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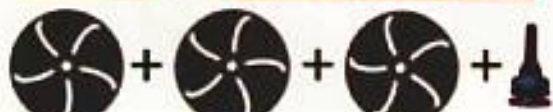
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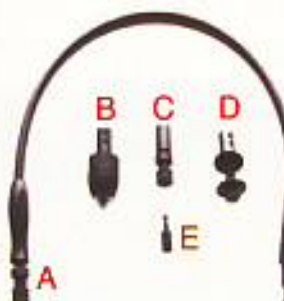
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CREATIVE WOODWORKS & CRAFTS: Holiday 2008, No.125
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Santa's Sleigh Ride



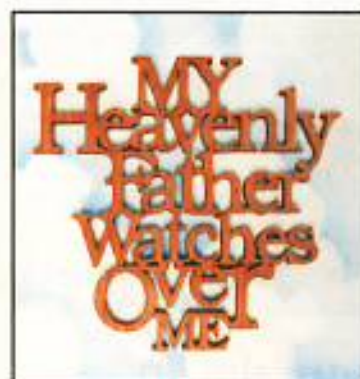
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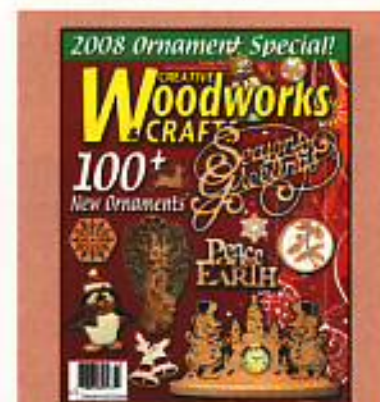
Holiday Switchplates



Circular Inlay
Snowflakes



My Heavenly Father



On the cover: This issue's cover features assorted projects from our many talented designers. Cover background image: ©istockphoto.com/maljuk

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



Santa's Sleigh Ride

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 10" wide x 8" tall; Baltic birch plywood—one piece 1/8" x 10" wide x 8" tall (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, and apply a thin coat of temporary-bond spray adhesive to the back of the pattern. Allow the adhesive to set up until it feels sticky, like masking tape, and attach the pattern to the wood. 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 work piece on top of the piece of 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 several coats of satin-finish spray polyurethane to the scrolled piece using short, even strokes. (A spray finish allows you to get complete coverage in the fret-cut holes.) For best results, apply three coats, allowing each coat to dry before applying the next and lightly sanding between applications. Because the polyurethane dries very quickly, the entire process should not take very long.

Step 5. Spray paint the edges and both sides of the backboard. When dry, apply white craft glue to the back of the scrolled piece, 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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Publisher
Jerry Cohen

CEO
Darren S. Cohen

Vice President of Circulation & Marketing
Marie-Claire Macdonald

Editor
Robert Becker

Managing Editor
Debbie McGowan

Special Projects Editor
Wes Demarest

Contributing Editors

Sheila Bergner
Dirk Boehman
Wayne Bosler III
Marilyn Carmin
Jacob Fowler
Wayne Fowler
Scott Kochendorfer

Sue Mey
John Polhemus
Janette Square
Diana Thompson
Bob Valle
Dan Wilckens
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Bruce Worthington

Art Director
Kelly Albertson

Assistant Art Director
Kelly Beach

Managing Designer
Julie Calandriello

Digital Imaging Technician
Kathleen Goverts

Graphic Designers
Christine Leve • Christine Scholz
Melissa Scott • Rory Westler

Technical Illustrator
George Ahlers

Photographer
Wes Demarest

Webmaster **Proofreader**
Jean Perlee Mary Ellen Bruno

Public Relations
Madeline S. Cohen

Reader Service
(973) 347-6900 ext. 101
readersvc@allamericancrafts.com

Advertising Sales
Brett Cohen
(973) 347-6900 ext. 115

Newsstand Consultant
Dick Glassman

Subscription Consulting
Steven R. Capasso & Assoc

RETAILERS
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Contact us at:
editors@woodworksandcrafts.com
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PRESIDENT
Jerry Cohen

from the editor's desk



Prior to working with *Creative Woodworks & Crafts*, I edited a general crafts magazine. One of our designers was a very dear woman who created fabric craft projects. Upon the birth of my first child, she presented me with a beautiful country-style fabric guardian angel to hang over my baby's crib, and that same angel kept watch over the years as my two other children slept peacefully in their cribs.

The belief that we have angels watching over us is one that can provide enormous comfort during times when taking care of loved ones, or even ourselves, may seem overwhelming. My three "babies" are now venturing further into their own worlds. At 15, my oldest son has navigated his first year of high school; my middle son will be facing the challenges of junior high this fall; and my "little" girl will finally get the elementary school all to herself as she begins 5th grade. My husband and I send them out each day with a kiss and a hug, and the silent prayer that those same angels we relied upon in their infancy to watch and keep them safe will remain with them through the turbulent times of their teenage years and beyond.

It's nice to have reminders of these trusted angels around us, and many of our designers have picked up on that theme in this special holiday issue. Sue Mey has provided us with a beautiful rendering of an angel "schwibbogen," which is a double arch design enhanced by miniature lights set into the interior. Dirk and Karen Boelman, Sheila Bergner-Landry, and Sue Mey shared versions of angel-themed ornaments that can be used with your holiday decorating. And Wayne and Jacob Fowler graced the pages of this issue with "New Arrival," their stunning image of an angel holding the Christ child.

We hope you are inspired with this collection of holiday projects, both angelic and otherwise! It seems a little strange to be offering holiday wishes in August, but we like to release this issue well before the actual holiday season in order to provide you with enough time to make the projects. So, perhaps instead of saying "Happy Holidays," we'll simply close with "May Angels Continue to Watch Over You."

Sincerely,

Debbie McEowan



When we stop
to count our Blessings...
We start with you

Happy Holidays

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Christmas Carousel Horse

pattern by Jacob Fowler, cut and finished by Wayne Fowler

SUPPLIES

Wood: hardwood of choice in gold or red tones, such as maple, cherry, alanthus, oak, or red elm—one piece 1/4" to 1/2" x 9" x 7"

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

Temporary-bond spray adhesive

220-grit sandpaper

Clear packing tape

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

Clear fishing line (4 to 6 pound weight) or thin cord for hanging finished piece (optional)

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

Introduction

I was originally concerned that this attractive Christmas carousel horse designed by Jacob may be a bit too fragile. However, it survived the cutting, sanding, and finishing processes quite well. I think it will be a valuable addition to my Christmas craft line at my sales this year, particularly because it should easily stack cut. The finished horse was cut from 3/8"-thick cherry using an Excalibur EX21 saw.

INSTRUCTIONS

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

Step 2. Drill for all entry holes, and make all cuts. To reduce chipping on the bottom of the piece, I used a No. 2R blade to cut the entire piece. I believe it could also be comfortably cut using a No. 5R blade, especially if you are stack cutting two or three pieces.

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

Step 4. Using the disc or belt sander, sand both faces of the piece. Use a small piece of 220-grit sandpaper to remove any remaining burrs and to lightly round the edges, giving the horse a more finished appearance.

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

Step 6. To display the carousel horse as a sun catcher or hanging ornament, thread a length of clear fishing line through the hole at the top of the pole. If you choose to use thicker silver or gold cord instead of the fishing line, simply drill a larger-diameter hole. Tie off the fishing line or cord, and hang to display.

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



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Star-Stacked Christmas Tree

by Sue Mey

SUPPLIES

Wood: MDF (medium density fiberboard)—five pieces $1/4"$ x $5-1/4"$ x $5-1/4"$ (for star 1), five pieces $1/4"$ x $4-1/2"$ x $4-1/2"$ (for star 2), five pieces $1/4"$ x $3-3/4"$ x $3-3/4"$ (for star 3), five pieces $1/4"$ x $3"$ x $3"$ (for star 4), five pieces $1/4"$ x $2-1/8"$ x $2-1/8"$ (for star 5), one piece $7/8"$ x $2-1/4"$ x $2-1/4"$ (for base); wooden dowel—one piece $5/16"$ -diameter x $7-1/2"$; wooden bead—one piece $11/16"$ -diameter

Tools: scroll saw with No. 7 and No. 9 reverse-tooth blades or blades of choice; drill press or hand drill with $5/16"$ bit; punch tool

Temporary-bond spray adhesive

Wood glue

Masking tape

Double-sided tape

Sandpaper, assorted grits

Spray paint in green, red, white, and gold

Hard-bristled paintbrush

Lint-free cloth

Artist's paintbrush

Old toothbrush

Small red beads for ornaments (optional)

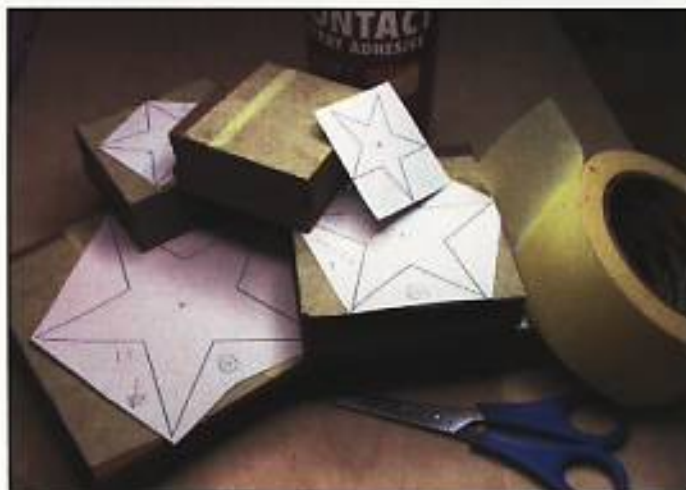
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Introduction

This wooden Christmas tree made of stacked and staggered stars resembles the edible centerpieces created from cookies of different sizes. It is a great project for using some of those small off-cuts of MDF that are just lying around the shop. The tree is also attractive when scrolled from various colors of hardwood. For variation, consider gluing small ornaments to the branches, or glue a small star or angel to the top of the tree in place of the wooden bead.

INSTRUCTIONS



Step 1. Stack the five pieces for each star pattern, and secure each stack using small pieces of double-sided tape. Photocopy the patterns, saving the originals for future use. Apply a layer of masking tape to the top of each stack. Using temporary-bond spray adhesive, attach the patterns to the masking tape. Also apply a layer of masking tape to the work piece for the base, and attach the base pattern to it.



Step 2. Use a punch tool to mark the center of each star pattern and the base pattern. Using the 5/16" bit, drill the center hole through each stack. Drill a 5/8"-deep hole in the base.



Step 3. Using the No. 9 blade, cut out each stack of stars.



Step 4. Cut out the base using the No. 7 blade.



Step 5. Remove the masking tape and patterns. Using 320-grit sandpaper, sand the work pieces until you have achieved a smooth finish. Remove all sanding dust using a hard-bristled paintbrush and a lint-free cloth.



Step 6. Using the 5/16"-bit, drill a hole halfway into the center of the wooden bead.

continued on page 14



Step 7. Insert the piece of dowel into the hole in the base, and glue in place using wood glue. Let dry.



Step 8. Dry-fit the star pieces onto the dowel, and adjust the length of the dowel as needed.



Step 9. Apply wood glue to the center area of the five largest stars.



Step 10. Stack the five large stars on the dowel in a staggered fashion, pressing down lightly to glue them in place.



Step 11. In the same manner, glue the remaining stars onto the dowel, going from largest to smallest. The five smallest stars should be stacked and staggered at top. Apply glue to the hole in the wooden bead, and insert it onto the top of the dowel. Remove any glue seepage using a damp cloth or a toothpick. Allow all glue to dry.



Step 12. Apply several coats of green spray paint to all the surfaces of the tree, and let dry.



Step 13. Apply a light misting of white spray paint to the branches. For small splashes of white, spray some paint onto a piece of paper, dip an old toothbrush into the paint, and flick the paint onto the project.



Step 14. Finish by painting the wooden bead gold, and adding light touches of gold spray paint to the branches. Turn the tree upside down and spray paint the base red. Add dots of red to the branches using the end of an artist's paintbrush that has been dipped into red paint. If desired, glue small purchased ornaments onto the branches. Let dry, and display.

I live in Pretoria, South Africa, and I enjoy all the various aspects of scroll sawing. I can be contacted at 27 82 492 5869 (cellular), or via e-mail, at sue@scrollsawartist.com or suem@storage.co.za. To see more of my work and for patterns available to purchase, visit www.scrollsawartist.com.



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Peace on Earth

by Toni Burghout and Sue Chrestensen



Introduction

The phrase "Peace on Earth" may mean different things and look differently to each of us. With that in mind, we designed many versions of our "Peace on Earth" word art, and two of the final patterns are presented here in the magazine. It is appropriate that cutting this word art will provide the scroller with some challenges, because bringing real peace on earth to the world presents us with one of the greatest challenges of all.

INSTRUCTIONS

Step 1. Sand the work pieces and remove all residual dust. Apply a layer of high-quality painter's tape to the surface of the wood. This will allow for easier pattern removal while also leaving the wood's surface clean for finish application.

Step 2. Photocopy the patterns, saving the originals for future use. Using temporary-bond spray adhesive, attach the patterns to the tape. Smooth out the patterns, firmly adhering them to the tape and wood.

SUPPLIES

Wood: pine or wood of choice—one piece 1" x 6" x 3-1/2" (for text only version), one piece 1" x 8" x 5" (for text and symbol version)

Tools: scroll saw with assorted blades; drill with small bits; sanding block; vacuum with soft-brush attachment

Temporary-bond spray adhesive

Sandpaper, assorted grits

High-quality painter's tape

Finish of choice

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



continued on page 18



Step 3. Using a pencil, mark an "X" at each point where a blade entry hole will have to be drilled.



Step 4. Drill a hole at each marked point.



Step 5. After drilling, use a sanding block to remove any tear out from the back of the work piece. This will make feeding the blade through the holes much easier.



Step 6. Using the scroll saw and your blade of choice, carefully make all the interior cuts of the design. (Leaving the surrounding wood intact provides you with a uniform edge, which helps you pivot and maneuver the wood as you feed it into the blade.)



Step 7. After completing the interior cuts, carefully cut along the perimeter of the design, releasing the word art from the surrounding wood.

Tip for Cutting Word Art



Depending upon the font used in a word art pattern, you may have small returns on the edges of your letters, as shown on the "A" and the "H" in the photos. When cutting these returns, we suggest you make an additional inside cut. This extra inside cut will alleviate some stress on the wood when making the final perimeter cut.



Step 8. Gently peel off the painter's tape and pattern.

Step 9. Using a small piece of 200-grit sandpaper, remove any burrs from the cut edges. Vacuum off any residual dust. Apply your finish of choice, and let dry. When complete, the word art can be set on a shelf for display, or incorporated into another project, such as gluing it to a plaque.

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



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Circular Inlay Snowflakes

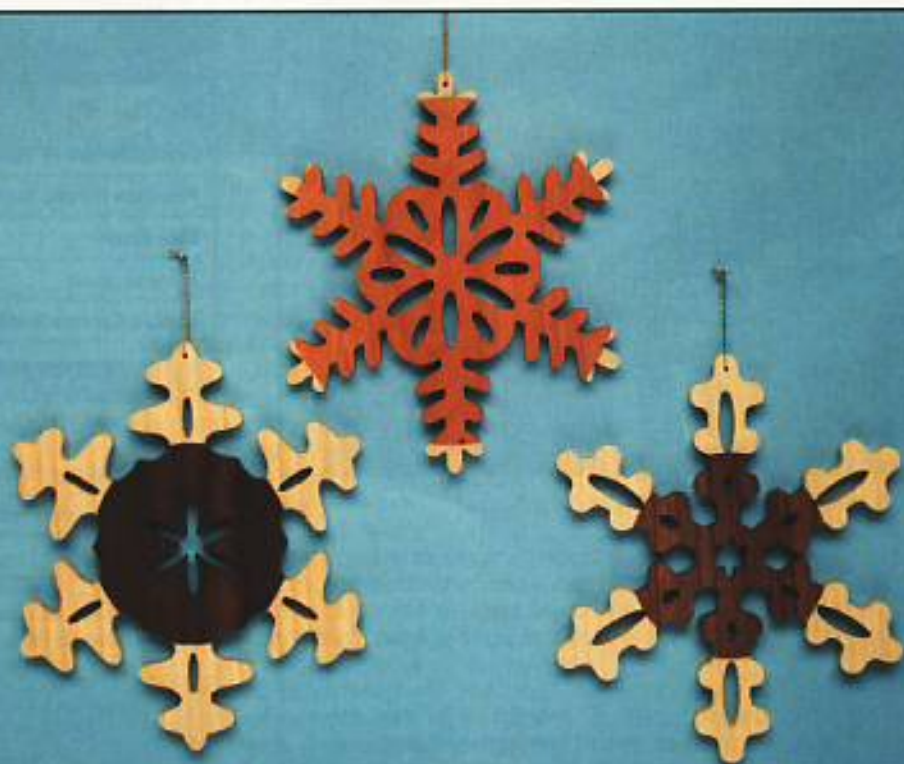
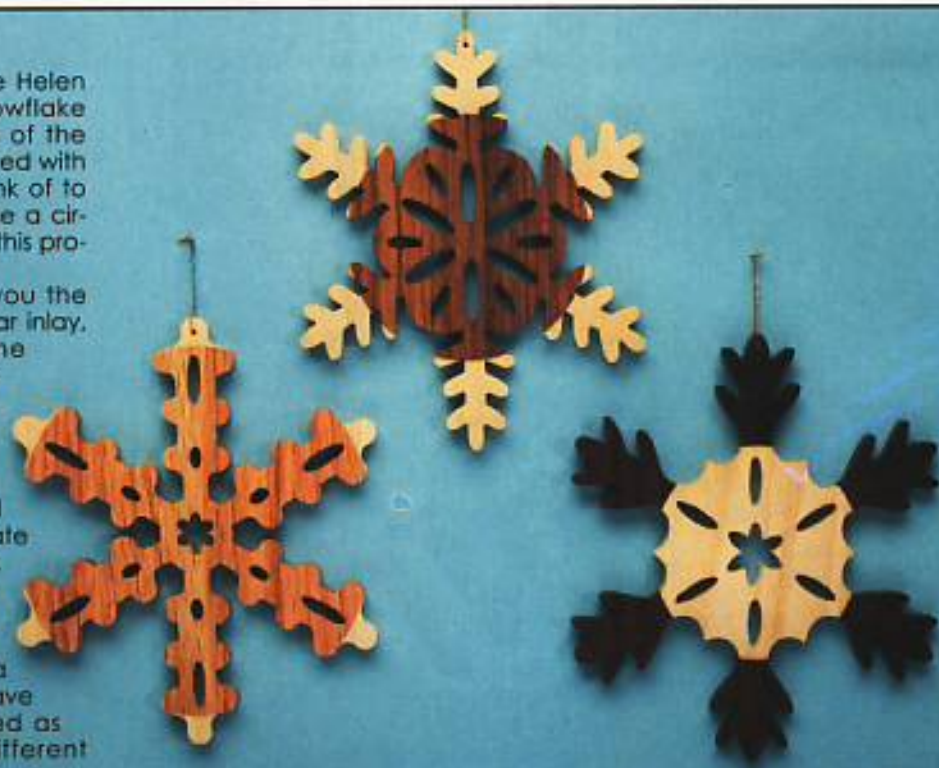
by Gary MacKay

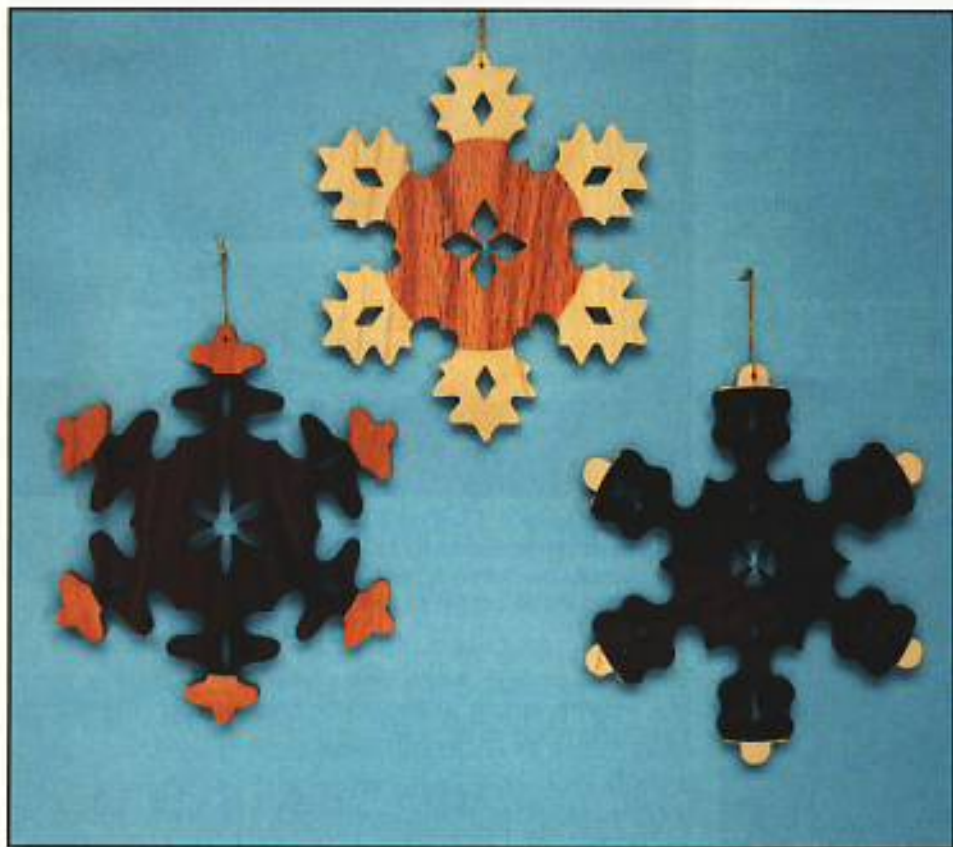
Introduction

Last Christmas season, my wife Helen asked me if I could make snowflake ornaments where just the tips of the snowflakes were white, as if dusted with snow. The only way I could think of to make all six tips even was to use a circular inlay, and I came up with this project.

These snowflakes provide you the option of using the large circular inlay, where just the tips of the snowflake are a different color, or the small circular inlay, where just the center of the snowflake is a different color. Using the same pattern but alternating the small and large inlays allows you to create completely different snowflakes.

This is a great use for those 1/4"-thick hardwood scraps lying around your shop. And remember, when you cut a large circular inlay, be sure to save the waste cutout to be reused as a small circular inlay on a different ornament!





SUPPLIES

Wood: hardwood of choice—one piece 1/4" x 5" x 6" (for snowflake); hardwood of choice in contrasting color—one piece 1/4" x 5" x 5" (for large circular inlay) or one piece 1/4" x 3-1/2" x 3-1/2" (for small circular inlay); scrap wood—two pieces 1/4" x 2-1/2" x 7" (for test inlay)

Tools: scroll saw with No. 5 scroll saw blade; drill with 1/16" drill bit; straight pin (for pattern placement); straight-edge ruler

Temporary-bond spray adhesive
Sandpaper, assorted grits
Wood glue
Clear packaging tape
Double-sided tape
Pencil
Oil finish of choice
Thread or cord for hanger

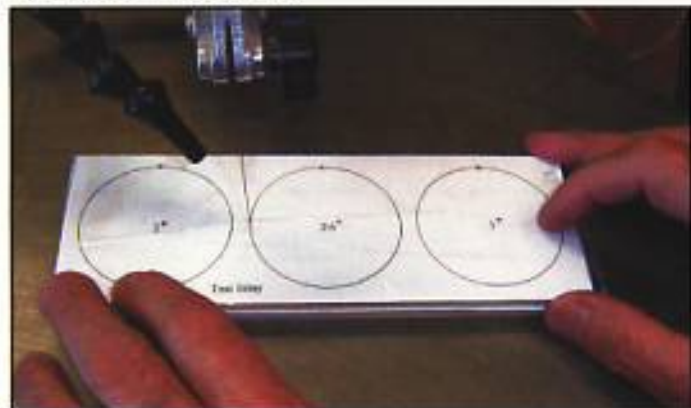
Please refer to all manufacturer's labels for proper product usage.

continued on page 22

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. (Each snowflake ornament will require two copies of the pattern.)

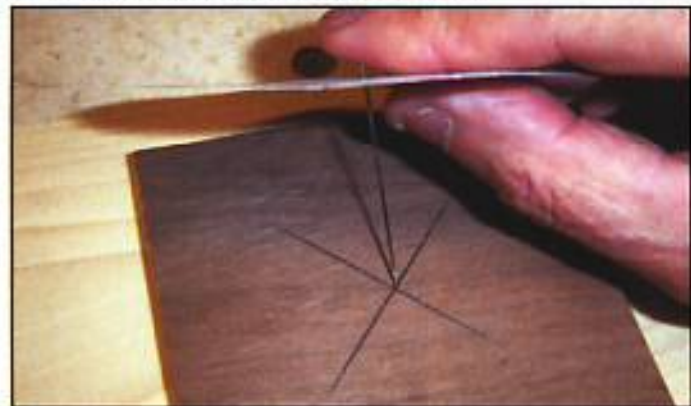
Step 2. Stack the two pieces of scrap wood for the test inlays, and secure them using strips of double-sided tape. Using temporary-bond spray adhesive, attach the test inlay pattern to the top of the stack. Adhere a layer of clear packaging tape over the test inlay pattern. Drill a 1/16"-diameter hole on each of the three circles, as indicated on the pattern.



Step 3. Tilt the scroll saw table down 2-1/2° to the right. Thread a No. 5 scroll saw blade through the hole on the circle labeled "2-1/2°." Cutting in a counterclockwise direction, cut out the circle. After cutting, the bottom piece should fall out, and the top piece should fit snugly into its place.

Step 4. If the top piece doesn't fit completely into the bottom piece, decrease the tilt angle of the scroll saw table to 2°, cut out the 2° circle, and re-test the fit. If the original top piece fits too loosely into the bottom piece, increase the tilt angle of the scroll saw table to 3°, cut out the 3° circle, and re-test the fit. While my inlays fit perfectly with my scroll saw table tilted to 2-1/2°, you'll need to test for the appropriate angle for your saw.

Step 5. Choose whether you want to use the large or small circular inlay for your snowflake, and select the appropriate-sized piece of wood for the inlay. Center the inlay piece on top of the 5" x 6" snowflake piece, and secure using several strips of double-sided tape.



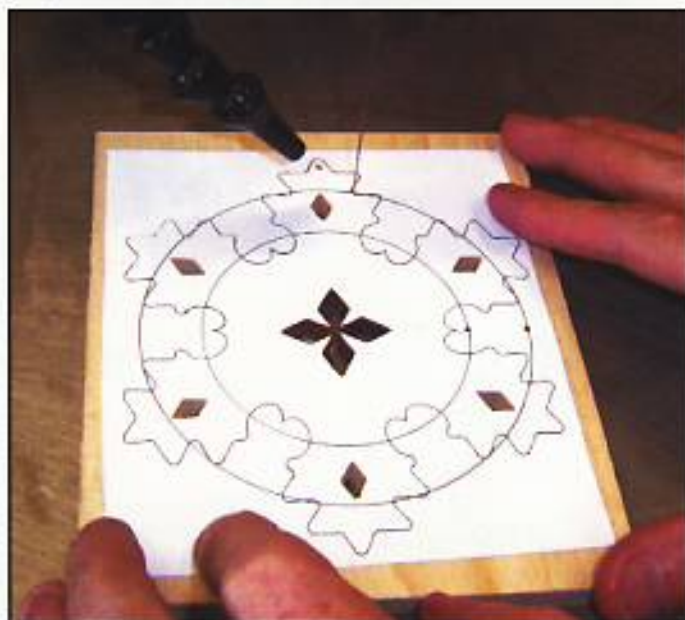
Step 6. Using a pencil and straight-edge, mark the diagonals

(corner to corner) of the inlay stock to locate the center. Cut out the paper pattern for the large or small circular inlay. Insert a straight pin through the center of the inlay pattern. Apply a misting of spray adhesive to the back of the pattern, and using the pin to help align the pattern with the center, adhere the pattern to the inlay stock.

Step 7. Apply a layer of clear tape to the top of the pattern. Using a 1/16" drill bit, drill a blade entry hole where indicated on the pattern. Set your scroll saw table to the test inlay angle. Using a No. 5 blade and cutting in a counterclockwise direction, cut out the inlay circle. Return your saw table to 0°.

Step 8. Separate the stock, and remove the pattern. Glue the inlay circle into the snowflake stock, being sure to line up the entry hole.

Step 9. The snowflake pattern needs to be repositioned onto the stock. When positioning the pattern, it is important that the two blade entry holes on the pattern and the circular inlay blade entry hole are on the same side of the stock. Insert a straight pin through the center point of the pattern, and apply a light misting of temporary-bond spray adhesive to the back of the pattern. With the snowflake blade entry hole and the two blade entry holes on the pattern facing away from you, attach the snowflake pattern to the stock, using the pin to help align the pattern to the center of the stock.



Step 10. Using a 1/16" drill bit, drill the snowflake hanger hole and all blade entry holes for the fretwork. Ensure that your scroll saw table is set to 0°, and make all interior cuts. Cut the outside profile of the snowflake last.

Step 11. Remove the pattern, and sand the surfaces of the snowflake smooth. Apply an oil finish of your choice. When dry, insert a length of thread or cord through the hanger hole, and hang to display.

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



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| 7 | orange |
| 8 | violet |
| 9 | pink |
| 10 | lt blue |
| 11 | lt green |



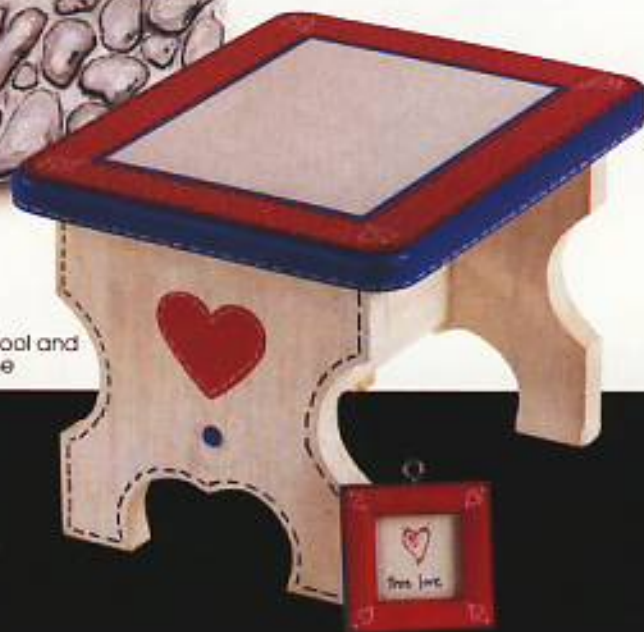
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New Arrival

pattern by Jacob Fowler, cut and finished by Wayne Fowler



SUPPLIES

Wood: hardwood of choice in white, gold, or red tones, such as box elder, maple, cherry, ailanthus, oak, or red elm—one piece 1/4" to 1/2" x 10" x 6-1/2"

Tools: scroll saw with a No. 2R and/or No. 2/0R blade; drill with assorted bits; fixed disc or belt sander with fine or extra-fine disc or belt

Temporary-bond spray adhesive

220-grit sandpaper

Clear packing tape

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

Clear fishing line (4 to 6 pound weight) or thin cord for hanging finished piece (optional)

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

Introduction

Jacob has drawn many Christmas angels, but this one is, by far, his most complex. His wing patterns have evolved over the years to become amazing designs in and of themselves, and he always finds it amusing that he really only has to draw the wing once, but I have to cut it twice!

Jacob originally did two versions of the angel: the one shown here, with the angel holding the Christ Child; and a second version with the angel holding a harp. After cutting both, I definitely preferred this version.

I would classify this piece as a "gift" angel rather than as a "craft sale" angel because after making the 160 fret cuts, it would be difficult for me to be able to charge enough for it to pay for my time. I may try stack cutting the design later, which would help me reduce the per-piece price, but I have not yet done so.

The finished angel was cut from 1/2"-thick box elder that had a touch of red in it. It was cut on an Excalibur EX21 saw, I have considered cutting the design from a thicker wood and mounting it onto a base, but that thought is currently in my "maybe later" bucket!

INSTRUCTIONS

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

Step 2. Drill for all entry holes, and make all cuts. To reduce chipping on the bottom of the piece, I used a No. 2R blade for most of the cuts, and switched to a No. 2/0R blade to cut the more delicate facial features.

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

Step 4. Using the disc or belt sander, sand both faces of the piece. Use a small piece of 220-grit sandpaper to remove any remaining burrs and to lightly round the edges, giving the angel a more finished appearance.

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

Step 6. To display the angel as a sun catcher or hanging ornament, thread a length of clear fishing line through two of the fret holes. (Thin silver or gold cord would also look nice in place of the fishing line.) I recommend using the two long fret holes at the tops of the wings because they provide a nice triangular balance point. Tie off the line, and hang the finished piece.

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



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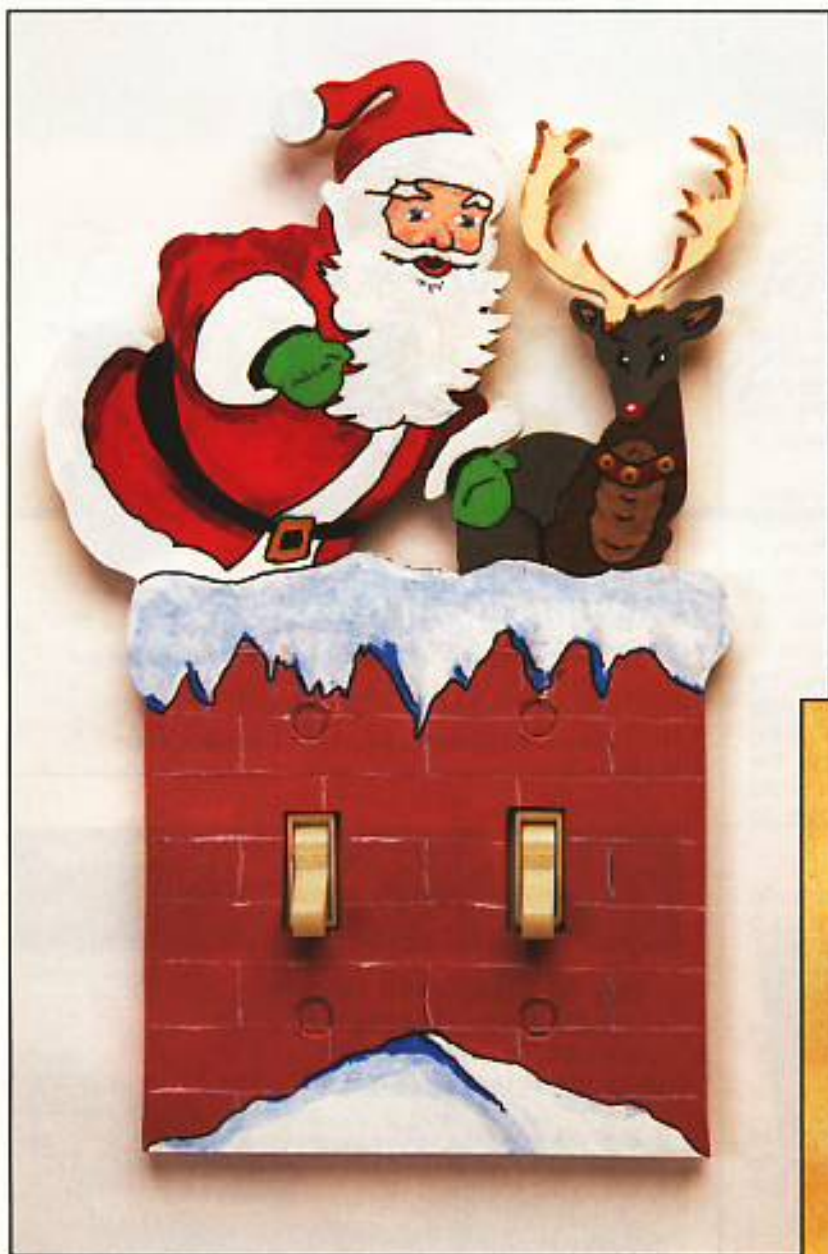
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Holiday Switchplates

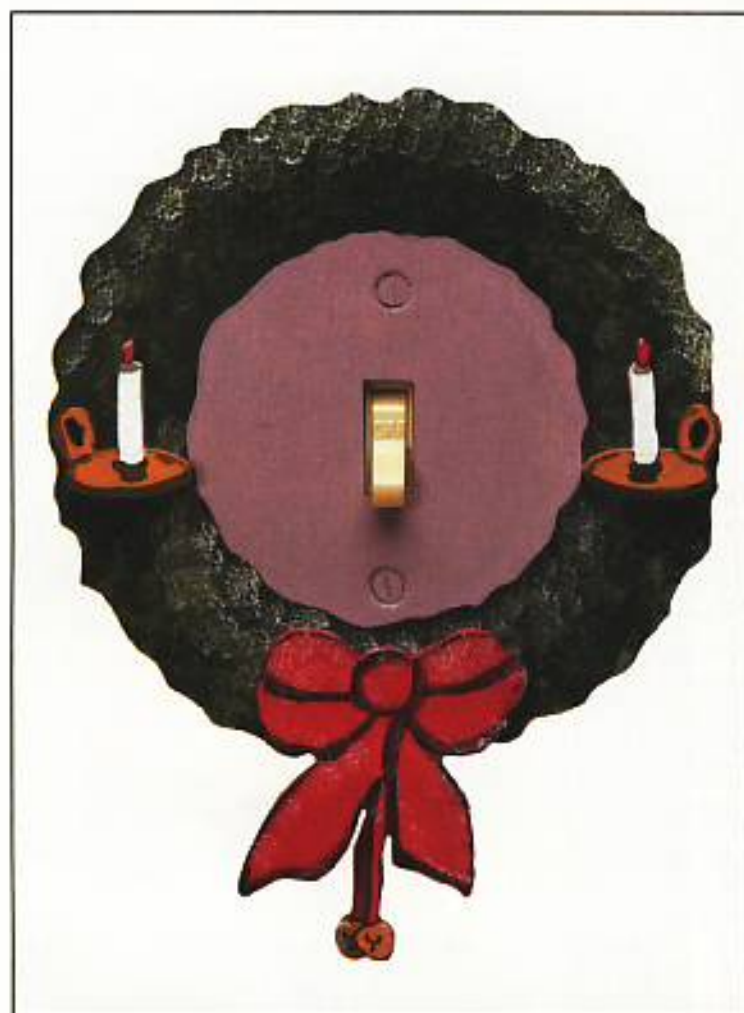
by Wayne Boster III



Introduction

I received such positive responses from readers for the sports-themed switchplates I designed for the January, 2008 issue of *Creative Woodworks & Crafts* that I figured I would create some holiday-themed versions. Decorate your home with them for the holidays, or make some as stocking stuffers for family and friends.





