

19th Anniversary Issue!

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March 2008

CREATIVE **Woodworks** **& CRAFTS**

17 Innovative Projects

- Inspirational Puzzle
- Appliqued Bookends
- Walleye Clock
- Valentine's Box
- Deer Nightlight
- Porthole Frame
- Iwo Jima
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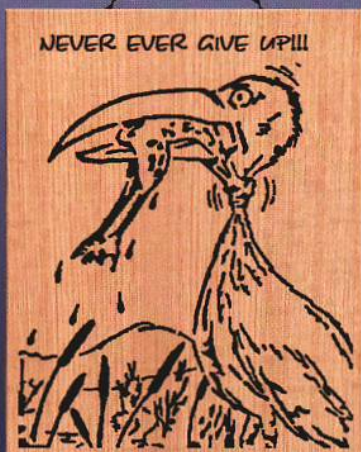
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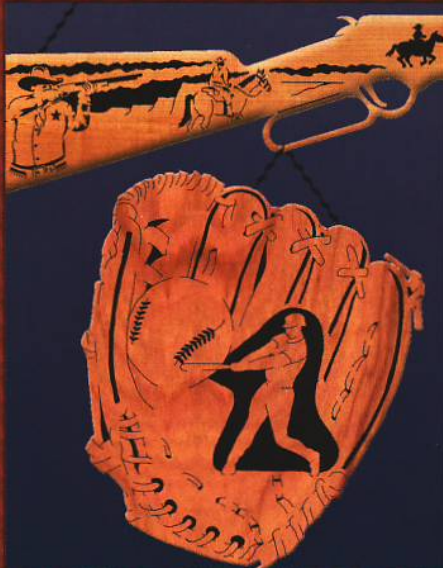
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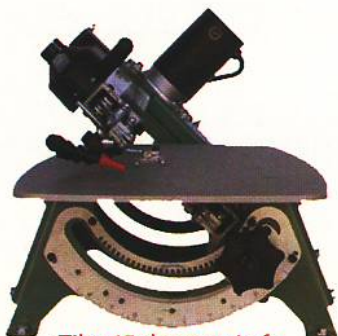
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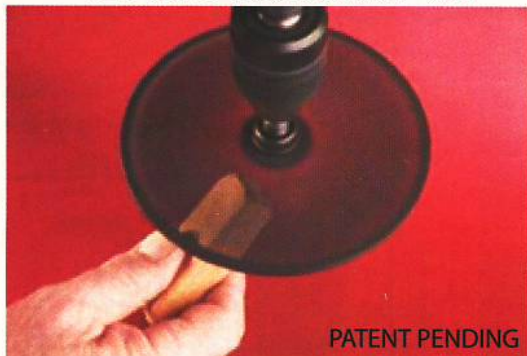


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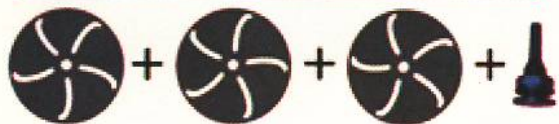
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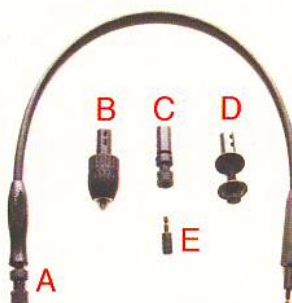
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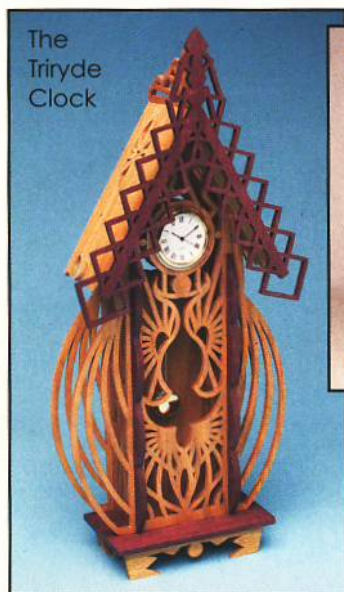
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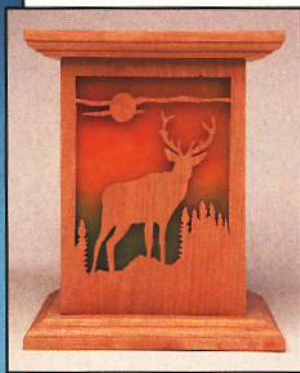
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Valentine's Heart Box



The
Triryde
Clock



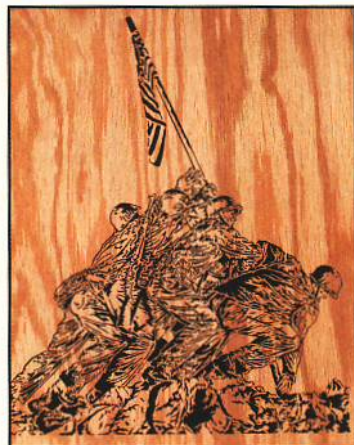
Tabletop Nightlight



Grey Wolf



Nature's Majesty



Uncommon Valor



Walleye
Clock



Applied Bookends



Psalms 42:1

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THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE
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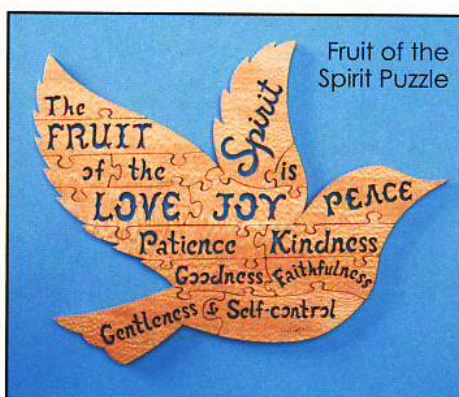
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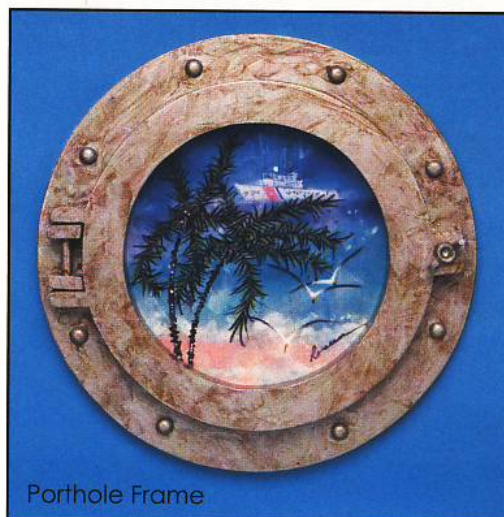
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Nuthatch Pair



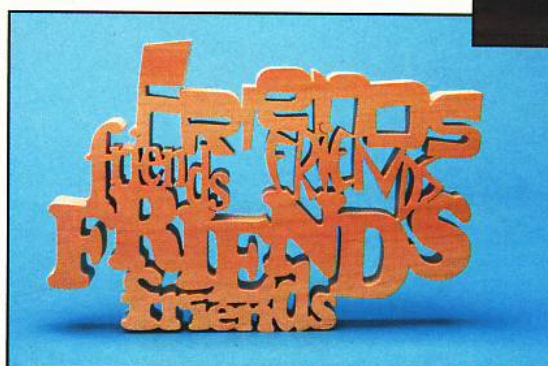
Fruit of the
Spirit Puzzle



Porthole Frame



African
Savannah
Layerscape



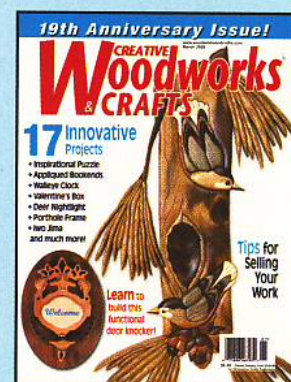
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Too Far From Shore



Door Knocker



On the cover: This issue's cover features Nuthatch Pair by Bruce Worthington and Janette Square, and Door Knocker by Wayne Bosler III.

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



Walleye Clock

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



INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Trim the patterns to fit the wood blanks. Apply a coating of temporary-bond spray adhesive to the backs of the patterns, and allow the adhesive to set up until it feels sticky like masking tape. Attach the fish pattern to the 1/4"-thick maple, and attach the base pattern to the 1/2"-thick maple.

Step 2. Apply a layer of clear packing tape over the patterns. The tape lubricates the blades while scrolling to prevent burning. Set the base piece aside.

Step 3. Drill for all entry holes on the fish piece. Cut all interior lines of the design, but do not cut the perimeter of the pattern yet.

Step 4. Attach the plywood to the back of the fish piece using small pieces of good quality masking tape. Cut the perimeter of the design, cutting through both thicknesses of wood at the same time. This way, your backboard exactly matches the outline of your fish piece.

Step 5. Separate the backboard from the fish piece. Apply



SUPPLIES

Wood: maple or wood of choice—one piece 1/4" x 8" wide x 5" long (for fish), one piece 1/2" x 3" wide x 9" long (for base); Baltic birch plywood—one piece 1/8" x 8" wide x 5" long (for backboard)

Tools: scroll saw with No. 2/0 or No. 2 reverse-tooth blades; drill with 1/16" bit; router with 1/4" roundover bit

Temporary-bond spray adhesive

Sandpaper, medium and fine grits

White craft glue

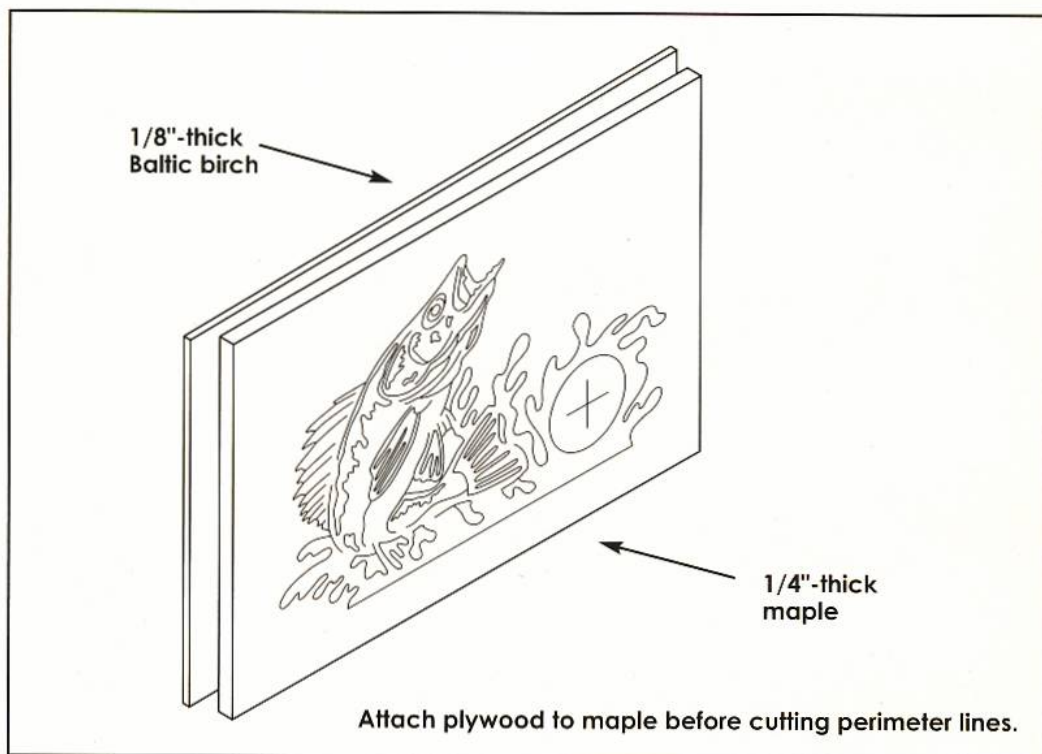
Masking tape

Clear packing tape

Mini clock insert requiring 1-3/8"-diameter opening

Flat black spray paint

Satin-finish polyurethane spray, or clear finish of choice



flat black spray paint to the front, back, and edges of the backboard. Apply a clear finish to the fish piece, making sure that the finish covers the entire surface area and the cutout openings. Let the paint and finish dry completely.

Step 6. Apply white craft glue to the back of the fish piece, being careful not to apply too much glue near the cutout openings. Position the fish piece on top of the backboard, aligning all edges. Place a weight on top of the assembly until the glue is dry.

Step 7. Cut out the base, and rout the top edge using a 1/4" roundover bit. Sand the base, apply your clear finish of choice, and let dry completely.

Step 8. Apply glue to the bottom of the fish piece, and center it on the base. Let the glue dry completely. Mount the mini clock in the opening.

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.



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	1/4"	1.10	1.45	2.05	2.70	3.40	4.50
	3/8"	1.25	1.60	2.25	2.95	3.70	4.85
	1/2"	1.45	1.80	2.50	3.25	4.05	5.30
OAK BIRCH BUTTERNUT	1/8"	1.35	1.80	2.55	3.30	4.20	5.55
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	3/8"	1.65	2.10	3.00	3.90	4.95	6.45
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CHERRY SATINWOOD MAHOGANY	1/8"	2.05	2.70	3.85	4.95	6.30	8.30
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	12"x16"	6.75	9.00	11.25
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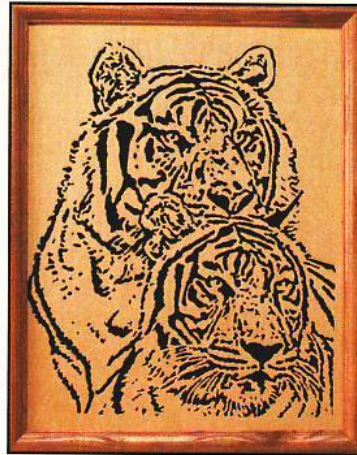
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A Sneak Peek from our April Issue on sale February 19th!



Loons on the Lake Self-Framing Plaque
by Sheila Bergner-Landry



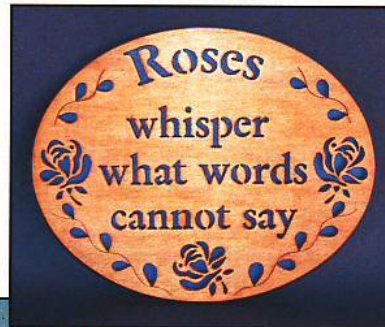
Majestic Duo
by Cindy Vincett



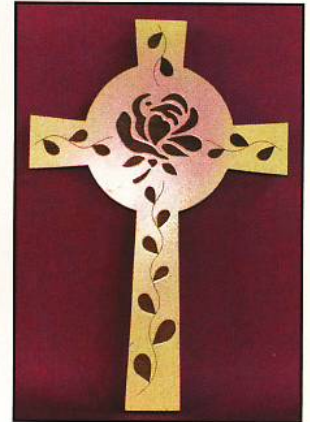
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by Gary
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Don't miss these upcoming issues of
Creative Woodworks & Crafts®!

Issue No. 131 - on sale February 19th, 2008
Issue No. 132 - on sale April 1st, 2008
Issue No. 133 - on sale June 3rd, 2008

Check us out online at: www.woodworksandcrafts.com



Valentine's Heart Box

by Sue Mey



SUPPLIES

Wood: MDF (medium density fiberboard) or wood of choice—one piece 1/8" x 9" x 9" (for box lid), one piece 1-1/2" x 9" x 9" (for box body), two pieces 1/4" x 9" x 8-3/4" (for lid backing and base), one piece 1/8" x 8" x 8" (for inner lid)

Tools: scroll saw with No. 12, No. 3, and No. 1 reverse-tooth blades; drill press with 1/16" and 1/8" bits; sanding block; clamps; scraper blade

Temporary-bond spray adhesive

Masking tape

Thin double-sided tape

Sandpaper, assorted grits

Wood glue

Lint-free cloth

Spray paint in red and white

Felt or flocking (optional)

Adhesive-backed felt pads (optional)

Introduction

Valentine's Day is most closely associated with the mutual exchange of love notes in the form of heart-shaped valentines. This trinket box is an ideal gift for your special valentine, and it can be filled with candy or chocolates. I made a painted box, but it will be equally attractive in natural hardwood. Consider stack-cutting the box lid pattern, and attaching a hanger to the back of the extra piece to create a pretty Valentine's Day plaque.

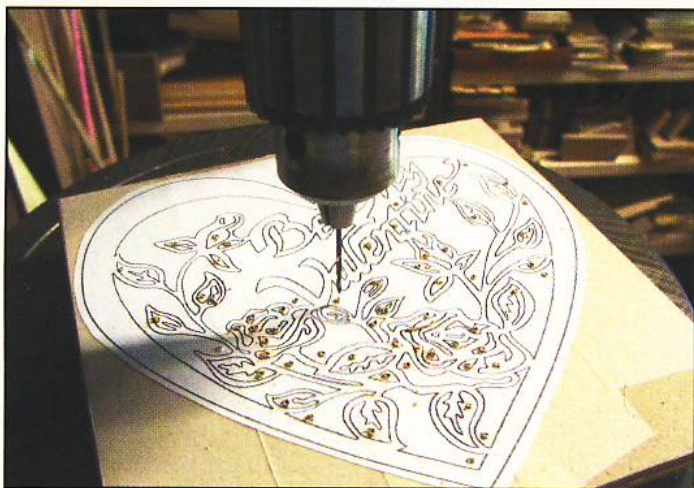
INSTRUCTIONS



Step 1. Photocopy the patterns, saving the originals for future use. Apply a layer of masking tape to the work pieces for the box lid, the box body, and the inner lid.



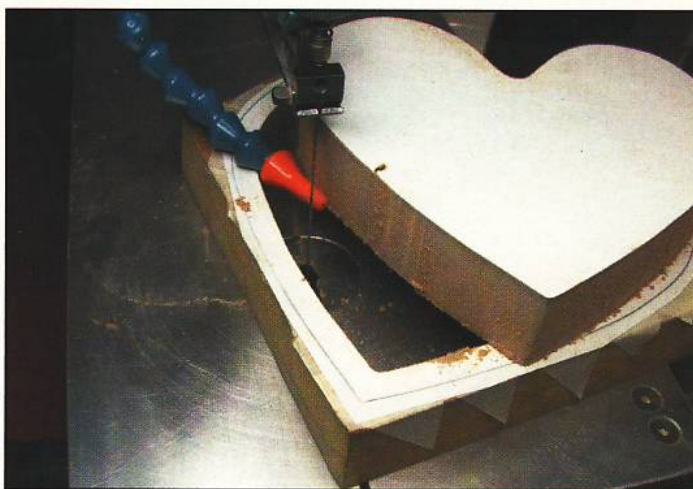
Step 2. Trim the patterns as needed, and attach them to the masking tape using temporary-bond spray adhesive.



Step 3. Using the 1/16" bit, drill the blade entry holes for the box lid design.



Step 4. Using the 1/8" bit, drill the blade entry hole for the box body. Turn the pieces for the box lid and box body over. Holding a scraper blade at a slight angle to the wood, move it along the grain of the wood to remove any burrs created from drilling the holes.



Step 5. Thread the No. 12 reverse-tooth blade through the blade entry hole in the box body, and cut along the interior line.



Step 6. Using the scroll saw and No. 1 reverse-tooth blade, make the inside cuts of the box lid pattern. Do not cut the perimeter yet. Also cut the inner lid piece.

continued on page 12



Step 7. Attach the lid piece to the lid backing piece using small strips of thin double-sided tape.



Step 8. Using the No. 3 reverse-tooth blade, cut the perimeter of the pattern. Separate the two pieces, and set them aside.



Step 9. Using first 150-grit, and progressing through 320- and 500-grit sandpaper, hand sand the interior surfaces of the box body until you achieve a smooth finish. Remove all sanding dust.



Step 10. Apply wood glue to the bottom surface of the box body.



Step 11. Place the box body on the base work piece, and clamp together. Use a toothpick, scraper blade, or damp cloth to remove any glue seepage from the inside of the box. When dry, remove the clamps.



Step 12. Using the scroll saw and the No. 12 reverse-tooth blade, cut along the outer line of the box body pattern, cutting through both the box body piece and the base.



Step 13. Remove all patterns and masking tape. Sand all pieces to a smooth finish by hand or sanding block, using 320- and 500-grit sandpaper. Soften the inner and outer rim of the box body using 150-grit sandpaper, then 320-grit sandpaper. Remove all sanding dust.

Step 14. Test fit the inner lid to the box. It should just fall into the box. If necessary, sand the inner lid until it fits properly.

Step 15. Paint the lid and box using white spray paint. Paint both surfaces of the lid backing piece and one surface of the inner lid using red spray paint. Let all paint dry.

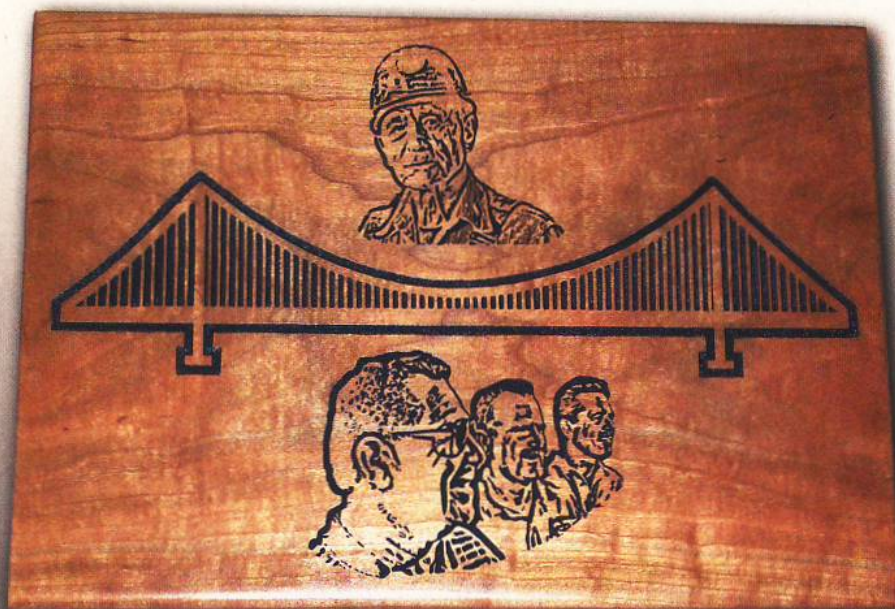
Step 16. Apply wood glue to the back of the lid. Position the lid backing piece behind the lid, being sure to align all edges, and apply clamps.



Step 17. Use a toothpick or other method of choice to remove any glue seepage from the cut-out areas on the lid. When dry, center the unpainted side of the inner lid on the bottom of the lid backing, and glue in place. Clamp to secure.

Step 18. If desired, cut a piece of felt to the size of the interior bottom of the box, and glue it in place using craft glue. Alternatively, follow the manufacturer's instructions to line the interior of the box using flocking. You may also want to attach felt pads or rubber bumpers to the bottom of the box to protect the surface on which it will be displayed.

I live in Pretoria, South Africa, and have been scrolling for about 13 years. I can be contacted at 27 82 492 5869 (cellular), or via email at: sue@scrollsawartist.com. To see more of my work or patterns available for purchase, visit www.scrollsawartist.com.



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Uncommon Valor

by Jeff Zaffino



SUPPLIES

Wood: oak ply or wood of choice—one to three pieces 1/8" to 1/4" x 11" x 14"
Tools: scroll saw with Flying Dutchman No. 1 and No. 2/0 spiral blades or blades of choice; drill with No. 68 bit; palm sander or sanding block; Bernzomatic plumber's torch; spring clamps
Temporary-bond spray adhesive
Blue painter's tape
220-grit sandpaper
No. 68 cardstock, 25 sheets (for optional paper cuttings)
Clear coat finish (boiled linseed oil)
Lacquer
Paint thinner
Small container with oversized toothbrush
Black felt or backer of choice

Introduction

Although I no longer serve on active duty, I am a Marine. (The saying, "Once a Marine, Always a Marine," is quite true!) No other image in all of history is quite as near and dear to the heart of a Marine as that of the flag raising at Iwo Jima. In fact, I am so fond of the image that the desktop graphic on my computer is a great shot of the War Memorial in DC.

While the image of the flag raising at Iwo Jima is perhaps one of the most popular photographs ever taken, many people don't know the fascinating story behind the actual event. Joe Rosenthal's original photograph was not of the original flag raising. Rather, it was a photo of the raising of a second, larger flag to replace the original that was deemed by one of the commanders on the ground to be too small. With the recent release of the book and movie *Flags of our Fathers*, the battle of Iwo Jima has been back in the public eye. If you are unfamiliar with the story of the flag raising or, more importantly, of the individuals depicted in it, I strongly suggest reading this book.

I have long wanted to develop this pattern, but there were a number of obstacles in my way. First and foremost, I never felt my abilities as a pattern developer were quite up to the standards I would require of myself for such an iconic image. The original photo is also quite dark and somewhat grainy, both of which would severely hamper my attempts at developing a pattern. To further compound the situation, the rights to the original photo are owned by the AP, and while I have no idea what their licensing requirements are, I suspect they are out of my budget. So the desire to develop a pattern of the flag raising has long been on the back burner.

A customer of mine, Ron Liljedahl, lives near Washington, DC. He sent me a disk full of photos he had shot of the national monuments in the area. There were two great photos of the War Memorial on that disk, and that got my brain working. I contacted Ron and asked him

about developing his photos into patterns for the magazine. While working on his photo, I searched out other images of the monument to try and see the detail in an area of the statue better. My search led me to the original photograph that I had on my desktop, shot originally by Anne Dayton, and to my delight I found that it has been placed into the public domain!

I quickly evaluated the image and decided I would be able to pull more detail out of her dramatically lit image than I would be able to get out of Ron's daytime shot, so I scrapped my effort and started over. (Sorry, Ron!) *Uncommon Valor* is the result of my development of that image, which required well over 60 hours to transform into a pattern, and another 20 hours or so at the saw. I am extremely proud of this project, both for what the image stands for, and the end result of my development efforts. I hope you find similar satisfaction in cutting yours.

INSTRUCTIONS

Getting started

I started by selecting three pieces of grade A-4 oak plywood that I ripped down to the finish size of 11" x 14", and 25 sheets of No. 68 card stock that I had sized to 11" x 14". I lightly sanded the faces of the wood, and stacked them face-side up on my bench. I divided the stack of paper into two stacks, one with 12 pieces and one with 13. I inserted one stack between the first and second pieces of wood, and the other stack of paper between the second and third piece of wood. I carefully aligned all the edges of the wood/paper stack. Working one side at a time, I clamped the pile together and ran blue painter's tape down the edge to secure it.

After completing all four sides, I applied a heavy coat of spray adhesive to the back of the pattern, and attached it to the top of the stack. A heavy coat of adhesive can make the pattern more difficult to remove, especially on a cutting as fragile as this, but it's more important to prevent the pattern from lifting. If the pattern happens to lift at the wrong time (is there ever a right time?!), it could cause you to accidentally cut further than you wanted to, and you may end up turning your project into designer firewood. We'll deal with removing the pattern a little later, but don't worry. There is a simple way to remove it without destroying your cutting.

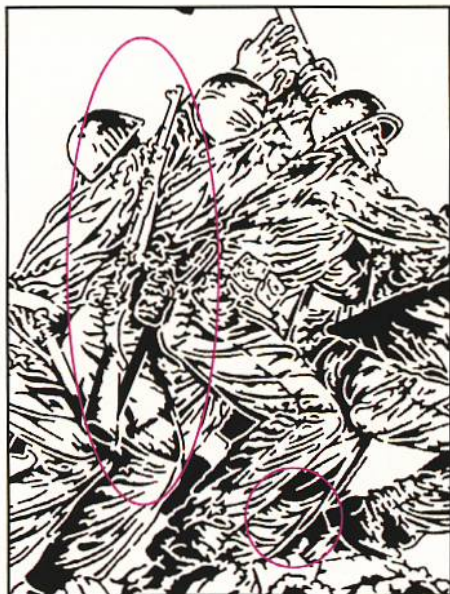
Next, head for the drill press and drill your entry holes. I used a No. 68 micro bit to drill my entry holes because they drill the perfect size holes to accommodate the Flying Dutchman No. 2/0 spiral blades. After studying the pattern to evaluate how the cuts relate to each other, I drilled the 515 entry holes that the project requires. (I know—I thought it would be more than that, too!)

Cutting

For the most part, the scrolling of this project is fairly straightforward. There are a few places where it can get a bit tricky, but it's nothing you can't handle.

continued on page 16

The circled sections of the photo are probably the most nerve-racking areas to cut. These include the rifle slung over the shoulder, and the area of leg just behind the bent leg. Although these areas are quite cuttable, you should plan ahead for your approach to them, or you may find that you have some difficulty successfully completing them. If you find that these areas, or any others in the pattern, seem a bit too involved for you, feel free to add some reinforcing lines or ignore a few cuts. After all, a pattern is simply a guide. You should always feel free to adapt it to fit your particular needs.



I started cutting close to the center, behind the back of the Marine who is bent over, and in front of the first standing Marine. I worked outward in a circle until I had finished cutting his utility belt and through the canteen. After that, I basically cut each person in the pattern individually, stopping above their boots and right below their hands. By methodically cutting the figures in that manner, I was able to keep maximum support through the cutting as I worked.

When I had completed cutting the figures, I cut from the boots down into the rocks. I began with the boots on the figure to the far right, and worked all the way down to the bottom of the piece. I then moved to the boots on the figure to the left of the one just completed, and again worked down to the bottom. In this manner, I cut all the way across the piece from right to left. I completed the project by cutting the flagpole, then the flag. At this point, the cutting may be done, but the battle is far from over!

Removal of fuzz

While I believe spiral blades are perfectly suited to cutting the photorealistic type of patterns I develop, it doesn't mean that they don't have a drawback or two. One of the biggest drawbacks is the fact that they leave fuzz on the back of your cutting. The amount of fuzz depends upon a number of factors, but it is always present to some degree.

Before removing the fuzz, the wood needs to be unstaked. Peel the tape from the back of your stack, placing your finger on the wood to support it, and working the tape off from the bottom edge. Be sure to continue to place support on areas from which you've removed the tape as you work your way around the stack. Separate the pieces, and prepare to remove that fuzz from the wood.

Fortunately, there is a fast and effective way to take care of this, but it will take a bit of courage on your part. That's because I like to use a plumber's torch to char the fuzz off! It's a quick, easy, and effective method, but it can also be dangerous if you're not careful, and even a bit intimidating.

If you want to use this method, I suggest you lean the cutting against some sort of backer that you don't mind being damaged by the torch. Light the torch, lower the flame considerably, and wave it quickly across the back of the cutting, holding the torch 3" to 4" above the surface of the wood. When you have passed over the entire cutting once, check for any areas with remaining fuzz, and repeat the process in those areas.

It doesn't take much heat to char the fuzz, so don't go overboard. Otherwise, you will find that the cutouts on the front of your project will also be charred. Blow the dust and charred fuzz off using a compressor or canned air.

Pattern removal

The heavy coat of adhesive we applied earlier can make it difficult to remove the paper pattern, especially in the most delicate areas. Thankfully, there are several methods for safely removing the paper without damaging the cutting. My favorite is to fill an old baby food jar with low-odor mineral spirits, then use a soft-bristled brush to apply the thinner to the face of the pattern. (The brush is used simply to apply the thinner, not to scrub off the pattern.) Wait for the thinner to do its job and dissolve the glue. (This usually only takes a few minutes, so don't get too comfortable on your break!) When the paper turns a translucent grayish color, you should be able to lift a corner of the pattern and easily peel it off in one piece. If it doesn't easily lift off, apply another coat of thinner, and wait a few more minutes.

Once you have removed the pattern from the wood, remove any remnants of the tape that was under the pattern. At this point I suggest giving the face of the project another coat of mineral spirits with the brush. This time carefully use the brush to remove any scraps of paper or tape that may remain, as well as any residue from the adhesive that wasn't completely dissolved during the pattern removal process. Allow your project to sit overnight so the majority of the solvents we have used to remove the pattern have evaporated.

Finishing

All that now remains to be done is to apply a finish and a backer. My finish of choice is a 50/50 mix of boiled linseed oil (BLO) and paint thinner. Dip the piece in the mixture, and place it on paper towels or other absorbent material. Let it sit for an hour or two, until the excess oil is absorbed. Let the finish dry completely. (I usually leave the piece to sit overnight.)

When dry, spray both sides of the project with two coats of spray lacquer. This helps to better seal the wood and gives it a more durable and lasting finish. Allow the lacquer to dry.

I used a piece of black felt for the backer. Apply a coat of temporary-bond spray adhesive to the wood, position the wood on the felt, and use a rolling pin to firmly adhere the felt to the wood.

I hope you enjoyed the challenges presented in this project and that you will share photos of your finished projects with us. Remember to enjoy the experience. Good luck, and happy scrolling!

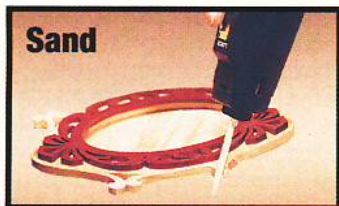
Until next time, keep the dust blowing and the smile showing.

Jeff has been scrolling for about five years, and designing for a little over four. 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 Lyle Road, Rossville, GA 30741.



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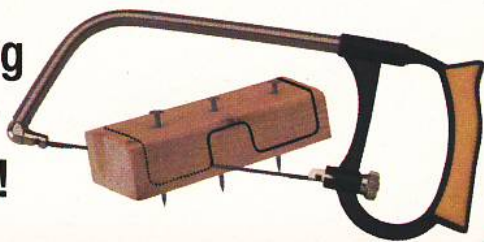
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Tabletop Nightlight

by Sheila Bergner-Landry and Tony Landry



NOTE: This project is designed to be outfitted with an approved nightlight fixture only.



Introduction

This tabletop nightlight is a versatile and elegant, yet easy-to-make, addition to your project repertoire. When designing the nightlight, I used one of my favorite products, *Envirotex Lite*, to create the stained-glass look of the backboard. If you haven't used the product before, this project offers a great opportunity to experiment with it. *Envirotex Lite* is a two-part resin that, when mixed one-to-one, hardens into a plastic-like material. This material can then easily be cut on the scroll saw, and it doesn't melt like plexiglass. I used regular acrylic paints to color the *Envirotex*, giving it a beautiful stained-glass effect. I invite you to try this method. I assure you that you won't be disappointed with the results, and just think of the possibilities available to you when you use this method for other scroll saw projects and ornaments!

SUPPLIES

Wood: cherry or wood of choice—one piece 1/4" x 7" wide x 29" long (for front, back, sides, and supports), one piece 3/4" x 6" wide x 15" long (for top and bottom); scrap piece of 2 x 4—one piece 3" wide x 5" long (to provide support when gluing up project)

Plexiglass*—one piece 7" x 5" (for semi-transparent backboard)

Tools: scroll saw with No. 2 and No. 7 reverse-tooth blades; drill press with small bit for drilling entry holes and a bit sized to accommodate the hole for the light kit; handheld orbital sander with assorted grits (120-400) sandpaper; router or laminate trimmer with decorative edging router bit; planer (optional); table saw (optional); vacuum with soft-brush attachment; handheld propane torch (optional); clamps

Temporary-bond spray adhesive

Clear 2"-wide packing tape

Clear-drying wood glue

Envirotex Lite two-part polymer coating*

Mixing cup with stir sticks*

Delta Ceramcoat paints in orange, phthalo green, and yellow*

Baker's Secret 9" x 9" metal pan (new)*

Delta interior/exterior brush-on varnish in satin finish, or varnish of choice

EZ Press Fit socket and power cord light kit**

*The semi-transparent backboard behind the deer silhouette can be cut from plexiglass, in which case the 7" x 5" piece of plexiglass will be required; however, directions are provided for using a two-part polymer coating for creating the semi-transparent layer, in which case the *Envirotex Lite*, mixing cup with stir sticks, metal pan, and paints will be required. *Envirotex Lite* is available at Michael's and many building supply stores. Visit www.eti-usa.com to read more about the product.

**Available from Scroller, Order No. LTKIT, at 1-800-486-6053; P.O. Box 827, Fenton, MI 48430; www.scrolleronline.com. (Creative Woodworks & Crafts magazine does not assume any liability for problems stemming from the use of these or any other electrical components. Order only the parts specified for socket and power cord light.)

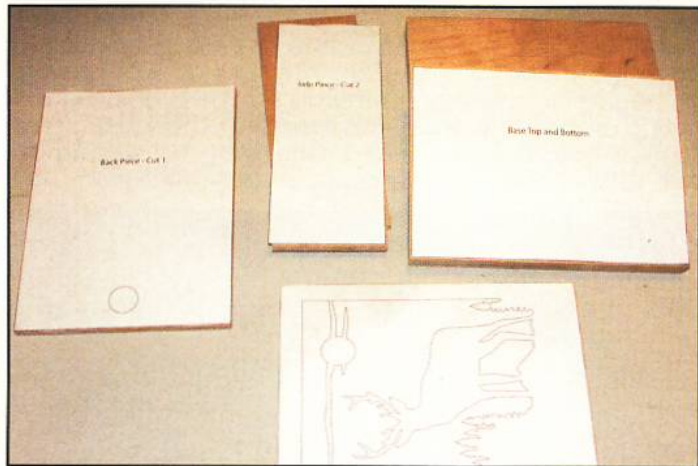
INSTRUCTIONS

Preparing the wood

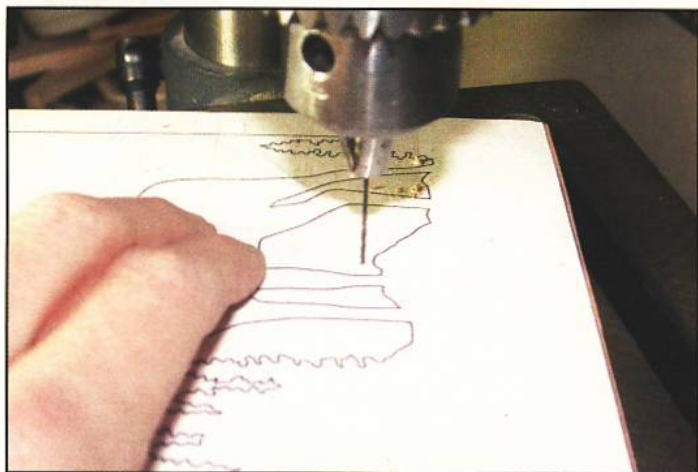
Step 1. Plane your boards to the required thickness. Using the handheld orbital sander and 120-grit sandpaper, sand both sides of the wood to remove the planer marks and smooth the surface. Graduate to 220-grit sandpaper, then 400-grit, until the surface of the wood is satin smooth. Using the vacuum with the soft-brush attachment, vacuum all the dust and debris from the wood.

Cutting

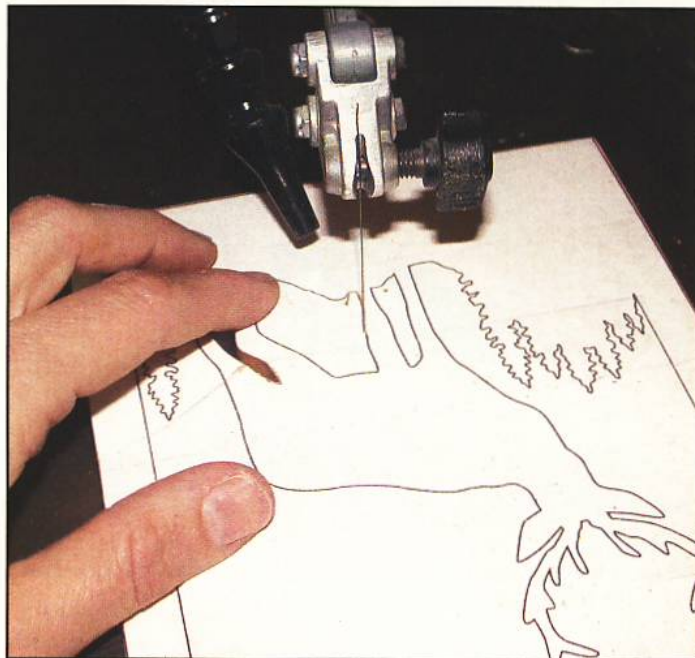
Step 2. Using the scroll saw or table saw with a No. 7 reverse-tooth blade, cut the square edges of the pieces, paying careful attention to grain direction. The front and back panels should measure 5-1/2" wide x 7-1/2" long, the side panels should measure 3" wide x 7-1/2" long, the top and bottom supports should measure 3" wide x 5" long, and the top and bottom should measure 5-1/4" wide x 7-1/4" long.



Step 3. Photocopy the patterns, saving the originals for future use. Lightly mist the backs of the pattern pieces with temporary-bond spray adhesive. Allow the spray to tack up for a few seconds, until it feels as tacky as masking tape. Attach the patterns to the appropriate pieces of wood, paying careful attention to grain direction. Apply a layer of clear packing tape over the entire surface of the designs to help prevent burning of the hard woods.



Step 4. Using the drill with a small drill bit, drill the entry holes of the design on the front panel. Sand the back of the piece, and vacuum off any excess dust using the vacuum with the soft-brush attachment.



Step 5. Using the scroll saw and the No. 2 reverse-tooth blade, cut the deer design on the front panel piece.

Step 6. Cut the hole on the back panel to accept the light kit on the back panel. (I recommend cutting a test hole on a scrap piece of wood to ensure that the hole is the correct size for your light kit, because the light kits can vary slightly in diameter. If necessary, adjust the size of the hole needed before cutting the back panel. It is very difficult to adjust the size of the hole after the box has been glued together.)



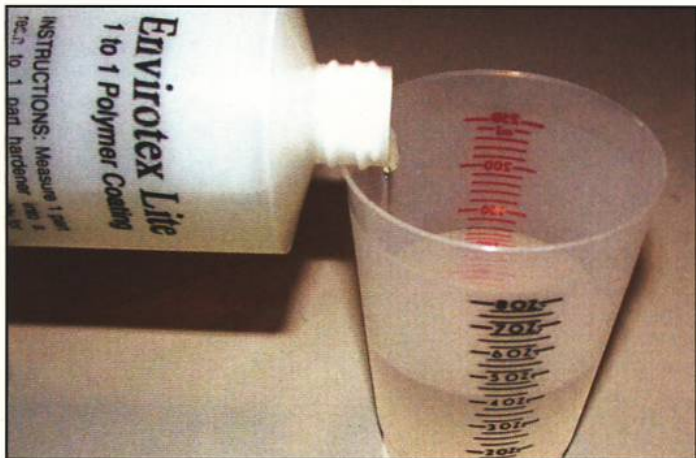
Step 7. Remove the patterns from all pieces. Using the handheld orbital sander and 400-grit sandpaper, carefully sand the front panel, top, and bottom pieces until smooth. Vacuum the excess dust from the piece.

continued on page 20



Step 8. Using a router or laminate trimmer with an ogee or other decorative bit, rout the bottom edge of the base top and the top edge of the base bottom.

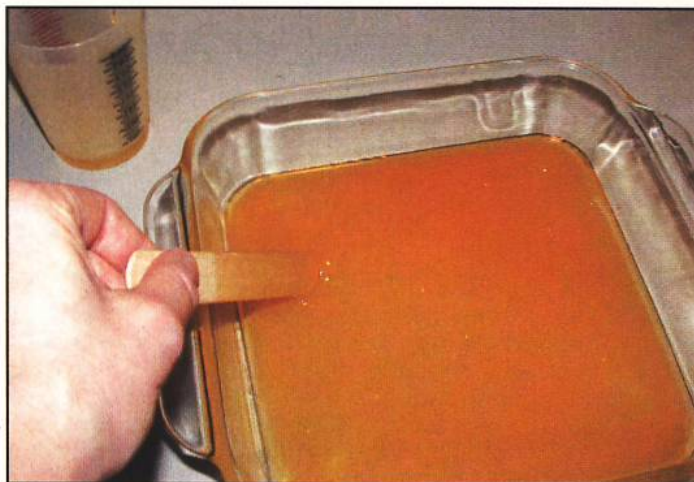
*Making the semi-transparent backboard
(If using plexiglass, continue with Step 16.)*



Step 9. Following the manufacturer's directions, measure 4 oz. each of resin and hardener into a clean, dry measuring cup, and thoroughly mix the solution using a wooden stirring stick.



