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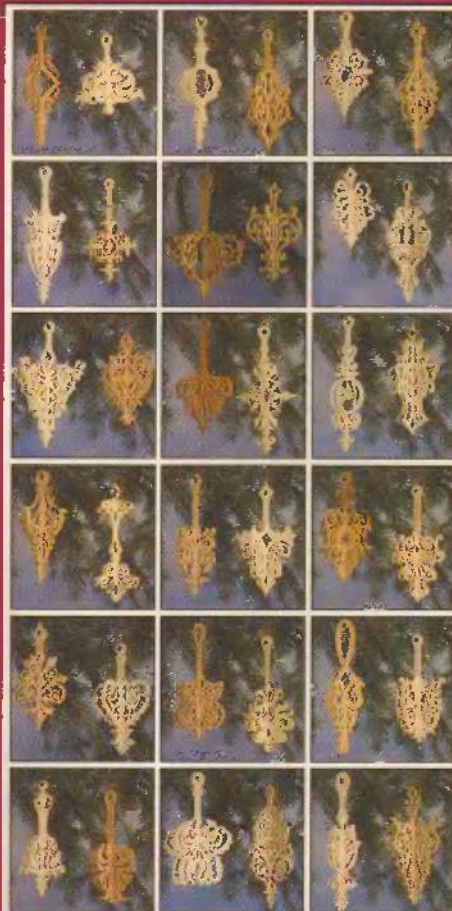
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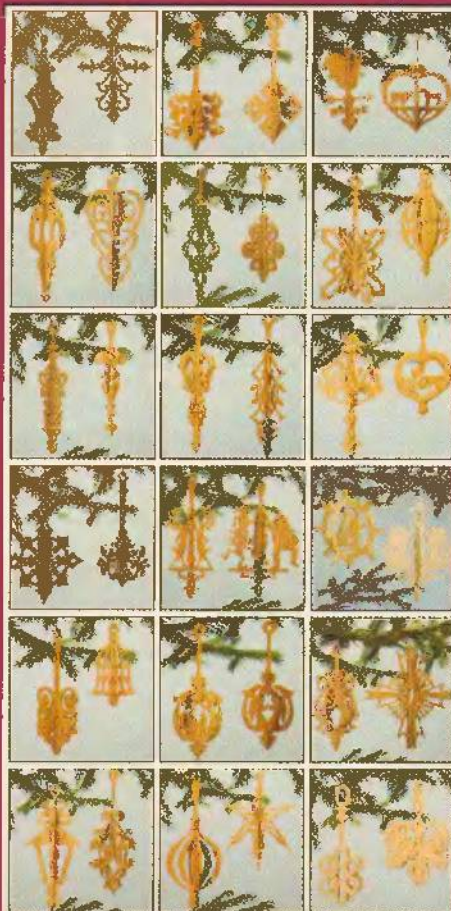


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Intarsia Sleigh



14 Ornaments
by Sue Mey



12 Ornaments
by Dirk and
Karen Boelman



10 Ornaments by
Diana Thompson



Holiday Bells Segmentation



Festive Blocks



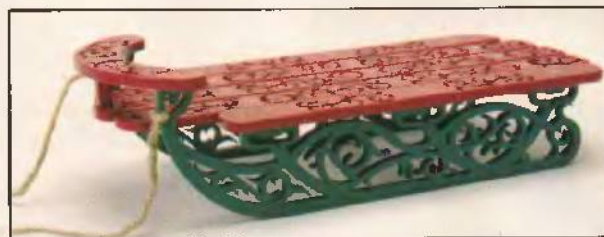
Merry Christmas Sign



Santa Saw



Snowflake Snowman



Fretwork Sled

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All American Crafts, Inc. 2007
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THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE
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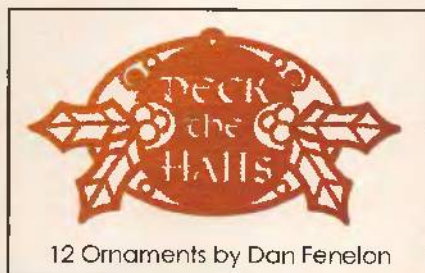
Here Comes Santa!



12 Ornaments by Janice Manuel



Welcoming Santa



12 Ornaments by Dan Fenelon



Santa's Littlest Friends



Let's Make a Snowman Clock



Trumpeting Angel



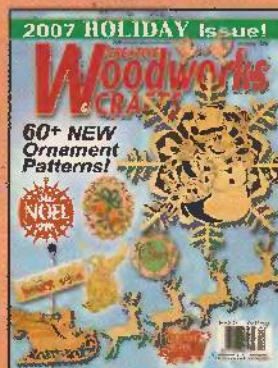
North Pole Sign



Christmas Tree Frame



Mischievous Tree Trimmers Clock



On the cover: This Holiday issue's cover features a variety of ornaments and projects by many of our talented designers.

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



Santa Saw

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



INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Trim the pattern to fit the piece of maple. Apply a light coat of temporary-bond spray adhesive to the back of the pattern, and allow the adhesive to slightly dry until it feels

SUPPLIES

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

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

Temporary-bond spray adhesive

Clear packing tape

Masking tape

Sandpaper in medium and fine grits

White craft glue

Polyurethane spray in satin finish, or clear finish of choice

Flat black spray paint

Hanger

tacky like masking tape. Attach the pattern to the wood. Cover the pattern area with clear packing tape. (The tape lubricates the blade, which helps prevent burning.)

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

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

Step 4. Using flat black spray paint, paint both sides and all edges of the backboard. Let dry. Apply the clear finish to the plaque, being certain to cover all the surface areas and fret-cut holes. Using white craft glue, attach the backboard to the plaque, being sure to align the edges. Set the piece on the work surface, place a weight on top of it, and let dry. Attach your hanger of choice to the back of the plaque.

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



1/8"-thick Baltic birch



Fig. 1
Attach plywood to maple before cutting perimeter lines.

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	3/8"	.95	1.25	1.75	2.30	2.90	3.75
	1/2"	1.15	1.40	1.95	2.55	3.15	4.10
ASH BASSWOOD HACKBERRY	1/8"	1.00	1.35	1.90	2.60	3.15	4.15
	1/4"	1.10	1.45	2.05	2.70	3.40	4.50
	3/8"	1.25	1.60	2.25	2.95	3.70	4.85
	1/2"	1.45	1.80	2.50	3.25	4.05	5.30
OAK BIRCH BUTTERNUT	1/8"	1.35	1.80	2.55	3.30	4.20	5.55
	1/4"	1.50	1.95	2.70	3.60	4.50	6.00
	3/8"	1.65	2.10	3.00	3.90	4.95	6.45
	1/2"	1.95	2.40	3.30	4.35	5.40	7.05
MAPLE WALNUT PURPLEHEART	1/8"	1.70	2.25	3.20	4.15	5.25	6.95
	1/4"	1.90	2.45	3.40	4.60	5.65	7.50
	3/8"	2.15	2.65	3.75	4.90	6.20	8.05
	1/2"	2.45	3.00	4.15	5.45	6.75	8.80
CHERRY SATINWOOD MAHOGANY	1/8"	2.05	2.70	3.85	4.95	6.30	8.30
	1/4"	2.25	2.90	4.05	5.40	7.00	9.00
	3/8"	2.50	3.15	4.50	5.85	7.45	9.90
	1/2"	2.90	3.60	4.95	6.50	8.10	10.80

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	12"x20"	10.35	13.75	17.20
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	12"x16"	11.25	15.00	18.65
	12"x20"	14.10	18.75	23.40
CHERRY MAHOGANY PADAUK	12"x12"	10.70	14.85	17.80
	12"x16"	14.25	18.95	23.65
	12"x20"	17.85	23.80	29.75

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800-940-6592, outside USA: 815-734-4151
Subscription rate: \$29.97/8 issues
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Welcome to the 2007 Holiday issue! It's been fun assembling this year's collection of projects and articles. I was particularly touched by the work Gary Browning and his associates have done in recent years through Project Freedom. For those of you who are not familiar with this effort, Project Freedom involves a group of scrollers who have reached out to families of American military service members who have lost their lives in Afghanistan and Iraq. The unselfishness and compassion shown by this group is truly inspiring, and "Sharing Your Blessings," which begins on page 16 of this issue, gives you an inside look at this heart-warming venture.

Overall, this has been an exciting year for *Creative Woodworks & Crafts*—enthusiasm for scrolling and intarsia seems to be on the rise, as have sales, and we have only you, our audience, to thank. As a group, you are second-to-none in being active, involved, and passionate about your woodworking and it truly shows in the quality (and quantity) of your work. Time and again we are amazed by the many photos we receive from you for our Reader's Gallery feature; there seems to be no end to your creativity and talent! We feel blessed to be providing you with patterns and ideas that you can use, usually in your own way and always with your own unique interpretation of the original design.

We've got lots of good ornament designs this year, in both the slotted and flat styles. Dirk Boelman has been churning out ornaments for us for twelve years now and it's remarkable that he keeps coming up with fresh ones! I want to welcome back our good friend, Dan Fenelon—we think you'll appreciate his twelve new ornament patterns. It's been a while since Dan's been in *Creative Woodworks & Crafts*, and he's always very original and fun to work with. If feedback from co-workers is any indicator of what will be popular, I'd put my "money" on the Wilckens' North Pole Sign, especially the smaller version (page 20)—between the front door and my office, when I was holding this project, I couldn't walk twenty feet without someone stopping me to look at it and ask if they could buy it!

As always, thanks to all our designers and writers for another fine job. And now, let me simply wish you all a happy, healthy holiday season and THANK YOU for your ongoing support!

Sincerely,

Robert A. Becker

A Few Highlights From Our Next Issue (No. 128) on sale October 2nd, 2007



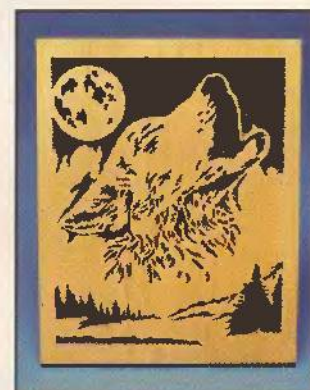
Wheat Sheaf
by Jesse Davis



Chimp Intarsia
by Darin Liles



Candy Dish
by Gary MacKay

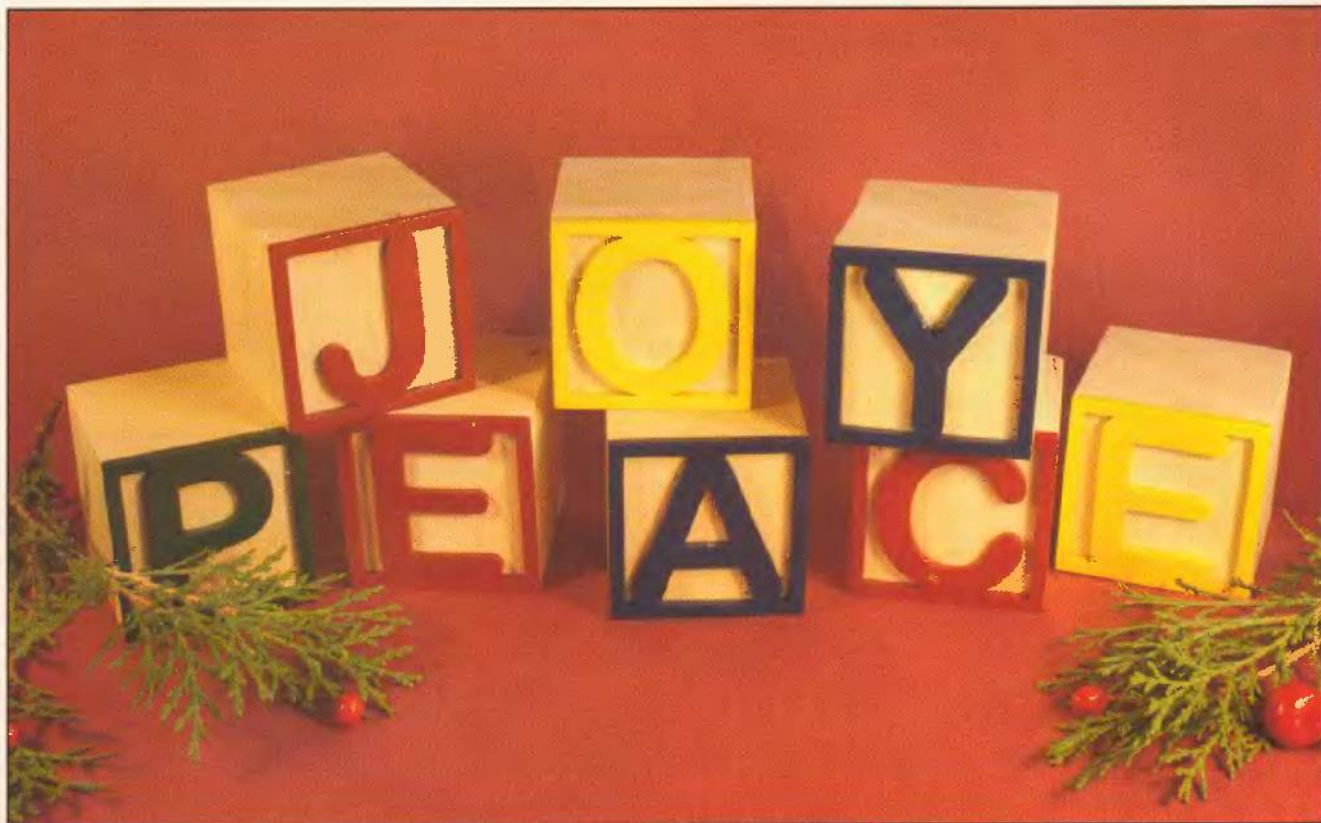


Moonlight Wolf
by Roy King,
Scott Kochendorfer,
and Bob Valle
of White Tail Designs, Ltd.



Festive Blocks

by Sue Mey



Introduction

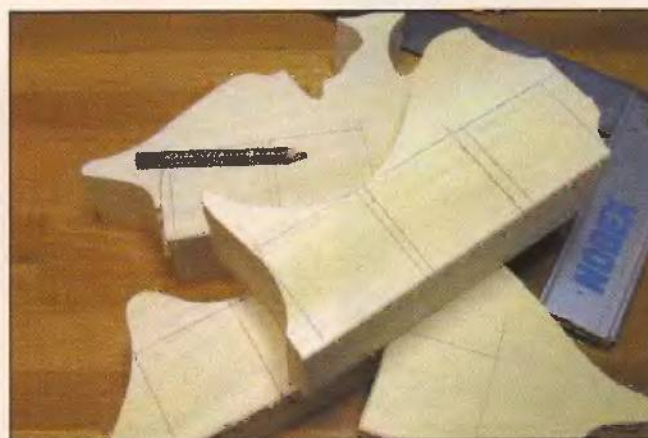
These blocks can be designed to spell "Joy," "Peace," "Merry Christmas," or any words you choose, simply by copying the patterns for the appropriate letters. Display them on your window sill, mantel, table, or under the Christmas tree. Reduce the size of the patterns by 50%, attach a small screw-in hook to each block, insert a ribbon through the hook, and use the blocks as ornaments or package tags. I used oboche wood off-cuts for my blocks,

but any light colored wood is suitable. For a more rustic effect, stain the wood a dark color, paint the letter overlays white, and add a thin wash of burnt umber over the white paint.

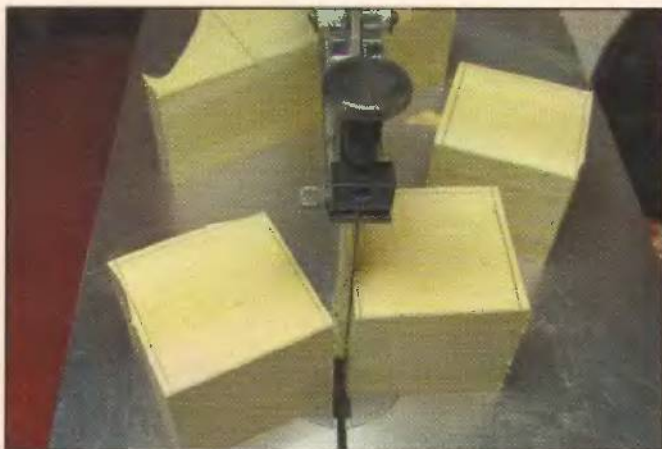
INSTRUCTIONS

SUPPLIES

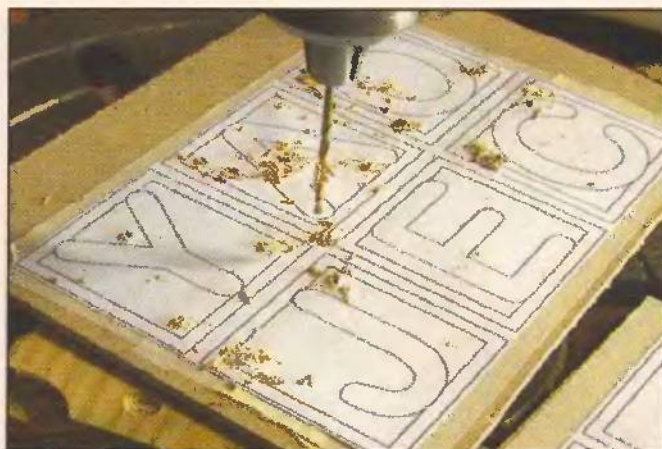
Wood: pine or wood of choice—one piece 2" x 2" x 2" (for each block); MDF or wood of choice—one piece 1/8" x 2" x 2" (for each letter overlay)
Tools: scroll saw with No. 1 and No. 12 reverse-tooth blades; drill press with 1/16"-diameter bit; clamps or rubber bands; ruler; square
Temporary-band spray adhesive
Masking tape
Thin double-sided tape
Wood glue
Sandpaper, assorted grits
Sharp pencil
Stiff-bristled paintbrush
Lint-free cloth
Spray paint in colors of choice



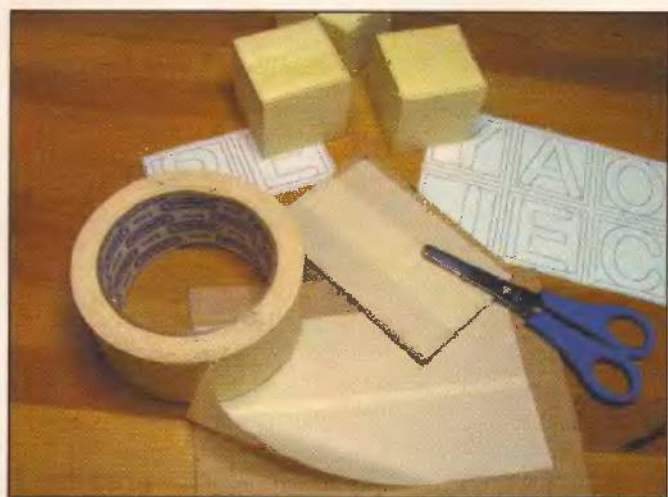
Step 1. If your pine is already cut into 2" blocks, you can skip directly to Step 3. Otherwise, use a ruler, square, and pencil to draw the 2"-square outlines onto your piece of wood.



Step 2. Using the No. 12 reverse-tooth blade, cut just to the outside of the drawn lines.



Step 5. Using the 1/16" bit, drill the blade entry holes for the letter overlays. Use sandpaper or a scraper blade held at a slight angle to remove any burrs created by drilling the holes.



Step 3. Apply masking tape to the front surface of the MDF.



Step 6. Thread the No. 1 reverse-tooth blade through the blade entry holes, and make the inside cuts of the letters.



Step 4. Photocopy as many of each letter pattern as you will need for your project, saving the originals for future use. Using temporary-bond spray adhesive, attach the patterns on top of the masking tape. (If you are making more than one block of the same letter, you may want to use thin double-sided tape to join the work pieces for stack cutting, rather than cutting each letter individually.)



Step 7. Cut apart the squares. 1/16" beyond the pattern lines.

continued on page 12



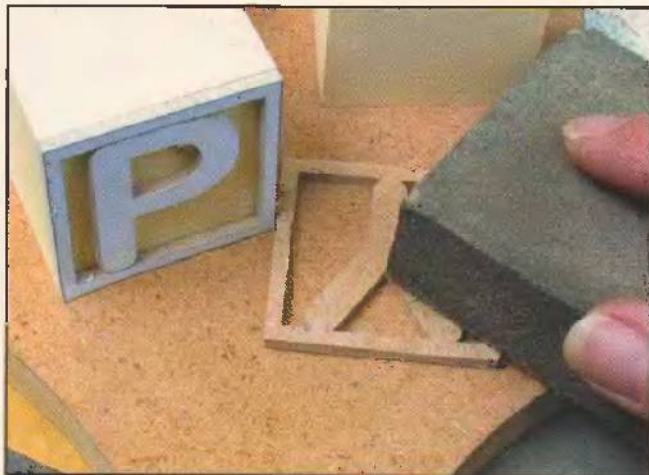
Step 8. Using thin double sided tape, attach a letter to each block.



Step 9. Use the disc sander to square-sand the work pieces. Remove all patterns by peeling off the masking tape.



Step 10. Pry the work pieces apart by inserting a scraper blade between the layers. Remove the tape.



Step 11. Sand the surfaces of the work pieces, starting with 320-grit sandpaper and finishing with 500-grit sandpaper until the surfaces are smooth. Use a stiff-bristled paintbrush and a lint-free cloth to remove all sanding dust.



Step 12. Apply several coats of spray paint to the fronts and sides of the letters, allowing each coat to dry completely before applying the next.



Step 13. Apply several thin coats of clear spray varnish to the blocks, letting each coat dry completely before applying the next.



Step 14. Position the letter overlays on the blocks, and glue them in place using wood glue. Apply clamps or rubber bands, and let dry.

I live in Pretoria, South Africa, and have been scrolling for about 12 years. I can be contacted at 27 82 492 5869 (cell phone), or via email at: suem@storage.co.za or designersue@gmail.com. To see more of my work, visit my website at www.geocities.com/meijdenhart.

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Welcoming Santa

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

Santa designs have always been a huge factor in both our pattern business and craft sales. The first article Jacob and I did together years ago was about a Santa puzzle, and we have five different Santa puzzles that sell well at our craft sales. This design of a store Santa waving to the waiting children is one of our more successful fret Santas.

The finished Santa was cut on an Excalibur EX21 saw from a piece of 1/2"-thick cherry. I think any red or light- to medium-brown wood would work well for this design.

INSTRUCTIONS

Cutting

Step 1. Photocopy the pattern, saving the original for future use. I recommend adhering a layer of clear packing tape to the wood prior to applying the pattern to it. The tape reduces the burn from the tight turns you will have to make during

SUPPLIES

Wood: brown or red hardwood, such as cherry or oak—one piece 1/4" to 1/2" x 8-1/4" x 8-1/2"

Tools: scroll saw with No. 2R and/or 5R blades; drill with assorted bits; fixed disc or belt sander with fine or extra-fine (120/220) disc or belt

Temporary-bond spray adhesive

Sandpaper, assorted grits

Clear packing tape

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

Fishing line or thin cord for hanger (optional)

cutting, and it makes the piece easier to handle. Attach the pattern to the tape using spray adhesive.

Step 2. Drill the guide holes. I recommend using reverse-tooth blades to reduce chipping on the bottom of the wood and to handle the delicate detail cuts. A No. 2R blade works well for cutting out Santa's face, and the remainder of the piece can be comfortably cut using a No. 5R blade.

Finishing

Step 3. If you have used the packing tape, simply peel the tape and pattern off the wood. Otherwise, remove the pattern using your method of choice. Use a disc or belt sander to sand the front and back of the wood, and to smooth the outer edges of the piece. Use a 1/4 sheet of 220-grit sandpaper to remove any remaining burrs. Using a coarser-grit sandpaper, round over the outer edges of the oval, and then use 220-grit sandpaper to smooth the rounded edges.

Step 4. Use a clean paintbrush or tool of choice to clean the Santa. Finish by applying a thin oil, such as tung or walnut oil, to seal the inner edges. Let dry.

Display options

Step 5. I sometimes use a slotted base to display oval pieces on a shelf. You can use the same type of wood for the base as you used for the Santa, or select a wood in a complementary color. It should be at least 3/4" thick because of the way the Santa will be inserted into it. To make the base, cut a simple oval shape measuring approximately 6" long and 3" wide. Fret-cut a slot into the middle of the base that is approximately 3" long. The width of the slot should match the thickness of the wood used for the Santa. (It is better to err on the side of caution and cut the slot too small, rather than too big.) Test-fit the Santa into the slot, and adjust the opening as needed. When fitted properly, the Santa should fit snugly, approximately 1/4" to 1/2" into the slot, and stand erect. Also, the Santa should not separate from the base when lifted. After achieving the proper fit, shape the outer edges of the base using a router, and apply your finish of choice.

To display the piece on a wall or in a window, cut the Santa from thinner wood, and drill two small holes at the top sides of the oval, approximately 1/4" in from the outer edge. Thread light fishing line through the holes, and tie the ends into a knot to create a hanger.

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



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Sharing Your Blessings

by Jeff Zaffino

One of the biggest benefits to being involved with the scroll saw community is getting to know its members and learning about all of the fantastic ways they reach out to those in need. We marvel at the generosity these individuals regularly display, proving time and again that the well of human compassion is indeed still full, at least in our little scrolling part of the world. It is tremendously refreshing when individuals reach out to total strangers and share their blessings. It is even more meaningful when it is done without seeking reward or acknowledgement, and simply out of the hope that their efforts have in some small way made the burden a little lighter and the day a little easier for someone less fortunate.

One group of scrollers has undertaken the monumental task of reaching out to the families of American service members who lost their lives in Afghanistan or Iraq. They call their collective efforts "Project Freedom."

We here at *Creative Woodworks & Crafts* thought it was particularly fitting to recognize these scrollers in our annual holiday issue, not because their efforts are holiday-related, but because of the unselfish generosity they continually display towards their fellow man. After all, what better time than during the holidays to reflect on what we have and how we can better use it to serve a greater good?

"Project Freedom" is the brainchild of Gary Browning, who started the group out of his need to do something for his comrades-in-arms. Browning, a former Marine, said, "Being in the military, you form a bond with your fellow service members, and that bond carries over to the service itself. When you see men and women dying for their country... you feel compelled to do whatever you can to help them in some way. This tribute is a fitting example of how this bond still exists today...We just want to do something to be a part of the healing...This is our talent and it is great to combine it with our need to help."



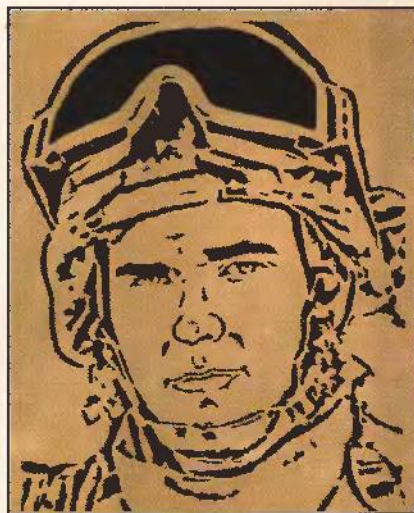
Gary Browning

Gary used his influence in the scrolling community to encourage over 450 scrollers to visit the group's website and become members. Although the number of people who have actually cut or developed a pattern is significantly less than that, the group has still managed to complete (at the time of this writing) 678 cuttings, with 667 confirmed delivered.

According to Browning, "The thing that motivates the members to start is a sense of patriotism and the confidence they can do the work the project requires." Assistant project Manager Christine Yager adds that what gets the average scroller involved is simply the "great nature of scroll sawyers, as well as wanting to do 'something.'"



**Completed portrait of
SSGT Angel Mercado-Velazquez US Army
Pattern developed by Christine Yager
Portrait cut by Jack Larson**



**Completed portrait of
L/CPL Jon Bowman USMC
Pattern developed by Bob Crawford
Cut by Mike Gosnell**

Keeping those members active and involved, though, takes a little more. It could be something as simple as seeing a completed mark on the site next to his or her assigned service member. However, Gary states, "The majority of our members that complete the bulk of the work are repeat designers and cutters." He says after designing or cutting a piece, a scroller often receives a reply from the family, which creates a bond between them. "By receiving a thank-you from the family, or getting a completed mark on the site, it reinforces the fact that they did something to honor that service member."



Rhonda Winfield, mother of Marine Corps Lance Corporal Jason Redifer killed in action in Iraq, feels compelled to offer comfort to Marine Corps Gunnery Sergeant Barry Baker as he presents her the flag that covered his coffin.

*Photograph by
Gerald Martineau,
The Washington Post*

So do their efforts make a difference? You bet they do! Consider this post to the group's message board written by Rhonda Winfield (pictured above), mother of fallen marine L/CPL Jason Redifer, after being told of the group's efforts and that a portrait was on its way honor her son: "I just wanted another opportunity to let you know what your efforts have



**Cutting of L/CPL Redifer, J USMC
Pattern developed by
Bob Crawford
Cutting completed by Kevin Daly**

meant to my entire family. You have made us feel, by all of your actions and generosity, that you carry our grief and burdens, as well, I know that without friends like you, we simply would be unable to bear this alone. You have blessed a mother's heart in the most sacred way possible—by honoring her child. I am forever grateful. If I never receive a portrait or anything else, just know that what you have done by reaching out in the unselfish, empathetic manner in which you did is truly a treasured gift in itself. Thank you. Rhonda"

When asked whether her eloquent letter could be shared with other group members to help reinforce the impact they have had on families and show what their efforts truly mean, her reply was equally eloquent: "Of course you may share my thoughts with anyone, especially those that are working so hard on this project. I know that I have taken far too long to respond with appreciation to so many things over the months since Jason's death. It is all just so powerful and at times overwhelming. To sit down and write what is in your heart means that you

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must voluntarily open up that raw, gaping wound that is your grief and loss and pour out from there your most unadulterated feelings. It simply takes so much energy that often times it requires more than you have available. It seems that just moving forward through the day often takes more than you can muster. Please pass this on, as well, and let everyone know that there cannot be a single family member that is untouched, humbled and honored by all that you do. Please accept my apologies for all of us that linger in passing that along our selves. God bless you all, Rhonda Winfield"

With heartfelt thanks like that and genuine appreciation for their gesture of support, it is easy for us to see what keeps these dedicated scrollers going. A single "thank you" would have probably kept a large portion of the group motivated and pressing onward, but the families of the fallen continually find ways to thank the group for their efforts.

Consider the experience of Christine Yager, assistant manager for the group. Christine cut a portrait of PFC Gunnar Becker for his appreciative mother, Debey Senska. Christine, along with her daughter, presented her cutting to Debey, who said that the completed cutting was even better than what she had expected, having only seen photos of the cuttings prior to that. (We all know that, more often than not, pictures don't do scroll saw work justice!)

**Completed portrait of
PFC Gunnar Becker US Army
Pattern developed by Gary Browning
Cut by Christine Yager**



Christine said it was "a very moving experience." Debey gave Christine a gift—a figurine of a snowman dressed in cammies holding an American flag, and his name is Gunner. The snowman now has a place of honor in Christine's curio cabinet, near the flag she was given when she became a US citizen.

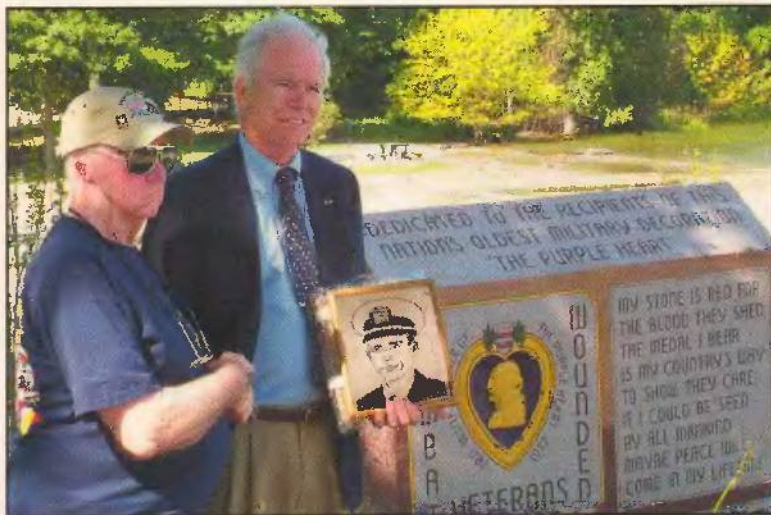
Christine and her daughter spent 4-5 hours with Gunnar's mother, and the picture was taken after many tears were shed by both mothers. Christine soon found that, despite the fact that almost a year and a half had passed since PFC Becker lost his life, his mother still had an overwhelming need to talk about her son. Christine, on the other hand, felt an overwhelming need to listen and be there for support.

**Assistant project manager
Christine Yager (right) presents the
completed cutting of PFC Gunnar
Becker to his mother, Debey.**

Then there is scroll sawyer Harry Savage who, after completing a cutting of fallen Navy Seal Lt. Michael Murphy, was invited by the family to a ceremony during which they renamed the post office in town after the medal-of-honor nominee.



Completed portrait of Lt Michael Murphy USN
Pattern developed by Gary Browning
Cut by Harry Savage



Scroller Harry Savage (left) presents his tributary cuttings of fallen Navy Seal Lt. Michael Murphy to Lt. Murphy's father during a ceremony honoring the medal-of-honor nominee.

The group still faces many challenges, not the least of which is getting in contact with the families of the fallen. The group receives information from the Department of the Army each month listing the fallen soldier's next of kin (providing that the families have allowed their information to be released). In addition, they get some help from a similar group involved in a project called "Marine Comfort Quilts."

"The hardest part," states Yager "is contacting the families to let them know what we do, and convincing some of them the portraits are totally free."

Browning adds to that, saying, "You would think that we would have a problem with the members cutting and delivering the portraits since they take care of shipping charges for their assigned service member, but we have yet to have a single issue with this. They are kind-hearted individuals, and they do it with a passion."

Clearly, the group can use any and all support from other interested scrollers. Even if you aren't interested in cutting or developing patterns, it is possible to help them move closer to their goal of completing a portrait for each and every service member killed in Iraq or Afghanistan simply by spreading the word about their efforts. You can also help by providing the group with information about families who may have lost loved ones and have not yet received a portrait.

For more information about the project, or to see more of their work, visit the group's main website at: <http://groups.msn.com/SSPSoldierPortraits/>.

For questions concerning this article, contact Jeff Zaffino at 247 Lytle Road, Rossville, GA 30741, or email him at: jeff@advancedscrollsawpatterns.com.





North Pole Sign

by Dan and Roy Wilckens

Introduction

The large North Pole sign shown in the photo stands over 4 feet high and can be used as a striking addition to a large-scale holiday display. The smaller sign measures 16" tall, and is perfect for a Christmas tabletop arrangement. Full-size patterns are provided for the smaller sign. To make the large sign, simply enlarge the patterns 200%. (Always doublecheck all final sizes after enlarging or reducing patterns.)

SUPPLIES

Wood: wood of choice*—one piece 1/4" x 3" x 10" (for sign base), one piece 1/8" x 2-1/2" x 10" (for snow overlay), one piece 1/8" x 1-1/2" x 10" (for letters), one piece 1/4" x 4" x 4" (for stand), one piece 1/2" x 1" x 1-3/4" (for clamp); dowel—one piece 3/8" diameter x 16" (for pole); wooden ball—one piece 1" diameter

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

Temporary bond spray adhesive

Sandpaper, assorted grits

Wood glue

Gloss spray paint in black, green, red, and white

Waterbase paint in green and brown

Spray glitter

Red electrical tape

Two 1/2"-long wood screws (for attaching pole clamp to back of sign)**

Medium wood screw (for attaching dowel to base)

*Dimensions listed are for the smaller sign. To make the larger version, the wood requirements are: one piece 1/2" x 6" x 20" for the sign base; one piece 3/16" x 5" x 20" for the snow overlay; one piece 3/16" x 2 1/2" x 16" for the letters; one piece 1/2" x 6-1/2" x 6-1/2" for the stand; one piece 3/4" x 2-1/2" x 2-1/2" for the clamp; one wooden dowel 1"-diameter x 48" for the pole; and one 1-1/2"-diameter wooden ball. All wood is available from Sloan's Woodshop, 888-615-9663; 3453 Callis Rd., Lebanon, TN 37090; www.sloanswoodshop.com.

**Use two 2"-long screws when making the larger sign.



INSTRUCTIONS

Preparing the wood

Step 1. Copy the patterns, saving the originals for future use. (You will need three copies of the sign pattern: one for the sign base, one for the snow overlay, and one for the letters.) After selecting your wood, plane it to the proper thickness. Cut wood to size of patterns. All straight-edge pieces should be cut to size on a table saw or equivalent for accurate dimensions and straight edges. Cut scroll saw edges to be oversize.

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

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

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



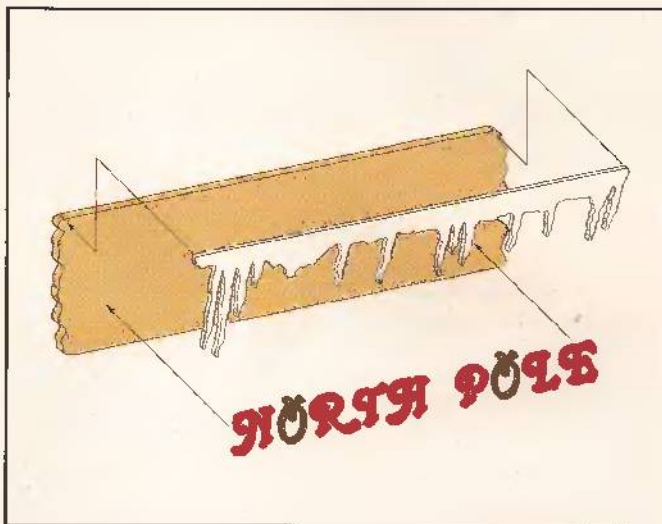
Step 5. Using a very wet paintbrush, apply a small amount of brown paint to the sign base. The color should be very faint, giving the board an aged look. When dry, lightly sand the surface. Repeat this process using green paint.

Step 6. Spray paint all letters (except the "O"s) using bright gloss red paint.

Step 7. Spray paint the "O"s using gloss green paint. When dry, paint the ribbon sections red. Use a toothpick to randomly paint the red and white specks.



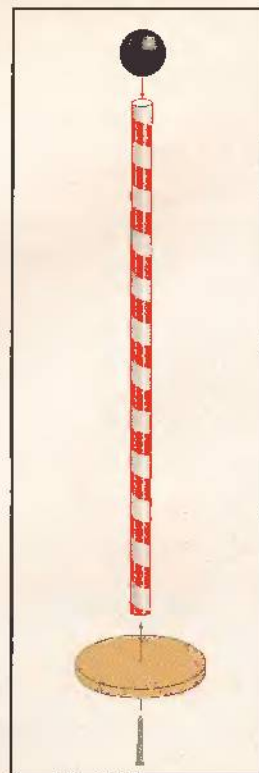
Step 8. The snow overlay, dowel rod, and stand should be painted gloss white. Paint the ball for the top of the dowel gloss black. Let all paint dry completely.



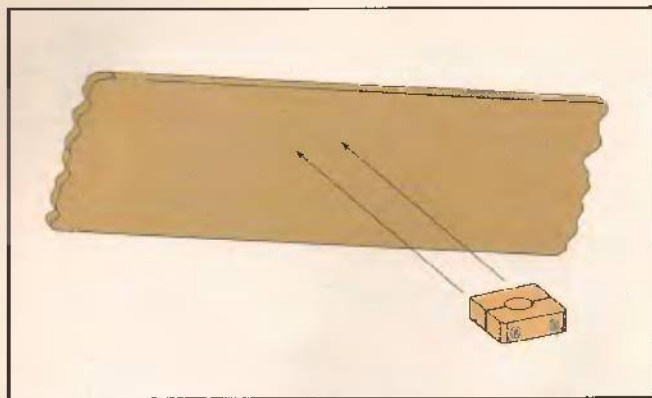
Step 9. Glue the snow overlay to the sign. It needs to be flush at top. Paint the top edge of the sign base white, and let dry. Glue the letters in place, centering them under the snow overlay.

Step 10. Standing approximately 3 feet away from the sign, very lightly mist the white spray paint on the sign, giving it a frosted look. (This should only be a very light misting.) When completely dry, spray a light coat of glitter on the sign, completing the frosted look.

Step 11. Use a medium wood screw to attach the stand to the dowel. Glue the flat surface of the ball to the top of the dowel.

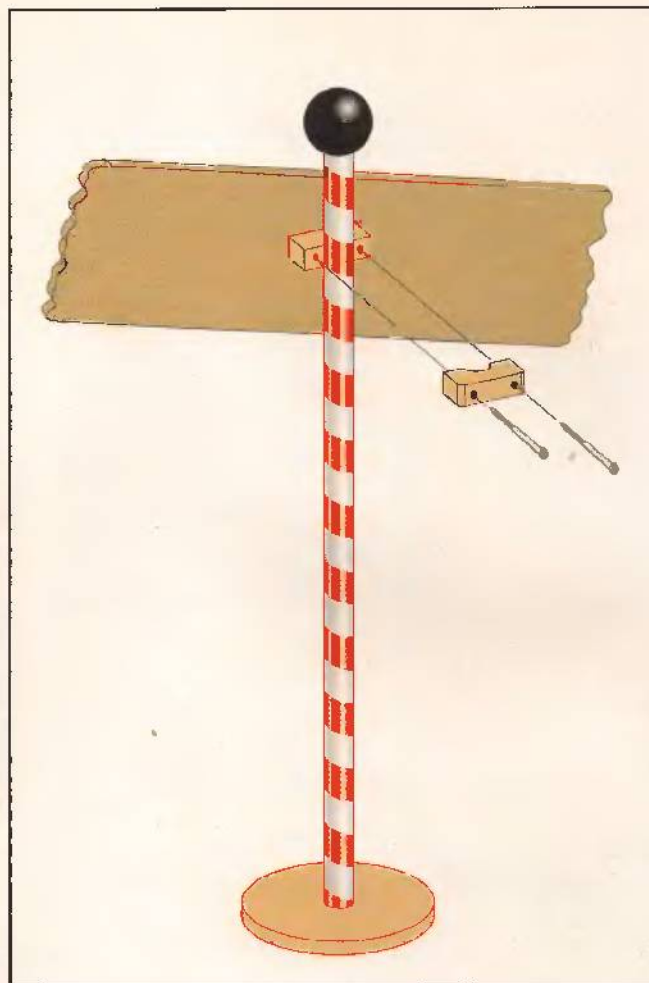


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Step 12. Referring to the dotted line on the pattern for positioning, glue the appropriate half of the pole clamp to the back of the sign.

Step 13. Apply red electrical tape to the dowel, wrapping it up the pole in a candy cane fashion. In order to evenly space the tape, measure and mark the pole at 4" increments. Cut the end of the tape at an angle so it rests flat along the stand, then wrap it around the pole so it covers the mark each time the tape is wrapped around to the front. Also cut the tape on an angle at the end of the dowel. Spray the pole assembly with spray glitter.



Step 14. Clamp the sign to the pole by inserting the dowel through the opening in the clamp assembly. Secure it by screwing the two screws through both halves of the clamp.

Step 15. The small sign can easily be displayed on a table-top. For the large sign, insert the stand into a decorative holiday tin, and fill the tin with sand or kitty litter to weight it down. Place garland over the top of the tin. Finally, set your sign in a place where Santa will see it so he can find his way back home!

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



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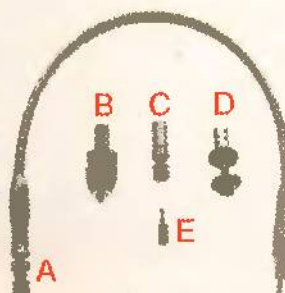
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Santa's Littlest Friends

designed by Shelli Robinson and cut by Kerry Robinson of SKWoodWorks



Introduction

We all know Santa loves the little children, but did you know that he loves the little animals, too? And they love him, in return. In this scene, Santa is sweet on the squirrel, gentle to the bunny, beloved by the bluebird, and simply tops to the mice!

*It was late, it was dark, and all quiet and white
With snow on the ground on a blue moonlit night.
The wind, it was cold, and made pines outside quiver
But the cows and owls shed nary a shiver.
Then up blew a breeze and swirled some snow
Then POOF! There he was, well, what d'you know?
He was dressed all in red and looked very warm
A thick beard and fur collar to tough any storm.
With a tug and lug he heaved into the house
A huge bag full of toys, as quiet as a mouse.
The Christmas tree twinkled, and so did his eyes
As he pulled out a dolly and spy-set disguise.
There were blocks for the baby and candy canes, too,
A teddy bear, train set, and stuffed kangaroo.
Out through the window snow started to flutter
So quickly he filled up one sock, then another.
Then once again flurries danced past the panes.
His reflection vanished from our picture frames.
But how did he get in, and where did he go?
He brought all our wishes, just how did he know?
"It must have been magic, what else could it be?"
As mom winked at baby, big brother, and me.*

INSTRUCTIONS

Step 1. Apply your pattern using your method of choice to the clean surface of your wood. (We use removable adhesive paper for all our scrolling projects.) No matter which method of pattern application you use, we recommend applying a layer of 2"- to 3"-wide clear packing tape over the entire surface of the pattern. This simple and

SUPPLIES

Wood; birch plyboard—one to six pieces 1/8" x 12-11/16" x 9-7/8"
Tools: scroll saw with No. 2/0 spiral blades; drill with assorted bits; square
Removable adhesive paper or temporary-bond spray adhesive
Sandpaper
Double-sided tape
Clear packing tape, 2"- to 3"-wide
Clear spray paint
Fabric backer in burgundy or holiday color of choice
Pre-made frame, 10" x 13" or 11" x 14"

inexpensive step will lengthen the life of your blades because it helps keep them cooler during cutting by lubricating them. Do not wrap the tape around to the bottom of your wood because this could make your board(s) uneven and take your blade out of square.

Step 2. We usually stack cut up to six boards of 1/8"-thick birch plyboard for stability, enhanced productivity (and plenty of gift giving!). Kerry affixes double-sided tape to the four corners of each piece of wood, staying clear of the pattern area, and presses the boards together.

Step 3. Pre-drill all your holes, and put a starter hole at the end of all the single lines, such as the ones within the hat. Make sure your blade is square, and check your square while scrolling. Cut out all areas of the design.

Step 4. When finished cutting, gently pry the boards apart. If you used the adhesive paper, simply peel it off to remove the pattern. Otherwise, remove the pattern using your method of choice. Apply a coat of clear spray paint to the wood to seal it from fingerprints, marks, and dirt. The clear paint also brings out the natural color and grain of the wood.

Step 5. I used a piece of burgundy material for the backer, but any dark Christmas color would be beautiful. Simply cut the fabric to size, spray adhesive onto the back of your project, and carefully position the material on the wood. VOILA! Frame and gift wrap your piece for your favorite Santa collector!

