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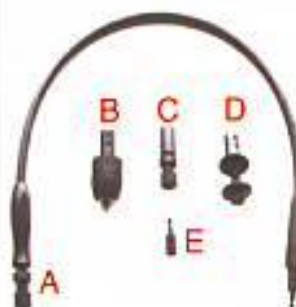
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Butterfly Box



Gyr Falcon



Live & Let Live



Festus Clock



Warrior Pony



Kestrel Intarsia



Summertime Frame



Kingfisher



Angel Fish

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THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE
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Big Game
Coasters



Rooster Tails



Swing Frame and Memo Board



Hummingbird Fan



Birth-Day Plaques



No Horsin' Around



Welcome



Vase of Dogwood Blossoms



Scroll Saw Blade Organizer
(No pattern required)



On the cover: This issue's cover features Anna Starrett's Kestrel Intarsia and Diana Thompson's Vase of Dogwood Blossoms.

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



Rooster Tails

patterns by Jacob Fowler, cut and finished by Wayne Fowler



"Negative" cut

Introduction

Jacob is doing more designs which I think of as "negative cut" fret pieces, where the design comes from cutting away the features that make up the final design, leaving most of the wood in place. This allows me to use pieces of wood with interesting features to their fullest advantage, providing a better balance between the wood and the design.

However, not all wood is appropriate for this kind of design, so Jacob often takes the same subject and turns it into a "positive" pattern. This is one where the design outline and interior show off some of the wood features, but not as much as with a negative pattern. This may sound a little "artsy," but the two designs and finished pieces shown here demonstrate how the styles can be used effectively with different woods.

The negative-style rooster was cut from a 1/2"-thick piece of box elder. The coloring on it runs from a very white sap wood to a medium-brown core. The positive-style rooster was cut from a 1/2"-thick piece of red elm with very even coloring and grain. The wood was sold to me by my main wood supplier, Edgar Werner, who

SUPPLIES

Wood: hardwood of choice—one piece 1/2" to 3/4" x 7-1/2" x 7" (for "positive"-cut rooster); light- to medium-brown or red hardwood of choice with interesting character lines or features, such as oak, elm, or cherry—one piece 1/2" to 3/4" x 10" x 8" (for "negative"-cut rooster)

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

Temporary-band spray adhesive

Sandpaper, assorted grits

Clear packing tape

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

Please refer to all manufacturer's labels for proper product usage.



"Positive" cut

recovers and processes some very interesting local trees. Both pieces were cut on an Excalibur EX21 saw.

INSTRUCTIONS

for either design:

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. 5R blade when cutting to reduce chipping on the bottom of the piece.

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 and smooth the outside of the oval. Use a small piece of coarse-grit sandpaper to round over the outer edge. Smooth the edge and remove any remaining burrs using 220-grit sandpaper to give the piece a more finished look.

Step 5. Clean the piece using a clean paintbrush or other tool of choice. Apply a thin coat of oil to the wood to seal the inner edges. I usually use walnut, tung, or a combination of both.

Step 6. These pieces look nice displayed in a kitchen as sun catchers, wall hangings, or shelf decorations. To hang them, simply drill small holes at the 10:00 and 2:00 positions, and string fine fishing line through the holes. Enjoy!

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



Welcome to this edition of *Creative Woodworks & Crafts*. We have an especially fresh collection of projects in this issue. Dirk and Karen Boelman have contributed three outstanding designs—an elegant Hummingbird Fan, and two Birth Date Plaques which should make any new parents proud. Looking at these well-crafted pieces, I was reminded that sure, it all begins with a good pattern; however, the actual craftsmanship used to flesh-out any design is of paramount importance. Dirk and Karen's projects were cut, assembled, and finished with great care and skill, and in the final analysis, that's what makes them "great" rather than simply "good."



Recently, a designer sent us about two dozen patterns to look at for the purpose of receiving feedback. One member of our team who reviewed the patterns was Wes Demarest, our photographer and regular contributor to this magazine. Wes' feedback could be summed up as such: "The success of these patterns (in terms of sales) will boil down to how well the prototypes are made; i.e., using attractive, contrasting hardwoods, deciding where to use cutouts and where to use overlays, how well the cutting, assembling, and finishing are executed, and so on." In short, it begins as a paper pattern, but it comes to life on your workbench, transformed by your skill, focus, and dedication.



Another exceptional design is Diana Thompson's "Vase of Dogwood Blossoms." Diana is highly skilled in 3-D scrolling, and we think she hit a "home run" with this one. Those in our office who are not familiar with scroll sawing techniques loved this project; however, they were quite surprised to hear that the blossoms were not carved—they were designed and assembled so well that each

flower appeared to them to be a single piece of wood.

Janette Square and Bruce Worthington have turned out to be a fine "Intarsia pair." In response to many questions they have received from readers regarding wood selection, they devised the feature article/project "Variations on an Angel Fish," whose primary purpose is to explore this topic. They illustrate one project—the Angel Fish—being made in three distinct ways—from exotic hardwoods, domestic hardwoods, and segmented from a single piece of pine. The resultant article does a good job showing the impact of wood selection upon the entire Intarsia design, including how the project is shaped.



There truly are many more things to acknowledge in this issue, but it's time to sign off and encourage you to explore them for yourself. Until the next issue, wishing you all good health, happiness, and prosperity.

Sincerely,

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Butterfly Inlay Box

by Sue Mey



Introduction

The lid of this attractive oval box combines fret-cutting with inlay work. The butterfly is scrolled using the double-bevel cutting technique generally used for making inlays.

The mathematics of calculating the required angle-of-cut according to wood thickness and blade width is a precise discipline, but various individuals will get different results depending upon their particular scroll saws. I suggest, therefore, that you replicate the set-up for the lid using scrap materials, and make test cuts at various angles using the same type and size of blade you intend to use for the project.

Test fit the inlay piece from the bottom layer of wood into the top layer. The fit should be snug, and the surface of the inlay may protrude slightly above the top layer. This can be sanded flush later, if the inlay piece does not come to the surface of the top layer, the angle of tilt should be decreased. The further you tilt the saw table away from zero degrees, the less the inlay will rise upwards. Mark the test pieces and save them as a guide for later use.



SUPPLIES

Wood: light-colored hardwood of choice—one piece 2" x 8" x 5-1/2" (for box sides), two pieces 5/16" x 8" x 5-1/2" (for lid and base); dark-colored hardwood of choice—two pieces 5/16" x 8" x 5-1/2" (for lid inlay and inner lid rim)

Tools: scroll saw with No. 2/0, No. 1, No. 5, and No. 12 reverse-tooth blades or blades of choice; drill press or hand drill with 1/32", 1/16", and 1/8" bits; disc sander; clamps

Temporary-bond spray adhesive

Wood glue

Thin double-sided tape

Clear packing tape

Masking tape

Sandpaper, assorted grits

Hard-bristled paintbrush

Medium-sized artist's brush

Lint-free cloth

Deep-penetrating furniture wax liquid or Danish oil

Clear spray varnish

Please refer to all manufacturer's labels for proper product usage.

INSTRUCTIONS

Step 1. Stack the work piece for the lid on top of the work piece for the inlay, ensuring that the wood grain is running in the same direction for both pieces. Secure the stack by placing small pieces of double-sided tape between the pieces of wood, and running lengths of clear packing tape along the sides of the stack.

Step 2. Photocopy the patterns, saving the originals for future use. Apply a layer of clear packing tape to the top of the stack. Using temporary-bond spray adhesive, attach the lid pattern to the tape.



Step 3. Tilt the table of your drill press to the inlay cutting angle you determined from your test cuts (see introduction). Using the 1/32" bit, drill a hole on the perimeter line of the butterfly pattern, at the point where the left wing comes to a "V."



Step 4. Return the drill table to the level position. Using the 1/16" bit, drill the holes in the butterfly pattern.



Step 5. Make all the inside cuts of the butterfly using the No. 5 blade.

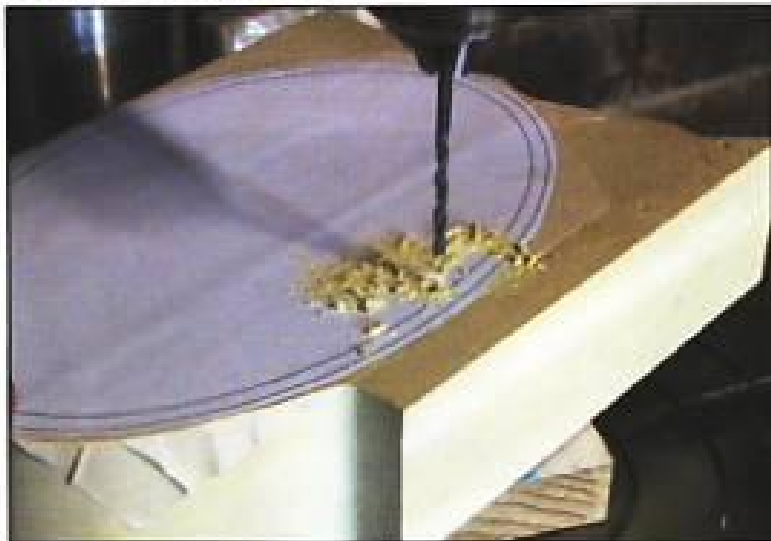


Step 6. Tilt the scroll saw table to the left, setting it to the correct angle determined from your test cuts. (I made my cut at a 2° angle.) Using the No. 2/0 blade and cutting in a counter-clockwise direction, cut the perimeter of the butterfly in one continuous cut. Your progress will be very slow when using a No. 2/0 blade to cut in this thickness, so take your time, and do not push the blade into the wood. When finished cutting, return the saw table to the level position.

continued on page 12



Step 7. Roughly cut out the oval perimeter of the lid 1/8" beyond the pattern line.



Step 8. Apply a layer of masking tape to the top surfaces of the box sides, box bottom, and inner lid rim work pieces. Using temporary-bond spray adhesive, attach the patterns to the tape. Use the 1/8" bit to drill the blade entry holes for the openings in the box sides and inner lid rim pieces. Using the No. 1 blade, cut the interior opening and along the outer perimeter of the inner lid rim.



Step 9. Thread the No. 12 blade through the blade entry hole, and cut the interior opening for the box sides.

Step 10. Cut approximately 1/8" beyond the perimeter line of the box sides and box bottom patterns. Test fit the inner lid rim to the opening in the box sides. It should fit just inside the opening. If necessary, sand or cut the rim to fit. Hand-sand the interior of the box sides until you achieve a smooth surface.



Step 11. Position the box sides piece on the box bottom, and glue in place. Attach clamps to secure.



Step 12. Using the disc sander, sand the edges of the box assembly and lid up to the pattern lines. Remove all tape and patterns.



Step 13. Use wood glue to secure the inlay piece in the box lid opening. Remove any glue seepage using a damp cloth.

cloth. If necessary, mix some sawdust with wood glue, and fill the blade entry hole with the mixture.

Step 14. Sand all work pieces using 150-grit sandpaper, then 320-grit, until you have achieved a smooth finish. Round over the top edge of the box lid using sandpaper.



Step 15. Position the inner lid rim on the back of the lid, and glue in place using wood glue. Apply clamps to secure.

Step 16. Use the medium-sized artist's brush to apply furniture wax liquid or Danish oil to all the work pieces. Wipe off the excess liquid or oil using a lint-free cloth. Place the items in the sun to dry. Apply several thin coats of clear

spray varnish to the project, allowing each coat to dry before applying the next.



Step 17. If desired, save the butterfly piece cut from the top layer of wood. Sand the edges of it to fit into the opening from the bottom layer of wood, creating a second inlaid butterfly. This piece can be displayed as a plaque, or finished as desired.

I live in Pretoria, South Africa, and I enjoy all the various aspects of scroll sawing. I can be contacted via e-mail at: sue@scrollsawartist.com or suem@storage.co.za. To see more of my work and for patterns available to purchase, visit www.scrollsawartist.com.



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No Horsin' Around

by Paul Boer

Introduction

After recently building a saddle stand for a cowboy friend, I corralled my thoughts and came up with this tribute to a famous horse. Of course, I did have to rein in some of my wild, wild west ideas, unharness my pencil, and saddle up to my scroll saw. So, ignore the "neigh-sayers" and hang this warning sign in your bunkhouse. Giddiup!

INSTRUCTIONS

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

Step 2. Using a drill press with a small drill bit, drill all entry holes in the design. Make all inside cuts using a No. 2/0 skip-tooth or reverse-tooth blade.

Step 3. Using a No. 5 skip-tooth or reverse-tooth blade, cut the perimeter of the design.

Step 4. Remove the pattern. Hand-sand the piece to soften the sharp edges. Soak the piece in Danish oil for one hour. Using a soft cloth, dab the piece dry. Allow the oil to set up for a day before mounting your horse sign.



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



SUPPLIES

Wood; walnut or hardwood of choice—one piece 3/8" x 8" x 8" (A 3/8" x 11" x 11" piece of wood is required if you would prefer to have the grain running horizontally or vertically across the finished cutting.)

Tools: scroll saw with No. 2 and No. 5 skip-tooth or reverse-tooth blades; drill press with small bit

Temporary-bond spray adhesive

Fine-grit sandpaper

Danish oil

Soft cloth

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18	aquamarine
19	white
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21	aubergine
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23	pumpkin
24	pale orange
25	celery
26	jade green
27	celadon



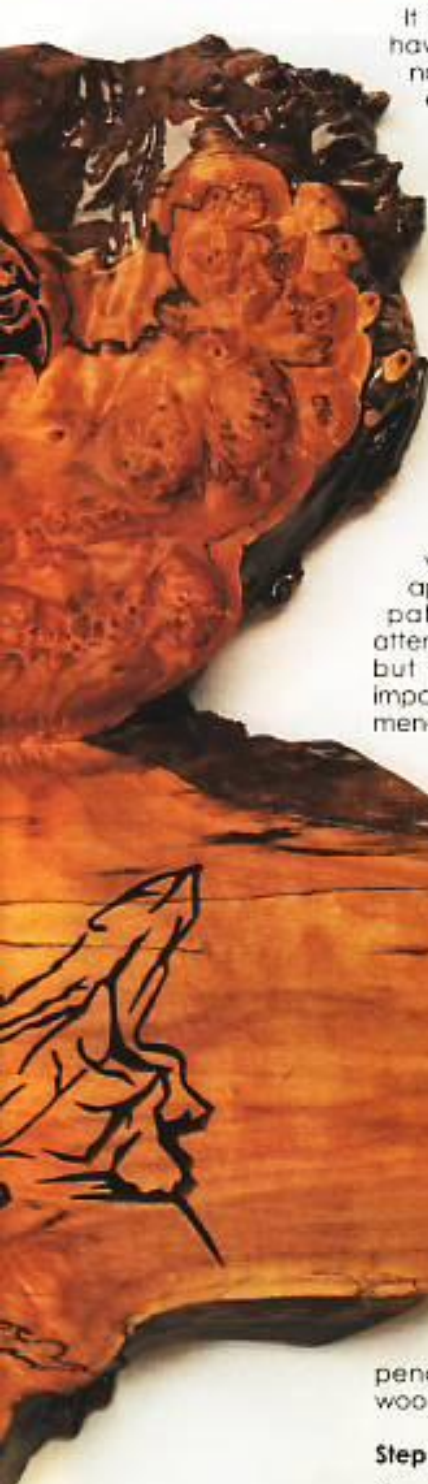
Gyr Falcon

by Don Calhoun

Introduction

I stand in awe looking upon this miracle of creation laid out in its entire splendor. A misty canopy of low clouds drifts inches above my head. There is an abundance of wildlife moving with grace and freedom all around me. Trees and wildflowers abound in every shape and color. The day slowly breaks with stunning glory. The rising sun blazes through the clouds to coat each wild creature with shimmering light. Birds stretch their wings wide to grasp the day's warm energy, then push off from their perches to soar about deep valleys and rushing brooks. As you absorb the elegance of beauty and sound, you hear the scream of a bird-of-prey.





It is hard to explain the feelings you may have when hearing or seeing wildlife in its natural habitat. All I know is it is a magical experience. But such pleasure should not be reserved just for the outdoorsman, and so I created this image of a gyrfalcon, the largest of the falcons. During the middle ages, no one but a king or prince was allowed to own or fly a gyrfalcon. Today, the gyrfalcon is the official mascot of the U.S. Air Force Academy. With such a history, I could not help but to create a scrolling pattern of this worthy bird-of-prey.

To complement this design, try to select an irregular-shaped piece of wood, preferably with its natural edge and bark. Although the piece of big leaf maple I used for the main project does not have any bark, it has a nicely weathered natural edge. It measures approximately 20" x 21", and the actual pattern size is approximately 12" x 12". I attempted to reduce the size of the pattern, but it became very unstable and almost impossible to cut. Therefore, I do not recommend trying to reduce the pattern size at all. If anything, you may want to enlarge it! I hope you enjoy cutting this piece as much as I enjoyed creating it.

INSTRUCTIONS

Step 1. It may be necessary to sand your wood to remove any irregularities or mill marks. Using the handheld belt sander and 80-grit sandpaper, sand the surface of the wood. Work up to 220-grit sandpaper, and finish using the orbital sander and 320-grit sandpaper. Be sure to remove all sanding dust when changing grit.

Step 2. Photocopy the pattern, saving the original for future use. Locate the best placement for the pattern on the piece of wood. Using carbon paper and a pencil or stylus, transfer the pattern to the wood.

Step 3. Using a No. 59 bit, drill all entry holes.

Step 4. Plan your cutting strategy, starting with smaller areas first, and working from the center out. Set your saw speed and feed rate to low to prevent breakage of delicate areas. I recommend using a zero-clearance insert while scrolling. When you have mapped out your cutting plan, make all the cuts in the design.

SUPPLIES

Wood; wood of choice—one piece 3/4" x 17" x 20" (see introduction)

Tools: scroll saw with No. 2/0 spiral (35 TPI) and No. 2/0 flat (27 TPI) blades; drill with No. 59 bit; handheld belt sander; orbital sander; small butane torch; X-Acto knife

Carbon paper

Pencil or stylus

Quick-dry, permanent-bonding glue stick

Sandpaper, assorted grits

Sander sealer

Clear brush-on gloss finish

Clear spray-on finish

Natural-bristle paintbrush

Mat board in color of choice

Sawtooth hanger

Please refer to all manufacturer's labels for proper product usage.

Step 5. I use a small butane torch to remove the burs from the back of the wood. This can be a very dangerous procedure because the torch burns very hot. Because of this, be sure to keep the torch moving at all times. DO NOT USE THIS METHOD IF THE WOOD HAS HAD ANY TYPE OF FINISH APPLIED TO IT. (Alternatively, the burs can be sanded off by hand.) For a final touch-up to the piece, hand-sand the wood using 320-grit sandpaper.

Step 6. The application of the finish is a three-step process. First, follow the manufacturer's instructions to apply the sander sealing using a natural bristle paintbrush. Allow to dry for the recommended period of time, and then lightly hand-sand the piece using 320-grit sandpaper. Next, apply several coats of clear brush-on gloss finish using a natural bristle paintbrush. Allow three days for the finish to dry completely. Again, lightly hand-sand the wood using 320-grit sandpaper. Finally, apply numerous coats of a clear spray-on finish to achieve depth and a high gloss. Allow three to four days for the piece to dry completely.

Step 7. Use an X-Acto knife to cut your piece of mat board to size. Coat the back of the wood piece using a permanent-bond glue stick. Attach the mat board to the wood, and affix a large sawtooth hanger to the center back of the piece. Now display your fantastic creation on a wall, and sit back and take in all its beauty!

For questions concerning this project, email Don at: donald_c98503@comcast.net.





Vase of Dogwood Blossoms

by Diana Thompson

Introduction

I was inspired to make this project last Easter. Legend says that the cross upon which Christ was crucified was made from the dogwood tree. This so distressed the tree that, from then on, it always grew with crooked limbs so it could never be used for that purpose again.

In my area of the country, the dogwoods grow wild and yield beautiful blossoms in the springtime. I had thought to make the flowers for this project using dogwood, but I couldn't bring myself to cut the tree after remembering the legend. So, instead, we have blossoms made of genuine mahogany, and stems made of Brazilian mahogany. The vase is made of poplar.

SUPPLIES

Wood: poplar or wood of choice—six pieces $3/4"$ x $1"$ x $6"$ (for vase sides), one piece $1/8"$ x $3"$ x $6"$ (for vase top lip and base), one piece $1/4"$ x $2-1/2"$ x $6-1/2"$ (for vase supports and collar); genuine mahogany or wood of choice—one piece $1"$ x $1-3/8"$ x $5"$ (for blossoms); Brazilian mahogany or wood of choice—one piece $3/4"$ x $1-1/8"$ x $14"$ (for two curved stems), one piece $3/4"$ x $3/4"$ x $8"$ (for straight stem), one piece $3/4"$ x $1-3/8"$ x $2-1/2"$ (for leaves); blocks of scrap wood (optional)

Tools: scroll saw with No. 5 single-tooth and No. 5R blades; drill with $1/16"$, $3/16"$, and $1/4"$ bits; small clamps (eight)

Temporary-bond spray adhesive
Wood glue

Sandpaper, 220- and 400-grit

Cellophane tape, $3/4"$ wide

Clothespins (optional)

Clear wood sealer of choice

Small brush

Clear finish of choice

Please refer to all manufacturer's labels for proper product usage.

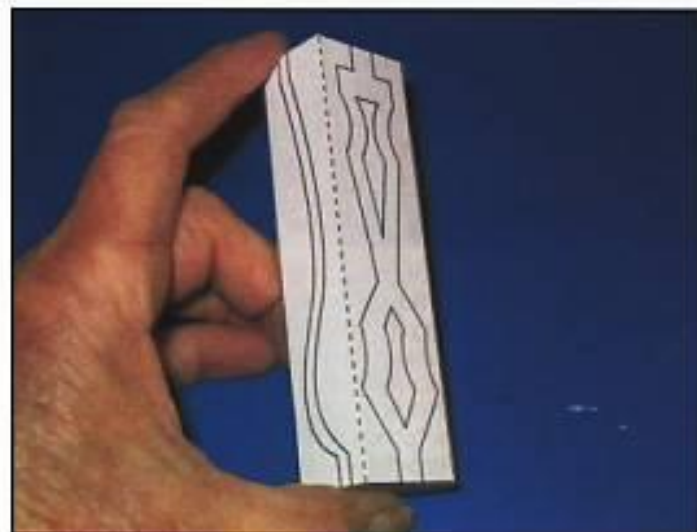


INSTRUCTIONS

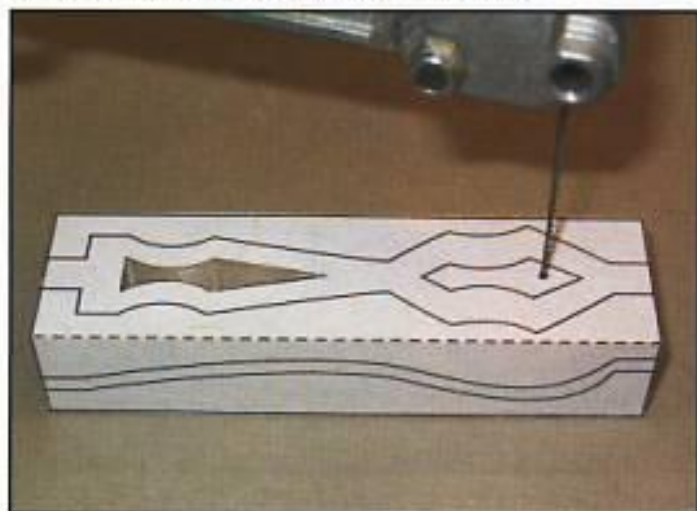
Note: Make all compound cuts using a No. 5 single-tooth blade. A reverse-tooth blade slows down the saw action, making it more difficult to cut the pieces.

For vase:

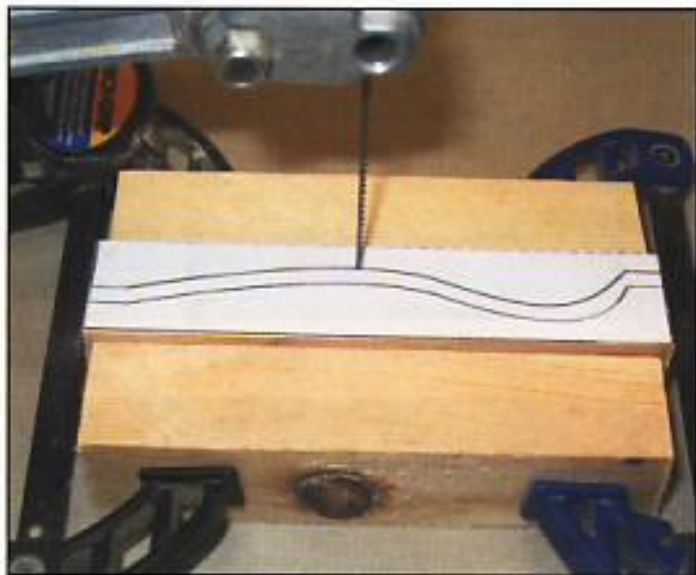
Step 1. Photocopy the patterns, saving the originals for future use. Make at least six copies of the vase side pattern and three of the blossom pattern. Set aside the patterns for the flower pieces.



Step 2. Fold one vase side pattern along the dashed line. Apply a coat of temporary-bond spray adhesive to the back of the pattern. Position the pattern on one 6"-long block, wrapping it around the block and aligning the dotted line with the long edge of the wood.



Step 3. Using the 1/16" bit, drill blade entry holes in the two openings on the right side of the pattern. Using the No. 5 single-tooth blade, cut out the openings.



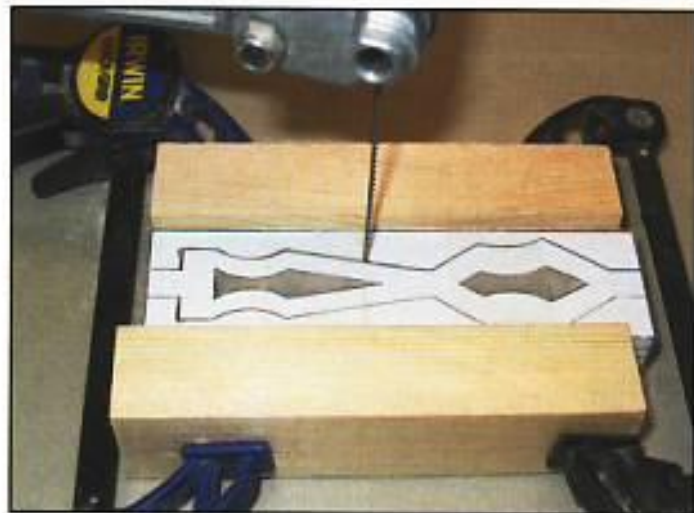
Step 4. Before cutting the left side of the pattern, clamp two pieces of spare stock to the block using small Quick Grips. This will provide more stability to the piece as it is cut. Tighten the grips enough to hold the block, but not so tightly that they interfere with the blade moving through the kerf. Use the No. 5 single-tooth blade to cut the left side of the pattern.



Step 5. Allowing the figure to rest naturally in the block, lightly pinch the sides of the block together. Secure the figure in the block by wrapping two lengths of 3/4"-wide cellophane tape around the block.

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



Step 7. Gently remove the vase side piece from the block.

Step 8. Following Steps 2 through 7, cut the remaining five vase sides.



Step 9. Using the No. 5R blade, cut the five remaining parts of the vase (the upper lip, the upper support, the lower support, the lower collar, and the base).

Step 10. At this point, I like to apply wood sealer to the pieces because it's easier to sand them prior to assembly. Apply the sealer, and let all pieces dry before sanding them smooth using 220-grit sandpaper, then 400-grit.



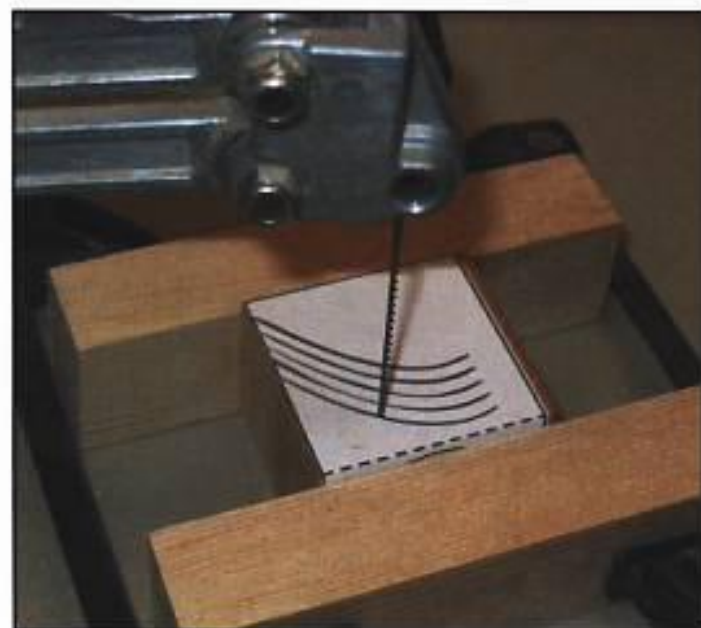
Step 11. Glue the vase lower support piece into the lower collar. Apply glue to the lower tab of a vase side, and insert it into an opening in the lower support. Repeat for the remaining sides. Apply glue to the upper tabs of the vase sides, and insert them into the upper support. (Note that the photo only shows four sides glued in place. This was done intentionally to help show the assembly process more clearly.) If the upper tabs won't stay in place while the glue is drying, simply place a clothespin on each tab to secure it until the glue has dried.



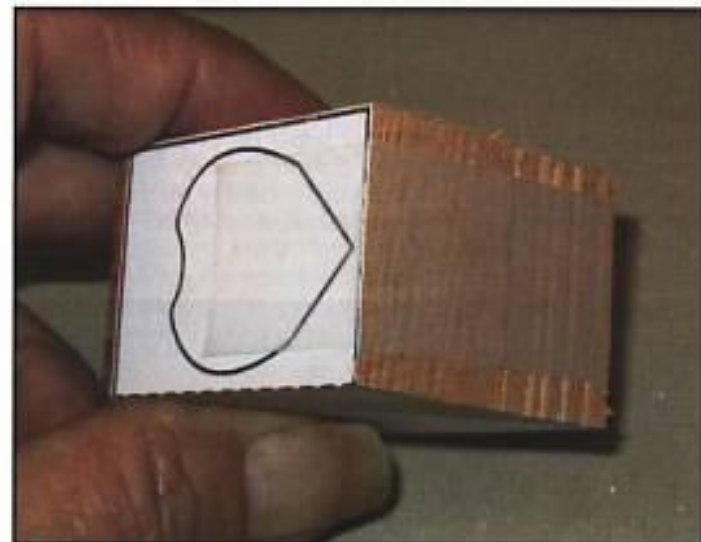
Step 12. Glue the top lip and base into place, and secure using small clamps. (Only two clamps are shown for photography purposes, but several more are necessary.)

Step 13. After all glue has dried, remove the clamps. Apply several coats of clear spray finish.

