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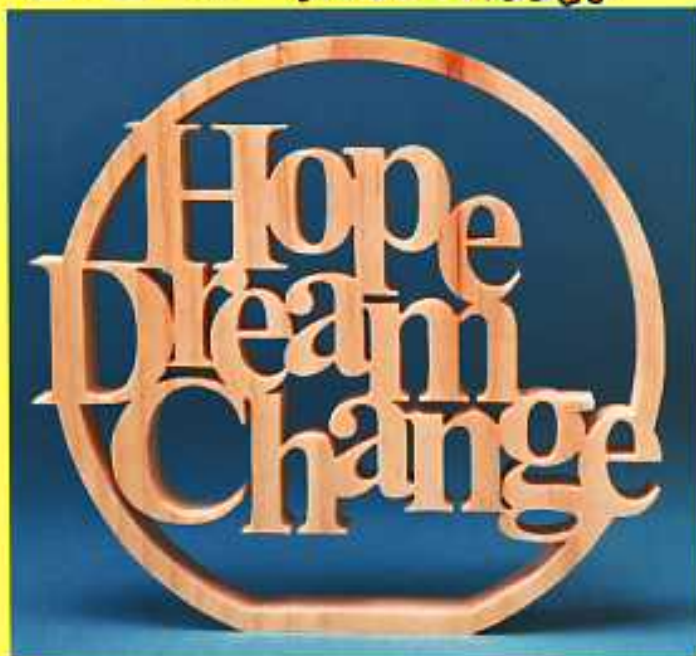
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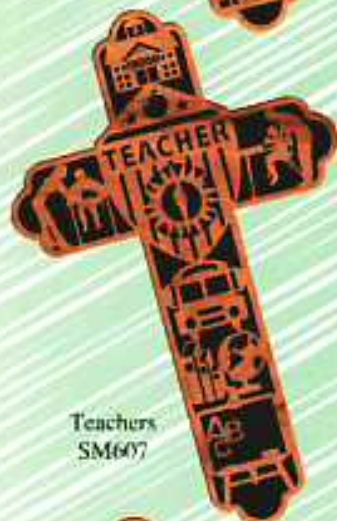
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Deridder
Pocket Shelf

Snow
Globe
Picture
Frame



Pen and Paperclip Holders



Haunting Signs



Taking Flight



Horse Jumping



Sandhill Cranes



Hope, Dream, Change

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THE FULL SIZE PATTERNS FOR THE PROJECTS SHOWN ON THIS PAGE ARE
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Autumn Welcome Sign



Layered Winter Scene



Antique
Hall
Mirror
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Wild
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Watchful Birds Mini Clocks



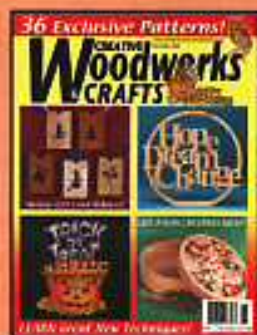
Gift Card Holders



Nutcracker Intarsia



Halloween Light Covers



On the cover: This issue's cover features: Gift Card Holders by Diana Thompson; Hope, Dream, Change by Toni Burghout; Haunting Signs by Bob Valle; Christmas Tree Trinket Box by Sue Mey; and the Watchful Owl Mini Clock by Roy King, Scott Kochendorfer, and Bob Valle.



Hope, Dream, Change

by Toni Burghout of Chrestensen Burghout Designs



Introduction

This piece was created at the request of an individual who envisioned "Hope, Dream, Change" with a political interpretation in mind; however, this word art design has a much different meaning for me. "Hope, Dream, Change" is a powerful affirmation, reminding us that there is always hope, that we should never let our dreams fade, and that change is always possible.

INSTRUCTIONS

Photocopy the pattern, saving the original for future use. Sand the surface of the wood, and remove all dust. Apply a layer of painter's tape to the surface of the wood. (The tape protects the wood surface and allows for easier pattern removal.) Apply a light coat of temporary-bond spray adhesive to the back of the pattern, and adhere the pattern to the taped surface. Drill for all blade entry holes. Turn the work piece over, and lightly sand off any tear-out created by drilling the holes. Make all inside cuts. (Leaving the wood surrounding the perimeter of the design intact provides additional stability to the piece while cutting, and it reduces the chance of breaking off any delicate sections while feeding the blade through the holes.) After making all inside cuts, cut the perimeter of the pattern, releasing the word art from the surrounding wood.

SUPPLIES

Wood; hardwood of choice—one piece 3/4" x 8" x 7"
Tools: drill press with assorted small bits; scroll saw with blade of choice; vacuum with soft-brush attachment
Temporary-bond spray adhesive
Painter's tape
Sandpaper, assorted grits
Finish of choice

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

Carefully peel off the painter's tape and the pattern. Using a small piece of fine-grit sandpaper, remove any burrs from the cut edges. Vacuum the piece to remove all dust before applying your finish of choice.

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



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PRESIDENT
Jerry Cohen

from the editor's desk

Welcome to this edition of *Creative Woodworks & Crafts*! In our Readers' Gallery (page 64) we have a great entry from three eighth graders from St. Isidore School in Bellevue, Saskatchewan, Canada—

(from left to right) Nicholas Gaudet, Jean Vachon, and Joel Bussiere. These three young men are rightly quite proud of their original project, "The Fortress," which was made from Baltic birch and pine. They are all participants in a unique visual arts class taught by Aurele Gareau, which provides instruction in scrolling,



carving, woodburning, and intarsia. There is so much interest in this class that students have been traveling from other schools in nearby towns to participate. This is encouraging to us, because we like seeing younger people being attracted to scrolling and other related forms of woodworking.

In a similar vein, we will be featuring in our next issue an article by Dirk Boelman entitled "Scrollsaw Stars," which explains how Dirk and Karen Boelman (of The Art



Factory) and Floyd and Carole Hacker (of Ocooch Hardwoods) introduced a group of sixty children—ranging in age from six to sixteen—to the art of scroll sawing. The four of them were very touched and inspired by how much those kids loved scrolling! The

students fairly beamed with joy as they worked intently to complete their own star projects—cutting, sanding, and in some cases, painting. It was clear that many children greatly enjoy the experience and satisfaction of making something with their own hands "by themselves."

Think of the satisfaction you derive from your woodworking and, if you haven't already done so, consider sharing your knowledge and expertise with a younger person; it just may change their life! If any of you are already involved with teaching scrolling to children, we'd love to hear from you, perhaps for our Readers' Gallery section. Dirk and Karen Boelman would also like to personally support such efforts, and they write: "If you have an opportunity to teach scrollsawing to kids, please contact us. We would be happy to send you some free patterns. Call us at 800-566-6394, or email us at dirkdraws@centurytel.net."

Until the next issue, wishing you all the best!

Sincerely

Robert A. Becker

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Haunting Signs

pattern by Bob Valle; cut by Ray Wilckens

Introduction

Welcome trick-or-treaters of all ages to these Halloween signs. While they are fun to make, the pieces are also very striking when displayed. The "Happy Halloween" sign from the introduction is shown playing it standing up.



SUPPLIES

Wood: hardwood of choice—one piece 1/2" x 10-1/2" x 7" (for Happy Halloween sign), one piece 1/2" x 8" x 9-1/2" (for Trick-or-Treat sign)

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

Temporary-bond spray adhesive

Clear packaging tape

Sandpaper, assorted grits

Acrylic paints in brown, dark orange, light green, medium green, medium yellow, orange, purple, tan, and white

Glitter glue in clear, green, orange, and purple (for Trick-or-Treat sign)

Assorted paintbrushes, including 1/2" flat brush, small soft-haired mop brush, and liner brush

Fine-tip permanent-ink marker in brown

Palette

Container of water

Clear finish of choice

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

es to your home with
are shown painted,
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Consider cutting the
cker wood and dis-

EN



Background image supplied by iStockphoto.com/landrolse.

continued on page 12

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Attach the patterns to the wood using temporary-band spray adhesive. Apply a layer of clear packing tape over the patterns. (The tape lubricates the blade as you cut, which reduces burning and extends the life of the blade.)

Step 2. Drill for all blade entry holes and make all interior cuts on the pieces. Cut the perimeter of the patterns last.

Step 3. Remove all tape and patterns, and sand the surfaces smooth. If desired, paint the pieces, referring to the lead photos and the painting techniques section. Let dry completely.

Step 4. Apply your clear finish of choice, and let dry. Carefully attach a hanger to the back of the pieces, or simply hang them from one of the fret-cut holes in the design.

For questions concerning this project, please contact Bob Valle at valle1968@yahoo.com.



Painting Techniques by Jane Guthrie

for Happy Halloween sign:

Squeeze a nickel-sized puddle of the orange and white paints onto a palette, and add a few drops of water to both puddles. Dampen the paintbrush with clean water, and brush the water over the surface of the pumpkin. (By preparing the surface with water, the paint will thin out, allowing the wood grain to show through.) With the paintbrush still wet, pick up a small amount of orange paint, and brush it sparingly along the edges of the pumpkin. Use the mop brush to gently pounce the paint into the area. (The paint will dry quickly, so work in small areas at a time.) In the same manner as for the pumpkin, paint the ghost white. Let dry.

Using the brown marker and referring to the photograph for suggested placement, add the linework and dots along the letters, around the cut-out stars, and on the ghost and pumpkin.

Clean the brushes using warm, soapy water, and place them on a paper towel to dry.

for Trick-or-Treat sign:

With the exception of the white paint, squeeze a nickel-sized puddle of all paint colors onto the palette, and add a few drops of water to each puddle. Paint the trick-or-treat sign following the same techniques as for the Happy Halloween sign, by first dampening the wood, then lightly brushing the paint color onto the area.

Paint the lettering using purple paint.

Paint each section of the basket using tan paint. While it is still wet, add a touch of brown paint along the left side of each basket section to add a shadow. Paint the cross-stile piece tan along the top, and brown along the bottom.

Paint the large and small pumpkins using orange paint. Highlight the right sides of the pumpkins using medium yellow paint. While still wet, blend dark orange paint along the left sides of the pumpkins.

Paint the medium-sized pumpkin using orange paint along the left side and dark orange paint along the right side. Highlight the left side of the pumpkin using medium yellow paint.

Paint the stems and ground area using light green paint. Add touches of medium green paint to the stems and grass. Allow all paint to dry completely.

Apply purple glitter glue to the lettering, clear glitter glue to the basket, orange glitter glue to the pumpkins, and green glitter glue to the stems and grass area. The glitter glue is simply an accent; use as much or as little as desired. Refer to the photograph for suggested placement. Let dry completely.

Clean the brushes using warm, soapy water, and place them on a paper towel to dry.

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3	mar. red
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7	black
8	red
9	blue
10	green
11	yellow
12	brown
13	orange
14	violet
15	pink
16	lt. blue
17	lt. green
18	aquamarine
19	wisteria
20	bubblegum
21	aubergine
22	english red
23	pumpkin
24	pale orange
25	celery
26	jade green
27	cedar



Layered Winter Scene

by Sue Mey

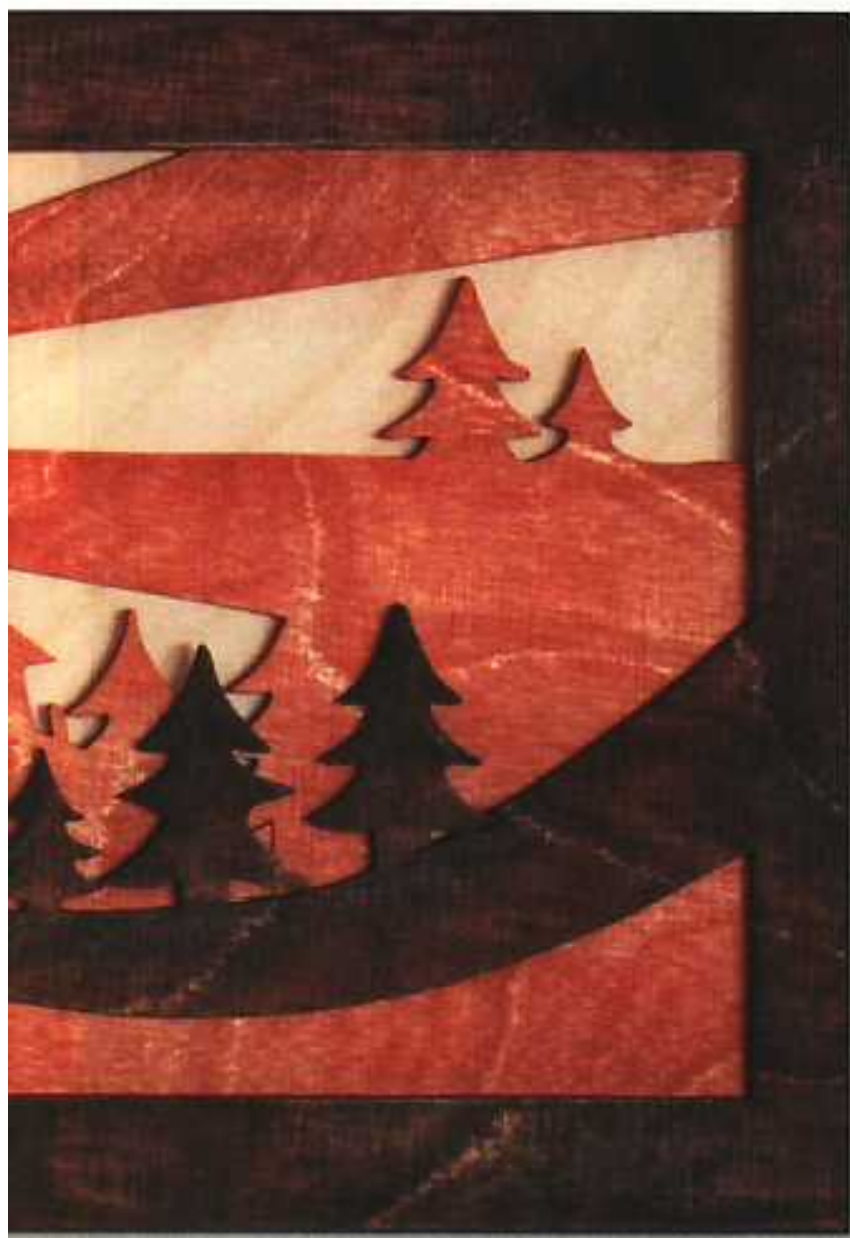


SUPPLIES

Wood: Baltic birch plywood or wood of choice—three pieces $1/8"$ x $12-3/4"$ x $6-3/4"$ (for the three layers); scrap wood—two pieces $1/8"$ x $12-3/4"$ x $6-3/4"$ (for optional support layers)
 Tools: scroll saw with assorted reverse-tooth blades, or blades of choice; drill press or hand drill with $1/16"$ bit; disc sander; clamps; scraper blade
 Temporary-bond spray adhesive or glue stick
 Wood glue
 Thin double-sided tape
 Masking tape

Sandpaper, assorted grits
 Hard-bristled paintbrush
 Medium-sized artist's brush
 Lint-free cloth
 Wood stain in colors of choice
 Clear spray varnish
 Sawtooth hanger

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



Introduction

This winter scene project consists of three layers of wood, each finished in a different color. I applied walnut stain to the top layer and cherry stain to the middle layer, and I left the bottom layer in its natural wood color. If you prefer a more colorful project, consider cutting the layers from MDF, and painting them using spray paint or acrylic paints.



INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Apply a layer of masking tape to the top surfaces of two work pieces. Using temporary-bond spray adhesive or a glue stick, adhere the patterns to the taped surfaces. To provide stability and to ensure more control while cutting, attach a layer of scrap wood to the back of the two work pieces using small strips of double-sided tape.



Step 2. Use the 1/16" bit to drill the blade entry holes in the work pieces. Remove the burrs created by drilling the holes from the backs of the work pieces. To do so, hold a scraper blade at a slight angle to the wood, and, following the grain direction, draw it along the back of the wood.



Step 3. If cutting through only a single thickness of wood, make the inside cuts of the patterns using a No. 1 blade. If the work piece is stacked with a scrap piece, use a larger-sized blade, such as a No. 3 or No. 5, to make all inner cuts. Carefully separate and remove the scrap wood layers after cutting.

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Step 4. Stack the work pieces for the top, middle, and bottom layers. Secure the layers by placing small strips of double-sided tape between them.



Step 5. Using the disc sander, sand up to the outer rectangular pattern line. [If a disc sander is not available, cut along the perimeter line using a No. 7 blade. Cut through all three thicknesses of wood at the same time.]



Step 6. Separate the work pieces by carefully inserting a scraper blade between them. Use a pencil to lightly mark the top surface of the back layer to ensure that the layers

will line up correctly during assembly. Remove the masking tape and patterns. Sand the three work pieces using 220-grit sandpaper or a sanding block. Switch to 320-grit sandpaper and sand until the surfaces are smooth. Also use sandpaper to round over the outer edge of the top layer. Remove all the sanding dust using a hard-bristled paintbrush and a lint-free cloth.



Step 7. Using the medium-sized artist's brush, apply wood stain to the layers. For the project shown, cherry stain was applied to the middle layer, walnut stain was applied to the top layer, and the base layer was left natural. Let dry completely.



Step 8. Apply wood glue to the back of the middle layer, and position it on top of the bottom layer. (Be sure to correctly align the bottom layer.) Apply glue to the back of the top layer, and position it on top of the middle layer. Apply clamps to the assembly, and allow the glue to dry.

Step 9. Apply several light coats of clear spray varnish to the project, allowing each coat to dry thoroughly before applying the next. Attach a sawtooth hanger to the back of the project, and display.

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



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Horse Jumping

by Marilyn Carmin

Pattern Located in Full Size Pattern Section No. 1



SUPPLIES

Wood: hardwood of choice—one piece 3/4" x 9" x 12";
plywood—two pieces 1/8" x 7" x 8"
Tools: drill with No. 58 bit; scroll saw with No. 5 blades; hammer
Temporary-bond spray adhesive
Masking tape
Wood glue
Sandpaper, assorted grits
Thin sheet of brass, copper, or aluminum—one piece 7" x 8"
Brass, copper, or aluminum furniture nails with small round or
decorative heads (22)
Clear spray finish
Fabric or leather for backer (optional)

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

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Using temporary-bond spray adhesive, attach the horse pattern to the 3/4"-thick wood. Drill for all blade entry holes, and make all cuts. Remove the pattern, and sand as needed. Apply several coats of clear spray finish to the piece, allowing each coat to dry before applying the next.

Step 2. Glue the metal sheet to one piece of the plywood. Stack the second piece of plywood on top of the metal, sandwiching the metal between the plywood sheets. Secure the stack using masking tape.

Step 3. Use temporary-bond spray adhesive to attach the overlay patterns to the top of the stack. Using the No. 5 blade, cut out the patterns. Remove the top piece of plywood, and discard it.

Step 4. The "X"s on the overlay patterns represent suggested locations for attaching the nails. More or fewer nails can be added, and locations can be changed as desired. Lightly tap a nail partly into the overlays at each location. Apply glue to the back of both overlays, and position them on the horse piece, referring to the photograph for placement. Tap the nails the remainder of the way into the wood, until the heads of the nails are flush with the metal.

Step 5. Apply a final coat of spray finish to the piece. If desired, cut a piece of fabric or leather to fit the back of the piece, and glue in place.

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



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Taking Flight

pattern by Jacob Fowler, cut and finished by Wayne Fowler



Introduction

Jacob continues to "taunt" me with complex Christmas angel patterns that I feel compelled to cut year after year! I thought last year's angel was about as complex as an angel could be, but this year he proved me wrong. I would classify this design as a "gift" angel, rather than an item suitable for craft sales, because it consists of almost 200 fret cuts and it would be difficult for me to be able to charge enough for it to pay for my time. I also don't think this one is appropriate for stock cutting, making it even more of a gift item.

The angel on the left was cut from 1/2"-thick box elder with red highlights, and the angel on the right was cut from oak. I also experimented with cutting the angel at a smaller size, approximately 10-1/4" x 5-1/2". I cut it from 3/8"-thick curly maple, and though very delicate, it makes a very nice finished piece. All three versions were cut on an Excalibur EX21 saw using No. 2R blades for the majority of the cuts, and No. 2/0 blades for the facial features. I have considered cutting the design from thicker wood and mounting it onto a base, but that thought goes into the "maybe later" bucket!

SUPPLIES

Wood: hardwood of choice in white, gold, or red tones, such as alder, box elder, cherry, maple, or red elm—one piece 1/4" to 1/2" x 12" x 6-1/2"
Tools: scroll saw with No. 2R and/or No. 2/OR blades; drill with assorted bits; fixed disc or belt sander with fine-grit disc or belt
Temporary-bond spray adhesive
220-grit sandpaper
Clear packing tape
Finishing oil of choice, such as walnut or tung oil
Clean paintbrush
Clear fishing line (4-6 lb. weight) or thin cord for hanger (optional)

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

INSTRUCTIONS

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

Step 2. Drill for all blade entry holes. In order to reduce chipping on the bottom of the piece, I recommend using No. 2 reverse-tooth blades to make the majority of the cuts, and No. 2/OR blades for the more delicate cuts in the facial and wing areas. (While it is possible to use a No. 5R blade for some of the cuts, I believe I got better results using the No. 2R blades.)

Step 3. After cutting, remove the pattern. (If you applied packing tape, simply peel off the pattern with the tape. Otherwise, use your method of choice to remove the pattern.) Carefully sand both faces of the piece using a belt or disc sander. Use a small piece of 220-grit sandpaper to remove any remaining burrs and to lightly round the edges.

Step 4. Clean the piece using a clean paintbrush or other tool of choice. Apply your finish of choice to seal the inner edges, and let dry.

Step 5. Use clear fishing line to display the finished angel as a sun catcher or wall hanging. (Gold or silver cord can be used in place of the fishing line.) The pattern has several fret holes that work well for attaching the line while giving the angel the correct vertical orientation. The long openings at the top of the wings serve as good tie points for the line and provide good triangular balance. Use a minimum of 8' of line for the hanger.

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



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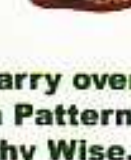
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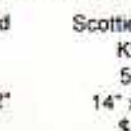
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Gift Card Holders

by Diana Thompson



Introduction

Dennie York is a friend of mine from New Mexico who was kind enough to send me the idea of designing gift card holders. How thankful I am for her suggestion! With so many of us giving gift cards these days, I thought it was a great idea. In the interest of making this group of holders available to everyone before Christmas, I've provided six holiday-themed designs for this issue, but I will provide more designs in future issues that are appropriate to other occasions, as well. [Note that these pieces also make great ornaments for your Christmas tree!] I hope y'all will enjoy making them as much as I have.

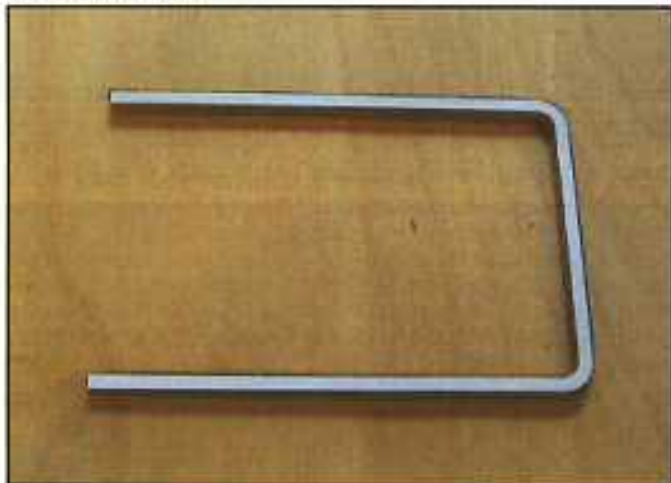
SUPPLIES

Wood: wood of choice—three pieces $1/8" \times 2-3/4" \times 4"$ (for each card holder)
 Tools: scroll saw with No. 3 blades; drill with No. 48 and $7/64"$ bits; small clamps; scissors
 Temporary-bond spray adhesive
 Aleene's Fast Grab tacky glue
 Double-sided masking tape
 Sandpaper, 220- and 400-grit

Yarn needle or any needle with a large eye
 Wood sealer
 Small paintbrush
 Clear finish of choice
 Narrow ribbon, cording, or twine

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

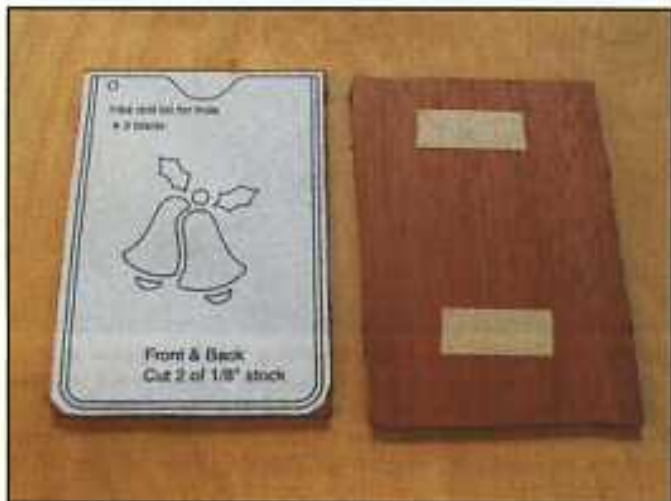
INSTRUCTIONS



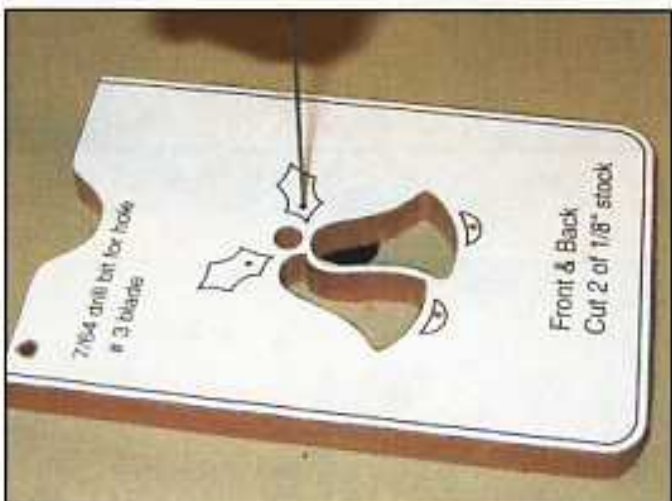
Step 1. Photocopy all patterns, saving the originals for future use. Using temporary-bond spray adhesive, attach one sides pattern to one piece of wood. Cut along all pattern lines, and remove the pattern.



Step 3. Using the $7/64"$ drill bit, drill the hole in the top left of the pattern. Use a No. 48 (or smaller) bit to drill the blade entry holes for the design.



Step 2. Using temporary-bond spray adhesive, attach one front/back pattern to a piece of wood. Stack a second piece of wood beneath the one with the pattern. Secure the stack by placing two pieces of double-sided tape between the two pieces. (Position the tape in the waste areas of the design.) Press the pieces firmly together.



Step 4. Cut along the perimeter of the pattern, leaving the inner line intact. Thread the blade through each blade entry hole, and cut out the center design. After cutting, carefully separate the two pieces and remove the masking tape. Do not remove the pattern yet.

continued on page 24



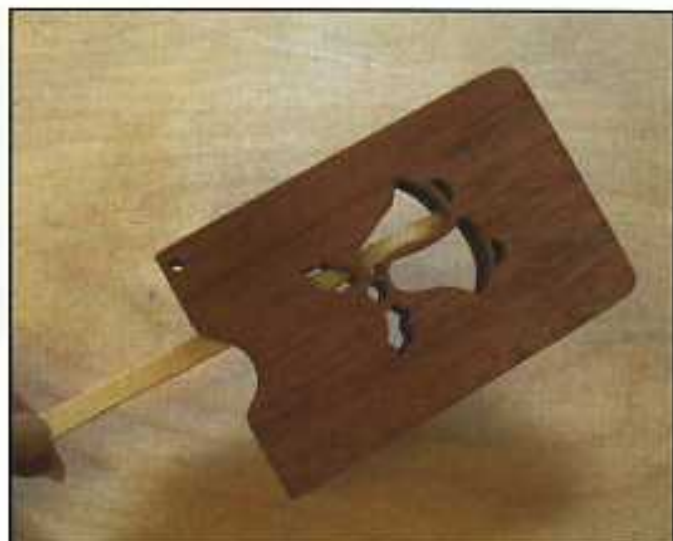
Step 5. Position the sides piece on the back piece, aligning the side and bottom edges. Glue in place, and clamp to hold until the glue has dried. Only four clamps are shown for photography purposes, but more are needed to secure the assembly. (Be very careful while handling the sides piece—it is very delicate. However, if it accidentally breaks, it can be glued back together, with no harm done...trust me, I know!)



Step 6. Position the front piece on the assembly, aligning the side and bottom edges, and glue in place. Clamp until dry.



Step 7. Cutting through all three thicknesses of wood, cut along the inner pattern line. Remove the pattern after cutting.



Step 8. Apply wood sealer to the holder, and let dry. Sand the wood using 220-grit sandpaper, then 400-grit, until the wood is smooth. Apply several coats of your clear finish of choice, allowing each coat to dry before applying the next. (When applying the finish, it is helpful to slip the holder onto a small piece of scrap stock, as shown in the photo. This keeps the finish off your hands, and fingerprints off the holder. Simply insert the other end of the stick into a piece of plastic foam or a flowerpot full of sand and let dry.)



Step 9. Insert the gift card into the holder. Using a yarn needle or other large-eyed needle, thread the ribbon through the upper left hole, and tie the ends into a bow. The ribbon secures the card inside the holder, and it can also be used as a hanger for placing the holder on a Christmas tree.

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





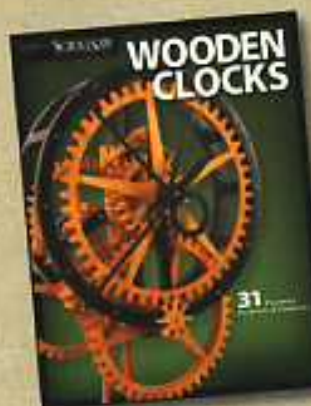
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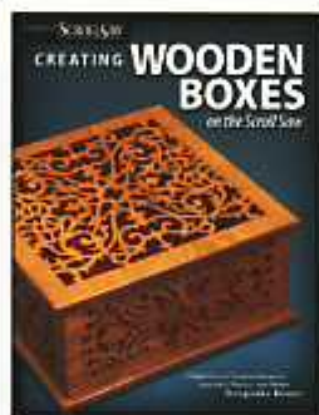
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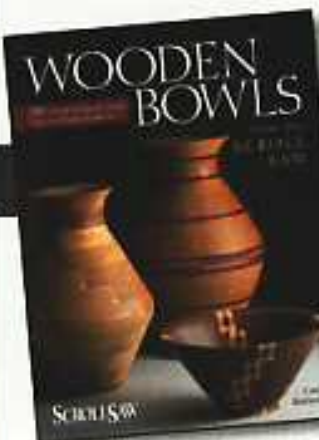
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Autumn Welcome Sign

by Sheila Landry

Introduction

I love autumn! It is absolutely my favorite time of year. I love the crisp, cool mornings and nights, and the warm, sunny afternoons. Of course, I also love the vibrant, brilliant colors that seem to only last such a short time.

When I designed this welcome plaque, I wasn't thinking specifically of Halloween, but rather of the deep, lively colors of the harvest. You could easily leave this plaque out until you are ready to put up your Christmas decorations.

I used what I call my "Simple Segmentation" technique to make this plaque. Maple is a good choice for the segmented pieces because the light, even grain provides lots of strength to even the most delicate sections, such as the tendrils of the pumpkins and the flourishes of the lettering.

The application of the environmentally-friendly Saman stains brings the project to life. If you haven't used these stains yet, you are missing out on a wonderful product! They are odor-free, waterbased (so they clean up easily with soap and water), mixable, and available in many brilliant, deep colors. Purchase them at paint and hardware stores or online at www.dtep.com/saman.htm. I urge you to try them to expand your finishing repertoire.

I hope you enjoy creating this fun, whimsical welcome!

SUPPLIES

Wood: maple or wood of choice—one piece 1/2" x 9-1/2" wide x 15" long (for backboard), one piece 1/4" x 7-1/2" wide x 13" long (for overlays)

Tools: scroll saw with No. 5, No. 2, and No. 2/0 reverse-tooth blades; drill press with small bit; router or laminate trimmer with decorative bit for edging; handheld orbital sander with assorted-grits (120-400) sandpaper; variable speed rotary tool with small drum sanding bits; planer (optional, for proper wood thickness); table saw (optional); vacuum with soft brush attachment; tweezers

Temporary-band spray adhesive

Clear 2"-wide packaging tape

Double-sided carpet tape

Clear-drying, silicone glue gel

Saman waterbased stains in No. 103 emerald, No. 108 black,

No. 116 white, No. 117 chamels, and No. 204 hop

Hanging hardware of choice

Clear spray varnish in satin finish or finish of choice

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

INSTRUCTIONS

Preparing the wood

Step 1. Plane the work piece for the backboard to 1/2" thick. Using the scroll saw with the No. 5 reverse-tooth blade or a table saw, cut the wood to measure exactly 9-1/2" wide. Sand both surfaces of the wood using 120-grit sandpaper to remove the planer marks and smooth the wood. Graduate to 220-grit sandpaper, then 400-grit, until the surface of the wood is satin smooth. This will make it much easier to finish your project after cutting. Using the vacuum with the soft brush attachment, vacuum all dust and debris from the wood.

