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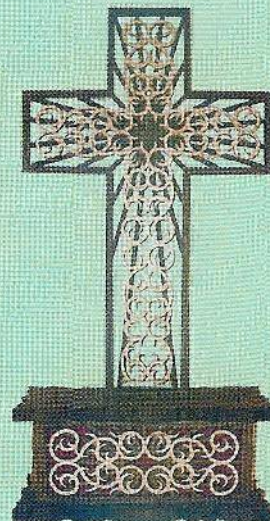
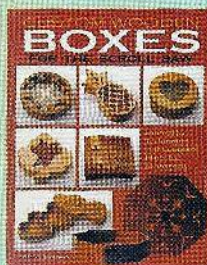
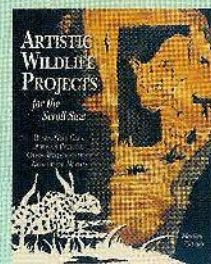
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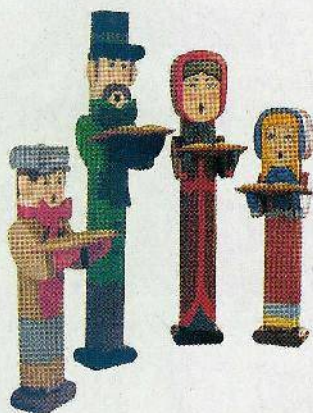
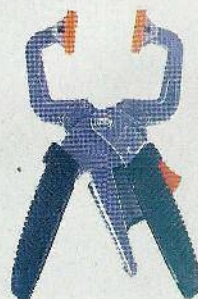
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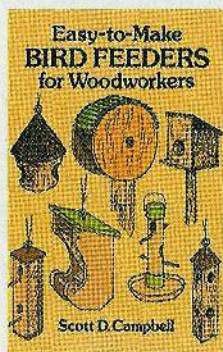
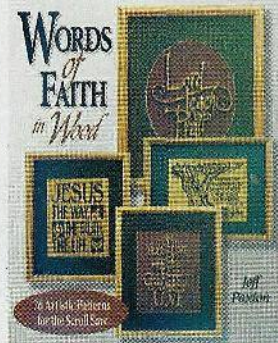


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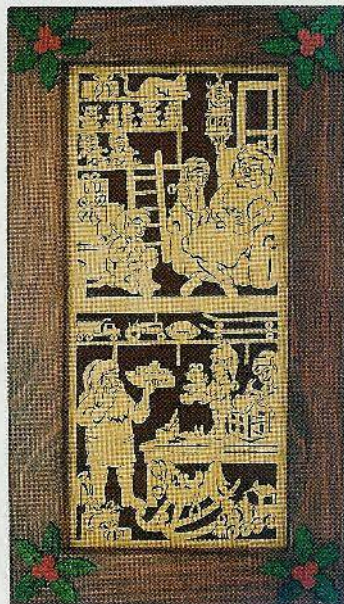
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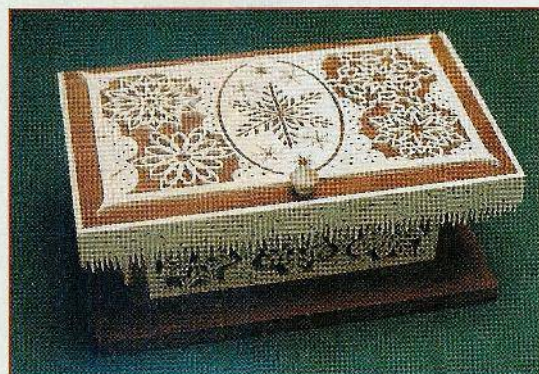
Victorian Fretwork Sleigh



Inside Santa's Workshop



Santa's Carrots



Snowflake Box



Inlay Boxes



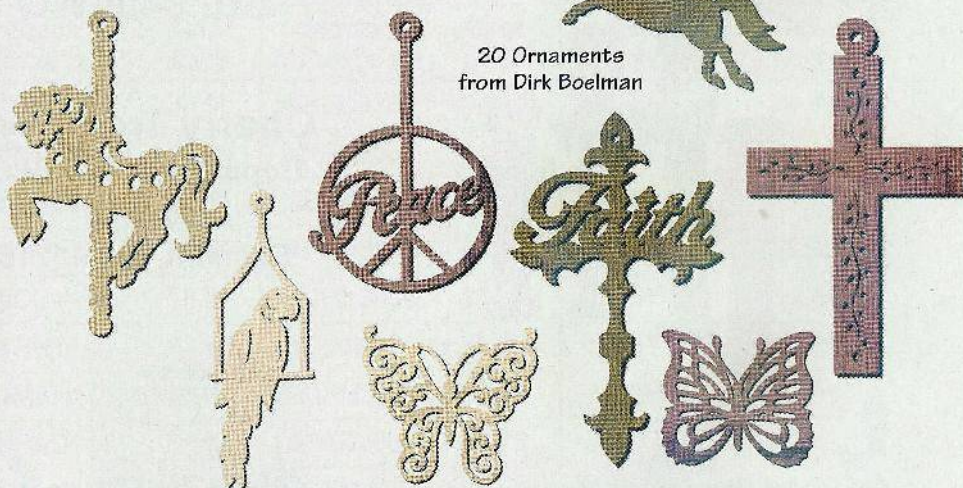
Bagel Slicer



20 Ornaments
from Dirk Boelman



10 Ornaments from Billie Holm



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

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shown on this page.



Decorative Craft Boxes



50 Ornaments from Dan Fenelon



20 Ornaments from Patty Beach



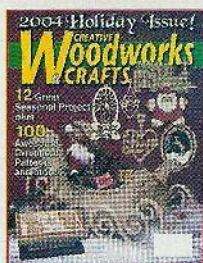
Madonna and Child



Santa's Sleigh Mini Intarsia



Christmas Bear



ON THE COVER: This issue's cover features the work of six of our talented designers: Sheila Bergner-Landry (Victorian Fretwork Sleigh); Ray and Dan Wilckens (Snowflake Box); and ornaments by Dirk Boelman, Dan Fenelon, Patty Beach, and Billie Holm.

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



Decorative Craft Boxes

by John Polhemus



SUPPLIES

Wood: walnut—seven pieces $1/4" \times 3" \times 4-1/2"$ (for box lid, bottom and body), one piece $3/4" \times 3/4" \times 6"$ (for knob and feet)

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

Temporary-bond spray adhesive

Sandpaper, assorted grits

CA (cyanoacrylate) glue

Finish of choice

Introduction

These boxes were inspired by the popular Gallery Basket series from 1999. The finished effect I was after was textured rather than woven, which makes it easier and more forgiving to align the layers.

The materials list and instructions shown in this article are for the small walnut box. A wide variety of boxes can be achieved from the same pattern by enlarging and reducing it and by alternating the thickness of the layers and the species of wood. The large box is an example of that. I used $1/4"$ walnut and mahogany and $3/4"$ purple heart to make it. Both sizes of the pattern are in the pattern section of this issue.

INSTRUCTIONS

Cutting the box

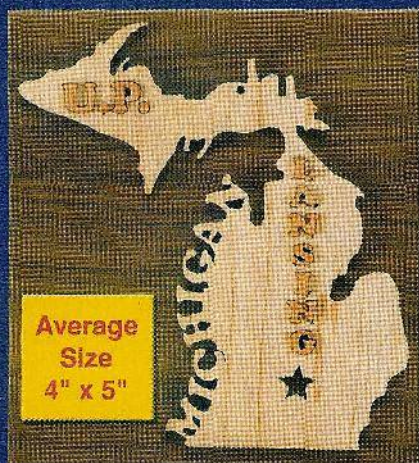
The lid, bottom and two of the box body pieces are cut from the pattern labeled "A." The remaining three box body pieces are cut from the pattern labeled "B."

Apply pattern A to one of the $1/4"$ pieces of walnut. Nail

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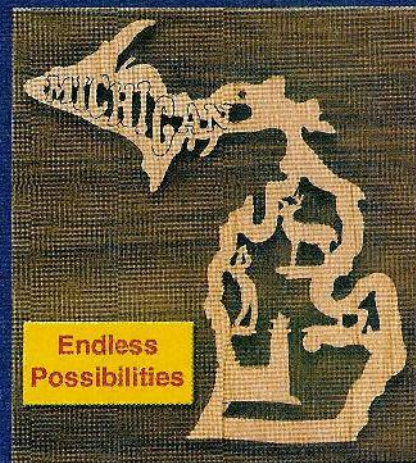
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| #ORN23...Minnesota | #ORN48...West Virginia |
| #ORN24...Mississippi | #ORN49...Wisconsin |
| #ORN25...Missouri | #ORN50...Wyoming |

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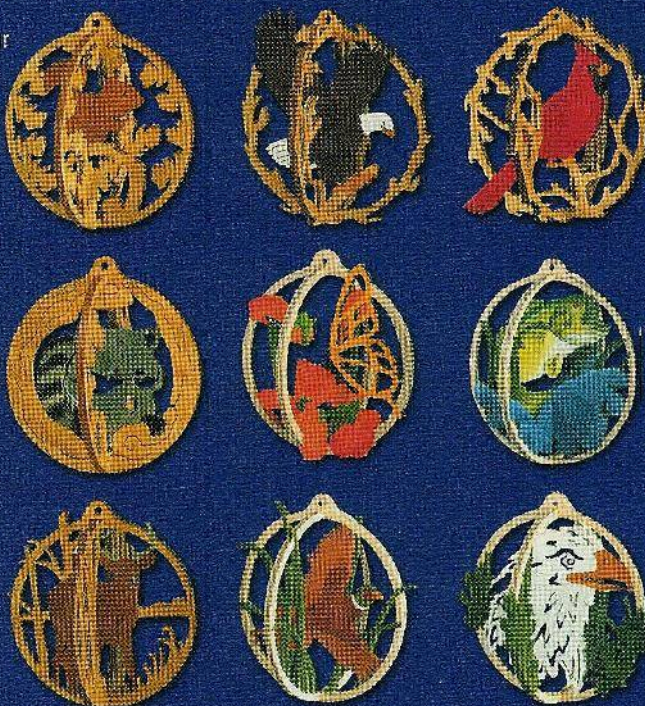
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continued from page 6

that piece (through the outside waste area) to a second piece of walnut, then drill and cut out the inside (see **Fig. 1**). Using just two nails in opposing corners (circled in **Fig. 1**) leaves room for the nails in the next step.

Nail these two pieces (again through the outside waste area) to two more walnut pieces and cut the outside of all four pieces (see **Fig. 2**). It's a good idea to use a pencil to make an arrow pointing up on the same outside edge of each piece (see **Fig. 3**). Where the patterns are labeled "A" and "B" are good places to do so. This will help keep the pieces oriented to each other as they were cut, which will in turn make the assembly easier. Marking all the pieces on the edge allows you to still see them after the pieces are finish sanded before assembly. The marks can easily be sanded off after the box is assembled.

Apply pattern B to another piece of 1/4" walnut. Nail that piece (through the outside waste area) to the last two pieces of walnut. Drill the blade access hole right on the line in a corner (see **Fig. 4**). Save one of the pieces cut out from the center; it will be glued to the inside of the lid in order to align it to the box. Drilling right on the line in the corner keeps the blade access hole from showing on that piece. Now cut the outside of those three pieces. Don't forget to make the orientation marks.

Assembling the box

The box is assembled in alternating layers of pieces cut from pattern A and B. First, use the orientation marks to assemble the box without gluing it. The first layer is the bottom piece (cut from pattern A) with the orientation mark pointing up. The second layer is a piece cut from pattern B, again with the orientation mark pointing up. Continue with the third layer A, fourth B, fifth A, sixth B, and finally layer seven, the lid, all with the orientation marks pointing up (see **Fig. 5**).

With the box in front of you and the marks facing you, the box is ready to be glued together. If you think of the box as a book (the lid and bottom being the front and back covers and the body being the pages) and use CA (cyanoacrylate) glue, the assembly is easy and fast. Conventional glue and clamps would not be so fast or easy!

Turn the lid over as if you were opening the cover of a book; the orientation mark is now pointing down. Turn the "first page" over; again, the orientation mark is now pointing down (see **Fig. 6**).

Place the lid alignment piece (which you saved when you cut out the center of the box body pieces from pattern B) in the hole of the first page. Sand the piece as needed so it fits loosely without binding. Once it fits properly, it will be glued to the inside of the lid in order to align it to the box. Align the cover and first page. Hold them in place and glue the lid alignment piece to the lid through the hole in the first page (see **Fig. 7**). Be careful not to use too much glue; you don't want the first page to stick to the lid!

Set the lid aside and leave the first page in front of you so you don't accidentally glue the lid on as you assemble the rest of the box. Put a bead of glue around the hole in the second page (see **Fig. 8**). Turn the second page over and align it on the first page (see **Fig. 9**). Repeat the same process for the remaining three pages (see **Fig. 10**). Put a bead of glue around the hole of the last page, then turn the bottom over and put it on to close the book, finishing the glue up of the box.

continued on page 10

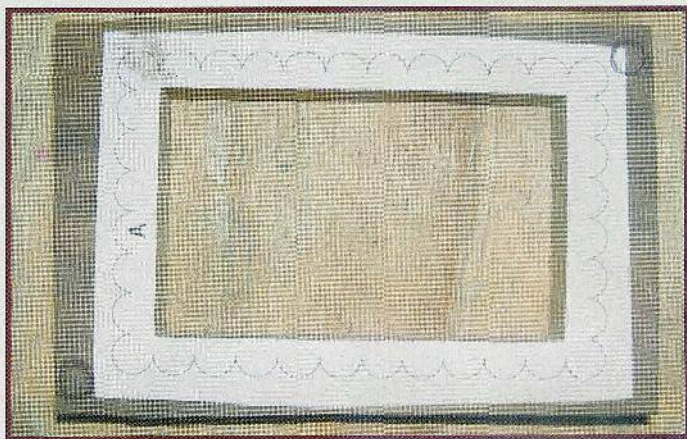


Fig. 1. Two pieces nailed in opposing corners and inside cut.

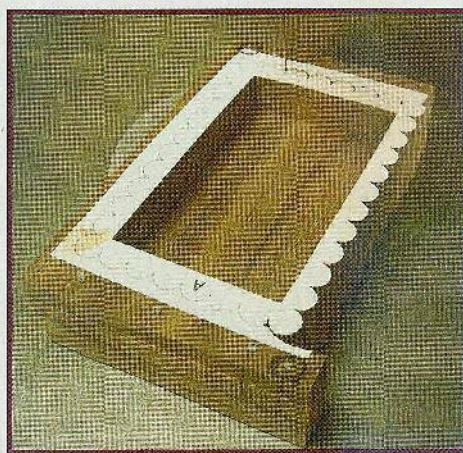


Fig. 2. Nail and cut the outside of the four pieces.

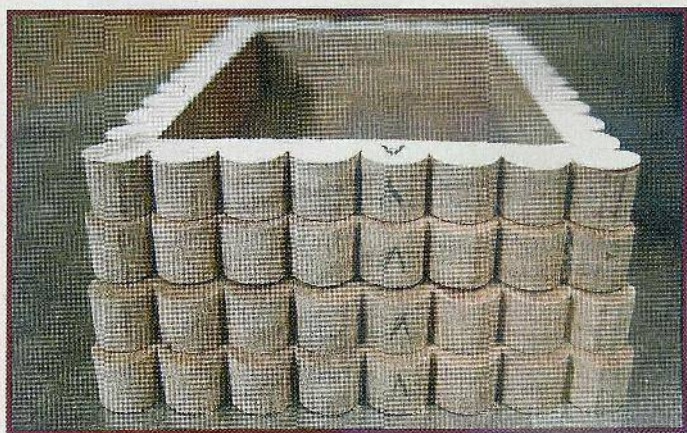


Fig. 3. Orientation marks.

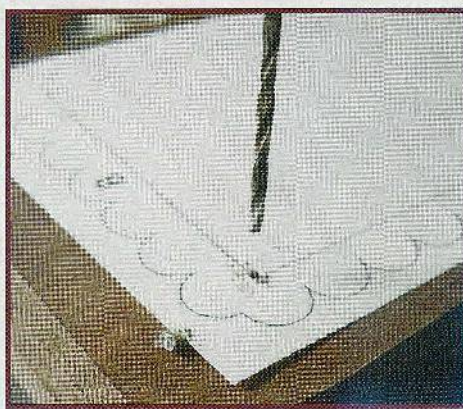


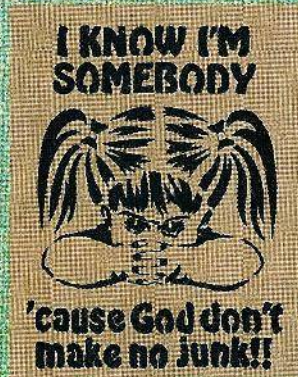
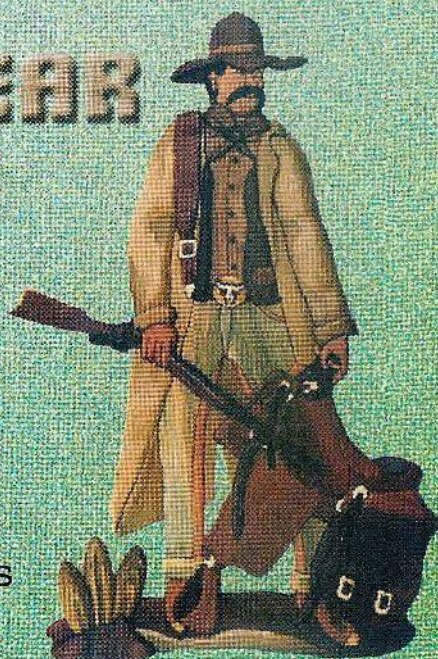
Fig. 4. Drilling blade access hole.

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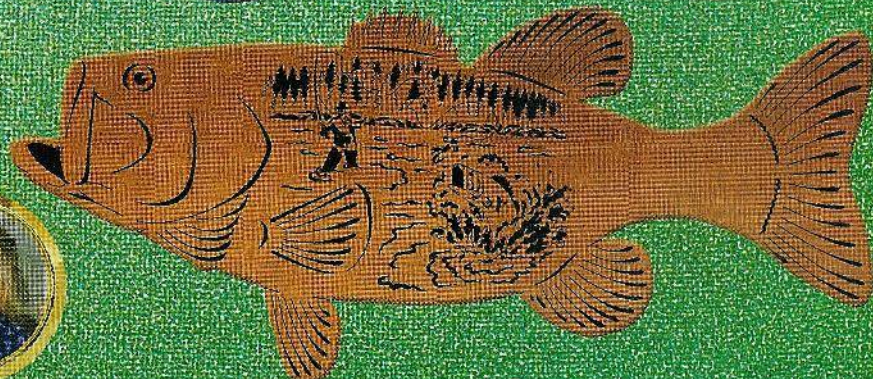
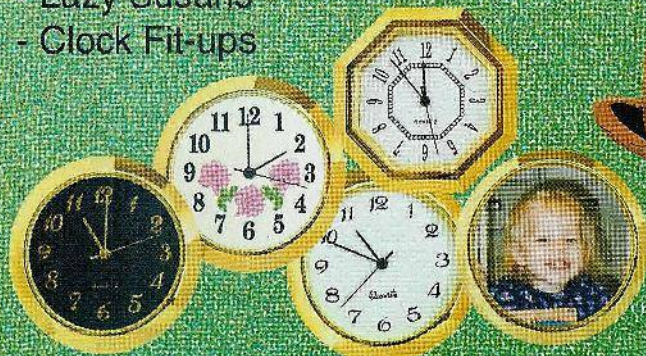
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continued from page 8

Cutting the knob and feet

The knob and feet are compound cuts. Fold the pattern on the center line and apply it to the 3/4" x 3/4" x 6" walnut. Drill blade access holes on the "X" marks on sides A and B of the pattern. Cut the inside cut on the knob on side A and B. On side A, cut the feet and knob, starting from each one's blade access hole and stopping just past the pattern line. Now cut side B, starting at each one's blade access hole and finishing each one by cutting the dashed pattern line last. Cutting the feet and knob this way holds everything together without having to use tape or clamps (see Fig. 11).

Glue the feet and knob to your box and apply the finish of your choice.

For questions concerning this project, send an SASE to: John Polhemus, 3000 Charleton Ct., Waldorf, MD 20602. Email: fret-sawyer@worldnet.att.net

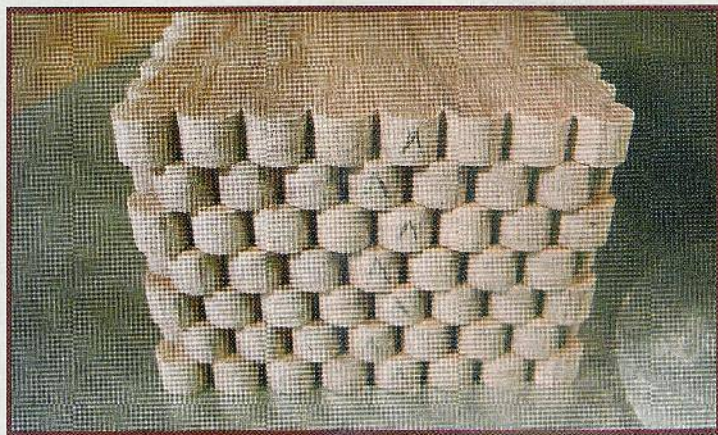


Fig. 5. Dry assembled box and orientation marks.

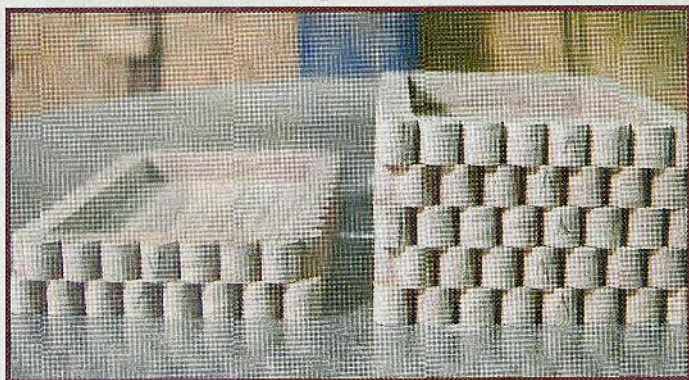


Fig. 6. Cover and first page turned.

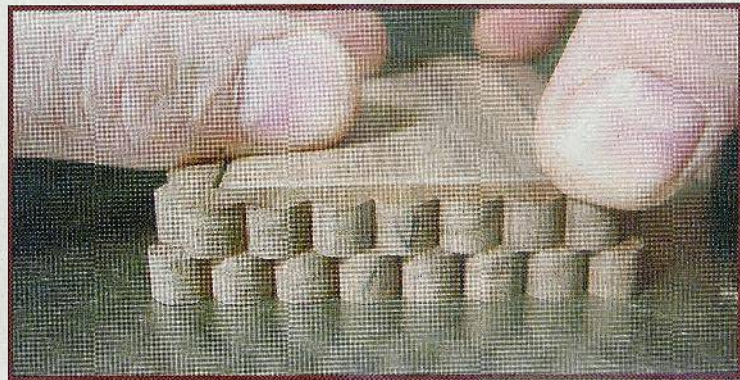


Fig. 7. Gluing on lid alignment piece.



Fig. 8. Glue applied to second page.

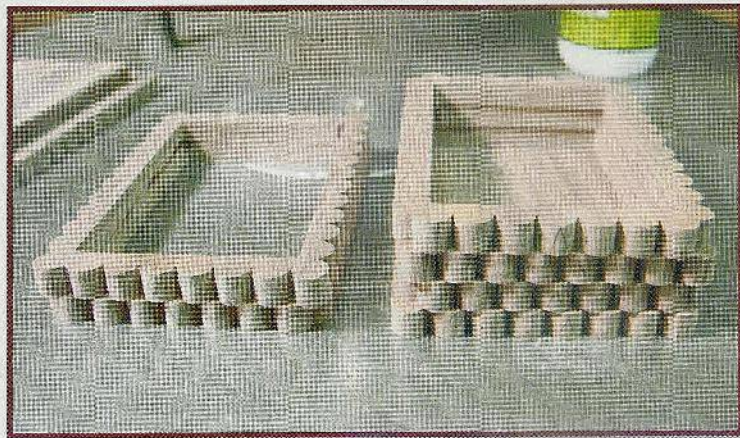


Fig. 9. Second page glued to first page.

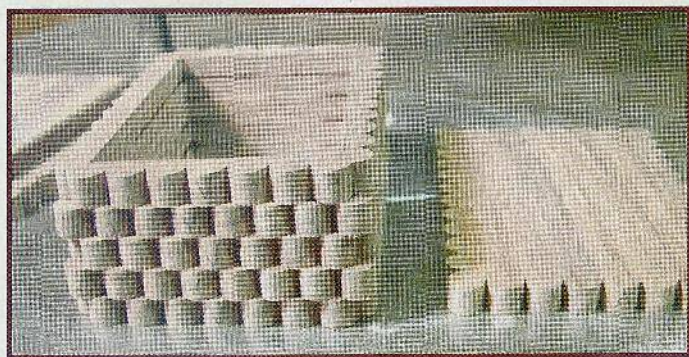


Fig. 10. All the pages glued up.

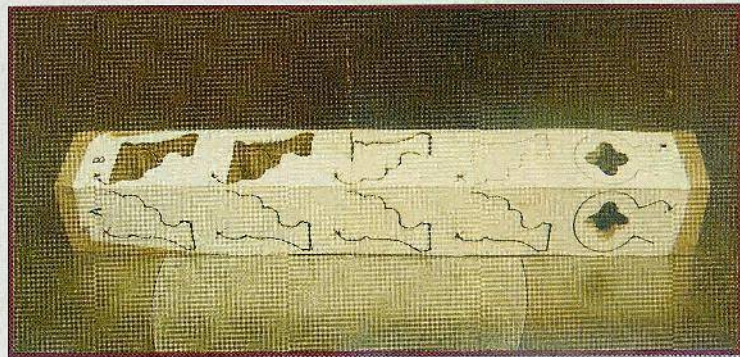


Fig. 11. Cutting the feet and knob.

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From the editor's desk

Our First Holiday Issue

Here it is, our first "Holiday Issue" of *Creative Woodworks & Crafts*. With one hundred ornament patterns, twelve projects, and two substantial feature articles, there should be something of interest in here for just about everyone. The projects herein were chosen because they are either holiday themed or good gift ideas.

The Wilckens' Snowflake Box, in my opinion, is outstanding, and for those of you who like a challenge, I suggest this one! While mentioning the Wilckens, let me add that their article about Dr. Ira Anjoorian is fascinating. Dr. Anjoorian has created a mind-boggling volume of high-quality fretwork within a relatively short span of time. His efforts demonstrate what one person can accomplish with a scroll saw, passion, and the power of concentration, which Ira developed over the decades as a chief surgeon.

Each and every one of our designers for this issue has given one hundred percent to bring you their best work, and I thank them for their efforts. I feel fortunate to be working with a truly fine group of creative individuals.

In this issue, we're kicking off a new series for those of you interested in learning to use the mini lathe. I've met many of you who have already embarked upon making pens, bottle stoppers, and letter openers with the mini lathe, and the wide array of projects typically produced with this tool is very compatible with many of the craft-show items typically made with a scroll saw. Scott and Kathy Griffith, authors of this series, have had many productive years making and selling small, beautiful items they produced on the mini lathe, and they have lots of good ideas to share with us.

Enjoy this issue and have a great holiday season!

Sincerely,

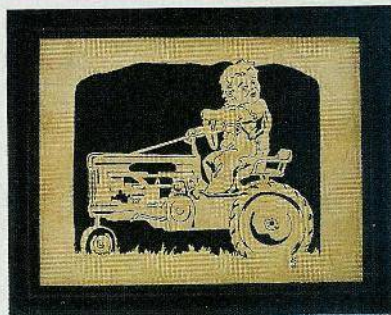
Robert A. Becker

Robert A. Becker

A Few Highlights From Our Next Issue



Bobcat
by Darrin Baldini



First Tractor
by Shelli Robinson



Snow Buck Intarsia
by Rob Letvinchuck



Zoo Elephant
by Wayne and Jacob Fowler

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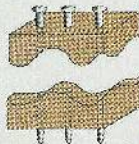
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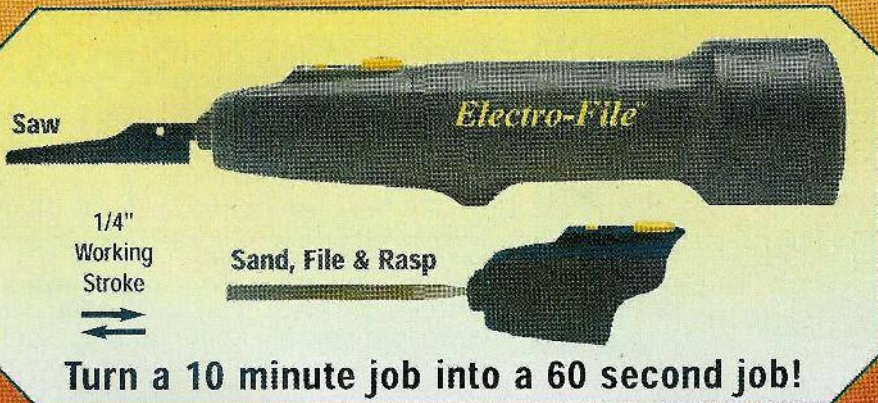
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Inside Santa's Workshop

designed by Dirk Boelman, sawn by Karen Boelman

SUPPLIES

Wood: Baltic birch plywood—one piece 1/8" x 7" x 15" (for the silhouette), four pieces 1/8" x 3" x 4" (for the frame overlays); pine or wood of choice—two pieces 3/4" x 1-3/4" x 11" and two pieces 3/4" x 1-3/4" x 18-1/2" (for the frame); backer material*—one piece 1/8" x 7" x 15"

Tools: scroll saw with blades; drill with bits, including a No. 61 mini drill bit; needle files; awl; clamps; hammer; ruler; router with bits; table saw or miter saw; clamps

Temporary-bond spray adhesive

Sandpaper, assorted grits

Small sawtooth hanger with mounting screws or nails

Finish of choice

*We used a piece of red velvet board, which you can obtain from us at: The Art Factory, PO Box 701, Platteville WI 53818, phone: 800-566-6394.

Introduction

A year or so ago, I designed a charming and whimsical wall clock that was dubbed "Santa's Workshop." It was adorned with icicles and toys, and a pair of reindeer grazing leisurely upon the rooftop. Santa and his elves peered out of the windows, waving and wishing happy holidays to all who looked in. It was a fun project to build, and a real joy to show to family and friends! It's almost impossible not to smile about this clock whenever you see it, or even think about it! (The pattern is available from Creative Woodworks & Crafts; see ordering information on page 77.)

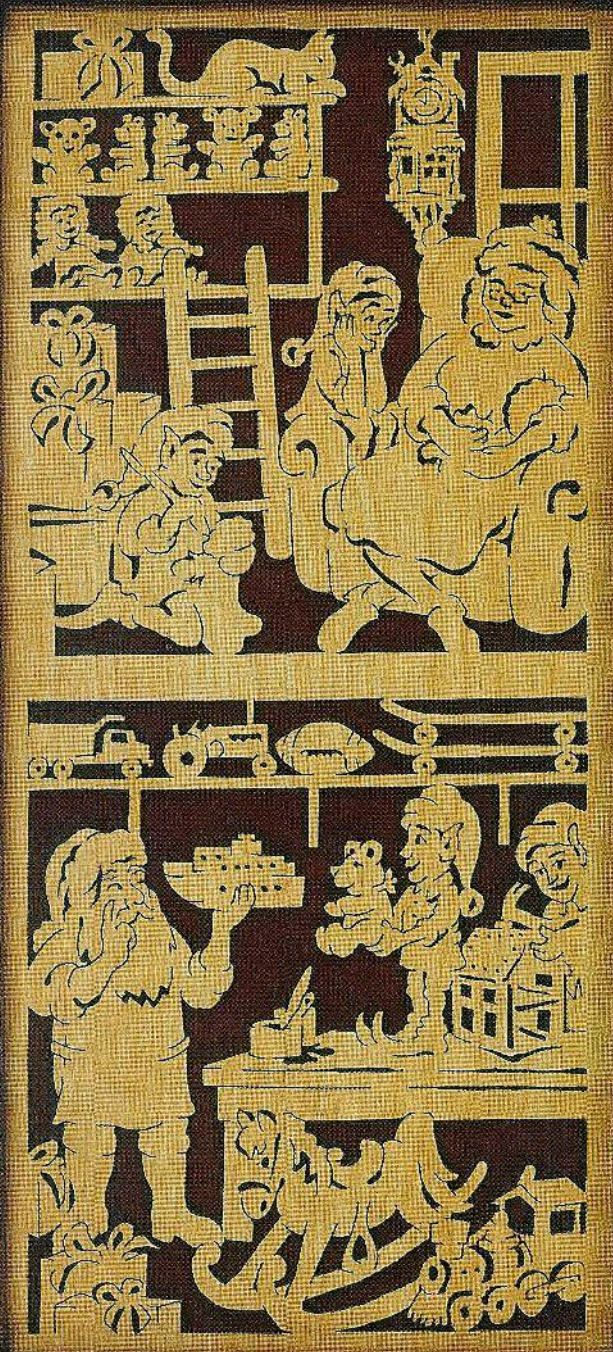
This year, I thought it would be fun to take a look "Inside Santa's Workshop"... and as you can see, it is a busy place filled with lots and lots of toys for good little girls and boys. Downstairs, Santa and his elves are putting the final touches on a ship, a teddy bear, and a doll house... checking them all to make sure they are just right. Upstairs, Mrs. Claus and her helpers are busy finishing up the last bunch of dolls.

This is a magical place that has been written about and passed on to children in stories for many, many years. For those of us adults who grew up fascinated by those stories, "Santa's Workshop" holds a very special place in our hearts and memories.

As the Christmas holiday draws near, the workshops of a great many scroll sawers across the world magically transform into "Santa's Workshop," where thousands upon thousands of wooden toys and other beautiful projects are made for holiday gift giving. And, as we all become Mr. or Mrs. Claus for a brief time, this magical story comes alive!

So, this is my gift to all of you "Clauses" out there! I hope that this project brings you much enjoyment, and wish you all a very Merry Christmas!

Here's how to make the "Inside Santa's Workshop."



INSTRUCTIONS

Making the silhouette

Be aware that there are numerous cutout openings required to create the detail for this project. (My wife, Karen, always says that I never draw anything simple.) Many of the cutouts are quite small, and several are only detail or definition lines. It will take several hours of sawing time on your scroll saw. Karen spent about twelve hours sawing our prototype, but she stacked four layers of 1/8" Baltic birch plywood and sawed them simultaneously, which reduced the amount of time per project to 3 hours (not too bad for those of you wanting to produce the project to sell).

Start by cutting your material to size: 7" wide x 15" high. Make sure that the corners are square. Make a photocopy of the original pattern. Use spray adhesive to temporarily attach the pattern copy to the wood. If you are using hardwoods, thick woods, or stacking several layers of plywood, cover the top of the pattern with clear packaging tape. This tape will lubricate the blade while sawing, to help reduce burning. **Note:** when we stack pieces of wood to be stack sawn, we usually just wrap masking tape around the edges to hold the pieces together. However, on larger projects such as this silhouette, be sure to also hold the middle area firmly together by driving small brads or staples into the waste areas. Otherwise this area tends to separate during sawing, and the blade creates a bit more tear-out between the layers; this means that there is more of that undesirable sanding and filing to be done in order to clean up the saw cuts when you are done.

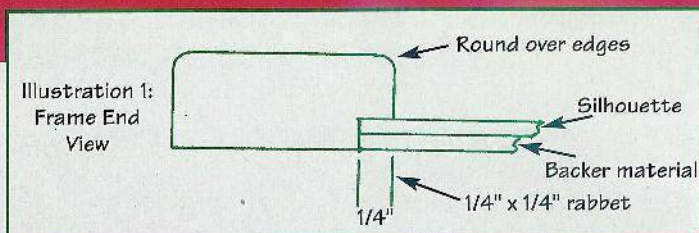
Here are some sawing tips from Karen: "I like to start with the most intricate areas first (the faces, clock, etc.) for three reasons: first, because they then have the maximum amount of wood around them to provide extra support; second, because I have more patience in the beginning, so I like to get the tedious stuff out of the way; and third, because when you cut out those cute little faces it really makes you feel the magic of the workshop and what is happening there!"

Karen used a No. 2 reverse tooth blade for sawing the intricate detail and definition lines, and a No. 5 reverse tooth blade for the more open areas. You will also need a very small drill bit to make the blade threading holes for those definition lines. For this, Karen used a No. 61 mini drill bit. **Note:** if the hole created by the drill bit is wider than the pattern line, just widen the cutout slightly to take in the drill hole.

Karen also points out that it is important to keep a sharp blade installed on your saw while cutting the intricate areas. Otherwise those tight turns could cause a dull blade to heat up much quicker and could cause burning even with packaging tape on top of your pattern.

When you're finished cutting, you may need to clean out some of those definition lines that have filled with sawdust or chips. We use a couple of different materials to clean out the unwanted debris: narrow strips of sandpaper, or fishing line threaded through the wood and worked in a dental floss motion.

Then we use sandpaper, needle files, etc., to clean up any other imperfections, and finish sand the surface to desired smoothness. Remove all sawdust with a tack cloth or clean rag (an air compressor is also handy to blow the dust out of the cutouts), and then apply the finish as desired. We applied a couple of quick coats of clear acrylic spray.



Making the frame

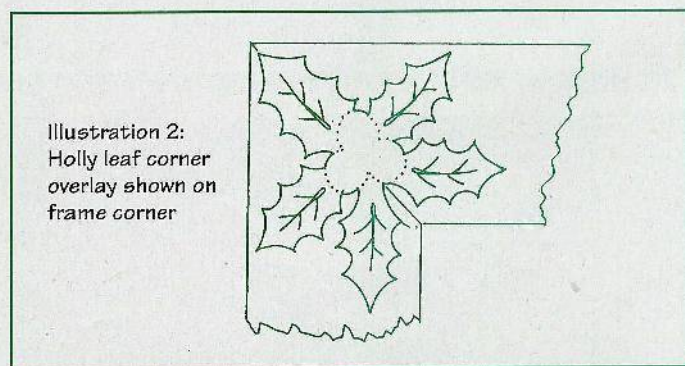
Precut four pieces of 3/4" wood to approximate size: make two 1-3/4" x 11" pieces and two 1-3/4" x 18-1/2" pieces. Use a router and bits to create a 1/4" x 1/4" rabbet to accept the silhouette and backer material (see Illustration 1). Also use a roundover bit to shape the edges as shown.

Use a miter saw (or equivalent) to cut all of the parts to finished size with ends cut at 45°. Dry fit the parts. Use a small carpenter's square to check the corners and make adjustments as needed.

When you are happy with the fit, apply glue to the corner joints and clamp together until dry. (You may also want to install biscuits, dowels, or finishing nails to strengthen the joint.)

Use sandpaper to finish sand all surfaces to desired smoothness. Remove all sawdust, and apply finish as desired. We applied a coat of Minwax acrylic pre-stain wood conditioner, followed by a coat of Minwax water-based Rosewood wood stain. Then we topped it off with three coats of Minwax water-based Polycrylic clear semi-gloss protective finish. **Note:** always experiment with finishes on scrap materials, and be sure to follow manufacturer's directions for use, clean-up, and disposal.

Use the full-size patterns to make the overlays for the corners of the frame. Make four holly leaf sections, and four sets of berries. We stack sawed these to save time. Use sandpaper to clean up any imperfections; then remove any sawdust and paint or stain the parts before attaching to the frame. We painted ours with red and green acrylic paints that were thinned with water. When dry, we sealed the pieces with a couple coats of clear acrylic spray.



When the frame is dry, use glue to attach the holly leaves and berries (see Illustration 2). Apply a weighted object on top to hold all in place until dry. Install the silhouette inside the frame (trim to fit if necessary). Install a backer material behind the silhouette. We used red velvet board. You can also use contrasting wood, painted or stained plywood, colored fabric, or cardboard. Use clips, cleats, etc., to hold all in place inside the frame. Then, install a sawtooth hanger on the back, and your completed project is ready to hang up and enjoy!

For questions concerning this project, send an SASE to: Dirk Boelman, PO Box 701, Platteville WI 53818. Email: dirk-draws@CenturyTel.net





Victorian Fretwork Sleigh

by Sheila Bergner-Landry of Toys in the Attic



SUPPLIES

Wood: maple or wood of choice—one piece 1/2"-thick x 9" wide x 7' long

Tools: scroll saw with blade sizes 2/0R and 5R (reverse tooth); drill with brad point bit sizes 1/8" and 9/64"

Temporary-bond spray adhesive

Double-sided tape

Clear packaging tape

Sandpaper, assorted grits

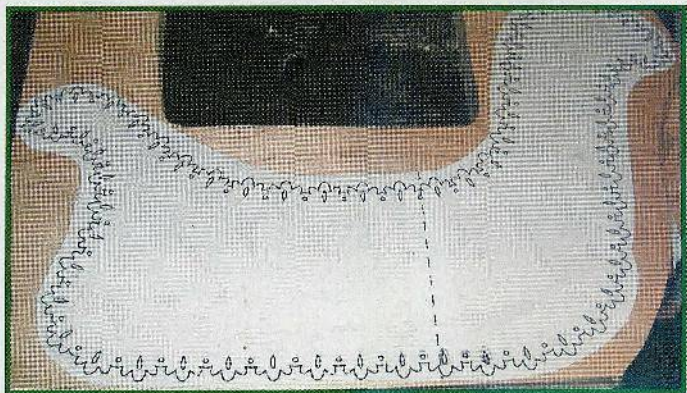
1/8" dowel rod (for support pins)

Clear-drying wood glue

"Hot Stuff" original instant drying wood glue*

Polyurethane varnish in the finish of your choice

*Available from Lee Valley Tools (www.leevalley.com).

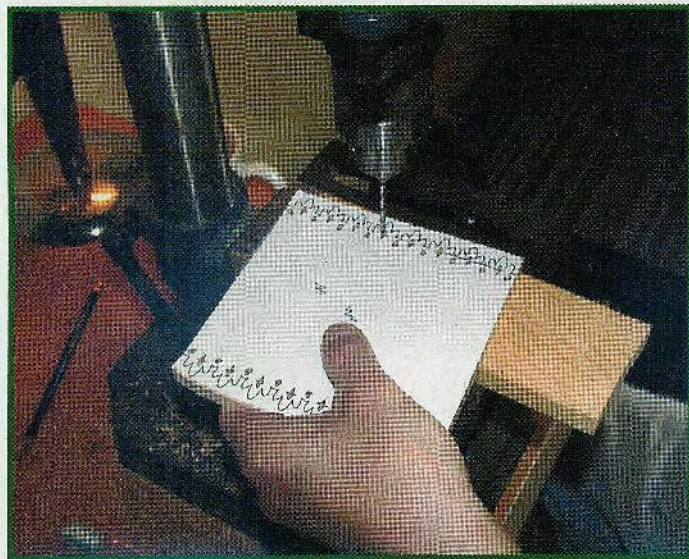


INSTRUCTIONS

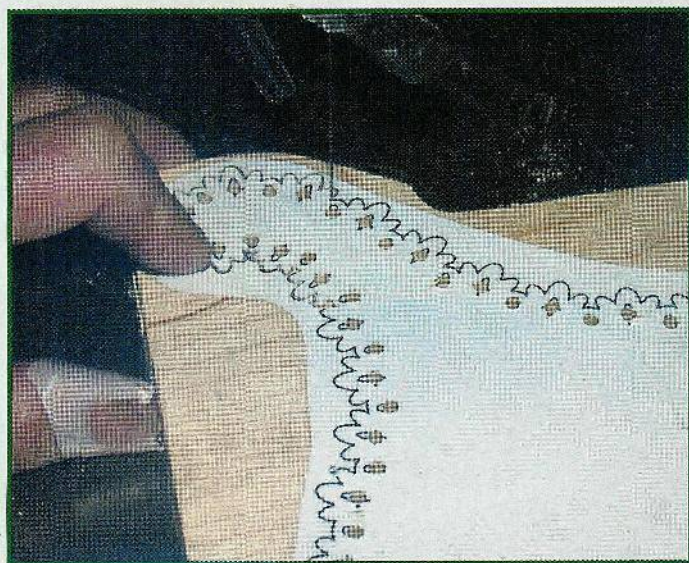
Please read all instructions before you begin! Copy your pattern so that you may retain the original. You may want to make several copies and use the extra copies as references when marking the placement of the support pins throughout the project.

Step 1. Cut out the pattern pieces and place them on your wood, noting the direction of the grain indicated on each pattern piece. Spray a light coat of temporary adhesive on the back of the pattern. Allow this to sit a minute or two in order for it to tack up. It should feel like the back of a piece of masking tape—tacky, but not too sticky. Apply the pattern piece to the wood and smooth it out with your hand. When all pattern pieces are applied, you may want to apply a layer of clear packaging tape

over the entire surface of the design. This is especially helpful when you are using hardwoods, as the adhesive in the packaging tape acts as a lubricant and significantly reduces burning of the wood as you are cutting it out with your scroll saw.



Step 2. Using the 1/8" brad drill bit, drill all of the holes in the decorative edging of the sleigh pieces and runners. Using brad bits makes it easy to drill the exact center of the holes and the tops of the teardrop shaped designs along the edge. The tops of the teardrops are exactly 1/8" in diameter.



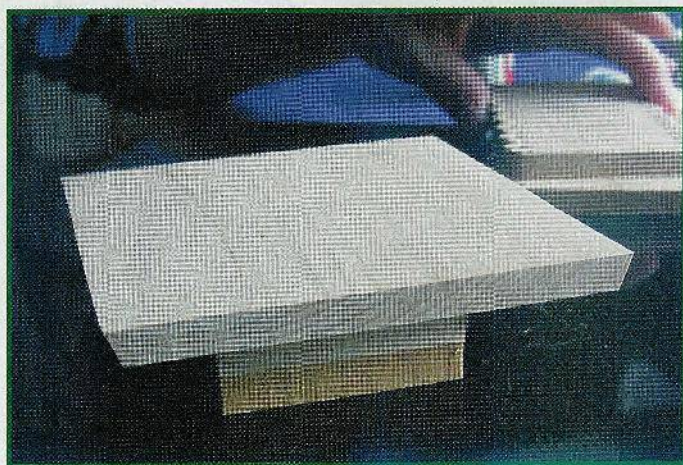
Step 3. Following the solid lines of the sleigh pattern, cut along the outside edges using the 2/0 reverse tooth scroll saw blade. On the side pieces, be sure to cut only the SOLID lines indicated on the pattern pieces, as the dotted lines are only indicators of the placement of the sleigh bed and the runners. Save the bottom piece of the sleigh bed for last, and then cut its SIDES with the No. 5 reverse tooth blade. **Note:** DO NOT cut the front and back of the bottom piece at this time. Cut the teardrop-shaped details by threading the 2/0 reverse tooth blade through the entry holes and following the pattern lines to form the teardrop shape.



Step 4. Tilt your scroll saw table 20° to the right (with the right side of your table being lower than the left side of the table). Lock into place. Use the No. 5 reverse tooth scroll saw blade to cut a beveled edge on the front and back of the bottom piece of the sleigh bed. Be sure that you are cutting so that the angle of the blade goes toward the INSIDE of the bottom piece of the sleigh bed.

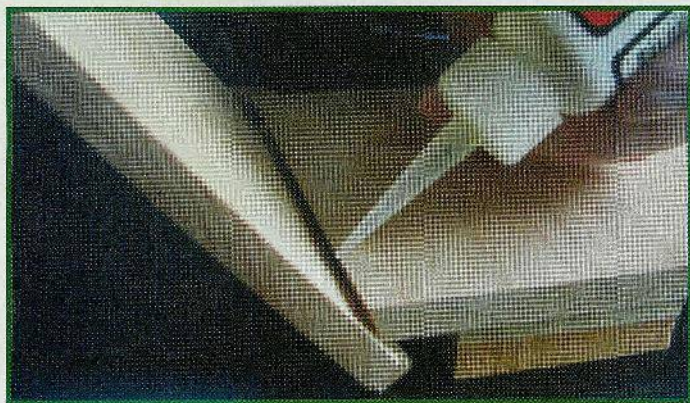


Step 5. Stack two blocks of waste material to form a support for assembly of the sleigh bed.

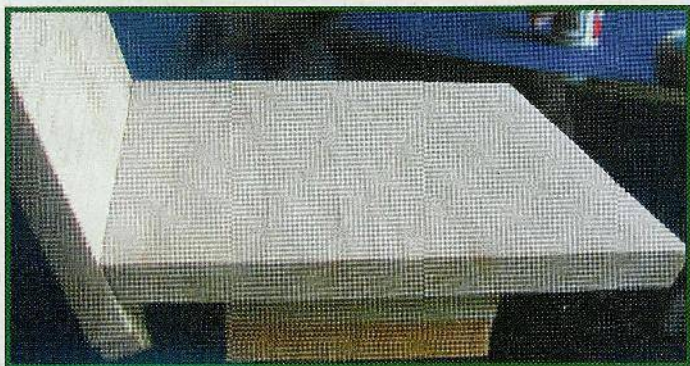


Step 6. Use the double-sided tape to fasten the two support blocks to each other. Then use another piece of double-sided tape to fasten the sleigh bottom piece to the support blocks. This will help you tremendously when gluing the front and back pieces of the sleigh bed to the bottom piece.

continued on page 18



Step 7. Dry fit the sleigh bed back piece against the edge of the bottom piece and use a pencil to lightly mark the line where the pieces meet. Use the "Hot Stuff" original instant drying wood glue, or any other instant drying glue and run a thin bead of glue where the two pieces meet.



Step 8. Hold the back piece in place, making sure the surfaces make contact all along the seam and allow the glue to dry. This will take only a few seconds with this type of glue.



Step 9. Using the same procedure as you did in the previous two steps, glue the front piece of the sleigh bed into place, once again making sure that all surfaces make contact with each other. When the pieces are thoroughly dry, remove the support pieces from the bottom of the sleigh bed piece.

Step 10. Use the indicator marks on the full-size pattern (within the dotted lines on the sleigh side pattern) to mark the five places indicated on the pattern where the support pins are to be placed on the sides of the sleigh bed assembly. Use the 9/64" brad point drill bit to drill holes approxi-

mately 1/4" deep to accept the 1/8" dowel rods which are to be used as support pins. Be careful that the holes are centered and your drill table is at an exact 90° angle so that you won't drill through the sides of the sleigh bed. Repeat for both sides of the sleigh bed assembly.

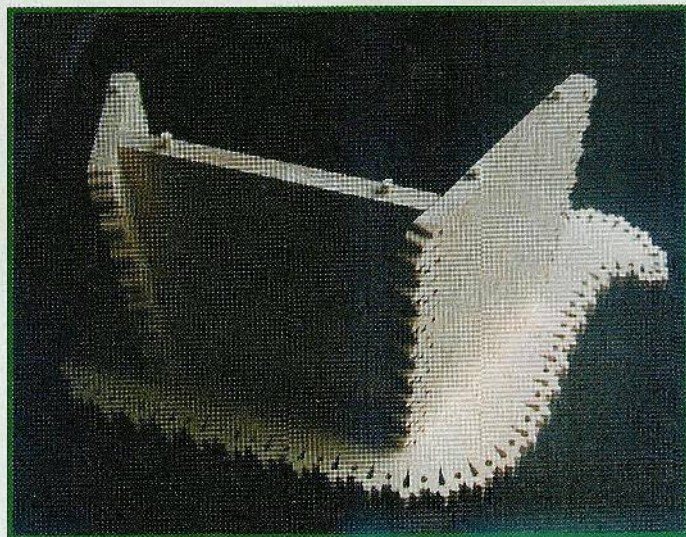
Cut fourteen 1/2"-long pieces from the 1/8" dowel rod. These are your support pins; they will strengthen the sleigh when you glue it up. The pin lengths may have to be adjusted depending on the final depth of the acceptance holes you have drilled.

Apply a small drop of clear-drying wood glue to each of the holes in the sleigh bed assembly and place the dowels inside the holes. Allow to dry while you drill the sleigh bed sides.

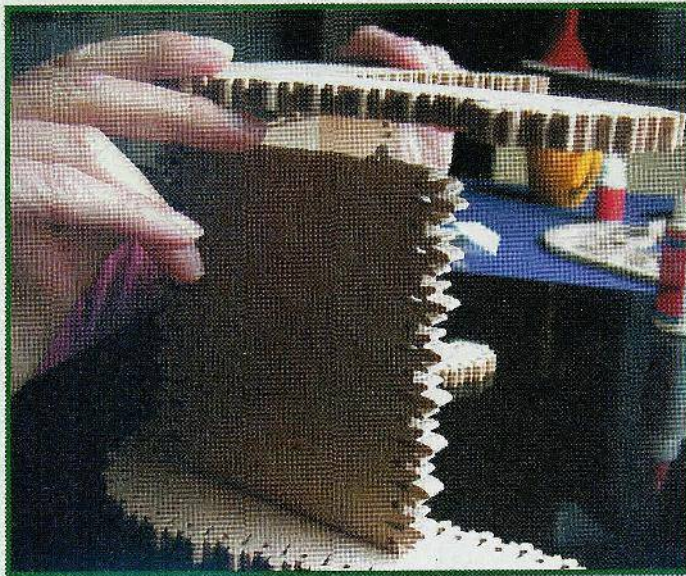
Step 11. Again using the pattern of the sleigh bed sides, follow the dotted placement lines and mark the placement of the support pins (as indicated) on the INSIDE of each of the sleigh side pieces. Use the 9/64" brad point drill bit to drill the holes on the INSIDE of the sleigh bed sides. Set the depth of your drill bit to approximately 1/4". Be careful not to drill all the way through to the outside of the sleigh!!!



Step 12. Before applying glue to the inside of the side pieces, dry fit the support pins into the acceptance holes on the inside of the sleigh sides.



Step 13. Apply the clear drying wood glue to the sleigh bed assembly (including the pins). Press the sleigh bed into the side piece.

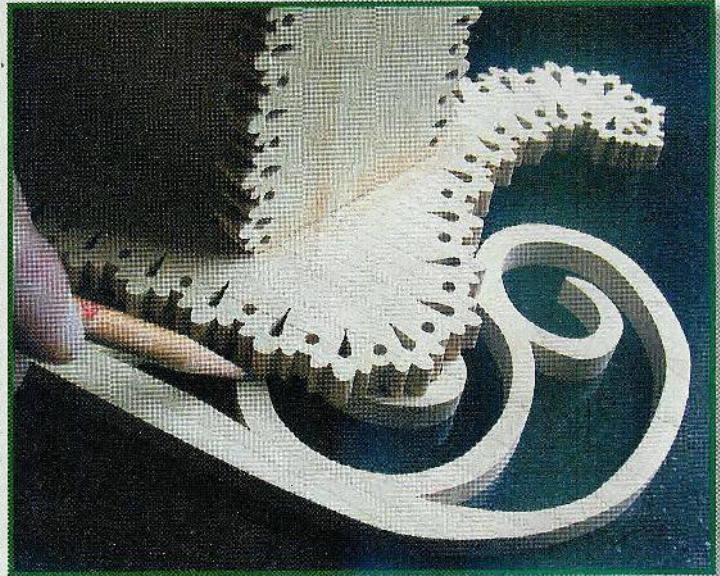


Step 14. Repeat the procedure for the opposite side of the sleigh. Weigh down or clamp the sleigh and allow to dry thoroughly.

Follow the same procedure to apply the support pins to the runners. Use the dotted placement lines (which are located on the sleigh side pattern) and mark the OUTSIDE of the sleigh sides where indicated. This will place the holes which will accept the support pins from the runners. There are only two support pins for each runner. Carefully drill the OUTSIDE of the sleigh sides approximately 1/4" deep to accept the support pins. Mark the runners in the same manner as you did the sleigh bed assembly, and again drill the holes 1/4" deep so as to avoid going clear through the runners. Apply a small amount of clear-drying wood glue to each hole, insert the support pins in appropriate places, and allow the glue to dry.



Step 15. Dry fit the runners into the sleigh sides.



Step 16. Use a sharp pencil to mark the bottom of the sleigh on the inside of the runner pieces. This will indicate how far you should apply glue to the runners.



Step 17. Apply a bead of the clear-drying wood glue to the runners above the indicator lines you made in the previous step. Also be sure to apply some glue to the ends of the support pins. Apply the runners to the sleigh and clamp into place or place it on its side and weigh it down. Allow the sleigh to dry thoroughly.

Apply a finish of your choice, or paint it if you prefer. Enjoy your new family heirloom!

For questions concerning this project contact Sheila Bergner-Landry, (902) 245-5865. Email: Scrollgirl@comcast.net



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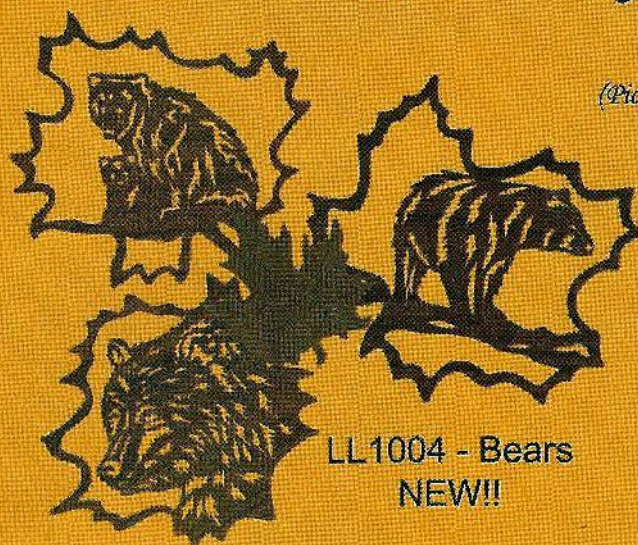
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Santa's Carrots

drawn by Shelli Robinson, sawn by Kerry Robinson of SK Woodworks



SUPPLIES

Wood: birch plywood—one piece 1/8" x 12-11/16" x 9-7/8" (or size to fit your custom- or ready-made frame)

Tools: scroll saw with No. 2/0 spiral blades; drill with assorted (small) bits

Removable Adhesive Paper* (or spray adhesive)

Clear packaging tape

Sandpaper, assorted grits

Small square (for scroll saw blade)

10" x 13" or 11" x 14" ready-made frame

Black spray paint (or other background color choice)

*To order, contact: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146; (615)430-3839; www.skwoodworks.com.

Allow 7-14 days for delivery.

Introduction

Ho, ho, ho! Santa was off spreading his cheer when he stopped off at the barn to give a pat and a snack to a Christmas colt when Donner decided it was time for dinner! This is a sweet pic of Ol' St. Nick for the animal lover. It can be placed in a ready-made frame (as shown here), a holiday frame, or a custom frame with holly and candy cane decorations. Modify the pattern and make a tabletop display out of your thick wood.

We always stack cut our projects for easier scrolling. We also use the removable adhesive paper for pattern application when starting our projects. It makes removal of the pattern quick and easy. I always draw my patterns in the same style; first I sketch the idea or subject, decide on negative spaces, then "ink it" with a fine point felt-tip pen. I have a feel (or an idea) of what I want to portray, but

sometimes I just don't know how a piece will turn out until Kerry puts it into wood. The negative spaces are much more dramatic in reality than in my imagination, so a piece usually turns out better than I expect.

You can follow my patterns a little easier because Kerry has done the project first for reference. I use "dots" to indicate negative space (where a section will come out); however, the dots are only guidelines and not actually the best place to drill a hole. I have developed this style to make it easier for my husband to identify negative spaces and drill holes for scrolling. He drills anywhere in the space and chooses a spot that is the best place for him to start. I LOVE detail, but sometimes I get a little carried away. I suggest that scrollers use my pattern as a guideline, and embellish or eliminate to taste. I like to do our magazine and web pieces in Baltic birch plywood; this shows off the pattern and gives the best contrast. Feel free to use the wood you have or your favorite grain to make the piece uniquely yours.

I have listed only one piece of 1/8" wood in the supply list but we stack cut at least six pieces at a time. We apply double-sided sticky tape to the four corners of the wood, staying clear of the pattern. These boards are cut to fit our ready-made frames and are approximately 12-11/16" by 9-7/8". When completed and depending on your mounting preference, for a backer you can use birch board spray painted black, the cardboard that comes with your frame spray painted black, colored or textured fabric, or a dark piece of walnut or other fine wood cut and edged.

INSTRUCTIONS

Adhere the pattern to your wood of choice. Make sure your surface is clean and your glue even (to try Removable Adhesive Paper, please see the website www.skwoodworks.com). Center the pattern on the wood.

