

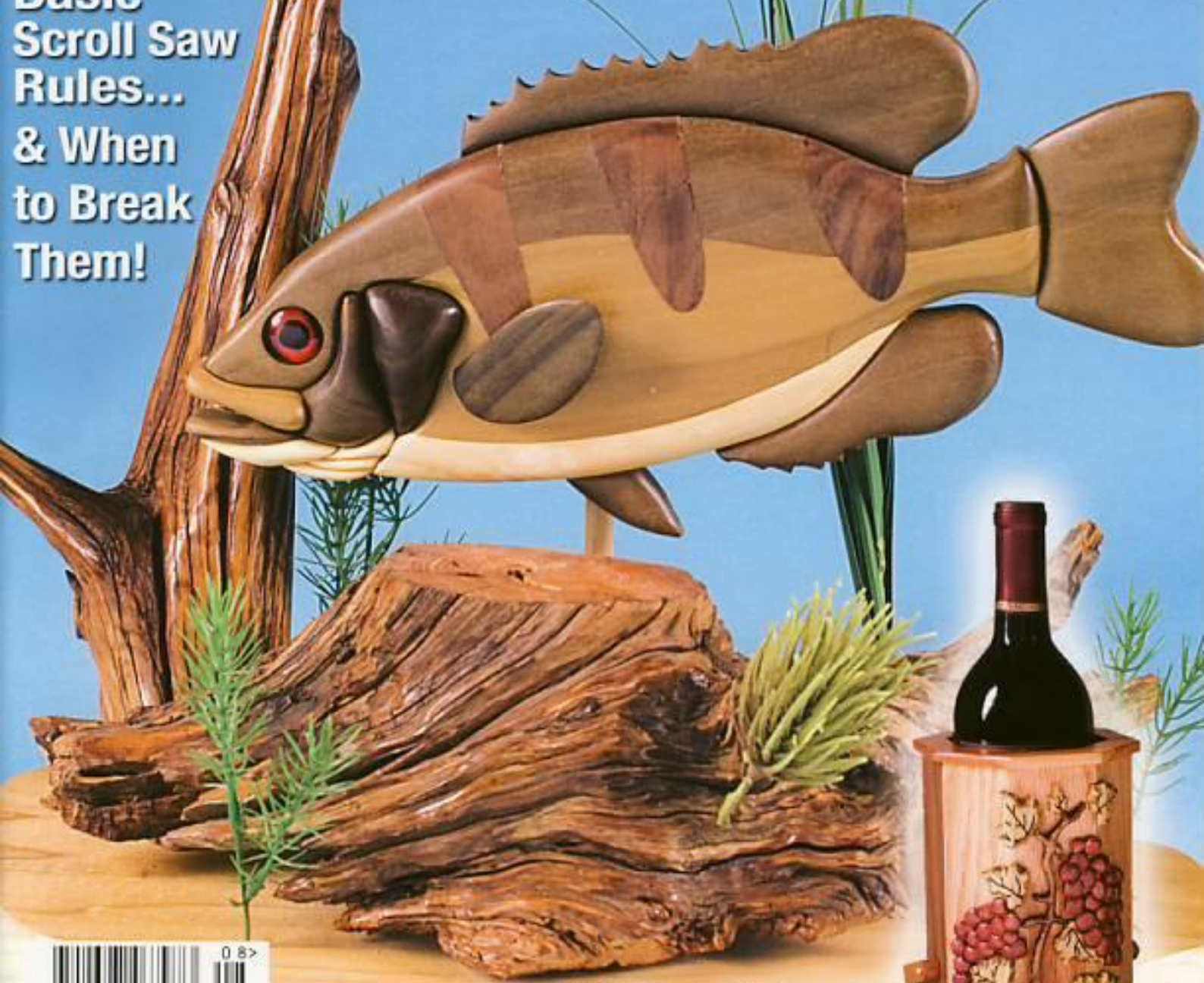
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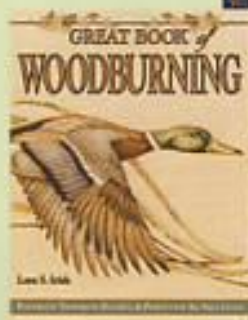
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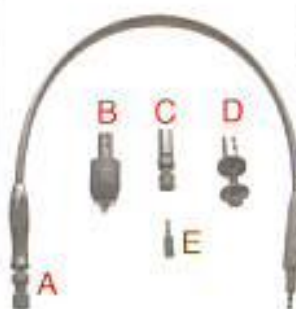
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Applied Letter Holder



Neosho Lined Box



Scroll-Sawn
Pillow



Welcome
Plaque



Rock Bass



Kestrel
Hawk



Wine Caddy



Walleye

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

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Unicorn



Sanibel Blue Heron



Pelican Intarsia



Nautical Clock



Wish Upon a Star



Blue Jay Desk Clock



Secluded Beach Layerscape

Projects in Full Size Pattern Section No. 2 shown on this page.

Seashell Chip & Dip Dish



On the cover: This issue's cover features the Rock Bass by Darin Ules and the Wine Caddy by Wayne Bosler.

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



Sanibel Blue Heron

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

We like to vacation on Sanibel Island, off the coast of Fort Myers, Florida. (At least, whenever we can afford it!) I brought my digital SLR camera with me for my last several trips, and there are a few birds on the island that have come to recognize me as their regular stalker. One of my favorites is a blue heron that nests down by the lighthouse fishing pier at the south end of the island.

Jacob has done a great job creating this challenging pattern from a number of pictures I took of "my" blue heron. He also utilized my photographs of driftwood, pieces of which are plentiful in the lighthouse area. I hope to get many more pictures for patterns on our future trips to Sanibel.

The finished heron was cut from a piece of figured



western maple measuring just under 1/2"-thick that I bought from my wood supplier, Edgar Werner. The maple has a non-figured, medium-brown band running across its bottom which provided some separation for the water and ground, and the rays running against the grain highlight the heron well.

SUPPLIES

Wood: light-colored or white hardwood of choice, such as maple, box elder, or aspen—one piece 1/2" to 3/4" x 10-1/2" x 7"

Tools: scroll saw with a No. 1 or No. 2/0 blade for detail work, and a No. 2R or No. 5R blade for larger cuts; drill with assorted bits; fixed disc or belt sander with fine or extra-fine disc or belt

Temporary-bond spray adhesive

220-grit sandpaper

Clear packing tape

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

INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Apply a layer of clear packing tape to the wood, 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 make all cuts. I recommend using a No. 2, 1, 2/0, or other very small blade to cut the bird to reduce chipping on the bottom of the piece. The detail in the bird, particularly in the head area, requires a lot of focused attention, so be careful! If desired, the perimeter and larger interior cuts can be made using a No. 5R blade in order to speed up the cutting.

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

Step 4. Using the disc or belt sander, sand both faces of the piece, smooth the outside of the arch, and straighten the bottom edge (unless you have cut a perfectly straight line!). Use a 1/4 sheet of 220-grit sandpaper to remove any remaining burrs and to lightly round the interior edges, giving the piece a more finished look.

Step 5. Clean the heron using a clean paintbrush or other tool of choice. Apply a thin coat of oil to the wood to seal the inner edges. I applied a mixture of tung and walnut oil.

Step 6. This piece can easily be displayed standing on a shelf. If you desire to add a base, simply cut a rectangle measuring approximately 2" x 11" from the same wood used for the heron. Sand and finish the base, insert a small, 1/8"-diameter dowel at each end of the heron piece, and mount the cutting to the base. For an alternative display option, back the heron with a piece of plywood that has been painted light blue, and hang it on a wall or mount it on a base. Enjoy the cutting!

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



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PRESIDENT
Jerry Cohen

from the editor's desk

Browsing through the summer-themed projects in this issue, I was reminded of my childhood summers. As the daughter of a high school principal and an elementary school teacher, summer vacation always meant going away for two weeks in August. (None of this taking time off in November to beat the crowds in Disneyland!)

Whether it was a cabin in Maine, a house in the Pocono Mountain region of Pennsylvania, or a stint at the Jersey shore, my dad always made sure we vacationed in a spot where he could go fishing. Being the youngest of four children, it was sometimes difficult to get "me-time" with Dad and not have to compete with my siblings for his attention. Therefore, when I realized that none of them really enjoyed fishing, I figured it made sense for me to develop an interest in it and become Dad's "fishing buddy."

I never minded threading the worms onto the hooks, or holding the wriggling fish, but I have to admit, I never really quite "got" the whole concept of fishing. I guess I was always a little too much of a talker—NOT a good thing for a fisherman! (One of the other bonuses of fishing with Dad was his promise of grabbing a bite out to eat when we were done. Remember, this was in the days before a McDonald's was on every corner, and a Dunkin' Donuts on every other one! I would forget, however, that Dad's idea of "lunch out" was selecting a pre-wrapped sandwich, usually ham or liverwurst, from a shack on the end of a ramshackle fishing pier. To this day, I still can't look at those sandwiches and not remember the stale crusts!)

Dad passed away two years ago, and one of my big regrets is that he never got to take my kids fishing. It was something we were always going to get around to, and never seemed to fit into the schedule. My husband is not a fisherman, so I guess it's going to be up to me to remember some of those early lessons from my Dad and take my fishing buddies out on my own.

Although I never really understood my Dad's love of the pastime, I always respected it, and he was able to pass on to me an understanding of the importance for quiet, contemplative time, and an appreciation of the beauty in simply watching a sun rise over a calm lake, or a storm rising up over the ocean.

In much the same way, I respect the talents of our many designers who contribute to the magazine, and the talented readers who continue to amaze us with photos of their own projects. While I am not a woodworker, I understand the desire to create something beautiful, and to spend some time lost in your own thoughts. As I look at projects such as Darin Liles' Bass and Walleye, Sue Mey's Nautical Clock and Secluded Beach Layerscape, or Wayne and Jacob Fowler's Blue Heron, I am reminded again of those summertime excursions with Dad, where I was supposedly learning about fishing, but was, in reality, learning much more important lessons.

We hope you have fun fishing through the variety of projects and articles featured in this issue of *Creative Woodworks & Crafts*. Enjoy your summer, and be sure to share your catch of the day with your family and us!

Debbie McEwan



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Smitty

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Kestrel Hawk

by Ray King, Scott Kochendarfer, 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 rectangular 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, positioning it so all edges are aligned. 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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Seashell Chip & Dip Dish

by Diana Thompson



Introduction

The most important thing to keep in mind while making this project is to keep it "food safe." The Food and Drug Administration has certified that dry shellac is safe as a protective glaze for candy and pharmaceuticals, which basically means we've been eating bugs all our lives because shellac is made from the "lac" bug! Shellac was the only final finish I could find that was labeled safe for food containers.

SUPPLIES

Wood: wood of choice—one piece 1-1/4" x 10-1/2" x 10-1/2" (for dish sides), one piece 1/4" x 10-1/2" x 10-1/2" (for dish bottom)
Tools: scroll saw with No. 5 or No. 5R blades; drill with small bit; rotary tool inserted in a router table; 1/8" roundover router bit (optional); small clamps; scissors
Temporary-bond spray adhesive
Sandpaper (150-, 220-, and 400-grit)
Wood glue
Small starfish-shaped rubber stamp, or stamp of choice
Delta craft paint in No. 02044 coral
FolkArt craft paint in No. 901 wicker white
1" natural bristle paintbrush
Bull's Eye shellac*
Waterbased wood sealer
Small glass or plastic container approximately 3-3/4" in diameter (to insert in opening for dip holder)
*Available at Lowe's Home Improvement Stores

INSTRUCTIONS



Step 1. Photocopy the pattern, saving the original for future use. Attach the pattern to the piece of 1-1/4"-thick stock. Drill blade entry holes in the three compartments, and cut them out. (Do not cut along the perimeter of the pattern.) Leave the pattern attached to the wood.



Step 2. Apply wood sealer to the inner walls of the dish sides and to the 1/4"-thick piece of wood for the dish bottom. When dry, sand the surfaces until smooth using 200-grit sandpaper, then 400-grit. (It is easier to sand these surfaces before the dish is assembled.)



Photo 3. Apply glue to the bottom edges of the dish side piece, and glue it to the dish bottom. Clamp in place. Also place a spare piece of stock across the center and clamp in place. This will ensure that the center walls are glued securely to the bottom. Allow to dry for at least one hour.



Step 4. Cut along the perimeter of the pattern, cutting through both thicknesses of wood at the same time.

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Step 5. If desired, use a 1/8" roundover router bit to round over the bottom edge, softening the sharp edges. If you prefer, soften the edges using 150-grit sandpaper.



Step 6. Apply wood sealer to the exterior of the dish. When dry, sand the surfaces smooth using 200-grit sandpaper, then 400-grit. Apply several coats of coral acrylic craft paint.



Step 7. Brush a very light coat of white acrylic craft paint onto the rubber stamp. If you apply too much paint, simply blot it off onto a paper towel.



Step 8. "Roll" the stamp across each scallop of the dish, reapplying white paint to the stamp as needed. Let the paint dry completely.

Step 9. Apply several coats of shellac, following the manufacturer's instructions for application. (If a different type of final finish is used, make sure that it is considered safe for containers that will hold food.)

Step 10. Insert the 3-3/4"-diameter bowl into the round opening to use the dish as a chip-and-dip server. Enjoy!

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. To view other designs by Diana, visit her website, www.scrollsawinspirations.com.



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Secluded Beach Layerscape

by Sue Mey

Introduction

For this picturesque beach landscape project, depth is attained by cutting parts of the scene on three different layers of material, and then adding backers to the middle layer and the bottom layer. Varied effects are achieved when the layers are treated with either wood stains or acrylic paints.



SUPPLIES

Wood: Baltic birch plywood—three pieces 1/8" x 11-1/2" x 8-1/2" (for front, middle, and bottom layers); MDF (medium density fiberboard) or plywood—two pieces 1/8" x 11-1/2" x 8-1/2" (for the middle layer backing and project backing)

Tools: scroll saw with No. 2/0 reverse-tooth blades or blades of choice; drill press or hand drill with 1/32" and 1/16" bits; disc sander; clamps; ruler; square

Temporary-bond spray adhesive or glue stick

Wood glue

Thin double-sided tape

Masking tape

Sandpaper, assorted grits

Medium-grit sanding sponge

Sharp pencil

Lint-free cloth

Matte black spray paint

Wood stain in light oak

Deep-penetrating furniture wax liquid or Danish oil

Hard-bristled paintbrush

Medium-sized artist's brush

Small-sized artist's brush (optional)

Acrylic paints in colors of choice (optional)

Clear spray varnish

Sawtooth hanger

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Carefully measure the outer dimensions of one of the pattern layers. (All layers are exactly the same size. The rectangular area should measure approximately 11-1/4" x 8-1/4", but because photocopying can sometimes distort a measurement by a very slight amount, it is safer to measure your actual pattern.) Using a ruler, square, and sharp pencil, transfer the measurements onto one of the work pieces. Stack the remaining four work pieces beneath the marked one, ensuring that the wood grain is running in the same direction for all pieces. Secure the stack using small pieces of double-sided tape.

Step 2. Using the disc sander, straight-sand the edges of the stack up to the drawn pencil lines. Pry the work pieces apart by inserting a scraper blade between the layers. (Alternatively, you can cut the five work pieces to the finished size using the scroll saw.) Set aside the work piece for the project backing. Apply a layer of masking tape to the tops of the four remaining work pieces.

Step 3. Align the perimeters of the patterns with the edges of the work pieces, and attach the patterns to the masking tape using temporary-bond spray adhesive or a glue stick. (The pattern for the middle layer backing piece should be attached to MDF or plywood.)

Step 4. Use a 1/16" bit to drill the majority of the blade entry holes. For the very small openings, use a 1/32" bit.

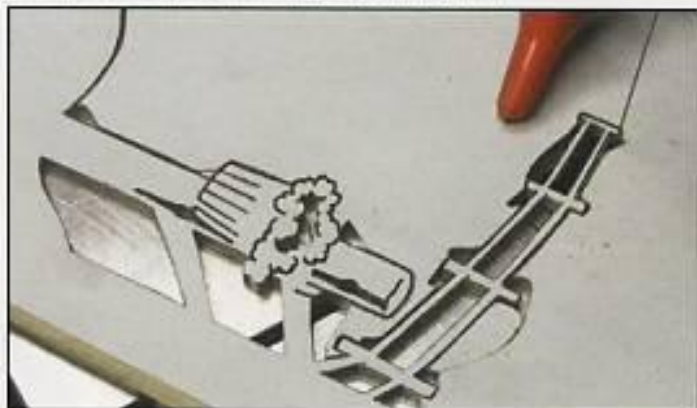


Step 5. Use sandpaper or a scraper blade held at a slight angle to remove any burrs created by drilling the holes.

Step 6. Thread the No. 2/0 reverse-tooth blade through the blade entry holes, and make the inside pattern cuts. Because the material is so thin, you will need to slow down the speed of your saw while cutting in order to accurately follow the pattern lines.



Step 7. To provide support to the work piece while making the inside cuts, cut the large openings last.



Step 8. Be especially careful when cutting fragile areas like the fence on the top layer.



Step 9. Remove the patterns by peeling off the masking tape.

Step 10. Use a medium-grit sanding sponge to remove any burrs from the work pieces. Sand the pieces using 150-grit sandpaper, then 320-grit, until you achieve a smooth finish.

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Be careful while sanding not to catch and break any fragile pieces. Use a hard-bristled paintbrush and a lint-free cloth to remove all sanding dust.



Step 11. Apply two thin coats of matte black spray paint to the front, back, and edges of the bottom backing piece, and to the front and edges of the middle layer backing piece. Allow the first coat to dry completely before applying the second.



Step 12. Using a medium-sized artist's brush, apply light oak wood stain to the front and edges of the middle layer piece. Be sure to reach all the inner surfaces of the piece cuts. Set the piece aside to dry.



Step 13. To finish the project with paints, continue to Step 14. For a natural finish project, apply furniture wax liquid or Danish oil to the top and bottom layers. Wipe the surfaces

of the work pieces using a lint-free cloth; and place them in the sun to dry. Continue with Step 16.



Step 14. If painting the project, apply several light coats of clear spray varnish to the work pieces, allowing each coat to dry before applying the next. This seals the wood and prevents the paint from "bleeding" into the wood grain.



Step 15. Using a small-sized artist's brush, apply your acrylic paint colors of choice to selected areas of the top, middle, and bottom layers. Let dry immediately.



Step 16. Use wood glue to assemble the layers of the project. First, glue the middle layer to the painted middle layer backing piece, being sure to align all outer edges.



Step 17. Glue the scrolled bottom layer to the painted bottom backing piece.



Step 18. Apply small beads of wood glue to the back of the middle layer, and position it on top of the bottom



Step 19. Apply glue to the back of the top layer. (Be sure to apply small beads of glue to the fence section.) Position the top layer on top of the middle layer, aligning the outer edges. Remove any glue seepage using a toothpick or scraper blade.



Step 20. Apply clamps to secure the layers until the glue is dry.

Step 21. Apply several thin coats of clear spray varnish to the project, allowing each coat to dry before applying the next. Attach a sawtooth hanger to the back of the piece, and display your unique beach scene!

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 for purchase, please visit www.scrollsawartist.com.





Wish Upon a Star

by Toni Burghout and Sue Chrestensen

SUPPLIES

Wood: Baltic birch plywood—one piece 1/4" x 6-1/4" x 7-1/4"
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
Clear finish of choice

Introduction

In the previous issue of *Creative Woodworks & Crafts*, we demonstrated cutting word art, and we touched upon using color to enhance your word art projects. Many readers have contacted us with requests for patterns, and we are happy to hear you are enjoying our designs. In this issue, we are pleased to offer "Wish Upon A Star."

Depending upon your skill level, you may want to substitute the Baltic birch plywood shown here with a thicker wood. This project presents the scroller with the challenges of cutting both a serif typeface with straight lines and the sharp corners on the star.

INSTRUCTIONS

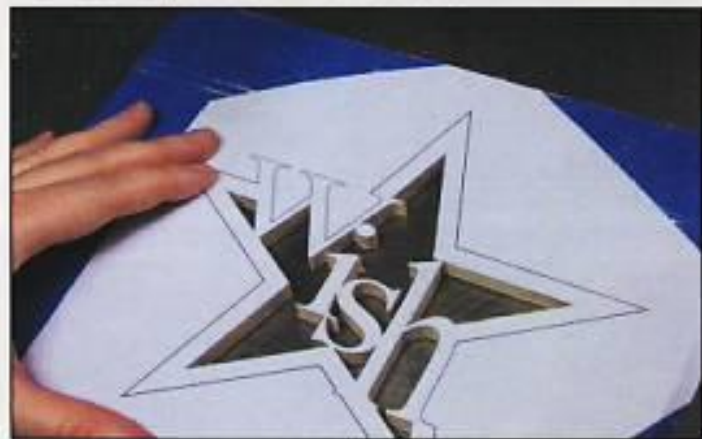
Step 1. Lightly sand the wood surface, ensuring that the wood is smooth and that all residual dust has been removed. Apply a layer of high-quality painter's tape to the top surface of the wood. Photocopy the pattern, saving the original for future use, and attach it to the tape using temporary-bond spray adhesive.

Step 2. Mark an "X" at the points where pilot holes will need to be drilled. Using the smallest-size drill bit possible for the inside cuts, drill all the pilot (or "feeder") holes at the marked points. Lightly sand the back of the wood to help open all the pilot holes, making it easier for the bottom feeding of the blade.



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. Carefully peel off the painter's tape and pattern. Using a small piece of 200-grit sandpaper, remove any burrs from the cut edge. Vacuum off all remaining 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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Appliqued Letter Holder

by Wayne L. Bosler III



Introduction

I was originally going to title this project the "snail-mail holder." However, I realized that the antique applied chair upon which this design is based is probably over 100 years old. Back then, snail mail was as much a luxury as



Antique applied chair back

email is to us, today. So, if your life is totally electronic, and you no longer receive much regular mail, this piece also makes a good napkin holder!

SUPPLIES

Wood*: cherry or hardwood of choice—two pieces 1/2" x 10-1/4" x 4-1/2" (for uprights); oak or hardwood of choice—one piece 1/4" x 9-3/4" x 4" (for appliques); walnut or hardwood of choice—one piece 1/2" x 10-7/8" x 3-3/8" (for base)

Tools: scroll saw with No. 3 double skip-tooth blades and No. 1 spiral reverse blades; miter saw (optional); drill with assorted bits, including a 3/8" countersink bit; mola tool with drum sander; orbital sander (optional); router with 1/4" roundover bit and 5/32" roman ogee bit (optional)

Carbon paper

Double-sided tape

Clear packing tape

Carpenter's glue in yellow and dark varieties

Cyanoacrylate glue gel or two-part, quick-dry epoxy

1" foam brush

6 x 1 wood screws (four)

Felt, one piece 3-1/8" x 10-5/8"

Stain or paint of choice

Clear finish of choice

*Poplar can be substituted for the hardwood if you prefer to paint the finished project.

INSTRUCTIONS



Step 1. Sand all surfaces of the wood. Photocopy the patterns, saving the originals for future use. Stack the two pieces of wood for the uprights, and secure them using double-sided tape. Trim the bottom straight edge of the upright pattern, and align it with the square edge of the stack of wood for the uprights. Using carbon paper, trace the pattern for the upright onto the top piece of wood. Transfer the applique pattern onto the 1/4"-thick wood. Apply a layer of clear packing tape to the bottom surfaces of the wood. The tape will lubricate the blade during cutting and help prevent burning.



Step 2. Drill blade entry holes for the interior cuts in the applique pieces and for the teardrop-shaped opening in the uprights.

Step 3. Using a No. 3 double skip-tooth blade, cut the opening in the uprights. Next, cut the perimeter of the uprights. When finished cutting, unstack the pieces and remove the tape.



Step 4. Use a No. 1 spiral reverse blade to cut the applique pieces. For more control while cutting, make all interior cuts before cutting the perimeter of the pieces.



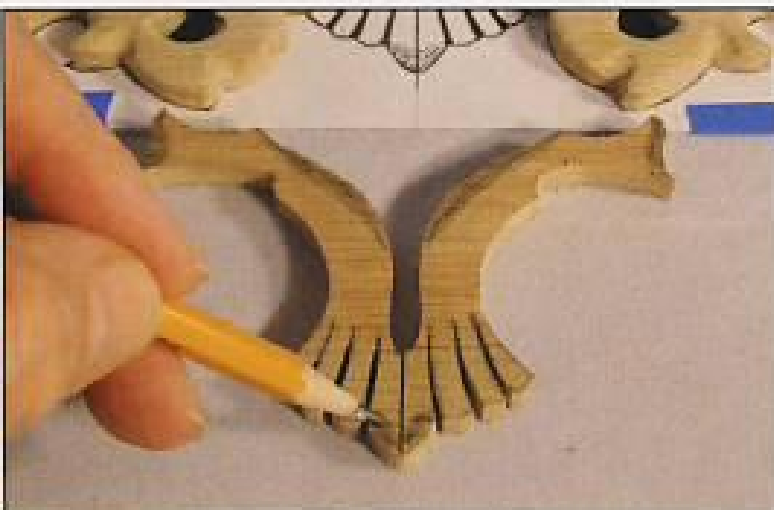
Step 5. When cutting the applique pieces, be sure to mark whether they belong on the left or right side of the design. They are mirror images, and not interchangeable.

Step 6. Using a router with a 1/4" roundover bit, round over all the curved edges of the uprights. (Do not round over the straight bottom edge.) Also round over the edges of the teardrop-shaped opening. (When using the router, remove a third of the wood at a time. By making three passes, you will be less likely to splinter or burn the wood. If you do not have a router, you can still finish the edges nicely by hand-sanding them.)

continued on page 24



Step 7. Rout a decorative edge on the walnut base piece using the 5/32" roman ogee bit. Referring to the pattern for placement, drill four 9/64"-diameter holes in the base. Use a 3/8" countersink bit in the bottom of the base to accommodate the wood screws. Also drill 7/64"-diameter pilot holes into the appropriate locations on the base of the uprights to prevent splintering of the wood during assembly,



Step 8. Referring to the pattern, use a pencil to transfer the shaded areas from the applique patterns to the wood. (I prefer using pencil because I find that it is difficult to remove the carbon paper residue during sanding.) These shaded areas will indicate the areas to be shaped.



Step 9. Using the moto tool and 1/4" drum sander, shape all the shaded areas. Gently round all remaining edges of

the applique pieces, and hand sand them to the desired smoothness. (Notice that all the shaping work is done in front of a "very technical" air filtration system: a furnace filter tied to a box fan! I got this tip from an intarsia article by Bob Hlavacek, and it really works.)



Step 10. Apply stain and finish to all the pieces. (Although it is more time consuming to apply it prior to assembly, the applique pieces look much nicer when treated individually.) I applied cherry stain to the uprights, special walnut stain to the base, and natural stain to the appliques. (Don't discount the use of natural stain. It gives the wood a rich look, and clear finish looks nicer when applied to a stained surface.) I used semi-gloss lacquer for the clear finish. When dry, position the appliques on the uprights, and glue in place using cyanoacrylate glue gel. Assemble the base and uprights using the 6 x 1 wood screws. (Notice in the photo that I incorrectly drilled for a screw hole! You know the phrase, "Measure twice, drill once?" Well, I didn't, and ended up being 1/16" off center!)



Step 11. Luckily, applying the layer of felt to the bottom of the piece covered up my mistake! Mix yellow carpenter's glue with water until the glue is spreadable, but not runny. Using the foam brush, coat the bottom of the letter holder with the glue mixture. Let it set a few minutes before applying the felt, gently patting the felt in place until it feels slightly damp. After the glue has dried completely, the letter holder is ready for display. (Only you and I know there is one extra hole in the base of my project!)

For questions or suggestions, please email Wayne at kwbosler@juno.com.





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Neosho Lined Box

by Dan and Ray Wilkens



Interior of box



Interior of box with tray removed

SUPPLIES

Wood: wood of choice in medium shade*—two pieces $1/2" \times 6" \times 10"$ (for box top/bottom), two pieces $1/4" \times 2-1/4" \times 8"$ (for box front/back), two pieces $1/4" \times 2-1/4" \times 3-1/2"$ (for box sides); wood of choice in light shade—one piece $1/8" \times 5" \times 9"$ (for top overlay), one piece $1/8" \times 1-3/4" \times 7-1/2"$ (for front overlay), two pieces $1/8" \times 1-3/4" \times 3-1/2"$ (for side overlays); wood of choice in dark shade—one piece $1/8" \times 3-1/2" \times 3-1/2"$ (for top center piece); wood of choice in red shade—one piece $1/8" \times 2-1/2" \times 2-1/2"$ (for top center overlay); wood of choice—one piece $1/4" \times 3" \times 7"$ (for tray bottom), four pieces $1/4" \times 1" \times 7-1/2"$ (for interior long sides and tray front/back), five pieces $1/4" \times 1" \times 3"$ (for interior short sides and tray sides), one piece $1/4" \times 3/4" \times 3"$ (for tray divider)

Tools: scroll saw with assorted blades; 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

Furniture wax (optional)

Spray lacquer finish

Brass butt hinges, $1-3/4"$ -long (two)**

Brass box feet of choice (four)**

Brass knob or pull of choice**

Suede-Tex flocking***

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

**Available from Klockit, 800-556-2548, www.klockit.com (Order No. 39147 for butt hinge)

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

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.

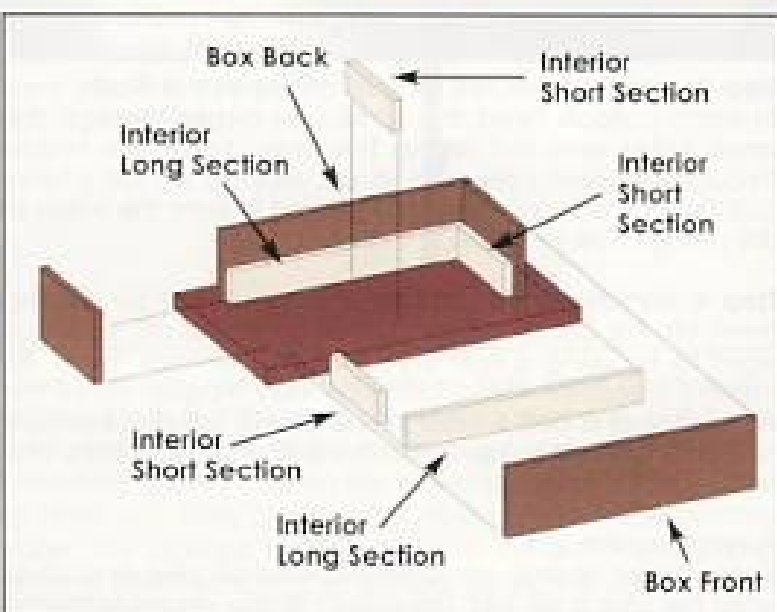
Step 4. Remove the patterns from the pieces by peeling them off. For patterns that don't easily peel off, you may want to try using a hair dryer to help remove them. Be careful because some cuts are very fragile. Sand the pieces using a belt sander or handheld sander. Remove any burrs and clean up any cuts using an X-Acto knife or a needle pick.

