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WINTER 2022  
ISSUE 89

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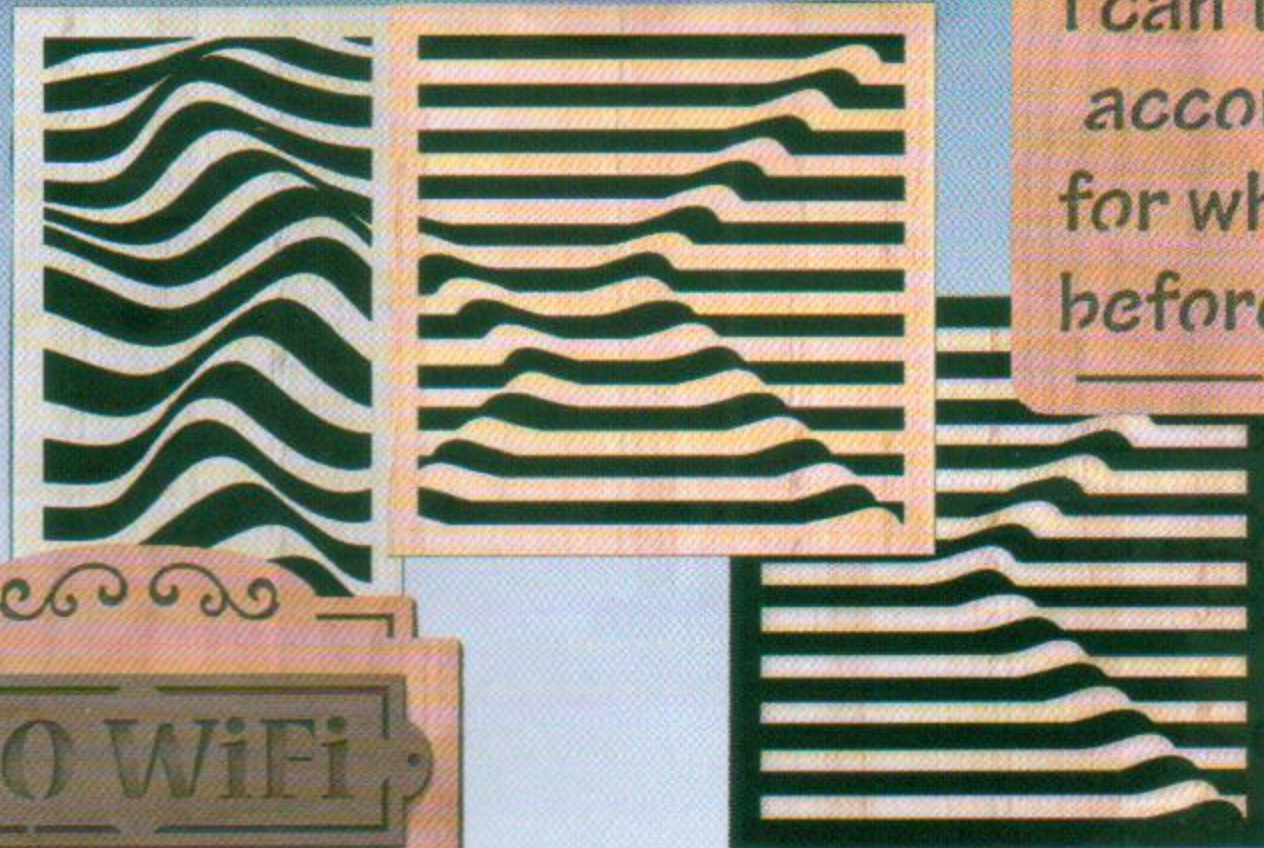
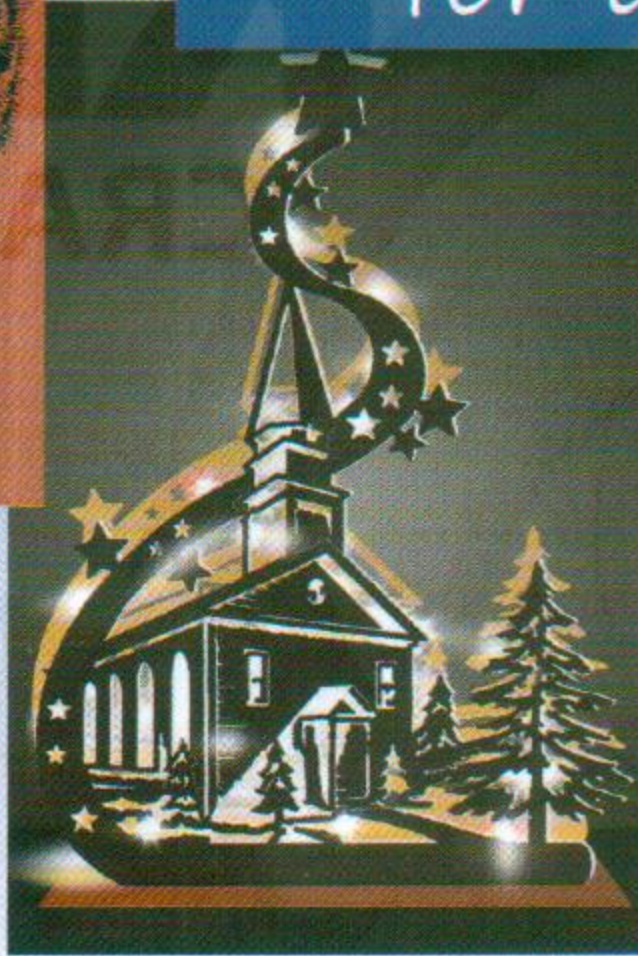


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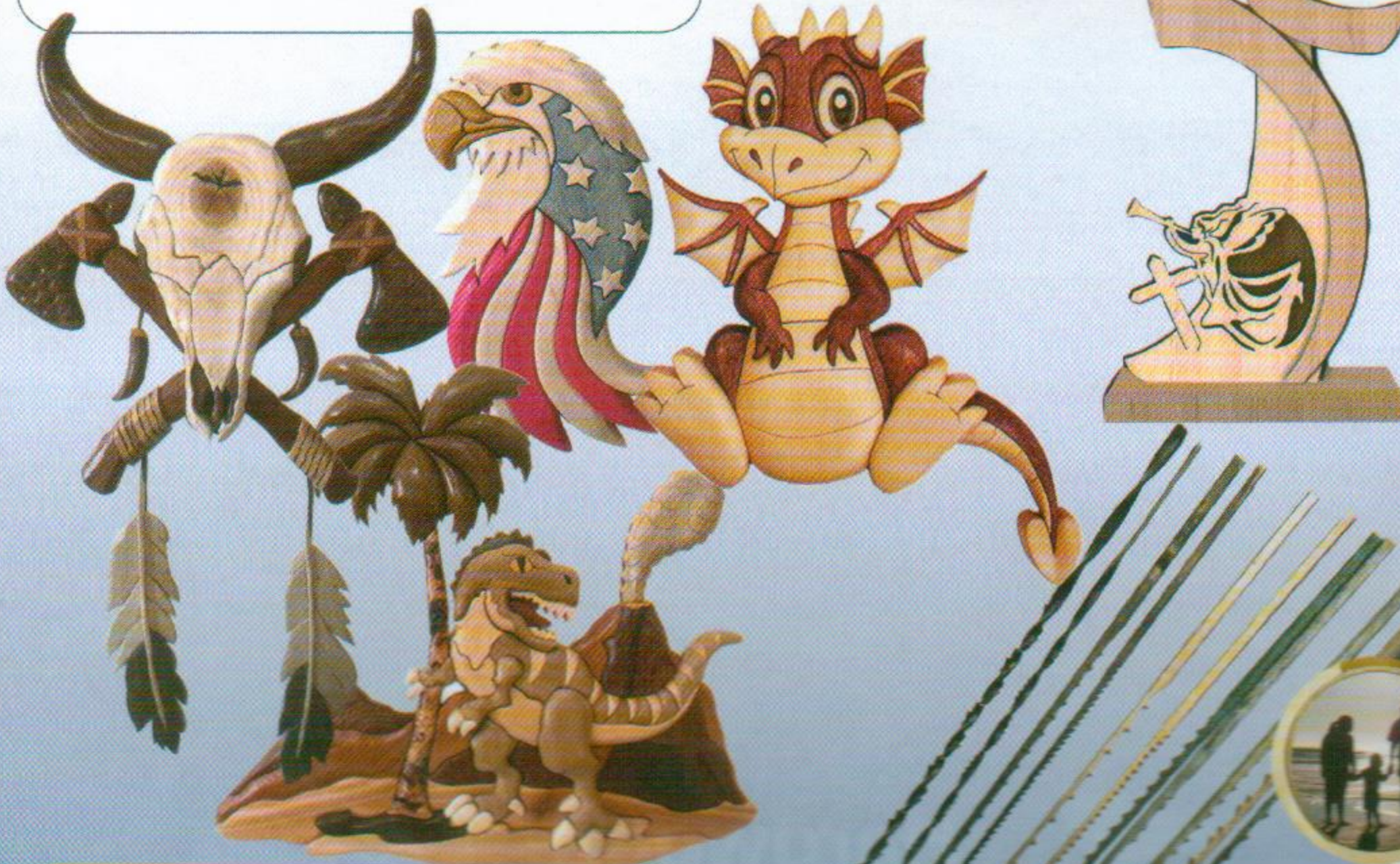


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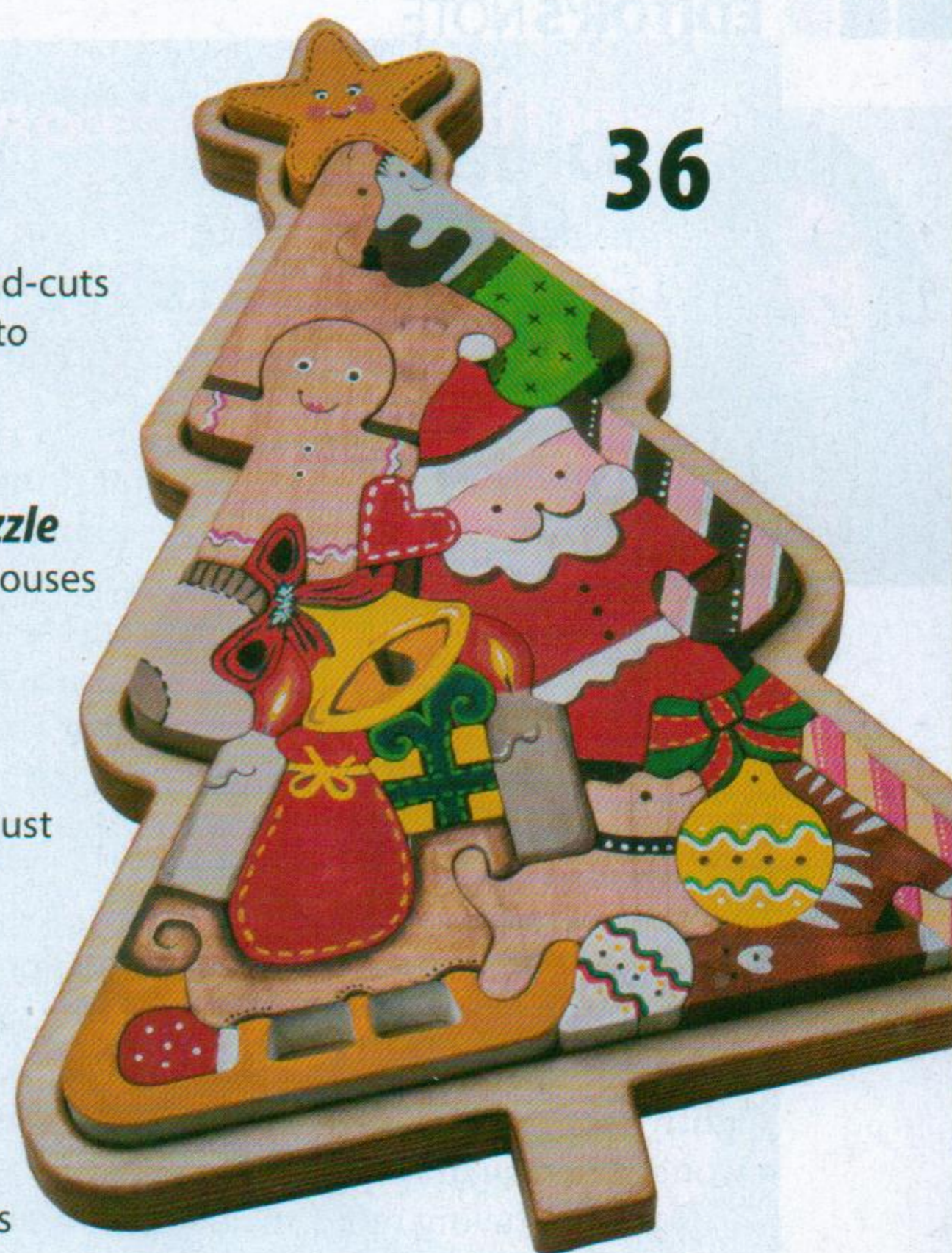
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Find these free extras at

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**Free Project** – Piece together another festive gift with Sarah Lyn Chamberlain's Gingerbread Man Puzzle.

**Bonus Patterns** – Once you've scrolled Dave Van Ess' Angel Monograms (page 46), visit our website for an alternate alphabet.

**More Project Downloads** – Find more scrolling projects and patterns in the How To section of our website.



Search for Scroll Saw Woodworking & Crafts on Facebook, Pinterest, TikTok, and Instagram



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# Ornaments, Ornaments, Ornaments

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For many of us, the holiday spirit is perfectly expressed in the annual unpacking of ornaments. Perhaps you've organized them by color, or family member, or theme. Perhaps other traditions

accompany the decorating, like playing the classics or mulling cider on the stove. And maybe the most cherished baubles look like some grizzly bears ransacked a craft store, but you keep them anyway, just because. Ornaments, small as they are, can preserve memories—and the moment we break them out, the holidays start to feel a little more real.

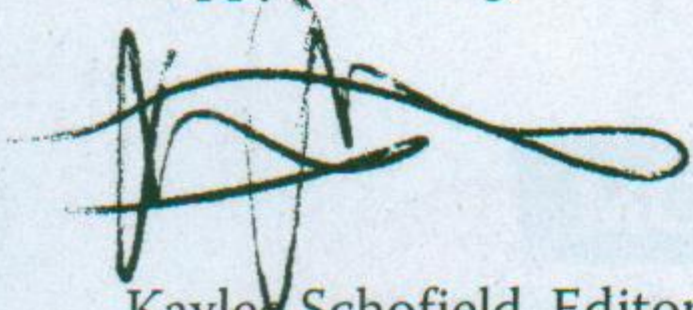
This issue is chock-full of ornaments that will help you do just that. Beginners can modify a simple angel shape with initials for everyone in the family (page 46), or simulate cooler weather with four sparkly compound-cut icicles (page 41). Once you've mastered those, try out a slightly more challenging set of musical instruments (page 31); they're a wonderful way to ring in the season.

If you're craving more advanced fare, shape wood scraps into a party platter of colorful "cookies" (page 50) and then spangle your tree with a host of hardwood stars (page 48). Or, if you're feeling extra adventurous, cut 16 different "ugly" sweater designs and fill the frets with tinted resin (page 16). For those of us looking for more excuses to celebrate, these little guys are a party in themselves.

If ornaments are not your jam, there's plenty at this party for you, too. Cut and shape a stylized polar bear family puzzle great for little hands (page 43), or level up your décor with a year-round olive wreath cut from plywood (page 29). Give casseroles a glow-up with a showstopping trivet inspired by snow (page 45), or spruce up a lonely corner with a stylish filigree nativity scene (page 34).

No matter what you're scrolling this winter, we know one thing for sure: that once you get started on the first pattern of the season, the holidays will feel a little bit more within reach.

Happy scrolling!



Kaylee Schofield, Editor  
schofield@foxchapelpublishing.com



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Create wooden ornaments and holiday memories that will last a lifetime.

Printed in the USA

Winter 2022

Volume 23, Number 4 (Issue No. 89)  
Internet: ScrollSawer.com

Scroll Saw Woodworking & Crafts Magazine  
903 Square Street, Mount Joy, PA 17552  
Phone: 717-560-4703  
editors@scrollsawer.com

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903 Square Street, Mount Joy, PA 17552.

Newsstand Distribution: Comag Marketing Group  
Circulation Consultant: National Publisher Services  
Printed by Fry Communications

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### Subscription Rates in US Dollars

One year ..... \$29.99  
Two years ..... \$59.98

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Identification Statement: Scroll Saw Woodworking & Crafts, vol. 23, no. 4 (WINTER 2022) (ISSN#1532-5091) is published quarterly by Fox Chapel Publishing Co. Inc., 903 Square Street, Mount Joy, PA 17552. Periodicals Postage paid at Lancaster, PA and additional mailing offices. POSTMASTER: Send address changes to Scroll Saw Woodworking & Crafts, 903 Square Street, Mount Joy, PA 17552.

Publication Mail Agreement #40649125  
Return Undeliverable Canadian Addresses to:  
Station A, PO Box 54, Windsor, ON N9A 6J5  
[shannon@foxchapelpublishing.com](mailto:shannon@foxchapelpublishing.com).

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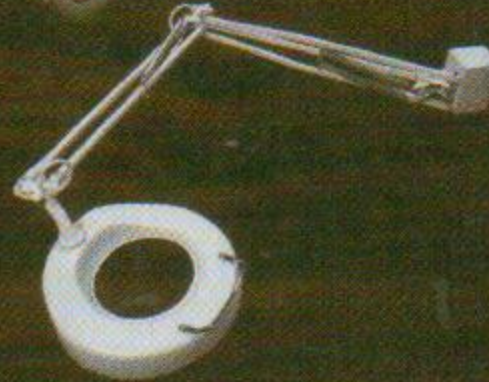
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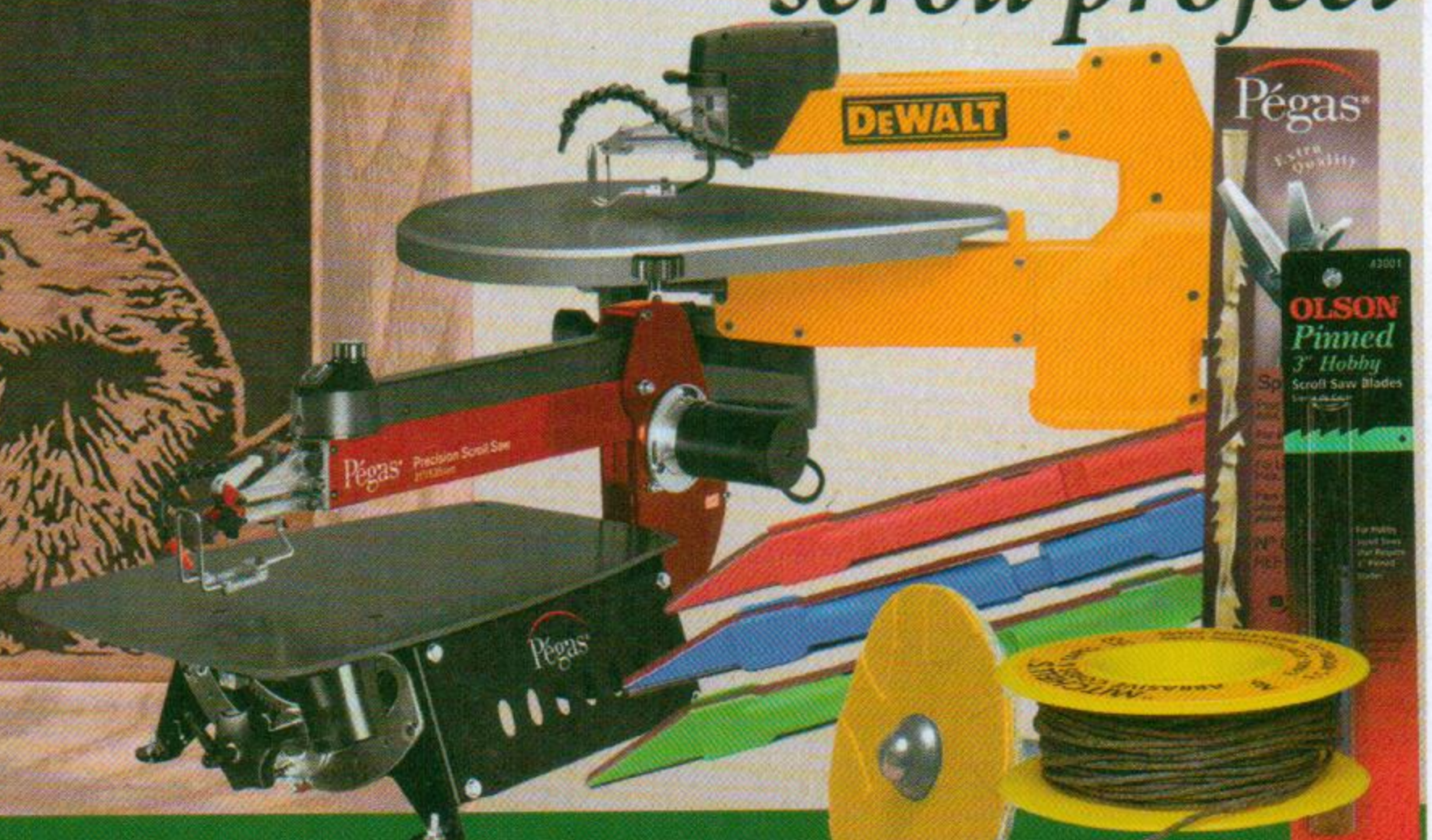
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### Seahorse Surprise

My husband surprised me with a scroll saw, and I'll admit, I didn't know what to do with it! I spotted Patrick Wayner's "Stylized Seahorse" from issue #83 and decided to make one for my mom's new beach house. I accidentally damaged the glass eye but I kind of love the stripe of mismatched color! The project is made out of birch and finished with acrylic paint and some scrap wedding paper.

