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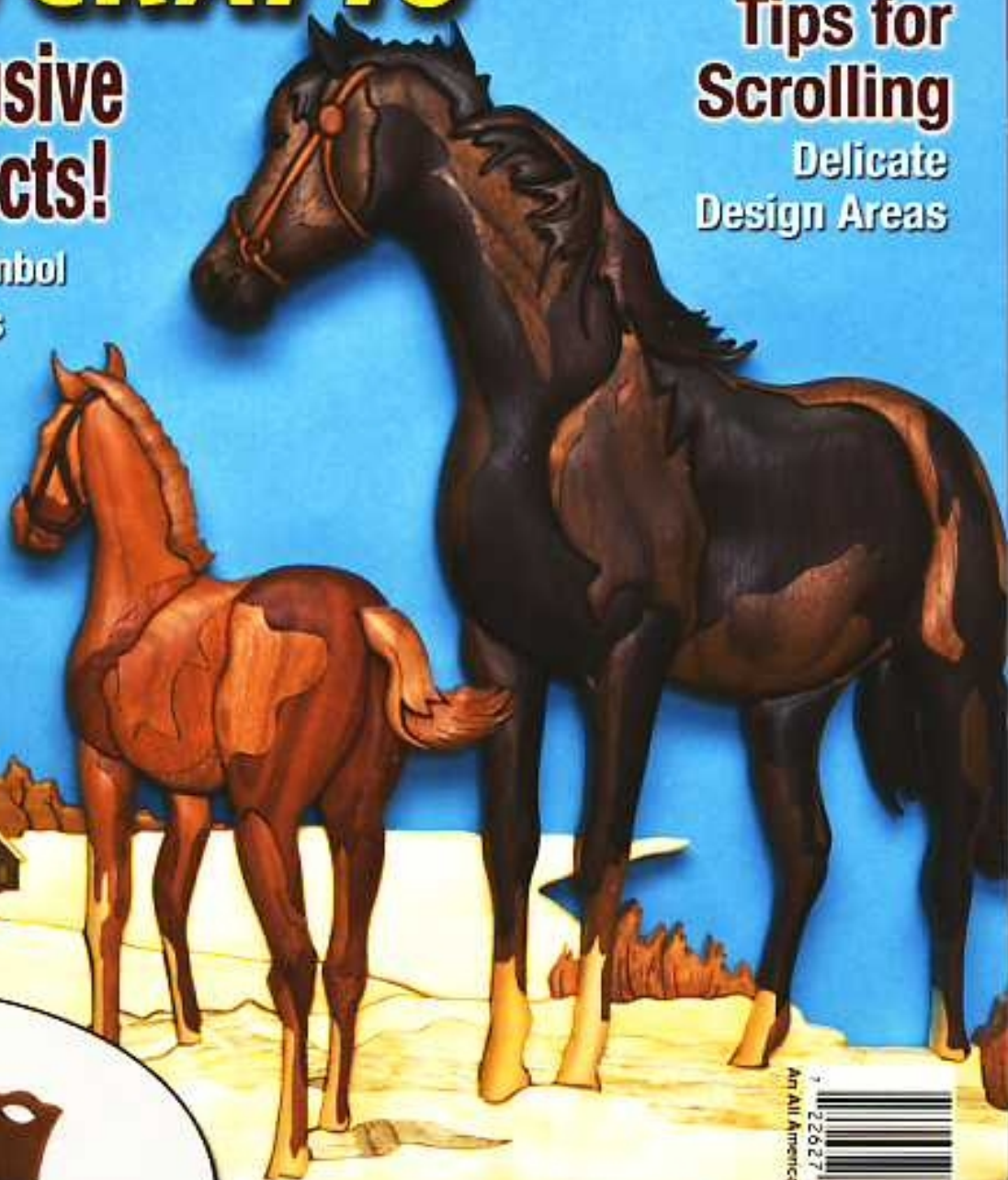
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CONTENTS

Scrolling Projects:

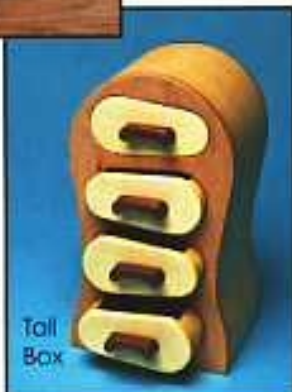
Jackalopes	6
Harpy Eagle	10
The Berry Patch	12
Lovable Alphabet Blocks	18
The Heart Garden Box	22
Flamingo Clock	26
Wolf Portrait	28
Ornamental Crosses	30
Fleur-de-lis Wall Clock	34
Dragonfly	40
Miniature Bible Table	42
Love All Around You	44
Monarch Butterfly Self-Framing Plaque	46
Chinese Dragon Symbol	50
Tall Box	52
Trio of Trivets	56



Butterfly Intarsia
Door Handles



Ornamental Crosses



Tall
Box



Wolf
Portrait



Jackalopes



Lovable Alphabet Blocks



Trio of Trivets



Fleur-de-lis Wall Clock

CREATIVE WOODWORKS & CRAFTS® June 2009, No. 148
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THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE
LOCATED IN PULL OUT PATTERN SECTION NO. 1 FOUND IN THIS ISSUE.

Intarsia & Segmentation Projects:

Looking Home	66
Butterfly Intarsia Door Handles	72

Features:

Editorial	9
Successfully Scrolling Delicate Design Areas	38
Reader's Gallery	59
Meet Scroll Sawyers Pat and Ray Lupori	62
Coming Next Issue	79



The Heart Garden Box



The Berry Patch



Chinese
Dragon
Symbol



Harpy Eagle



Looking
Home



Love All Around You



Miniature Bible Table



Flamingo Clock



Dragonfly



Monarch Butterfly
Self-Framing Plaque



On the cover: This issue's cover features Looking Home by Bruce Worthington and Janette Square. (For cover presentation, image was reversed). Also shown is the Miniature Bible Table by Diana Thompson.

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



Jackalopes

pattern by Jacob Fowler, cut and finished by Wayne Fowler

Introduction

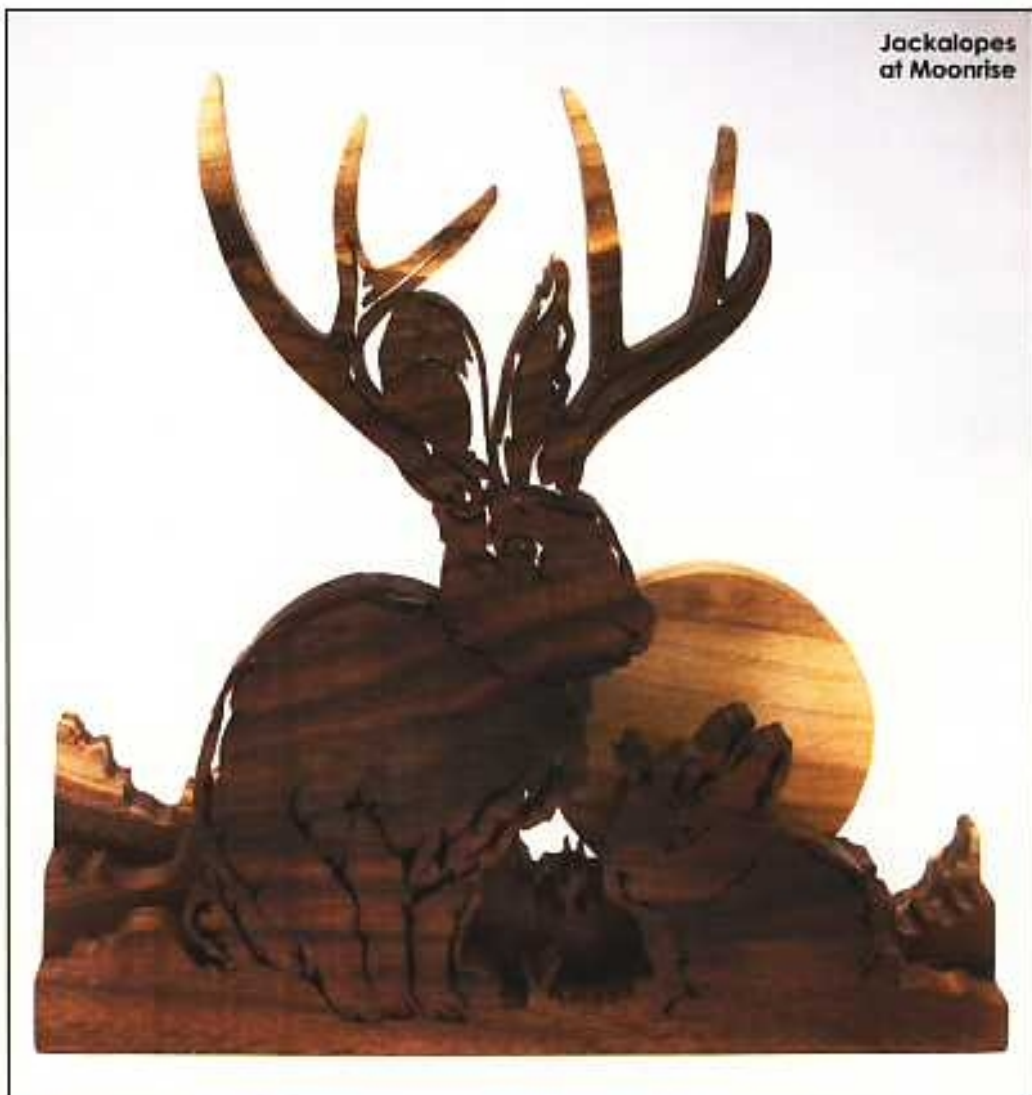
Jacob has done several layered designs in the past that we have used as entries in art shows, and they have sold well. This jackalope, a mysterious creature most often seen by moonlight in the southwest desert, was one he did for a show this year.

Shortly after Jacob showed it to me, I was in Las Vegas on business. (Yes, I know that many will question that statement!) Across the street from where I was staying was a sign for a small motel and bar. Strangely, it was called the "Laughing Jackalope Motel." However, Jacob's jackalope with its baby is a much better design and a reasonable cutting challenge, as well!

The original intention of this piece was to depict the jackalope pair at moonrise, and it would be cut from a dark-colored wood. However, I also like the results when the back panel is cut from yellow wood, and the two front panels are cut from whiter woods. In that case, the piece is more appropriate as "Jackalopes at Sunset!" A piece of 3/8"-thick walnut was used for the moonrise version, and its unique color blend allowed me to place the moon in a light gray area of the wood, the jackalopes in the darker "shade" area, and the antlers are highlighted with some white features. Both versions were cut on an Excalibur EX 21 saw.

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. I recommend applying a layer of clear packing tape to the surface of the wood prior to attaching the pattern using temporary-bond spray adhesive. The tape seems to reduce the burn from the light turns you will have to make while cutting the pattern, and it makes it



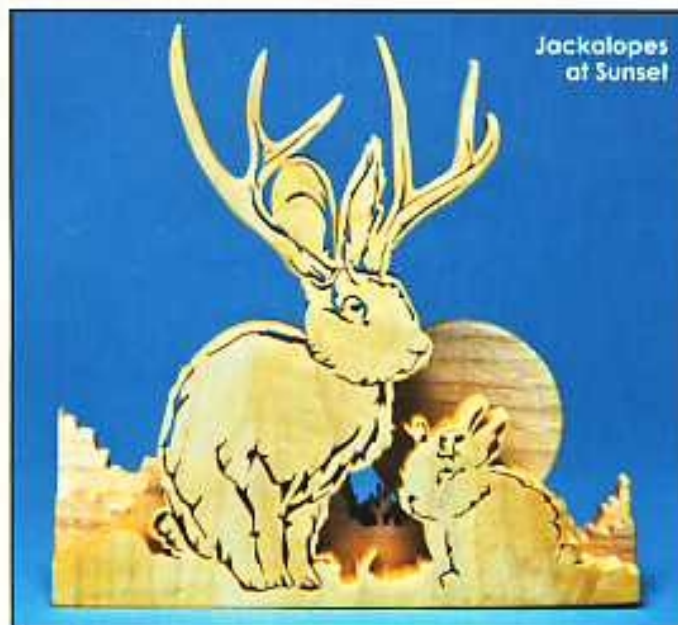
Jackalopes
at Moonrise

SUPPLIES

Wood: hardwood of choice*—one piece 1/4" to 1/2" x 12-1/2" x 6-1/4"; scrap wood for jig—one piece approximately 1/2" x 7" x 2", one piece approximately 1/2" x 2" x 2"
Tools: scroll saw with assorted blades, including No. 2R and No. 5R blades; drill with assorted bits; fixed disc or belt sander with fine or extra-fine (120/220) disc or belt; spring clamps
Temporary-bond spray adhesive
Wood glue
220-grit sandpaper
Clear packing tape
Elastic bands
Finishing oil of choice, such as tung, walnut, or Danish

*If desired, different colors and species of wood can be used for the three layers. Amounts required are: one piece 6-1/4" x 6-1/4" (for front panel), one piece 6-1/4" x 1-3/4" (for middle panel), and one piece 6-1/4" x 3" (for back panel)

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



Jackalopes
at Sunset

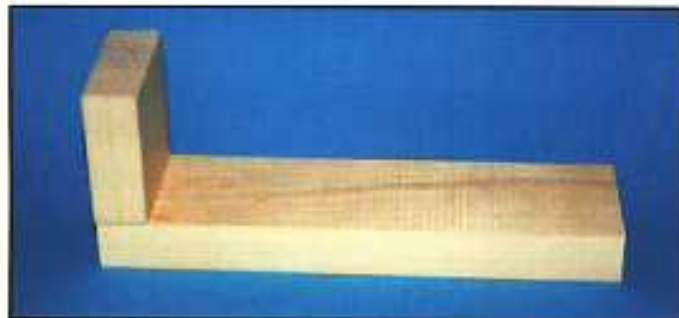
easier to handle the piece during cutting. When positioning the patterns, the two back panels can be placed across from each other if you are trying to conserve wood. Alternatively, you could use different types of wood to make the layering more effective if there is not enough color variation on the wood.

Step 2. Drill for all entry holes. I recommend cutting the perimeter of the pieces using a No. 5 or No. 2 reverse-tooth blade to reduce chipping on the bottom of the piece. For the interior detail, I recommend using the No. 2R blade, but a No. 1 or No. 2.0 blade may be necessary for some of the finer cuts.

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

Step 4. Sand both sides of the pieces using a belt or disc sander with a very fine-grit belt or disc. Remove any remaining burrs using a piece of 220- or 400-grit sandpaper.

Step 5. Clean the pieces using a clean paintbrush or other tool of choice.



Step 6. I use a simple jig when assembling the layers to ensure that the three pieces are glued together as accurately as possible. The L-shaped jig is made from scrap wood, with interior measurements of 6-1/2" x 2". [It needs to be wide enough to hold the thickness of the entire assembly, which is approximately 1-1/2" to 2", depending upon the thickness of wood used.]



Step 7. Because I tend to apply too much glue, I first line the jig with a piece of waxed paper to prevent the assembled piece from being glued to the jig! Carefully apply wood glue to the back and front of the middle piece, ensuring that you do not put glue on the areas to be exposed, such as the cactus. Assemble the three layers, with the moon/sun at the back, the desert scene in the middle and the jackalopes in the front. I then apply some high-tech clamps (otherwise known as elastic bands) to hold the pieces squarely into the jig.



Step 8. Apply a few spring clamps to securely hold the three pieces together until the glue has dried completely, usually overnight.

Step 9. Remove the assembly from the jig, and peel off the waxed paper. Carefully sand the bottom of the assembly so that it is square and flat. Finish by applying a thin oil, such as tung, walnut, or a mixture of the two, to seal the inner edges.

Step 10. As long as the base has been sanded flat and the wood is thick enough, the finished piece should be free-standing for display. If you choose to mount it on a base, I recommend using a rectangular piece of wood measuring approximately 6-3/4" x 2" that is the same species and color as used for the assembly. Center and glue the finished piece onto the base before finishing oil is applied, or use interior dowels to mount the piece to the base. Enjoy the cutting!

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



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PRESIDENT
Jerry Cohen

from the editor's desk

"It is far better to light a candle than to curse the darkness."

What a much more pleasant place our world would be if we could strive to live in accordance with this ancient Chinese proverb. In these turbulent economic times, it is easier than ever to "curse the darkness" and see only the bad things in our lives. The challenge of lighting a candle and shining some goodness into our communities may seem to be a very daunting task, indeed.

Luckily, however, there are still many individuals who are managing to light the way. In our last issue of *Creative Woodworks & Crafts*, we featured an article about Dirk and Karen Boelman, who designed an intarsia lighthouse project to commemorate the new Health Lodge at the Lions Club Camp in Rosholt, Wisconsin. The article followed the Boelmans' progress as they created this beautiful tribute, which was their first-ever intarsia piece. (Intarsia was selected because the camp serves many blind and visually impaired children, and foundation members thought a three-dimensional project would give these children an opportunity to experience the incredible artwork.)

The feedback that we received here at our publishing offices, as well as feedback sent directly to Dirk and Karen, affirmed what we have long believed: our community of woodworkers is an incredibly caring group of individuals. Numerous notes from all over the country were sent, telling of experiences with the Lions Club and other organizations, and sharing heart-warming stories.

Many individuals wrote about their involvement with local charities, and how they have used their woodworking skills to support fund-raising events and other initiatives. As we read these notes, we realized that it is important to pass this information along to our readers and let them know how their fellow woodworkers are helping to light candles in their communities. It is often easy to think we can't make a difference; yet, here we were, receiving proof that many of you are making wonderful contributions and helping others through the use of your woodworking abilities.

Therefore, we would like to share some of these stories in future issues with you, our readers, and perhaps even inspire others to go out and light candles of their own. If you have used your woodworking talents to support any charitable endeavors, please let us know. Send us a brief overview of your activities and information about the organization or charitable group, along with photos, if available. (Please see submission information below.) We will review the material for possible publication in a future issue.

Thank you in advance for participating in this outreach program, and for so generously giving of your woodworking talents. We look forward to hearing from you and sharing your stories with our readers.

Sincerely,

Robert A. Becker
Debbie McGowan



**Dirk and Karen Boelman
with lighthouse intarsia.**

SUBMITTING MATERIALS

Submissions can be emailed to: editors@woodworksandcrafts.com. Please use the heading "Story Submission" in the subject line. Digital photos are acceptable, with a requested resolution of 300dpi at a minimum size of 3" x 4", preferably in jpeg or tiff format.

Typed or handwritten materials and flat photos can be mailed to: *Creative Woodworks & Crafts*, 7 Waterloo Road, Stanhope, NJ 07874. Attn: Robert Becker. (Please do NOT send the actual woodworking projects.)

Please be sure to include information about your organization, and feel free to include a photo of yourself. Also include all necessary contact information. If the woodworking projects shown in your photos are not your original design, please state the designer's name. Thank you.



Harpy Eagle

by Jake Klipple



"Harpy Eagle"

SUPPLIES

Wood: Grade A-4 oak plywood or wood of choice—one to three pieces 1/8" x 11" x 14" (stack cutting recommended)

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

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

Masking tape

White glue
220-grit sandpaper
Tung oil
Clear-coat finish
Black felt for backer
Mat and frame of choice

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

Introduction

As I continue with my plan of designing projects that pay tribute to some of the more unusual creatures that Mother Nature has to offer, I've chosen one of the largest and most beautiful eagles found in the world as my next subject: the Harpy Eagle. Native to Brazil, Argentina, and southern Central America, the Harpy Eagle can stand over three-feet tall, with a six-and-a-half-foot wingspan. With its curved talons that rival the size of a grizzly bear's claws, the Harpy Eagle hunts in the rainforest tree-tops for sloths, monkeys and other birds.

Once again, my good friend Ricardo Kuehn was able to provide a wonderful photo on which I could base this project. Ricardo has a great eye for capturing the beauty of his subjects, and I thank him again for allowing me to use his photos. Visit his website, www.ricardokuehn.com, to see some of his terrific work.

The cutting of this project is fairly straightforward, with only a few tricky spots around the eyes and beak. Take your time, and I'm sure you'll have great results. I hope you enjoy this project and that it may inspire you to learn more about these beautiful creatures!



Photo by Ricardo Kuehn

INSTRUCTIONS

Step 1. Using 220-grit sandpaper, sand the oak ply to remove any loose pieces. (I prefer to use Grade A-4 oak because it has a nice look after a finish has been applied to it.) I recommend stack cutting three pieces of the oak ply to maximize output. Secure the stack using spring clamps and masking tape.

Step 2. Photocopy the pattern, saving the original for future use. Apply a heavy coat of temporary bond spray adhesive to the back of the pattern, and attach it to the top of the stack. (Alternatively, photocopy the pattern onto adhesive-backed paper.)

Step 3. Drill all entry holes using a No. 68 bit, or your bit of choice. (I find that the No. 68 bit works well with the No. 2/0 blades.) After drilling, lightly sand the back piece of wood to remove any loose pieces. This helps the stack lay flat on the table, and it makes it easier to see the holes when inserting the blade.

Step 4. When cutting, I recommend starting with the eagle's face, because it's the trickiest area on the pattern. This way, if a mistake happens, you won't have too much time invested in it! Also, I believe that the face is one of the most important areas on any project, and if it doesn't look right, it takes something away from the overall appearance. After cutting the face, make all remaining cuts.

Step 5. Carefully remove the pattern and lightly sand any areas that still have adhesive stuck to them. Using an air compressor, gently blow out any dust or small wood pieces left in the cuts. Carefully separate the stack.

Step 6. Gently hand-sand the back of the cutting to remove any "fuzzies." Alternatively, set the flame on a plumber's torch to low, and VERY carefully wave it back and forth over the back of the wood. (Important Safety Note: do NOT use the torch if any chemical finishes have been applied to the wood.)

Step 7. Dip the cutting into tung oil to give it a dark, rich look that accentuates the grain pattern of the oak. Let the piece sit for approximately ten minutes before using a paper towel to dab off any excess oil. Hang the piece to dry overnight. When dry, apply two coats of clear acrylic to the finished cutting, letting the first coat dry completely before applying the next. Glue a piece of black felt to the back of the cutting, being careful not to get any glue in the cut-out areas. Mat and frame the eagle to show off your hard work!

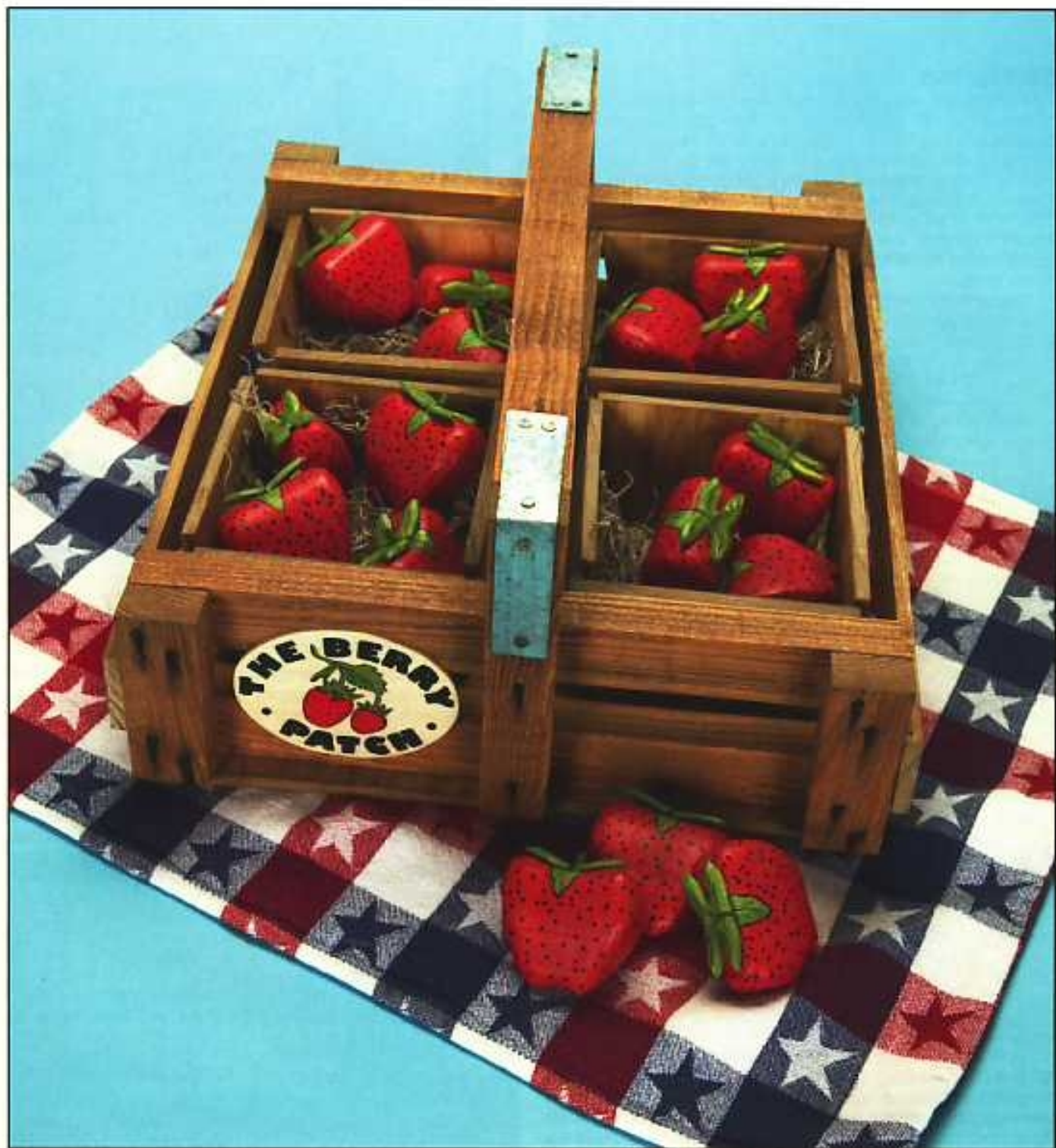
For questions concerning this project, send a SASE to: Jake Klipple, 241 W. Lynnwood St., Allentown, PA 18103, or email him at: mymets86@pld.net.





The Berry Patch

by Wayne Bosler III



Introduction

Some years ago, my wife and I purchased several antique wooden berry boxes and a carrier designed to hold them. I called them the "original disposable containers!" They were constructed from two pieces of wood veneer with a metal clamp placed around the entire top to shape the box. I remember as a child seeing several of them stacked neatly on

the shelf in my Grandmother's pantry, nestled among the home-canned jellies and jams, waiting for the next berry picking season to arrive. With this project, I attempted to reproduce those antique boxes and carrier, and to provide a way to display it in your home.

Of course, you can always scale back the project and just make one of the small berry boxes, instead of making the four boxes and the larger carrier. The "Berry Patch" label can be affixed to the box instead of the carrier, and only four strawberries would be needed to fill the box, rather than the sixteen needed to fill four boxes.

Whether you choose to make just one box or the entire four box and carrier set, I hope it will bring a little spring into your home every day, and just maybe it will remind you of your Grandmother's pantry with the home-canned jelly! Special thanks to John Polhemus for his advice on this project. As always, if I can be of assistance, just email me with your questions.



SUPPLIES

Tools: scroll saw with No. 9 and No. 3 double skip-tooth blades; drill with 1/8" and 9/64" bits; miter saw; table saw (optional); drum sander; moto tool with drum sander; clamps; tin snips; hammer

Temporary-bond spray adhesive

Wood glue

Cyanoacrylate (CA) gel glue

Clear packing tape

No. 16 wire (for corners of berry boxes)

Nails with heads, assorted lengths

Sheet metal, two pieces approximately 1" x 5" each (optional)

Golden oak stain

Delta Ceramcoat acrylic paints in No. 2027 bright yellow, No. 2067 leaf green, No. 2419 deep river green, and No. 2503 bright red (or colors of choice)

Assorted paintbrushes

Thin-tipped black permanent ink marker

Micron .08 black permanent ink marker

Gloss spray lacquer or clear finish of choice

Spanish moss (optional)

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

BILL OF MATERIALS

Wood	Size	Quantity	Piece
Poplar	1/4" x 3-7/8" x 3-7/8"	4	bottoms of four boxes
	1/4" x 4-1/2" x 3-1/4"	16	sides of four boxes
	1/4" x 1-1/2" x 14-3/8"	2	carrier sides
	1/4" x 5" x 13-1/2"	2	carrier bottom
	3/4" x 2-3/8" x 2-5/8"	2	for each strawberry
Pine or wood of choice	3/4" x 1" x 12-3/4"	1	top of carrier handle
	3/4" x 1" x 6"	2	sides of carrier handle
	3/4" x 1" x 3-1/2"	4	carrier ends
	3/4" x 1" x 11-3/4"	4	carrier ends
Baltic birch plywood (1/8" or 3 ply)	8" x 4"	1	for 16 strawberry leaf sets
	3-1/2" x 2-3/4"	1	berry patch label
Wooden dowel	1/8" diameter x 16"	1	stems

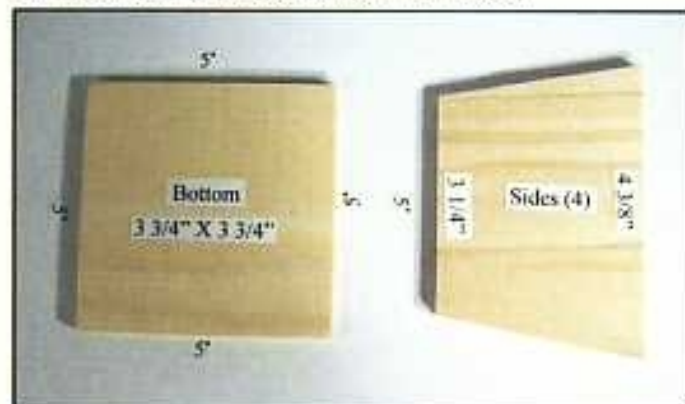
*Before starting this project, determine whether your scroll saw can cut through 2-3/8"-thick material, which is the thickness of the strawberries. If not, reduce the size of the strawberry pattern until it is a manageable size for your saw. If you have to significantly reduce the size, you may want to make more than four berries to place into each box.

(continued on page 14)

INSTRUCTIONS

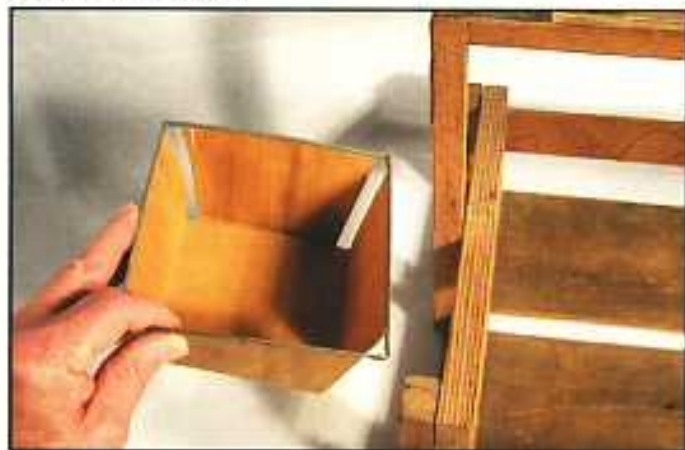
For boxes and carrier:

Step 1. Sand all the box and carrier work pieces, leaving them slightly rough to achieve the antique look. Photocopy the patterns, saving the originals for future use. (You will need one copy of the leaf and strawberry patterns for each berry you plan to make. One copy of the box bottom and four copies of the box side patterns will be needed for each box you plan to make.)



Step 2. Using temporary-bond spray adhesive, attach the box bottom and box sides patterns to the appropriate work pieces. Tilt the miter saw blade 5° to make the four cuts for the box bottom. (By mitering the edges, the sides of the boxes will flare out slightly.) With the blade still set to 5°, cut the 3-1/4"-long bottom edges on the side pieces. Return the blade to the upright position, and make the final cuts on the side pieces. Remove all patterns.

Step 3. Center the bottom edge of a box side piece along one edge of a box bottom, with the side flitting out from the bottom. To glue the piece in place, use the "two-glue" method. Apply wood glue to the ends and along most of the side edge; apply a dot of CA glue to the sections not treated with wood glue. Hold the pieces together until the CA glue sets. (The CA glue will serve as a clamp while the wood glue dries.) Continue gluing up the box sides to the box bottoms until all the boxes are assembled. (Be aware that the box is intentionally designed to have gaps at the corners of the box.)



Step 4. Note how my original antique boxes had wire running along the top edge.

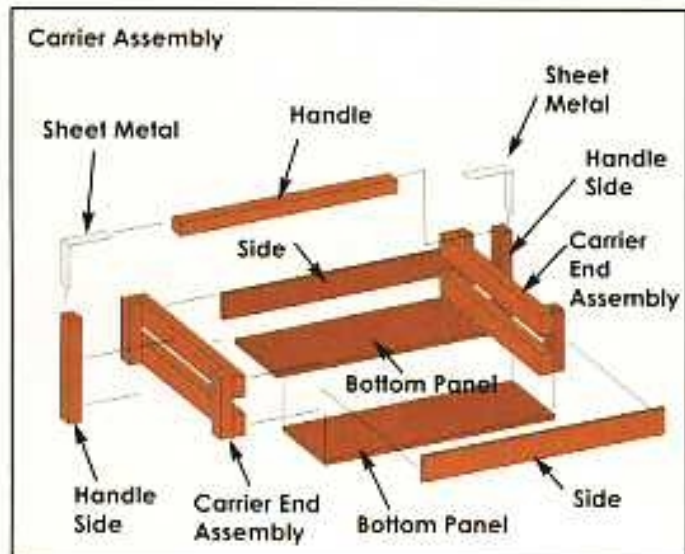


Step 5. In order to reproduce the wire effect, drill a hole on the outer edge of each box side, approximately 1/4" down from the top. Cut a small piece of wire, bend it slightly, and insert each end into a hole. Although the wire does not run along the entire top edge, this technique gives that impression. Set the boxes aside.



Step 6. Referring to the photo, place two of the 3/4" x 1" x 11-3/4" carrier end work pieces on the work surface. Place a 3/4" x 1" x 3-1/2" carrier end work piece along each end of the longer carrier end work pieces, creating a long, narrow rectangular shape. Align all the corners, and nail the end pieces together. Repeat for the remaining four carrier end pieces. "Color" the nail heads using a black marker, but before the ink dries, smear the ink by rubbing it along the wood. This "ages" the nails.

Step 7. Center a 14-3/8" long carrier side piece on each of the carrier ends, and nail in place. Center the bottom panels on the carrier assembly, and nail in place. For the handle, center a 6"-long carrier handle side piece on



each carrier end, and nail in place. Fit the 12-3/4" long carrier handle piece between the two handle sides, and nail in place. Use the black marker to color the nail heads, and smear the ink as before.