We are SKWoodWorks, which stands for "Shelli Kerry Woodworks." For more information, visit us on the web at: www.skwoodworks.com, or write us at: SKWoodWorks, P.O. Box 583, Pleasant View, TN 37146. We sell finished pieces, patterns, and removable adhesive paper. (Please note that we no longer accept Visa or Mastercard orders.)





Seasonal Clocks

by Dirk and Karen Boelman



Mischievous Tree Trimmers

Introduction

These cute clocks will help keep you on time for all your holiday activities! Although both pieces are designed to hold a 1-7/16"-diameter clock insert, feel free to substitute a photo frame insert of the same size, and use them to display some treasured holiday memories.

As I cut the Let's Make a Snowman Clock, I was reminded of the many snowmen I've made over the years. Building a snowman is an annual ritual for many kids who live in the snowy regions of the world. Those of us who grew up making them can remember searching for items

Let's Make a Snowman



to serve as the eyes, nose, and mouth. We would hunt through everybody's yards for the perfect branches to use as arms. To dress him up, we added a hat, scarf, and an old pair of mittens or gloves.

Sometimes the snow didn't cooperate because it was too dry to pack, and sometimes our hard work just melted away the next day. But it was great fun! The "project" combined creativity and teamwork, and we were all eager to do it again the next time it snowed. Over the years, I enjoyed making lots and lots of snowmen—first as a child, then with my kids. I thoroughly enjoyed those memories as I made this scroll-sawn version.

The *Mischievous Tree Trimmers Clock*, with its trio of tree-decorating elf troublemakers, will put a smile on a lot of people's faces. The project is a little tricky to saw, and some areas are a bit fragile, but it's well worth the effort. We used a piece of "greenish"-colored poplar for our project, expecting the color to be perfect for the Christmas tree. Unfortunately, the wood had a tendency to splinter out easily when drilling the holes for blade threading,

especially the areas around the elves' eyes. We also chose to run the wood grain horizontally to best represent the pine tree branches, but that created some weak areas near the Christmas light bulbs. One of the bulbs even broke off when we removed the pattern! While these problems may have been caused by those mischievous elves, you might want to select a different species of wood and run the wood grain vertically.

Both projects are fun to make, and here's how to make yours.

INSTRUCTIONS

Cutting

Step 1. Select a clear, flat piece of solid hardwood for your project. We used red oak with a very distinctive grain pattern for the snowman clock. Although we used poplar for the elves clock, a different species of wood may provide better results. Finish sand the surfaces to your desired smoothness.

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SUPPLIES

Wood: red oak or solid hardwood of choice—one piece 1/2" x 4" x 10-1/4" (for snowman clock base), one piece 1/2" x 6-1/2" x 7-3/4" (for snowman clock upright); poplar or wood of choice—one piece 1/2" x 5-1/16" x 5-1/16" (for elves clock lower base), one piece 1/2" x 4-1/16" x 4-1/16" (for elves clock upper base), one piece 1/2" x 6-3/4" x 7-1/4" (for elves clock upright)

Tools: scroll saw with assorted blades; drill with assorted bits; needle files; artist's knife; awl

Temporary-bond spray adhesive

Clear packaging tape

Sandpaper, assorted grits

Finish of choice

Two No. 6 x 3/4" wood screws (for snowman clock)

Two No. 6 x 1-1/4" wood screws (for elves clock)

Clock insert or photo insert, 1-7/16"-diameter (one for each clock)*

*Available from The Art Factory, PO Box 701, Platteville, WI 53818; (800)-566-6394

Step 2. Photocopy the patterns, saving the originals for future use. (You will need two copies of the elves base pattern: one for the lower base, and one for the upper.) Using temporary-bond spray adhesive, attach the patterns to the wood. Cover the patterns with a layer of clear packaging tape. The tape will help lubricate the blade while sawing, which helps prevent burning.

Step 3. Determine where you want to drill the blade entry holes for the cutout areas. Use an awl to make a small indentation where you want each hole. This indentation will serve as a guide for the drill bit. Use appropriate size bits to drill the holes. You will need a 1/32"-diameter bit or smaller for the elves' eyes, noses, and mouths on the elves clock. (Wire gauge size bits are available. A No. 65 will create a hole approximately the correct size to accommodate a No. 2 scroll saw blade, and a No. 60 will produce a hole that will accept a No. 5 scroll saw blade.) Also use the 1/32"-diameter bit or smaller for the eyes and boy's ear on the snowman clock. (Drill the hole at one end of the line that outlines his ear. The smaller the hole, the better.)

Step 4. Use the awl to mark locations on the snowman clock base for the mounting screws. Bore 5/32"-diameter holes at these locations. We always recommend placing a backer board under the workpiece when drilling holes. This will help reduce splintering on the back of the piece. Use sandpaper to remove any splintering that does occur. Use the awl to open up the holes on the bottom side to make blade threading easier. (Do not make any marks on the pieces for the elves clock base.)

Step 5. This project is designed to hold a 1-7/16"-diameter clock or photo insert, requiring a 1-3/8"-diameter mounting hole. (The mounting hole size can be altered as needed to accommodate inserts from various manufacturers.) The mounting hole can either be drilled using a Forstner bit, or it can be carefully sawn out using a scroll saw. We recom-

mend that you do not make the hole until you are certain that you have a clock insert that will fit in it.

Step 6. For most of the cuts, we used a No. 5 reverse-tooth blade, which threads easily through holes that have been drilled using a 1/16"-diameter bit. We used a No. 2 reverse-tooth blade to cut out the eyes and for the ear definition line on the snowman clock, and for the eyes, noses, and mouth areas on the elves clock. Make all of the interior cutouts first, and then saw around the perimeter.

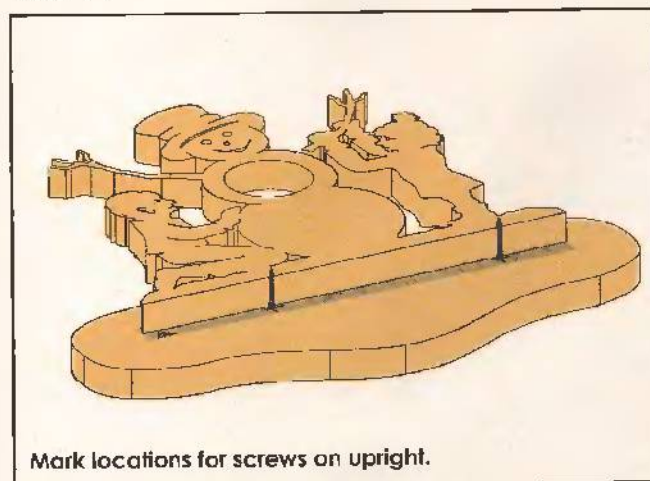
Step 7. Saw both base sections for the elves clock, taking extra care to try to cut smooth, round circles. Before removing the pattern from the upper base piece, use an awl to mark the locations for the mounting screws. (Do not drill the holes for the mounting screws yet.) To cut the snowman clock base, tilt your scroll saw 19° and cut along the outer edge of the base pattern.

Step 8. Remove all patterns. Use tools such as needle files, an artist's knife, and sandpaper to remove any fuzzy edges or tear-out and to clean up any bumps or other imperfections. Also, clean the debris from all definition lines. Use sandpaper to slightly soften and round over the outer edges of the base.

Assembly

Step 9. Test fit the clock insert. Make adjustments as needed, and set the insert aside.

Step 10. Center the upper base section of the elves clock on top of the lower section, and use wood glue to secure in place. Clamp the pieces together until dry. When dry, use the awl marks on the upper base section as guides to drill two 5/32"-diameter holes through both sections of the base. Countersink the bottoms so the screw heads will mount flush.



Mark locations for screws on upright.

Step 11. In order to attach the uprights to the bases, you will need to determine the points at which the screws from the base will come in contact with the upright. To do so, first install the screws in the bases, inserting them from the bottom so they extend through the top. Place the base on a clean, flat work surface. Place the upright perpendicular to the base, with the bottom edge of the upright just behind the mounting screw tips. Center the upright from left to right on the base. Use a pencil to draw marks on the

bottom of the upright, directly above the tips of the screws. Remove the upright. Use a ruler to measure to the center of the wood at each pencil mark, and use an awl to make indentations at these marks. Drill 1/16"-diameter pilot holes at these locations, approximately 1/4" deep. Place the upright on the base, and test fit the screws. Adjust the locations as needed. When satisfied with the positioning, screw the uprights to the bases.

Finishing

Note: There are numerous types and brands of finishes available. We always recommend that you experiment with new ones on scrap materials. Once you have found your preferred finishes, you can feel comfortable applying them to the projects on which you have spent countless hours. Remember to always follow the manufacturer's recommendations for usage, ventilation, cleanup, and disposal.

Step 12. Remove all sawdust using a tack cloth, soft rag, air compressor with hose, or your tool of choice.

Step 13. We first applied a coat of natural/clear Watco Danish oil. It is a thin, water-like finish that flows easily into most cutout openings. We use a foam brush to apply a generous coat, flooding it into the cutout openings and allowing it to flow throughout the project. A small artist's brush can be used as needed to apply the finish inside tiny openings and other stubborn areas. Turn the project in all directions to be sure to completely coat all surfaces. We recommend working on top of a clean sheet of cardboard because excess finish will run through the project, and much of it can be absorbed by the cardboard. Let the clock set for a few minutes after the finish has been applied, then use paper towels or a clean rag to wipe off any excess finish that puddles on the wood. Continue wiping excess finish from the project every 15 to 30 minutes for two or three hours. (Sometimes we use an air compressor and hose to blow excess finish out of the cutouts.) After letting the project dry overnight, give it a good wipe down. Follow the same steps to apply a second coat.

Step 14. Let the project dry for a day or two. Give the project a final wipe down using a clean, soft rag. Next, spray a thin coat of clear semi-gloss polyurethane on the project. Spray from all directions in order to apply the finish to all surfaces. While you want to apply finish inside all the cutout openings, be careful not to apply so much that the excess finish will sag and run, or fill in tiny openings.

Step 15. Apply three to four more coats of polyurethane, allowing each coat to dry before applying the next. Sand lightly between the second and third coats using fine sandpaper. After applying the final coat, we like to rub and polish the wood surface using a piece of brown paper cut from a shopping bag.

Step 16. When dry, install the insert, and your festive clocks are ready for display.

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



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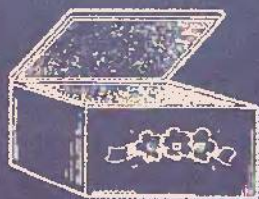
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Trumpeting Angel

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

The Christmas season is the most important sales time for our finished craft business, and I am always on the lookout for designs that I can cut and sell for a profit. Angels are incredibly popular items for us, and I was quite pleased when Jacob drew one that I could cut not only large or small, but also stack-cut at a size that could be used as a tree ornament.

The large angel, for which I used the full-sized pattern and a No. 5R blade, was cut from 3/8"-thick white box elder with a touch of red. The mid-size angels, for which the pattern was reduced approximately 25%, are 7" high and were cut from 1/4"-thick padauk using a No. 2R blade. The smallest angel, for which the pattern was reduced approximately 60%, is 5-1/2" high and was cut from 1/4"-thick birdseye maple using a No. 2/0R blade. (At the 1/4" thickness, I think I could cut three at a time.) All of the angels were cut on an Excalibur EX21 saw.

SUPPLIES

Wood: hardwood in white, gold or red tones, such as maple, box elder, cherry, alanthus, oak or red elm—one piece 1/4" to 1/2" x 9-3/4" x 6-3/4"
Tools: scroll saw with No. 2R and/or 5R blades; drill with assorted bits; fixed disc or belt sander with fine or extra-fine (120/220) disc or belt
Temporary-bond spray adhesive
Sandpaper, assorted grits
Clear packing tape
Finishing oil of choice, such as tung or walnut oil
Fishing line or thin cord for hanger (optional)

INSTRUCTIONS

Cutting

Step 1. Photocopy the pattern, saving the original for future use. I recommend adhering a layer of clear packing tape to the wood prior to applying the pattern to it. The tape reduces the burn from the tight turns you will have to make during cutting, and it makes the piece easier to handle. Attach the pattern to the tape using spray adhesive.

Step 2. Drill the guide holes. To reduce chipping on the bottom of the wood and to handle the delicate detail cuts, I recommend using a No. 2R blade to cut out the

angel. (A No. 5R blade can be used when cutting larger versions of the angel.)

Finishing

Step 3. If you have used the packing tape, simply peel the tape and pattern off the wood. Otherwise, remove the pattern using your method of choice. Use a disc or belt sander to sand the front and back of the wood. Use a 1/4 sheet of 220-grit sandpaper to remove any remaining burrs and to lightly round the edges, giving the piece a more finished look.

Step 4. Use a clean paintbrush or tool of choice to clean the angel. Finish by applying a thin oil, such as tung or walnut oil, to seal the inner edges. Let dry.

Display Options

Step 5. When displaying the angel as an ornament or sun catcher, I usually use thin, clear fishing line for a hanger. However, silver or gold thread would work well, too. Insert the fishing line or thread through one of the fret holes near the top, giving the angel the correct vertical orientation. An alternative display option is to cut the angel from thicker wood and mount it to a base.

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



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Land That I Love

When Jesse Davis submitted photos of his work to us for review, we knew he was a talented artist and skilled craftsman. In fact, his Merry Christmas Sign in this issue is the first of several of his projects to be featured in the magazine. It wasn't until after several communications with him, however, that we learned Chief Master Sergeant Jesse Davis had put his wood working skills to use helping others at Scott Air Force Base in Illinois, where he is currently stationed.



**Chief Master Sgt.
Jesse Davis**

The base is home to Scott's Aeromedical Staging Facility (ASF). According to Karen Pelitt, of the Air Force Communications Agency, "The ASF is one of the first air evacuation staging stops for patients who were wounded while serving in the Afghanistan and Iraqi theater of operations. Last year 1,300 patients moved through the ASF and 600 of those stayed overnight before being transferred closer to their home stations."

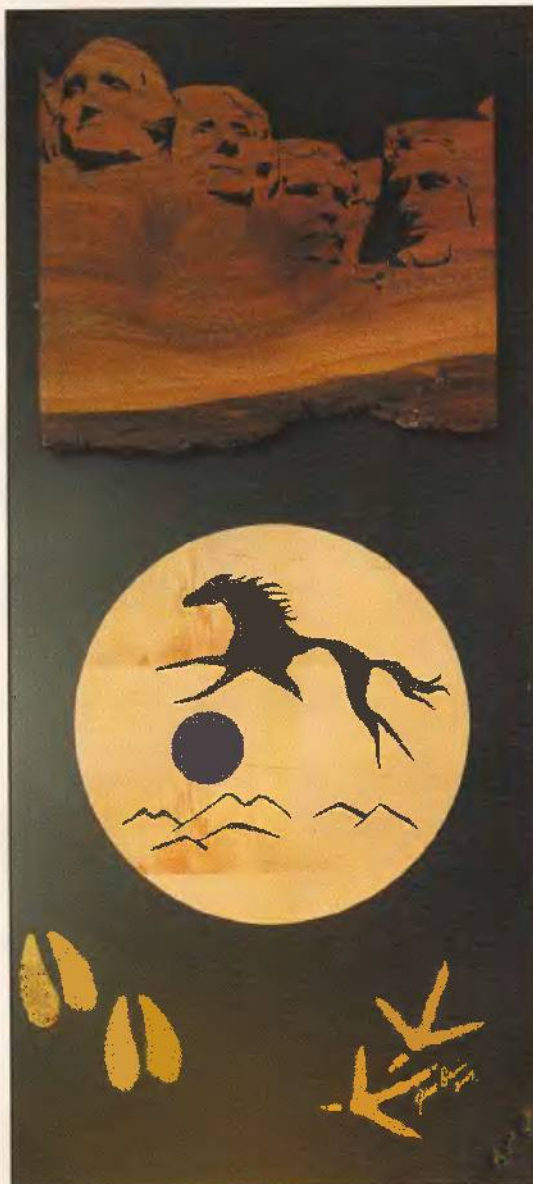
Groups from across the base have endeavored to give the facility a more personal touch by "adopting" rooms to decorate. One of these groups, the AMC/A5/8, set about sprucing up the "internet cafe" room, a common area for patients where they can correspond via internet with fellow service members.

It was decided to decorate the walls of the cafe with a mural, entitled "Land That I Love." The mural, which depicts scenes from across America, was the brainchild of Mrs. Renee Kane, wife of Major General Thomas Kane, the AMC/A5/8 Director. Originally, the mural was going to be painted by one artist. However, it was decided to have individuals decorate panels off-site, then install them at the base. Many talented volunteer painters participated—even some children of service members. These creative images, which are all mounted on galvanized tin panels that had been donated by a local company, range from scenes of East Coast lighthouses to the Seattle Skyline, from the lively streets of New Orleans to the welcoming archway in St. Louis.

When Jesse heard that the group still needed a few more panels to be designed in order to complete the mural, he volunteered to help. Because he hadn't painted in quite a while, he instead offered to scroll the designs and mount them on a panel.

Connie Grinnan from The Scroller's Cafe website (<http://groups.msn.com/TheScrollersCafe>) designed the Mt. Rushmore pattern, which Jesse cut from 3/4"-thick walnut with a live edge. He used glue and screws to mount it to the galvanized tin panel, which had been sanded using 600-grit sandpaper and primed with two coats each of primer, satin black spray paint, and clear matte spray.

Jesse chose to use Gayle Mortenson's Spirit of the Horse pattern to represent South Dakota because the state is known for its Native American heritage. The mountains reminded him of



Mt. Rushmore by Jesse Davis



Completed Mural



List of Contributors

the Black Hills, as well as teepees. Cut from 1/8"-thick maple ply, the piece is glued to the tin base. Deer tracks, which are used as clan symbols, represent prosperity, safety, and shelter. They also indicate proximity to prey and are used as directional indicators. The pheasant tracks are significant because the ring-necked pheasant is South Dakota's state bird. Jesse cut templates for the deer and pheasant tracks, then stippled them onto the tin using gold paint, which represents Black Hills gold. He experimented with some tin punching with his j2 design in the bottom right corner.

The "Land That I Love" sign was also scrolled by Jesse on a 3/4"-thick piece of walnut.

Jesse's father, who was a master carpenter, first introduced Jesse to the world of woodworking, and Jesse was a carpenter in the USAF during his first 9 years of service. He started scrolling approximately 16 years ago, using an old, pinned-style saw. He bought his 16" Delta scroll saw in 1995, which he still has. He hadn't done much scrolling until December, 2005, when he cut a Celtic cross piece for his wife to commemorate their 21st wedding anniversary. He "graduated" to an Excalibur-21 scroll saw and has cut over 50 pieces since then.

Jesse finds his background as a semi-professional photographer comes in handy with his woodworking and pattern making. It was also helpful as he documented the installation of the panels in the internet

cafe, and he photographed all the artists with their pieces of art.

It is heartwarming to see artists come together for such a caring project. These talented individuals can take pride in knowing that their artwork will help bring that little touch of home to our wounded soldiers. As Jesse says, "When you work from your heart, you work with passion, and that is what makes it true art."

To view more photos from the installation of the mural, visit Jesse's website: www.scrollsawnart.com.



Military by Mrs. Renee Kane



**New Orleans
by TSgt. Zolla Turley**



New England/ Philadelphia by Capt. Lea Moore



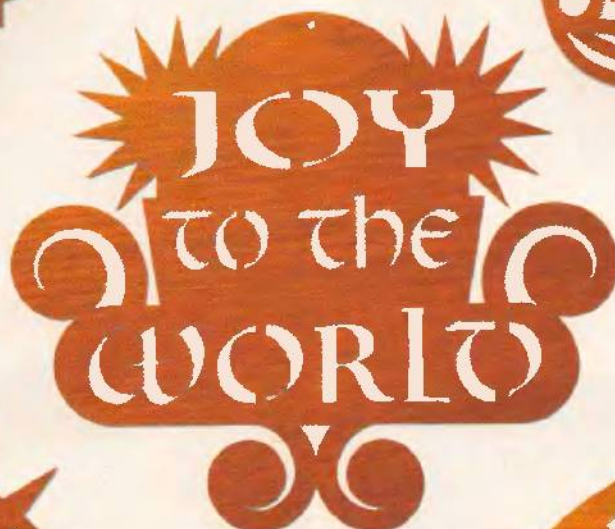
Seattle Skyline by Capt. Amber Cassell, project officer



Gateway to Home by Maj. Kevin Wilson

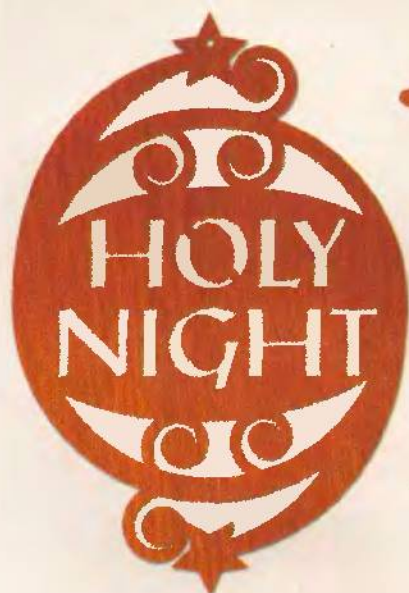
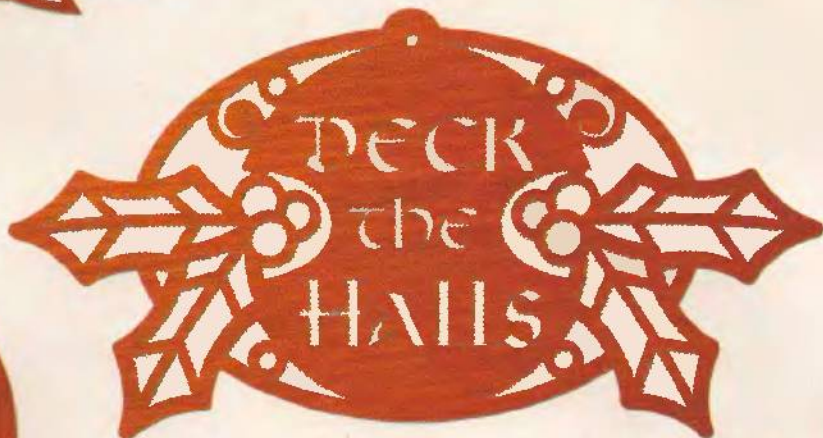


12 Ornaments by Dan Fenelon

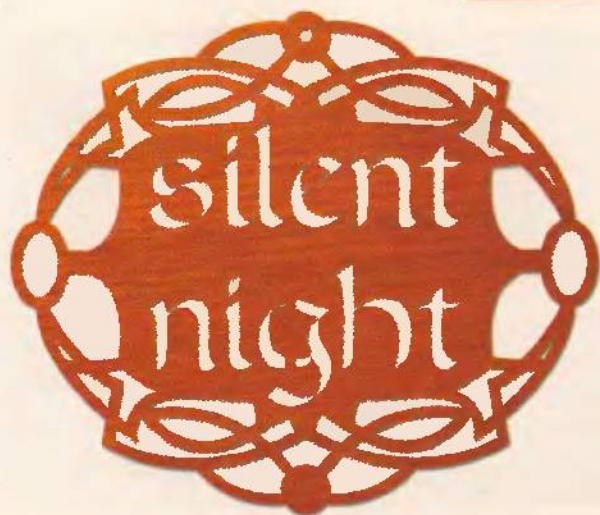


Cut these 12 eye-catching holiday ornaments from 1/8"- or 1/4" thick hardwood. Alternatively, cut the ornaments from Baltic birch plywood and use paints or stains to decorate them. Solid-colored or translucent acrylic or mirrored acrylic would also work well.

These attractive and meaningful designs lend themselves to being used as more than simply ornaments. Consider enlarging the patterns, and use the pieces for a door or window display, or to serve as the centerpiece of a wreath. Use your imagination, and experiment with different sizes and materials!



Quick Tip: Ornaments are typical scrolling projects where tiny blade access holes are needed. Ever find yourself without a micro drill bit handy? Try using a sewing needle, pin, or brad nail, instead!





10 Ornaments by Diana Thompson



Introduction

I think Christmas is the most wonderful season to design for! It always brings to mind the lights in children's eyes when they see a decorated Christmas tree. This project is special because some of the ornaments, such as the circle, square, and heart shapes, are simple enough that children can even help paint them. So what if they aren't perfect? You and the children will have a joyful time together.

I made the ornaments from 1/8"-thick plywood. Thicker wood can be used, but remember to enlarge the slots accordingly. (For example, if you use 1/4"-thick wood, the slots will have to be 1/4" thick, as well.) If you end up with some gaps between the slots, don't worry—you can fill 'em in with glue! And paint covers a multitude of sins!

Have fun, and most of all, have a very blessed Christmas!

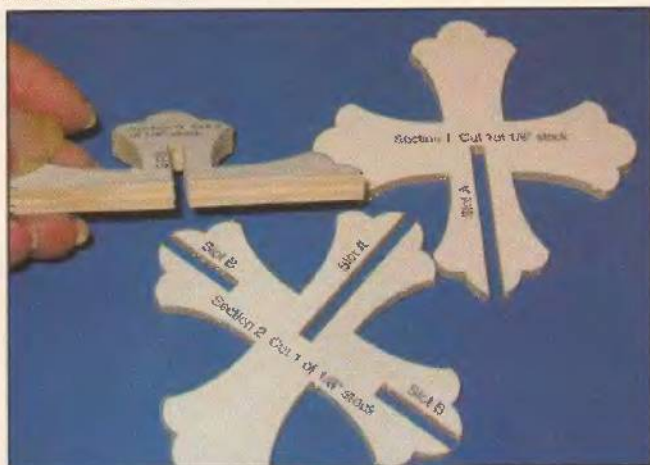
SUPPLIES

Wood: plywood or wood of choice—one piece (per ornament) 1/8" x 4" x 8" (size may vary slightly, depending upon the specific ornament)
Tools: scroll saw with No. 3R blades; disc sander (optional); sanding map (optional); scissors; small clamps
Temporary-bond spray adhesive
Double-sided masking tape
220-grit sandpaper
Wood glue
Small screw eyes (one per ornament)
Stiletto or straight pin
Wood sealer
Craft paints in assorted colors
Small paintbrushes

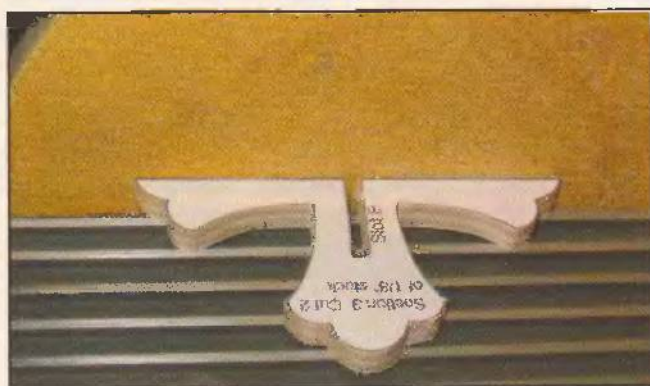


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INSTRUCTIONS



Step 1. Photocopy the patterns, saving the originals for future use. Attach the patterns to the wood using temporary-bond spray adhesive, and cut out all the pieces. (Both side pieces of each ornament can be stack cut. Simply use double-sided masking tape to hold the two pieces of wood together.)



Step 2. If you're like me and have difficulty culling a long straight line (such as the one on Section 3 of each piece), sand it straight using the disc sander.



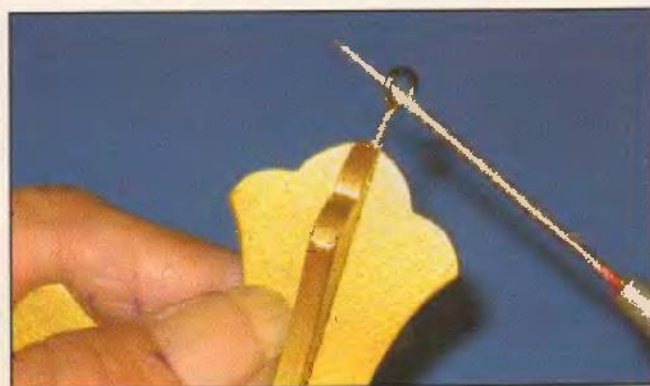
Step 3. Remove the patterns. Sand all the pieces by hand using 220-grit sandpaper. Alternatively, use a sanding mop, which comes in handy when sanding this many small pieces. (I advise you to hold onto the piece firmly when

using the sanding mop. If not, the mop will catch the piece and toss it toward the left, far across the room. In my case, it always goes behind the cabinet sitting beside the drill press, which requires me to get out the pincher tool with the long handle!)



Step 4. Apply wood sealer to the pieces, let dry, and sand them smooth. Apply glue to Slot A on Sections 1 and 2. Slide them together, and clamp them into place. Apply glue to the Slot Bs. (There are two on Section 2, and one on each Section 3 piece.) Also apply glue along the long straight edge of both Section 3 pieces. Slide the pieces together, and clamp into place. Let all glue dry before removing the clamps.

Step 5. Paint your ornaments using your colors of choice. They can be as basic or detailed as you choose. I used metallic paints to add a touch of shimmer. When dry, apply a few coats of clear spray finish to them, allowing each coat to dry before applying the next.



Step 6. Use a stiletto or straight pin to make a starter hole for the screw eye. (The stiletto is a handy tool that can also be used for screwing the eye into the ornament. It is available at many craft stores. I found mine in the pottery tool department, but it is often also available in the quilting and sewing departments.) Insert an ornament hanger or ribbon through the hole, and display.

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





14 Ornaments by Sue Mey



(See the following two pages for painted versions of these ornaments.)

SUPPLIES

Wood: 1/8"- to 5/32"-thick plywood, hardwood, or MDF

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

Temporary-bond spray adhesive

Masking tape

Sandpaper, assorted grits

Finishes of choice, including: deep-penetrating furniture wax liquid or Danish oil; wood stain; white craft paint; spray paint in assorted colors

Gold string or hangers of choice



INSTRUCTIONS

Step 1. If desired, stack the wood, and secure the stack using masking tape. Apply masking tape to the top of the stack. Photocopy the patterns, saving the originals for future use. Attach the patterns to the tape using temporary-bond spray adhesive.

Step 2. Drill the blade entry holes and the threading holes. Scrape off or sand off any burrs created by drilling. Make the inside cuts first, and then cut the perimeters of the ornaments. Remove the masking tape and patterns. Sand the ornaments by hand until the surfaces are smooth. Remove all sanding dust.

continued on page 40



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Scroll saw artists Dirk Boelman and Wayne Fowler were among the first to have put this new machine to the test, and here are some of their comments about the EX-21:

"This is truly a revolutionary machine that is going to add a whole new 'twist' to the world of scroll sawing. The mechanism tilts for bevel sawing while the saw table remains stationary. An ingenious concept that totally separates this saw from all others."



Dirk Boelman

"This is a 'dream machine' for bevel sawing. The table is larger than many other saws, and because the wood is laying flat, there's no effort required to prevent the wood from sliding into the blade while sawing, like it does on a slanted/tilted table, or from falling off the edge. This makes it much easier to follow a cutting line on a pattern and virtually eliminates having to compensate for the wood being at an awkward angle to handle. The machine tilts left or right and features an easy guide to reset it straight up and down. With this new design, Excalibur has taken a leap forward...I'm sure that we will see lots of exciting new scroll saw projects developed with interesting bevels, twists, and turns as soon as the pattern designers get their hands on one of these saws."

"Beyond bevel sawing, the EX-21 is a smooth-running machine, sturdily built, with ample throat depth and convenient up-front-mounted tension and speed controls. The blade is held straight and true, with little to no 'play' to the sides or back as the wood is fed into the blade. Blade threading can be done from above or below the workpiece, and a beefy dust-blowing system keeps the fine dust away from the cutting line."



Wayne Fowler

"The EX-21 is mounted on a central 'axle,' with a crank on the front for tilting it in either direction. There is a dial for selecting the angle of tilt and a plunge mechanism to ensure that the saw has been returned to 90°. Both are very useful features. The method of placing the saw at 90°, using the spring plunger and hole behind the dial is very precise. I used the saw to cut a tiger head on 1/2"-thick mulberry and was quite pleased with the outcome. The design has a lot of fine-line detail, and the many close cuts were all handled well by the saw."

"Whenever anyone asks me what scroll saw to buy, I always suggest that they have the salesperson show them how to change the blades, then imagine doing that 20,000 times! I was pleased that the EX-21 has a blade holding system similar to the EX-30 that I cut on, although I found the EX-21 mount a little easier to use. The clamp mechanism is the same, but there is a wider, longer slot for the blade to go into so it is easier to find when you are not looking."

"I find it is a very handy saw for fretwork. One big improvement is that the arm can remain elevated by itself. Due to this feature, I could use both hands to position the wood and thread the blade into the hole without using my wrist to keep the arm raised."

"The angle mechanism for tilting the saw is very precise, so if you need to be 2° right or left of true, it is very easy to set the saw for that angle. I cut two very small burl castles at the show and was able to make accurate adjustments, down to fractions of a degree, as I cut smaller and smaller layers. I was also able to cut very thin walls, mainly because the cutting surface and plate remain parallel to the ground as the saw tilts."



Finishing Christmas

Hints and Techniques for Creating Treasured Keepsakes

by Wes and Alice Demarest



With the holidays fast approaching, you may be finding that you're running a little behind in your plans. Not only that, but special orders are rulling in, and I'm sure you are now realizing that, as a scroller, you should have started on this holiday's products on the 27th of last December! Whether you give or sell your finished pieces, the pressure is mounting. Being the perfectionist that you are, cutting an accurate pattern is your primary goal, but that is only half the job.

The other half of the job is applying the finish. I have heard some scrollers say, "What is the sense of putting in all that extra work when I can get the same appreciation or price for the ornament without it?" Although that is possible, I bet if the person receiving or buying your work has a choice of raw or finished, he or she would prefer finished. In fact, the better your finish, the more "friends" or customers you will have. My wife Alice and I had numerous experiences while we were on the show circuit that more than adequately demonstrated this point. Even before I was able to cut a straight line (which wasn't all that long ago—just ask Alice), our work sold well because of the finish.

The great thing is that finishing your pieces doesn't really take that long if you break it down into several easy steps. We use ornaments for illustrative purposes in this article, but the same techniques can be used on any woodworking project regardless of size.



It all begins with sandpaper. Before you start cutting, you should sand the surfaces using at least 120-grit sandpaper. Then, after you remove the pattern and ALL adhesive residue, sand again with at least 120 grit, but 180 and 220 grit also work well.

We use the sander shown because it has the smallest swirl pattern and stands up to hours of continuous work. We use 1/8"-thick red oak plywood for all of our ornaments, and the veneer is very thin, so an aggressive sander such as a random orbit is out of the question. Rather than pay a higher price for pre-cut sandpaper, we made up a board with shallow saw kerfs and cut the paper to size with a pizza cutter.

We apply a two-step finish, unless the surface is to be painted. Although the Watco Danish oil is a finish in its own right, we like to apply a polyurethane final coat.

tmass Ornaments



You can see in this photograph that there are a lot of fuzzy edges along the cut lines. In addition, the surfaces could be smoother.



The spot pointed out in this photo indicates a weak area which could break off from too much vibration. This is a common problem when sanding scroll saw projects, and if you are on your second or third project by now, you have probably experienced it.



We strongly recommend using a foam pad when sanding small objects. You can buy specially made ones, but a piece of carpet pad works just fine and is usually free from an installer.



The only practical remedy we have found is to lightly hold the problem section with your finger. If you press down too hard, you, instead of the sander, will break it off!



Notice in this photograph that the steeple and sandpaper are blurry, but the rest of the shot is in focus. We wanted to show that the steeple is vibrating like crazy because of the action of the sander.



If you are familiar with my previous articles, you are aware of my admonition to remove all adhesive residue. The ornament on the right was on top of the stack and had the pattern attached to it. Although it was washed thoroughly with mineral spirits, it apparently was not a thorough enough cleaning, because the sawdust in the cuts is loaded with the residue. I am reluctant to use or recommend anything stronger than mineral spirits or turpentine because those other products are more carcinogenic and require greater protective equipment.

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We use a shop vacuum to clean the sawdust from the surfaces. If you don't blow it off or vacuum it off, you will never get a smooth finish.



We apply oil next because it will keep the edges from appearing dried out. (CAUTION—Read the manufacturer's instructions on how to dispose of oily rags. If kept on hand, they can ignite from spontaneous combustion.) We use a brush to apply the oil and let it drain on a paper towel.



We normally hang the ornaments to dry after they have been wiped off with a lint-free rag. (Note the above caution regarding disposal of oily rags.) Check the ornaments while they hang, and wipe off any oil that bleeds out before it hardens. If you don't have time to hang them for several days, you can speed the process by directing heat from a heat gun or hair dryer onto the ornaments. Just be careful not to apply so much heat that the plywood warps. (Some of the plywood available today will warp just by being near a wood stove, much less the heat gun.) As long as you heat both sides evenly, it should be OK.



After the oil has cured, use a brown paper bag to rub the ornament. The brown paper smooths the surface without clogging the grain with fine dust. At this point, you can apply your choice of finish or paint.



Alice's objective when painting is to allow the wood grain to show through rather than conceal it and give the ornament a plastic look.



She prefers to use metallic-based paints that cast a reflection when viewed in certain light because they seem to satisfy new customers' preconceived notions that ornaments should be shiny! (It must be something carried over from glass ornaments.) It could be considered finished at this stage, but read on.



We always seal the finish, whether painted or not, but be aware that oil-based polyurethane will give the final color a slight amber colorcast. Use clear acrylic if you want the true colors to show through.



Use a toothpick to clean up the edges.



Apply glue to the remaining areas to be treated with glitter.



Alice goes yet another step by applying glitter after the finish coat has cured. Use any method of application you wish, but be sure to use clear glue for attaching the glitter. In this photo, Alice uses a toothpick to apply glue to the star area.



Sprinkle the glitter over the glue, and then press it into the glue with your finger to set it in place. This will greatly reduce the amount of glitter that will fall off when the ornaments are handled. (Prisma™ Fine Gold Glitter was used on the star.)

A variety of glitter was used for the remaining areas. Alice normally uses Prisma™ Ultra Fine Multi Glitter on small ornaments. If she wants one or two prominent highlights, she'll switch to a larger size glitter.

To prevent glitter from getting on the rest of our stock, Alice always packs the finished ornaments in small plastic bags, two to a bag. She also punches several small holes in the bags to release any fumes or moisture that eventually build up if left sealed.

And there you have it—ways to enhance your projects that do not require much time or money but will certainly increase your orders.

For questions concerning this article, send a SASE to: Wes Demarest, 66 Snover Rd., Sussex, NJ 07461; email: wes@woodworksandcrafts.com



by Patty Beach

22

Ornaments

Pattern Located in Full Size Pattern Section No. 1!

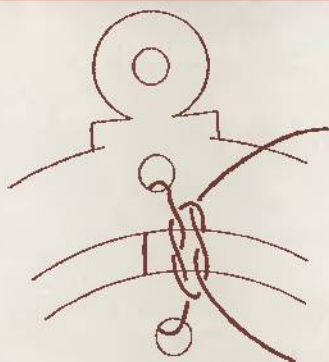


SUPPLIES

Wood: 1/8"- to 1/4"-thick wood of choice
Tools: scroll saw with No. 2R blade; drill with 1/32", 1/16", and 1/8" bits
Temporary-bond spray adhesive
Sandpaper, 150 grit or finer
White carpet thread
Clear varnish, urethane, or finish of choice

INSTRUCTIONS

Copy the patterns and attach them to the wood using temporary-bond spray adhesive. Drill entry holes where needed. (Use the larger bit for the hanger openings and for the holes needed to attach the two-piece ornaments together.) Cut out each ornament, carefully remove the remaining pattern pieces, and sand smooth. For the more delicate ornaments, reinsert the scrap wood pieces while sanding to help prevent breaking, and then discard them before painting or applying the finish. Feel free to add paint to any ornament you wish; a little paint



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

can beautifully accent a piece. Once you are happy with the sanding and/or painting, apply the clear finish and let dry. Tie the two-piece ornaments together as shown in the diagram. Be sure the knot is tight; then trim off the extra thread.

For questions concerning these ornaments, send a SASE to: Patty Beach, 16114 Brook Rd., Lansing, MI 48096. Email: pjbeach_2000@sbcglobal.net





by Billie (BJ) Holm

30 Ornaments



SUPPLIES

Wood: wood of choice, 1/4"-thick (use medium-light colored wood for the "gingerbread cookie" ornaments)
 Tools: scroll saw with Nos. 2 and 5 blades; drill with assorted small bits
 Temporary-bond spray adhesive
 Sandpaper, assorted grits
 Tack cloth
 Transfer paper
 Assorted acrylic paints and/or stains
 Assorted paintbrushes, including fine line brush
 Clear finish of choice
 1/8"-wide bright colored satin ribbon, nylon thread, or fishing line
 Three small jingle bells and gold-tone rings

INSTRUCTIONS

Sand the wood on both sides. Use a tack cloth to remove the sanding dust for better pattern application. Using spray adhesive, attach the patterns to the wood. For the gingerbread cookie ornaments, use the No. 5 blade and cut only the perimeter of each design. For the remaining ornaments, drill the pilot holes and cut the designs. You may want to switch to a No. 2 blade for the more detailed inside cuts. (Do not cut out the lettering on the Jingle Bells ornament; the letters are meant to be painted.) Carefully sand the backs, and tack to remove the dust.

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For all painted ornaments, transfer the detail lines from the patterns onto the wood. On the gingerbread cookie ornaments, shown on page 53, paint over the lines using green, red, and white acrylic paints and a fine line paintbrush. (I paint both sides of the ornaments so there is no blank side if they spin while hanging on a tree.) For the other ornaments, paint or stain them as desired. Let dry thoroughly.

Spray two to three coats of clear finish on the front and back of each ornament, letting each coat dry before applying the next.

Tie a piece of ribbon, nylon thread, or fishing line through each hole and tie for a hanger. Insert a gold ring through each of the three holes at the bottom of the Jingle Bells ornament and attach a bell to each ring.

For questions concerning these ornaments, email Billie at bjholm51@yahoo.com or visit her live chat at www.wooders.com.





Gingerbread Cookies

Yield: 42 cookies

Preparation time: 35 minutes

Chilling time: 2 hours or overnight

Cooking time: 7-10 minutes

3-1/2 cups unsifted all purpose flour

1/2 cup butter, softened

3/4 cup sugar

3/4 cup light molasses

1 egg

1-1/2 tsp. ground ginger

1-1/2 tsp. cinnamon

1 tsp. baking soda

1 tsp. grated lemon rind

1 tsp. cloves, ground

1/4 tsp. salt

Candy decorations as desired

1. Measure 3-1/2 cups flour; sift together with spices, baking soda, and salt; set aside. Beat butter with an electric mixer in a large bowl until smooth. Add sugar and mix on high speed until light and fluffy, approximately 2 minutes. Add the egg and mix well. Stop the mixer, and add the molasses and lemon rind. Mix on low speed to combine. Stir in dry ingredients with a wooden spoon.

2. Divide dough into four parts. Wrap each one separately in plastic wrap and refrigerate 2 hours or overnight.

3. Heat oven to 375°. Lightly grease baking sheets.

4. Work with one part of dough at a time, leaving the remaining parts in the refrigerator until you are ready to use them. Roll the well-chilled dough on a floured board or between sheets of waxed paper to 1/8" thick. Cut out with cookie cutters and carefully transfer to prepared baking sheets, leaving 1" between each cookie.

5. Bake just until the cookies are lightly browned and set, 7 to 10 minutes. Do not overbake. Transfer from baking sheets to a wire rack and cool completely before decorating as desired. Store in airtight containers.



by Dirk Boelman



SUPPLIES

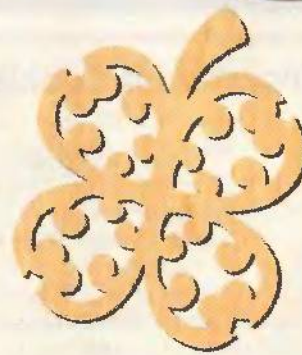
Wood: 1/8"- to 1/4"-thick wood of choice

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

Temporary-bond spray adhesive

Sandpaper, assorted grits

Finish of choice



A few tips from Dirk

Keep in mind that you can substitute many other materials and wood thicknesses when making these ornaments. Try working with plexiglass, thin metals, plywoods, or any other material that can be cut on a scroll saw. It is interesting to see the results of the same design cut from different materials. Take the opportunity to experiment with these ornaments and find your favorite variations.

If you plan to display your wooden ornaments on a tree, they will show up best when made from light-colored woods such as birch, maple, oak, or poplar. Don't forget, though, that you can finish your ornaments with paint, stain, glitter, or any number of different finishing techniques to make your creations stand out from your tree. (For some finishing tips, see Wes Demarest's article in this issue.)

The reason I suggest using 1/8"- to 1/4"-thick wood is because anything heavier may cause the tree branches to



droop. Ornaments that are meant to be displayed in other settings, however, such as on a mantle, bookshelf, or from a hook, can be made from thicker materials, if desired. You may even want to enlarge the patterns for these ornaments to create a more dramatic piece to display. For these situations, it is nice to use some gorgeous hardwoods like cherry, purpleheart, or walnut.

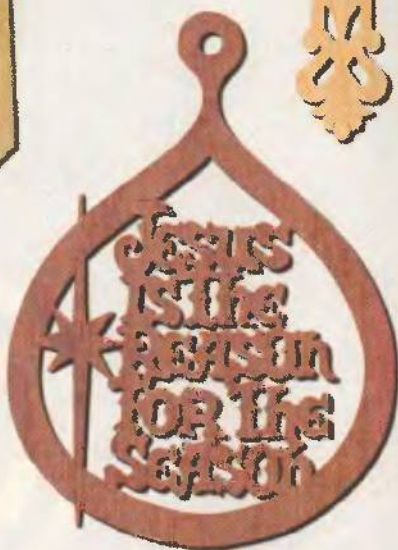
Although traditional wire hangers will support your ornaments perfectly well, why not consider adding a colorful ribbon, gold cord, or brass wire to really make them shine? Start with the basic patterns provided, but make the ornaments your own!

For questions concerning these ornaments, send a SASE to: Dirk Boelman, P.O. Box 701, Platteville, WI 53818. Email: dirkdraws@centurytel.net



continued on page 56







by Ray and Dan Wilckens

Slotted Ornaments



SUPPLIES

Wood: 1/4" thick wood of choice
Tools: scroll saw with assorted blades; drill with assorted bits
Temporary-bond spray adhesive
Sandpaper, 150-grit or finer
Finish of choice
Hanger

INSTRUCTIONS

Copy the patterns and attach them to the wood using temporary-bond spray adhesive. Drill entry holes where needed. Cut out each ornament, remove the remaining pattern pieces, and sand smooth. Apply your finish of choice and let dry. Carefully slide the two halves of each ornament together. The halves should fit snugly enough that no glue is needed to secure them. Attach a hanger and display!