INSTRUCTIONS

CAUTION: Be sure to turn off the circuit breaker before test fitting or installing your project.

Step 1. Sand all work pieces smooth. Photocopy the patterns, saving the originals for future use. Cut the bottom edge of the pattern in a straight line, align it with the straight edge of the wood, and tape it in place. (It's very frustrating to remove the pattern, only to find that you missed transferring a section and cannot realign the pattern with the traced lines. By keying the pattern to the wood, it is much easier to reposition it, if necessary.) Using a metal straight edge and carbon paper, transfer the patterns to the wood. (Do not transfer the pattern lines for the chimney bricks yet. They will be added after the base color has been applied.)



Step 2. Using the drill and the 5/32" bit, drill the mounting screw holes and the blade access holes. Countersink the mounting screw holes using the 3/8" countersink bit.

SUPPLIES

Wood: 1/4"-thick poplar or 5-ply Baltic birch—one piece 10" x 7" (for double switchplate), one piece 9-1/2" x 4-1/2" (for gift package switchplate), one piece 10" x 8" (for wreath switchplate)

Tools: scroll saw with No. 3 double skip-tooth blades; drill with 5/32" and 3/8" bits, and 5/16" countersink bit; router with 3/8" straight bit; random orbital sander with assorted-grits sandpaper; metal straight edge

Carbon paper

Painter's tape or masking tape

Cyanoacrylate (CA) glue gel

Delta acrylic paints in No. 2002 antique gold, No. 2019 flesh tone, No. 2022 light chocolate, No. 2036 ivory, No. 2049 spice brown, No. 2067 leaf green, No. 2068 Christmas green, No. 2074 ocean reef blue, No. 2096 dark forest green, No. 2129 gypsy rose, No. 2489 lime green, No. 2503 bright red, No. 2505 white, and No. 2506 black (or paints of choice)

Assorted paintbrushes, including 1/4" shader, 3/8" shader, and No. 0 liner

Small paint sponge

High-quality, fine-tipped black marker

Thick black marker

Spray finish of choice

Electrical switch (for determining area to be routed)

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

continued on page 28



Step 3. Using the scroll saw, cut out only the openings for the on/off switches. Position an electrical switch on the back of the work piece, and use a thick black marker to trace around the entire switch. (In the case of a double plate, simply move the switch over and trace it again.) Using the router and a 3/8" straight bit, rout out the area within the traced black line to a depth of approximately 1/16". This will ensure a safe and proper fit against the wall. (I recommend routing the wood before scroll sawing the design. The larger piece of wood can be more securely clamped in place, making it safer to rout.) Test-fit the switch to the switchplate, and adjust the routed opening as necessary.



Step 4. When satisfied with the fit, cut out the designs.

Step 5. Paint the individual pieces, referring to the photo for suggested color placement, or using your own color scheme. (I recommend painting the interior of the wreath in a color to match the wall upon which the switchplate will be mounted, if possible. See the sidebar for extra painting tips!) After painting the base color on the chimney, reposition the pattern on the wood, and very lightly trace the pattern lines for the bricks. Paint over the lines using the small liner brush and white paint, giving the illusion of mortar between the bricks. When all paint is

dry, use the fine-tipped marker to trace over all pattern lines. This outlining of sections will make your artwork really pop.

Step 6. Apply your finish of choice to the pieces. (Be sure to test for compatibility of your paints and marker with your finish before applying it to your project. Lots of hard work can be ruined if the paint or marker runs.) I applied a thin coat of lacquer to set the colors, then a heavier coat for the second application. When dry, glue the bow and candle overlays in position on the wreath base, and glue the bow in position on the gift package base. Happy decorating!

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



Painting Tips



I used very traditional color motifs for my switchplates, but feel free to use your paint colors of choice. I painted the gift package switchplate using Christmas green, bright red, and black paints. For the holiday wreath, I used dark forest green, light green, antique gold, white, and black paints. For the double switchplate, I used bright red, white, black, flesh tone, lime green, ocean reef blue, ivory, spice brown, light chocolate, gypsy rose, and antique gold paints.

I use flat-tip shaders for most of the painting. Place the flat edge against the pattern line, and pull away from the line. Move the brush over to the next section of the line, and repeat. After you have finished painting along the entire line, fill in the center space. This will prevent a paint ridge where the two colors meet.

When painting the wreath base, first apply the darker green base color. Use a small painting sponge to apply the lighter green color on top.

When shading areas, such as the blue on the snow or the black on the red bows, first fold a paper towel into a 3" x 3" square, wet it with water, and apply a little paint to the towel. Dip your brush into this thinned paint and apply the shading. Additional color can be applied until you achieve the desired shade.

To make round circles, such as the bells on the reindeer, dip a round toothpick or small dowel rod into paint, and dab onto the wood.



Snowflake Mini-Light Covers

by Sheila Bergner-Landry



Introduction

These little light covers are beautiful when randomly placed over miniature Christmas lights that adorn your tree or hang among the greenery upon your fireplace mantle. They easily convert to two-sided ornaments by substituting the solid veneer back with 1/8"-thick maple and scrolling the design on both the front and back of the casing. I am sure that you can think of many additional uses for this fun project. Enjoy!

continued on page 30

SUPPLIES

Wood: maple—one piece 1/8" x 3" wide x 36" long (for cover fronts); thin maple veneer—one piece 3" wide x 36" long (for cover backs); poplar—one piece 3/8" x 3" wide x 36" long (for cover sides)
Tools: scroll saw with No. 2/0 and No. 5 reverse-tooth blades; drill press with small bit; handheld orbital sander with assorted grits (120-400) sandpaper; planer (for proper wood thickness); vacuum with soft-brush attachment
Temporary bond spray adhesive
Clear 2"-wide packaging tape
Double-sided carpet tape
Clear-drying wood glue
Rubber bands
Satin finish spray varnish, or finish of choice

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



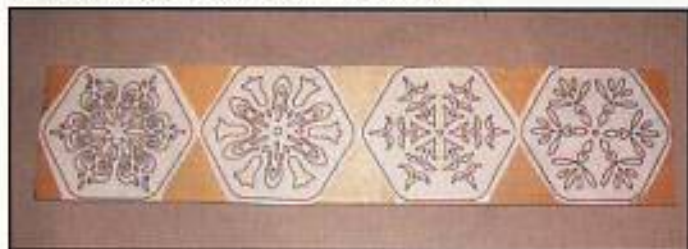
SAFETY NOTE

This project uses miniature Christmas lights. Follow all manufacturer's safety precautions. Before installing the lights, it is important to inspect them for excessive wear or kinking, frayed wires, gaps in insulation, bare spots, and cracked or broken sockets. Test the lights before installing them. Any signs of melting around the bulbs are early indications of defective or incorrect lamps; DO NOT use these sets. When replacing miniature bulbs, be sure to use bulbs having the same voltage rating. (For example, use a 3-volt lamp to replace a 3-volt lamp, a 12-volt lamp to replace a 12-volt lamp, etc.). This is particularly important to prevent dangerous overheating, melting, and possible fire. Remember, bulbs are not marked individually with a voltage rating, so save the voltage information from the bulb packaging. Burned-out bulbs should be replaced promptly because the remaining bulbs burn brighter and hotter for each burned-out bulb. Miniature lights should never be left on when unattended.



INSTRUCTIONS

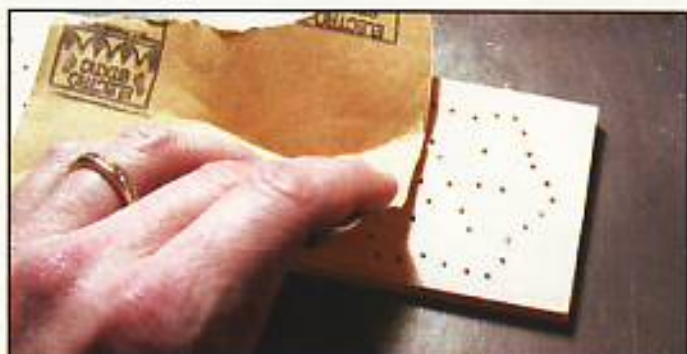
Step 1. Plane the boards to the proper thickness. Using 120-grit sandpaper and the handheld orbital sander, sand both sides of the wood to remove the planer marks and smooth the surface. Graduate to 220-grit, then 400-grit, until the surfaces are satin smooth. This will make it much easier to finish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



Step 2. Photocopy the patterns, saving the originals for future use. [You will need one snowflake front/back pattern and one side pattern for each cover.] Apply a light mist of temporary-bond spray adhesive to the back of the snowflake front/back patterns, and allow the spray to tack up for a few seconds until it feels as tacky as masking tape. Attach the patterns to the maple. Apply a layer of clear packing tape over the entire surface of the patterns to help prevent burning the wood.



Step 3. Using a small drill bit, drill the entry holes in the snowflake designs.



Step 4. After drilling, sand the backs of the pieces so they are perfectly flat, and use the vacuum with the soft-brush attachment to remove all excess dust.

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Step 5. Using the No. 2/0 reverse-tooth blade, cut out the interior designs on the snowflake patterns. (If desired, the snowflakes can be stack-cut to make double-sided ornaments or additional sets. Simply place small pieces of double-sided carpet tape in the waste areas to secure the layers of wood.)



Step 6. Cut a square work piece from both the poplar and the veneer. The pieces should be cut to the same size as the maple snowflake work piece.



Step 7. Stack the three work pieces, with the 1/8"-thick maple snowflake on top, the thin veneer piece in the middle, and the 3/8"-thick poplar sides piece on bottom.

Secure the stack by placing small squares of double-sided tape in the corner waste areas between the layers. (Because the tape is quite strong, it can break the thin veneer or delicate fretwork if it is placed on the actual design area. Therefore, be sure to place the tape in the waste areas.)



Step 8. Cutting through all three layers at once, use the No. 5 reverse-tooth blade to cut along the perimeter of the snowflake. Before separating the three layers, make a small pencil mark on the edge of each piece to help realign the layers during assembly.



Step 9. Using temporary-bond spray adhesive, attach a sides pattern to the 3/8"-thick poplar work piece. The hole to accommodate the miniature light bulb needs to be drilled through one side of the sides piece, where indicated by the arrow on the pattern. The size of the miniature light bulbs vary from set to set. Determine the size hole needed to accommodate your lights by drilling different sized holes in scrap wood and testing the lights for fit. The fit should be snug enough to hold the plastic end of the lightbulb securely in place. After selecting the appropriate sized bit, drill the hole for the light bulb.



Step 10. Drill an entry hole in the waste area of the sides piece. Using the No. 5 reverse-tooth blade, cut out the interior opening.

Step 11. Position the snowflake front piece and veneer back piece on the sides piece, using the pencil marks made earlier to assist in alignment. Glue the pieces together, and wrap small rubber bands around the assembly to "clamp" the layers until dry.

Step 12. When dry, carefully sand the front, back, and sides of each light cover using the handheld orbital sander. Graduate from 180-grit to 400-grit sandpaper until the surfaces are completely smooth.

Step 13. Thoroughly vacuum all pieces using the soft-brush attachment to ensure the wood is free of all dust and debris. Apply several coats of spray varnish or your finish of choice, and let dry completely.

Step 14. To display the light covers on a tree, carefully insert a lightbulb into each side opening. Ensure that the lightbulb is secure inside the cover and not resting against the wood. Follow all manufacturer's instructions for light usage, and never leave the lights on when unattended.

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



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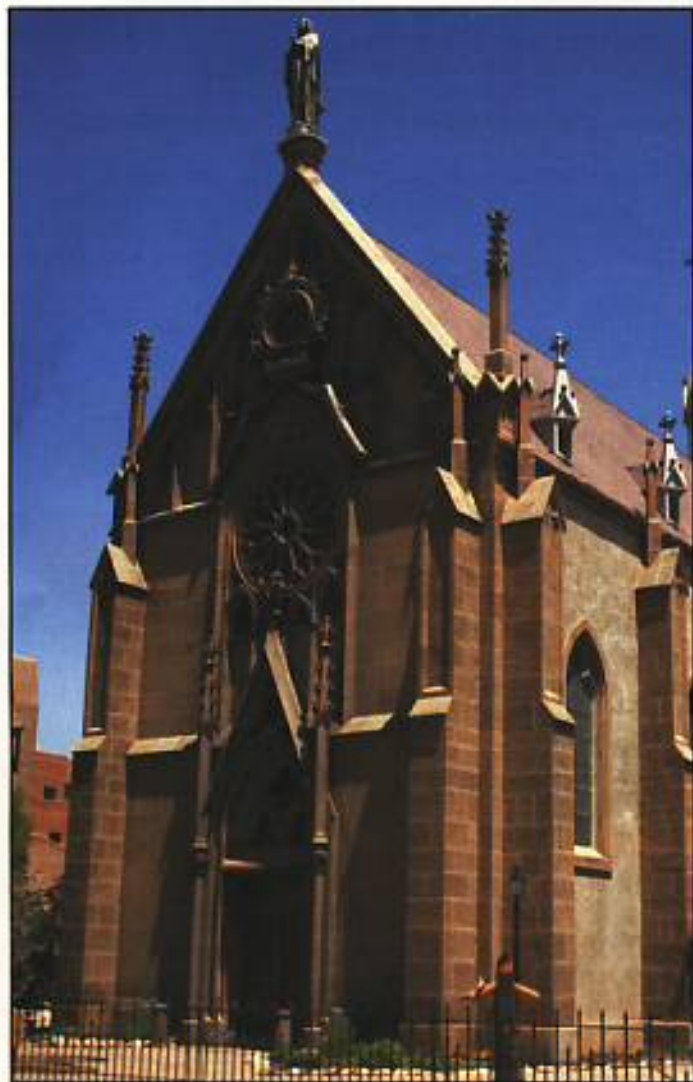
Loretto Chapel:

Staircase of the Faithful



article and photos
by Wes Demarest

The city of Santa Fe, New Mexico is home to a number of historical and unique buildings, but the Loretto Chapel has a special distinction because it houses a staircase that is cloaked in mystery.



country, seven sisters battled sickness, attack by hostile Native Americans, and harsh weather as they headed west. Several of them contracted cholera while traveling on a riverboat. The Mother Superior, Sister Matilda, died from the disease, and another sister was too ill to continue and returned to Kentucky.

Eventually, the remaining sisters arrived on the hot, dusty, and dirty streets of Santa Fe. Bishop Lamy received permission from the motherhouse to have Sister Magdalen appointed mother superior. The non-Spanish-speaking sisters moved into a one-room adobe hut, and in short order, they began their mission of building a convent and school. Upon completion, it was called Loretto Academy of Our Lady of Light.

During this time, Bishop Lamy planned on building a beautiful little chapel that was to be constructed in the Gothic style, similar to his beloved Sainte Chapelle in Paris. Designed by Antoine Mouly and his son, Projectus, the chapel would be built by masons from France and Italy, along with local artisans who were working on the St. Francis Cathedral, which was not far from the academy. Construction started on July 25, 1873, with Sister Magdalen placing its patronage under St. Joseph, the patron saint of carpenters and builders. After five years of labor, a chapel measuring 26 feet wide, 100 feet long, and 69.8 feet high was completed.



Items can occasionally be overlooked during the construction process, and in this case, it was a stairway providing access to the choir loft. Now, whether it was forgotten or purposely left out is still in question because choirs at that time were comprised of male singers who usually climbed a ladder. However, because this was an Academy for girls, accessing the loft via a ladder would not be acceptable.

The sisters called on a number of carpenters to build a stairway, but none would attempt it. The main problems

The History

In 1852, Bishop Jean Baptiste Lamy sent out a plea for priests, brothers, and nuns to come to the new Vicariate of New Mexico to spread the Word and educate the local population. It is reported that, due to the change in government and the appointment of Bishop Lamy, many of the clergy who had previously been there had returned to Mexico, leaving the area desperate for spiritual guidance.

The first to respond were the Sisters of Loretto from Kentucky. Faced with moving nearly halfway across the

were that the addition of a conventional stairway would necessitate the removal of a number of pews, and it would alter the esthetics of the chapel's interior. Neither of those outcomes was acceptable.

The sisters began a nine-day novena to St. Joseph, the patron saint of carpenters and builders. On the ninth day,



an old, gray-haired, bearded man leading a donkey arrived. He offered to build the stairway, and his offer, of course, was accepted!

It is said that the old man locked himself in the church and, outfitted with only a hammer, saw, square, and tubs of water, began construction. He worked six to eight months, and then, just as mysteriously as he appeared, he disappeared.

The sisters wanted to pay the workman and hold a dinner in his honor, but he was nowhere to be found. They searched the town, ran ads in the local newspaper, and questioned people at lumberyards. Not only was there no record of him, there was no evidence of him ever making a purchase or receiving a delivery. Furthermore, the sisters had local carpenters inspect the wood used for the stairway. None of them could identify it. Thus, the mystery deepens.

The Mysterious Man's Method

The form of the stairway is a double-helix, not a spiral, because there is no true center support, and it makes two full 360° turns from floor to loft. The 20-foot-tall stairway was originally built without a handrail, and it was totally free-standing. In lieu of glue or nails, the mysterious builder crafted hundreds of perfectly shaped wooden pegs that he used as fasteners throughout the stairway.

The stairs are constructed from approximately 93 pieces of wood, ranging in length from three to five feet. Depending upon which source is referenced, the outside stringer consists of either nine or ten pieces, and the inside stringer consists of either seven or eight. The inside stringer is classified as "closed" or "housed," and the outside is cut,



There are 33 risers and treads, the same number as the age of Jesus at the time of his Crucifixion. The remaining pieces make up the curve at the base of the stairs. Interestingly, the staircase is seven feet wide, which is the same as the number of sacraments in the Catholic religion.

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Many authorities who have investigated the stairway's construction methods believed that the stairway would never stand up to much use, and would possibly even collapse onto itself.

Although the wood pegs may hold the structure together, the joinery used by the carpenter makes it self-supporting. While the great majority of his secrets are hidden from view, we can see in this illustration the type of joint used in the outside stringer. It directs downward forces directly through each piece, while adding a locking notch. The vertical cut from the bottom up is 90° to the floor. It then forms a haunched butt joint with a 15° back cut below the tread. That is all we can see. Is it doweled or pegged? Is there some other joinery that is used but is not visible that adds to the complexity of the construction? As it appears here, it is a self-locking joint.



Besides the open nature of the original work, a stairway constructed in this manner has a certain amount of "spring" to it as one goes up or down. This is to be expected, and surely, the mysterious craftsman had a full understanding of its need to "give." After all, it is basically a giant wooden spring, anchored at the top and bottom. Imagine going up or down a stairway that is flexing under

your feet—without a handrail!

Because of this, most of the people ascending and descending the stairway did so with much caution and trepidation, often crawling backwards down the structure on hands and knees. After seven years of use, the sisters asked Phillip August Hesch, a carpenter who was working on St. Francis Cathedral, to build the banister, which would provide for a safer method of ascent and descent.

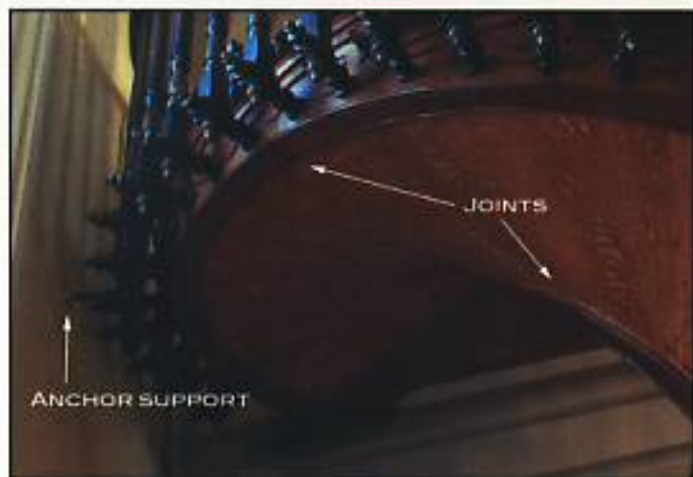
Apparently, there were those who placed credence in the skeptics' theory of imminent collapse, so at a later date, (most likely at the time the banister was installed), the stairway was anchored to the wall in three places and to a column.

After anchoring the staircase, however, Newton's third Law of Motion took over. Although the amount of spring was reduced, those forces were transferred to the anchors. That caused them to wear the sandstone into which they were set, which, in



Drawing of staircase prior to addition of handrail.

Color pencil art by Michele Brokaw, ©2000, mmkbrokaw@aol.com.



turn, required them to be re-set. This resulted in the stairway being closed to the public since the 1970s, except for very special occasions.

The original underside of the stairway was covered with a gray-colored horsehair plaster. Throughout the years, tourists and students had removed pieces for souvenirs. On the 100th anniversary of the chapel, the sisters had repairs made to it, and they had a local artist paint it to look like wood. In my opinion, if the plaster were ever removed, many questions as to how the stairway was made would be answered.

Questions That Remain

❖ Who was the carpenter? Was it St. Joseph, or just an old man with exceptional skills? There have been a lot of folks claiming that he was their father, grandfather, great-grandfather, uncle, etc. Two plausible possibilities have emerged over the years. One is that the builder was Johann Hadwiger, a renowned European carpenter who reportedly had the skills, a rough design on paper, and was in the area around the time of the stairway's construction (see www.theoutlaws.com, no author cited).

The other possibility is that the builder was Francois-Jean Rochas, a French-born master carpenter. A local historian, Mary Jean Straw Cook, uncovered information that may have merit. In her book, *Loretto: The Sisters and Their Santa Fe Chapel* (2002: Museum of New Mexico Press), she claims that "Frenchy" Rochas knew Bishop Lamy, and he may have been contracted by him to build the stairs. She further surmises that the stairs may have been built in France, disassembled, and shipped to New Mexico. In any event, Mr. Rochas was known in the area, and there is a notation in the Sisters' logbook from March, 1881: "Paid for wood Mr. Rochas \$150." Ms. Cook also discovered a death notice for Mr. Rochas in an 1895 edition of *The New Mexican*, in which he was credited with building the stairs.

❖ Is the staircase self-supporting, without a true center column? As described, the staircase does not have a true center column. However, it is clear that due to the way in which the inner stringer is constructed, with its small radius, it acts as a center column. The true mystery is how did the builder figure this out and actually construct it?

❖ Is the wood from which the staircase is constructed unknown? Forrest N. Easley, a wood technologist (*Loretto Chapel Museum Staircase Analysis: A Stairway from Heaven*, Dec 1996) conducted tests in 1996 on a 1/8"-thick piece measuring 3/4" square—a small sample, by any standards. He found it to be in the *Picea* genus, which are the spruces. Through extensive microscopic observations, he found that it was similar to both Sitka (*sitchensis*) and Engelman [*engelmannii*] species. The main problem encountered was that he observed square cells (longitudinal tracheids) in the sample, and no other spruce has such a cell structure. Consequently, he filed for discovery of a previously unidentified species, with the suggested scientific name of *Pinacea Picea Josephii* Easley, and a common name of Loretto Spruce.

❖ Where did the wood come from? It is unknown where this variety of wood came from. Engelman Spruce grows at the tree line in high elevations and is normally inaccessible. Sitka Spruce grows in Alaska. There are no records of shipments of either variety to the area.

You Be the Judge

You may believe that St. Joseph was the builder, and the staircase is truly a miracle of construction. Or, a skeptic

may say that an old man simply came along, went to work for 6 to 8 months, and, using the simplest of tools, built an object of incredible engineering that was not duplicated until the advent of modern structural materials such as glue-laminated timbers and formed steel.

Compound that theory with the number of people who never came forward with the full story. After all, someone taking on such a task as this in an old west city was surely the topic of conversation in many circles. How is it possible that his name was not known, especially by the parishioners?

In my humble opinion, it seems obvious that a higher authority was responsible for bringing the necessary elements together.

Postscript

As you enter the building, you will see a very detailed scale model of the staircase. This model was built by Robert Lamping in November, 1997; unfortunately, no



additional information about him was available at the time of this writing. If any readers can provide more details, please contact me.

The Chapel and Academy were closed in 1968 due to shrinking enrollment and rising costs. In 1971, the entire block was put on the market. It was purchased by a family in order to construct the Inn at Loretto. Upon completion, they restored the Chapel and maintain it to this day.

Special thanks to my friend Richard Lindsley, curator of the Loretto Chapel, for supplying information for this article. If you ever get a chance to visit the cathedral, please tell him I said "Hi!"



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@woodworksandcrafts.com.





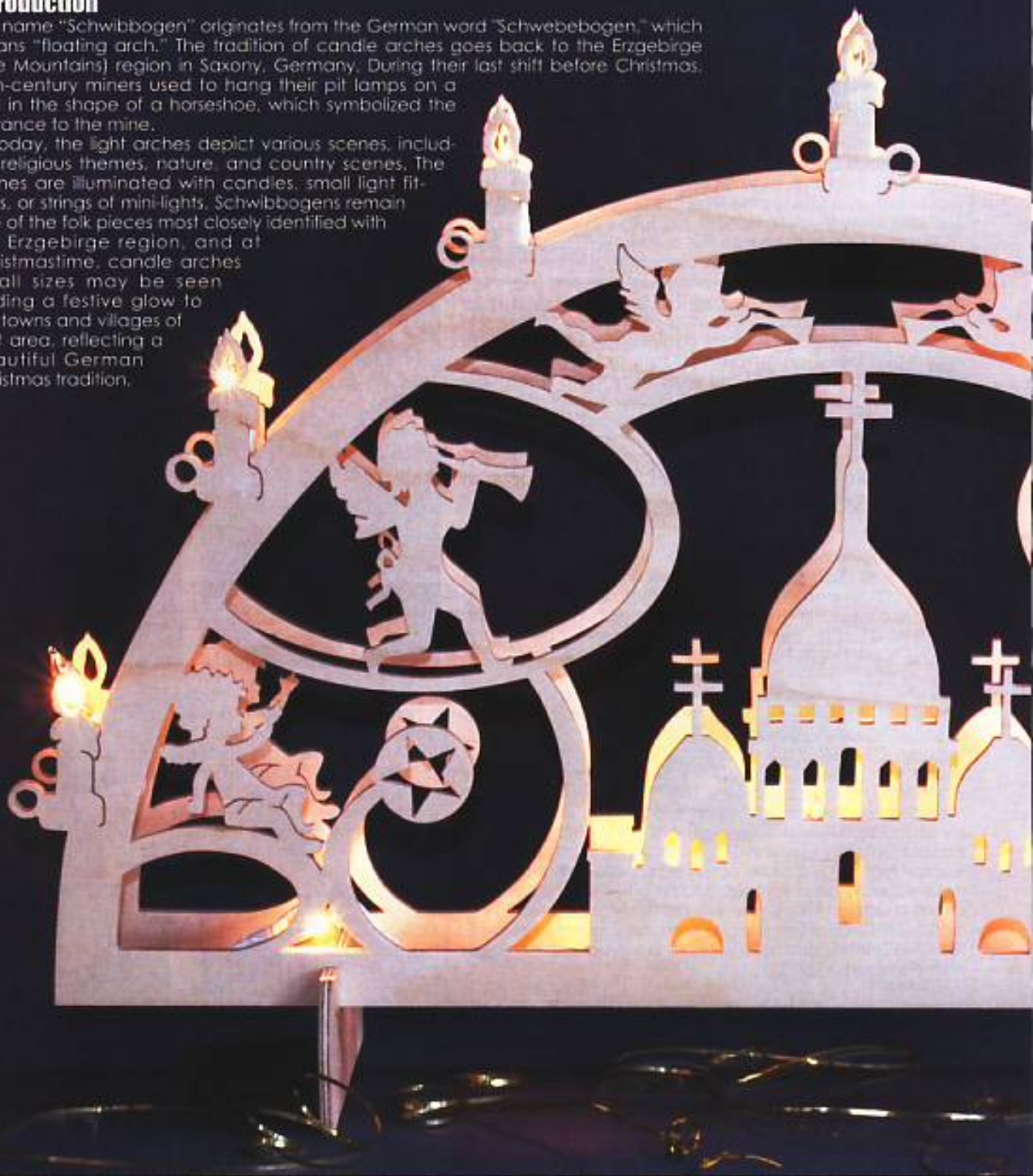
Angels Schwibbogen

by Sue Mey

Introduction

The name "Schwibbogen" originates from the German word "Schwebebogen," which means "floating arch." The tradition of candle arches goes back to the Erzgebirge [Ore Mountains] region in Saxony, Germany. During their last shift before Christmas, 18th-century miners used to hang their pit lamps on a wall in the shape of a horseshoe, which symbolized the entrance to the mine.

Today, the light arches depict various scenes, including religious themes, nature, and country scenes. The arches are illuminated with candles, small light fittings, or strings of mini-lights. Schwibbogens remain one of the folk pieces most closely identified with the Erzgebirge region, and at Christmastime, candle arches of all sizes may be seen adding a festive glow to the towns and villages of that area, reflecting a beautiful German Christmas tradition.





SUPPLIES

Wood: Baltic birch plywood—two pieces 1/8" x 15-1/4" x 9-1/4" (for the arches), two pieces 1/8" x 3" x 1-1/2" (for the feet)

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

Temporary-bond spray adhesive or glue stick

Masking tape

Clear cellophane tape

Thin double-sided tape

Sandpaper, assorted grits

Hard-bristled paintbrush

Lint-free cloth

Clear spray varnish

One 15-light strand of miniature Christmas lights

Sticky putty or hot glue gun and clear glue

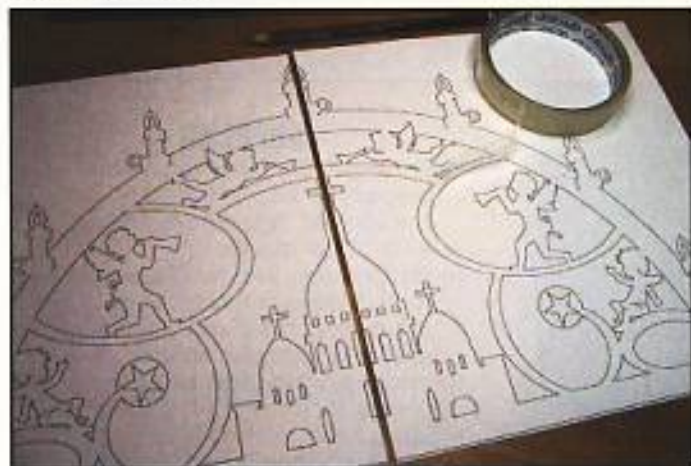
Plastic hold-down clips or wire saddles

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

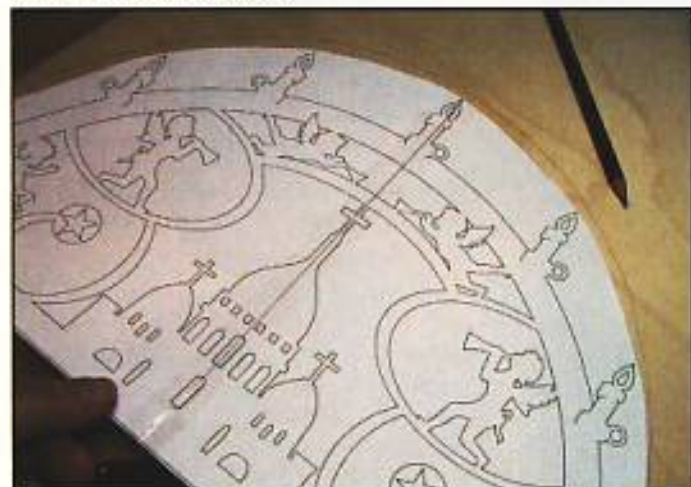
SAFETY NOTE: This project uses miniature Christmas lights. Follow all manufacturer's safety precautions. Before installing the lights, it is important to inspect them for excessive wear or kinking, frayed wires, gaps in insulation, bare spots, and cracked or broken sockets. Test the lights before installing them. Any signs of melting around the bulbs are early indications of defective or incorrect lamps: **DO NOT** use these sets. When replacing miniature bulbs, be sure to use bulbs having the same voltage rating. (For example, use a 3-volt lamp to replace a 3-volt lamp, a 12-volt lamp to replace a 12-volt lamp, etc.) This is particularly important to prevent dangerous overheating, melting, and possible fire. Remember, bulbs are not marked individually with a voltage rating, so save the voltage information from the bulb packaging. Burned-out bulbs should be replaced promptly because the remaining bulbs burn brighter and hotter for each burned-out bulb. Miniature lights should never be left on when unattended.

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INSTRUCTIONS



Step 1. Photocopy the patterns, saving the originals for future use. (A scanned copy of the pattern will fit full-size on two letter-size pages. Join the two pattern pieces using clear cellophane tape.)



Step 2. Trim the pattern using scissors. Place the pattern on one of the large pieces of plywood, aligning the straight edge of the pattern with the straight edge of the wood. Using a pencil, draw an arched line just beyond the outer edge of the pattern.



Step 3. Using a No. 3 blade, cut along the traced line. Place the cut piece on top of the second large piece of

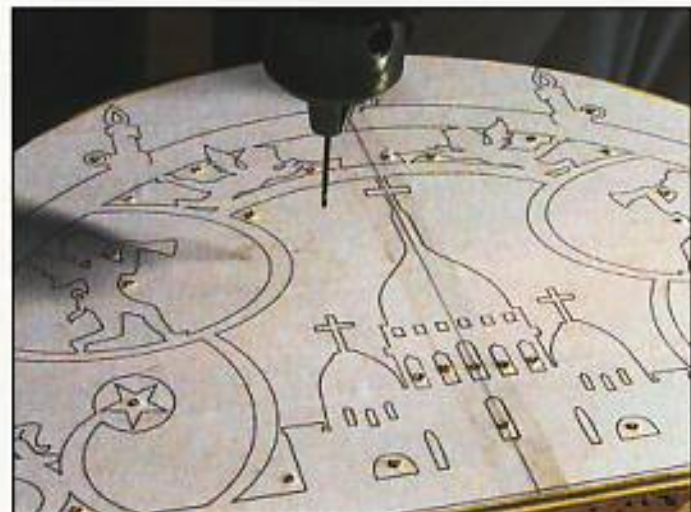
plywood, again aligning the straight edges. Trace the cut line onto the wood, and cut out the second piece to create two identically-shaped work pieces.



