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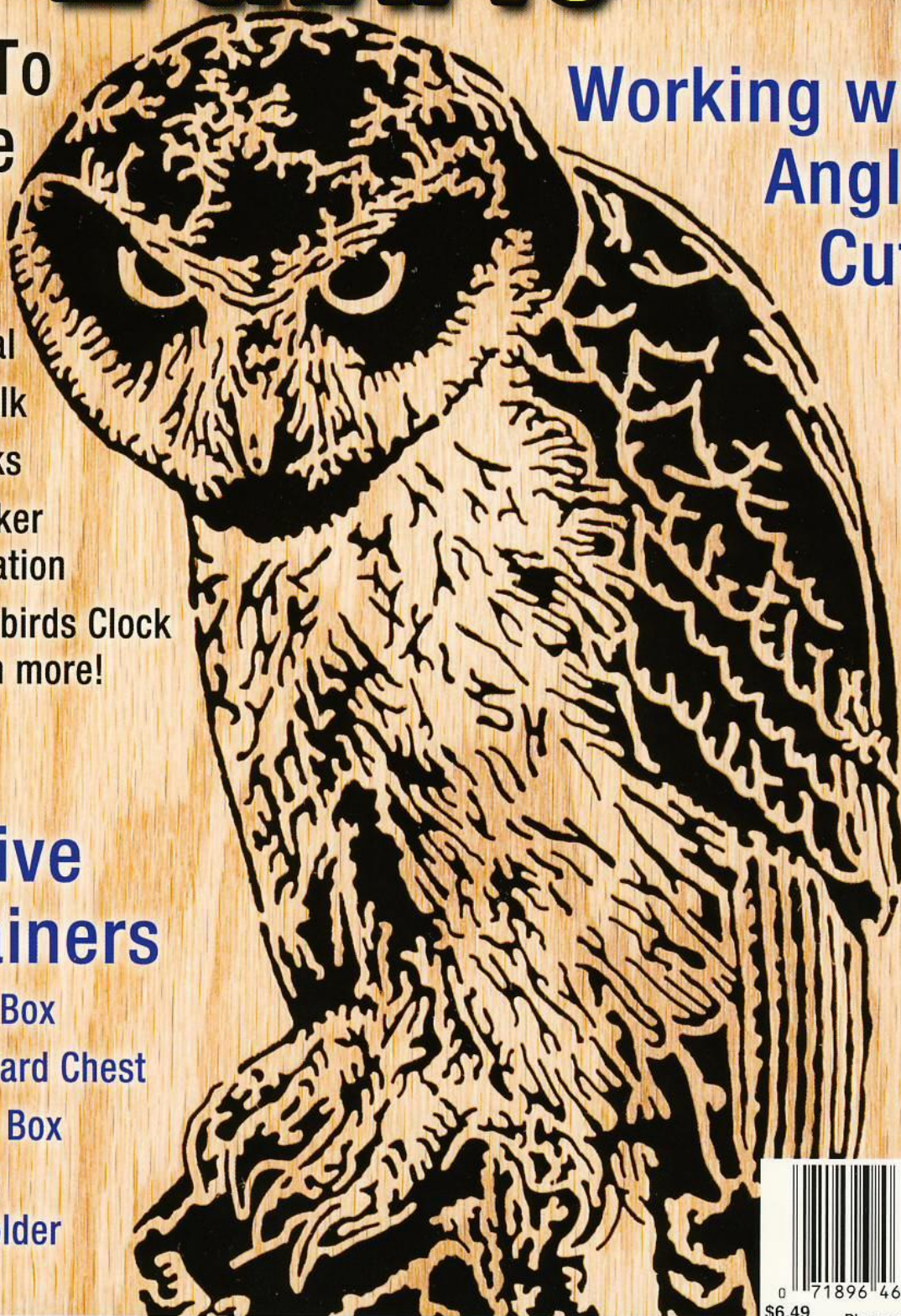
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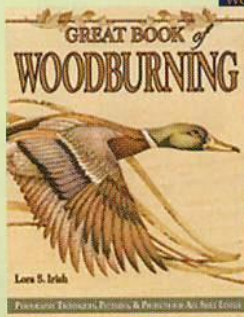
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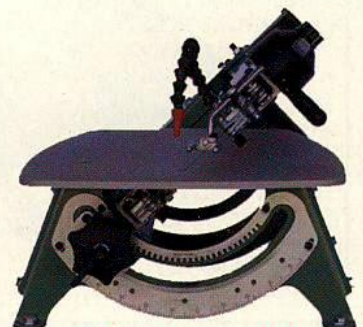
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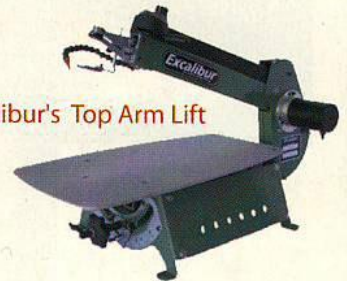
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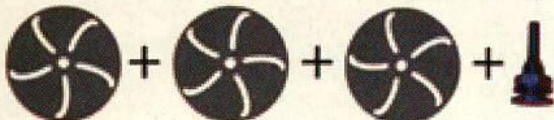
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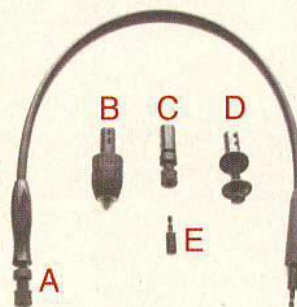
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Butterfly Box



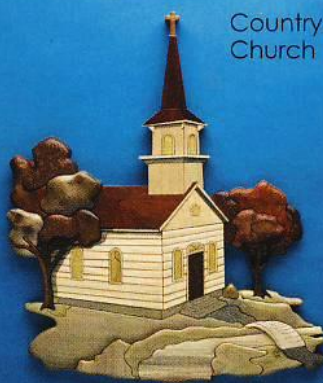
Compass
Box



Tribute to
Mothers
and Sisters



Hummingbirds
Clock



Country
Church



Springtime Frame



Sunrise Elk



Birthday Card



Three Mini Clocks

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Amazing Grace



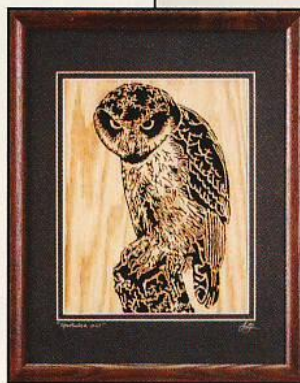
Duck and Chick



Hearts in Love



Fireplace Match Box



Spectacled Owl



Playing Cards
Storage Box



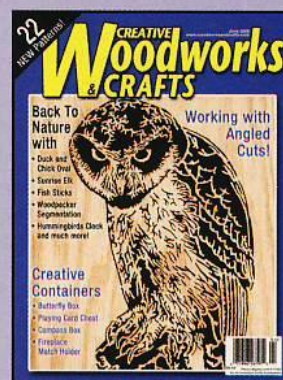
Fish
Sticks



Woodpecker
Segmentation



Floral Ovals



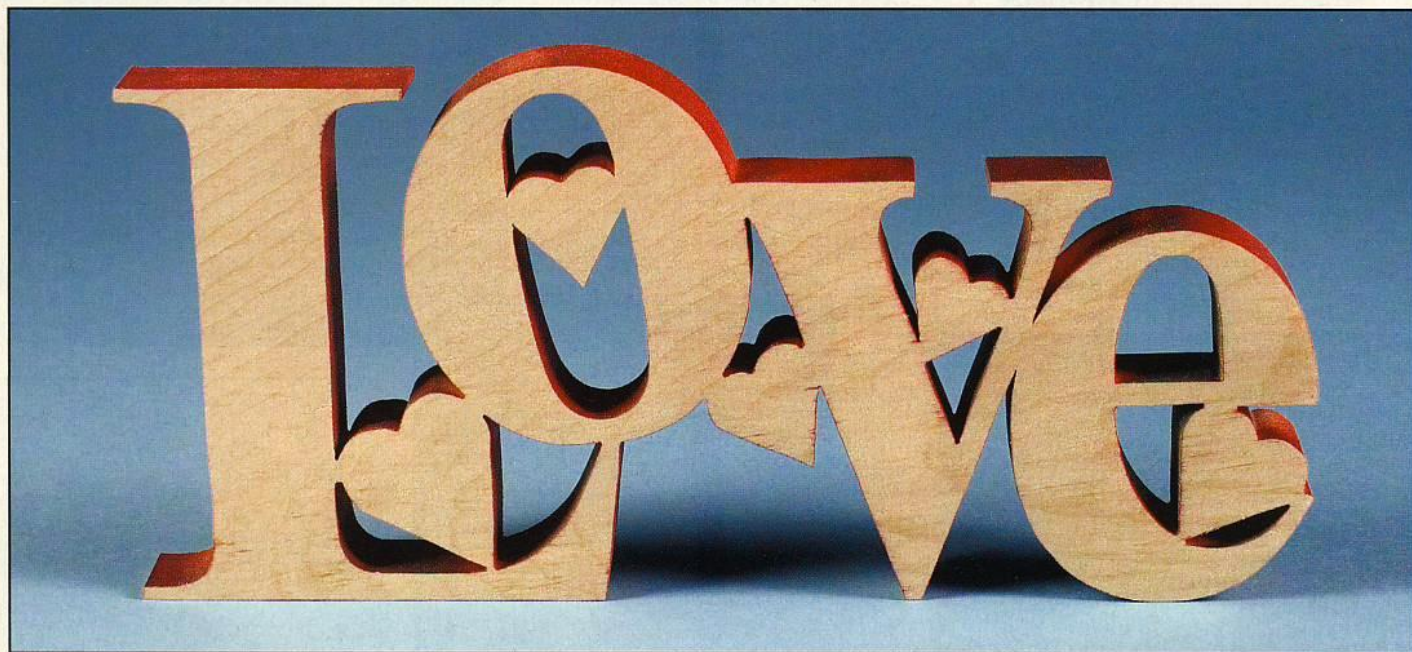
On the cover: This issue's cover features the Spectacled Owl by Jake Klipple.

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



Hearts in Love

by Toni Burghout and Sue Chrestensen



Introduction

"Hearts in Love" is a play on words, similar to our "Friends of All Shapes and Sizes" project from the March 2008 issue of *Creative Woodworks & Crafts*. Incorporating the hearts inside the word "love" allows us to say a little more than just simply using the one word.

This is a clean, easy cutting project for beginners. For the more experienced scrollers, we have used a layered painting technique which works well for fretwork projects.

INSTRUCTIONS

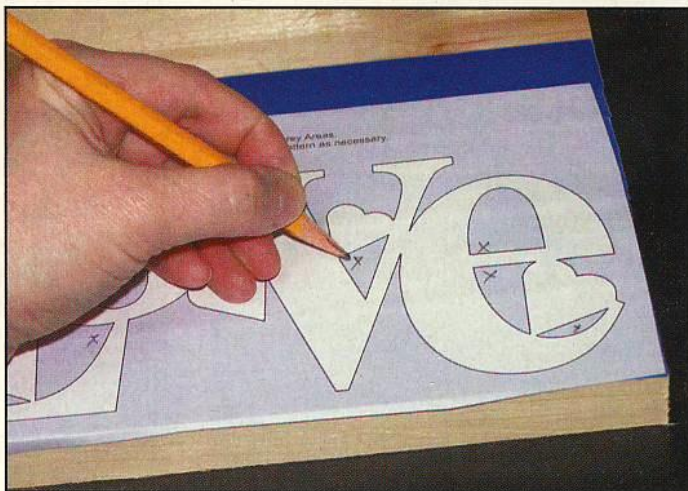


Step 1. Because many of our word art projects are designed to stand alone, we prefer to cut them from 1"-thick clear pine. The thickness of the wood provides stability to the delicate areas of the design and allows the piece to stand securely. Make sure the surface of the wood is smooth and that all residual dust has been removed before applying a layer of high-quality painter's tape to the wood. The tape, along with the pattern, will serve as a

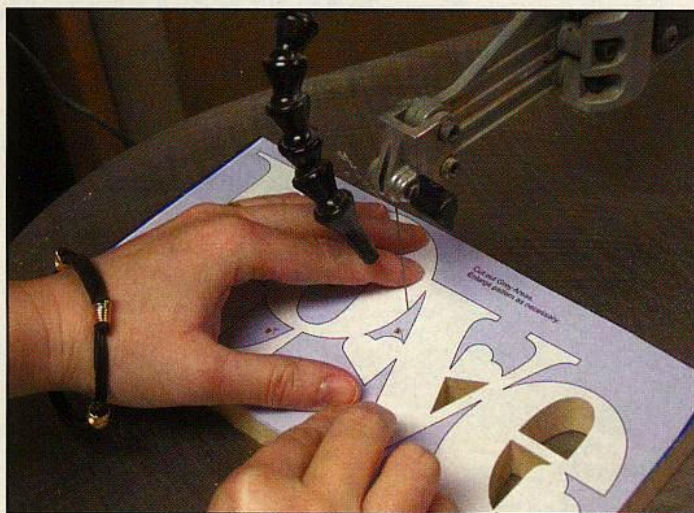
SUPPLIES

Wood: clear pine—one piece 1" x 5" x 10"
Tools: scroll saw with assorted blades; drill with small bit; vacuum with soft-brush attachment
Temporary-bond spray adhesive
Painter's tape
Sandpaper, assorted grits
Spray paint in red and gold
Clear finish of choice

"mask" when painting the piece, so be sure it is adhered well. Photocopy the pattern, saving the original for future use, and attach it to the tape using temporary-bond spray adhesive.



Step 2. Mark an "X" at the points where pilot holes will need to be drilled, and drill the holes.

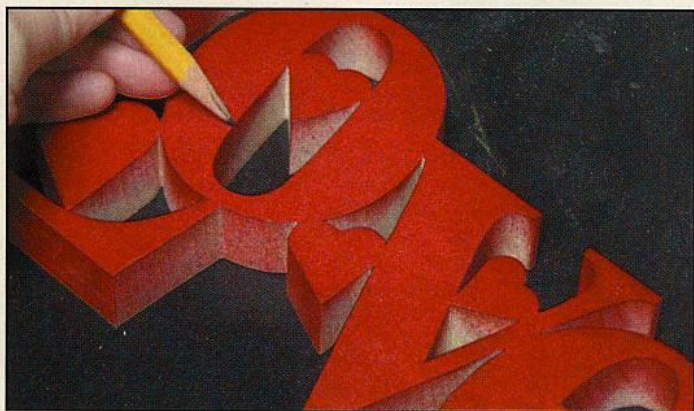


Step 3. Make all inside cuts first. The surrounding wood will provide a uniform edge to help you pivot and maneuver the wood as you feed it into the blade.



Step 4. Cut the perimeter of the design, releasing it from the surrounding wood.

Step 5. Before beginning to paint, check to make sure that the edges of the pattern and the tape are secured to the wood. It is important that no paint seep under the tape. Using the vacuum with the soft-brush attachment, gently vacuum off all dust to prevent the paint from clumping.



Step 6. Holding the can of red spray paint at a 45° angle to the wood, lightly spray the cut edges of the wood art. The tape and pattern will prevent the top surface of the wood from being colored.



Step 7. Although we could have finished the piece with only one color, we chose to add an accent of gold. Holding the can of gold spray paint at a 45° angle to the wood, spray a light coat of gold paint over the red.



Step 8. The edges of the wood now have a nice layered effect, with the base natural wood color, the red paint, and the gold accents.



Step 9. When the paint is completely dry, carefully peel off the pattern and tape. As long as the painter's tape was securely attached to the edges of the wood, you should have a nice, clean wood surface. However, if some paint happened to seep under the tape, lightly hand sand any marks off the edges. Remove any dust. Apply your clear finish of choice to the project, 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.



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Technical Illustrator
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Webmaster
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Proofreader
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Public Relations
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Reader Service
(973) 347-6900 ext.101
readersvc@allamericancrafts.com

Advertising Sales
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from the editor's desk



Welcome to this edition of *Creative Woodworks & Crafts*! We hope you'll enjoy this collection of projects and feature articles. This issue exemplifies how many of our regularly-featured designers keep the creative flame burning brightly through unceasing innovation. For example, Sheila Bergner-Landry combines a fretwork frame—using an apple blossom motif—with a segmented robin as an accent, and I hope you'll agree that the combination works really well. Similarly, Gary MacKay uses an intarsia technique for the lid of his Butterfly Box, and he also designed a separate lid piece for each of the box's four compartments. We have really come to appreciate Gary's innovative approach to scroll saw project designing; when he undertakes a project, it seems that he usually has a particular technique in mind that he is trying to work out. Being the engineer that he is, he delights in the challenge of setting new goals for using the scroll saw and his projects embody those challenges.

The Wilckens provide us with three very creative mini clock designs in this issue—between this edition and the previous one, that makes six Wilckens mini clocks. To take it one step further, they have also created a "shadow box" capable of displaying up to nine mini clocks. Unfortunately, the patterns for the shadow box would have taken up too much space in our pattern section, so we feature a photo of it to give you the general idea. The patterns for the shadow box may be purchased directly from the Wilckens.

We also want to welcome Jake Klipple to this issue. It's his first appearance in *Creative Woodworks & Crafts*, and his project wound up on the front cover. Welcome aboard, Jake, and we hope to see more of your designs in the future.

Also, please keep those Readers' Gallery photos coming—we enjoy them, learn a lot from them, and get to see the many creative ways that you, our readers, work with wood, as well as other materials. Speaking of other materials, Bill Groves, of Chapleau Ontario does beautiful cuttings in moose antlers, and you can see some of his excellent work on page 61 of this issue.

We feel very fortunate to be working with such a talented group of contributors. They are our lifeblood when it comes to innovation and we thank each and every one of them for keeping the creativity in *Creative Woodworks & Crafts*!

Until the next issue, wishing you all health and happiness!

Robert A. Becker



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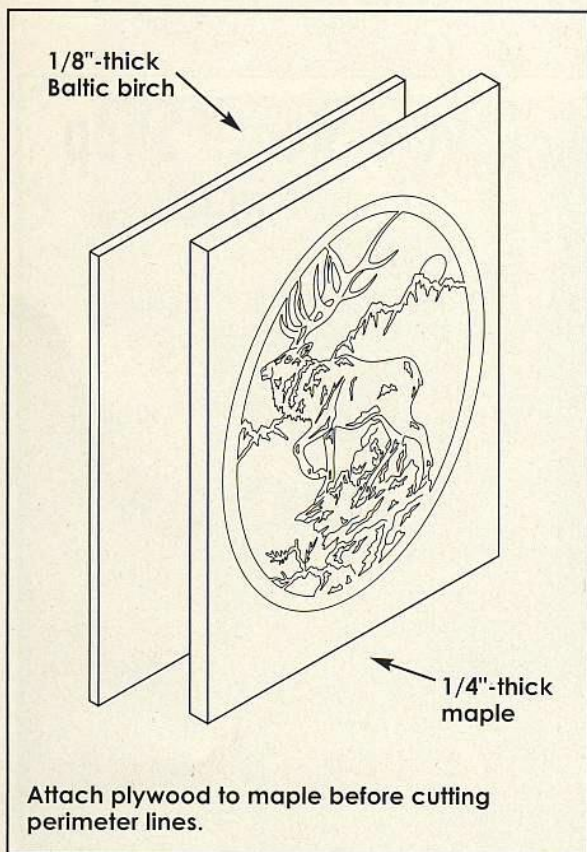
by Roy King, Scott Kochendorfer, and Bob Valle of White Tail Designs, Ltd.

SUPPLIES

Wood: maple or wood of choice—one piece 1/4" x 8" wide x 10" high; Baltic birch plywood—one piece 1/8" x 8" wide x 10" 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 oval perimeter yet.

Step 3. Using masking tape, attach the piece of plywood to the back of the maple, aligning the outer edges. Finish cutting the oval 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.



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Butterfly Box

by Gary MacKay

Introduction

The idea for a Butterfly Box came to me after making several intarsia butterfly plaques for a craft gallery. When placed over the box compartments, the four individual intarsia lid pieces form a complete butterfly. Feel free to use any contrasting 1/2"-thick stock you have on hand to make the pieces for the lid.



View of box with left wing lids removed.



SUPPLIES

Wood*: poplar—two pieces $3/4"$ x $6-1/2"$ x $8"$ (for box body), one piece $1/4"$ x $6-1/2"$ x $8"$ (for box bottom), two pieces $1/2"$ x $4"$ W x $2-1/2"$ L (for wings), two pieces $1/2"$ x $2-3/4"$ W x $2-1/2"$ L (for wings); ash—one piece $1/4"$ x $3"$ x $8"$ (for lid liners), two pieces $1/2"$ x $4"$ x $4"$ (for wings), two pieces $1/2"$ x $2-3/4"$ W x $3-1/2"$ L (for wings); walnut—two pieces $1/2"$ x $4"$ W x $2-1/2"$ L (for wings), two pieces $1/2"$ x $2-3/4"$ W x $2-1/2"$ L (for wings); red oak—two pieces $1/2"$ x $1-1/4"$ W x $3-1/4"$ L (for wings); mahogany—one piece $1/2"$ x $1/2"$ W x $3"$ L (for butterfly center)

Tools: scroll saw with No. 5 and No. 12 blades; drill with $1/8"$ drill bit; belt sander; four screw-type clamps; eight scrap wood clamping blocks; two quick-grip clamps

Temporary-bond spray adhesive

Clear packaging tape

Sandpaper, assorted grits

Wood glue

Double-sided tape

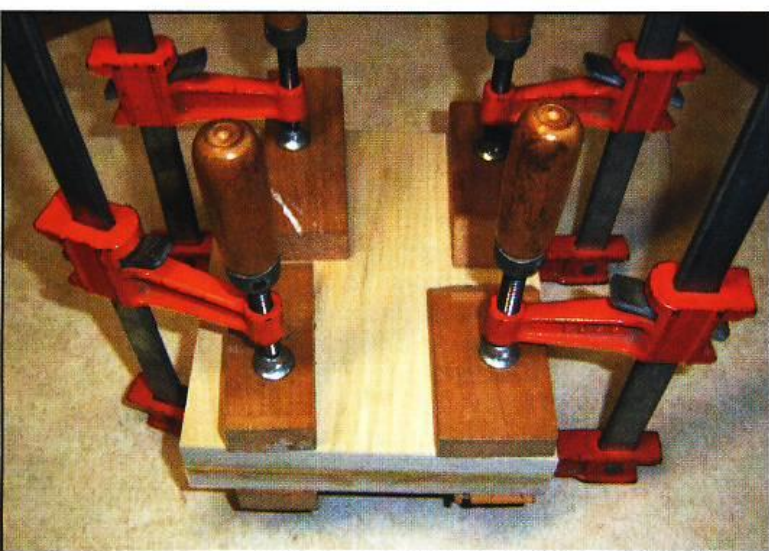
Felt—one piece $9"$ x $12"$

Posterboard—one piece $9"$ x $12"$

Clear finish of choice

* "W" refers to stock width, and "L" refers to stock length (with the grain)

INSTRUCTIONS



Step 1. Glue and clamp together the two $3/4"$ x $6-1/2"$ x $8"$ pieces of stock for the box. Set aside to dry.

Step 2. Make several photocopies of the patterns, saving the originals for future use. You will need four copies of the lid pattern, one copy of the box body pattern, and one copy of the lid liners patterns.

Step 3. Place one $1/2"$ x $4"$ x $2-1/2"$ walnut piece on top of one $1/2"$ x $4"$ x $2-1/2"$ ash piece. Align the top, bottom, and left edges, so $1-1/2"$ of ash is exposed on the right side. Repeat for the other $1/2"$ x $4"$ x $2-1/2"$ piece of walnut and $1/2"$ x $4"$ x $2-1/2"$ piece of ash, but align the top, bottom, and right edges this time, with the exposed ash on the left side. Secure the walnut pieces to the ash using double-sided tape.

Step 4. In the same manner, stack the $1/2"$ x $2-3/4"$ x $2-1/2"$ walnut pieces on the $1/2"$ x $2-3/4"$ x $3-1/2"$ ash pieces, aligning the left side with one stack, and the right side with the other. Secure the walnut pieces to the ash using double-sided tape.

Step 5. Cut out the two $4"$ x $2-1/2"$ dashed pattern sections containing part numbers 1-9 (odd numbers) and 2-10 (even numbers). Attach them to the two $4"$ x $2-1/2"$ walnut pieces using temporary-bond spray adhesive. Cut out the two $2-3/4"$ x $2-1/2"$ dashed pattern sections containing part numbers 11-17 (odd numbers) and 12-18 (even numbers), and attach them to the two $2-3/4"$ x $2-1/2"$ walnut pieces. Apply a layer of clear tape over each pattern.



Step 6. Using a No. 5 scroll saw blade, cut along the inner most line for each of the four walnut strips. Leaving the patterns attached, separate the walnut pieces from the ash pieces. Join the walnut pieces to the ash pieces along the cut line, then glue and clamp in place.



Step 7. Place one $4"$ x $2-1/2"$ walnut/ash upper wing section on top of one $1/2"$ x $4"$ x $2-1/2"$ poplar piece, aligning all edges. Secure using double-sided tape. Repeat for the other upper wing section. Place one $2-3/4"$ x $2-1/2"$ walnut/ash lower wing section on top of one $1/2"$ x $2-3/4"$ x $2-1/2"$ poplar piece, and secure using double-sided tape. Repeat for the other lower wing section. Cut along the outermost line for each of the four poplar pieces. Separate, glue, and clamp the four poplar pieces to the walnut/ash wing sections.

continued on page 14

Step 8. Cut out the two 4" x 4" dashed line pattern sections (containing the upper wing patterns) and the two 2-3/4" x 3-1/2" dashed line pattern sections (containing the lower wing patterns). Adhere the four patterns to the corresponding stock.

Step 9. Cut out wing segments 1-8 and 11-16. (Use a pencil to number the back of each segment to aid in assembly.)

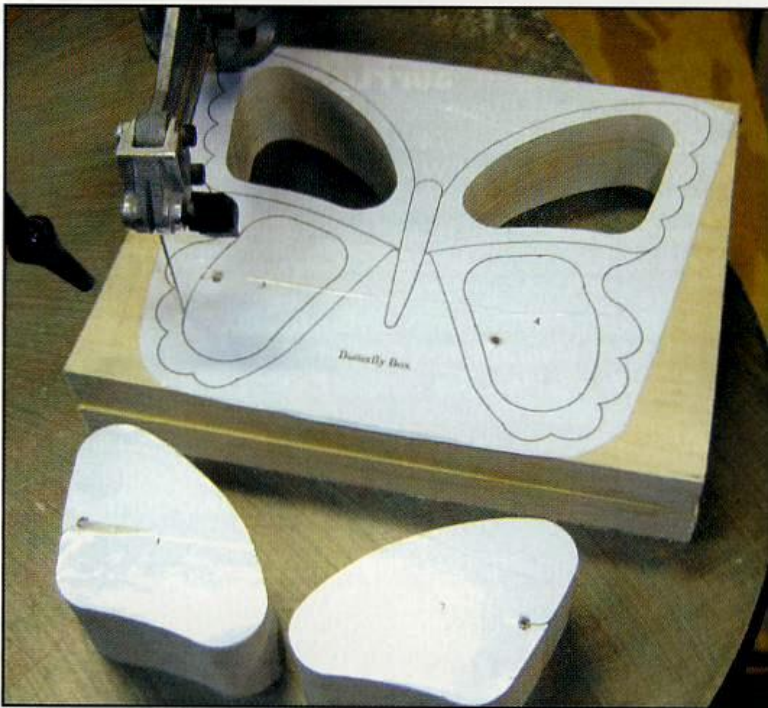
Step 10. Adhere pattern sections 9 and 10 to the red oak pieces, pattern sections 17 and 18 to scrap ash pieces, and pattern section 19 to the mahogany piece. Cut out, and number each piece on the back.

Step 11. Remove all patterns. Use a belt sander to sand the segment tops, then hand sand the segment tops and round off the edges.



Step 12. Place a copy of the lid pattern on the workspace to aid in assembly. Position all pieces on the pattern. When gluing the pieces together, the upper left wing section will consist of pieces 1, 3, 5, and 7, while the upper right wing section will consist of pieces 2, 4, 6, and 8. The lower left wing section will consist of pieces 9, 11, 13, 15, and 17, while the lower right wing section will consist of pieces 10, 12, 14, 16, and 18. (Piece 19 will be glued to the box base only, and not to any of the wing segments.) Glue the contact edges of the pieces in each wing section. When dry, use a belt sander to sand off the pencil markings on the bottoms of the wing segments.

Step 13. Adhere a copy of the butterfly box pattern to the 1-1/2" x 6-1/2" x 8" stock, and apply a layer of clear tape over the pattern. Drill a 1/8"-diameter blade entry hole at the four places indicated on the pattern. Cut out the four compartments using a No. 12 scroll saw blade. (Save the



four cut-outs, with the patterns attached, if you intend to line the compartments with felt.)

Step 14. Sand off the four ridges left from where the blade entered the cuts. Leaving the box pattern attached, glue and clamp the 1/4" x 6-1/2" x 8" box bottom stock to the box. When the glue has dried, cut out the butterfly box profile using a No. 12 blade. Glue segment number 19 to the center of the box.

Step 15. Adhere the four lid liner patterns to the 1/4" x 3" x 8" lid liner stock. Cut out the lid liners using a No. 5 blade. Mark the number of each piece as you remove the pattern.

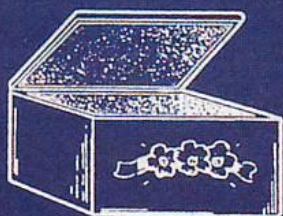
Step 16. Apply a light layer of glue to the top of lid liner section 1. Carefully insert the liner piece, glue-side up, into compartment 1. Place the upper left wing lid over compartment 1. While holding the lid in place, carefully turn the box over, causing the lid liner to drop into position on the back of the lid. Remove the box, and hold the liner in place for 30 seconds. Test-fit the lid onto compartment 1, and adjust if needed. Using two quick-grip clamps, clamp the lid liner to the lid.

Step 17. In the same manner, glue lid liners 2-4 to the corresponding lid pieces. When all glue is dry, remove the clamps, and sand the box and lids. Apply a clear finish of your choice.

Step 18. If desired, line the compartments with felt. To do so, first apply a coat of wood glue to the posterboard, and position the felt on the glued surface. Weight the felt down using several books or magazines. Let dry overnight. Place the compartment cut-outs pattern-side down on the posterboard, and trace around the perimeters of the pieces using a pencil. (Now you can throw away those cut-outs!) Use scissors to cut along the traced lines, and insert the felt-lined posterboard pieces into the appropriate compartments.

For questions concerning this project, please send a SASE to: Gary MacKay, 2779 Canvasback Trail, Myrtle Beach, SC 29588.





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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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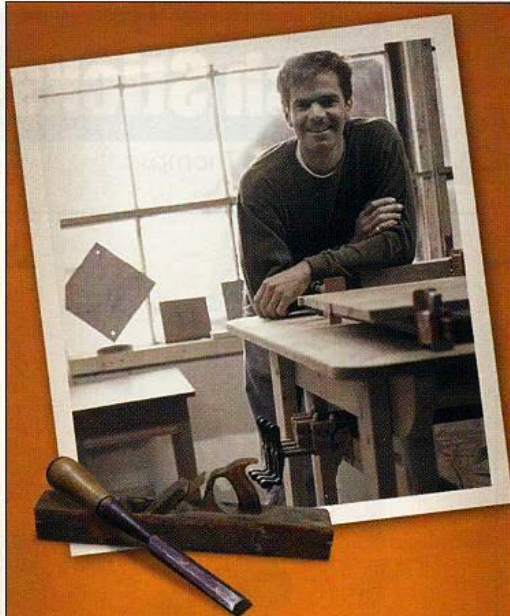
Pack 1: 1/2 dz #2, 1/2 dz #5, 1/2 dz #7

Pack 2: 1/2 dz #5, 1/2 dz #7, 1/2 dz #9



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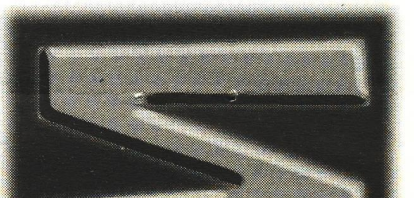


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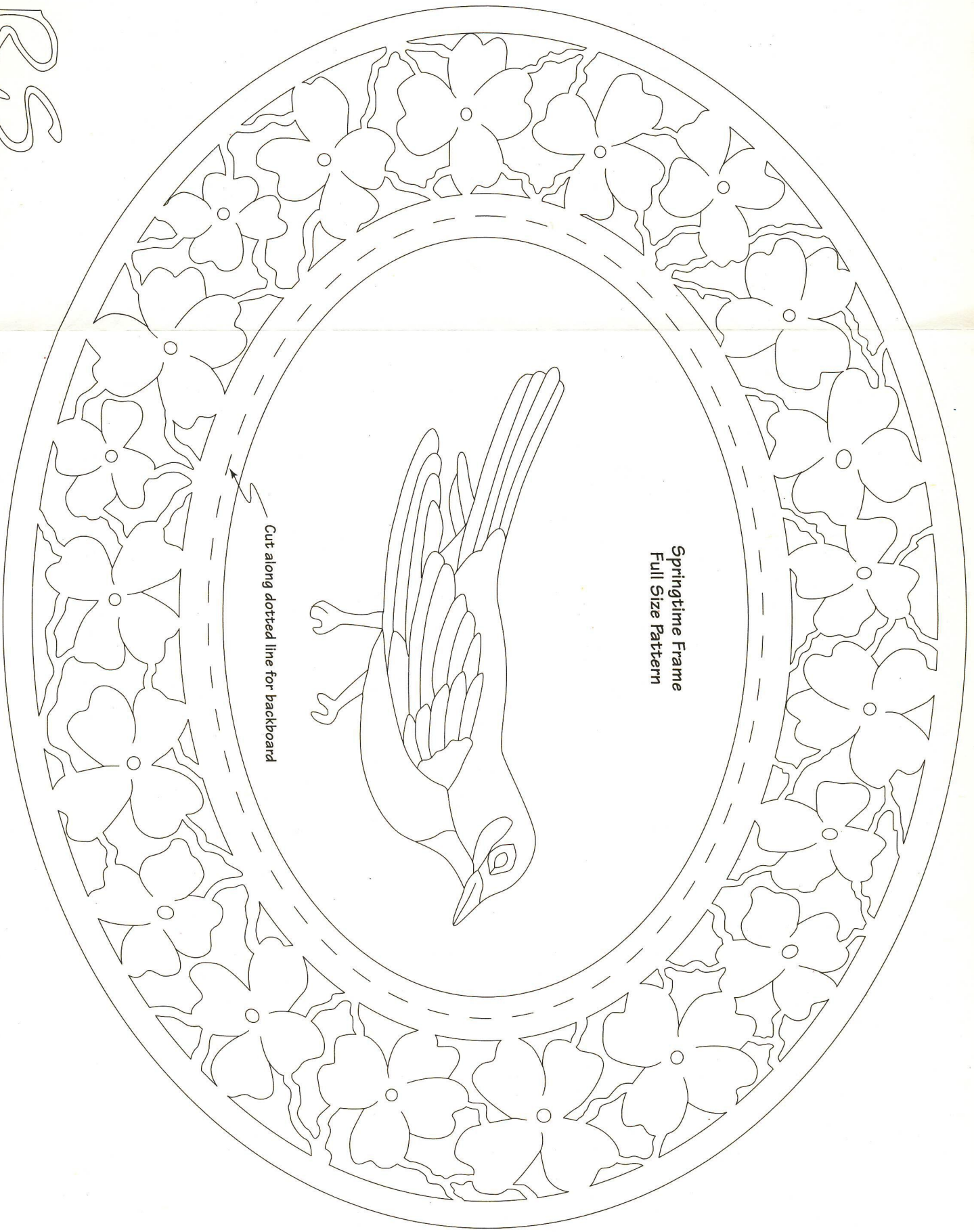
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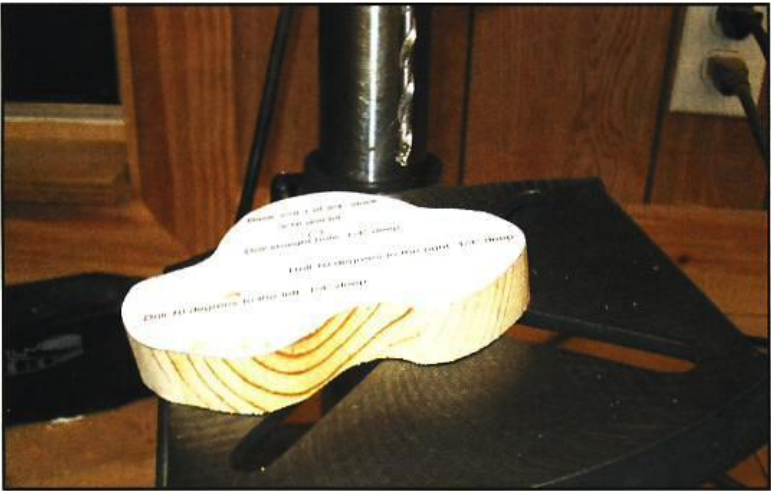
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INSTRUCTIONS

Cutting

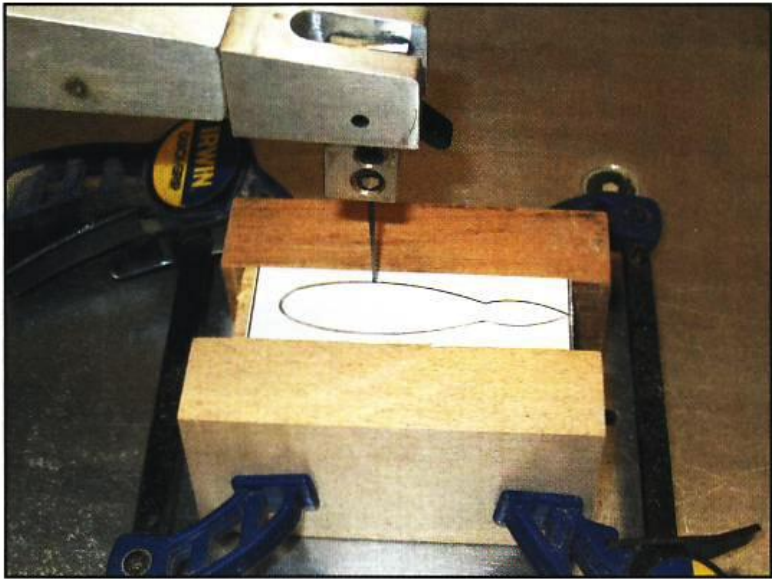
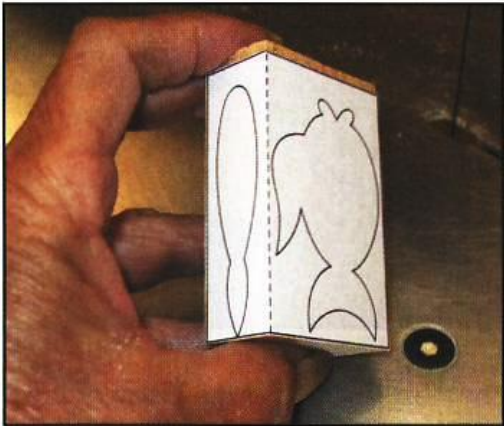


Step 1. Photocopy the patterns, saving the originals for future use. Using temporary-bond spray adhesive, attach the base pattern to the 5" x 5" piece of stock, and cut it out. Using a 3/16" bit, drill the holes for the sticks. I drilled the rear hole straight up and down, the left hole at a 10° angle to the left, and the right hole at a 10° angle to the right. All the holes should be approximately 1/4" deep. (I used a drill press to drill the holes, but a regular drill would work, as well. Because it doesn't matter if the angle of the sticks is off a degree or two, you can simply eyeball the 10° angle when drilling the left and right holes.)



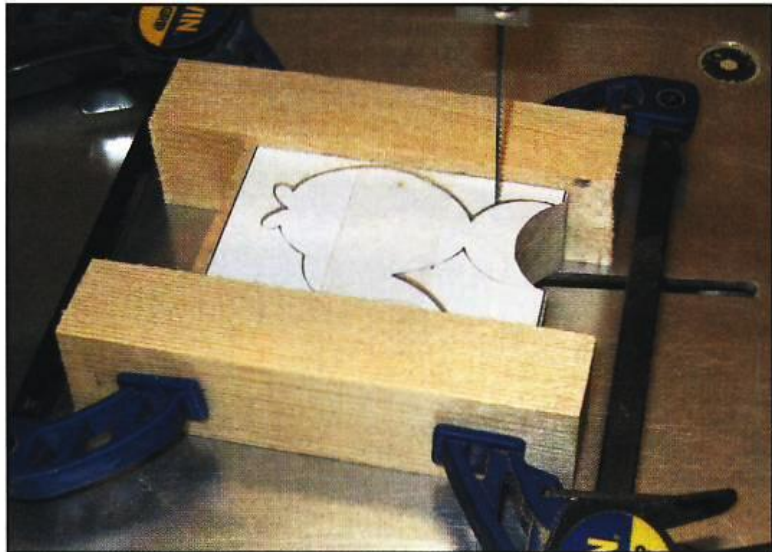
Step 2. Cut the dowel into three pieces. (I used lengths of 4-3/8" for the left fish, 4-1/2" for the center fish, and 3-1/2" for the right fish, but feel free to cut them to whatever lengths you prefer. Simply alter the seagrass and/or coral as necessary.)

Step 3. Fold the fish pattern along the dotted line. Apply temporary-bond spray adhesive to the back of the pattern, and wrap the pattern around a block of wood. Align the dotted line with one long edge of the block.



Step 4. Using a No. 5 blade, cut the left side of the pattern. (Note that I used small quick-grips to clamp two pieces of spare stock to the work piece. This provides more stability during cutting. The grips should be tightened enough that they hold the piece securely, but not so tight that they interfere with the blade moving through the kerf.)

Step 5. Allowing the figure to rest naturally in the block, gently pinch it together and wrap 3/4"-wide cellophane tape around the block. This will help secure the piece in the block while making the second cut.



Step 6. Cut the right side of the pattern in the same manner as for the left.



Fish Sticks

by Diana Thompson



Introduction

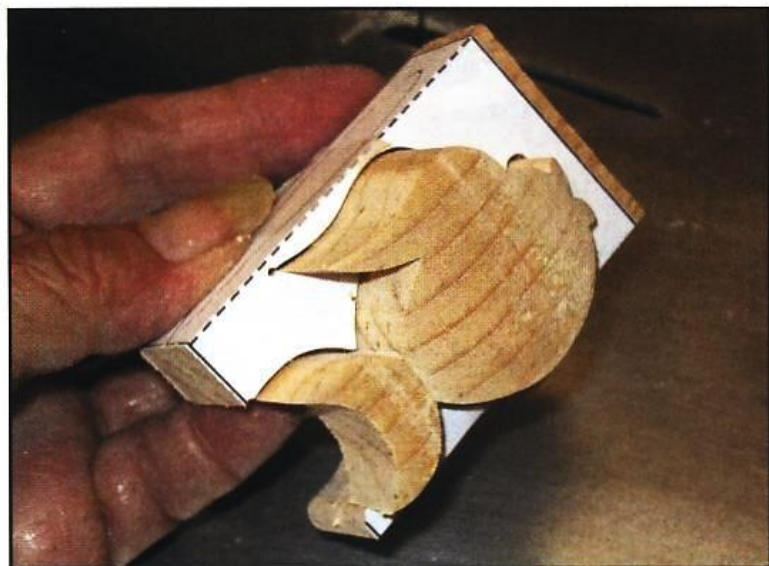
Living on the Gulf Coast, I've become very familiar with sea life. However, I don't think these "fish sticks" are quite what comes to most folks' minds when they hear that phrase! Designing and making the fish became so much fun that I ended up with sixteen different ones. Don't ask me what to do with them—I haven't a clue! (But I'm open to suggestions!)

I hope everyone will enjoy making the fish sticks. The actual fish pieces are the only portions of the project that need to be cut specifically to the pattern. The rest of the project is totally up to the individual. Use the measurements provided when cutting the sticks, or pick your own. (Before it was over, even I wasn't following my measurements!) One of the seagrass pieces got cut off about 1/2" shorter than the other, so I just "dinked" with it until it looked right to me. And of course, the more colorfully the fish are painted, the prettier they are. (No attempts for realistic details required here!) Be sure to check out the sidebar information regarding making "big fish" using a band saw and scroll saw, and let me know what y'all think about that idea!