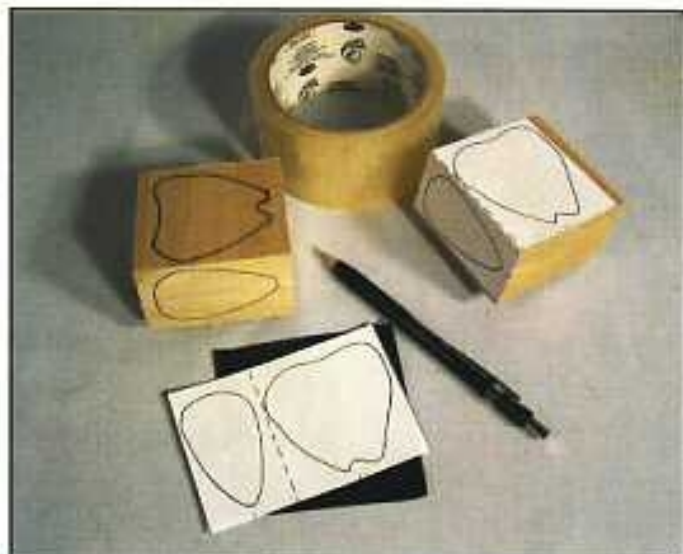
Step 8. The antique carrier has sheet metal reinforcements attached to both ends of the handle. I cut two 1" x 5" lengths of sheet metal that I had found in the furnace duct section of my local home improvement store, bent them at 90° angles, and nailed them onto the corners of the handle.

Step 9. Apply golden oak stain or your stain color of choice to the boxes and carrier. Do not apply any finish, because the pieces need to retain their rough, rustic appearance.

For strawberries:



Step 10. Stack, glue, and clamp two pieces of 3/4" x 2-3/8" x 2-5/8" stock for the strawberries. The work piece now measures 1-1/2" thick.



Step 11. Cut a strawberry pattern along the rectangular outline, fold it along the dotted line, and attach it to the block using temporary-band spray adhesive. (Alternatively, use carbon paper to transfer the pattern to the block.) Wrap clear packing tape around the block to prevent the wood from burning while cutting.



Step 12. Using the scroll saw and a No. 9 blade, enter the cut for the strawberry where indicated by the arrow on the pattern. Cut all the way around the solid outline, and exit at the same point that you entered. It is very important not to exit the cut at any other location. (The dotted leaf lines on the pattern are for painting reference; they are not cut lines.) Re-tape the block, and make the second cut in the same manner. If necessary, use a spring clamp to hold the block closed while cutting. After making both cuts, open the block and remove the strawberry.

Step 13. Repeat the cutting process for each strawberry.

continued on page 16



Step 14. Using a drum sander, shape and round off the sharp edges of the strawberries. If you wear gloves while sanding to protect your fingers, be extremely careful because the glove can become entangled in the sander. [Notice my high-tech sander! The drum and sanding cylinders are available at home improvement centers.]

Step 15. Drill a 1/8"-diameter hole in the top of each strawberry. Insert a 1"-long piece of dowel into the hole to create the stem, and glue in place.



Step 16. Trace or attach a leaf pattern for each strawberry onto the Baltic birch plywood. Drill a 9/64"-diameter hole where indicated on the pattern. Using the scroll saw and a No. 3 blade, cut along the perimeter of the leaf pattern. Cut the leaf section in half by cutting along the center pattern line. Use the moto tool to round the edges of the leaves.

Step 17. Each strawberry has six leaves: two of them get painted on, while the other four are scrolled pieces that



get glued on. Referring to the strawberry pattern, use a pencil to draw the outlines of two leaves onto a strawberry. Using leaf green paint, paint the leaves on the strawberries, the scrolled leaves, and the dowel stems. Add a few highlights to the leaves using bright yellow paint. Paint the strawberries bright red. Using the permanent black marker, make dots over the entire surface of the strawberry. Using the micron marker, draw the veins in the leaves, and outline the leaves painted on the berry. Using CA glue, glue the scrolled leaves to the top of the strawberry. [Position the pieces so the drilled hole in the leaf pieces surrounds the stem.] Let all paint and glue dry completely.

Step 18. Apply several coats of clear, glossy finish, allowing each coat to dry before applying the next.



Step 19. Use carbon paper to trace the label pattern onto the Baltic birch, and cut along the perimeter. Using a fine-tip paintbrush and deep river green paint, paint the lettering. Paint the strawberries using bright red and leaf green paint. Using the micron marker, trace around all the elements of the design to make everything on the label "pop." When dry, apply spray gloss finish to the label, and let dry. Glue the label to one end of the carrier (or to one side of the box if you elected to not make the carrier). If desired, place Spanish moss into the boxes, then add the strawberries to create a colorful display.

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





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Lovable Alphabet Blocks

by Paul Boer



SUPPLIES

Wood: maple or other light-colored wood of choice—one piece 1/2" x 8" x 10"

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

Temporary-bond spray adhesive

High-quality painter's tape

Fine-grit sandpaper

Craft paint in blue, green, red, and yellow (or colors of choice)

Small, fine-bristled paintbrush

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

Introduction

Do you remember stacking wooden alphabet blocks as a child? This design attempts to recreate the look of those blocks, spelling out a message from parents that can be displayed in a child's room or play area. (The touching hearts in the top row of blocks represent the loving parents!)



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 and a small bit, drill all entry holes for the interior openings of the design. Make all inside cuts using a No. 2 blade. When cutting the block outlines, cut just up to the pattern line, using the technique of "leaving the line" so that the blocks remain square.

Step 3. Use a No. 5 blade to cut the perimeter of the design, again "leaving the line" to retain the square shape of the blocks.

Step 4. Remove the pattern. Hand-sand the wood, dulling the sharp edges and removing all burrs. Do not round over the corners of the blocks; they should be left square.



Step 6. Let the paint dry completely before removing the tape.



Step 5. Tape off all but the top 1/8" of each block. Paint the top edges of the blocks, alternating colors within the rows. (I recommend painting all the edges of one color first, before moving onto the second color. For example, paint all the blue edges, then all the yellow edges, etc.)

Step 7. Tape off all but the bottom 1/8" of each block. In the same manner as for the top edges, paint the bottom edges of the blocks. (The top and bottom edge colors of each block should match.)

continued on page 20



Step 8. Let the paint dry completely before removing the tape.



Step 9. Tape off all but the outer 1/8" sides of each blue block.

Step 10. Paint the side edges of the taped-off blocks blue, and let dry completely before removing the tape. In the same manner, tape off the centers of the yellow blocks, and paint the side edges. Repeat the process to paint the green and red blocks.

Step 11. I did not apply any additional finish to the blocks because I wanted to retain the natural look and feel of the blocks that I remember from my childhood. However, feel free to apply a clear finish of choice to the piece, if desired. Be sure to display your alphabet project where that special child in your life can see it!

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



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The Heart Garden Box

by Dan and Ray Wickens



Introduction

This box, with its heart-accented false bottom, can hold lots of meaningful (and even secret!) mementos. Any Mom would love to receive it for Mother's Day—it's clearly a gift that comes straight from the heart!



SUPPLIES

Wood*: wood of choice—two pieces 1/4" x 5-1/4" x 8-1/4" (for base and lid), two pieces 1/4" x 3" x 6" (for front and back), two pieces 1/4" x 2-1/2" x 3" (for sides), two pieces 1/8" x 1/2" x 5-1/2" (for long floor supports), two pieces 1/8" x 1/2" x 2-1/4" (for short floor supports), one piece 1/8" x 2-1/2" x 5-1/2" (for false floor), two pieces 1/2" x 2-1/4" x 2-1/2" (for heart); wood of choice in contrasting color—one piece 1/8" x 3" x 6" (for lid overlay), one piece 1/8" x 2-3/4" x 5-3/4" (for front overlay), two pieces 1/8" x 2-3/4" x 2-3/4" (for side overlays)

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

Temporary-bond spray adhesive

Masking tape

Double-sided tape

Sandpaper, assorted grits

Wood glue

Brass butt hinges, two**

Spray lacquer finish

DonJer Suede-Tex flocking

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

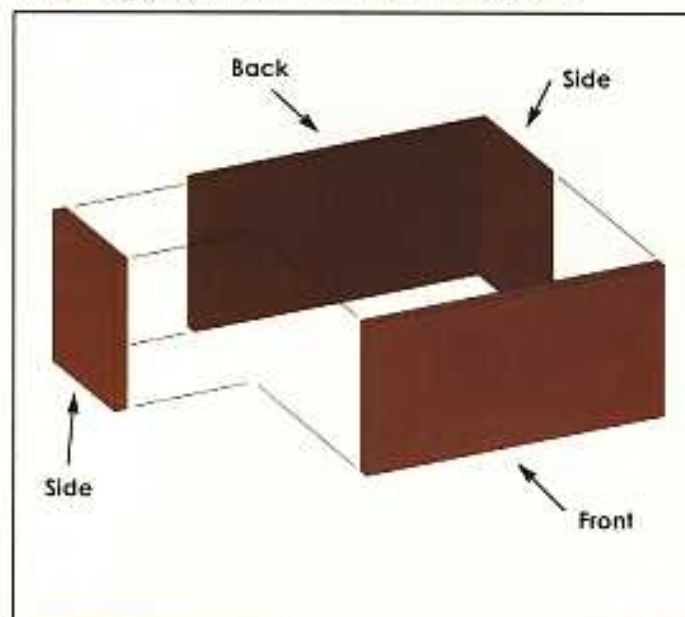
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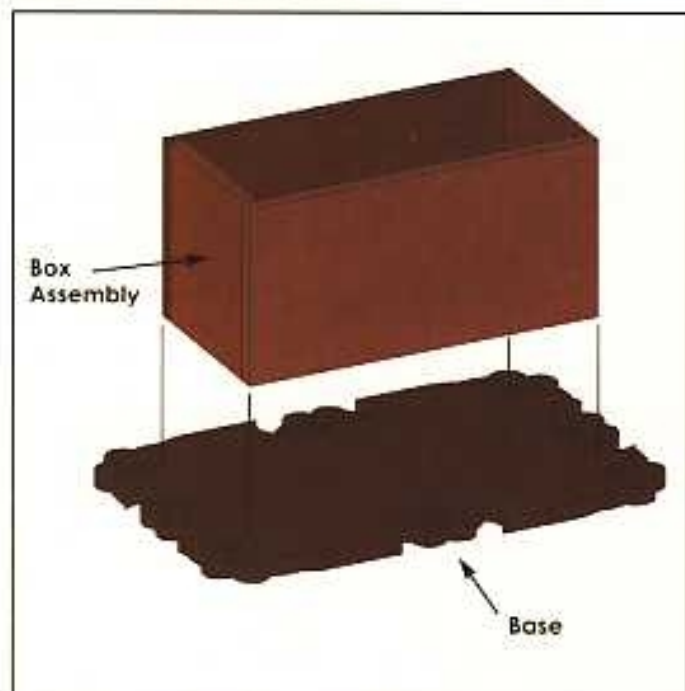
handheld sander. Remove any burrs and clean up any cuts using an X-Acto knife or a needle pick.

Assembling the box

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



Step 5. Glue the box sides to the box front and back. The pieces need to be flush with each other at the ends, top, and bottom. Sand as needed.



Step 6. Center the box assembly on the box base, and glue in place.

INSTRUCTIONS

Preparing the wood

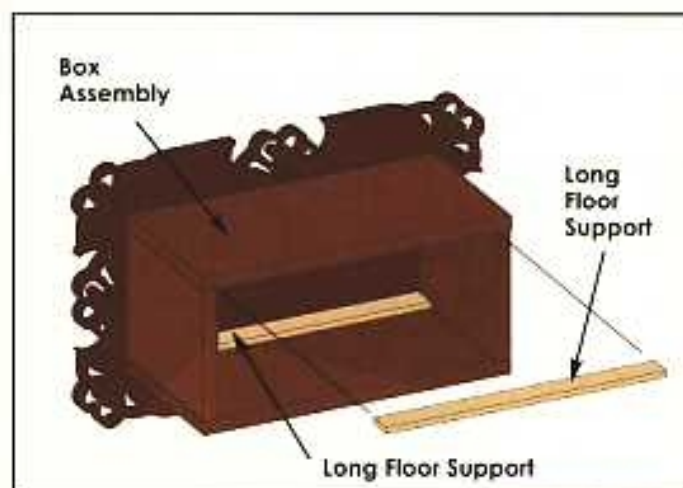
Step 1. Copy the patterns, saving the originals for future use. After selecting your wood, plane it to the proper thickness. Cut the wood to the size of the patterns. All straight-edge pieces should be cut to size on a table saw or equivalent for accurate dimensions and straight edges. Cut scroll saw edges to be oversize.

Step 2. Attach the patterns to the appropriate wood pieces using temporary-bond spray adhesive. Align the straight edges of the patterns with the straight edges of the wood you have cut.

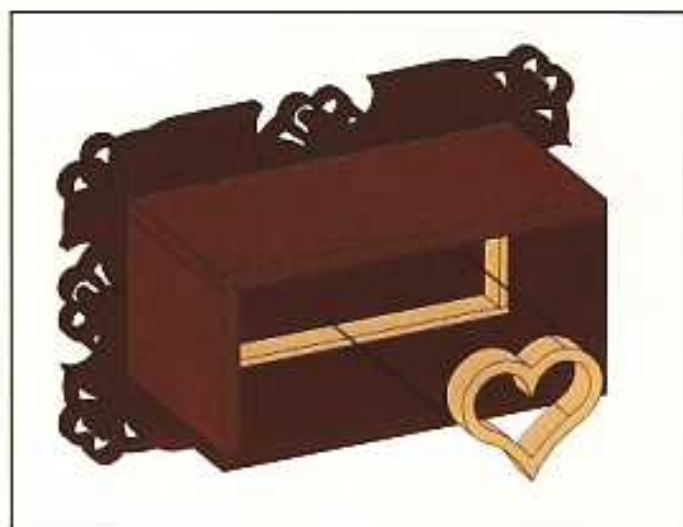
Step 3. Using a small drill bit, drill a hole in the waste area of each cutout. Feed the scroll saw blade through the small holes and cut along the lines. Feed the blade through the next hole and so on, making all the interior cuts first. For exterior cuts, you can cut in from the edge or drill a small hole just outside the exterior line.

Step 4. Remove the patterns from the pieces by carefully peeling them off. Sand the pieces using a belt sander or

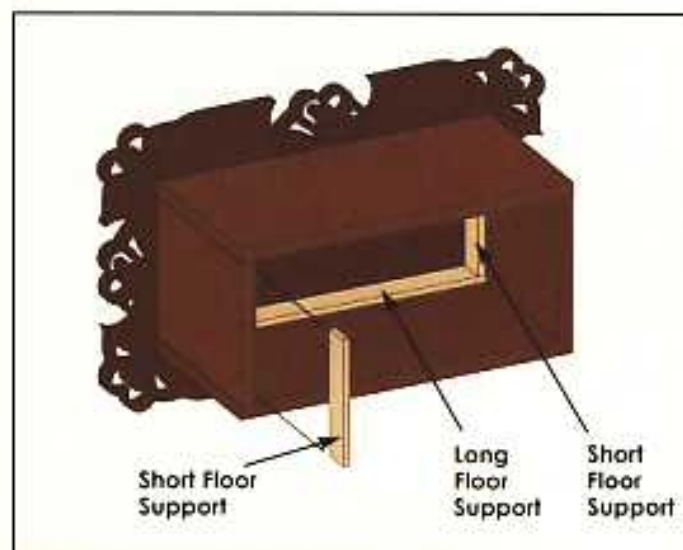
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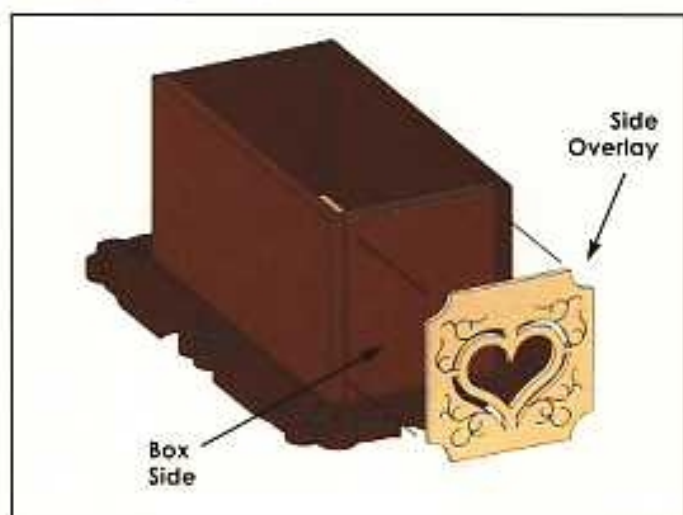
Step 7. Position the long floor supports inside the box, and glue in place.



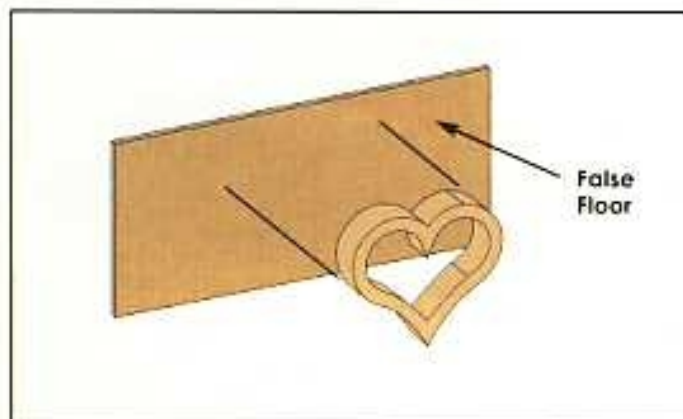
Step 10. Center the second heart in the bottom of the box assembly, and glue in place.



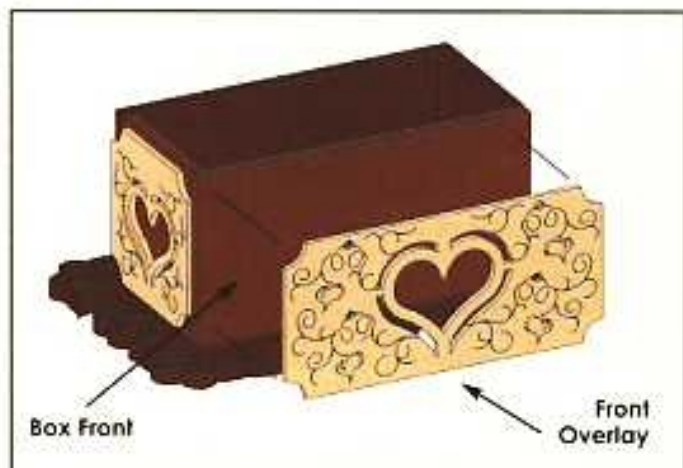
Step 8. Position the short floor supports inside the box. They need to be flush with the long supports along the top edge. Glue in place.



Step 11. Center the side overlays on the box sides, and glue in place.

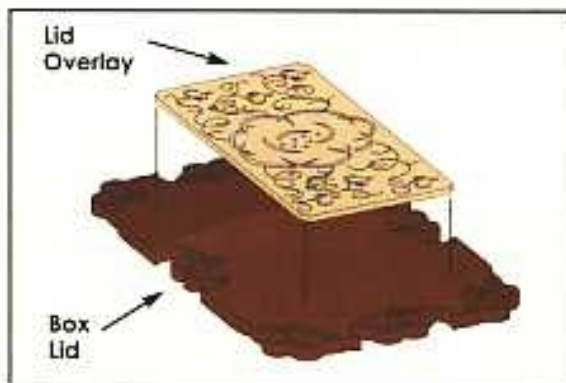


Step 9. Center one heart on the false floor, and glue in place.

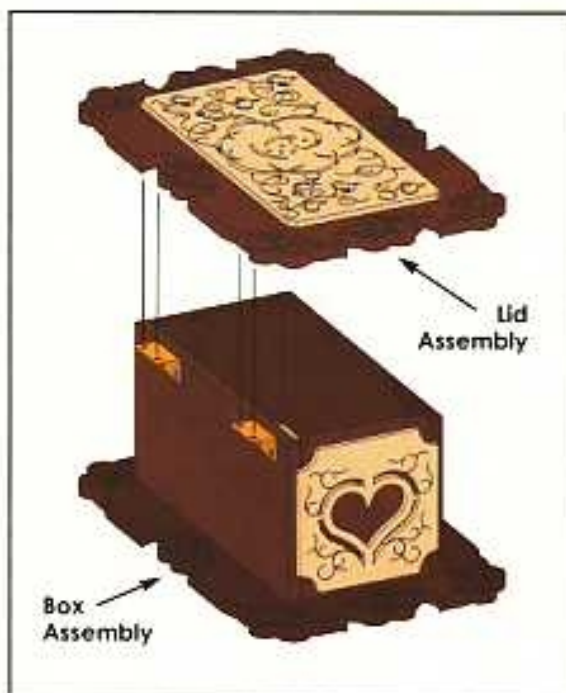


Step 12. Center the front overlay on the front of the box assembly, and glue in place.

Step 13. Center the lid overlay on the box lid, and glue in place. Let all glue dry completely.



Step 14. To attach the hinges, first place a small piece of double-sided tape on the back of the hinges, and position them on the top back edge of the box assembly. Carefully drill pilot holes which are smaller in diameter than the hinge screws in the center of the hinge holes. (Be careful not to drill all the way through the wood.) Start the small screws, but do not completely install them. Remove the screws and sand them shorter, to prevent them from extending through the wood. Remove the tape from the hinges. Place a small amount of furniture wax on the screws, and attach the hinges to the box assembly. Clamp the lid and box assembly together, being sure to align the pieces, and mark the holes in the hinges on the lid. Unclamp the lid and box, and drill the pilot holes in the centers of the marked holes. Attach the lid to the box following the same method.



Step 15. Following the manufacturer's instructions, apply spray lacquer to the outer surfaces of the box, and let dry completely.

Step 16. Remove the lid from the box assembly and set it aside. Following the manufacturer's instructions for applying the flocking, mask off the top edge surfaces of the box assembly, apply a generous, even coat of flocking adhesive to the interior of the box assembly, and immediately sprinkle a generous amount of flocking fibers over the adhesive-treated areas using the applicator. After all interior surfaces are covered, allow the box to sit undisturbed for 10 to 12 hours. When the flocking adhesive is completely cured, turn the box over and pour out the excess flocking fibers, which can be reused on another project. Reattach the lid.

Step 17. In the same manner, apply flocking to the false floor, and let dry completely. Insert the false floor into the box assembly, and give your heart box away to someone special!

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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Flamingo Clock

by Billie (BJ) Holm



SUPPLIES

Wood: cherry or hardwood of choice—one piece 3/8" x 6" x 8-1/4" (for upright), one piece 1/2" x 1-1/4" x 6-3/4" (for base); Baltic birch plywood—one piece 1/8" x 6" x 5-1/2" (for overlay)
Tools: scroll saw with No. 5 and No. 2 blades; drill with No. 57 bit and Forstner bit; router (optional); clamps
Temporary-bond spray adhesive
Tacky glue
Sandpaper, assorted grits
Acrylic paints in black, dark green, leaf green, light aqua, and pink
Assorted paintbrushes
Tack cloth
Clear spray finish of choice
1-7/16" diameter clock insert
Small adhesive-backed felt circles (optional)

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

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Sand the surfaces of the wood, and use the tack cloth to remove all dust. Apply a light coating of temporary-bond spray adhesive to the back of the patterns, and position them on the wood. (Note that there is no pattern for the base; it should be cut to size, 1-1/4" x 6-3/4", using the No. 5 blade.)

Step 2. Using the No. 5 blade, cut the perimeter of the upright. Using the Forstner bit, drill a 1/4"-deep opening for the clock insert.

Step 3. Drill the pilot holes in the waste areas of the overlay. Using the No. 2 blade, make all the inside cuts on the overlay piece. (Several areas within the overlay are very thin. Be sure to take your time when cutting those delicate sections.) Cut the perimeter last. After cutting, carefully remove the patterns.

Step 4. If desired, rout a decorative edge along the base. Otherwise, round over the base edges by hand-sanding them.

Step 5. Sand the pieces, and remove all dust from the surfaces and from inside the fret cuts.

Step 6. To paint the overlay, thin the acrylic paints with water to create a "wash" of color. Place a small drop of paint onto a palette, plate, or plastic lid. Place a drop of water next to the paint, and use the brush to pull a little bit of the water to the edge of the paint, and mix it until it is very thin. Referring to the photo for suggested color placement, paint the flamingos pink, the water light aqua, the tops of the trees and the higher surface of the ground leaf green, and the tree trunks black. Be sure to paint the corresponding edges of the overlay, also. Let dry completely.

Step 7. If desired, paint the edges and top of the base using dark green paint. Let dry.

Step 8. Referring to the main photo and the upright pattern, position the flamingo overlay on the upright, and glue it in place. Set a book on top of the assembly until the glue has dried completely.

Step 9. Apply your clear finish of choice. When dry, position the upright on the base, glue in place, and clamp until dry. Install the mini-clock insert. If desired, attach small adhesive-backed felt circles to the bottom of the base to protect the surface on which the clock will be displayed.

For questions concerning this project, please email Billie at BJHolm51@yahoo.com.



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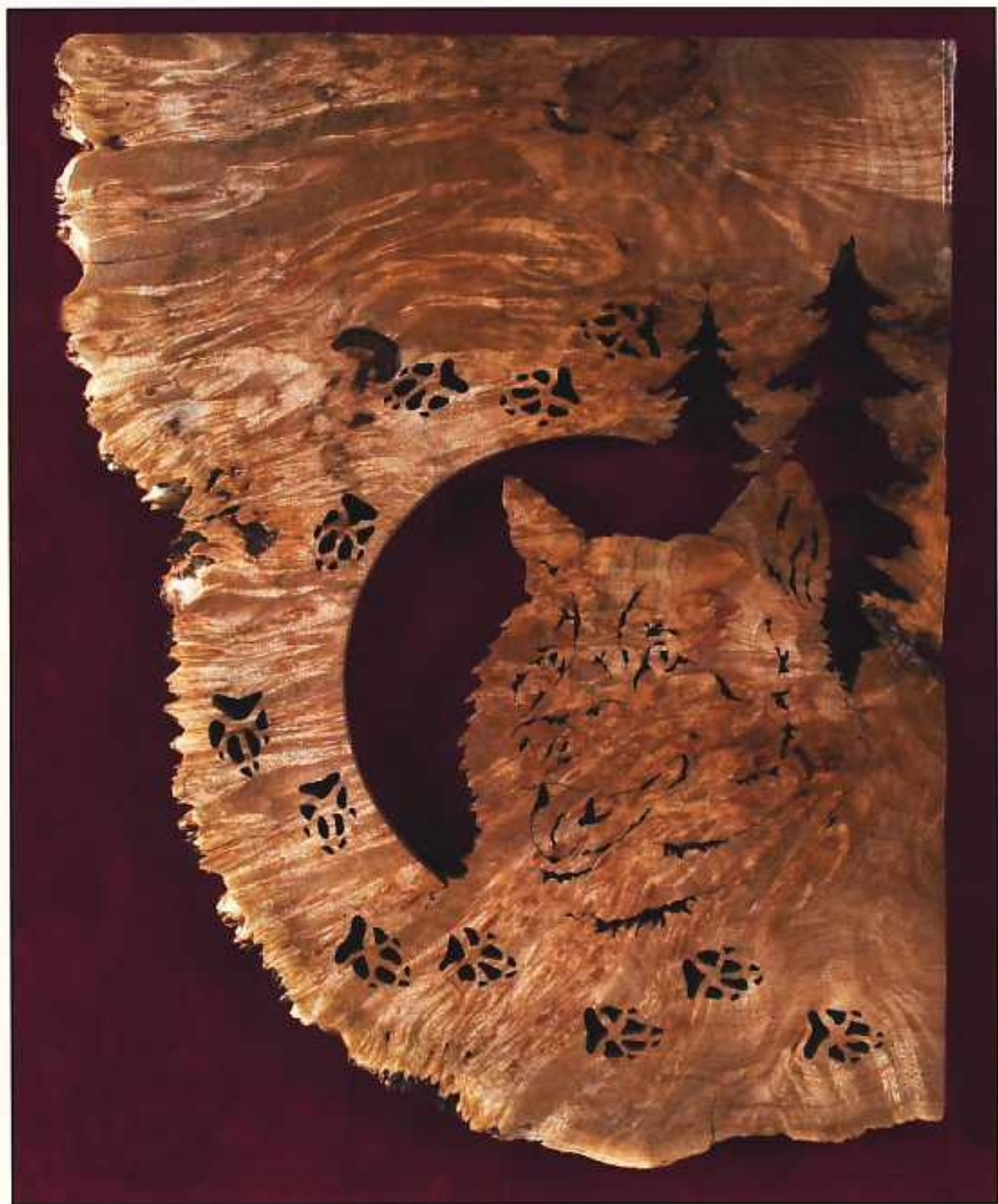
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Wolf Portrait

by Marilyn Carmin



SUPPLIES

Wood: hardwood of choice—one irregular-shaped piece 1/2" to 3/4" x 15" wide x 18" high*

Tools: scroll saw with blades of choice; drill with No. 58 bit

Temporary-bond spray adhesive

Sandpaper, assorted grits

Clear finish of choice

Leather or fabric for backer (optional)

Glue (for attaching backer)

**This is a suggested size for the finished piece; the actual design area measures approximately 12-1/2" wide x 15" high.*

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

INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Position the pattern on the wood, and use temporary-bond spray adhesive to secure it in place. (The placement of the footprints can be altered as desired to best fit your piece of wood.)

Step 2. Drill for all inside cuts, and make all cuts. Remove the pattern. Sand as needed.

Step 3. Apply your clear finish of choice, and let dry. If desired, cut a piece of leather or fabric to back the cutting, and glue it in place. Let dry.

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



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SUPPLIES

Wood: hardwood or other material of choice in desired thickness*—one piece 9-3/4" x 6-1/2", one piece 8-1/4" x 6-3/4", and one piece 7-1/2" x 5"

Tools: scroll saw with assorted blades; drill with small bits; awl; needle file, needle rasps, or tool of choice for cleaning crosses

Temporary-bond spray adhesive

Sandpaper, assorted grits

Masking tape

Clear packing tape

Finish of choice, such as Danish oil
Foam brush

Clear, semi-gloss polyurethane

*See introduction for suggestions regarding material choices and finished sizes of crosses.

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

Introduction

To say that there is something "magical" about making ornate wooden crosses would scarcely begin to describe the experience. For countless reasons, including their symbolic importance and exquisite beauty, scroll sawn crosses are cherished by many people.



A sampling of crosses made from assorted woods.

Full-size patterns for the three crosses shown in the lead photos can be found in the patterns section. Crosses look terrific made from most any thickness of solid hardwoods. Shown here are just a few examples of different crosses cut from a wide assortment of hardwoods, including bloodwood, purple heart, yellow heart, red oak, black walnut, cherry, poplar, and white ash. You may also want to consider making crosses from other materials, including plywood, acrylic, and solid surface materials like Corian®. Crosses made from thicker materials have a ribbon-like appearance, and they remain light-weight because much of the material is cut away.

Because many of the cut-out openings are very tiny and some areas are extremely fragile, you may want to consider enlarging the patterns to create larger crosses. Naturally, the enlarged patterns are easier to saw—the openings aren't as tiny, and the small, delicate areas aren't as liable to break-off because there is more material to support them.

Always be creative with patterns—that's what makes scroll sawing fun! Don't think an ornament pattern restricts you to making just an ornament. Enlarge it to make a project to hang on a wall, or reduce it to make jewelry; set it in a frame, or mount it on a base. Experiment and have fun!

INSTRUCTIONS

To cut:

Step 1. We usually stack saw most materials to produce at least two crosses at once. It is great fun to make the crosses from different species and colors of solid wood. By stacking various colors of wood, you can make one from a light color and one from a darker color at the same time. To prepare a stack for sawing, first precut the work pieces to the same size. Photocopy the patterns, saving the originals for future use. Use temporary-bond spray adhesive to attach the pattern to one piece of the wood, stack it on

top of the other piece, and then tightly wrap several pieces of masking tape around the edges to securely hold the two pieces together. Next, cover the top of the pattern with clear packaging tape. (The tape lubricates the blade while sawing, helping to prevent it from overheating and burning the edges of the wood.)



Step 2. If your material is a little too narrow to accommodate the full width of your cross pattern, don't hesitate to experiment with positioning the pattern diagonally on top of the wood to make it fit. The wood grain of the finished cross will run diagonally across the surface, which often enhances the grain and produces surprisingly stunning results.



Step 3. After positioning the pattern on the wood, use an awl to make small indentations in the areas to be cut out. These indentations will serve as guides for the drill bits when drilling the blade entry holes.

Step 4. Be sure to use appropriate-size drill bits when boring the holes. Miniature drill bits may be required for very small cut-out areas. These bits are often described in wire gauge sizes. The bit should correspond with the size of the hole needed to accept the size of the scroll saw blade you plan to use. For example, use a No. 70 drill bit for a No. 2/0 scroll saw blade, a No. 65 bit for a No. 2 blade, and a No. 61 bit for a No. 5 blade. After drilling all the blade entry holes, cut out the crosses.

continued on page 32

Step 5. When finished cutting, take some extra time to file, sand, and touch-up your project. After all, you've spent hours sawing it out—why not work on it a while longer to ensure that the finished piece is truly superior in every way? Use tools such as needle files or needle rasps to touch-up any imperfections inside the cut-out openings and to remove the fuzz or tear-out on the backside of the crosses. When filing very delicate or fragile areas, place the work piece over the edge of a work table to help support the areas that may easily break off. Other items that come in handy for cleaning up humps, bumps and other imperfections include cardboard fingernail files that are trimmed to the size needed to fit inside the cut-outs, small strips of sandpaper, and a jackknife or an artist's knife. Remove all dust using a soft rag or tack cloth. An air compressor with a hose also works great to blow the dust and debris out of all of the cut-outs.



Step 6. If things go wrong, don't despair! It seems like I always either drop one of my projects on the cement floor, or break off some little delicate, fragile piece while I am sanding or filing. If you can find the broken piece or pieces, you can usually glue the item back together, and

it is often stronger than it was in the beginning! Use toothpicks to apply a little glue to both surfaces of the breakage, and allow the glue to tack up. Press the parts together, clean off the excess glue that squeezes out of the joint, and then separate the parts and let them dry a few seconds. Reapply glue to both surfaces, separate them until the glue tacks up, and then squeeze the pieces together, holding them in place for a few seconds. Carefully clean off any excess glue, and let the project set as long as possible until the glue is completely dry.

To finish:

Step 7. 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 projects. Once you have selected your favorite finishes, you can comfortably apply them to projects that you have spent countless hours making. Remember to always follow the manufacturer's recommendations for usage, ventilation, cleanup, and disposal. Our favorite finishing method is to first apply a coat of natural/clear Watco Danish oil to the wood. Its thin, water-like consistency enables it to flow easily into most cut-out openings. We place the project on top of a clean sheet of cardboard, and use a foam brush to apply a generous amount of oil to the wood, flooding it into the cut-outs. The excess finish runs through the openings and off the edges, and gets absorbed by the cardboard. (A small artist's brush can be used as needed to apply the finish inside stubborn openings.) We often submerge smaller projects into containers filled with the oil.

Step 8. Let the project set a few minutes, then use paper towels or a clean rag to wipe off excess finish that may puddle on the wood. Continue wiping excess finish from the project every 15 to 30 minutes, for 2 to 3 hours. Sometimes we use an air compressor and hose to blow excess finish out of the cut-outs. Let dry overnight, and give the project a good wipe down. Repeat the process to apply a second coat.

Step 9. After letting the project dry a day or two, give it a final wipe-down using a clean, soft rag. Spray on a thin coat of clear, semi-gloss polyurethane. Spray from all directions to ensure the finish is applied to all surfaces. Try to get some finish inside all the cut-out openings, but be careful not to apply so much that it sags, runs, or fills in tiny cut-outs. Apply three to four more coats of spray, allowing each coat to dry before applying the next. Use fine-grit sandpaper to lightly sand the surface of the wood between the application of the second and third coats. After applying the final coat and letting it dry, we like to rub and polish the wood surfaces using the type of paper from which a brown paper shopping bag is made.