Step 2. In the same manner as for the backboard, plane the work piece for the overlays to 1/4" thick and sand the surfaces.





continued on page 28



Step 3. Make two photocopies of the pattern, saving the original for future use. Apply a light coating of temporary-bond spray adhesive to the back of one pattern copy. Allow the spray to tack up for a few seconds until it feels as sticky as masking tape. Paying attention to the wood grain direction, apply the pattern to the work piece for the backboard. Cut the cat, pumpkin, and lettering patterns from the second photocopy. Apply temporary-bond spray adhesive to the backs of the patterns for the overlays. Position them on the 1/4"-thick work piece, again paying careful attention to grain direction. Place a layer of clear packaging tape over the designs to help prevent burning the wood while cutting.

Cutting and shaping



Step 4. Using a drill with a small bit, drill a blade entry hole in each bat on the backboard and in the "o" in the "Welcome" overlay piece.



Step 5. Using the No. 5 reverse-tooth blade, cut the perimeter of the backboard. (The use of a zero-clearance insert on the scroll saw table is highly recommended when cutting this project. There are many small pieces that could easily fall through the throat of the scroll saw.)



Step 6. Using the No. 2 reverse-tooth blade, cut out the bats on the backboard. Also cut the moon and cloud design.



Step 7. Remove the pattern from the backboard and sand the surface smooth using 400-grit sandpaper.



Step 8. Use the No. 2/0 reverse-tooth blade to cut out the letters.



Step 9. As you cut the letters and overlay pieces, it is helpful to attach them to strips of double-sided carpet tape that has been adhered to some scrap wood. This keeps all the pieces organized and aids in the assembly process.



Step 10. Continue cutting the pumpkin and cat overlay pieces using the No. 2/0 reverse-tooth blade. It is easiest to cut the cat's eyes by coming up from the bridge of the nose; cutting the pupils; and then cutting the remaining

sections of the eyes. Handle these pieces carefully—because they are so small, they are easy to lose. Tweezers come in handy for manipulating these tiny pieces.



Step 11. Begin rounding the edges of the pieces using a rotary sander. (It is best to hand-sand some of the very small pieces, such as the eye pieces. Use a sanding stick or make your own by gluing fine-grade sandpaper to a craft stick.) Reposition each piece on the board as you finish with it.



Step 12. A conical-shaped tip for rotary sanding tools is useful for shaping hard-to-reach areas such as the inner sections of the eye and nose areas. Alternatively, those areas could be hand-sanded.



Step 13. Continue sanding all overlay and lettering pieces until they are shaped to your liking.

continued on page 30



Step 14. Using the router or laminate trimmer fitted with a decorative edging bit, rout the edges of the backboard. (I have a jig which holds my laminate trimmer upside-down so I can use it like a small router table.)



Step 15. Measure and mark the location for the pilot hole(s) for your hanger on the center back of the backboard.



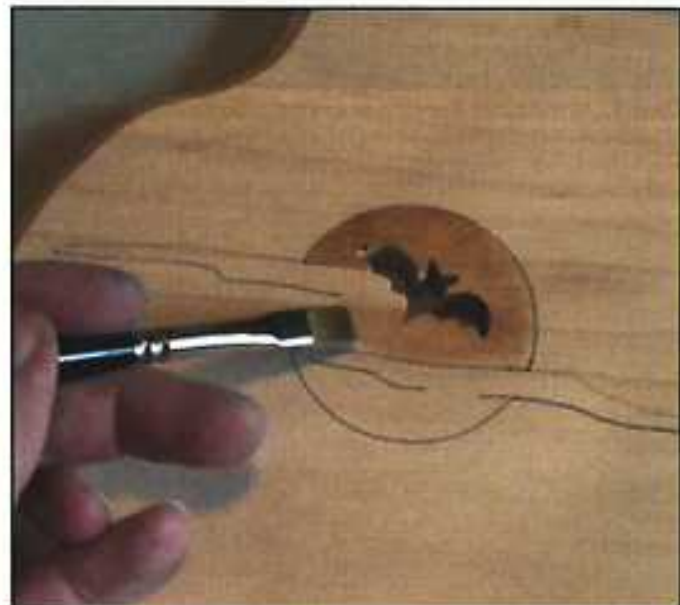
Step 16. Using the appropriate-sized bit, drill the pilot hole(s) for the hanger hardware in the back of the back-

board. (Be sure to set the drill press to the proper depth to ensure the hole does not come through to the front of the backboard.)

Painting



Step 17. Referring to the lead photo for suggested color placement, apply the following stains to the overlay pieces: No. 103 emerald to the pumpkin leaves and tendrils; No. 108 black to the cat and lettering; No. 117 chamois to the pumpkin bodies; and No. 204 hop to the pumpkin stems and the cat's eyes.



Step 18. Use No. 116 white to stain the clouds in front of the moon on the backboard, and No. 204 hop to stain the moon.



Step 19. When dry, test fit the overlays to the backboard and adjust as needed.



Step 20. Use a toothpick to apply silicone glue gel to the back of each overlay piece before positioning it on the backboard and gluing it in place.



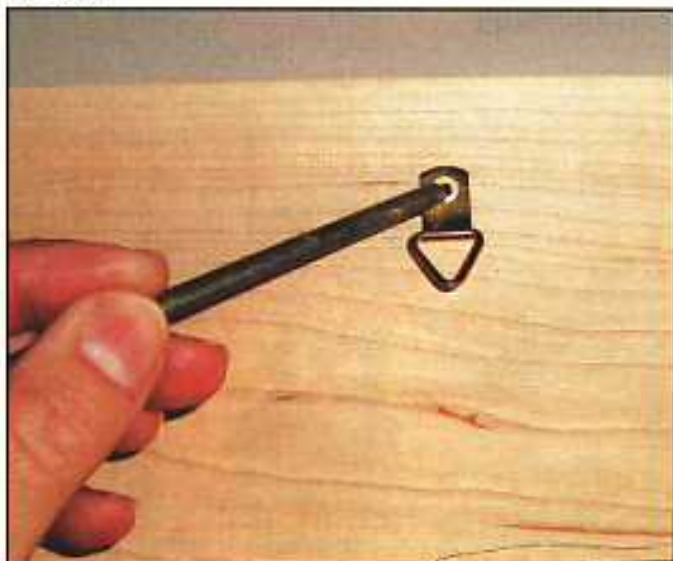
Step 21. When gluing the pieces onto the cat's head, first glue the cat's face in position. Next, apply small amounts of glue into the eye and nose cavities.



Step 22. Use tweezers to place the small eye and nose pieces into the cavities, and glue into place. Allow all project pieces to dry thoroughly.

Finishing

Step 23. Spray several coats of varnish onto the plaque, allowing ample time for each coat to dry before applying the next.



Step 24. To finish, attach the hanger hardware to the back of the plaque.

For questions concerning this project, contact Sheila at (902) 482-7174, or email her at sheilaandrydesigns@gmail.com. View and purchase other patterns by Sheila, as well as download free brochures of all her available designs, by visiting her website, www.sheilaandrydesigns.com.





Wild Turkeys

by Mike Williams

Introduction

I was discussing how to find wild game with a good friend of mine who is an avid hunter and outdoorsman. He introduced me to the "critter cam," which is a small video camera that can be set up to catch wildlife on the move. Needless to say, I had to try one! I set it up in the pine thicket on the back of my property, baited the area with some corn, and left. After a few days I went back to discover my camera had taken the perfect picture of some wild turkeys. The critter cam is my new secret weapon in finding subjects for patterns! I am using it to capture photos of many local animals and have begun a series of cuttings on the wildlife of Mississippi.

SUPPLIES

Wood: red oak plywood or wood of choice—one to four pieces 1/8" x 14" x 11"
Tools: scroll saw with No. 2/0 spiral blades or blades of choice; drill with No. 68 mini-drill bit
Temporary-bond spray adhesive
220-grit sandpaper
Paint thinner or mineral spirits
Small piece of sponge
Soft cloth
Finish of choice
Black matte board or backer of choice
Frame

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

INSTRUCTIONS

Step 1. Photocopy the pattern, saving the original for future use. Stack up to four pieces of plywood, and secure the stack using masking tape. (Stack cutting will maintain the stability of the wood during cutting.) Apply a heavy coat of temporary-bond spray adhesive to the back of the pattern, and adhere it to the top of the stack. Be sure the pattern is adhered tightly to the wood; you do not want it coming loose in the middle of cutting!

Step 2. Drill for all blade entry holes. Be aware that some of the cuts are very close; you will have to be very careful while drilling many of the holes. Using a No. 2/0 spiral blade or your blade of choice, make all the cuts. The pattern is a little tricky in some spots. I found it was helpful to start cutting in the middle of the design and work my way out to each side.

Step 3. After cutting, carefully separate the stack. Wet a small piece of sponge with mineral spirits or paint thinner, and

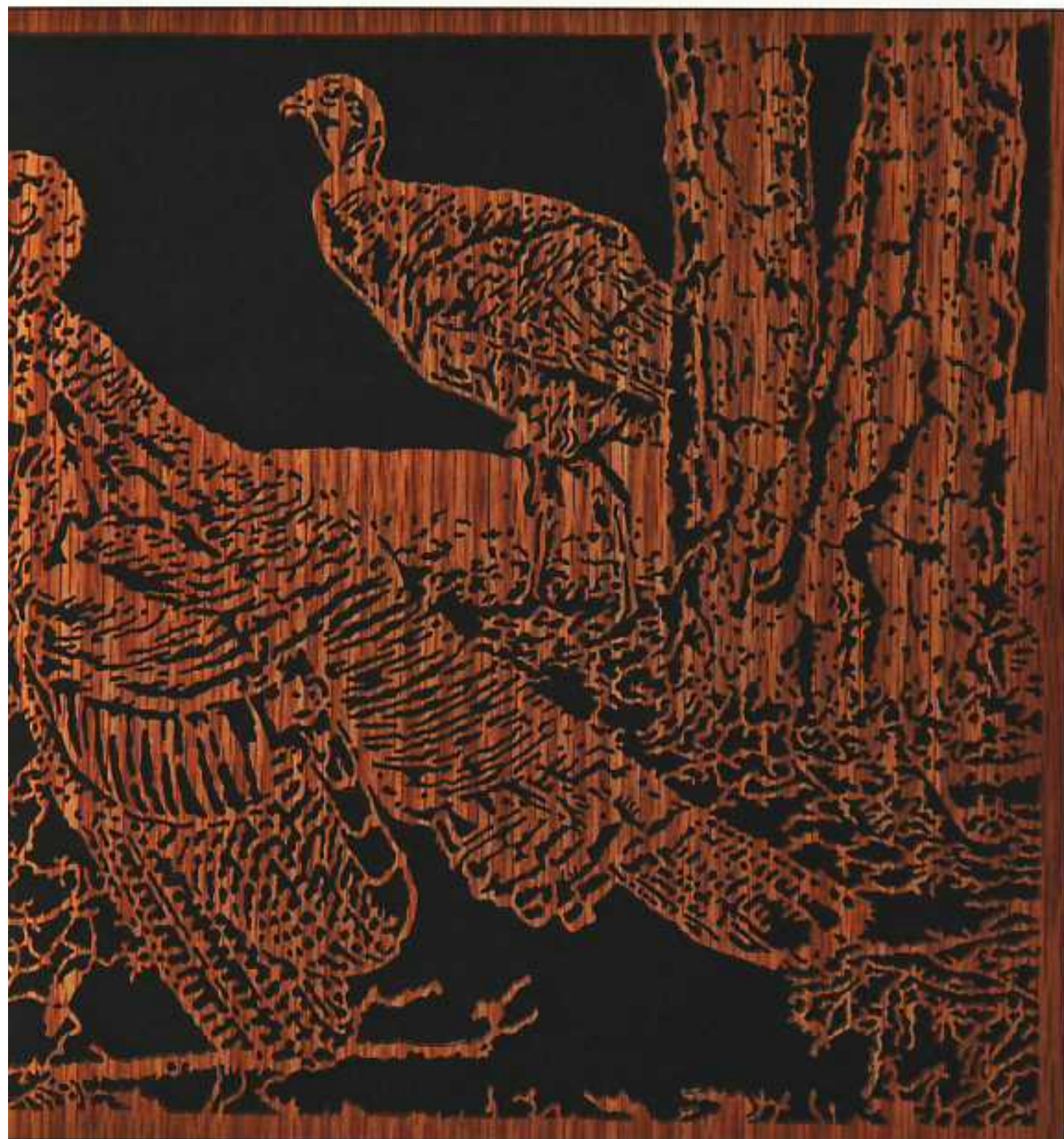
gently dab it across the pattern until it becomes translucent, but not totally saturated. Wait approximately 30 seconds, and the pattern should peel right off. Apply some more mineral spirits or paint thinner to the sponge and gently rub off any excess glue. Allow the wood to dry completely.

Step 4. Lightly sand the pieces using 220-grit sandpaper. Blow off all dust using short bursts of canned air. Apply your finish of choice. I used a mixture of 7 parts tung oil to 3 parts mineral spirits/paint thinner. Dampen the sponge with the mixture and gently rub the surface of the finished piece. Afterward, dab off the excess oil using a soft cloth.

Step 5. Matte and frame your cutting as desired. I back my pieces with pre-cut blanks of black photo matting, which add stability to the finished cutting. I then frame the whole project under glass, in order to keep the project clean. I hope everyone has fun cutting the turkeys!

For questions, email Mike at: mike@mikesscrollsawpatterns.com. Or you can visit his website: www.mikesscrollsawpatterns.com to see more of his work.







Antique Hall Mirror Reproduction

by Wayne Bosier III



Introduction

In the fall of 2008, my wife Karen and I took a trip to New Jersey to visit good friends for a few days. We then headed off on a cruise to Nova Scotia. Due to bad weather at sea, we spent two days in Quebec. With the extra time, we walked every inch of the "Old City." In one antique shop, I spotted a hall chair with a tall upright back that housed a round mirror and coat hooks. Although I have always been intimidated by round projects(!), we really liked the look of the mirror portion of the chair. Shown here is a close-up of a quarter section of the mirror and coat hook area. I hope you'll agree that, although it is round, the reproduction featured here is no problem to create!



SUPPLIES

Wood: oak or hardwood of choice—four pieces $1\frac{1}{2}$ " x $14\frac{7}{8}$ " x 5" (for mirror frame, preferably from same board), four pieces $1\frac{1}{4}$ " x $15\frac{1}{2}$ " x 4" (for mirror frame overlays), two pieces $1\frac{1}{2}$ " x $2\frac{1}{2}$ " x 20" (for uprights), four pieces $1\frac{1}{4}$ " x 4" x 2" (for upright overlays); scrap wood—four pieces $1\frac{1}{4}$ " thick x $3\frac{3}{8}$ " wide x 1" long (for mirror clips).

Tools: scroll saw with No. 3 and No. 5 double skip-tooth blades; table saw; miter saw; rotary tool with $1\frac{1}{4}$ " sanding drum; router with $3\frac{3}{8}$ " roundover and $1\frac{1}{2}$ " straight bit; drill with assorted bits and countersink; orbital sander (optional); assorted clamps.

Carbon paper

Masking tape

Sandpaper: assorted grits

Wood glue (in color to match wood)

Cyanoacrylate (CA) glue gel

6 x $3\frac{3}{4}$ " wood screws (eight)

$3\frac{1}{8}$ " dia. wood screws (four, for mirror clips)

$1\frac{1}{4}$ " dia. dowel pins (eight)

Mirror, $1\frac{1}{8}$ "-thick x 12"-diameter*

Walnut stain or stain in color of choice

Semi-gloss spray lacquer or finish of choice

Decorative hooks of choice (four)**

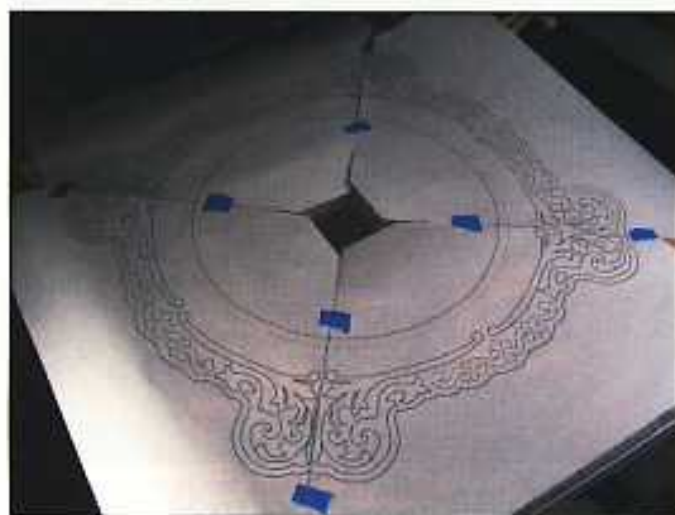
Hangers of choice (for hanging mirror)

**The round mirror insert was cut to size at a glass services store. Because the back of the mirror portion is not flush with the wall, an alternative design option would be to eliminate the circular routed edge on the back of the frame and simply attach a square mirror behind the circular frame opening using mirror clips.*

***The hooks used for the project shown are available from Van Dyke's Restorers, www.vandykes.com, (800) 787-3355.*

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

INSTRUCTIONS



Step 1. Sand all the wood stock until it is smooth. Photocopy the patterns, saving the originals for future use. Because I use carbon paper to transfer my patterns to the wood, it is not necessary to have four copies of the quarter-round pattern, as shown in the photo. This is simply to demonstrate how the project will lay out. (If you design a round pattern, this is a good way to proof your creation. If the four sections of the pattern fit, you are good to go!)

Step 2. Using the miter saw, cut four pieces of $1\frac{1}{2}$ "-thick stock, each measuring $14\frac{7}{8}$ " x 5". (I recommend cutting the four pieces from the same board so the thickness will be consistent.) Cut the ends of each piece at 45° angles, yielding four wedge-shaped pieces that measure 5" wide, $14\frac{7}{8}$ " long at the top edge and $7\frac{7}{8}$ " long at the bottom edge. Lay the four pieces together to proof the fit, just as shown with the pattern pieces in the prior photo. These four pieces will create the frame for the mirror.

Step 3. For stability purposes, I chose to pin my stock together, but biscuits will work just as well. With the four mirror frame pieces still arranged in the circular layout, refer to the pattern to mark the locations for the 16 holes to be drilled for the eight dowel pins (two on each end of the four pieces).



Step 4. Drill a hole in the center of a 1" x 2" scrap piece of the $1\frac{1}{2}$ "-thick stock to create a drilling guide for the dowel pins. (For clamping purposes, the scrap piece should be from the same board used for the frame pieces to ensure that it is exactly the same thickness wood.) The diameter of the drilled hole should match the diameter of the dowel pins, which is $1\frac{1}{4}$ ". If you are using a different-diameter pin, be sure to adjust the hole accordingly. Clamp the guide in place on the end of one of the frame pieces, aligning the center of the hole with the drilling mark. Drill a hole just slightly more than half the length of your pins. (Be sure to

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mark the "up" side of the guide, and remain consistent with always positioning the same side of the guide with the front of the frame pieces.) Drill all 16 dowel pin holes.



Step 5. Dry fit the four sections of the frame using the dowel pins. If desired, take the opportunity to give the stock another quick sanding. Using carbon paper, transfer the quarter-round frame pattern onto the four sections. (Do not transfer the lines for the overlays.) Check where the pattern lines meet at the joints, and make any necessary adjustments. Before separating the pieces, number them so they can be reassembled in the same order.

Step 6. Separate the frame pieces, and remove the dowel pins. Using the No. 5 double skip-tooth blade, cut along the traced lines on the frame sections.



Step 7. Place the four frame sections on a flat work surface. Apply wood glue to one end of each dowel pin, and insert it into one of the holes. Apply glue to the remaining holes and along the edges of all adjoining sections of each segment. Because the assembly is circular shaped, it is only necessary to just start the pins in the corresponding holes. After aligning all the segments, bring each joint together a little at a time. When the pieces are almost completely together, use clamps to tighten the joints. (Be careful that you do not over-tighten the clamps; this can damage the stock or warp the frame.) Tighten the clamps just enough to achieve a nice joint. Wipe away all excess glue using a damp cloth, and let dry completely.



Step 8. I chose to use a 3/8" roundover bit to round the front interior edge of the frame. I then used a 1/2" straight bit to cut the 1/4"-deep groove along the back interior edge of the frame to accommodate the mirror. It is very important to round over the edge first, otherwise the roller bearing will have no place to ride and the bit will ruin the piece. (If desired, the grooved edge may be eliminated, and a square mirror can be attached flush to the back of the frame using mirror clips.)



Step 9. Transfer the patterns for two left-facing and two right-facing upright overlays to the 1/4"-thick stock. Cut along the traced lines using No. 3 double skip-tooth blades.

Step 10. Transfer the patterns for the frame overlays to the 1/4"-thick stock. (Four complete sets of overlays are required, one for each frame section.) Each segment has 13 pieces, and it is important to keep them in order because they are a custom fit. (I have had readers ask



why I cut the overlays into so many pieces. The reason is that it makes for easier shaping of the pieces using the rotary tool because it allows the sanding drum to access small areas that would otherwise be impossible to reach.) Cut along the traced lines.



Step 11. Referring to the shaded areas in the shaping guides, use a pencil to mark the areas on each overlay to be shaped.



Step 12. Use a rotary tool fitted with a 1/4" sanding drum to shape the pieces. Don't be afraid to get deep into the

wood; just try to shape all of the pieces to the same depth. (I use a box fan with a furnace filter as a dust collection system. The filter pleats are visible in the background of the photo.)



Step 13. Continue to shape the pieces using a dowel fitted with a strip of sandpaper. (A wooden disk onto which a sanding disk has been glued comes in handy for holding the small, fragile pieces steady while sanding.) After shaping all pieces, round any remaining edges and hand sand to the desired smoothness.

Step 14. Transfer the pattern for the uprights to the two 1/2" x 2-1/2" x 20" work pieces, and cut out the uprights using the scroll saw. Drill four 7/64" pilot holes where indicated on the pattern, and countersink them using a 3/8" bit. Dry fit the uprights to the frame using 6 x 3/4" flat-head wood screws.



Leaf Overlay
Shaping Guide



Frame Overlays Shaping Guide

continued on page 38



Step 15. Apply your stain of choice to all pieces, and let dry. Assemble the assorted sections of the frame overlay pieces by applying cyanoacrylate (CA) glue gel to the edges that come in contact with each other. (It is much easier to position the pre-assembled overlay piece on the frame, rather than having to glue all the individual pieces in place. Also, the overlays are much stronger if each piece is glued to its "neighbor" prior to gluing it to the frame.) Let the pieces dry completely.

Step 16. Apply three coats of semi-gloss spray lacquer or your finish of choice to all pieces, allowing each coat to dry before applying the next.



Step 17. Drill a 3/16"-diameter hole through one end of each mirror clip piece to accommodate a screw. Place the mirror frame upside down on the work surface, and position the mirror in the opening. Evenly space the clips around the mirror, and make a mark at each point where

the drilled hole in the clip will contact the frame. Remove the clips and the mirror, and drill a hole approximately 1/4"-deep at each location, being very careful not to drill through to the front of the frame. Test fit the mirror to the frame, using the clips to secure it, and make any necessary adjustments. Remove the clips and mirror.



Step 18. Position the overlays on the frame, and make a few small marks to use as reference points for repositioning the overlays. Working one overlay at a time, apply CA glue to the back of the overlay, and place it on the frame, referring to the reference marks for placement. Let all glue dry completely.

Step 19. Position the uprights on the back of the frame, and screw in place. Securely attach your hooks of choice to the uprights.

Step 20. Replace the mirror in the opening, position the clips around the edges, and screw them into place. (I wanted to pass on my thanks to Bob at Precision Glass Services for not only custom-cutting my round mirror, but also for suggesting the use of the clips. It seems the mirrors of today do not stand up well to silicone caulk or hot glue.)

Step 21. To mount the project, first remove the hooks and use the holes as guides to drill for the hangers. If installing the mirror on a solid wall, drill for the proper length wood screw and countersink to accommodate the screw head. If you plan to install it on a hollow wall, use a hollow wall anchor or toggle bolt and follow the same procedure. After you are satisfied with the mount, reattach the hooks to hide the screw heads. Caution: when drilling in a hollow wall, be aware of any utilities that may be hidden in the wall cavity.

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



Handy Tool for Drawing Circles, Arcs & Decorative Edges

I had been working on a project for which I needed to draw a large circle and arc. The compass I had purchased in the school supply section at the local pharmacy just wasn't going to do the trick. I thought about going to the tool store and seeing what was available, but spending a lot of money for something I would only use a few times seemed silly. I remembered the tool that Bob at the glass store had used when he cut the circular mirror for me. Although that tool had a suction cup and glass cutter, the rest of the contraption seemed like it would work for what I needed. I dug through the scrap wood bucket for a minute, and this is what I came up with.



Use the table saw to cut a stick that measures $1/2"$ square and whatever length you choose. (Mine was 20" long. You may want to make several in different lengths for different projects.) Also cut four blocks, each measuring $3/4" \times 1-1/4" \times 1-1/4"$. Locate the center point of each block on the $1-1/4"$ -square surface by drawing an X from corner to corner. Referring to the X, draw a $1/2"$ square centered on each block.



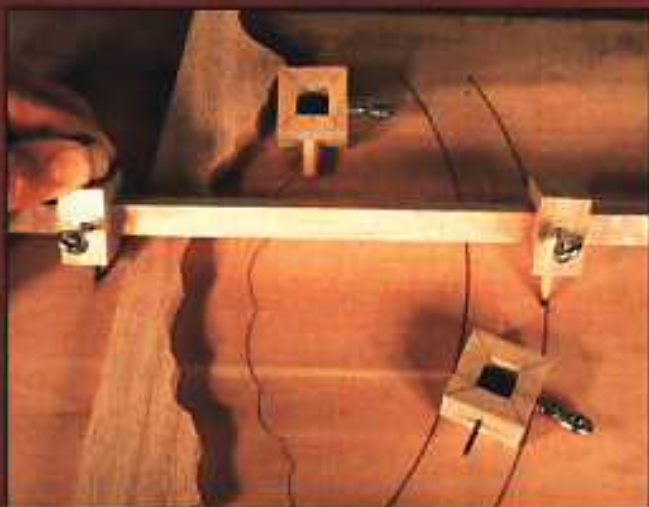
Drill a blade access hole in each block, and use the scroll saw to cut out the center squares. Check the blocks for fit on the stick; they should fit snugly, but still slide freely along the length of the stick. Adjust as needed.



A screw eye needs to be attached to each block. (I used No. 208 screw eyes, but feel free to use whatever size you have on hand.) Locate the center of one side of each block, and drill a hole at those points to accommodate the screw eye. (I drilled $11/64"$ -diameter holes to accommodate the No. 208 screw eyes.) Turn the eyes through the holes a few times before removing them and grinding off the points. This will prevent them from ruining your stick.

Each block will perform a different function: Two blocks will hold finish nails, one will hold a pencil, and

one will hold a $1/4"$ -diameter dowel. Cut the two nails, pencil piece and dowel piece so they are each 1" long. (Be sure the pencil end is sharpened before you cut it.) Drill a hole in each block in the side adjacent to the one holding the screw eye to accommodate the nail, pencil, or dowel piece. (The attachments need to fit very snugly into the holes; the tool will not work correctly if they slide within the holes.) While not necessary, I used a $6 \times 3/4"$ wood screw to attach a $5/8"$ -diameter wooden bead to the surface of a block opposite one of the finish nails, and tightened it just enough so that the bead would rotate as the stick pivots around the circle. (If a wooden bead isn't available, simply use one of the center pieces cut from one of the blocks. Drill a hole into the piece so that the screw can slip through the opening, and countersink for the screw head.)



So, how does it work? There are actually several different uses for this tool, depending upon which blocks you use. Slide the block with the nail and bead onto one end of the stick, and tighten using the screw eye. Slide the block with the pencil onto the other end of the stick, and determine the radius of the circle you would like to draw. Tighten the pencil block at that point, and draw the arc or circle, using the nail block as the pivot point. Two arcs that are $1-1/4"$ apart are shown in the photo. (To draw very large circles, it may be helpful to have a friend hold the pivot block steady while you draw the circle.)

Replace the pencil block with the second nail block, and in the same manner, scribe a circle, rather than draw one. (Note the scribed arc in between the two pencil-drawn lines.)

Remove the nail blocks, and attach the blocks with the dowel and pencil attachments to the stick. By sliding the dowel along the decorative edge of a piece of wood, you can duplicate the edge to another piece of wood or create a pattern for a different project.

The only downside to this design is that the pencil can't be sharpened again after being cut so short. However, the pencil holds up pretty well if you don't push too hard, and it should last a fair amount of time. If the point becomes too dull, simply insert a new 1"-long length.

I'm sure you can come up with some other uses for this tool, and I'd love to hear what they are! Contact me at k.wbosler@juno.com.





Pen and Paperclip Holders

by Gary MacKay

Introduction

I was inspired to create this project while making salt and pepper shakers on the scroll saw. As I was cutting the layers with the table tilted at a 5° angle, I decided to try making a larger piece. The resulting pen and paperclip holders can be made using 1/4", 1/2", and 3/4"-thick stock. By using contrasting stock you can make your own unique boxes.



SUPPLIES

Wood for solid-colored holders: alder or hardwood of choice—one piece 1/4" x 4" x 4" (for pen holder base), one piece 1/2" x 4" x 4" (for pen holder bottom ring), four pieces 3/4" x 4" x 4" (for pen holder upper four rings), one piece 1/4" x 4" x 4" (for paperclip holder base), two pieces 3/4" x 4" x 4" (for paperclip holder rings)

Wood for contrasting-colored holders: alder or hardwood of choice—five pieces 1/2" x 4" x 4" (for pen holder rings), one piece 1/4" x 4" x 4" (for paperclip holder base), two pieces 1/2" x 4" x 4" (for paperclip holder rings); contrasting-color wood—five pieces 1/4" x 4" x 4" (for pen holder base and rings), two

pieces 1/4" x 4" x 4" (for paperclip holder rings);
Scrap wood—two pieces 3/4" x 4" x 4" (for clamping blocks)
Tools: scroll saw with No. 7 or larger blade; drill with 1/8"-diameter bit; belt sander; screw-type clamp
Temporary-bond spray adhesive or glue stick
Clear packing tape
Wood glue
Sandpaper, assorted grits
Clear finish of choice

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

INSTRUCTIONS

For solid-colored pen holder:

Step 1. Photocopy the patterns, saving the originals for future use. Using temporary-bond spray adhesive, adhere the patterns for rings Nos. 1-4 to the four 3/4"-thick stock pieces, and adhere the pattern for ring No. 5 to the 1/2"-thick stock piece. Cover the patterns with a layer of clear packing tape. Drill a 1/8"-diameter hole in the center circle of each of the five pieces.



Step 2. With the scroll saw blade set at 90° to the table, cut out the interior circular opening on each ring. Do not remove the patterns.

Step 3. Center the 1/4" x 4" x 4" work piece for the base on the bottom of the No. 5 ring, and glue in place. Clamp the assembly using two clamping blocks until dry.



Step 4. Tilt your scroll saw table 5° to the left so the table tilts down toward the left. Cutting in a clockwise direction, make a test cut by cutting a corner in the outer waste area of one ring. The cut should taper from smaller at the top of the layer to larger at the bottom. When assured that your table is set correctly, cut each ring along the outer circular line.

Step 5. Remove the patterns. Apply a thin layer of wood glue to the top of ring No. 5, and position ring No. 4 on top of it. In the same manner, glue rings No. 3, No. 2, and No. 1 in place. Clamp the assembly using clamping blocks for 10 minutes, then unclamp and remove any glue squeeze-out from the interior opening. Re-clamp the assembly until dry. Return the scroll saw table to 90°.

Step 6. Sand the holder smooth using the belt sander. Round over the top and bottom edges using sandpaper. Apply your clear finish of choice.

For solid-colored paperclip holder:



Step 1. Photocopy only the patterns for rings No. 1 and No. 2. Using temporary-bond spray adhesive, adhere the patterns to the 3/4"-thick stock. Apply a layer of clear packing tape over the patterns. Following the same process as for the pen holder, drill entry holes in the interior openings, and cut out the inner circles with the scroll saw set at 90°. Center and glue the 1/4"-thick stock piece to the bottom of ring No. 2. Set the scroll saw table to 5°, and cut along the outer circular line of each ring. Remove the patterns. Glue and clamp the two layers together.

Step 2. Sand the holder smooth using the belt sander. Round over the top and bottom edges using sandpaper. Apply your clear finish of choice.

For contrasting-colored pen holder:

Stack a 1/2"-thick light-colored work piece on top of a 1/4"-thick dark-colored work piece, and glue together to secure the stack. Repeat to create three more stacks for the pen holder rings. Photocopy the patterns, saving the originals for future use. Using temporary-bond spray adhesive, adhere the patterns for rings Nos. 1-4 to the four 3/4"-thick stacks, and adhere the pattern for ring No. 5 to the remaining 1/2"-thick light-colored work piece. Cover the patterns with a layer of clear packing tape. Drill a 1/8"-diameter hole in the center circle of each of the five pieces. Follow Steps 2-6 for the solid-colored pen holder, using the 1/4"-thick dark-colored work piece for the pen holder base.

