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Leopard Pair



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Great White Shark Tooth



Mallard Duck

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

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shown on this page.



Lined Box



Butterfly Frame



Round Fret Lid Trinket Box



Eagle
Feathers

Rearing
Horse
Sun Catcher



Compound
Cut
Nameplates



Box with Veneer Overlays



Wishes for Beauregard



On the cover: This issue's cover
features Garet Hall's Eagle
Feathers.

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



A Familiar Pair of Cats

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

I have always been a big fan of cats, but I very painfully discovered that I have unfortunately developed a significant allergy to them over the past decade. The good news about wooden cats is that they're non-allergenic, unless you make a poor wood choice! Jacob drew these two cats as part of a domestic animal series. (You can only do so many wild animals!) I couldn't decide which one I liked better, so we have provided both.

The finished cats were both cut from pieces of mulberry. The cat with the flower pot is the simpler of the two and was



cut from 3/4"-thick wood, I cut the flower cat from 1/2"-thick wood because it is a more difficult cut. Both pieces were cut on an Excalibur EX21 saw.

INSTRUCTIONS

Photocopy the patterns, saving the originals for future use. I recommend adhering a layer of clear packing tape to

SUPPLIES

Wood: any "cat-colored" hardwood with interesting character lines or features such as mulberry, oak, cherry, or figured maple—one piece 1/2" to 3/4" x 7" x 8" (for each cat)

Tools: scroll saw with No. 2R and No. 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

Clear packing tape

1/4 sheet of 220-grit sandpaper

Finishing oil of choice

Paint thinner (optional)

the top surface of the wood before attaching the pattern. The tape helps reduce the burn from the tight turns you will have to make while cutting the pattern and makes the piece easier to handle as you cut. Using temporary-bond spray adhesive, attach the pattern to the tape. Drill the guide holes. Using a No. 2R blade to reduce chipping on the bottom of the piece, cut out the first pieces. (Most of the piece can be easily cut with the No. 2R blade, but you can use a No. 5R blade for the edge and larger cuts.)

After cutting, remove the pattern. If you used packing tape, you should be able to just peel off the pattern and tape. Otherwise, use a solvent such as paint thinner to remove the paper pattern, and let the piece dry. Sand both faces of each piece, and straighten the outside of the rectangle using a disc or belt sander (unless you have cut perfectly straight lines!).

Use 220-grit sandpaper to remove any remaining burrs and to lightly round the edges, giving the piece a more finished look. Clean the cats and remove all sawdust and pattern remnants using your favorite tool of choice, such as a clean paintbrush. Apply a coat of walnut oil, or other thin oil of your choice, to seal the inner edges.

The cats could easily be displayed as sun catchers by drilling small holes in the two upper corners, then stringing 10"-12" of fishing line between the two holes. You could also build softed bases for the cats in order to display them standing up, or attach a backing board to them and hang on a wall.

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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	1/4"	1.10	1.45	2.05	2.70	3.40
	3/8"	1.25	1.80	2.35	2.95	3.70
	1/2"	1.45	1.80	2.50	3.25	4.05
OAK BIRCH BUTTERNUT	1/2"	1.35	1.80	2.55	3.30	4.20
	1/4"	1.50	1.95	2.70	3.60	4.50
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	1/2"	1.85	2.45	3.50	4.35	5.25
MAPLE WALNUT PURPLEHEART	1/2"	1.75	2.25	3.20	4.15	5.25
	1/4"	1.55	2.45	3.40	4.55	5.65
	3/8"	1.75	2.65	3.75	4.90	6.05
	1/2"	2.45	3.15	4.15	5.45	6.75
CHERRY SATINWOOD MAHOGANY	1/2"	2.05	2.75	3.85	4.95	6.25
	1/4"	2.25	2.95	4.05	5.15	6.45
	3/8"	2.50	3.25	4.35	5.45	6.75
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SECRETARY
Living Spaulding

from the editor's desk

My family and I vacationed this past summer in Acadia National Park in Maine. On our first evening there, we decided to drive up Cadillac Mountain, which is the highest point on the eastern seaboard. (It was humbling to see all the bicyclists zipping up the mountain as we chugged away in our minivan!) As we drove up to the peak, all five of us were simply dumbstruck with the absolute beauty of the land. Amazingly, my kids had not complained when we switched the radio station from pop rock to classical, and as we wound our way up the pass, Wagner's Ride of the Valkyries began to play. With visions of the sun just starting to set over the mountains, and the crescendoing brass soaring through our speakers, we experienced one of those classic "inspirational" moments. At times like that, it is difficult to ignore our creative muse whispering ideas to us.



Of course, we are seldom fortunate enough to have inspiration hit us over the head. The real challenge is to find inspiration all about us, in all the "little" things. I am always struck by how well our designers for Creative Woodworks & Crafts are able to do just that. Look to Shell Robinson's "Wishes for Beauregard" for an example of this, where she captured the magic experienced by a little girl as she blows dandelion wishes for her best buddy. And Bruce Worthington's "Wine Country" turns a simple setting of wine and cheese into a beautiful work of art.

John Polhemus is a master at finding sources of inspiration, whether it's a grand event like his son's wedding that prompted him to design his "Our Family" frame, or just the creative "lightning bolt" that struck as he looked at a chlorine tablet bucket and decided it could serve as the base of his shop workbench! (John's first in a series of articles about modifying shop equipment appears in this issue, and I readers are sure to benefit from John's creative approach to setting up your shop so it works for you.)

Also in this issue, Sheila Bergner-Landy presents her last of three projects inspired by stencils. Her delicate trinket box is accented with veneer pieces and based on stencil designs. And leave it to Scott Kochendorfer, Roy King, and Bob Valle of Whitetail Designs to come up with the idea of cutting a shark tooth shape to frame their scolded shark!

Inspiration is indeed all around us, but we are grateful to all of our incredibly talented designers who are able to turn that inspiration into pieces of art that we can all share. We hope you enjoy the selection of projects featured in this issue, and keep your letters and photos of your work coming!

Sincerely,

Debbie McGowan

Debbie McGowan
Managing Editor

A Few Highlights From Our Next Issue (No. 122) on sale January 2nd, 2007



Doll Sized Rocking Chair
by Dirk Boelman



Catfish by Whitetail Designs, Ltd.



Sailing Away
by Wayne and
Jacob Fowler

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Issue No. 122 - on sale January 2nd, 2007
Issue No. 123 - on sale February 20th, 2007
Issue No. 124 - on sale April 3rd, 2007

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Mallard Duck

by Ray King, Scott Kochendorfer, and Bob Valle of White Tail Designs, Ltd.



SUPPLIES

Wood: maple or wood of choice—one piece 1/4" x 7" x 9"; Baltic birch plywood—one piece 1/8" x 7" x 9" (for backboard)
Tools: scroll saw with No. 2/0 or No. 2 reverse tooth blades; drill with 1/16" drill bit
Temporary-bond spray adhesive
Clear packing tape
Masking tape
Sandpaper in medium and fine grits
White craft glue
Polyurethane spray in satin finish, or clear finish of choice
Flat black spray paint
Hanger

INSTRUCTIONS

Photocopy the pattern, saving the original for future use. Trim the pattern to fit the piece of maple. Apply a light coat of temporary-bond spray adhesive to the back of the pattern, and allow the adhesive to slightly dry until it feels tacky like masking tape. Attach the pattern to the wood. Cover the pattern area with clear packing tape. (The tape lubricates the blade, which helps prevent burning.)

Drill for all entry holes. Cut out all internal portions of the design, but do not cut the perimeter lines yet.

Using masking tape, attach the piece of plywood to the back of the maple, aligning the outer edges. Finish cutting the perimeter of the pattern, cutting through both thicknesses of wood at the same time. This will ensure that the backboard exactly matches the plaque outline. Separate the two pieces and remove the masking tape.

Using flat black spray paint, paint both sides and all edges of the backboard. Let dry. Apply the clear finish to the plaque, being certain to cover all the surface areas and fret-cut holes. Using white craft glue, attach the backboard to the plaque, being sure to align the edges. Set the piece on the work surface, place a weight on top of it, and let dry. Attach your hanger of choice to the back of the plaque.

For questions concerning this project, send a SASE to: White Tail Designs, LTD., 17713 South 66th Ct., Tinley Park, IL 60477, or email to: scrolled1@comcast.net.



Fig. 1

Attach plywood to maple before cutting perimeter lines.



Leopard Pair

By Marilyn Carmin

SUPPLIES

Wood: spalted maple or wood of choice—one piece 1/2" to 3/4" x 14" x 12"
Tools: scroll saw with assorted blades; drill with No. 60 bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear finish of choice

Introduction

Select a wood that complements the design. I chose spalted maple because the grain and the coloration remind me of leopards. I also decided to "frame" the project by gluing thin strips of dark painted wood to the face of the project, approximately 1/2" to 3/4" from the edges.

INSTRUCTIONS

Attach the pattern to the wood using temporary-bond spray adhesive. Drill for all inside cuts, then cut out the design. Sand as needed. Apply a clear finish, and let dry. If desired, glue strips of dark painted wood to the edges to frame the piece.

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



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Box with Veneer Overlays

by Sheila Bergner-Landry and Tony Landry



Introduction

This is the third article in which I have used stencils provided by The Stencil Company as guidelines for my designs. I hope that the series has been helpful to you and has inspired you to try a little designing on your own. In the first article, I adapted a hummingbird stencil and ivy border to create a simple, attractive Welcome Plaque. The second project used poinsettia and holly stencils to create a stylized bell-shaped Christmas Card Holder. The poinsettia was the focus of the card holder, with a spattering of holly leaves bordering the edges giving just enough accents to add some interest and dress up the border.

In this final project, I used two different art deco stencils to create overlay pieces for a small jewelry or trinket box. The elegant passionflower stencil (SC1-314-05) serves as the main pattern on the lid of the box, with the lovely wheat border (SC0-172-2.5) adding just the right touch to the sides of the box to give it a wonderful, streamlined look. I used walnut veneer for the overlay on an oak base. I like working with veneer because it is relatively inexpensive to use, and the final look is very beautiful. There are so many different species of veneer available that it makes it easy for you to try different combinations without breaking your wallet. It is also handy when a wide variety of woods

SUPPLIES

Wood: maple—one piece $3/8" \times 6" \times 24"$ (for three box sides and box top), one piece $3/8" \times 6" \times 12"$ (for base and trim ring); walnut—one piece $3/8" \times 6" \times 6"$ (for one box side), one piece $1/8" \times 5-1/2" \times 5-1/2"$ (for lid liner)

Tools: scroll saw with No. 3 skip tooth blade; drill with small drill bit; router or laminate trimmer with roundover bit for edging; handheld orbital sander and assorted (120-400) grits sandpaper; planer; vacuum with soft brush attachment; clamps

Temporary-bond spray adhesive
Clear 2"-wide packing tape
Clear-drying wood glue
Paper towel or cotton swabs
Delta Interior/exterior brush-on varnish in satin finish or varnish of choice

are not available in your area. The veneers are very delicate, however, and it takes a light touch when working with them and gluing them properly into place. Nevertheless, I believe the result is very much worth it. Of

course, you could substitute 1/8"-thick hard wood for the overlays, and the box would look just as nice. I leave that up to you!

In closing, I wish to thank everyone at The Stencil Company for allowing me the opportunity to work with them and have some fun with their wonderful products. I believe that using stencils for inspiration will open an entire new world of designing for you. I hope you decide to try it!

INSTRUCTIONS

Preparing the Wood

Plane the oak board to 1/4" thick. Using the hand-held orbital sander and 120-grit sandpaper, sand both sides of the wood to remove the planer marks and smooth out the wood. Graduate to 220-grit sandpaper, and finally to 400-grit sandpaper until the surface of the wood is satin smooth. [This will make it much easier when finishing the project.] Using the vacuum with the soft brush attachment, vacuum all the dust and debris from the wood.

Cutting



Using temporary-bond spray adhesive, attach the pattern pieces to the box base and box lid, being sure to align the edges of the pattern pieces with the cut edges of the wood. Using the scroll saw and No. 2/0 blade, cut the rounded corners of the box base and lid.



Use the belt sander and a fine-grit sandpaper to sand the rounded corners.

Photocopy the patterns, saving the originals for future reference. Use the table saw or miter saw to cut the straight edges of the box sides, base, and top. Carefully measure and mark your board and cut the straight edges, being aware of the direction of the wood grain. [If these tools are not available to you, apply the patterns to the wood, and cover them with a layer of packaging tape so that the wood does not burn. Proceed to cut out the pieces using a No. 5 blade. You can then straighten the edges on a belt sander, if necessary, being careful to keep the opposite side pieces exactly the same size.] It is extremely important that you keep the opposite sides of the box exactly equal so your box will be perfectly square.

I recommend waiting until the sides of the box are assembled before cutting the lid liner. This way, you can carefully measure the inner dimensions of the box and cut the lid liner using those measurements. Sometimes the planed thickness of your boards will vary slightly, which can affect the interior measurements of the box. I feel it is best to wait until the sides are assembled to get a true measurement.

Remove all fine particles of dust by vacuuming the pieces, using the soft brush attachment. Apply a coat of high-quality, clear-drying wood glue to both short edges of the box side pieces.



continued on page 16



Assemble the box sides to the box front and back. Clamp the pieces together, making sure they are perfectly square. Use a damp cloth to remove any glue that may have seeped out before it dries. Be careful to make sure that the box sits flat on a level surface. Allow it to dry thoroughly.

In the meantime, use the roundover bit to rout the edges of the base and the lid.



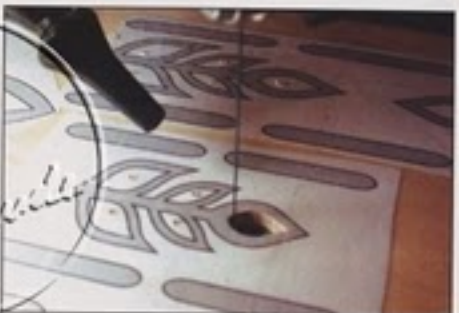
You will need to sandwich the veneer for the overlays between two pieces of thin plywood or scrap wood in order to cut out the delicate designs. First, spray both sides of a blank piece of typing paper with a very light coat of temporary-bond spray adhesive. Allow the adhesive to dry almost completely so that it does not adhere too tightly to the veneer. Place the paper between the two layers of veneer, and place the thin plywood on top and bottom of the stack. Finally, attach the overlay patterns to the plywood. By sandwiching the veneer like this, I was able to cut two overlay pieces at once, with the plywood support-



ing the delicate veneer. (You could use this method to cut several layers of veneer at once if you are making more than one box.)



Apply a layer of clear packaging tape over the overlay patterns. This will help hold the pieces together and keep the blade cool while cutting. Drill entry holes into the waste areas of the design.



Cut the inside areas first, then cut the perimeters of the overlay pieces. When finished cutting, be very careful when separating the pieces from the support wood. I used a small paring knife to gently pry the pieces apart, then placed them on a flat surface for support.

Assembly



Unclamp the side assembly of the box once the glue is dry. Measure the inside width and length for the lid liner. Cut the lid liner approximately 1/8" smaller than the interior

continued on page 18

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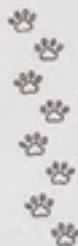
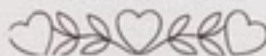


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measurements. This will allow for ease of fit and expansion of the wood. As with the top and base, slightly round the corners of the lid liner using the scroll saw. Sand all sides until they are smooth.



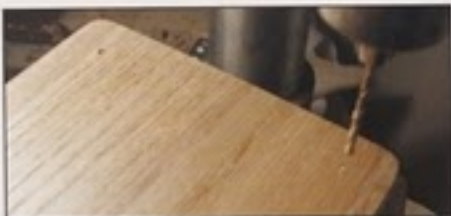
Center the lid liner on the bottom of the lid, and mark the placement with a pencil. Apply a generous amount of glue to the liner, and attach it to the lid. Clamp in place until dry.



Center the side assembly on the base, and lightly mark the inner and outer edges of the side assembly.



With a small drill bit mounted in the drill, pre-drill the screw holes at the four corners of the base, using the drawn marks to center the holes at each corner. Apply glue to the bottom edge of the side assembly, and clamp the side assembly to the base, aligning the edges with the traced lines. Immediately wipe off any seeping glue using a damp cloth, and allow it to dry thoroughly.



Test drill a hole into the edge of a piece of scrap material that you used for the box. Screw one of the screws in to be sure you are using the correct size bit. The screw should meet with some resistance, but it should not be so tight that it will cause the box side to crack when it is inserted. When you have the correct drill bit size, turn the box upside down, and drill a pilot hole in each corner.

Change to a countersink bit, and drill countersink holes just deep enough so the screws will be flush with the bottom of the base. Carefully insert the screws until they are flush with the bottom of the box.



Use a fine-grit sandpaper to sand away any glue that may have oozed from the seams, being careful not to scratch the surface. Vacuum the box thoroughly to remove any remaining dust. Brush on several coats of polyurethane varnish in the finish of your choice. (I used a matte finish.) Let dry completely.

Final Assembly

Carefully glue the veneer overlay pieces onto the box, referring to the photo and pattern for placement. (I found that it was easier to gently spread the glue onto the back of an overlay using my finger, then allow the glue to tack up for a few minutes before pressing the overlay to the box. This way, I could still move the overlay into its correct position, but it would not slide so freely that it would shift out of place before it was dry. I also very gently patted over the pieces with a damp cloth to remove any glue that may have seeped out from under the overlay.)

Allow the overlay pieces to dry for several hours, checking periodically to make sure that they completely bond to the box. When everything is dry, gently brush on a final coat or two of varnish. Be careful not to brush under the corners of the overlay pieces and break them off. Attach the felt pads to the bottom of the box, covering the screw holes.

For questions concerning this project, contact Sheila at 902-245-5865, or email her at scrollgirl@comcast.net. Visit Sheila's website, www.shelalandydesigns.com, to view and purchase other patterns by her, and to download free brochures of her designs.



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Welcome Sign

designed by Dirk Boelman, sawn by Karen Boelman



SUPPLIES

Wood: plywood or solid wood of choice—one piece 1/2" to 3/4" x 9-1/4" x 13-1/2"
 Tools: scroll saw with assorted blades; drill with assorted bits; needle files; owl; artist's knife; screwdriver
 Temporary-bond spray adhesive
 Sandpaper, assorted grits
 Burnt sienna acrylic paint, copper metallic finish, and green patina (or finish of choice)
 Assorted paintbrushes
 Sponge brush
 Old toothbrush
 Screw eyes and decorative cord (for mounting)

Introduction

We have always said that the scroll saw can be used to make an almost infinite variety of projects. Among its many uses, sign-making has become very popular over the years. Because the scroll saw has the ability to make complex twists and turns, it is ideally suited for sawing all types of letters, numbers, and decorative elements needed for making signs. And, of course, it will cut through a

variety of materials which can then be assembled, mounted, stained, painted, and decorated in numerous ways.