For questions concerning these ornaments, send a SASE to: Wilckens Woodworking, P.O. Box 52096, Independence, MO 64052. Email: wilkswood@aol.com

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12"x12"	4.20	5.60	6.60
12"x16"	5.60	7.50	8.80
12"x20"	7.00	9.30	10.90
12"x12"	5.20	6.90	8.10
12"x16"	6.90	9.20	10.80
12"x20"	8.60	11.50	13.50
12"x12"	6.50	8.70	10.20
12"x16"	8.70	11.60	13.70
12"x20"	10.90	14.50	17.10
12"x12"	7.90	10.50	12.40
12"x16"	10.50	14.00	16.50
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	1/4"	.90	1.15	1.60	2.10	2.65	3.50
	3/8"	.95	1.25	1.75	2.30	2.90	3.75
	1/2"	1.15	1.40	1.95	2.55	3.15	4.10
ASH BASSWOOD HACKBERRY	1/8"	1.00	1.35	1.90	2.50	3.15	4.15
	1/4"	1.10	1.45	2.05	2.70	3.40	4.50
	3/8"	1.25	1.60	2.25	2.95	3.70	4.85
	1/2"	1.45	1.80	2.50	3.25	4.05	5.30
OAK BIRCH BUTTERNUT	1/8"	1.35	1.80	2.65	3.30	4.20	5.55
	1/4"	1.50	1.95	2.70	3.60	4.50	6.00
	3/8"	1.65	2.10	3.00	3.90	4.95	6.45
	1/2"	1.95	2.40	3.30	4.35	5.40	7.05
MAPLE WALNUT PURPLEHEART	1/8"	1.70	2.25	3.20	4.15	5.25	6.95
	1/4"	1.90	2.45	3.40	4.50	5.65	7.50
	3/8"	2.15	2.65	3.75	4.80	6.20	8.05
	1/2"	2.45	3.00	4.15	5.45	6.75	8.60
CHERRY SATINWOOD MAHOAGANY	1/8"	2.05	2.70	3.85	4.95	6.30	8.30
	1/4"	2.25	2.90	4.05	5.40	7.00	9.00
	3/8"	2.50	3.15	4.50	5.85	7.45	9.90
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Reader's Gallery

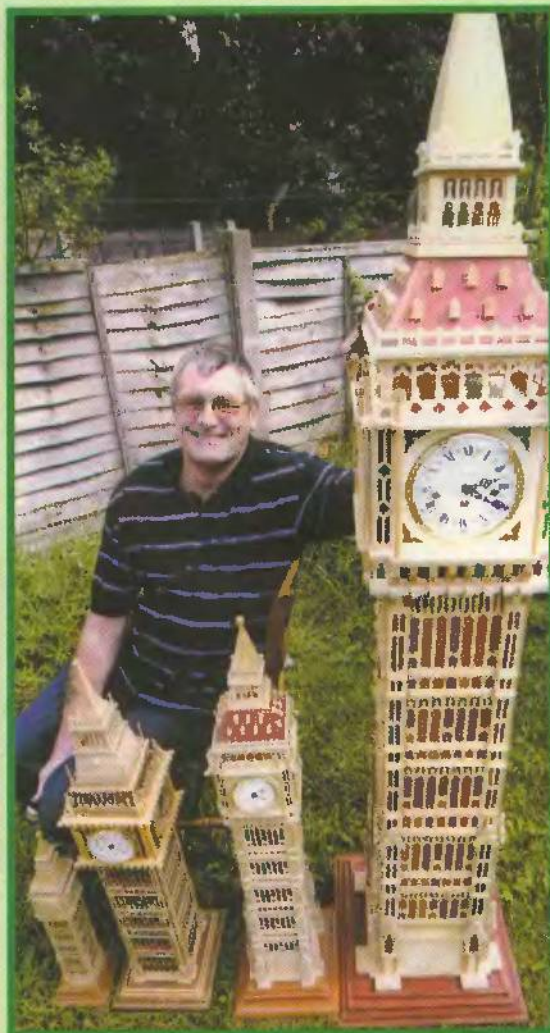
Dave Johnson is quite an inspiration. Despite suffering for the past six years with MS, he pursues his love of fretwork with great passion. In fact, his home is bursting with fretwork projects that he has made! Dave finds that focusing upon his woodworking helps him to cope with his affliction.

Dave's mother died when he was four and he was "put in a home." Another boy in the home did fretwork projects and Dave became interested in it as a result. When he left the home he stayed active with fretwork for a while, but his interest in it faded as work and marriage came to the forefront of his attention. However, while shopping in Bury, England (his hometown) about six years ago, he saw a book about fretwork and his interest was quickly rekindled. Dave soon finished making all the projects in the book and found himself corresponding with an American company for more plans. At present, he's almost exhausted all sources of patterns to purchase and will soon have to start designing his own!

Dave describes himself as a "perfectionist" and he will redo any project piece that contains even a tiny mistake. Most of his work is cut from birch plywood. About his projects he says, "I love building them. They keep me busy and I want to keep on with them, although it's quite an expensive hobby." While his projects may appear delicate, they're actually quite sturdy. In his own words, "Sometimes when I'm building the dolls' houses I wonder where they'll be in 100 years...I make sure I build them so that they'll take a bit of knocking about. Imagine people seeing them in the future and saying, 'That's a Dave Johnson.' That would be fantastic."

Dave used to be very physically fit and active, regularly going on 10k runs and winning a number of medals. Therefore, it was initially very difficult dealing with his MS diagnosis. Despite this setback, he's remained positive and active. He unfailingly logs in five miles each morning in his wheel chair, and he works out diligently at the gym three days a week. After lunch he goes to his workshop/shed and becomes engrossed in his woodworking, often until late at night. In short, through his positive attitude, regular physical exercise, and his beloved fretwork, Dave has left little time for "Old Man Worry" to bother him!

Dave, thank you for sharing with us and for being such a beacon of positivity and strength!



Dave Johnson with his Big Ben models.



Dave's living room is chock full of his projects. Notice his wall of clocks.



Dave in his workshop.

Reader's Gallery



J. Hollinshead of Queensland, Australia made these impressive wooden replicas of various trucks and machinery. He writes that these are "some of dozens" he has built. Mr. Hollinshead, excellent work!



James Gregory of Napier, New Zealand discovered intarsia in 2001 and has become quite adept at it. His New Zealand Fantail (pictured here) won him First Prize in the Marquetry/Intarsia section of the Kawerau National Woodskills Competition in 2003, and this contest also included competitors from Australia. James uses mostly recycled New Zealand native woods and finishes his projects with a sealer and 30% gloss. No paints, stains, or dye are used. The Fantail's eye is made from Paua, a New Zealand shell.

James' newest creation is his New Zealand Native Pigeon which, like the Fantail, was drafted from a book of New Zealand bird photos. It includes 161 pieces and is made from New Zealand Rimu, New Zealand Matai, Macrocarpa, Oak, Pine, Plane, Red Beech and Kwila.

In the last year, James has set up his own workshop and gallery, which is open to the public. He also exhibits locally and "welcomes commissions." Further, he intends to sell his original patterns in the future.

James, we think you are very talented and we hope to see more of your work in the future!



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Reader's Gallery

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John Freels of Coolidge, AZ has found a formula for making wall clocks for children's rooms. He says these have proven to be both "fun and profitable." He starts by purchasing an inexpensive (\$3.00) wall clock from a discount store. He then chooses from a wide array of patterns (bunny shown here) which he sizes to fit within the clock numerals. John cuts out the pattern pieces from 1/32"-thick birch plywood, cuts black paper to conform to the shape of the pattern piece, and glues the paper onto the wood cutout. After drilling a hole for the clock stem to go through and then temporarily removing the clock hands, the cutout is glued to the clock's face. The clock is finally re-assembled. These projects are inexpensive, easy to make, and stack cutting allows you to have "a good supply to refill orders." Finished clocks sell for \$15 to \$25 each. Thanks for sharing your "trade secrets" with us, John; we appreciate them!

Vince Lewis of Missouri City, TX crafted this cute Penguins Intarsia based upon an old Christmas card his wife had purchased. He used a wide array of woods and lots of care to craft this excellent project. Nice work, Vince!



Reverend Leon Dykstra was a flight radio operator during World War II with the US Air Corps in the China-Burma-India theater of operations. He was part of the 2nd Air Transport Squadron, which operated a fleet of C-46 cargo planes ("Curtiss Commandos"). From a photo, Leon designed the Intarsia C-46 pictured here, which measures 12" from wing tip to wing tip and was made from 3/8"-thick wood. Leon asks: "Could it be that another veteran would also recognize it as his wartime assignment?" Thank you Reverend Dykstra for contributing to our magazine!

Reader's Gallery



Bob Rowlands of Slatington, PA created these plaques, which are based upon photographs of the original buildings. He credits Roy King and Scott Kochendorfer, formerly of Scroller, Ltd., with the "3-D Image Design" concept that he has adapted for his projects. All the pattern pieces are cut from 1/8"-thick Baltic birch plywood using a No. 2/0 blade, and the pattern pieces are mounted on 3/4"-thick pine. Nice work, Bob!



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Lion and Lamb Intarsia

by Robert T. Letvinchuck



SUPPLIES

Wood*: aspen—one piece 1/2" x 5" x 7" (for lamb and light sections of lion); cedar—one piece 1/2" x 7" x 9" (for lion), one piece (in different shade) 3/8" x 3" x 14" (for bedding); maple—one piece 1/2" x 2" x 3" (for star overlay); oak veneer plywood—one piece 1/4" x 11" x 14" (for background); red oak—one piece 3/4" x 2" x 50" (for frame pieces); white oak—one piece 1/2" x 4" x 8" (for fascia)

Tools: scroll saw with assorted blades; sander with assorted-grits sandpaper; clamps; sharp knife
Temporary-bond spray adhesive
Tracing paper

Wax paper
Wood glue
Distilled vinegar
Coarse steel wool pad
Glass jar or plastic container
Paper towels
Mineral spirits
Sturdy rubber bands
Finish of choice
Hanger

*Wood of choice can be substituted for any listed wood species.

Introduction

To me, the image of the lion and lamb resting together represents peace, harmony, and love for your fellow beings, and the holiday season is the perfect time to display this design. Although this project may look difficult, it really is quite simple and fun to complete. All the pieces of the lamb are cut from one piece of stock. The same is true for the lion except for a few small pieces on the face. To achieve the variations in color on the lamb, I simply applied an ebonizing solution to certain pieces. This is an easy way to alter the color in specified pieces. By following the step-by-step guide, you will create a holiday heirloom that will be enjoyed for generations.

When transferring your patterns to the wood, you can either photocopy the patterns or trace over them onto tracing paper. Cut the patterns out, and position them on the chosen stock, noting the grain direction. After marking where the pattern should be placed, spray a light coat of spray adhesive onto the backs of the patterns and adhere them to the stock.

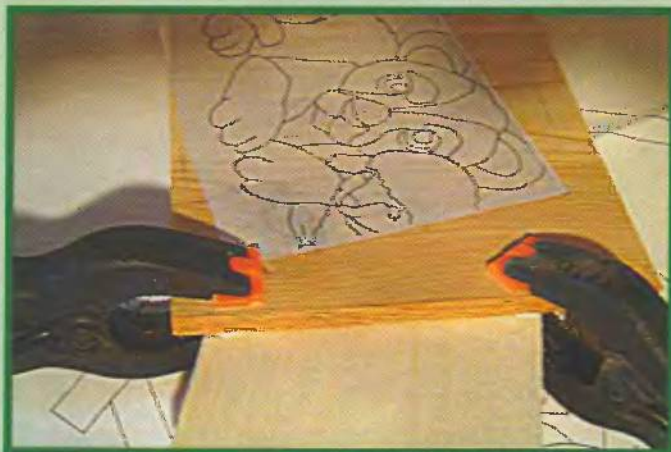
INSTRUCTIONS



Place the steel wool pad into a jar or plastic container. To create the ebonizing solution, pour enough distilled vinegar into the container to cover the steel wool. Let it sit for approximately 24 hours. Strain the solution through paper towels to ensure that the solution is clean. Set aside.



Photocopy or trace all patterns. Using the spray adhesive, attach the lion portion of the pattern to the appropriate wood, noting grain direction.



Place the wood for the lamb behind the wood for the lion, positioning it so the entire lamb pattern will fit correctly. (The piece for the lamb will extend beyond the right edge of the lion piece.) Spot glue the two pieces together in the waste areas, and clamp in place. Set aside to dry.

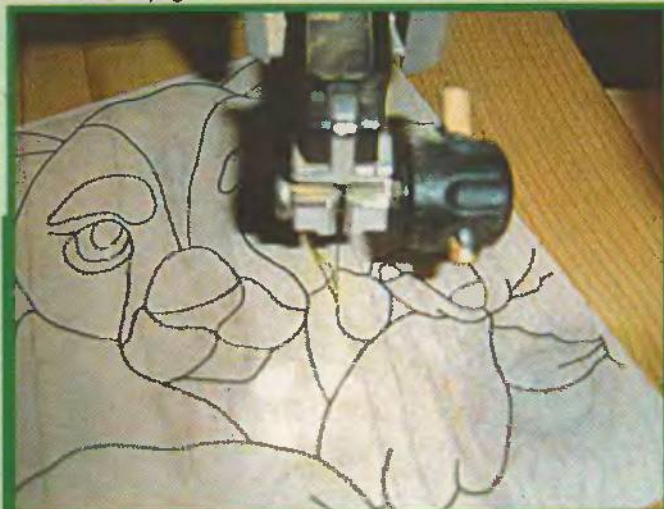


Transfer the background pattern to the appropriate wood and cut out.

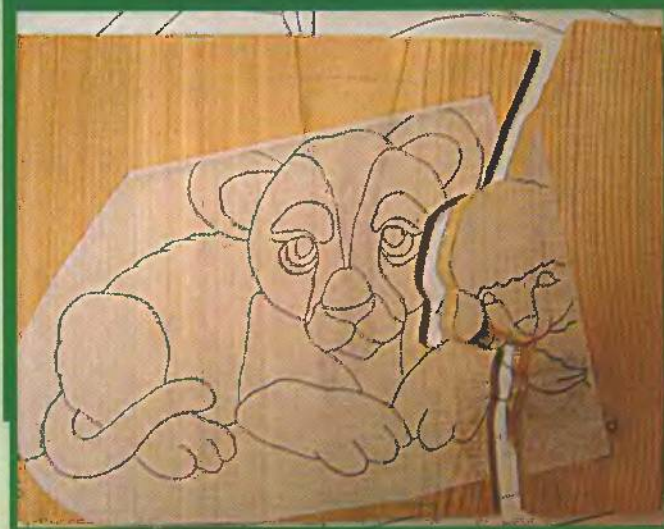


Cut the wood for the bedding to size along the bottom and side edges, but leave an additional 1" of wood at the top edge. (This will be traced and cut later.)

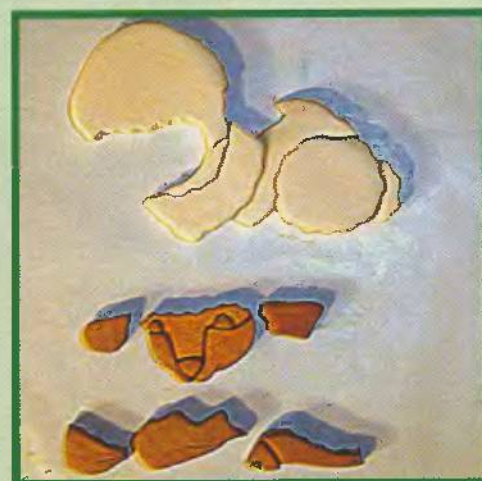
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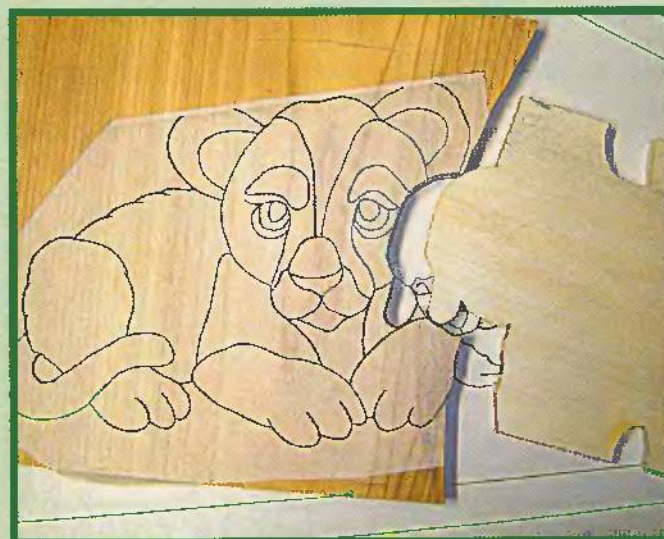
Copy or trace the lamb pattern. Using adhesive spray, attach the pattern to the lamb piece, aligning it with the cut edge.



Starting from the top, and in one cut, separate the lion from the lamb following the pattern line.



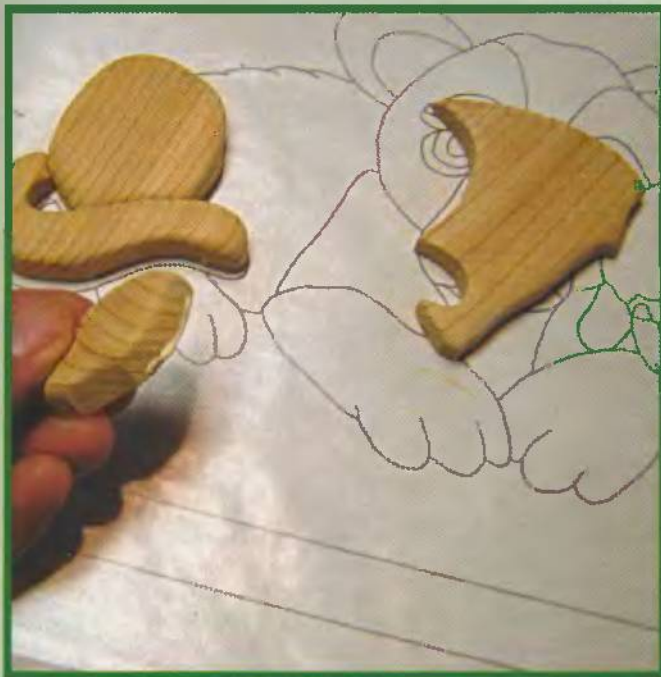
Cut apart all the lamb pieces, and rub mineral spirits over the pattern pieces for easy removal. Contour and finish sand all lamb parts. Brush the ebonizing solution onto the pieces marked E on the pattern. Be careful that the pieces treated with the ebonizing solution do not come in contact with those that haven't because the solution can bleed. Set the pieces aside to dry overnight.



Cut around the glued spots to separate the lion scrap from the lamb stock.



Cut apart the lion pieces and remove all pattern pieces. Using all pieces marked L on the pattern as templates, trace them onto the aspen and cut and fit them to the lion. Contour and finish sand all the lion pieces. Brush the ebonizing solution onto the lion's pupils, and set aside to dry overnight.



Lay wax paper over the full-size pattern. Starting from the left side, edge glue the lion and lamb pieces together by applying a small bead of glue to the lower edges and pressing them together. Shim the lion's nose and paws up 1/8". (Small pieces like the eyes and brows of the lion will be glued in place after the main parts of the lion and lamb are glued to the background.) Set aside to dry.



Place the bedding piece on the pattern. Align the bottom edge of the bedding piece with the bottom pattern line, slide the piece to the right, and freehand draw the left top line of the bedding. In the same manner, slide the piece to the left and freehand draw the right top line of the bedding.



Place the lion/lamb piece on top of the bedding. Slide a shim under the lion and lamb, aligning the edges with the pattern. Trace the bottom edge of the lion/lamb piece onto the bedding.

continued on page 68

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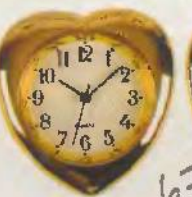
White Roman



Gold Arabic



Pink Arabic



Ivory Arabic



Ivory Roman

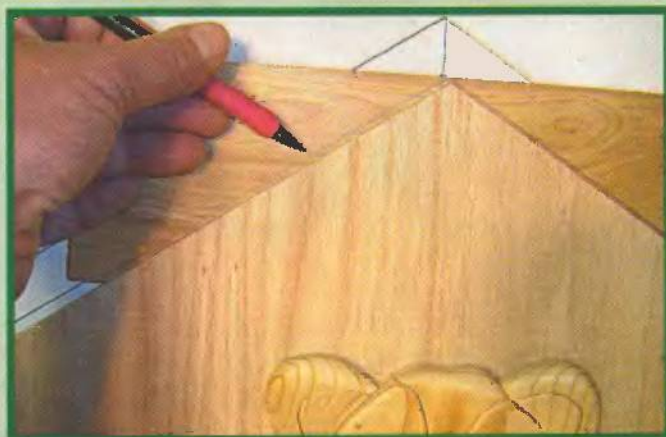
67



Cut the waste section from the bedding; then contour and sand the piece. Glue the bedding and lion/lamb piece to the backer. Apply a small amount of glue to the backs of the lion's eyes, lids, and brows and set in place. Clamp until dry.



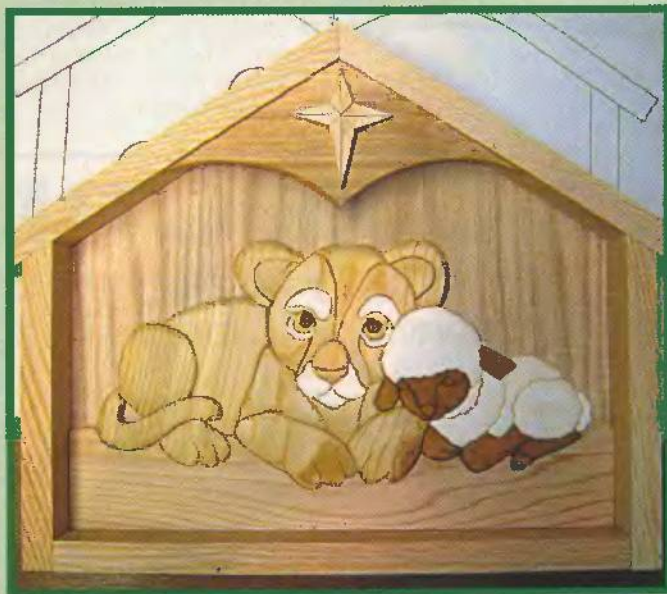
Cut and test fit all the frame pieces.



Place the background piece on top of the wood to be used for the fascia, and trace the peak of the background onto the wood. Transfer the fascia pattern, lining up the top edges of the pattern with the traced lines. Cut out. Transfer the star pattern onto the maple, then cut, finish sand, and glue the star together. Center the star on the fascia and glue in place.



With wax paper covering your work surface, glue the frame pieces together. The frame should be glued to the background so that the frame and background piece are flush on the back. Use sturdy rubber bands to hold the pieces in place while drying. (You could use a brad nailer instead, if desired.) Once the glue has dried, use a sharp knife to scrape away any glue squeeze-out.



Lightly finish sand the project one final time. Apply two to three coats of finish to the front and back of the lion/lamb piece. Also apply finish to the fascia and star. After both pieces are dry, place a shim under the fascia so it is at least 1/8" below the top of the frame. Glue it in place by applying a small bead of glue to the peaked edge of the fascia. After the glue has dried, remove the shim. Attach a hanger to the back, and enjoy your new holiday decoration. Happy holidays, and as always, happy cutting!

For questions concerning this project, to see more intarsia patterns by Robert T. Letvinchuck, or to request a free catalog, visit him online at www.againstthegrainwoodart.com, or send a SASE to: Against the Grain Woodart, 382 E. 1st St., Fond du Lac, WI 54935.



by Darin Lile

SANTA INTARSIA

Pattern Located in Full Size Pattern Section No. 1



SUPPLIES

Wood*: purple heart—one piece 3/4" x 15" x 10" (for suit and hat); aspen—one piece 3/4" x 12" x 10" (for hair, fur, and eyes); walnut—one piece 3/4" x 8" x 8" (for boots, mittens, and belt); yellow heart—one piece 3/4" x 2" x 2" (for belt buckle); oak—one piece 3/4" x 2" x 2" (for face, nose, and eyelids); cedar—one piece 3/4" x 2" x 2" (for cheeks and mouth); plywood—one piece 1/4" x 15" x 12" (for backer board)

Tools: scroll saw with No. 2 Flying Dutchman blades; drill (for Santa's eyes); oscillating spindle sander; palm sander with assorted-grit sandpaper; mop wheel; clamps; electro-file

Tracing paper
Carbon paper
Sharp pencil
Wood glue
Minwax natural stain
Clear finish of choice
Hanger

*Wood sizes are approximated because the Santa was made from scrap woods around the shop.

continued on page 70

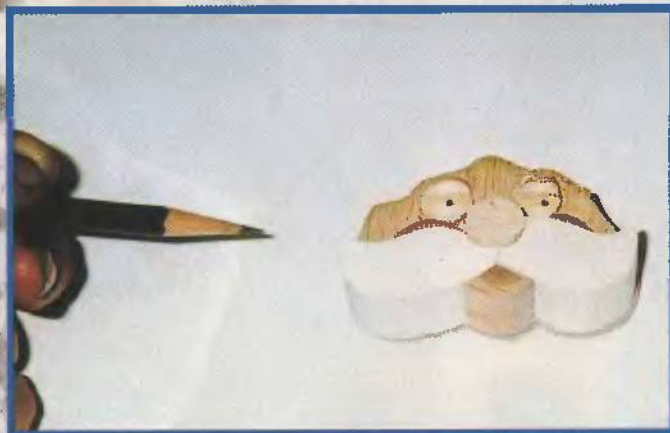
INSTRUCTIONS



Trace the pattern onto tracing paper. This will help you select which pieces of wood to use by allowing you to view the wood through the paper. Cut out the face pieces first, using oak for the skin and eyelids and aspen for the eyes. Lift the eyes $1/4"$. Drill a small hole in each aspen eye, and insert a piece of walnut for the pupils. Cut the cheeks from cedar and lift them $1/4"$. Round these pieces.



Cut the eyebrows from aspen and lift them $1/4"$. Round the eyebrows, nose, moustache, mouth, and beard.



Cut the nose and mouth from oak, the moustache from aspen, and the inside of the mouth from cedar.



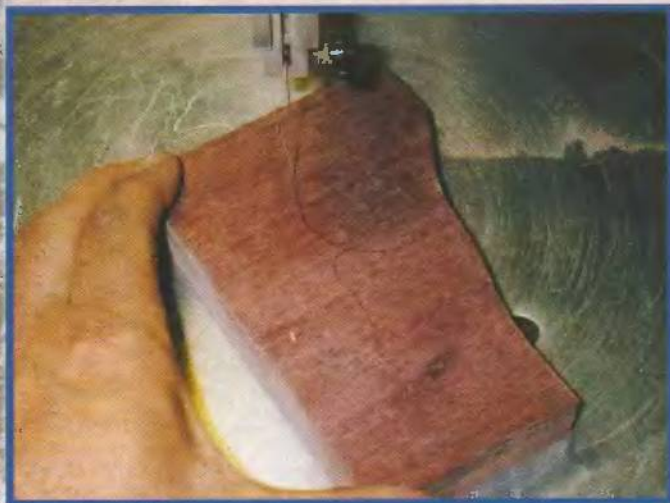
Cut the hat from aspen and purple heart. Round the hat pieces, and glue the entire head section together and set aside to dry.



Cut the beard from aspen.



Cut and fit the body. Cut the suit from purple heart, the fur trim on the suit from aspen, the belt from walnut, and the belt buckle from yellow heart. Lift the belt $1/4"$ and the belt buckle $1/2"$.



Cut the trousers from purple heart.



Cut and fit the arms to the body. The arms are cut from purple heart, the fur trim from aspen, and the mittens from walnut.



Round all the suit pieces using the oscillating spindle sander. The electro-file was very handy for sanding the inside of the belt buckle.



On a scrap piece of 3/4"-thick wood, trace the head portion up to the line where the beard overlaps the suit. (Do not trace the hanging portion of the hat or the pom pom.) Cut along the inside of the traced line at a 30° angle, and glue to the back of the head so it is not visible from the front. (This will provide more support to the head section.) Align the lower edge of the head support piece with the top edge of the suit and glue in place. (The beard and pom pom of the hat should lay flat on top of the suit.)

Let dry. Place the piece on 1/4"-thick plywood and trace the entire outline. For the head area, simply trace the head support piece. Cut along the traced line at a 30° angle to create the backer board and glue in place. (There will be no backer board behind the hanging portion of the hat.)



Apply a natural stain to the Santa and let dry. Apply a clear finish coat of choice. Attach a hanger, and display. Happy Holidays!

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



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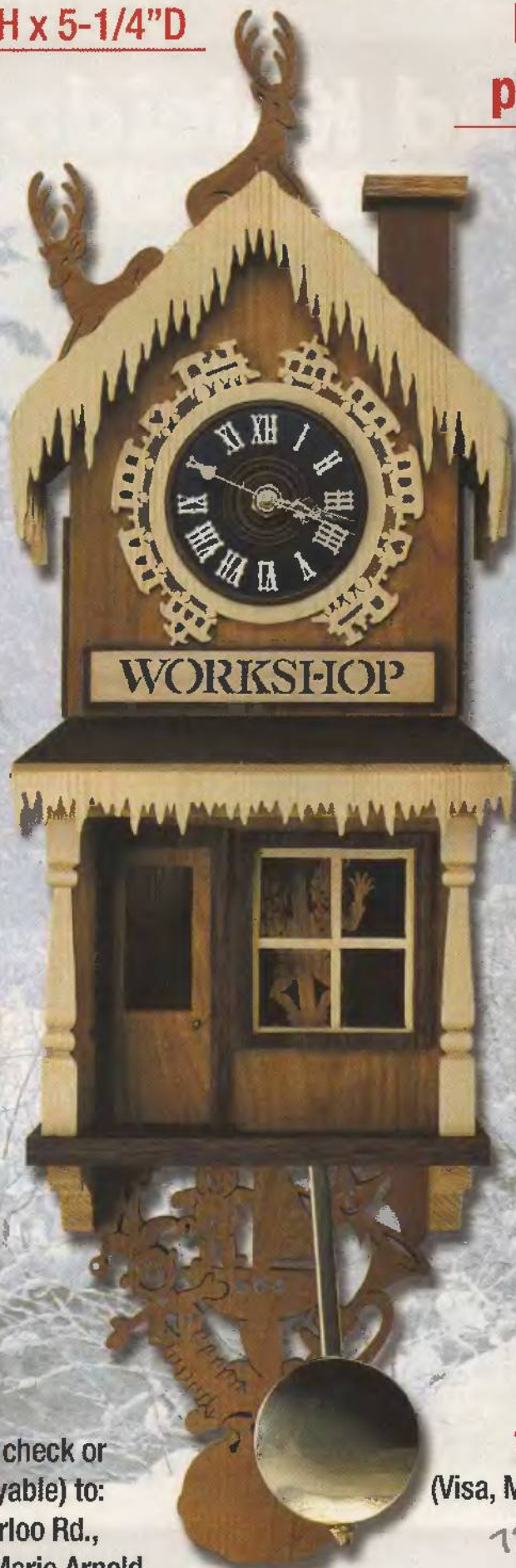
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by Kathy and Scott Griffith



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Lathe mandrel set, PK1001
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13/16" forstner drill bit
Staburlized™ kaleidoscope blank, 1/1-2"
to 2" square x 2-3/16" long
Shellawax cream, PK1009
Abrasive rolls, PK1276
Abralon finishing kit, PFK-2
Two craft sticks
*All of the supplies above are available
from Steebar at: www.steebar.com

Introduction

Scott and I would like to thank everyone for all the letters, e-mails, and phone calls we've received in response to our mini-lathe series. It's been wonderful hearing from you, and we are making every effort to answer each inquiry. Remember, we do live in a rural area of southern Lancaster County, PA, where, in order to access our e-mail, we need to take a trip into town to visit our beautiful library! Because of this, and frequent power outages, some things from time to time may get lost. If we fail to answer a question, please contact us again.

A pleasant and unexpected outcome of this series has been the visits from a number of folks who have stopped by our displays at woodcarving and art shows and at the Pennsylvania Renaissance Fair in Swashbucklers Grove. All this response has fueled our continuing effort to share the rewards of creativity, especially with children. Special congratulations are sent out to all the Scout troop leaders, students, teachers, and parents who have been sharing this hobby and are using their skills to reach out to others.

Scott and I have been part of each other's lives for almost 30 years and have learned the importance of positive support, humor, respect, and creative freedom. We hope to continue hearing from all of you because that is what inspires us to reach higher. Keep up the good work and, most of all, keep smiling—it is the best advertisement for an activity that makes you happy!

Getting started

Do you remember the first time you peered into a kaleidoscope and experienced the wonder of the continually changing fireworks you held in your hand and lasted as long as you could hold your arm up? In this article, we will demonstrate how to make your own kaleidoscope. A unique feature about these kaleidoscopes is the dyed Staburlized burl which will be turned for the kaleidoscope body. The figure and grain pattern highlighted by the dye will work like a teaser for what viewers will see once they peek into the magical world we will create.

The wand kaleidoscope makes a great project for turners who want to be a little more creative. The large wood body provides the opportunity to try some different turning techniques. Each end of the wood will need to transition smoothly to the bushings in order to get the proper look at assembly, but the majority of the wood is available for some creativity. These kits are especially nice for the newer turner who hasn't dared to stray from straight-line turning. Using Staburlized blanks reduces the risks involved in using untreated dried burl blanks. There may still be bark inclusions and other faults, but the pressurized epoxy-treated blank allows us to correct these problems. (For more information on filling voids, see our mini-lathe article in the March, 2005 issue of *Creative Woodworks & Crafts*®.)



Eggoscope turned using Staburlized burl.

There is another version of the kaleidoscope kit available called an "eggoscope." It requires a slightly longer block of wood and uses some different assembly techniques. This kit offers the added feature of allowing you to select the gems you will insert which create the patterns for the viewer. You can use the gem pieces included with the kit, or turn your creativity loose and choose other reflective beads and gems to add your own flair. The only requirements are that the items fit loosely inside the small cardboard ring provided with the kit, and they move freely for the ever-changing kaleidoscope pictures. In this article, we will focus on the wand kaleidoscope kit using Staburlized burl blanks, but some of the kaleidoscopes in the gallery photo are eggoscopes. We hope you will feel encouraged to try this unique project.

Turning a wand kaleidoscope



Selected block squared and center marked.

The wand kaleidoscope kit requires a block of wood 1-1/2" to 2" square, and it will have to be exactly 2-3/16" long. The length of the kaleidoscope body is crucial because there is no brass tube to be epoxied in place. Unlike most kits, there is no barrel trimmer needed for this one, so take the time to select a solid block of wood and cut it as square and straight as possible. (It is okay if it is slightly longer than the 2-3/16" measurement at this stage.) Locate the center of the wood and mark it clearly.



Using the 13/16" forstner drill bit to drill the blank. The blank is locked into the drilling center vise, which is clamped to the drill press table.

The wood body is simply a cover for the workings of the kaleidoscope. The parts actually get screwed together, holding the wood in place. Lock the block securely in the drilling center vise and mount a 13/16" forstner drill bit in the drill press. With the drill off, lower the bit and adjust the position of the drilling center vise so the point in the center of the forstner bit touches the center mark on the wood block. Clamp the drilling center vise to the drill press table. When drilling the blank, the drill press should be at a lower speed. Be sure to check the drill bit manufacturer's directions for the recommended speed for the bit being used. Drill through the blank, taking the time to repeatedly back the drill bit out to clear the chips and minimize heat build up. This is a large, aggressive drill bit, so let it do the work and do not force it into the wood.



Drilled blank being cut to exactly 2-3/16" length.

Once the blank is drilled through, cut it to exactly 2-3/16" long. If an end has been damaged from the drilling, cut from that end.



Mandrel loaded with kaleidoscope bushings, wood, and filler 7mm bushings.

Using the kaleidoscope bushings, the 7mm mandrel, and 7mm bushings to fill the ends, secure the blank on the mandrel. The tapered end of the bushing will fit snugly inside the blank and flush to the shoulder of the larger end. Add filler bushings as necessary and firmly screw on the knurled nut.

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Mandrel on lathe with tail stock in place and roughout gouge being used for shaping.

Bring the tail stock up to the mandrel and securely position the point into the end of the mandrel. Tighten the tail stock. Starting at low speed, use a roughout gouge to remove the corners of the block. This is a large block of wood and it will require a little more time to round off than some other mini-lathe projects, so be patient. Stop the lathe frequently to check the progress and to readjust the tool rest. Also check that the tail stock and the knurled nut remain tight and properly aligned.



Finish sanding using Abralon sanding pads.

The wood is now ready to finish sand using Abralon sanding pads. With the lathe at high speed and using gentle finger pressure against the pad, start with the 500-grit pad and progress through the 1000-, 2000-, and 4000-grit pads. The pressure applied should not burn through the sanding pads, and be sure to keep the pads moving across the wood surface.



Shaping with the skew chisel.

Once the shape is roughed out, it is time to refine the shape. There is no right or wrong shape for the kalcidoscope as long as it is comfortable to hold and the ends transition smoothly to the bushings. Try some creative turning such as beading or grooves. Use the skew chisel for this shaping, increasing lathe speed as you go. Be sure to check that the tail stock is secure. As the blank nears completion, the lathe should be at full speed and the touch on the chisel should be very light, as the focus is to smooth the tool marks.



Sanding the shaped blank.

Move the tool rest out of the way to prepare for sanding. Turn the lathe speed to low and take the time to look over the blank for any areas which may require some additional attention. If the blank is a bit ragged and you are hesitant to use the skew to clean up the surface, start sanding at low speed using 80-grit cloth-backed sandpaper. As the blank begins to smooth out, increase the speed, being sure to stop frequently to check the blank surface. When the surface is uniformly abraded, move onto the 150-grit sandpaper and work through to the 400-grit, increasing lathe speed and lessening any finger pressure as the surface is refined. Be sure to keep the sandpaper strips moving, exposing new areas of grit to the wood. Try to refrain from creasing the sandpaper because it can heat up enough to char the surface, though some turners will use this for decorative effects.



Buff with a piece of cotton fabric.

Apply Shellawax cream finish. Buff at high speed, using a piece of cotton fabric. Repeat this process several times until the desired depth of finish is attained. Move the tail stock, and remove the blank from the mandrel.



Pre-assembly layout with craft sticks and turned blank.

Prior to assembly, layout all the parts and read the directions completely.



Screwing view cap onto tube with kaleidoscope body and wand holder.

Now slide the mirrored tube into the blank and screw the assembled lens cap into place. Position the wand holder on the other end of the tube and screw into place, which secures the wood between the lens cap and wand holder. Slide one O ring onto the wand, slide the wand through the two holes of the holder, and add the second O ring.



Using craft sticks to place the snap ring into the lens cap.

The trickiest part of assembly is placing the snap ring into the lens cap without damaging the lens. A little trick that works for us is to use two craft sticks. Use the first stick to hold one side of the ring in place while you use the second stick to push the other side of the ring into position. You have just completed the hardest part of the assembly!



The completed wand kaleidoscope.

Congratulations! Your wand kaleidoscope is now completed. Simply point it towards a light source and turn and spin the wand for a handheld fireworks show.

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



A gallery of kaleidoscopes.



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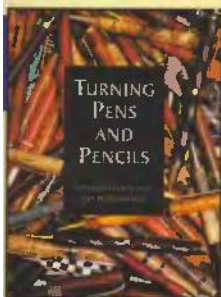
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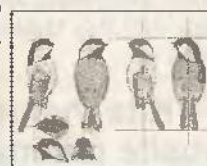
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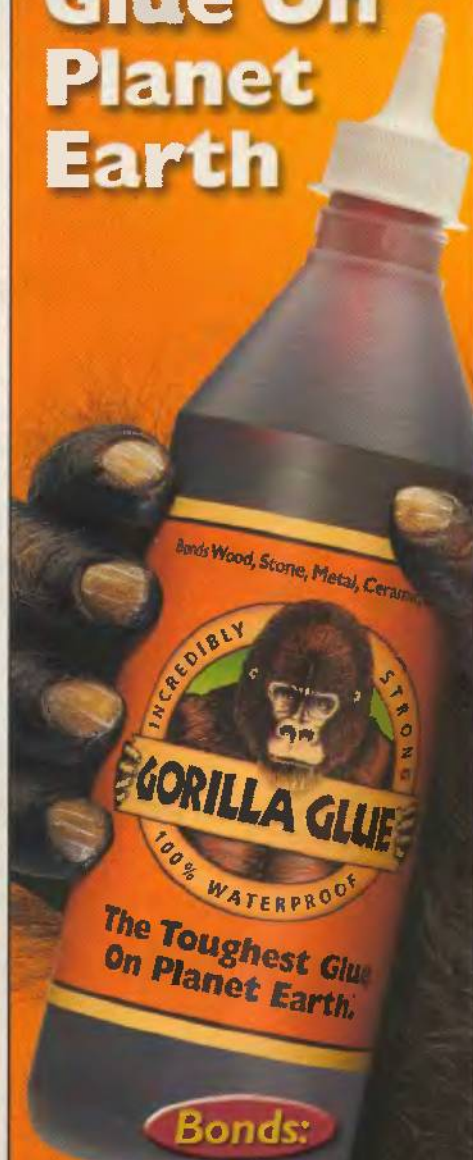
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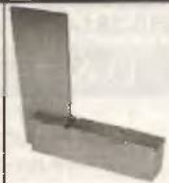
No Patches on Back Face !!!