**Heather Cox**  
*Battle Ground, Wash.*



### New Horizons

When my mother-in-law saw and fell in love with Deborah Lawrence's "Seaside Segmentation Sign" from the summer issue (#87), I decided to give intarsia a shot. I ended up using my daughter's watercolors on a base of white acrylic, since I could not find paint in the house. The colors came out great, and I sealed them with a clear coat of finish. This plaque is now in good hands with my mother-in-law.

**Jason Ransom** *Bay D'Espoir, Newfoundland*

### Spread Your Wings

When I saw Gary MacKay's scrolled butterfly box (issue #54), I knew I had to make my own. I waited to tackle the project until I had built up my intarsia skills. For my version, I decided to add accent strips made of tigerwood. I used walnut for the butterfly body, and then added dimension by thinning the antennae and swooping them up above the head. I finished the project with three coats of polyurethane, and then applied paste wax with a white nonabrasive pad.

**Roland Kuhn** *Streamwood, Ill.*



### SET IT STRAIGHT

The pattern published for the arm piece of Bob Gilsdorf's Ball Popper from the fall issue (#88) included sharp angles. For a revised arm piece pattern with curved edges, visit [scrollsawer.com](http://scrollsawer.com). The amended pattern is included on the Fall 2022 (Issue #88) and Winter 2022 (Issue #89) landing pages.



### Fit for a King

I decided to make the compound-cut king piece from Clayton Meyers' "Hardwood Chess Set" (issue #74), since I know a few people who are interested in the game and collect unique pieces. Needless to say, they loved it, and the king was passed around to be viewed from every angle.

**Tyler Dalton** *Burlington, N.C.*



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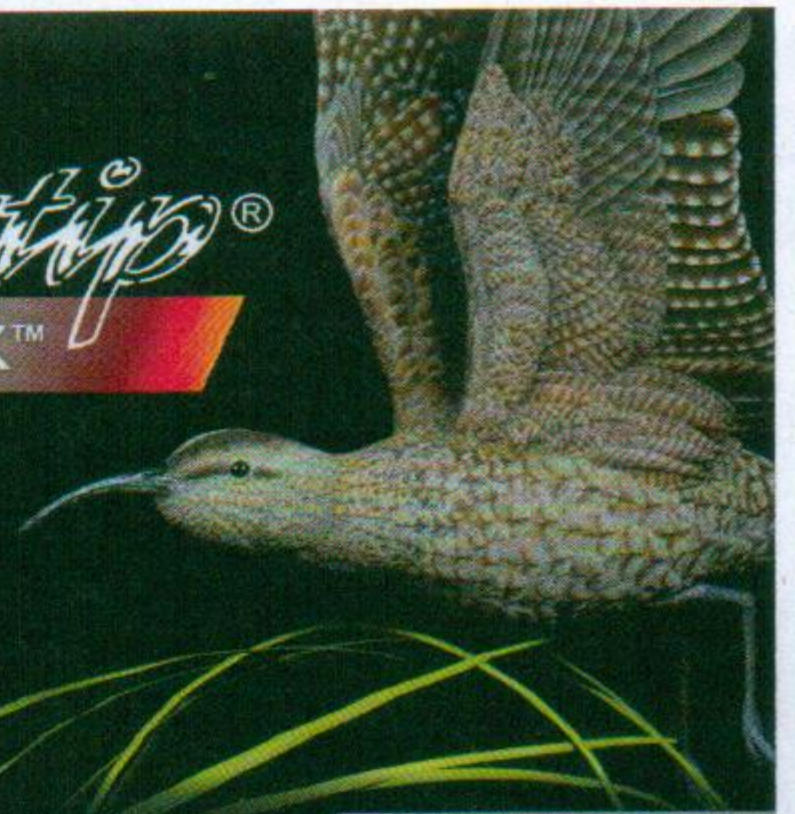
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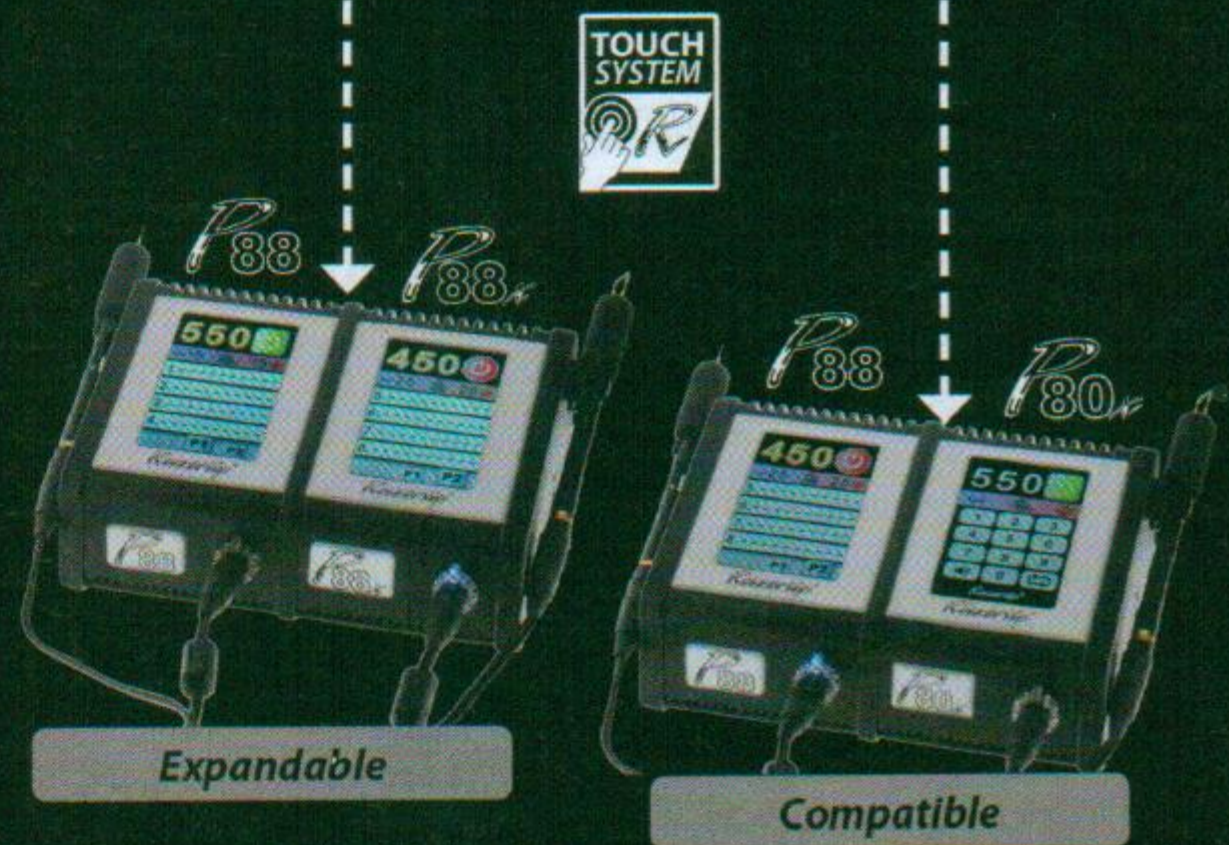
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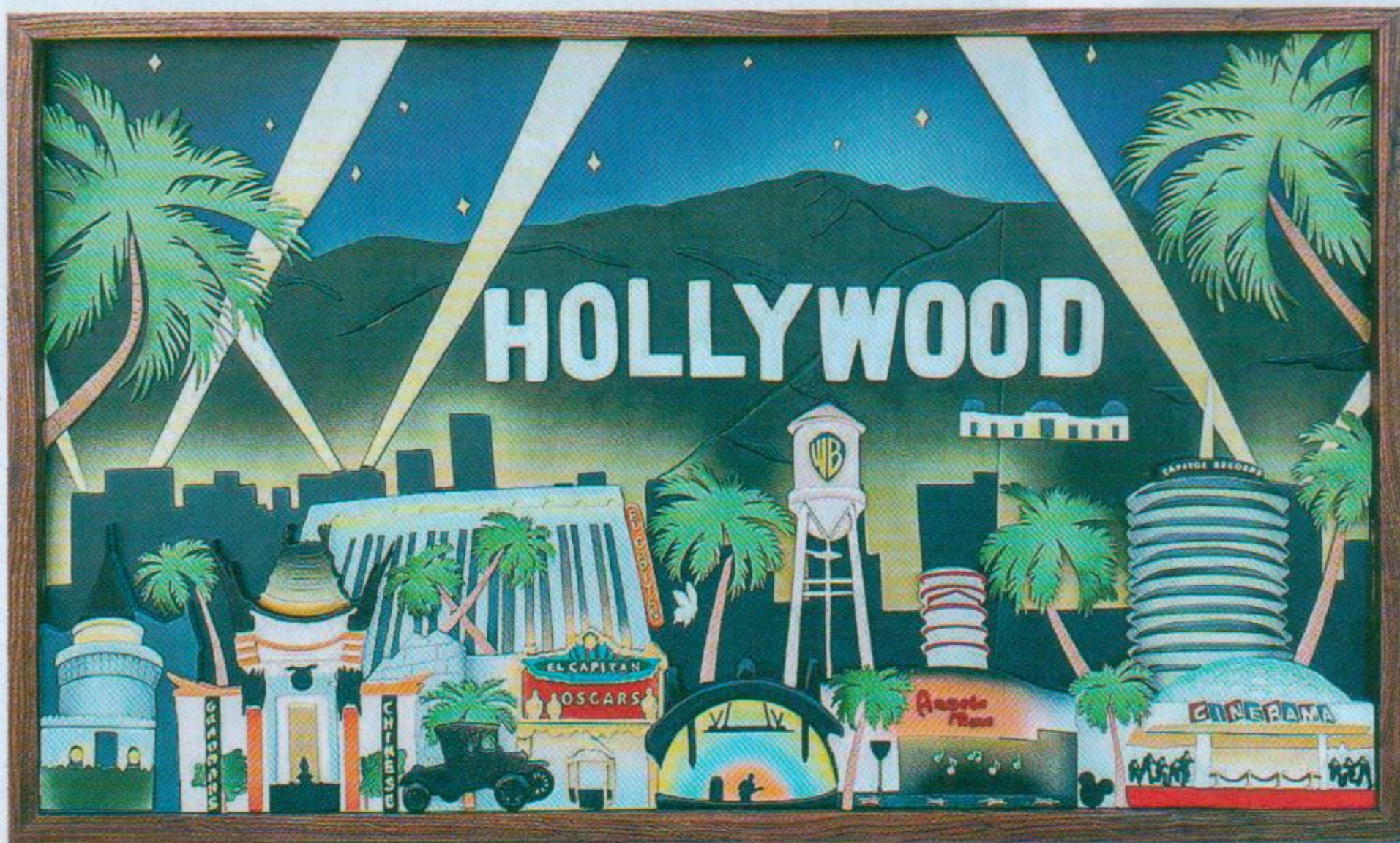
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### Lights, Camera, Action

I designed this sign for a Hollywood resident who wanted a piece with her favorite iconic buildings and sites. I used almost every tool in my shop! Once everything was cut and arranged, I used different spray-painting techniques to add depth and then framed the piece with walnut. I always try to push the envelope with my work, and this latest piece was the perfect challenge!

**Lauren Bedard**  
Vancouver Island, B.C.

### Making a Difference

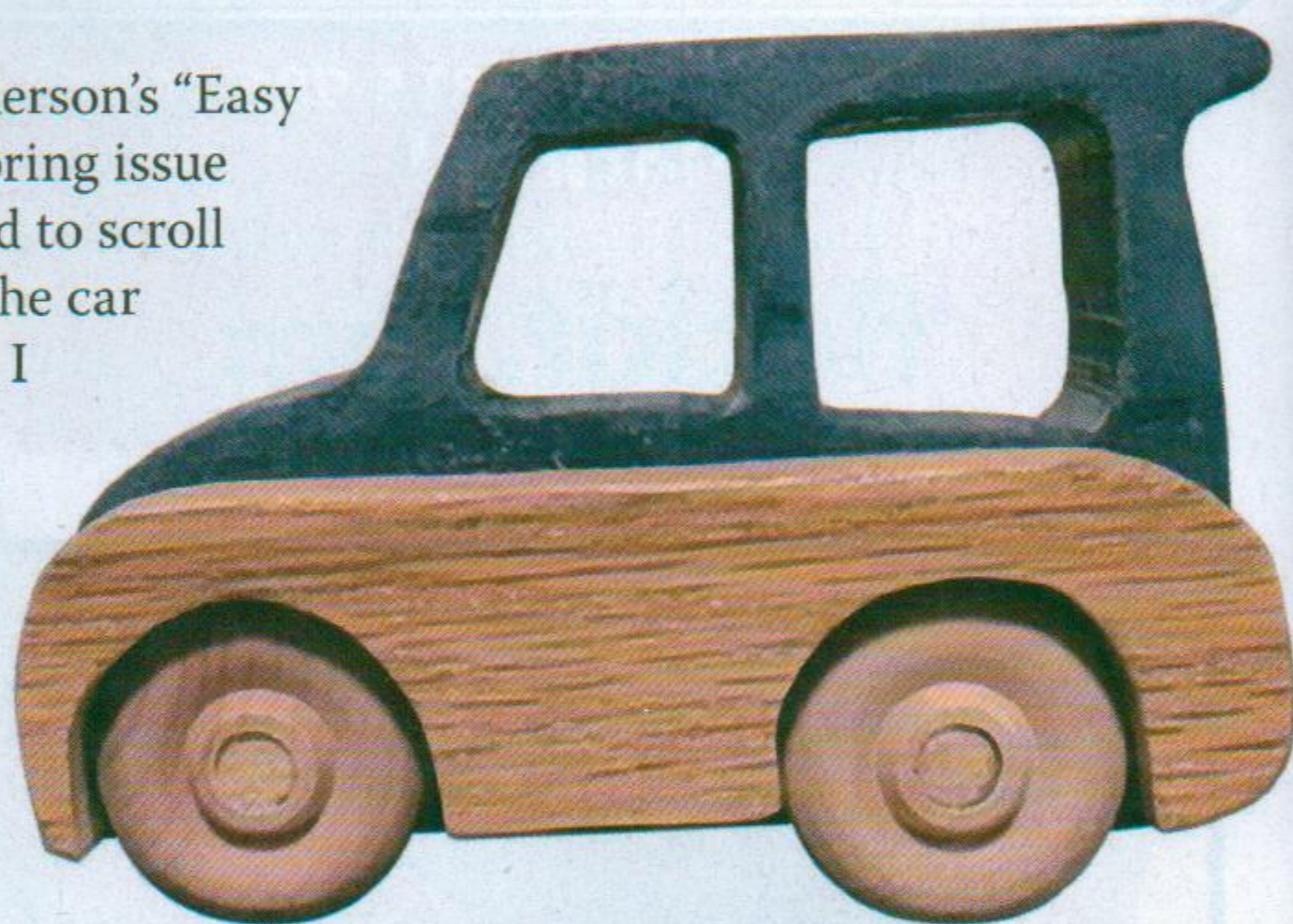
I retired from the U.S. Army in 1984 after 22 years of service—two of which were spent in Vietnam. I picked up scrolling 20 years ago and have given away hundreds of projects, never charging anyone a dime. I just love to see smiles on people's faces. I get so much inspiration from your magazine.

**Ray Kaufer** *Corydon, Ind.*

### Joy Ride

I discovered Brad Anderson's "Easy City Cars" from the spring issue (issue #86) and decided to scroll the mini car design. The car was easy to make, and I enjoyed creating it.

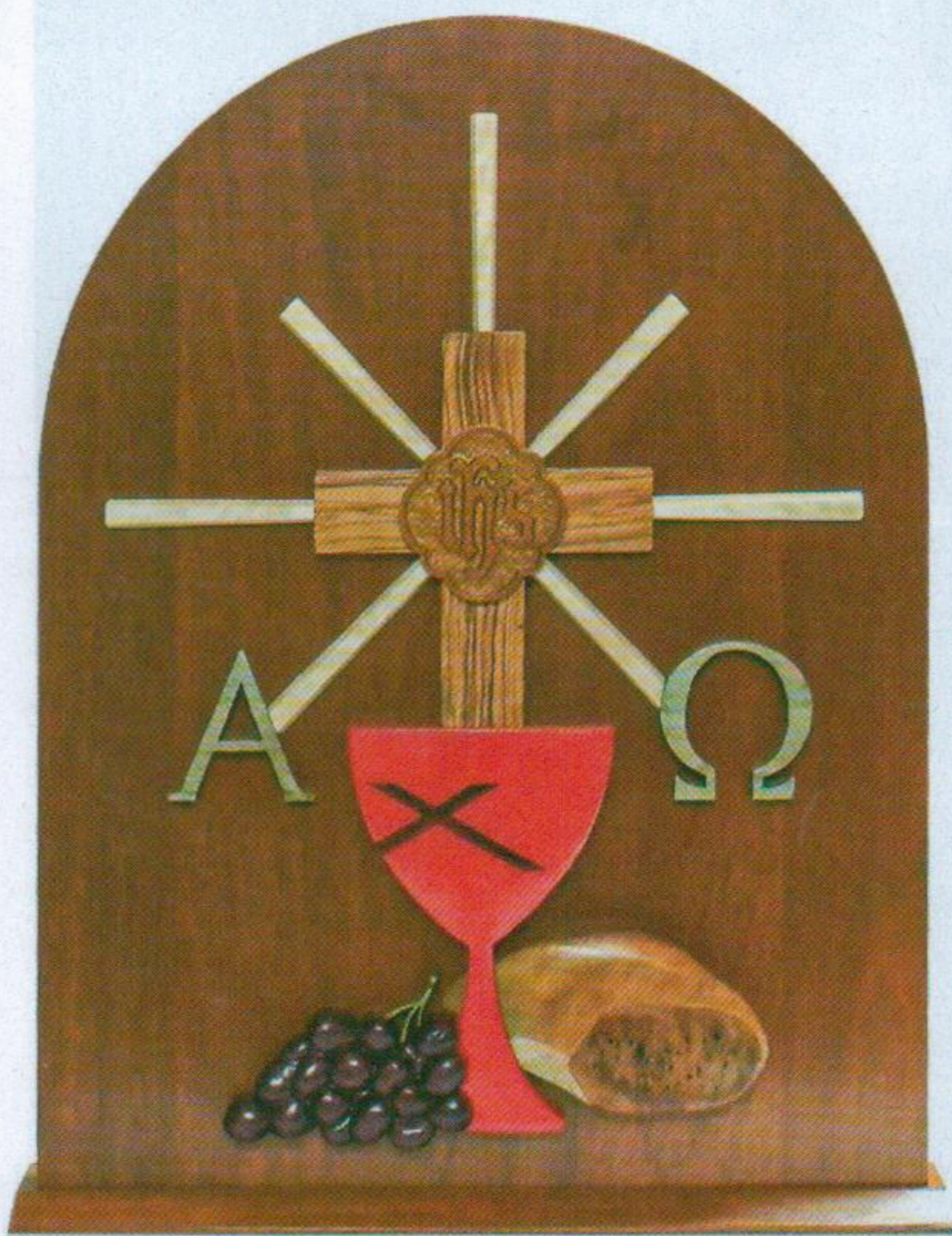
**Diann McDonald**  
*Waverley,  
Nova Scotia*



### Recycled Pews

I have been woodworking for over 30 years and have spent the last five interested in intarsia. Members at my church asked me if I could make an intarsia piece for the building's entryway. The wood plaque used for the piece is an original pew from the church. I also used poplar, curly white aspen, garapa, blue pine, purpleheart, cherry, and olivewood from Jerusalem.