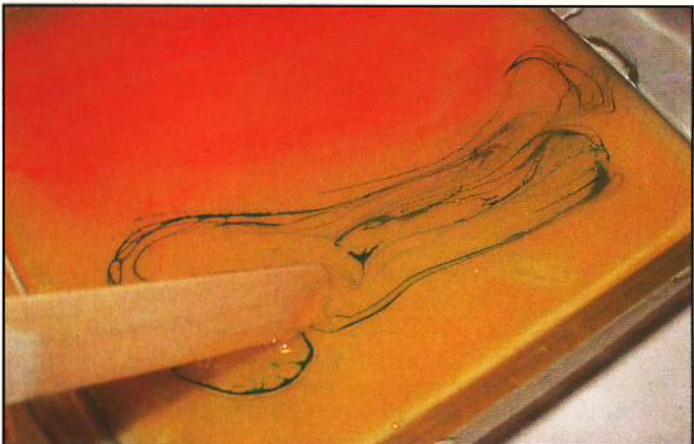
Step 10. Add 4 to 5 drops of Delta Ceramcoat yellow acrylic paint to the mixture, and mix thoroughly.



Step 11. Pour the mixture into a metal 9" square pan, spread it around, and allow the mixture to level out. (Note: You must use a metal pan because the Envirotex Lite will not release from a glass pan. A glass pan was used for photography purposes in order to show the coloring and mixing process. If you plan on using this procedure often, I suggest keeping a pan used exclusively for this purpose with your woodworking supplies.)



Step 12. Add 3 to 4 drops of orange acrylic paint to the mixture on the left side of the pan. Use the mixing stick to gently swirl the orange paint throughout the left side of the yellow mixture. Simply pull the color back and forth; do not overwork it. You want the color to remain streaky so it more closely resembles the sky.



Step 13. Add 2 to 3 drops of green acrylic paint to the mixture in the right side of the pan, and gently swirl the color throughout the right side of the mixture. This area will represent the ground, and should also appear a bit streaky.

Step 14.

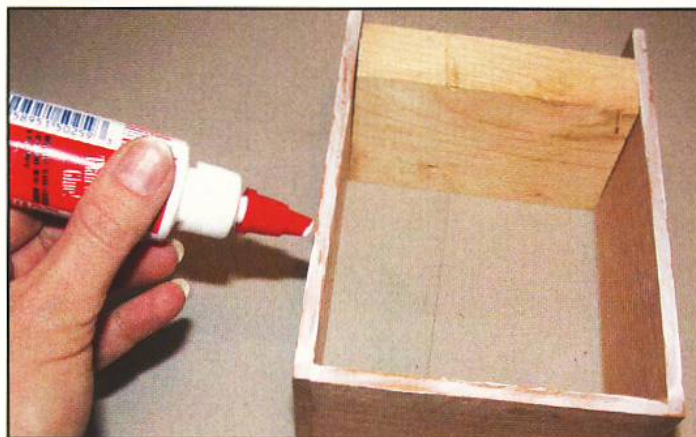
Place the pan on a level surface, and position an empty box over the pan to protect the mixture from any dust particles or other debris settling into it. After approximately 30 minutes, check the mixture for bubbles that may have risen to the surface and not dissipated. If there are bubbles, gently wave the flame of a handheld propane torch over the surface of the mixture, keeping the flame approximately 1" above the surface. You will be amazed at how quickly the bubbles pop!



Step 15. After allowing the mixture to set several hours or overnight, you should very easily be able to pry the solidified mixture from the pan. If it is still slightly pliable, set it on a hard, flat surface to finish drying for a few more hours.

Assembly

Step 16. Run a bead of clear-drying wood glue along the side edges of the bottom support piece. Place the 3" x 5" scrap piece of 2 x 4 on top of the support, and attach the two side pieces. Clamp the pieces together, and let dry for several hours.



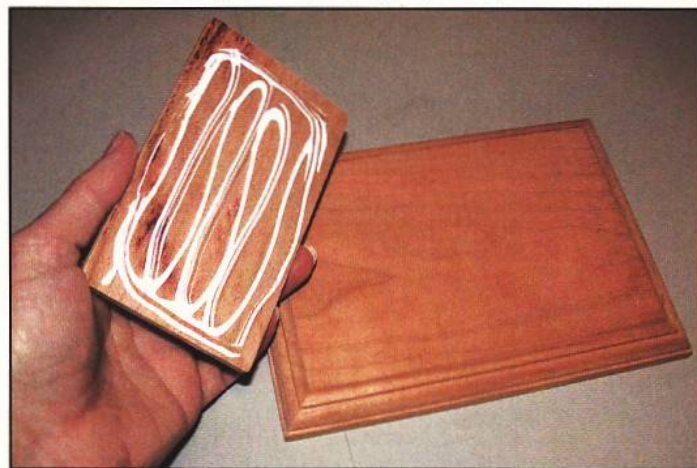
Step 17. Place the assembly on a flat surface, and slide the 2 x 4 scrap piece to the top of the assembly. Run a bead of glue along the back edges of the sides and

support piece. Place the back panel onto the assembly, align the edges, and clamp in place. (The 2 x 4 will serve as a spacer and keep the sides parallel.) Let the glue dry.

Step 18. When dry, turn the assembly over, apply glue to the front edges of the sides and support piece, and glue the front panel in place. Clamp to secure. When dry, remove the clamps and the 2 x 4 spacer.



Step 19. Sand the top support piece, and slightly round the corners. Test fit it into the top of the lamp assembly. It should comfortably fit into the top opening of the assembly.



Step 20. Apply glue to the wrong side of the top support piece. Place the top piece, routed edge facing up, on the work surface. Center the top support piece, glue-side down, on the top piece. Let dry.

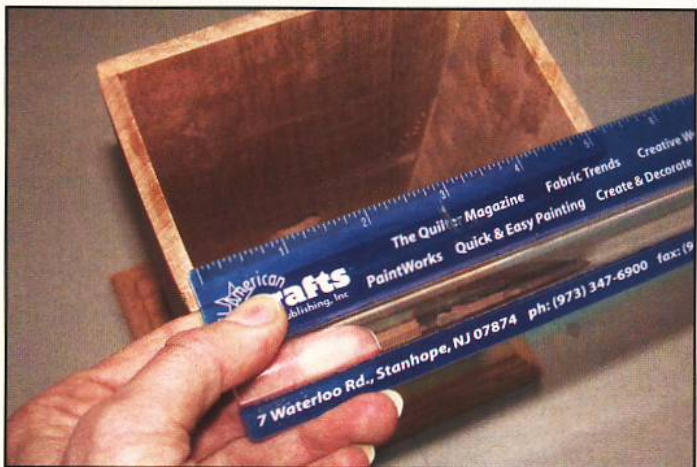
Step 21. Check the fit of the lamp assembly, and ensure that all seams line up properly. Adjust any seams and make sure they are flush using the handheld orbital sander.

Step 22. Thoroughly vacuum all pieces using the soft-brush attachment to remove any remaining dust and debris. Apply several coats of brush-on satin varnish, sanding lightly between coats using 400-grit sandpaper to ensure a smooth and beautiful finish. Allow the varnish to dry thoroughly, which may take several hours or overnight.

continued on page 22



Step 23. Apply glue to the bottom of the bottom support piece. Center the lamp assembly on top of the base piece, and glue in place. Clamp until the glue has dried.



Step 24. Measure the width of the front interior opening. (This distance could vary from project to project, depending upon the exact thickness of the wood). Also measure the exact height of the front panel.



Step 25. Subtract 1/4" from each of those measurements, and transfer them on your Envirotex Lite panel or piece of plexiglass.



Step 26. Use the scroll saw to cut the panel to size. (It is much easier to cut the Envirotex panel on the scroll saw than the plexiglass because there is no material melting back into the blade.)

Step 27. Use an old paintbrush to apply a light coat of glue to the back of the front panel. Be careful when applying glue near the cut-out edges of the design so that glue will not squeeze out through the openings.



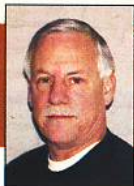
Step 28. Carefully "drop" the panel into place, and apply gentle pressure until the glue dries.



Step 29. Insert the light kit into the hole, place the top on the assembly, and you are ready to go!

For questions concerning this project, contact Sheila at 902-245-5865, or email her at: scrollgirl@comcast.net. Visit her website, www.sheilalandrydesigns.com, to view other designs and download a free brochure.





Door Knocker

by Wayne L. Bosler III

SUPPLIES

Wood*: cherry—one piece 1/2" x 4-1/2" x 8-1/2" (for base); walnut—one piece 1/2" x 4-1/2" x 5" (for knocker); oak—one piece 1/4" x 3" x 2" (for embellishments); poplar—one piece 1/4" x 3" x 2-3/8" (for name plate)

Tools: scroll saw with No. 3 double skip-tooth blades; moto tool with drum sanders; orbital sander (optional); drill press with 5/32", 1/8", and countersink bits

Carbon paper

Blue painter's tape

Clear packing tape (optional)

Cyanoacrylate glue gel

Sandpaper, assorted grits

Wood stain in cherry, walnut, and golden oak finish

Acrylic paint in your color of choice

Semi-gloss lacquer or finish of choice

Artist's brush

1" foam brush

Flat-head Phillips screws, 6 x 1 (two, for attaching knocker to base)

Round-head brass screws, 8 x 1-1/2 (two, for mounting door knocker to door)

**Woods listed are just suggestions. Substitute other species as desired.*



Introduction

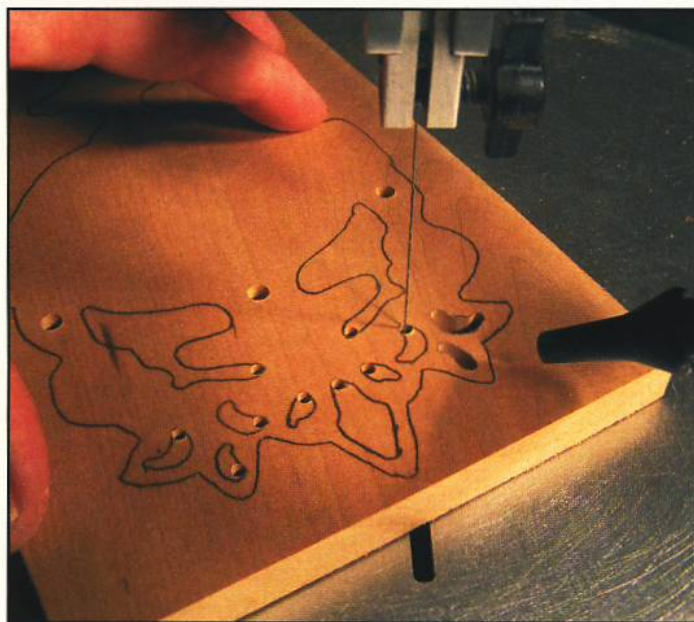
For a number of years, we have had a metal door knocker. It was getting pretty rusty, and we were afraid it would discolor our oak door. I took it down and put it on the work bench with plans to purchase a new model. I was finishing another project, and laid a piece of cherry wood next to the old knocker...and that is how this project began! I used four types of wood for some contrast with the oak door, but feel free to use whatever wood species you like. The project doesn't require much stock, and I think it would even look nice with a painted finish.

continued on page 24

INSTRUCTIONS



Step 1. Sand all wood on both sides. Photocopy the pattern, saving the original for future use. Using carbon paper, transfer the design to the appropriate pieces of wood. (I used cherry for the base, walnut for the knocker, oak for the embellishments, and poplar for the name plate.) Notice that I cut the pattern into sections to avoid wasting wood.



Step 2. Use a 1/8" drill bit to drill the blade entry holes in the base. This size bit works well because it perfectly fits the curves in the pattern, meaning you will have eleven fewer tight curves to cut! Use a countersink for the two decorative holes.

Step 3. Cut out the base, knocker, embellishments, and name plate. When cutting hard woods, you may want to apply a layer of clear packing tape to the bottom of the piece of stock to lubricate the blade and prevent burning.



Step 4. Use a 5/32" drill bit to drill the decorative holes in the knocker. Drill to a depth of approximately 1/4", then use the countersink to soften the look of the holes.



Step 5. Use the moto tool to round the edges of all the pieces. I removed more wood from the embellishments and name plate than from the base and knocker. I try to do all my sanding and moto tool work in front of a box fan with a furnace filter tied to it. This is a technique I learned from an article by Robert J. Hlavacek Sr. on dust collection safety in the September 2005 issue of *Creative Woodworks & Crafts*. It is a very inexpensive set-up, and it works really well, as you can see from the amount of dust on the filter in the photograph.

Step 6. Where indicated by the dotted lines on the pattern, drill two 1/8"-diameter holes in the sides of the base, and two 5/32"-diameter holes in the sides of the knocker. Countersink the holes in the knocker.

Step 7. Dry fit the knocker to the base, being careful not to overtighten the screws. You will notice that if you place the knocker on a flat surface, as though it were mounted to a door, the knocker will not work. This is because you first need to round the back edge of the knocker so that it can clear the surface on which it will be mounted. Raise the knocker piece up, and mark with a pencil how much will need to be rounded off in order for the knocker to move freely. Remove the knocker, and remove the wood from the marked areas.

Step 8. Apply stain and finish of your choice to all the project pieces except the name plate. When dry, glue the three embellishments in place on the base, and the one



embellishment in place on the knocker. Refer to the pattern and photo for placement. Attach the knocker to the base.

Step 9. Transfer your design of choice to the name plate. Two versions of "Welcome" are provided, or you may choose to add your name, instead. If you have access to a computer, experiment with different type fonts to design your own wording. I used the MT Bold font for the script-type look. (If you want to get real fancy, your local trophy shop would be happy to make you a nice brass plate with the wording engraved into it.) Before painting the name plate, apply a light coat of finish to it. This will prevent the paint from bleeding. Paint the lettering in your color of choice, let dry, and apply clear finish to the name plate. When dry, glue the name plate in place on the base.



Step 10. Shine the heads of the brass screws, and apply a protective coat of clear finish to them. Use the brass screws to mount your project to your door. I enjoyed making our new door knocker, and plan to make a few for family and friends as personalized gifts. Now I've got to go... there is someone knocking at the front door!

For questions or suggestions, please email Wayne at: k.wbosler@juno.com. 



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Too Far From Shore

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

For last year's science fiction convention, Jacob designed this fairly straightforward cut of a small sailing ship that has gotten into a bit of trouble. However, we had a pretty full table and I never got around to cutting it! We are gearing up for our next convention, and this piece will fit right in with the fantasy and science fiction themed items.

This type of design is appealing because it leaves a lot of wood in place. Due to this design feature, it is important to select a piece of wood with a lot of character. *Too Far From Shore* was cut from a piece of 3/4"-thick cypress. At that thickness, the piece can be displayed standing on a shelf without needing any additional support. I found the wood at Rivards, which is a sawmill outside of Chatham, Ontario, and I was quite taken with the piece's interesting lines and swirls. I cut the design on an Excalibur EX21 saw using a No. 5R blade. The thicker blade gave me good control when cutting the outline and making the sea cuts, and it also allowed me to capture all the detail in the sea monster's head. I have cut another version of this design from grey elm with a little yellow sap wood at the top, and I believe it will display well on our table at the convention.

SUPPLIES

Wood: hardwood with interesting lines to suggest water and sky—one piece 1/2" to 3/4" x 10-1/4" x 5-1/2"

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

Temporary-bond spray adhesive

220-grit sandpaper

Clear packing tape

Finishing oil of your choice, such as tung, walnut, or Danish



INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Apply a layer of clear packing tape to the wood, then attach the pattern to the tape using temporary-bond spray adhesive. The tape reduces the burn from the tight turns you will have to make while cutting the pattern, and it makes the piece easier to handle.

Step 2. Drill for all entry holes, and cut the design using a No. 5 reverse-tooth blade to reduce chipping on the bottom of the piece.

Step 3. Remove the pattern. If you used packing tape, simply peel off the tape. Otherwise, remove the pattern using your method of choice.

Step 4. Sand both faces of the piece. Using a disc or belt sander, smooth the half-oval curve and along the straight bottom. Use a 1/4 sheet of 220-grit sandpaper to remove any remaining burrs and to lightly round the edges, giving the piece a more finished look. For the half-oval section, I sometimes use a coarser sandpaper first to round over the edge, then use 220-grit sandpaper to smooth it out.

Step 5. Use a clean paintbrush or your tool of choice to clean the piece. Apply a thin oil, such as walnut and/or tung, to seal the inner edges.

Step 6. As long as the bottom is flat and true, this piece can stand on its own for display. If you want to provide additional support, I recommend cutting crossing feet from the same type of wood used for the sea monster, or from a complementary wood. Cut two half-ovals measuring 1-1/2" to 2" wide. Cut a slot in the middle of the curve of each half-oval, perpendicular to the flat bottom. The thickness of the slot should match the thickness of the sea monster piece. Test fit the feet at each end of the piece, and adjust the thickness or depth of the slot as needed in order for the piece to stand securely. When satisfied with the fit, finish the feet with the same oil used on the sea monster piece.

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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Cutting a Name for Yourself as a Scroll Saw Artist:



by Jeff Zaffino

Additional Venues for Marketing Your Work

Many of you have asked me to write about additional outlets for marketing your work, such as consignment shops, galleries, wholesale outlets, or even the internet. I suppose one of the reasons I haven't covered this subject until now is that I am really only comfortable writing about what I know, and as of yet, I haven't figured out how to be successful with any of these outlets! I have, however, learned some valuable lessons, made a few mistakes, and picked up a few tips along the way that I am happy to share. Maybe one of you can combine this information with your particular talents and make a success out of it.

Let's start out with the venues I have tried and the lessons I have learned. Thus far in my scrolling career, I have tried galleries, consignments, and the internet.

Galleries/Consignment

I must admit that the first time someone asked me to put my work into a gallery, I was "over the moon." What a great feeling to not only have someone accept your work as art, but offer to put it alongside with other artists in a gallery. I admit I had delusions of grandeur thinking I was going to be able to stop doing shows and really focus on doing just a couple of really fantastic pieces each year. I envisioned my work hanging in a swank gallery, complete with lighting on each piece, not to mention a huge price tag. (Of course, by "huge" I mean in dollar amount, not physical size!) That was the expectation, anyway. Here is how it actually worked.

The gallery owner stated she would take a 50% commission on the sale, and there was no upfront fee. I adjusted my suggested price accordingly so as to make what I wanted from each piece after the owner took her cut. I delivered my work, each piece beautifully framed and meticulously finished. I also supplied a write up for each one, providing some background and information about how I actually cut the pieces. (I nicely framed these written pieces, as well. After all, this was an art gallery.)

Upon the delivery of my work, I received a short contract that detailed what I brought to the gallery, the commission terms, etc. My work was prominently displayed right by the door. I was giddy.

A few months went by, and I heard nothing from the

gallery owner. I returned to the gallery, only to find my pieces still hanging in the exact same place. (By the way, none of the framed informational pieces were displayed.)

I noticed that the person with whom I had originally dealt was not there, so I decided to act like a customer to see what was being told to people about my work. I inquired with the girl behind the desk about the unique wood cuttings. She replied by telling me that people asked about those all the time, but she had no idea how they were made...UGH!

Whenever you place your work into someone else's hands, you run a similar risk. In my experience, if I am not there to answer questions, explain my techniques, etc., my stuff doesn't sell. After all, the gallery owner isn't invested in your work like you are. His goal is to operate a gallery, and hopefully make a little money. If he can do that by selling a piece you cut, great for you. However, he will just as soon sell someone else's work to pay the bills.

Other potential downfalls to the gallery arrangement include the possibility that you have little or no control over how your product is displayed, and there is the chance of your piece becoming lost or damaged. Of course, a worst case scenario would be that an unscrupulous owner would sell your piece and not give you your percentage.

That's not to say that there aren't people out there who have figured out how to market themselves in galleries and do well in them. I'm just not one of them. The only times I have ever sold a piece of mine through a gallery is when I was actually present and able to answer questions. People love what we do, but they like it even better once they understand what we do.

If you decide to go this route, I highly recommend that you ensure you have everything pertinent to your agreement in writing. This includes the fee structure, the amount of inventory you leave, what happens if your work becomes damaged or is stolen, how you will be paid, and how you go about getting your work back if it doesn't sell after a certain period of time.

Internet

If you have ever done a show, you have undoubtedly been asked, "Do you have a website?" I would say I hear it from at least 40% of the people who enter my booth. If

even one fourth of those folks would actually purchase something from the site, I would be a very happy man.

Sadly, that hasn't happened for me. Part of the reason is because I don't really promote my website as a venue for selling my finished cuttings. Another reason is similar to why items haven't sold for me on consignment or in galleries: I am not there to answer questions and explain the process. While I do have an FAQ section on my site, it is rather lengthy, and requires a potential customer to sit and read through it to find the answer to his question.

The site has been most successful for me as a way for people to purchase a cutting from me after seeing my work at a show, and it has also helped with my custom cutting requests. Finally, it allows customers who have seen my work at shows to be able to show a picture of a piece to someone who couldn't attend. However, I am still at the mercy of that person being able to explain my techniques to his friend, and we all know that photos don't do justice to our work.

While I could invest more time and effort into promoting the site and probably have more success with it, that is not a priority for me right now. I will, however, be covering the topic of how to build a website for selling scroll work in my next article, so those of you who consider the internet an untapped marketing venue will be able to give it a try.

Wholesale

Let me preface this section of the article by emphatically stating that I have never even *attempted* wholesaling, for a number of reasons. Anything I share with you from this point forward is simply my opinion on the subject based on what other people have told me.

There are any number of ways to get into wholesaling. You could attend a wholesale show, which is a craft show where the customers are wholesalers looking to pick up a client or two. You could send a sample piece to a specialty store. You could even send something to the home shopping network and find that they love your work and want several hundred pieces!

If you try the show route, there are a few things I would like to pass on to you that I have been told by friends of mine who are successful in the wholesale market. First, the shows are expensive to enter. Some of them may cost several thousand dollars just for the booth space. Secondly, buyers at these shows are making decisions that affect their businesses, so they are much more hesitant to make a purchase than your typical craft show customer. Some buyers won't even place an order until they have seen you at several shows over a period of a few years, because this confirms for them your reliability and market presence. Lastly, wholesale buyers are going to want a deep discount on your retail price. Many of them will charge their customers more than double what they pay for your piece in order to turn a nice profit. Unfortunately, this means that if you want to sell in bulk, you will have to find the absolute minimum at which you can sell your

piece and hope the wholesale buyer agrees that price is low enough.

There are also a few less obvious concerns about wholesaling that I should address. When a wholesaler re-orders, which hopefully he will, it is likely to be for a larger number of pieces than the initial order. He will not want to hear that you can't fill an order by the date needed because the pieces are handmade and you don't have enough time. Also, remember that if you are doing craft shows in addition to your wholesale work, you will have the added burden of trying to maintain show inventory as well as meet your wholesale client's needs.

For me, however, the main reason I haven't tried wholesaling is because a wholesale buyer's order will be for a few hundred units of the same piece, which means cutting the same pattern over and over and over and over and.... Well, you get the idea. I would never be able to stay motivated enough to complete that volume of cutting without getting sloppy and careless.

In Conclusion

There are a lot of folks out there who do quite well with both consignment and wholesaling. Although I have not found success in these areas, it doesn't mean you can't. You may also have more success if your product is something people are more likely to readily understand, such as more traditional fretwork, or possibly intarsia. If you are interested in pursuing it, by all means give it a shot. And if you figure out the secret to success, I am always willing to lend an ear!

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.

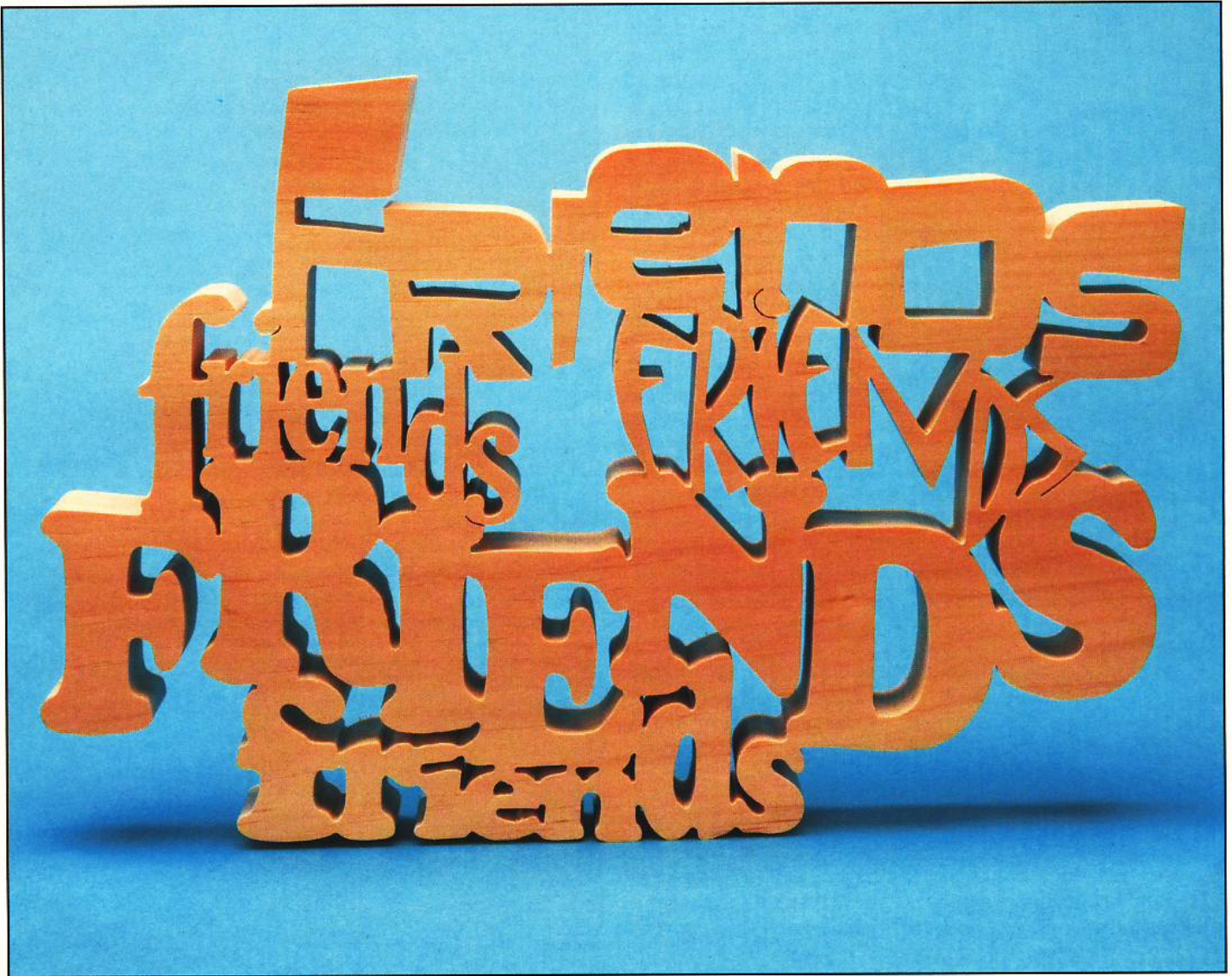


This series of articles was originally planned to run for a year. However, due to the large amount of feedback we received about the articles, we decided the series would continue until I run out of things to write about! So, let me say "Thank you" to all of you for sharing your thoughts with us and letting us know you are reading these articles. Secondly, readers have provided us with some great suggestions for future article topics, but we are always looking for more. If you have a suggestion for a topic you would like me to cover, simply email it to: editors@woodworksandcrafts.com, and write "Jeff Zaffino articles" in the subject heading. Looking forward to hearing from you! - Jeff



Friends of All Shapes and Sizes

by Toni Burghout and Sue Chrestensen



Introduction

Friends of All Shapes and Sizes is one of the newest additions to our "Simply Words" collection that we carry at Chrestensen Burghout Designs. When asked to design word art with a friends theme, three ideas immediately came to mind. However, getting them to the pattern stage proved more difficult. After much sketching and manipulation of fonts, I came up with this final version. Its assortment of letter styles is likely to be as varied as your own circle of friends!

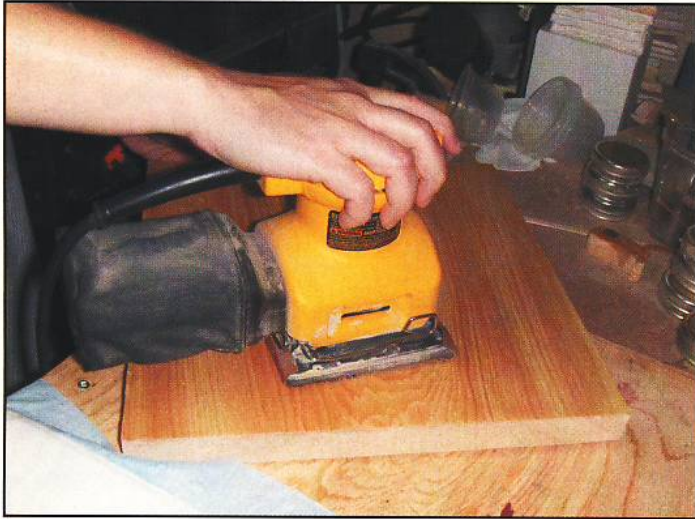
SUPPLIES

Wood: clear pine or Baltic birch plywood—one piece
1" (or thickness of choice) x 6" x 9"

Tools: scroll saw with No. 5R blade; drill with assorted bits;
sanding block or palm sander

Temporary-bond spray adhesive
Blue painter's tape
Sandpaper, assorted grits
Finish of choice

INSTRUCTIONS



Step 1. Sand the surface of the wood using a sanding block or palm sander. Remove all sanding dust.

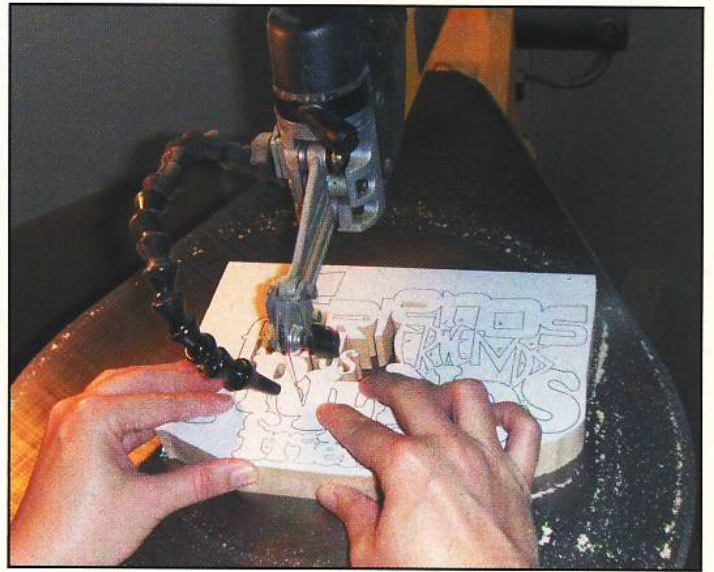


Step 2. Apply a layer of painter's tape to the surface of the wood. (The tape will make pattern removal easier.)



Step 3. Spray the back of the pattern with a light coat of temporary-bond spray adhesive. Allow a moment for the adhesive to tack up, then position the pattern on the wood.

Step 4. Drill for all blade entry holes. Lightly sand off any burrs from the back of the wood. This will open up the holes, making it easier to feed the blade through them.



Step 5. Study the pattern, and determine the most delicate areas of the design. Begin cutting with those areas, working toward the larger inside cuts. Cut the perimeter of the design last.



Step 6. Carefully peel off the painter's tape, removing the pattern with it.

Step 7. Use a small piece of sandpaper to remove any burrs from the cut edges. Vacuum off any remaining dust.

Step 8. Apply your finish of choice, and let dry.

For questions concerning this project, please email Sue or Toni at: sue@chrestensenburghoutdesigns.com or toni@chrestensenburghoutdesigns.com, or send a SASE to Toni at: 3195 Bass Lake Side Road East, Orillia, Ontario, Canada L3V 7Y4.





Psalms 42:1

by Marilyn Carmin



INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Spray the back of the pattern with temporary-bond spray adhesive, and position the pattern on the wood.

Step 2. Drill for all entry holes, and make all cuts.

Step 3. Sand as needed. Apply a clear spray finish of choice to the wood, and let dry.

Step 4. If desired, back the piece with fabric or leather. Attach a picture hanger to the center top back of the piece.

SUPPLIES

Wood: wood of choice—one piece 3/4" x 12" x 15"
Tools: scroll saw with blades of choice; drill with No. 58 bit
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear spray finish
Fabric or leather for backer (optional)
Picture hanger

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

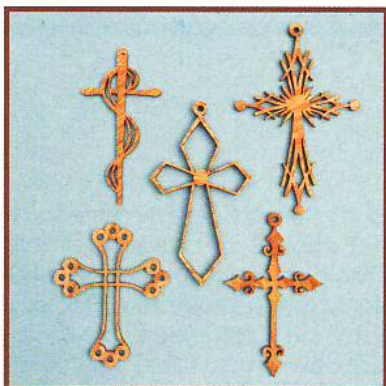


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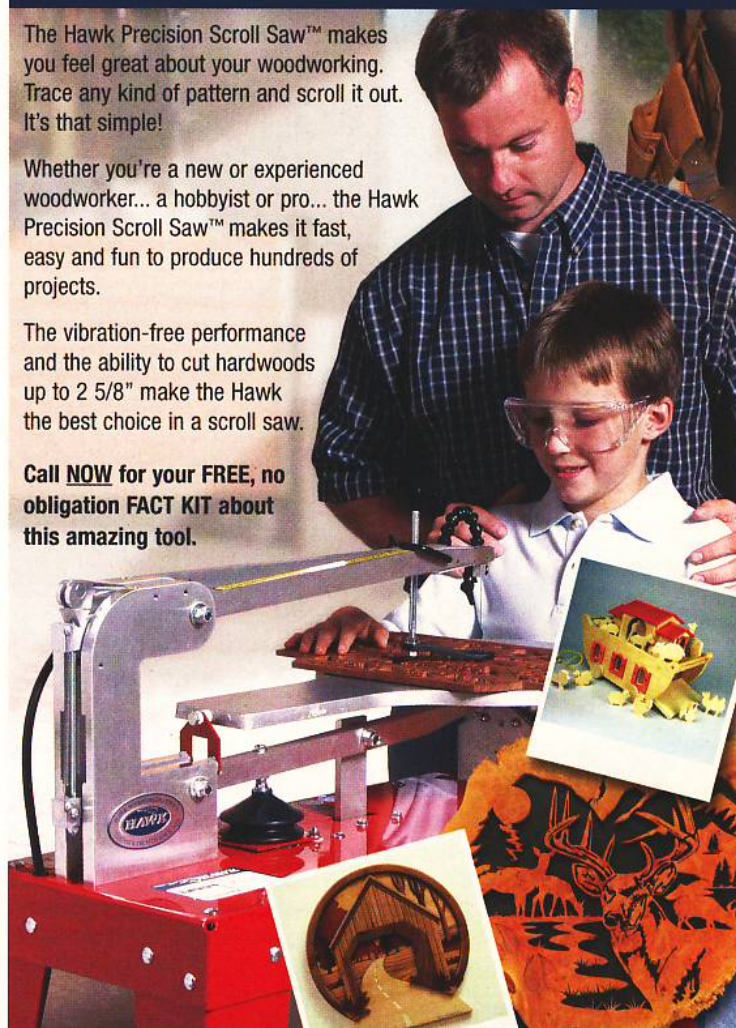
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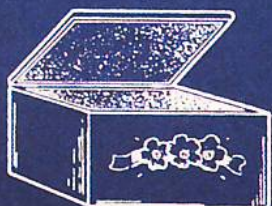
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Basics of Wood Preparation and Dimensioning - Part 3



by John Polhemus

My reason for writing this three-part series was to provide basic information about the tools commonly used in preparing and dimensioning wood at the non-commercial level for folks who are not familiar with the process. These tools, listed in what I consider to be their order of importance, are: a jointer; a thickness planer; a band saw; a table saw; and a surface sander. The previous two parts of the series discussed the jointer, planer, band saw, and resawing by hand. This final installment covers the table saw and surface sander.

Table Saw

In the context of this article, the job of the table saw follows that of the jointer and planer. After a piece of wood has been surfaced and had one edge jointed, the table saw is used to cut the opposite edge straight and parallel to the jointed one, and cut the ends of the wood square.

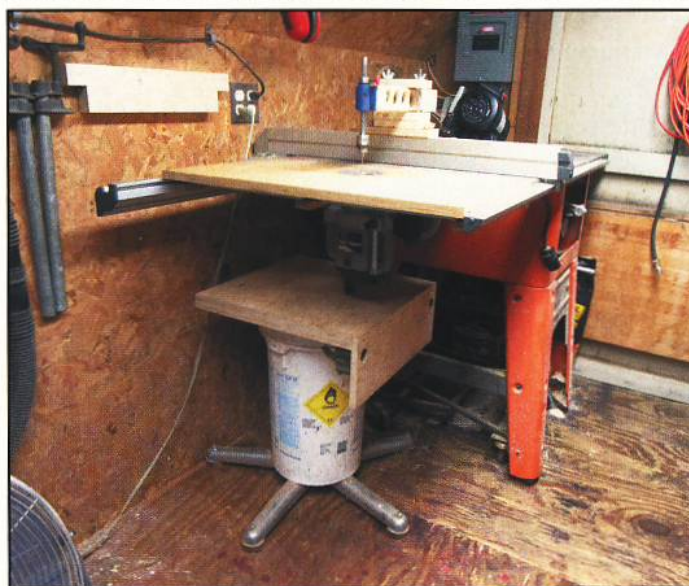
Being able to cut straight beveled edges and mitered corners also makes a table saw an attractive asset for a scroller. Many scroll saw projects have parts that need to be accurately sized with straight and square edges in order for them to fit together properly. Making these cuts on a table saw saves time and provides accuracy that can be difficult to achieve using a scroll saw. The straight edges of scroll saw patterns can be aligned with the straight edges of the pre-cut wood, and the remaining scrolled cuts can then be made.

Bench Top or Floor Model Table Saw?

Available shop space will likely play a large part in your decision as to whether to purchase a bench top table saw or a floor model. Bench top table saws take up an area measuring roughly 20" x 30", while floor models take up double that space. A bench top table saw should always be secured to a workbench to ensure it won't move or slip off the workbench due to the vibration or the force of pushing wood through it. (The last thing you want is a powered-on table saw bouncing around on the floor!) Many

manufacturers offer an optional stand, which is an even better choice for providing stability and mobility. Bench top table saws can usually handle the sizes of wood needed for scrolling projects, especially because most retailers already cut large pieces of wood or full-size sheets of plywood down to suitable sizes easily handled by scrollers. While floor model table saws can handle larger sizes of wood, it kind of defeats the purpose if you have already had the wood cut down in order to fit it into your car!

Floor model table saws are better suited for heavy cutting loads, and they are typically built better and are more durable than the bench top models. I admit I may be old school in my thinking, but I wanted a solid cast iron table,



Pin router jig mounted to table saw fence

or a belt drive, and the larger cutting capacity of a floor model table saw, so that's what I bought. Because the area of my shop is only 96 square feet, my table saw takes

up nearly a quarter of it. The space usage is justified because I also use the table saw as a workbench and assembly table for projects. My small scroller-sized workbench fits underneath a side extension of the table saw, so it's out of the way when not in use. I also made a router table that mounts between the end of the fence rails, utilizing the table saw fence for the router table as well. The T-slots in the fence make attaching jigs for use with either the table saw or router table a breeze. Of course, the physical price of shop space is not the only concern; the monetary price is also obviously a factor.

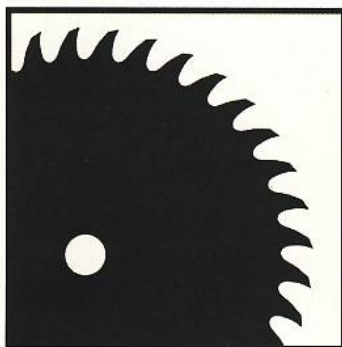
A saw doesn't have to be outfitted with all the available bells and whistles in order to do a good job, but it does have to be well made. The price of a table saw will depend upon many things, including: construction quality; materials; features; motor size; direct drive versus belt drive; optional versus included accessories; and, of course, brand name. You shouldn't expect a \$125 bench top table saw to have the same features, quality, and performance as a \$500 contractor's bench top table saw. The

same is true with the wide range of floor model table saws as well.

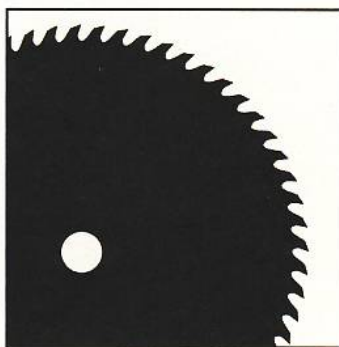
Before purchasing a saw, take your time, shop around, and compare models. Take note of the differences in features between competing brands of both bench top and floor model table saws. Look through the owner's manual before you buy to make sure instructions for making adjustments to align component parts are well documented and explained. (For example, how to align the saw blade arbor assembly to be perfectly square to the miter slots in the table top.) Raise the blade to the full-up position, and push it side to side. It should be rigid. Take a good look at the fence and miter gauge. They can be good indicators as to the quality of the rest of the saw. If they look chintzy, chances are what you can't see on the saw is chintzy, too. The miter gauge should fit the miter slot without any wiggle at all, and slide smoothly. The fence should move smoothly, have adequate surface area, lock firmly in place, and always be square to the blade.

Table Saw Blades

As with selecting scroll saw blades when scrolling, the type of table saw blade you'll need depends upon what you're going to cut. There are far more designs, configurations, and manufacturers of table saw blades than there are for scroll saw blades. They're basically variations of the two base types of blade: rip-cutting blades for cutting with the grain; and cross-cutting blades for cutting across the grain.



Rip-cutting blade



Cross-cutting blade

A rip-cutting blade typically has fewer teeth and larger gullets for wood chip removal than a cross cutting blade.

A combination blade will likely suit the needs of most scrollers. As the name implies, it's a combination of the teeth of a rip-cutting and cross-cutting blade. I recommend investing in a good-quality, carbide-tipped blade, rather than purchasing a high-speed steel blade.



Combination blade

Regardless of the blade type, it is important to set the height of the blade correctly. Just one or two teeth should be above the surface of the wood while it is being cut. As the blade rotates, the front half of the blade turns downward towards the table, pushing the wood downward as it is cut. The back half of the blade moves upward and away from the table. This can lift the wood as it passes by, and possibly cause it to kick back towards you. Correctly setting the blade height reduces the amount of exposed blade, reducing the risk of kick back.

continued on page 36

Zero-Clearance Table Inserts

The width of the blade opening in a stock table insert is wide enough to allow for tilting the blade. If the saw is designed to accept a Dado blade, it may also come with (or offer as an option) a table insert with a wider opening.



**Blade opening
in stock table insert**

For scrollers, a zero-clearance table insert that provides support for cutting small pieces is desirable. Don't worry if your table saw's manufacturer doesn't offer one because they're easy enough to make yourself using a strong piece of hardwood or good plywood.



Zero-clearance table insert



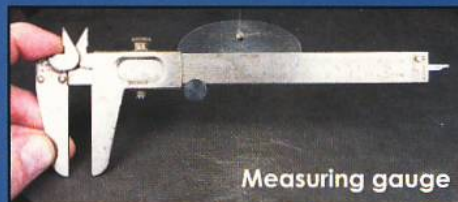
**Measuring thickness of table
insert plus recess for table insert**

The piece of wood for the insert needs to be at least 1/4" thick in order to be strong enough. The thickness of the stock table insert, plus the depth of the recess in the table insert hole that supports it on my table saw, is 1/2". (Be aware that the table insert on many table saws, especially bench top models, is made from steel that is 1/16" to 1/8" thick, which is too thin for a zero-clearance table insert made of 1/4"-thick wood. This is not a problem, however. It just takes a little extra work to make table inserts that will be thick enough.)

