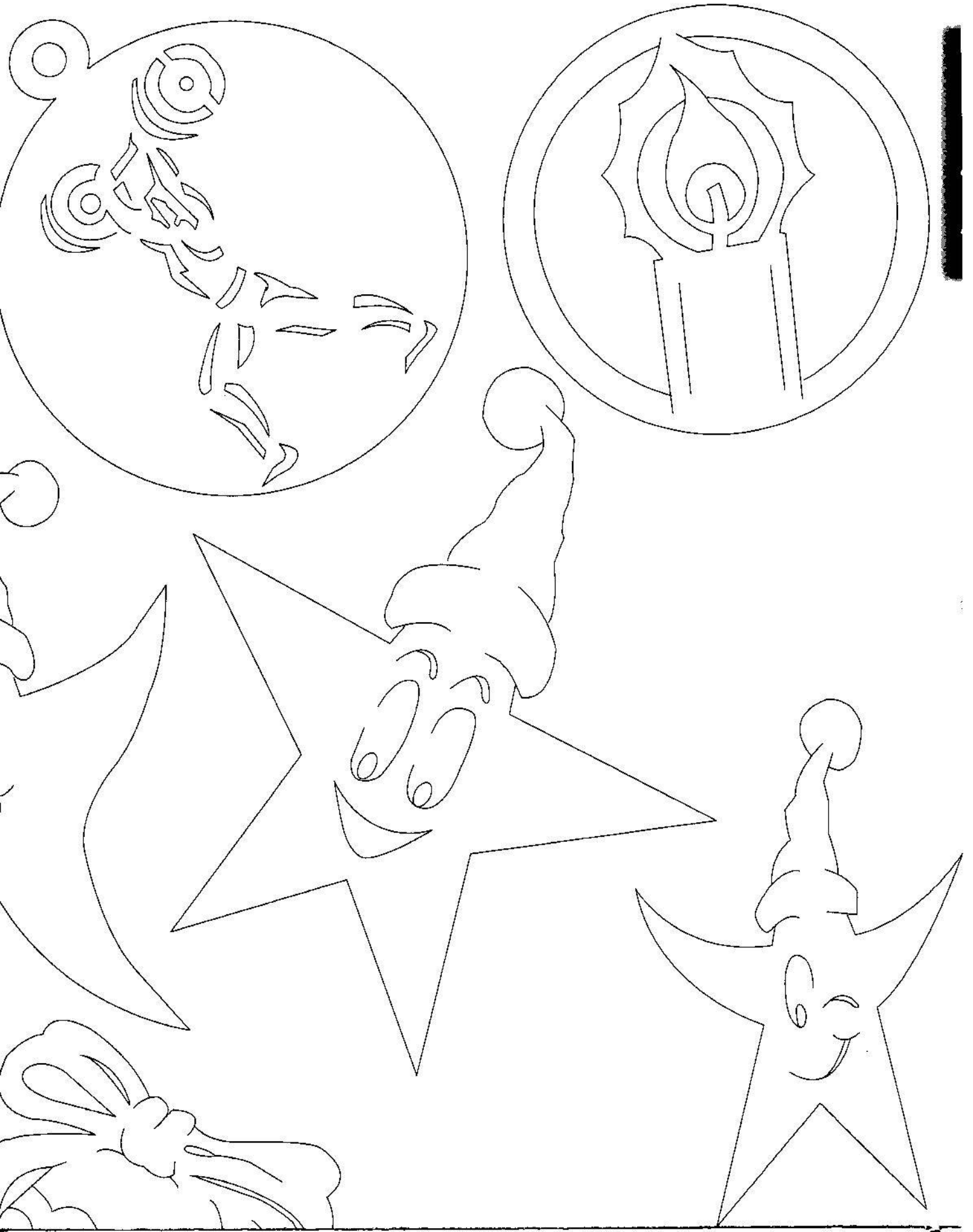
Coaster Frame





Handwritten signature or mark.







FULL SIZE PATTERN SECTION NO. 2 NOVEMBER 2005

Side A

Merry Christmas Wall Hangingfrom page 48
 Boelman Brothers Ornamentsfrom page 50
 Wildlife Coastersfrom page 52

Side B

Nuzzlin' Muzzlesfrom page 46
 Snow Family Choirfrom page 56
 Elk In Featherfrom page 58
 Wood Duck Intarsiafrom page 63

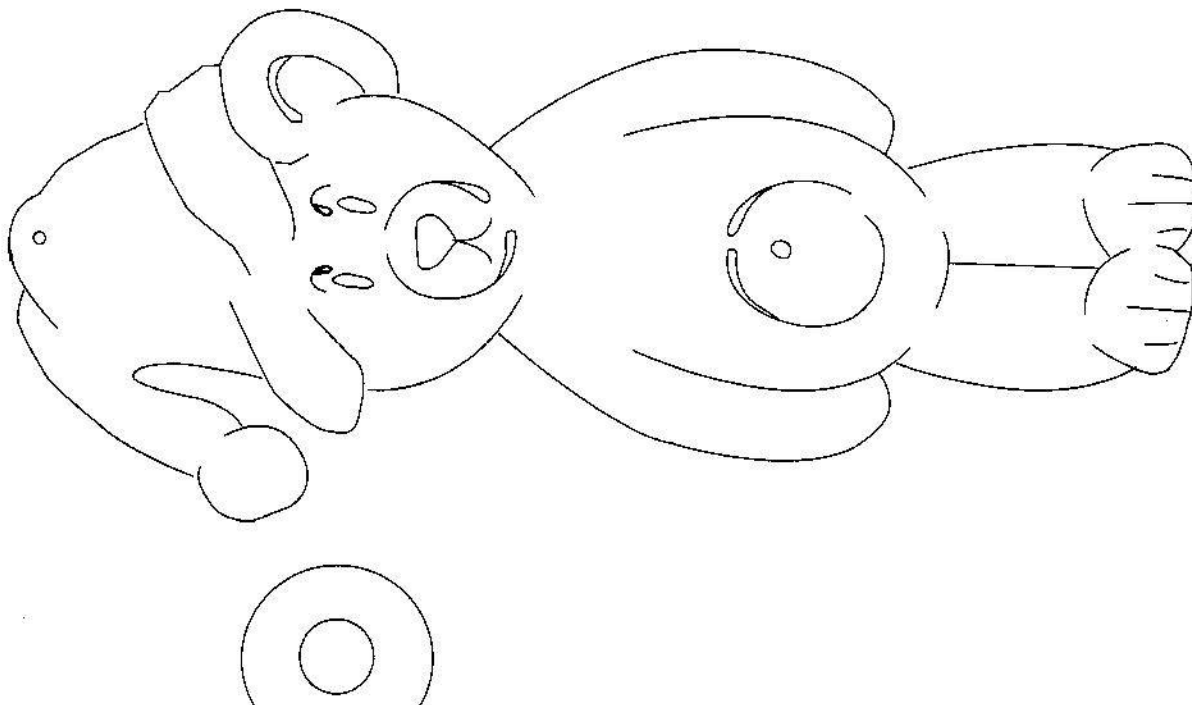
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