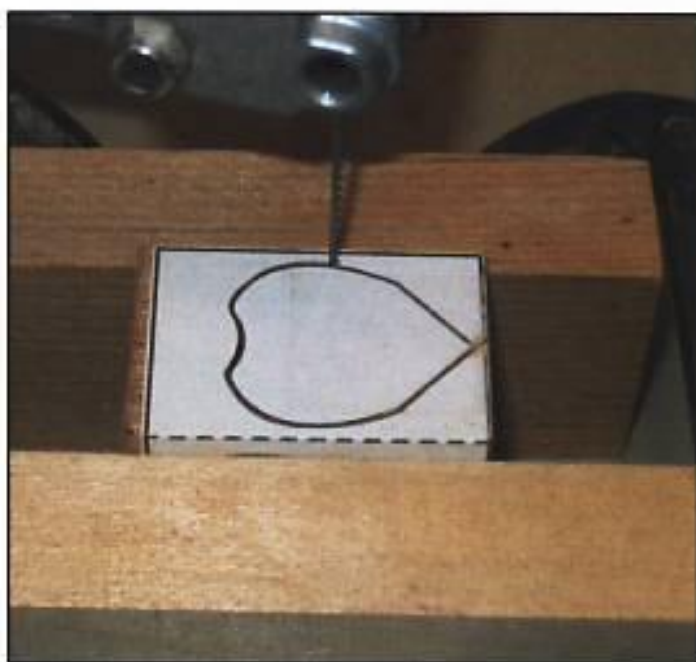
For blossoms:



Step 14. I recommend practicing how to cut the petals from scrap wood prior to cutting your good wood pieces. Apply a coat of temporary-bond spray adhesive to the back of an extra blossoms pattern, and position it on the scrap wood by wrapping the pattern around the block and aligning the dotted line with the edge of the wood. Secure the block between pieces of scrap wood. Cut the left side of the pattern first by cutting to the top of each line, backing the blade out, and moving to the next line. (Best results are usually achieved by cutting directly on the lines.)



Step 15. Wrap a strip of 3/4"-wide cellophane tape along the bottom edge of the block, covering the ends of the cut lines. The tape will help secure the petals inside the block as you cut the right side of the pattern.



Step 16. Cut the right side of the pattern, being sure to cut the bottom "V" directly on the line to ensure a proper fit when the blossom is assembled.



Step 17. Gently remove the petals from the block. Test fit the petals, forming a four-petal blossom. The "V" section of each petal is beveled so the petals form a cupped shape.

Step 18. When you are comfortable with the process of cutting and fitting the petals from scrap wood, cut the three sets of petals from your good wood. (It is important to keep the four petals cut from one block of wood as a set; otherwise, the blossom will not fit together correctly.)

continued on page 22

continued from page 21



Step 19. Prior to gluing the petals together, pour out a small puddle of glue and allow it to sit for approximately thirty minutes. (The petals will adhere to each other more easily if the glue is slightly tacky.) Apply a small amount of glue to the "V" in each petal. Press the petals together, joining one at a time. Allow the first three to dry a bit before gluing the fourth petal of the blossom into place. Let the glue dry completely.



Step 20. A small hole needs to be drilled into the center of each blossom using a 3/16" bit. To hold the blossom secure while drilling, first drill a 1/4" hole in a piece of scrap wood, and place the blossom into the hole.

For leaves:

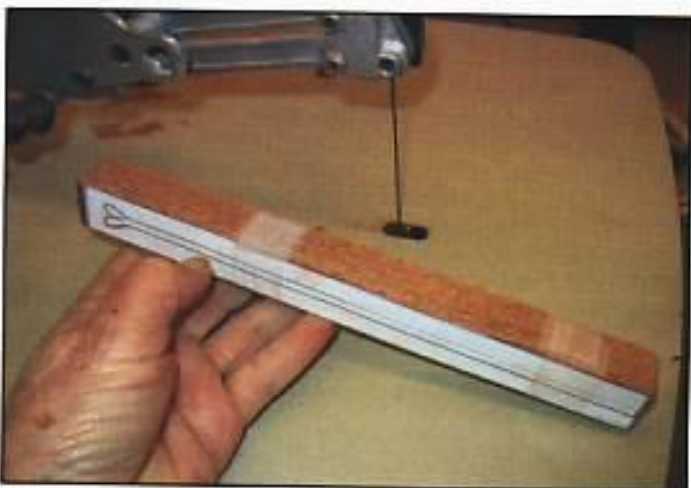


Step 21. Cut the leaves following the same process as for cutting the petals. Set the leaves aside.

For stems:



Step 22. Following the same procedure for applying the vase patterns, apply the stem patterns to the appropriate pieces of wood. Using the No. 5 single-tooth blade, cut the left side of each piece.



Step 23. Wrap two lengths of tape around each block, and cut the right side of the patterns. Gently remove the stems from the blocks. Be aware that the stems are a bit fragile, especially in the area below the stamen.

To finish:



Step 24. Apply wood sealer to all the flower pieces. When dry, sand the pieces smooth using 220-grit and 400-grit sandpaper.



Step 25. Apply a bit of glue to the bottom of a stamen. Thread the stem through the center of a blossom. Repeat for the remaining two stems and blossoms. Glue a leaf onto a stem, approximately 1-3/4" below the blossom. Hold the leaf in place until it is secure. Glue a second leaf to the opposite side of the stem, approximately 1/4" below the first leaf. Repeat for the remaining four leaves and two stems.

Step 26. When all glue is dry, apply several coats of clear finish to the flowers. Insert the stems into the vase, and display.

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, please visit her website, www.scrollsowinspirations.com.



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The Festus Clock

by Dan and Ray Wickens

SUPPLIES

Wood*: wood of choice—one piece $3/4"$ x $8"$ x $11-1/4"$ (for upright); wood of choice in second color—one piece $1/4"$ x $7-3/4"$ x $7-3/4"$ (for crown); wood of choice in third color—one piece $3/4"$ x $3"$ x $9"$ (for base)

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

Temporary-bond spray adhesive

Sandpaper, assorted grits

Wood glue

Oil finish of choice

3-7/8"-diameter mini clock insert, requiring 2-3/8"-diameter hole**

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

**Available from Klockit, 800-556-2548; www.klockit.com

Please refer to all manufacturer's labels for proper product usage.

INSTRUCTIONS

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.

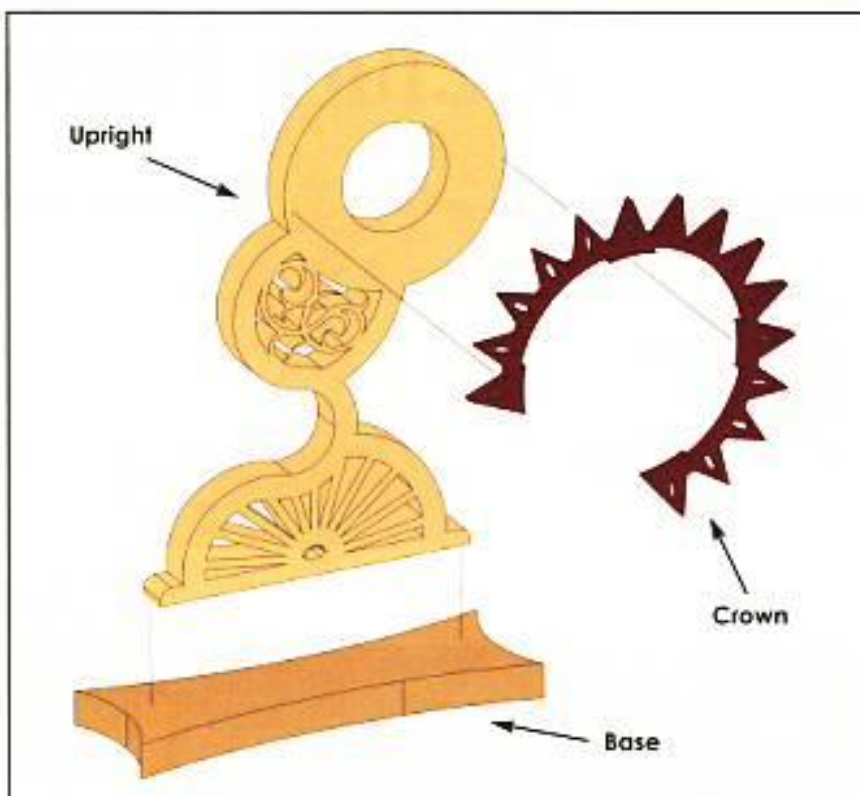


Step 4. Remove the patterns from the pieces by peeling them off. For patterns that don't easily peel off, you may want to try using a hair dryer to help remove them. Be careful because some cuts are very fragile. Sand the pieces using a belt sander or handheld sander. Remove any burrs and clean up any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

Step 5. Referring to the photo and figure, position the crown on the upright, and glue in place. Center the upright on the base, making sure it is perpendicular to the base, and glue in place.

Step 6. Let the glue dry for one hour. Apply oil finish following the manufacturer's instructions, and let dry completely. Install the clock insert, and sit back and enjoy your new clock!

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



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Making Barn Wood Picture Frames...



by Wayne L. Basier III

when barn wood isn't always available!

My daughter recently asked me to make some rustic frames for her new wildlife prints. I had made some barn wood frames for her in the past, but unfortunately, I had only one piece of barn wood in stock this time. This meant I had to resort to some creative solutions!

I thought I would share with readers what I came up with, as well as some of the lessons I learned along the way, including: how to work with barn or reclaimed wood without ruining your equipment; how to make a quick and easy picture frame; and how to save a few dollars when shopping for common species of lumber. (I know it sounds like I'm all over the shop here, but let's see if it comes together!)



Which of the three pieces of stock in the photo is the actual barn wood? Yes, it's the one in the middle. If you like the look of the barn wood but don't have access to the real thing, you can get a little creative. The sample on the left is a new piece of rough cedar that has been painted. The one on the right is a new dog-eared cedar fence picket that I found in the corner of the lumber yard. I paid 40 cents for it because it was discolored, but that is what I was after.

When purchasing common stock for projects, I have three local home centers from which I can choose to shop. Two of them are "big name" stores, and one is a regional store. I always start at the regional one because I have a good working relationship with the manager of the lumber department.

I head off to find the perfect board, which is usually fairly easy because previous customers have already stacked the "rejects" off to the side. My good board may have a split in one or both ends. Better yet, it may have a big knot in the middle. Best of all are the boards with a little bark along the edge.

With my selection in hand, it's off to the lumber counter. The manager is at his usual station and notices me coming up the aisle. With his well-trained professional eye, he scans my choice as I approach. This transaction is short

and sweet. He says something like, "How about our cost plus 10%?" to which I respond, "Deal! Have a nice day."

When I get home, it takes one quick cut at the table saw. With the bark now removed, I have the perfect board and a savings of \$7.00. (You really should get to know your lumber department manager!)



The old completed frame on the right, with very few exposed freshly cut edges, is what I wanted the new frame to look like. However, with only one board to work with this time, those freshly cut edges will be a problem. I start by cutting a 1/2"-wide strip off each of the edges of the new board. Set these strips aside for use in a later step.



Working with reclaimed wood has two major drawbacks, namely splinters and hidden metal. A metal detector comes in handy, but you still need to do a thorough visual inspection and remove any metal you find. Now, I don't

like the idea of destroying an \$80 saw blade, so I make the first cut using a jig saw fitted with a \$1.30 metal-cutting blade. The photo shows a nail that I missed but the metal-cutting blade found, so no harm was done.



An assortment of other tools comes in handy when removing unwanted items from the wood. The old ice pick is especially useful for probing holes—you can usually hear or feel if there is metal in there.

The cut on this piece needs to be 2-1/8", so I first cut it at 2-1/4" using the jig saw, and inspect it for metal. If it is free from objects, make the 2-1/8" cut using the table saw. Even with all of these precautions, I still put an old blade in any saw when cutting reclaimed wood. [There are clearly some additional challenges when working with reclaimed lumber. Note that the bottom 3" section of this board is almost rolled through.]



When making a picture frame, you need to make the cutout to accommodate the thickness of the picture, mounting board, and glass. I make a 3/8"-deep cut into the edge, and a 3/8"-deep cut in the back. You may need to adjust the blade depth slightly until the piece releases from the wood. (By the way, notice my old saw blade? I purchased it at a garage sale for \$3.00!)



If you have never worked with picture frame material, you may not be aware that you end up with a large amount of waste material. The photo shows the waste from using material that has already had the cuts for the glass and picture cutouts made to it. When purchasing picture frame material, be advised that most of it comes in uneven lengths, so you need to be very accurate with your measurements. If you don't allow for the waste, you will come up short. [CAUTION: If you try to save material by cutting the angles before the cutouts, the stock can tip when cutting on the edge because of the 45° angles.]



There are quick and simple ways to embellish your frames, such as with this decorative cut that was made into the wood. To do so, set the fence on the table saw to the desired distance, raise the blade to 1/8", and run all four sides of the frame. [The wood used for this frame is from one of those 40-cent cedar fence pickets.]

continued on page 26

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If you plan to make several frames, I suggest investing in an inexpensive frame clamp. This one is many years old and meets all of my needs. The clamps are available at framing supply stores, and there are also many websites that carry framing supplies.



During assembly, use plenty of glue before tightening the clamp. Immediately staple the joint, set the staples with a hammer, and wipe away the excess glue. (I do this while the glue is still wet because hammering the staples after the glue has dried could compromise the joint.)



With the basic frame completed, it's time to grab those 1/2"-wide strips cut from the board in an earlier step. Cut

the strips to the right lengths, and nail them to the front edge of the frame with the freshly cut edges positioned face down. I used a brad gun to attach them so the holes don't show. For an additional rustic-looking touch, use nails with heads. To mask the freshly cut edges and help them blend with the weathered wood, paint the edges using a paint color that most closely matches the color of the wood. And remember, if the art in the frame is any good, no one is going to look at the edge of the frame anyway!



One final tip on framing—use acid-free spray adhesive to mount your art onto 1/4"-thick foam core board before framing. Both items are available at local craft stores. Also shown in the photo is a tool that shoots framer's points, which helps hold everything tight against the glass. However, you can also use glazier's points, which are available at hardware stores and require no special equipment. Add a couple of eye screws and some picture frame wire, and you are in the framing business.



Here they are—two "new" frames, one made from reclaimed barn wood, and one from new cedar fence pickets. Those compliments you receive on your new project will be even more meaningful when you have the satisfaction of knowing that you used a piece of lumber that may have ended up in the dumpster. Keep looking for that perfect board, and let me know how things are going with your newfound friend, the lumber department manager!

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



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Pattern Located In Full Size Pattern Section No. 2

Big Game Coasters

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



SUPPLIES

Wood (for each coaster): hard maple or wood of choice—one piece $1/8"$ x $5"$ x $5"$ (for bottom layer), one piece $1/8"$ x $4-1/2"$ x $4-1/2"$ (for middle layer), one piece $1/8"$ x $4"$ x $4"$ (for top layer)
Tools: scroll saw with No. 2/0 or No. 2 reverse-tooth blades; drill with $1/16"$ drill bit
Plexiglass—one piece $1/8"$ x $4-1/2"$ x $4-1/2"$ (one per coaster, for clear protective layer)
Temporary-bond spray adhesive
Clear packing tape
Sandpaper in medium and fine grits
White craft glue
Polyurethane spray in satin finish, or clear finish of choice

Please refer to all manufacturer's labels for proper product usage.

INSTRUCTIONS

Cutting:

Step 1. Photocopy the patterns, saving the originals for future use. Trim the patterns to fit the wood. Apply a thin coat of temporary-bond spray adhesive to the backs of the patterns, and allow the adhesive to set up until it feels sticky, like masking tape. Position the patterns on the appropriate pieces of wood. Apply a layer of clear packaging tape over the patterns. This will help make cutting easier, while also lubricating the blades as you scroll.

Step 2. Drill an entry hole for the opening in the top layer piece, and cut out the circular opening. Cut along the perimeters of the patterns for the top layer and bottom layer pieces. Remove the patterns from the two pieces, and set them aside.

Step 3. Drill for all entry holes in the middle layer piece. Cut all internal lines, but do not cut the perimeter of the design yet. Stack the piece of wood on top of the piece of plexiglass, and secure the stack using clear packaging tape. Cutting through both the wood and the plexiglass, cut along the perimeter of the pattern. This will ensure that the middle layer and the clear protective layer are the exact same size. Separate the two pieces, and remove the pattern from the wood.

Step 4. Sand all the wood pieces, and apply a coat of polyurethane to them.

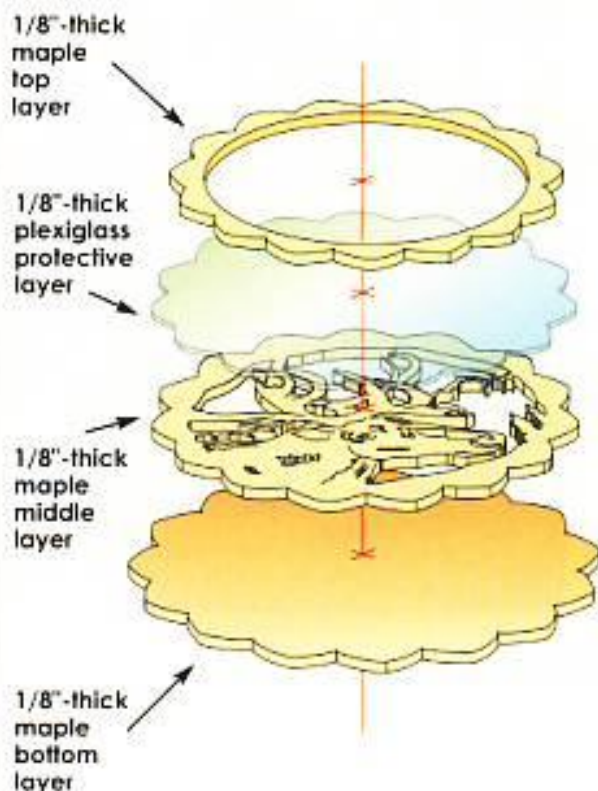
Assembly:

Note: When gluing the layers of the coaster together, make sure that no glue squeezes out into the cutout openings.

Step 5. Apply glue to the back of the middle layer piece. Center it on top of the bottom piece, and glue in place. Apply a thin bead of glue along the outer ring of the middle layer, and place the plexiglass layer on top of it, aligning the edges. Apply glue

to the back of the top layer. Center it on top of the plexiglass, and glue in place. Place a weight on top of the assembled coaster until the glue is completely dry.

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.

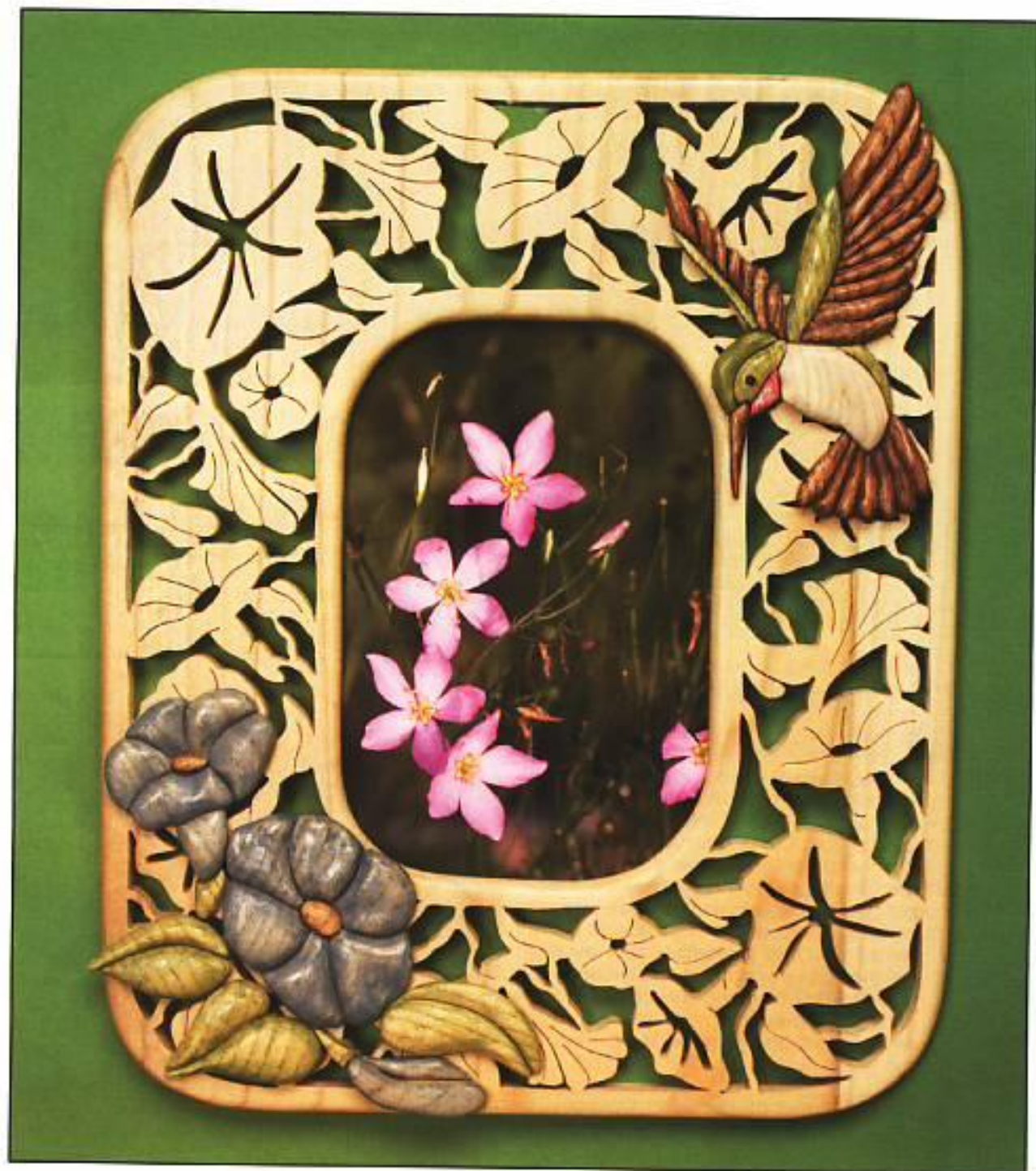


Coaster Assembly



Summertime Frame

by Sheila Bergner-Landry



Introduction

This summer frame is the second in my series of seasonal frames. What better represents the warm, lazy days of summer than beautiful morning glory flowers spotted with a hungry hummingbird or two searching for some sweet nectar?

Like the spring frame, I chose to embellish this summer frame with a simple segmentation of a bird. However, this frame has the added interest of segmented accent flowers on the opposite corner. I realize that some of the segmentation pieces are quite small, but with a little patience, you should be able to shape them with no trouble. (I admit that it was sometimes difficult to hold onto the pieces while shaping them! I found that placing a black garbage bag under my workshop chair was extremely helpful in locating any pieces that I had dropped.)

The use of a variable-speed rotary tool is extremely helpful, if not necessary, when working with pieces of this size. Setting it to a slower speed is required when rounding and shaping the edges of the smaller pieces. A nice, light-grained hardwood such as maple or ash is the best wood choice because the tight grain tolerates the shaping far better than a softer wood such as poplar.

As with the springtime frame, I used the environmentally friendly, water-based Saman stains to color the project. I absolutely love this product because of its beautiful color selection, low odor, non-toxic properties, and ease of application and clean up. Enjoy!

SUPPLIES

Wood: poplar—one piece 1/2" x 7" x 8-1/2" (for frame); maple—one piece 1/8" x 5" x 6" (for hummingbird and flower accents); thin veneer—one piece 5" x 6" (for hummingbird and flower accent bases); Baltic birch plywood—one piece 1/8" x 3-1/2" x 5" (for backboard)

Tools: scroll saw with No. 2, No. 2/0, and No. 5 reverse-tooth blades; drill press with assorted bits; planer (optional); router or laminate trimmer with roundover bit for edging and 1/8" rabbet bit; handheld orbital sander with assorted grits (120-400) sandpaper; variable-speed rotary tool with small drum-sanding bits in assorted grits; vacuum with soft brush attachment; needle-nose pliers

Temporary-bond spray adhesive

Clear 2"-wide packing tape

Double-sided carpet tape

Clear-drying wood glue

Saman* waterbased stains in No. 100 raspberry,

No. 106 azure, No. 109 walnut, No. 114 lime,

No. 116 whitewash, and No. 204 hop

Black permanent marker

Spray varnish

Turn buttons with screws (two)

Round toothpick

Picture hanger

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

Please refer to all manufacturer's labels for proper product usage.

INSTRUCTIONS

Preparing the wood:

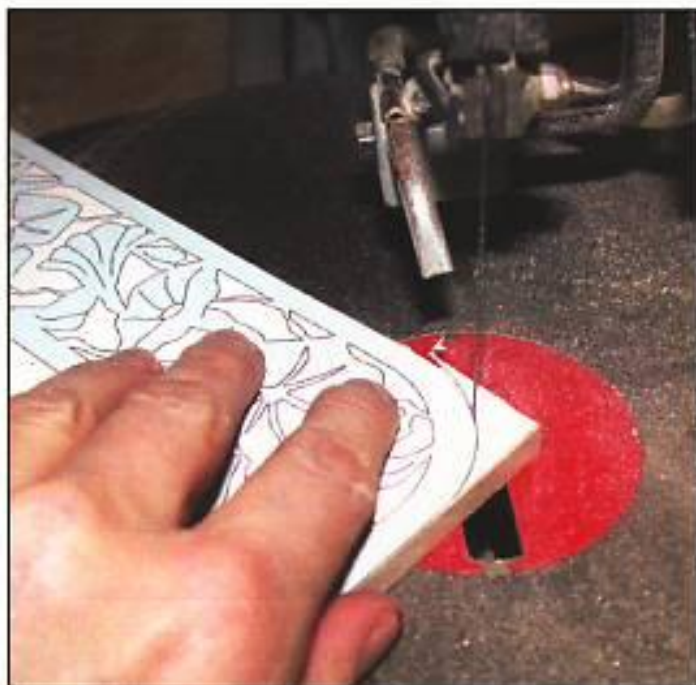
Step 1. Plane your boards to the required thicknesses. Using 120-grit sandpaper and the handheld orbital sander, sand both sides of the wood to remove the planer marks and smooth the surface. Graduate to 220-grit, then 400-grit, until the surfaces are satin smooth. This will make it much easier to finish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

Cutting the frame:



Step 2. Make several photocopies of the patterns, saving the originals for future use. Lightly spray the back of the frame pattern with temporary-bond spray adhesive, and allow the adhesive to tack up for a few seconds until it feels as tacky as masking tape. Attach the pattern to the poplar, aligning the straight edges of the pattern with the straight edges of the wood. Using the miter saw, table saw, or even a scroll saw, cut the remaining straight edges of the frame to size.

Step 3. Apply a layer of clear packing tape over the entire surface of the design to help prevent burning of the hard wood.



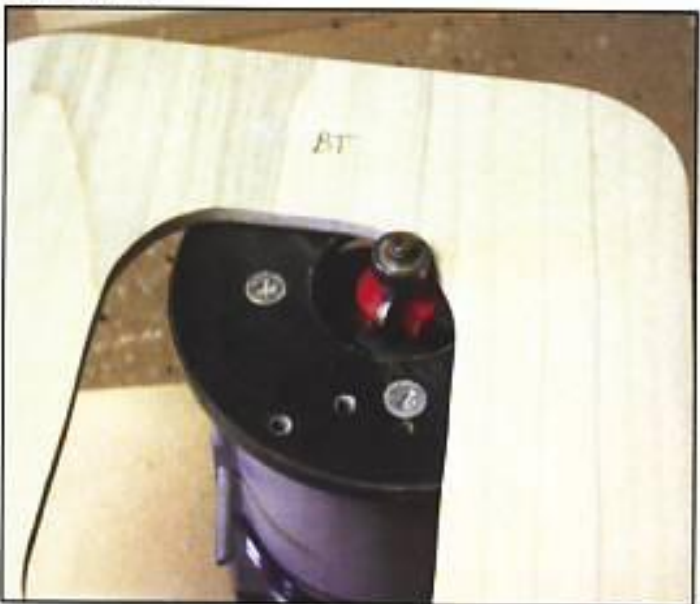
Step 4. Using a No. 5 reverse-tooth blade, cut the rounded corners of the frame.

continued on page 34



Step 5. Drill a hole in the inner waste area of the frame. Thread the No. 5 reverse-tooth blade through the hole, and cut out the inner waste area.

Step 6. Using the handheld orbital sander and 400-grit sandpaper, sand the back of the frame work piece. Use a pencil to mark the top of both the pattern piece and the back of the frame before carefully removing the pattern. (The pattern will need to be reattached in a later step, and the pencil markings will assist with realigning the pattern.) If necessary, give the front surface of the frame a light sanding.



Step 7. With a slight roundover bit in the router, rout the inner front edge of the frame. (You will know the front from the back because the penciled reference mark was placed on the back of the frame in the previous step.) I use a laminate trimmer placed into a jig I made which holds my trimmer upside down. Also rout the outer front edge of the frame using the same bit and depth.



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



Step 9. Re-apply a light coat of spray adhesive to the back of the frame pattern, and reposition it on the routed frame. Using a small drill bit, drill all the entry holes of the morning glory design. Turn the piece over, and sand the back so it is perfectly flat. Vacuum off any excess dust.



Step 10. Use the No. 2 reverse-tooth blade to cut out the design. When finished, remove the pattern and gently sand the frame using fine-grit sandpaper.

Cutting the hummingbird and flowers:



Step 11. Using temporary-bond spray adhesive, attach the hummingbird and flower accent patterns to the maple. Place a layer of clear packaging tape over the entire surface of the design to help prevent burning the wood.

Step 12. Apply small pieces of double-sided tape to the back corners of the maple, and attach the piece of veneer to the maple. (The veneer will serve as the bases for the segmented pieces.)

Step 13. Apply some strips of double-sided tape to a piece of scrap wood. As you cut the segmented pieces, position them on the tape. This will help you keep track of them and lessen the chances of losing any small pieces.



Step 14. Cut along the perimeter of the hummingbird and flower accent pieces, cutting through both the maple

and veneer at the same time. Separate the maple from the veneer, and set the veneer pieces aside.

Step 15. Because the opening on my saw table is large, I use a zero-clearance plate that I make from a plastic soda bottle to prevent small pieces from falling through the hole. The plate also provides additional support to these small pieces. To make the plate, cut a small square from a plastic two-liter bottle. Round the corners, and drill a hole in the center of the plate using a small drill bit. Thread the blade through the hole, then secure and tighten the blade. Finally, tape the plate to the saw table using several pieces of packing tape. (The plastic from the soda bottle works well because it is very thin with no bumps, and it is cheap and easy to replace the plate after each project.)



Step 16. Using a No. 2/0 reverse-tooth blade, cut apart the hummingbird and flower accent pieces, and position them on the double-sided tape. (The hole for the bird's eye will be drilled in a later step.) After cutting each piece, use the rotary tool to shape and contour each individual piece. You may need to use needle-nose pliers to hold some of the smaller pieces while shaping them. (I don't recommend using tweezers to hold the pieces during the shaping process because they don't grip lightly enough.)

Step 17. Give the hummingbird and flower accent pieces a final shaping by hand-sanding them using fine-grit sandpaper.

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Finishing:



Step 18. Determine which size drill bit best fits the diameter of your round toothpick by drilling test holes on a piece of scrap wood. With the hummingbird still mounted on the double-sided tape, use the appropriate-size bit to drill the eye hole for the bird.



Step 19. Stain the hummingbird and flower accent pieces by brushing on the stain, then wiping off the excess. Reposition each piece on the tape as you go. Tweezers

are quite helpful for handling the pieces during this process. For the hummingbird, use No. 116 whitewash for the belly section; No. 109 walnut for the wing feathers, beak, and tail feathers; No. 114 lime for the head, wing tips, and back section; and No. 100 raspberry for the throat. For the flowers, use a 1:1 mix of No. 116 whitewash and No. 106 azure blue for the flower petals; No. 204 hop for the flower centers; and No. 114 lime for the leaves and stems.