Assembling the box

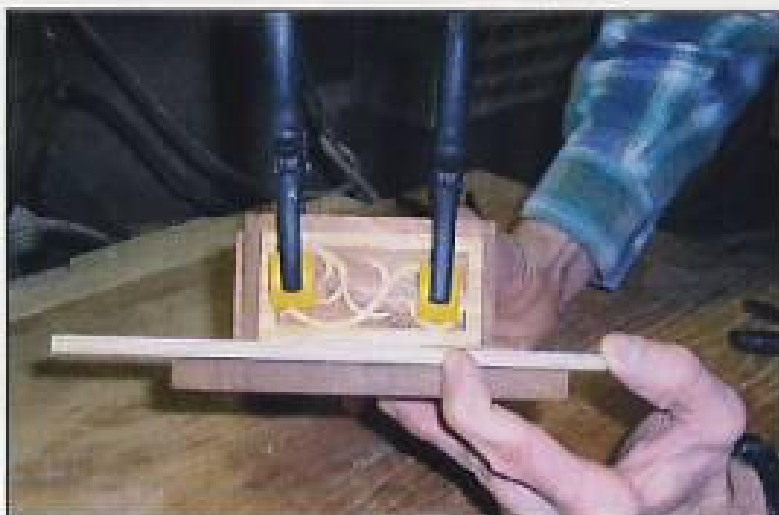
Note: On all seams, run a small bead of glue and sand while the glue is still wet. This should fill any seams to match the parent wood.



Step 5. Glue the box sides to the box front and back. These need to be flush to each other at the top, front, and ends. Sand any mismatch flush.



Step 6. Center the box assembly on the box bottom, and glue in place. Position the two interior long sections inside the box assembly, with one against each long side of the box. Glue in place. Position the three interior short sections inside the box assembly. There should be one short section flush against each short side of the box, and one in the center of the box. Glue in place. All the interior sections should be flush with each other at the top edges.



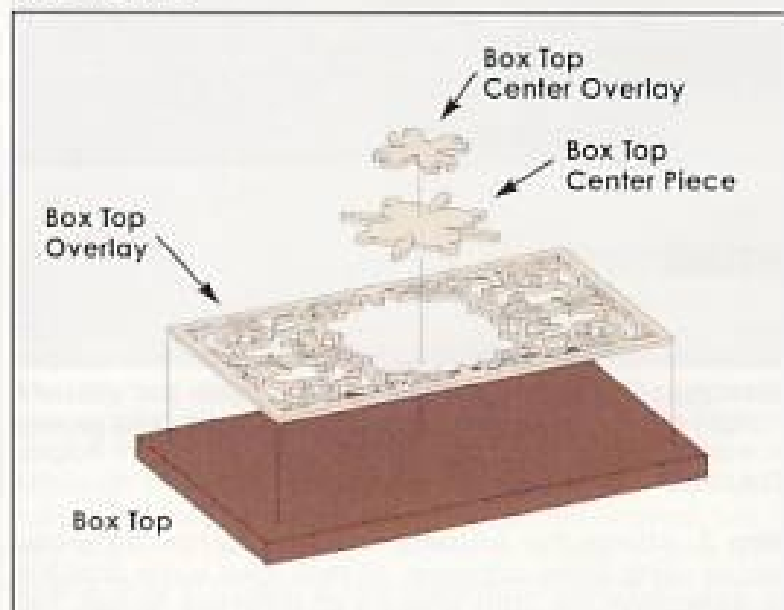
Step 7. Center the side overlays on the box sides, and glue in place.



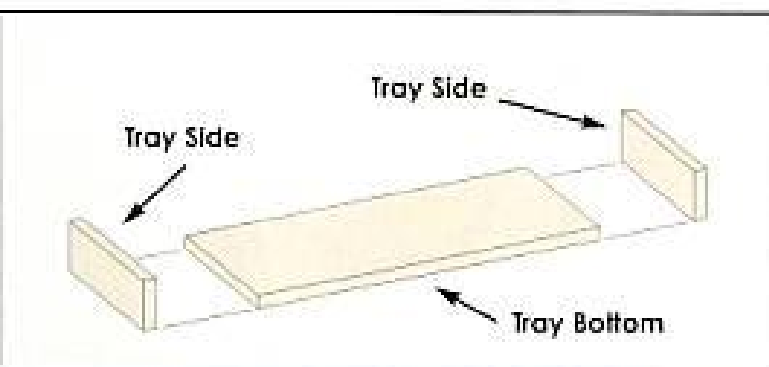
Step 8. Center the front overlay on the box front, and glue in place.



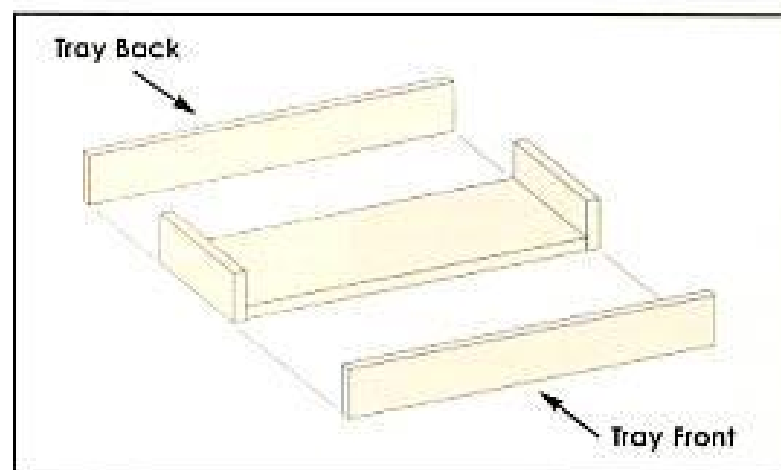
Step 9. Center the box top overlay on the box top, and glue in place.



Step 10. Center the box top center overlay on the box top center piece, and glue in place. Position the box top center piece on the box top, and glue in place.



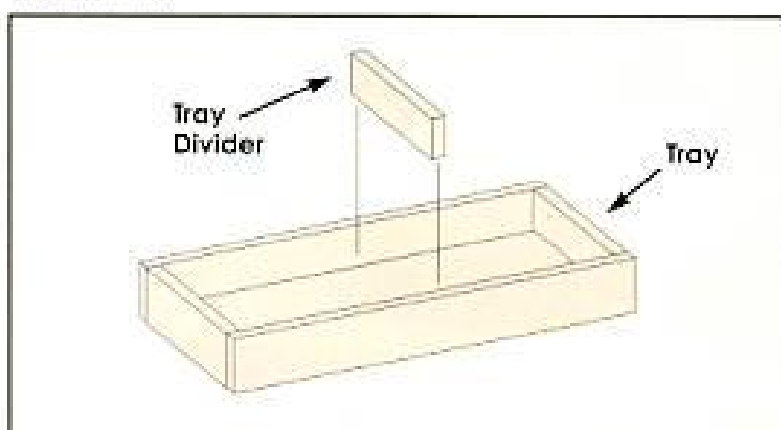
Step 11. Glue the tray sides to the tray bottom. These need to be flush to each other at the front, back, and bottom.



Step 12. Glue the tray front and back to the tray assembly. These need to be flush to each other on the sides, top, and bottom.



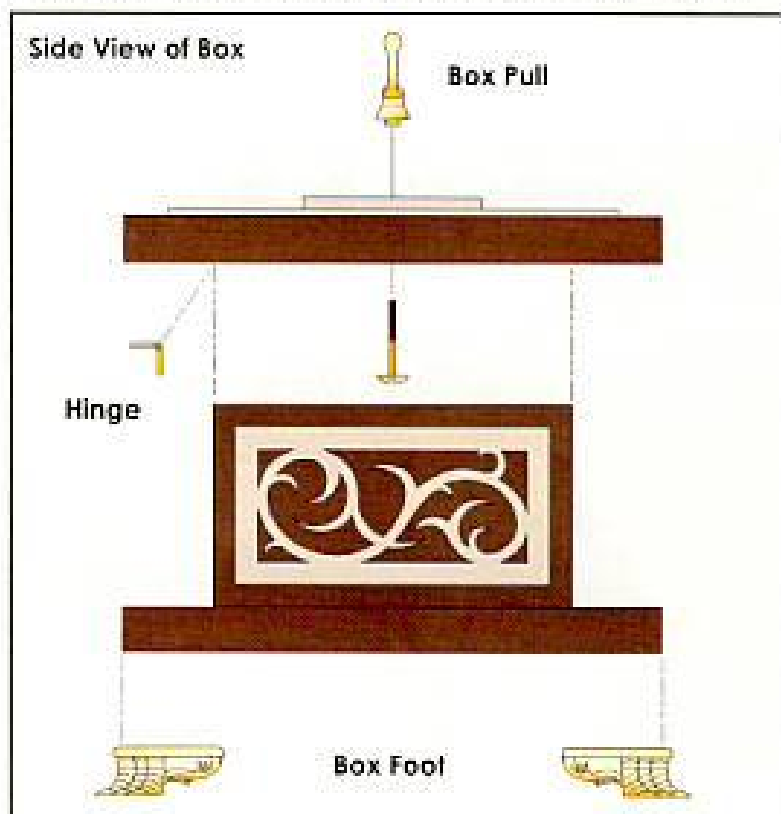
Assembly Diagram - Top View



Step 13. Position the tray divider in the center of the tray and glue in place. All tray pieces should be flush at top.



Assembly Diagram - Side View



Step 14. Following the manufacturer's instructions, attach a box foot to each bottom corner of the box, and a pull to

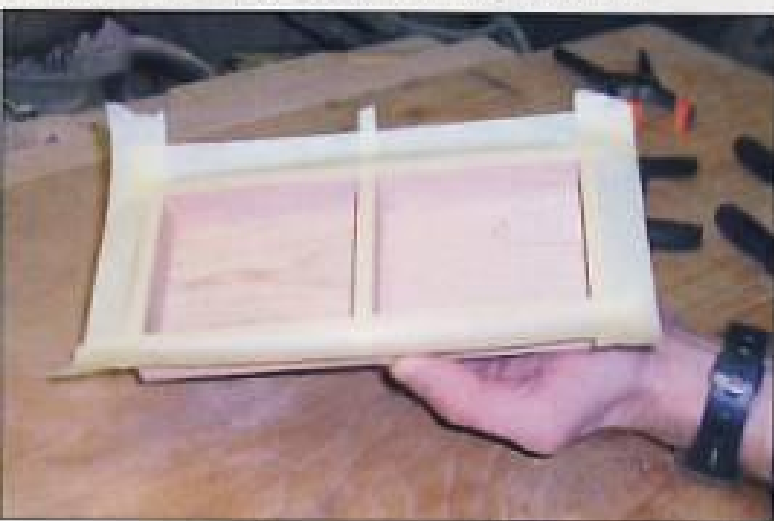


Assembly Diagram - Front View

continued from page 29

the top center overlay. To attach the hinges to the back top side of the box, first place a small piece of double-sided tape on the back of the hinge, and position the hinge on the wood. Carefully drill pilot holes which are smaller in diameter than the hinge screws in the center of the hinge holes. (Be careful not to drill all the way through the wood.) Start the small screws, but do not completely install them. Remove the screws and sand them shorter, to prevent them from extending through the wood. Remove the tape from the hinge. Place a small amount of furniture wax on the screw, and attach the hinges. Clamp the lid and box assembly together, being sure to align the pieces, and mark the holes in the hinges on the lid. Unclamp the lid and box, and drill the pilot holes in the centers of the marked holes. Attach the hinges to the lid following the same method.

Step 15. Allow all glue to dry for at least one hour.



Step 16. Mask off the top edge surfaces of the tray using masking tape.



Step 17. Following the manufacturer's instructions, apply a generous, even coat of flocking adhesive to the entire interior surface of the tray.



Step 18. Immediately following the application of the adhesive, use the applicator to sprinkle a generous coat of flocking to the adhesive-coated surfaces. Allow the tray to sit undisturbed for 10-12 hours. After the adhesive has completely cured, turn the tray over, and pour out the excess flocking, which can be reused.



Step 19. Remove the lid from the box, and set it aside. Tape off the top edge surfaces of the box, and apply the adhesive and flocking to the box interior following the same steps as for the tray. Reattach the lid.

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

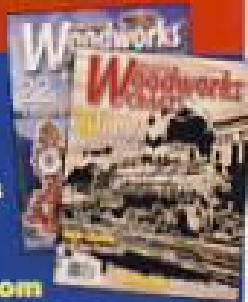


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Scroll-Sawn Leather Pillow

by Marilyn Carmin



SUPPLIES

Wood: plywood—two pieces $1/8"$ x $13"$ x $13"$ (or to match the size of the piece of leather)

Tools: drill with $1/16"$ bit; scroll saw with No. 5 blade; hot glue gun; sewing machine

Leather—one piece $13"$ x $13"$ (see introduction)

Fabric of choice, $3/8$ yd.

Batting or fiber fill

Trim of choice, approx. 70' (optional)

Sewing needle and thread

Introduction

What? Throw pillows in a scroll saw magazine? It all began when I had been asked to design some western-inspired pillows that incorporated leather. Simply adding leather to a pillow was not enough, however. It still needed "something" to set it apart, and that is when I thought of doing cutouts in the leather. The difficulty was that using scissors or knives to cut the leather hurt my hands. As I pondered how to cut the leather cleanly and accurately, it dawned on me...I could use my scroll saw, of course! This technique worked so well that I wanted to share it with readers of the magazine.

Most leather stores sell leather scraps by the pound at very reasonable rates. Look for soft, pliable leather that is not too thick or heavy. Many colors are available, but brown shades are easiest to find. If you desire, you can purchase a piece of vinyl from a fabric store and substitute it for the leather.

I personally like to leave an uneven, raw edge on part of the leather. I feel it adds interest and character to the finished pillow. This is why you need to take your pattern with you when purchasing your piece of leather. Place the pattern on different leather scraps until you find one that works best for you.



INSTRUCTIONS

Step 1. Sandwich the leather between two pieces of 1/8"-thick plywood. Secure the edges using hot glue. If you are using a piece of leather with an irregular edge, trace that edge onto the plywood to assist you in pattern placement. Photocopy the pattern, saving the original for future use. Glue the pattern to the plywood.

Step 2. Using a drill with a 1/16" bit, drill for all inside cuts. Using a No. 5 scroll saw, cut out the design. Unstack the plywood and leather.

Step 3. Cut the fabric into two 13" x 13" squares. Place one piece behind the leather cutout to serve as a lining, allowing the cutout design to be more clearly seen. Sew along the outer edges of the leather and fabric lining to attach them. Your sewing machine may require a special leather-working needle. (If you are leaving an irregular edge on one side of the leather, do not sew along that edge.)

Step 4. Using a needle and thread, hand tack the fabric lining to the back of the leather in various areas of the

design. This will prevent the leather cutout areas from lifting too much or getting torn.

Step 5. If desired, sew the trim along the outer edge of the leather, slightly overlapping the trim at the bottom.

Step 6. Place the fabric-backed leather piece with the remaining fabric piece, right sides facing. Starting at the bottom edge, sew around the edge of the pillow, leaving a 9"-10" opening along the bottom.

Step 7. Turn the pillow right side out. Cut the fiber fill into 13" squares. Layer the squares inside the pillow until you achieve the desired loft. (Alternatively, stuff the pillow with batting.) Handstitch the opening closed.

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





Blue Jay Desk 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 6" wide x 7" high (for upright), one piece 1/2" x 3" x 8" (for base); Baltic birch plywood—one piece 1/8" x 6" wide x 7" high (for backboard)
Tools: scroll saw with No. 2/0 or No. 2 reverse-tooth blades; drill with 1/16" drill bit; router with 1/4" roundover 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
1-7/16"-diameter clock insert requiring 1-3/8"-diameter opening

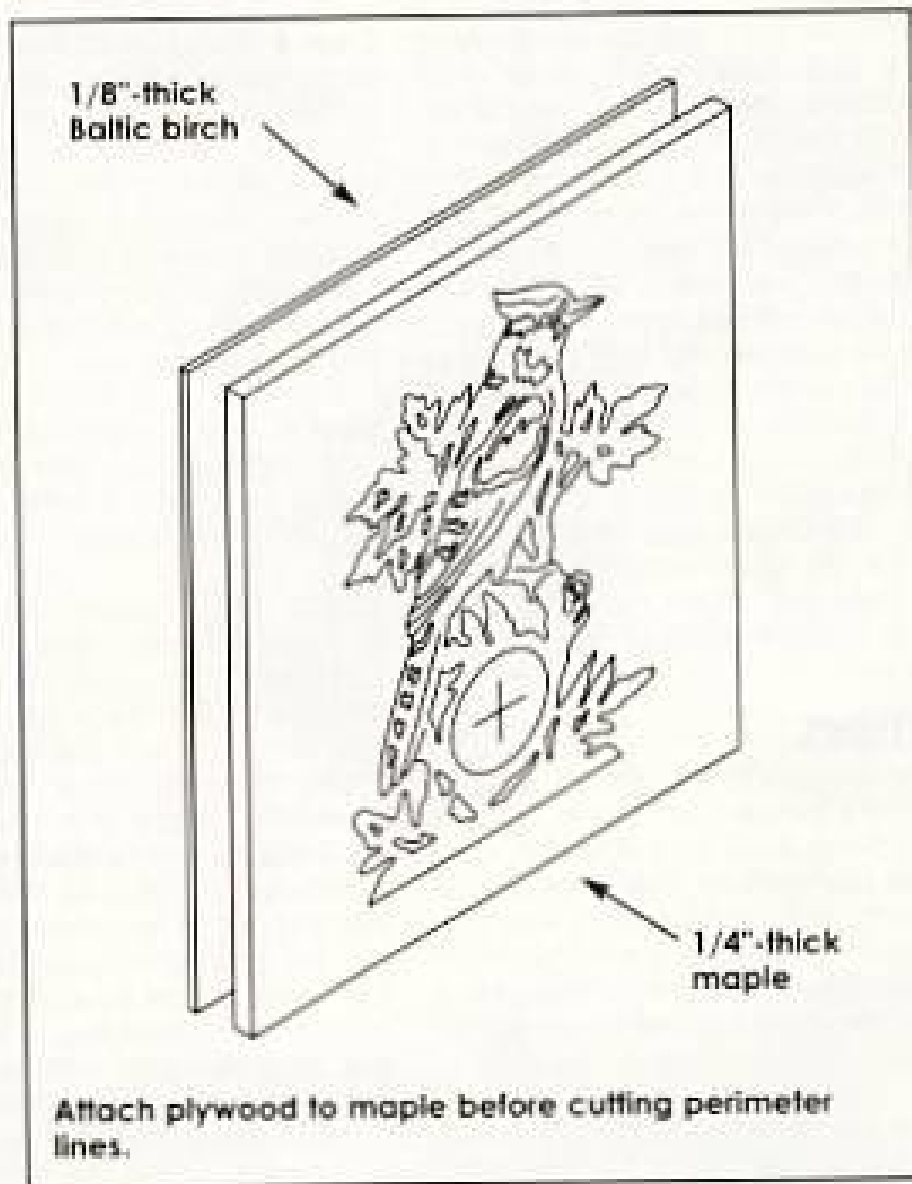
INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Trim the blue lay pattern to fit the piece of 1/4"-thick 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, positioning it so all edges are aligned. Set the piece on the work surface, place a weight on top of it, and let dry.



bit. Sand the base, then apply clear finish and let dry. Center the clock upright on the base, and glue in place. Insert the clock face in the opening.



Unicorn

pattern by Jacob Fowler; cut and finished by Wayne Fowler

SUPPLIES

Wood: white or light-brown hardwood with interesting character lines or features, such as maple, box elder, or ash—one piece 1/2" to 3/4" x 10-1/2" x 7" (for unicorn); hardwood in contrasting or complimentary color—one piece 1/4" x 6-1/2" x 3" (for optional base)

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

Temporary-bond spray adhesive

220-grit sandpaper

Clear packing tape

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

Introduction

It finally happened—Jacob eliminated the middle man (me) and cut one of his own patterns! Well, at least he still let me pick out the wood and make the base, but maybe the end is in sight. Fortunately, I think he remains more interested in designing and his art rather than the cutting process, so I may be able to do a few more pieces with him!

This is a design we did last year for a show in California. Jacob felt that it would look better cut at a smaller size, with more uniform featuring in the wood. I think the selection of 1/2"-thick quilted maple for the unicorn and 3/4"-thick white ash for the base worked very well. The piece was cut on an Excalibur EX21 saw using a combination of No. 2R and No. 5R blades.

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.

Step 2. Drill for all entry holes. I recommend using a No. 5R blade for the larger cuts, and a No. 2 blade for the finer detail work. This will reduce chipping on the bottom of the piece.

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

Step 4. Sand both faces of the piece. Using a disc or belt sander, smooth the edges of the 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. If desired, first use a coarser-grit sandpaper to round over the edges before smoothing them out using the 220-grit sandpaper.

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

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







Welcome Plaque

by Sheila Bergner-Landry



INSTRUCTIONS

Preparing the wood

Step 1: Plane the boards to the proper thickness. The backboard should be $3/4$ " thick, and the pieces for the overlays should be approximately $1/8$ " thick. (The thickness of the overlay pieces can vary slightly without affecting the overall look of the finished piece.)



Step 2. 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

SUPPLIES

Wood: cherry—one piece $3/4" \times 9-1/2" \times 15"$ (for backboard; shading should be lighter on top and darker towards bottom); one piece in medium color $1/8" \times 6" \times 8"$ (for tree branches, bird houses, plants, and watering can overlays); walnut—one piece $1/8" \times 2" \times 2"$ (for cat overlay); ash—one piece $1/8" \times 4" \times 4"$ (for fence piece overlays); mahogany—one piece $1/8" \times 7" \times 8"$ (for bench overlay and lettering)

Tools: scroll saw with No. 2 reverse-tooth blades; drill press with small drill bit; planer, for proper wood thickness (optional); table saw; router or laminate trimmer with a decorative bit for edging; handheld orbital sander with assorted grits (120-400) sandpaper; vacuum cleaner with soft-brush attachment

Temporary-bond spray adhesive

2"-wide clear packing tape (highly recommended if you are using hardwood)

Clear-drying wood glue, or clear silicone glue

Hanger of choice

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.

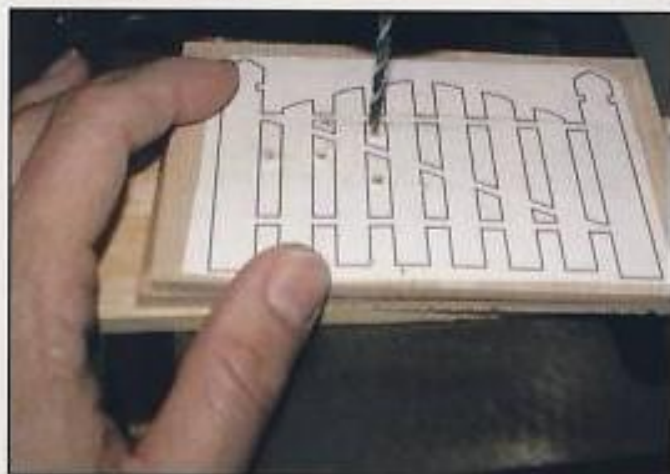


Step 3. Photocopy the patterns, saving the originals for future use. Apply a light mist of temporary-bond spray adhesive to the backs of the patterns, and allow the spray to tack up for a few seconds until it feels as tacky as masking tape. Attach the patterns to the appropriate pieces of wood. (Note that there is no pattern for the backboard. That piece should simply be cut to size on the table saw, and the rounded corner guide will be used in a later step.) Apply a layer of clear packing tape over the entire surface of the overlay designs to help prevent burning the hard woods.

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Cutting the overlays



Step 4. Use a small drill bit to drill out all the entry holes of the overlay pieces.



Step 5. After drilling, sand the backs of the overlay pieces so they are perfectly flat. Use the vacuum with the soft-brush attachment to remove all excess dust.

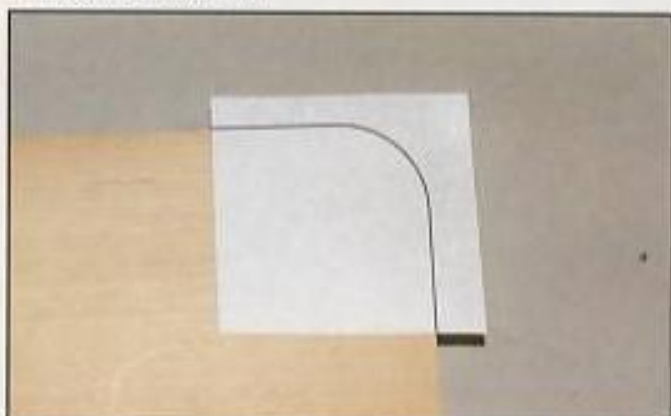


Step 6. Using the No. 2 reverse-tooth blade, cut out the overlay pieces. Cut the inner veining lines first, and then cut the perimeter of the pieces. The pieces will be very delicate, so handle them with care.



Step 7. Using the handheld orbital sander and fine-grit sandpaper, carefully sand the backs of the overlays.

Cutting the backboard



Step 8. Ensure that all edges of the backboard are cut to square. Position the rounded corner guide pattern on each corner, and cut along the line using the scroll saw. When finished cutting, sand the edges to remove any entry or exit marks made from the scroll saw blade.



Step 9. Place the decorative bit in your laminate trimmer or router, and carefully rout out the top edge of the backboard. Sand the backboard using 120-grit sandpaper, followed by 220-grit and 400-grit, until the surface is satin smooth.

Finishing

Step 10. Referring to the assembly diagram and main photo, dry fit the overlays onto the backboard. When you are satisfied with the placement, glue them into place, being very careful that the glue does not seep out from behind the overlays. Let dry.



Step 11. Locate the center back of the plaque to correctly position the hanger, and mark the locations for the nail holes using a pencil.



Step 12. Drill small pilot holes to accept the nails for the hanger, being sure to set the drill press depth so that you do not drill through to the front of the plaque. Check the length of the nails. If they are too long and will end up marring the front of the plaque, use a wire cutter to cut them on an angle to a shorter length. Dip the tips of the nails into glue, and gently tap them into place to secure the hanger.



Assembly Diagram

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.





Nautical Clock

by Sue Mey

Introduction

This project will certainly appeal to you if you enjoy making miniatures. However, if you prefer, you can easily substitute store-bought miniatures for items like the fishing rod and fish, crate, anchor, and flotation device. For added appeal, I added hardwood overlays to the roof and body of the project, but the clock can be constructed from various hardwoods, instead. Simply skip the steps for making the overlays.



SUPPLIES

Wood: hardwood of choice—one piece 2" x 7" x 6" (for clock body)*, one piece 2" x 4-1/4" x 1-3/4" (for roof), one piece 7/8" x 7-1/8" x 3-1/2" (for base), one piece 5/16" x 4-1/2" x 2-1/4" (for upper platform), one piece 1-1/4" x 2-7/8" x 1-1/2" (for block housing the portholes), one piece each dark and light wood 1/8" x 1-3/4"-diameter (for flotation device), one piece 1/8" x 1-3/4" x 1-3/4" (for anchor), two pieces 1/8" x 3/4"-diameter (for portholes), three pieces 1/8" x 2" x 1" (for fish), one piece 1/8" x 1-3/4" x 1-1/4" (for sign—board), one piece 1-1/4" x 1-1/2" x 2-1/8" (for crate); 3/32"-thick offcuts (for overlays); birch plywood—one piece 1/8" x 7" x 6" (for clock backing); dowel—1/8"-diameter x approx. 20" (for railing posts and fishing rod), 5/16"-diameter x approx. 2" (for top of roof)

Tools: scroll saw with No. 2/0, No. 1, and No. 12 reverse-tooth blades, or blades of choice; drill press or hand drill with 7/16", 1/8", and 1/32" bits; disc sander; orbital sander; clamps; ruler; square; compass

Temporary-bond spray adhesive or glue stick

Wood glue

Cyanoacrylate (CA) glue

Thin double-sided tape

Masking tape

Medium-grit sanding sponge

Sandpaper, assorted grits

Sharp pencil

Hard-bristled paintbrush

Lint-free cloth

Medium-sized artist's brush

Small-sized artist's brush (optional)

Wood stain in light oak and walnut

Deep-penetrating furniture wax liquid or Danish oil

Thin-tipped black permanent marker

Acrylic paints in colors of choice (optional)

Clear spray varnish

Thin polyurethane filament

Two small eye hooks

One small picture hook

Ice cream sticks, approx. five (for crate)

Clock insert, 2-3/4"-diameter

*If wood of this thickness is not available, two or more pieces can be glued up to achieve the necessary thickness prior to starting the project.

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Make two copies each of the clock body and roof patterns. Make several copies of the fish patterns.

For clock body and roof:



Step 2. Using the ruler, square, and sharp pencil, draw small rectangles onto the overlay work pieces:

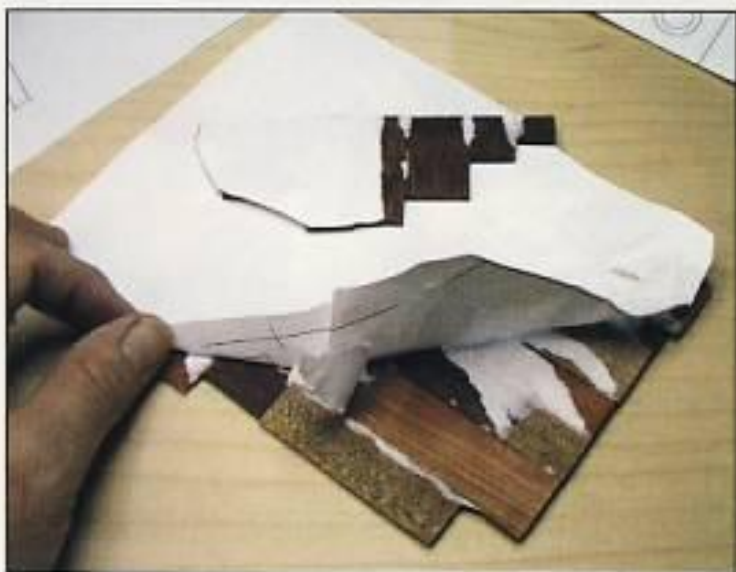


Step 3. Cut out the rectangles using the No. 1 reverse-tooth blade

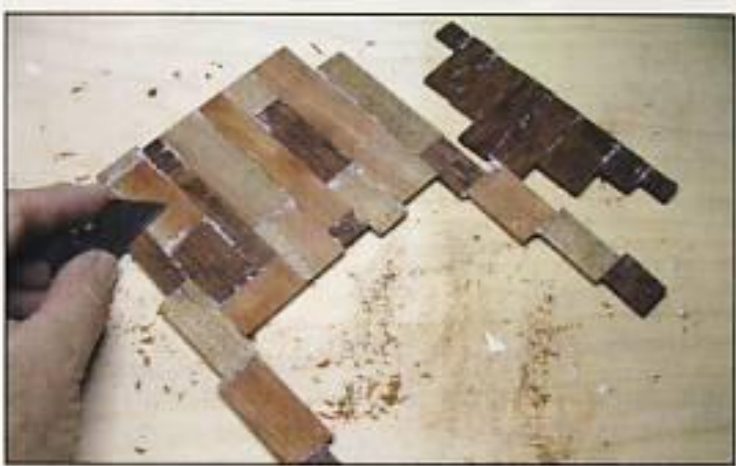


Step 4. Arrange the overlay pieces on the body and roof

patterns, allowing the pieces to overlap the perimeter lines of the patterns. Glue the pieces to the paper pattern using wood glue, and let dry.