For contrasting-colored paperclip holder:

Stack a 1/2"-thick light-colored work piece on top of a 1/4"-thick dark-colored work piece, and glue together to secure the stack. Repeat to create a second stack. Photocopy only the patterns for rings No. 1 and No. 2. Using temporary-bond spray adhesive, adhere the patterns to the 3/4"-thick stacks. Apply a layer of clear packing tape over the patterns. Following the same process as for the pen holder, drill entry holes in the interior openings, and cut out the inner circles with the scroll saw set at 90°. Center and glue the 1/4"-thick light-colored stock piece to the bottom of ring No. 2. Set the scroll saw table to 5°, and cut along the outer circular line of each ring. Remove the patterns. Glue and clamp the two layers together. Sand the holder smooth using the belt sander. Round over the top and bottom edges using sandpaper. Apply your clear finish of choice.

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





Deridder Pocket Shelf

by Dan and Ray Wickens



SUPPLIES

Wood*: wood of choice—one piece $1/2" \times 5" \times 16"$ (for shelf back), two pieces $1/4" \times 4-1/2" \times 16"$ (for shelf top and bottom), two pieces $1/2" \times 3-1/4" \times 4-3/4"$ (for brackets), two pieces $3/8" \times 1-1/2" \times 4"$ (for box fronts), four pieces $3/8" \times 1-1/2" \times 2-3/4"$ (for box sides), two pieces $3/8" \times 1-1/2" \times 4"$ (for box backs), two pieces $1/4" \times 2-3/4" \times 3-1/4"$ (for box supports); wood in contrasting color—one piece $1/8" \times 3-1/2" \times 15"$ (for back overlay), four pieces $1/8" \times 3" \times 4-1/2"$ (for bracket overlays)

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

Temporary-bond spray adhesive

Sandpaper, assorted grits

Wood glue

Oil finish of choice

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

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



Introduction

This attractive shelf would come in handy in a front hallway to hold keys, loose change, pen and paper, and other knick-knacks. Change up the look of the shelf by reversing the wood color combination, using a light wood for the shell and a dark wood for the overlays.

INSTRUCTIONS

Preparing the wood

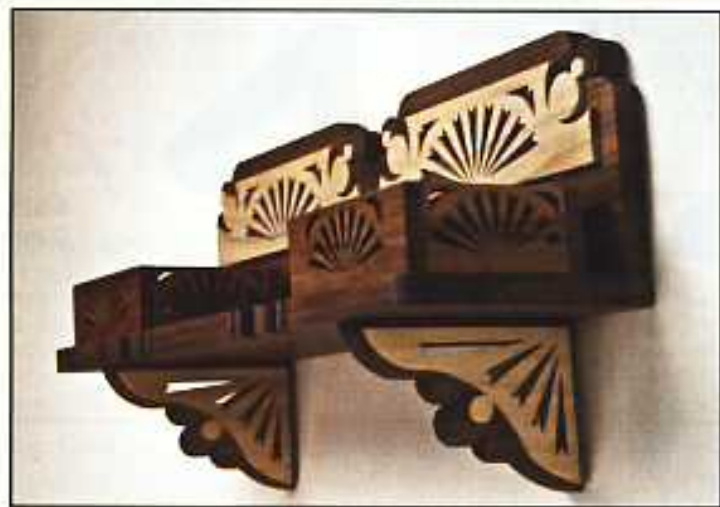
Step 1. Copy the patterns, saving the originals for future use. After selecting your wood, plane it to the proper thickness. Cut the wood to the size of the patterns. All straight-edge pieces should be cut to size on a table saw or equivalent for accurate dimensions and straight edges. Cut scroll saw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

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

Step 3. Drill a blade entry hole in the center opening of the shelf top piece. Cut the center opening, and sand the desired radius on the cut-out section. Apply wood glue to the bottom of the shelf top piece, position it on top of the work piece for the shelf bottom, and clamp to secure. When dry, cut along the perimeter of the shelf top pattern, cutting through both thicknesses of wood at the same time.

Step 4. Using a small drill bit, drill blade entry holes for the cut-out areas on all remaining pieces. Feed the scroll saw blade through the small holes and cut along the lines. Feed the blade through the next hole and so on, making all the interior cuts first. For exterior cuts, you can cut in from the edge or drill a small hole just outside the exterior line.

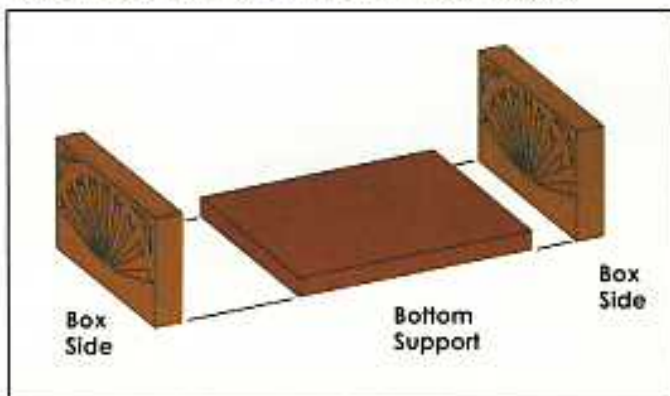
Step 5. Remove the patterns from all the pieces by carefully peeling them off. Sand the pieces using a belt sander or handheld sander. Remove any burrs and clean up dry cuts using a craft knife or a needle pick.



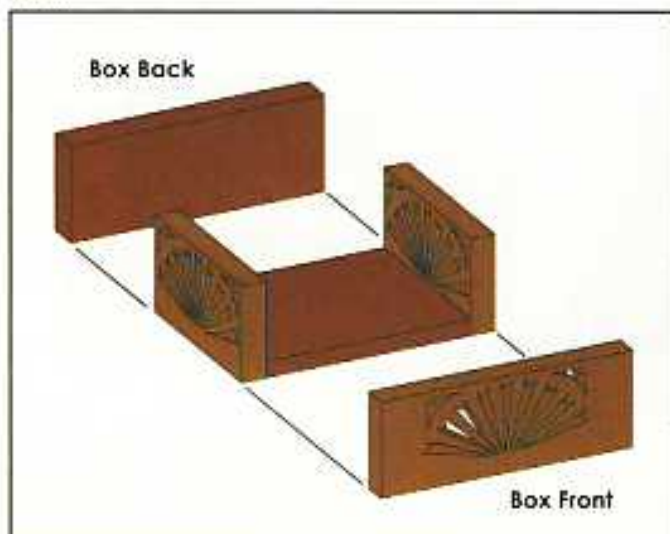
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Assembling the shelf

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



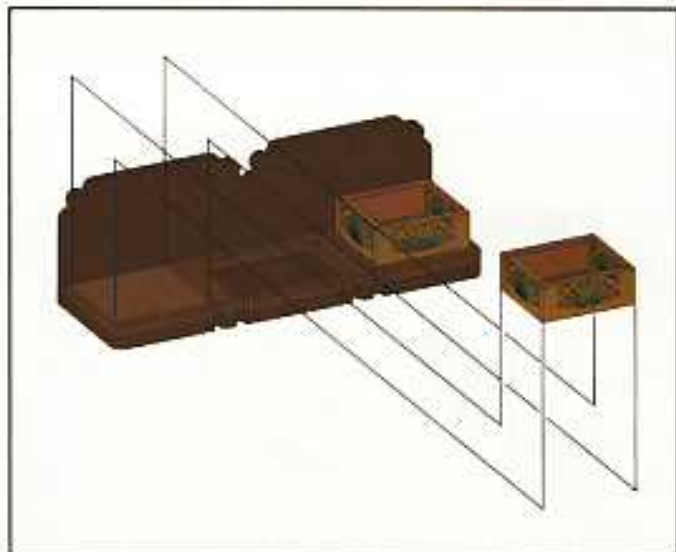
Step 6. Glue the box sides to the bottom supports. They need to be flush to each other at the bottom, front, and back.



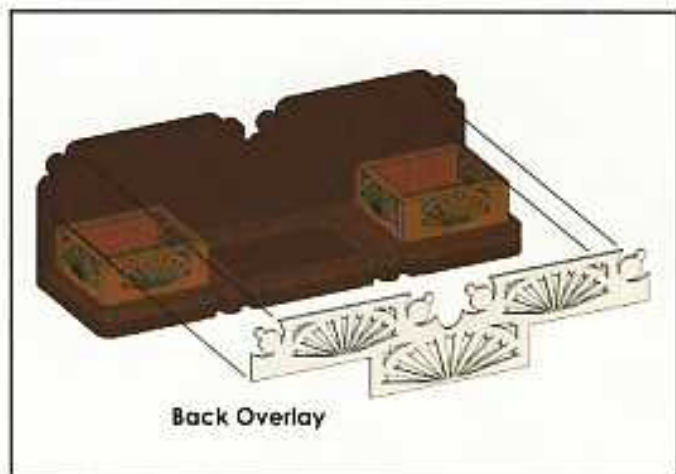
Step 7. Glue the box fronts and box backs to the box assemblies. They need to be flush to each other at the top, bottom, and sides.



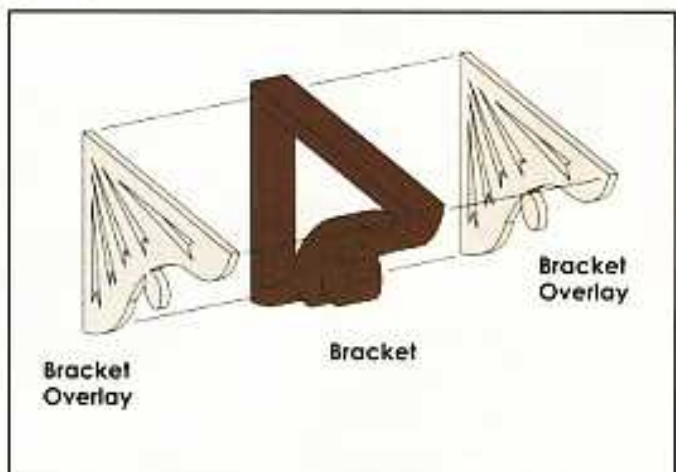
Step 8. Glue the top/bottom shelf assembly to the shelf back. They need to be flush to each other at the bottom and sides.



Step 9. Referring to the figure and the assembly diagrams for proper placement, glue the box assemblies onto the shelf assembly.



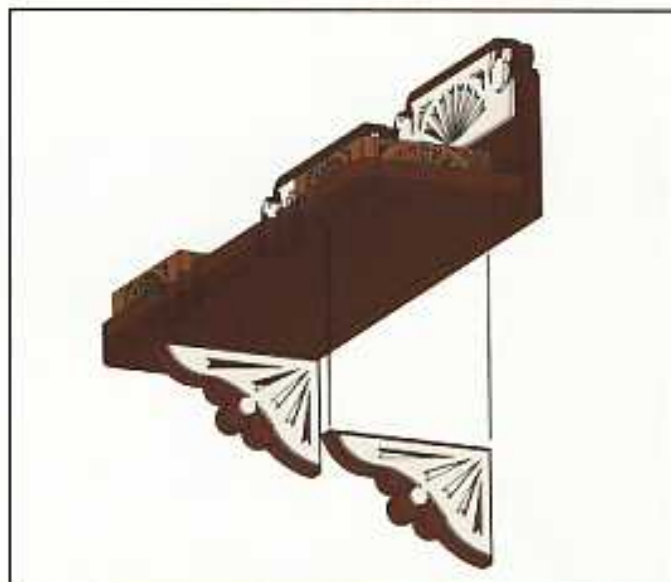
Step 10. Center the back overlay on the shelf back, and glue in place.



Step 11. Center a bracket overlay on each side of a bracket, and glue in place.

Step 12. Referring to the figure and the assembly diagrams, glue the bracket assemblies to the bottom of the shelf assembly. They should be flush to each other at the back of the shelf, and the brackets should be centered below the box assemblies on the shelf.

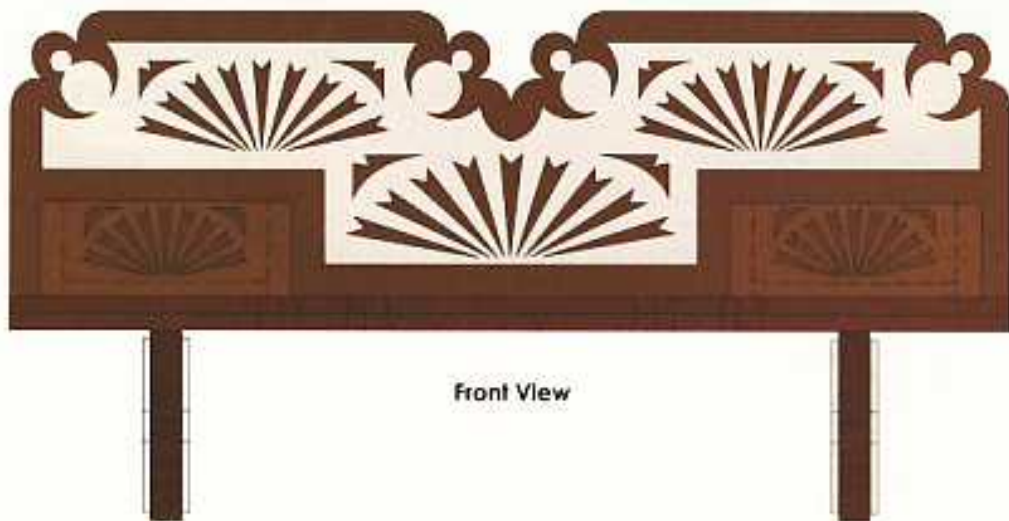
Step 13. Allow the glue to dry for at least one hour. Follow the manufacturer's instructions to apply the finish. Attach your hangers of choice to the back of the shelf, and display.



Assembly Diagrams



Top View



Front View

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





Watchful Birds Mini-Clocks

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



SUPPLIES

Wood: maple or wood of choice—one piece 1/4" x 8" wide x 9" high (for owl upright), one piece 1/4" x 8" wide x 8" high (for turkey upright), one piece 1/2" x 4" wide x 13" long (for owl clock base), one piece 1/2" x 4" x 11" (for turkey clock base); Baltic birch plywood—one piece 1/8" x 8" wide x 9" high (for owl backer), one piece 1/8" x 8" wide x 8" high (for turkey backer)

Tools: scroll saw with No. 2/D or No. 2 reverse-tooth blades; drill with 1/16" drill bit and optional Forstner bit (for drilling clock insert opening); router with 1/4" roundover bit

Temporary-bond spray adhesive

Clear packing tape

Sandpaper, medium- and fine-grit

White craft glue

Flat black spray paint

Polyurethane spray in satin finish or finish of choice

Mini-clock insert requiring 1-3/8" diameter opening

Wood screws (optional)

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

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Apply a light coat of temporary-bond spray adhesive to the back of the patterns, and allow it to tack up until it feels as sticky as masking tape. Adhere the patterns to the appropriate pieces of wood, and cover the patterns with a layer of clear packing tape.

Step 2. Drill for all blade entry holes in the upright pieces, and make all internal cuts. Cut or drill the opening for the mini-clock insert. Do not cut the perimeter of the patterns yet. Stack the plywood work piece behind the upright, and tape to secure. Cutting through both thicknesses of wood, cut along the perimeter of the design. (This will ensure that the backer exactly matches the upright.)



Background image supplied by iStockphoto.com/Gina Luck.

Step 3. Separate the backer from the upright. Paint both sides and the edges of the backer using flat black spray paint. Remove the pattern from the upright, and apply your clear finish of choice. When completely dry, apply white craft glue to the back of the upright, stack it on top of the backer, and align the edges. Place a weight on top of the assembly to secure the pieces until the glue has dried completely.

Step 4. Cut the base along the pattern line, and remove the pattern. Rout the top edge of the base using the 1/4" roundover bit. Sand the base, and apply your clear finish of choice. Let dry.

Step 5. To assemble the clock, glue the bottom edge of the upright/backer assembly to the base, referring to the photograph for placement. If desired, the upright can also

be screwed onto the base to provide a more secure attachment. Drill two holes through the base at the point where the upright will contact with the base, and countersink the holes. Insert a screw through each hole into the upright, and tighten to secure. Mount the mini-clock insert in the opening.



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





Christmas Tree Trinket Box

by Sue Mey

Introduction

Both painted and natural woods are used for this holiday-themed box to yield an attractive result. I used pine for the segmented lid because it accepts paint well, and the edges of it can easily be rounded over using rough sandpaper. While I used obeche for the box body, any light-colored hardwood can be substituted.



SUPPLIES

Wood: pine or wood of choice—one piece $3/4$ " x 8" x 8" (for box lid), one piece $1/8$ " x 7" x 7" (for lid liner); obeche or light-colored hardwood of choice—one piece 2" x 8" x 8" (for box body); Baltic birch plywood or wood of choice—one piece $1/8$ " x 8" x 8" (for box base)

Tools: scroll saw with No. 1, No. 5, and No. 12 reverse-tooth blades, or blades of choice; drill press or hand drill with $1/32$ " and $1/8$ " bits; disc sander; palm sander; Temporary-bond spray adhesive or glue stick; Wood glue

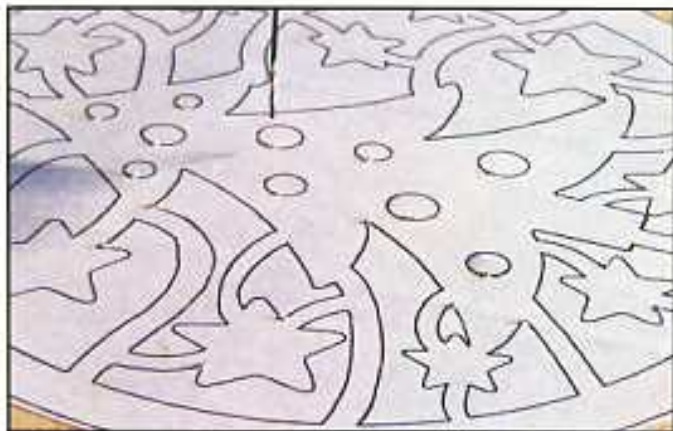
Masking tape
Sandpaper, assorted grits
Hard-bristled paintbrush
Sharp pencil
Medium-sized artist's brush
Spray paint or acrylic paint in gold, green, and red
Deep-penetrating furniture wax liquid or Danish oil
Clear spray varnish

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

INSTRUCTIONS

Step 1. Photocopy the patterns, saving the originals for future use. Two copies of the box lid pattern will be needed. Apply a layer of masking tape to the top surfaces of the work pieces for the lid and box body. Using temporary-bond spray adhesive or a glue stick, attach the patterns to the taped surfaces.

For box lid:



Step 2. Using the 1/32" bit, drill blade entry holes to access the segmentation pieces on the lid. Because the cut-out pieces will be replaced into the lid, it is important to drill the holes in a corner of each section, close to a pattern line.



Step 3. Using the No. 5 blade, cut out the segmentation pieces from the lid.



Step 4. As each piece is removed, position it on the extra copy of the lid pattern in order to keep the pieces organized.



Step 5. After making all interior cuts to the lid, roughly cut around the perimeter of the lid pattern.



Step 6. Use the disc sander to sand up to the outer pattern line of the box lid.



Step 7. Remove the patterns and tape from the box lid. Sand the piece by hand, or use a palm sander. Remove all sanding dust using a hard-bristled paintbrush.

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Step 8. Sand the segmentation pieces one at a time, and reposition each piece on the pattern copy before sanding the next. Start with 150-grit sandpaper, and graduate through 220-grit and 320-grit sandpaper. Finish sanding the pieces using 500-grit sandpaper to achieve a smooth finish. Round over the edges of the pieces using 100-grit or 120-grit sandpaper. (If using hard wood, a needle file may come in handy for rounding the edges.)



Step 9. Referring to the lead project photo for suggested color placement, mark the sections of the extra lid pattern with the color they are to be painted, along with a placement code for each piece, such as a number or letter. Using a pencil, lightly mark the bottom of each corresponding piece with the appropriate color and code.



Step 10. Separate the segmented pieces into groups, according to the color they are to be painted. Place all

the pieces to be spray-painted red into the lid of a shoe box to prevent the smallest pieces from being blown away by the force of the spray. Apply a light coat of red spray paint to the top surfaces of the pieces, and let dry. (Working in direct sunshine will allow the pieces to dry fairly quickly.) Because the sides of the pieces will not be visible on the finished lid, it is only necessary to apply paint approximately one-third of the way down the sides of each piece. Repeat this process until you have achieved good coverage.



Step 11. In the same manner as for the red pieces, paint the remaining pieces using the green and gold spray paint.

Step 12. If you choose to paint the lid liner, apply red or green paint to the sides and top surface of the work piece. (It is not necessary to paint the bottom surface because that will be glued to the bottom of the lid.) Let all painted pieces dry completely.

For box body:



Step 13. Drill an entry hole for the box body using the 1/8" bit. Thread the No. 12 blade through the hole, and cut along the interior line of the box body pattern.



Step 14. Place the box body on the work piece for the lid liner. Using a sharp pencil, trace along the edge of the interior opening. Cut along the traced line for the lid liner using a No. 1 blade. (If preferred, a disc sander may be used to sand up to the traced line.) Hand sand the inner surface of the box body and remove all burrs. Do not remove the pattern yet.



Step 15. Apply wood glue to the bottom edge of the box body, and center it on the work piece for the box base. Apply clamps to secure the assembly. Remove any glue seepage from the interior of the box using a toothpick. Allow to dry completely.



Step 16. Use the disc sander to sand up to the perimeter line of the box body pattern.

To finish:

Step 17. Use the medium-sized artist's brush to apply deep-penetrating furniture wax liquid or Danish oil to the box and lid. Wipe away the excess liquid or oil, and set the project in the sun to dry. If this is not possible, set it aside to dry for a few days.



Step 18. Apply a generous amount of wood glue to the lower sides of a segmented piece, and position it in the appropriate opening in the box lid. Continue gluing all the segmented pieces in place. Ensure that all the pieces are at the same level, and make any necessary adjustments before the glue sets. When the glue is completely dry, place the lid upside-down on a non-slip mat, and lightly sand the surface using a palm sander.



Step 19. Place the lid liner on the back of the lid, with the unpainted surface flush to the lid. Center the lid liner on the lid, and glue in place. Clamp the assembly until dry.

Step 20. Apply several thin coats of clear spray varnish to the box and lid, allowing each coat to dry thoroughly before applying the next.

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





Halloween Light Covers

by Sheila Landry





Introduction

These Halloween-themed light covers offer a simple and fun way to enhance your Halloween decorating. Make several sets of them and string them across a room, place them on a Halloween tree, or display them in a window. You may even want to cut just the fronts of the covers and use them as individual Halloween ornaments or favors. The front pieces can easily be stack cut, allowing a quick way to produce several haunting decorations at a time. Let your imagination take off with the many uses for these quick, simple designs. Happy Haunting!

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SUPPLIES

Wood: maple or hardwood of choice—one piece*
1/8" x 3" wide x 36" long (for light cover fronts);
thin maple veneer or veneer of choice—one piece*
3" wide x 36" long (for light cover backs); poplar—
one piece 3/8" x 3" wide x 36" long (for center layers)
Plexiglass (clear or orange-tinted)—one piece 1/8" x
8" wide x 8" long (for "windows" behind scrolled
openings)
Tools: scroll saw with No. 2/0 and No. 5 reverse-tooth
blades; drill press with assorted small bits, including
bit to drill hole sized to accommodate the mini-lights;
handheld orbital sander with assorted-grits (120-400)
sandpaper; rotary tool with assorted sanding drums;
planer (optional, for proper wood thickness); vacuum
with soft brush attachment; scissors; rubber bands or
small clamps

Temporary bond spray adhesive
Clear 2"-wide packaging tape
Double-sided carpet tape
Clear-drying wood glue
Clear silicone glue
String of clear or colored mini-lights
Spray varnish in satin finish or finish of choice

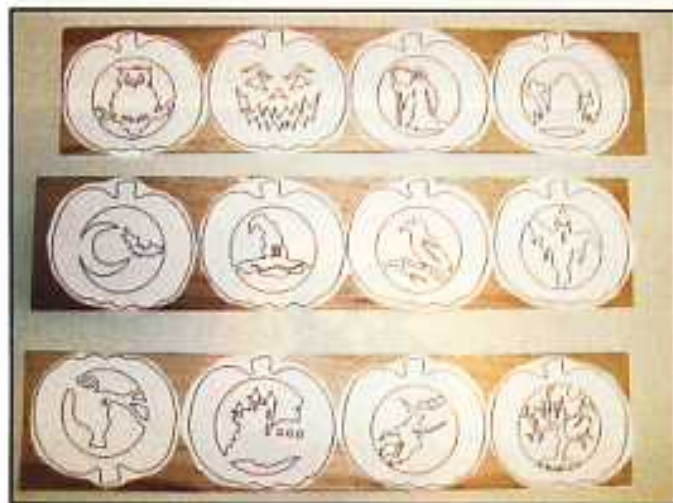
**If you choose to also scroll the design on the back of
the light cover, substitute a second piece of 1/8"-thick
maple for the piece of veneer.*

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

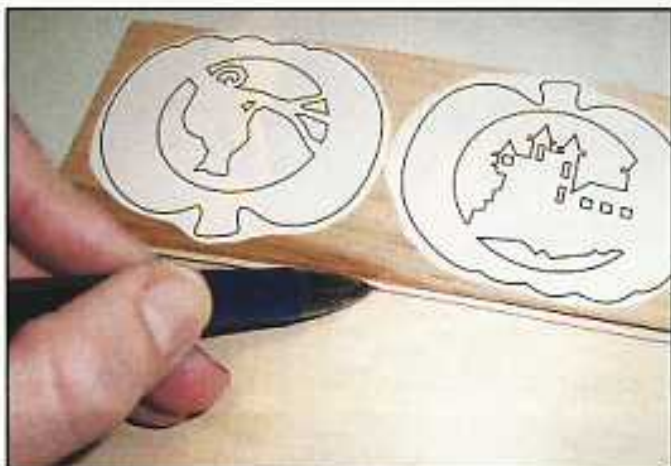
INSTRUCTIONS

Preparing the wood

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



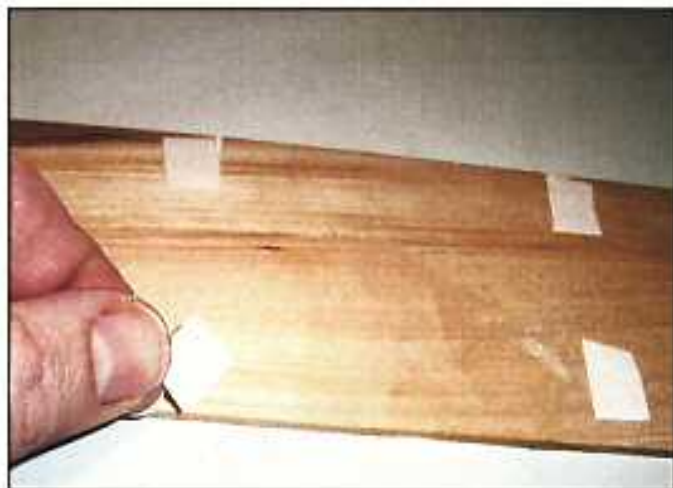
Step 2. Photocopy the patterns, saving the originals for future use. (Each light cover will require one front piece pattern with a scrolled design, one center frame pattern, and one plexiglass window pattern.) Lightly mist the backs of the front piece patterns with temporary-bond spray adhesive, and allow the adhesive to tack up for a few seconds until it feels as sticky as masking tape. Apply the front piece patterns to the 1/8"-thick maple work piece. Cut the work piece into three strips of manageable sizes. Also cut the 3/8"-thick poplar work piece to the same sizes.



Step 3. Trace the perimeter of the maple work pieces onto the veneer.

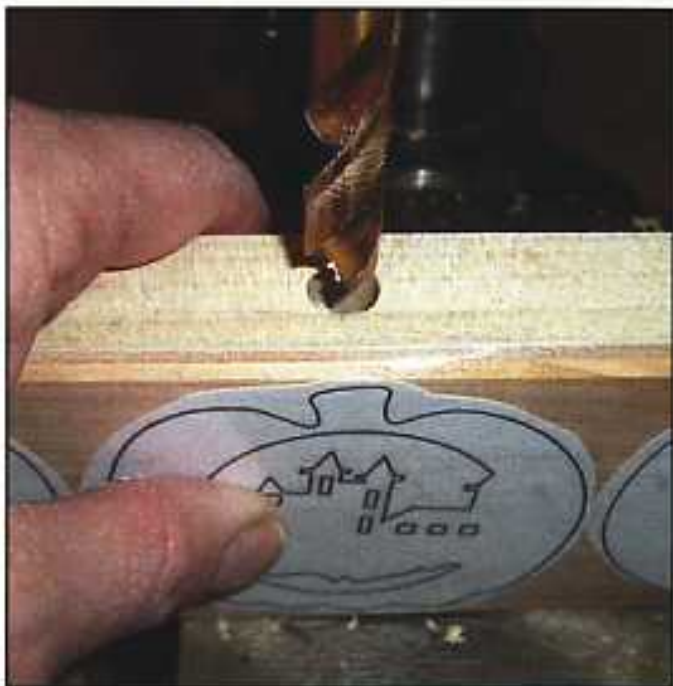


Step 4. Cut along the traced lines to separate the veneer into strips.



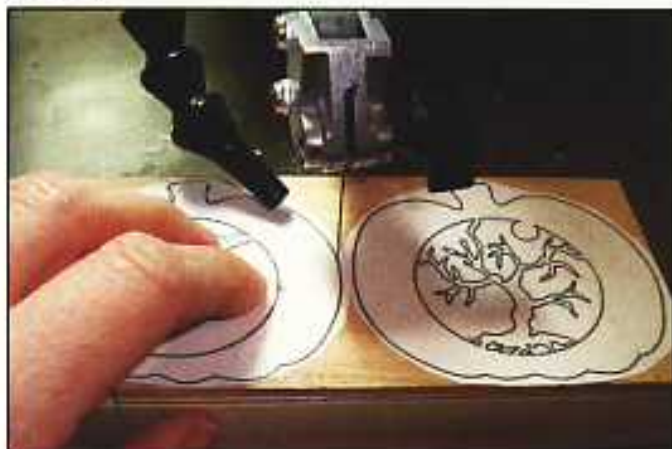
Step 5. Stack the work pieces, with the 3/8"-thick poplar piece on bottom, the veneer in the middle, and the 1/8"-thick maple on top. Secure the stack by placing small squares of double-sided tape in the waste areas.

Step 6. Measure the diameter of your mini-lights, and determine which drill bit will drill an appropriate-sized hole to accommodate the light. Drill sample holes in a piece of scrap wood to check for fit. The light should fit snugly into the hole and not slip out.



Step 7. Once you have determined which drill bit will work best for your lights, install the bit into your drill press. Set the depth of the bit in order to drill a hole approximately 1" deep at a 90° angle into the top of the work piece. Drill the hole into the top of each light cover, with the hole centered front to back on the 3/8"-thick poplar piece and side to side over the pumpkin pattern. (The hole needs to be just deep enough that it will extend into the center opening to be cut from each poplar piece; do not drill all the way through the light cover.)

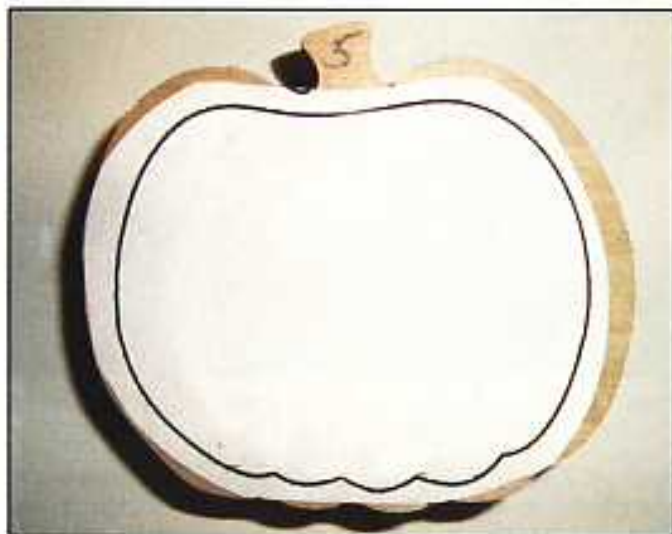
Cutting



Step 8. Using the No. 5 reverse-tooth blade and cutting through all three layers at once, cut along the perimeter of each pumpkin.



Step 9. After cutting each pumpkin, carefully separate the three layers. Use a pencil to number each set of three in order to ensure they do not get mixed up during assembly.



Step 10. Trim just up to the inner solid line of one center layer pattern. Using temporary-band spray adhesive, attach the pattern to the front of one center layer work piece.

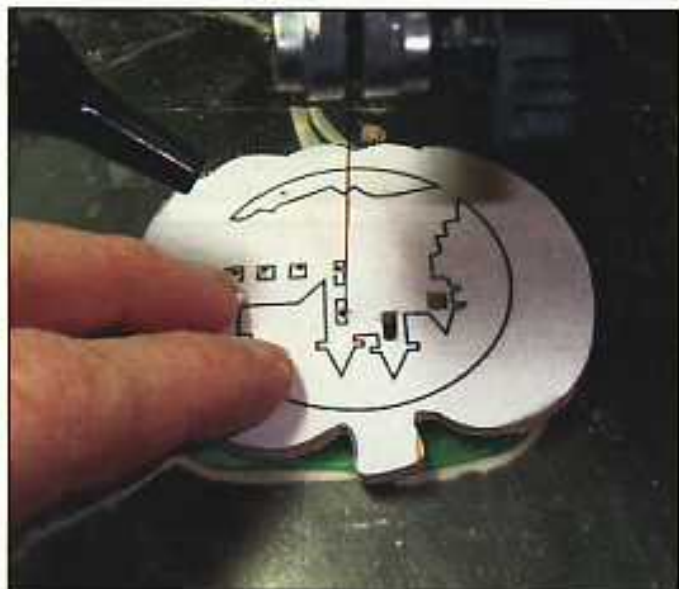
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Step 11. Drill a blade entry hole in the waste area of the center layer piece. Using a No. 5 reverse-tooth blade, cut along the solid line.