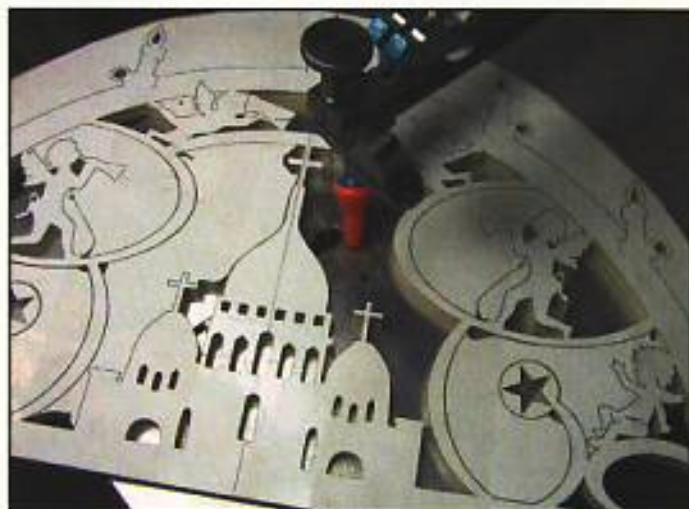
Step 4. Stack the two arch pieces, and secure them using small pieces of thin double-sided tape. Also stack the two pieces for the feet.



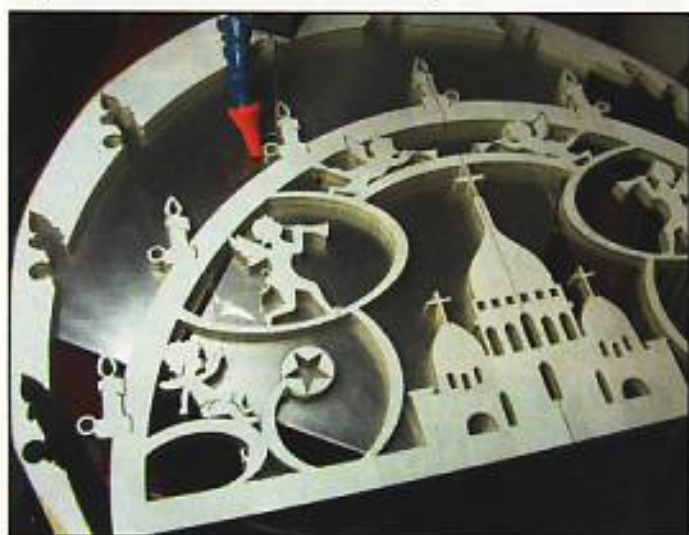
Step 5. Apply a layer of masking tape to the tops of the work pieces. Using temporary-bond spray adhesive or a glue stick, attach the patterns to the masking tape.



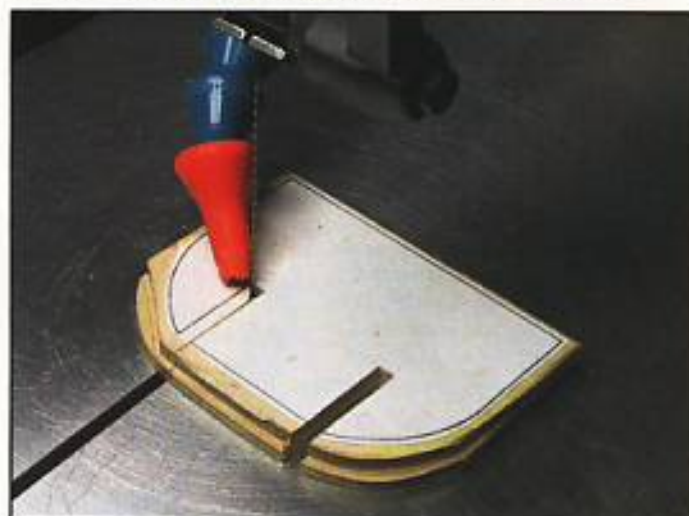
Step 6. Use the 1/16" bit to drill the majority of the blade entry holes in the arch pattern. Use the 1/32" bit for the very small openings.



Step 7. Make all the interior cuts using the No. 3 blade.



Step 8. Cut the perimeter line of the arch pattern last.



Step 9. Cut out the feet, staying to the inside of the pattern line when cutting the slotted openings.



Step 10. Use the disc sander to sand the straight edges of the feet pieces up to the pattern lines.

Step 11. Remove the masking tape and patterns from all pieces. Use a scraper blade to carefully pry the work pieces apart. Using 150-grit sandpaper, remove burrs from the back of the work pieces. Sand the work pieces using 320-grit sandpaper or a sanding block until you have achieved a smooth finish.

Step 12. Test-fit the feet to the arch layers by lining up the slots in the arches with the slots in the feet. To ensure a sturdy assembly, the fit should be rather tight. If necessary, cut or sand the pieces until they fit properly.

Step 13. Apply several thin coats of clear spray varnish to all the work pieces, allowing each coat to dry before applying the next.

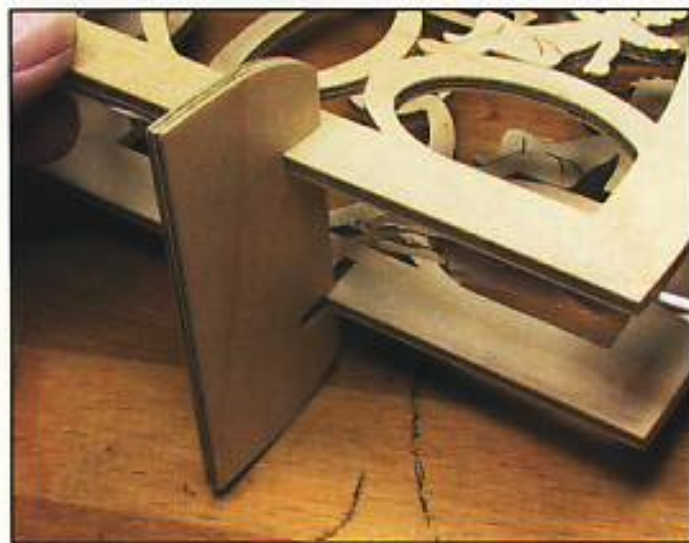


Step 14. Place the front arch layer right-side down on the work surface. Using sticky putty, attach the mini-lights strand to the wood, arranging the wire and lights in such a way that they are not visible when viewed from the front of the arch. Position the lights so that the cord exits the arch at one of the lower corners of the arch. Use plastic hold-down clips or wire saddles to secure the lights behind the wood. [NOTE: Handle the lights with care. Excessive bending may cause damage to the wires, so twist them very gently when necessary. Refer to all safety notes when

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working with the lights.) For a more permanent assembly, attach the miniature lights using a hot glue gun rather than the sticky putty, being very careful not to damage any of the wiring.



Step 15. Insert the feet into the slots in the arch layers.



Step 16. Stand the project flat on the work surface, connect the mini-lights to a power supply, and view the project from various angles. Carefully adjust the position of the lights if needed. When satisfied with the alignment of the lights, display your lighted arch.

I live in Pretoria, South Africa, and I enjoy all the various aspects of scroll sawing. I can be contacted at 27 82 492 5869 (cellular), or via e-mail, at sue@scrollsawartist.com or suem@storage.co.za. To see more of my work and for patterns available to purchase, visit www.scrollsawartist.com.



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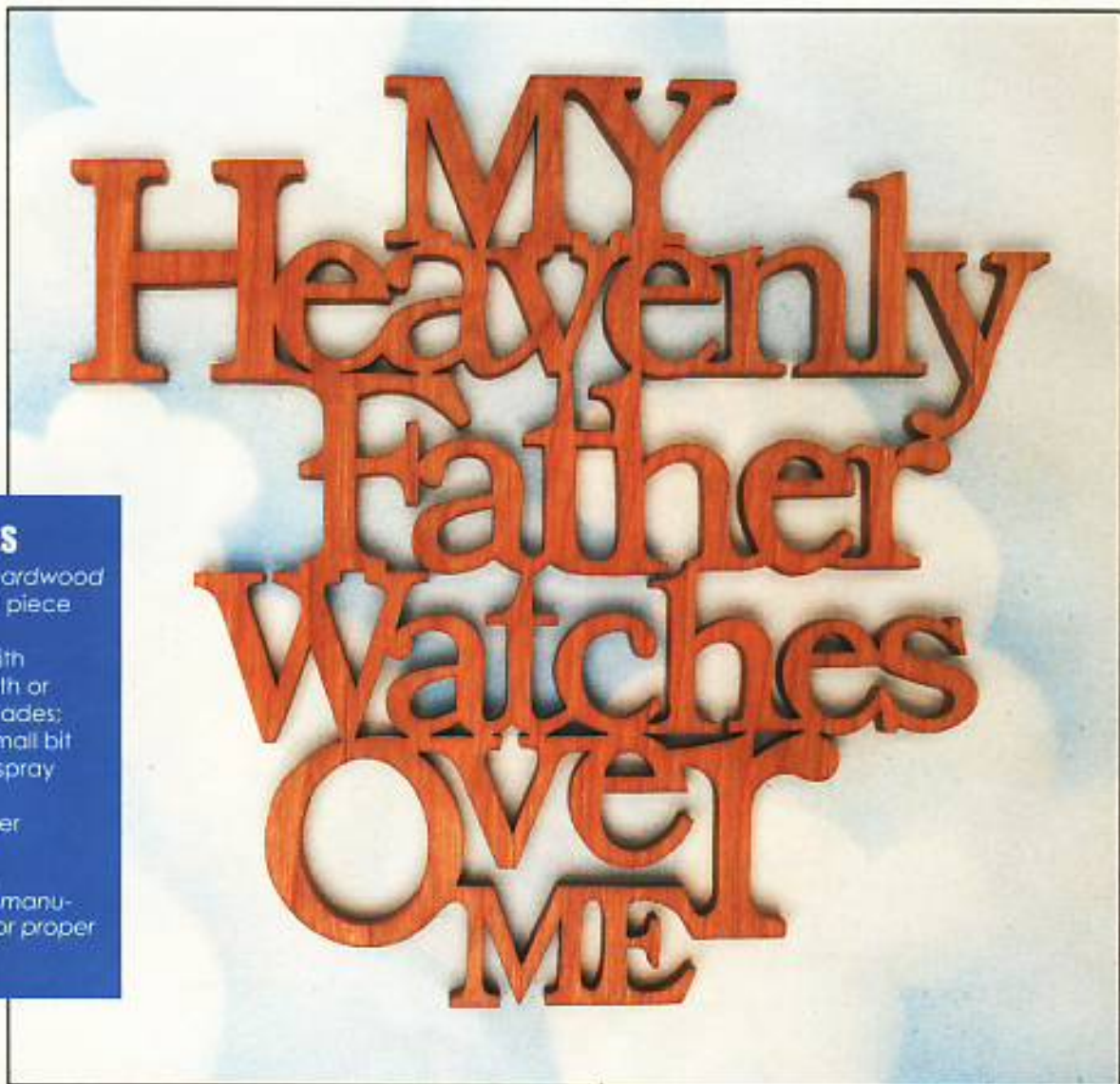
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My Heavenly Father

by Paul Boer



SUPPLIES

Wood: cherry or hardwood of choice—one piece 3/8" x 8" x 7"

Tools: scroll saw with No. 2/0 skip-tooth or reverse-tooth blades; drill press with small bit
Temporary-bond spray adhesive
Fine-grit sandpaper
Danish oil

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

Introduction

After spending four days in the hospital and five weeks away from my scroll saw, I discovered that the saying "absence makes the heart grow fonder" applies to more than just people! It also occurred to me that we, as scrollers, have the ability to encourage others who may be in the hospital or at home suffering from illness by sharing our creations with them. The knowledge that my heavenly Father watches over me is a great comfort, so scroll it for someone in need and give it away. You, too, will be blessed!

INSTRUCTIONS

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

Step 2. Using a drill press with a small bit, drill all entry holes for the interior parts of the design. Make all inside cuts, starting with the smallest and progressing to the largest.

Step 3. Drill a starter hole to cut the perimeter of the design. (By using a starter hole rather than cutting in from the edge, most of the chatter is eliminated.) Cut the perimeter of the design.

Step 4. Remove the pattern. Hand sand the wood to dull the sharp edges and remove any burrs. Soak the piece in Danish oil for an hour. Dab it dry using a soft cloth, and allow the oil to set up for a day before displaying your artwork or giving it away.

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





Dancing Snowmen Mantle Clock

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



INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Trim the upright pattern to fit the wood, and apply a thin coat of temporary-bond spray adhesive to the back of the pattern. Allow the adhesive to set up until it feels sticky, like masking tape, and attach the pattern to the wood. 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. (Use the scroll saw or a drill and Forstner bit to cut the opening for the clock insert. Check the size of the mounting hole

SUPPLIES

Wood: maple or hardwood of choice—one piece 1/2" x 10" wide x 7" tall (for upright), one piece 3/4" x 3" wide x 12" long (for base); Baltic birch plywood—one piece 1/8" x 10" wide x 7" tall (for backboard)

Tools: scroll saw with No. 2/0 or No. 2 reverse-tooth blades, and No. 5 blades; drill with 1/16" bit; Forstner bit (optional); router with 1/4" roundover bit (optional)

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

Clock insert requiring 2"-diameter mounting hole

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

required for your clock insert, and adjust the size of the clock opening on the pattern if necessary.) Do not cut the perimeter of the pattern yet.

Step 3. Stack the upright work piece on top of the piece of 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 upright.

Step 4. Separate the two pieces, and remove all tape. Apply several coats of satin-finish spray polyurethane to the upright using short, even strokes. (A spray finish allows you to get complete coverage in the fret-cut holes.) For best results, apply three coats, allowing each coat to dry before applying the next and lightly sanding between applications. Because the polyurethane dries very quickly, the entire process should not take very long.

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

Step 6. Attach the base pattern to the wood. Using the No. 5 blade, cut out the base. If desired, use the 1/4" roundover bit to rout the top edge of the base. Sand the base, apply your clear finish of choice, and let dry.

Step 7. Center the clock upright on the base, and glue in place. When completely dry, place the clock insert into the opening, and display your work with pride!

For questions concerning this project, please send a SASE to: White Tail Designs, Ltd., 17713 South 66th Ct., Tinley Park, IL 60477, or email to: scrolled1@comcast.net.





The Osceola Candle Box

by Dan and Ray Wilkens





SUPPLIES

Wood*: wood of choice—one piece 1/2" x 7" x 11" (for base), two pieces 1/4" x 3" x 8-1/2" (for inner front and inner back), two pieces 1/4" x 3" x 4" (for inner sides), one piece 1/4" x 4-1/2" x 8-3/4" (for lid bottom), one piece 1/4" x 1" x 4" (for handle); wood of choice in contrasting color—two pieces 1/4" x 3-17/32" x 9"** (for front and back), one piece 1/4" x 3" x 4-1/2"** (for short side), one piece 1/4" x 3-17/32" x 4-1/2"** (for tall side), one piece 1/4" x 4-1/2" x 8-3/4" (for lid top); wood of choice in third color—one piece 1/4" x 5" x 9" (for cap)

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 hand-held sander; assorted clamps; X-Acto knife and/or needle pick

Temporary-bond spray adhesive

Masking tape

Double-sided tape

Sandpaper, assorted grits

Wood glue

Oil finish of choice

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

**Leave these pieces slightly longer than the given measurements, and sand to length during assembly.

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

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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. (Note that the pieces for the front, back, short side and tall side should be cut long, and sanded to length during assembly.) Cut scroll saw edges to be oversize.

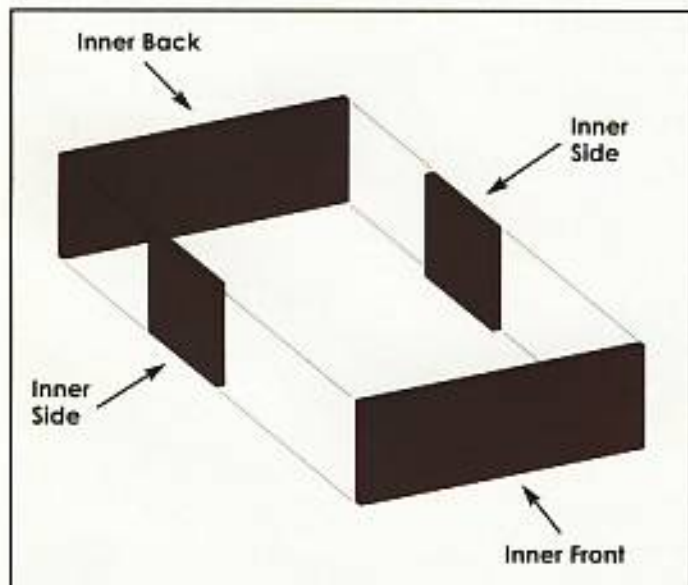
Step 2. Attach the patterns to the appropriate wood pieces using spray adhesive. (It may take some practice to determine the right amount of adhesive to use. Too much adhesive, and the pattern is difficult to remove; too little, and the pattern may come loose during sawing.) Align the straight edges of the patterns with the straight edges of the wood you have cut.

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

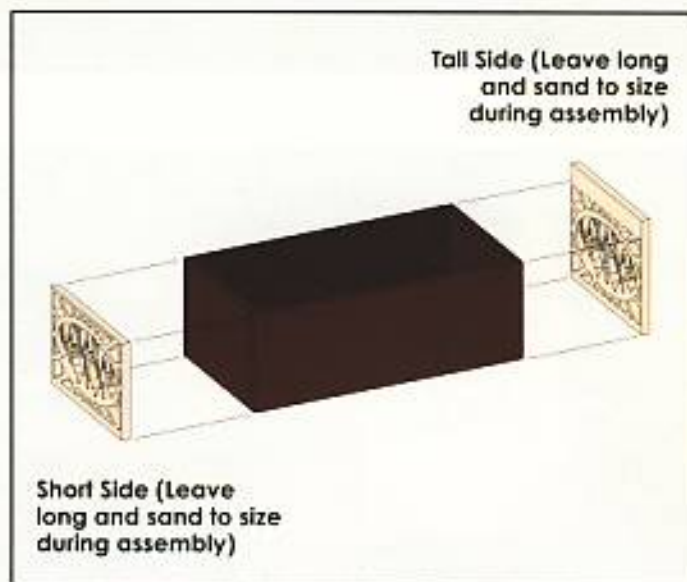
Step 4. Remove the patterns from the pieces by peeling them off. For patterns that don't easily peel off, you may want to try using a hair dryer to help remove them. Be careful because some cuts are very fragile. Sand the pieces using a belt sander or handheld sander. Remove any burrs and clean up any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

Assembly

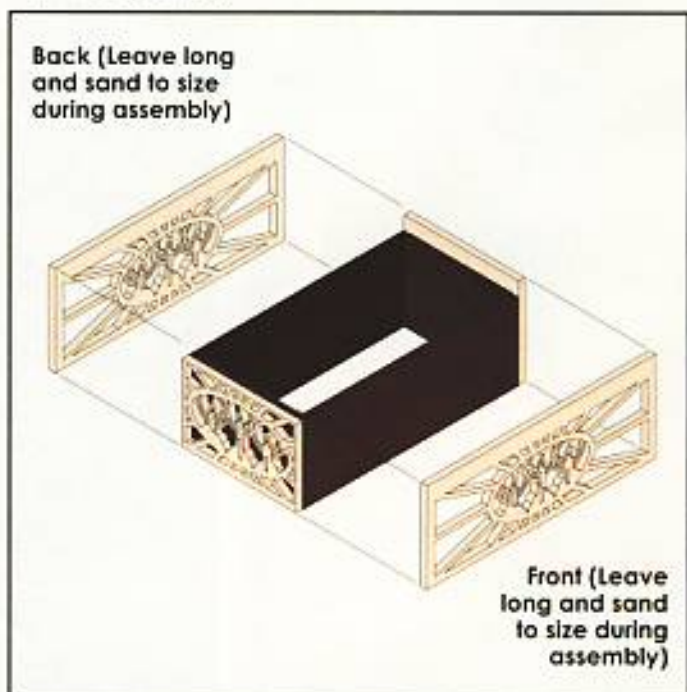
Note: On all seams, run a small bead of glue, and sand while the glue is still wet. This should fill any seams.



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



Step 6. Position the short side on one side of the box assembly so it is flush with the assembly at the top and bottom, and the design is centered side to side. Glue in place, and sand until both ends are flush with the assembly. Position the tall side on the opposite side of the box assembly. It should be flush with the assembly along the bottom edge, and the design should be centered side to side. Glue in place, and sand until both ends are flush with the assembly. (The top edge of the long side will be higher than the assembly.)



Step 7. Position the front and back on the box assembly so they are flush on the bottom, and the designs are centered side to side. Glue the pieces in place, and sand until the ends are flush with the short and tall sides.

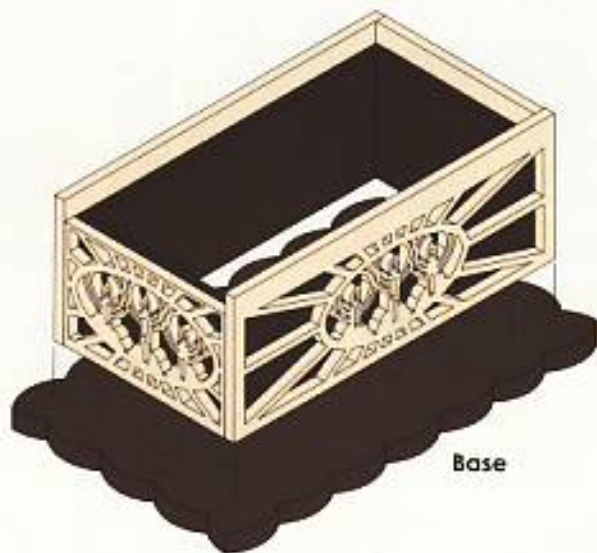
Assembly Diagram Top View



Assembly Diagram Side View

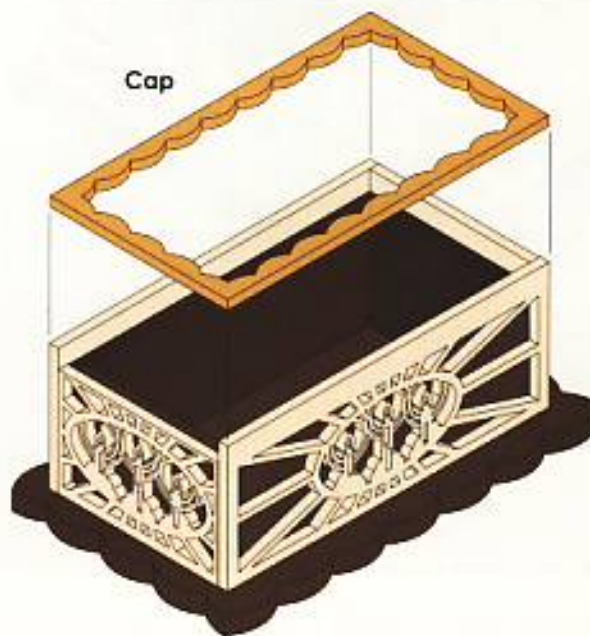


Assembly Diagram Front View



Base

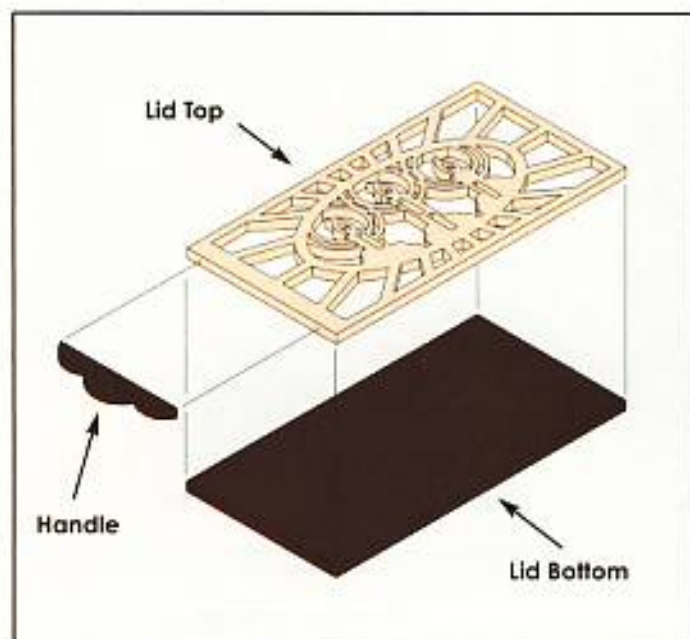
Step 8. Center the box assembly on the base, and glue in place.



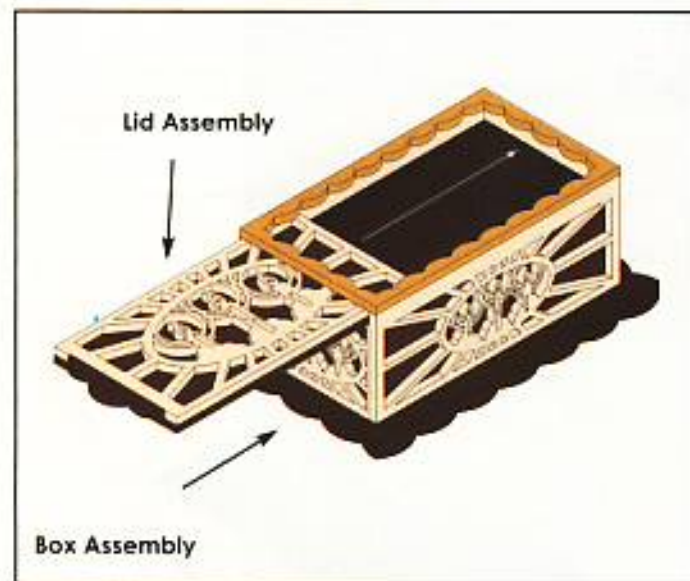
Cap

Step 9. Position the cap on top of the box assembly, and glue in place. It needs to be flush with the assembly on all four sides.

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Step 10. Position the lid top on the lid bottom, aligning all edges, and glue in place. Center the handle on the left end of the lid assembly, and glue in place.



Step 11. Slide the lid assembly into the box assembly, and test for fit. Sand to fit if needed.

Step 12. Let all glue dry for at least one hour. Apply your finish of choice to all pieces, following the manufacturer's instructions. When dry, slide the lid into the box, and enjoy your new candle box!

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



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24 Ornaments by Sue Mey



SUPPLIES

Wood: 1/8"-thick birch plywood (for natural ornaments) or MDF (for painted ornaments)
 Tools: scroll saw with No. 3 reverse-tooth blades or blades of choice; drill press or hand drill with 1/16", 1/32", and 3/32" bits
 Temporary-bond spray adhesive
 Masking tape
 Double-sided tape
 Sandpaper, assorted grits
 Hard-bristled paintbrush
 Lint-free cloth
 Spray paint in green, red, and white, or colors of choice (optional)
 Clear spray varnish
 Thin string (for hangers)

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

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INSTRUCTIONS

**For additional tips on creating scroll-sawn ornaments, be sure to see the article by Dirk and Karen Boelman on page 60 of this issue.*

Step 1. Photocopy the patterns, saving the originals for future use. Stack two pieces of 1/8"-thick wood for each ornament pattern, and secure the stack using small pieces of double-sided tape. Apply a layer of masking tape to the top of each stack. Using temporary-bond spray adhesive, attach the pattern to the masking tape.

Step 2. Use the 3/32" bit to drill the openings for the hangers. Use the 1/16" bit to drill the majority of the blade entry holes, switching to the 3/32" bit for the very small openings. Sand off any burrs created by drilling.

Step 3. Using the No. 3 reverse-tooth blade, make all inside cuts first. [Use a larger blade if you have stacked more than two pieces of wood.] Cut the perimeters of the ornaments last. Remove the masking tape and patterns. Pry apart the layers by inserting a scraper blade between them. Sand the ornaments by hand until the surfaces are

smooth. Remove all sanding dust using a hard-bristled paintbrush and a lint-free cloth.

Step 4. For the natural ornaments, apply several light coats of clear spray varnish to the wood, allowing each coat to dry before applying the next. For the painted ornaments, spray paint several coats of your base color on all surfaces of the ornament, allowing each coat to dry before applying the next. Apply short bursts of two contrasting colors of spray paint to accent the ornaments. [For an interesting effect, the accent colors can be applied while the base color is still wet.]

Step 5. Thread string or your hanger of choice through the openings.

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







12 Ornaments by Sheila Bergner-Landry



This whimsical selection of ornaments looks adorable when cut from 1/8"-thick plywood, as shown here. For more options, however, be sure to read *The Art of Making Scroll-Sawn Christmas Ornaments* by Dirk and Karen Boelman on page 60 of this issue.

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







29 Ornaments by Dirk & Karen Boelman



While this selection of ornaments looks great when cut from wood and displayed on a Christmas tree, there are many cutting and display options available. For creative suggestions, see our article on making scroll-sawn Christmas ornaments, beginning on page 60 of this issue. Have fun, be creative, and enjoy spreading holiday joy with this year's ornaments!

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





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The Art of Making Scroll-Sawn Christmas Ornaments

by Dirk and Karen Boelman

For the past 20 years or so, we always set aside time each year to create Christmas ornaments. In addition to coming up with interesting and new ornament designs, we also research new materials to use, new methods for making ornaments, and new ways to decorate them. Along the way, we always learn a thing or two—especially when things go wrong!

We thought we'd share some of our findings and ideas with readers. Hopefully, we will get you excited about using your scroll saw to make ornaments, and maybe you, too, will be bitten by the "ornament-making bug."

Consider Your Options

One of the greatest things about making ornaments is that, because they are so small, you don't need much material to make them. All year long, we keep the odds-and-ends, cut-offs, short pieces, narrow pieces, irregular shapes, odd colors, and "you-name-it" pieces of hardwoods, softwoods, and plywood that would not work for other projects. We save them—tossing them in boxes, stashing them in corners, or stacking them on shelves—because they will more than likely be perfect for making ornaments.



We can make very interesting ornaments by picking and choosing various pieces from our diverse supply of stock. By experimenting with the thickness of the material, we can dramatically change the look of an ornament. These Christmas 2008 ornaments are made from 1/8"-thick cedar and 1/2"-thick oak. Note how the depth of the 1/2"-thick wood greatly enhances the flowing ribbon-like design.



Sometimes, the final use of the ornament will determine what thickness of material is appropriate. What better way to send holiday greetings to your relatives and friends than with a Christmas card embellished with a scroll-sawn greeting on the cover? Obviously, a thick piece of material would not work for this purpose.



Some ornaments are designed to be made from specific thicknesses of material. Slotted ornaments utilize a long half-joint in the center of the pieces for assembly. They are usually designed to accommodate 1/8"-thick or 1/4"-thick material. In order to substitute a different thickness of material, you would need to either modify the design of the joint area of the pattern or adjust the pattern's overall size. For example, if you wanted to use 1/4"-thick material for a slotted ornament designed to be made from 1/8"-thick material, you would need to enlarge the pattern 200%, making it twice as big.



We often reduce or enlarge the size of ornament patterns for many reasons. In order to make the best use of a particular piece of wood, we can change the pattern size to fit the wood. We enlarged this Seasons Greetings pattern to fit on a really nice piece of 6"-wide oak that we had in our scrap pile. Likewise, we could easily reduce or enlarge the pattern to make it fit on a 4"-wide board or an 8"-wide board. In other words, we can make the pattern fit any scrap piece of wood in our pile, as long as the pattern remains "cuttable" at that size.

A proportion scale is a handy device for determining the percentage of reduction or enlargement required to change the original size of a pattern to the desired size. The original size of the Seasons Greetings pattern measures 3-3/4" high by 5-3/4" long. We wanted to use our 6"-wide board for the piece, so we needed to enlarge the size of the pattern from 3-3/4" high to 5-1/2" high. That would leave us some room with which to work.



In order to calculate the percentage of enlargement required, line up the 3-3/4" mark on the wheel's inner scale with the 5-1/2" mark on the outer scale. Notice that the arrow in the window points to 148%. Set a copy machine to this percentage to print the larger version of the pattern.

Also notice that when the scale is set to 148%, we can determine the length of the enlarged pattern. The original pattern is 5-3/4" long. Locate that number on the inner scale, and read the corresponding number on the outer scale, which is 8-1/2". This means the length of the enlarged pattern will be 8-1/2". Measure the piece of wood you plan to use and make sure that it is long enough to accommodate the enlarged pattern. If it is too short, you either need to use a longer piece of wood or make the pattern a little smaller to fit.



Don't limit yourself to thinking that ornaments are only for hanging on Christmas trees. We often enlarge the sizes of ornaments and hang them in the windows of our home. Other folks tell us that they hang the larger ornaments from ceiling hooks, curtain rods, stair railings, shelves, fireplace mantles, and even outside on their porches.

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Remember that Christmas trees come in all sizes, too. We usually have a 15'-tall tree in our home, so larger ornaments look great on it. Last year we also decorated a 2'-tall miniature tree with ornaments designed by our sons.



Stack Sawing

The stack sawing method for cutting ornaments allows you to produce multiple copies of ornaments at once, which is helpful when you plan to cut large numbers of ornaments to sell at craft fairs, give as gifts to groups of people, or use to decorate Christmas packages. In order to stack saw the ornaments, it is necessary to use thin pieces of material, whether it is wood, plexiglass, or other material of choice.

We have our own preferences for preparing stacks of wood for sawing. To use Karen's method, start by selecting a few random sizes and types of material from your wood pile. Photocopy an ornament pattern, trim away the excess paper, and attach the pattern to a piece of wood



using temporary-bond spray adhesive. Using the scroll saw, trim away excess wood from around the pattern. Place this trimmed piece of wood onto the remaining pieces of wood, and use it as a template by tracing around the outer edge of it with a pencil. Use the scroll saw to cut those pieces so they match the outline of the original piece. Stack the pieces together, and tightly wrap short pieces of masking tape around the edges of the stack to secure it. Karen uses this method because she doesn't like to use a table saw to cut pieces to size, and she believes it creates less waste.

To use Dirk's method, measure the rough size of the ornament, leaving a small amount of wood around the edges of the ornament for easier handling. Use the table



saw to cut several pieces of material to that size. Prepare the stack in the same way as Karen by wrapping masking tape around the edges of the stack.



Of course, we each think our preferred method is better, but rather than argue about it, we just do our own thing and we continue to get along great! (Of course, Karen is always happy to go right ahead and cut the ornaments from a nice square stack if Dirk has already prepared it for her! This herd of reindeer is an example of ornaments cut by Karen from a stack prepared by Dirk.)

Trials and Tribulations

No matter from what material you choose to make your ornaments, each one will have its own set of advantages and disadvantages. Outlined here are a few thoughts and ideas to consider.

□ Plywood

Generally, thin plywood is a very good material choice for ornaments. It is strong, does not split or break off along grain lines, saws easily, and looks good. Whenever possible, use plywood that is built up from multiple layers, rather than the type of plywood that has a thick core because the thick-core plywood chips out much easier.



Visually inspect the plywood edges for gaps or voids that may run all the way through the material. Because the exterior layers are very thin, they sometimes let go or chip off from the inner layers as the scroll saw blade passes through the wood. For this reason, you will experience more tear-out on the bottom side of plywood.



Very sharp tips or points (such as on stars) can be difficult to cut from plywood. It can also be difficult to cut the areas between two very thin parallel lines, such as the grill and headlight area of the school bus shown in the photo. Plywood also tends to tear out on the bottom side when drilling blade entry holes. It is helpful to use a sharp drill bit, and to place a backer board under the work piece while boring the holes. We often fasten a piece of 1/8"-thick plywood to the bottom of the stack before cutting. We simply discard this backer piece when we're done sawing, rather than spend an hour sanding and filling the bottom piece of the stack.

□ Solid woods

It's hard to beat the natural colors and grain characteristics found in solid woods. They are by far our favorite material with which to work. The finished look of an ornament can change dramatically, depending upon the chosen hardwood. When selecting colors of wood, keep in mind that lighter-colored woods show up best against traditional pine or evergreen Christmas trees. Darker woods, such as walnut, work well for larger size ornaments that will be displayed elsewhere in the home.



These sailboat ornaments are made from pine (left) and red cedar (right).



These ornaments depicting Mary with baby Jesus are made from red cedar, butternut, pine, and birch plywood.



These angel ornaments are made from pine, butternut, and cherry.

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These hockey player ornaments are made from pine, birch plywood, and butternut.



When using solid woods, be aware that weak spots sometimes develop in fragile areas, and pieces can easily break off or split along grain lines. Note the small section of the roof that broke off one of the windmill ornaments.



Breakage can happen during sawing, while filing and sanding to clean up the edges, or almost anytime during the ornament-making process. If this occurs, remain calm,

gather the broken pieces if you can find them, and use a toothpick as an applicator to carefully glue the pieces back together.

□ Acrylic Plastics

Commonly referred to as "Plexiglas," acrylic plastics cut easily on the scroll saw and are great for adding some color to your ornaments. For this ornament, the dove was cut from translucent white acrylic, and the heart from transparent red acrylic.