Step 5. Carefully peel away the paper from the back of the wood.



Step 6. Use a scraper blade to remove the paper residue.



Step 7. Apply wood glue to the back of the overlay, and glue it to the clock body work piece.

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Step 8. Clamp the overlay to the work piece, and let dry completely.

Step 9. In the same manner, make the overlay for the roof piece.



Step 10. Using the orbital sander, sand the overlays to obtain a smooth, even surface.

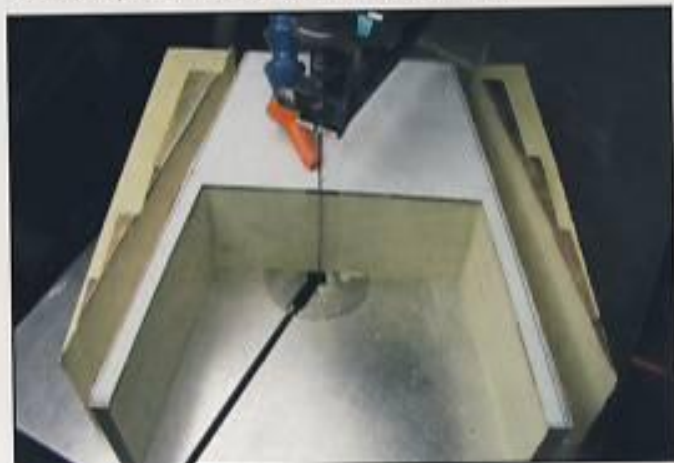


Step 11. Apply a layer of masking tape to the top of the clock body work piece and the roof work piece. Using

temporary-bond spray adhesive, attach the patterns to the masking tape, being sure to correctly position the patterns over the areas with the overlays.



Step 12. Using the No. 12 reverse-tooth blade, cut out the roof work piece $1/8$ " beyond the pattern line.



Step 13. Cut out the lower opening on the clock body. When cutting the sides, cut $1/8$ " beyond the pattern lines.



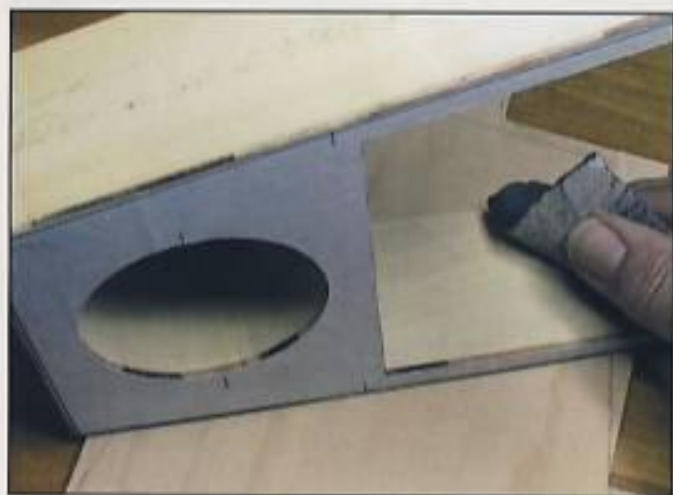
Step 14. Measure the opening required for your clock insert, and use a compass to draw the correct-sized opening in the center of the clock body piece.



Step 15. Drill the blade entry hole using the 1/8" drill bit, and cut out the circular opening.



Step 18. Using the disc sander, sand up to the pattern lines on the clock body and roof pieces.



Step 16. Hand sand the inner surfaces of the clock body piece.



Step 19. Remove the patterns from the clock body and roof pieces by peeling off the masking tape.



Step 17. Position the clock body piece on the clock backing piece, and glue in place using wood glue. Clamp until dry.

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For platform and railing:



Step 20. Use a ruler and sharp pencil to measure and mark the positions for the railing uprights on the 4-1/2" x 2-1/4" platform piece. The four corner marks should be approximately 3/16" in from the edge of the work piece. Evenly space two more marks between the corner marks on each short side, and five marks between the corner marks on the long front side, for a total of 13 marks.



Step 21. Measure thirteen 1-1/8"-long pieces of 1/8"-diameter dowel stick, and cut them out using the No. 2/0 blade. These pieces will be used as the railing uprights. Mark the positions on each railing upright for the two holes through which the "fencing" will be threaded. Make the first mark 1/4" from the top, and the second mark 5/16" below the first. Drill the holes in the platform using the 1/8" bit, and carefully drill the holes in the railing uprights using the 1/32" bit.

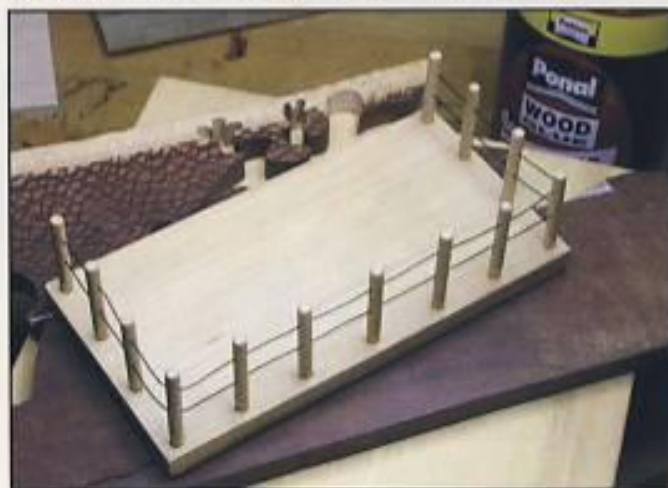
Step 22. Test fit the railing uprights into the holes in the platform. If the fit is too tight, lightly sand the bottoms of the railing uprights using the medium-grit sanding sponge.



Step 23. Sand the platform work piece using 150-grit sandpaper, then 320-grit, until you have achieved a smooth finish. Also round over the bottom edge of the platform using sandpaper.



Step 24. Thread a strand of polyurethane filament through the top holes in each railing upright. Thread a second strand through the bottom holes in each upright.



Step 25. Position the railing uprights in the drilled holes on the platform, and adjust the filament so it is taut between the uprights. Knot the ends of the filament to secure it. Use wood glue to secure the uprights in the holes.

For miniatures:



Step 26. Apply a layer of masking tape to the top of each work piece. Using temporary-bond spray adhesive or a glue stick, attach the patterns to the masking tape. (The portholes, flotation device, and fish are all stack cut. Use pieces of thin, double-sided tape to secure the stacks. For the flotation device, stack one piece of dark-colored wood with one piece of light-colored wood.) Drill blade entry holes, and make the cuts.



Step 27. Interchange the dark and light wood pieces for the flotation device, and glue them together. Thread a length of polyurethane filament through the hole of the anchor and the holes of the fish, and tie knots at each hole to make two "bunches" of fish.

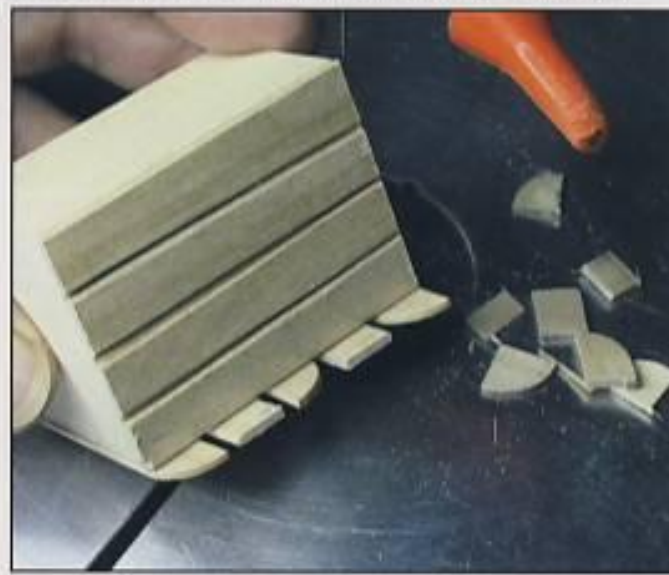


Step 28. Cut a 5'-long piece of 1/8"-diameter dowel for the

fishing rod. Cut a small round shape for the reel, sand one section of it straight, and glue it to the rod using wood glue. Use cyanoacrylate glue to attach a length of polyurethane filament along the side of the rod, and attach a small picture hook on the end. Add the markings to the rod using a permanent marker.



Step 29. Drill two small holes in the top of the signboard, and thread polyurethane filament through the holes. Secure the ends with knots. Use a black permanent marker to write the words "Fishing Tackle" on the signboard.



Step 30. Sand the block of wood for the crate. Cut the ice cream sticks in half, and glue the pieces to the front and top of the crate, spacing them approximately 1/16" apart. Using the No. 2/0 blade, cut the ends of the ice cream sticks flush with the block for the crate.

Step 31. Sand the block of wood for the section of the clock that houses the portholes. Round over the edges of the porthole frames, and sand them to a smooth finish. Center the porthole frames on the front of the block, and glue them in place using wood glue. Using the 7/16" bit, drill the interiors of the porthole frames 5/8" deep.

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To finish:

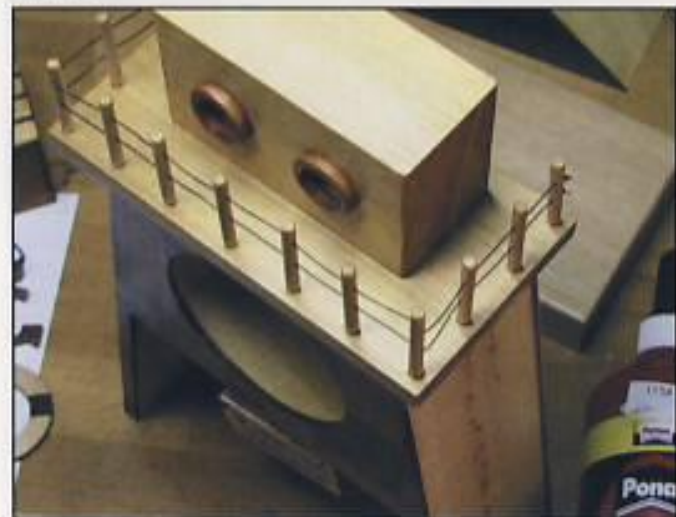
Step 32. Cut a length of 5/16"-diameter dowel to fit the top of the roof.

Step 33. Sand all the pieces using 150-grit sandpaper, then 320-grit, until you have achieved a smooth finish. Remove any sanding dust using a hard-bristled paintbrush and a lint-free cloth.

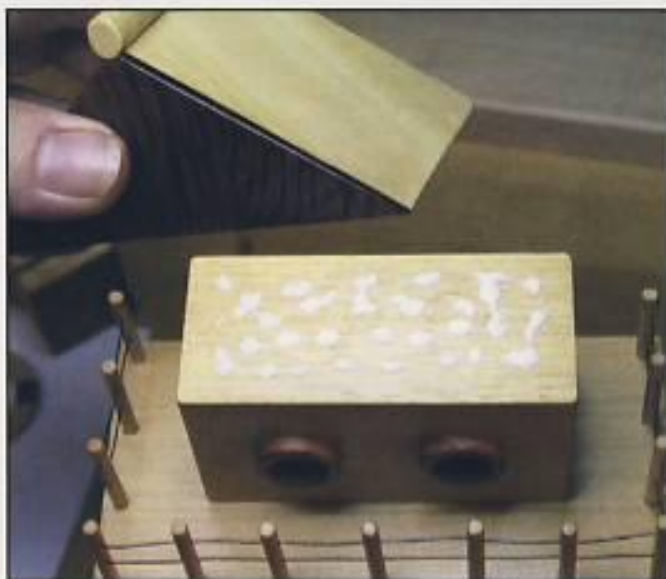
Step 34. Apply light oak stain to all the surfaces of the crate. Use a small-sized artist's brush to apply walnut stain into the grooves between the ice cream sticks. Apply furniture wax liquid or Danish oil to all exposed surfaces of the work pieces. Wipe the surfaces of the work pieces using a lint-free cloth, and place them in the sun to dry.



Step 35. Assemble the clock using wood glue, applying weight or adding clamps as each section is glued in place. Position the platform on top of the clock body so the back edge is flush with the back of the clock body, and the front and side edges extend beyond it. Glue in place.



Step 36. Position the block housing the portholes on the platform, and glue in place.



Step 37. Glue the roof in place on top of the block. Glue the piece of 5/16" dowel to the top point of the roof.

Step 38. Position the assembled clock on the base so it is centered side to side and flush with the back edge. Glue in place. Remove all clamps when the glue is completely dry.

Step 39. Apply several thin coats of clear spray varnish to the clock, allowing each coat to dry before applying the next. Insert the two small eye hooks inside the lower opening, and hang the signboard and a bunch of fish from the hooks. Insert the clock face, and display the miniatures in the opening of the project.



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.





Wine Caddy

by Wayne L. Bosler III

Pattern Located in Full Size Pattern Section No. 1

SUPPLIES

Wood: oak—six pieces $1/2" \times 1-3/4" \times 6-1/2"$ (for six sides), one piece $1/2" \times 5-1/4" \times 5-1/4"$ (for base); cherry—one piece $1/4" \times 4-1/2" \times 4-1/2"$ (for top), one piece $1/2" \times 5" \times 4-5/8"$ (for stand), three pieces $1/4" \times 1-13/16" \times 6-5/8"$ (for grape appliques); walnut—two pieces $1/2" \times 1-3/4" \times 6-1/2"$ (for two sides), one piece $1/4" \times 1-13/16" \times 6-5/8"$ (for stem applique); poplar—three pieces $1/4" \times 1-13/16" \times 6-5/8"$ (for leaf appliques)

Tools: scroll saw with No. 1 double skip-tooth blades and No. 2/0 spiral blades; miter saw; table saw; drill with assorted bits and countersink; orbital sander (optional); router with $5/32"$ roman ogee bit; moto tool with drum sander; steel ruler; single-edge razor blade

Carbon paper

Carpenter's glue, yellow and dark

$6 \times 3/4$ roundhead brass screws (two)

DecoArt staining/antiquing medium

Acrylic paint in green and plum

Wipe-on polyurethane clear gloss finish

Assorted brushes, including bristle, 1" foam, and artist's

Blue painter's tape

Cyanoacrylate (CA) glue gel

6×1 wood screws (two)

Felt in color of choice



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Introduction

My wife, Karen, is a great cook. Italian food is her specialty, and we like to serve wine with the meal. I designed this wine caddy as a way to display the bottle as an elegant table centerpiece. The caddy can either be positioned straight up, or tilted on an angle, using the stand for balance.



After spending hours drawing the pattern for the wood caddy and cutting all the wood for it at the table saw, Karen came to the workbench with a bottle of wine that was bigger than the one I had used for my prototype. "Houston, we have a problem!"



The photo shows the original bottle on the left, which has a diameter of approximately 3". Below it is my original base pattern, showing the opening created by the placement of the eight side pieces on the base. Next to the original bottle is the new, larger bottle. I adjusted the pattern for the larger bottle by increasing the measurements 112%.

Before cutting the wood pieces for your caddy, place your bottle on the pattern to check for a proper fit. If your bottle design is different, enlarge the pattern as needed. (If your wine comes in a box, you are on your own!)

I hope you enjoy making the wine caddy as much as I

did, and that it will add to the beauty of your dining table. As usual, feel free to email me with any questions. Cheers!

INSTRUCTIONS

Step 1. Determine whether the size of the original patterns will accommodate your preferred size of wine bottle. If the patterns need to be enlarged, bring the originals to a copy center and have them enlarged by the necessary percentage. (Note that the lines on the enlarged patterns will be thicker than the original pattern lines, and this will affect your new measurements. Remain consistent as to whether you measure from the inside or the outside of the lines, and then be sure to cut either just to the inside or outside of the lines at the saw.) Be aware that there are no patterns for the side pieces; they should simply be cut to size. If you have enlarged the original patterns, be sure to enlarge the sizes for the side pieces by the same percentage.

Step 2. Sand both sides of all stock. Transfer the patterns for the base, top, and stand to the appropriate pieces of wood, and cut them out.



Step 3. When working with angles, the success of your project depends upon cutting the pieces at the precise angle. My table saw doesn't have an accurate tilt gauge for angles. However, my miter saw is very accurate, and I have used it to cut pieces of wood at several different angles. Using scrap wood, test the angles for accuracy before beginning the project. Extend the table saw blade as far as possible, and use the hand gauge to set the blade to the desired angle, in this case 22-1/2°. Save your homemade degree gauges for future use.



Step 4. The long edges of the six oak side pieces, two walnut side pieces, three cherry applique panels, and three poplar applique panels need to be cut at the 22-1/2°

angle. (The one walnut applique panel does not need to be angle cut.) To set the fence to the desired width, use a steel ruler to measure at the front and back edge of the blade, being sure not to include the blade thickness in the measurement. The blade will waste about 1/8" of stock per cut, which will drastically change your measurements. After setting the fence, make all remaining cuts at 22-1/2°. Do not move the fence until all the cuts for the entire project are made, which will ensure that each piece of stock is exactly the same width.

Step 5. Test fit the side pieces, top, and base, and make any needed adjustments. (I positioned each walnut side piece between three oak side pieces.) When satisfied with the fit, use dark carpenter's glue to glue up the eight sides of the container, and let dry.



Step 6. Center the side assembly on the base piece. Mark the location for the two wood screws that will attach the base to the side assembly, and make a mark for yourself to help reorient the base and top to the side assembly. Also make a mark in the center of each walnut side panel, 1-3/4" up from the bottom edge, for the brass screws that will attach the stand to the side assembly. Drill 5/64" pilot holes at the marks to prevent the wood from splitting, then drill 9/64" holes. Countersink the holes in the bottom of the base. Rout the edge of the base using a 5/32" roman ogee bit.

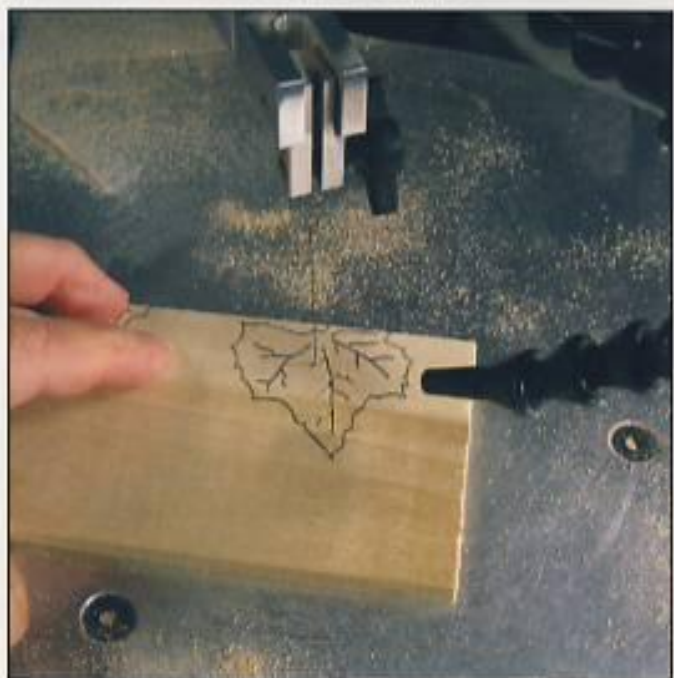


Step 7. Align the three poplar applique panels with the beveled edges facing up, and tape the panels together.

In the same manner, tape the three cherry applique panels together. (The bevel will allow the appliques to follow the contour of the container.)

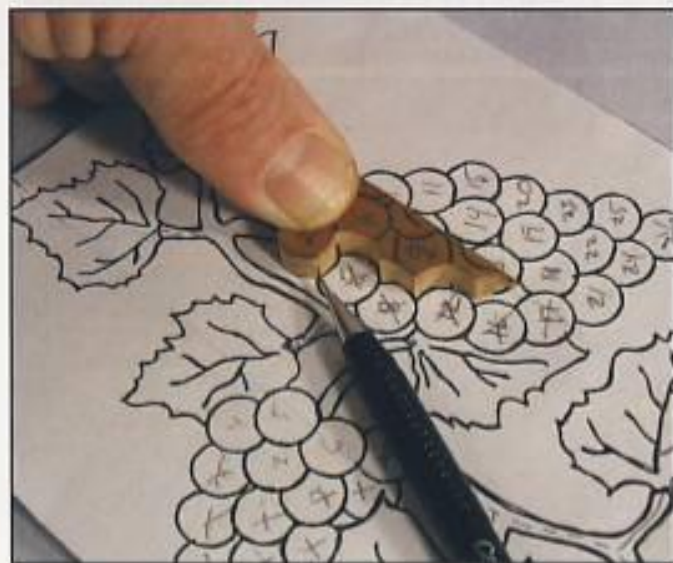


Step 8. Turn the applique panels over so the beveled edges are face down. Position the applique patterns on the appropriate pieces of wood, aligning the dividing lines in the pattern with the breaks in the panels. (Note that the photo shows two panels of walnut for the stem applique. I later adjusted the design so that the stem sits in the middle of one flat surface, therefore requiring only one panel that doesn't need to be cut at an angle.) Transfer the applique patterns to the wood using carbon paper.



Step 9. Drill blade access holes in the leaves, then use a No. 2/0 spiral blade to cut the veins. Using a No. 1 double skip-tooth blade, cut out the leaves and stem.

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Step 10. Also use the No. 1 double skip-tooth blade to cut the grapes. (I chose to cut, shape, stain, and glue a few grapes at a time, but use whatever technique you are most comfortable with. I started with the idea of cutting the entire bunch at once, until I bumped the edge of the table and spent 45 minutes getting ten grapes back into position!) Because each grape piece is very similar in shape, I made sure to number and key each piece with pencil marks as I went.



Step 11. Use a moto tool fitted with a drum sander to round the stem and each grape, and to shape the edges of the leaves. I colored the grape and leaf applique pieces using DecoArt staining and antique medium. I mixed medium in equal parts with royal plum acrylic paint for the grapes, and leaf green paint for the leaves. I had never used this product before, but I was very pleased with the results. It was very easy to work with, and gave me just the look I wanted, which was to allow the wood grain to still show through the coloring. The staining and antique medium should be available in the paint section

of your craft store. Simply follow the manufacturer's instructions for mixing and application. After coloring the pieces, glue them in place on the side assembly using cyanoacrylate glue gel.

Step 12. Position the top on the side assembly, and glue in place using dark carpenter's glue. Let dry.



Step 13. Apply your clear finish of choice to all pieces. I used a bristle brush to apply several very thin coats of wipe-on clear gloss polyurethane. The brush allows you to apply the finish into all the tight spots.

Step 14. Screw the base and stand onto the side assembly.



Step 15. Trace the outline of the base onto the piece of felt. Using a single-edge razor and steel ruler, cut along the traced line. (Use a cutting board to protect your work surface.) Try to make each cut using only one pass of the blade in order to prevent pulling the felt. Mix yellow carpenter's glue with just enough water to allow you to easily spread it with a foam brush. Apply the watered-down glue to the bottom of the base. Position the felt on the base, and gently pat it into place until you feel moisture on the felt. Let dry completely.

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



Understanding the Rules... and Knowing When to Break Them!



by Karen Boelman

A few years ago, Dirk and I started giving classes on scroll sawing, and we developed a set of rules for beginners to use. While teaching from a general set of rules works great with most folks who are just starting out, after our 20+ years of experience with scroll sawing, we now know that there are exceptions to almost every rule ever written.

We have discovered what all teenagers in the country (including our two boys) are trying to teach their parents—rules are made to be broken! It seems there are very few times in scroll sawing (and life) when there is only one right way to do things. So, I decided it would be interesting to list some of our basic rules, and then give you some ideas about when to break them!

RULE #1: Keep the waste wood (the wood that is cut off and thrown away as you make your project) to the right side of the blade as you saw.



The burr side of the blade leaves a rougher edge on the wood to the right side of the blade, while the wood to the left has a smoother, more polished edge.

Because most blades have a slight burr edge on the right side, the resulting sawn edge on the right is rougher than the left side. It makes sense to have that rougher edge on the wood that you throw away, rather than on the piece you want to keep. (Note that precision-ground blades and some other blades have no burr edge.)

EXCEPTION 1 to RULE #1: When cutting a project that's just a little longer than the depth of your saw's throat, cutting in the "wrong" direction can gain you a little extra turning space. (The depth of the saw throat is measured from the scroll saw blade to the back post which holds the upper arm in place.)



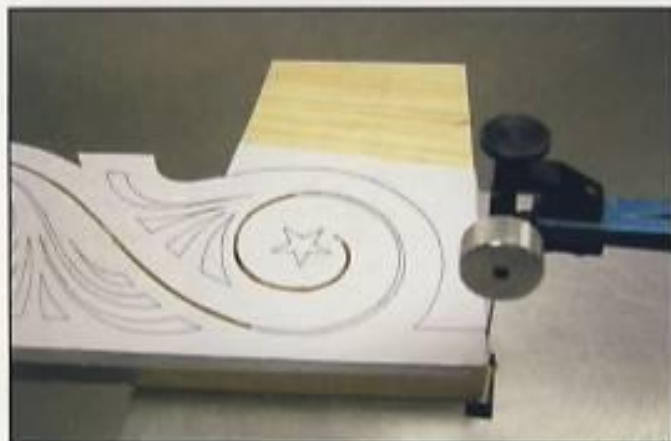
Notice that the piece of wood is longer than the depth of the saw throat, so it hits the back post of the saw's upper arm as I try to make the turn.

For instance, if your saw throat is 18" and the piece of wood you want to cut is 21-1/2" long, you may run out of turning room while sawing because the wood hits the back post.

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If this happens while cutting the exterior pattern lines, cut away the waste wood by cutting from the farthest-reached point to the outside of your work piece.



Complete the cut by turning the wood end-for-end, and saw in from the opposite direction.

If you run out of turning room while making an interior cut, saw as far as you can reach from one end of the cut-out, then turn around and saw back to your starting point. Repeat this process from the opposite end of the cut-out. (This will leave an incomplete middle section, as shown in the previous photo.)



Next, drill a hole midway between the two cut-out areas.



To complete the cut-out, start from the drilled hole and saw along the pattern lines. Notice that the swing path for cutting will now be around the front of the saw table and towards your body, rather than towards the back post of the saw as in the earlier photo. Although these techniques go against the rule, they are useful for extending the limit of your saw's throat depth.

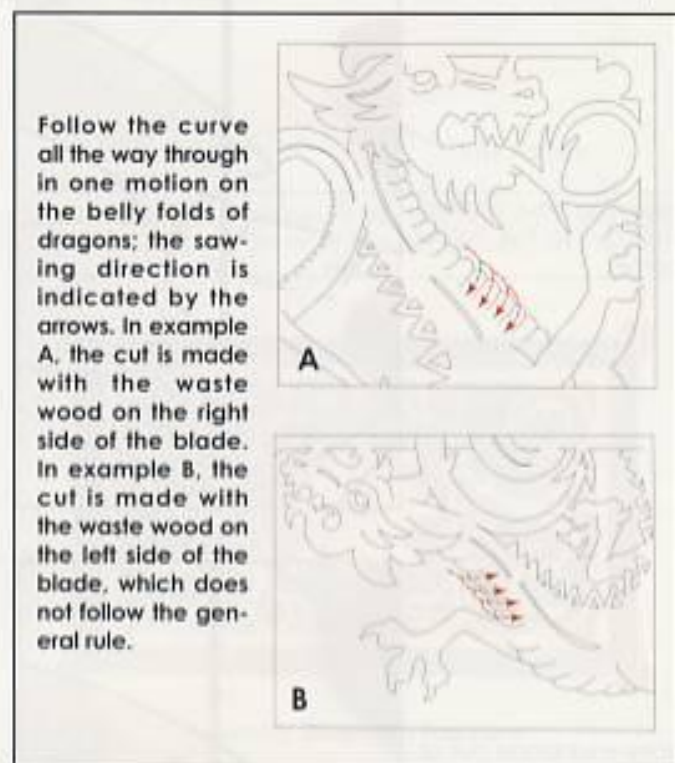
EXCEPTION 2 to RULE #1: When I'm cutting in a delicate area, such as a small face profile, I seem to have better control when I go against the rule and cut with the burr side of the blade toward the face, which is the piece of wood I am keeping.

This is because blades pull toward the burr. Therefore, it is helpful to have the burr positioned towards the face because it will help pull the blade around the tight corners of the nose and lips as I turn the wood.

On the other hand, if the burr is towards the waste wood, the blade pulls away from the face. This can cause a "bouncing" action away from the direction I want to turn, and it becomes very difficult to smoothly make those tight turns. (I think of it like this: when I went sled riding as a kid, I could gradually turn to one side by leaning in the direction I wanted to go, but if I stuck my foot out to that side it would turn me around much easier. The burr on the blade helps move around the tight turns of the face just like my foot helped when turning a corner while sledding). When I'm cutting in delicate areas, having good control is more important to me than keeping the edge super smooth.



EXCEPTION 3 to RULE #1: Sometimes I find myself breaking this rule for ease of cutting. For example, I cut lots of dragons. (Many of you know that Dirk loves drawing dragon patterns, and because he draws them, I have to saw them!)



Over the years, I have developed a preference for cutting the belly folds of dragons so that I can follow the long curve of individual folds all the way through in one motion. That usually means cutting from the top of the belly to the bottom of the belly, regardless of whether the burr-side of the blade ends up toward the waste wood or not.