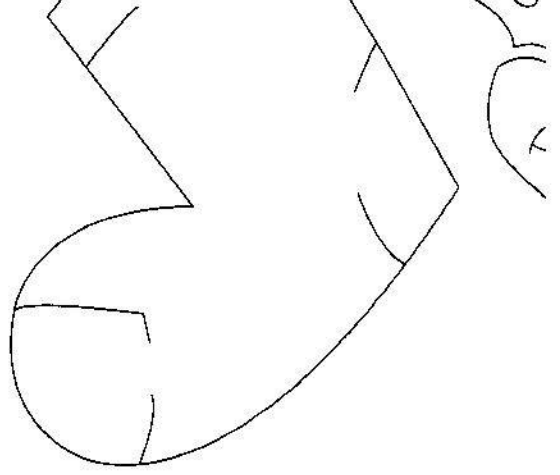
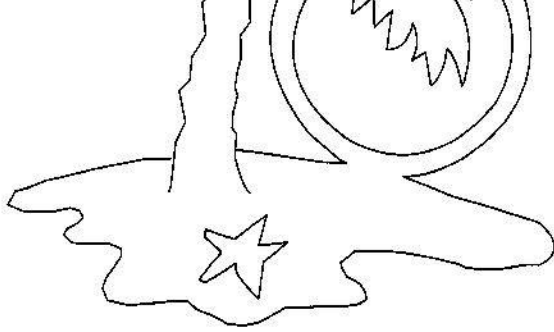
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50



Wildlife Design Inserts

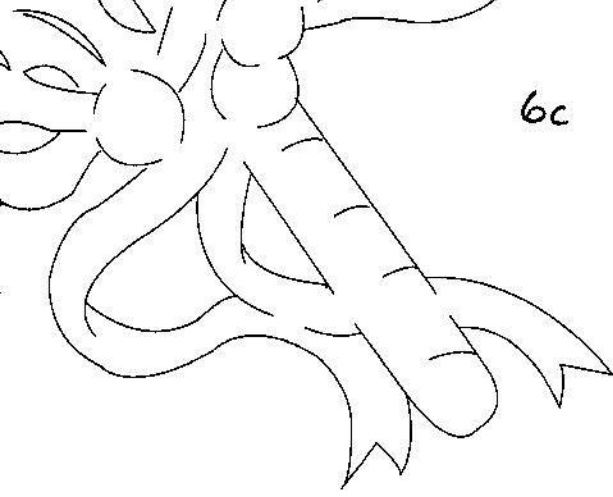


Wildlife Coasters
Full Size Patterns
from page 52

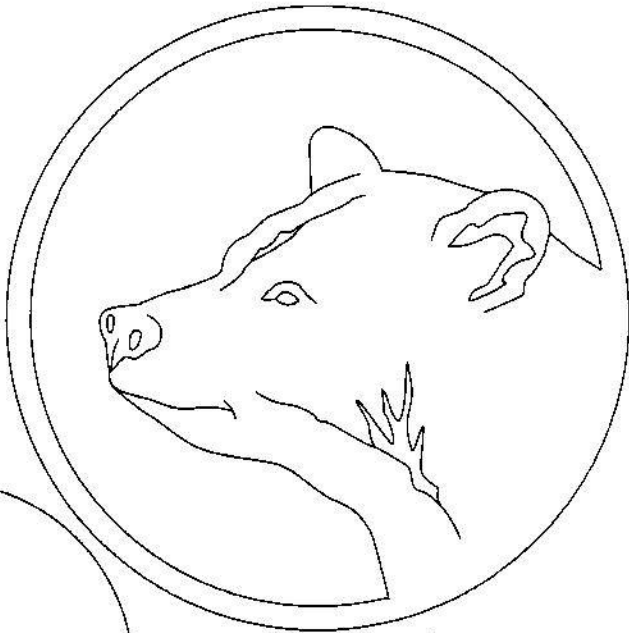
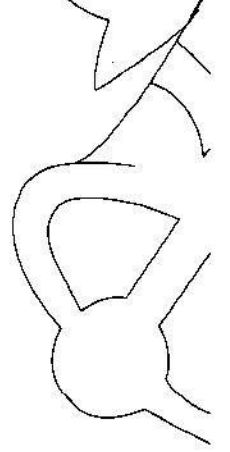
Cut along dotted line for Plexiglas covering