To work with the acrylic sheets, first apply your pattern to the protective film cover that is attached to the acrylic. Drill blade entry holes, and cut as usual using your scroll saw. Be aware that acrylic can melt when subjected to excessive heat, and it tends to weld back together in the kerf line behind your blade. Because of this, use a medium size (No. 5 or No. 7) skip-tooth scroll saw blade



for cutting, and cut at a slow to medium speed. Placing clear packaging tape over the pattern also helps keep the blade cooler. After sawing, peel off the pattern and protective film, and wash the acrylic with soap and water, if needed. (Note that you can stack saw two or more layers of acrylic by placing wax paper between the layers and covering the pattern with clear packaging tape.)

□ Paper

Remember how much fun it was as a child to take scissors to paper and magically cut out snowflakes? Now you can relive that childhood fun and add charm to your Christmas tree by using your scroll saw to cut paper snowflakes—only now you can cut 50 to 100 or more at a time!



To do so, sandwich a 1/2"-thick stack of paper between two pieces of 1/8"-thick plywood. Attach your pattern to the plywood, and tightly wrap masking tape around the edges to secure the stack.

Further secure the stack by placing small nails or brads in the waste areas.



Use a No. 2 skip-tooth blade to cut out the ornaments. For a colorful twist, purchase a pad of colored construction paper, place your patterns on top of it, and create beautiful ornaments for every kid in school!



□ Other Materials



Thin brass, copper, and aluminum can be used to add a little shimmer and shine to your ornaments.

Sandwich the material between two pieces of 1/8"-thick plywood, attach the pattern to the top, and apply a layer of clear packaging tape over the pattern. Bore blade entry holes. Cut out the ornament using small skip-tooth or double-tooth blades at a slow to medium speed.



There are many other materials that can be sawn on a scroll saw, including leather, fabric, other plastics, cardboard, and Styrofoam, to name a few. It's fun to experiment. When we tackle any new material, we usually start out by using a smaller skip-tooth blade and cutting at a slow speed. We then continue experimenting to determine what works best to cut through the material.

Finishing Wood Ornaments

We all know that there are multitudes of finishes available, and we also know that we should experiment with them to decide which ones we like the best. (Always be sure to follow all manufacturer's directions for usage, cleanup, and disposal.)

We have worked with different finishes, and our favorite is Watco Natural Danish oil. In our opinion, it's ideal for finishing ornaments. Its thin, water-like consistency makes it perfect for getting inside even the smallest cut-out openings; it goes on quickly and easily, and it really enhances the natural color and beautiful grain of the wood. It must be used with adequate ventilation. (We prefer to apply it outdoors, weather permitting).

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To apply the finish, first pour a small amount of oil into a shallow pan, deep enough to cover the ornaments. Then, simply immerse the ornaments in the oil, flipping them over a few times to ensure even coverage.



Lift the ornaments out, and let the oil drip back into the pan. Set the ornaments on a piece of clean cardboard to allow the oil to soak into the wood and the cardboard to absorb the excess. (Alternatively, we sometimes use a foam brush to apply the oil, and a small artist's brush to reach inside tiny openings.) After a few minutes, wipe the excess oil from the ornaments using paper towels, then turn the ornaments over and reposition them on the cardboard. Repeat this process until all the excess oil has been removed. (If we are in a hurry, we sometimes use an air compressor and hose to blow away the excess oil.)

After the oil has dried, we like to spray on two to three coats of Minwax clear semi-gloss polyurethane. This provides the ornaments with a hard finish that protects them and makes them easier to clean. To apply the finish, hold the can a few inches away from the wood and spray a light coating of finish onto the ornament. Spray from all directions, striving to get the finish inside all the cut-out openings. Be sure not to apply too heavy a coat because you don't want the finish to run, sag, or puddle. After the first coat has dried, use fine sandpaper to lightly and carefully sand the surfaces until they are smooth to the touch. Spray on a second light coat, let dry, and lightly sand.

After the final coat has dried, use a brown paper bag to polish the finish and remove any surface bumps.

We cut the ornaments depicting Mary with baby Jesus from cedar and oak, coated them with Danish oil, and placed them within the waste areas of unfinished wood to clearly demonstrate the effect of the oil.

Hand Painting

You may want to consider painting your ornaments to add detail and make them stand out on a Christmas tree, wreath, etc. We prefer using acrylic paints. They are available in hundreds of colors that can be thinned with water, applied using a brush, and easily cleaned up with soap and water.

After sanding, filing, and cleaning the ornament, prepare the ornament for painting by applying a thin coat of primer, flat white house paint, or gesso to all edges and surfaces of the wood. The primer will hide any grain lines or imperfections in the wood. Let dry. (If you plan to paint the ornament one solid color, a primer coat is not necessary. Because you are only using one color, you can easily apply a second coat, if needed.)

Thin the paint with water as necessary to make application easier, and be sure to apply color to all surfaces and edges.

To transfer painting detail lines to your ornaments, you can either draw the lines freehand using a pencil, or you can use a sheet of carbon paper and trace the lines. To use the carbon-paper method, first make a copy of the pattern, and trim it very close along the outer pattern lines to enable you to align it as closely as possible with the outer edges of the wooden ornament. Insert a piece of carbon paper between the pattern and the ornament. Use a pen to draw over the pattern lines. The carbon paper will transfer the lines onto the wood. Remove the pattern and carbon paper, and you now have painting guidelines transferred to the wood.

When painting, start with the lightest colors first, and work your way up to the darkest shades. When dry, apply a second coat to any areas that need touching up, and let dry. Apply a coat of clear semi-gloss acrylic medium to seal and protect the paint. The finished painted ornaments definitely have a character of their own!

There are many different and interesting types of painting products available in hobby and art stores. We haven't



tried them all, but we encourage you to experiment with whatever looks like fun to you. Remember to always work with them on scrap pieces of wood to determine the best way to apply them. (You don't want to ruin the ornaments that you've worked so hard to cut out!)

A few products that you may want to try include metallic or changing-color spray paints, faux stone, patina finishes, glow-in-the-dark paints, and just about anything that sparkles! There are also lots of pen-type products that make it fairly easy to add outlining accents to your ornaments, such as glitter pens, puffy paint fabric pens, and acrylic paint pens. It seems as though every year there are new products available, so go ahead and give them a try.

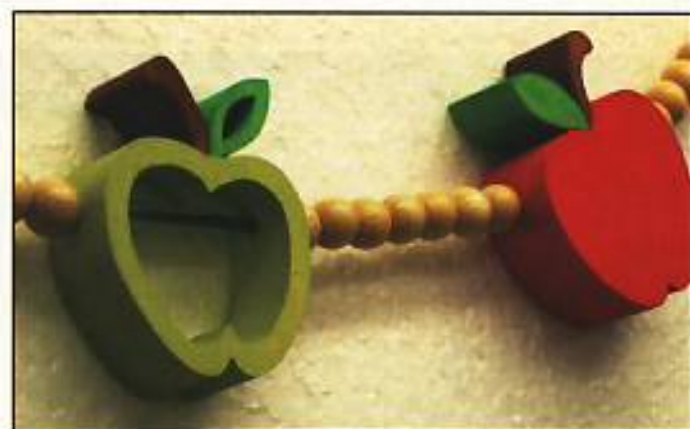
Displaying Your Ornaments

Of course, you can always hang your completed ornaments on traditional wire hangers, but you might want to try some other variations, too. One year, we hung every ornament on our tree from assorted lengths of red ribbons. Consider hanging your ornaments from colored ribbons, gold or silver cord, or necklace chains. Adorn the lengths

of ribbon, cord, or chain with decorative items like beads, bows, bells or flowers. The photos demonstrate just a few possibilities.

Another creative option for displaying ornaments is to string them together, much like we string cranberries or popcorn. For ornaments cut from thinner materials, simply lie them together using short lengths of ribbon or cord.

Don't limit yourselves to using just thinner ornaments for the garlands, though. We really like the look of thicker wood, so we used the simpler patterns of the apples, hearts, stars, doves and angel that are featured in this issue to create some really beautiful strings of ornaments.



To create these garlands, you'll need several feet of sturdy cord from which to hang the ornaments. The cord will be threaded through holes drilled into the ornaments, so you will need to determine what size hole works best for

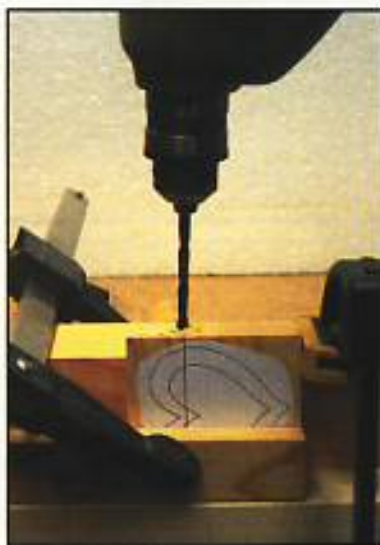
continued on page 68



your cord. Drill different-sized holes in scrap wood, and test them by threading the cord through them. The cord should fit fairly snugly into the holes so the ornaments won't slip.

Select the ornament patterns you wish to use for your garland. Determine the length of the drill bit required to bore all the way through the ornament, and obtain the proper size bit. (Drill bits are available in many different lengths.)

The hole needs to be drilled prior to cutting out the ornament. Start by cutting square or rectangular blocks of wood that are just large enough to accept the ornament pattern. Select the best area of the pattern through which to bore the hole. It should be located above the center point of the ornament in order to hang correctly. Use a ruler and pencil to draw a line horizontally across the pattern. Place the pattern on the wood block, and use a small square to align it correctly for drilling. Bore the hole to pass all the way through the ornament.



After drilling the holes, cut out the ornaments on the scroll saw. Apply your finish of choice, and let dry. String the ornaments onto the cord. (In a similar manner, you could create strings of vertical hanging ornaments by drilling the holes from top to bottom, rather than side to side.)



There are limitless options for displaying your finished ornaments, and while we could try to explain some more examples, as is often said, "a picture can be worth a thousand words!" These photos show ornaments finished as a door hanger with ribbons and bells, on a stand with a volive candle placed behind it, and wrapped with ribbon around a brass candle stick.

In Conclusion

Countless ornament patterns are available to fit every cutting experience level, so you should be able to create an ornament for almost every interest and purpose imaginable. Patterns range from simple cookie-cutter outlined styles to elaborate, Victorian, three-dimensional masterpieces.

As we said in the beginning, ornaments aren't just for hanging on a Christmas tree. We have seen ornament designs incorporated into all kinds of other projects. Consider working an ornament design into the back piece of a shelf, onto a jewelry box lid, or into the front panel of a chest or cabinet. Whatever your interests or skill level, ornament patterns can be a treasure trove of exciting new opportunities, and the variations on the theme are endless.

We hope the article and photos help inspire you to be creative with your ornaments, and that you have many enjoyable hours making them!

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



Reader's Gallery



Jason La Benz of Chandler, AZ sent us this photo of his version of Dirk Boelman's Santa's Workshop Clock (from *Creative Woodworks & Crafts* patterns). Jason increased the size of Dirk's patterns in order to accommodate the cuckoo clock movement. He then really made the clock "his own" by painting it and adding embellishments like glass in the windows, snow on the roof, Christmas lights, and miniature toys purchased from a catalog.

You did an incredible job with this pattern, Jason! We hope you continue to share photos of your finished pieces with us.



George North of Chamblee, GA was preparing to make approximately 50-80 trivets to be given away at the Gwinnett Woodworkers Scroll Saw Club Christmas party when his wife saw the Wish Upon a Star pattern by Toni Burghout and Sue Chrestensen in the August '08 issue. She suggested that it would make a nice trivet pattern, so George added the circle around the original pattern to provide additional support. Using a Polar blade from Flying Dutchman, he cut several trivets from Corian, then rounded the edges using a router and applied stick-on felt pads to the bottom.

George writes that, "Everyone who has seen the new design of the trivet has commented favorably, so I expect it to be a real hit at the Christmas dinner."

What a creative use of the design, George. We're sure the dinner attendees will be thrilled to receive such a beautiful piece of craftsmanship!



Dan Akers of Pasco, WA has been doing intarsia for nine years. This Praying Santa is a Bruce Worthington design, and Dan mentioned how much he appreciates Bruce's use of lots of little interesting pieces to add detail to his patterns. The Santa is made from white pine, aromatic red cedar, and mahogany. Dan used red and white acrylic paints on some pieces to achieve his desired look, noting that the wood for the beard took the white paint differently than the wood for the fur trim, which adds to the more natural look of the finished piece.

Your woodworking experience is clearly evident in this beautiful piece, Dan. Keep up the great work!

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Reader's Gallery

continued from page 69



Davy Howell of Spring, TX started scrolling eight years ago, when a fellow employee got him interested in woodworking. He received his first saw as a birthday present, and the rest is "scrolling history!" After a few weeks, Davy's hobby turned into a "husband and wife hobby," when his wife, Regina, started painting the projects he made.

They didn't have a shop or garage space available when they first started, so they set up a workspace in their house—with a shop-vac located nearby for instant clean-up! This went on for nearly three years, until Davy built them a small shop.

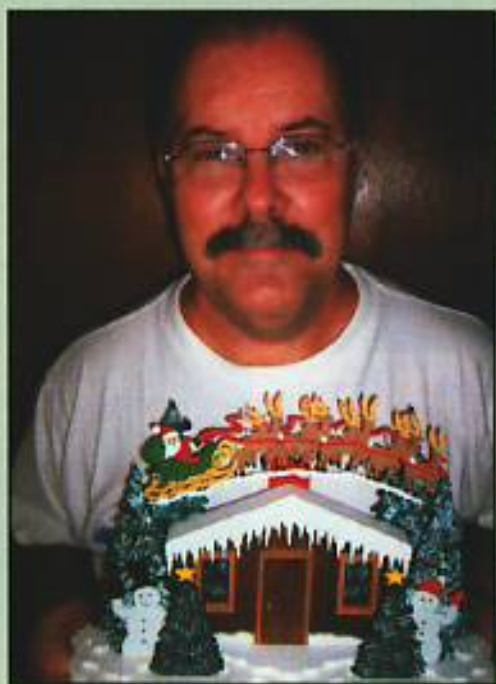
Davy and Regina quickly learned the benefits of stock cutting in order to be able to give items as gifts to family and friends. There were a few times when co-workers even asked them to make duplicates of items on display in their office.

Davy writes that when he saw the Santa Clock by Dirk Boelman, he knew he had to make it. While he liked Dirk's clock with its natural and stained woods, he decided to ask his wife to paint his version. As Davy says, "She went a bit farther with the extra embellishments of the tree ornaments and buttons on the snow people. We liked it so much we made another one for my mom for Christmas. Ours sits on our fireplace mantel year round and gets lots of compliments and gives us lots of pleasure."

We were glad to hear how much you and Regina enjoy the magazine, Davy. We're sure your creative spin on the Christmas clock will inspire readers to look beyond the pattern and add their own personal touches to their creations. Thanks for sharing!



Dirk Boelman's Santa Clock, from our Holiday '06 issue, was quite a hit with readers! Featured here are a few of the gallery submissions we received from readers who decided to undertake this project.



Richard Landosky of Pittsburgh, PA has been involved with woodworking for about five years. Many of his projects are made for his two children and four grandchildren. He recently made a cradle for his grandson, and he likes working on Christmas ornaments.

Note Richard's very creative take on Dirk's clock—he replaced the clock face with a door, so it's not a clock at all anymore! Beads were glued to the trees for ornaments, and glitter was applied to the snow, creating an enchanting winter wonderland.

We loved seeing your very original handling of Dirk's pattern, Richard. Great work!



Myron Pinkelman of Toledo, OH says that Dirk's clock caught his eye back in 2006, but because of surgery, he was not able to make the project right away. He was able to make one last fall for his wife. As many of our other readers mentioned, Myron liked the natural wood look of Dirk's clock, but decided to add some color to his own version.

After his wife saw the finished clock, she suggested that Myron make a clock for each of their daughters...so Myron made three more! All three daughters thought the clocks were great.

You were clearly very busy creating your holiday clocks, Myron. Thanks for sharing your photo, and we hope you find lots more to inspire you in this holiday issue!



Nicole Vella of Orlando, FL was a Third Place Winner in the Florida Association of Christian Colleges & Schools 2008 State Junior Fine Arts Contest with this cross designed by Dirk Boelman. In our letter from Brant "Bish" Bishop, he writes that, "Nicole, age 12, has been a favorite student of mine, and has applied my style of cutting to good use—she is also my better half's Granddaughter! There is a lot of pride going around this Orlando home!"

Nicole has been cutting for about a year and has her own 18" Dremel Model 1830. According to Bish, Nicole has been "waiting a long time to get big enough to learn scrolling!"

It's no wonder you are proud of Nicole's accomplishments, Bish! Congratulations on your award, Nicole, and we hope to see much more from you in the future!



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.



Christmas Friends

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



Introduction

I had never designed small Christmas pieces before, so I figured I'd try my hand at creating some new and original Christmas pals. Because they are not large patterns, these projects give you the opportunity to use the many wood scraps that most of us have filling the bins in our shops.

Of course, "small" doesn't necessarily mean "easy!" Each of these pieces presents its own challenges. Any one of them can be enlarged, however, if you'd rather work with larger pieces. I use the "cut and paste" method for pattern transfer, but feel free to use whatever method you prefer.



Continued on page 74

SUPPLIES

Wood*: 3/4"-thick (approximately) pieces of alder (for Teddy Bear body, head, arms, legs, and inner ears), aspen (for Teddy Bear eyes and hat, Snowman body, and Penguin body, face, and hat), blue pine (for Penguin lower wings), ebony (for Teddy Bear eyes), figured maple (for Teddy Bear ears, belly, and ends of arms and legs), juniper (for Snowman carrot nose, and Penguin nose and feet), Peruvian walnut (for Teddy Bear nose, Snowman buttons, eyes, and mouth, and Penguin face, eyes and wings), poplar (for Teddy Bear eyes, and Snowman hat and gloves), red cedar (for Teddy Bear hat, and Snowman scarf), and Tennessee red cedar (for Penguin scarf and hat); 1/8"-thick Baltic birch plywood—one piece 11" x 9" (for Teddy Bear backer), one piece 9" x 7" (for Snowman backer), and one piece 8" x 7" (for Penguin backer); assorted scraps of wood (for risers)

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

Temporary-bond spray adhesive

Packing tape

Fine-grit sandpaper

Black marker

Wood glue

Wipe-on polyurethane finish, or clear finish of choice

*Amounts of wood required will depend upon grain configuration

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

INSTRUCTIONS



Step 1. Photocopy the patterns, saving the originals for future use. Cut the pattern copies into pieces to be transferred to the wood.



Step 2. Place a layer of packing tape over the surfaces of the assorted pieces of wood. Using temporary-bond spray adhesive, attach the patterns to the tape. (Note that this is a good opportunity to use up some small scrap pieces of wood!) Cut out the assorted pieces for the projects.

For snowman:



Step 3. Drill the entry holes for the snowman's buttons and eyes. Cut out the openings. [The holes were made irregularly-shaped to better simulate lumps of coal, but they can be perfectly round, if you choose.]



Step 4. When cutting and positioning the facial pieces, you may notice a tendency for them to spread apart as you place them together. This will be corrected when you edge glue the mouth and nose into place.



Step 5. When shaping the pieces of the snowman, keep the buttons, mittens, hat rim, left portion of the scarf, and the nose slightly higher than the surrounding wood. The photos show the height differences between the assorted pieces.



Step 6. When you are satisfied with the shaping of all the pieces, edge glue them together. Let all glue dry completely before continuing with Step 16.

continued on page 76

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For teddy bear:



Step 7. The teddy bear looks best if risers are used to bring up certain areas, such as the nose and eyes. The finished bear will appear "fluffier" if the maple pieces are 1/8" thicker than the alder pieces.



Step 8. After shaping all the pieces as desired, edge glue the pieces of the bear together. Continue with Step 16.



For penguin:



Step 9. The penguin's face can be a little tricky, due to the way in which the different parts fit together. Take your time, and carefully adjust the pieces for fit as needed.



Step 10. Taper the penguin's feet back so that the body above them can be rounded.



Step 11. Check all pieces for fit before beginning the shaping process.



Step 12. When shaping, use the drum or spindle sander to round the curves.



Step 13. Use the mop wheel sander to polish the edges.



Step 14. Slightly raise the scarf, nose, and eyes.

continued on page 78



Step 15. Note the comparison of the thicknesses of different areas after shaping. Edge glue all pieces together.

To finish:



Step 16. Apply your clear finish of choice to the piece, and let dry. Place the finished piece on the plywood for the backer, and trace the perimeter of the piece.



Step 17. Cutting $1/16$ " inside the traced line, cut out the backer. If desired, use a rotary tool to remove any burrs.



Step 18. Test fit the backer to the finished piece, making sure that the backer is not visible when the project is viewed from the front. Adjust the shape of the backer as needed.



Step 19. Glue each finished piece to its backer, and clamp in place until the glue has dried.



Step 20. Using a black marker, "paint" the edges of the backer board to make them less visible. If you plan to sell the final piece, be sure to sign your name on the back of it. Many customers also appreciate a list of the woods used in the piece. Enjoy!

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.



A Sneak Peek from our November Issue on sale September 30th!



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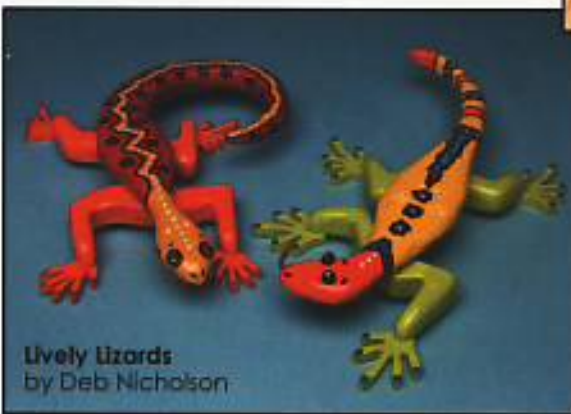
Barn Owl
by Wayne and Jacob Fowler



Woodland Turkey
by Roy King,
Scott Kochendorfer,
and Bob Valle



Halloween Mini Clocks
by Roy King, Scott Kochendorfer,
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Lively Lizards
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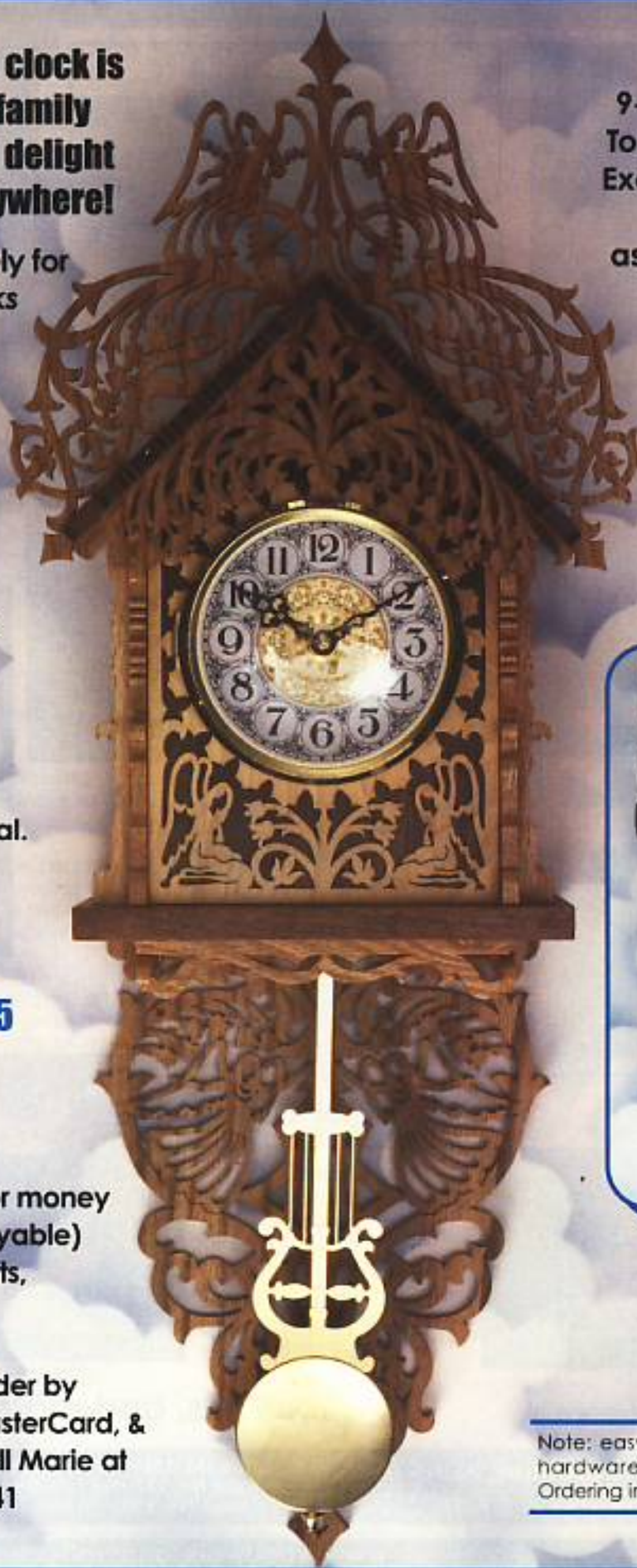
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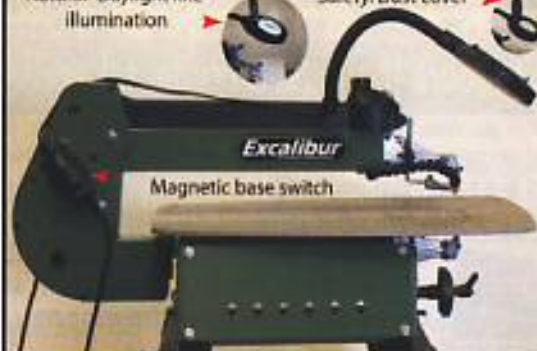


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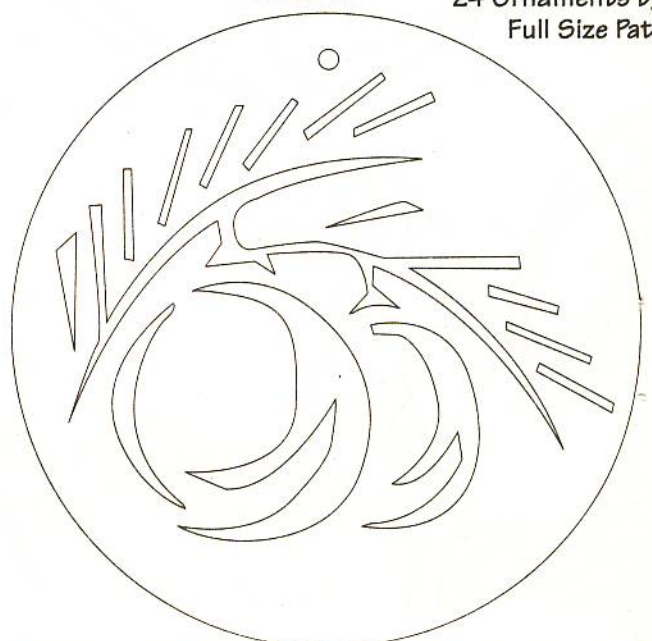
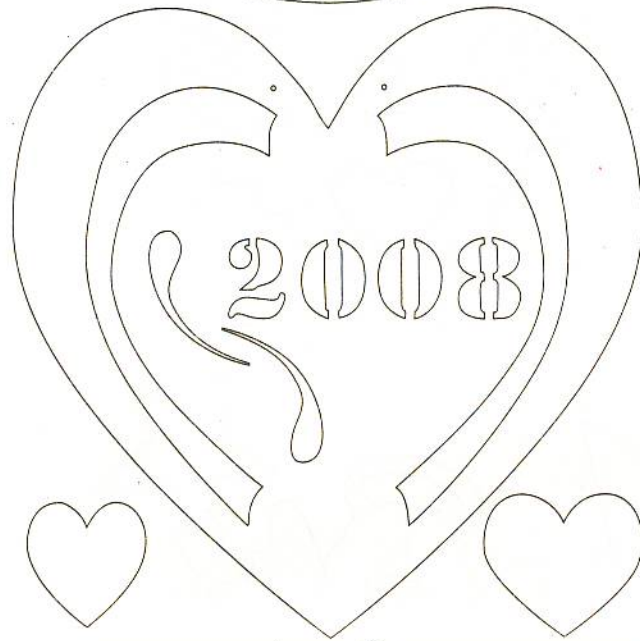
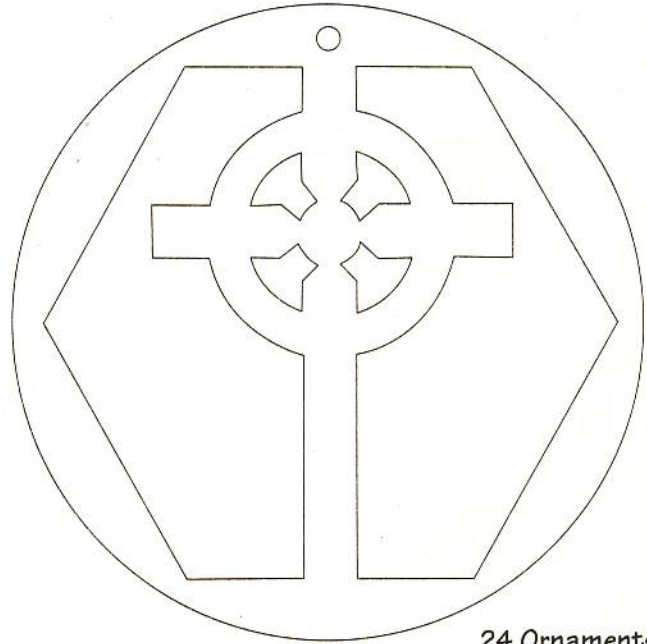
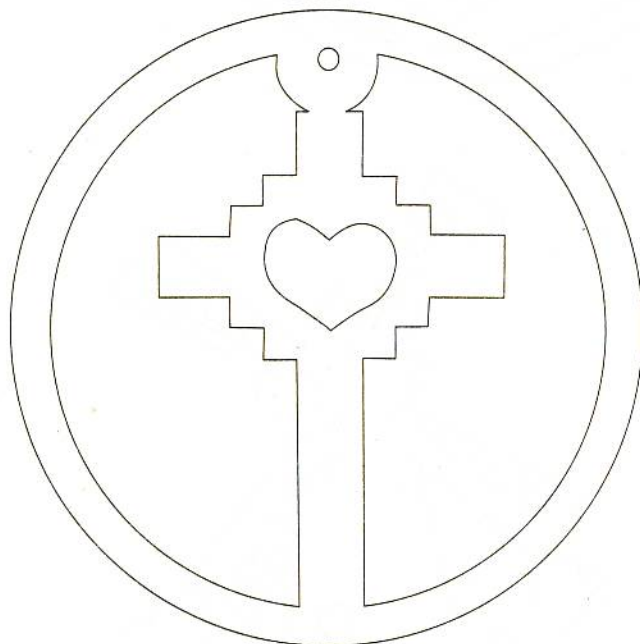
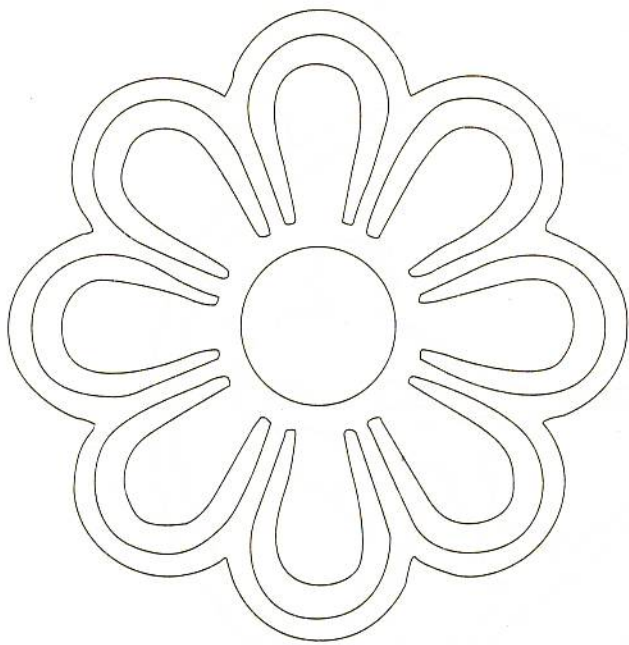
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SIMPLY WILD ABOUT SCROLL
SAWING

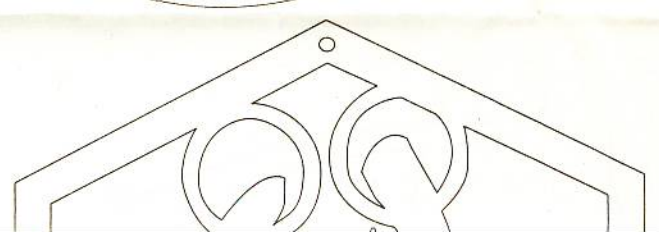
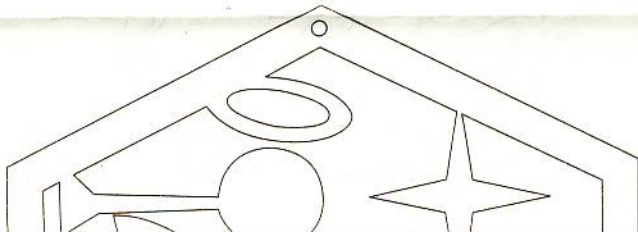
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Janesville, WI 53546