Step 10. Lastly, consider creative ways to display your finished crosses. They could be hung from leather, lace, gold cord, chains, festive colored ribbons, or wire hangers. Try decorating them with beads and other embellishments. Consider placing crosses on backgrounds of contrasting woods, colorful fabrics, or other materials, and then matting and framing them to create striking wall displays. No matter how you choose to display them, may your finished crosses touch the hearts of many!

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



Cutting Plywood



As an experiment, I decided to make one of the crosses from 3/4"-thick plywood scrap I had on hand. It looked like pretty good material with numerous layers, and I thought it would look interesting when cut. However, during sawing, the top surface layer broke off near one of the tips. I completed sawing out the cross, only to find that the inner layer below the chipped off-piece didn't look very good, either. These are common problems that unfortunately can occur when working with plywood.

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Fleur-de-lis Wall Clock

by Sue Mey



SUPPLIES

Wood: birch plywood—one piece* 1/8" x 8-1/4" x 8-1/4" (for clock overlay); pine or hardwood of choice—one piece 1" x 8-1/4" x 8-1/4" (for backing)

Tools: scroll saw with No. 1, No. 3 and No. 7 reverse-tooth blades, or blades of choice; drill press or hand drill with 3/32" and 1/32" bits; palm sander; clamps; compass; scraper blade

Temporary-bond spray adhesive or glue stick

Wood glue

Masking tape

Thin double-sided tape

Sandpaper, assorted grits

Sanding block

Hard-bristled paintbrush

Sharp pencil

Wood stain in walnut shade

Medium-sized artist's brush

Lint-free cloth

Clear spray varnish

2-3/4"-diameter clock insert

Sawtooth hanger

*Although only one piece of 1/8"-thick plywood is necessary for the overlay, I recommend stock-cutting three pieces for added stability.

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

Introduction

Fleur-de-lis, meaning "lily flower" in French, is a stylized design of either a lily or an iris that has been used decoratively as well as symbolically over the years. It has appeared on numerous coats of arms and flags over the centuries, and it currently appears on military insignia and logos of many different organizations. It has also been adopted by various Scouting organizations for their badges. Decorative ornaments resembling the fleur-de-lis have appeared in artwork from the earliest civilizations.

I used thin birch ply for the fretwork and attached it to 1"-thick, dark-stained pine. For variation, cut the design from 3/4"- to 1-1/2"-thick hardwood, and eliminate the overlay. The orientation of the finished clock is a personal choice. The way in which you position the sawtooth hanger will determine whether the clock is displayed as a square or diamond.



INSTRUCTIONS

Step 1. To reduce the amount of hand sanding to be done later, use a palm sander to sand both sides of the work pieces. Apply small pieces of thin double-sided tape to stack several layers of plywood. (Stack-cutting the plywood provides additional stability for easier cutting; plus, if a piece happens to break during sanding, you will have an extra one available!)



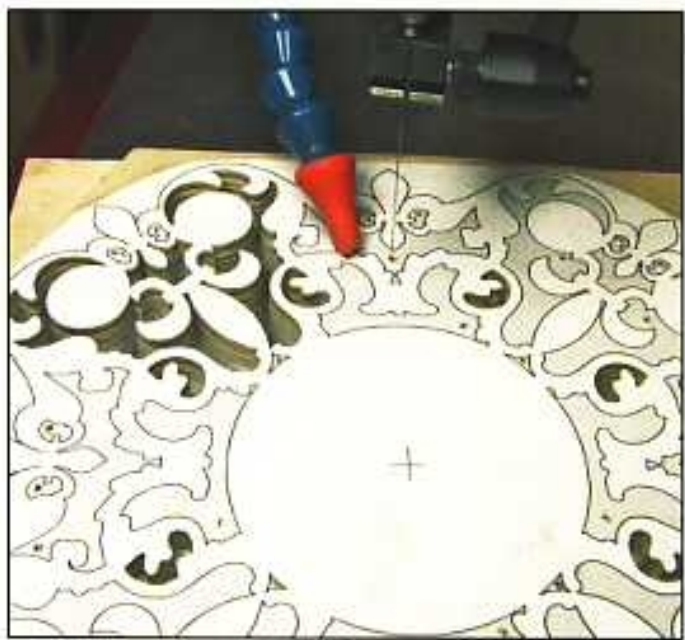
Step 2. Photocopy the pattern, saving the original for future use. Apply a layer of masking tape to the top of the stack. Using temporary-bond spray adhesive or a glue stick, attach the pattern to the tape.



Step 3. Drill the majority of the blade entry holes using a 3/32" bit. Switch to a 1/32" bit to drill the very small holes.



Step 4. To ensure the work piece will sit flush on the saw table, remove the burs created during drilling by running a scraper blade along the grain of the wood.



Step 5. Using the No. 3 blade or your blade of choice, make the interior cuts of the pattern.

continued on page 36



Step 6. If desired, switch to a No. 1 blade to make the very small cuts in the design. Do not cut the perimeter of the design yet.



Step 7. Separate the work pieces by carefully inserting a scraper blade between the layers. Remove the burrs from the back of the overlay piece using sandpaper or a sanding block.



Step 8. Using small pieces of thin double-sided tape, attach the overlay piece to the work piece for the backing.



Step 9. Using the No. 7 blade and cutting through both thicknesses of wood, carefully cut along the perimeter of the design.



Step 10. Measure the diameter of the back of the clock insert.



Step 11. Placing the point of the compass on the center point on the pattern, draw a circle that corresponds with the measurement of the clock insert.



Step 12. Using the 3/32" bit, drill the blade entry hole for the clock opening. Cut out the opening, and test fit the insert. Cut or sand the opening as needed to achieve a proper fit.



Step 13. Remove the patterns and tape. Carefully separate the backing and overlay pieces. Hand-sand the pieces, starting with 150-grit sandpaper, and progressing through 220-grit and 320-grit until the surfaces are smooth. Remove all sanding dust using a hard-bristled paintbrush.



Step 14. Using the medium-sized artist's brush, apply walnut wood stain to all the surfaces of the backing piece. Let dry.



Step 15. Apply small beads of wood glue to the back of the overlay piece.



Step 16. Position the overlay on top of the backing. Apply clamps, and allow the assembly to dry.

Step 17. Apply several thin coats of clear spray varnish to the project, allowing each coat to dry thoroughly before applying the next. Determine whether you'd like the clock to hang as a square or diamond, and attach the sawtooth hanger to the back accordingly. Install the clock insert, and hang the clock to display it.

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, including patterns and pattern-making tutorials available for purchase, visit www.scrollsawartist.com.



Successfully Scrolling Delicate Design Areas



by Sue Mey



I am often asked the secret to making successful delicate fretwork cuts in areas where the bridge between two openings is very small, or where there are small, delicate protrusions in the design. It can be very frustrating to spend hours scrolling a project, only to have it spoiled because you break a piece of the design. There are several things you can do to increase your chances of successfully scrolling these areas, and hopefully these tips will prove helpful to you.

First, let's assume you use 1/8" or 1/4"-thick plywood. It's very important to use good quality plywood, such as Baltic birch. Buy the best-grade ply available to reduce the risk of splintering, chipping and breakage. Pre-sand the wood to minimize the amount of hand sanding to be done after cutting, thereby reducing the risk of breaking fragile pieces during sanding.

I strongly recommend stack cutting extra layers of wood. Stacking the work pieces allows for more controlled cutting of thin material. (Also, if a piece happens to break during cutting or sanding, you will have an extra one available to use!) Cutting is made much easier by stacking at least two layers of 1/8" thick wood. You may also want to consider adding a waste piece of material to the bottom of the stack. Because most of the burrs from cutting occur on the bottom layer, much less sanding will be required if that is a waste layer.

Joining the layers of wood in preparation for stack-cutting can be done in different ways. My method of choice is to place small pieces of thin, double-sided tape between the layers, making sure to position them in waste

areas of the design. Other methods for securing the layers are to apply hot glue on the four sides of the stack, or to wrap the stack in layers of clear packing tape, making sure the pattern is still visible. (These methods work best if the work pieces are all the same size.) Finally, panel pins or thin nails can be inserted through the layers, again making sure that they are placed in waste areas of the design. Be careful that the pins or nails do not protrude all the way to the bottom of the stack because the sharp ends will scratch your saw table and prevent the work piece from moving freely as you cut.

Before cutting, it is important that the blade entry holes be drilled at a 90° angle into the stack, and the best way to achieve this is by using a drill press. Use the smallest drill bit possible when drilling the holes for the small areas. Drill a little bit at a time, and frequently lift the drill bit out of the hole to expel the waste.

Using a zero-clearance insert is a good way to keep the work pieces stable while cutting fragile areas. These inserts, generally made of plastic, are available for certain scroll saw brands. Alternatively, you can make your own disposable zero-clearance insert using a piece of carton or a business card. Drill a tiny hole in the center of the piece, and secure it to the saw table using four strips of clear packing tape. Thread the blade through the drilled hole. As you progress with the project, the blade will enlarge the hole to the point where you need to replace the insert with a new one.



Use smallest-size blade possible to cut delicate areas.

Use the smallest-size blade possible to cut the thickness of wood being used. The smaller the blade size, the less aggressively it cuts. Although reverse blades tend to lift the

work piece on the up-stroke, it is not very pronounced on small-sized blades. I prefer to use the reverse blades because their cutting action results in fewer burrs left on the back of the project, thereby reducing the amount of sanding needed to be done afterwards. Change the blade regularly. Do not attempt to get extra use from a dull blade when cutting delicate areas. Not only does a dull blade not provide a clean cut, but it can also break at a critical stage of cutting, causing breakage of fragile pieces.

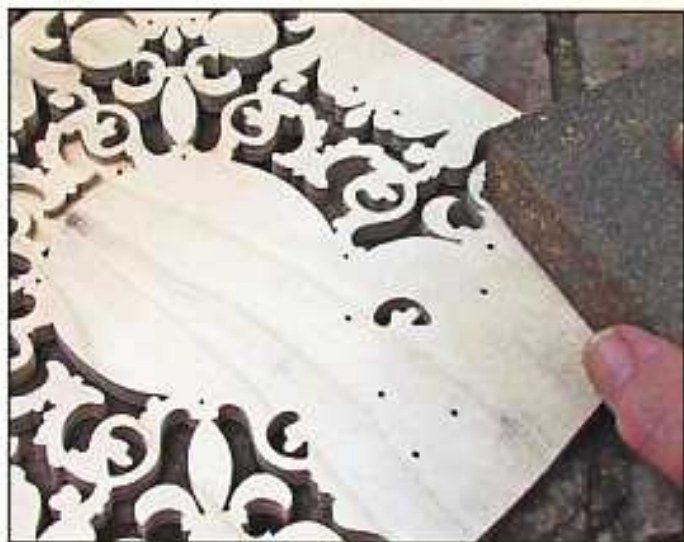
Slow down the speed of your saw for more controlled cutting, especially when cutting tiny curves and circular shapes. When you encounter two cut lines in the pattern that are close together, keep to the outside of the lines. This way, the chance of ruining the project is reduced if the blade should veer off the line at a critical part of the design.



Replace waste pieces and secure using clear tape.

When you get to the end of a cut, do not allow the blade to expel the waste piece. The force by which the waste piece is ejected from the opening can easily cause breakage of delicate pieces of the design. Instead, stop the saw just as you get to the end of the cut, and carefully remove the waste piece. (A spare blade works well for pushing the waste piece out of the opening.) To provide stability for the fragile areas while you are cutting, replace the waste cut-outs into the work piece, and secure them using clear tape at the top and bottom of the stack.

If you prefer not to replace the waste pieces and did not use a "throw-away" layer on the bottom of the stack, another good practice is to sand the burrs on the back of the stack at regular intervals, while there is still more stability in the work piece and fewer delicate pieces to catch and break.



Sand away burrs at regular intervals.

Take care when prying apart the layers of the stack. I insert a scraper blade between the layers to separate them; pulling the layers apart by force may cause breakage. Be sure to first loosen all the areas where double-sided tape was applied. Any glue residue from the double-sided tape can be removed using mineral spirits after the pieces are separated.

From my experience, most breakage of delicate pieces does not actually occur during cutting, but while sanding the work pieces. Make sure you have a sturdy, level surface available for sanding projects. Do not attempt to sand fragile pieces while holding the project in one hand; it is best done secured on a flat surface. Use small pieces of sandpaper, and sand by hand rather than using a sanding block. You will have a better feel as to the amount of pressure required when sanding in this way. Hold the work piece firmly on the work surface with one hand while sanding with the other.

Many projects have been broken due to a lack of concentration...whatever you do, don't drop it! Of course, if the worst happens and you do happen to break a project with delicate pieces, it can sometimes be fixed with the help of quick-drying wood glue. First, be sure to retrieve the correct pieces from the waste. Test the salvaged pieces in the project to guarantee they fit well. Squeeze some glue onto a piece of scrap wood, and use a toothpick to apply glue to the joining surfaces. Squeeze the pieces together and remove the glue squeeze-out using a clean cloth. Leave the project on a level surface while the glue dries.

I hope you find these tips helpful, and I wish you much success with all your delicate scrolling projects!

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 suemi@storage.co.za. To see more of my work, including patterns and pattern-making tutorials available for purchase, visit www.scrollsawartist.com.





Dragonfly

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



SUPPLIES

Wood: maple or hardwood of choice—one piece 1/4" x 7" wide x 10" tall; Baltic birch plywood—one piece 1/8" x 7" x 10" (for backboard)

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

Temporary-bond spray adhesive

Sandpaper, medium- and fine-grit

Clear packaging tape

White craft glue

Spray paint in black or color of choice

Polyurethane spray in satin finish or finish of choice

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 wood. Apply a thin coat of temporary-bond spray adhesive to the back of the pattern, and allow the adhesive to set up until it feels sticky, like masking tape. Attach the pattern to the 1/4"-thick maple. Apply a layer of clear packaging tape over the pattern. (The tape lubricates the blade as you cut, which reduces burning and extends the life of the blade.)

Step 2. Drill for all entry holes. Using a No. 2/0 or No. 2 reverse-tooth blade, make all interior cuts in the design. Do not cut the perimeter of the pattern yet.

Step 3. Stack the dragonfly piece on top of the plywood, and secure the two pieces using tape. Cutting through both thicknesses of wood, cut along the perimeter of the pattern. This will ensure that the backboard exactly matches the border of the scrolled piece.

Step 4. Separate the two pieces, and remove all tape. Apply three coats of satin-finish spray polyurethane to the dragonfly piece using short, even strokes. Allow each coat to dry before applying the next, and lightly sand the surface between applications.

Step 5. Spray paint the edges and both sides of the backboard. When dry, apply white craft glue to the back of the dragonfly, and position it on top of the backboard, aligning all edges. Place a weight on top of the assembly until the glue is 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.



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Miniature Bible Table

by Diana Thompson

SUPPLIES

Wood: Spanish cedar or wood of choice—two pieces 1-1/2" x 1-1/2" x 2" (for table); two pieces 1" x 1" x 2-1/4" (for chairs); canary wood or wood of choice—one piece 3/4" x 3/4" x 1-1/2" (for candle); poplar or wood of choice—one piece 3/4" x 3/4" x 1-1/8" (for Bible); scrap wood blocks

Tools: scroll saw with No. 3 or No. 5 blades; drill with 1/16" bit; small quick grips (two)

Temporary-bond spray adhesive

220-grit sandpaper

3/4"-wide cellophane tape

Wood sealer

Clear finish of choice

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



Introduction

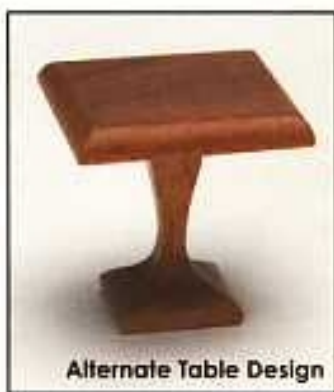
This project was first meant to be doll house furniture. After making the table and chairs, I felt a need to add some objects on the table. I had been to the library the day before, where I had sat at a table glancing through several books before checking them out. That gave me the idea of making a book for the table. After designing the book, it reminded me of my Bible lying open on my desk. From there, my thoughts went in the direction of "peaceful," and that's when the candle came to mind. This project reminds me of peaceful moments, and I hope all of you will enjoy making it as much as I did bringing it to life.

If you are familiar with my previous work, you may notice I use a slightly different method of compound cutting with this project. Feel free to let me know what you think—I'm always open to suggestions. Note that there is no assembly required for the chairs or tables; they are each cut as a single piece. And why, you may ask, two tables? Well, I couldn't decide which one I liked the best, so I just included both of them! You can pick your favorite, or cut both!

You may also notice I used a No. 3 blade for cutting this time, which was also an experiment. The Spanish cedar

that I used for the tables and chairs is very soft and easy to saw, so the No. 3 blade worked very well for cutting it. The No. 3 blade also worked well for cutting the canary wood candle and the poplar Bible because the pieces are so small. Had they been any larger, I would have needed to use a No. 5 blade because those two woods are much harder than the Spanish cedar. Other than its pungent smell, Spanish cedar is very easy to work with; however, I suggest wearing a dust mask because it can be extremely irritating to the nose. Having plenty of ventilation in your shop is a must.

There are no hard and fast rules about finishing the pieces. If you're handy with a paintbrush, then by all



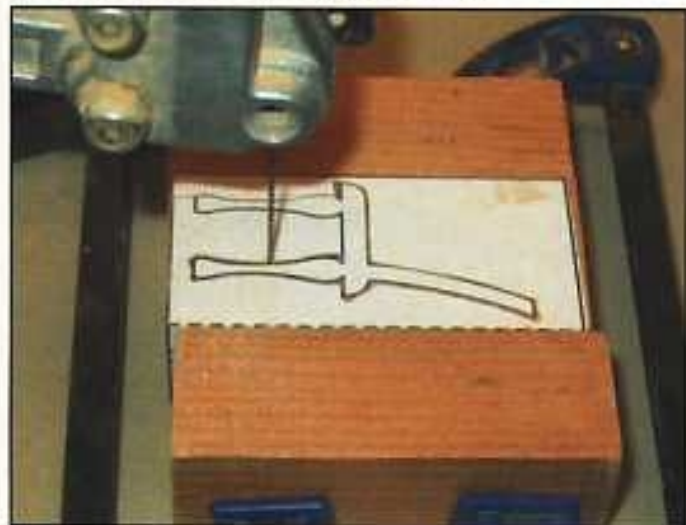
Alternate Table Design

means feel free to paint the pieces in your colors of choice. Regardless of which type of finish is selected, I like to apply a wood sealer first, because it provides a smooth surface for the paint or clear sealer. Apply the sealer, allow it to dry, and then sand the surface smooth using 220-grit sandpaper. At that point, paint or clear finish can be applied. My preference is always to apply clear finish to hardwoods such as the ones used here, allowing their natural beauty to show through.

INSTRUCTIONS

Note: the chair is used to demonstrate the cutting process; the tables and candle are cut following the same method.

Step 1. Photocopy the patterns, saving the originals for future use. Cut out each pattern along the rectangular outline. Fold along the dashed line, apply temporary-bond spray adhesive to the reverse side, and then wrap the pattern around two sides of the appropriate wood block. Drill a blade entry hole in the fret on the right side of the chair pattern, and cut it out first.



Step 2. If using a very soft wood such as Spanish cedar, a No. 3 blade can be used for cutting. If using harder woods, I recommend using a No. 5 blade. Position the block with the left side of the pattern facing up, and clamp two pieces of spare stock to the block using small grips. [The clamped pieces of spare stock provide additional stability to the piece as it is being cut.] Tighten the grips only enough to hold the block in place, but not so tight that they interfere with the blade moving freely through the kerf. Cut the left side of the pattern first, cutting around the entire pattern, and entering and exiting through the same straight line at the lower left side. This will secure the figure in the block while the right side is being cut. Otherwise, the figure could slip out of the bottom of the block during cutting, resulting in a distorted figure.



Step 3. Rotate the block so the right side is facing up, and clamp two pieces of spare stock to each side. [It is very important to use the clamped stock when cutting the right side of the pattern. It prevents the figure from falling sideways out of the block during cutting.] Cut the right side, starting with the space between the chair legs. [The pattern may look a bit strange, but have no fear—it will come out looking like a normal chair!]

Step 4. Gently remove the figure from the block.



Step 5. Following the same process, cut the tables and the candle.

Step 6. Cut the left side of the Bible. Wrap a piece of cellophane tape around the entire block to hold it together. Clamp the spare blocks in place, and cut the right side of the pattern. Remove the Bible from the block.



Step 7. Apply your finish of choice to the pieces, and let dry. To display, glue the candle and Bible in place on the table.

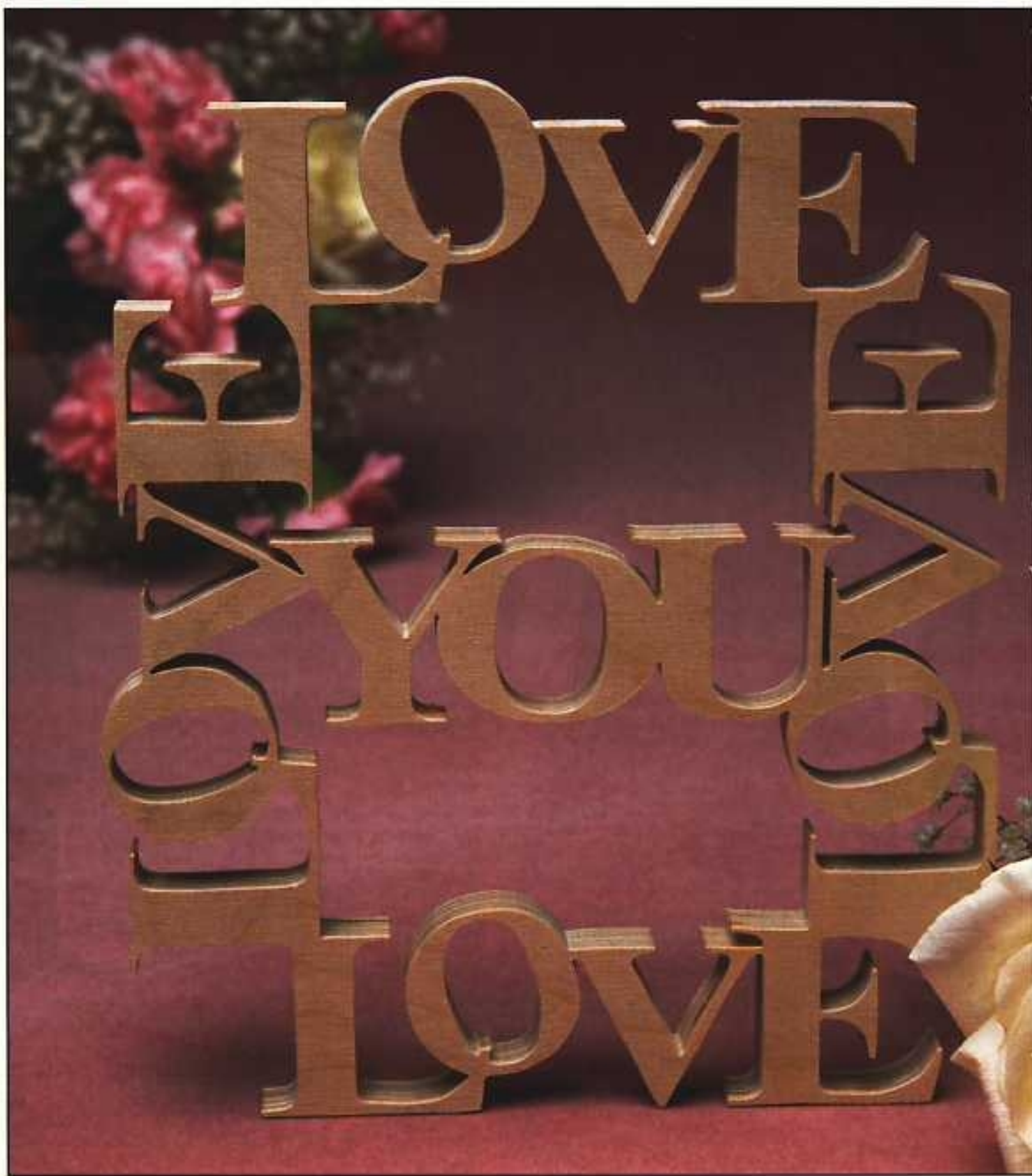
For questions concerning this project, send a SASE to: Diana Thompson, 6215 Old Pascagoula Rd., Theodore, AL 36582, or email her at: scrollgirl@aol.com. To view other designs by Diana, visit www.scrollsawinspirations.com.





Love All Around You

by Toni Burghout of Chrestensen Burghout Designs



Introduction

However you decide to display your "Love All Around You" tile—whether placed on a dresser, hung on a wall, or even glued to a mirror—it will serve as a reminder of the love of friends and family who surround you. Because the ideal font for this design left thin connections, I recommend using Baltic birch plywood or a hardwood of your choice for added stability when cutting this delicate piece.

Of course, love takes many forms, so it isn't surprising that I'd create different versions of "Love All Around You!" Check out the Chrestensen Burghout Designs website, www.chrestensenburghoutdesigns.com, for the mirror version of "Love All Around You" and other word art patterns.

SUPPLIES

Wood: Baltic birch plywood or hardwood of choice—one piece 1/2" x 8" x 7'

Tools: scroll saw with assorted blades; drill press with assorted small bits

Temporary-bond spray adhesive

Sandpaper

High-quality painter's tape

Finish of choice

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

INSTRUCTIONS

Step 1. Lightly sand the wood surface and remove all residual dust. Apply a layer of high-quality painter's tape to the surface of the wood. Photocopy the pattern, saving the original for future use. Using temporary-bond spray adhesive, attach the pattern to the taped wood surface.

Step 2. Using a pencil, mark an "x" where all pilot or feeder holes will need to be drilled. Using a drill press, drill a hole at each mark. Turn the wood over, and lightly sand the back of the board to remove any tear out. This makes it easier to feed the blade through the hole when cutting.

Step 3. Make all inside cuts first. By leaving the surrounding wood intact, you will have a uniform edge, which will help with pivoting and maneuvering the wood as you feed it into the blade. (Note: This design may challenge your cutting skills, due to the repetitive elements used to create the pattern. Each "love" must match the others, so if you modify one of the words, you'll have to make the same modification to all the remaining ones.)

Step 4. After completing the inside cuts, make the outside cut, releasing the piece from the surrounding wood. Carefully peel off the pattern and tape. Using sandpaper or a sanding pad, remove any burrs from the cut edge. Gently vacuum off any residual dust, and apply your finish of choice.

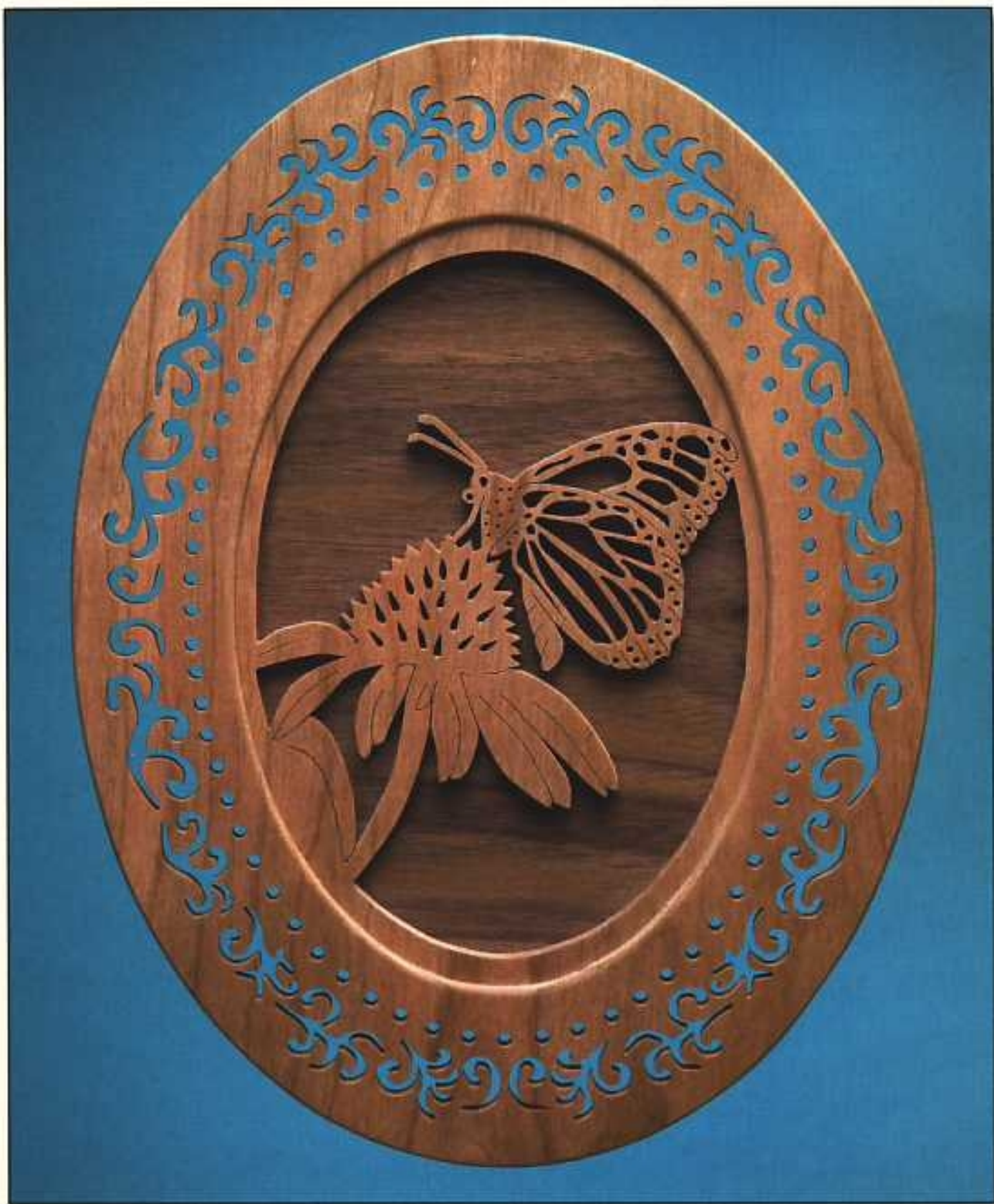
For questions concerning this project, please email Toni at toni@chrestensenburghoutdesigns.com. To view other projects by the design team of Toni Burghout and Sue Chrestensen, based in Orillia, Canada, please visit their website, www.chrestensenburghoutdesigns.com.





Monarch Butterfly Self-Framing Plaque

by Sheila Landry



SUPPLIES

Wood: cherry or wood of choice—one piece 1/4" x 7-1/2" wide x 10" long; walnut veneer or very thin plywood—one piece 5" wide x 7" long (for backer)
Tools: scroll saw with No. 2 reverse-tooth and No. 2/0 reverse-tooth blades; drill press with assorted small bits, including 1/8" brad point bit; handheld orbital sander with assorted grits (120-400) sandpaper; planer, for proper wood thickness (optional); vacuum with soft-brush attachment
Temporary-bond spray adhesive
Clear 2" wide packaging tape
Clear-drying wood glue
Light-duty picture hanger
Two-part epoxy glue (for attaching hanger)
Satin finish spray varnish, or varnish of choice
Wood filler

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

Introduction

I like designing projects that are pleasing to look at, as well as being versatile and functional. I don't like wasting wood, and there is very little that I consider "garbage" when it comes to scrap wood and making projects. I tend to use just about every last piece of wood for something or other, and in the event I don't already have a pattern appropriate for those scraps, I usually design one of my own!

I like designing self-framing plaques such as this butterfly one because they offer several ways for you to utilize the pattern. Of course, you can make it "as is," and create the appealing framed butterfly piece. Secondly, you can create a frame for a favorite photograph by cutting the frame portion of the pattern from slightly thicker wood (approximately 3/8"), and rabbeting out the inner oval. Lastly, you can use just the interior design as an overlay or as a sun catcher, with only a few minor adjustments. If you let your imagination take over, you will begin to see the many possibilities this type of pattern can offer.

When drilling the beading holes around the oval frame, it is important that you have practiced using a 1/8" brad point drill bit, because the holes need to be very accurately drilled. Make sure you are comfortably seated and have very good lighting available. Gently press down so that the brad point of the bit just touches the center of the hole, ensuring that the bit is correctly positioned, before drilling entirely through the hole. This process is a little more time-consuming, but I think the result is well worth the extra effort, creating a beautiful "beaded" edge along the inside of the plaque.

I hope you enjoy creating this pretty project. Remember to try and think "out of the box" when reviewing your patterns. If you come up with any creative alternative uses for this design, I would love to hear about them!

INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Plane the board to 1/4" thick. (The thickness can vary slightly without affecting the overall effect of the final design.) Using the handheld orbital sander and 120-grit sandpaper, sand both sides of the wood to remove all planer marks and smooth the surfaces. Graduate to 220-grit sandpaper, then 400-grit, until the surface of the wood is satin smooth. (This will make it much easier to finish your project after cutting.) Using the soft-brush attachment, vacuum all dust and debris from the wood.



Step 2. Apply a light misting of temporary-bond spray adhesive to the back of the pattern, and allow the spray to set up for several seconds until it feels as tacky as masking tape. Position the pattern on the wood, referring to the pattern for the correct grain direction. Apply a layer of clear packaging tape over the entire surface of the design to help prevent the wood from burning while cutting.



Step 3. Using a drill with a 1/32" (or smallest available) bit, drill the entry hole separating the frame from the center design.

continued on page 48



Step 4. Tilt the scroll saw table 10° to the left, and lock it into place. (The table will be lower on the left side, and higher on the right.)



Step 5. Thread the No. 2 reverse-tooth blade through the entry hole. Cutting in a clockwise direction, cut along the line separating the frame from the center plaque. Return the saw table to 0°.

Step 6. Using the No. 2 reverse-tooth blade, cut the perimeter of the frame. The center plaque should be able to recess approximately 3/16" into the frame. Set aside the center plaque.



Step 7. Using the 1/8" brad point drill bit, carefully drill the beading holes around the frame's border. As mentioned

in the introduction, before drilling each hole, make sure the tip of the brad point is centered within the hole.



Step 8. Insert a small bit into the drill press, and drill the blade entry holes in the frame and center plaque designs. Lightly sand the backs of the pieces so they will sit flat on the table while scrolling the designs.



Step 9. Using the No. 2/0 reverse-tooth blade, cut out the frame and center plaque designs. Using the orbital hand-held sander and 400-grit sandpaper, carefully sand both pieces, being sure to support the pieces from underneath. Vacuum off any remaining dust and debris using the soft-brush attachment.



Step 10. Place the center plaque on a piece of veneer, and trace around the outer edge. Cut along the traced line using scissors.



Step 11. Apply glue to the back of the center plaque. (If necessary, use an old paintbrush to help evenly distribute the glue over the entire surface.) Position the center plaque on the veneer backing, aligning the edges. Place a weight on the assembly to ensure that all glued surfaces are in contact with the veneer. Allow the glue to dry completely.



Step 12. Using the handheld orbital sander and 400-grit sandpaper, gently sand the edges of the veneer flush with the edge of the center plaque, being careful not to distort the edge of the plaque.