SUPPLIES

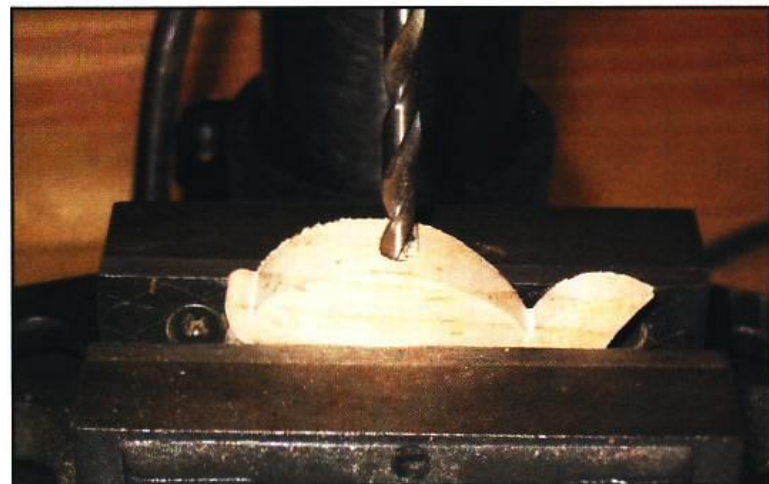
Wood: wood of choice—one piece 3/4" x 5" x 5" (for base), one piece 3/4" x 1-1/4" x 3-3/4" (for seagrass and coral), one piece 3/4" x 1-1/2" x 9" (for fish);
dowel—one piece 3/16"-diameter x 15" long
Tools: scroll saw with No. 5 blades; drill press with 3/16" drill bit; drill press vice; two small quick-grip clamps (optional); scissors

Temporary-bond spray adhesive
Wood glue
400-grit sandpaper
3/4"-wide clear tape
Craft paint in assorted colors
Assorted small paintbrushes
Soft lead pencil
Fine-point black pen
Wood sealer
Krylon Crystal Clear finish, or clear finish of choice



Step 7. Carefully remove the figure from the block.

Step 8. Following the same process, cut the remaining two fish, along with the seagrass and coral pieces.



Step 9. Place a fish upside down in the drill press vice. Using a 3/16" bit, drill a 1/4"-deep hole in the bottom center of the fish. Repeat for the other two fish.



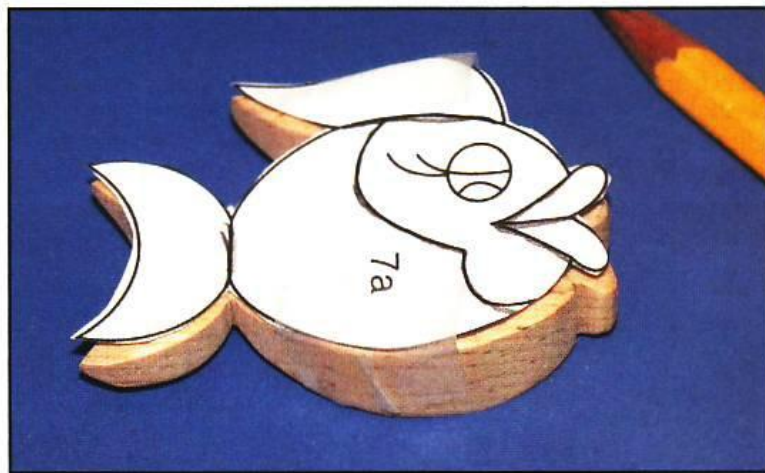
Step 10. Test fit the pieces to the base, and adjust as needed. When satisfied with the positioning, separate the pieces for the painting process.

Painting

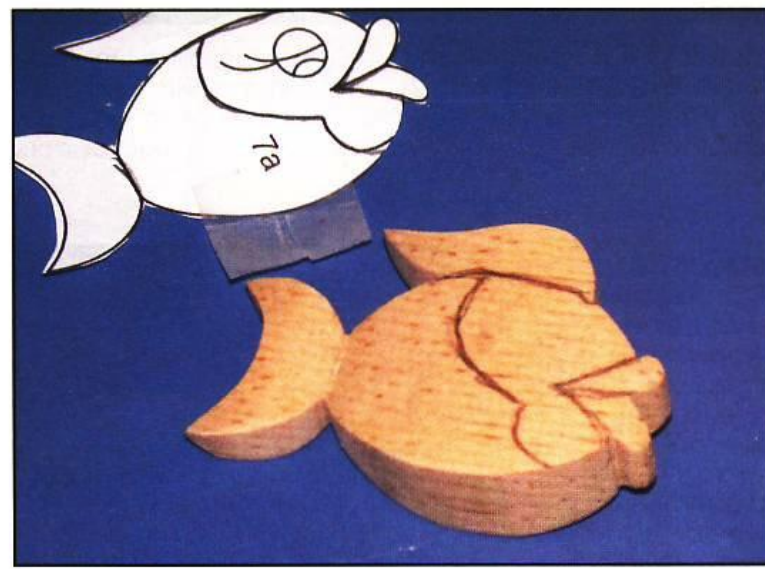
Step 11. Apply a coat of wood sealer to each piece, and let dry. Using 400-grit sandpaper, sand all pieces smooth.



Step 12. Carefully cut out the fish detail patterns. Turn the patterns to the reverse side, and lightly rub across the backs using a soft lead pencil.



Step 13. Position the pattern right-side up on the fish, and tape in place. Transfer the detail lines to the wood by tracing over the lines using the pencil. (Do not transfer the detail lines for the eye yet.)



Step 14. Remove the pattern and set it aside to be used in the next step. Paint the body of the fish. Refer to the lead photo for suggested color placement, or use whatever color combinations you desire. Let dry.

Step 15. Reposition the pattern on the fish, tape in place, and transfer the eye detail lines. Remove the pattern, and paint the eye. The more unusual the color selection, the more interesting the fish. Remember, these fish are just figments of our imaginations!



Step 16. Paint the base blue to resemble water. Add the waves by dipping a dry paintbrush into a lighter shade of

blue, blotting off most of the paint onto a paper towel, and "wiggling" the brush across the base in two or three rows. Use a very light touch when painting the waves.

Step 17. Paint the seagrass pieces medium green, and the coral pieces in a medium coral color. Accent the seagrass and coral pieces using the dry brush technique used for adding the waves on the base. Use light green paint for the seagrass accents, and light pink for the coral accents.

Step 18. Let all paint dry. Glue a fish onto one end of each dowel, and glue the other end of each dowel into the holes on the base. Glue the coral and seagrass into place. When dry, apply several coats of a clear finish to the project, allowing each coat to dry before applying the next. Enjoy making and displaying your fish sticks!

For questions concerning this project, send a SASE to: Diana Thompson, 6215 Old Pascagoula Rd., Theodore, AL 36582, or email her at: scrollergirl@aol.com. View other designs by Diana at her website, www.scrollsawinspirations.com.

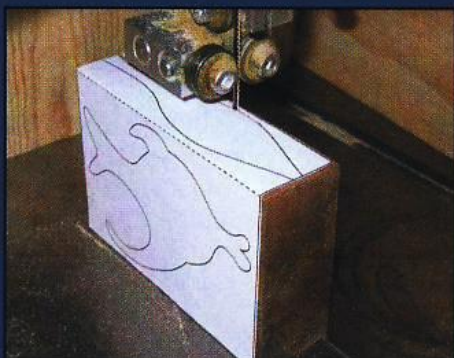


More fun...Big Fish!

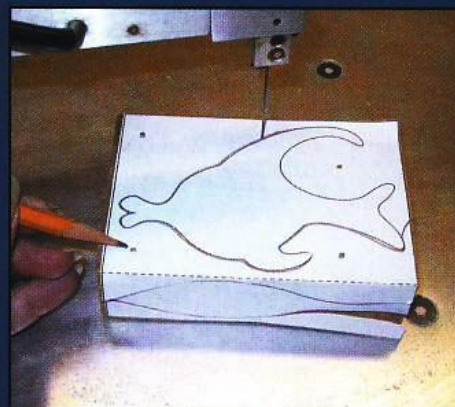


It's been my intention for years to try doing some compound cutting using the bandsaw, so on a whim, I tried making bigger 3-D fish.

I used a 1-1/4" x 3" x 4-1/2" piece of wood. Apply the pattern to the wood in the same manner as for the smaller fish. Cut the narrow side using a band saw and 1/8" blade. (The band saw is required because a scroll saw will not cut the 3" thickness.)



After cutting the narrower side, I nailed the pieces back together using 1" x No. 17 wire brads. (The brads will secure the thick piece better than the tape. Just be sure to position the brads outside of the cutting lines.) I then cut the wider side using the scroll saw.



This shows the comparison of the "big fish" with a smaller one. I'm not quite sure what to do with it, but it sure was a fun experiment!





Fireplace Match Box

by Marilyn Carmin



SUPPLIES

Wood: wood of choice—two pieces 1/8" x 5" x 11-1/2" (for front and back), two pieces 1/8" x 2-1/2" x 11-1/2" (for sides), one piece 1/8" x 4-1/2" x 2-1/2" (for base)

Tools: scroll saw with assorted blades; drill with assorted bits; hot glue gun; small clamps or rubber bands

Temporary-bond spray adhesive

Sandpaper, assorted grits

Wood glue

Clear finish of choice

Cardstock in color of choice—two pieces 4" x 10-3/4" (optional)

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Stack the pieces for the box front/back and for the box sides. Apply hot glue in the waste areas to secure the stacks. Using temporary-bond spray adhesive, attach the patterns to the wood.

Step 2. Drill for all entry holes. After making all the interior cuts on the box front/back stack, cut the perimeters of the pieces. Separate the stacked pieces. You will have one front, one back, two sides, and one base. Sand the pieces as necessary.

Step 3. Apply glue to the edges of the box sides and base. Assemble the box by inserting the tabs on the side pieces and base into the front and back pieces. Apply small clamps or rubber bands to the box assembly to hold it in place until the glue has dried.

Step 4. Apply clear finish to the box, and let dry. If desired, glue a strip of sandpaper along one side to use as a match strike. Another option is to cut two pieces of cardstock measuring slightly smaller than the front and back pieces, and insert them as backers behind the cutout areas.

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





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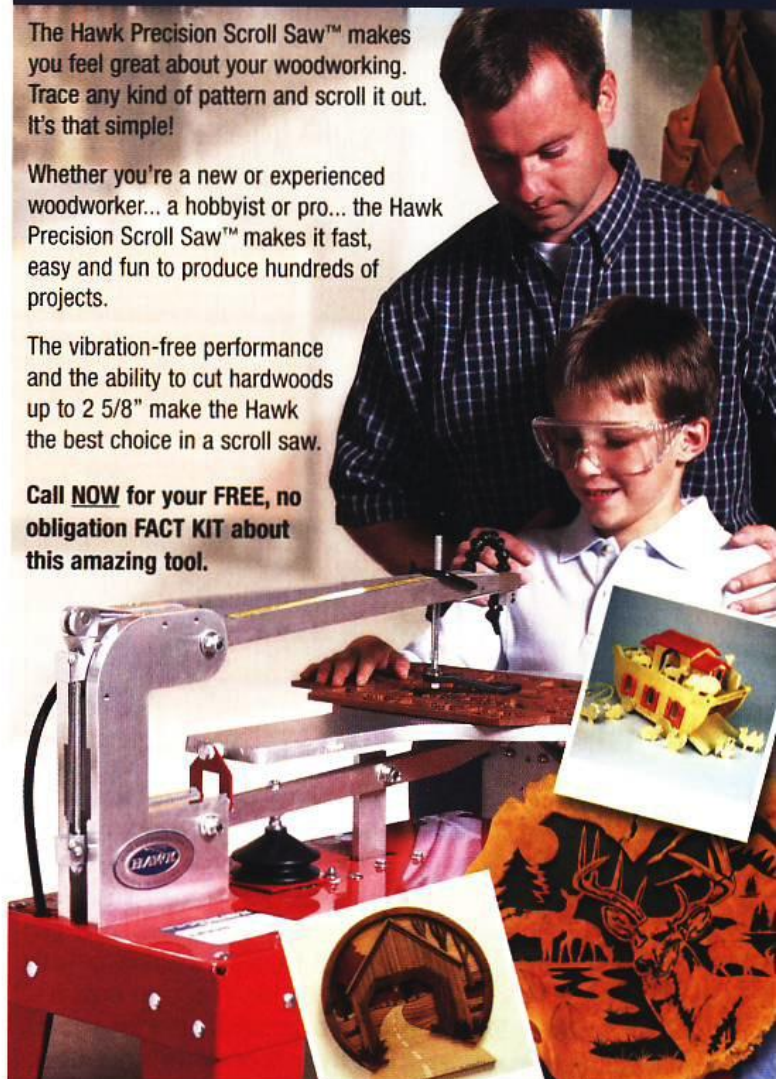
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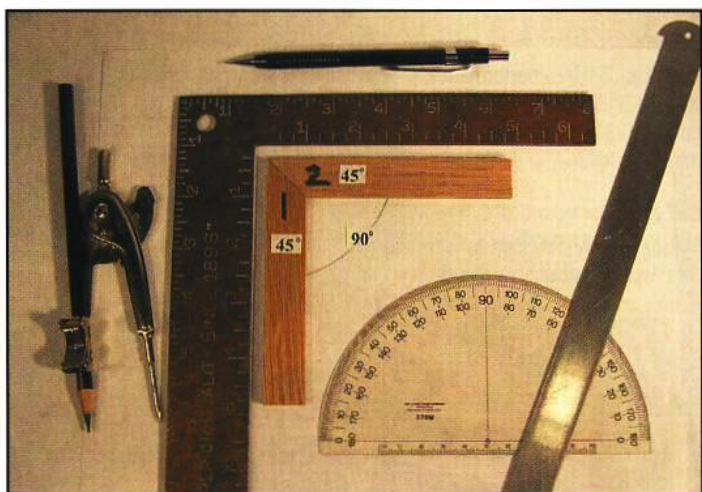
WORKING WITH ANGLES

I was recently designing a project when I noticed it was constructed almost entirely of angles. When I first started working with wood, the angles would drive me crazy! Now that I've had some more experience making and designing these pieces, I thought I would pass along what I have learned.

As we examine simple shapes and progress to more complicated ones, I will try to explain how to figure angles and cut them using the miter saw and table saw. For demonstration purposes, I used several strips of 1/8" x 3/4" scrap stock.

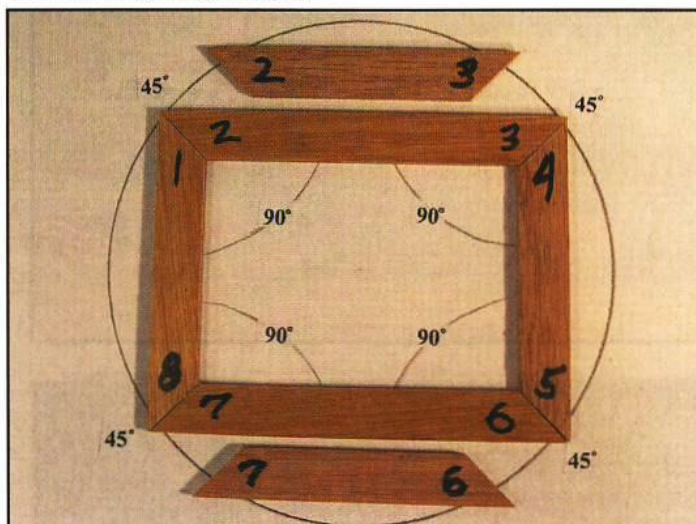


by Wayne L. Bosler, III

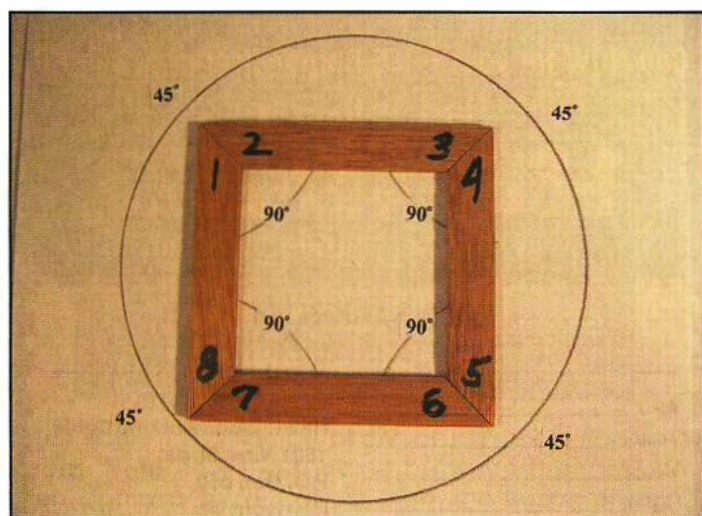


When designing your own projects and drawing the patterns, it is helpful to have these hand tools available: a good mechanical pencil; a metal square; a metal straight edge; and an inexpensive protractor/compass. The first angle we'll discuss is the simple right angle. The two pieces of stock are at a 90° angle to each other. You can butt the square ends together to make this angle, but that would leave the end grain exposed. For a cleaner look, cut two 45° angles for the joint. (Notice if you add the two 45° measurements together, they equal 90. Every joint has two angles.)

a square. Notice there are actually eight 45° angles. The four 90° joints and the eight 45° angles each add up to 360° . The circle in the photo is 360° . Although we are not making circles, you can see how 360° is an important number when figuring angles.

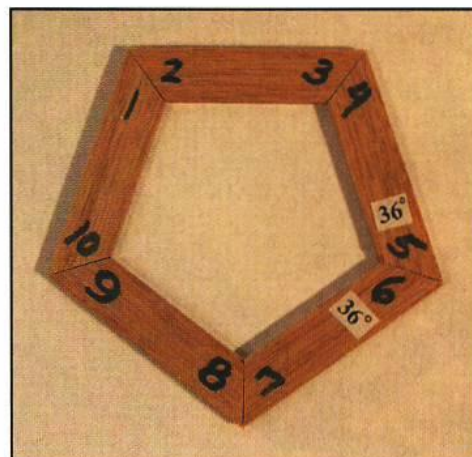


The simple square is one of those shapes you can adjust to meet your needs. Here we have lengthened the 2/3 and 6/7 segments to create a rectangle. (Notice that there are still four joints and eight angles, with the sums of each totaling 360° .)

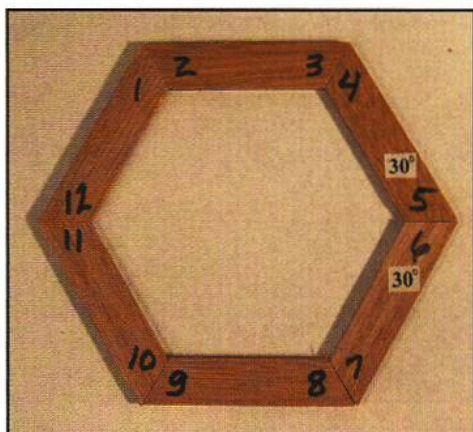


If we join four of the simple 90° right angles, they make

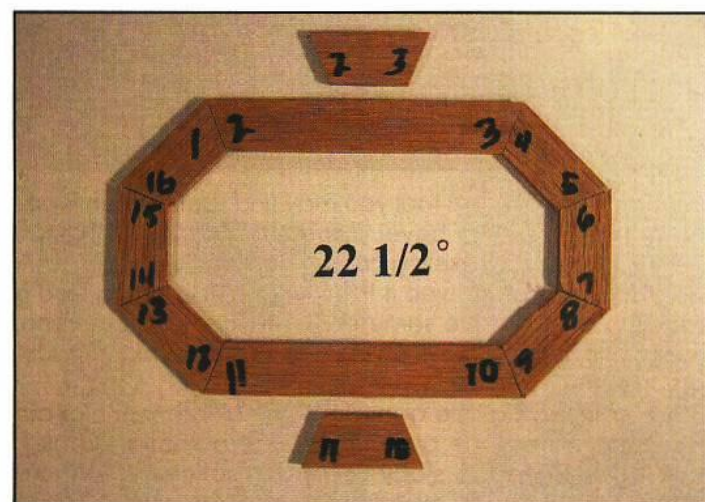
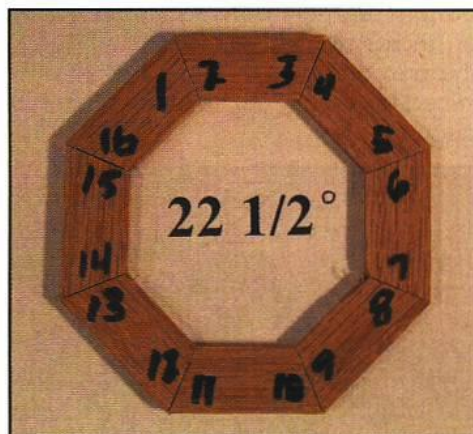
The pentagon is a five-sided shape. It is made of ten equal 36° angles. You can make it as large or as small as you like, but all five segments must be exactly the same length. (Notice that 36° times 10 angles equals 360° .)



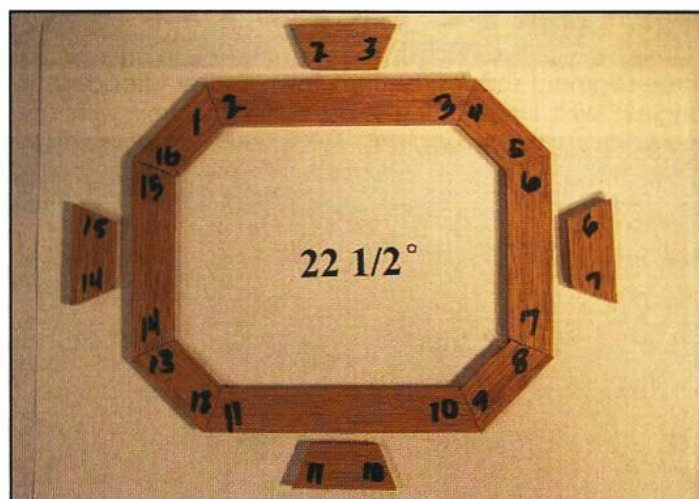
The regular hexagon is a six-sided shape with all of the segments being the same length. An irregular hexagon would have two opposing segments of a different length. For example, the 2/3 and the 8/9 segments could be cut longer, changing the shape's appearance. However, both the regular and irregular hexagons are made from twelve 30° angles, and all the angles again total 360° .



The octagon is an eight-sided shape. The one shown in the photo is a regular octagon because all eight segments are the same length. As with all of the other shapes, the cuts add up to 360° . In this case, there are eight joints made from 16 angles cut at $22\frac{1}{2}^\circ$ each. Unlike the pentagon, the octagon's shape can be altered.

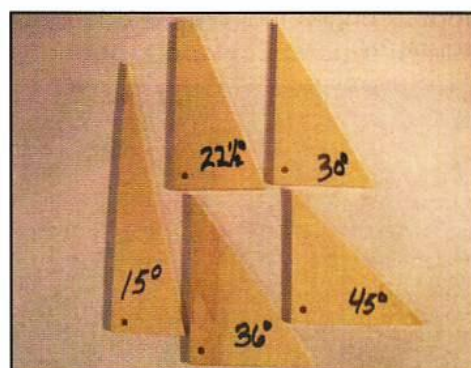


In this photo, I have replaced the 2/3 and 10/11 segments with longer pieces. The number of segments and joints is still the same, and the cuts still add up to 360° , but because the shape has changed, it is now called an irregular octagon.

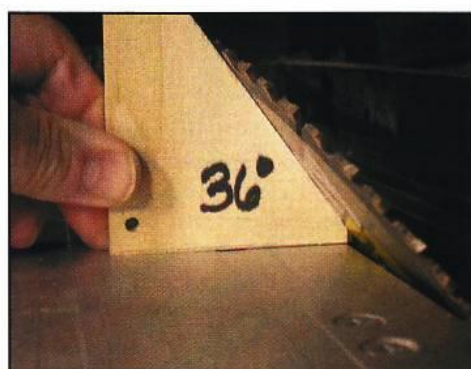


For this octagon, I also lengthened the 6/7 and 14/15 segments, creating what appears to be yet another completely different shape. As you can see, by changing the length of the opposing segments, you can greatly alter the look and shape of the octagon. The project that perhaps started out as a small picture frame has developed into a serving tray without changing any angles.

Take the time to practice with scrap wood as you prepare to work with different angles. Adjust your equipment until you are satisfied that a joint is as perfect as possible. Leaving the saw in position, make a gauge of that angle and save it for future use. Here, I have five angles that I use to check the blade angle before beginning a project. (I drilled a hole in them so they can hang on the side of the saw bench.)



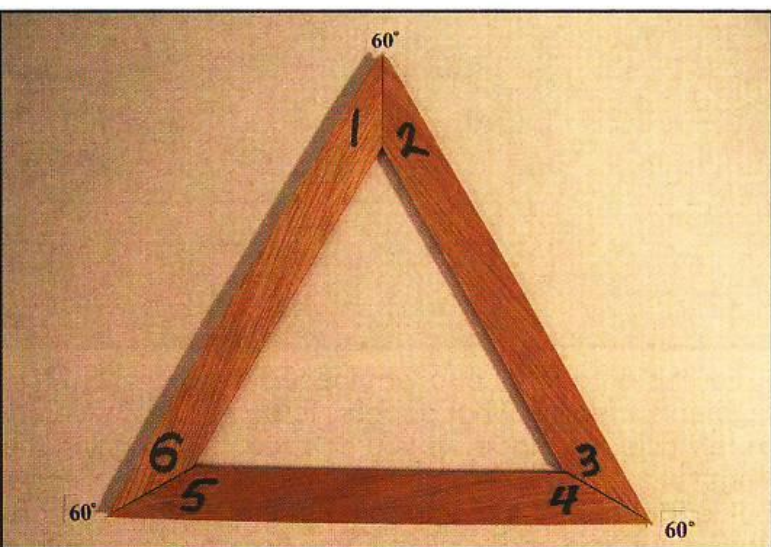
My miter saw will cut a piece of stock approximately 8" wide. If the stock is too narrow to be cut safely, or the cut is over 8", I use the table saw. Raise the blade as high as possible, and use the home made



gauge to set the blade to the proper angle. Return the blade to cutting height, set the fence, and make all the angle cuts. After cutting all the segments, be sure to check for proper shape and joint alignment before moving the blade or fence.

continued on page 24

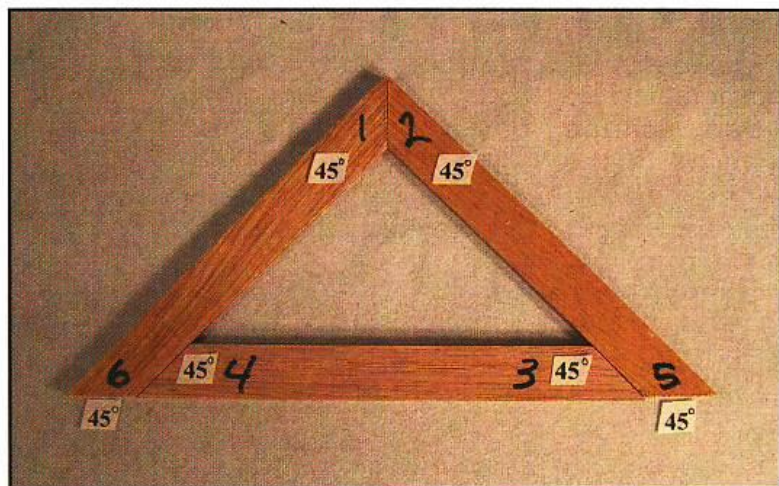
I know you are thinking, "Why did he skip over the three-segment shapes, better known as the 'dreaded' triangle?" Well, I think triangles are difficult to work with, and even harder to explain, but I will give it a shot using two types of triangles I have worked with in the past.



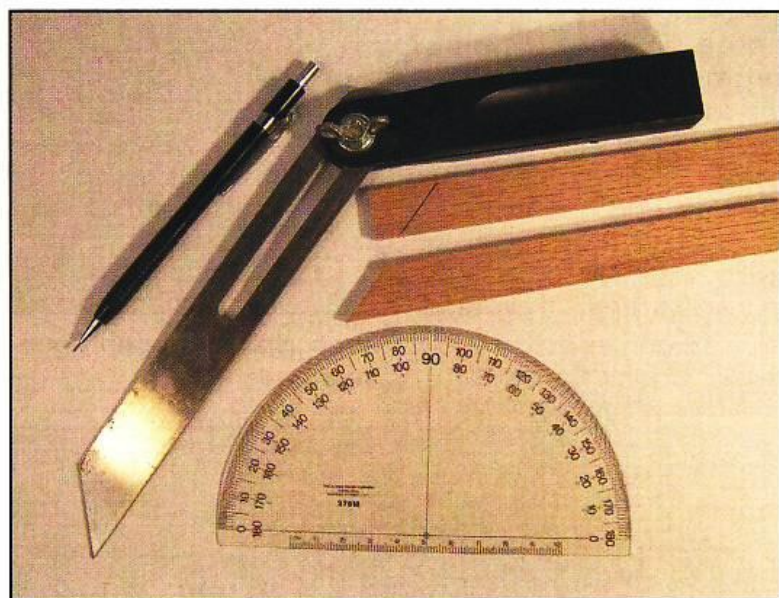
The first is an equilateral triangle, which means all three segments are the same length. It has three joints made from six angles that are 60° each. As before, six times 60 equals 360 .



One problem! My saw only goes to 45° , so I am 15° short of the 60° I need. I made a 15° gauge with the same saw, and placed it between the fence and the stock to create the 60° angle. The miter saw is designed so you can move the blade from side to side to cut left and right angles. When cutting critical angles, I prefer to flip the stock and not move the blade or fence. This technique will not work with all types of stock, though. For example, pre-shaped picture frame stock or decorative molding will only set on the saw table one way. In that case, it will be necessary to move the blade from side to side to cut the angles. (Caution: Use extreme care any time you cut stock away from the saw fence, and use a clamp whenever possible.)



The isosceles triangle, such as the shape used to make a flag case, has only two equal segments. Angles 1, 2, 5, and 6 are cut at 45° . Cut the bottom segment longer than necessary, and line it up to the other two segments. Mark the bottom segment where it meets the other side segments, and cut angles number 3 and 4 at 45° also. Fit the bottom segment between the other two. (While the exterior angles still add up to 360° , this shape is different from the previous ones due to the way in which the pieces are joined together. Feel free to send me an email, and we will discuss it!)



An additional hand tool you may find useful when working with angles is the bevel. It is adjustable, and you can use it to copy any existing angle. Here, I adjusted it to fit the existing angle, moved it to the blank stock, and used a pencil to recreate the same angle. If your saw, like mine, doesn't have a lazear line on it, use the protractor to calculate the exact angle.

We could talk a little about the combination angle, but I have only tried one project using combination angles, and I think I need to study up and practice some more before I start trying to explain that one! Remember, divide 360 by the number of sides, and then divide the answer by two for the joint angle. Good luck, and let me know how your angles and joints worked out!

To contact Wayne, email him at: k.wbosler@juno.com.



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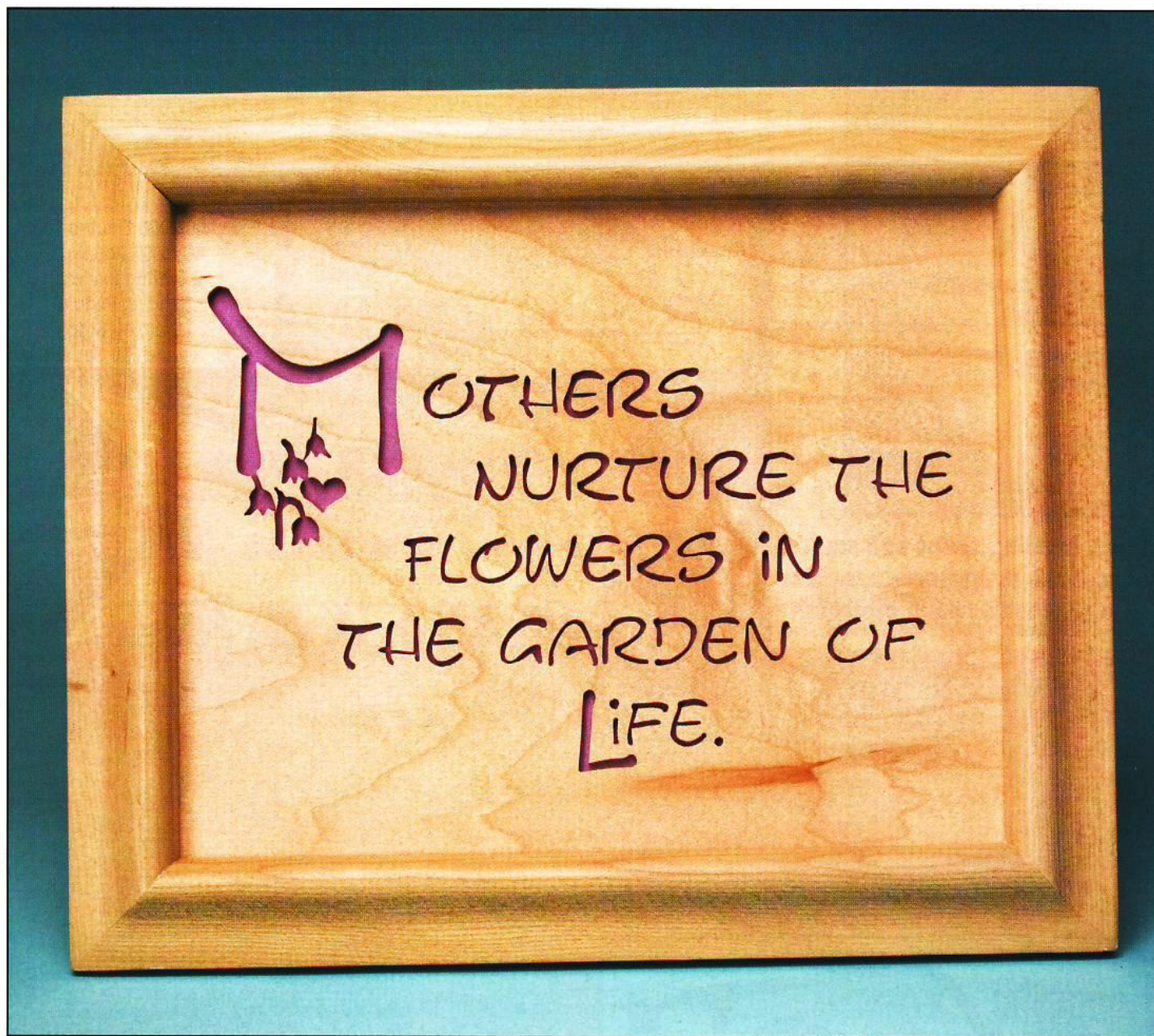
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Tribute to Mothers and Sisters

by Jesse Davis



SUPPLIES

Wood: maple, Baltic birch, or plywood of choice—one to four pieces 1/8" x 8" x 10" (for each plaque)
Tools: scroll saw with No. 5SR blades; drill and drill press with No. 63 or 1/16" bit; electric sander
Temporary-bond spray adhesive
2'-wide blue painter's tape
2'-wide clear packing tape
Sandpaper, 120- and 220-grits
Deft semi-gloss spray lacquer
No. 0000 steel wool
Frames of choice

Introduction

The "Mothers Nurture" cutting was a 2006 Mother's Day gift for my wonderful wife. My daughter, as well as my neighbor, Stephanie, also received this cutting as a gift. My inspiration came from a saying I saw on a paper towel, believe it or not! This was one of the first word art patterns I have created. I hand-drew the flowers and heart, and I would like to thank Sylvia Mendiola for the use of her "scroll saw modified" font I used in each of these patterns. The "Sisters" cutting was a natural offshoot of my first pattern, and is also a gift for my wife and her sister.



INSTRUCTIONS

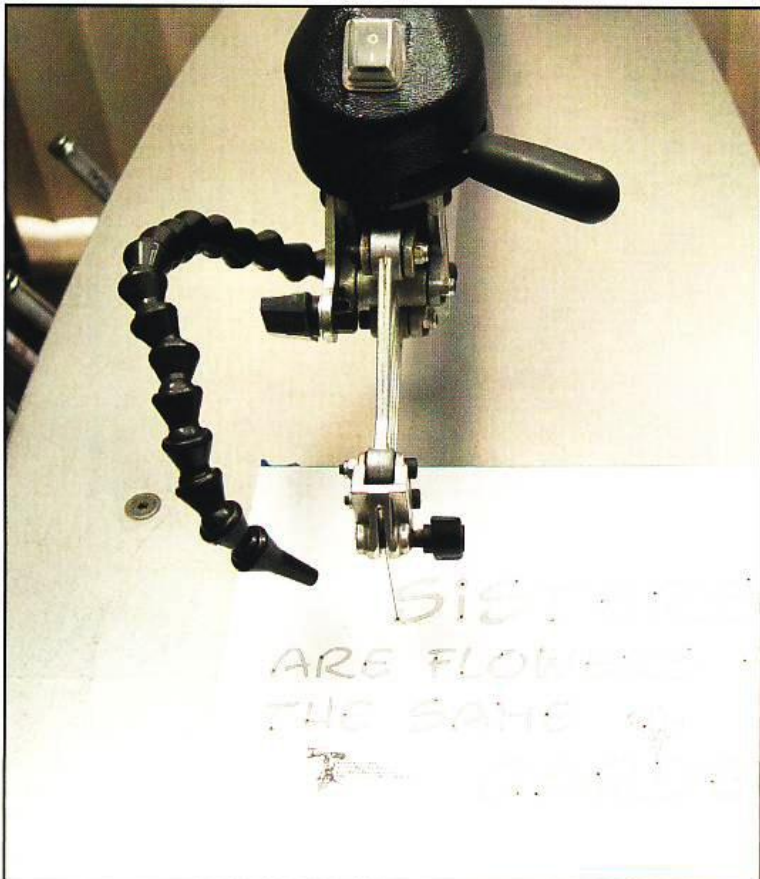
- Step 1.** I recommend stack cutting four blanks for each project. Prepare your wood by sanding both sides of each piece using 120-grit sandpaper. Stack the pieces, aligning all the edges, and secure the stack by wrapping blue painter's tape along each edge.
- Step 2.** Apply a layer of blue painter's tape to the top surface of the stack. Spray a coating of temporary-bond

spray adhesive to the back of the pattern, wait 30 seconds, then affix the pattern to the painter's tape. I also apply a layer of clear packing tape to the bottom of the stack. (I apply the clear tape to the bottom rather than the top because I don't like the glare caused by its being on top of the pattern.) The clear tape allows the blanks to turn very easily and smoothly, so be careful, or they may get away from you!

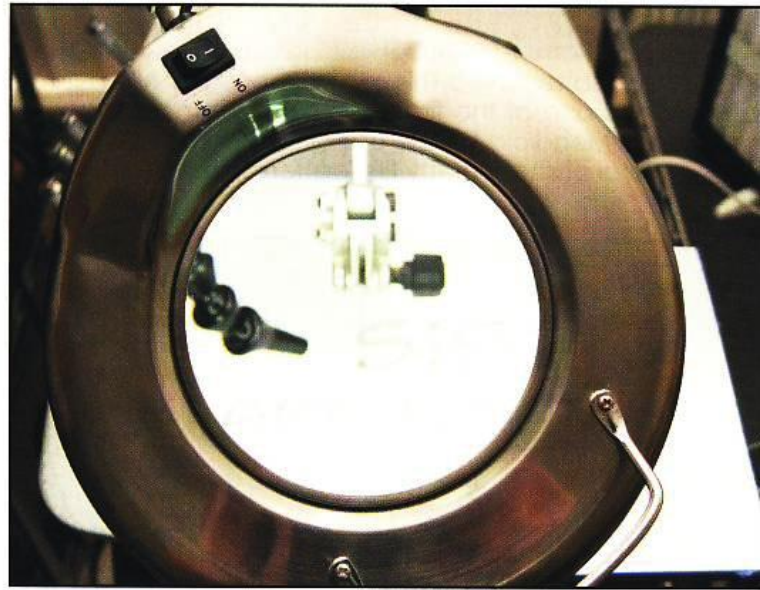
continued on page 28



Step 3. Drill all the necessary blade entry holes in the waste areas. (The Dremel works nicely for this task, but be aware that the drill bit collet is a separate accessory.)



Step 4. Make all cuts. I started at the beginning of the text and worked through to the end, but the cutting order is up to you.



Step 5. To make it easier on my "over 40" eyes, I use one of my most important tools: a magnifying light. I also use a foot switch that enables me to keep my hands on the work piece at all times.

Step 6. After sawing, remove the pattern and all the tape. Blow off the sawdust. Use a mini-torch to burn off the "fuzzies" from the back-side. **Caution: Keep the torch moving to prevent charring the backside, and DO NOT use the torch if you have applied any type of solvent or finish to your wood up to this point.**



Step 7. Finish sand all surfaces, including the edges, using 220-grit sandpaper.

Step 8. Following the manufacturer's instructions, apply a minimum of three coats of semi-gloss spray lacquer or your finish of choice to both sides. Be sure to coat all of the cuts on the lettering. I usually wait 30 minutes between applications. After applying the final coat, I wait 24 hours, and then smooth the surface using No. 0000 steel wool. Finally, hand rub the piece using a crumpled piece of brown paper bag to raise the shine.

Step 9. Mat and frame the finished cuttings as desired. Don't forget to sign your artwork, and make sure you take a photo of it for posterity (or to share with others on a website such as the *Creative Woodworks and Crafts* forum)!

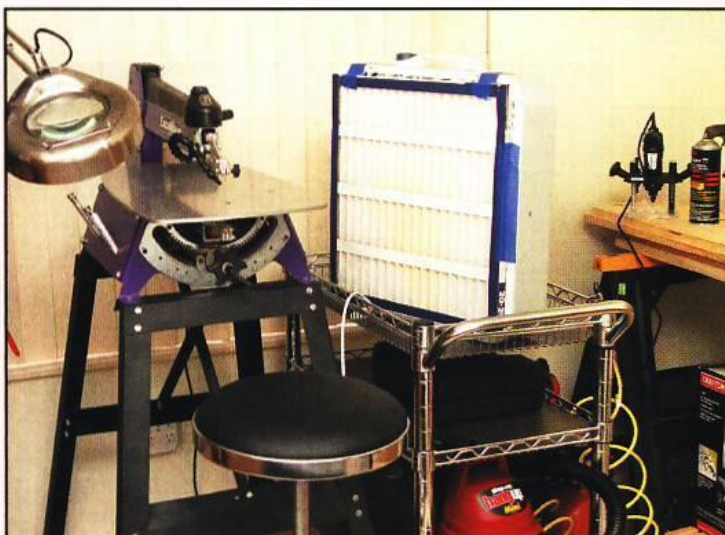
Woodworking in an Apartment!

I recently did a USAF permanent change of station from Illinois to Florida. My family stayed behind in Illinois until my son graduates high school this spring, so in the meantime, I'm living in a small apartment until they join me. I have learned a great deal about the challenges of woodworking in an apartment, and thought I would pass on some of the things I have learned.

Two of the biggest issues are how to deal with the space limitations and how to reduce the noise level so as not to annoy the neighbors. I obviously could not bring my entire woodworking shop here, so I had to find some tools that were small, as well as quiet. I bought a Dremel and plunge router attachment to drill my holes, a Bernzomatic mini-torch so I would not have to fire the sander up as often, and a small Craftsman air compressor, due to the small work area. (After all, my workshop is in my bedroom!) Unfortunately, the compressor is a bit too loud, even though it has an oil-lubricated pump.

To lessen saw noise and vibration transfer, I purchased anti-fatigue matting, and placed a double layer under the saw stand legs. I also have a canvas drop cloth under the saw to protect the carpet. A 20" x 20" box fan with a high-efficiency filter captures the fine dust, and I use a tiny wet-dry vac to clean up the inevitable mess. I keep a box between the front saw stand legs to catch sawdust and cutting waste, keeping it off the drop cloth and carpet.

Finally, I contacted my downstairs neighbor to learn her schedule, and tried to coordinate my woodworking with times convenient to her. (I would like to thank her for her patience and understanding!) Woodworking in an apartment is challenging, but it can be done!



For questions concerning this project, please send a SASE to: Jesse Davis, 123 Bob Sikes Blvd., Apt. 42, Fort Walton Beach, FL 32547; or email him at: jesse@scrollsawnart.com. Visit Jesse's website at: www.scrollsawnart.com. His Creative Woodworks & Crafts Forum name is "Tsavo."