Cut along solid line for
coaster frame opening

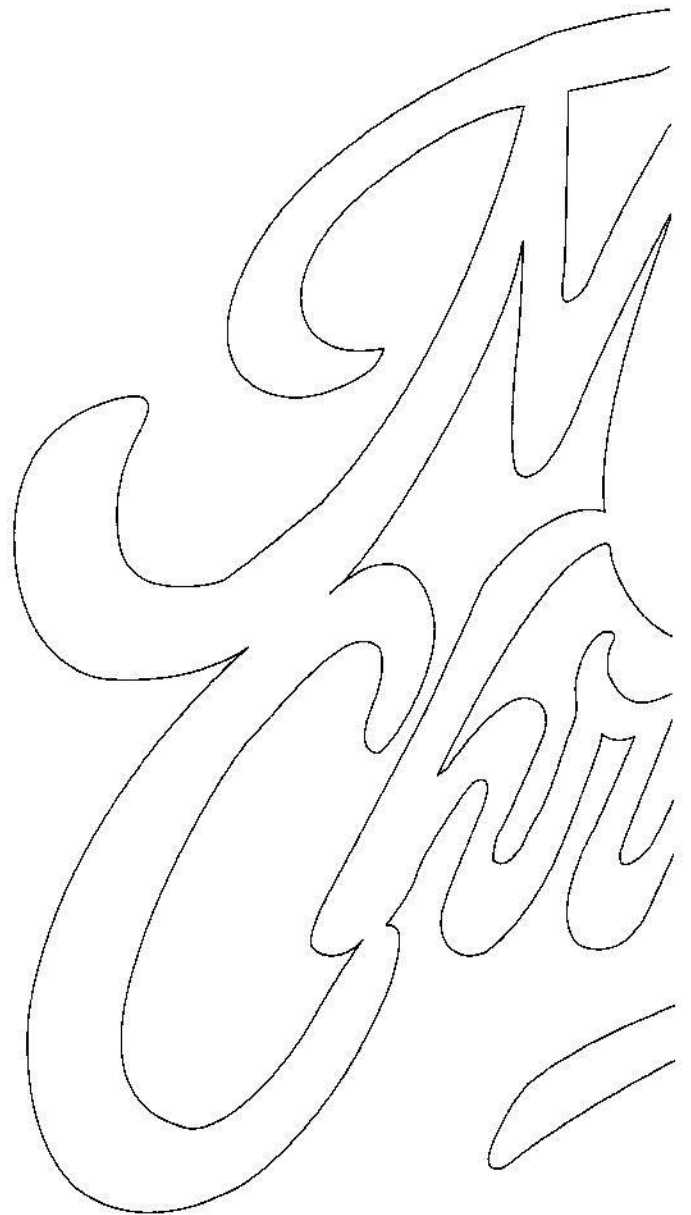
Coaster Frame



6c

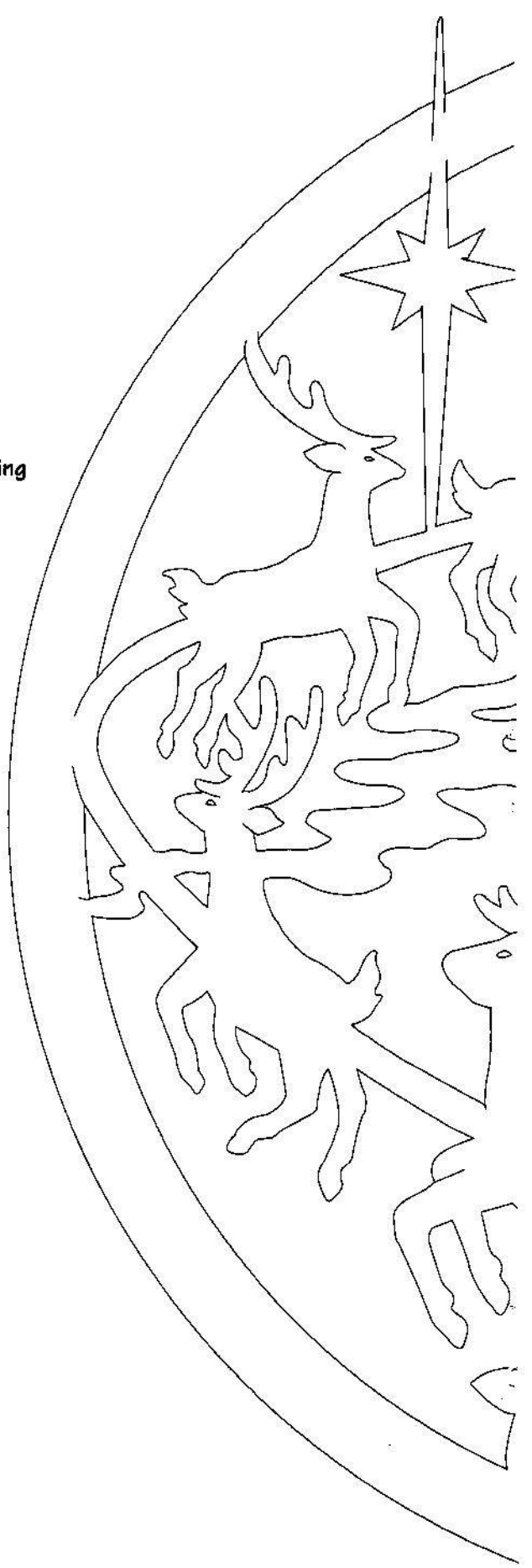


Wildlife Design Inserts



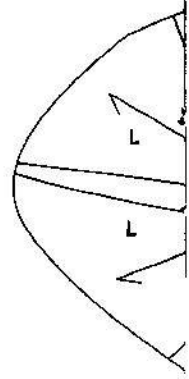
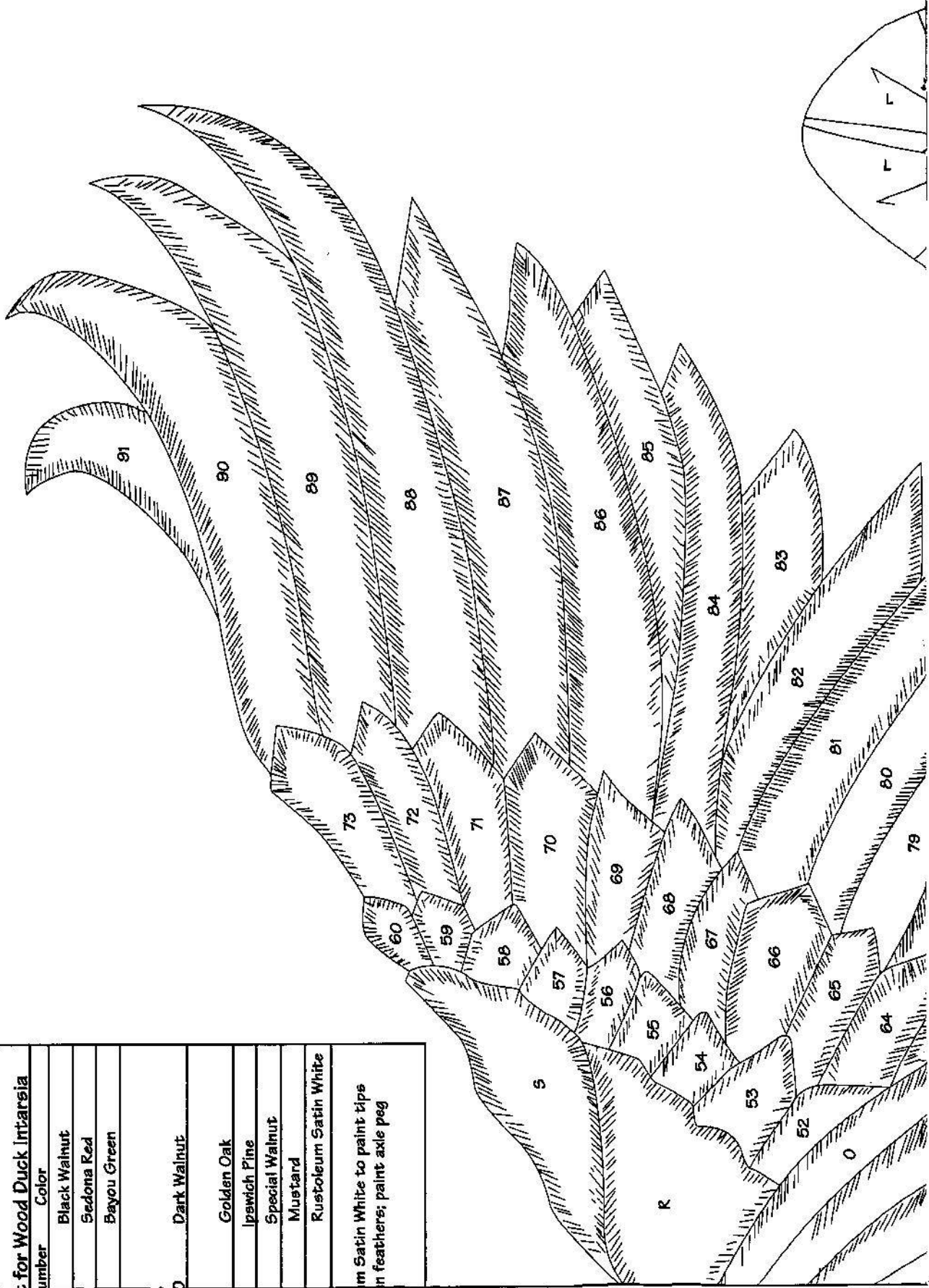
7c

Merry Christmas Wall Hanging
Full Size Patterns
from page 48





Number	Color
	Black Walnut
	Sedona Red
	Payou Green
	Dark Walnut
	Golden Oak
	Ipawich Pine
	Special Walnut
	Mustard
	Rustoleum Satin White
Satin White to paint tips in feathers; paint axle peg	