Step 13. Apply a bead of glue along the inner back edge of the frame.



Step 14. Insert the center plaque into the frame, and apply gentle pressure to seat it into place. Use a damp cloth or cotton swab to remove any excess glue that may have oozed out of the joint. (Be sure to remove any excess glue from the back of the frame, also.)

Step 15. Place a small amount of wood filler at the point where the entry hole was drilled to separate the frame from the plaque. Let dry thoroughly, sand it flush with the surface, and color it as necessary to blend with the wood.

Step 16. Use the vacuum with the soft-brush attachment to remove any remaining dust or debris from the piece. Apply several coats of spray varnish, allowing each coat to dry before applying the next. If desired, use fine-grit sandpaper and very gentle pressure to lightly sand the surface prior to applying the final coat.



Step 17. Because this piece is light and thin, two-part epoxy is sufficient for attaching a sawtooth hanger to the back. Mix equal parts as directed by the manufacturer, and apply it directly to the back of the frame. Allow the glue to set up for an ample amount of time, and your project is ready to display!

For questions concerning this project, contact Sheila at (902) 245-5865, or email her at sheilalandydesigns@gmail.com. You can also view and purchase other patterns by Sheila, as well as download free brochures of available designs, by visiting her website, www.sheilalandydesigns.com.





Chinese Dragon Symbol

patterns by Jacob Fowler; cut and finished by Wayne Fowler



SUPPLIES

Wood: red hardwood such as cherry, mahogany, or padauk—one piece 1/2" to 3/4" x 8" x 8"; walnut or other hardwood in complementary color—one piece 3/4" x 5" x 2-3/4" (approximate measurement for optional base)
 Tools: scroll saw with number 2R and/or 5R blades; drill with assorted bits; fixed disc or belt sander with assorted-grit discs or belts; router (optional)
 Temporary-bond spray adhesive
 220-grit sandpaper
 Clear packing tape
 Finishing oil of your choice, such as tung, walnut, or Danish
 Clean paintbrush
 Brass or copper rod, one piece 1/8"-diameter x approximately 6" (for optional base)

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

Introduction

My family has the great fortune to live in an exciting, multi-cultural area of Toronto with a vibrant Chinese community at its heart. This gives us access to many symbols and myths from different cultures, particularly various forms of dragons. Jacob came up with this design based around the Chinese symbol for "dragon," which he surrounded with an intricate design of what the symbol stands for.

One of the concerns that Jacob and I had regarding this design was that the symbol was truly the one that represents "dragon." [We have all heard stories of little jokes being played on the uneducated!] However, we confirmed through a trusted source, Jacob's long-term Cantonese girlfriend, that it is indeed the correct symbol. I have also sold a few of the finished pieces at craft and art shows without objections, so you can scroll this pattern with confidence! (A bonus pattern depicting just the dragon symbol has been provided. It can be scrolled as a separate piece and displayed with other dragon projects.)

Chinese dragons are typically red and gold, and there are many red-colored woods that are appropriate for this design. I used a little piece of 3/4"-thick padauk from one of my forays into the "shorts" bin at a local exotic wood store that fit the pattern nicely. The piece was cut on an Excalibur EX21.

To display the finished dragon, it could be set into a slotted oval base, and we have published step-by-step instructions for creating this type of base many times in past issues. Recently, though, I have been using a new type of base to display higher-end pieces at art shows. This new base allows most of the circle to be viewed, rather than having it set into a slot. It's also convenient because it has no permanent attachments, which means it can easily be packed up for shipping.

Creating the base only takes a few minutes. I insert brass posts into a square or rectangle piece of wood from my "neat little pieces of wood that I can't throw in the burn bin" pile, and set the cutting into the posts. For the piece shown, I used a 3/4"-thick piece of walnut to complement the red of the padauk. I don't use a set size for the base because I generally use scrap wood, but a 2" x 4" rectangle or 2-1/2" x 2-1/2" square is usually sufficient to hold a piece this size.

INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. I recommend applying a layer of clear packing tape to the surface of the wood prior to attaching the pattern using temporary-band spray adhesive. The tape seems to reduce the burn from the light turns you will have to make while cutting the pattern, and it makes it easier to handle the piece during cutting.

Step 2. Drill for all entry holes. I recommend using reverse-tooth blades when cutting the piece to reduce chipping on the bottom. The piece can easily be cut using a No. 5 reverse-tooth blade, but you may wish to switch to a No. 2R blade to cut the finer details around the dragon's head.

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

Step 4. Sand both sides of the piece and smooth out the outer circular shape using a belt or disc sander. I also usually round the outer edges of the circle and polish the faces of the piece using the sander with a very fine-grit

(400- or 800-grit) disc or belt. Fold a 1/4 sheet of 220- or 400-grit sandpaper around your thumb, and remove any remaining burrs from the interior cut edges and lightly round the edges.

Step 5. Clean the piece using a clean paintbrush or other tool of choice. Apply a thin oil, such as tung, walnut, or a mixture of both, to seal the inner edges.

Step 6. To display the finished piece as shown in the photo, first square up the wood for the base to the desired size. Locate and mark the center of the top surface of the base. Measure the thickness of the wood used for the dragon, and divide it in half. Measure and mark that distance from the center point on the base out toward one long edge. Repeat to measure and mark the distance from the center point toward the other long edge. [The thickness of the dragon is now marked off of the center point on the base.] Draw a line running parallel to the long edge through each of the points. From the center point of each line, measure and mark 3/4" over in each direction. These four marks are the locations for the brass rods.

Step 7. Before drilling the holes, check the positioning of the dragon piece on the base to ensure the marks are in the correct places. There should be two marks visible on each side of the dragon. When you are satisfied that the marks are accurately drawn, use a drill press and a 1/8" bit to carefully drill a hole just outside of the line at each point. Drill to a depth of just less than the thickness of the base.

Step 8. Sand the base, and apply your finish of choice. If desired, lightly round over the four corners and the top edges to give the base a more finished look. Alternatively, you could use a router to round the top edges.

Step 9. I create the posts from 1/8"-diameter brass rod that is normally available in home improvement centers in 2' - 3' lengths. I like to use the brass rods because I can cut them to size using my scroll saw and old, dull blades, and I can bend the pieces in or out once they're installed on the base to ensure a proper fit for the cutting. Measure and mark four 1-1/4" segments on the rod. Use the scroll saw fitted with dull No. 2 or No. 5 blades to cut the four segments. (I have an almost infinite supply of dull blades that I normally use for rough cutting.) Be very careful while cutting to make sure you keep your fingers away from the blade while holding the rod down. [Be aware that the brass will get warm.]

Step 10. After cutting the four segments, very carefully use the disc sander to sand the ends of the rod pieces, eliminating the sharp edges.

Step 11. Insert a post into each hole, and check the dragon circle for fit. If it is too tight, gently bend the posts out using a pair of pliers; if it is too loose, bend the posts in. With a proper fit, the posts hold the dragon upright, allowing no "give," and they leave no marks or scratches on the dragon.

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





Tall Box

by Gary MacKay

Introduction

This tall box is similar to other layered boxes that I have made on the scroll saw. The major difference is in the construction of the layers, whereby I use wooden dowels to align the layers and to prevent them from slipping out of place when clamped. There is no need to drill holes to cut out the drawers, because after cutting them out, the saw kerfs are simply glued closed.

I like to use poplar or ash for these boxes because the wood grain is spectacular when you plan out your layers before cutting. I recommend lining the drawer compartments using poster board, felt, and wood glue.



SUPPLIES

Wood: poplar or wood of choice—five pieces $3/4"$ x $5-1/2"$ x $9-1/2"$ (for box and drawers), one piece $1/2"$ x $2"$ x $16"$ (for drawers), one piece $1/4"$ x $2"$ x $16"$ (for drawer backs); aspen or light-colored wood—one piece $1/4"$ x $2"$ x $16"$ (for drawer fronts); cherry or contrasting wood—two pieces $1/4"$ x $5-1/2"$ x $9-1/2"$ (for box front and back); walnut—one piece $1/2"$ x $3/4"$ x $7"$ (for drawer pulls); wooden dowel— $1/8"$ -diameter x $8"$ (for box layer alignment)

Tools: scroll saw with No. 5 and No. 9 blades; handheld drill or drill press with $1/8"$ bit; belt sander; screw-type or quick-grip clamps; clamping blocks

Temporary-bond spray adhesive

Clear packaging tape

Masking tape

Wood glue

Sandpaper, assorted grits

Pin (for glue placement)

Old newspaper

Felt—one piece $4"$ x $12"$

Poster board—one piece $4"$ x $12"$

Clear finish of choice

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

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. You will need ten copies of the main box pattern.



Step 2. Stand the five $3/4"$ -thick poplar work pieces an end, matching up the end grain to your liking. Use a pencil to label the layers 1 through 5 on the top and front.

Step 3. Use temporary-bond spray adhesive to attach a pattern to each of the five layers. Cover the patterns with clear packaging tape. On Layers 1 and 3, drill a $1/8"$ -

diameter hole approximately $1/8"$ deep at the two points marked "A" on the pattern. On Layers 2 and 4, drill a $1/8"$ -diameter hole approximately $1/8"$ deep at the two points marked "B" on the pattern. (Do not drill any holes in Layer 5.)



Step 4. Using a No. 9 scroll saw blade, cut along the "First Cut" pattern line on Layer 1, from the bottom of the layer to the drawer marked "1". Cut out the drawer opening. Back the scroll saw blade down the line, and cut out the drawer openings marked "2", "3", and "4" in the same manner. Clean out any sawdust in the four saw blade kerfs. Place old newspaper on your work surface. Use a

continued on page 54

pin to place wood glue inside the four saw kerfs in the layer. Clamp the saw kerfs closed, clean out any glue squeeze-out, and leave clamped for one hour. [Save the drawer cut-outs in separate piles.]

Step 5. In the same manner, cut out the drawers in Layers 2-5, and glue the saw kerfs closed.

Step 6. Cut the outside profile of the five layers along the pattern lines. Remove the patterns, and sand both sides of each layer. [Be careful not to sand off the pencil marks labeling each layer.]

Step 7. Cut eight 1"-long pieces of the 1/8"-diameter wooden dowel stock, and use sandpaper to round off all the dowel ends.



Step 8. Place Layer 4 on top of Layer 5, aligning all the drawer openings. Clamp the layers together, double checking for drawer opening alignment. Measure 1-1/4" from the tip of your 1/8" drill bit, and place a piece of masking tape at that mark. Using the two previously-drilled holes in Layer 4 for placement, drill 1/8"-diameter, 1-1/4"-deep holes at those points. [The holes will now extend into Layer 5.]

Step 9. Remove Layer 4, and place a dowel into the two holes in Layer 5. Apply a layer of wood glue to the surface of Layer 5, position Layer 4 over Layer 5, aligning the dowels in the holes, and clamp both layers together. Clean up any glue squeeze-out, particularly inside the drawer openings.

Step 10. In the same manner, glue and clamp Layers 3, 2, and 1 to the assembly.



Step 11. Cut out a Drawer 1 pattern, and attach it to the 1/2"-thick poplar stock. Using a No. 5 blade, cut along the perimeter of the pattern, then cut along the dashed lines. (The interior of each drawer will consist of four of the five 3/4"-thick layers that have been previously cut, plus the one 1/2"-thick layer just cut.) Cut along the dashed lines for four of the 3/4"-thick Drawer 1 pieces. Remove the patterns from the layers. Glue and clamp the four 3/4"-thick layers and the 1/2"-thick layer together. In the same manner, cut and glue up the pieces for Drawers 2 through 4. (Be sure to keep the pieces labeled for correct assembly.)

Step 12. When dry, sand the interior side surfaces of the drawers. (Do not sand the bottoms if you plan to line the drawers with felt.)

Step 13. Apply patterns for Drawers 1-4 to the 1/4"-thick poplar stock for the drawer backs and to the 1/4"-thick aspen stock for the drawer fronts. Cutting along the perimeter of the patterns, cut out the drawer fronts and backs. Glue the aspen drawer front and the poplar drawer back for Drawer 1 onto the Drawer 1 interior assembly. Clamp the layers, and clean out any glue squeeze-out. Repeat for the remaining three drawers.

Step 14. Use the belt sander to sand the outside profile of each drawer. (Be careful not to sand them too aggressively, distorting the profile.) Round over the backs of the drawers, and test-fit them into the openings. Sand to adjust the fit, if necessary.

Step 15. Apply a main box pattern to the 1/4"-thick cherry work pieces for the box front and back. Cut along the outside profile for the box back. Using a 1/8" drill bit, drill entry holes in the four drawer openings on the box front. Cut out the four drawer openings and along the outside profile on the box front.



Step 16. Glue the box front and back pieces onto the box, aligning all edges, and clamp to secure. When dry, use

the belt sander to sand the outside profile of the box. Sand the box and drawers using assorted grits of sandpaper.

Step 17. Apply the four drawer-pull patterns to the 1/2"-thick walnut stock. Cut out the four drawer pulls, and glue them onto the drawer fronts.

Step 18. Apply your clear finish of choice to the pieces, and let dry.

Step 19. Cover your work surface with old newspaper. Place a 4' x 12' piece of poster board on the newspaper. Apply wood glue to the poster board, and place a piece of 4' x 12' felt on the glued surface, aligning the edges. Place newspaper over the felt, and weigh down the glued-up felt and poster board using a heavy book. Let dry overnight.

Step 20. Measure the compartment openings for the four drawers. Transfer the measurements to the felt-lined poster board, cut out the pieces, and place the liners in the drawers.

For questions concerning this project, send a SASE to: Gary MacKay, 2779 Canvasback Trail, Myrtle Beach, SC 29588. Gary MacKay is the author of the book *Box-Making Projects for the Scroll Saw*. 





Trio of Trivets

by Billie (BJ) Holm





SUPPLIES

Wood: hardwood of choice—one piece 3/4" x 8" x 10" (for teapot), one piece 3/4" x 8" x 8" (for rooster), one piece 3/4" x 8" x 10" (for fruit arrangement); scrap wood—one piece 3/4" x 2" x 4"; scrap plywood—one piece 3" x 4"

Tools: scroll saw with No. 5 skip-tooth blades; drill with assorted small bits, including 1/8" bit; band saw (optional)

Temporary-bond spray adhesive

Wood glue

Sandpaper, assorted grits

Tack cloth

Wooden axle pegs with 1/4"-diameter heads and 1/8"-diameter shafts (four per trivet)

Natural Danish oil, or finish of choice

Assorted acrylic paints (optional)

Assorted paintbrushes (optional)

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

Introduction

These trivets are intended to be decorative wall hangings, as well as useful additions to any kitchen countertop or dining room table. I attached pegs to the "front" sides of the trivet. Simply set the trivet peg-side down when in use, and hang it on the wall peg-side out when displaying it.

INSTRUCTIONS

Step 1. Sand the wood, and remove all dust using a tack cloth. Photocopy the patterns, saving the originals for future use. Using temporary-bond spray adhesive, attach the pattern to the appropriate piece of wood.

Step 2. Drill pilot holes for all the inside cuts. Make all the inside cuts first. (It is important to make the inside cuts first because it allows the bulk of the wood to support the project until you are completely finished cutting.) Cut the perimeter of the design last.

Step 3. Carefully remove the pattern. Sand the piece to remove any glue residue or burrs. Use the tack cloth to remove all the dust.

continued on page 38

Step 4. Drill a row of four 1/8"-diameter holes 1/2" deep into the 3/4"-thick cut edge of the scrap wood. Place a peg into each hole, leaving approximately 1/4" of the shaft exposed. Lay the scrap plywood under the jig to prevent the four peg cutoffs from falling to the floor while cutting them. Cut all but 1/4" from the shaft of each peg, leaving the axle head attached. [I used a band saw, and slid the plywood and jig together.]

Step 5. Drill 1/8"-diameter holes 1/4" deep where indicated

on the pattern. Glue a peg into each hole. Remove the excess glue using a damp cloth. (These peg "feet" will allow steam and heat to escape when the trivet is placed under a hot dish.) Allow the glue to dry completely.

Step 6. I finished the unpainted trivets by dipping them into natural Danish oil, and letting them drain for a while. Wipe the wood as dry as possible using a clean, lint-free cloth, and blow any oil out from the inside cuts. Let the oil cure for several days before using the trivet.



Step 7. For an alternative finish, paint sections of the designs using acrylic paints. Thin the paints with water to create a "wash" of color. Place a small drop of paint onto a palette, plate, or plastic lid. Place a drop of water next to the paint. Use the brush to pull a little bit of the water to the edge of the paint, and mix it until it is very thin. Refer to the photos for suggested color placement, or use your colors of choice to match your decorating scheme. Let dry completely before applying your clear finish of choice.



Reader's Gallery



Dale Zellner of Fogelsville, PA has been scroll sawing for about 13 years, and he shared these photos of his work, including "Light of the World" designed by Dirk Boelman, and a selection of portraits of Jesus, from Wildwood Designs.

In his inspiring note, Dale writes, "If you look at my picture, you can see I can't walk or even move my legs; plus, I have severe muscle spasms. And yes, I've broken more pieces than I care to count, but I won't stop!"

Dale mentioned that he usually adds his own personal finishing touches to the pieces, to truly make them unique. He says, "I may not win any awards with my work (since I don't enter any shows), but my biggest reward is seeing how much the pieces are appreciated." Well, Dale, we think your work is great, and you don't need any award ribbons adorning your pieces for folks to appreciate your talent!



Jim Mastrocola of Myrtle Beach, SC writes that he's retired, and when he's "not playing golf at the beautiful courses here in Myrtle Beach," he is busy scroll sawing. He mentions that he particularly enjoys scrolling crosses, and this incredible assortment is on display in his dining room. It makes a striking presentation, Jim—no wonder you receive such nice compliments from visitors! Thank you for sharing.

Attention readers:

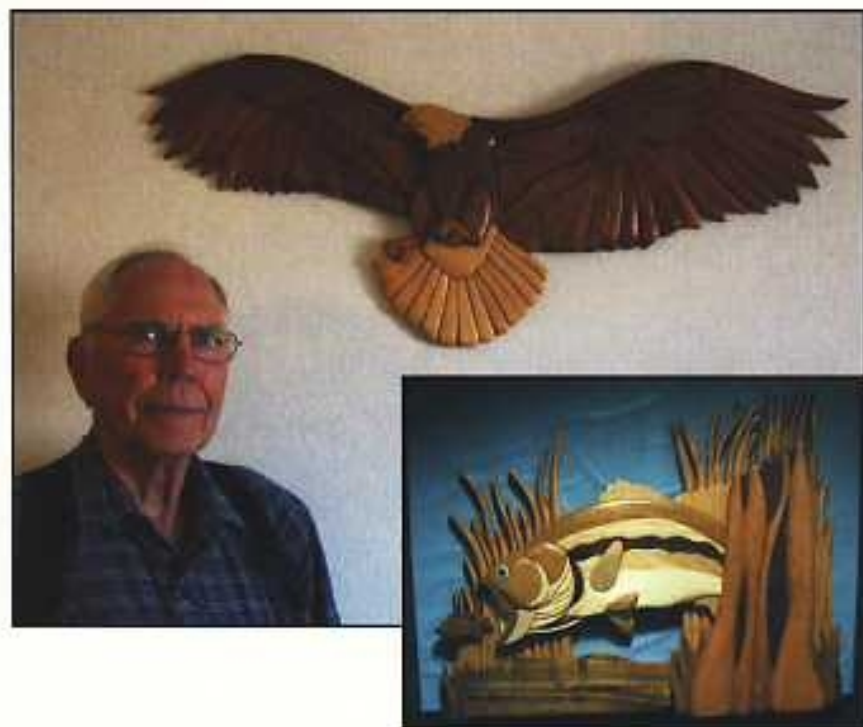
We invite you to send us photos of your work, whether original or not, to be included in our Reader's Gallery feature. **If it is not of your own design, please tell us whose design it is** and, if possible, add a few sentences about the piece(s) being shown. Please do NOT send the item itself. Also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

continued on page 60

Reader's Gallery

continued from page 59



Arnold Thorin of Hills, MN is a resident at Tuff Village Assisted Living facility, and he has Mary Lemke, RN, to thank for submitting these photos of his work! Mary writes that Arnold keeps active doing his woodworking. "He is busy 'pleasing' the tenants, his community, and the staff with his projects. He volunteers his woodworking skills for multiple community projects, from season table decor to donated auction items for the annual bazaar."

Shown here are two of Arnold's pieces: the Largemouth Bass, designed by Darin Liles and featured in the November 2005 issue of *Creative Woodworks & Crafts*, and the Bald Eagle in Flight by Judy Gale Roberts.

Your work is lovely, Arnold. Your community is fortunate to have such a talented woodworker in its midst! We're so happy Mary forwarded us your photos!



Bob Hineine of Effingham, SC designed this framed hummingbird artwork. The flower, buds, and bird's throat are made from redheart. The flower pistil is yellowheart. The bird's breast, tail, and inner leathers are basswood. The outer wings, upper body, leaves and stems are made from poplar, which was stained green to make the pieces look more realistic. The backer is 1/8"-thick birch plywood that was painted with a pastel blue wash, and the frame is 3/4"-thick cedar.

What a creative project, Bob! It makes a beautiful display.



Charles Cobb of Camarillo, CA is a retired English professor who started woodworking several years ago at the urging of neighbor and "master craftsman" Bob Petit. He mentions that he liked the Engine No. 5 segmentation project designed by Deb Nicholson and featured in the April 2007 issue of *Creative Woodworks & Crafts*, especially because he was designing his own intarsia locomotive pattern. He based his pattern on a three-quarter view of the Civil War General, which he modified into a full side view. He used yellowheart, oak, and assorted red and white pieces of wood to construct his engine.

Charles shared this following tip for constructing wheels. Cut the circumference of the wheel. Using a fine blade, cut the inner circumference. Determine the number of spokes desired, and cut out the triangular areas in between. The inner circle fits neatly into the outer rim, making a "dandy" wheel.

Thanks so much for letting us see your photo, Charles, and thanks for the handy tip!



Robert Nielson of Timberlake, OH designed this intarsia image of Bacchus, the God of Wine. It measures 38" x 21", and the head alone measures 15-1/2" x 13". The hair is made from black walnut, and the remainder of the piece consists of assorted woods, including oak, poplar, cherry, hickory and maple. Robert applied green and blue watercolor paints to some of the leaves and grapes; all other pieces are natural wood.

Robert also designed the pelican, which measures 18" x 12". He made it from oak, black walnut, cherry, poplar, and various other woods. The rearing stallion, designed by Kathy Wise, measures 30" x 24", and is made of oak and walnut.

You are clearly a very talented woodworker, Robert. Thanks for sharing!



Winston Simmons of Portsmouth, VA has been scrolling for over 15 years. He served in the Marine Corps in the early 1970s, and, as he says, "Once a Marine, always a Marine."

Winston writes, "I still have great pride in the Corps. I still follow any event that they're involved in. One night, while watching the news and seeing the great loss of Marines in Fallujah, Iraq, I was inspired to do this plaque."

The plaque is based on a design from a book, *Military Designs*, by Mike and Vicky Lewis. It is embellished with a helmet, boots, and a rifle, which represent a fallen Marine or soldier.

Thank you for sharing your photos of your inspiring piece, Winston. It is a lovely testament to the courage and devotion of all who serve in the Marines.



Meet Scroll Sawyers Pat and Ray Lupori

photographs and article by Wes Demarest



Ray and Pat Lupori

If you have been reading this magazine over the years, I am sure that you have seen an advertisement or two for the Scroll Saw Association of the World (S.A.W.), or at least a reference to their Expos and sanctioned scroll saw competitions. Perhaps you are even a member. Well, the organization and the earlier shows did not just come about on their own.

I first met Pat Lupori at one of Dale Whistler's early scroll saw picnics. She, along with several sawyers including Dale, John Nelson, and the late Patrick Spielman, had formed the original nucleus of S.A.W., and Pat has been with it ever since. Between serving on the Board of Directors, managing the office, or handling the logistics and record keeping of the contests, Pat and Ray have been active in S.A.W., and they still are. In fact, Ray and Pat are both currently on the board of Chicagoland Scrollers, (a local chapter of S.A.W.), with Ray as president and Pat as treasurer.

They are both serious woodworkers, although Pat has also been involved in other crafts, including fabric art. Aside from their craftwork, they also raise champion Alaskan Malamutes.

Pat, who had taught school until she gave it up to raise a family, started scrolling over 15 years ago, when her son gave her an "I Love You" cut out that he made on his 3" Dremel. That intrigued her to the point that she tried it herself, and she was hooked. (In fact, she was so enamored of the hobby that she wore out the saw, replaced it with another inexpensive model, and wore that one out, too. Needless to say, her son got precious little time on it.)

Jump ahead 15 years, and although Pat is no longer on the Board of Directors of S.A.W., she continues to do volunteer work for the organization and still gets time in the shop.



It is through Ray's woodworking interests that their shop evolved. Ray is a retired school teacher who put himself through college working in the construction business. He continues building custom decks, furniture, and anything else to which he happens to take a liking!

Pat and Ray claim that they cleaned the shop in preparation for this article, but I seriously doubt it! It looks to me as though it is normally clean and orderly, and it is a great example of a practical layout. Nearly everything is on rollers and requires little effort to move, which adds a lot of flexibility to the space.

They have given much attention to storage and methods of dust collection, which are important safety features in a shop. Dust is inevitable, but it is kept to a minimum through the use of a central collection system, an overhead area filter, and a homemade collector that sits between the scroll saws. The homemade collector is inconspicuous and quiet, and it also provides an additional work surface.

After wearing out her son's saws, Pat purchased higher quality saws, including a 30" Excalibur, and most recently, the Eclipse. The tray under the saw was designed by Richard Walker of Antioch, IL, and Pat finds that it makes clean up much easier.



From lumber to finished pieces, everything has a place!

continued on page 64



Pat has always loved making large antique projects. However, as is often the case with crafting, she got caught up in the marketing of their work at craft shows, galleries and private sales, and is now tiring of production cutting. She is now searching for unique and challenging projects that she can dig her teeth into, mainly old European patterns that have not been published. (No intarsia, marquetry, or inlay need apply!)

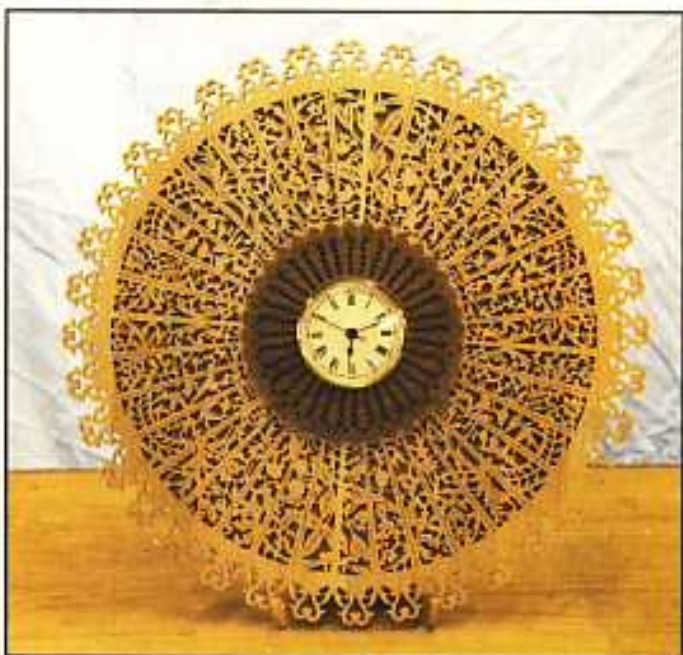


Pat cut these ornaments based on patterns by Dan and Ray Wilckens, some of which have been featured in *Creative Woodworks & Crafts*.



Pat also works in solid surface material, these ornaments, cut from Corian®, were designed by Julia and Lyn Meader of the Timber Lace Company. The patterns were originally published in the Winter 1999 *Creative Woodworks & Crafts* Wood Ornaments issue.

As mentioned, Pat loves working with antique patterns, especially ones from Europe. She bought the 100-year-old French pattern on which this project is based from a man in Spain a few years ago, and she had friend and fellow scroll sawyer Rick Hutcheson re-draw it. Pat had Rick add the drawer to the design, and he now offers this pattern on his website: www.scrollsaws.com.



The old patterns are extra challenging because they may not be entirely accurate! Pat made these two clocks based on Italian patterns from the late 1800s or very early 1900s that were purchased through Berry Basket.

One of the main problems with these old patterns and, to some extent, today's patterns, is that enough thought is not always given to connecting areas. In many cases, those areas are weaker than they should be. If they do not fail while sawing, they will fail upon assembly or the first time someone picks up the project. Pat and Ray both strongly advise you to carefully go over your patterns with a critical eye, regardless of who drew them, before you begin cutting.

We hope you've enjoyed your "visit" with the Loporist! If you would like to contact Pat and Ray, visit www.triwolf.net, or send a SASE to them at: 610 Daisy Lane, Round Lake Beach, IL 60073.

For questions or comments about this article, please send a SASE to Wes at: 66 Snover Road, Sussex, NJ 07461; or email him at: wesdemarest@woodworkandcrafts.com.





Looking Home

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

Introduction

This piece is based on a painting I did over twenty years ago. I have always loved horses and the open country, and I thought this subject might appeal to many people. I tried to keep it as true to the painting as possible. I hope you enjoy it!



SUPPLIES

Tools: scroll saw with No. 5 and No. 7 blades, or blades of choice; drill with small bits; belt sander; oscillating spindle sander; inflatable drum sander; detail sander; wood-burning tool; rotary tool with assorted attachments; clamps
Temporary-bond spray adhesive
Clear packing tape
Fine-grit sandpaper
Wood glue
Black permanent ink marker
Clear urethane finish, or finish of choice

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

BILL OF MATERIALS

Wood*	Thickness	Use
Alder	7/8"	grasses
Aspen	7/8" 3/4" 1/2"	foreground horses' feet snow, windows
Bloodwood	1/2"	barn
Blue Pine	3/4" 1/2"	foreground house
Bubinga	1/2"	barn
Butternut	7/8"	grasses
Cherry	3/4"	adult horse's bridle, young horse's body
Figured Maple	3/4"	young horse's mane and tail
Katalox (or English Walnut)	3/4"	adult horse's mane
Mahogany	3/4"	young horse's body (two shades)
Spanish Cedar	3/4"	young horse's body
Peruvian Walnut	3/4"	adult horse's body
Poplar	1/4"	trees
Walnut	3/4" 3/4" 1/2"	adult horse's body (two shades) young horse's bridle windows
Baltic birch plywood	1/8"	backer (one piece 15" x 22-1/2")

*Amounts of wood required will depend upon grain configuration. In response to many questions about obtaining some of the woods used in these projects, there is now a Wood Sources link on Bruce's homepage at www.infarsia.net. The listing includes phone numbers for the wood supply companies, plus links to their websites.

continued on page 68



INSTRUCTIONS



Step 1. Select the woods to be used for the assorted sections of the patterns, paying careful attention to grain detail and color.

Step 2. Make several photocopies of the pattern, and cut apart the various sections. Apply clear packing tape to the surfaces of the wood. (The clear tape allows you to see the wood grain as you position the pattern, and it makes pattern removal easier.) Using temporary-bond spray adhesive, attach the pattern pieces to the taped surfaces. (If preferred, the pattern can be transferred to the wood using carbon paper and tracing paper. Use the method with which you are most comfortable.)



Step 3. It is easier to cut the horses first, thereby fitting the ground to the horses, rather than fitting the horses to the ground. First, cut the pieces of the adult horse.



Step 4. Cut and fit the mane and bridle to the adult horse.



Step 5. Cut and fit the pieces of the young horse.



Step 6. At this stage, all the horse pieces have been cut and fit.



Step 7. Glue up portions of the bodies prior to sanding. The finished project will be more realistic looking if the glued-up sections are shaped as a whole, rather than all individual pieces. (It is easier to shape the pieces as you go, instead of waiting to shape them all at the end.)



Step 8. When shaping the head, it is helpful to use a rotary tool fitted with a sanding tip for the areas where a drum sander would be too large to fit.



Step 9. Finish shaping the head of the adult horse.



Step 10. Because the young horse faces away from the front of the project, it needs to be shaped differently than the adult horse. The young horse should appear to recede into the background. This effect can be accomplished by varying the thickness of the wood; it should be thicker at the tail end and thinner near the head.



Step 11. Shape the young horse following the same process as for the adult horse.

continued on page 70



Step 12. Cut out the foreground pieces. The foreground should taper in thickness as you move from left to right. Keep in mind the thickness of the horses' feet, and adjust accordingly.



Step 13. Cut out the pieces in the background. The pieces extending in front of the young horse should be slightly thinner.



Step 14. Cut the house, barn, and tree pieces, and fit them to the ground.



Step 15. Reduce the thickness in the pieces as you move from the foreground to the background.



By varying the thickness of the woods used in an intarsia project, the illusion of depth and distance can be created. These two side views of the finished "Looking Home" project illustrate the technique.



Step 16. Use a rotary tool fitted with a coarse shaping burr to give the grass pieces a rougher texture.



Step 17. Continue by shaping the pieces of the foreground and background. Note the difference in thickness between the grass and snow, and the barn and trees. This variation in thickness gives the finished piece more overall depth.



Step 18. Position the glued-up sections on the wood for the backer. Using a sharp tool or sharpened dowel, trace the outline of the piece onto the backer.

Step 19. Cut out the backer, cutting just to the inside of the traced line. Glue all the pieces in place on the backer, and let dry.



Step 20. Apply your clear finish of choice to the project. Due to the many nooks and crannies in this piece, we chose to use a liquid finish. Let dry completely.



Step 21. If desired, use a black permanent ink marker to list the woods used in the project on the backer. Many customers appreciate this extra information. Also, don't forget to sign your name!

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





Butterfly Intarsia Door Handles

by Jeff Powell



SUPPLIES

Wood: 3/4"-thick pieces of bubinga, canary wood, Gacala alves, satinwood, tulip wood, and zebra wood (for butterflies); 1"-thick pieces of curly maple (for handles); 1/8"-thick plywood (for backers)
Tools: scroll saw with No. 9 skip-tooth blades; drill with assorted bits, including countersink; spindle sander; belt sander; angle grinder (optional); clamps
Transfer paper
Sandpaper, assorted grits

Masking tape
Black permanent ink marker
1/2" self-tapping wood screws (two)
Transfast turquoise dye
Semi-gloss polyurethane

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

Introduction

My wife is a quilter, and this project was inspired by her need for a sewing table. I always like to play with new ideas, so I thought I'd add some of my own artwork to adorn the handles on the table. The patterns provided can be adapted for many different uses. Place the butterfly handles on closet doors, toy boxes, chests, and who knows what else! They are also easily modified to be drawer pulls. Mix it up, and have fun with this project!

Intarsia is basically a simple process, requiring only a little patience and quite a bit of forethought. Along with step-by-step project instructions, I have provided many little tips and secrets that have been very beneficial to me, and I hope they will aid your future intarsia endeavors for years to come.