Our Welcome sign is designed to introduce you to this fascinating aspect of scroll sawing. Developed in a script style of lettering, the connected letters are surrounded by an extended tail-like border. The one-piece design makes it easy to mount or hang on a wall using screw eyes and a decorative chain or cord.

There are many finishes available that would work for this sign, including paint colors to match your house, stains of many varieties, or clear finishes to enhance the wood's natural beauty if you made it from solid wood. We chose to use a copper metallic finish with patina to make it look like an old weathered metal sign. The products needed for this finish should be available in your local craft, hobby, or paint store. (Note that the copper metallic finish has real flecks of copper suspended in it that react with the patina chemicals to produce the unique finish. Copper-colored paint will not yield the same results.)

INSTRUCTIONS

Cutting:

Photocopy the pattern, saving the original for future use. Using temporary-bond spray adhesive, attach the pattern

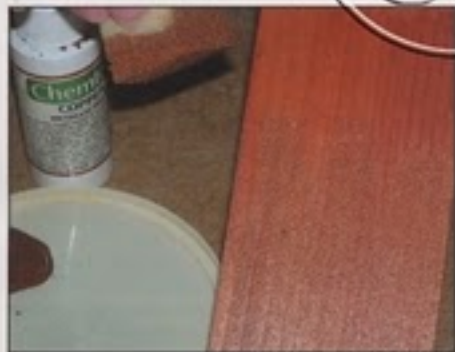
to the wood. Drill 1/16"-diameter blade entry holes for all inside cut areas. Using a No. 5 reverse tooth blade, cut out all the interior sections of the design. Finish by cutting along the perimeter. Remove the pattern and any glue residue. Use tools such as needle files, an artist's knife, or sandpaper to touch up any imperfections and to clean up any tear-out or splintering on the bottom side. Finish sand all surfaces to desired smoothness.

Preparing wood for patina:

If you are using a finish for the first time, always experiment with a piece of scrap material first. Don't risk ruining your project with a finish that doesn't turn out the way you thought it would. If you achieve the look you want on the scrap piece, then you can apply it to your project. Also, always follow the manufacturer's directions for application, clean-up, and disposal.



Water down some burnt sienna acrylic paint and apply a thin wash to cover the project. Let dry.



Apply a coat of copper metallic finish over the burnt sienna wash, using a sponge to apply a quick, even coat to all the flat areas. Use a paint brush to cover all of the inside and outside sawn edges. While this coat is still damp, apply the patina using one of the three following methods.

Applying patina:

There are several techniques for applying the patina. We will tell you about three with which we experimented, and give you an idea of what the results will look like. Don't be afraid to try out your own ideas, and remember that each piece will look slightly different. The object is for the patina pattern to be random, as if caused by natural weathering. We recommend using a minimal amount of patina when starting, especially for the toothbrush-speckle method. Also, you may want to wear gloves because the patina can cause skin irritation.



For the drip-brush method, put a small drop of the patina onto a plastic lid, and dip a paintbrush into it. Scrape the loaded brush against a corner of the project, and let the patina run down the face of the project. We held the wood up so the drip could run, rather than laying it down, which would cause the drip to pool. We repeated this several times.



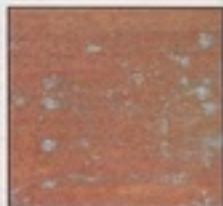
For the toothbrush-speckle method, lay the project down flat on the work surface, and dip a toothbrush into the drop of patina. Holding the toothbrush above the project with the bristles pointed toward it, run the edge of a piece of scrap wood along the bristles. This resulted in a random speckle pattern of the patina onto the copper finish.

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The toothbrush-dab method yields a larger speckle pattern. For this method, lay the project flat on the work surface. Dip the toothbrush into the patina, then tap the bristles onto the copper finish. Pick the brush up and tap it in different areas, reloading the bristles with patina as needed. To simulate natural aging, you may want to slightly drag the bristles along the surface in some areas.



We noticed that it is difficult to see the patina when it is first applied. To get an idea of what the patina pattern looked like, we tilted the wood at an angle so we could see the wet areas. After five to ten minutes, we could begin to see the patina pattern fairly well. It would start out looking like a dull spot, then begin to look cloudy or discolored, and finally the greenish color would develop. At this point, you could add more patina if you think you need to. The color reaches its full intensity after approximately 30 minutes.



This shows the patina results after ten and thirty minutes with the toothbrush-speckle method.



This shows the patina results after ten and thirty minutes with the toothbrush-dab method.



This shows the patina results after ten and thirty minutes with the drip-brush method.

Finishing:

We found that any final top coat finish we used dulled the bright green of the patina, so we don't recommend using a top coat for this project. However, if you feel you must have a final top coat, we suggest trying a clear acrylic spray on a scrap piece to see if you like the results.

Use screws and a decorative cord to the back of the sign in order to mount it on the wall, or use your method of choice. Your welcome sign is now ready to be proudly displayed in your home or office.

For questions concerning this project, send a SASE to: Dirk Rudman, P.O. Box 701, Platteville, WI 53818; or email: dirk-rudman@centurytel.net

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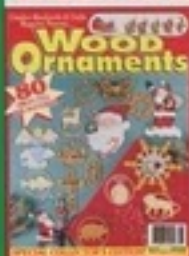


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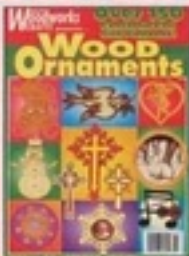
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Clash of the Titans

designed by Shell Robinson and cut by Kerry Robinson



Introduction

Deep in the southwest, where wild things still run, there is a furious battle about to take place. Although the air is still, there appears to be a cloud of dust rising off the mesa towards the distant sunset. The scream of a hawk rips through the silent air above you as you strain to see the commotion that has come to not only your attention, but that of all the cattle and pack horses in your herd, as well. As you adjust your position in the seat of your worn leather saddle, you notice a



small herd of wild horses rustling about, dancing and prancing on yonder plateau. Mustangs! The excitement level rises, and your horse shifts uneasily as the nervous energy of adrenaline undulates from the scene before you.

Then you see them: a fine-blood bay stallion with a bold white stripe and two front socks, and his challenger, who is a fiery red sorrel with flaxen mane that is tangled with twigs and stickers from weeks alone on the plains searching for a herd. A shrill scream from the resident stallion, and the match is on! He charges with all of his might at the trespasser, throwing the weight of his finely-muscled body in such as way as to knock the other stallion off guard. The renegade stallion lurches sideways and bounces forward with sharp hooves flying and teeth gnashing, meeting the attack with equal bravery and tenacity. Mares whinny and trot a wide berth around the two, drawing an invisible line between the ongoing fight and their young colts and fillies. Excited young ones run and squeal wildly along the outskirts of the herd, energized by the electricity pulsing from the volatile scene.

This is Nature, and you are watching Nature take her course. Of the strongest will survive this battle, but we don't necessarily matter. It is the male with the biggest test that will win this clash. He will have to be perfectly on his game, hitting the right marks and landing the hardest punches. Only then will he walk away with the herd. The loser will be run off by the dominant stud, then by his closest mates, if the defeated horse survives his wounds, he will emerge even smarter, braver, and a lot tougher. His inner drive to be king of a herd is ongoing and insatiable, and it will drive him to his destiny until he can breathe no more.

INSTRUCTIONS

Kerry found this plank in our collective "too pretty to chop up" pile from our years of salvaging wood. I love the way the colors add to the action and help build up the desert-colored scene. A nicely grained oak or medium-warm cherry plank will also make a

great looking piece while maintaining the rustic, western feel. Cut the plank to your desired size, and cut the backer to the same size as the plank. Set the backer aside.

Adhere the pattern to the clean surface of your dark wood using your method of choice. Kerry uses removable adhesive paper for all his projects because it comes off

SUPPLIES

Wood: spotted tulip poplar—one plank approx. 7/8" x 10-1/2" x 12"; Baltic birch plywood—one piece 1/8" x 10-1/2" x 12"

Tools: scroll saw with No. 2/10 spiral blades; drill with assorted small bits; small flat-edged files; square; tack hammer with 1/2" and 5/8" brad nails

Removable Adhesive Paper or temporary-bond spray adhesive

Sandpaper, assorted grits

Cotton or nylon rope, 5/8"-dia. or thicker

Muslin linen or material of choice, 14" x 12"

Clear spray shellac

Sawtooth hanger

the wood as easily as it goes on. Drill all the starter holes, including those for single accent lines, such as the ones showing the ribs of the stallion. Cutting from the inside out, carefully cut out the design. Remove the pattern, being sure the wood is free of all paper and glue residue. Sand off any fuzzies or remaining debris from both sides. Spray the wood with a coat of clear shellac or acrylic to deepen the grain and protect the wood from finger oil and dirt. Let dry.

I used a cream-colored piece of muslin to cover the backer. The natural cotton, in its off-white shade with dots of imperfections, seemed to accentuate the piece and give it the necessary contrast and light. After all, I have the sun setting behind the fighting stallions, and didn't want the sky to be black! Use a color to accent your wood or decor. (Kerry used the western feel of a piece of denim, but it just didn't seem to work with my brown rope frame.) Match the material across the backer, and roll over the edge of the material once to give it a nice hem. Carefully tack it down from the center out. Start with the top, flip to the bottom, then repeat the roll and tack process from the center out. Smooth and stretch the material evenly across the piece as you go, and be especially careful with the left side of the project where the border is slightly thinner or in areas where you have spalling or other weaknesses in your wood.

Believe it or not, the rope used for the frame is a real nylon lead rope from our barn. I specifically remember the horse that pulled that lead rope so tight on the hitching post that it had to be cut off! Although it is no good for our horses anymore, it makes a spiffy and simple frame for our wild horse piece, and it's authentic to boot! Simply cut the length of rope needed and glue in place around the piece. Center and affix a sawtooth hanger to the back, and you're done!

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Scroller-Size Workbench



by John Polhemus

Judging from the scrollers I've talked with and pictures of shops I've seen, I'm far from alone in having a limited amount of work space. When purchasing a piece of equipment, the amount of space it will



Scroller-Size Workbench

take up can be just as important as how much it costs. Luckily, you can make some pieces of equipment yourself, which means you can tailor-make them to your specific needs as a scroller. [It also saves money on other equipment you want to buy.] That is the rationale behind my series of articles that will be featured in *Creative Woodworks & Crafts*. My thoughts and methods for making or modifying equipment in no way imply they are the "best" ways to do something, or that they "should" be done. Rather, they are meant to encourage your own creativity. Take what you find useful, and improve or modify the ideas to your heart's content.

It seemed appropriate to begin this series with my scroller-size workbench. A sturdy and stable work surface is the foundation on which our projects are built. We need something we can pound on, glue up, and clamp things to, etc. In addition, it is helpful if it can be moved easily to wherever it is needed. I decided on a size of 18" x 18" for my workbench.



A thick top is stable and rigid, so I glued up two pieces of 3/4" birch plywood for the bench top. Spread the glue evenly and completely over both faces before clamping them together to dry. (A drywall knife or the edge of a

piece of scrap wood does a good job of spreading the glue.) You can make the top as thick as you want, but I chose 1-1/2" because I use a Z-vise and finger joint machine [available from Advanced Machinery, 1-800-727-6553]. Although they would still have been able to clamp to a table even 3/4" thicker, they clamp solidly to 1-1/2", and it would have been overkill to make the top thicker when it only measures 18" x 18".



Having a surface at a right angle to the top allows you to vertically clamp objects. A single thickness of 3/4"-thick plywood is sufficient for this surface. In this case, it measures 7" tall and 18" wide, to match the width of the top.

I attached the piece to the top using glue and screws. (A pair of picture frame corner clamps is quite handy for holding the side surface to the top when gluing and drilling the piece in place.) Apply glue to the edge of the workbench top



and the area of the side surface that will attach to it. Align the two pieces, and clamp them in place using the corner clamps. Drill the holes for the screws through the side sur-

face and into the bench top. Change the drill bit to one that is just large enough for the screw to pass through without having to be screwed in. Install a countersink cutter on the drill bit (available in most router bit catalogs). Set it so the countersink is cut when the hole is drilled through only the side surface. (Enlarging the holes in just the side surface will allow it to be pulled tightly against the bench top by the screws, and it won't need to be clamped while the glue dries.) If you don't have a countersink cutter, drill the larger holes in just the side surface, then use a drill bit that is large enough for the head of the screws as a countersink cutter. Either way, make sure the heads of the screws are recessed into the side surface so they won't mar anything being clamped to it.



I also installed a 1-1/2" x 1-1/2" x 1/4" glue block under the table in the back inner corner to give even more stability and strength to the side piece.



The white plastic piece screwed to the underside of the

bench top is the lid of a screw-top bucket. I mounted the bucket to a base I salvaged from a discarded executive's desk chair. It may not be pretty, but it sure is stable and didn't cost me anything!



I removed the casters from their holes, and drilled the remaining way through each foot of the base. In place of the casters, I bolted on carriage bolts that had been recessed into 3/4"-thick plywood circles. (I got the bucket, which originally held chlorine tablets for treating water, from my local water utility company. Pool supply companies may likely have similar buckets available.) You can also economically make a more traditional base, with legs and frame assembly, using 2 x 4s. Just remember to leave some overhang of the bench top so you can clamp objects top.



I decided to build a bench vise into my workbench. I cleaned up two old pipe clamps that had been gathering rust, and cut the pipes to 18" long. I removed the sliding part of the pipe clamps, and drilled four holes in them, two on each side.

continued on page 28

I then used screws to attach the sliding clamp pieces to the back of the table's side surface. (Make sure the screws don't protrude beyond the side surface in order that they won't damage items that are clamped to it.)



With the sliding clamp parts screwed in place, reach

through the pipe holes with a pencil and trace the inside of the pipe holes onto the side surface. Remove the sliding clamp parts, and mark the centers of the holes. Measure from the side to the center marks, and from the top to the center marks, and transfer those measurements to the front of the table surface. Insert a hole saw into a drill, and make the holes for the pipes to pass through the side surface into the sliding clamp parts.



To complete the bench vise, make a removable face from two layers of 3/4" plywood. Notch the corners so it will fit over the pipes and be flush with the bench top.



The removable face can also be turned over to extend above the bench top. This allows you to push objects against it while you are working on them.



Re-install the sliding clamp parts. The pipes with the screw part of the clamps can now be inserted through the holes and the sliding parts of the clamps.



The removable face works well when vertically clamping pieces, but is also useful for clamping things like my miter saw and mini lathe to the workbench.



I also used my router table to cut 3/8"-wide horizontal and vertical "V" grooves in the removable face. The grooves allow you to securely clamp round stock.



I added a clamp strip to the bottom of the miter saw and mini lathe so I can quickly attach and secure them to the table.

I recommend applying a thin, replaceable surface to the bench top. When it gets too worn from use, just replace it with a new one. If you do a lot of glue-ups, consider using sheet metal, because most types of glue can be easily scraped off from it. (It would be easy to clean and put off plexiglass as well, but it wouldn't be a good surface for pounding on.) Tempered hardboard and 1/4" plywood are other options, but they will need to be replaced more often than sheet metal. When clamping things to the workbench, a plywood surface does offer higher friction than the slick surface of sheet metal, plexiglass, and hardboard.

Things to consider, values to weigh, choices to make: that's the point of this series of articles. By making or modifying your own equipment, you have tailored it not for work just by "woodworkers" or "scrollers," but uniquely for you, your shop environment, your needs, and your expectations. Future articles will cover how to make your own router table and inserts, and the numerous uses for them.

For questions concerning this article, send a SASE to John at: 3000 Charleston Ct., Waldorf, MD 20602; email: fredsawyer@verizon.net.



Great White Shark Tooth

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



SUPPLIES

Wood: maple or wood of choice—one piece $1/4" \times 7" \times 8"$; Baltic birch plywood—one piece $1/8" \times 7" \times 8"$ (for backboard)
Tools: scroll saw with No. 2/0 or No. 2 reverse tooth blades; drill with $1/16"$ drill bit
Temporary-bond spray adhesive
Clear packing tape
Masking tape
Sandpaper in medium and fine grits
White craft glue
Polyurethane spray in satin finish, or clear finish of choice
Flat black spray paint
Hanger

INSTRUCTIONS

Photocopy the pattern, saving the original for future use. Trim the pattern to fit the piece of maple. Apply a light coat of temporary-bond spray adhesive to the back of the pattern, and allow the adhesive to slightly dry until it feels tacky like masking tape. Attach the pattern to the wood. Cover the pattern area with clear packing tape. (The tape lubricates the blade, which helps prevent burning.)

Drill for all entry holes. Cut out all internal portions of the design, but do not cut the perimeter lines yet.

Using masking tape, attach the piece of plywood to the back of the maple, aligning the outer edges. Finish cutting the perimeter of the pattern, cutting through both thicknesses of wood at the same time. This will ensure that the backboard exactly matches the plaque outline. Separate the two pieces and remove the masking tape.

Using flat black spray paint, paint both sides and all edges of the backboard. Let dry. Apply the clear finish to the plaque, being certain to cover all the surface areas and fret-cut holes. Using white craft glue, attach the backboard to the plaque, being sure to align the edges. Set the piece on the work surface, place a weight on top of it, and let dry. Attach your hanger of choice to the back of the plaque.

For questions concerning this project, send a SASE to: White Tail Designs, LTD., 17713 South 66th Ct., Tinley Park, IL 60477, or email to: scrolled1@comcast.net.