2d

Feather Right Side

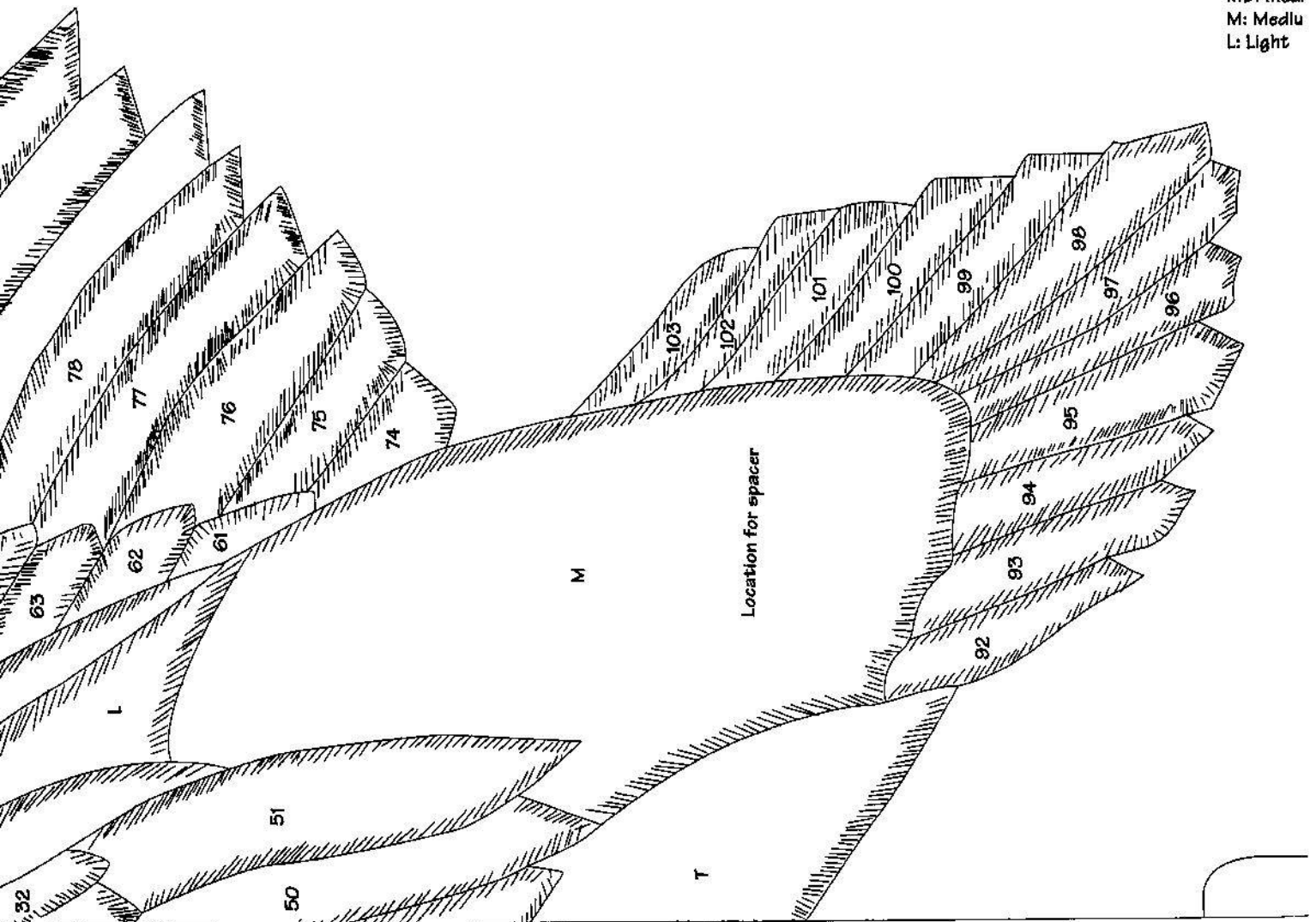
1

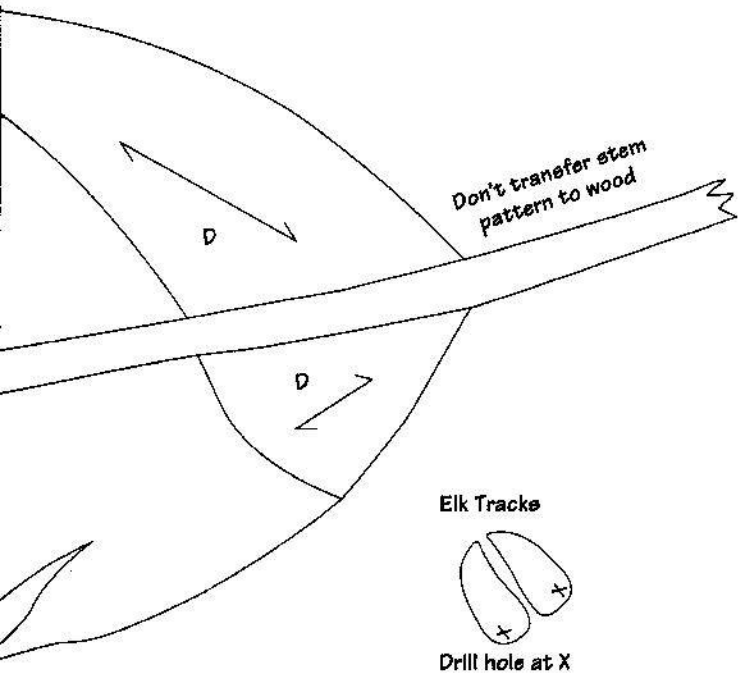
M

MD

Feather Left Side

Wood Col
D: Dark
MD: Medi