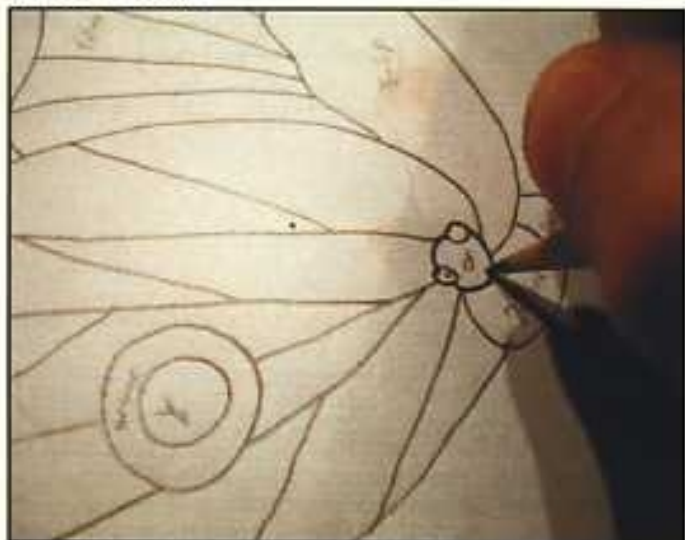


Note: Step-by-step instructions and photos are provided for the butterfly shown. Additional butterfly and handle patterns are included in the pattern section. The same process should be followed regardless of which patterns are used.



Sewing table and cabinet embellished with intarsia.

INSTRUCTIONS



Step 1. Where to start? This is the most critical stage of intarsia—you must have a plan. I like to start with inside cuts, because this is the only way that the "trace and match" system I use will work for every project. Begin by tracing the two inside eyes on the wings to the canary wood using transfer paper. Also trace the head and eyes on the face as one piece; later in the process, we will simply paint the eyes for the butterfly's face using a marker.



Step 2. Pay careful attention to the grain direction when tracing the patterns. If necessary, darken the transferred lines using a pencil.

continued on page 74



Step 3. Cut out the three pieces using the scroll saw.



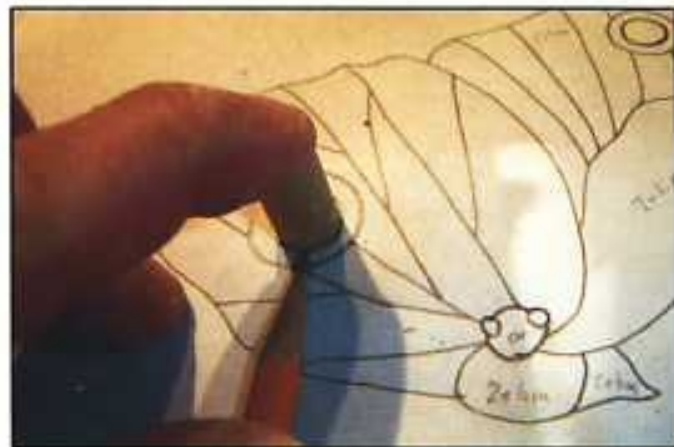
Step 4. For this next step, the spindle sander becomes my new best friend! Note the entry and entrance marks left by the saw on the cut pieces—the spindle sander is great for removing them. Also, it is imperative that the cuts are square to the bottom of the piece, otherwise the sections won't fit together properly. It is possible that the cuts are not perfectly vertical, either due to poor cutting technique, dull blades, or just very tough wood. The spindle sander comes in handy for squaring up those cuts.



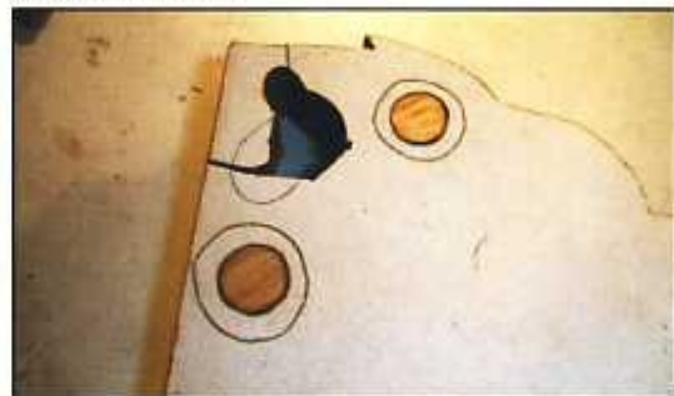
Step 5. First, I clamp a piece of plywood over the sander to eliminate any clearance to the drum.



Step 6. Using the 1/4" spindle, I repair the entrance/exit saw marks and I sand all the edges around the piece, ensuring they are square.



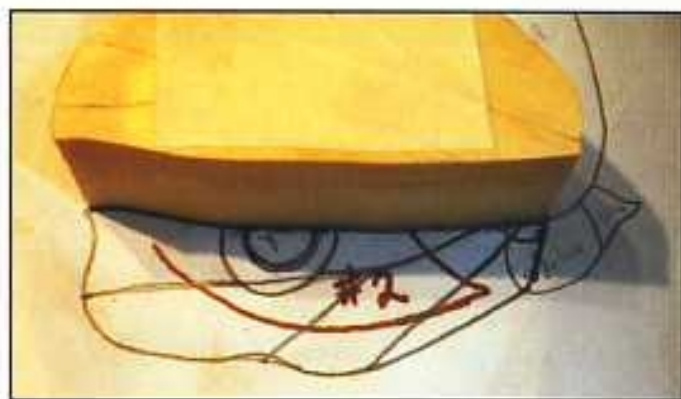
Step 7. Position the pattern for the outer ring of the wing eyes on the bubinga wood. Trace over only the outer edge of the ring, transferring the pattern to the wood. Remove the pattern.



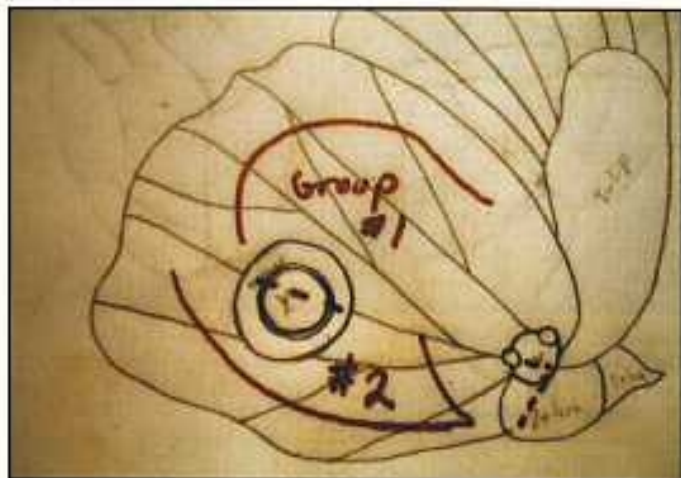
Step 8. Place the previously-cut eye piece in position on the traced outer ring. Trace the actual cut piece to create the pattern line for the interior opening of the ring. (In order to clearly see the traced lines on dark wood, I recommend first adhering a piece of white paper to the top of the wood using temporary-bond spray adhesive.) Cut the interior openings of the rings, leaving the traced line intact. Test fit the eye piece to the hole. If it's a perfect fit, leave it be; if not, use the spindle sander to adjust the interior opening of the ring. When the eye pieces fit perfectly into the rings, cut along the outer line of the rings.



Step 9. Note how the edges of this piece are not perfectly vertical, due to the blade bowing out during cutting. This is easily repaired by using the spindle sander to re-square the edges. All edges should be checked and corrected as you go.



Step 12. Trace the lines for the Group 2 wing section. At the point where Group 2 meets Group 1, trace the actual edge of the Group 1 assembly. (This is similar to the procedure used to transfer the cut lines for the outer rings and wing eyes. This process, which I call "trace and match," should be used for the remainder of the project when transferring pattern lines to the wood.) Cut along the perimeter of the Group 2 section. (It is your choice whether you cut all the pieces of Group 2 apart now or after the eye has been fit to the wing in the next step.)

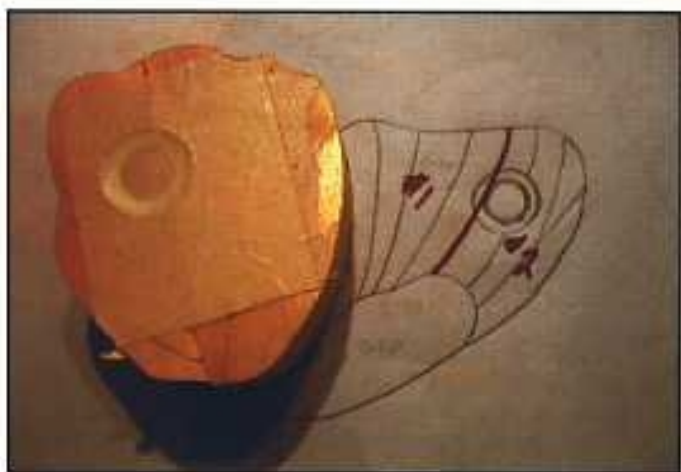


Step 10. For cutting purposes, I split the left wing into two sections, as shown in the photo. (I ignored the cutlines for the eyes and head, and simply extended the lines for the wing pieces right through them.)

Step 13. Fit the two groups together. Adjust the fit if necessary using the spindle sander. Place the eye/ring piece on the wing wherever you think it looks best, and trace around the outer edge. Cut along all the lines. Fit all the wing pieces together, and tape to secure. The left wing is complete!



Step 11. Trace the lines for the Group 1 wing section onto the saltilwood, drawing right over the dotted lines. Cut out the pieces for Group 1, and tape them tightly back together using masking tape. Use the spindle sander to clean the outside edge of the taped assembly. (The edges within the assembly do not need to get sanded because they are already an instant match.)



Step 14. Follow the same process to cut the right wing from saltilwood.

continued on page 76



Step 15. Trace the body sections onto zebra wood, using the head piece to trace and match the areas where the head joins the body. Cut out the body sections, and carefully tape the head and body together. (Remember to edge-sand the pieces using the spindle sander to ensure a tight fit.) Position the wings on the pattern, matching them to the pattern lines as closely as possible. Place the head/body assembly over the wing, simply eyeballing the placement. Holding it steady, trace the edges of the assembly where it overlaps the wing. Cut along the traced lines, test-fit the head and body to the wings, and adjust as needed.



Step 16. The only section left to cut is the lower area of the right wing. There is no reason to even bother with using the pattern anymore. Simply place the entire project on top of the tulip wood, and trace the cut line. The outer edge of the wing can just be drawn in by hand. Cut and fit the section to the wing and body. All cutting is now complete.



Step 17. Begin the shaping process by simply rounding the head using a stationary belt sander.



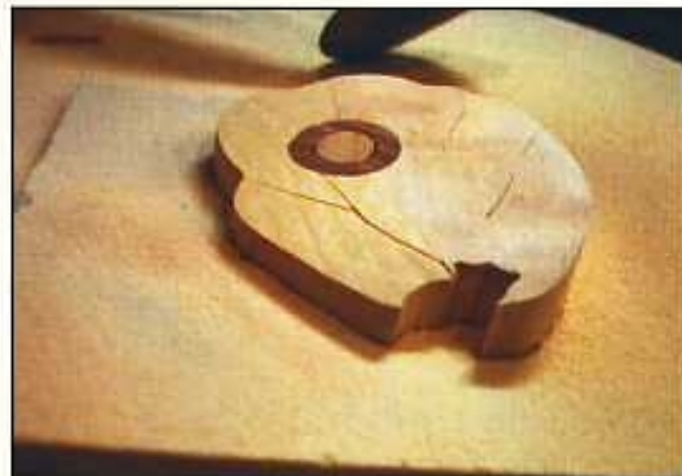
Step 18. Trace the profile from the head onto the body. Shape the body by rounding it over so it is nice and full. Shape the tail next. The tail should be the lowest section of the whole body area.



Step 19. Place the head and body onto the left wing section, which is still taped together. Trace the profile of the head to the side of the hole. The wing will need to be thinned down to below that line, because the wing is lower than the head. To do this, first trace the outline of the wing section onto a scrap piece of 1/8"-thick plywood. Cut out the traced section, and fit the wing into the hole. Tape the wing to the plywood on the bottom side of the plywood, and clamp the plywood to a work surface. Remove the tape on top of the wing.



Step 20. Using a pneumatic air grinder or portable belt sander, shape the wing. The wing should be flat, because butterflies have flat wings.



Step 21. Grind the wing on a flat angle so that the wing is lower than the head and tapers down toward the left. Remove the wing from the plywood jig.



Step 22. Following the same process as for the left wing, reduce the thickness of the right wing. The right wing is ground at the same angle as the left, and needs to be thinner than the tail where it meets the body.



Step 23. After all the rough shaping is completed, test-fit the pieces to each other, and adjust as necessary.



Step 24. Slightly bevel all the edges. For most pieces, a quick touch to the belt sander will be sufficient. For very tight spots, use the spindle sander.



Step 25. Hand-sand all the pieces using 220-grit sandpaper. [A clothespin clamp comes in very handy for holding the small pieces while hand-sanding.] Edge glue the pieces together. To do so, apply minimal amounts of glue to the bottom edge of every piece, and position the pieces together. No clamps are needed; just squeeze all the pieces together. Be a "glue miser" when applying the glue in order to avoid any glue squeeze-out from between the pieces.

(continued on page 78)



Step 26. Trace the handle pattern onto the 1"-thick maple. Using a band saw or hand saw, cut out the handle. [Be sure to keep the sections of the handle perfectly flat where the butterfly will attach to it.] Trace the outline of the butterfly onto 1/8"-thick plywood. Cutting 1/16" inside the traced line, cut out the backer. Sand the backer to remove any tear out and rough edges. Position the backer on the handle, and trace the section where it comes in contact with the handle. Leaving the section of the handle flat where the butterfly will be attached, shape the remaining handle sections to a rounded bevel. [I drew a line on the sides of the handle to determine the side profile, and then used the band saw to rough it out. It can simply be belt sanded, but that takes longer. Once the handle is roughed out, use the belt sander to do the final shaping and rounding out of the edges.]



Step 27. Sand the handle using 220-grit sandpaper. Wash the wood to raise the grain. When dry, sand the raised grain using 300-grit sandpaper. Following the manufacturer's instructions, apply the dye to tint the wood. Let dry.



Step 28. Position the backer on top of the handle, and drill two small holes to fit your screws of choice. Glue and screw the backer in place on the handle. [Countersink the screws so they sit flush or below the surface of the backer.]



Step 29. Glue and clamp the butterfly in place on the backer. Remove any glue squeeze-out after clamping and let dry completely.



Step 30. Remove the clamps. Using a black line-tipped marker, add the detail to the eyes on the face and wings. Apply your finish of choice, and let dry. Your handle is complete!

For questions concerning this project, please email Jeff at: infantas@hotmail.com, or send a SASE to him at: 11797 June Circle, Eaton Rapids, MI 48827.

A Sneak Peek from our August Issue on sale June 2nd!



Hide Me in the Shadow of Thy Wings
by Paul Boer



Enoka Box
by Roy King



Macaw
by Deb Nicholson



Playful Kitten
by Wayne and Jacob Fowler



Shoreline Gator
by Roy King,
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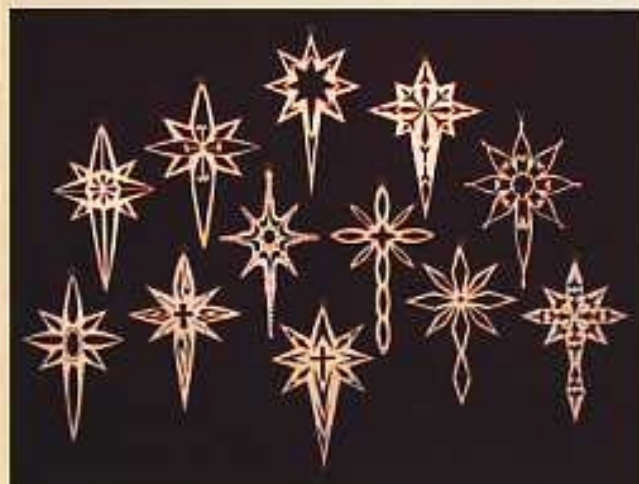
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2009 Texas Scroll Saw Picnic

*Sponsored by DFW Scrollers
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Friday April 17, 2009 • 1pm to 6pm
Saturday April 18, 2009 • 9am to 4pm
Denton Civic Center, Denton, Texas

\$8 Pre-registered • \$10 at the door
Scrollsaw Contest • Brag Tables
Concessions Available on Saturday

Seminars: Friday 8am to 5:30pm
Saturday 8:30am to 11:15pm

Friday Evening Bar-B-Que Buffet
Denton Civic Center • \$18.00 per person
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Grand Prizes: Excalibur EX-21 Scrollsaw
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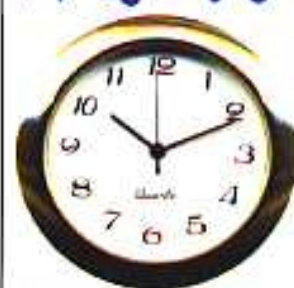
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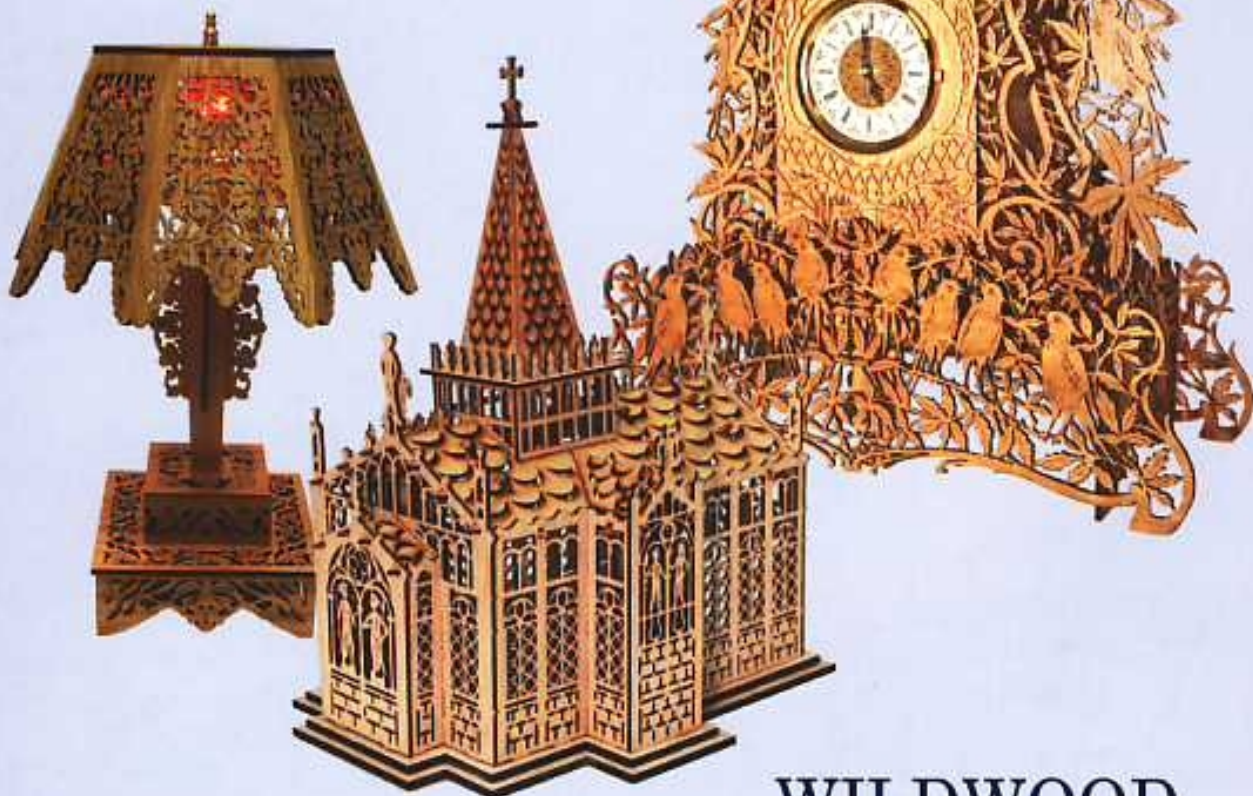
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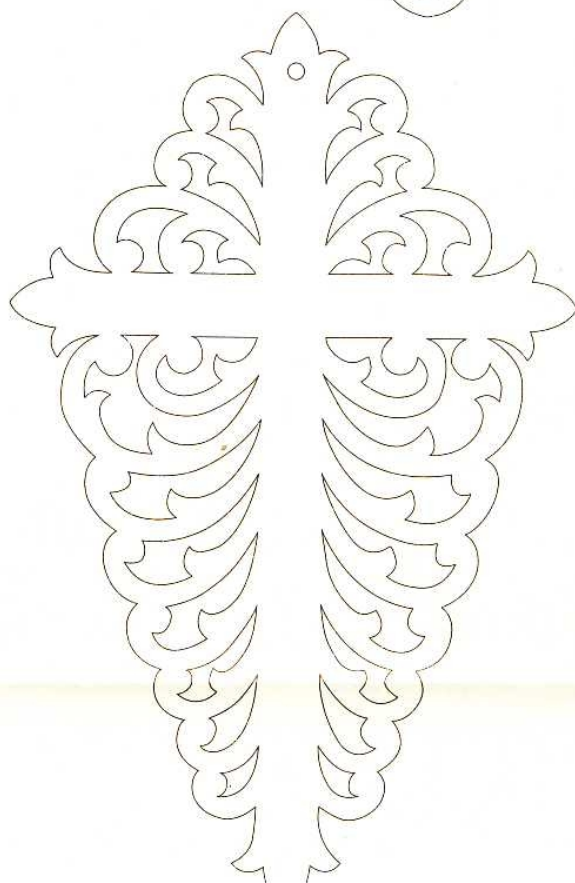
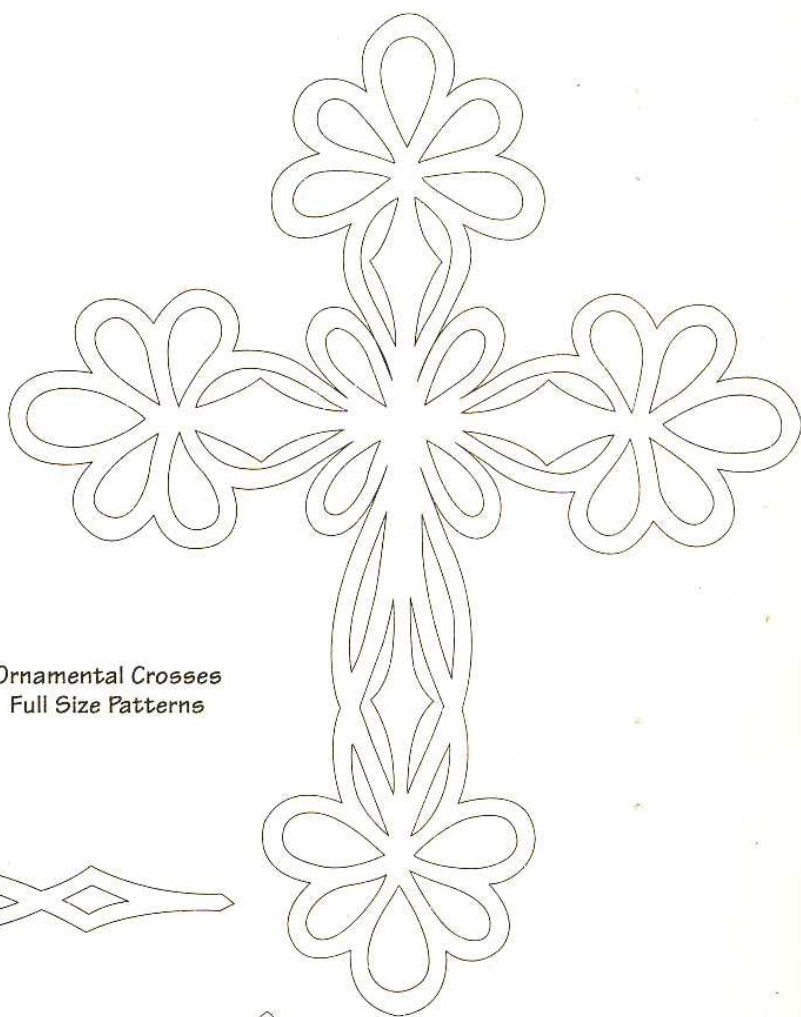
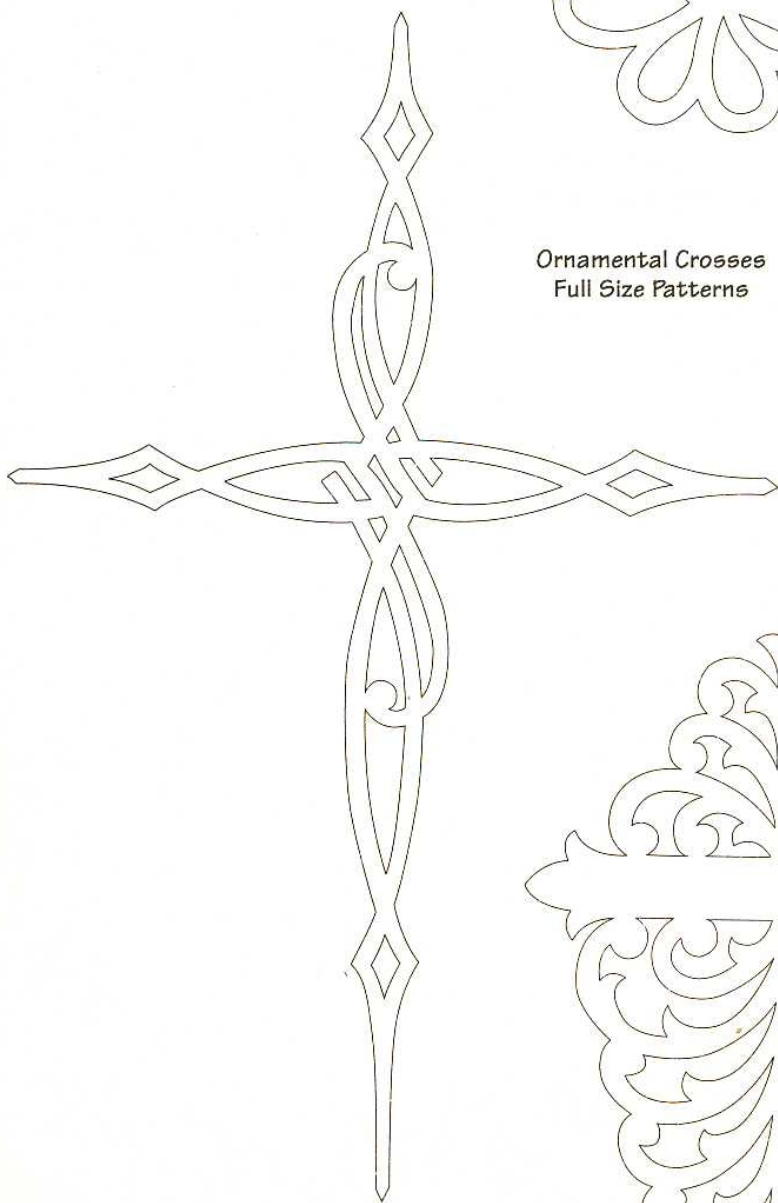
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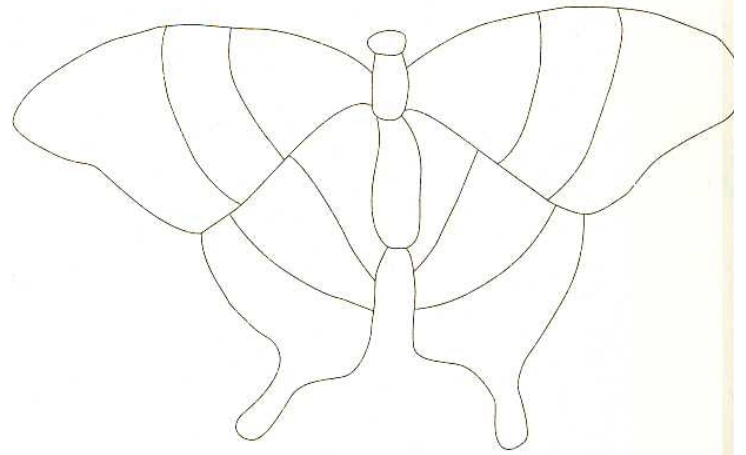
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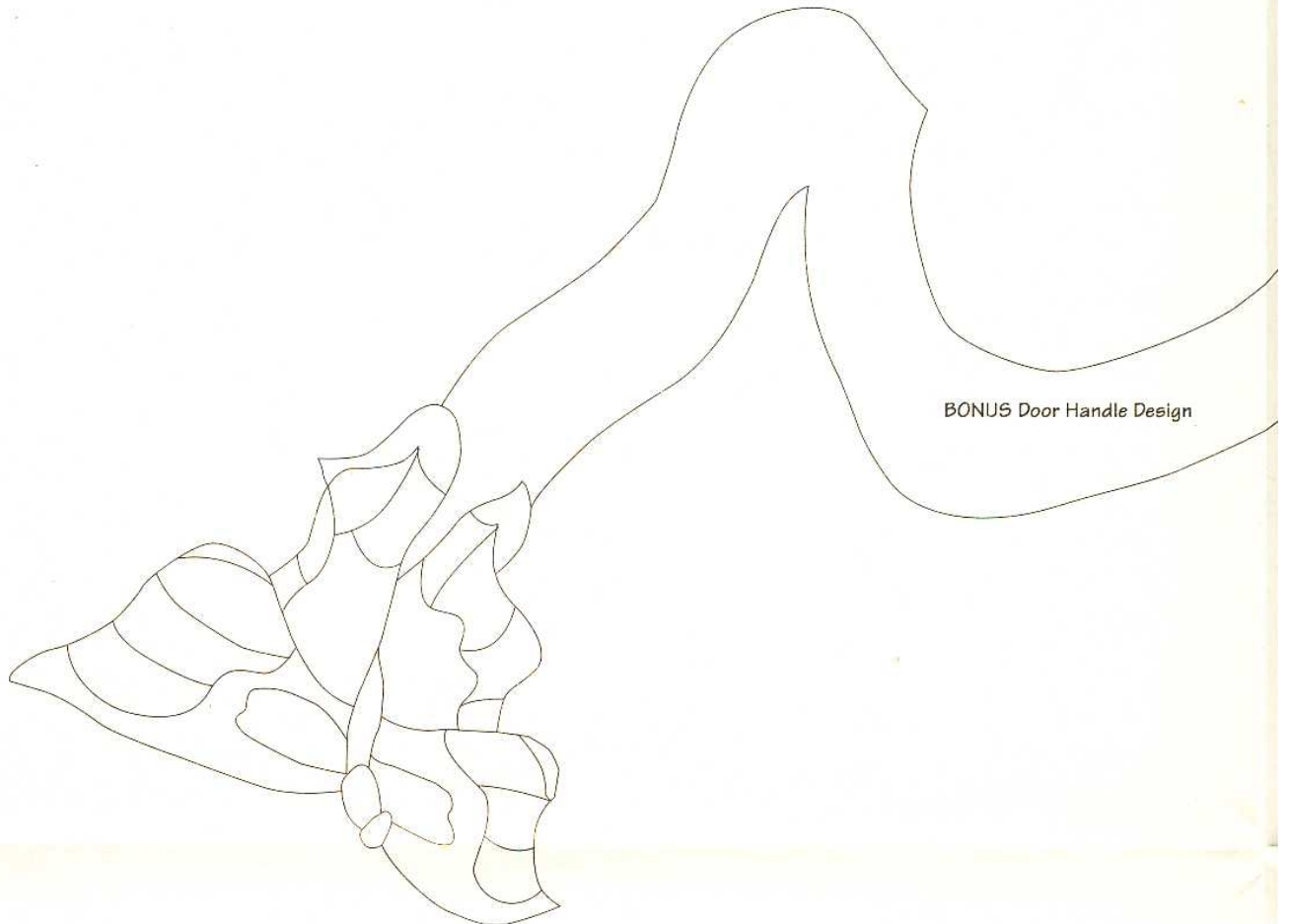
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Ornamental Crosses
Full Size Patterns

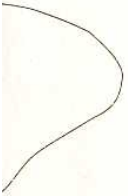




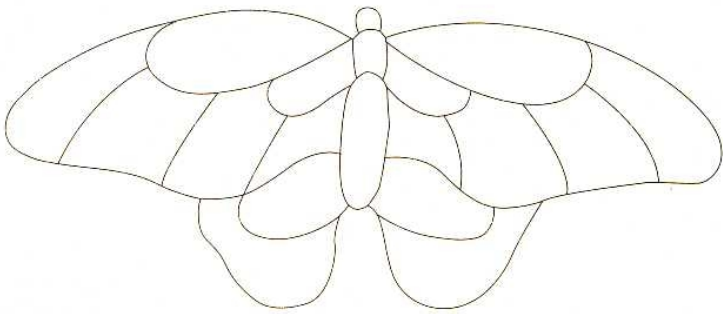
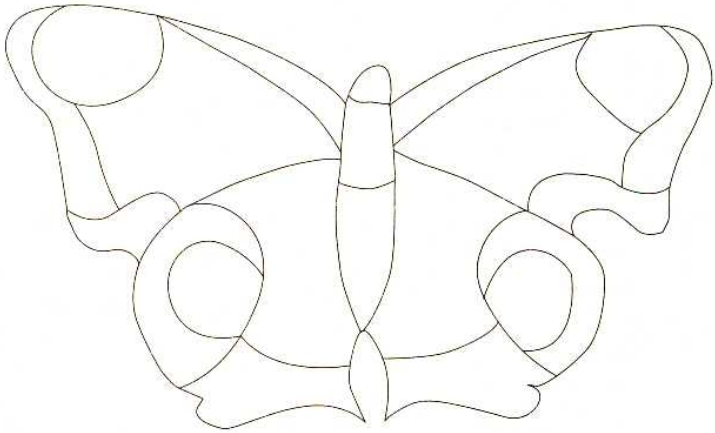
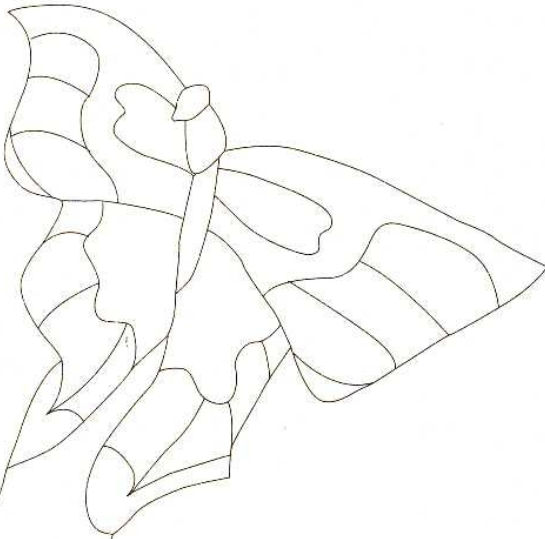
BONUS Butterfly Intarsia Designs