**Tim Gasaway**  
*Kokomo, Ind.*



**Write to Us!** Tell us your thoughts on our projects, ideas for new patterns, scrolling experiences, and woodworking show stories. Write to us at: Letters to the Editor, Scroll Saw Woodworking & Crafts, 903 Square Street, Mount Joy, PA 17552 or email [editors@scrollsawer.com](mailto:editors@scrollsawer.com). You can also send us your letters and photos via Instagram! Tag us @scrollsawwoodworking.

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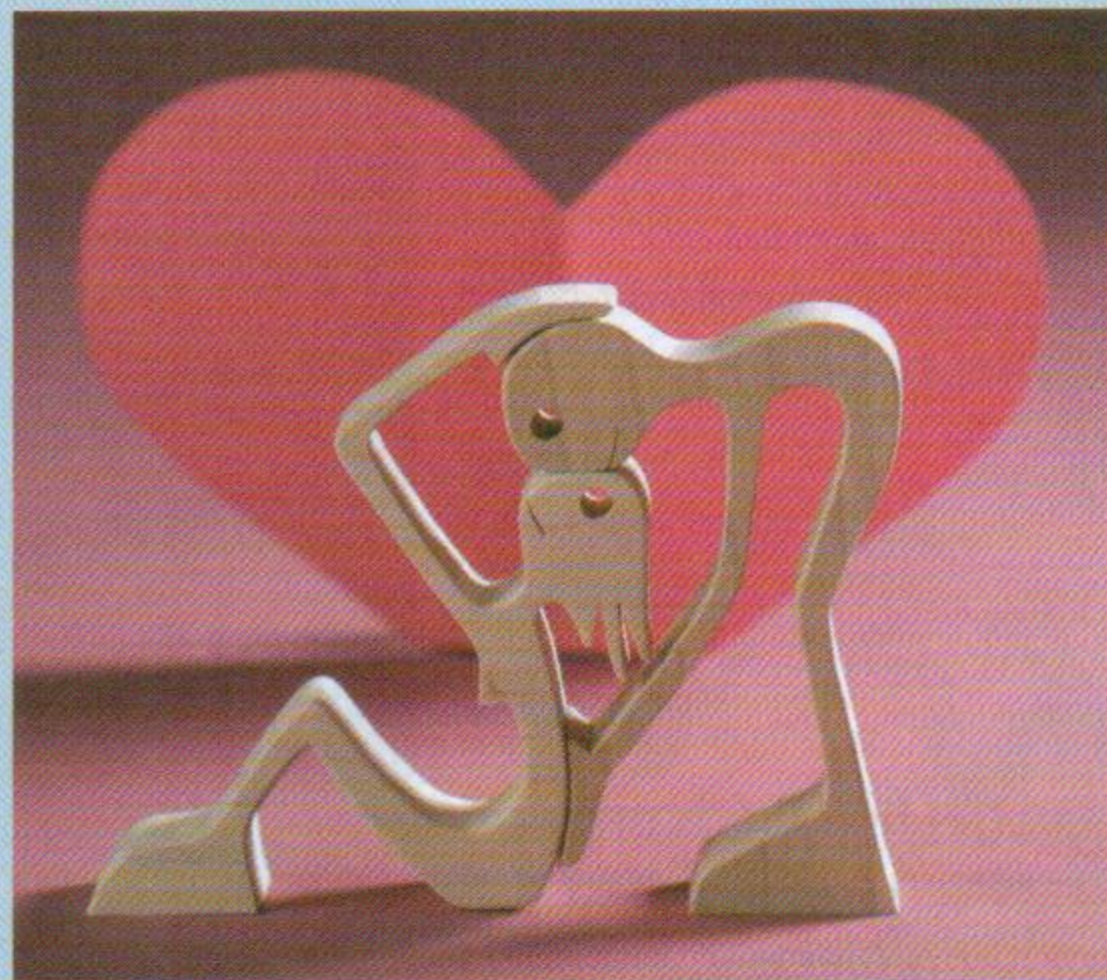
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**COMING FEATURES**

Look for these projects in an upcoming issue!

Gift your valentine with this stylized freestanding couple.



Create colorful "glowing" butterfly wings that capture the sunshine.



Find the Fox Hunt Winners on Page 70!



Welcome spring with a mischievous greenman portrait.

## ARTISTS TO WATCH

### **Mindy Stafford** *Flagstaff, Ariz.* ▶

After coming across the work of online scroll saw artists, Mindy Stafford became obsessed and decided to try it herself. Using reclaimed wood from dumpsters and local businesses, Mindy scrolls projects inspired by the Arizona mountains. "When I am working in my little shed, I am able to escape the normal day-to-day stuff and just focus," she said. In April 2022, Mindy decided to become a full-time woodworker and start her own business. See more of Mindy's work at @northernpinewoodco on Instagram, or northernpinewoodco.com.



### **Danielle Wendell** *Canton, Ohio* ▶

Danielle Wendell scrolls anything she can get her hands on—from discarded decking materials and wooden crates to bed frame slats. Danielle finds inspiration for her projects in her everyday life and faith. "It's a simple tool that can do so much, and I still feel like I'm only touching the tip of the iceberg," she said. Find more of Danielle's work @wendellwoodworks, or at Wendell Woodworks on YouTube.

### **Christine Pelletier** *Rivière-du-Loup, Quebec* ▶

Three years ago, an internet search for wooden keepsakes led Christine Pelletier to the scroll saw. Instead of buying any, she decided to scroll them herself. "I enjoy it because it nourishes my creativity and lets me challenge myself," she said. Christine was recently inspired by Indonesian pop artist Cholik Hamka's colorful tiger design and tried many techniques for the first time with this project: shaping, sculpting, and painting directly on wood with acrylics. See more of Christine's work on Instagram @pelletier8090.



### **Share Your Latest Work!**

Send a slide, professional print, or digital image (300 dpi minimum) with 100 words about you and your piece. Include your hometown, the name of the pattern maker, and a list of wood and materials used. Send to Artists to Watch, *Scroll Saw Woodworking & Crafts*, 903 Square Street, Mount Joy, PA 17552, or email [editors@scrollsawer.com](mailto:editors@scrollsawer.com).

# Not Your Average Puzzle

**With whimsies, gears, and contours, Steve Anderson takes puzzle making to a whole new level**

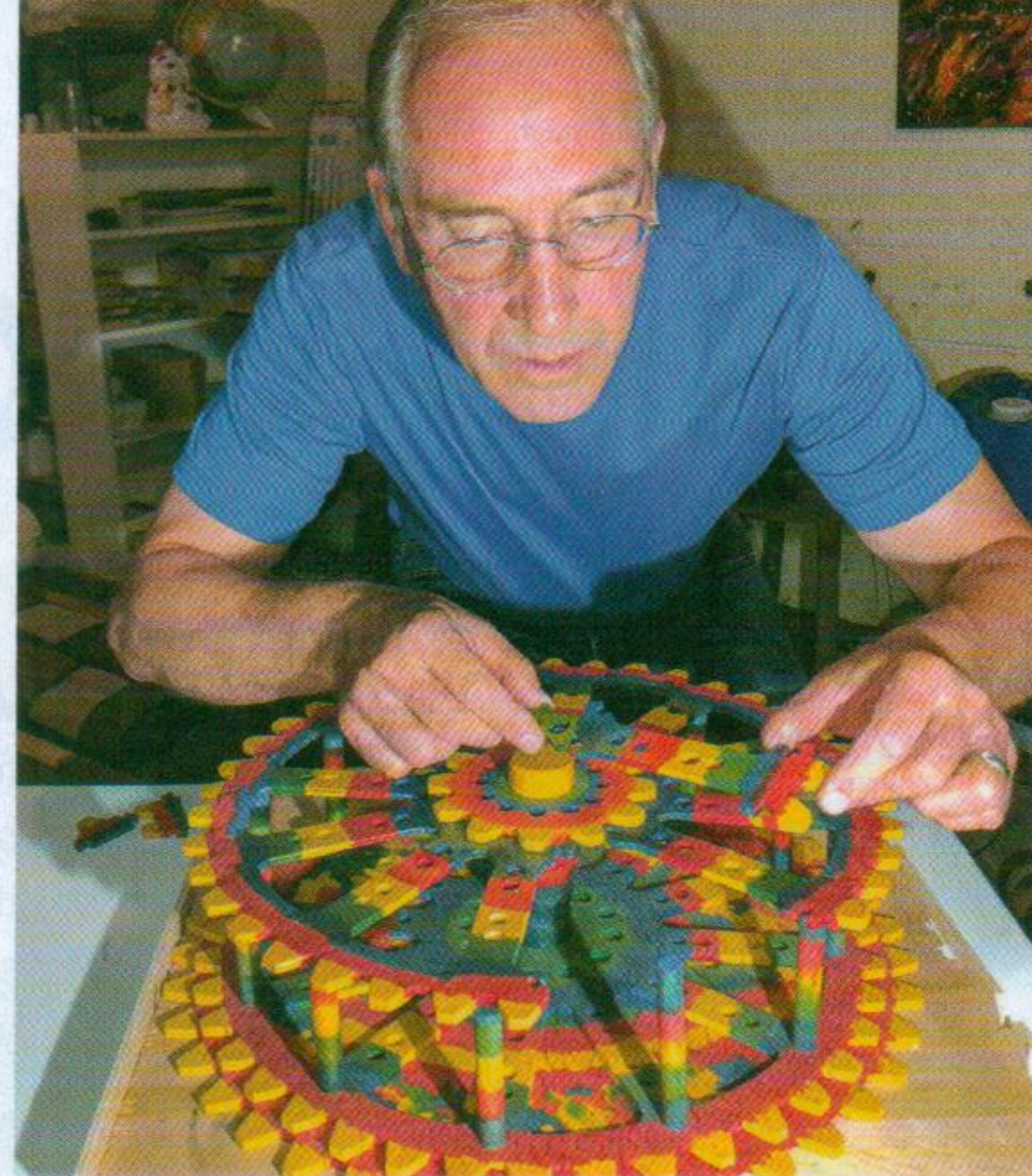
By Kelly Umenhofer

In Steve Anderson's world, puzzles are anything but flat. They have texture, movement—even different layers. Each puzzle is hand-cut and intricately shaped to allow each piece to stand out—no blank or tab is identical. The puzzles look more like artwork than something to be played with.

Steve started making puzzles when his children were young. He worked long hours during the day as a landscaper and mailman, and then fired up the scroll saw at night. He eventually came across a jigsaw puzzle with 3D elements and wondered if he could make something similar. "My puzzles began growing with my children, and they became larger and more complex," he said.

Steve experimented with different variables: wood varieties, thicknesses, and cutting angles. Then he began to contour the edges of some pieces to create a slanted, rippled look throughout the puzzle. Steve also started making puzzles out of unusual materials, from cereal boxes to coupons in the Sunday newspaper—

Steve assembling one of his gear puzzles.



anything he could get his hands on. For certain designs, he learned how to nest smaller puzzles into the main one. Never wanting to create the same puzzle twice, Steve started giving each one its own theme. His "Gear Head" puzzle forms the shape of a human head with 30 machine gears attached to the top.

Before making sawdust, Steve creates the pattern on his computer. He always throws in a few "whimsy" pieces, specially shaped jigsaw pieces that correlate with the puzzle's theme. These have included ballerinas, insects, dinosaurs, and genie lamps.

After the puzzle is cut, he sands the edges of each piece by hand with a small set of files. Sometimes, he paints a picture directly onto the puzzle with help from his wife, Dot. Steve assembles the puzzle, which can range from 200 to 1,000 pieces, and then glues trinkets and figurines onto interlocking blanks and tabs. This allows him to create individual dimensional pieces that stay together even when the puzzle is disassembled.

One puzzle can take up to 80 hours to make. But now that Steve is retired, he has all the time in the world. He aims for each jigsaw design to be a one-of-a-kind experience. "What I enjoy the most is hearing what a good challenge my puzzle was to someone and how much joy they had putting it together," he said.

*For more information about his puzzles, email Steve at [stevenranderson@twc.com](mailto:stevenranderson@twc.com), or visit Anderson Puzzles on Facebook.*

Some puzzles double as scenes.



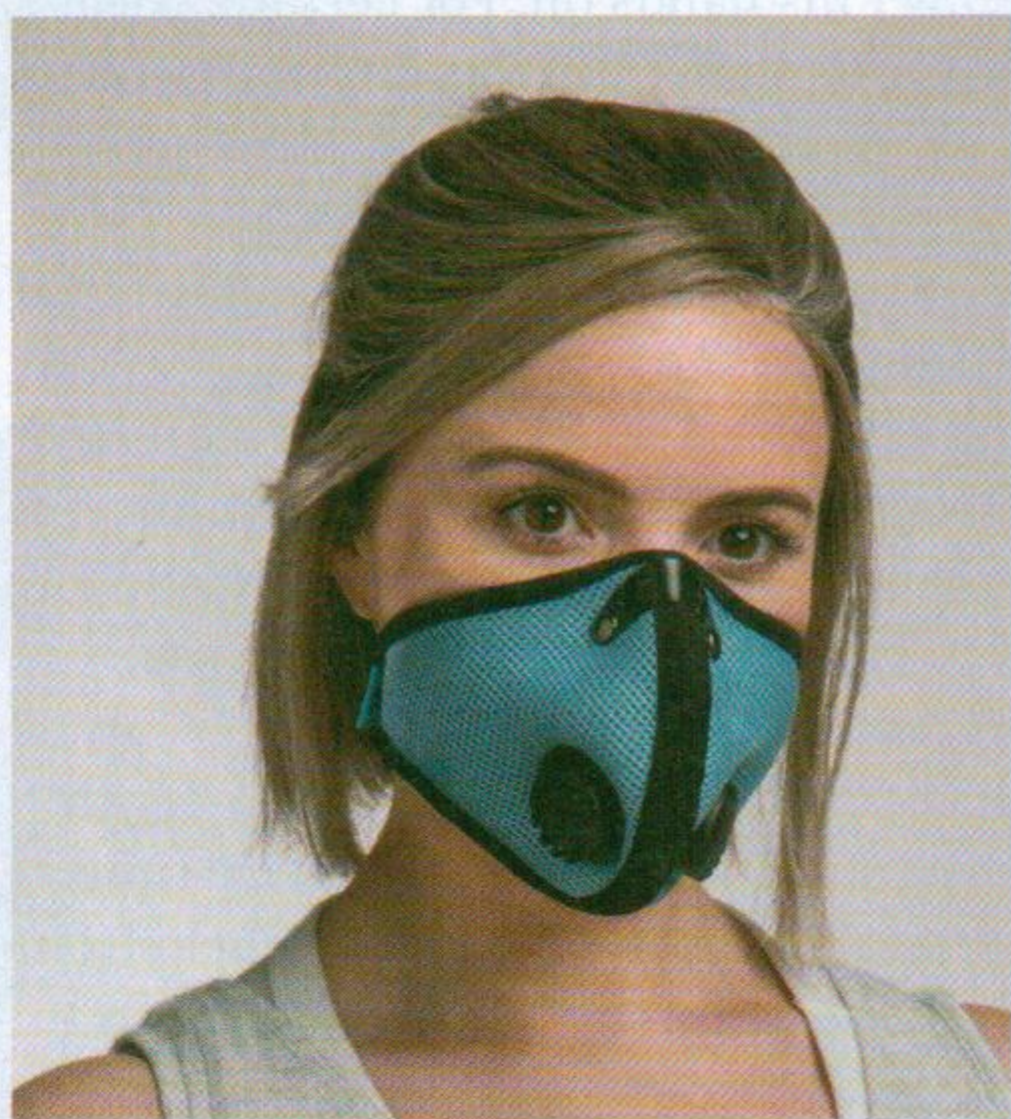
**Gear Head.**

# Safety Gear Upgrades

**Give the gift of shop protection with these useful (and stylish!) accessories**

*By Kaylee Schofield*

**A**s woodworkers, we love stockpiling the latest and shiniest tools of our trade but are less inclined to spring for better safety gear. The fact is, though, owning dedicated, quality PPE—rather than disposable or communally used items—can encourage regular use and keep you safer in the shop. To that end, we’ve tested four stocking-friendly products you may just want to add to your list this holiday season.



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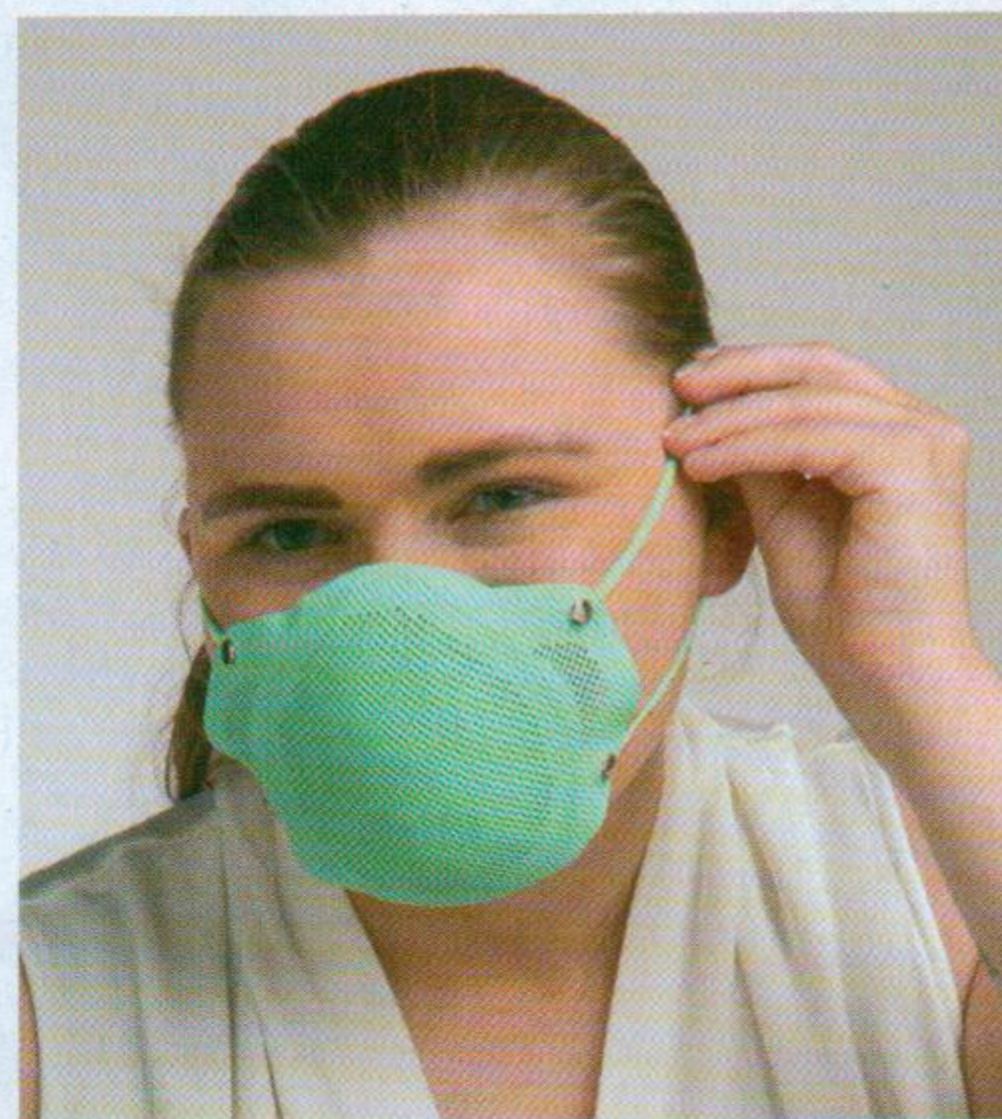
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The *SSW&C* team has used and enjoyed RZ Masks for several years. Comfy and breathable, they rest lightly on the skin and come in mesh, nylon, or neoprene depending on your work needs (neoprene is best suited to colder temperatures, and mesh is best for all-day wear). The replaceable carbon filters protect against particles as small as 0.1 micron, making them well-suited to fine dust kicked up by the saw. Thanks to the metal nose piece, we rarely experience goggle fog, and they’re handwashable once you remove the filter. Intarsia artists and others who regularly do heavy sanding should plan to swap out the filter every 30 or so hours. Overall, this hard-working mask is a useful asset to have in your shop—it may even become a welcome part of your scrolling ritual.