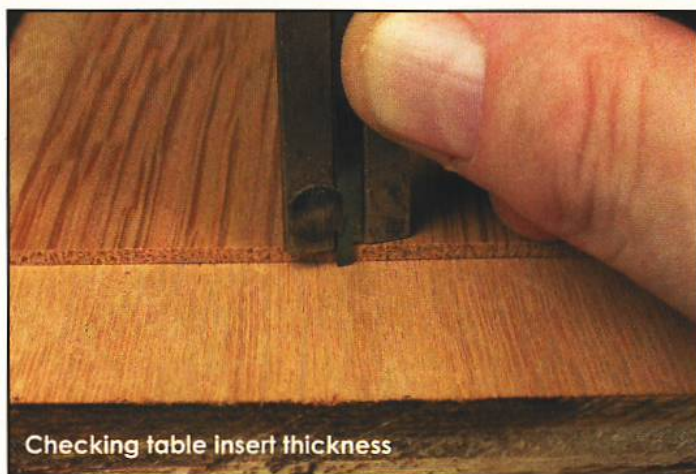
Regardless of the thickness of your table saw insert, begin by setting the thickness gauge to the thickness of the stock table insert, and plane a piece of hardwood down to that thickness. (If your planer won't go thin enough, use spray adhesive to temporarily glue the wood for the table insert to a carrier board. A piece of 3/4"-thick plywood will work fine. Just make sure that the carrier

board and the wood for the table insert are each a few inches longer than the minimum length your planer will handle.)

The measuring gauge used to measure the depth of the table insert support is a handy tool that you'll want to have for measuring the thickness of wood as you dimension it, and it is available through many woodworking tool catalogs.



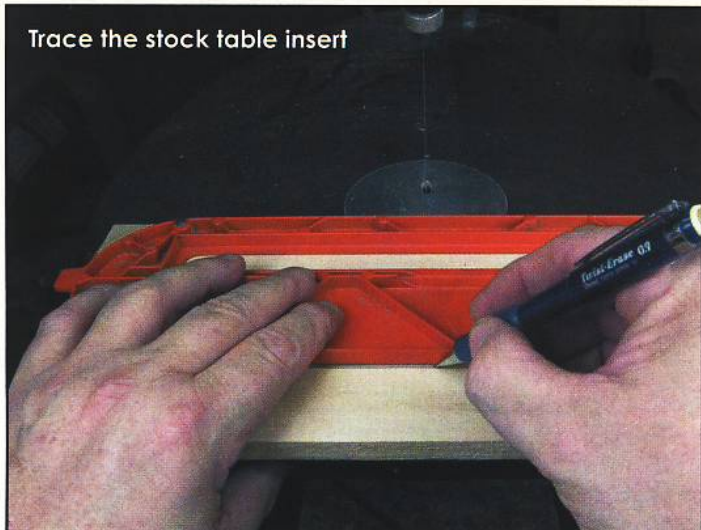
Measuring gauge



Checking table insert thickness

Make light passes through the planer, checking it with the thickness gauge on each pass until it matches the thickness of the stock table insert.

Trace the stock table insert



Place the stock table insert on the wood, and trace the outline. Also trace the screw hole locations for securing it in the table saw.

Cut along the traced line using your scroll saw. Now is when the little extra work for thickening thin table inserts begins. Retrace the stock table insert onto another piece of 1/4"-thick wood. Draw a line 1/8" to 3/16" inside the traced line, and cut along that interior line using your scroll saw. Center and glue this smaller and thicker piece to the larger and thinner insert already cut. The effect will be a rabbeted edge, which allows the thicker table insert to fit in the table insert hole. The screw holes for securing the table insert in the table saw can now be drilled and countersunk.

Finally, the zero-clearance slot needs to be cut. Lower the table saw blade completely, place the blank table insert into the table, and secure it. Like me, you may find that the blade on your table saw will not lower enough for the blank table insert to seat fully. If so, a groove to provide the clearance needed for it to seat fully can be made using a drill press fitted with a Forstner bit.

Tracing the blade opening



Lay the stock table insert on the blank table insert, and trace the blade opening onto the back of the blank table insert. Set the depth stop on the drill press for the depth of

the groove needed to provide clearance, and drill a series of holes within the traced blade opening to create the groove. It doesn't need to be the full length of the traced blade opening; it simply needs to be where the top of the blade contacts the underside of the blank table insert. With the blank table insert fully seated and secured, turn the table saw on, and raise the blade to cut the slot in the table insert. Small pieces of wood that would have fallen through the wide opening of the stock table insert will now remain on the table. (One word of advice: resist the urge to brush the pieces away while the table saw is running. Instead, shut the table saw off and wait for the blade to stop moving before removing them. If I had taken my own advice I'd still have the tip of my index finger!)

Push Stick

Another item that will be needed is a push stick, to help safely cut parts that are too small to be held by hand. I've provided a pattern in the pattern section so you can make the push sticks shown in the photos. The push stick should provide downward support to keep the wood from lifting as it passes the back edge of the blade, and sideways pressure to hold the wood against the fence at the same time.

Using a Push Stick

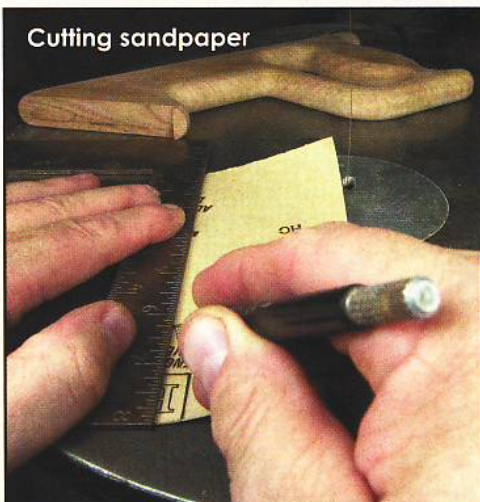


Sandpaper glued to the underside of the push stick provides a non-slip surface. Cut the push stick, round over and sand its edges, then glue the sandpaper to the bottom.

continued on page 38

Cutting sandpaper

To cut the sandpaper, use a straight edge with a utility or X-acto knife. Lay a piece of 100-grit sandpaper grit-side down on a suitable cutting surface, and cut a piece slightly larger than needed.



Custom detail sanders



By the way, this is also a good method to use for making small, inexpensive, custom-shaped detail sanders for sanding in tight and oddly-shaped places.

Attaching the sandpaper



Apply a fast-setting glue to the bottom of the push stick, and attach the sandpaper, aligning it with the edge of the push stick.

Making custom detail sanders



Use the patterns I provided, or draw any size and shape you need. Cut the shapes from wood, glue them to the paper side of a piece of sandpaper (any grit you want), and trim the sandpaper around them to fit.

Trimming the sandpaper



Set the push stick upright on a suitable cutting surface. Following the outline of the bottom of the push stick, use the utility or X-acto knife to trim the sandpaper to fit.

Rounding Handles

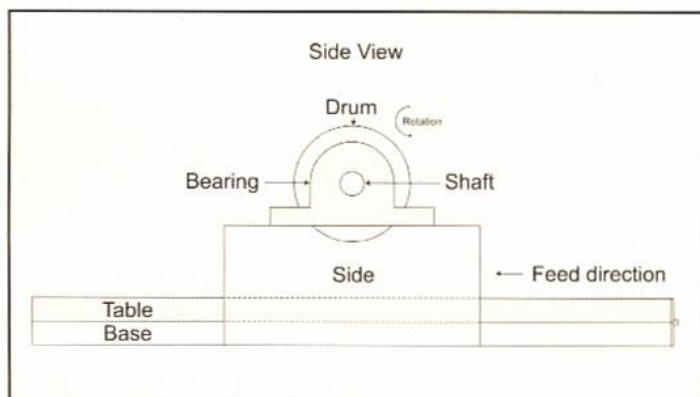


Cut the handles (pattern provided), and use a rotary tool fitted with a sander to round over the edges, which makes the sanders more comfortable to hold. Glue the handles to the sanding shapes.

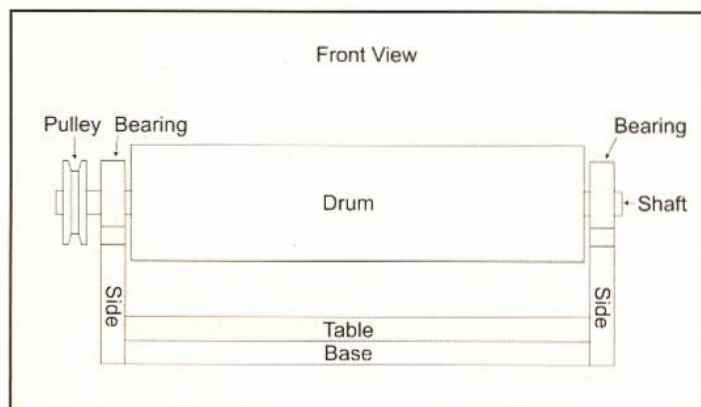
Surface Sander

All this talk about sandpaper has transitioned us nicely into the last tool covered in this article: the surface sander. It's more commonly called a drum sander, but the term surface sander better suits the context of this article.

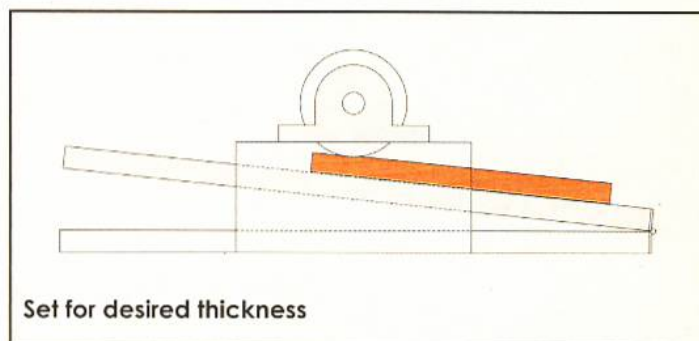
As the term implies, the surface sander's job is to sand the surface of the wood. More specifically, it uniformly and evenly sands the entire width of the wood along its entire length, which explains why it is also commonly called a thickness sander. It is particularly useful for surfacing wood that is difficult to surface with a planer. Planers can leave tear out (small pits) in wood that is highly figured or has various grain densities. Using planer knives ground at various angles, and adjusting your feed rate and cutter-head speed can help deal with it, but not with the assured success a surface sander offers. The quality of the sanded surface and the amount of wood it will be able to remove in one pass will depend on the grit size of the sandpaper on the drum. It should also be mentioned that surface sanders produce a lot of dust, so using a shop vacuum or dust collector is strongly recommended!



Homemade drum sanders have been around for quite a while, and the design is very basic.

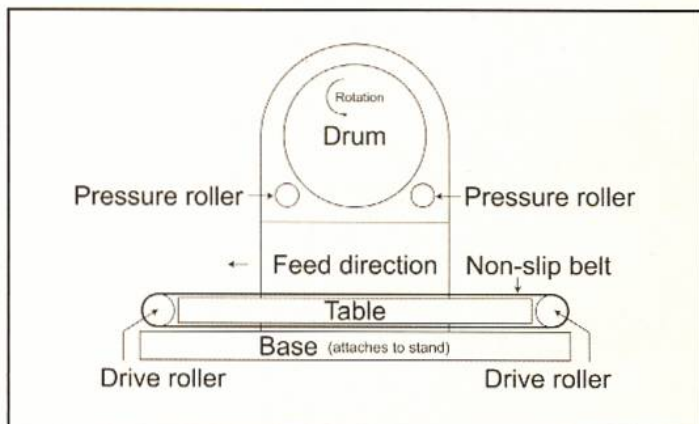


The motor is typically attached below the base within a stand, and a belt is run to the pulley on the shaft.



The table is hinged to the base, and it is raised or lowered to achieve the desired thickness. The wood is fed into the sanding drum and pushed through, either by hand or by using a push stick. A consistent feed rate is necessary, and it takes a bit of practice to achieve the desired results. Some ingenious folks have built ones that use rubber rollers from printing presses, and they have hooked them to the motor to power-feed the wood through the sanding drum. The width it can accommodate and the size of the drum is entirely up to the builder.

Today, we have numerous commercially-made alternatives to home-built drum sanders, and several sizes are offered by quite a few manufacturers. Some sanders are a fixed-width capacity, which means they are closed in on both sides. Others open on one side, effectively providing twice the width capacity in half the space by allowing a piece of wood to be turned around end for end and run back through.



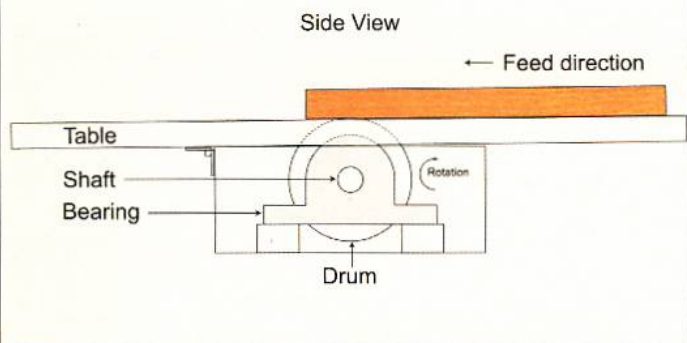
In either case, they basically work the same way. A belt, which is the width of the drum sander and is made from a non-slip material, carries the wood through the sander. Within the belt are the drive rollers and table that provide a flat, rigid surface against which the belt and wood ride. Beneath the belt is the base and stand. Above the belt is the sander head, containing the sanding drum and pressure rollers to hold the wood down against the belt.

continued on page 40

Depending upon the manufacturer, the thickness is adjusted by raising or lowering either the drum head or the table and belt assembly. Some scrollers who own these machines have told me they can be used for finish-sanding scrolled work if the piece is large enough to be in contact with the pressure rollers and the sanding drum at the same time. (I've also been told the belt tracking can be a little touchy and needs to be watched to prevent the belt from being damaged.)

As the illustrations show, most drum sanders operate similar to planers. Not surprisingly, two planer manufacturers that I know of offer another option for a drum sander. Hawk Woodworking Tools (800-487-2623) and Woodmaster (800-821-6651) both sell sanding drums that can be interchanged with the cutter head that holds the knives in their planers. I am not sure I'd want to try finish-sanding scrolled work with one because I think the friction of sliding the wood on the planer bed rather than having it carried through on a belt might be asking too much. However, if I only wanted to use a drum sander for surface sanding and didn't already have a planer, I'd seriously consider going that route.

Table top height adjusted while sanding



Yet another option is a drum sander that works more like a jointer than a planer. The drum, shaft, and bearings are housed in a box beneath the table. The table is adjusted so the sandpaper on the drum barely protrudes through the opening in the table top as the machine is running. The wood is then fed across it by hand. A commercial version, Sand-Flee (609-801-1800), is available in 9"- and 18"-wide models. There are also kit versions from Stockroom Supply (877-287-5017) to build your own. The kits include the shaft, drum, bearings, rolls of sandpaper, two balanced pulleys, Linkbelt, and a plan to build the box. Available drum sizes are: 12" x 2", 12" x 4", 18" x 2", 24" x 4", and 30" x 4".

I had started making a drum sander before writing this article, and had gotten as far as making the drum and buying the bearings. However, after reading the operational principles behind Stockroom Supply's drums, I decided to use theirs, instead. I'll be writing an article in the near future about it, so watch for it if you're interested!

In Conclusion!

I like to think that all the tools are like the instruments in an orchestra, where the instruments complement and build upon each other. It would be fantastic to have all the finest quality instruments available, but that isn't required in order to make beautiful music. The same holds true with the tools discussed in the three parts of this article. They complement and build upon each other, but you can still prepare and dimension wood without having all of them or the best ones money can buy. As with the orchestra, preparing and dimensioning wood just takes more effort and creativity to get the job done well if you don't have all the instruments or tools.

Well, as promised, that finally wraps up this article! I must say, this feature has been my most difficult writing challenge to date. I thought it was going to be a single article when I started it—not three parts. My intention was to provide basic information on the tools commonly used for wood preparation and dimensioning, allowing folks to decide if it was something they wanted to do themselves. I didn't intend for it to be an in-depth, how-to tutorial. To a certain extent though, some "how to" information was needed in order for it to make sense. I hope what I provided has proved useful—I know I could have saved myself a lot of money if I'd had a better fundamental knowledge of the process before I started buying my tools!

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



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9	.053"	.018"	11.5	1 1/2" to 2 1/2" hardwood	
12	.062"	.024"	9.5	straight-line cutting	



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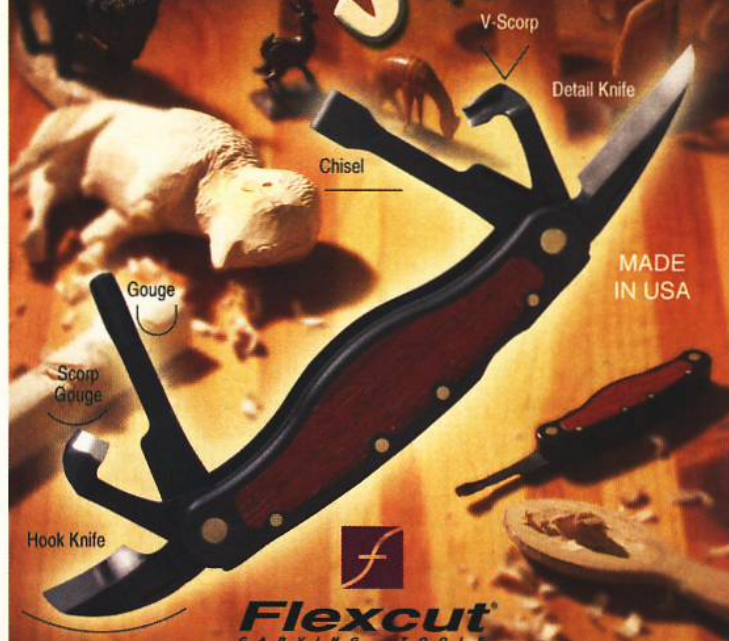
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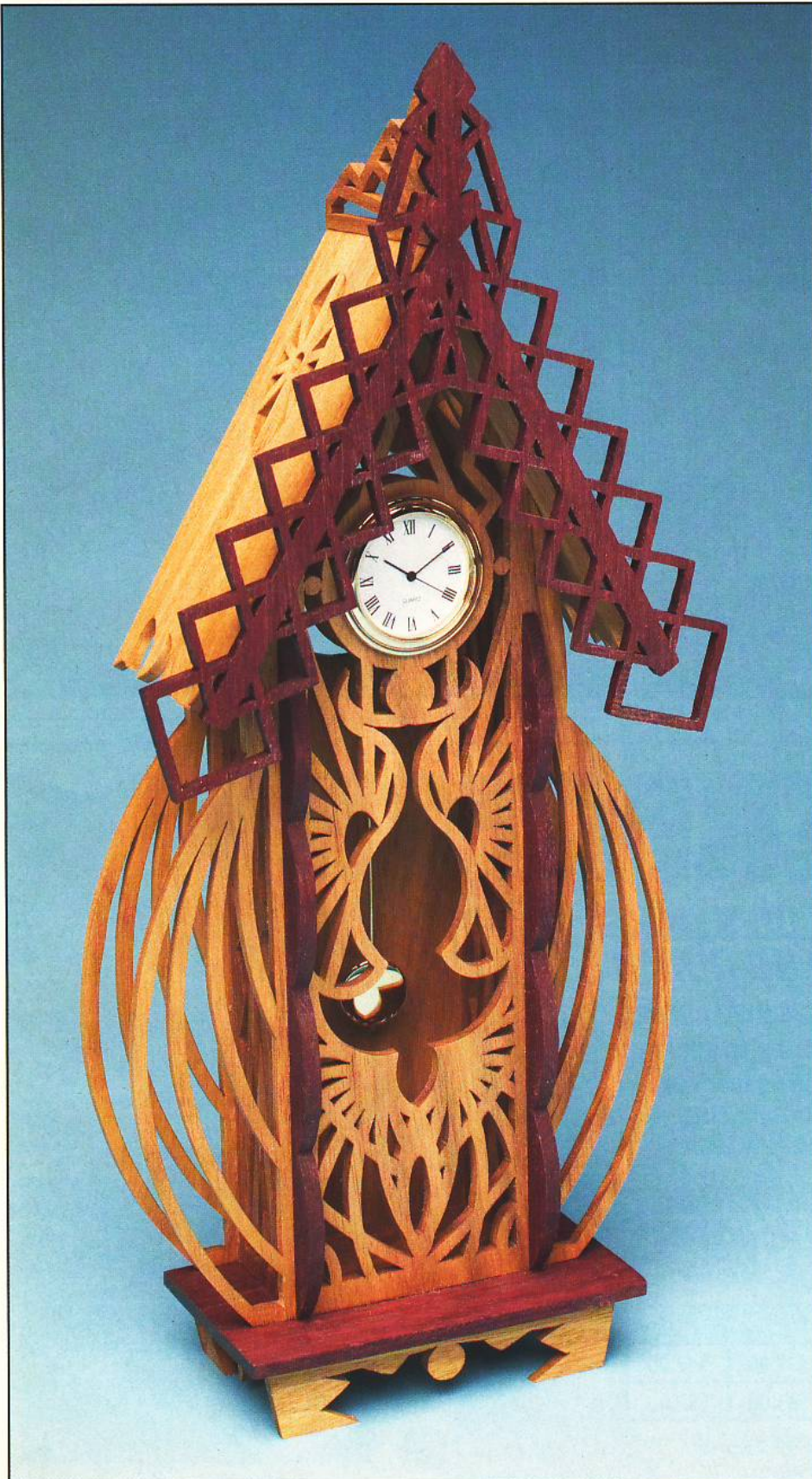
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The Triryde Clock

by Dan and Ray Wilckens



INSTRUCTIONS

Preparing the wood

Step 1. 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 oversize.

Step 2. 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.

Step 3. 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. When cutting the roof panels, cut one regular and cut one reverse so you will have a left and right side panel. Referring to the patterns, cut the top edges of the roof panels and side pieces at a 30° angle.

Step 4. 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 using a belt sander or handheld sander. Remove any burrs and clean up any cuts using an X-Acto knife or a needle pick.

SUPPLIES

Wood: 1/8"-thick wood of choice*—two pieces 5-1/2" x 10" (for front and back), two pieces 1-1/4" x 7-3/4" (for sides), one piece 1-1/4" x 2-1/4" (for body support), one piece 2-1/4" x 4" (for floor), two pieces 3/4" x 3-3/4" (for base front and back), two pieces 3/4" x 1-3/4" (for base sides), one piece 1-3/4" x 3" (for base support), two pieces 2-1/4" x 4-3/4" (for roof panels), one piece 1-1/2" x 2-1/2" (for crown); 1/2"-thick wood of choice*—one piece 2" x 2" (for pendulum ring); 1/8"-thick wood of choice in contrasting color*—one piece 6" x 6-1/2" (for pediment), two pieces 1/2" x 6-1/2" (for body brackets)

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

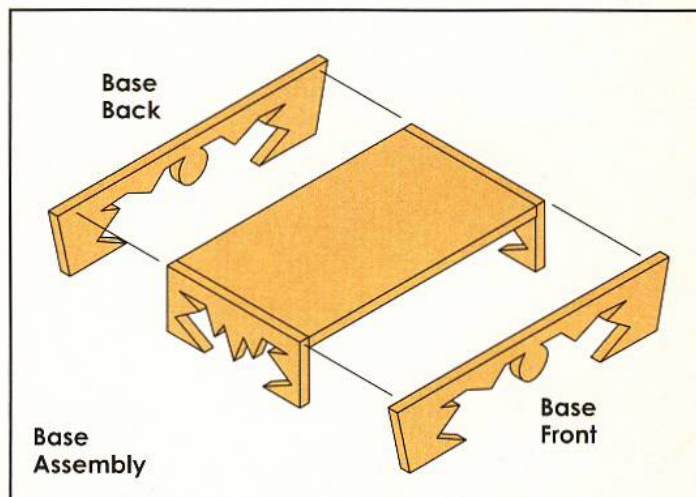
Oil finish of choice

1-7/16"-diameter mini clock insert, requiring 1-3/8"-diameter hole**

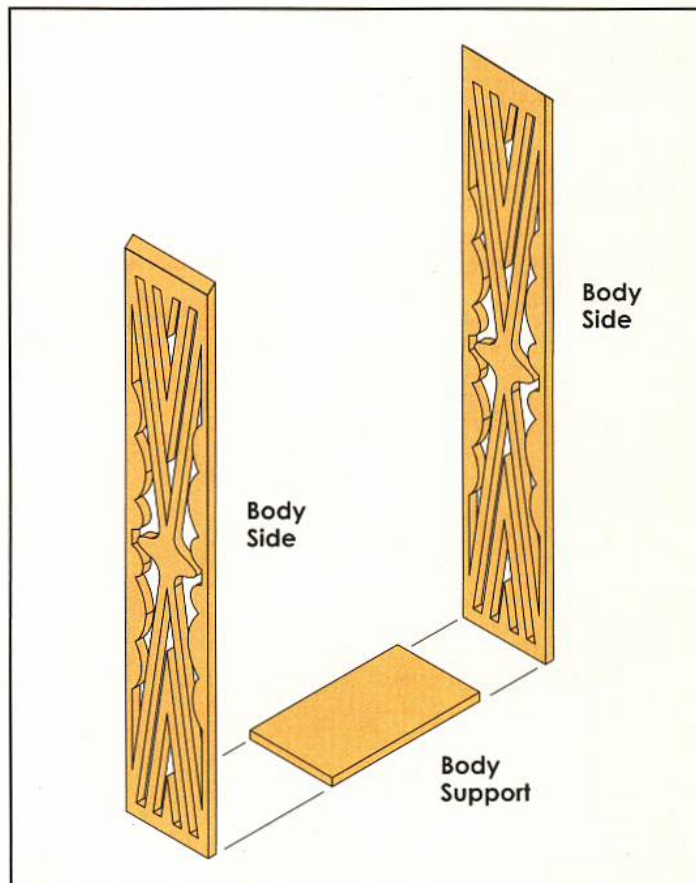
1-7/16"-diameter pendulum drive unit **

*Available from Sloan's Woodshop, 888-615-9663; 3453 Callis Rd., Lebanon, TN 37090; www.sloanswoodshop.com.

**Available from Klockit, 800-556-2548, www.klockit.com; pendulum drive unit Order No. 15219



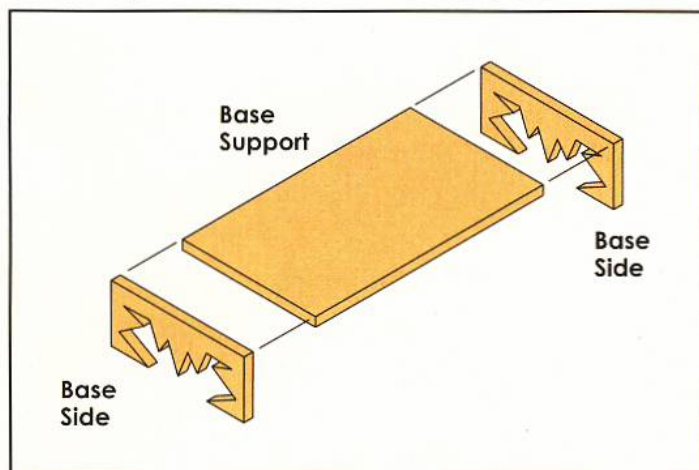
Step 6. Glue the base front and base back to the base assembly. These need to be flush on the top, centered side to side, and square to the assembly.



Step 7. Glue the body sides to the body support. These need to be flush to each other at the bottom, front, and back, and square to each other.

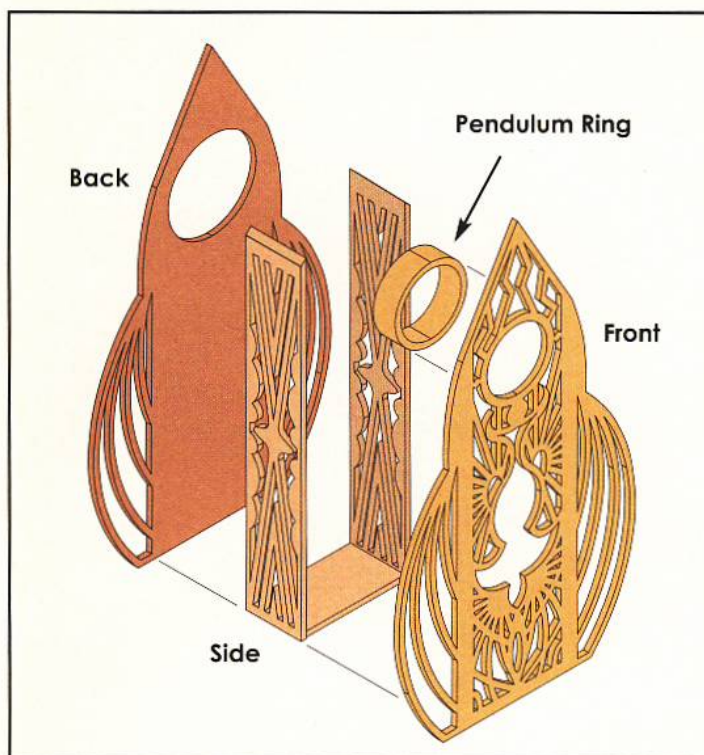
Assembling the clock

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

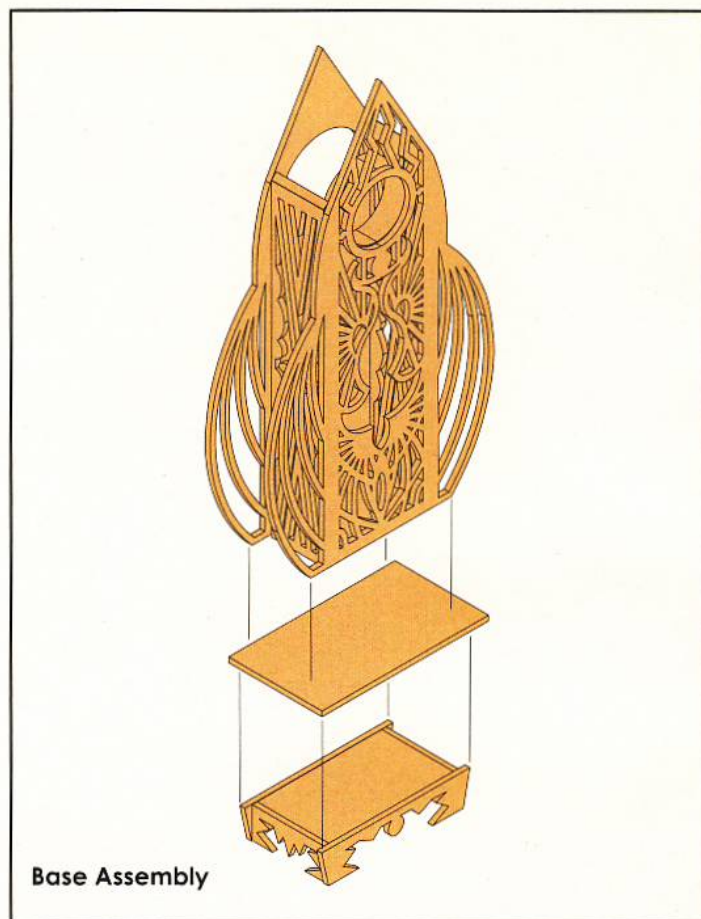


Step 5. Glue the base sides to the base support. These need to be flush to each other at the top, front, and back, and square to each other.

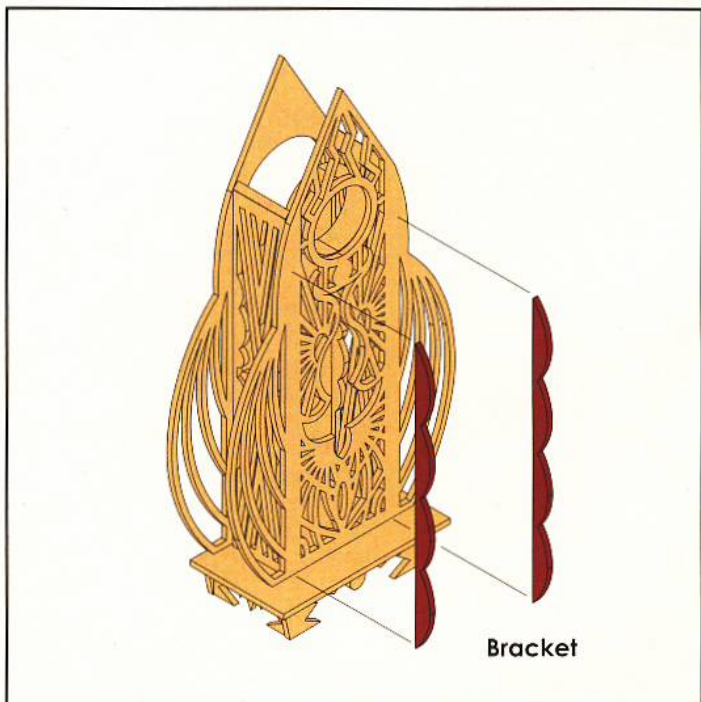
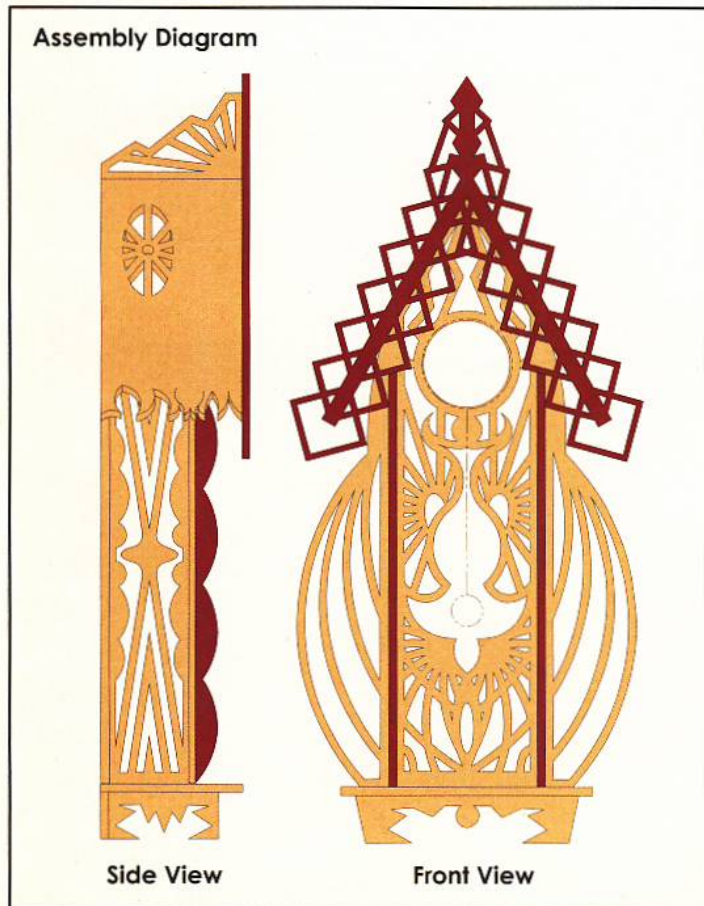
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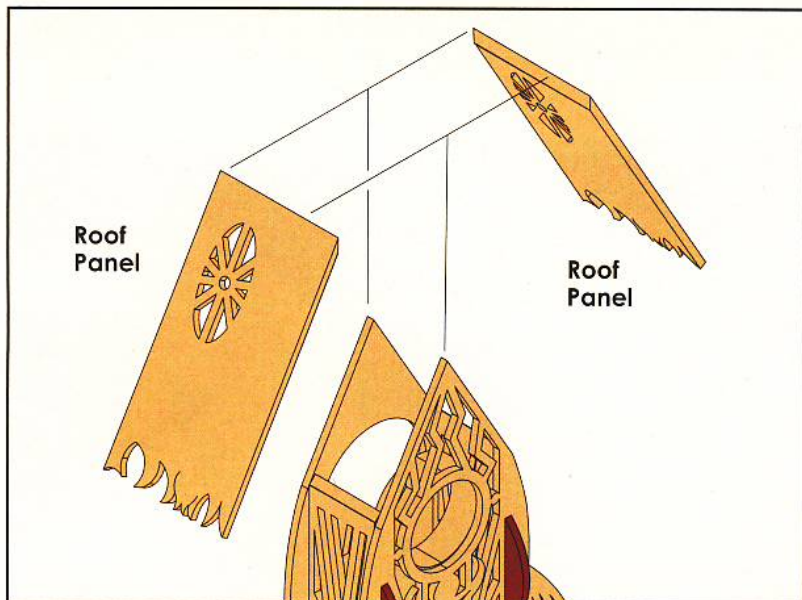
Step 8. Glue the pendulum ring to the back side of the body front. This needs to be centered over the clock insert hole. Glue the body front and body back to the body assembly. These need to be flush on the bottom, centered side to side, and square to the assembly.



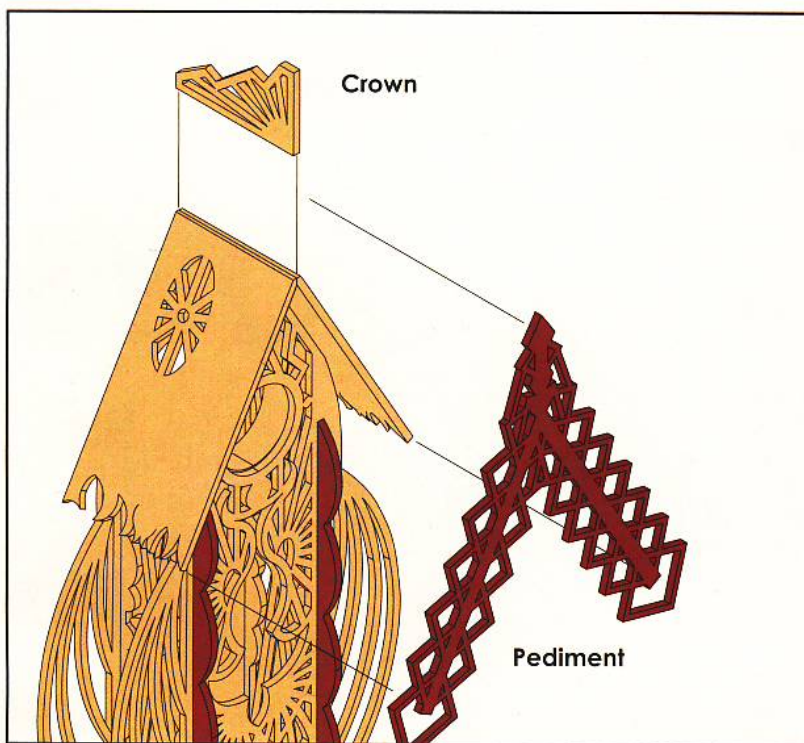
Step 9. Glue the floor to the base assembly. It needs to be flush with the back, and centered side to side. Glue the body assembly to the base assembly. This needs to be flush with the back, and centered side to side.



Step 10. Glue the body brackets to the clock assembly. These need to be flush with the sides, and square to the assembly.



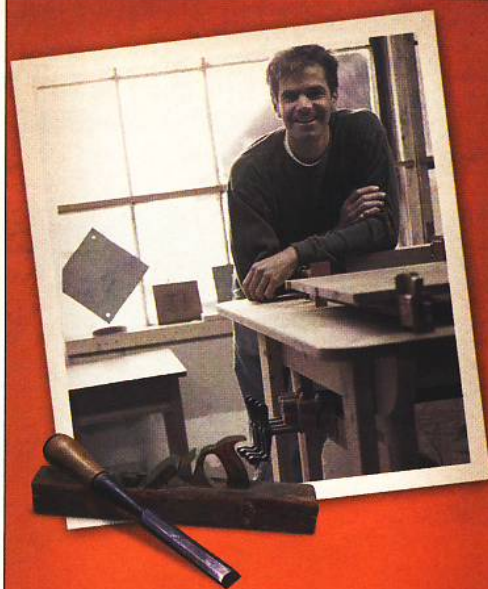
Step 11. Glue the roof panels to the top of the clock assembly. They need to meet at the center point, and be flush with the back of the assembly. Sand a 1/8"-wide flat section along the seam where the roof panels meet in order to accommodate the crown.



Step 12. Center the pediment on the front of the clock assembly, and glue in place. Glue the crown onto the flat section of the roof panels. It needs to be centered on the roof, and it also needs to be centered against the back of the pediment.

Step 13. Let glue dry for one hour. Apply oil finish following the manufacturer's instructions, and let dry completely. Install the clock insert and pendulum drive unit following the manufacturer's instructions.

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



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Fruit of the Spirit Puzzle

by Paul Boer





Introduction

This "Fruit of the Spirit" dove puzzle is a blessing to make, and fun to assemble. It's a blessing to make because the inspirational words will be going through your head as you work at your scroll saw. It's fun to assemble because, even though it only has 15 puzzle pieces, it is deceptively difficult. Challenge your family and friends to put it together. It will take them longer than you might expect!

SUPPLIES

Wood: quartersawn sycamore, birdseye maple, or other light-colored hardwood of choice—one piece 3/8" x 8" x 11"
Tools: scroll saw with No. 2/0 (skip-tooth or reverse-tooth) and No. 2 blades; drill press with a very small bit for starter holes
Temporary-bond spray adhesive
Fine-grit sandpaper
Danish oil

INSTRUCTIONS

Step 1. I like to use 3/8"-thick hardwood for puzzles, but feel free to use thicker or thinner hardwood if you prefer. Sand both surfaces of the wood until smooth.

Step 2. Photocopy the pattern, saving the original for future use. Using temporary-bond spray adhesive, attach the pattern to the wood.

Step 3. Using a drill with a small drill bit, drill all entry holes in the puzzle words.

Step 4. Make all interior lettering cuts using a No. 2/0 skip-tooth or reverse-tooth blade.

Step 5. Cut the perimeter of the pattern using a No. 2 blade.

Step 6. Cut apart the puzzle pieces using a No. 2 blade. It is very important to make sure that your scroll saw table is set to 90°. This is the key step to ensuring that the puzzle pieces will slide together smoothly. Cut the horizontal lines first, then the vertical lines.

Step 7. Remove the pattern. Handsand the puzzle pieces to dull the sharp edges.

Step 8. Soak the puzzle pieces in Danish oil for an hour. Dab them dry with a soft cloth, and allow the oil to set up for a day before assembling the puzzle.

For questions concerning this project, send a SASE to Paul at: 16665 Thornton Ave., South Holland, IL 60473; or email him at: paulanddori@sbcglobal.net.





Grey Wolf

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

We are fortunate to have several wildlife preserves nearby. Last summer, we visited one that promised us the opportunity to see "jungle cats." While we were able to get quite a few pictures of cats for future patterns, we were pleasantly surprised to find a pair of grey wolves that gave us some great poses, including this nice little one of a wolf coming out of the woods.

This wolf was cut from a 3/4"-thick piece of cypress from a small sawmill in Chatham, Ontario. It has some interesting grain that simulates the shading from the bushes in which the wolf was standing. The piece was cut on an Excalibur EX21 saw using a No. 5R blade due to the thickness of the wood. It could also be cut using a No. 2R blade if thinner wood is substituted.

SUPPLIES

Wood: light- to medium-brown or grey hardwood with interesting character lines or features, such as oak, hawthorne, cypress or elm—one piece 1/2" to 3/4" x 8" x 8"; hardwood in complementary color—one piece 3/4" x 5" x 3" (for optional base)

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

Temporary-bond spray adhesive

220-grit sandpaper

Clear packing tape

Finishing oil of your choice, such as tung, walnut, or Danish

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Apply a layer of clear packing tape to the wood, and attach the wolf pattern to the tape using temporary-bond spray adhesive. The tape reduces the burn from the tight turns you will have to make while cutting the design, and it makes the piece easier to handle.

Step 2. Drill for all entry holes, and cut the design using a No. 5 reverse-tooth blade to reduce chipping on the bottom of the piece.

Step 3. Remove the pattern. If you used packing tape, simply peel off the tape. Otherwise, remove the pattern using your method of choice.

Step 4. Sand both faces of the piece. Using a disc or belt sander, smooth the edges of the outer circle. Use a 1/4 sheet of 220-grit sandpaper to remove any remaining burrs and to lightly round the edges, giving the piece a more finished look. For circular pieces like this, I sometimes use a coarser sandpaper first to round over the edges, then use 220-grit sandpaper to smooth them out.