Step 20. Stain the veneer base of the hummingbird using No. 109 walnut. Stain the veneer bases for the blossom pieces using the 1:1 mix of No. 116 whitewash and No. 106 azure blue. Stain the veneer bases for the leaf and stem pieces using No. 114 lime. Let all stain dry completely.



Step 21. Round off the end of a round toothpick using either a rotary tool or by hand-sanding it. Use a black permanent marker to color the end of the toothpick. Apply some glue to the toothpick, and insert it into the eye hole, allowing the rounded end of the toothpick to protrude slightly. When dry, clip off the back of the toothpick so it is flush with the back of the hummingbird piece.



Step 22. Glue each segmented piece to its veneer base. When dry, contour the edges of the veneer by gently sanding them. Re-stain the backs of the veneer bases as necessary, and let dry.

Step 23. Apply several coats of spray varnish to the frame and overlay pieces, allowing each coat to dry before applying the next.

Assembly:

Step 24. Trace the interior opening of the frame onto the Baltic birch, and add 1/8" around the entire traced line to allow for the rabbet. Cut the backer out, and test-fit it to the frame opening. If necessary, sand the piece until it fits properly into the rabbeted opening.

Step 25. Mark the locations for the turn buttons on the sides of the frame. Drill small pilot holes to accept the screws for the turn buttons. (Make sure that the screws are shorter than the depth of the frame, and be sure to set the drill press so you don't drill through the front of the frame.) Attach the turn buttons, insert your photo and the backer



into the opening, and secure them by closing the buttons.

Step 26. Mark the placement for the hanger on the back of the frame. Trim the nails as necessary to ensure that they won't go through the front of the frame. Drill pilot holes for the nails, being careful to set the depth so you don't drill through the front of the frame. Attach the hanger to the back of the frame.

Step 27. Glue the hummingbird and flower accents in place, referring to the main photo for placement.

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.sheilalandydesigns.com.



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Scroll Saw Blade Organizer

by Gary MacKay

Introduction

I keep most of my scroll saw blades in their original plastic packaging. The plastic bags make it easy to see what size blade is enclosed, and how many blades I have left. I use the bags to house the seven standard blade sizes, plus spiral blades and thick wood blades. In order to keep my supply of blades in order, I decided to create this blade organizer. It has six compartments, each of which can hold several plastic bags or up to four blade tubes.



SUPPLIES

Wood: scrap wood of choice—two pieces 1/4" x 3" x 14" (for front and back), one piece 1/4" x 1-1/2" x 14" (for bottom), one piece 1/4" x 1-1/2" x 19-1/4" (for sides and five dividers)

Tools: scroll saw with No. 5 blade; three quick-grip clamps; tape measure

Wood glue

Clear tape

Pencil

Please refer to all manufacturer's labels for proper product usage.

INSTRUCTIONS

Step 1. Measure and mark seven 2-3/4"-wide pieces on the 1-1/2" x 19-1/4" piece of stock. Cut them apart using the scroll saw. These pieces will be used for the two sides and for the five dividers.

Step 2. Measure and mark the locations for the divider pieces along the 14"-long front piece. Starting from one end of the piece, marks should be made at 2-1/2", 4-3/4", 7", 9-1/4", and 11-1/2". Draw pencil lines across the stock at

those five measurements. Make a pencil mark 1/8" to the right and left of each of the five lines, approximately 1/2" from each edge of the wood.



Step 3. Run a bead of wood glue along one long edge of the bottom stock. Glue the front piece to the bottom piece, aligning the edges. (The front piece should be positioned so the pencil marks will be facing in toward the

box.) Glue a side piece to each end of the bottom piece. Glue the five divider pieces in place, positioning them between the pencil marks.



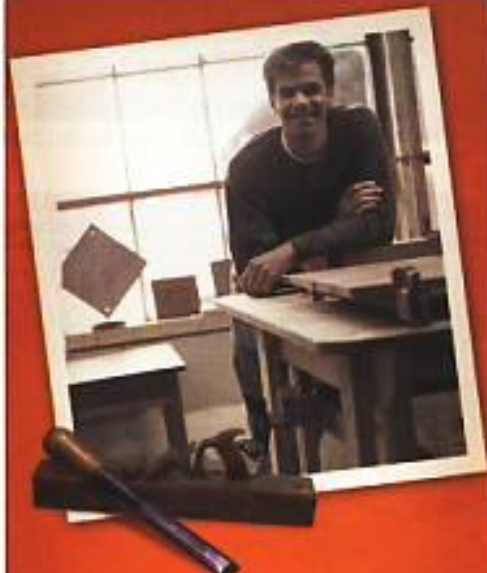
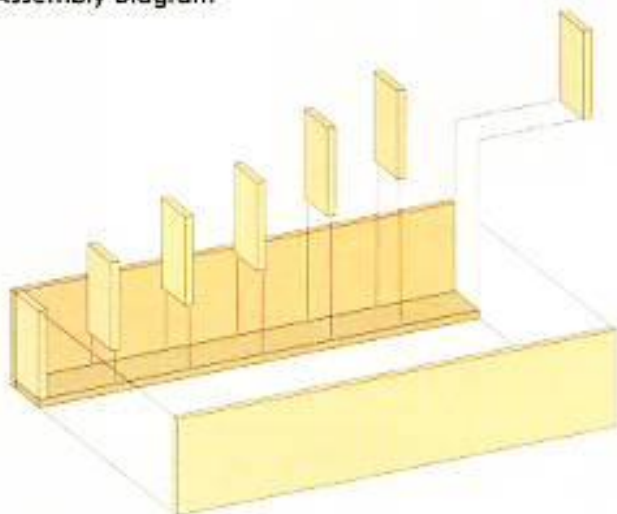
Step 4. Place a single sheet of newspaper on your work surface. Apply wood glue to the back edge of the five divider pieces and the two sides. Also run a bead of glue along the open edge of the bottom piece. Position the back piece on the assembly, and use three clamps to secure it until the glue has dried.

Step 5. Write or print out labels for each compartment, and attach them to the wood using clear tape.

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



Assembly Diagram



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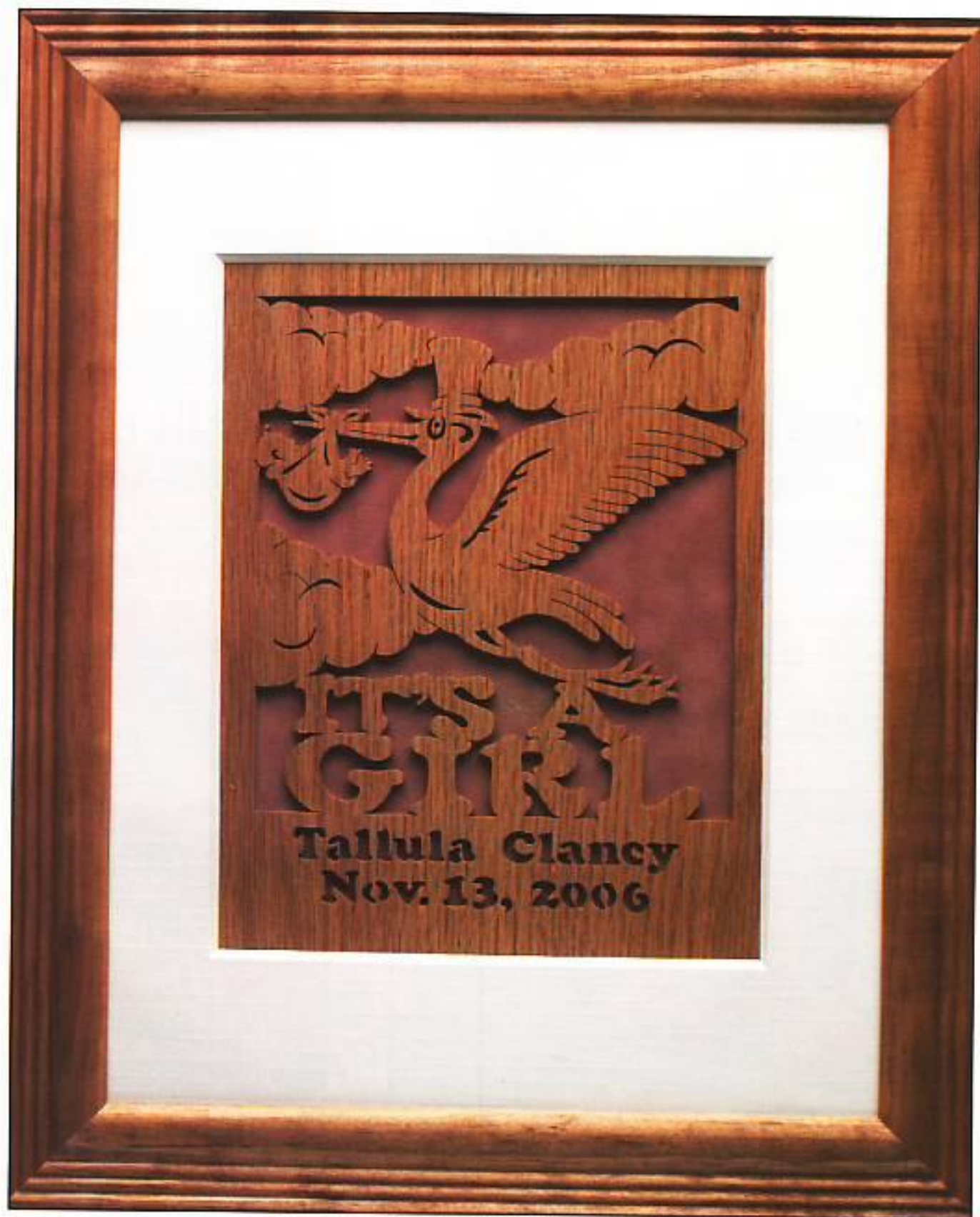
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Pattern Located in Full Size Pattern Section No. 2

Birth-Day Plaques

by Dirk and Karen Boelman



SUPPLIES

Wood: birch plywood—one piece 1/8" to 1/4" x 11" x 14"
Tools: scroll saw with assorted blades; drill with assorted bits, including small wire gauge size bits; needle files; artist's knife; awl; proportion scale**; ruler
Temporary-bond spray adhesive
Clear packaging tape
Sandpaper, assorted grits
Blank paper, 11" x 17"
Thin piece of cardboard or plywood, 11" x 14"
Finish of choice
Purchased frame, with mat and glass
Pink or blue velvet board for backer**
Small sawtooth hanger with mounting hardware

*If you don't intend to mat and frame the piece as shown, an 8" x 10" piece of plywood will be sufficient.

**Available from The Art Factory, PO Box 701, Piatteville, WI 53818; phone: 800-566-6394

Please refer to all manufacturer's labels for proper product usage.



Introduction

Here's a very special way to commemorate a very special day—that magical day when a tiny bundle of joy arrives, and we celebrate the miracle of life!

The two plaques shown here commemorate the birth dates of grandchildren of some of our very best friends. Tallula Clancy is the granddaughter of Robert Becker

[editor of *Creative Woodworks & Crafts*], and his wife Catherine. The proud parents are Tom and Reyna Clancy.

Quentin Todd Walter is the grandson of Mike and Beth Walter. (Mike, a.k.a. "Moose," and Beth are our friends and neighbors from just across the state line in Illinois, and have contributed to the magazine in the past). Proud parents are Chad and Joni Walter.

These birthday plaques are fun to make, and while you work on them, it's nice to think about how very happy the recipients will be! You'll have to invest a little extra time to personalize the patterns for the specific names and birth dates, but the effort is well worth it because you know that the finished project will be absolutely priceless in the eyes and hearts of the proud parents!

INSTRUCTIONS

Step 1. Photocopy the stork design patterns, saving the originals for future use. Also make several photocopies of the alphabet and number patterns.

Step 2. On a blank piece of 11" x 17" piece of paper, draw two horizontal lines, 1-3/4" apart. Use scissors to cut apart the letters and numbers necessary for the name and date of your piece, and tape or glue them to the drawn lines in the correct order. Alternatively, tape the paper to a window, and use a pencil to trace the letters and numbers onto the lines on the paper.



Step 3. Use a ruler to locate the center of each line, and make a pencil mark at those center points. These marks will be used to position the name and date on the plaque.



Step 4. Next, you must reduce the size of the lettering to fit on the plaque. Because lengths of names vary, you will

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need to experiment to determine the correct lettering size for your plaque. A proportion scale is a valuable tool to have when calculating the necessary percentage of reduction to use on a copy machine.



Step 5. Basically, you don't want either line of text to be longer than 6-5/8", nor do you want the height of any letter or number to be more than 1/2". For example, we chose to make the letters and numbers for Tallula's plaque 1/2" tall. While we would have liked to have made the letters for Quentin's plaque 1/2" tall also, the name was too long. Therefore, we reduced the length of the name to 6-5/8", and adjusted the height of the letters and numbers accordingly.



Step 6. When you are happy with the sizes of the letters and numbers, use the center marks to position the name and date on the pattern. Glue the text in place, and make a new photocopy of the pattern with the name and date on it.

Step 7. Cut the plywood to size. Scrape or sand off any blemishes, and finish-sand the surface. Using temporary-bond spray adhesive, attach the pattern to the wood. Adhere a layer of clear packaging tape over the pattern. The tape will help lubricate the blade while sawing, which helps prevent burning.

Step 8. To reduce splintering on the back of the wood and to support fragile areas while cutting, attach a thin piece of cardboard or plywood to the bottom of your project.

Step 9. Determine where you will need blade entry holes. Use an awl to make a small indentation at each location to serve as a guide for the drill bit. Using an appropriate-size bit, drill each hole. (You will need small-diameter bits for the letters and numbers. Wire gauge size bits are available. A No. 70 bit will make a hole that should accommodate a No. 2/0 scroll saw blade. Likewise, a No. 65 bit can be used for a No. 2 scroll saw blade, and a No. 60 bit for a No. 5 scroll saw blade.)

Step 10. While the backer board will help reduce splintering on the backside while drilling, some splintering is likely to occur. Use sandpaper to remove it, and use an awl to open up the holes on the bottom side in order to make blade threading easier.



Step 11. Cut out the project using the scroll saw. Remove the pattern and backer board. Use tools such as needle files, an artist's knife, or sandpaper to remove any fuzzy edges or tear-out and to clean up any bumps or other imperfections. Remove all sawdust using a tack cloth, soft rag, or air compressor with hose.

Step 12. Following the manufacturer's instructions for usage, ventilation, cleanup and disposal, apply your finish of choice. (There are numerous types and brands of finishes available. We always recommend that you experiment with new ones on scrap materials before applying them to your project.)

Step 13. Mat and frame your project, if desired. We purchased an 11" x 14" frame, with a mat sized to fit the 8" x 10" cutting. We backed the pieces with pink and blue velvet board. If necessary, install a small sawtooth hanger on the back of the frame. Your "birth"-day plaque is now ready to put a smile on the faces of some very proud parents (and grandparents)!

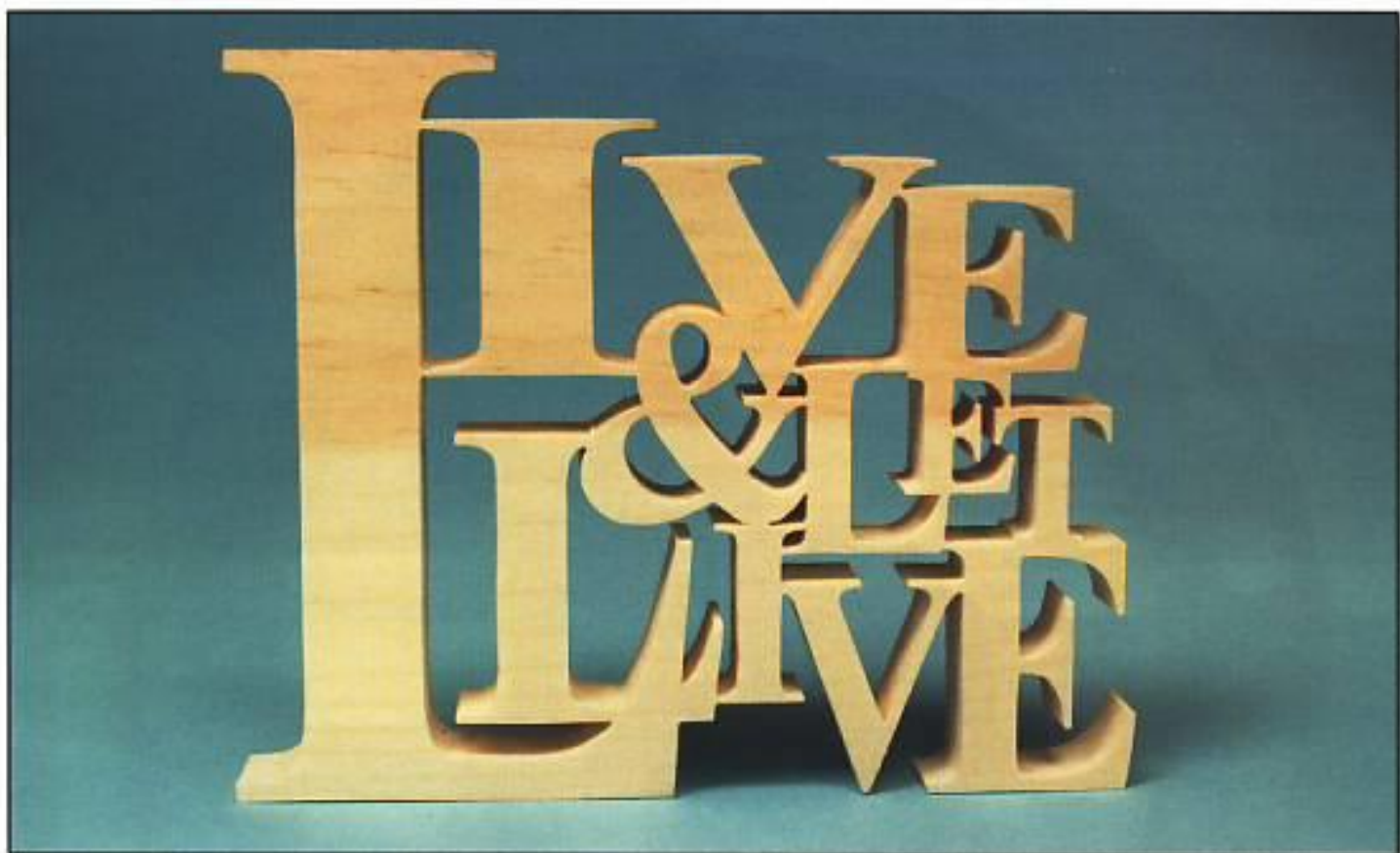
For questions concerning this project, send a SASE to: Dirk Boelman, P.O. Box 701, Pottsville, WI 53818; or email: dirkdraws@centurytel.net.





Live & Let Live

by Toni Burghout and Sue Chrestensen



Introduction

At first glance, you may think the lettering arrangement for "Live & Let Live" looks mingled, or even that the letters appear to be too close together. However, like most of our "Simply Words" collection, there is more to the words than just the simple arrangement of fonts. "Live & Let Live" reminds us that our lives touch others, and although we may not always agree, something wonderful remains.

SUPPLIES

Wood: hardwood of choice—one piece 3/4" x 7-1/2" x 6-1/2"

Tools: scroll saw with blade of choice; drill press with assorted bits; vacuum with soft brush attachment

Temporary-bond spray adhesive

Sandpaper, assorted grits

High-quality painter's tape

Finish of choice

Please refer to all manufacturer's labels for proper product usage.

INSTRUCTIONS

Step 1. Sand the wood surface, and remove residual dust. Cover the wood surface with strips of high-quality painter's tape. (This protects the wood surface and makes pattern removal easier.) Photocopy the pattern, saving the

original for future use. Lightly spray the back of the pattern with temporary-bond spray adhesive, and attach the pattern to the taped surface.

Step 2. Make a small "x" to mark where inside cuts will need to be made. Using a drill press and an appropriate-sized bit, drill all the pilot holes. Turn the wood over, and lightly sand off any tear-out made by the drilling process. Removing the tear-out will make it much easier to insert the blade.

Step 3. Make all inside cuts first. (Leaving the surrounding wood intact provides extra stability while cutting, and lessens the chance of catching and breaking delicate areas while feeding the blade for cuts.) After making all inside cuts, make the final perimeter cut, releasing the word pattern from the surrounding wood.

Step 4. 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 the dust from the piece, and apply your finish of choice.

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.





Warrior Pony

by Marilyn Corrin



Introduction

This warrior pony project can be finished in many different ways, depending upon the trims selected. You also have the option of treating the "hand" on the pony's shoulder in several ways. It can be cut out, painted, inlaid, or overlaid. I chose to overlay it using a piece of flat shell, but the choice is completely up to you.



SUPPLIES

Wood: wood of choice—one piece 1/2" to 3/4" x 12" x 13"

Tools: scroll saw with No. 2 and No. 5 blades; drill with No. 58 and 1/16" bits; hot glue gun; clamp; scissors

Temporary-bond spray adhesive

Sandpaper

Clear spray finish

Glue

Leather cord, approx. 8 yards

Feathers

Pony beads, 30

Scrap piece of cardboard

Flat pieces of shell or natural shell buttons, two (optional)

Please refer to all manufacturer's labels for proper product usage.

INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Using temporary-bond spray adhesive, attach the pattern to the wood.

Step 2. Drill for all inside cuts, using the larger bit whenever possible. (Only drill an entry hole for the hand on the pony's shoulder if you plan to cut it out.)

Step 3. Using the No. 5 blade, cut out the design. Cut the perimeter of the design last. Sand as needed.

Step 4. To overlay the hand on the pony's shoulder, as shown in the main photo, tape the hand pattern to a piece of flat shell or a shell button. Using the No. 2 blade, cut out the hand. Glue and clamp the hand in place.

Step 5. Spray the project with clear finish. (If desired, you can apply the finish to the project prior to gluing the hand in place, then reapply the finish after attaching the hand. Because the piece of shell I used sat flat against the wood, I chose to simply glue it in place before applying the finish.)

Step 6. Cut the leather cord into two of each of the following lengths: 10"; 12"; 14"; 16"; 18"; 20"; and 22". Also cut one 24"-long piece. If the cord is very stiff and curled, dampen it using a wet rag. This will make it more pliable and easier to tighten against the wood. Loop each length of cord on to the "rung" along the lower edge of the circle. Place the 24"-long piece in the center, with the lengths going from longer to shorter as you move up the circle.

Step 7. String a pony bead onto each end of the leather cords, and tie in place. If necessary, re-dampen the cording, and lay the pieces straight until dry.

Step 8. Cut a pendant shape from a small piece of cardboard. Glue the feathers to the cardboard. Drill two holes in the second piece of shell and in the feather pendant. Thread leather cord through the holes, and attach the shell and pendant to the bottom center of the project. If necessary, hot glue the pendant in place to secure it.

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





Pattern Located in Full Size Pattern Section No. 2

Welcome

pattern by Jacob Fowler, cut and finished by Wayne Fowler



SUPPLIES

Wood: hardwood of choice with interesting grain configuration—one piece 1/2" to 3/4" x 4-1/2" x 11"
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
Temporary-bond spray adhesive
220-grit sandpaper
Clear packing tape
Finishing oil of your choice, such as tung, walnut, or Danish

Please refer to all manufacturer's labels for proper product usage.

Introduction

I have seen several welcome sign designs over the years, but none that truly appealed to me, so I asked Jacob to try designing a version. While I had only asked for one, he designed four! The lettering ran vertically on two of them, and horizontally on the other two.

We decided to share this version with readers, a vertical Welcome with flowers and a butterfly. It is intended to be displayed in a protected area by a front door or inside a porch. If you plan to display it outside, I recommend making it a bit larger and cutting it out of redwood, cedar, or cypress.

This finished Welcome was cut from a 1/2"-thick piece of mulberry I bought from my main wood supplier, Edgar Werner, who recovers and processes some very interesting local trees. The piece was cut on an Excalibur EX21 saw.

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. 5R blade to reduce chipping on the

bottom of the piece. If using softer wood, a No. 2R blade can be used.

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. Use a small piece of 220-grit sandpaper to remove any remaining burrs and to lightly round the edges, giving the piece a more finished look.

Step 5. Clean the welcome sign using a clean paintbrush or other tool of choice. Apply a thin coat of oil to the wood to seal the inner edges. I use walnut, tung, or a combination of the two.

Step 6. To display the piece indoors, insert two or three small, 1-1/2"-long finishing nails through some of the interior holes in the design, and hang on the wall. If it is being displayed outdoors, I recommend first mounting the sign to a backer board using waterproof glue, then attaching it to the wall.

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



Craft Sales

I am always on the lookout for designs that I can use in my Christmas sales. I stack cut two of the Welcome signs, and the results in both the cutting and the sales were positive.

Stack cutting allows me to get a pricing model of approximately \$15 per sign. Because of the pattern's complexity, I would have had to charge much more for each sign if cut individually. When stack cutting, use 3/8"- to 1/2"-thick wood and a No. 5R blade. I cut the pattern at 90%.

I also discovered that lighter-colored woods sold better than dark woods, such as walnut. Therefore, I recommend using woods like cypress and redwood for outdoor signs, and white oak or other light woods for indoor signs.

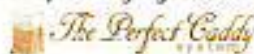
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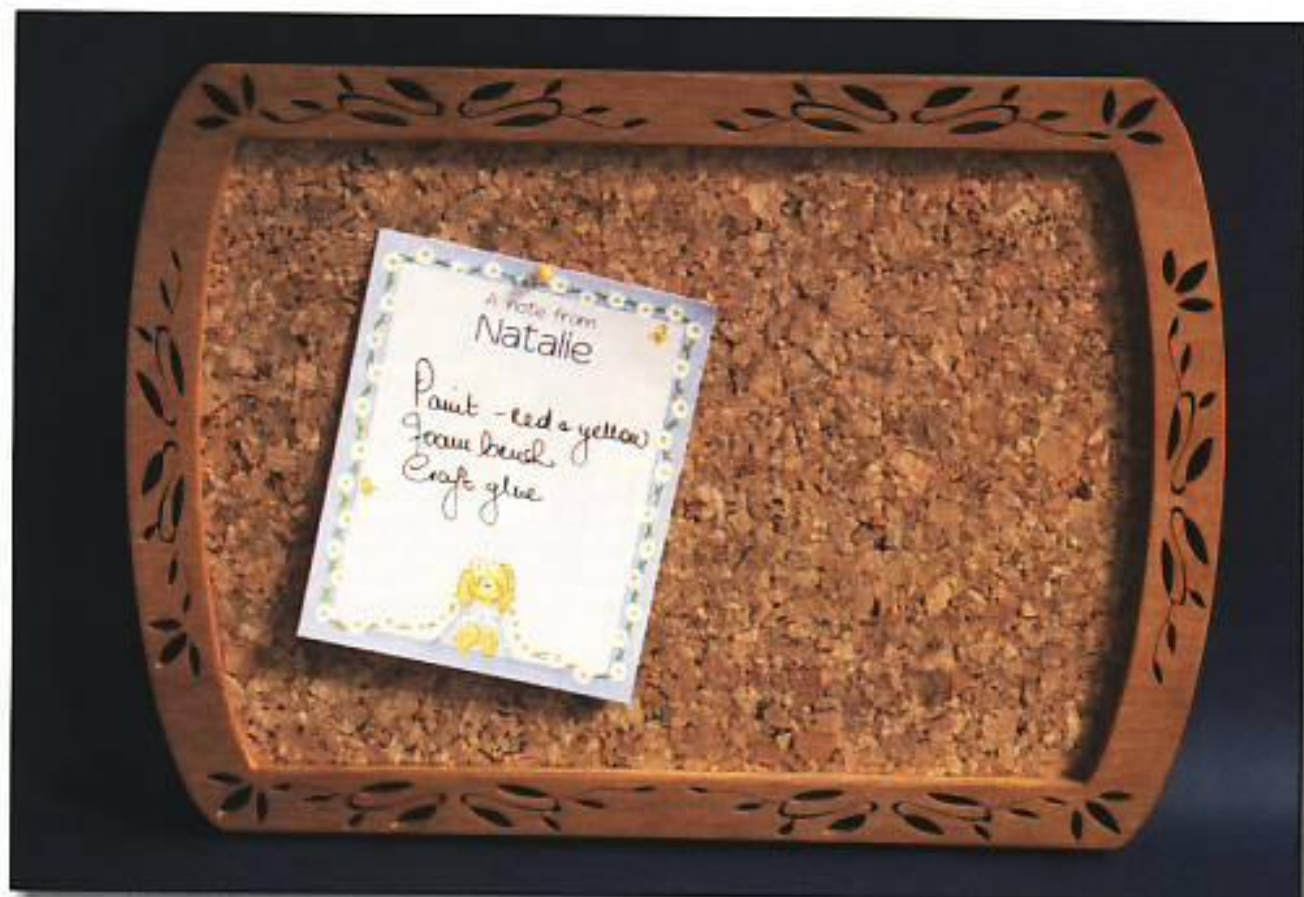
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Pattern Located in Full Size Pattern Section No. 2

Swing Frame and Memo Board

by Sue Mey



Swing Frame Front View



Swing Frame Back View

Introduction

With their coordinated scrolled borders, the memo board and swing frame make a lovely desk set to give as a gift or to decorate your own work space.

The swing frame is designed to display two of your favorite photos. (Be aware that the photos are glued into place, so be sure to pick ones you won't grow tired of!) The memo board has a cork insert, which allows you to pin up reminders and notes. However, feel free to substitute the cork with lightweight metal to create a magnetic memo board, or paint the insert using blackboard paint to make a chalkboard.

SUPPLIES

Wood for swing frame*: hardwood of choice—one piece $7/8" \times 8-5/8" \times 2-3/8"$ (for base); plywood—two pieces $1/4" \times 7-1/2" \times 7-1/2"$ (for exterior layers); MDF (medium density fiberboard)—one piece $1/8" \times 7-1/2" \times 7-1/2"$ (for interior layer); dowel stick—one piece $3/16"$ -diameter $\times 5-1/4"$

Wood for memo board*: plywood—one piece $1/8" \times 11-7/16" \times 8-1/4"$ (for decorative top layer frame); MDF—one piece $1/4" \times 11-1/2" \times 8-1/4"$ (for backer board), one piece $1/8" \times 11-1/2" \times 8-1/4"$ (for frame around cork tile)

Tools: scroll saw with No. 1, No. 3, and No. 7 reverse-tooth blades, or blades of choice; drill press or hand drill with $1/16"$, $3/32"$, and $3/16"$ bits; disc sander; clamps; ruler

Temporary-bond spray adhesive or glue stick

Wood glue

Craft glue

Thin double-sided tape

Masking tape

Sandpaper, assorted grits

Cork tile—one piece $1/8" \times 11-7/16" \times 8-1/4"$

Wood stain in light oak and walnut

Spray paint in matte black

Clear spray varnish

Hard-bristled paintbrush

Medium-sized artist's brush

Lint-free cloth

Sawtooth hanger

Artist's spray fixative

Two photographs, $4-1/8"$ high $\times 3-15/16"$ wide, printed on high-quality photo paper

**Hardwood of choice can be substituted for any of the plywood or MDF pieces listed in the supplies list. If hardwood is used for the swing frame, the assembly will be sturdier if $5/8"$ -diameter dowel pieces are substituted for the $3/16"$ -diameter dowel pieces. The drilled holes should be sized accordingly.*

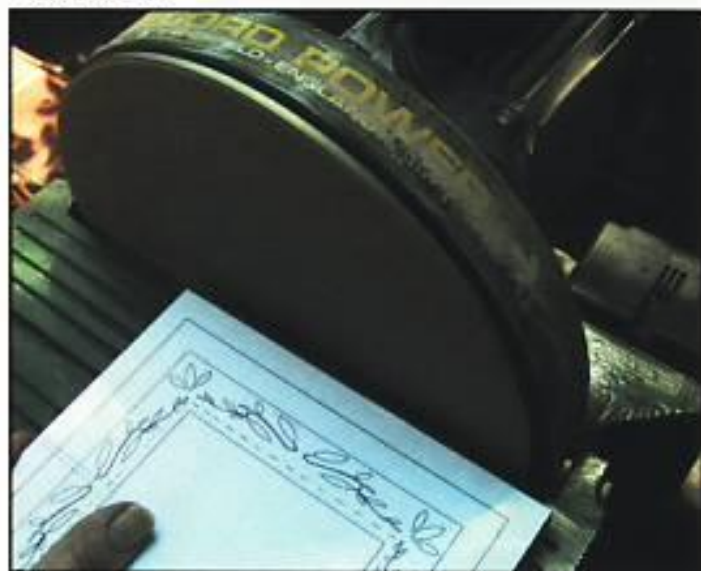
Please refer to all manufacturer's labels for proper product usage.