Note: remember to center the pattern, NOT the paper. Square your blade, and check frequently while scrolling, especially if stack cutting.

Pre-drill all holes, and put a starter hole at the end of all the single lines (i.e. the lines to show tufts of snow along the bottom). Cut your smaller areas first, usually at the center of the pattern. Take out the biggest areas last. Remember, we primarily use a spiral blade for our pieces; a straight blade may not be able to do all of the detail in the animals and on Santa. Try to give the holly berries as much detail as possible in the wreath hanging on the stall door.

When you are finished, gently pry the boards apart. Remove your pattern and use the belt sander to sand the backs of each board for any fuzz. Carefully blow the sawdust off of each piece with compressed air. Match to backers and frame.

For more information about us, pattern ideas, supplies and information on Removable Adhesive Paper, please visit our website (www.SKWOODWORKS.com). Or send us a note via snail mail to: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146.



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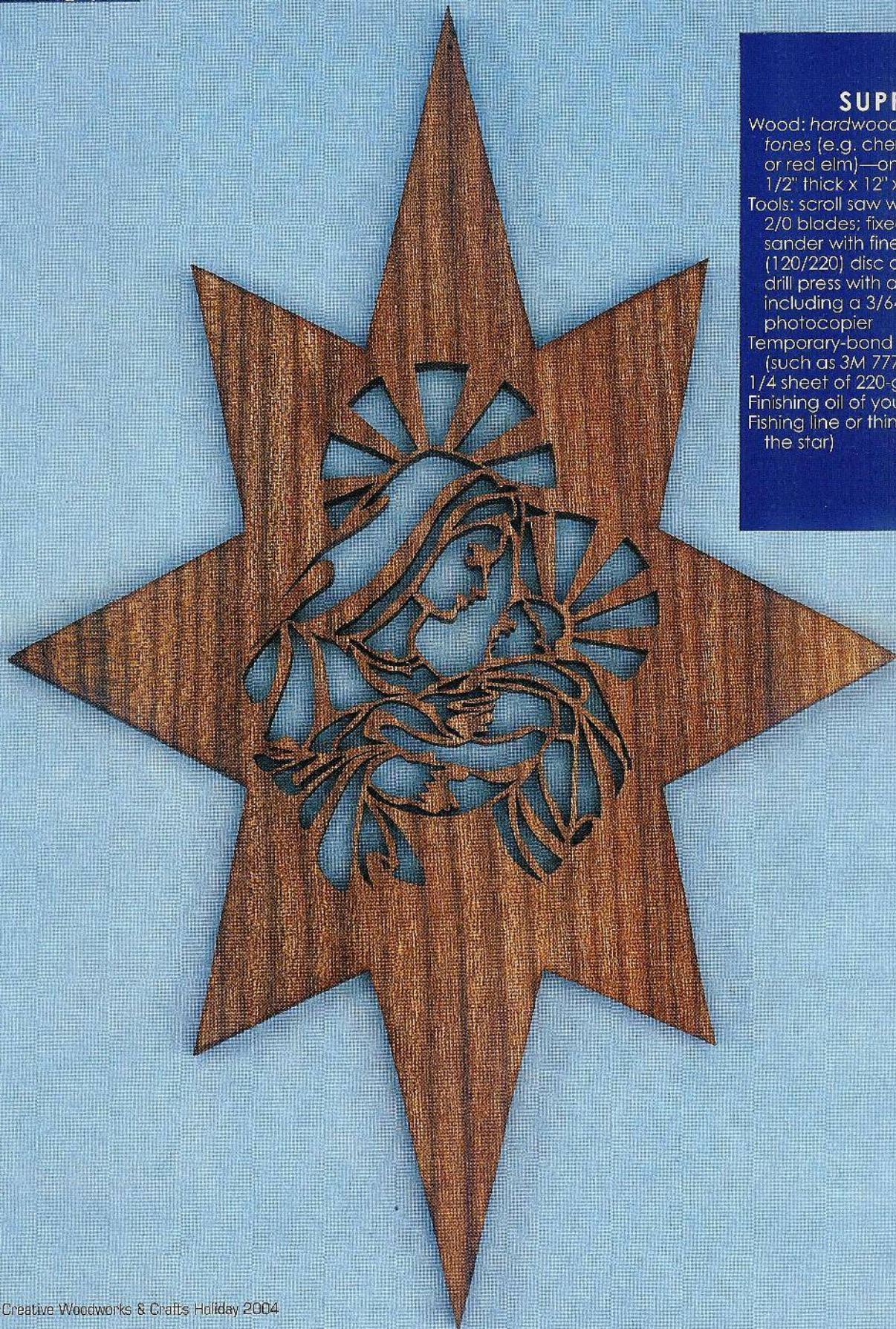


Check and M/C also welcome.



Madonna and Child

pattern by Jacob Fowler, cut and finished by Wayne Fowler



SUPPLIES

Wood: hardwood in gold or red tones (e.g. cherry, alanthus, oak or red elm)—one piece 1/4" to 1/2" thick x 12" x 8"

Tools: scroll saw with No. 2R and/or 2/0 blades; fixed disc or belt sander with fine or extra fine (120/220) disc or belt; drill and/or drill press with assorted bits, including a 3/64"; access to photocopier

Temporary-bond spray adhesive (such as 3M 777 adhesive)

1/4 sheet of 220-grit sandpaper

Finishing oil of your choice

Fishing line or thin cord (to hang the star)

Introduction

Most of the craft shows that we attend happen around Christmas and we are always looking for new ideas, particularly with ties to the festive season. In this piece, which is intended as a window or wall hanging, Jacob has combined two themes: the nativity star and the Madonna and child. The piece is designed in a classic style, much like a stained glass window. We will be trying these out as finished products at our tables this coming holiday season.

The finished star was cut from red elm. It has very strong lines and great color. Any wood with Christmas colors or good character (such as cherry or oak) will make a great finished piece. Because the design is quite delicate, I prefer to cut the piece using about 1/2" thick wood; however, thinner, harder, stronger wood should be fine. The details in the faces are best cut with a 2/0 blade, but the remainder of the piece can be easily cut with a 2R blade.

INSTRUCTIONS

Make a photocopy of the pattern and glue it to the wood using spray glue. I recommend using clear packing tape on top of the pattern to reduce the burn from the tight turns you will have to make when cutting the pattern. For cutting, I recommend using reverse tooth blades to handle the delicate details and reduce chipping on the bottom of the piece. A No. 5 blade will cut the star outline quickly

after you have finished the detail cutting.

The hole at the top of the piece is for hanging; drill it with a small drill bit (e.g. 3/64") at the same time you are drilling the holes for fret cutting. After you have drilled the guide holes, cut out the fret pieces and the star. Either peel the pattern off or use a solvent such as paint thinner to remove the paper pattern. Let the piece dry before you sand its front and back on a disc or belt sander. I find that then using a 1/4 sheet of 220-grit sandpaper is a good way of removing any remaining burs and lightly rounding the edges in order to give it a more finished look. Clean the star using your favorite tool of choice (I use a clean paintbrush). Finish with a thin oil to seal the inner edges (I use either walnut or tung oil).

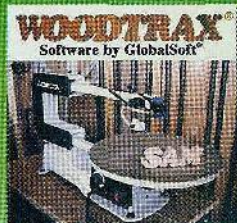
Use about 8" (longer if it will hang in a big window) of fishing line to hang the suncatcher from the guide hole at the top of the piece. **Note:** we use 6 to 10 lb. clear line so it doesn't distract the eye from the star.

The finished piece is intended to hang as a suncatcher in a window or as a wall or shelf decoration. The central design can also be reused at this size or enlarged in different shapes (such as an oval).

Send questions concerning this project to: Wayne Fowler, 33 Longmeadow Cres, Markham, Ontario, Canada L3R 3S6. Email: fantasiesisaw@rogers.com

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Ira Anjoorian: Amazing Clockmaker and Dear Friend

by Raymond and Dan Wilckens

Meeting Ira

We became acquainted with Dr. Ira Anjoorian in 1997, when he purchased some patterns from us. Shortly thereafter, a close friendship blossomed, which continues to this day. Before proceeding, a little background information is in order. Ira is a retired general surgeon from Providence, Rhode Island, where he served with distinction at St. Joseph Hospital from 1966 to 1999. He was President of the hospital's medical staff from 1986 through 1988, and was on the board of trustees from 1986 through 1990. He was also Chief of Surgery until his retirement in 1999, and served on the staffs of Rhode Island and Lying In Hospitals. To this day, he remains an Honorary Staff Member at St. Joseph Hospital. In spite of many twelve-hour work days as a surgeon, Ira still found time for one of his great passions—woodworking. He spent many an evening in his shop, creating a wide array of freestanding cabinets and furniture for family, friends, and associates. Ira was not interested in decorative woodworking at that time; however, his in-laws bought him a scroll saw in 1995 as a Christmas present, and shortly thereafter he got into it very intensively.

Ray and Betty Wilckens visit Ira in Rhode Island

We first met Ira and his lovely wife, Lucille, face-to-face at Joe Diveley's third annual scroll saw picnic in Pontiac, Illinois, in 2000. It was there that they invited us to visit them in Providence, Rhode Island, an invitation we gladly accepted.

When we arrived at their home in Providence, we were not prepared for what we saw. As we entered the dining room, Ira laughingly introduced us to his Wall of Clocks, where he displays virtually every clock offered by every pattern company known today (see Fig. 1). Incredibly, every room in Ira's home was equally chock-full of amazing, intricate clocks made by Ira, and many were sitting on gorgeous cabinets he had built. When asked which project he made first, he pointed to a beautiful version of the Apostle Clock from Wildwood Designs (see Fig. 2). After completing the Apostle Clock, Ira chose to build Wildwood's Dome Clock. He concedes that this one was somewhat more difficult, and that it took "a few days" longer than the Apostle Clock; however, the results are just as nice, as shown in Fig. 3.

With the Dome Clock under his belt, Ira began ordering clock patterns from every possible source, and he says he can cut many of them in as little as a day. Awed by Ira's clockmaking ability, my son Dan and I (Wilckens Woodworking) named one of our clock patterns after him and sent him a pattern to cut out. He cut, assembled, and finished the three lovely Anjoorian Clocks (shown in Fig. 4) in just nine days. The original took Dan and I considerably longer to build. He has completed several more of these and given them to family and friends. Ira designates not speed, but rather consistency as the secret of his being able to get so many projects done so quickly. It is not uncommon for him to saw for ten hours at a time. He also cuts

continued on page 28

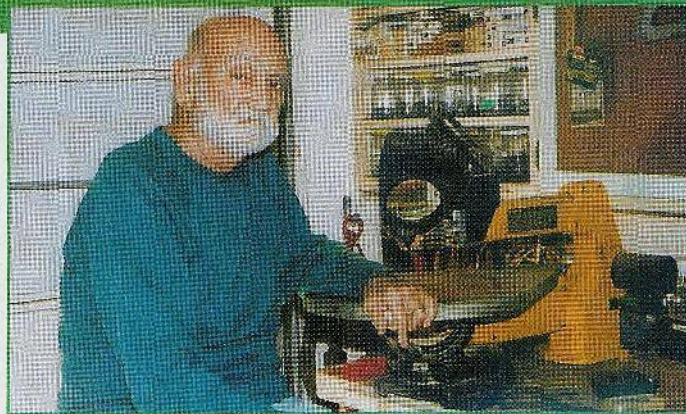


Fig. 1. Ira's impressive Wall of Clocks, where he displays virtually every clock offered by every pattern company known today.

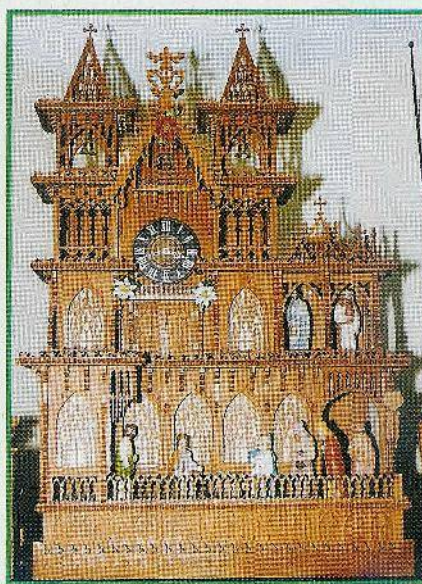


Fig. 2. The Apostle Clock, from Wildwood Designs.



Fig. 3. After completing the Apostle Clock, Ira chose to build Wildwood's Dome Clock.



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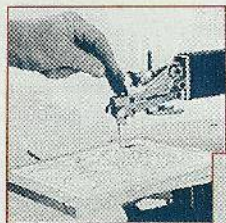


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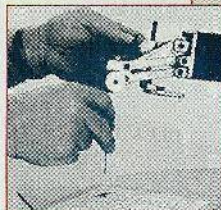
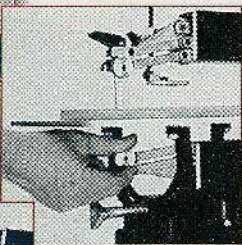


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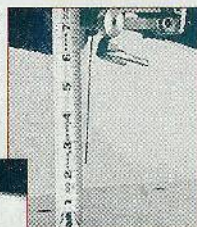


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mini clocks by the dozen to give to friends as presents, and he has a great quantity of them on hand at all times. Another striking clock on display in his Providence home is the Mike Burch Clock (shown in Fig. 5), complete with dual pendulums and backlighting.

Miscellaneous practices and procedures employed by Ira

In general, Ira likes to back-light the larger fretwork clocks, as he feels this really enhances their beauty and draws increased attention. Frankly, we couldn't agree more. He also likes to modify many of the patterns he uses to generate one-of-a-kind projects. Often, he will enlarge smaller clocks; for example, he enlarged all of our mini grandmother clocks, including 6'-tall versions of the Moonlight Kiss and Moonlight Fish Clocks, which were both designed to be only 25" in height. Another of Ira's favorite clocks is this beautiful version of Bill Guimond's Banjo Clock (see Fig. 6). Ira has also cut out a great quantity of religious plaques, including all those offered by Wildwood Designs. As you can see, Ira has completed a vast amount of fretwork in the last nine years. Much of it has been donated to one of his favorite charities, Animal Welfare, in Providence and also in Vieques, Puerto Rico, where his second home is located. Animal Welfare holds auctions in which they sell handmade items in order to raise money to help sick and homeless animals.

Now, I know many of you may be wondering what type of wood Ira uses. It may surprise you, but he uses plywood for most of his projects. Sometimes he uses hardwood for his trim or cabinet doors, but most of his fretwork is on plywood. Both of Ira's homes are near seafaring ports, so he has excellent sources for marine plywood, which is good on both sides. He also uses special trim from Wildwood Designs to cover up his edges very effectively. This eliminates the need for glued-up floor panels, and the plywood is less likely to warp or split than solid hardwood.

The Tower of Time

When asked what his biggest woodworking accomplishment has been, Ira quickly replies, "The Tower of Time." Ira built the first prototype of this 9-1/2'-tall clock by himself in three months, while Dan and I worked on it over a two year period. He admits that at times the project seemed overwhelming, but nevertheless he completed it magnificently. It should be noted that Ira accomplished this feat without the benefit of assembly instructions or floor plans. During its construction, he had a few questions about the correct position of certain parts, and we e-mailed him digital photos of our prototype to clarify what was to be done. This worked until Ira got ahead of us, at which point he was on his own! We are very proud of Ira for building the first prototype of this project and for making it look as it was intended.

His shop in Providence

Ira's Providence shop is the shop many woodworkers dream about (see Fig. 7). Everything is neat, orderly, and as clean as his operating room at St. Joseph Hospital. The shop is housed within an oversize two-car garage. Every hand tool has its place, just where Ira will need it, and all his Delta-Rockwell tools, although old, are in pristine condition. Ira says that in spite of their age, they all continue to perform flawlessly—not one has given him a major problem. He also uses many shop-built tools and assembly jigs; note the shop-built panel saw "hiding" behind the band saw in Fig. 8. The same photo also shows his lumber storage area. The shop is well lighted, air conditioned and heated. Fig. 9 shows more of Ira's machine tools and storage areas for various hand tools.



Fig. 4. Ira cut, assembled, and finished the three lovely Anjoorian Clocks in just nine days.



Fig. 5. Mike Burch Clock, complete with dual pendulums and backlighting.

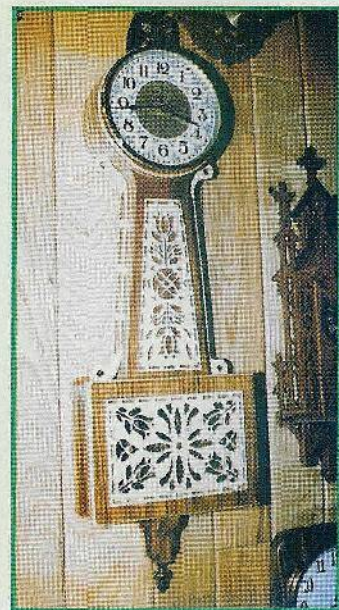


Fig. 6. Another of Ira's favorite clocks is this beautiful version of Bill Guimond's Banjo Clock.



Fig. 7. Ira's Providence shop is the shop many woodworkers dream about.

A few of Ira's favorite things

For blades, Ira prefers the on-line platinum blades from Seyco. He likes how they track and they seem to last about twice as long as standard reverse-tooth blades. The No. 5 blade is the one he uses most, but he also uses the No. 3. While they cost more than some other blades, Ira feels he gets his money's worth.

Ira also prefers a low-gloss, oil-based lacquer finish in a spray can; this makes it easier to get into tight places, as well as inside small cutouts. He likes the fast-drying quality of lacquer, and prefers several small coats to one heavy coat, which often causes runs.

As far as his favorite tool goes, he really appreciates his Senco 23-gauge micro-pinner, which is basically an air compressor-operated nail gun. The pins are twenty-five thousandths of an inch, which is slightly smaller than $1/32"$, and are $1/2"$ to $1"$ long. He finds these pins to be ideal for assembling brackets and other small pieces to a fretwork project. Ira applies a small amount of glue to a bracket, fits it in place, and then pins it, thus eliminating the need to clamp fragile parts together.



Fig. 8. Ira uses many shop-built tools and assembly jigs; note the shop-built panel saw "hiding" behind the band saw.

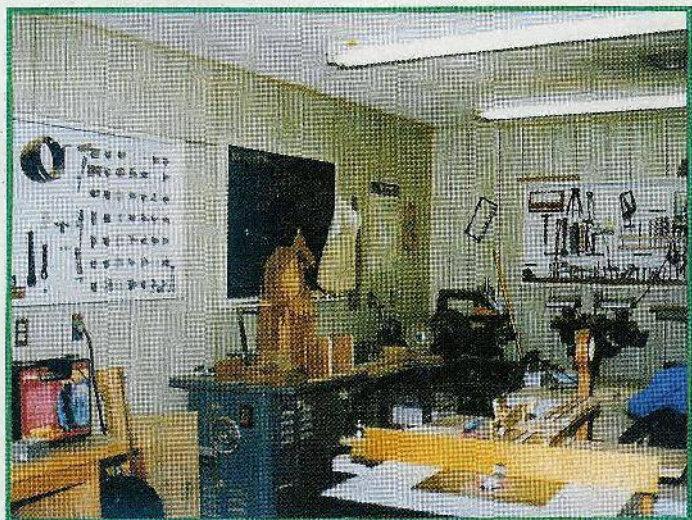


Fig. 9. More of Ira's machine tools and storage areas for various hand tools.



Visiting Ira in Puerto Rico

We (the Wilckens family) recently visited Ira at his lovely second home in Vieques, Puerto Rico. As with his Providence home, his home in Vieques is akin to a fretwork museum, bursting at the seams with a wide array of projects ranging from the simple to the sublime. We arrived to a flurry of activity, as final preparations were being made for his birthday party, which we felt fortunate to share with him, his family, and several of his island friends.

One of Ira's favorite projects on display here is the Edgewater Clock by Dirk Boelman, which is shown in Fig. 10. There are so many wonderful projects in Ira's Vieques home that we cannot possibly name and show them all; most of them derive from Wilckens Woodworking, Wildwood Designs, and The Art Factory (Dirk Boelman). However, we would be remiss not to show at least a few. One of the many clocks adorning the walls here is the lovely Lacy Swiss Clock, by Wildwood Designs (see Fig. 11). Ray and Betty Wilckens awoke each morning in the guest bedroom to see a stunning version of Dirk Boelman's Millennium Chest (see Fig. 12) as well as the original prototype of the Tower of Time, which stands 9-1/2' tall (see Fig. 13). Another delightful project on display is the beautiful Church Clock (source unknown) shown in Fig. 14. Dan was particularly impressed with this one. Finally, one of the many projects that filled Ira and Lucille's bedroom was a large, magnificent fretwork box; this is the same box that is designed to sit beneath the Tower of Time clock (see Fig. 15).



Fig. 10. One of Ira's favorite projects, on display here, is the Edgewater Clock by Dirk Boelman.



Fig. 11. One of the many clocks adorning the walls here is the lovely Lacy Swiss Clock, by Wildwood Designs.



Fig. 12. In the guest bedroom, a stunning version of Dirk Boelman's Millennium Chest.



Fig. 14. Another delightful project on display is the beautiful Church Clock.



Fig. 13. The original prototype of the Tower of Time, which stands 9-1/2' tall.

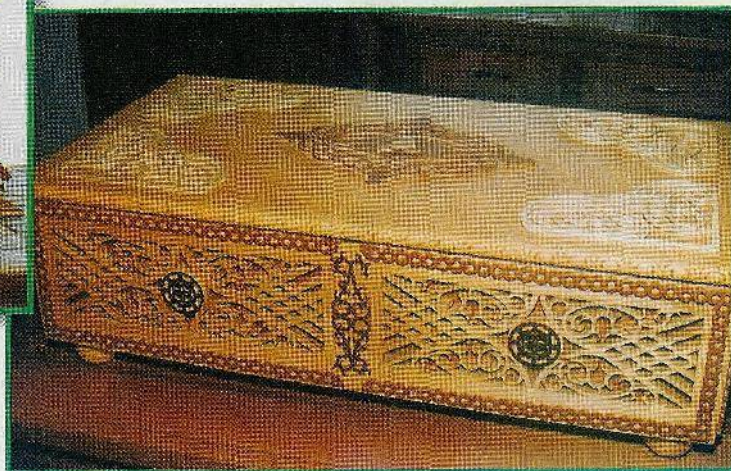


Fig. 15. A large, magnificent fretwork box—the same box that is designed to sit beneath the Tower of Time clock.

Ira's Vieques shop

This shop is housed in two single-car garages under Ira's bedroom, and has a beautiful view of the hillside, which is filled with tropical plants and flowers. What an inspiring sight! Ira spends several hours a day here working with his scroll saw. As with his Providence shop, each hand tool has its own place, just where Ira will know where to find it (see Fig. 16). All his hand and power tools are clean, well maintained, and do not show their age. One wall of the shop is lined with storage bins for all his hardware and, as with his hand tools, everything has its place (see Fig. 17). Ira has also built many of his own benches, stands, and equipment, such as: the roll-around planer stand, complete with extension tables and storage (see Fig. 18); the bench for his radial arm saw; his homemade disk sander (see Fig. 19); and his panel saw. Walking around the shop, you can literally feel the passion of the man who has created the masterpieces filling every nook and cranny of his home, and when you see Ira at work, it is something very special.

Not only did we get to spend the week with two wonderful people in a tropical paradise, we got to spend it within a living showcase of the most impressive fretwork we have ever seen assembled in one place!



Fig. 16. As with his Providence shop, in his Vieques shop each hand tool has its own place, just where Ira will know where to find it.



Fig. 17. One wall of the shop is lined with storage bins for all his hardware.

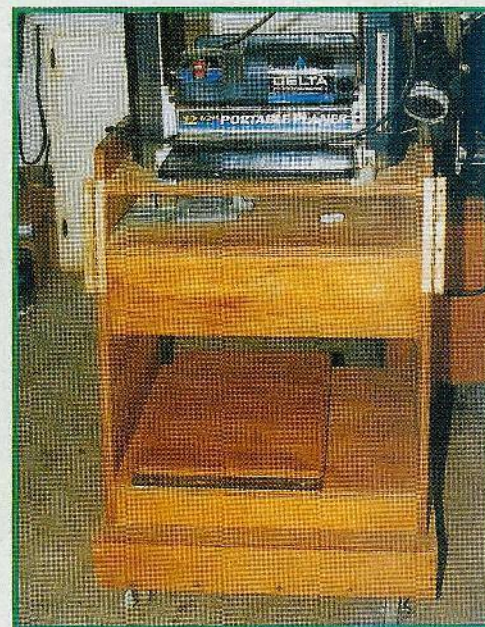


Fig. 18. The roll-around planer stand, complete with extension tables and storage.

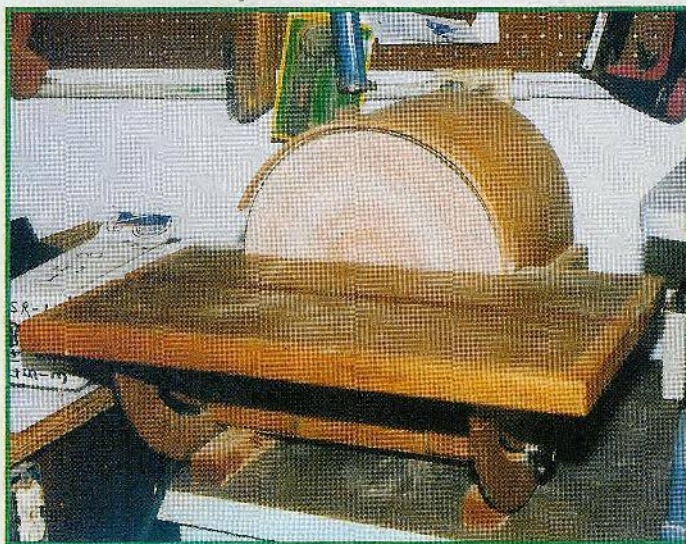
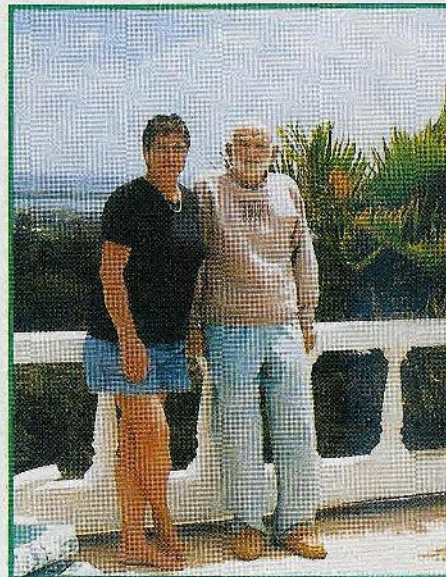


Fig. 19. Ira's homemade disk sander.



In closing, if you ever see Ira at a scroll saw picnic, introduce yourself to him and take some time to talk with a fascinating man who has a wealth of woodworking knowledge. We would like to thank Ira and Lucille for their hospitality, their friendship, and for making this story possible.





Snowflake Box

by Dan and Ray Wilckens



SUPPLIES

Tools: scroll saw; drill press with very small drill press (for starter holes); table saw or similar; planer (for proper wood thickness); belt and hand-held sander; various clamps
Temporary-bond spray adhesive
Sandpaper, assorted grits
Xacto® knife and/or needle pick
Wood glue
2 small hinges
Double-sided tape
Thin cardboard and cloth (optional, for lining the box)
Oil finish

BILL OF MATERIALS

Part Description	Size in inches	Quantity
wood of choice		
A Box lid & base	1/2 x 6 x 9-3/4	2
B Box front & back	1/4 x 3 x 7-3/4	2
C Box sides	1/4 x 3 x 3-1/2	2
D Lid overlay	1/8 x 6 x 9-3/4	1
E Front overlay	1/8 x 2-1/4 x 7	1
F Side overlays	1/8 x 2-1/4 x 3-1/4	2
G Front icicles	1/8 x 1-1/2 x 10-1/4	1
H Side icicles	1/8 x 1-1/2 x 6-1/4	2

INSTRUCTIONS

Step 1. Copy the patterns, saving the originals for later use.

Step 2. Select wood to use.

Step 3. Plane wood to proper thickness.

Step 4. Cut wood to size of patterns. **Note:** patterns are not provided for parts A through C; these parts should be cut according to the bill of materials. All straight-edged pieces should be cut to size on a table saw or equivalent for accurate dimensions and straight edges. Cut scroll saw edges oversize.

Step 5. Attach the pattern to the wood with a spray adhesive. It takes practice to know the right amount: too much and the pattern is hard to remove; not enough and the pattern may come loose during sawing.

Step 6. With a small drill bit, drill a hole in the waste area of each cutout.

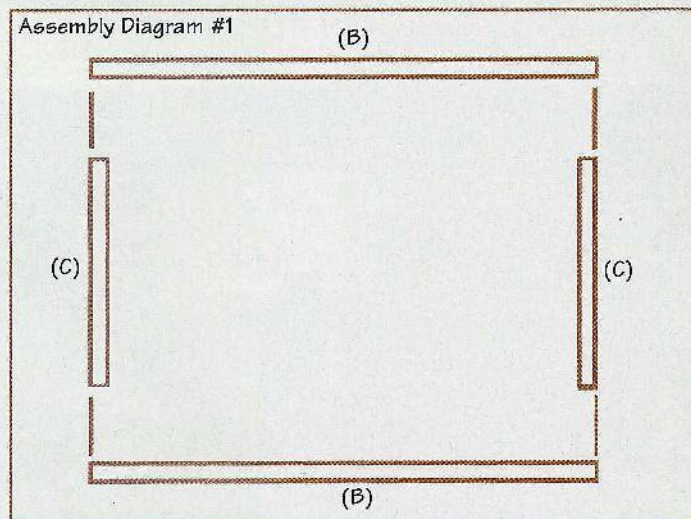
Step 7. Feed scroll saw blade through the small holes and cut along the lines (see Fig. 1). Feed the blade through the next hole and so on, making all of the interior cuts first. For exterior cuts, you can cut in from the edge or drill a small hole just outside the exterior line.

Step 8. Remove patterns from wood by peeling it off. If a pattern is attached too firmly, you can use a hair blow-dryer. Be very careful because some cuts are very fragile.

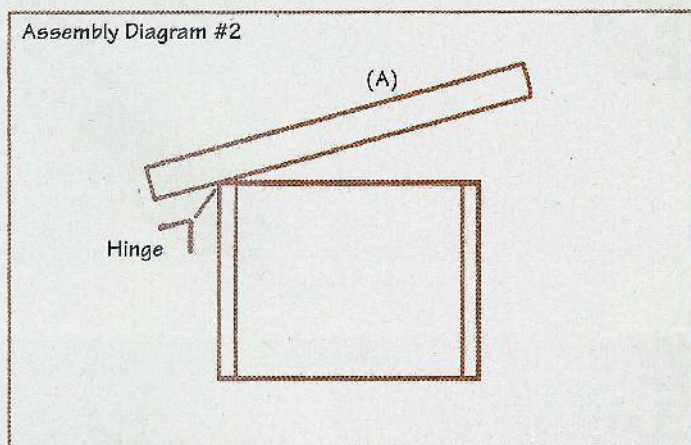
Step 9. Sand workpieces with belt or hand-held sander.

Step 10. Remove any burrs and clean up any cuts with an Xacto® knife or a needle pick.

Step 11. Throughout the assembly process, refer to the how-to photos and the Assembly Diagrams for assistance. Also, be sure to fill any seams with a bead of glue and sand while the glue is still wet. This should fill them to match the parent wood.



Step 12. Glue the box sides (C) between the box front and back (B). Make sure these are flush on the ends, the top, and the bottom (see Fig. 2). Sand any mismatch flush.



Step 13. Attach the small hinges to the topside of the box assembly. **Note:** place a small piece of double-sided tape on the back side of the hinge to locate it during placement. Carefully drill a pilot hole (smaller than your hinge screw) centered in the holes of the hinge. Remove the tape from the hinge and, after placing a small amount of furniture wax on the screw, attach the hinges. Then clamp the lid (A) and the box assembly together, making sure they are lined up, and mark the holes in the hinges (see Fig. 3). Unclamp the lid and the box and drill the pilot holes in the centers of the marked holes. Attach the lid to the box using the same technique as above.

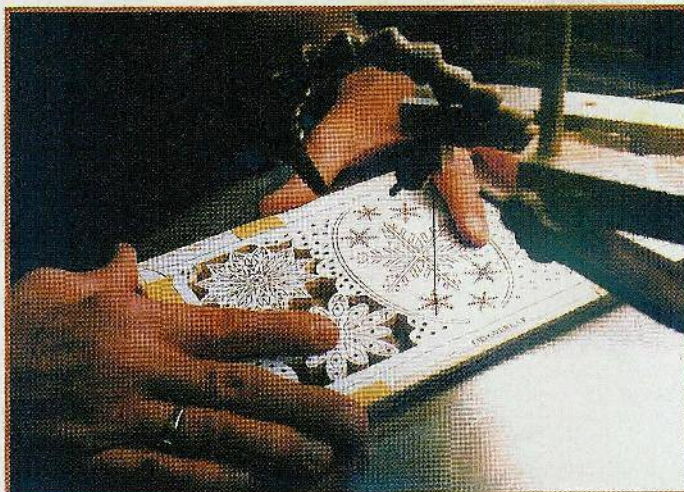


Fig. 1. Cutting the fretwork on the lid overlay.

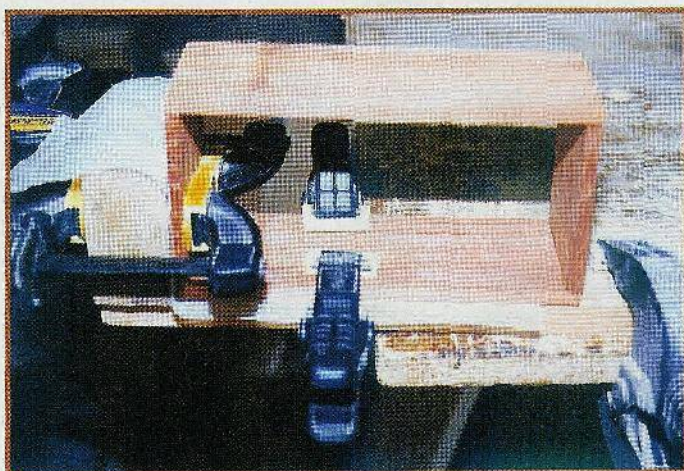


Fig. 2. Gluing the box sides between the box front and back.

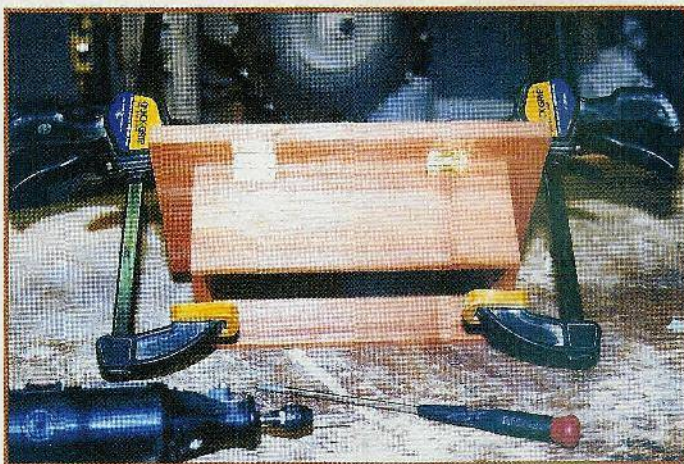
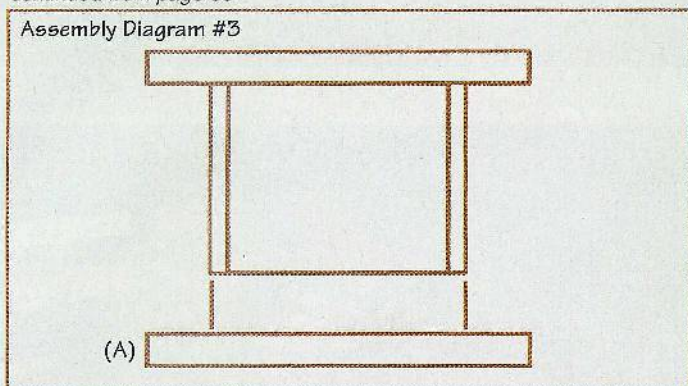


Fig. 3. Installing the hinges and lid.

continued on page 34

Assembly Diagram #3

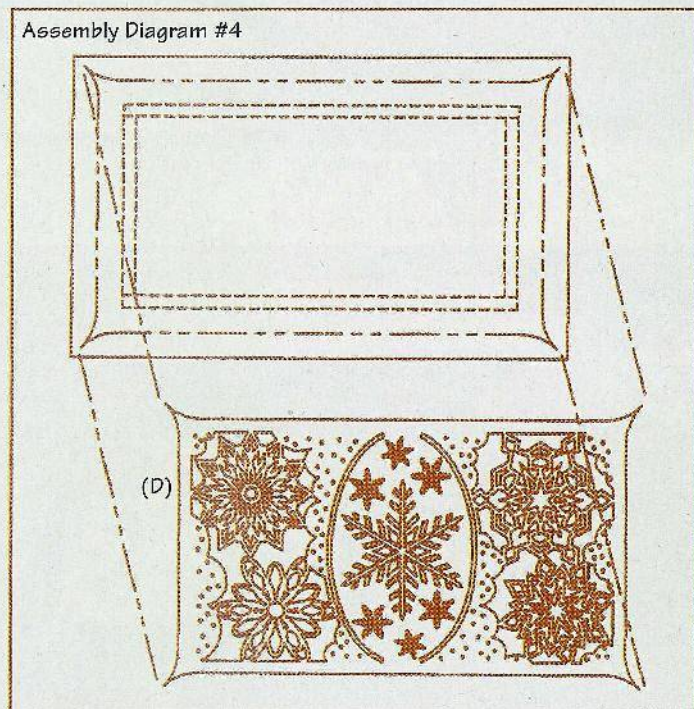


Step 14. Glue the base (A) to the box assembly. This needs to be centered (see Fig. 4).



Fig. 4. Gluing the base to the box assembly.

Assembly Diagram #4



Step 15. Glue the lid overlay (D) centered on top of the lid (see Fig. 5).

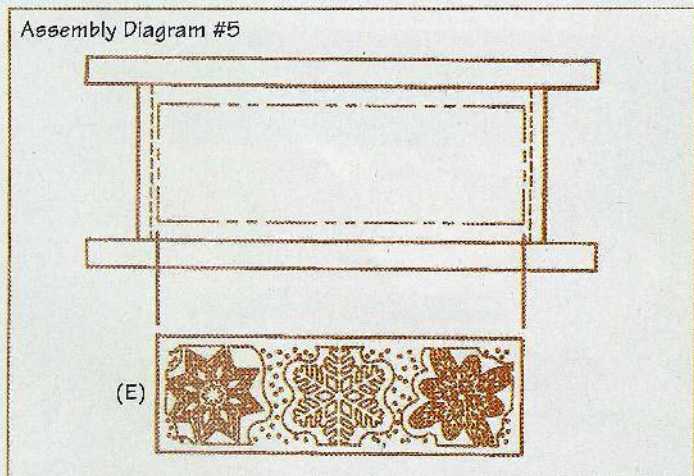


Fig. 5. Gluing on the top overlay.



Fig. 6. Gluing on the front overlay.

Assembly Diagram #5



Step 16. Glue the front overlay (E) centered on the front of the box (see Fig. 6).

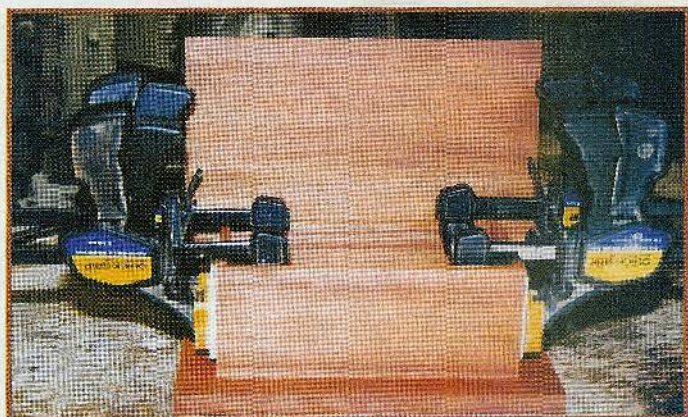
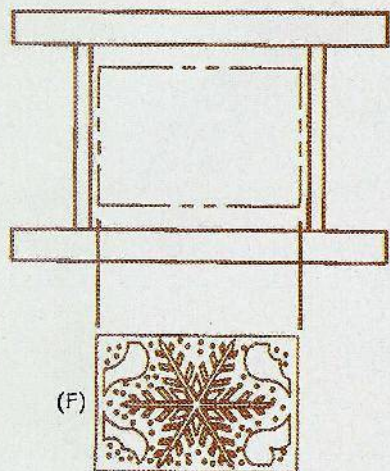


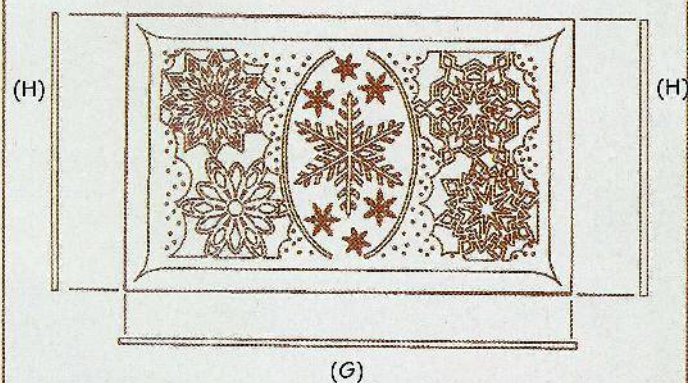
Fig. 7. Gluing on the side overlays.

Assembly Diagram #6



Step 17. Glue the side overlays (F) centered on the sides of the box (see Fig. 7). Make sure they are oriented similarly.

Assembly Diagram #7



Step 18. Glue the side icicles (H) onto the sides of the lid (see Fig. 8). These need to be flush on the ends and top and oriented similarly.

Step 19. Glue the front icicles (G) onto the front of the lid. This needs to be flush on the ends and the top.

Step 20. Allow glue to dry for one hour.

Step 21. Apply oil finish per manufacturer's instructions, allowing it to dry completely.

Step 22. As an option, you can line your box with your favorite cloth (see Fig. 9). Cut thin cardboard pieces to fit loosely in the box. Then spray a light coat of spray adhesive on the cardboard and place it on the cloth (see Fig. 10). Before the glue sets up, smooth out any wrinkles. Trim the material so it will overlap to the back side of the cardboard. Also trim each corner at a 45° angle. Apply a small bead of glue to the back outer edge and fold the cloth over it. Install the lining in the box, making sure it fits properly (see Fig. 11). If the pieces bow in, place a small piece of double-sided tape on the back side of each panel.

Step 23. Sit back and enjoy your new box!

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

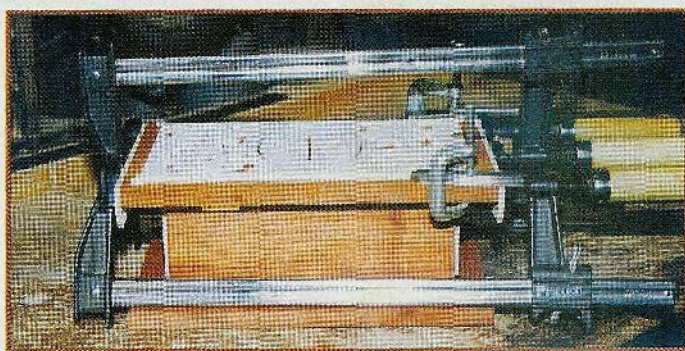


Fig. 8. Gluing on the side icicles.



Fig. 9. Supplies for assembling the box lining.



Fig. 10. Attaching cardboard to the cloth.



Fig. 11. Installing the box lining.

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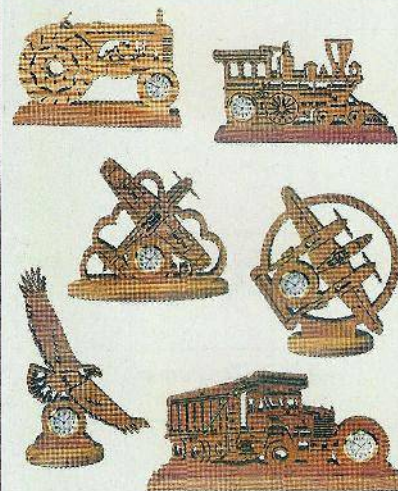
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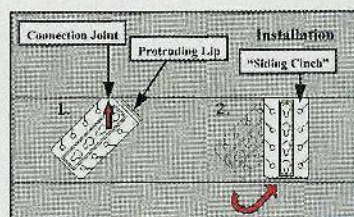


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Inlay Boxes

by Marilyn Carmin



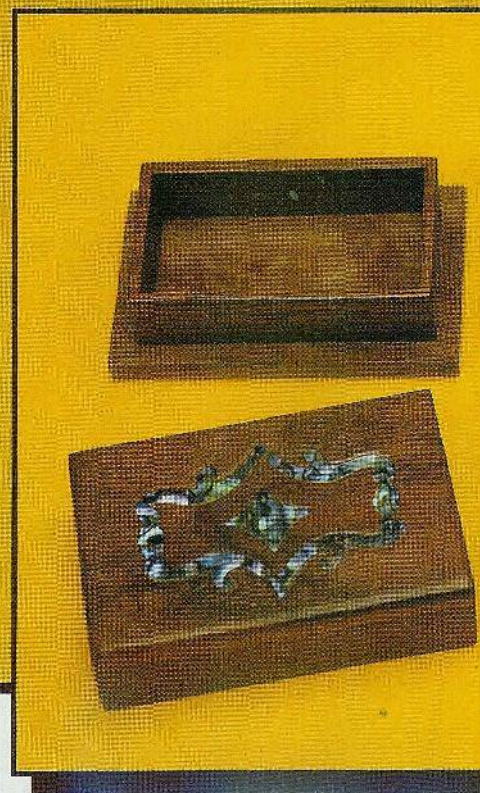
Three shell laminates in 9-1/4" x 5-1/4" sheets: (from left to right) White Pearl, Abalone Pearl, and Black Pearl.



Box 2



Box 1





SUPPLIES

Wood*: **Box No. 1:** wood of choice—two pieces $1/4" \times 2-1/2" \times 4"$ (for lid and base of box), one piece $3/4" \times 5" \times 5"$ (for lid sides and base sides); *contrasting wood or laminate backing***—one piece $1/4" \times 2-1/2" \times 4"$; **Box No. 2:** wood of choice—two pieces $1/4" \times 3" \times 5-1/2"$ (for lid and base of box), one piece $3/4" \times 6" \times 6"$ (for lid sides and base sides); *contrasting wood or laminate backing***—one piece $1/4" \times 3" \times 5-1/2"$ (for dragonfly wings); *contrasting wood*—one piece $1/4" \times 3" \times 5-1/2"$ (for dragonfly body)

Tools: scroll saw with No. 5 blade (12.5 TPI); drill with No. 58 bit; clamps

Shell laminate

Temporary-bond spray adhesive

Sandpaper, assorted grits

Glue for laminate

Wood glue

Glue brush

Clear spray finish

**I suggest you use test pieces for this project, in order that you might check all of your cuts before making them on the final product.*

***Available in $9-1/4" \times 5-1/4"$ sheets from Marilyn Carmin: (503) 255-5159.*

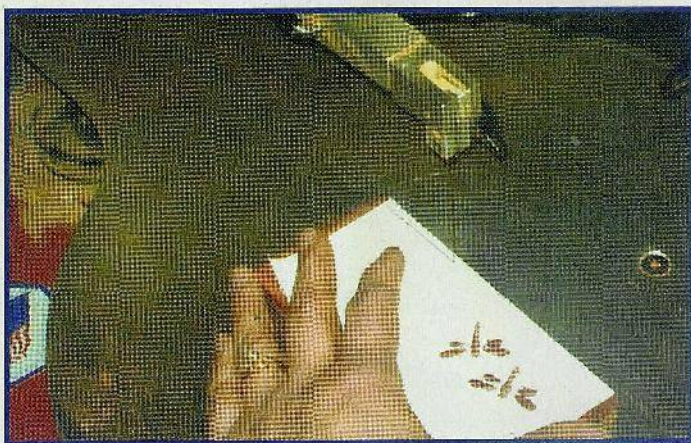
Introduction

I've been doing a lot of inlay lately and recently have been combining abalone and mother of pearl with the wood. These shells add a brilliance and sparkle different than that attainable with woods.

Since the actual shells are very difficult to work with, I use a laminate. These laminates are natural shells that are somehow sliced and formed into a thin sheet. The thinness of the sheet ($1/32"$) requires it to be adhered to a wood backing when used for inlay.

INSTRUCTIONS

Step 1. Do as much finish sanding as possible on both the top and bottom of all the wood pieces. Sanding at this stage is beneficial.



Step 2. Put the patterns for the box bottom and top sides on $3/4"$ wood and the patterns for the lid and base on $1/4"$ wood. As noted in the pattern section, the outermost line of the pattern with the inlay can be used as the pattern for both the base and the lid. Make sure to stack cut the lid and base, as this will yield an even box. Collect the sawdust as you cut the patterns because it may be used later as filler.

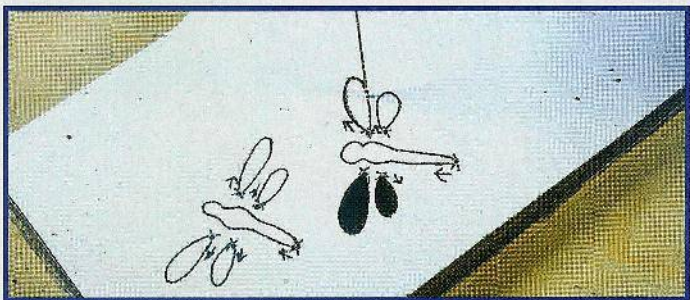
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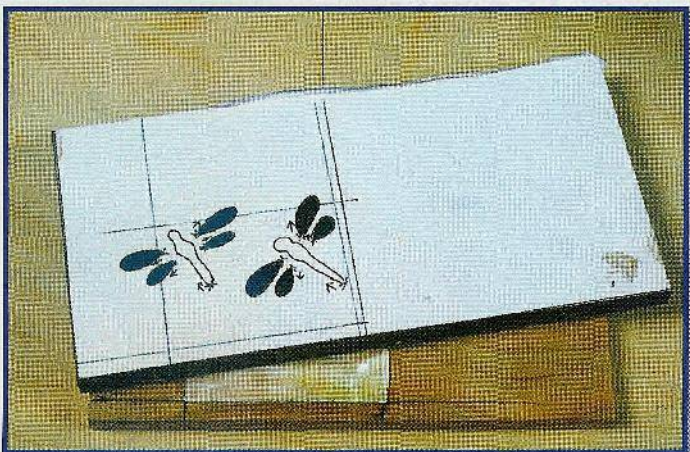
Step 3. Note: skip this step if not using a laminate. Cover one of the lid wood pieces with shell laminate. A thin layer of epoxy seems to work well. I've also used a permanent spray adhesive.

Step 4. If you are using contrasting wood instead of laminate, stack the two lid pieces with the contrasting (or inlay) wood on the bottom and hold them together with hot glue.

Step 5. Using the spray adhesive, put the inlay pattern on the lid. Drill holes at the "X"s (marked on the pattern) using a No. 58 drill bit.

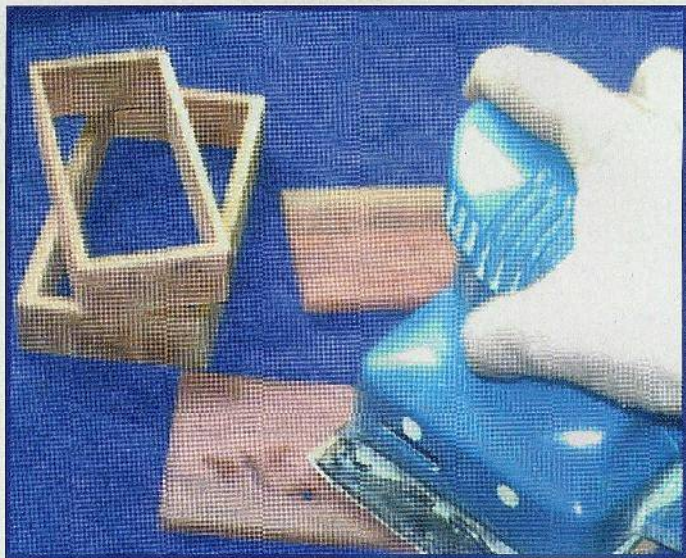


Step 6. Put the saw table at 4° to the right. On a test piece, use a No. 5 scroll saw blade to cut a small circle in a clockwise direction. (**Note:** if your saw table is set to the left, cut opposite the directional arrows provided on the pattern.) Check to see that the back test piece pushes flush into the top piece. If not, adjust and test until it does. Once the angle is correct, cut the inlay following the directional arrows (on the dragonfly box, cut the wings only).



Step 7. Note: this is an additional step for the dragonfly box. Stack the third color inlay as in steps 3-4. Repeat the test cuts using these woods or laminates. Cut the dragonfly body.

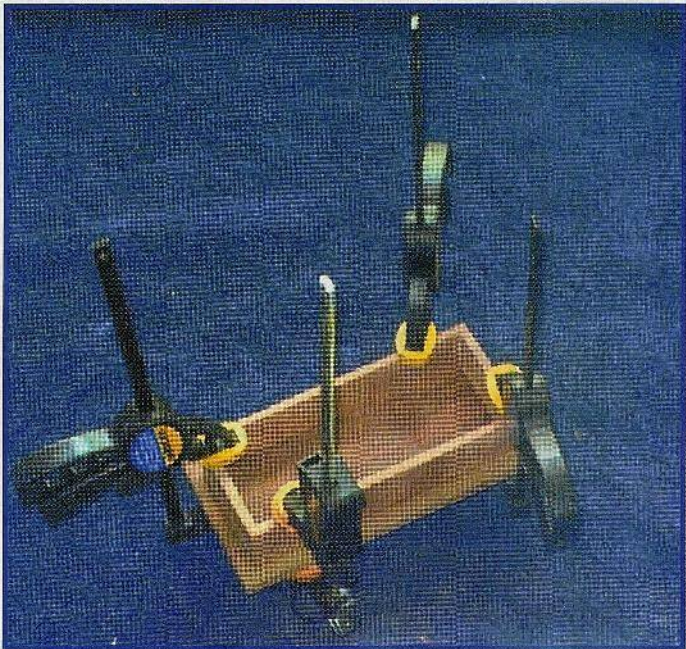
Step 8. For the dragonfly box or all wood inlays: using a brush, paint the edges of the body inlay with wood glue and insert into place.



Step 9. Sand all pieces as needed.

Step 10. Using a brush, paint the edges of the laminate inlays with glue and push them into place, making sure the top of the inlay is as even as possible. The laminate adds width to the wood, so the inlay backing may need sanding.

Step 11. Mix sawdust and glue to make a soft and pliable wood filler. Using your fingers, force the filler into any gaps or drill holes in the inlay. Use a damp cloth to clean off excess.

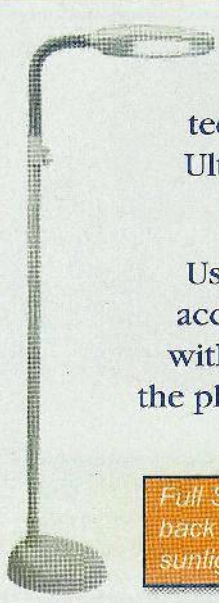


Step 12. Glue the lid to the lid sides and the base to the base sides. Use clamps to hold them together until dry. Use filler to make the box as seamless as possible. Sand as needed. **Note:** a light sanding can be done over the laminate, but be very careful!

Step 13. Spray with a clear finish. I prefer *Deft* brand, which does not affect the laminate. Nonetheless, it would be wise to test your clear spray on a scrap of laminate.

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

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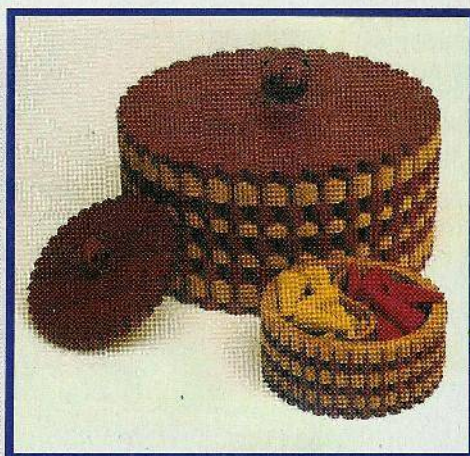
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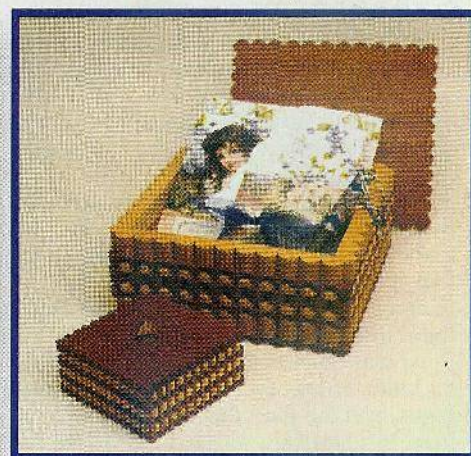
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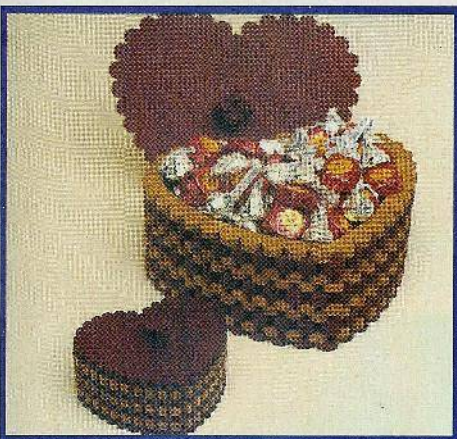
Circle (with "yin-yang" divider) (Pattern No. GCB3)

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Large Version: 7-1/2" W x 7-1/2" L x 3-1/2" H
Small Version: 3-3/4" W x 3-3/4" L x 1-3/4" H



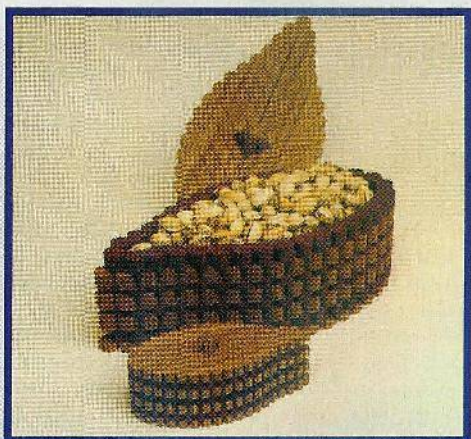
Heart (Pattern No. GCB6)

Large Version: 8-1/8" W x 7-1/4" L x 3-1/2" H
Small Version: 4" W x 3-5/8" L x 1-3/4" H



Octagon (Pattern No. GCB7)

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Designing Holiday Ornaments

by Wes Demarest

If we were ever to return to the craft shows, ornaments would be our main line for the following reasons: they take up less space in your boxes than most other projects; you can cover a wide range of themes in a small space; because they are small, it is not a problem for the customer to carry a bunch of them; everyone that attends the show will buy one if you have the appropriate selection.

After our first show, we realized that if we could get even a dollar from each of our "Be Backs" we could make a go of it. That meant that we needed items in that price category that did not require much time or material to make, and a diversity of patterns to maintain their interest. Ornaments filled the bill. The strange thing was that once we put a few out, we started getting all kinds of special orders for particular themes (sports, logos, and the like) that had nothing to do with any holiday.