Step 5. Use a clean paintbrush or your tool of choice to clean the piece. Apply a thin oil, such as walnut or tung oil, to seal the inner edges.

Step 6. I often use a slotted base to display circular pieces, and a pattern for one is provided. The wood for the base should be at least 3/4" thick because of the way the wolf piece will be mounted into it. Carefully re-size the slot to match the thickness of the wolf piece. Cut the perimeter of the oval, then simply fret-cut the slot out of the base. (It is better to err on the side of caution and cut the slot too small, rather than too big.) Test-fit the wolf piece into the base. It should fit 1/4" to 1/2" into the slot, and stand erect. The piece should be snug fitting, and should not separate from the base when lifted. If necessary, sand the slot a bit wider until the piece fits properly. When satisfied with the fit, rout the perimeter of the oval, sand it, and apply a coat of thin oil.

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



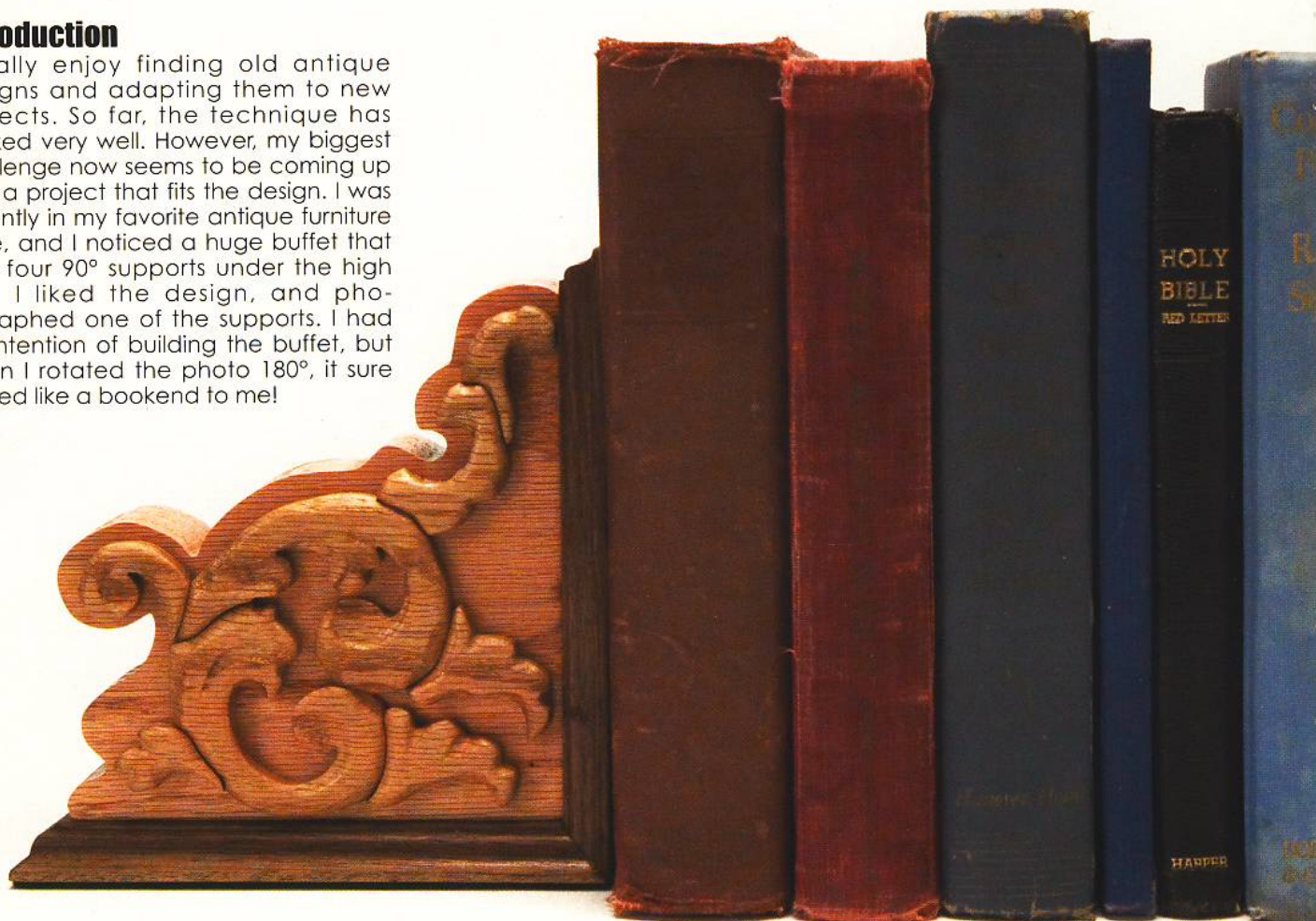


Appliqued Bookends

by Wayne L. Bosler III

Introduction

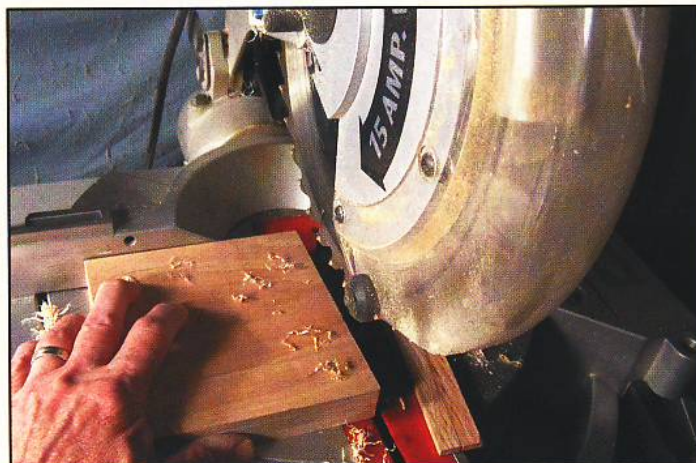
I really enjoy finding old antique designs and adapting them to new projects. So far, the technique has worked very well. However, my biggest challenge now seems to be coming up with a project that fits the design. I was recently in my favorite antique furniture store, and I noticed a huge buffet that had four 90° supports under the high top. I liked the design, and photographed one of the supports. I had no intention of building the buffet, but when I rotated the photo 180°, it sure looked like a bookend to me!



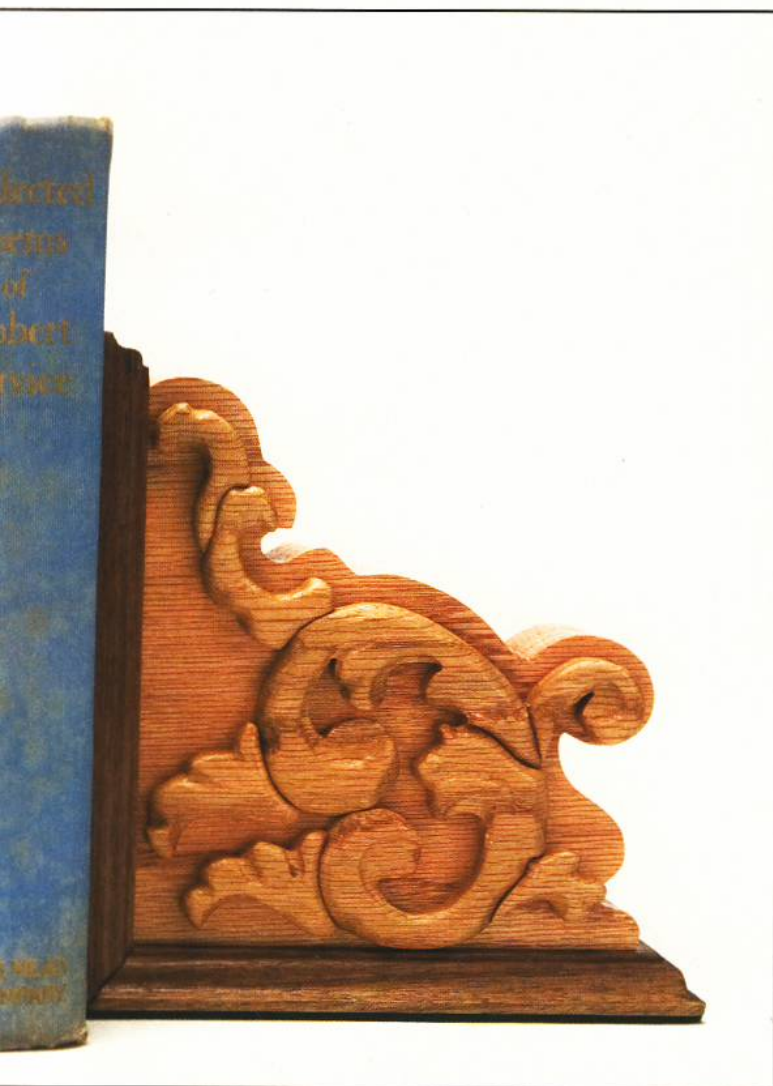
INSTRUCTIONS



Step 1. I wanted the bookends to be heavy enough to support several books. Because all my stock is 1/2"-thick, I glued and clamped up two pieces of 6" x 6" oak for each bookend using dark wood glue. When dry, remove the clamps.



Step 2. Cut two sides of each oak block to make a perfect 90° angle. (Don't worry about the opposite two sides because they will be cut on the scroll saw following the pattern lines.) Sand the wood on all sides.



Step 3. Photocopy the patterns, saving the originals for future use. Trim the patterns, and carefully cut them along the two straight sides. Align the straight sides of the

SUPPLIES

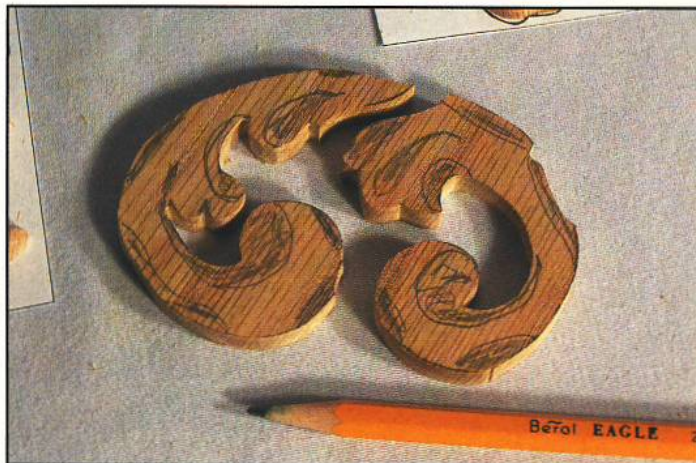
Wood*: oak—four pieces $1/2" \times 6" \times 6"$ (two pieces per bookend), two pieces $1/4" \times 5" \times 5-1/2"$ (for appliques); walnut—two pieces $1/2" \times 2" \times 6-1/4"$ (for bookend bases), two pieces $1/2" \times 2" \times 5-3/4"$ (for bookend sides)
Tools: scroll saw with No. 3 double skip-tooth blades; drill with assorted bits and countersink; miter saw (optional); moto tool with drum sanders; orbital sander (optional); assorted clamps; router with $5/32"$ Roman ogee bit (optional).

Carbon paper
Blue painter's tape
Clear packing tape
Carpenter's glue in yellow and dark
Cyanoacrylate glue gel or two-part, quick-dry epoxy
Sandpaper, assorted grits
Wood screws
Single-edge razor blades
Stain or paint of choice
Finish of choice
Felt

**If painting the project, poplar can be substituted for the oak and walnut.*

bookend pattern with the 90° sides of the oak blocks, and tape in place. Using carbon paper, transfer just the outer pattern line to the oak blocks. Next, tape the patterns to the $1/4"$ -thick pieces of oak, and transfer the applique portions of the design.

Step 4. Using the scroll saw, cut along the traced lines on the bookend pieces and the applique pieces. When cutting hard woods, you may want to apply a layer of clear packing tape to the bottom of the piece of stock to lubricate the blade and prevent burning. (Note that each applique is comprised of eight individual pieces. This enables you to give the entire piece more definition when shaping it with the moto tool in the following steps.)



Step 5. The shaded areas on the pattern are to be used as guidelines for shaping the applique pieces. I transfer the

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shaded areas to the wood using a pencil because I find that the carbon from carbon paper is difficult to remove during the sanding process.



Step 6. Shape the applique pieces using the moto tool. I like using the 1/4" sanding drums because you can get into smaller spaces. (The photo shows a few other attachments you can use for detail work.) After shaping all of the pieces, hand sand them to the desired smoothness. Mark each piece on the back, "L" for the left side bookend and "R" for the right. Keep the pieces in order by placing them on the pattern when you are not working on them. Remember that they are not interchangeable, and you have handcrafted each piece individually.

Step 7. Cut the walnut pieces for each bookend base and side at a 45° angle where they will meet. The opposite ends should be cut at 90°. If desired, use a 5/32" Roman ogee bit or a roundover bit to rout a decorative edge on the edges of the bases and sides (except along the edge cut at 45°).



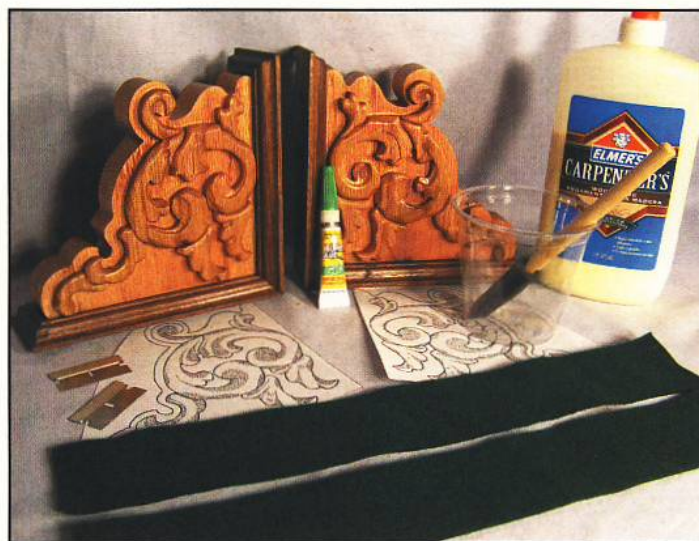
Step 8. Referring to the pattern, drill and countersink pilot holes where indicated for the 6 x 1 wood screws. Dry fit all pieces to ensure a good fit at the corners, and adjust if necessary. When satisfied with the fit, glue up and join together the base, side, and bookend for the left and right

pieces. Let dry. (Notice that I even mark the left and right base and side pieces. I never was fond of jigsaw puzzles!)



Step 9. Apply stain and finish to all pieces. I used special walnut stain on the base and side pieces, golden oak stain on the appliques, cherry stain on the bookend, and semi-gloss lacquer on all pieces. I prefer to finish each individual applique piece before gluing it in place. Although it is more time consuming, all sides of the applique get coated with finish, and I get no runs, drips, or errors. Let dry.

Step 10. Glue the applique pieces in place using cyanoacrylate gel, and let dry.



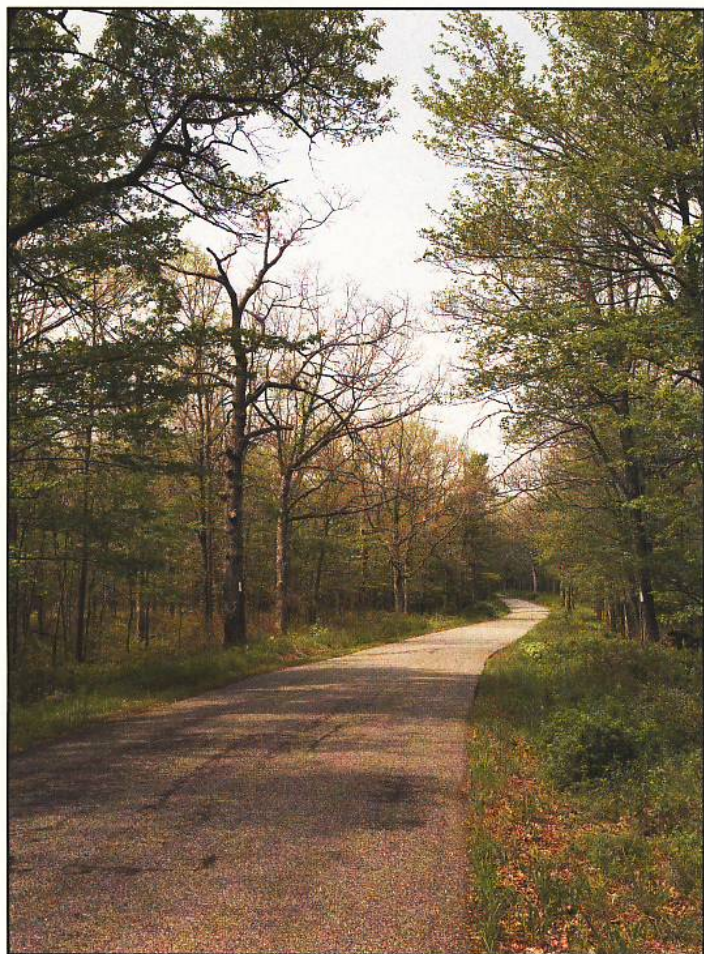
Step 11. Cut two 1-15/16" x 12" pieces of felt. Mix yellow carpenter's glue with water until it is just spreadable, but not runny. Using a foam brush, apply the glue to the bookend base and side. Let set for a minute, and attach the felt. Gently pat in place until the felt feels slightly damp. Let dry completely. Now you have a pair of bookends, straight out of the 1800s, and from a buffet...go figure! If you want to get really fancy, cut additional sets of the appliques and glue them to both sides of the bookends. Good luck with your project!

For questions or suggestions, please email Wayne at: k.wbosler@juno.com.



TREE PESTS: GYPSY MOTHS

article and photos
by Wes Demarest



Gypsy moths (*Lymantria dispar*) are prevalent in the northeastern section of the United States and lower southeastern part of Canada, and are found in all other states except California, Kentucky, and Minnesota. Although there are a number of pests and diseases that cause defoliation, the gypsy moth causes the greatest damage. This photo makes two points: not all trees are attacked, but those that are attacked are ravaged.

The introduction of gypsy moths to this part of the world was the unfortunate result of the efforts of a gentleman named Etienne Leopole Trouvelot, who took nature into his own hands and tried to start a domestic silk industry. He thought that this moth, which is native to Europe eastward to Asia, could be farmed and the cocoon processed the same way as that of the silk moth in China. Unfortunately, he was wrong! Sometime during his experimentation, several of his specimens escaped his backyard in Medford, MA, and the rest is history.

The larva is the culprit that does the damage. Although it is shown on a beech leaf in this photo, it prefers about 20 different species of hard woods and evergreens here in the U.S., with white oak being its favorite. The larvae's growth phases are called "instars," and understanding them is essential in controlling the pests.

During the 1st to 3rd instars, they are carried on a silken thread by the wind (known as "windborne" or "ballooning"), and can be transported quite a distance. I remember that during the 1950s, the Pocono Mountains area in eastern Pennsylvania was completely denuded, while our land in western New Jersey had no sign of them: no larvae, no moths, and no egg masses. By mid-July, we could see larvae eating away at the white oaks in our wood lots. The following summer, we observed pockets of defoliation. During the third year, whole ridge tops were denuded, and the damage extended into the farmlands.

State and federal governments have spent many millions of dollars in their attempts to control the little beast, with dubious results. According to the 1949 Yearbook of Agriculture, the federal government spent at least \$65 million in the previous 40 years, with moderate success. It was not until the discovery of DDT and effective aerial spraying that they began to see some control, but we all know that outcome!

Currently, there are several chemical and biological agents being used, and it is up to the agency or landowner to decide on the method(s). However, keep in mind that many things besides just gypsy moths will be affected. Birds, bees, butterflies, and many other beneficial insects will suffer, as well. (Although birds are not killed directly, their food sources are, and their populations will respond accordingly.)



continued on page 54



These caterpillars have succumbed to a biological agent of some sort, probably a virus, Neucleopolyhedrosis (NPV), because this forest has not been sprayed in a number of years. NPV is a major natural cause of death in gypsy moths, and is always present. The mother infects some of the eggs that she lays as a natural course of events, and as the young chew their way out, they become infected and pass it on to a healthy generation. Unfortunately, there are always a few that survive to start all over again.

A number of biological controls are reported to be less destructive than chemical methods because they are specific as to the type of target, e.g. larvae, pupae, eggs, or moth. However, like chemical controls, most are not species specific. They may be bacterial, fungal, viral, or insect predators; some are short-lived, and others persist several years or more, once established.

Sometime in late June or early July, the larvae will mature, pupate, and enter the metamorphic stage in which the moth develops in 10 to 14 days.



Male moths, which can fly, have large antennae that are used to pick up the scent of a female moth that can be over one mile away.



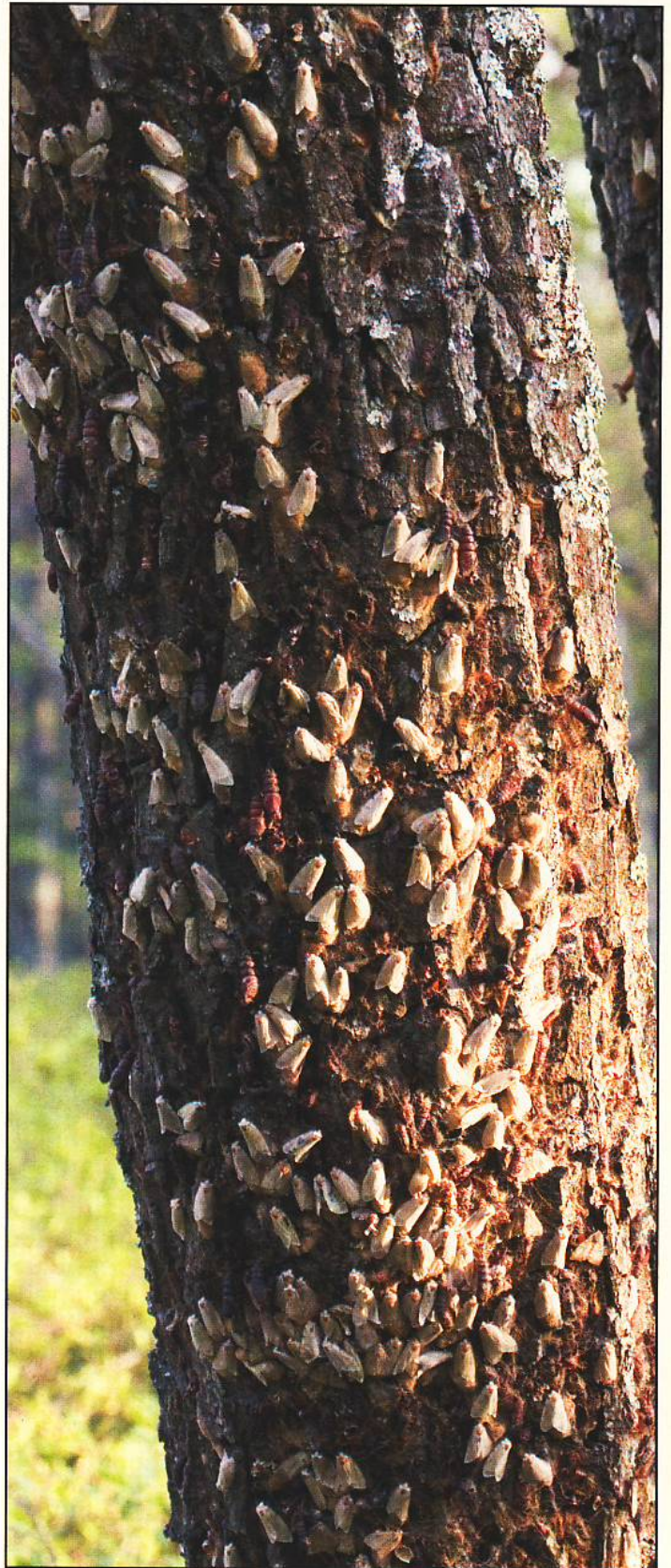
The male moth's coloration and markings are diagnostic because they are specific to this species. The darker markings are referred to as "chevrons," because they resemble sergeant stripes on a uniform.



The female moth does not fly, is much lighter in color, and emits a sex pheromone to attract males. She lays her eggs soon after mating, and dies shortly thereafter, as will the male.



The female also differs from the male because she does not have large antennae.



This is typical of a major infestation.

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The egg masses will contain from 75 to over 1,000 eggs, and they are protected by hairs that the female takes from her body and deposits over the mass. These hairs act as a thermal insulator, protecting the eggs from extreme temperature changes. (The hairs have been removed in this photo in order to show the eggs more clearly.)



Females usually seek out a sheltered location in which to lay their eggs, and, as shown, they can become very mobile! Not shown are live pupae that also become attached to vehicles. It is clear how our mobile society is contributing to the spread of a long list of undesirable species.

This is a cocoon (pupae) of a braconid wasp, (*Cotesia melanoscela*), which is a very effective parasite of the gypsy moth (and others of the butterfly and moth family). Once introduced, it will become well established. However, I have observed that in years of low gypsy moth populations, its population also declines. Another problem is that it, too, is parasitized, further reducing its numbers. This year in New Jersey,



we had a heavy defoliation, and the wasp population was low. In fact, this is one of only two live cocoons of more than 30 that I counted around our house. Another small wasp had parasitized all the others.

Methods you can use for your lawn ornamentals include destroying egg masses, wrapping the tree(s) with barrier bands made of sticky or slippery material, or bands made of cloth or burlap. The hiding caterpillars can be destroyed by scraping them into a bucket of soapy water on a daily basis, hanging pheromone traps, and removing hiding places. These are labor intensive, but specific to the gypsy moth.

The most important thing that you can do, however, is to water and fertilize your trees, because a healthy, vigorous tree is less susceptible to disease and parasites. A healthy tree can usually survive one complete defoliation. The tree will attempt to grow new leaves, but this requires a lot of energy that would normally be used to carry it over the winter. Even the healthiest of trees do not usually survive a second defoliation, regardless of your efforts.

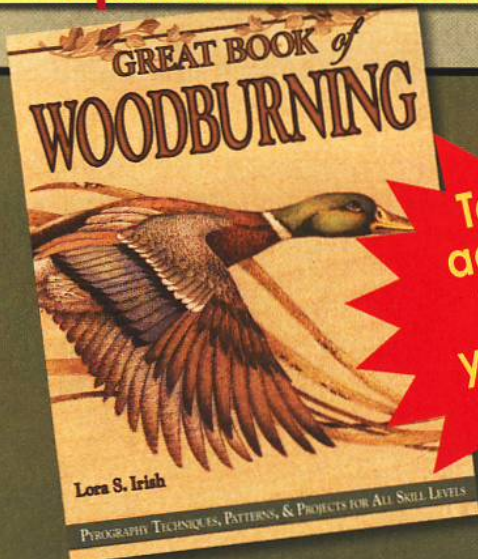
You may be wondering what animals or birds feed on them. Not many! Mice, moles, and shrews are reported to feed on the caterpillars and pupae, but only when gypsy moth populations are low, and even then, they only make up a small part of their diet. Most species of birds do not eat them because of their long, stiff hairs. The birds that do eat them don't eat enough of them to make a difference.

Another method of control is direct spraying by a licensed applicator who is also a certified tree expert. He will determine the best method for your area, and use either a biological or chemical pesticide, and/or release biological controls. Be sure to contact him well before the eggs hatch, because the later the treatment is started, the less effect it will have. Know that this will be a continuing process, because there will never be total eradication of this menace. Continued diligence on your part is essential.

For questions concerning this article, send a SASE to: Wes Demarest, 66 Snover Road, Sussex, NJ 07461; or email him at: wes@woodworksandcrafts.com.



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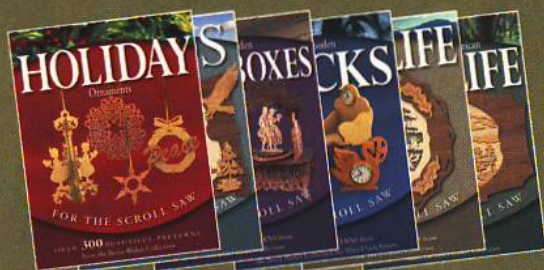
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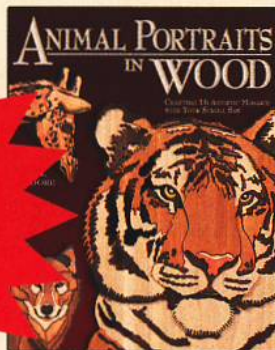
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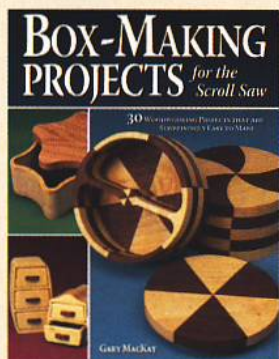
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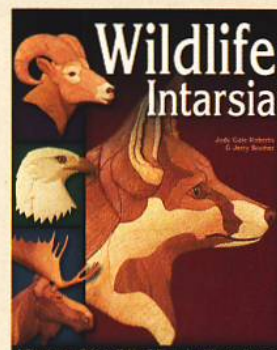
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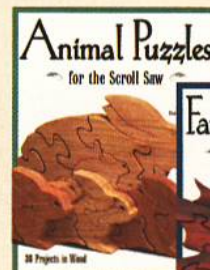
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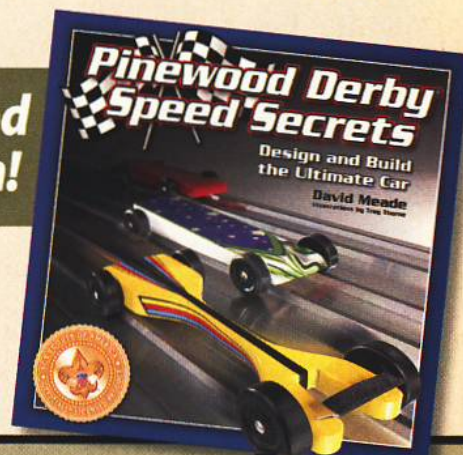


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Nature's Majesty

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



SUPPLIES

Wood: maple or wood of choice—one piece 1/4" x 7" wide x 9" high; Baltic birch plywood—one piece 1/8" x 7" wide x 9" high (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

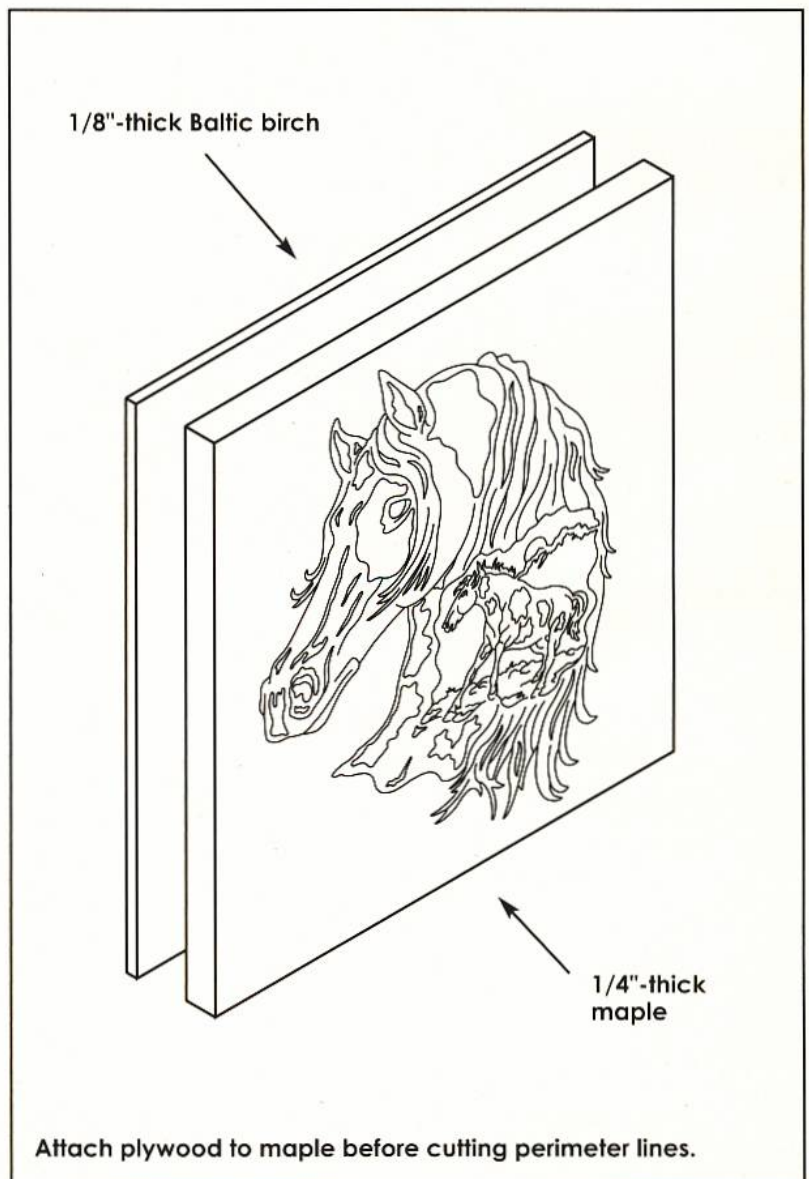
Step 1. Photocopy the pattern, saving the original for future use. Trim the pattern to fit the piece of maple. Apply a light coat of temporary-bond spray adhesive to the back of the pattern, and allow the adhesive to slightly dry until it feels tacky like masking tape. Attach the pattern to the wood. Cover the pattern area with clear packing tape. (The tape lubricates the blade, which helps prevent burning.)

Step 2. Drill for all entry holes. Cut out all internal portions of the design, but do not cut the perimeter lines yet.

Step 3. 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.

Step 4. 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.





African Savannah Layerscape

by Sue Mey



Introduction

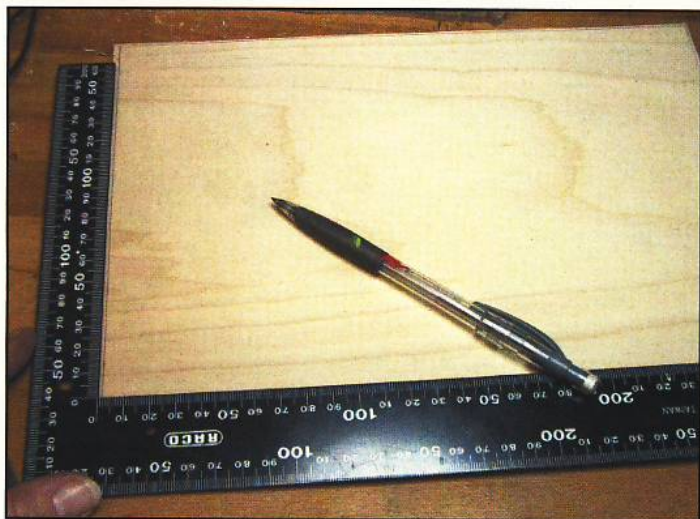
The African savannah is typified by the open savannah biome and its acacia woodland, as portrayed in the movie *The Lion King*. The savannah biome is the largest biome in southern Africa, occupying 46% of its area, and over one-third the area of South Africa. It is well developed over the lowveld and Kalahari region of South Africa, and is also the dominant vegetation in Botswana, Namibia, and Zimbabwe. It is characterized by a grassy ground layer with a distinct upper layer of woody plants. In areas where the upper layer is near ground level, the vegetation may be referred to as "shrubveld." The dense areas are known as woodland, and the intermediate stages are locally known as "bushveld."

The predominant habitat for the South African nature and game reserve, such as the Kruger National Park, is bushveld. African bushveld is typified by a far closer association of many species of shrubs, shrub-like trees, and large trees. The African savannah is normally grassland interspersed with numerous, yet generously-spaced, flat-topped and grassland trees. The Masai Mara in Kenya and the Serengeti in Tanzania are of this type. This layerscape depicts a typical bushveld sunset.

SUPPLIES

Wood: *Baltic birch plywood*—three pieces 1/8" x 11" x 7-3/4" (for the layers); *MDF (medium density fiberboard) or plywood*—one piece 1/8" x 11" x 7-3/4" (for the backing)
Tools: scroll saw with No. 2/0 reverse-tooth blades or blades of choice; drill press or hand drill with 1/32" and 1/16" bits; disc sander; clamps; ruler; square
Temporary-bond spray adhesive
Thin double-sided tape
Masking tape
Wood glue
Medium-grit sanding sponge
Sandpaper, assorted grits
Sharp pencil
Stiff-bristled paintbrush
Lint-free cloth
Spray paint in dusty pink or color of choice
Wood stain in cherry and walnut
Medium-size artist's brush
Clear spray varnish
Sawtooth hanger

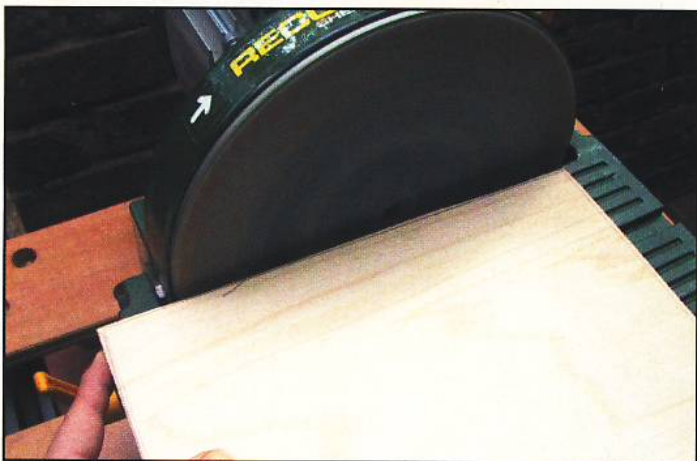
INSTRUCTIONS



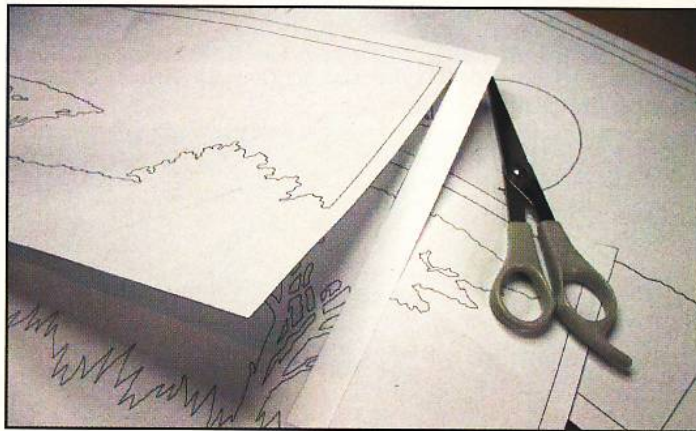
Step 1. Use a ruler, square, and sharp pencil to measure and mark a 10-3/4" x 7-1/2" rectangle on one of the work pieces.



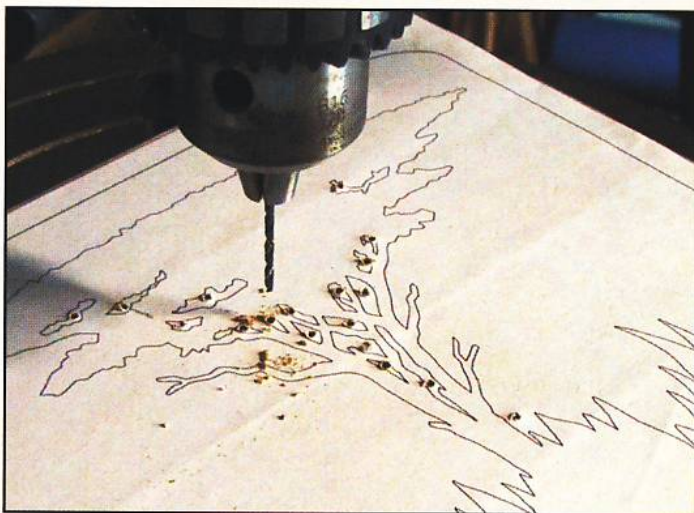
Step 2. Stack the remaining two work pieces and backer piece beneath the first board, ensuring that the grain of the wood runs in the same direction for all layers. Secure the stack using small pieces of double-sided tape.



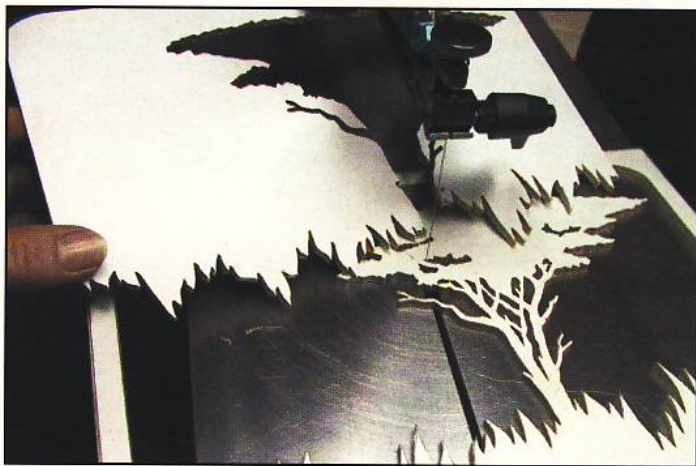
Step 3. Using the disc sander, straight-sand the edges of the stack up to the drawn pencil lines. Pry apart the work pieces by inserting a scraper blade between the layers, and remove the double-sided tape.



Step 4. Photocopy the patterns, saving the originals for future use. Use scissors to trim the patterns up to the perimeter lines. Apply a layer of masking tape to the top of each work piece. Using temporary-bond spray adhesive, attach the patterns to the masking tape.



Step 5. Drill blade entry holes for the majority of the openings using the 1/16" bit. For the very small openings, use a 1/32" bit. Use sandpaper or a scraper blade held at a slight angle to remove any burrs created by drilling the holes.



Step 6. Thread the No. 2/0 reverse-tooth blade through the blade entry holes, and make the inside cuts of the

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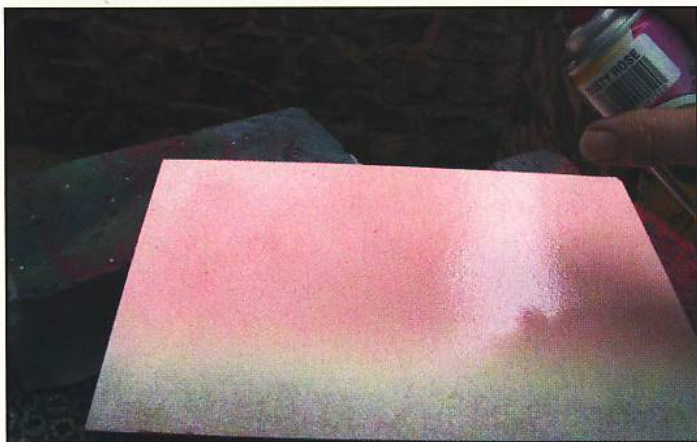
patterns. Because you are cutting such thin material, you will need to slow down the speed of your saw in order to stay on the pattern lines.



Step 7. Remove the patterns by peeling off the masking tape.



Step 8. Use a medium-grit sanding sponge to remove any burrs from the work pieces. Sand the pieces, first using 150-grit sandpaper, then 320-grit, until you have achieved a smooth finish. Be careful not to catch and break any fragile pieces. Use a hard-bristled paintbrush and a lint-free cloth to remove all sanding dust.



Step 9. Apply three thin coats of dusty rose spray paint to the front, back, and edges of the MDF backing, allowing each coat to dry completely before applying the next.



Step 10. Apply walnut wood stain to the front and edges of the top layer. Use a medium-size artist's brush to apply the stain in order to reach all the inner surfaces of the pierce cuts.



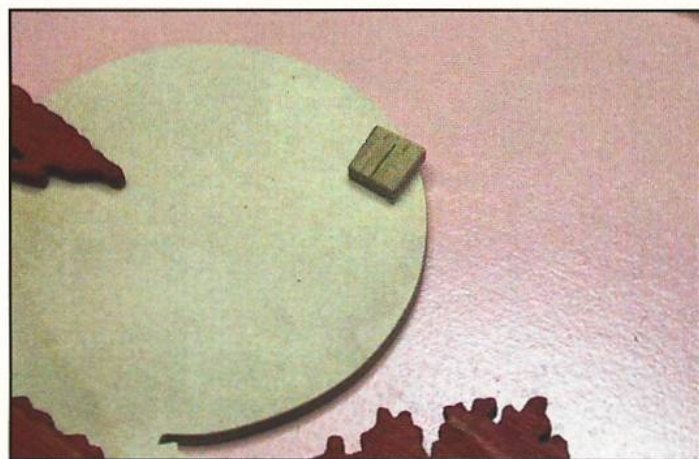
Step 11. In the same manner, apply cherry wood stain to the middle layer. Set the pieces aside to dry. (The bottom layer should be left natural.)