INSTRUCTIONS



Step 1. Stack the work pieces for the two exterior layers and one interior layer of the swing frame. Also stack the work pieces for the memo board top layer frame, cork frame, and backer board. Ensure that the wood grain is running in the same direction for all pieces. Secure the stacks using small pieces of double-sided tape.

Step 2. Photocopy the patterns, saving the originals for future use. (Note that there is no pattern for the swing frame base. That piece should just be cut to size.) Apply a layer of masking tape to the top of each stack. Using temporary-bond spray adhesive, attach the patterns to the masking tape.



Step 3. Using the disc sander, sand the edges of each stack up to the perimeter of the pattern lines. (Alternatively, use the scroll saw to cut along the pattern lines.)

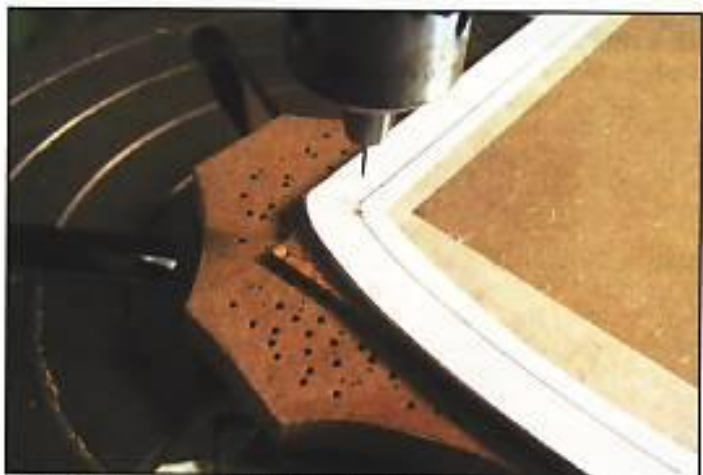
continued on page 50

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for memo board:



Step 4. Pry the work pieces apart by inserting a scraper blade between the layers. Adhere a layer of masking tape to the top of the MDF work piece for the cork frame, and attach the pattern to the masking tape. Stack the MDF on top of the cork tile, and secure using small pieces of double-sided tape.



Step 5. Using the 1/16" bit, drill a hole on the pattern line for the inner opening.



Step 6. Thread the No. 1 blade through the blade entry hole. Cut out the opening, cutting through the cork and MDF frame at the same time. Carefully pry the cork apart

from the frame using a scraper blade. The outer piece of the cork tile can be discarded. (Cutting the cork and frame in this manner ensures that the cork fits perfectly inside the frame.)



Step 7. Apply several layers of matte black spray paint to the sides and one surface of the backer board and the MDF frame. Set aside to dry.



Step 8. Adhere a layer of masking tape to the surface of the plywood top layer frame work piece, and attach a copy of the pattern to the tape. Using the 1/16" bit, drill the blade entry holes. Using the No. 1 blade, make the inside cuts first, and then cut out the inner opening.

Step 9. Remove the masking tape and pattern. Using 150-grit sandpaper, remove the burrs from the back of the work piece. Sand the work piece using 150-grit sandpaper, then 320-grit, until you have achieved a smooth finish. Also round over the top edges of the work piece using sandpaper.

Step 10. Apply light oak stain to the top layer frame. When dry, apply several thin coats of clear spray varnish to the frame.



Step 11. Apply wood glue to the back of the MDF cork tile frame. Position it on top of the backer board, being sure to align all outer edges.



Step 12. Apply a generous layer of craft glue to the exposed section on the backer board, and spread it evenly across the surface. Position the cork piece in the opening, and press in place.

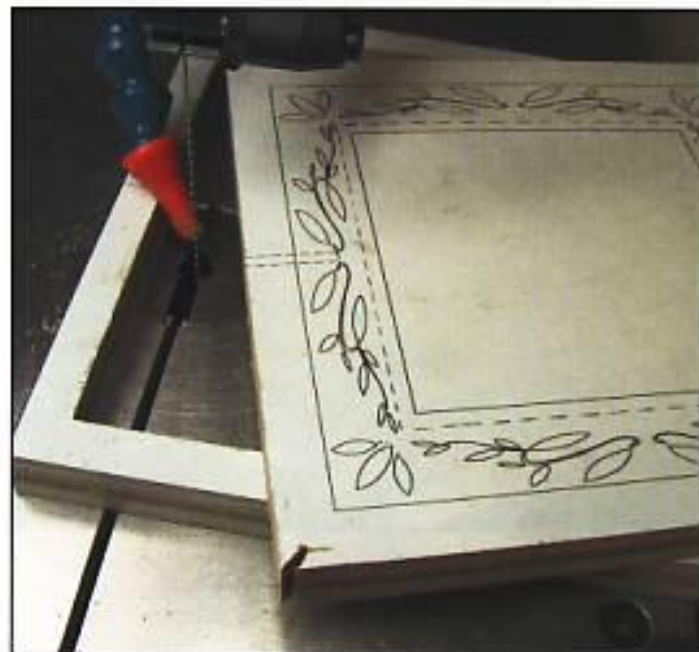


Step 13. Apply small beads of wood glue to the back of the top layer frame.



Step 14. Align the edges of the top layer frame with the cork/MDF assembly, and apply clamps until the glue is dry. Apply spray varnish to the back and edges of the memo board. When dry, attach a sawtooth hanger or hanger of choice to the back of the memo board.

For swing frame:

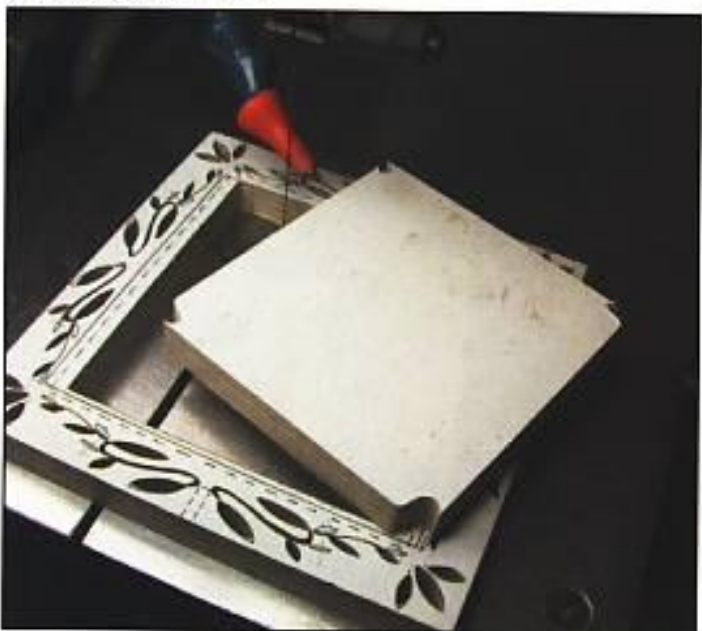


Step 15. Using the 3/32" bit, drill a blade entry hole between the outer and inner frames. Using the No. 7 blade, cut along the pattern line for the inner opening of the outer frame.

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Step 16. Also using the No. 7 blade, cut the outer edges of the inner frame. [Alternatively, you can straight-sand the edges on the disc sander.] Pry apart the three layers of the outer and inner frame work pieces by inserting a scraper blade between them.



Step 17. Set aside the piece of MDF for the interior layer of the inner frame. Realign the two plywood pieces for the exterior layers of the inner frame, and secure them using small pieces of double-sided tape. Using the 1/16" bit, drill all the blade entry holes. Using the No. 3 blade, make the inside cuts, and then cut the interior opening of the pattern.

Step 18. Remove the patterns and masking tape. Using 150-grit sandpaper, remove burrs from the backs of the work pieces. Sand the work pieces using 150-grit sandpaper, then 320-grit, until you have achieved a smooth finish. Also round over the top edges of the work pieces using sandpaper.



Step 19. Apply walnut stain to the two interior MDF pieces. Using a medium-sized artist's brush, apply light oak stain to the four exterior plywood frame pieces, the base, and the dowel. Let dry.



Step 20. Glue the interior MDF layer for the outer frame between the two plywood layers using wood glue, being sure to align all edges. Clamp until dry.

Step 21. For protection and easy cleaning, apply several layers of artist's spray fixative to your photos. Trim the photos to size. Place a photo on the interior MDF layer for the inner frame. Position one of the plywood inner frame pieces on top of the photo, making sure that the photo does not show through the pierce cuts. If necessary, trim the photo. When satisfied with the fit, glue the photo into place using craft glue. In the same manner, glue the second photo to the other side of the MDF.



Step 22. Apply beads of wood glue to the plywood inner frames, press them into place on each side of the MDF interior layer, and clamp until dry.



Step 23. Locate the center points along the top and bottom edges of the outer frame, and mark the points using a punch tool. Drill holes at both points using the 3/16" bit.



Step 24. Locate the center points along the top and bottom edges of the inner frame, and drill a 3/8"-deep hole at both points.



Step 25. Cut a 1-3/8"-long piece of dowel, and insert it into the top opening on the outer frame until the dowel is flush with the top edge. Glue it in place using wood glue.

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Step 26. Locate the center point of the base. Using the 3/16" bit, drill a 9/16"-deep hole at that point. Glue a 3-3/4"-long piece of dowel in the hole using wood glue.

Step 27. Assemble the frame by first inserting the top dowel in the outer frame into the corresponding opening in the inner frame. Hold the two frames together by hand while lining up the dowel in the base with the two openings in the bottom of the outer and inner frames. Insert the base dowel through the opening of the outer frame and into the opening of the inner frame. [The pre-determined length of the dowel in the base keeps the frame assembly in



place.] This "loose" frame assembly allows you to change out the inner frame as desired. Because of this, be aware that the frame should only be picked up by the base, not by the outer frame. If you prefer a more permanent assembly, simply apply some wood glue into the opening in the outer frame before assembling. (Note that if hardwood is used for the swing frame, the assembly will be sturdier if 5/8"-diameter dowel pieces are substituted for the 3/16"-diameter dowel pieces. The drilled holes should be sized accordingly.)



Step 28. Apply several thin coats of clear spray varnish to the swing frame, allowing each coat to dry before applying the next.

I live in Pretoria, South Africa, and I enjoy all the various aspects of scroll sawing. I can be contacted via e-mail, at sue@scrollsawartist.com or suem@storage.co.za. To see more of my work and for patterns available to purchase, visit www.scrollsawartist.com.



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Kingfisher

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



SUPPLIES

Wood: maple or wood of choice—one piece 1/4" x 10" wide x 7" high; Baltic birch plywood—one piece 1/8" x 10" 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
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

Please refer to all manufacturer's labels for proper product usage.



INSTRUCTIONS

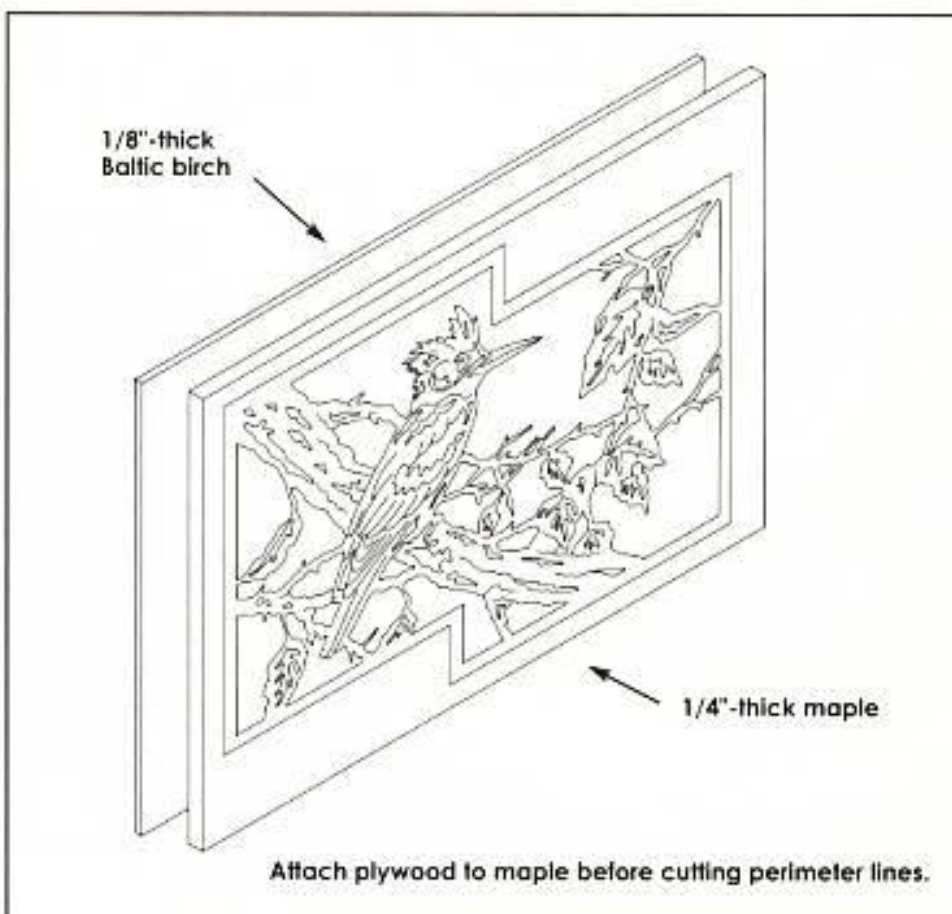
Step 1. Photocopy the pattern, saving the original for future use. Trim the pattern to fit the piece of maple. Apply a light coat of temporary-bond spray adhesive to the back of the pattern, and allow the adhesive to slightly dry until it feels tacky like masking tape. Attach the pattern to the wood.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

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

Step 3. Using masking tape, attach the piece of plywood to the back of the maple, aligning the outer edges. Finish cutting the perimeter of the pattern, cutting through both thicknesses of wood at the same time. This will ensure that the backboard exactly matches the plaque outline. Separate the two pieces and remove the masking tape.

Step 4. Using flat black spray paint, paint both sides and all edges of the backboard. Let dry. Apply the clear finish to the plaque, being certain to cover all the surface areas and fret-cut holes. Using white craft glue, attach the backboard to the plaque, 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: scroiled1@comcast.net.





Pattern Located in Full Size Pattern Section No. 2

Hummingbird Fan

by Dirk and Karen Boelman



Introduction

We have to give credit for coming up with this idea to our good friend in Ohio, Henry Stone. Henry has been selling lots of scroll saw projects at craft shows for many, many years, and he told us that "the ladies will buy anything with a hummingbird on it!"

These fans are eye-catchers, for sure—even more so when embellished with colorful ribbons and flowers. Here's how we make them.



SUPPLIES

Wood: Baltic birch plywood—five pieces 1/8" x 4-1/4" x 11"
 Tools: scroll saw with assorted blades; drill with assorted bits; needle files; artist's knife; awl; hot glue gun
 Temporary-bond spray adhesive
 Clear packaging tape
 Masking tape
 Sandpaper, assorted grits
 Colored pencils, paint, or stain (optional)
 Finish of choice
 1" brass fastener
 Ribbons and assorted trims (optional)

Please refer to all manufacturer's labels for proper product usage.

INSTRUCTIONS

To cut wood:

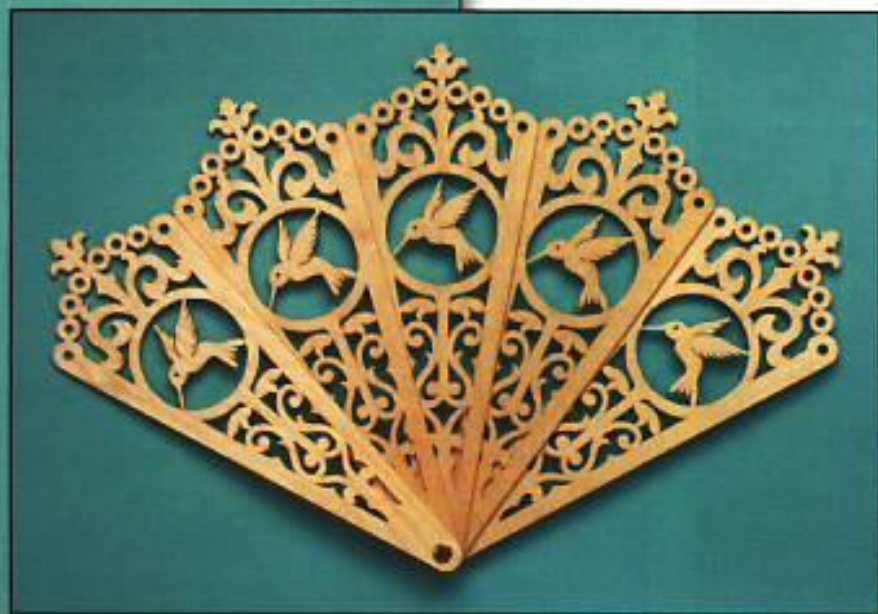
Step 1. Clean up any blemishes on the plywood by scraping or sanding the pieces. Finish-sand the surfaces to the desired smoothness. Stack the five pieces, and secure the stack by tightly wrapping strips of masking tape around the edges.

Step 2. Photocopy the pattern, saving the original for future use. Using temporary-bond spray adhesive, attach the pattern to the top of the stack. Apply a layer of clear packaging tape over the pattern. This will help lubricate the blade while sawing, which helps prevent burning.

Step 3. Determine where to drill blade entry holes for the cut-out areas, and use an awl to make a small indentation at each location. The indentations

will serve as a guide for the drill bit. Referring to the pattern, also use an awl to mark the hole for the opening at the bottom of the fan section. (The brass fastener will be threaded through this hole in each section.) Bore a 9/64"-diameter hole at this location, and use appropriate-sized bits to drill all remaining holes. (We always recommend placing a backer board under the work piece when drilling holes to help reduce splintering on the back side.) Use sandpaper to remove any splintering, and use the awl to open up the holes on the back side in order to make it easier to thread the blade.

Step 4. Using the scroll saw, cut out all interior openings first. Cut the perimeter of the pattern last. After sawing, use tools such as sandpaper, needle files, or an artist's knife to touch up any areas or remove imperfections.



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To add color:



Step 5. If desired, the hummingbirds can be colored using paints, stain, colored pencils, or your medium of choice. First, using a field guide or other photos as reference, draw a few light pencil lines onto the hummingbird to serve as guidelines.



Step 6. We chose to use colored pencils for our model.



Step 7. When finished, the colors really brought our hummingbird to life!

To finish:

Step 8. Apply your clear finish of choice to the fan sections, even if you have chosen to leave the hummingbirds natural. There are numerous types and brands of finishes available. We always recommend experimenting with new finishes on scrap materials before applying them to your projects. Remember to always follow the manufacturer's recommendations for usage, ventilation, clean-up, and disposal. Let dry.

Step 9. Insert the brass fastener through the hole at the bottom of the fan sections. Spread the fan open, leaving the sections slightly overlapped, and your project is ready to display. (Note that the fan can be opened either to the left or the right.) To display your fan in a permanently open position, apply a dot or two of hot glue to the areas that overlap, and press the sections into place.

Step 10. If desired, the fan can be embellished with colorful ribbons and flowers of your choice. To recreate the version shown in the lead photo, lace 1/8"-wide ribbon in and out of the eyelets on the top edges of the fan sections. Make small bows from lengths of ribbon, position them between the ribs of the fan, and secure them using hot glue.

Step 11. For the floral arrangements on the left and right corners, cut apart small silk flower blossoms. Gather the stems, position a grouping at the left and right outer corners of the fan, and hot-glue them in place. Position a few silk leaves over the stems, and secure them using hot glue. Hot-glue another ribbon bow on top of the leaves.

Step 12. For the lower center arrangement, make eight 3"-long loops of ribbon and pinch them together at one end. Place a small puddle of hot glue on the bottom center section of the fan, and use a small stick or toothpick to press the pinched ends of the loops into the glue so that the loops extend out to the left side of the fan. Repeat to form eight loops that extend to the right side. Cut seven 9"- to 10"-long strips of ribbon. Working with each strip individually, pinch it in the center to form a "V" shape, and hot-glue the point of the "V" into the center of the looped ribbons so that the ends extend from the center in different directions. Trim the ends to random lengths, being sure to leave them longer than the loops. Cut the ends at sharp angles to prevent the ribbon from unraveling. Make an arrangement of flower blossoms, and hot-glue the stems to the middle of the looped ribbons. Hot-glue some leaves in place to cover the stems. Finally, form another, slightly larger bow, and hot-glue it in place on top of the leaves. Remember, no matter how you choose to decorate your fan, it will definitely be an eye-catcher! Enjoy!

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



Reader's Gallery

Chris Ayliffe of Dundas,

Ontario has been woodworking for 15 years, and doing interior projects for the past two. He uses no stains or paints on his projects, relying instead upon exotic woods to provide the color. The pieces are finished with a spray coating of water-based lacquer.

Shown here is Annja Starrett's Windmill, which was featured in the September, 2006 issue of *Creative Woodworks & Crafts*. The remaining patterns are by Judy Gale-Roberts. Chris often reduces the size of the patterns to 60% of their original size.

Thank you for sharing your photos with us, Chris. You certainly are a skilled woodworker!



Caroline Mann of Blue Ridge, GA is a gourd artist who had a creative twist for Dirk Boelman's Colorado Moonlight scrolling pattern, featured in the April 2003 issue of *Creative Woodworks & Crafts*.

Caroline writes, "I hope you don't mind my sending this in—it's not your traditional use of a scroll saw pattern! I am actually a gourd artist, but had been admiring the scroll saw patterns in your magazine for a long time, I finally decided to take the plunge and try my hand at applying one to a gourd...this is the result. I was quite pleased with how it turned out!"

To create this stunning artwork, Caroline first had to clean the interior of the gourd, which is very difficult to do because of the small opening. After cutting the design, she painted the inside of the gourd black, and colored the outside of the gourd using wood stains and inks. The addition of a 4-watt clip-in light really made the elk "pop" against the black background.

Please don't ever apologize for sending in "non-traditional" work, Caroline! We love our readers' creativity, and it's exciting to see varied uses for the patterns we feature. Thank you very much for sharing, and don't forget to send us photos of your next experiments!



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Reader's Gallery

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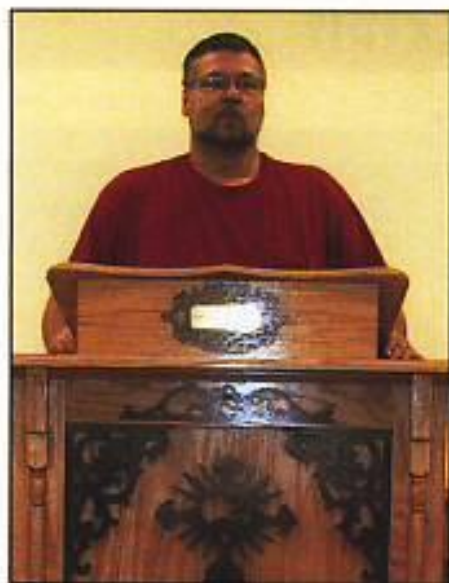


Robert Gelineau of Oshawa, Ontario has been scroll sawing for approximately 5 years. We appreciated his note, in which he mentioned how much he enjoys the magazine, and he shared these photos of his cuttings of Jeff Zaffino's Everlasting Rose, featured in the November 2006 issue. Robert wrote that he gave the roses away as Christmas presents last year. The recipients of your gifts are very lucky, Robert!



Angie Healey of Terrace, BC started doing intarsia approximately 5 years ago. She enjoys creating her own patterns, especially pet portraits. Her pieces shown here include an owl (for which she woodburned leather markings onto some wings), a male and female steelhead that are each 3 feet long, a salmon (whose eye is created from a knot of pine), and two pet portraits.

We're happy to hear you're enjoying the magazine, Angie, and we'll work on including more intarsia patterns for you!



Richard Davis Sr. of Georgetown, KY made this oak podium for his local church, the Living Waters Fellowship Church. For the columns in the front of the podium, Richard purchased oak banisters and cut them in half. The scripture quote on the front panel is wood lettering. Richard had considered cutting the lettering for the scripture quote on the top plaque, as well, but time was a factor because the congregation wanted their pastor to have the podium available for the first service in the new church building. Therefore, Richard had the plaque made at a local trophy shop.

Your pastor and congregation are truly fortunate to have such a talented woodworker in their midst, Richard. Congratulations on building this beautiful piece of art, and we will take you up on your offer to see the podium if we ever find ourselves in Georgetown, KY!



Attention readers:

We invite you to send us photos of your work, whether original or not, to be included in our Reader's Gallery feature. **If it is not of your own design, please tell us whose design it is** and, if possible, add a few sentences about the piece(s) being shown. Please do NOT send the item itself. Also include your mailing address, and feel free to include a photo of yourself!

Digital photographs are acceptable with a resolution of 300 dpi at a minimum of 3" x 4", preferably in jpeg or tiff format. They may be emailed to: editors@woodworksandcrafts.com. Good, clear, flat photos (or slides) are also acceptable, and may be sent to Creative Woodworks & Crafts, 7 Waterloo Road, Stanhope, NJ 07874, Attn: Robert Becker.



Variations on an Angel Fish

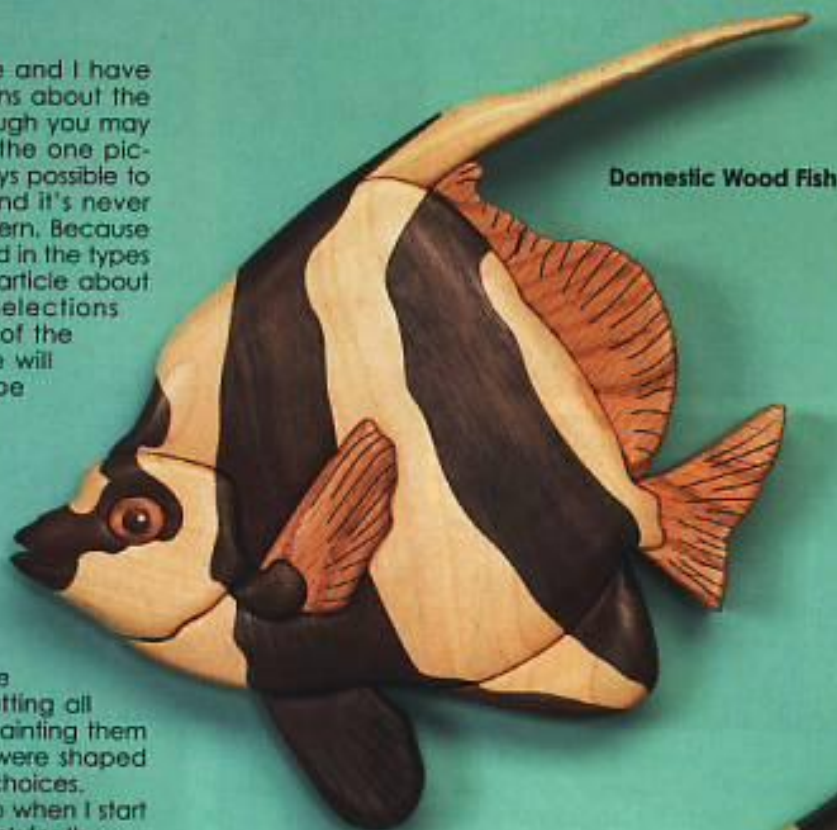
pattern and write-up by Bruce Worthington;
finished pieces and process photographs by Janette Square

INSTRUCTIONS

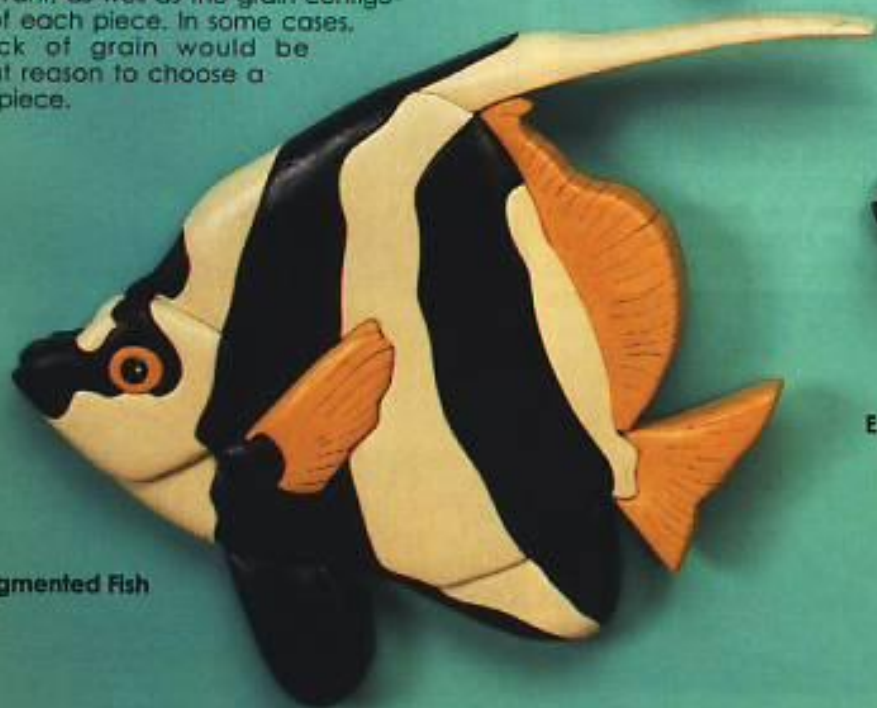
Over the past few months, Janette and I have received many e-mails with questions about the woods we use in our projects. Although you may wish to make a piece exactly like the one pictured with your pattern, it's not always possible to purchase the same wood types, and it's never possible to find the exact grain pattern. Because so many geographic areas are limited in the types of wood available, we thought an article about how to make alternative wood selections would be helpful. Through the use of the fairly simple angel fish pattern, we will show how the same project can be made different ways simply by varying the wood choice.