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Hard Maple	#MPL186	\$3.95	#MPL146	\$4.45	#MPL386	\$5.25	#MPL126	\$5.25
Basswood	#BAS186	\$3.83	#BAS146	\$4.11	#BAS386	\$5.04	#BAS126	\$5.20
Walnut	#VAL186	\$4.45	#VAL146	\$4.95	#VAL386	\$5.95	#VAL126	\$5.95
Cherry	#CHY186	\$4.75	#CHY146	\$5.25	#CHY386	\$6.25	#CHY126	\$6.25
Purpleheart	#PHT186	\$4.25	#PHT146	\$4.95	#PHT386	\$5.95	#PHT126	\$6.95
Mahogany	#MAH186	\$5.00	#MAH146	\$5.60	#MAH386	\$6.50	#MAH126	\$6.75
Padauk	#PAD186	\$5.15	#PAD146	\$5.75	#PAD386	\$6.75	#PAD126	\$7.25
Canarywood	#CAN186	\$4.95	#CAN146	\$5.45	#CAN386	\$6.25	#CAN126	\$6.75
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#20pcDS
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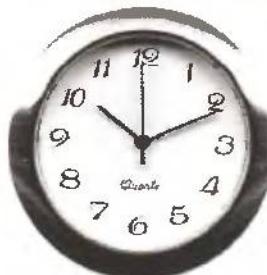
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#54, #56, #58, #61, #64, #67, #70, #72

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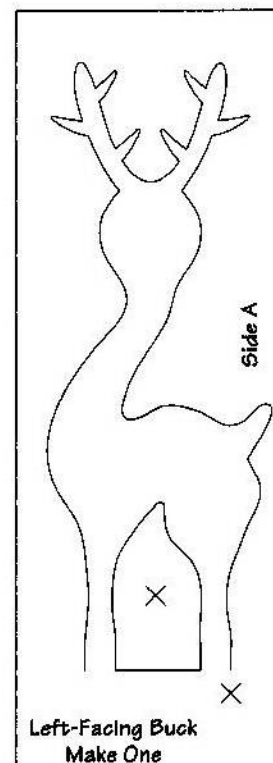
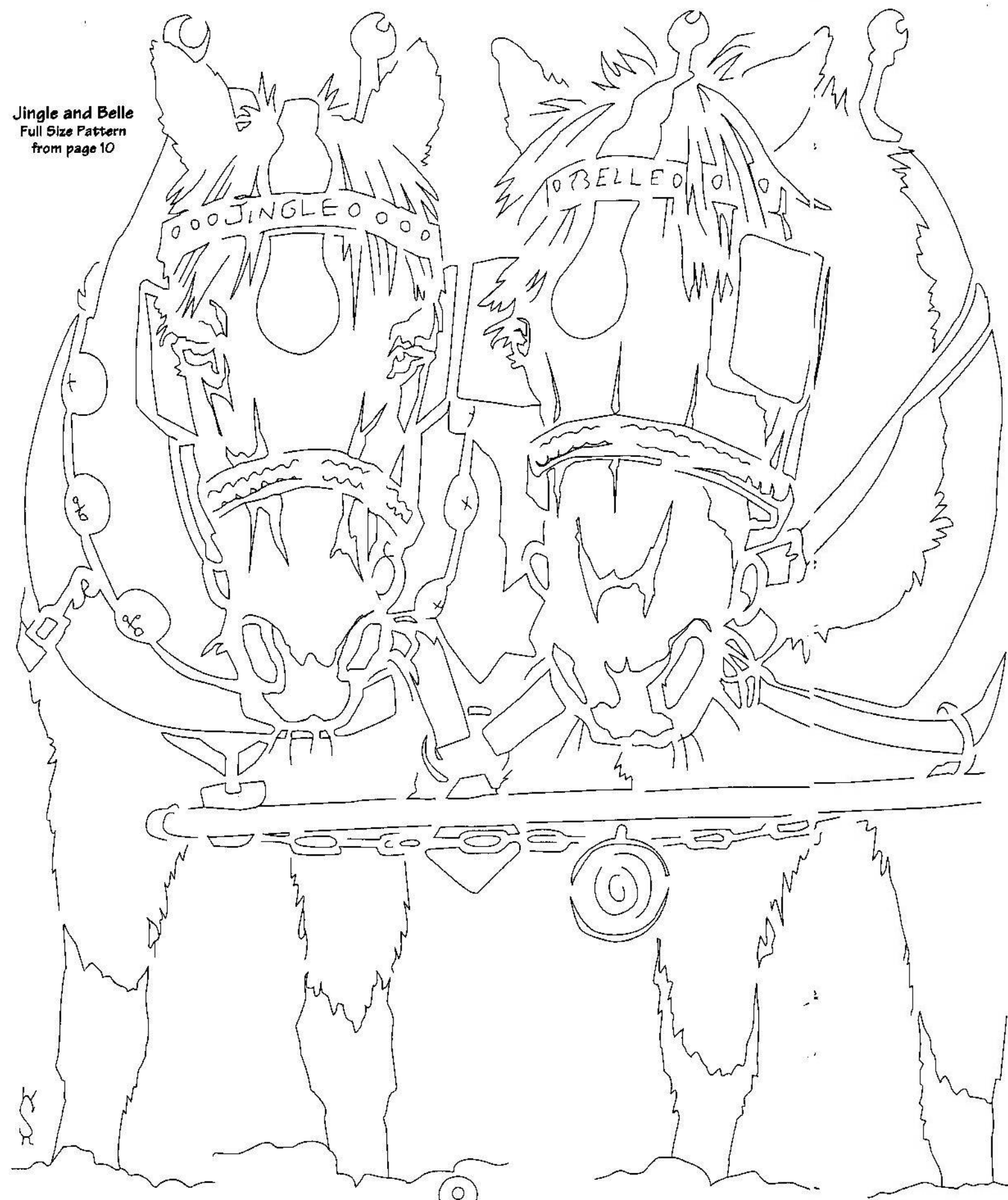


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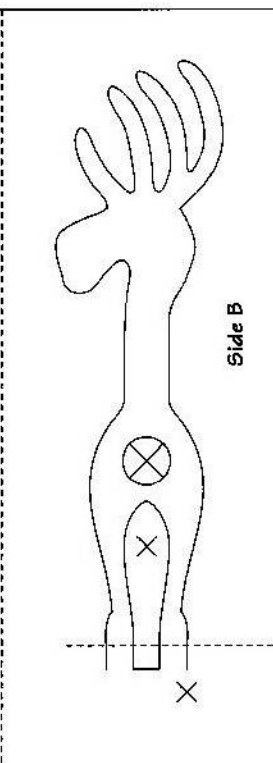
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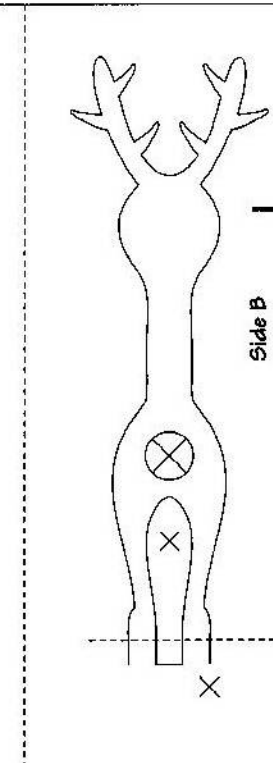
Jingle and Belle
Full Size Pattern
from page 10



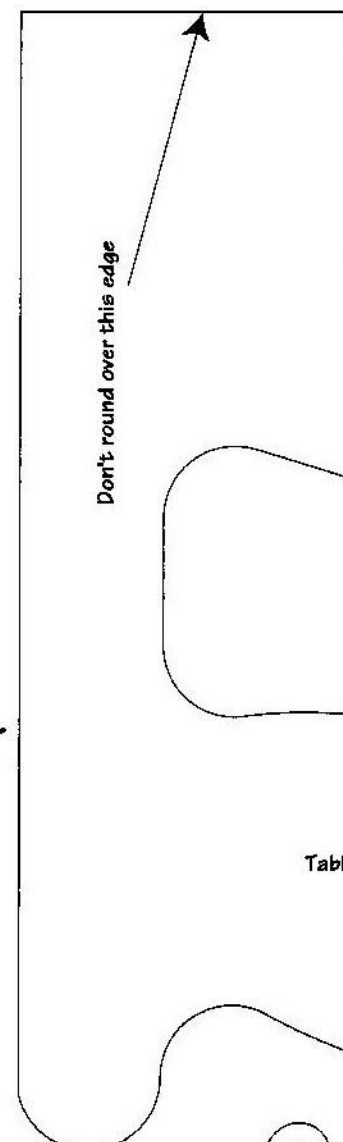
Left-Facing Buck
Make One



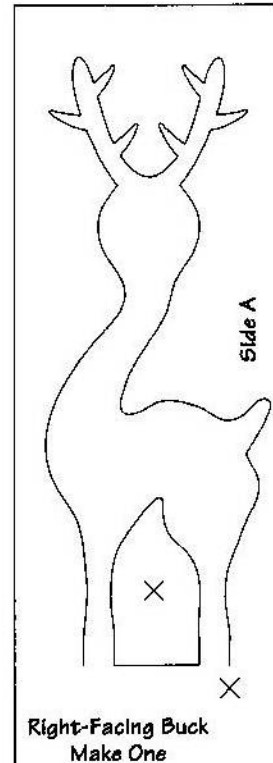
Forward-Facing Buck
Make Three



Buck Saw
Full Size Patterns
from page 18



Buck Saw Handle



Right-Facing Buck
Make One

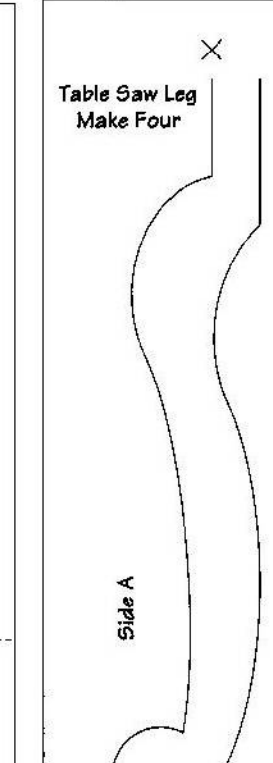
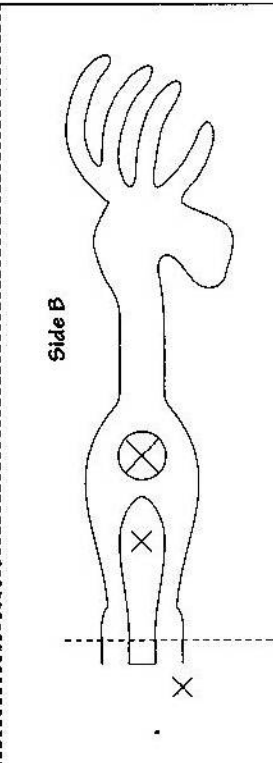


Table Saw Leg
Make Four

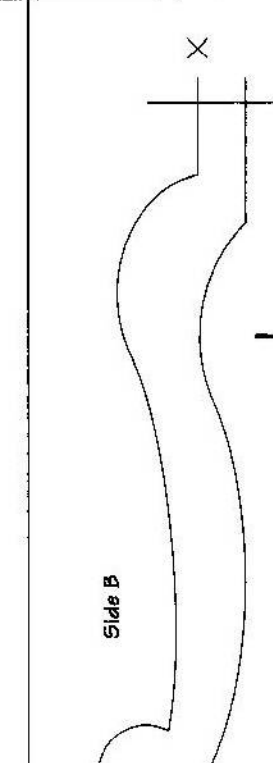


Table Saw
Full Size Patterns
from page 18

Table Saw Handle

Don't round over this edge

Dowel hole



FULL SIZE PATTERN SECTION NO. 1 HOLIDAY 2005

Side A

Jingle and Belle.....	from page 10
Buck Saw and Table Saw.....	from page 18
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Side B

Christmas Angel.....	from page 6
Snowflake Tambour Clock.....	from page 34
22 Ornaments from P. Beach (cont.).....	from page 48
Lion and Lamb Intarsia.....	from page 64
Santa Intarsia.....	from page 69

Metric Conversions:

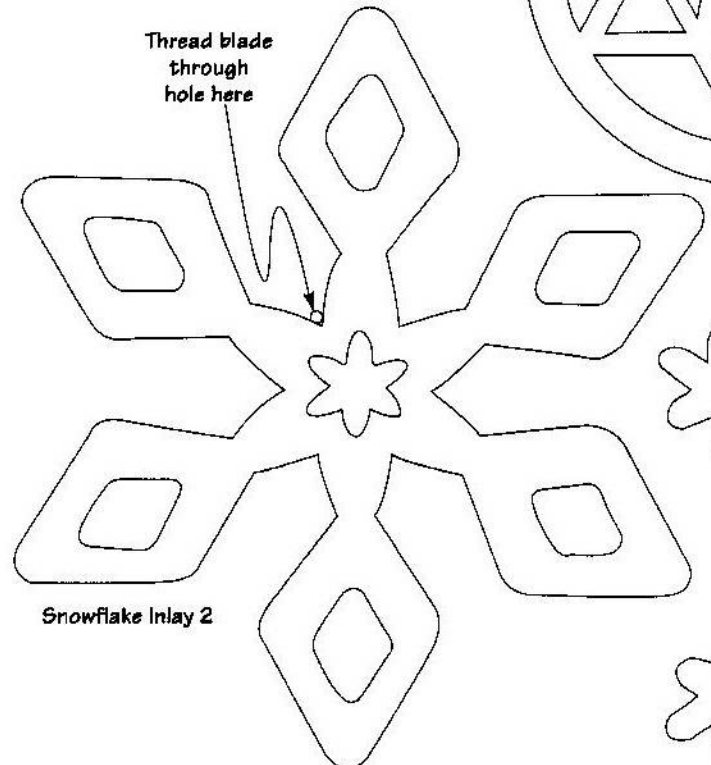
1 inch = 25.4mm = 2.54cm = 0.0254m

Common Measurements:

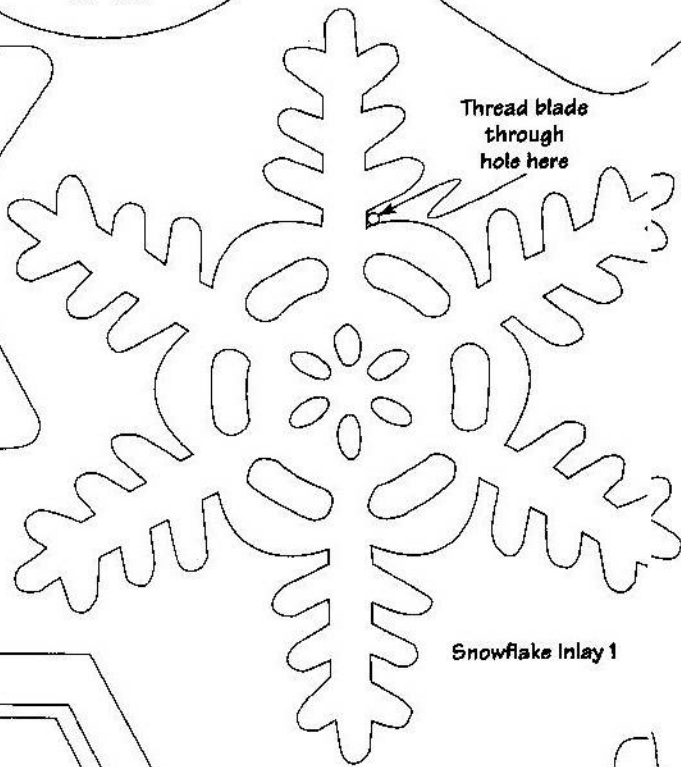
1/16" = 1.59mm	5" = 12.70cm
1/8" = 3.18mm	6" = 15.24cm
1/4" = 6.35mm	7" = 17.78cm
3/8" = 9.53mm	8" = 20.32cm
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	48" = 1.14m
4" =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

Snowflake Boxes
Full Size Patterns
from page 38

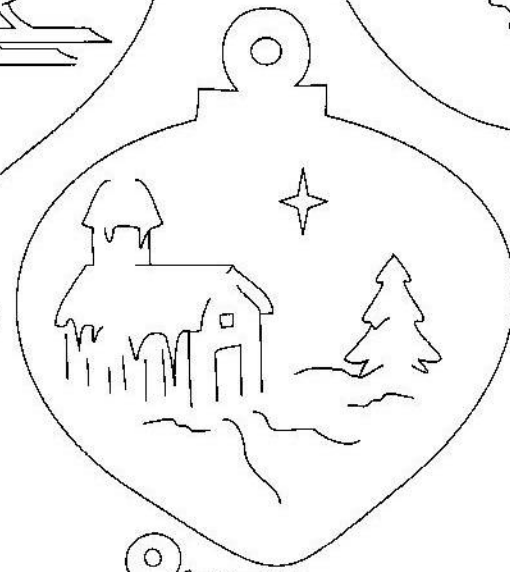
Thread blade
through
hole here



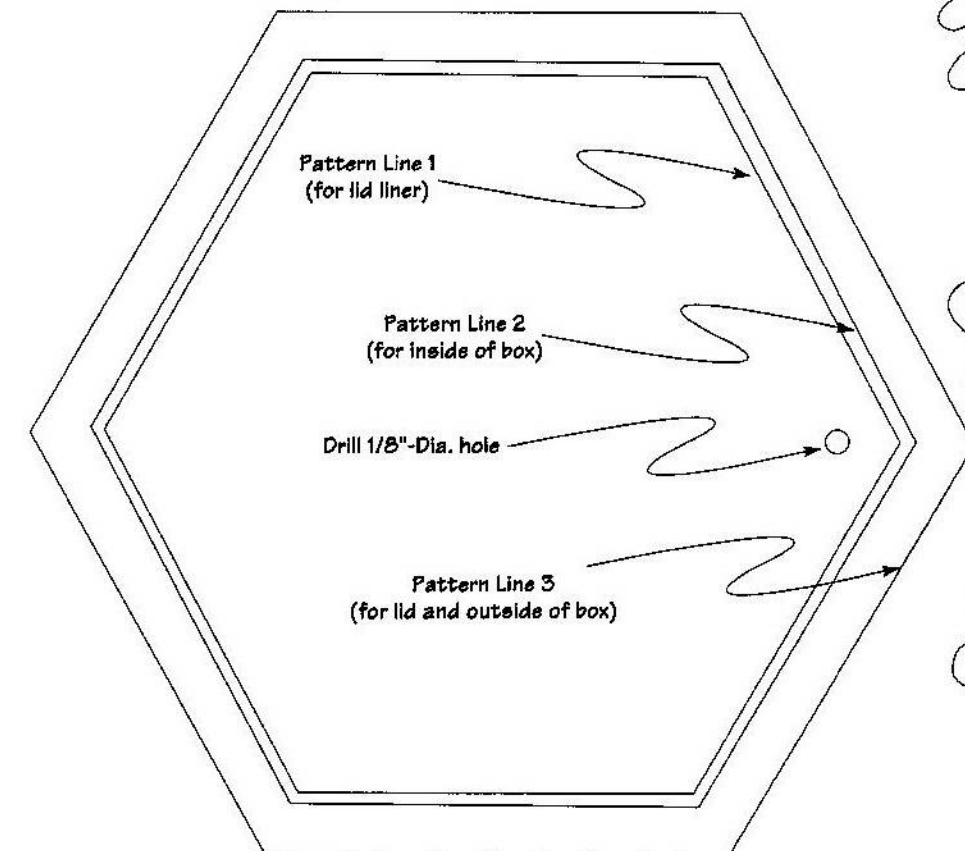
Snowflake Inlay 2



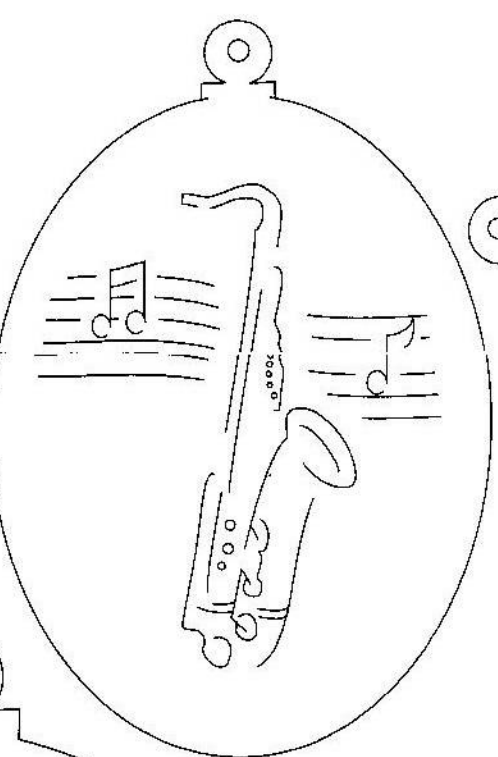
Snowflake Inlay 1



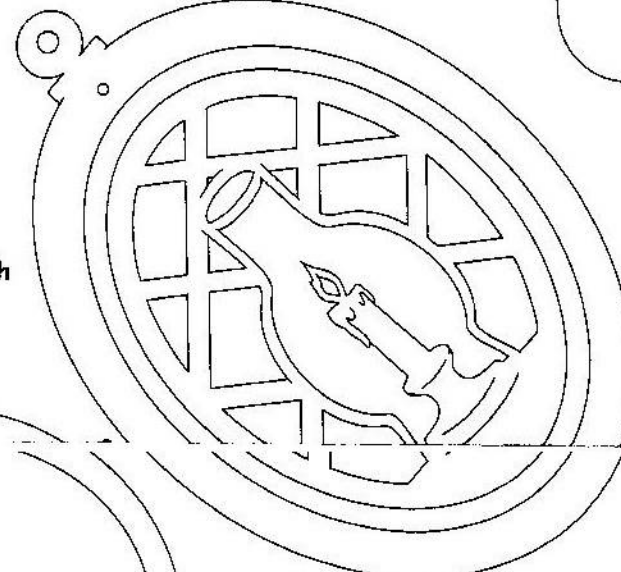
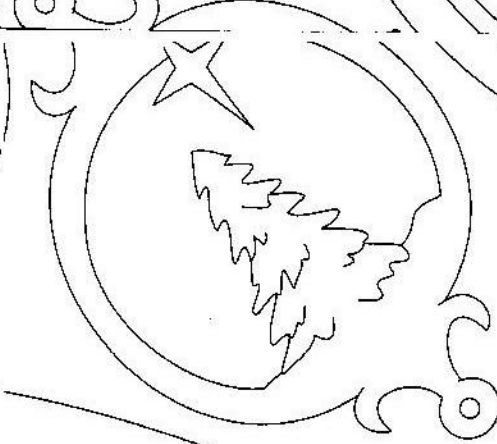
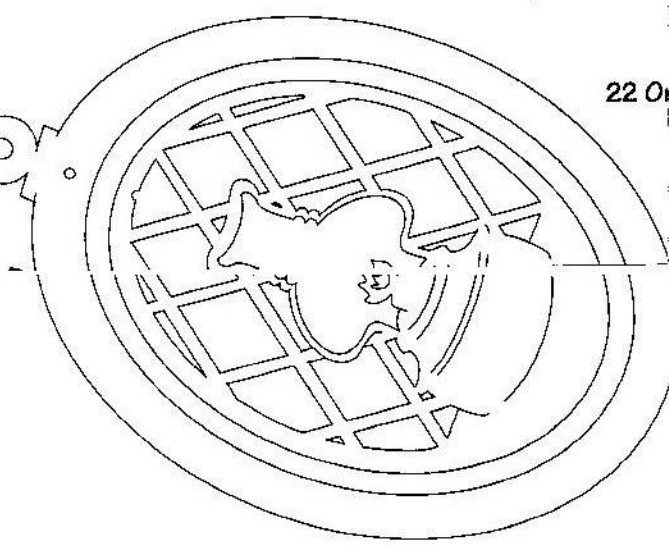
Snowflake Inlay 3



Snowflake Box/Lid



22 Ornament by Patty Beach
(continued on side B)
Full Size Patterns
from page 48

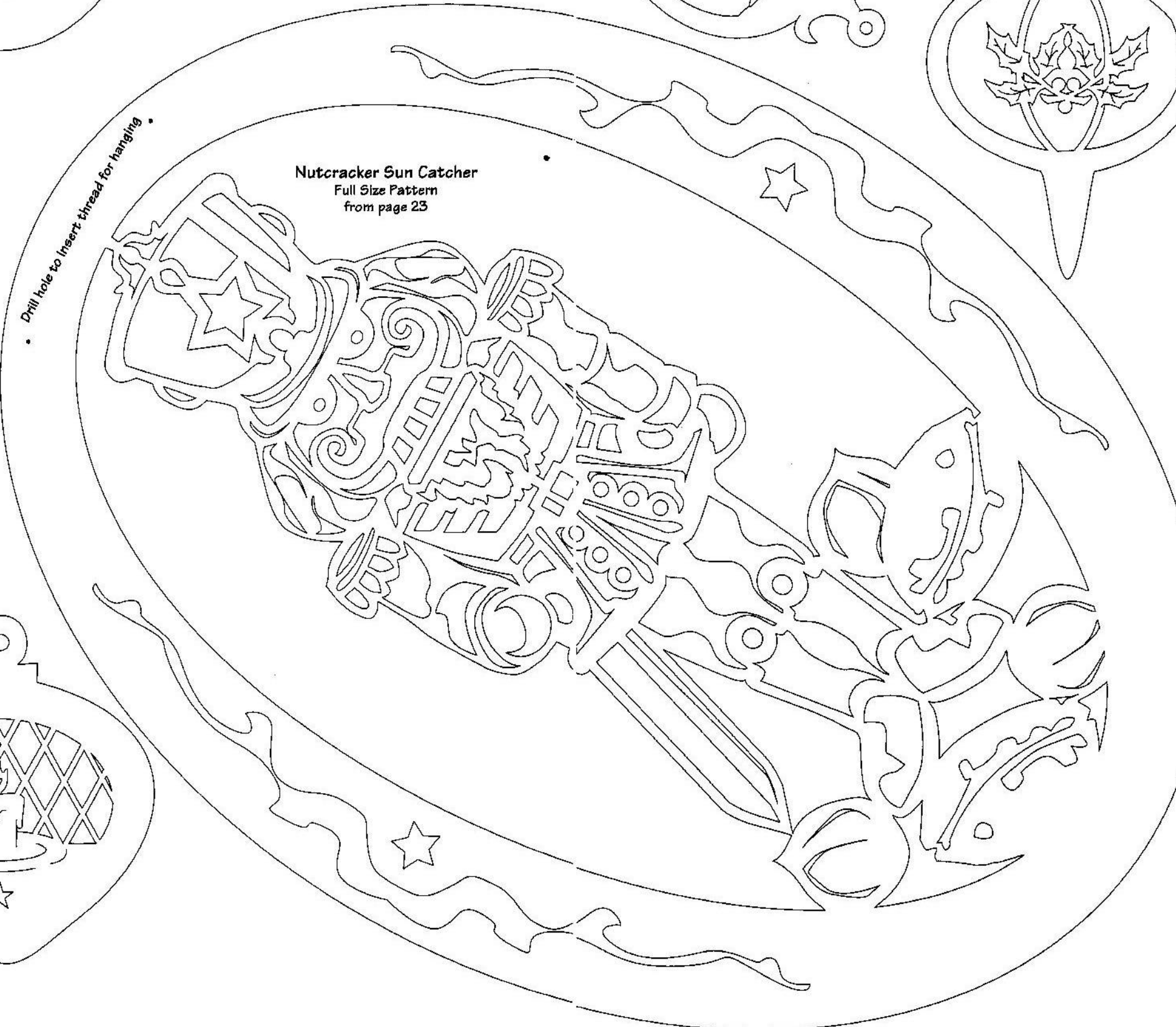


The Reason for the Season
Full Size Pattern
from page 30



Drill hole to insert thread for hanging

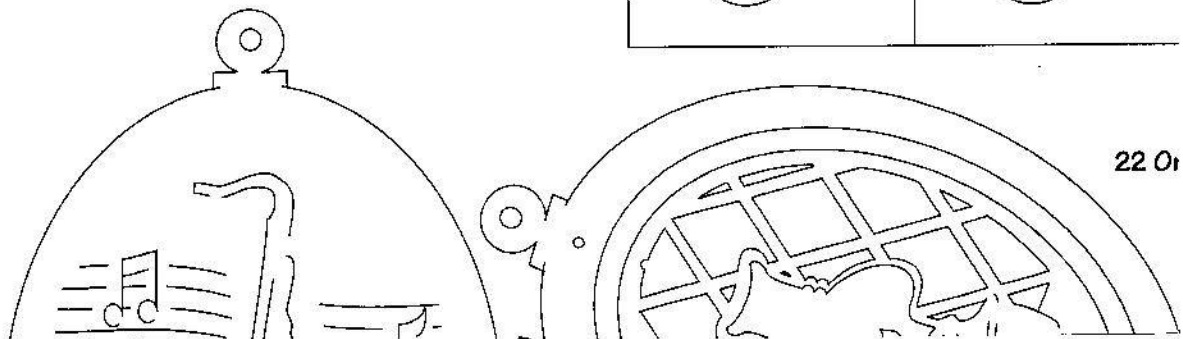
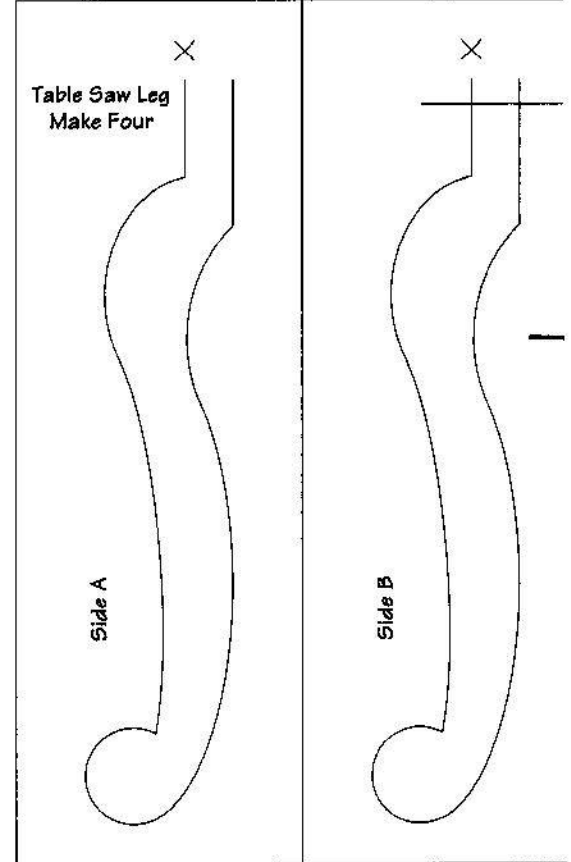
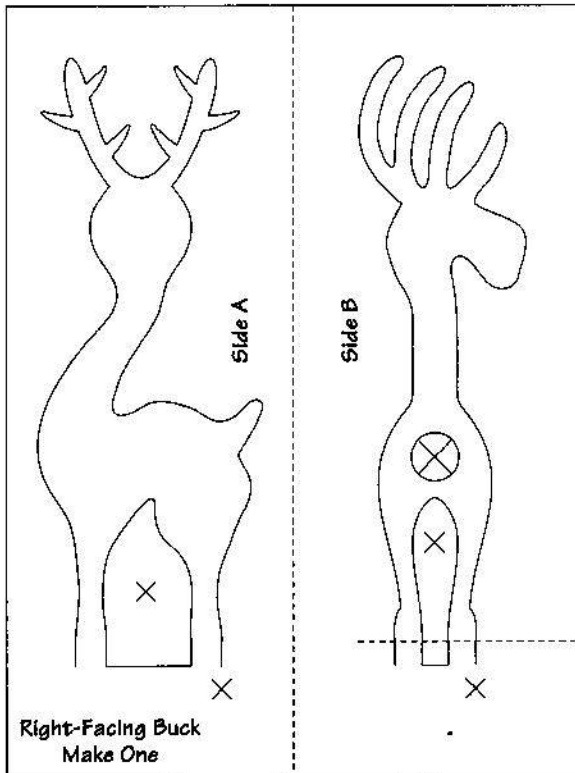
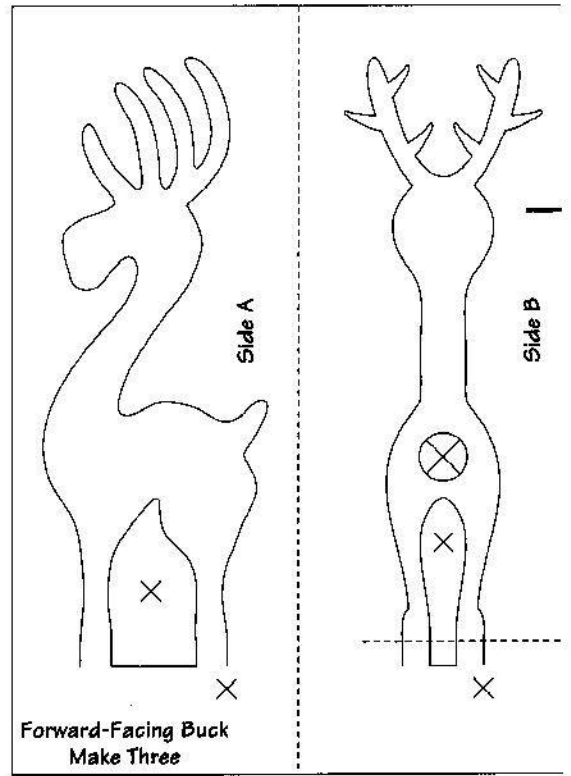
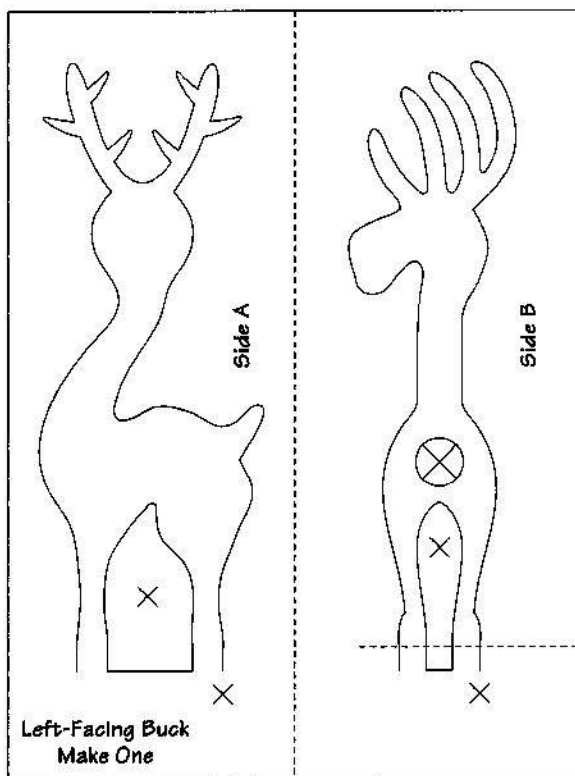
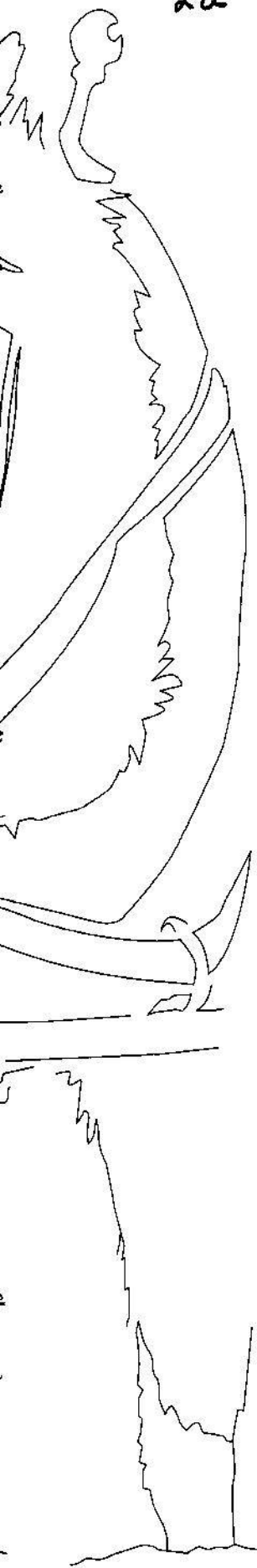
Nutcracker Sun Catcher
Full Size Pattern
from page 23



Jingle and Belle
Full Size Pattern
from page 10



2a



3a

Buck Saw
Full Size Patterns
from page 18

Buck Saw Handle

Don't round over this edge

Table Saw Handle

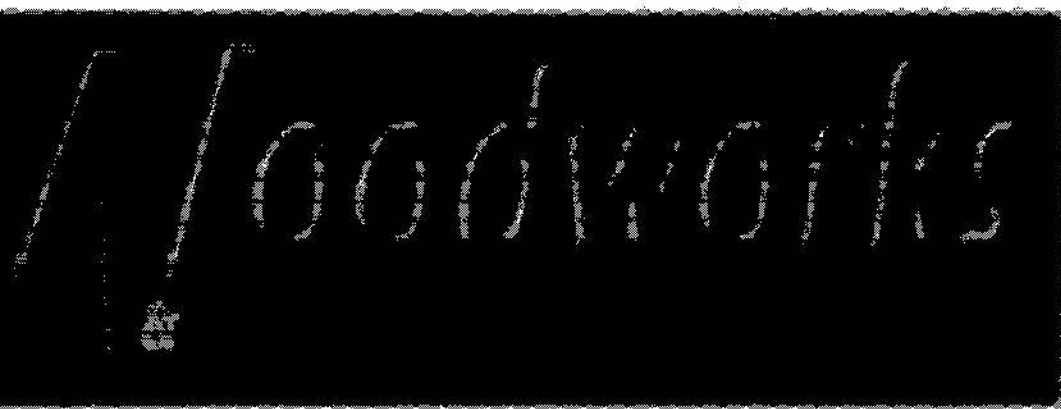
Dowel hole

Table Saw
Full Size Patterns
from page 18

Ornaments by Patty Beach
(continued on side B)
Full Size Patterns
from page 48

the Season
Pattern
page 30





FULL SIZE PATTERN SECTION NO. 1 HOLIDAY 2005

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Side B

Christmas Angel.....	from page 6
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22 Ornaments from P. Beach (cont.).....	from page 48
Lion and Lamb Intarsia.....	from page 64
Santa Intarsia.....	from page 69

Metric Conversions:

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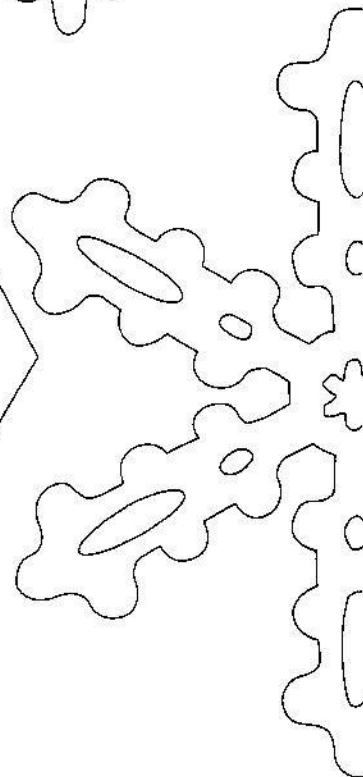
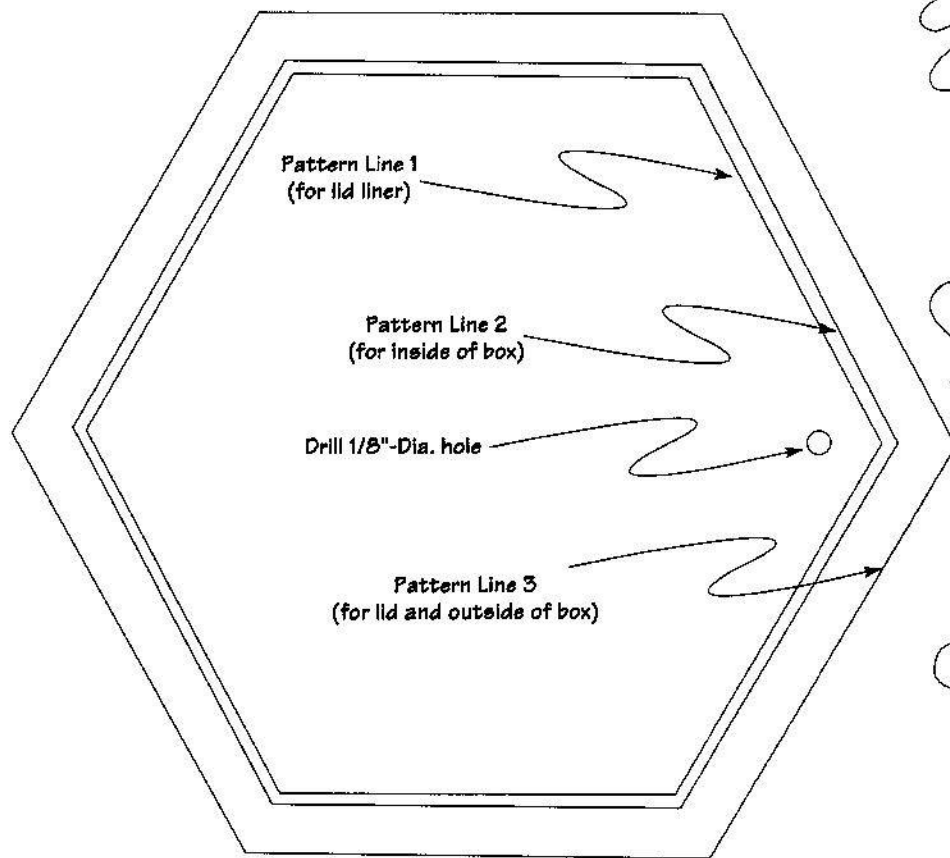
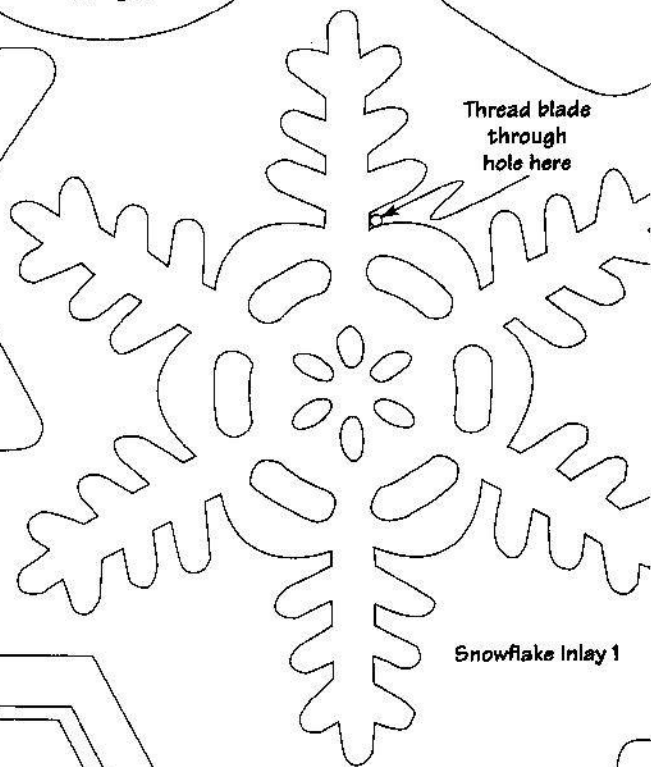
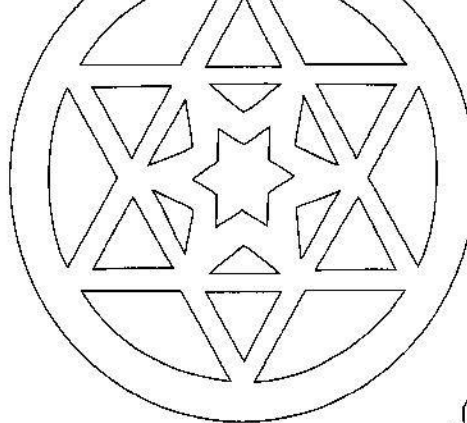
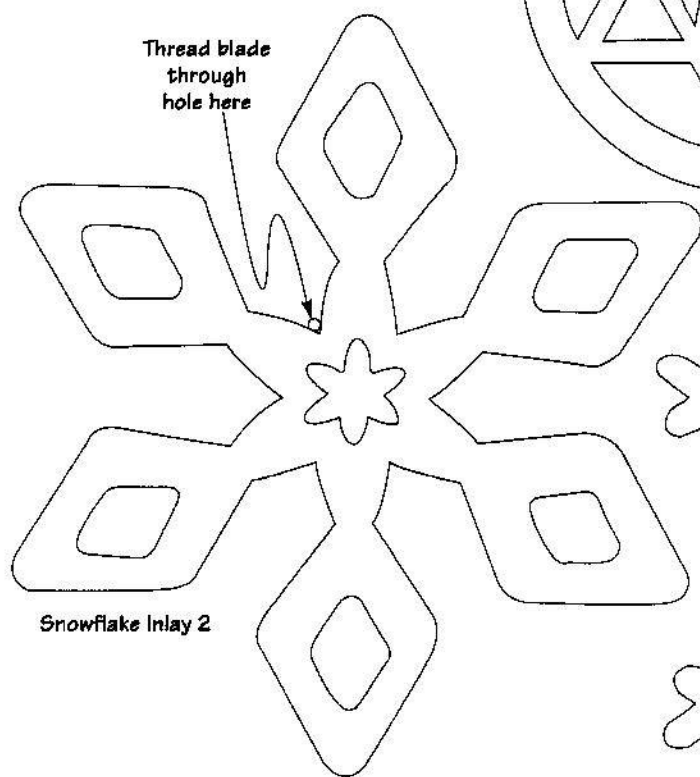
Common Measurements:

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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
1/2" = 1.27cm	9" = 22.86cm
5/8" = 1.59cm	10" = 25.40cm
3/4" = 1.91cm	11" = 27.94cm
7/8" = 2.22cm	12" = 30.48cm
1" = 2.54cm	24" = 60.96cm
2" = 5.08cm	36" = 91.44cm
3" = 7.62cm	45" = 1.14m
4" = 10.16cm	60" = 1.52m

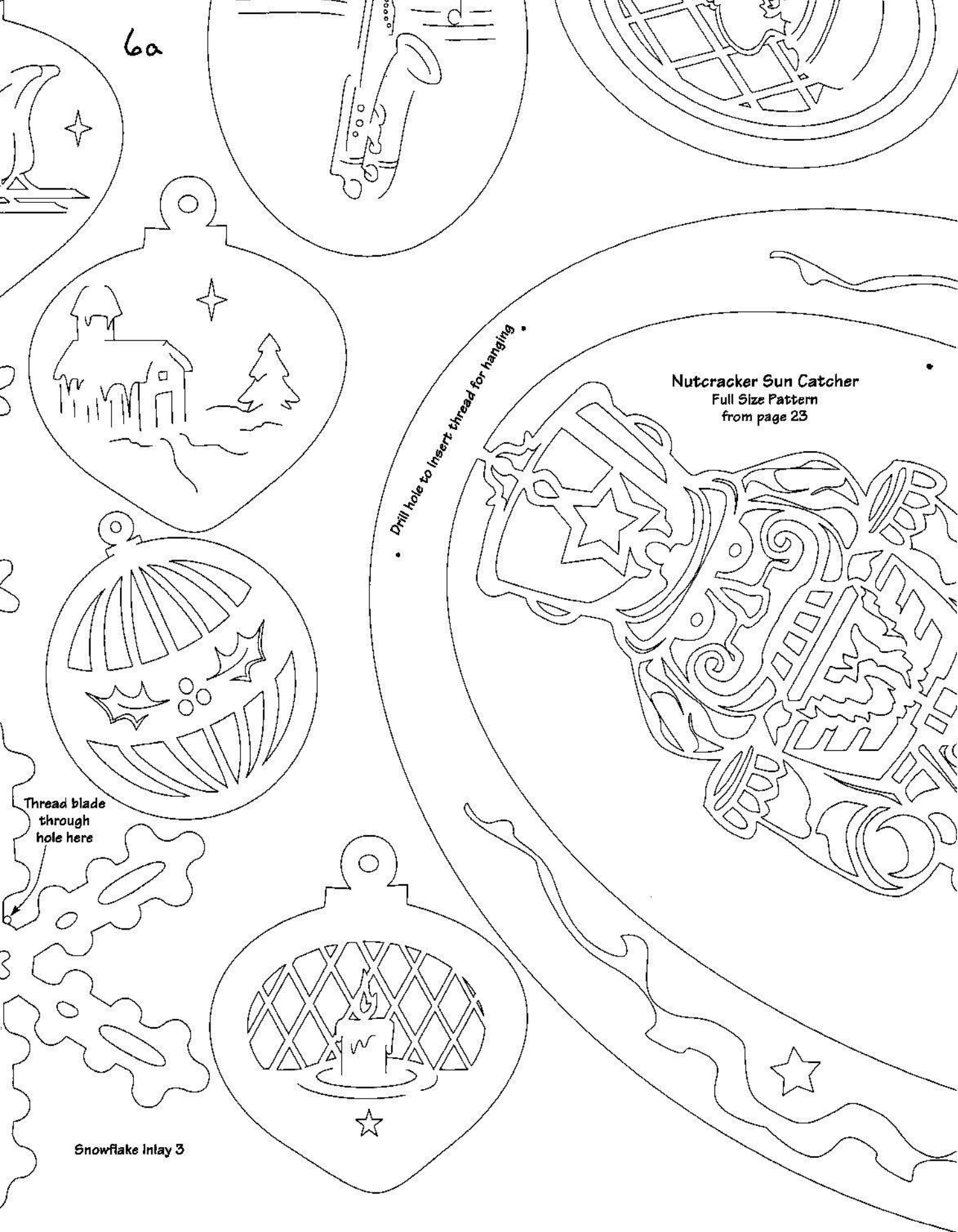
Note: all of the designs in Creative Woodworks & Crafts® pattern sections are copyrighted. You are permitted to make photocopies ONLY for your personal use. You may give away or sell the completed projects you make from them, but you are NOT permitted to make copies of the actual patterns themselves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