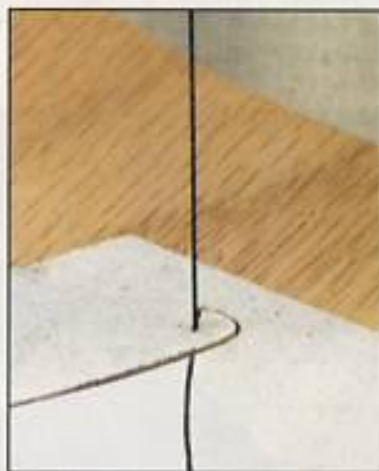
When I try to cut the folds from the other direction in order to follow the burr-side rule, they just don't "look right" to me. Notice how the belly folds on the left are more rounded and plump looking, while the folds on the right look flat and are hooked at the top edge. In this case, my preference for ease of cutting overrides the rule.



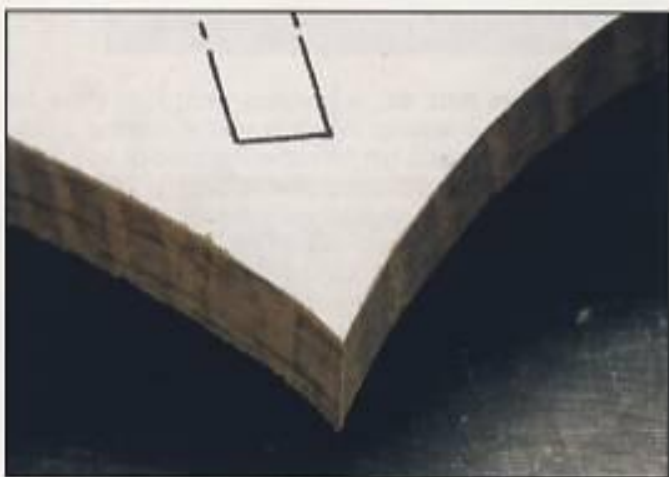
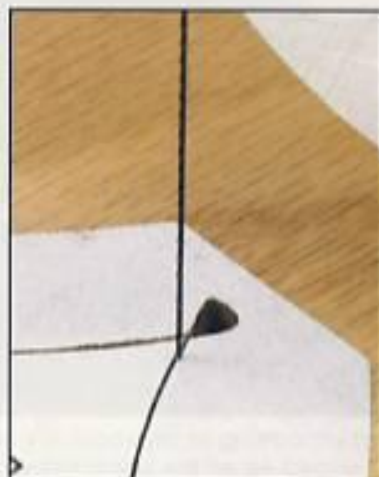
Notice the cleaner cuts on the dragon belly folds on the left, which were cut in one continuous motion, compared with the rougher cuts on the right.

RULE #2: This rule involves using a common technique for making sharp points within a pattern.

Begin by following the pattern line. Saw beyond the point on the pattern, and make a loop in the waste area.



Saw back to the point, and continue following along the pattern line.



This technique produces a nice, sharp tip at the point.

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EXCEPTION 1 to RULE #2: Although this technique works great on solid wood, it doesn't always work as well on plywood. Plywood is made up of several separate layers of wood. This technique puts stress on the layers as you saw back into the pattern line, and the layers tend to split out.



When cutting in plywood, it's better to make a slightly rounded tip at the point, rather than risk splitting out the layers of plywood. Therefore, I like to just do a quick turn. Although the tip will be slightly rounded, it looks better than one that is chipped out.

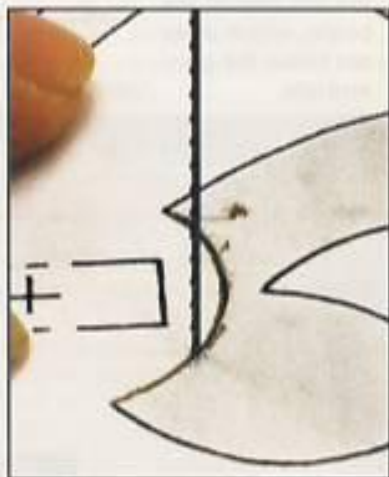
EXCEPTION 2 to RULE #2: In general, most folks strive for perfection in their sawing. Whether you're making a project for yourself, or as a gift for someone special, you want it to be as perfect as you can make it. On the other hand, if you're selling your work and cutting for production, you probably want to trim as much time off the cutting process as possible. Although a razor sharp tip may be seen as perfection, a rounded-off tip is much faster to saw. So, if you're willing to practice your quick turns, you can make a tip that's just slightly rounded, and not lose any perceived quality of workmanship.

RULE #3: This rule involves using a common technique for making a clean inside corner.

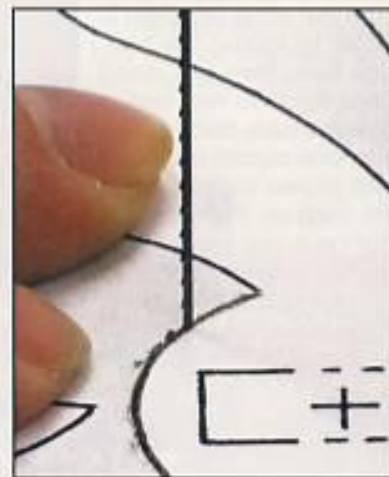
Following your pattern line, cut to the inside corner.



Back your blade out of the corner and into the saw kerf.



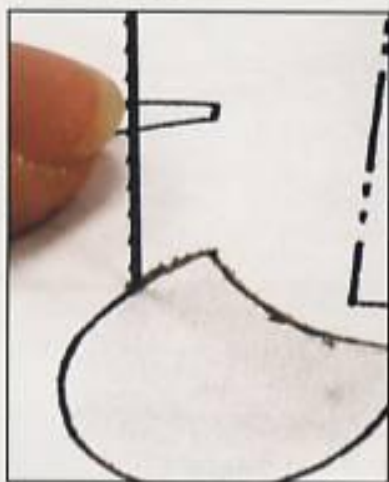
Make a quick 180° turn into the waste area.



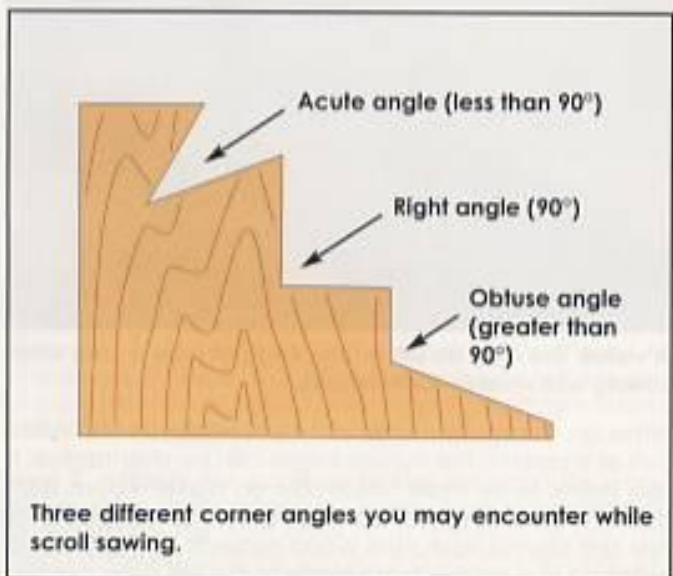
Back the dull side of your scroll saw blade into the corner, following the saw kerf.



Slightly turn the blade as you continue to follow the pattern line, sawing out of the corner.



EXCEPTION to RULE #3: This technique works well when the angle of the corner is acute, that is, less than 90° .



However, this technique doesn't work as well if the corner is a right angle (90°) or an obtuse angle (greater than 90°).

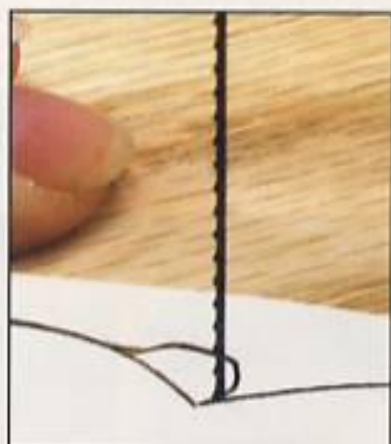


When using this method, a small bump is produced when sawing a corner with an obtuse angle.

When you saw out of a corner that is a right angle or obtuse angle, you tend to get a small, unsightly bump. Also, if you're using a pin-end blade or a larger size pinless blade, it is more difficult to make a quick 180° turn.

An alternative technique works well for both of these situations. It starts out the same way as for the technique for cutting into an acute angle: follow the pattern line to cut into the corner, and then back out of the corner into the saw kerf.

Next, however, cut across the waste area to the pattern line on the opposite side of the corner. Follow along that pattern line, and cut into the corner from the other direction.



At this point, the waste piece has been cut free and can be removed. This will give you enough space to turn your blade around, allowing you to continue sawing along the pattern line.



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RULE #4: Use reverse-tooth blades to prevent the bottom side of plywood from splintering out and to keep the bottom edges of solid wood cleaner, requiring less sanding after cutting.

The reverse-tooth blade has several teeth on the bottom of the blade that point in the opposite direction.



Reverse-tooth blades are made so they have the majority of their teeth pointing in a downward direction, but a few teeth at the bottom of the blade point upward. The downward facing teeth cut on the down-stroke of the saw, and as they cut, they push wood fibers toward the bottom edge. The upward facing teeth, at the bottom end of a reverse-tooth blade, cut on the up-stroke and remove many of those stray wood fibers.



Skip-tooth blade cut line on left, reverse-tooth blade cut line on right

Note that when cutting plywood, the skip-tooth blade leaves a very splintered and rough cut line, whereas the cut line of the reverse-tooth blade is much smoother.



Skip-tooth blade cut line on left, reverse-tooth blade cut line on right

The skip-tooth blade also leaves a much rougher cut line when cutting solid wood, as compared with the reverse-tooth blade.

EXCEPTION 1 to RULE #4: While reverse-tooth blades do leave a much cleaner bottom side to the wood piece being cut out, they sometimes leave a visible line on the edge of solid woods where the opposing teeth meet.



A visible line may be left on the edge of solid woods when sawing with reverse-tooth blades.

Although this line is usually not noticeable on the inside cuts of a project, the outside edges can be unattractive. It also seems to be more noticeable on darker woods such as walnut and cherry. If you happen to notice this line as you are sawing your solid wood projects, I recommend switching to a double-tooth blade to cut the outer perimeter of your piece. It may require a little more sanding to clean up the bottom surface of the piece, but I think the nicer-looking edge is worth it.

EXCEPTION 2 to RULE #4: Reverse-tooth blades sometimes don't work well when cutting fragile areas because they have a tendency to catch the edge of the wood on the up stroke. Some delicate areas may not be strong enough to withstand the stress, and snap off.



I once cut a waterfowl silhouette with cattails in the background, and one of the cattail stems snapped off because the reverse-tooth blade caught the edge of it. (Note that the cattail on the pattern page in the background of the photo is missing on the finished piece.) I ended up just making do with one less cattail in my finished project, but if I had been working on a face and snapped off the nose, it wouldn't have been such an easy fix!

Due to the tendency of the reverse-tooth blades to catch on fragile edges, I often use a double-tooth blade in fragile areas instead.

EXCEPTION 3 to RULE #4: Reverse-tooth blades may be difficult for beginning scroll sawyers to handle. Because the bottom teeth are cutting on the up-stroke, they lightly lift up on the wood. It's not difficult for an experienced sawyer to compensate for this lift, but for beginners who are dealing with lots of other new challenges, it may not be as easy.

Using a backer board can be a better solution to help beginners keep the bottom edges of the wood clean. A backer board is a thin piece of scrap wood or cardboard that is attached to the bottom side of your project. It can be held in place with temporary-bonding spray glue or with masking tape wrapped around the edges. After attaching the backer



Thin cardboard can be used as a backer board to keep the bottom side of a project clean.

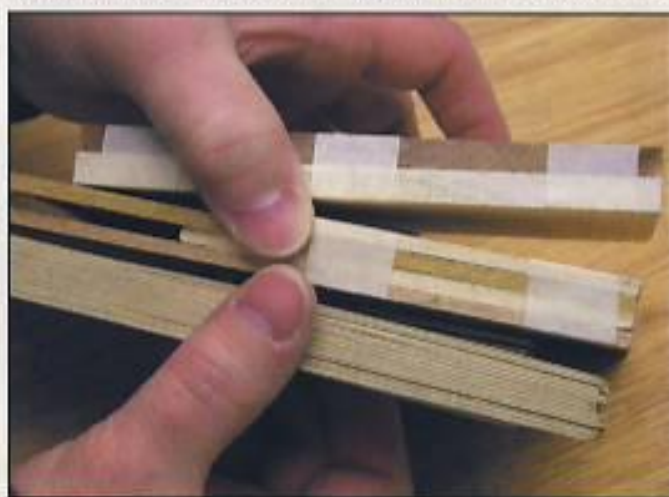
board, the wood can be cut using a double-tooth or skip-tooth blade.

RULE #5: Use a larger size blade for cutting thicker woods, and a smaller size blade for cutting thinner woods. (The reason we use generic terms such as "larger," "thicker," "smaller," and "thinner" is because personal preferences play a huge role in scroll sawing. One person might say a larger size blade is a No. 7, while another might say it's a No. 12; a smaller blade could be a No. 2 for me or a No. 3/0 to someone else. It all depends on the individual.)

EXCEPTION 1 to RULE #5: Although a larger size blade is more aggressive and cuts through thick wood faster, there are times when you need to use a smaller blade when cutting thick wood. A smaller blade will turn sharp corners better, so if you have very delicate areas to cut, such as facial features, fingers, or toes, a smaller blade works best.

EXCEPTION 2 to RULE #5: Using a smaller blade to cut thinner woods basically does make sense. It's kind of like the bull in a china shop idea...a larger blade is liable to be too big, too rough, and likely to break things you don't want broken. However, a bigger blade has the advantage of being able to cut through the wood faster and also has more "body" to the blade. In other words, it is better able to resist the tendency of sawyers to push the blade around, such as sideways or backwards, as we saw. By using a medium size blade, you can get the best of both worlds, with the quicker turning ability of smaller blades and the heavier body and faster cutting ability of larger blades.

Be aware that the medium size blades are still too large for really thin woods. In order to use medium size blades to cut them, stack the thin wood pieces to increase the total thickness of the project to be cut out. When cutting 1/8"-thick or thinner material, I highly recommend stack cutting.



Stack-cutting allows you to use medium size blades for cutting thin wood, and provides additional copies of a project. Note the masking tape around the edges used to secure the stacks.

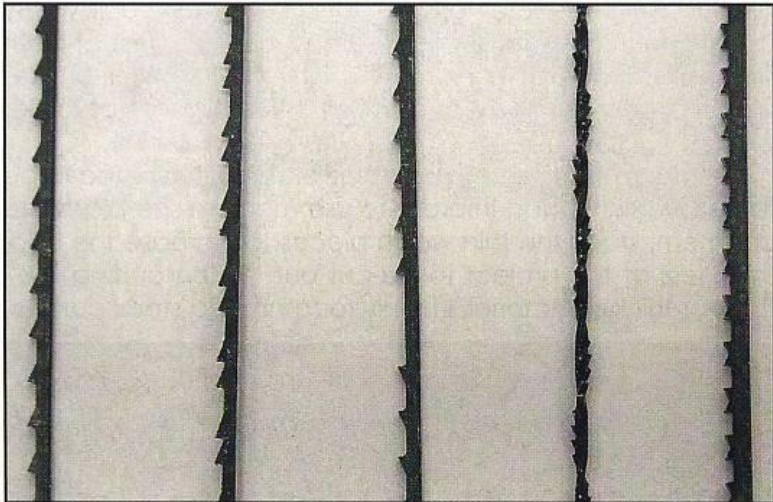
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The number of layers you stack will depend on the number of duplicates you want to have and how thick the individual pieces are. I like to keep the thickness of the stacks to a minimum of 1/4" and a maximum of 1/2". For example, stack up to two pieces of 1/4"-thick material, up to four pieces of 1/8"-thick material, up to eight pieces of 1/16"-thick material, etc. A total stack thickness of more than 1/2" tends to increase cutting time. Also, the cut lines on the bottom piece of the stack may vary slightly from the top piece. The thicker the stack, the more pronounced the variation. I wrap masking tape around the edges of the stacks to secure them, but small nails or brads, double-sided carpet tape, or glue can also be used.

My personal preference is to use a No. 5 blade as much as possible, switching to a No. 7 blade for very open areas, and a No. 2 blade for very delicate areas. You will most likely find your own preferences as you gain experience.

RULE #6: Always saw with the teeth on your blade pointing forward and down.

EXCEPTION to RULE #6: This rule definitely applies when using skip-tooth and double-tooth blades, but as time goes on, we have access to an ever increasing variety of blades, and the rule doesn't apply exactly as written for all of them.



A few of the many types of available blades (from left to right): Skip-Tooth, Double-Tooth, Reverse-Tooth, Spiral, and Crown-Tooth.

For instance, reverse-tooth blades should have the teeth pointing forward and the majority of the teeth pointing downward, but the bottom of the blade has several teeth that should point upward. Spiral blades have teeth that circle all around the blade, so although you do want the teeth to point downward, you can't have all the teeth pointing forward. Crown-tooth blades should be used with the teeth facing forward, but they are configured so that the teeth point alternately upward or downward, and can even be turned over to extend the blade life by using the other end of the blade. This rule would need to be greatly expanded to be relevant to all varieties of blades.

We've only come up with one rule that we think may be fool proof...

RULE #7: Always strive to keep the blade straight up and down as you saw, and resist the tendency to push on the blade. When you're feeding the wood into the blade, you shouldn't be pushing the blade backwards. If you want the blade to cut faster, either increase your speed setting or use a larger or more aggressive blade. When you're going around a corner, don't push the blade sideways. The only thing you should be moving is the wood...let the blade do the cutting while you guide the wood into it. No exceptions. (At least none that we've thought of yet!)

In Conclusion

We still teach beginner sawyers using a list of general rules to follow as they get started. But we also explain to them that there really are no "absolute" rules. Although a technique may work well in many cases, it might not work in all situations. Also, just because a technique works well for some of us, it may not work equally well for all of us. It is very difficult to anticipate every situation that others may be faced with. We have been scrolling for over 20 years and just when we think we've made every possible mistake, we somehow figure out how to make a new one. We just try to learn from the mistakes and move on.

I hate to admit it, but our kids might be right—rules are meant to be broken (or at least need to be flexible enough to allow for some variation). As I mentioned before, personal preferences play a huge role in scroll sawing. Therefore, the best advice I have to give is to just get into your shop and saw. You can see for yourself how much fun it is to break our rules and write your own!

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



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Reader's Gallery



Robert Bosselman of Loves Park, IL is an 82-year-old woodworker whose daughter, Cheryl, sent us this reader's gallery submission. Cheryl writes that, "He is an amazing man. He has Parkinson's, and sometimes has to hold his hand steady to eat, but somehow does wood-working that is so intricate and detailed. He spends most of his time doing that to stay busy. He does not like just sitting around. He has been a widower for over two years, and lives alone. He cooks his meals, keeps his house clean, and does his own laundry, after years of my mom doing all of that. He stepped up to the plate after her passing, and did it all."

Robert has clearly kept busy with his woodworking! Cheryl sent us photos of just a few of his projects, including the Windmill Clock by Pedro Lopez. Robert works with many types of wood, usually oak, balsa, pine, and mahogany. A friend of Cheryl's once sent Robert a box full of wood from Washington State that included some bubinga wood. Cheryl said her Dad was so excited going through the box that it was like giving "candy to a toddler!"

Each day Cheryl stops by to visit her Dad during her lunch hour, and he'll frequently tell her that he's just started a new project, and that he doesn't know what he's gotten himself into. Then, a few days later, it will be completed!

Cheryl writes that her dad is a "humble, proud man, and has been a man I will forever be proud to call Dad." We thank you so much, Cheryl, for sharing your heartwarming words with us. It is clear your Dad is not only a talented woodworker, but also a wonderful father!



Larry Hickman of Roswell, NM designed this piece in memory of Dennis Alley, a good friend and fellow officer of more than 25 years who recently passed away. This is certainly a beautiful tribute to your friend, Larry. Thank you for sharing it.

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Reader's Gallery

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Beth Walter of Scales Mound, IL made this chest as a Christmas present for her daughter, Bridget. Walnut is her daughter's favorite wood for furniture, so Beth cut it from home-sawn walnut from their own farm to make it extra special. The chest was designed by Dirk Boelman, and Beth added her thanks to Dirk for providing a great pattern, and that she really learned a lot making it.

Thanks for sharing, Beth. Your daughter must have been thrilled to receive such a beautiful gift!



Dan Simpson of

Huber Heights, OH shared the following information with us: "I am 46 years old at this writing, and I was an over-the-road truck driver for 22 years, until 2002. At that time, I was diagnosed with congestive heart failure, diabetes, copd, and dilated cardio myopathy. Needless to say, I was taken out of the workforce and



placed on total disability. Not being able to work anymore, I had to find something to occupy my time. Long story short, my wife, Teresa, convinced me to try my hand at woodworking, so she bought me a scroll saw and I started practicing. Lo and behold, I found a hidden talent that I never knew existed. I never had an interest in woodworking in school, so everyone was surprised at my ability to create some really beautiful works. I have been scrolling for the past six years, and in January, I decided to try intarsia. I bought the rose pattern from The Wooden Teddy Bear in Oregon, and started my intarsia woodworking. I made the rose from aromatic red cedar, western red cedar, and black walnut. [editor's note: The Eagle, by Fred Martin, was featured in the January, 2004 issue of Creative Woodworks & Crafts, and the Red-Tailed Hawk is by Bob Hlavacek.] I was very pleased with the outcome, and my wife insisted on me sending you this letter and the photographs in the hopes that they will be published in Reader's Gallery."

We are very happy that Teresa encouraged you to send in your photos, Dan! Your work is wonderful, and it is clear that you were meant to be a woodworker! We are glad that you've found such a worthwhile pastime, and we wish you all the best in your future endeavors.





Eric Dutton of Vaudreuil-Dorion, Quebec began woodworking about two years ago, though he knew it was something he always wanted to do. After reading *Scroll Saw Portraits* by Gary Browning, he was inspired to try his hand at portraiture. The two pieces shown here are of his two sons: Wyatt, who was 6 months old in his portrait; and Nathan, who was three years old. Both pieces were cut from 1/4"-thick birch, and the frames were made from pine.

Your workmanship is lovely, Eric. What a sweet gift to your family!



Roy Whitfield of Lacey, WA shared this photo with us. A friend of Roy's gave him the pattern because he knew Roy likes to make every tiger pattern "he can get his hands on," but he wasn't sure who designed it. It took Roy approximately 100 hours to finish this 350-piece creation that measures 3ft. x 3ft. Roy used black walnut, yellowheart, poplar, alowood ebony, and pine. The blue eyes were purchased from a taxidermist. Roy's tiger was awarded First Place in the Western Washington State Fair. Congratulations, Roy!



Bill Bongs of Ironton, MN is a retired painter who is usually busy doing woodwork. This Shapiere Clock, designed by Cindy Stewart of Wildwood Designs, is the 23rd clock made by Bill. He constructed it out of oak, walnut, and cherry. Incredible job, Bill!

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@woodworkandcrafts.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.

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Reader's Gallery

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Paul Ends of Beverly, WV established his company Mountain Fire Woodburning in August, 2000. He enjoys the challenges that woodburning provides, and states that there is "no such thing as a useless piece of wood!"

Paul and his father spend time together gathering, cutting, and planing all types of wood for Paul to use in his artwork, because "finding that one piece of wood that meets exactly what my customer desires" is necessary to the woodburning process. He writes that his "love of woodburning has led me to associating with new and interesting people every day. To me, it is all worth the time and effort it takes to create a masterpiece of art."

One of Paul's woodburnings hangs in the main hotel of The Greenbrier Hotel and Resort in White Sulphur Springs, WV, and he received an honorable mention award at the Mountain State Forest Festival in Elkins, WV last year.

Two of Paul's pieces shown here, the raccoons and cat, are based on projects by Jeff Zaffino that have been featured in the magazine. Burned from rough cut cherry, each piece took approximately 30 hours. The Hummingbirds Song, designed by Ingrid, measures 12" x 24" and was burned from rough cut chestnut. Paul designed The West Virginia Mail Pouch, and burned it from a cherry panel measuring 21" x 28". He also designed and burned the Maple Syrup Season image on the poplar table.

Paul writes that he is thankful to all his customers, friends, and family who have helped him establish his career in woodburning, and we are thankful to you, Paul, for sharing such great examples of craftsmanship!





Duane Young is currently incarcerated in Ohio, and while in prison, he has created these beautiful pieces. For tools, he is restricted to using toenail clippers, tweezers, Elmer's glue, sandpaper, and a utility knife. Because of this, Duane uses mostly cardboard and manila folders that he glues up to reach the desired thickness.

The Helm's Wheel, which was designed by Rob Letvinchuck and featured in our September, 2005 issue, was one of Duane's first projects. It is constructed of 350 sheets of cardboard, painted with acrylic paints, and finished with glass varnish. It won first place in the very first art competition Duane entered.

The carousel that Duane made for his daughter was based on a design in a kids' punch-out book. He used ten boxes of toothpicks for the floor, posts, and top, and popsicle sticks for supports between the joints in the floor and for the turntable. The animals, saddles, and roof are made from manila folders, which have been painted using acrylic paint. The center of the carousel is a soda can.

The antique car that Duane made for his son's birthday is based on plans from the book *Antique Cars & Trucks* by Luc S. Amour. The car is constructed of toothpicks, and Duane had to make a jig to create the fenders and wheels. He used coffee to stain the wood, but doesn't think he will use that technique again because he didn't care for it.

We are glad to hear the magazine has been providing you with some inspiration for projects, Duane, and we hope you continue to develop your artistic talents. Thank you for sharing with us!



Pat DeMichele of Howell, NJ has been scrolling for approximately 2 years. One of his co-workers (shown on left in photo) asked if Pat could use his tattoo as the basis for a scrolling pattern. Pat took on the challenge, and, using his Dewalt 20" saw and No. 2/0 spiral FD blades, cut the design from 1"-thick oak. He colored the sections using natural, golden oak, and joco bean stains, and sealed it with a clear poly finish.

Terrific work, Pat! You may have started a whole new design trend!



Walleye and Rock Bass

by Darin Liles



Walleye

SUPPLIES

Wood (for rock bass): dark green poplar—one piece 3/4" x 15" x 4"; one piece 1/2" x 12" x 6" (for fins); light green poplar—one piece 3/4" x 12" x 3"; white poplar—one piece 3/4" x 17" x 8"; aspen—one piece 3/4" x 12" x 3"; walnut—one piece 3/4" x 6" x 7"; plywood—one piece 1/4" x 13" x 12" (for backer board and lifts); wood of choice—one piece 3/4" x 17" x 10" (for base); driftwood of choice (for uprights); 1/2"-diameter dowel (for attaching fish to base)

Wood (for walleye): dark green poplar—one piece 3/4" x 21" x 4"; light green poplar—one piece 3/4" x 21" x 3"; one piece 1/2" x 12" x 10" (for fins); aspen—one piece 3/4" x 21" x 4"; cedar—one piece 3/4" x 22" x 7"; plywood—one piece 1/4" x 21" x 7" (for backer board and lifts); wood of choice—one piece 3/4" x 20" x 7" (for base); driftwood of choice (for upright); 1/2"-diameter dowel (for attaching fish to base)

Tools: scroll saw with No. 2 Flying Dutchman blades; drill with assorted drill bits; oscillating spindle sander; X-acto knife or razor blade

Tracing paper
Carbon paper
Wood glue
Sandpaper, assorted grits
Sharp pencil
Small bass eye insert, 17mm*
Walleye eye insert, 17mm*
Natural finish
Clear coat finish of choice
Assorted pieces of artificial greenery
Fishing lure of choice, with thin wire, fishing line, and small screw for attaching it to greenery (optional)
Red craft paint

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

and wood. The wood is stained with a dark stain and the fish is painted with a dark brown and a light brown. The fish is mounted on a wooden base and is surrounded by driftwood and reeds.



Rock Bass

continued on page 68

continued from page 67

INSTRUCTIONS

For rock bass:

Step 1. Trace the pattern onto tracing paper. Trace the sections of the pattern onto the appropriate pieces of wood using carbon paper, paying close attention to the grain figuration.



Step 2. Cut and fit the main pieces of the body and the dark stripes. Drill a hole to accept the eye insert. Round over the outer edges of the body pieces. Glue the pieces together, and let dry.



Step 3. Cut and fit the pieces for the facial section.



Step 4. Lift the mouth and sides of the jaw 1/4".



Step 5. Round the pieces of the facial section.



Step 6. Test fit the pieces of the facial section, and adjust as needed. When satisfied with the fit, glue the pieces together, and let dry.



Step 7. Cut the top and bottom fins and the tail from 1/2"-thick dark green poplar. Cut the side fins from 1/2"-thick light green poplar. Turn the side pieces on edge, and re-saw them to 1/4" thickness. Sand the edge of the fins at a slight angle where they will attach to the body. (By sanding them at an angle, the fins will lift slightly off the body.) Round the edges of the fins, and glue them in place. When dry, apply a coat of clear finish to the fish, and let dry.



Step 8. Use an X-acto knife or razor blade to scrape the green paint from around the back of the pupil of the rock bass eye insert. Clean the insert, and then apply red craft paint to the back of the insert. This will change the color of the eye insert from green to red. Glue the eye into place.

For walleye:

Step 9. Trace the pattern onto tracing paper. Trace the sections of the pattern onto the appropriate pieces of wood using carbon paper, paying close attention to the grain figuration.



Step 10. Cut and fit the main pieces of the body and the dark stripes. Drill a hole to accept the eye insert. Round over the outer edges of the body pieces. Glue the pieces together, and let dry.



Step 11. Cut and fit the pieces for the facial section.



Step 12. Lift the mouth and sides of the jaw 1/4". Round the pieces of the face, and glue in place.



Step 13. Cut the piece for the tail from 1/2"-thick dark green poplar. Cut and fit a piece of aspen for the white spot on the bottom of the tail. Glue the tail pieces to the body.



Step 14. Cut the top and bottom fins from 1/2"-thick dark green poplar. Cut the side fins from 1/2"-thick light green poplar. Turn the side pieces on edge, and re-saw them to 1/4" thickness. Sand the edge of the fins at a slight angle where they will attach to the body. Round the edges of the fins, and glue them in place. When dry, apply a coat of clear finish to the fish, and let dry.

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Step 15. Glue the 17mm eye insert into place.

To attach fish to bases and uprights:

Step 16. Trace the outline of the fish onto the plywood. Cut just inside the traced line. Test fit the backer to the fish to ensure that no section of the backer is visible when the fish is viewed from the front. Glue the backer in place.



Step 17. Trace the base pattern onto the wood. Cut along the traced line at a 30° angle so the sides slope out. Set the base aside.