We show three versions of the angel fish in this project. The first version was made from exotic woods (aspen, yellowheart, and Peruvian walnut, plus ebony for the eye), and the second version was made from domestic woods (walnut, maple, and oak). For the third version, we used the segmentation method, cutting all the pieces from birdseye pine and painting them the desired color. All three versions were shaped somewhat differently to add to your choices.

Like most of you, the first thing I do when I start a new project is select the wood. I look for the color I want, as well as the grain configuration of each piece. In some cases, the lack of grain would be the right reason to choose a certain piece.



Domestic Wood Fish



Segmented Fish



Exotic Wood Fish



SUPPLIES

Wood: for exotic woods fish—aspens, ebony, Peruvian walnut, yellowheart; for domestic woods fish—maple, walnut, oak; for segmented woods fish—birdseye pine Baltic birch plywood—one piece 1/8" x 10" x 8" (for backer)

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

Temporary-bond spray adhesive

Clear packaging tape

Wood glue

Fine-grit sandpaper

Wipe-on urethane finish, or finish of choice

Please refer to all manufacturer's labels for proper product usage.



Domestic Hardwoods



Exotic Hardwoods

These photos show composites of ten domestic woods and ten exotic woods. I chose these woods to show the differences in color and grain available in each type of wood. Some woods, like western red cedar, can be found in colors ranging from light tan to dark chocolate.

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For exotic and domestic woods versions:



When transferring the pattern to wood, Jonette and I use the method of attaching each pattern piece to clear packaging tape, and then attaching those pieces to the wood. However, everyone has his or her own preferred method for transferring the pattern, including using tracing paper and carbon paper. There are pros and cons to each method, so use whichever one you are most comfortable with.



Transfer all the pattern pieces to the wood, cut them out, and glue the sections together to aid in shaping.



As you can see, there is very little difference in the overall appearance of the two pieces.

For segmented version:



The process for version 3 is a little different. Because it is segmented and cut entirely from one piece of wood, it is much easier to cut. First, adhere the entire pattern to the wood.



Drill the hole for the eye before cutting the pieces apart. Because the individual pieces will need to be painted after they are shaped, the sections cannot be glued together at this stage.

For shaping:

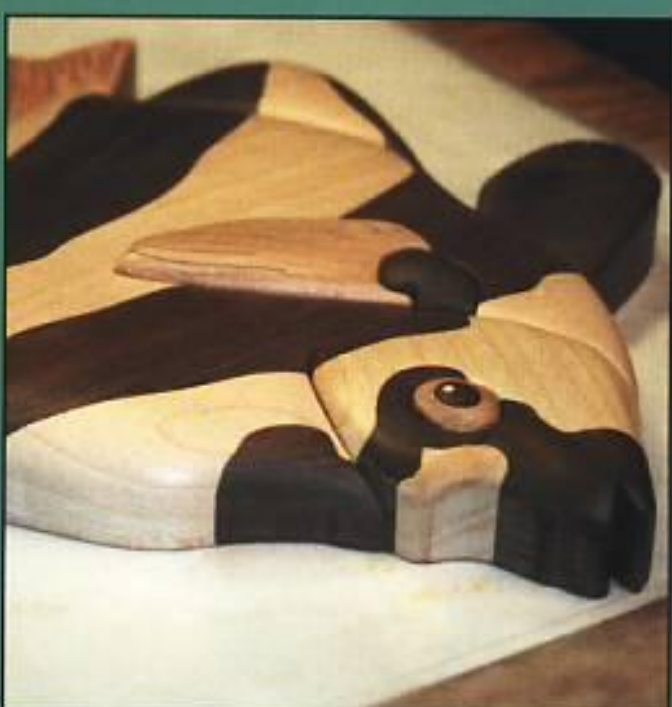
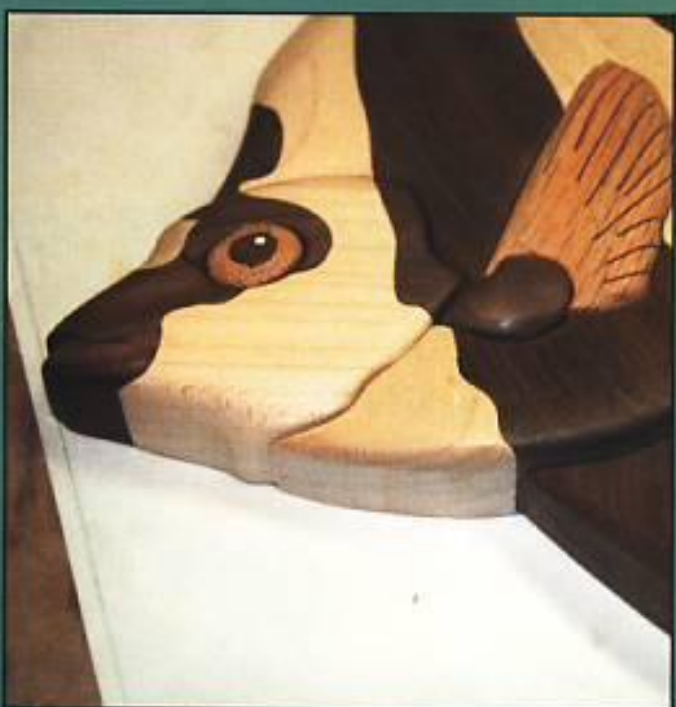


The main body parts on all three versions of the fish are somewhat rounded, with the center fin raised and then tapered down to meet the body.

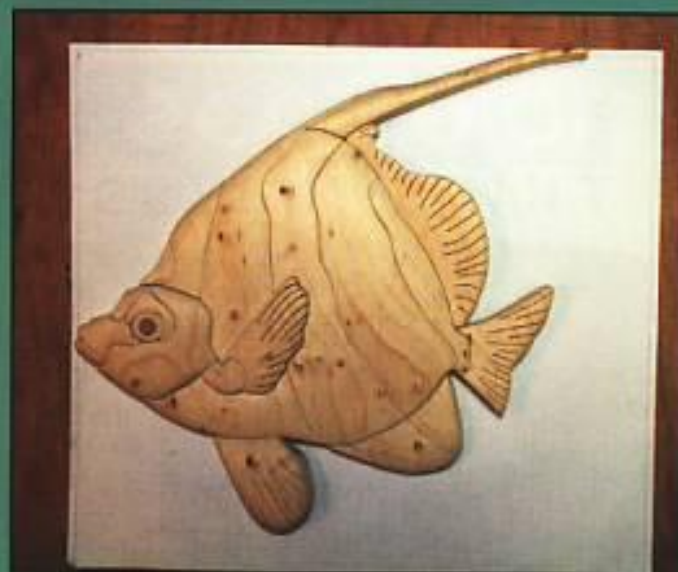


These photos show the shaping details used for the exotic wood fish. Note that the fins on the tail and back portion are "rippled" for effect.

continued on page 68



These photos show the shaping details used for the domestic wood fish. Note that the fins are concave on this version to create a different effect.



These photos show the shaping details and coloring used for the segmented fish. The inside edges on this version were slightly rounded to take off the sharp edges, and the fins were shaped much like the other two fish. A diluted mixture of acrylic paint was used to color each piece. There are many types of paints and dyes that can be used to color the wood. Be aware, however, that water-based paint tends to raise the grain on the wood, which may require you to lightly sand the pieces after coloring them and before applying the finish.

To finish:

After shaping and coloring (if necessary) the pieces, glue them together. Trace the outline of the fish onto the piece of plywood, and cut the backer out just to the inside of the traced line. Glue the backer in place, and apply your clear finish of choice. If you plan to sell your project, remember to sign the back of your piece. Also, buyers often appreciate having a list of the woods used in the project written on the backer.

We hope by seeing these variations of one project, you will become more comfortable substituting your woods of choice for the suggested selections listed with the pattern. Good luck and enjoy!

For questions or feedback, please contact Janette at: jsquare@square-designs.com; www.square-designs.com; or Bruce at: brucew@infarsia.net; www.infarsia.net.





Pattern Located In Full Size Pattern Section No. 1

Kestrel Intarsia

by Annja Starrett



SUPPLIES

Wood*: aspen (for wing and tail feathers, and cheek area of face); bloodwood (for tail feathers and crest of head); cherry (for eye); blue- or grey-colored pine (for wing feathers and top of head); heartwood pine (for feet); lacewood (for coverts, or inner sections of wings); maple (for beak); pine (for eye); spalted pine (for body); walnut (for wing and tail feathers, malar stripes, and inset in beak); yellowheart (for nose); plywood—one piece 1/8" x 17" x 16" (for backer); dowel—one piece 1/8"-diameter x approx. 1/2" (for eye)

Tools: scroll saw with No. 2 and No. 7 blades; drill with 1/16" and 1/8" bit; rotary tool; woodburning tool (optional); oscillating spindle sander or drum sander

Tracing paper

Wax paper

Packaging tape

Sandpaper, assorted grits

Wood glue

Red 0.5mm marker

Black magic marker

Glossy lacquer

Clear finish of choice

Hanger

*Specific amounts of each species are not listed because it will depend upon the grain configuration. The upper wing, head, body, and feet should be cut from 3/4"-thick wood, the lower wing and tail from 1/2"-thick wood.

Please refer to all manufacturer's labels for proper product usage.

Introduction

Years ago I tried to design a kestrel pattern, but all attempts resulted in birds resembling parakeets. I recently saw a real kestrel in nature for the first time, and that spurred my interest to try again. This time I'm happy with the result!

Don't be intimidated by the large amount of pieces in this project. Think of it as a good way to hone your precise cutting skills! After all the feathers are glued up, the bird contains 75 pieces.

There are many color variations to kestrels, so if grey pine is not available, feel free to substitute with a reddish-brown wood such as cherry, cedar, or heartwood pine. (Please be aware that sensitive people are more likely to experience an allergic reaction when working with tropical woods rather than domestic woods.)

INSTRUCTIONS

Step 1. Make several photocopies of the pattern, saving the original for future use. At least four copies of each wing will be needed. Number all the pieces, and cut them apart. (I did not include numbers on the pattern because many people like to use their own numbering system.) Also trace the lower and upper wing patterns onto tracing paper, to assist with fitting the pieces together.

For wings:



Step 2. Cut narrow strips of your chosen woods, and cover them with packaging tape. (The tape will help lubricate the saw blade and make pattern removal easier.) Glue the pattern pieces to the wood in long columns, aligning them with the grain. Because these pieces are fairly small, leave some extra wood at the end of each column in order to be able to comfortably cut the last piece.



Step 3. Prior to cutting, ensure that your saw cuts square. Carefully following the pattern lines, cross-cut the

continued on page 72

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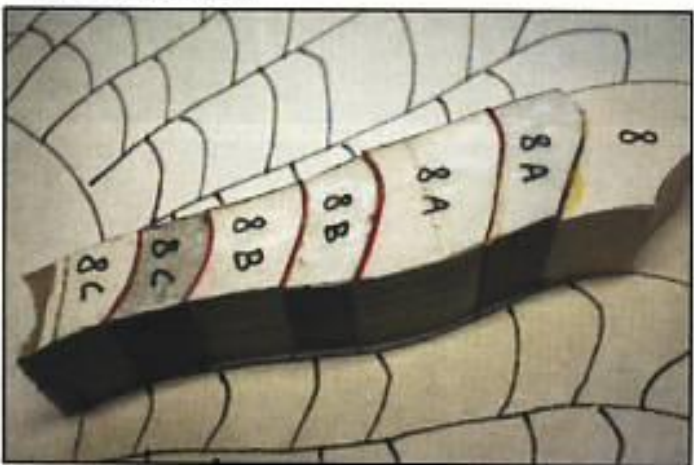
individual walnut and aspen pieces. Before cutting the pine segments, lay the adjacent pieces on top of the pine and retrace the cut lines. It is helpful to have a good fit beyond the feather outline in case corrections in width need to be made at a later point.



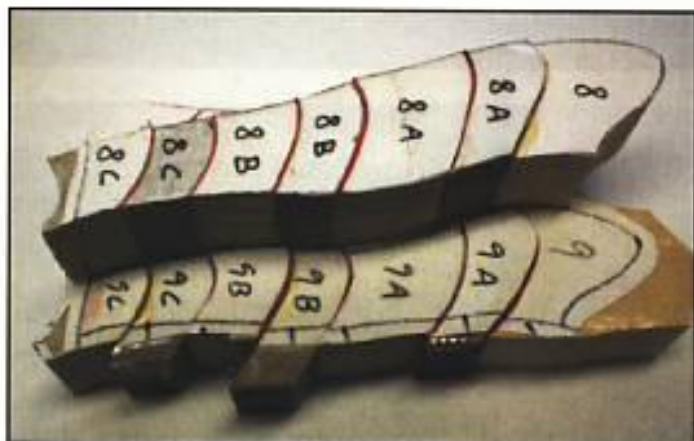
Step 4. Place a piece of wax paper over the master pattern. Viewing the pattern from straight above, align the pieces with the pattern, and glue the feather segments together.



Step 5. Continue this process until all feathers of the lower wing are assembled.



Step 6. Cut along the perimeter of a feather, and place it on the corresponding pattern. Mark the bottom corner where it meets the adjacent feather. (Note the red line in the photo.)



Step 7. Place the cut feather on top of the adjacent feather, and redraw the cut-line. Tape the two feathers together after cutting.

Step 8. Continue until all the feathers are cut and taped together. It is helpful to occasionally place the tracing paper copy of the pattern on your work to ensure your cut lines are correct. While it is not necessary to match the pattern exactly, you want to follow the basic outline of the wing.



Step 9. Draw a continuous line where the primary feathers meet the coverts. (This was a new word that I learned! The "coverts" are the inner sections of the wing that I cut from lacewood.) Cut along the traced line.



Step 10. Cut and fit the lacewood coverts to the wing.

Step 11. In the same manner as for the lower wing, cut and fit the feathers and coverts for the upper wing from 3/4"-thick wood.

For head:



Step 12. Attach the pattern for the eye to a piece of cherry wood. Drill a 1/8" hole for the pupil. Cut out the eyeball.



Step 13. Cut and fit the rim to the eyeball. Cut and fit the malar stripes to the neck. Place the eye on top.

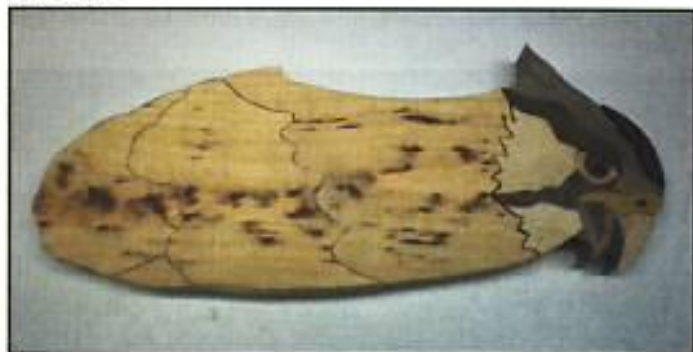


Step 14. Adjust the cut line for the eye as necessary, and cut out. Fit the eye to the head.



Step 15. Complete the head by cutting and fitting the beak, the nose (cut the nostril first), and the crest.

For body:



Step 16. Cut the pieces for the main body, ignoring the feet at this point. Join the body pieces to the head. If you use one single piece of wood for the body, cut the sections apart using a No. 2 blade.



Step 17. Fit the wings to the body.

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For tail:



Step 18. Following the same process as for the wings, cut and assemble the tail section. (After successfully completing both wings, assembling the tail seems like a piece of cake!)



Step 19. Trace the lower edge of the bird's body onto the tail, and fit the tail to the body.

For feet:

Step 20. Leaving the claws attached to the toes, cut out the feet. (Note that the photo varies from the finished piece. After cutting, I decided to change the design to allow the legs to be tucked in, rather than stretched out.)



Step 21. Fit the feet to the body, saving the scrap pieces. (If you need to redraw the cullines, but are unable to fit a pencil into the tight spaces, use this simple trick: place a small piece of carbon paper underneath the feet, and carefully trace them using the tip of a sewing needle.)

Shaping:



Step 22. At this point, all pieces of the kestrel are cut out. They now need to be shaped. Round the outer edges of the coverts to a radius of 1/8" to 1/4". Leaving the flight feathers taped together, shape them down toward the coverts.



Step 23. For a more realistic and less bulky look, taper down the back side of the tail and the wing tips.



Step 24. When shaping the individual wing feathers, work on only three or four at a time, leaving the rest taped together. (It is very frustrating to achieve a good fit between pieces, only to find that after shaping and sanding them, they are impossible to realign and have a big gap between them!) Finish-sand the feathers, and glue them together, using the rest of the wing as a guide. (Only apply minimal amounts of glue in order to avoid squeeze-out.) Using the same method, shape and sand the tail feathers.



Step 25. Lower the rear end of the bird's body by 1/8". Rather than individually shaping the three small parts,

insert the scrap feet into place, and apply tape around the outside edge and the back side to secure them. This gives you a larger surface to hold on to while sanding. Shape down the area in between the legs. Darken the claws using a black, non-bleeding marker or a woodburning tool.

Step 26. Slightly round the eye. Sand the end of a 1/8" diameter dowel, and color it black. Insert it into the eye for the pupil, and apply several coats of glossy lacquer to it.

Step 27. Taper the right edge of the lower beak down approximately 1/4" so it appears to recede into the mouth.

To finish:

Step 28. When all the pieces have been shaped to your satisfaction, finish-sand them using 150-grit sandpaper, then 200-grit. Set the eye section aside, and edge glue the parts of the head and body together. Attach the wings and tail to the body, again being sure not to use too much glue, and let dry.



Step 29. Place the bird right-side down on a soft towel, and place a piece of tracing paper on top of it. Trace the outline for the backer board, being careful not to extend it into the areas that have been tapered down. Transfer the traced outline to the plywood, and cut out. Darken the edge of the plywood using a black magic marker. (Note that a fine-tip marker will have less of a tendency to bleed into the surface of the plywood than a wide-tip marker.) Glue the backer onto the bird, and let dry. Apply your clear finish of choice, and let dry thoroughly. Glue the eye in place. Attach a hanger and enjoy!

For questions concerning this project, send a SASE to: Annja Starrett, 18 Summit St., Delancey, OH 43512.



Intarsia Inlays

Barry Brookes shares his creative technique for inlaying pieces in intarsia projects.



by Barry Brookes



Project used for illustrative purposes only; pattern is not provided.

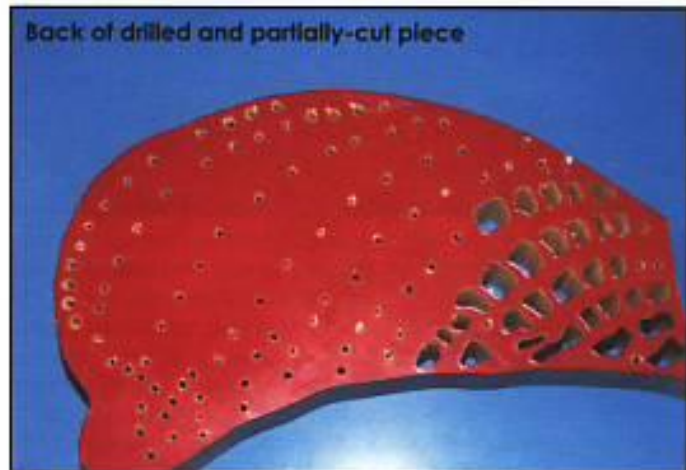
Intarsia projects requiring numerous cutouts or inlays can be daunting for even the most seasoned intarsia artist. While you could simply apply dabs of paint to the wood to create the spotted effect, I like to use replacement pieces of wood, and I thought I'd share a method I use that works for me. I have used this loon design by Archie Beaulieu for illustrative purposes, but there are likely to be many times you encounter designs with large numbers of cutouts, such as a snowy owl or giraffe pattern.

For this technique, you will need a piece of .030 gauge styrene plastic to serve as a template. The plastic is available at most sign-making shops. I have also found that stores frequently use promotional signs made from this material, and they are often willing to reasonably sell or give away the signs after the promotion is over. The color of the plastic is not important because it is not necessary to draw a pattern on it. To begin, trace your pattern onto each piece of wood that requires cutouts. Cut a piece of plastic to match the perimeter of each piece, and attach it to the bottom of the wood using strips of double-sided tape.



Drilling through the wood and the plastic at the same time, drill a hole in each cutout area. The size of the bit you use will depend upon the size of the cutout. I find that a 5/64" bit normally creates an acceptable size hole that is small enough for the cutout area, yet large enough to accommodate the saw blade.

Back of drilled and partially-cut piece



After drilling the holes, begin to cut out the openings.



After cutting all the openings, carefully separate the plastic template from the wood.



Remove the tape from the plastic. Be sure to mark which side of the template should be facing up so that you can correctly position it on the wood.



Place the template on the piece of wood to be used for the inlays. Using a very sharp pencil, trace the openings from the template onto the wood. After tracing, set the inlay wood and templates aside.

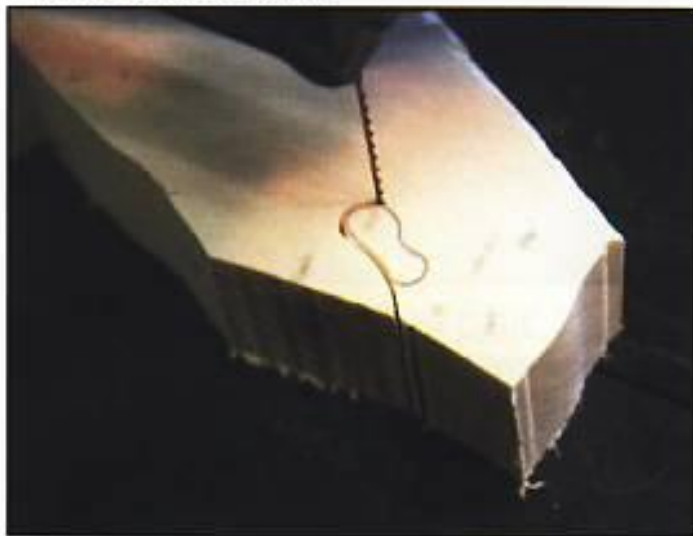


Shape and contour the main pieces of your project. At this point, these pieces can be painted or stained, if desired. [Note that you should allow at least 72 hours

continued on page 78

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before applying a water-based varnish to surfaces treated with enamel-based paints.)



The next step is to cut the replacement inlay pieces. When cutting these pieces, be sure to cut to the outside edge of the traced lines. That way, you will be able to sand up to the edges in order to achieve a snug fit.



After having cut a few of the replacement inlays, you should become more comfortable at determining just how much of the traced pencil line to leave on each piece, which will eliminate a lot of edge sanding.



Shape and contour the face of each inlay piece to match the area into which it will be set. Test-fit the piece in the hole until you are satisfied with the fit. Apply glue into the cutout hole, and use a tool such as a dental pick or paper clip to spread the glue into the opening. Insert the inlay piece into the hole, and tap it into place using a small block of wood. Finish-sand the surface of the piece to make it level with the surrounding wood.

To finish, edge glue the main pieces of the project together, or glue them to a backer board. Cut or sand the edge of your backer board at approximately a 15° angle. Apply three coats of clear varnish. I recommend using water-based varnishes because they do not discolor the natural wood tones, and they usually have good UV fighters that help protect the colors of the project. Attach your hanger of choice, and display your project in a very special location where all can appreciate it!

For questions, please send a SASE to Barry at: 232 Patterson Road, Barrie, Ontario, Canada L4N 9K1, 

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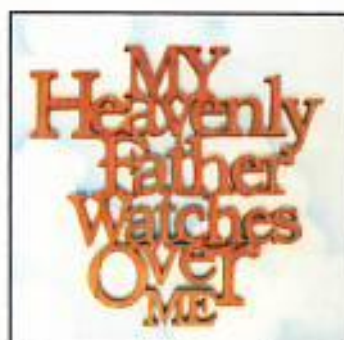
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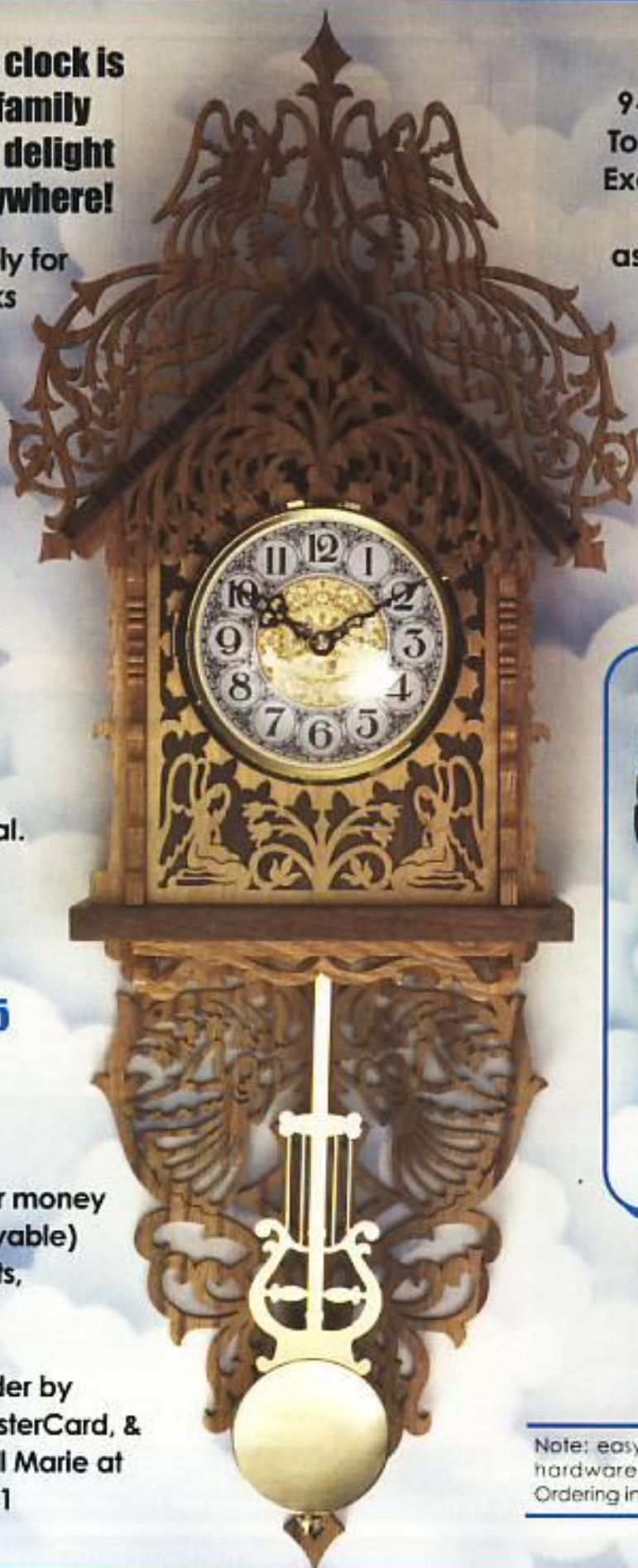
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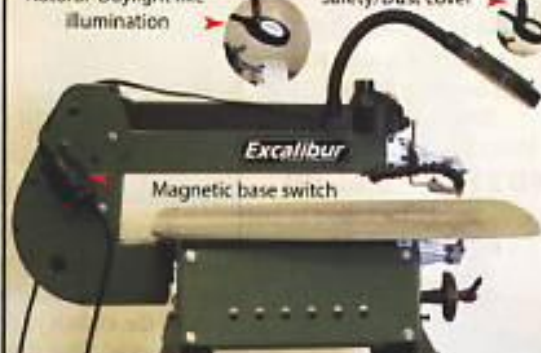
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1+ \$1.75 - 10+ \$1.55
30+ \$1.35
We also have 2" Photo Inserts

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

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



Blade Storage Tubes

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

Order Toll Free
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www.wildwooddesigns.com

CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 1 SEPTEMBER 2008

Side A

Butterfly Box from page 10
 Kingfisher from page 56
 Live & Let Live from page 43
 Summertime Frame from page 32
 Warrior Pony from page 44

Side B

Angel Fish from page 64
 Festus Clock from page 24
 Gyr Falcon from page 16
 Kestrel Intarsia from page 70

Metric Conversions:

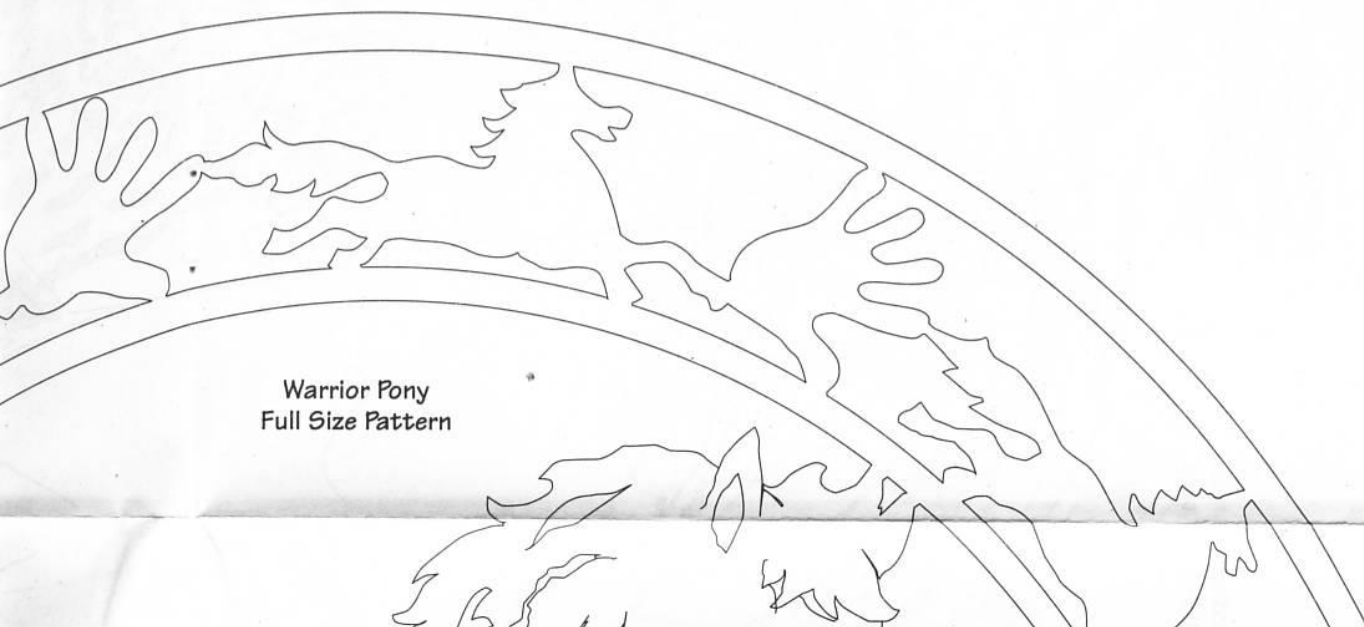
1 inch = 25.4mm = 2.54cm = 0.0254m

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

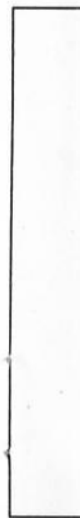
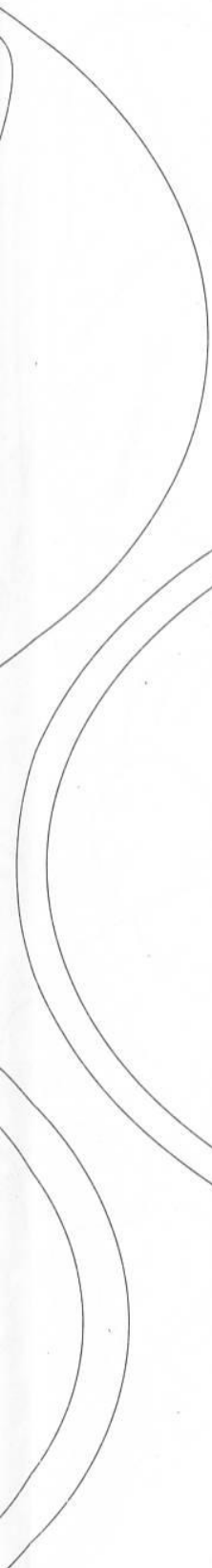
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Warrior Pony
Full Size Pattern