Step 12. In the same manner, attach the patterns for the center layers to the remaining 3/8"-thick work pieces, and cut them out.

Step 13. Using a small drill bit, drill blade entry holes for the designs in the front pieces. After drilling, lightly sand the back of each piece to ensure it will sit flat on the scroll saw table while cutting.



Step 14. Using the No. 2/0 reverse-tooth blade, cut out all the designs on the front pieces.

Step 15. Attach or transfer the circular window patterns to the plexiglass. (Leave the paper covering in place on the plexiglass to prevent it from being scratched or marked.) Using the No. 2/0 reverse-tooth blade, cut out the circles. Set your scroll saw to cut at a slower speed than usual in order to prevent the plastic from melting back on itself while cutting.

Finishing



Step 16. Place the front pieces on a flat work surface, and gently hand-sand each piece, being careful not to break off any fragile sections.



Step 17. Carefully sand the front and back edges of the center pieces. Using the vacuum with the soft brush attachment, vacuum any dust from all pieces.



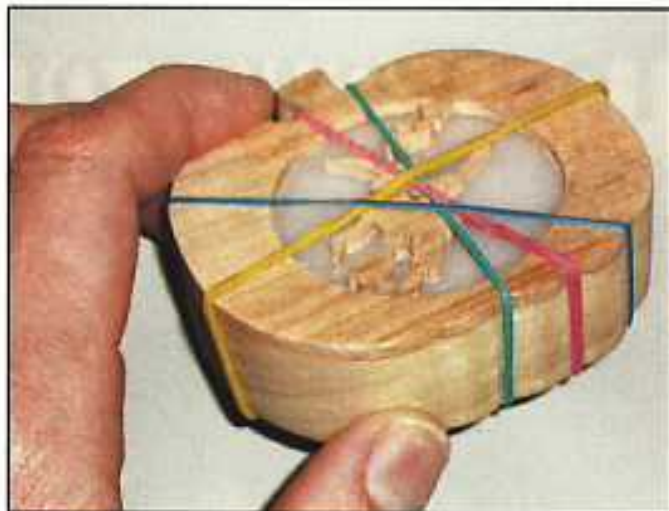
Step 18. Apply small amounts of clear silicone glue to the back of the scrolled designs on the front pieces and along the edge of the circular opening.



Step 19. Carefully position the plexiglass circles over the openings, and glue in place.

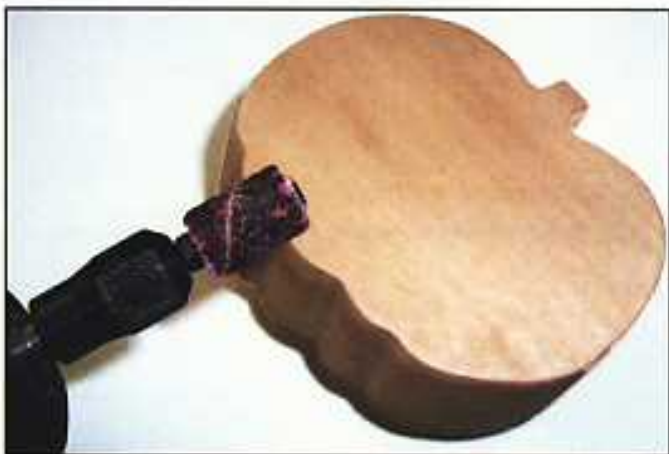


Step 20. When correctly positioned, the edges of the plexiglass should not be visible when the assembly is viewed from the front. Allow the glue to dry completely.



Step 21. Apply wood glue along the front edges of the center piece, and position the front piece on top of the center piece. Clamp the assembly using rubber bands or small clamps until the glue has dried.

Step 22. Apply wood glue along the back edges of the center piece, and position the veneer piece on the back of the assembly. Clamp the assembly using rubber bands or small clamps. Allow the glue to dry for several hours or overnight.



Step 23. Using a rotary tool and a fine-grit drum bit, sand all the edges flush with the center pieces.

Step 24. To finish, hand-sand the pieces using fine-grit sandpaper. Follow the direction of the wood grain while sanding. Use the vacuum with the soft brush attachment to remove any remaining dust or debris. Apply several coats of spray varnish to each piece, allowing each coat to dry before applying the next. To display the light covers, simply insert a mini-light into each opening, and hang the strand of lights.

For questions concerning this project, please contact Sheila at (902) 482-7174, or email her at sheilalandrydesigns@gmail.com. View and purchase other patterns by Sheila, as well as download free brochures of all her available designs, by visiting her website, www.sheilalandrydesigns.com.



The Power of Alumilite



by Jeff Powell



Unleashed, by Jeff Powell

Introduction

Over the last year, I was able to associate myself with a group of turners known as the IAP (International Association of Penturners). I am always trying to experiment with new products and be open to new ideas, and this group has provided the opportunity for both. The penturners introduced me to a popular product known as Alumilite, and when I was finally able to purchase some, my world changed. Never have I seen or experienced a product with such unlimited possibilities while being nearly foolproof to use!

Now, I can't exactly say for sure that I am the first person ever to put a scroll saw to the product, but what I can say is that if you haven't scrolled it, you really need to try. Alumilite is a liquid urethane resin. It is non-toxic and does not require an MSDS (material safety data sheet) for shipping; even so, it is still not recommended for unsupervised use by children. After visiting the user forum on the website www.alumilite.com, I quickly learned that the uses for this product were nearly limitless, not only for scrolling, but for almost any field you could imagine. From casting bones for medical or research purposes to simply casting a button for your pants, the product is very versatile.

I have experimented with several products to enhance my scrolling, including epoxies, inlacs, and polyester resins. Although these products meet specific needs for scrolling, I believe Alumilite goes well beyond what those products can offer. In addition, the process for using it is extremely simple. I will focus on three different techniques for pouring Alumilite with my dragon project, *Unleashed*, featured in this article. (Please note: project is used for demonstrative purposes only; pattern is not provided.) While there may well be more than these three methods available, they should certainly be enough to get your mind racing!

Getting Started

Alumilite is comprised of two parts, A and B, and it is typically sold as a kit containing a gallon of each part. Thus, a 1-gallon kit contains 1 gallon of Part A and 1 gallon of Part B. Smaller and larger kits are also available for purchase. In order for the product to be scrolled, the liquid must first be turned into a solid. (The dragon's eye and stripes and the woman's hair are all scrolled Alumilite.)

Alumilite can simply be poured into a mold and allowed to cure, but to get the most out of the product, it needs to be pressurized. Pressure crushes any air bubbles in the product and enhances the strength of the product. Although air bubbles aren't much of a concern with solid colors, they impact poorly on the visual effect of clear or translucent colors.



To pressurize the material, I built a pressure pot using an everyday paint pot equipped with a fire filling accessory that offers a squeeze handle and pressure gauge. It is very simple to construct at minimal expense. (All the parts were purchased at Harbour Freight for approximately \$70.) First, remove all the components that come with the pot, except for the pressure relief valve. Remove the fire valve nozzle from the fire filler hose and plug it directly into the pressure relief valve.



On the inside of the lid, use a hack saw to cut off the draw tube. Use a cap to seal shut the hole on top. Finally, screw a 90° elbow into the air hole inside the lid so that when the pot is filled with air, the air blows on the wall of the pot rather than blowing the Alumilite all over the interior.

To finish, cut a piece of plywood to fit the inside of the pot, and place it down at the bottom to eliminate the curve in the base of the pot. Oil the rubber seal, and test for leaks.

Casting Methods

Casting Method 1

Alumilite needs to be cast into a mold before pressurizing it. I built my mold from a white plastic cutting board. Because it is non-porous, the Alumilite barely sticks to it. The application of a little wax in the mold will help release the Alumilite, but it is not necessary. The mold I used measures 5-1/2" x 5-1/2" x 1-1/4", which was just large enough to accommodate all the parts for the hair and body parts.



The resin can be mixed in inexpensive paper cups. I was using three colors, so I needed six cups (three for color Part A and three for color Part B). Alumilite is mixed by weight, not by volume. Place a cup on the scale before turning it on, which will automatically zero the scale. It can be difficult to know how much product you will need; always keep in mind that too much is better than too little. My experience with this mold indicated that I would need 4 ounces per cup, so pour 4 ounces of Part A into each of the first three cups, and pour 4 ounces of Part B into each of the remaining three cups.



If the liquid Alumilite comes in contact with water, it will foam. Therefore, any colorants added to it must not contain water, and any wood into which you might pour it must not be wet. I use Jacquard Pearl Ex pigmented powders, which are available at Michaels and other craft

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stores, to color the Alumilite. They provide a semi-transparent look and a pearl luster at the same time. I also use Testors oil paint in corresponding colors to make the color more solid. Add approximately 8 drops of the paint and a tiny scoop of the pigmented powder to each cup with Part A, and mix each color up very well. Pour the liquid in the Part B cups into the corresponding Part A cups, and stir them quickly but thoroughly.

Timing and organization are key in correctly mixing Alumilite because it sets in five minutes. That means you have only five minutes to mix it, pour it, and get it under pressure. The time frame can be extended to six or seven minutes if Part B is refrigerated before use. (It is helpful to have an extra person available to assist with mixing and pouring the colors.) Pour all three mixed cups into the mold at basically the same time, holding the cups approximately 12" above the mold so all the colors swirl around in the mold. Quickly move the mold into the pot, and pump the pressure up anywhere between 20-40 lbs.



Allow the mold to stay in the pot for an hour before removing it. I recommend allowing the mold to cure overnight, but it is possible to use the product after only four hours of curing if absolutely necessary. After removing the product from the mold, use sandpaper to rough up the face of it, and glue a piece of white paper onto the top to allow for tracing out your parts.

Casting Method 2

I refer to the second casting method as the "Worthless Wood" method. Simply imagine the worst possible wood you can buy, full of holes, splits, cracks, or dents, and then realize that with Alumilite, no wood is bad wood! The dragon's legs are a good example of what this method is all about. Alumilite will shrink a little bit when it cures, and pressure will cause the sides of the holes to push in just a little bit as well. We often think air pressure is just pushing down, but it is actually equal on all sides; while it is pushing down, it is also pushing in from the sides and even up from the bottom. Because of this, the wooden legs are able to become molds at the same time.



I cut the legs approximately 1/8" beyond the line on the sides that have holes in them to compensate for shrinkage and pressure. I used 2"-wide masking tape to tape the bottoms and all around the sides of the legs, being sure to press the masking tape tightly against the wood to prevent any leaks. I then placed all the legs into the plastic mold just as a precaution in the event of a leak.



Although it is a bit more difficult to get the colors to swirl in the small openings, a nice effect can still be achieved. Mix the Alumilite in the same manner as before, but in lesser quantities, and pour it over the legs. Pour the Alumilite so it totally covers the tops of the legs by approximately 1/8". (The masking tape serves as a "retaining wall," preventing the liquid from flowing over the sides.) I quickly inserted an old blade into the holes and worked it up and down a few times to get some "swirl" in the mix, and then raced over to the pot and pressurized the mold to 40 lbs. After sufficient curing time, remove the tape and use a spindle sander to sand the sides of the legs flush with the Alumilite. The dragon's wings were poured in the same fashion as for the legs, with the exception that I used only a single pearlescent color to yield a deep, translucent effect.



After first pour, dragon and rider are scrolled and assembled.



Wings added to assembly after being poured.

Alumilite sands, cuts, and shapes very similarly to wood. 400-grit sandpaper should be used to truly reveal what you have created. Alumilite always performs better when poured more thickly, rather than too thin. With a thick pour, it easily generates its own curing heat. If it is necessary for it to be poured thin or into very small holes, it is recommended that the mold or item into which it is being poured be warmed up prior to the pour. (It was not necessary to heat anything for this project, especially considering that the final piece will be displayed hanging on a wall and not used in a "rugged" environment.)

Casting Method 3

I refer to the third casting method as the "optical illusion." Rather than coloring the Alumilite, the area to be filled gets painted, and the Alumilite is left clear. The paint reflects through the clear surface, yielding a deep, yet solid color effect. It's very similar to painting a window, and then looking at that window from the other side.



This casting method was used with the stars on the backer. I first applied masking tape to the backer in each place where I wanted a star. I then cut a star template and traced it onto each piece of masking tape.



Using a chisel, I cut out the stars and deepened them a bit. With the tape still in place, I painted the stars white.



I mixed the smallest amount of Alumilite possible, which for me is 1 ounce of Part A and 1 ounce of Part B, and then simply poured it into the holes. Because the panel is large and the holes are fairly shallow, no pressure was applied

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to the Alumilite; surface tension allowed the Alumilite to stay in place. When cured, I chiseled it almost flush with the wood, removed the tape, and sanded it flush with the backer.

My mermaid pencil is a good example of the Alumilite "optical illusion" casting method. It is truly just a fretwork that I scrolled into a pen blank. The inner walls and the tube were painted with nail polish, and then the entire blank was cast in clear Alumilite.



To finish *Unleashed*, I carved the title and my signature into the backer using a diamond bit, then filled it with black inlay.

In Conclusion

There are several points to keep in mind when working with Alumilite, such as the fact that although it will not take an oil finish because it is not absorbent, it will accept any poly or lacquer finishes.

When pouring Alumilite, it is always better to mix too much rather than not enough. Document the sizes of your molds and how much product was used in order that in the future you will be able to reduce waste of the product. I have learned to save the tiny scroll scraps of figured woods such as burls and then cast them with any excess product. For example, I placed several small pieces of buckeye burl in a single pen mold, and poured the extra Alumilite from the dragon's legs into the same pen mold. That gave me an interesting pen blank instead of trash. The same method could be used to re-create a large piece that can then be scrolled into another project.

If the excess product does not fill the mold, cast it anyway. The next time you are casting, pour the excess onto the already-cured product, because the Alumilite bonds to itself even when poured onto already-cured Alumilite. (My paper mixing cups are full of a multitude of different colors from different pours and will some day become bottle stoppers!)

And finally there is the dragon pen, which is simply a dragon and some flames fretted into a blank, and then poured with excess Alumilite. Next time you purchase some wood, you might start thinking about selecting the rejects over the so-called "quality lumber"—you will save big money on the wood, and will likely have something far more interesting and valuable than the average person would think possible! Now, let's get casting!



For questions concerning this article, email Jeff at ntarlas@hotmail.com, or write him at 11797 June Circle, Eaton Rapids, MI 48827.



Readers' Gallery



Jim Dunn of Edmond, OK wins the award for creative (and humorous) pattern design! Jim says it best as he writes, "This is a composite of my own. The turkey came from a set of Game Bird Clocks, the truck from an Owner's Manual, and the lettering was computer generated. The idea came from my grandson who was bow turkey hunting and hit a turkey with his truck. It was a good Thanksgiving Dinner."

As the Thanksgiving season comes upon us, Jim, we are thankful for readers like you! Your creativity and sense of humor are much appreciated. Hope this year's Thanksgiving Dinner is just as memorable!

Lois Freitag of Ephrata, PA, has her husband, Mike, a little worried. It seems Lois has caught the scrolling bug and has "invaded" Mike's shop! She won an Excalibur saw at last year's SAW expo, and is now very enthusiastic about making more projects. We're glad to hear another Freitag scroller has joined the ranks, and we look forward to seeing your future pieces, Lois!

Kenneth Van Rye of Elmwood Park, NJ has quite a collection of intarsia and scrolling projects. Featured here are two of his pieces made from patterns he purchased from Scroller: the lion by Lucille Crabtree, and the palm cockatoo. The lion's body was made from pine and aspen, and was stained using pine and dark walnut stains. The eyes are walnut. The butterfly's body is poplar that was painted yellow.

The palm cockatoo is made from mahogany, with stained pine pieces used for the beak and foot. The posts are cedar and pine. Color was added using assorted acrylic paints.

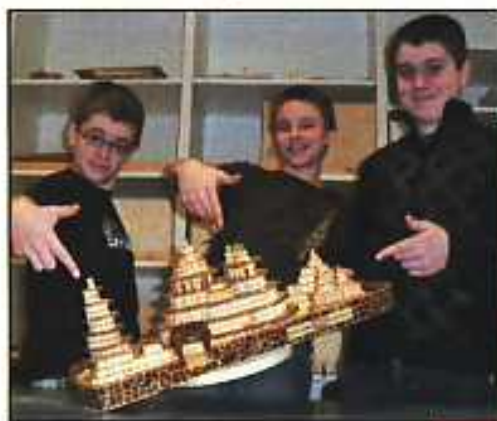
We're happy to hear you enjoy the magazine, Kenneth. Thank you for letting us see your amazing assortment of projects!



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Readers' Gallery

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Students Nicholas, Jean, and Joel (from left to right) with their project, The Fortress.

Joel Bussiere, Nicholas Gaudet, and Jean Vachon of St. Isidore School in Bellevue, Saskatchewan are 8th grade students in Aurele Gareau's visual arts class. They created this original project, The Fortress, using 1/4" Baltic birch and 3/4" laminated pine.

The school offers the unique visual arts class to students in grades 7 through 10 and provides instruction in woodworking techniques including scrolling, wood carving, wood burning, and intarsia. There is such great interest in the class that students even travel from other schools in the nearby towns of Saskatoon, Vanda, Prince Albert and Zenon Park to participate.

We are encouraged to hear that these woodworking skills are being passed on to the next generation of crafters. We are also glad to hear that Creative Woodworks & Crafts has played a part in helping these students develop their talents. We wish the best of luck to them, and we expect to see many more great submissions from St. Isidore School in the future!



Joe Diveley of Graymont, IL based this project on a pattern by Dirk Boelman. It was originally designed to hold a mini-clock insert, but Joe wanted to use it to display his great-grandfather's Elgin pocket watch. Joe enlarged the pattern to accommodate the 1-3/4" watch diameter. Once the watch fit snugly into the opening, he traced the watch stem and routed it out using a rotary tool in order that the watch would lay flat. Joe made the project from 1/2"-thick walnut. (He increased the thickness of the wood from the recommended 1/4" due to the size of the watch.) The base is cut from 3/4"-thick walnut.

What a creative use for a great pattern, Joel! It's a beautiful way to showcase such a meaningful piece.



Bruce Worthington of Brownstown, MI is well known to our readers as a frequent contributor of Intarsia patterns. He shared these photos of a project he recently completed for the U.S. Department of Agriculture's Wildlife Services program.

Bruce had been contacted by Jeff Green, the Regional Director of the Wildlife Services program, which covers the 17 westernmost states of the country, plus Alaska, Hawaii, and Guam. The wildlife specialists who are part of the program help people deal with problems caused by wildlife. Each year, the program honors an employee with the Bill Spalsbury award, which is named in honor of an employee who was killed in an airline accident in Denver several years ago. The recipient

of the award is given an eagle plaque, which until this year had always been designed and made by Duane Rubink, a former Wildlife Services employee. However, Duane and his wife were out of the country this year serving on a church mission, so Jeff approached Bruce to see if he would be willing to design a piece for them.

Bruce provided the two patterns shown, offering Jeff a choice of his favorite to be created as the Spalsbury award. Jeff selected the eagle with the fish; the second piece is now hanging in Bruce's home. (Both patterns are available for purchase from Bruce's website, www.intarsia.net.)

Thank you for sharing your work with us, Bruce. The recipient of this year's award is very lucky indeed!



Dale Rouff of Clovis, CA was inspired to make his piece, "Mustang Challenge," after ordering the pattern "Wild Mustang" from Wildwood Designs. He had seen another of their patterns, entitled "Fighting Mustangs," in which two horses are facing each other. Dale decided to make a mirror image of the Wild Mustang pattern, and combined the two into his clever Mustang Challenge.

The project, which measures 11" high and 13" wide and sits on a 3" x 13" base, is made from scrap 1/2" red oak. The mini-clock insert measures 2-3/16" in diameter.

It's always nice to see woodworkers put their own creative spin on a pattern. Dale, Thank you so much for sharing your version with us!



Attention readers:

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

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

Please note: Due to a computer malfunction, some Readers' Gallery submissions that had been digitally sent to us prior to August 2009 may have been accidentally deleted. Please feel free to resend your emails, and we will make sure our files are updated!



Nutcracker Intarsia

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

Introduction

This colorful piece will make a great addition to your holiday decoration collection. Everyone seems to love nutcrackers, and this classic fellow holding a candy cane is sure to be a winner!

SUPPLIES

Wood*: basswood (for eyes and candy cane); blue pine (for pants); bloodwood (for suit); curly maple (for hair, moustache, beard, and eyebrows); Peruvian walnut (for eyes); pink dogwood (for face); pink ivory (for cheeks); Tennessee red cedar (for candy cane); walnut (for hat, gloves, and feet); yellowheart (for hat, suit, and pants)

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

Temporary-bond spray adhesive
Clear packing tape
Double-sided tape
Fine-grit sandpaper
Wood glue
Wipe-on urethane finish or finish of choice

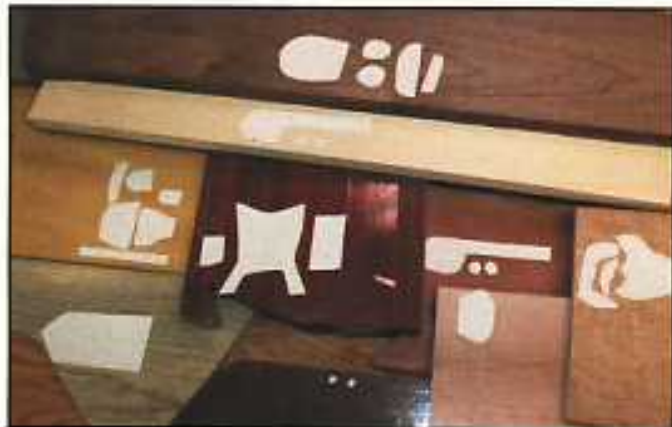
*All wood should be approximately 5/8" thick. The amounts of wood required will depend upon grain configuration. In response to many questions about obtaining some of the woods used in these projects, there is now a Wood Sources link on Bruce's homepage at www.intarsia.net. The listing includes phone numbers for the wood supply companies, plus links to their websites.

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



Background image supplied by
istockphoto.com/MartinCerry

INSTRUCTIONS



Step 1. Make several photocopies of the pattern, saving the original for future use. Cut apart the various sections of the patterns. Apply a layer of clear packing tape to the wood. Using temporary-bond spray adhesive, adhere the pattern pieces to the taped surfaces of the wood. (This is our preferred method for transferring this pattern to the wood. Feel free to use tracing paper and carbon paper to transfer the lines, if you prefer.)



Step 2. Start by drilling blade entry holes, then cutting out the holes for the cheeks and eyes in the facial piece.

Step 3. Continue to build up the face, cutting and fitting the eyes, cheeks, hair, moustache, and beard.



Step 4. Cut the legs section out as one piece prior to separating the two legs.



Step 5. Fit the bottom of the jacket to the top of the legs section. Cut and fit the remaining pieces of the uniform, arms, and shoes.



Step 6. Cut, fit, and glue up the pieces of the candy cane.



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Step 7. Fit the candy cane to the nutcracker's arm and body.



Step 8. Vary the thicknesses of the separate pieces in order to give the nutcracker more depth. For example, the candy cane should be a little thicker than the body; the hand holding the cane should be thicker than the candy cane; the belt buckle should be a little thinner than the candy cane, etc. Note the varying thicknesses of the pieces in the photo.



Step 9. Some of the pieces, (such as the striped pants sections, the jacket, the face, and the hat), should be glued up as one piece before sanding them.



Step 10. If very small pieces are difficult to handle properly while sanding, it is helpful to first attach them to sanding shims using double-sided tape.



Step 11. Shape all the pieces, again noting the varying thicknesses in the pieces that give the finished nutcracker a more three-dimensional effect. When satisfied with the shape of the pieces, edge-glue them all together, and let dry.



Step 12. Place the nutcracker on the plywood, and trace the perimeter of the piece. Cutting just inside the traced line, cut out the backer. If desired, list the woods used in the project and sign your name on the backer using a permanent-ink marker.

Step 13. Glue the backer to the nutcracker. Apply your finish of choice, and let dry.

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





Sandhill Cranes

by Deborah Nicholson



Introduction

There are many sandhill cranes in the area where I live, and their nests are large groupings of sticks that sit on the water. These beautiful birds have one or two cute fuzzy chicks at a time. Once mated, the birds stay together for life.

(continued on page 70)

SUPPLIES

Wood: pine—one piece 1" x 11" x 11" (for backboard), one piece 1" x 9" x 9" (for segmentation pieces)
Tools: scroll saw with No. 5 blade; belt sander with 80-grit belt; palm sander; rotary tool (optional); glue gun
Carbon paper
Wood glue
Acrylic paints in beige, black, blue, brown, burnt sienna, green, grey, red, and white
Assorted paintbrushes, including flat brush and 1/4" angle shader brush
Clear acrylic paint (spray or brush-on)
Assorted-diameter sticks, 1" to 2" in length
Waxed paper
Hanger of choice

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

INSTRUCTIONS

Cutting and shaping

Step 1. Photocopy the pattern, saving the original for future use. Using carbon paper, transfer the outer circle pattern onto the 11" x 11" piece of wood for the backboard, and cut along the transferred line. Set the backboard aside.



Step 2. Transfer the pattern lines for the cranes onto the 9" x 9" work piece, and cut along the perimeter of the design.



Step 3. Using the belt sander, sand down the bottom edge of the bird at an angle. This will make it easier to glue the sticks for the nest in place during assembly. (The lower edges of the wing pattern lines will have to be redrawn after sanding.)



Step 4. Cut away the top chick's head, and set the piece aside. Sand and shape the edges of the remaining large piece. Cut along the neck line, separating the mother's neck/head section from the body.



Step 5. Cut the beak from the head. Sand the outer edges.



Step 6. Using a rotary tool fitted with a pointy bit, or your tool of choice, cut the small slit into the upper section of the beak. Cut the beak in half, and sand the edges.



Step 9. Use the bell sander to round over the outer edges of the wing, and smooth it over using a palm sander.



Step 7. Continue cutting and sanding one piece at a time until all the pieces of the head are completed.



Step 10. Cut along the wing's top row of feathers. Lightly sand this section, but don't round over the edge. Taper the edge of the wing piece that comes in contact with this feather section so that the top feathers will stick out above the lower feathers.



Step 8. Cut apart the large sections of the body (chest, resting chick, wing, and back). Also cut the small section of the mother's wing feathers from the resting chick.



Step 11. Redraw the lines for the second layer of feathers. Cut apart and shape this section in the same manner as for the top layer, so that the feathers of this middle layer extend above the feathers of the layer below it.

continued on page 72



Step 12. Complete the wing in the same manner.



Step 13. The resting chick section needs to be slightly thinner than the mother's wing. Use the belt sander to carefully sand down the piece from the back side. Cut apart the head and body, and then shape and sand the two pieces.



Step 14. Following the same process as for the mother's head, cut apart and shape each section of the resting chick.



Step 15. Use the belt sander to taper the edges of the mother's chest piece. The edges of the chest piece should be thinner than the adjacent neck and wing pieces. Also taper the edge of the chest section where it contacts with the resting chick's head, in order that the baby sits a bit above the chest. Gradually round the edges of the chest so that it is nice and smooth.



Step 16. Taper the back section of the mother's body in the same manner as for the chest area. The edge of the back section should be slightly thinner where it contacts the wing and resting chick. Round the edges to create a nice, smooth section. Also sand down the back surface of the mother's two small wing pieces in order that they look as though they are behind the resting chick. Sand and shape the edges of the feathers.



Step 17. Use the belt sander to carefully sand down the back side of the second chick so that the piece is slightly

thinner than the mother's two small wing pieces. This will give the appearance that the second chick is on the other side of the mother's body. Sand only a little at a time until the desired thickness is achieved. Shape the outer edges of the head.



Step 18. Cut away and sand the second chick's beak. Continue cutting and sanding the pieces of the second chick until completed.

I had the opportunity to get some cute photos of the cranes recently. While "Dad" showed his youngster around the fire station, "Mom" noticed me taking pictures and decided to check out how she looked!



Staining the birds



Step 19. To stain the pieces, first wet the section to be colored with clear water. Dilute the paint color with water until it is an ink-like consistency. Apply the diluted paint until the desired shade is achieved. Using this technique, stain the body of the mother crane brown. Darken the feathers of the wing by applying additional coats of brown paint. Let dry.



Step 20. Using a flat brush and brown paint, add feather markings to the chest area by dabbing the edge of the brush on the wood. (Practice this technique on paper first.)



Step 21. Stain the mother's beak black, the area around the eye red, and the back of the head grey.

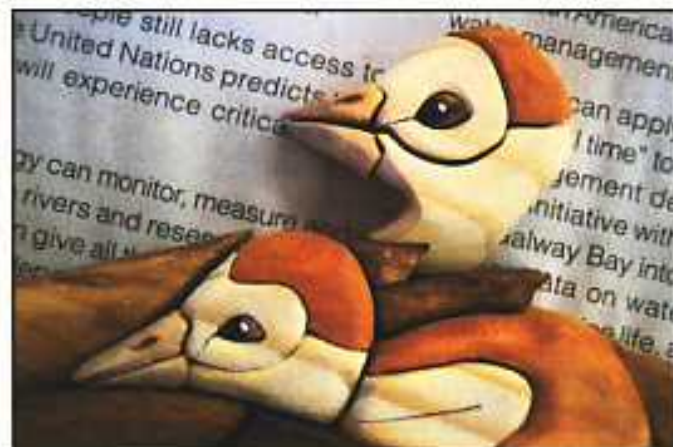
continued on page 74



Step 22. Stain the chicks' beaks beige. Apply a small amount of brown paint to the tips of the beaks. When dry, add the lines for the slits in the beaks. Stain all the eyes brown. When dry, add a touch of black paint to each eye for an eyeball.



Step 23. Stain the top of the resting chick's head using burnt sienna paint, and stain the outer section of his body using a lighter shade of the same color. Leave the remaining section of his body natural. Stain the top of the second chick's head using burnt sienna paint, and leave the remaining sections natural.



Step 24. Add a tiny white dot of paint to each chick's eye to create highlights.



Step 25. Also add a tiny white dot of paint to the mother's eye.



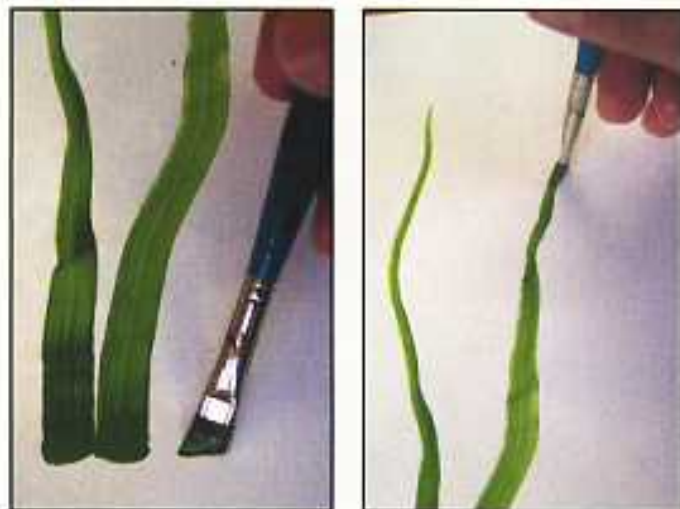
Step 26. The final section to be stained is the mother's neck. Although water should be applied to the entire neck piece, apply brown paint to the lower section only. (Just a small amount of paint is required.) Blend the paint upwards, brushing from the bottom of the neck up towards the top.

Painting the backboard

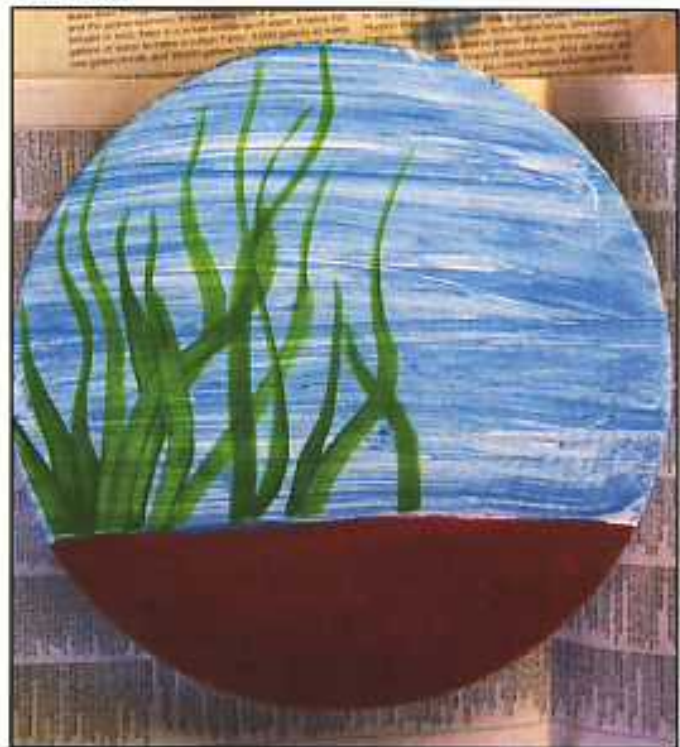
Step 27. Prime the backboard with white paint. When dry, mark a light line across the piece, approximately 3" up from the bottom. The section below this line will be the ground, and the section above the line will be the water. Paint the ground section using brown paint. To paint the upper area, first dilute blue paint with water. Using a wide, flat



brush and the diluted blue paint, drag the brush across the backboard in one long stroke. Continue until the entire water area is painted. (Some white paint should show through the blue streaks.) Dab the brush along the edges of the backboard to color them.