## Gata Face Mask

MSRP \$16-30 [Gatapack.com](http://Gatapack.com)

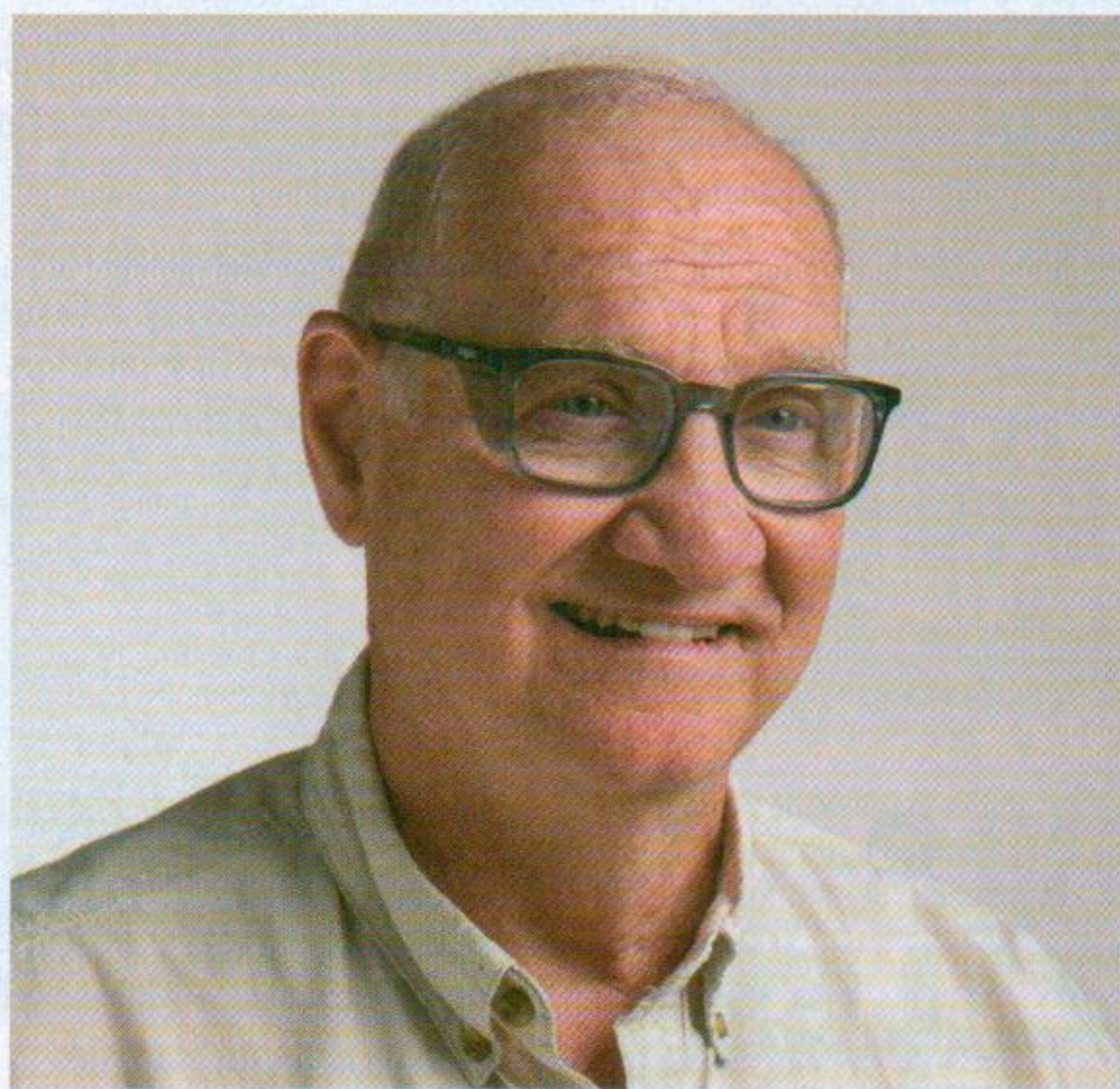
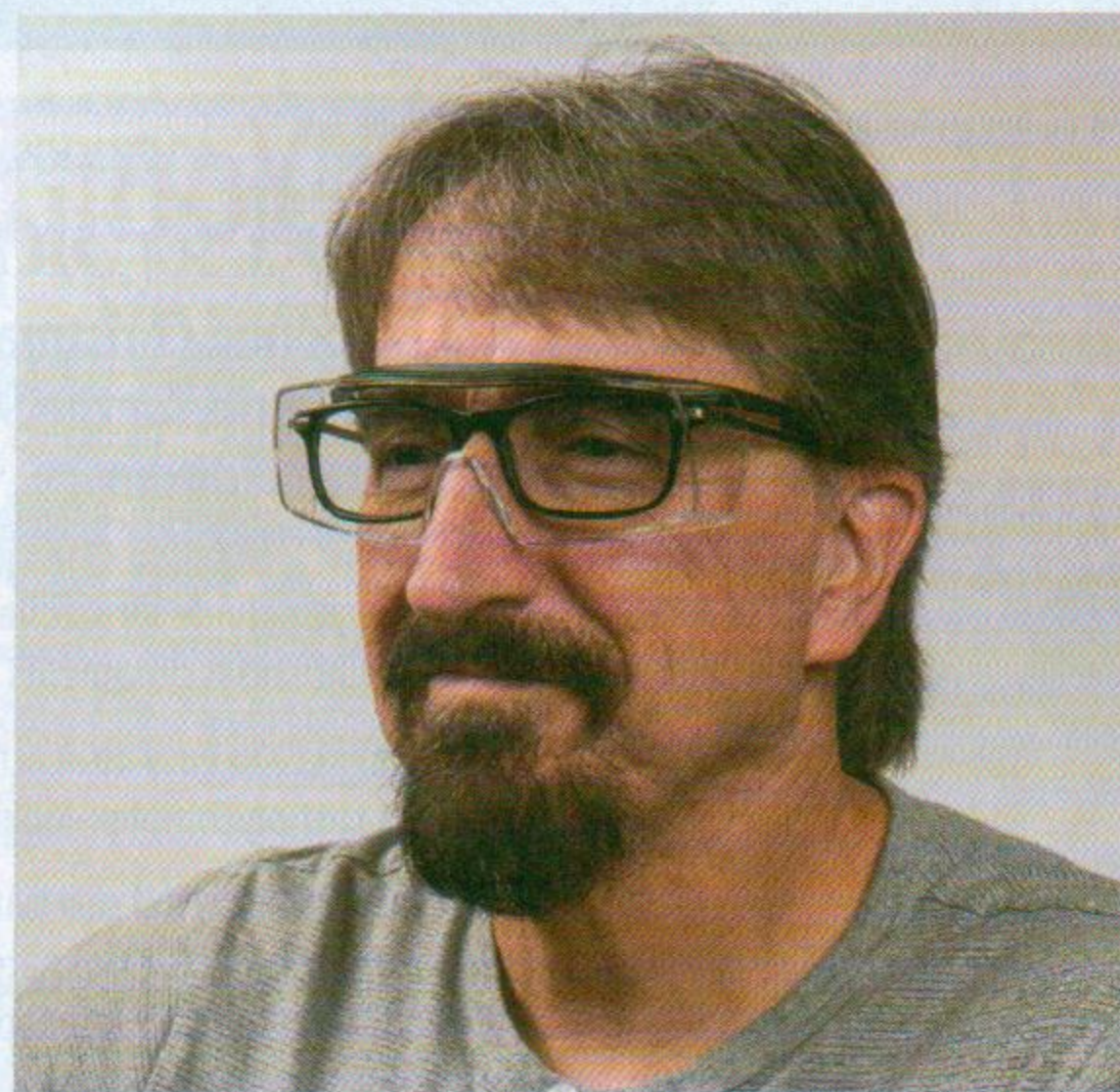
Gata masks are compact, lightweight, and—interestingly—made of silicone. You might think that this would trap moisture and create discomfort, but it actually did the opposite: the material stayed cool-to-neutral on the skin, even for longer workshop sessions. The anti-fog shell bubbles out around the nose and mouth, cutting down on makeup smears; we also liked the soft, adjustable ear straps. The filters last 50 hours, are easy to replace, and protect against particles down to 0.3 microns (comparable to an N95). You can also boil the shell or run it through the dishwasher for easy disinfection. Given their price point, comfort level, and reusability, you might as well grab one for every family member.



## NoCry Over-Glasses Safety Glasses

MSRP \$18.74 *Nocry.com*

These glasses are exactly what they sound like: they wrap around your prescription specs to create a dust barrier on the top, bottom, and sides. If you're farsighted and hate having to squint through your safety goggles while scrolling tiny frets, these glasses are a welcome improvement. They're more than just convenient, though; NoCry's over-glasses model boasts an ANSI rating of Z87+, meaning they're certified for high-velocity impact should a piece of scrap wood go flying. One thing to note: while this product fits over most standard glasses, those who prefer oversized frames (including two people on our team) should look elsewhere. Luckily, NoCry's website provides a handy size guide, so you can check before you buy.



## Stoggles™

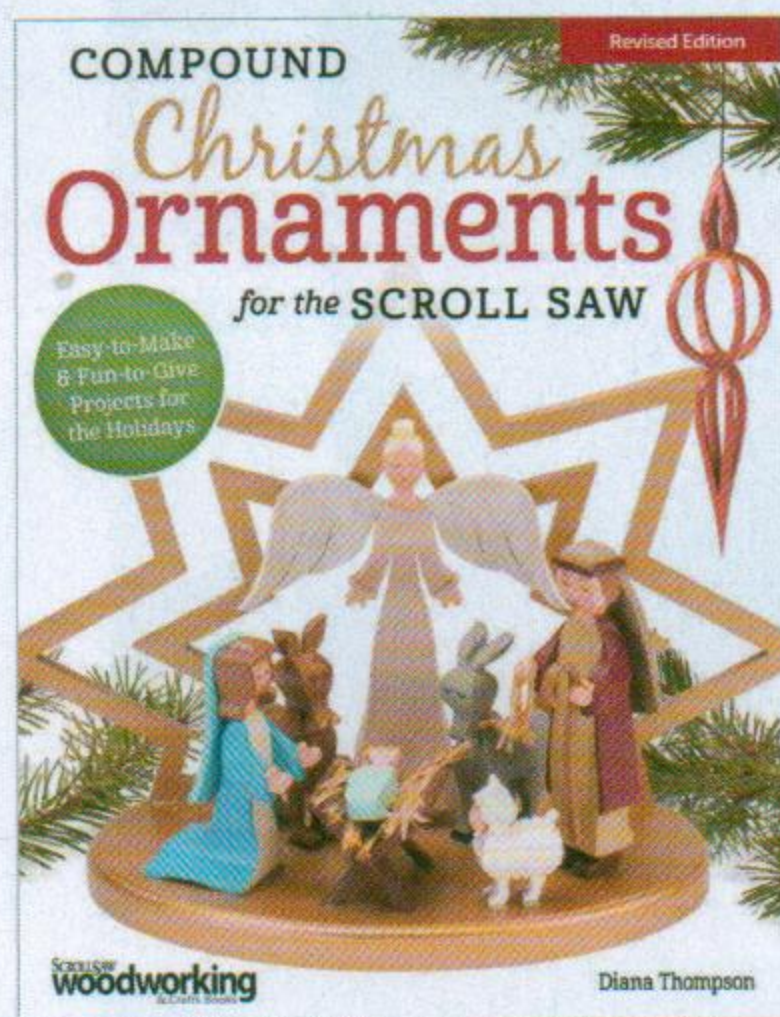
MSRP \$39 and up *Stoggles.com*

These shop accessories (whose name blends "stylish" with "goggles") come in four different frame shapes and sport a range of colors including Denim, Sangria, Jade, and Cold Brew. We know, we know. But hear us out. These goggles are UV and blue light blocking, anti-fog, and ANSI Z87 certified against basic impact in the workshop. They're comfortable, customizable, and suitable for all genders and face shapes. And, while the glasses work great on their own, they can also serve double-duty as prescription lenses in single-vision, progressive, or bifocal depending on your preference. We'll even begrudgingly admit that we like them better than our own everyday glasses. Although a bit pricey with the Rx added, for style, tailorability, and safety, Stoggles are a worthy addition to your arsenal.

# Scroll Saw Gift-Worthy Projects

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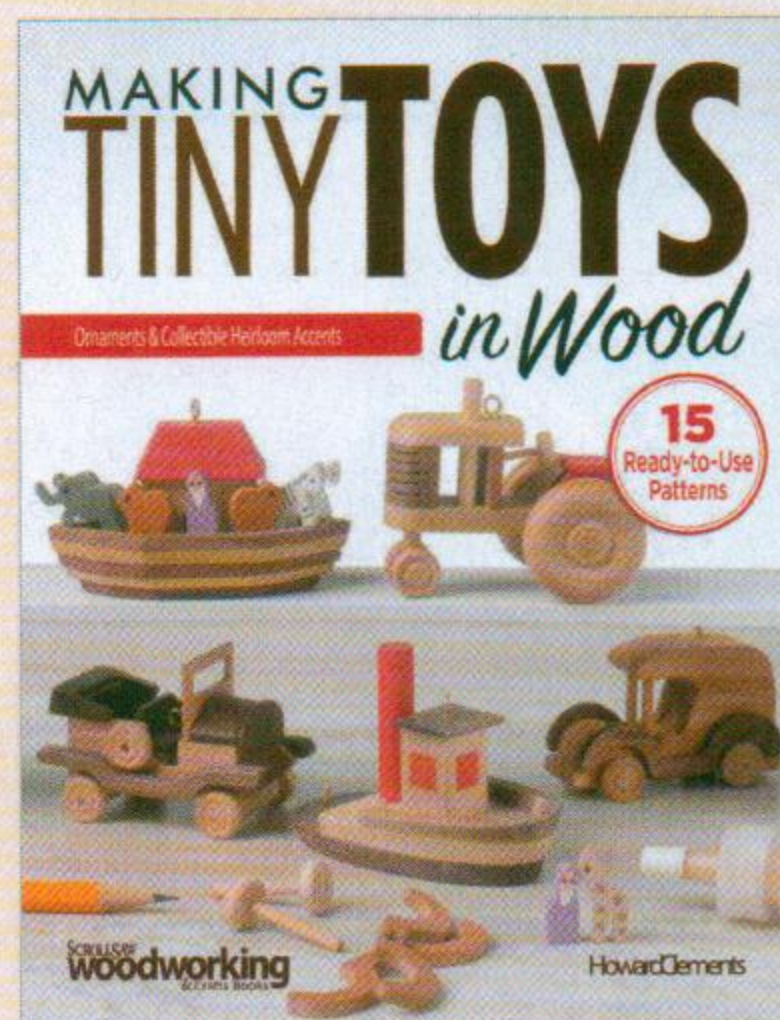


### Compound Christmas Ornaments for the Scroll Saw, Revised Edition

By Diana Thompson

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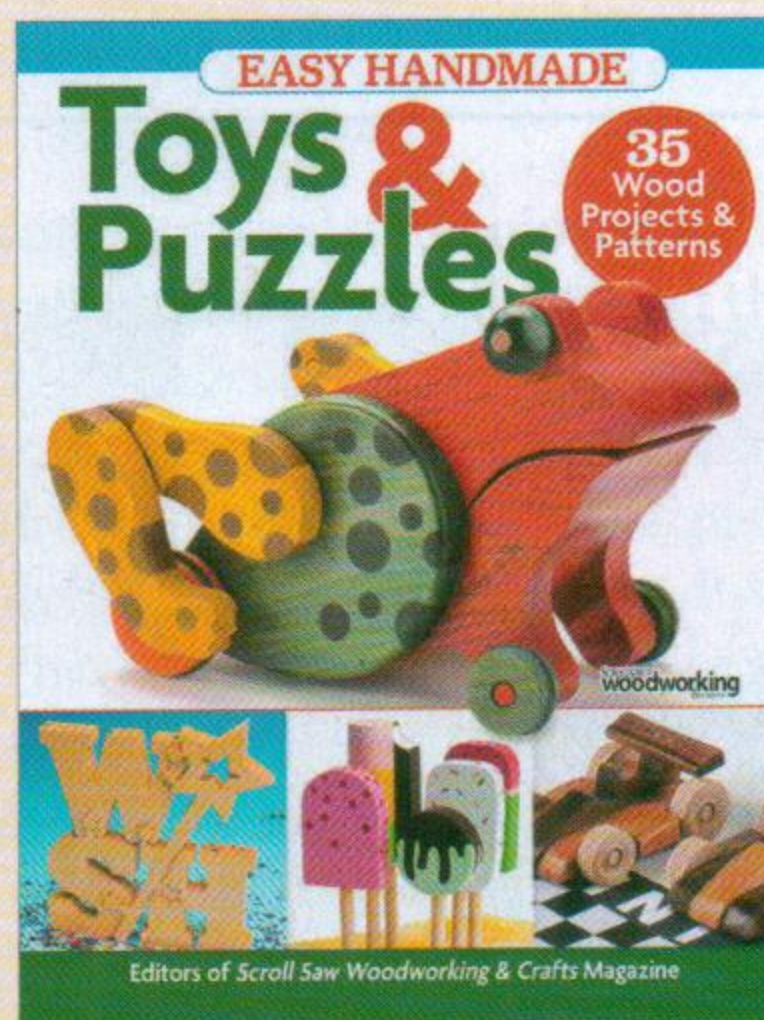


### Making Tiny Toys in Wood

By Howard Clements

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- Includes 15 full-size patterns and step-by-step instructions
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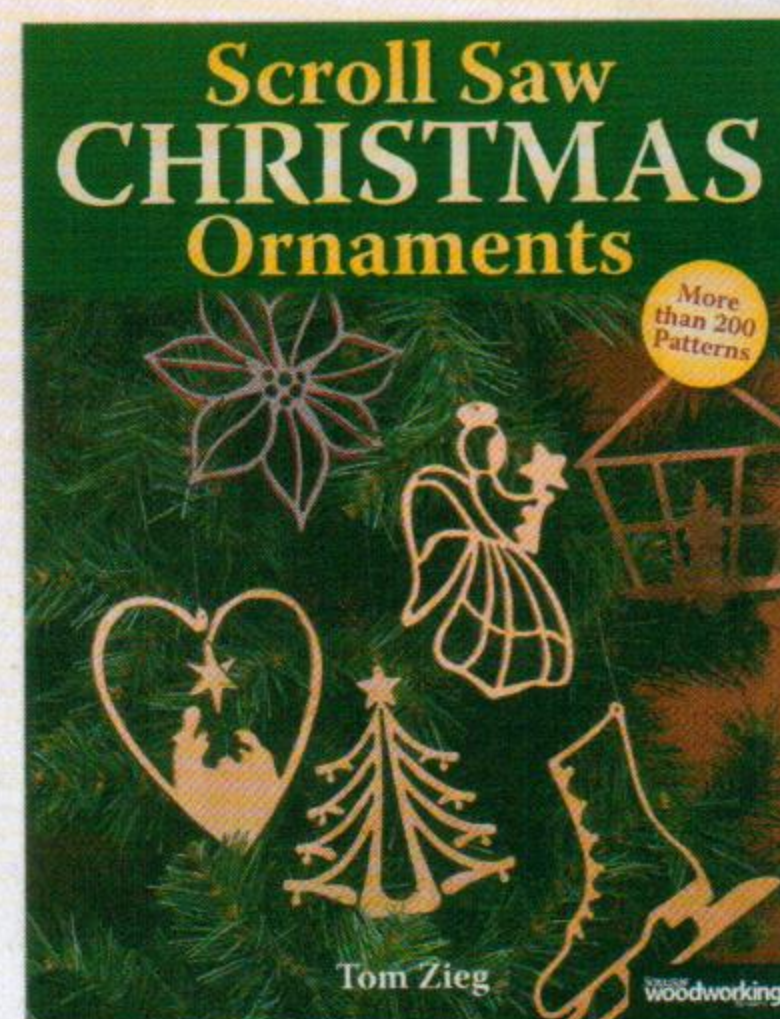