Butterfly Box
Full Size Patterns

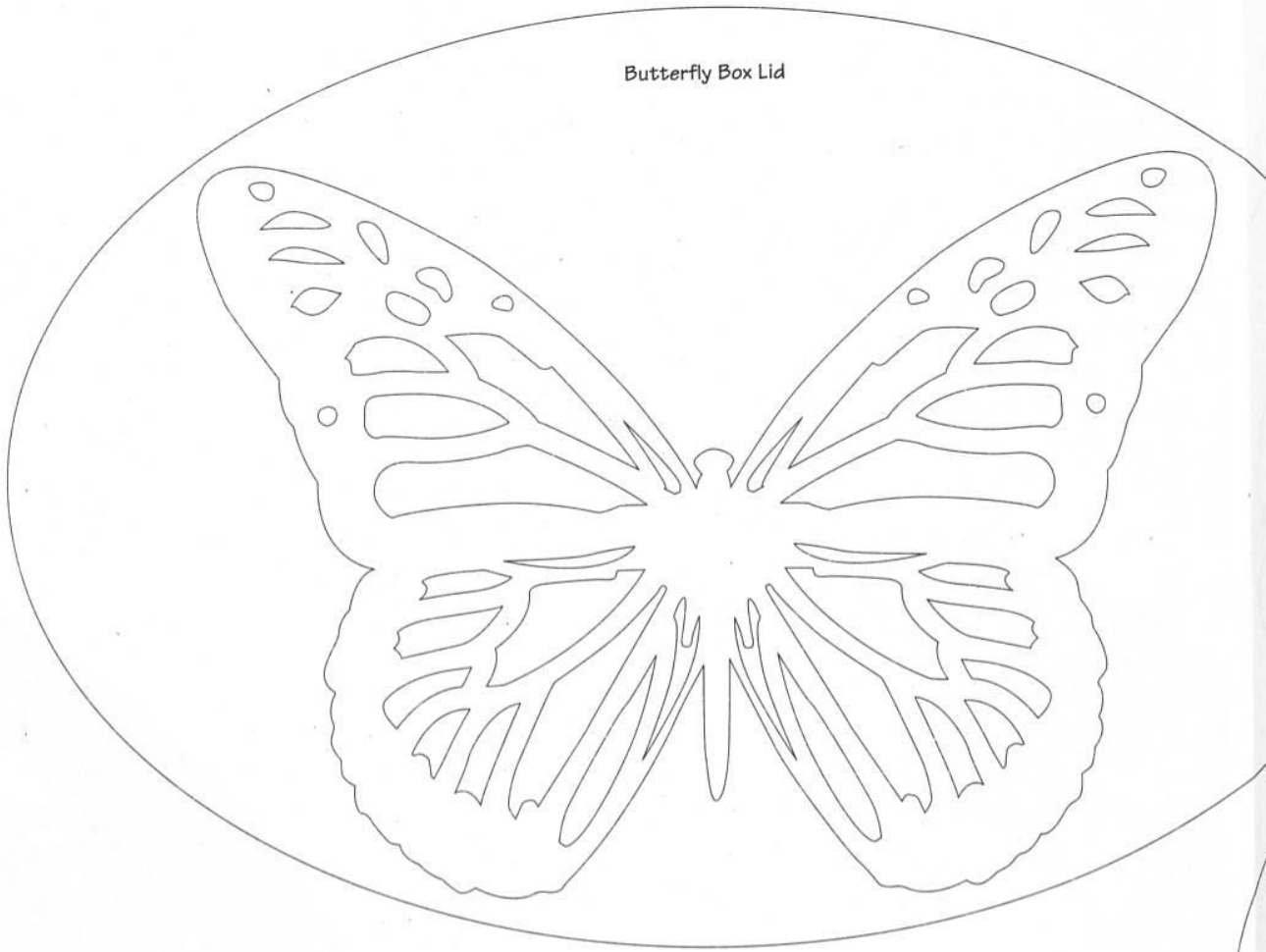
Butterfly Box Sides/Bottom
(Do not cut interior opening when cutting bottom piece)



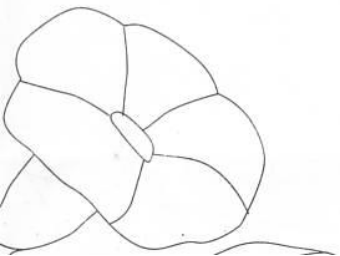
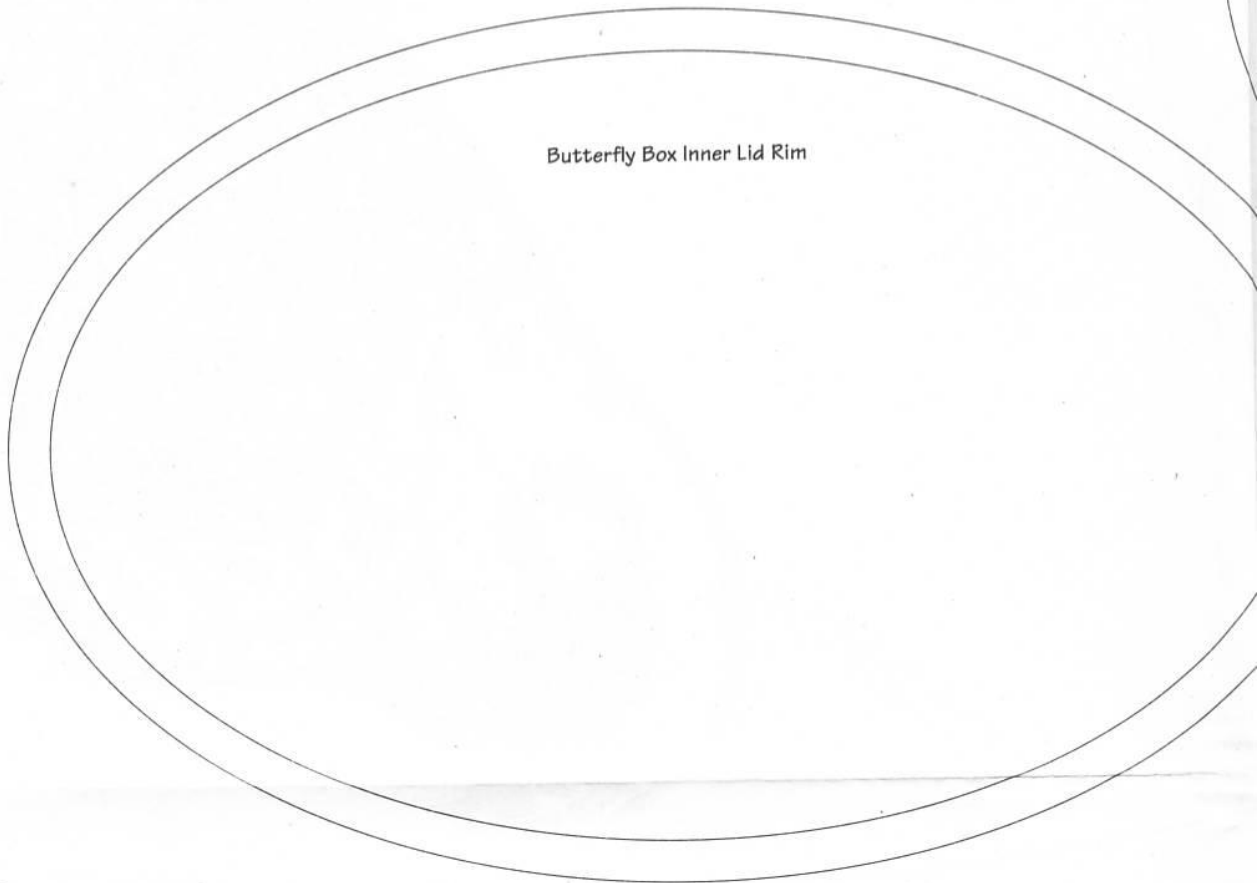
N
s
O
c
p
t

F

Butterfly Box Lid



Butterfly Box Inner Lid Rim



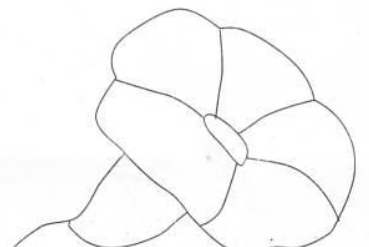


Summertime Frame
Full Size Patterns



Summertime Frame
Hummingbird Overlay

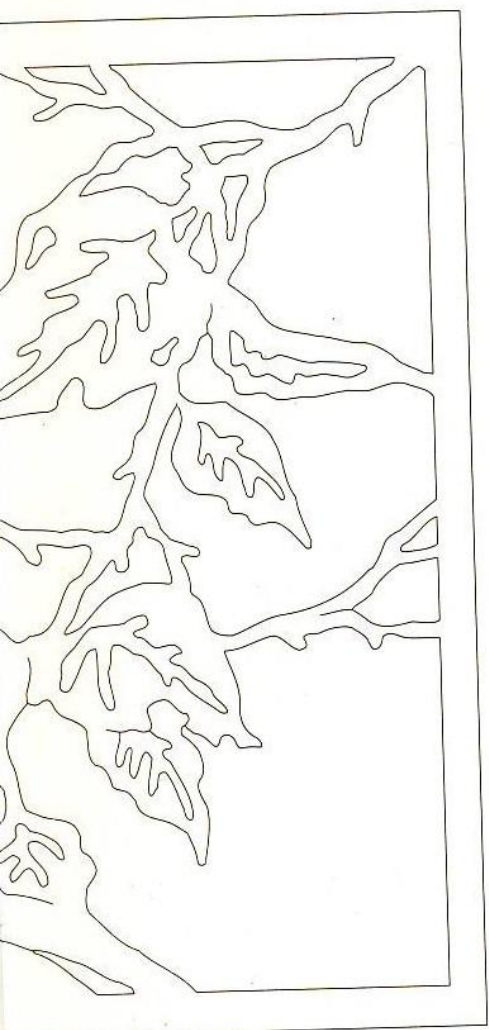
Summertime Frame
Floral Overlays



Warrior Pony
Full Size Pattern



CARMIN-



Kingfisher
Full Size Pattern

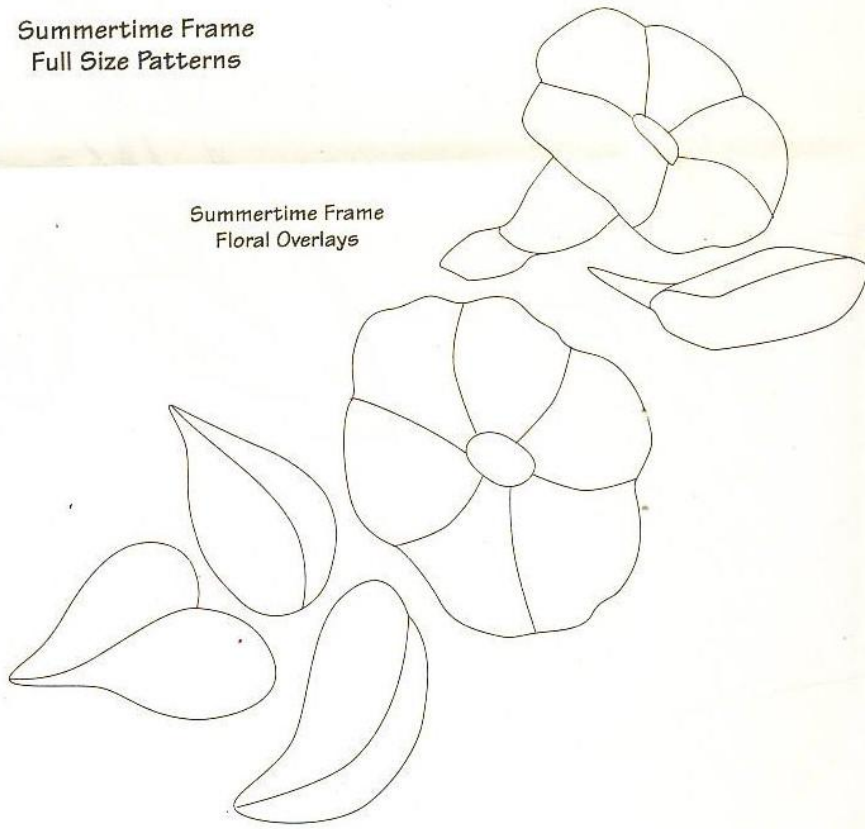


Summertime Frame
Full Size Patterns

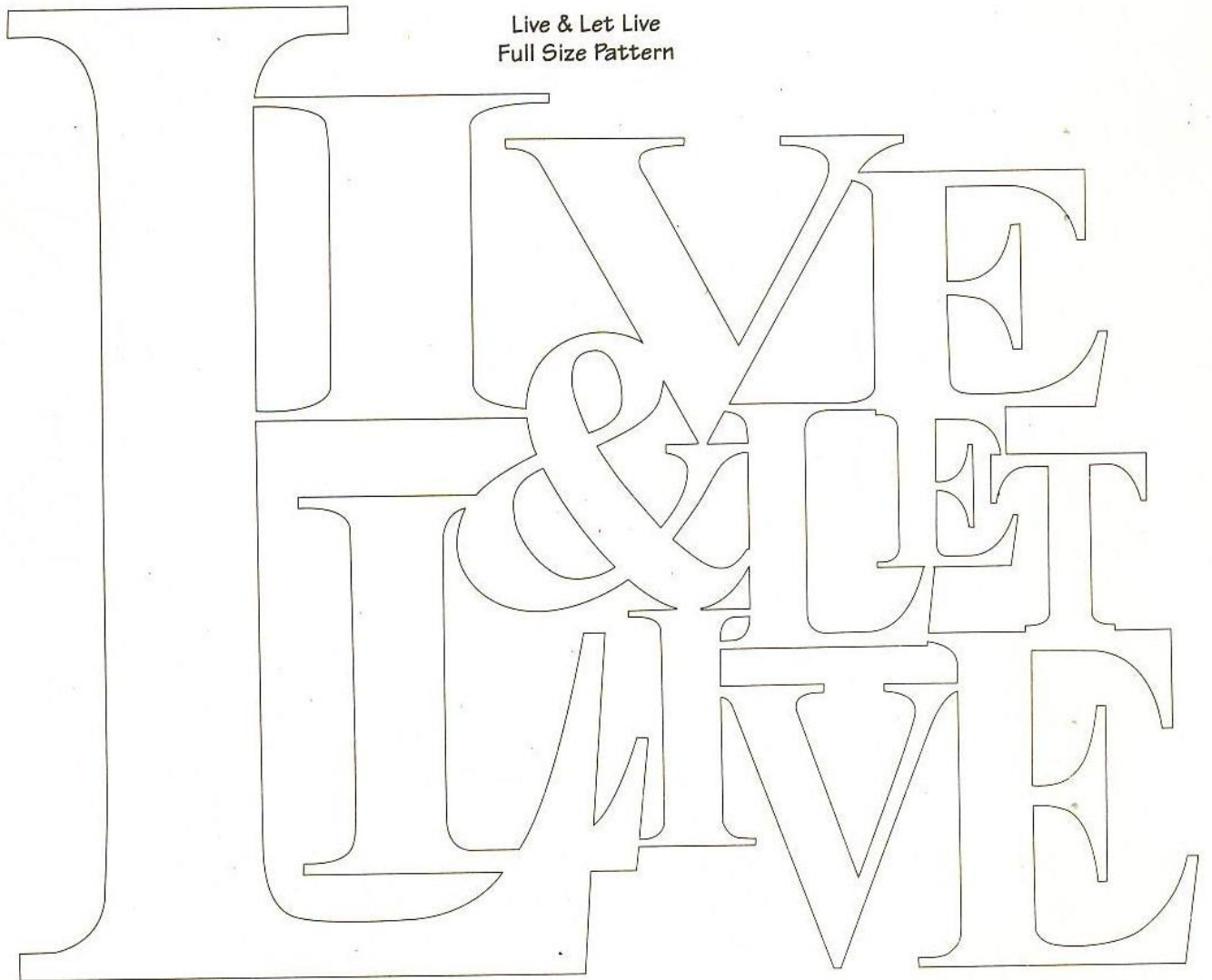
Summertime Frame
Hummingbird Overlay



Summertime Frame
Floral Overlays



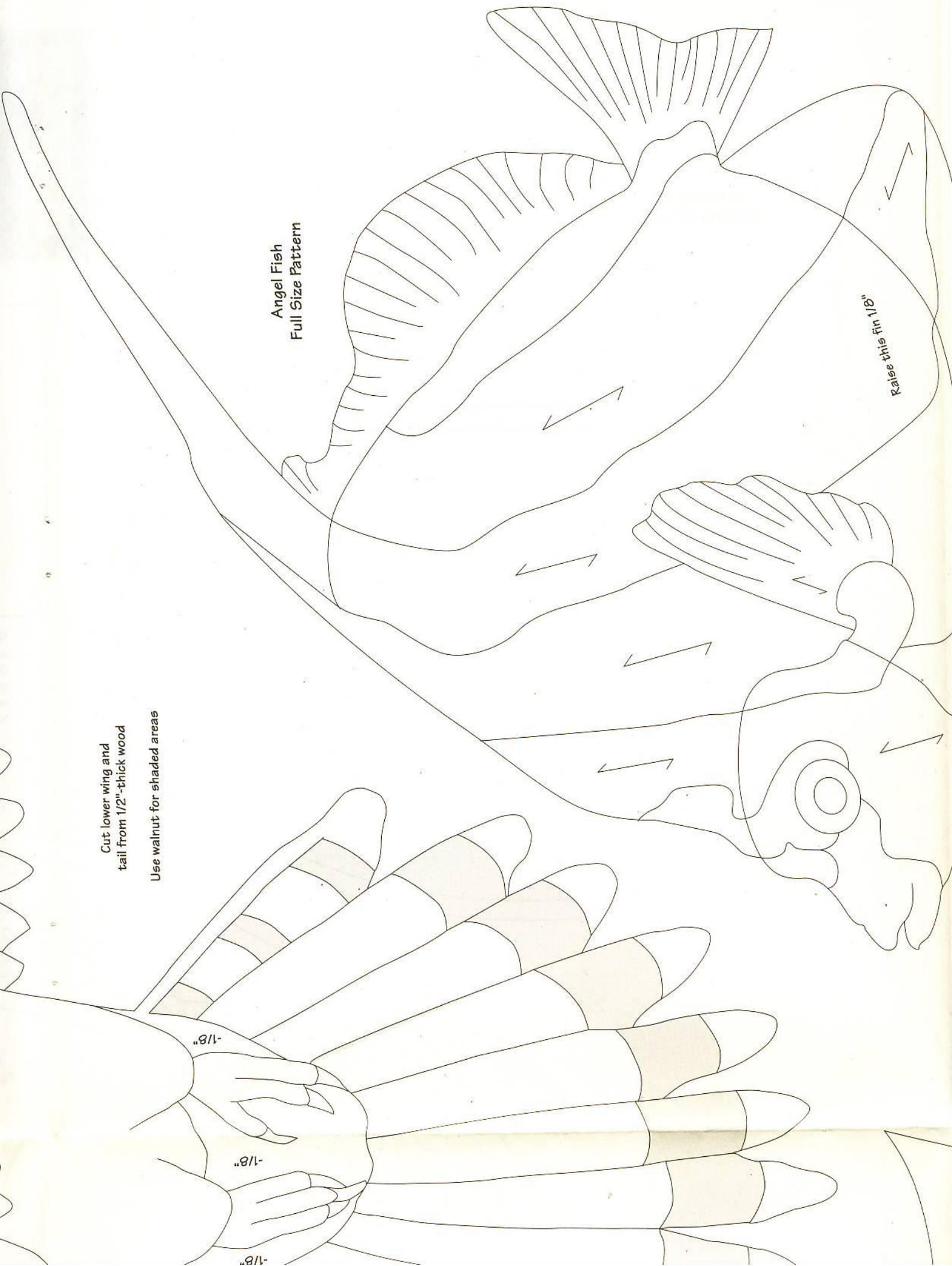
Live & Let Live
Full Size Pattern



Kestrel Intarsia
Full Size Pattern



Cut lower wing and
tail from 1/2"-thick wood



Angel Fish
Full Size Pattern

Raise this fin 1/8"

Cut lower wing and
tail from 1/2"-thick wood
Use walnut for shaded areas

1/8"

1/8"

1/8"





Gyrfalcon
Full Size Pattern

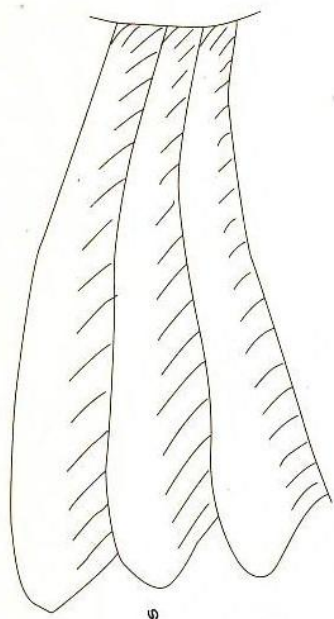
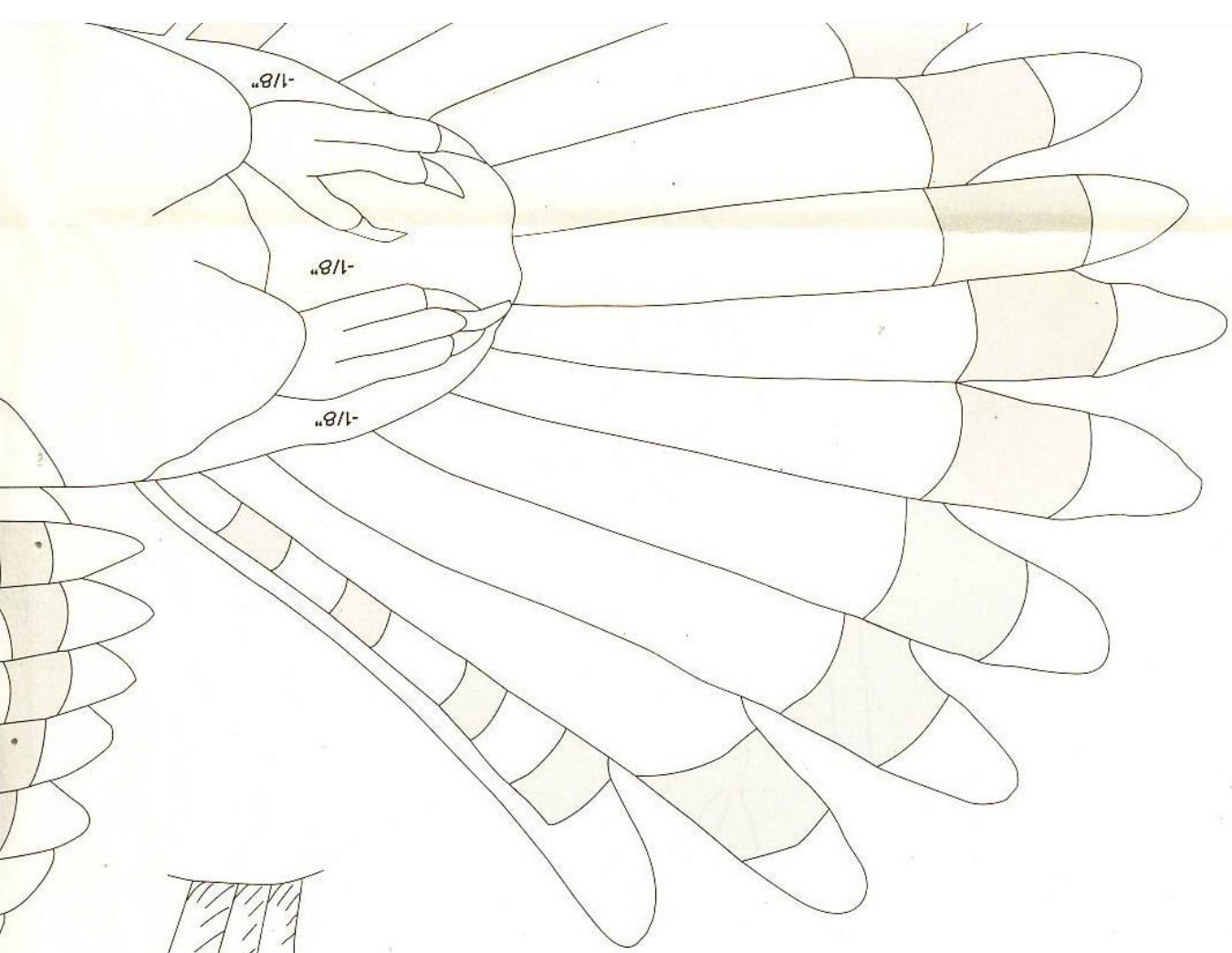
Kestrel Intarsia
Full Size Pattern