M: Medlu
L: Light





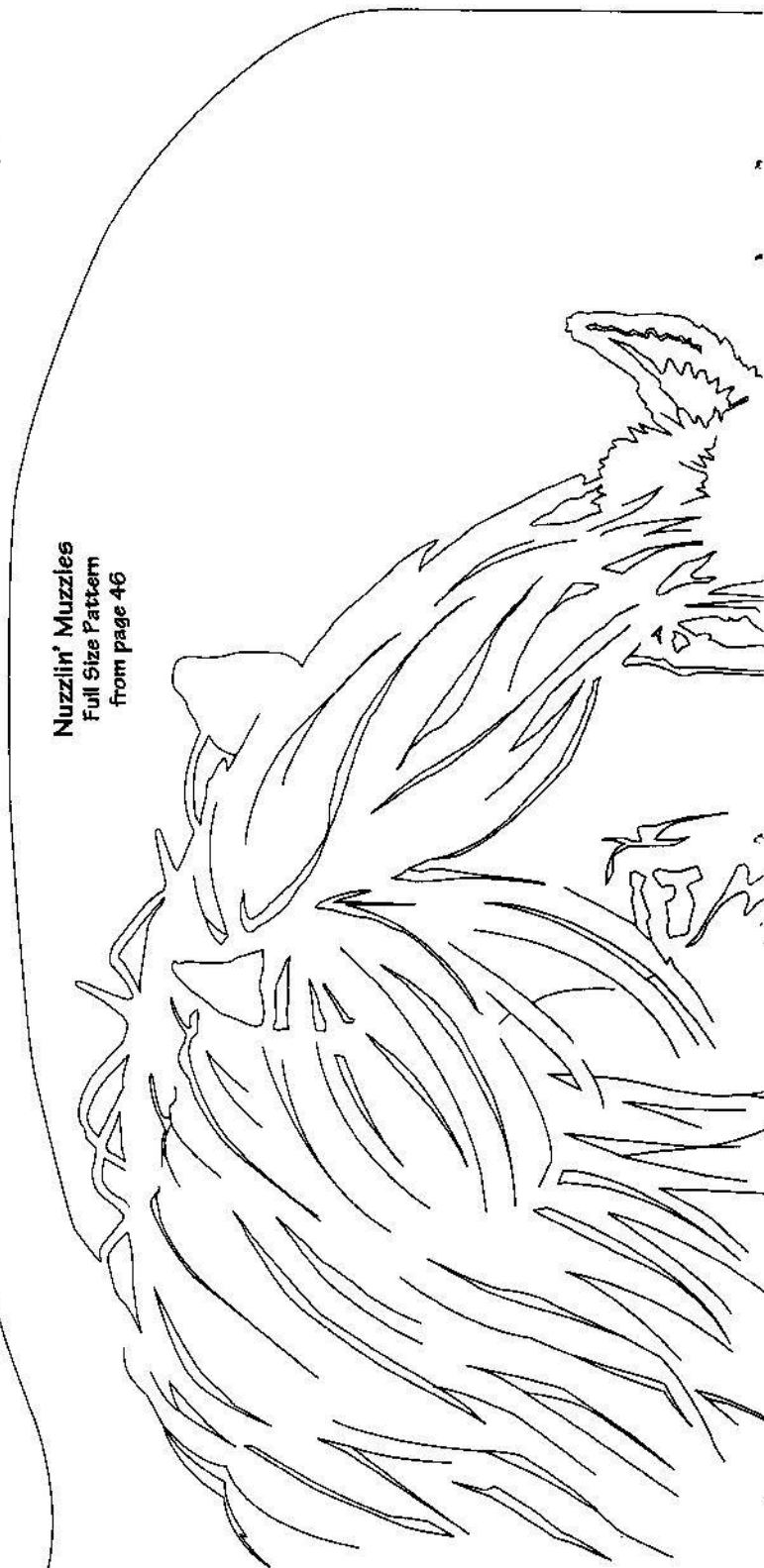
or Chart

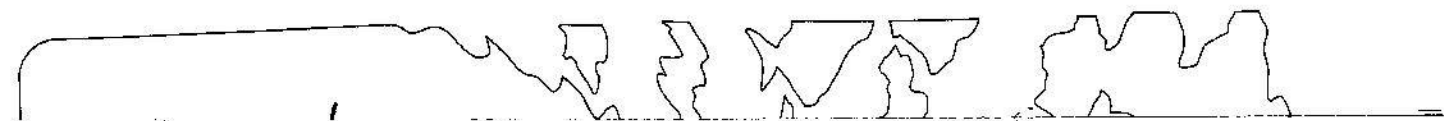
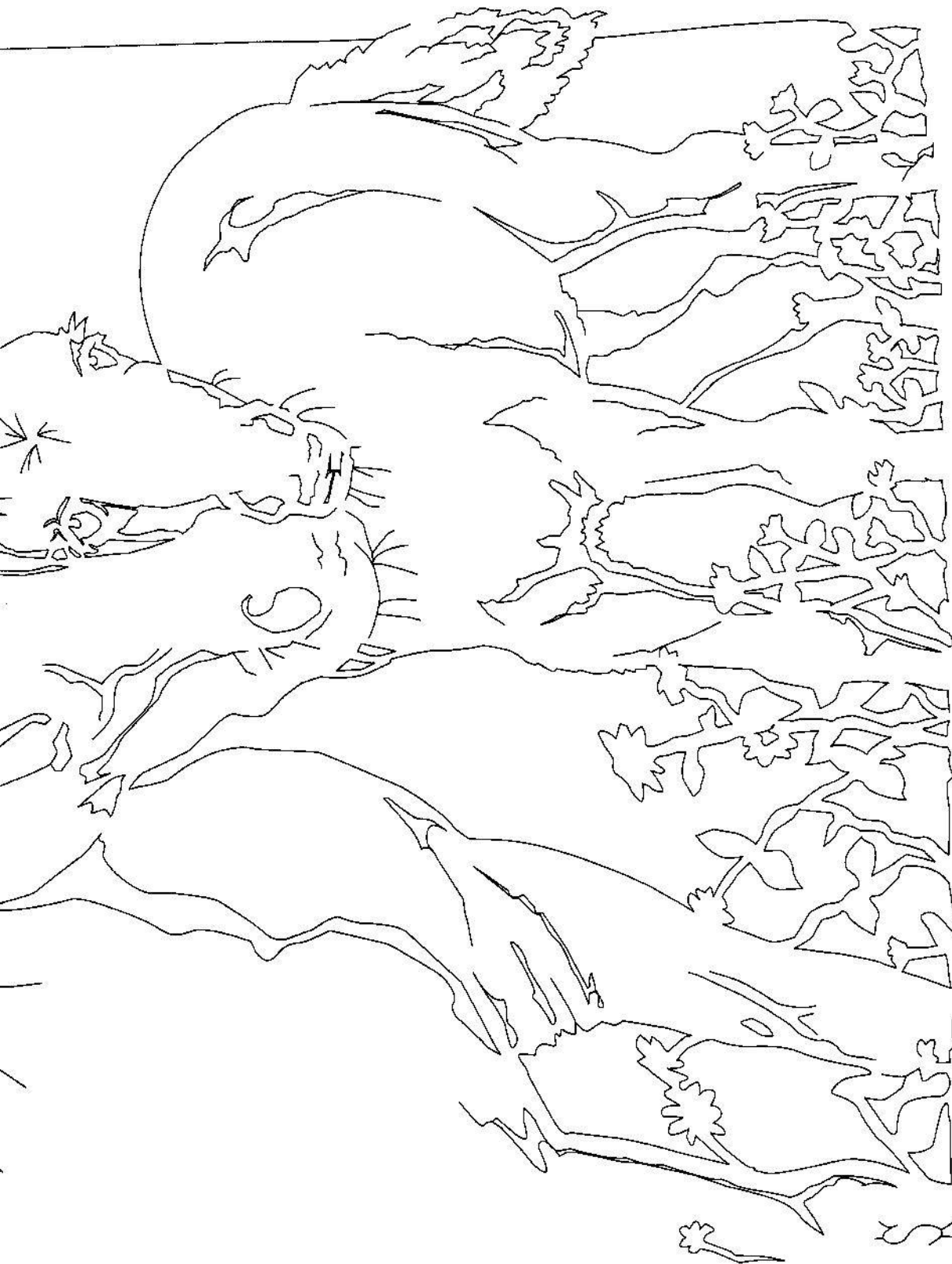
um Dark
n