Step 18. I used driftwood for the uprights of the fish. Obviously, every piece will be shaped differently, but the

finishing steps will be the same regardless of the shape of your piece. The driftwood is very rough, and will need to be sanded to the texture you prefer. For the rock bass upright, I cut the driftwood in half, then sanded the pieces using a mop wheel so I could include both pieces in my display.



Step 19. Position the driftwood on the base, and glue in place. Dry fit the greenery pieces to the base and upright. Drill holes for the greenery as needed. Set the greenery pieces aside.



Step 20. Apply your finish of choice to the driftwood and base, and let dry.



Step 21. The 1/2"-diameter dowels will be used to attach the fish to the base. Determine where you would like the fish to be positioned, and then drill a hole into the base for the dowel. Glue the dowel and greenery into place.



Step 22. If desired, attach a fishing lure to the greenery. I wove thin wire through the greenery near the driftwood,

and attached a fishing lure to the end of the wire. Attach a screw to the back of the upright. Run a length of fishing line from the lure up over the driftwood, and tie it off on the screw.



Step 23. Drill a 1/2"-diameter hole into the side of a 3/4"-thick block of scrap wood. This block will be used to attach the fish to the dowel on the base. Decide where to position the block on the back of the fish. The angle at which the block is placed will determine whether the fish angles up, down, or straight. Glue the block to the back of the fish, then glue the block onto the dowel.

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





Pelican Intarsia

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

Introduction

I wanted to design a pelican pattern that was more natural than others I have seen. I drew it so it has a few "rough" feathers, without them all lining up in neat rows. I used a postcard and a number of photos I took while in Florida for reference. This pattern will also work well without the background. I hope you like the effect!

SUPPLIES

Wood*: 3/4"-thick pieces of aspen (for body), blue pine (for body), cherry (for feet), juniper, in two shades (for beak and feet), myrtlewood (for ground), sycamore (for light brown area on pelican), walnut (for toenails), and yellowheart (for yellow portion of head and eye); 1/2"- to 5/8"-thick pieces of canary wood, cherry, poplar, and spalted maple (for grass); 1/8"-diameter dowel piece (for pupil); Baltic birch plywood—one piece 1/8" x 17" x 13" (for backer)

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

Temporary-bond spray adhesive

Packing tape

Painter's tape

Fine-grit sandpaper

Black paint

Black marker (optional)

Wood glue

Wipe-on polyurethane finish, or clear finish of choice

*Amounts of wood required will depend upon grain configuration

continued on page 74





INSTRUCTIONS

Cutting and fitting

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 long pieces of the beak first. After cutting, glue them together to prevent them from warping.



Step 3. Cut the pieces for the head, and fit them to the beak.



Step 4. Cut and fit the pieces for the bird's body. Fitting the ruffled feathers will prove to be a bit of a challenge, but the end result will be well worth the time spent.



Step 5. Cut and fit the pieces for the feet. With the exception of the walnut toenails, glue the sections of the feet together to aid in shaping.

Step 6. At this point, the pelican could be completed as a stand-alone piece, as shown here. However, I like to add backgrounds or settings to enhance the finished presentation. In the case of the pelican, I chose to add a mix of grasses and some ground area for him to stand upon.



Step 7. The pattern sections of the grass areas have been coded to assist with positioning the patterns on the correct

wood species and to keep track of the cut pieces. All sections marked "A" should be cut from canary wood, all "B" sections from spalted maple, all "C" sections from cherry, and all "D" sections from poplar.



Step 8. Cut and fit all the grass pieces, marking the backs with the appropriate numbers to prevent pieces from being misplaced.



Step 9. Try to use wood of varying thicknesses for the grass sections to add visual interest to the finished piece.

Step 10. After cutting and fitting all the grass pieces, cut the ground sections from myrtlewood and fit them to the pelican. At this stage, all the pieces are cut and ready to be shaped.

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Shaping



Step 11. Shaping on this piece can really enhance its appearance. There are several "layers" to the design, and you should take advantage of this to give your piece as much depth as possible. Starting with the head area, shape and fit the bill and eye so that they are slightly thicker than the surrounding pieces, but tapered into the rest of the head. Shape the remainder of the head to be slightly higher than the neck. Also fit the piece of dowel to the eye opening for the eyeball.



Step 12. Lightly shape the body to suit your taste, raising the wing $1/8"$ to $1/4"$.

Step 13. To raise the wing, first edge glue the wing pieces together. Trace the outline of the wing onto the wood to be used for the riser, and cut to the inside of the traced line.



Step 14. Position the riser within the body area.



Step 15. Glue the wing section to the riser.



Step 16. It is helpful to use painter's tape to hold the grass and ground pieces in place while shaping. The tape holds well without leaving any residue on the wood.



Step 17. Shape the grass and ground sections;



Step 18. Edge glue the pieces of the grass and ground sections to make them more manageable.



Step 19. Fit the grass and ground sections to the pelican, making any final shaping adjustments as needed.

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A Sneak Peek from our September Issue on sale July 29th!



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by Toni Burghout and
Sue Chrestensen



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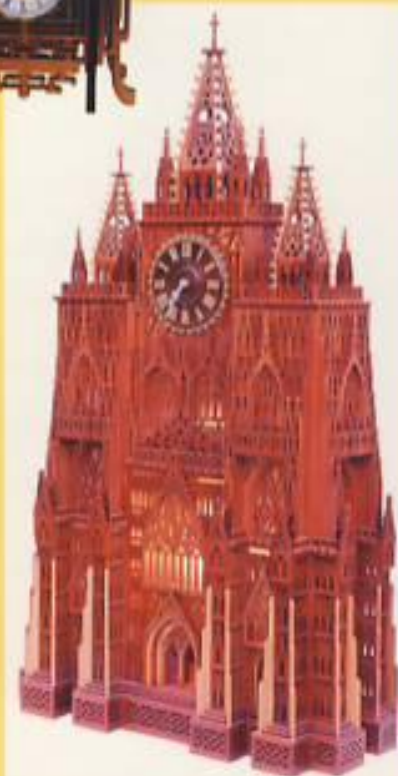
\$80.01 - and over add 15%

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CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 1 AUGUST 2008

Side A

Applied Letter Holder from page 22
 Kestrel Hawk from page 10
 Scroll-Sawn Leather Pillow from page 32
 Walleye and Rock Bass from page 66

Side B

Neosho Lined Box from page 26
 Welcome Plaque from page 38
 Wine Caddy from page 49

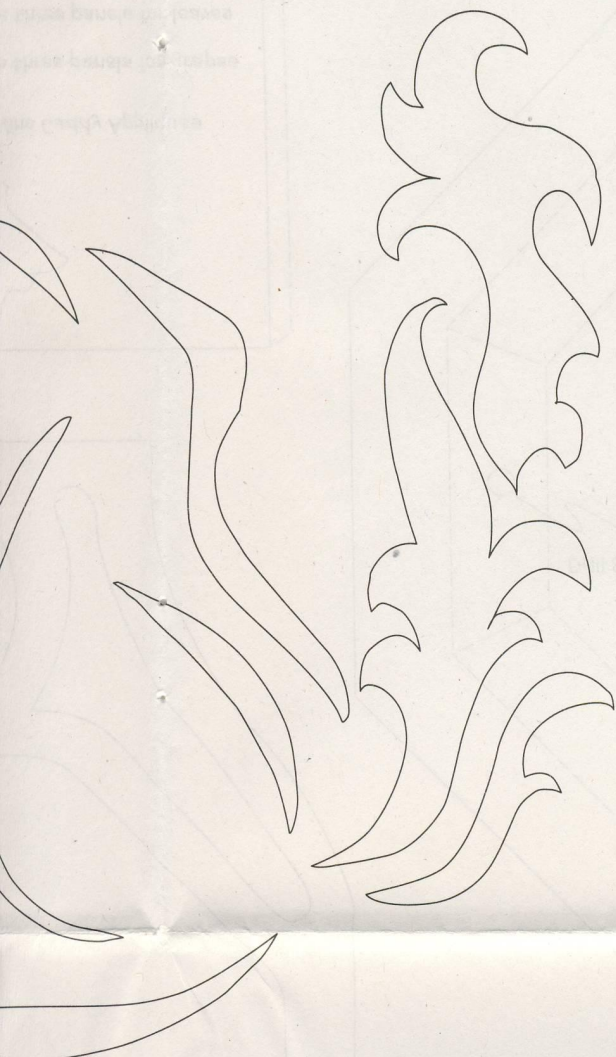
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

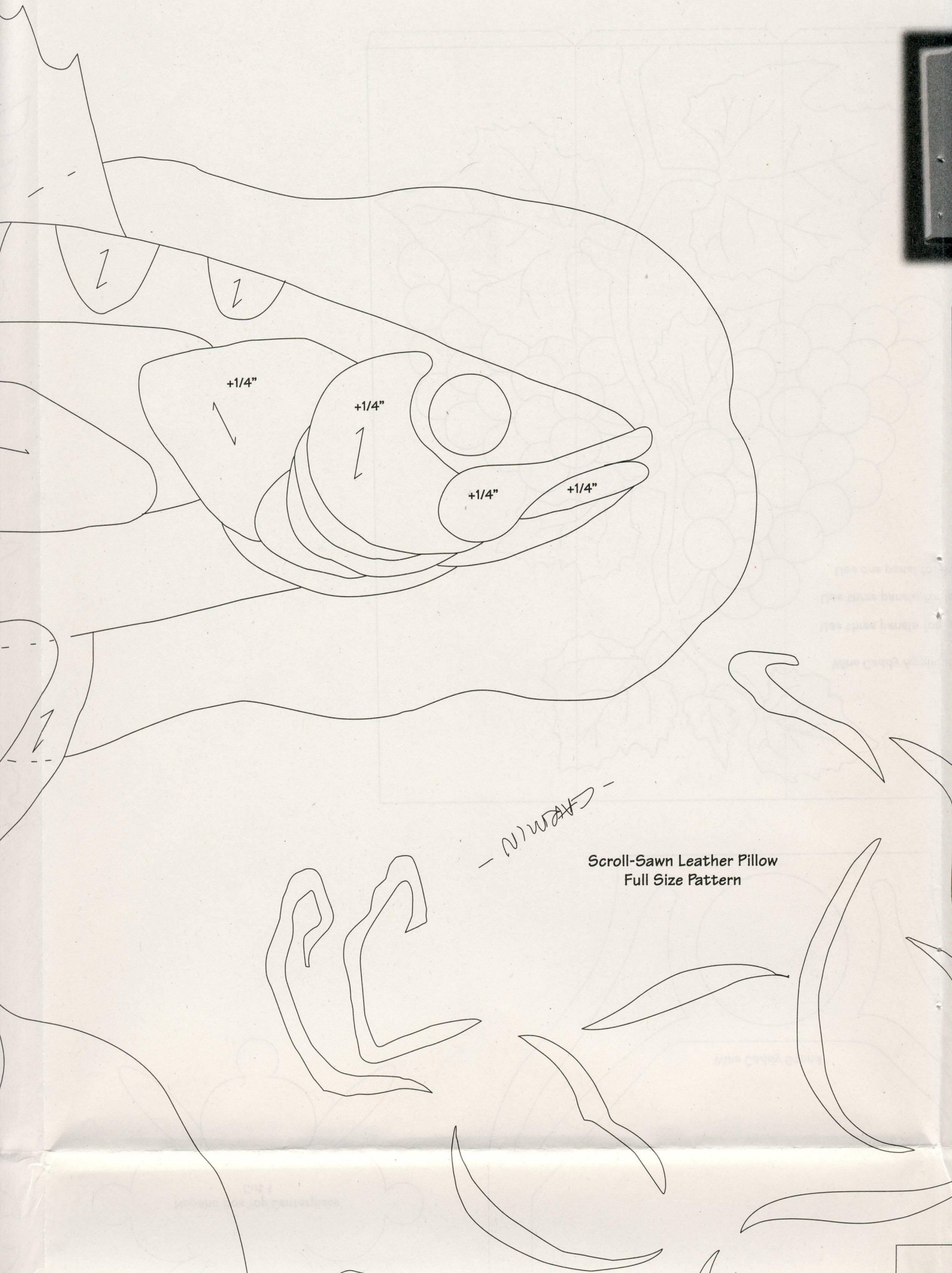
Common Measurements:

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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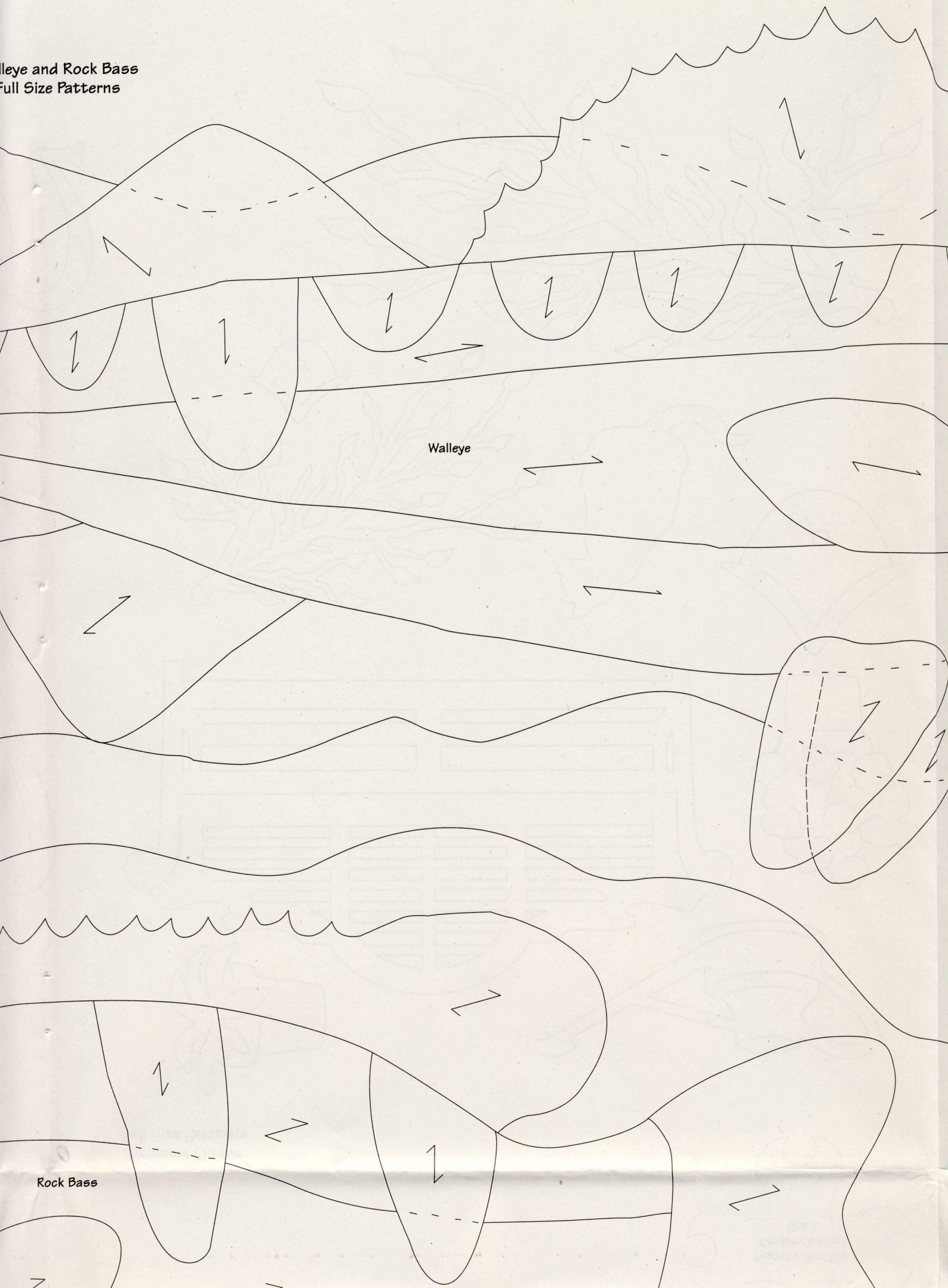


Kestrel Hawk
Full Size Pattern

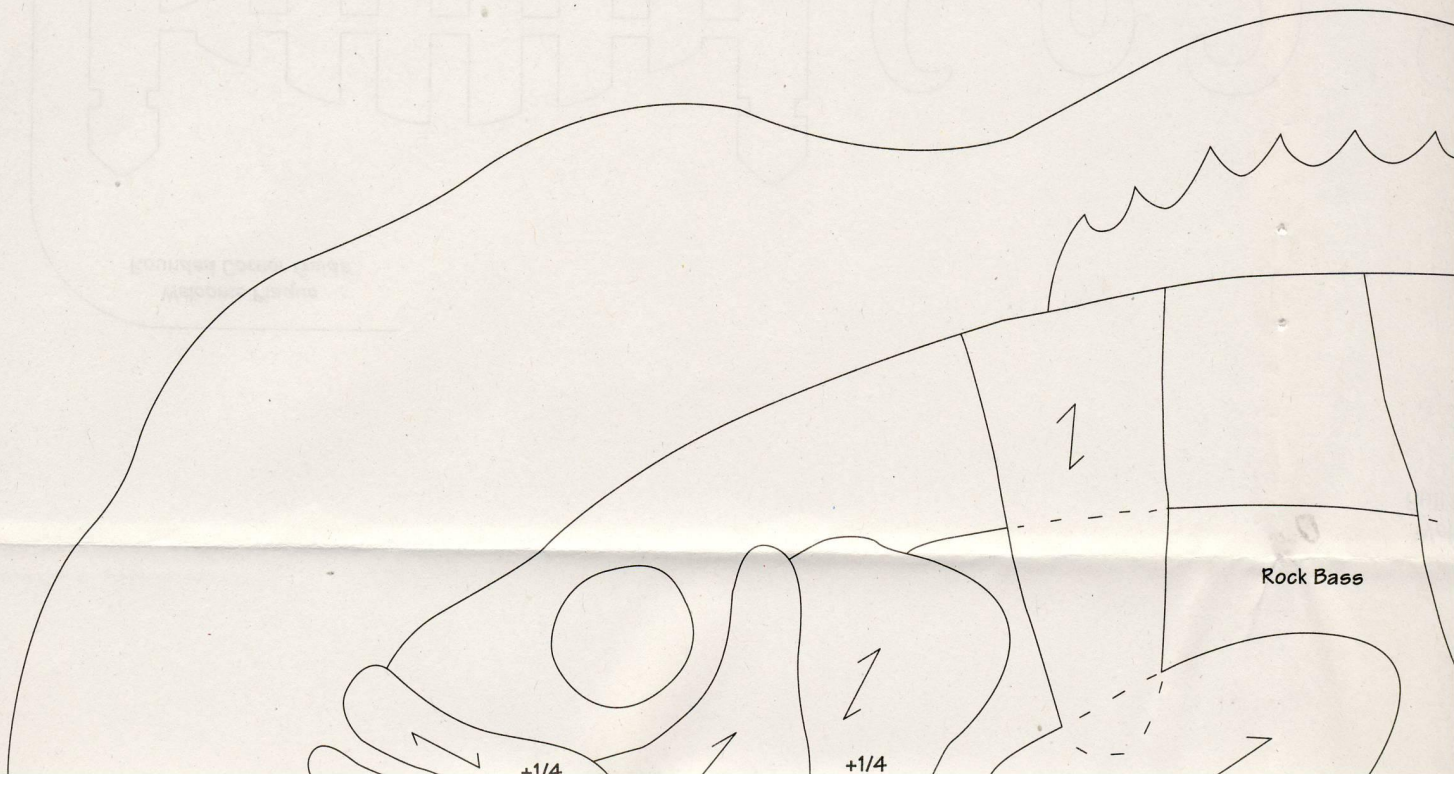
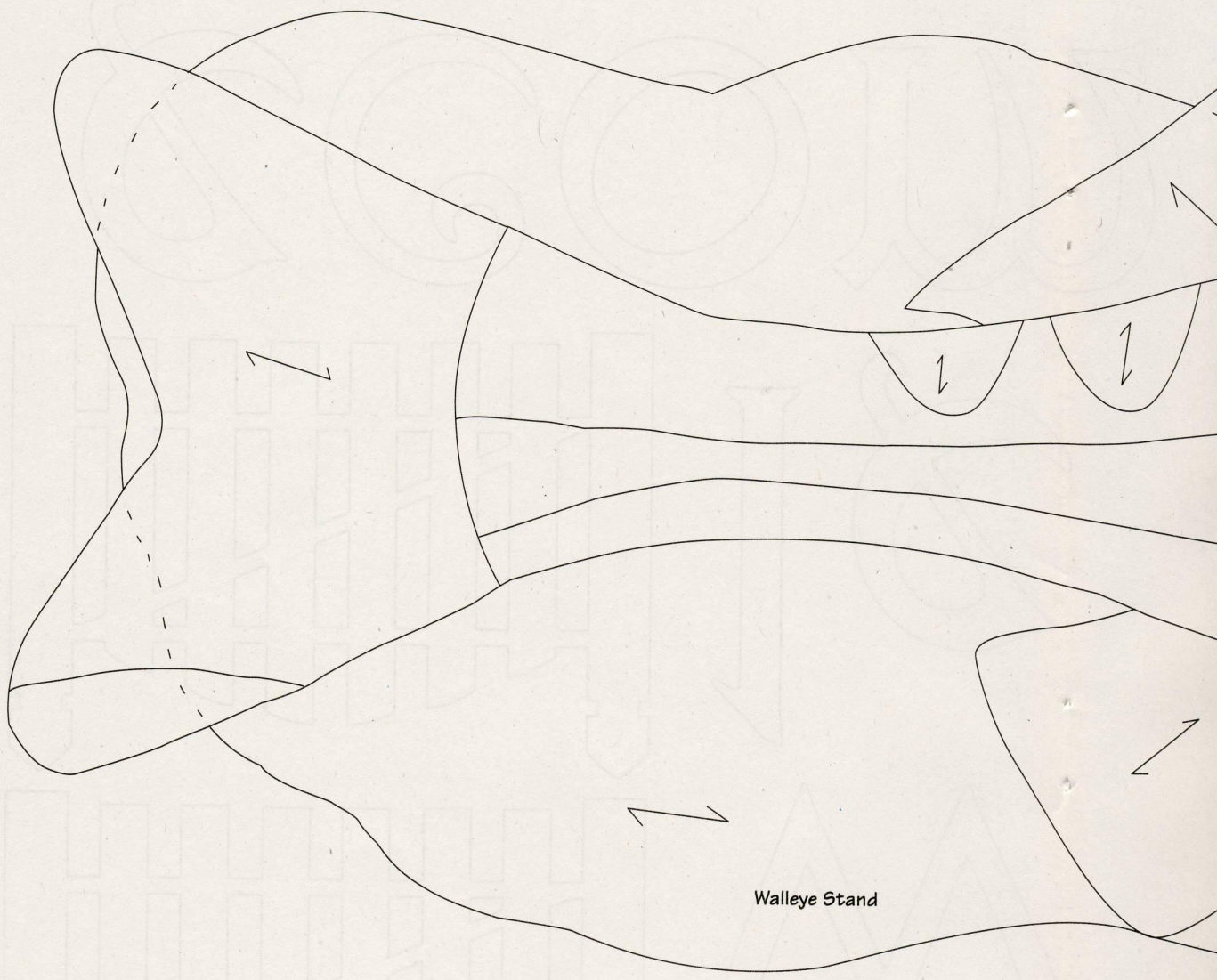


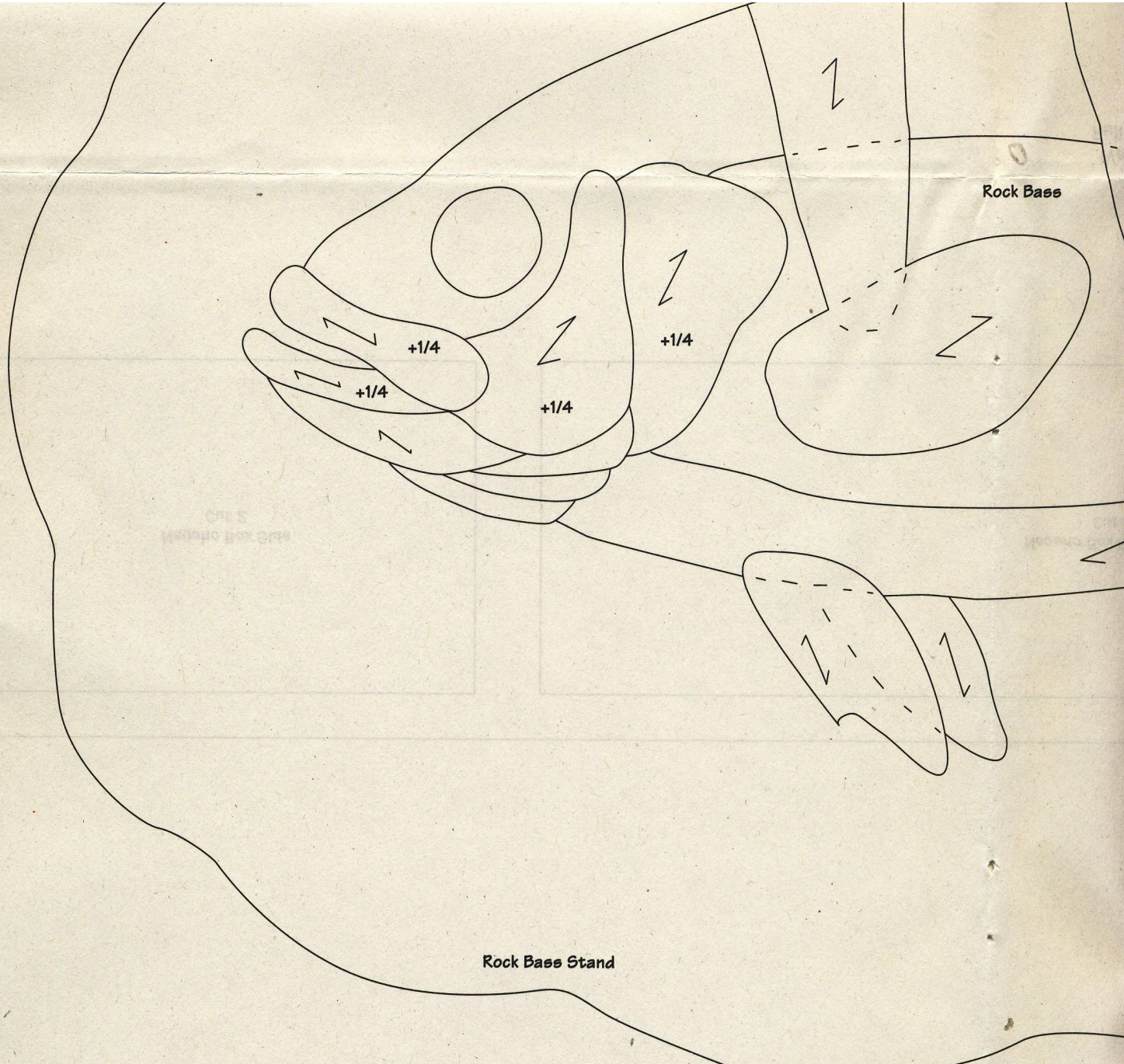
Scroll-Sawn Leather Pillow
Full Size Pattern

Walleye and Rock Bass
Full Size Patterns



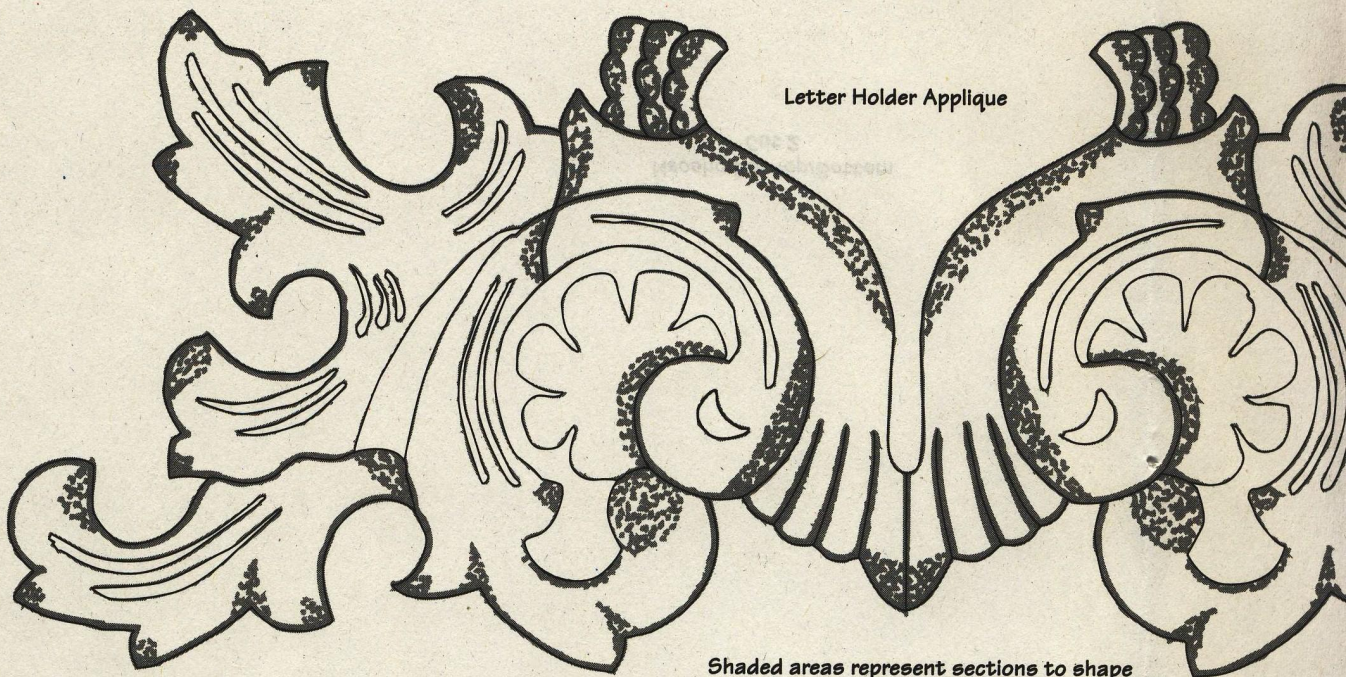
Walleye and Rock Bass
Full Size Patterns