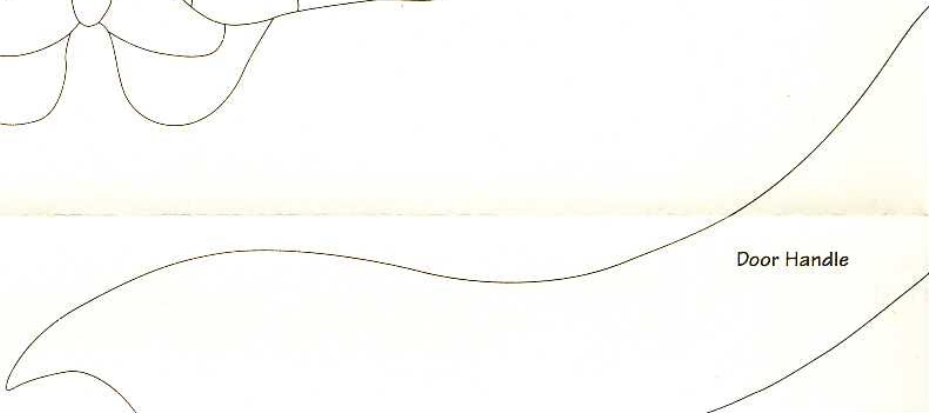
BONUS Door Handle Design



ign



Door Handle



CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 1 JUNE 2009

Side A

Butterfly Intarsia Door Handles.....from page 72
Ornamental Crosses.....from page 30
Trio of Trivets.....from page 56

Side B

Fleur-de-lis Wall Clock.....from page 34
Jackalopesfrom page 6
Lovable Alphabet Blocksfrom page 18
Tall Boxfrom page 52
Wolf Portraitfrom page 28

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

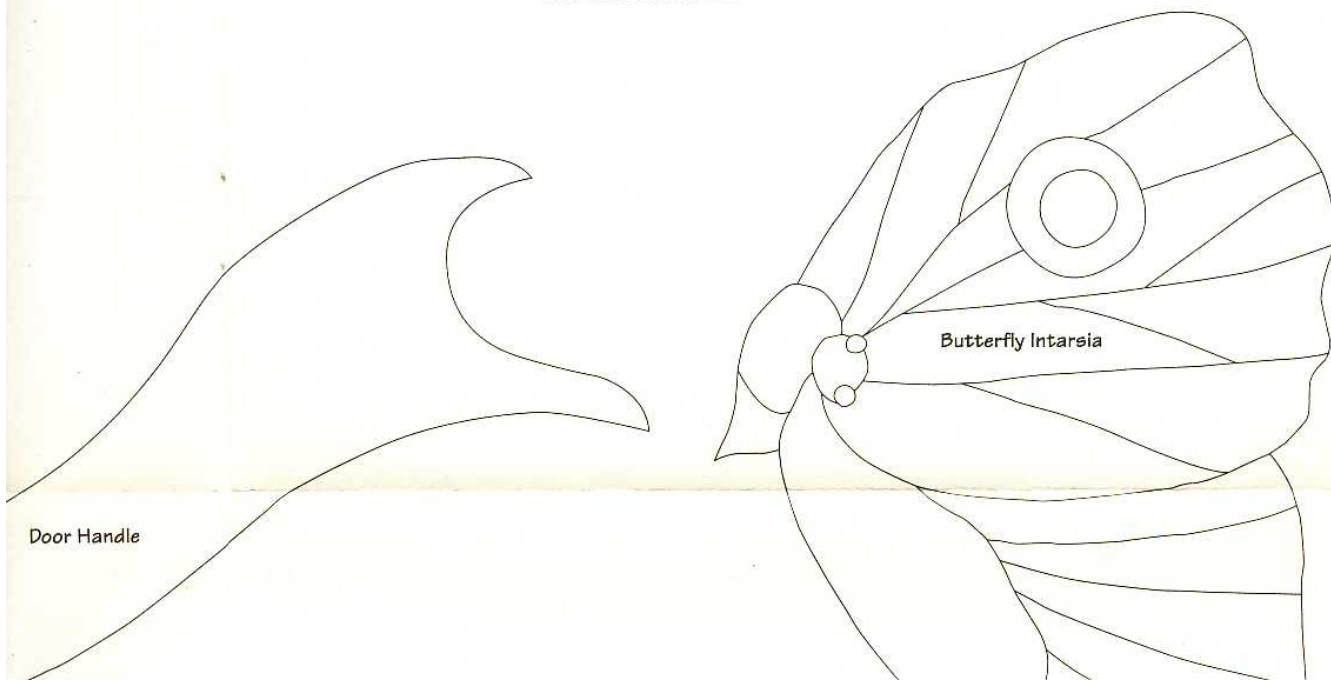
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" =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

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Butterfly Intarsia Door Handles Full Size Patterns

Door Handle

Butterfly Intarsia



andle

Butterfly Intarsia

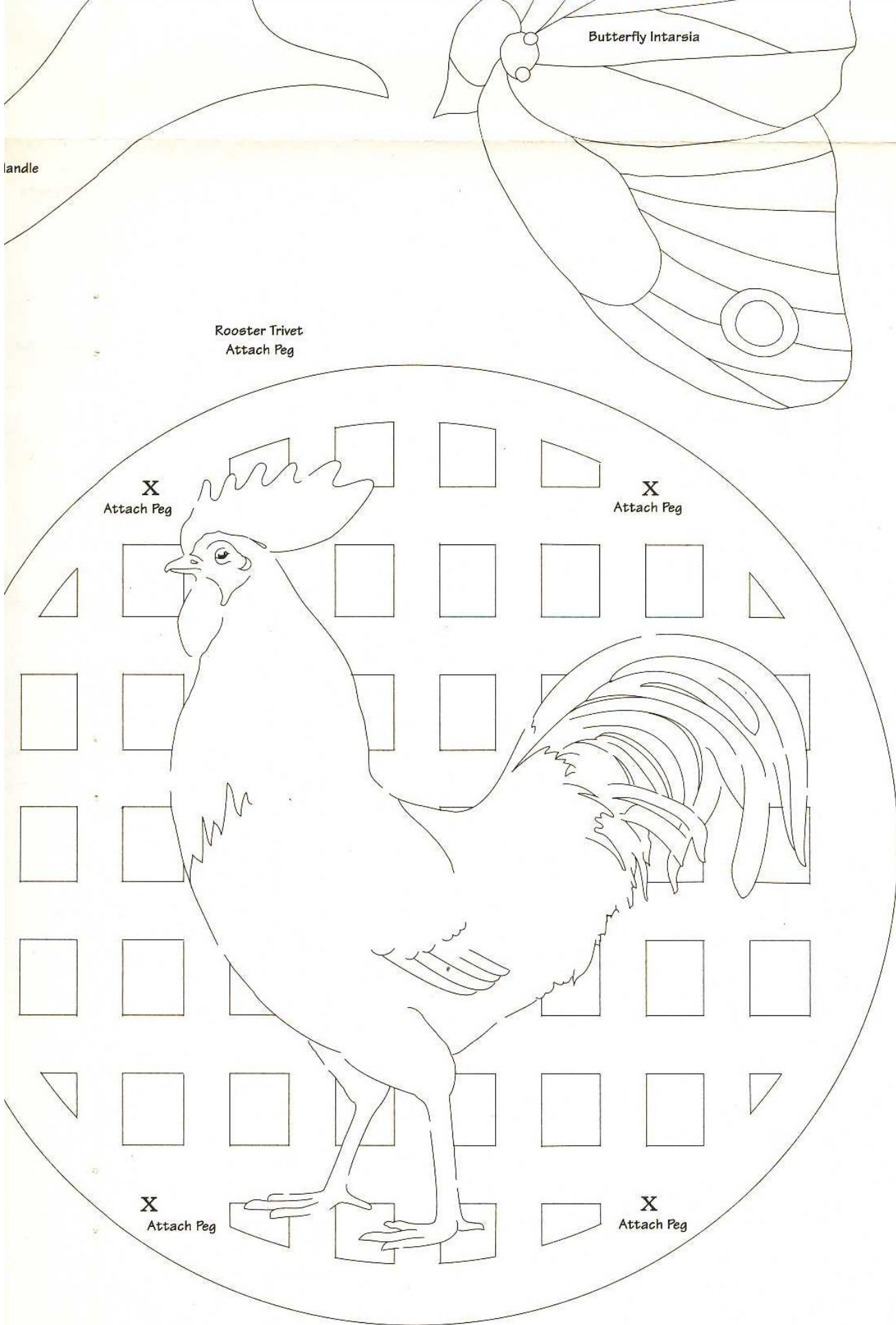
Rooster Trivet
Attach Peg

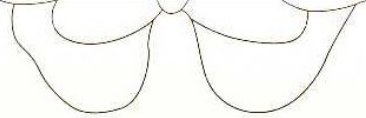
X
Attach Peg

X
Attach Peg

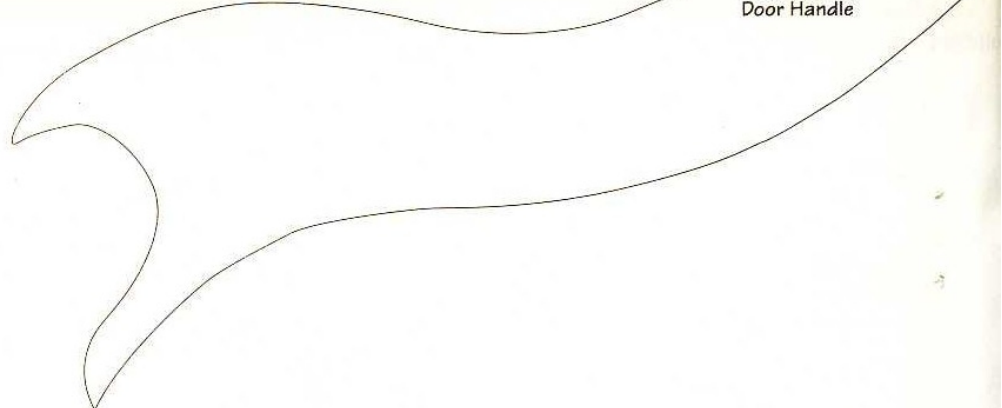
X
Attach Peg

X
Attach Peg



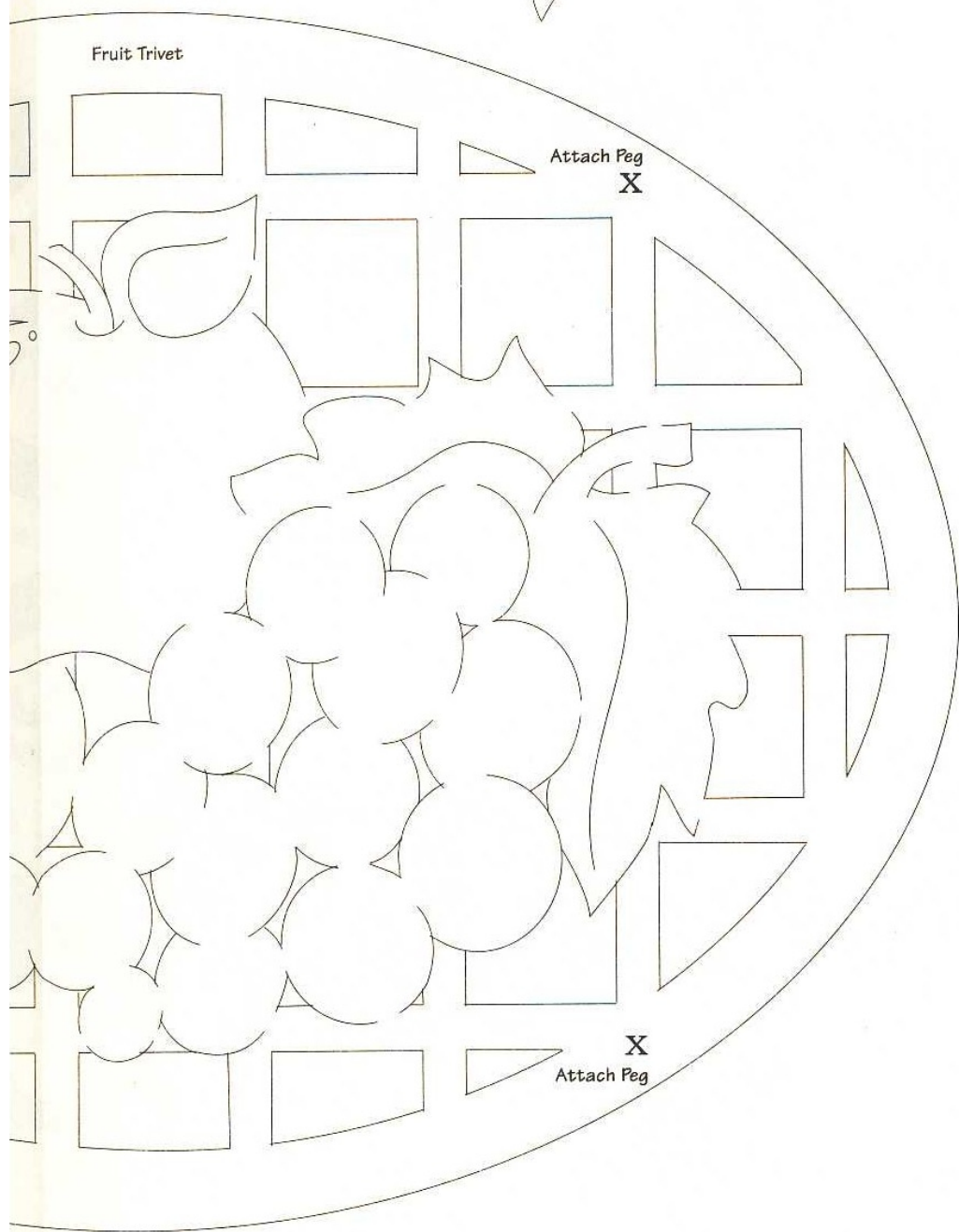


Door Handle



of Trivets
ize Patterns

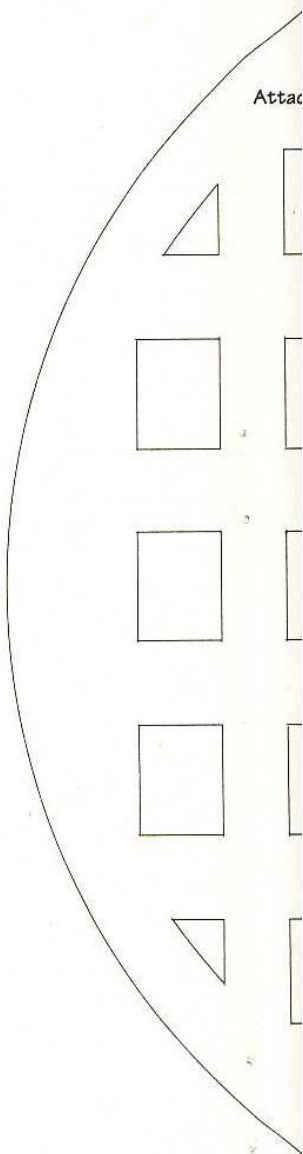
Fruit Trivet

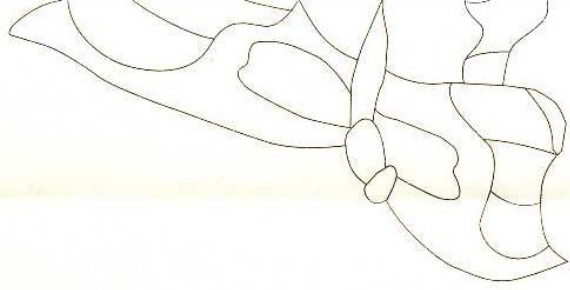


Attach Peg
X

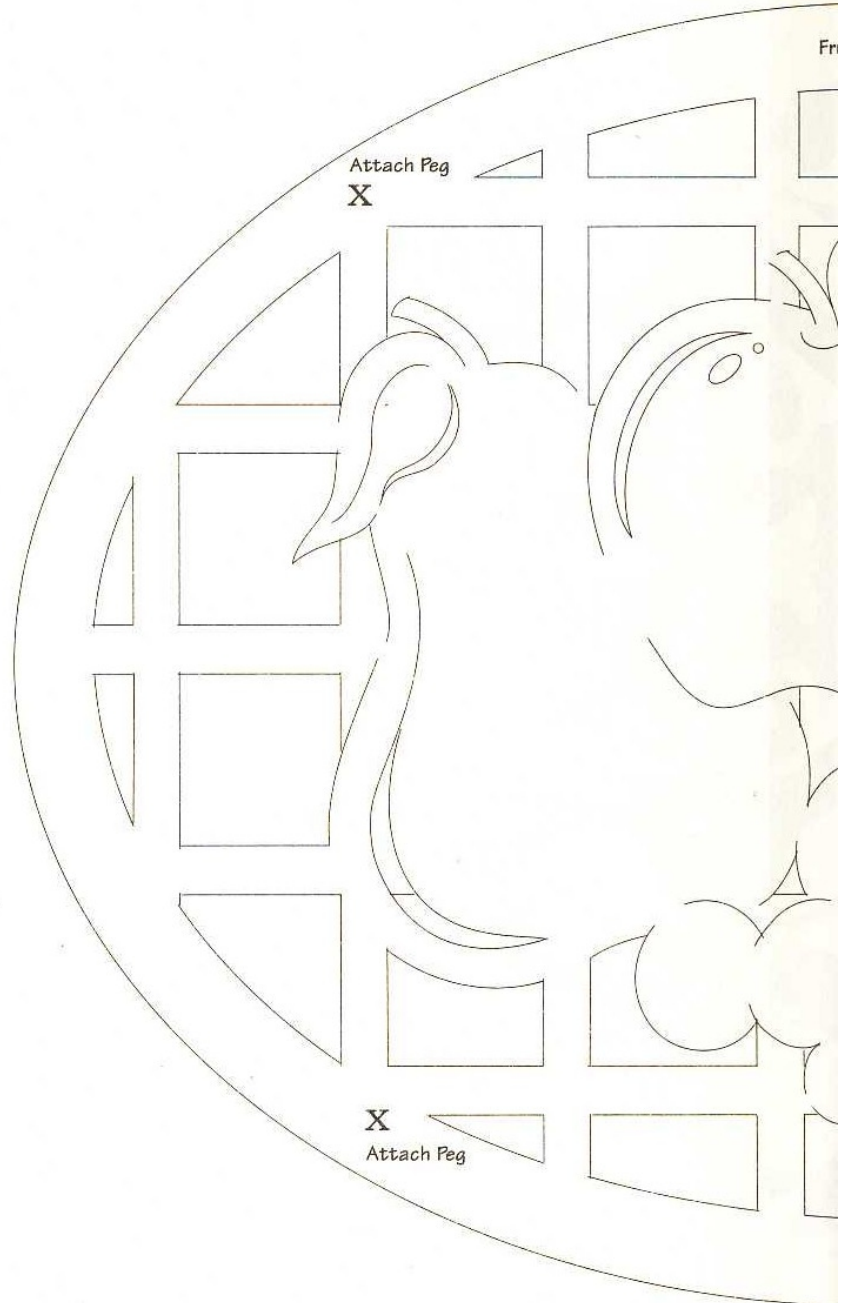
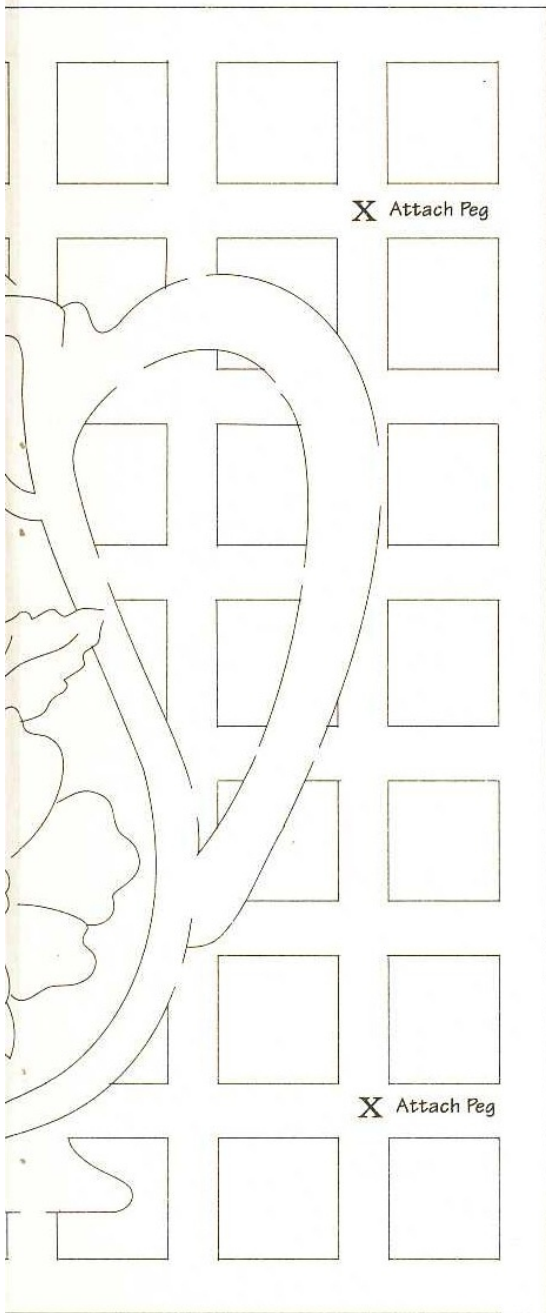
X
Attach Peg

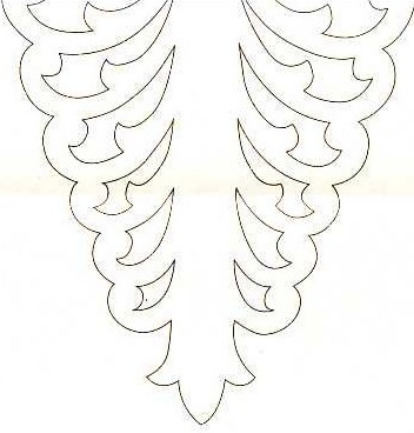
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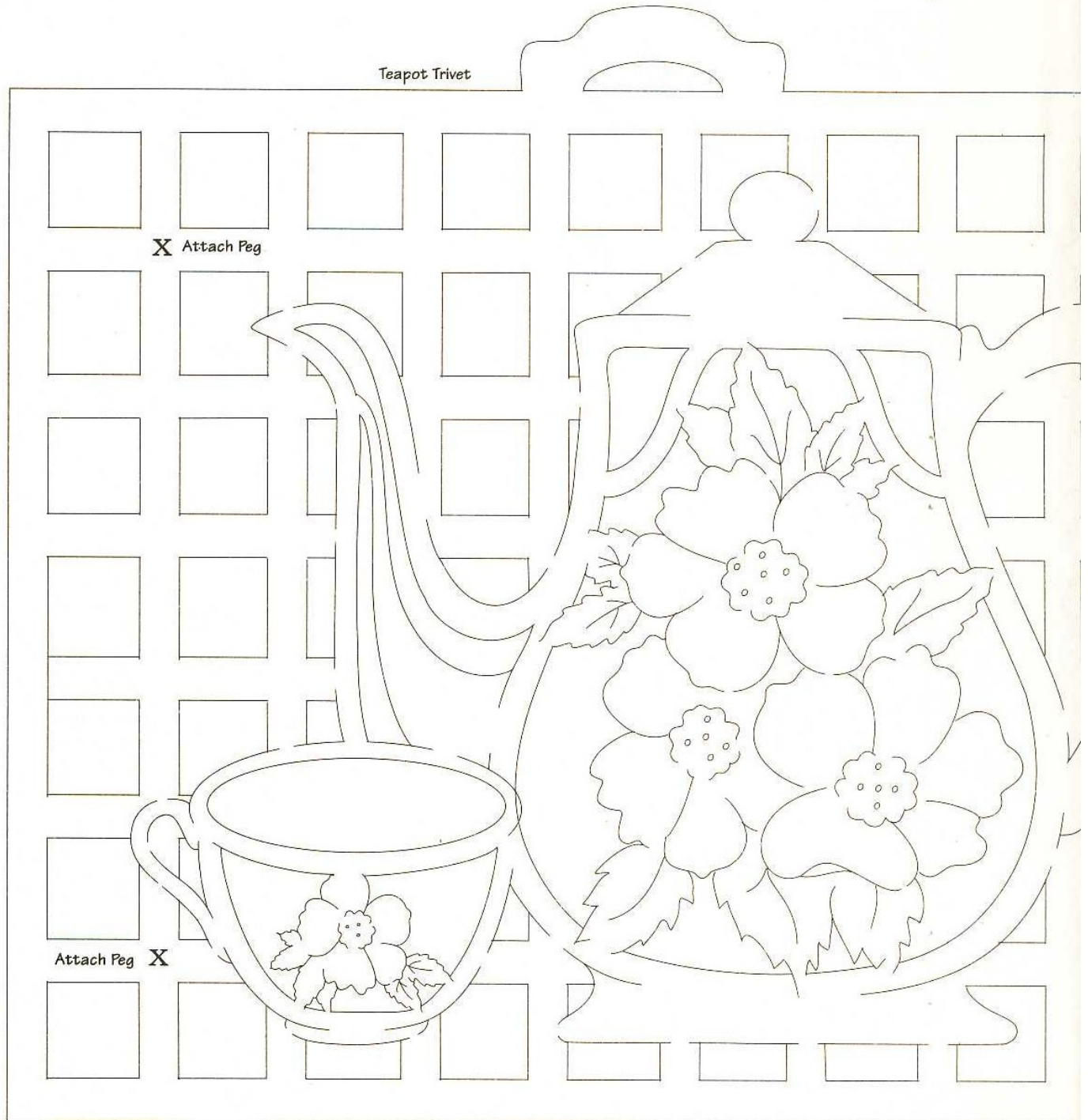


Trio of Trivets
Full Size Pattern





Teapot Trivet



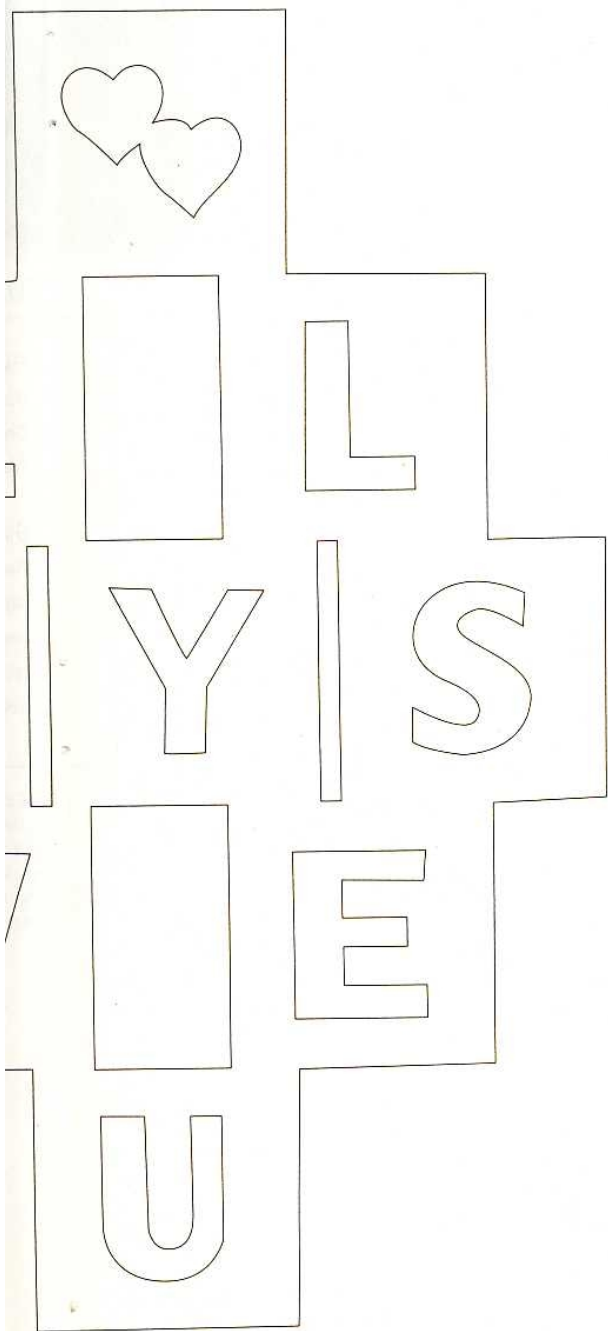
Lovable Alphabet Blocks
Full Size Pattern



Main Box

Tall Box
Full Size Patterns

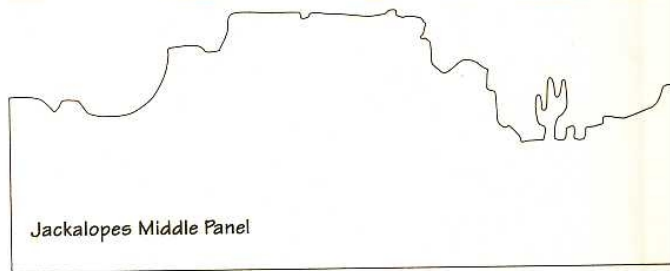
Jackalopes
Full Size Patterns



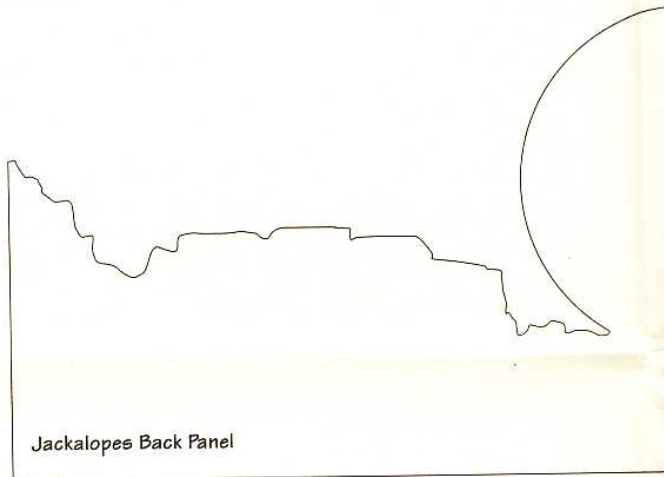
Tall Box
Full Size Patterns



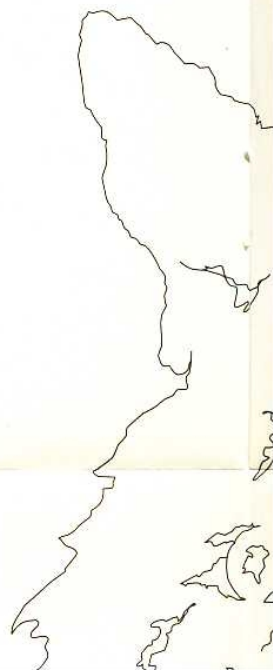
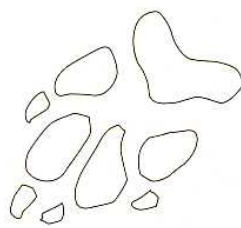
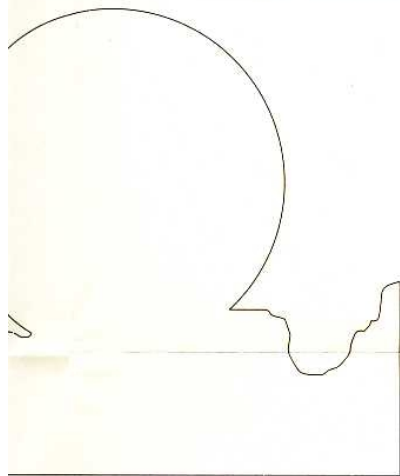
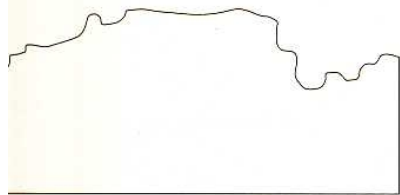
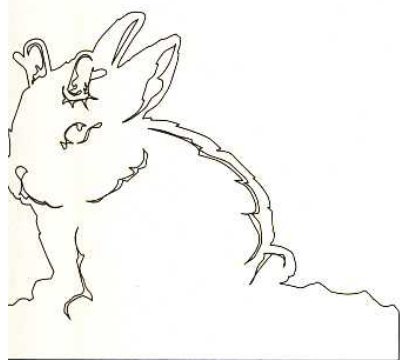
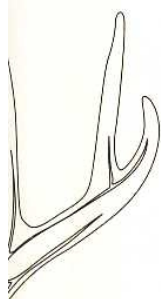
Jackalopes Front Panel



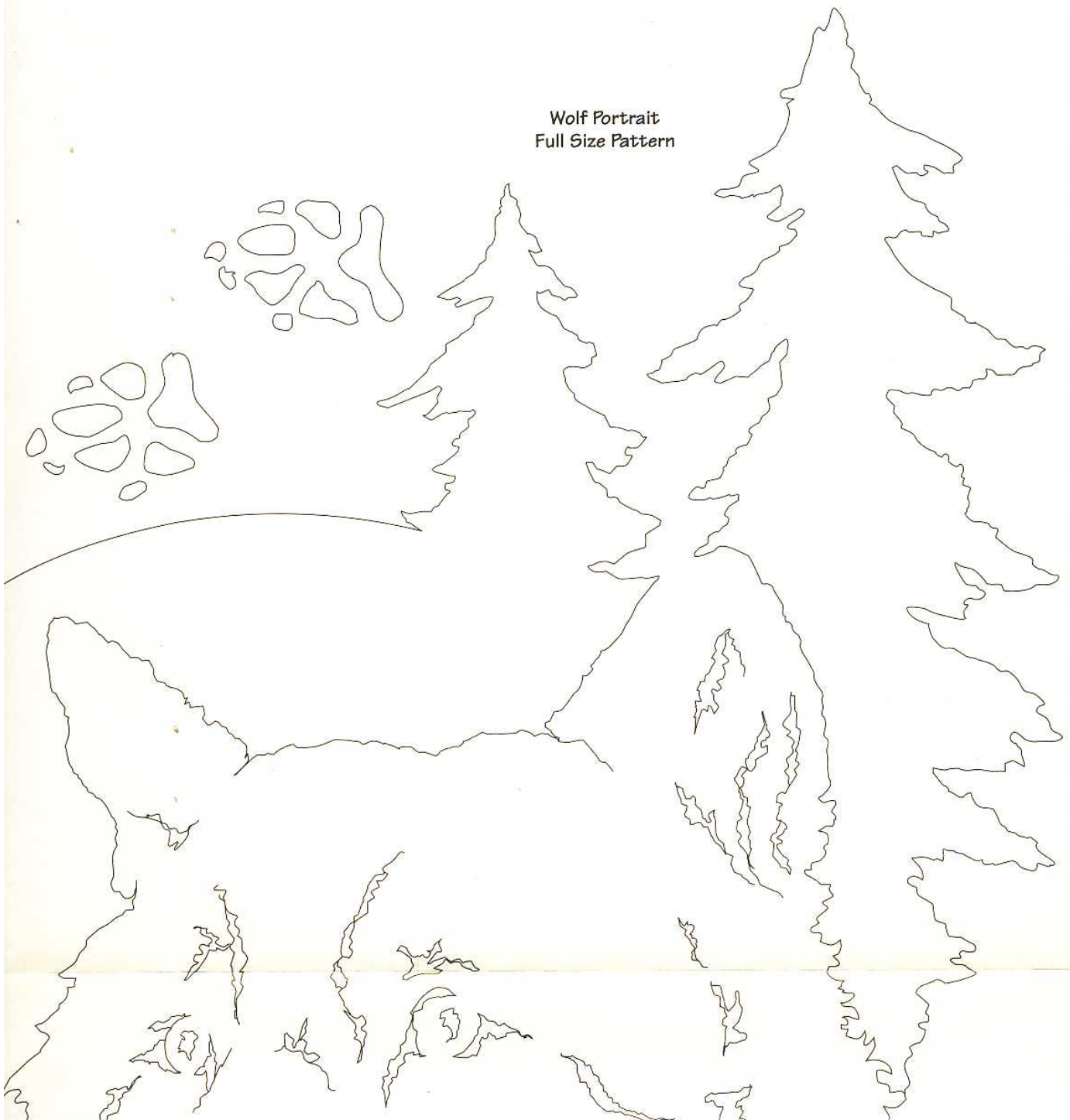
Jackalopes Middle Panel



Jackalopes Back Panel

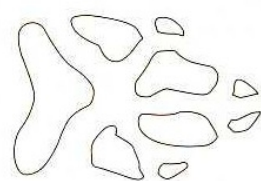
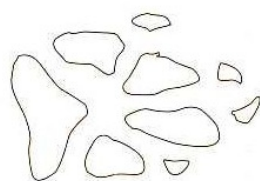