Step 28. Practice painting the green leaves on paper until you are comfortable with the technique. Use a 1/4" angle shader brush, which is a flat, somewhat stiff brush with the bristles at an angle. Dip the brush in green paint, lay the brush flat along the paper at the base of the leaf, and drag the brush upward, turning it as you go. This will create a leaf with a thick bottom that tapers to a thin tip at the top.



Step 29. When comfortable with the leaf-painting technique, paint the leaves on the backboard. Paint as many or as few leaves as desired. For the project shown, the leaves were painted in the left side of the backboard only.

Assembly

Step 30. Attach the hanging hardware to the center top back of the backboard. (It is easier to install the hardware before the cranes and sticks have been glued to the front.)

Step 31. Place a piece of waxed paper on the work surface, and assemble the cranes on the paper. Use wood glue to edge glue all the pieces together. Allow the assembly to dry completely. Position the crane assembly on the backboard, approximately 1-3/4" up from the bottom edge. When satisfied with the placement, glue it in place using wood glue.



Step 32. Using the glue gun, begin gluing the sticks into place below the cranes.



Step 33. Finish creating the nest by randomly gluing sticks over the original layer. Vary the size of the sticks to create interest, and remember...it's a nest, it's not neat! Let all glue dry completely before displaying your new creation.

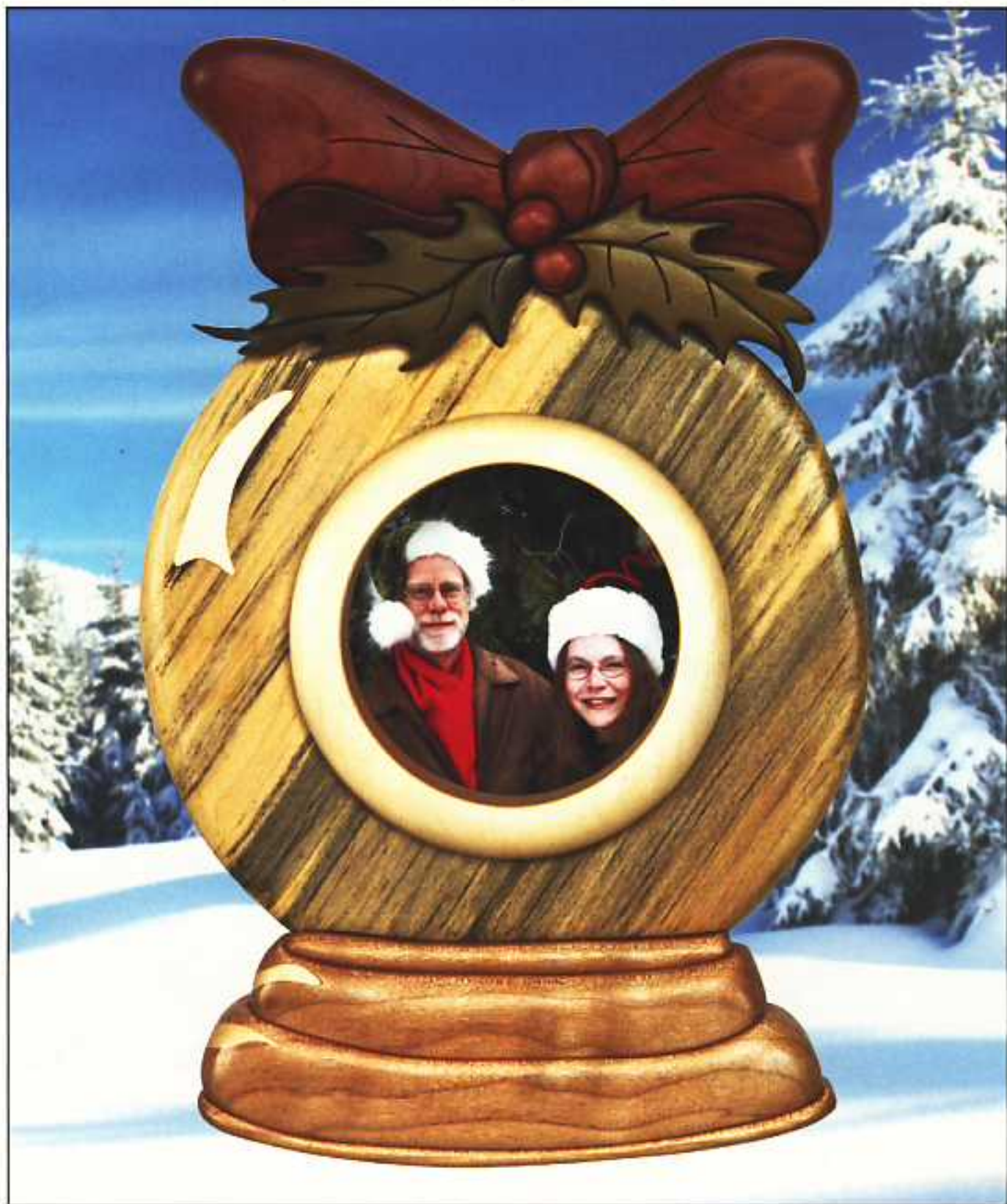
For questions concerning this project, please send a SASE to Deborah at: 4017 Casa Ct., Hernando Beach, FL 34607.





Snow Globe Picture Frame

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



Introduction

While this snow globe picture frame is designed to hang on a wall, it can easily be displayed standing on a flat surface simply by modifying the bottom edge of the base to create a flat edge. Make several frames, and use them to display photos of family Christmas celebrations from over the years.



SUPPLIES

Wood*: 1/2"-thick blue pine (for globe body); 1/4"-thick basswood (for photo ring); 1/2"-thick basswood (for photo ring liner and snow globe high light area); 3/4"-thick curly maple (for base); 3/4"-thick poplar (for holly leaves); 3/4"-thick Tennessee red cedar (for bow and berries); Baltic birch plywood—one piece 1/8" x 7" x 10" (for backer)

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

Temporary-bond spray adhesive

Clear packing tape

Double-sided tape

Fine-grit sandpaper

Wood glue

Wipe-on urethane finish or finish of choice

Photograph to fit 3"-diameter opening

Sawtooth hanger

*Amounts of wood required will depend upon grain configuration.

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

INSTRUCTIONS

Step 1. Select the wood to use for the various sections of the project. The wood for the body of the snow globe and the photo-ring liner should be 1/2" thick. The wood for the photo ring should be 1/4" thick. If 1/2"- or 1/4"-thick stock is not available for purchase, plane your wood to the proper thickness. (Alternatively, a band saw can be used to slice the wood to the proper thickness. Be very careful using this method, and follow all manufacturer's safety instructions.)

Step 2. Make several photocopies of the pattern, saving the original for future use. Cut apart the various sections of the pattern. Apply a layer of clear packing tape to the surfaces of the work pieces. Using temporary-bond spray adhesive, attach the patterns to the taped surfaces. The packing tape allows you to see the wood grain while positioning the patterns and it provides for easier pattern removal. (If desired, tracing paper and carbon paper can be used to trace the patterns onto the wood, instead.)



Step 3. Drill blade entry holes and cut the openings in the snow globe body for the photo opening and the highlight area.



Step 4. Cut the perimeter of the snow globe body, and remove the pattern. Cut the highlight piece, and test fit it into the opening.

continued on page 78

Step 5. Cut the pieces for the base, leaves, and bow. Remove the patterns.



Step 8. Test fit the photo ring liner into the opening in the snow globe body, and sand as needed.



Step 6. Drill blade entry holes and cut the openings in the photo ring and photo ring liner pieces. (Do not cut the perimeter of the pieces yet.) Stack the two work pieces, secure the stack using masking tape, and sand the circular opening using the spindle sander. (This will ensure that the openings in both pieces are identical.)



Step 9. Glue the photo ring liner to the photo ring, aligning the circular openings. Clamp the assembly until dry.



Step 7. Separate the stacked pieces, and cut along the perimeter of each pattern. Remove the patterns.



Step 10. Shape the pieces for the base, and glue them together.



Step 11. Shape the sides of the snow globe body, leaving the top and bottom edges flat. Round down the outer edge of the photo ring to form the frame. (Do not round the edges of the ring liner.)



Step 12. Shape the holly leaves, berries, and bow, and glue them to the globe. Let all glue dry completely.



Step 13. Place the snow globe on the plywood, trace the perimeter of the piece, and cut out just inside the traced line. Glue the backer to the snow globe, being careful not to apply glue in the center opening, and let dry. Apply your clear finish of choice to the snow globe and photo ring, and let dry.



Step 14. Place the photo ring assembly over your picture, trace along the outer edge of the ring liner, and cut the picture along the traced line.

Step 15. Place the picture into the opening in the snow globe, using double-sided tape to secure it to the backer if desired. Insert the photo ring assembly into the opening to frame the picture. If the photo ring liner isn't snug enough in the opening, wrap a rubber band or masking tape around the outer edge to achieve a tighter fit.

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



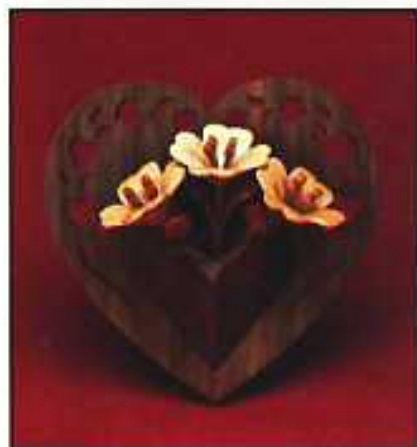
A Sneak Peek from our January 2010 Issue on sale November 3rd!



The Old Mill
by Bruce Worthington
and Janette Square



Gator
by Bob Valle



Hearts and Flowers
by Diana Thompson



Fishtank Pals
by Wayne and
Jacob Fowler



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"NEW" PGT Double Tooth
5, 7, 9,
\$3.90 a Doz - \$ 39.00 a Gross

"NEW" Mach Series Reverse
3, 5, 7, 9
\$3.00 a Doz—\$30.00 a Gross

"NEW" Thick Wood Blades
408-TW
\$ 3.20 a Doz—\$32.00 a Gross

Metal Cutting Blades
1, 5, 7, 9, 12
\$3.20 a Doz—\$32.00 a Gross

"NEW" Flat End Spiral
2, 4
\$3.00 a Doz—\$30.00 a Gross

You may mix or match the same style blades for gross pricing
All the blades above are 5" Plain End "OLSON" Blades

We also stock:

3" pin end blades - 2 sizes
5" pin end blades - 8 sizes
6" plain end blades - 4 sizes
5" Plain End Jewelers Blades

ACRYLIC SHEETS

Solid Colors

\$ 9.95 ea
1/8"x12"x24"

Red, Blue, Light Blue, Green,
Yellow, Orange, Black, White,
Pink, Ivory, Brown, Purple,
Frost White, Turquoise, Gray

Transparent Colors

\$9.95 ea
1/8"x12"x24"

Red, Blue, Light Blue,
Green, Yellow, Orange,
Smoke, Bronze, Purple, Clear
(clear only \$ 7.50 each)

Mirrored Colors

\$17.50 ea
1/8"x12"x24"

Red, Blue, Green, Yellow,
Orange, Pink, Purple, Gold,
Bronze, Gray, Teal, Clear
(clear only \$ 15.00 each)

White Marble Acrylic Sheets

\$15.00 ea
1/8"x12"x24"

We have more acrylic available
See our web site for a complete
listing of sizes & types.



Olson®

Scroll Saw Files

They easily shape & sand complex contours eliminating hand sanding. Files have a tempered spring steel core coated with silicon carbide abrasive. Comes in both Pin-less & Pin-end styles. Each pack contains two Files. Width - 1 5/8" Thickness - .056" Fine Finish
Made In The USA
#42100 Pin-less
#42101 Pin-end

\$5.95
Per Pack

Top Quality Silcon Brand Inserts



#CK100 - White Arabic
#CK103 - Ivory Arabic
#CK102 - Gold Arabic



#CK101 - White Roman
#CK104 - Ivory Roman
#CK105 - Gold Roman

1+ \$5.25 ~ 10+ \$4.85 ~ 30+ \$4.50

1 7/16" Inserts, Glass Lens, Stainless Steel Back, With Battery
NO RUBBER GASKETS - MIX OR MATCH PRICING !!!



#CK106
1 7/16" Fancy Gold & Black
Dial, Arabic Numbers
1+ \$6.00 ~ 10+ \$5.65
30+ \$5.25



#PHOTO-1
1 7/16" Photo insert
1+ \$1.95 ~ 10+ \$1.75
30+ \$1.55
We also have 2" Photo Inserts

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

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



Blade Storage Tubes

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

Order Toll Free
1-888-615-9663
**Sloan's
Woodshop**
3453 Callis Road
Lebanon, TN
37090

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\$00.00 - \$40.00 add \$ 6.50
\$40.01 - \$60.00 add \$ 8.00
\$60.01 - \$80.00 add \$10.00
\$80.01 - and over add 15%

TN residents add 9.25% Sales Tax

YOUR #1 WOODWORKING SOURCE



- ▣ Patterns
- ▣ Tools
- ▣ Books
- ▣ Over 200 different sizes and styles of blades
- ▣ Wood
- ▣ Clocks (Watch for our new line in 2009)
- ▣ Supplies & Accessories



www.WildwoodDesigns.com

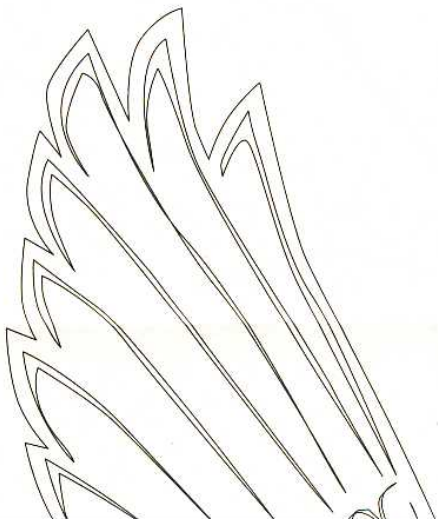
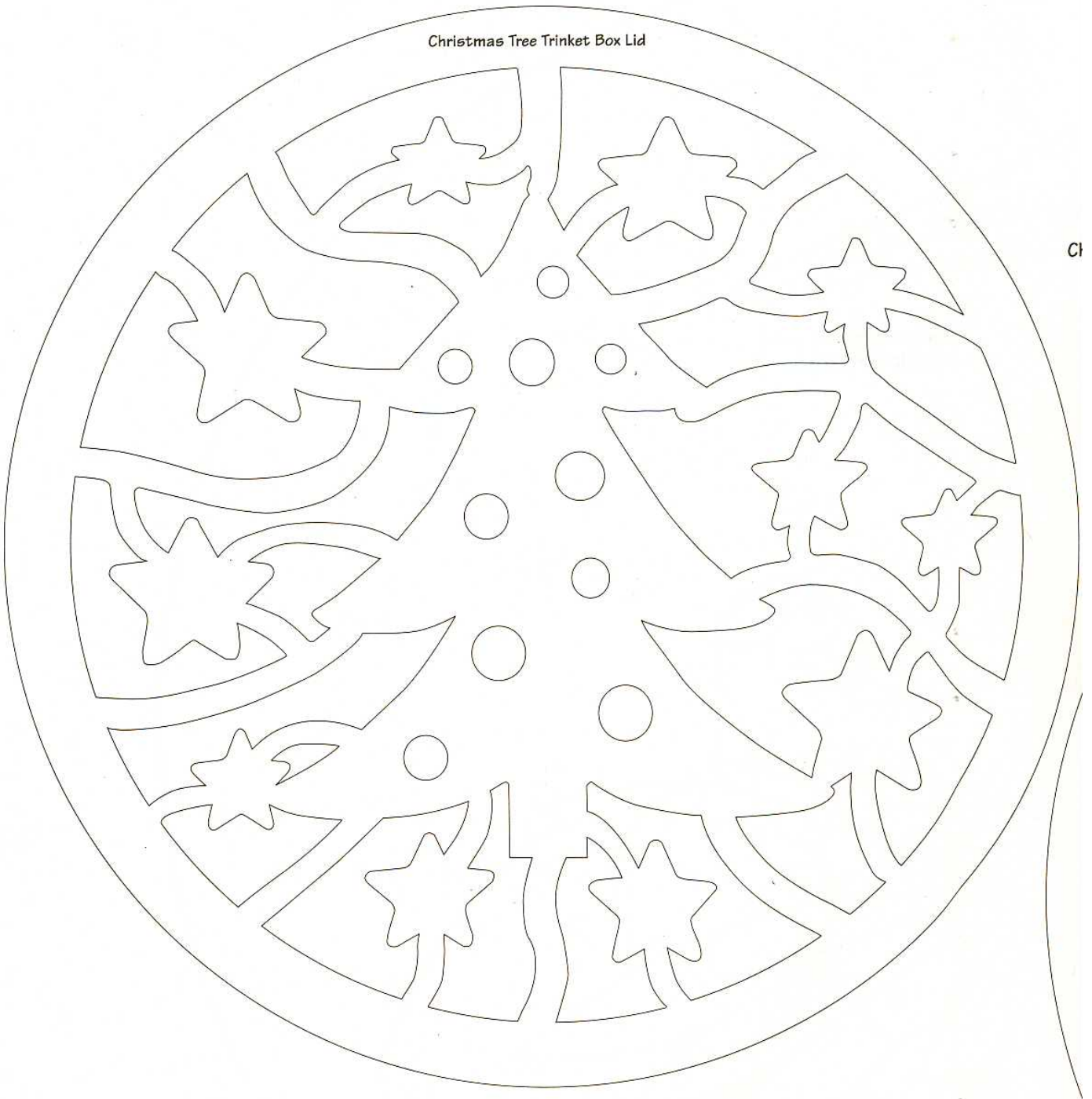
Visit our "NEW" website with over
10,000 items to choose from

WILDWOOD DESIGNS

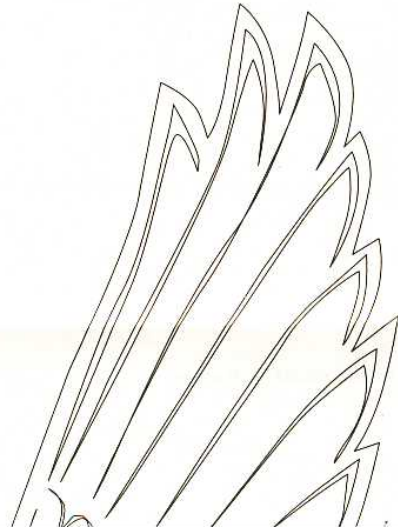
2104 BELOIT AVE, JANESVILLE, WI 53546
1-800-470-9090 FAX: 608-314-3097

Christmas Tree Trinket Box Lid

CI

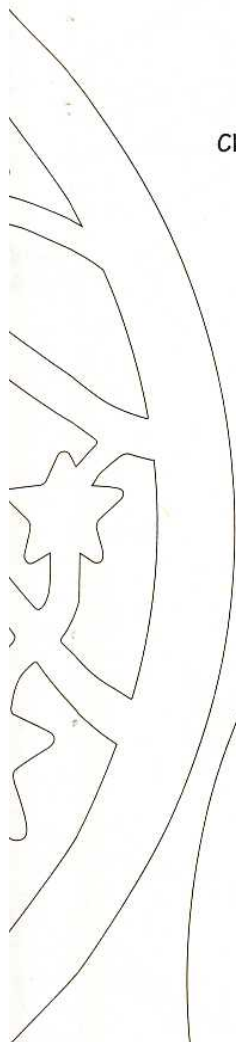
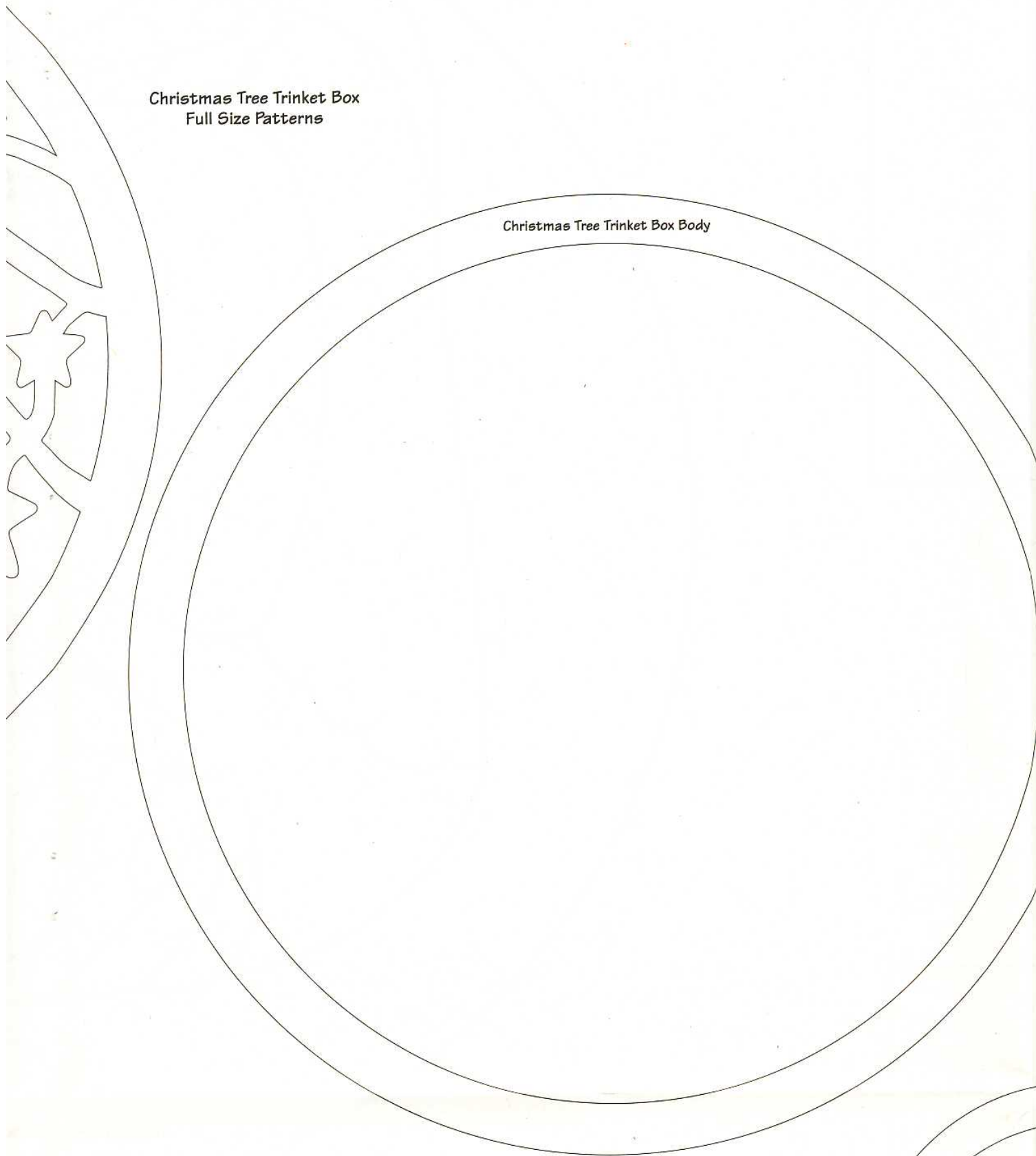


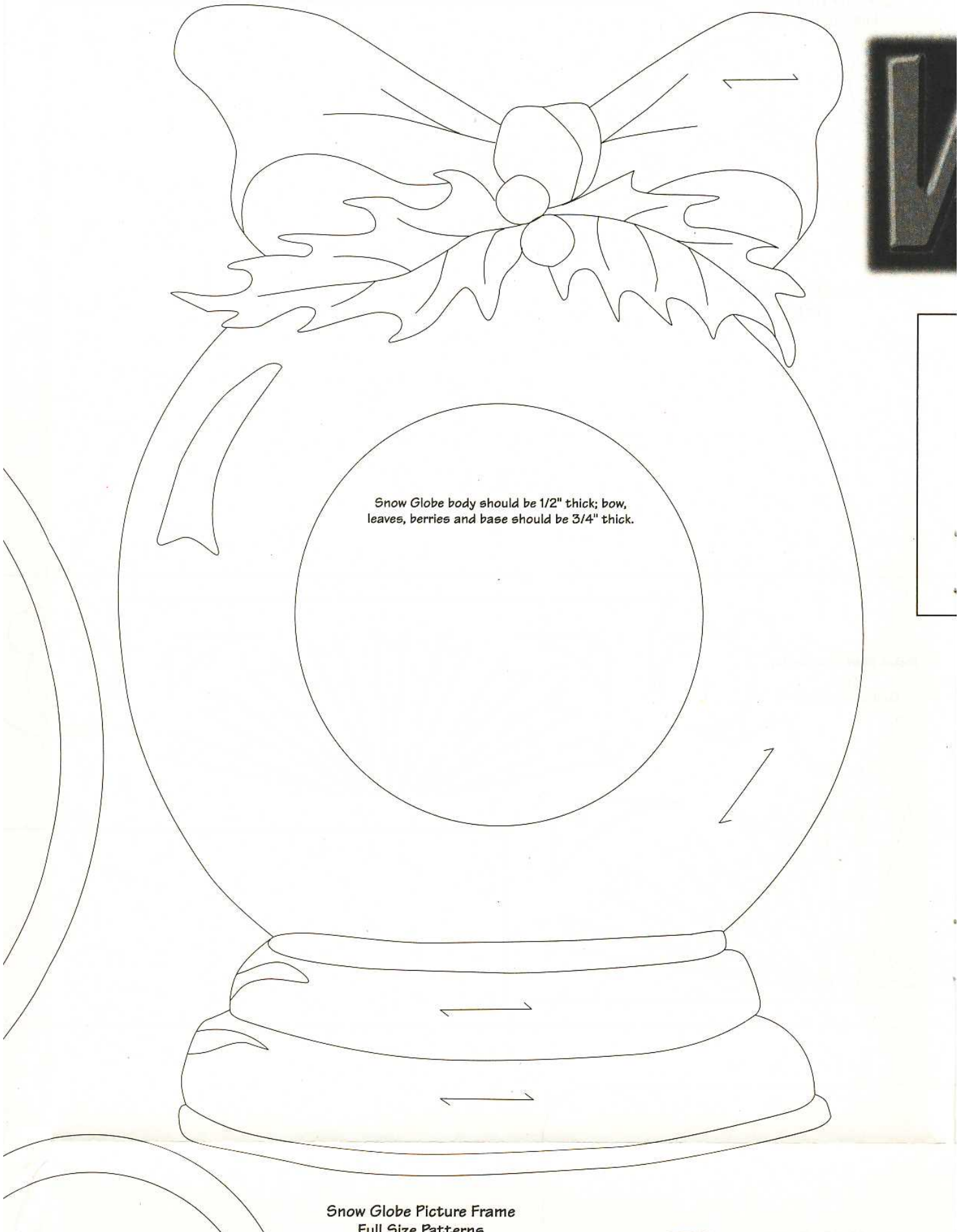
Taking Flight
Full Size Pattern



Christmas Tree Trinket Box
Full Size Patterns

Christmas Tree Trinket Box Body





Snow Globe body should be 1/2" thick; bow,
leaves, berries and base should be 3/4" thick.

Snow Globe Picture Frame
Full Size Patterns

CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 1 NOVEMBER 2009

Side A

Christmas Tree Trinket Box from page 48
 Haunting Signs from page 10
 Horse Jumping from page 18
 Snow Globe Picture Frame from page 76
 Taking Flight from page 20

Side B

Deridder Pocket Shelf from page 42
 Hope, Dream, Change from page 6
 Pen and Paperclip Holders from page 40
 Sandhill Cranes from page 69

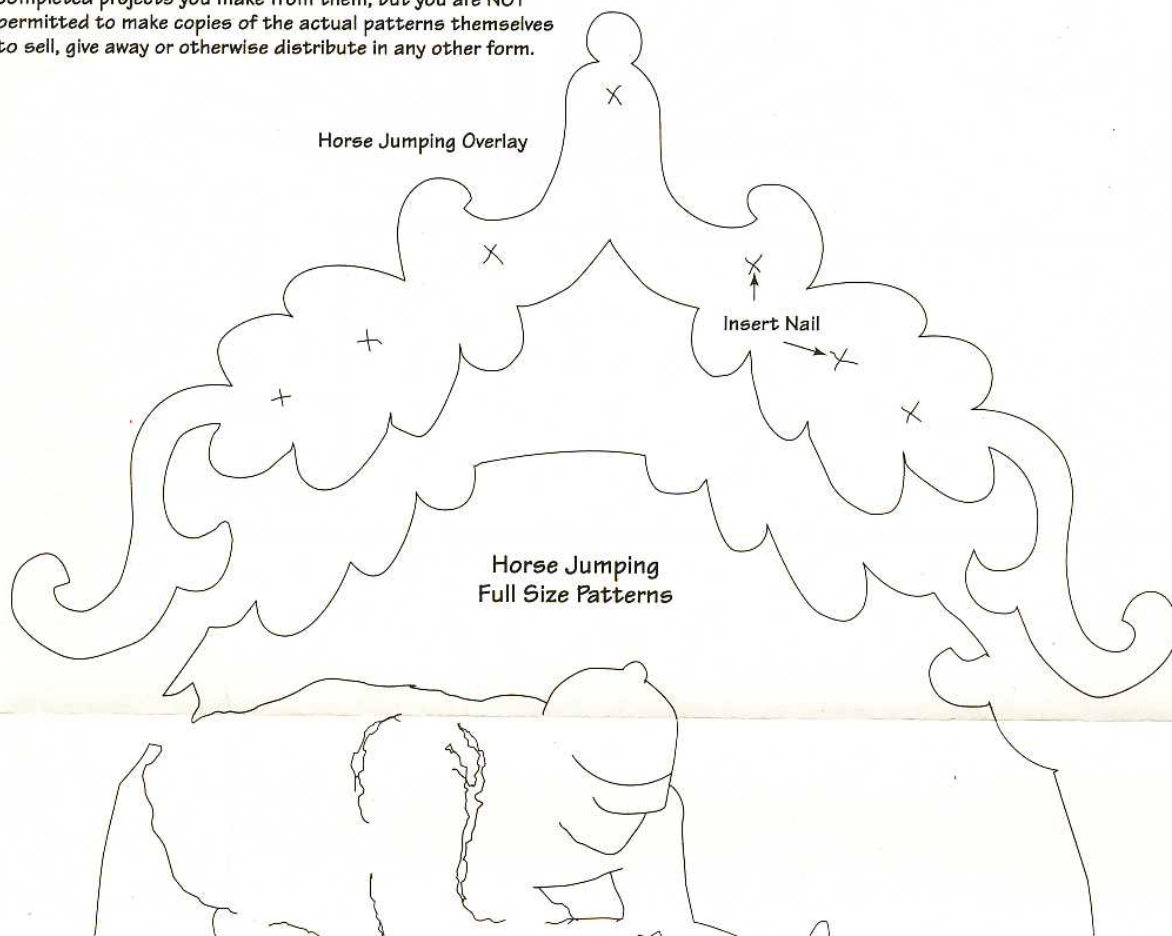
Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

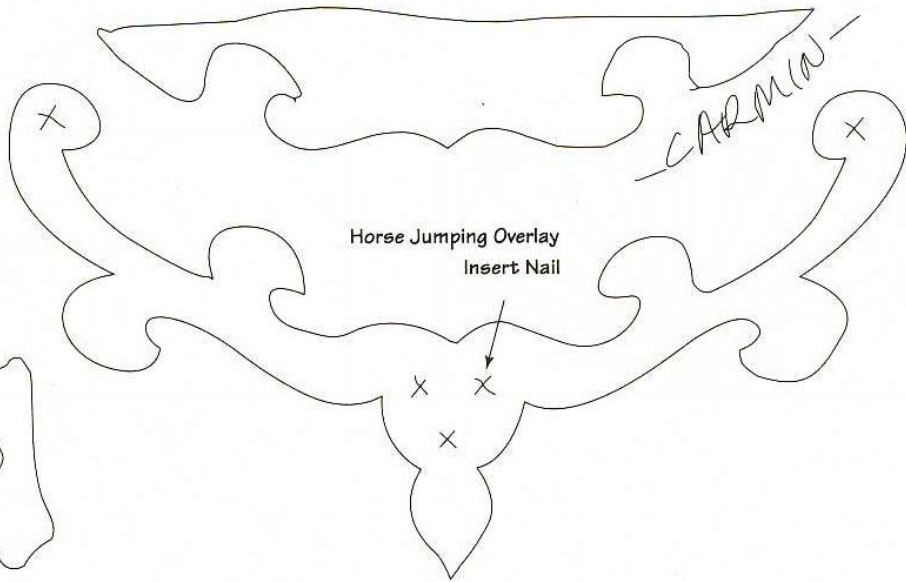
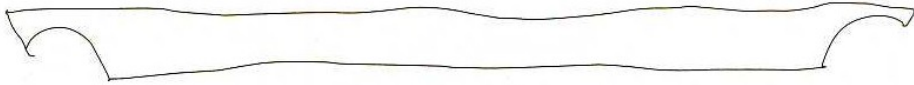
Common Measurements:

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	45" = 1.14m
4" = 10.16cm	60" = 1.52m

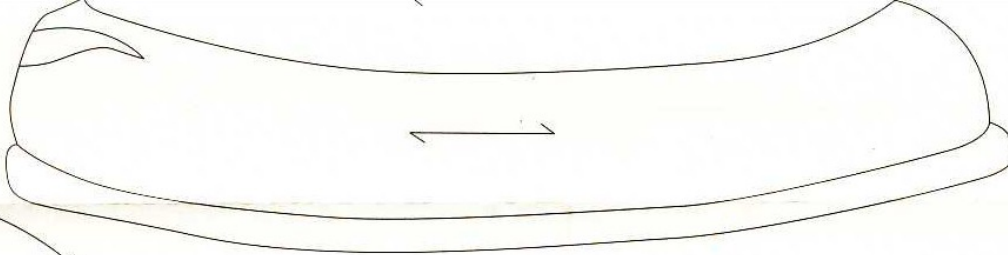
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Horse Jumping
Full Size Patterns



EN



Snow Globe Picture Frame
Full Size Patterns

Picture Frame Photo Ring Liner

The opening in the photo ring liner should match the opening in the photo ring; the opening of the photo ring liner should match the opening in the snow globe body.