Snowflake Boxes
Full Size Patterns
from page 38



6a



• Drill hole to insert thread for hanging •

Nutcracker Sun Catcher
Full Size Pattern
from page 23

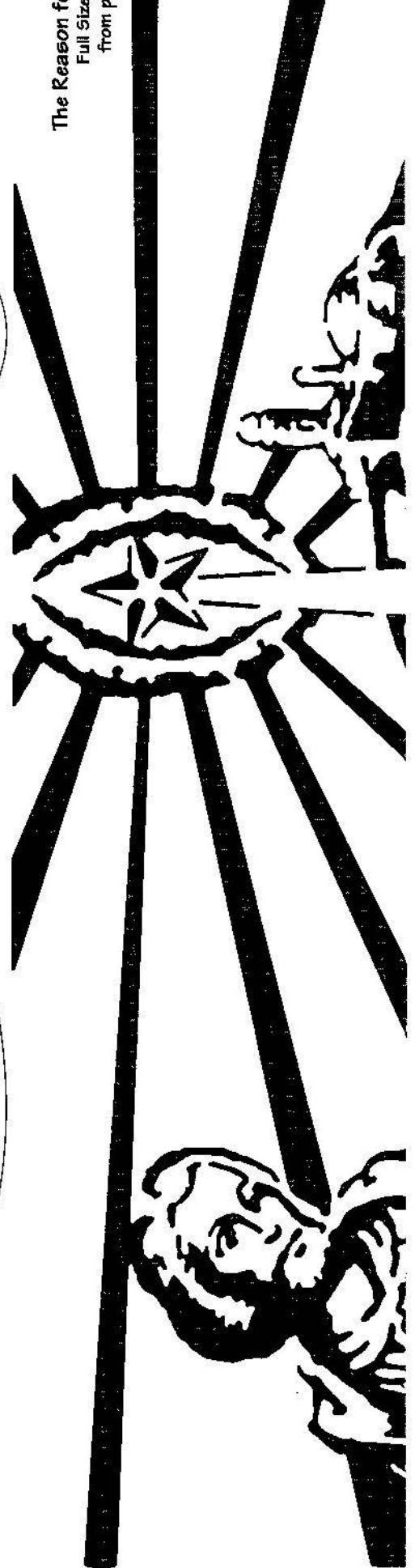
Thread blade
through
hole here

Snowflake Inlay 3

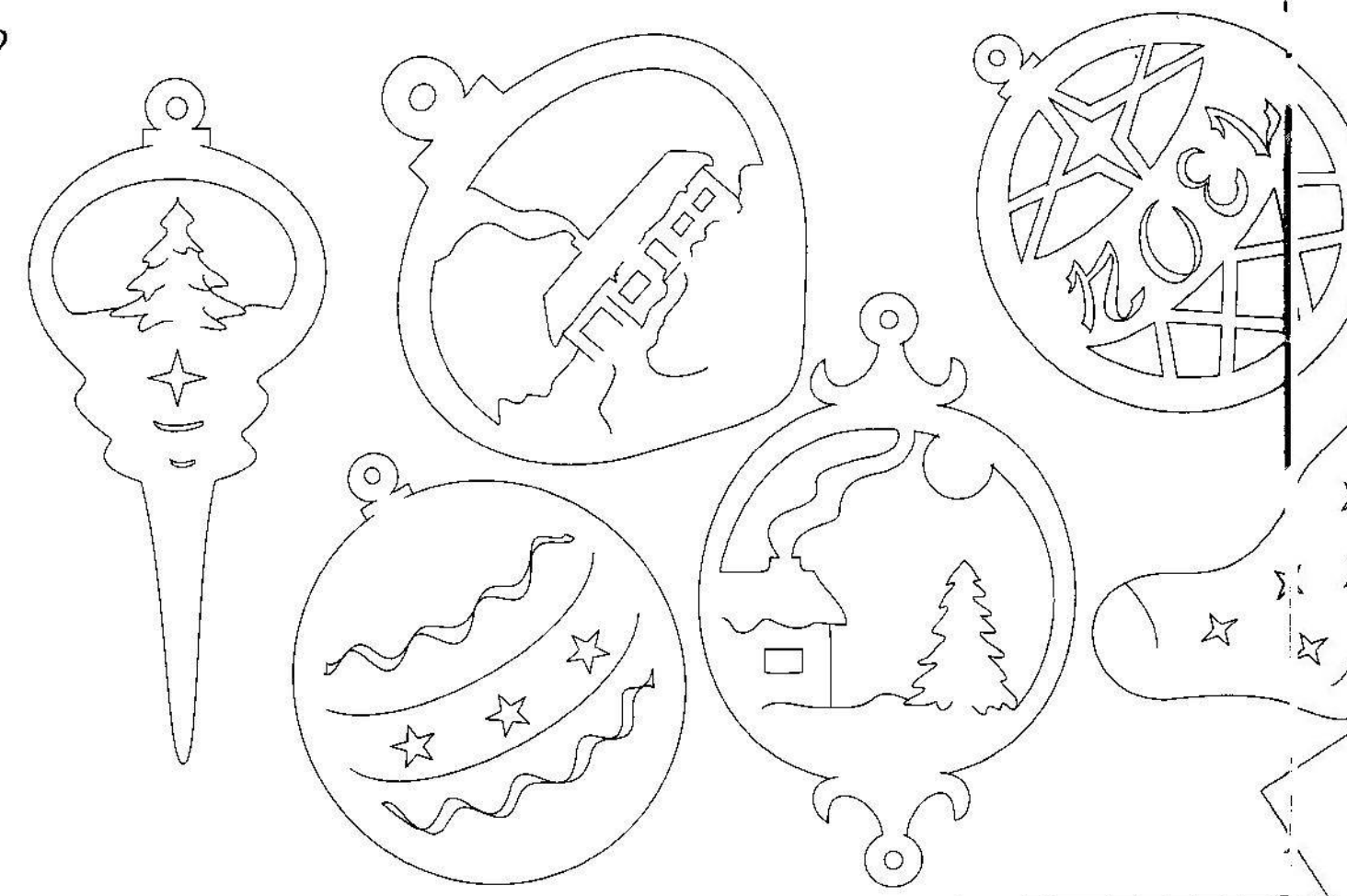


7a

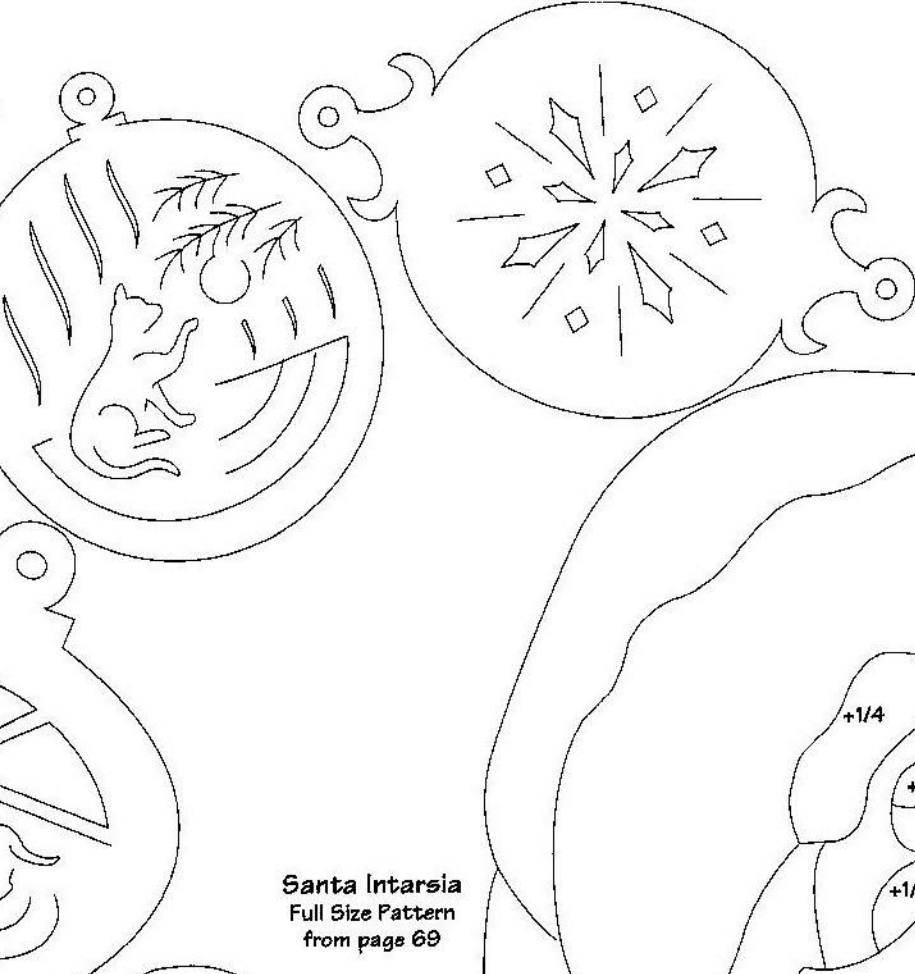
The Reason for
Full Size
from p



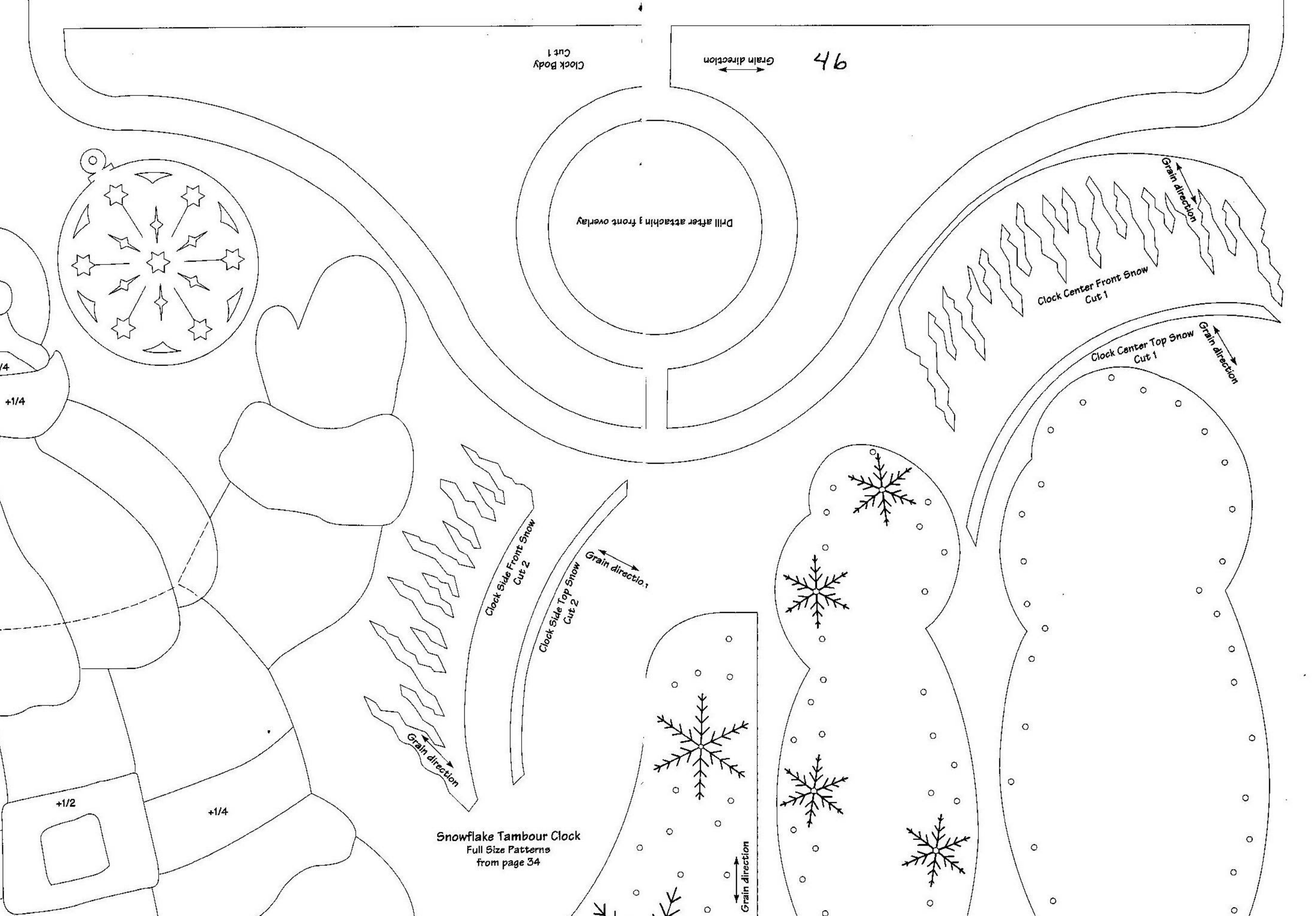




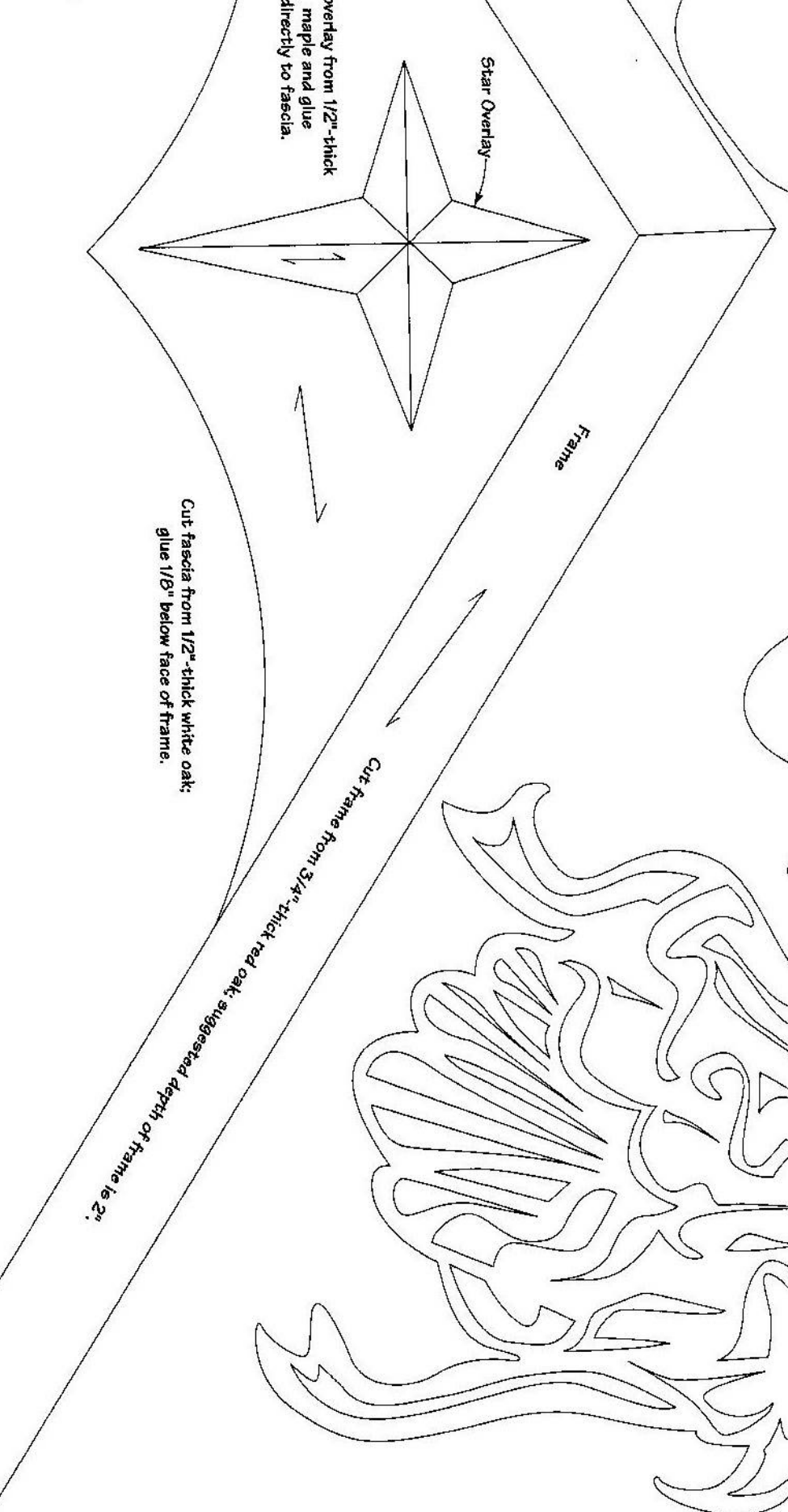
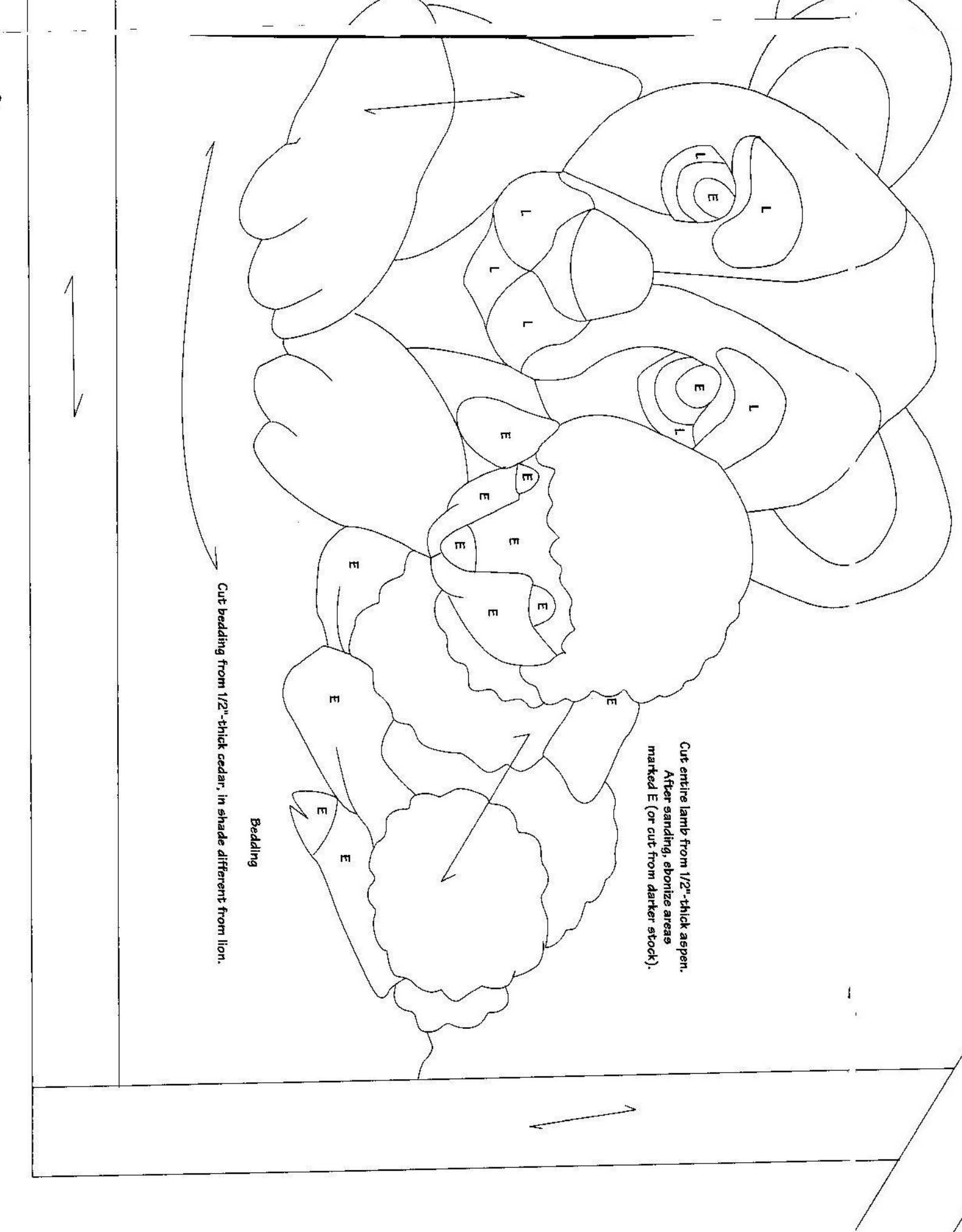
22 Ornaments by Patty Beach
(continued from side A)
Full Size Patterns
from page 48



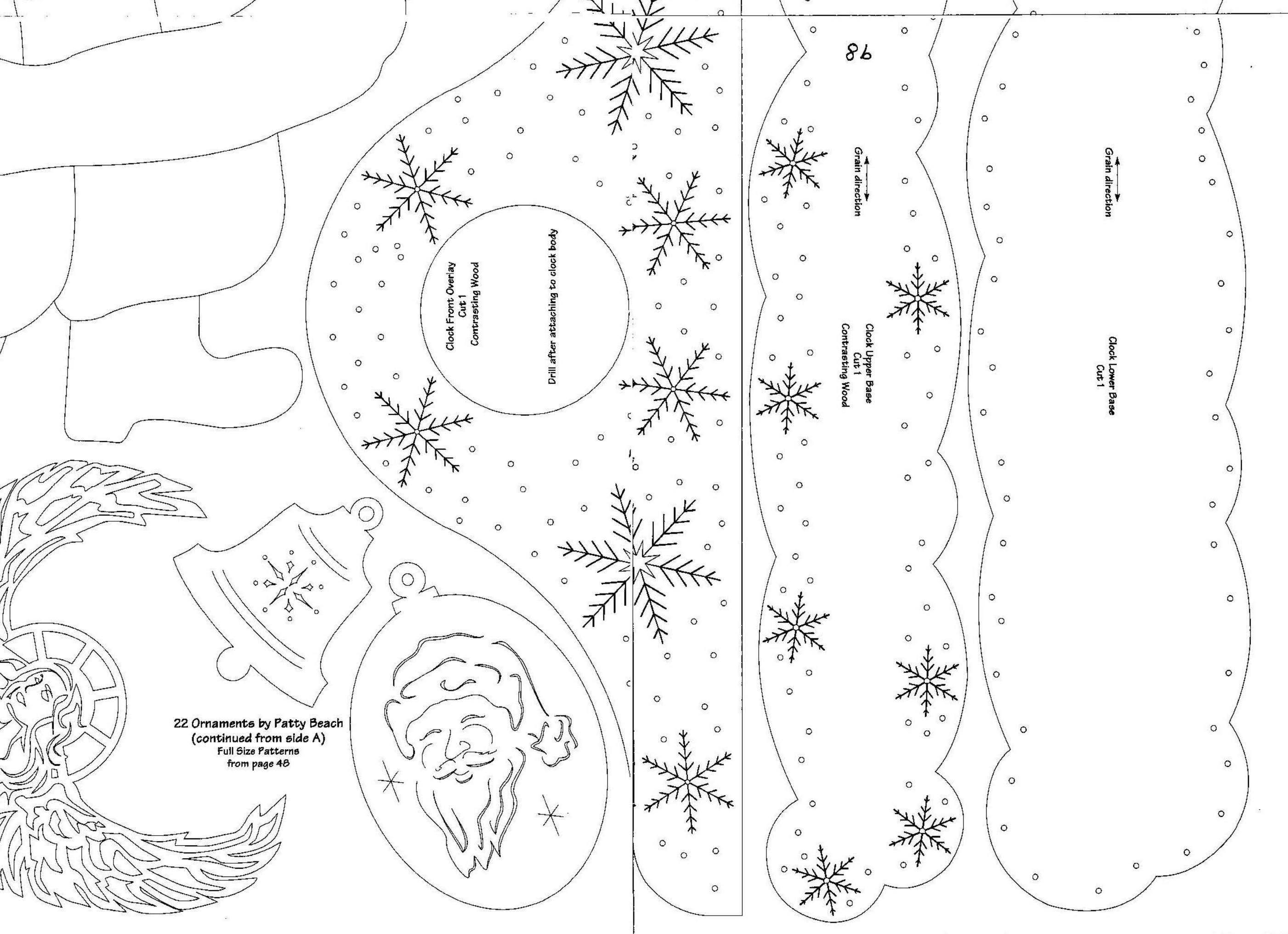
Santa Intarsia
Full Size Pattern
from page 69



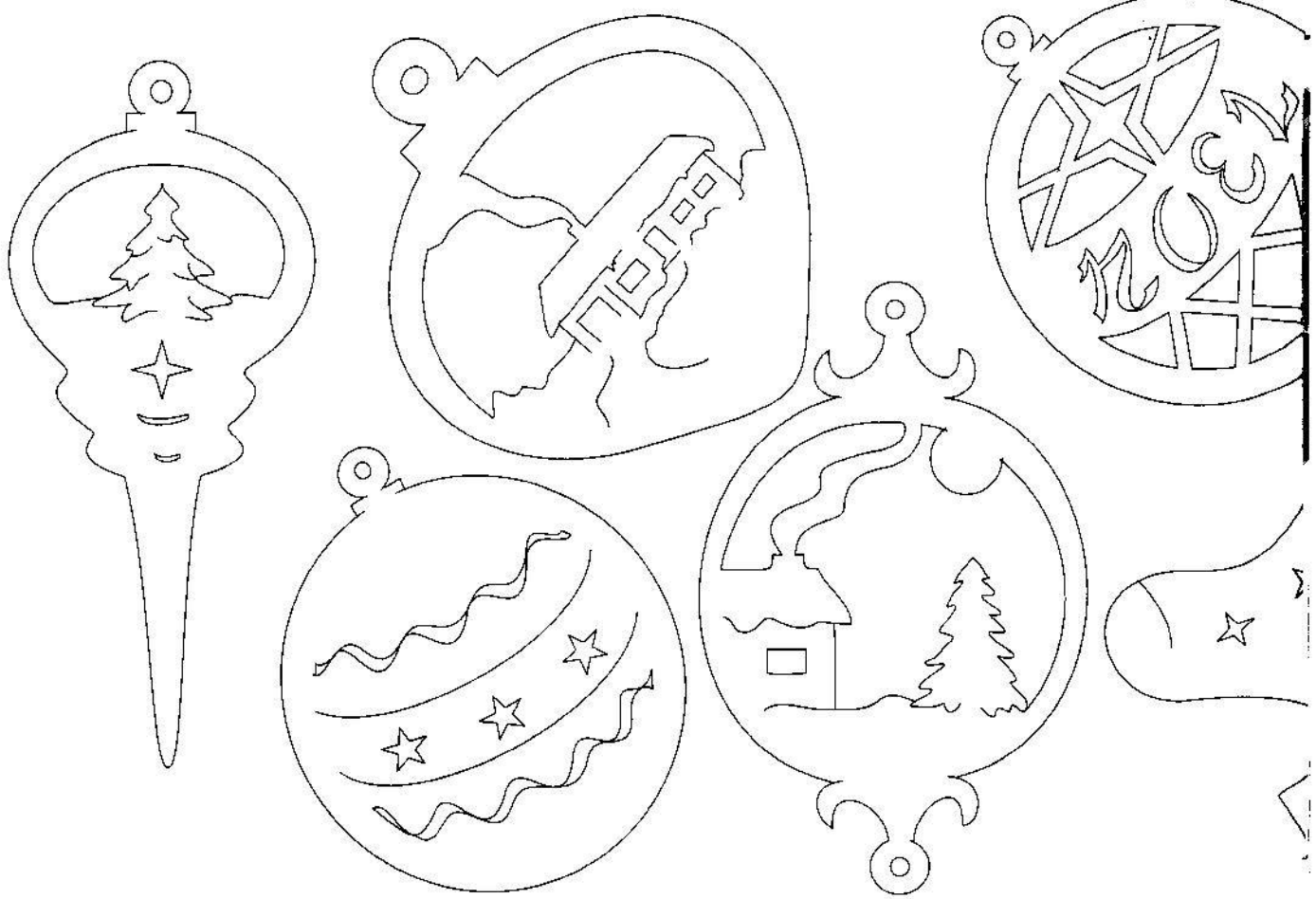
Snowflake Tambour Clock
Full Size Patterns
from page 54



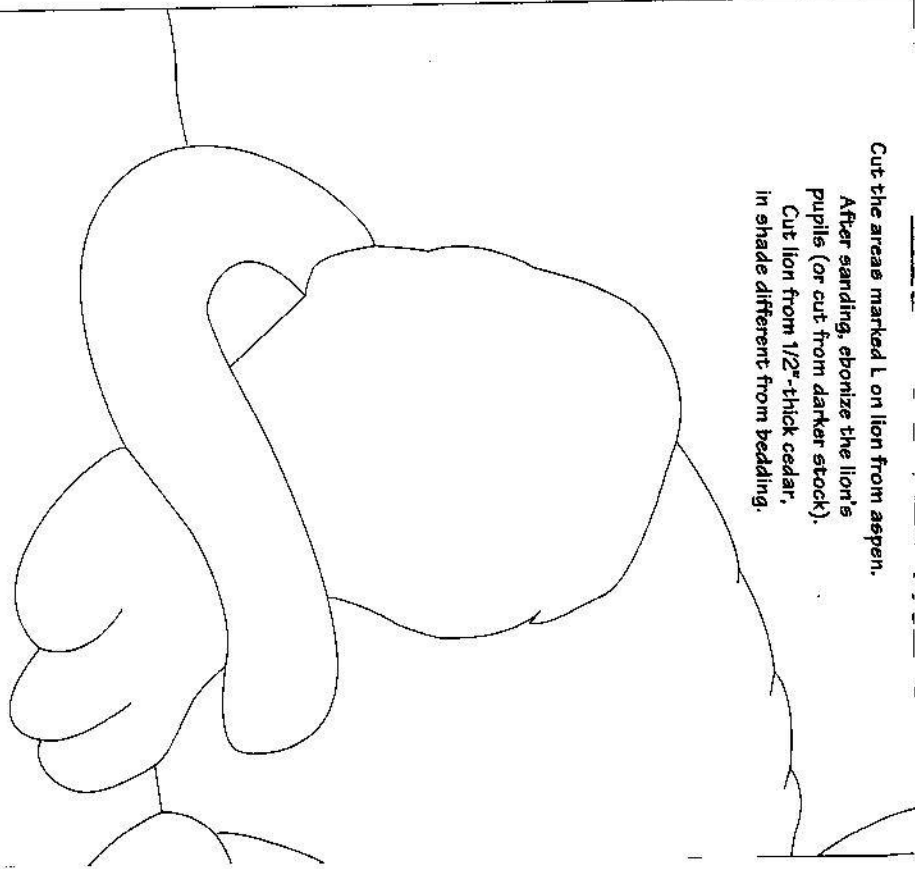
Christmas Angel
Full Size Pattern
from page 6

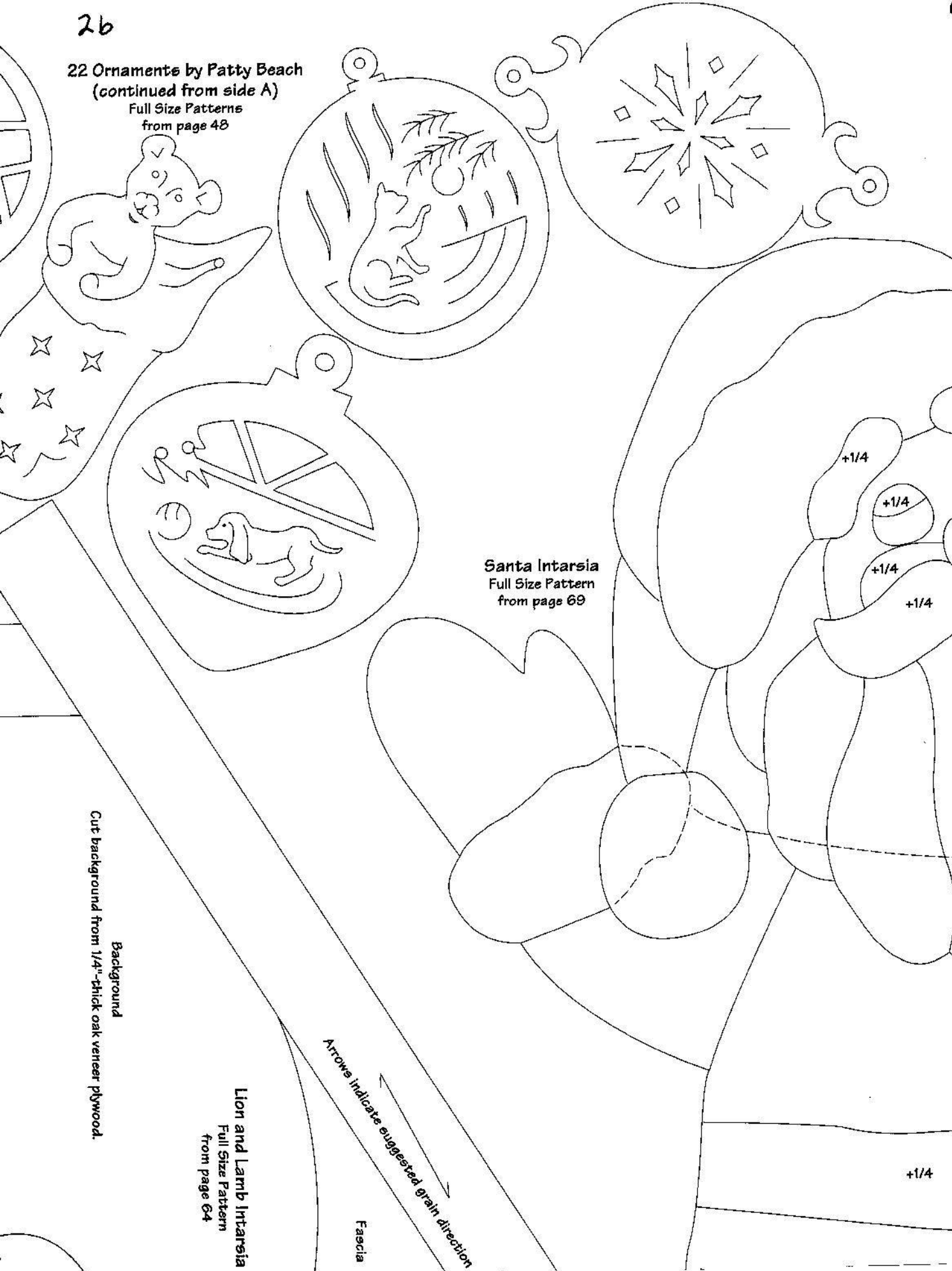


22 Ornaments by Patty Beach
(continued from side A)
Full Size Patterns
from page 48



Cut the areas marked L on lion from aspen.
After sanding, ebonize the lion's
pupils (or cut from darker stock).
Cut lion from 1/2"-thick cedar,
in shade different from bedding.





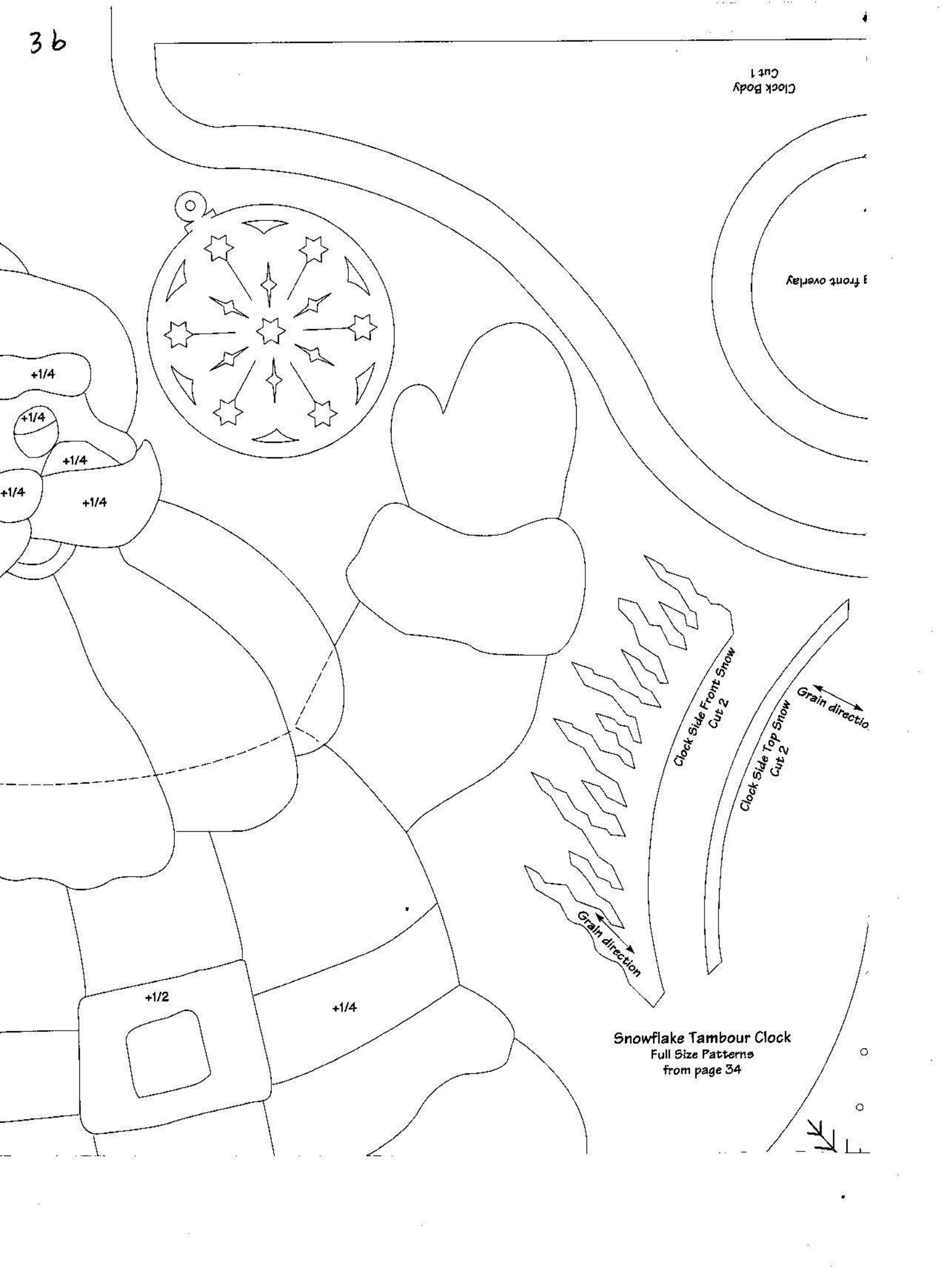
Cut background from 1/4"-thick oak veneer plywood.

Background

Lion and Lamb Intarsia
Full Size Pattern
from page 64

Arrows indicate suggested grain direction

Fascia



Clock Body
Cut 1

1 front overlay

+1/4

+1/4

+1/4

+1/4

Clock Side Front Snow
Cut 2

Clock Side Top Snow
Cut 2

Grain direction

Grain direction

+1/2

+1/4

Snowflake Tambour Clock
Full Size Patterns
from page 34

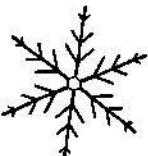
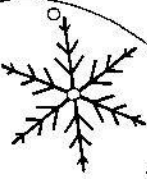
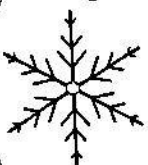
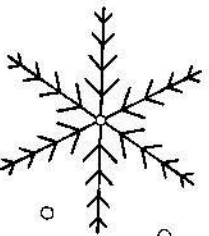
46

Grain direction

Drill after attaching

Clock Center Front Snow
Cut 1

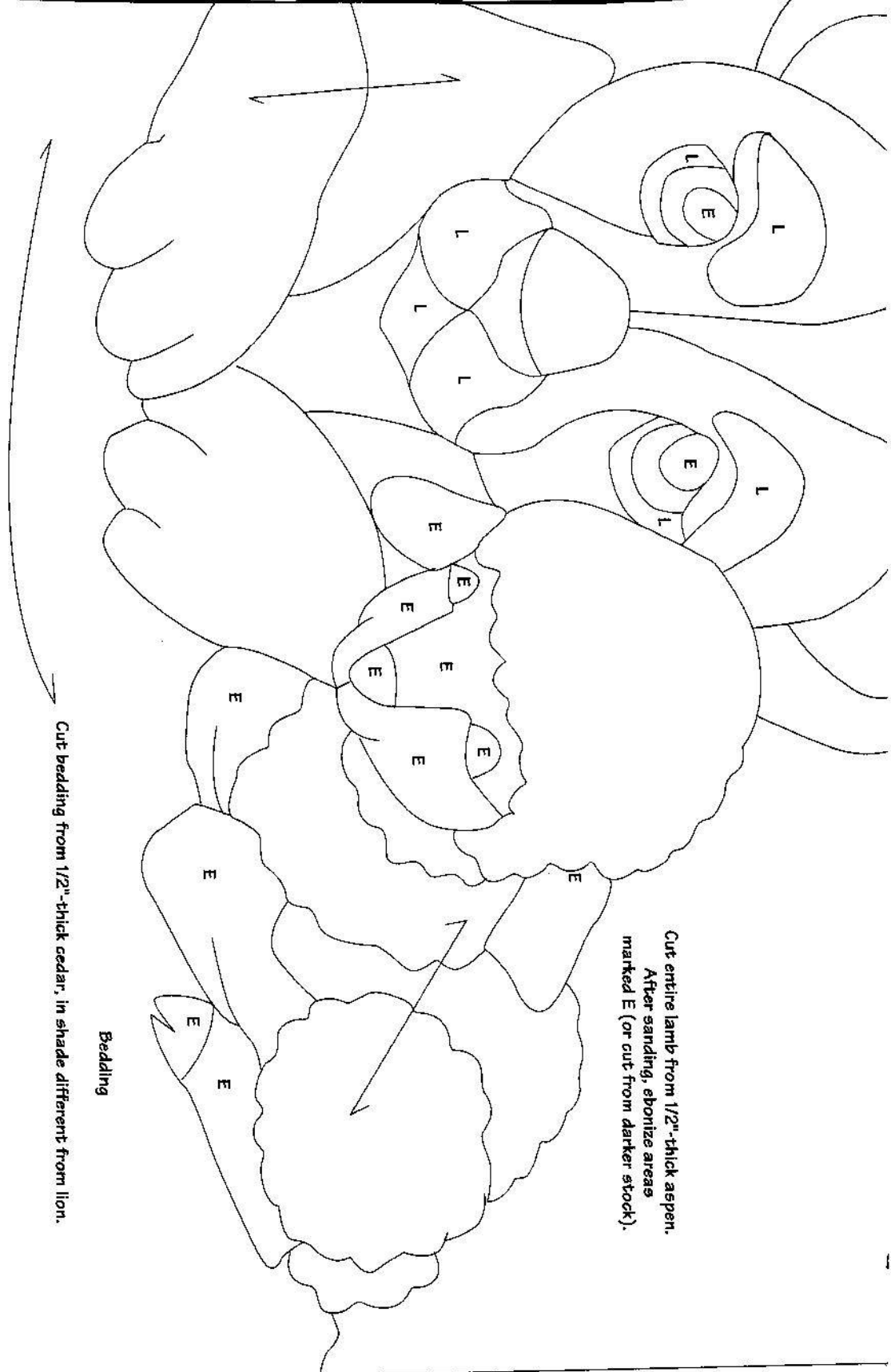
Clock Center Top Snow
Cut 1



Grain direction

Grain direction

Grain direction



Cut entire lamb from 1/2"-thick aspen.
After sanding, ebonize areas
marked E (or cut from darker stock).

Bedding

Cut bedding from 1/2"-thick cedar, in shade different from lion.



6b

Cut overlay from 1/2"-thick maple and glue directly to fascia.

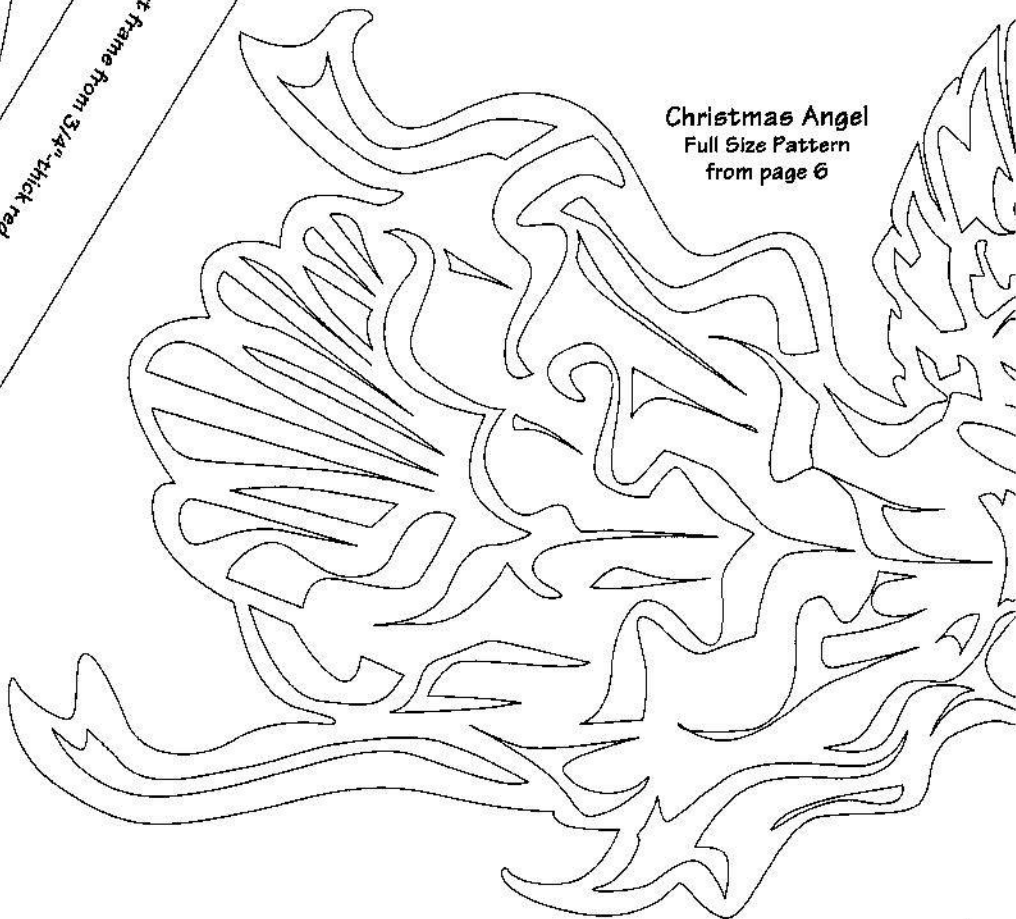
Star Overlay

Frame

Cut fascia from 1/2"-thick white oak; glue 1/8" below face of frame.