### Easy Handmade Toys & Puzzles

By Editors of Scroll Saw Woodworking & Crafts Magazine

- A compilation of 35 wooden toy and puzzle projects for beginner to intermediate scrollers
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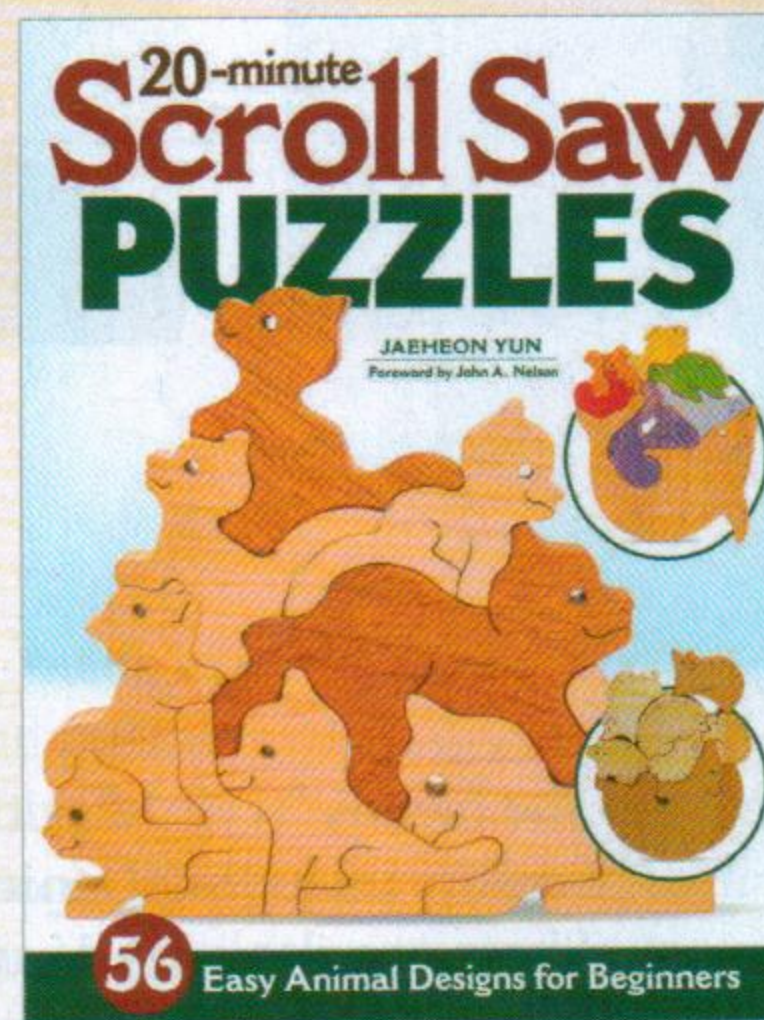


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By Tom Zieg

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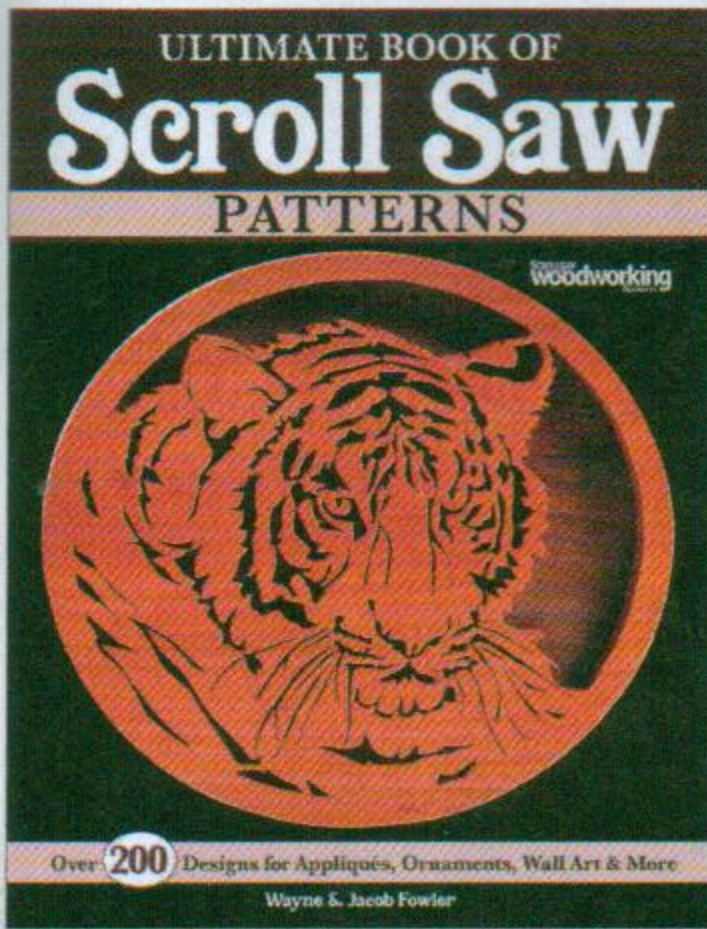
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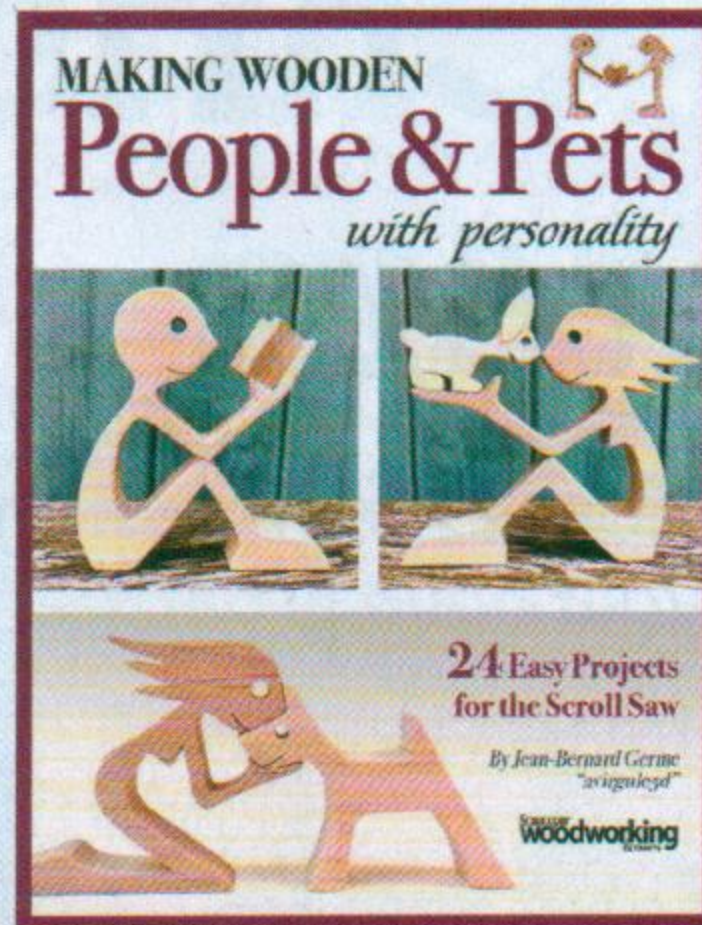
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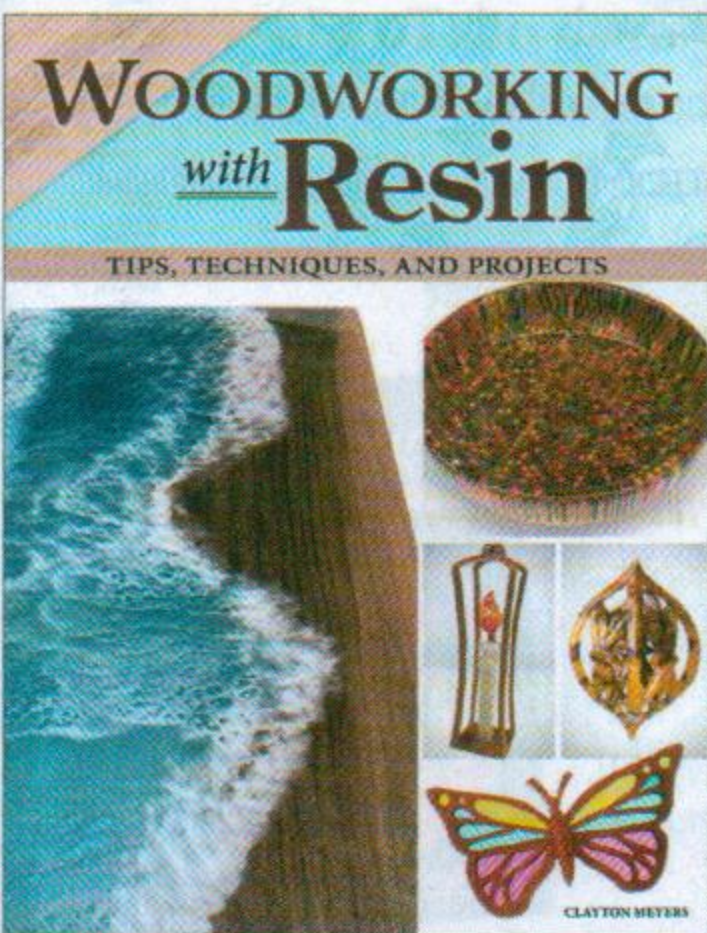
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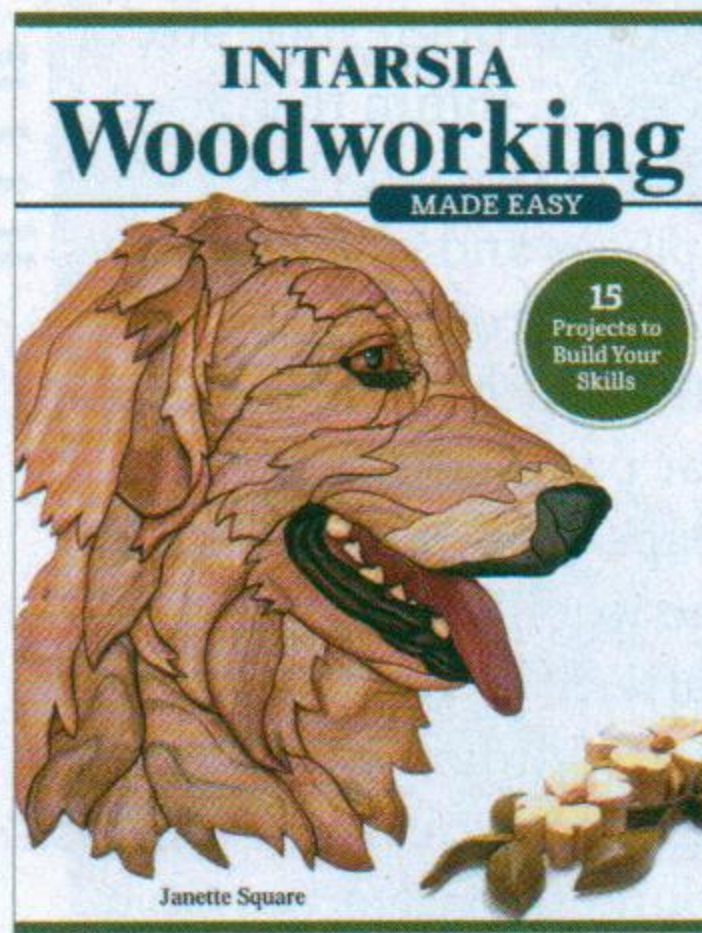
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Learn to use epoxy resin in your scroll saw and woodturning projects!

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By Janette Square

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- Features detailed overviews on tools, woods, blades, shaping, budget-friendly hacks, applying finishes, and more
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# “Ugly” Christmas Sweaters

Fill these fretwork ornaments with resin and give them away at all your holiday parties

By Wayne Fowler  
Design by Jacob Fowler

One common tradition in some parts of the country is to find the ugliest Christmas sweater possible and wear it through the holiday season. For those of us with some taste, here is a selection of “ugly” sweater ornament designs that you can make as little gifts for those bolder folks who wear the real thing. You could also use them as name tags for gifts, as they stack cut well and some have space to write on between the lines.

## Getting Started

Photocopy the patterns and look through your box of scraps for homely pieces of  $\frac{1}{4}$ " to  $\frac{1}{2}$ " (6mm to 1.3cm)-thick wood appropriate to an ugly sweater. The patterns work on very small pieces and can generally be sized down slightly, if needed. Strong grain lines only add to the character of the finished piece.

Cover the wood with clear packaging tape, and then glue the pattern to the tape with spray adhesive. The clear tape lets you see the wood underneath so you can properly place the pattern; it will also lubricate the blade as you scroll, both extending the life of the blade and resulting in a straighter vertical cut. It helps to have extra waste wood around the pattern so that you have something to hold onto as you maneuver the workpiece. Drill the hanging holes and the blade-entry holes for the interior cuts. Make sure the hanging hole is large enough to accommodate the ribbon, string, or hanger of your choice.

## Cutting and Finishing

Cut the designs on a scroll saw; for these pieces, a #3 reverse-tooth blade should suffice, but modify the blade size and tooth configuration based on your wood type, thickness, and the level of detail in the cuts. Once you are done cutting, remove the patterns.

Sand the pieces; all of these designs can be face sanded on the two flat sides. You can use a belt or disc sander or, if that is not available to you, a shop-made sanding block or piece of sandpaper. After face

sanding, go over the entire piece again, moving up progressively through the grits to 400. Aim to soften any sharp edges and remove any stubborn burrs left over from cutting. Wipe off dust with a tack cloth.

If you want to add a little color to the center of the design, you can add colored resin into one or more of the interior holes. If choosing to add resin to the smaller holes, take care and use a steady hand (for more on resins, see Sidebar at 18).

Clean off dust with a clean, soft paintbrush (available at most dollar stores) and apply a finish of your choice; I used natural Danish oil. To add extra luster, I applied a coat of carnauba wax with a buffing wheel on a drill press once the oil dried. Hang and enjoy!

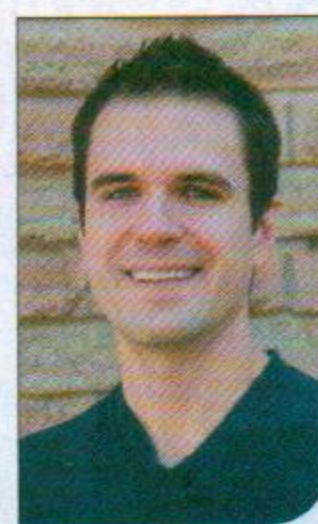
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Wayne Fowler has been scrolling for over 30 years, first puzzles and then fretwork. Jacob Fowler has been drawing scroll saw designs since he was five (he drew a whale bank for his father, who collects whales). He got serious in his teens and has drawn well over a thousand designs since then. Together, Jacob and Wayne have published over 160 magazine articles, as well as the Woodworker's Pattern Book, available at Fox Chapel Publishing. They live in wood-rich Ontario, Canada, just outside Toronto. Find more of their work on Etsy at [FantasiesISaw](http://FantasiesISaw).



Additional patterns for the "UGLY" CHRISTMAS SWEATERS are in the pullout section.

## Working with Resins

You can use resins and opaque dyes to add a little color to a fretwork piece. There are a few items you'll need to get started:

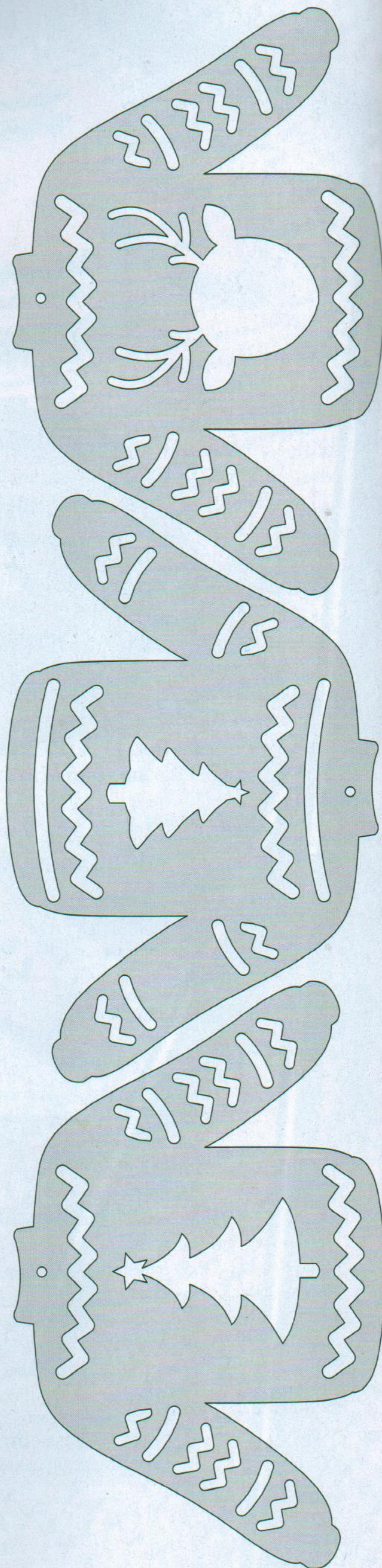
First, you need resin. Craft stores usually carry multiple brands of resin, which is really two items: the resin and a hardener. The important things to consider are 1) how long the hardener and resin mixture take to start setting (work time) and 2) how long the mixture takes to cure (cure time). You want at least 20 minutes of work time and under 24 hours of cure time. The same stores usually sell opaque dyes in small quantities. As a little dye goes a long way, don't be concerned about the small bottle size.

If you are not currently working with resins and not sure you want to make a big investment in tools, dollar stores are a great source of disposable tools. You will likely use small paper cups, wooden coffee stir sticks, straws, toothpicks, and clear plastic shot glasses, all of which I find at a local dollar store.

After you have cut the piece, sand the faces and edges and thoroughly clean the inside and outside of the piece. For the holes you want to fill with resin, carefully paint the insides with a clear sealer. I use a water-based polyurethane and a small craft brush to do this. Now use a piece of clear packaging tape to seal the bottom of the piece. Make sure that the tape is flat and tightly attached around the bottom of the holes you plan to fill. The piece is now ready for resin. As the prep work can be involved, I find it useful to prepare multiple pieces for filling at once.

Lay the pieces out on a flat, level surface protected by waxed or parchment paper, and prepare the resin following the instructions on the package. Once the resin and hardener are combined, I add a few drops of dye and mix slowly with a stir stick for the specified time, adding more if the color is too thin. Once the mixture is fully incorporated, I carefully pour it into the holes I want to fill. Toothpicks are great for pushing the resin into tight corners, and straws are great for carefully blowing the bubbles out of the mix, although you could also use a lighter or heat gun. When the hole is filled to the top, set the piece aside to harden.

After the specified time has passed, check that the resin has set, peel off the tape, and face sand the whole piece until the resin is flat. Then add finish as you would normally.