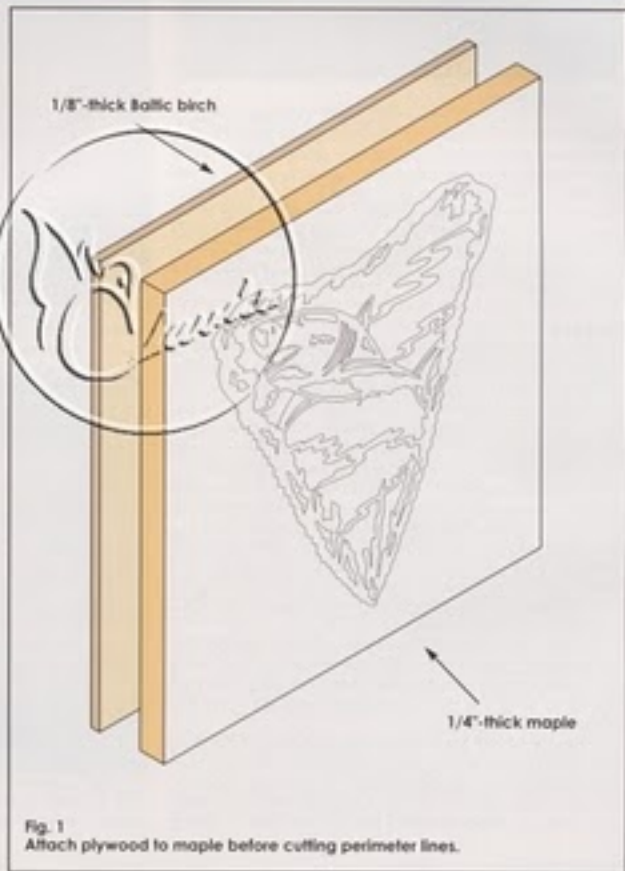


Fig. 1
Attach plywood to maple before cutting perimeter lines.

Cutting a Name for Yourself as a Scroll Sawyer: Presentation



by Jeff Taffin

In this third installment in my series of articles about scrolling for a career, we will look at the ways in which you can enhance your cuttings to help maximize your profits. We will spend a good deal of time on framing, because almost all of my show experience deals with selling framed pieces.

Some of the most important decisions you need to make when trying to sell your work are about presentation. Your presentation affects all aspects of selling your work, from whether or not you can even get into a show in the first place to what you can charge for a piece. I have successfully been doing shows for a few years and have raised the income made at an average show from about \$500 when I first started to around \$5,000, on average. What follows are lessons I have learned and tips that work for me.

Backers

One of the first things you will need to decide is whether or not you want to use a backer to enhance your cuts. One of the comments I hear a lot from customers at shows is, "I have seen scroll saw work, but never with a backer like that. I really like it because it's different." While I wouldn't say that alone should make you want to run out and add a backer to all your pieces, I would suggest you consider it.

In my opinion, pieces with a backer tend to be a little bolder because the contrasting backer really makes the cuts show up well. They also make your pieces stand out from other people's scroll saw work. Of course, if you have a real love for the traditional fretwork-type pieces, you may cringe at the thought of putting anything behind your cuttings. We are talking about your work here, so you have to decide which you prefer.

Deciding what material to use for backers can be difficult because there must be as many things you can use to back your cutting as there are people reading this. Let's look at some of the different options available, and the pros and cons of each.

For those whose taste runs more along the traditional lines, using a piece of wood in a species different from your main cutting may be in order. When used correctly, this type of backer can be absolutely beautiful and make your work look more like what people are used to seeing

from a scroll. It is also a very effective way of adding stability to a fragile piece. The main reasons I don't use wood as a backer are because of its added weight and thickness. I frame all of my pieces, and if I were to add another piece of wood behind my cuttings, it would be very difficult to insert them into a frame. Another drawback for me is that most of my pieces measure 11" x 14", and it would cost me an arm and a leg to purchase exotic woods in these sizes.

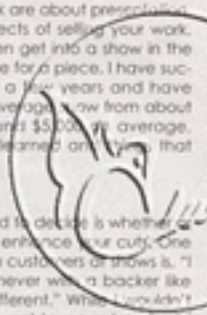
Painted wood can also serve as a backer. It has the advantage of providing added stability, but we have lost the beauty of a natural wood backer once we paint it. Plus, painting the wood adds another step to the finishing process, and it is still a thick, heavy backer that provides no contrast in texture.

Another material that makes a decent backer is mat board. It is used in picture framing. It is fairly inexpensive, lightweight, and easy to attach. In addition, it doesn't add much weight or thickness to your work, and it can easily be vacuumed in case a little dust gets on it. I have experimented with different types and colors of mat board, and while I find it makes a satisfactory backer, it isn't my backer of choice because it tends to be very flat in color and dull. It also doesn't provide enough contrast in texture to the wood for my tastes.

Colored paper is readily available, inexpensive, and easy to cut to size. However, I find the drawbacks to be the same as mat board, with the added disadvantages of lack of rigidity and the fact that the paper colors are generally duller than those of mat board.

I have tried each of these backers, and although they all worked, my favorite backer is felt. The rich color of the felt, combined with its fuzzy texture against the smooth wood seems to add another dimension to the finished piece. It is lightweight, easy to apply, and weighs next to nothing. On the downside, it doesn't add much (if any) strength to the piece, and it can be very difficult to remove splinters and dust from it. Even with these drawbacks, I find felt to be the most satisfactory backer material.

One final thing to consider when selecting a backer is its color. I personally don't use anything other than black. (The only exception to this is when I want to match the original colors of an insignia piece.) I have tried several dif-



ferent colors, and find that none of them make the cuts really jump out like the black does.

Framing and Matting

If you have ever read the articles that accompany my projects, you know that I always advise using a nice frame to show off your work. Although the pride I take in my work is reason enough to frame my pieces nicely, my success with framed pieces on the show circuit is equally important. The following three pictures show the same project with different framing options.



This piece was framed in a \$2.00 Wal-Mart frame and sold for \$25.00.



This piece was framed in a \$5.00 frame and \$3.50 mat, both from Wal-Mart. It sold for \$65.00.



This piece was framed by me using a \$12.00 professionally-made frame and a \$6.00 professionally-cut mat. I sell this piece for \$90.00.

Nothing about the piece has changed except for the presentation. For an additional \$16 worth of framing, I can now make \$65 more for the exact same cutting.

Before you begin framing, determine where you will get your supplies. I suggest you resist the urge to take pieces to the frame shop and have them framed. Instead, find a frame supply wholesaler in your area, buy your supplies there, and do the work yourself. I am fortunate enough to find a wholesaler about 10 minutes from my house, which has saved me a fortune. Not only do I not have to pay sales tax, but I get a bulk discount. In fact, if I order 15 or more of the same size frame, they don't charge me for cutting and joining the frames, so I only pay for the molding. This means I can buy the molding and make the frames myself for the same price as having them make them, as long as I order 15. I bet you can guess what my minimum order is!

In addition to that deal, the frame supply wholesaler also allows me to purchase boxes of 47 glass pieces to fit my 11 x 14 frames for \$27.00, and 1500-foot spools of nylon-coated wire for \$8.75. Be prepared that framing can get expensive. In fact, for my most recent show, I ordered 60 frames with glass (twenty 16 x 20s, and forty 11 x 14s), double mats, and foam core backers, along with all the little stuff like hangers, points, and screws to attach the hangers. Although the total cost of just over \$1200 may sound like a whole lot of money, it averages out to \$20 per frame, which is not a bad cost when you consider that the least expensive piece in my booth is \$90.00. I bring empty frames to the show and reframe pieces as they sell to help cut down on costs. It isn't very difficult to do a good framing job, and affordable framing solutions are available. You will just have to look for them.

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Once you have your supplies, it is time to get down to the actual process of framing. It may look intimidating, but I will walk you through my method step by step, and before long you will be able to frame in your sleep!

Framing Technique



Once you have selected the piece you want to frame, I recommend putting the name of the piece on the mat and signing and numbering it. It adds a little touch of class to your pieces, and while it seems like it wouldn't make that big a difference, it really does. I use a silver gel pen so that the writing will show up on the dark mat.



Center the mat over the cutting, and apply packing tape around the edges of the cutting. As I do this step, I let the mat hang off the edge of the table so I can reach underneath to apply the tape. I tape one side, then turn the piece and apply the tape to each side. When the tape is stuck down, flip the piece over and rub the tape down to

secure. This alone won't be enough to hold a cutting in place, but we will deal with that when we close the piece up. After matting, clean a piece of glass with glass cleaner, and blow the dust out of the frame using an air compressor or compressed air. Replace the frame's backer after cleaning the glass and frame.

Next, we need to be sure that there is no dust in the cutting or on the felt before we put it in the frame. In fact, keeping the frame free from dust and debris while framing is one of the biggest challenges during the process. Turn the felt over so the back is facing you. Using your compressor and blow nozzle or a can of

compressed air, blow the dust out from the back. (We blow from the back so that the dust and debris get blown out of the felt. If we blew on the front, it would drive the debris deeper into the felt, making it harder to remove.)

Turn the piece over and make sure it is clean. When satisfied, remove the backer from the frame, quickly blow the glass again, lay the mat in place, and replace the backer. Holding everything in place, turn the frame over and check to make absolutely sure that there is no dirt or dust on the frame because this is the last point at which you can easily remove it. If you are satisfied that it is clean, it's time to seal the frame.

I use a point driver made by Fletcher to hold the frame's contents in place, but you could also use a brad gun, a staple gun, or even tape if you have to, although tape tends to look sloppy. Press down on the foam as you shoot the fastener into the side of the frame. The pressure will help to hold the cutting in the mat as well as make a nice and neat frame. Note how each point is actually pressing down on the foam to hold everything tightly in place.



Continue driving fasteners every few inches until you get all the way around the frame.

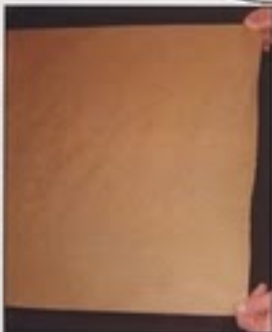
It is possible to attach a wire to the back of the frame at this stage and offer the piece for sale. In my opinion, however, the piece is only half-finished, and nowhere near the highly-polished image we want to present. I believe it is important to completely seal out the dust and dress up the back so it matches the quality of the front, giving a more professional appearance.



To do this, apply two-sided tape to the entire back of the frame. I use transfer tape from the frame shop, which is very thin and incredibly sticky. After taping the back, it should look like this.



Remove the protective covering from the two-sided tape. Carefully pull a piece of Kraft paper across the back. (I purchased a 50-lb. roll of Kraft paper from Office Depot two years ago for approximately \$35, and I am still using that roll.)



Smooth the paper and adhere it to the tape. Start in the middle of the frame and work out diagonally to the corners. Next, working from the center, smooth the paper out to the middle of each side. Once it is fairly smooth, press it firmly into the tape by running your finger around the outside of the frame.



Although you could use a straight edge to trim the excess paper, I prefer using my finger as a guide and running it along the edge of the frame. Hold your finger against the edge of the knife and hook it on the edge of the frame, using the frame to help keep the knife straight.

One *of the* advantages of using this method is that as you pull your finger along the edge, it will actually fold the paper down and out of the way, giving you a clean cut.



Lift off the excess paper.

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There you have it. The back of the frame is clean and sealed, not to mention very professional looking!



The next step is to attach a hanger. While I would use a sawtooth hanger, I think it is more professional looking (and easier) to use a hanger and wire. I recommend installing the hangers the same distance down from the top of the frame on all your pieces, especially if you intend to display many pieces together. This allows you to easily straighten your pictures. Measure down from the top on both sides and make a pencil mark.

Center the holes in the hangers over the marks, and drive in the screws.



Slide wire through one hanger.



Bend the wire over the hanger and wrap it around the back of the long wire.



Bring the wire back through the hanger, and insert the end through the little loop you made around the long wire, forming what is called a "lark's head hitch."



Pull the wire tight.



Twist the end around the long wire.



Pull the wire a few inches past the hanger on the other side and cut.



Feed the wire through the hanger, pull tight, and repeat the tying process used for the first side.



The final step is to put your contact information on the back of the piece so that your customers will always be able to reach you or pass your name and number to friends and potential clients.



Without much effort, we've managed to complement our piece with a very professional looking framing job.



Added Value

Two other steps you can take to add value to your work include limiting the number of editions of a piece, and providing a certificate of authenticity.

When limiting your editions, pick an arbitrary number of times you will cut a piece. I generally use 100 for an 8 x 10, (which means I stock cut the piece 25 times), and 25 for my larger pieces. I number each cutting so the customer knows where his piece falls in the series. When numbering pieces, start somewhere in the middle of the series and work the numbers up to the maximum, then go back to the middle and work down. Collector's value pieces with lower numbers. When you hit number one, meaning you have sold every one you ever intend to cut except that one, double the price of the piece. To a collector, purchasing number one in a series is a very big deal because it is usually kept by the artist and not sold. It can, therefore, command a higher price. Limiting your cuttings and numbering them will also help convince the customer he should buy now, which is especially true as you approach the end of the series. If you are like me, after cutting a piece a number of times, it gets old, and you don't want to cut it anymore. Numbering them allows you an out, and you can simply say, "Sorry, I sold all of those I am going to cut."

My final piece of advice is to create a certificate of authenticity, certifying that the work is a genuine cutting by you, created by you with your scroll saw, and that the cutting is guaranteed for its life. You would be amazed at the response you will get for this little piece of paper. I have had to mail them to customers who got upset when I've run out of them at shows! These certificates show your pride in your work and reassure the customer that the work is worthy of someone trying to imitate it. The certificates themselves have no worth, but they are important to your customers.

I hope this article helped you see the importance of a professional presentation for your work. Try to add all the value you can into each piece.

Until next time, keep the dust blowing and the smile showing!

For questions concerning this article, contact Jeff Zaffino at 247 Lytle Road, Rossville, GA 30741, or email him at: jeff@advancedscrollsawpatterns.com.





Angel Plaque

by Sue Mey



SUPPLIES

Wood: Baltic birch plywood or wood of choice—one piece 1/4" x 8-1/4" x 6-1/4" (for angel); MDF (medium density fiberboard)—one piece 1/4" x 8-1/4" x 6-1/4" (for backer)

Tools: scroll saw with No. 3 and No. 5 reverse tooth blades; drill press with 1/16" bit; disc sander; palm sander; sanding block; clamps

Temporary-bond spray adhesive

Masking tape

Thin double-sided tape

Sandpaper, assorted grits

Sharp pencil

Wood glue

Matte black spray paint

Clear spray varnish

Deep-penetrating furniture wax liquid or Danish oil

Medium-size artist's brush

Lint-free cloth

Sawtooth hanger

Introduction

The association of angels and Christmas dates back to the biblical story of Christ's birth. Angels appear several times in the accounts of the Nativity, and it is natural that they would be featured in Christmas decorations. Scroll this plaque depicting an angel blowing a trumpet to bring a song to your heart this festive season!

INSTRUCTIONS

Step 1. Using the palm sander, sand the wood. This reduces the amount of hand sanding to be done later and also reduces the risk of breaking off fragile pieces when sanding other areas. Apply masking tape to the front of the wood. Photocopy the pattern, saving the original for future use. Position the pattern on top of the masking tape, and attach it using temporary-bond spray adhesive.

Step 2. Drill the blade entry holes using the 1/16"-Dia. bit. Use sandpaper or a scraper blade held at a slight angle to remove any burrs on the back of the piece created by drilling the holes, being sure to follow the grain of the wood.

Step 3. Thread the No. 3 reverse tooth blade through the blade entry holes, and cut all the black areas on the pattern. Slow down the speed of your saw when cutting fragile parts, and use a zero-clearance insert to reduce the risk of breaking these parts.

Step 4. Attach the work piece to the MDF using several pieces of thin double-sided tape. Using the No. 5 reverse tooth blade, cut the four corners on the perimeter of the design, cutting on the pattern lines. Next, roughly cut the remainder of the perimeter approximately 1/8" beyond the pattern lines.

Step 5. Using the disc sander, straight sand the four straight edges. Separate the two pieces, and remove the tape and all sanding dust.

Step 6. Remove the masking tape and pattern. Sand the back of the angel piece by hand using 150-grit sandpaper, or use a sanding block to remove all burrs. Sand the front of the piece, starting with 320-grit sandpaper, and work up to 500-grit sandpaper until you have a smooth finish. Be careful not to catch and break any fragile pieces. (I prefer to use a three-finger-sized piece of sandpaper without a sanding block because it gives me a better sense of the amount of pressure required.) Sand the edges of the MDF backing piece.

Step 7. Using a medium-size artist's brush so you can reach all the

wide surfaces of the piece cuts, apply deep-penetrating furniture wax liquid to the front and edges of the plaque. (If you choose, substitute Danish oil for the furniture wax liquid, following the manufacturer's directions for application.) Let the plaque dry for a day or two. To speed the process, place the plaque in the sun to dry or direct warm heat from a hair dryer onto it. Carefully wipe the surfaces with a dry, lint-free cloth.

Step 8. Spray paint the front, back, and edges of the MDF backer with three thin coats of black spray paint, allowing each coat to dry thoroughly before applying the next. (The edges of the MDF will absorb the paint, resulting in a rough appearance. To ensure a smooth-edged finish, sand the edges using 150-grit sandpaper and remove sanding dust using a clean paintbrush just before applying each coat of paint.)

Step 9. Apply wood glue to the back of the plaque. Use only small beads of glue near the edges and on the fragile pieces. If you apply too much glue, it will seep out once clamped. Place the plaque on top of the backer, align the edges, and apply clamps. If glue seepage occurs, use a toothpick to remove excess glue from a small area at a time. Once the glue has dried, remove the clamps.

Step 10. Apply several thin coats of clear spray varnish, allowing each coat to dry thoroughly before applying the next. Attach a sawtooth hanger to the back, and display your project.

I live in Pretoria, South Africa, and have been scrolling for about 12 years. I can be contacted at 27 82 492 5869 (cell phone), or via email at: suem@storage.co.za. To see more of my work, visit www.geocities.com/meydenhart.

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Our Family Picture Frame

by John Polhemus



Introduction

We all share certain concerns, and one of the most common is the welfare of our family members. Each stage of life brings new hopes and fears, along with the desire to handle them in the best way possible. My son's recent wedding had me thinking that it would be nice if we could put a frame around our family, ensuring their lives would be picture perfect. Although we can't literally do that, this project at least lets us express the desire to do so!

I chose to use 3/4"-thick oak to give the frame substance. This thickness allows room for glass, but feel free to skip the glass and use whatever wood type and thickness you choose. By the way, if the family "expands" beyond the frame's capacity, get out your scissors, and cut the rounded corners from the pattern. Extend the straight top, bottom, and side lines as needed, then re-attach the corners. This way, you can make the frame as big as you want.