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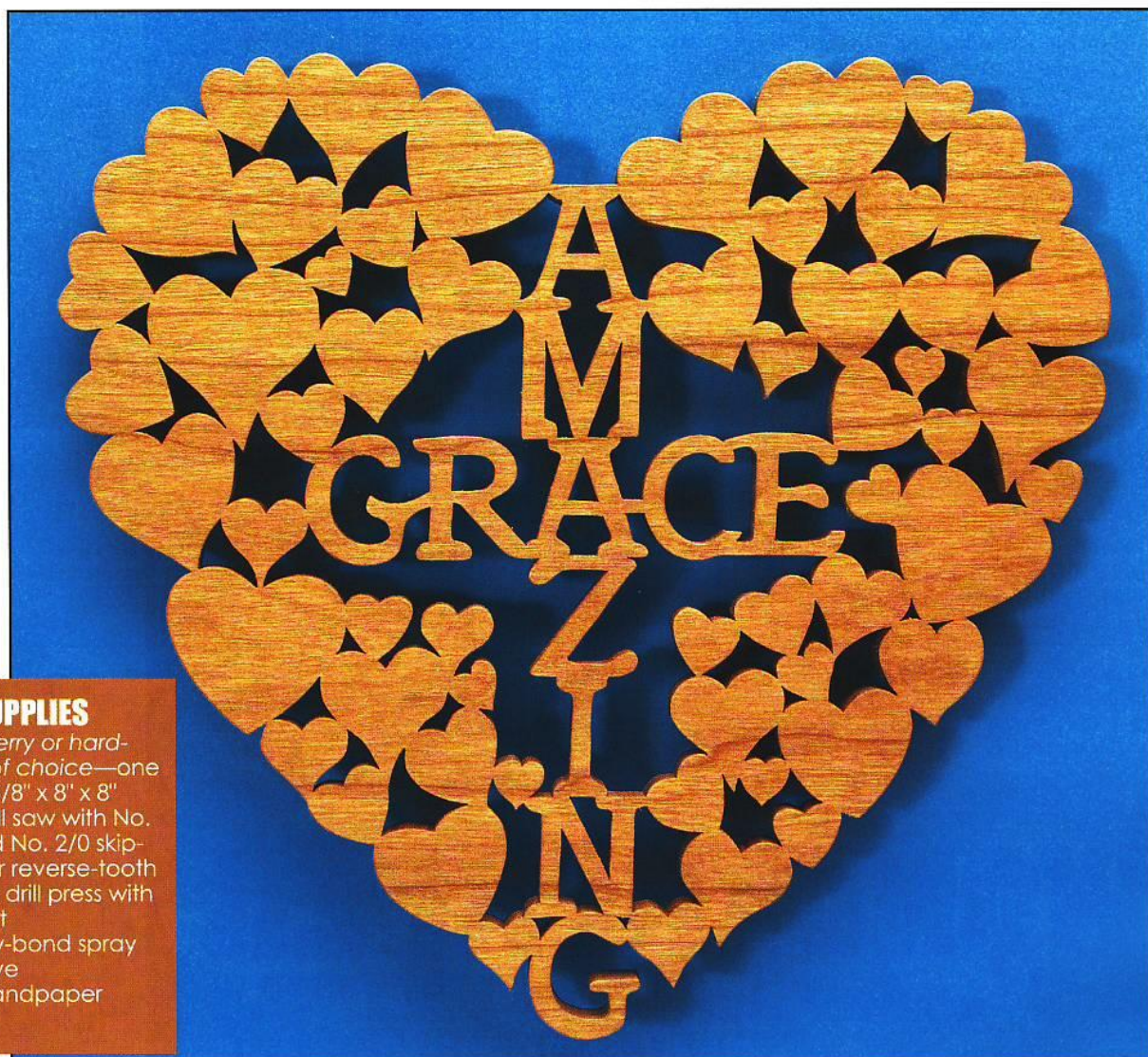
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Amazing Grace

by Paul Boer



SUPPLIES

Wood: cherry or hardwood of choice—one piece 3/8" x 8" x 8"

Tools: scroll saw with No. 2/0 and No. 2/0 skip-tooth or reverse-tooth blades; drill press with small bit

Temporary-bond spray adhesive

Fine-grit sandpaper
Danish oil

Introduction

The words of the beloved hymn "Amazing Grace" were written by reformed slave trader and ship captain John Newton (1725-1807). He was telling his life story when he penned the following lines:

Amazing grace, how sweet the sound
That saved a wretch like me!
I once was lost, but now am found,
Was blind, but now I see!

INSTRUCTIONS

Step 1. Sand both surfaces of the wood until smooth. Photocopy the pattern, saving the original for future use. Using temporary-bond spray adhesive, attach the pattern to the wood.

Step 2. Using a drill press with a small drill bit, drill all entry holes inside the design. Make all inside cuts using a No. 2/0 skip-tooth or reverse-tooth blade, starting with the smallest cuts and progressing to the largest ones.

Step 3. Drill a starter hole to the left of the bottom letter "G" in order to cut the perimeter of the design. (By using a starter hole rather than cutting in from the edge, you will eliminate most of the chatter.) To cut the perimeter of the pattern, use a No. 2 blade and cut in a clockwise direction. Enter at the starter hole, and cut along the entire perimeter, with the exception of the letter "G" detail. Switch to a No. 2/0 blade to cut the detail lines for the letter.

Step 4. Remove the pattern, and handsand the heart to dull the sharp edges. Soak the piece in Danish oil for an hour. Dab it dry using a soft cloth, and allow the oil to set up for a day before displaying your finished piece.

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.



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Duck and Chick

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

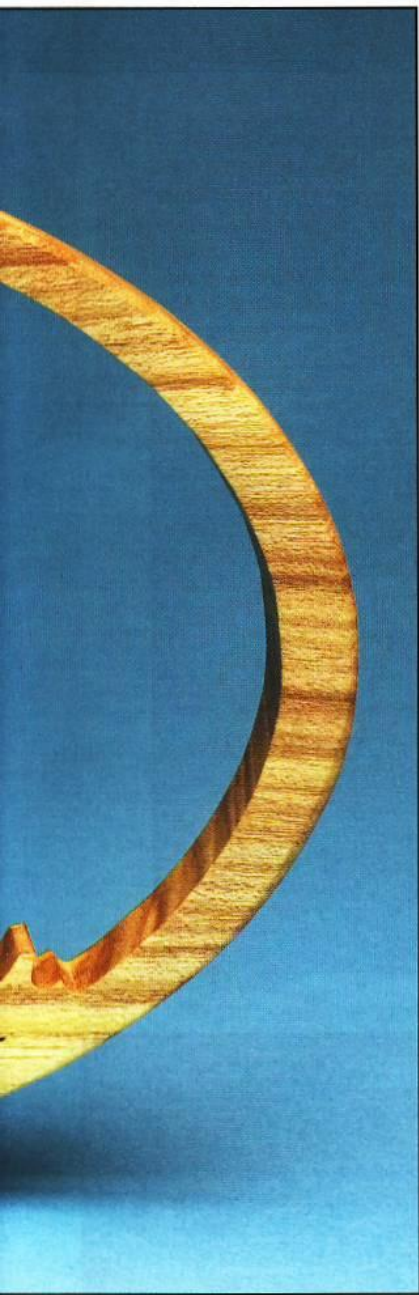
We took many pictures a few summers ago at a local private zoo. The zoo's advertised highlight was a variety of some large "jungle cats," and we have developed several of those photos into patterns that have been featured in the magazine. However, there was also a large number of domestic and wild birds at the zoo, and they provided some great poses for us, albeit unintentionally! This pattern came from a shot of a mother duck standing in a very "parental" manner over her young chick.

The finished *Duck and Chick* was cut from a piece of very hard, 1/2"-thick golden locust. I purchased the wood from my main wood supplier, Edgar Werner, who recovers

and processes some very interesting trees. I cut the piece on an Excalibur EX21 saw. Due to the hardness of the wood, I used a No. 5R blade, but a No. 2R blade could be used if softer wood were substituted.

INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Apply a layer of clear packing tape to the wood, and 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 design, and it makes the piece easier to handle.



SUPPLIES

Wood: light- to medium-brown or yellow hardwood with interesting character lines or features, such as oak, hawthorne, or maple—one piece 1/2" to 3/4" x 10-1/2" x 7"; hardwood in complementary color—one piece 3/4" x 5" x 3" (for optional base)

Tools: scroll saw with No. 2R and/or 5R blades; fixed-disc or belt sander with fine or extra-fine disc or belt; drill with assorted bits

Temporary-bond spray adhesive

220-grit sandpaper

Clear packing tape

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

Step 2. Drill for all entry holes, and make all cuts. If you used packing tape, simply peel off the tape and pattern. Otherwise, remove the pattern using your method of choice.

Step 3. Using a disc or belt sander, sand both faces of the piece and smooth the edges of the oval. 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 oval pieces, I sometimes first round over the edges using coarser sandpaper, and then use 220-grit sandpaper to smooth the rounded edges.)

Step 4. Use a clean paintbrush or your tool of choice to clean the piece. Apply a thin oil, such as walnut oil, tung oil, or a combination of both, to seal the inner edges.

Step 5. For an oval piece such as this, I often insert it into a slotted base for display purposes. A base pattern is included in the pattern section. I recommend using a minimum of 3/4"-thick wood for the base, due

to the manner in which the finished piece will be inserted. Photocopy the base pattern, and carefully re-size the slot to match the thickness of the finished piece. Cut the perimeter of the base, then simply fret-cut the slot out of it. (It is better to err on the side of caution and cut the slot too small, rather than too big.) Test-fit the duck 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 if desired, sand the base, 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.



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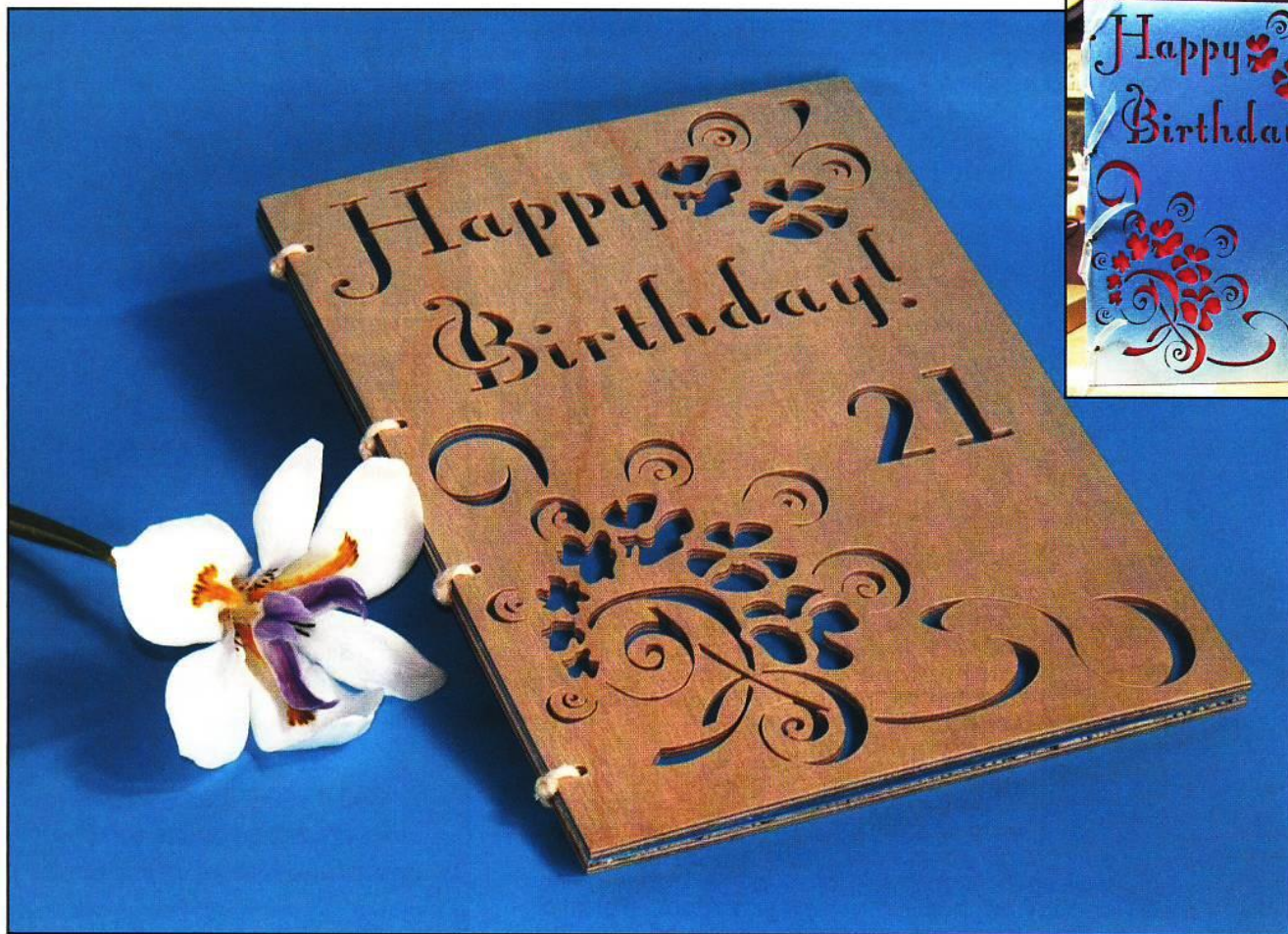
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Birthday Card

by Sue Mey



Introduction

Electronic "e-cards" have gained popularity as an instantaneous way of exchanging greetings in this present age of internet technology. However, birthday cards are still an important means of communicating good wishes and love to a person, because they carry a personal touch that makes them endearing and very special. This unique scrolled card should delight the recipient.

Instructions are provided for both a natural card and a painted MDF version. A complete set of number patterns is also provided to allow you to personalize your card. If preferred, omit the numbers, or add an overlay of the person's name.

INSTRUCTIONS

Step 1. Cut the wood pieces to size. Using the palm sander and 320-grit sandpaper, sand the plywood work pieces to reduce the amount of hand sanding to be done later. If stack-cutting the cards, stack the pieces for the card front and secure using small pieces of double-sided tape.

Step 2. Apply a layer of masking tape to the surface of the top work piece to allow for easier pattern removal after cutting. Photocopy the pattern, saving the original for future use. Trim the pattern, and attach it to the work piece using temporary-bond spray adhesive.

SUPPLIES

Wood: hardwood, plywood, or MDF (medium density fiberboard)—two pieces 1/8" x 6" x 8-1/2" (for each card)

Tools: scroll saw with No. 3 reverse-tooth blade; drill press with 1/16", 3/32", and 1/8" bits; palm sander and/or sanding block; disc sander; scalpel or sharp utility knife; scraper blade; ruler and punch tool (optional)

Temporary-bond spray adhesive

Wood glue

Masking tape

Thin double-sided tape

Sandpaper, assorted grits

Medium-grit sanding sponge

Sharp pencil (optional)

Hard-bristled paintbrush

Spray paint in colors of choice (optional)

Lint-free cloth

Soft cloth

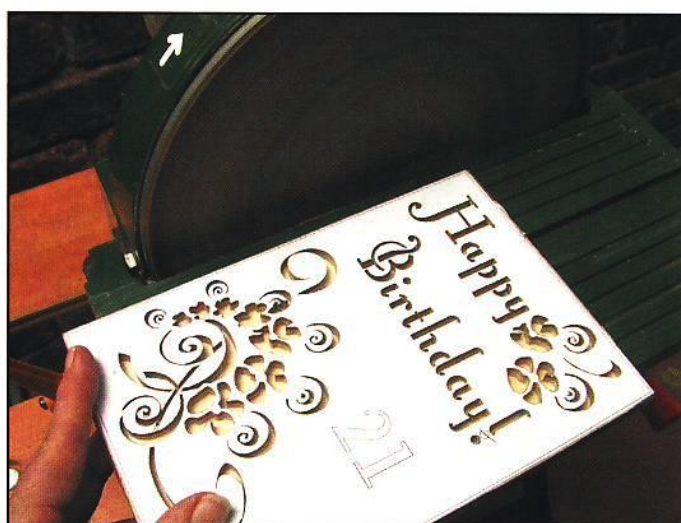
Clear spray varnish

Letter-size or A4 heavy-weight paper in color of choice

String or 3/16"-wide ribbon (optional)



Step 3. Using the 1/16" bit for the smallest holes and the 3/32" bit for the remaining ones, drill the blade entry holes for the card. (If you are designing cards with different numbers on them, do not drill the holes for the numbers yet.) Holding a scraper blade at a slight angle to the work piece and moving it along the grain of the wood, remove any burrs from the back of the wood created from drilling the holes.



Step 6. Using the disc sander, sand up to the perimeter pattern lines.

Note: If you choose to add decorative ribbon or string to the outside of the card, continue with the following step. However, if you prefer to omit the ribbon or string, continue with Step 9. The front and back of the card will still be securely attached because they will be glued to the paper in the center of the card.



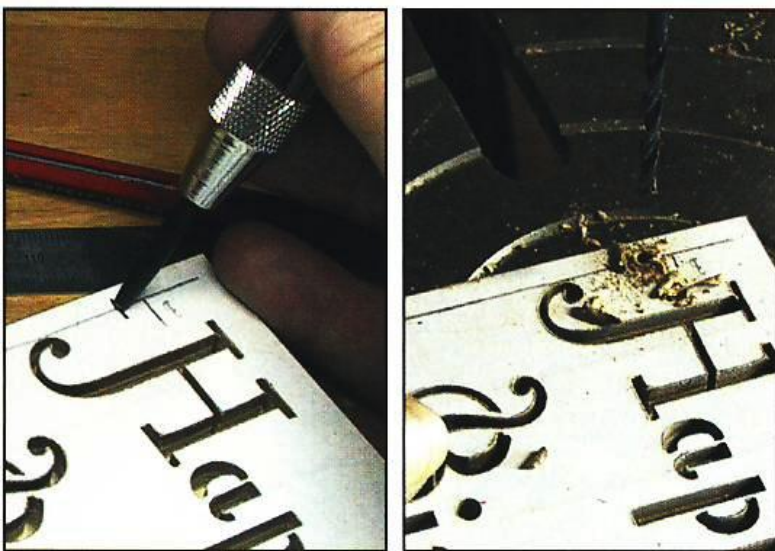
Step 4. Thread the No. 3 reverse-tooth blade through the blade entry holes, and make the interior cuts of the pattern. (If you are designing cards with different numbers on them, do not cut the numbers at this point.)

Step 5. Place the stack on top of the work pieces for the card backs, and secure using small pieces of thin double-sided tape.



Step 7. Using the ruler and a sharp pencil, measure and mark 1/4" from the left edge of the card. Mark positions for four holes through which the ribbon will be threaded.

continued on page 36



Step 8. Use a punch tool to start the holes, and a 1/8" bit to drill them.



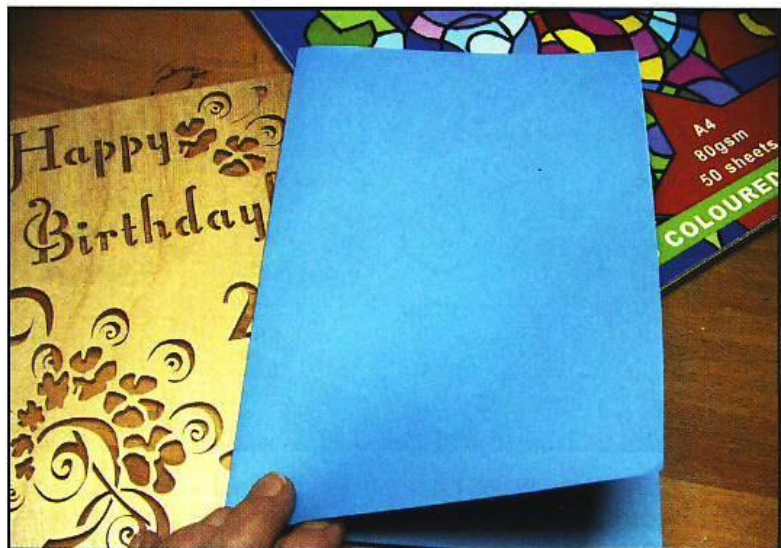
Step 9. Pry apart the work pieces by inserting a scraper blade between the layers.



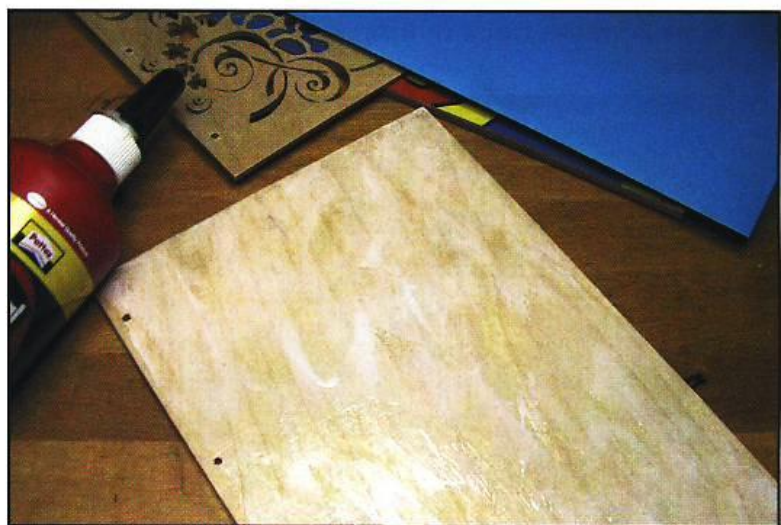
Step 10. Drill the holes for the numbers on the individual card fronts, and make the cuts. Remove the masking tape and patterns. Use a medium-grit sanding sponge to remove any burrs from the work pieces. Sand the pieces using 150-grit sandpaper and graduate to 320-grit, until you have achieved a smooth finish. Be careful not to

catch and break any fragile sections. Use a hard-bristled paintbrush and a lint-free cloth to remove all sanding dust.

Step 11. For a painted-finish card, apply several coats of spray paint in the color of your choice to the card front and back, letting each coat dry before applying the next. Sand lightly between applications using 600-grit sandpaper to achieve a smooth finish. Apply a light spray of white paint along the edges of the card.



Step 12. Fold a piece of the colored heavyweight paper in half.



Step 13. Apply wood glue to the front side of the card back, and spread it evenly across the whole surface.



Step 14. Place the folded sheet of paper on top of the

backing piece, aligning the fold in the paper with the left edge of the card back. Gently rub the surface using a clean, soft cloth to smooth out any wrinkles. Let dry.



Step 15. In the same manner, apply wood glue to the back of the card front. (Only small beads of glue are required around the fret cuts.) Position the other half of the heavyweight paper over the glue, aligning the edge of the card front with the fold in the paper.

Step 16. Remove any glue seepage using a toothpick. Place a heavy book or other weight on top of the card, and let dry completely. Using a scalpel or utility knife, cut off any paper that overhangs the edge of the wood.



Step 17. Re-drill the holes that will be used for the ribbon or string.



Step 18. Apply thin coats of clear spray varnish to the front and back of the natural-finish project, allowing each coat

to dry thoroughly before applying the next. (No additional finish is required for a spray-painted card.)



Step 19. Thread the string or ribbon through the holes, and tie the ends into knots or bows.



Step 20. If desired, number or letter overlays can be substituted for the cut-out numbers. Enjoy giving your card to its lucky recipient!

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 e-mail at: sue@scrollsawartist.com or suem@storage.co.za. To see more of my work and for patterns available to purchase, please visit www.scrollsawartist.com.





Springtime Frame

by Sheila Bergner-Landry



Introduction

The folks at *Creative Woodworks & Crafts* requested a series of seasonal frames for the magazine. For this springtime frame, I selected the apple blossom with robin motif. Both the apple blossom and robin were common signs of spring where I grew up, and they bring back many fond memories of warm, sunny days and carefree times.

The interest generated by my Holiday Bell Simple Segmentation project featured in the 2007 Holiday issue prompted me to design the robin overlay as a segmented piece, rather than simply a fretwork piece. I love to explore new methods of woodworking, and I hope that by trying this small segmentation piece as part of a larger project, you will be

encouraged to explore other segmentation projects and possibly advance to intarsia. Sometimes "getting your feet wet" is all it takes to be hooked!

I found that using a variable speed Dremel is extremely helpful, if not necessary, when working with the small pieces of the robin. Some of them are very tiny and require a slower speed when rounding and shaping the edges. I also found that using a nice, tight-grained hardwood such as maple or ash is the best choice, because the tight grain will tolerate the shaping far better than a softer wood, such as poplar.

I again used the environmentally friendly, waterbased Saman stains to color the project. I absolutely love this product because of the range of beautiful colors available, its ease of application and clean up, its non-toxic properties, and the fact that it is low odor. I hope you take time to try this little project and expand your scroll-sawing repertoire.

SUPPLIES

Wood: poplar—one piece 3/8" x 8" x 10" (for frame); maple—one piece 1/8" x 3" x 5" (for robin); thin veneer—one piece 3" x 5" (for robin's base); Baltic birch plywood—one piece 1/8" x 5" x 7" (for back-board)

Tools: scroll saw with No. 2 reverse-tooth and No. 2/0 reverse-tooth blades; drill press with assorted bits; planer (optional); router or laminate trimmer with roundover bit for edging and 1/8" rabbet bit; hand-held orbital sander with assorted grits (120-400) sandpaper; Dremel variable-speed rotary tool with small drum-sanding bits in assorted grits; vacuum with soft brush attachment; needle-nose pliers

Temporary-bond spray adhesive
Clear 2"-wide packing tape
Double-sided carpet tape
Clear-drying wood glue
Saman* waterbased stains in No. 116 white, No. 117 chamois, No. 203 sesame, and No. 209 prune
Spray varnish
Turn buttons with screws (two)
Picture hanger

* Available for purchase at www.dtepc.com/saman.htm or at local hardware stores.

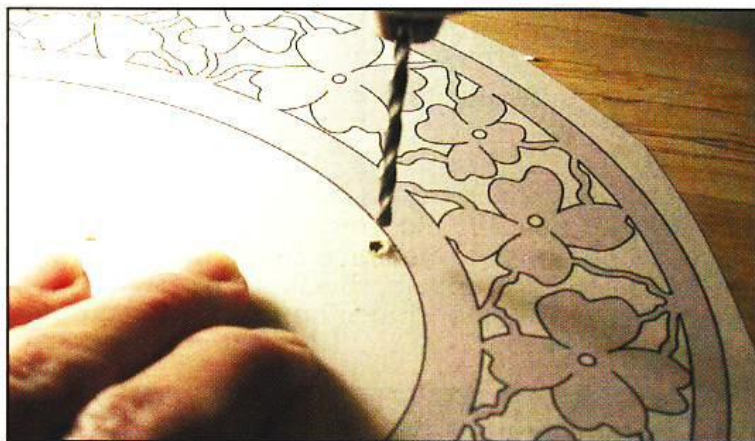
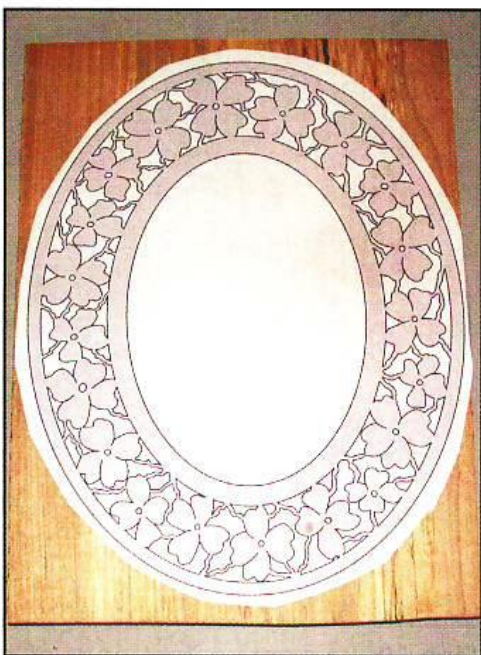
INSTRUCTIONS

Preparing the wood

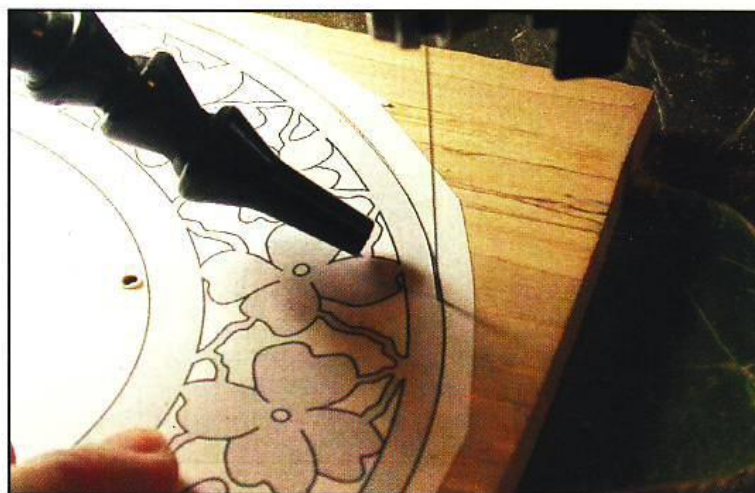
Step 1. Plane your boards to the required thicknesses. Using 120-grit sandpaper and the handheld orbital sander, sand both sides of the wood to remove the planer marks and smooth the surface. Graduate to 220-grit, then 400-grit, until the surfaces are satin smooth. This will make it much easier to finish your project after you have cut the design. Using the vacuum with the soft brush attachment, vacuum all the dust and debris from the wood.

Cutting the frame

Step 2. Make several photocopies of the pattern, saving the original for future use. Lightly spray the back of the frame portion of the pattern with temporary-bond spray adhesive. Allow the adhesive to tack up for a few seconds until it feels similar to the feel of masking tape, and attach the pattern to the poplar. (Position the pattern so the grain is running vertically.) Apply a layer of clear packing tape over the entire surface of the design to help prevent burning the hard wood.

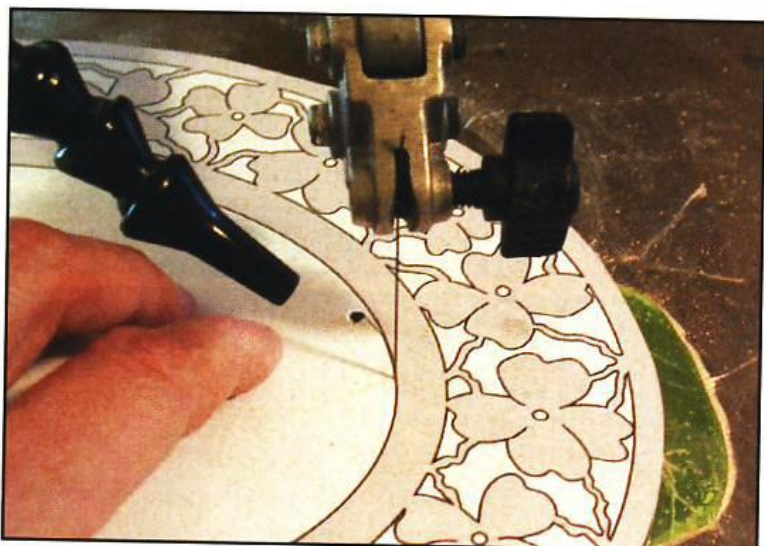


Step 3. Drill a hole in the inner waste area of the frame.

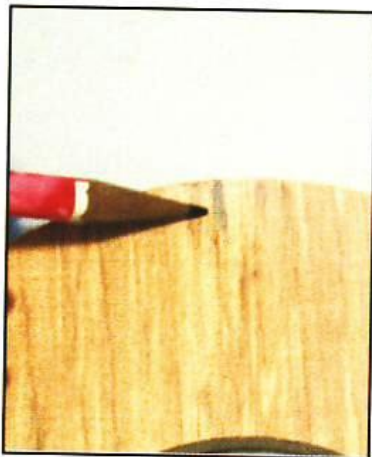
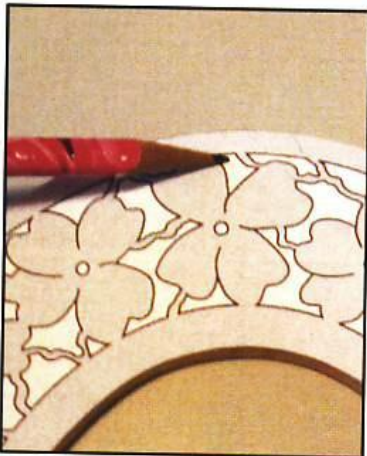


Step 4. Using the No. 2 reverse scroll saw blade, cut the perimeter of the frame.

continued on page 40



Step 5. Thread the blade through the entry hole, and cut out the inner waste area of the frame.



Step 6. Use a pencil to mark the top of both the pattern piece and the back of the frame before carefully removing the pattern. (The pattern will need to be reattached in a later step, and the pencil markings will assist with realigning the pattern.)



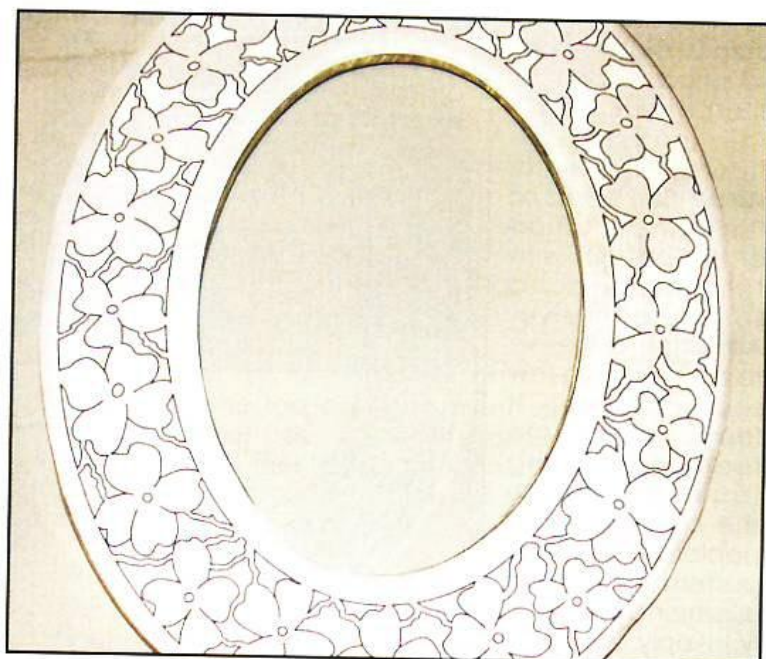
Step 8. Rout the outer front edge of the frame using the same bit and depth.



Step 9. Install the 1/8" rabbet bit in the router, set the depth to 1/8", and rout the inner back edge of the frame.



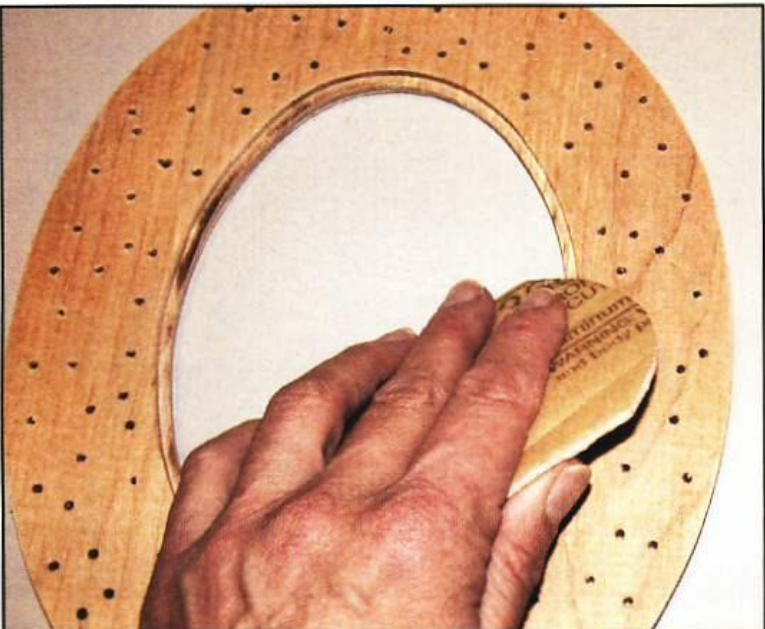
Step 7. With a slight roundover bit in the router, rout the inner front edge of the frame. (You will know the front from the back because the penciled reference mark was placed on the back of the frame in the previous step.)



Step 10. Re-apply a light coat of spray adhesive to the back of the frame pattern, and reposition it on the routed frame.



Step 11. Using a small drill bit, drill all the entry holes of the apple blossom design. (I matched the bit size to the size of the center of the apple blossoms.)



Step 12. Sand the back of the piece so that it is perfectly flat. Vacuum out the excess dust.

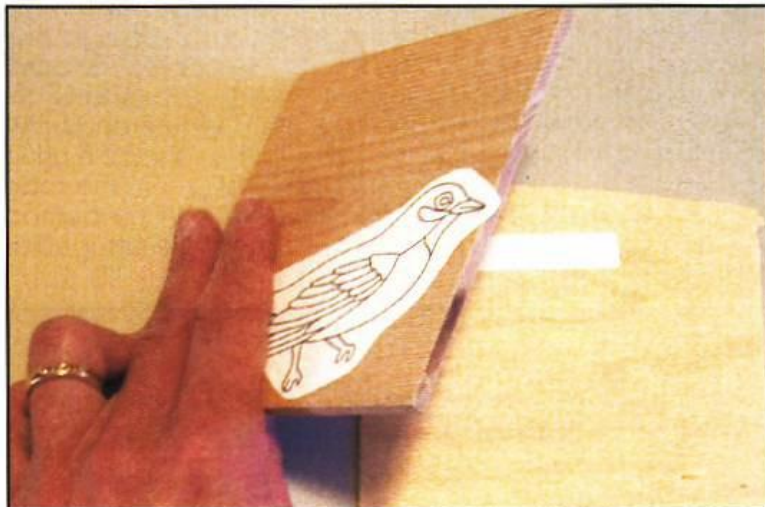


Step 13. Use the No. 2 reverse blade to cut out the design. When finished, gently sand the frame using fine-grit sandpaper.

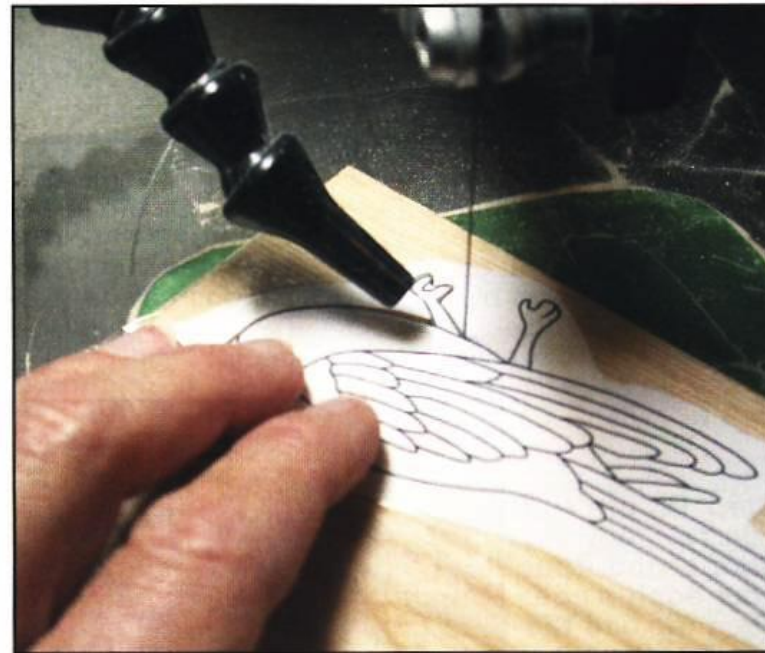
Cutting the robin



Step 14. Use temporary-bond spray adhesive to attach the robin pattern to the maple. Be sure the grain is running horizontally.



Step 15. Apply a small piece of double-sided carpet tape to the veneer, and attach the maple robin piece to it.



Step 16. Cutting through both the maple and the veneer at the same time, cut along the perimeter of the robin. Separate the pieces, and set the veneer piece aside.

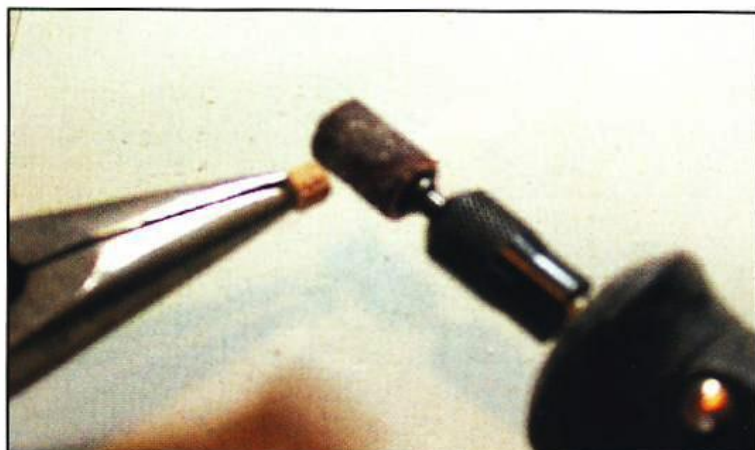
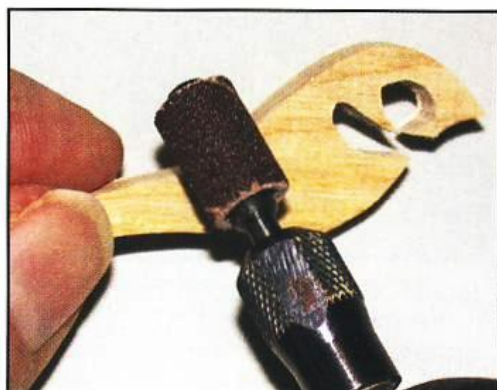


Step 17. Because the opening on my saw table is large, I use a zero-clearance plate that I make from a plastic soda bottle to prevent small pieces from falling through the hole. The plate also provides additional support to these small pieces. To make the plate, cut a small square from a plastic two-liter bottle. Round the corners, and drill a hole in the center of the plate using a small drill bit. Thread the blade through the hole, then secure and tighten the blade. Finally, tape the plate to the saw table using several pieces of packing tape. (The plastic from the soda bottle works well because it is very thin with no bumps, and it is cheap and easy to replace the plate after each project.)



Step 18. Use the waste piece from the inner frame as a base on which to assemble the robin. Attach a piece of double-sided tape to the waste piece to assist in holding the pieces in place. Using a No. 2/0 reverse-tooth blade, cut apart the robin pieces. As you cut each piece, position it on the double-sided tape. This way, you will not lose any pieces, and everything will fit correctly.

Step 19. Use the rotary tool to shape and contour each piece, then replace the piece on the tape.



Step 20. You may need to use needle-nose pliers to hold some of the smaller pieces, such as the eye ring and eye. (Small tweezers are also helpful for handling the individual pieces, but I didn't use them to hold pieces while I was shaping because they didn't grip tightly enough.)



Step 21. As you reposition each piece on the double-sided tape, check the shaping.

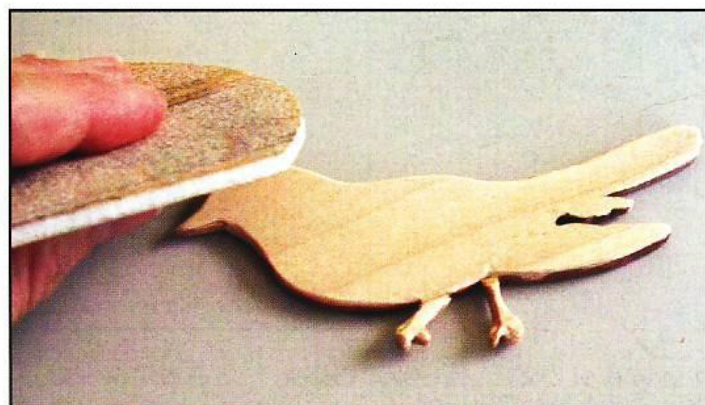


Step 22. Using fine-grit sandpaper, hand sand the robin pieces to give them a final shaping.

Finishing



Step 23. Stain the robin pieces using No. 116 white for the throat, eye ring and under the tail, No. 117 chamois for the breast piece, No. 203 sesame for the beak and feet, and No. 209 prune for the remaining sections of the feathers and bird. Let all stain dry completely before gluing each piece of the bird to the veneer base.

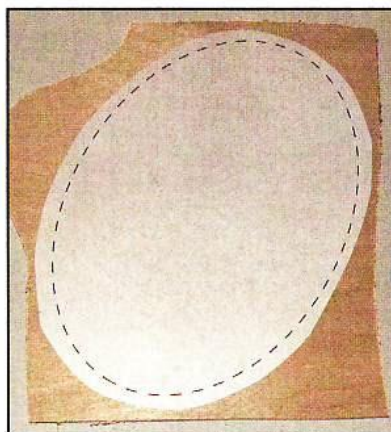


Step 24. Lightly sand the back of the veneer to contour the edges. Stain the back of the bird using No. 209 prune stain.

Step 25. Let all glue dry completely. Spray several coats of varnish on the frame and robin overlay, letting each coat dry before applying the next.

Assembly

Step 26. Apply the backboard portion of the pattern (dotted oval line) to the Baltic birch plywood, and cut it out. Sand the edges as necessary in order for the backboard to fit into the rabbet on the back of the frame.



Step 27. Use a pencil to mark the locations of the turn buttons on the sides of the frame.



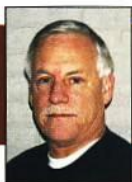
Step 28. Drill small pilot holes to accept the screws for the turn buttons. (Make sure that the screws are shorter than the depth of the frame. Also set the drill press so it doesn't go all the way through to the front of the frame.)

Step 29. Attach the turn buttons, and insert the backboard. Glue the hanger to the back of the frame.