Cut frame from 3/4"-thick red oak; suggested depth of frame is 2"

Christmas Angel
Full Size Pattern
from page 6



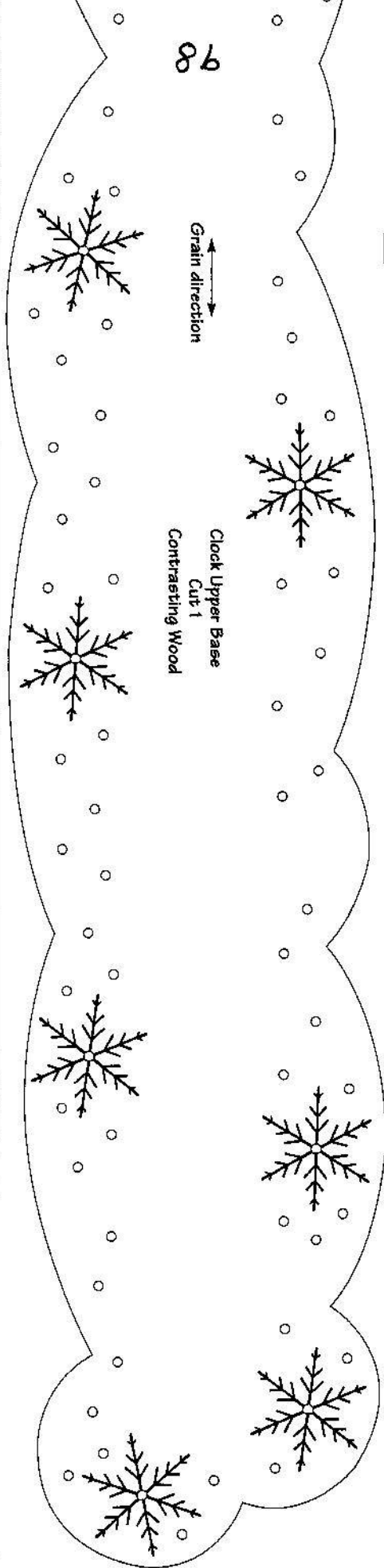
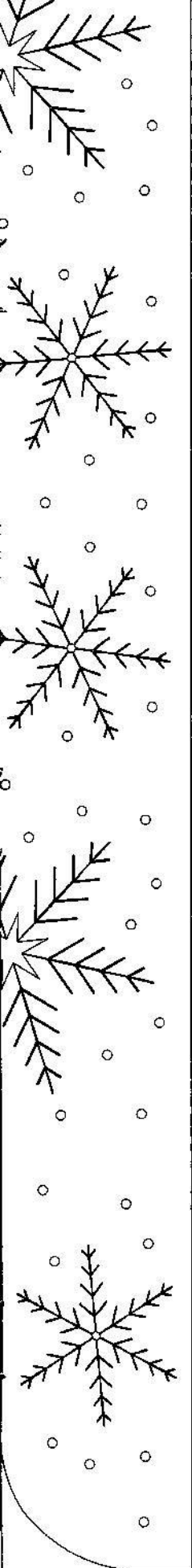
7b



Clock Front Overlay
Cut 1
Contrasting Wood

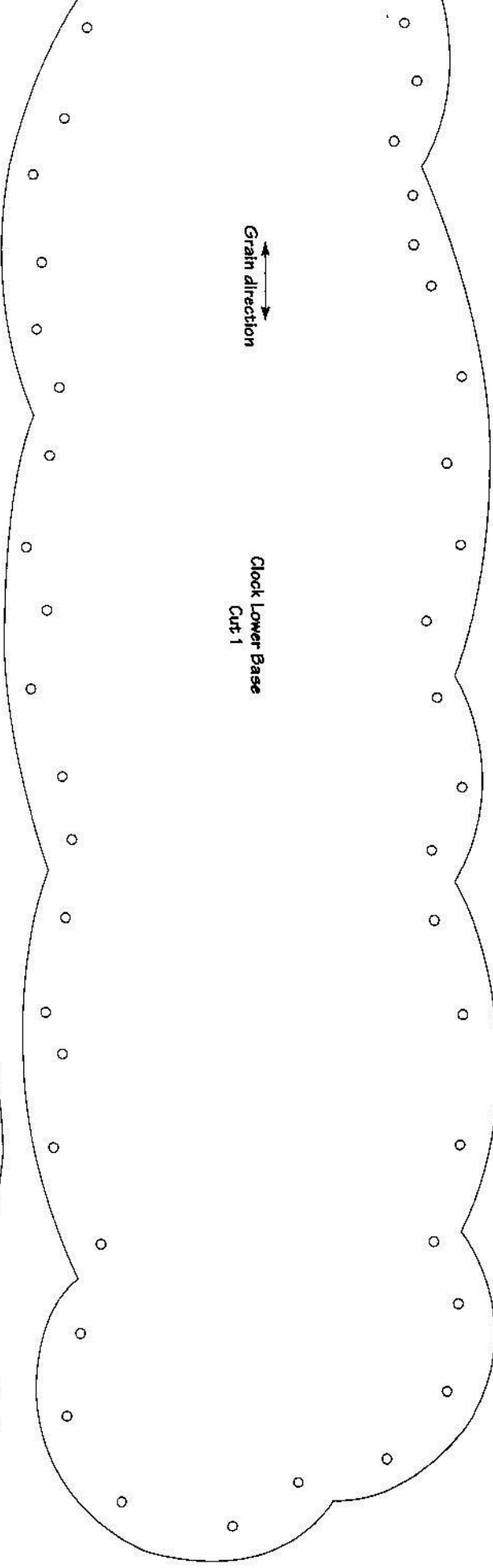
Drill after attaching to clock body

22 Ornaments by Patty Beach
(continued from side A)
Full Size Patterns
from page 48



Grain direction

Clock Upper Base
Cut 1
Contrasting Wood



Grain direction

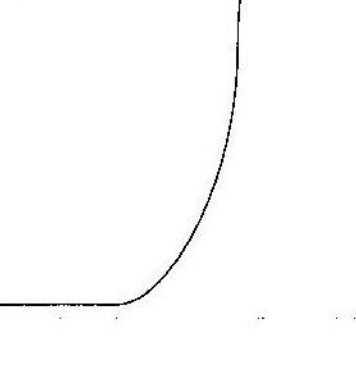
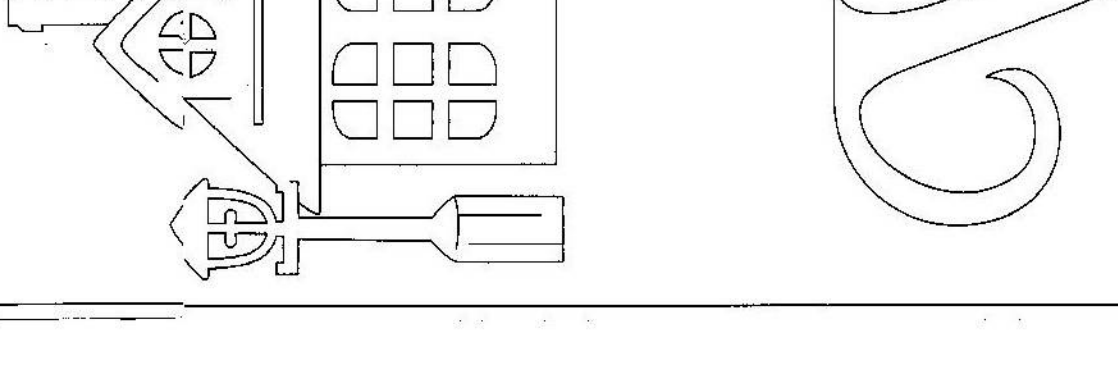
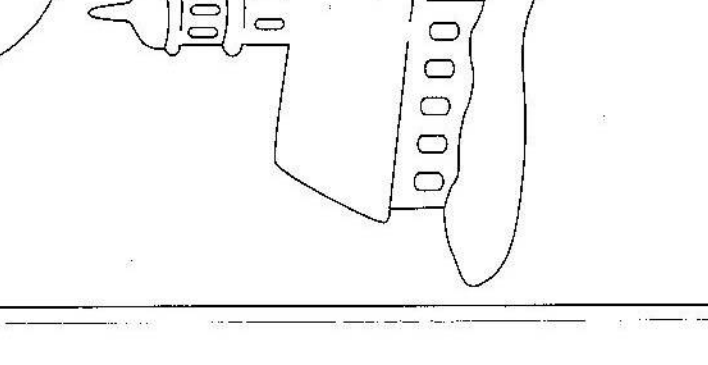
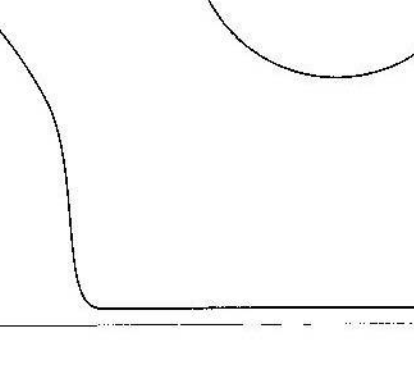
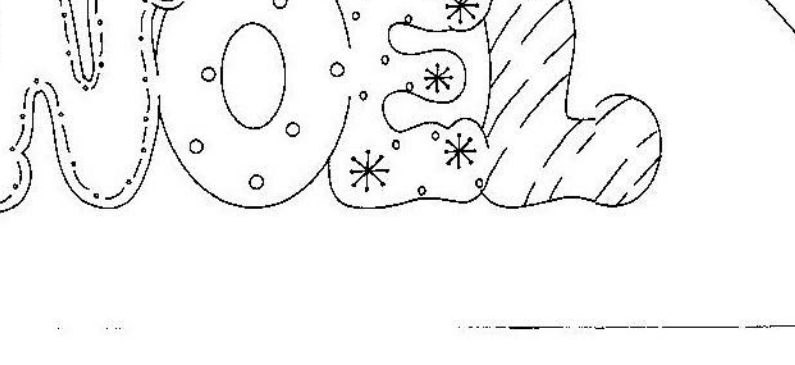
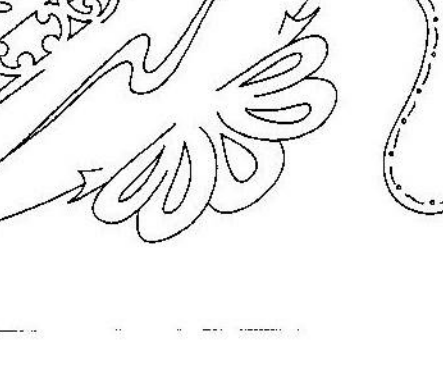
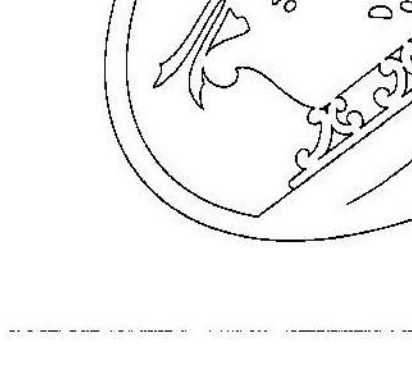
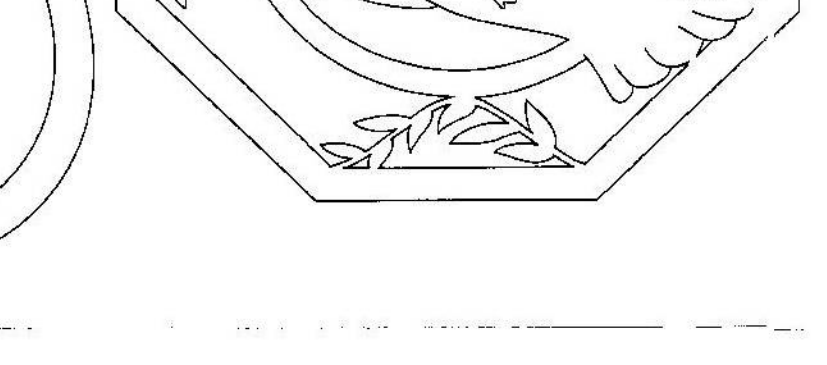
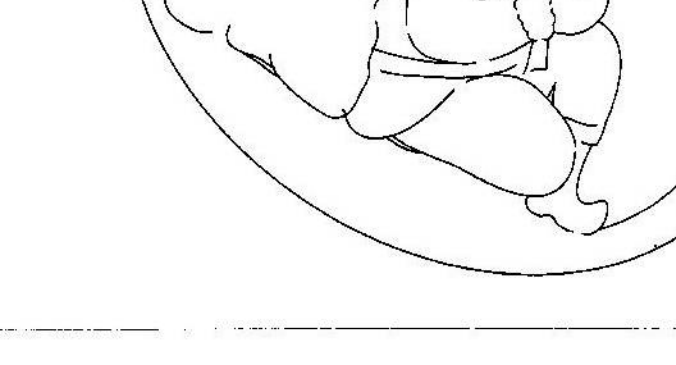
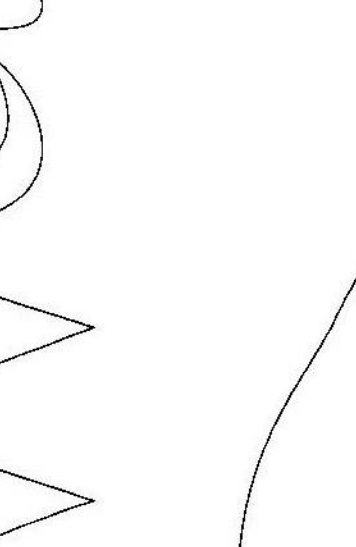
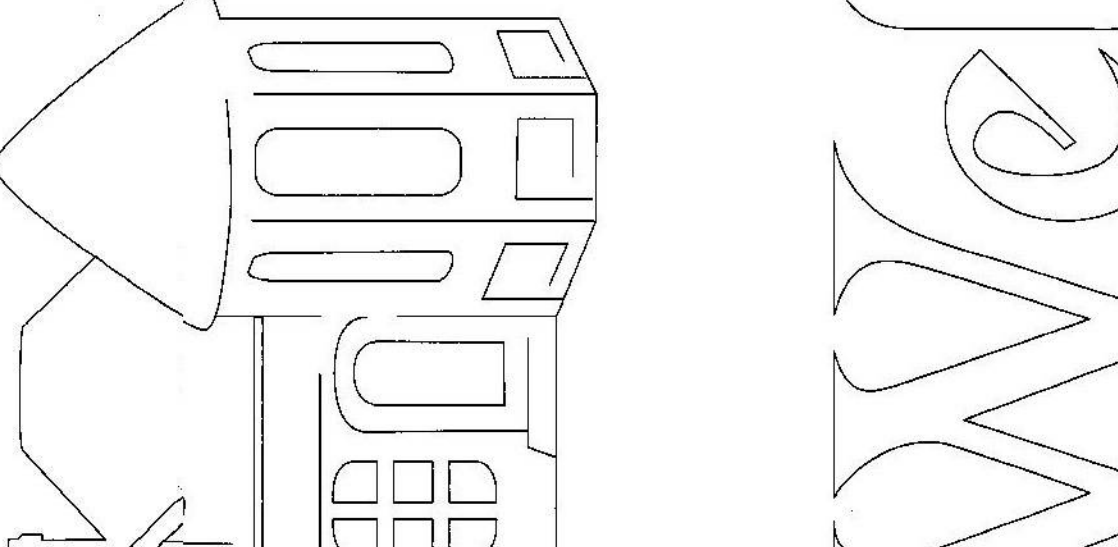
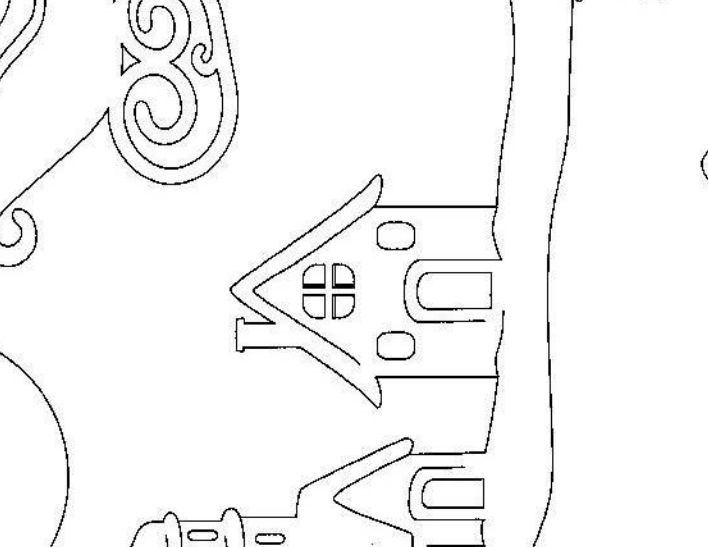
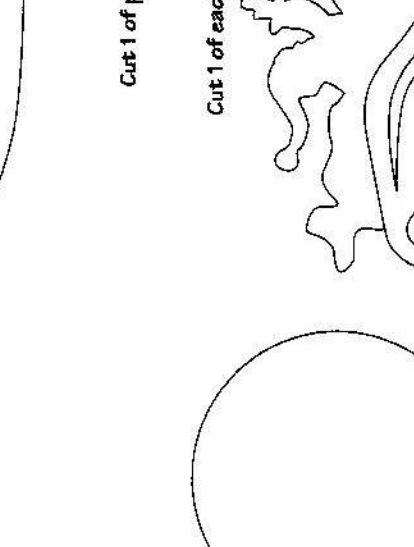
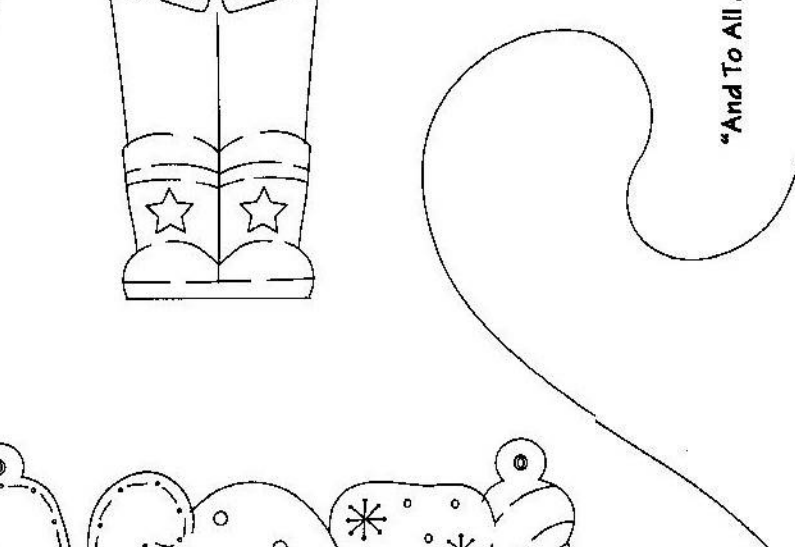
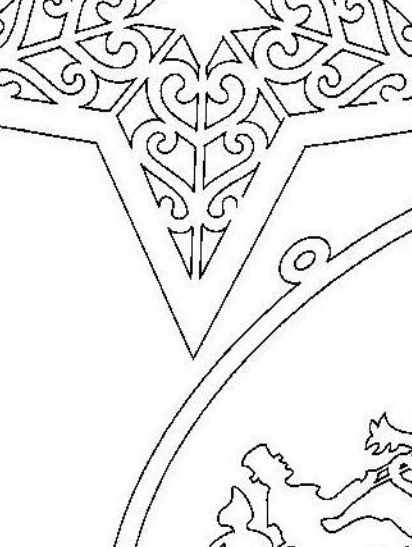
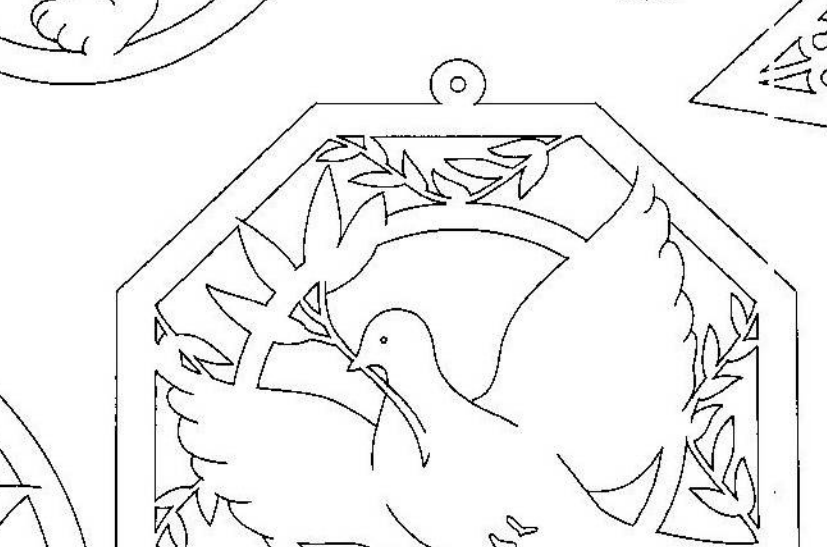
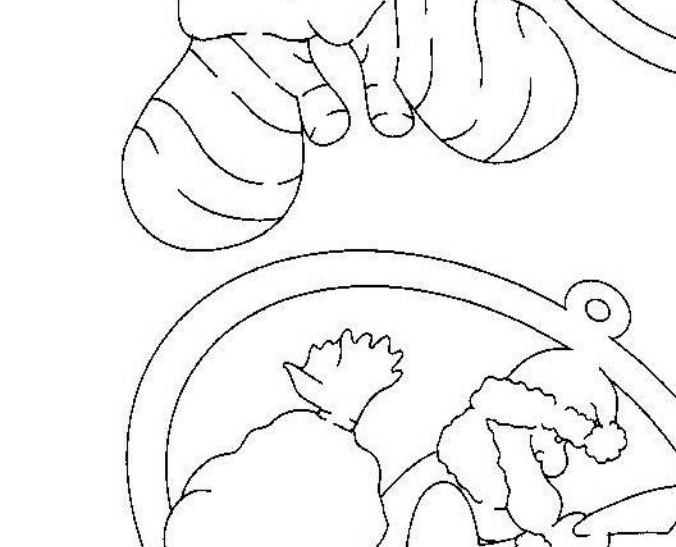
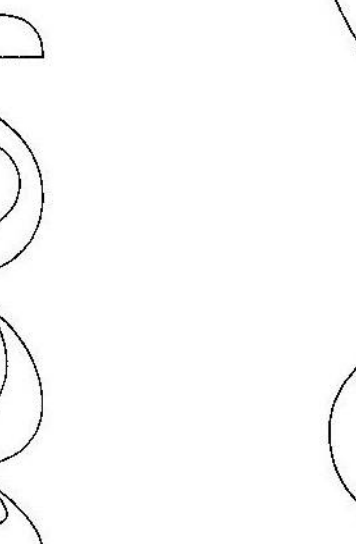
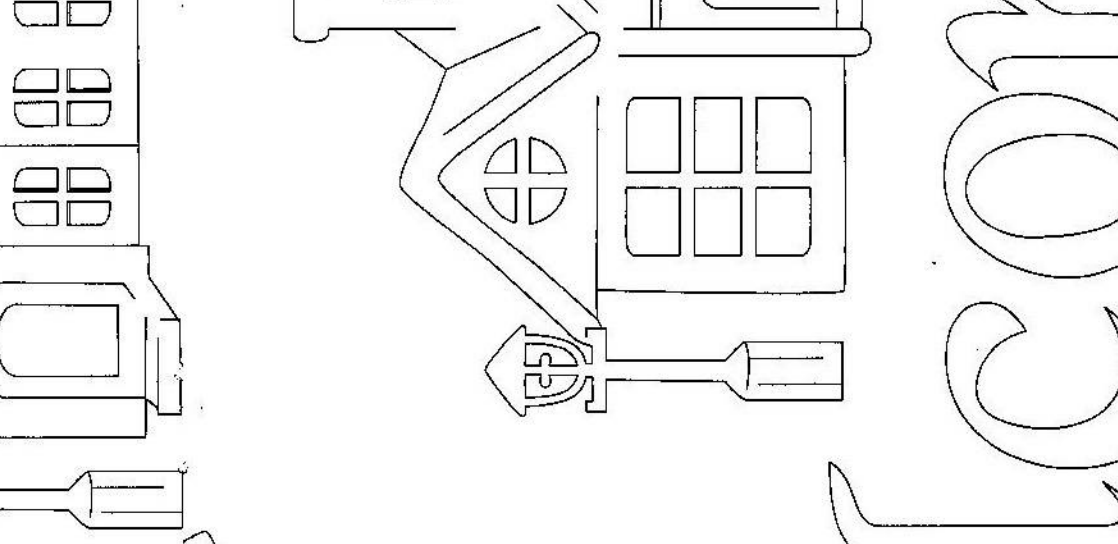
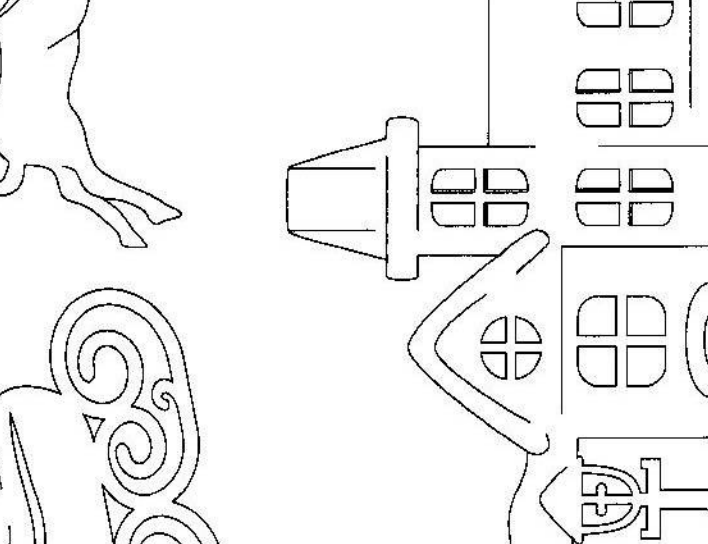
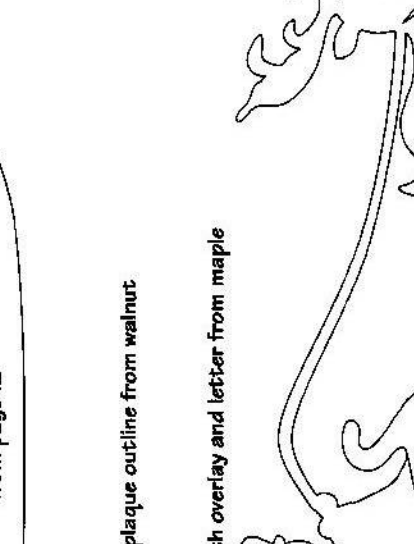
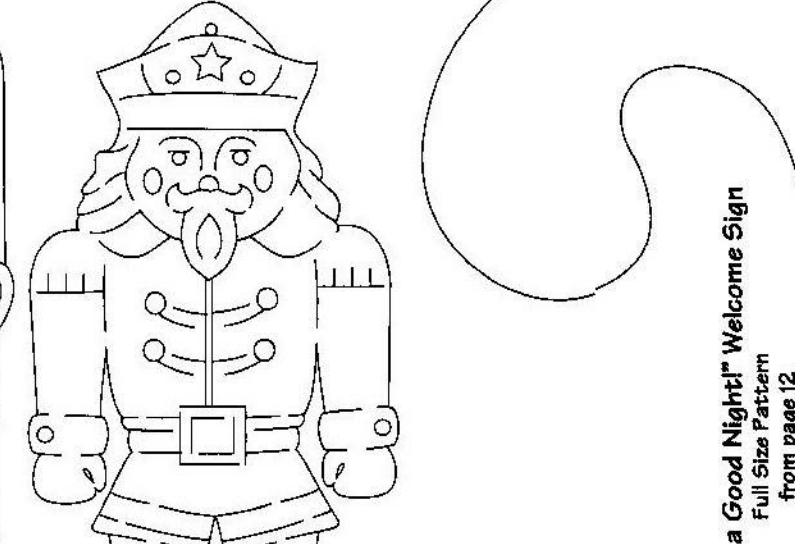
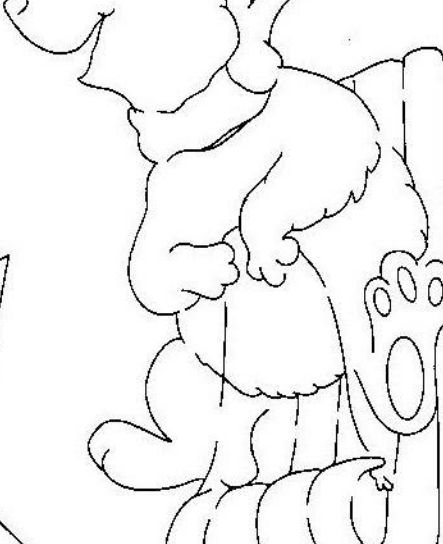
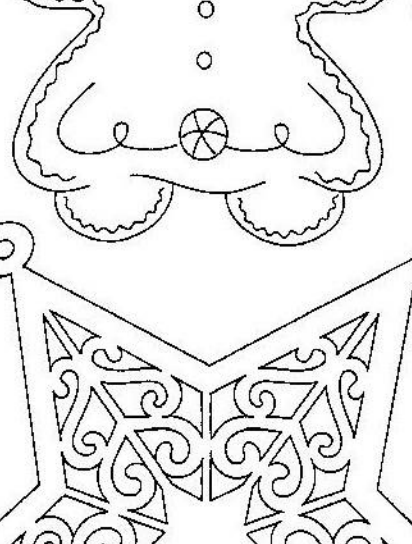
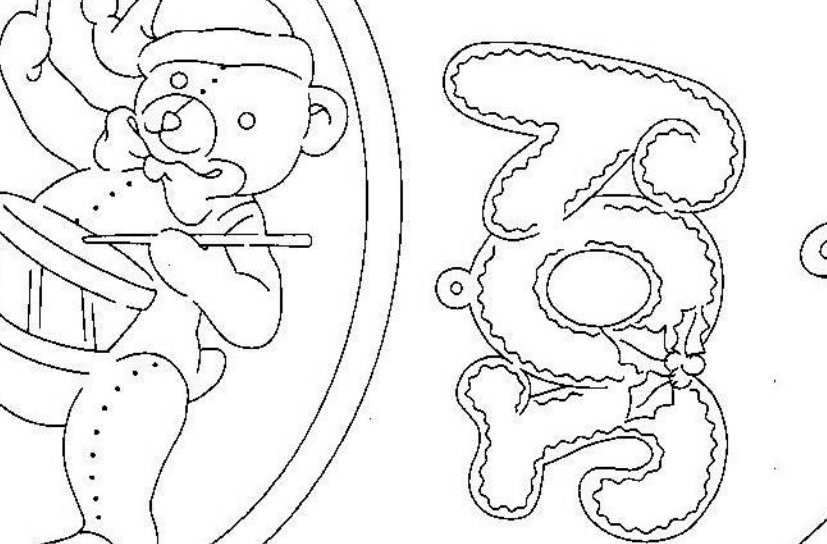
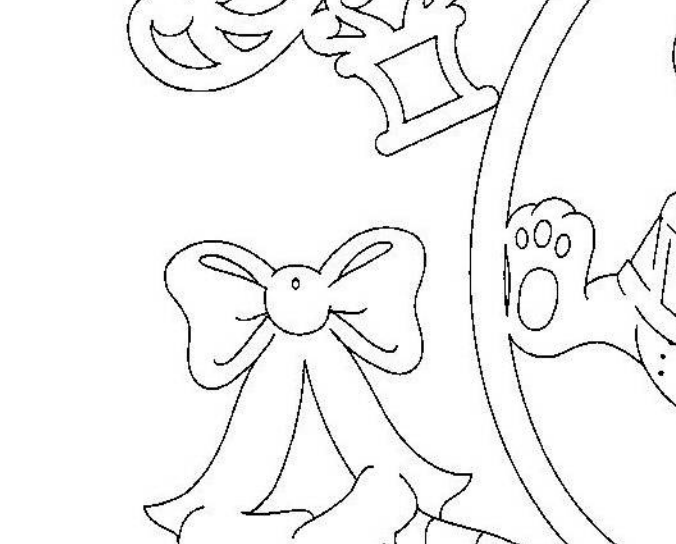
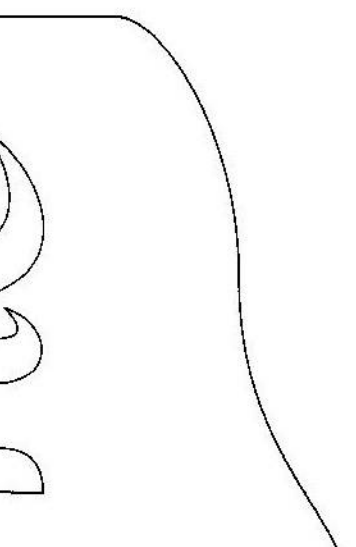
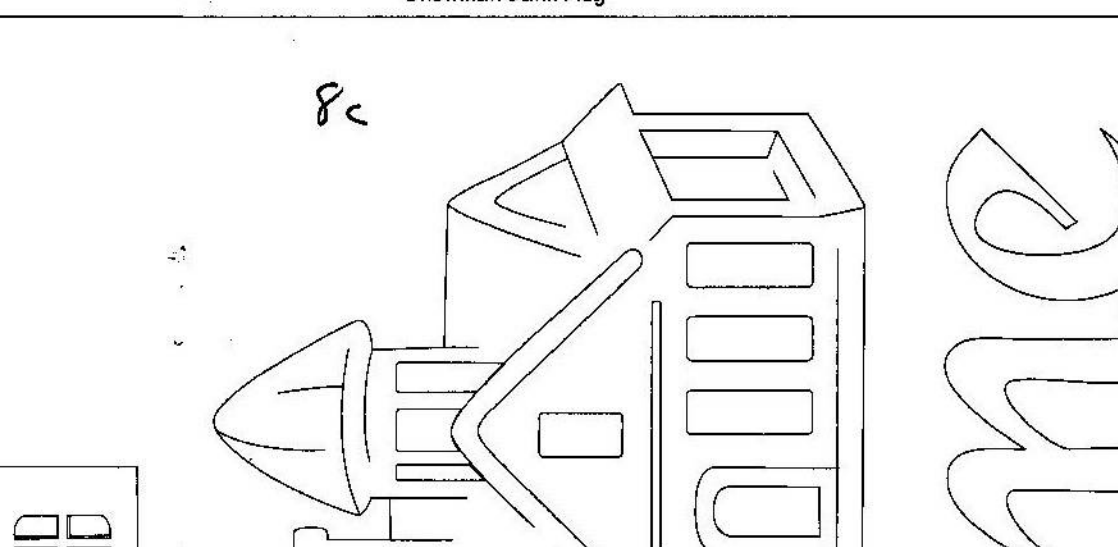
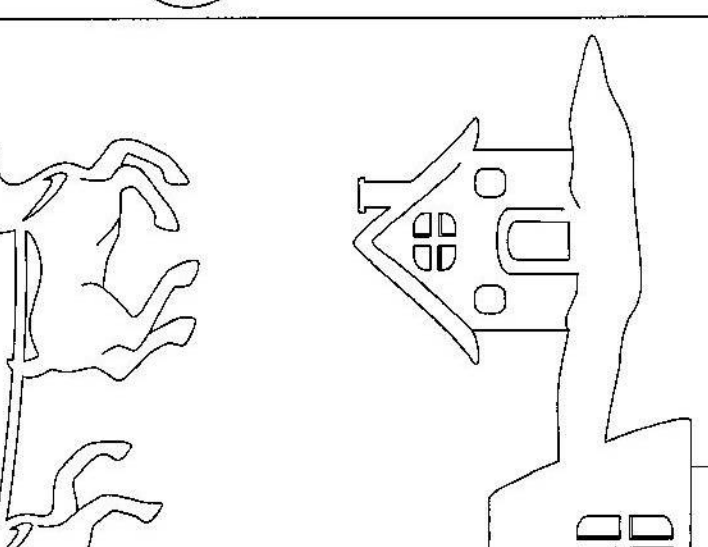
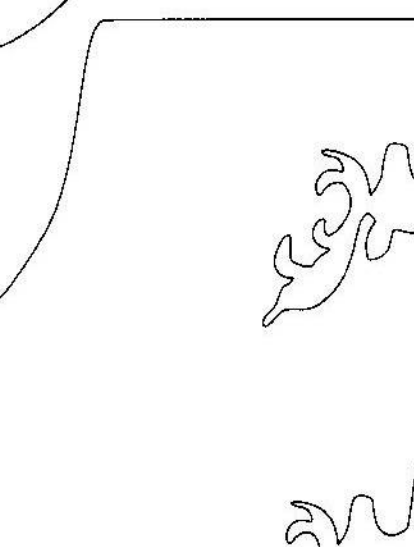
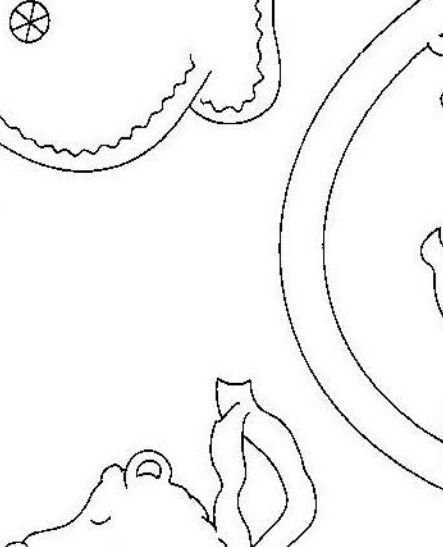
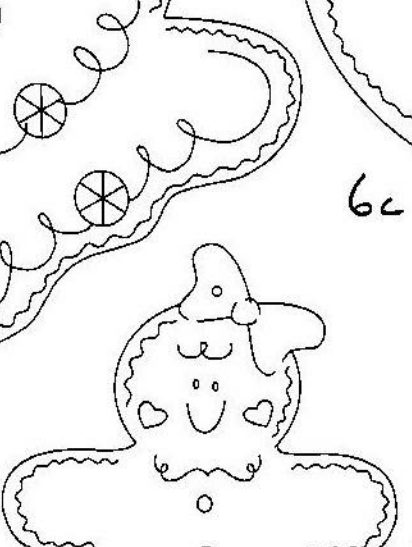
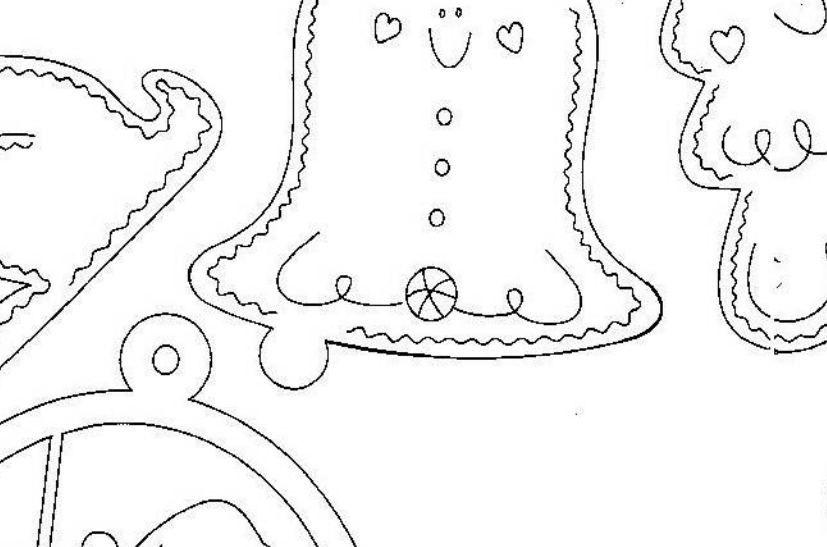
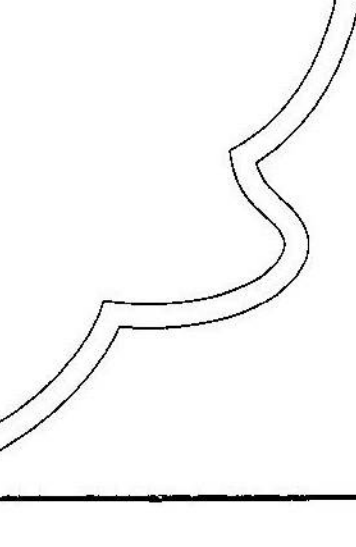
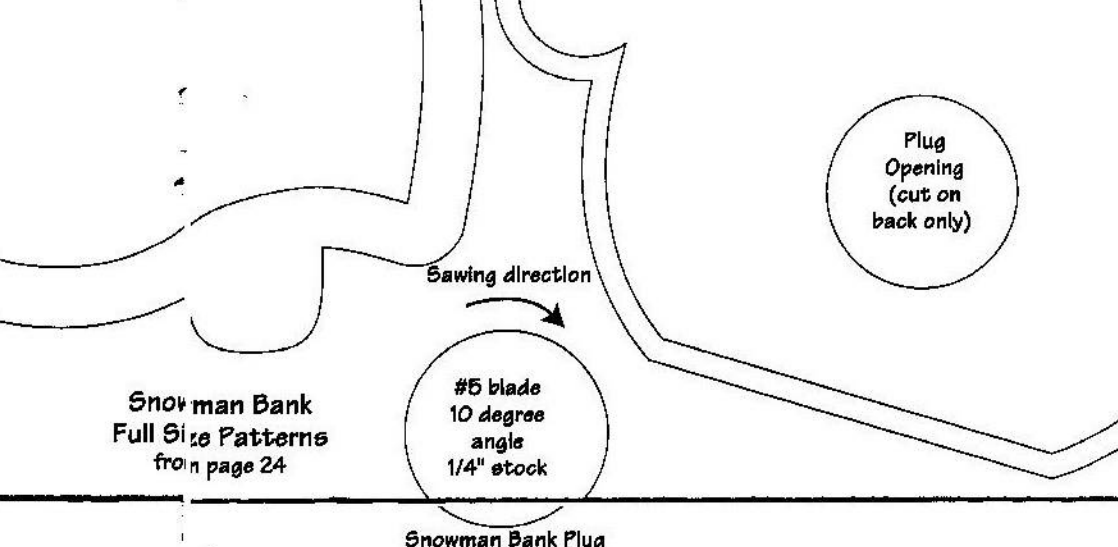
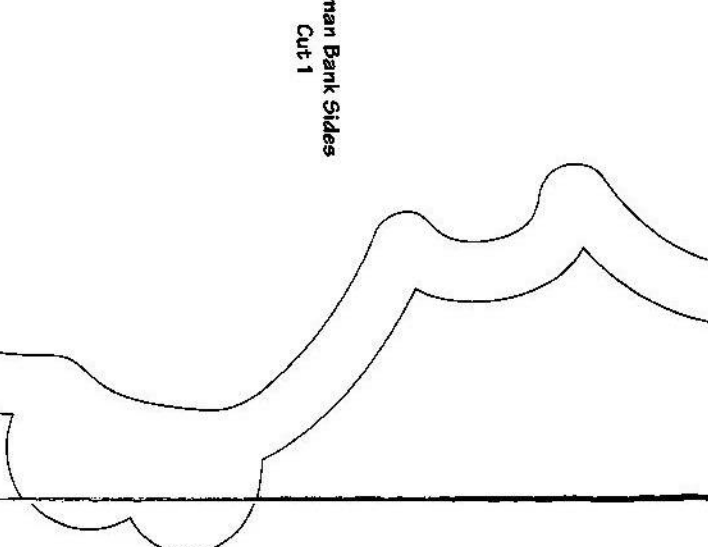
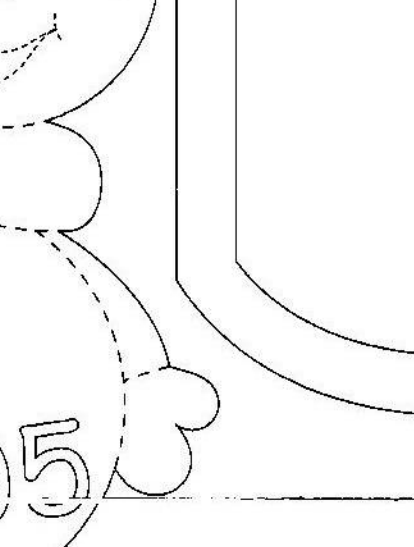
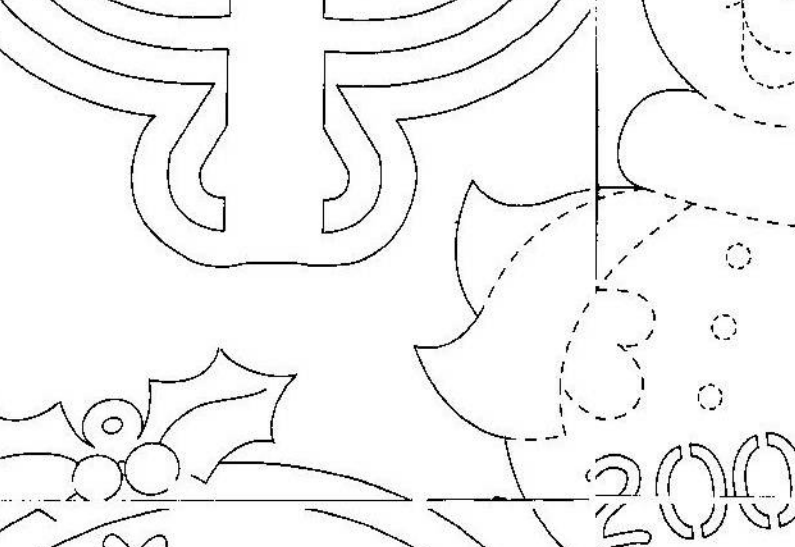
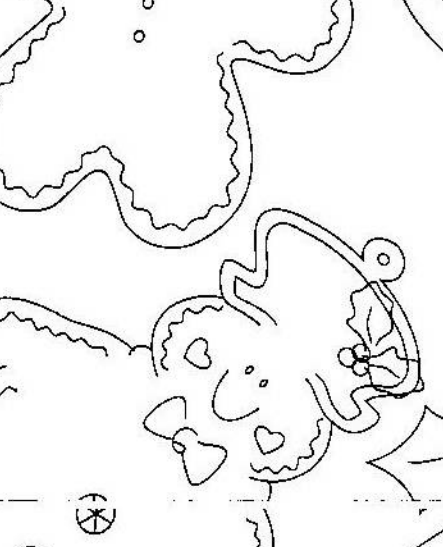
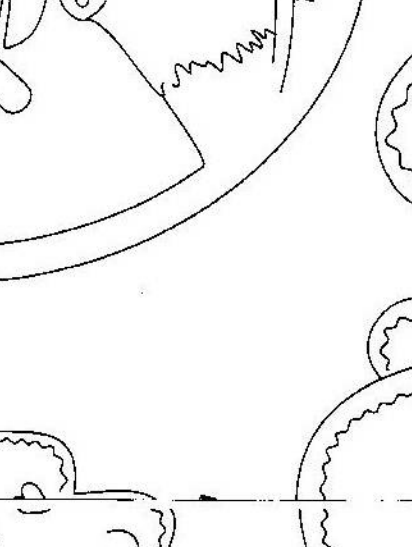
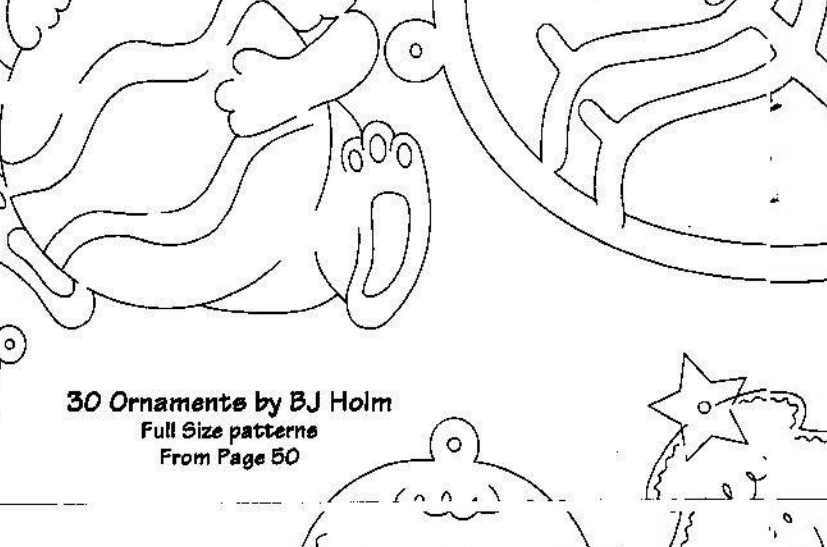
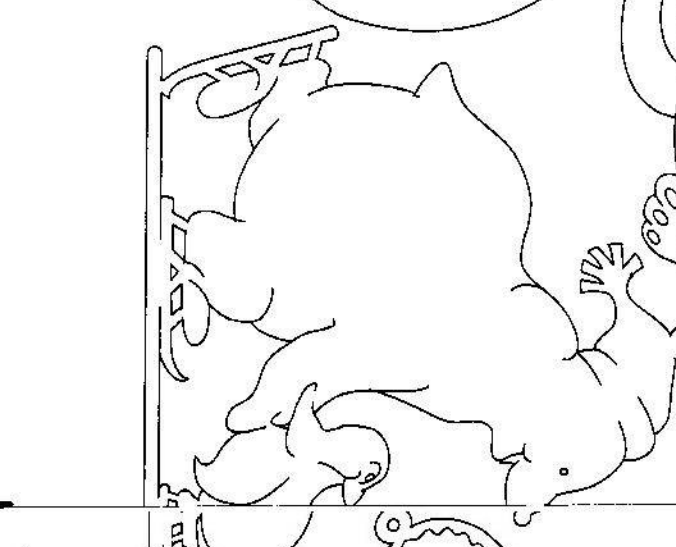
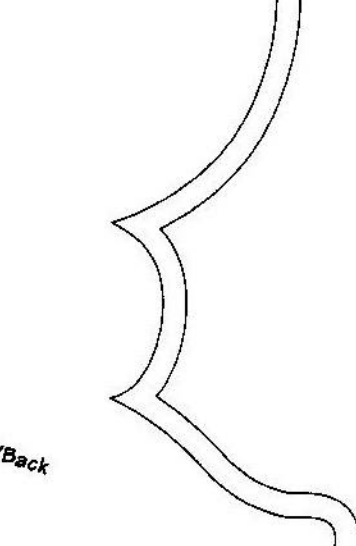
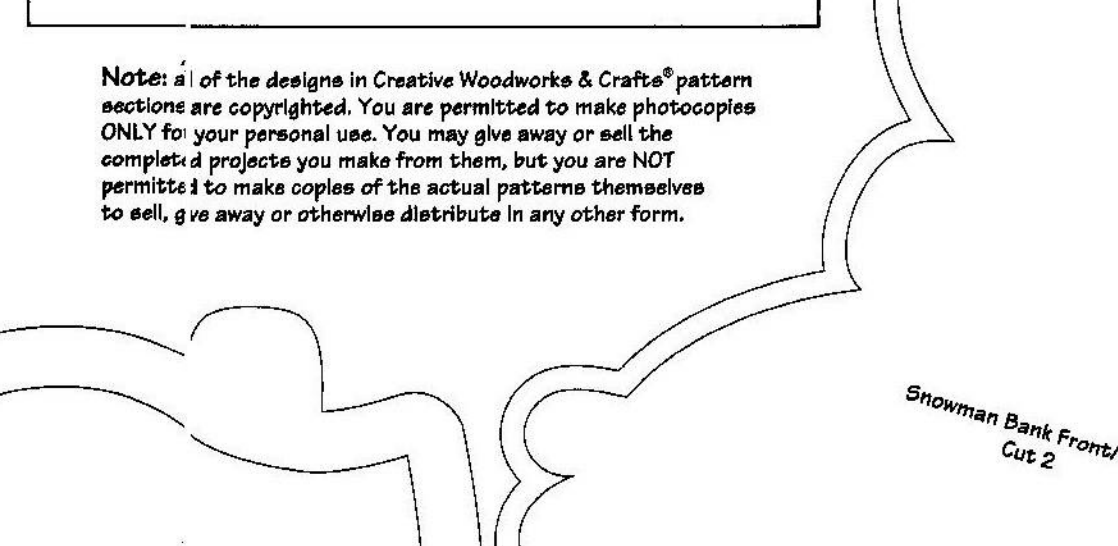
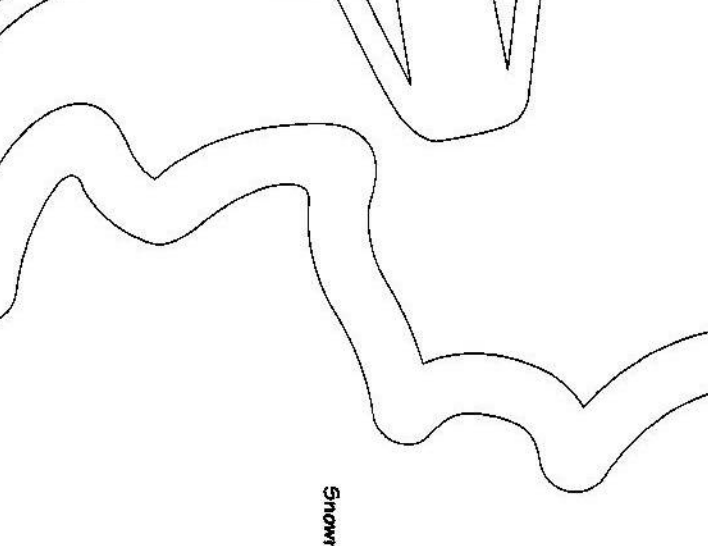
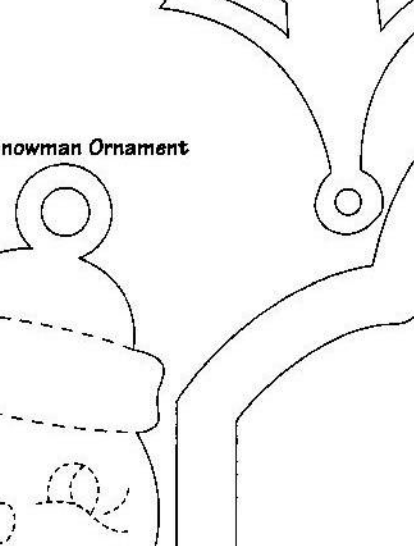
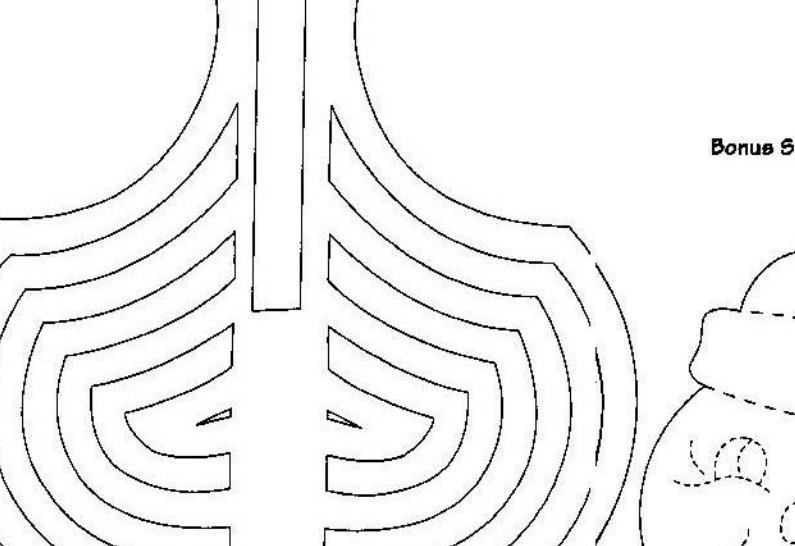
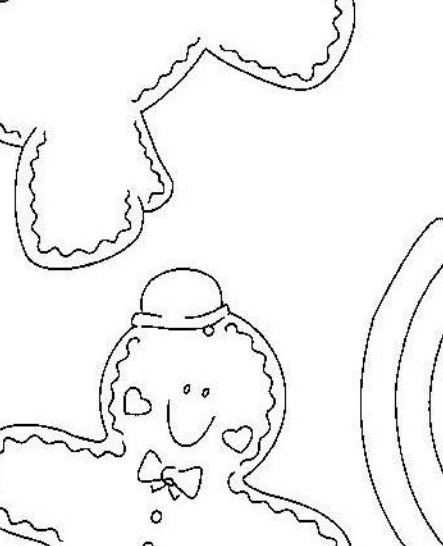
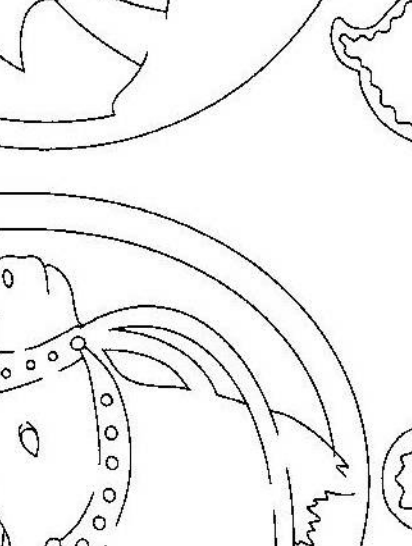
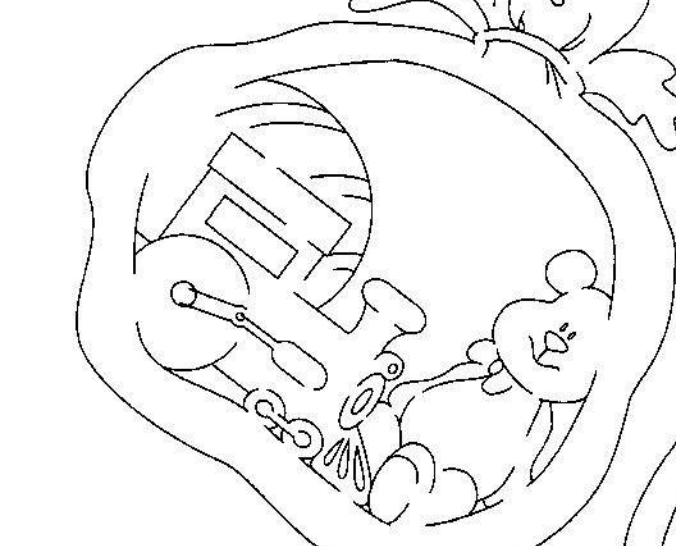
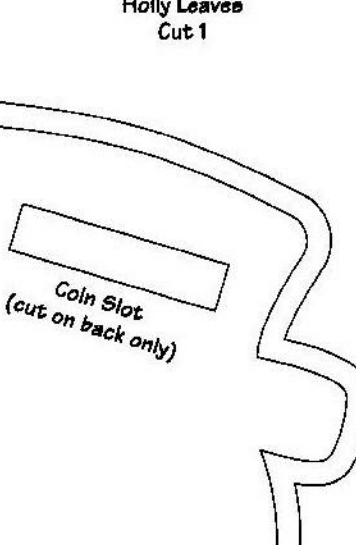
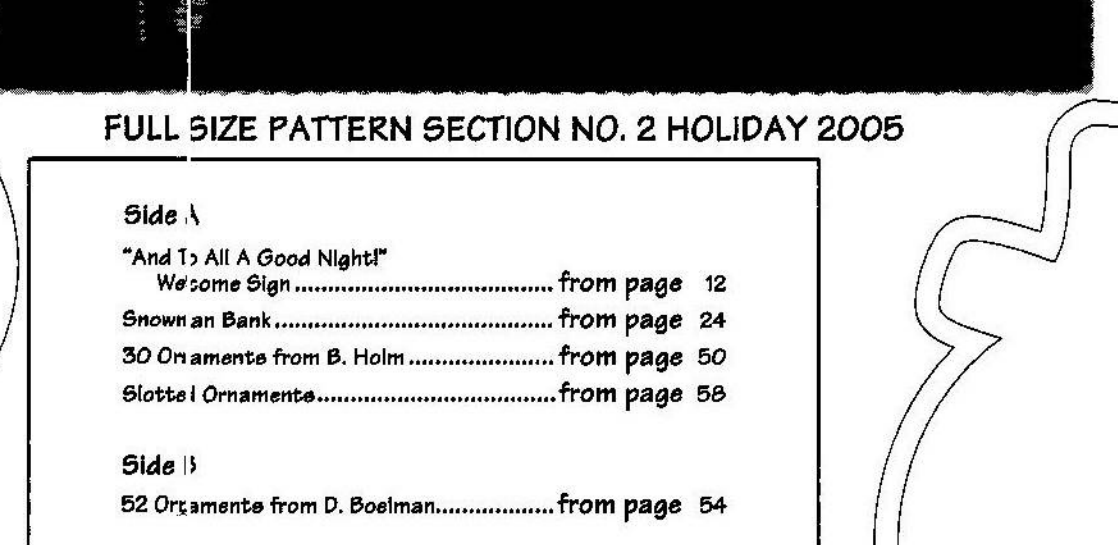
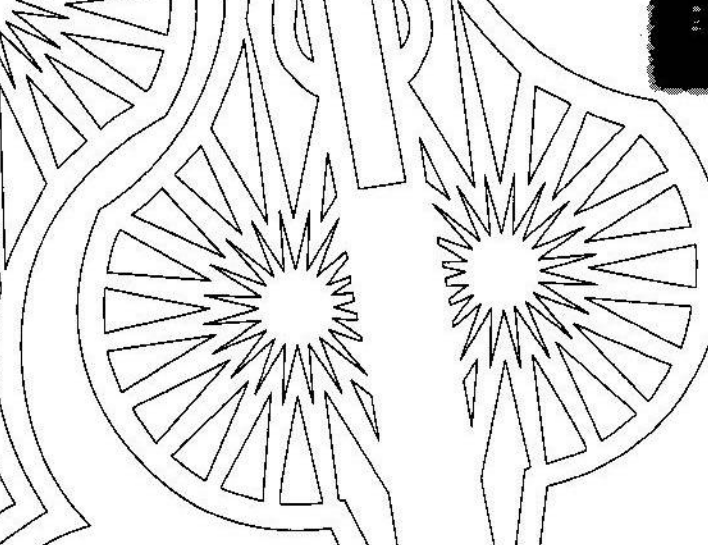
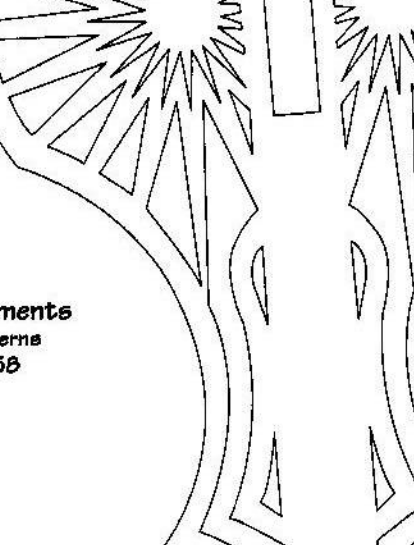
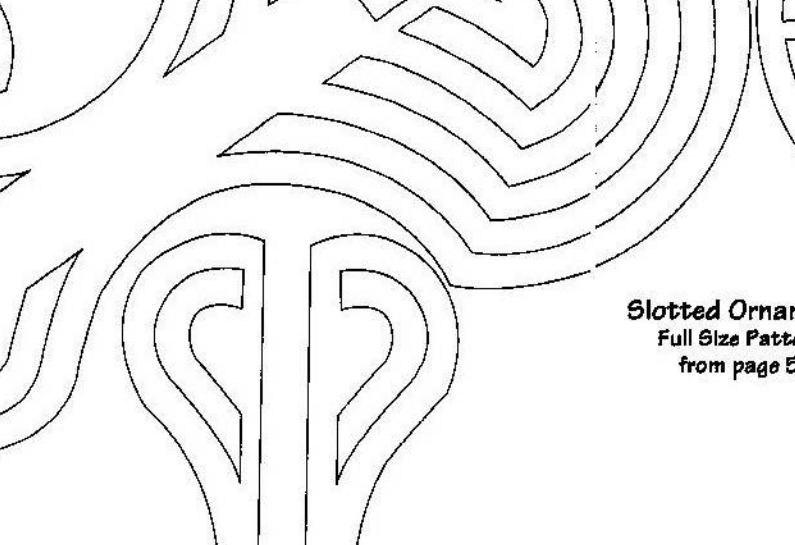
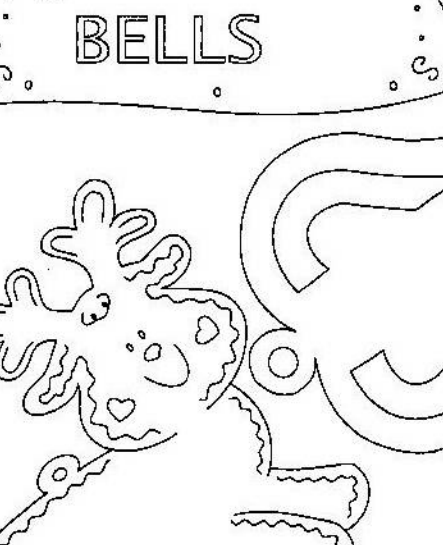
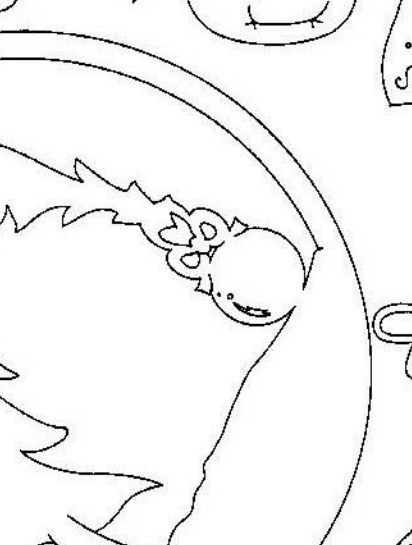
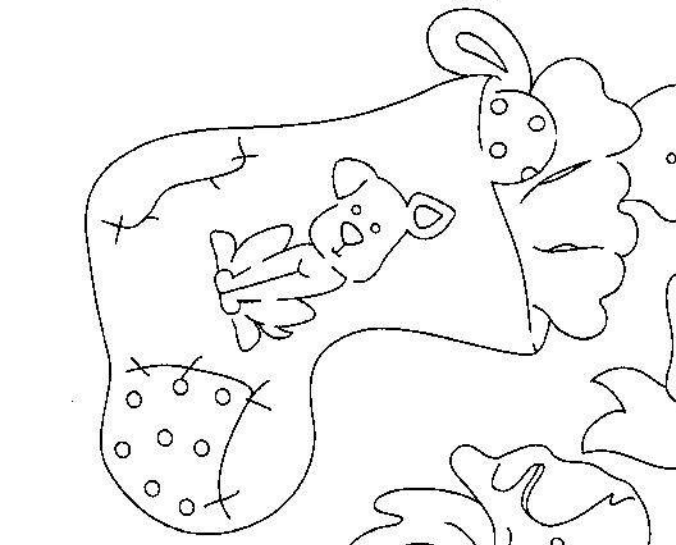
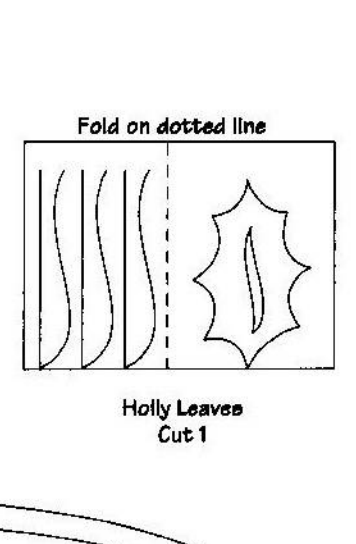
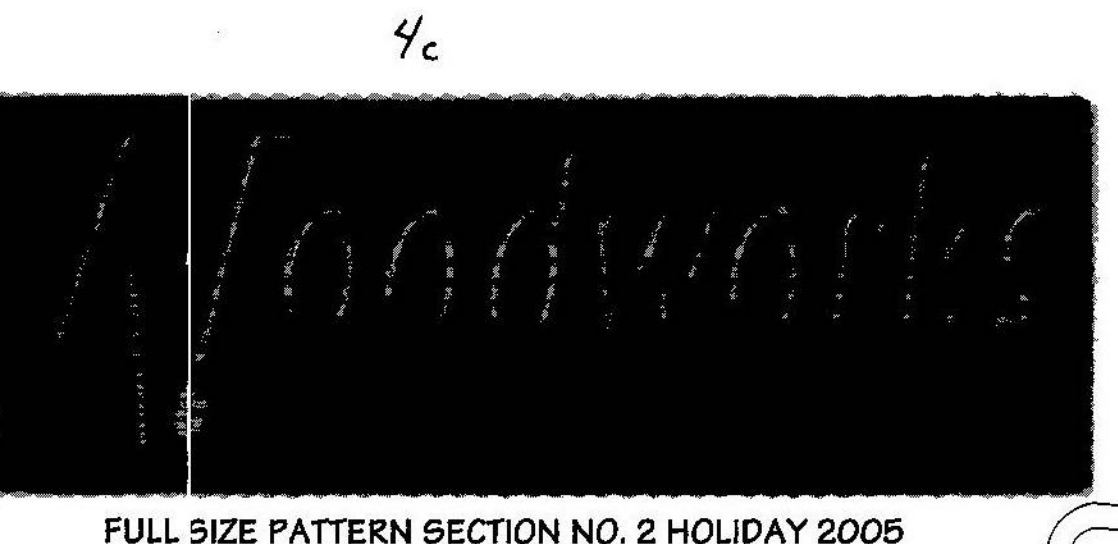
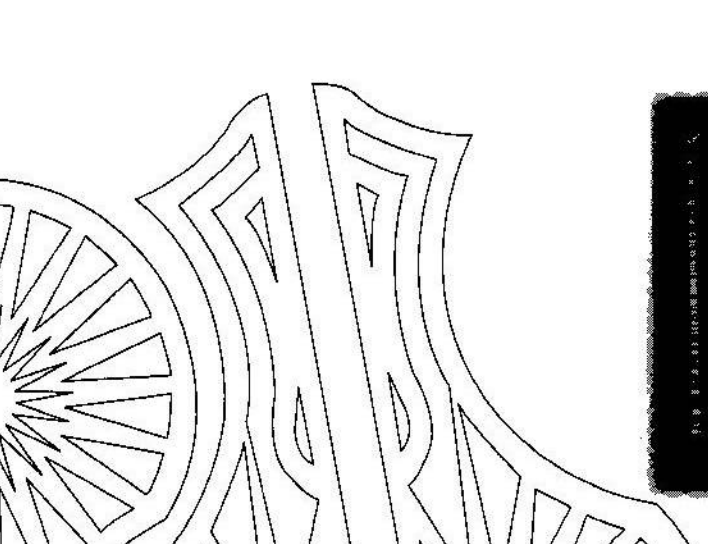
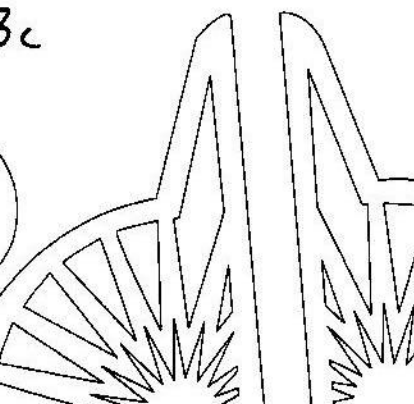
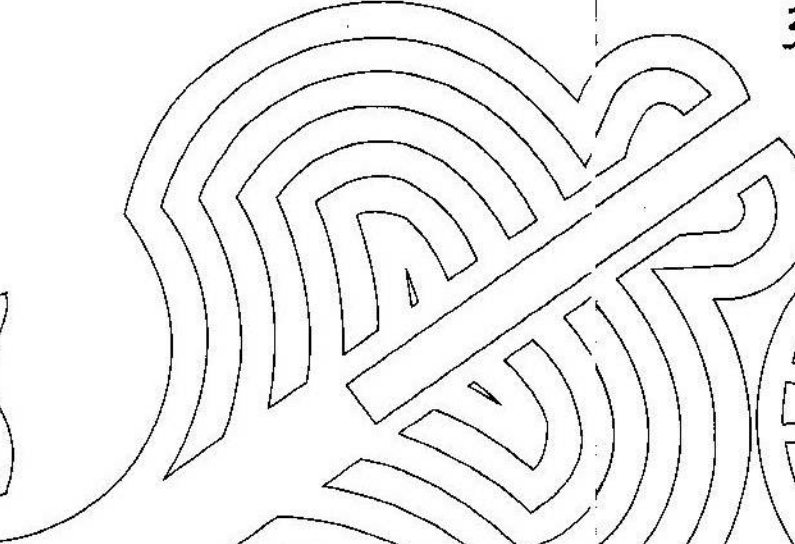
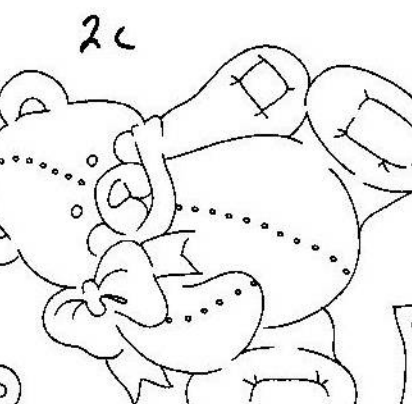
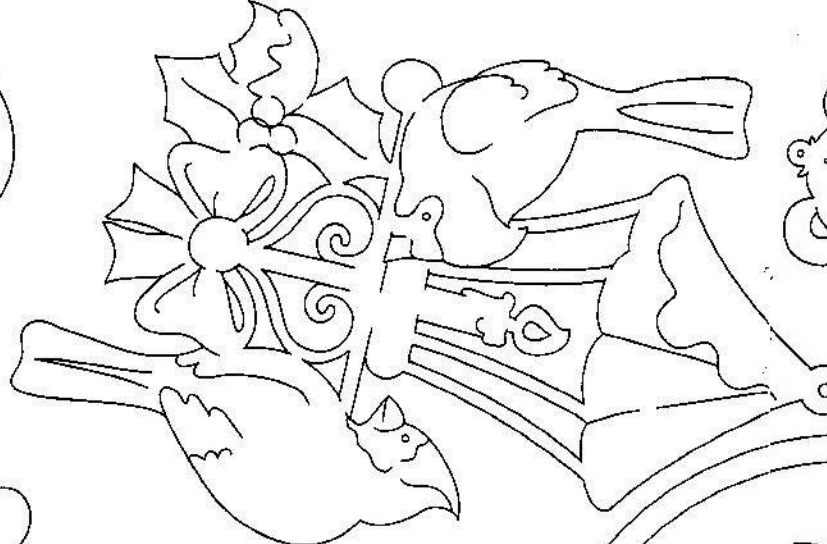
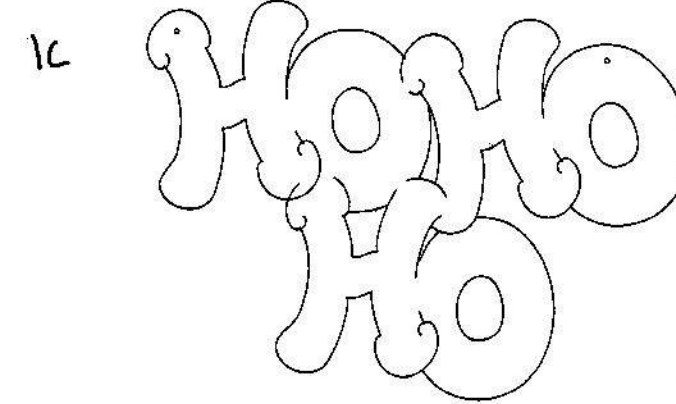
Clock Lower Base
Cut 1