Elk In Feather Cutout



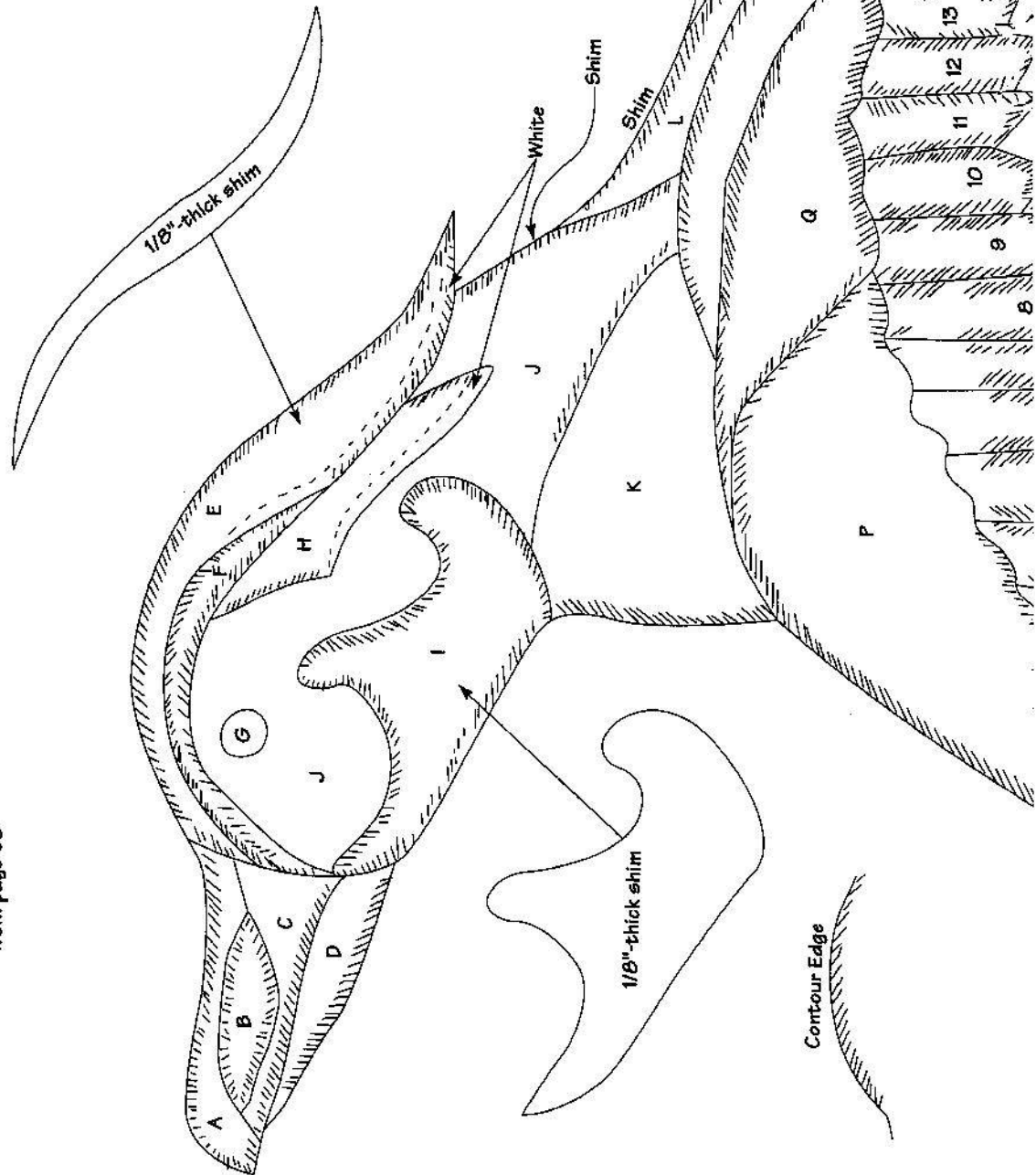
Nuzzlin' Muzzles
Full Size Pattern
from page 46