SUPPLIES

Wood: oak or wood of choice—one piece 3/4" x 6-3/4" x 8-3/4"

Tools: scroll saw with assorted blades; drill press with No. 60 drill bit; router table and router with 1/8" rabbeting bit, straight bit, 3/8" roundover bit, and 1/8" slot cutter

Temporary-bond spray adhesive

Sandpaper, assorted grits

Cardboard (for photo backing)

Glass to fit frame opening (optional)

Diamond-shaped framing points and point-setting gun, or straight pins

Clear tape

Finish of choice

INSTRUCTIONS

Using temporary-bond spray adhesive, attach the pattern to the wood. Cut the outside of the frame. Drill a blade access hole, and cut along the inner solid line for the photograph opening. [The dashed line around the photograph opening is used for trimming the photograph to fit the frame.]



Using a No. 60 bit, drill the blade access holes for the letters and fleur-de-lis. [There is just enough room in the center of the fleur-de-lis to be able to use the No. 60 bit.]



To prepare for rabbeting the photograph opening, set the depth of the 1/8" rabbeting bit so that it will only cut approximately 1/4" or less into the wood.

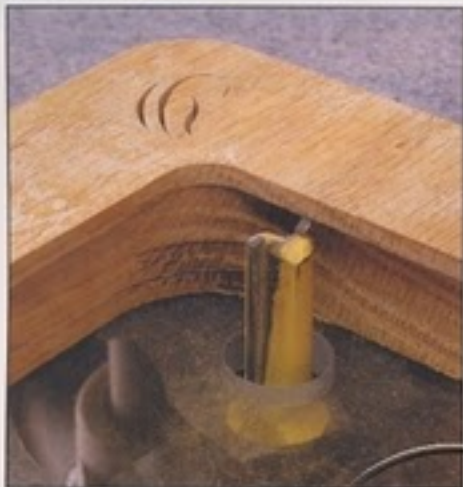


Gradually work your way deeper, until the final depth is reached and approximately 1/8" thickness is left on the lip. At this point, cut the fleur-de-lis and lettering.



When doing the final routing, you will notice that the diameter of the rabbeting bit guide bearing doesn't allow the cutter to get as deep as desired into the corner.

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To correct this, use a straight flute router bit to gently shave the corners. Set the bit to the correct height using the rabbit in the frame, and shave the corner at the full height. When done gently, it is easy to follow the corner's curve.



Don't worry about trying to make the corner routing look perfect because it won't be visible once the photograph is inserted and the frame is hung on the wall.



Due to the 3/4"-thickness of the wood, I was able to add a slot for hanging the frame. Using a 1/8" slotting cutter set to cut 1/4" deep, cut the slot to accept the head of a screw or nail for hanging the frame. (Cutting the slot as wide as I did allows me to insert two nails or screws so the picture will always hang straight.)



For a final touch, round over the top and bottom edges of the frame using a 3/8" roundover bit. It is a good idea to make these cuts in a few passes. When done, finish sand the frame, and apply your finish of choice.



Cut the photograph opening from a copy of the pattern, and position the pattern over the photograph. From the back side, tape the photograph to the pattern. Cutting along the dotted line, trim the photograph and pattern so the photo will fit correctly into the frame.

If you're using a piece of protective glass for the photo, place it in the frame. Next, insert the photograph, followed by a piece of cardboard for a backer. To secure, attach diamond-shaped "points" using a point-attaching pin (available at most craft supply stores).



Alternatively, cut the points of straight pins to approximately 3/8" long, and insert them behind the photo backer to hold the pieces in place.

Lastly, it's time to hang your framed photograph and enjoy your family!

For questions concerning this project, send a SASE to John at: 3000 Charleston Ct., Waldorf, MD 26662; email: frhsawyer@verizon.net.

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Wishes for Beauregard

designed by Shell Robinson and cut by Kerry Robinson

Introduction

"Now you sit right d're, Bow-a-gawd, and I'll wish you three wishes." As her huge imagination mixes with the mystique of Genie's magic lamp and the fantasy of a shooting star, our sweet little girl braces herself and shuts her eyes very tightly. With a whoosh of sloppy air, her little body shakes as she sends the dandee-lion's "helicopters" cascading up and away through the springtime breezes. Beauregard the Basset Hound just watches as the fluttery things waft away like bugs after blossoms. Extremely satisfied with her generous effort, our wish maker traipses off on her mission to gather more of the fuzzy dandelions in order to offer dozens of wishes to her Beauregard and make him the happiest doggie in the world. Hundreds of dandelion seeds may get planted today—much to the chagrin of a lawn-proud and weed-conscious father!

Uh-oh! This pattern has "orphans," or separately-cut pieces to attach to the backer board, which explains the inclusion of two-part epoxy on the supplies list. Don't let that design feature bother you, and don't let it hinder your project. Kerry cut me several of the little whittysigs, and I had a ball arranging them on the backer board. You can choose not to use as many as five, and the finished piece will even look fine and flowing with no orphans at all. (My original drawing called for only two, and you can salvage those pieces from the border in the upper left-hand corner of the pattern.) Cut and glue as many pieces as you wish.

SUPPLIES

Wood: oak or wood of choice—minimum 3/4" x 9" x 12 1/2" (minimum 1/8" birch plywood or backer board material of choice—one piece 1/8" x 9" x 12 1/2"; walnut and oak—strips for border and frame)
Tools: scroll saw with No. 2/0 speed blades, assorted small bits
Removable Adhesive Paper or temporary-backer adhesive
Sandpaper, assorted grits
Black spray paint (or color of choice)
Clear spray shellac
Two-part epoxy

INSTRUCTIONS

Adhere the pattern to the wood using your method of choice. Kerry uses removable adhesive paper for all his projects because it comes off the wood as easily as it goes on. Drill all the starter holes, including those for single accent lines, such as the ones in the little girl's hair. Cut out the design, using special care around the dandelion flight. Remove the pattern, and carefully sand if needed. Spray the wood with a coat of clear shellac to deepen the grain and protect it from dirt.

Spray paint the backer board using your color of choice, and let dry. Position the cutting on the backer, and arrange the floating dandelion pieces on the board. When satisfied with the arrangement, glue the pieces to the board.

Kerry used a combination of walnut and oak scraps to design a "built-in" mat around the piece. Then he mitered some strips of walnut and rounded them over on his belt sander to make the compact custom frame. Have fun experimenting with different woods and colors to design a piece that matches your tastes and decor!

We are SKWoodWorks, which stands for "Shell Kerry Woodworks." We sell removable adhesive paper, some finished pieces, and all our patterns off of our website, www.skwoodworks.com. For more information, including a free sample, visit our website or send a SASE with three first-class stamps to SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. I draw all my patterns in standard 8 1/2" x 11" letter-size for easy cutting, mounting, and framing. Pattern requests and suggestions are always welcome!







Rearing Horse Sun Catcher

pattern by Jacob Fowler, cut and finished by Wayne Fowler

Introduction

Many people collect animal-themed items, and these collectors are always looking for new and interesting presentations of those animals. My experience at craft shows has shown that owls, pigs, cats, cows, and horses seem to be the most popular subjects for these collectors. At my urging, Jacob draws many stylized designs of these animals. The good news is that many of them are straightforward cuts that I can actually produce for a profit! This rearing horse will certainly appeal to those horse collectors at the seasonal craft sales, and it will look great as a hanging sun catcher or decoration.

This horse was cut from a piece of quilted maple measuring approximately 1/3" thick. The wood has some nice features in the white area, and it is part of about 25 running feet of similar wood that I grabbed from Edgar Werner's wood bin last year for a big project I am working on. The piece was cut on an Excalibur EX21 saw.

INSTRUCTIONS

Photocopy the patterns, saving the originals for future use. I recommend adhering a layer of clear packing tape to the top surface of the wood before attaching the pattern. The tape helps reduce the burn from the light burns you will have to make while cutting the pattern and makes the piece easier to handle as you cut. Using temporary-bond spray adhesive, attach the pattern to the top. Drill the guide holes. Using a No. 5R blade to reduce chipping on the bottom of the piece, cut out the fret pieces.

After cutting, remove the pattern. If you used packing tape, you should be able to just peel off the pattern and tape. Otherwise, use a solvent such as paint thinner to remove the paper pattern, and let the piece dry. Sand both faces of the piece using a disc or belt sander.

For circular pieces such as this, I sand the edges of the circle using a coarser sandpaper such as 150-grit to round over the edges, giving the circle a more attractive look. I then use 220-grit sandpaper to remove any remaining burrs and to lightly round the edges. Clean the horse and remove all sawdust and pattern remnants using your favorite tool of choice, such as a clean paintbrush. Apply a coat of walnut oil, or other thin oil of your choice, to seal the inner edges.

To display the horse, drill a small hole at the top of the circle where indicated on the pattern. Use thread or,



SUPPLIES

Wood: any white to light-brown hardwood with interesting character lines or features such as maple, white oak, or box elder—one piece 1/4" to 1/2" x 8" x 8"
Tools: scroll saw with No. 5R blade; drill with assorted bits; feed disc or belt sander with fine or extra fine [120/220] disc or belt
Temporary-bond spray adhesive
Clear packing tape
1/4 sheet of 220- and 150-grit sandpaper
Finishing oil of choice
Paint thinner (optional)
Clear fishing line or thread (for hanger)

preferably, light fishing line to hang the piece. At the size shown, this piece is intended to be a sun catcher or wall hanging. However, it would also make a nice ornament if reduced.

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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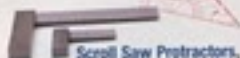
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Cozy Cub

by Jeff Zaffino



Introduction

I have received emails from scrollers and spoken with a few who think some of my pieces may be too difficult for them to cut, and they ask for any "tricks" or techniques I can share to help them cut more complex projects. That set me out to find a design I could use to illustrate some of the techniques I use. None of them are secrets, and I highly doubt that you will feel as if you discovered the fountain of youth or some other mystical object when you finish reading this. However, maybe you will find a technique or two that gives you the confidence with which to try and push yourself and your scrolling out of your comfort zone. If that happens, even for just one reader, then I achieved what I set out to do when creating this piece.

The Cozy Cub is actually a fairly easy cut. There is only one area that is a bit tricky, and I will walk you through that cut. I would classify the piece as being of intermediate difficulty, but only because of that one cut. Otherwise, I would consider it in the "basic" category. You may be thinking, "How can you call that basic? That thing has six- to seven-hundred cuts." [It has 647 to be exact.] I consider it basic because all the cuts are fairly simple, and the pattern has a lot of hidden support in it. I said it was a fairly easy cut, but I didn't say it wasn't time-consuming!

INSTRUCTIONS

As with any other pattern, this one is simply a guide. If you want fewer cuts in your piece, simply don't cut the ones

you don't want. Of course, you can always feel free to add a few more! Make the cutting your own. One of the things I enjoy so much about scrolling is that there are few hard and fast rules. We all do things our own way, and sharing those methods with each other and learning different ways to do the same thing is what keeps us growing. If you have a method of doing something that works for you, by all means stick with it.

I started by stacking four pieces of grade A-4 oak plywood and securing the edges with blue painter's tape. Once the stack was secured, I applied a HEAVY coat of temporary-bond spray adhesive to the back of the pattern, then attached it to the wood. All those thin areas in the grass, especially to the left of the cub's face, need the extra-heavy glue application to keep the pattern stuck tight while you are cutting. If you don't use enough glue, particularly in that area, you run the risk of the pattern lifting, which leads to big problems.

"Stained Glass" method

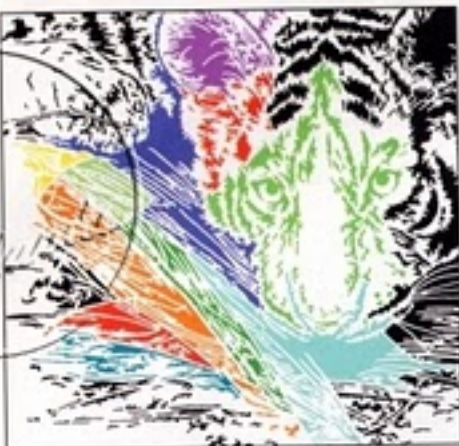
I normally like to find supports in the cuttings that run for long distances, and make those cuts first. After trying to figure out how to explain this for a year or so, I finally came up with the "stained glass" method. When artisans make stained glass pieces, especially big windows, they section each large window up into smaller pieces. There are many reasons for doing this, but a main one is for strength. Inside each large section are lots of individual panes of glass making up the image.



As you can see, the window is divided into three sections, and each section contains all the small pieces of glass used to make up the image. So what does this have to do with scroll sawing? Good question. When I am planning out my cutting, I do something similar with my patterns. By finding the areas of support that run all the way through the pattern, you can greatly increase your chances of success.

SUPPLIES

Wood: oak plywood or wood of choice—one piece 1/8" or 1/4" x 11" x 14"
Tools: scroll saw with No. 2/0 spiral blades; drill with No. 68 bit; canned compressed air or air compressor; blow nozzle; benzomatic plumber's torch
Temporary-bond spray adhesive
220-grit sandpaper
Clear packing tape
Blue painter's tape
Boiled linseed oil (BLO) cut 50% with paint thinner
Paint thinner or mineral spirits
Spray bottle
Spray lacquer
Aleen's tacky glue
Black felt or backer of choice



Although it isn't completely filled in with color, this picture gives you a better idea of what I am talking about. (I don't actually color the pattern differently; the color was added here for clarification.) As I cut this piece, I did all the cuts shown in one color before I moved onto the cuts in another color. By doing this, I retained as much stability as possible, and didn't risk cutting away support before I was ready. If I had to guess, I would say that the main reasons for project failure are cutting away support too soon and not cutting the weakest side of each cut first.

Cutting

After roughly planning out my cutting, I inserted a No. 68 drill bit in the drill press and drilled all the entry holes for my No. 2/0 spiral. I began cutting in the center of the cub's face, and worked up through the head and ears before starting on the grass next to his face. By completing one

continued on page 50

full section of a time, I didn't have any trouble keeping enough stability in the piece. I had worked about halfway through the grass when I came upon the difficult cut that I had promised to walk you through.



First, take a look at the pattern to see which cut I mean. As you can see, Area 1 hangs way out into the cut with very little support. I was able to complete the cut by holding the wood with downward pressure from my fingers. It did require me to keep my fingers fairly close to the blade, however.

Area 2 was a little trickier. Because I had already cut one side of the hanger shown here, cutting the other side was going to be tough. As soon as I touched the blade to the wood, it bent away from my pressure and I knew finger pressure wasn't going to work this time. I turned off the saw (which is always the first thing I do when I realize I am in trouble), and evaluated my options. While it wouldn't have ruined the picture if this piece broke out, it wouldn't have made a good teaching tool, so I set out to save it. I began by taping a business card to the saw table to use as a zero-clearance insert. I then applied clear packing tape to the front and back of the cutting, covering that hanger. I threaded the blade back through and had no further problems.

Now that you are aware of those two spots, there really shouldn't be any other areas that should surprise you. I completed cutting the grass on the left side before starting the other side of the background around the cub's face. When cutting the other side, I started at the bottom and worked up. This left me a decent-sized section of wood to use for moving the piece on and off the saw. I worked my way up to the log, and from there, it was all over but the shouting.

Finishing

To remove the dust from the cutting, turn the pressure on the compressor down to about 30 PSI, and use a blow nozzle to blow the majority of the dust out before separating the stack of wood. Experience has taught me the hard way that wearing a dust mask is a good idea when doing this. After blowing out the majority of dust, it was time to separate the stack and clean up all the fuzzies left behind by the spiral.

With the back side facing you, stand the cutting against a piece of scrap wood that is big enough to completely cover the piece. [I use a scrap piece of 1 x 12.] Using a plumber's torch, burn off the fuzzies much in the same way they used to burn off the pin feathers from a plucked chicken. When using the torch, turn it way down and keep it moving quickly across the piece in several passes. Holding it in one place will cause it to burn through the wood. Also, by using a piece of scrap wood that completely covers the piece, you will greatly eliminate scorch marks. Last but certainly not least, **DO NOT EVER** use the torch on any piece of wood that has had solvents or finishes applied to it.

After charring the fuzz, use the compressor and blow nozzle to blow off the charred fuzzies. Repeat as necessary. This process will not work if you intend for both sides of your cutting to be seen, but because I will be adding a backer, it will work fine. If you do get a scorch mark or two on the front of the cutting, run a small piece of 220-grit sandpaper along the edge of the cut. It will easily remove all but the worst scorchers.

Place the cutting, with the pattern still stuck to it, on an absorbent cloth such as a cloth diaper. Mist it thoroughly with low-odor mineral spirits or paint thinner. Let it soak for a few minutes until the paper turns a translucent grey. This is a sign that the thinner has penetrated the paper and dissolved the bond between it and the wood. As long as you wait for the paper to change color, it is often possible to remove even the most delicate patterns in one piece. The mineral spirits will not discolor the wood provided you allow the piece to dry thoroughly before applying your finish. I usually allow a piece to sit overnight before dipping it in a 50/50 mix of boiled linseed oil (BLO) and paint thinner.

After the BLO has dried, I spray the front and back with two coats of spray lacquer. The lacquer helps trap any dust that may remain in the piece, as well as further seal the wood for protection from the elements. As an added bonus, it covers the smell of the BLO pretty well.

Framing

I use black felt because I like the contrast between the felt and wood. To keep the felt from wrinkling, I stretch it around the table and use spring clamps to hold it tight. Using tacky glue, I attach the piece to the felt.

Select a frame that shows the pride you take in your work. You may even want to consider matting the cutting and using a larger frame. I recommend framing pieces under glass because it helps protect them and it keeps the dust out of the backer.

I hope some of these tips will have you looking at complex patterns in a whole new light. Until next time, keep the dust flowing and the smile showing!

Jeff has been scrolling for about four years and designing for a little over three. He is an accomplished artist with scroll saw works hanging in galleries nationwide. To see more of Jeff's work, visit his website at www.advancedscrollsawpatterns.com or send a SASE to: 247 Lytle Road, Rossville, GA 30741.



Butterfly Frame

by B.J. Holm

INSTRUCTIONS

Sand and tack the maple. Stack the two pieces, and secure them with tape. Spray the back of the butterfly pattern piece with temporary-bond spray adhesive. When it is tacky to the touch, attach it to the top of the stack. After drilling the pilot holes, make all the inside cuts. Finish by cutting along the outer edges. Sand both pieces, then dip them in Danish oil, drain, and wipe off the excess oil. Set aside to dry thoroughly.