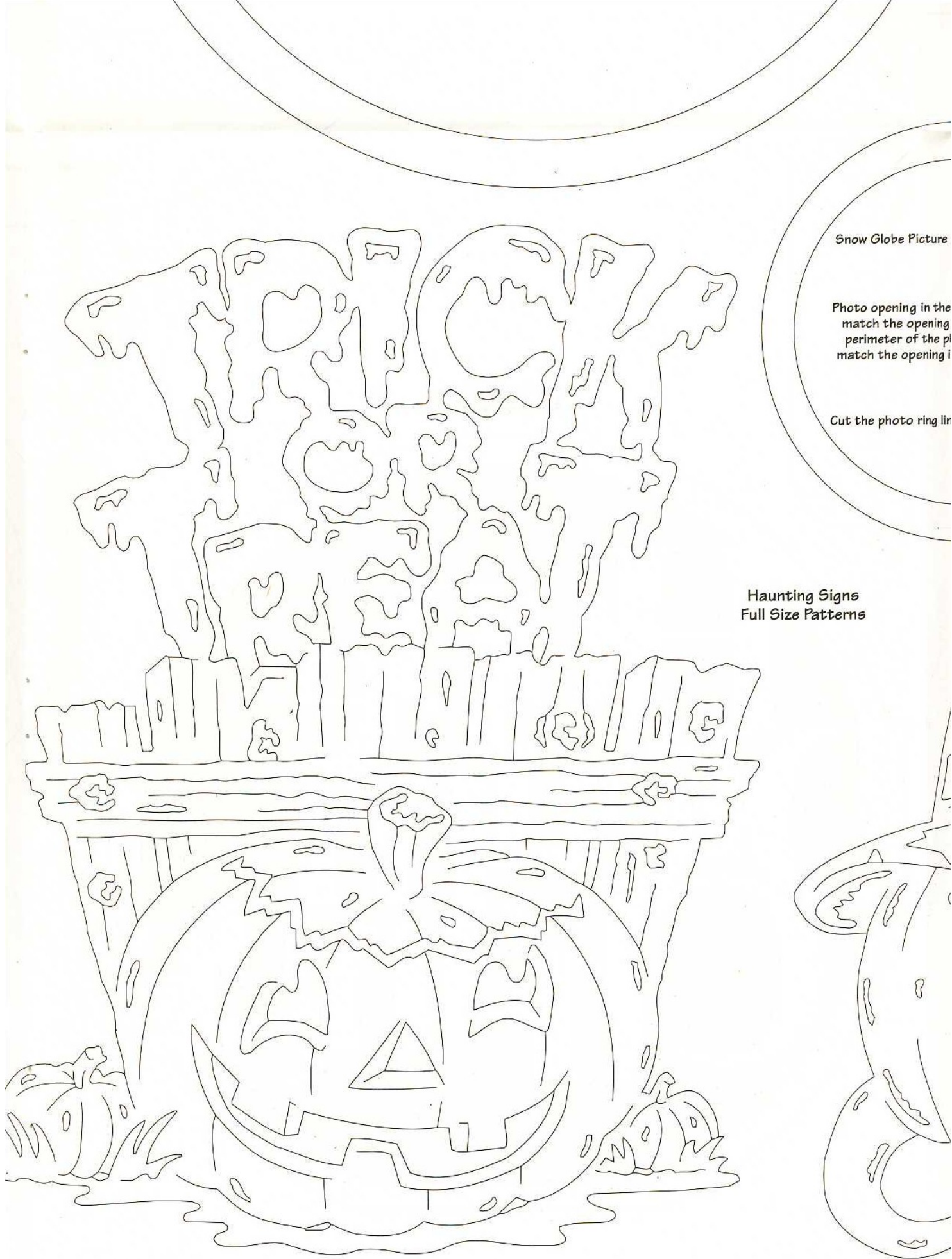
Cut the photo ring liner from 1/2"-thick wood.

Snow Globe Picture Frame Photo Ring

The photo opening in the photo ring should match the opening in the photo ring liner.

Cut the photo ring from 1/4"-thick wood.





Snow Globe Picture

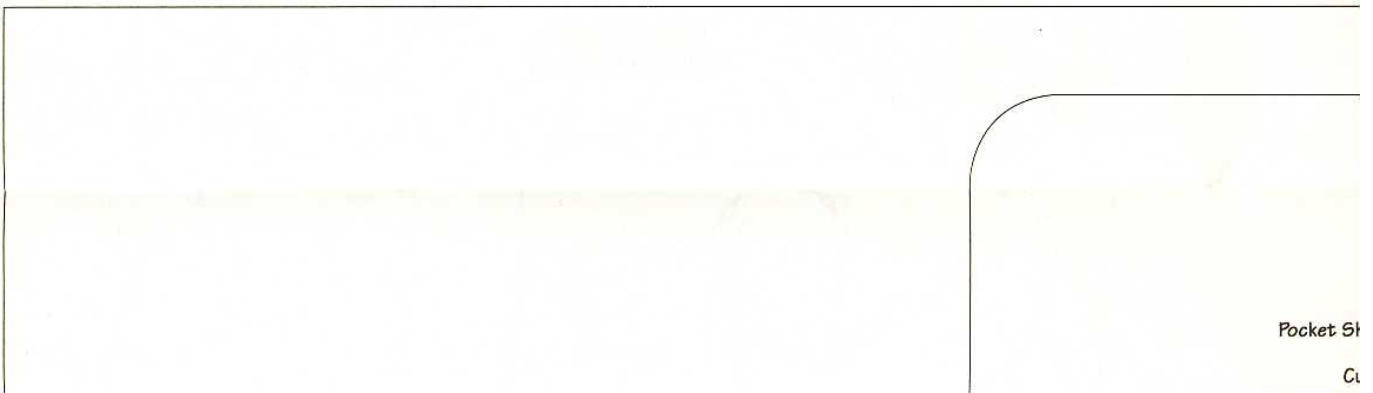
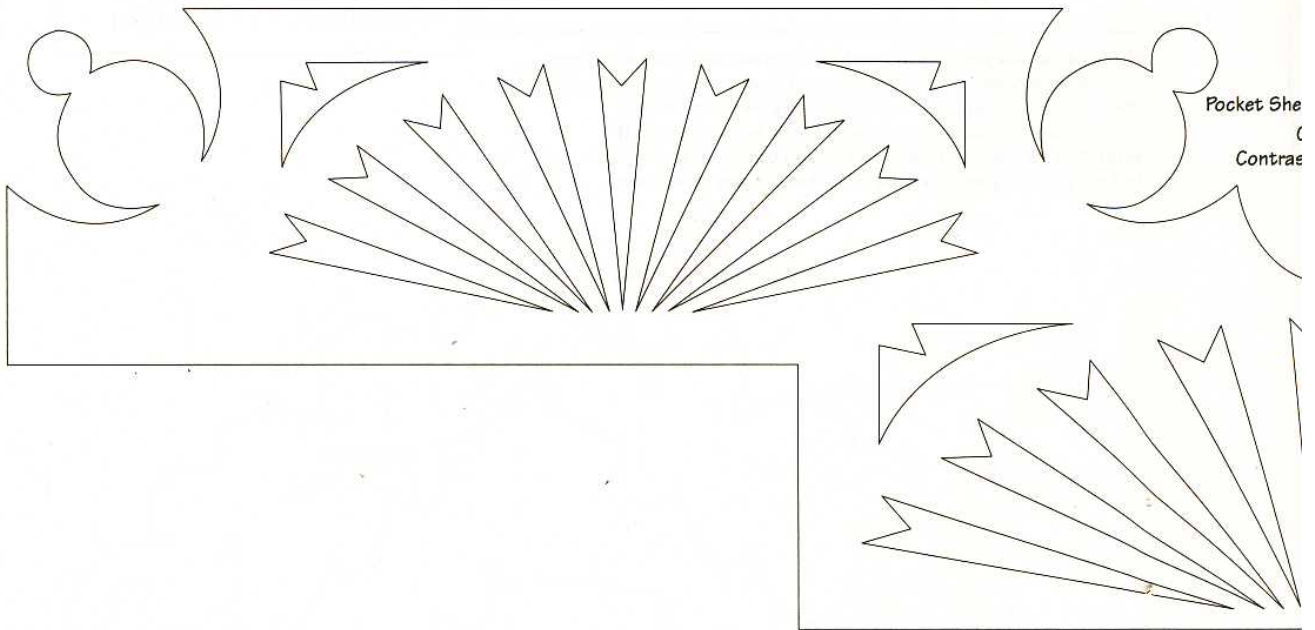
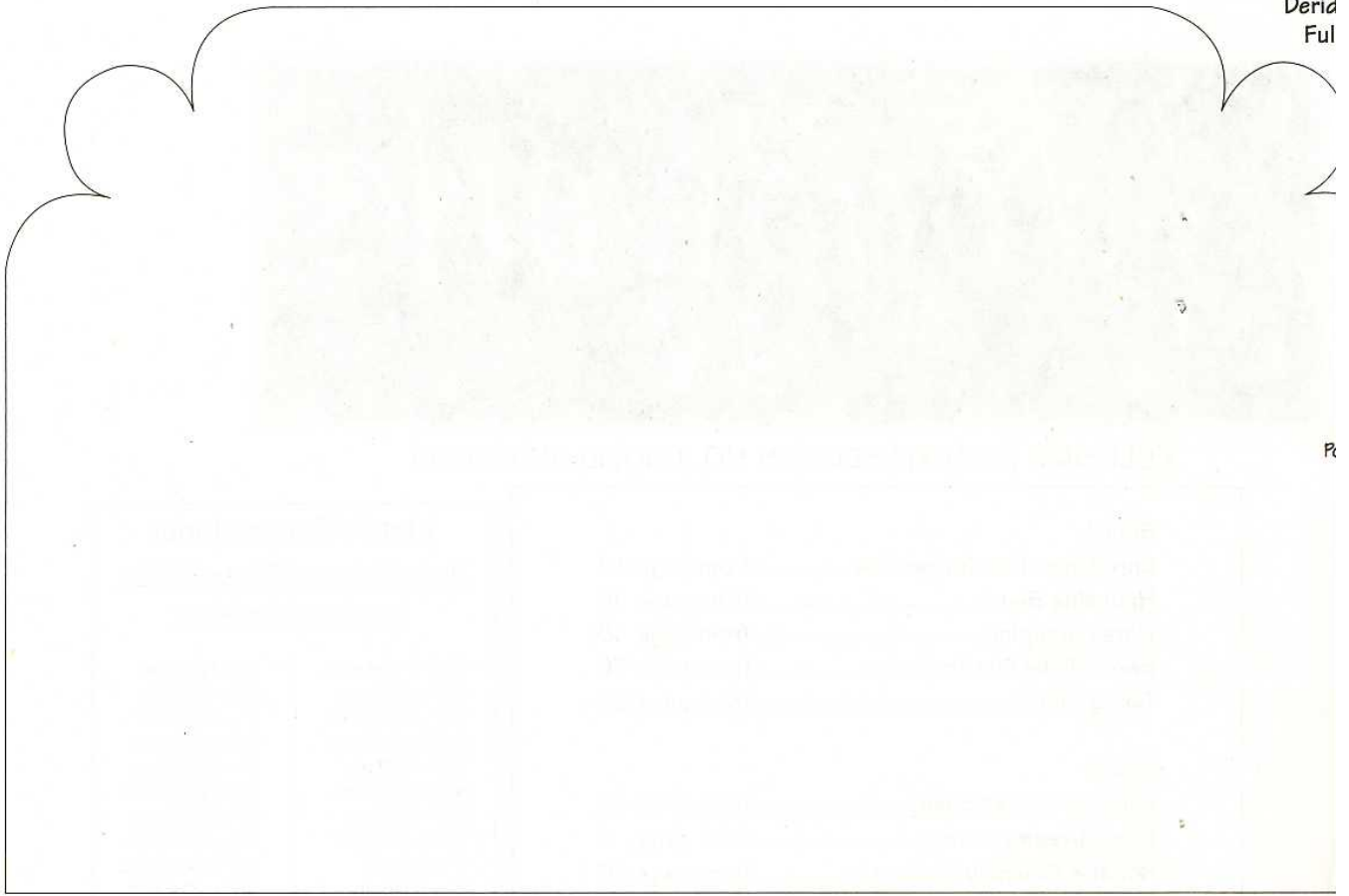
Photo opening in the
match the opening
perimeter of the pl
match the opening i

Cut the photo ring lin

Haunting Signs
Full Size Patterns

Taking Flight
Full Size Pattern





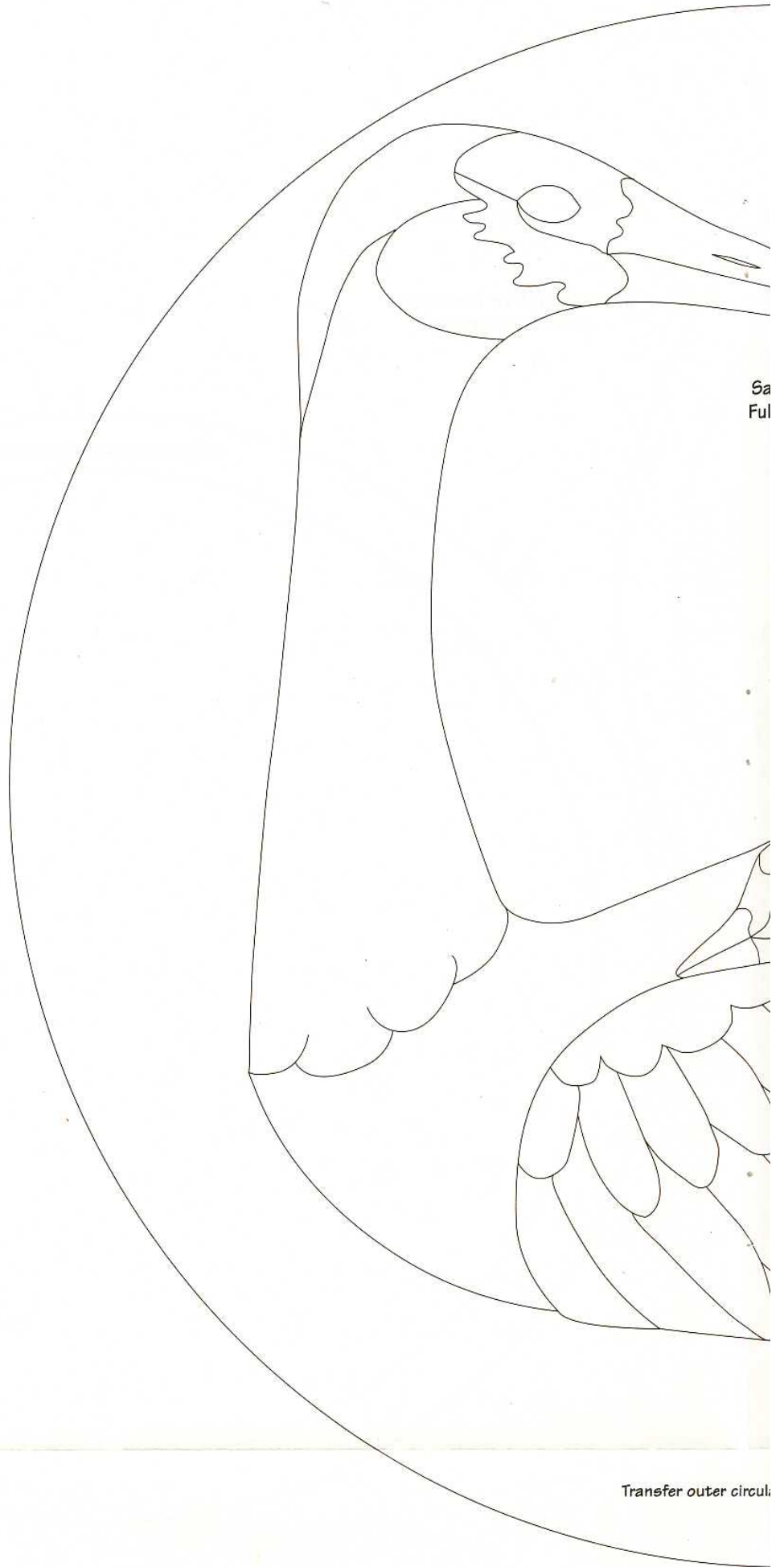
Deridder Pocket Shelf
Full Size Patterns

Pocket Shelf Back
Cut 1

Pocket Shelf Back Overlay
Cut 1
Contrasting Wood

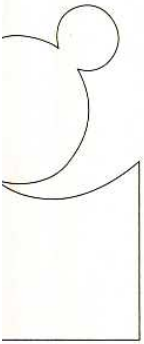
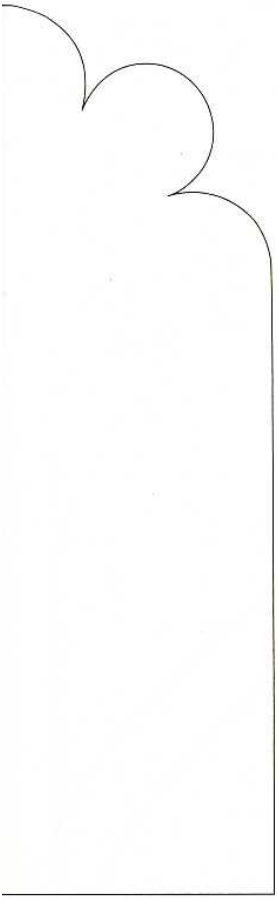
Pocket Shelf Top/Bottom

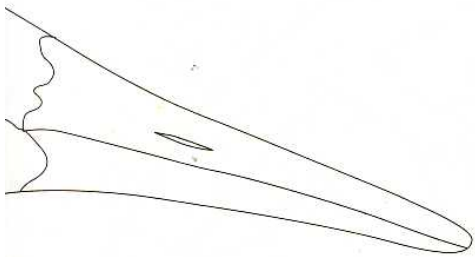
Cut 1 Each



Sa
Ful

Transfer outer circle





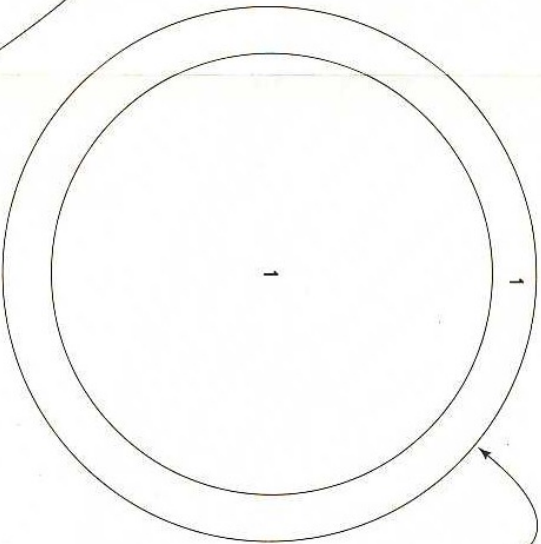
Sandhill Cranes
Full Size Pattern



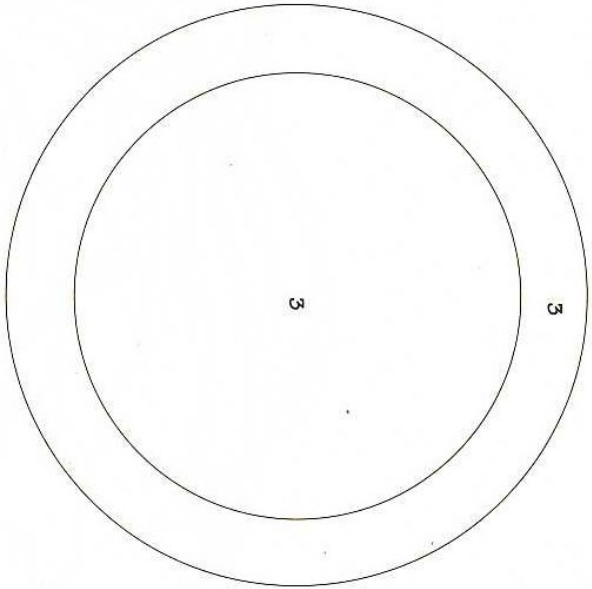
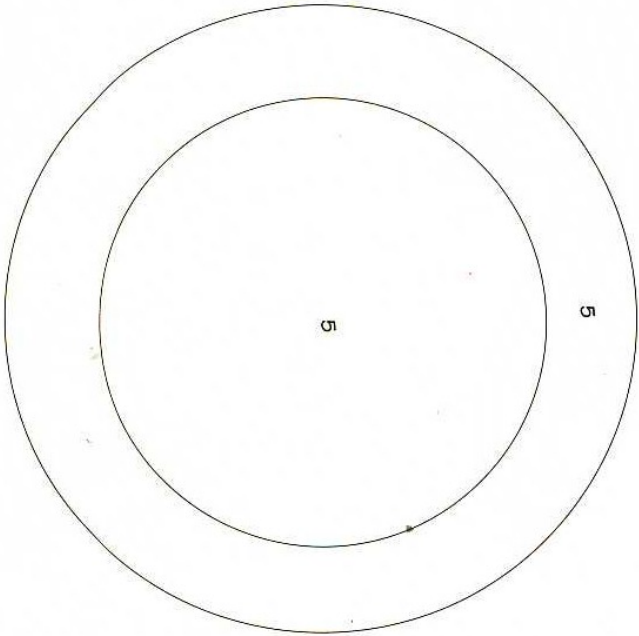
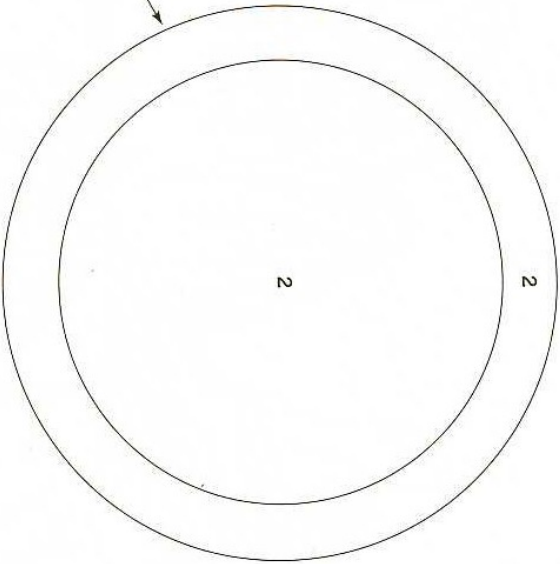
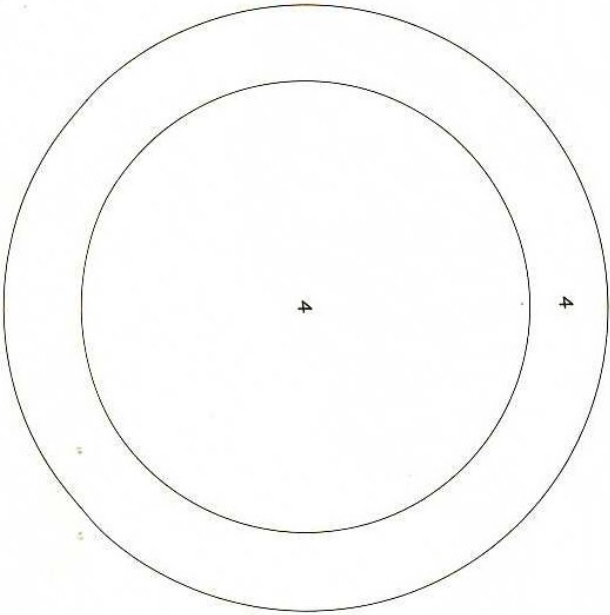
Transfer outer circular line to backboard work piece.

Transfer outer circular line to backboard work piece.

Pen and Paperclip Holders
Full Size Patterns



(Only patterns for Rings No. 1 and 2
are required for the paperclip holder.)



Transfer outer circular line

Hope, Dream, Change
Full Size Pattern



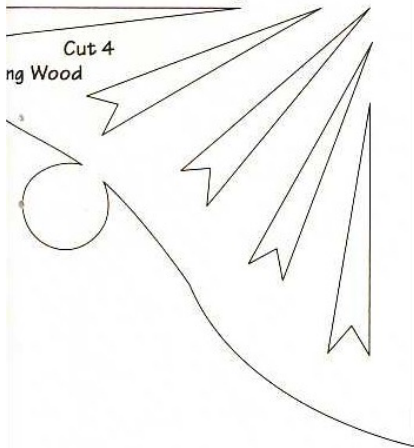
Pocket Shelf Top/Bottom

Cut 1 Each

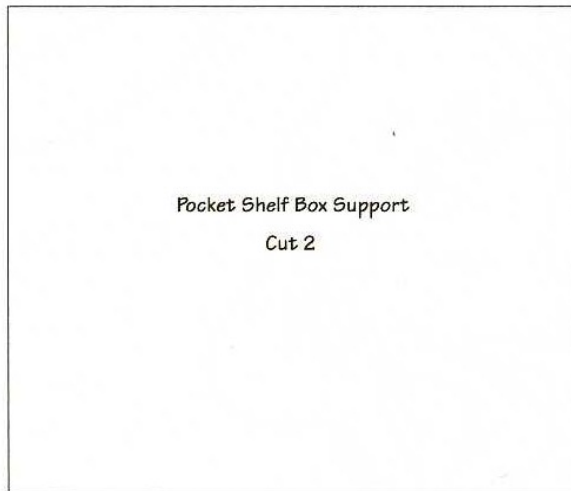
Cut center opening on shelf top only
before stack cutting shelf top and bottom

Pocket Shelf Bracket Overlay

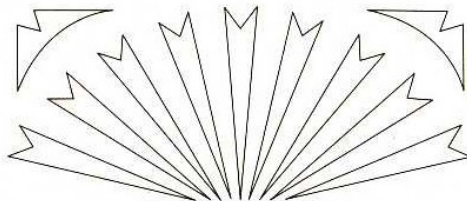
Cut 4
ng Wood

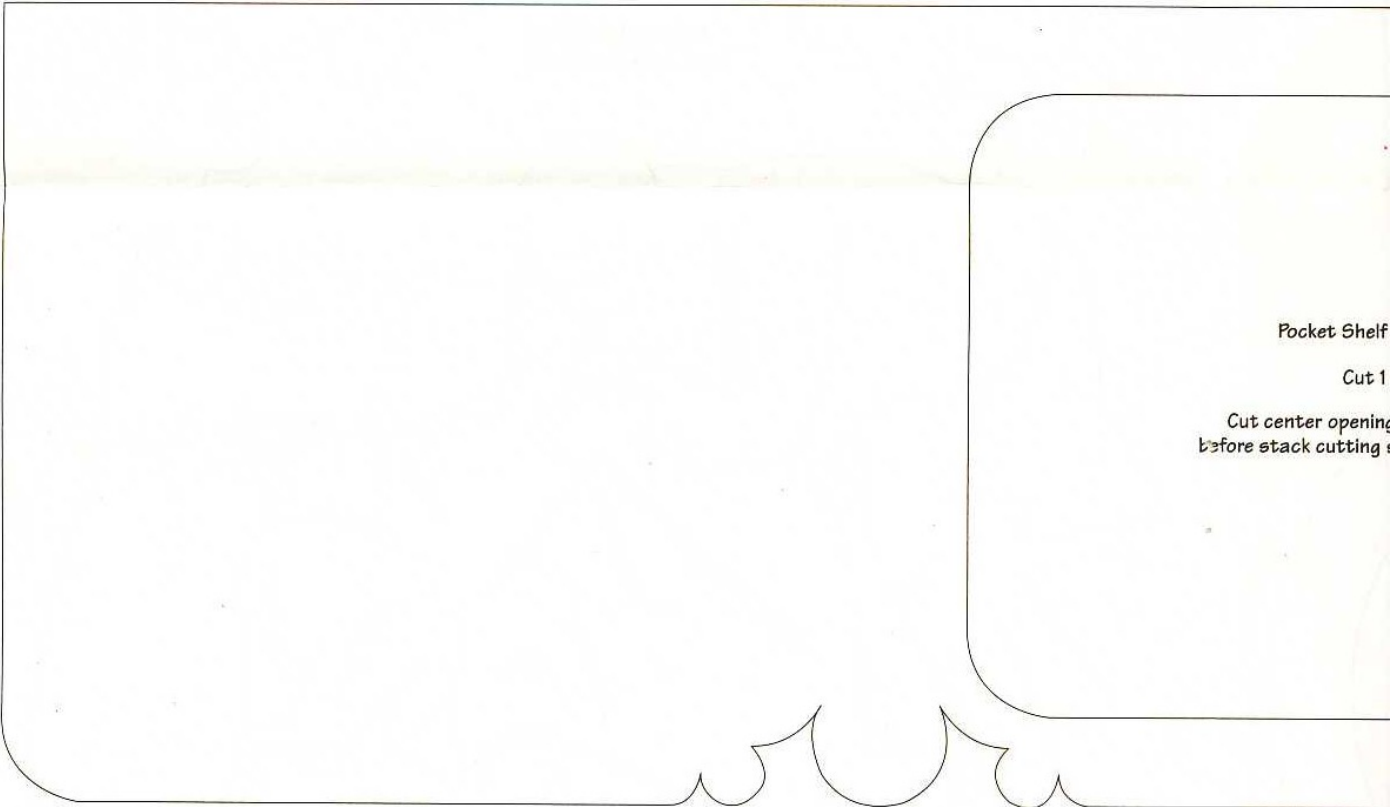


Pocket Shelf Box Support
Cut 2

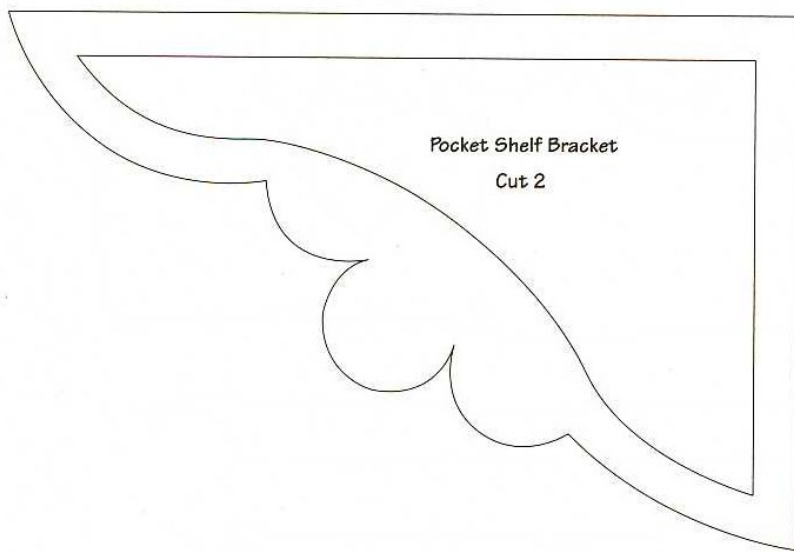


Pocket Shelf Box Front
Cut 2

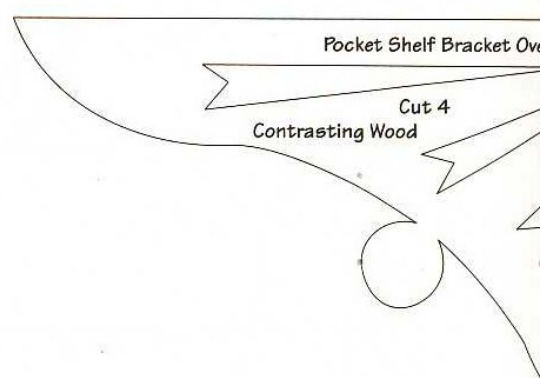




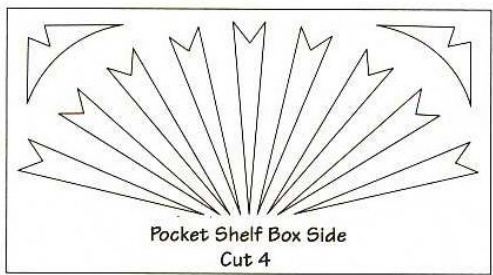
Pocket Shelf
Cut 1
Cut center opening
before stack cutting