For questions concerning this project, contact Sheila at (902) 245-5865, or email her at: scrollgirl@comcast.net. To view and purchase other patterns by Sheila and download free brochures of her designs, visit her website at: www.sheilalandrydesigns.com.





Pattern Located in Full Size Pattern Section No. 2

Playing Cards Storage Chest

by Wayne L. Bosler III



Introduction

Several of our friends enjoy playing cards, and our usual game of choice is called "Hand and Foot," which requires one deck of cards per player. For holiday gifts, I designed this chest that will hold ten decks of cards. (Now, I know that ten decks of cards can be a lot. If you'd like, adjust the patterns to make the box shorter, and adjust the applique patterns accordingly.) I also provided an alternate top applique design for those fans of "Texas Hold 'em," which some of our friends play at the local fraternal club on Friday nights.

Feel free to email me with any questions about the instructions or adjusting the pattern sizes. After making six of these as gifts, I have the steps down pretty well!

SUPPLIES

Wood: oak or hardwood of choice (for natural project) or poplar (for painted project)—two pieces $1/2"$ x $6"$ x $8"$ (for top and bottom), two pieces $1/2"$ x $3-1/2"$ x $7"$ (for front and back), two pieces $1/2"$ x $3-1/2"$ x $5"$ (for sides); cherry—one piece $1/4"$ x $3-1/2"$ x $5"$ (for heart and diamond appliques); walnut—one piece $1/4"$ x $3-1/2"$ x $5"$ (for spade and club appliques); poplar—one piece $1/4"$ x $5"$ x $6"$ (for hand of cards or "Texas hold 'em" applique)

Tools: scroll saw with No. 3 double skip-tooth blades; drill with assorted bits and countersink; miter saw; table saw; orbital sander (optional)

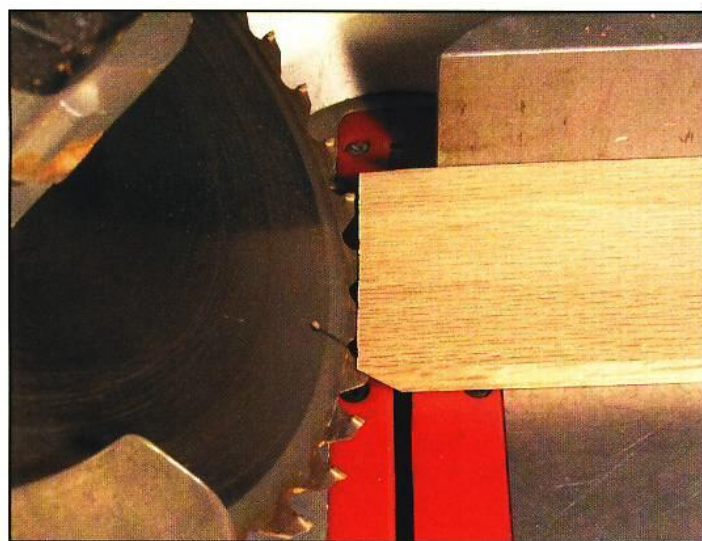
Carbon paper

Masking tape
Carpenter's glue in yellow and dark formulas
Cyanoacrylate glue gel or two-part, quick-dry epoxy
Sandpaper, assorted grits
Stain and/or acrylic paint of choice
Clear finish of choice
Foam brush
Artist's brush
Finish nails or brads
 $3/4"$ brass hinges with necessary hardware (two)
Wood screws, 6 x 1 (four)
Wood putty
Felt for lining, in color of choice

INSTRUCTIONS



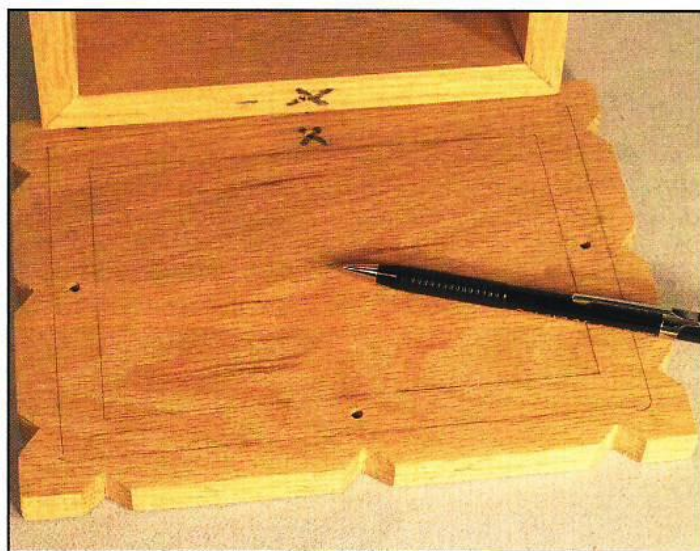
Step 1. I occasionally purchase lumber from the local home center. It is nice to work with because it is already cut square and needs little sanding. However, most of my stock comes from a lumber business company that stocks many species and sizes of wood. The stock I buy is called SLR1E-PS2, which means it is "straight line ripped one edge, planed two sides." Because only one edge is straight, I use a piece of stock that is a little wider than I will need, and run the straight edge of it along the fence of my table saw to trim the uneven side. I flip the stock over and trim the mill edge until the desired finish size is achieved. (My shop only has four pieces of equipment, not including hand tools, and this project uses them all!) The planed two sides require more sanding. Start by using a coarse-grit sandpaper, working your way through finer grits until the desired smoothness is achieved. (The photo shows enough stock for one chest, already cut to width.)



Step 2. Using the miter saw, cut the pieces for the top, bottom, front, back, and sides to size. Cut the short ends for the front, back, and side pieces at a 45° angle. Glue and nail up the front, back, and side pieces of the box. Let dry.



Step 3. Sand all wood on both sides before continuing. Photocopy the patterns, saving the originals for future use. Use carbon paper to transfer the heart and diamond applique patterns onto the cherry, the spade and club applique patterns onto the walnut, the top applique pattern (either hand-of-cards or Texas Hold 'em) onto the poplar, and the pattern for the top/bottom pieces onto the oak. (Thanks to Dirk and Karen Boelman for the idea of the notched edge design that they used on an earlier project!)

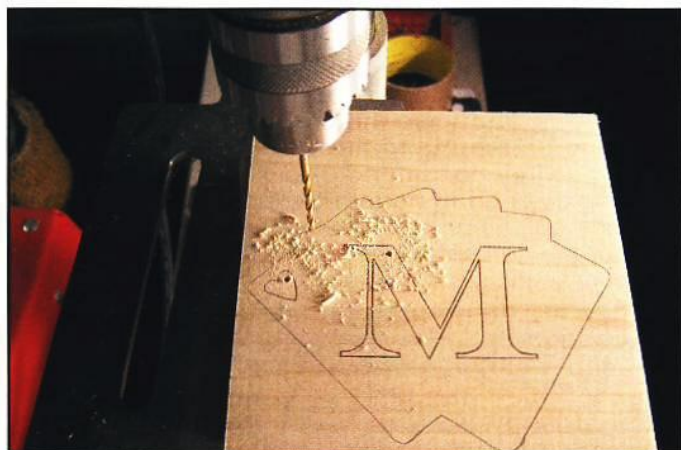


Step 4. Using the scroll saw, cut along the transferred lines on the top and bottom pieces. Place the box assembly on the bottom piece, and trace the interior opening and perimeter of the assembly. Mark the locations for the four screw holes within the traced area. There should be one mark corresponding with the point of each center notch. Using a 9/64" bit, drill a hole at the four locations. Mark an "X" or other notation on your work pieces so you will be able to correctly orient the bottom piece to the box assembly later.

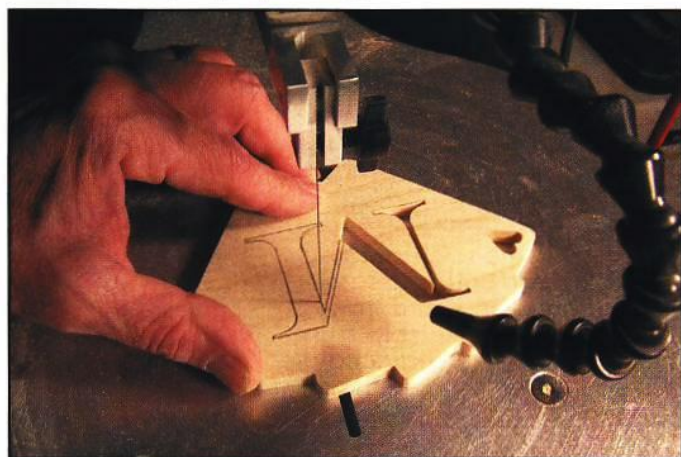
continued on page 46



Step 5. On the back of the bottom piece, use a counter-sink to accommodate the heads of the 6 x 1 screws. Re-align the box assembly with the traced lines on the box bottom, and use a sharp tool to mark where the holes meet the bottom edges of the front, back, and side pieces. Drill a 7/64" pilot hole at each of the marks.



Step 6. If using the hand-of-cards for the top applique design, you may want to personalize it by adding an initial of your choice. Simply use a basic font to sketch a letter to fit within the 3"-wide x 2"-high space. Drill blade access holes in the top applique design.



Step 7. Use the scroll saw to cut out either the hand-of-cards or Texas Hold 'em applique design. Also cut out the suit appliques for the sides of the box.



Step 8. Apply your stain of choice to the hardwoods. I used golden oak stain for the oak box pieces, dark walnut stain for the walnut appliques, red oak stain for the cherry appliques, and natural stain for the top applique. For projects made from poplar, paint the wood using your colors of choice. In the photo, red paint was used for the heart applique, black paint was used for the spade applique, and white paint was used for the top applique. (The painted appliques work quite well on the box, and even tend to stand out more than the stained ones.)

Step 9. When dry, apply semi-gloss spray lacquer or your clear finish of choice to the pieces, and let dry.



Step 10. Center the top applique piece on the box top, and trace the inner openings of the design. Painting just beyond the traced lines, apply your paint color of choice to the areas. (The painted color will show through the openings of the applique once it is glued in place.)

Step 11. Using cyanoacrylate glue gel, glue the appliques to the box.



Step 12. Cut felt pieces to line the interior of the box. (Refer to my article in the November, 2007 issue of *Creative Woodworks & Crafts* for more specific tips for working with felt.) Mix yellow carpenter's glue until it is just thin enough to easily spread with a foam brush. Apply the glue to the wood, and pat the pieces into place. Let dry.

Step 13. Screw the bottom piece onto the box assembly. If desired, glue a piece of felt to the bottom of the box to protect the surface on which it will be displayed. Position the lid on the box, mark the location for the two brass hinges, and attach the lid to the box.

For questions, email Wayne at k.wbosler@juno.com.



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Spectacled Owl

by Jake Klipple



SUPPLIES

Wood: Grade A-4 oak ply or wood of choice—three pieces 1/8" x 11" x 14"

Tools: scroll saw with Flying Dutchman No. 2/0 spiral blades; drill with No. 68 bit; plumber's torch; spring clamps; air compressor

Temporary-bond spray adhesive, or adhesive-backed printer paper

Masking tape

White glue

220-grit sandpaper

Tung oil

Clear-coat finish

Black felt

Mat and frame of choice

Introduction

Ah, the wise old owl! I've been intrigued by birds for as long as I can remember, with the owl always being my personal favorite. I've seen many patterns of the great horned owl, the barn owl, and the screech owl, but I was looking for something different and unusual to cut. With that in mind, I began to search for photos of more exotic owls.

While surfing the web one night, I found a site with many wonderful photos taken by Ricardo Kuehn. One photo in particular stuck out and seemed to match my objective. It was a photo of an owl not found in my local area; heck, it's not even found in the United States! This little fellow, found mainly in Central and South America, is called a "Spectacled Owl," and Ricardo's photograph captured everything you would expect to find in one of these birds of prey. It has a menacing stare, a powerfully built body, and large feet and talons: all the things you would not want to see if you were a rodent on the forest floor!

Off to the graphics pad I went, and this project is the result. I'd like to thank Ricardo for allowing me to use his photo of this unusual bird. (To view more of his work, visit his website at: www.ricardokuehn.com.)

I've created a few custom patterns over the past two years and have just started attempting more detailed wildlife patterns. I'd like to thank my good friend, Jeff Zaffino, for all his guidance, advice, and patience as I progressed with this pattern. His encouragement and willingness to help made this an enjoyable experience and an inspiration to further improve my pattern designing and cutting skills.

I hope you enjoy cutting this project as much as I've enjoyed designing it. Happy cutting!

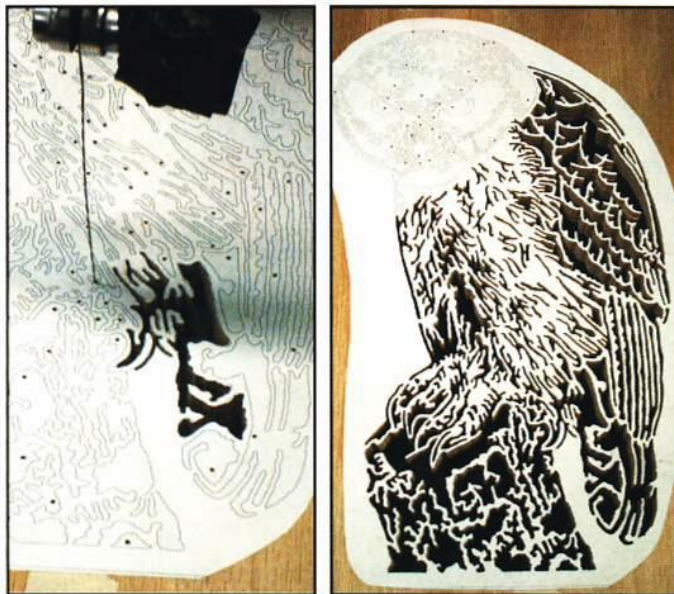
INSTRUCTIONS

Step 1. Using 220-grit sandpaper, sand the three pieces of oak ply. (I use Grade A-4 oak plywood for all my cuttings because I like the look it provides the finished pieces.) Stack the wood, and secure the stack using spring clamps and masking tape.

Step 2. Photocopy the pattern, saving the original for future use. Attach the pattern to the top of the stack by applying a heavy coat of spray adhesive to the back of the pattern. (Alternatively, photocopy the pattern directly onto a sheet

of adhesive-backed paper, and then attach it to the stack. I have used this method many times, and it works very well for me.)

Step 3. Drill the entry holes using a No. 68 bit. (The holes created by this bit size comfortably accept the No. 2/0 Flying Dutchman blades I planned to use to cut this piece, due to the number of fairly tight cuts in the pattern.) After drilling the holes, it's time to crank up the saw, and have at it!



Step 4. Most of the owl cutting is pretty straightforward. There are a few spots, such as in the owl's wing and eyes, where I held my breath as I cut! I worked from the middle of the pattern outward, saving the head of the owl for last. Take your time, and everything should work out fine.

Step 5. After cutting, carefully remove the pattern. Lightly sand any areas that still have adhesive stuck to them. Using an air compressor, blow out any dust or small wood pieces left in the cuts.

Step 6. To remove the fuzzies from the back of the cutting, set the flame on a plumber's torch to low, and carefully wave it back and forth over the back of the wood. (Note: do NOT use the torch if you have used any chemical finishes on the wood!)

Step 7. To finish, dip the owl cutting in tung oil. (I find that the tung oil really accentuates the color and grain pattern of the oak.) Let the piece sit for approximately 10 minutes before dabbing off any excess oil using a paper towel. Hang it up to dry, usually overnight. When dry, apply two coats of clear acrylic to the finished cutting. Glue a piece of black felt to the back of the cutting. Mat and frame the owl in a frame worthy of your time and effort!

For questions concerning this project, send a SASE to: Jake Klipple, 241 W. Lynnwood St., Allentown, PA 18103, or email him at: mymets86@ptd.net.





Pattern Located in Full Size Pattern Section No. 2

Floral Ovals

patterns by Jacob Fowler, cut and finished by Wayne Fowler

Casa Loma Wild Rose



Sanibel Hibiscus



Introduction

Whenever Jacob and I travel or visit local gardens, we take many pictures of flowers. Jacob uses these flowers as accents in many of his designs, but sometimes they are pretty enough to stand on their own. We often use the finished floral pieces as trivets or decorations in our kitchen. (A sunflower previously featured in the magazine hangs over the door into our kitchen). The two designs featured here are based on these photos of a local wild rose from a Toronto tourist destination, Casa Loma, and a hibiscus from our favorite vacation destination, Sanibel Island in Florida.

Both pieces were cut from wood in my "small piece" pile in my garage. The finished wild rose is 3/4"-thick butternut, and the hibiscus is 3/4"-thick yellow hackberry. I cut both on an Excalibur EX21 saw. Although I used a No. 5R blade because of the thickness of the wood and the relatively straightforward patterns, a No. 2R blade would work, as well.



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 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 out the piece. If you used packing tape, simply peel off the tape and pattern. Otherwise, remove the pattern using your method of choice.

Step 3. Using a disc or belt sander, sand both faces of the piece and smooth the outer oval edges. Use a 1/4 sheet of 220-grit sandpaper to remove any remaining burrs. Lightly round the edges using the sander. Finally, polish the face of the piece using the sander and a very fine (400- or 800-grit) belt.

Step 4. 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 5. These are really intended to be used as trivets or displayed as wall decorations, so I normally don't mount

SUPPLIES

Wood: hardwood of choice with interesting character lines—one piece 3/4" x 9" x 6" (for each flower)

Tools: scroll saw with No. 2R and/or 5R blades; fixed-disc or belt sander with fine (120- to 220-grit) and extra-fine (400- to 800-grit) disc or belt; drill with assorted bits

Temporary-bond spray adhesive

220-grit sandpaper

Clear packing tape

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

them on a base. If you cut them out of thinner wood, they could also be used as suncatchers, but I will leave it up to your imagination and ingenuity as to how you use the finished flowers!

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





Three Mini Clocks

by Dan and Ray Wilckens

Clock 1



Clock 3



Clock 2



SUPPLIES

Wood*: hardwood of choice for clock 1—one piece 1/2" x 3" x 3-1/2", medium shade (for upright), one piece 1/8" x 1-1/4" x 3-1/2", light (for lower base), one piece 1/8" x 1" x 3-1/4", dark (for upper base); hardwood of choice for clock 2—one piece 1/2" x 3-1/4" x 3-1/2", light (for upright), two pieces 1/8" x 1-1/2" x 3-1/2", dark (for overlays), one piece 1/8" x 1-1/2" x 3-1/2", medium (for lower base), one piece 1/8" x 1-1/4" x 3-1/4", dark (for upper base); hardwood of choice for clock 3—one piece 1/2" x 3" x 3-1/2", light (for upright), one piece 1/8" x 1-3/4" x 3-1/4", dark (for pediment), one piece 1/8" x 1" x 1-1/2", light (for crown), two pieces 1/8" x 1" x 1-3/4", medium (for roof panels), one piece 1/8" x 1-1/2" x 3-1/2", medium (for lower base), one piece 1/8" x 1-1/4" x 3-1/4", dark (for upper base)
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

Micro mini clock insert, requiring 29/32"-diameter hole, one per clock**

*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

Introduction

The mini clocks are designed to fit inside an optional shadow box display case. Plans for the shadow box, which holds nine mini clocks, are available through Wilckens Woodworking, (816) 373-0124. All openings in the box measure 3-3/4" square. (Patterns for three of the other clocks were featured in the April, '08 issue of *Creative Woodworks & Crafts*.)

If desired, the clocks could also be enlarged. To accommodate a 1-7/16"-diameter insert requiring a 1-3/8"-diameter hole, enlarge the patterns 150%. To accommodate a 2"-diameter insert requiring a 1-55/64"-diameter hole, enlarge the patterns 200%.



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 the wood to the size of the 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. For the roof panels of Clock 3, cut the straight short sides at a 60° angle.

Step 4. Remove the patterns from the pieces by peeling them off. (If a pattern doesn't easily peel off, you may want to try using a hair dryer to help remove it.) 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.

Assembling the clocks

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

for Clock 1:

Step 5. Center the upper base on the lower base, and glue in place. Center the upright on the base assembly, and glue in place.

for Clock 2:

Step 6. Center the upper base on the lower base, and glue in place. Position the overlays on the upright, and glue in place. Position the upright on the base assembly, and glue in place.

for Clock 3:

Step 7. Center the upper base on the lower base, and glue in place. Center the upright on the base assembly, and glue in place. Position the two roof panels on the upright so they meet at the top edge and they evenly overhang the front, back and sides of the upright. Glue in place. Lightly sand the top seam flat where the roof panels meet. Center the pediment on the front edge of the roof panels, and glue in place. Position the crown on the top seam of the roof panels so it is flush to the back of the pediment. Glue in place.

To finish

Step 8. Let glue dry for one hour. Apply oil finish following the manufacturer's instructions, and let dry completely. Install the clock inserts, and sit back and enjoy your new clocks!

For questions concerning this project or for information about the shadow box plans, send a SASE to: Wilckens Woodworking, P.O. Box 520496, Independence, MO 64052, or email: wilkswood@aol.com.





Compass Box

by Sue Mey



Introduction

An early form of the compass was invented in China, and between the years 850 and 1050 they became commonly used as navigational devices on ships. The familiar mariner's compass was invented in Europe around 1300, and from this version originated the first liquid magnetic compass.

The handy compass box is ideal for storing knick-knacks, plus it makes a great gift for a guy! When constructing the box, I used hardwood for the body, and plywood for the base and lid. I then applied light oak stain to achieve a uniform color. The overlay is Baltic birch ply darkened with walnut wood stain.

SUPPLIES

Wood: *hardwood*—one piece 1-1/2" x 7-1/4" x 7-1/4" (for box); *hardwood or plywood*—two pieces 1/4" x 7-1/4" x 7-1/4" (for base and lid); *hardwood, plywood, or MDF (medium density fiberboard)*—one piece 1/8" x 6-3/4" x 6-3/4" (for inner lid), one piece 1/8" x 5" x 5" (for overlay)
Tools: scroll saw with No. 12 and No. 3 reverse-tooth blades; drill press with 1/32", 3/32", and 1/8" bits; palm sander and/or sanding block; disc sander; scraper blade; clamps
Temporary-bond spray adhesive
Masking tape
Wood glue

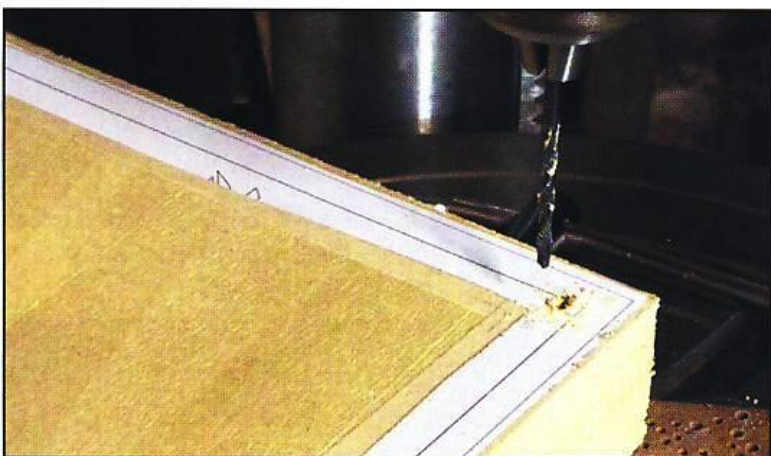
Sandpaper, assorted grits
Medium-grit sanding sponge
Hard-bristled paintbrush
Wood stain in walnut and light oak finishes
Medium- and small-sized artist's brushes
Spray paint in color of choice
Lint-free cloth
Clear spray varnish
Four small felt pads or rubber bumpers (optional)
Felt or flocking in color of choice (optional)
Craft glue (optional)

INSTRUCTIONS

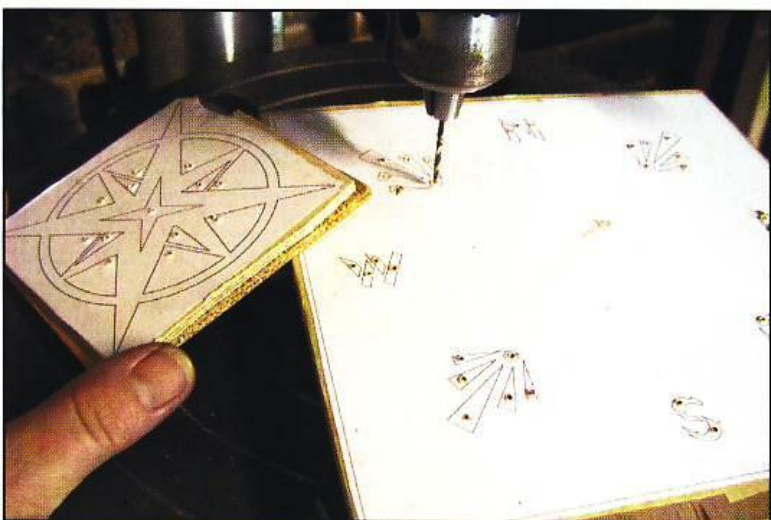
Step 1. Cut the wood pieces to size. Using the palm sander and 320-grit sandpaper, sand the plywood work pieces to reduce the amount of hand sanding to be done later.



Step 2. Apply a layer of masking tape to the surfaces of the box, lid, and overlay work pieces to allow for easier pattern removal after cutting. Make several photocopies of the patterns, saving the originals for future use. Using temporary-bond spray adhesive, attach the patterns to the appropriate work pieces.

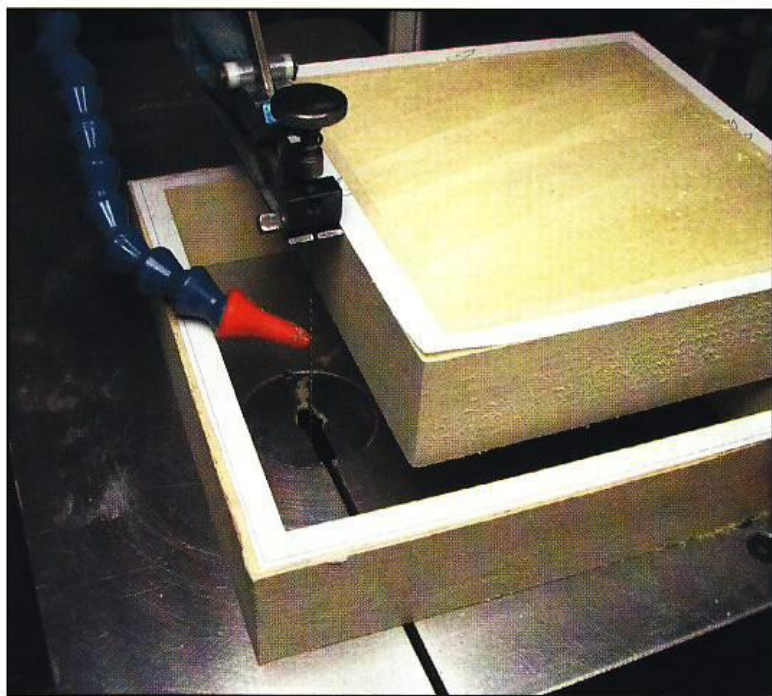


Step 3. Drill the blade entry hole for the box frame using the 1/8" bit.

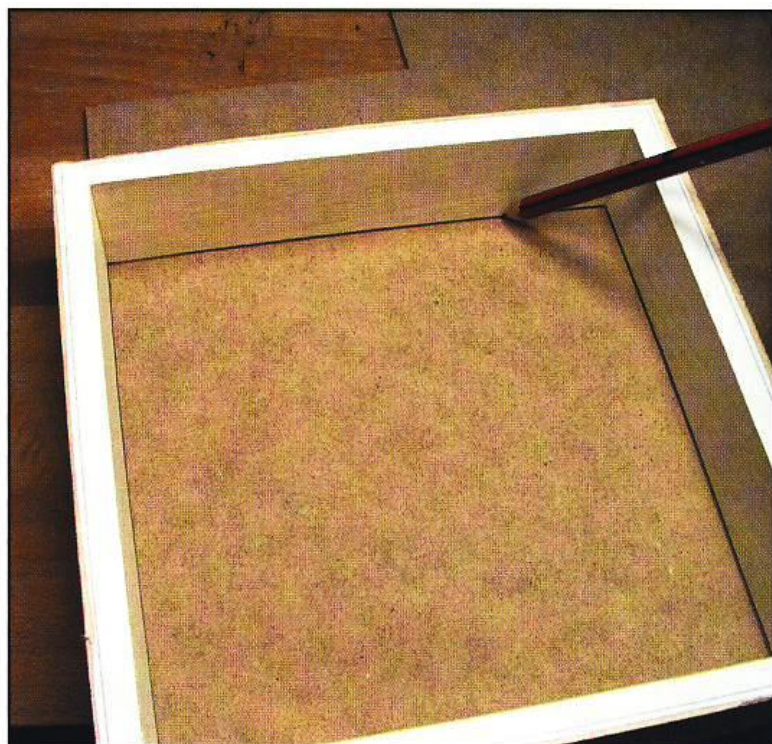


Step 4. Using the 3/32" bit, drill the majority of the blade entry holes for the lid and overlay patterns. Switch to a

1/32" bit for the very small openings. Holding a scraper blade at a slight angle to the work, move it along the grain of the wood to remove any burrs created from drilling the holes.

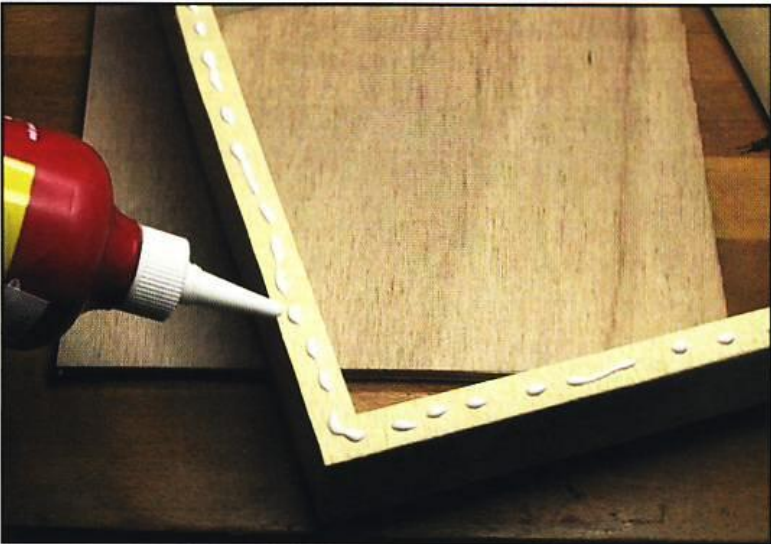


Step 5. Thread the No. 12 reverse-tooth blade through the blade entry hole of the box frame and cut along the line of the interior opening. Starting with 150-grit sandpaper, and progressing through 320-grit and 500-grit, hand sand the inner surfaces of the box frame until you achieve a smooth finish. Remove any sanding dust using a hard-bristled paintbrush.



Step 6. Place the box frame on the inner lid work piece. Using a sharp pencil, trace along the interior opening of the box frame.

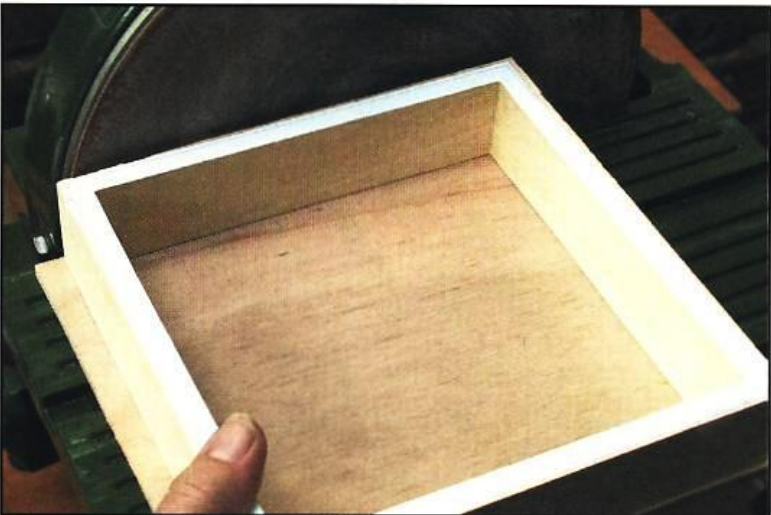
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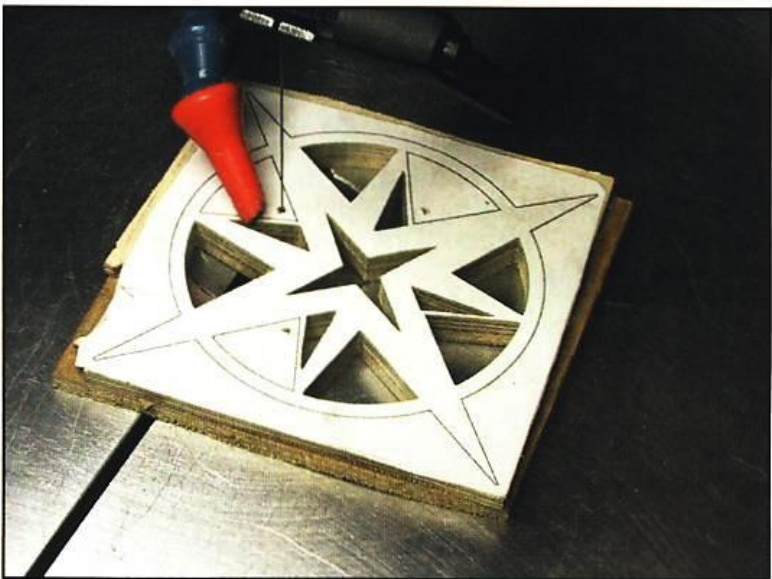
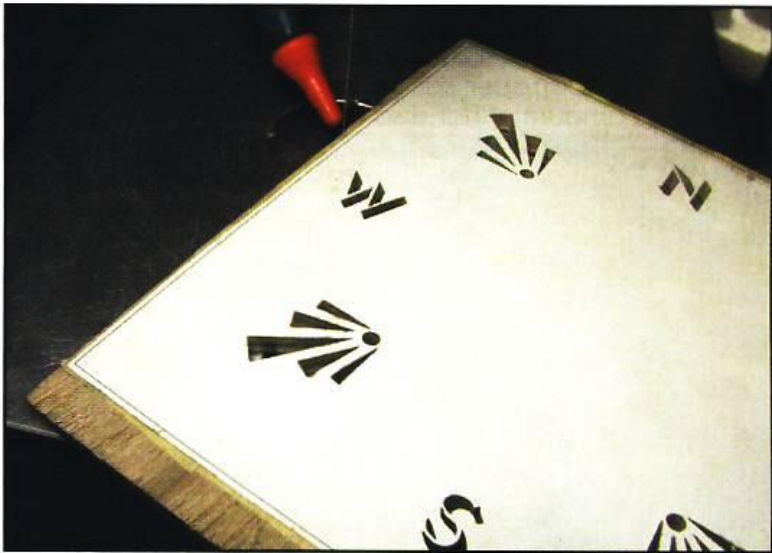
Step 7. Apply wood glue to the bottom edges of the box frame.



Step 8. Place the box frame on top of the base piece, and clamp to secure. Use a scraper blade or other method of choice to remove any glue seepage from the interior of the box. When dry, remove the clamps.



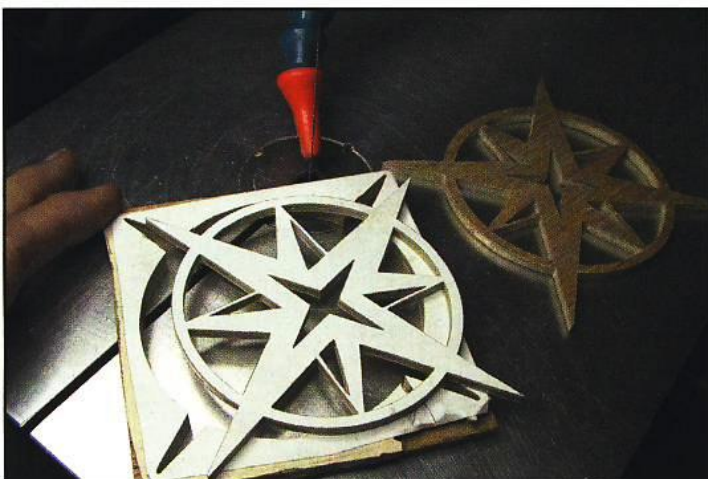
Step 9. Using the disc sander, sand up to the outer pattern lines of the box frame. Also sand up to the traced line for the inner lid work piece. Test fit the inner lid to make sure it slides easily into the box. If necessary, cut or sand the piece until it fits properly.



Step 10. Make the inside cuts of the lid and overlay using a No. 3 reverse-tooth blade.



Step 11. Use the disc sander to sand up to the outer pattern line of the box lid.



Step 12. Cut along the perimeter of the overlay pattern.

Step 13. Remove the masking tape and patterns from the pieces, and remove any burrs using a medium-grit sanding sponge. Starting with 150-grit sandpaper, then 320-grit, sand the pieces until you have achieved a smooth finish, being careful not to catch and break any fragile sections. Use a hard-bristled paintbrush and a lint-free cloth to remove all sanding dust.

Step 14. Apply several coats of spray paint to one side of the inner lid, allowing each coat to dry thoroughly before applying the next.



Step 15. Using a medium-sized artist's brush, apply light oak wood stain to all the surfaces of the box and lid, and to the unpainted surface of the inner lid. Using a small-sized artist's brush to ensure reaching all the surfaces of the inside cuts, apply walnut wood stain to the overlay. Let dry.



Step 16. Apply small beads of wood glue to the back of the lid.



Step 17. Center the painted side of the inner lid on the back of the lid, and glue in place. Apply clamps, and allow the glue to dry.



Step 18. Apply wood glue to the back of the overlay. Center it on the front of the lid, and clamp to secure. Use a toothpick to remove any glue seepage.

Step 19. Apply several thin coats of clear spray varnish to the box and lid, allowing each coat to dry thoroughly before applying the next.

Step 20. If desired, cut a piece of felt to the dimensions of the interior box opening, and use craft glue to secure the felt in the bottom of the box. Alternatively, follow the manufacturer's instructions to apply flocking to the interior of the box. To finish, 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 e-mail at: sue@scrollsawartist.com or suem@storage.co.za. To see more of my work and for patterns available to purchase, please visit www.scrollsawartist.com.





Pattern Located in Full Size Pattern Section No. 1

Hummingbirds Clock

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 8" wide x 8" high; Baltic birch plywood—one piece 1/8" x 8" wide x 8" 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

2"-diameter clock insert requiring 1-13/16"-diameter opening

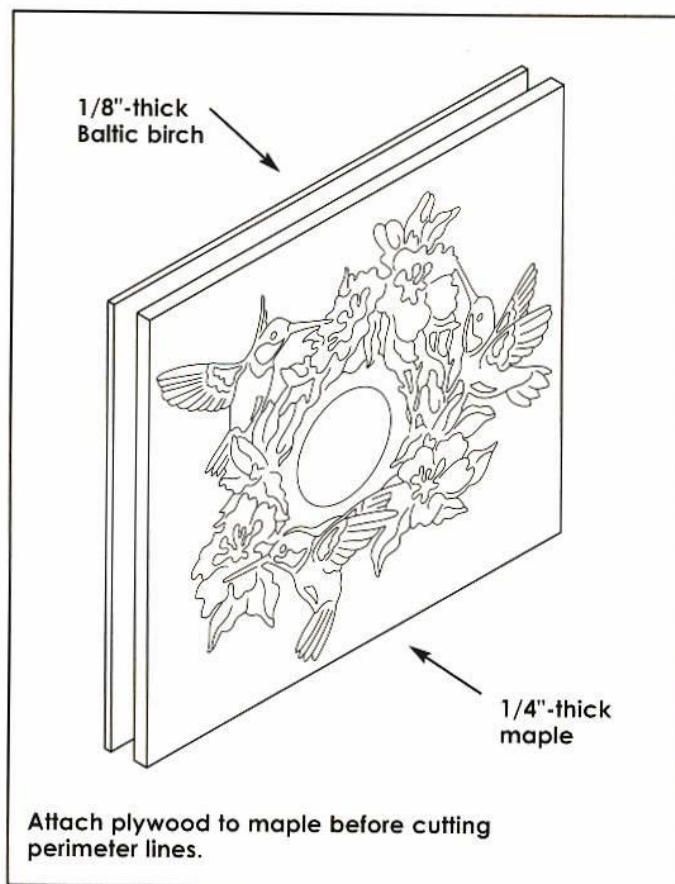
INSTRUCTIONS

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 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. Mount the clock insert 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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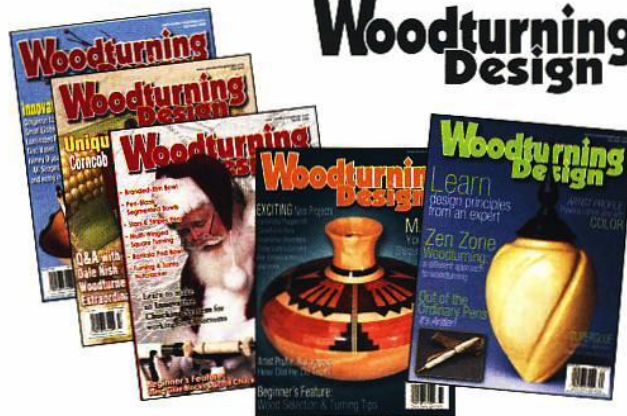
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Bill Groves of Chapleau, Ontario has been busy "pushing the envelope" of scrolling with his newest projects: moose antler scrolling. He has completed approximately 15 antler carvings, and with their curved surfaces and weights exceeding 25 pounds, they create some very challenging cuts!

Bill writes, "Living in northern Ontario, Canada, Chapleau offers a unique opportunity to find moose antler casts. (Those are antlers that have dropped off male moose each year in early February.) In Canada, antler casts are the only ones which can be legally sold (permit required), as it is illegal to sell animal parts, otherwise. The search begins as early as possible in the spring, as the small varmints such as porcupine and mice ruin them for the calcium by chewing them up. Chapleau is the gateway to the 'World's Largest Crown Game Preserve,' where the animals are protected, and it therefore offers a unique craft opportunity not readily available to many, as well as a tremendous photography opportunity for visitors."

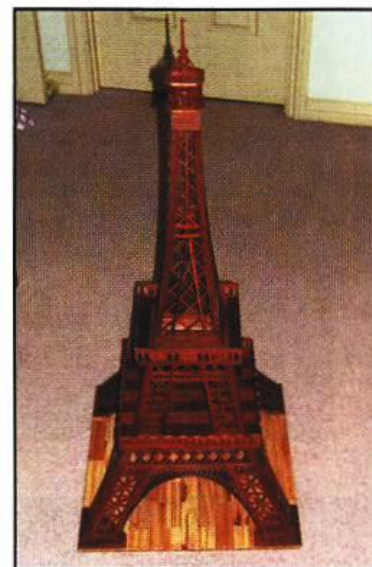
Bill credits the patterns and instructions provided by contributors to the magazine with allowing him to tackle many of his projects, such as these antler carvings. These pieces are magnificent, Bill. What a unique way to showcase your exceptional talents!



continued on page 61

Reader's Gallery

continued from page 61



John Hollinshead of Australia sent along these photos of his most recent creations. The boat is based on the paddle steamer "Marion" on the Murry River in South Australia. The boat, which is over 100 years old, is now fully restored and serves as a tourist attraction. John's model is a true replica, made of queensland red cedar and hoop pine veneers. It measures 2' long and 8" wide. One of the most difficult parts of the design process was dealing with the fact that the boat has been renovated many times over the years, with alterations and additions impacting the boat plans. John is confident, however, that his model accurately reflects the current layout.

John purchased the scroll saw plans for the Eiffel Tower and built the model using western Australian jarrah wood. This hard, dark wood can sometimes be reddish in color, and John says it is nice to work with. John has even built a house out of it, and he informed us that millions of the ties for the trans-Australian railway were made from this wood. (As he phrases it, "a colossal waste of beautiful wood," because now it is very scarce.)

Thank you, John, for gracing our Reader's Gallery pages with your lovely and innovative work!



Demi Elkins of Heiskell, TN shared photos of some of his pieces. The Cornucopia, designed by Annja Starrett and featured in the November 2006 issue of *Creative Woodworks & Crafts*, was awarded First Place and Best in Show at the Anderson County Fair in Clinton, TN. The Hummingbird floral plaque was designed by Sheila Bergner-Landry and was featured in the June 2007 issue.