Stack the four small plywood pieces and tape them together. Attach the turn button pattern to the top of the stack. Drill the hole, and cut along the pattern lines. Sand the turn buttons, and set them aside.

Cover the plexiglass surfaces with masking tape. Stack one piece of plywood on top of one piece of plexiglass, and tape them together. Attach one frame and backer pattern to the plywood. Cut along the outer edge, separate the plexiglass and plywood, and set the plexiglass aside. With the pattern still attached to the plywood, drill an entry hole and cut along the inner line, creating a thin frame and a backer piece. (Be sure to drill the hole close to the line so the backer piece remains intact.) Repeat for the second piece of plexiglass and plywood. Remove all the tape, and sand all the cut edges, being careful not to scratch the surface of the plexiglass. Tack all four pieces so they are dust free. Using tacky glue, glue the plywood outer frame pieces to the plexiglass, aligning the edges. When dry, glue them into place on the back of the frame, referring to the pattern for placement. (The plexiglass should be flush to the butterfly.) Press into place, and wipe any excess glue from the wood. When dry, insert the backer pieces into the openings.

To attach the turn buttons, make small pilot holes at the top and bottom centers of the thin plywood frame pieces. Insert a brad through the holes on the turn buttons, and gently tap them into place. Turn the turn buttons to hold the inset pieces in place on the back of the frame.

Place the butterfly pieces together, front sides facing. Place the hinge along the long straight side, centering it between the head and tail. (Be sure the bottom curved edges of the frame pieces are perfectly aligned in order for the frame to stand correctly.) Screw the hinge into place. Insert your photos into the frame. To display, open your frame like a book and stand it up.



SUPPLIES

Wood: maple or wood of choice—two pieces 1/4" x 8" x 5'; Baltic birch plywood—two pieces 1/8" x 3" x 5', and four pieces 1/8" x 1-1/2" x 1-1/2" (for turn buttons)

Tools: scroll saw with No. 5 skip tooth blades; drill with assorted bits

Temporary-bond spray adhesive

Sandpaper, assorted grits

Tacky glue

Tack cloth

Masking tape

Plexiglass, 3" x 5' (two pieces)

Natural Danish oil

Clear finish of choice

Brass piano hinge, 3/4" x 4-3/4"

1/2" brads (four)

For questions concerning this project, please contact B.J. at BJHolm57@yahoo.com or visit her website at www.bjwoodcraft.homestead.com, and live chat at www.wooders.com.





Compound Cut Nameplates

by John Polhemus

Introduction

I really love the Umbra font that I used for the lettering on my Lincoln project featured in the August '06 issue. It has a certain elegance and freshness to it, and the nameplate designs shown here are perfect applications of this font. I developed a pattern set of the letters so you can create your own nameplates. The instructions explain how to use them for both the vertical and horizontal nameplates, and they also explain my approach to cutting thick stock.

When choosing the wood for the nameplates, remember the importance of shadowing with this font. I recommend using a light-colored, clear-grained wood to provide contrast between the cut-away areas and the remaining surfaces of the wood. I used poplar because it is readily available in my area.

INSTRUCTIONS

Copy the patterns so that you have enough for each letter that you will need. Cut the individual letters on the solid-line square surrounding each one. (Save the rest of the letters from the copies for use on other nameplates. You could also copy just the specific letters you need, which would be more practical than copying the entire lettering pattern each time.)

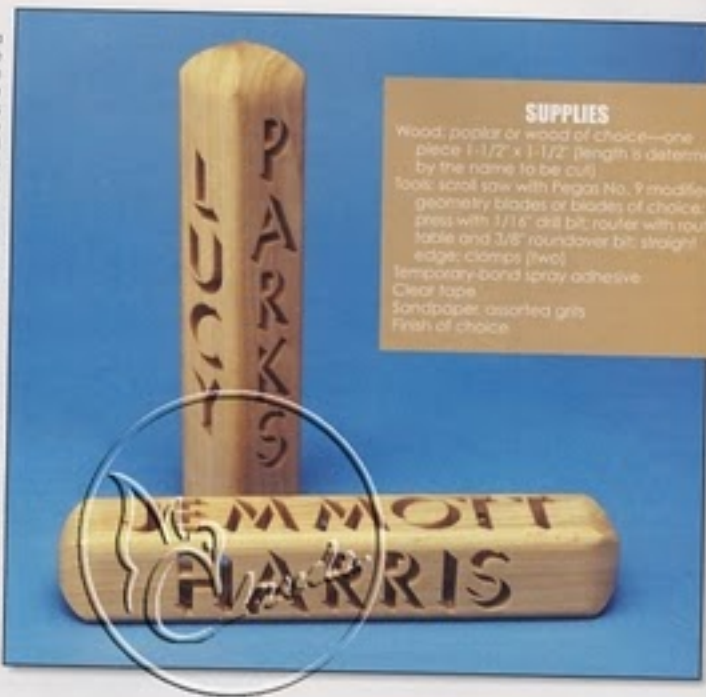


The square around each letter measures 1-1/2" x 1-1/2", which is the same size as the wood required for the nameplates. Each letter is centered within its square, so they will be centered to the wood and each other when joined together. The dashed lines inside the squares are used for spacing the letters. When positioning the letters side by side for the horizontal nameplate, cut along the dashed lines on the sides of the letter pattern. When positioning the letters in a column for the vertical nameplate, cut along the dashed lines on the top and bottom of the letter pattern.



SUPPLIES

Wood, poplar or wood of choice—one piece 1-1/2" x 1-1/2" (length is determined by the name to be cut)
Saw: scroll saw with Pegas No. 9 modified geometry blades or blades of choice; drill press with 1/16" drill bit; router with router table and 3/8" roundover bit; straight edge; clamps (two)
Temporary bond spray adhesive
Clear tape
Sandpaper, assorted grits
Finish of choice



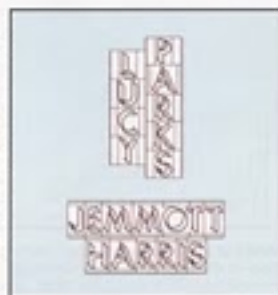
Butt the letters against each other and tape them together. I recommend taping them on the back side. If they are taped on the front side, sawdust could get trapped between the tape and pattern as you cut, obscuring the pattern lines.



You may be bothered by the spacing that occurs with letters such as "O." Note the space difference between the letter "O" and the letters "M" and "I," compared to that between the rest of the letters. The top example shows the name "Jemmott" with the dashed lines, and the one below has the dashed lines removed for clarity.



This is how word processors and their typewriter predecessors handle spacing. To my eye, something has to be fixed. (Of course, my wife says I'm just a biased perfectionist and am too picky!) There is a narrow rectangle provided with the patterns that can be used to "fix" or adjust the spacing. Cut out the rectangle along the lines and use it as shown to adjust the space. Trim any overlapping paper that obscures the adjacent letter. The bottom example shows the name with the spacing adjusted. (If you're not as picky as I am, you can simply ignore this step!) Note that this spacing problem is not an issue when the letters are positioned vertically.



Once the letters of the first and last names have been spaced and joined, the two complete names can be joined together. Center the names to each other, with the first name on top for the horizontal nameplate, or to the left for the vertical nameplate.

To complete the patterns, add the rounded ends to the horizontal version, and the rounded and rectangular ends to the vertical one.



Fold the pattern along the center line between the first and last name. Using temporary-bond spray adhesive, attach the pattern to the wood, aligning the folded edge of the pattern with the edge of the wood. The wood is now ready to have the entry holes drilled into it.

When the drill bit is extended from the drill press chuck so that it is long enough to drill all the way through a 1-1/2"-thick piece of wood, it becomes rather flexible. The stress placed upon it as it passes through the wood can easily cause it to deflect and not come out in the correct spot on the other side of the wood. To prevent this, take the time to place the drill bit in the drill press chuck so that only about 1/2" extends from the chuck, and drill the hole only that deep. The drill bit will be much more rigid and less likely to deflect, which makes the extra step well worth the effort. Extend the drill bit the rest of the way and finish drilling the blade access holes. (Be sure to set your depth stop for both passes when drilling the holes, as well. It is very aggravating when the drill press chuck tears a hole in your pattern!)

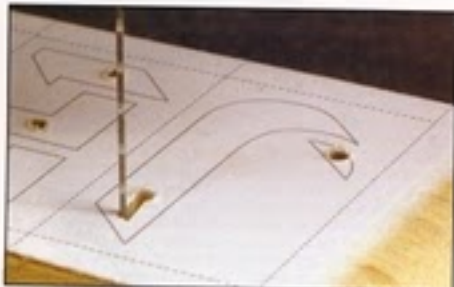


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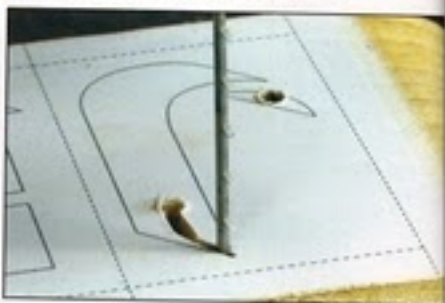
The cutting now begins! I like to cut the ends first, but you could cut them last if you prefer. It is important when cutting the ends to cut from the side without the pattern towards the side with the pattern, stopping just short of completing the cut, if you were to complete the cut, you would lose the pattern section needed to cut the curve of the other end.

Back out of the kerf and turn the wood over so the other curve is up. Cut the curve, this time completing the cut. This leaves just the small section of uncompleted cut on the first curve, which can easily be finished without the pattern. Cut all the curved ends in this manner. [The horizontal nameplates have two rounded ends, while the vertical nameplates have one rounded and one rectangular end.]



When cutting the letters, I follow my usual approach for stack-sawing or for cutting thick stock, which is to make it as easy on the blade as possible. Cutting a straight line puts much less stress on the blade than cutting a curve. I

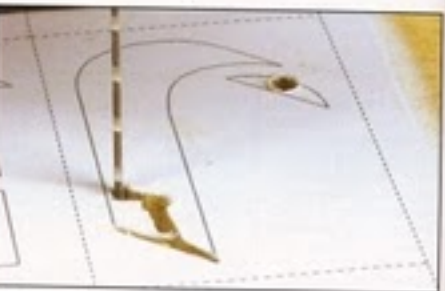
try to take advantage of that whenever possible by making several straight relief cuts from the blade access hole to wherever I need to turn to cut to a corner.



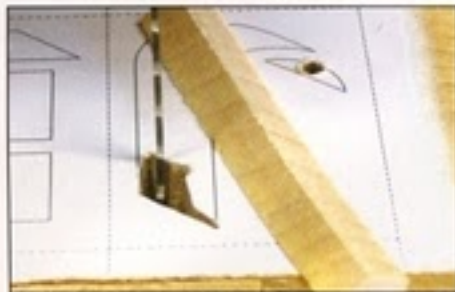
The blade can now be turned towards the corner without placing any stress on it, and the angle at which I'll come into the line is shallow. Now, when I cut to the corner, the blade is far cooler and less stressed than if I'd just made a curved cut to the corner from the blade access hole.



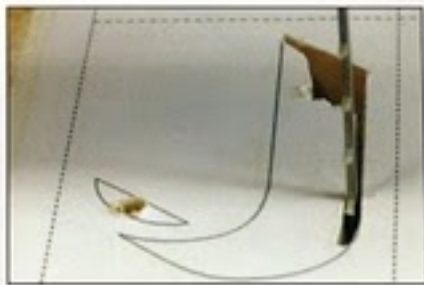
Back the blade into the first corner, and cut along the pattern line to the next corner.



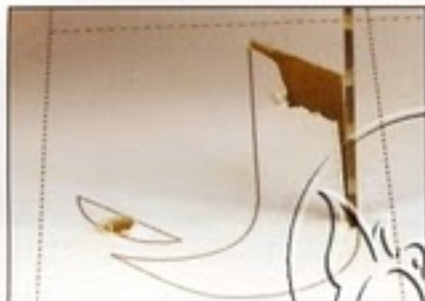
Make several straight relief cuts from the blade access hole to the pattern line in order to be able to cut to the corner from the opposite side. Again, the shallow angle allows the blade to stay cool and keeps down the stress on the blade.



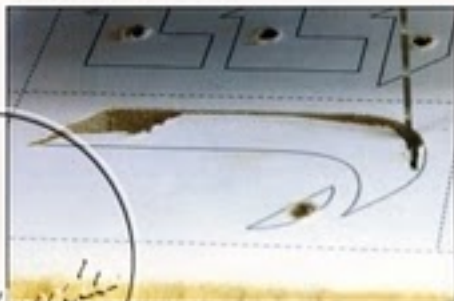
Approaching the corner in this manner enables you to cut a sharp finished corner.



Using the edge of the blade, shave away the small bit of wood remaining on the curve.



Back the blade into the second corner like you did for the first, and continue the cut. (This time, you'll be cutting toward a curve, rather than a corner.) I cut along the straight portion of the line and stopped at the point where it was time to start making the turn.



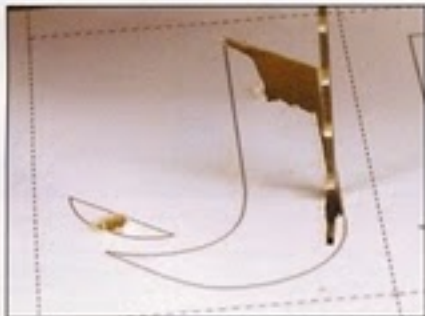
Repeat this process as you work your way around the curve. Continue in this manner for each letter, and you'll be done before you know it!

I prefer to use the right side of the blade when cutting against the pattern line. I find it is more aggressive, giving me more control. Like the techniques described above, it's an acquired feel that becomes natural the more you use it. I found it most useful when I switched to a moveable-arm saw. With the exception of the Eclipse, all of today's constant tension saws that I know of have them, and the blade clamps must pivot so the blade won't break off the clamp. That movement, and the give in the moveable arms, varies from one saw make and model to another depending on the arm material, length, and distance from the arm pivot point to the blade-clamp pivot point. The stress placed on the blade is transmitted to these parts and does affect the quality of the cut. I found using the techniques described above helped me greatly in achieving the quality of cut I desired.

When cutting is completed, remove the patterns and finish sand the sides.

The next step is to round over the edges of the nameplates, which gives them a more finished feel and look. (You could round over the edges after cutting the ends and before cutting the letters, but after you finish sand the sides it will look as though the edges need to be rounded over again! Plus, you run the risk of damaging the letter

continued on page 56



Back up into the kerf and make a few relief cuts to widen the kerf. Next, cut a straight line a bit away from the curve.

patterns. Therefore, it's best done after cutting and finish sanding the nameplate sides.)



If you were to set up the router, router table, and 3/8" roundover bit, and then run the nameplates across the bit, the router bit guide bearing would fall into the holes of the cut letters, creating divots in the rounded edge. To solve this problem, make a fence against which you can guide the nameplate. I used a piece of 3/4"-thick plywood. It needs to be about as long as the width of your router table, and 1-1/2 to 2 times wider than the diameter of the roundover bit. With the router bit installed and the router unplugged, stand the fence on edge against the router bit with the fence centered on the router table. Mark the fence just beyond each side of the cutting part of the router bit.

Remove the router bit from the router and lay it on the fence so that the guide bearing is a little beyond the edge of the fence. Mark the fence a little beyond the cutting part of the router bit.



Extend the marks to form the area to be cut away so the router bit will clear the fence. Cut away the area just marked.



Reinstall the router bit in the router and set the height. Place the fence on the router table. Using a straight edge properly align the router bit guide bearing and the fence edge.



Clamp the fence at each end to the router table. (It's a good idea to double check the alignment with the straight edge. If it's off a little bit, loosen one clamp and slide the fence into alignment, then retighten the clamps.)



Using the fence, the nameplates can now be safely routed.

The final step is to apply your finish. I recommend applying an oil-based finish, letting it dry, then applying a clear spray coat to seal it. Depending on the type of wood used, you may only need to apply a clear spray coat. However, I believe popular benefits from the oil finish. Enjoy the fruits of your labor!

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



Round Fret Lid Trinket Box

by Sue Mey



SUPPLIES

Wood: blonde mahogany or wood of choice—one piece 7/8" x 7" x 7" (for base); manapa, obeche, jelutong, or wood of choice—one piece 1-5/16" x 6-1/8" x 6-1/8" (for box body); black wood or wood of choice—one piece 1/4" x 6-1/8" x 6-1/8" (for lid); light oak ply—one piece 1/8" x 6" x 6" (for inner lid).
Tools: scroll saw with No. 12 and No. 3 reverse tooth blades; drill press with 1/16" and 1/8" bits; router with roundover and ogee bits; disc sander; palm sander; sanding block; clamps.
Temporary bond spray adhesive.
Wood glue (for box assembly).
Masking tape.
Sandpaper, assorted grit.
Acrylic paint in dark color of choice.
Deep-penetrating furniture wax liquid or Danish oil.
Medium-size artist's brush.
Foam brush.
Lint-free cloth.
Clear spray varnish.
Large wood bead or ball (for handle).
Felt (for pads on bottom of box and optional liner).
Craft glue (for attaching felt).

*Hardwoods of similar color can be substituted for listed wood types.

Introduction

A routed base lends an extra dimension to this attractive trinket box. Although plywood can be used, the box has added appeal if made from hardwood. If you desire, enlarge the patterns to make a bigger box, or glue up layers of hardwood to make the box deeper.

INSTRUCTIONS

Photocopy the patterns, saving the originals for future use. Using the palm sander and 150-grit sandpaper, followed by 320-grit, sand both sides of the wood to remove irregularities and mill marks. This reduces the amount of hand sanding to be done later.



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Apply a layer of masking tape to all the wood pieces. Using temporary-bond spray adhesive, attach the patterns to the appropriate pieces of wood. (The use of masking tape allows for easier pattern removal after cutting.)



Roughly cut out the lid and the inner lid, cutting approximately 1/8" beyond the pattern line.



Drill the blade entry hole for the box body using a 1/8" bit. When drilling the blade entry holes for the lid, use a 1/8" bit for the larger openings and a 1/16" bit for the smaller ones. Place a piece of scrap wood under the work piece when drilling to prevent tear out. Use sandpaper or a scraper blade held at a slight angle to remove any burrs created by drilling the holes, being sure to follow the grain of the wood.



Thread the No. 12 reverse tooth blade through the blade entry hole for the box body and cut along the inner side of the box. (Depending upon the hardness of the wood used, your progress may be quite slow, so be patient and don't force the blade.) Roughly cut out the outer side of the box and the box base, cutting approximately 1/8" beyond the pattern line.