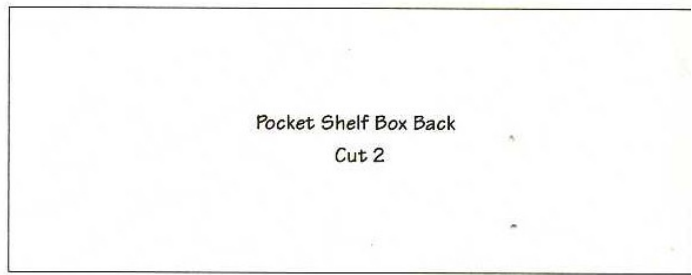
Pocket Shelf Bracket
Cut 2



Pocket Shelf Bracket Overlay
Cut 4
Contrasting Wood

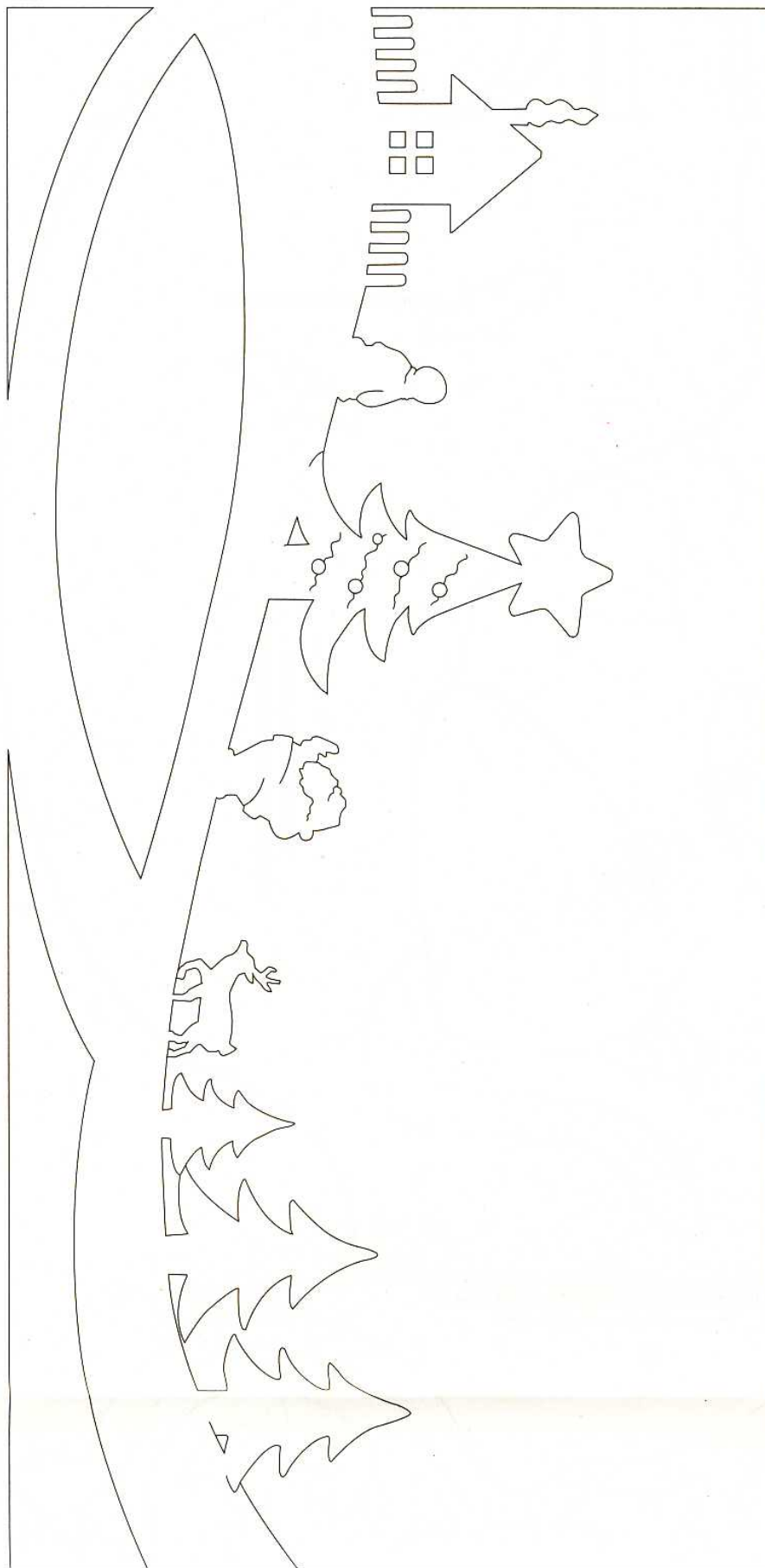


Pocket Shelf Box Side
Cut 4

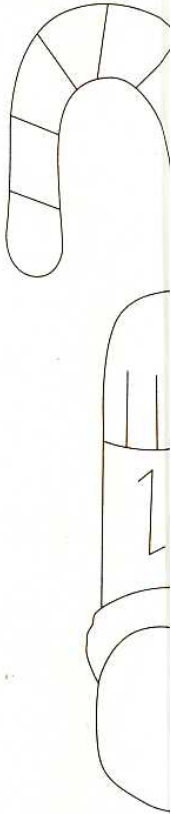
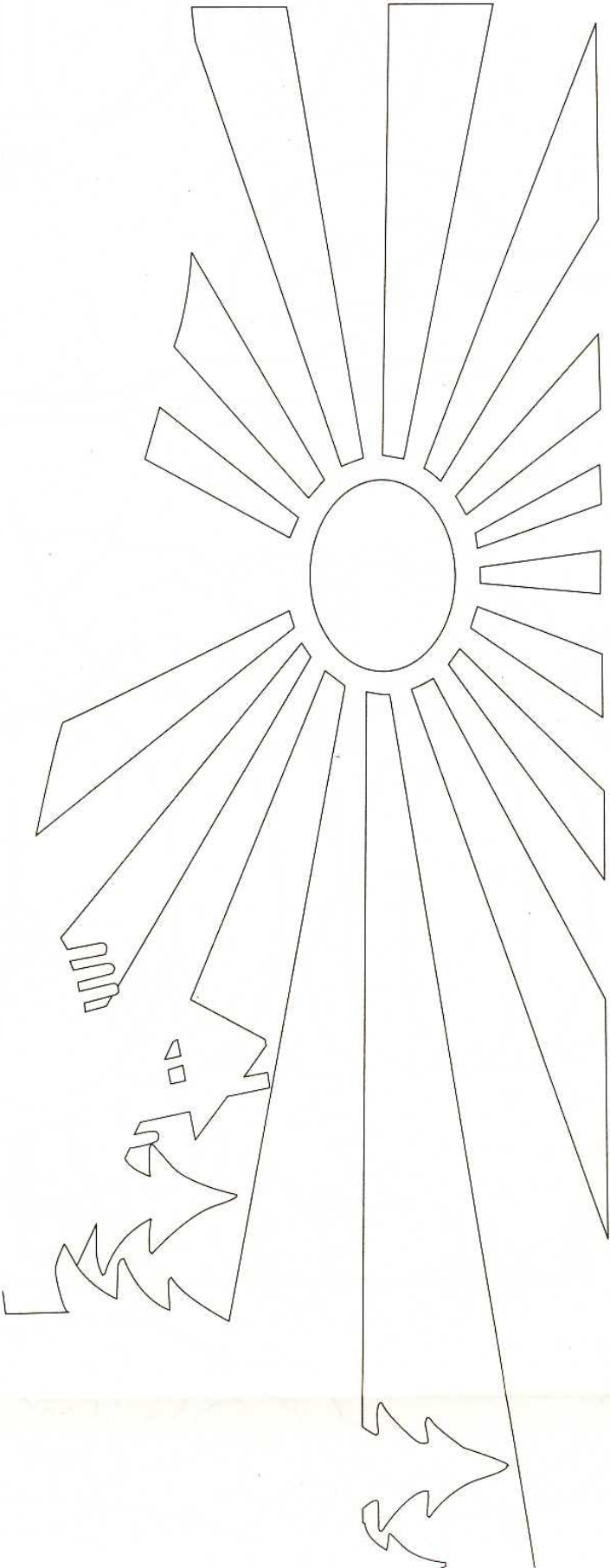


Pocket Shelf Box Back
Cut 2

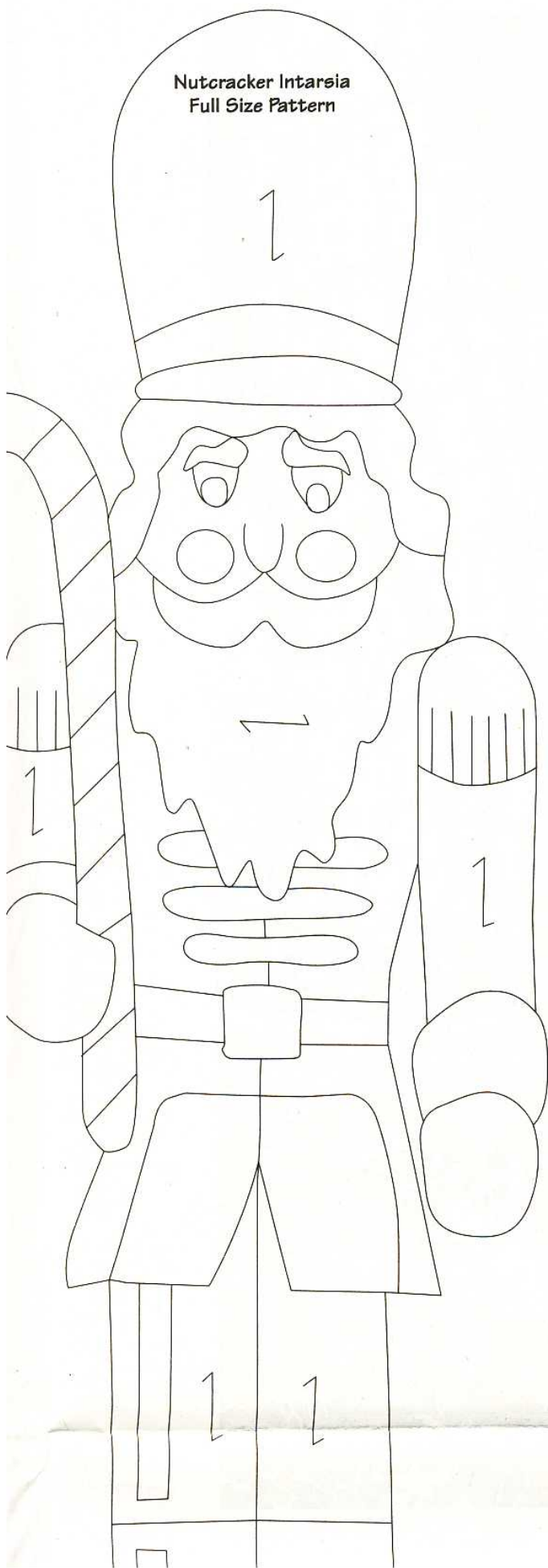
Layered Winter Scene Top Layer



Layered Winter Scene Middle Layer



Nutcracker Intarsia
Full Size Pattern



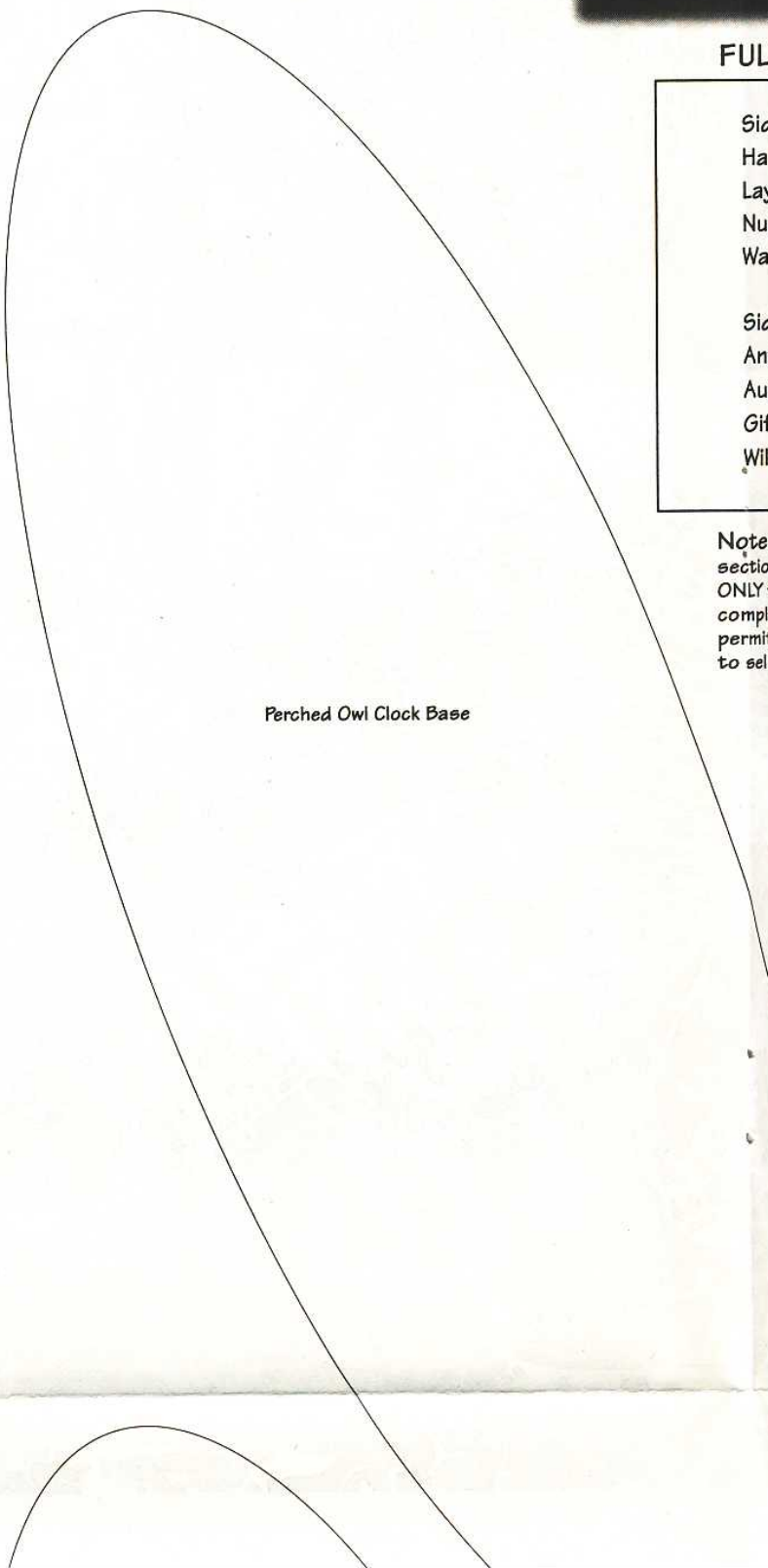
FULL

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Note:
section
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to sell,

Perched Owl Clock Base



CREATIVE Woodworks & CRAFTS

FULL SIZE PATTERN SECTION NO. 2 NOVEMBER 2009

Side A

Halloween Light Covers.....from page 52
Layered Winter Scene.....from page 14
Nutcracker Intarsia.....from page 66
Watchful Birds Mini-Clocks from page 46

Side B

Antique Hall Mirror Reproduction.....from page 34
Autumn Welcome Sign.....from page 26
Gift Card Holders.....from page 22
Wild Turkeys.....from page 32

Metric Conversions:

1 inch = 25.4mm = 2.54cm = 0.0254m

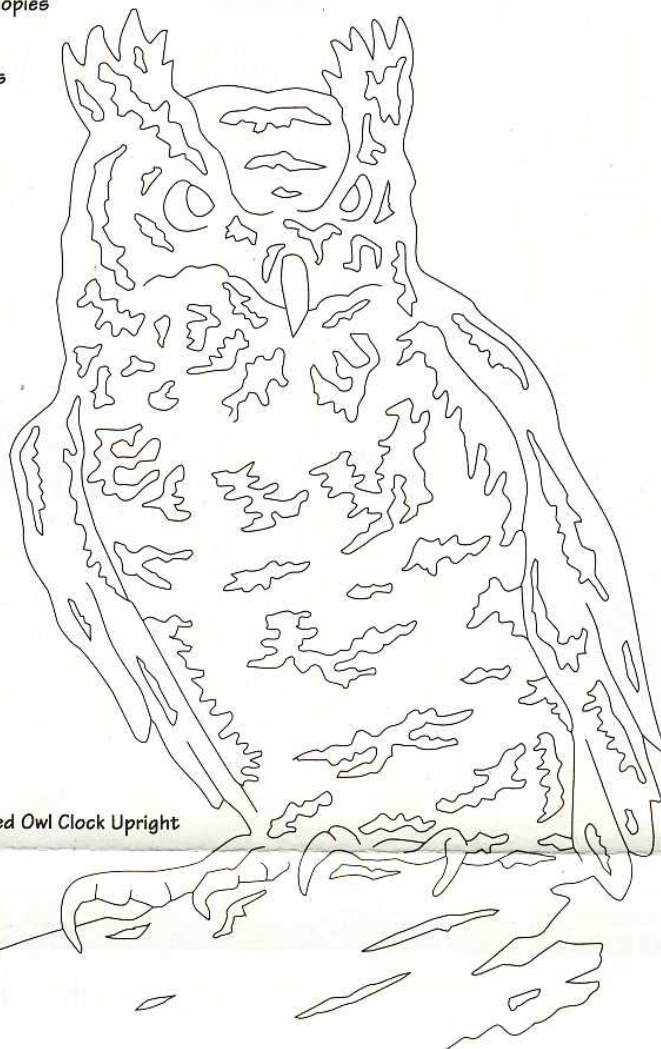
Common Measurements:

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

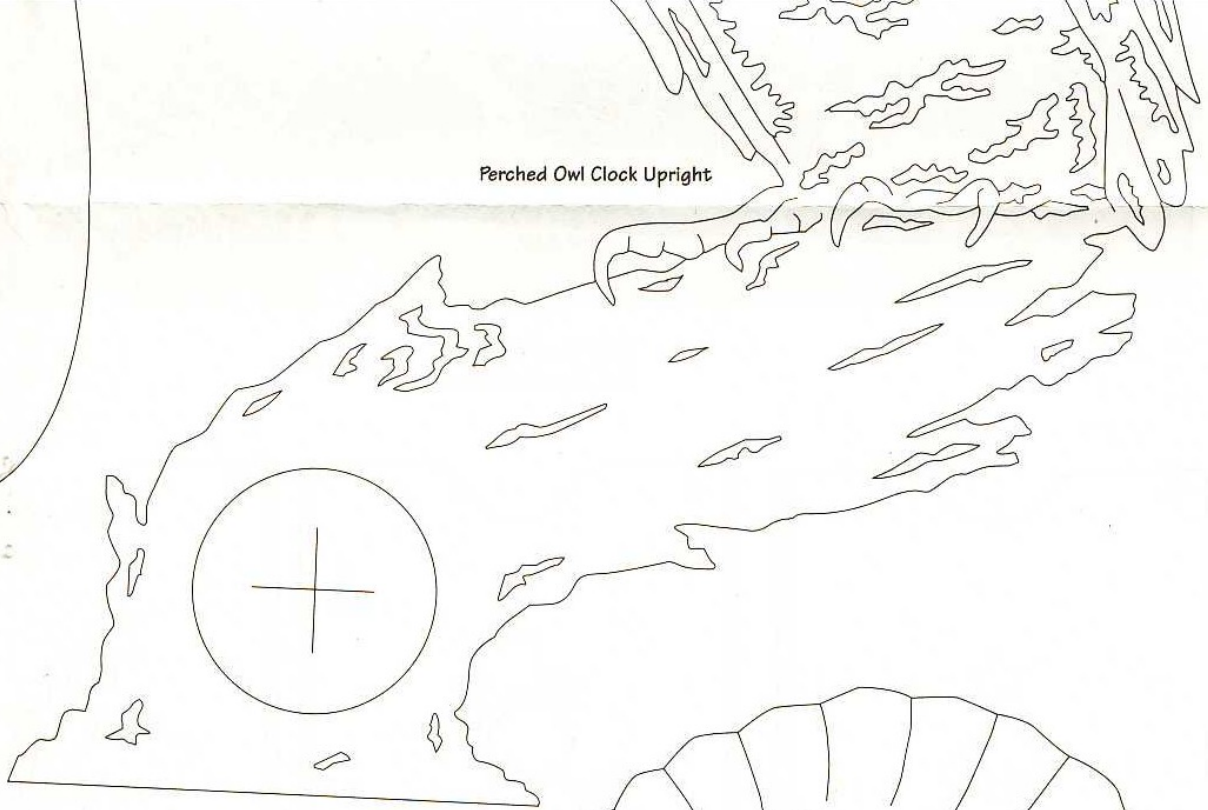
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Watchful Birds Mini-Clocks
Full Size Patterns

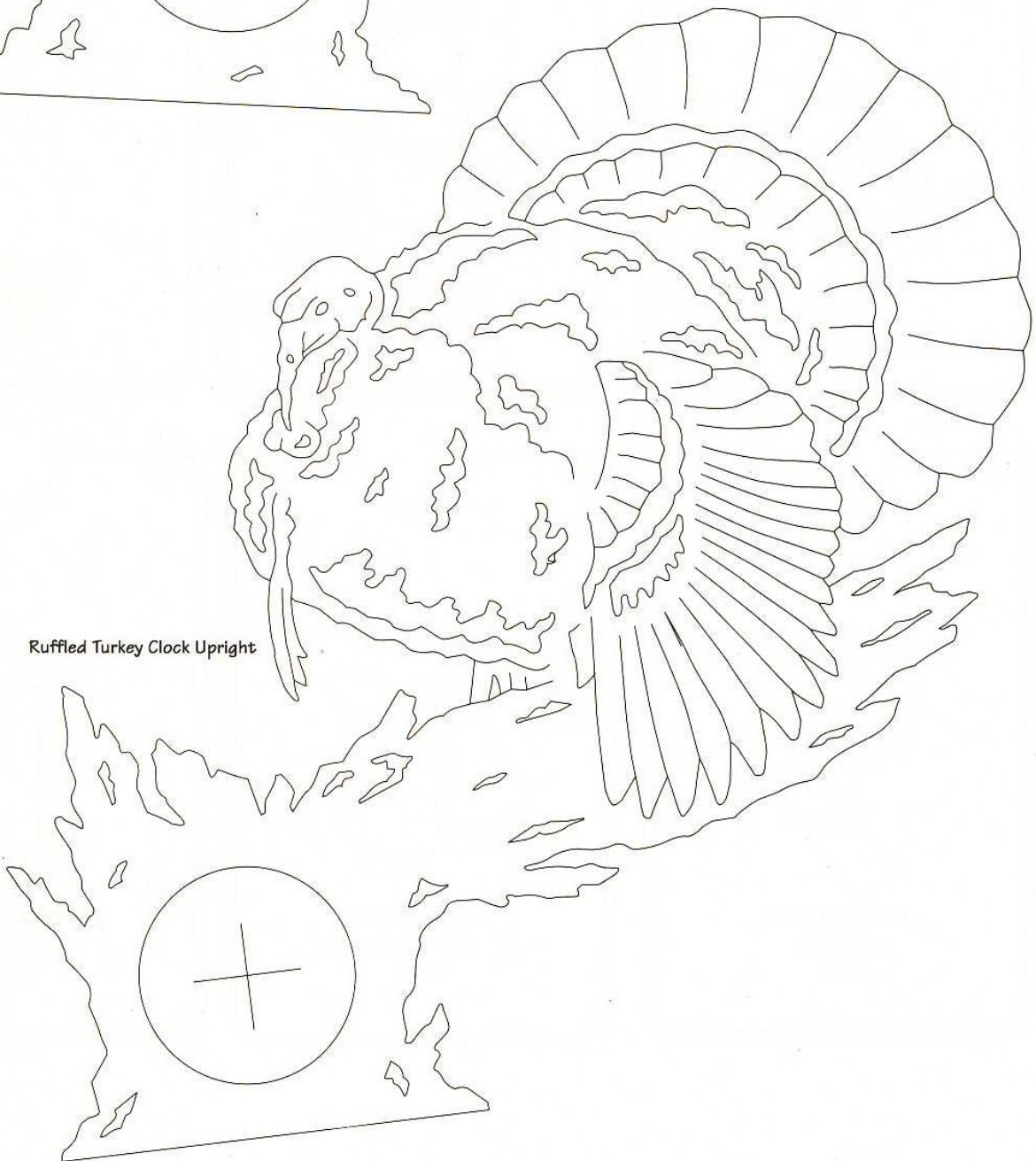
Perched Owl Clock Upright

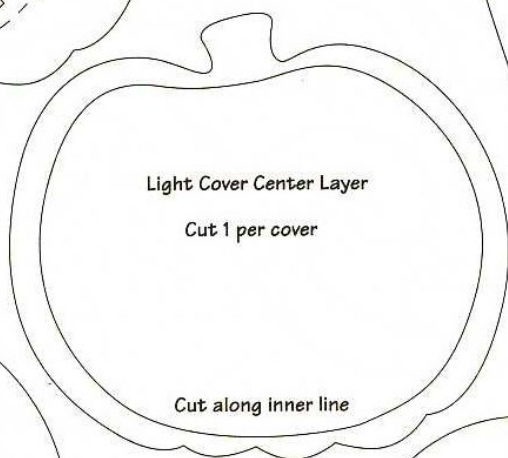
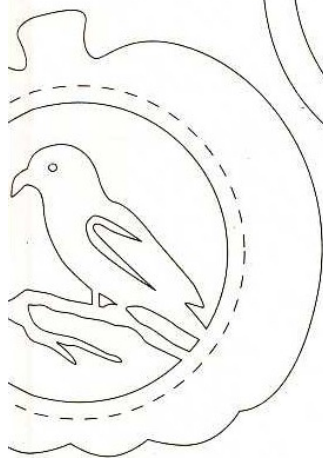
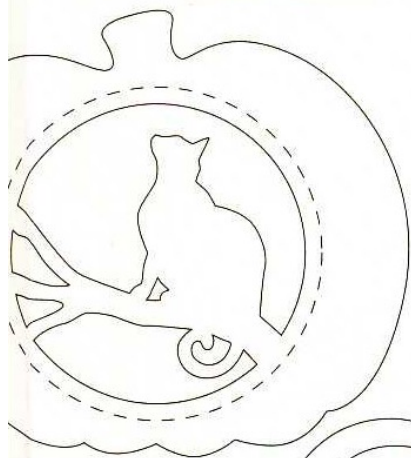
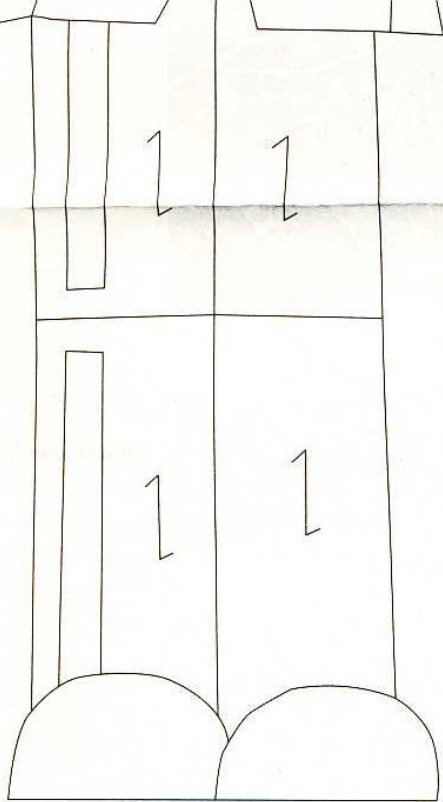


Perched Owl Clock Upright

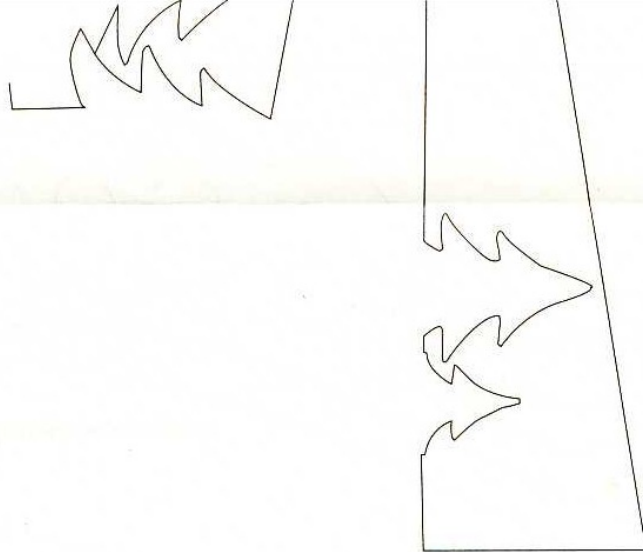


Ruffled Turkey Clock Upright



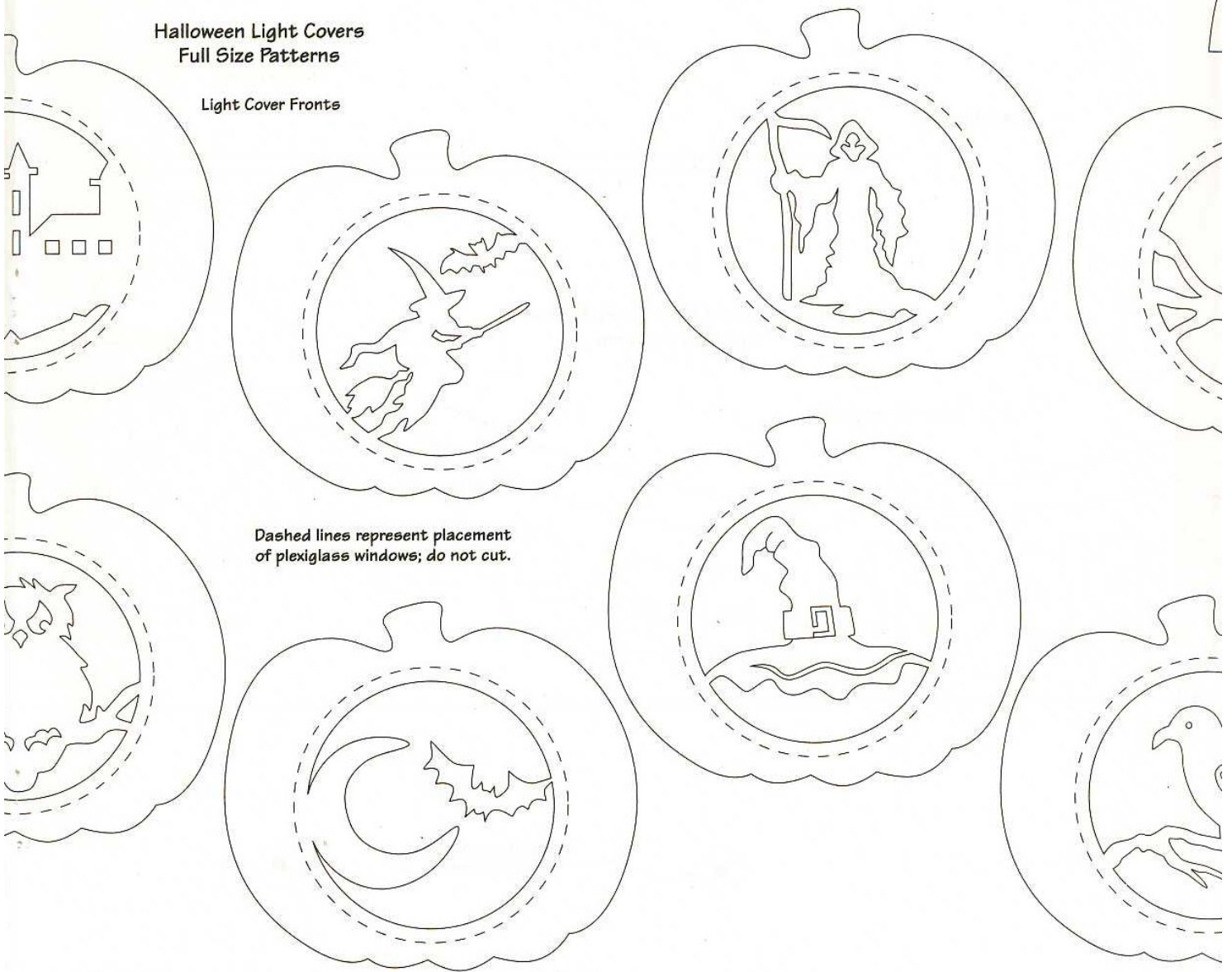


Ruffled Turkey Clock Base

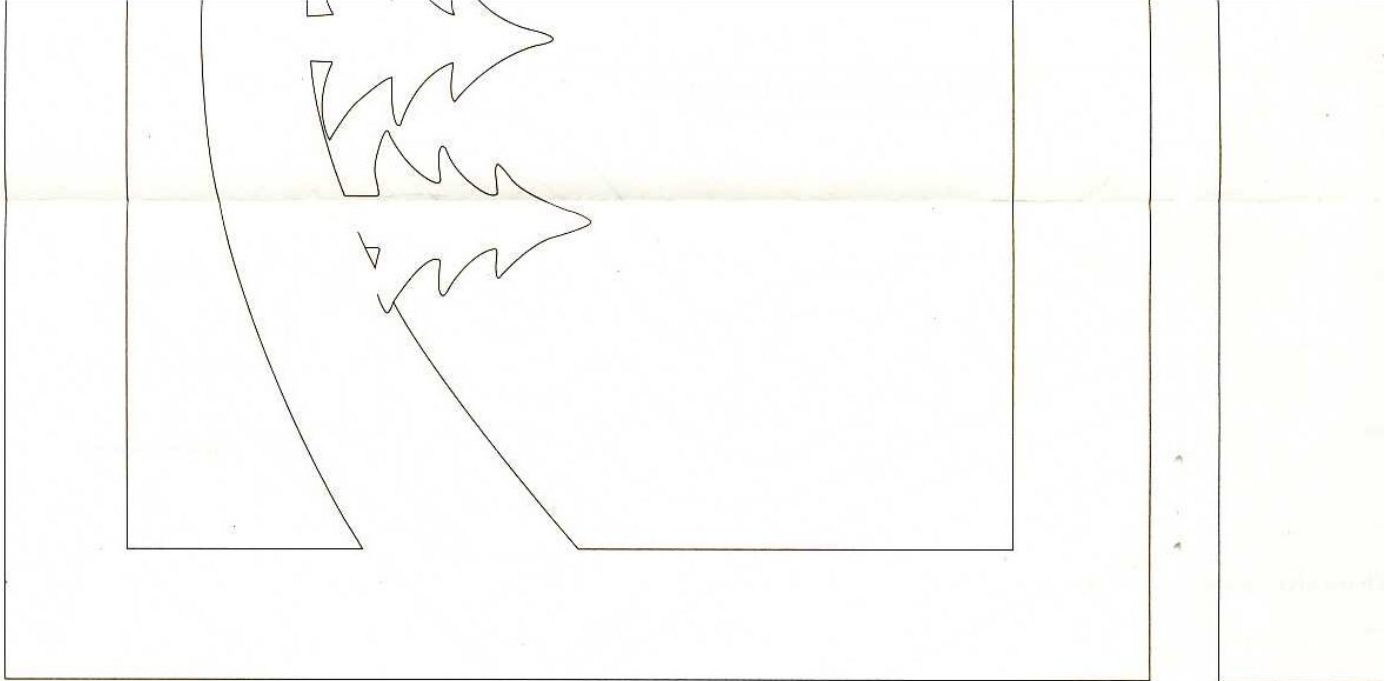


**Halloween Light Covers
Full Size Patterns**

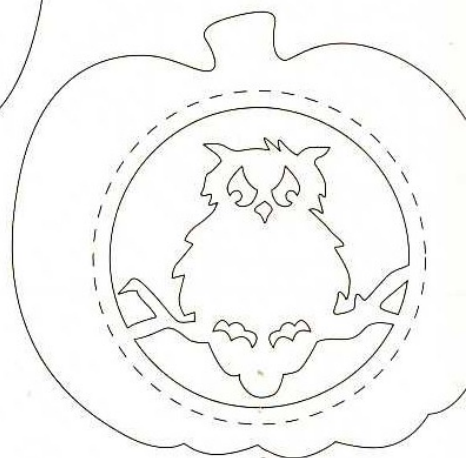
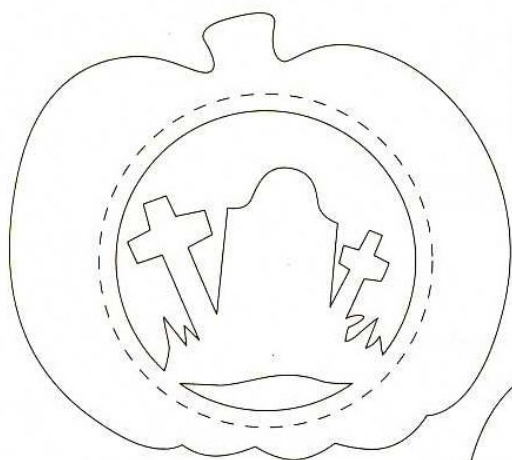
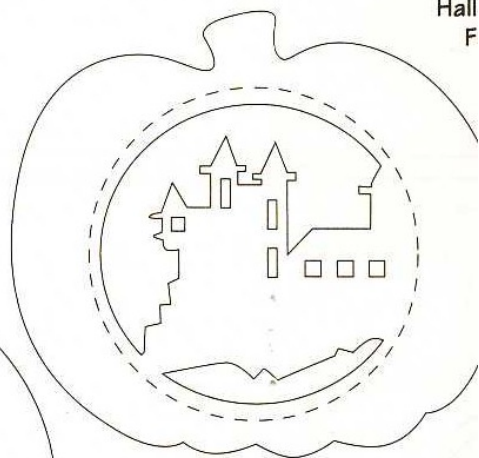
Light Cover Fronts



Dashed lines represent placement
of plexiglass windows; do not cut.