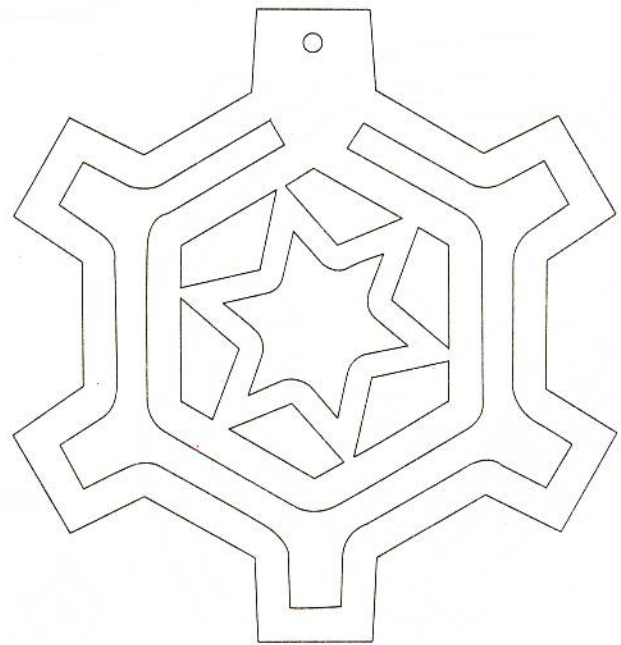
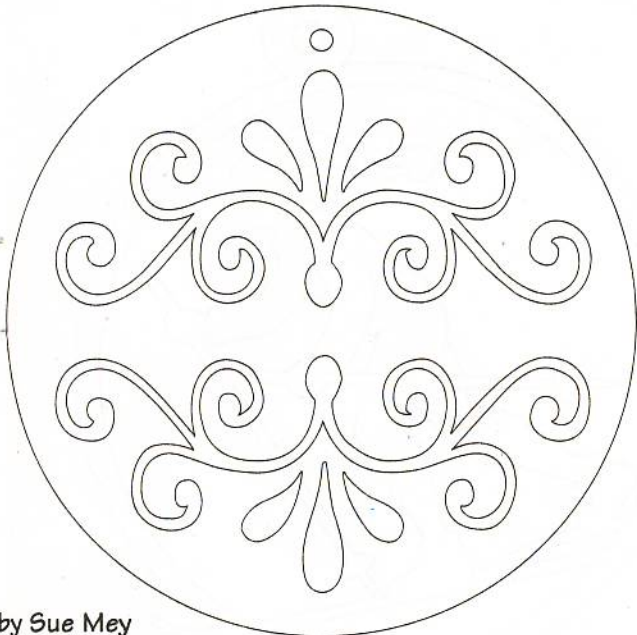
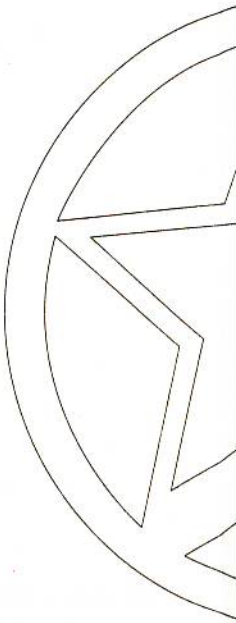
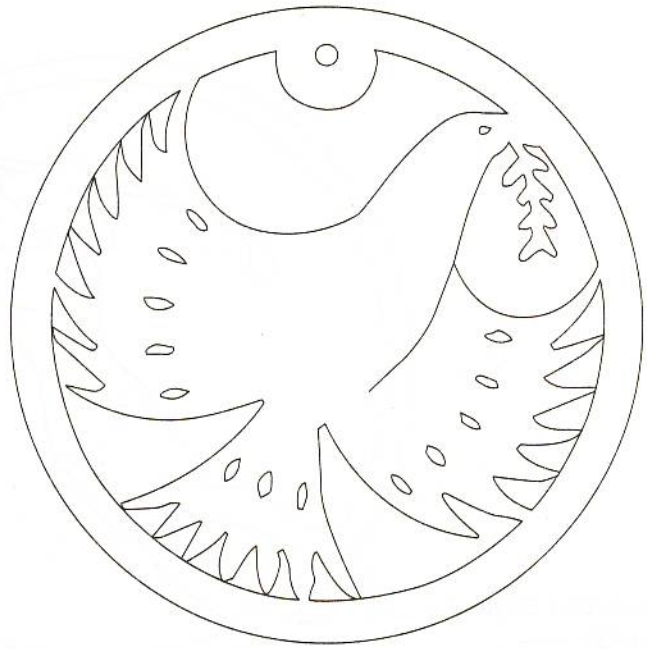
1-800-470-9090

www.wildwooddesigns.com

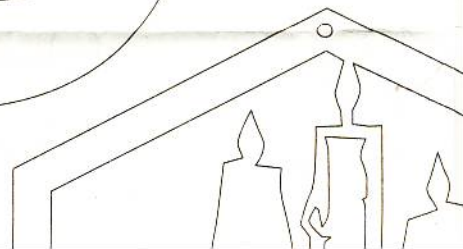
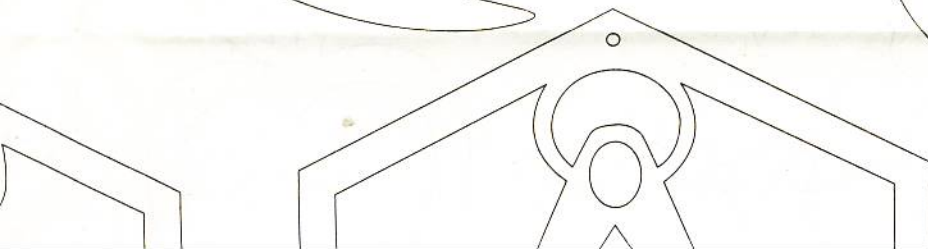
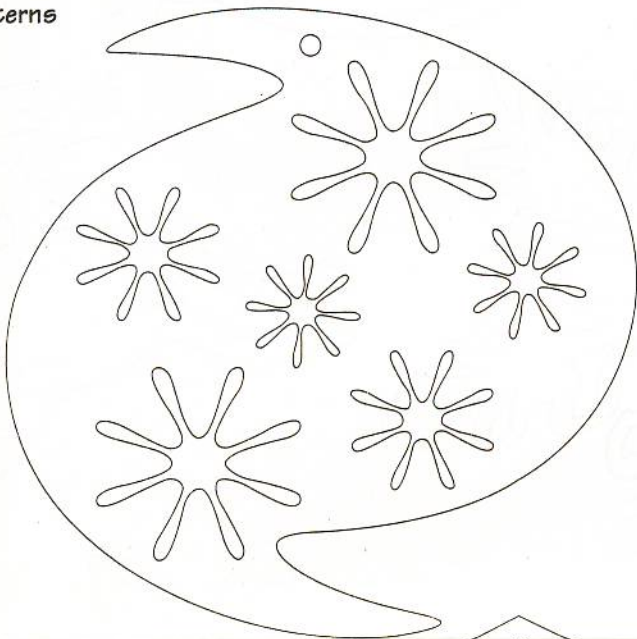


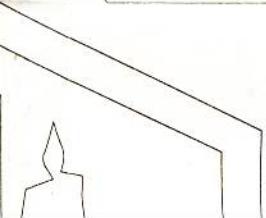
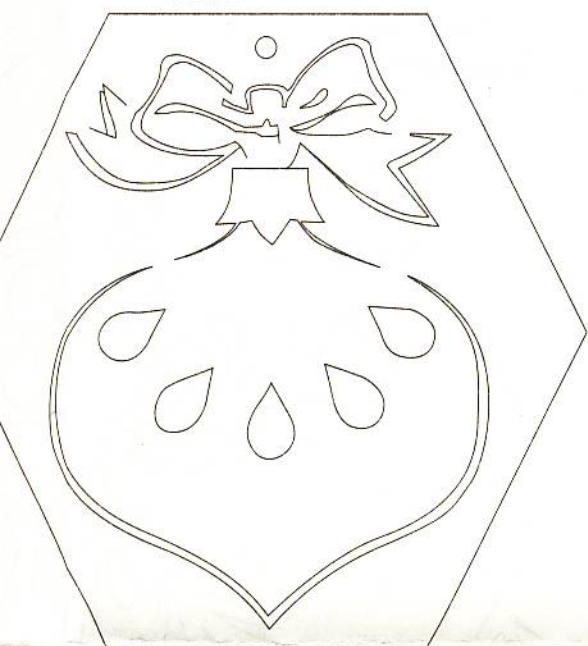
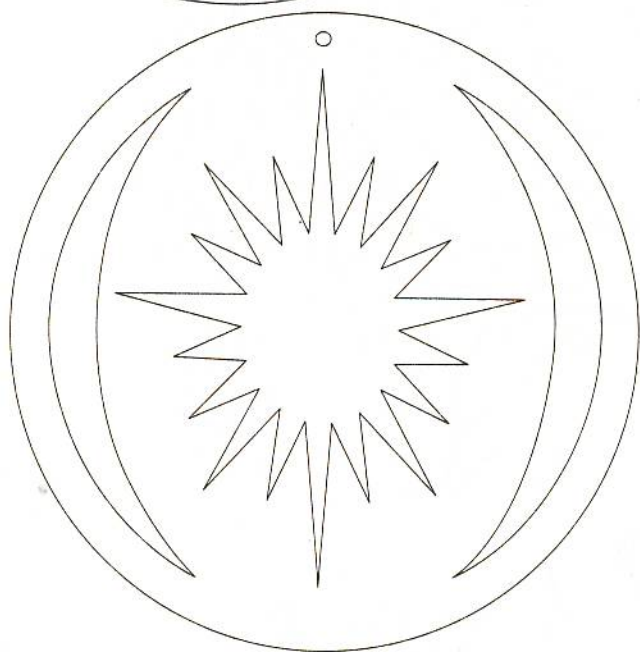
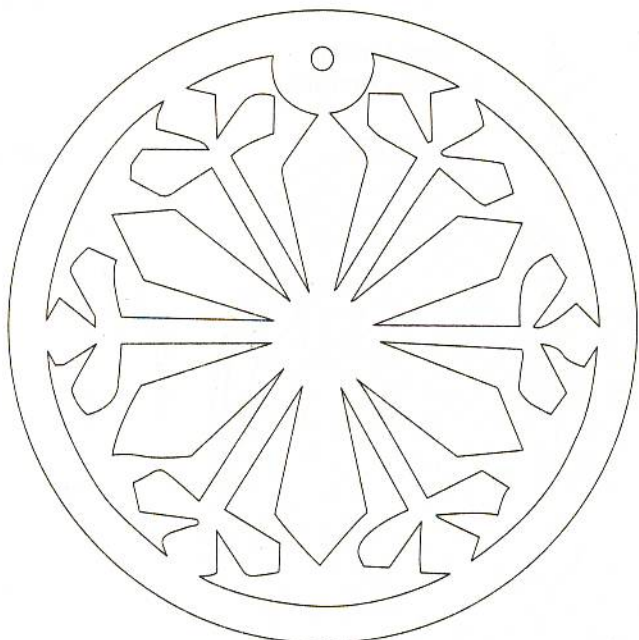
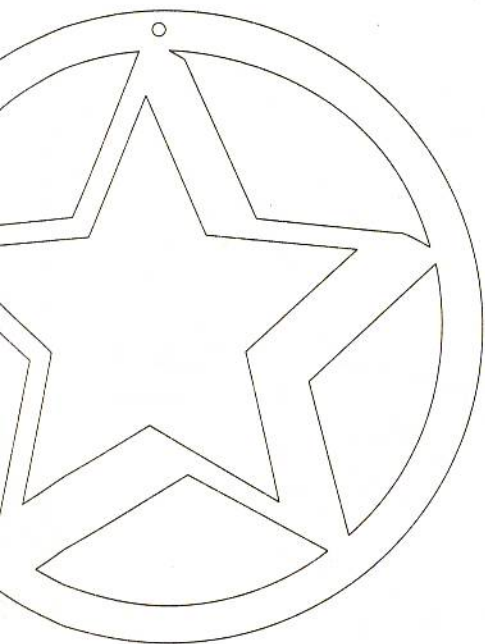
24 Ornaments by Sue Mey
Full Size Patterns





ments by Sue Mey
Size Patterns





CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 1 HOLIDAY 2008

Side A

- Christmas Carousel Horse.....from page 10
- Peace on Earth.....from page 16
- Dancing Snowmen Mantle Clock from page 44
- 24 Ornaments by Sue Mey.....from page 51

Side B

- Star-Stacked Christmas Tree..... from page 12
- New Arrival from page 24
- Angels Schwibbogen..... from page 38
- 29 Ornaments by Dirk Boelman..... from page 56

Metric Conversions:

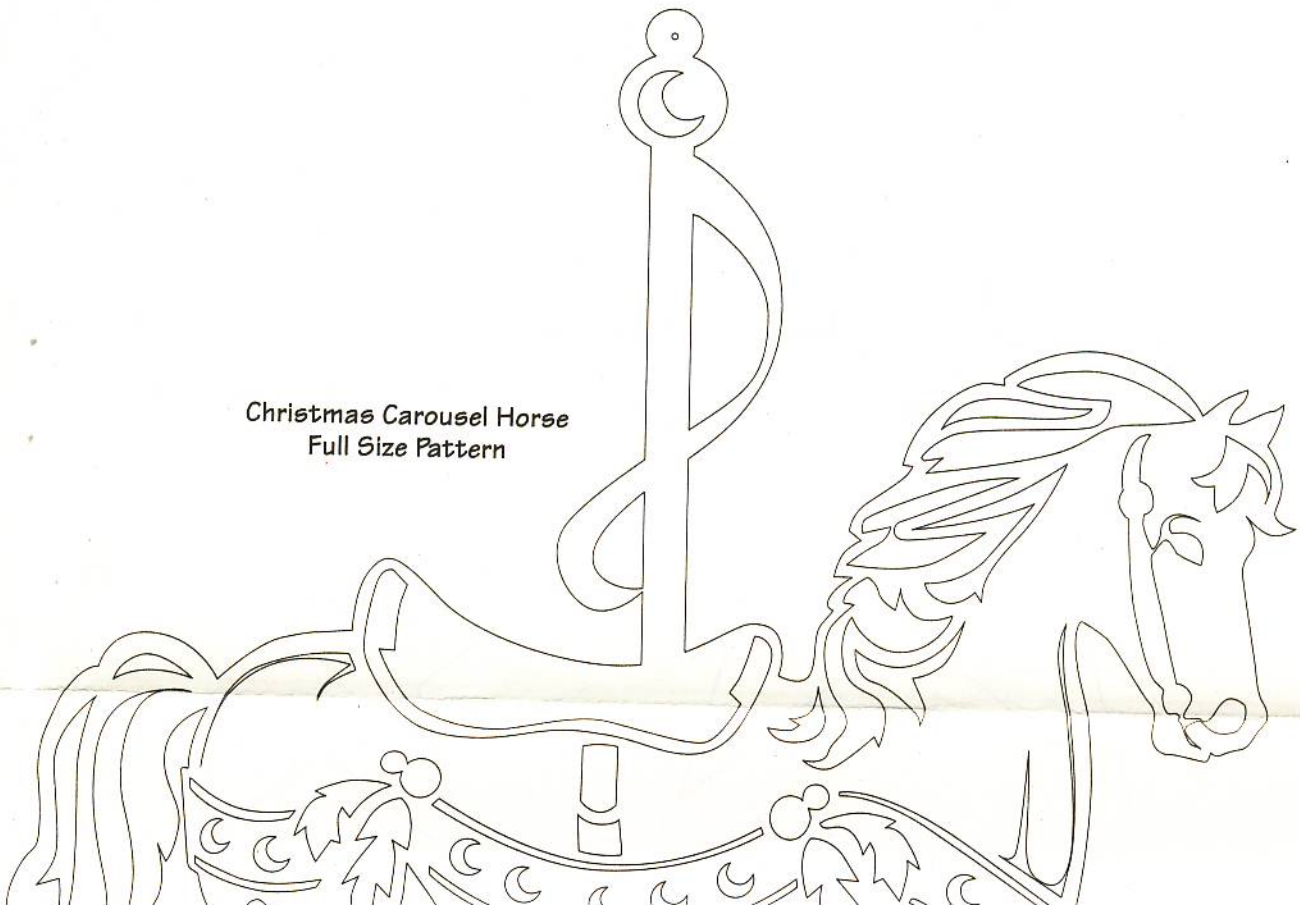
1 inch = 25.4mm = 2.54cm = 0.0254m

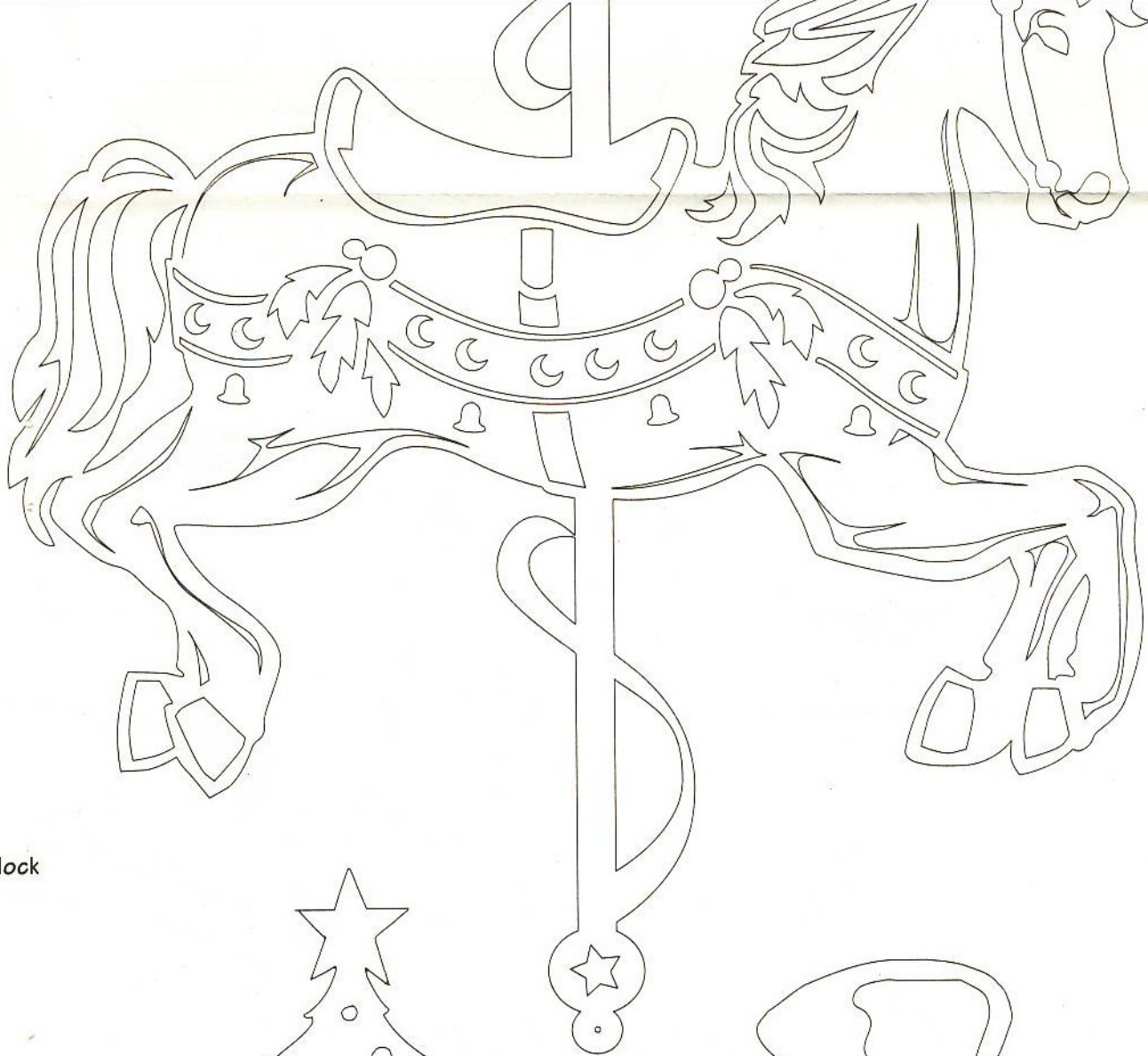
Common Measurements:

| | |
|----------------|---------------|
| 1/16" = 1.59mm | 5" = 12.70cm |
| 1/8" = 3.18mm | 6" = 15.24cm |
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| 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.

Christmas Carousel Horse
Full Size Pattern

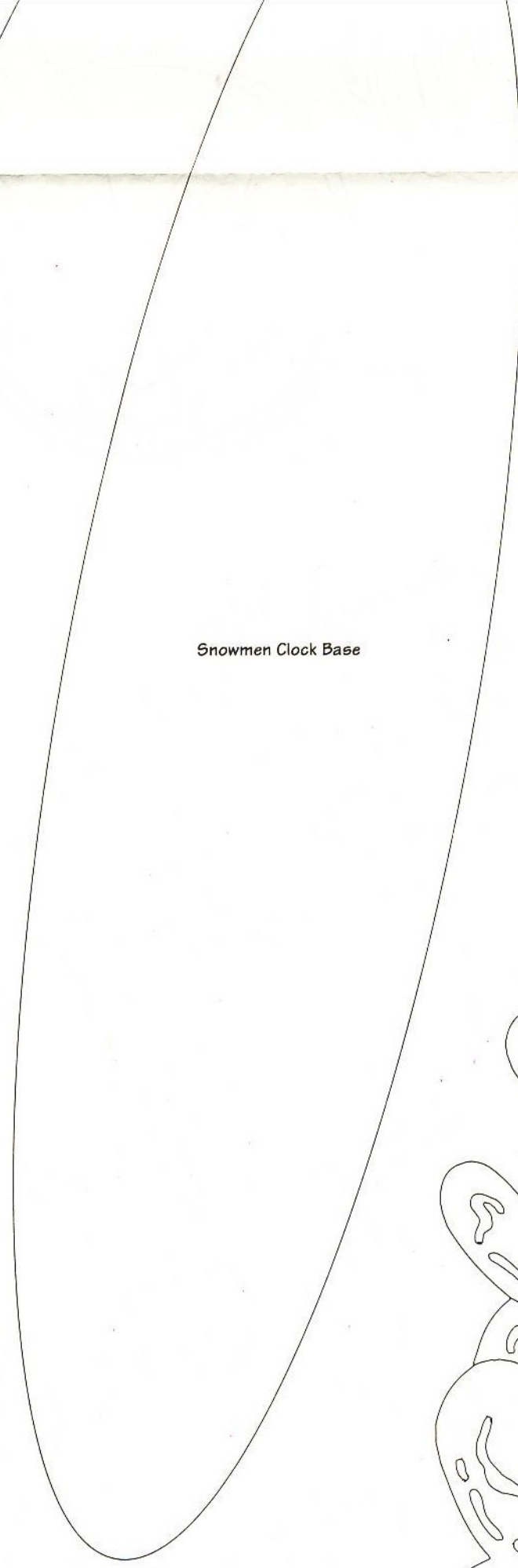
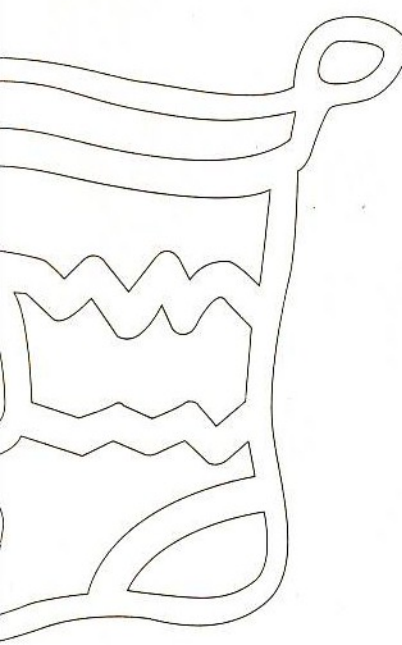
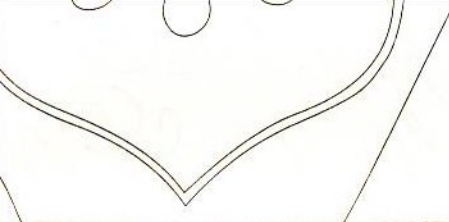




Mantle Clock
Patterns



Snowmen Clock Upright



Snowmen Clock Base



Dancing Snowmen Mantle Clock
Full Size Patterns

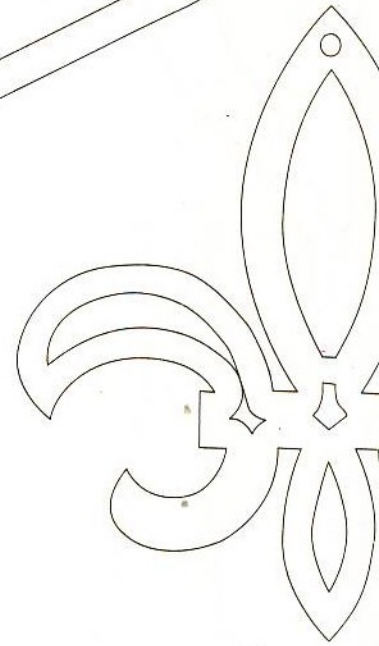
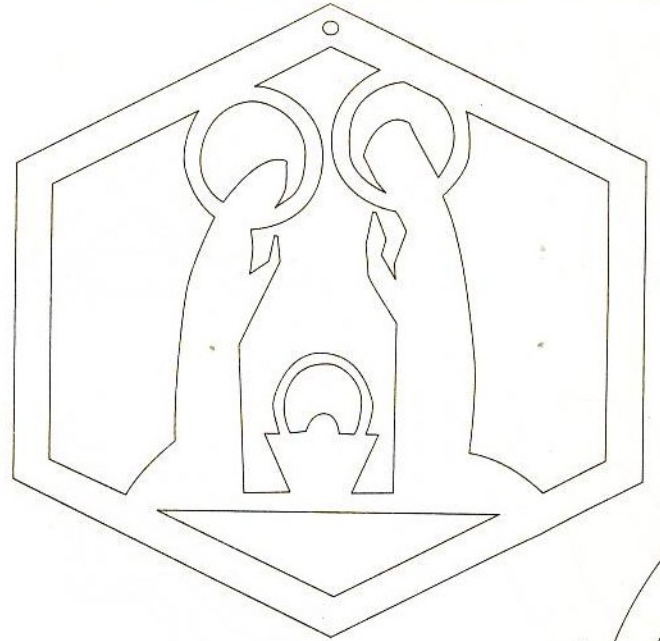
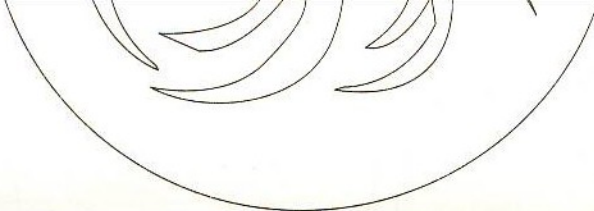
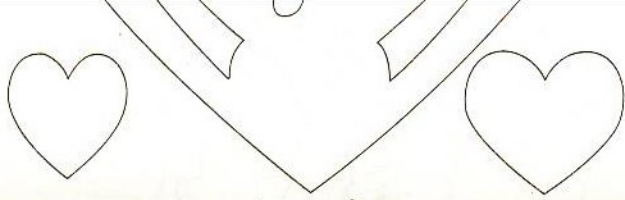




Peace on Earth
Full Size Patterns

H
I

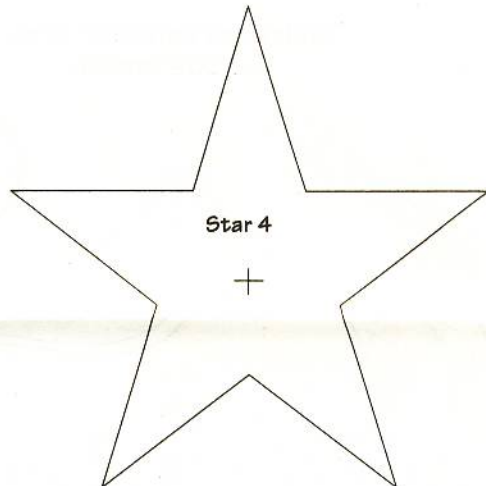
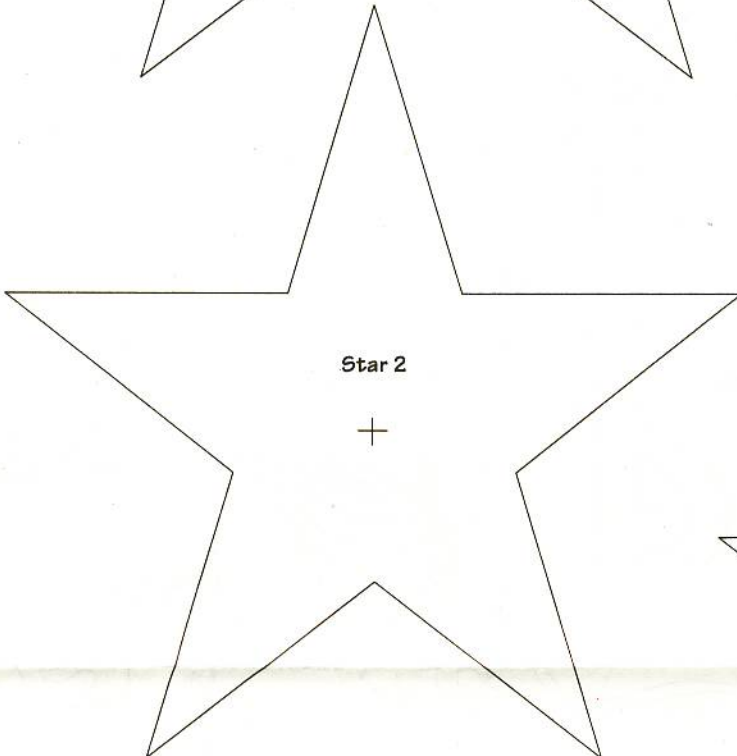
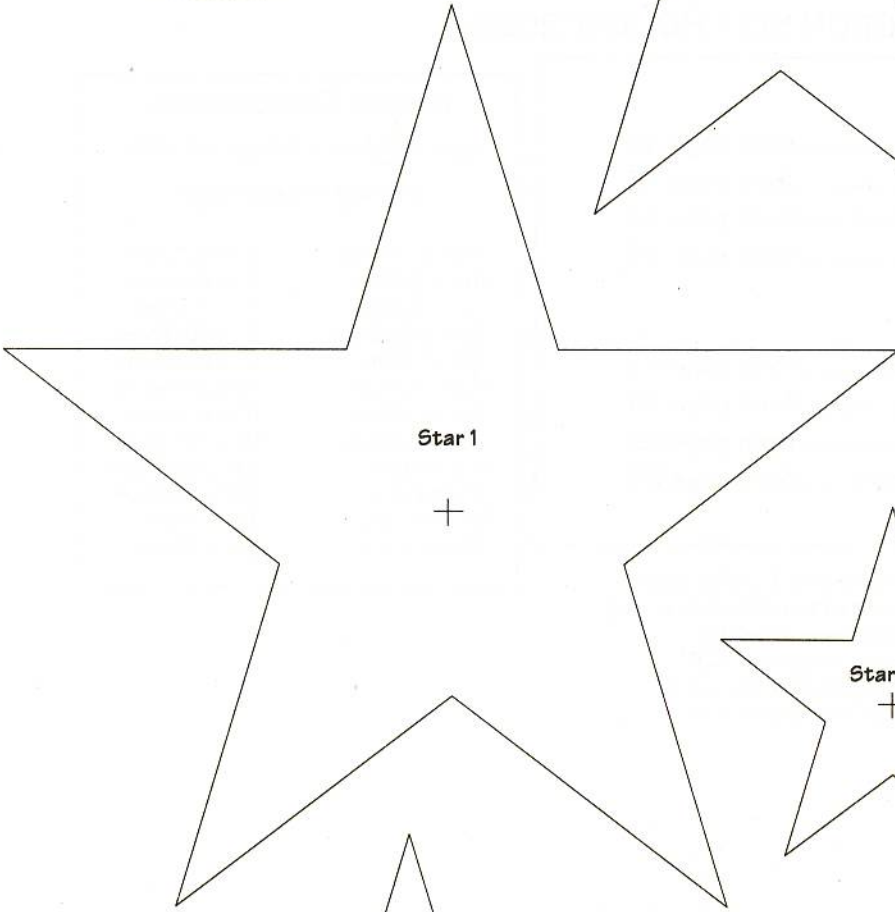
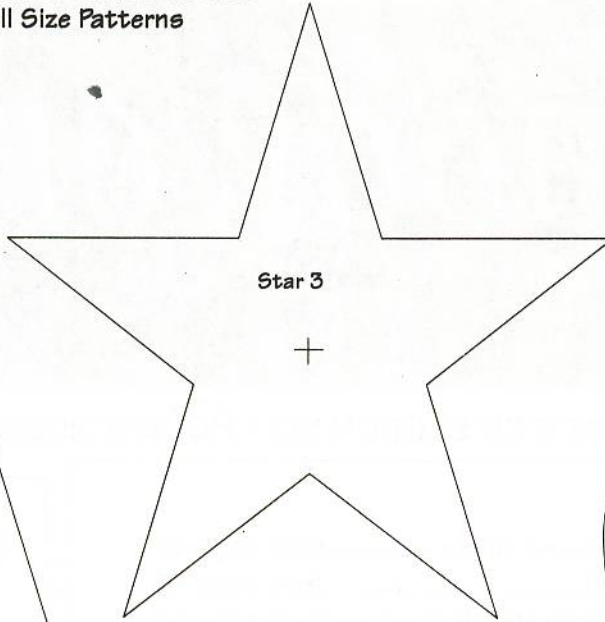
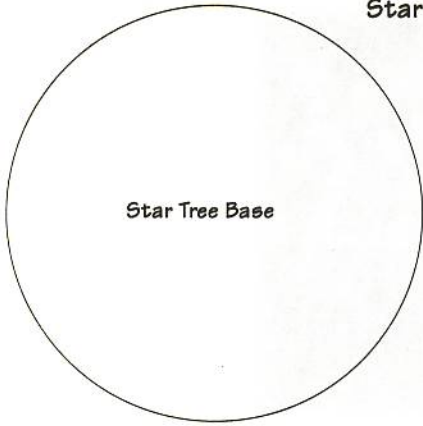
Peace
ON
EARTH



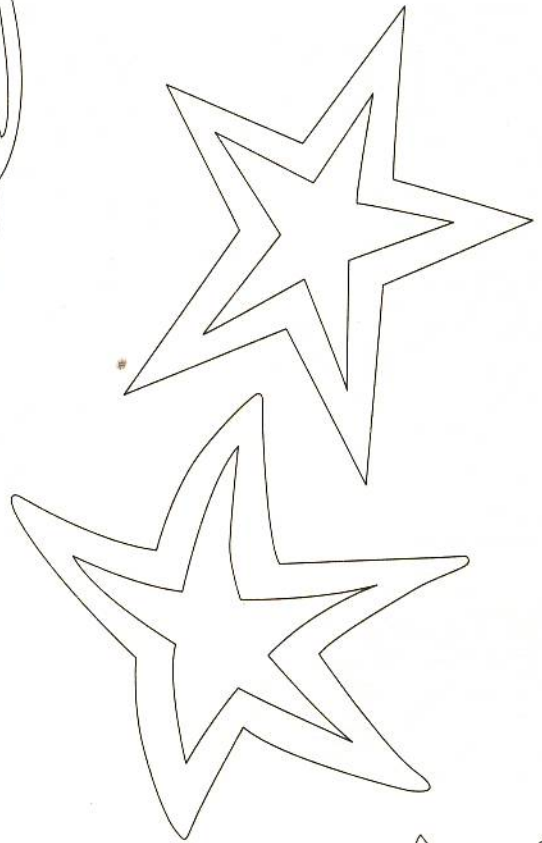
BEARHII

Pe
Ful

Star-Stacked Christmas Tree
Full Size Patterns

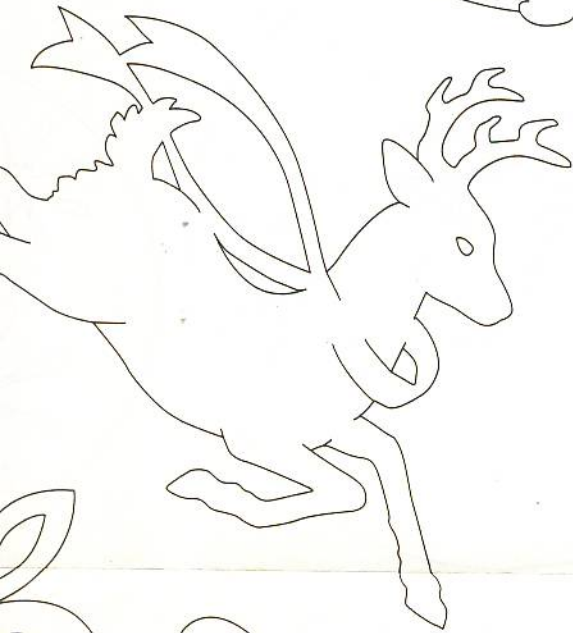


New Arrival
Full Size Pattern



29 Ornaments by Dirk Boelman
Full Size Patterns



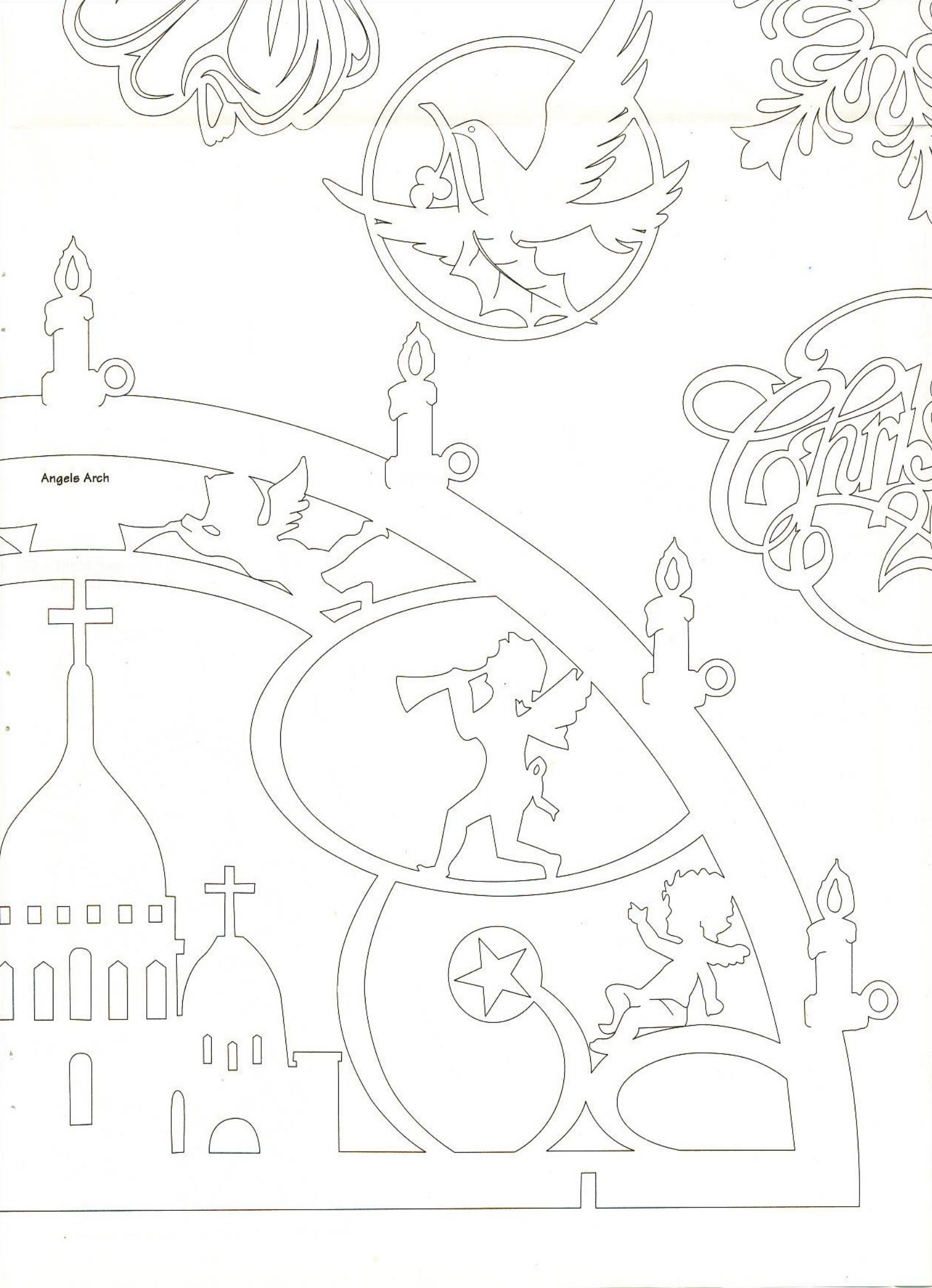




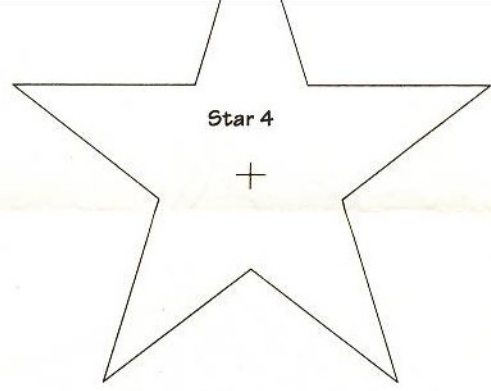
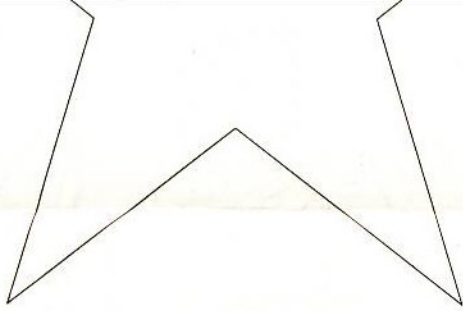