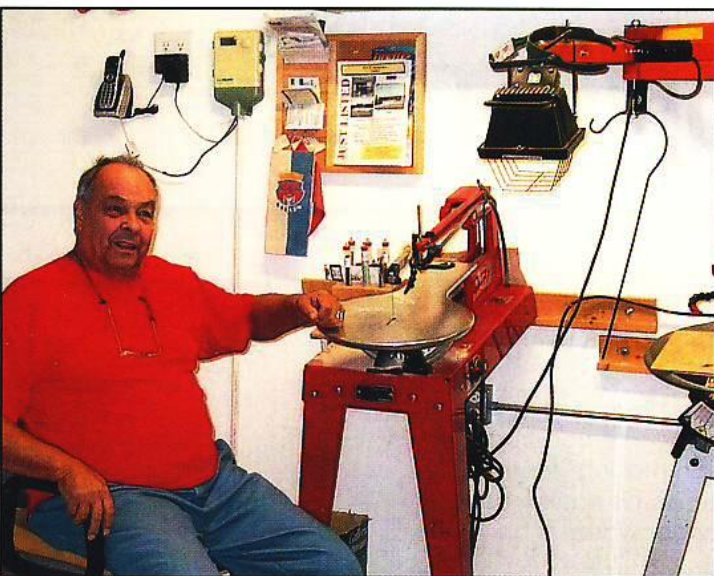
Congratulations on your awards, Demi, and we can't wait to see your next fair entries!



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@woodworksandcrafts.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.



Joe DeMarco of Manteno, IL started woodworking four years ago, at the age of 70. He credits his friend, Harold Stelter, with getting him interested in woodworking, and Harold is Joe's "go-to" guy when he needs help. Joe's wife, Barb, critiques his finished pieces, and lets him know if they need any final adjustments. He writes that "she's real good at that job!"

Most of the work Joe does is intarsia, and he enjoys the patterns of designers such as Annja Starrett, Puddles Meyer, Marilyn Carmin, Garnet Hall, and J.G. Roberts. Many of the pieces Joe creates are from patterns featured in the magazine.

Joe and his wife display most of his works in their home and on the walls of their garage. He writes that, "The people who walk by seem to really enjoy looking at them. And to tell the truth, I do, too!"

Joe has given away some of his projects, and one that he is most proud of is his American Eagle.

A friend of his had a grandson who had been wounded in Iraq. Because his friend liked the eagle so much, Joe made another one for him, and inscribed the U.S.M.C. lettering in the ribbon. It is now displayed in the Marine Corp barracks in California.

When Joe started woodworking, he was a little concerned because his bad back prevents him from staying slightly bent over for any length of time. He resolved that issue by taking the rear legs off his saw, tilting the back of the saw up, and bolting it to the wall.

In Joe's letter, he writes, "The neighbors keep telling my wife, 'Tell Joe to get a life. That's all he ever does. Sand wood pieces, from daybreak till nightfall, sanding, sanding, and sanding.' Little do they know that every day of woodworking is another day of enjoying life!"

Thanks so much for your inspirational thoughts, Joe. Your work is wonderful, and we're sure it is much appreciated by all who view it.



The Wood Artistry of Jim Everett

What do you get when you take a blue-collared guy who is used to working his whole life, then tell him he will be "on call" for his job because there isn't enough work to keep him busy? In Jim Everett's case, you get the essential elements for someone ready to launch a new career.

Although Jim studied art when he was younger, dabbling in portraiture and other types of painting, he abandoned it for "more steady work," like construction, moving trailers, sewage treatment, and most recently, sign making (for the past 13-1/2 years). When he suddenly found himself with time on his hands, he decided to finally combine his passion for art with his love of woodworking, and "Jim's Artistry" was born.

To call Jim an intarsia artist would not, technically speaking, be correct. That is not because he doesn't rate the "artist" tag, because he most certainly does, but because Jim refuses to follow the norms of intarsia. While he credits Judy Gale Roberts' intarsia work with helping to inspire him start his woodworking career, Jim prefers to stray from the original art form and follow his own vision.

So, what exactly is it that makes Jim's work not quite intarsia? Although the answer to that is almost as complex as the work itself, one of the biggest differences is how he spaces his pieces of wood. Typically in intarsia, the goal is generally to make the seam between two pieces of wood as close to invisible as possible. However, Jim uses the seams and the spaces intentionally left between them to augment his artistic renderings.



This eagle is an example of one of Jim's more traditional pieces. Note how the spacing between the rocks has been slightly adjusted, giving them the illusion of being deeper than they actually are.



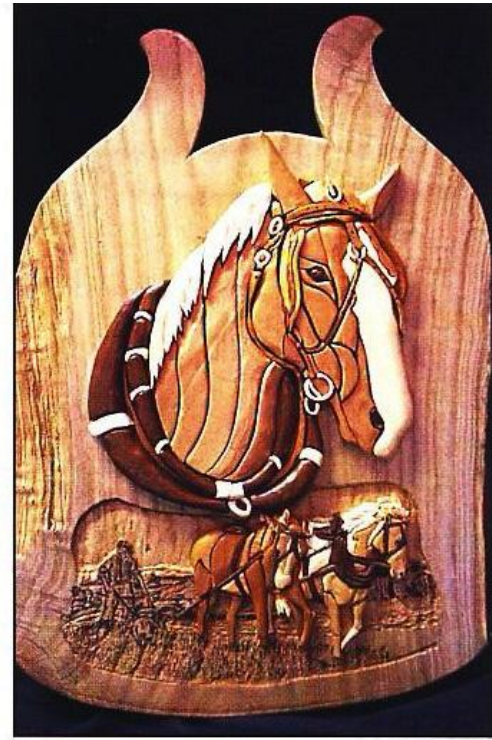
A similar effect is achieved with the cliffs and the sky in this lighthouse scene.



When creating this cutting of a grist mill in Northwest Georgia, Jim manipulated the slats in the siding and the shingles on the roof, leaving varying amounts of space between the pieces to achieve a more rustic feel.

Jim works solely in red cedar, and he never uses any stain on his pieces. He takes advantage of the multitude of color variations for which the species is known, often scrounging the boards and scrap pile for a piece of wood that is just the right color to achieve the look he requires.

"One-of-a-kind" aptly describes each and every one of Jim's pieces because after cutting it once, he destroys the pattern. When asked how much he sells these remarkable creations for, Jim simply said, "You know, money is only important because you need it to survive. I would do this for free. The emotional impact of the piece is what I really want." This answer could only have come from a man who clearly loves what he is doing.



Considering the complexity of a piece like this mountain scene, it is clear how much Jim must love what he does. (Jim said this particular piece was a case of temporary insanity, but it presented him with a challenge he simply couldn't refuse!) Featuring well over 1300 pieces (at which point he stopped counting), it combines relief carving, wood burning, and his typical intarsia-inspired style. The finished piece is truly breathtaking to behold. Blended into the mountain and trees are an eagle, deer, bear, wolf and buffalo, all animals upon which Native Americans depended for survival.





Another of Jim's interesting processes is to not only salvage the knots from his wood, but to save them by the box-full! Why, you ask, would anyone want to horde several boxes full of knots? Because by capitalizing on the unique characteristics of each knot and its surrounding wood, Jim fashions incredibly realistic looking eyes. In fact, Jim can look at a knot and know exactly where it would be best used.



This close-up view of a mallard's eye provides a good example of how Jim utilizes the knots. Using the natural grain and the whirls around the knots, Jim is able to fashion an amazing eye from a piece of wood that most of us would have tossed into the reject pile.

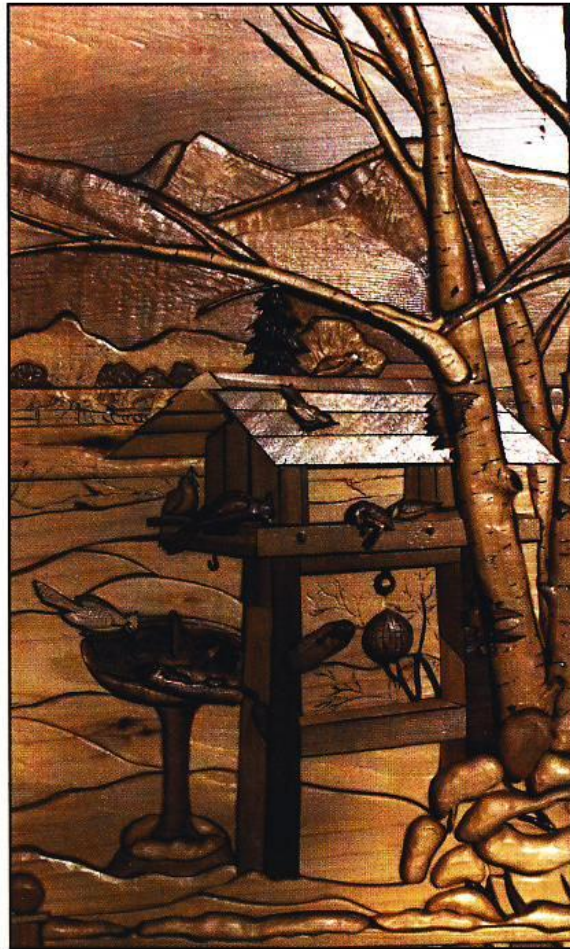
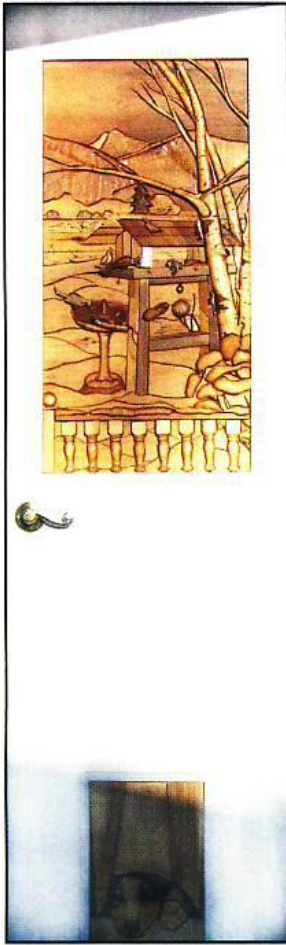


Jim has begun creating functional art, such as this piece adorning a typical raised-panel cabinet door.



Don't like the style of your existing doors? Let Jim create a set of replacement doors, complete with antler handles!

Jim prides himself on the little details, saying he tries to "read his customers' minds" as they describe to him what they want. He allows his imagination and artistic talent to fill in the blanks. For Jim, the most important thing is the look of satisfaction in their eyes when he presents his cuttings to his customers.



Jim has also found a niche in remodeling existing doors. He removes the glass and adds an intricate cutting on each side, simulating in wood what one might want to see through the "opening." The detail he includes in these doors is something that has to be seen to be believed. Jim says that he has even gone so far on rustic-style doors as to cut strap hinges, hasp, and deadbolts out of wood, then hammer and paint them to resemble their actual metal counterparts.

Close-up view of door window panel.



Even intarsia-inspired wood artists need the same trappings as their other woodworking counterparts. Two of Jim's "essential tools" are his portable thickness planer and his shop smith.

He sells most of his work through a friend's rustic furniture shop, and his website, www.thecedargallery.com. He has adopted the motto, "If it can be conceived in the mind of man, I can create it in wood," which basically means he sometimes takes on jobs he isn't actually sure he can do! He does it as much for the challenge as for the joy of seeing the customer's face light up. It's a good thing his wife, Jane, is as supportive as she is. Once they settle in to their new place, he is likely to be a very busy man!

Jim was in the process of moving when these photos were taken, so his shop was half deconstructed. However, the bare essentials remained, such as two of the three bandsaws he uses to create his unique pieces of art. Because he constantly works in different thicknesses, with different amounts of curve to the cuts, Jim keeps a specific-sized blade on each saw, ranging from 3/8 down to 1/16. (Jim actually has a scroll saw, but he doesn't like the way it "chatters the wood up and down." He has abandoned it for the band saw.)



Woodpecker Segmentation

by Deborah Nicholson



Introduction

When making this woodpecker segmentation, I used a bench-style belt sander to do most of the shaping. I followed up by using a palm sander, and did my finish sanding by hand to achieve the smoothest finish possible.



You'll notice that the pattern simply has an open area where the nest and babies are supposed to be. That is because the babies are made from dowel pieces, which, along with some twigs for the nest, are inserted into the opening in the final step. Feel free to cut and paint additional pieces of dowel if you'd like to have a larger woodpecker family!

SUPPLIES

Wood: pine—one piece 1" x 9" x 20"; masonite—one piece 1/8" x 9" x 20" (for backer); dowel rod—one piece 3/8"- to 1/2"- diameter x approx. 6"; small pieces of twigs

Tools: scroll saw with No. 5 blade; belt sander with 80-grit belt; palm sander; Dremel rotary tool (optional)

Carbon paper

Wood glue

Acrylic paint in black, burnt sienna, gray, red, and white

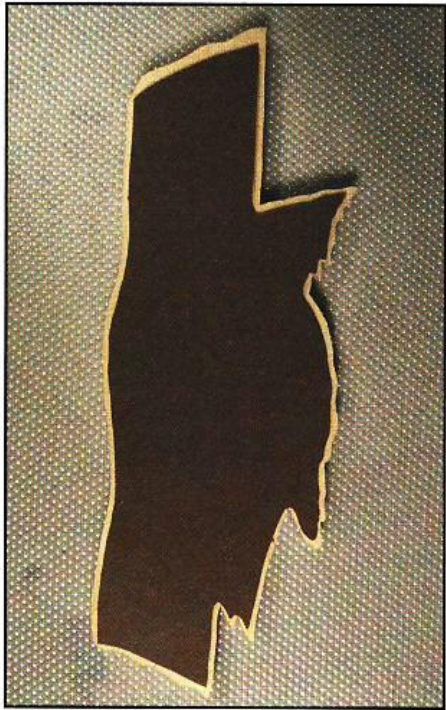
Clear acrylic paint or clear finish of choice

Sawtooth hanger

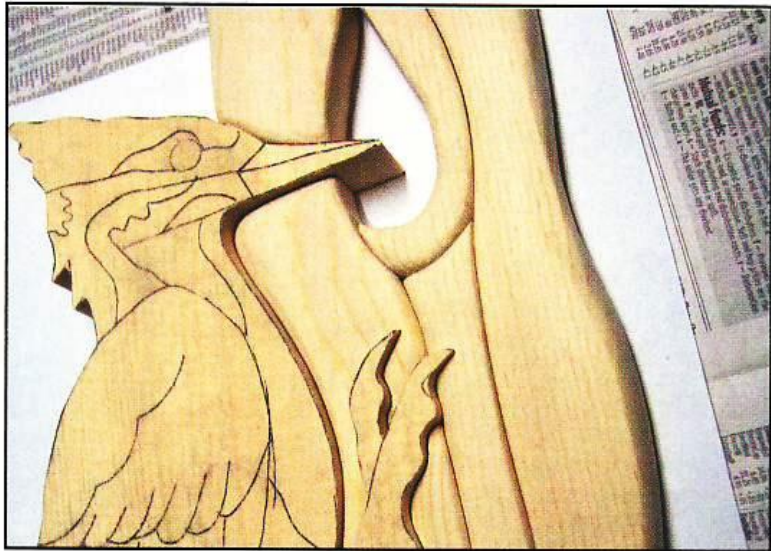
INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Using carbon paper, transfer the pattern lines to the pine. Cut along the perimeter of the pattern using the scroll saw and a No. 5 blade.

Step 2. Place the woodpecker right-side down on the smooth side of the masonite. Use a pencil to trace the perimeter of the piece. Cutting 1/8" to 1/4" inside the traced line, cut out the backer. Check the fit of the backer to the woodpecker. A border of pine should be visible all the way around the backer. If not, adjust as needed. Sand the edges of the backer, and set it aside.



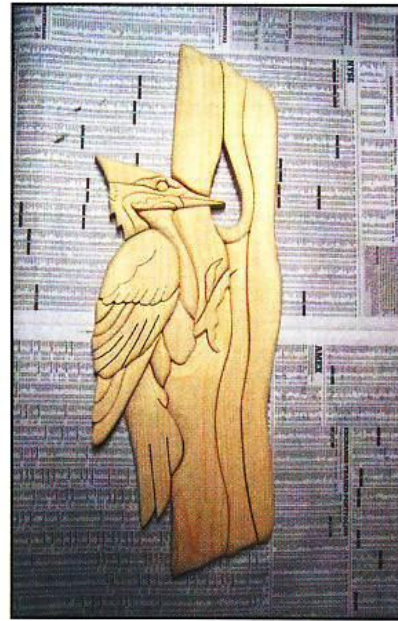
Step 3. Cut the bird away from the tree.



Step 4. Using the belt sander, shape the tree as one piece. I always do more shaping along the outer edges of a piece than along the interior cuts. You may choose to leave the edges of the tree rough so it is more natural looking, or you may prefer to have the edges smooth. The amount of shaping is up to you. Sand down the area of the tree where the bird will be joined to it, in order to make the bird stand out better. Cut the pieces of the tree apart, then shape and sand them. Discard the center piece where the nest will be.

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Step 5. Cut off the feet pieces. Shape and sand them.



Step 7. Continue cutting, shaping, and sanding the remaining pieces of the bird. The tail can be sanded more at the top to make it look as though it is under the wing.



Step 8. Use the belt sander to sand one end of the dowel rod into a point.

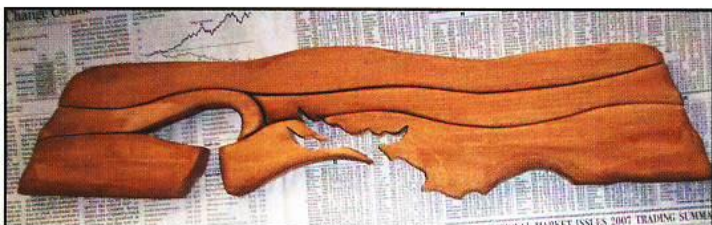


Step 6. Cut the wing from the bird. Shape the perimeter of the wing first, then cut apart and shape the individual pieces, starting from the top and working down. There are three layers of feathers that make up the wing. I like to sand the upper part of the two lower sections so that the feathers above are raised slightly over the section below.

Step 9. Cut the dowel 1" to 1-1/2" from the point. This piece will be used as one of the babies. Make two more in the same manner.

Step 10. To paint the pieces, use acrylic paints thinned with water to create a stained-like effect. Prior to applying the paint mixture, use a clean brush to lightly wet each piece

with clear water. This will prevent spotting and allow the paint to flow more smoothly onto the piece. Practice on sanded pieces of scrap wood before applying the paint to your finished pieces. Always apply less color than you think you need. After the piece has dried, you can determine if you would like a darker shade, at which point you can re-wet the piece and add more color.



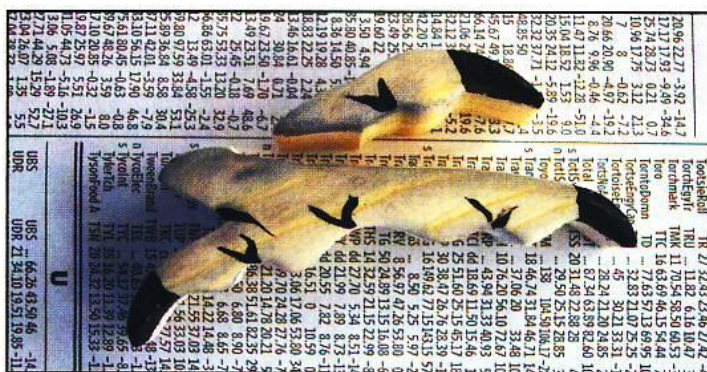
Step 11. Paint the tree and eyeball using thinned burnt umber.



Step 12. With the exception of the bird's belly piece, which is painted white, paint the bird's body using thinned black paint. Apply one coat of the black to the pieces, then apply additional coats of black as desired to accent certain areas and give the bird more shape.



Step 13. Referring to the photos, paint the two pieces of the beak gray. Also paint the pieces of the head. There are three red pieces and two white pieces. The remaining pieces of the head should be painted black.



Step 14. Paint the bird's feet gray. When dry, use black paint to paint the nails and detail lines. Also use black paint to add a pupil to the eye, and to paint the masonite area that will be visible in the nest opening.



Step 15. Referring to the photo, paint the babies using black and red paint.

Step 16. Let all paint dry. Assemble the pieces on the masonite backing. Check to make sure that, with the exception of the opening in the nest area, none of the backing is visible when the project is viewed from the front. When satisfied with the placement of the pieces, glue them in place. (Do not glue the babies or nest pieces in place yet.) Apply clear acrylic paint to the project to seal it. Also apply sealer to the pieces for the babies. When dry, attach a sawtooth hanger to the back of the project.



Step 17. Glue the babies and small pieces of twigs into the nest opening, and let dry.

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

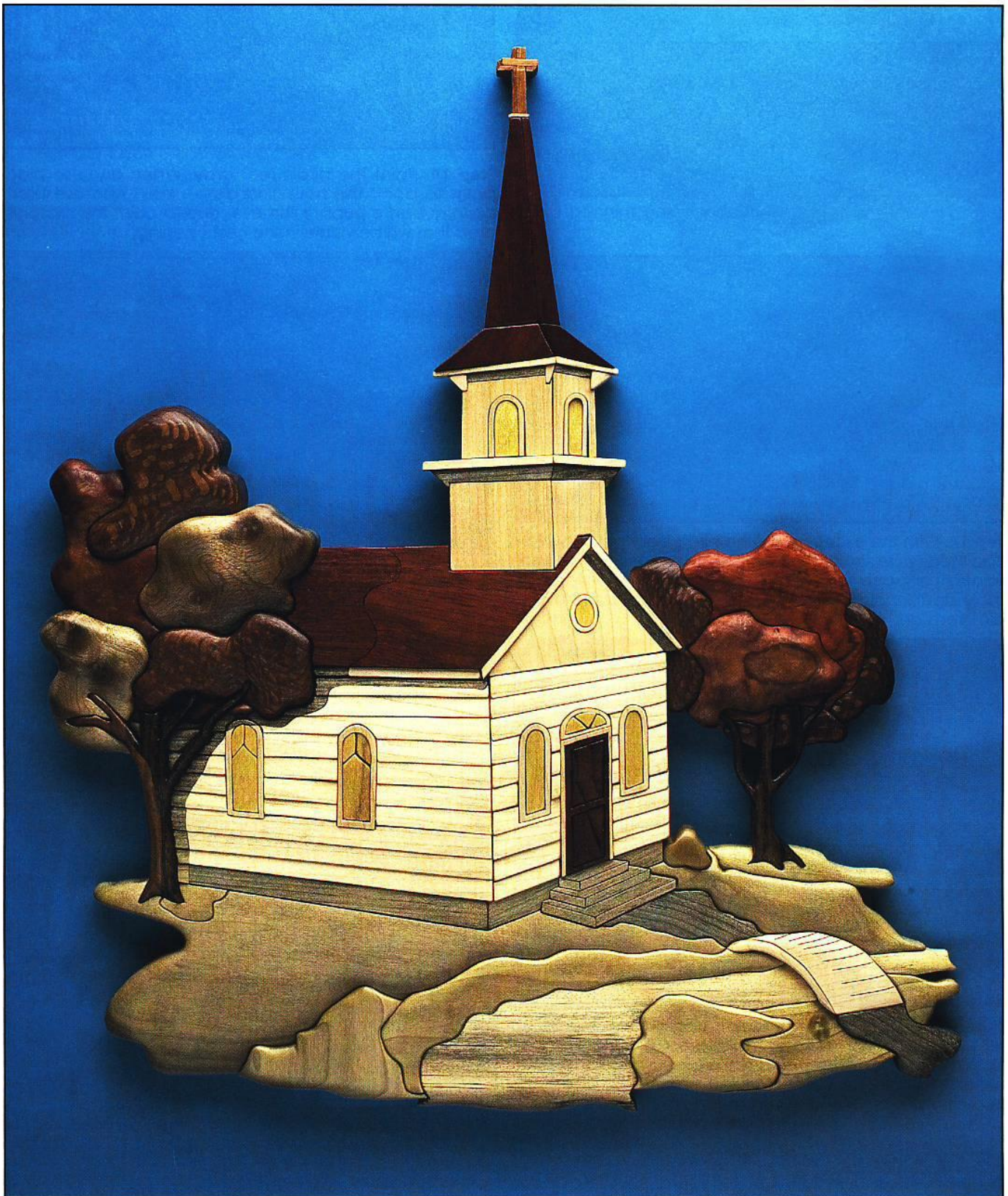




Pattern Located in Full Size Pattern Section No. 1

Country Church

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



SUPPLIES

Wood*: 3/4"-thick pieces of: maple—(for church siding and bridge), blue pine in two shades—(for church siding, steps, and water), yellowheart—(for windows), redwood—(for door), Spanish cedar in two shades—(for cross), bloodwood—(for roof), lacewood—(for left tree trunk), camphor burl—(for left and right tree trunks), poplar—(for grass); 1"-thick pieces of: myrtlewood—(for left tree leaves), lacewood—(for left tree leaves); slightly under 3/4"-thick pieces of lacewood (for right tree leaves); slightly less than 5/8"-thick pieces of cocobolo—(for right tree leaves); Baltic birch plywood—one piece 1/8" x 16" x 16-1/2" (for backer)

Tools: scroll saw with No. 3, No. 5, and No. 7 blades; belt sander; oscillating spindle sander; inflatable drum sander; detail sander; rotary tool with assorted attachments; drill with small bit; clamps

Temporary-bond spray adhesive

Packing tape

Fine-grit sandpaper

Wood glue

Wipe-on polyurethane finish, or clear finish of choice

*Amounts of wood required will depend upon grain configuration

Introduction

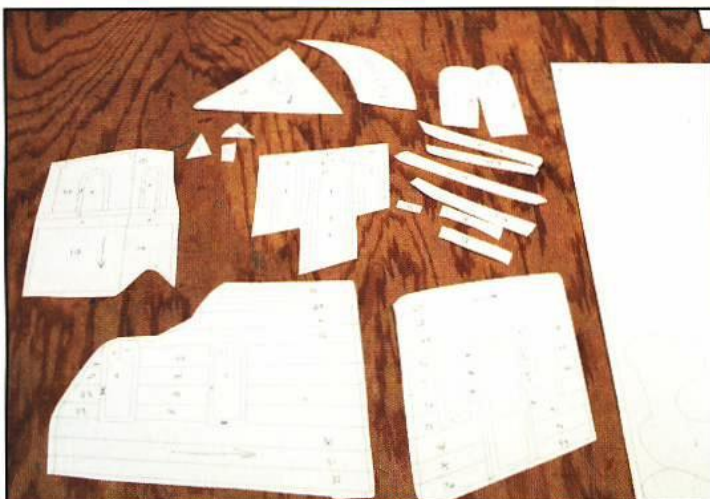
To me, this country church symbolizes rural America, and it reminds me of the family values with which I grew up. The little churches in my home state of Kentucky inspired this piece. Janette Square has done a wonderful job of bringing this church "to life," and I hope you enjoy making it for your home.

The piece has several layers of depth. The thickness of the wood ranges from approximately 5/8" to 1", and it is then shaped to add more depth to the finished piece. Like many of my designs, it was made without risers. However, if you prefer, it could be made using all 3/4"-thick wood. It would be necessary to raise pieces using 1/8"- to 1/4"-thick risers, and to lower pieces through additional sanding.

INSTRUCTIONS

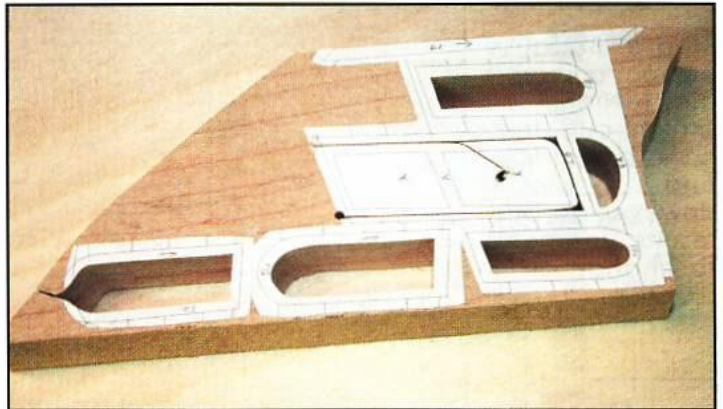
Cutting and fitting

Note: A No. 3 scroll saw blade was used to separate the church siding pieces. All other cuts were made using a No. 5 or a No. 7 blade.

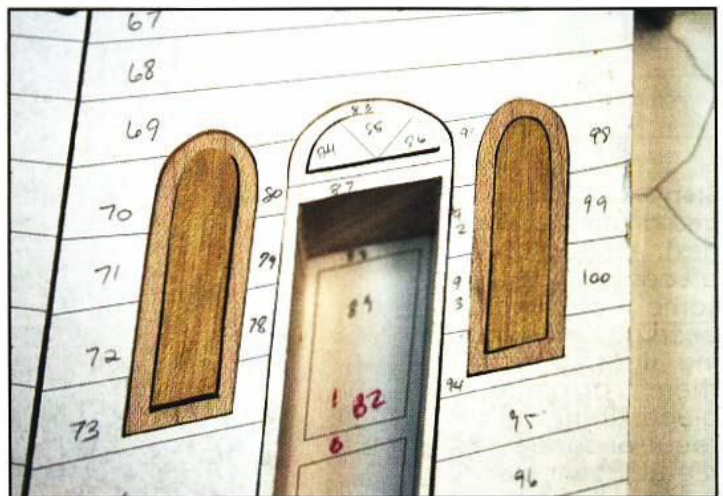


Step 1. Make several photocopies of the pattern, saving the original for future use. Apply a layer of clear packing tape to the surfaces of the wood. Cut apart the different sections of the pattern, and apply them to the appropriate pieces of wood using temporary-bond spray adhesive.

Pay close attention to the wood grain direction on the patterns. (If you prefer, you can transfer the patterns to the wood using the carbon and transfer paper method.)



Step 2. Cut the interiors of the windows and door first, with the wood grain running vertically.

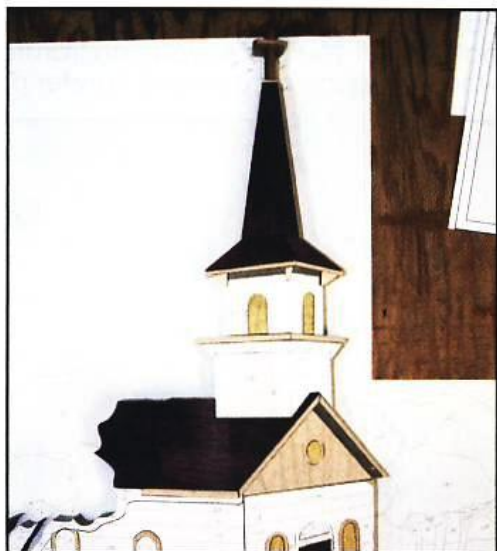


Step 3. Fit the interior pieces to the window frame and door frame pieces, and then fit these units to the church. (Do not cut apart the siding boards on the church yet.)

continued on page 74



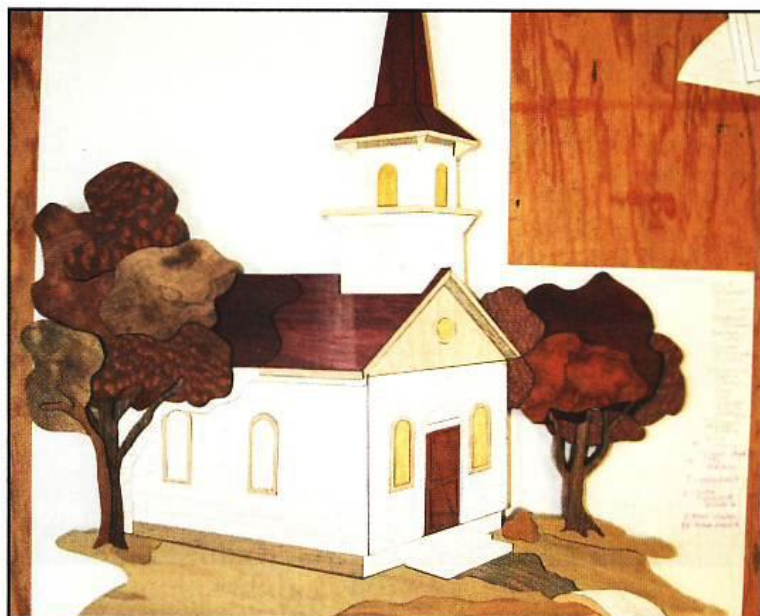
Step 4. The overall fit will be much easier by having fitted these interior pieces first.



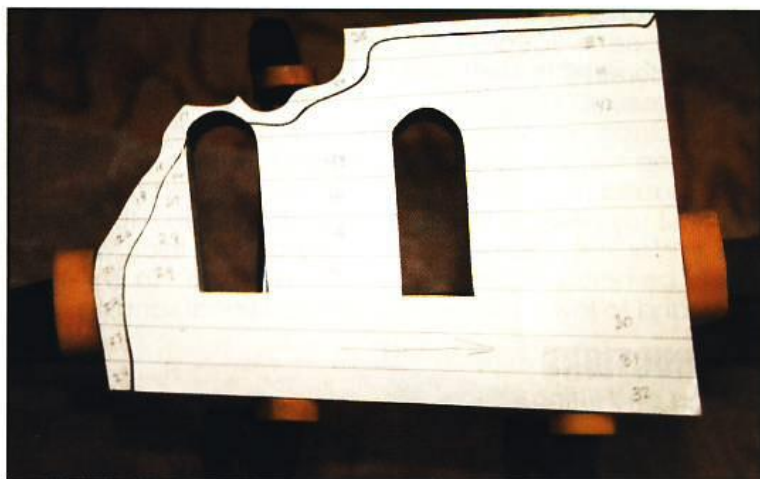
Step 5. Because the roof and cross pieces are all straight cuts, they could be cut from one piece. However, for best results, you need to change grain direction.



Step 6. Cut and fit the tree and grass pieces next. Although these pieces may present some challenges because of the flowing lines, most of them are large pieces that can be recut or sanded to the adjacent pieces to adjust the fit.



Step 7. The bridge can either be cut as separate boards, or cut three-quarters of the way through and shaped as one piece.

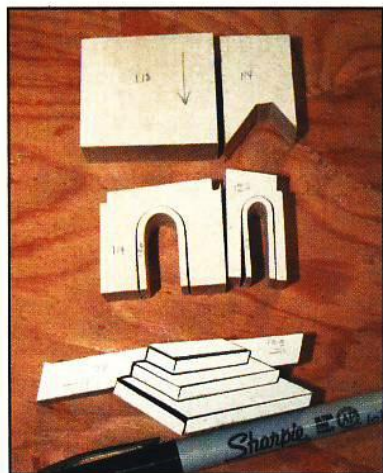


Step 8. Cut out the pieces for the shadowed areas behind the tree.

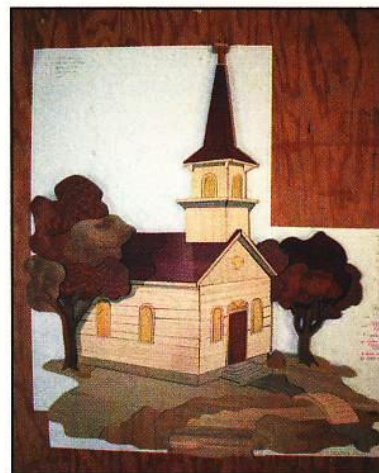


Step 9. Glue the shadowed pieces together, then carefully remove the patterns and shape each side down 1/16" toward each corner to add depth. Reattach the patterns, and cut apart the separate boards of the church siding at this point.

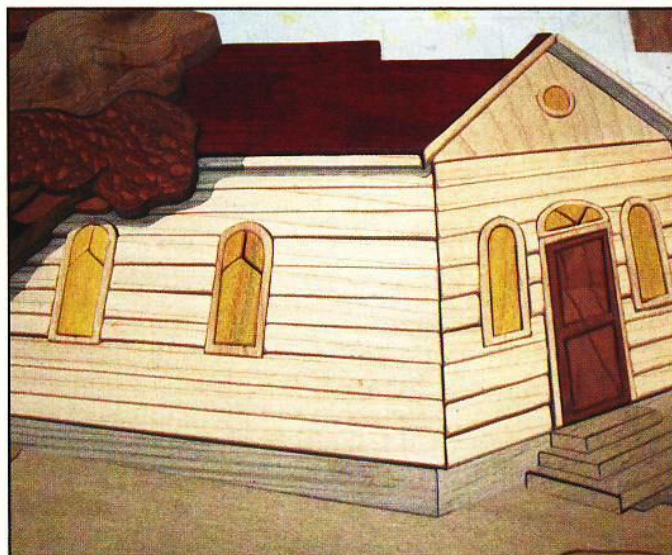
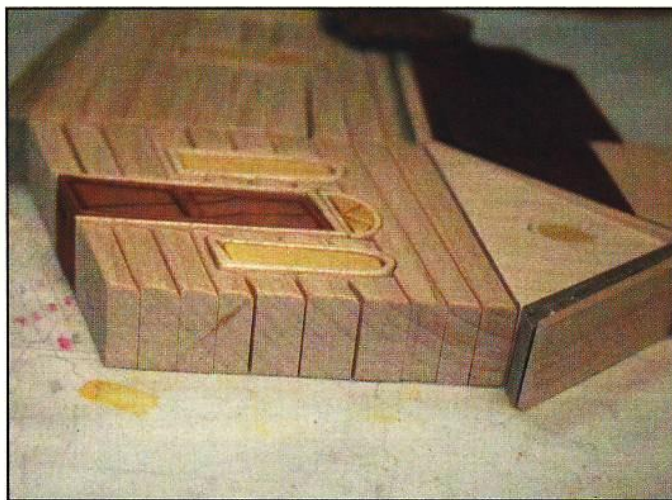
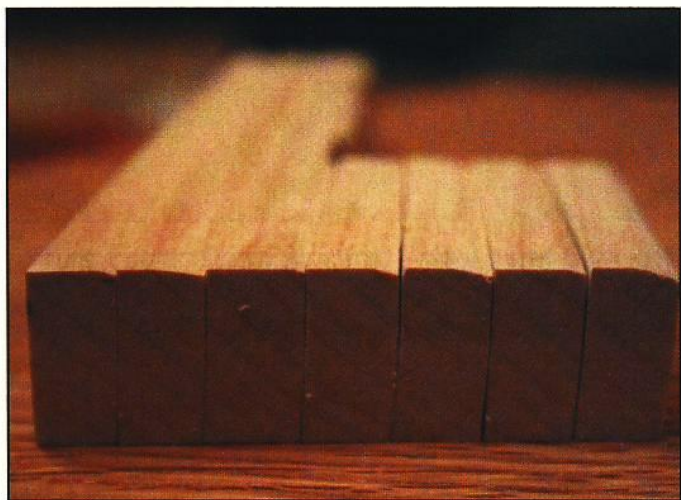
Step 10. The steps are not shaped because the angles provide the required depth.



Step 11. At this stage, all the pieces are cut and ready to be shaped.

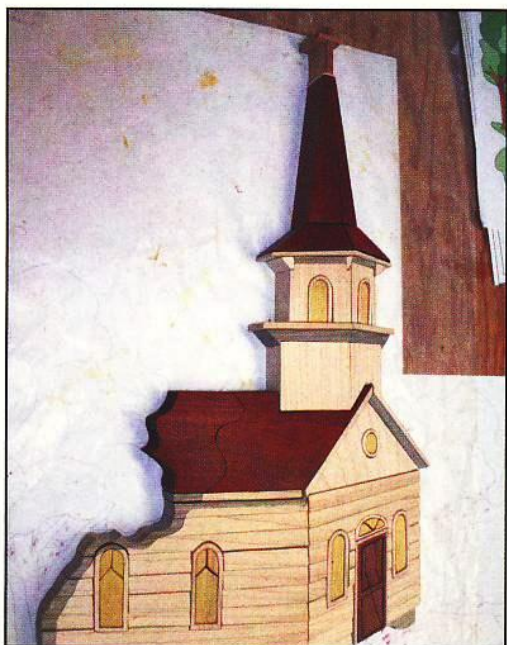
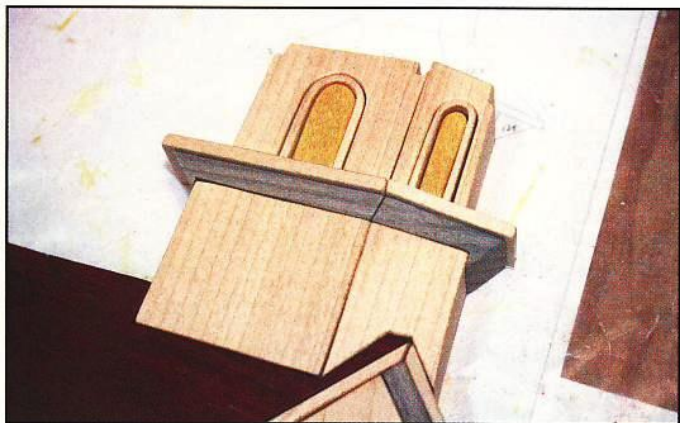


Shaping



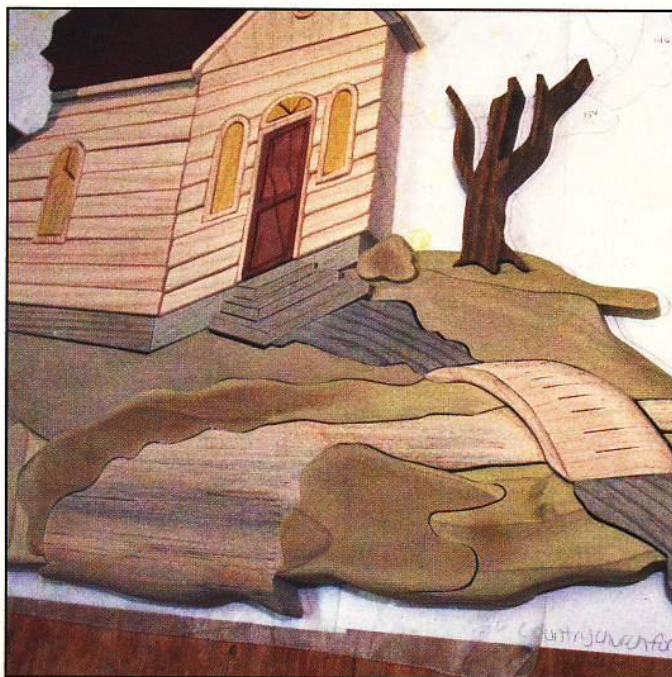
Step 12. To give the siding on the church a more realistic appearance, bevel each siding piece along the top edge, while leaving the bottom edge square. The photos show the effect this shaping has on the overall piece.

continued on page 76



Step 13. Because many of the church sections are flat, they don't require a great amount of shaping. However, you should take into consideration the perspective of the

building. The church bell tower and cross are good examples of this. They need to be sanded slightly back on the right side so that they appear to recede into the background.



Step 14. To achieve the proper thickness for the tree trunks, they can either be cross sawn, as shown here, or sanded down.



Step 15. A rotary tool with assorted tips comes in very handy when shaping the tree trunks and foliage. Sanding areas of the leaves to different depths helps add to the realism of the piece.

Step 16. Check shaping of all the pieces, and make any final adjustments as needed.

Finishing

Step 17. Edge glue all the pieces together, and let dry.



Step 18. Apply your finish of choice to the pieces. If using a gel finish, a sponge brush is helpful for reaching all the nooks and crannies, and a rubber tip with a soft cloth is useful for removing the excess finish.

Step 19. Attach a copy of the pattern to the plywood. Drill for the openings near the tree. Cutting just inside the pattern lines, cut out the backer. Color the edges of the backer using a black marker.



Step 20. Glue the backer to the finished piece, being sure to carefully position it so it is not visible from the front. Clamp in place until dry.

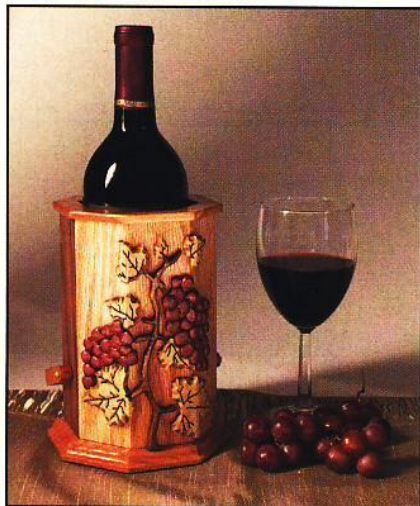


Step 21. If you intend to offer your finished piece for sale, many customers appreciate having a list of the wood used for the piece written on the backer. Finally, don't forget to sign it!