Rock Bass

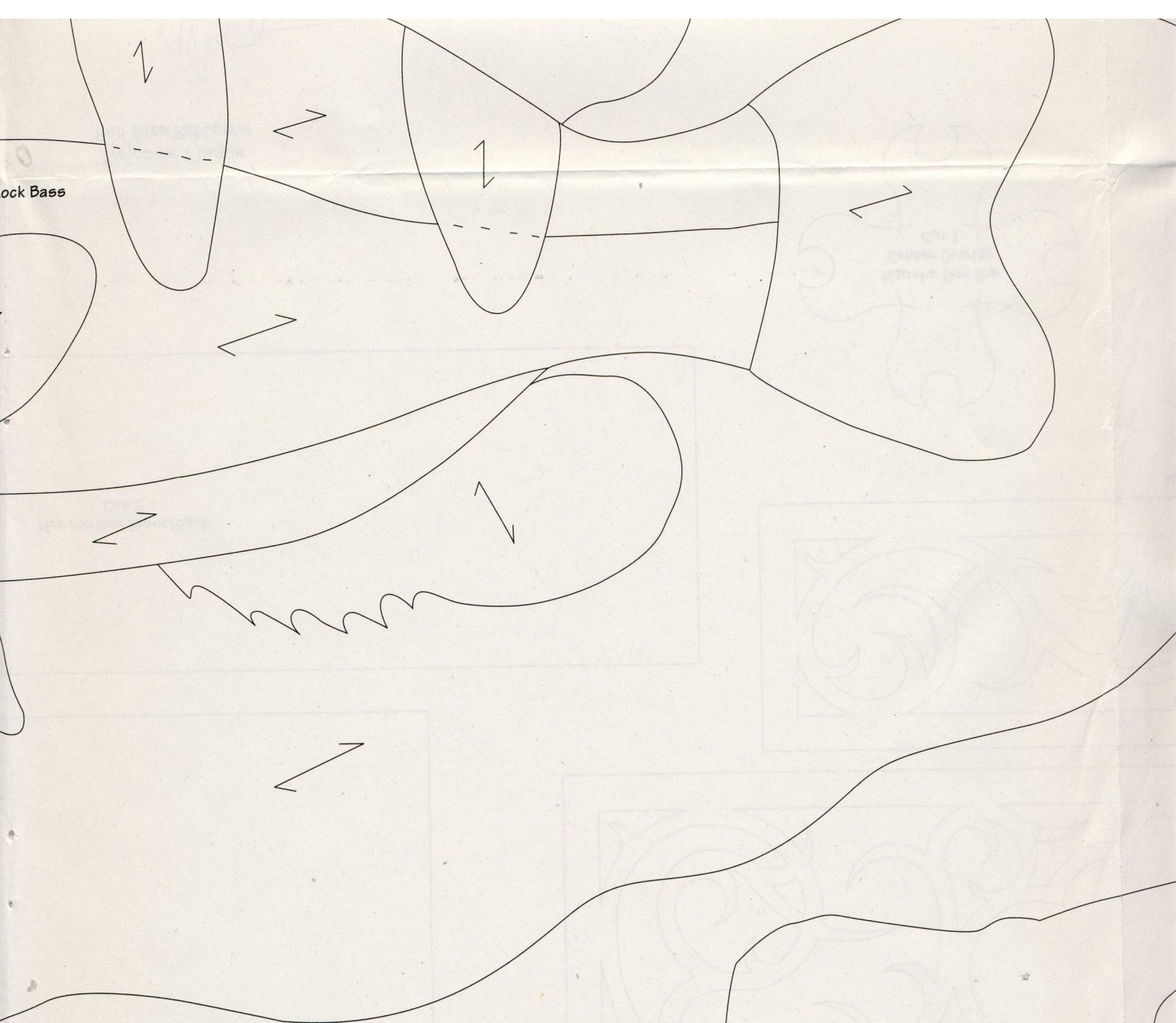
Rock Bass Stand



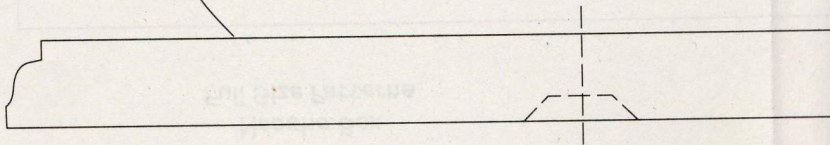
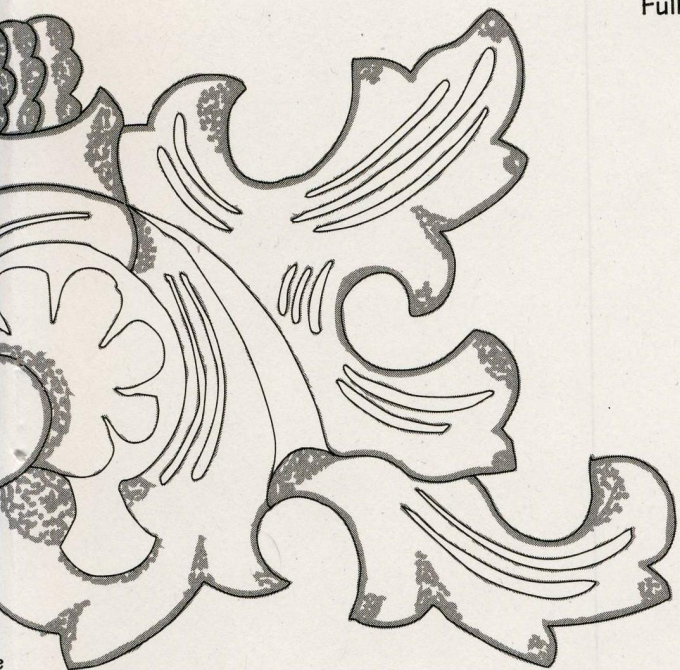
Letter Holder Applique

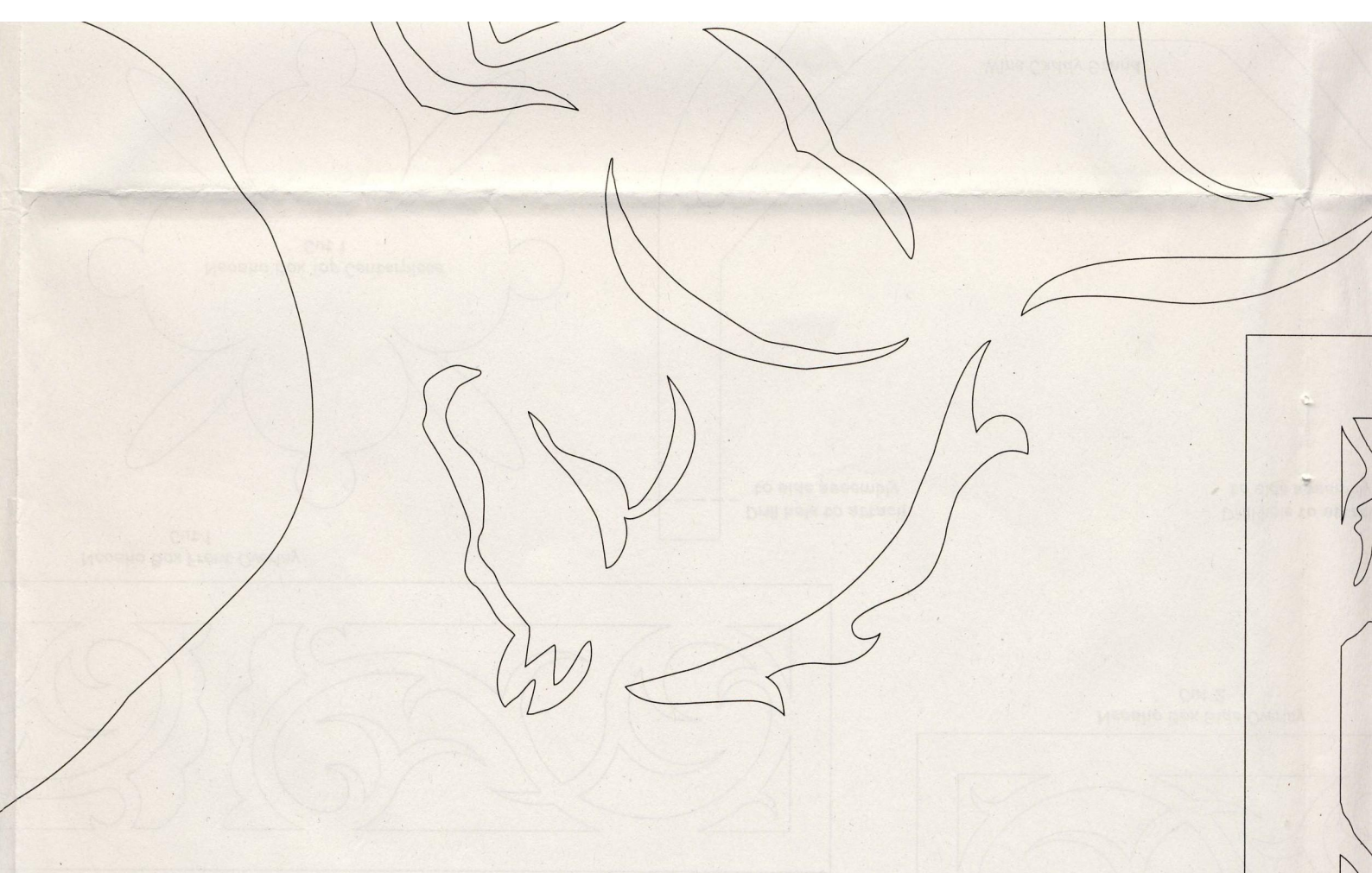
Shaded areas represent sections to shape

ock Bass

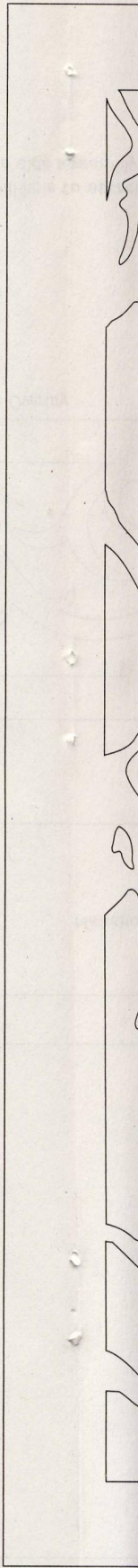
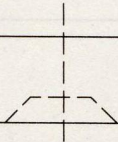
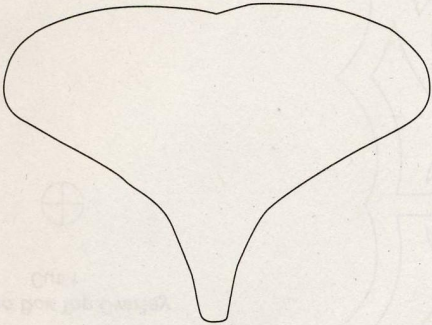


Appliqued Letter Holder
Full Size Patterns

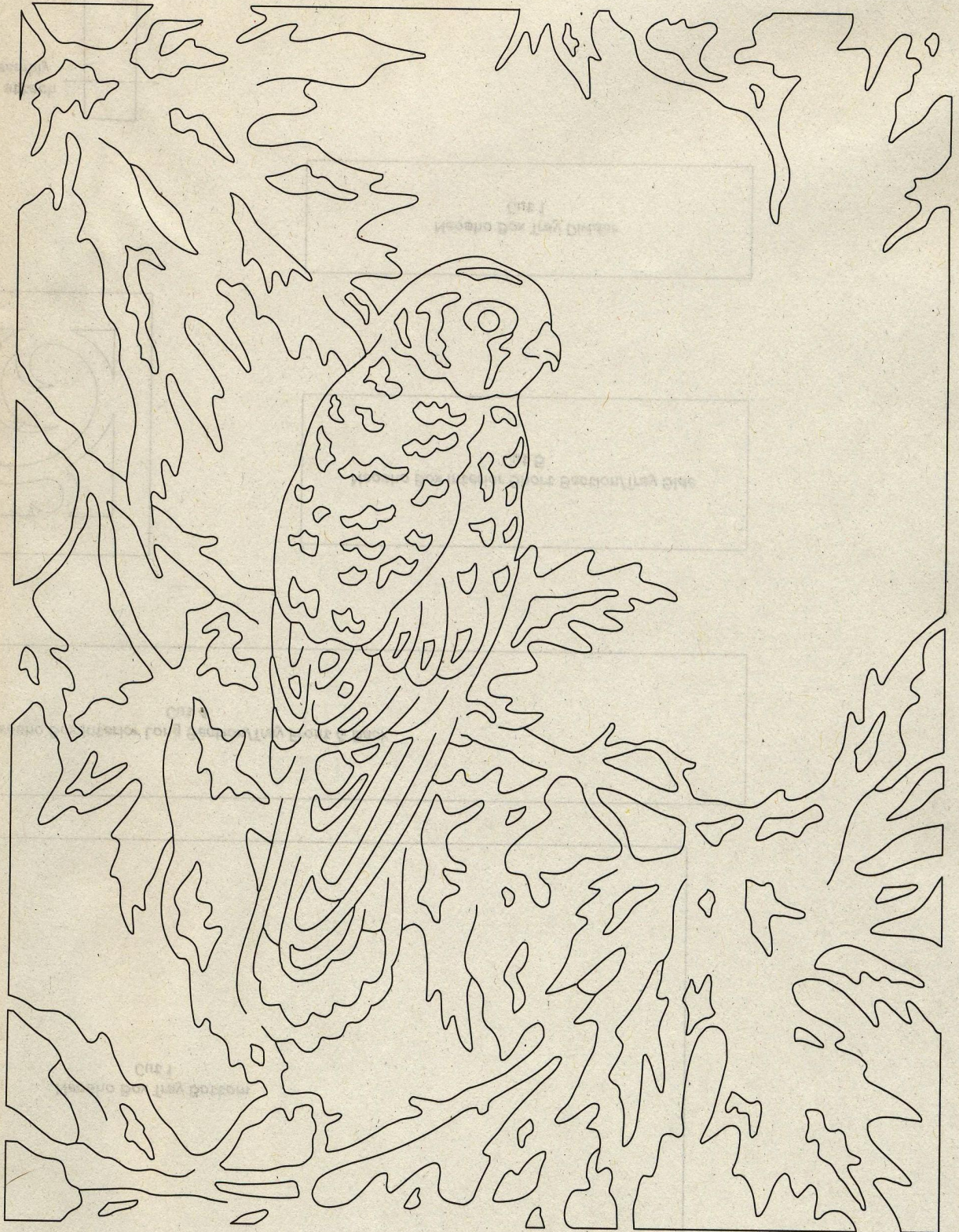




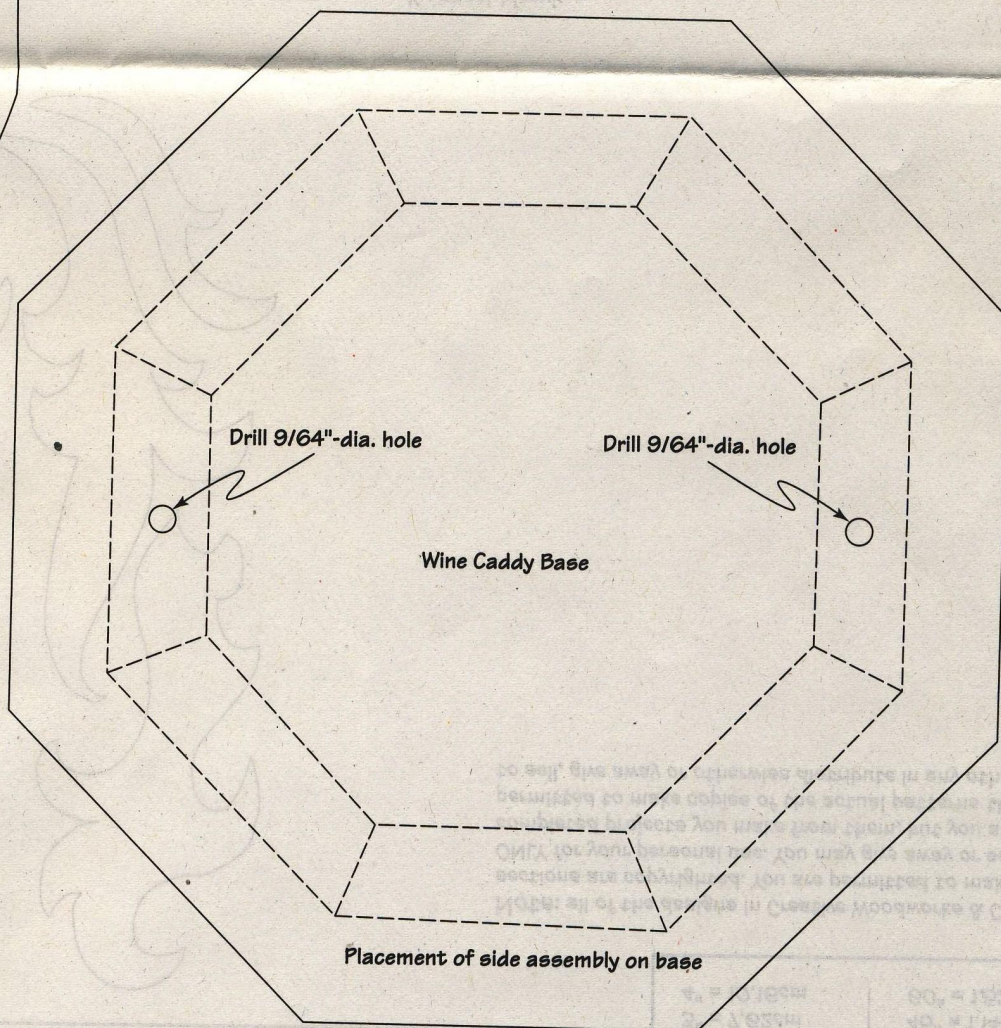
Letter Holder Upright



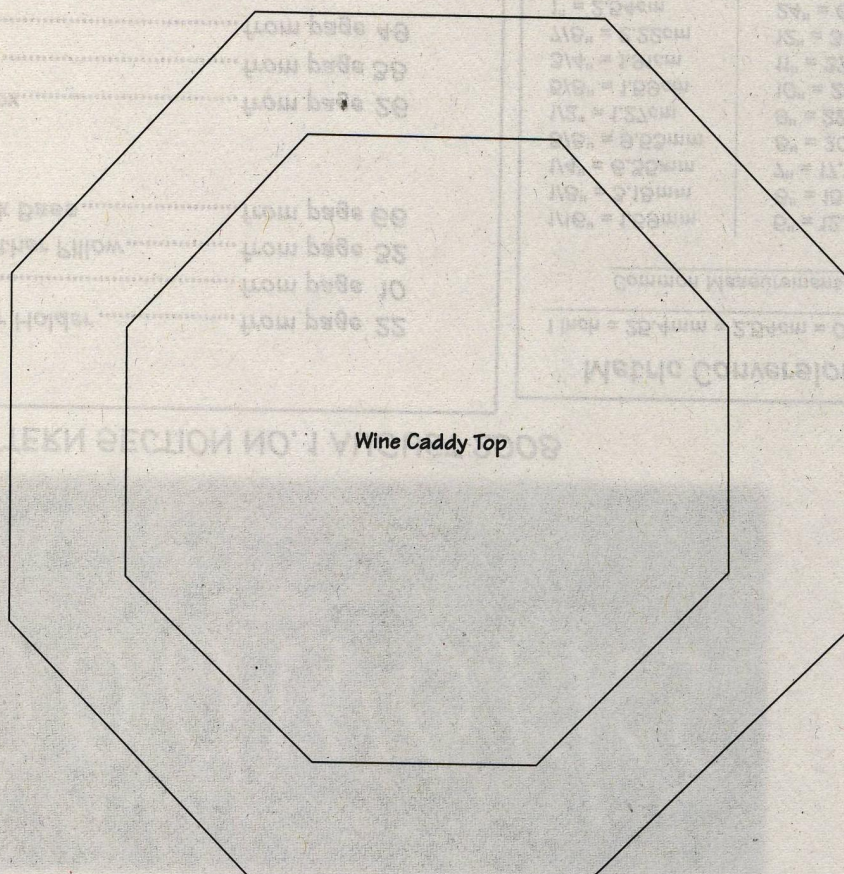
Kestrel Hawk
Full Size Pattern

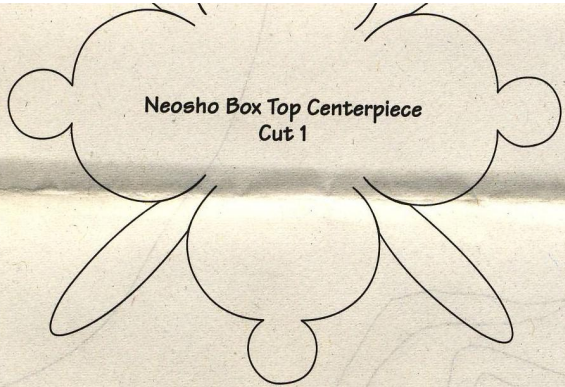


Wine Caddy Full Size Patterns

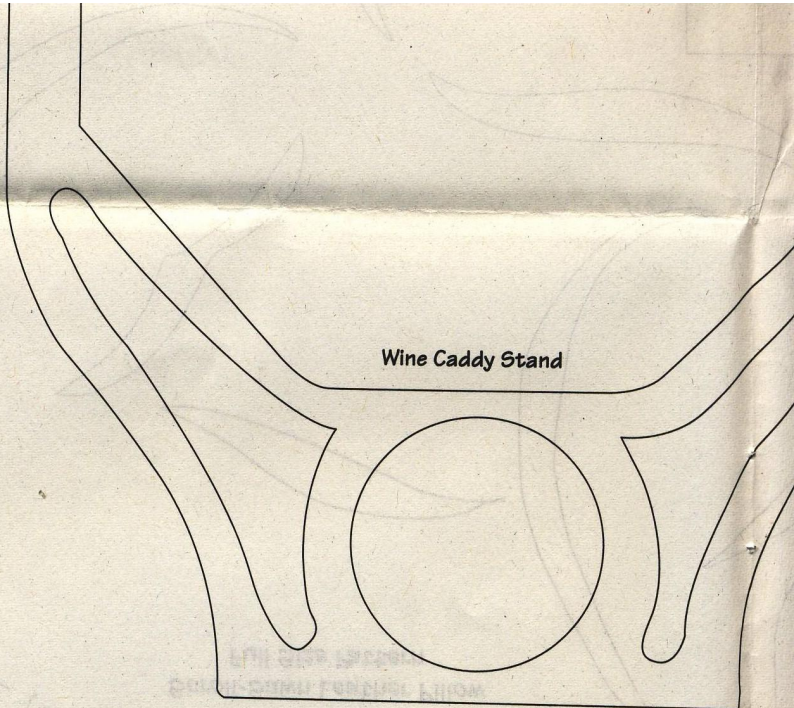


Wine Caddy Appliques
three panels for grapes
three panels for leaves
one panel for stem

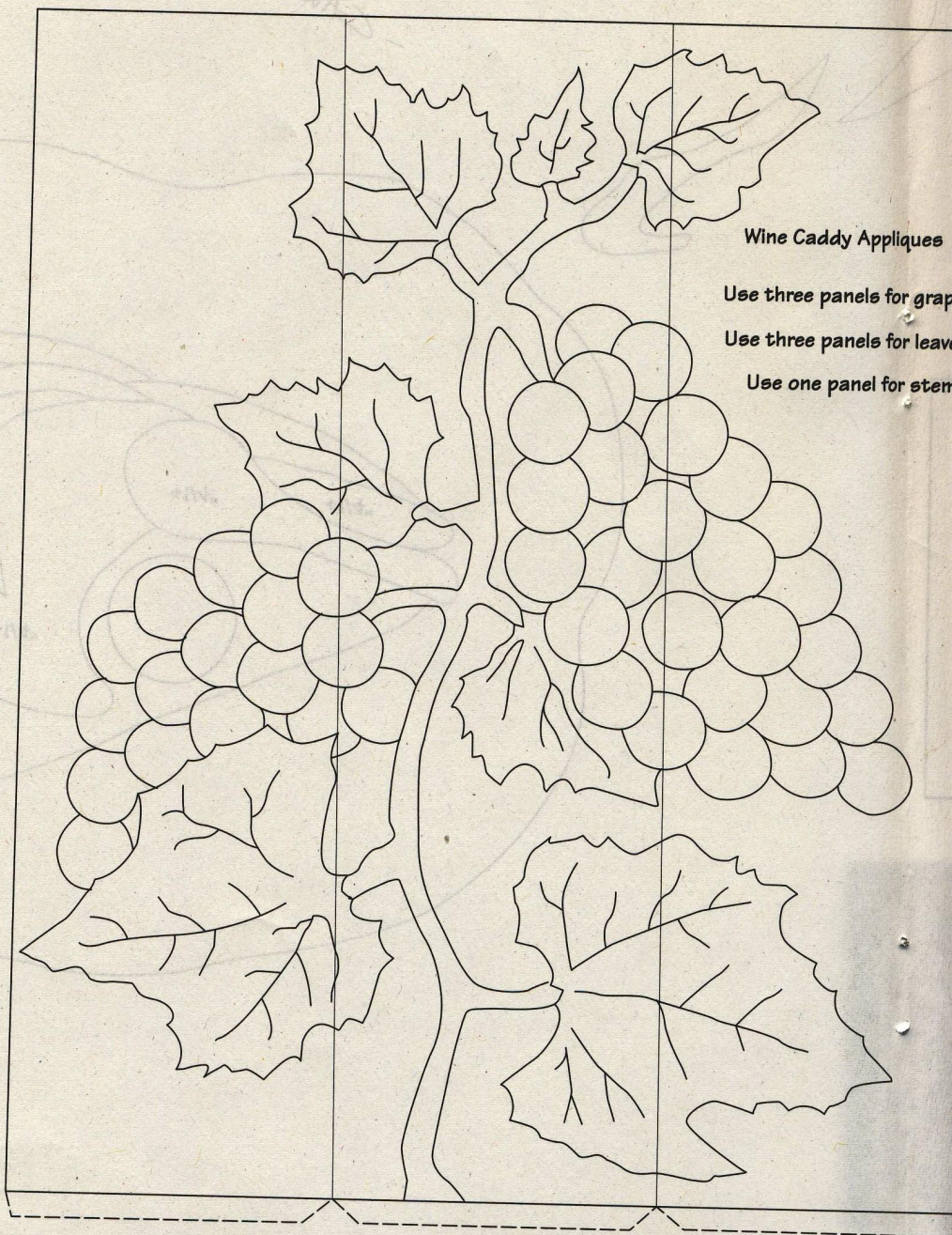




Neosho Box Top Centerpiece
Cut 1



Wine Caddy Stand



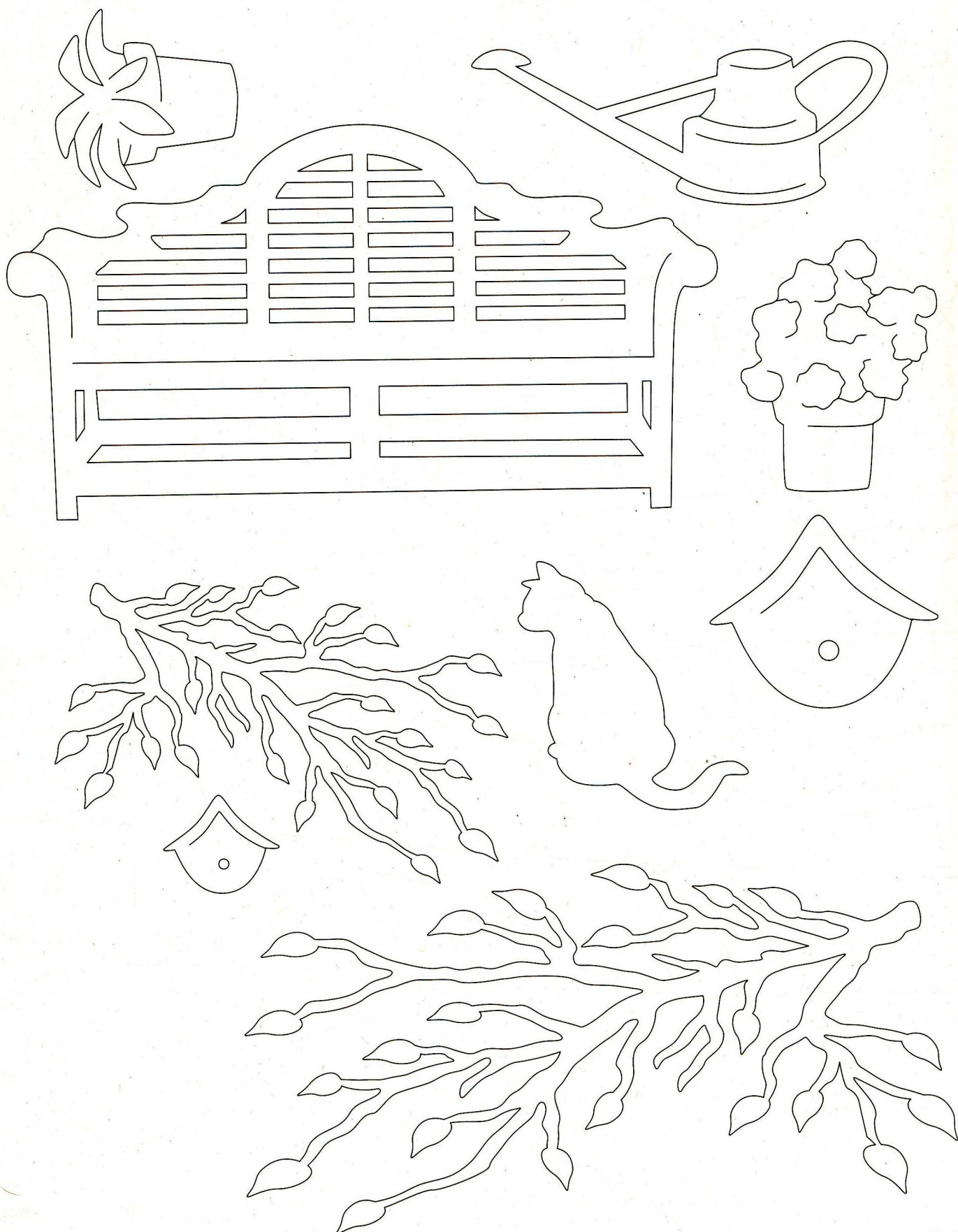
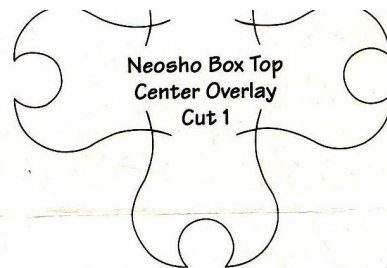
Wine Caddy Appliques