Christmas
2008

Season's
Greetings



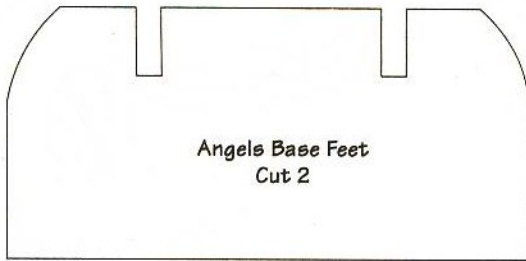
Angels Arch



Star 4



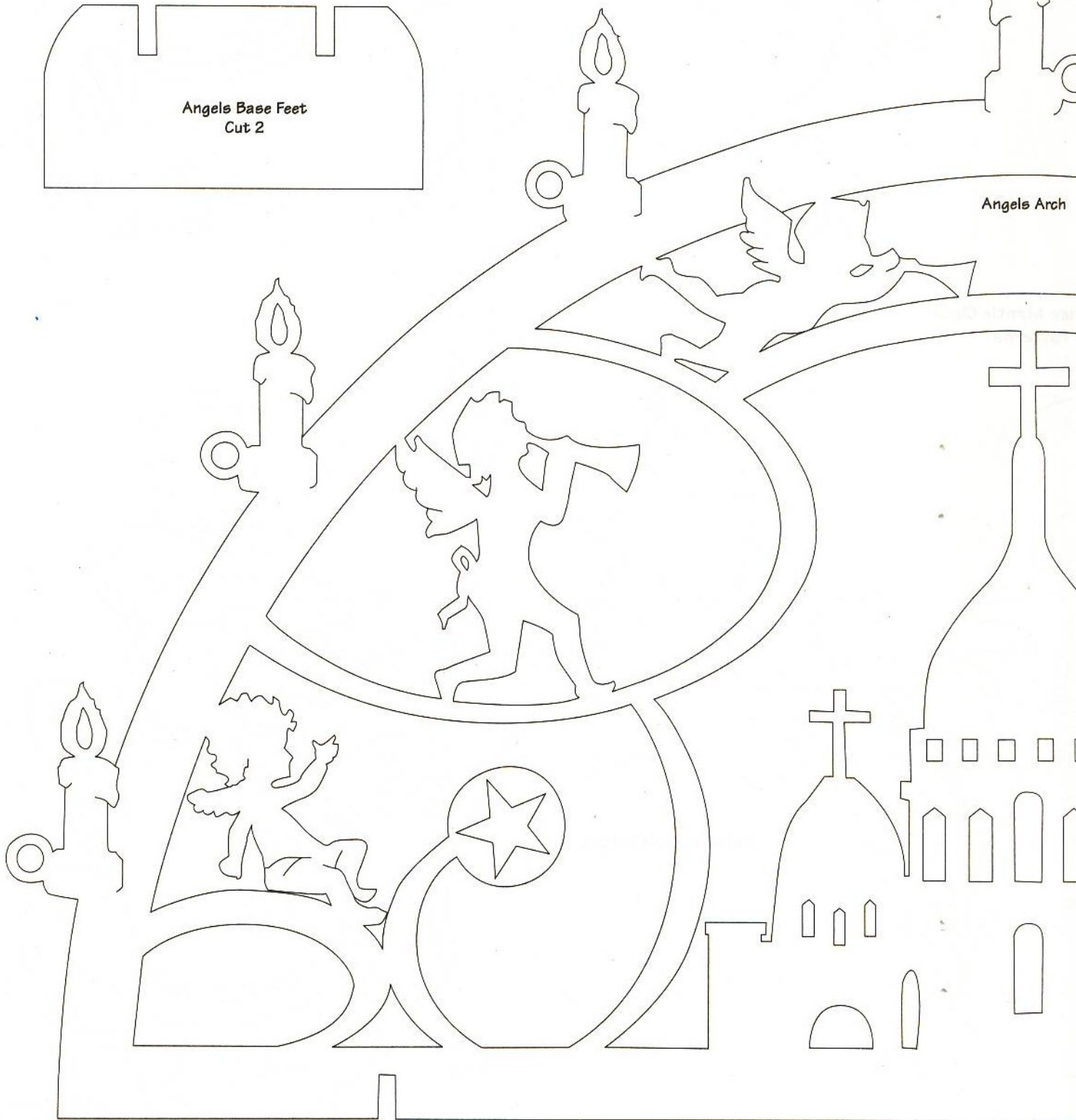
Angels Schwibbogen
Full Size Patterns

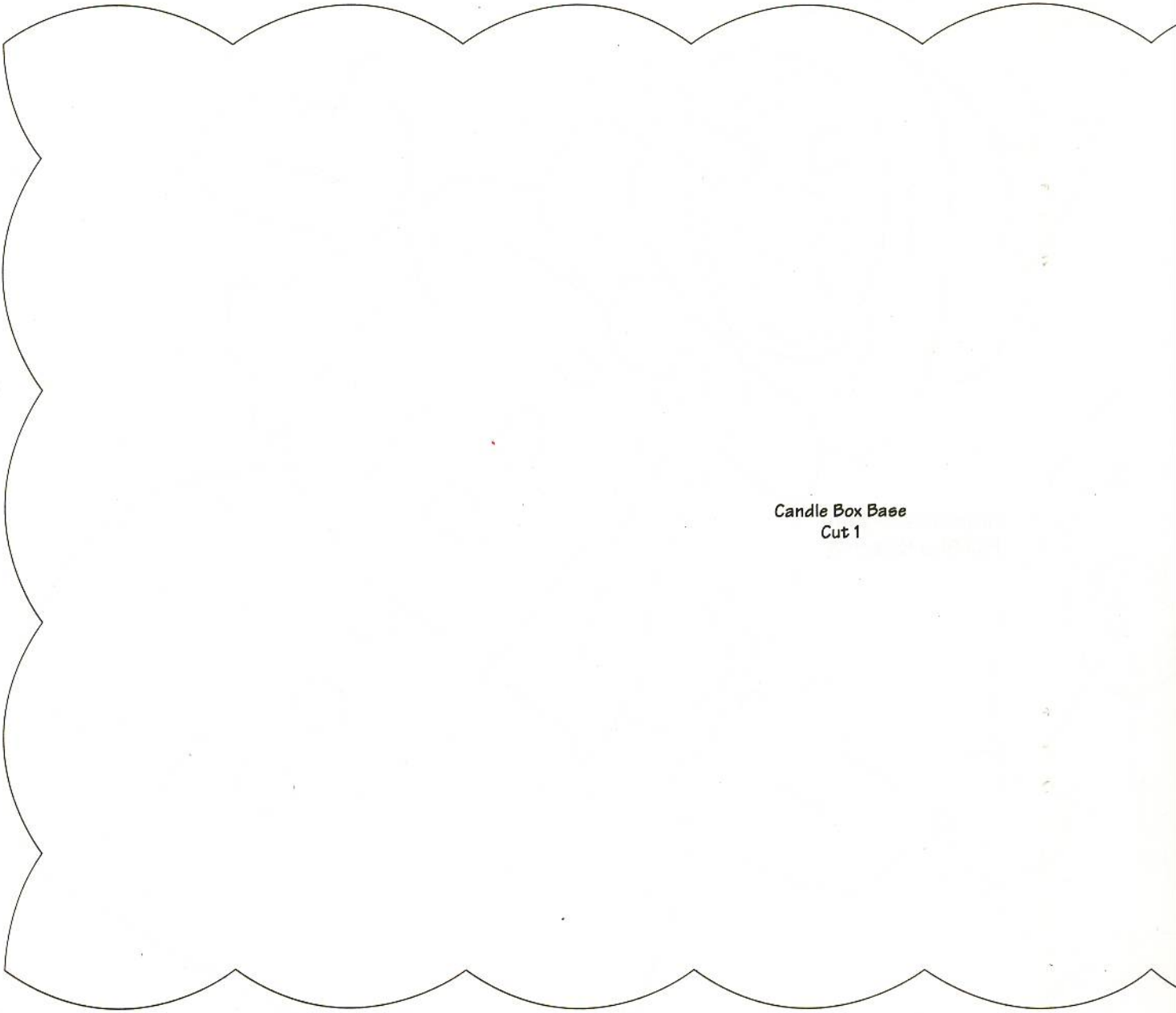


Angels Base Feet
Cut 2

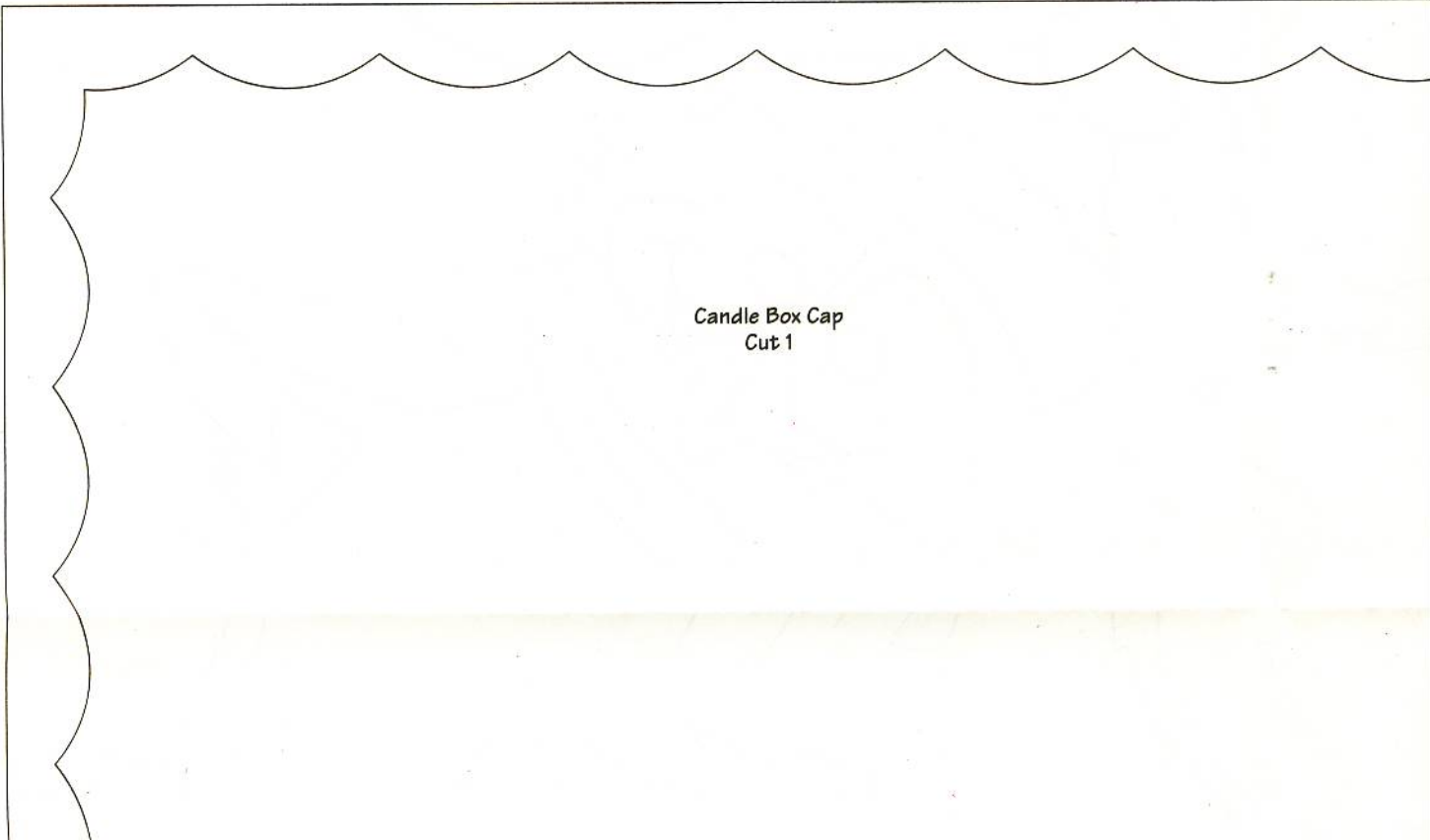


Angels Arch

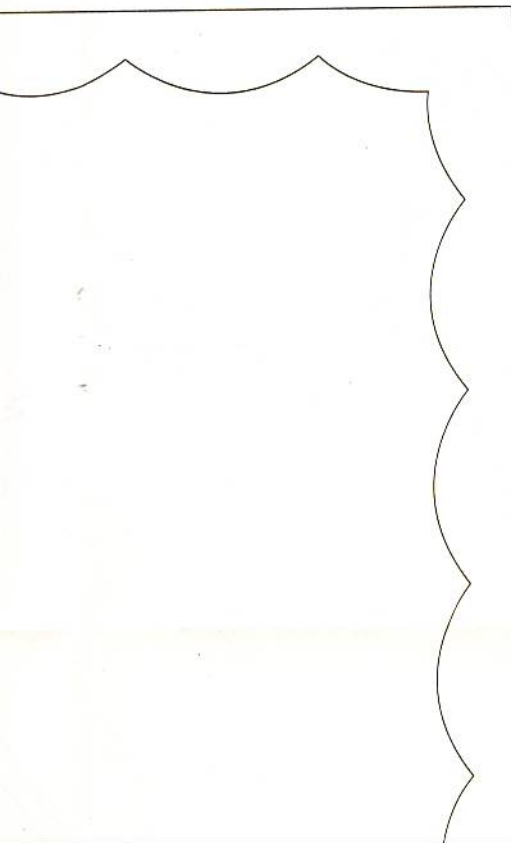
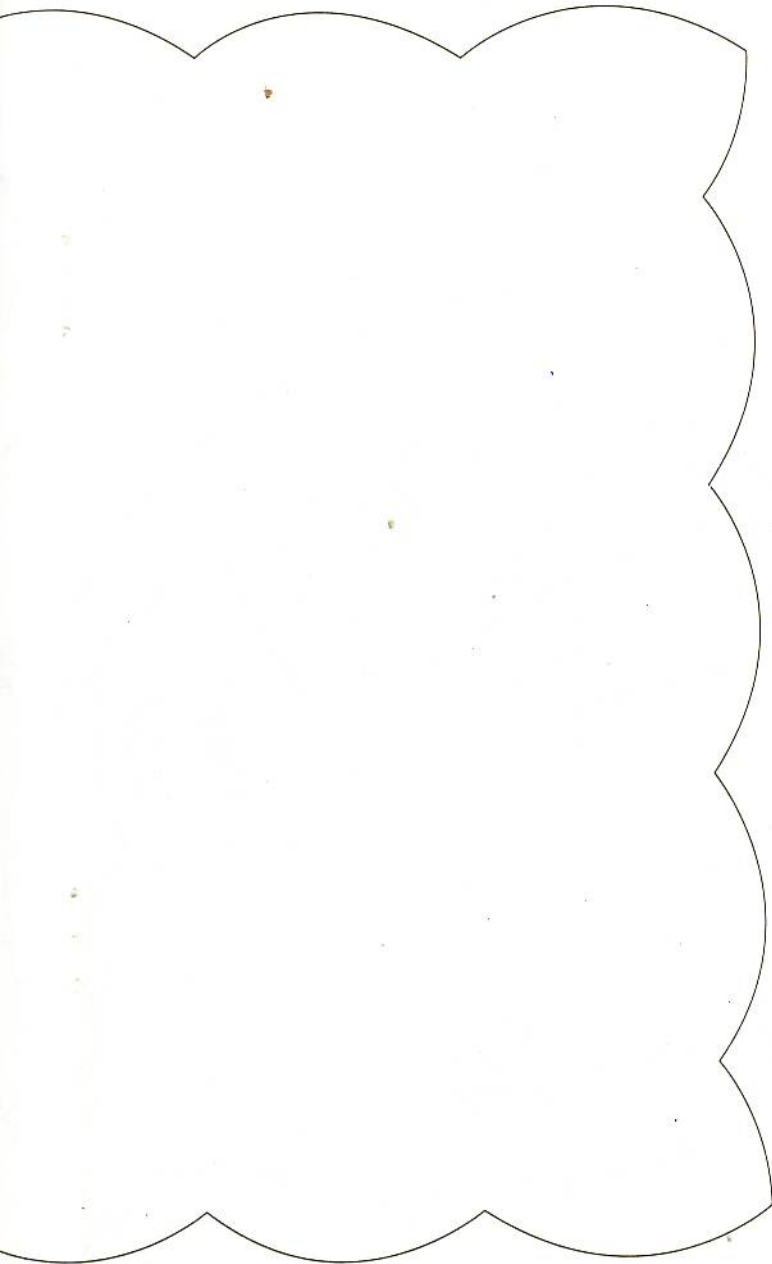




Candle Box Base
Cut 1

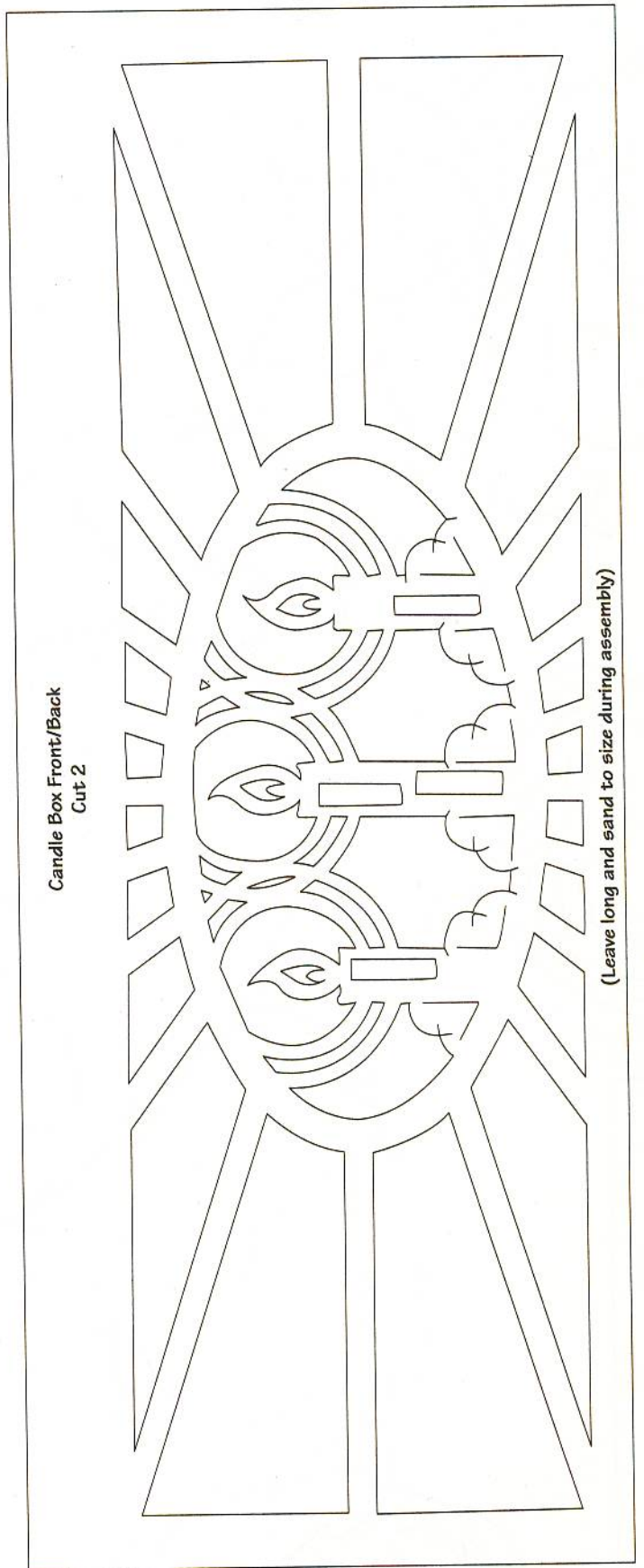


Candle Box Cap
Cut 1



The Osceola Candle Box
Full Size Patterns

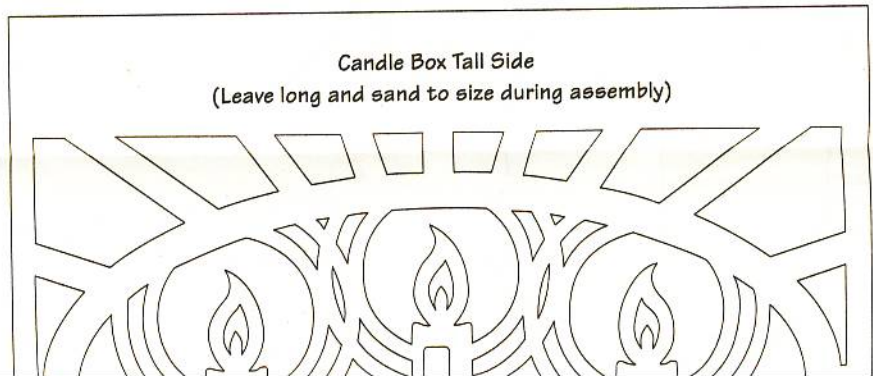
Candle Box Front/Back
Cut 2



(Leave long and sand to size during assembly)

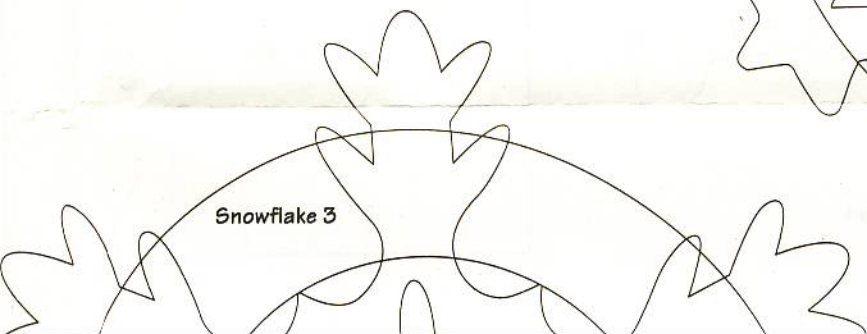
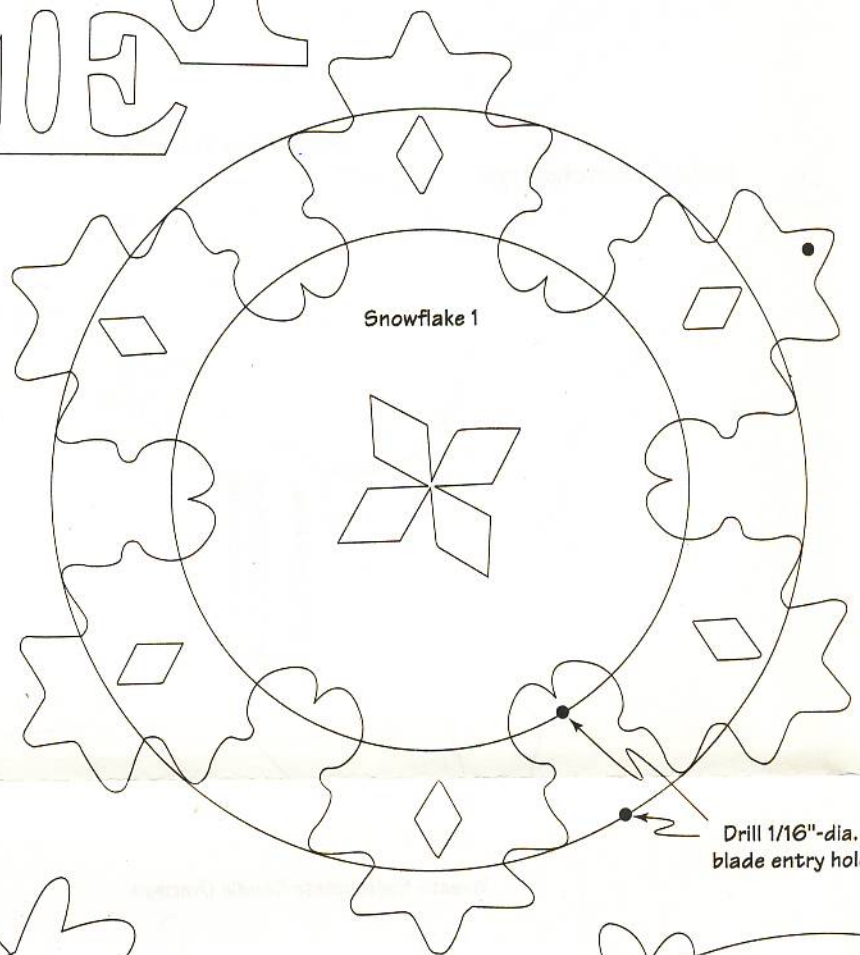
Candle Box Tall Side

(Leave long and sand to size during assembly)



My Heavenly Father
Full Size Pattern

MY
Heavenly
Father
Watches
OVER
ME



CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 HOLIDAY 2008

Side A

- Circular Inlay Snowflakes from page 20
- The Osceola Candle Box from page 46
- My Heavenly Father from page 43

Side B

- Santa's Sleigh Ride from page 6
- Holiday Switchplates from page 26
- Snowflake Mini-Light Covers from page 29
- 12 Ornaments
by Sheila Bergner-Landry from page 54
- Christmas Friends from page 72

Metric Conversions:

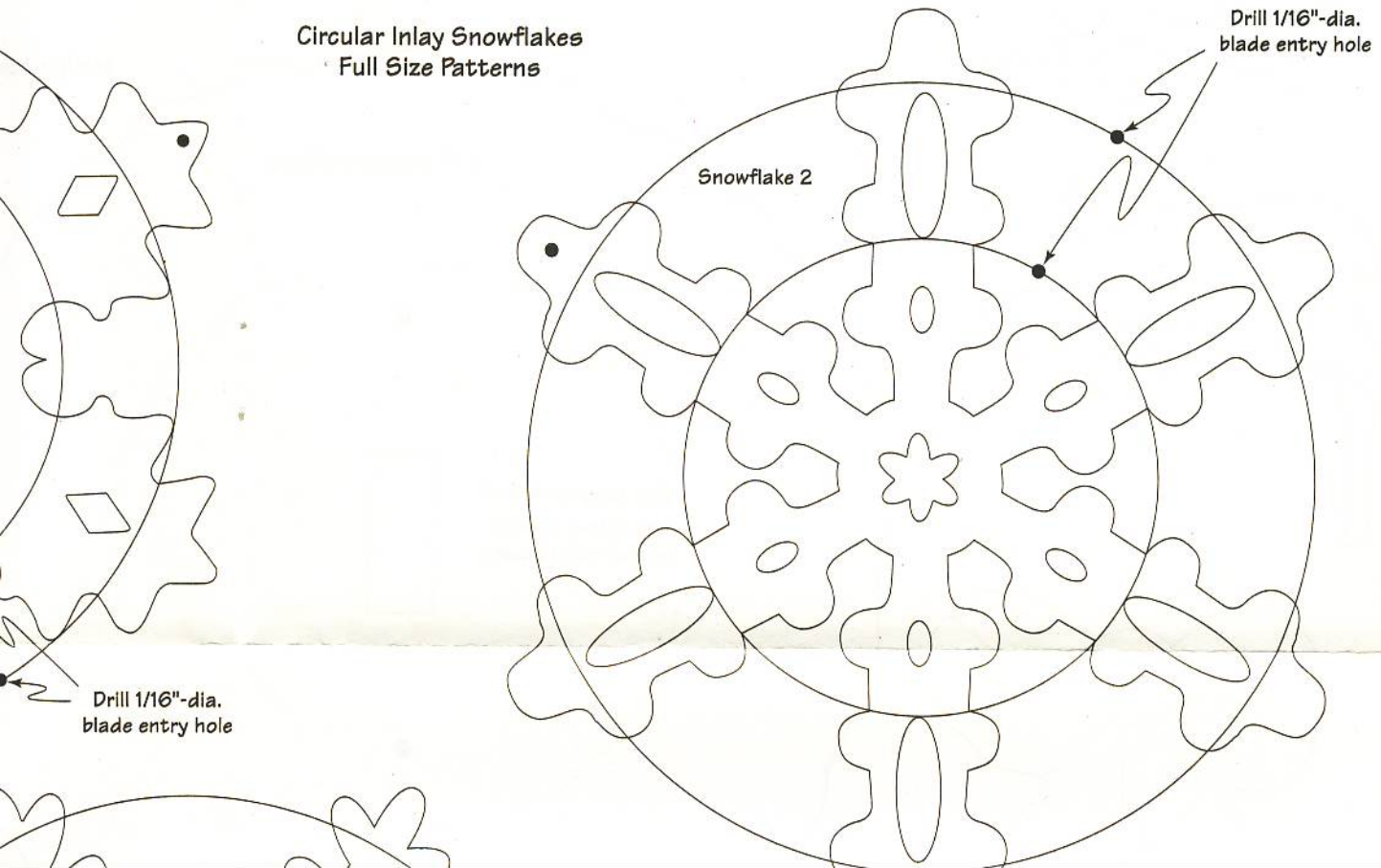
1 inch = 25.4mm = 2.54cm = 0.0254m

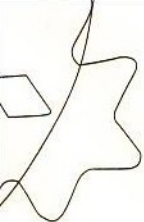
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| 1" = 2.54cm | 24" = 60.96cm |
| 2" = 5.08cm | 36" = 91.44cm |
| 3" = 7.62cm | 45" = 1.14m |
| 4" = 10.16cm | 60" = 1.52m |

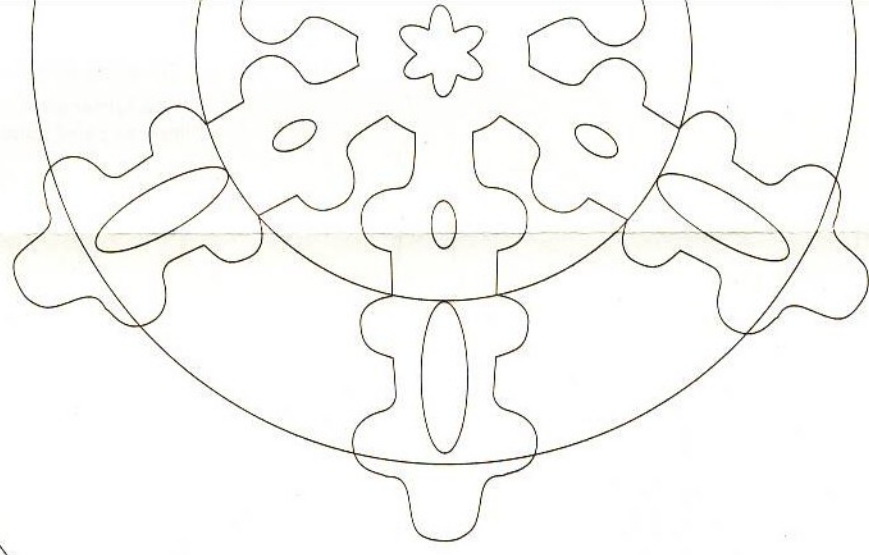
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Circular Inlay Snowflakes Full Size Patterns