Using the disc sander, sand the edges of all the work pieces up to the pattern lines, turning the work piece smoothly and evenly against the sanding disc. (I find this method much easier than attempting to cut perfect circles with the scroll saw.) For the inner lid, sand a little inside the pattern line, so that it is slightly smaller in diameter than the box sides and will be able to fit snugly and easily into the box. Sand as needed to ensure a proper fit. Using the router and the roundover bit, rout the top edge of the lid.



Insert the ogee bit into the router and rout the base up to the point where the box body fits nicely on the base.



Thread the No. 3 reverse tooth blade through the blade entry holes in the box lid and make all the inside cuts.



Remove all patterns by peeling off the masking tape.

Hand sand the inside surfaces of the box sides to a smooth finish, progressing from 150-grit through 320-grit and finally to 500-grit sandpaper. Sand all pieces to a smooth finish either by hand or using a sanding block. Soften the inner and outer rim of the box, progressing from 320-grit sandpaper to 500-grit. Remove all sanding dust.



Using the foam brush, evenly apply a thin coat of acrylic paint to one side of the inner lid, being careful not to get any paint on the sides. Let dry. If needed, apply a second coat for more complete coverage.



When dry, center and glue the painted side of the inner lid to the lid piece, so that the painted side shows through the cut-out openings on the lid.



Clamp the pieces together. Remove any glue that may

have seeped out. When dry, glue the wooden bead to the top center of the lid for a handle.



Center the body piece on the base piece, with the grain running in the same direction. Glue the pieces together, and apply clamps. Use a toothpick or other method of choice to remove any glue seepage from inside the box. Let dry.



Use a medium-size artist's brush to apply deep-penetrating furniture wax liquid or Danish oil to the box and lid. (This allows the true grain and color of the wood to emerge, while also removing sanding dust trapped in the grain of the wood.) Wipe off the excess wax or oil with a clean cloth. Place items in the sun to dry, or allow a day or two for complete absorption. (You can speed the process by directing warm heat from a hair dryer onto the project.) Wipe all surfaces with a dry, lint-free cloth. To finish, apply several thin coats of clear spray varnish, allowing the project to dry thoroughly between coats.

Cut four to six small circles of felt, and use craft glue to attach them to the bottom of the box. This will help protect the surface on which the box will be displayed. If desired, cut a piece of felt to the same size as the inside bottom of the box, and glue it in place for a liner. Another option is to apply flocking to the interior of the box, following the manufacturer's instructions for application.

I live in Pretoria, South Africa, and have been scrolling for about 12 years. I can be contacted at 27 82 492 5869 (cellular), or via email at: suemillsforage.co.za. To see more of my work, visit www.geocities.com/meydenhart.



Lined Box

by Dan and Ray Wilckens



INSTRUCTIONS

Preparing the wood

Copy the patterns, saving the originals for future use. After selecting your wood, plane it to the proper thickness. Cut wood to size of patterns. All straight-edge pieces should be cut to size on a table saw or equivalent for accurate dimensions and straight edges. Cut scroll saw edges to be evenize.

Attach the patterns to the appropriate wood pieces using spray adhesive. (It may take some practice to determine the right amount of adhesive to use. Too much adhesive, and the pattern is difficult to remove; too little, and the pattern may come loose during sawing.) Align the straight edges of the patterns with the straight edges of the wood you have cut.

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



SUPPLIES

Wood*: 1/4"-thick medium-colored wood of choice—two pieces 6" x 9" (for lid and bottom), two pieces 3-1/2" x 7" (for front and back), two pieces 3-1/2" x 3-1/2" (for sides), and one piece 3-1/2" x 6-1/2" (for box support); 1/8"-thick light-colored wood of choice—one piece 4-3/8" x 7-3/8" (for top overlay), one piece 3-1/8" x 6-5/8" (for front overlay), and two pieces 3-1/8" x 3-5/8" (for side overlays).

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

Temporary-bond spray adhesive

Masking tape

Double-sided tape

Sandpaper, assorted grits

Wood glue

Suede-Tex flocking**

Spray lacquer finish

3/4"-wide brass butt hinges (two)*** with screws

*Available from Sloan's Woodshop, 888-415-9664, www.sloanswoodshop.com, 3453 Cedar St., Lebanon, TN 37090.

**Available from DanJec, 800-336-6537, www.danjec.com, 13142 Murphy Rd., Winnebago, IL 61088.

***Available from Klockit, 800-556-2548, www.klockit.com, order No. 39147.

they are flush on the ends and bottom. Sand any mismatch flush.

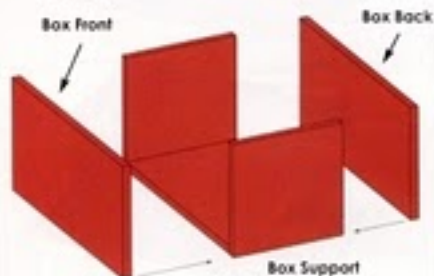


Fig. 2

Step 2: Glue the front and back pieces to the box assembly. These need to be flush on the ends and bottom. Sand any mismatch flush.

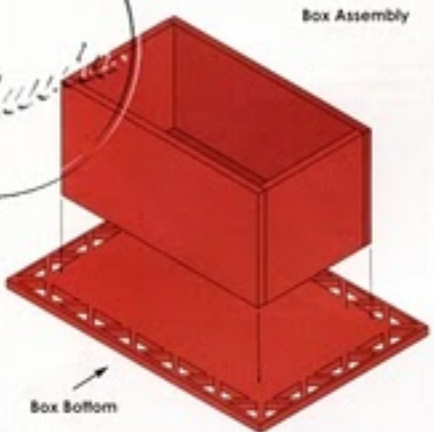


Fig. 3

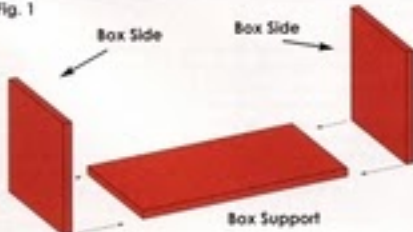
Step 3: Center the box assembly on the box bottom and glue in place.

Remove the patterns from the pieces by peeling them off. For patterns that don't easily peel off, you may want to try using a hair dryer to help remove them. Be careful because some cuts are very fragile. Sand the pieces with a belt sander or handheld sander. Remove any burrs and clean up any cuts with an X-Acto knife or a needle pick.

Assembling the box

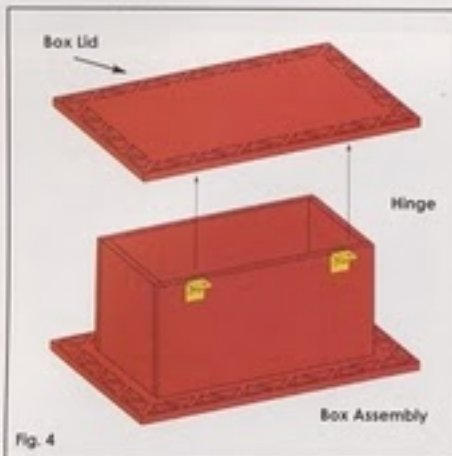
Note: On all seams, run a small bead of glue and sand them while the glue is still wet. This should fill any seams.

Fig. 1



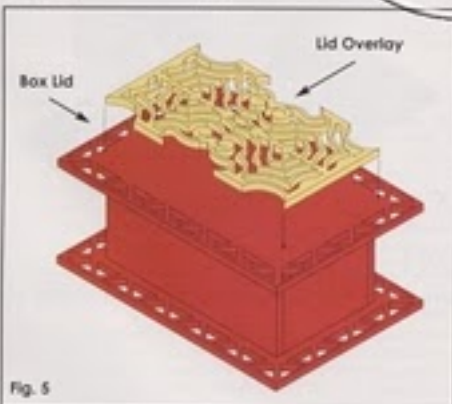
Step 1: Glue the box sides to the box support. Make sure

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Step 4. Attach the small hinges to the top back of the box assembly. To aid in this, place a small piece of double-sided tape on the back of the hinge before positioning it. Carefully drill pilot holes which are smaller in diameter than the hinge screw holes in the center of the hinge. Be careful not to drill through the wood. Start the small screws, but do not completely install them. Remove the screws and sand them shorter so they do not go through the wood. Remove the tape from the hinge and, after placing a small amount of furniture wax on the screws, attach the hinges. Clamp the box lid and the box assembly together, making sure they are lined up, and mark the holes in the hinges. Unclamp the lid and box and drill pilot holes in the centers of the marked holes. Attach the box lid to the box assembly using the same technique.

Step 6. Center the front overlay on the box front, and glue in place.



Step 7. Center the side overlays on the box sides, and glue in place.

Step 8. Let glue dry for one hour. Apply spray lacquer following the manufacturer's instructions, and let dry completely.

Step 9. Remove the lid from the box assembly and set it aside. Mask off the top edge surfaces of the box assembly with masking tape. Following the manufacturer's instructions, apply a generous, even coat of flocking adhesive to all interior surfaces of the box. Use the applicator to immediately sprinkle a generous amount of flocking over the adhesive. When all surfaces are covered with flocking, set the box aside for 10-15 hours until dry. Turn the box over and pour out any excess flocking, which can be re-used. Reattach the lid, and enjoy your box!

Step 5. Center the lid overlay on the lid, and glue in place.

For questions concerning this project, send a SASE to: Wilckens Woodworking, P.O. Box 520496, Independence, MO 64052, or email: wilckwood@aol.com.

Reader's Gallery



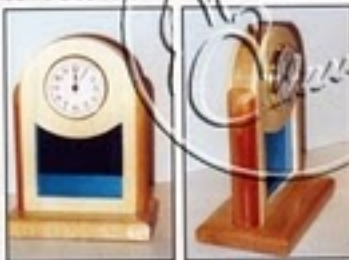
David Palmer of Belton, MO started scrolling approximately seven years ago. He enjoys designing projects of his own, as well as working on plans by other designers. He also likes to modify plans to suit his own taste, but, in David's words, "nothing too drastic".

David is shown in his shop with the Curio Grandchild



Clock, a turncraft plan. The other projects are all David's original designs. The Scotty Dog Bank measures 3" x 12" x 7-1/4". The unstained Box Clock with the decorative rope work on the front measures 10" high x 8-1/2" wide x 4-1/2" deep with a 2-3/4"-diameter clock insert. The Reflective Clock, shown from both the front and side, features a blue plexiglass insert. The clock stands 7-1/2" high on a 4" x 6-1/2" base.

We're glad to hear how much you enjoy your woodworking hobby, David, and that you've gotten so much pleasure from giving your projects as gifts. The recipients of your work are very lucky!



Don Schmeling of Minneapolis,

MN is a retired engineer who volunteers as a woodworking teacher for mentally-challenged adults. He purchased his first issues of *Creative Woodworks & Crafts* in 2004 while on vacation in Mesa, AZ. When he returned home, he bought a scroll saw and got to work. After two years of practice, Don decided "to make something useful." His latest endeavor was to make seven of Diana Thompson's Rosebud Mosaic Keepsake Boxes, one for each of his granddaughters. Don's next challenge is to come up with something to make for his six grandsons! Your grandchildren are certainly lucky to have such a thoughtful and talented grandfather, Don!



Coffee Table Front



Coffee Table Back

Eugene Trepanier of St. Albert, Alberta, Canada has made many different projects in the five years that he has been doing intarsia. His coffee table is one of his favorites. It measures 54" x 24". The 35" x 16" full tiger design is by Judy Gale Roberts, and it is made from honey locust, wenge, and aspen. For the end tables, Eugene enlarged a tiger head design by Jim Ryan by 50%, then created a mirror print for the reverse image. Very creative work, Eugene!



End Tables



Eugene with wife and grandchildren

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Reader's Gallery

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Also shown are her Manatees (10" high), Shrimp (18" long), and Others (12" x 8"). All these were made from pine.

Deborah, we are very impressed with your talent and look forward to seeing more of your work in the future!

Deborah Nicholson of Hernando Beach, FL is a talented intarsia artist who also enjoys making clocks and other scroll-sawn items.

She made The Dome Clock (from Wildwood Designs) out of waterfall ash, and lit it with colored lights which look great through the frosted plexiglass windows.



Her pine Alligator Intarsia is four feet long and will be featured in our March '07 issue. Her Crab Intarsia, made from cedar, measures 27" x 17" and stands 2" high off the table top. The Pileated Woodpecker (a species native to Florida), stands 14" high. This design won her first place in the Fall contest at the Great Wooded Swamp Fest in Hernando county. (Each year the winning design is adapted for t-shirts.)



Attention readers!

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

Mike Girling of Calgary,

Alberta, Canada started scrolling two years ago as therapy after recovering from a terrible fall. Reading an article about Judy Gale Roberts and seeing her work inspired him to try woodworking. Although he could barely walk, he purchased a used scroll saw, and made a trout. Before he knew it, he was hooked! Now, he says, "I can't wait to get up each day to try something new. It's been two years now and I can't get enough. I'm living proof that scrolling can be the best form of therapy out there!"

It's wonderful that you've found such a rewarding hobby. Mike, and we wish you all the best.



Phil Freeman of

San Antonio, TX has been scrolling for eight years. Originally from New England, he now makes his home in Texas. The Farm Clock is from a plan by Dirk Boelman. Phil added the animals, milkmaid, and picket fence, and made the roof from cedar shingles. For the Mill Clock, by Wildwood Designs, Phil used simulated red brick for the first floor and pine boards for the second floor. The roof is made from asphalt shingles, and the building is covered with cedar veneer. Thank you so much for letting us see your work, Phil!



Bob Andersen of

Waseca, MN won 4th place in the Open Complex Category at the 2006 Branson/Tri-Lakes Scrollsaw Celebration with The Farm Clock. What made receiving this award even more special was the fact that Dirk Boelman, designer of The Farm Clock, and his wife Karen were present at the celebration. Bob used redwood for the base, small hinges for the doors, and scrolled tin for the windmill.

Bob also made The Victory Cross, which is another of Dirk's designs. The cross is made from purpleheart and cherry wood, and the angels and lettering are made from birch plywood that is painted gold. Bob donated the cross to Trinity Lutheran Church, where it now graces the Church's altar.

Both pieces received purple ribbons for outstanding workmanship and first place blue ribbons at the Waseca County Fair. Bob has been scrolling for about six years, but these were his first attempts at complex and metal cutting. Congratulations, Bob!



Bob, on left, with Dirk Boelman



Bill Bongs of Ironton, MN is 76 years old and is a retired printing contractor. He has made about two dozen large clocks by various designers. Shown here are The Dome Clock and stand by Wildwood Designs. What a beautiful presentation, Bill. Nice work!



We apologize for not crediting the pattern designers for two projects shown in our Holiday '06 Reader's Gallery. The Honeymooners piece by Steve Blakely was designed by Anna Sweety, and the Woodworkers Clock by Steve Gazes was designed by Gamet Hall.

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Reader's Gallery

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Clyde Durnford of Dartmouth, Nova Scotia, Canada has been scrolling for eight years. Most of the patterns he makes are by Judy Gale Roberts and Gamet Hall. He has completed approximately 50 projects, most of which are on display in Clyde's home.

Clyde is shown holding the *Oxen Pair* designed by Bob Havacek, for which he won first place in the 2005 Atlantic Fall Fair. The *Draft Horse* by Gamet Hall is his 2006 entry. Clyde receives most of his patterns from his wife as Christmas presents, and he says he gets a lot of enjoyment from his scroll sawing.

Thanks for sharing, Clyde, and good luck at the fair!



Alpine Cottage Clock
Majestic Mayflower Clock



Guardian Angels Clock

Charles Allen of Knoxville, TN started scrolling over 20 years ago, and has made more than 1000 items since then. Although he gives most of them away as gifts, he still has a house and workshop full of scroll-sawn pieces! He says that he tries to make at least two or three items from each issue of *Creative Woodworks & Crafts*.

Charles is shown holding the *Helman Clock* by Wilckens Woodworking. The *Alpine Cottage Clock*, the *Majestic Mayflower Clock*, and the *Guardian Angels Clock* were all designed by Dirk Boelman. The tall clock is Charles' own design, using animal portraits by Gary Browning to decorate the front and side panels. The wall of clocks features several clocks made by Charles, including the *Santa Workshop Clock* by Dirk Boelman and the *Lobstruter Clock* by Wilckens Woodworking. Excellent job, Charles!





Eagle Feathers

designed by Gamet Hall



Introduction

Greetings to all Creative Woodworks & Crafts readers! It's been a long time since I have had a project featured in the magazine. I got busy with other projects, and time just slipped away, as it seems to do as one gets older (or so I have been told by my older friends!). This is a straight-forward intarsia project, but you can add to it by woodburning marks into the talons if you choose. My instructions provide my method for doing intarsia, but feel free to use whatever process with which you are comfortable.

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SUPPLIES

Wood*: 3/4"-thick wood of choice in white shade for head feathers and claws; yellow shade for eye, beak, and talons; light shade for feather shafts; and medium, dark, and black shades for feathers and pupil of eye; Baltic birch plywood or MDF—one piece 1/8" x 12" x 13" (for optional pattern template), and one piece 1/4" x 12" x 13" (for backer).
Tools: scroll saw with No. 3 hook tooth blades (or No. 7 double-tooth blades for beginners); drill with small bit (to drill hole for pupil); spindle sander (optional); small pneumatic drum sander powered in a power caver or Flex shaft, or Flex Sander; dust collection tool; flap wheel sander; woodburning tool (for optional lines on talons).

Temporary-bond spray adhesive
Sandpaper, assorted grits
Sharp pencil or pen
Wood glue
Masking tape
Clear finish of choice

*Specific amounts are not provided because the wood grain will dictate the amounts needed.

INSTRUCTIONS

Selecting the woods to use for an intarsia project is one of the most creative parts of the project. I have provided color suggestions in the supplies list, but leave the choice of specific woods up to you. Spend some time making your selections. All the material for this project is 1/8" thick.

When transferring the pattern to the wood, you can either use the glue method or the template method. With the glue method, make multiple copies of the pattern, cut the pieces apart, and use spray adhesive to attach them to the wood. (Be certain that all your copies are the same size!)



With the template method, use spray adhesive to attach the pattern to 1/8"-thick Baltic birch, MDF, or other thin material. Cut out the entire pattern.



Next, trace the pieces onto the wood using a sharp pencil or pen, holding it at a 45° angle.