Use three panels for grape

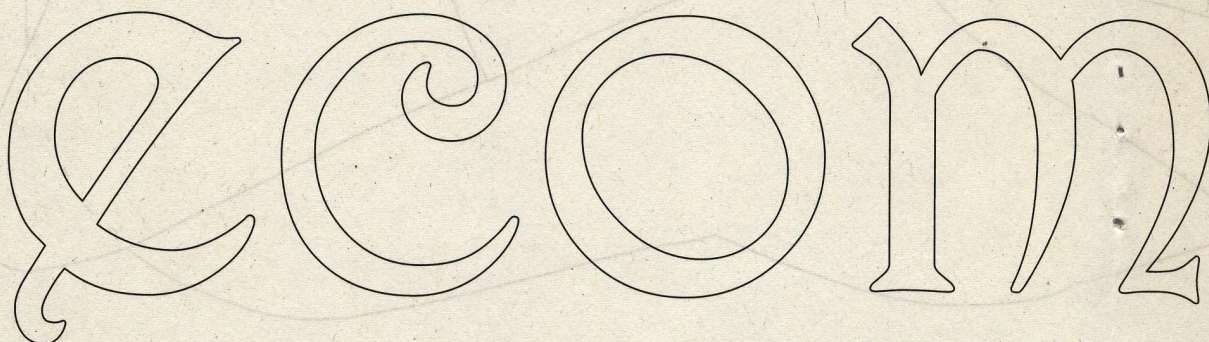
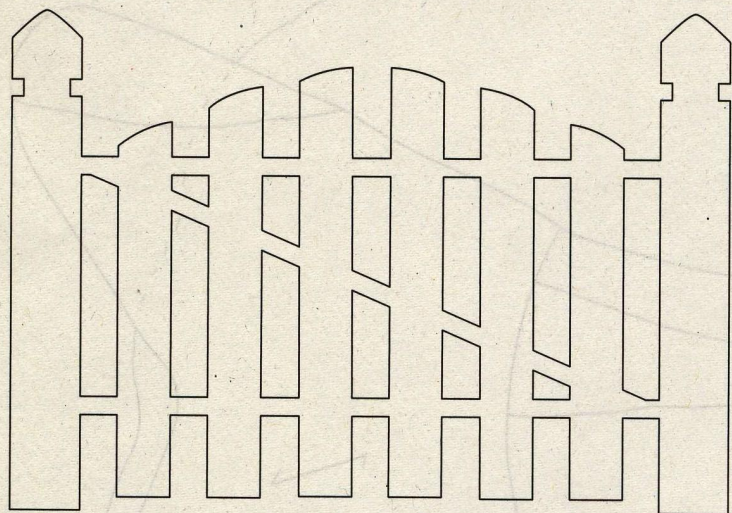
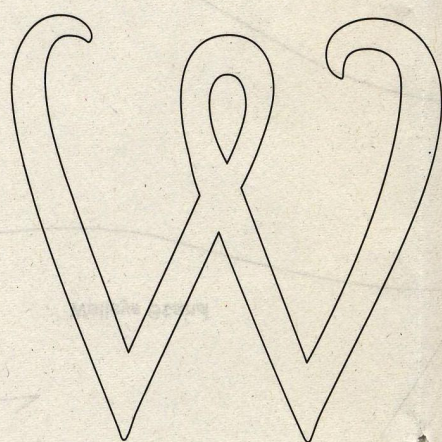
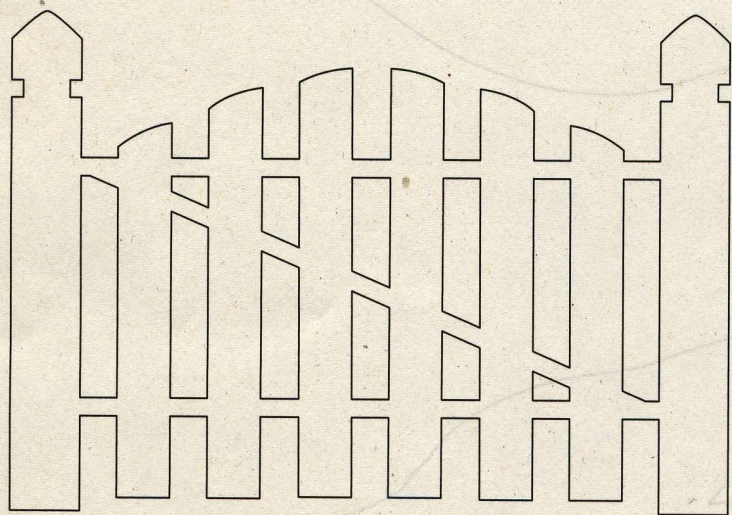
Use three panels for leaves

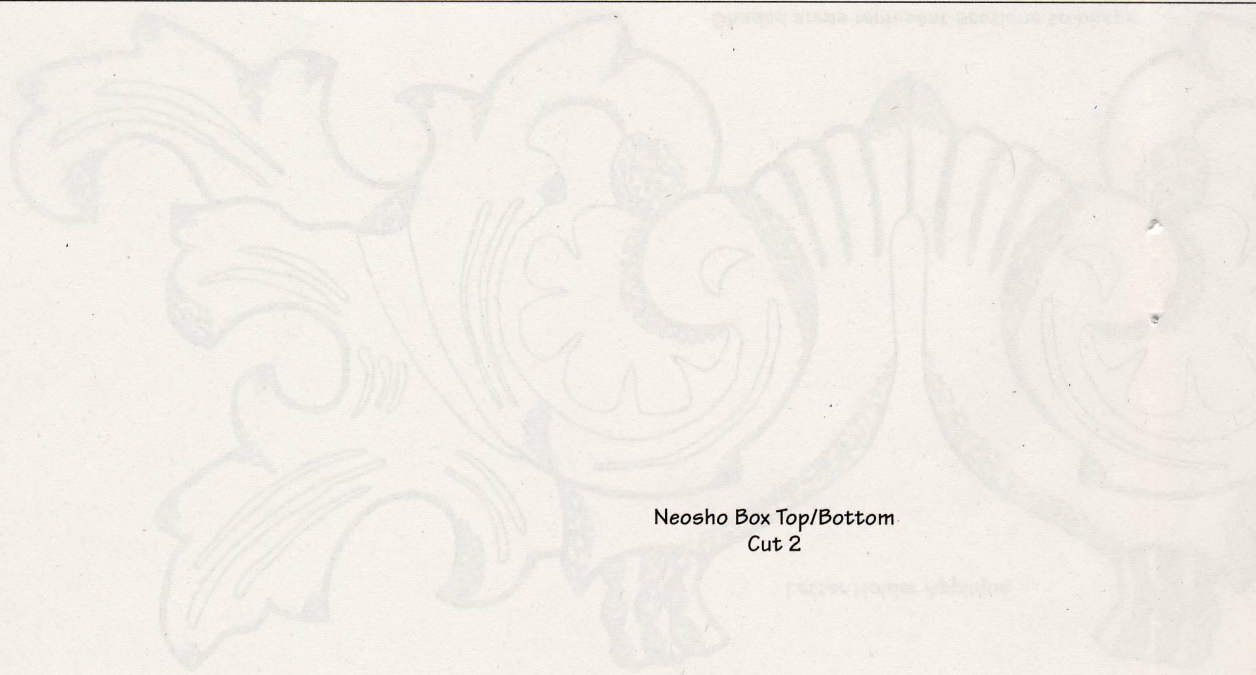
Use one panel for stem

Welcome Plaque
Full Size Patterns



Welcome Plaque
Rounded Corner Guide



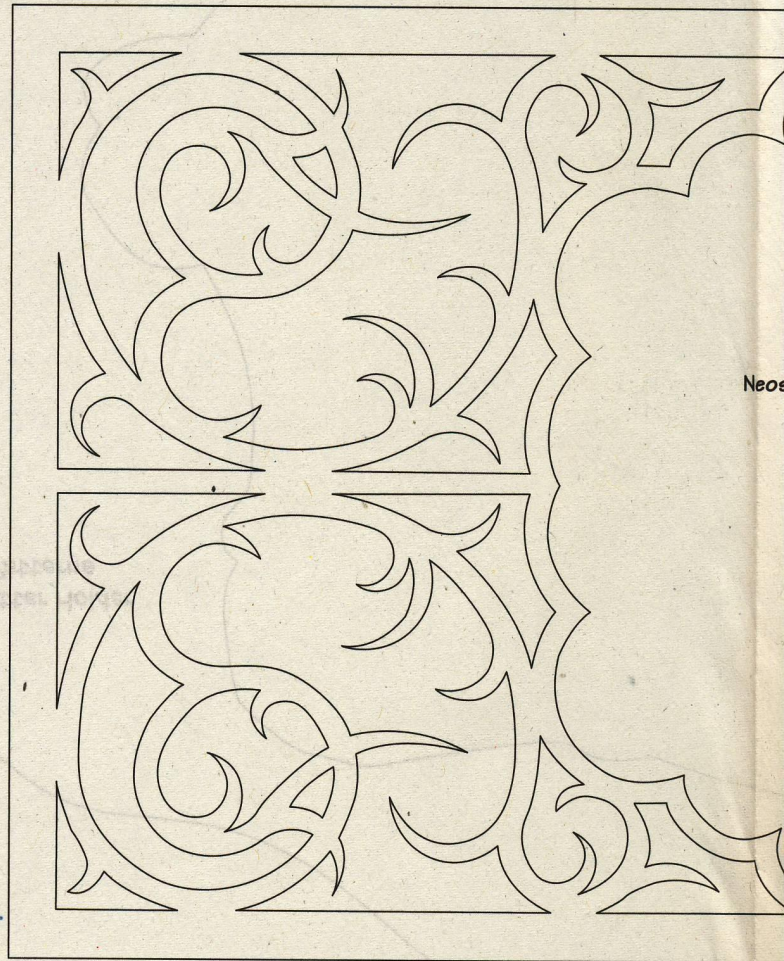


Neosho Box Top/Bottom
Cut 2

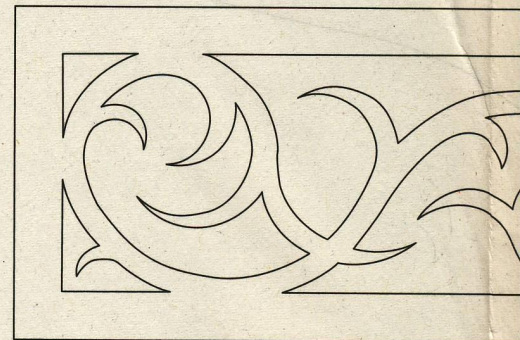
Neosho Box Side
Cut 2

Neosho Box F
Cut 2

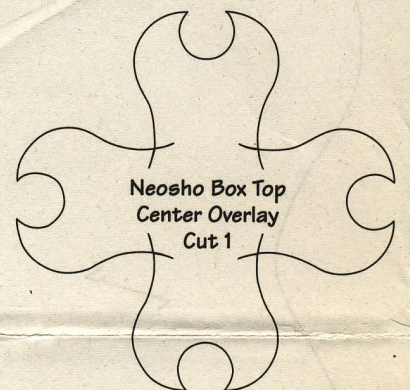
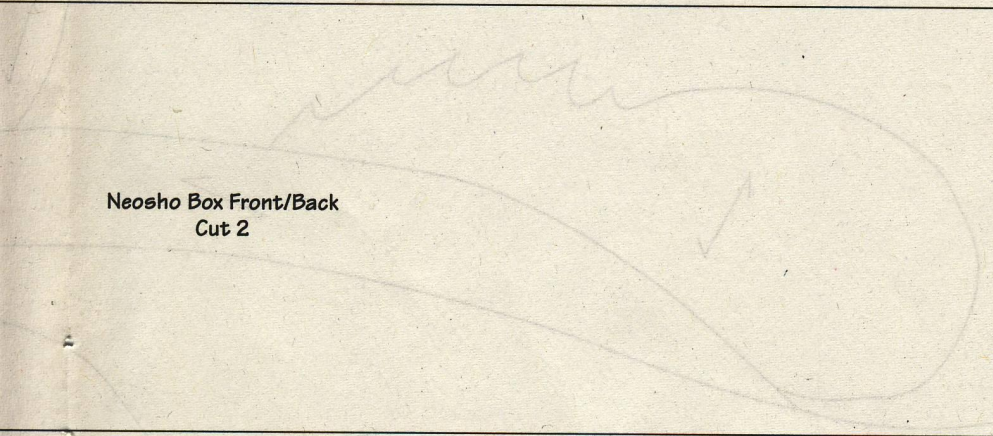
Neosho Box
Full Size Patterns



Neos

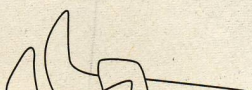


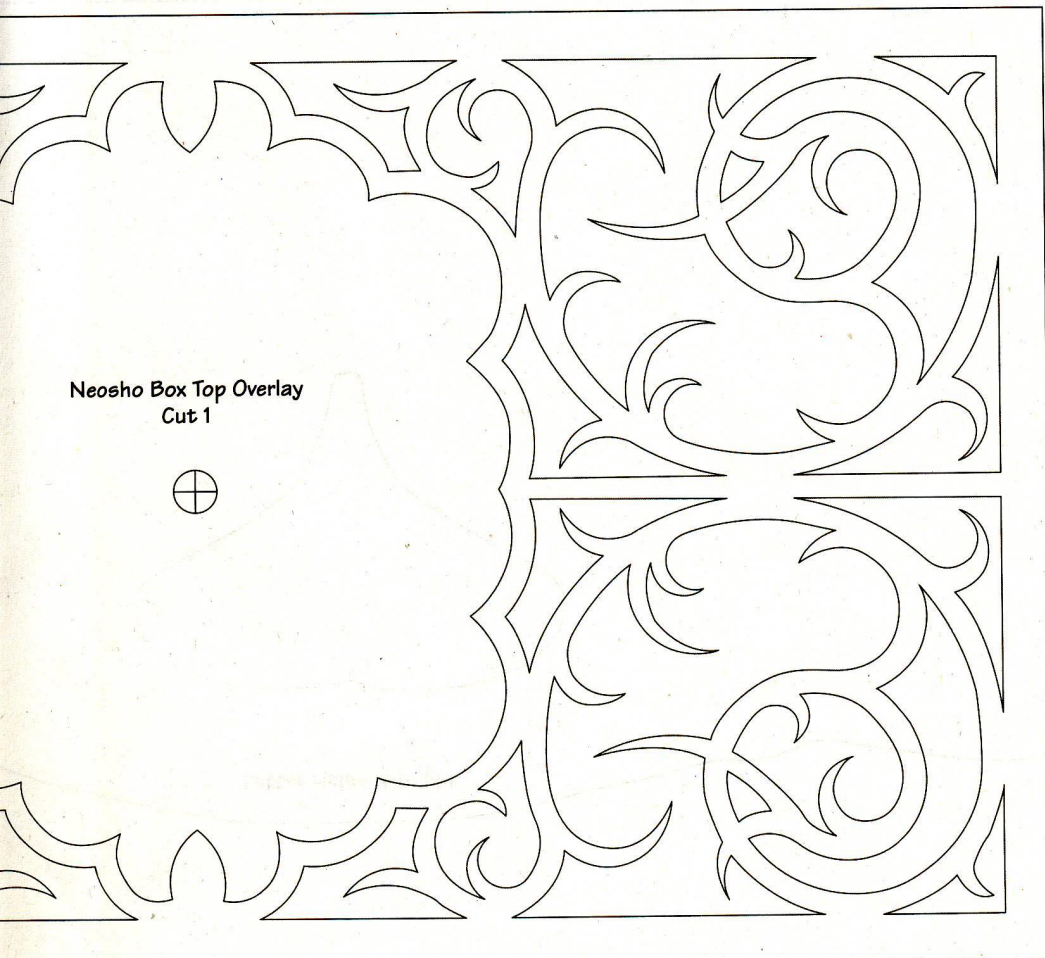
Neosho Box Front/Back
Cut 2



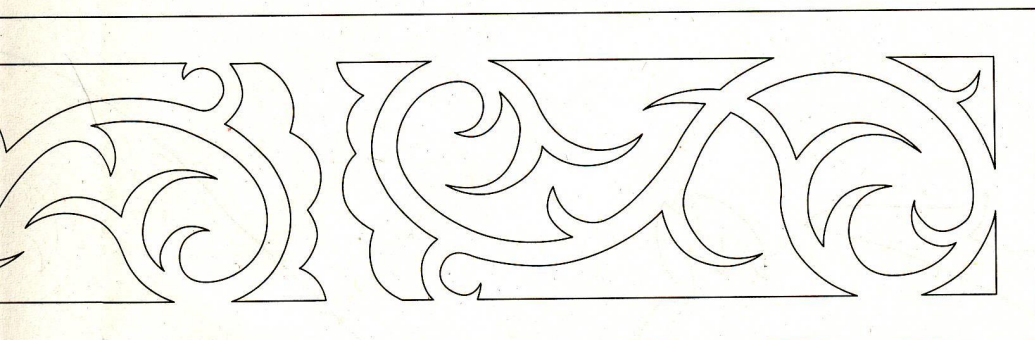
Neosho Box Top
Center Overlay
Cut 1

Welcome Plaque
Full Size Patterns

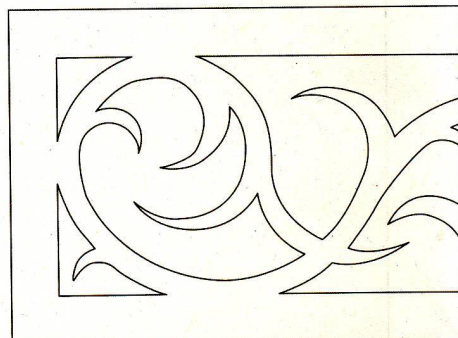




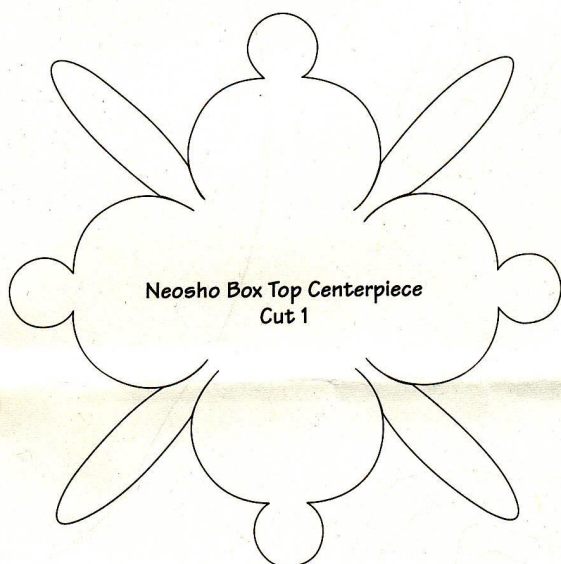
Neosho Box Top Overlay
Cut 1



Neosho Box Front Overlay
Cut 1



Neosho Box Side Overlay
Cut 2



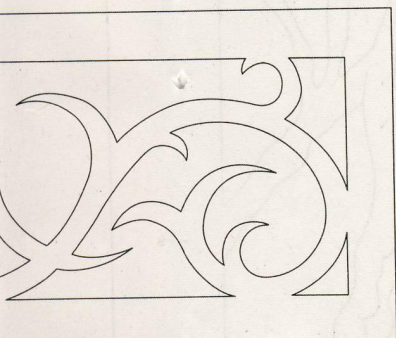
Neosho Box Top Centerpiece
Cut 1

Drill hole to attach
to side assembly

Drill hole
to side assembly

Neosho Box Tray Bottom
Cut 1

Neosho Box Interior Long Section/Tray Front & Back
Cut 4



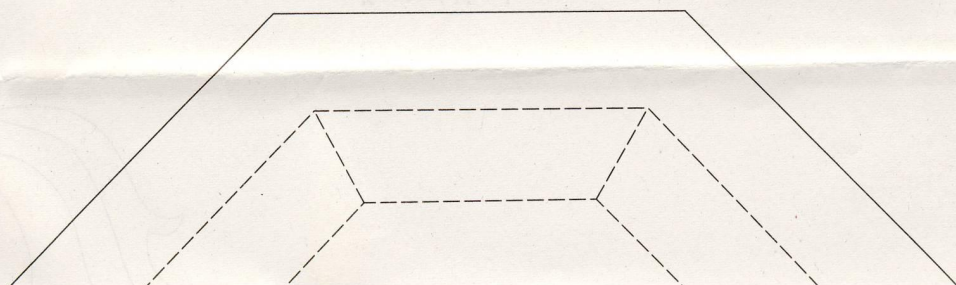
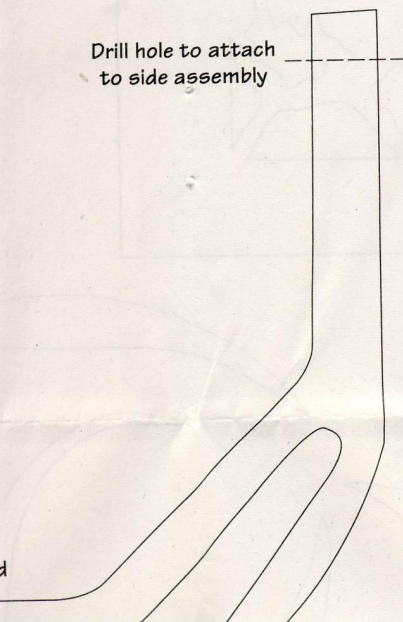
Neosho Box Side Overlay
Cut 2

Neosho Box Interior Short Section/Tray Side
Cut 5

Neosho Box Tray Divider
Cut 1

Drill hole to attach
to side assembly

Wine Caddy
Full Size Patterns



CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 AUGUST 2008

Side A

Blue Jay Desk Clock from page 34
Nautical Clock from page 42
Pelican Intarsia from page 72
Seashell Chip & Dip Dish from page 12
Unicorn from page 36

Side B

Sanibel Blue Heron from page 6
Secluded Beach Layerscape from page 16
Wish Upon a Star from page 20

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

1/16" = 1.59mm	5" = 12.70cm
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Nautical Clock Full Size Patterns

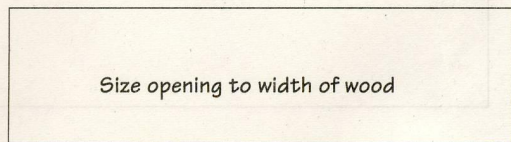
Clock Body



Unicorn
Full Size Pattern



Unicorn Base



Routed edge

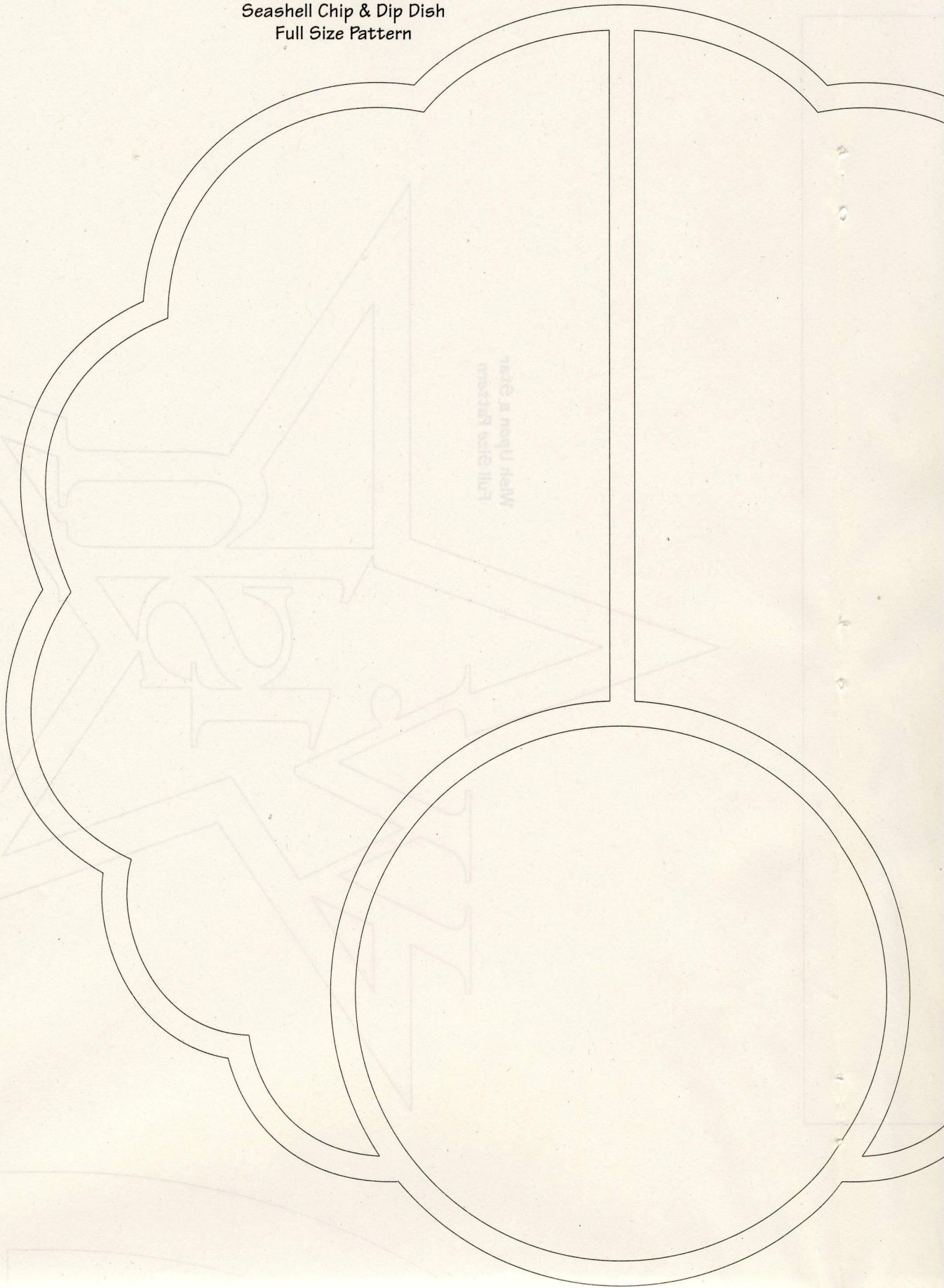


Blue Jay Desk Clock
Full Size Patterns

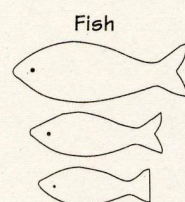
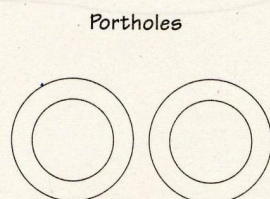
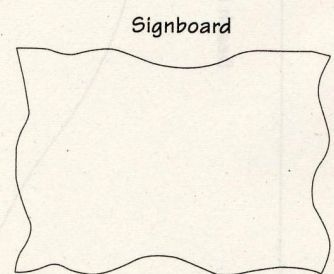
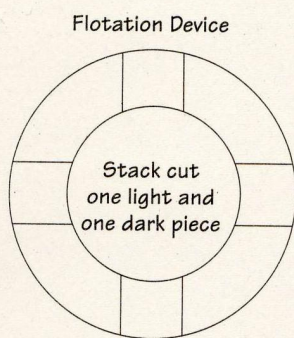
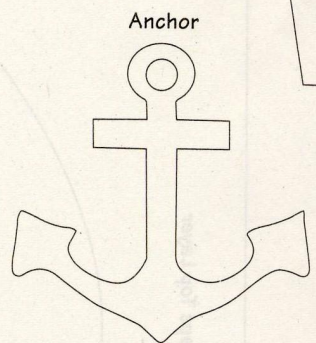
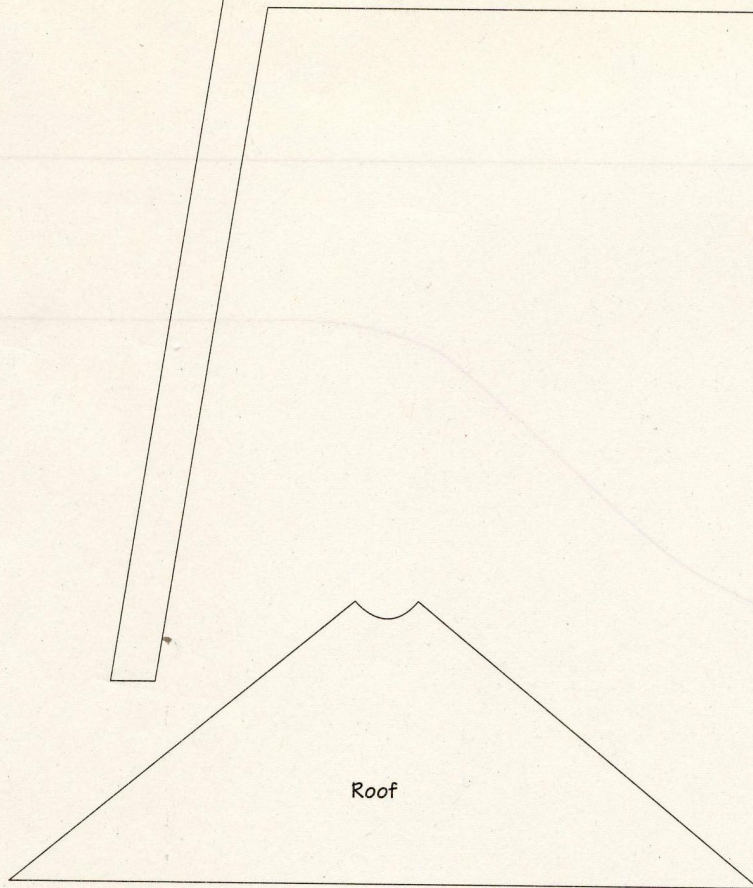