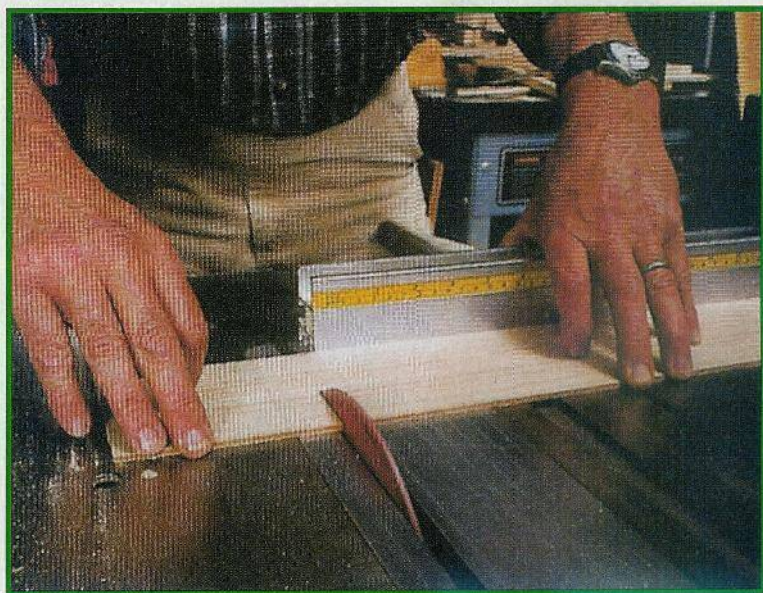
One pitfall was establishing a price on custom designs. We learned that graphic artists charge a considerable fee to develop custom designs, and that the average customer was not willing to pay that price. So after underselling our work on the first few that we did, we told the customer that we would not charge for the creation of the pattern, but that they would not have exclusive rights to it unless we were working from a copyrighted logo or organization symbol or the like. In that case, we would require a minimum number of sales to justify our work. That has never been a problem. In fact, we could be in business full time right now just making ornaments on the contacts we still have.

Whether you cut for profit or for family and friends, stack cutting is the key to efficiency, and surely just your family and friends can keep you very busy. In our quest for efficiency, we also learned that your choice of materials could make or break you. We met several scrollers that were using thin hardwood for their ornaments, and only cutting (at the most) two to three at a time. However, the advantage to using hardwood is its nicer edge appearance when compared to plywood.

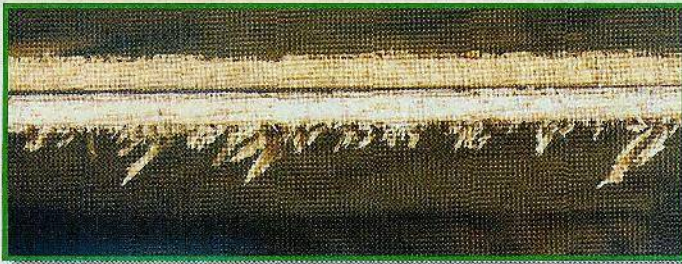
When we first started out, we picked up our plywood from local lumber dealers and our choices were limited. Finally, after getting several sheets of really ugly red oak plywood, we made a trip into M.L. Condon, Inc., in White Plains, NY. They are one of the larger lumber and plywood dealers in the metropolitan area, and had a large selection of species and thicknesses. We advised the supervisor of what we were looking for and he gave us permission to sort through the stacks on the condition that we left them as orderly as we found them. While searching through the inventory, we found a whole bin of 1/8" red oak plywood that had decent enough backs for ornaments. Needless to say, we loaded up and have since made many, many trips back. Unfortunately, those backs are now a fond memory and reflect the proper A4 grade, and 1/8" plywood is only made in that grade. (The "A" represents the quality of the face, and the "4" the back, and is the lowest grade with splits, checks, knots, and stain.) Where we could find 15 sheets out of 50 that met our standards, we now are lucky to find 5, but that is what has happened throughout the wood business.



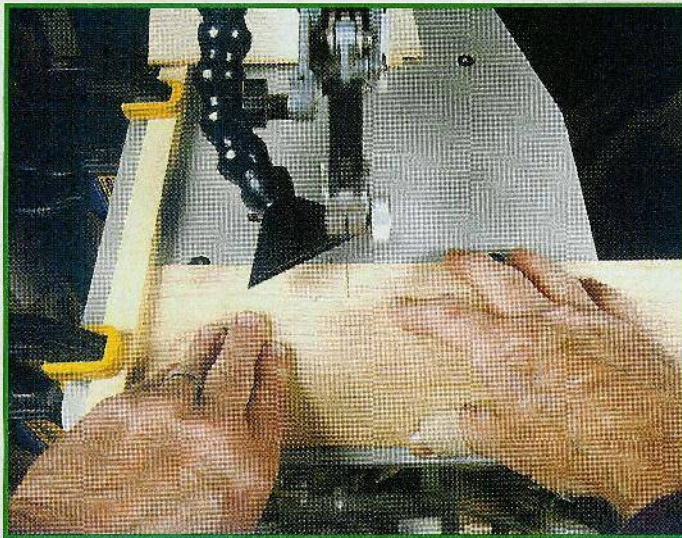
We had our sheets sawn in half at the yard so they would fit in our minivan. Once we got them home we stored them in a dry area of the shop and left them for a month or so to dry out. When we got them from the lumberyard, they were around 16% to 18% moisture content; they have to get below 10% while stored flat in order to not warp after they are cut. If you do not store them flat, the sheets will warp and twist to the point that they are nearly worthless for scrolling. So, once they have stabilized, rip them to width on a table saw.



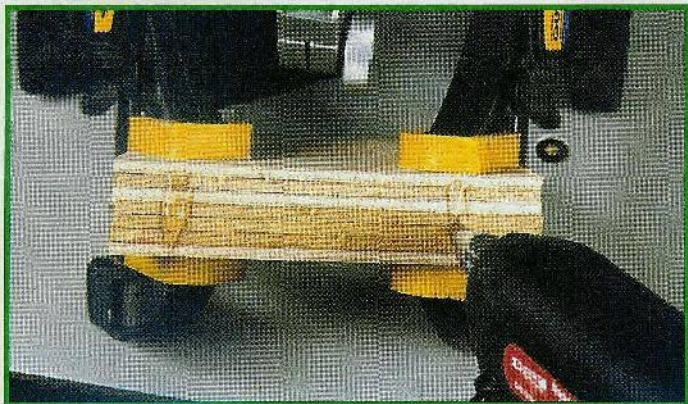
A table saw makes ripping and cross cutting quite easy, but your blade selection is important.



Be sure to use a blade made for cross cutting plywood to reduce tear out. In the photo shown here, the top piece was cut with a plywood blade, whereas the bottom was cut with a combination blade advertised to cut plywood with minimal tear out. Splintering this rough can ruin the edge of an ornament unless you cut the stock longer to compensate for it.



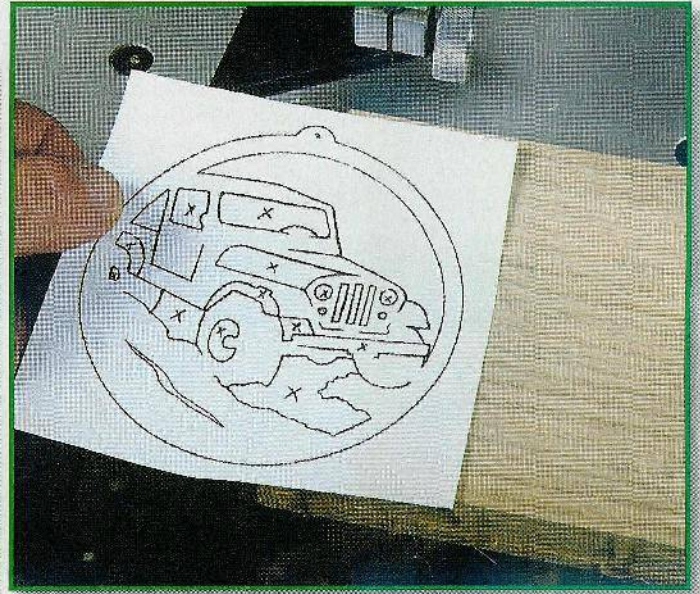
If you don't have a table saw, you can rip and cross cut thin plywood on a scroll saw, but it is a lot easier if you are working with pieces that are 1/4 sheet (2' x 2') or smaller. Just set up a rip guide and adjust for the blade lead or you will get tapered strips!!! If you do it this way, you will have to adjust for lead with each blade you use, though there will be little tear out to worry about.



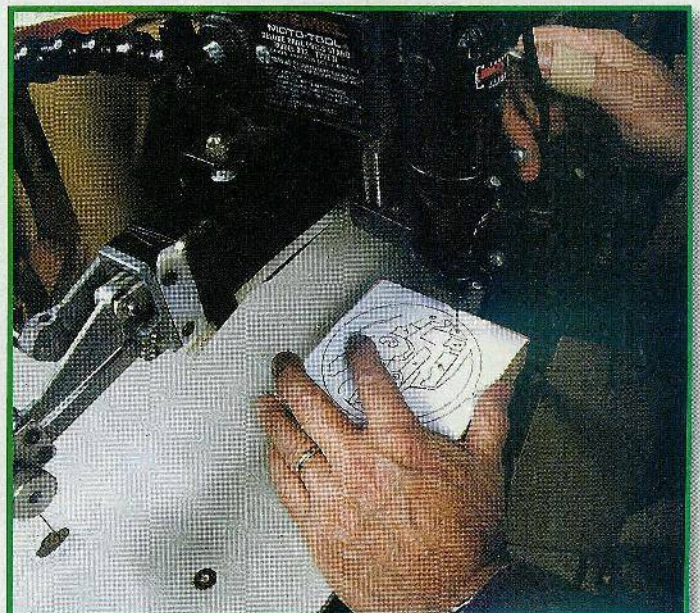
Once you have cut the stock to size, construct your stacks. We found that, if left lying around without weight on top of them, the pieces will still warp just from daily changes in moisture content. That is because the layers of the plywood run in different directions. The face and back run vertically, and the core (in 1/8") runs crosswise. Each one has a different grain

configuration and will thus react differently, causing them to warp and twist. This is reduced considerably once the design is cut and a finish is applied; the interior stress is relieved by cutting the design and the finish retards, or in most cases eliminates, the movement.

You can use any method to secure your stacks, from nailing to taping to gluing (as shown here). Nailing is quick and easy, but can be hard on an aluminum table. While the nails can dig into the aluminum, by allowing them to extend above the top by 1/2" or so you also have handles with which to steer. Taping isn't too bad either, but I found that some tapes drag on the table too much and cause steering problems unless you get a good coating of silicone or Teflon on the table. All things considered, we just use hot melt glue.



Stick your pattern to the wood with temporary-bond spray. Make sure you get enough of a coating so that the pattern doesn't work loose while you are cutting.

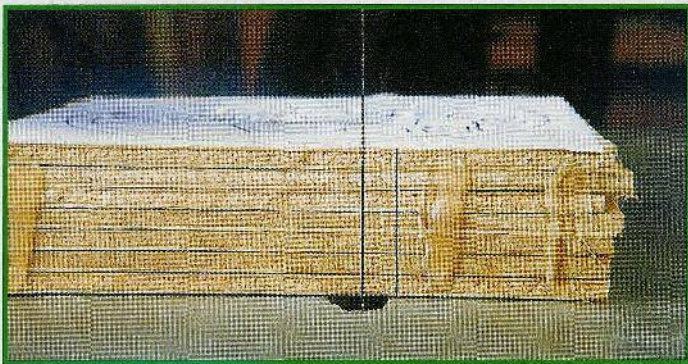


Drill the blade access holes with a 1/16" drill bit or smaller. Be sure to use a sharp bit and a backer board to reduce tear out.

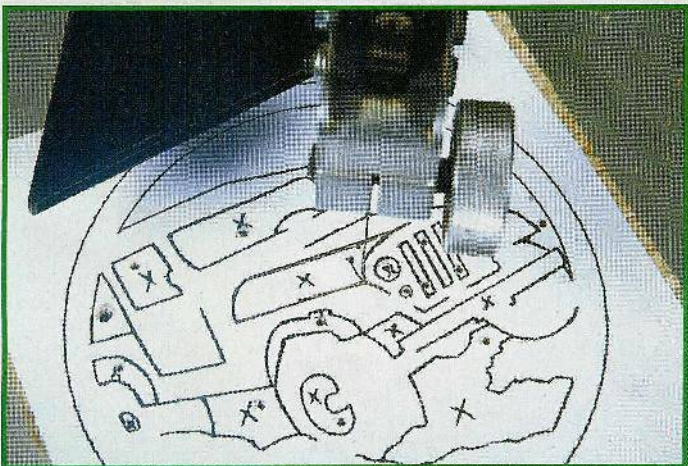
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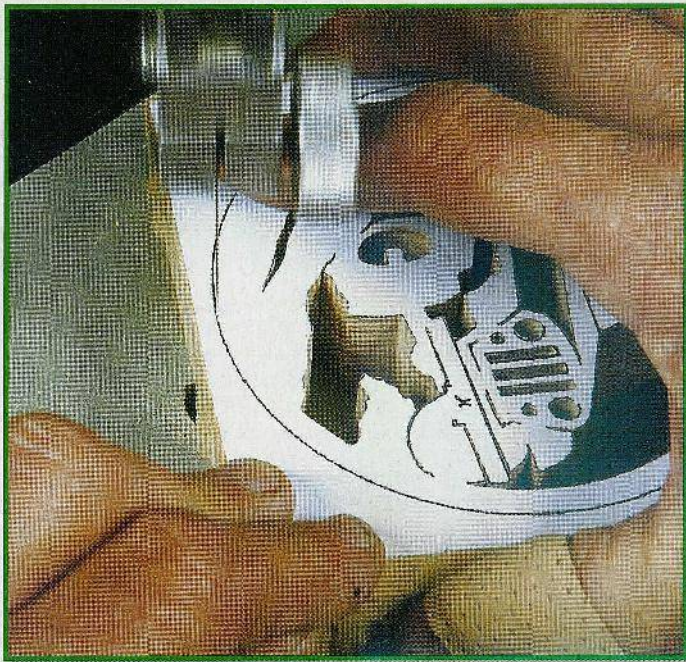
After you have completed drilling the holes, sand the bottom piece. This accomplishes two things: the block will have less drag while you are cutting, and will also lay flat on the table. If the block rocks because it does not lay flat, you will get cone cuts and may ruin some of the fine features in the design.



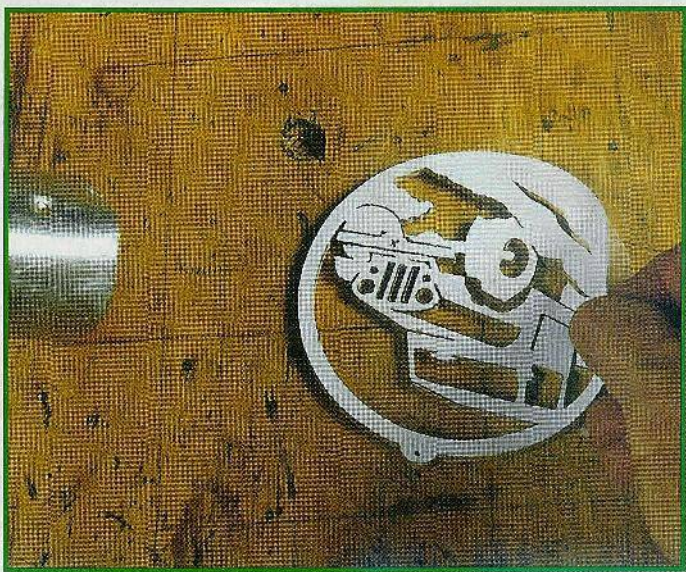
Before you start cutting, test the table to ensure that it is a perfect 90° to the blade. This method does not require any tools, but the stack must be flat on the bottom or you will still get cone cuts. All you have to do is cut into an edge, turn the block around and see if the blade will slide in to the cut.



We use a No. 5R blade, but could use any blade that cuts efficiently and doesn't want to follow the grain on its own. Notice in the photo where the blade was turned around. We cut into the sharp corners or details, then back out and let the teeth cut into the waste area as we turn. That way there are no marks that reduce the quality of the piece.



Some folks find cutting an even circle difficult. However, an evenly cut border will undoubtedly be noticed by the customer. You can enter the cut any place along its periphery; just ease into it, and as you finish up, apply pressure to the center to keep the stack even as you cut it free. Once it is cut out, you can sand any irregularities and no one will be able to tell where the cut started or ended.



There are a number of ways you can remove the pattern from the wood; they will all work, though they also all have their pitfalls. Some prefer to sand, but in many instances the paper dust and glue mix in the textured grain and are still noticeable after finishing. Others heat the pattern and then sand the glue residue off, but this seldom removes all of the residue, and if it does, you are sanding through the face veneer. Others soak the pattern with a solvent of some sort, and that works, but some solvents dissolve the ink on the paper and stain the wood. So we use a heat gun or hair dryer to remove the pattern THEN apply mineral spirits to remove the glue residue. It may take a bit longer, but it seems to involve the least margin for error and the end result is a clean surface.



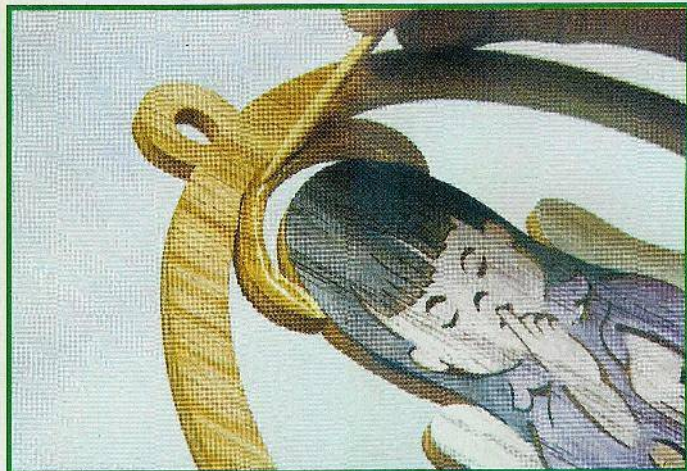
I have tried to show the residue in this photograph—the dark spots and hazy appearance. It is a lot easier to feel than to see, and any residue left on the wood will affect the finish. There are other solvents that will remove the residue quicker and easier, but these are very hazardous to your health. As mentioned, we stick with mineral spirits, but use rubber gloves and work in a well-ventilated area.



Sand all surfaces of each ornament. As an additional precaution, we touch the outside edges to ease them a bit so that there is no danger of a splinter. We normally just use 220 grit, and even using a block sander there is no problem with the edges. Once you have completed sanding, clean out the dust from the fine detail and remove any fuzzies that may remain. We spend a lot of time finishing, but Alice has a standard that I must maintain, and the customers appreciate.



We normally use either Watco Danish Oil or Watco Rub-on Poly as our first coat. We saturate the wood, wipe it off, and then allow the oil to cure before moving on. I mention the Rub-on Poly because I have been getting requests for sources of the Danish Oil lately; it seems that there are not too many businesses selling it. The Rub-on Poly works just as well as the oil finish and sets up quicker. Be sure to follow the instructions on the can for proper rag disposal to prevent a fire. Once the finish has cured, we spray on Minwax Quick Drying Poly as a finish coat. That way there are no dry edges that detract from an otherwise fine finish.



The Jeep ornament is one of our originals, and looks best in natural wood (as many ornaments do). However, Alice hand paints many of our selections when the beauty of the design justifies the effort, and this adds a lot to the overall appearance of the ornament. She doesn't build the paint on the surface, but rather allows the wood grain to show through. On a few select ones, she adds glitter as a tasteful dynamic accent. She takes great pains in applying the glue, using a toothpick to get it in just the right places with no over-run.



Once the glue is applied, she sprinkles just the right amount of glitter on it, and then lets it set up. She uses several different colors and sizes of glitter (depending on the accent she is creating) in amounts ranging from a fine dusting to a heavy layer.

Her method of finishing is to rub the surface of the project with a brown paper bag after the oil has cured. Then she paints it, and after the paint has dried, she sprays on the final finish (whether it is polyurethane, lacquer or acrylic). Once the final coat has dried, she applies the glitter.

Alice's paint shop is the kitchen table, and her spray booth the great outdoors. She constantly reminds me of this point when I mention that I have a storage problem in my shop. When we were doing shows, production continued regardless of normal kitchen activities such as cooking, eating and such. The glitter did make an interesting salad presentation, and it wasn't bad in the pie, either! But then that is grist for another mill.

Happy scrolling.





10 Ornaments

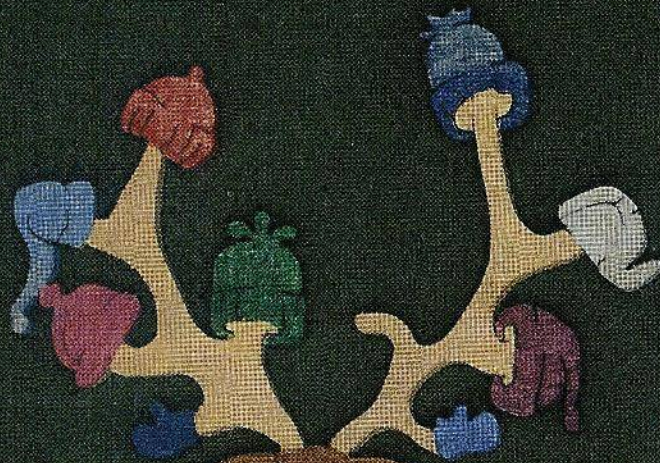
by Billie (BJ) Holm



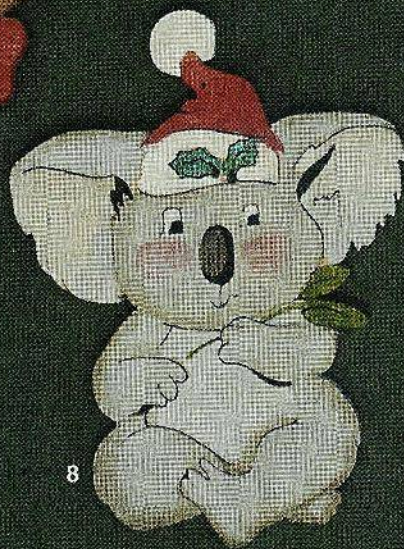
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SUPPLIES

Tools: scroll saw with No. 2/0 blades;
drill with assorted bits
Temporary-bond spray adhesive
Sandpaper, assorted fine grits
Tack cloth
Paints and stains of choice (if desired)
Clear spray finish
Fish line or nylon thread

INSTRUCTIONS

The ornaments shown here were made from 1/8"-thick wood. I find that sanding the wood before cutting makes for less fuzzing to remove after the pieces are cut out. Be sure to clean up the dust with a tack cloth so the glue will adhere easily.

Using the spray glue, attach the patterns to wood. Drill when necessary and cut the designs with the No. 2/0 blade to get a fine line and better detail. **Note:** I always make all interior cuts first, followed by the outside cuts. Carefully sand the fuzzing from the back and then tack. Stain or paint, and then let dry thoroughly before spraying with the clear finish.

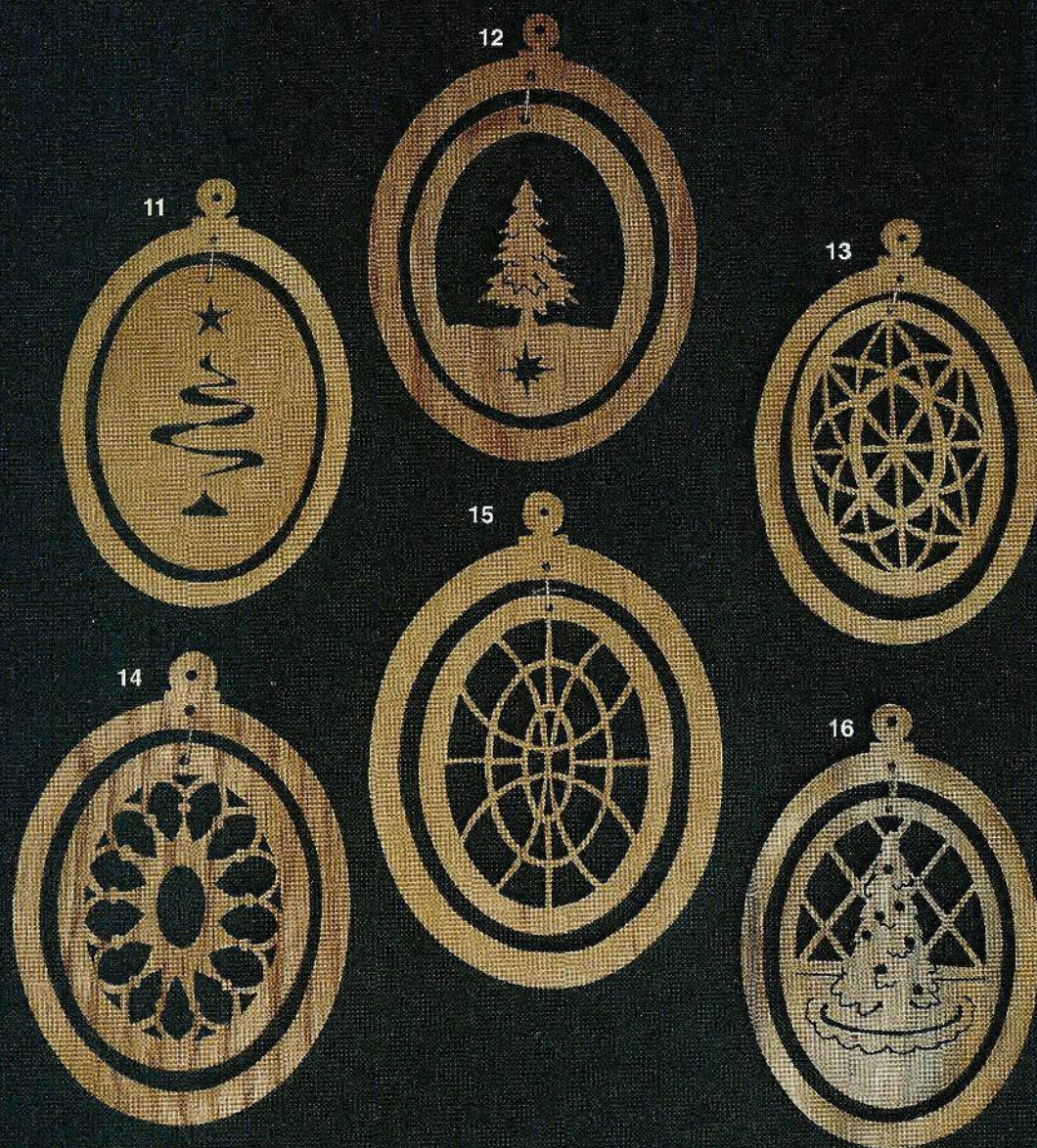
Tie a piece of fish line as the hanger.

For questions concerning these ornaments, send an email to Billie Holm at bjholm51@yahoo.com. 



20 Ornaments

by Patty Beach



SUPPLIES

Tools: scroll saw with No. 2R or 5R blades; drill with 1/16" and 1/32" bits; shears
Temporary-bond spray adhesive
Sandpaper, 150-grit or finer
Variety of paints (if desired)
White carpet thread
Clear varnish, urethane, or finish of choice

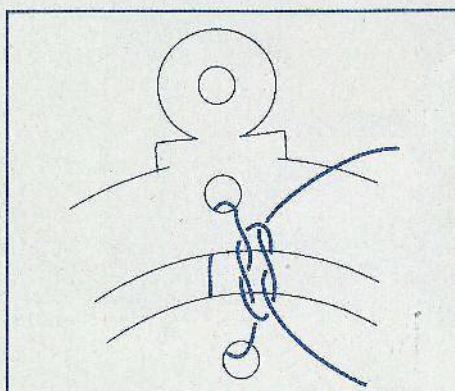




INSTRUCTIONS

Apply the patterns to 1/4" wood and drill entry holes where needed. The larger drill bit is used for the hanger openings and the holes needed to attach the two-pieced ornaments together. Saw each ornament, carefully remove any remaining pattern, and sand smooth. I replace the scrap from the more delicate ones while sanding in order to help prevent breaking, then discard them before painting or applying the finish. Feel free to add a bit of paint to any ornament you wish. Sometimes a little paint will accent your ornaments beautifully.

Once you are happy with the sanding and/or painting, apply the clear finish. After dry, tie the two-pieced ornaments together as shown in the diagram. Be sure the knot is tight and then trim off the extra thread.



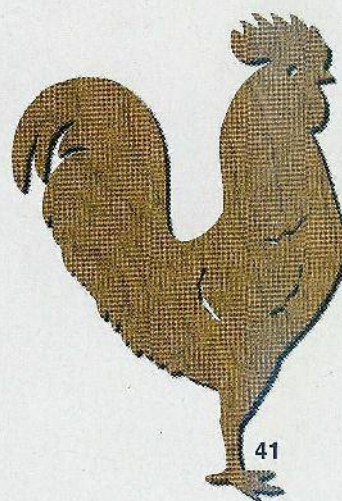
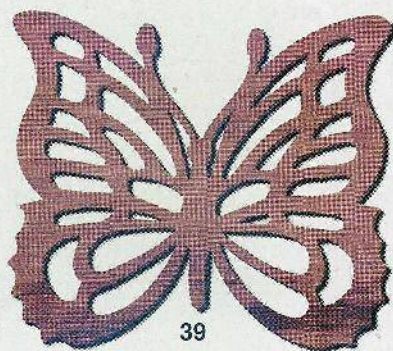
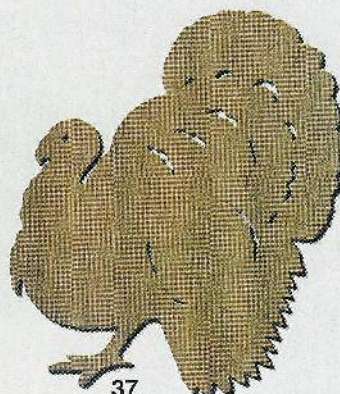
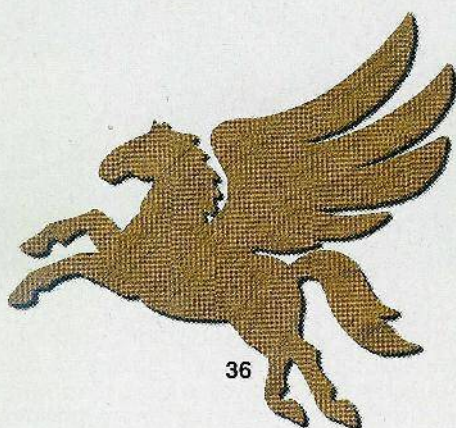
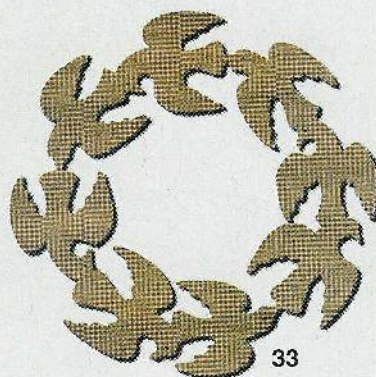
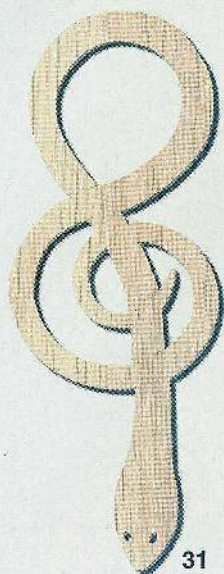
Follow this diagram when tying the two-pieced ornaments together.

For questions concerning these ornaments, send an SASE to: Patty Beach, 16114 Brook Road, Lansing, MI 48906. Email: pjbeach@comcast.com



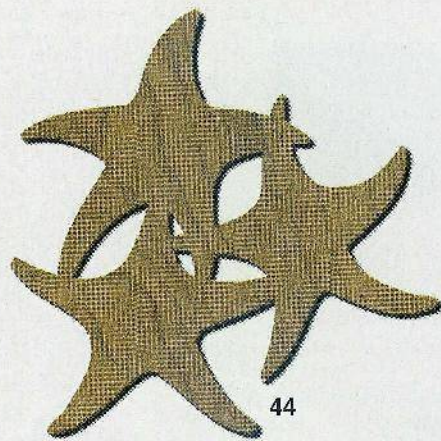
20 Ornaments

by Dirk Boelman

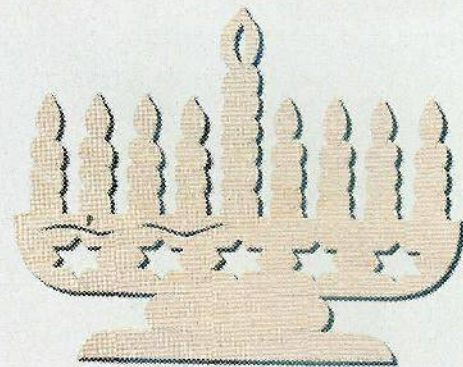




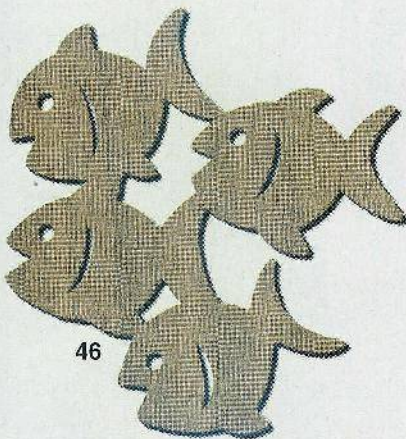
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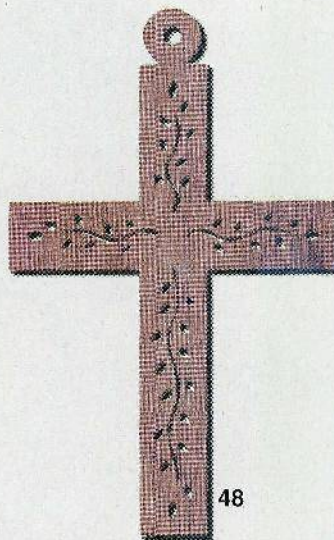
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SUPPLIES

Tools: scroll saw with assorted blades; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Finish of choice

A Few Tips from Dirk

Scroll sawn ornaments are among the most popular projects being produced today. We give them special attention at Christmas time; however, they can be displayed and enjoyed all year long!

Making ornaments is a terrific opportunity to experiment and be creative. They can be made from most any thickness and species of solid woods, or even from plywoods, Plexiglass®, thin metals, and any other material that can be cut on a scroll saw. It is great fun to experiment by making an ornament from a few different types of materials and then seeing the finished results! This is the way we all learn what looks and works the best.

Wooden ornaments that are to be hung on the Christmas tree will show up best when made from light colored woods such as birch, poplar, maple, or oak. Of course, ornaments can also be painted or stained, and glitter or other material can be added to make them

sparkle, shimmer, and shine! We usually choose 1/8"- to 1/4"-thick wood for most ornaments that will hang on the tree because anything thicker gets too heavy and causes the branches to droop. Occasionally we use 1/16" material for small ornaments, but 1/8" to 3/16" thicknesses are our favorite.

Ornaments that are made for display in other areas (such as hanging from fireplace mantles, book shelves, ceiling hooks, or the wall) can be made from thicker materials if desired. The patterns can be enlarged to create a more dramatic, decorative piece for display, which is also a perfect opportunity to use gorgeous hardwoods like walnut, cherry, or purpleheart.

Keep in mind that traditional wire hangers will work just fine for hanging your ornaments, but you can really make them dazzle by hanging them from festive colored ribbons, gold cord, brass wire, and other materials adorned with beads or flowers and such.

Have fun... and be creative!



50



50 Ornaments

by Dan Fenelon

SUPPLIES

Tools: scroll saw with assorted blades; drill with bits
Temporary-bond spray adhesive
Sandpaper, assorted grits
Finish of choice

A Few Tips

These ornaments look best when done in 1/8" to 1/4" light colored, clear grained hardwood. Woods that have a lot of character or are too dark make the details of many ornaments hard to discern. Some good choices for com-

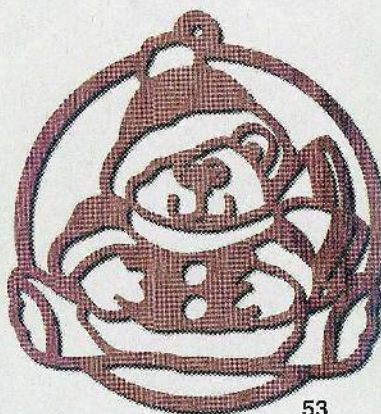
monly available wood are cherry, oak, maple and mahogany. There are quite a few others (including exotics), and the price range is significant. Baltic birch plywood and the use of stains and paints is also good. Shipping pallets that are being thrown away by stores also can be a good source of wood. I've found many made of oak that are just the right thickness and just need to be sanded to be usable. Mahogany pallets can be found where a store imports products. Old furniture can also be a source of wood. The drawer sides and bottoms of trashed desks and dressers and cheap yard sale furniture can put quite a bit of cash in your pocket. Keep your eyes open!



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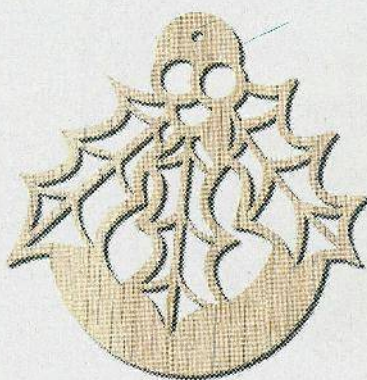
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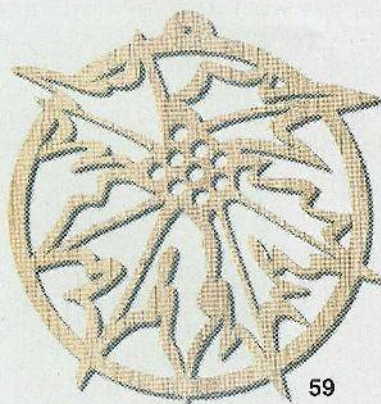
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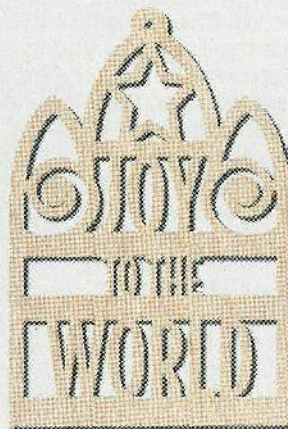
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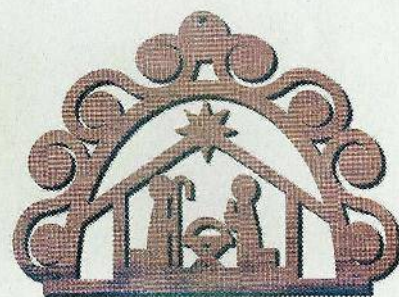
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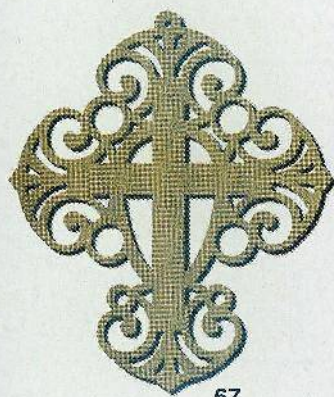
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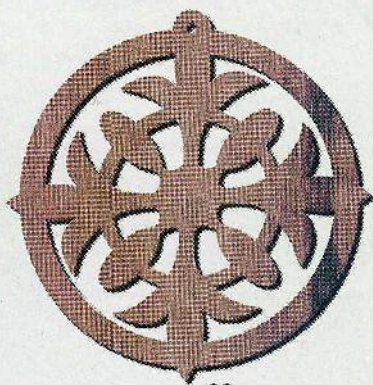
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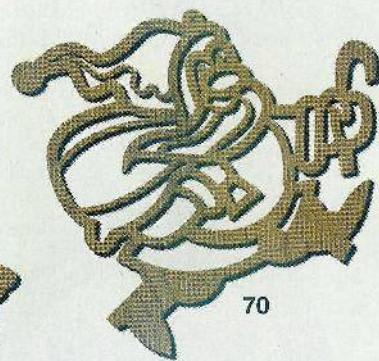
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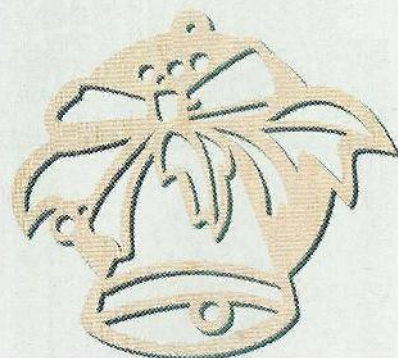
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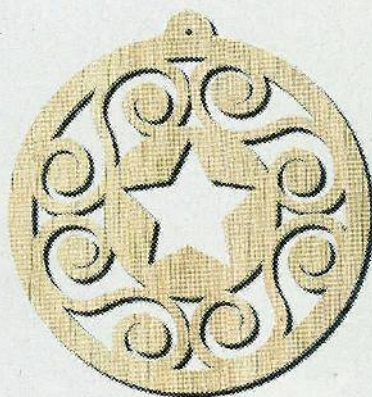
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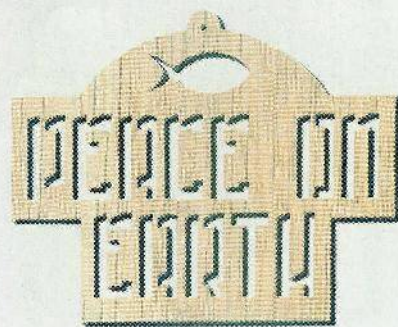
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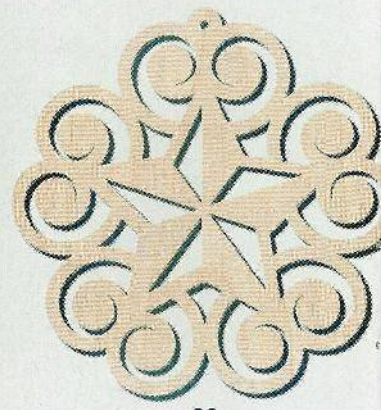
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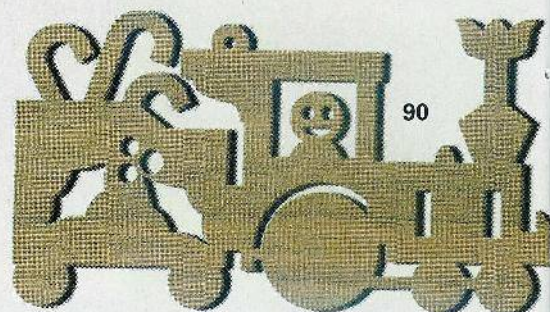
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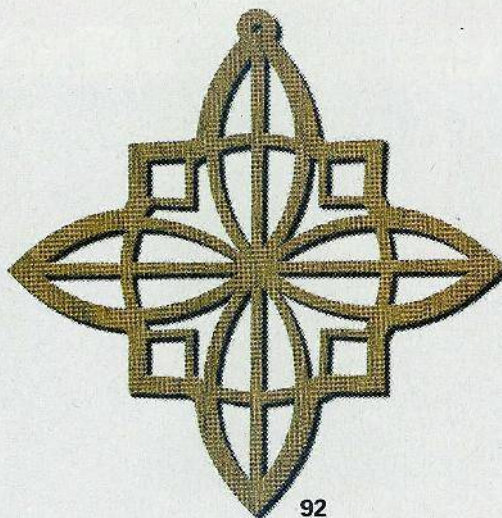
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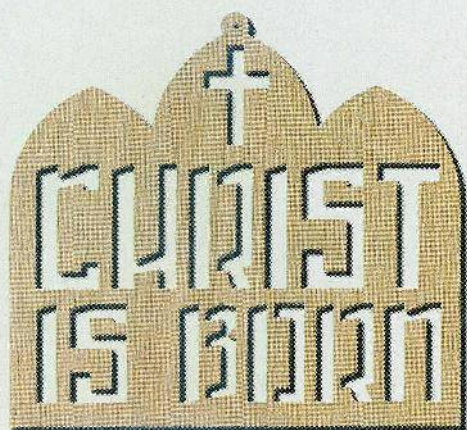
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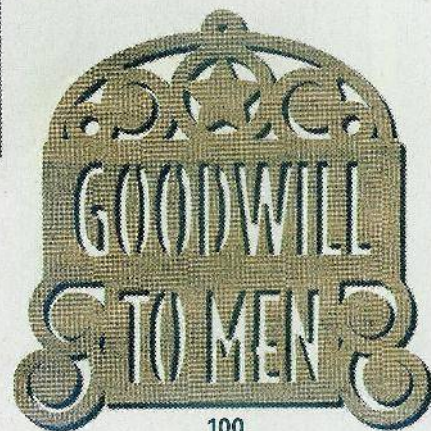
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Santa's Sleigh Mini Intarsia

by Darin Liles



SUPPLIES

Wood: cedar—one piece $1/2"$ x $4"$ x $4"$ (for red in Santa's suit); aspen—one piece $1/2"$ x $4"$ x $4"$ (for beard and trim on suit); poplar heart wood—one piece $1/2"$ x $5"$ x $5"$ (for trim on sleigh and the trees); walnut—one piece $1/2"$ x $4"$ x $4"$ (for body of sleigh, gloves, and boots and the feet on the deer); oak—one piece $1/2"$ x $4"$ x $4"$ (for reindeer body); cypress—one piece $1/2"$ x $4"$ x $4"$ (for antlers, ski on the sled, and star on the tree); maple—one piece $3/4"$ x $6"$ x $8"$ (for base); plywood—one piece $1/8"$ x $3-1/2"$ x $3-1/2"$ (for backer on the Santa).

Tools: scroll saw with assorted blades, including a No. 2; drill press with $3/8"$ Forstner bit; rotary tool with assorted bits;

Wood glue

Tracing paper

Carbon paper

Sharp pencil

$3/8"$ Dia. x $6"$ long dowel

Finish of choice

INSTRUCTIONS

Start by tracing the pattern onto the tracing paper. This will allow you to choose your own grain direction. Trace and cut out the sleigh (see Fig. 1). Next, add the Santa body to the sleigh (see Fig. 2) and then the beard and face (see Fig. 3). The eye on the Santa and the deer are drilled out with a small drill bit. Sand and round a small piece of walnut to accommodate the small hole.

Now start rounding the edges of the sleigh (see Fig. 4). Proceed to trace and cut out the reindeer body (see Fig. 5). On the head area, cut to the inside of the line as the head will later be cut out and glued on top in order to yield a three-dimensional look. Also on the deer's head section, cut and fit the eye and nose and then round the piece (see Fig. 6). After the nose and eye are glued and dried,

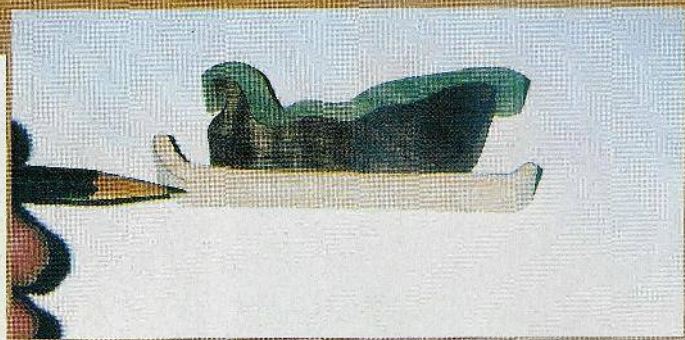
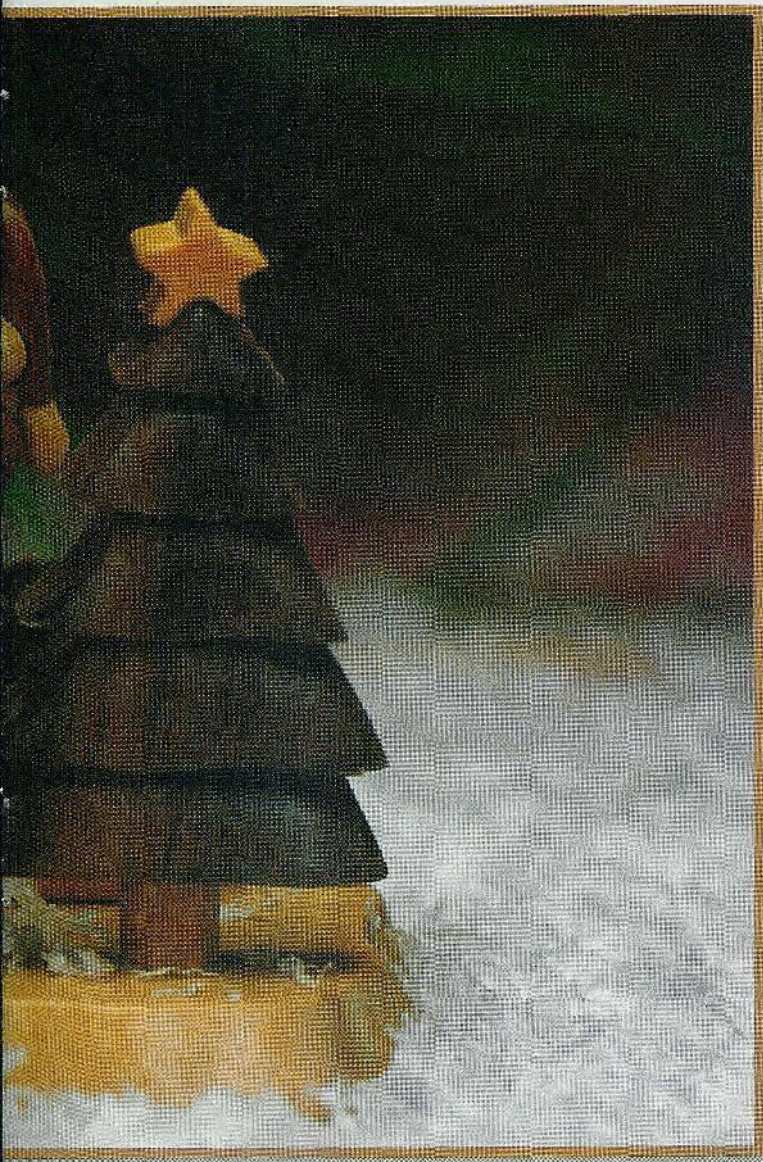


Fig. 1. The traced and cut sleigh.



Fig. 2. Add Santa's body to the sleigh.



Fig. 3. Add the beard and the face to the dry assembly.

re-saw the head area (see Fig. 7). When finished, the head should be 1/8" thick (see Fig. 8). The same procedure is used when cutting Santa's arm (see Fig. 9) and the legs on the deer (see Fig. 10).

Next, cut out the two pine trees and drill a 3/8" hole to accommodate the dowel (see Fig. 11). Then cut the 1/8" backer board and fit it to the sleigh and the Santa (see Fig. 12). The base is cut at a 30° angle and its edges are sanded smooth (see Fig. 13).

Glue the trees to the base, the reindeer to the tree (at a slight angle in order to give the appearance that it is lifting Santa off the ground), and the Santa to the base. I used a matte finish; however, if you want more of a shine you can use a gloss finish. Allow to dry and ENJOY!

Happy Holidays.

For questions concerning this project, please send an SASE to: Darin Liles, 252 Sam Street, Shirley, AR 72153. Website: <http://www.darinwoodworks.com>.



Fig. 4. Round the edges of the sleigh.

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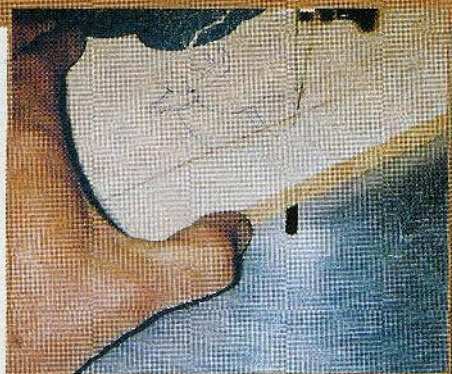


Fig. 5. Trace and cut out the reindeer body.

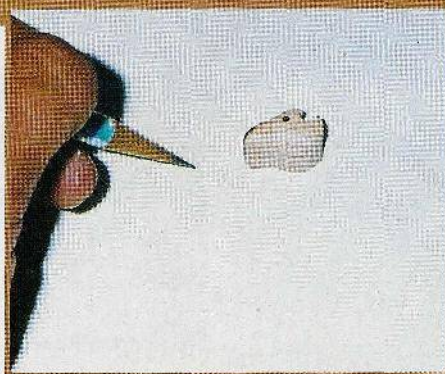


Fig. 6. Cut and fit the eye and nose.



Fig. 7. Re-saw the head area.

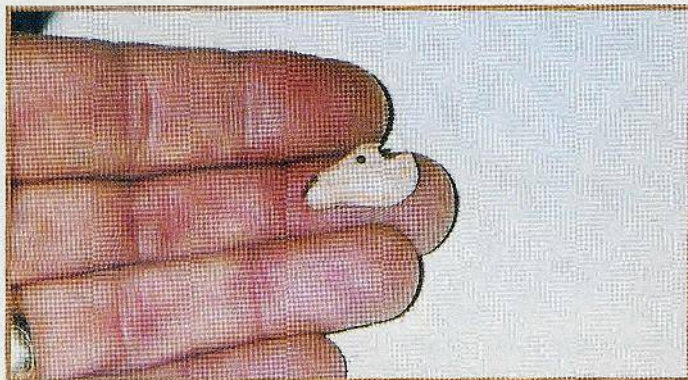


Fig. 8. The head should be 1/8" thick after being cut.



Fig. 9. Santa's arm is raised in the same manner as the deer's head.



Fig. 10. The deer's legs are also given a three-dimensional look.



Fig. 11. Cut the two pine trees and drill holes in the bottoms.



Fig. 12. Cut and fit the 1/8" backer board.

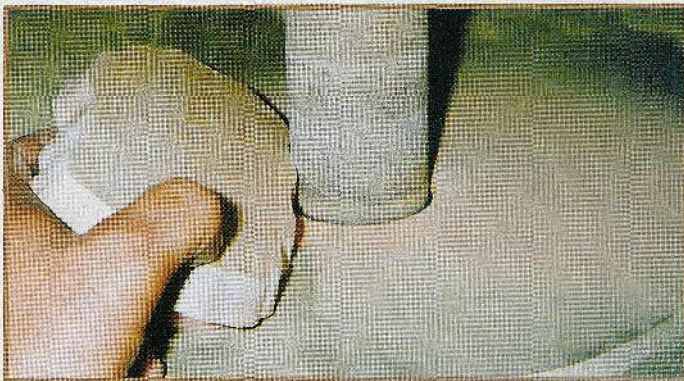


Fig. 13. Sand the edges of the base smooth.

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Christmas Bear

by Garnet Hall



Introduction

It is April, and I am working on this project for a Christmas issue. With spring in the air, it's hard to think Christmas. I am kind of losing faith in Christmas. I don't think I will get my wife a gift next year. She never used the snow shovel I got her last Christmas—not once.

I saw the first sign of spring yesterday. My wife put a to-do list on the fridge, with my name on it.

The best things about spring are the Stanley Cup playoffs and the beginning of baseball season. I have been a frustrated athlete all my life. In baseball I couldn't hit a curve, and now in golf that's all I can hit! Life's not fair. Well, better get back to this bear.

It's a fairly basic intarsia project with only 56 pieces to cut, fit, shape, sand, glue and finish. Nothing to it.

INSTRUCTIONS

Start by choosing the wood for the project. Pay special attention to this step, because the woods you choose will have a real impact on how the finished project will look. The woods listed on the pattern are only my suggestions. Feel free to use your imagination to create your own unique project.

Next transfer the pattern to the wood using the technique you prefer. Trace, template or photocopy, and glue. I have always liked the template method. It involves one extra step, but I have found I get a better fit off the saw and save time with the fitting. Once you get a steady hand with a scroll saw, cut just inside the line. Lately, I have been using a No. 3 hook tooth style blade to cut soft wood. The blade cuts the wood well and leaves a smaller kerf and tighter fit. The pieces don't have to be airtight, but within a saw kerf. One technique I use a lot is to hold two pieces together and run a saw blade down between them to form a good fit. (see Fig. 1).

Once the fit is acceptable, raise and lower any pieces the pattern or your imagination suggests. I raise and lower in increments of 1/8", using scrap plywood. I prefer to use wood of a similar shade to raise pieces on the outside of a project (see Fig. 2). Lower by resawing or sanding the piece thinner.

Assemble the project and mark reference lines (see Fig. 3). These lines will serve as guides for the shaping. Shape down to these lines using whatever abrasive tool you prefer. I like to use a small pneumatic sander called the "Sandstorm Sander" (see Fig. 4). I like the control I have when I hold the sander in my hand. Try to achieve a smooth transition from one level to the next.

SUPPLIES

Wood*: Baltic birch or oak—one piece 1/4" x 13" x 13" (for backer board); light western red cedar—one piece 3/4" x 6" x 6"; dark western red cedar—one piece 3/4" x 6" x 18"; black walnut—one piece 3/4" x 4" x 4"; aspen—one piece 3/4" x 4" x 4"; bloodwood—one piece 3/4" x 4" x 4"; paduak—one piece 3/4" x 4" x 4"; pau amarillo—one piece 3/4" x 6" x 6"; green caste poplar (VeraWood)—one piece 3/4" x 4" x 4"; purple heart—one piece 3/4" x 4" x 4"

Tools: scroll saw with assorted blades, including No. 5 or No. 7 P/S or DT/R; small pneumatic sander; flex sander

Sandpaper, assorted grits

Carpenter's glue

Spray finish of choice

Hanger of choice

*Refer to the pattern and the wood key in the pull-out section to determine which wood is used for each individual part.

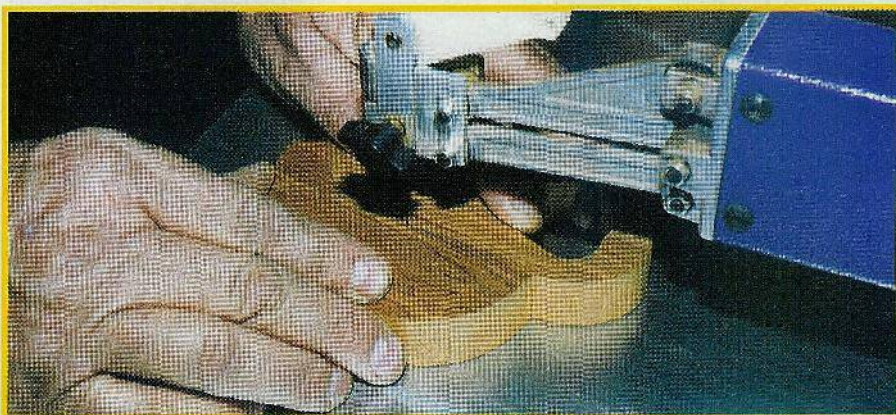


Fig. 1. Hold two pieces together and run a saw blade down between them to form a good fit.

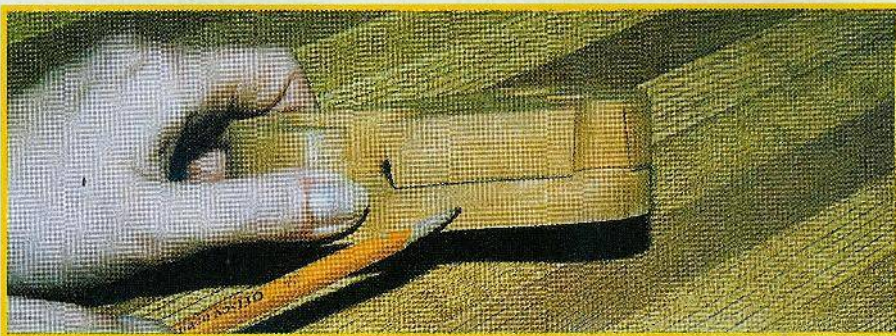


Fig. 2. I prefer to use wood of a similar shade to raise pieces on the outside of a project.

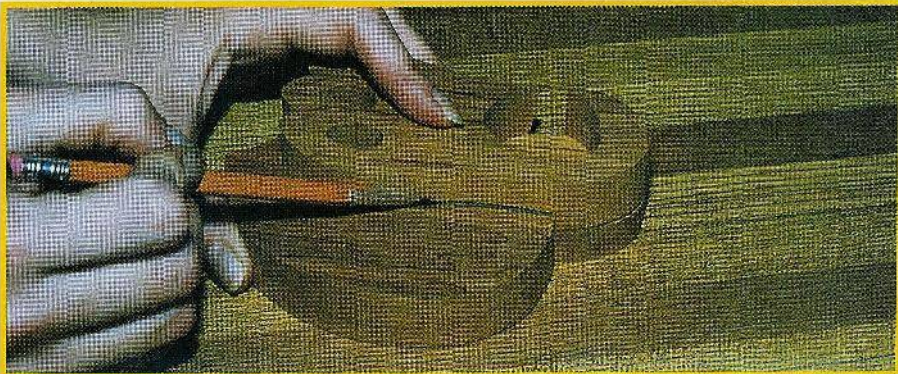


Fig. 3. Mark reference lines as guides for the shaping.