Before cutting the wood, make sure your blade is square to the table and that it is sharp. Experienced scrollers are sure to have their favorite blades. My personal favorite is a No. 3 hook tooth blade. It is a very aggressive blade that leaves a small kerf and allows for a better fit. However, for beginner intarsia workers, I suggest using a No. 7 double-tooth blade. Carefully cut out the pieces. By taking your time now, you will save a lot of time with fitting.

After the pieces are all cut out, assemble the project and check for fit. Pieces should fit reasonably well. The fit would be considered quite good if all you can slide between two pieces is a business card. However, if the spaces are wide enough to insert a credit card, you will have to tighten things up. One method that works well for me is to hold the pieces together and run a scroll saw blade down the line where they join. A spindle sander is also helpful for fitting. The fitting can be a very tedious step, so take your time and work your way through the project. I usually like to start at the top or bottom of a project and work out from there, but everyone will have his or her own preferences. With this project, I started at the top and worked down. The small feather parts were the most difficult pieces to fit.

After fitting the project to your liking, raise and lower the pieces as indicated on the pattern. I raise and lower pieces in increments of 1/8". To raise pieces, glue some scrap plywood or hardboard to the bottom of the piece; to lower them, resaw the pieces to make them thinner. (Pieces to be raised or lowered are marked with an R or L on the pattern. If a piece is marked R1 or L1, raise it above or lower it below the adjacent pieces.)



Reassemble the project, and mark reference lines to help with the shaping.



After shaping, sand the piece. (I personally do not sand beyond 220-grit.) You can either sand by hand or use a flap wheel sander.

The traditional way to finish the project is to glue it to a backing board, which is typically 1/4"-thick Baltic birch plywood. Assemble the project onto the backing material, trace the outline, and cut just inside the traced line. Reassemble the pieces onto the backing board and start the glue up. This step can create trouble for many people. It sometimes helps to tape the pieces together before gluing. I like to glue around the outside of the project first, then work inward. The glued outer pieces act as a frame, helping to hold things together. Continually check the pieces as you go to make sure they haven't shifted.



Use your tool of choice to shape the piece. Most intarsia artists use a small pneumatic drum sander powered by a power carver or flex shaft. Make sure you have a dust collection system set up when using power tools.



When the glue is dry, round over the edge of the backing board. (Some intarsia artists choose not to use a backing board. Without one, your fit will have to be very good because the pieces will have to be edge-glued. Without a backing, the project is more delicate, but it allows you to specify the woods used on the back of the project, which can be a selling feature.)

Apply your finish of choice. To preserve the white of the aspen, I used a clear, water-base finish. I applied three coats to the front, and one to the back.

You will find intarsia requires a number of woodworking skills, mixed with a lot of patience! Good luck!

For questions concerning this project, contact Garnet at intarsia@sawbird.com, or send a SASE to: Box 1339, Estevan, Saskatchewan, S4A 2K9, Canada.



You can also use something as simple as a Flex sander to shape the pieces. I like the flex sander because it doesn't throw around much dust. In fact, a dust mask is enough protection when using it. Also, it is much quieter to use. You can listen to the radio while you work! The down side is that it works more slowly than a power tool.

Try to achieve a smooth transition from one level to the next. When you run your hand over the piece, it should be smooth, with no sharp edges.



Wine Country

by Bruce Worthington





SUPPLIES

Wood*: aspen, bloodwood, blue pine, bubinga, coralwood, lacewood, oak, poplar (assorted shades), purpleheart, redheart, spotted buckeye, walnut, wenge, willow, and yellowheart; luan plywood—one piece 1/4" x 12" x 17" (for backer)
Tools: scroll saw with assorted blades; belt sander; oscillating spindle sander; inflatable drum sander; Dremel detail sander or detail sander of choice; rotary tool with assorted attachments

Tracing paper
Carbon paper
Sharp pencil
Wood glue
Steel wool
Brush-on urethane finish

*Most wood should be 3/4" thick to allow flexibility for shaping. Specific amounts are not provided because the grain of the wood will dictate the amounts needed.

Introduction

I have been doing Intarsia since 1988, and I started designing patterns for sale about six years ago while I was remodeling my home. It was a way to stay involved in the art I loved as I built my new shop.

A friend of mine once told me he liked a piece to tell a story, and that in mind as I sat down to design *Wine Country*. My patterns have become extensions of my art, and I try to bring the pieces I design to life through wood. I hope you enjoy making this as much as I did.

INSTRUCTIONS

Cutting



Select the woods to use for the various aspects of the

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pattern. For the cork wrapper on the wine bottle, I used bubinga for the left side, redheart for the body, bloodwood for the vertical highlights, and wenge for the dark insert. For the wine bottle, I used poplar for the neck, with blue pine for the highlights, and wenge for the body of the bottle. The small oval label is poplar surrounded by willow. The large label is poplar, bordered by thin blue pine strips with willow strips on the upper and lower left, and yellowheart strips on the upper and lower right.

For the wine glasses, I used aspen for the white areas, bubinga for the body of the wine, bloodwood for the vertical highlights in the wine, and coralwood for the highlights on top of the wine. Spalted buckeye was used for the highlights on the left sides of the glass bowls. Blue pine was used for the highlights on the right sides of the glass bowls and the highlights on the wine glass stems.

The side of the cheese is yellowheart, and the top is blue pine with a thin strip of willow for shading. The leaves are made from assorted shades of poplar. The napkin is lacewood. The top half of the candle is poplar, the lower half is oak, the top center section is yellowheart, and the wick is wenge. The candlestick is walnut.

The grapes are a combination of purpleheart for the darker grapes and redheart for the lighter grapes, with a few made from coralwood for color variation. I used blue pine for the light areas on the grapes and redheart for the highlights on the darker grapes.

The shell is spalted buckeye, with blue pine used for the shadows.



Trace the dark portion of the bottle onto the wood and cut it out. [I prefer to use tracing paper and carbon paper to transfer my patterns to wood, but use whichever method you are most comfortable with.] The wood grain on the bottle and cork wrapper should run vertically, and the grain for the labels should run horizontally. Cut and fit the large label to the bottle. When you achieve a tight fit, glue those pieces together. Cut, fit, and glue the neck of the bottle and the small label to the lower portion of the bottle. [I shape the entire bottle as one piece.]



Cut out the pieces for the cork wrapper next. Fit and glue them together, but do not glue it to the bottle. This piece will be shaped separately from the bottle and will be a different thickness. Cut and fit the pieces for the wine glasses. Due to the thinness of the glass rims, I cut the centers out of blue pine first, insert the aspen centers, then cut the rims out. The wood grain for the top of the wine and the grapes should run horizontally, and the grain on the sides should run vertically. Glue the bowls of the glasses together, but leave the stems and bases separate.



Cut the pieces for the cheese with the grain running horizontally. Fit and glue the cheese pieces together.



Cut, fit, and position the pieces for the napkin and leaves, but do not glue these pieces together.



Cut the candleholder with the grain running horizontally on the base and top, and vertically in the center. When cutting the candle, I used the same method as for cutting the rims of the wine glasses, then cut the wick to fit.



Cut and fit the pieces for the shelf and the shadows under

the napkin. (The wood grain on the right side end of the shelf should run back at the same angle as the front edge.) Glue these pieces together because they will be sanded as one.



Insert pieces of blue pine into the shell piece to mimic cracks in the wood. Cut and fit all the grapes. If a grape is comprised of more than one piece, fit and glue all the pieces for that grape together.



After cutting and placing all the grapes, you may notice some small areas between the grapes. Fill those areas by cutting small pieces of wenge, sanding them down in thickness, and inserting them as fillers.

continued on page 74

Finishing and shaping:



Cutting this piece correctly makes it look good, but shaping it well makes it look real. This piece has many layers of depth, with thicknesses ranging from 1/2" to 1-1/8", as shown in this side view. This portion of the instructions is meant only as a guide, because in my experience, the degree of shaping depends upon your comfort level.



I shaped the bottle first because it is positioned furthest in the background. The sides of the bottle are rounded 1/2" in from the edges, the neck is shaped in 1/4", and the bottom is just slightly rounded. For the cork wrapper, I rounded the top and bottom, then shaped the middle somewhat smaller to give the ends a slight flair. With the glasses, I shaped the sides in 1/2", and only slightly on the tops and at the points where the bowls meet the stems. I rounded the base and stem pieces.

[At this point, you may notice that the color of the napkin has changed! I had originally cut the napkin from maple, but I wasn't happy with the contrast between it and the spalted buckeye for the shelf, so I recut the napkin from lacewood. You should always be willing to remake a section of your piece if it doesn't work with the whole.]

Before shaping the cheese, I used a rotary tool to add indentations to the piece, giving it a more realistic-looking surface. I sanded the surface smooth and flat, then slightly rounded only the edges.

I rounded down the edges on the grapes 1/8" to 1/4", and raised or lowered them as indicated on the pattern.

For the leaves, I first cut the veins in with my saw, then shaped the wood along the cuts with a rotary tool to give the leaves a better surface appearance.



Finally, I shaped the candleholder. In order to make it appear as though it were sitting back on the shelf, I sanded the back portion of the candleholder base down almost 1/4" thinner than the front. I shaped the left side back, as well. For the oval table section on which the candle sits, I made the center of the table 1/8" thinner than the rim, and shaped the back edges down to meet it.

When satisfied with the shaping, glue all pieces together, and let dry.



Trace the outline of the project onto the luan, and cut just inside the traced lines. Glue the backer to the project and let dry. To finish the piece, I applied three coats of a brush-on satin-finish urethane, using steel wool to smooth the finish between coats. [I prefer to apply my finish after attaching the backer, but feel free to apply it before that step if you choose.]

For questions concerning this project, contact Bruce through his website, www.infarsia.net, or send a SASE to: 24185 West Road, Brownstown, MI 48134.





Entire bottle is 5/8" thick

3/4"

1/8"

1/2"

1/2"

1/2"

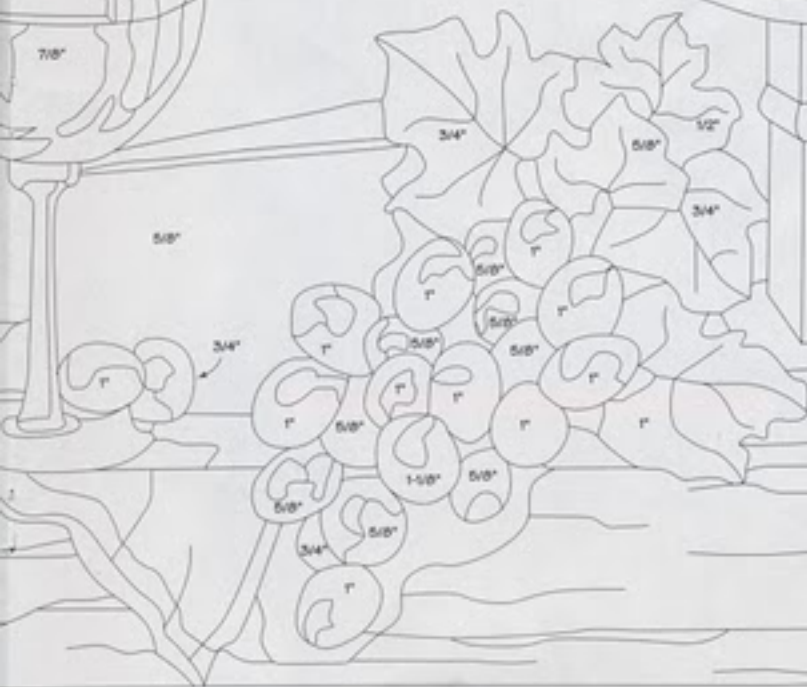
3/4"

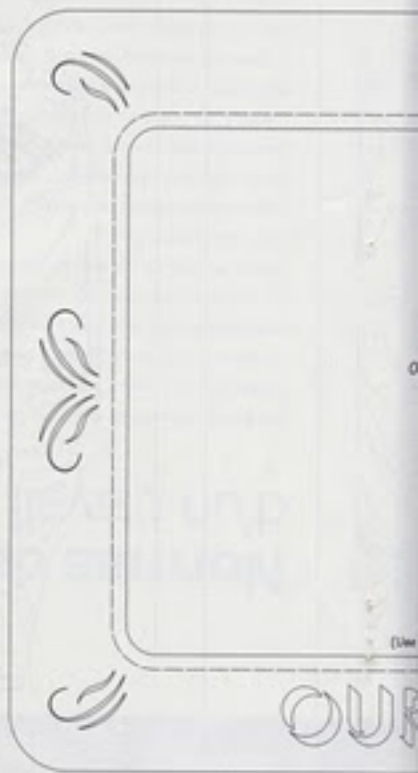
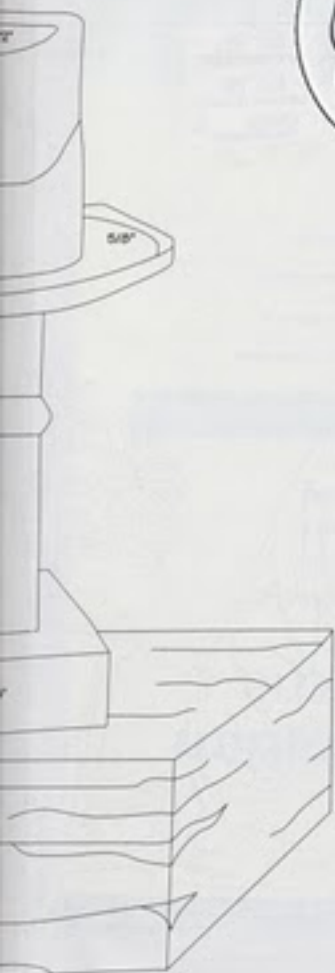
1"

Kalee napkin 1/8"

Entire shelf is 3/4"

Wine Country
Full Size Pattern







Our Family Picture Frame
Full Size Pattern



(Use dotted line for sizing photo)

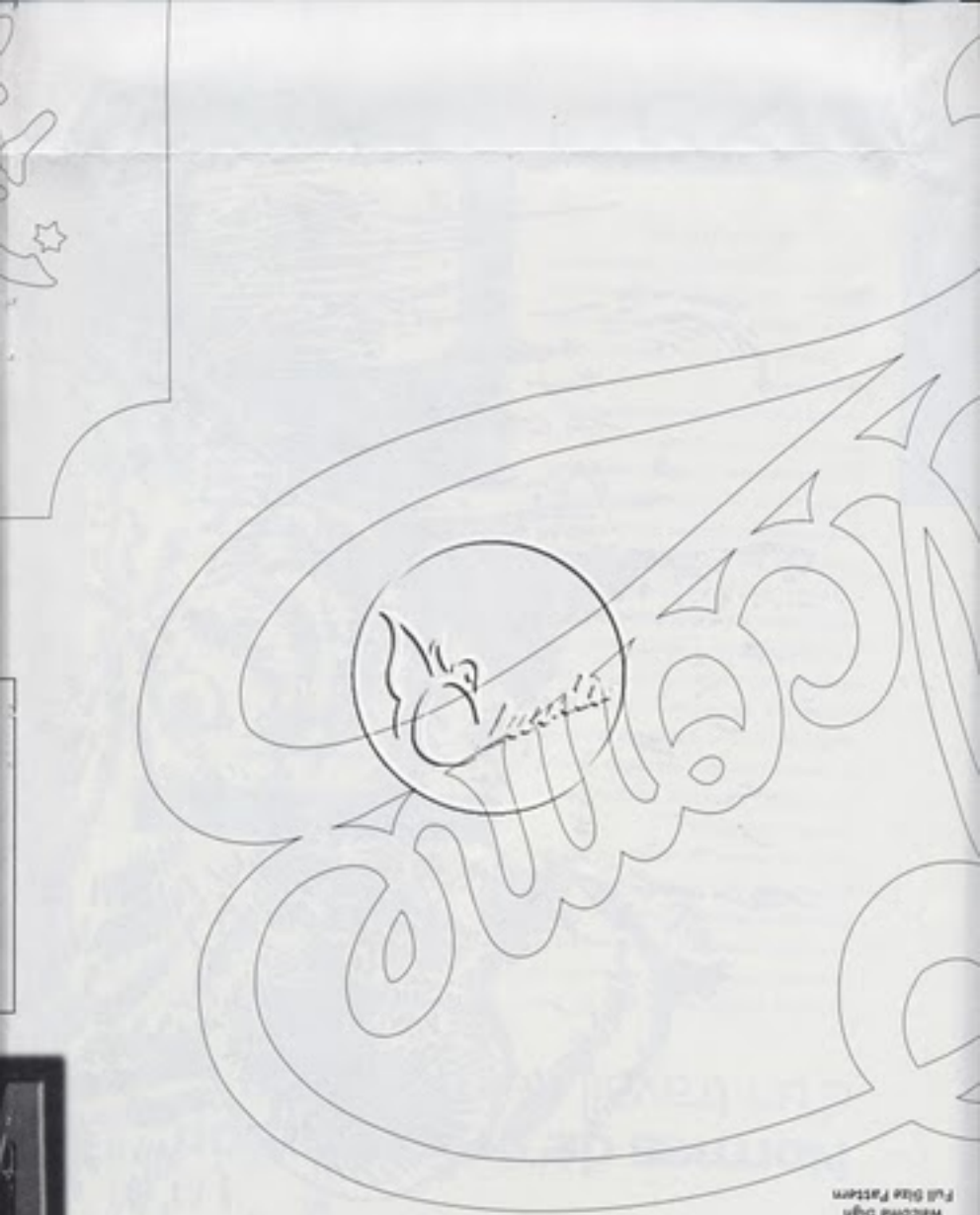


OUR FAMILY



Mallard Duck
Full Size Pattern





Side A	Angel Plaque	from page 28
	Marland Duck	from page 10
	Our Family Photo Frame	from page 40
	Welcome Sign	from page 20
	Wine Country	from page 70
Side B	A Familiar Pair of Cats	from page 10
	Clash of the Titans	from page 24
	Cozy Cub	from page 40
	Greas White Shark Tooth	from page 30
	Leopard Pair	from page 12

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Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