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



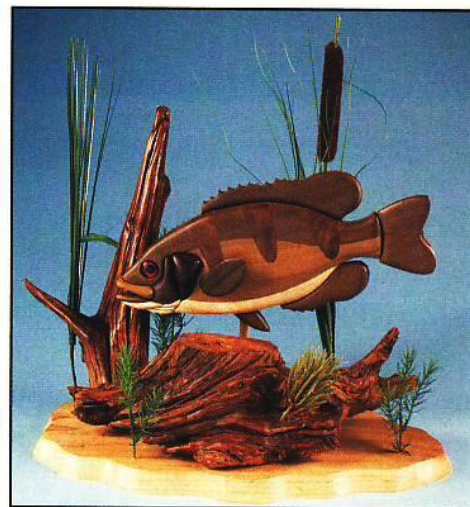
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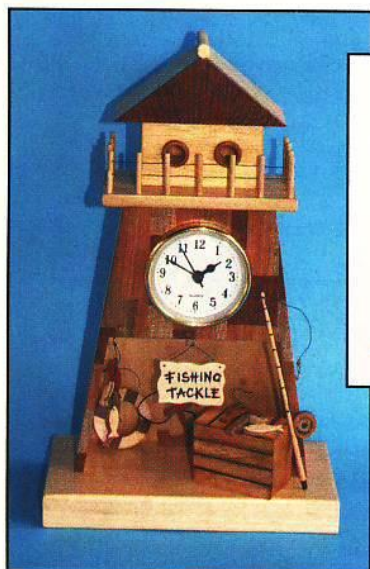
Unicorn
by Wayne and
Jacob Fowler



Kestrel Hawk
by Roy King, Scott
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Bob Valle



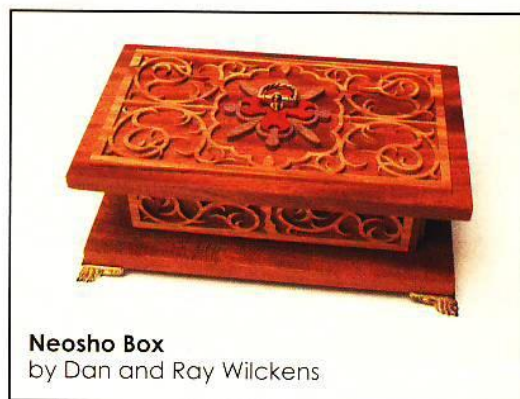
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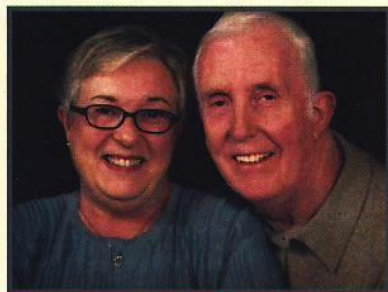
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Collette and Bill Guimond

In November of 2007 the scroll sawing community lost a good friend and talented designer, Bill Guimond. Bill designed some projects for our magazine, and also collaborated with John Nelson on some beautiful "basket-weave" style projects that became quite popular. He was also a good clock designer in his own right, and some of his clock designs are still on the market today.

The Wilckens family (Ray, Dan, Betty, and Tammy) were good friends with Bill and his wife, Collette, and they even travelled together on several occasions. Dan Wilckens wrote about Bill: "For years he shared his skills, designs, and friendship with many of us and touched our lives forever. I never saw him without a smile or a nice thing to say about those around him, and he was always willing to help. Over the years I learned a lot from him, not only about woodworking, but also about life itself."

Bill—we will miss you!

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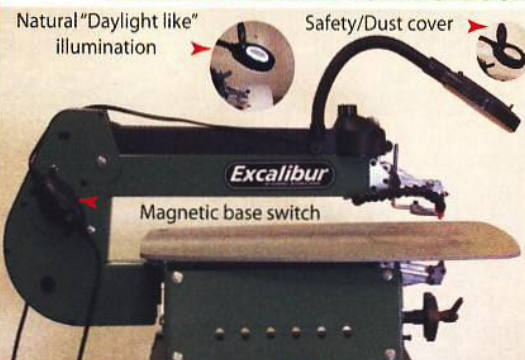
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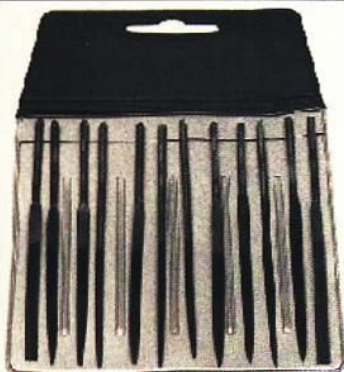
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1/4"x12"x24"

- #200 - Red Oak - \$1.75
- #450 - Maple - \$2.25
- #250 - Cherry - \$3.00
- #350 - Walnut - \$4.00
- #275 - Mahogany - \$3.00
- #375 - Hickory - \$3.00
- #425 - Ash - \$2.75

More Plywood On Web Site



Needle File Sets

12 piece sets in 2 sizes of files.
Regular about 1/4" wide 6" long
Mini about 1/8" wide 4" long

Reg - #12pcnf - \$12.95

Mini - #12pcmini - \$7.95

More Sets On Web Site



**2 inch
Precision
Machine
Square**

A must
when stack
cutting. Squares your blade
with the table.

SQ-2 - \$4.95

10 pc - 1/8" Shank Router Bit Set

Fits Dremel Tools with Router
Base. Ten High Speed Steel
Bits come in a
Wooden Storage Box

#D2721 - \$25.00

1/4" Dovetail not included in set
#D3041 - \$3.65



WeldBond Adhesive

It dries crystal clear & won't
leave a yellow glue line in the
joint. Sets up in 20 minutes,
achieves strong bond in 1 hour &
cures in 24 hours. It's Non Toxic,
Weatherproof, Paintable, No
Fumes, No Clamping required.
We have used it for 15 years in
our shop. Give it a try we think
you will really like it.

4 ounce Bottle

#WB-4 - \$4.50

8 ounce Bottle

#WB-8 - \$5.95

21 ounce Bottle

#WB-21 - \$10.95

Foot Switch

Keep both hands holding your
work down with our Foot Switch.
Step on the switch your saw turns
on, lift your foot the saw turns
off. Two cord style for ease of
use. 110V, 1/4 HP, 10 amp max.

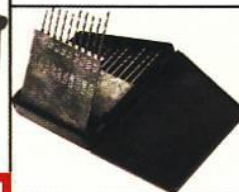
#SWITCH - \$29.95



Precision Pin Chuck

Use mini bits in a drill press with
this high quality Pin Chuck. With 3
collets, it holds bits #80 - #40.

PC-1 \$ 13.95



**20 Piece Mini
Drill Bit Set**

#61 - #80
metal case

**#20pcDS
\$ 9.95**

Do you Love To Scroll !!!

But Hate Scraping The Paper Off ?

Try Our Removable Adhesive Paper. Copy your
pattern on this paper. Peel off the paper backing. Place
it on your wood or other material. Cut out the pattern.
Then Simply Peel The Paper Off. No Spray Glues, No
Scraping, No Paint Thinner, No Mess, No Problems !!!

Works in Copiers, Laser & Inkjet Printers

Each Sheet Measure 8 1/2"x11"

#AP10 - 10 Sheets - \$3.95 #AP100 - 100 Sheets - \$30.00

#AP25 - 25 Sheets - \$9.50 #AP250 - 250 Sheets - \$65.00

Mini Drill Bits

1/16", 3/32", 1/8" Bits **\$4.50 Doz**

Numbered Drill Bits

#54, #56, #58, #61, #64,
#67, #70, #72

\$ 7.50 per Dozen

(sorry no mixing sizes of drill bits)

**Thin Hardwoods
Listed On Web Site**

When you call us you'll talk to more than just an order taker !!! We all own and use scroll saws !!!

To place an order, call, fax or write us. We accept Visa, MasterCard, Discover, Checks & Money Orders. Sorry No COD's
Please Include Phone # and Street address (No PO Boxes) - Most orders are shipped within 24 hours of receipt, No minimum
order. Our simple shipping chart is on the next page. Questions? Give us a call. **Many more items on our Web Site.**

We do not ship outside of the US !!! All prices subject to change at any time without notice !!!



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Order Toll Free: 1-888-615-9663

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SCROLL SAW BLADES

Regular Skip Tooth Blades
3/0, 2/0, 0, 2, 4, 5, 7, 9, 11
\$ 1.70 a Doz - \$17.00 a Gross

Double Skip Tooth Blades
3/0, 2/0, 1, 3, 5, 7, 9, 12
\$1.70 a Doz - \$17.00 a Gross

Reverse Skip Tooth Blades
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\$1.95 a Doz - \$19.50 a Gross

Spiral Tooth Blades
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\$1.95 a Doz - \$19.50 a Gross

Crown Tooth Blades
2/0, 2, 3, 5, 7, 9, 12
\$2.30 a Doz - \$23.00 a Gross

Precision Ground Tooth
5, 7, 9,
\$3.50 a Doz - \$35.00 a Gross

"NEW" PGT Double Tooth
5, 7, 9,
\$3.50 a Doz - \$ 35.00 a Gross

"NEW" Mach Series Reverse
3, 5, 7, 9
\$2.75 a Doz—\$27.50 a Gross

"NEW" Thick Wood Blades
408-TW
\$ 2.95 a Doz—\$29.50 a Gross

Metal Cutting Blades
1, 5, 7, 9, 12
\$3.00 a Doz—\$30.00 a Gross

"NEW" Flat End Spiral
2, 4
\$2.75 a Doz—\$27.50 a Gross

You may mix or match the same style blades for gross pricing

All the blades above are 5" Plain End "OLSON" Blades

We also stock:

3" pin end blades - 2 sizes
5" pin end blades - 8 sizes
6" plain end blades - 4 sizes
5" Plain End Jewelers Blades

ACRYLIC SHEETS

Solid Colors

\$ 9.95 ea
1/8"x12"x24"

Red, Blue, Light Blue, Green, Yellow, Orange, Black, White, Pink, Ivory, Brown, Purple, Frost White, Turquoise, Gray

Transparent Colors

\$9.95 ea
1/8"x12"x24"

Red, Blue, Light Blue, Green, Yellow, Orange, Smoke, Bronze, Purple, Clear (clear only \$ 7.50 each)

Mirrored Colors

\$17.50 ea
1/8"x12"x24"

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White Marble Acrylic Sheets

\$15.00 ea
1/8"x12"x24"

We have more acrylic available. See our web site for a complete listing of sizes & types.



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Scroll Saw Files

They easily shape & sand complex contours eliminating hand sanding. Files have a tempered spring steel core coated with silicon carbide abrasive. Comes in both Pin-less & Pin-end styles Each pack contains two Files. Width - .156" Thickness - .056" Fine Finish **Made In The USA** #42100 Pin-less #42101 Pin-end

\$5.95 Per Pack

Top Quality Silcon Brand Inserts



#CK100 - White Arabic
#CK103 - Ivory Arabic
#CK102 - Gold Arabic



#CK101 - White Roman
#CK104 - Ivory Roman
#CK105 - Gold Roman

1+ \$4.75 ~ 10+ \$4.35 ~ 30+ \$3.95

1 7/16" Inserts, Glass Lens, Stainless Steel Back, With Battery
NO RUBBER GASKETS - MIX OR MATCH PRICING !!!



#CK106
1 7/16" Fancy Gold & Black Dial, Arabic Numbers
1+ \$5.50 - 10+ \$5.20
30+ \$4.75



#PHOTO-1
1 7/16" Photo insert
1+ \$1.75 - 10+ \$1.55
30+ \$1.35
We also have 2" Photo Inserts

All Clock & photo inserts have a gold tone bezel. Clocks include battery. All require a 1 3/8" mounting hole 5/16" deep.

1 3/8" Forstner Bit - #FOR138 - \$ 9.00 each
We also stock 2", 2 3/4" & 3 1/2" clock inserts



Blade Storage Tubes

Clear plastic tubes
3/4" dia. 6" long, tops have hangtabs
\$4.95 dozen
#TUBE

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SHIPPING CHARGES

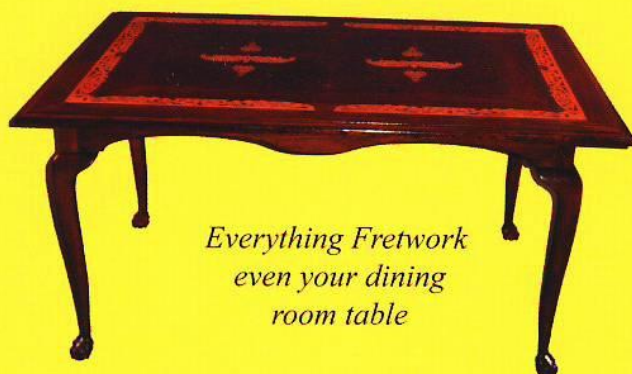
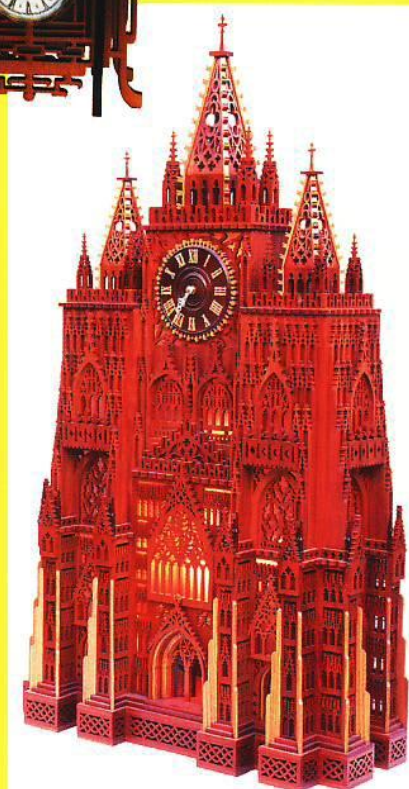
Applies to the 48 contiguous states
\$00.00 - \$40.00 add \$ 6.50
\$40.01 - \$60.00 add \$ 8.00
\$60.01 - \$80.00 add \$10.00
\$80.01 - and over add 15%

TN residents add 9.25% Sales Tax

We are more than just a pattern store! We are simply WILD about scrollsawing!

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- Plastics, Metals, Wood, Plywood
- The largest pattern selection in the World
- Router, sanding and intarsia supplies
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CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 1 JUNE 2008

Side A

Compass Box	from page 54
Springtime Frame	from page 38
Sunrise Elk	from page 10
Three Mini Clocks	from page 52
Tribute to Mothers and Sisters	from page 26

Side B

Birthday Card	from page 34
Butterfly Box	from page 12
Country Church	from page 72
Hummingbirds Clock	from page 58

Metric Conversions:

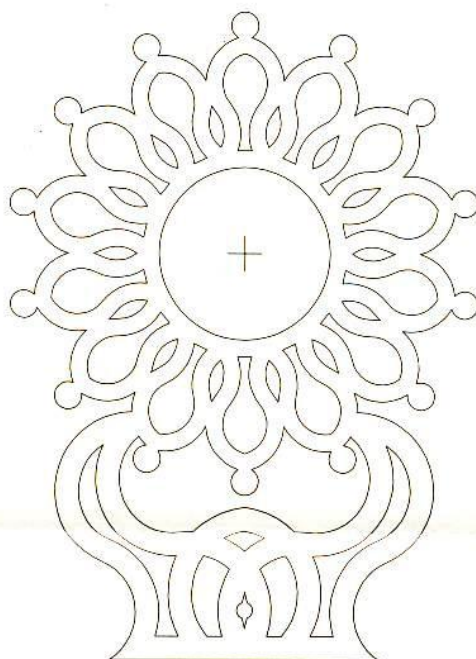
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

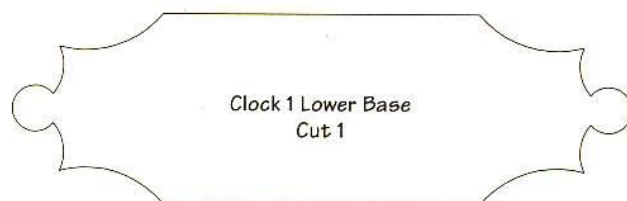
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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

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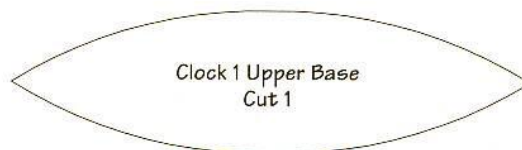
Three Mini Clocks Full Size Patterns



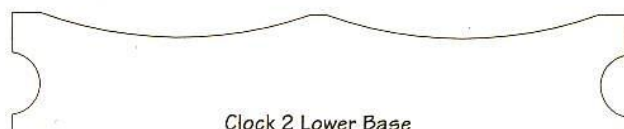
Clock 1 Upright
Cut 1



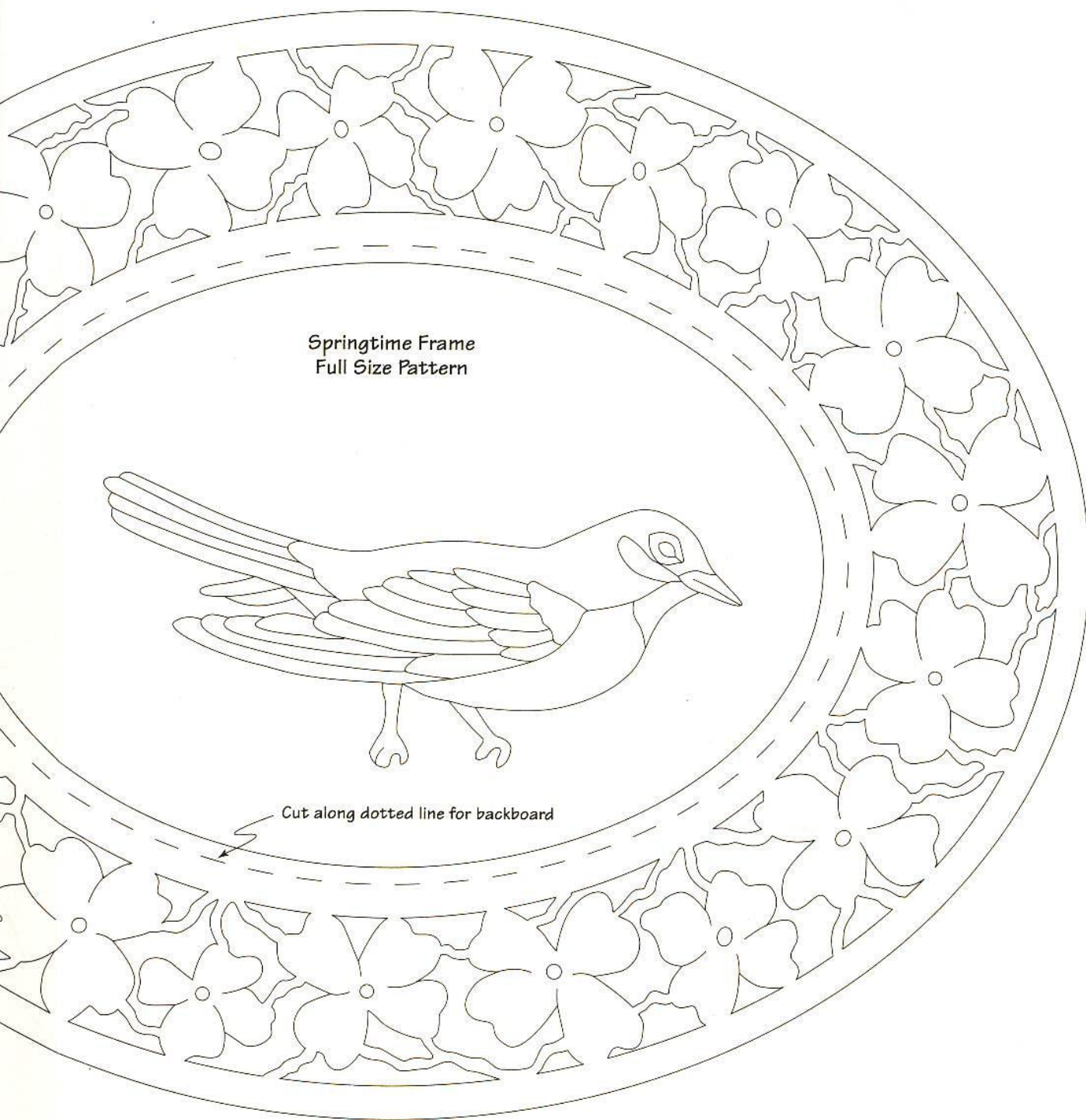
Clock 1 Lower Base
Cut 1



Clock 1 Upper Base
Cut 1



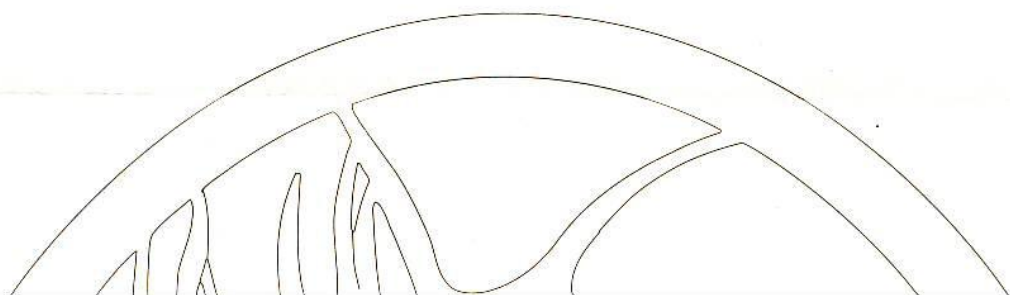
Clock 2 Lower Base



THE

V

OF

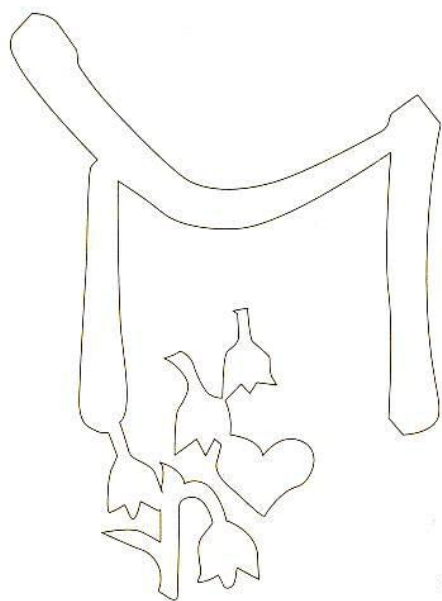
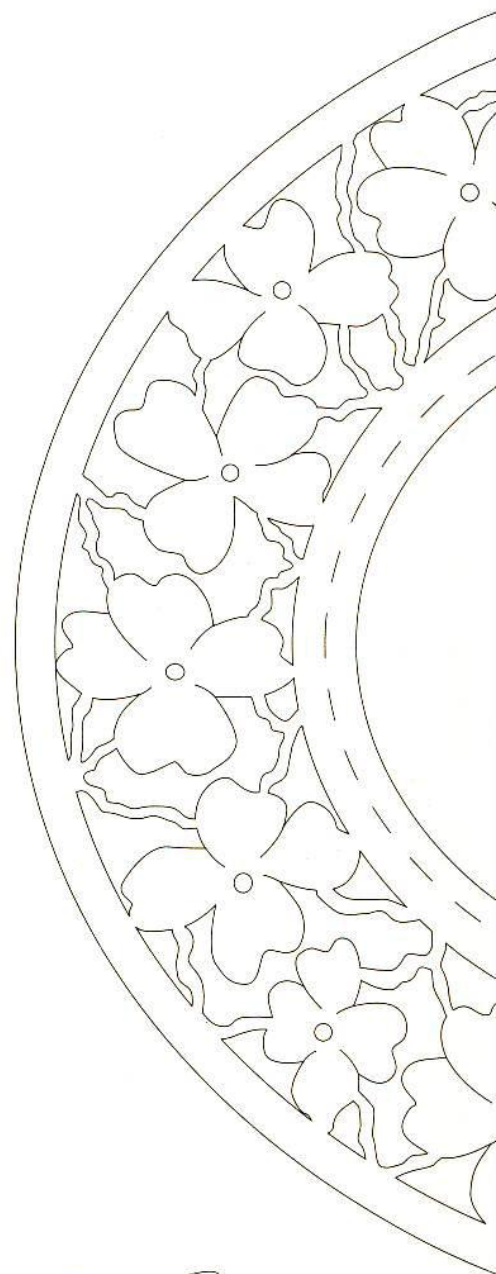


LS

FROM

EN

Tribute to Mothers and Sisters
Full Size Patterns

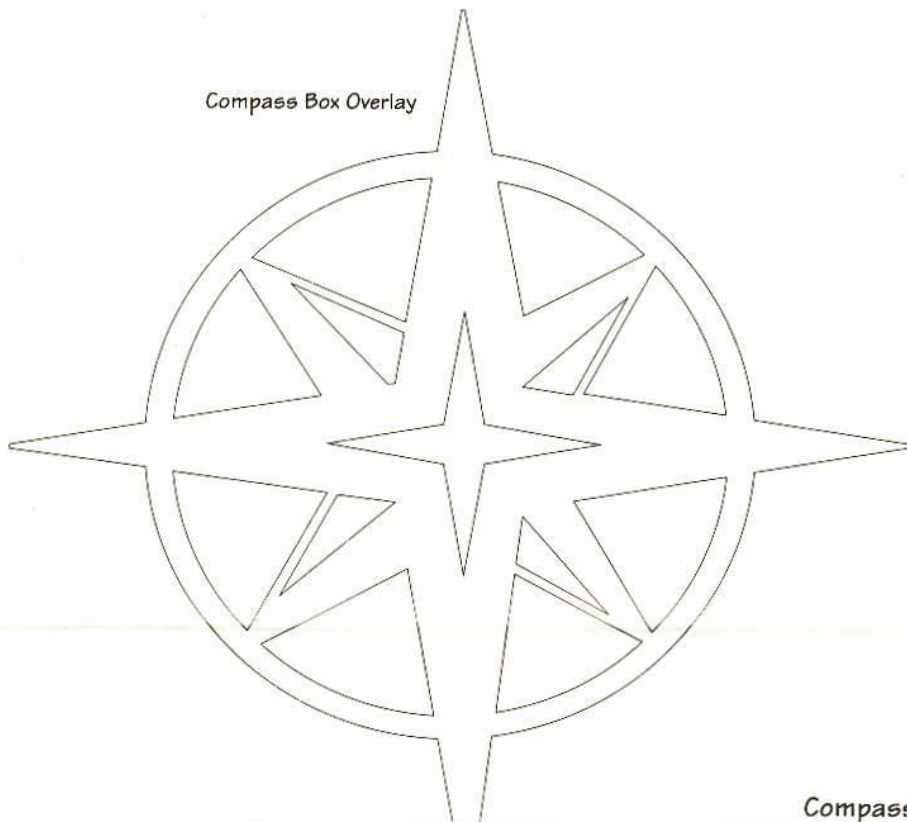


MOTHERS
NURTURE
FLOWERS IN
THE GARDEN

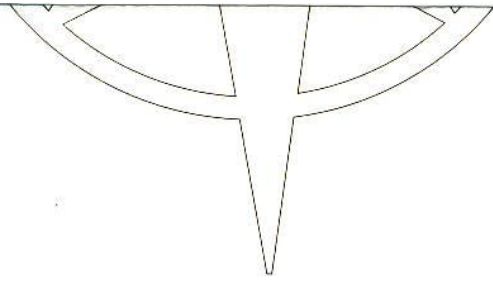
SISTERS
ARE FLOWERS FROM
THE SAME
GARDEN

Tribute to Mothers
Full Size Pattern

Compass Box Overlay

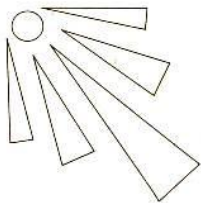
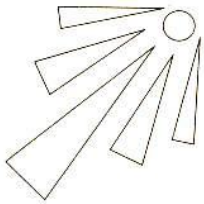
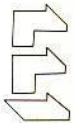
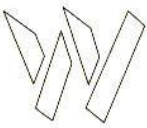
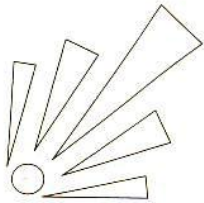
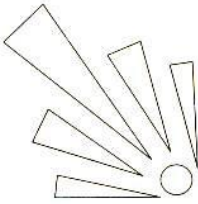


Compass Box



Compass Box
Full Size Patterns

Compass Box Lid



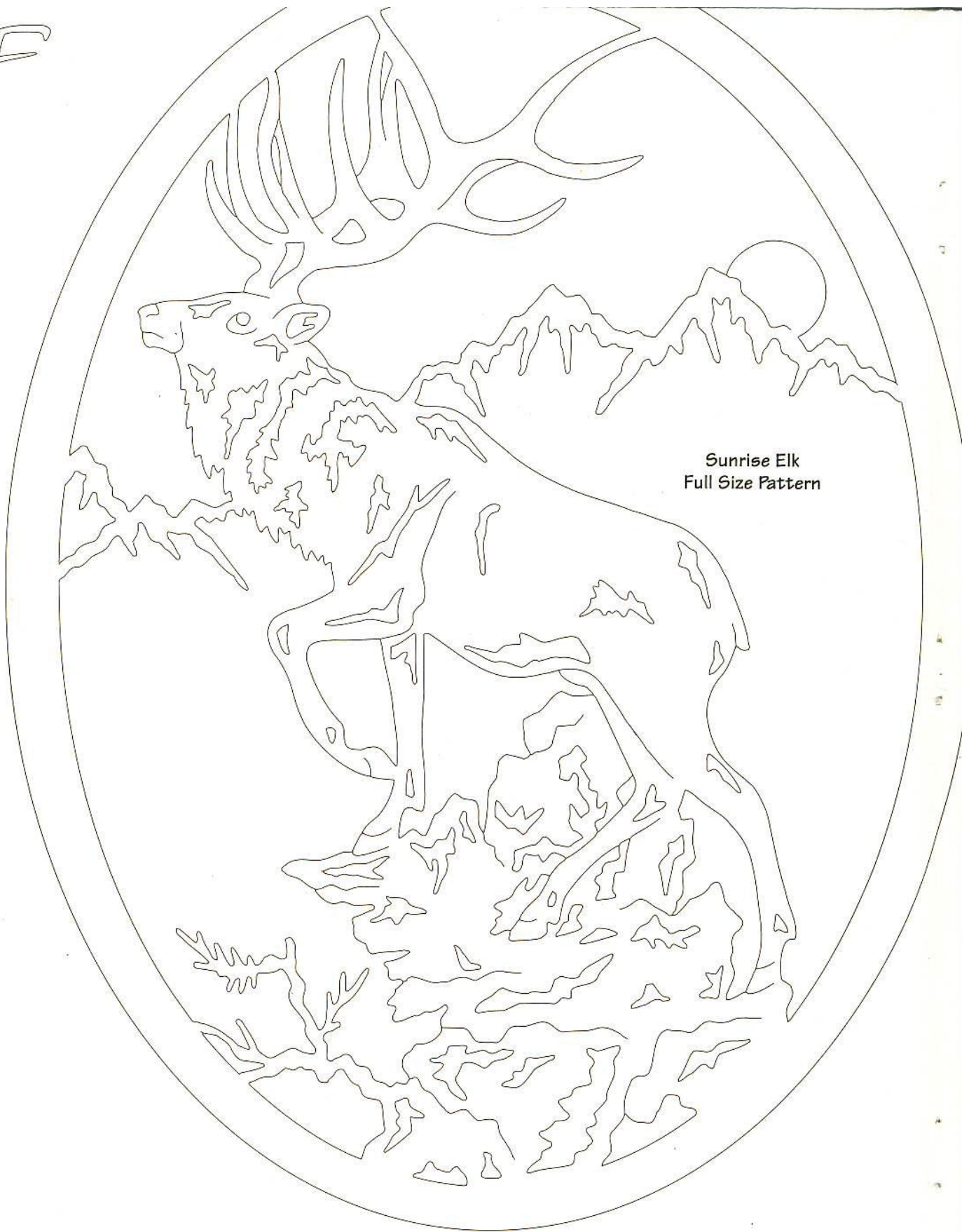
THE GARDEN Life.

Compass Box Body

Cut along inner line for box interior

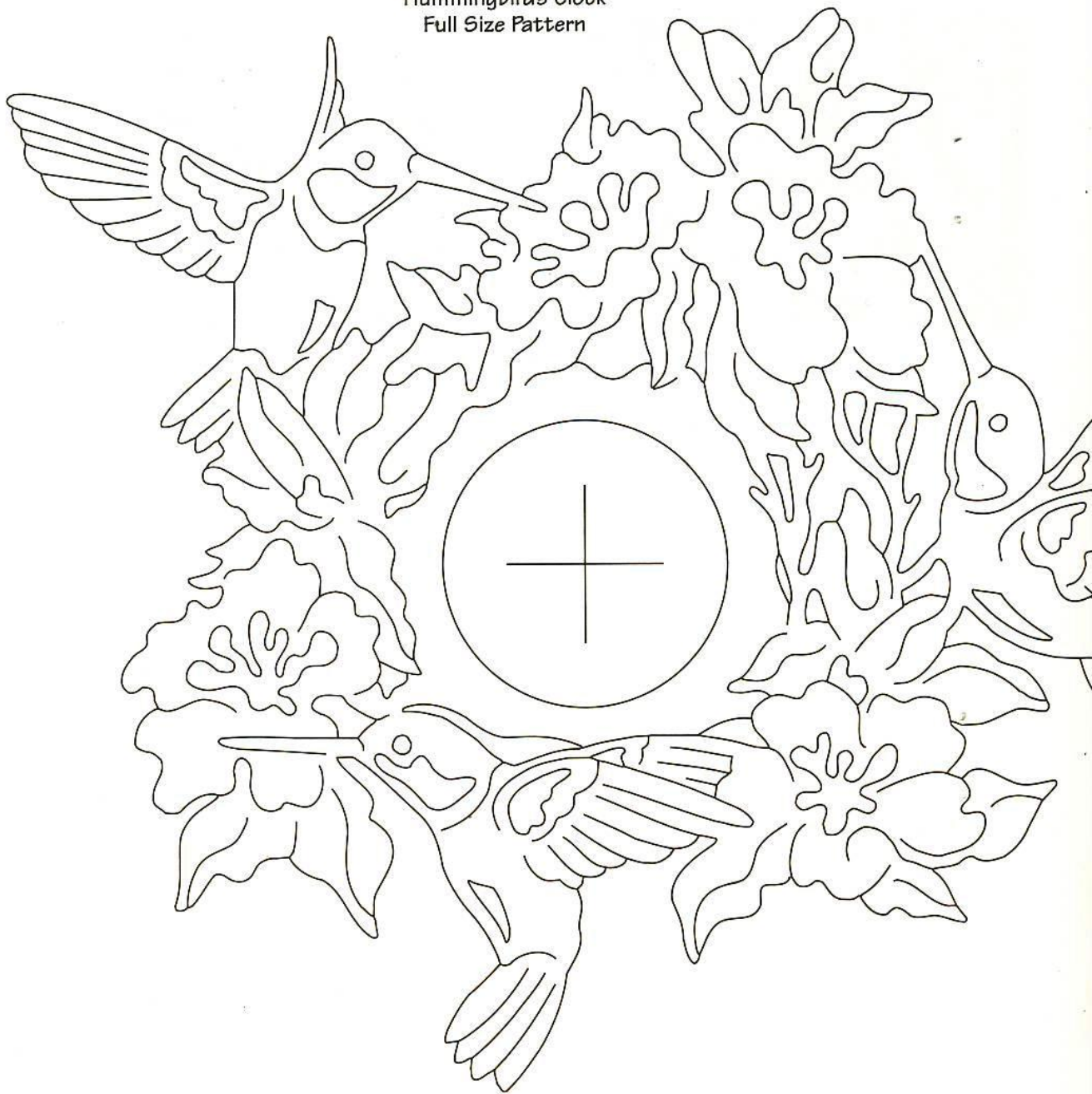


CF

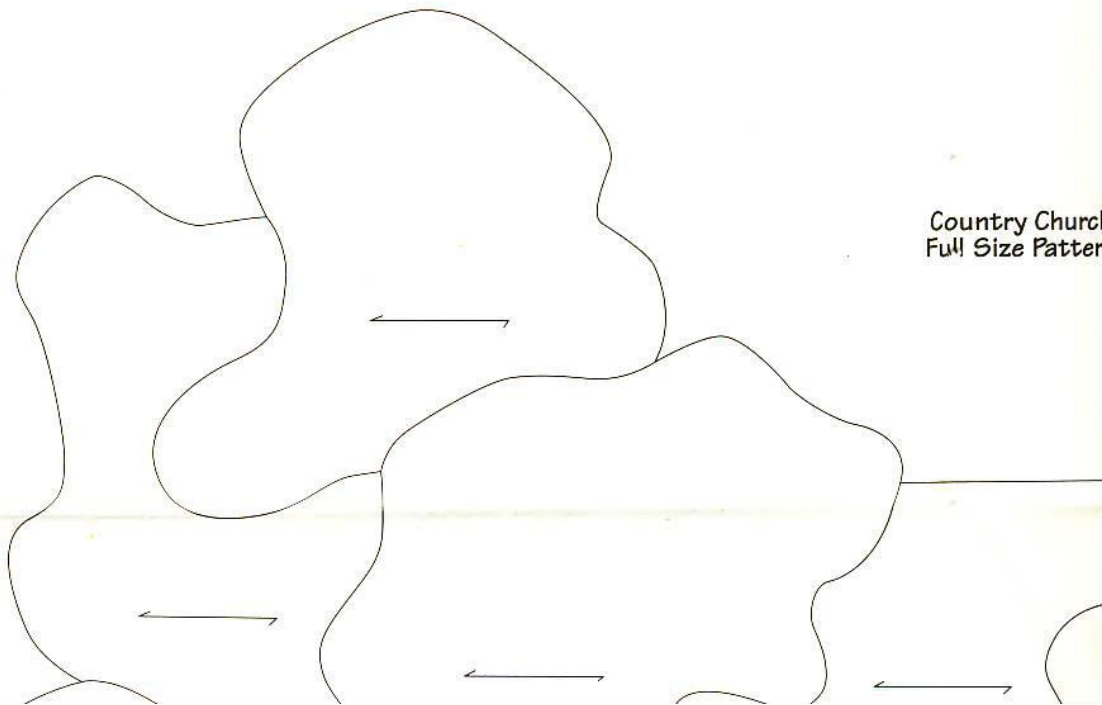


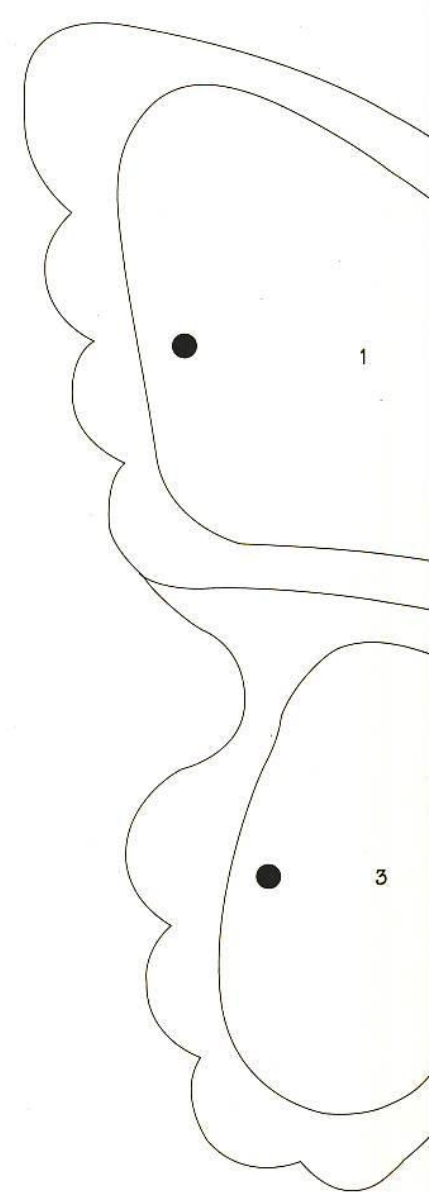
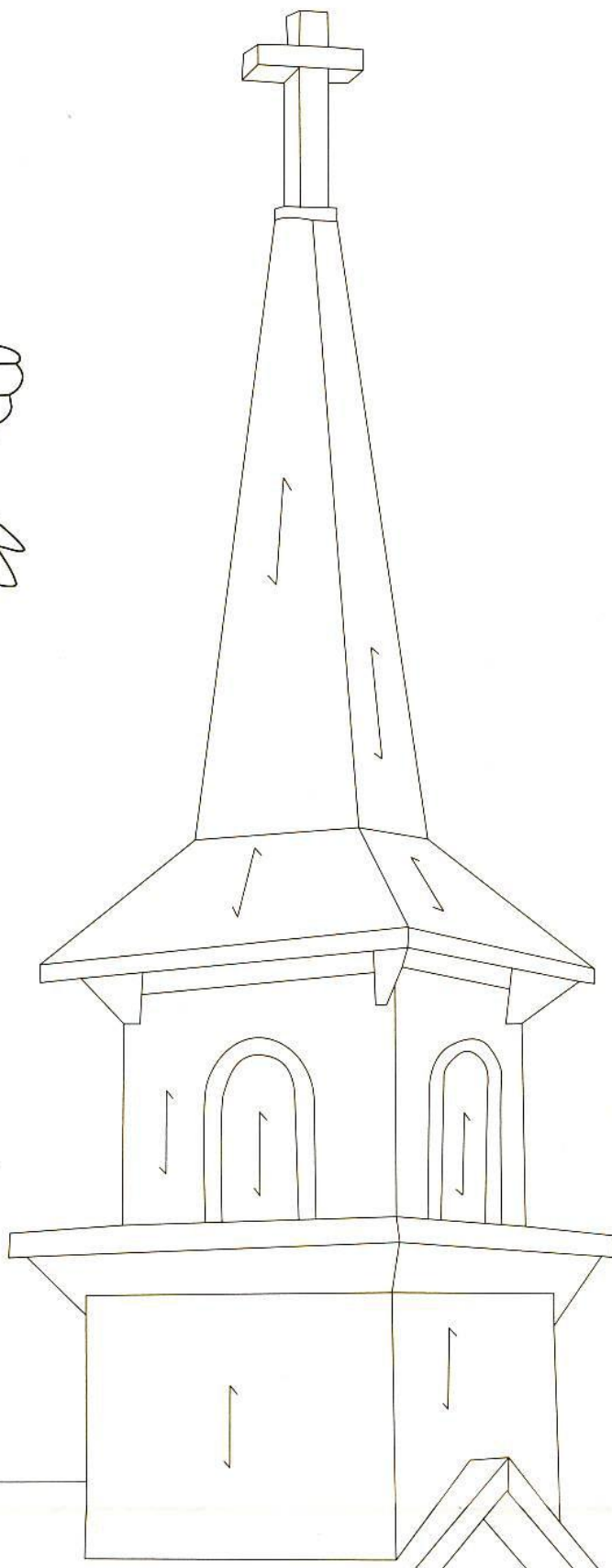
Sunrise Elk
Full Size Pattern