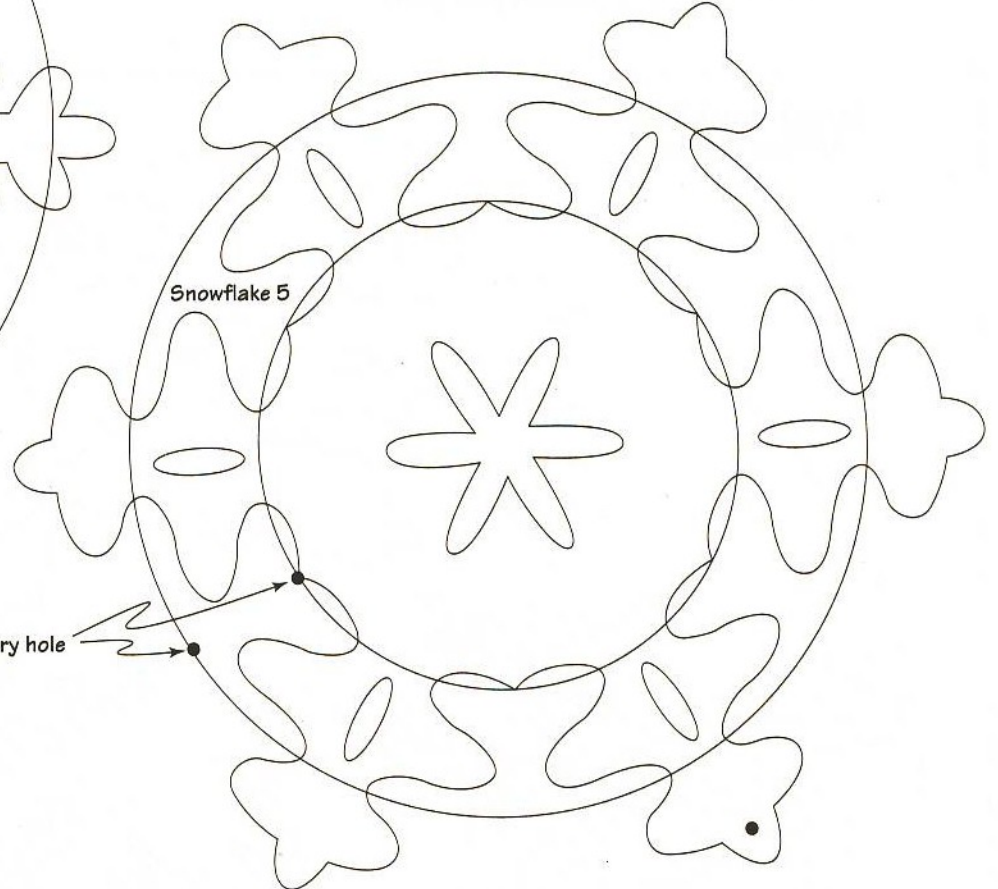




Drill 1/16"-dia.
blade entry hole

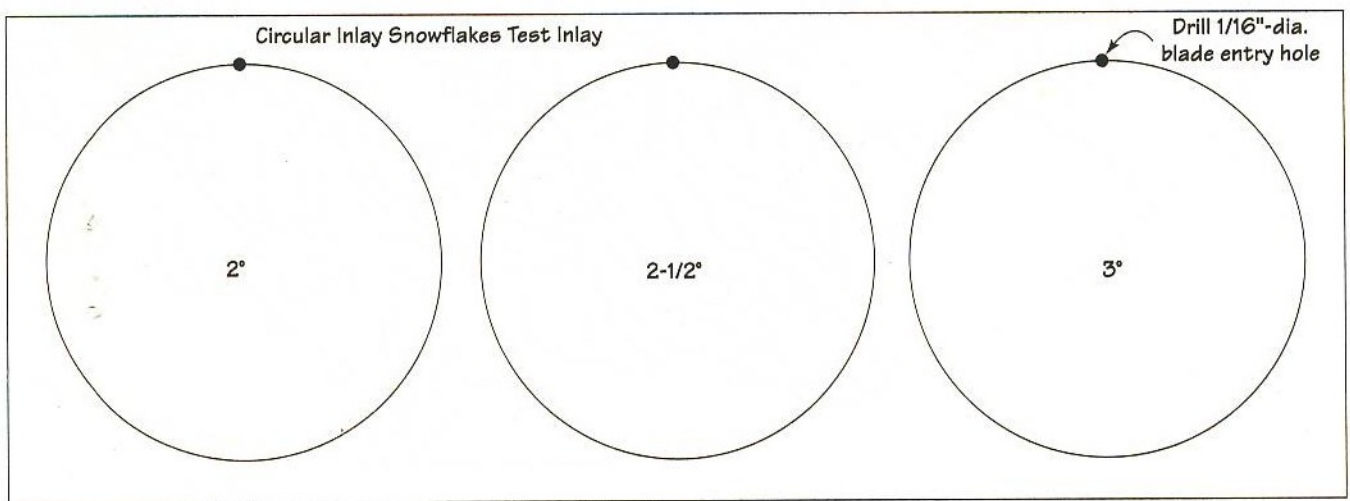


Snowflake 4

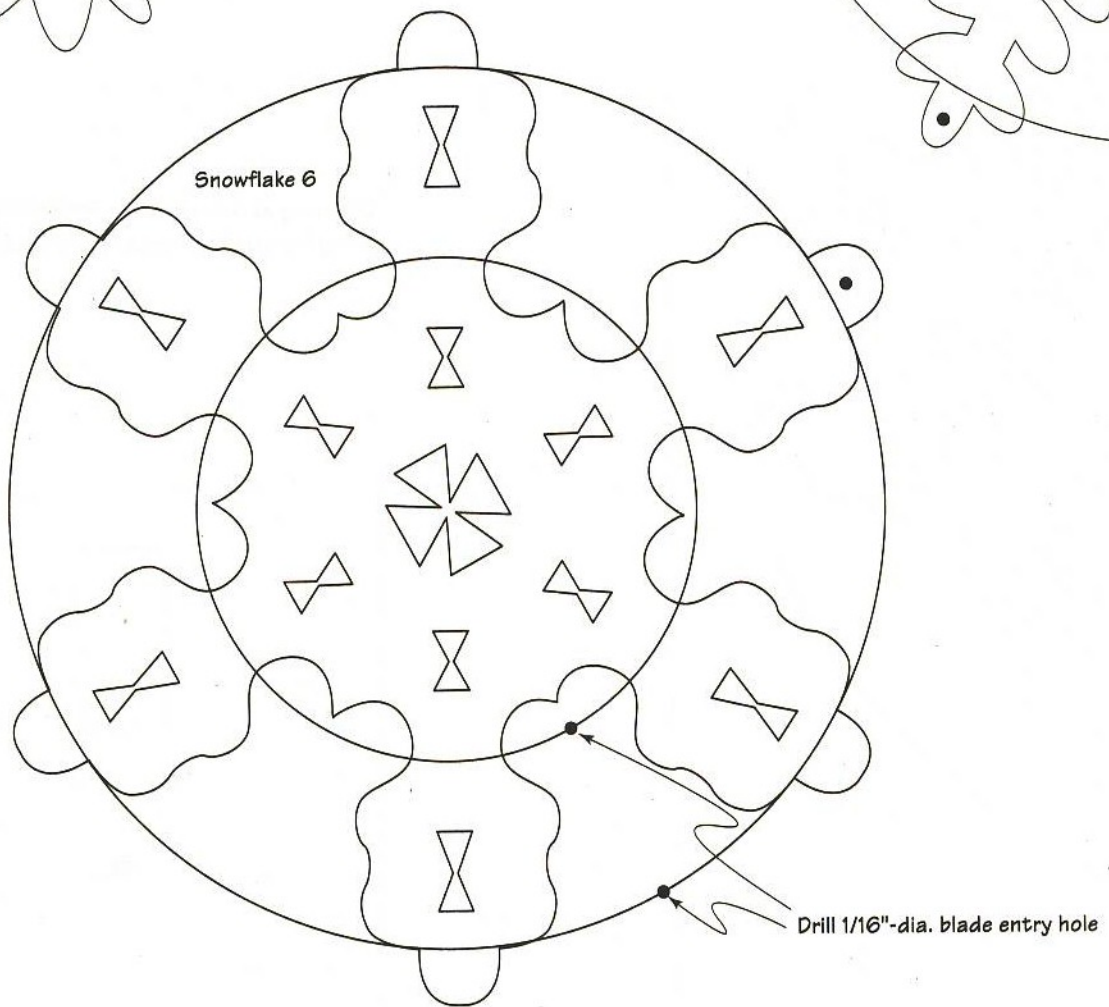
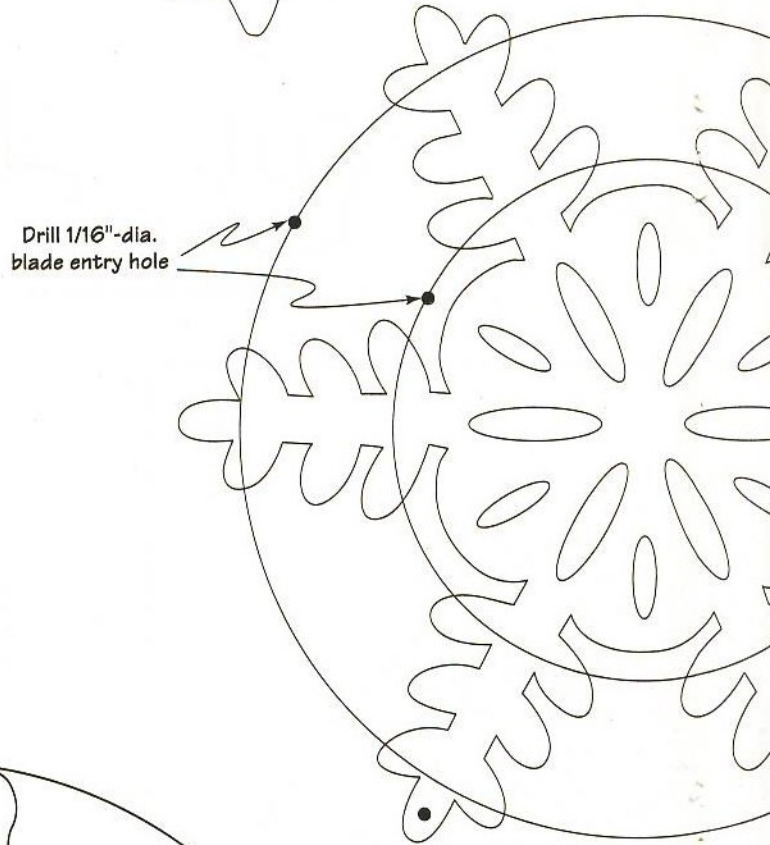
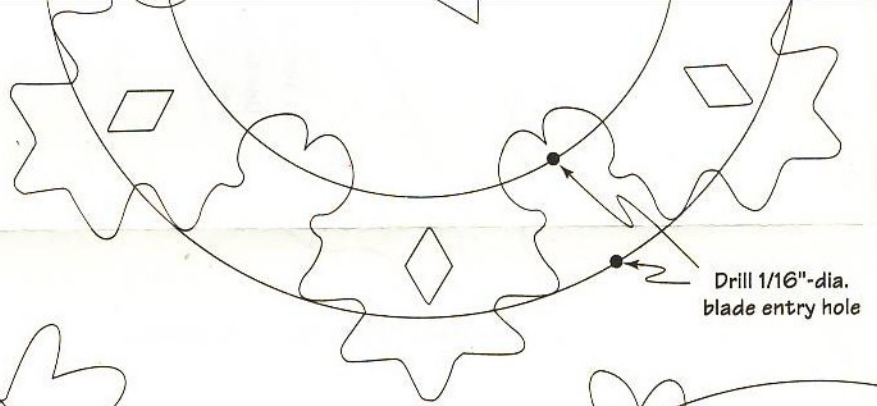
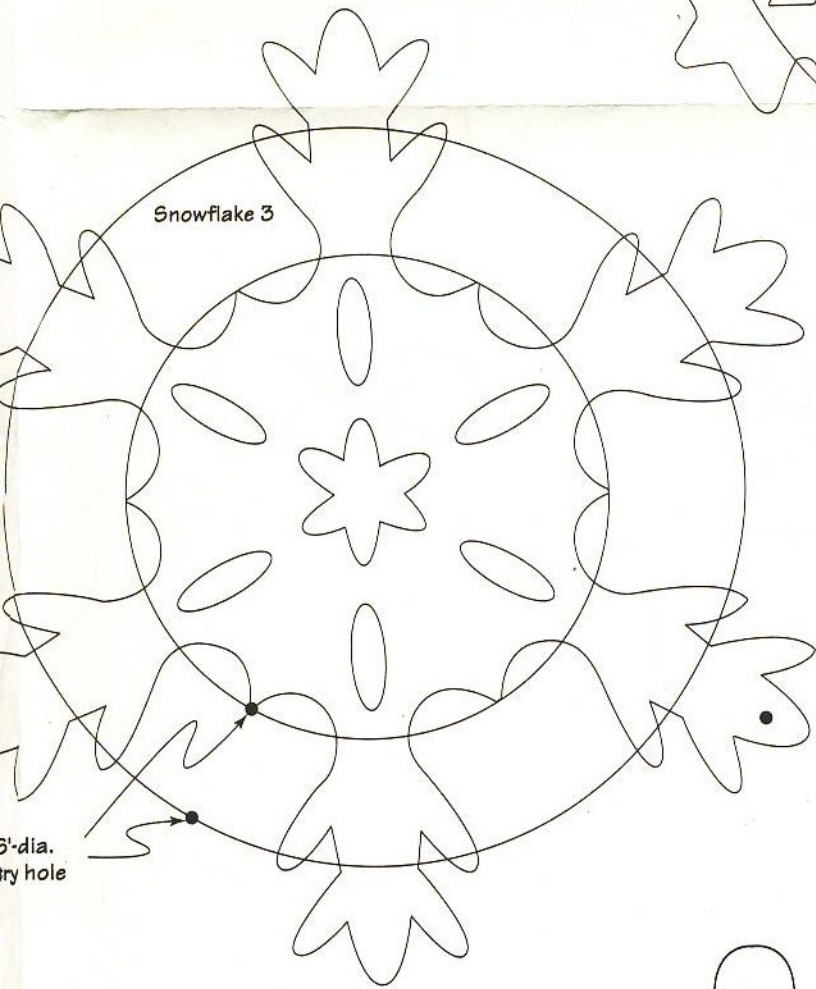


Snowflake 5

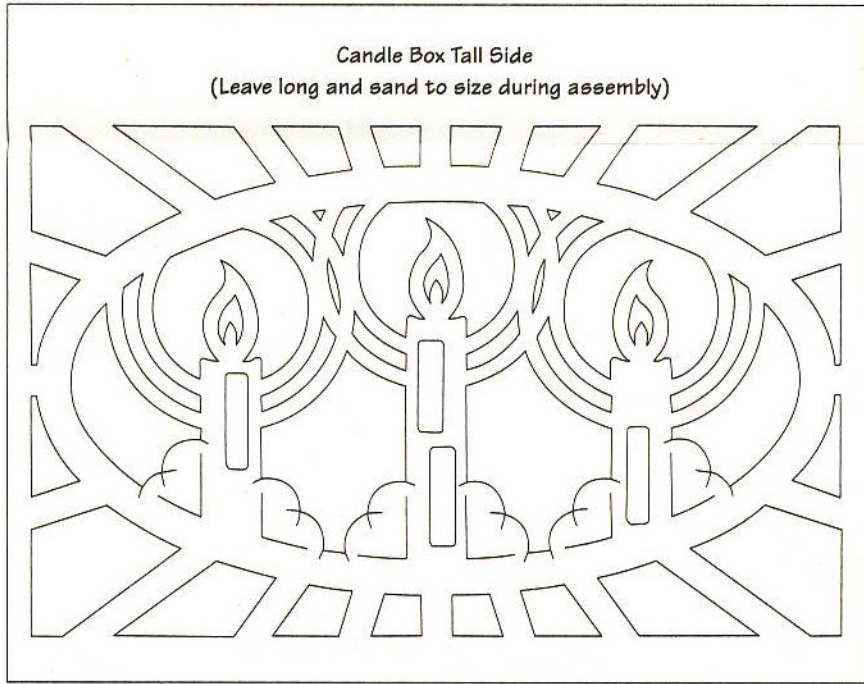
Drill 1/16"-dia. blade entry hole



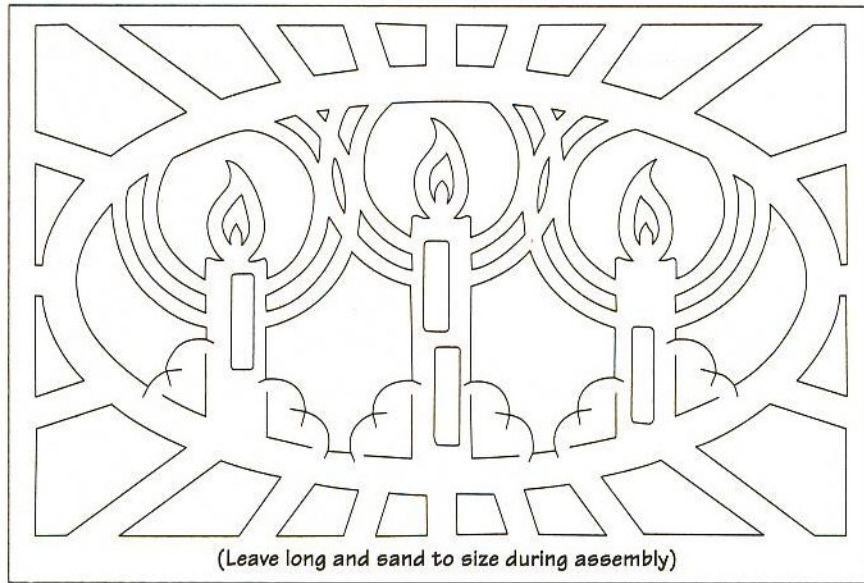
hole



Candle Box Tall Side
(Leave long and sand to size during assembly)



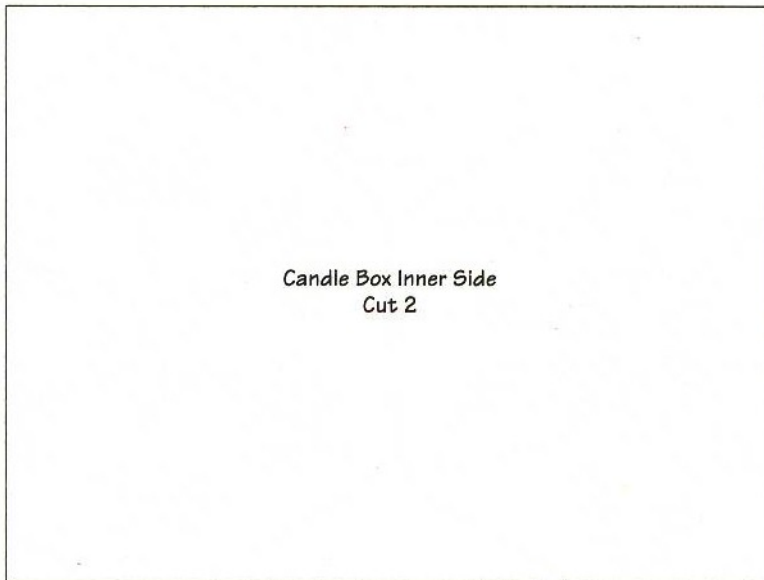
Candle Box Short Side



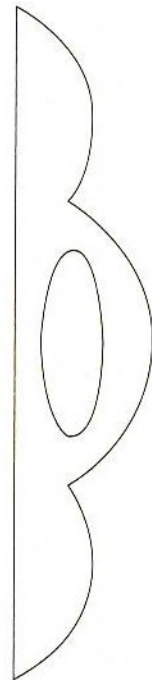
(Leave long and sand to size during assembly)

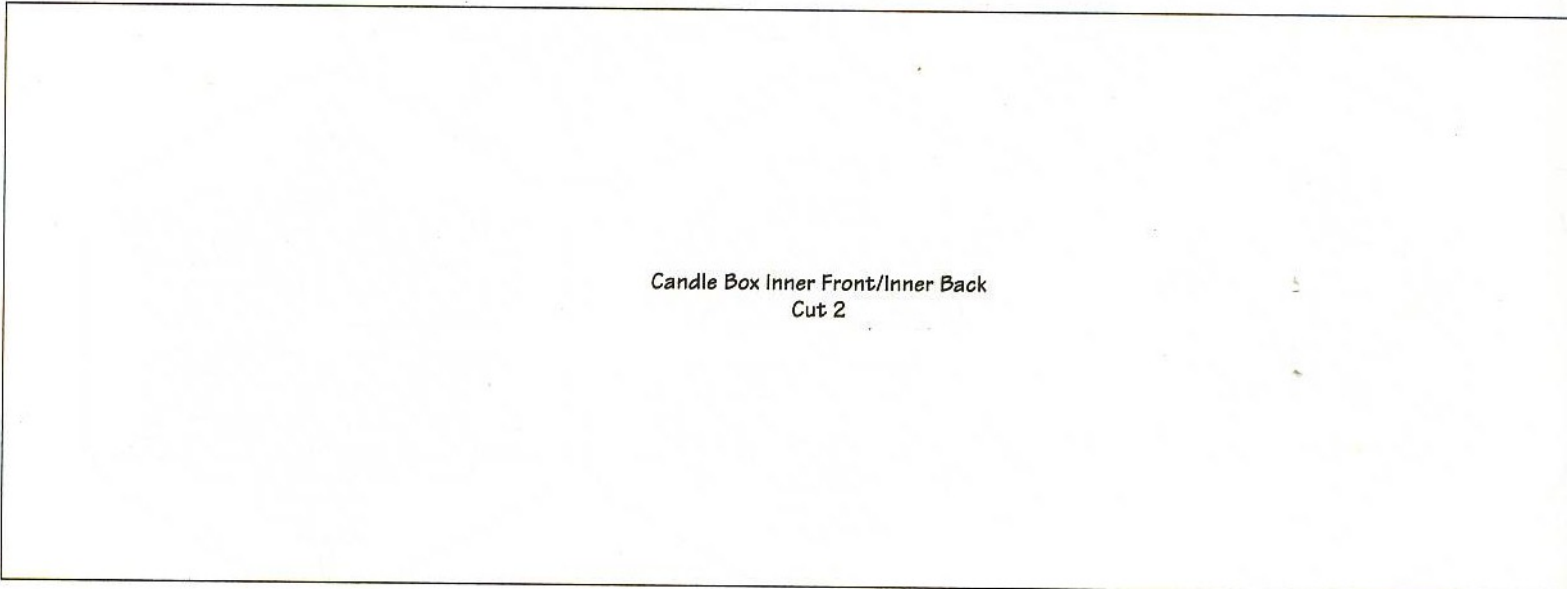
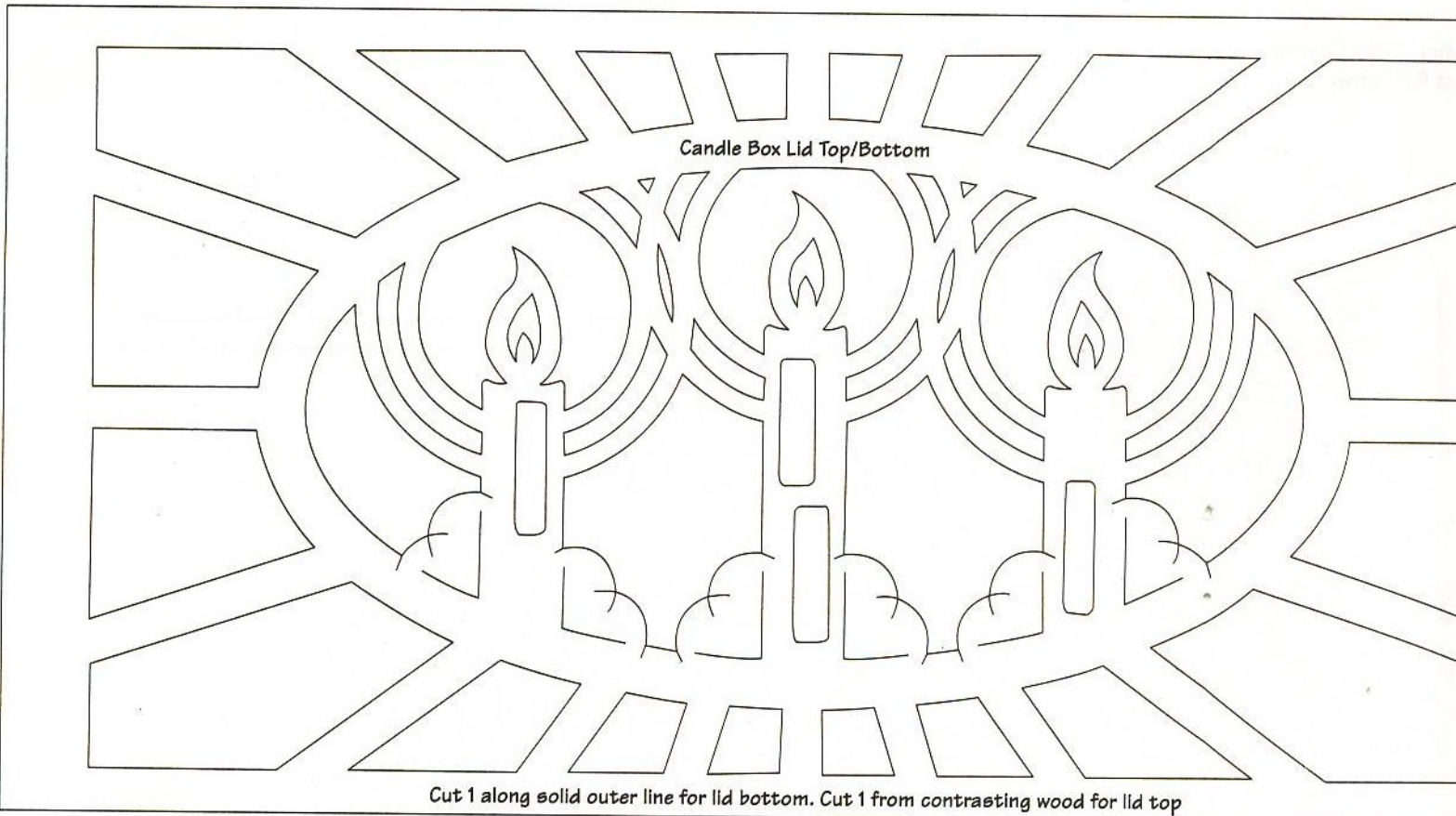
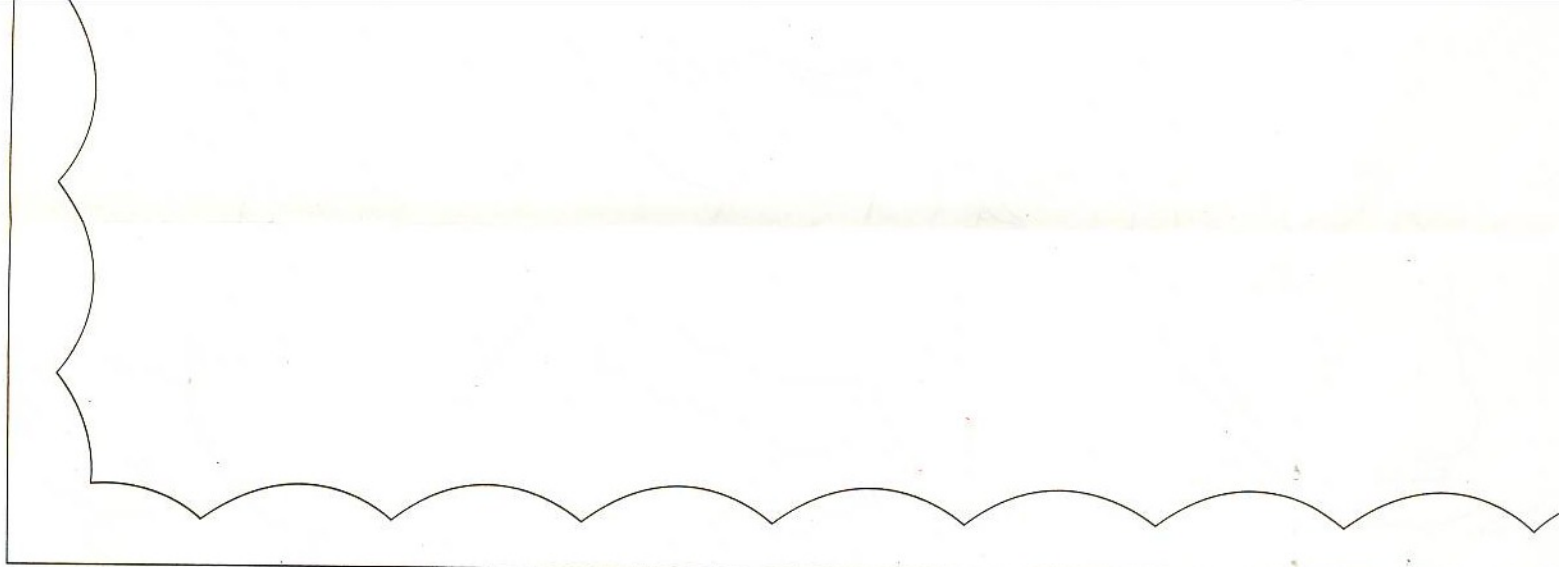
Drill 1/16"-dia.
blade entry hole

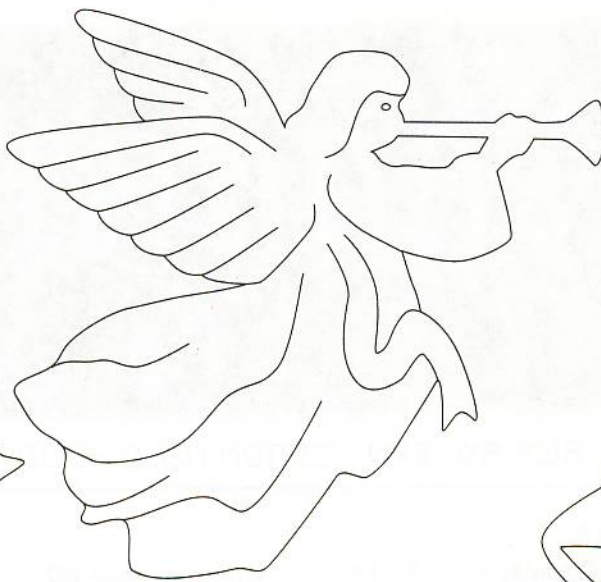
Candle Box Inner Side
Cut 2



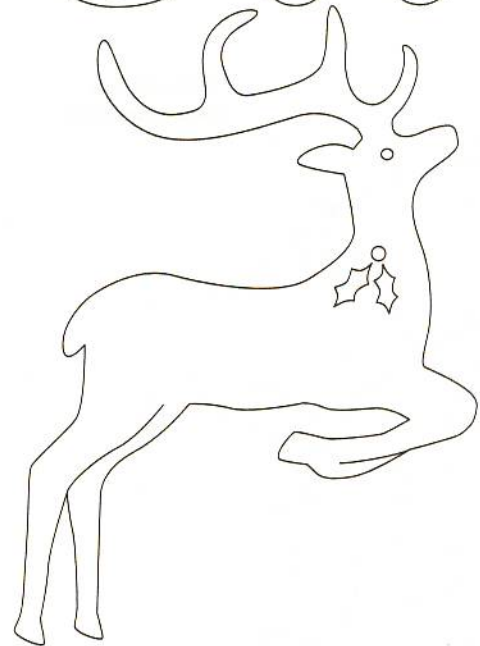
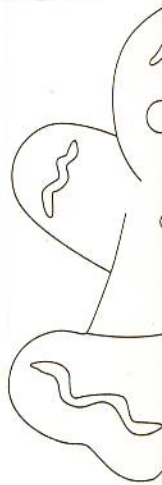
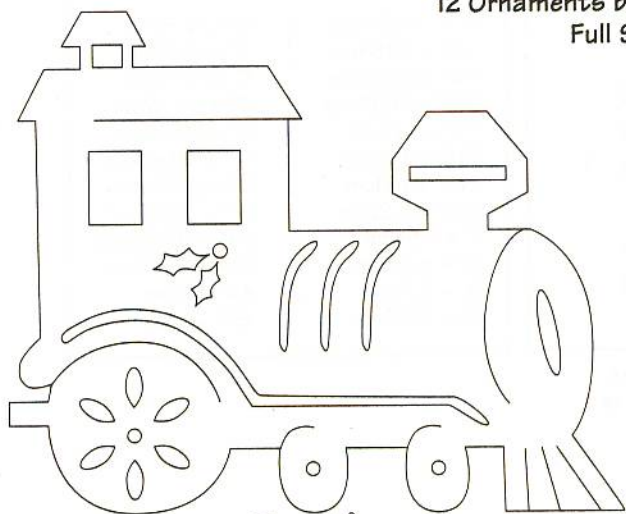
Candle Box Handle
Cut 1







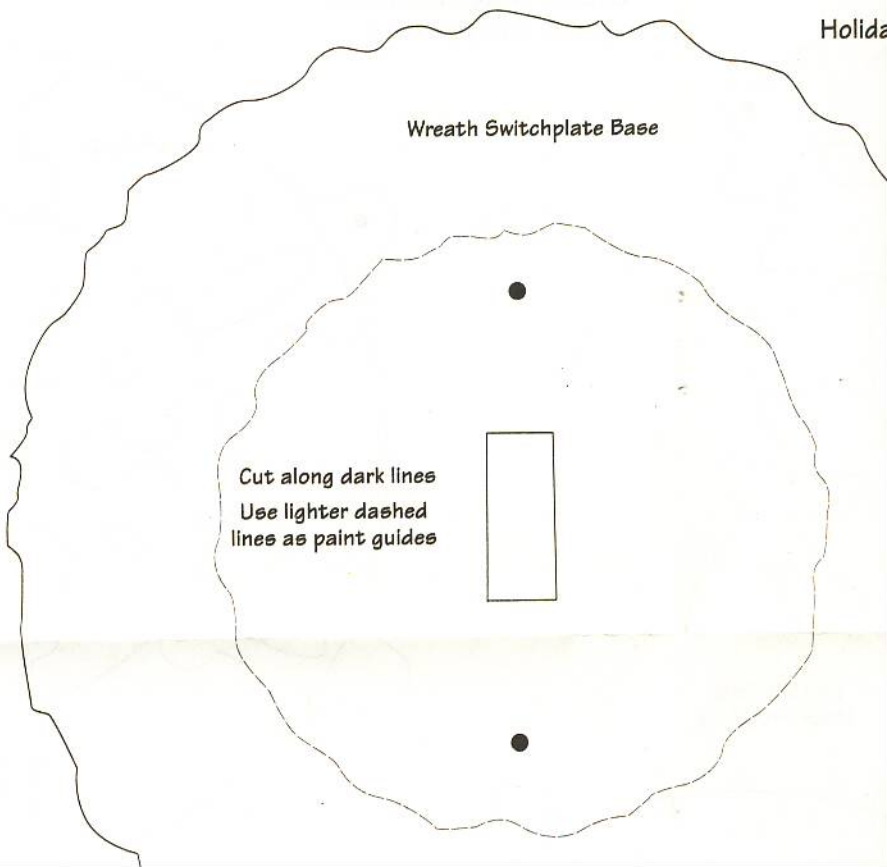
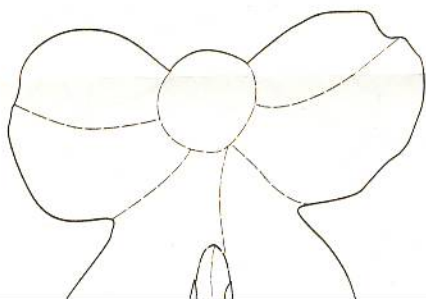
12 Ornaments by Sheila Bergner-Landry
Full Size Patterns

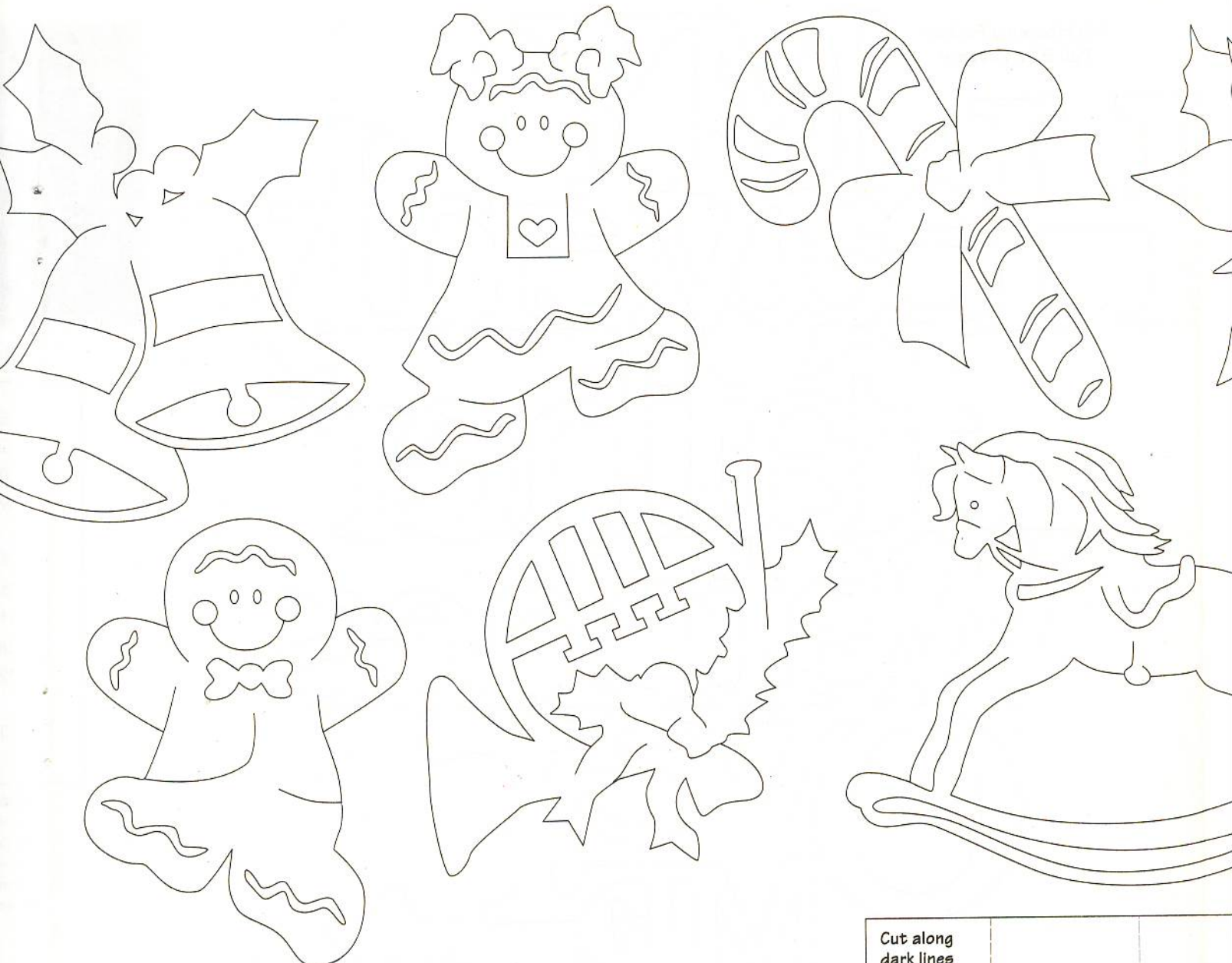


Holiday

Wreath Switchplate Base

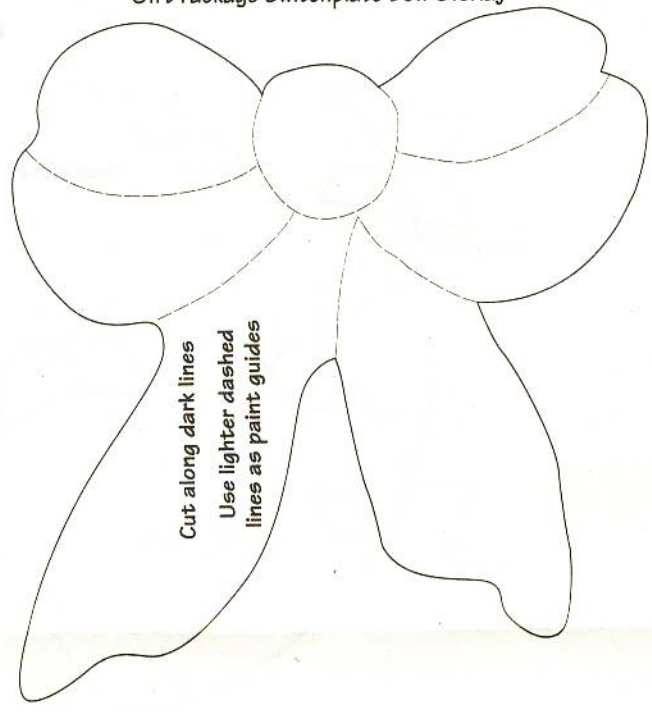
Cut along dark lines
Use lighter dashed
lines as paint guides