Step 12. Use wood glue when assembling the project. First, glue the bottom layer to the painted backing, making sure that all edges are aligned.



Step 13. Apply small beads of wood glue to the back of the middle layer, and position it on top of the bottom layer.



Step 14. Before gluing the top layer in place, test-fit it on top of the middle layer. Note where the large tree will cover part of the sun, and glue a small spacer there. (The spacer will provide support to the large tree.)



Step 15. Apply small beads of glue to the back of the top layer, being sure to apply glue to the thin branches of the tree and the tips of the grass. Position the top layer on top of the middle layer, making sure the spacer is covered by the large tree.



Step 16. Remove excess glue using a toothpick, scraper blade, or a damp cloth.



Step 17. Apply clamps to secure the pieces until the glue is dry.



Step 18. Apply several thin coats of clear spray varnish, allowing each coat to dry before applying the next. Attach a sawtooth hanger to the back of the piece.

I live in Pretoria, South Africa, and have been scrolling for about 13 years. I can be contacted at 27 82 492 5869 (cellular), or via email at: sue@scrollsawartist.com. To see more of my work or patterns available for purchase, visit www.scrollsawartist.com.



Reader's Gallery

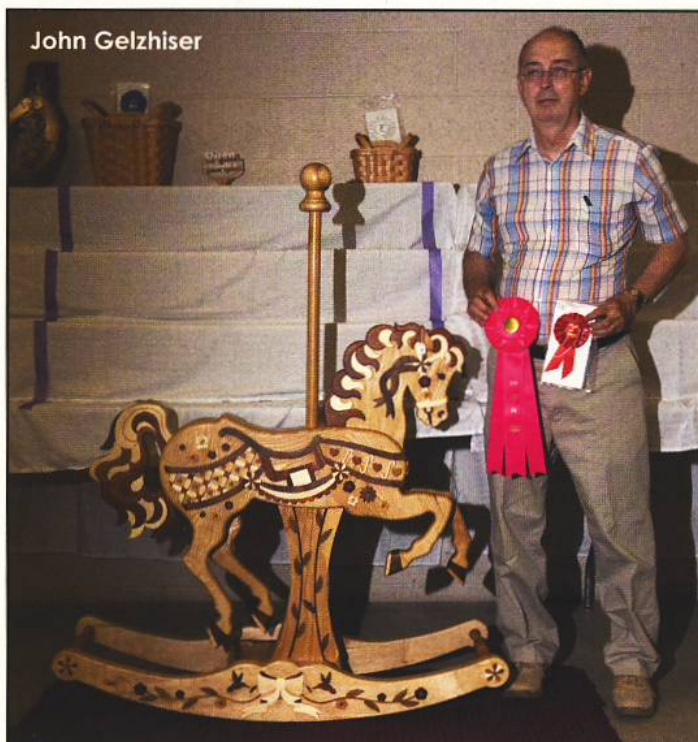
The 2007 Pennsylvania Scrollabration was held last June, and Wes Demarest was present to take some photos for us. Wes caught up with **Dick Miraglia** of Pocono Lake, PA, who won Best in Show, Best in Class, and First Place with his "Wildcats of the World." He relied upon the talents of many designers when creating this piece, including Sue Mey, Tom Mullane Jr., Ted "Buzz" Buzzelli, Jacob Fowler, and Darren Baldini. Beautiful work, Dick, and well-deserved awards!

John Gelzhiser of Pittsburgh, PA received the People's Choice award with his rocking horse. The first one he built took six months to complete, but the second one took only four months. John notes that he did not use any stain or paint on his project, relying instead on the natural beauty of the different species of wood to add color to this beautiful piece.

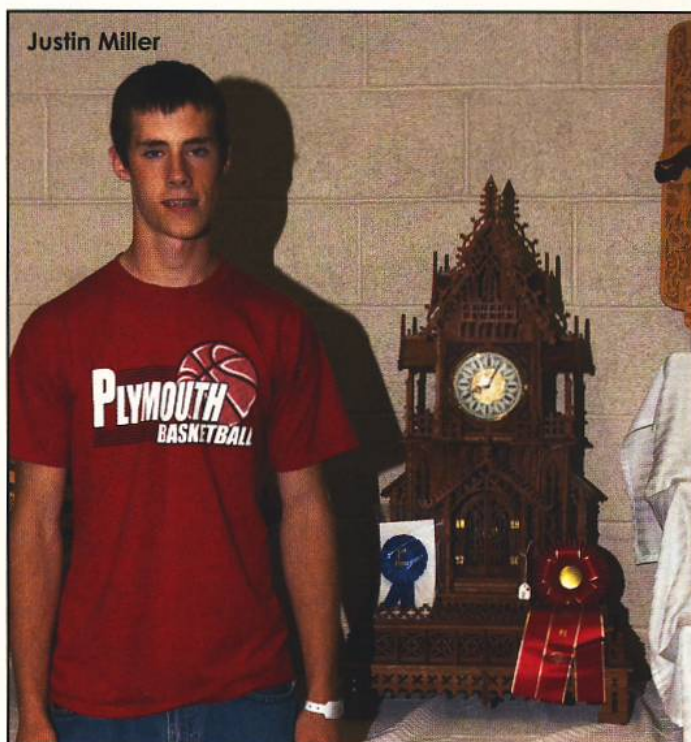
Justin Miller of Shiloh, OH won First Place Junior Division with this clock. Justin started scrolling in 2002, and enjoys clockwork and intarsia. His favorite designers are Jeff Zaffino, Kathy Wise, and Darin Liles. We're sure Justin will be bringing home many more award ribbons for years to come!



Dick Miraglia



John Gelzhiser



Justin Miller



Brad Vincent Sr. of Hillsboro, OR has been doing one-board intarsia for about eight years. All his pieces are cut from pine, then stained in assorted colors. The Grizzly Bear and Heron were both designed by Darin Liles. The bear was featured in the August '05 issue of *Creative Woodworks & Crafts*, while the heron was featured in the August '03 issue. Brad based the dragon on a "fuzzy art" poster design. The piece measures 24" x 29", and took Brad approximately one year to finish.

Thanks so much for letting us see your work, Brad!



Charles Anders of Childress, TX has been scrolling for approximately two years, and creating his own patterns for one year. This lion was cut from 1/4"-thick birch plywood, using a No. 2/0 reverse spiral blade, then backed with black felt.

Your pattern is wonderful, Charles. It's hard to believe you've only been designing for such a short time!

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. Please do NOT send the item itself. Also include your mailing address, and feel free to include a photo of yourself! Digital photographs are acceptable with a resolution of 300 dpi at a minimum of 3" x 4", preferably in jpeg or tiff format. They may be emailed to: editors@wood-worksandcrafts.com. Good, clear, flat photos (or slides) are also acceptable, and may be sent to *Creative Woodworks & Crafts*, 7 Waterloo Road, Stanhope, NJ 07874, Attn: Robert Becker.

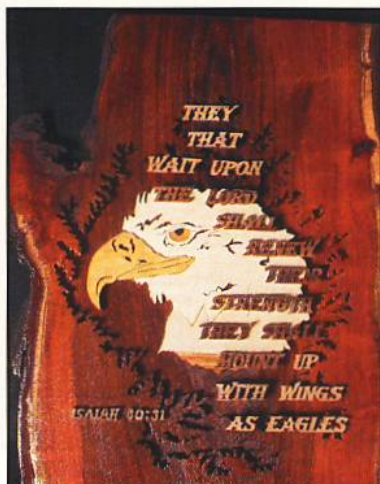


Jésus Mendoza of Mexico City, Mexico sent us this picture of a recent work of his. You did a beautiful job, Jesús, and we are so happy you thought to share with us.

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Reader's Gallery

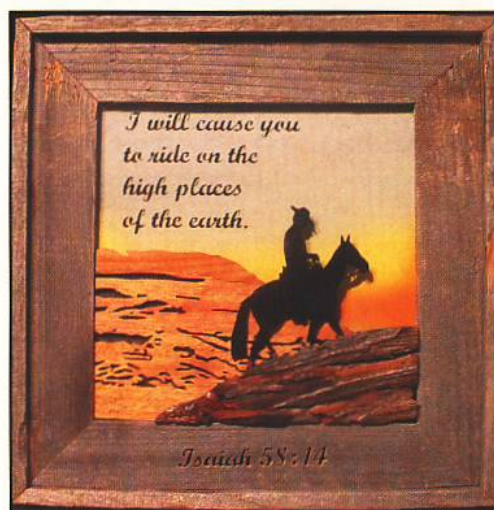
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Lyndal Hutcherson of Carrollton, TX has been quite busy since his retirement. He retired from his career as a math teacher in 1995, and wrote that he had "no hobbies and nothing to do!" After buying an old scroll saw at a garage sale, he became "hooked" on the pastime, and started a small craft business with his wife two years later. He also participates in about 15 shows a year.

Pictured here are two versions of Isaiah 40:31, by Marilyn Carmin. The Last Supper in Crosses was designed by Tom Zieg. Although Lyndal mainly cuts patterns by other designers, he also creates some of his own, and High Places is one of his originals.

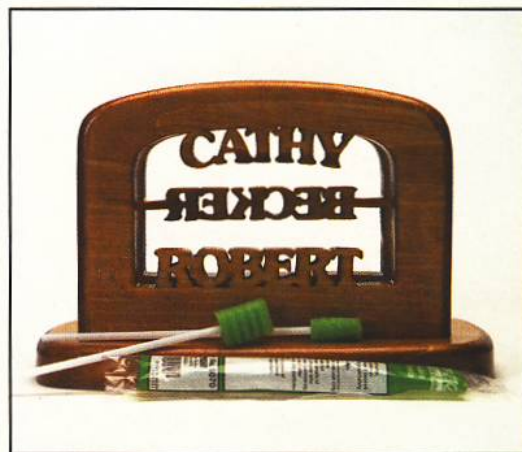
Next up on Lyndal's agenda is serving as the primary promoter of the Texas Scrollsaw Picnic, which will be held May 2-3, 2008. It certainly seems as though keeping busy in retirement is not a problem for you anymore, Lyndal! Good luck with all your endeavors!



Al Stern of Staten Island, NY designed this napkin holder for *Creative Woodworks & Crafts* editor Robert Becker, and his wife, Cathy. Al makes the napkin holders from clear pine, and they can easily be personalized with the family name, spouse names, or children's names.

After assembling the napkin holder, he wipes on two coats of MinWax golden oak stain, letting the first coat dry before applying the second. When that is dry, he applies two coats of tung oil, again waiting between applications. Finally, he applies two coats of high gloss polyurethane. Al has found it helpful to use foam brushes from the medical supply store for applying the stain and oil to the small cut out areas. (The brushes are normally sold with soap or toothpaste to assist handicapped people with washing and cleaning their teeth.) Al cuts the curls off the ends of the brush to create a rounded end, and the brush can then be easily inserted into the cuts.

What a creative project, Al, and thanks for passing along your tips!



We received this inspirational reader's gallery submission from Charles Marino, who wrote to us about his Dad, **Donald Marino** of Illinois, and we wanted to share it with readers.

Charles wrote, "My father is 71 years old, and in 2003 was in very poor health. He wasn't expected to live. He had kidney failure, heart failure, lung cancer, and was also a diabetic. That year, he was in and out of hospitals a lot. After he was strong enough, he came home, but was put in hospice care in order to keep him comfortable. He had dialysis three days a week, which was very tiring for him. When he came home from dialysis, he was so weak all he would do was watch television or sleep.

"During 2004, a miracle happened. He stabilized, and was getting stronger and healthier. In February, 2004, my brothers and I started buying my father balsa wood models to build, but they were costly, and he finished them rather quickly. I bought him a model ship about six months before my next visit. (My family lives in Illinois, and my wife and I have been in the military and we now live in Maryland.) We went to visit him in August of 2006. He had finished the model I sent him, and had nothing to work on at that time, so I showed him my magazine, *Creative Woodworks & Crafts*. I asked if he would be interested in doing that kind of craftwork. He said that he would think about it.

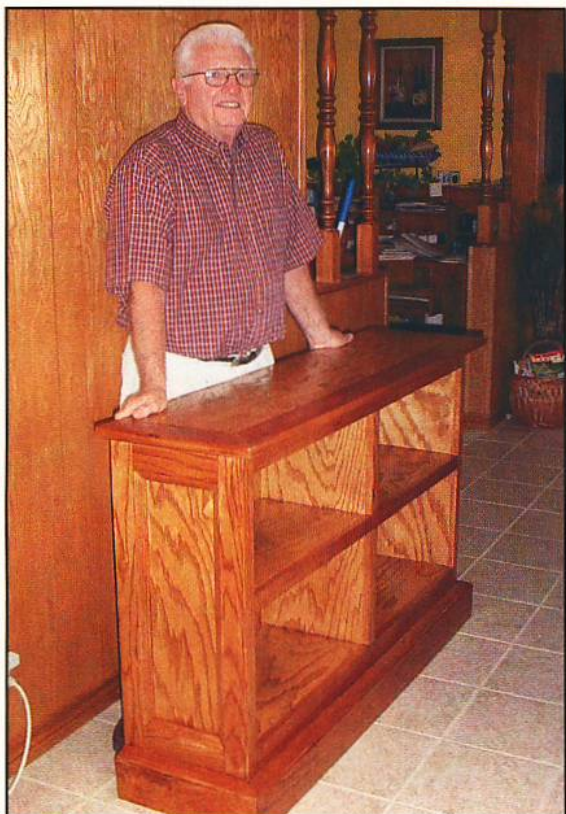
"When I returned in September, I asked what he thought about scrolling. He said that he would like to try it. I bought an inexpensive scroll saw, sander, and a light with a magnifier. I made some copies of some of the projects in my magazine, and we got started. I showed him how to do intarsia and fret work. When I left at the end of the week, he was on his way.

"He set up shop in the laundry room, and from what my mother and family say, he never comes out of there! Even on days he has dialysis, he still goes to his scroll saw and works. He is getting orders from friends and family for some of his work. He is doing very well for a beginner, and wishes he had tried this years ago. He is maintaining his health and continues to scroll. I believe this helps keep him sharp and thinking, and also gives him a sense of purpose. A lot of his work is given as gifts, and the people receiving them treasure his work because my father made it. I am very proud of what my father has accomplished in such a short time. His craft is improving every day."

Thank you, Charles, for this moving tribute to your Dad. It's so wonderful that you helped start him on his way to this hobby he now loves. We wish you and your Dad all the best.



**Don Marino holding Chimp Intarsia,
designed by Darin Liles**



Lee Smith of San Angelo, TX has Gerry Bryan of the West Texas Woodworkers Club to thank for sending this reader's gallery submission. The two friends meet monthly with the other 75 club members to "share our endeavors and mistakes and solutions."

Lee is a former senior professional bowler and a retired accountant. As Gerry writes, "Numbers, measuring, and figures are nothing new to Lee, so woodworking is a joy and passion to him."

Lee began by scroll sawing beautiful crosses and religious figures that he often donates to his church to be auctioned off at festivals. He has made many furniture pieces, including mission style sofa tables, coffee tables, and an armoire. Oak, pecan, mesquite, cypress, and cedar are some of the woods he uses.

The bookcase shown here was made from yellow oak and oak plywood, and is based on a pattern from *ShopSmith* magazine. Lee modified the pattern by slightly shortening the length and eliminating one of the partitions.

Gerry tells us that family and friends have been recipients of Lee's beautiful projects. They are very lucky to know such a talented individual, and Lee is lucky to have such a good friend as Gerry!

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Reader's Gallery

Special Feature * Special Feature * Special Feature * Special Feature *



Front lobby area



Carrie Kruzan of Madison, WI received a scroll saw from her father-in-law as a Christmas gift seven years ago, and she has obviously put it to good use! Her "hobby" has now grown into a full-time business that she operates out of her home.

One of her most recent projects was creating the artwork that embellishes the front desk in a northern Wisconsin resort's lobby. The piece is an original design, with some adaptation from patterns by Judy Gale Roberts. There are two sections to the front desk artwork. One measures 33" high x 107" wide, and contains 386 pieces with 20 different species of wood. The second section measures 33" high x 42" wide, and contains 161 pieces with 12 different species of wood.

Carrie also receives many requests from customers to make custom intarsia pictures of their pets. Shown here are a Harlequin Great Dane, a Bull Mastiff, and a Boxer.

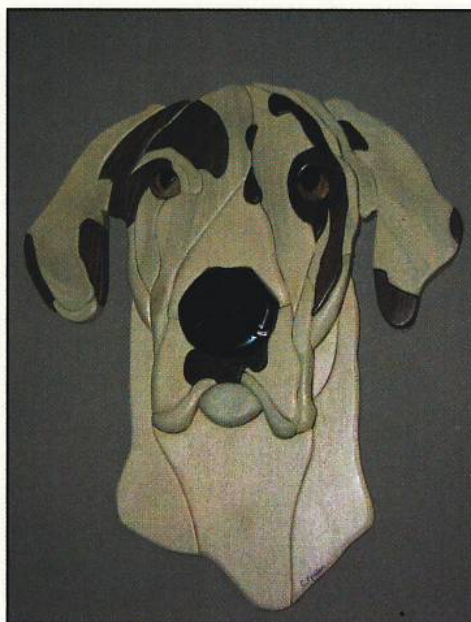
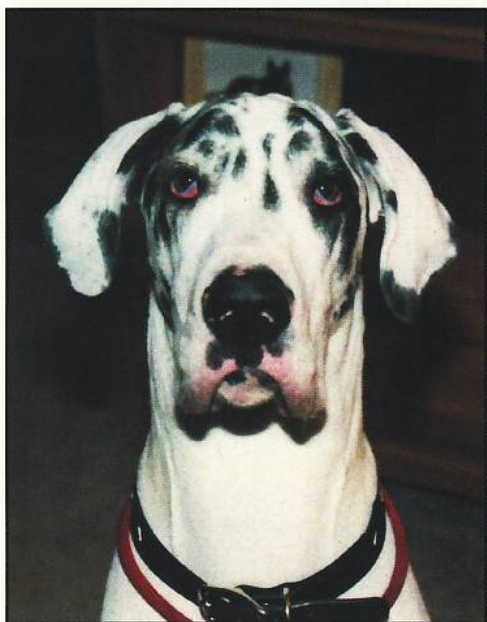
Your work is outstanding, Carrie, and we look forward to seeing other projects by you!



Side desk

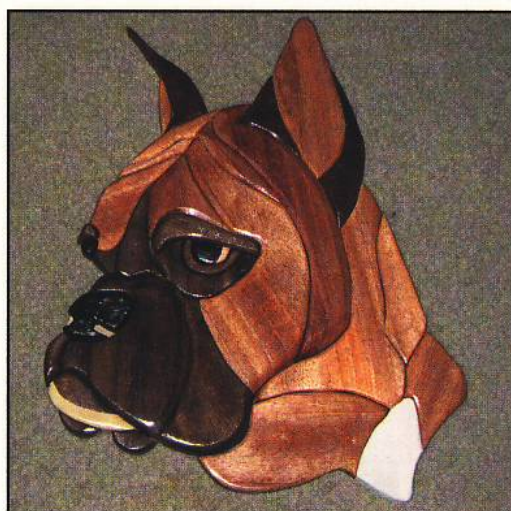
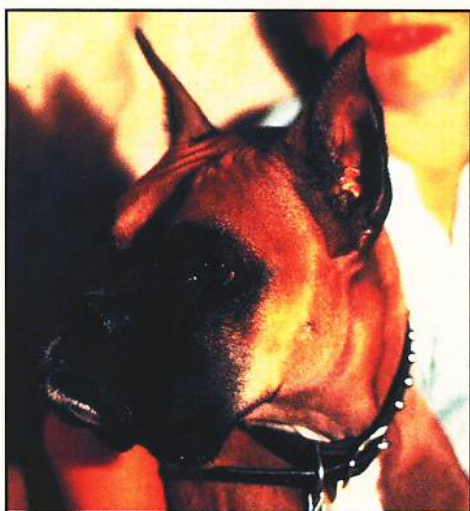
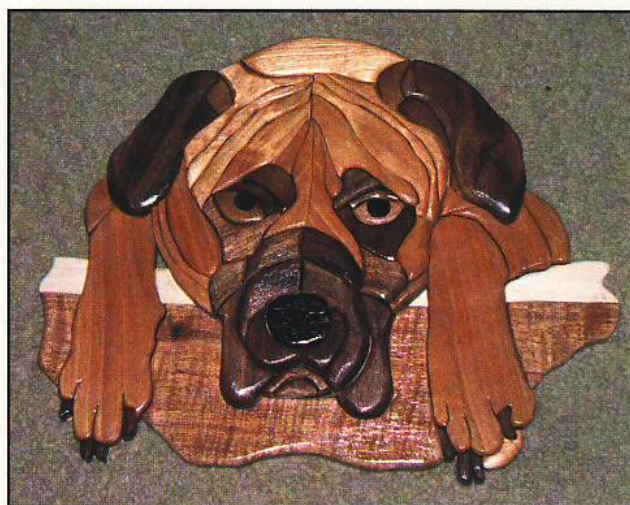


Main desk



Harlequin Great Dane

Bull Mastiff



Boxer



Porthole Frame

by Deborah Nicholson



SUPPLIES

Wood: pine or wood of choice—one piece 1" x 12" x 11" (for top ring); particle board, plywood, or similar material—one piece 1/2" x 13" x 13" (for bottom ring); dowel rod—one piece 5/16" diameter x 1-3/4"; wooden buttons—eight buttons 1/2" diameter
Tools: scroll saw with No. 5 blade; drill with assorted bits; clamps
Tracing paper
Carbon paper

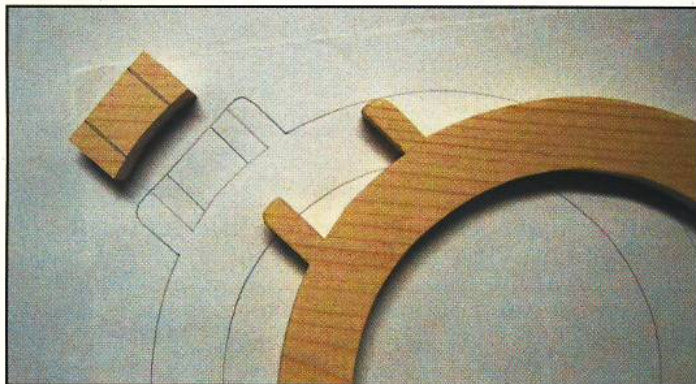
Sandpaper, assorted grits
Wood glue
Acrylic paint in white (or primer), sterling silver metallic, and burnt umber
Mod Podge decoupage glue (optional)
Clear finish of choice
Wing nut
Picture hanger

Introduction

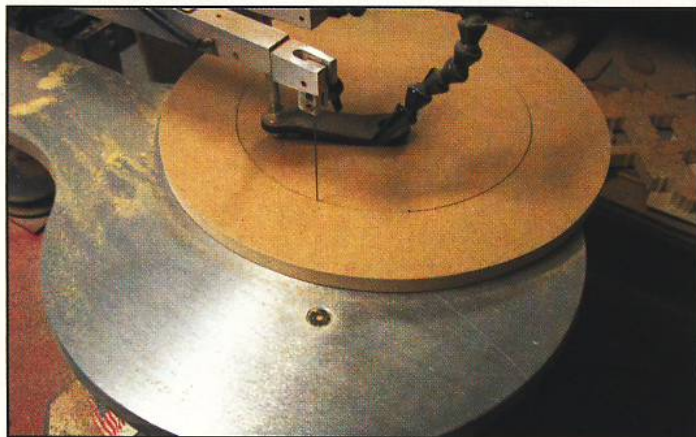
This porthole is the perfect way to frame your favorite nautical scene. The design is simple enough to alter for whatever size item you need to accommodate. I even made one as a gift that was 30" in diameter in order to frame a jigsaw puzzle of a ship at sea.

INSTRUCTIONS

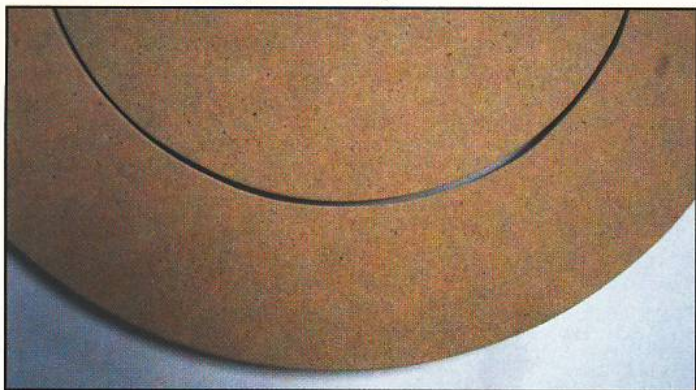
Step 1. Trace the pattern for the top ring onto the pine, and trace the pattern for the bottom ring onto the particle board.



Step 2. Cut out the top ring along the outer perimeter. Drill a pilot hole inside the inner circle area to be cut out, feed the blade through the pilot hole, and cut out the center. Cut the three sections in the center of the hinge as one piece, and remove it from the top ring. Sand the entire ring.

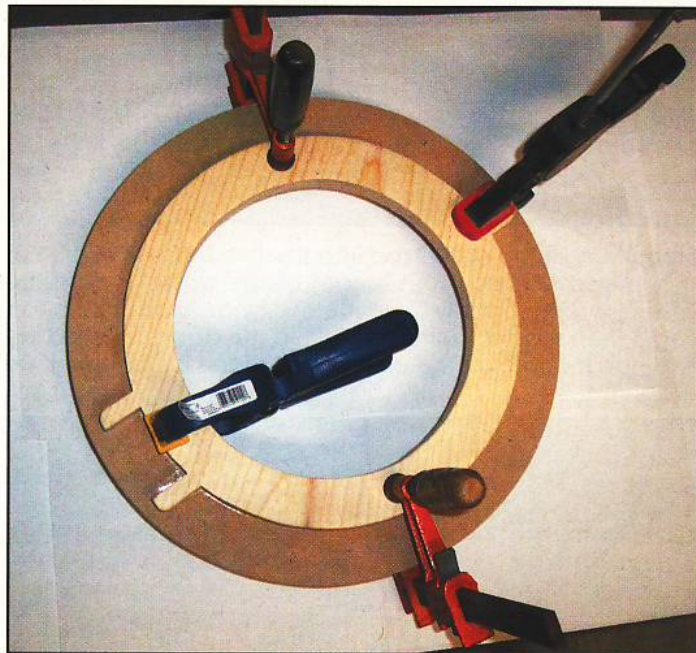


Step 3. Cut along the outer pattern line on the bottom ring. Drill a small pilot hole on the inner circle, thread the blade through the pilot hole, and cut out the center. (You will use this center piece to mount your picture, so be sure to cut it as one complete circle.)

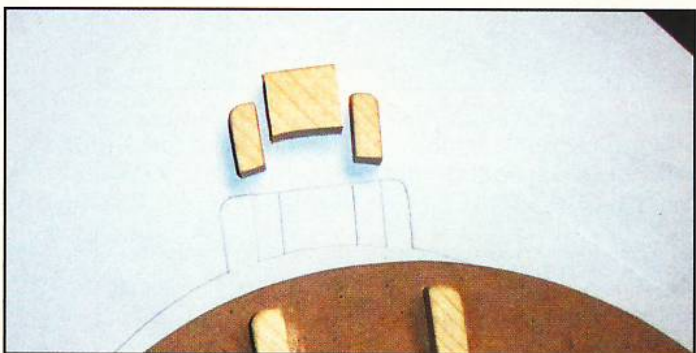


Step 4. Sand the bottom ring. Sand the inner circle piece

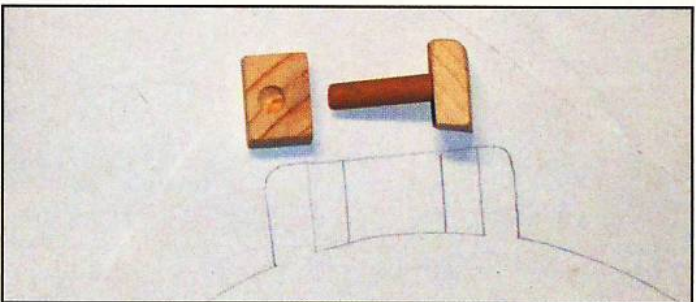
enough that, when the inner circle piece is placed inside the bottom ring, there is a small gap. This gap will allow for painting and for centering the picture.



Step 5. Apply glue to the back of the top ring, and position it on the bottom ring. Clamp the pieces together until dry.



Step 6. Cut away the two outer sections from the hinge piece. Discard the middle piece.

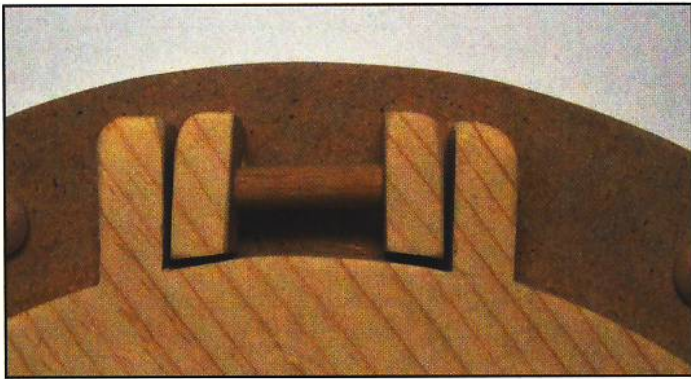


Step 7. Using the 5/16" drill bit, drill holes halfway through

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the two hinge sections. The holes should be centered as much as possible, and drilled from the inside of each piece.



Step 8. Dry fit the dowel rod into the two hinge pieces. You may need to adjust the length of the dowel rod so the assembly comfortably fits inside the hinge area on the top ring. When satisfied with the fit, glue the dowel rod into the two holes, and glue the assembly in place inside the hinge area.



Step 9. Drill the eight holes for the wooden buttons where indicated on the bottom ring pattern using the 3/8" drill bit. Drill just deep enough for the buttons to fit into the holes, being careful not to drill through the wood. Tap the buttons into the holes.



Step 10. Glue the wing nut into place on the top ring. Apply a coat of white paint or primer to the entire project, and let dry.

Step 11. Apply two to three coats of silver metallic paint to the top and bottom rings, letting each coat dry before applying the next. (Leave the center piece white.)



Step 12. Thin the burnt umber paint with water until it looks like tea. Lightly dab the thinned paint onto the top and bottom rings. The silver should still be visible through the burnt umber. Keep a rag handy to remove excess paint if you apply too much. The good news is that you don't have to be careful when applying the thinned paint because you want the application to be irregular. This is a very corroded, old porthole...maybe from the Titanic! (You may want to practice this technique on scrap wood that you have prepared with the primer and silver paint before painting your project pieces.)

Step 13. When dry, apply your clear finish coat of choice to the top and bottom rings.



Step 14. How you mount the picture in the frame depends upon what kind of picture you are framing. I used a computer image printed onto cardstock. (The frame is sized to easily accommodate an 8"-diameter image.) I applied Mod Podge decoupage glue to the inner circle piece, positioned the picture on the wet glue, and coated the picture with another coat of the glue. (Mod Podge can cause the ink from a computer print to run, so load the brush with the glue and apply a thick coat. Don't work the glue too much.) The textured decoupage glue coat will protect the picture, but you may insert a piece of plastic or glass over the picture, if you prefer.

Step 15. Glue the inner circle with the picture attached into the frame, and let dry. Attach a picture hanger to the center back of the outer ring. Enjoy!

For questions concerning this project, send a SASE to Deborah at: 4017 Casa Ct., Hernando Beach, FL 34607.





Nuthatch Pair

pattern and write-up by Bruce Worthington;
finished piece and process photographs by Janette Square

Introduction

This nuthatch pair is the first piece created by the partnership of Bruce Worthington and Janette Square. Bruce, a frequent contributor to the magazine, designed this piece, while Janette made the finished model. We are sure you will be pleased with the beautiful results of this talented duo, and look forward to many more projects from them in upcoming issues!

This piece was made without the use of risers. The wood ranges in thickness from 5/8" to 1", and it is then shaped to add more depth to the finished piece. If you prefer to use risers, they should be 1/8"- to 1/4"-thick, depending upon where they are placed. The photos provide a guide for the relative thickness of the assorted pieces, and specific raising/lowering information is provided with the pattern.



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SUPPLIES

Wood*: 5/8" to 1"-thick pieces of myrtlewood (for tree trunk), walnut (for knothole and darker sections of pine cones), poplar (for needles), blue pine (for grey areas of birds), Spanish cedar (for breast areas of birds and light areas of pine cones), Peruvian walnut (for dark feathers and eyes), aspen (for white feathers), cherry (for medium-shaded areas of pine cones); Baltic birch plywood—one piece 1/8" x 12" x 21" (for backer)

Tools: scroll saw with assorted blades; belt sander; oscillating spindle sander; inflatable drum sander; detail sander; rotary tool with assorted attachments; drill with assorted bits

Temporary-bond spray adhesive

Clear packing tape

Tracing paper

Carbon paper (optional)

Fine-grit sandpaper

Wipe-on urethane finish, or finish of choice

Thin black marker (optional)

**The amount of wood needed for each section will depend upon the grain configuration.*

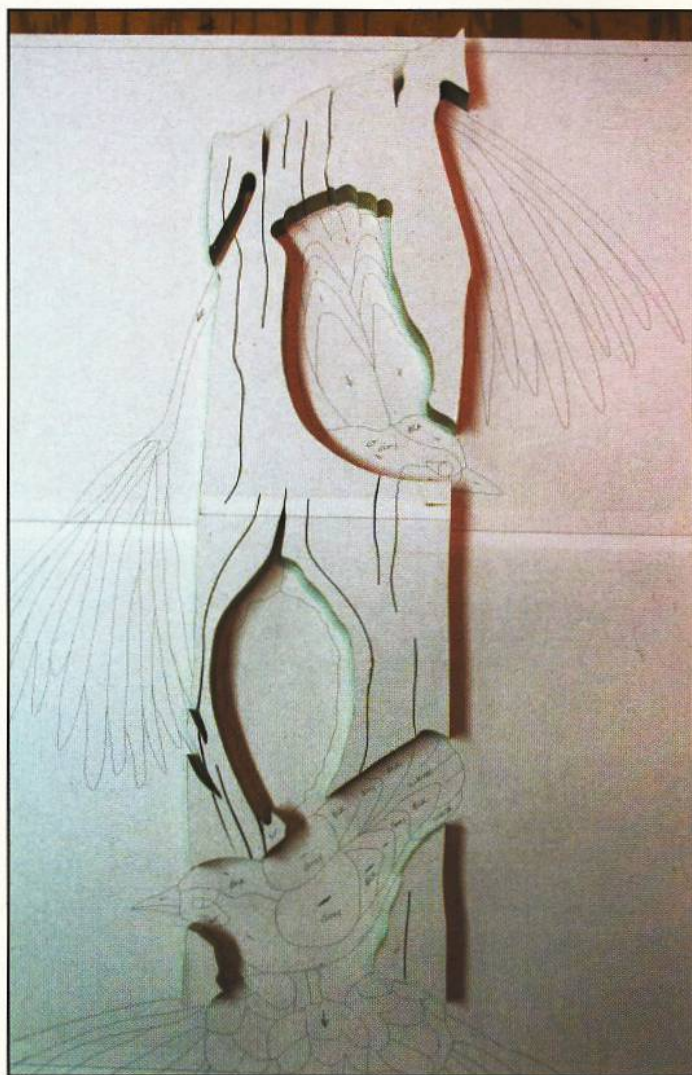
INSTRUCTIONS

Cutting

Step 1. Make several photocopies of the pattern, saving the original for future use. (Several copies are needed in order to cut and glue the sections of the patterns to the appropriate pieces of wood. If you prefer, you can use the carbon/tracing paper method of transferring the pattern to the wood, instead.) Place a layer of clear packing tape on the myrtlewood for the tree trunk, and use temporary-bond spray adhesive to attach the tree trunk portion of the pattern to the tape.



Step 2. In the same manner, apply tape to the other pieces of wood, and attach the appropriate pattern sections to them using temporary-bond spray adhesive.

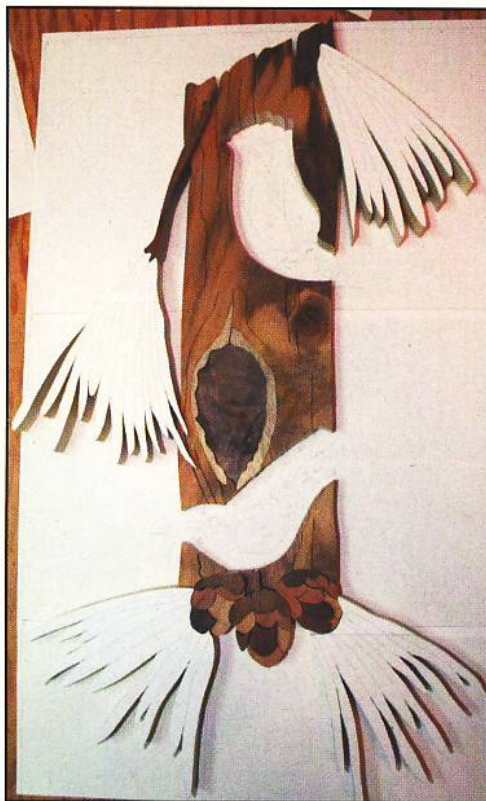


Step 3. Cut out the entire trunk of the tree. This will be used as the base from which to build the remaining layers of the project.

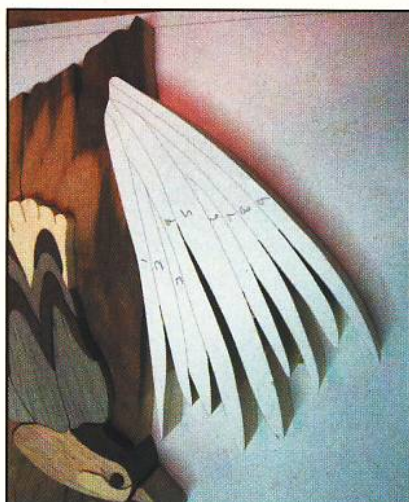
Step 4. Before cutting the knothole piece from walnut, redraw the edges using the hole as a guide. This will ensure a tight fit.



Step 5. Continue cutting out the pieces in sections, and fitting them to the tree trunk and each other as you go.



Step 6. When cutting the needles, number each piece to aid you in keeping them in order. All the needle pieces are very similar in size and shape.



Finished cutting, top view



Finished cutting, side view

Step 7. Finish cutting and fitting all remaining pieces. Use the photos and pattern references as a guide for the relative thicknesses of the pieces.

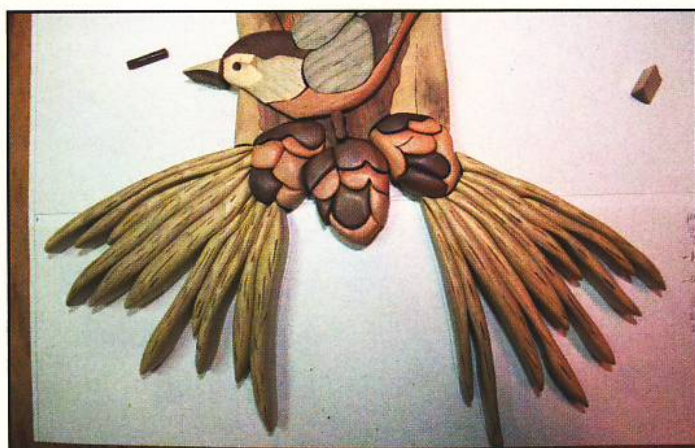
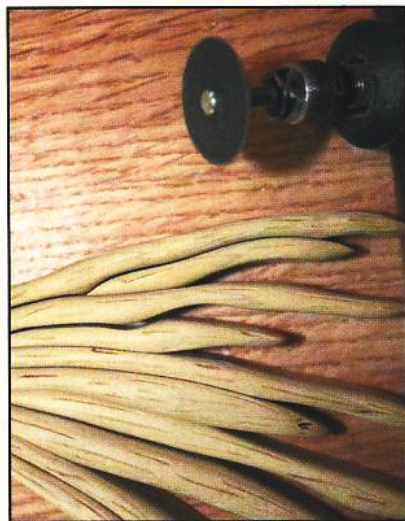
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Shaping and finishing

(This portion of the instructions is meant only as a guide. In my experience, the degree of shaping depends upon what you are comfortable with.)

Step 8. Start by shaping the pine needles. These should be shaped by rounding along the length of each needle, keeping in mind that they will need to be thicker at the end than at the base of each needle where it touches the tree. This will add to the depth of the overall piece. If you want to also add a little texture, use a rotary tool to cut shallow grooves along the length of each piece.



Step 9. The different parts of the pattern were made in sections, and the pieces were edge-glued together as they were finished. These photos show the lower bird with the pine cone area, along with two needle sections.



Step 10. These photos show top and side views of the bird, to aid in shaping the pieces.



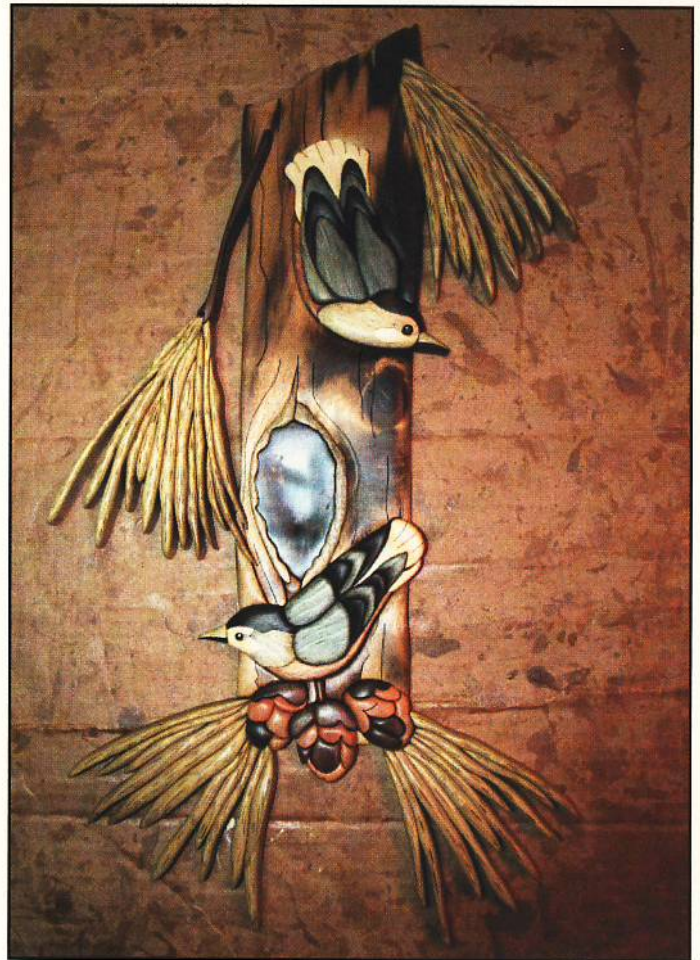
Step 11. When you are finished shaping, you should have seven sections glued up.



Step 12. Test-fit the pieces together before applying the finish.



Step 13. The choice of finish is a matter of preference. For best results, though, apply several coats of finish, sanding lightly with a fine-grit sandpaper between each application.



Step 14. Glue the various sections together. (Gluing the pieces together before adding the backer ensures that the backer is the proper size.)