## Materials & Tools

### Materials

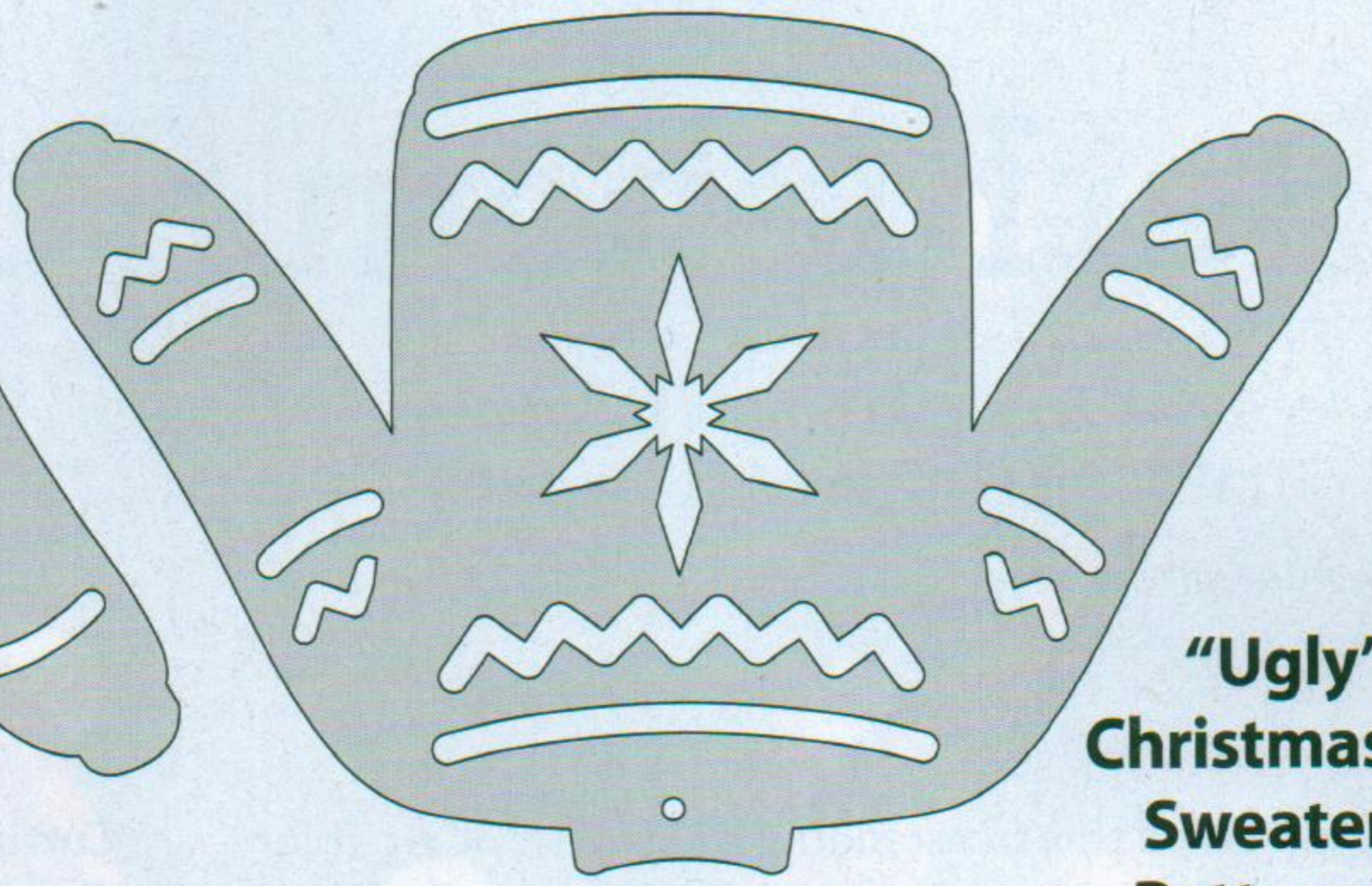
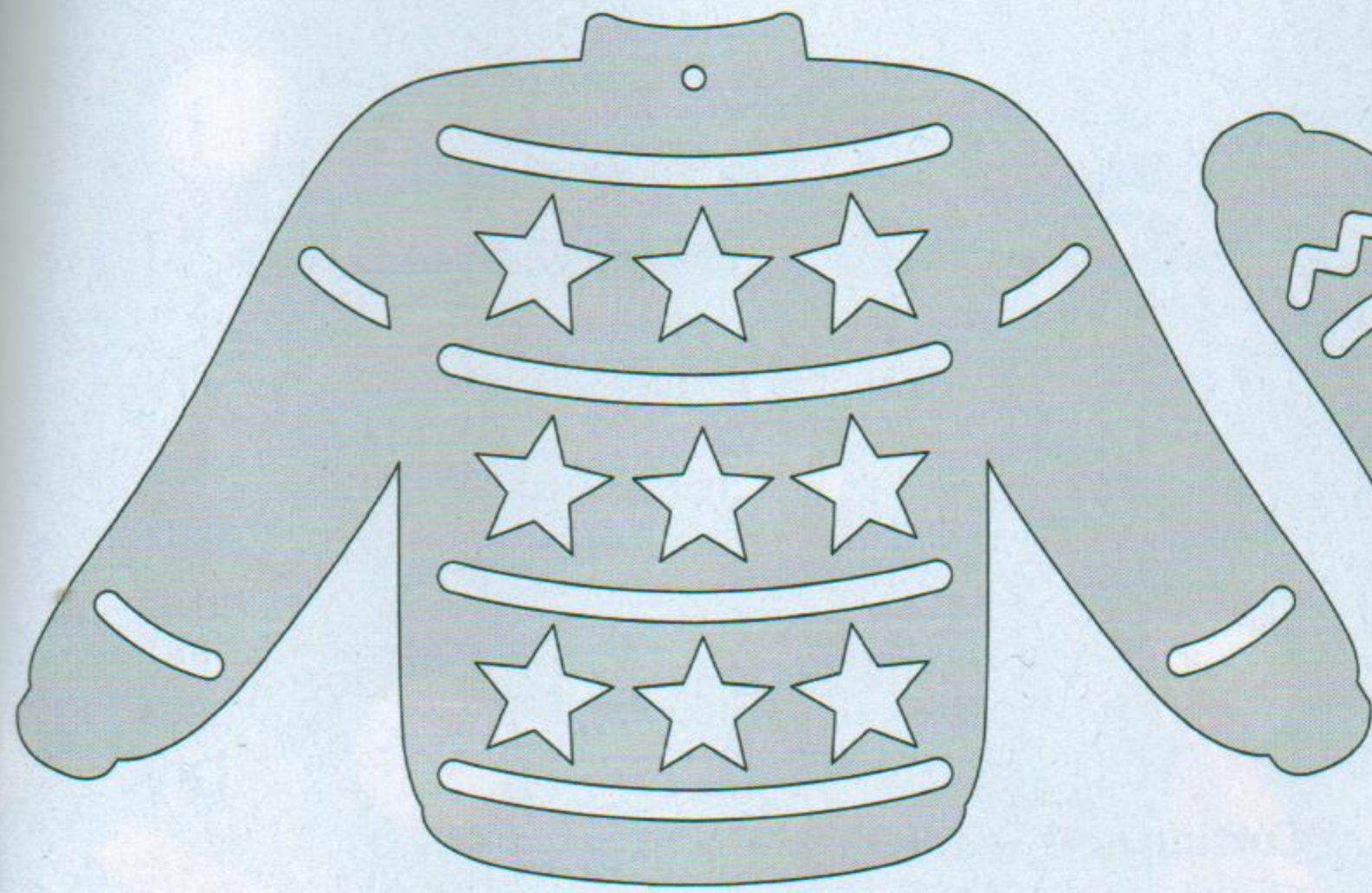
- Wood, such as maple,  $\frac{1}{4}$ " to  $\frac{1}{2}$ " (6mm to 1.3cm) thick: 1 each  $2\frac{1}{2}$ " x 4" (6.4cm x 10.2cm)
- Tape: clear packaging
- Spray adhesive
- Pencil
- Tack cloth
- Sandpaper: assorted grits to 400
- Waxed or parchment paper (optional)
- Natural oil finish, such as Danish oil
- Finishing wax, such as carnauba
- Ribbon or decorative string of choice
- Resins or opaque dyes (optional)

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

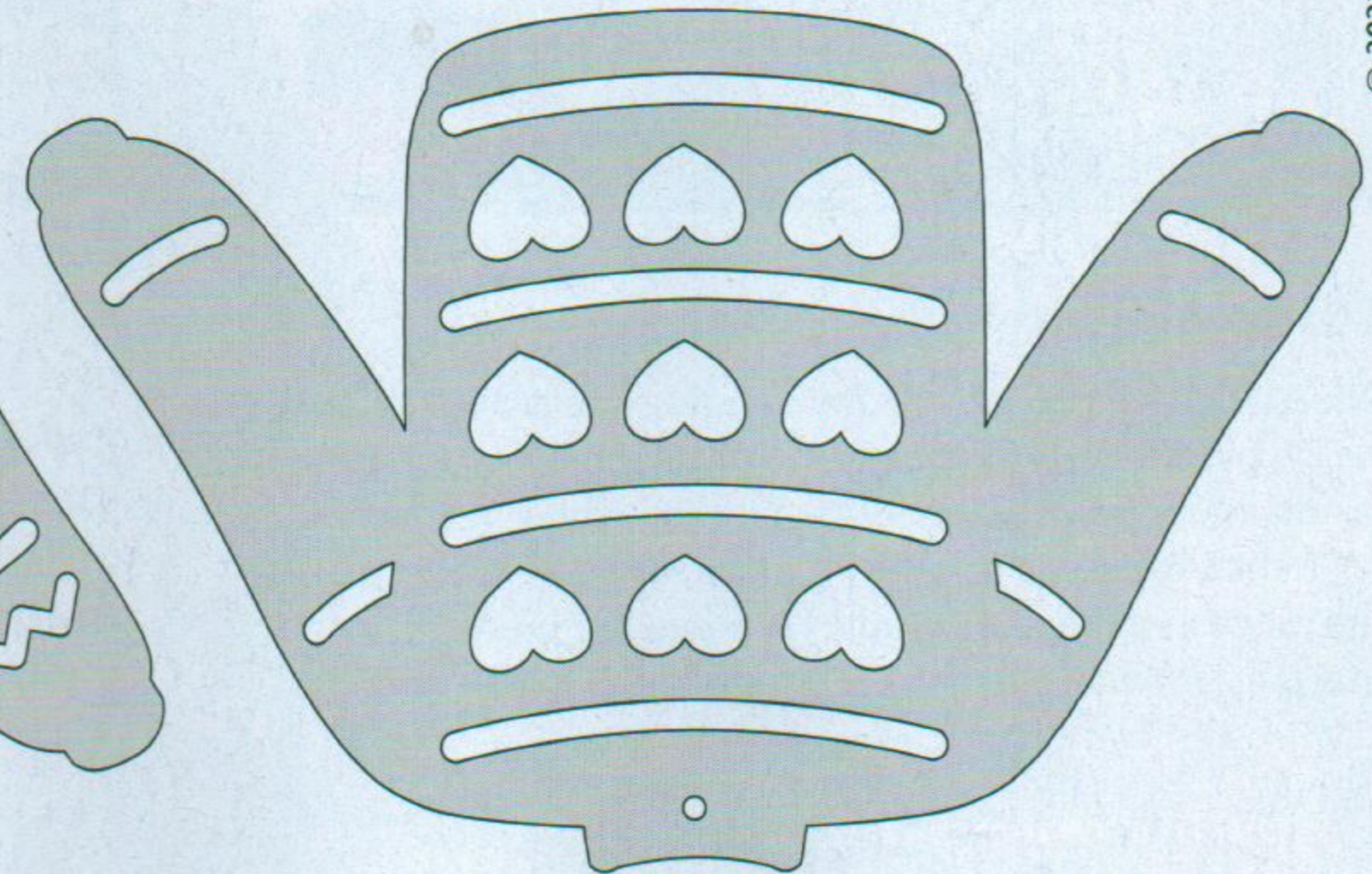
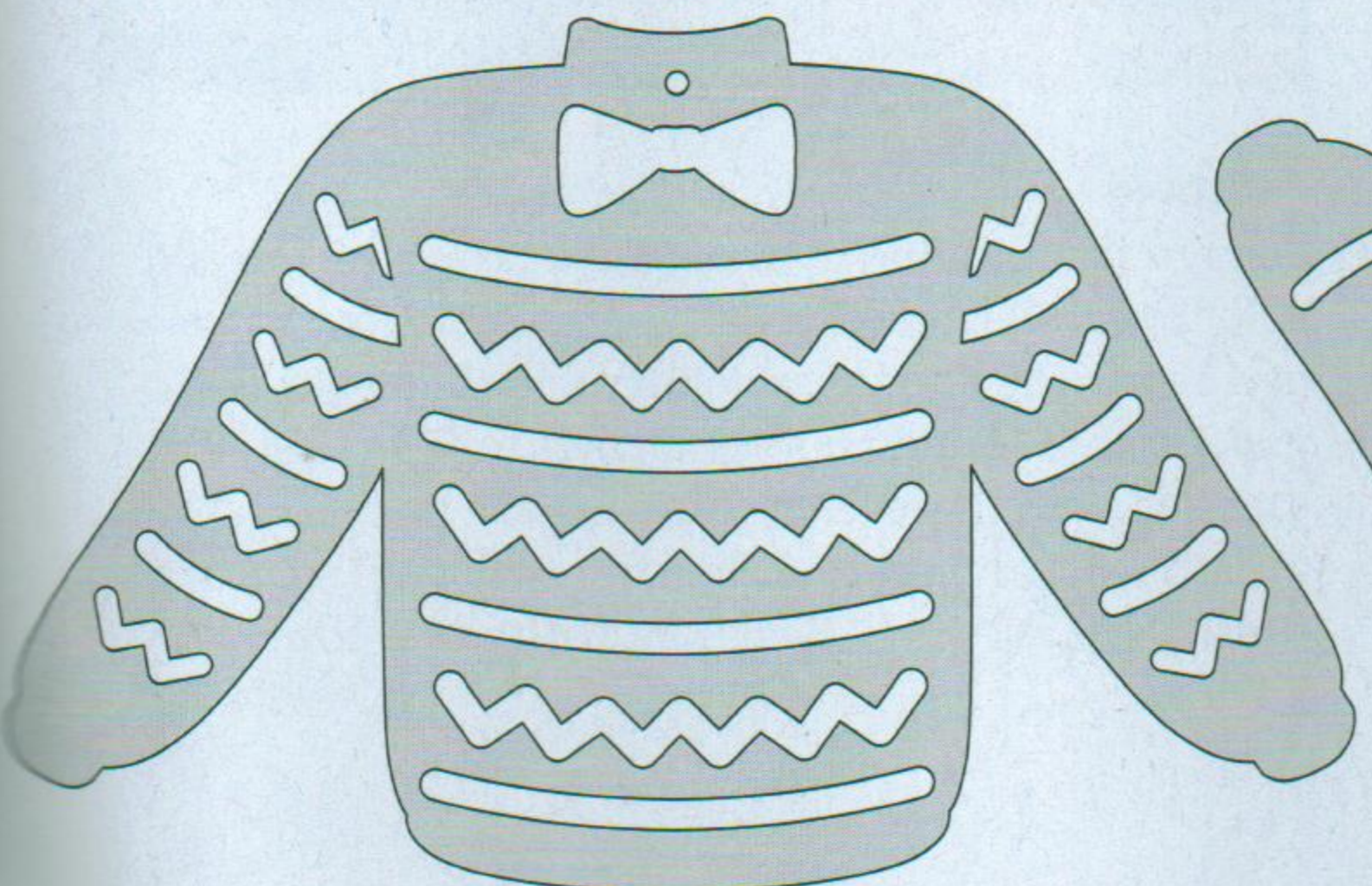
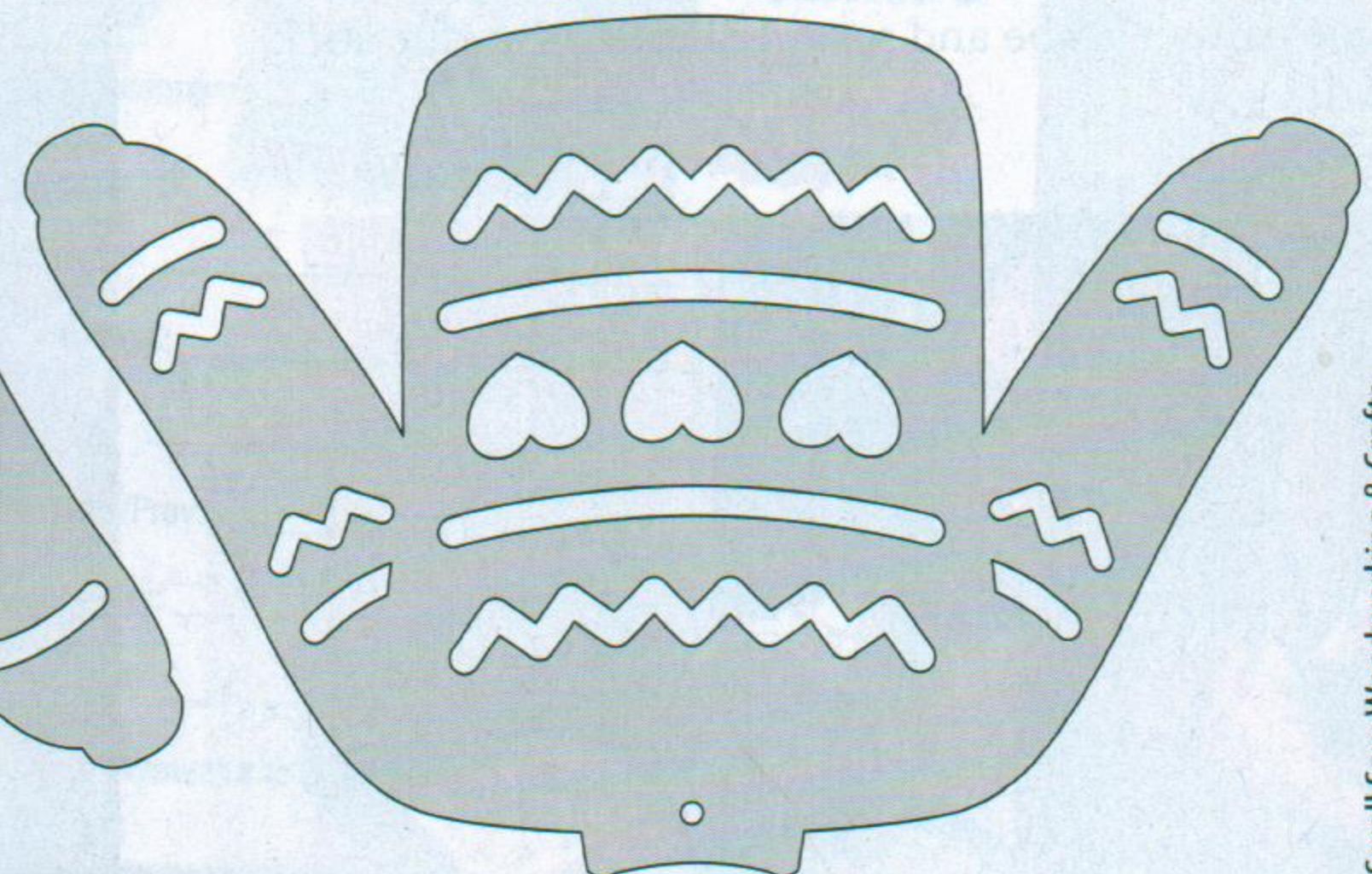
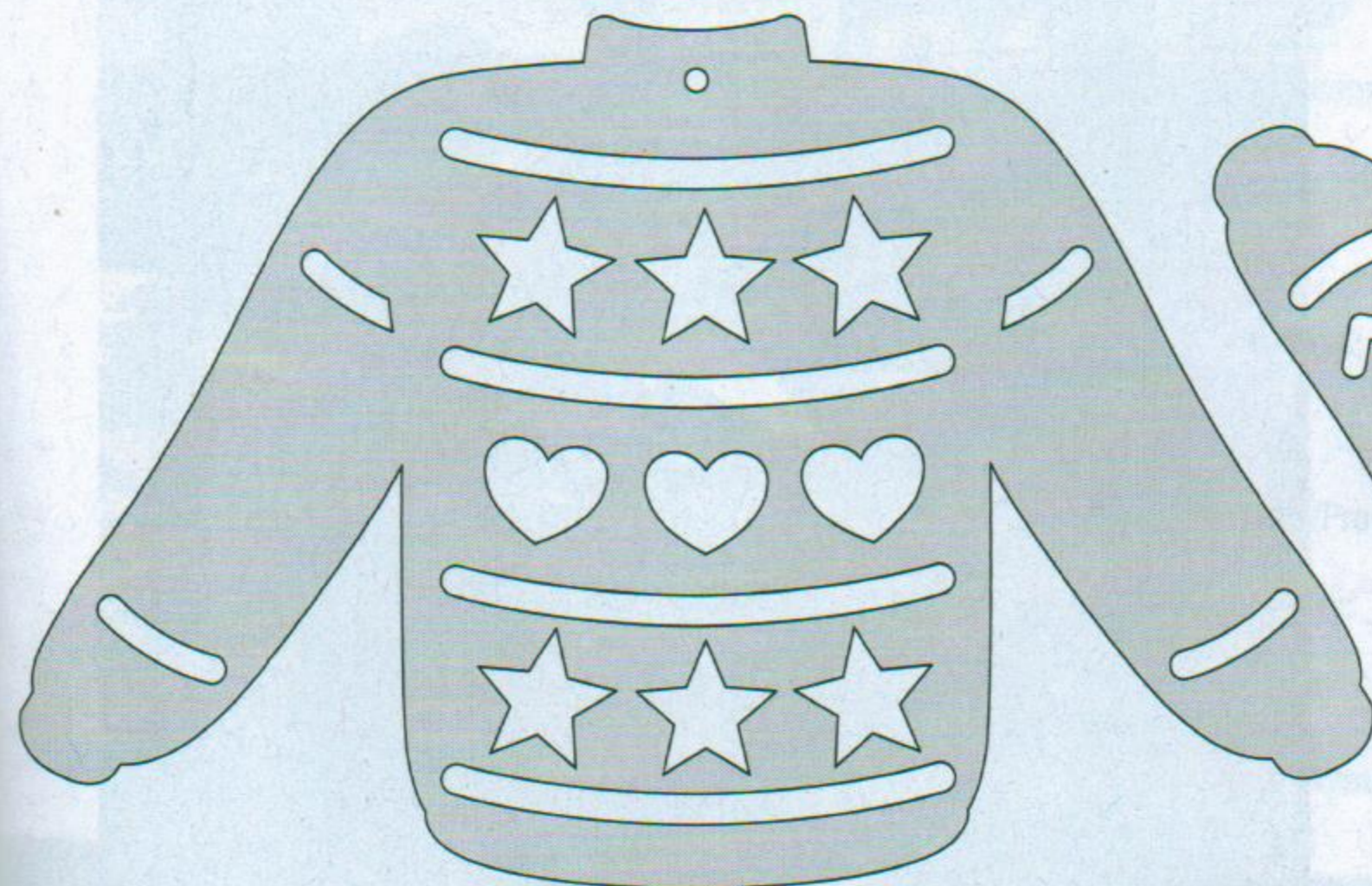
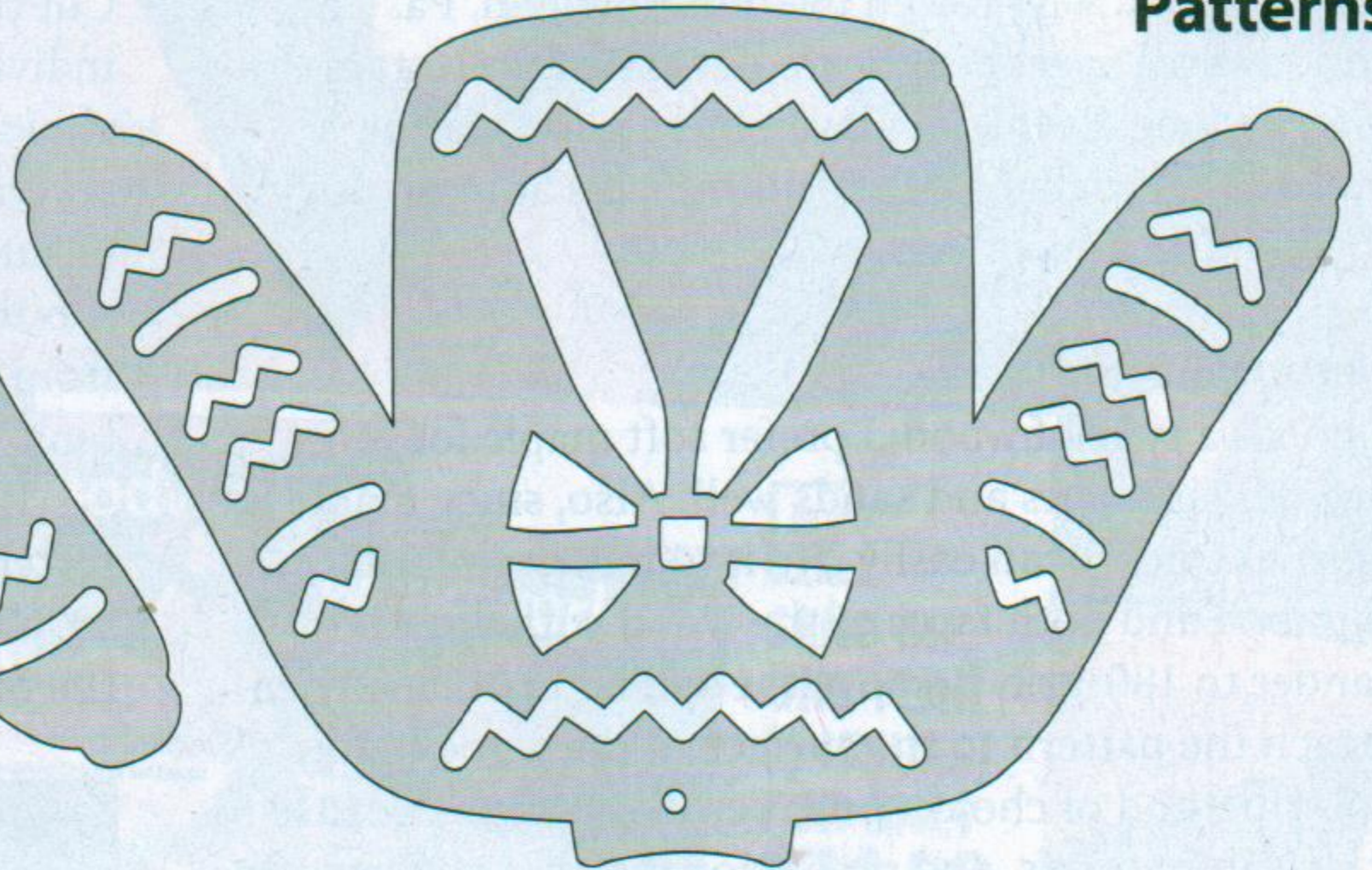
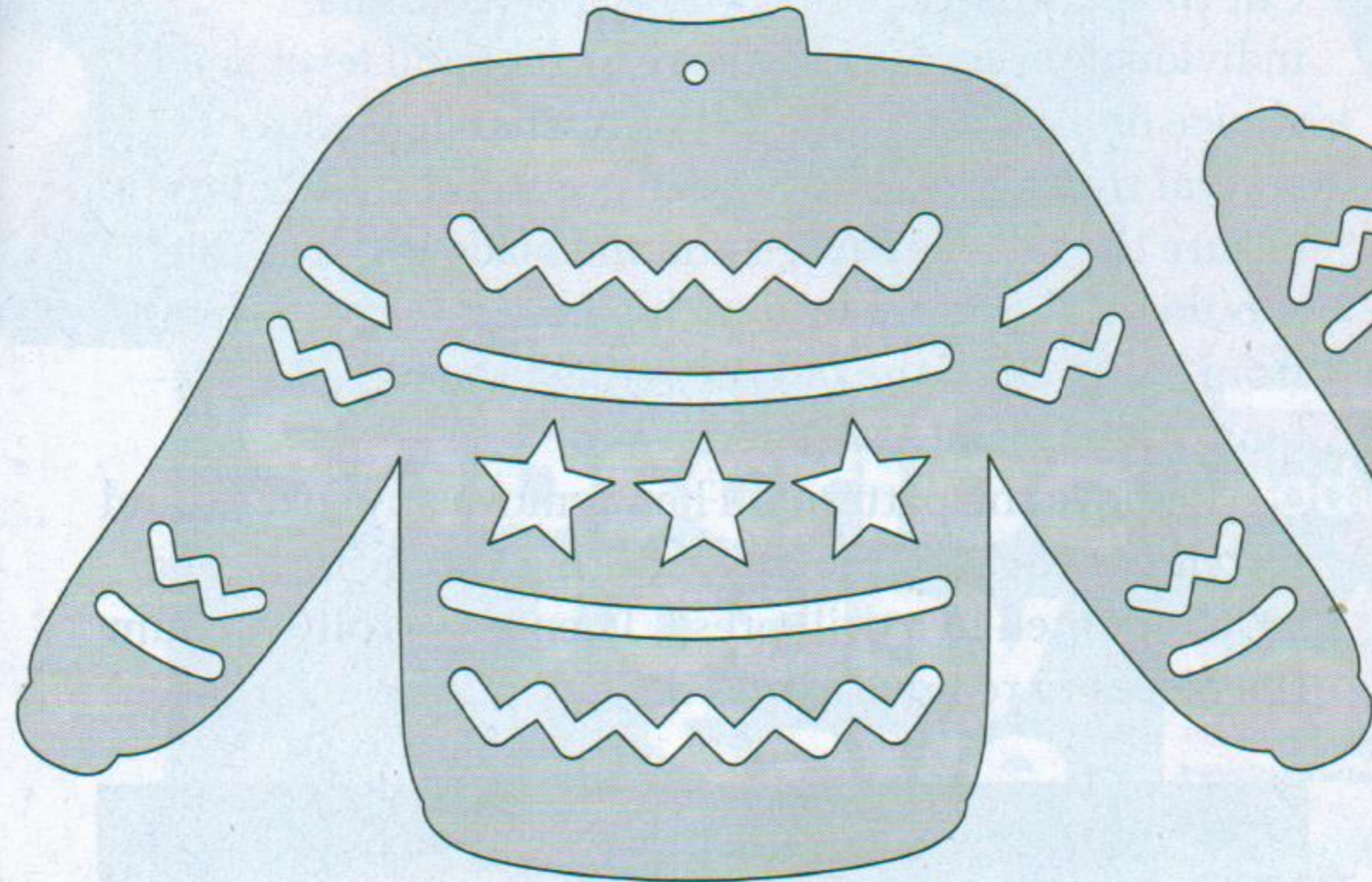
- Sealer, such as water-based polyurethane (optional)
- Toothpicks (optional)