5 1/2" = 139mm	5 1/2" = 139mm
6" = 152mm	6" = 152mm
6 1/2" = 165mm	6 1/2" = 165mm
7" = 178mm	7" = 178mm
7 1/2" = 190mm	7 1/2" = 190mm
8" = 203mm	8" = 203mm
8 1/2" = 215mm	8 1/2" = 215mm
9" = 228mm	9" = 228mm
9 1/2" = 241mm	9 1/2" = 241mm
10" = 254mm	10" = 254mm
10 1/2" = 267mm	10 1/2" = 267mm
11" = 279mm	11" = 279mm
11 1/2" = 292mm	11 1/2" = 292mm
12" = 305mm	12" = 305mm
12 1/2" = 317mm	12 1/2" = 317mm
13" = 330mm	13" = 330mm
13 1/2" = 343mm	13 1/2" = 343mm
14" = 355mm	14" = 355mm
14 1/2" = 368mm	14 1/2" = 368mm
15" = 381mm	15" = 381mm
15 1/2" = 394mm	15 1/2" = 394mm
16" = 406mm	16" = 406mm
16 1/2" = 419mm	16 1/2" = 419mm
17" = 432mm	17" = 432mm
17 1/2" = 444mm	17 1/2" = 444mm
18" = 457mm	18" = 457mm
18 1/2" = 470mm	18 1/2" = 470mm
19" = 482mm	19" = 482mm
19 1/2" = 495mm	19 1/2" = 495mm
20" = 508mm	20" = 508mm
20 1/2" = 520mm	20 1/2" = 520mm
21" = 533mm	21" = 533mm
21 1/2" = 546mm	21 1/2" = 546mm
22" = 559mm	22" = 559mm
22 1/2" = 571mm	22 1/2" = 571mm
23" = 584mm	23" = 584mm
23 1/2" = 597mm	23 1/2" = 597mm
24" = 610mm	24" = 610mm
24 1/2" = 622mm	24 1/2" = 622mm
25" = 635mm	25" = 635mm
25 1/2" = 648mm	25 1/2" = 648mm
26" = 660mm	26" = 660mm
26 1/2" = 673mm	26 1/2" = 673mm
27" = 686mm	27" = 686mm
27 1/2" = 699mm	27 1/2" = 699mm
28" = 712mm	28" = 712mm
28 1/2" = 725mm	28 1/2" = 725mm
29" = 737mm	29" = 737mm
29 1/2" = 750mm	29 1/2" = 750mm
30" = 762mm	30" = 762mm
30 1/2" = 774mm	30 1/2" = 774mm
31" = 787mm	31" = 787mm
31 1/2" = 800mm	31 1/2" = 800mm
32" = 813mm	32" = 813mm
32 1/2" = 825mm	32 1/2" = 825mm
33" = 838mm	33" = 838mm
33 1/2" = 851mm	33 1/2" = 851mm
34" = 863mm	34" = 863mm
34 1/2" = 876mm	34 1/2" = 876mm
35" = 889mm	35" = 889mm
35 1/2" = 902mm	35 1/2" = 902mm
36" = 914mm	36" = 914mm
36 1/2" = 927mm	36 1/2" = 927mm
37" = 939mm	37" = 939mm
37 1/2" = 952mm	37 1/2" = 952mm
38" = 965mm	38" = 965mm
38 1/2" = 978mm	38 1/2" = 978mm
39" = 990mm	39" = 990mm
39 1/2" = 1003mm	39 1/2" = 1003mm
40" = 1016mm	40" = 1016mm
40 1/2" = 1029mm	40 1/2" = 1029mm
41" = 1041mm	41" = 1041mm
41 1/2" = 1054mm	41 1/2" = 1054mm
42" = 1067mm	42" = 1067mm
42 1/2" = 1080mm	42 1/2" = 1080mm
43" = 1092mm	43" = 1092mm
43 1/2" = 1105mm	43 1/2" = 1105mm
44" = 1118mm	44" = 1118mm
44 1/2" = 1131mm	44 1/2" = 1131mm
45" = 1143mm	45" = 1143mm
45 1/2" = 1156mm	45 1/2" = 1156mm
46" = 1168mm	46" = 1168mm
46 1/2" = 1181mm	46 1/2" = 1181mm
47" = 1193mm	47" = 1193mm
47 1/2" = 1206mm	47 1/2" = 1206mm
48" = 1219mm	48" = 1219mm
48 1/2" = 1231mm	48 1/2" = 1231mm
49" = 1244mm	49" = 1244mm
49 1/2" = 1257mm	49 1/2" = 1257mm
50" = 1270mm	50" = 1270mm
50 1/2" = 1283mm	50 1/2" = 1283mm
51" = 1295mm	51" = 1295mm
51 1/2" = 1308mm	51 1/2" = 1308mm
52" = 1321mm	52" = 1321mm
52 1/2" = 1334mm	52 1/2" = 1334mm
53" = 1346mm	53" = 1346mm
53 1/2" = 1359mm	53 1/2" = 1359mm
54" = 1372mm	54" = 1372mm
54 1/2" = 1385mm	54 1/2" = 1385mm
55" = 1397mm	55" = 1397mm
55 1/2" = 1410mm	55 1/2" = 1410mm
56" = 1423mm	56" = 1423mm
56 1/2" = 1436mm	56 1/2" = 1436mm
57" = 1448mm	57" = 1448mm
57 1/2" = 1461mm	57 1/2" = 1461mm
58" = 1474mm	58" = 1474mm
58 1/2" = 1487mm	58 1/2" = 1487mm
59" = 1499mm	59" = 1499mm
59 1/2" = 1512mm	59 1/2" = 1512mm
60" = 1524mm	60" = 1524mm

Angel Plaque
Full Size Pattern





M. J. L.





Great White Shark Tooth
Full Size Pattern





Leopard Pair
Full Size Pattern



Clash of the Titans
Full Size Pattern



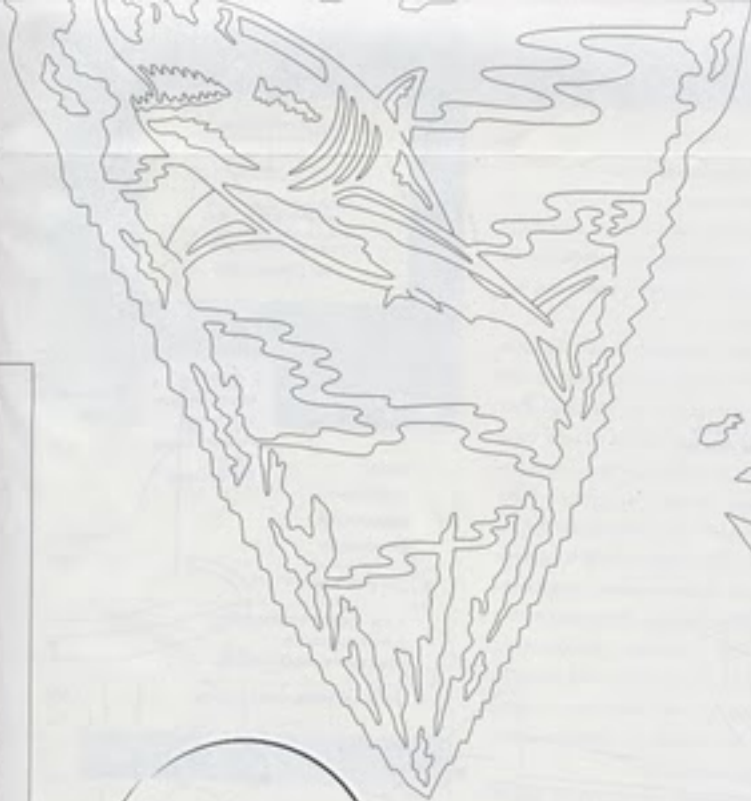
A Familiar
Full Size





A Familiar Pair of Cats
Full Size Patterns







Box Front/Back
Cut Z



Box Lid/Bottom
Cut Z



Front Overlay
Cut 1



Box Side
Cut 2



Lined Box
Full Size Patterns



Side Chamber
Cub 2



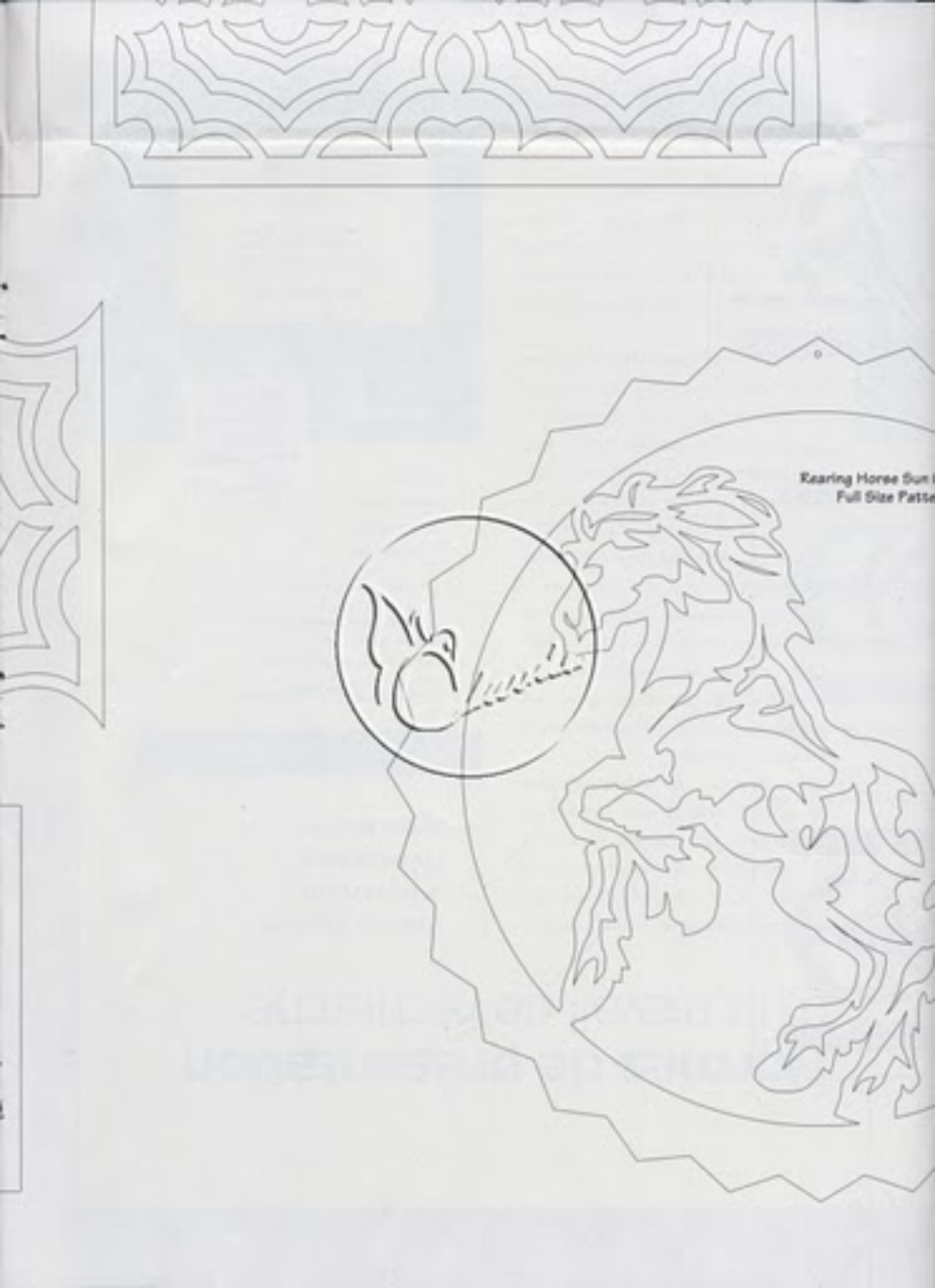
Wishes for Deuregard
Full Size Pattern

Lid Overlay
Cut 1



Box Support
Cut 1

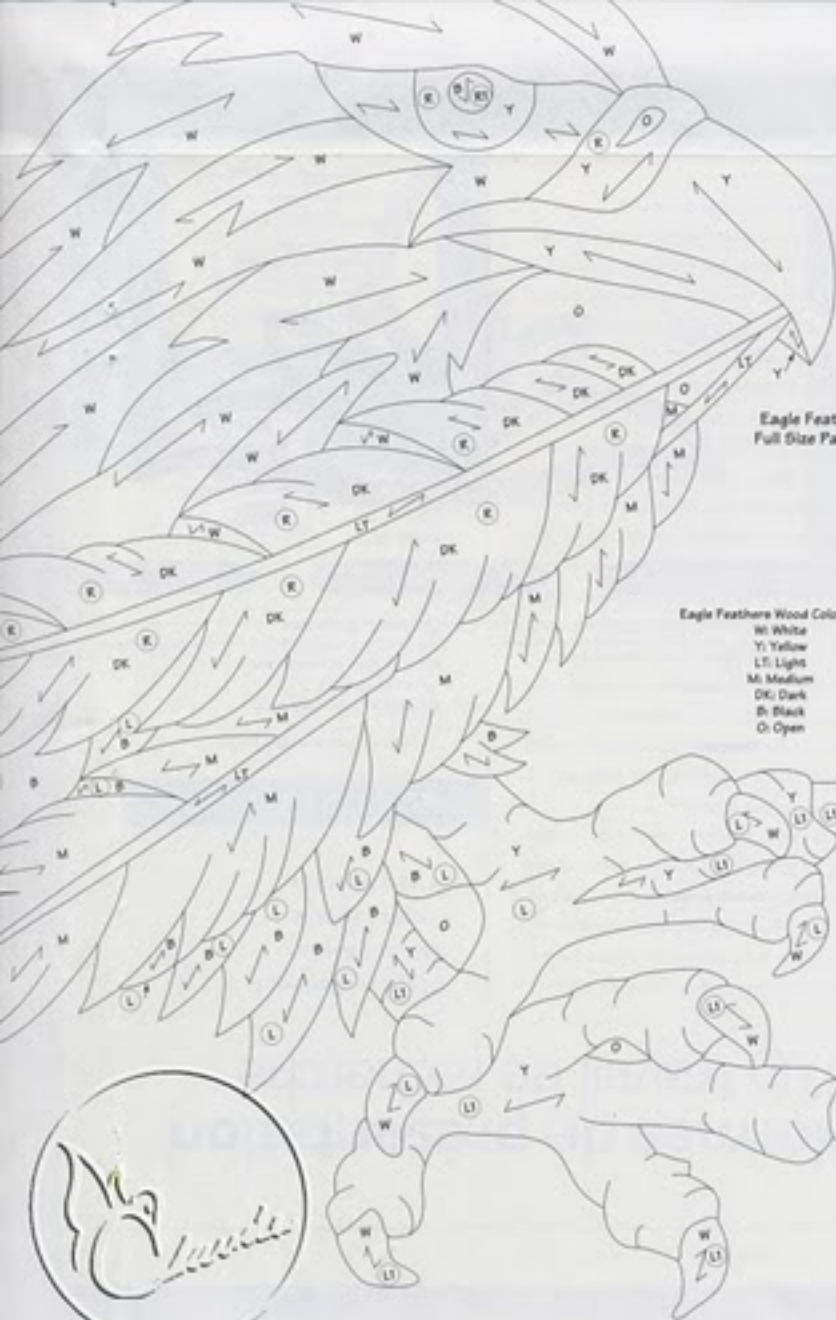




Rearing Horse Sun
Full Size Pattern

Spring Horse Sun Catcher
Full Size Pattern





Eagle Feathers
Full Size Pattern

Eagle Feathers Wood Color Chart

W: White
Y: Yellow
LT: Light
M: Medium
DK: Dark
B: Black
O: Open



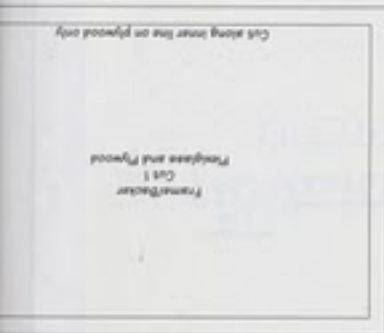
Row 114

Nameplates Spacing Kertasnya

Nameplate End		Nameplate End		Nameplate End		Z	Y
W		V		U		T	S
Q		P		O		N	M
K		J		I		H	G
F		D		C		B	A

Compound Cut Nameplates
Full Size Patterns

Box with Veneer Overlay
Full Size Patterns



Busterry Frame
Full Size Patterns



Placement of package
and plywood buster



Not
actual
size
OUT
copy
print
in ink

Full
Size
Bust
Box
Cut
Line
Kut
Wid

Full



Side A	Box with Veneer Overlay	from page 14
	Bustierly Frame	from page 51
	Compound Cut Hangerplates	from page 52
	Round Fret Lid Trinket Box	from page 57
Side B	Eagle Feathers	from page 67
	Lined Box	from page 60
	Rearing Horse Sun Catcher	from page 46
	Wishes for Beauregard	from page 44

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Metric Conversions:

Common Measurements:

1 inch = 25.4mm = 2.54cm = 0.0254m

1/8" = 3.18mm
1/4" = 6.35mm
3/8" = 9.53mm
1/2" = 12.7mm
5/8" = 15.88mm
3/4" = 19.05mm
7/8" = 22.23mm
1" = 25.4mm
1 1/8" = 28.58mm
1 1/4" = 31.75mm
1 3/8" = 34.92mm
1 1/2" = 38.1mm
1 5/8" = 41.27mm
1 3/4" = 44.45mm
1 7/8" = 47.63mm
2" = 50.8mm
2 1/8" = 54.0mm
2 1/4" = 57.15mm
2 3/8" = 60.32mm
2 1/2" = 63.5mm
2 5/8" = 66.67mm
2 3/4" = 69.85mm
2 7/8" = 73.02mm
3" = 76.2mm

Box Lid



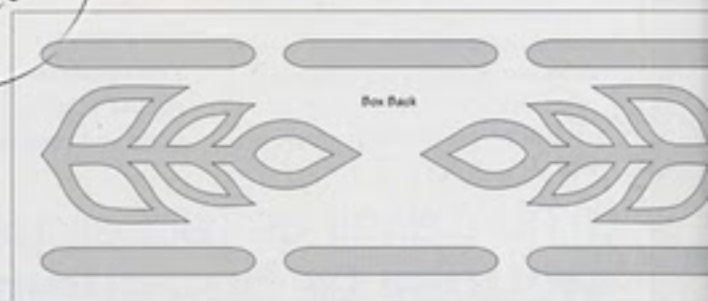


Round Fret Lid Trinket Box
Full Size Patterns



Box Body and Inner Lid
(Cut just to inside of inner line for inner lid)



Grain Direction
←→

Box Lid

Grain Direction
←→



Box Base

Grain Direction
←→