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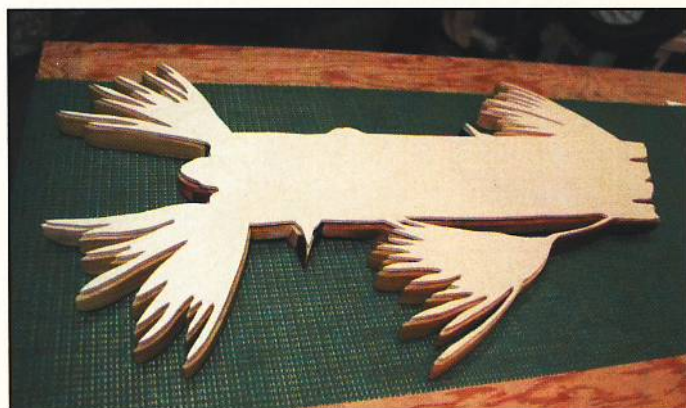


Step 15. Place the piece on tracing paper, and trace the entire perimeter of the piece.

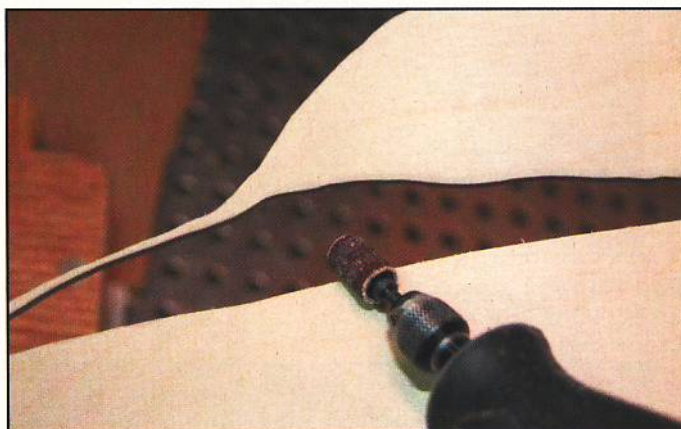


Step 16. Be sure to also trace areas where holes in the backer will need to be cut.

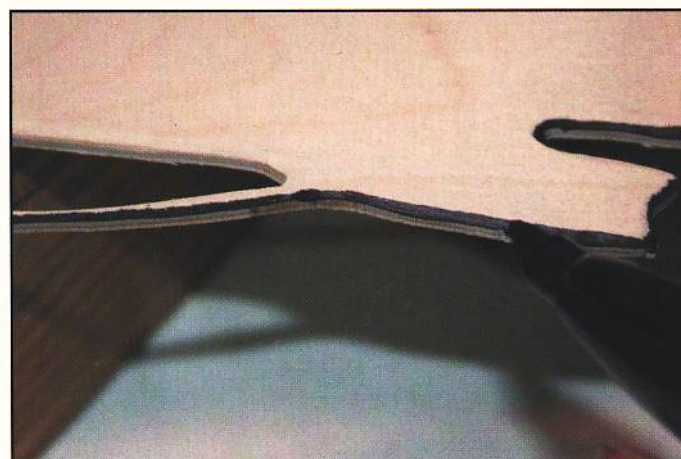
Step 17. After completing the tracing, attach the pattern to the plywood. Drill all pilot holes. Cutting 1/16" to the inside of the traced lines, cut out the backer.



Step 18. Test-fit the backer to the piece. None of the plywood should extend beyond the edges of the finished piece.



Step 19. Use a rotary tool to remove any burrs along the edges.



Step 20. You may also want to use a black marker to color the edge of the backer so that it blends in better with the finished piece when viewed from the side. If you plan to sell the piece, many buyers appreciate having a list of woods used provided on the back. Also, don't forget to sign it!

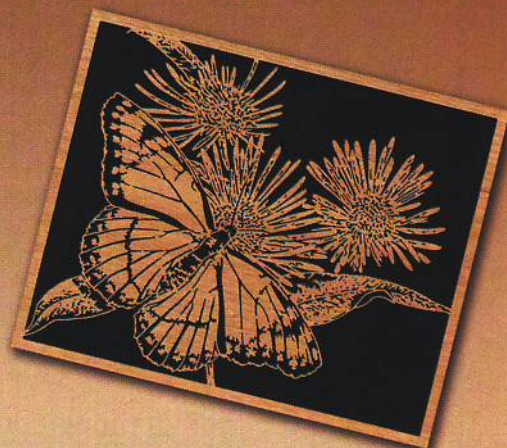
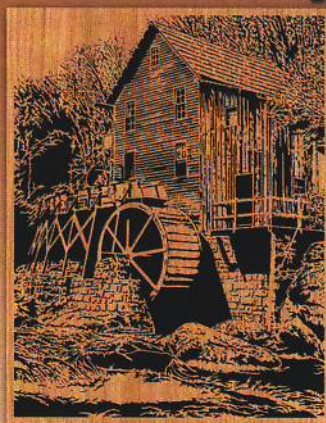
To contact Bruce, email him at brucew@intarsia.net, or visit his website at www.intarsia.net. To contact Janette, email her at jsquare@square-designs.com, or visit her website at www.square-designs.com.





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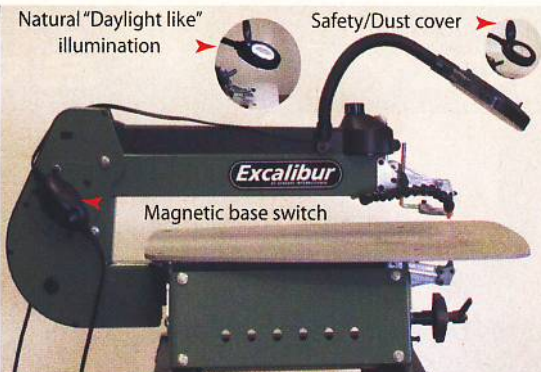
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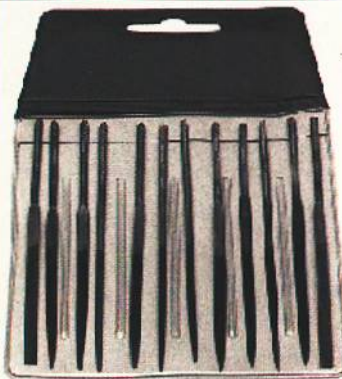
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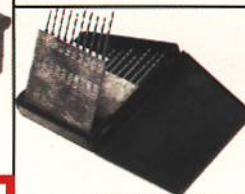
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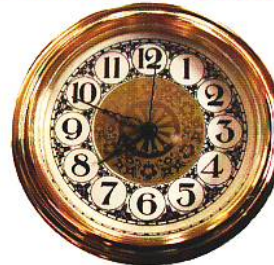


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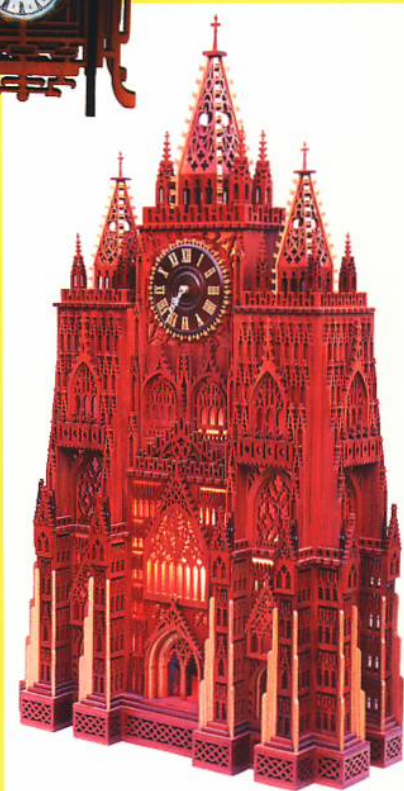
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FULL SIZE PATTERN SECTION NO. 1 MARCH 2008

Side A

Grey Wolf.....from page 48
 Psalms 42:1.....from page 32
 Uncommon Valorfrom page 14
 Valentine's Heart Box.....from page 10

Side B

Appliqued Bookends.....from page 50
 Nature's Majestyfrom page 58
 Tabletop Nightlight.....from page 18
 The Triryde Clock.....from page 42
 Walleye Clock.....from page 6

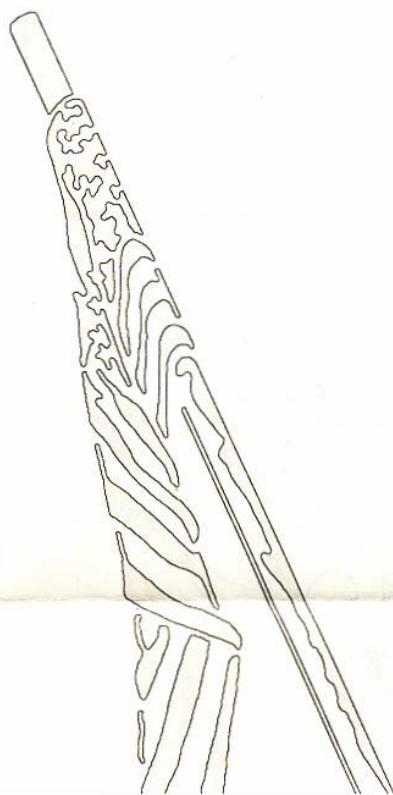
Metric Conversions:

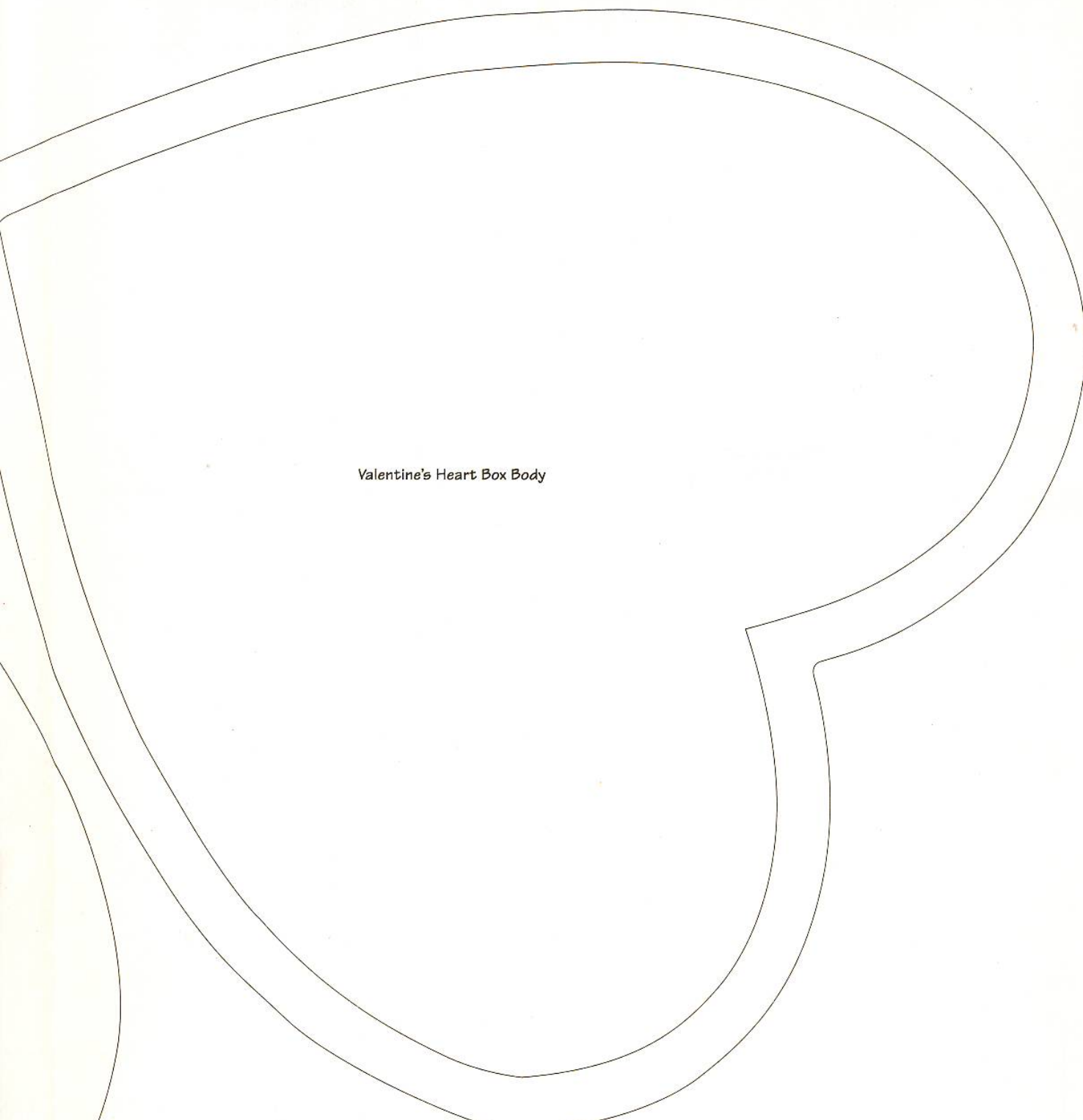
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1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
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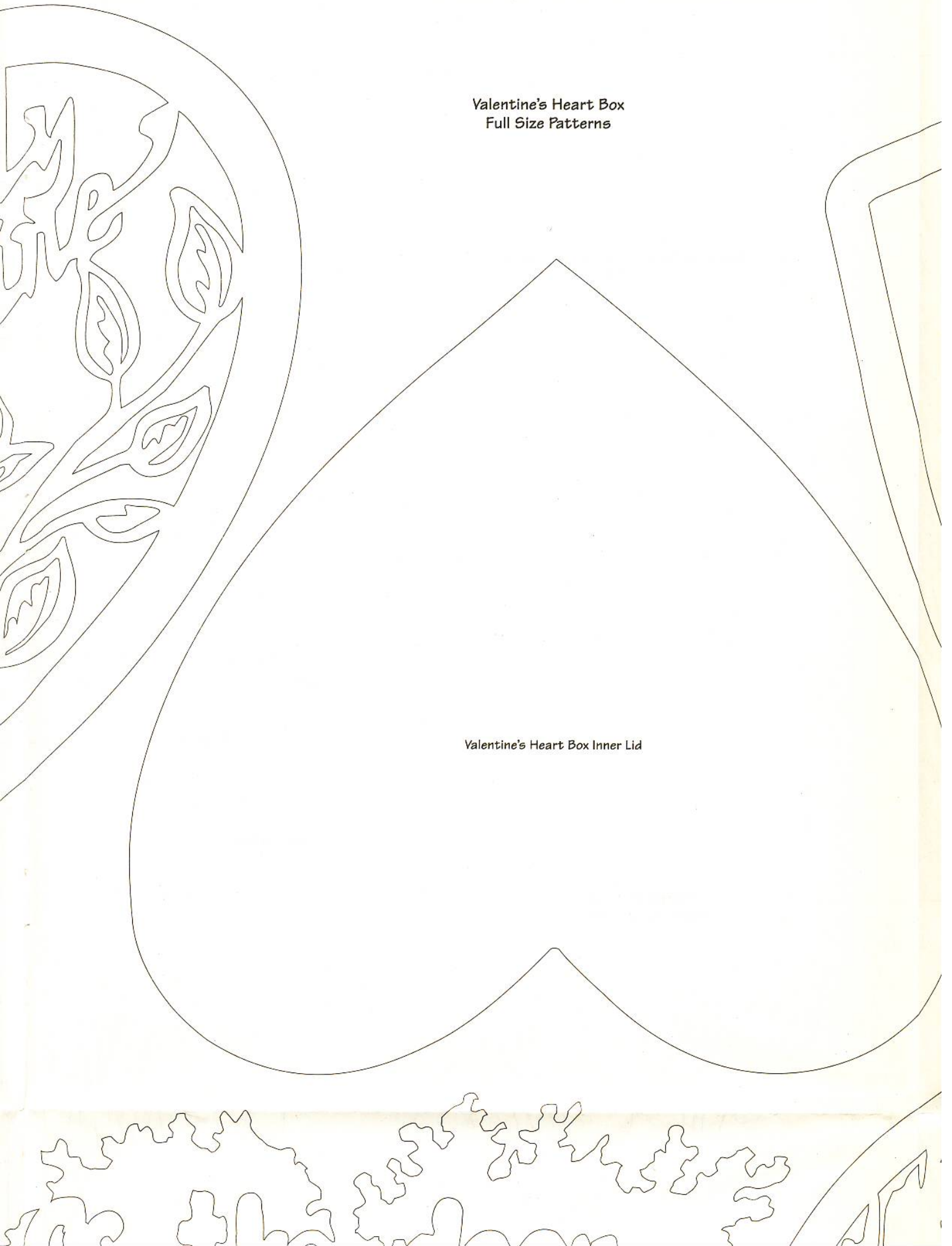
Valentine's Heart Box Body



Grey Wolf
Full Size Patterns

Valentine's Heart Box
Full Size Patterns

Valentine's Heart Box Inner Lid



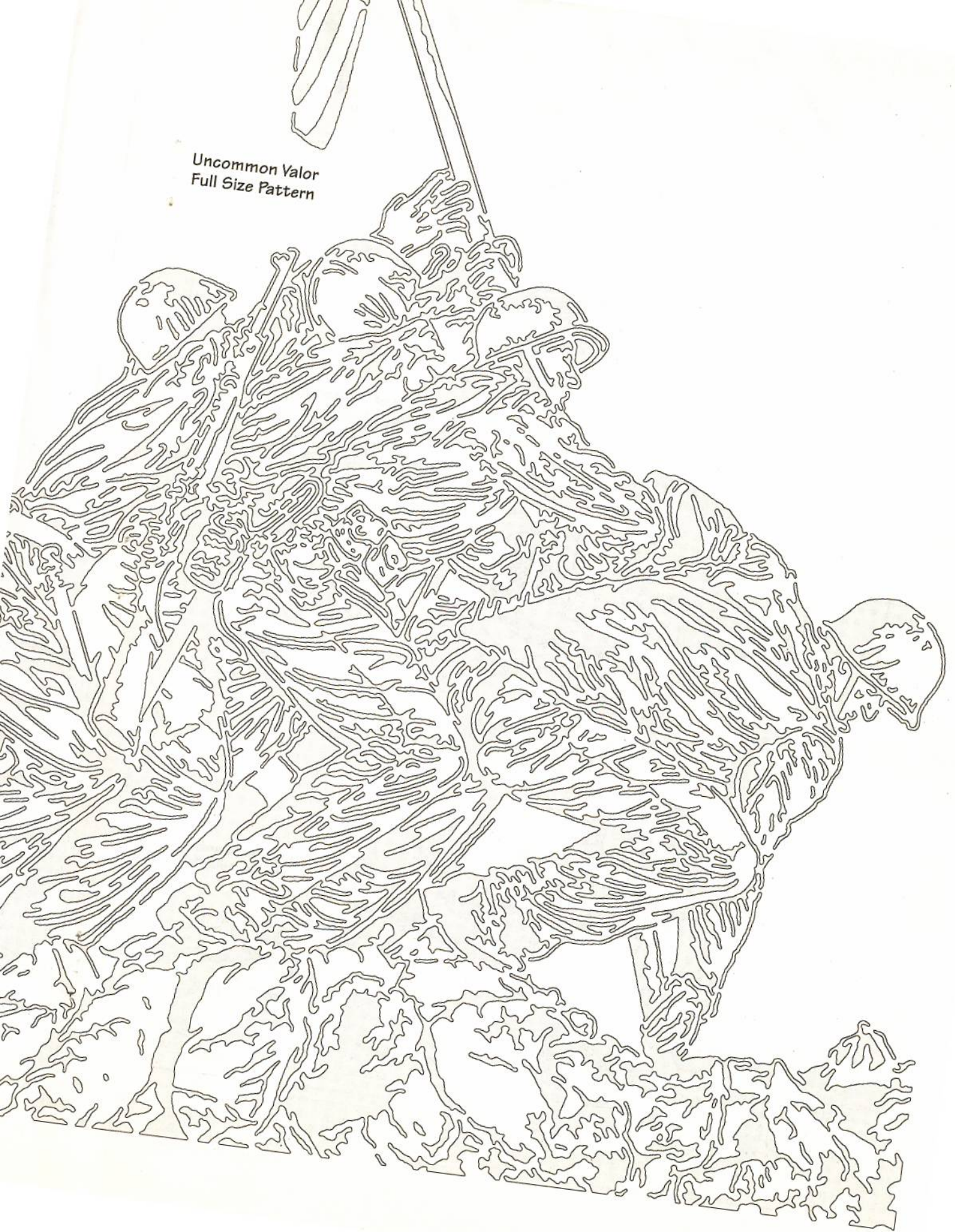
Valentine's Heart Box Lid



Psalms 42:1
Full Size Pattern



Uncommon Valor
Full Size Pattern





f Base

width of wood



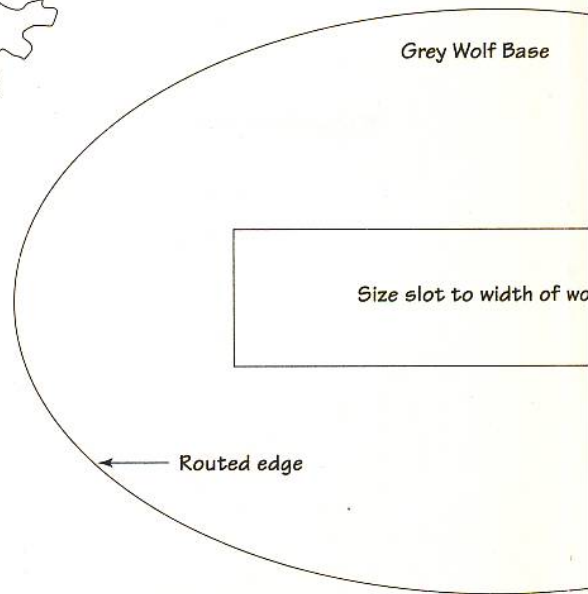


CARMIN -



Grey Wolf Base

Size slot to width of w

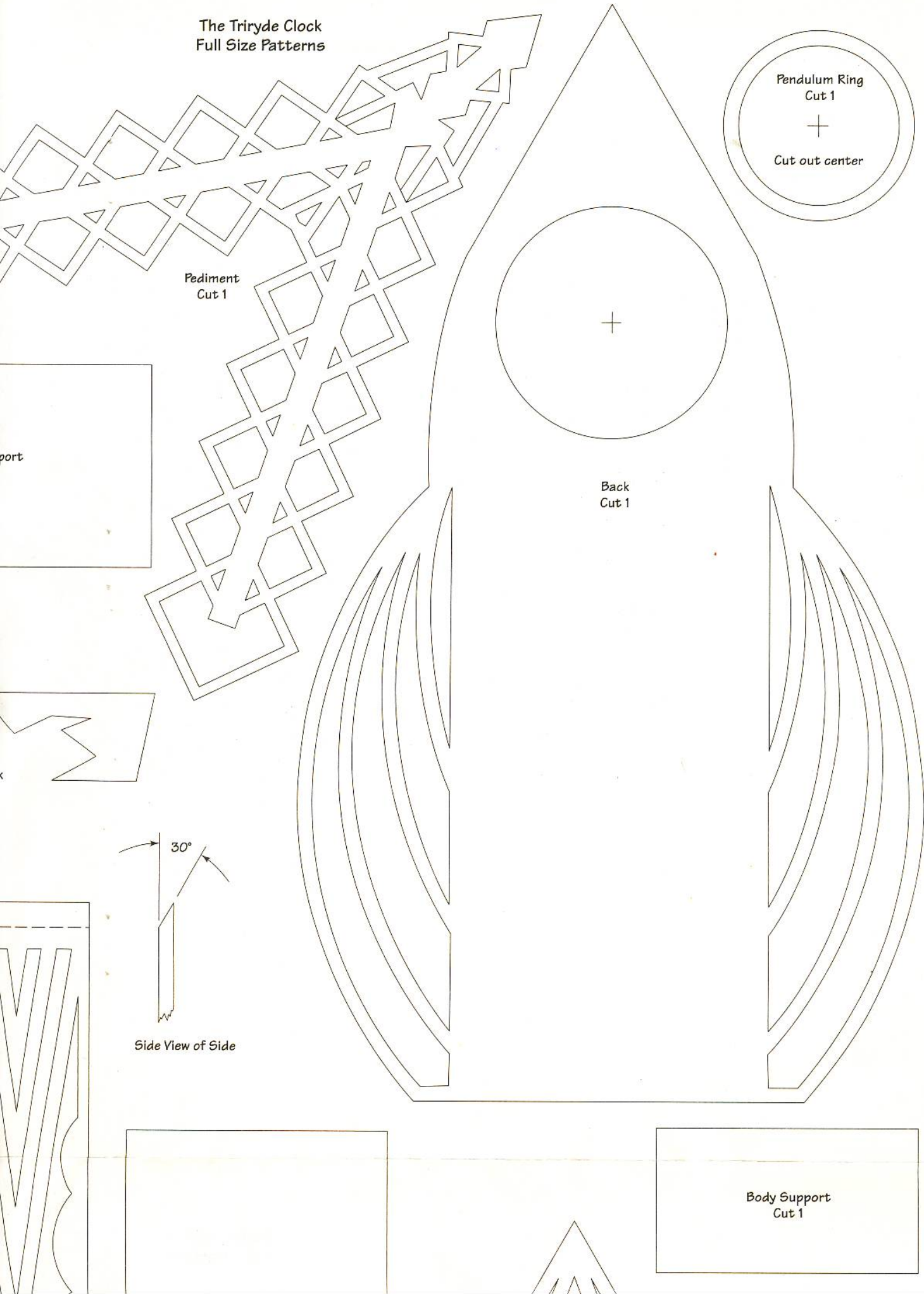


← Routed edge

Psalms 42:1
Full Size Pattern



The Triride Clock
Full Size Patterns



Pendulum Ring
Cut 1



Cut out center

Pediment
Cut 1

Back
Cut 1

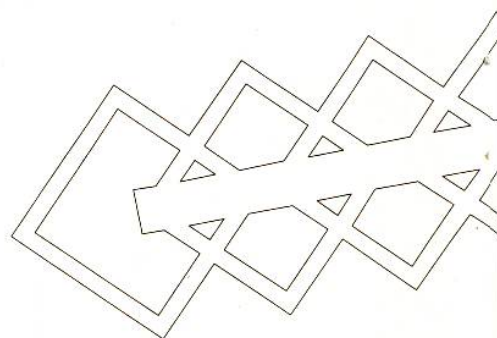
30°

Side View of Side

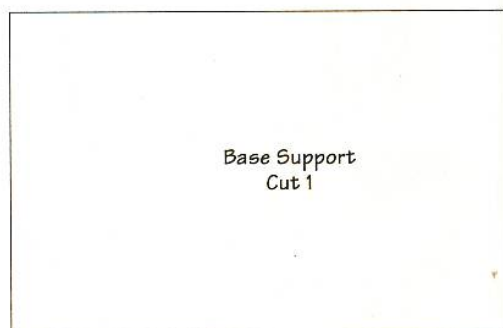
Body Support
Cut 1

Side

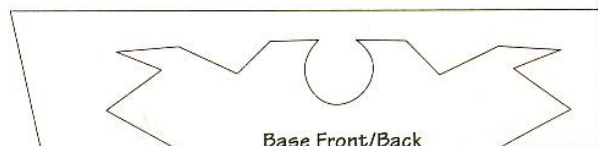
Nightlight Top Support/Bottom Support
Cut 2