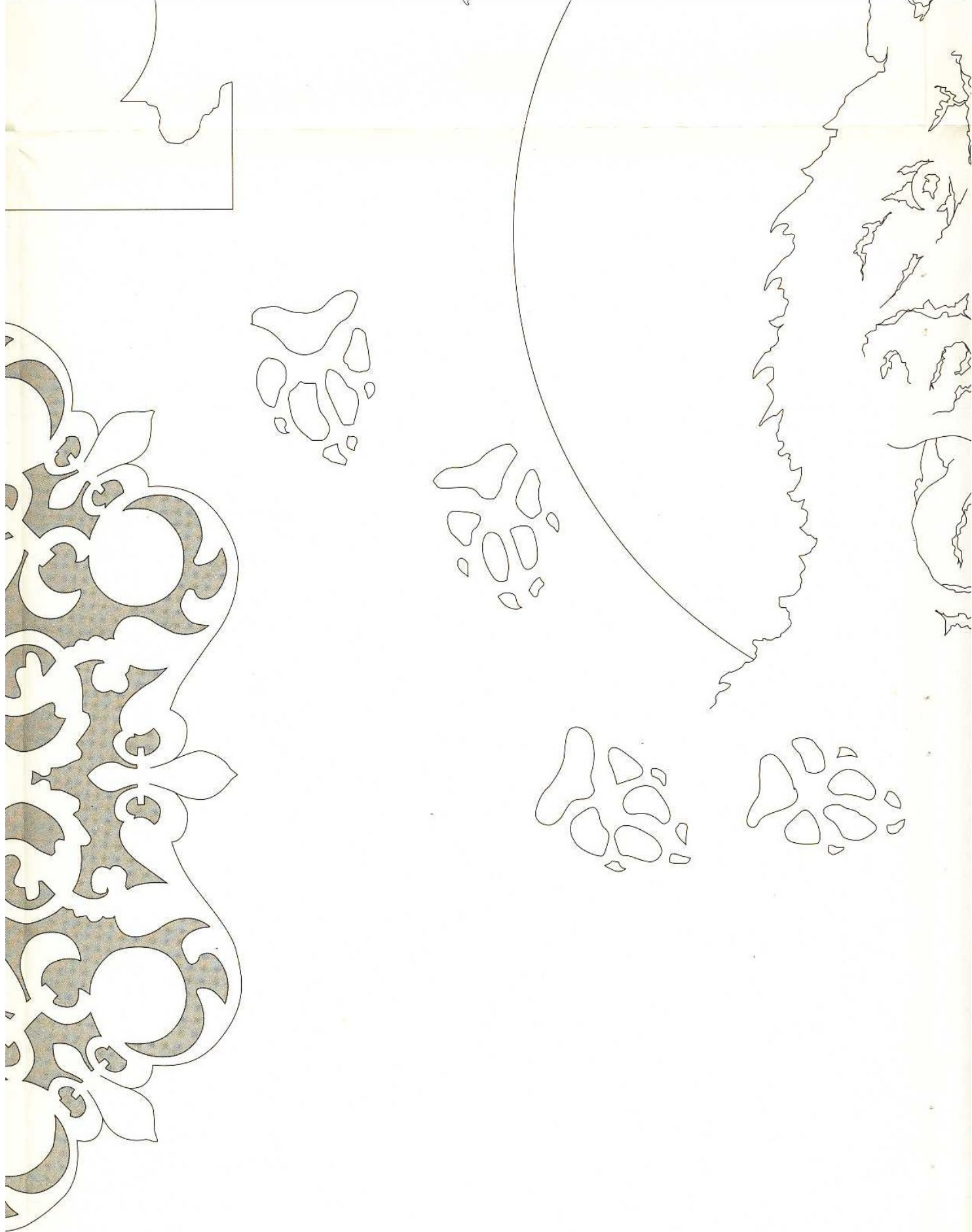
Wolf Portrait
Full Size Pattern





-CARMIN-

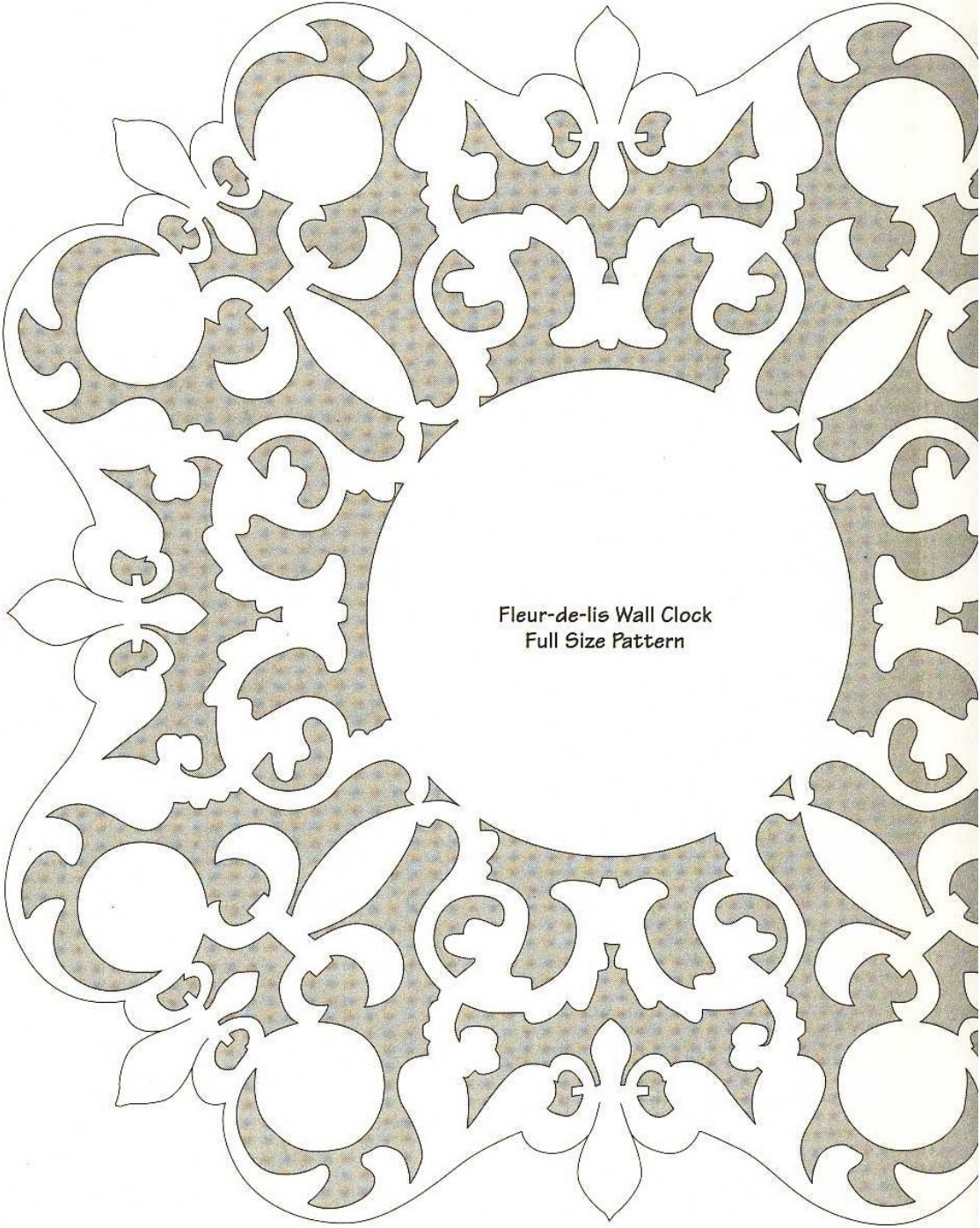
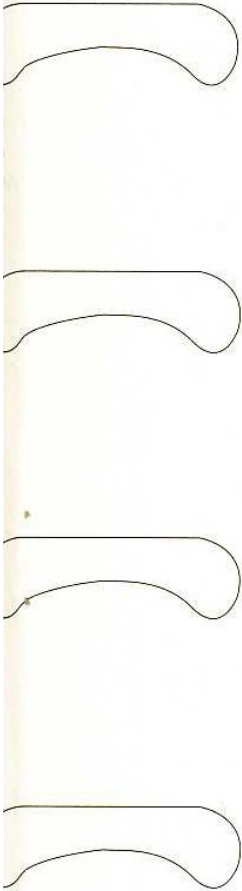


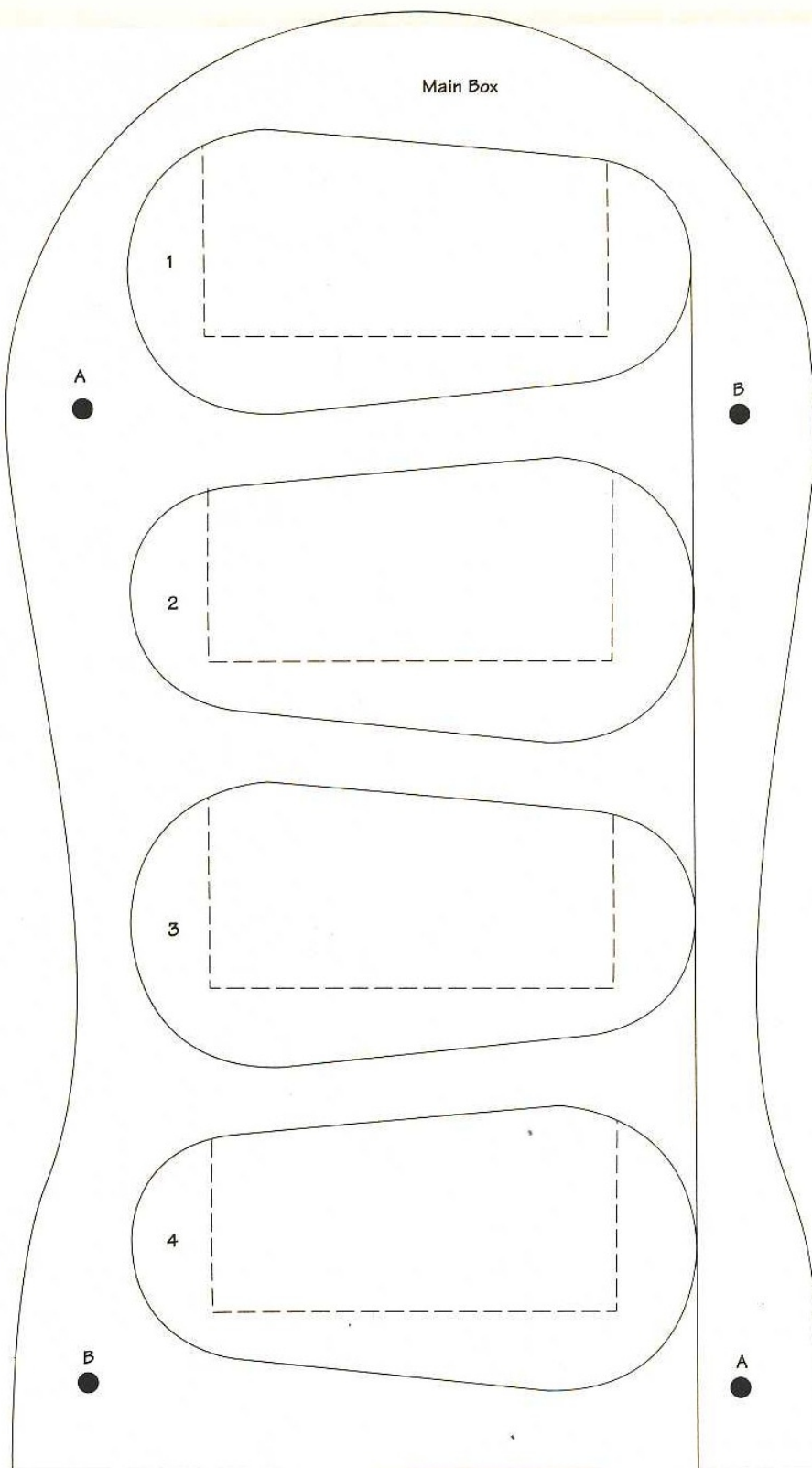


Tall Box
Size Patterns

Jackalopes Back Panel

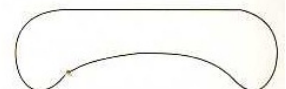
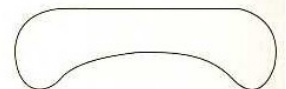
Drawer Pull
Cut 4





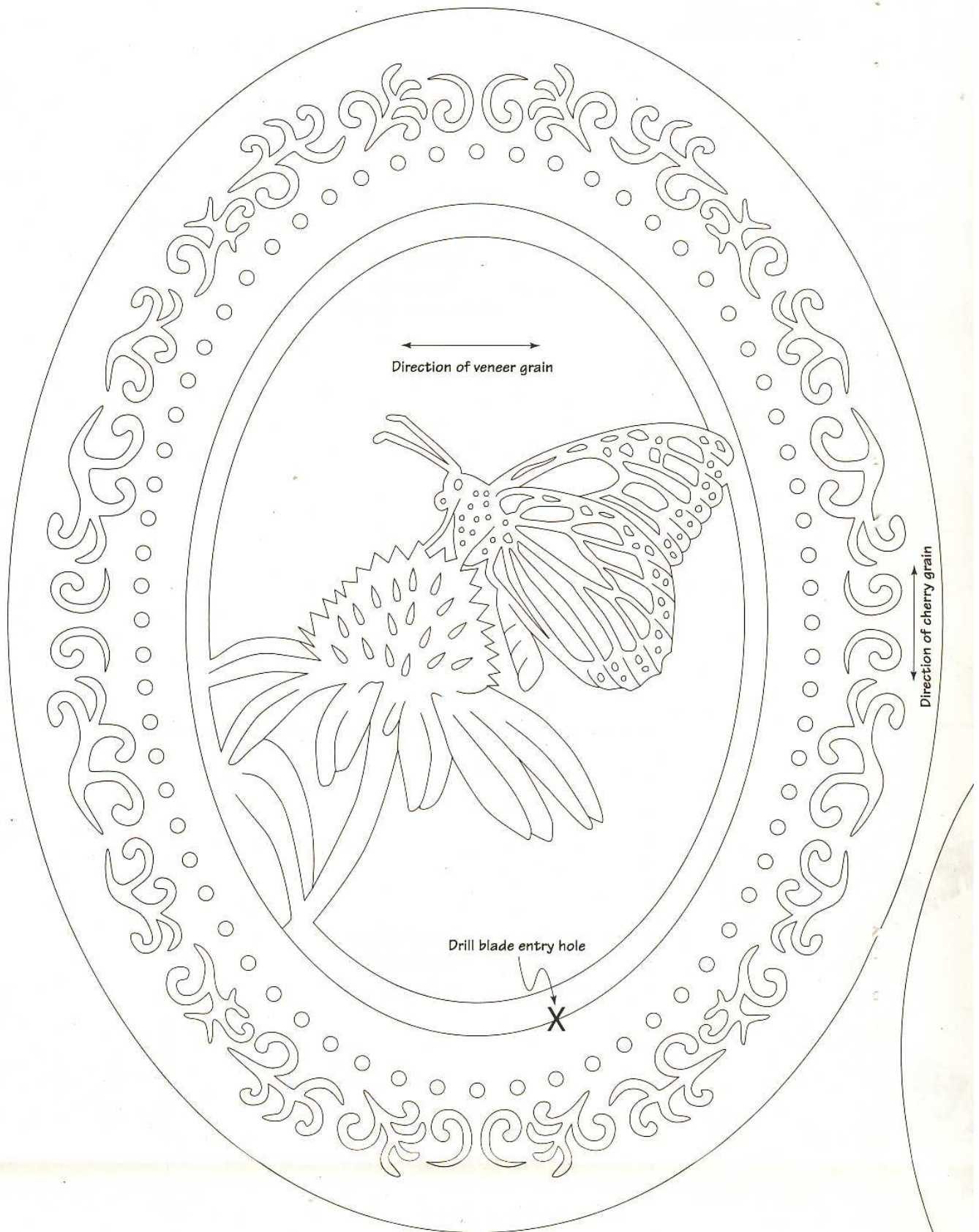
Tall Box
Full Size Patterns

Drawer Pull
Cut 4



First Cut

Monarch Butterfly Self-Framing Plaque
Full Size Pattern

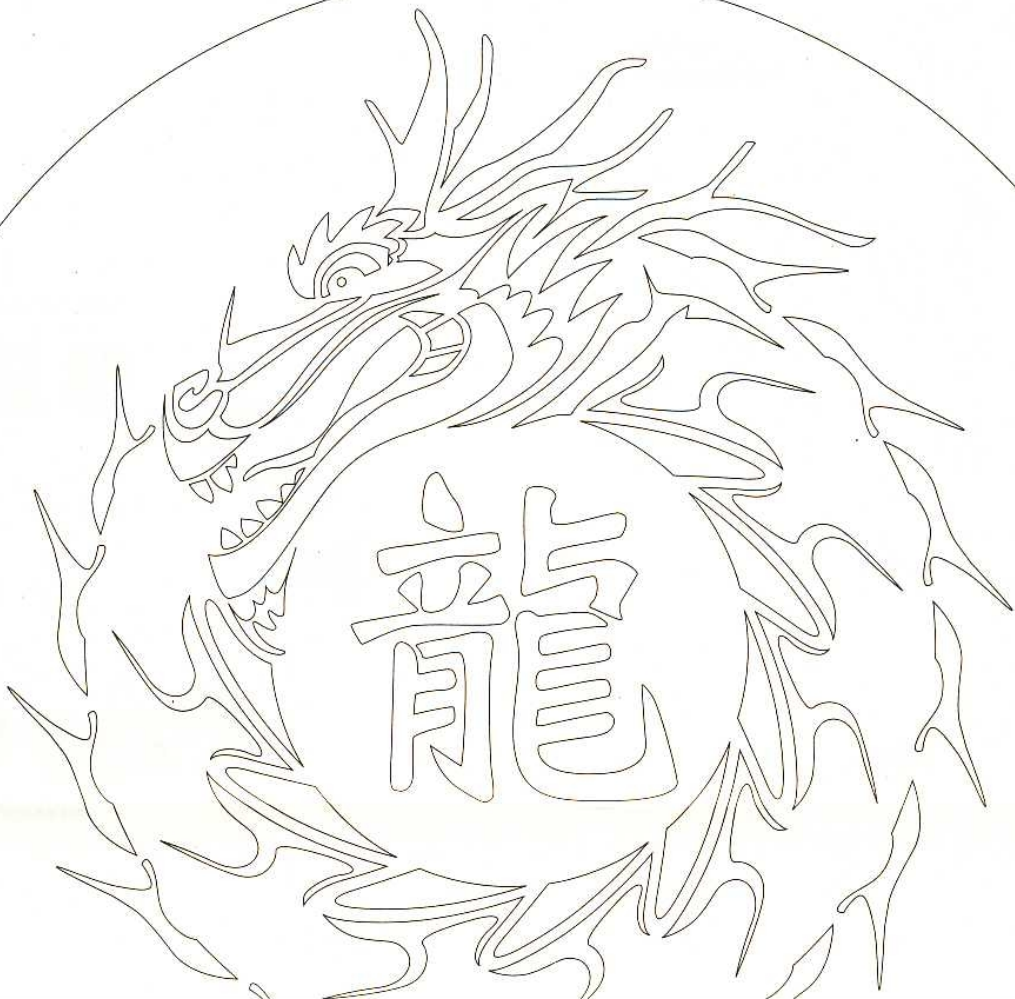


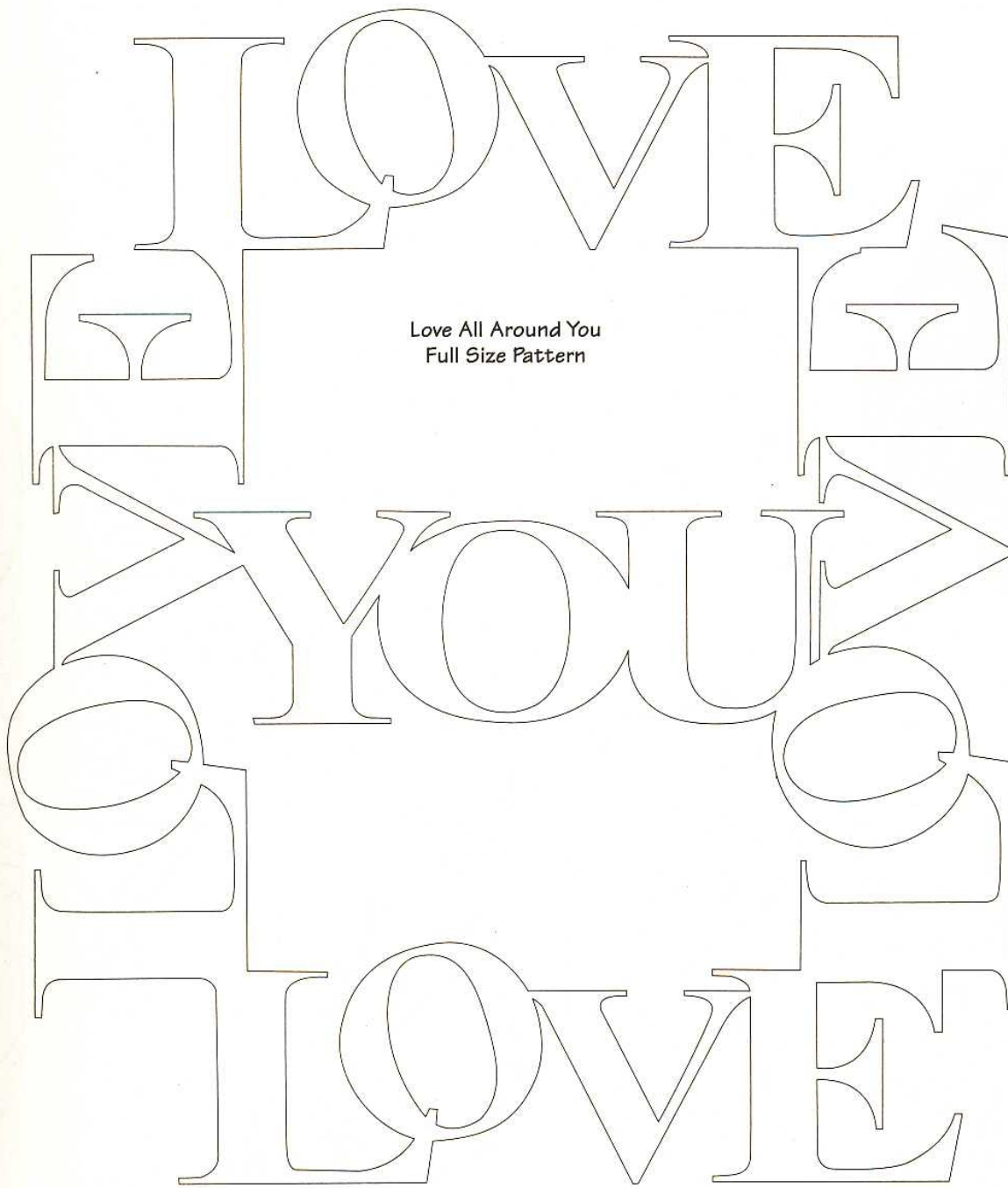
BONUS Symbol Pattern



Chinese Dragon Symbol
Full Size Pattern

Direction of cherry grain
→
←





Love All Around You
Full Size Pattern



F

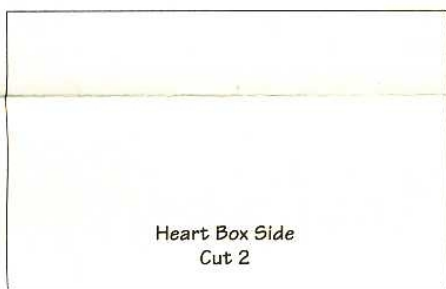


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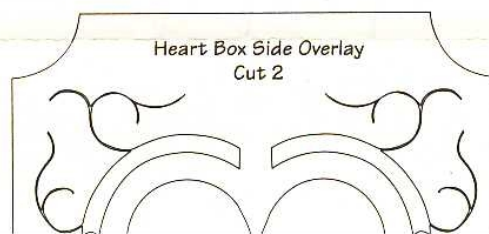
The Heart
Full Size



Heart Box Heart
Cut 2



Heart Box Side
Cut 2



Heart Box Side Overlay
Cut 2

CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 JUNE 2009

Side A

Chinese Dragon Symbol.....	from page 50
Flamingo Clock.....	from page 26
The Heart Garden Box.....	from page 22
Love All Around You.....	from page 44
Monarch Butterfly Self-Framing Plaque.....	from page 46

Side B

The Berry Patch.....	from page 12
Dragonfly.....	from page 40
Harpy Eagle.....	from page 10
Looking Home.....	from page 66
Miniature Bible Table.....	from page 42

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

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

The Heart Garden Box Full Size Patterns

Heart Box Short Floor Support
Cut 2

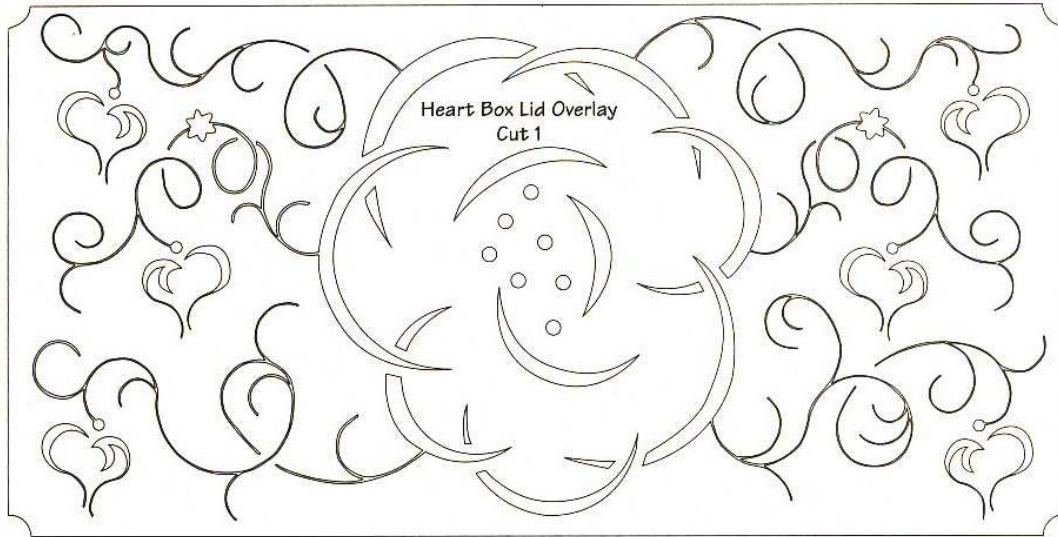
Heart Box Long Floor Support
Cut 2

Heart Box Heart
Cut 2

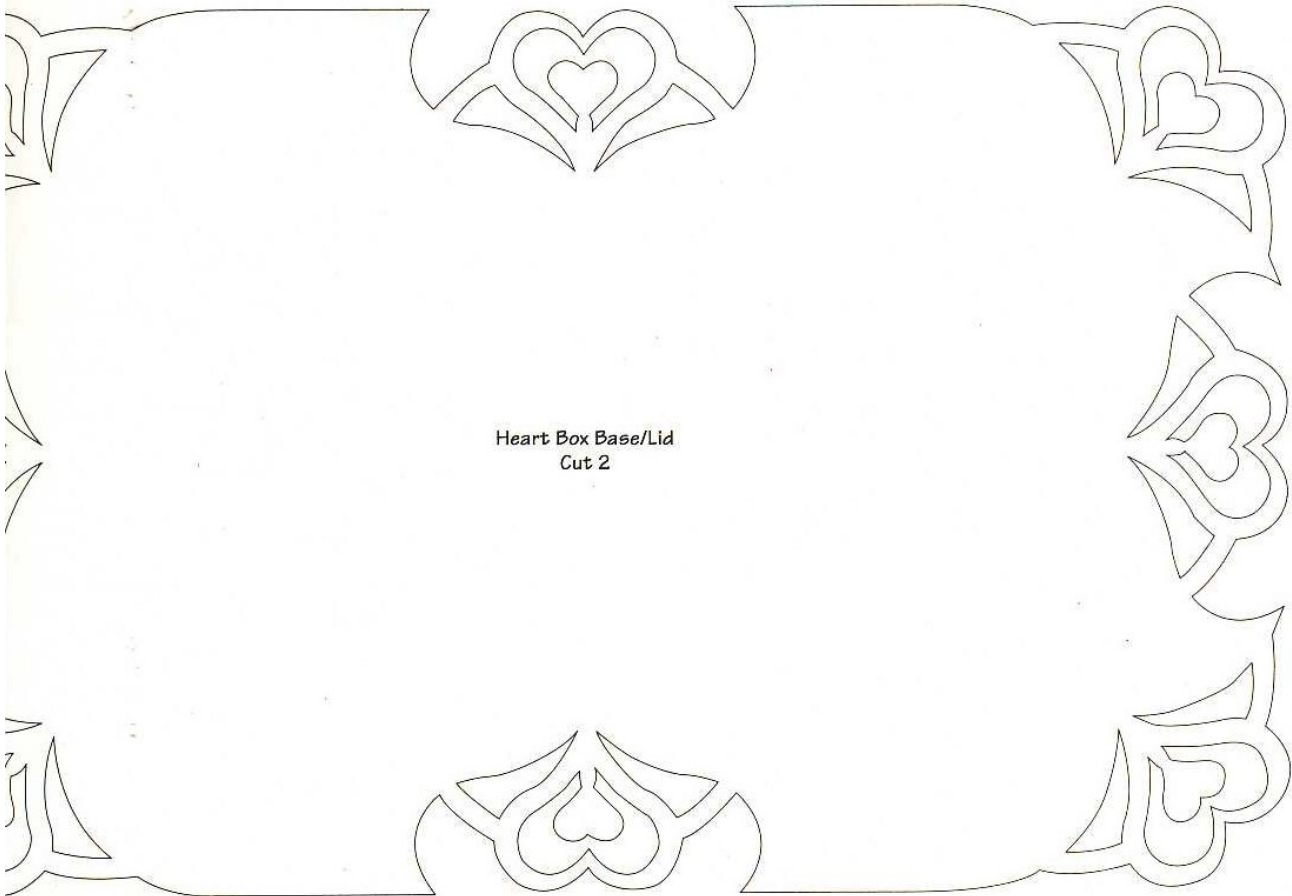
Heart Box False Floor
Cut 1

Heart Box Heart
Cut 2

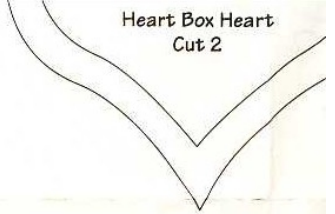
Heart Box False Floor
Cut 1



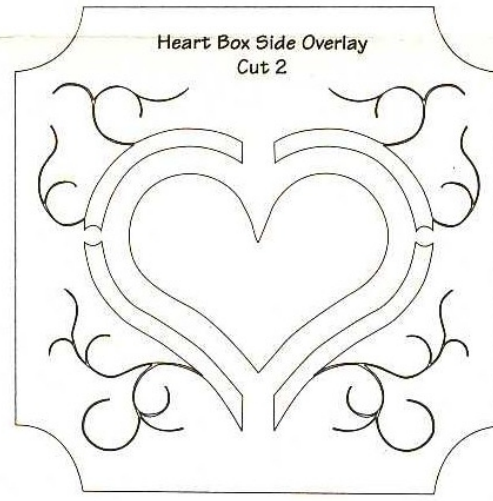
Heart Box Base/Lid
Cut 2



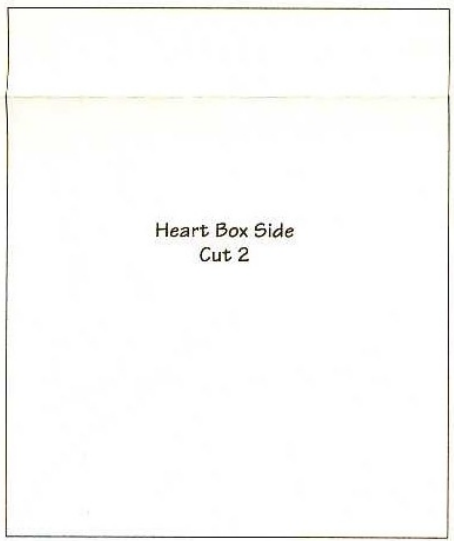
Heart Box Heart
Cut 2



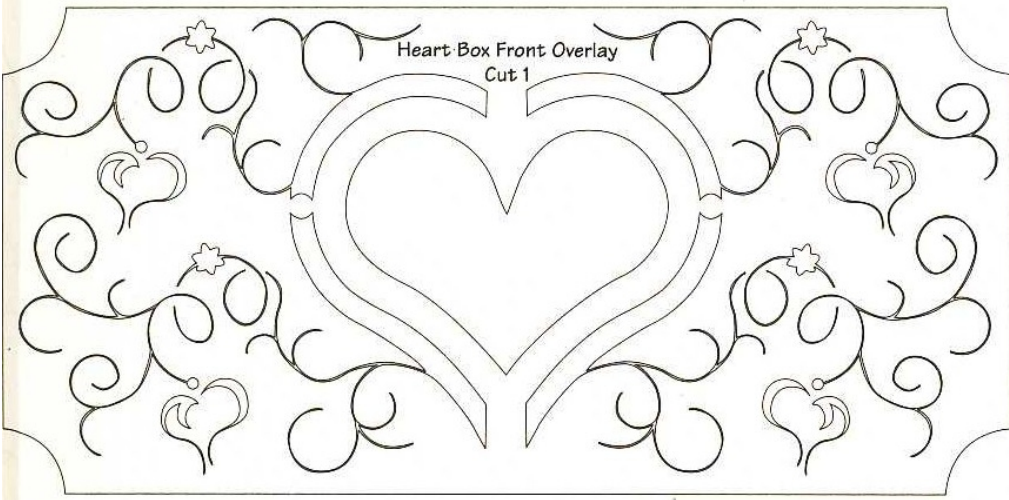
Heart Box Side Overlay
Cut 2



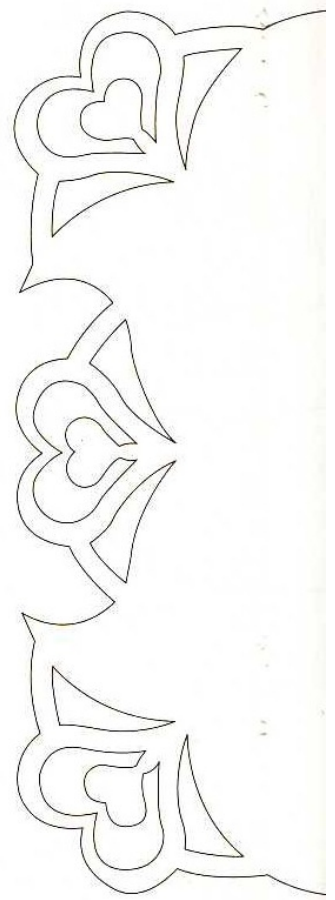
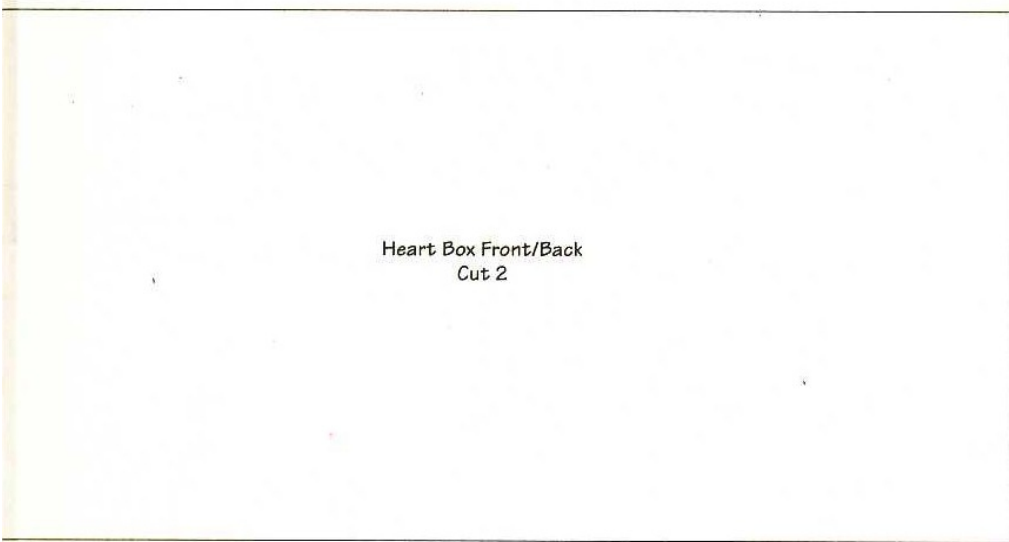
Heart Box Side
Cut 2