Primary Flight Feathers

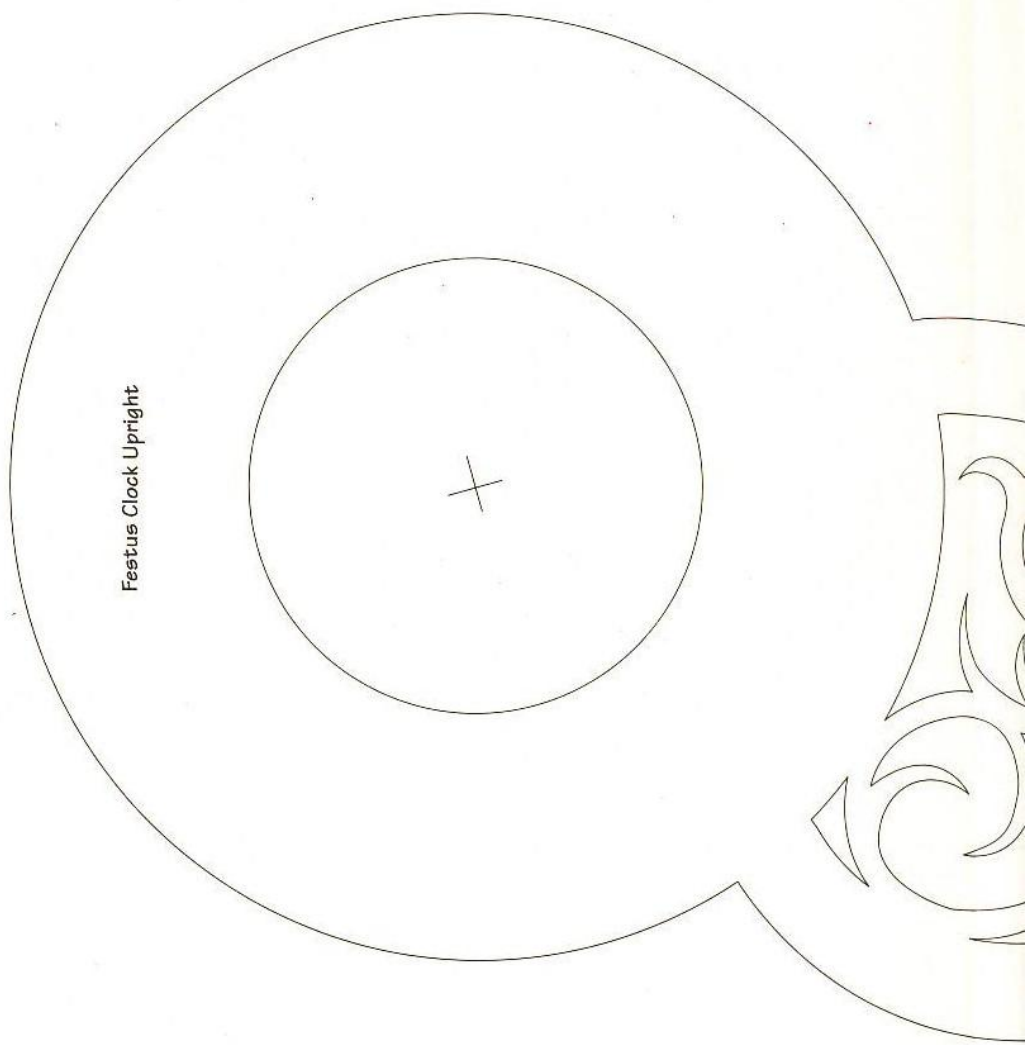
Coverts

Malar
Stripes



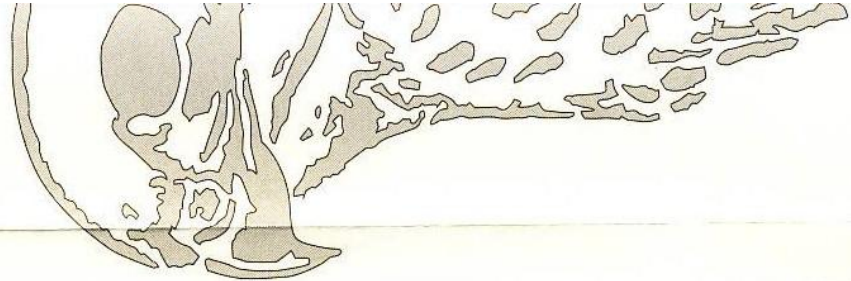


Typical Contours

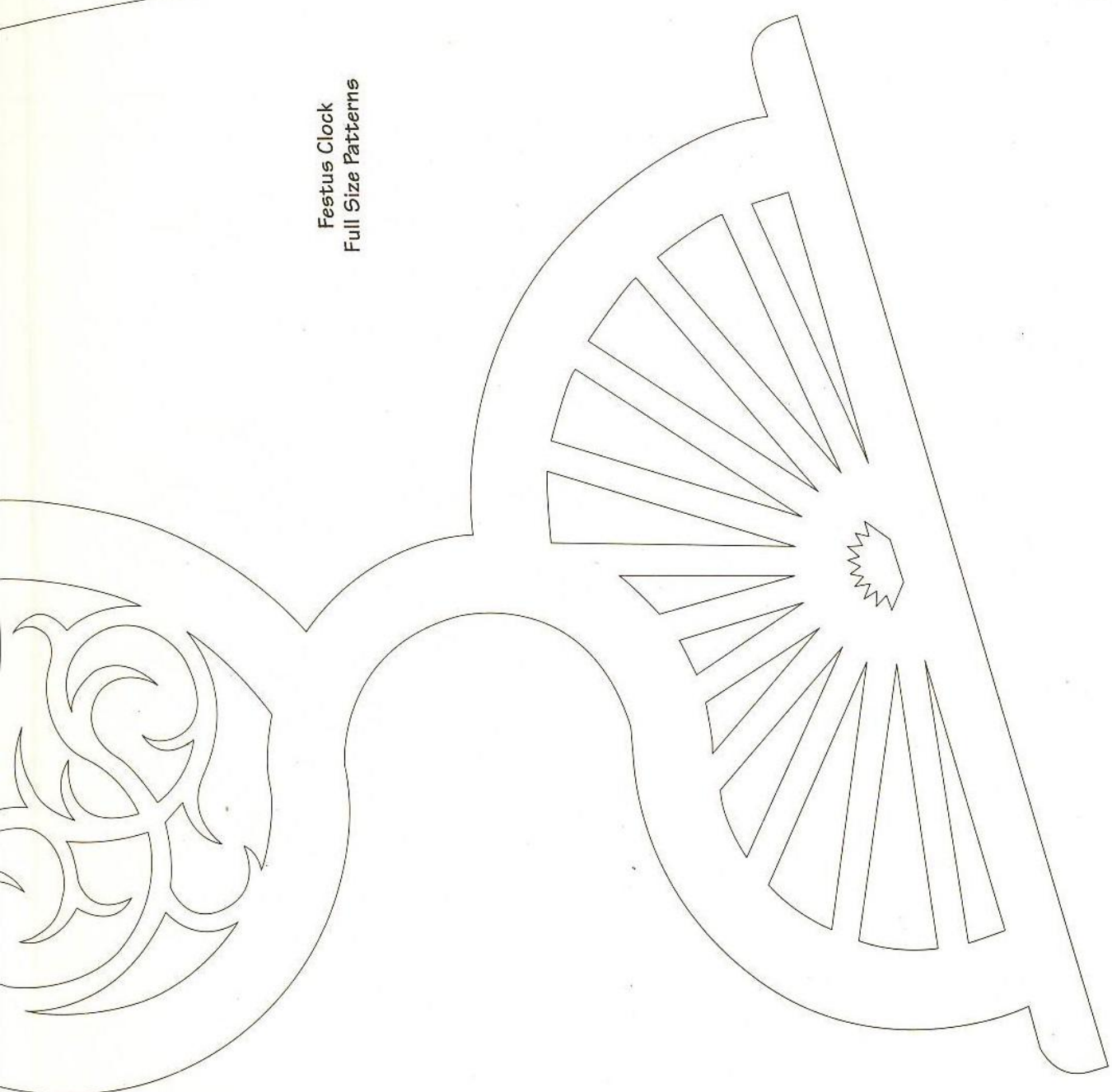


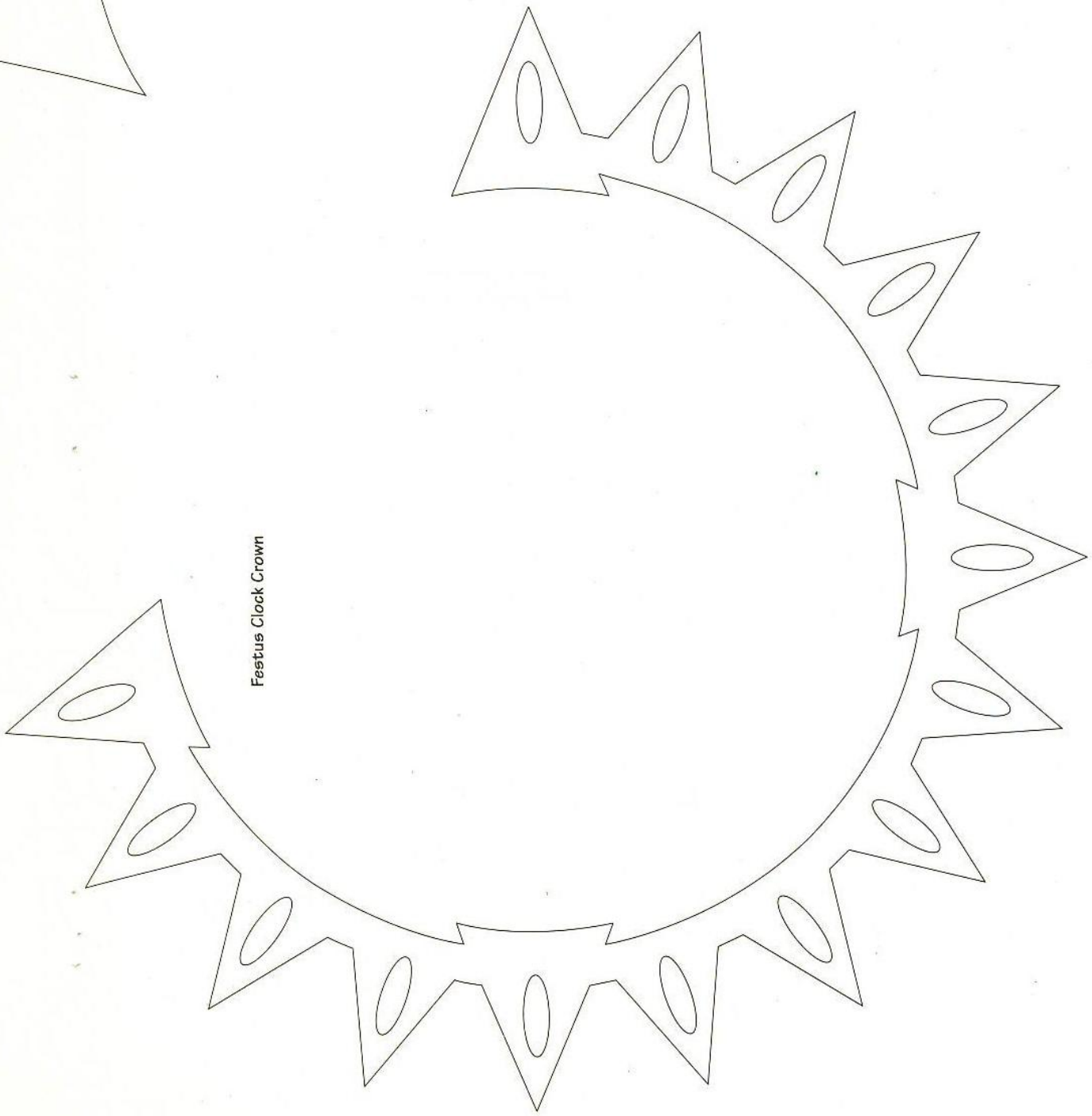
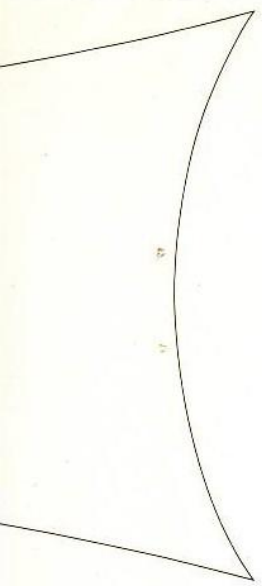
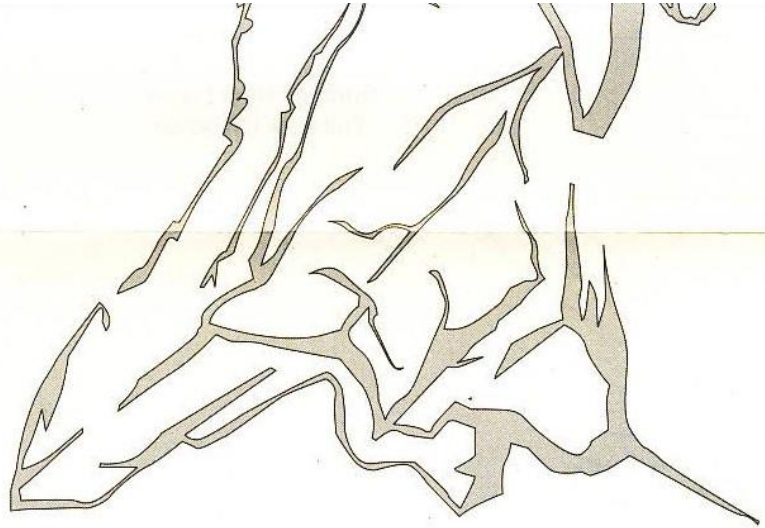
Festus Clock Upright

Festus Clock Base



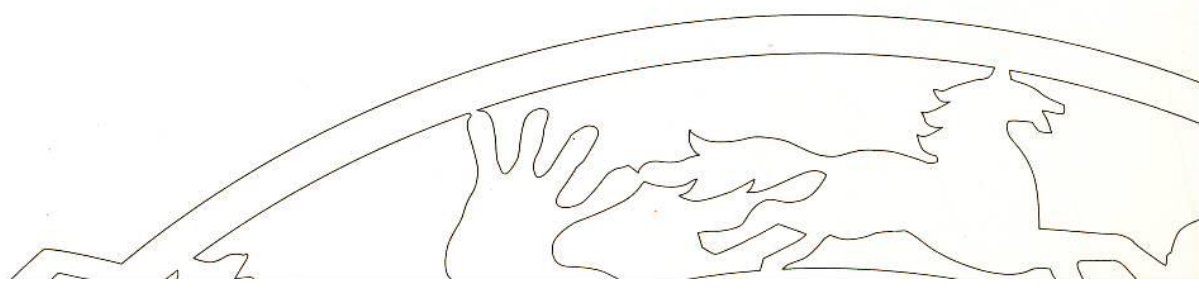
Festus Clock
Full Size Patterns





Festus Clock Crown

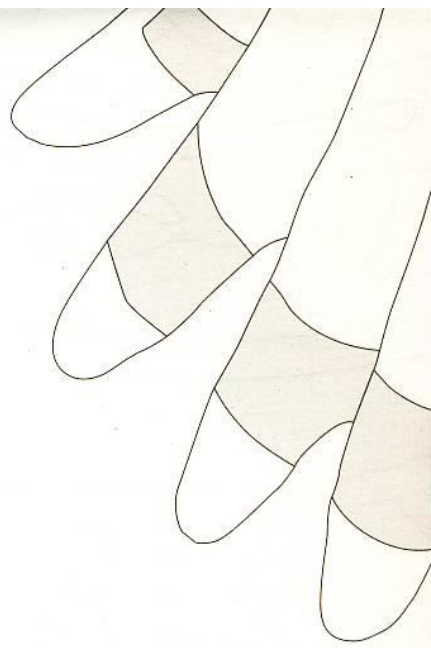
Kingfisher
Full Size Pattern



Festus Clock Upright



Festus Clock
Full Size Patterns



CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 SEPTEMBER 2008

Side A

Birth-Day Plaques from page 40
Hummingbird Fan from page 58
Vase of Dogwood Blossoms from page 18
Welcome from page 46

Side B

Big Game Coasters from page 30
No Horsin' Around from page 14
Rooster Tails from page 6
Swing Frame and Memo Board from page 48

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

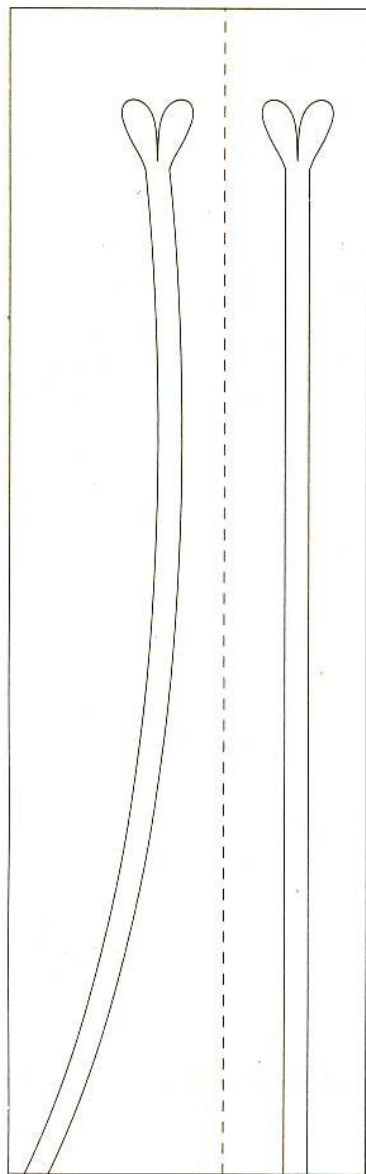
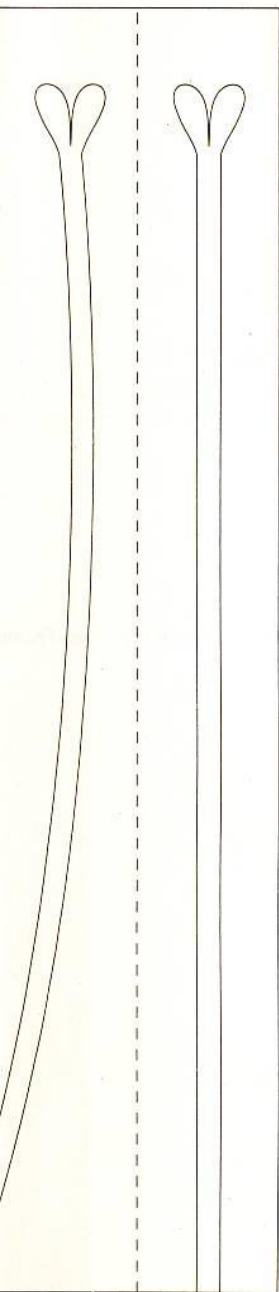
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1/4" = 6.35mm	7" = 17.78cm
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Birth-Day Plaques
Full Size Patterns

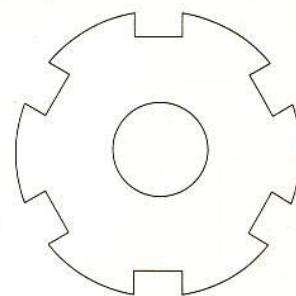




Dogwood Stem
Cut 1

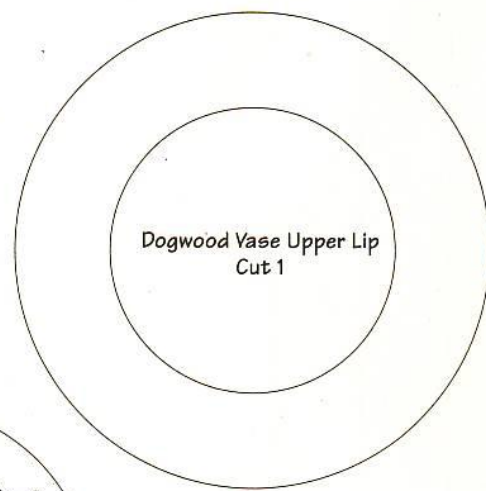


Dogwood Vase Base
Cut 1



Dogwood Vase
Lower Support
Cut 1

Vase of Dogwood Blossoms
Full Size Patterns

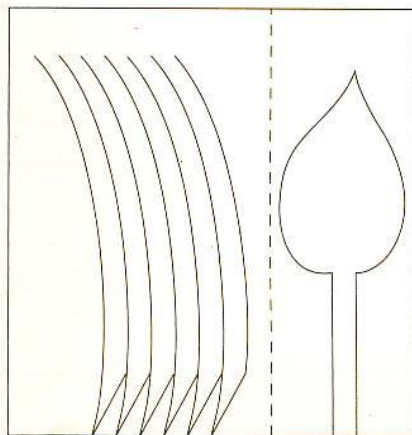


Dogwood Vase Upper Lip
Cut 1

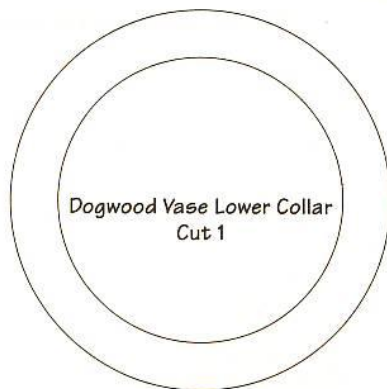


Dogwood Vase
Upper Support
Cut 1

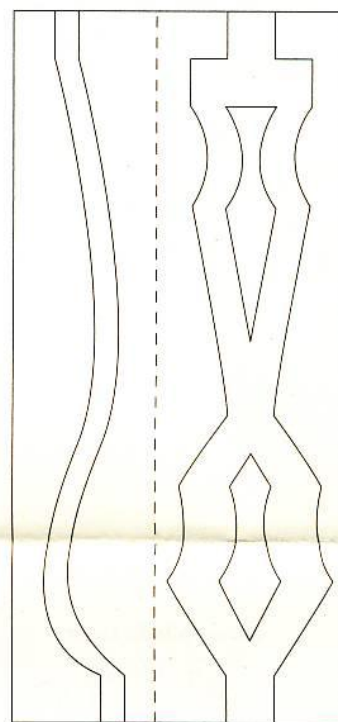
Dogwood Stem
Cut 1



Dogwood Leaves
Cut 1

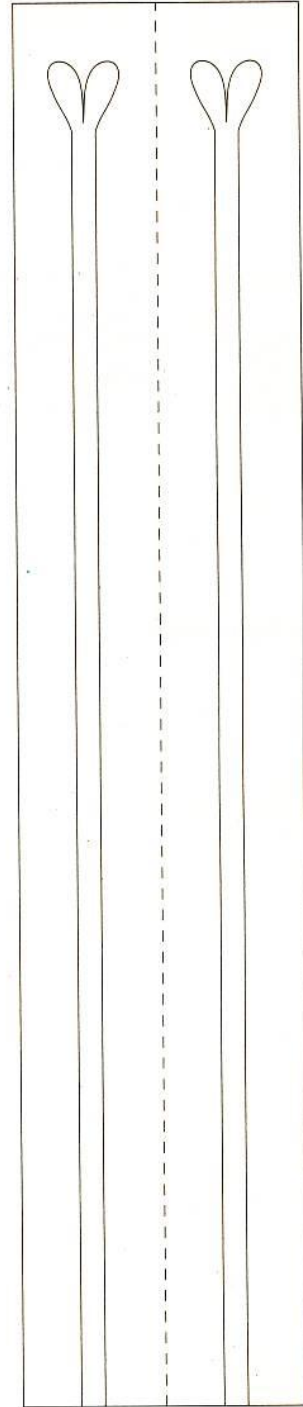


Dogwood Vase Lower Collar
Cut 1

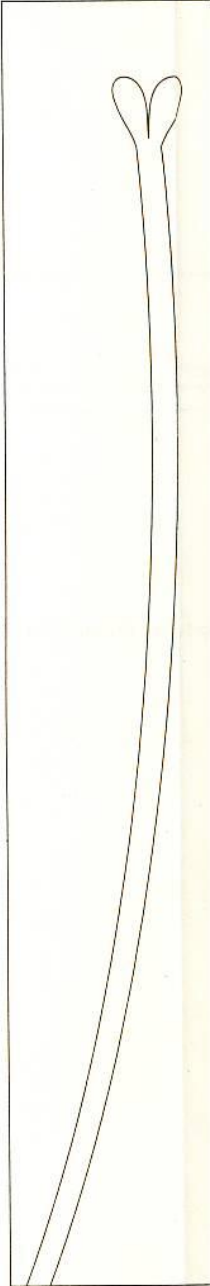


Dogwood Vase Side

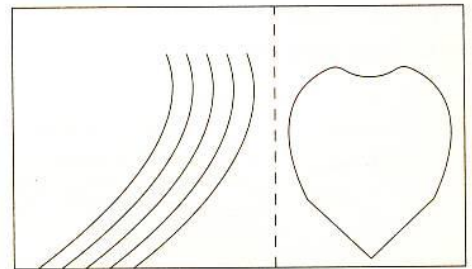
Welcome
Full Size Pattern



Dogwood Stem
Cut 1

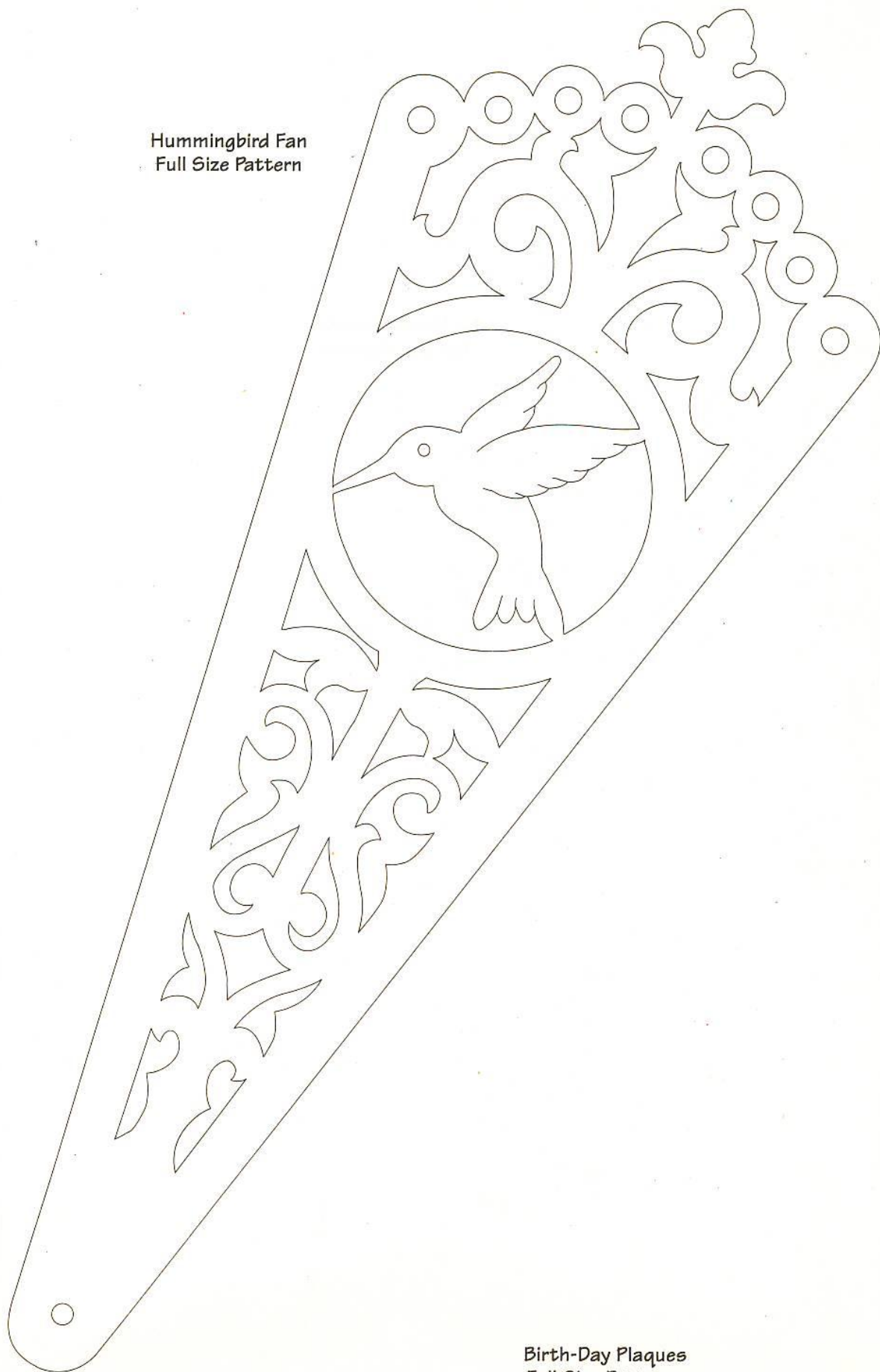


Dogwood Stem
Cut 1



Dogwood Petals
Cut 3

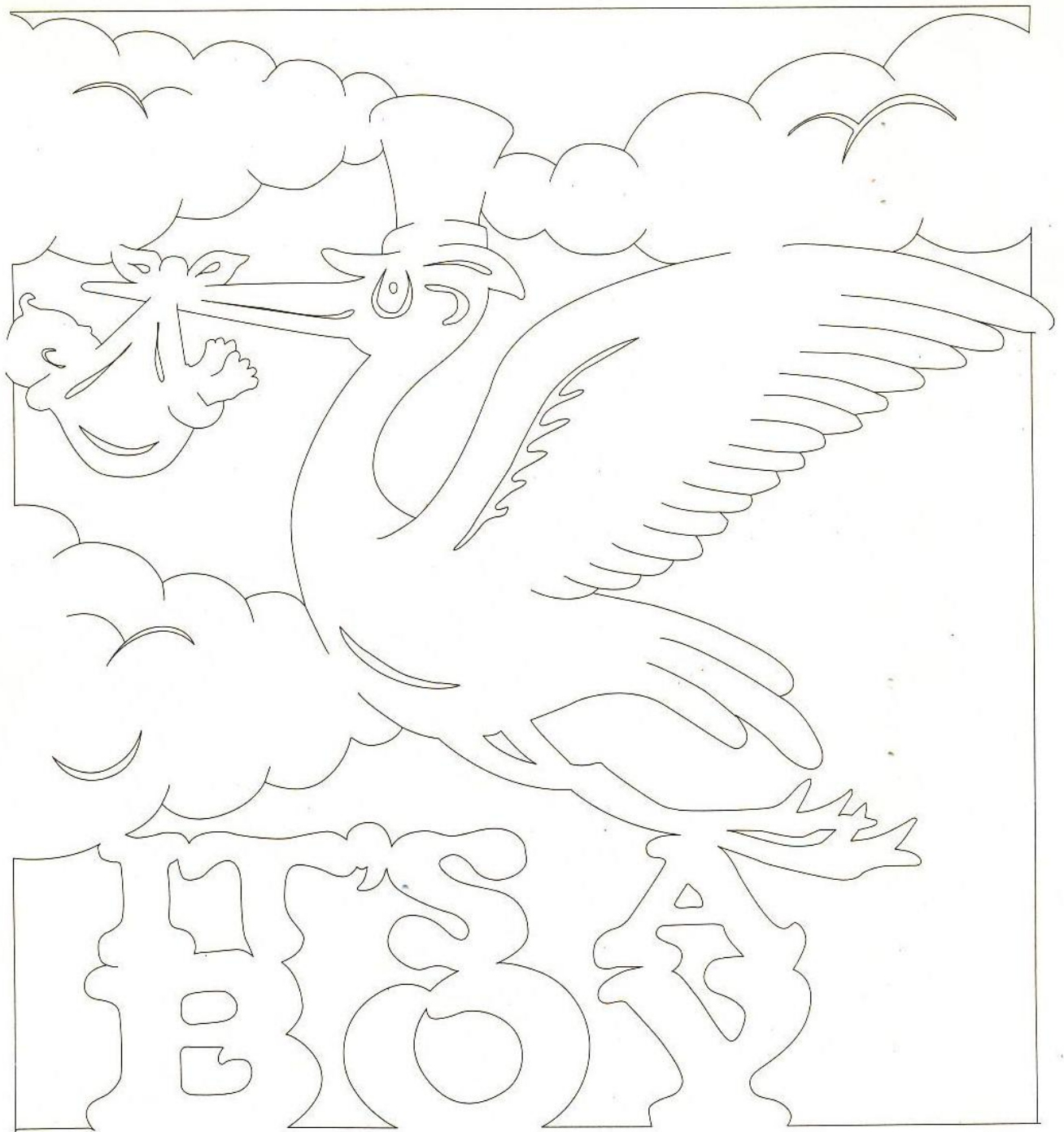
Hummingbird Fan
Full Size Pattern

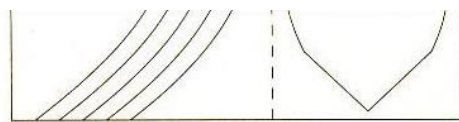
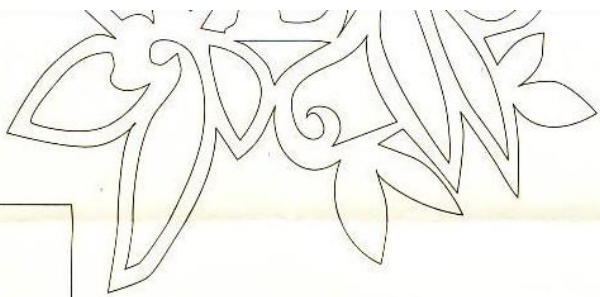