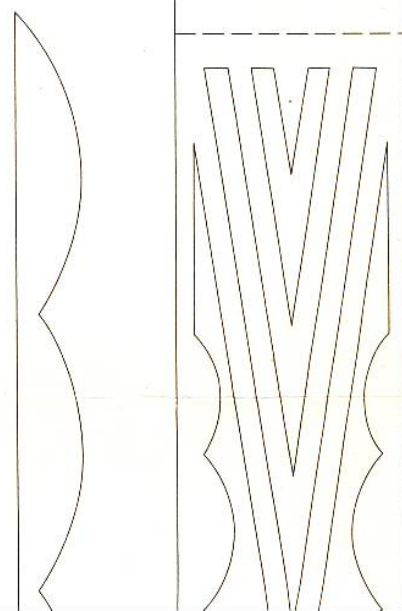
Base Support
Cut 1



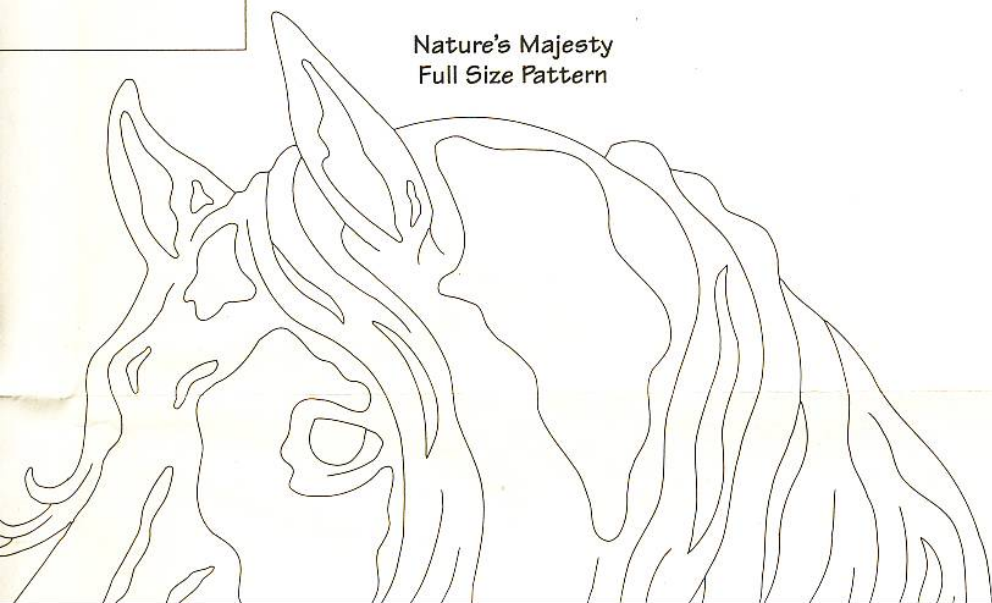
Base Front/Back
Cut 2



Body Bracket
Cut 2

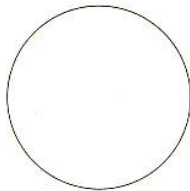


Nature's Majesty
Full Size Pattern



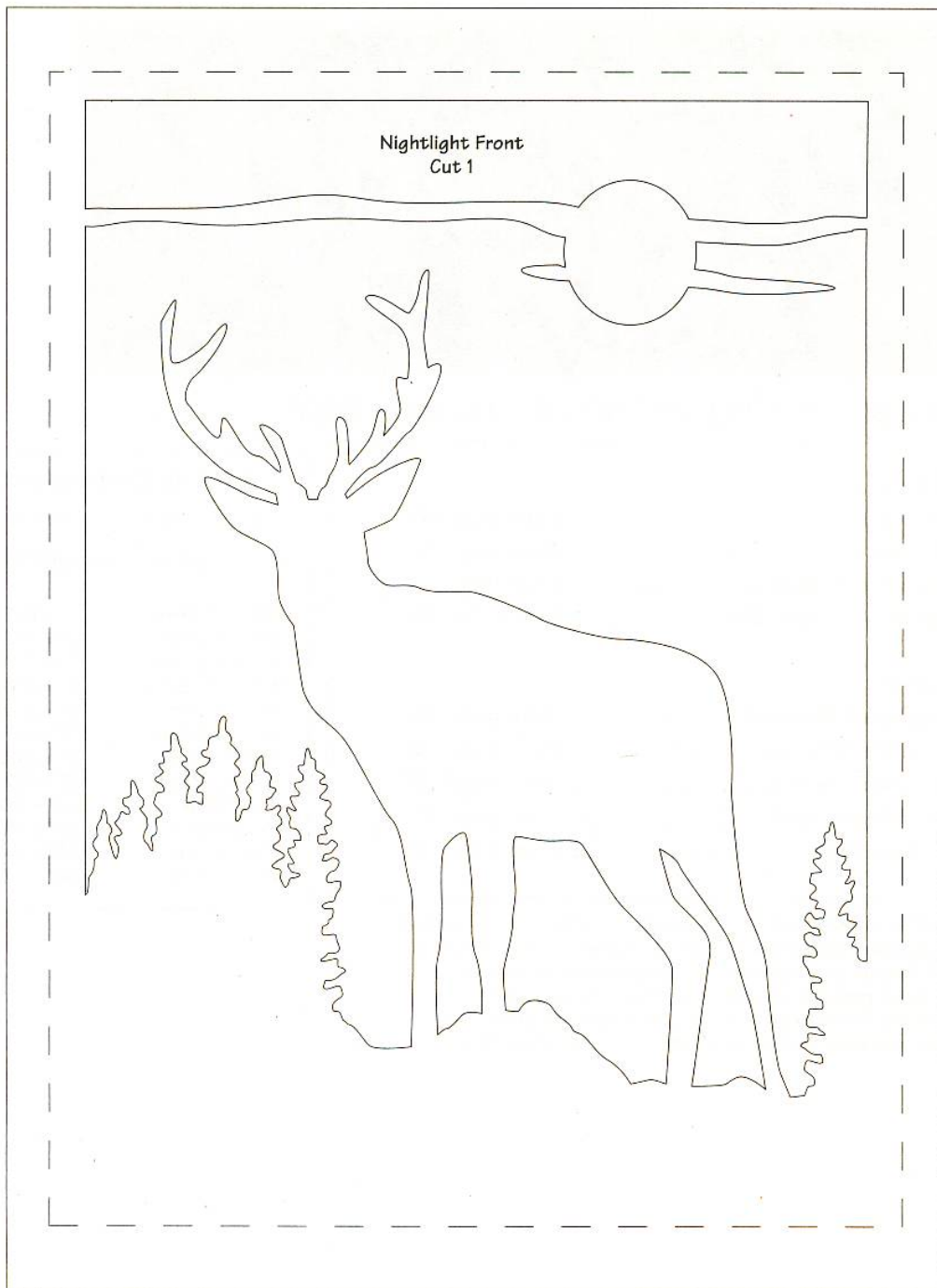
Tabletop Nightlight
Full Size Patterns

Nightlight Back
Cut 1

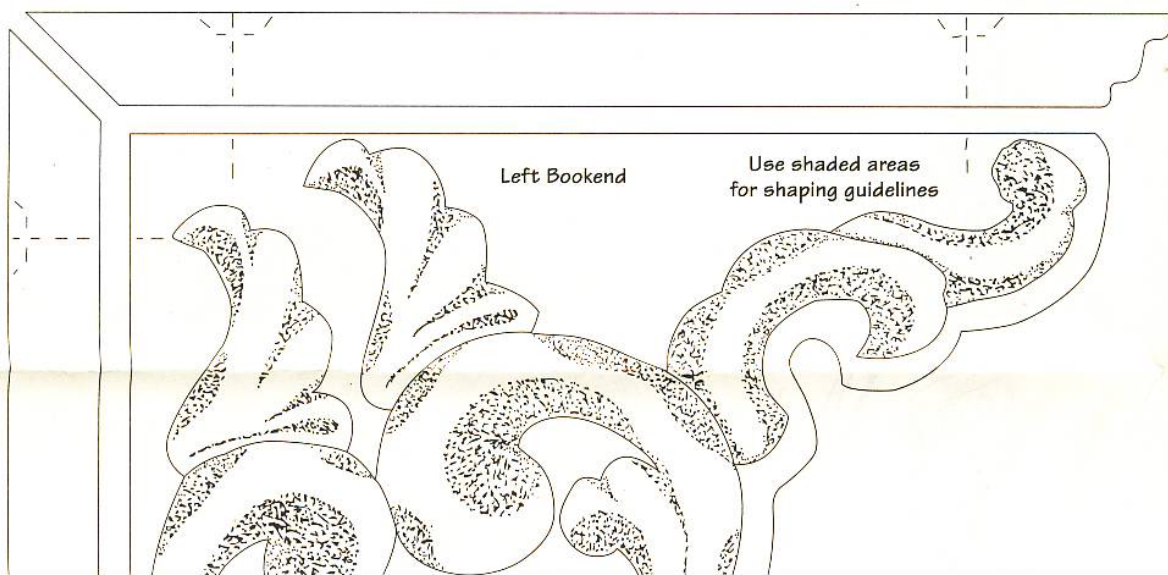


Nightlight Side
Cut 2





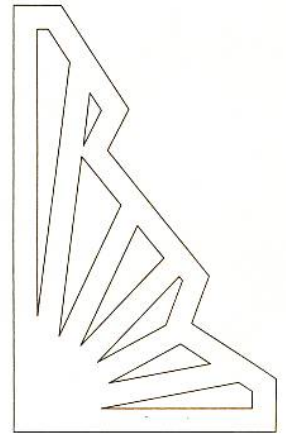
Drill and countersink for screw



Body Support
Cut 1



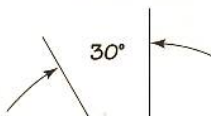
Base Side
Cut 2



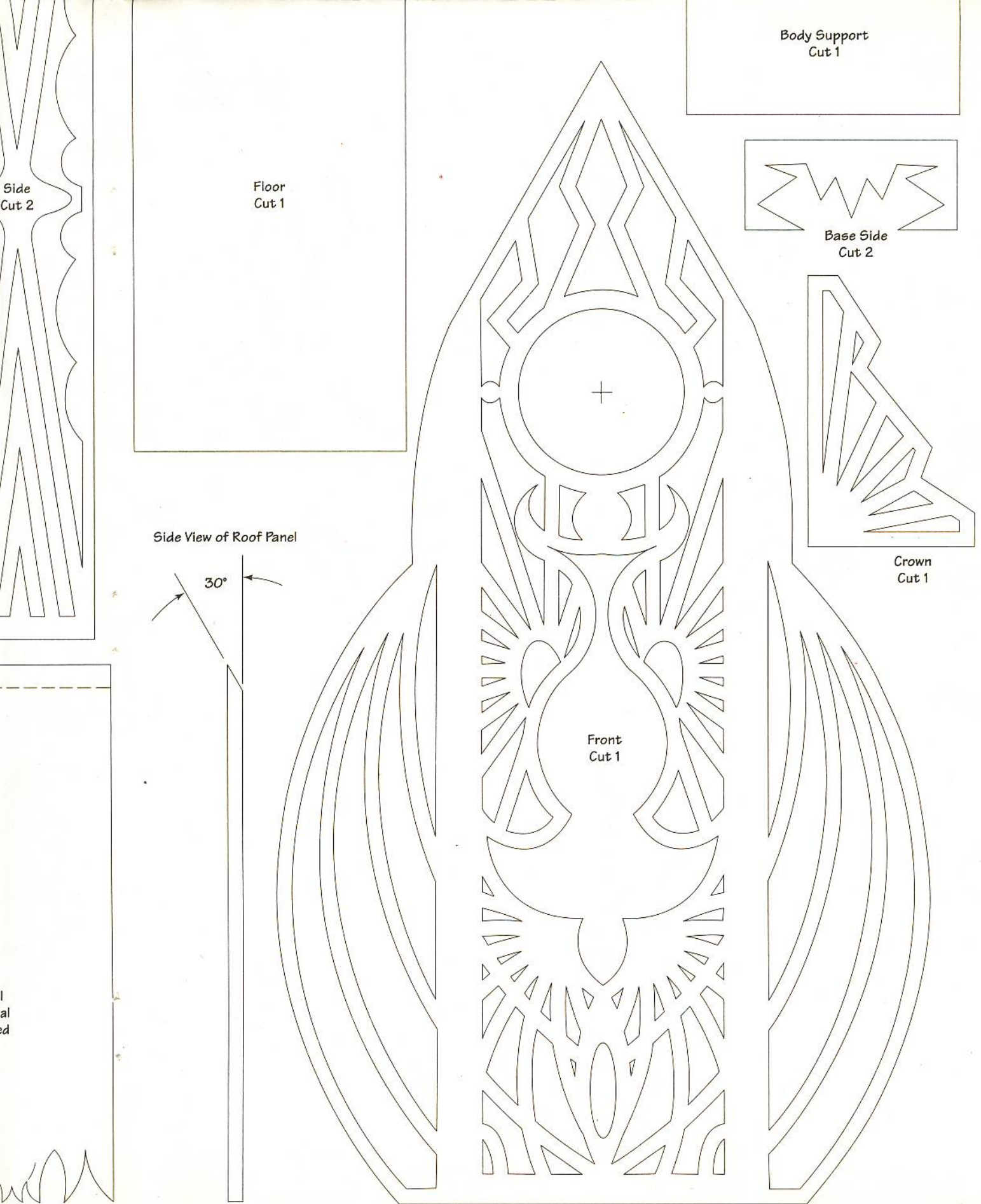
Crown
Cut 1

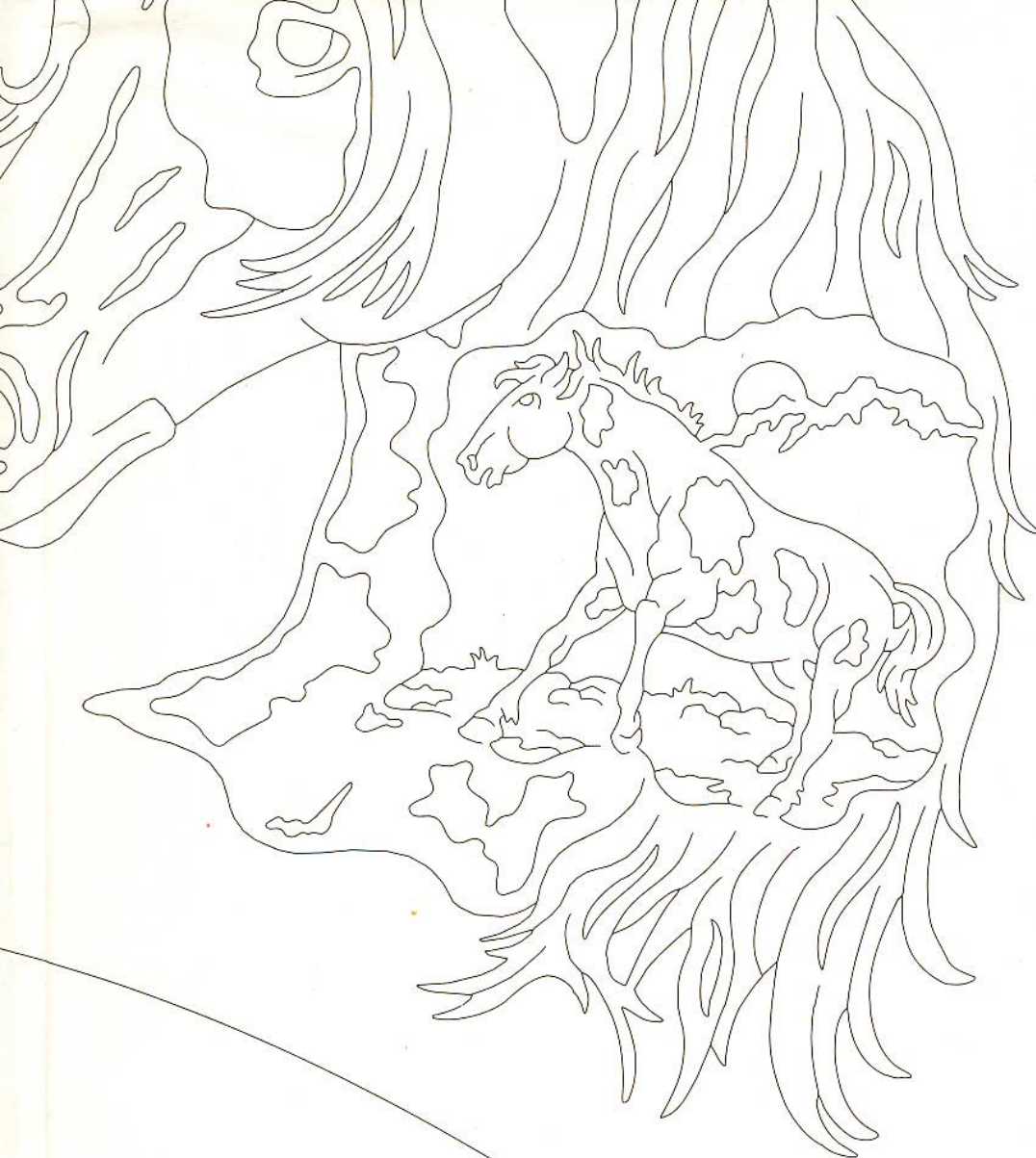
Floor
Cut 1

Side View of Roof Panel

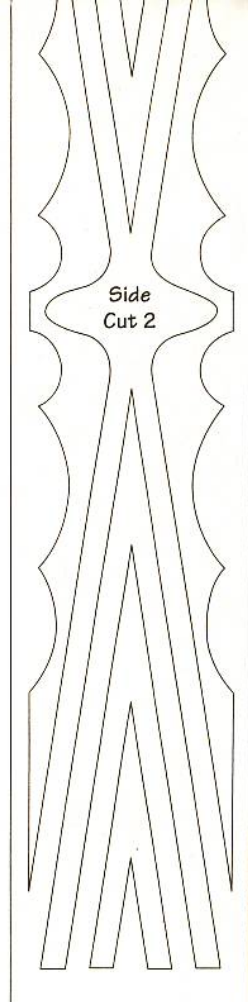


Front
Cut 1





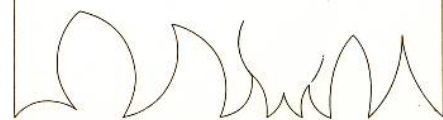
Walleye Clock Base



Side
Cut 2



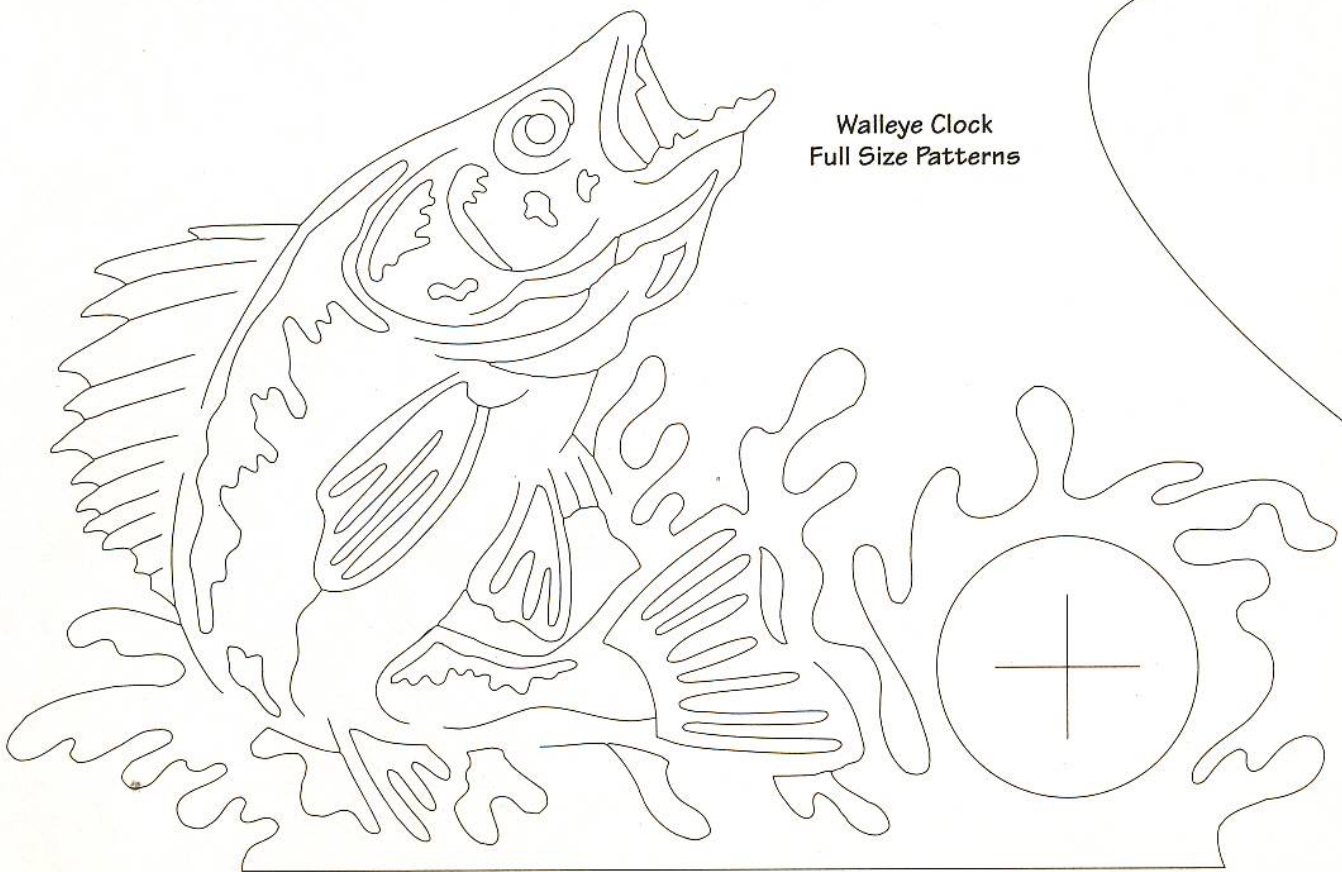
Roof Panel
Cut 1 Normal
Cut 1 Flipped



Nightlight Top/Bottom
Cut 2



Walleye Clock
Full Size Patterns



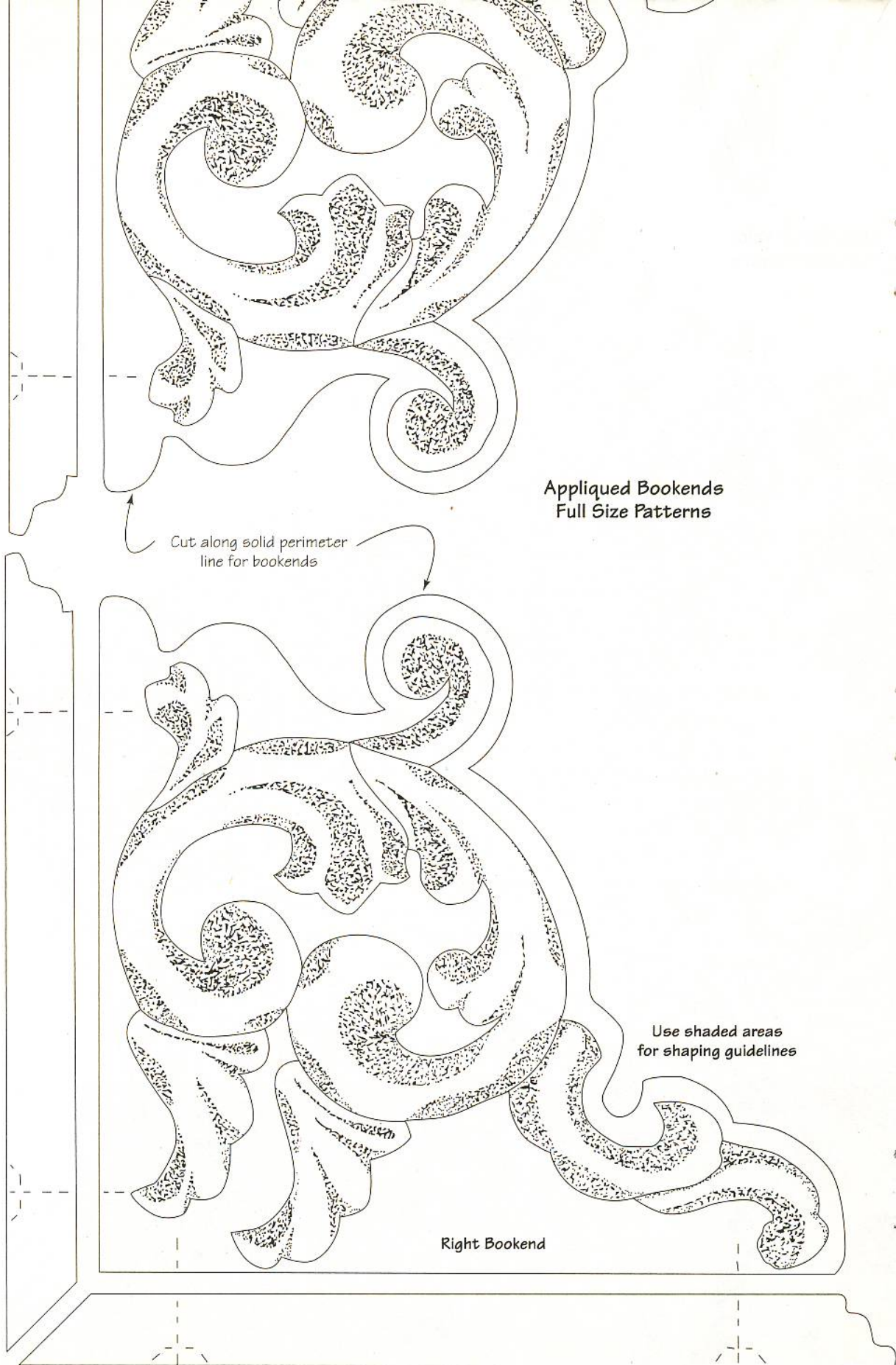
Appliqued Bookends
Full Size Patterns

Cut along solid perimeter
line for bookends

Use shaded areas
for shaping guidelines

Right Bookend

Drill and countersink for screw



CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 MARCH 2008

Side A

BONUS Pattern:

Push Sticks/Sandersfrom page 34
Door Knockerfrom page 23
Friends of All Shapes and Sizesfrom page 30
Porthole Framefrom page 70
Too Far From Shore.....from page 26

Side B

African Savannah Layerscape.....from page 60
Fruit of the Spirit Puzzle.....from page 46
Nuthatch Pair.....from page 73

Metric Conversions:

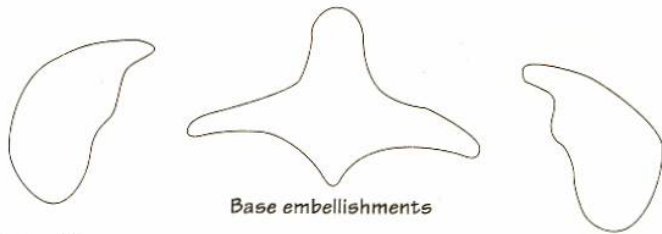
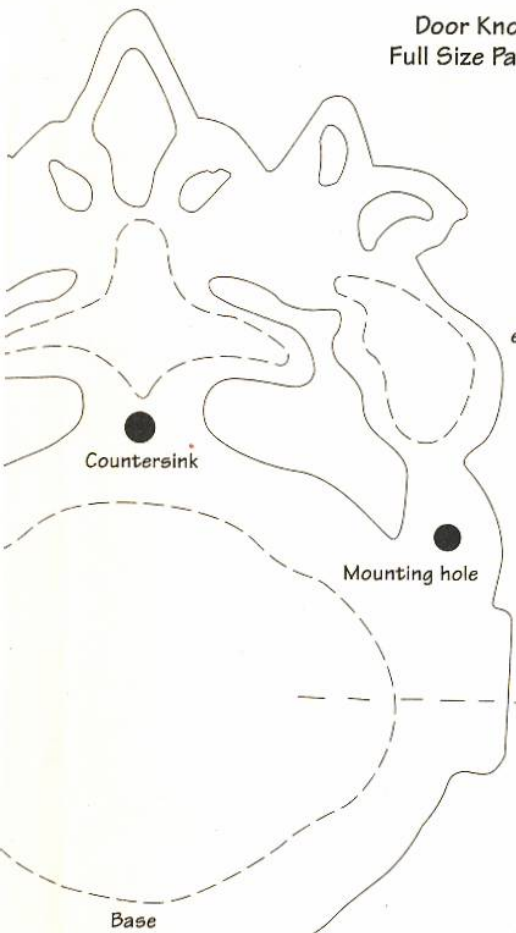
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

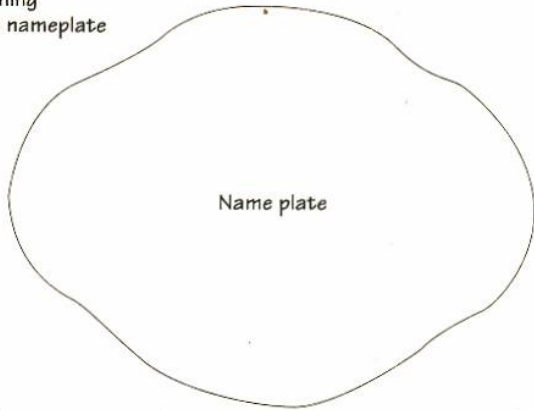
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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

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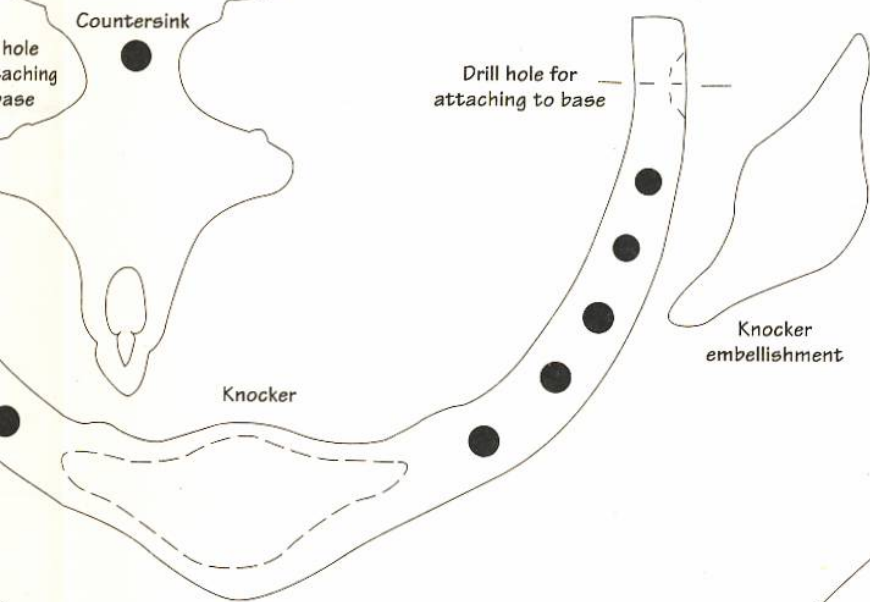
Door Knocker
Full Size Patterns



Refer to dotted lines
when positioning
embellishments and nameplate

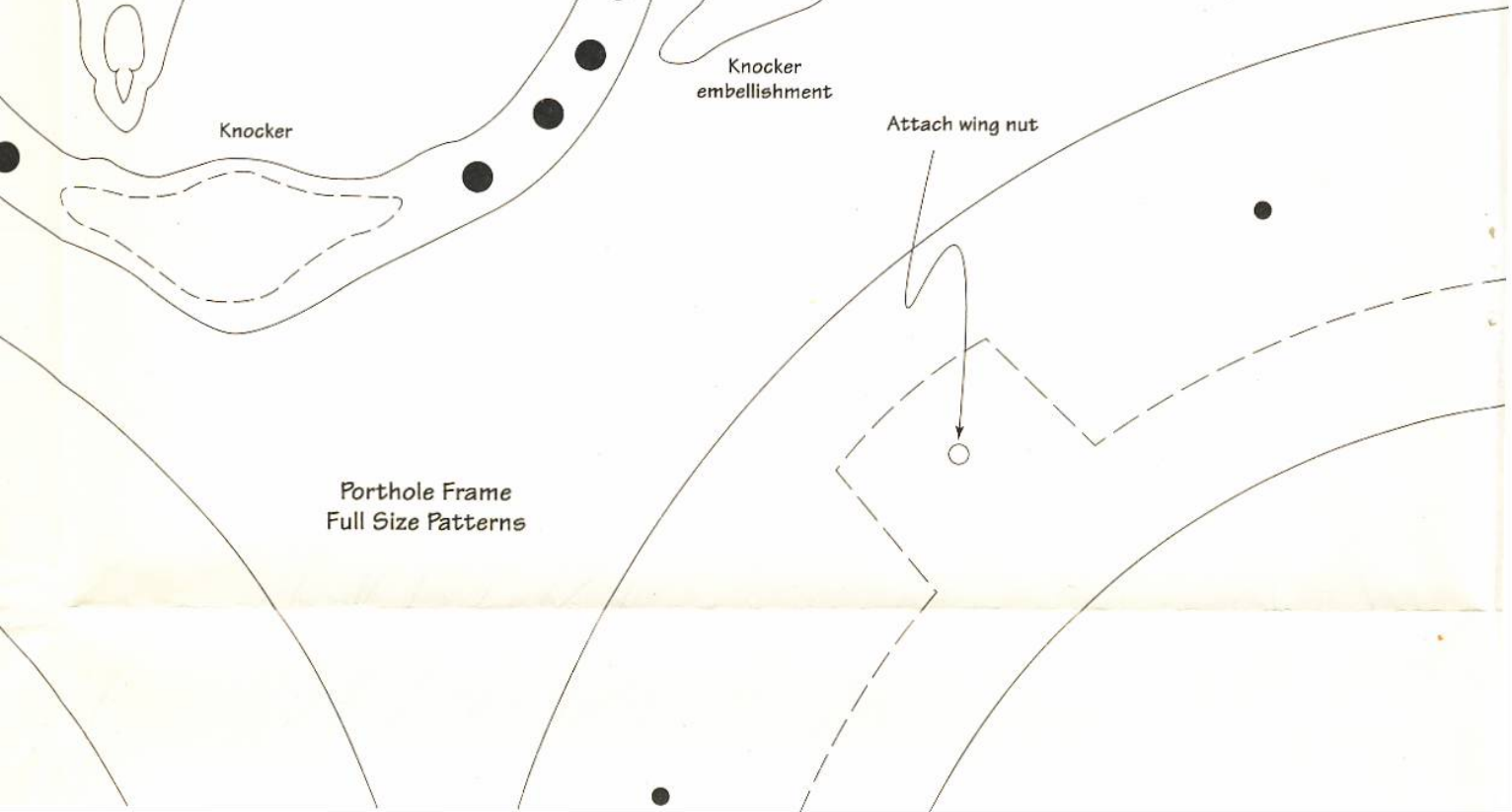


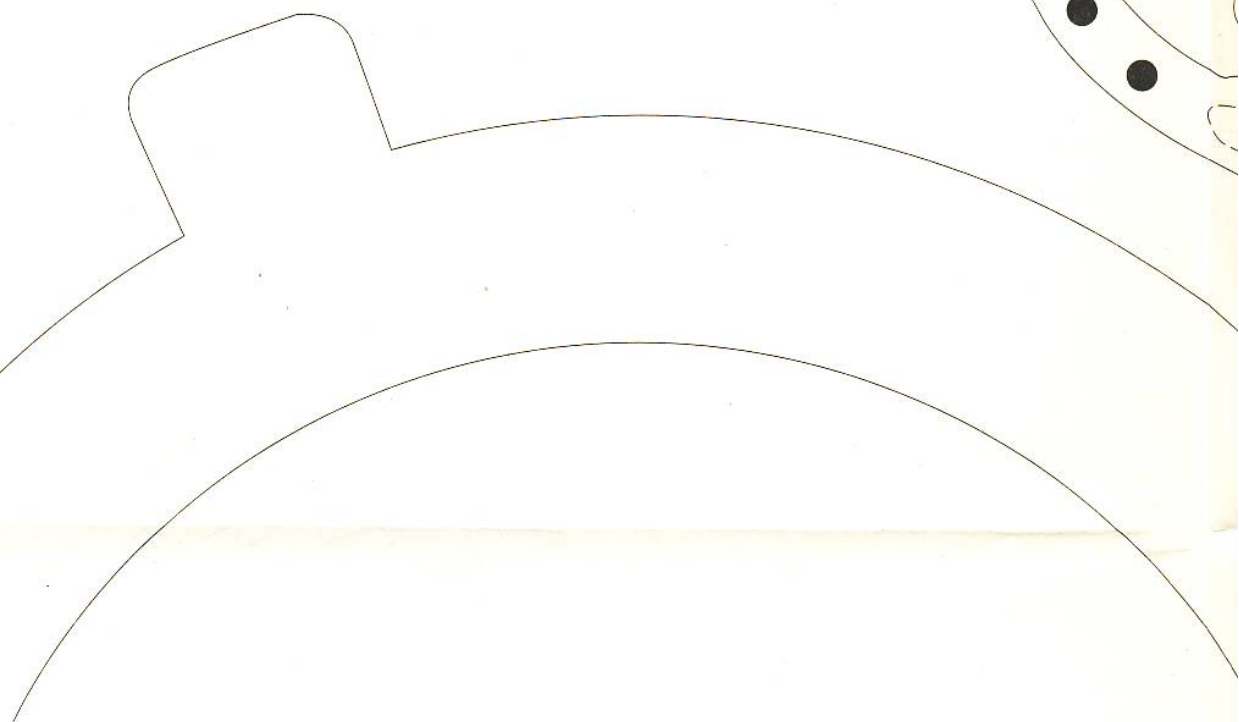
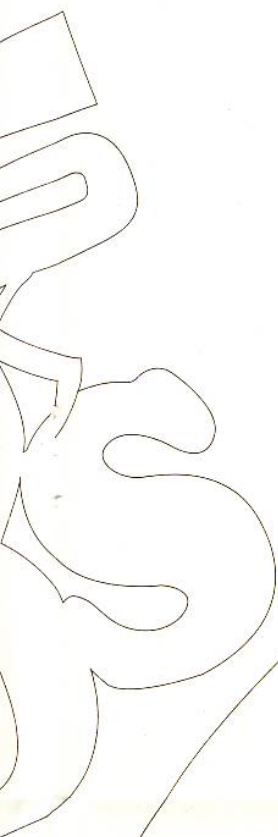
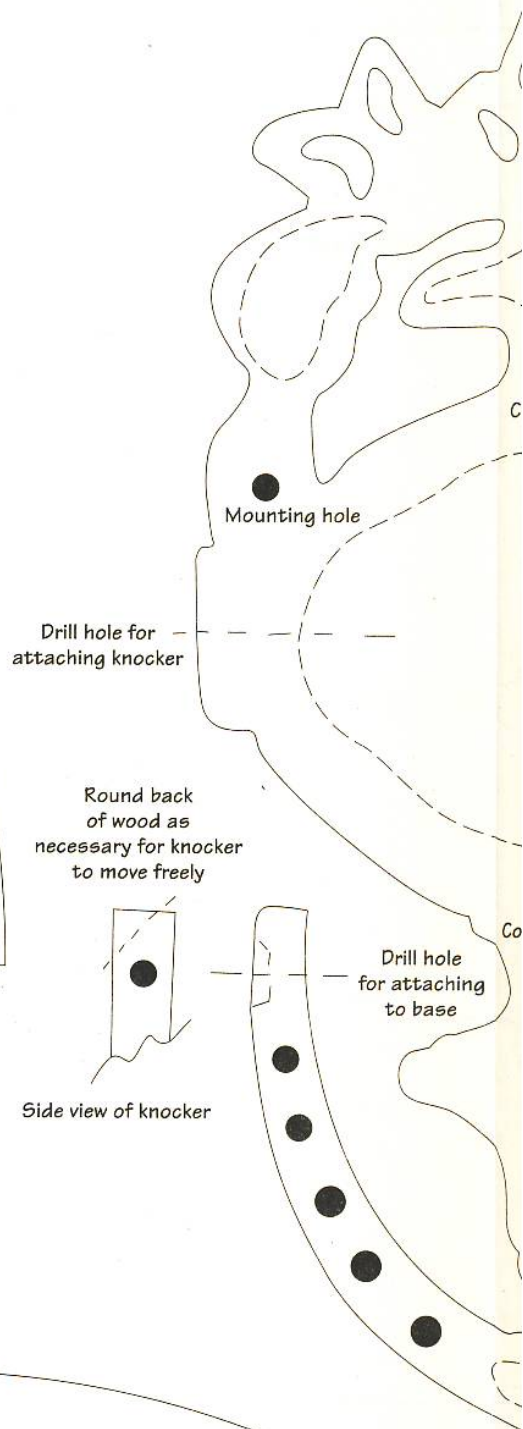
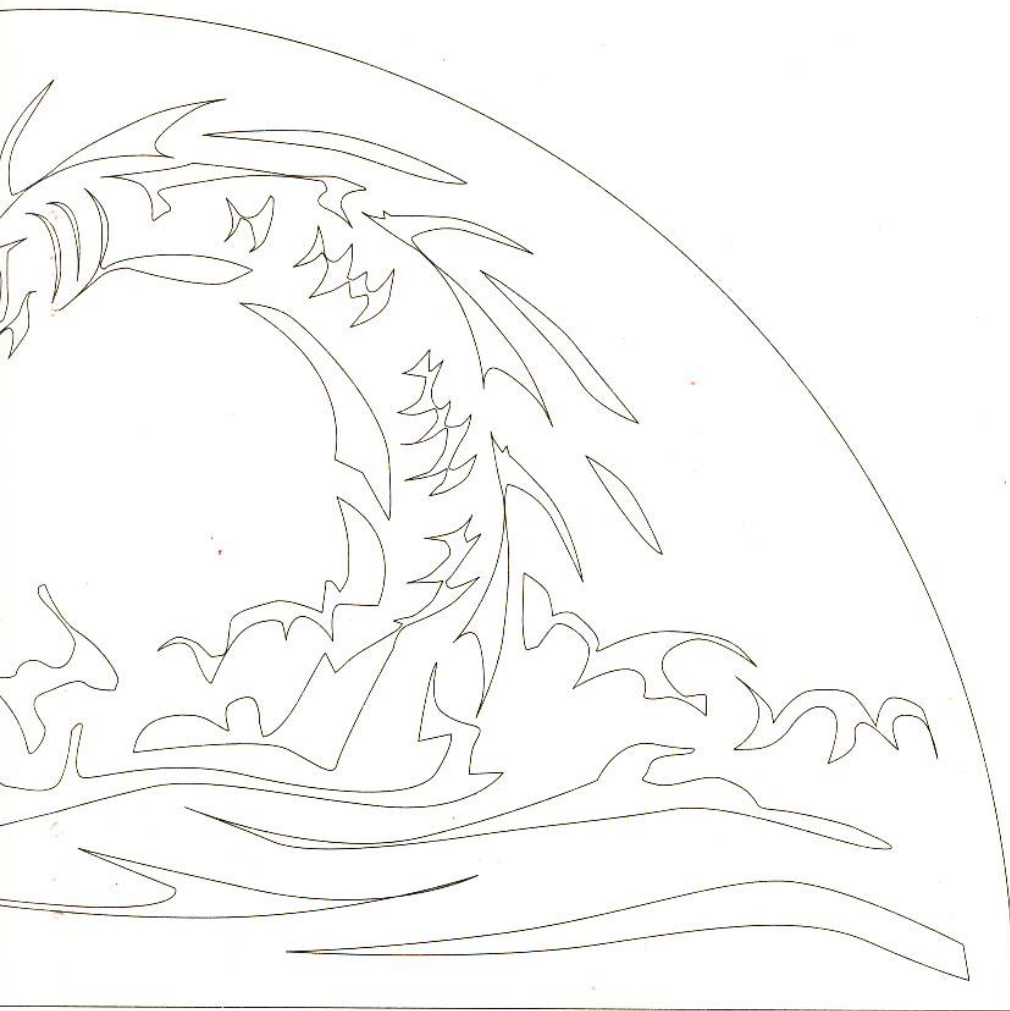
WELCOME
Welcome