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A flex sander can also be useful for detail and inside shaping (see Fig. 5). This patented sander is unique because you can adjust the tension on the sanding belt for shaping and sanding contours.

Note: make sure you have an adequate dust collection system in place. When you are creating a lot of dust, you should always have your tools hooked up to a dust collector, use an air filtration device, and wear a good quality dust mask. If it's warm where you are, sand outside. Where I am it's way too cold this time of year. For those of you in the northern states I have found a way to avoid colds this winter. Take plenty of vitamin C, but take it in Orlando, FL, and stay there.

Spend time with the shaping; the more you shape it, the better it will look. Don't go to far though! All you will have left is a pile of sawdust.

Next, sand the pieces. I don't sand past 220 grit because I don't want to create any more sawdust than I have to—and I am lazy. There's only a couple tools that will help with the sanding. A merit flap wheel works well and a star twister.

Assemble the project on the backer board. The best material for a backer board is 1/4" Baltic birch plywood, but other plywood will also work. I have been using MDF or hard board lately. You can buy it with one side painted white. It's cheaper and stays flat. Trace around the project. Cut out the backer board, just inside the line.

Reassemble the project on the cut-out backer and start the glue up. Use an ordinary carpenter's glue and glue one piece at a time. Keep the pieces tight as you glue. This is where you can have problems with gaps appearing, so pay close attention to spaces and keep the pieces together.

As long as your backing material is flat you won't need to clamp any pieces. Clamping can cause more problems than it can solve. Uneven clamp pressure can cause pieces to creep and gaps to appear.

Once the glue has dried (thirty to forty minutes), round off the back edges (see Fig. 6).

Now you can apply a finish of your choice. Spraying can give the nicest and most even finish, but can also get expensive. I have been applying the first two coats by brush. Then I sand with 220 grit, tack off the dust, and finish with two or three spray coats. I use the same brand spray as the liquid coat. In my case I like to use Minwax Satin.

Attach a hanger and you are done just in time for Christmas and another Joyous Noel.

All the best of the season to you and your family in health and happiness.

For questions concerning this project, contact: Garnet Hall, Box 549, Stoughton, SK, Canada SOG 4T0. Email: intarsia@sawbird.com



Fig. 4. I like to use a small pneumatic sander called the "Sandstorm Sander" to shape down to the guide lines.

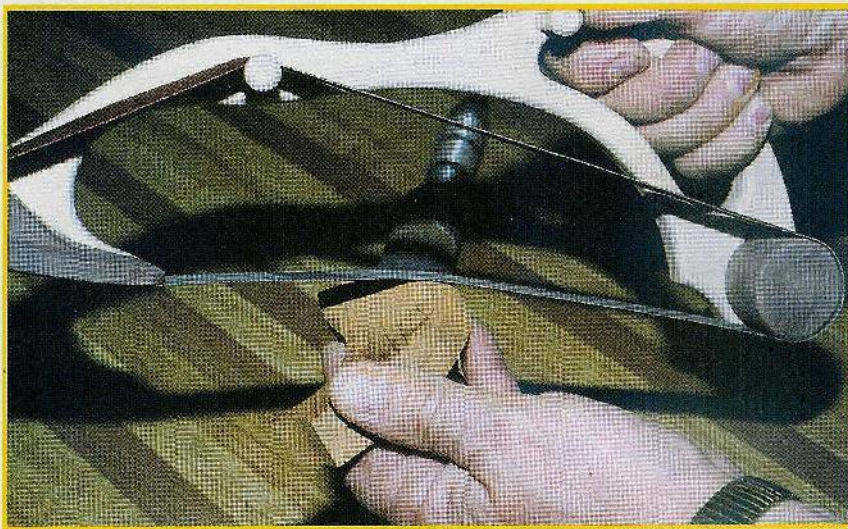


Fig. 5. A flex sander can also be useful for detail and inside shaping.

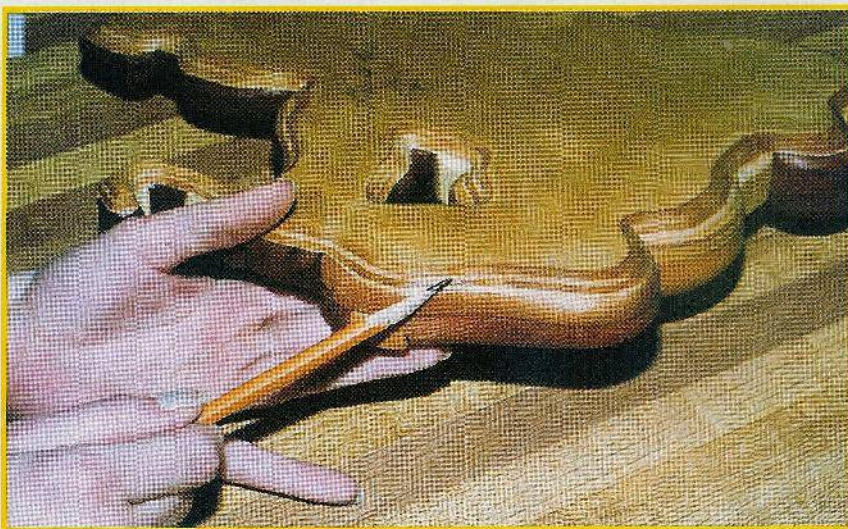


Fig. 6. Round off the back edges of the assembled project.

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Sculptured Bagel Slicer

by Joseph M. Herrmann

SUPPLIES

Wood: Colorwood™ (or other specie of cabinet-grade lumber)—one piece 7/8" x 2-5/8" x 13-1/2"

Tools: band saw; chop saw; oscillating spindle sander; hand-held electric drill with 1/16" twist drill bit; No. 1 Phillips screwdriver; awl; ruler; square; Dremel tool with the appropriate cutter

1/2" masking tape

Bee's wax

Linseed oil mixture

Aerosol "Deft"

Two 3/8" x No. 4 pan-head sheet metal screws*

Serrated blade*

*Available from Timber Treasures, Inc.: www.timbertreasures.com, 440-576-7697. Please contact them at info@timbertreasures.com for ordering information. The Colorwood™ is available in various patterns (Nos. 1, 2, 3, 7, 9, or 10); each blank will measure approximately 1" x 2-5/8" x 13" and sells for \$9.49 each, plus shipping. The blades are \$4.95 each, which includes shipping and two screws/blade.

Introduction

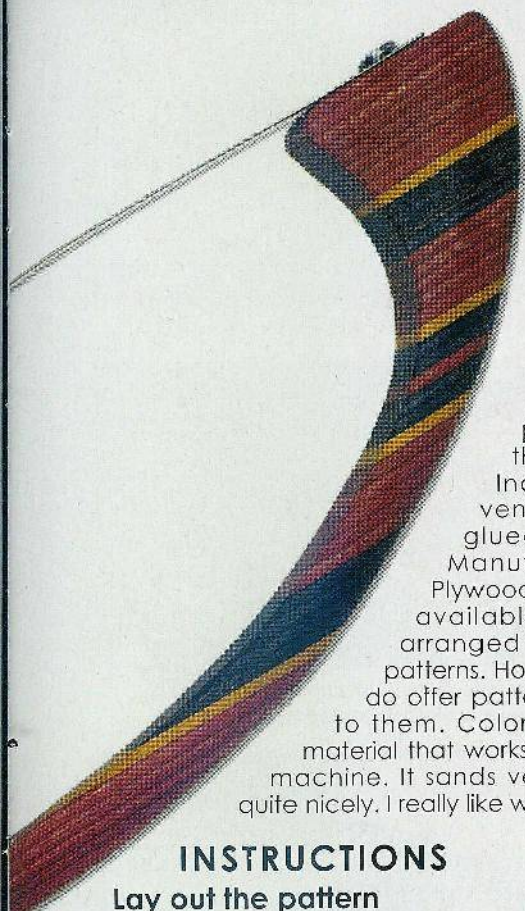
Something new

When I was doing art/craft shows, I always kept a notebook in my booth so I could write down those new product suggestions that so many people were always more than willing to offer. Some were kind of silly, but several others provided the germ for a workable new idea. This is one of them.

When I sat down to work on this idea, I knew that I didn't want just a "warmed over" re-creation of the bread knife that I designed some years ago. I wanted something different. That's always the biggest problem you face when creating new projects. Making the project is the easy part; figuring out what it will look like is much more difficult!

My wife and I have met a lot of interesting people on the craft fair circuit. Overall, they are hardworking, creative people who make a living selling the things that they make with their own hands. It's a difficult life, but many manage to make a decent living at it.

Mike and Roz Duflo (www.woodduflo.com) sell wooden spoons and other handcrafted, kitchen-related products with sculptured handles. I really like their work, and we have purchased several of their pieces over the years. So, when I sat down to design my bagel slicer, I knew that I wanted it to have a free-formed, sculptured handle similar to theirs.



Wood selection

I learned long ago that color sells! Given the choice between an ordinary piece of wood and one that is brightly colored or has a lot of figure in it, people will never choose the ordinary one. So I decided to use a piece of Colorwood™ for my bagel slicer.

Colorwood™ is a laminated product similar to plywood—except that there are no cross bands. Individual slices of maple veneers are dyed and then glued up in a pattern. Manufactured by Rutland Plywood in Rutland, Vermont, it is available in six different colors arranged in their twelve standard patterns. However, some retail suppliers do offer patterns that are exclusive just to them. Colorwood™ is a very stable material that works well either by hand or by machine. It sands very easily and finishes up quite nicely. I really like working with it!

INSTRUCTIONS

Lay out the pattern

This project uses a method called "compound cutting" to block out the profile and to remove the excess material from the blank. A pattern is traced on the top (see Fig. 1) as well as on the side of the stock (see Fig. 2), which allows the wood to be cut on two different planes instead of just one. Some projects that would employ a similar cutting method include Cabriole legs on Queen Anne-type furniture and certain Christmas decorations.

Begin by tracing the pattern on heavy card stock—or on Plexiglas™ like I did. There will be two patterns: one for the side profile and one for the top profile. Both must be the same length and both must be lined up accurately on the stock before any cuts are made.

I prepared my Colorwood™ blank so it was 7/8" x 2-5/8" x 13-1/2". I centered the pattern for the side profile on the stock and traced it on with a dark pencil. Then I used a square to draw lines from the ends of the pattern up to and across the top of the stock. These two lines will help center the pattern for the top profile so it will coincide with that of the front. Line up the top pattern between the two lines and trace it on as well.

Cut out the patterns

Cut out the pattern for the top profile first (see Fig. 3). Be very careful to make each cut in one continuous motion; you cannot make any relief cuts! Being that this is a straight cut, it shouldn't be much of a problem. When you finish the cut, mark it so you know from which side of the slab it came.

After you have completed all four cuts, carefully tape all the pieces back on the stock (see Fig. 4). If you tried to cut the side profile without doing this, the stock would not be sitting flat on the table and you would not get a straight cut. You would prob-



Fig. 1. The pattern is laid out on the top surface of the stock.

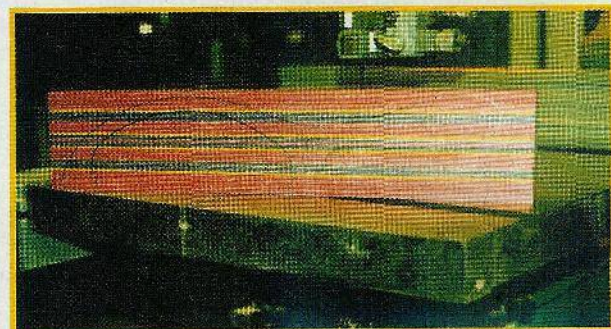


Fig. 2. The pattern is also drawn on the side of the stock. This enables the wood to be cut on two different planes instead of just one.



Fig. 3. The first two cuts are made on the top of the stock.



Fig. 4. When the cuts have been made, I used 1/2" masking tape to reattach the pieces of scrap to where they were originally located on the blank.

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ably end up pinching the blade, which could cause it to break.

Cut out the side profile next (see **Fig. 5**). Be careful to keep everything together until the entire pattern has been cut out. Then remove the scrap pieces from the completed blank.

Shape the curves

I found that it was easier to remove as many of the band saw marks as possible now, before continuing with the project. They will have to be removed eventually, and now is as good a time as any. I used an oscillating spindle sander to remove these marks and to begin shaping the handle (see **Fig. 6**).

I don't have a regular belt sander. If I did, the top idler pulley would probably do a better job knocking off the corners on the handle and the top of the curve in order to bring them into a roughly octagonal shape. Keep in mind that the handle is actually a sculpture, so it will not be perfect. Each handle will be different from any other one you might make, so just concentrate on getting it to rough shape now.

Once the handle and top curve were roughly shaped, I used a small Dremel tool with a barrel-shaped cutter to refine the curves and to further shape the handle (see **Fig. 7**). I worked the curves until the handle felt right in my hand and the curves were pretty symmetrical on both sides of an imaginary centerline (see **Fig. 8**). I also shaped (or curved) the front and back of the handle adjacent to where the blade will be attached (see **Fig. 9**). **Note:** do not shape the very bottom of the handle where the blade will actually be attached; this area must remain flat.

Sanding the handle

The Dremel tool left a fairly smooth surface, but it tended to undercut some of the softer grain between the laminations. To start, I sanded the inside curves of my bagel slicer on my oscillating spindle sander (see **Fig. 10**). The drill press could also be used if you have a drum sanding attachment. I used a piece of 80-grit sanding belt to begin the sanding process. Then I used small pieces that I could control easily in order to further refine and sand the curves (see **Fig. 11**). I was careful to make the wood smooth and to remove any lumps and bumps that might have remained after the shaping process was completed. Because they provided more useful information than my eyes, I used my fingertips to reveal these trouble spots.

Once all the rough areas were removed, I switched to a small piece of a 120-grit sanding belt and reworked the entire handle, paying particular attention to any rough spots as they appeared. Once I was satisfied, I used small pieces of regular abrasive sheets to further refine and smooth the project. I started with 150-grit abrasive paper and worked my way down to 240-grit.

Finishing

I started the finishing process in the same way I start all of my other small projects: I applied a liberal coat of boiled linseed oil, thinned 2:1 with paint thinner. I allowed the oil to set for about 15 minutes and then removed any excess with a clean, dry rag. The oil really brings out the color in the material!

I allowed the oil to dry overnight and then I sprayed the handle with an aerosol lacquer called "Deft." I sprayed on three coats of the satin-gloss finish, rubbing down the project between each coat with 4/0 steel wool.



Fig. 5. The side profile is cut out.

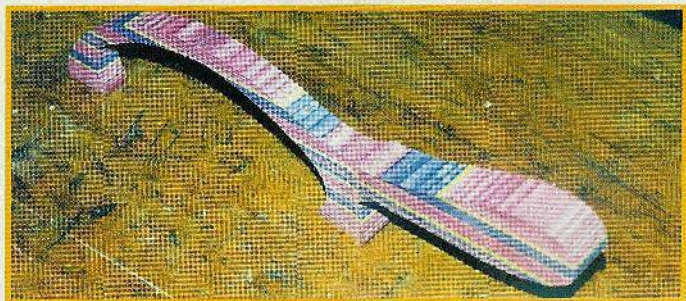


Fig. 6. The project has been rough cut and has been shaped in the two planes.

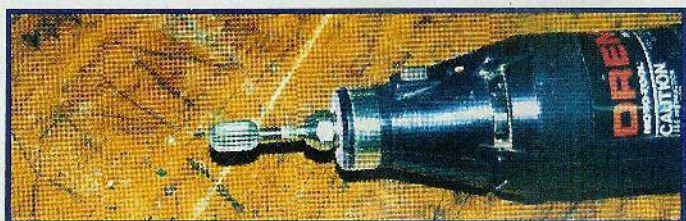


Fig. 7. This is the cutter that I locked in my Dremel tool to do the initial shaping of the handle and top curve. Another cutter could be used, as long as it doesn't have any sharp corners that might dig into the stock and is large enough to remove the stock fairly quickly.



Fig. 8. The rough shaping of the handle has been completed to my satisfaction. This is the view from the top.



Fig. 9. This is what the front profile looked like when the shaping was completed.

Attaching the blade

I'm right-handed, so I attached the 1/2"-wide, stainless steel blade on my bagel slicer accordingly. If you want to make yours left-handed, simply turn the handle around and attach the blade to the other edge.

Using double stick tape, I attached two pieces of 1/4" Luan plywood to the jaws of my bench vise in order to cushion the metal jaws and protect the finish on my handle. Put the completed handle in the vise with the handle pointing to the left (see Fig. 12). Line up the blade on the far edge of the handle with the teeth facing away from you. Center the blade on the opening and mark the centerline of both holes lightly with a pencil. Center punch the very middle of the left-hand screw hole with an awl. Measure over 6-11/16" to the right and then center punch this location directly on the centerline.

If you measure the spacing of the two holes from center to center, you will find that it measures 6-5/8". By offsetting the one hole an additional 1/16", you force the blade to become very tight when you drive in the two screws.

Drill a 1/16" hole 1/2" deep at each location. I wrapped a piece of masking tape around the drill bit so I wouldn't drill too deep.

Lubricate the two 3/8" x No. 4 pan-head, sheet metal screws with bee's wax. Line up the blade on the edge of the handle and drive in the left-hand one so it is not quite snug. Insert the right-hand screw and snug it down; then tighten the left one. The blade should now be extremely taut. Be careful to NOT over-tighten the screws and crack the wood; just snug them down.

Cover the blade

I made a blade guard from the spine of a term paper cover that I purchased at the local office equipment store. Cut it to the correct length (about 1/8" shorter than the opening). In my case, this measurement was 5-7/16". I have found that the band saw works best to accomplish this; other saws tend to shatter the plastic.

To cut the spines to length, I made a small jig (similar to a crosscut sled) for use on a table saw (see Fig. 13). I began with a small piece of plywood that measured approximately 1/2" x 3-1/2" x 11-1/2". I attached a small fence to the material with glue and small brads. Then I cut a strip of wood that would slide easily in the slot on the band saw table—mine measured 1/4" x 3/4" x 9". I made sure that the slide was square to the fence and attached it with glue and small brads to the underside of the jig about 4" away from the end. Your band saw might be different, so make any necessary adjustments to these measurements in order to fit your machine. I lubricated the slide with wax so it would slide freely.

Place the jig in the slot and pass it through the blade to cut off the excess material. Measure back 5-7/16" from the edge and attach a stop to the jig. Now when you want to cut a blade guard, put the jig into position, place a spine against the fence and the stop, and cut it to the proper length.

When I showed the completed project to my wife and explained its purpose, she noted that I needed to have some way to hold the bagel in place so it could be cut accurately and safely. I added her "suggestion" to my notebook along with the others so I could work on her idea some other time!

For questions concerning this project, send an SASE to: Joseph M. Herrmann, 160 West Cedar Street, Jefferson, OH 44047. E-mail: latheturner@earthlink.net



Fig. 10. I sanded the inside curves of my bagel slicer on my oscillating spindle sander. The drill press could also be used if you have a drum sanding attachment.



Fig. 11. I hand sanded the project with small pieces of an 80-grit sanding belt. It was easier than using pieces of abrasive sheets. The belts are stiffer and didn't seem to fall apart as fast during the vigorous sanding process.

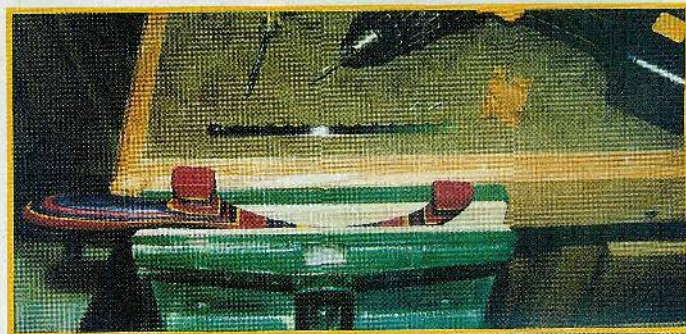


Fig. 12. The blade is ready to be attached to the frame. I lubricated the screws with bee's wax to help prevent the wood from cracking when the screws were tightened down.

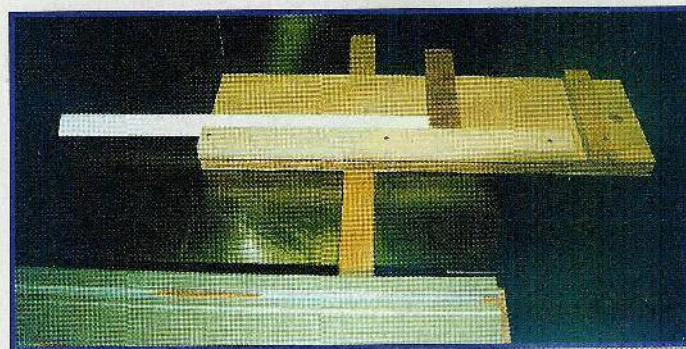


Fig. 13. This is the jig that I made to cut the blade guards to the proper length.



Can This Hobby Make a Profit?

by Scott and Kathy Griffith



A gallery of work produced on the mini lathe: (front row, left to right) two cigar pens, two perfume atomizers, two perfume applicators, (middle row, left to right) four secret compartment key rings, four screwdriver key rings, two El Grande pens, (third row, left to right) seven Polaris pens, ten bottle stoppers, seven more Polaris pens, (back row, left to right) an assortment of comfort pens and an assortment of letter openers.

Introduction

Scott and Kathy Griffith have been married for twenty-six years. They live in Southern Lancaster County, PA, amidst beautiful farmlands, Amish neighbors, and a feeling of community reminiscent of their childhoods.

They have worked with wood in some manner for most of their lives. However, since 1984 the focus of their work has been wood carving and turning. Their love for this hobby has deepened their appreciation for the surrounding world and has led them to try to spread the joy. One aspect of this is the benefits gained by children and adults who share the hobby. What a great way to spend time together and to learn through workmanship and shared creativity.

Scott and Kathy's work can be seen at many fine arts and craft and wood carving shows, and through the fair season at the Pennsylvania Renaissance Faire among the artisans in Swashbucklers Grove!

This article is the first in an ongoing series focusing on the many uses and applications of the mini lathe. Scott and Kathy have been kind enough to share with us their many "tricks of the trade" when it comes to getting involved in and making a profit through this fascinating, up-and-coming school of turning. As you will see, not only are the Griffiths prolific designers, they are also incredibly organized!

In addition to this introductory article, future issues will provide step-by-step instructions for Polaris pens, comfort pens, bottle stoppers, key rings, kaleidoscopes and much more. There will also be tips on safety, wood selection and other pertinent subjects throughout.

Getting started

You better believe the mini lathe can make you a profit! For a modest investment of approximately \$600.00 (depending on the tools chosen), you can be making unique gift items over a weekend. As you become more familiar with the tools and woods, there will be a marked improvement in the quality of your completed projects as well as the amount of time required for each item.

Future articles will include step-by-step turning projects and tips on safety issues, machine and tool maintenance, various woods and other materials to turn, as well as a few creative options. This article offers an overview of the turning and marketing process. There is a lot of information, but don't let it overwhelm you.

Our primary lathe is a Carba-tec variable speed mini-lathe. There are several types of mini and midi lathes on the market, so take the time to compare prices and features (see Fig. 1).

Variable speed is important to us since it allows us to rough

out at low speed, smooth and contour at mid speed, and finish at high speed. When comparing lathes, keep track of warranty, overall weight and portability, length between centers, size of the motor, and the maximum diameter of turning material.

General procedures

Preparing your project for the lathe entails cutting the wood, drilling the blank for gluing in the brass tube, allowing the glue to dry and cure, and then trimming and truing the blank. When cutting the wood, leave it about 1/4" longer so as to account for any chipping out caused by the drill bit. You can always trim the wood, but if you cut it exact and the drill chips the wood or leaves a slight egg-shaped entrance, there may not be enough wood to cover the brass tube. Trimming the brass tube is not desirable since your kit may not fit properly, i.e. the pen point may protrude in the closed position.

Ideally, a drill press is used with a centering vise to drill your blank. The centering vise holds the wood securely as you drill, minimizing distortion and allowing more control of the drill process (see Fig. 2). Do not attempt to completely drill through in one plunge; this will overheat the drill bit and stress the wood so it may crack off the brass tube during turning. It is best to make several gentle plunges, allowing the flutes of the bit to empty and the wood to stay cool. Our rule is three plunges in soft wood and five or six in hard woods, plastics, or stabilized woods. This minimizes not only the wear and tear on the drill bit but also the number of problems on the lathe.

Once your brass tube is glued and the glue has cured, the barrel trimmer is used on both ends. There are several different methods of "truing" (trimming the ends of the blank to 90° of the brass tube), but the barrel trimmer is worth the investment since it minimizes the amount of brass removed and clears the brass tube of any excess glue or debris. We mount our barrel trimmer in the drill press and use either a pair of adjustable vise grips or a centering vise to hold the blank (see Fig. 3). With the blank locked into the vise grips and using the lowest speed on the drill press, insert the thin shaft into the blank tube and apply gentle pressure to the cutter.

Try to look for the shine of freshly trimmed brass as you back off from the cutter head. Once you see the circle of wood cleared by the cutter flush to the brass tube, it is done (see Fig. 4).

Flip it and trim the other end. Regardless of how much wood is removed, only the thinnest thread of brass should be ground off. This allows the bushings to fit securely against your blank on the lathe mandrel. Be sure to frequently sharpen all your chisels and gouges, double check that your drill bits are straight and sharp, and study the maintenance requirements of your machinery and keep them in top shape.

One lathe accessory to consider is the duplicator, which simplifies repetitive turning projects and improves the accuracy of matching finished items such as dart and chess sets and spindles (see Fig. 5). This accessory mounts to your lathe and allows you to duplicate patterns up to 10" in length. Not only are you able to produce matching turnings with intricate designs, but it is also possible to make straight cuts. There are profiles available on the market, but you can also create your own master pattern to use in the duplicator.

Selling your work

Once you have accumulated a growing collection of completed projects, there are inevitably thoughts of how to start selling as well as questions regarding what you should charge. Pricing your turnings shouldn't be difficult if you keep track of the expenses incurred. On the one hand, if the intention is to sell only a few items a year, then we have a simple formula to determine a base price: *cost of ten kits + cost of bushings + cost of drill bit = base price of two completed items*. This base price can be adjusted to include the price of wood (i.e. some exotic woods, such as pink ivory, are quite expensive, while American walnut doesn't add much to the expense). Keep in mind the market to which you plan to appeal so your prices do not exceed the pockets of potential customers.

On the other hand, the penmaker who chooses to produce and sell wholesale and retail needs a much better accounting system. Take

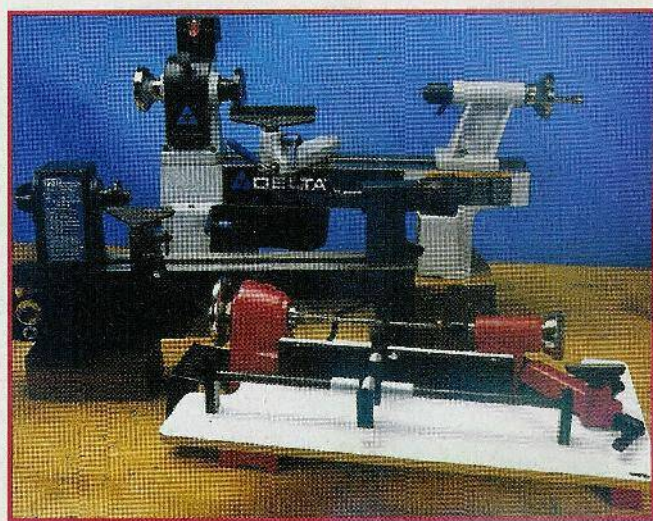


Fig. 1. Three lathes: the Carba-tec 4se with duplicator, the Delta-Midi-Lathe, and the PSI Turncrafter Plus.

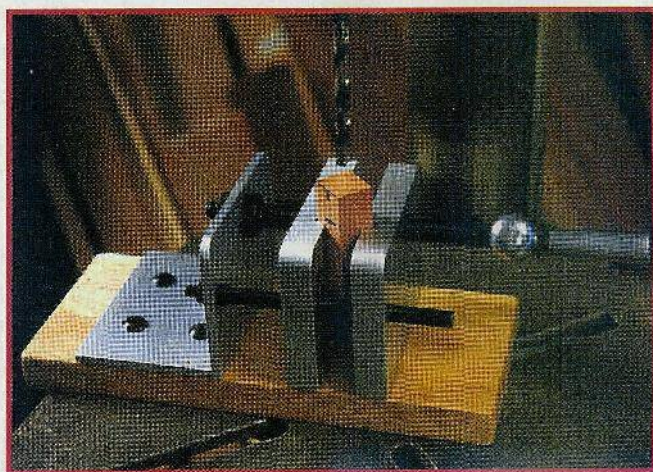


Fig. 2. The centering vise holds the wood securely as you drill.

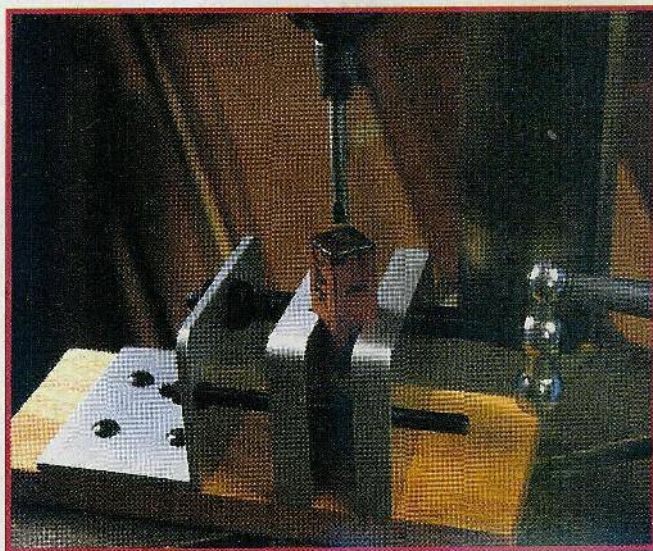


Fig. 3. The drill press with the barrel trimmer.

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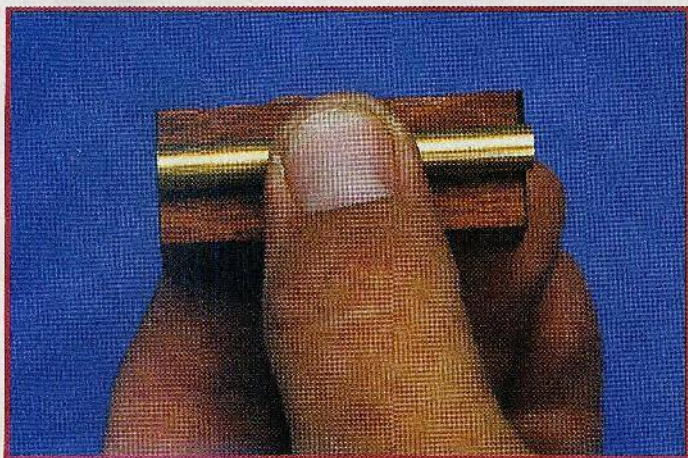


Fig. 4. The blank shown here will be ready to turn once the tube is glued inside.

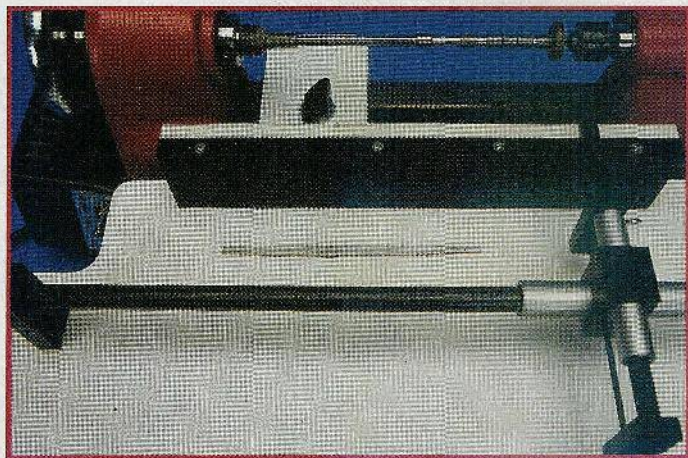


Fig. 5. The Carba-tec with duplicator and template.



Fig. 6. Black fabric helps to enhance the appearance of your turnings when you are displaying at shows.

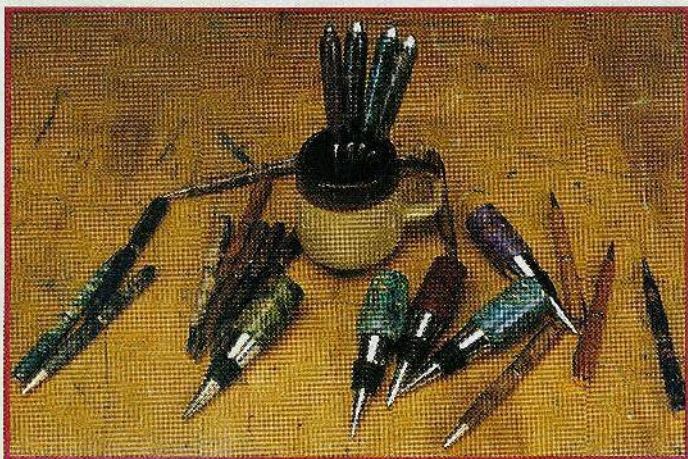
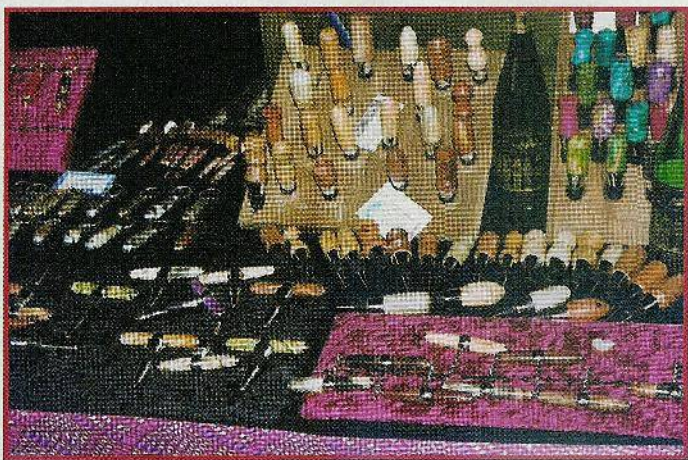


Fig. 7. The wrong way to lay out your turnings.



Fig. 8. The correct way to lay out your turnings.

time to look into local zoning regulations, state licensing, tax collections, wholesale records, as well as regulations concerning home-based or cottage industry income. More information can be obtained through the small business administration, the Internet, or your local library (which probably has some good reference and guide material).

Once there is a product and a base price and the licenses are in order, where do you sell it? Keep your eye out for local craft fairs sponsored by schools, churches, fire companies and parent associations. There's even a free website, www.woodworkingcrafts.com, that may prove helpful with its "Sell Online" feature. Be sure to read the contracts and take the time to work out your setup prior to the show. Local fund-raisers often include silent auctions as well as raffles. Any products you donate will generate funds for the organization as well as provide low cost advertisement for the penmaker. Always be sure to donate first quality items so there is a lasting good impression.

Setting goals and ironing out the details

After you have participated in some local shows and feel ready to invest in your hobby, it is time to set some goals. This list should provide a loose schedule to guide your work and should include timelines for production, sales, display updates and inventory control. Set these goals in one- to six-month increments, and as each is achieved be sure to determine your reward (something along the lines of an equipment upgrade or addition). Before ordering any business stationery, be sure your business name is available and your licenses are in order. Check your phone company. Some require a separate number for in-home businesses.

Most shows have some display requirements, so be sure to read the contracts for each specific show. The basic setup usually requires a table cover that goes to the floor in front of the table. Our trick here involves a trip to the fabric store. Look for 60"-wide fabric in a solid color since your turnings will provide the pattern. Most shows use 8' tables that are 30" wide and 30" high. However, some have different sizes or may require you to provide your own tables; be sure to verify table requirements before paying the exhibit fee.

We will use a 30" x 30" x 8' table as our example. There is a chance the table would be exposed on one or both sides, so our fabric length includes the extra cover necessary ($8' + 30" + 30" = 13'$ of fabric). Look for fabric that is machine washable and wrinkle resistant and keep the color neutral or black. Remember: this is the background on which your turnings will shine (see Fig. 6).

Lighting is a must to get the most sparkle from your turnings. The exhibit halls have area lighting, not task or spot lighting. Swing arm lights are economical and can clamp onto most tables. There are also a variety of light bulbs available. Check the recommended bulb size for your lamps. Look for daylight-type bulbs to get the clearest visual impact from the wood.

Always be sure to present yourself professionally. Depending on the location and its market, a

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sport coat may be called for. At most shows, a neat appearance is adequate. Treat your turnings as the valuable items they are being sold as; don't just dump a mixed up box of turnings on the table (see Fig. 7). Use place mats to define a group of pens, i.e. all Polaris style pens on a mat with a sign describing the pen and the price for it (see Fig. 8). There are various trays, stands and boxes available, and I'm sure there are some very creative ideas just waiting to be discovered. Know the pens and their necessary refills; know the woods used and whatever history they might hold. We often have pens made from lumber reclaimed from log cabins, historic barns, or even a historic tree. The

stories and history of these particular pieces can be really intriguing. You might also try gift boxes. If necessary, pass the cost on to the customer. The extra dollar or so generally causes no concern.

Your table should be pleasant to look at. Try to keep the clutter to a minimum and place several small notepads on which people can sample the pens. Still, the most important thing to remember: nothing beats a good first impression.

For questions concerning this article, send an SASE to: Kathy and Scott Griffith, 672 Conowingo Rd., Quarryville, PA 17566; Email: griffduchess@yahoo.com

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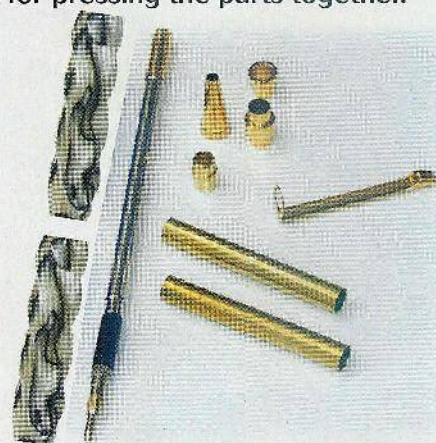
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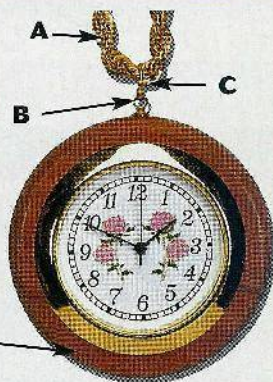
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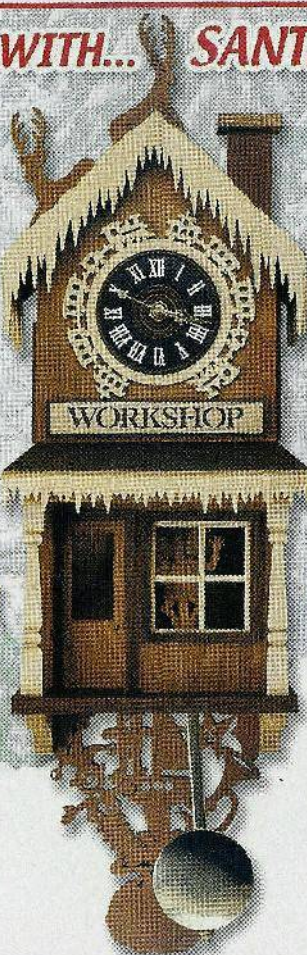
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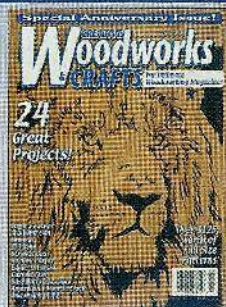
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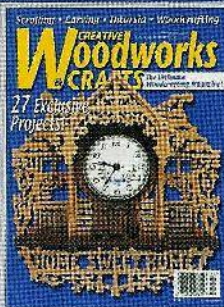
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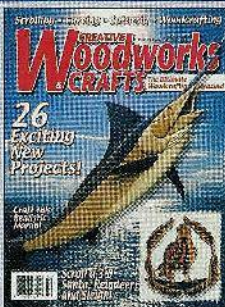
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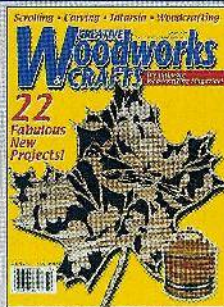
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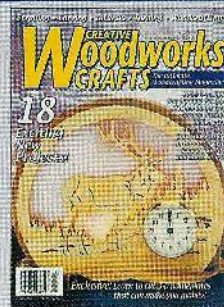
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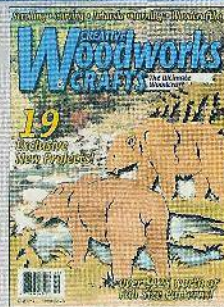
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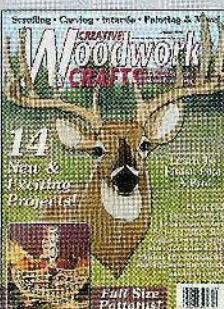
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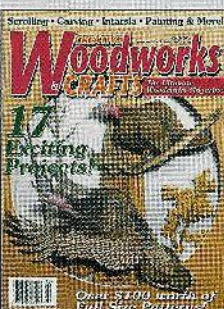
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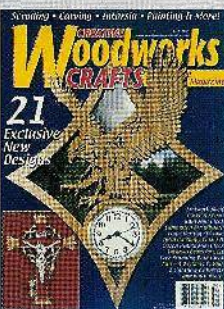
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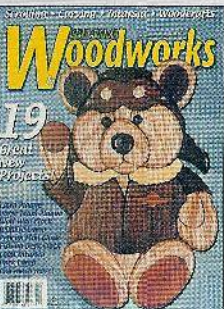
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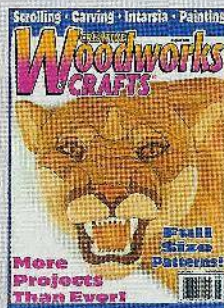
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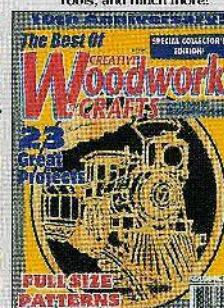
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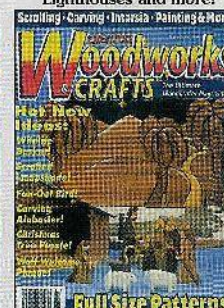
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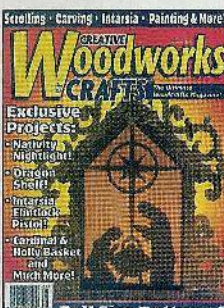
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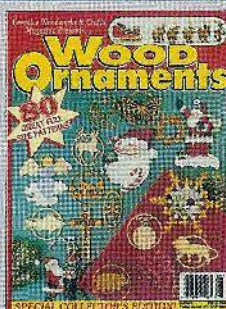


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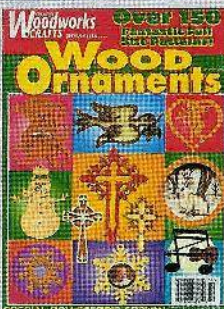


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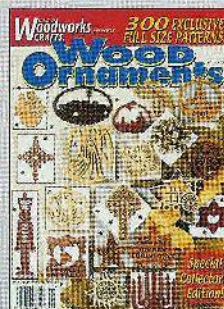
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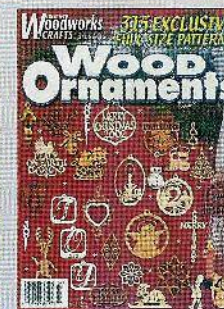
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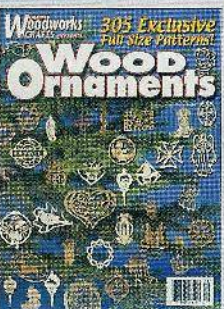
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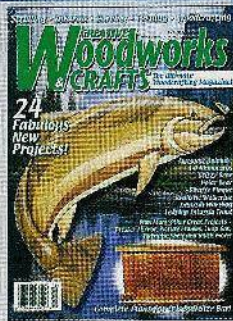
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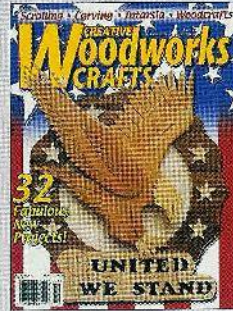
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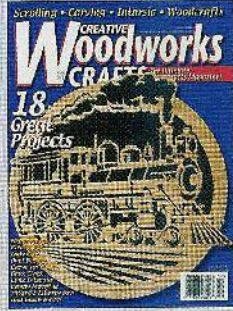
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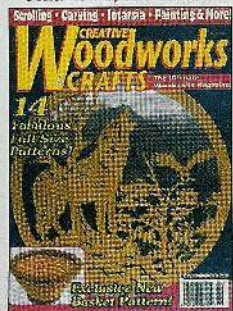
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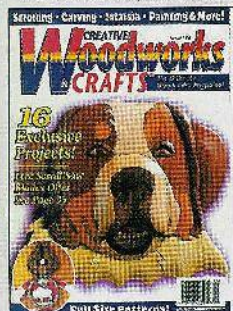
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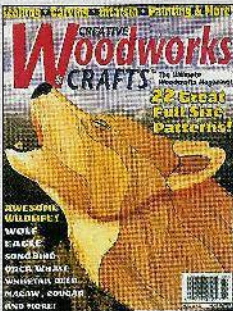
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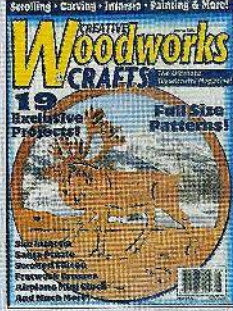
AUGUST 1999
 Dog Intarsia, Pheasant Collector's Plate, Love Birds Clock, and more!



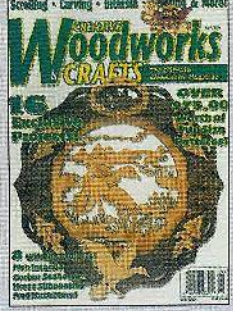
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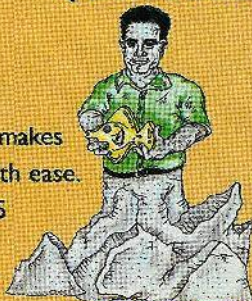
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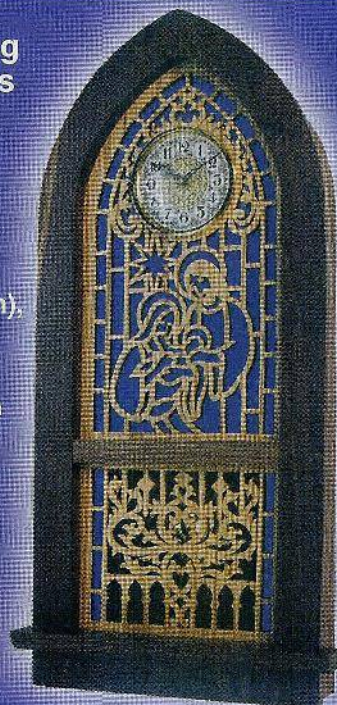
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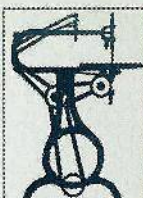


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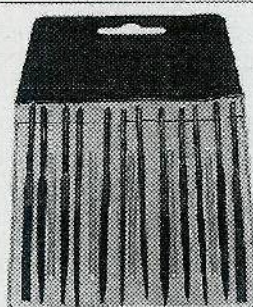
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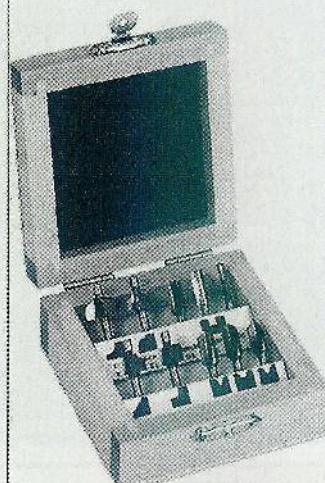
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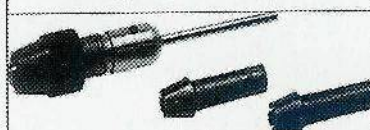
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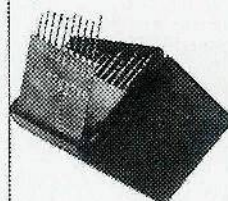
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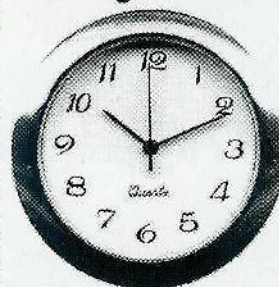
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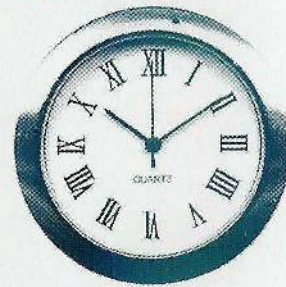
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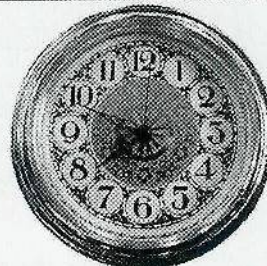


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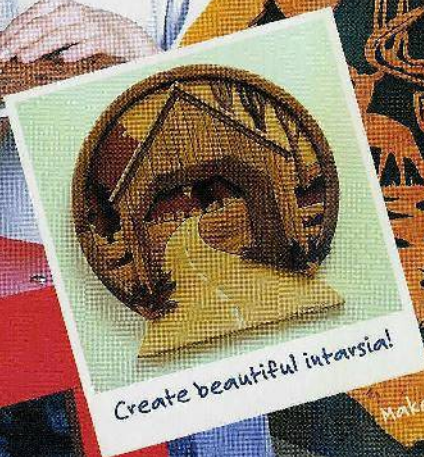
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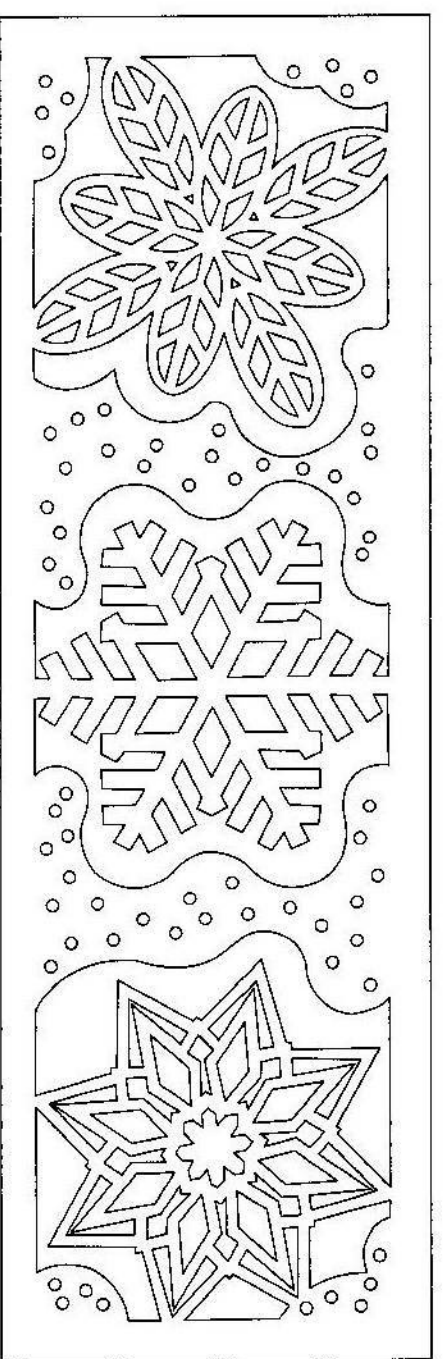
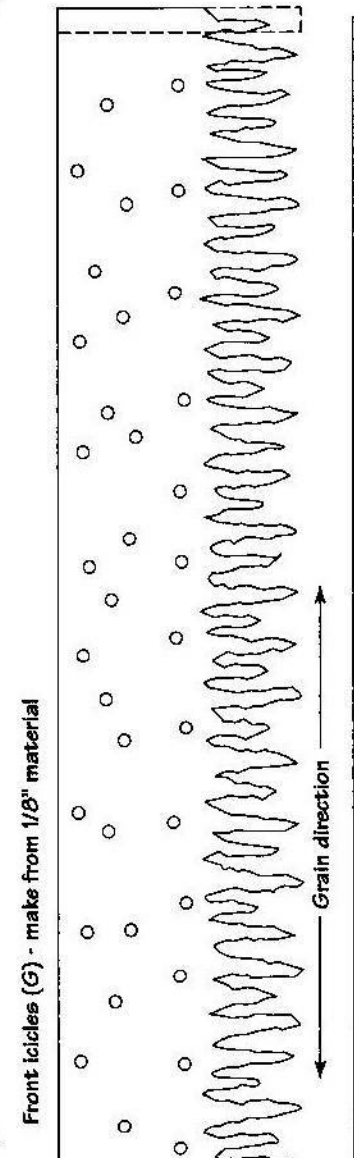
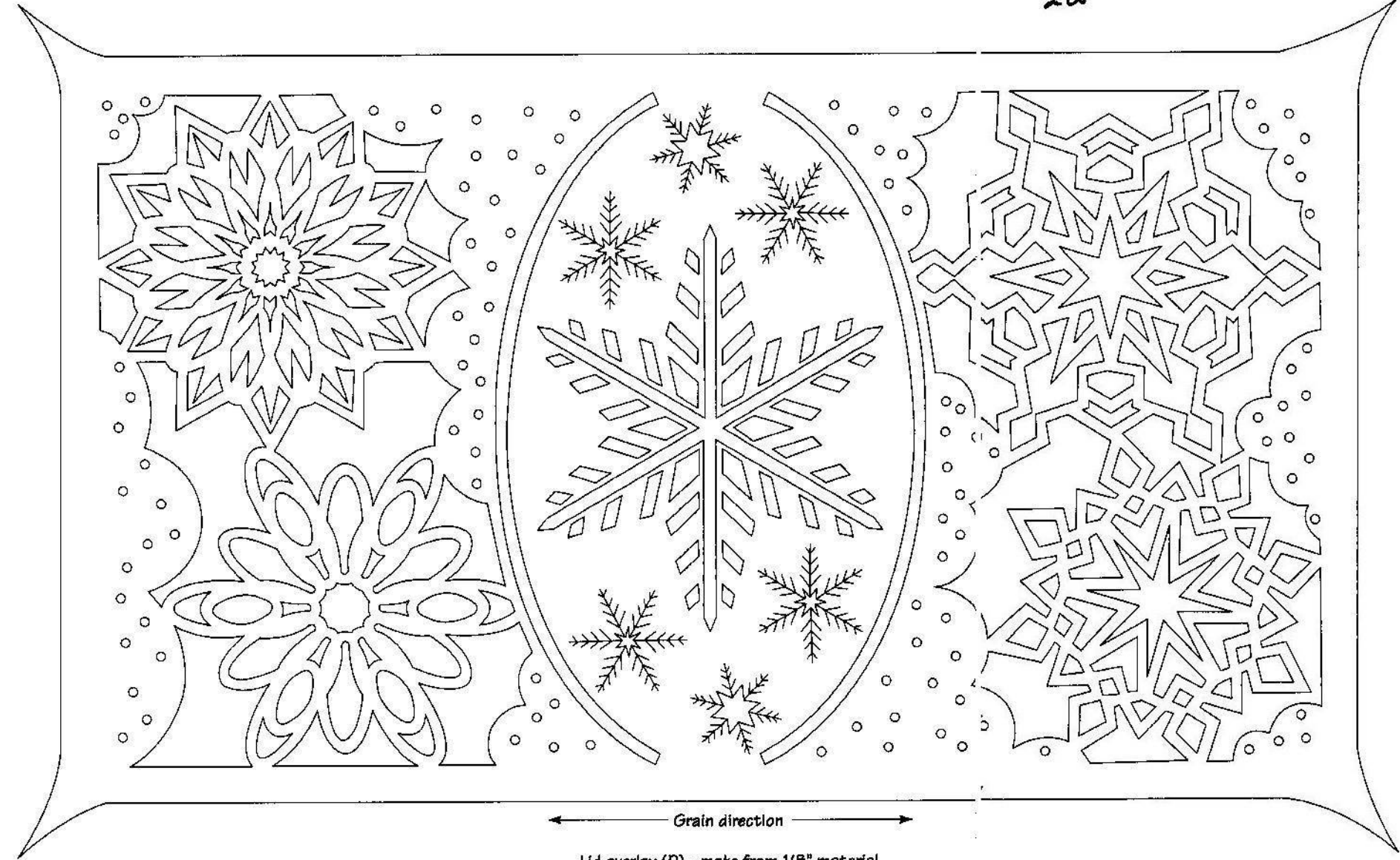
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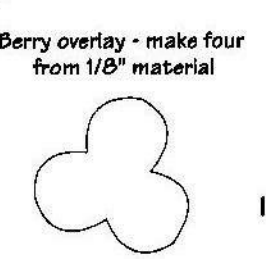
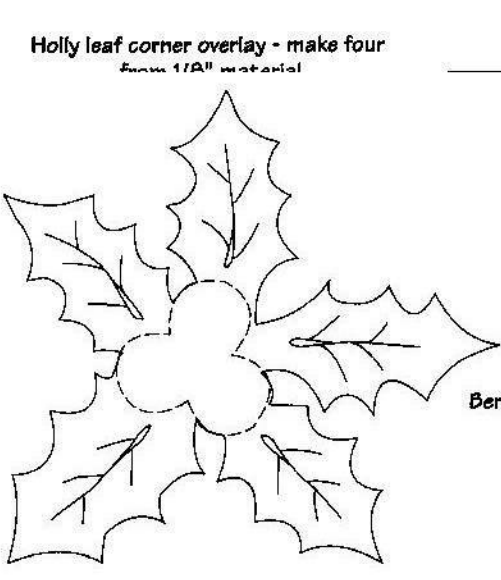
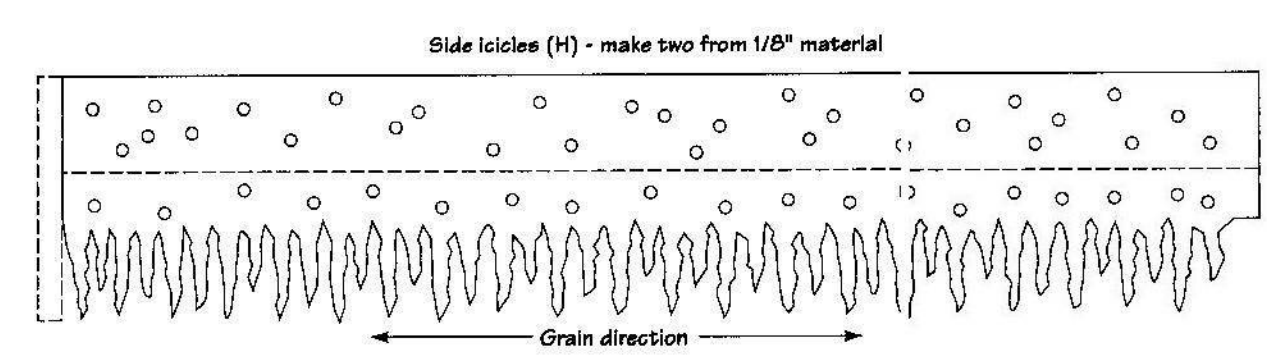
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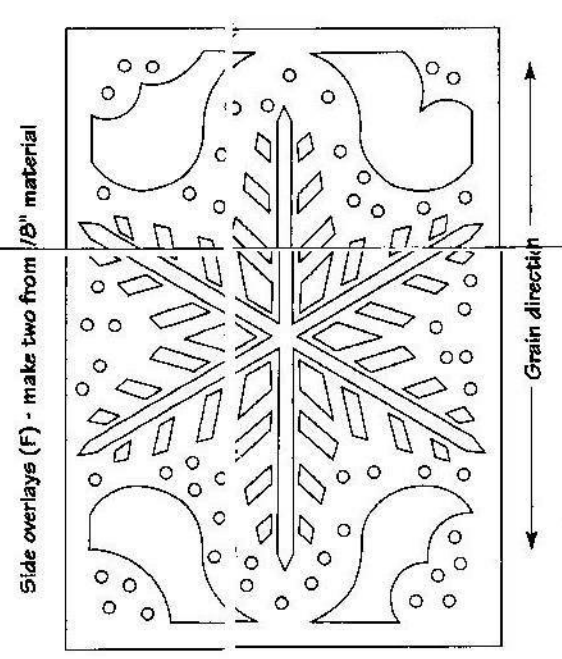
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Full Size Patterns
Snowflake Box
from page 32