### Tools

- Scroll saw with blades: #3 reverse-tooth
- Drill with bits: assorted small
- Buffing wheel (optional)
- Sander: disc or belt (optional)
- Sanding block
- Clean, soft brush
- Straws, lighter, or heat gun (optional)



**"Ugly"  
Christmas  
Sweater  
Patterns**



# Bethlehem Star Puzzle

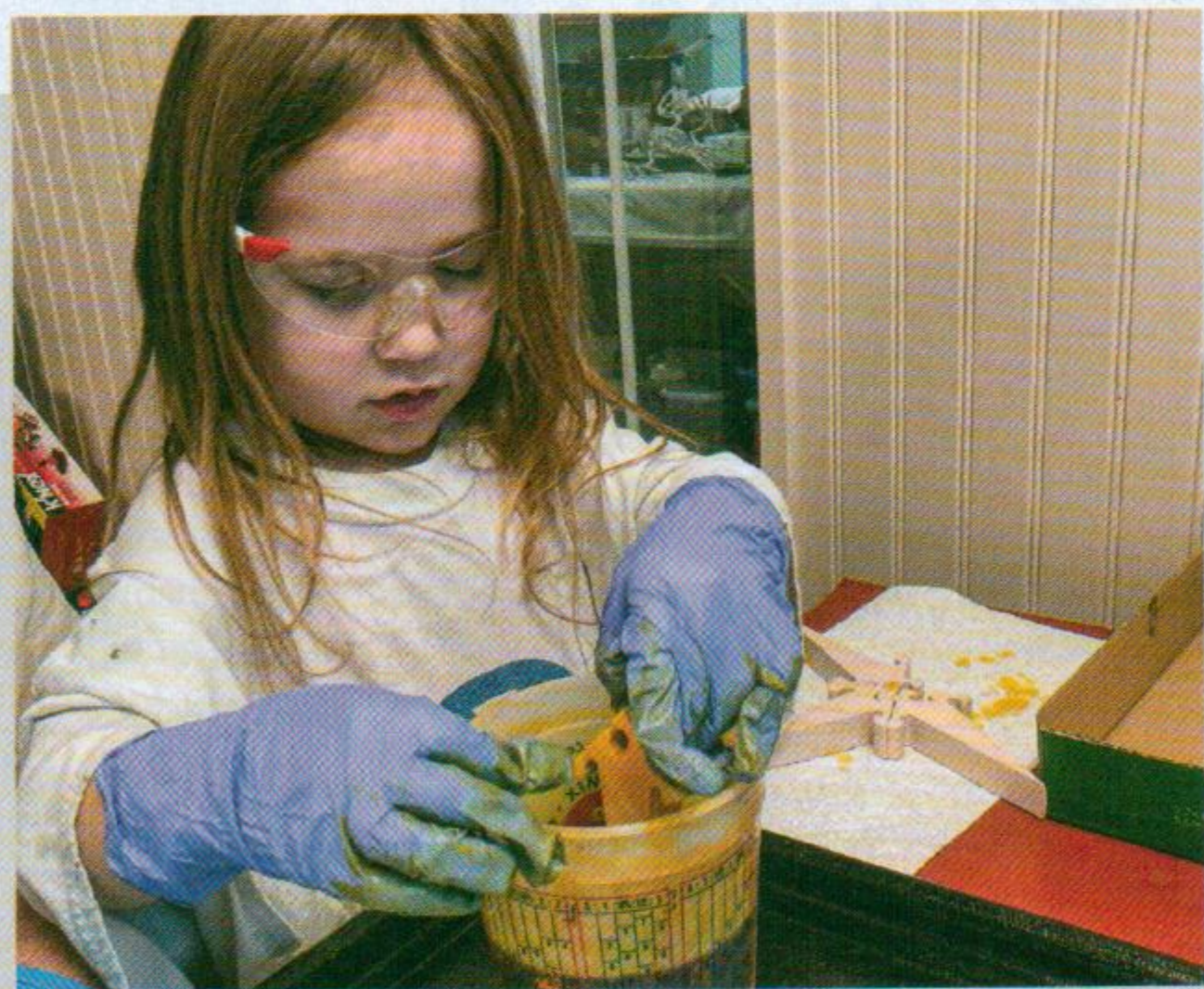
Share the season's magic by cutting a giftable piece that really stands!

By Tim Gilman

I designed this freestanding star puzzle as a gift for my father, who raised me in Bethlehem, Pa. The windows all over the city are decorated with stars like this one. Bethlehem even has a giant star on a mountain top that the city illuminates at night during the holiday season!

## Getting Started

Choose a type of wood; I prefer soft maple for most puzzles, as it cuts and sands well. Also, since maple is light in color, I can easily dye it to match the subject matter. Sand both faces of the wood with an orbital sander to 180-grit. Remove the sander dust, and then attach the pattern to the surface of the wood using your method of choice. I use scroll saw tape because it's clear, odorless, and repositionable, but you can use blue painter's tape and spray adhesive or a glue stick, if desired.



## Two Is Better Than One

When I'm not in a rush, I let my daughter help dye the puzzle pieces. It's a great way to get her involved without risking injury (or damage to the pieces). While wearing an old T-shirt, gloves, and safety glasses, she carefully puts one piece in the dye at a time. I remove the piece, blot it on a paper towel, and then put it on a rack to dry. I'm not sure who enjoys it more.

## Cutting and Sanding

Cut the perimeter of the puzzle. Then cut the individual pieces. Depending on your skill level and choice of blades, you may need to change blades several times. After each piece is cut, I test the fit to ensure the table is square and the blade is tight. You should be able to remove each piece from the front and from the back. If the fit is off, adjust the table and re-tension the blade as needed.

Remove the patterns. Then remove any fuzzies and soften the edges of the pieces with a 180-grit sanding mop mounted in a drill press. Then I carefully vacuum the pieces to remove excess dust.



## Finishing

Apply a finish. I find dyes to be the fastest way to add color to scroll work. Dip each individual piece in the dye, remove it, and then blot dry with high-quality paper towels. Build up several coats until you're satisfied with the level of color. Let the pieces dry for at least 24 hours, and then dip each one in a clear finish such as Arm-R-Seal. Blot with paper towels and let dry.



## Bethlehem Star Puzzle Pattern



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### Materials & Tools

#### Materials

- Wood, such as soft maple,  $\frac{3}{4}$ " (1.9cm) thick: 7" x 7 $\frac{1}{2}$ " (17.8cm x 19.1cm)
- Scroll saw tape (or blue painter's tape and spray adhesive)
- Glue stick (optional)
- Stain or dye, such as Mohawk™: lemon yellow
- Paper towels
- Finish: clear, such as General Finishes® Arm-R-Seal

#### Tools

- Scroll saw with blades: #7 reverse-tooth
- Sander: drum or orbital
- Drill press with 180-grit sanding mop,  $\frac{1}{16}$ " (2mm)-dia. bit
- Vacuum

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*



Tim Gilman has been teaching middle school tech ed for 16 years in Harrisburg, Pa. After the birth of his first child, Grayson, Tim started cutting scroll saw puzzles and now sells them at several craft shows a year. He also teaches scroll saw classes at his local Woodcraft store. See more of his work at [graysonsworkshop.com](http://graysonsworkshop.com).

# Elf Stocking Intarsia

Step into Santa's helpers' shoes with this colorful and cute boot

By Brad and Hazel Eklund



**W**hen Christmas time rolls around, the little guys never seem to get enough credit. All that hammering and sawing is tough work—we woodworkers know! We designed this intarsia for the elves. After all, if they didn't make the gifts, Santa would have nothing to deliver.

## Getting Started

Select your wood varieties. We used padauk for the top of the stocking and yellowheart for the bells. Typically, we prefer to use hardwoods that match the color of our subject matter, but for this project, we decided to use poplar for the body of the stocking and stained that part a deeper green. Make as many photocopies of the pattern as there are kinds of wood; then make one more to use as a master copy. Cover each blank with painter's tape, and then attach the patterns to the surface of the tape with spray adhesive.

## Cutting and Shaping

Use a scroll saw and a #5 reverse-tooth blade to cut the segments. Dry-fit the pieces. Then use a belt sander or a 12" (30.5cm) disc sander with an 80-grit disc to adjust the thicknesses of the stocking top and body as desired; the bells should sit slightly higher than the stocking top, and the stocking top should sit slightly higher than the stocking body. Once you are happy with the thicknesses, round the edges of each piece with a 180-grit inflatable drum sander.

You'll want to approach the bells differently because of their size. First, give the tops a nice, domed shape using a rotary tool with a sanding drum attachment. Then bring them to their final height with the disc sander. Use a 220-grit sanding mop to remove any remaining sanding marks and burrs from all pieces.

## Finishing

Stain the poplar stocking green. For a more muted color, dilute the stain with water. Once dry, edge-glue all segments together. Be careful not to over-glue; you don't want excess to squeeze through the cracks. Let dry. Then use a pencil to trace the outline of the assembly onto a piece of backing material such as tempered hardboard. Cut out the backing material about 1/8" (3mm) in from the traced line, and then glue and clamp it to the backside of the intarsia piece. Finish as desired; we used several coats of a clear satin spray. Attach a sawtooth hanger to the back and display.

To see more of Brad and Hazel's work, check out their feature article on page 60.