1c

2c

3c

4c



30 Ornaments by BJ Holm
Full Size Patterns
From Page 50

Slotted Ornaments
Full Size Patterns
from page 58

Bonus Snowman Ornament

Snowman Bank Sides
Cut 1

Snowman Bank
Full Size Patterns
from page 24

#5 blade
10 degree
angle
1/4" stock

Snowman Bank Plug

Snowman Bank Front/Back
Cut 2

Plug
Opening
(cut on
back only)

Sawing direction

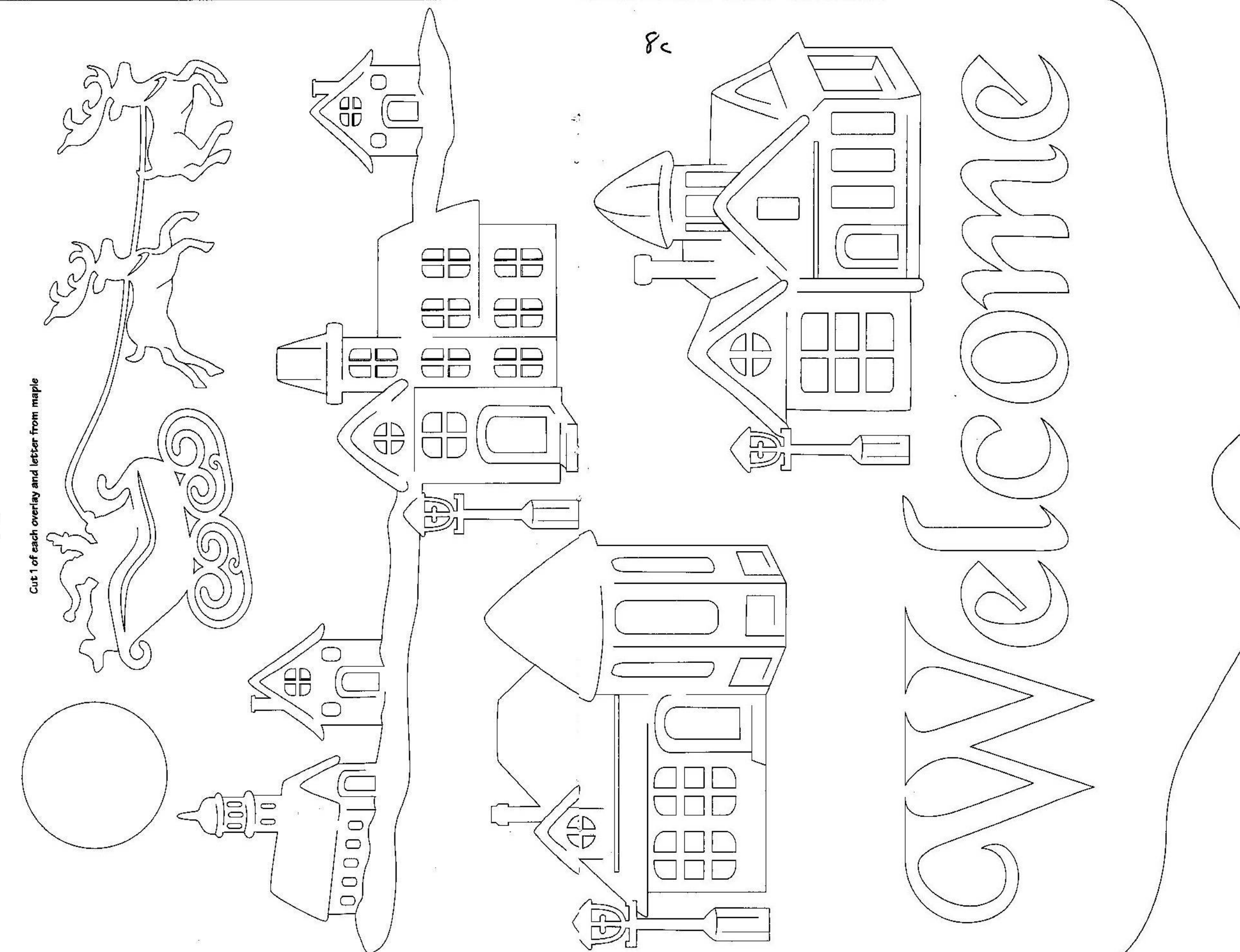
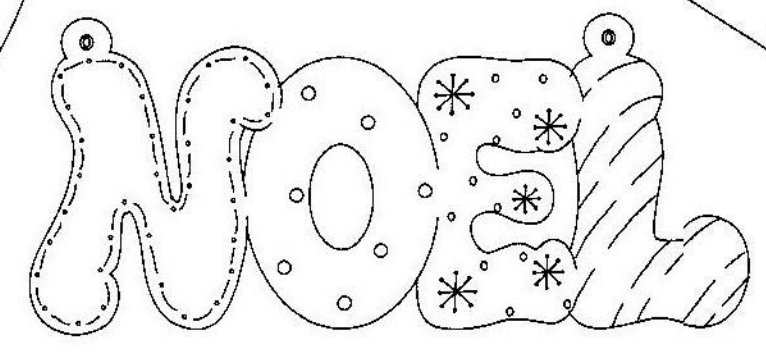
7c

8c

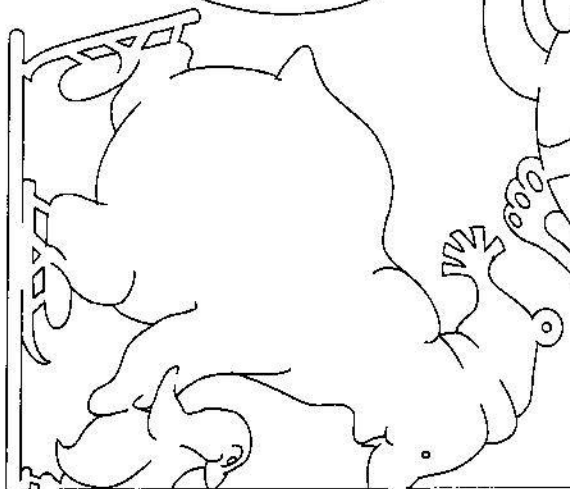
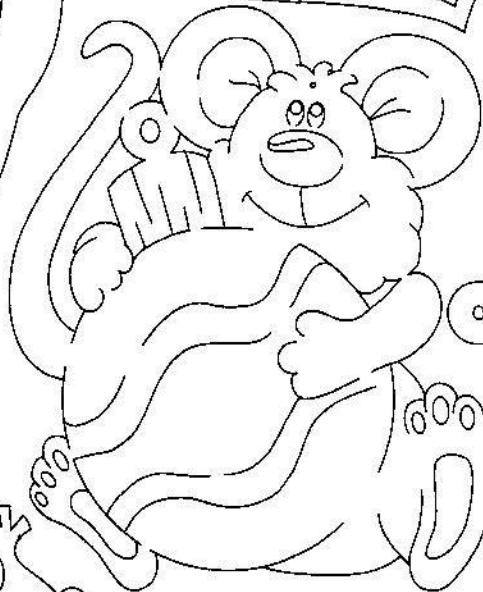
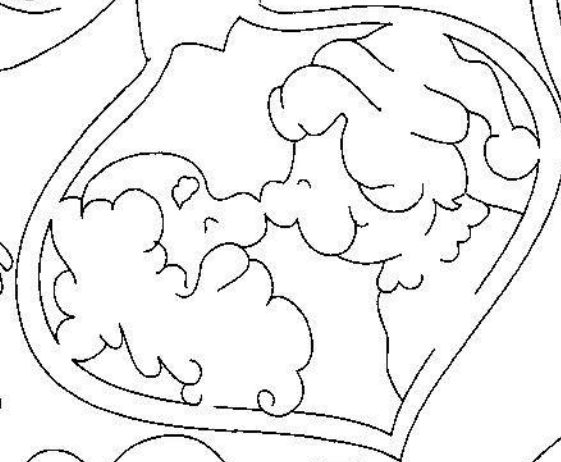
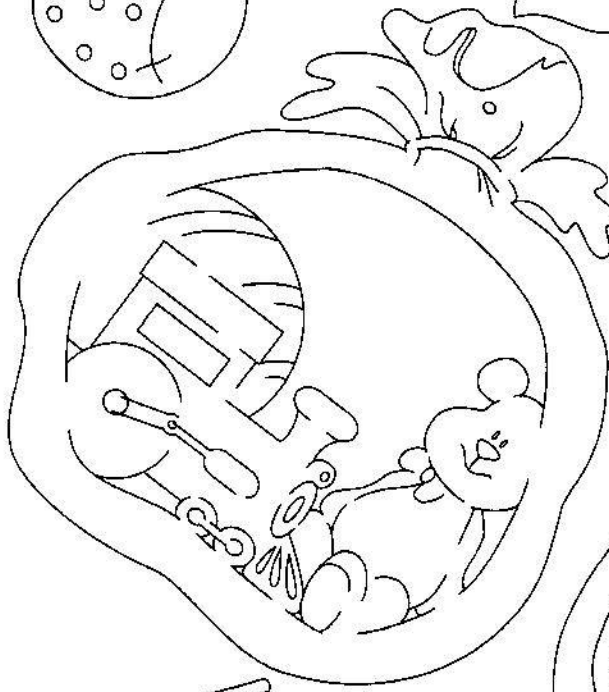
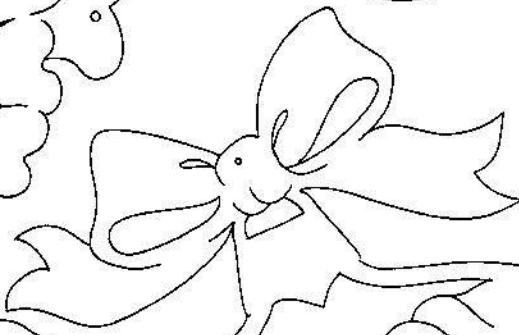
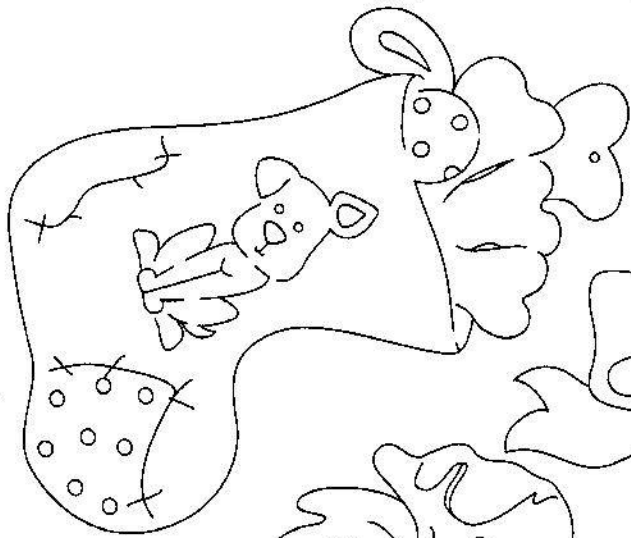
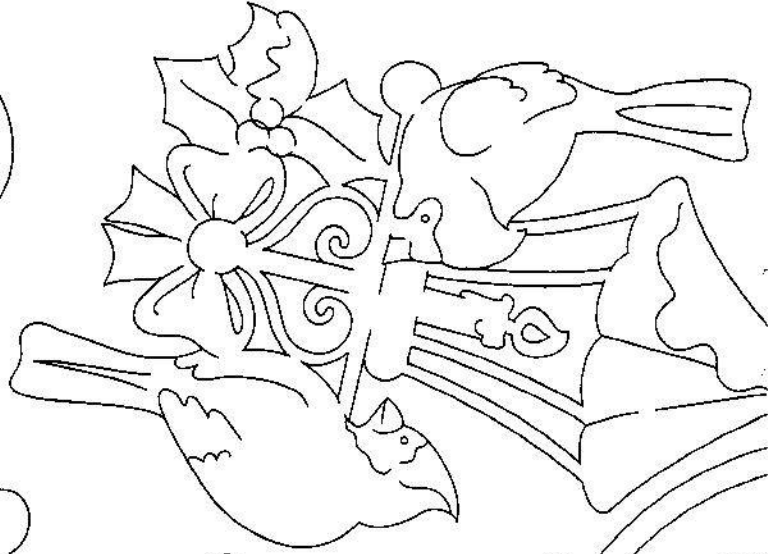
"And To All a Good Night!" Welcome Sign
Full Size Pattern
from page 12

Cut 1 of plaque outline from walnut

Cut 1 of each overlay and letter from maple

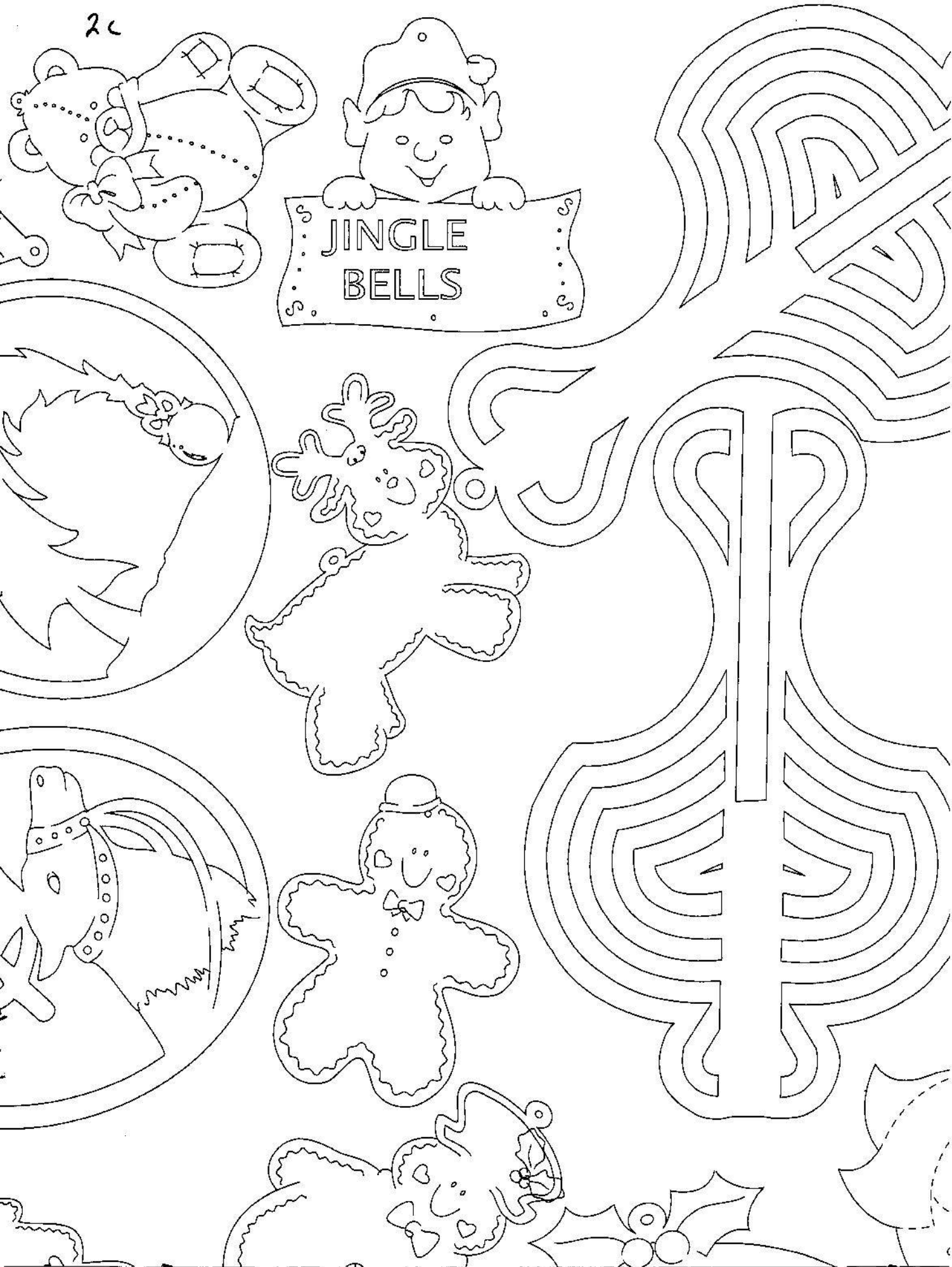


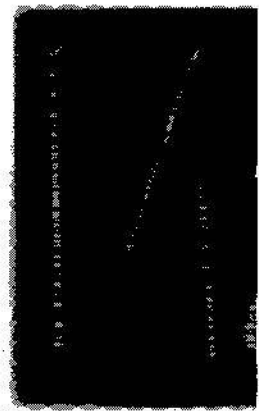
Ho Ho



30 Ornaments by BJ Holm
Full Size patterns
From Page 50







FULL

Side

"And T
We

Shown

30 On

Slotte

Side

52 Ors

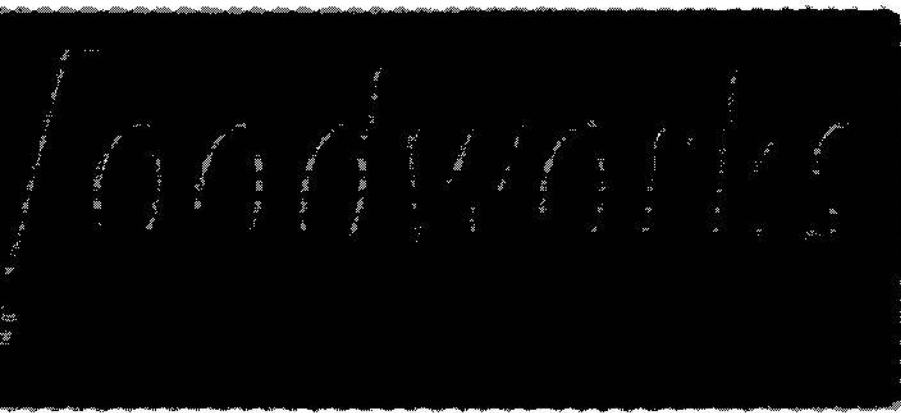
Note: a
sections
ONLY for
complete
permitted
to sell, g