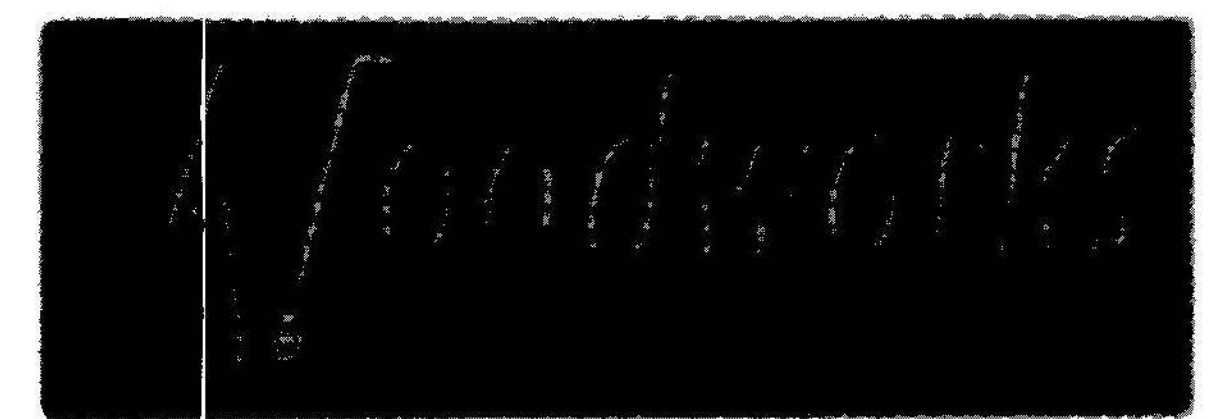


Full Size Patterns
Inside Santa's Workshop
from page 14



6a

7a



FULL SIZE PATTERN SECTION NO. 1 Holiday 2004

- Side A
Inside Santa's Workshop.....from page 14
Victorian Fretwork Sleigh.....from page 16
Snowflake Boxfrom page 32
- Side B
Santa's Carrotsfrom page 22
Inay Boxesfrom page 38
1C Ornaments from BJ Holm.....from page 48
2D Ornaments from Dirk Boelman ...from page 52
Sculptured Bagel Slicer.....from page 66

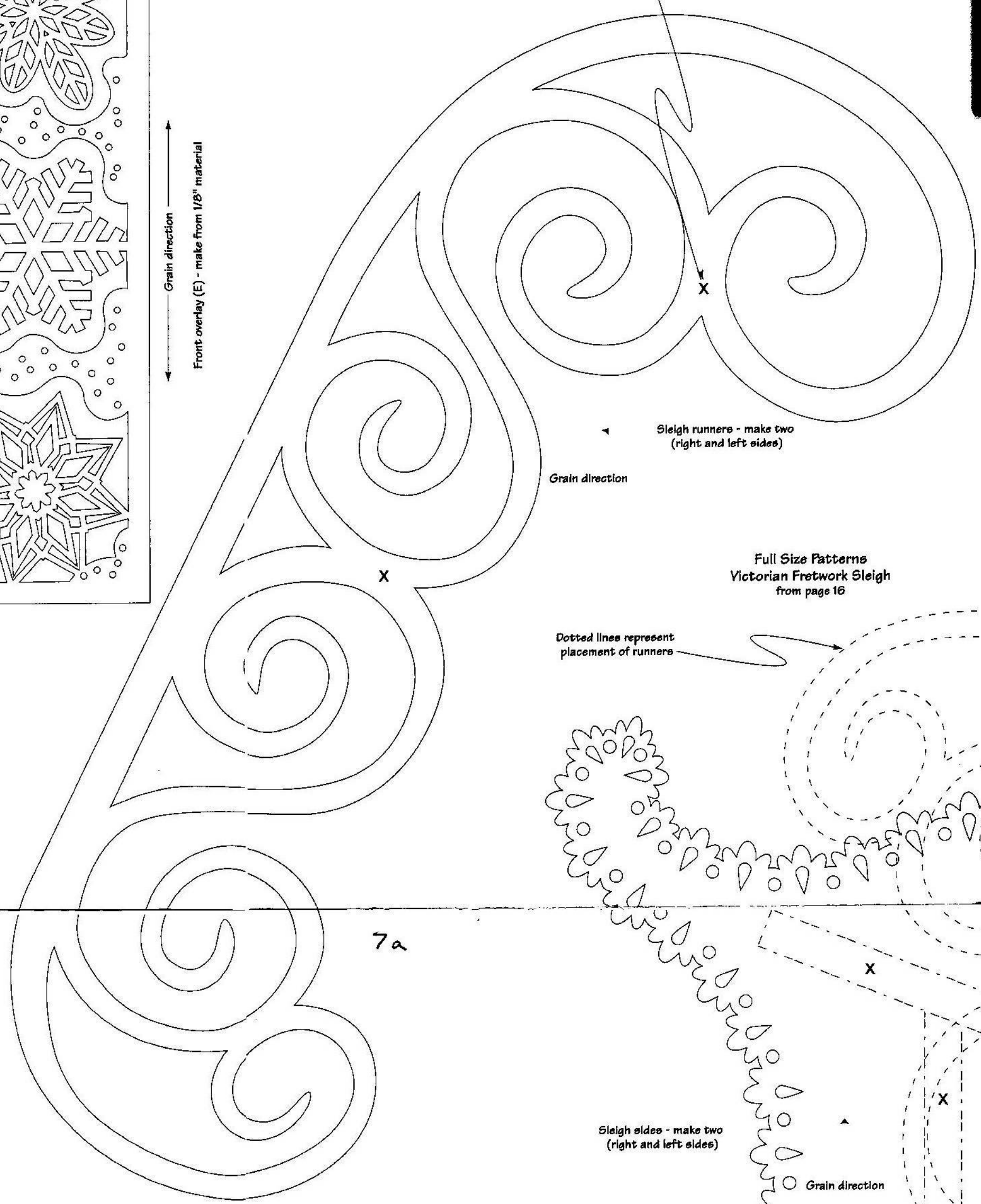
Metric Conversions:

1 Inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m

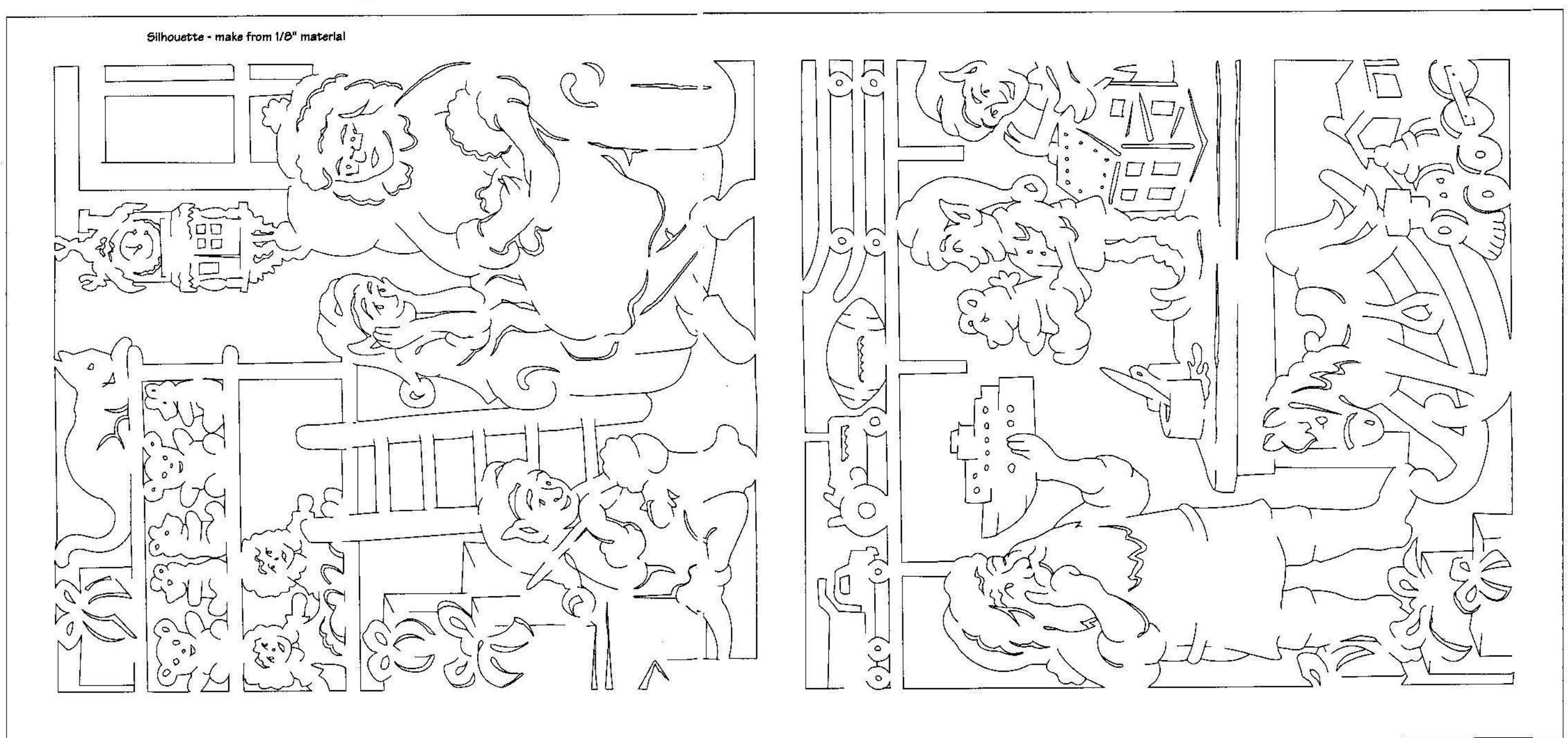
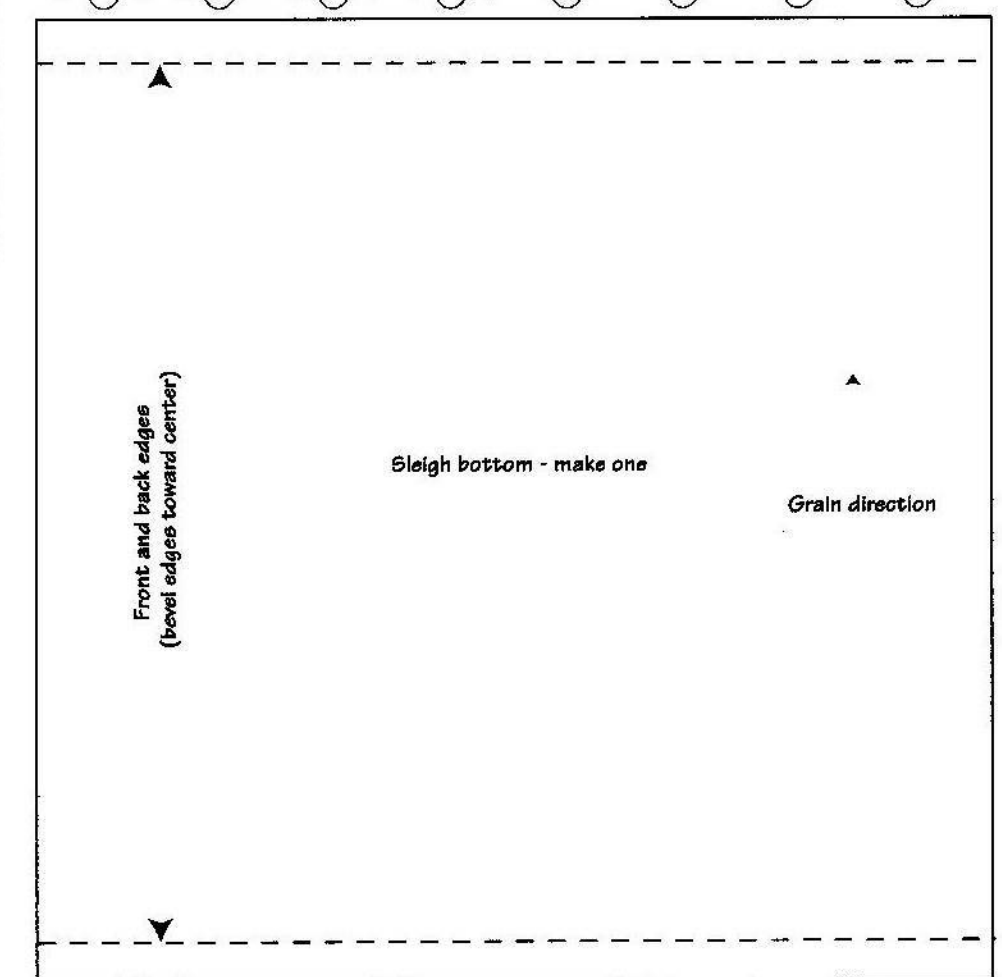
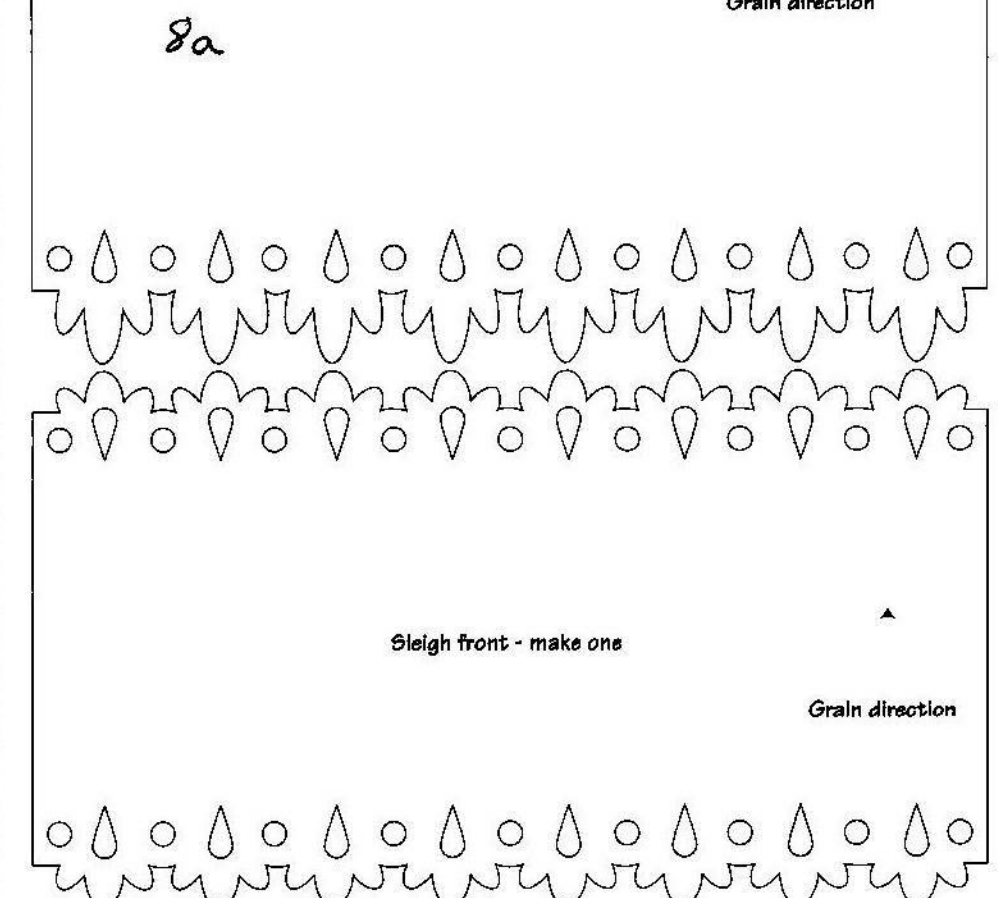
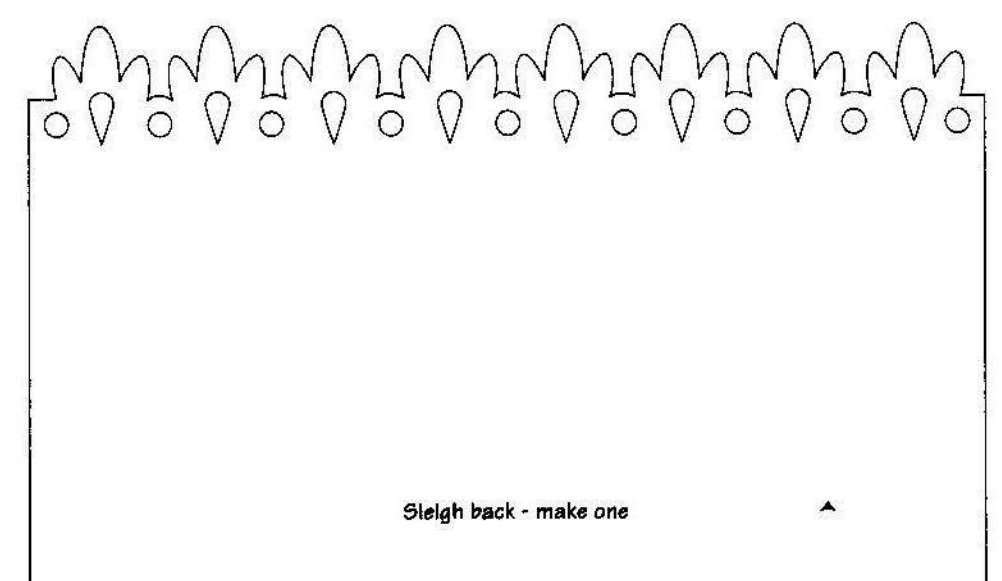
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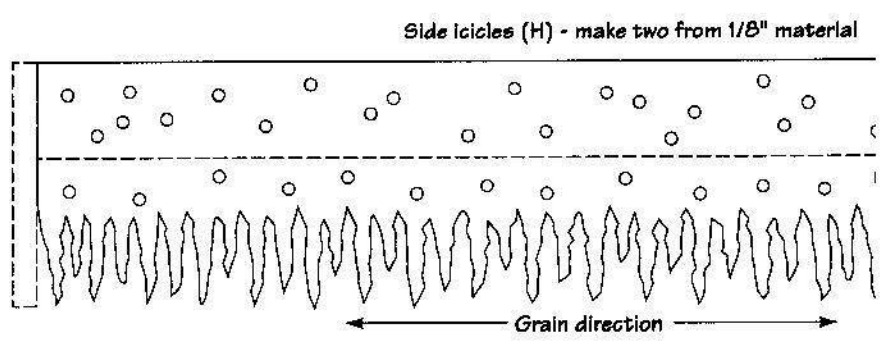
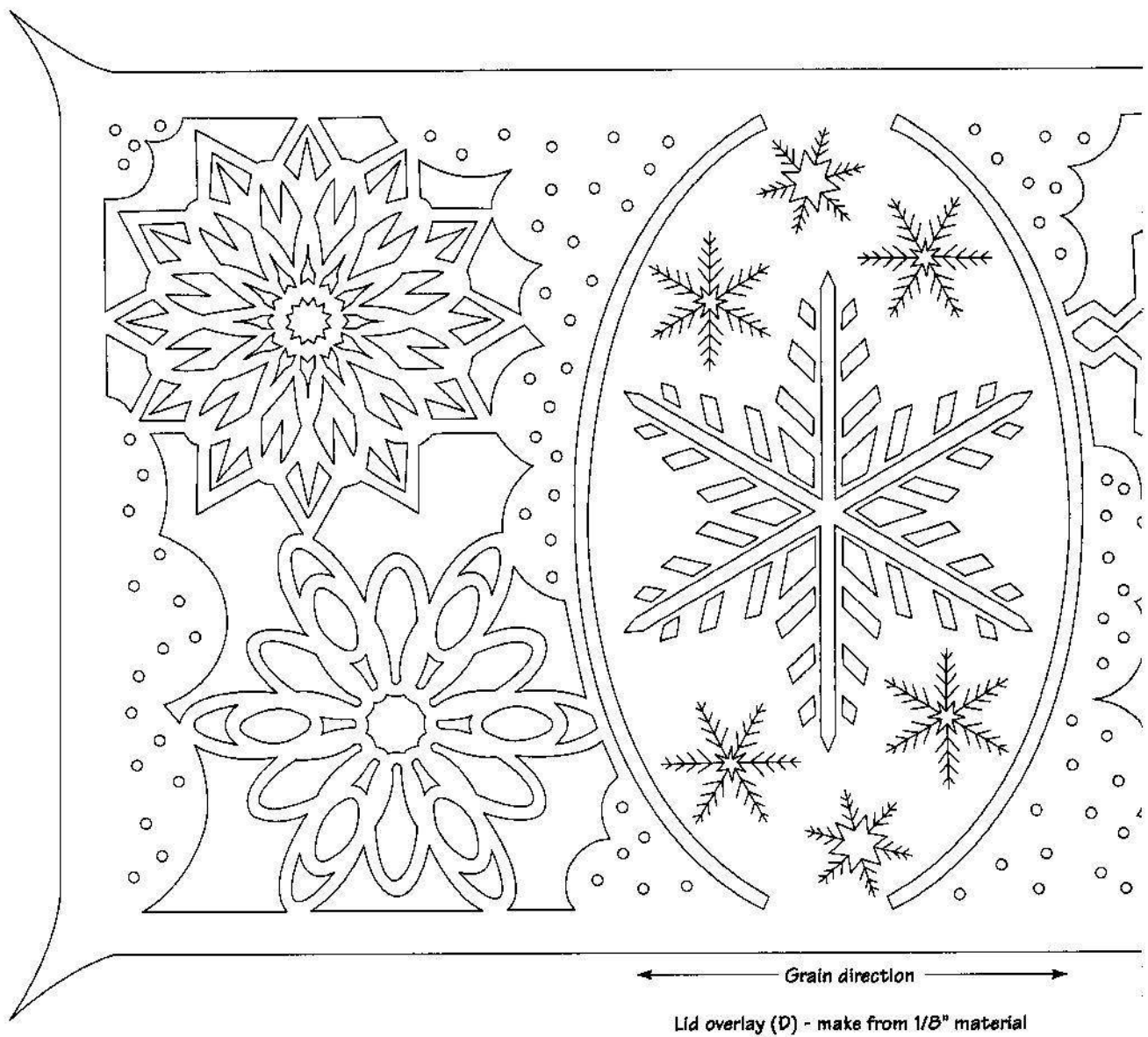
Dotted lines represent placement of runners

Sleigh sides - make two (right and left sides)

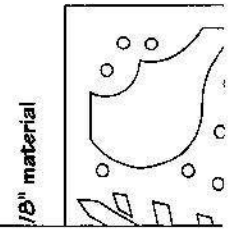
Full Size Patterns
Victorian Fretwork Sleigh
from page 16

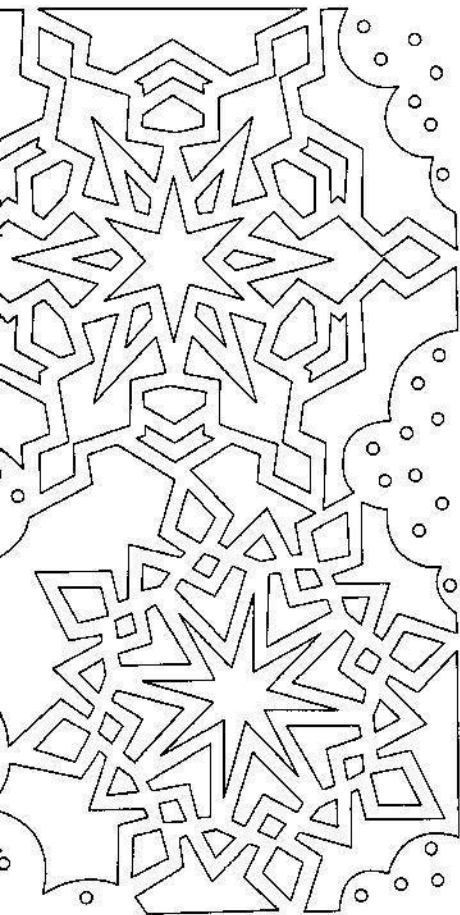


1a

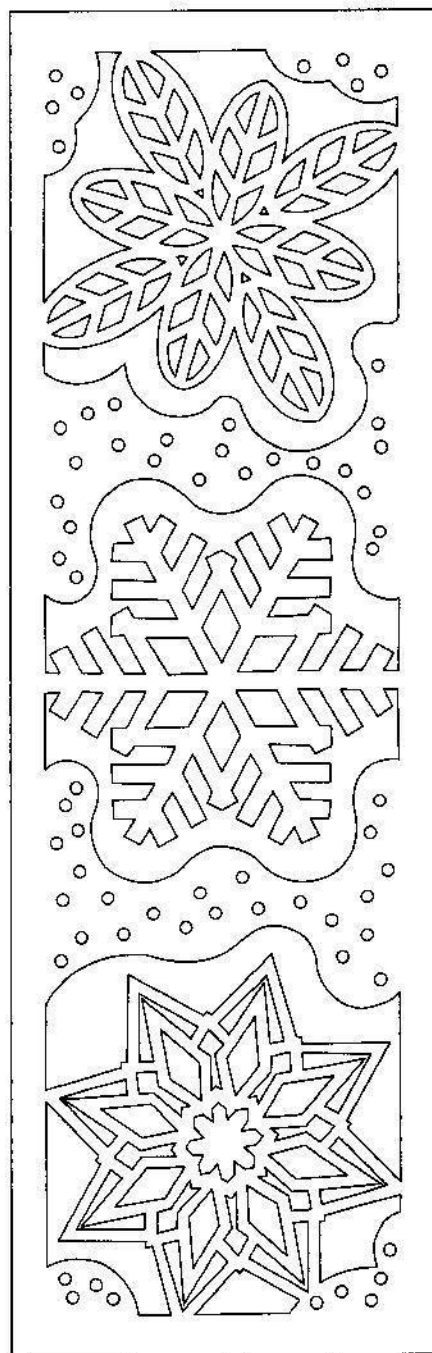
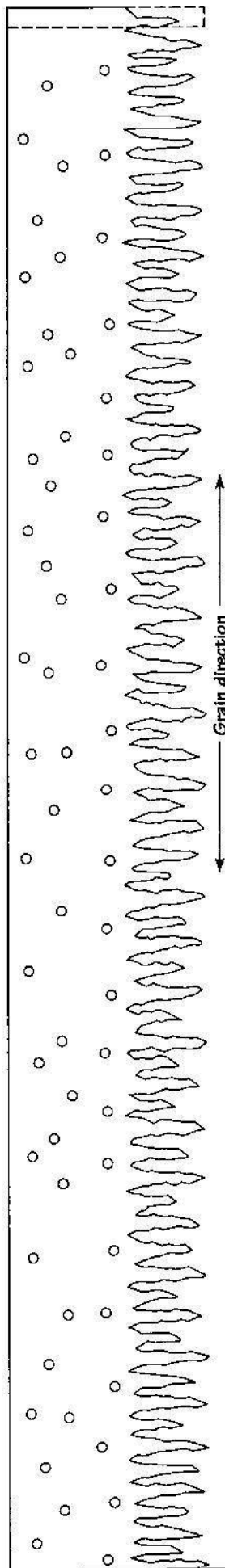


Holly leaf corner overlay - make four from 1/8" material





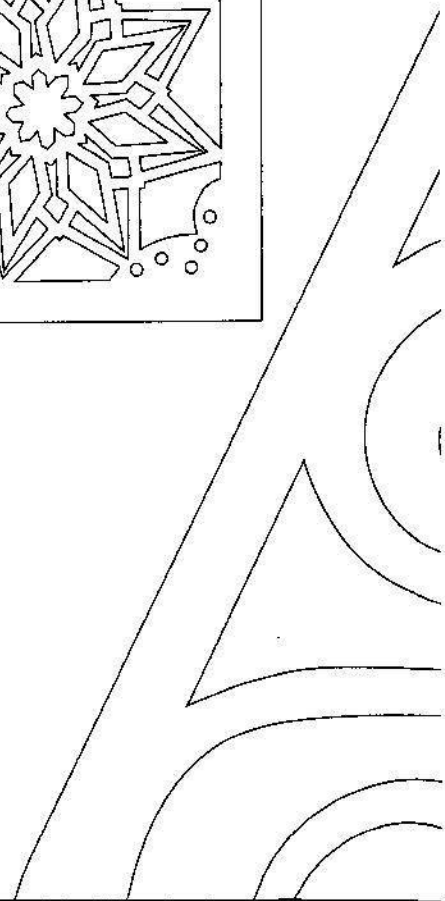
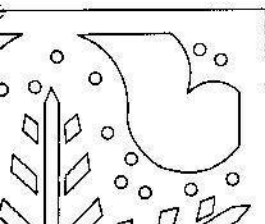
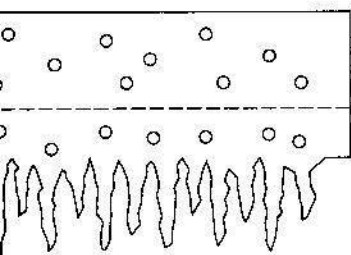
Front icicles (G) - make from 1/8" material



Grain direction

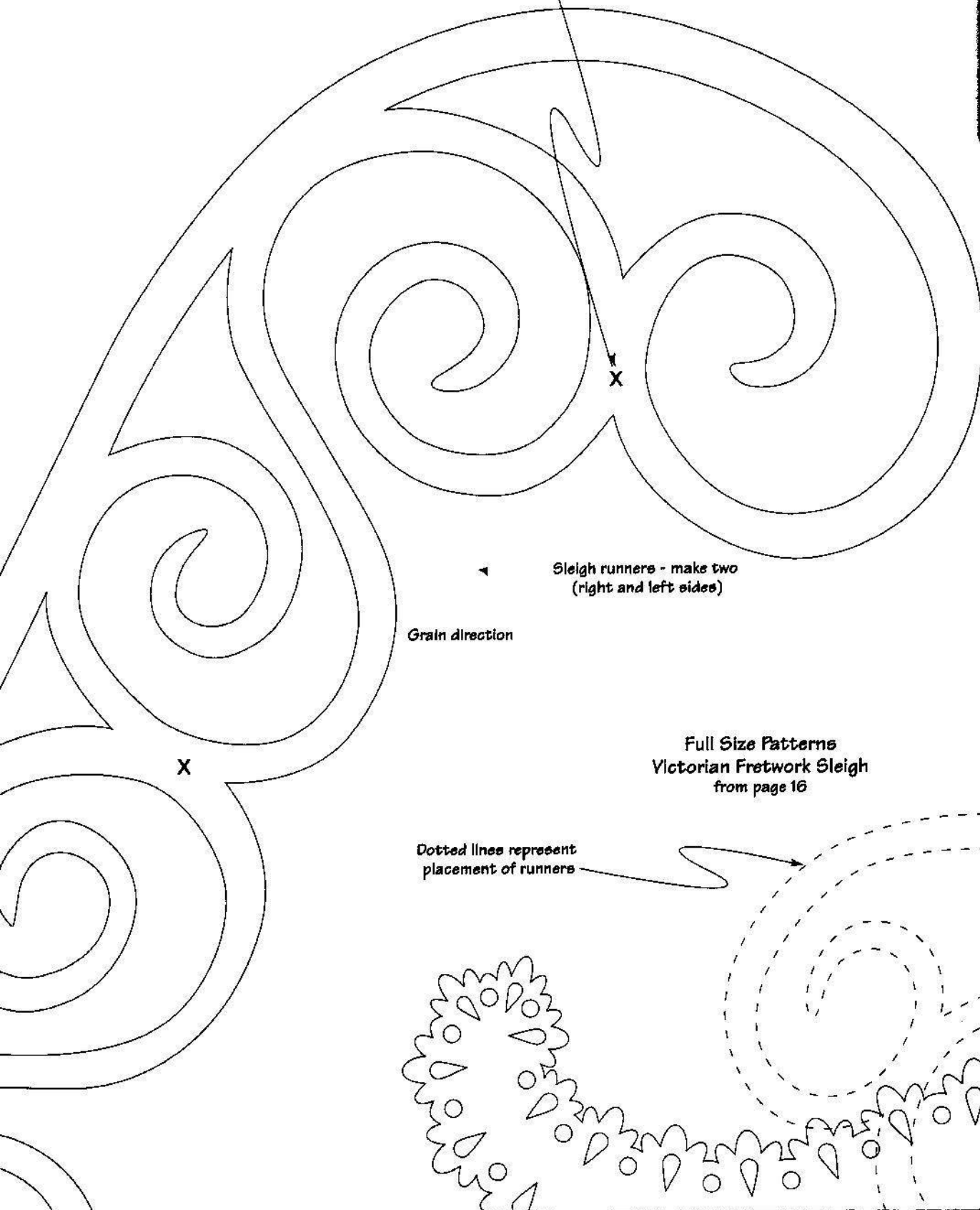
Front overlay (E) - make from 1/8" material

Full Size Patterns
Snowflake Box
from page 32



3a

"X"s represent support pin placement



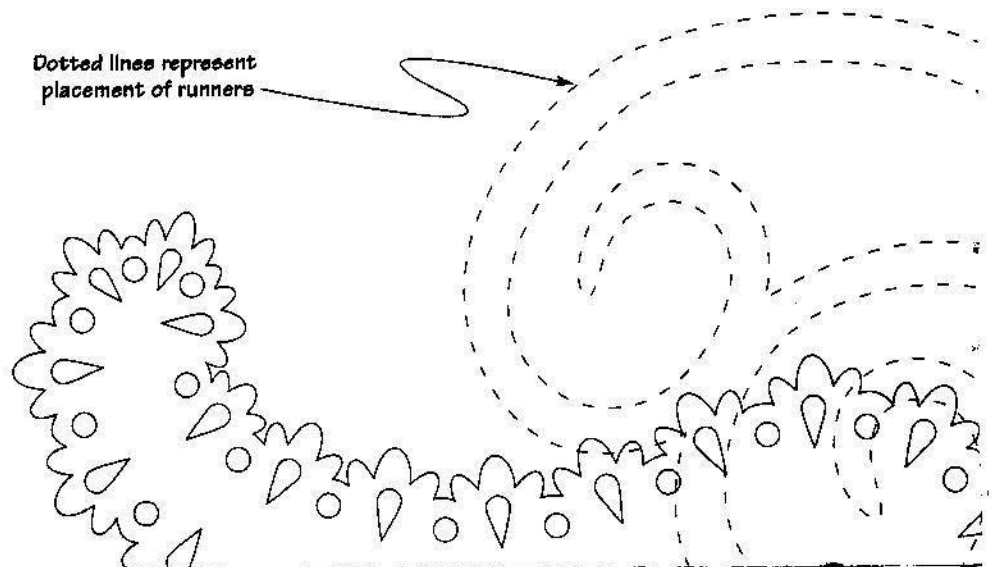
Sleigh runners - make two
(right and left sides)

Grain direction

X

Full Size Patterns
Victorian Fretwork Sleigh
from page 16

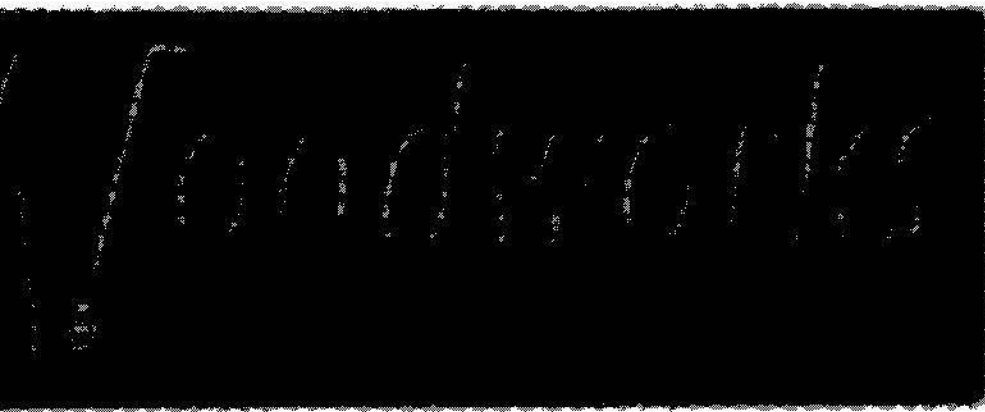
Dotted lines represent
placement of runners



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Note:
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FULL SIZE PATTERN SECTION NO. 1 Holiday 2004

de A
 Side Santa's Workshop.....from page 14
 Storlan Fretwork Sleigh.....from page 16
 Snowflake Boxfrom page 32

de B
 Santa's Carrotsfrom page 22
 Toy Boxesfrom page 38
 Ornaments from BJ Holm.....from page 49
 Ornaments from Dirk Boelman ...from page 52
 Sculptured Bagel Slicer.....from page 66

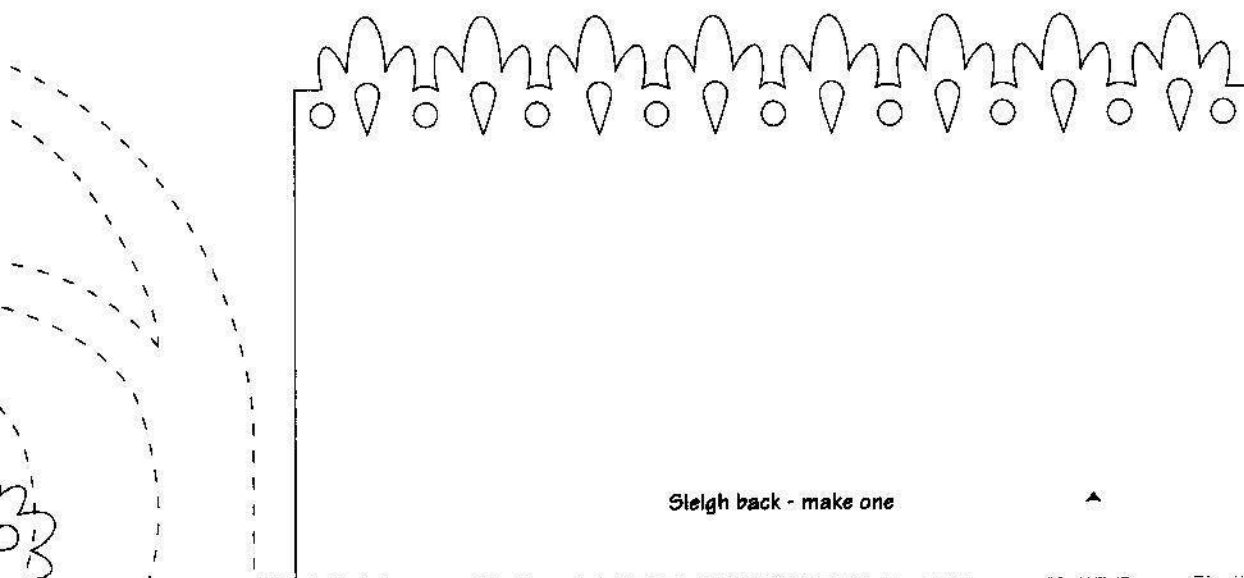
Metric Conversions:

1 Inch = 25.4mm = 2.54cm = 0.0254m

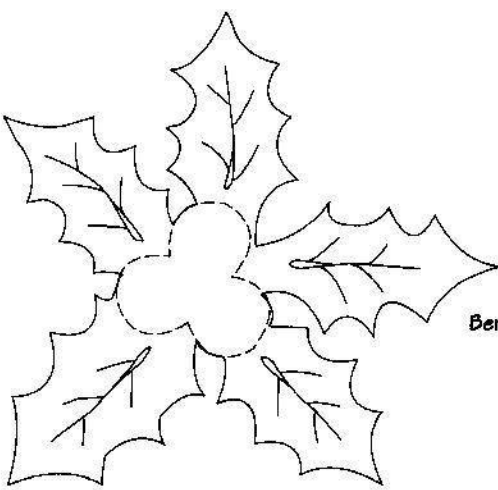
Common Measurements:

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1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
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1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m

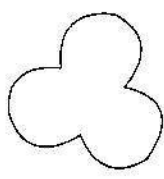
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5a

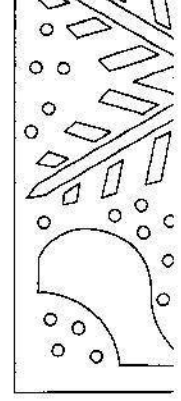


Berry overlay - make four from 1/8" material

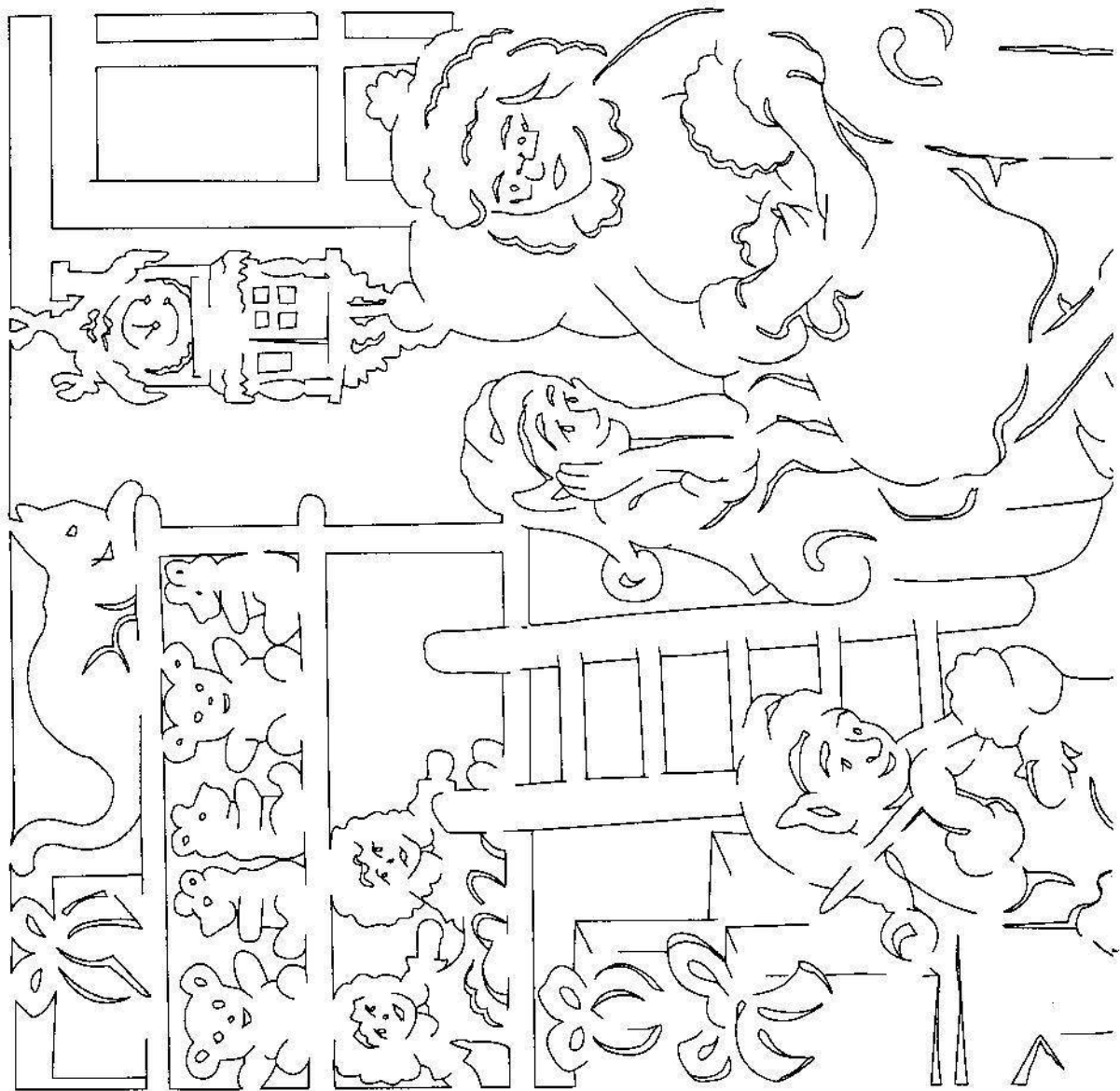


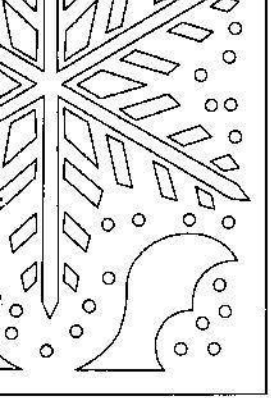
Full Size Patterns
Inside Santa's Workshop
from page 14

Side overlays (F) - make two from



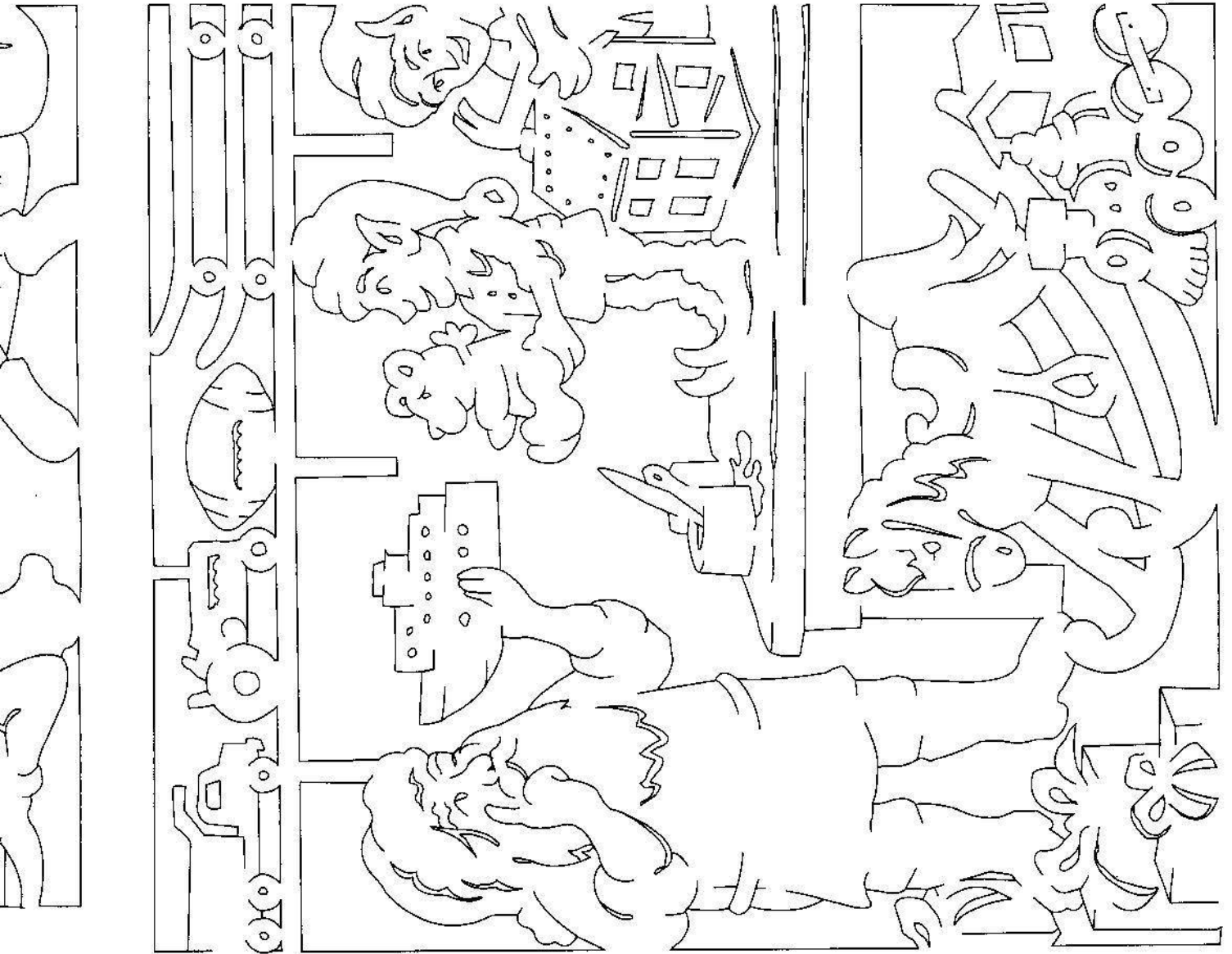
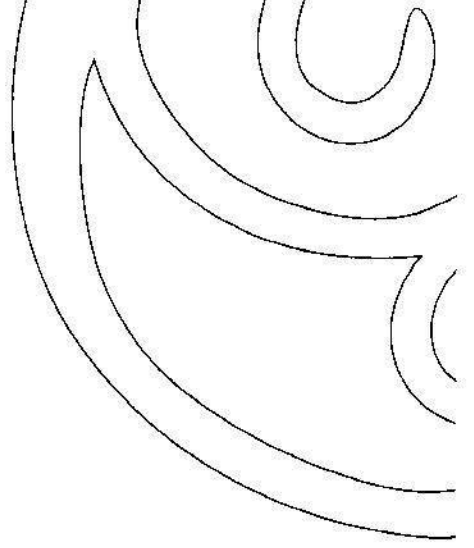
Silhouette - make from 1/8" material





Grain direction ↓

6a

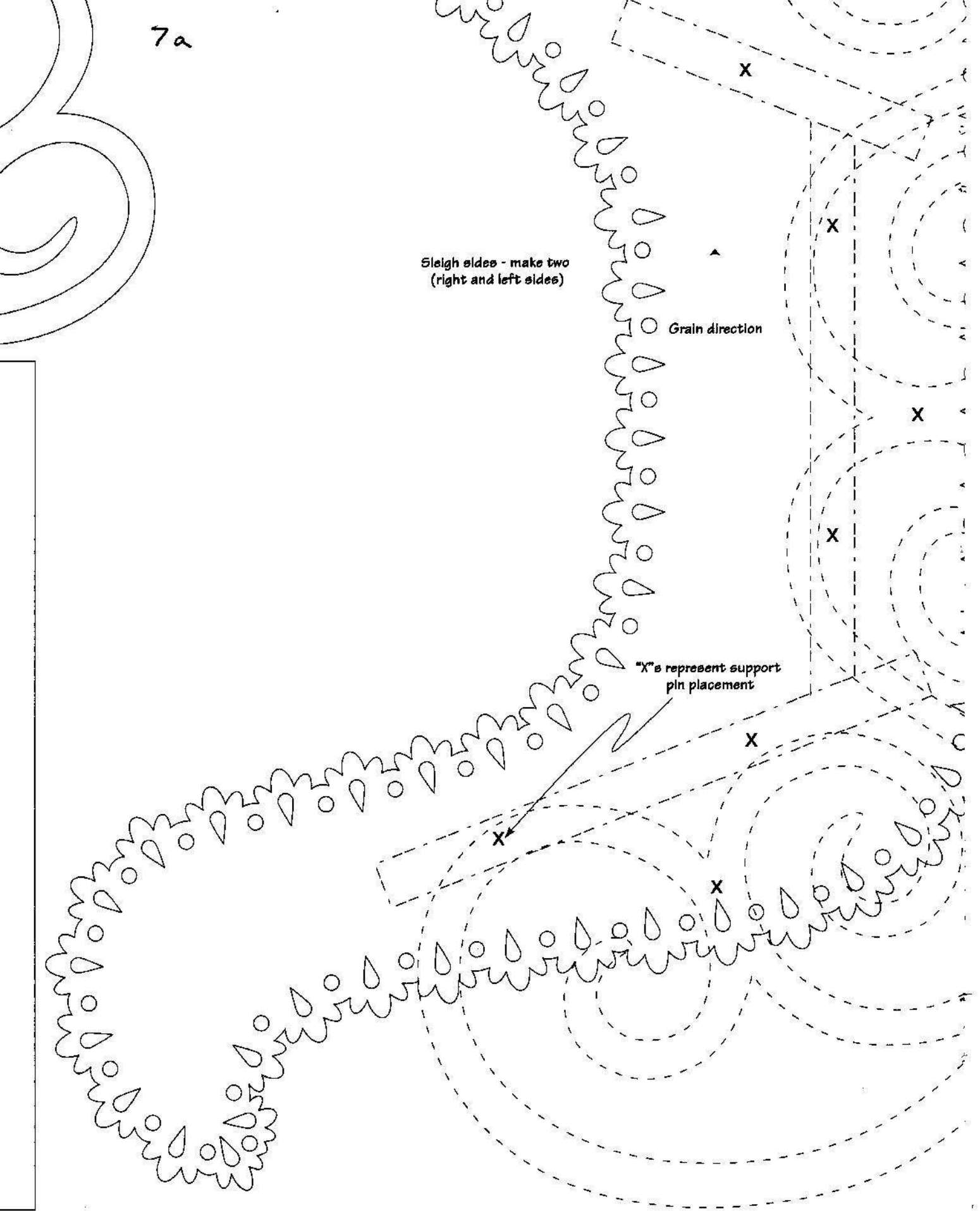


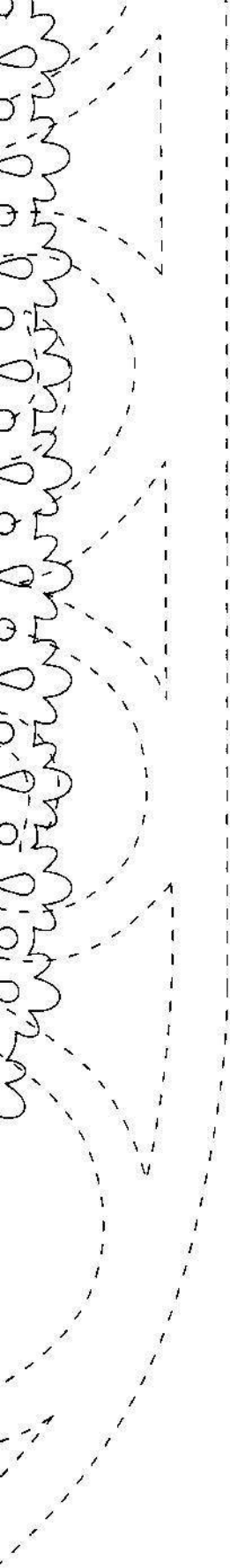
7a

Sleigh sides - make two
(right and left sides)

Grain direction

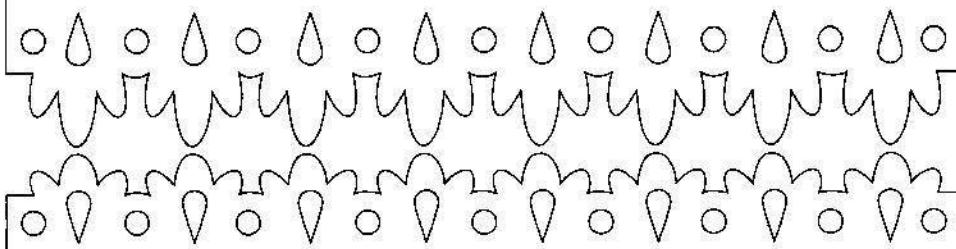
"X"s represent support
pin placement





8a

Grain direction



Sleigh front - make one



Grain direction

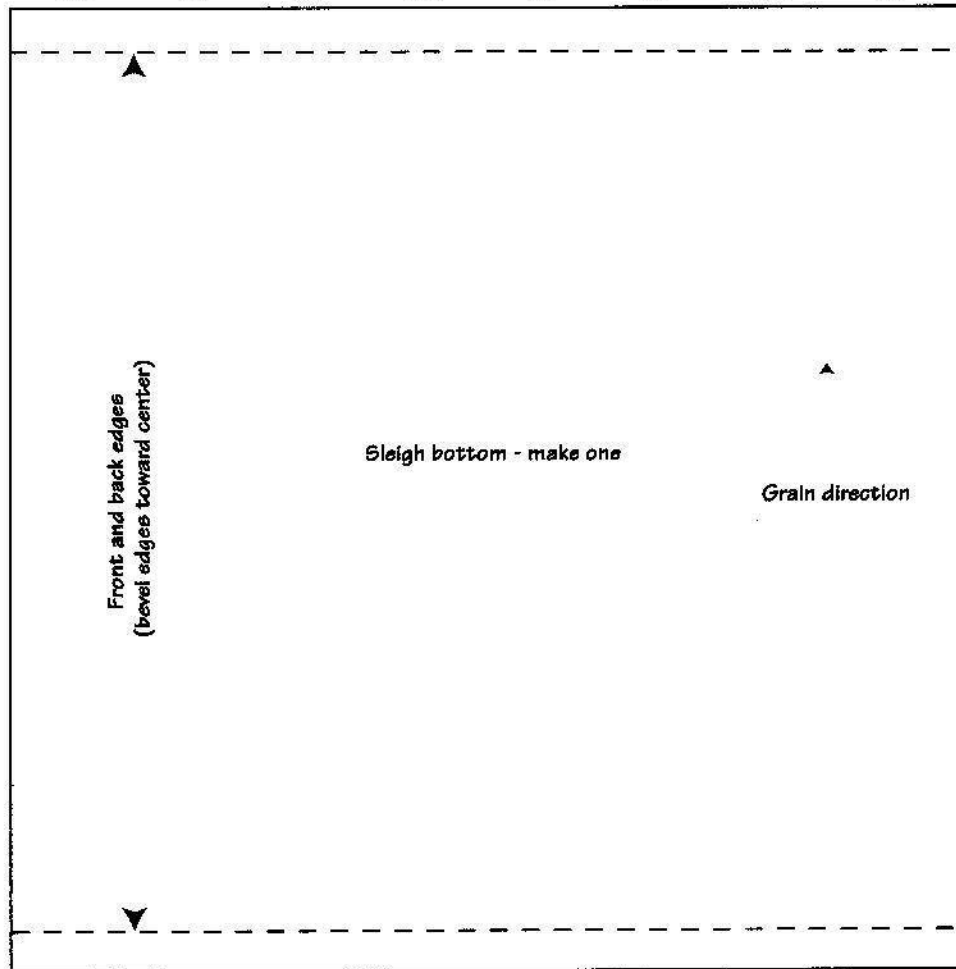


Front and back edges
(bevel edges toward center)