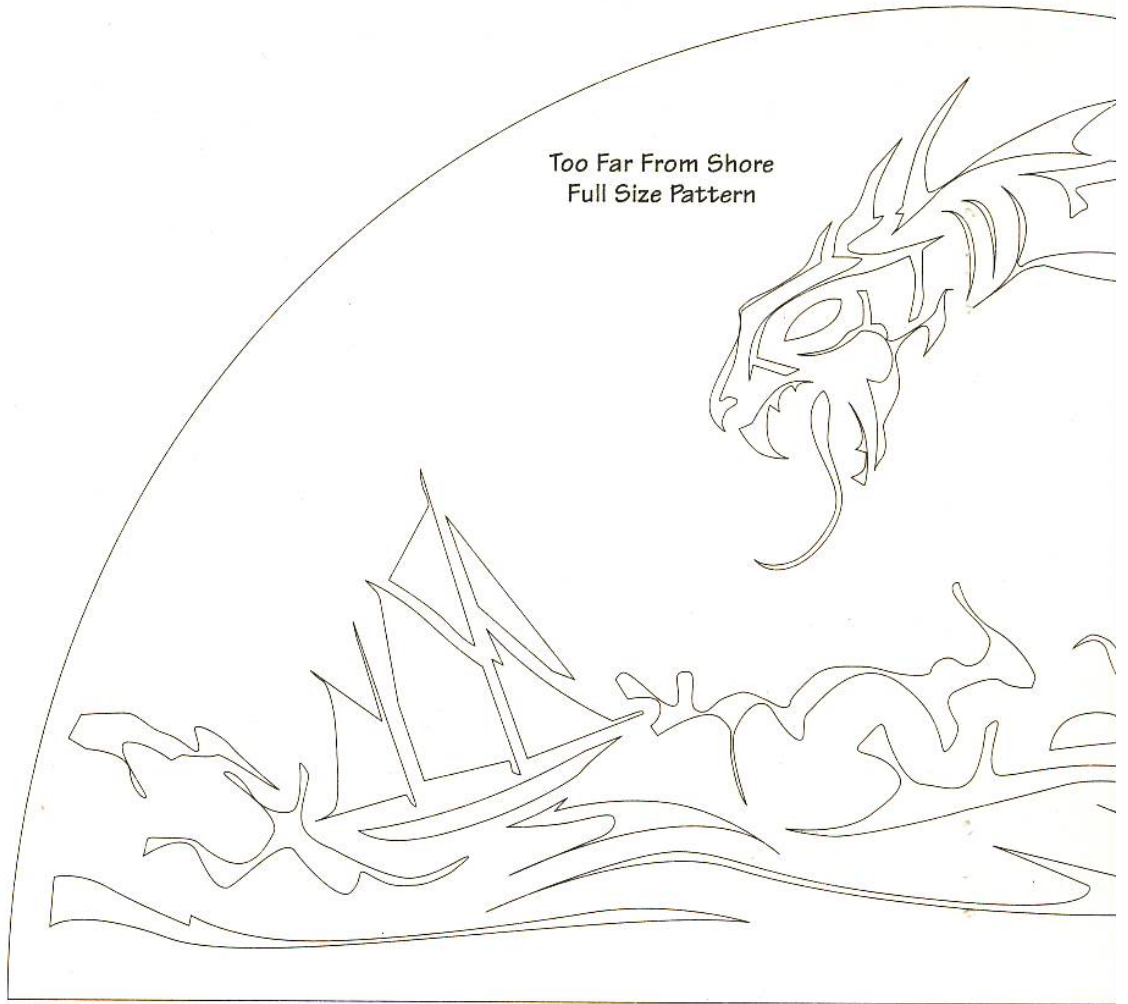
Attach wing nut

Porthole Frame
Full Size Patterns

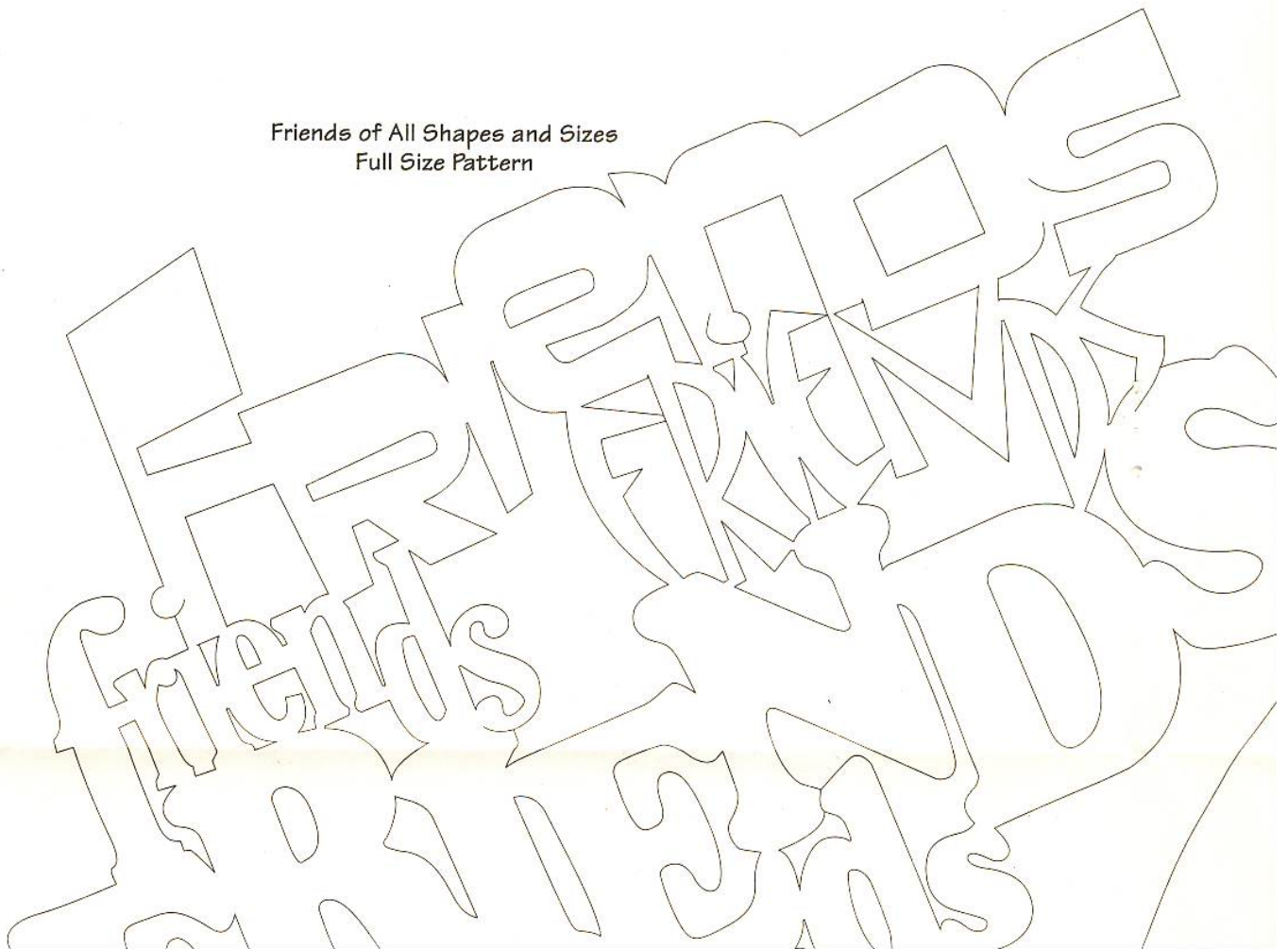




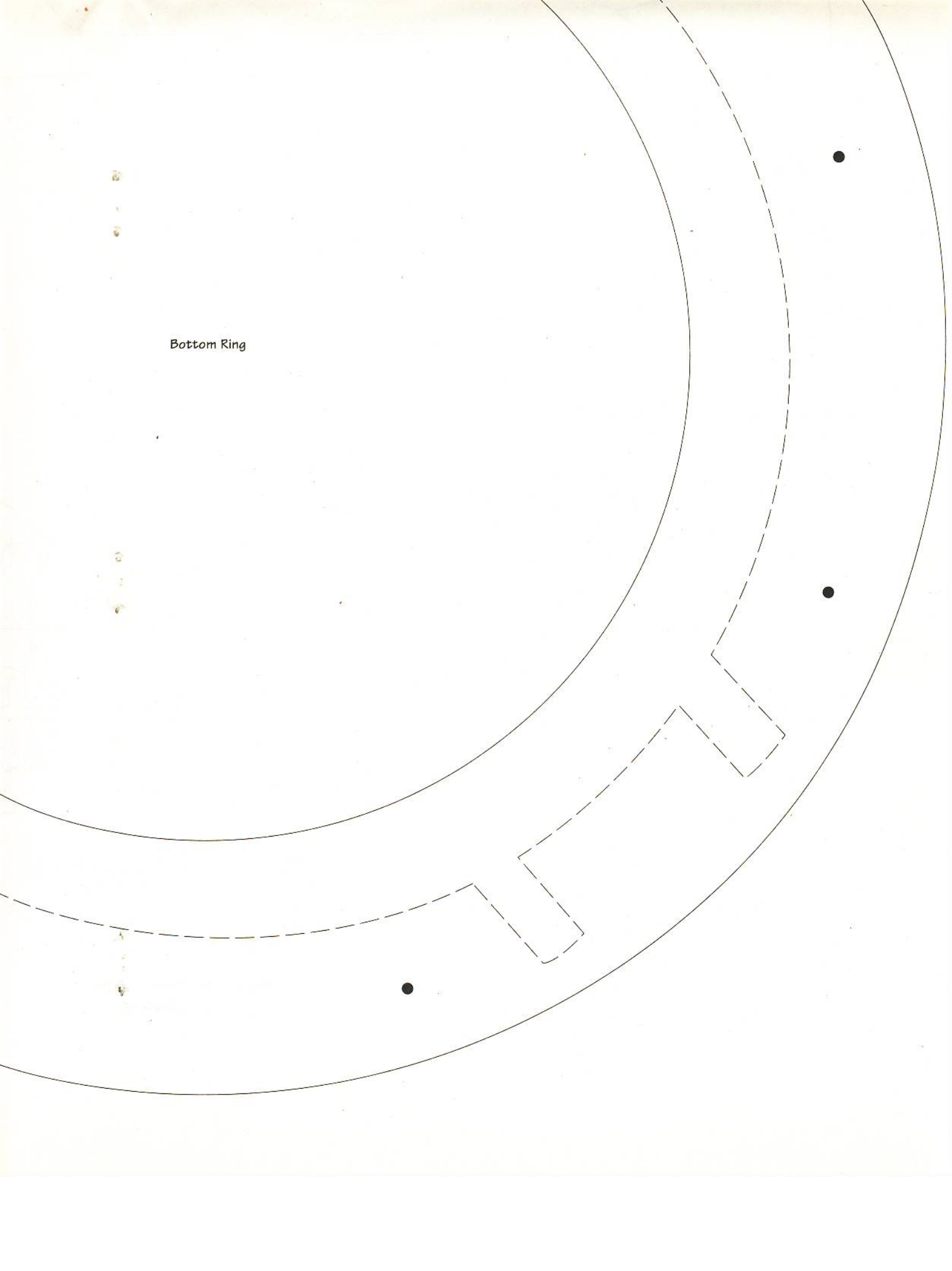
Too Far From Shore
Full Size Pattern

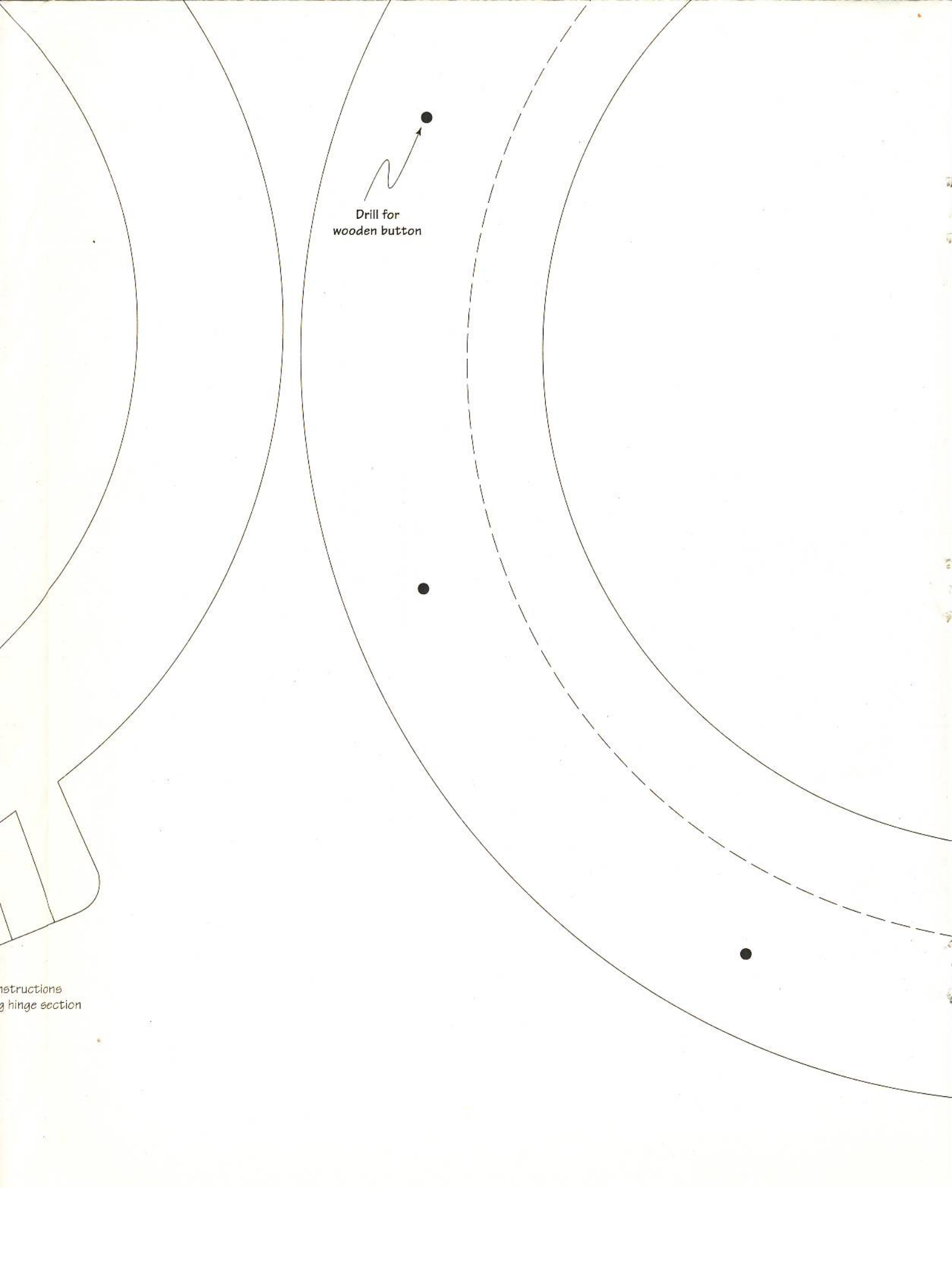


Friends of All Shapes and Sizes
Full Size Pattern

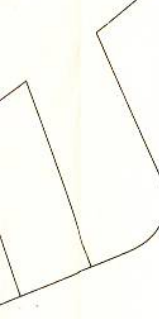


Bottom Ring

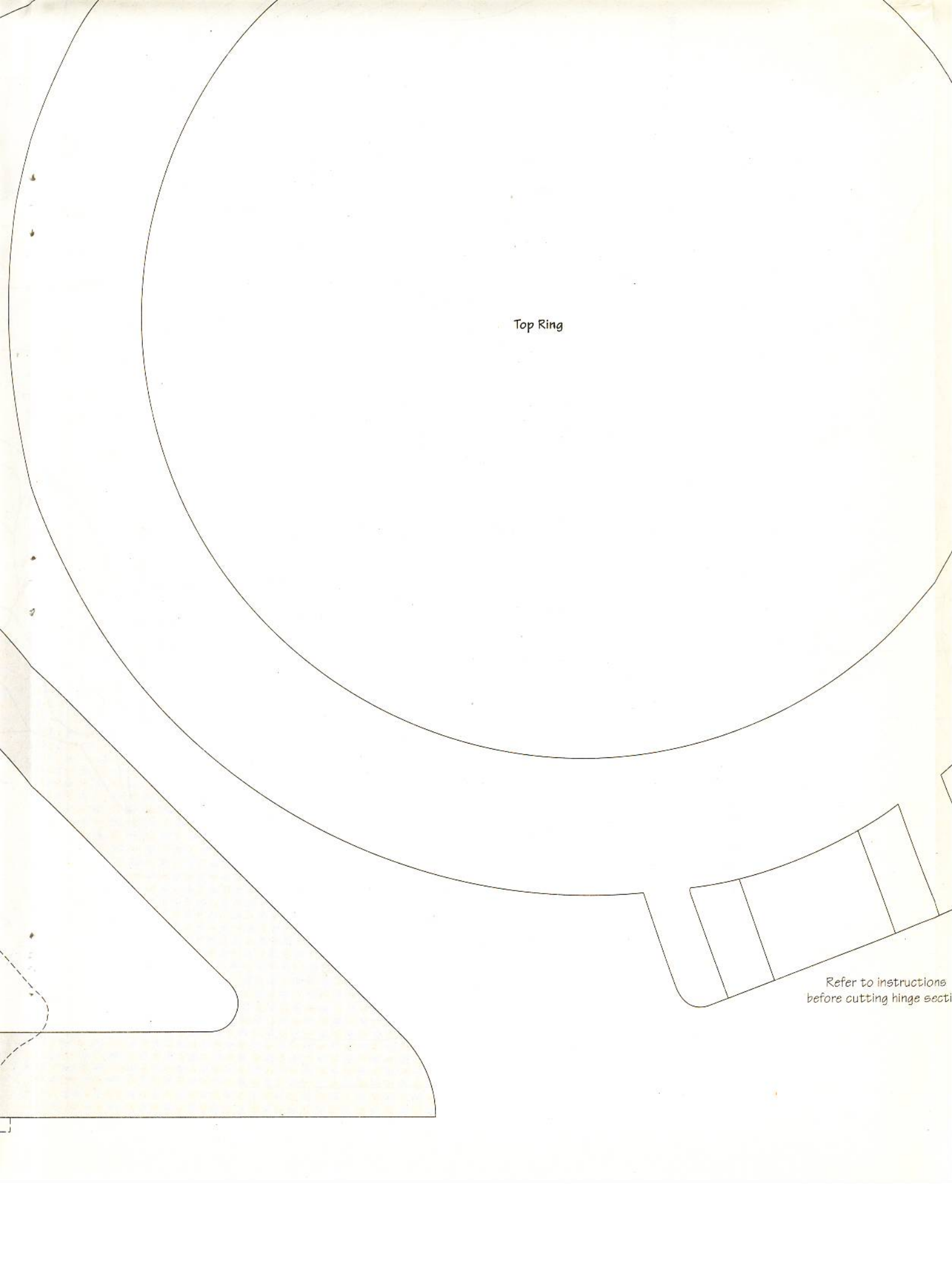




Drill for
wooden button

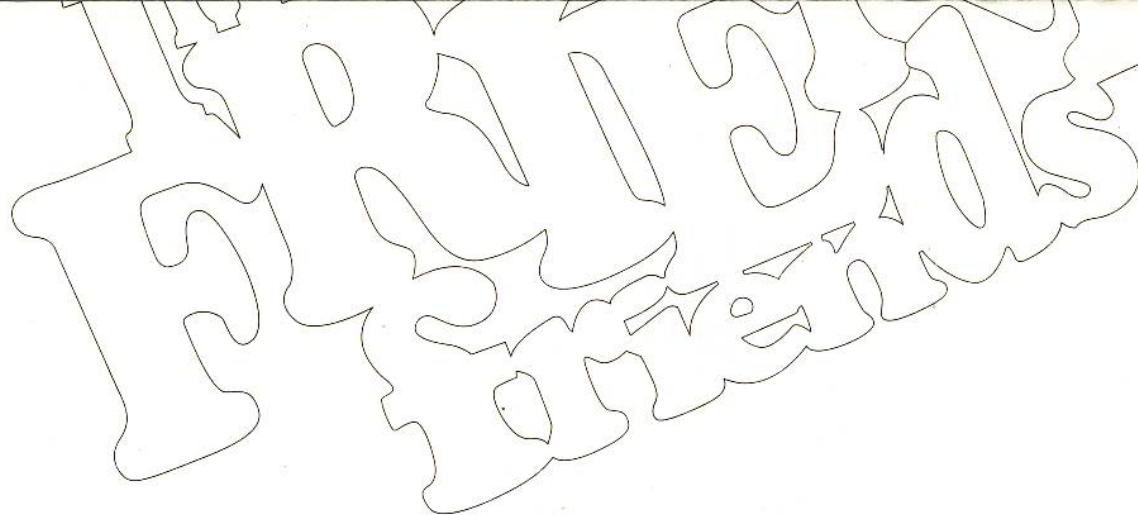


Instructions
g hinge section

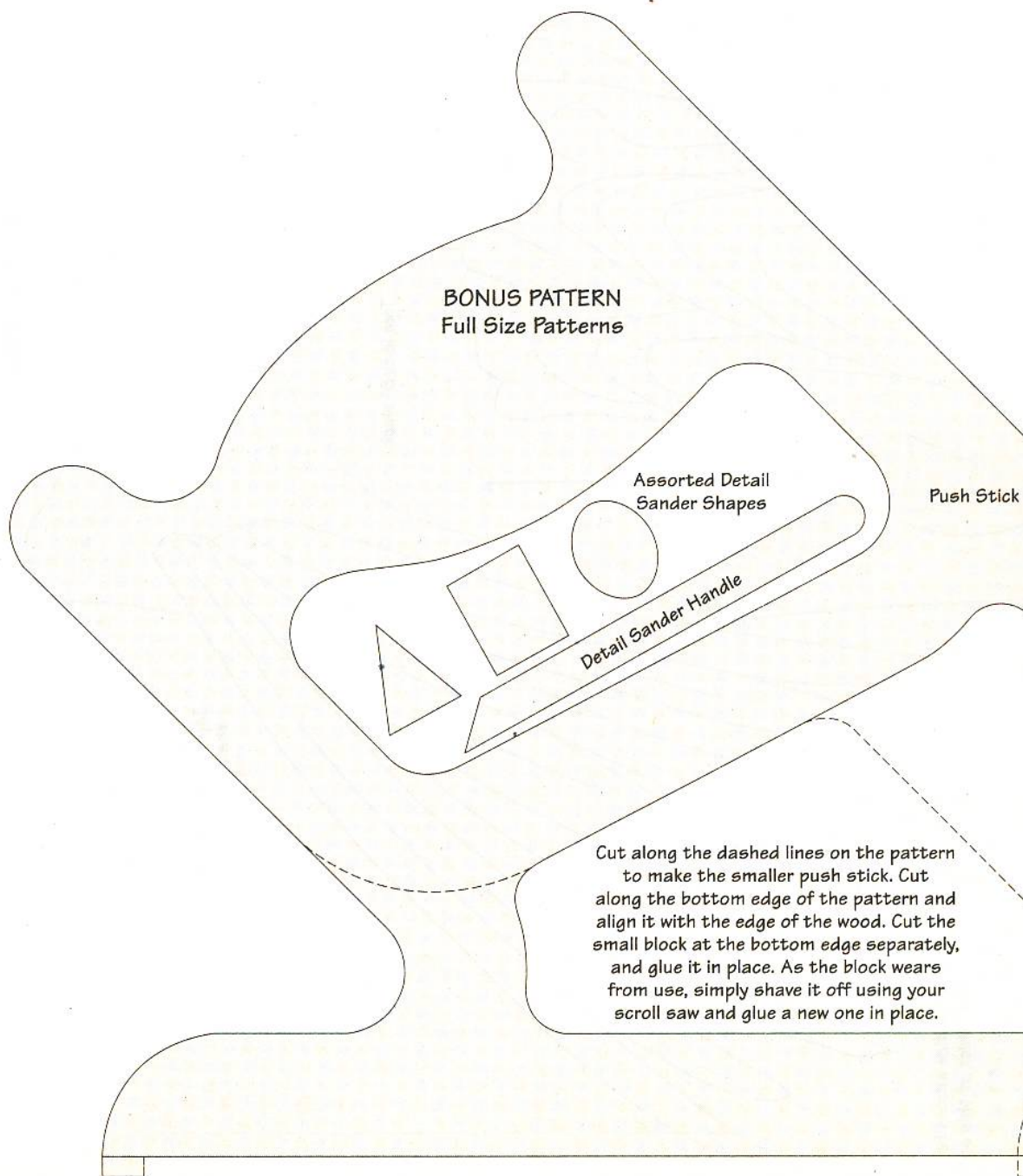


Top Ring

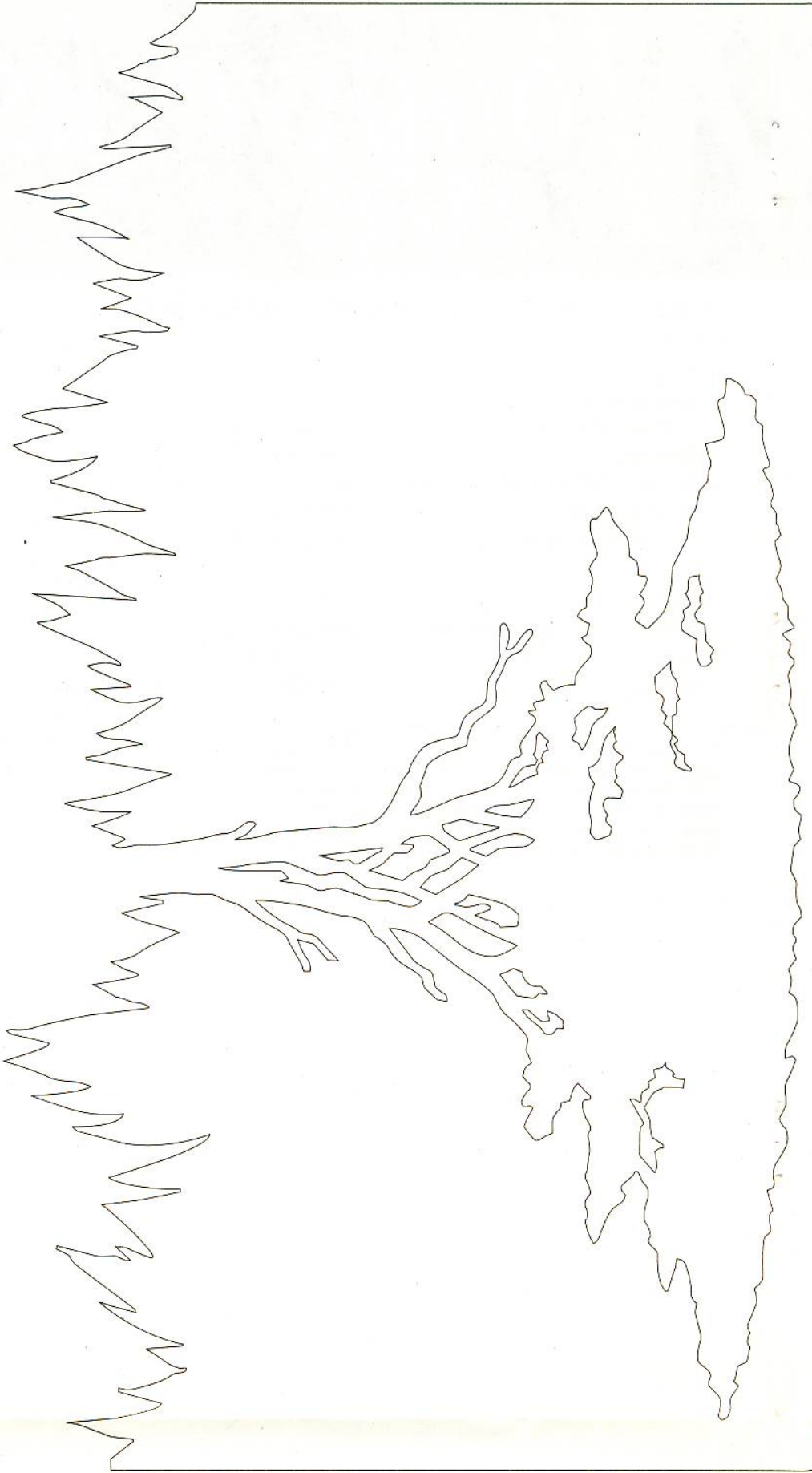
Refer to instructions
before cutting hinge section

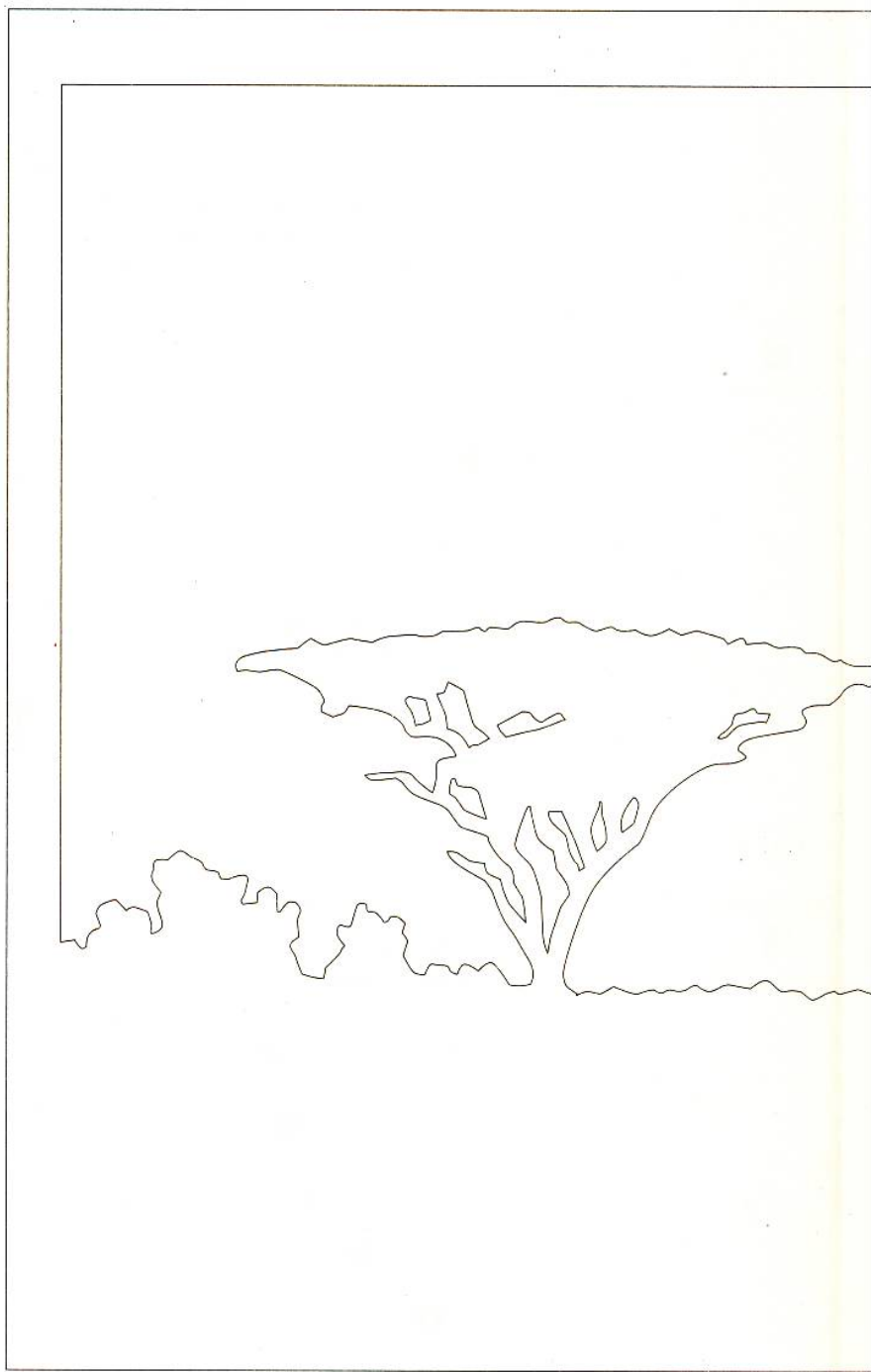
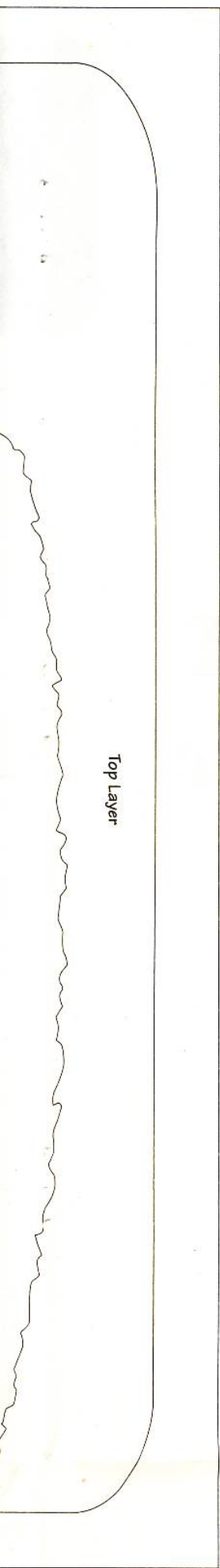


BONUS PATTERN
Full Size Patterns



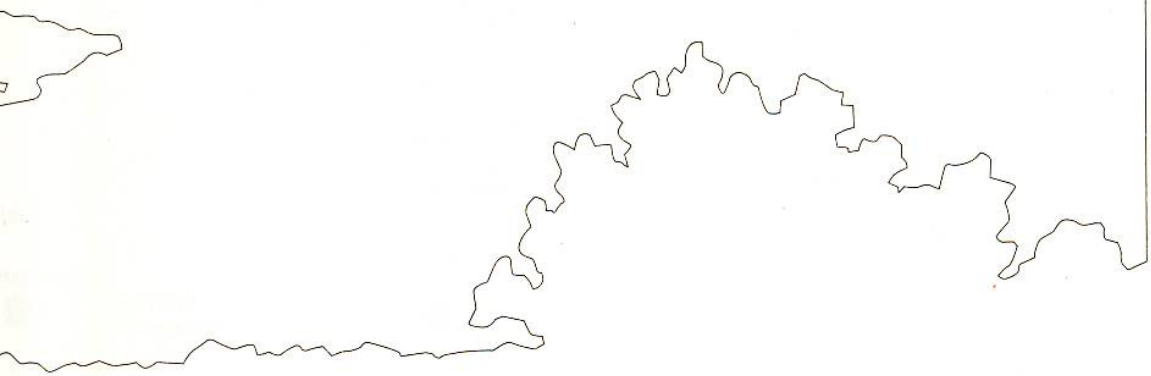
Top Layer



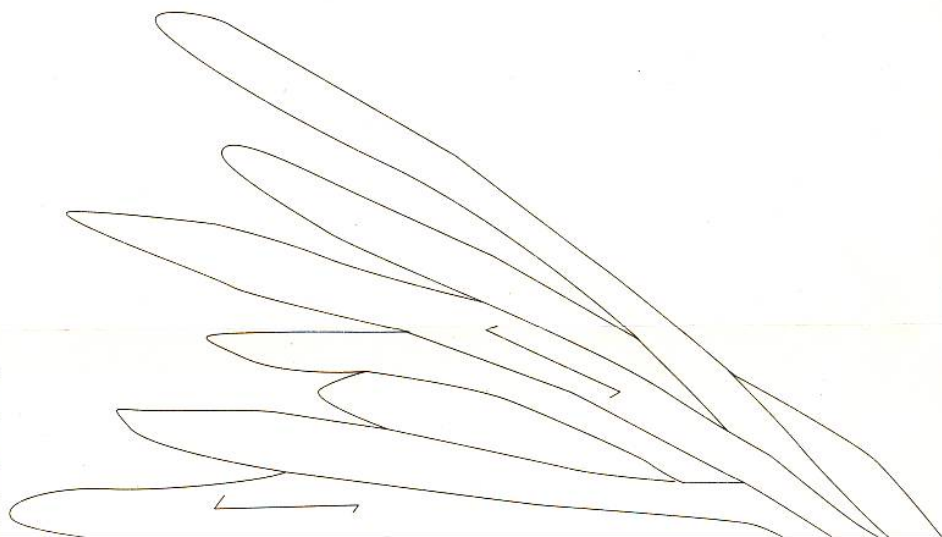


African Savannah Landscape
Full Size Patterns

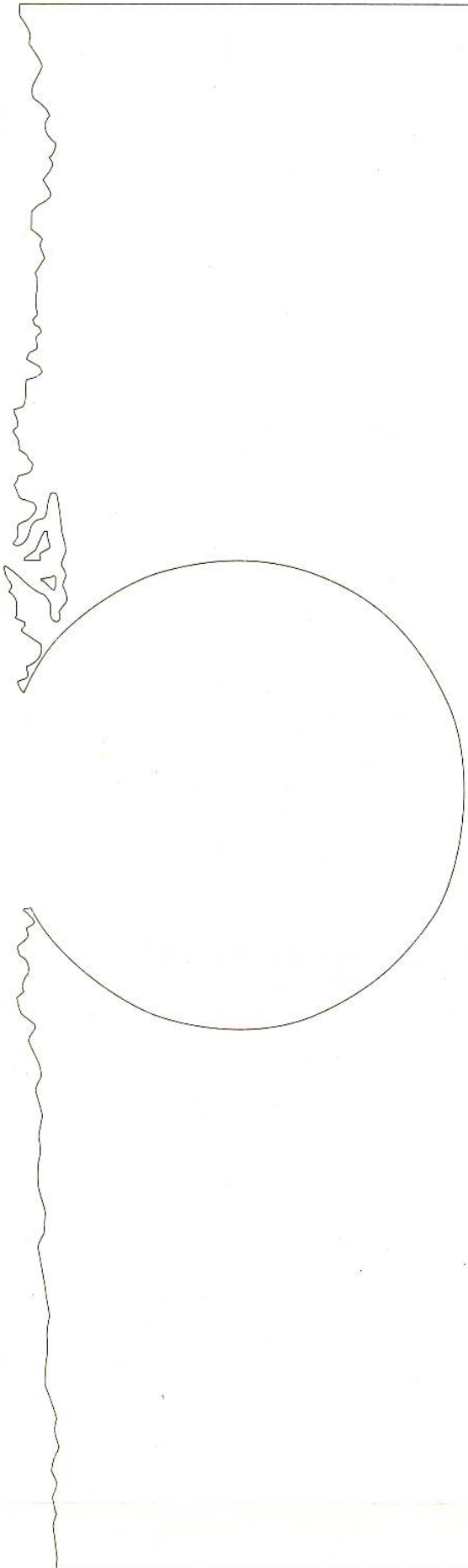
Middle Layer



Needles should be



Bottom Layer



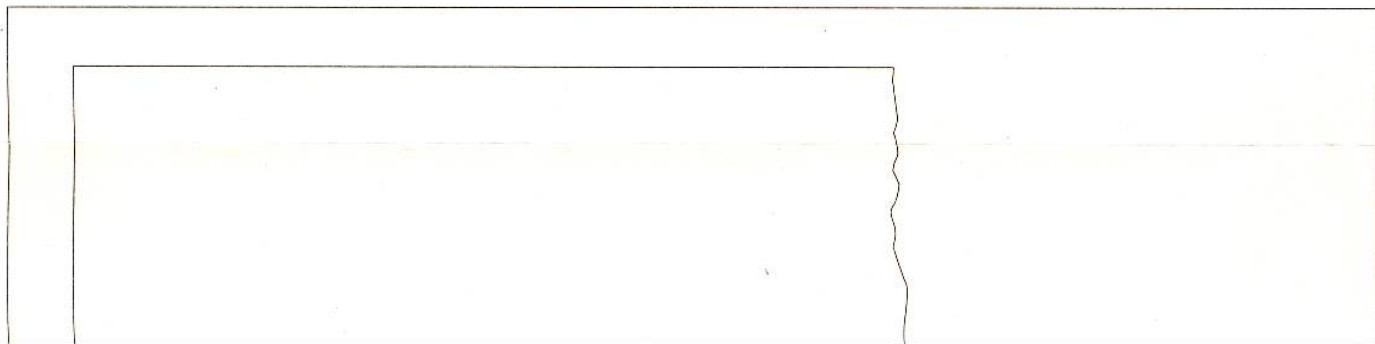
Nuthatch Pair
Full Size Pattern

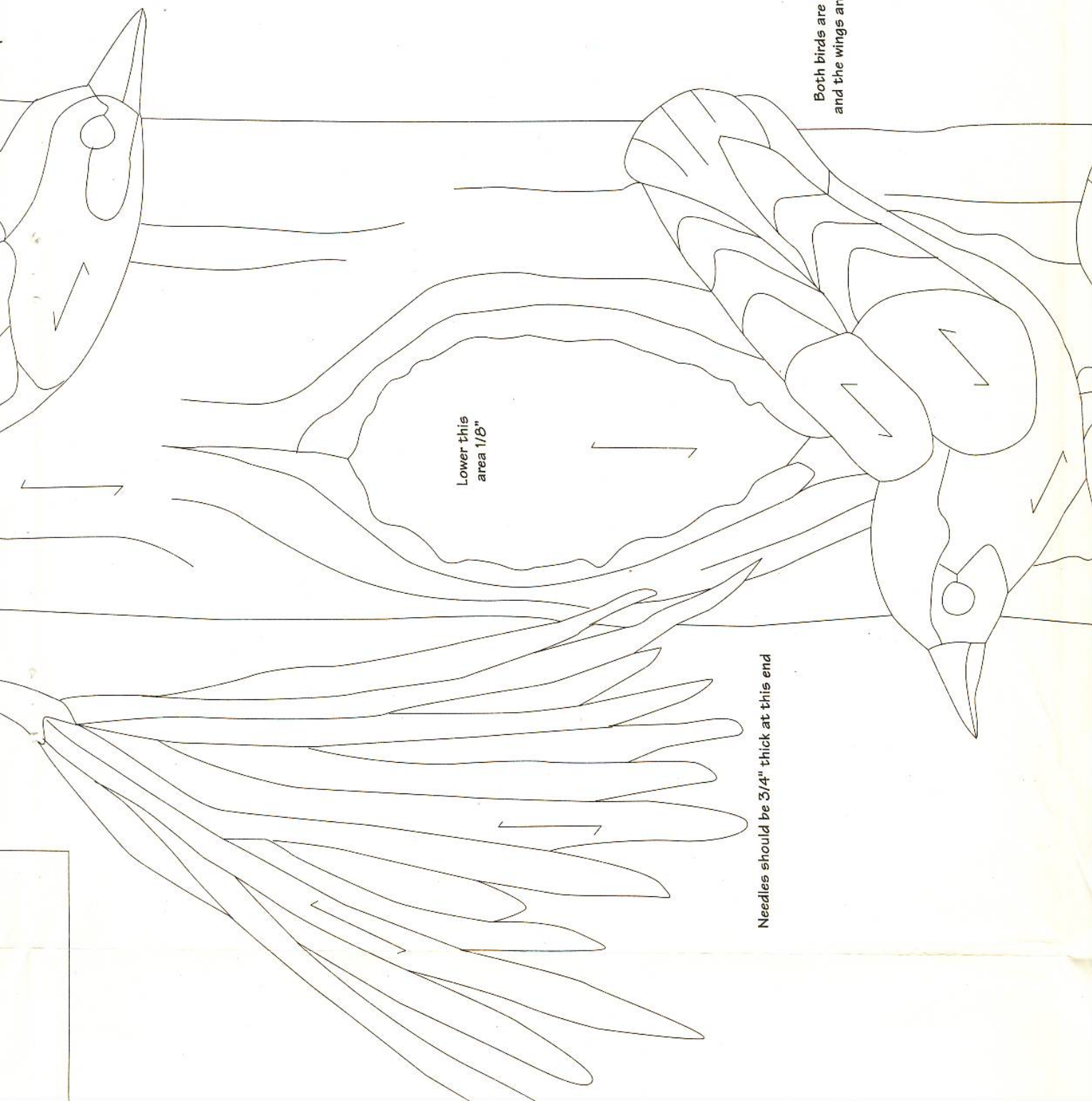
Taper these needles down to
the thickness of the tree

Tree is $5/8$ " thick

Needles should be
 $3/4$ " thick at this end

Taper this branch
to the same thickness
of the tree at the
point where they touch





Both birds are $\frac{3}{4}$ " thick,
and the wings are $\frac{1}{8}$ " higher

Needles should be $\frac{3}{4}$ " thick at this end

Lower this
area $\frac{1}{8}$ "

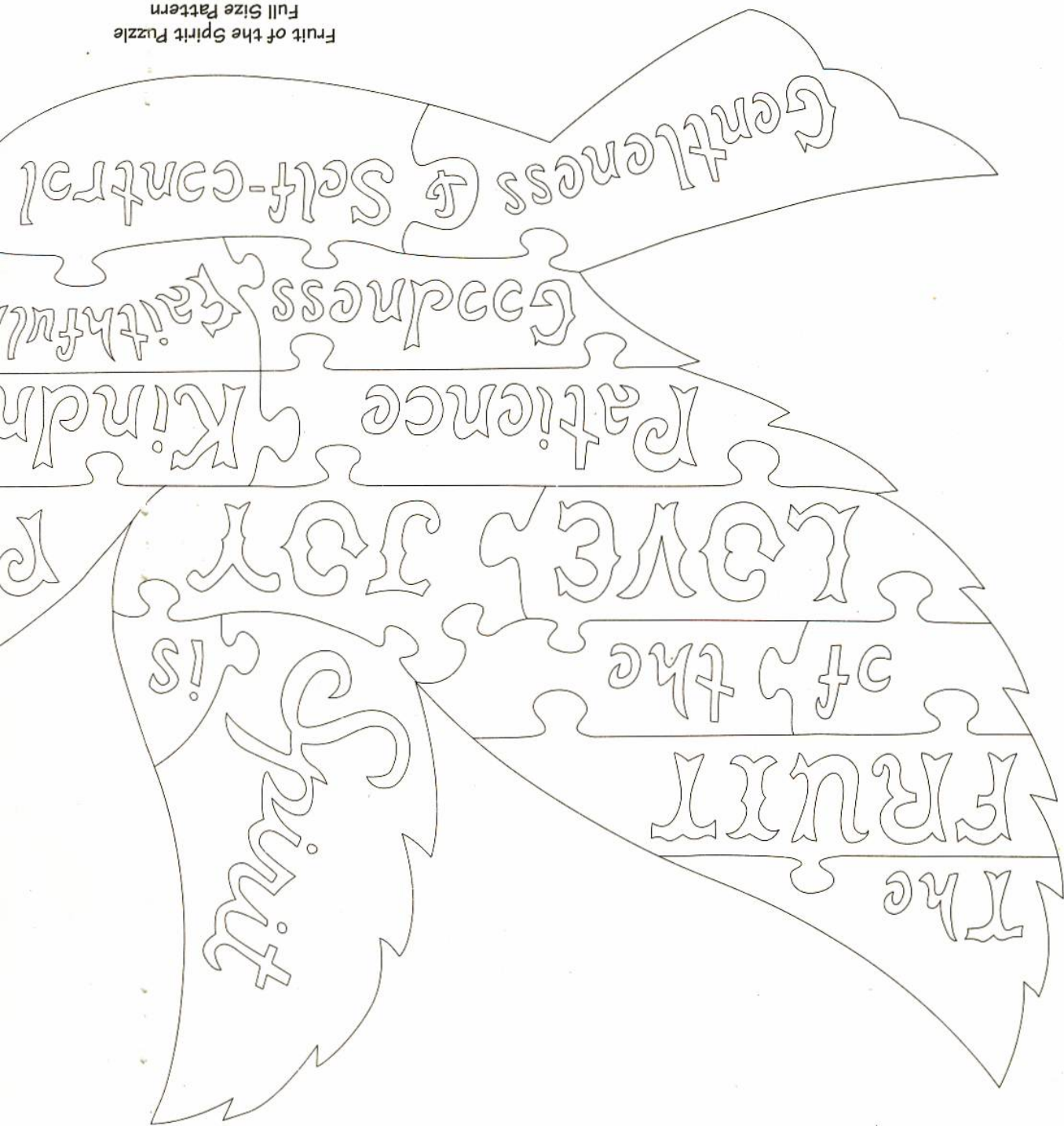
Pine cones are
3/4" thick at the top

Taper each layer of pine
cones down from the top

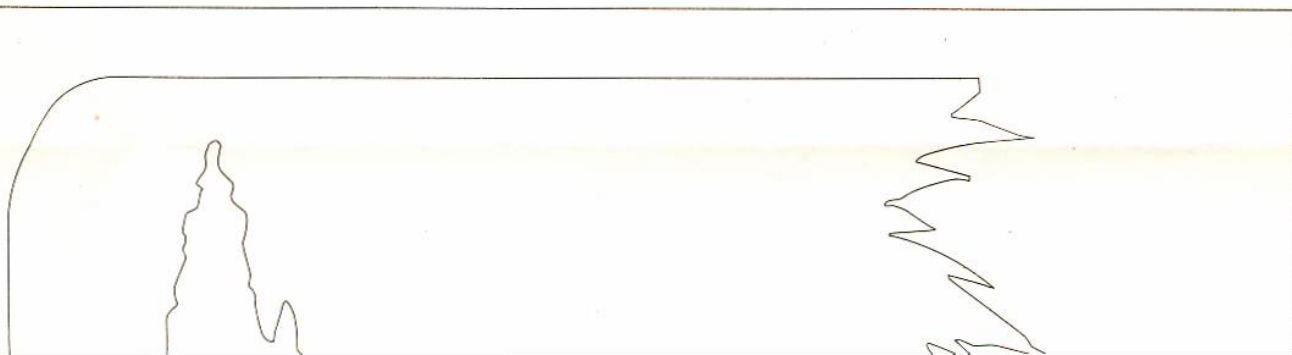
Taper the pine needles to be lower
than the pine cones where they touch

Peace

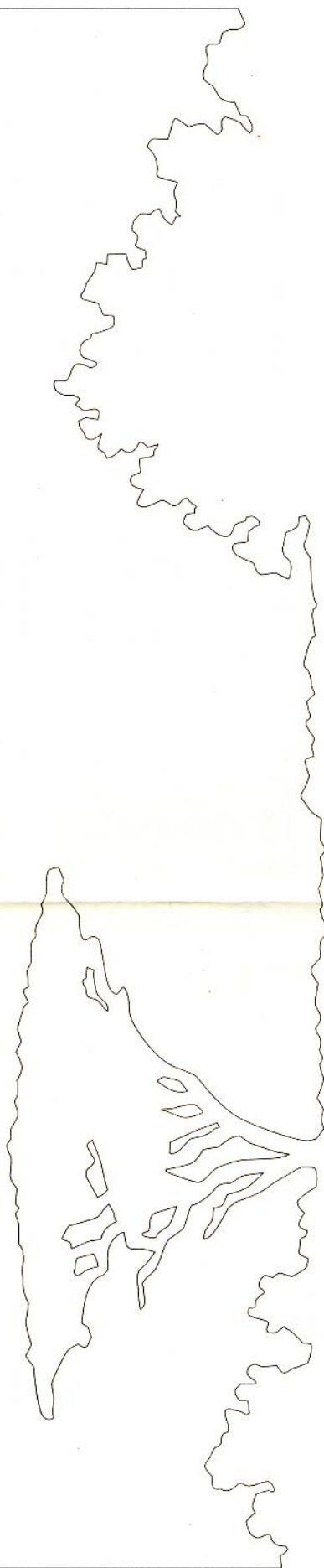
richness
abundance
control



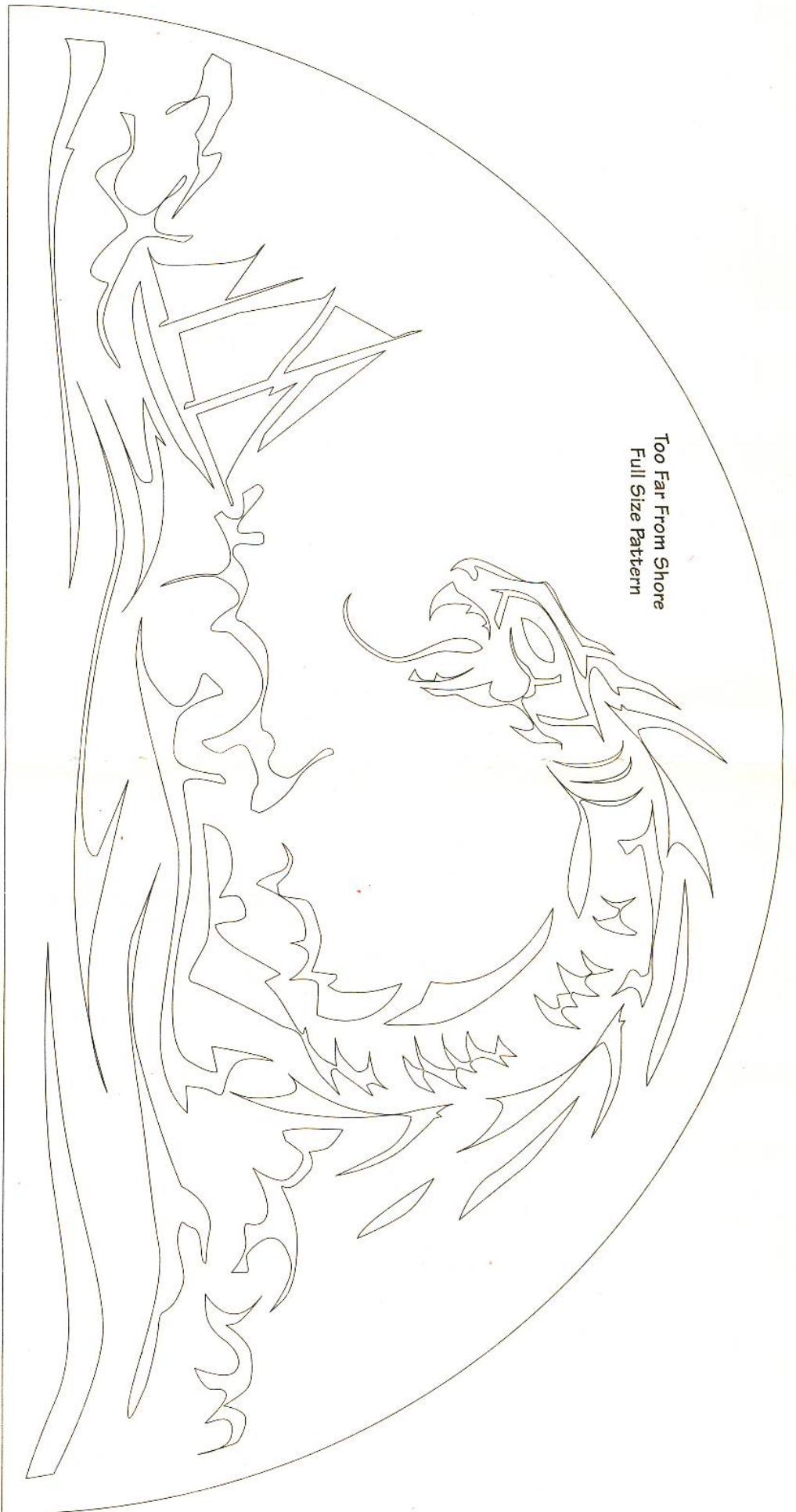
Fruit of the Spirit Puzzle
Full Size Pattern



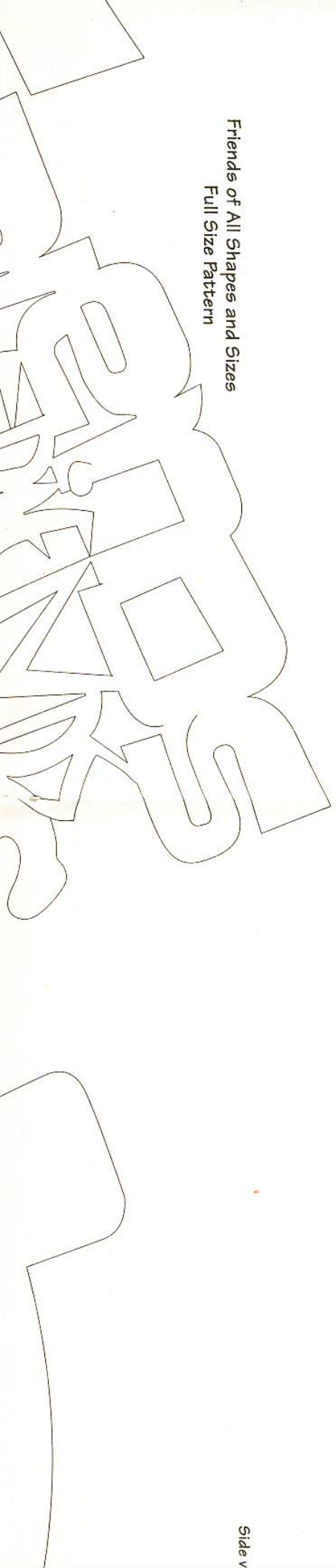
Middle Layer



Too Far From Shore
Full Size Pattern



Friends of All Shapes and Sizes
Full Size Pattern

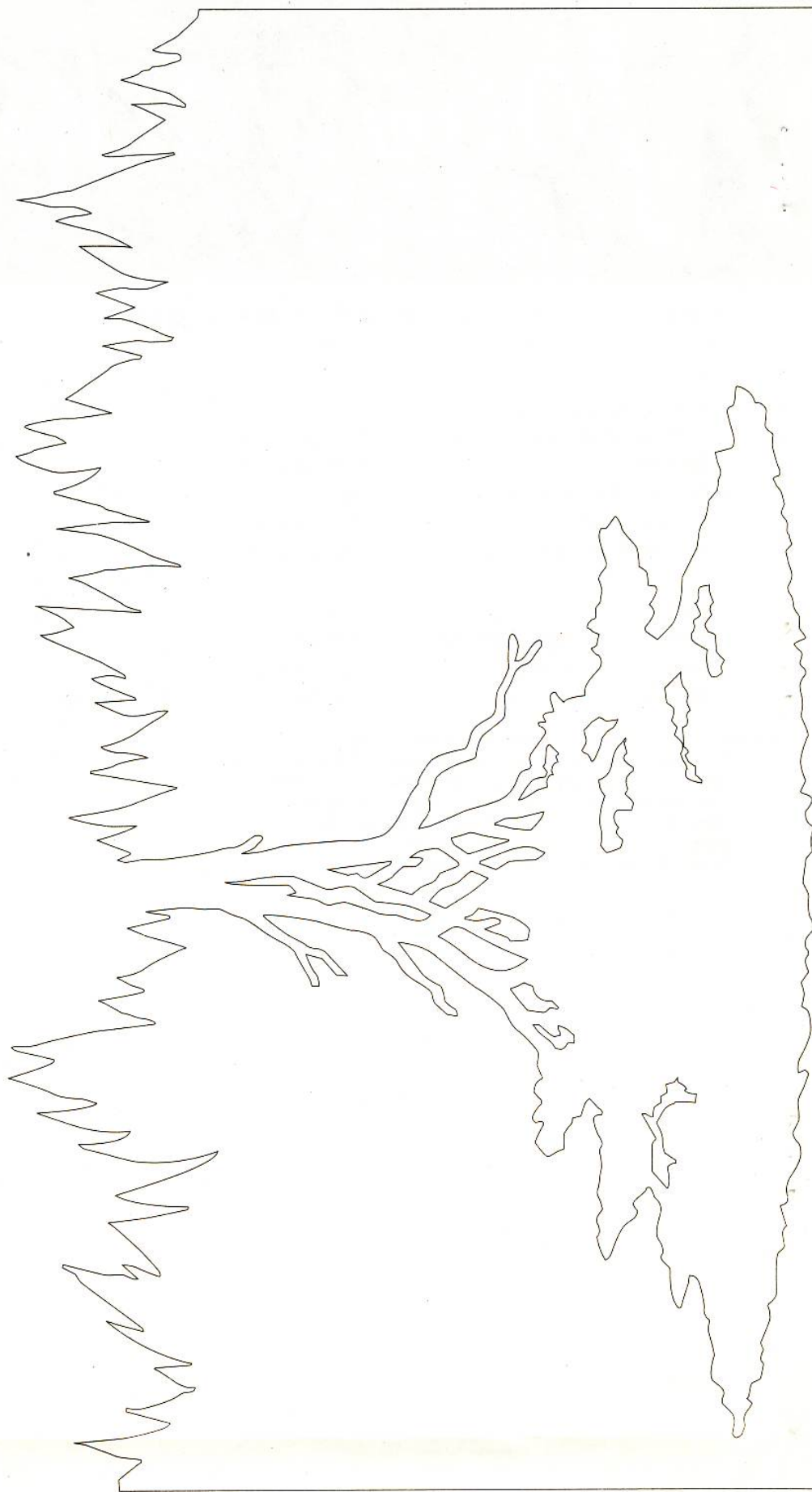


Drill
attach

nece
t

Side v

Top Layer



Friends of All Shapes and Sizes
Full Size Pattern