Heart Box Front Overlay
Cut 1

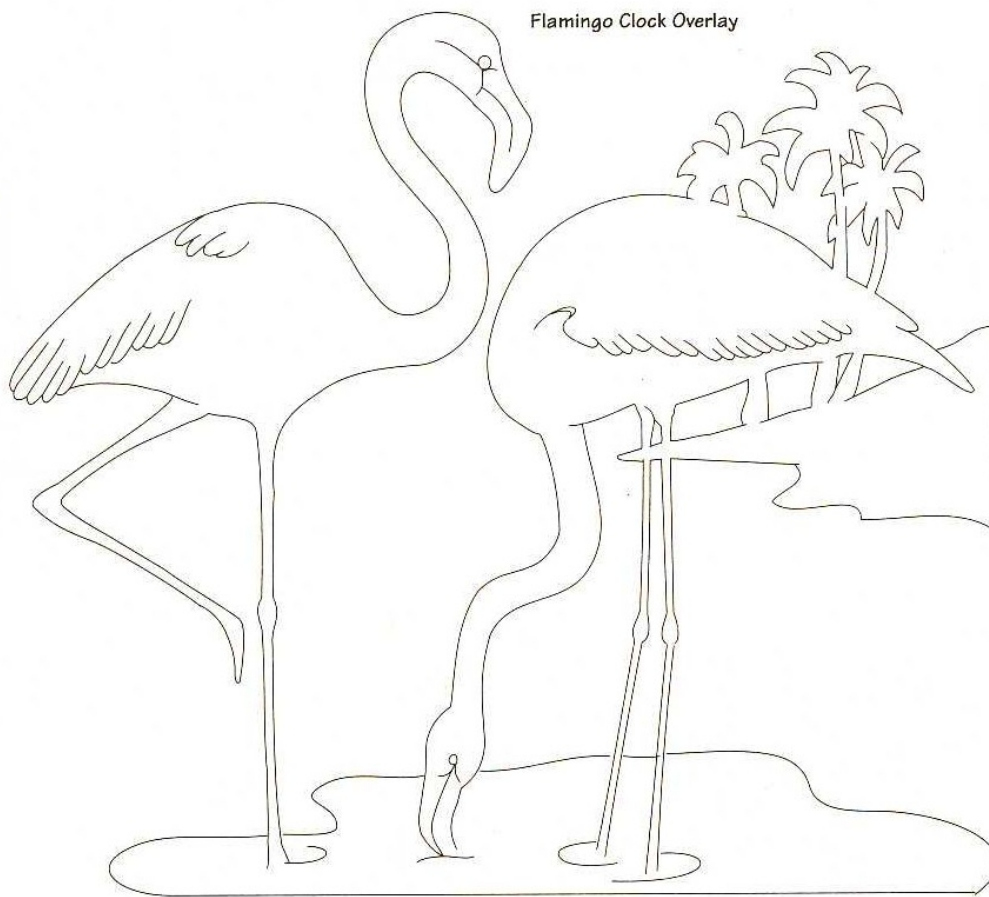


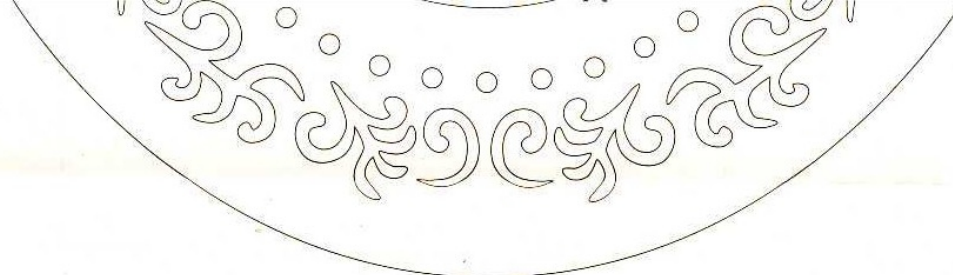
Heart Box Front/Back
Cut 2



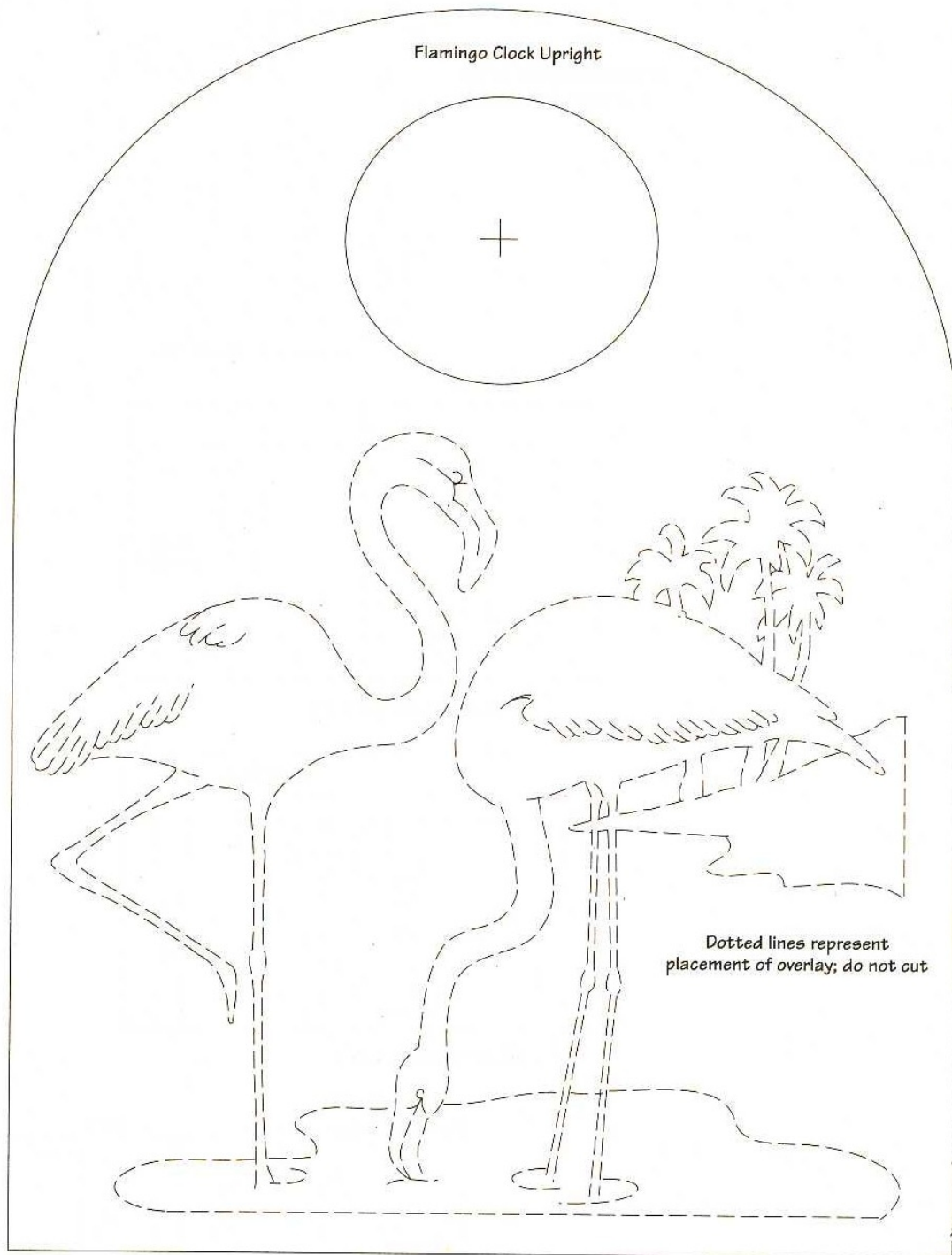


Flamingo Clock
Full Size Patterns





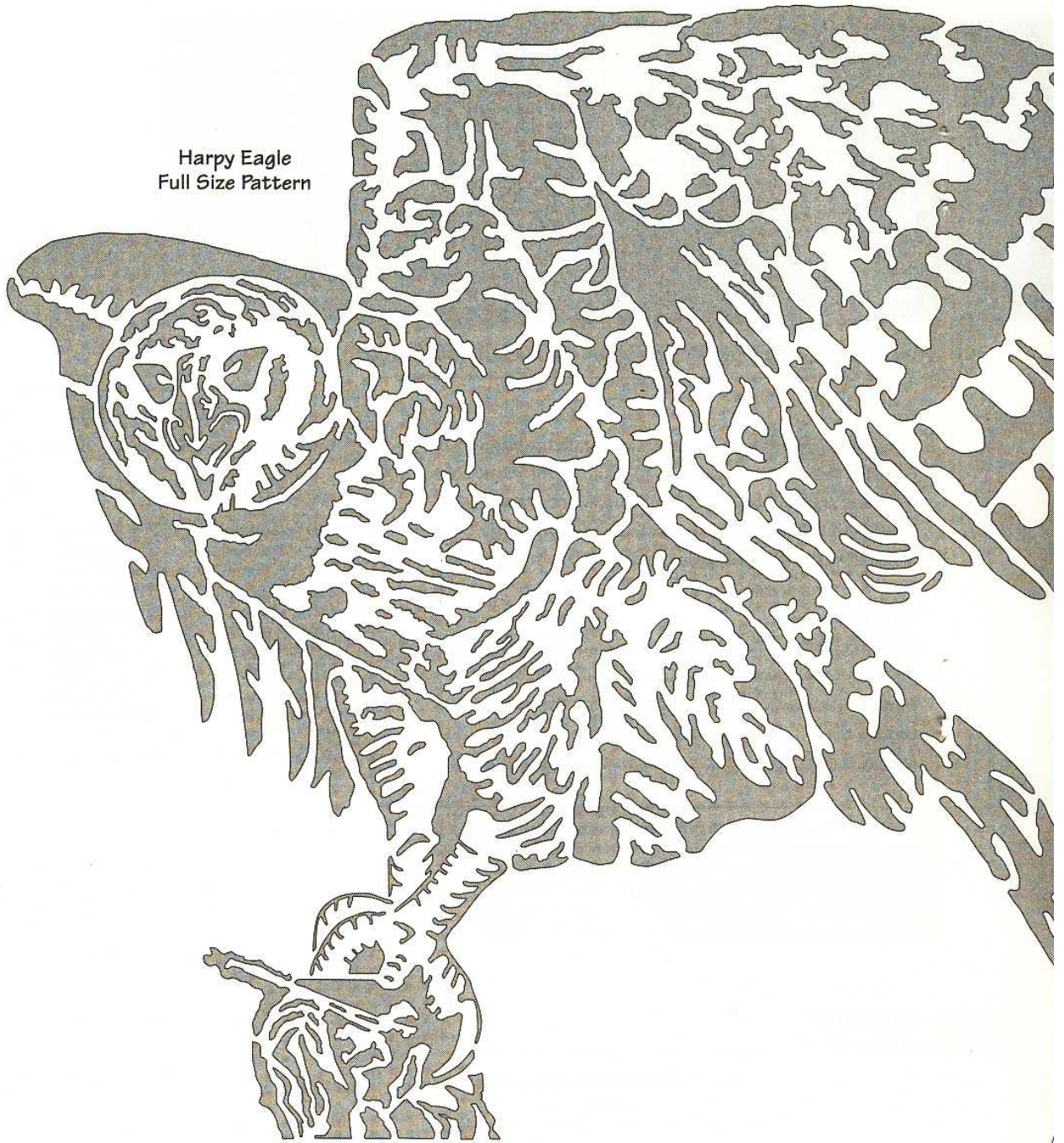
Flamingo Clock Upright

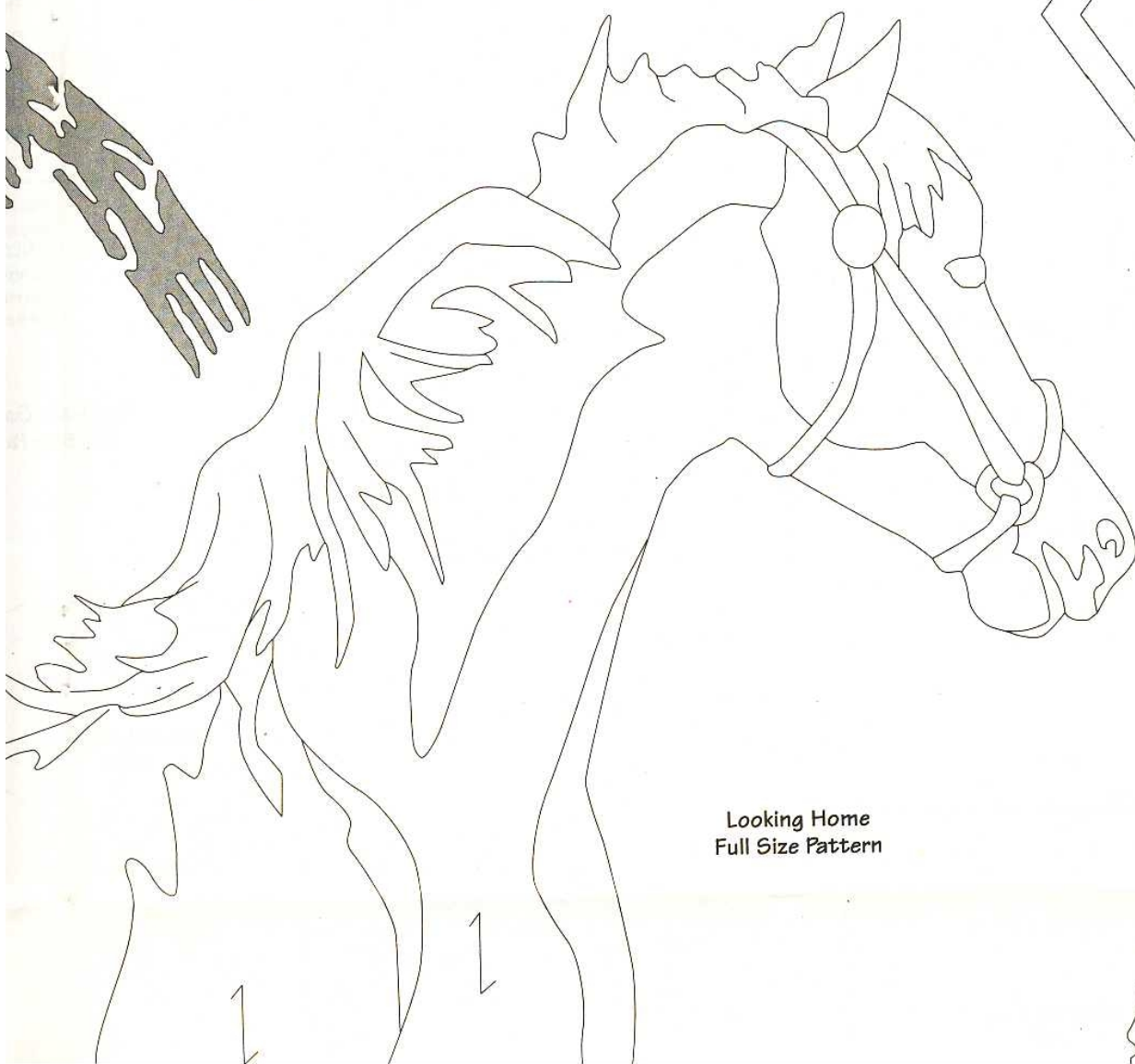
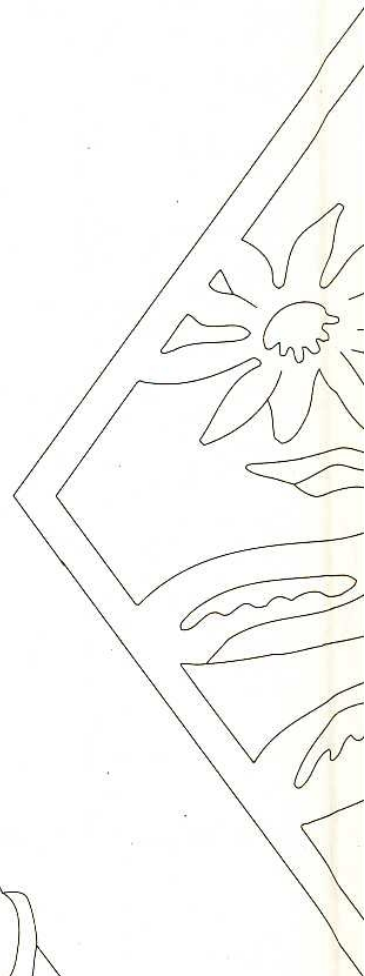
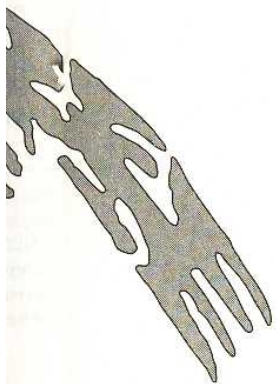
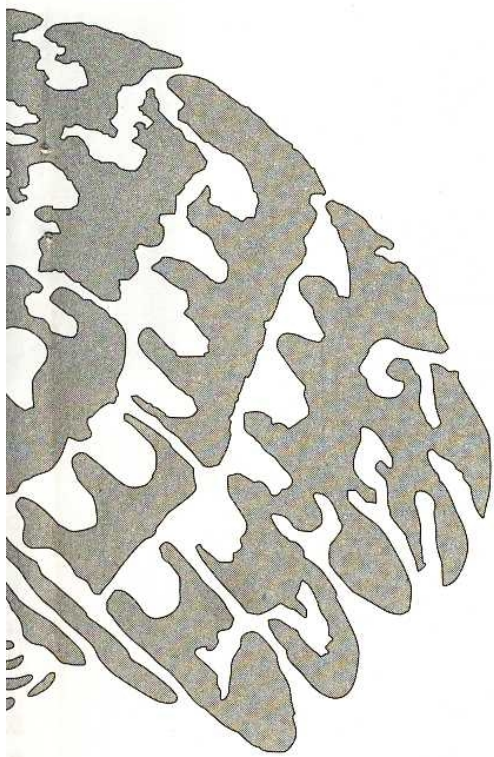


Flamingo Clock
Full Size Pattern

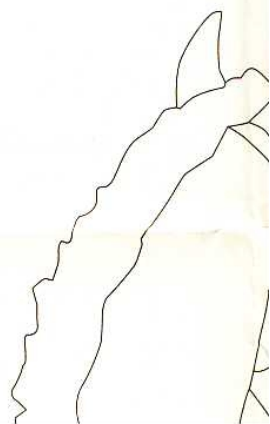
Dotted lines represent
placement of overlay; do not cut

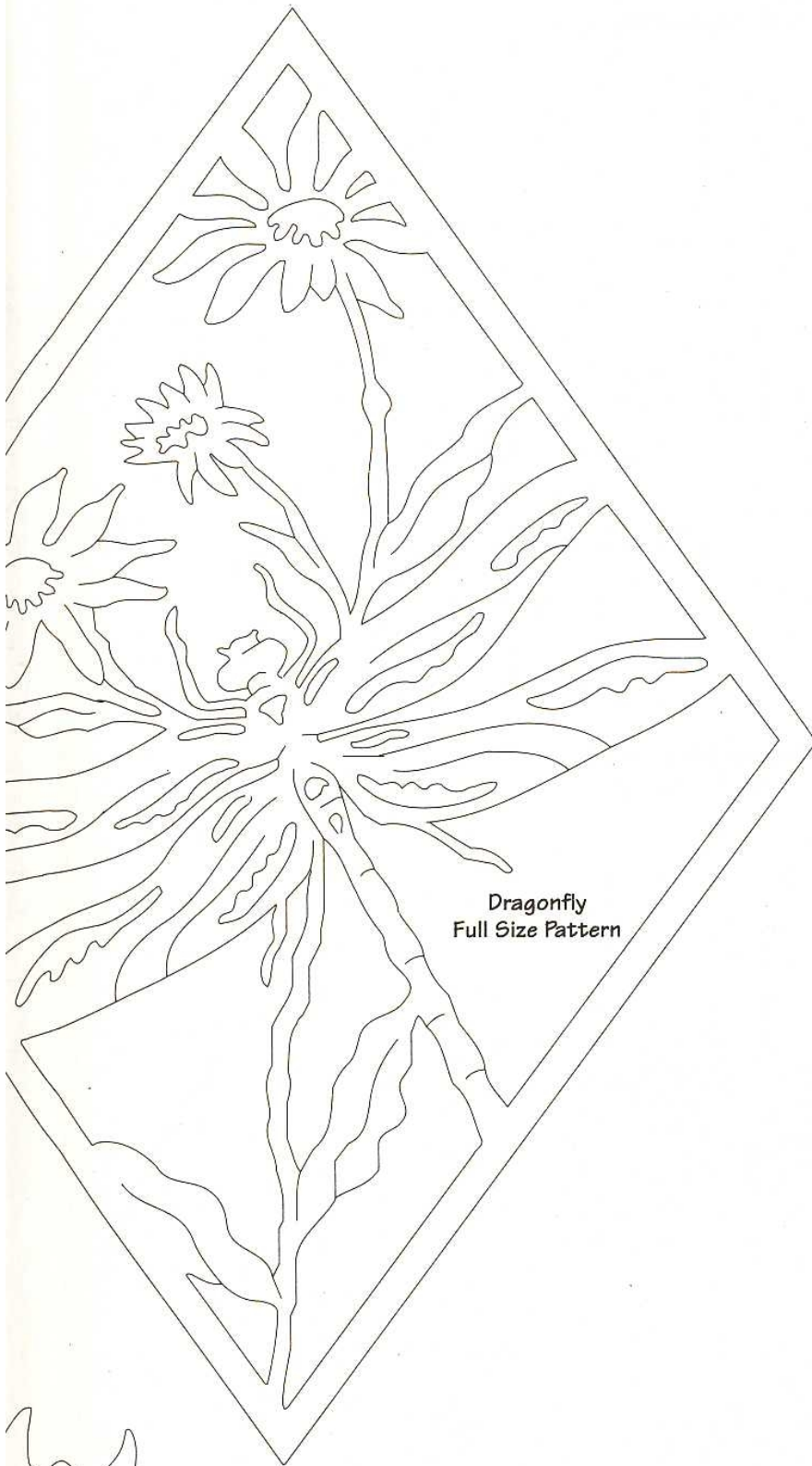
Harpy Eagle
Full Size Pattern



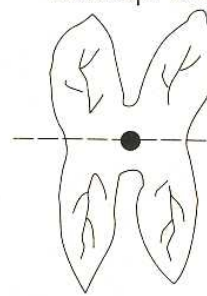


Looking Home
Full Size Pattern



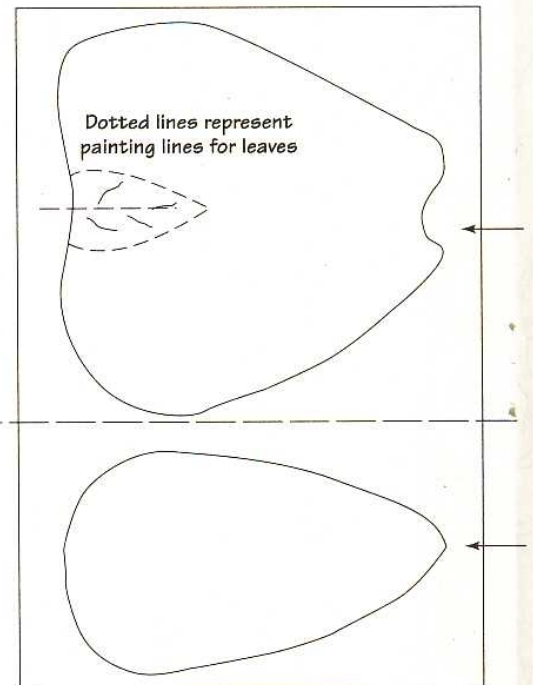


Strawberry Leaf
Cut 1 set per berry



Add veining lines using marker

Strawberry



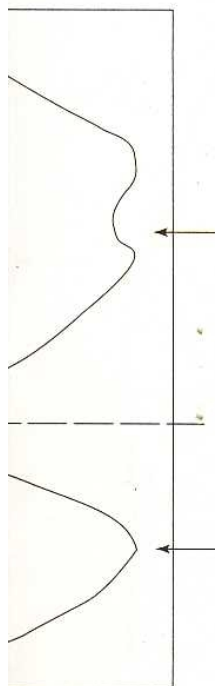
Berry Basket Label



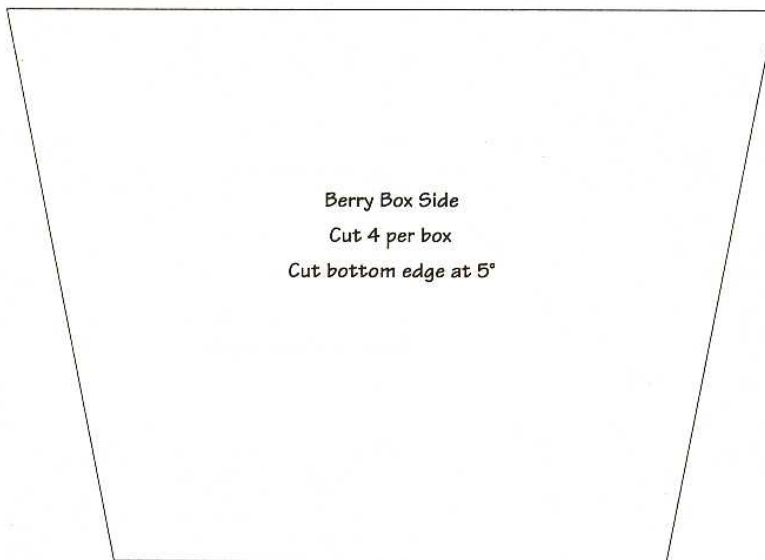
Cut oval shape
Use all other lines for painting reference

The Berry Patch
Full Size Patterns

marker



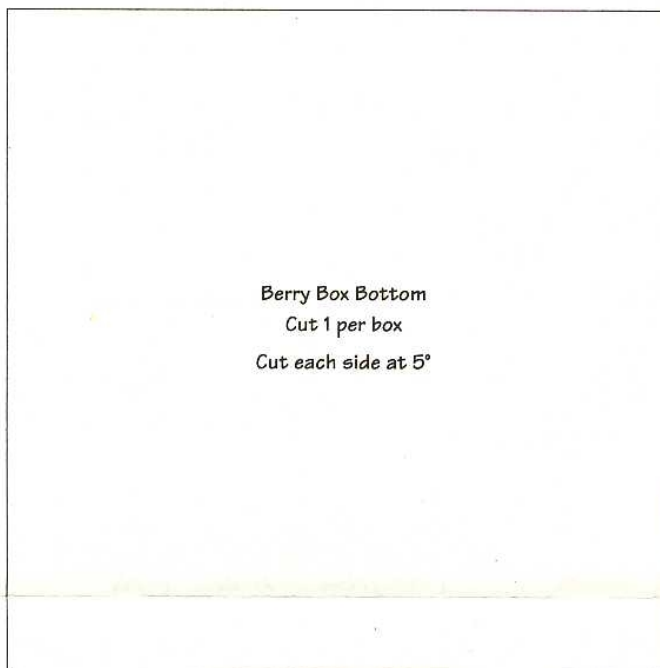
Berry Box Side
Cut 4 per box
Cut bottom edge at 5°



label



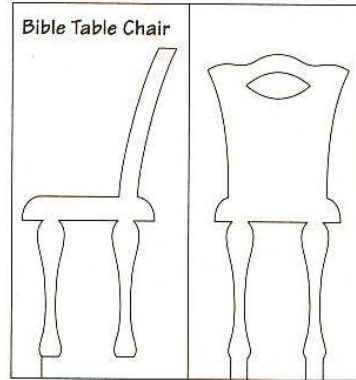
Berry Box Bottom
Cut 1 per box
Cut each side at 5°



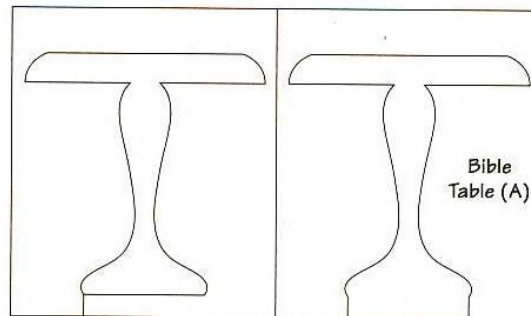
the
cutting reference

reference

Miniature Bible Table
Full Size Patterns

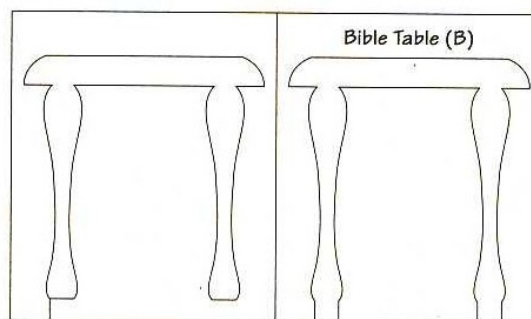


Enter and exit cut here



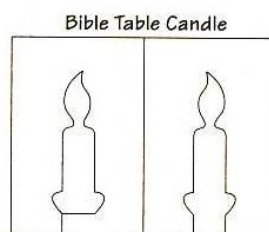
Bible
Table (A)

Enter and exit cut here

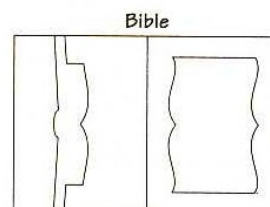


Bible Table (B)

Enter and exit cut here

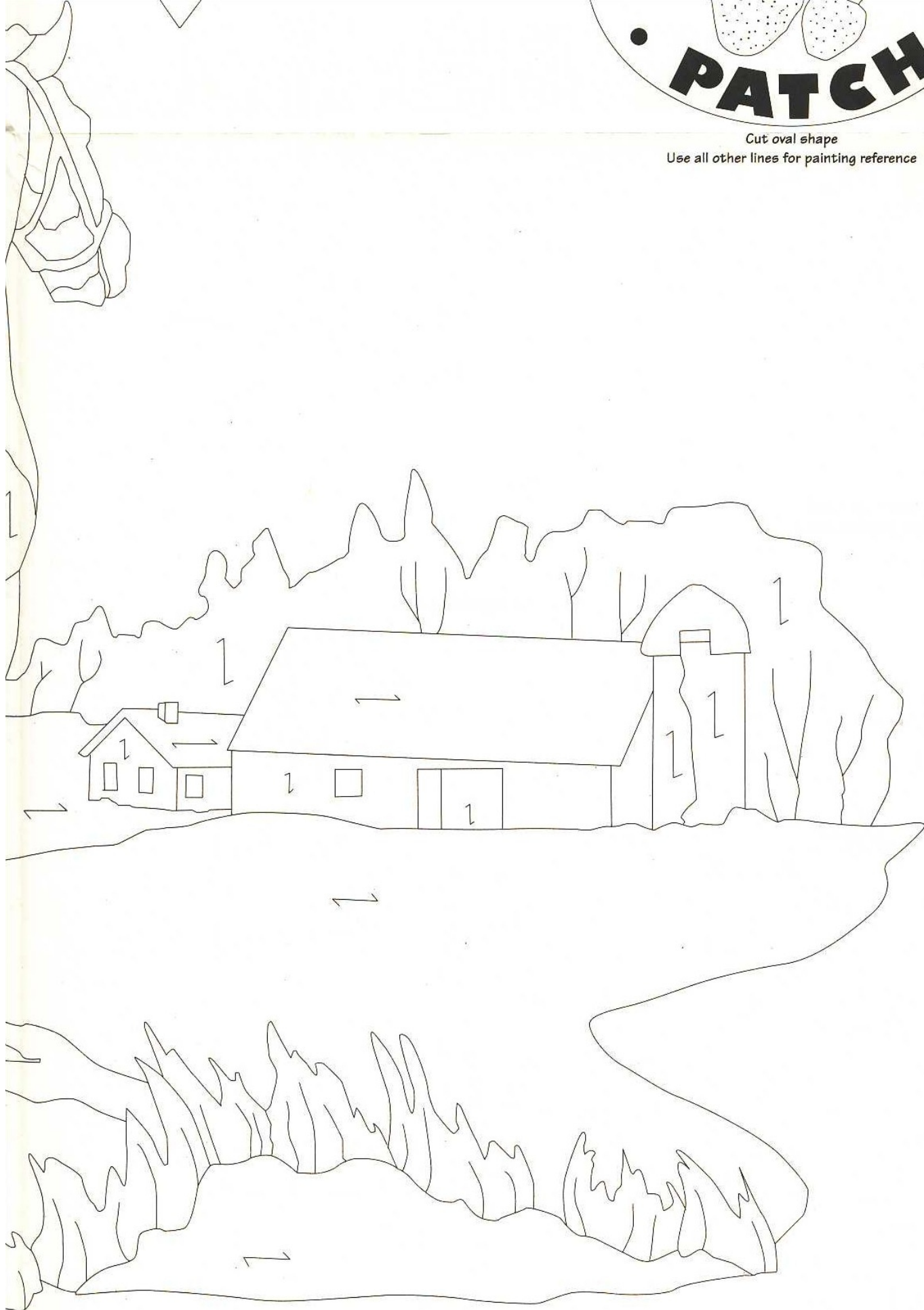


Enter and exit cut here



PATCH

Cut oval shape
Use all other lines for painting reference



Looking Home
Full Size Pattern