Pelican Intarsia
Full Size Pattern

Seashell Chip & Dip Dish
Full Size Pattern



Blue Jay Desk Clock Upright

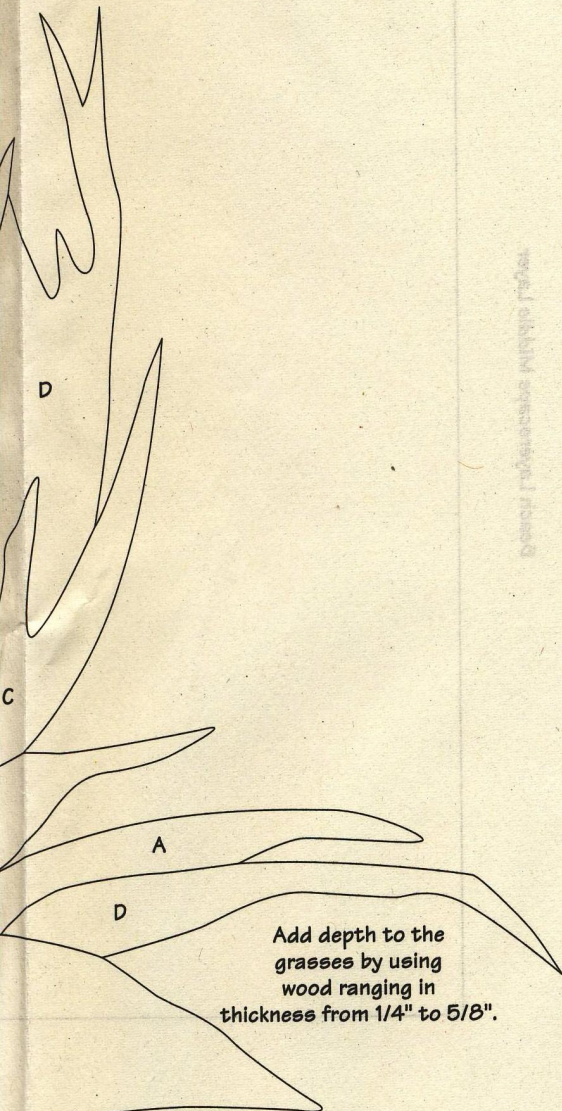
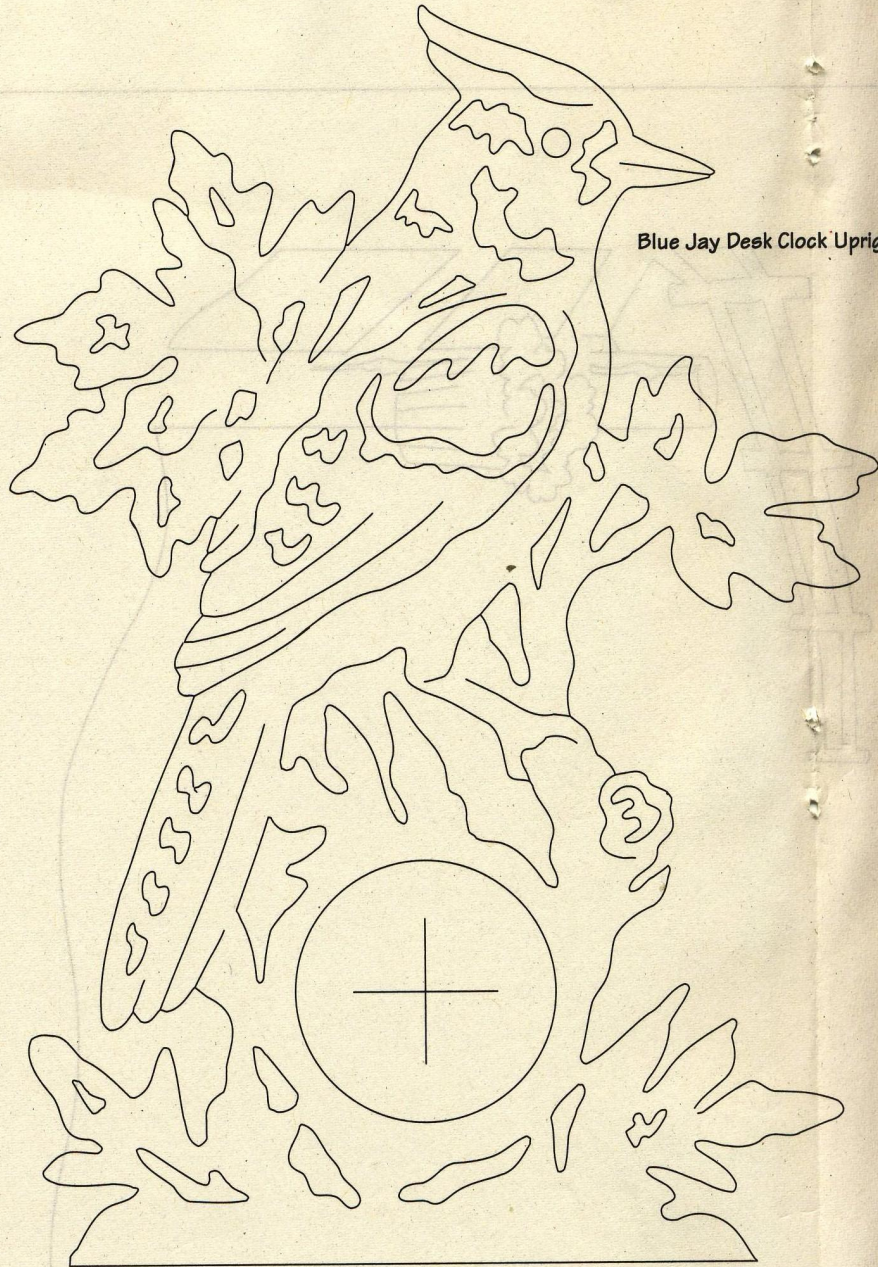


Routed edge



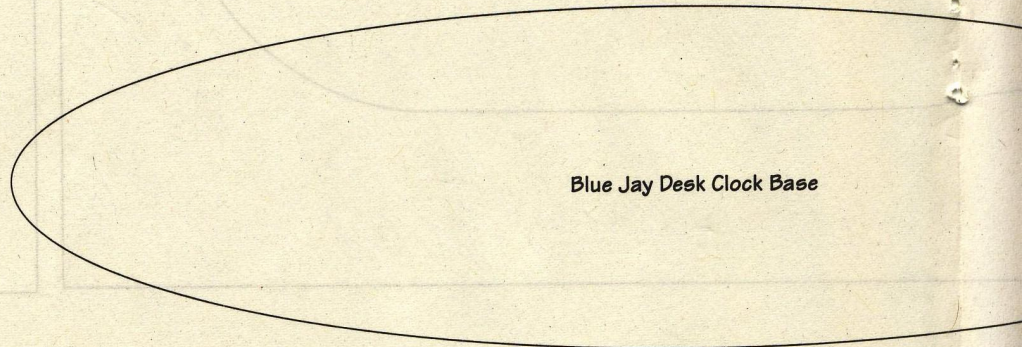
Blue Jay Desk Clock Full Size Patterns

Blue Jay Desk Clock Upright



Add depth to the
grasses by using
wood ranging in
thickness from 1/4" to 5/8".

Blue Jay Desk Clock Base

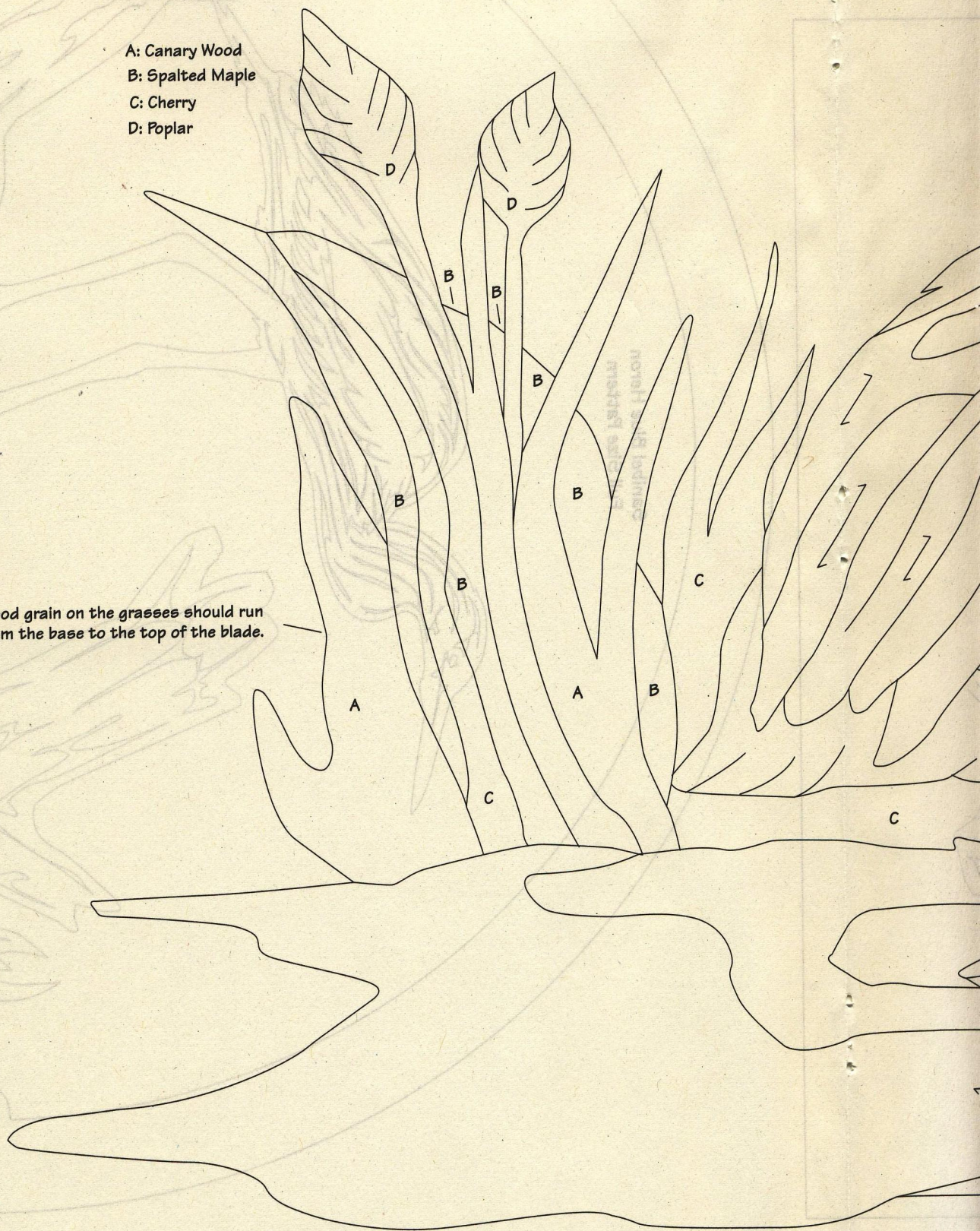


Pelican Intarsia
Full Size Pattern

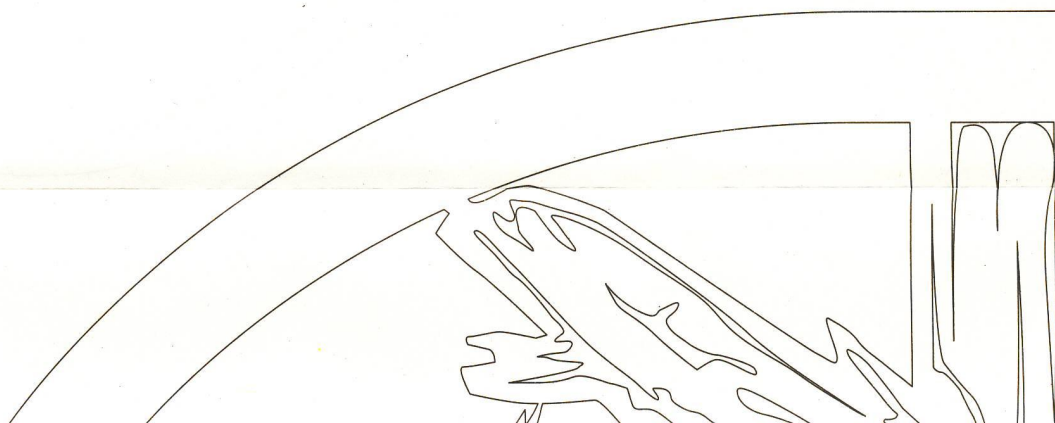
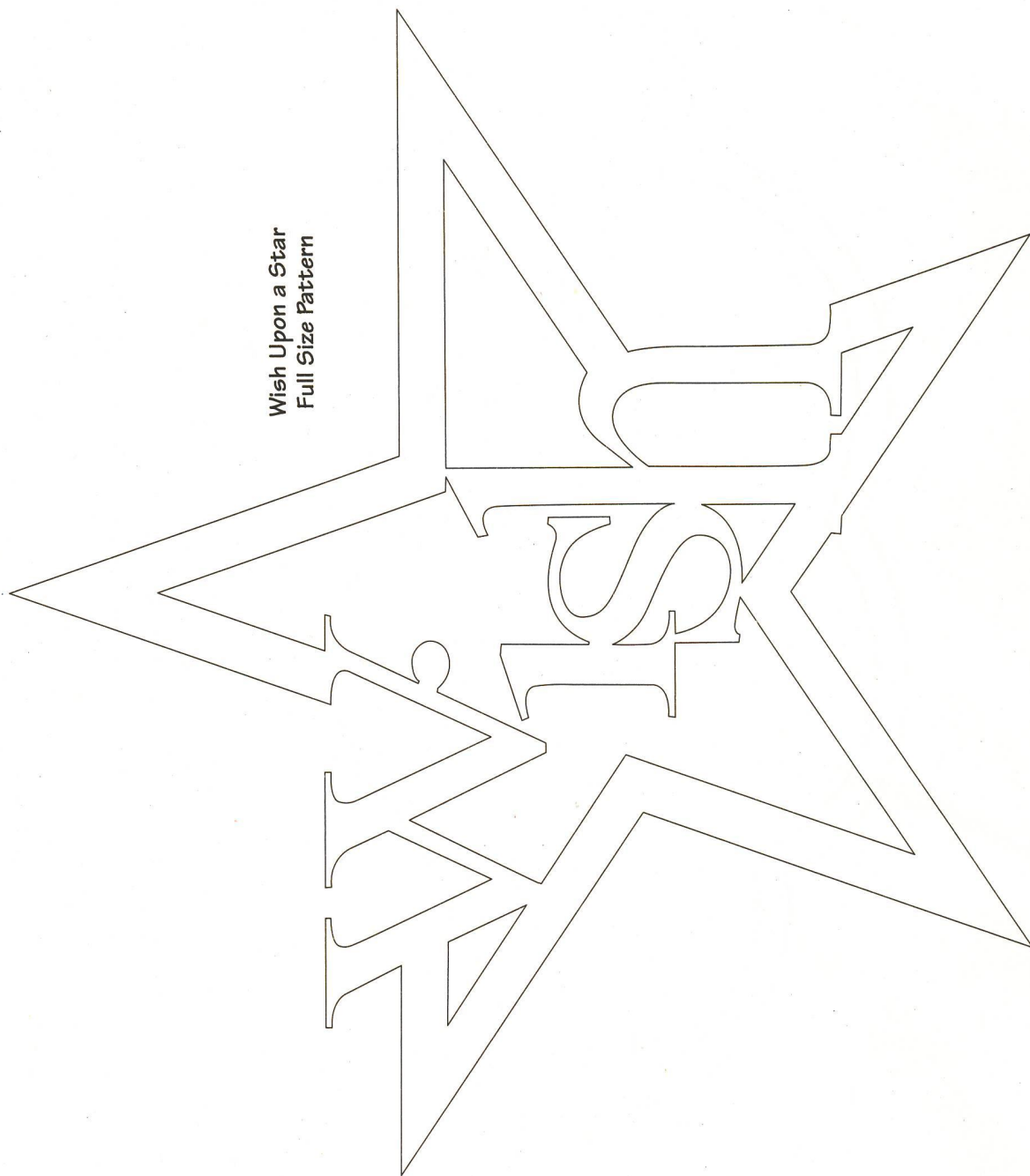


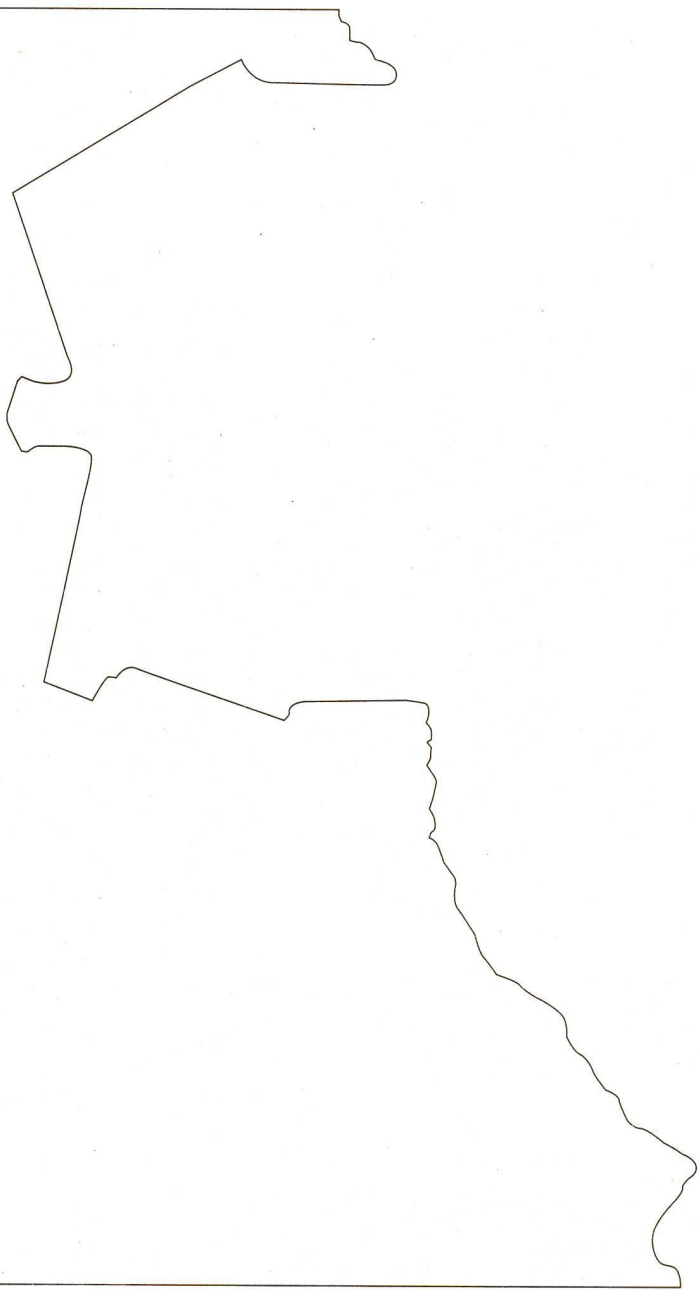
- A: Canary Wood
B: Spalted Maple
C: Cherry
D: Poplar

Wood grain on the grasses should run from the base to the top of the blade.

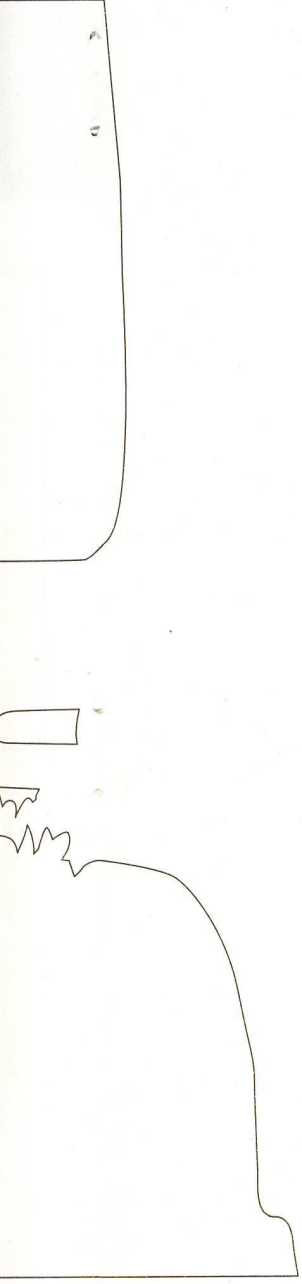


Wish Upon a Star
Full Size Pattern

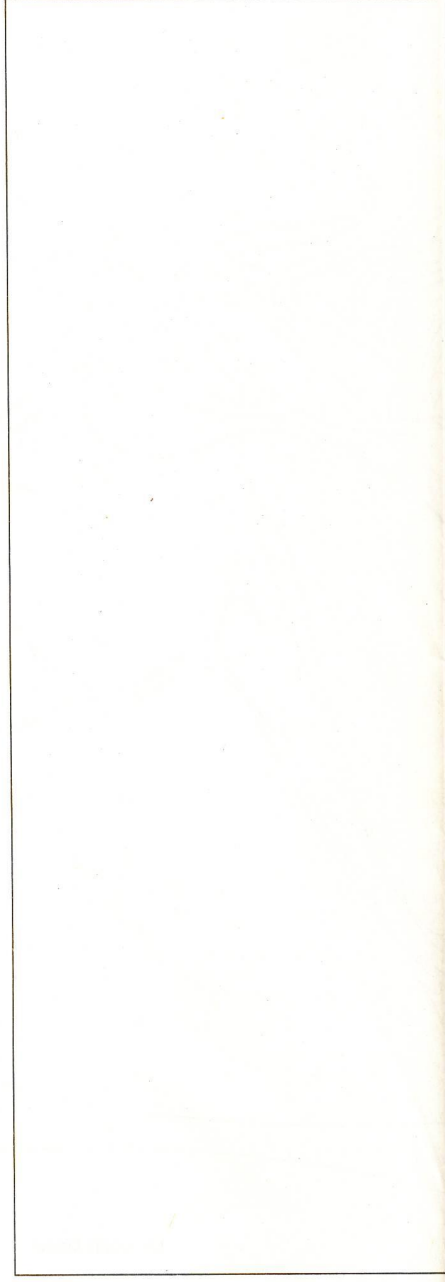




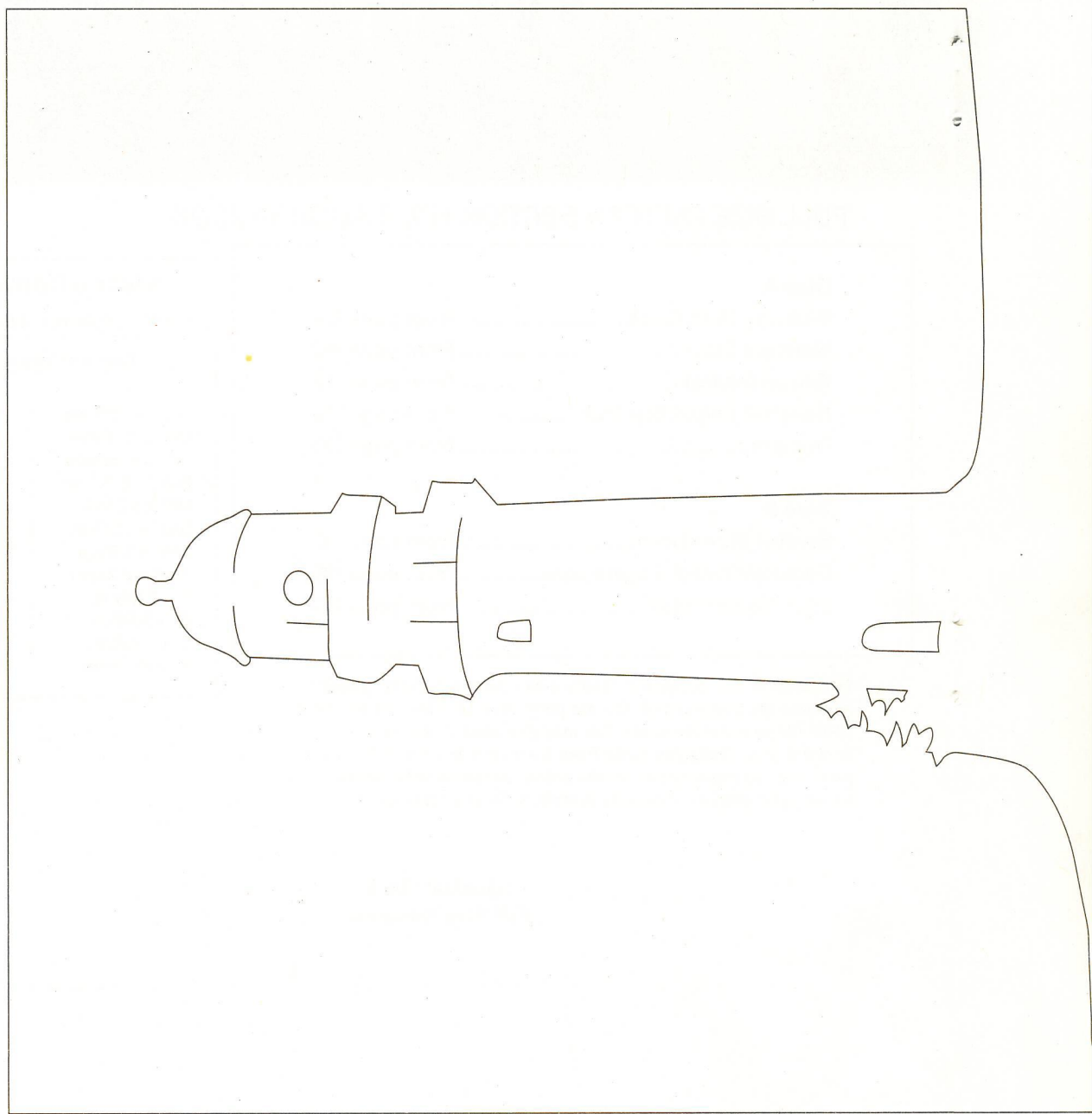
Secluded Beach Layerscape
Full Size Patterns



Beach Layerscape Middle Layer Backing



Beach Layerscape Bottom Layer



Sanibel Blue Heron
Full Size Pattern



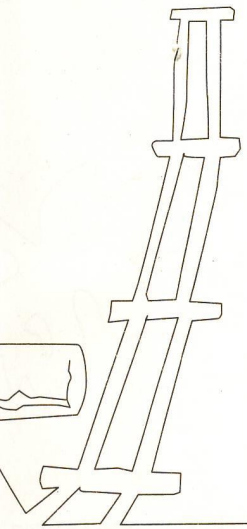




Beach Layerscape Middle Layer

Secluded Beach Layerscape
Full Size Patterns

Beach Layerscape Top Layer

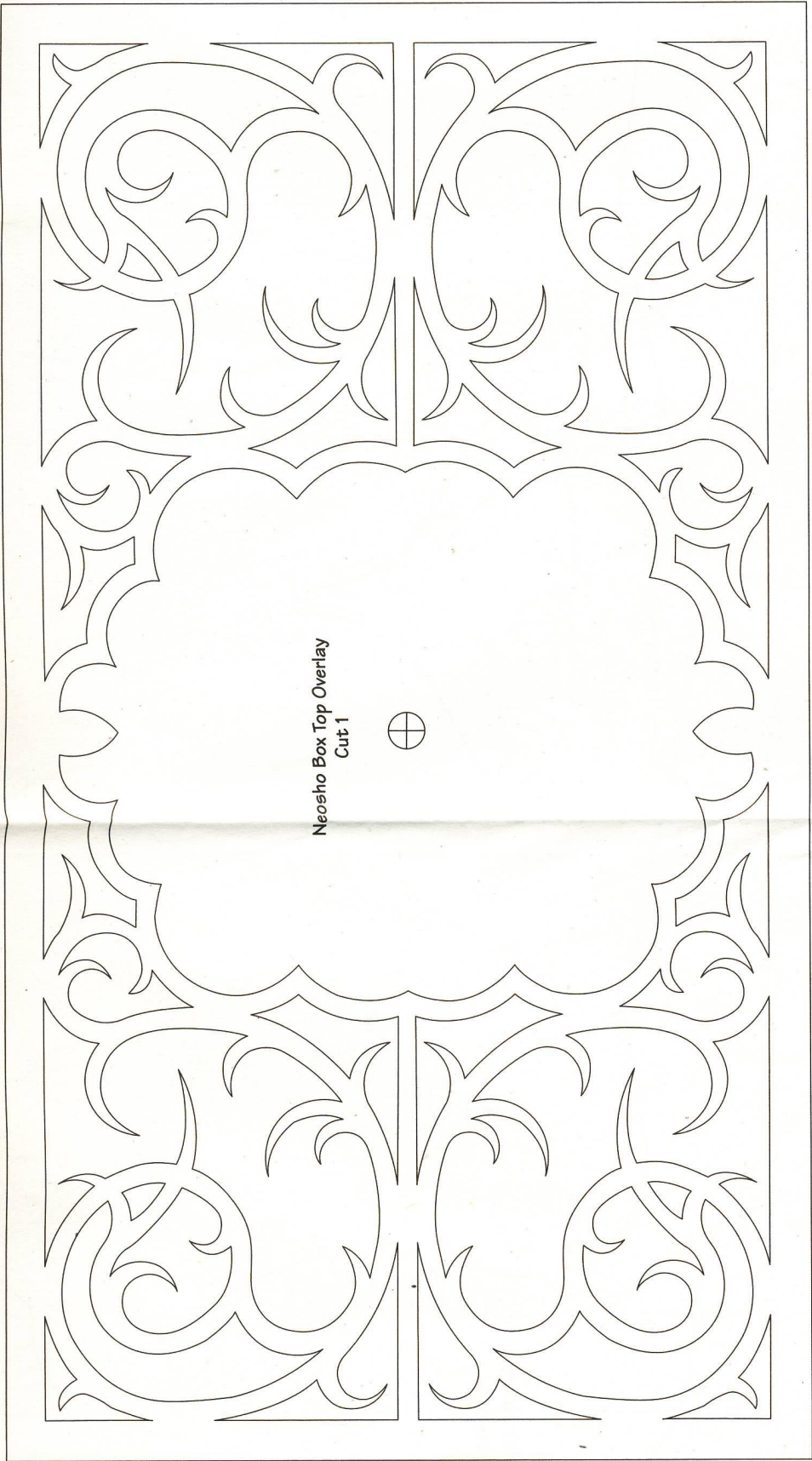


Unicorn
Full Size Pattern

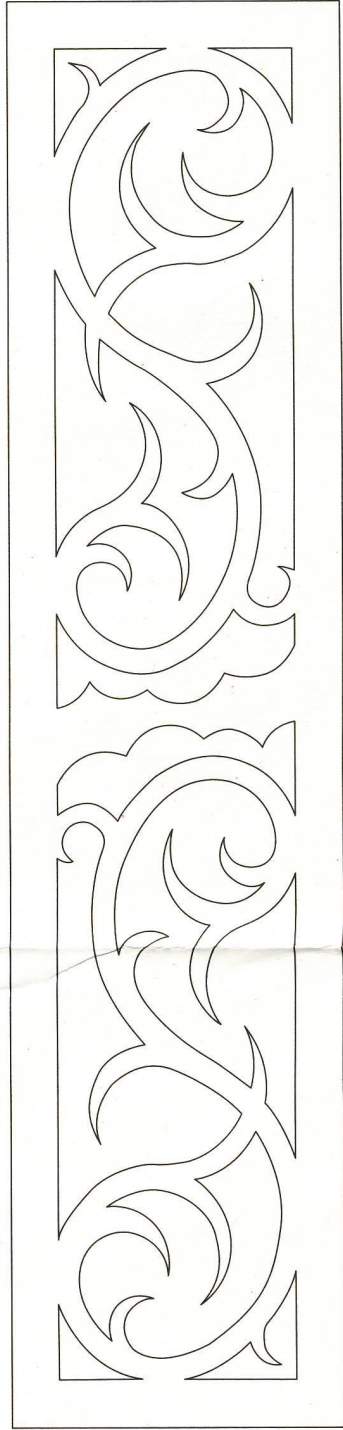


Unicorn Base





Neosho Box Top Overlay
Cut 1



Neosho Box Front Overlay
Cut 1