Hummingbirds Clock
Full Size Pattern

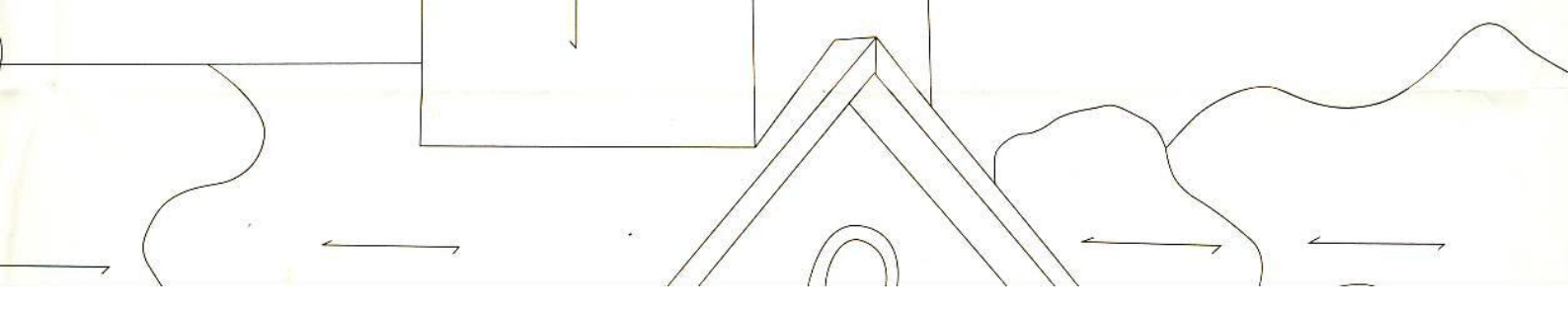


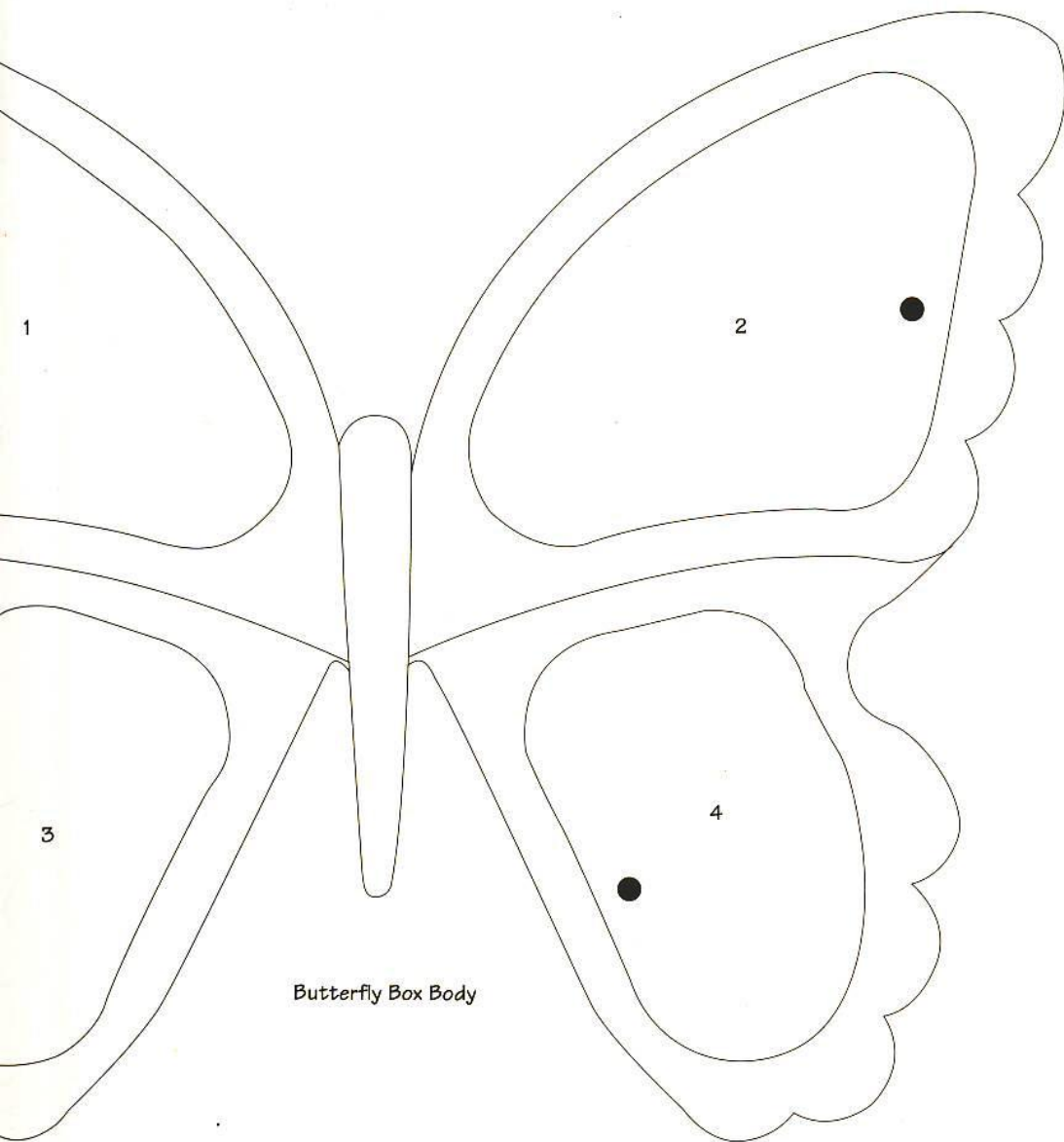
Country Church
Full Size Pattern





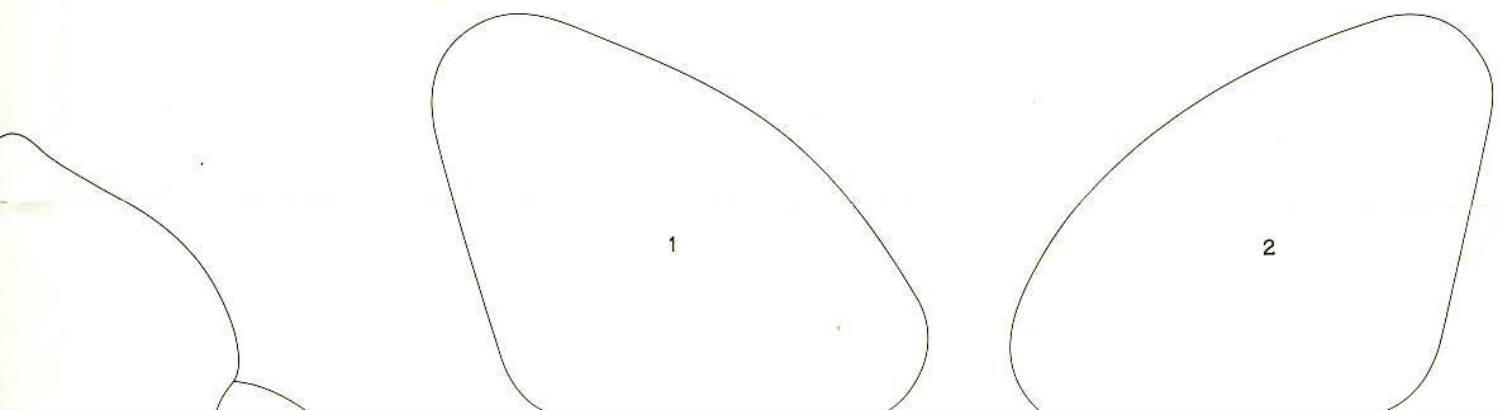
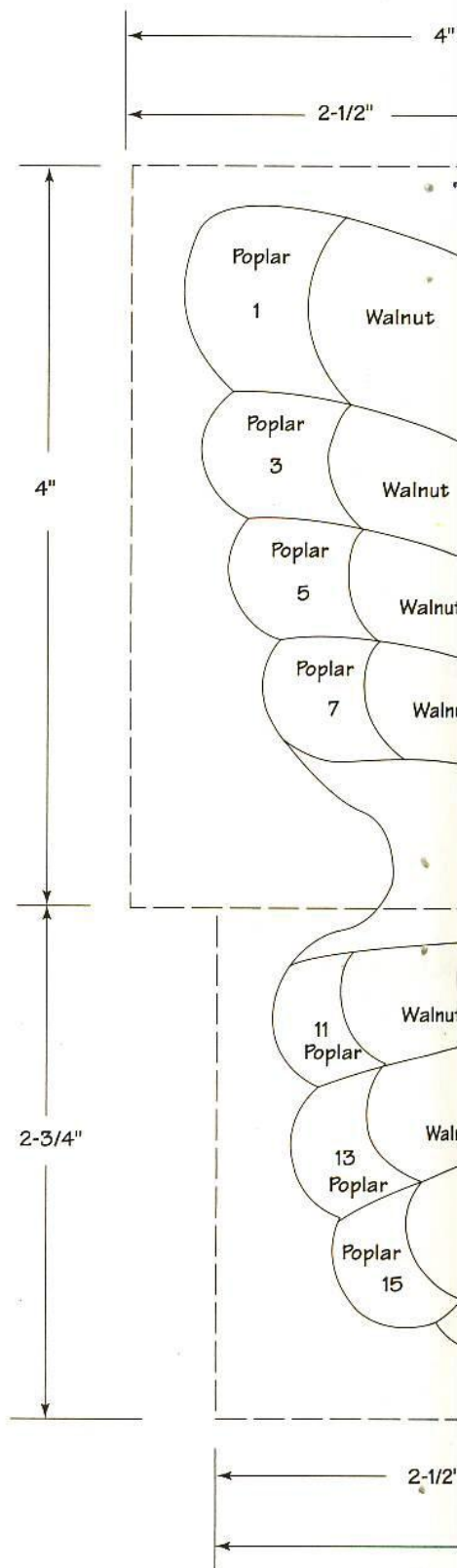
Country Church
Full Size Pattern

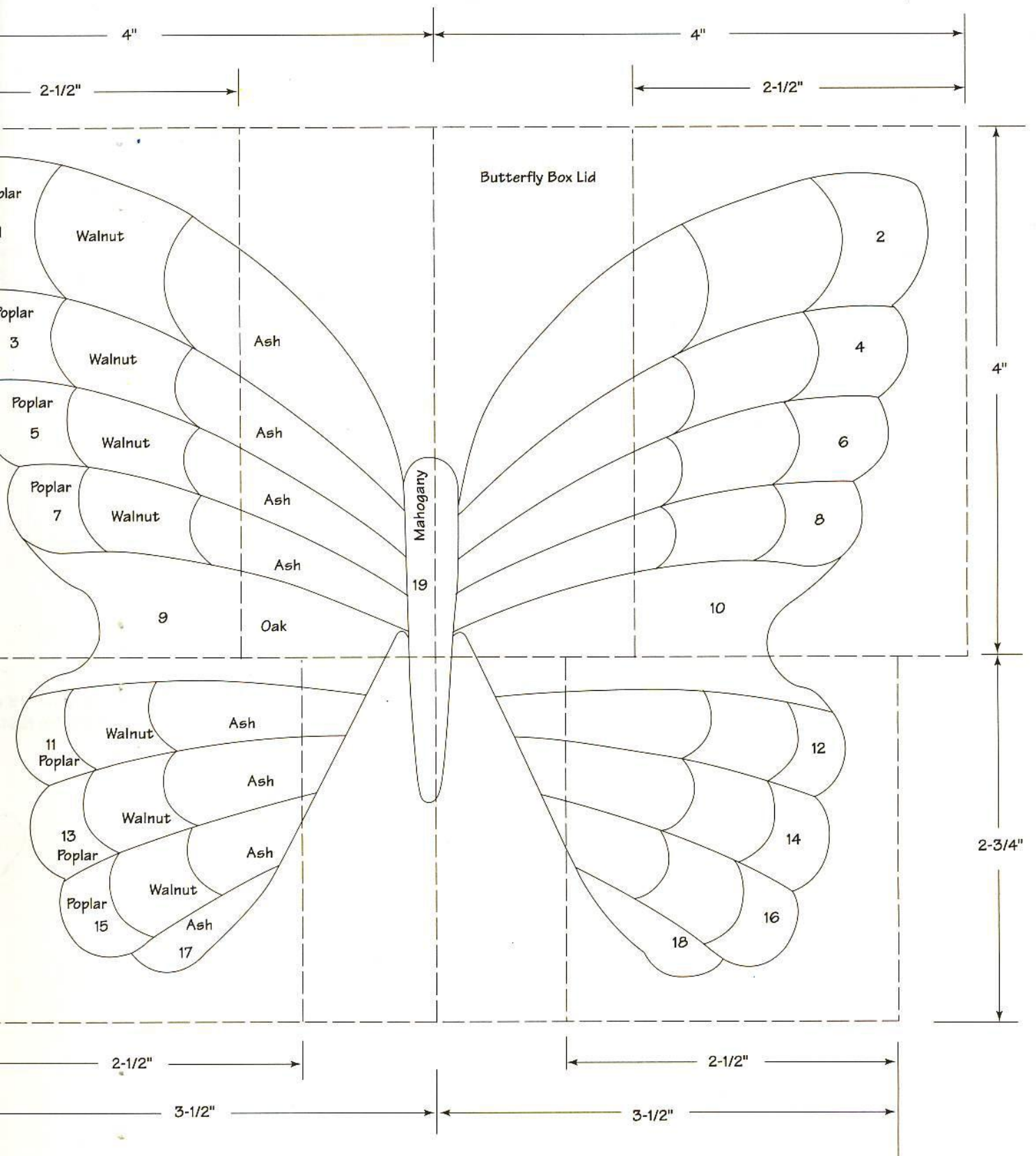




Butterfly Box Body

Butterfly Box
Full Size Patterns





Card Front

Happy
Birthday!

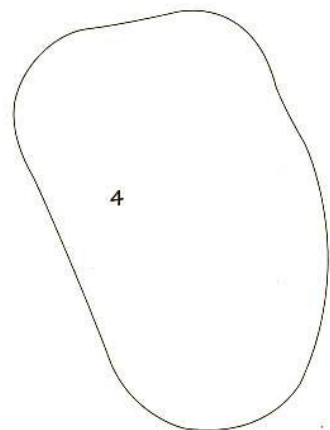
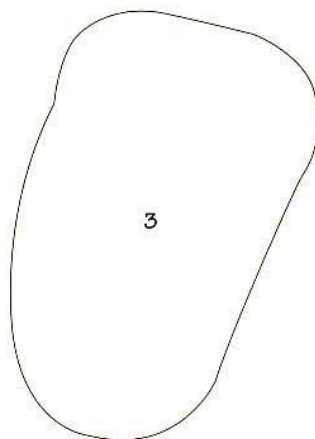
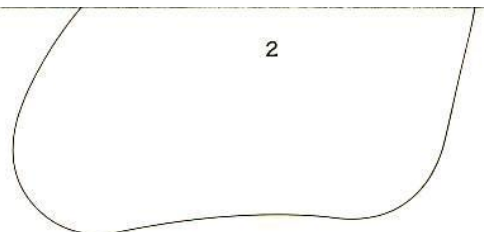
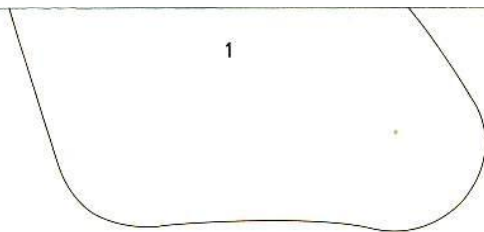
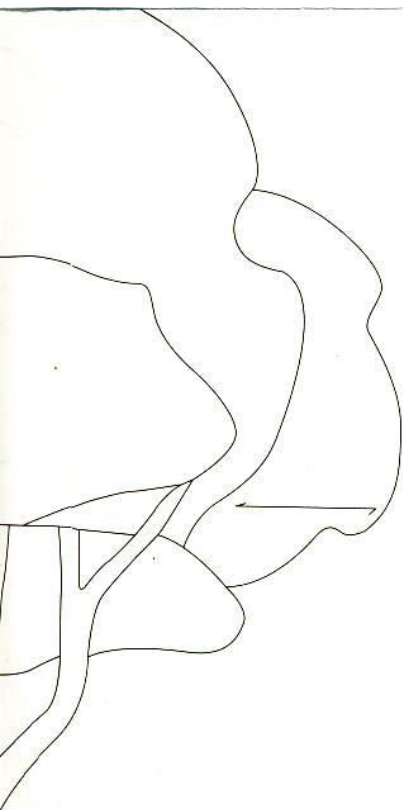
Birthday Card
Full Size Patterns

6

0

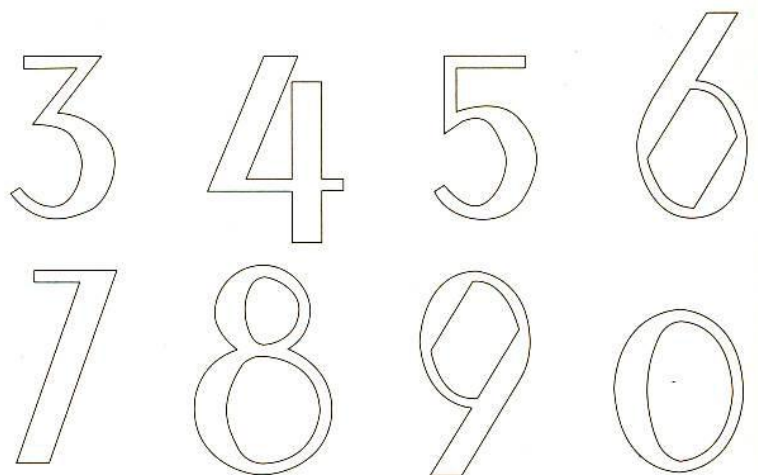
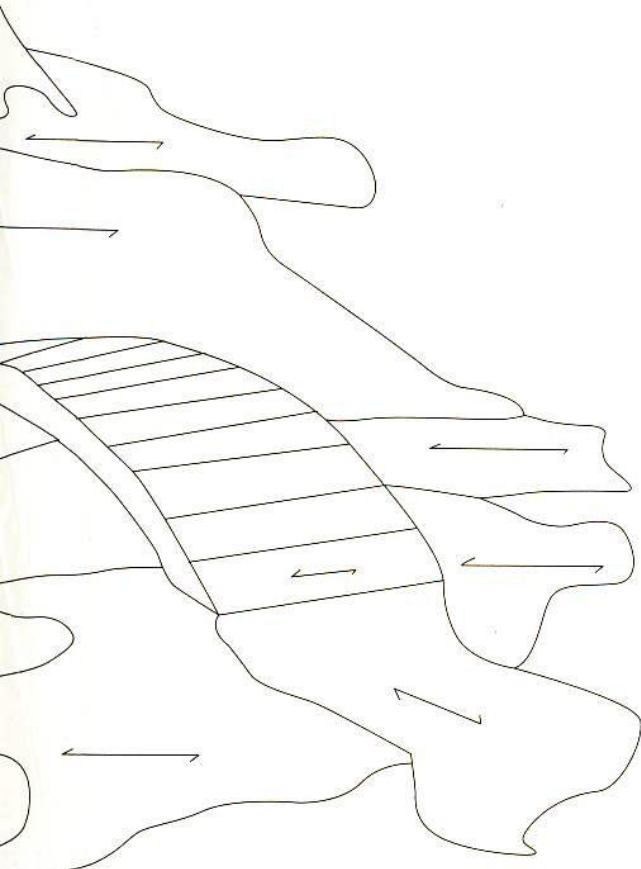
21



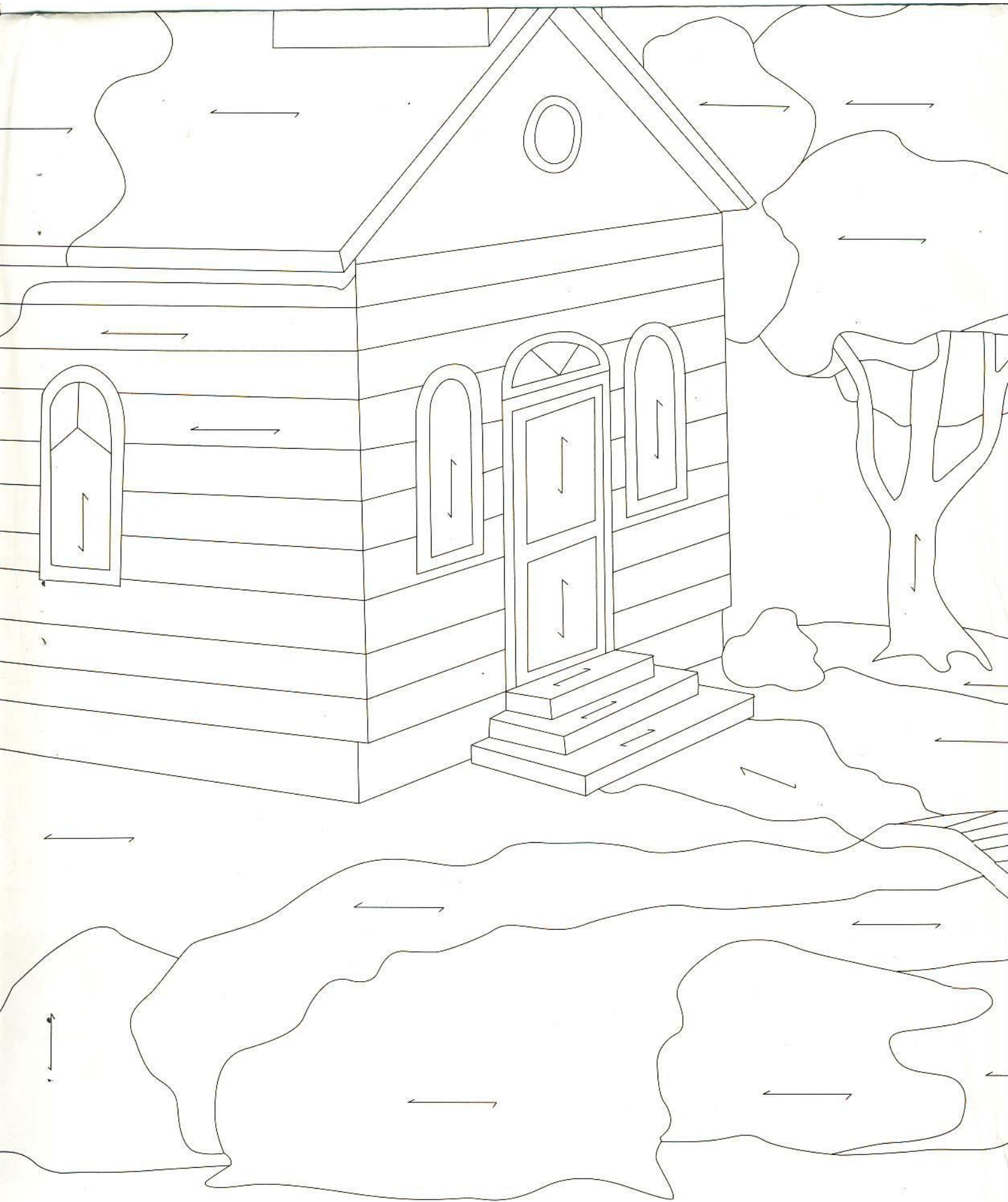


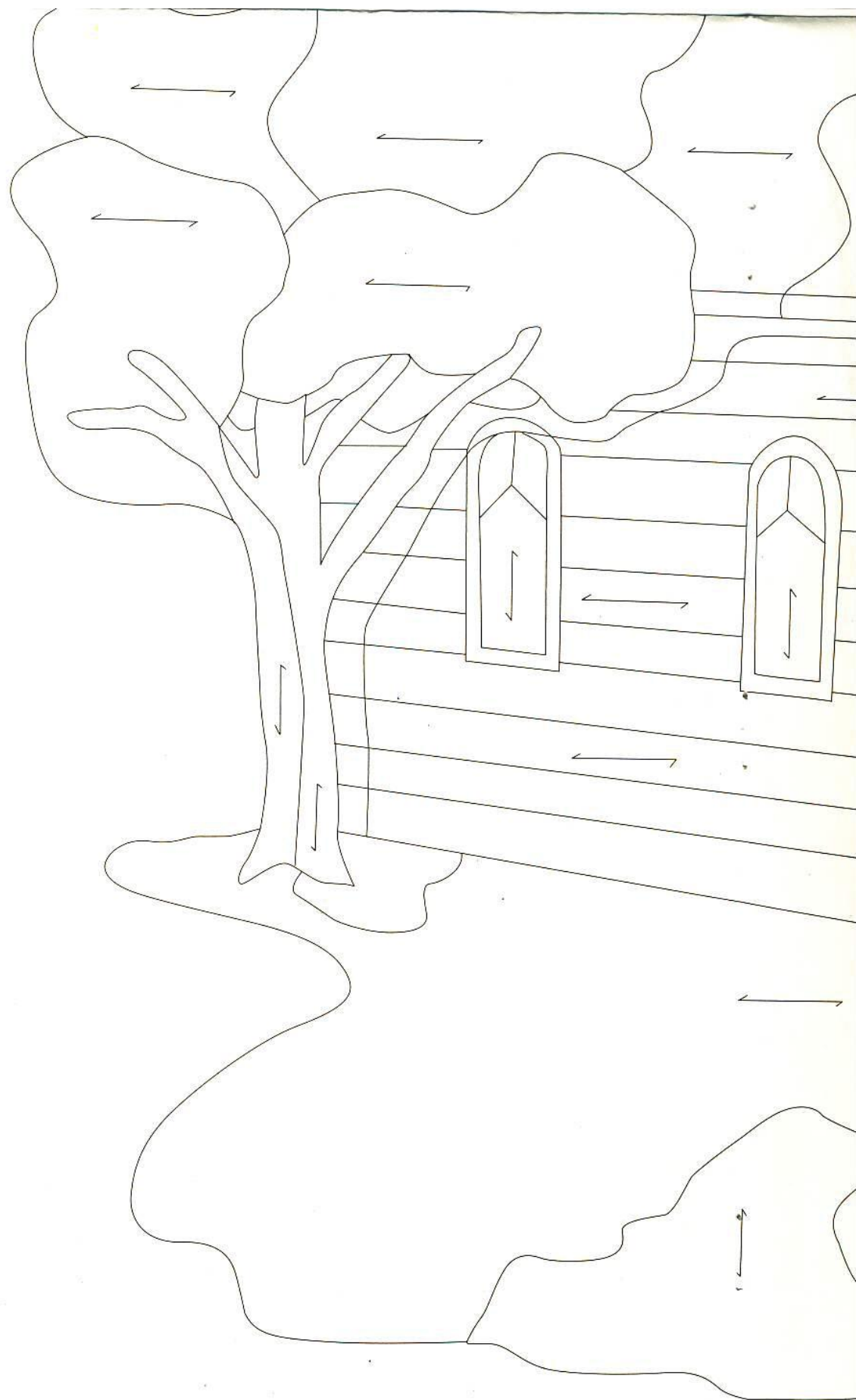
Butterfly Box Lid Liners

Birthday C
Full Size Pat



Birthday Card Numbers





CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 JUNE 2008

Side A

Amazing Grace from page 30
 Fish Sticks from page 16
 Floral Ovals from page 50
 Spectacled Owl from page 48

Side B

Duck and Chick from page 32
 Fireplace Match Box from page 20
 Hearts in Love from page 6
 Playing Cards Storage Chest from page 44
 Woodpecker Segmentation from page 68

Metric Conversions:

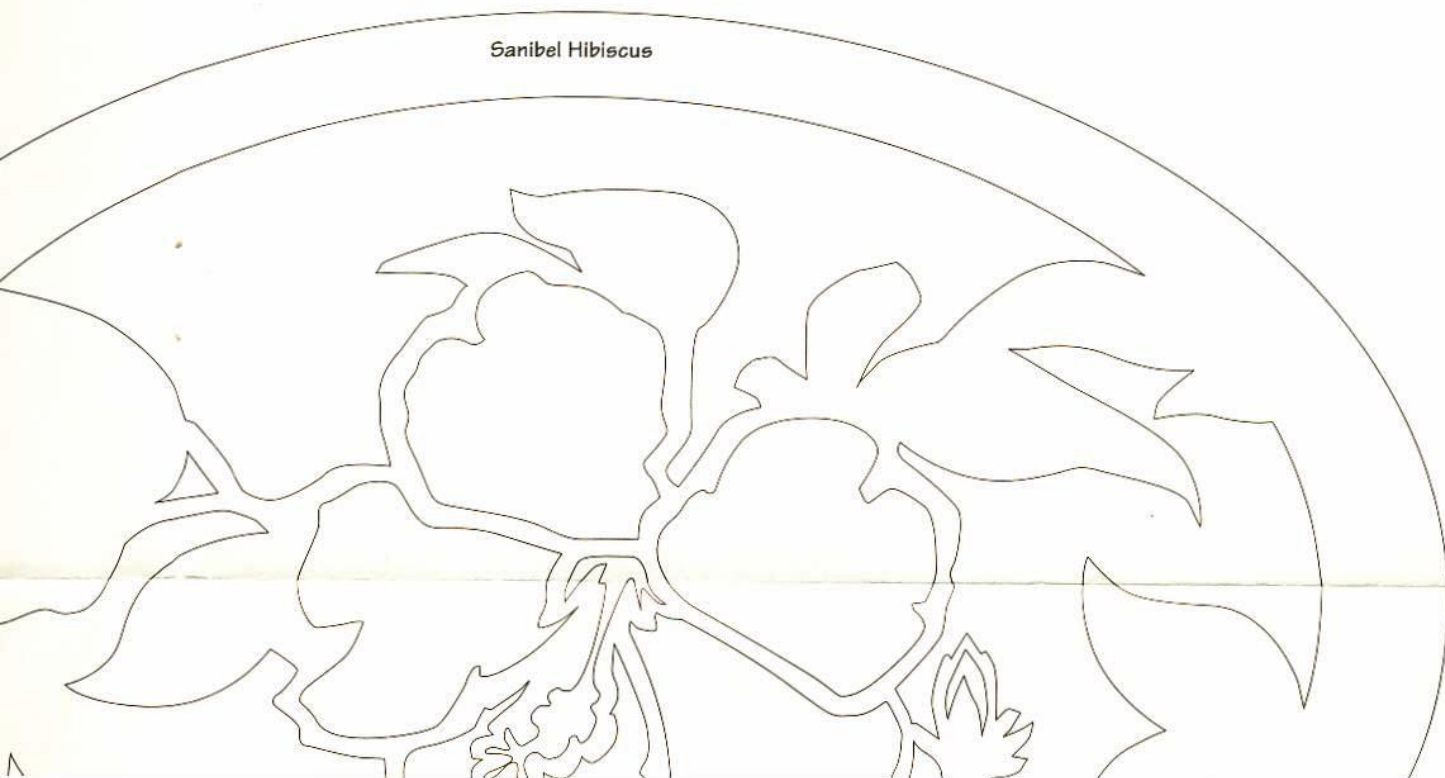
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

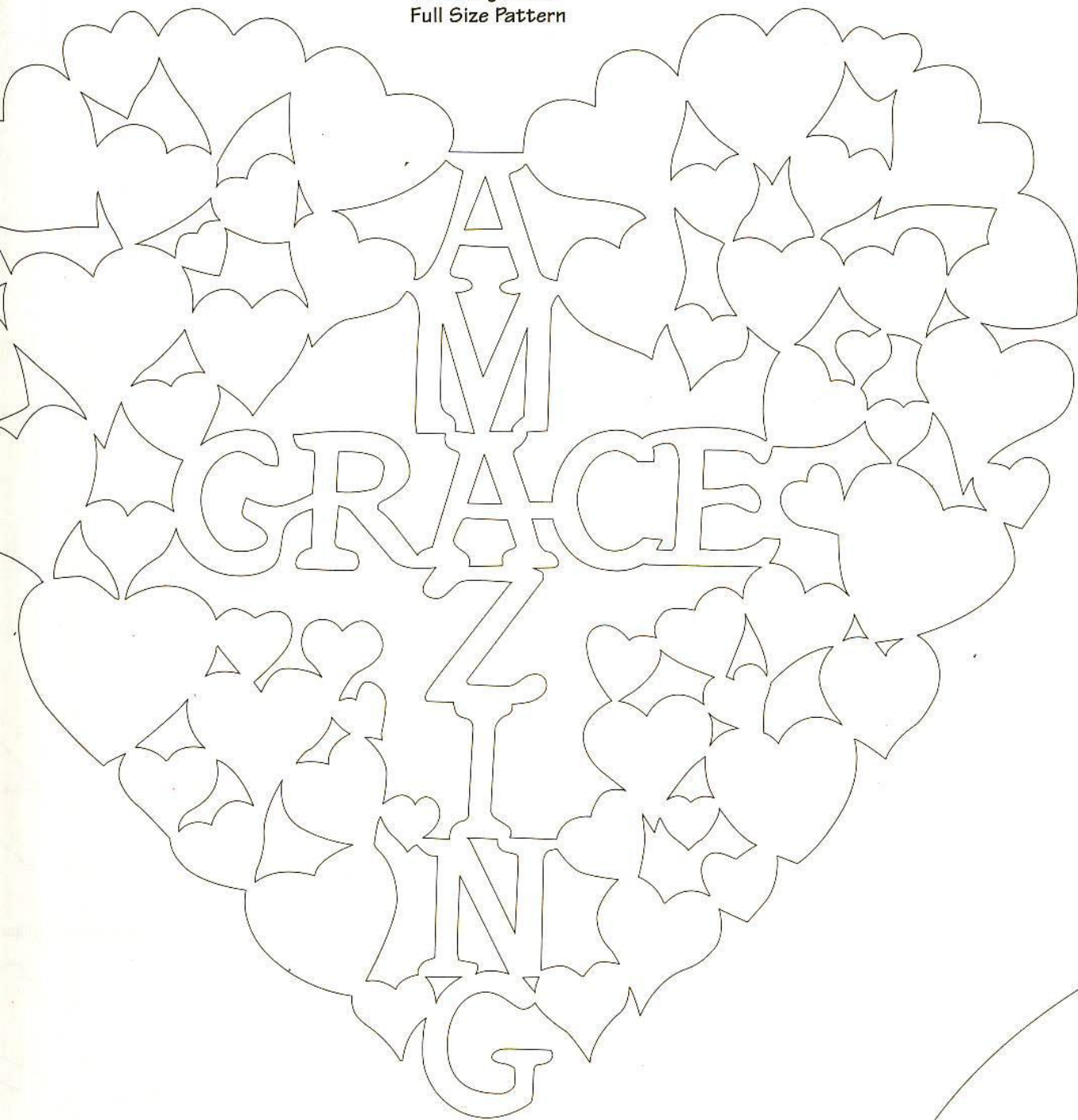
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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

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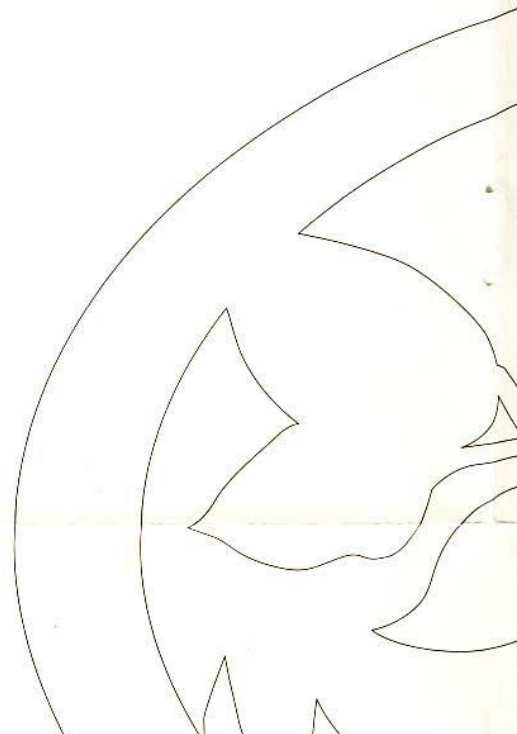
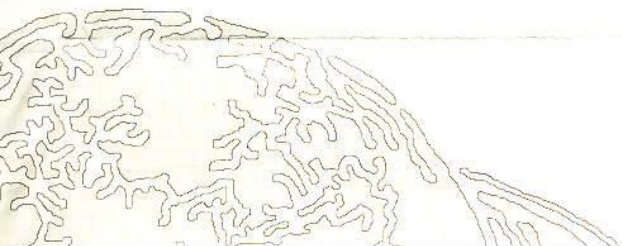
Sanibel Hibiscus

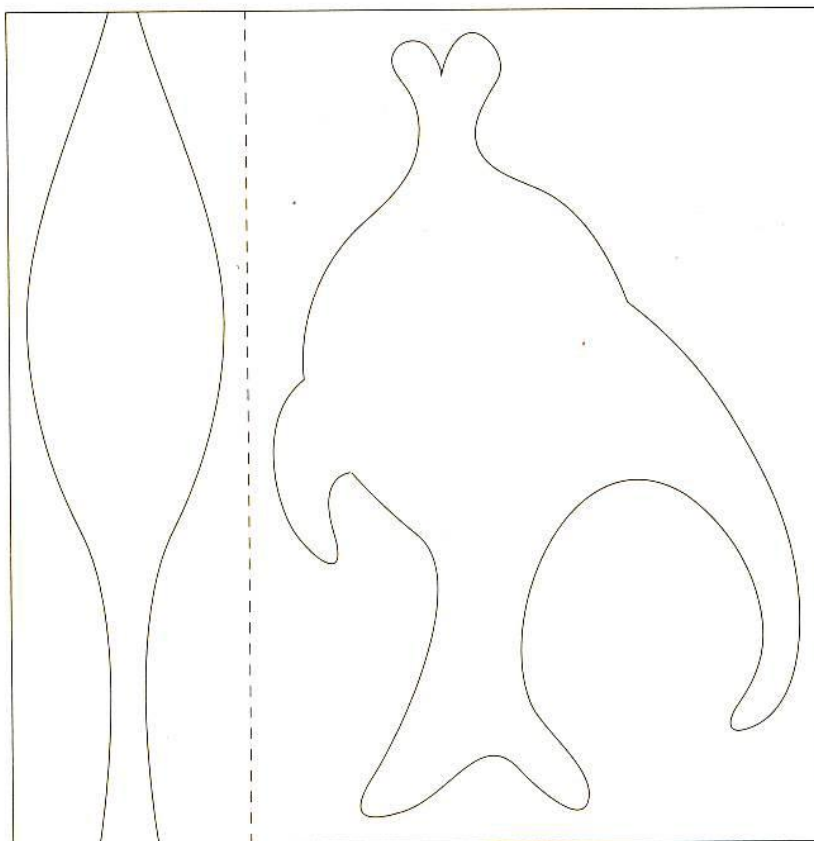


Amazing Grace
Full Size Pattern

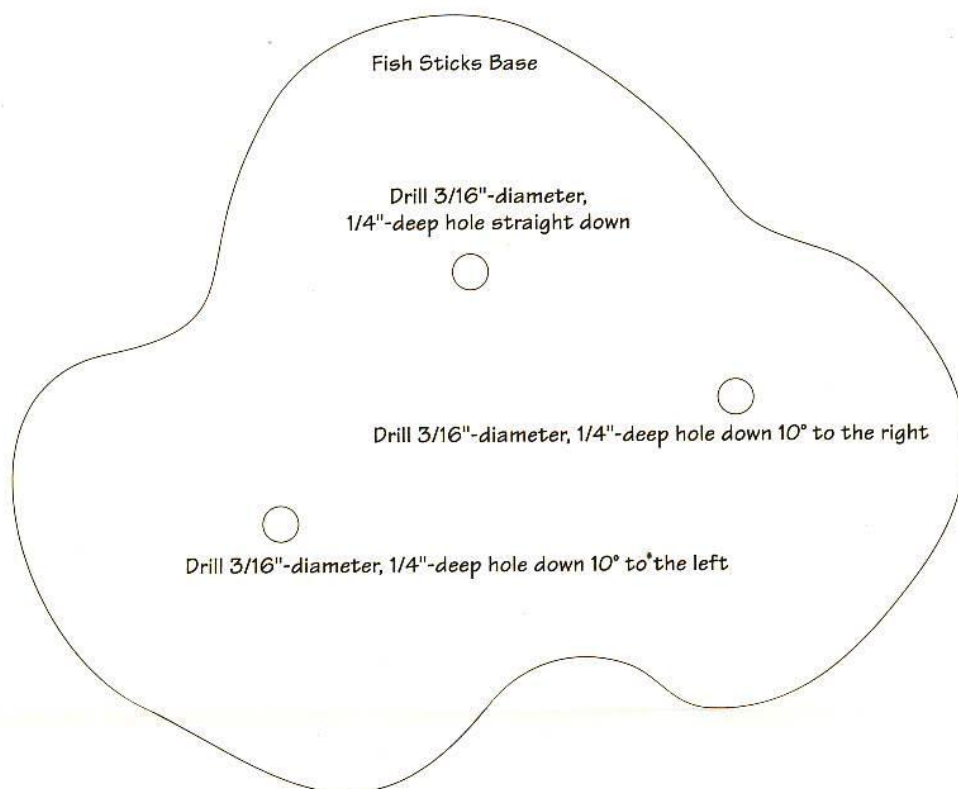


Spectacled Owl
Full Size Pattern





Big Fish



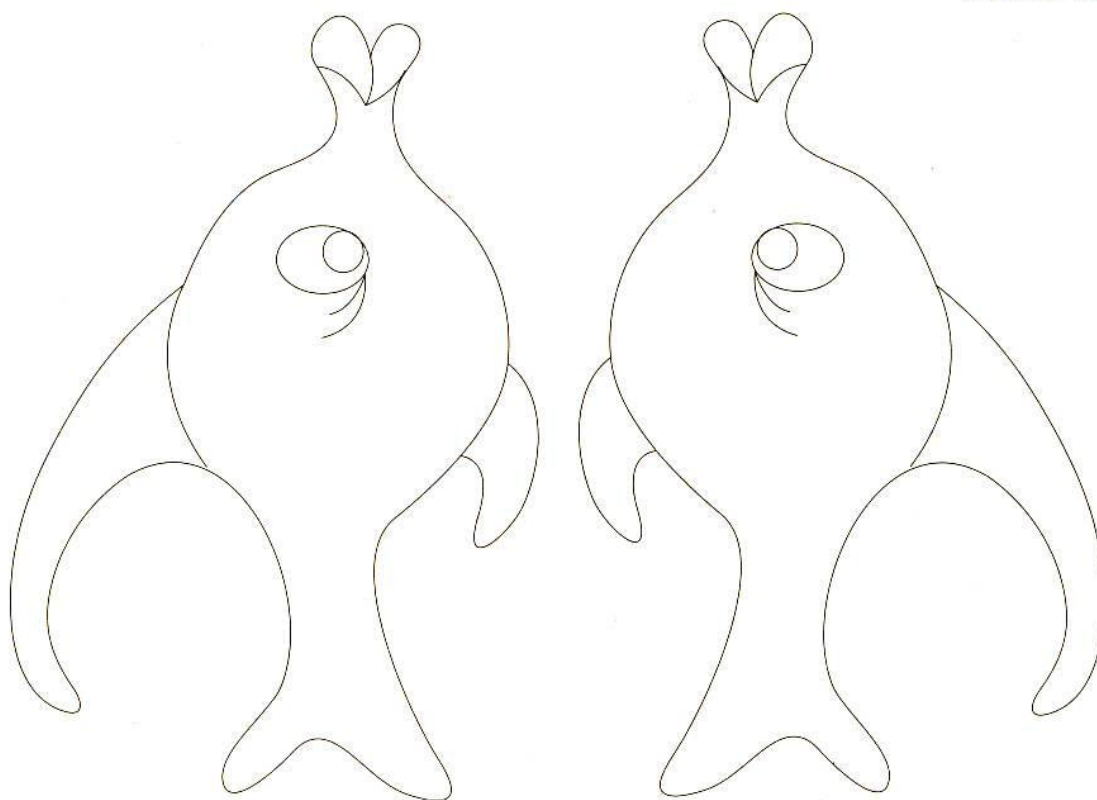
Fish Sticks Base

Drill 3/16"-diameter,
1/4"-deep hole straight down

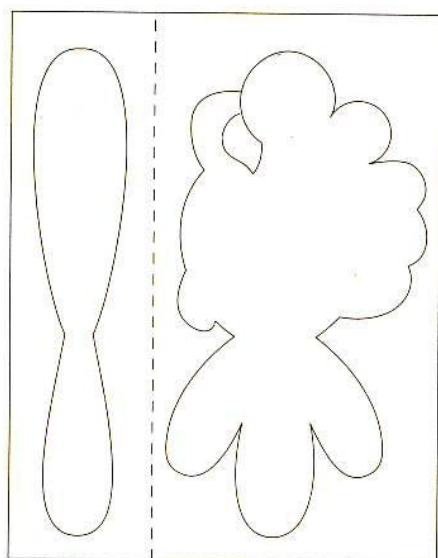
Drill 3/16"-diameter, 1/4"-deep hole down 10° to the right