Holiday Switchplates

Gift Package Switchplate Bow Overlay



Cut along dark lines
Use lighter dashed lines as paint guides

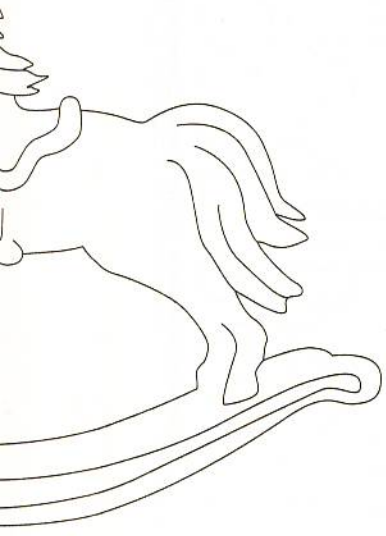
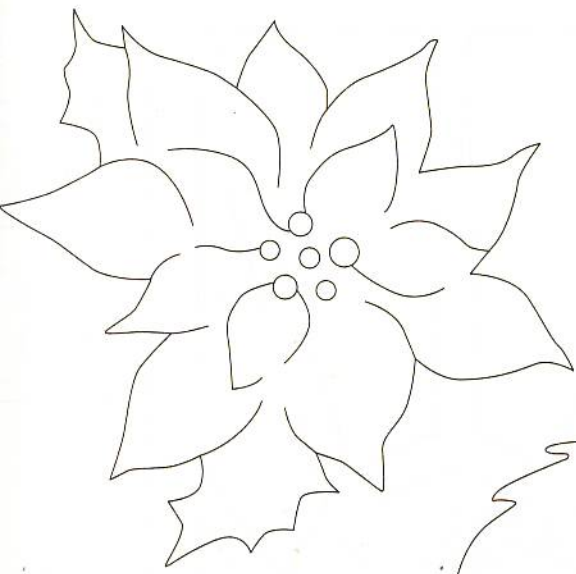
Wreath Switchplate Candle Overlays



Base

| | | |
|--|-------------------------------|--|
| Cut along dark lines | Gift Package Switchplate Base | |
| Use lighter dashed lines as paint guides | | |
| | | |



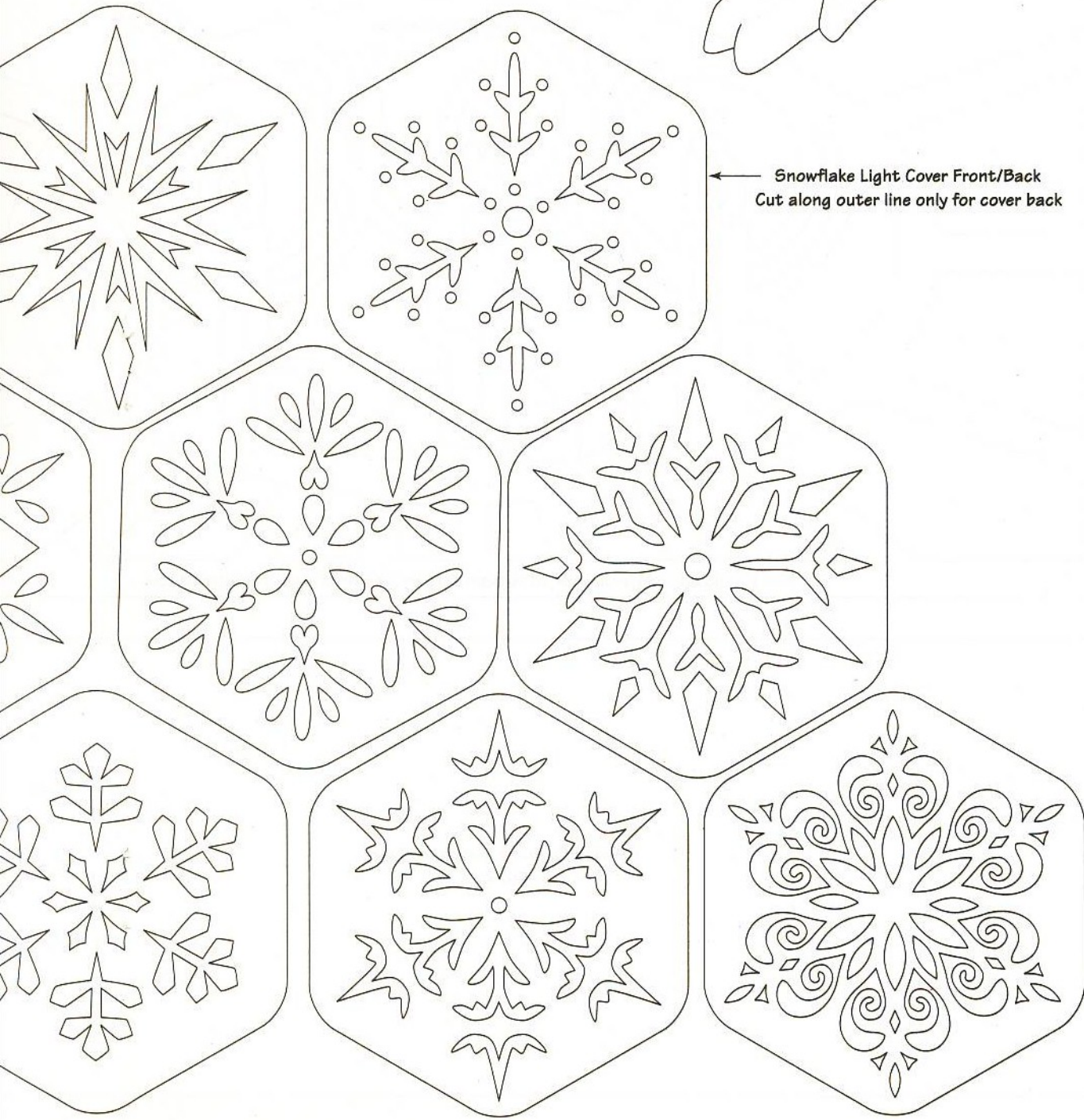


Christmas Friends
Full Size Patterns

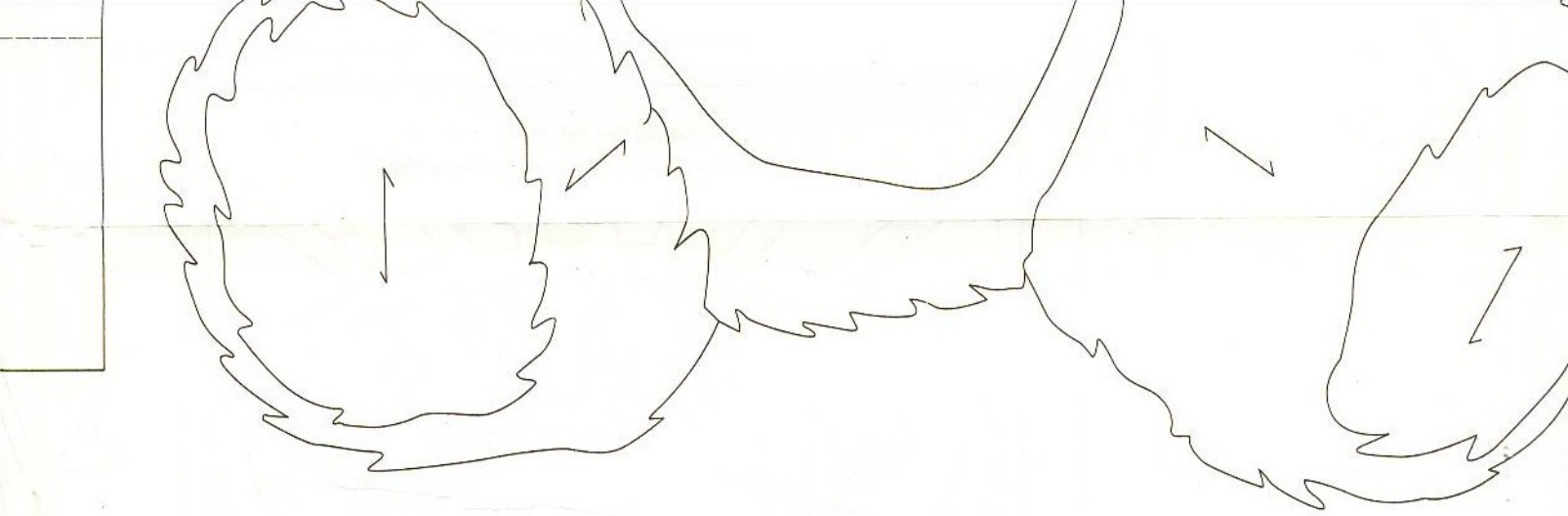




t Covers
ns



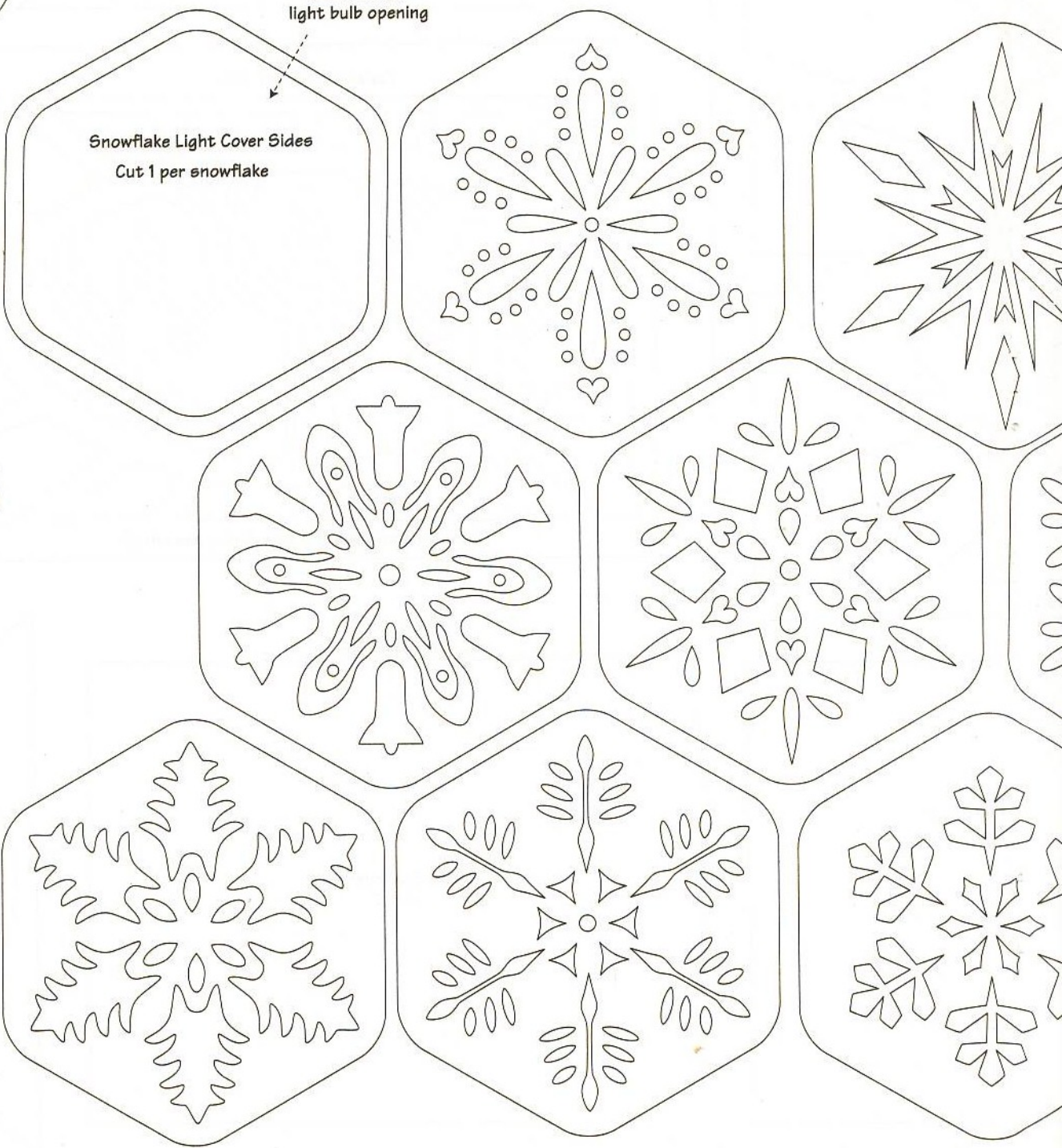
Snowflake Light Cover Front/Back
Cut along outer line only for cover back



Snowflake Mini-Light Covers
Full Size Patterns

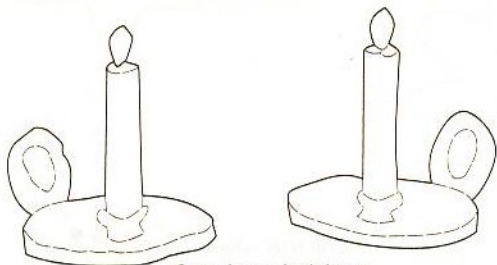
Drill hole for
light bulb opening

Snowflake Light Cover Sides
Cut 1 per snowflake

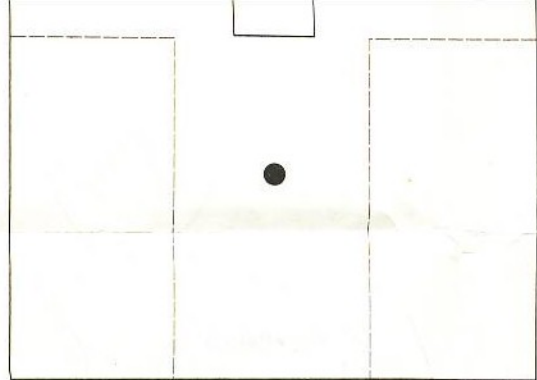


Cut along dark lines
Use lighter dashed lines as paint guides

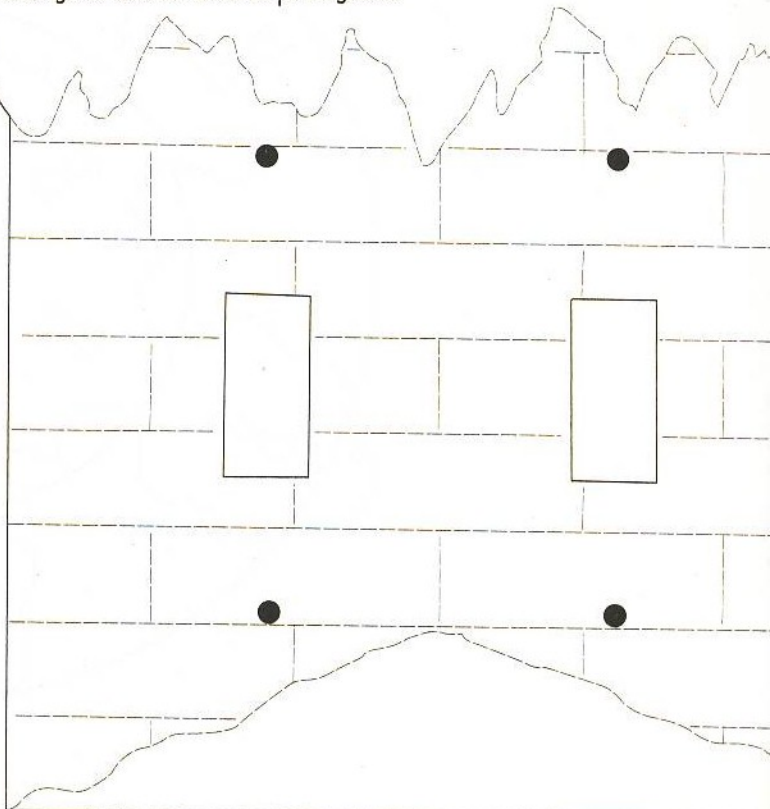
Wreath Switchplate Candle Overlays



Cut along dark lines
Use lighter dashed lines as paint guides

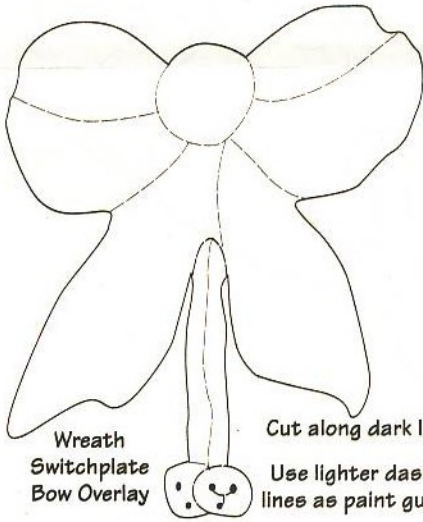


Cut along dark lines
Santa Double-Switchplate Base
Use lighter dashed lines as paint guides





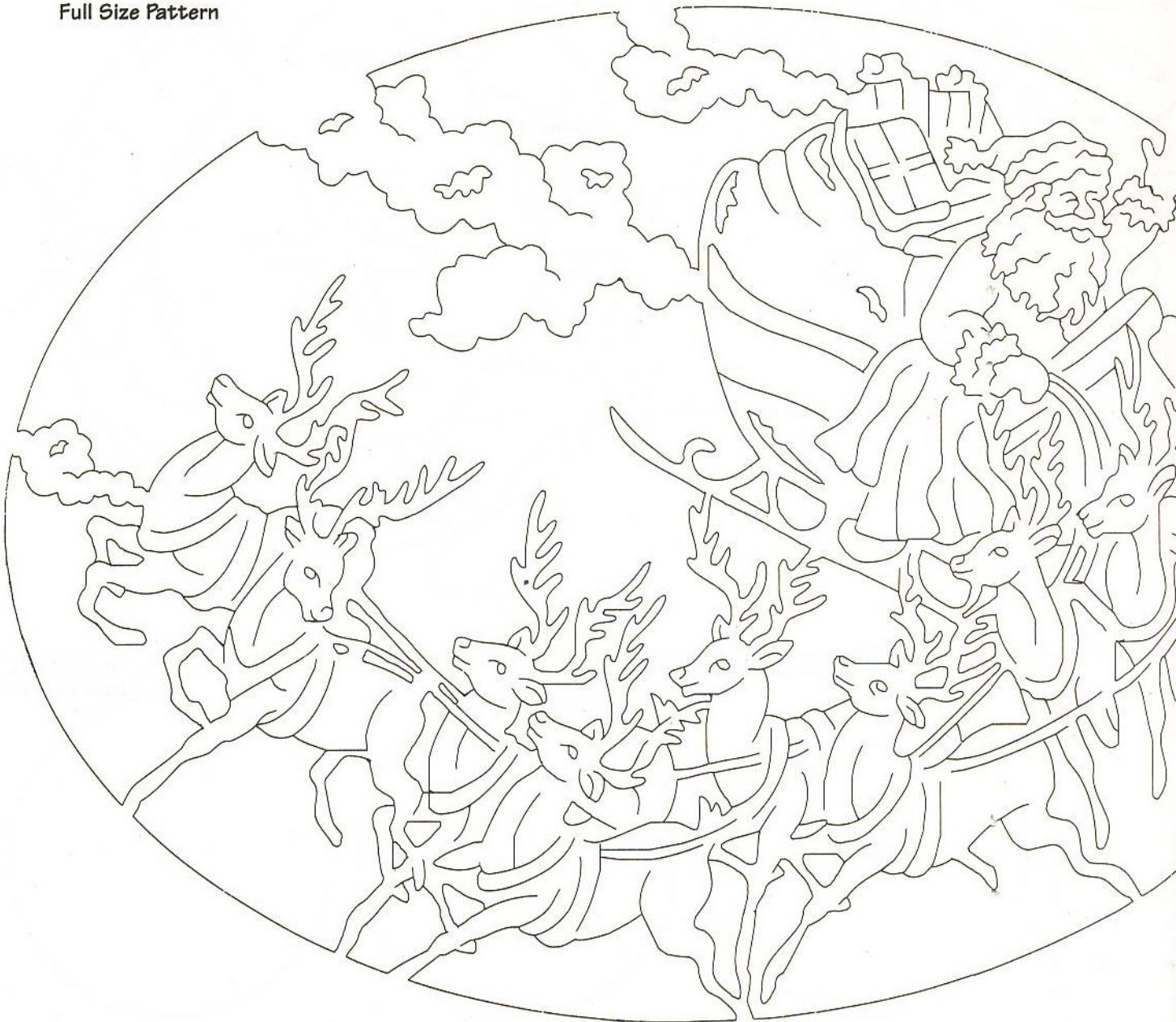
Cut along dark lines
Use lighter dashed
lines as paint guides



Wreath
Switchplate
Bow Overlay

Cut along dark lines
Use lighter dashed
lines as paint guides

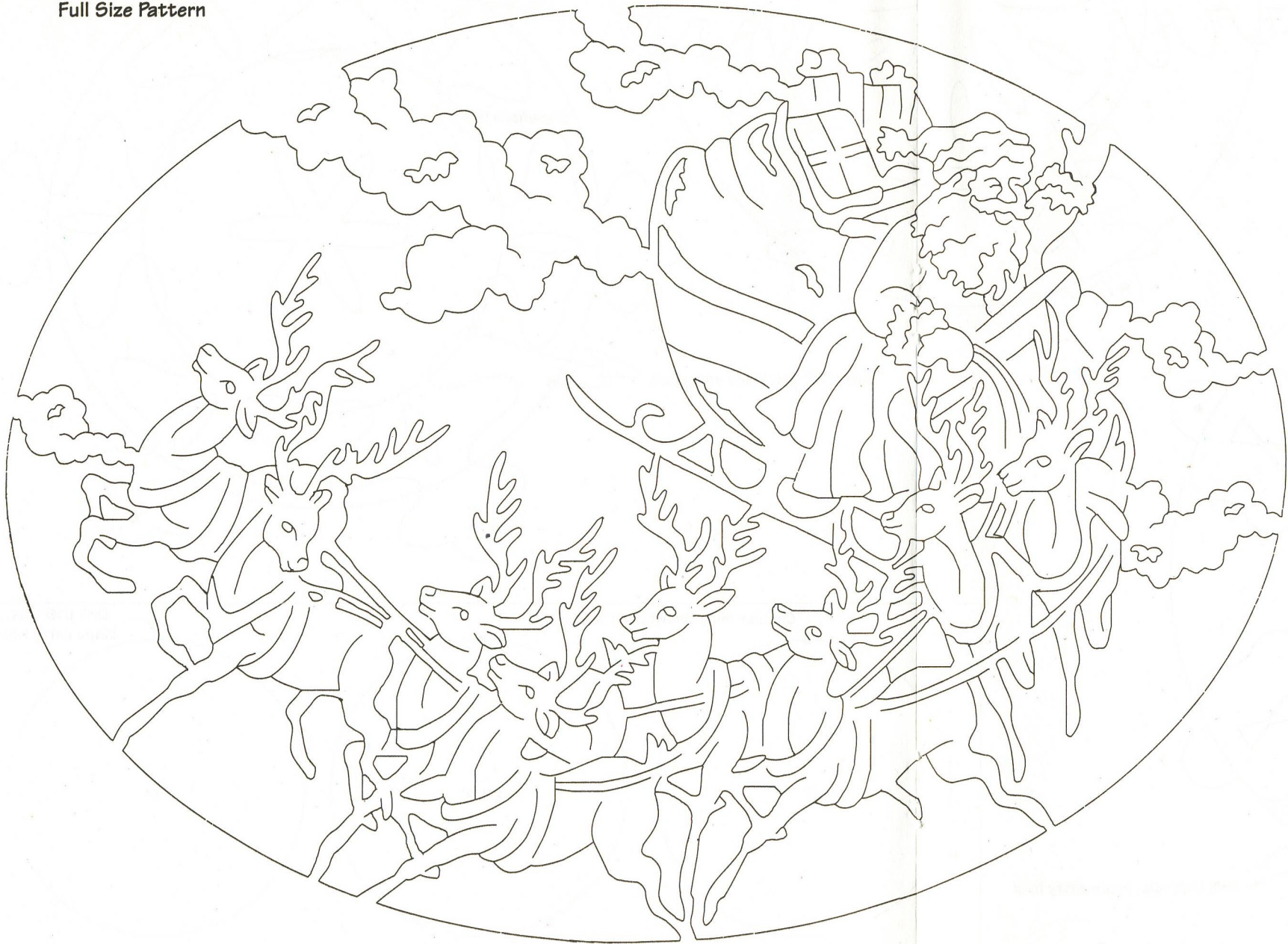
Santa's Sleigh Ride Full Size Pattern







Santa's Sleigh Ride
Full Size Pattern

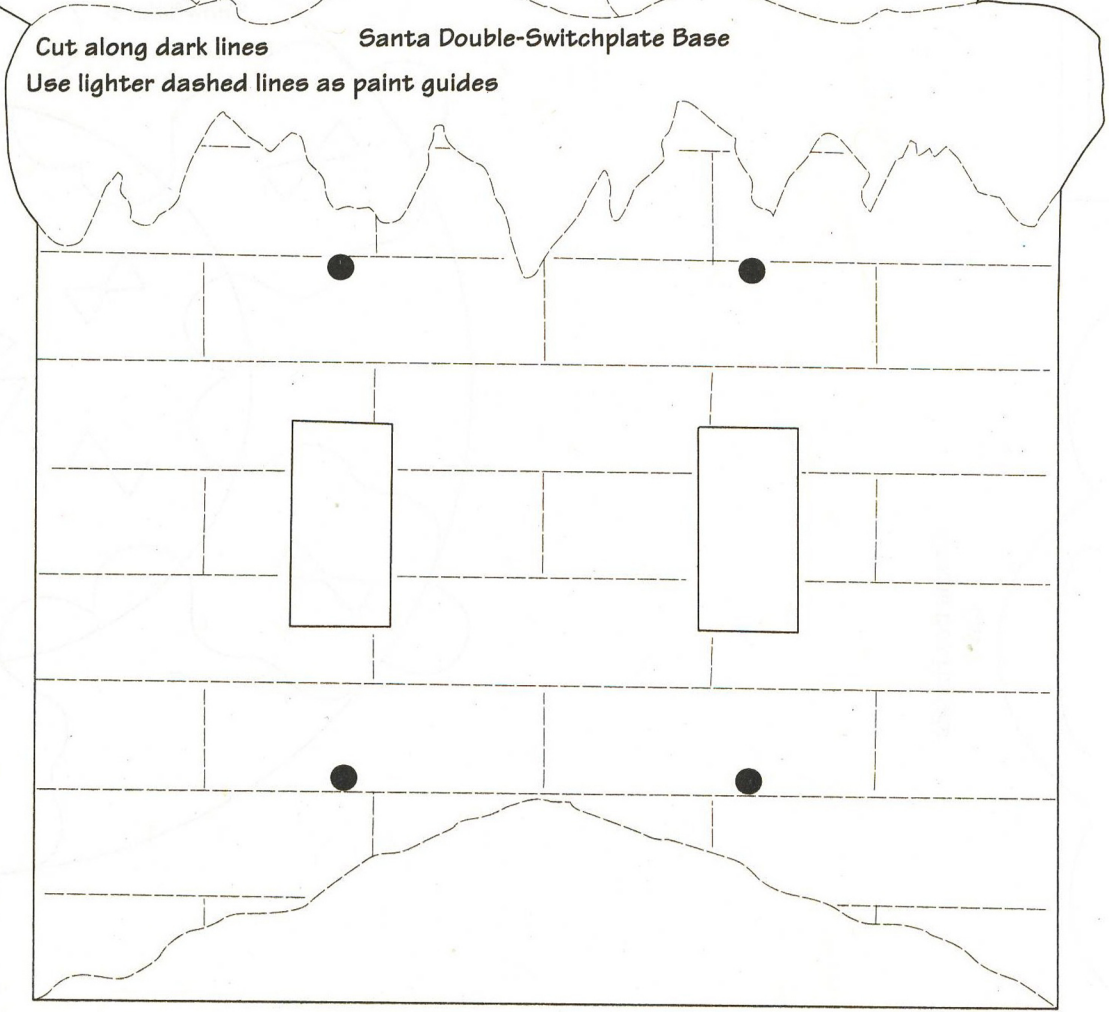




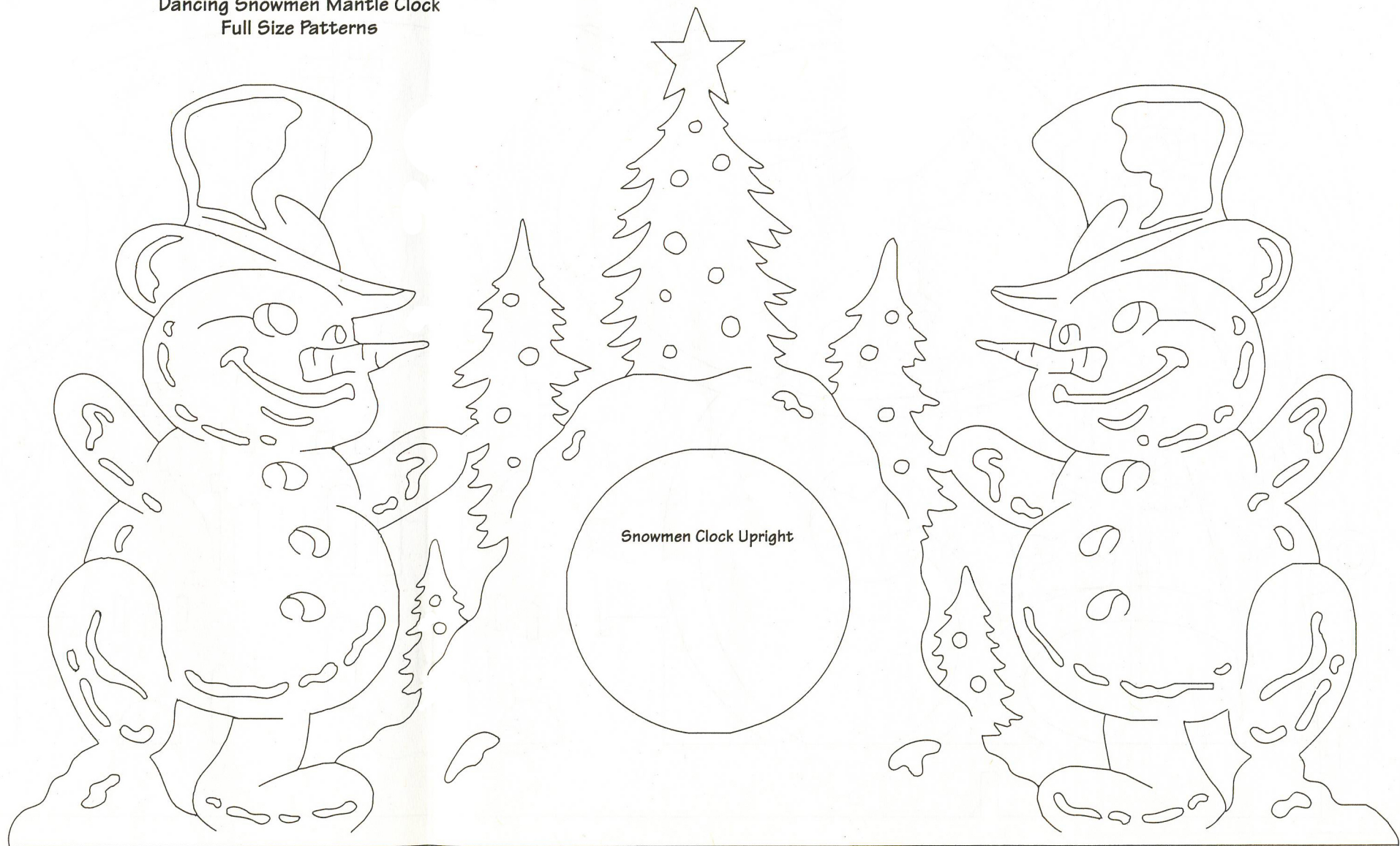
Cut along dark lines

Santa Double-Switchplate Base

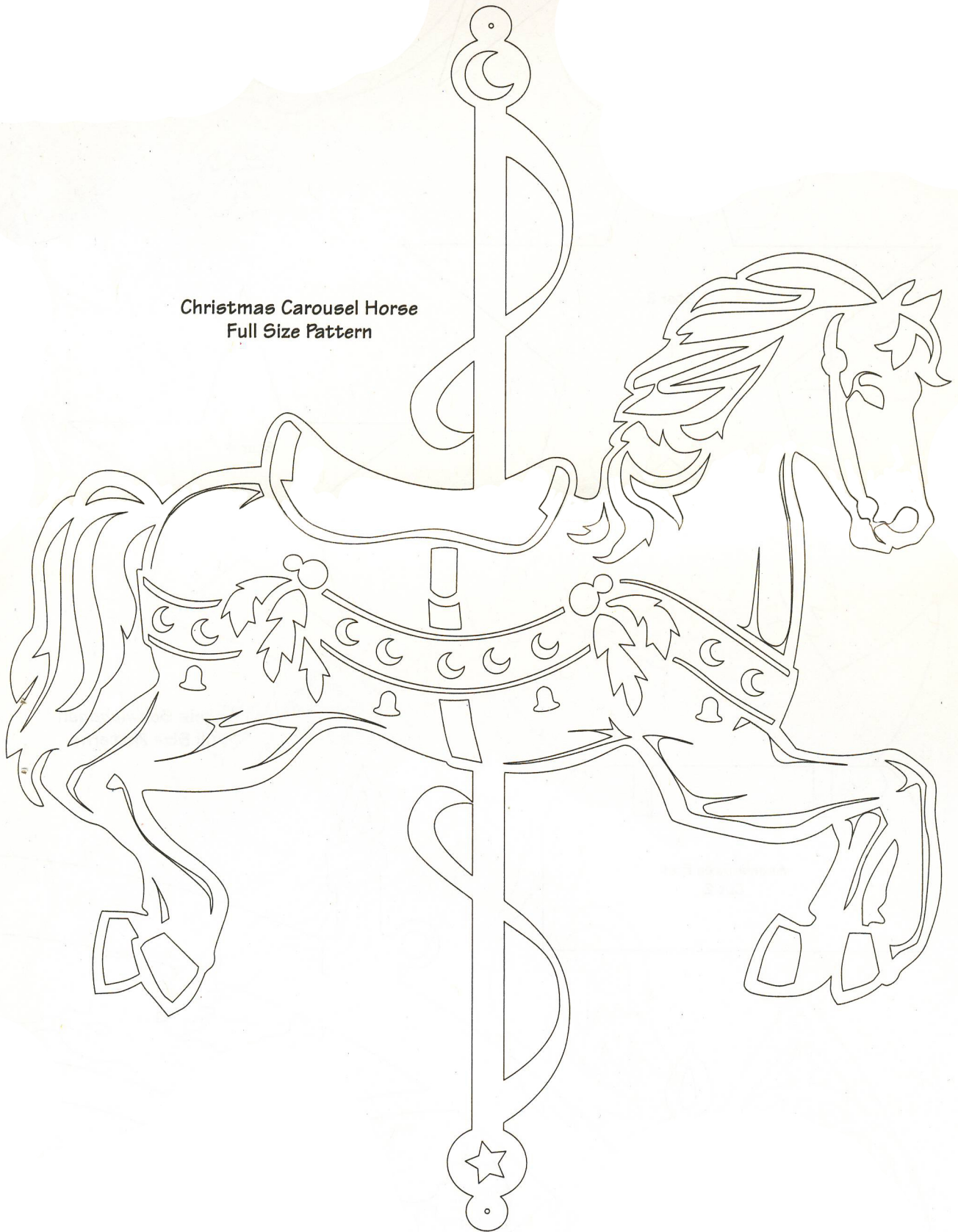
Use lighter dashed lines as paint guides



Dancing Snowmen Mantle Clock
Full Size Patterns



Christmas Carousel Horse
Full Size Pattern



New Arrival
Full Size Pattern