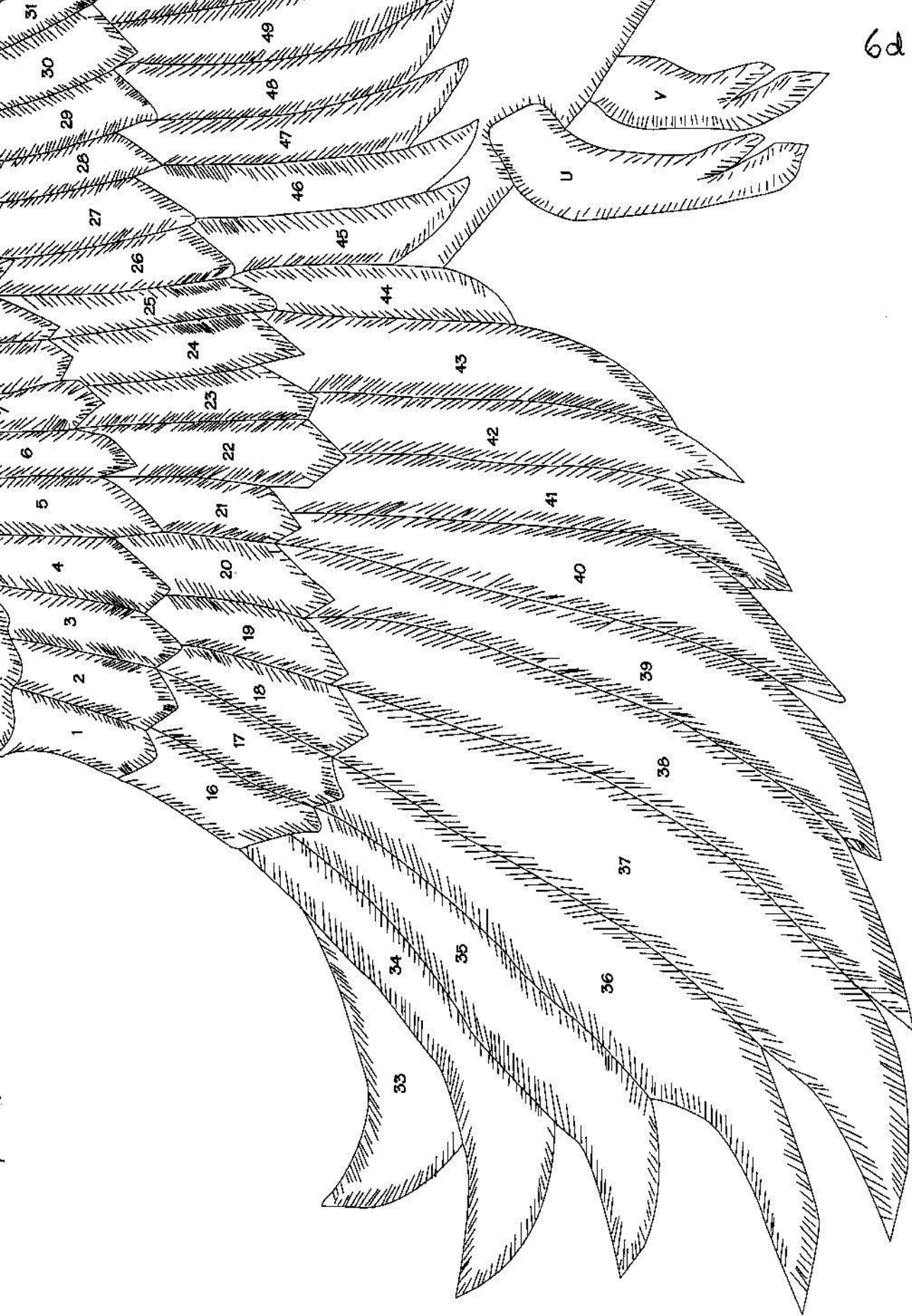




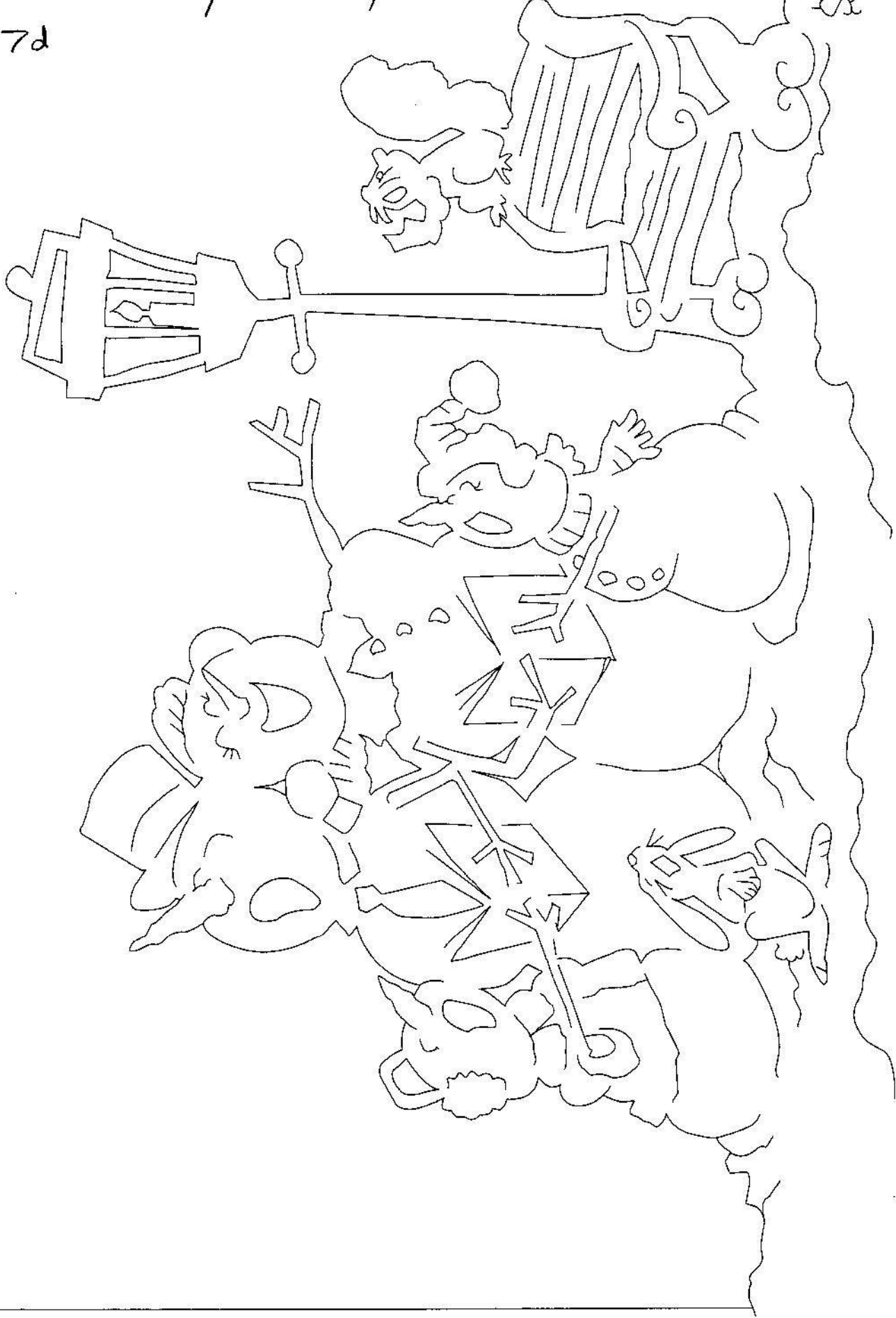
Wood Duck Intarsia
Full Size Pattern
from page 63

Stain Char	Part Letter/H
A, D	
C, G, K	
E, H, J, M	
28-32, 46-5	
61-64, 74-80	
92-103, L, N	
33-45, 81-91	
P, Q, R, S, T	
1-15, 52-60	
16-27, 65-73	
U, V	
B, F, I	
(Use Rustole of Bayou Green for eye Ebony)	





6d



Choir Foreground

8d

Background Trees