Hall
F



Wild Turkeys
Full Size Pattern

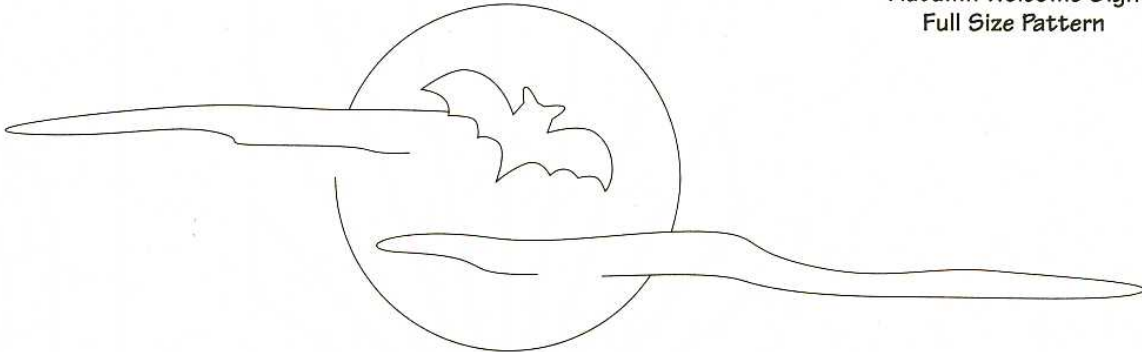


Gift Card Holders
Full Size Patterns

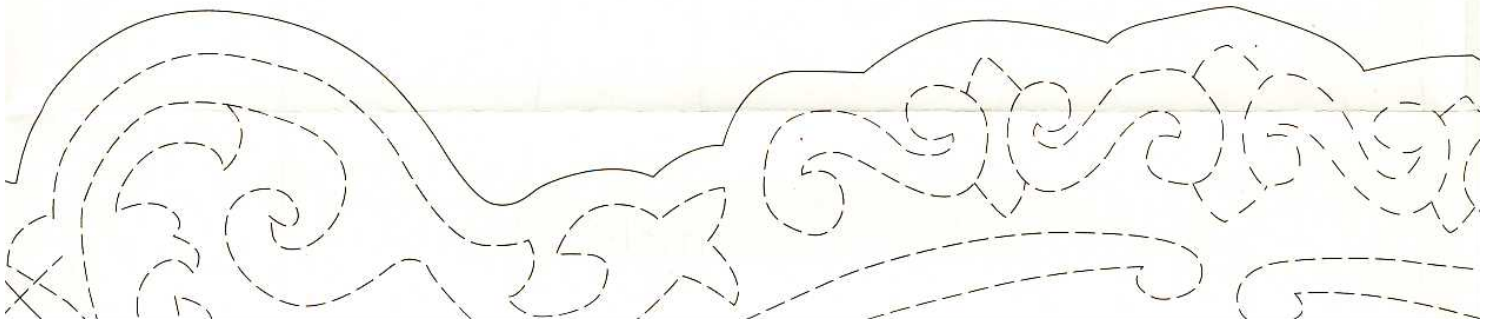
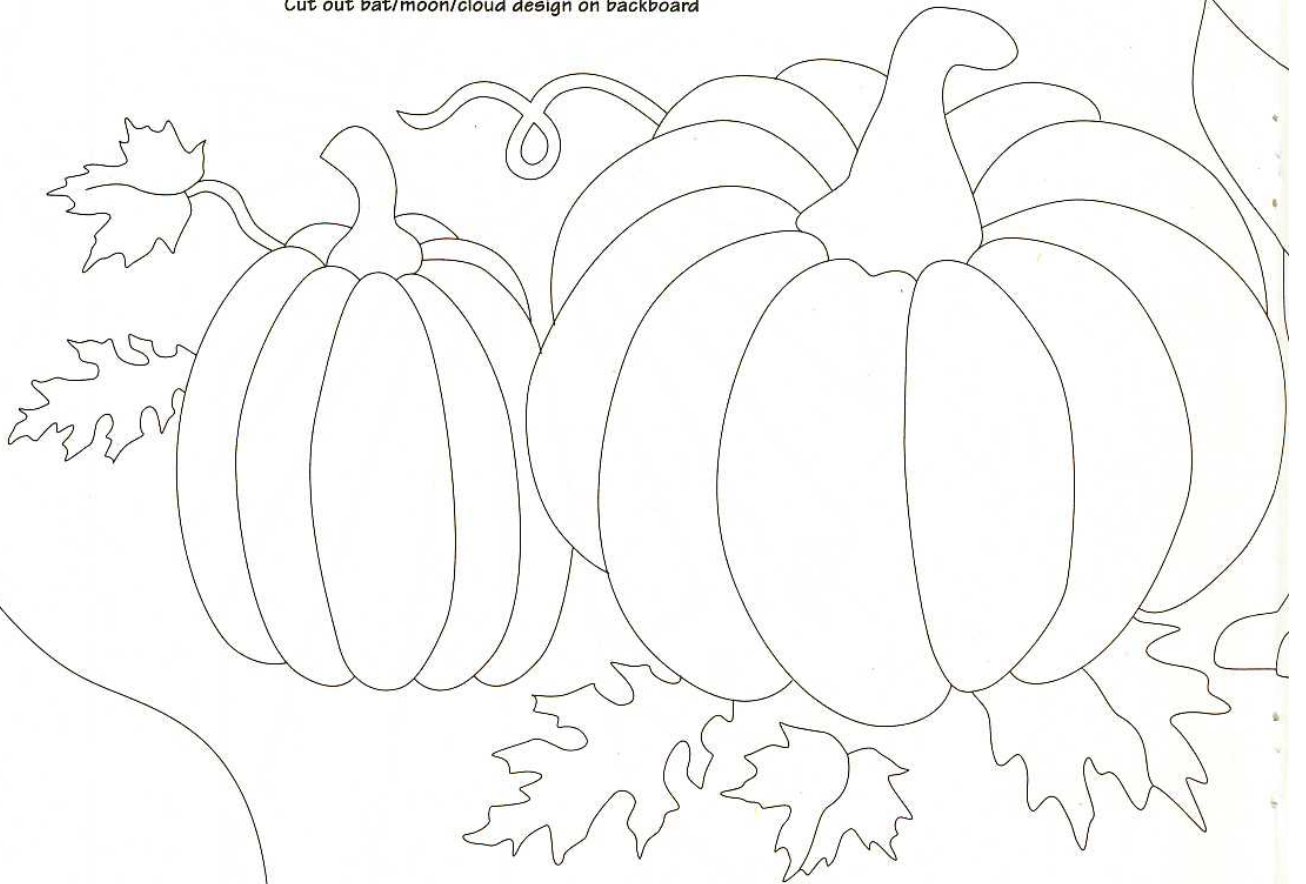


WELCOME

Autumn Welcome Sign
Full Size Pattern

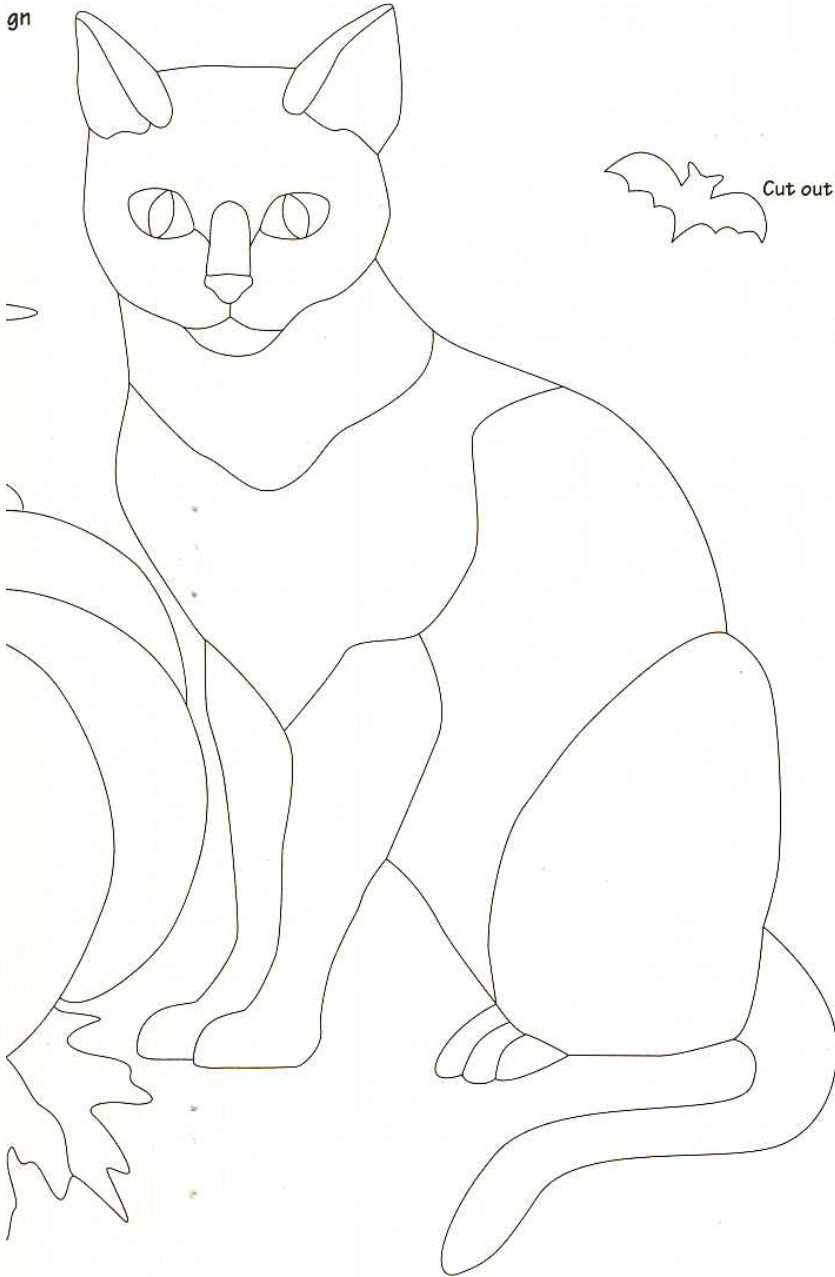


Cut out bat/moon/cloud design on backboard



COME

gn



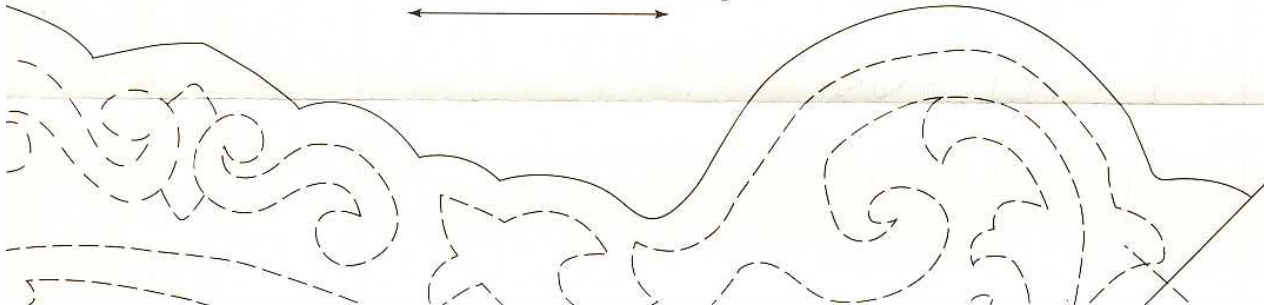
Cut out bats on backboard



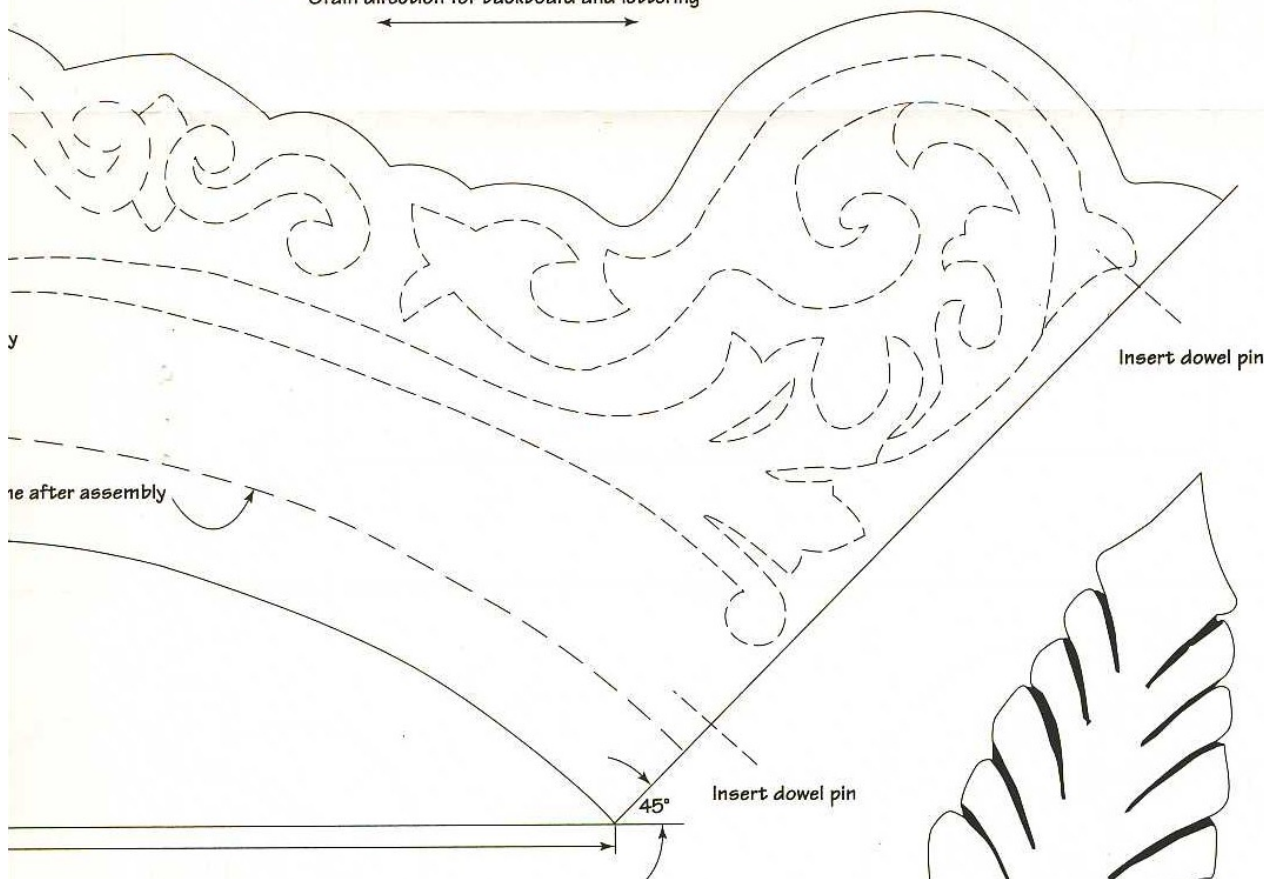
Grain direction for cat and pumpkins



Grain direction for backboard and lettering



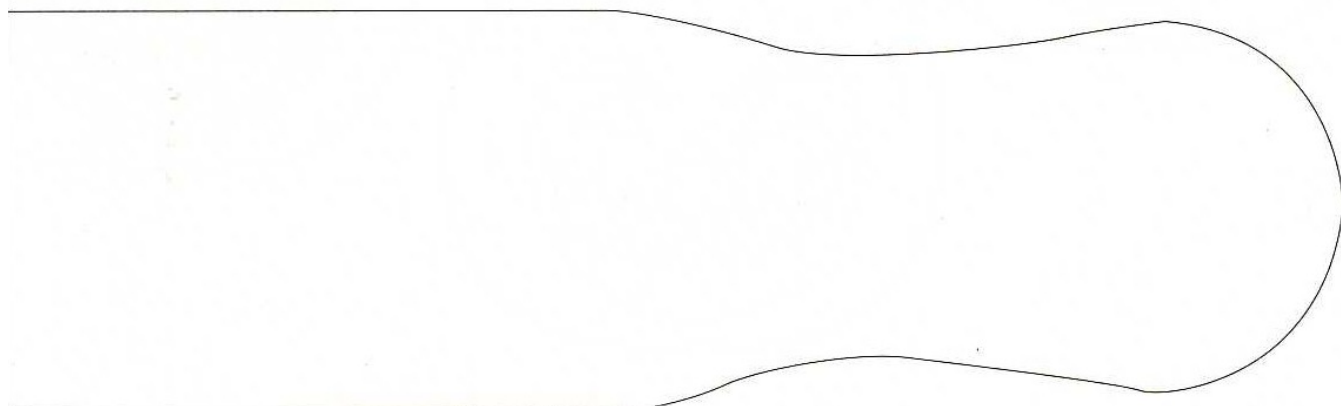
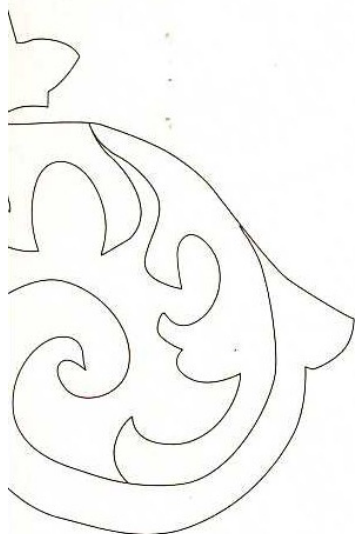
Grain direction for backboard and lettering

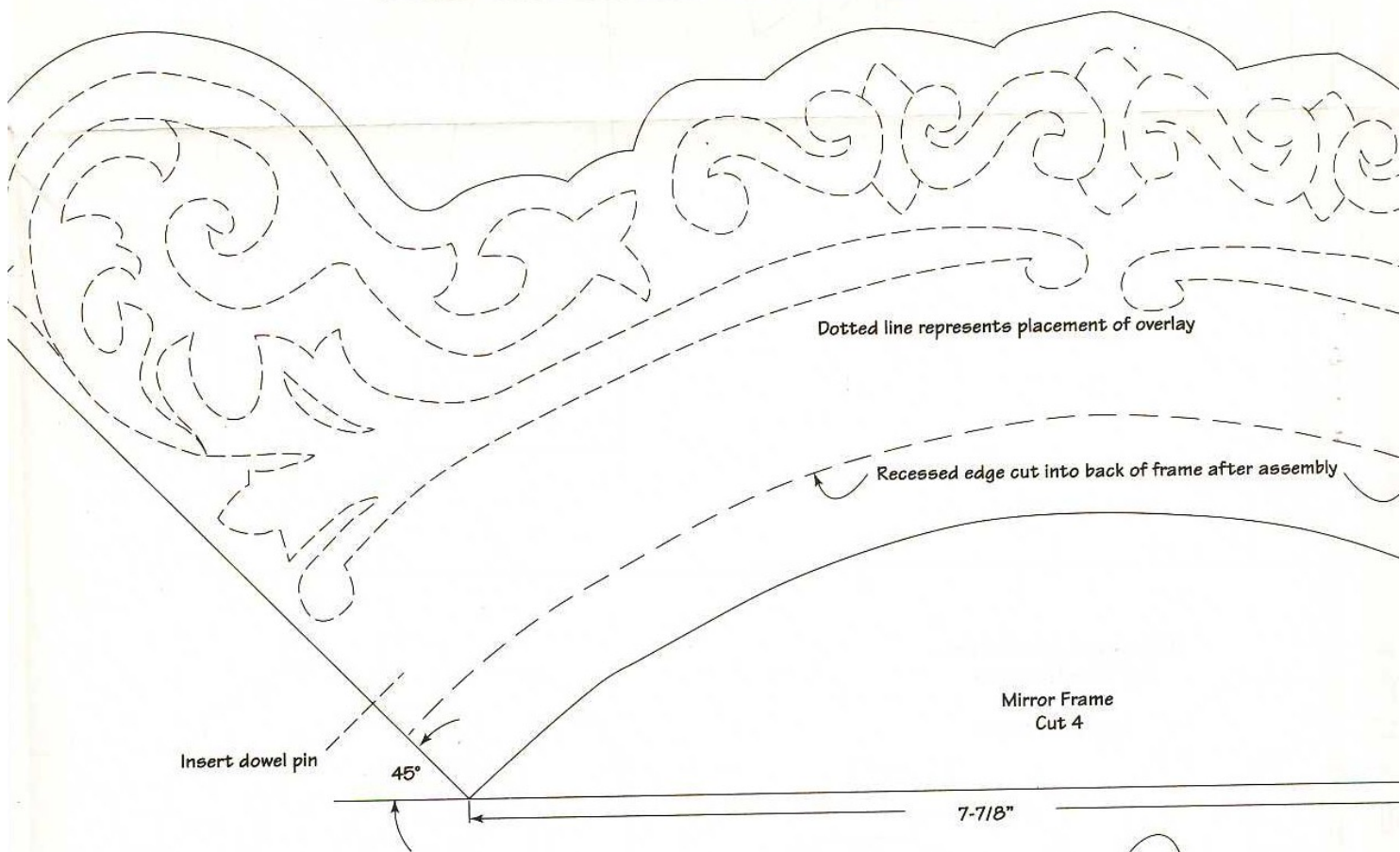


Right-Facing Upright Overlay
Cut 2

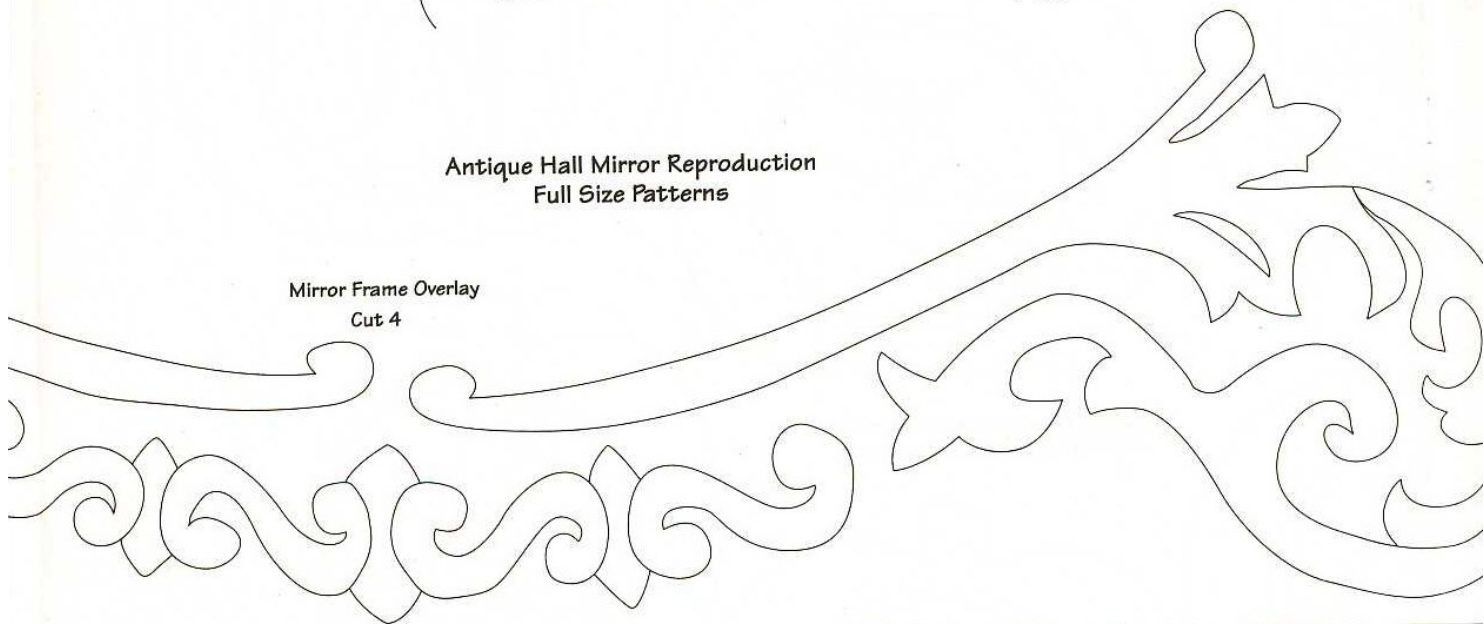


Left-Facing Upright Overlay
Cut 2

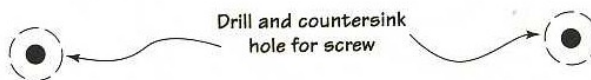


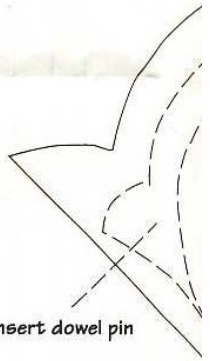


Antique Hall Mirror Reproduction
Full Size Patterns

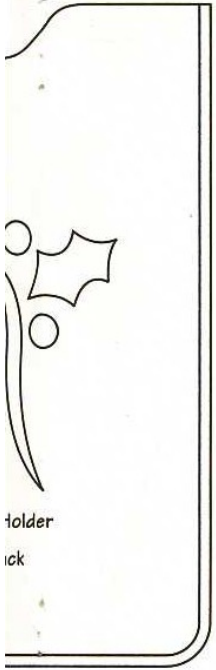


Mirror Upright
Cut 2

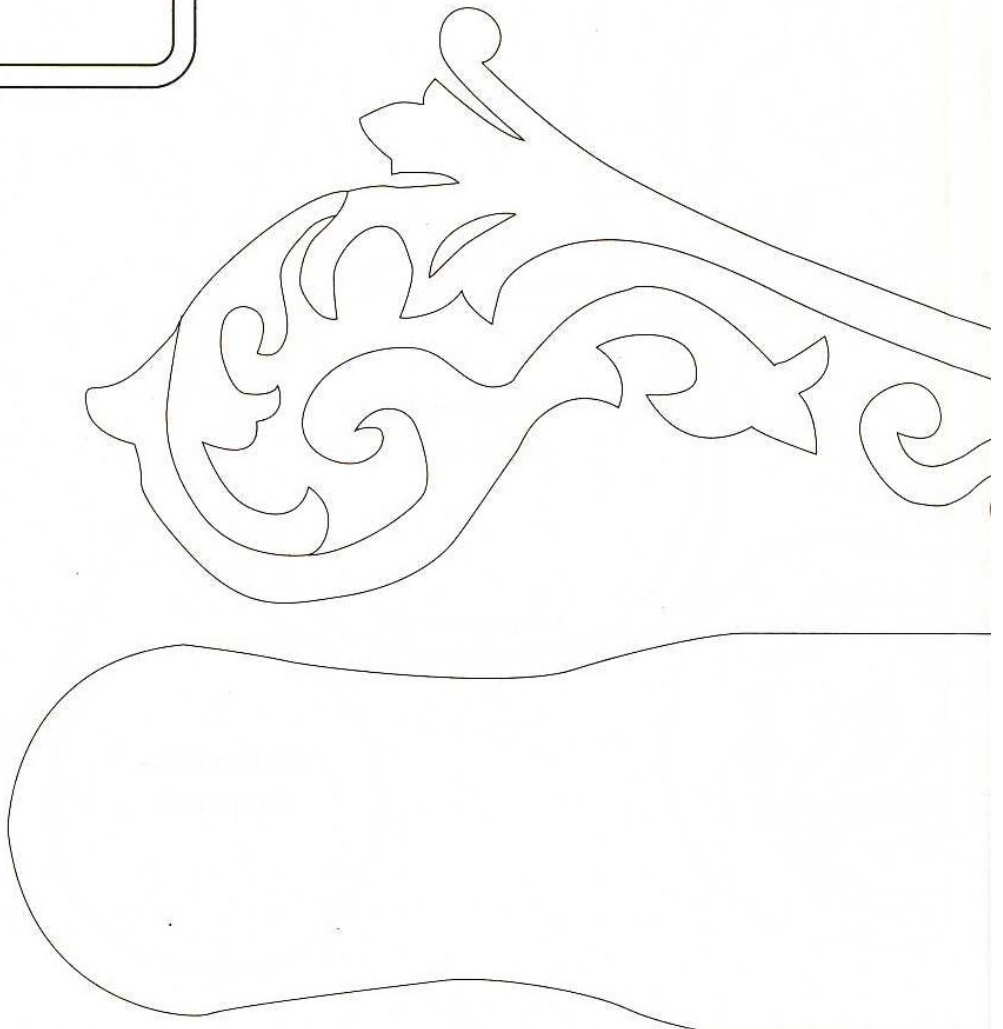
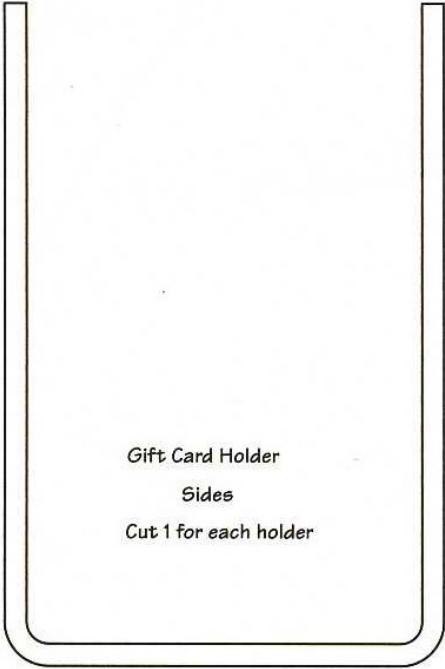




Insert dowel pin



Gift Card Holder
Sides
Cut 1 for each holder





Gift Card Holders
Full Size Patterns