Drill 3/16"-diameter, 1/4"-deep hole down 10° to the left

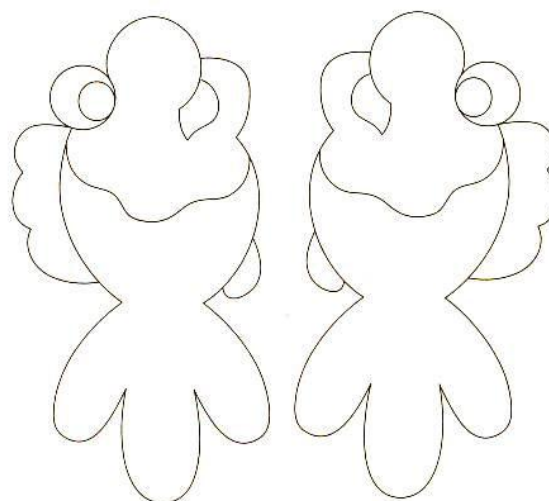
Fish Sticks
Full Size Patterns



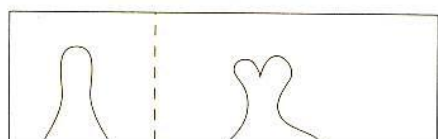
Detail Patterns for Big Fish

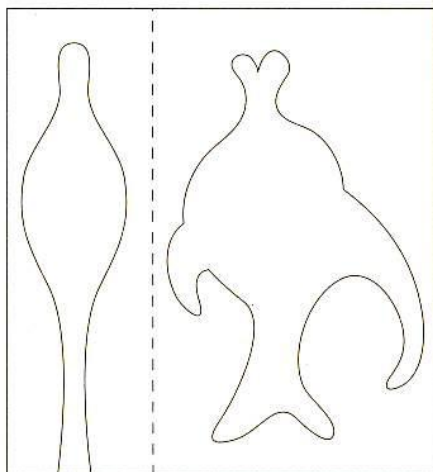


Fish 1

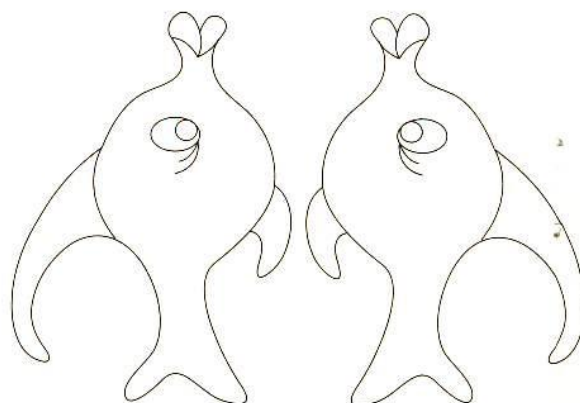


Detail Patterns for Fish 1

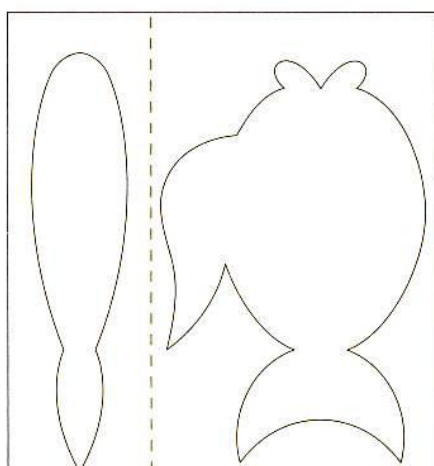




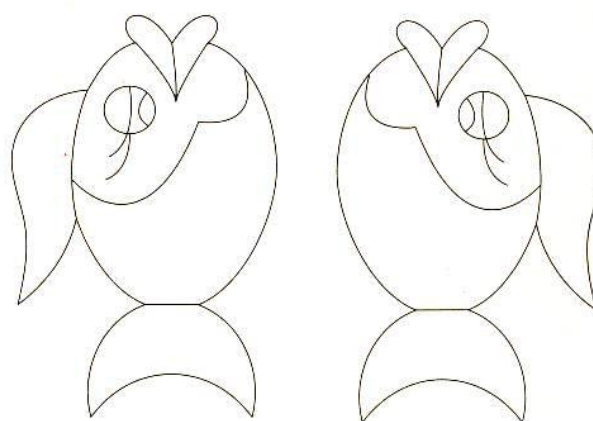
Fish 2



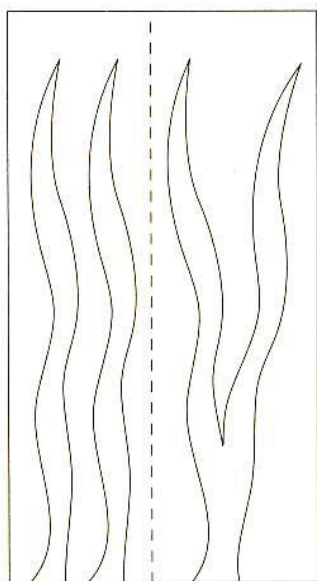
Detail Patterns for Fish 2



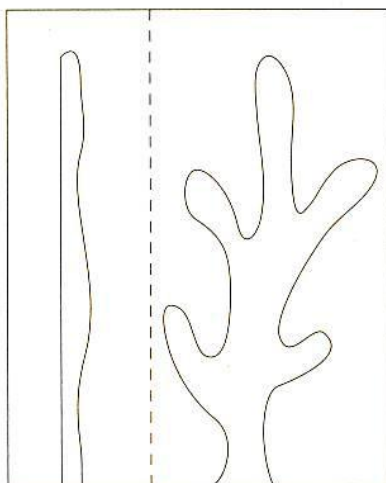
Fish 3



Detail Patterns for Fish 3

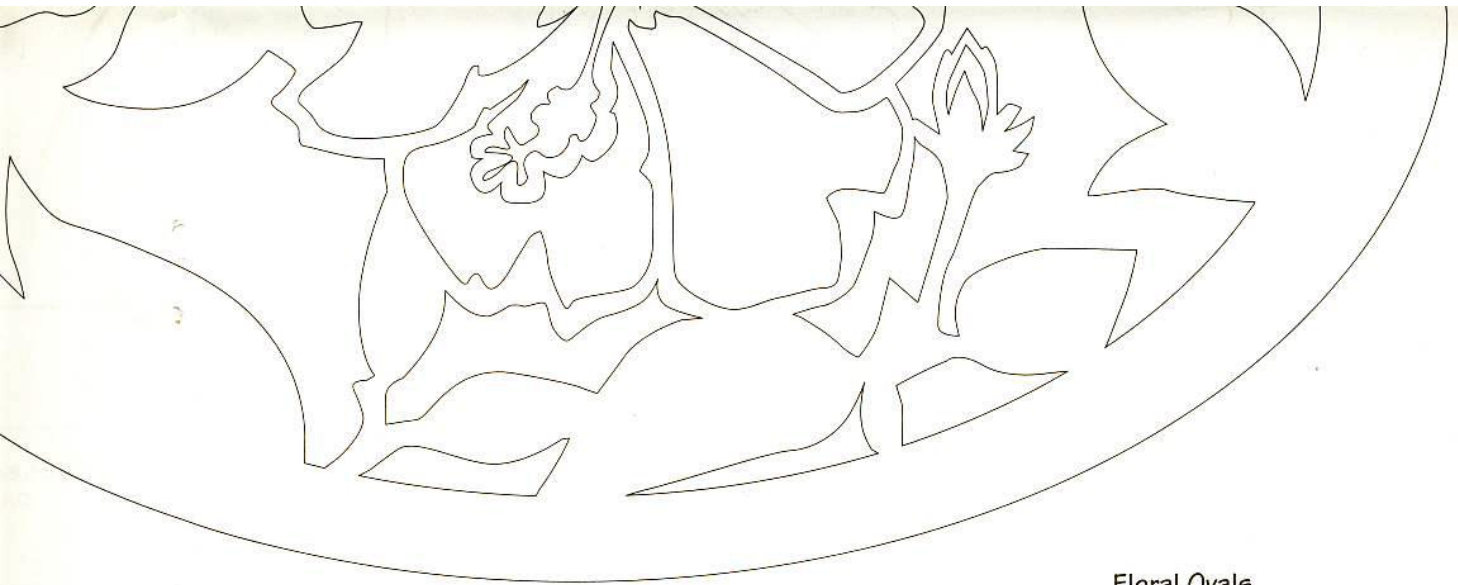


Fish Sticks Seagrass



Fish Sticks Coral



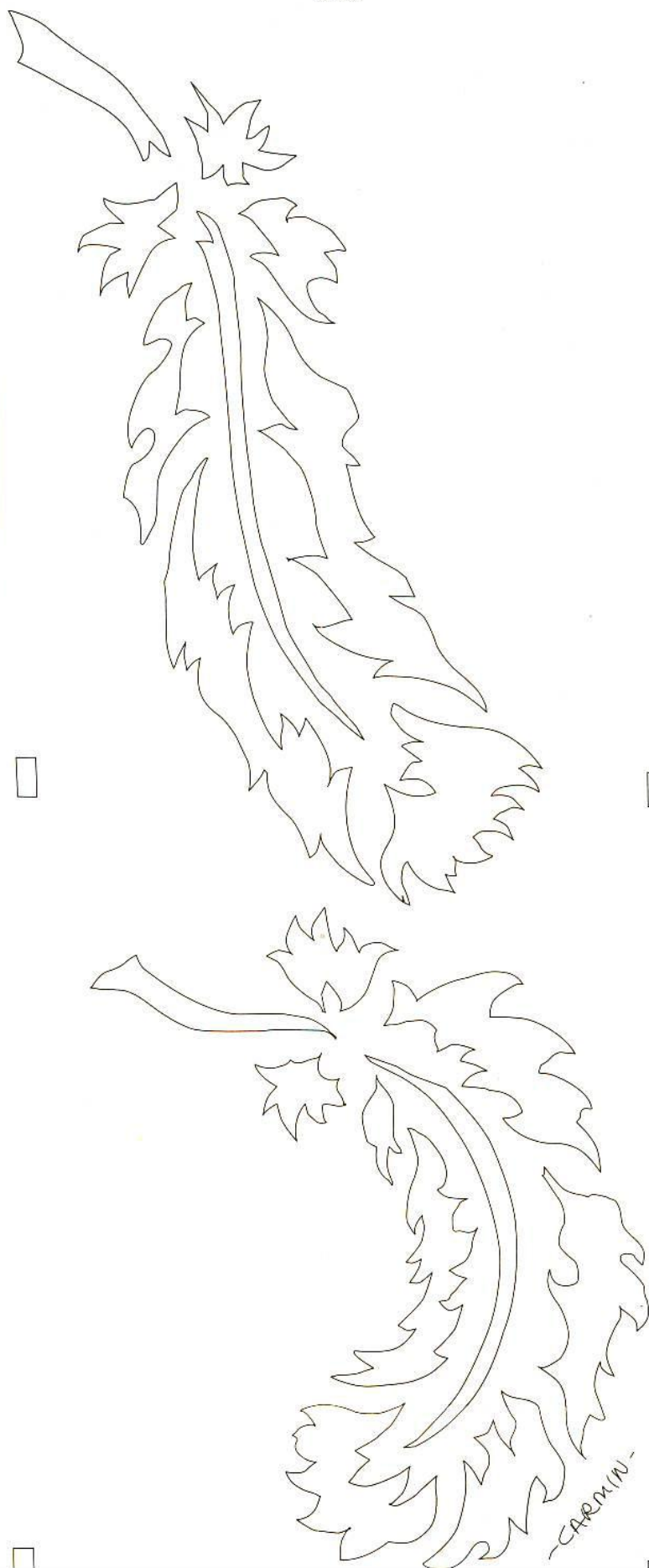


Floral Ovals
Full Size Patterns



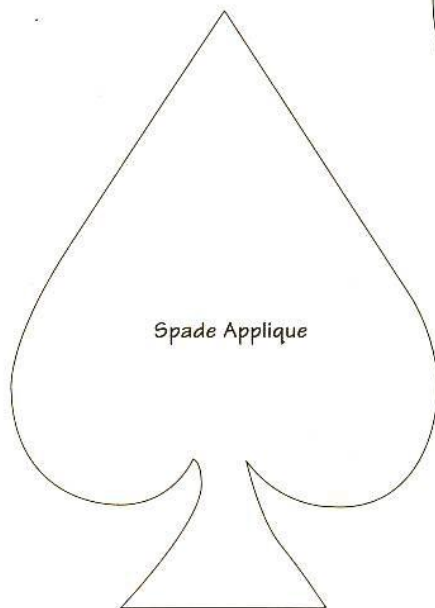
Fireplace Match Box
Full Size Patterns

Match Box Front/Back
Cut 2

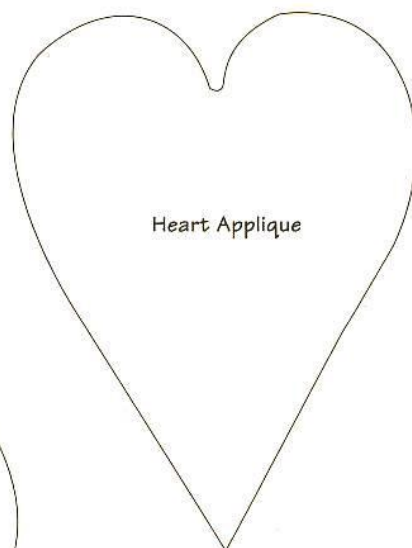


Match
Cu

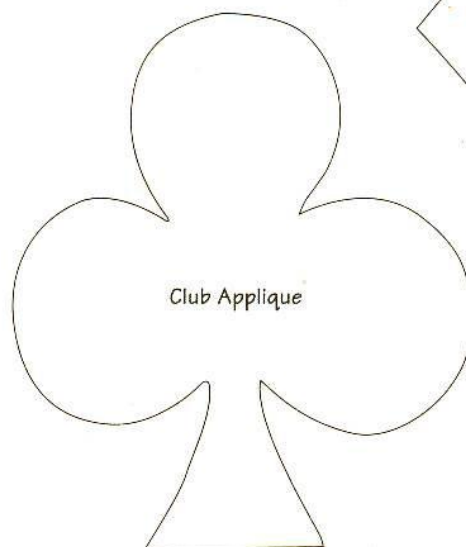
Match Box Side
Cut 2



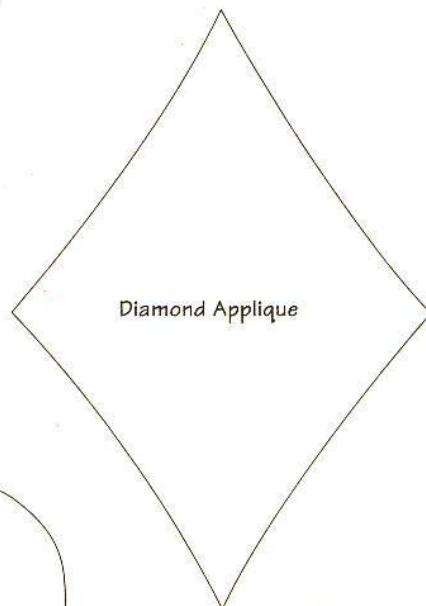
Spade Applique



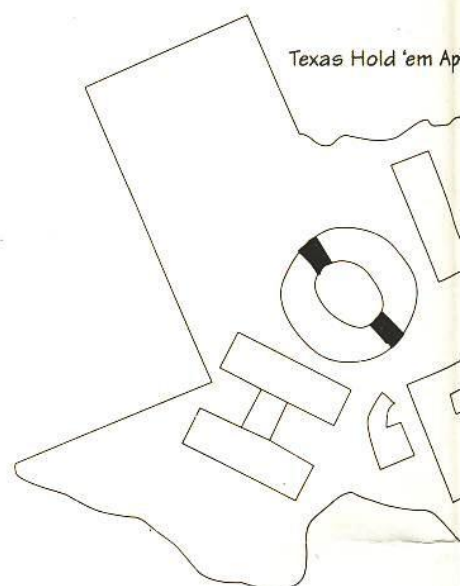
Heart Applique



Club Applique

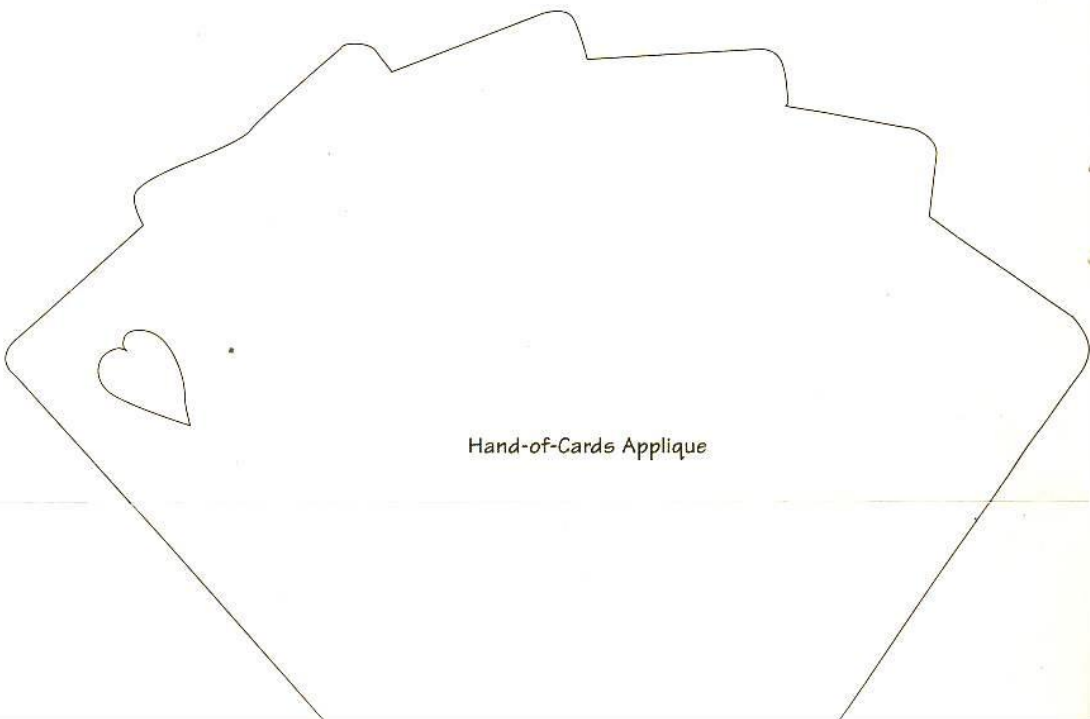
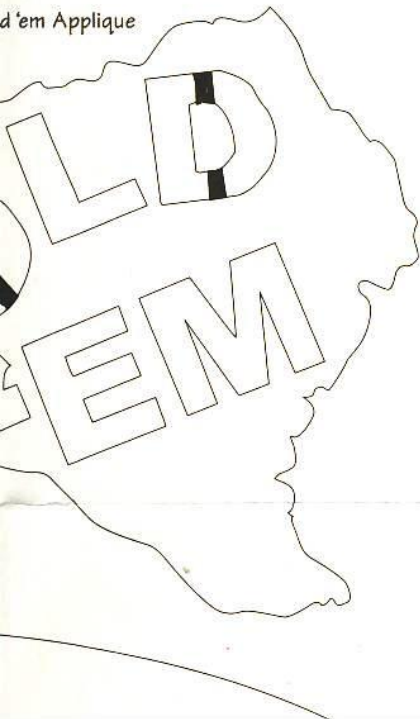


Diamond Applique



Texas Hold 'em Ap

Playing Cards Storage Chest
Full Size Patterns



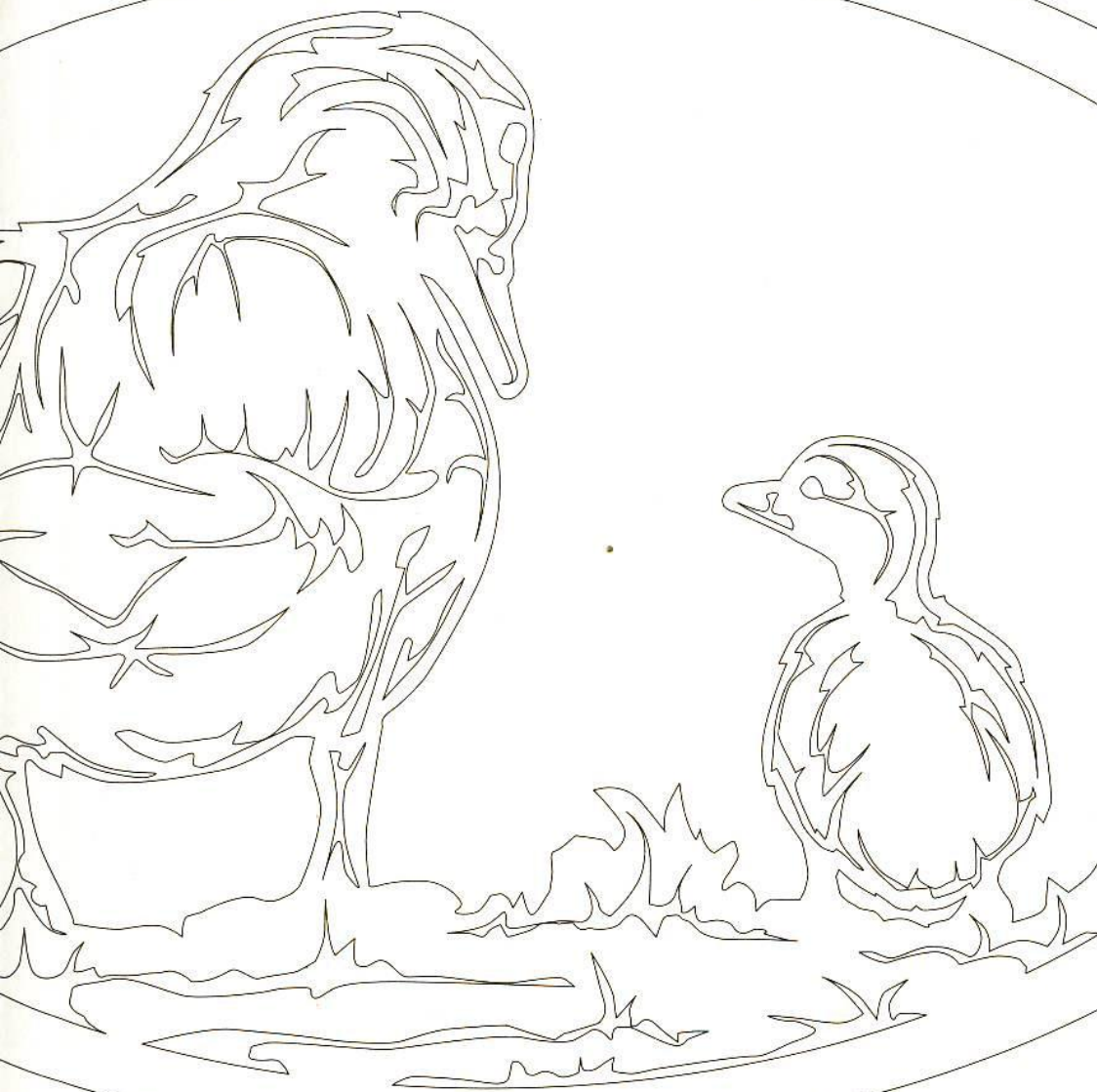
Hand-of-Cards Applique

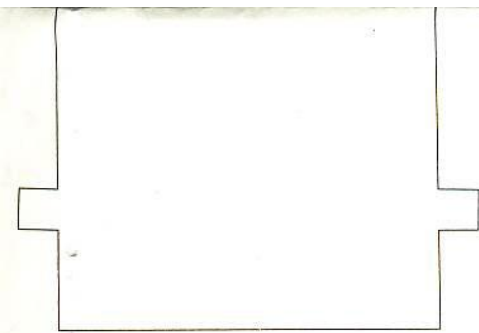
Woodpecker Segmentation
Full Size Pattern



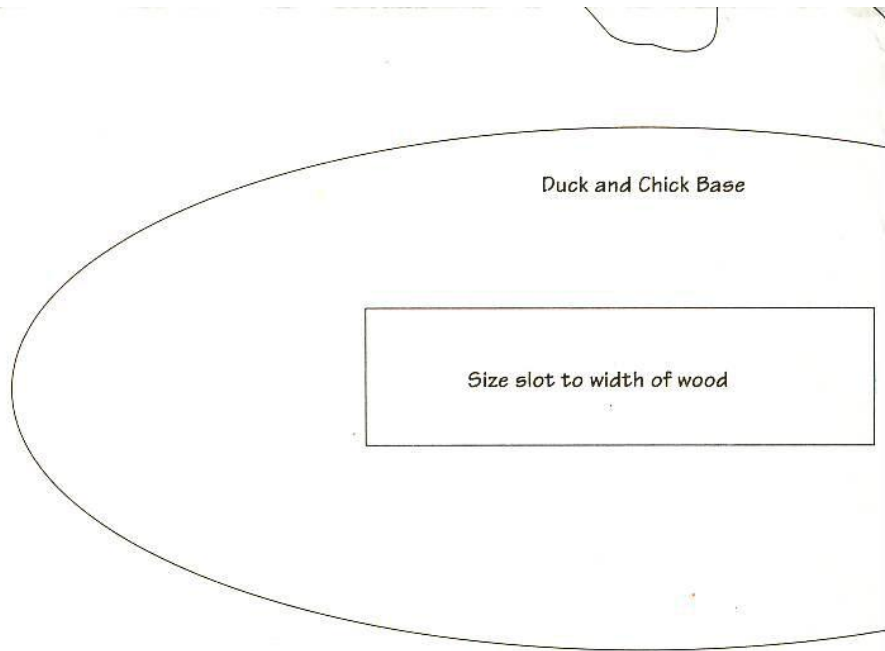
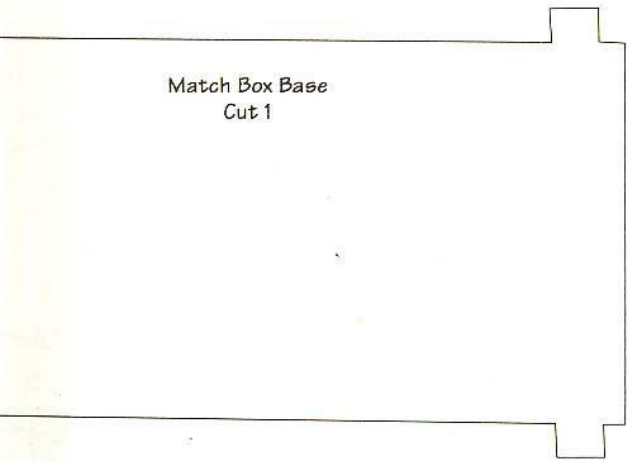


Duck and Chick
Full Size Patterns



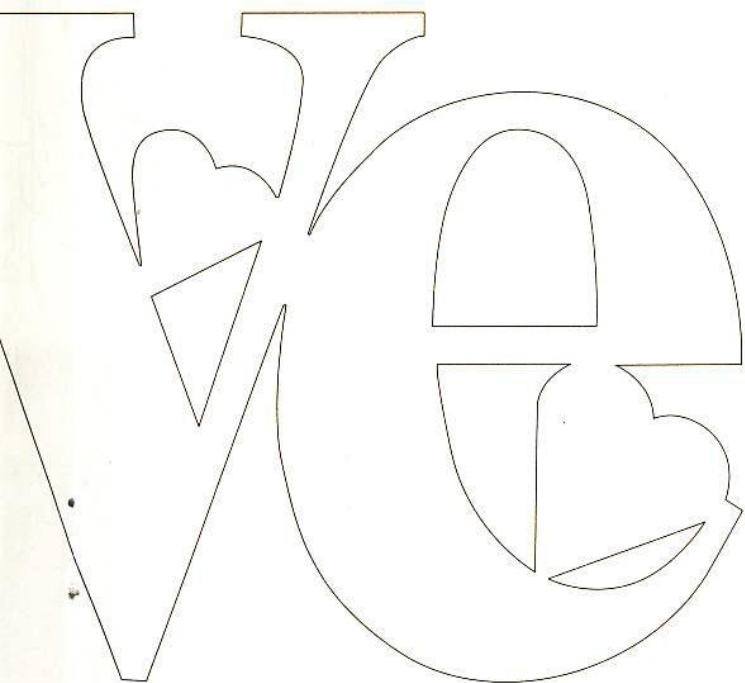


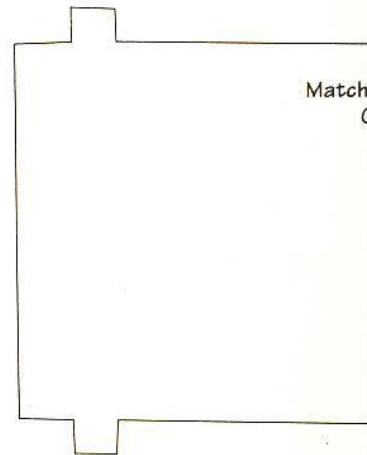
Match Box Base
Cut 1



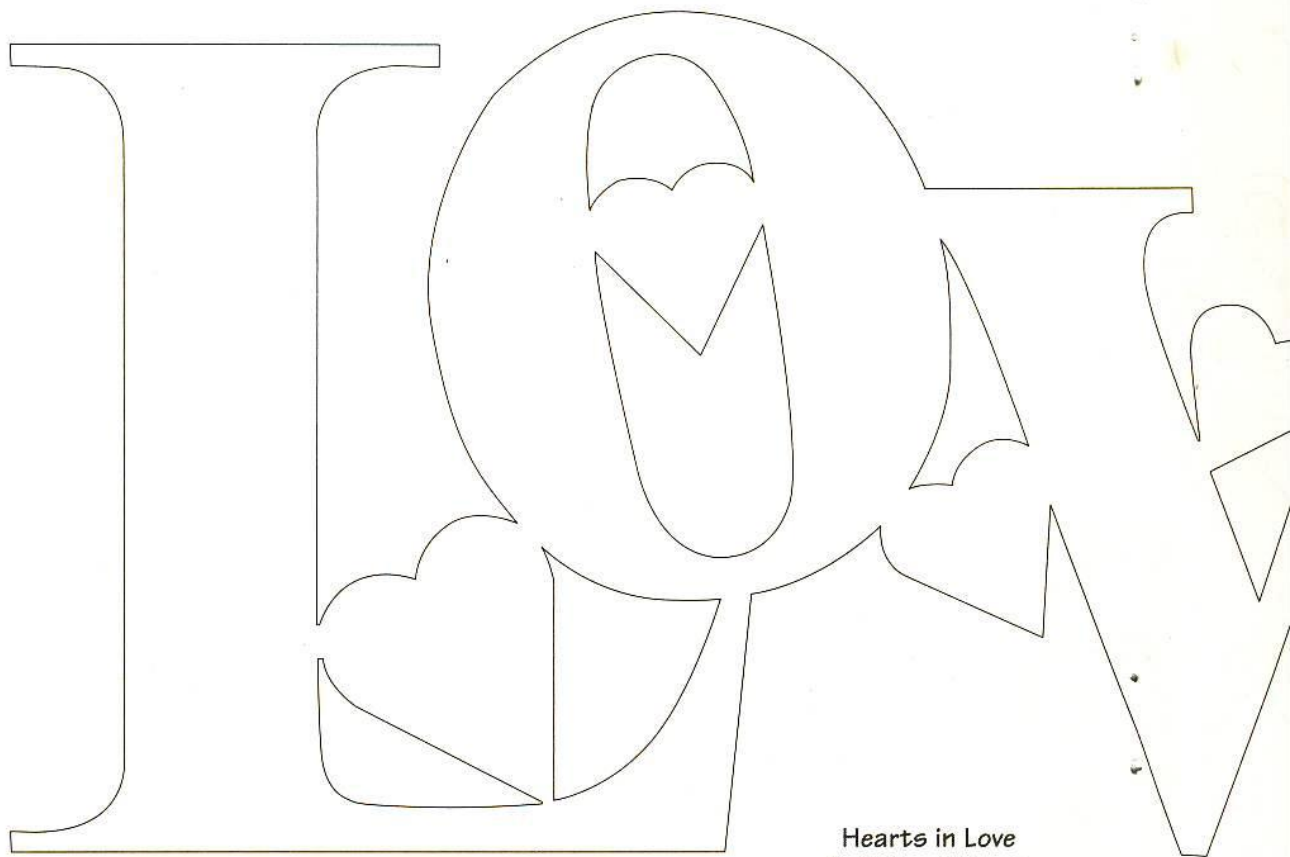
Duck and Chick Base

Size slot to width of wood





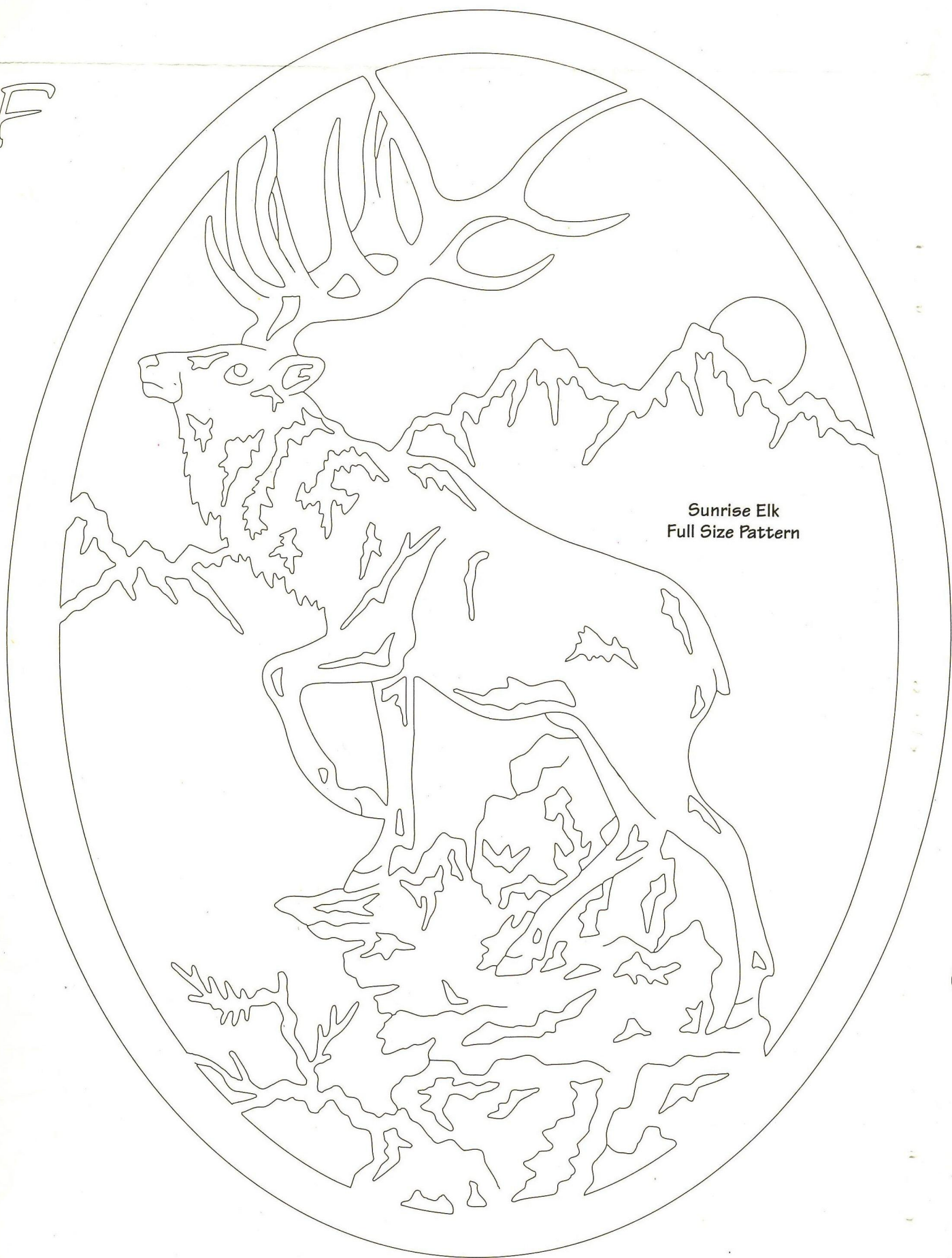
Match
C



Hearts in Love
Full Size Pattern

THE

OF



Sunrise Elk
Full Size Pattern



Spectacled Owl
Full Size Pattern



Duck and Chick
Full Size Patterns



Floral Ovals
Full Size Patterns

Casa Loma Wild Rose



NOTE: all of the designs in Creative Woodworks & Crafts pattern sections are copyrighted. You are permitted to make photocopies ONLY for your personal use. You may give away or sell the completed projects you make from them, but you are NOT permitted to make copies of the actual patterns themselves to sell, give away or otherwise distribute in any other form.

Sanibel Hibiscus



Floral Ovals
Full Size Patterns

Casa Loma Wild Rose

Side A

Compass Box	from page 54
Springtime Frame	from page 38
Sunrise Elk	from page 10
Three Mini Clocks	from page 52
Tribute to Mothers and Sisters	from page 26

Side B

Birthday Card	from page 34
Butterfly Box	from page 12
Country Church	from page 72
Hummingbirds Clock	from page 58

Metric Conversions:

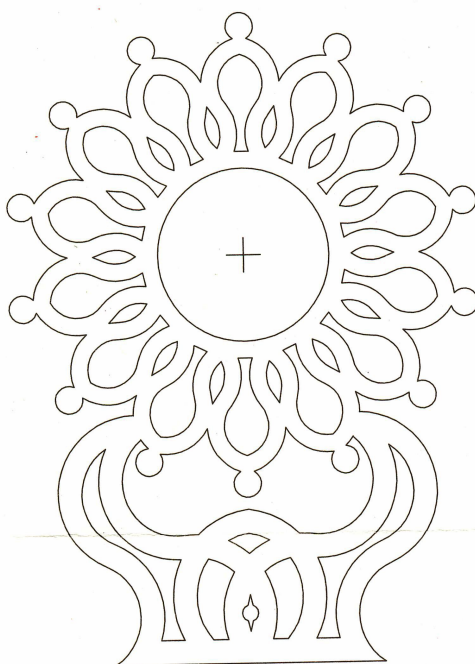
$$1 \text{ inch} = 25.4\text{mm} = 2.54\text{cm} = 0.0254\text{m}$$

Common Measurements:

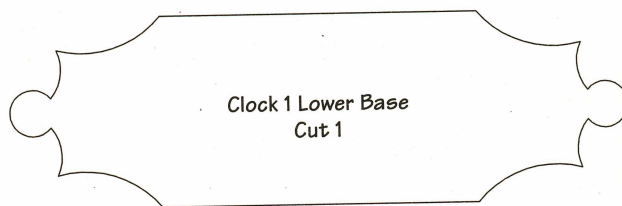
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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

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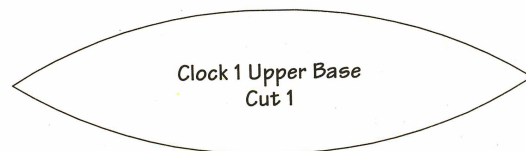
Three Mini Clocks Full Size Patterns



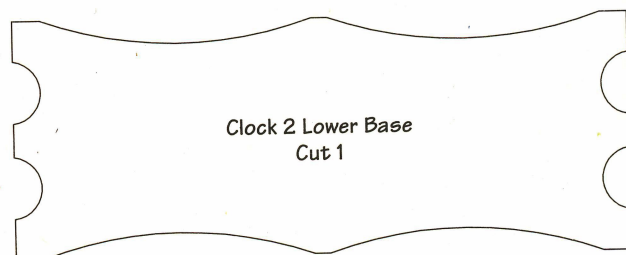
Clock 1 Upright
Cut 1



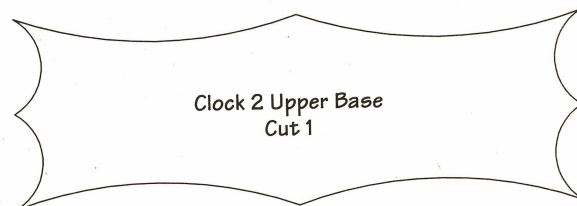
Clock 1 Lower Base
Cut 1



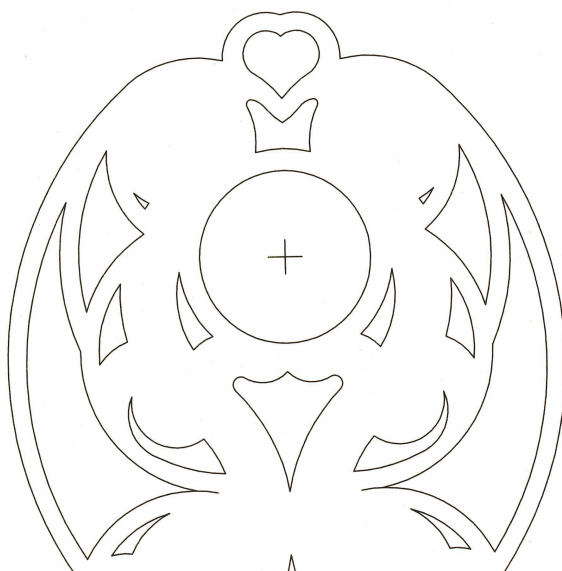
Clock 1 Upper Base
Cut 1



Clock 2 Lower Base
Cut 1

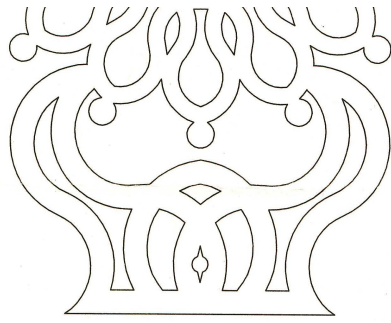


Clock 2 Upper Base
Cut 1

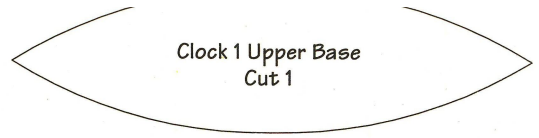


1

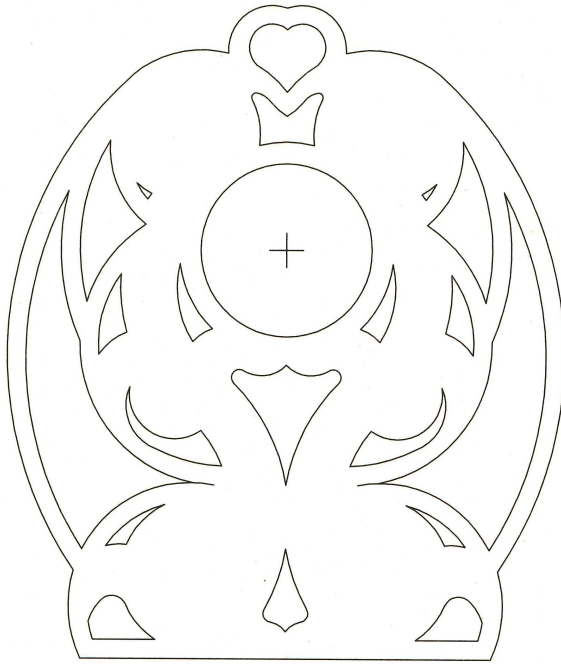




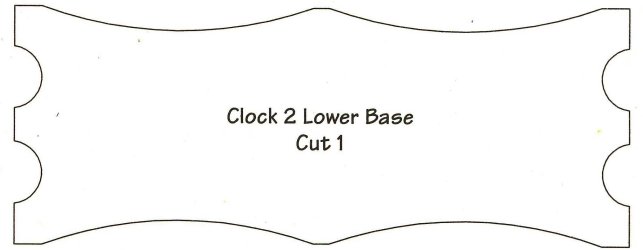
Clock 1 Upright
Cut 1



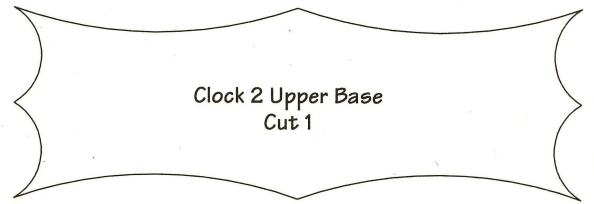
Clock 1 Upper Base
Cut 1



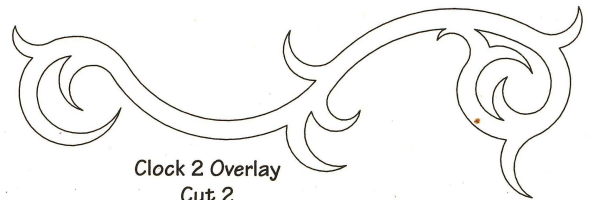
Clock 2 Upright
Cut 1



Clock 2 Lower Base
Cut 1

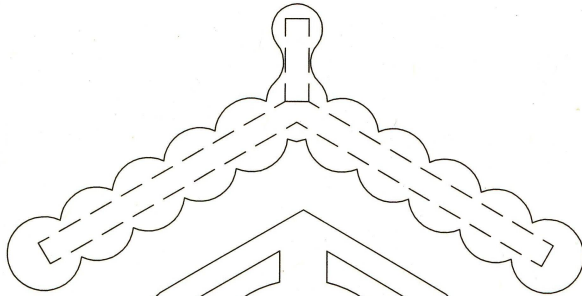


Clock 2 Upper Base
Cut 1



Clock 2 Overlay
Cut 2

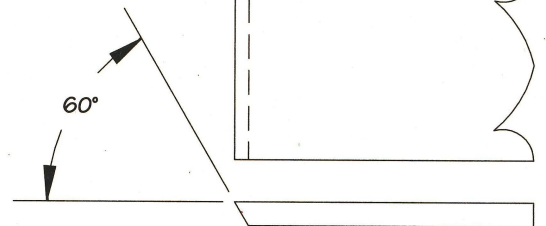
Clock 3 Pediment
Cut 1



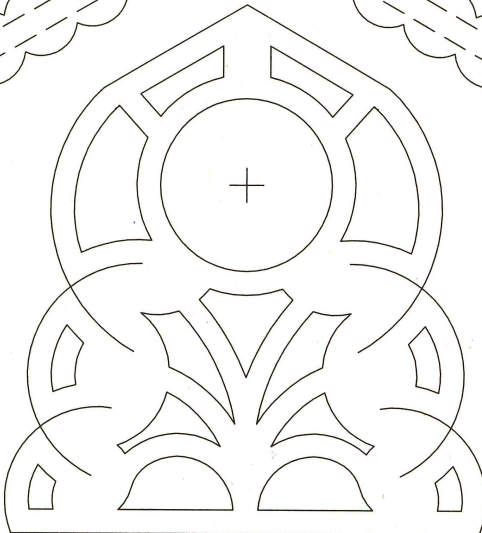
Clock 3 Crown
Cut 1



Clock 3 Roof Panel
Cut 2



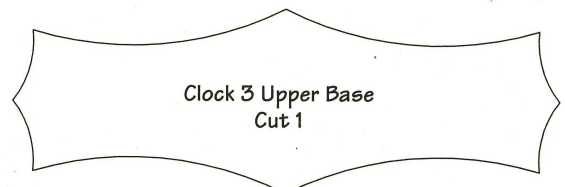
Side view of roof panel



Clock 3 Upright
Cut 1



Clock 3 Lower Base
Cut 1



Clock 3 Upper Base
Cut 1