Slotted Ornaments
Full Size Patterns
from page 58

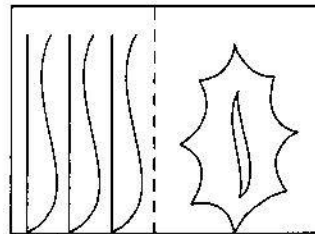
Bonus Snowman Ornament

Snowman Bank Sides
Cut 1

Snow
Full Si
fro



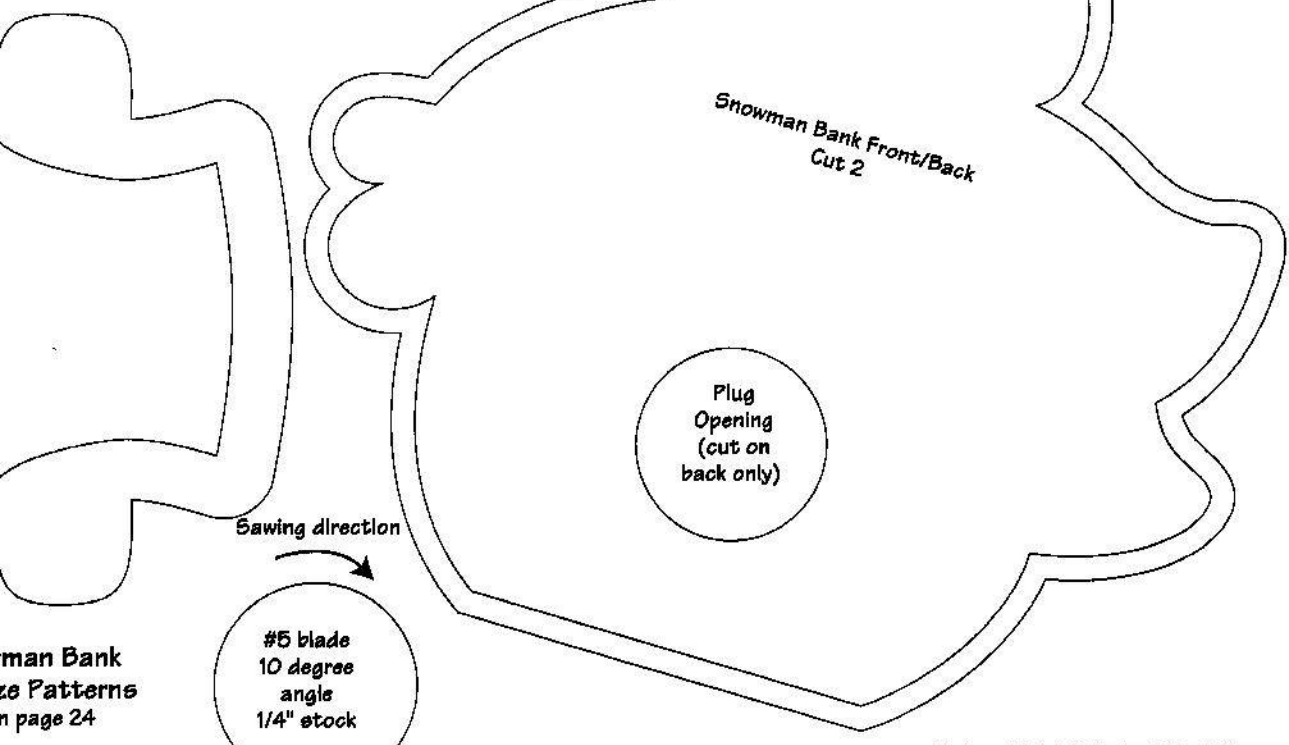
Fold on dotted line

Holly Leaves
Cut 1

SIZE PATTERN SECTION NO. 2 HOLIDAY 2005

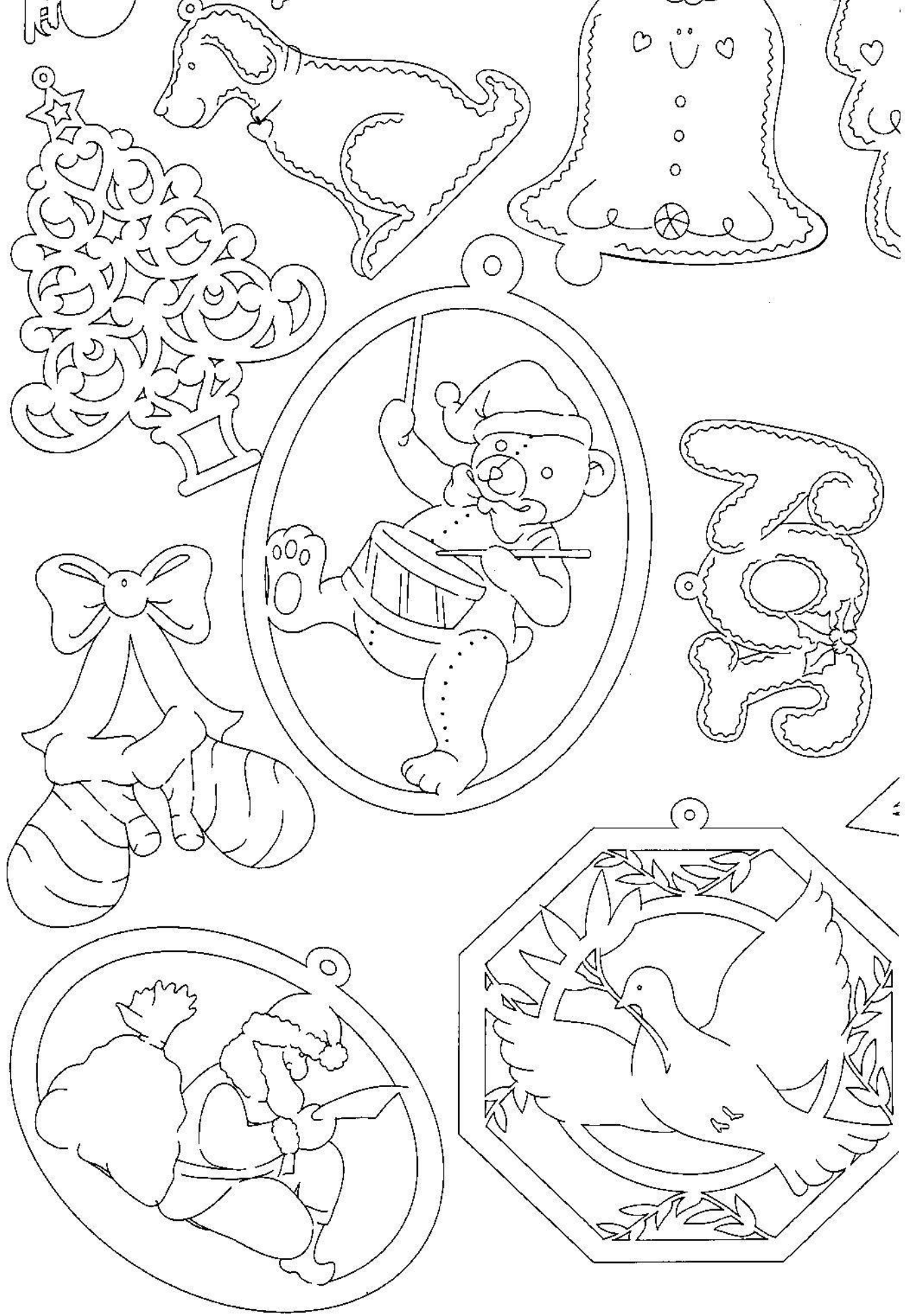
to All A Good Night!	from page 12
come Sign	from page 24
an Bank	from page 50
aments from B. Holm	from page 58
d Ornaments	from page 54
aments from D. Boelman	from page 54

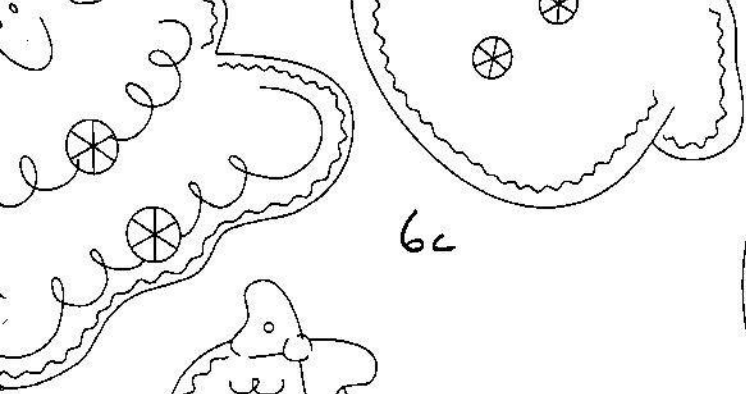
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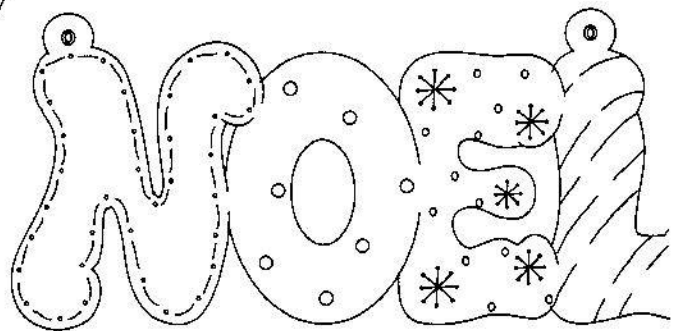
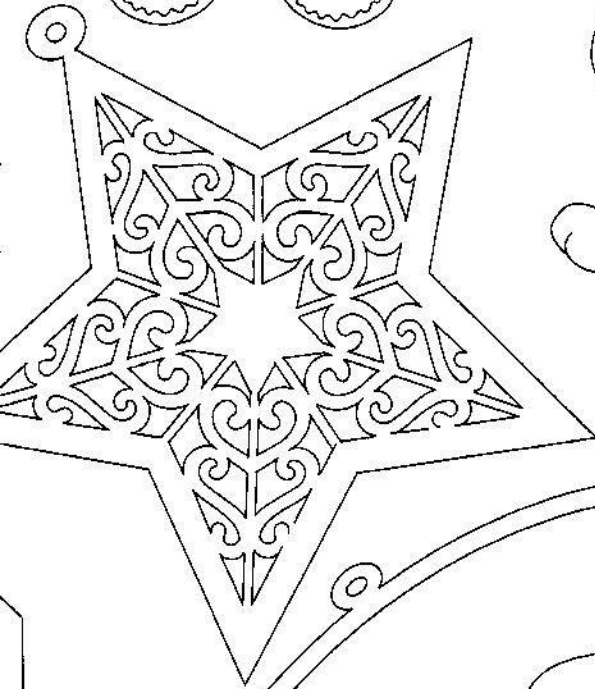
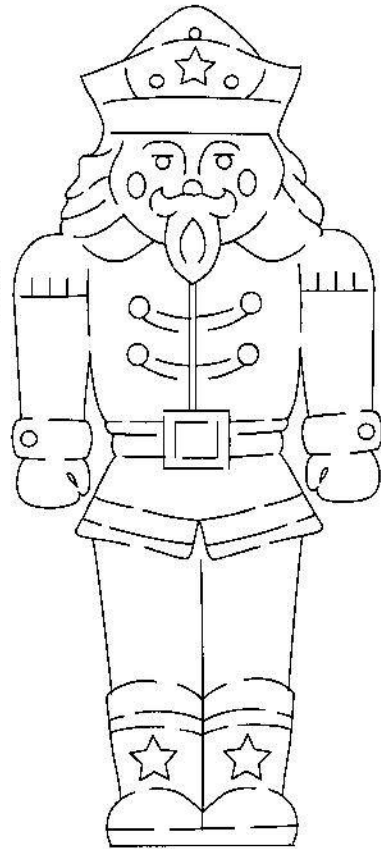
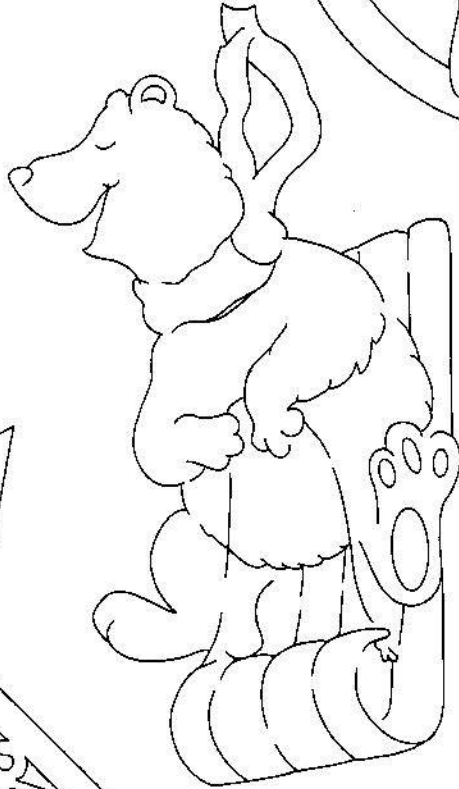
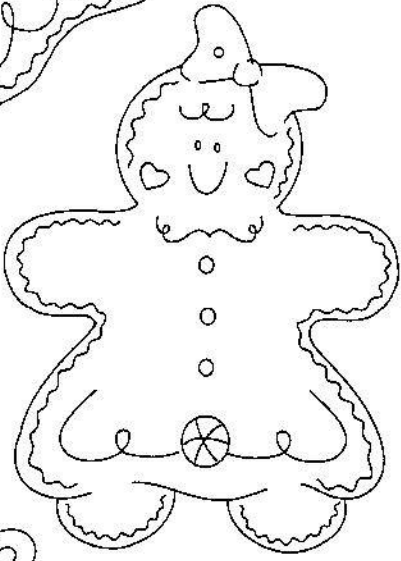
man Bank
ze Patterns
n page 24

#5 blade
10 degree
angle
1/4" stock





6c

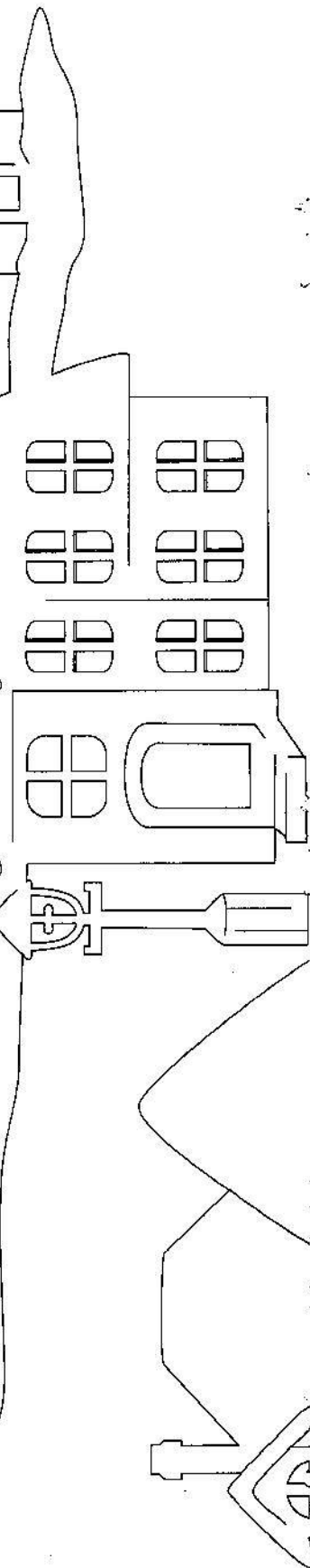
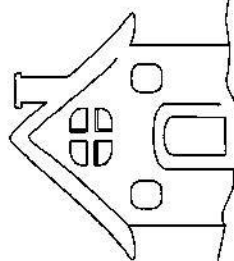
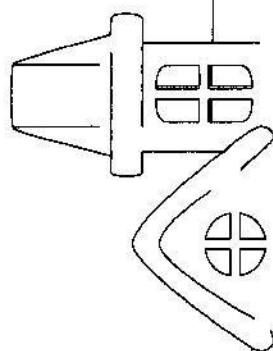
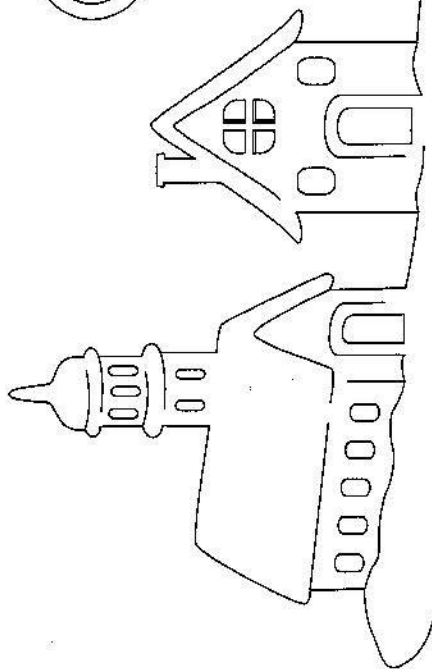
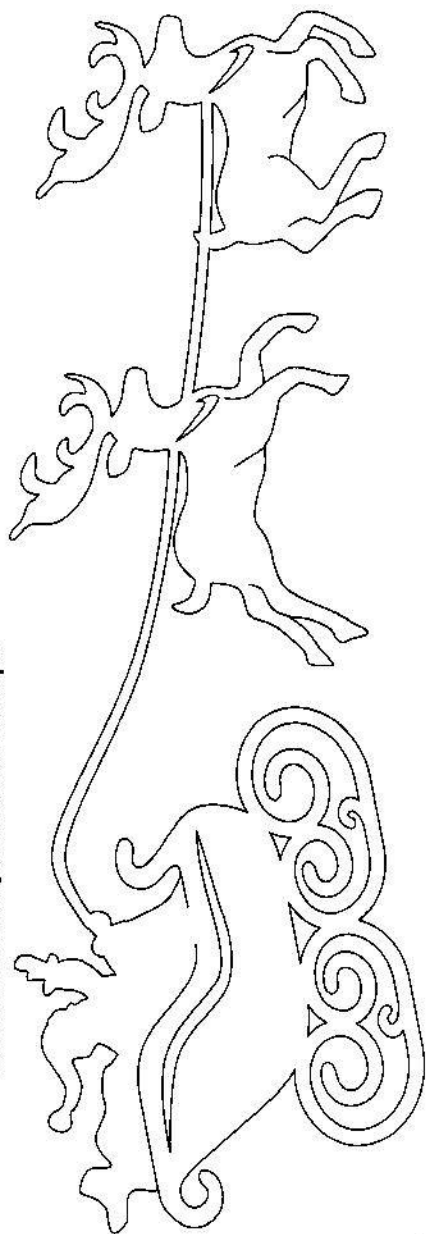
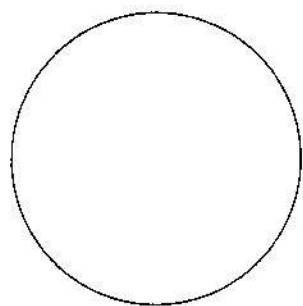


7c

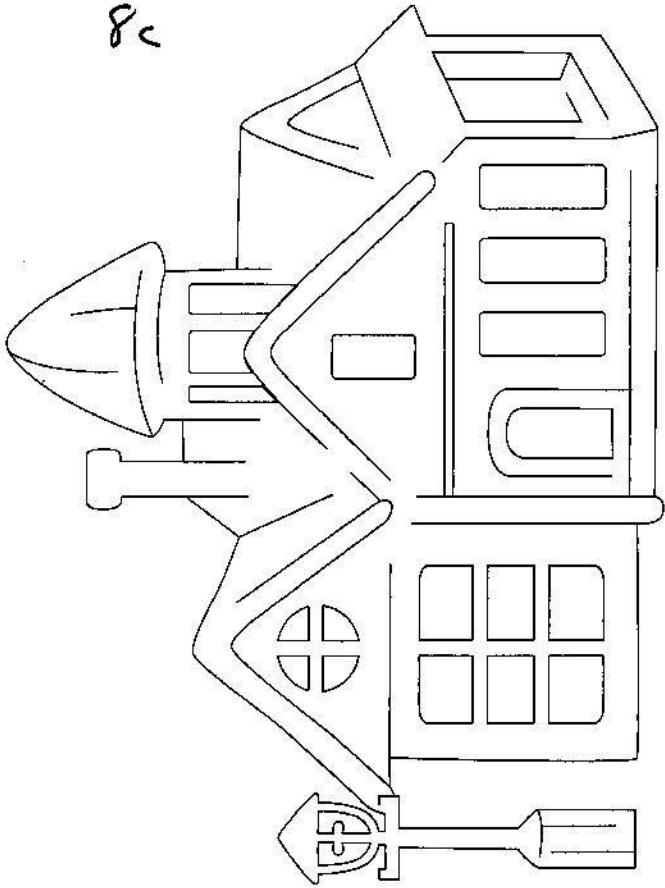
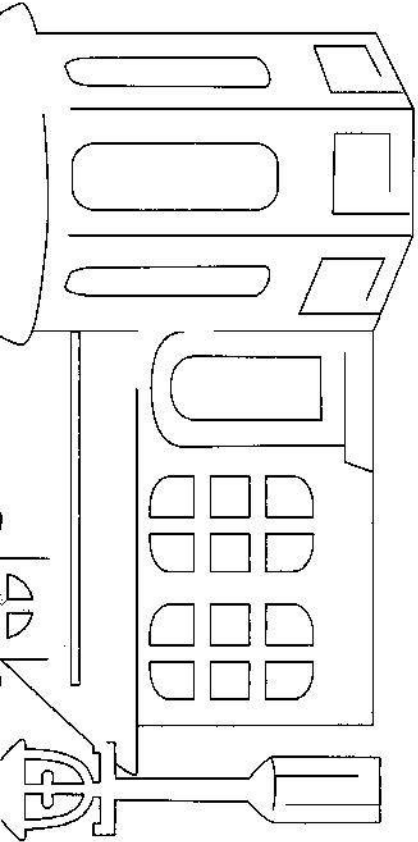
"And To All a Good Night!" Welcome Sign
Full Size Pattern
from page 12

Cut 1 of plaque outline from walnut

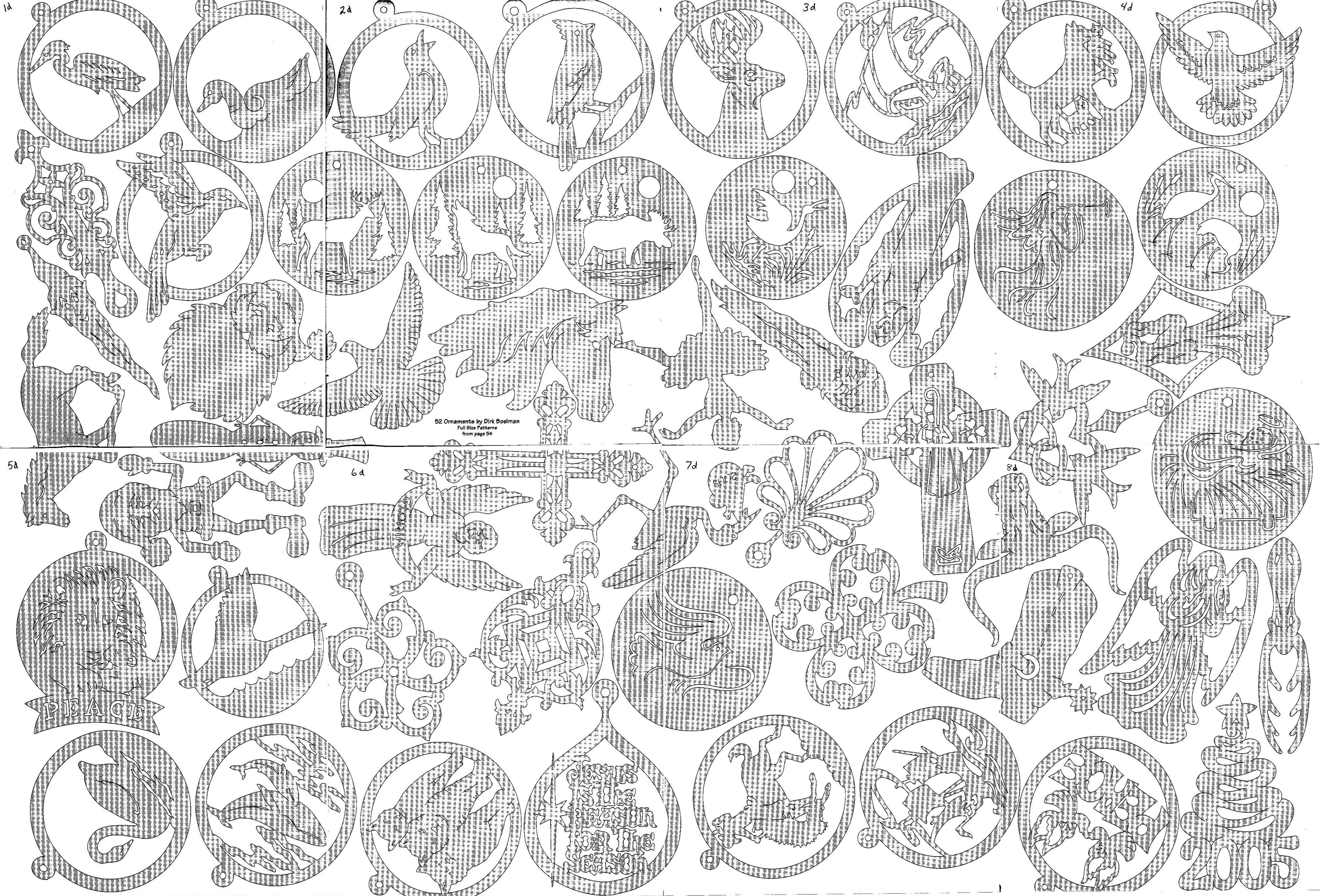
Cut 1 of each overlay and letter from maple

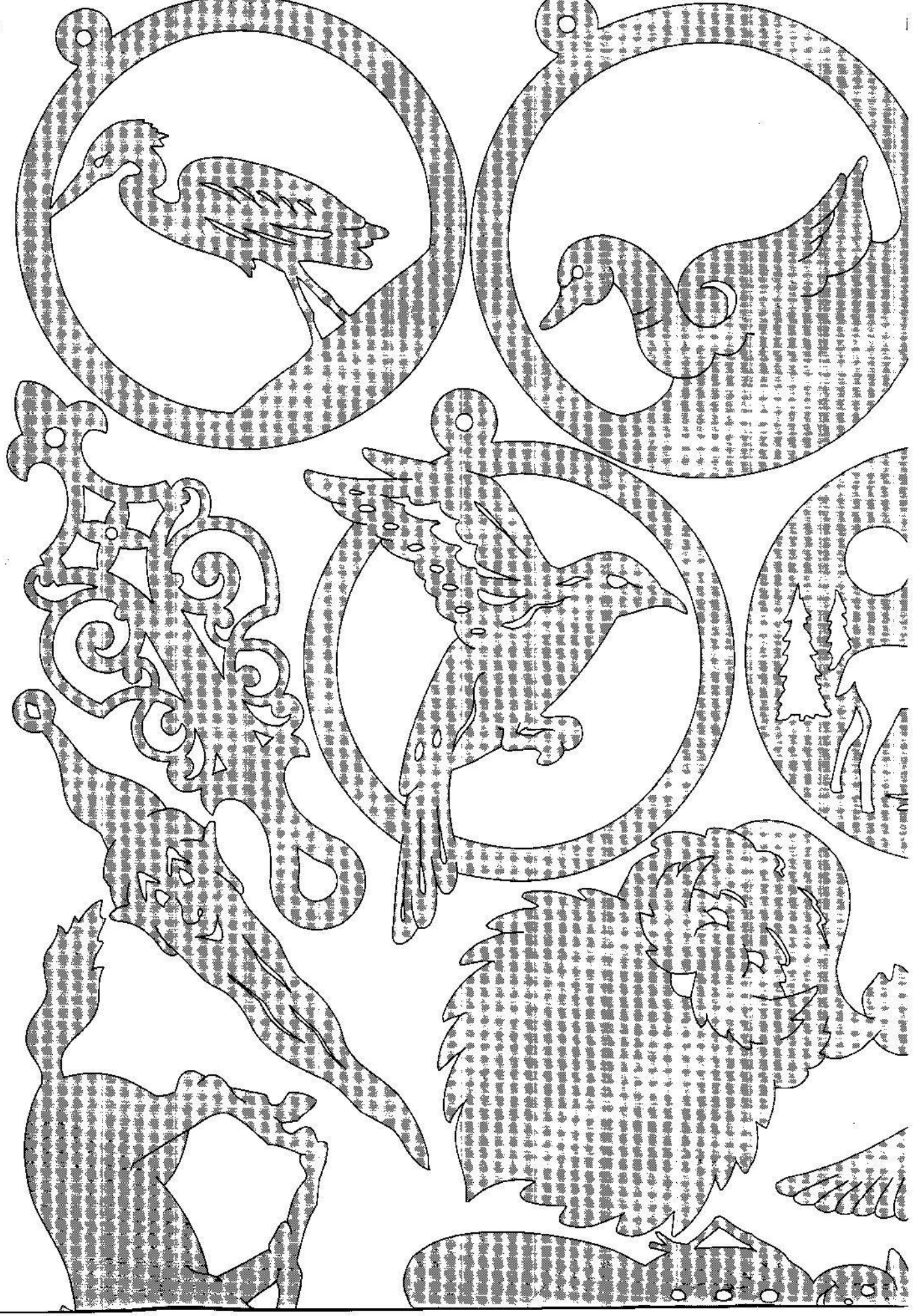


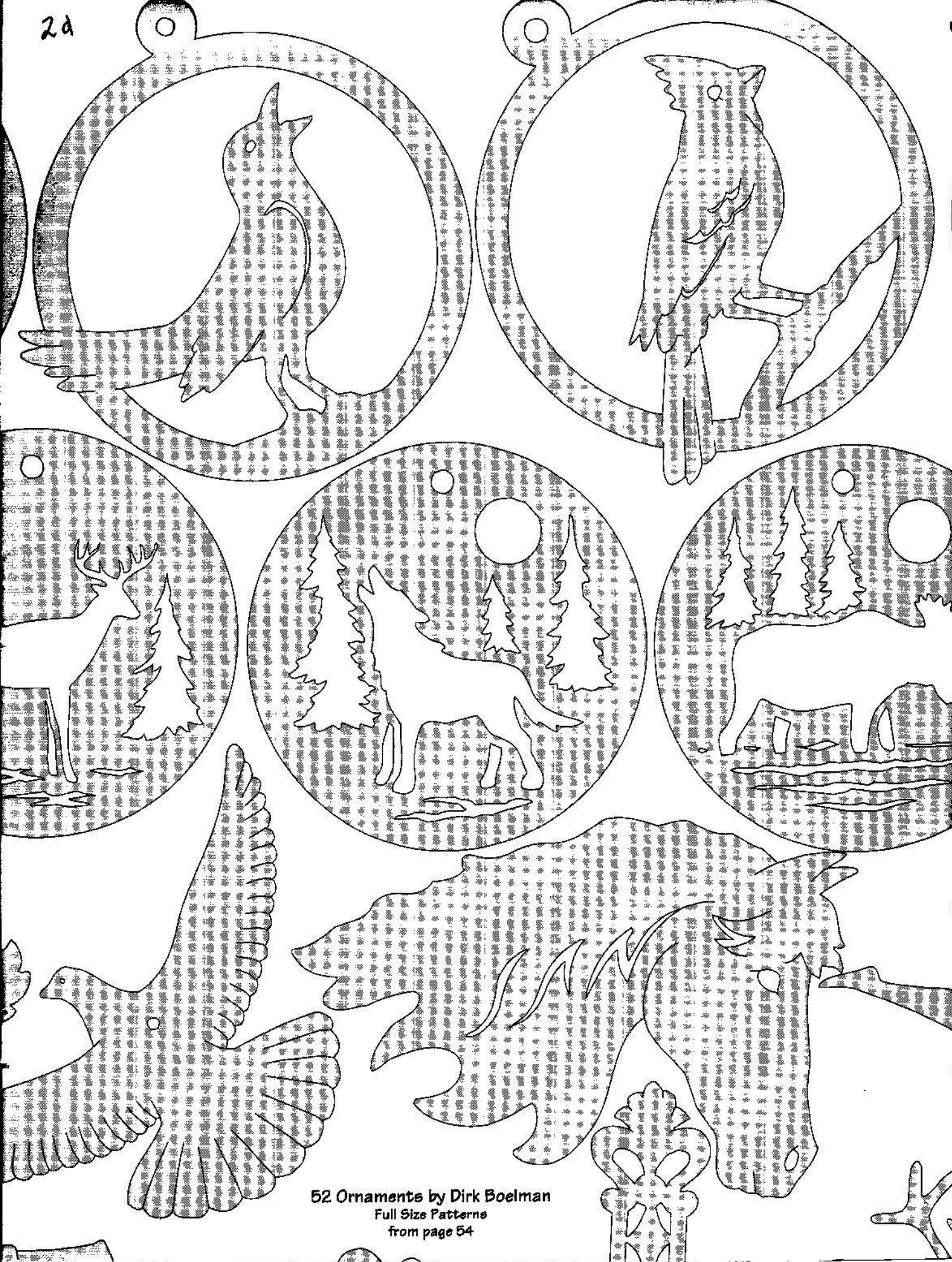
8c



WELCOME





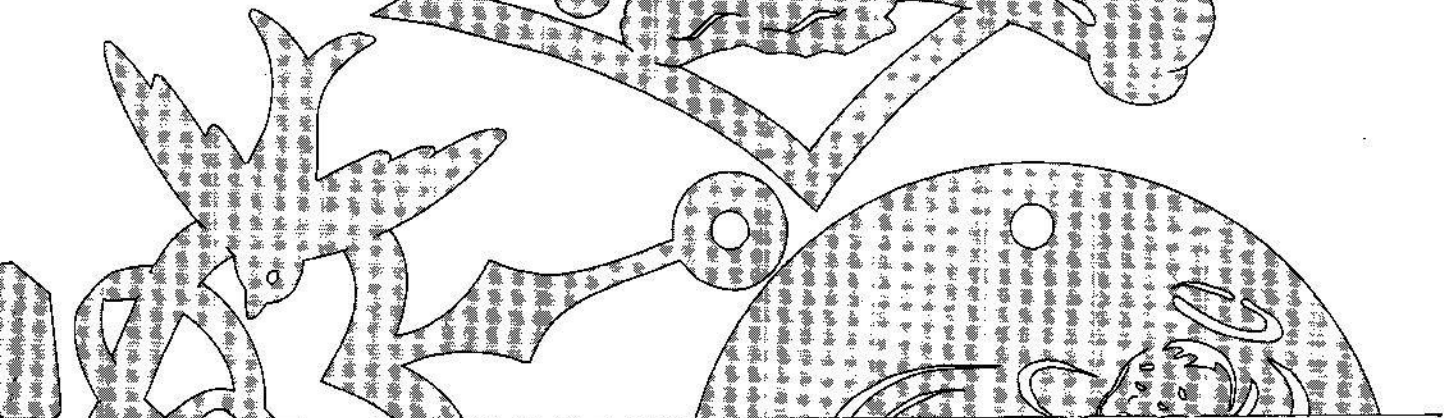
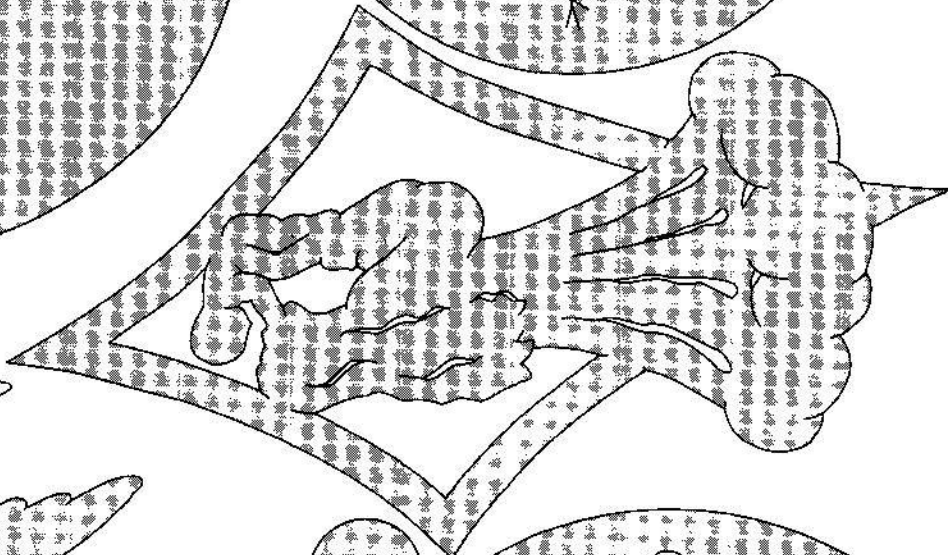
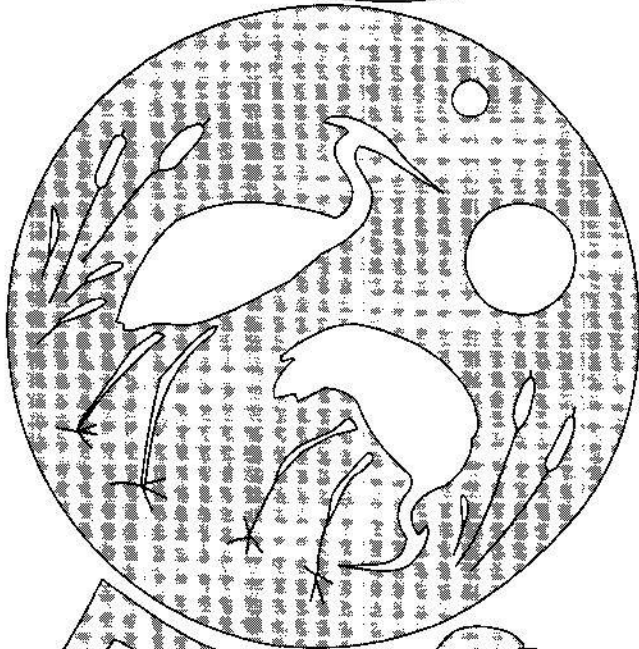
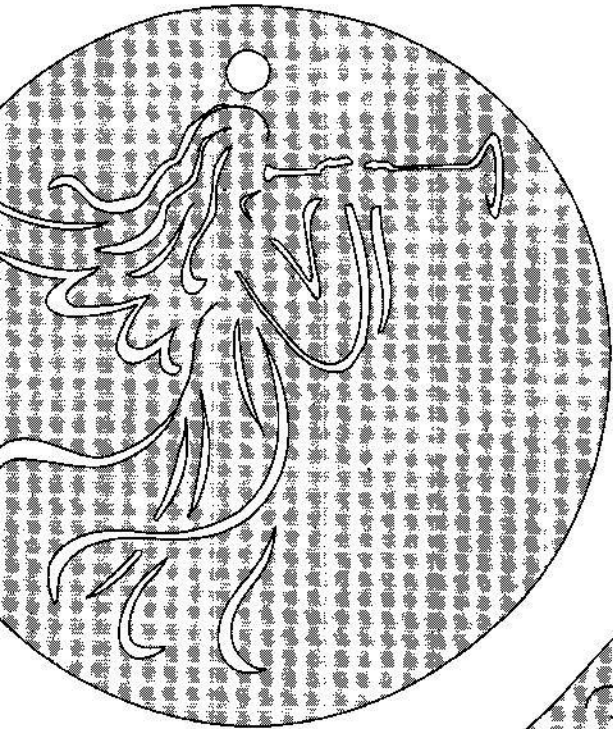
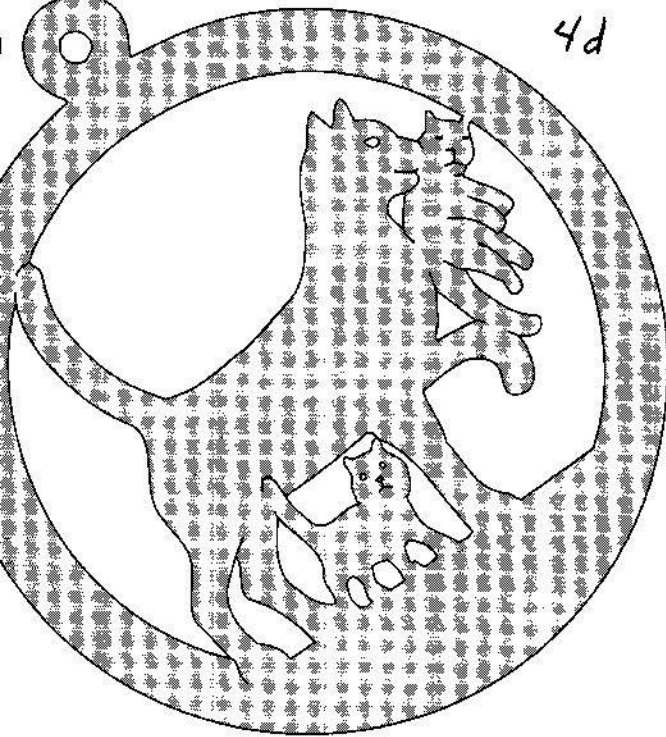


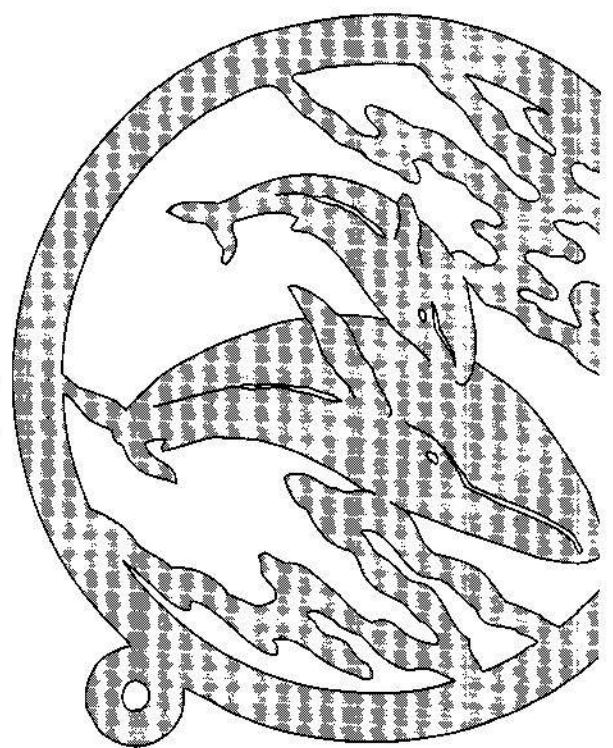
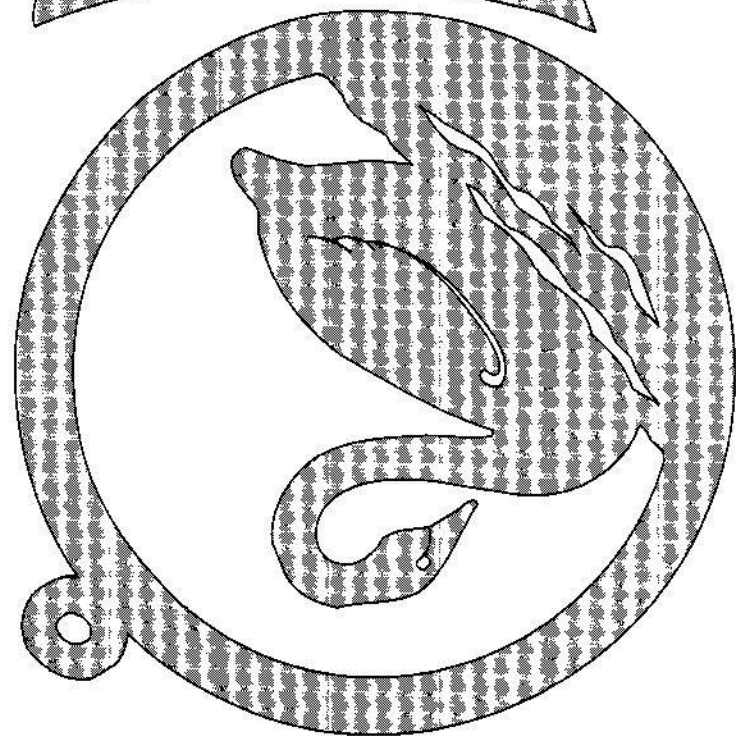
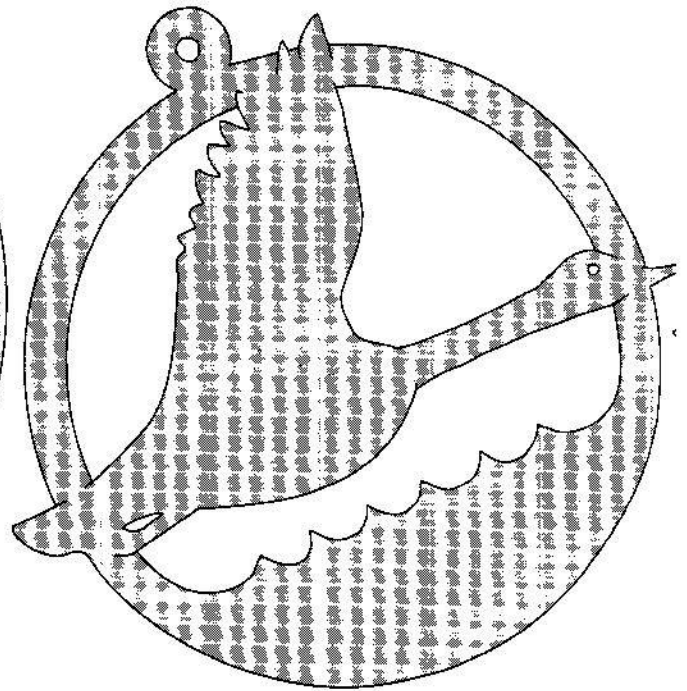
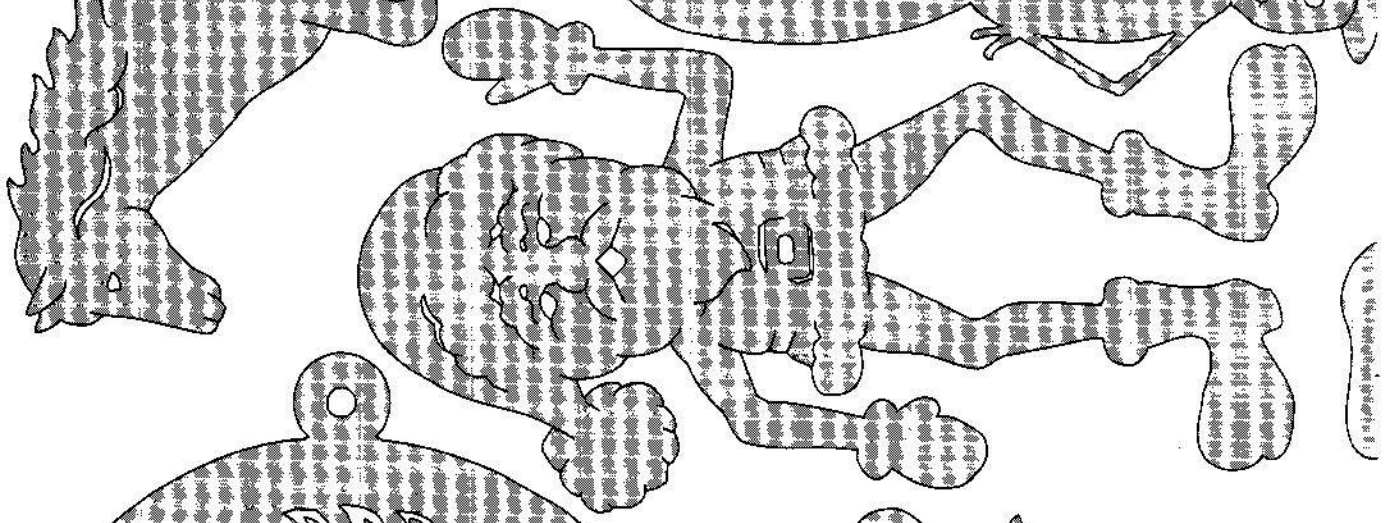
52 Ornaments by Dirk Boelman
Full Size Patterns
from page 54

3d



4d





6d