Sleigh bottom - make one



Grain direction

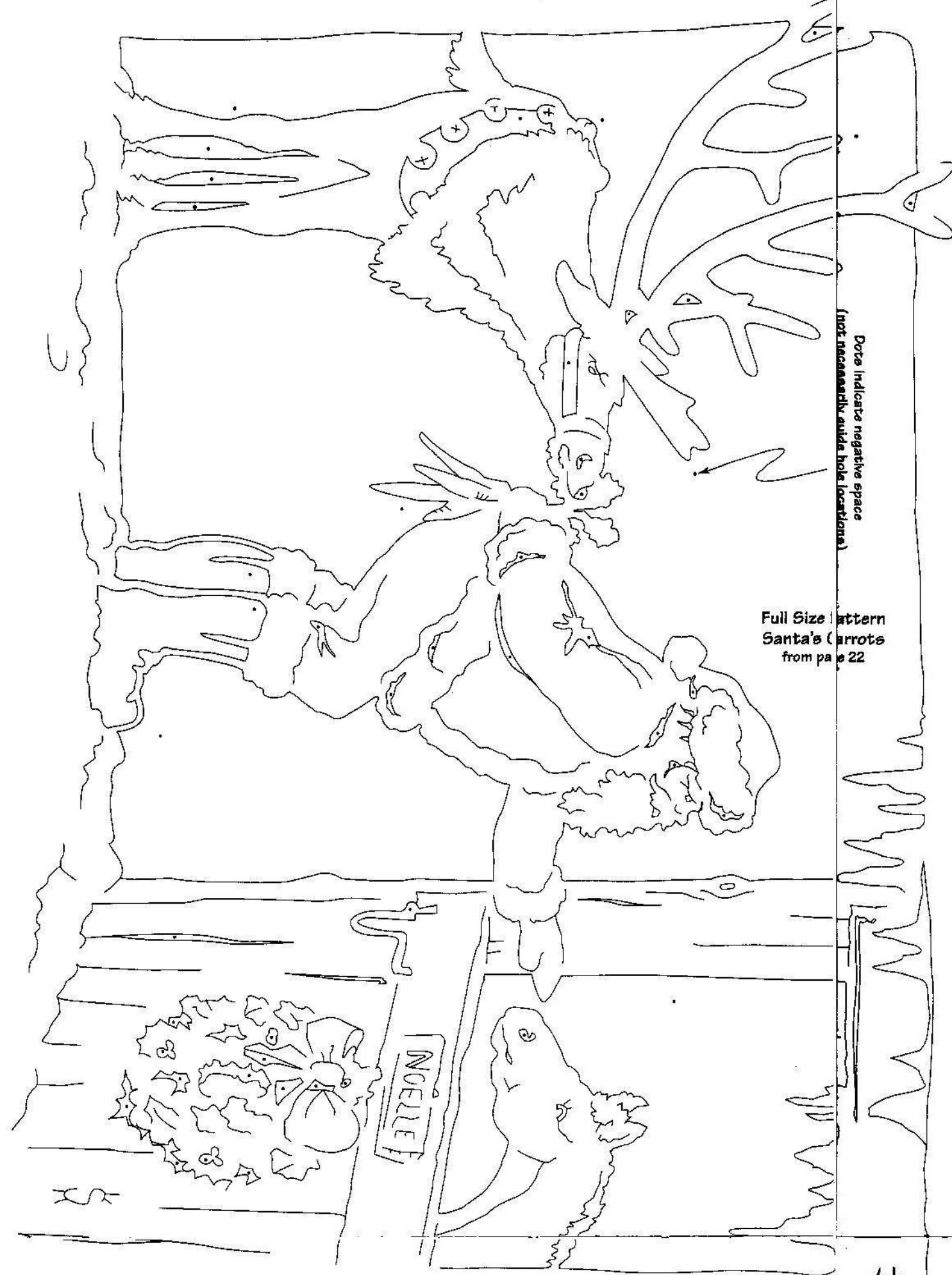


1b

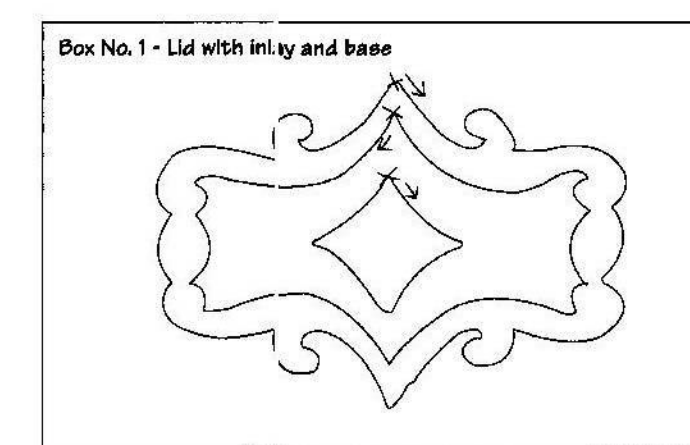
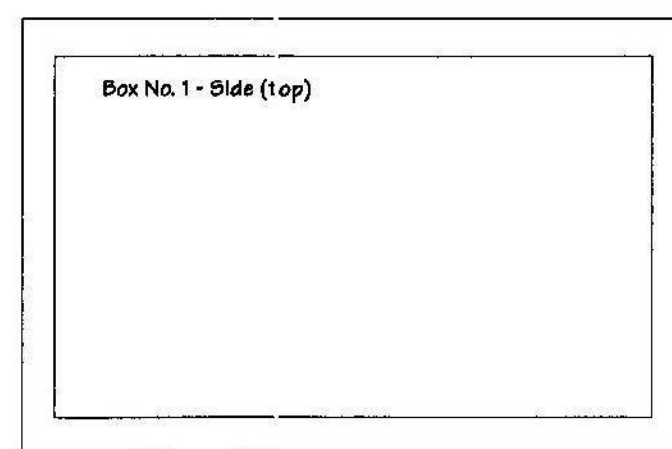
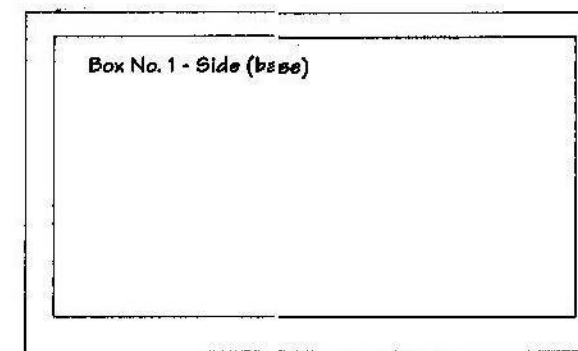
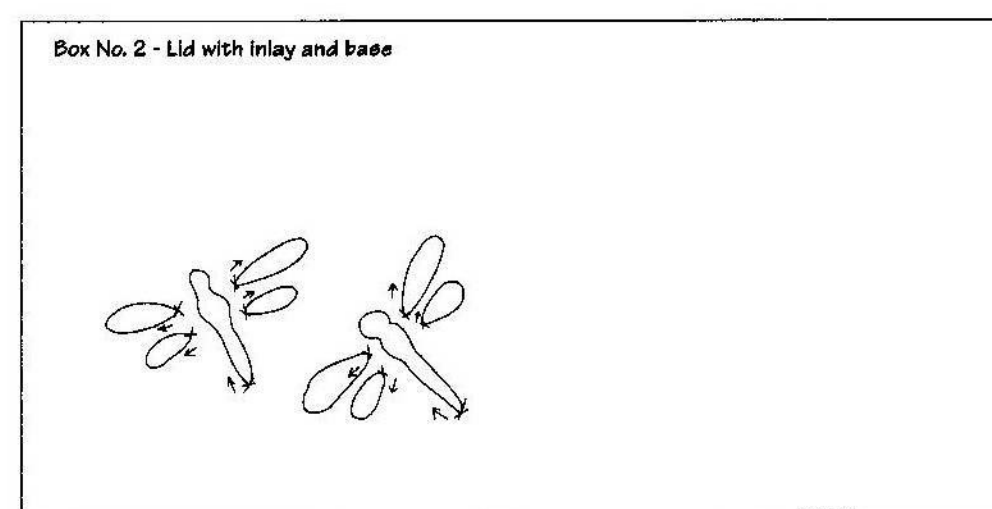
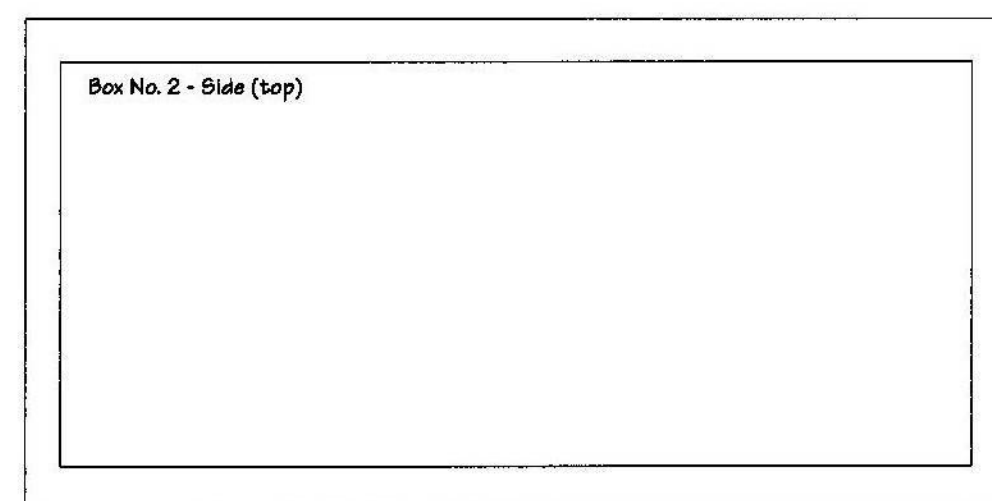
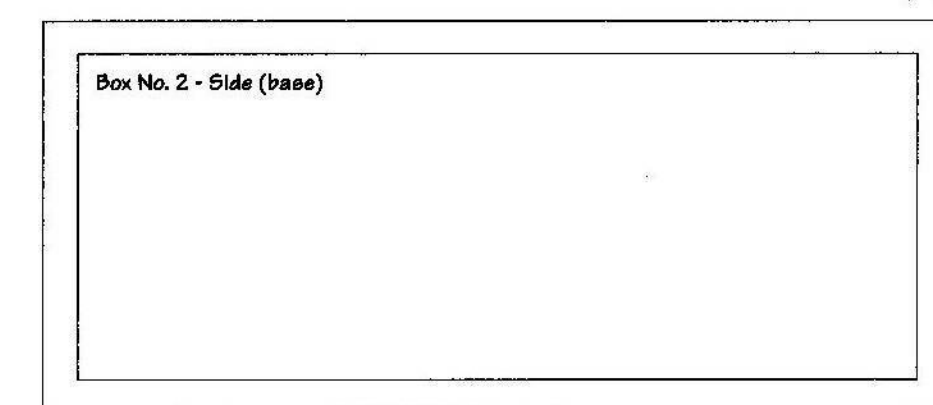
2b

3b

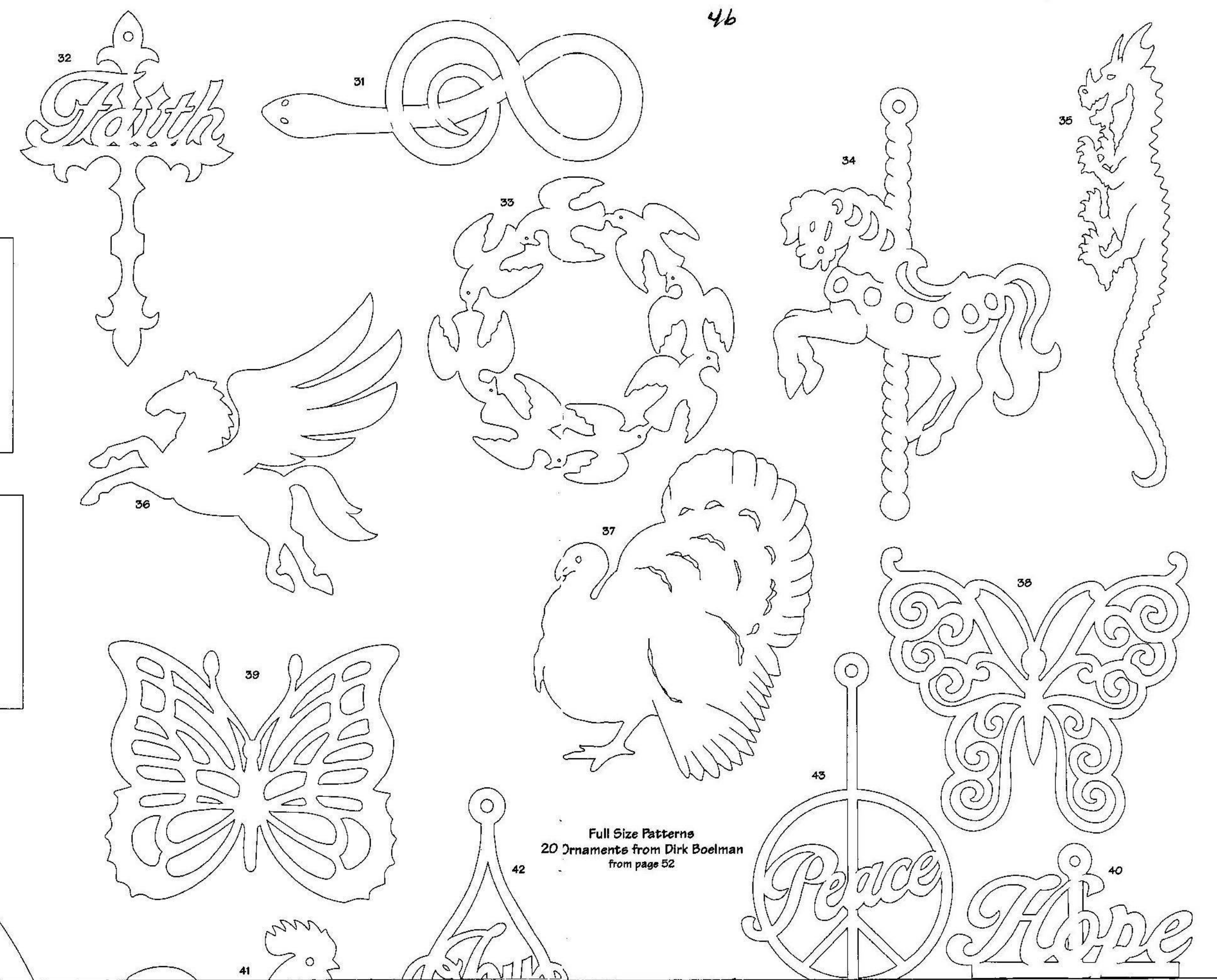
4b



Full Size Patterns
Inlay Boxes
from page 38



Note: perimeter lines can be used as pattern
for both base and lid.

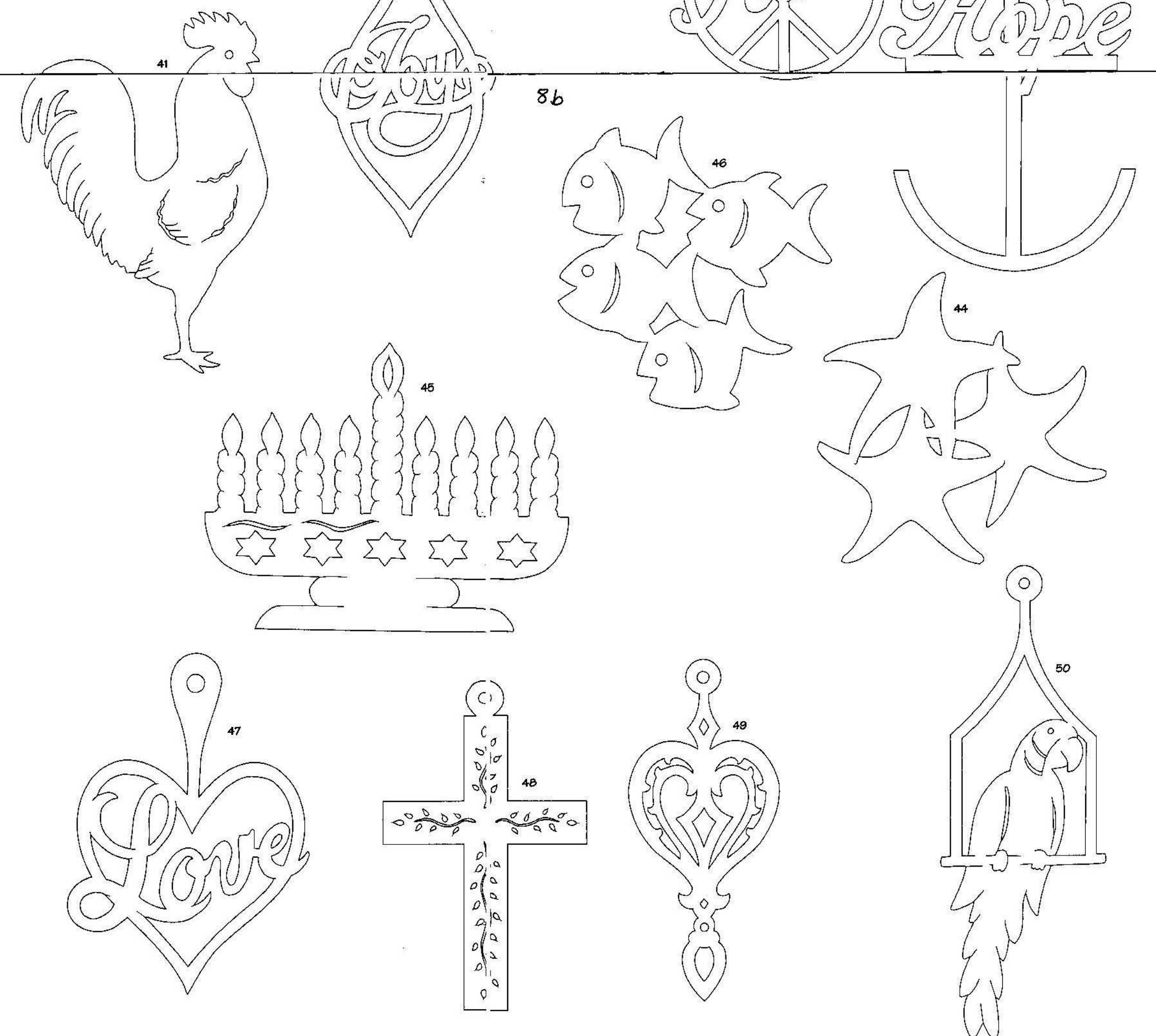
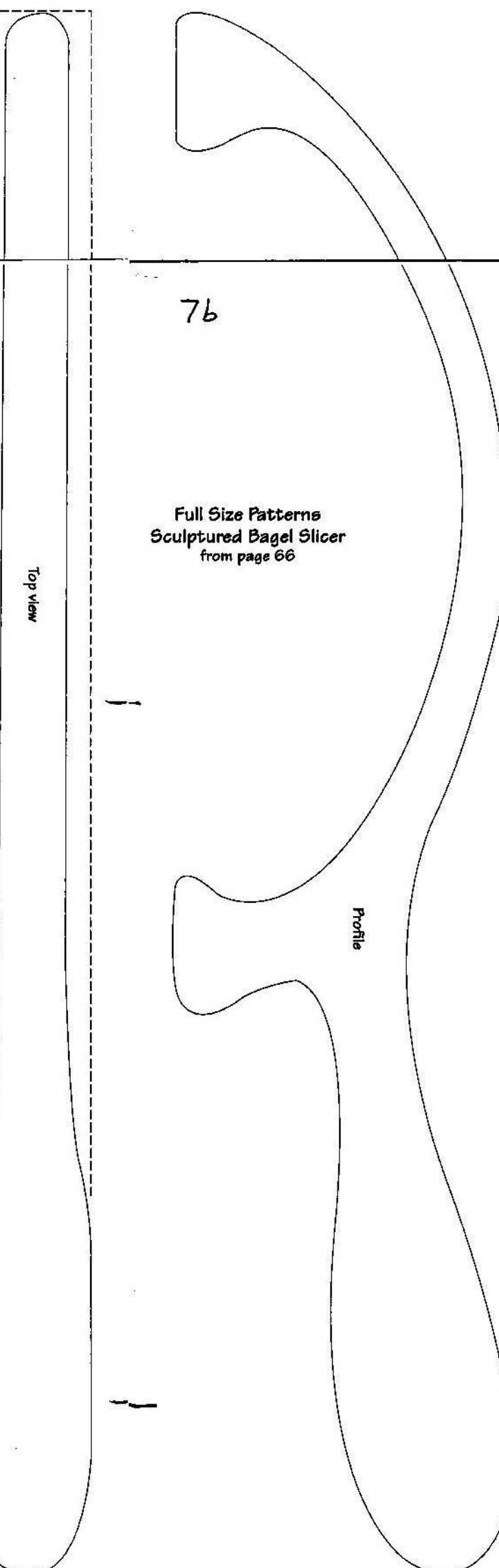
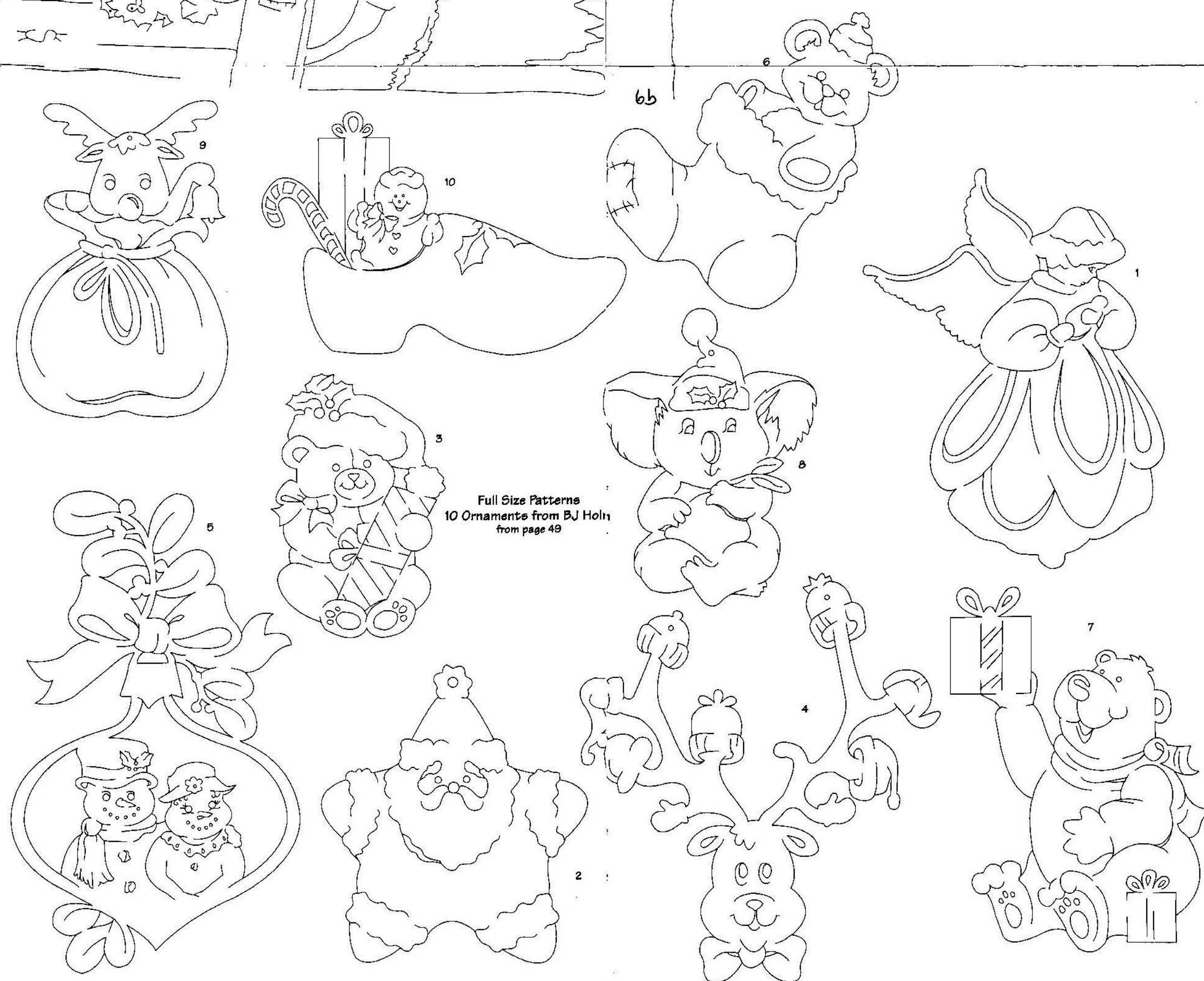


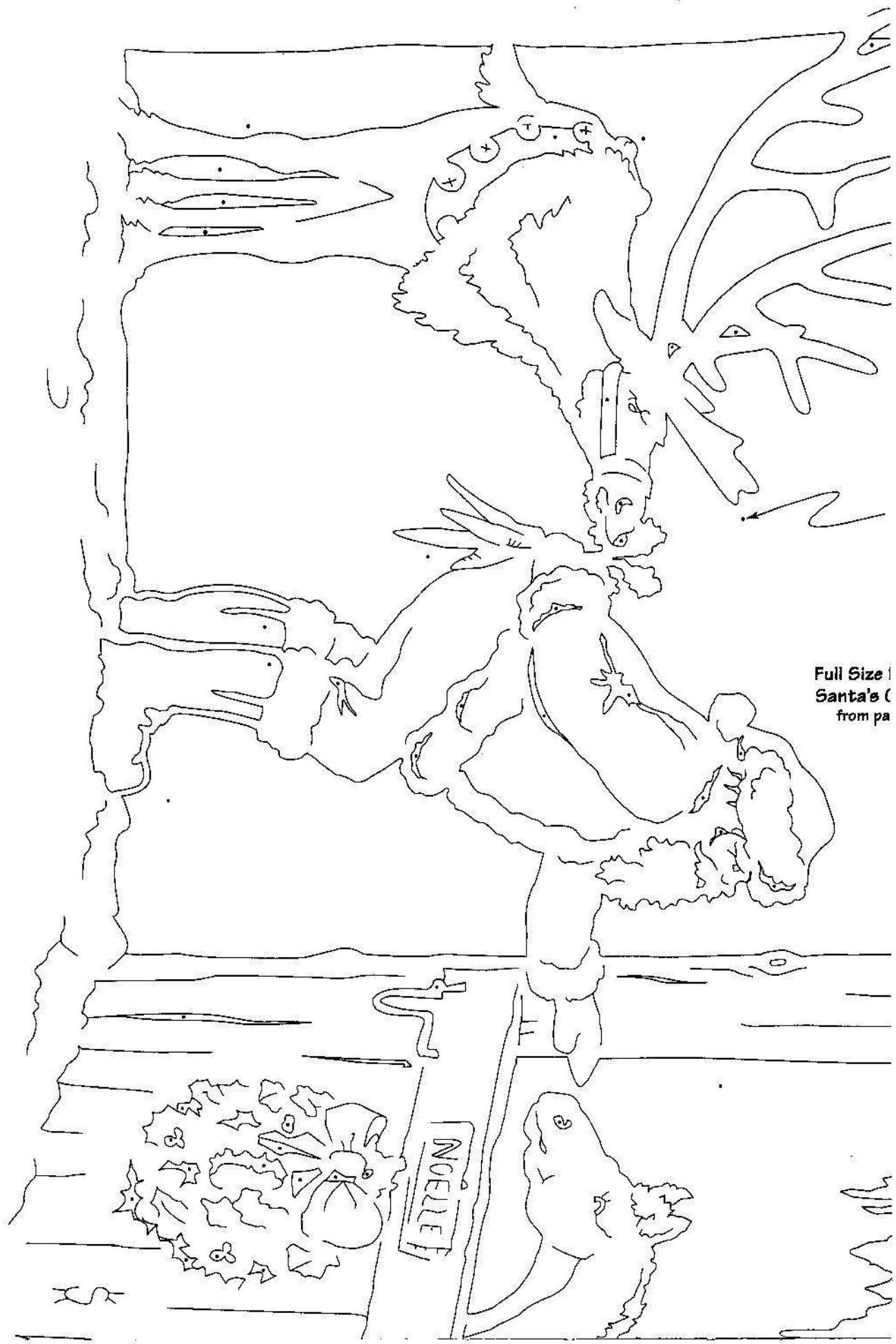
5b

6b

7b

8b

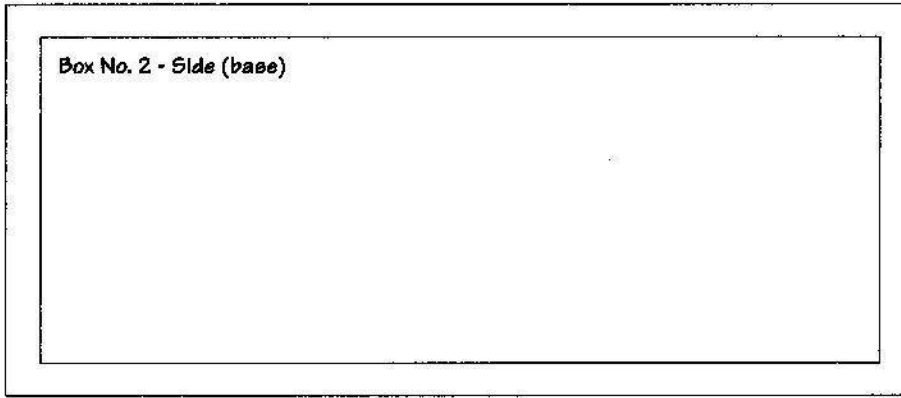




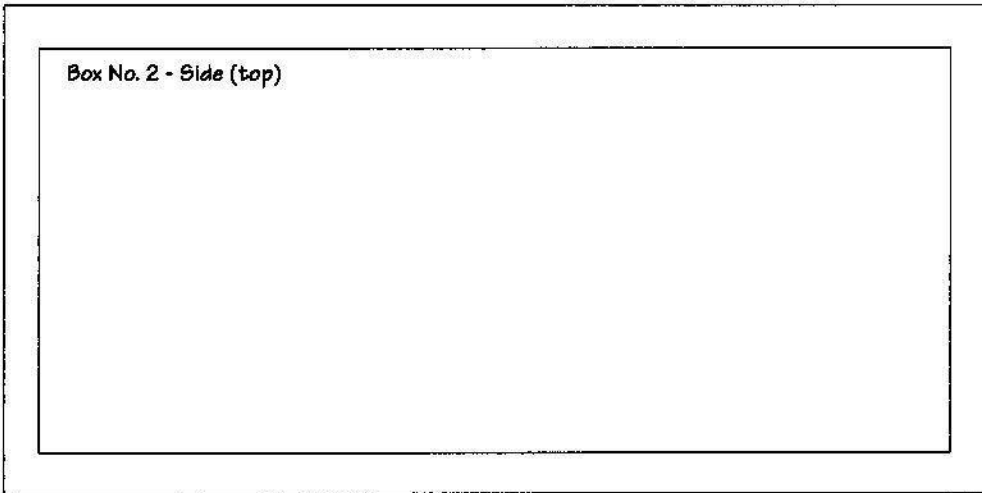
Full Size
Santa's C
from pa

Full Size Patterns
Inlay Boxes
from page 38

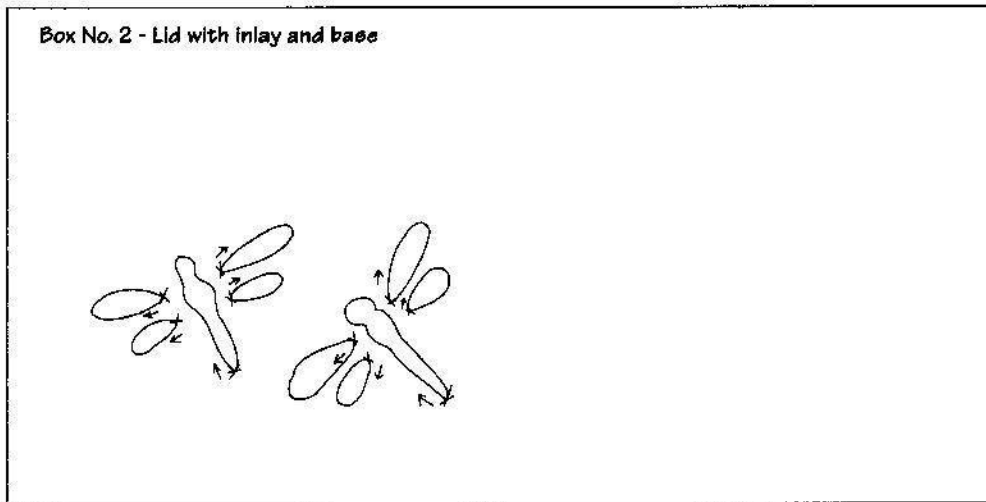
Box No. 2 - Side (base)



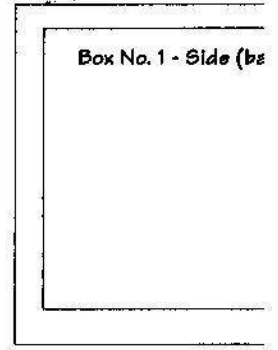
Box No. 2 - Side (top)



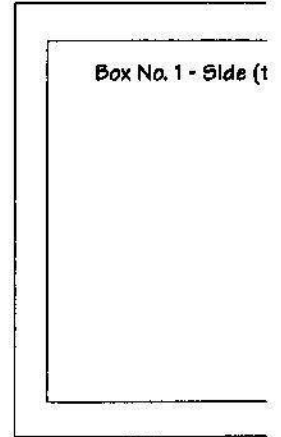
Box No. 2 - Lid with inlay and base



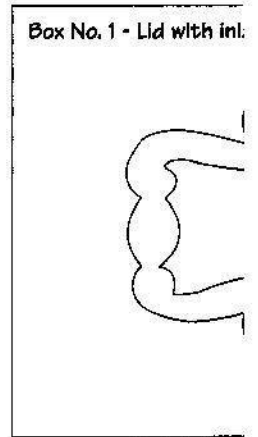
Box No. 1 - Side (bs)



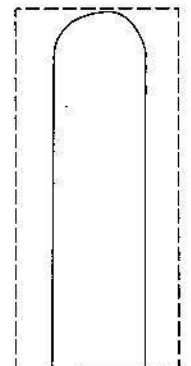
Box No. 1 - Side (t)



Box No. 1 - Lid with inl.



Note: perimeter lines
for both b:



Note indicates negative space
(not necessarily guide hole locations)

Pattern
arrows
e 22

3 b

ee)

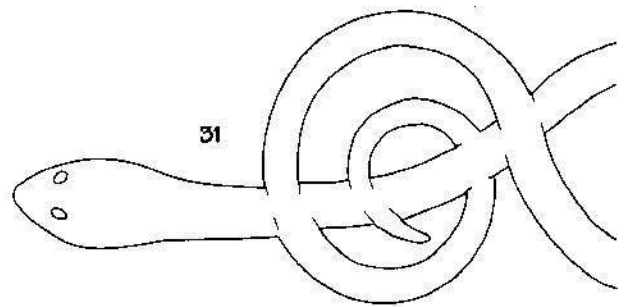
op)

ay and base

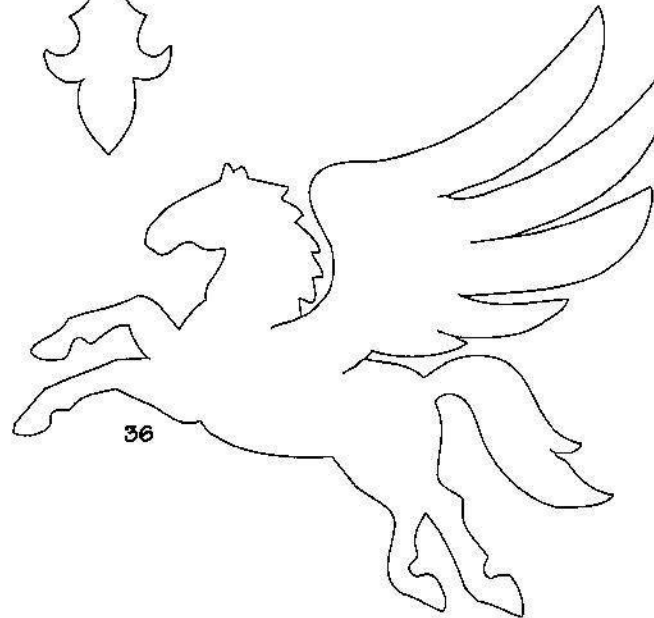
can be used as pattern
see and lid.



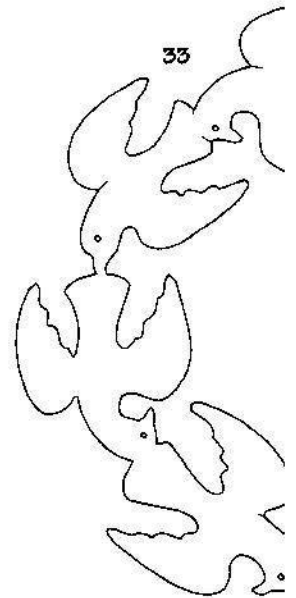
32



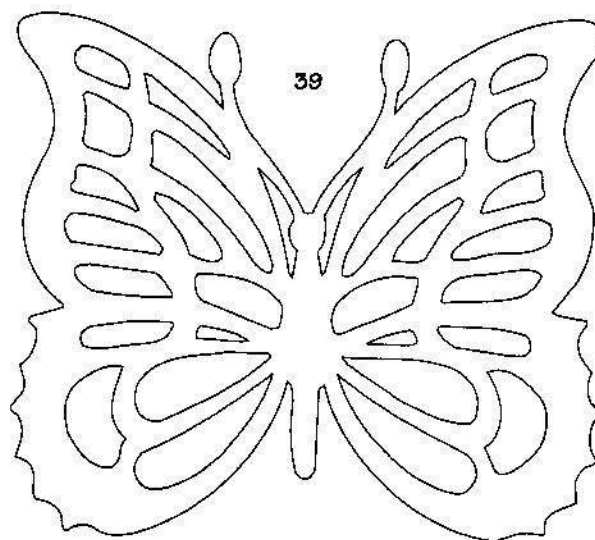
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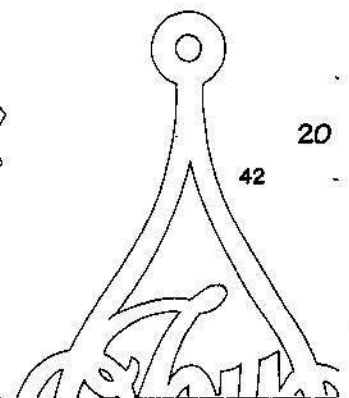
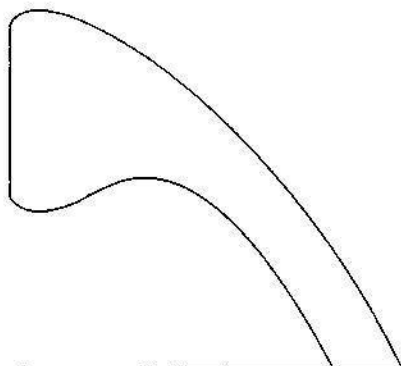
36



33



39

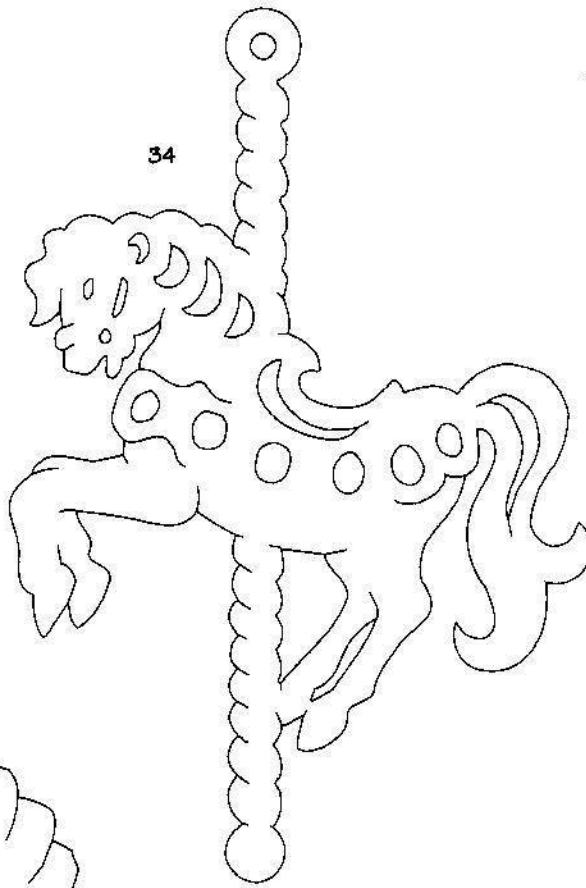
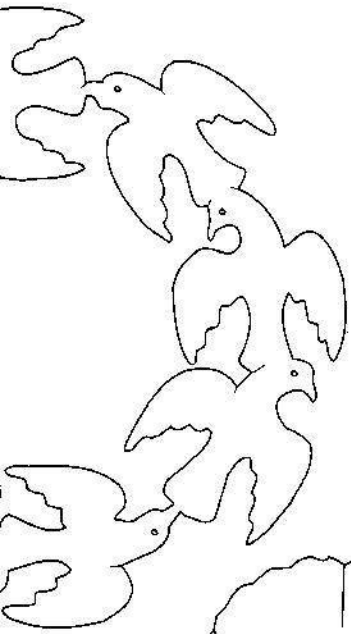
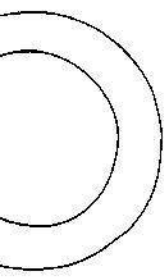


20

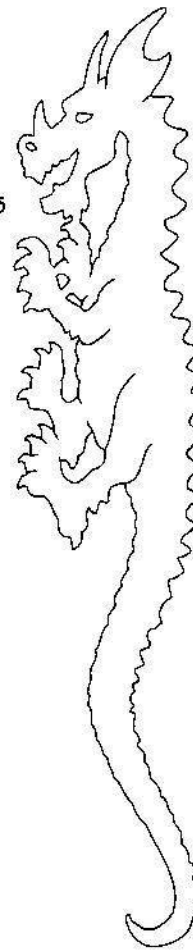
42



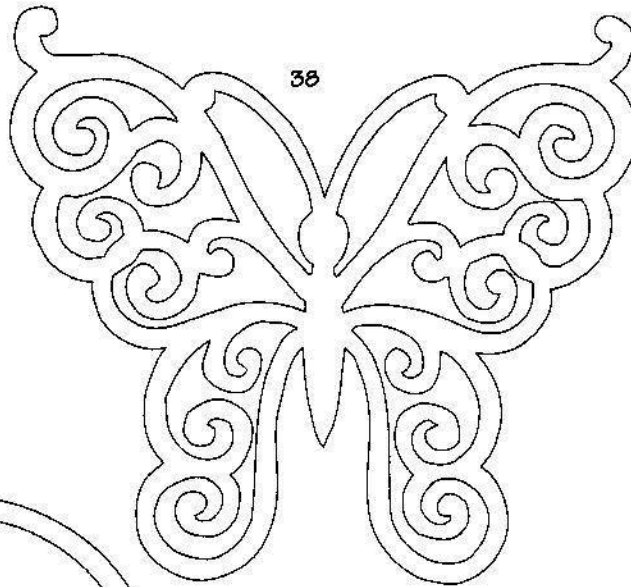
41



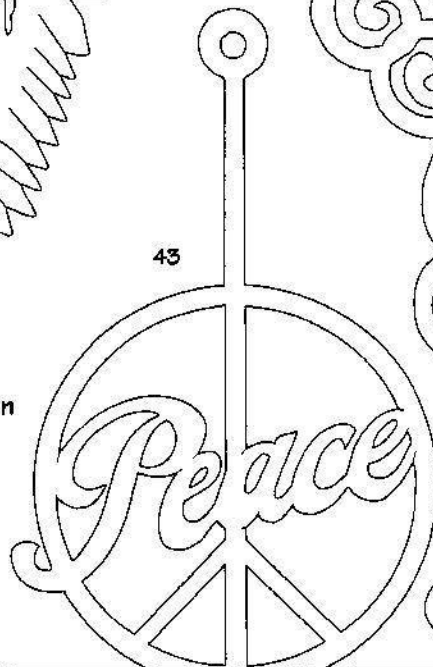
35



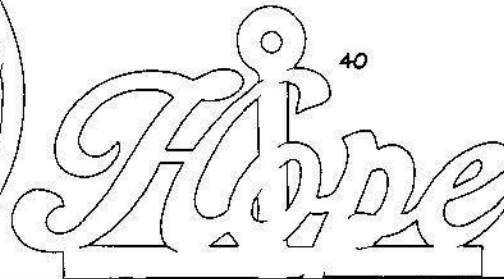
34



36

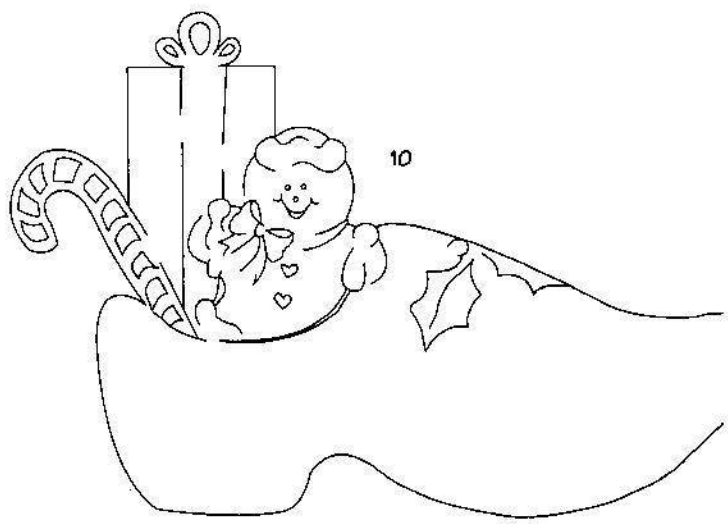
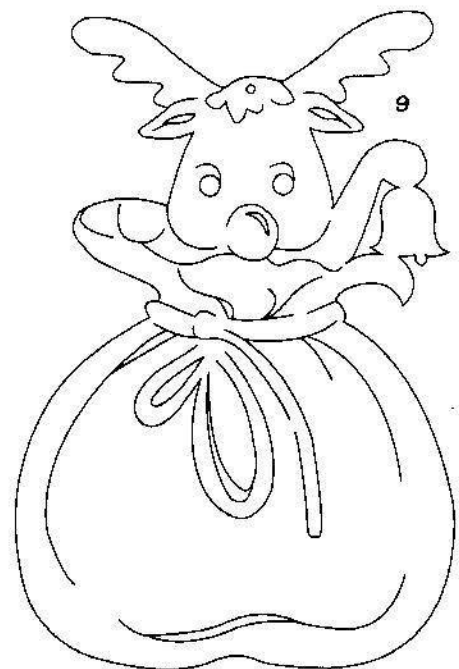


43

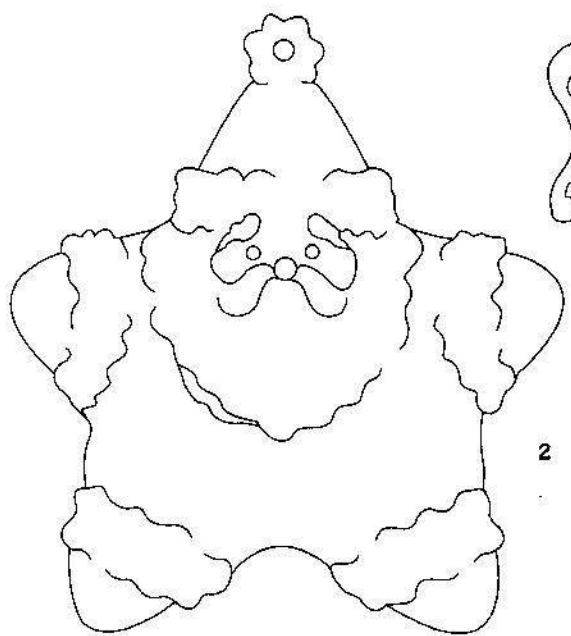
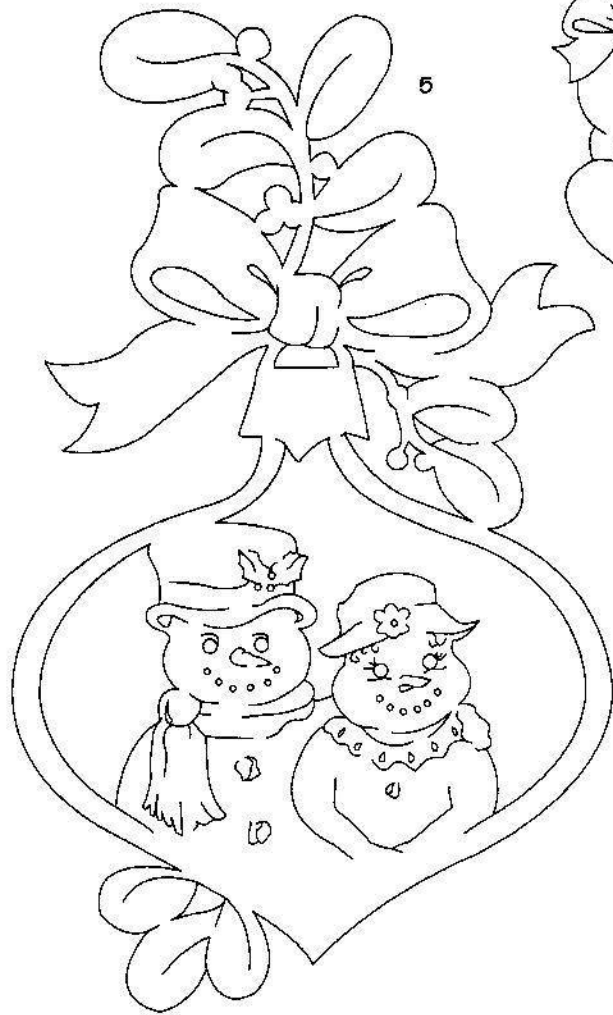


40

Full Size Patterns
Ornaments from Dirk Boelman
from page 52

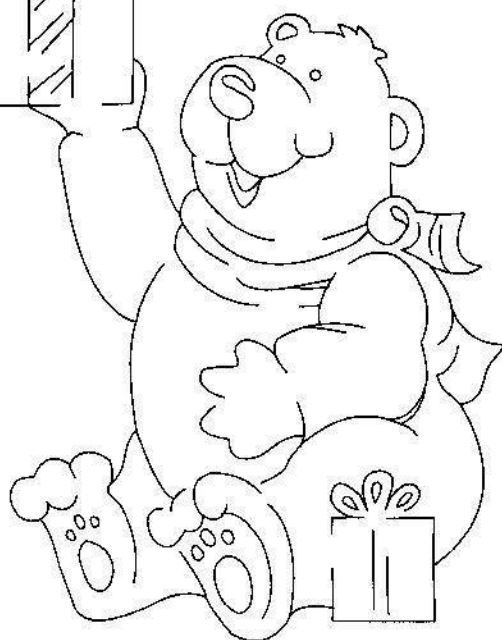
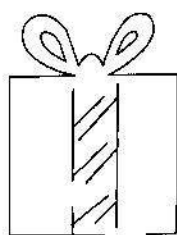
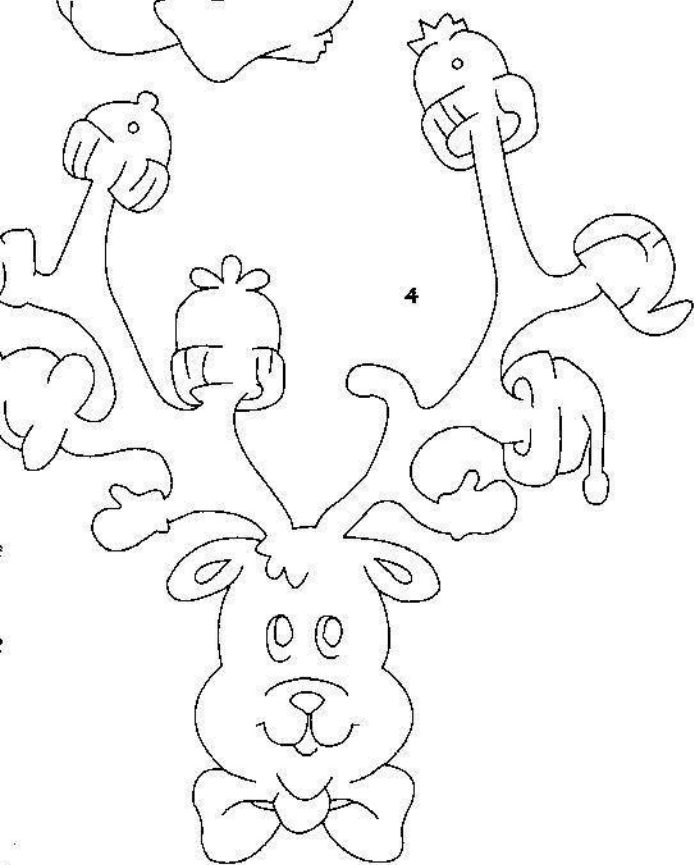
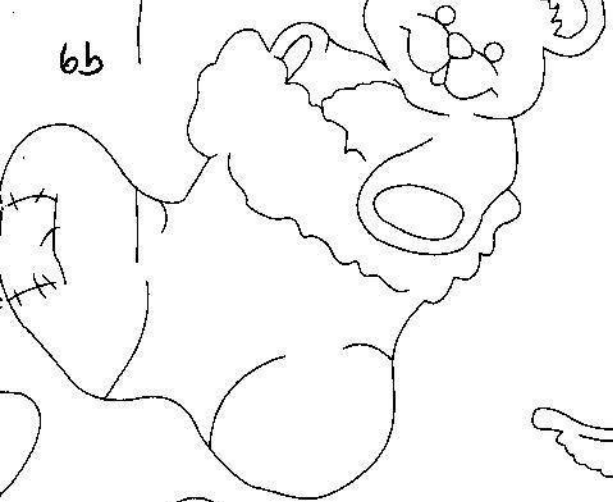


Full Size Patterns
10 Ornaments from BJ Holi
from page 49



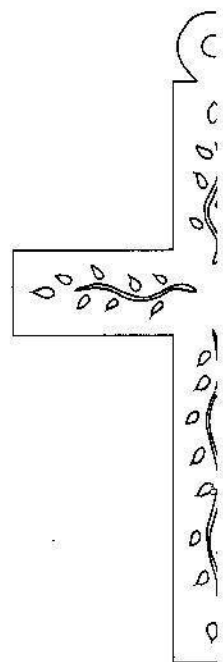
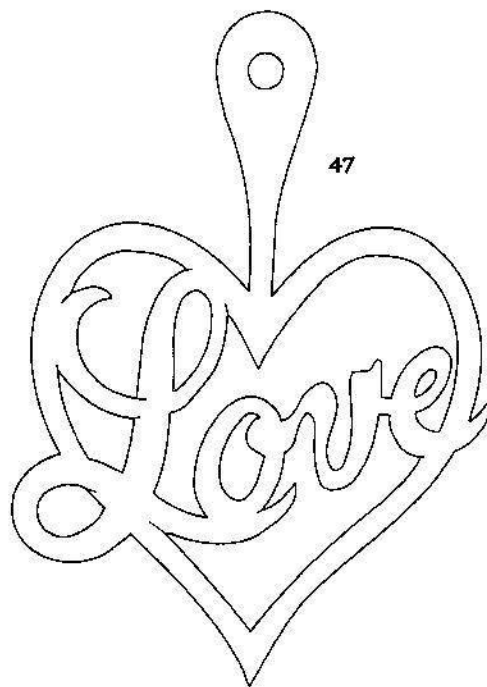
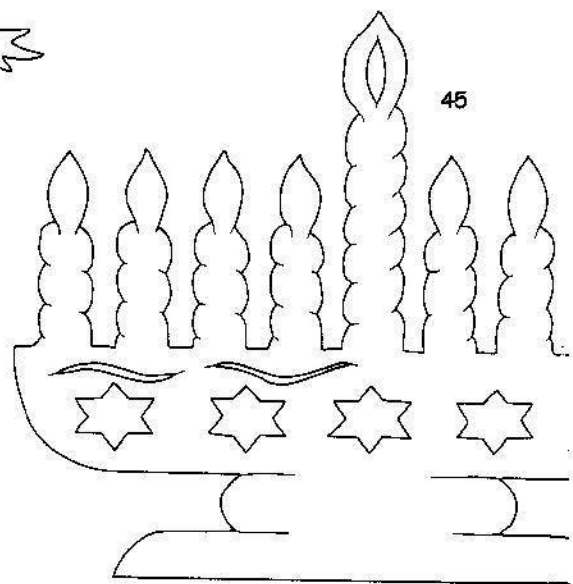
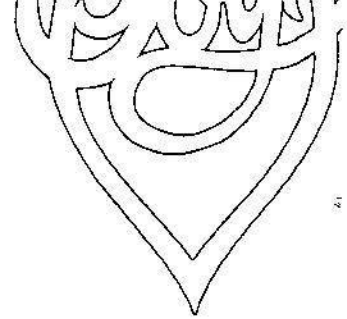
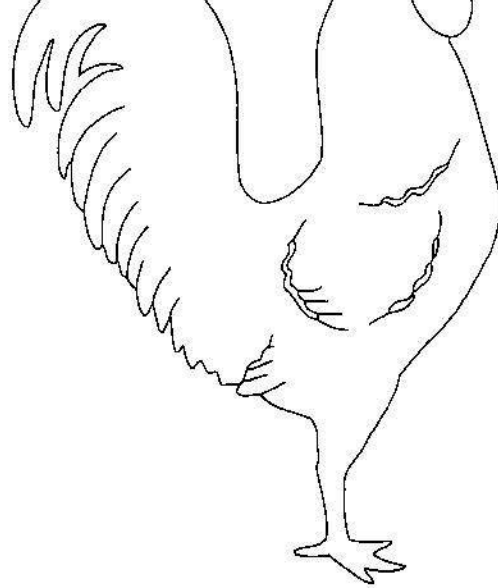
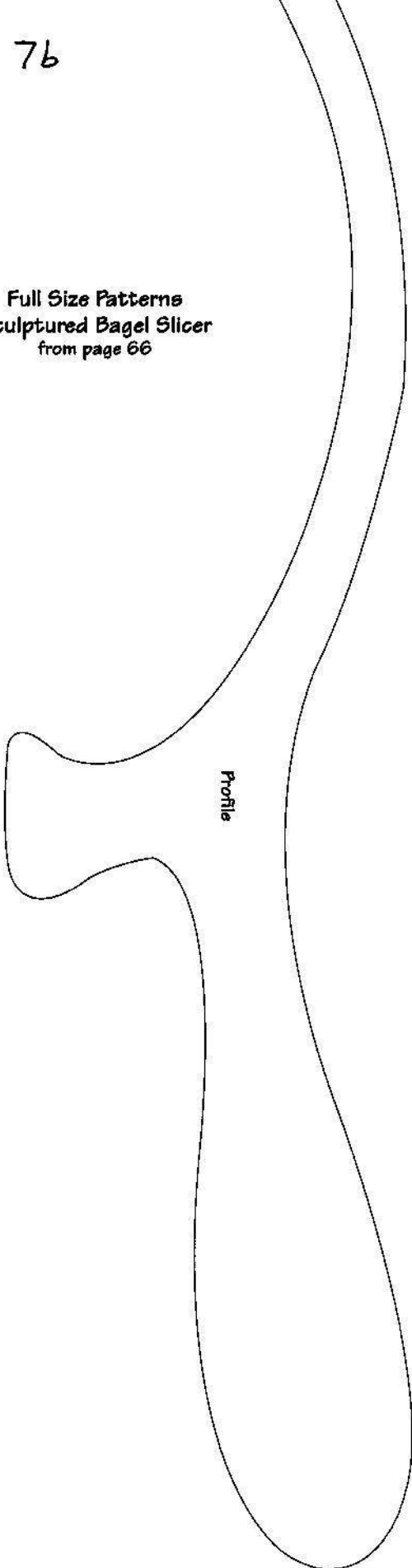
2

6b

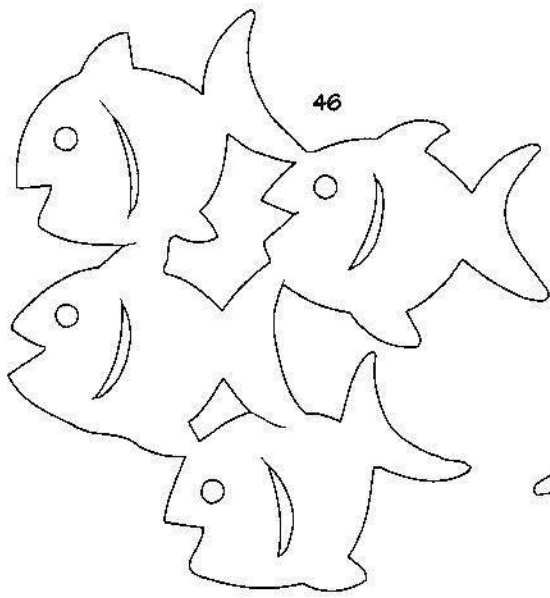


Top view

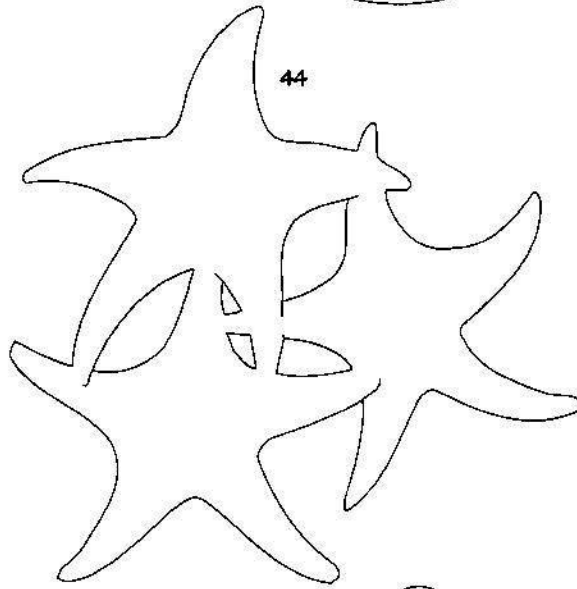
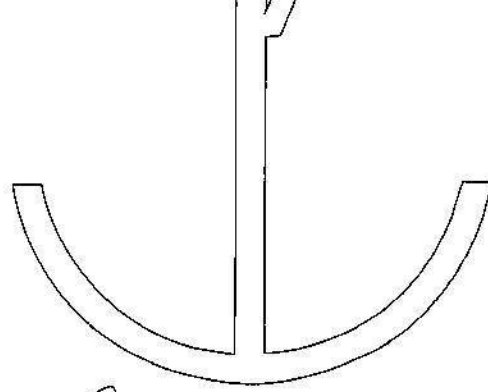
Full Size Patterns
Sculptured Bagel Slicer
from page 66