Birth-Day Plaques
Full Size Patterns

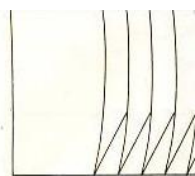


Birth-Day Plaques
Full Size Patterns





Dogwood Petals
Cut 3



Birth-Day Plaques Alphabet

A B C D E F

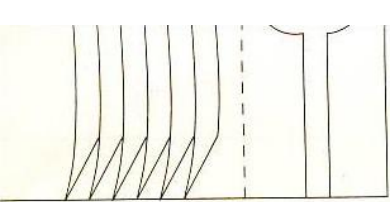
J K L M N O

R S T U V W

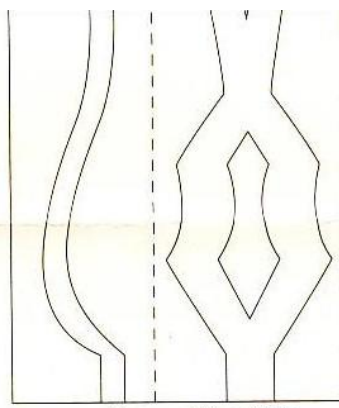
Z a b c d e f g

k l m n o p q

u v w x y



Dogwood Leaves
Cut 1



Dogwood Vase Side
Cut 6

F G H I

J K L M

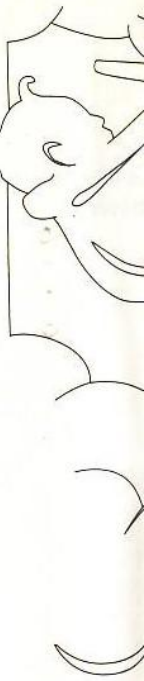
N O P Q

R S T U

V W X Y

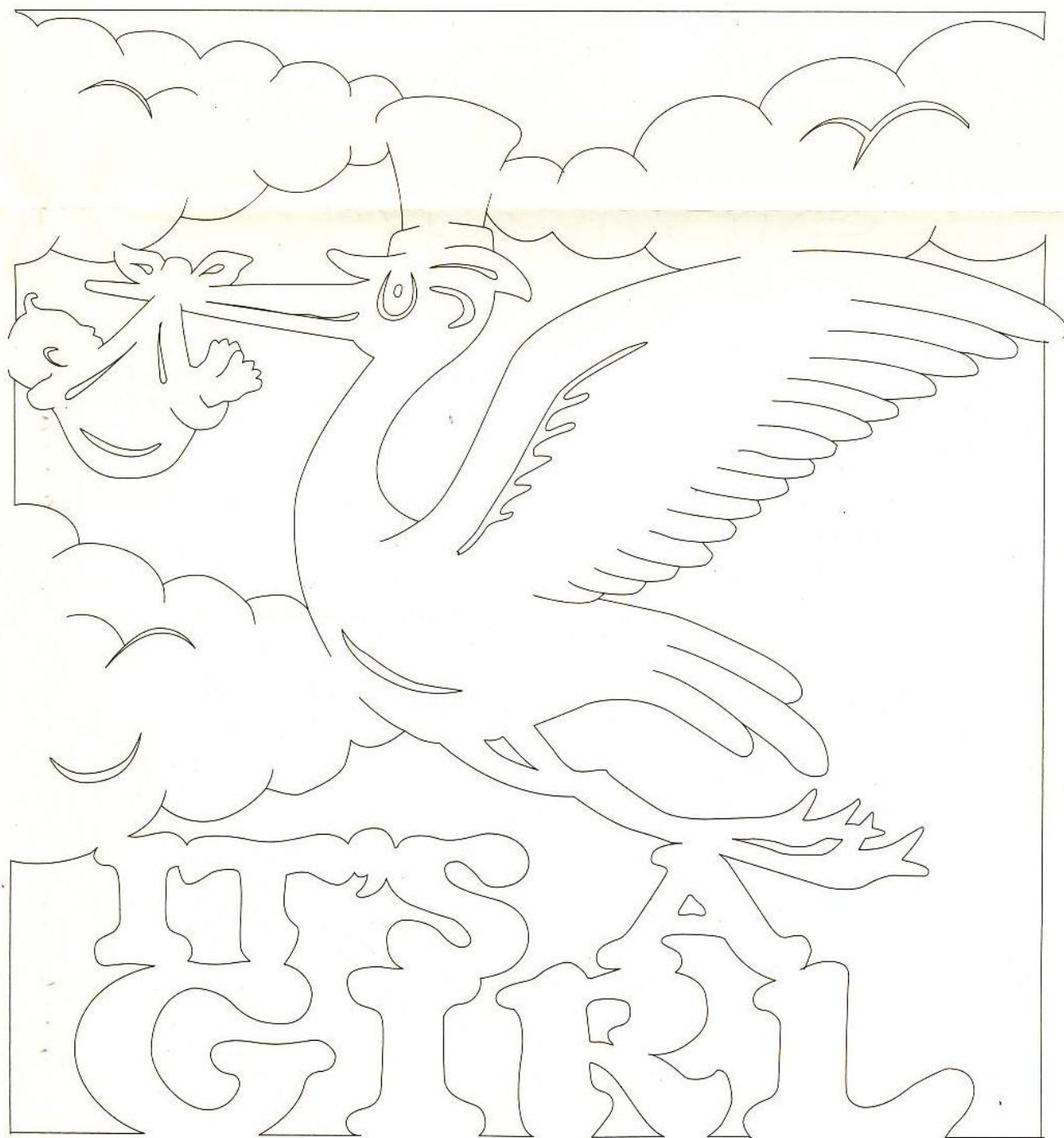
Z . ,

1 2 3 4

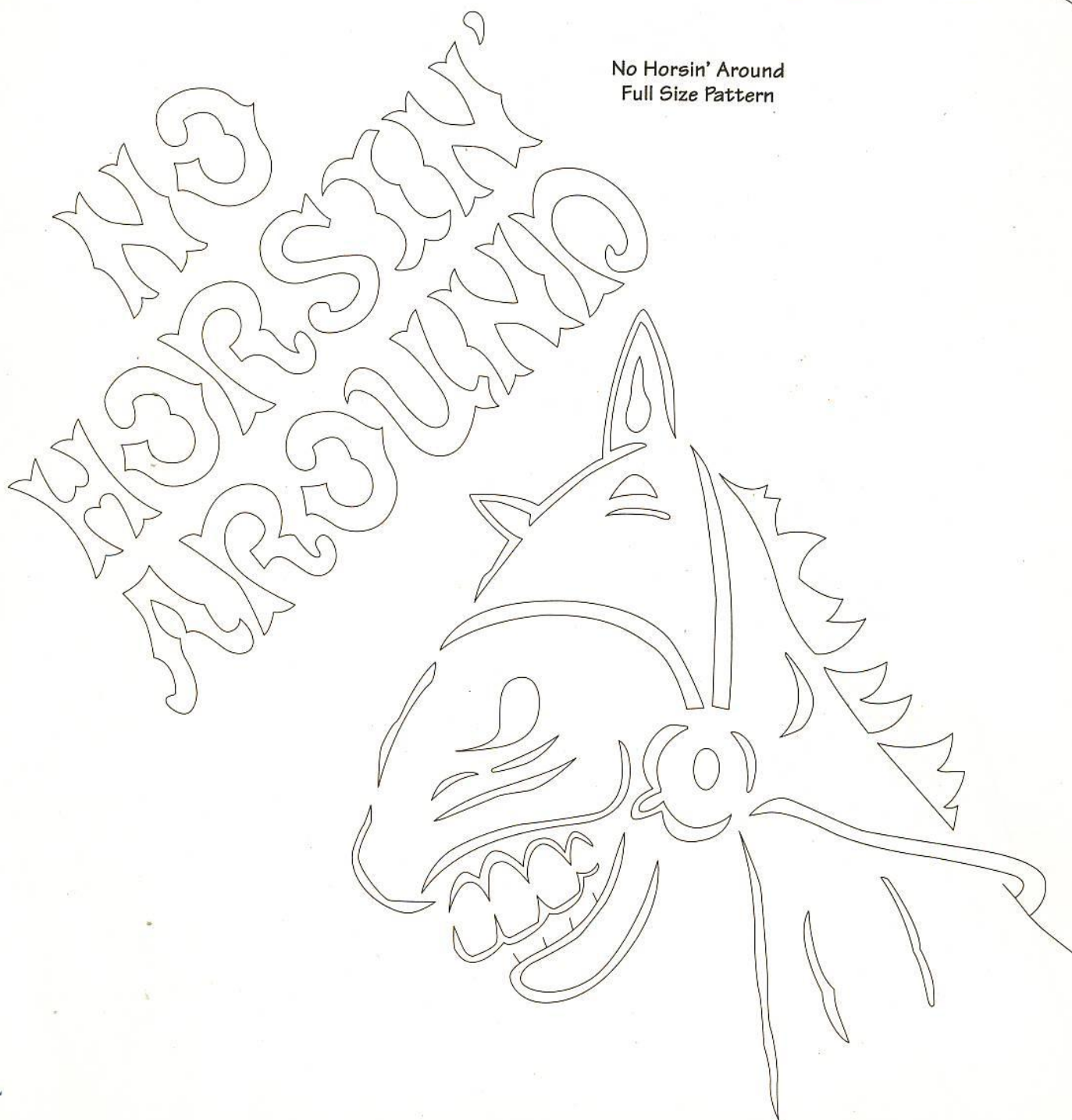


Birth-

Birth-Day Plaques
Full Size Patterns

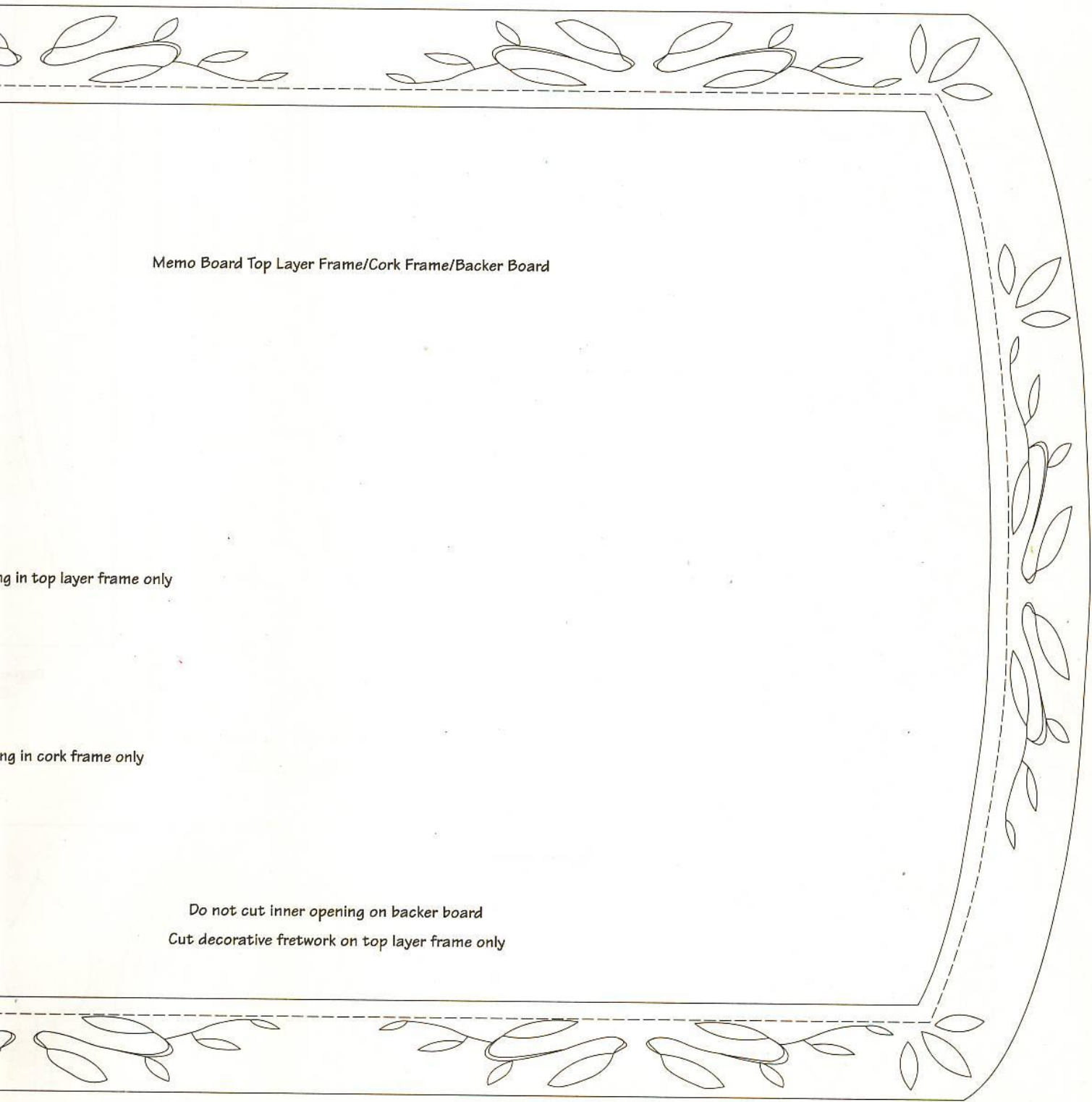


No Horsin' Around
Full Size Pattern



Rooster Tails
Full Size Patterns



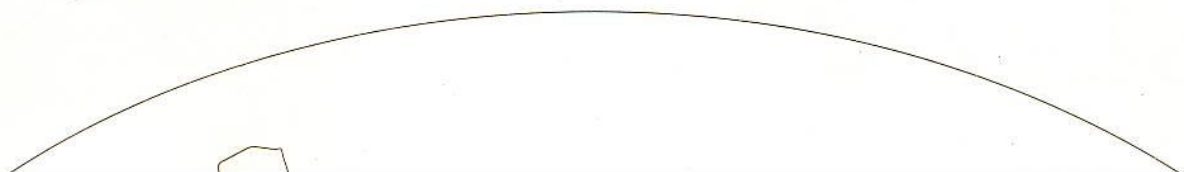


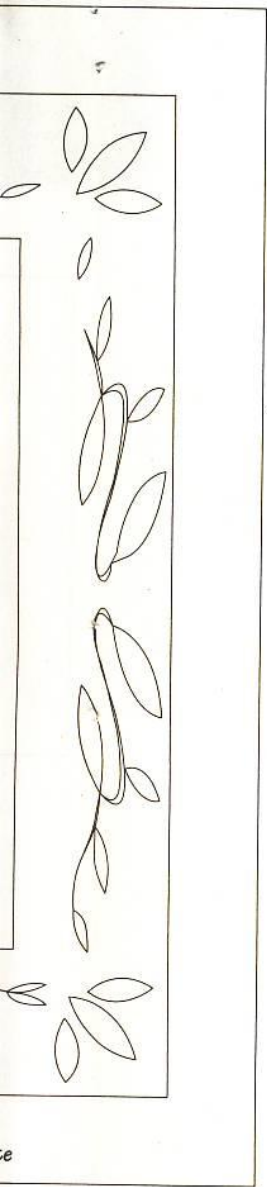
Memo Board Top Layer Frame/Cork Frame/Backer Board

ing in top layer frame only

ing in cork frame only

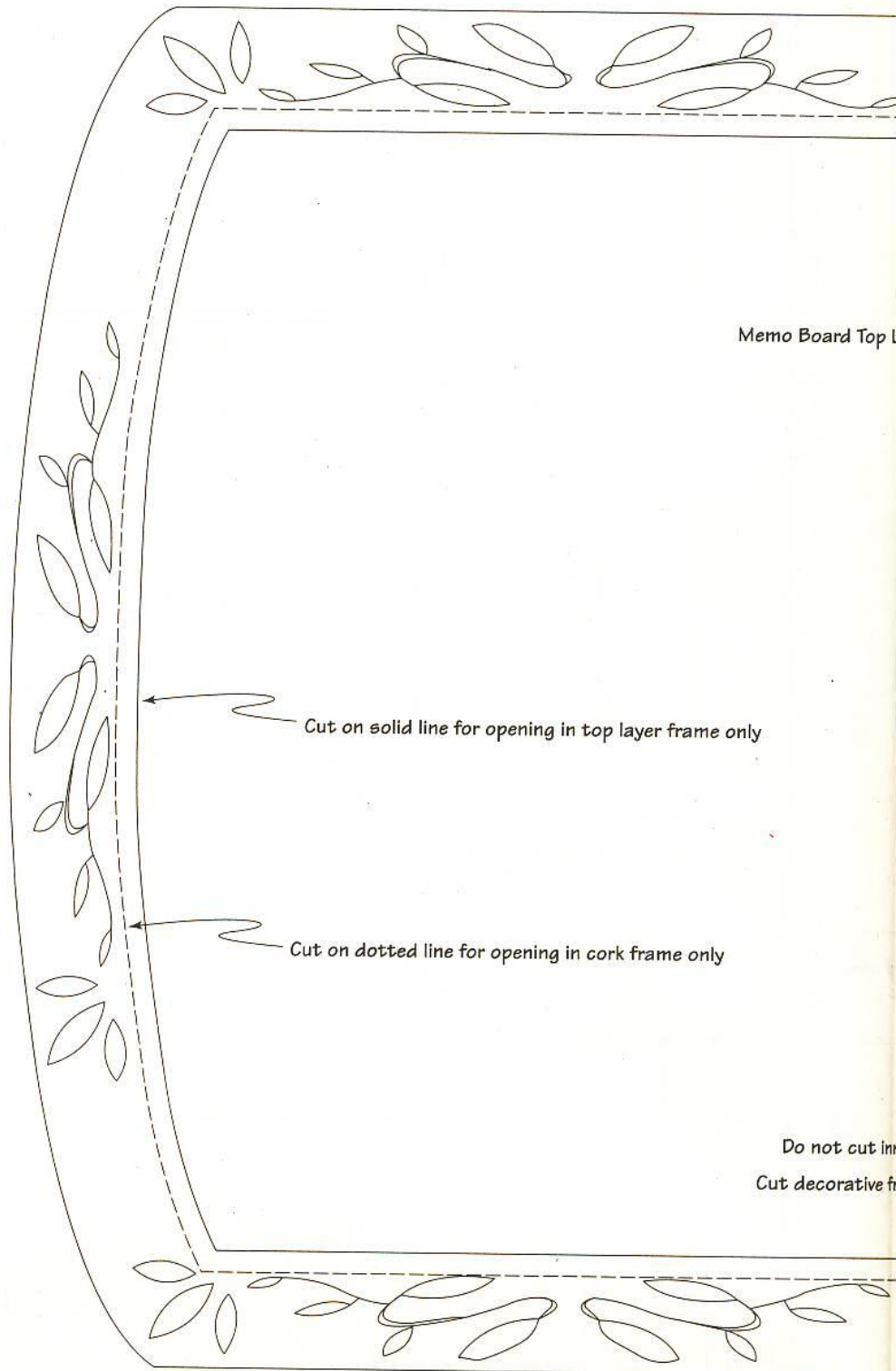
Do not cut inner opening on backer board
Cut decorative fretwork on top layer frame only





Frame

Memo Board Top L



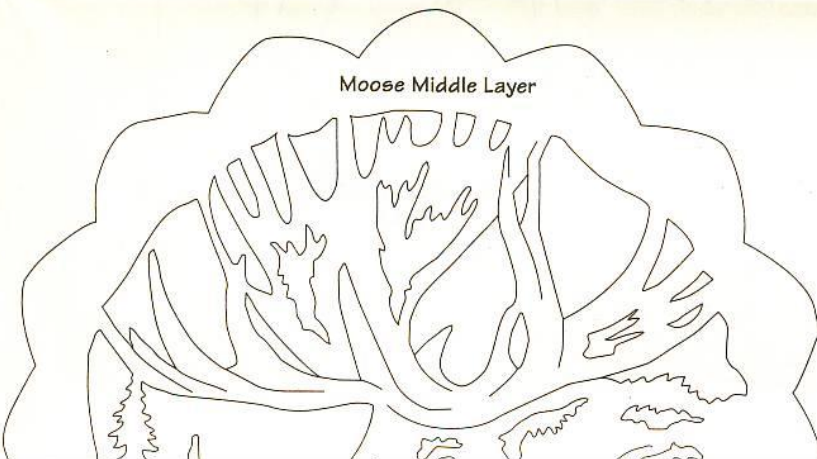
Cut on solid line for opening in top layer frame only

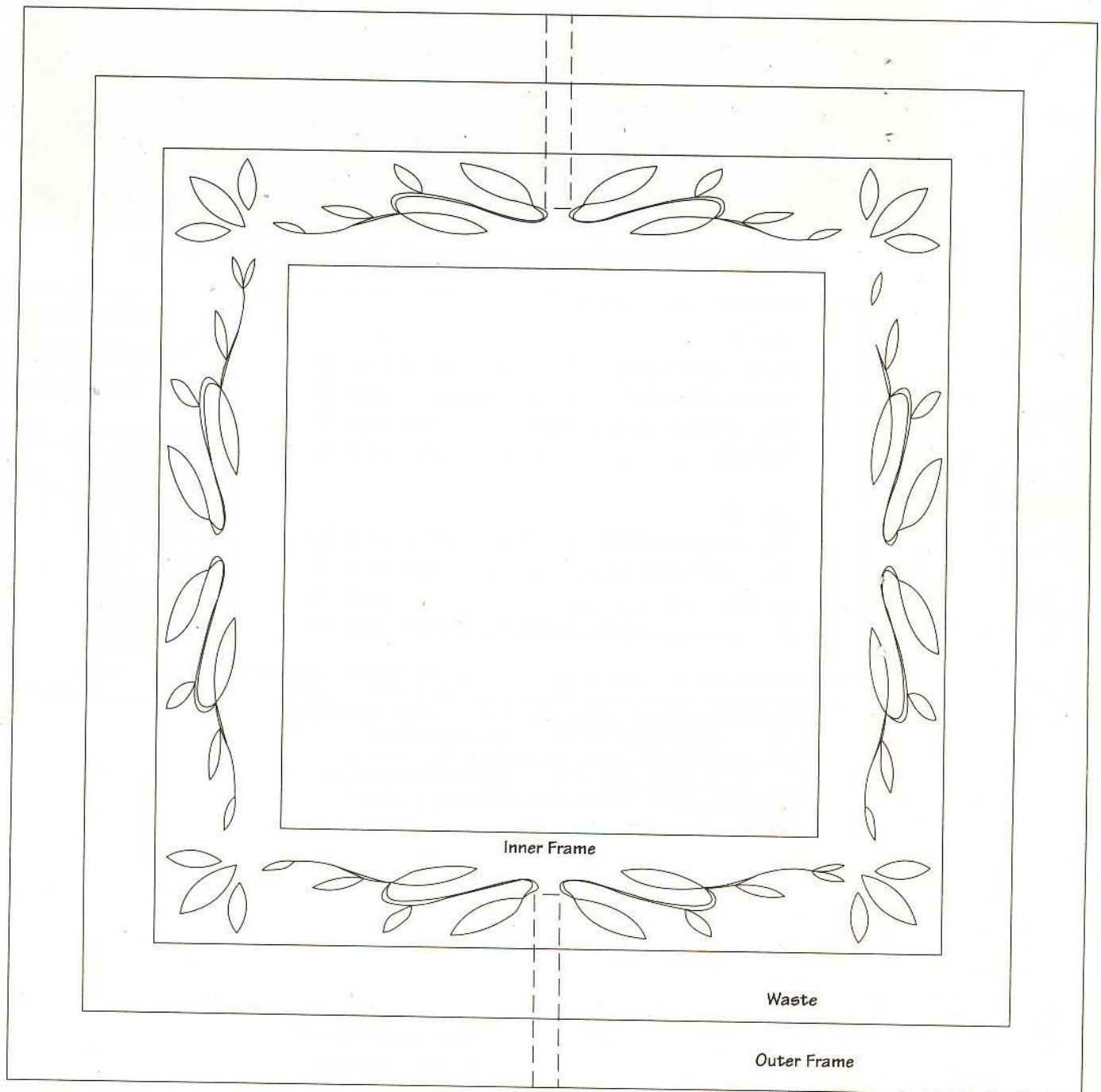
Cut on dotted line for opening in cork frame only

Do not cut in
Cut decorative fr

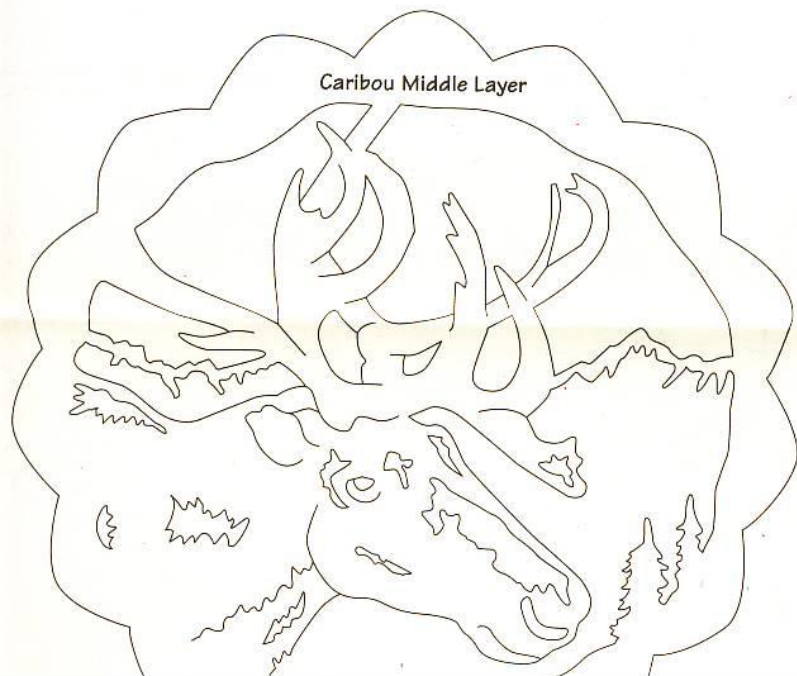
asters
terns

Moose Middle Layer





Caribou Middle Layer



Big Game Coasters
Full Size Patterns

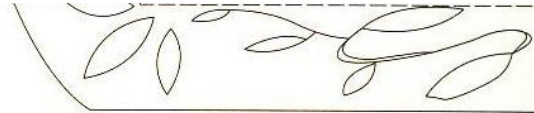


Moose

r Tails
Patterns





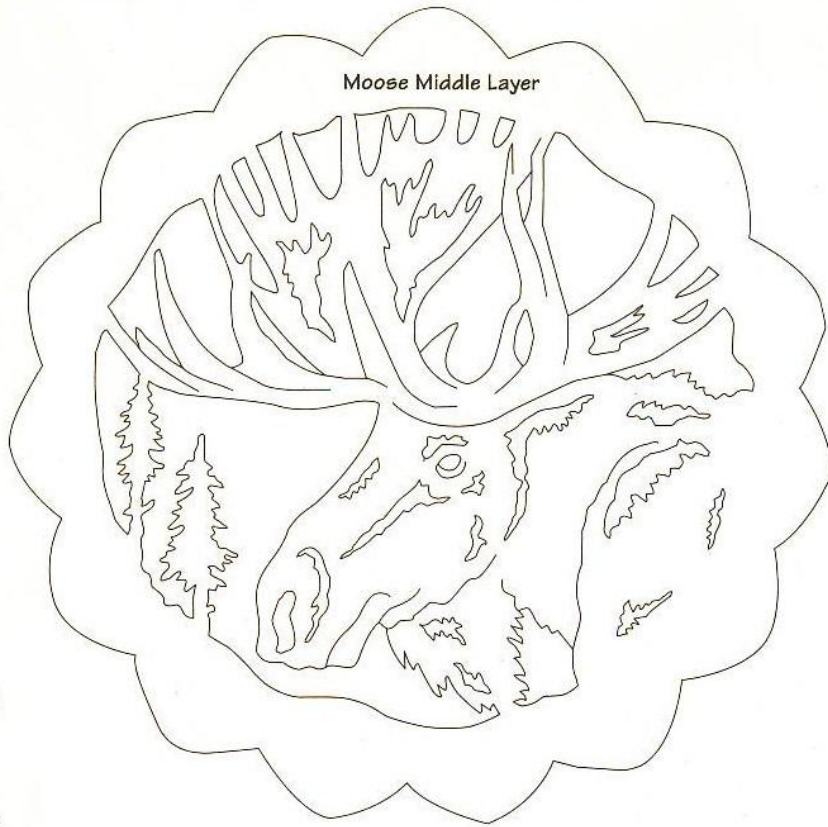


Big Game Coasters
Full Size Patterns

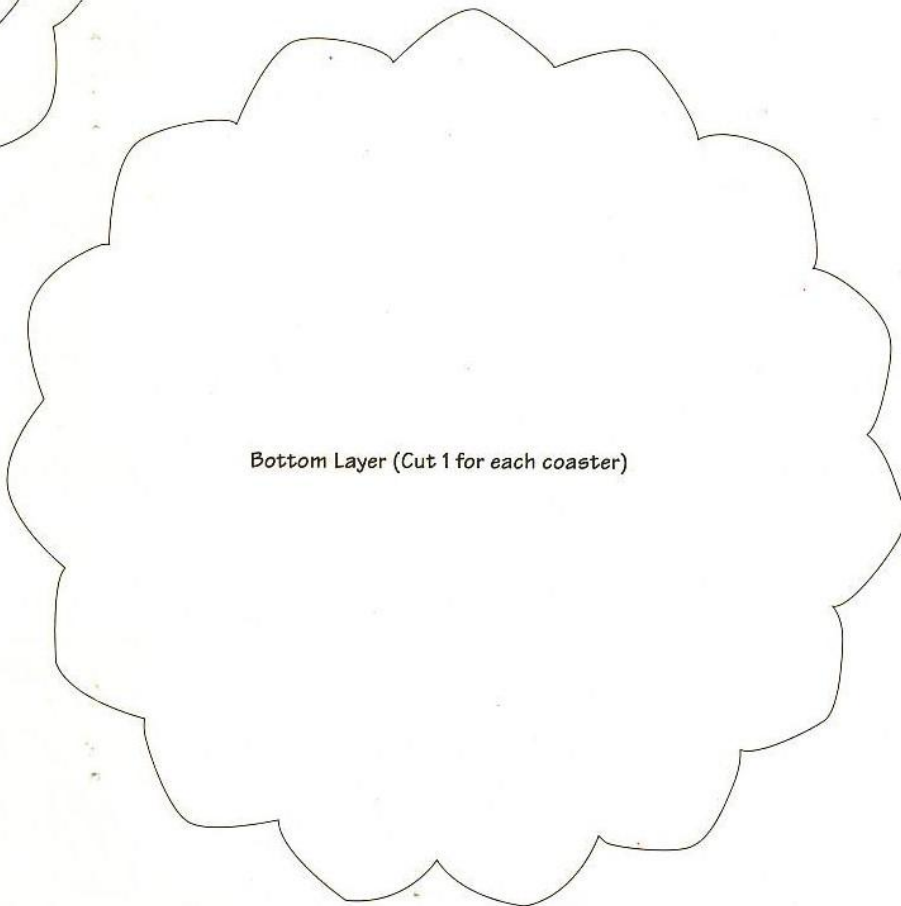
tail Deer Middle Layer



Moose Middle Layer



Bottom Layer (Cut 1 for each coaster)

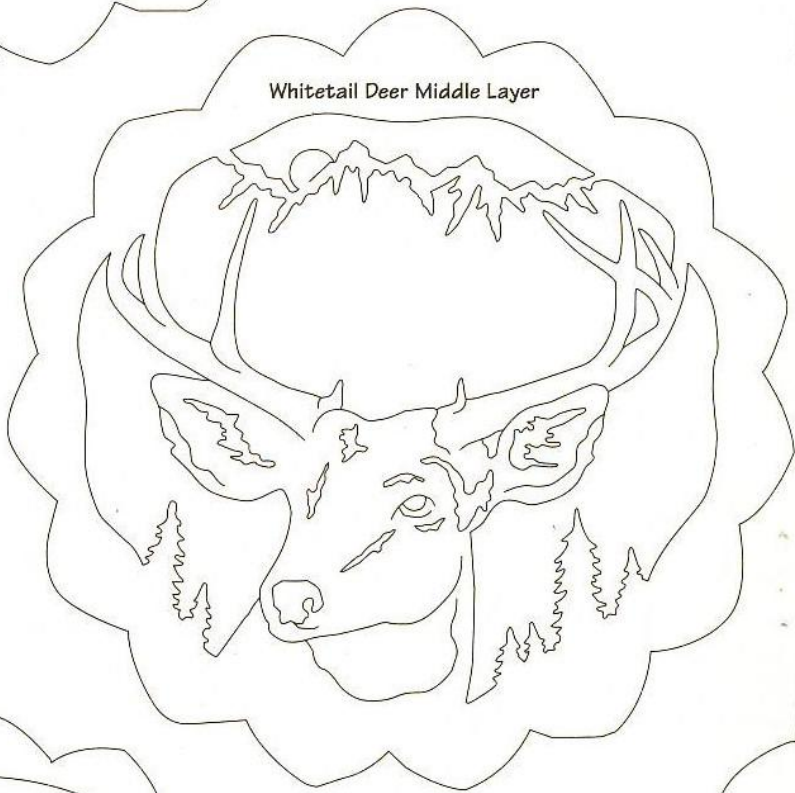


Caribou Middle Layer

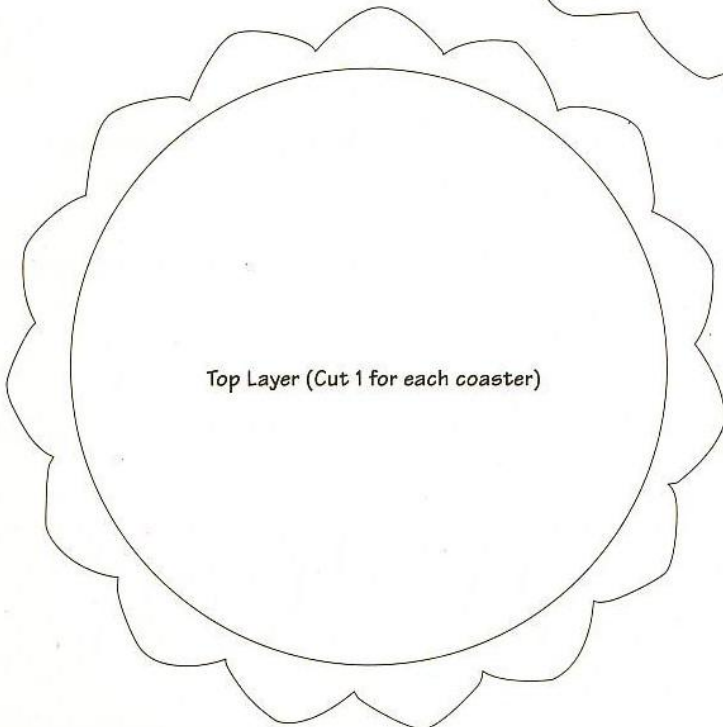


Big Game Coasters
Full Size Patterns

Whitetail Deer Middle Layer



Top Layer (Cut 1 for each coaster)



Bottom L



Cut lower wing and
tail from 1/2"-thick wood

Use walnut for shaded areas

Angel Fish
Full Size Pattern

Raise this fin 1/8"