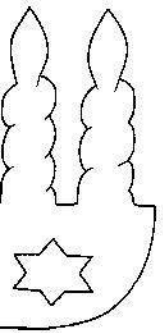
86



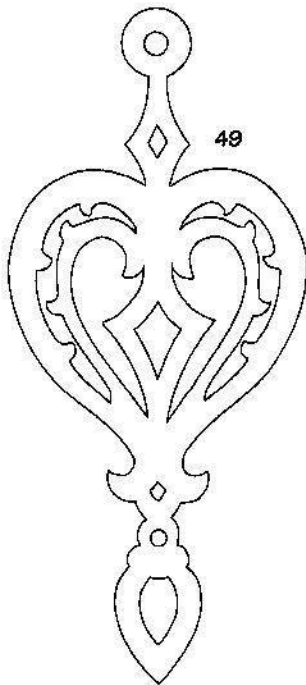
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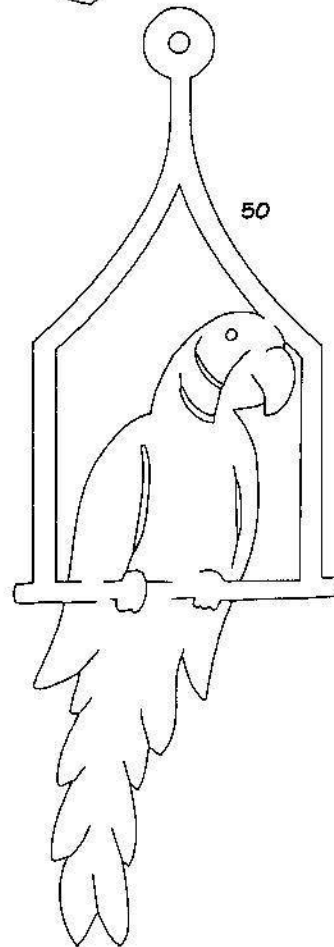
44



48

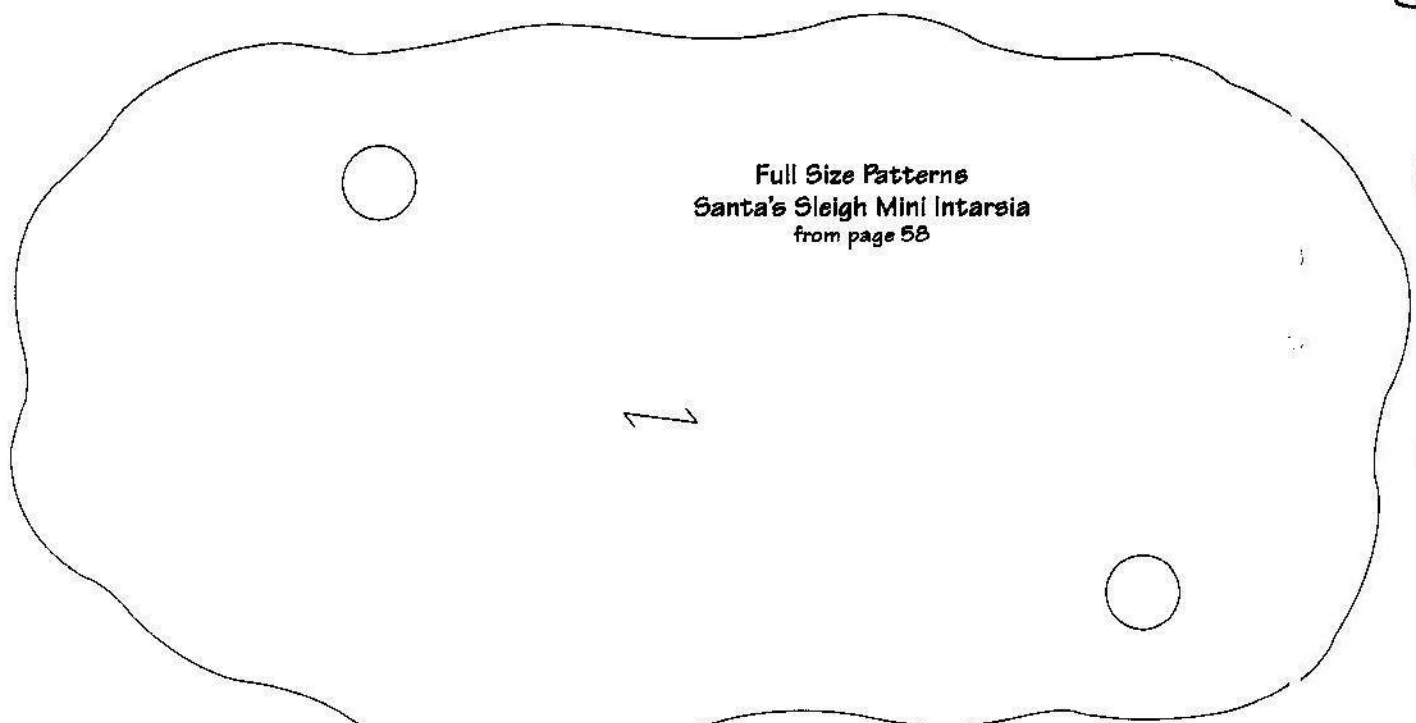


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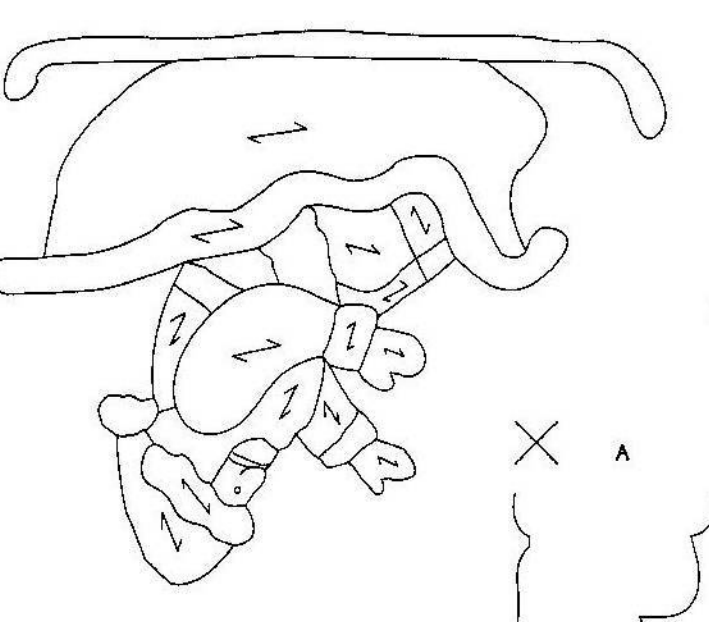
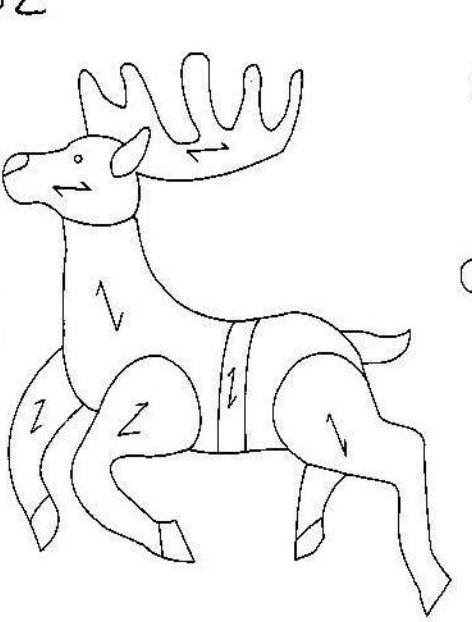


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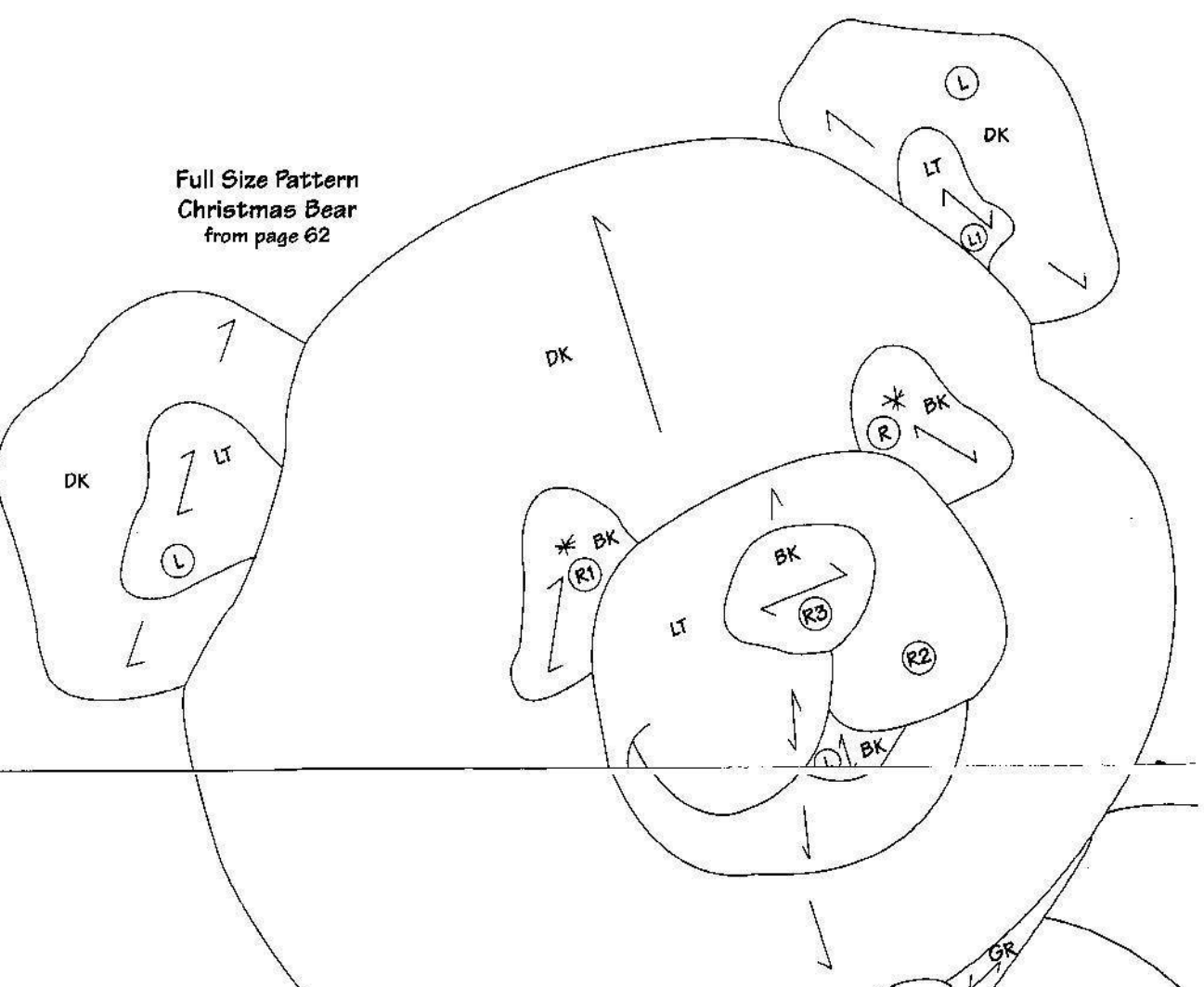
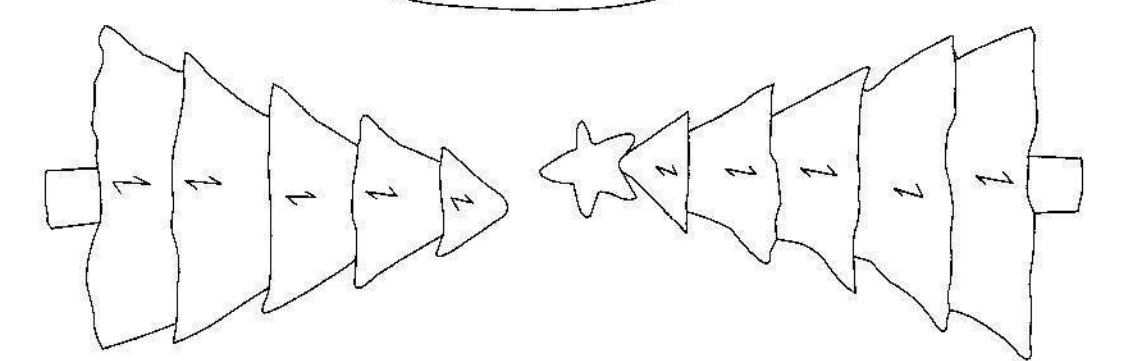
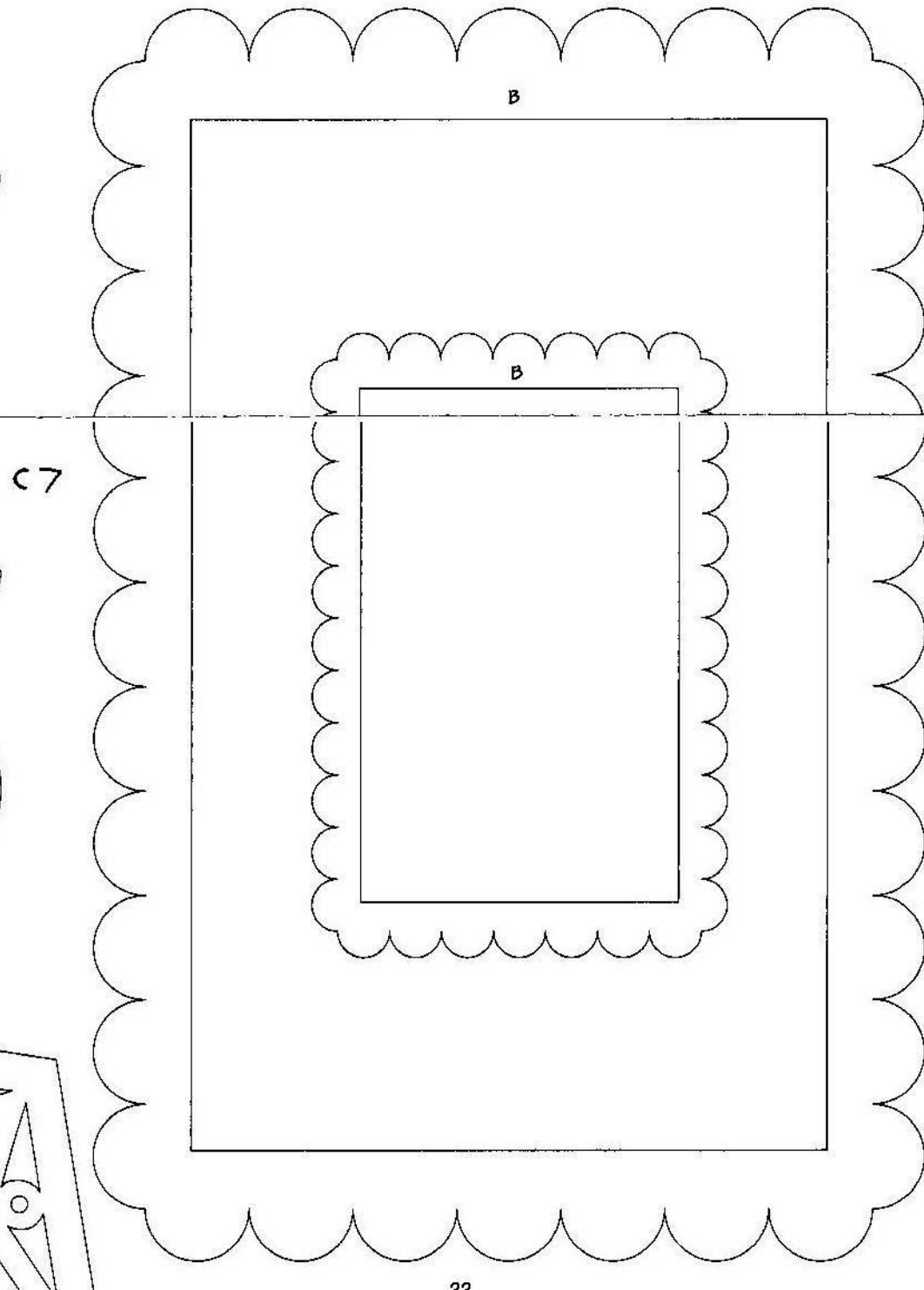
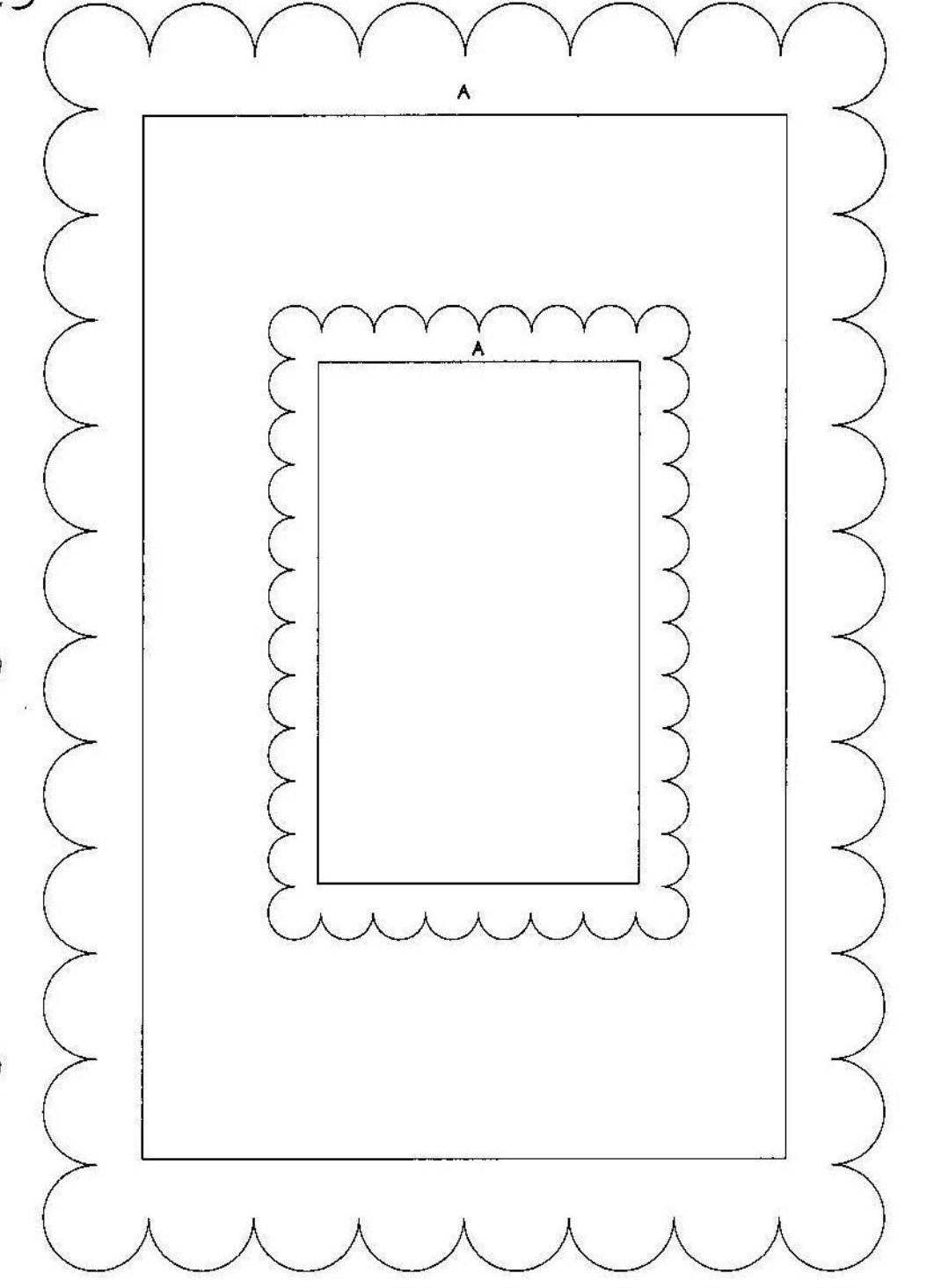
C1



Full Size Patterns
Santa's Sleigh Mini Intarsia
from page 58

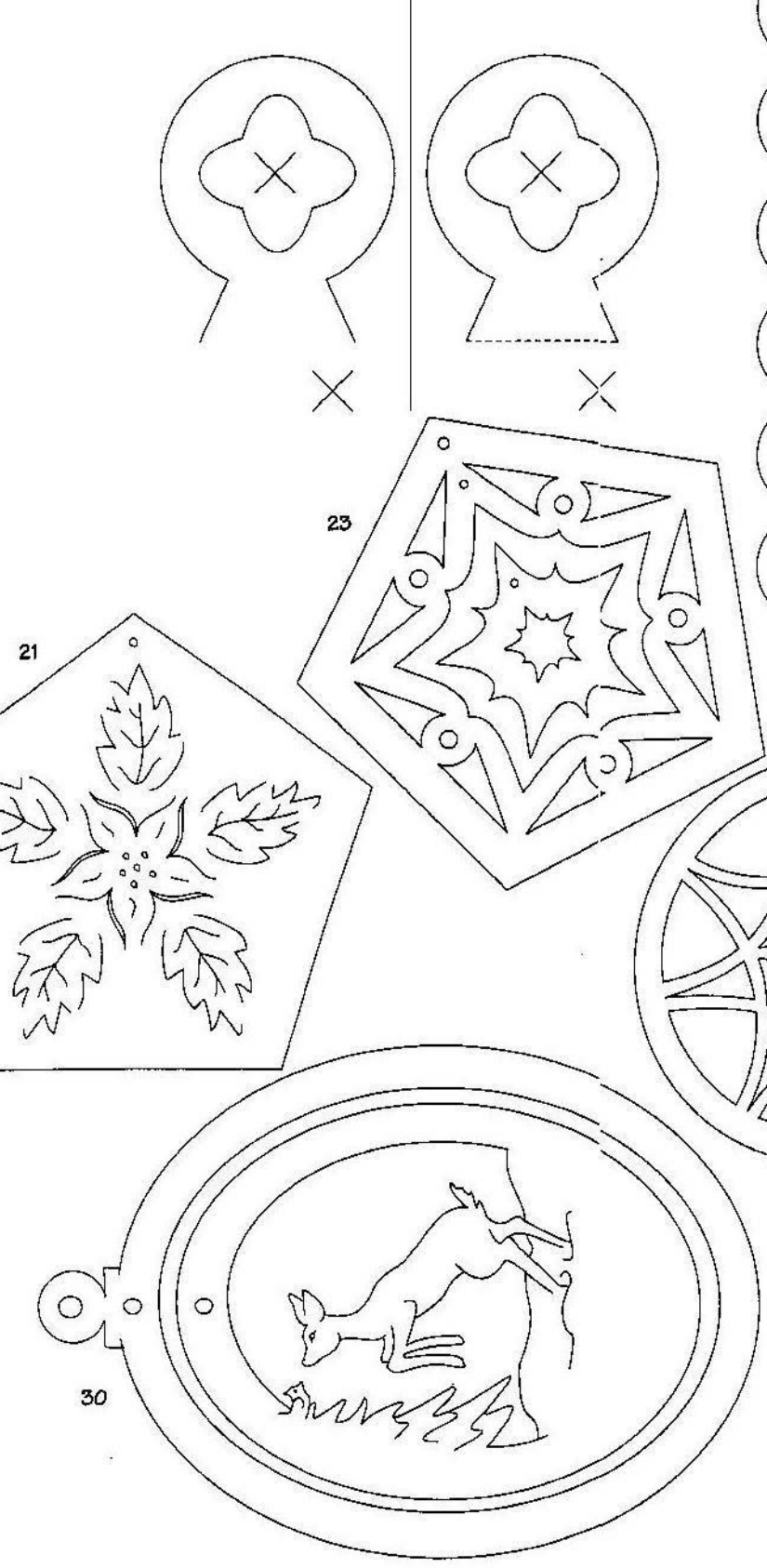
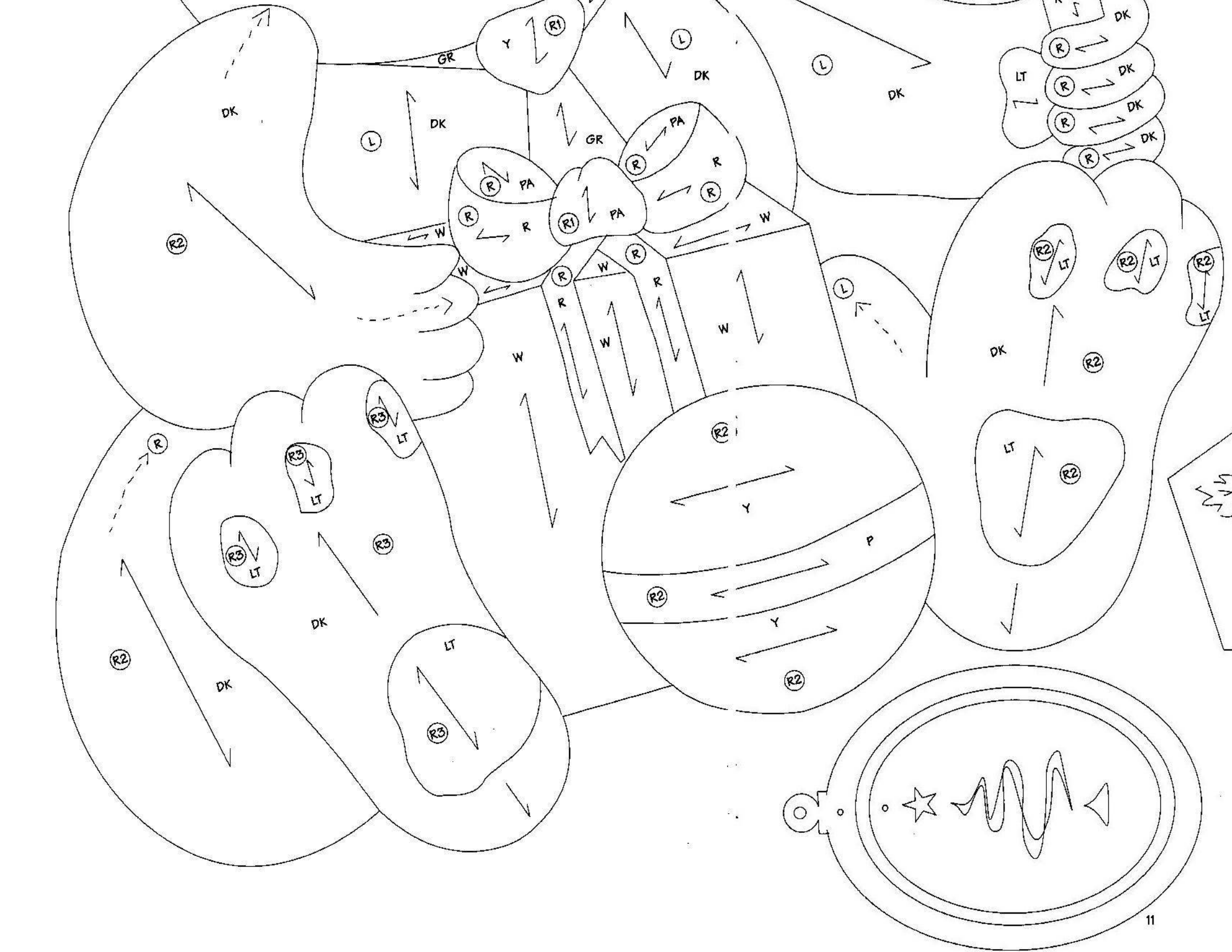


Full Size Patterns
Decorative Craft Boxes
from page 6



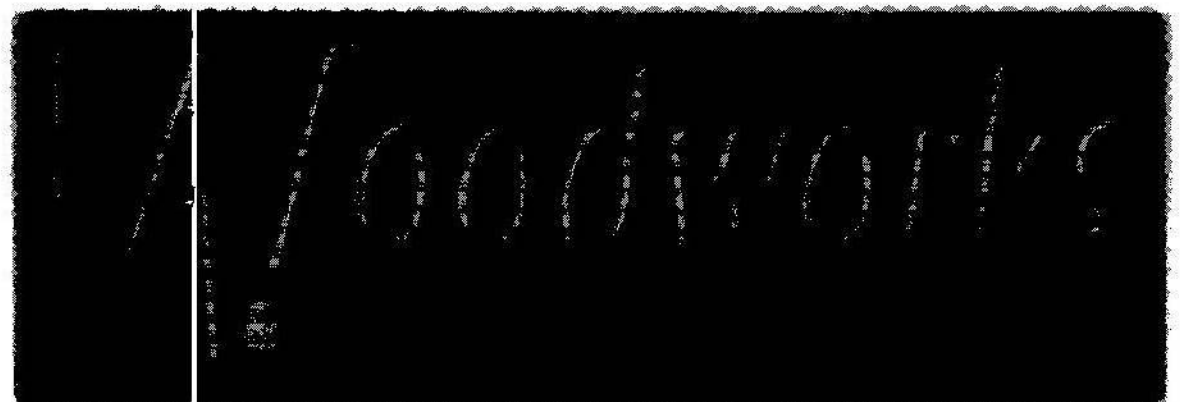
Full Size Pattern
Christmas Bear
from page 62

Key to Christmas Bear pattern:
LT = Light Western Red Cedar (WRC)
DK = Dark WRC
BK = Black; Black Walnut
W = White; Aspen
R = Red; Bloodwood
PA = Paduak
Y = Yellow; Pau Amarillo
GR = Green; Green Caete Poplar; VeraWood
P = Purple Heart
R = Raise 1/8"
L = Lower 1/8"
R1 = Raise 1/4"
L1 = Lower 1/4"
R2 = Raise 3/8"
L2 = Lower 3/8"
R3 = Raise 1/2"
L3 = Lower 1/2"
→ = grain direction
- - - = slope down to this point



C7

C4



FULL SIZE PATTERN SECTION NO. 2 Holiday 2004

Side A
Decorative Craft Boxes.....from page 6
20 Ornaments from Patty Beach.....from page 50
Santa's Sleigh Mini Intarsia.....from page 58
Christmas Bear.....from page 62

Side B
Madonna and Child.....from page 24
50 Ornaments from Dan Fenebor.....from page 54

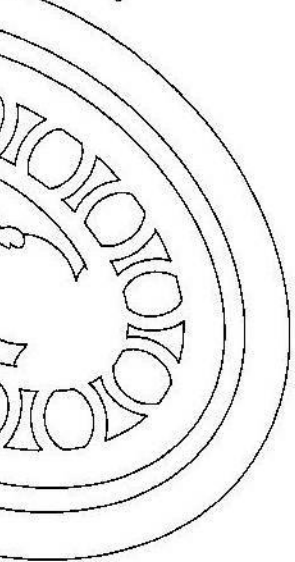
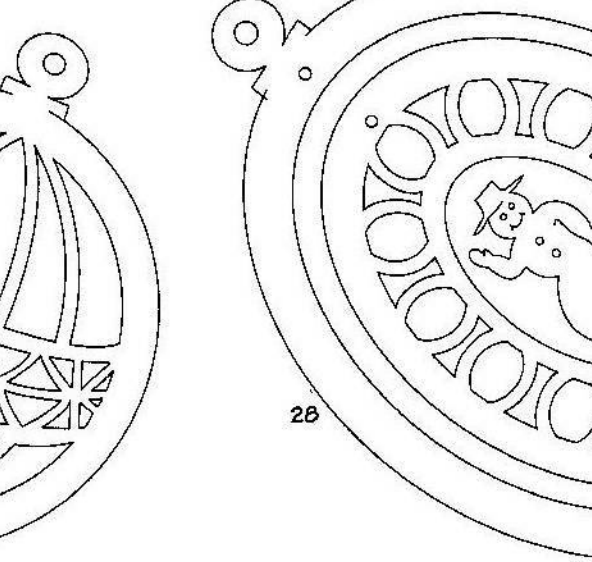
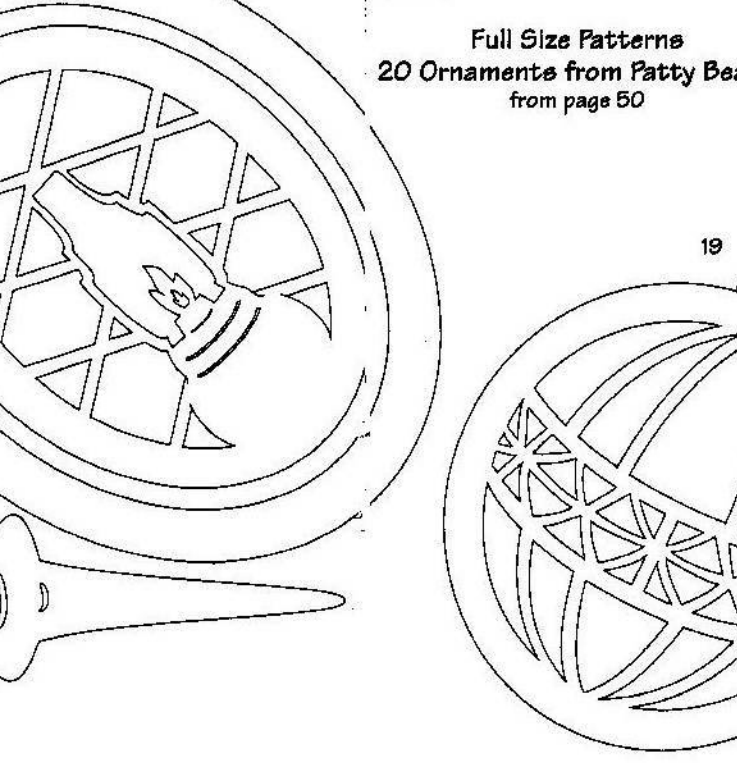
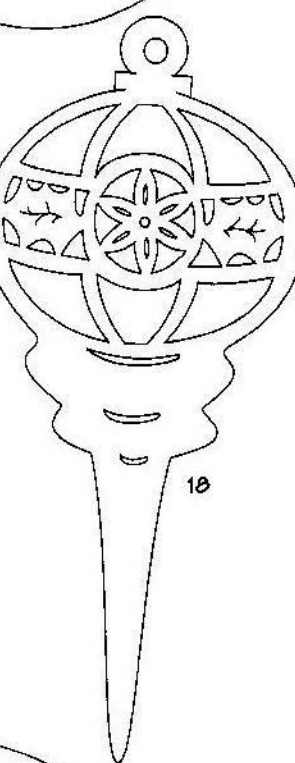
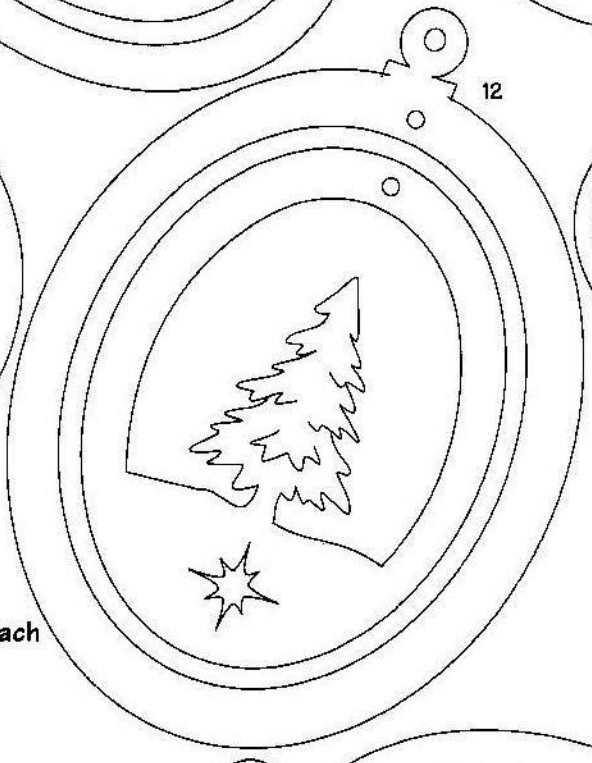
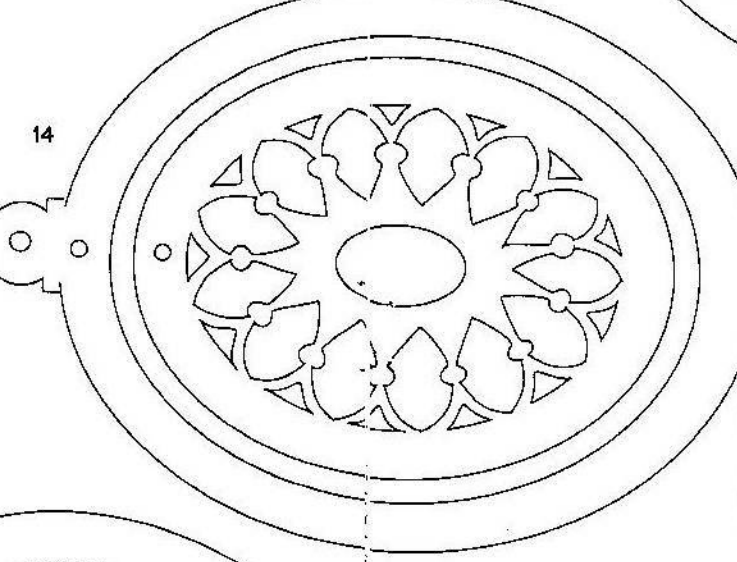
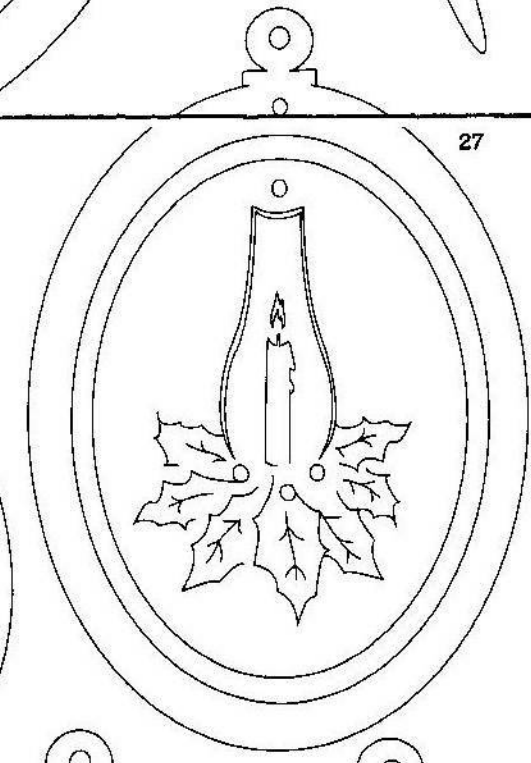
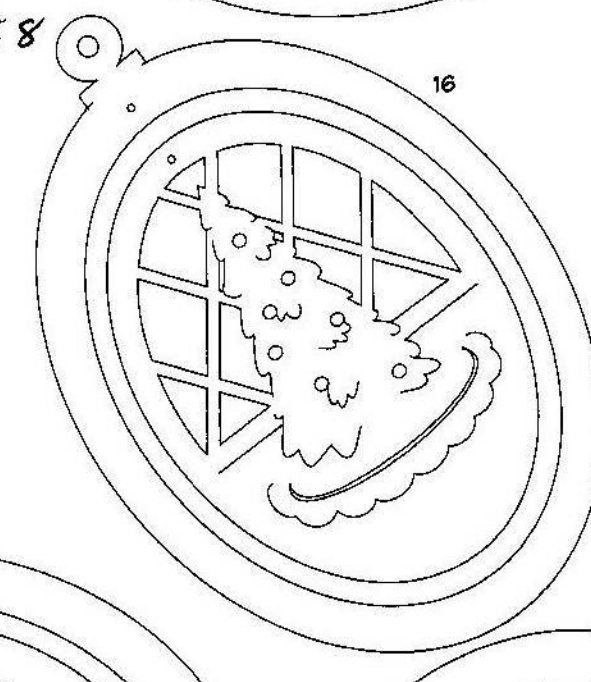
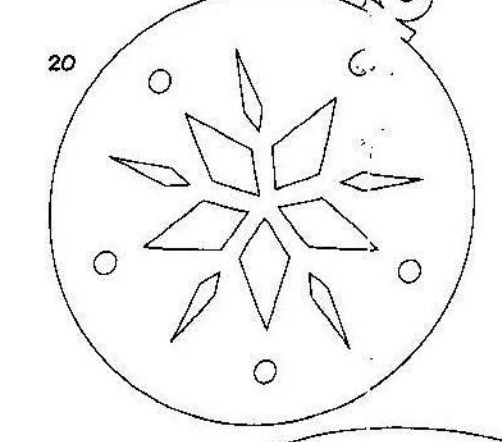
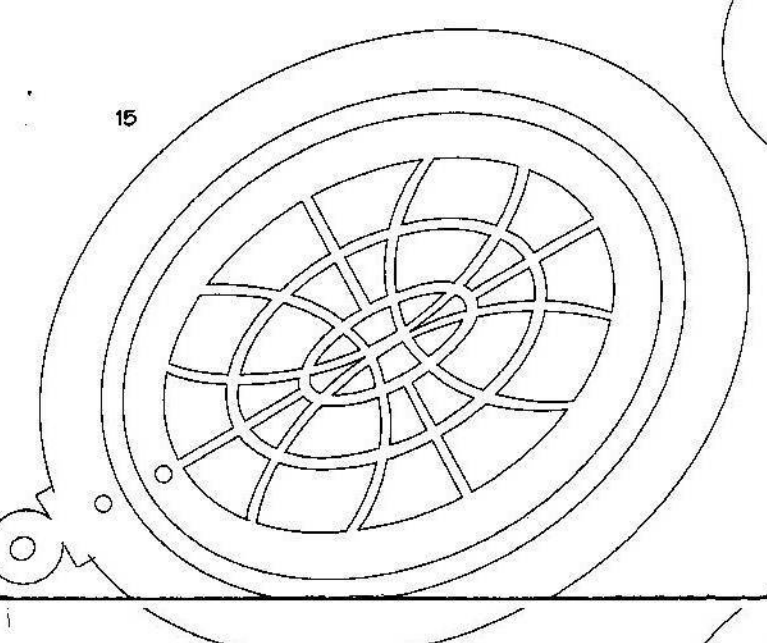
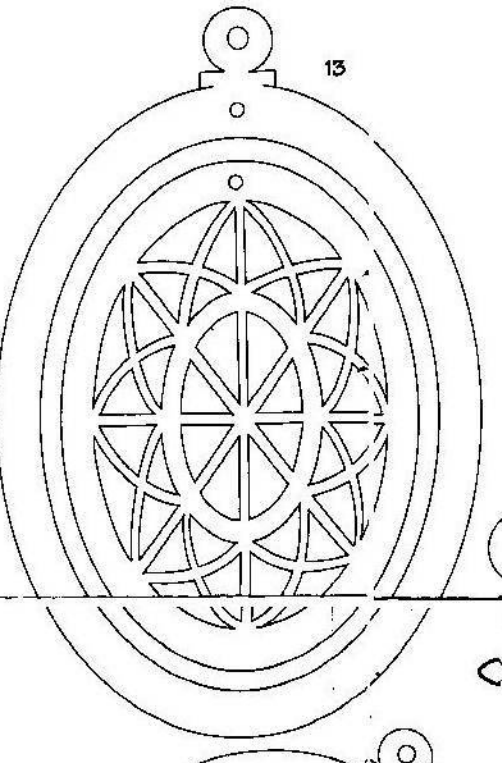
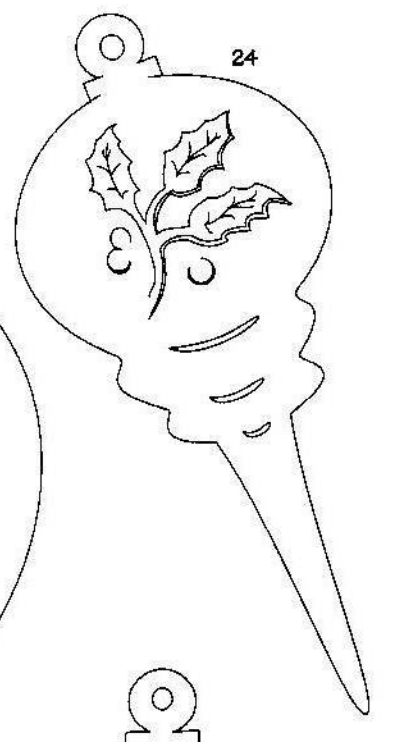
Metric Conversions:

1 Inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

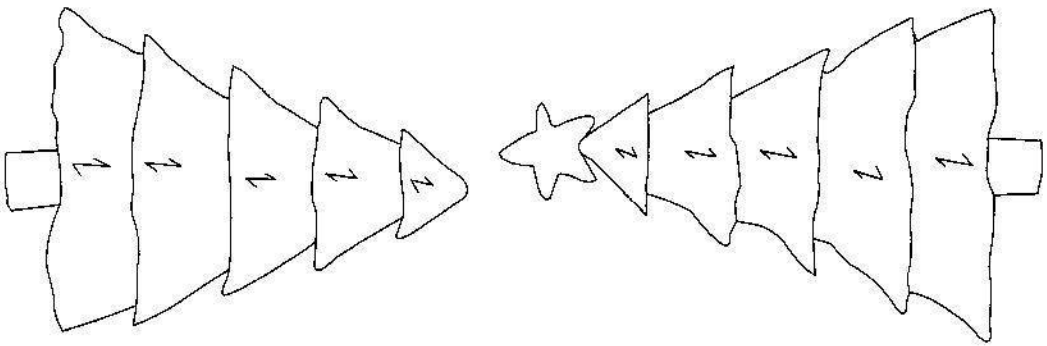
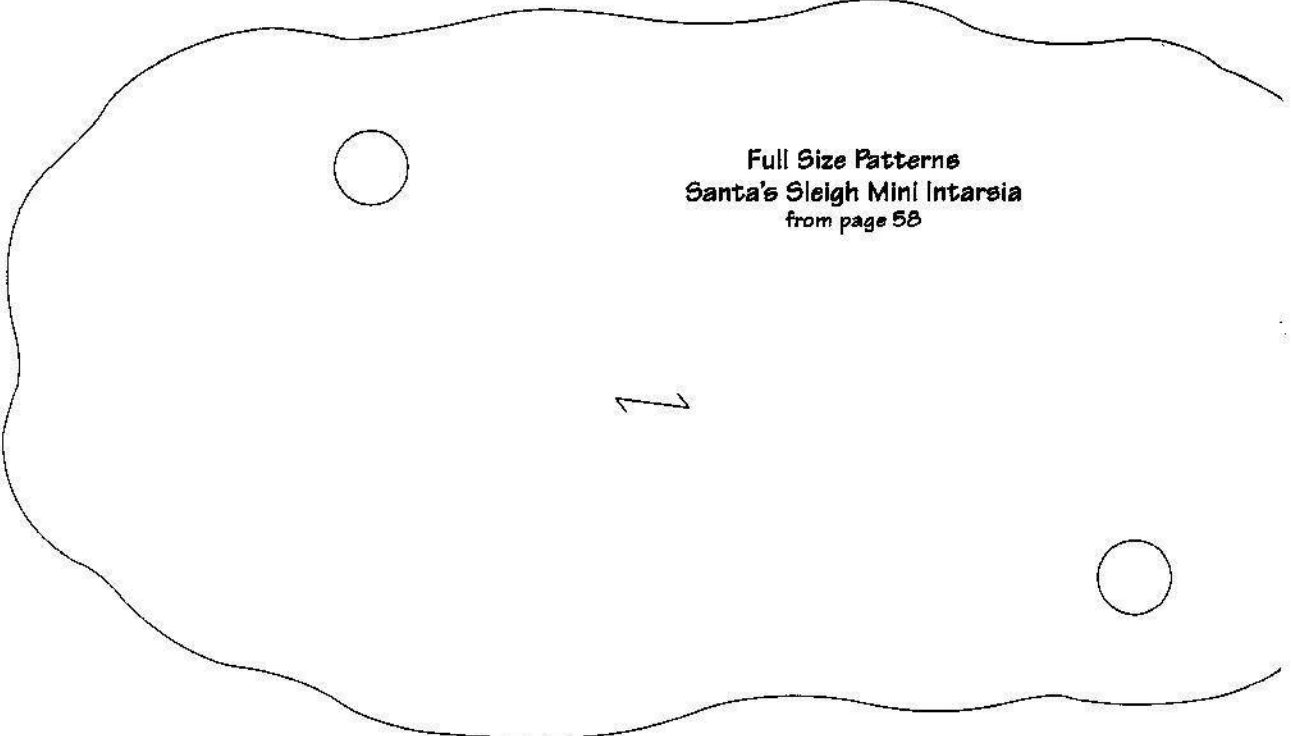
1/16" = 1.58mm	5" = 12.70cm
1/8" = 3.15mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 12.70mm	9" = 22.86cm
5/8" = 15.88mm	10" = 25.40cm
3/4" = 19.05mm	11" = 27.94cm
7/8" = 22.23mm	12" = 30.48cm
1" = 25.40mm	14" = 35.56cm
2" = 50.80mm	16" = 40.64cm
3" = 76.20mm	18" = 45.72cm
4" = 101.60mm	20" = 50.80cm

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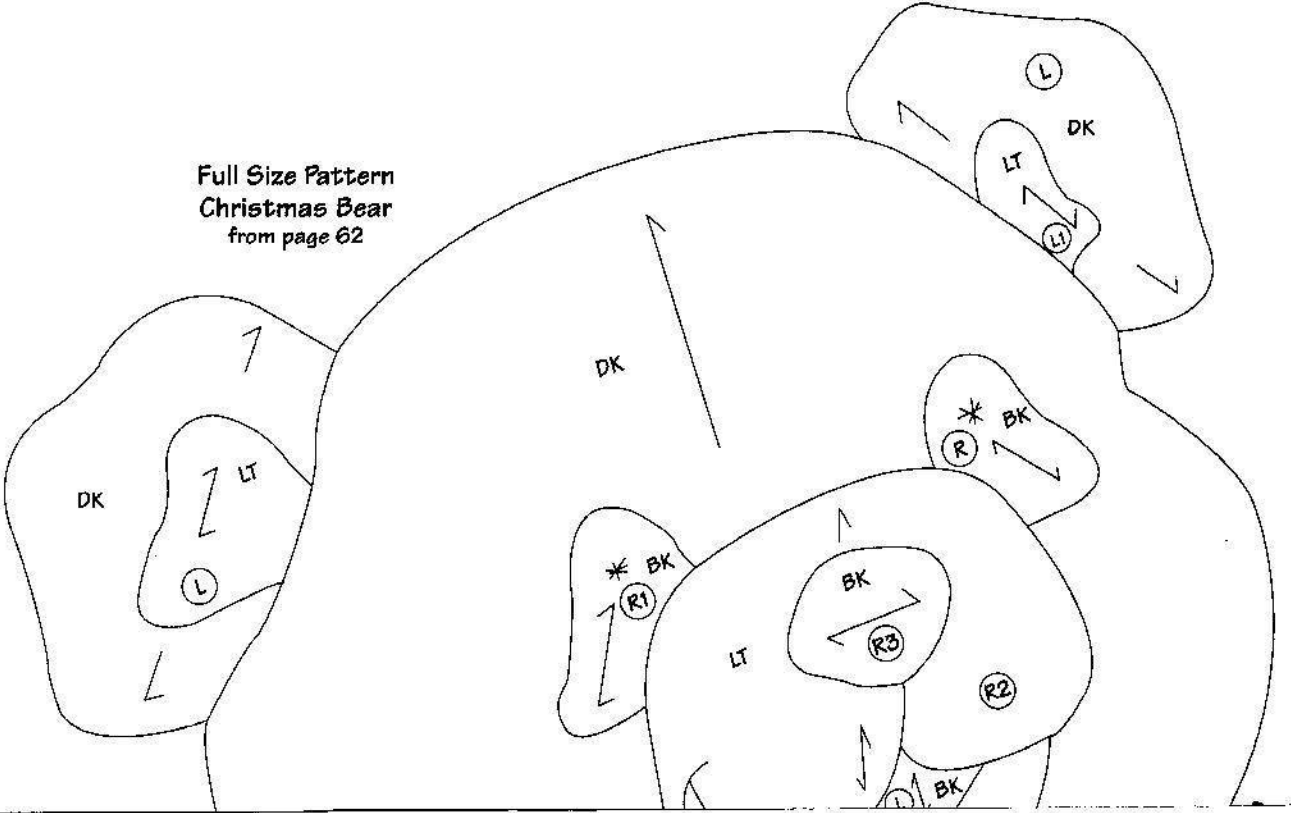


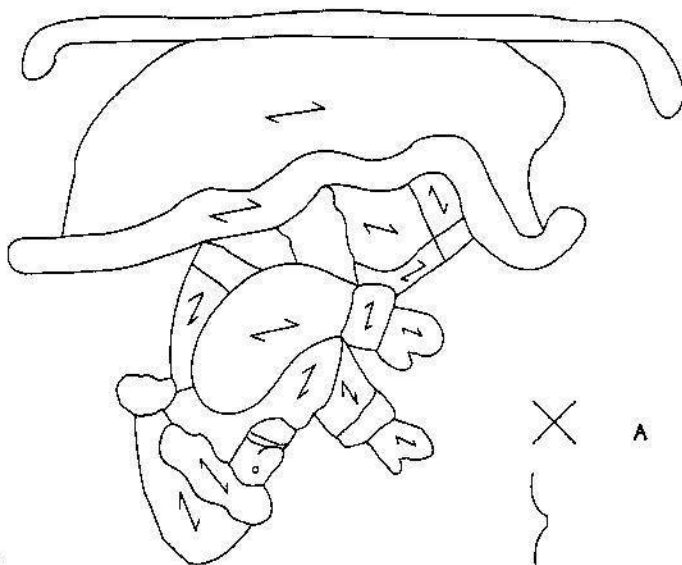
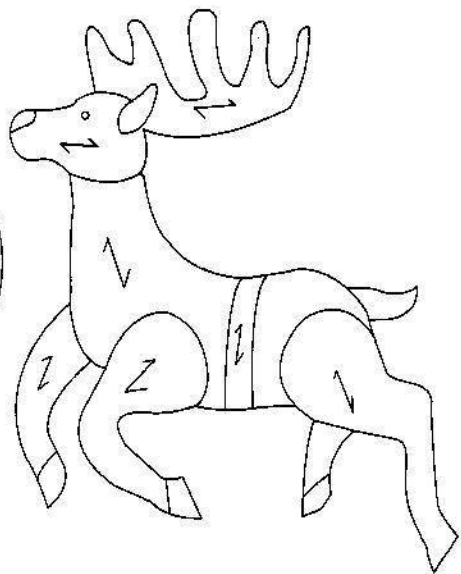
Full Size Patterns
20 Ornaments from Patty Beach
from page 50

Full Size Patterns
Santa's Sleigh Mini Intarsia
from page 58

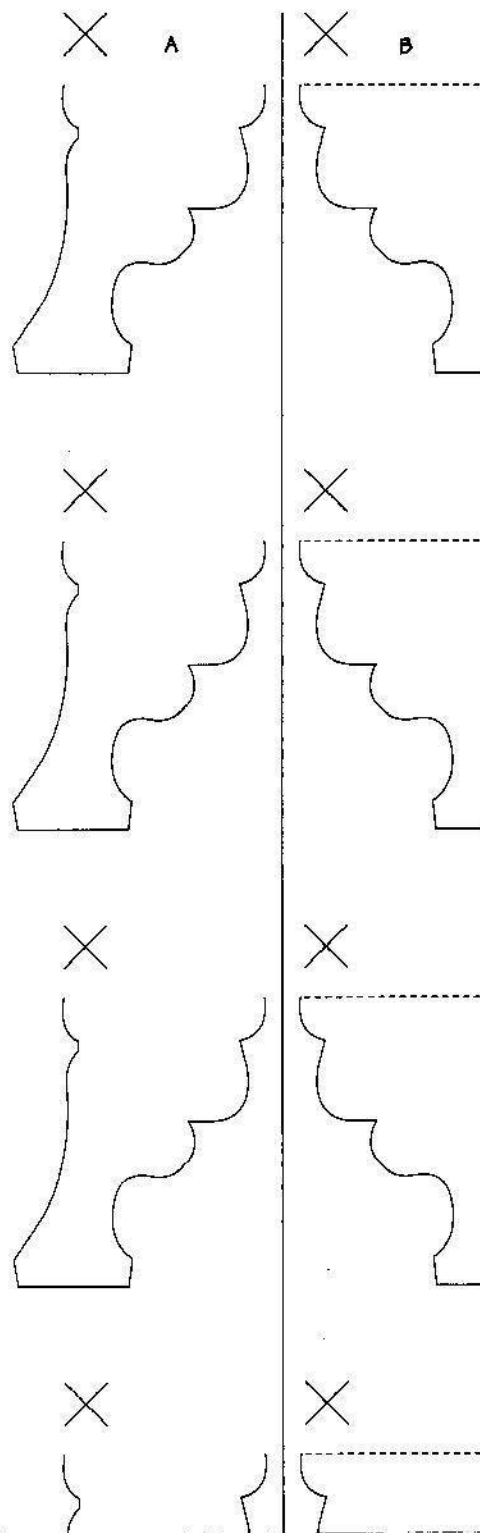
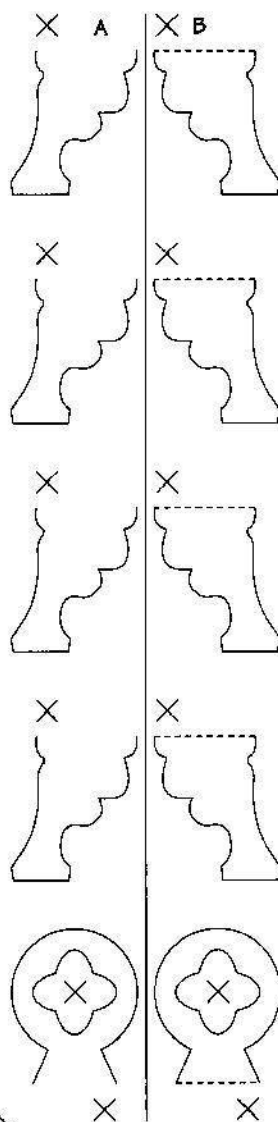


Full Size Pattern
Christmas Bear
from page 62





Full Size Pattern
Decorative Craft B
from page 6



Key to Christmas Bear pattern:

LT = Light Western Red Cedar (WRC)
DK = Dark WRC
BK = Black: Black Walnut
W = White: Aspen
R = Red: Bloodwood
PA = Paduak
Y = Yellow: Pau Amarillo
GR = Green: Green Castle Poplar, VeraWood
P = Purple Heart

(R) = Raise 1/8"

(L) = Lower 1/8"

(R1) = Raise 1/4"

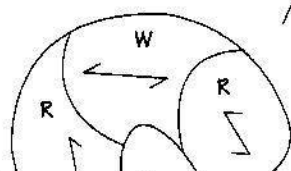
(L1) = Lower 1/4"

(R2) = Raise 3/8"

(R3) = Raise 1/2"

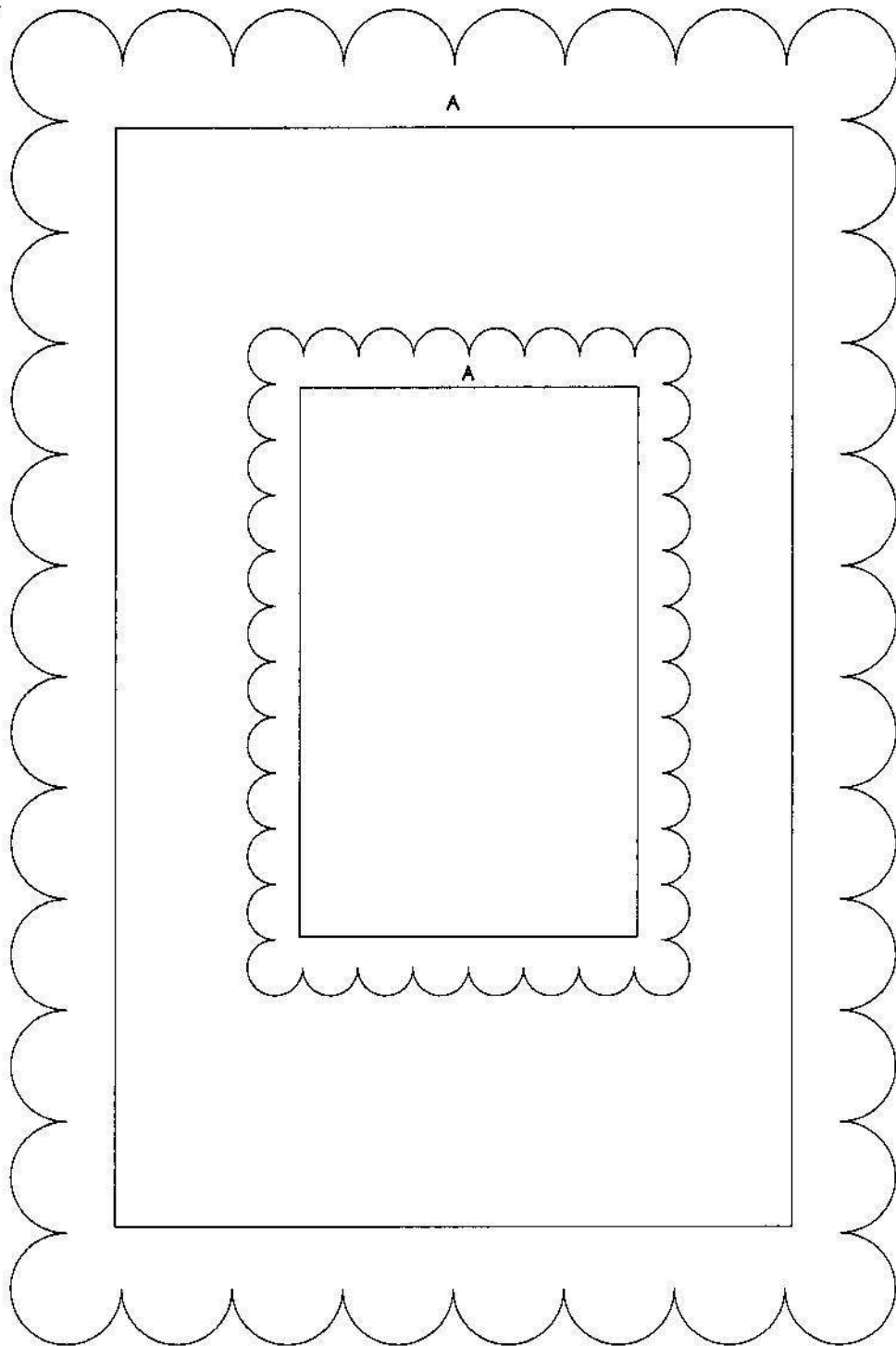
→ = grain direction

- - - - -> = slope down to this point



C3

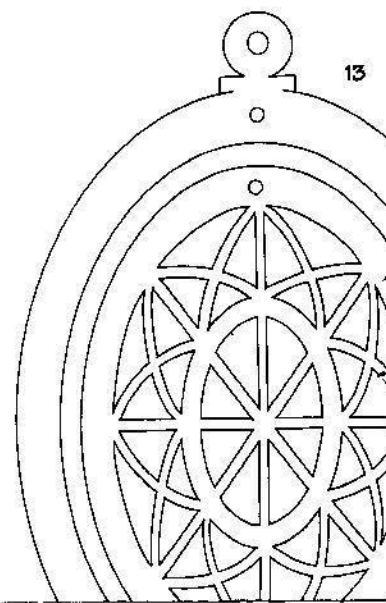
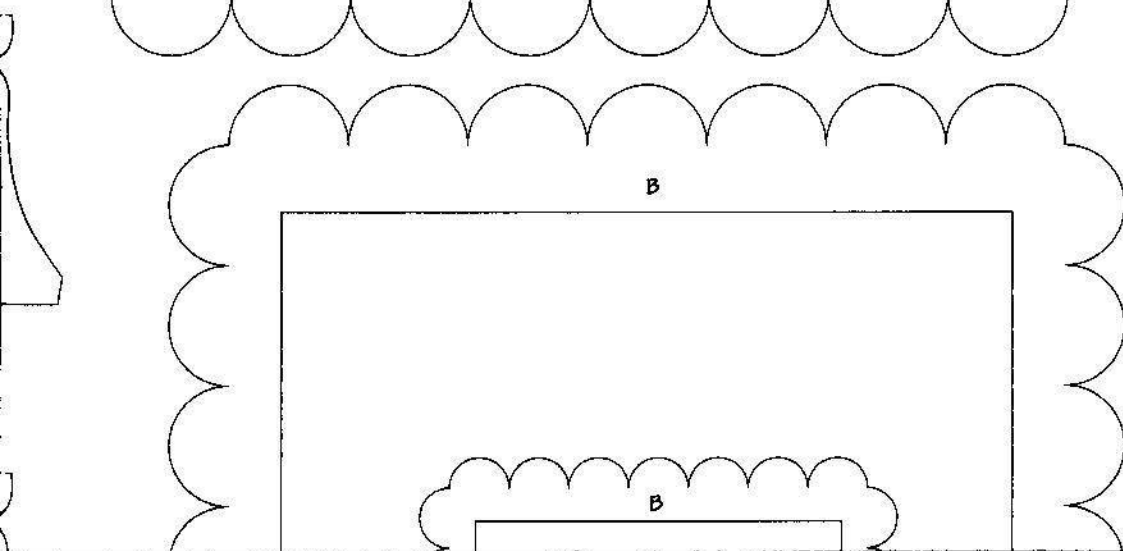
see



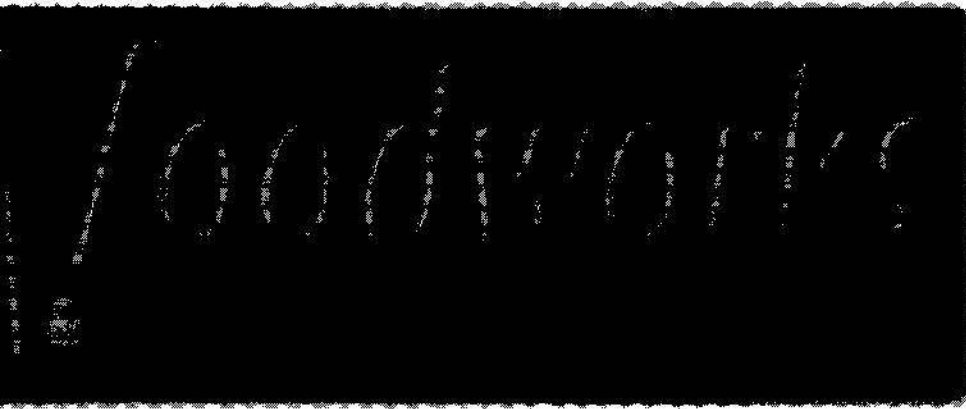
F

Sid
Dec
20
Sai
Chr
Sid
Ma
50

Note: all sections ONLY for complete permit to sell, gi



13



FULL SIZE PATTERN SECTION NO. 2 Holiday 2004

Section A

Decorative Craft Boxes.....from page 6

Ornaments from Patty Beach.....from page 50

Santa's Sleigh Mini Intarsia.....from page 58

Christmas Bearfrom page 62

Section B

Donna and Child.....from page 24

Ornaments from Dan Fenelon.....from page 54

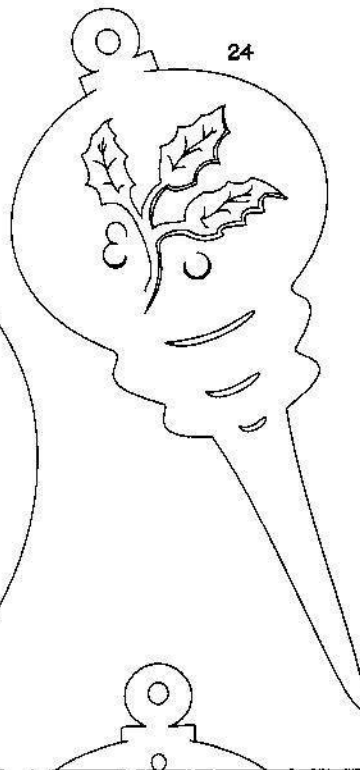
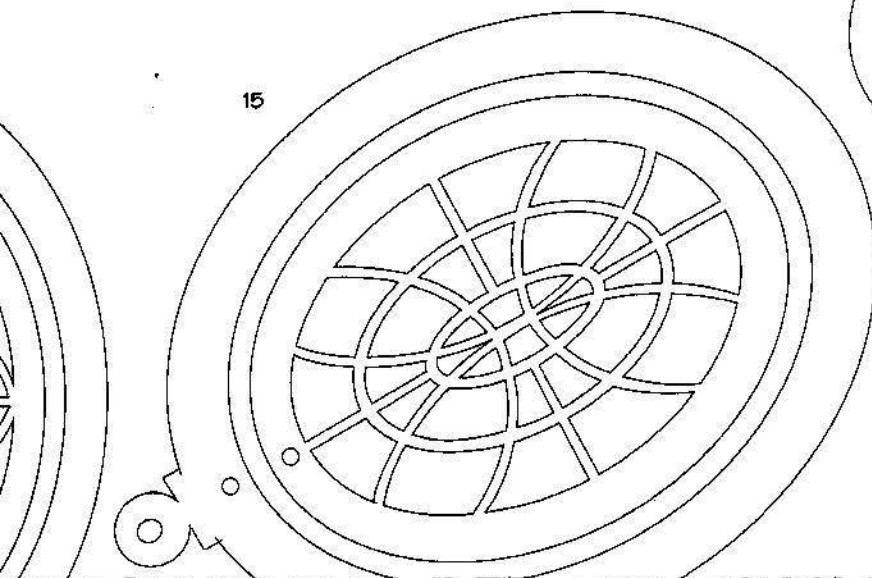
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

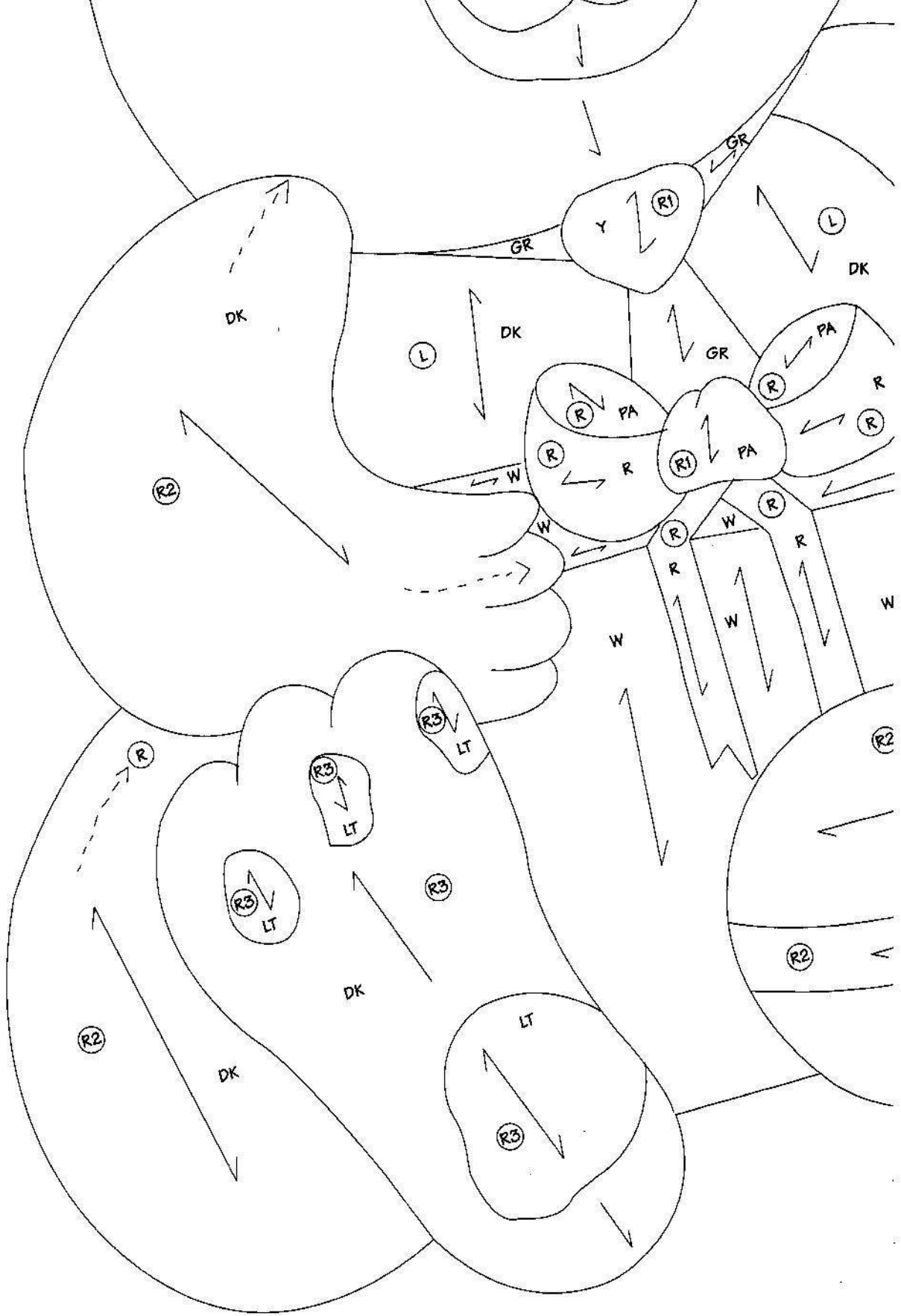
Common Measurements:

1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" = 10.16cm	60" = 1.52m

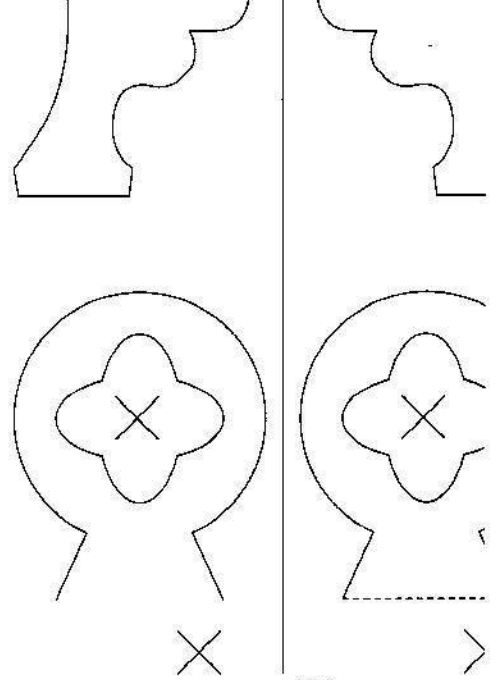
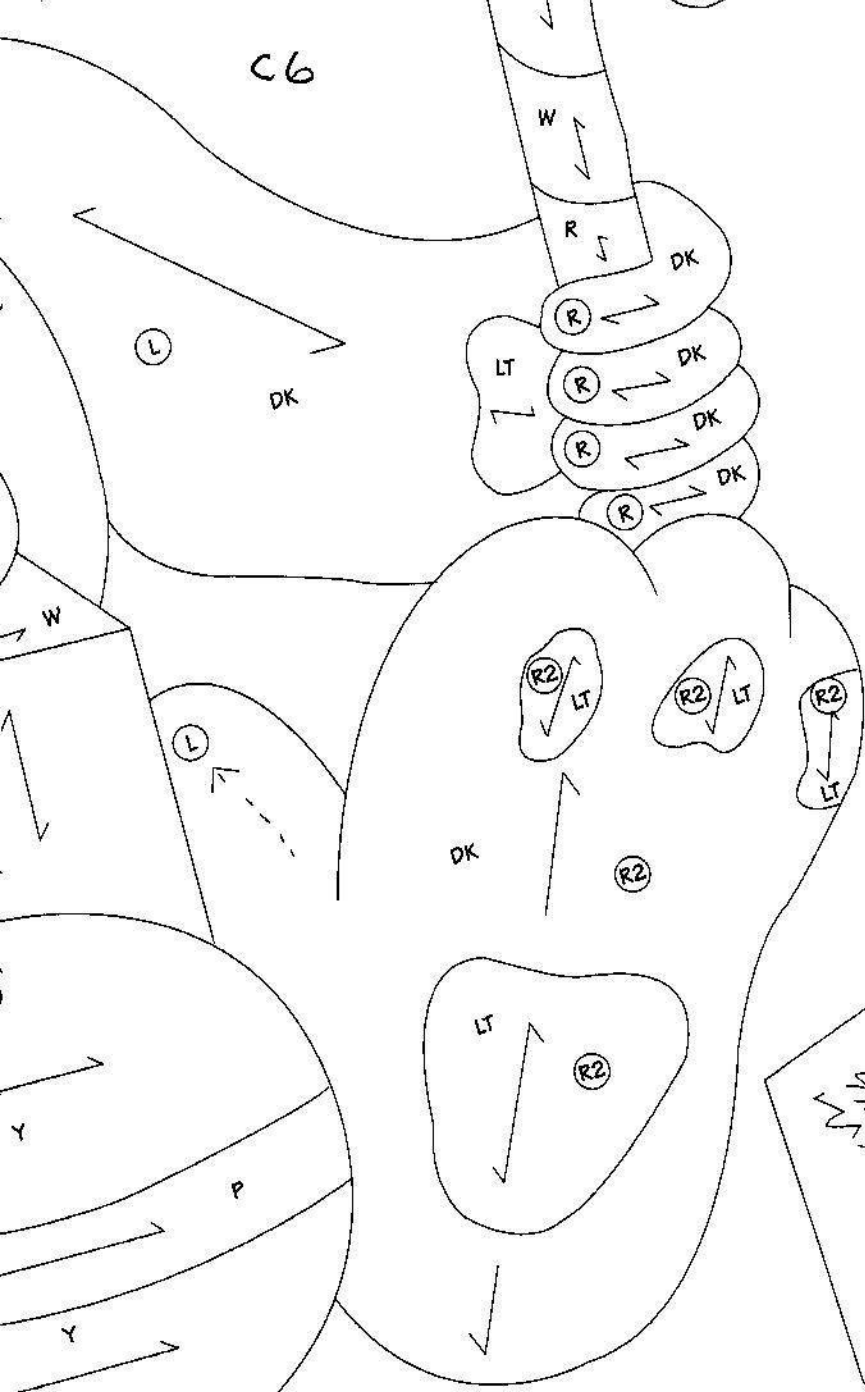
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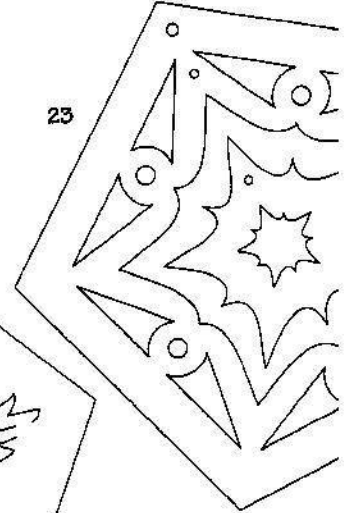
C5



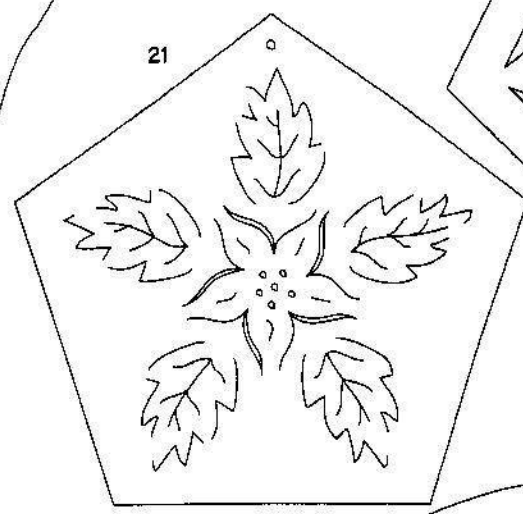
C6



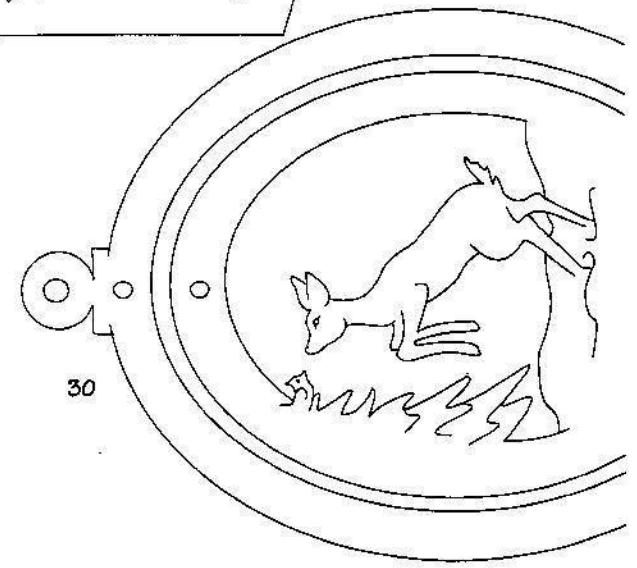
23



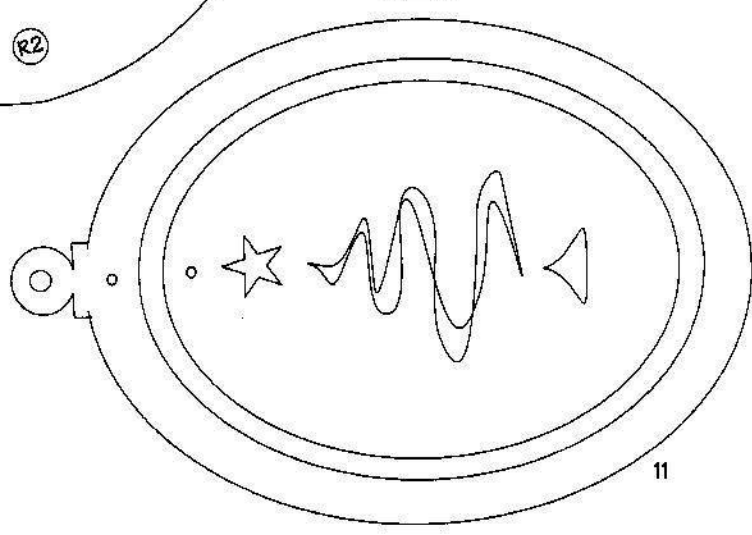
21



30

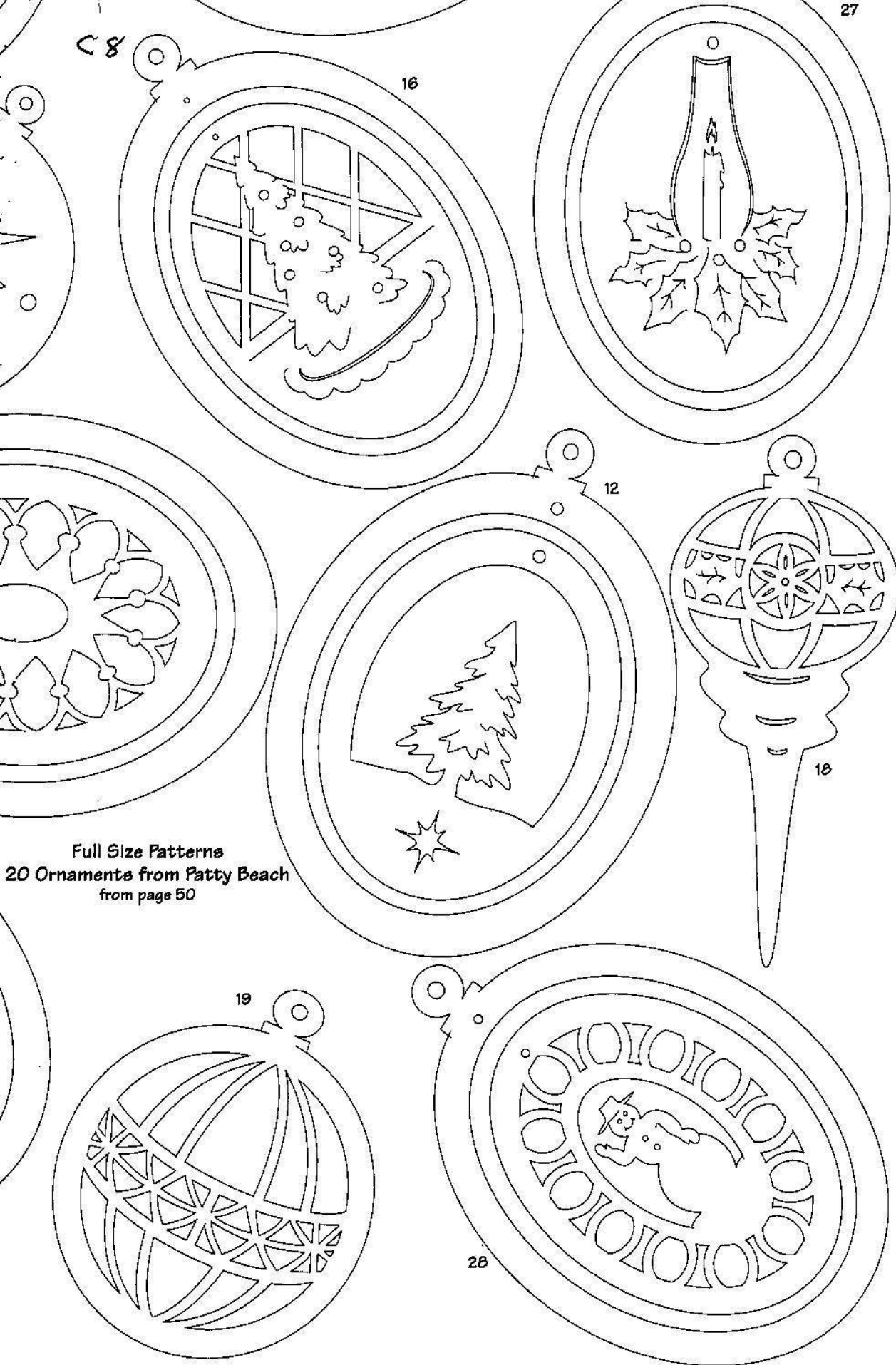


11



c7





Full Size Patterns
20 Ornaments from Patty Beach
from page 50

Full Size Pattern
Madonna and Child
from page 24

Drill hole
for hanger

Full Size Patterns
50 Ornaments from Dan Feneon
from page 54

d5

d2

d3

d4

d6

69

70

72

84

85

100

99

98

71

73

83

86

97

96

68

74

87

87

95

94

62

61

75

82

83

60

d6

d7

d8

81

82

52

54

55

59

65

77

76

89

90

91

57

58

64

78

56

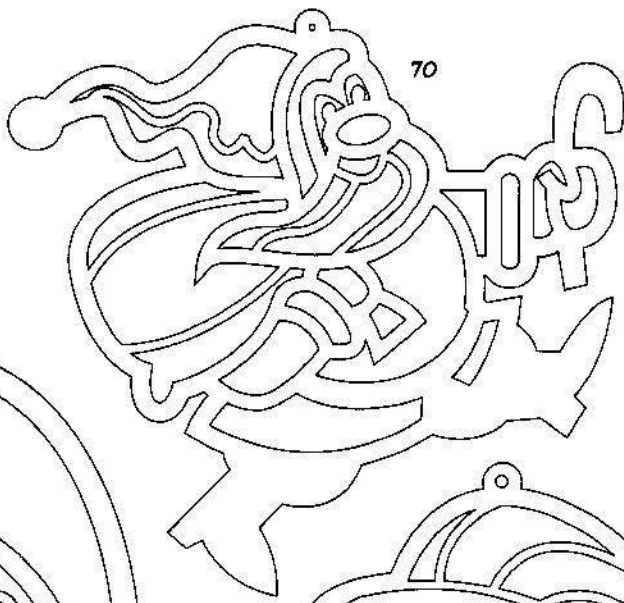
79

a1

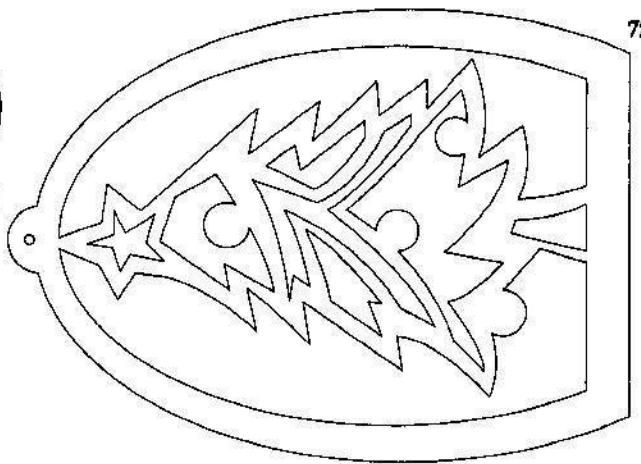
Full Size Pattern
Madonna and Child
from page 24

Drill hole
for hanger

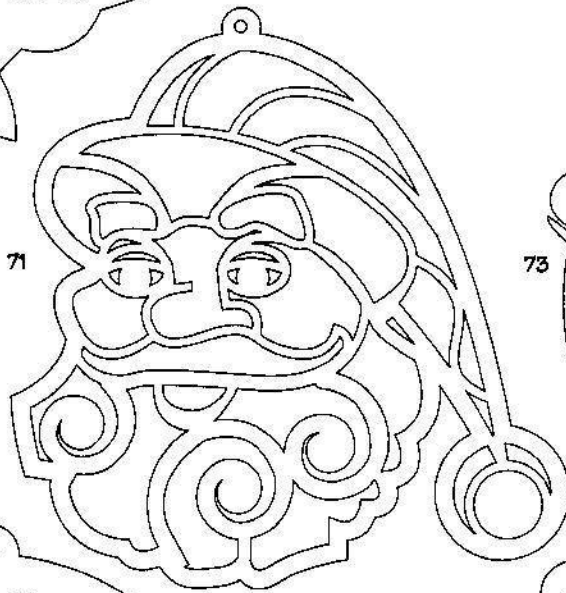




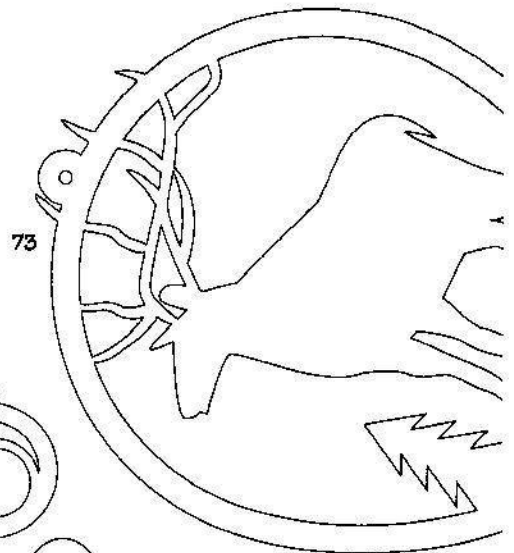
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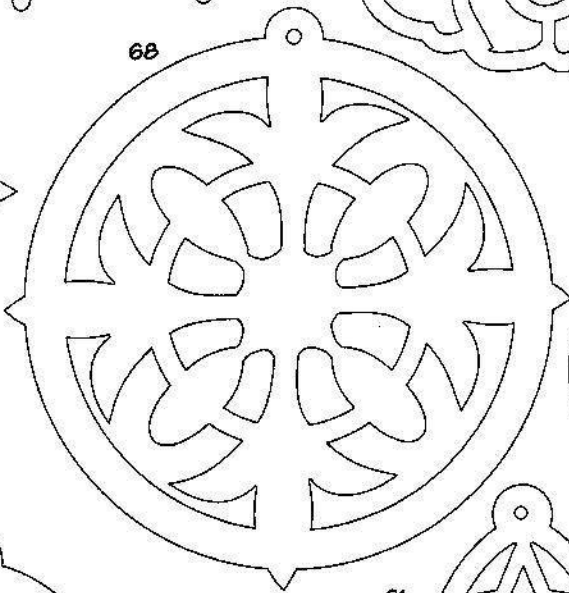
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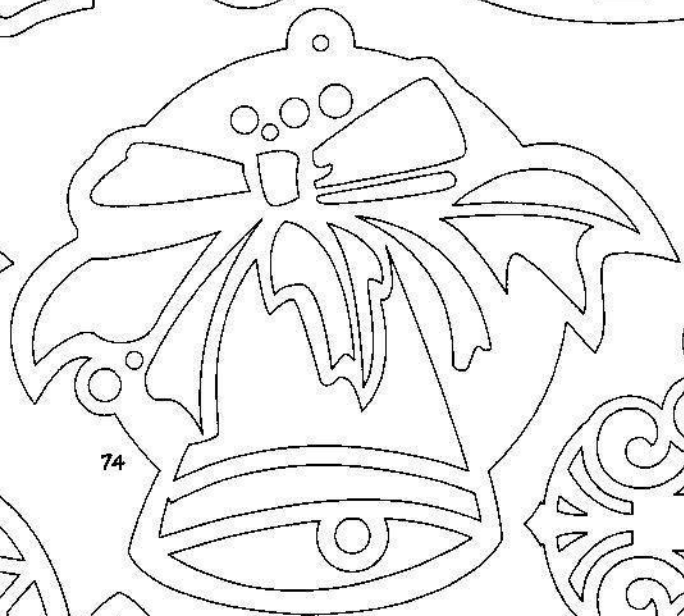
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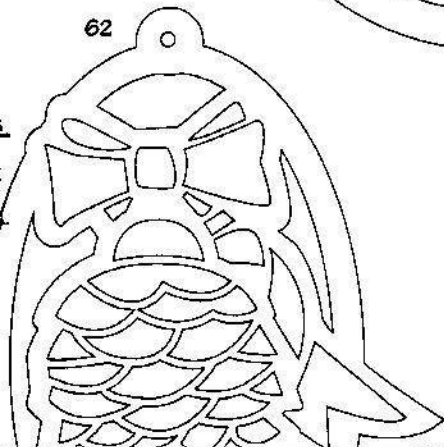
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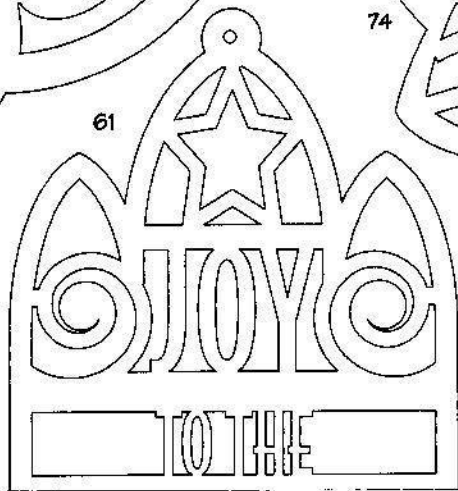
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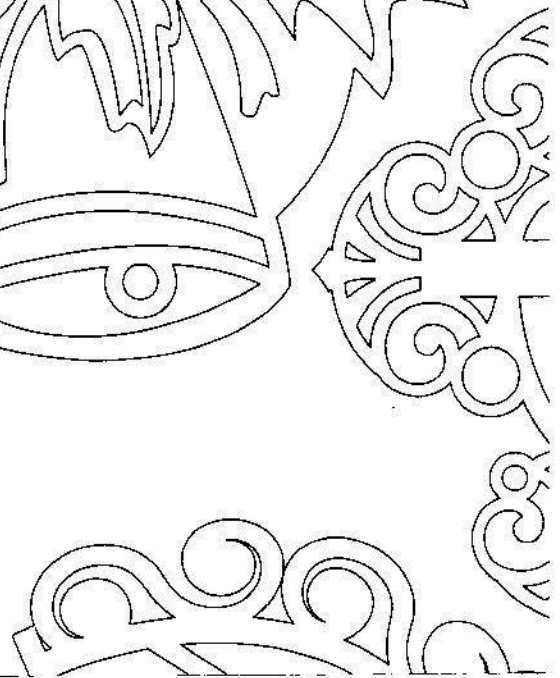
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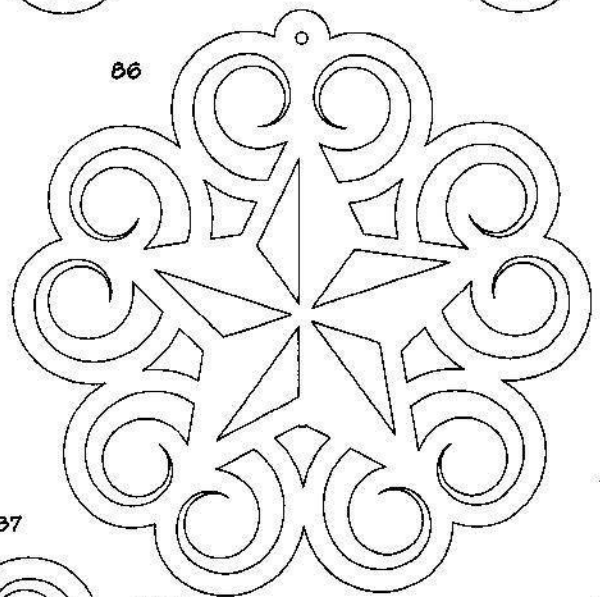
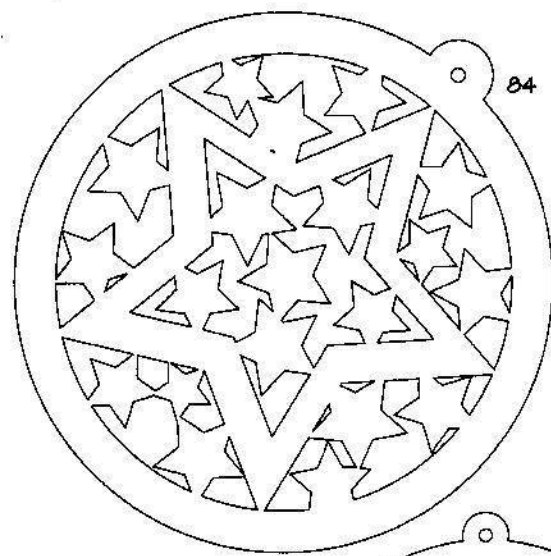


62



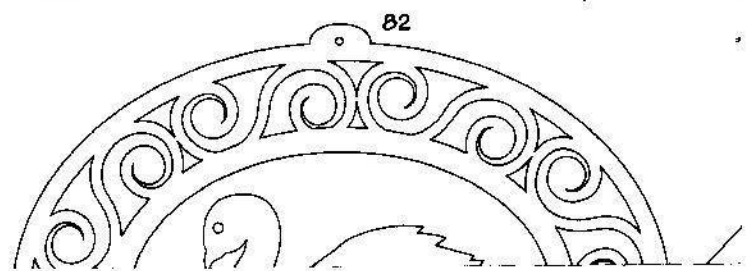
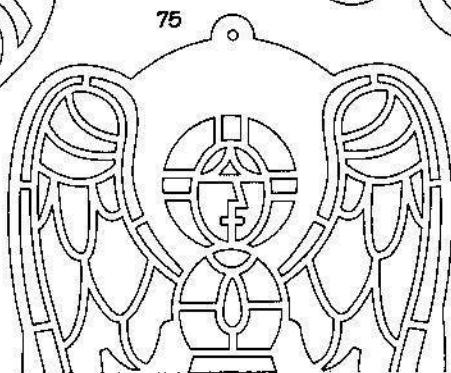
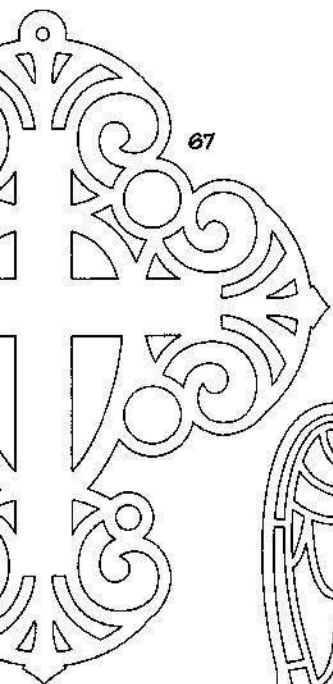
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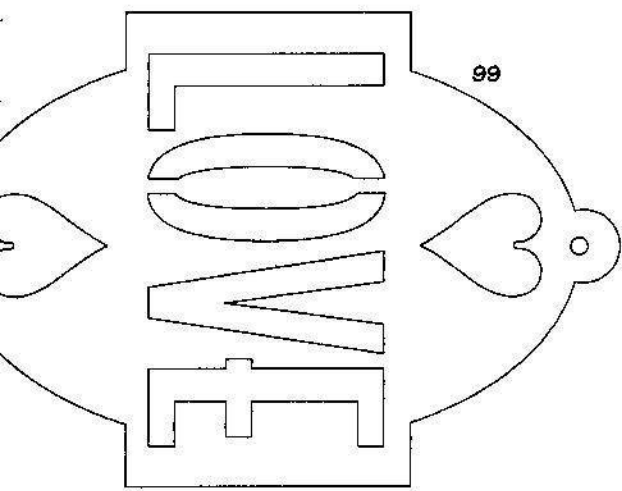




Full Size Patterns

50 Ornaments from Dan Fenelon
from page 54





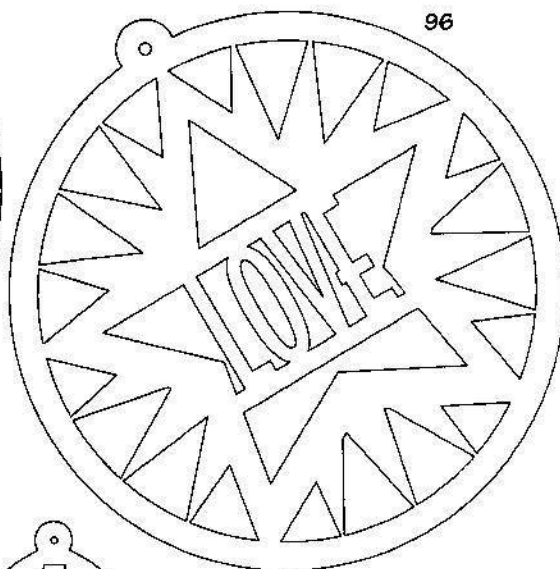
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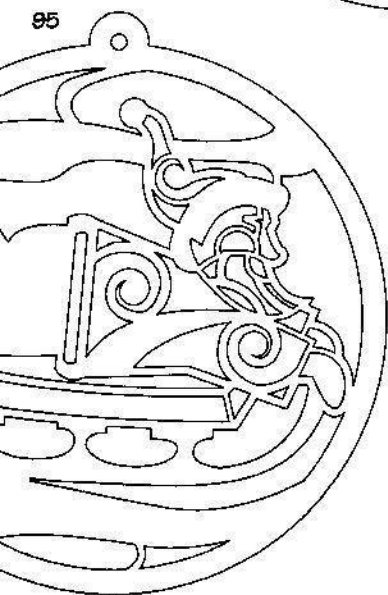
98



97



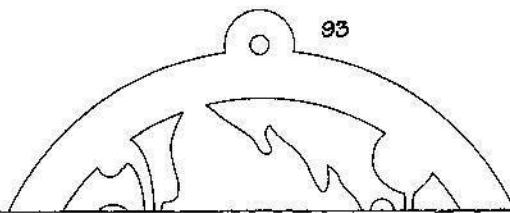
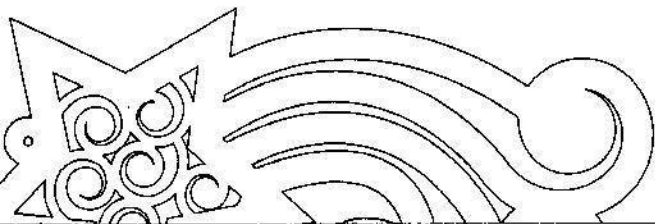
96



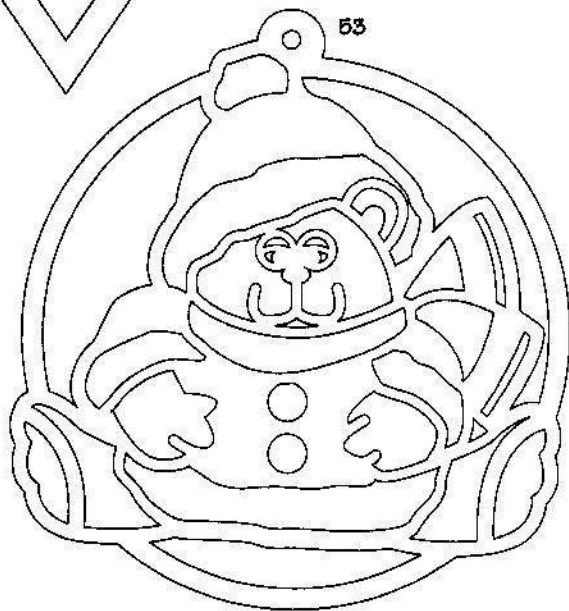
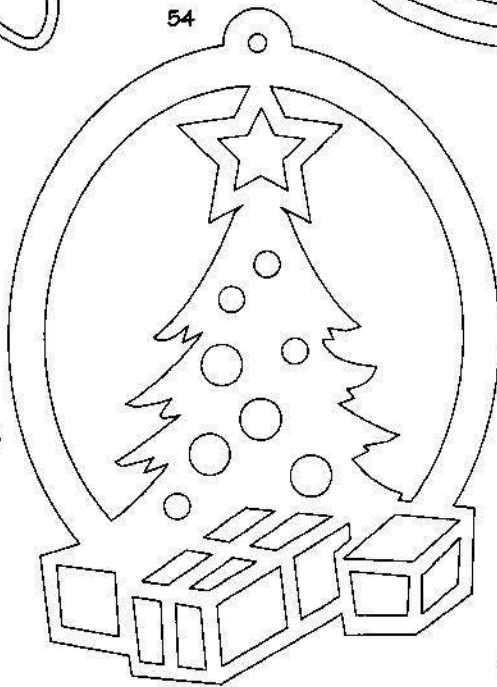
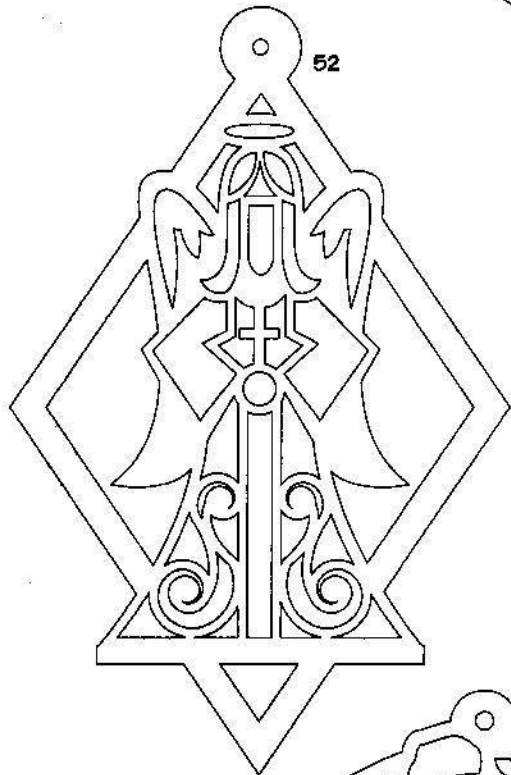
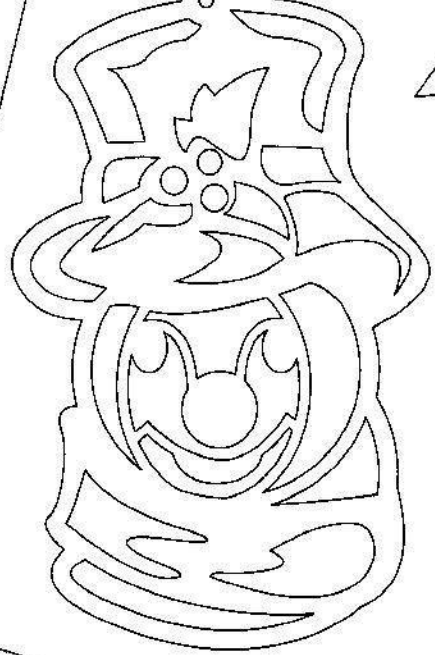
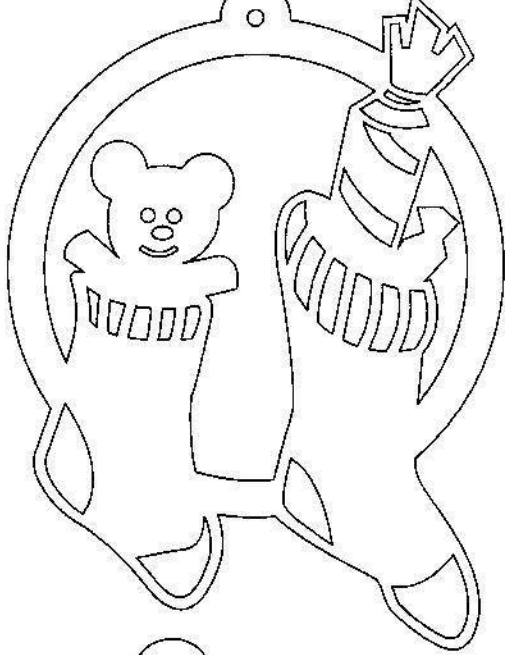
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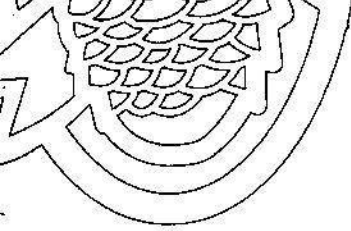


94

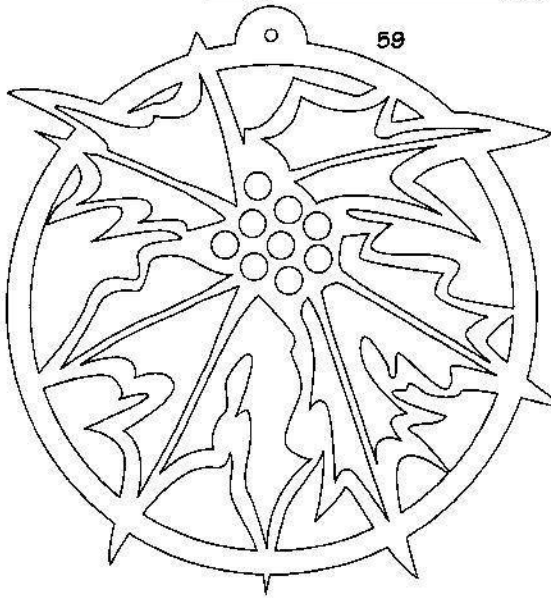
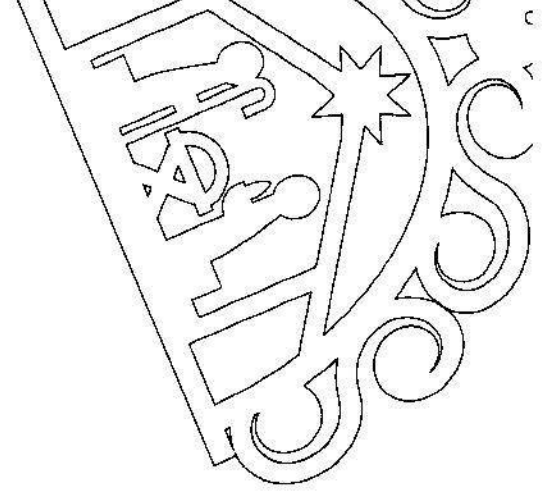
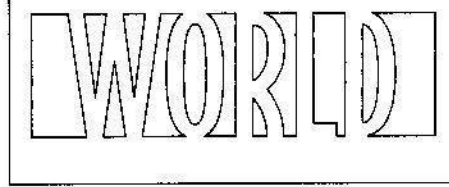


93

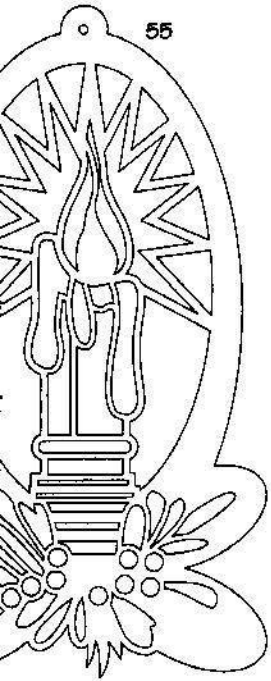




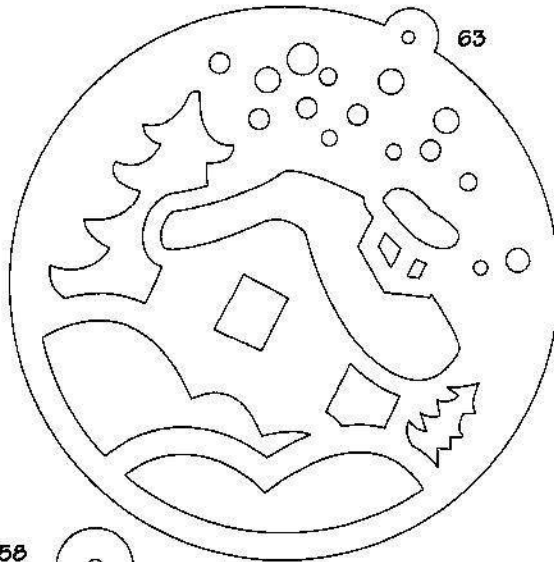
46



59



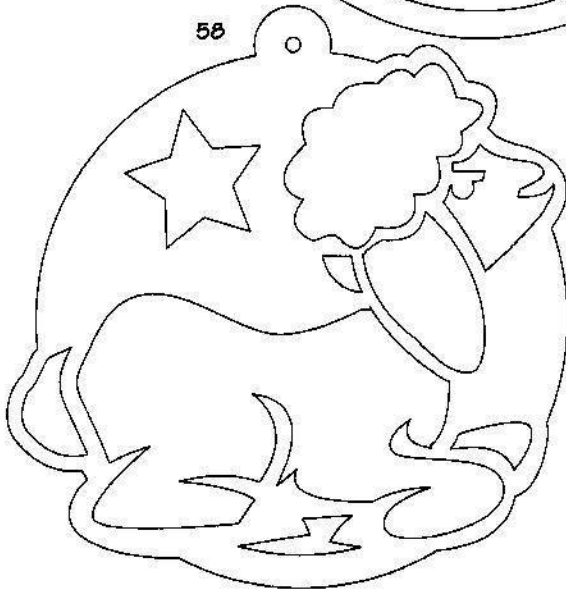
55



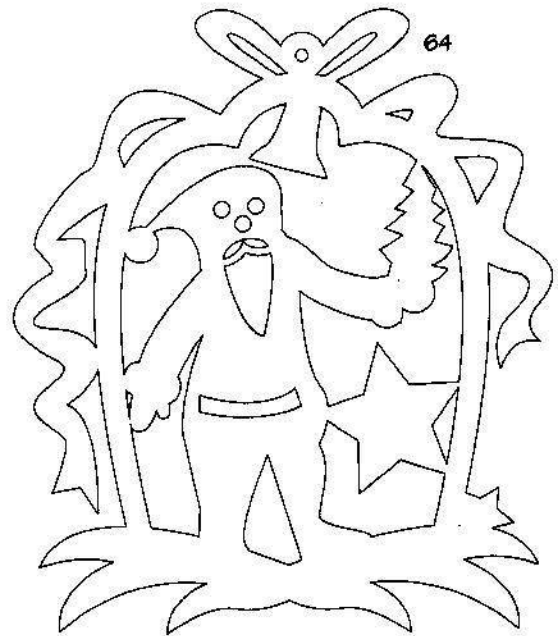
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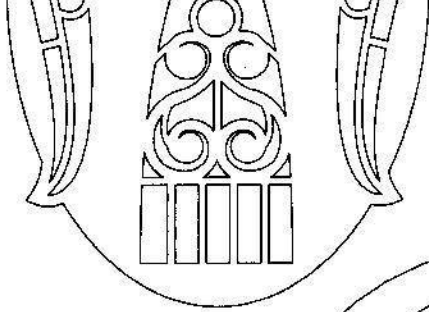
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58



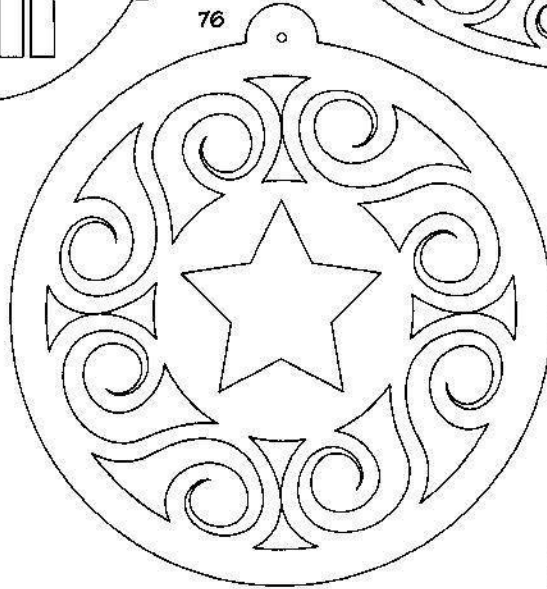
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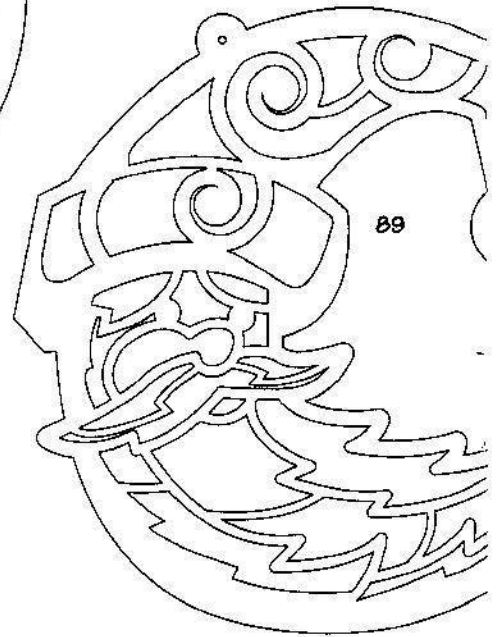
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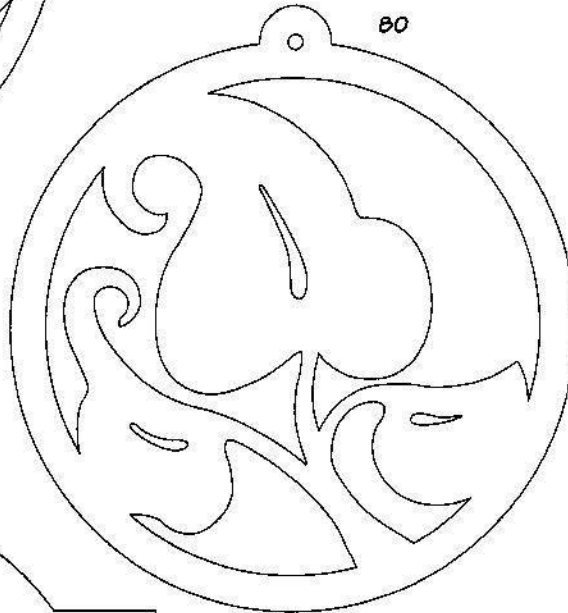
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76



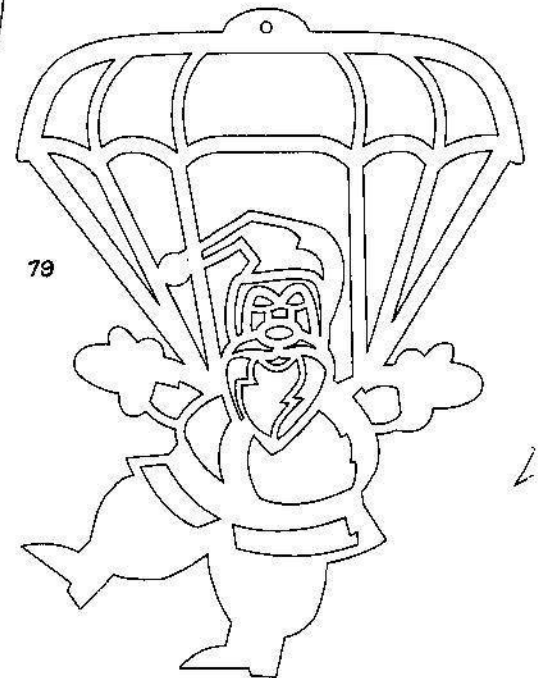
89



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