## Materials & Tools

### Materials

- Light wood, such as poplar, 1/2" (1.3cm) thick: stocking body, approx. 3" x 4" (7.6cm x 10.2cm)
- Red wood, such as padauk, 1/2" (1.3cm) thick: stocking top, 2 1/2" (6.4cm) square
- Yellow wood, such as yellowheart, 1/2" (1.3cm) thick: bells, 1" x 2" (2.5cm x 5.1cm)
- Backing material, such as tempered hardboard, 1/8" (3mm) thick: approx. 3" x 4" (7.6cm x 10.2cm)
- Pencil
- Tape: blue painter's
- Spray adhesive: repositionable
- Glue: wood, such as Titebond® II
- Sandpaper: assorted grits
- Wood stain: green, such as General Finishes®

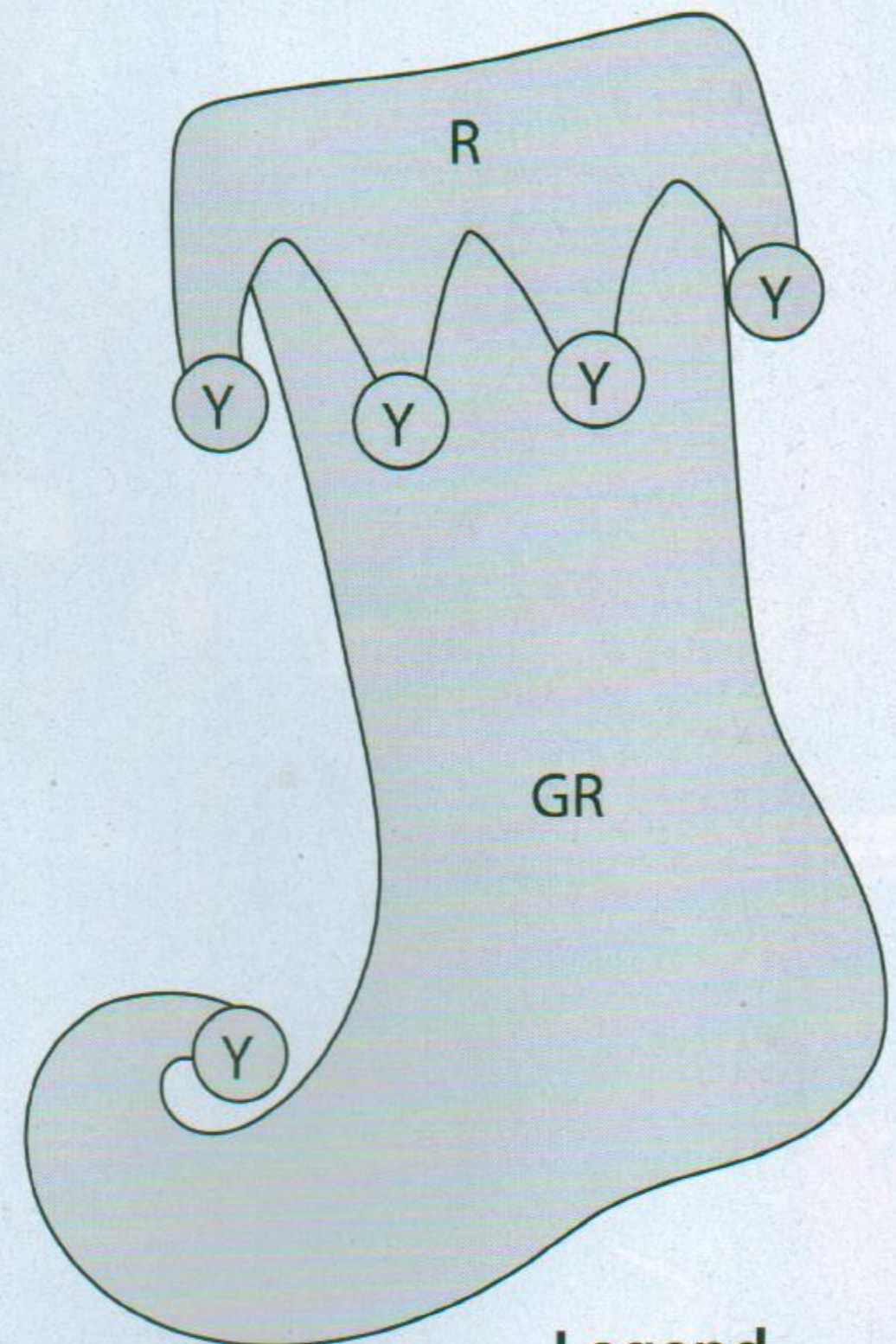
- Finish: clear satin spray
- Hanger: sawtooth

### Tools

- Scroll saw with blades: #5 reverse-tooth
- Rotary tool with bit: 220-grit sanding drum
- Disc sander: 12" (30.5cm)-dia., 80-grit disc
- Belt sander (optional)
- Inflatable drum sander: 180-grit sleeve
- Clamps: small

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

## Elf Stocking Intarsia Pattern



## Legend

- R ..... Red wood, such as padauk
- Y ..... Yellow wood, such as yellowheart
- GR ..... Light wood (dyed green), such as poplar or maple

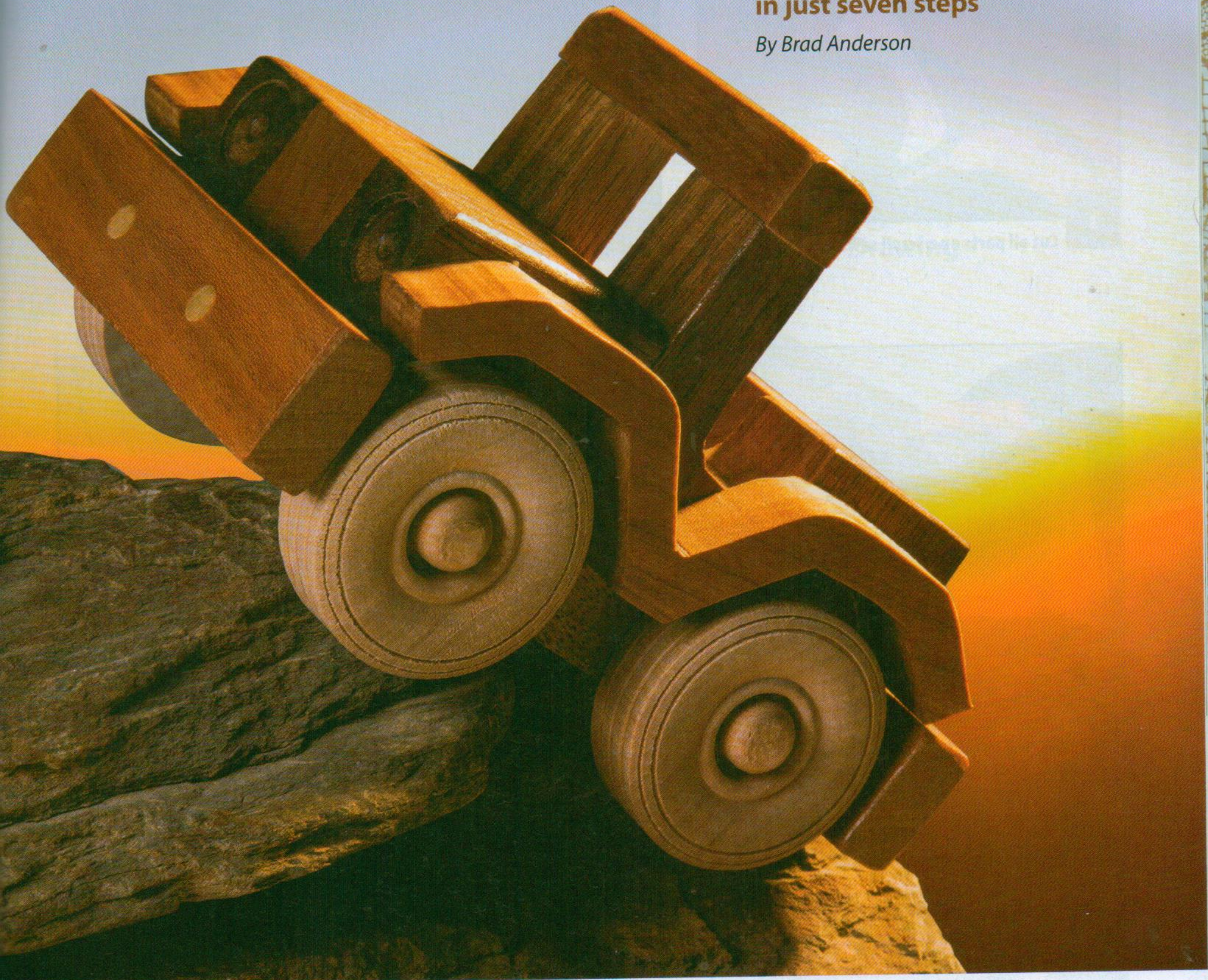


Brad and Hazel Eklund have been creating scroll saw art for the last seven years. They have always been fascinated by the beauty and intricacies of wildlife and nature in general. Brad has a degree in horticulture, while Hazel has a degree in wildlife. They live and work next to a nature preserve in coastal North Carolina. Find more of their work on Etsy at EntwoodDesigns.

# Toy Jeep

Make a rugged land cruiser  
in just seven steps

By Brad Anderson



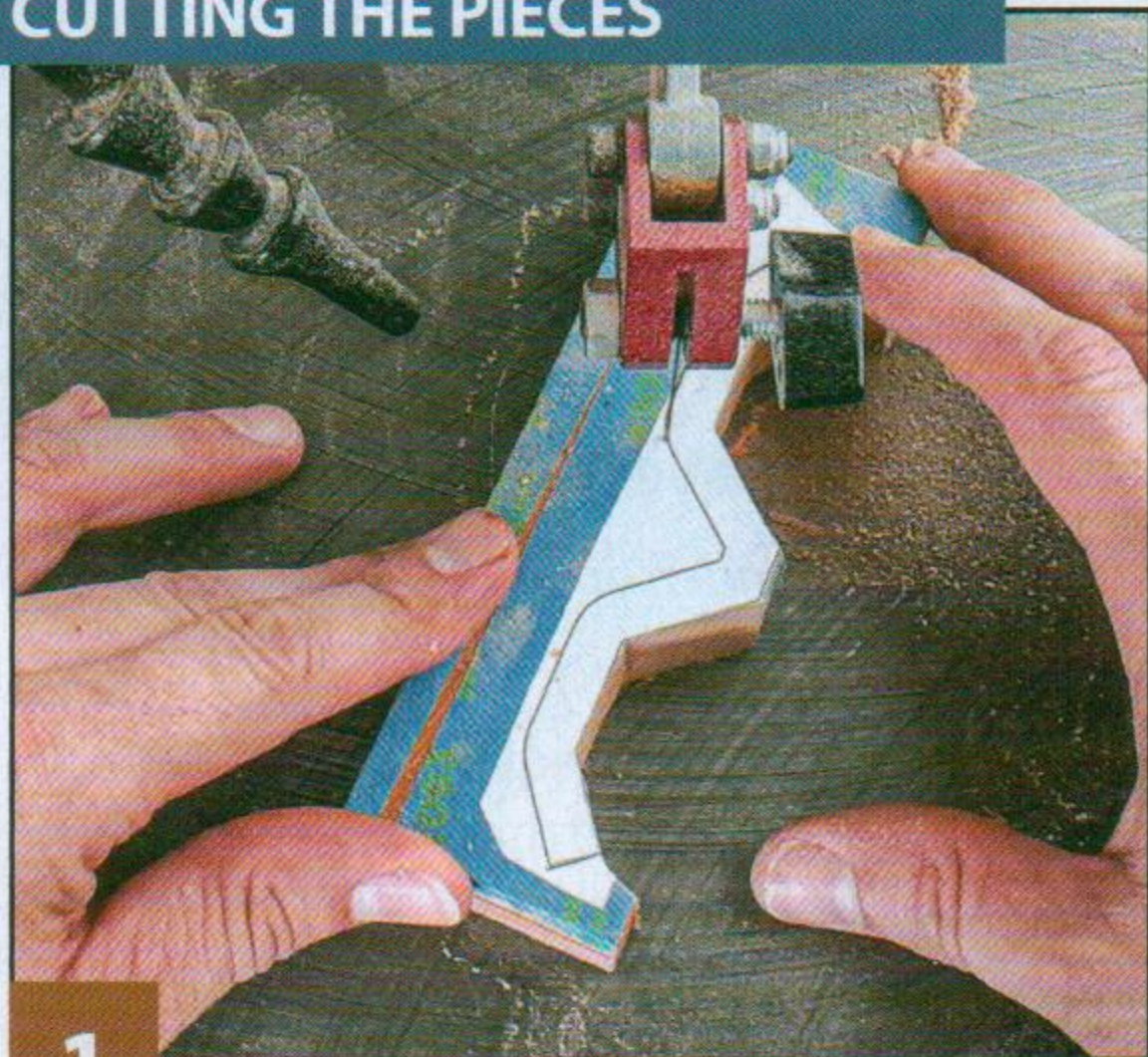
**A** Jeep® can go just about anywhere; they can cruise through the city, handle rocky terrain, or tackle dunes at the beach. My version is a great toy for a child and a fun gift for a Jeep lover.

I like this design for two main reasons: it is small enough to be made from scrap lumber, and you can make several in a sitting. The toy vehicle is assembled with glue and dowels, so it's sure to handle rough play and come out on top.

## Getting Started

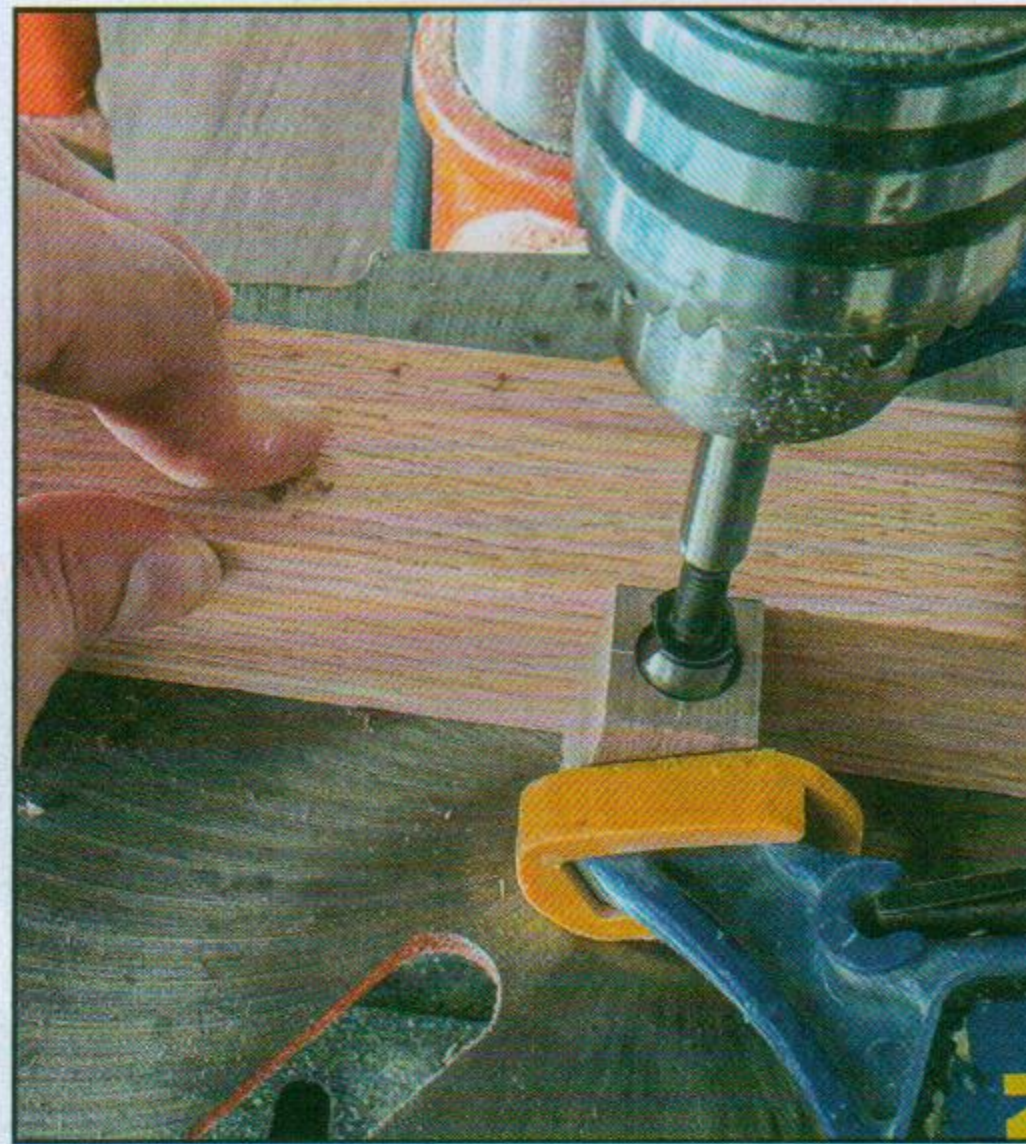
Choose a kind of wood; I prefer domestic hardwoods, such as cherry and walnut, because they're durable and relatively easy to source. Draw the pattern profiles directly on the wood, or attach them with repositionable spray adhesive.

## CUTTING THE PIECES



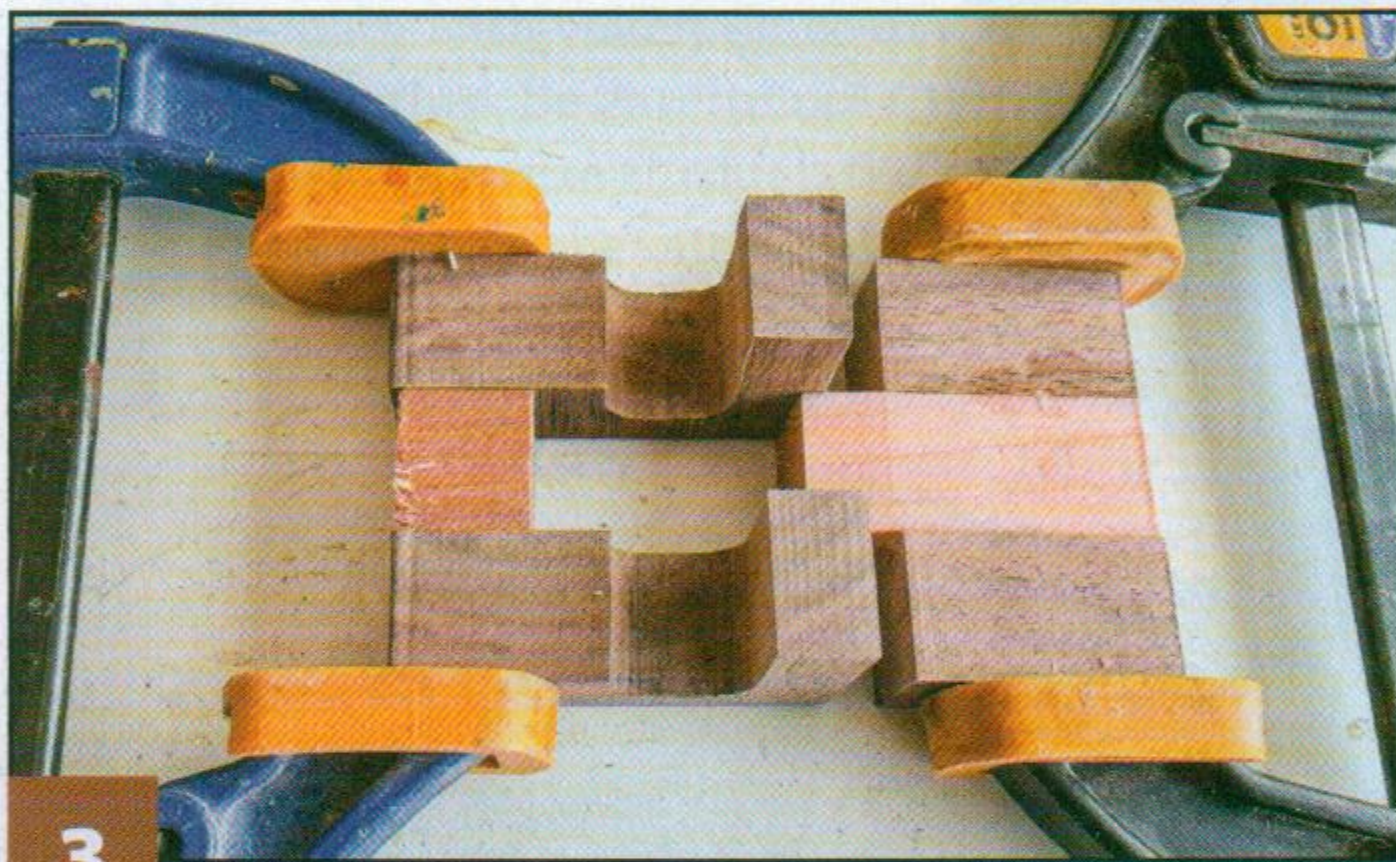
1

Cut all parts on a scroll saw.



2

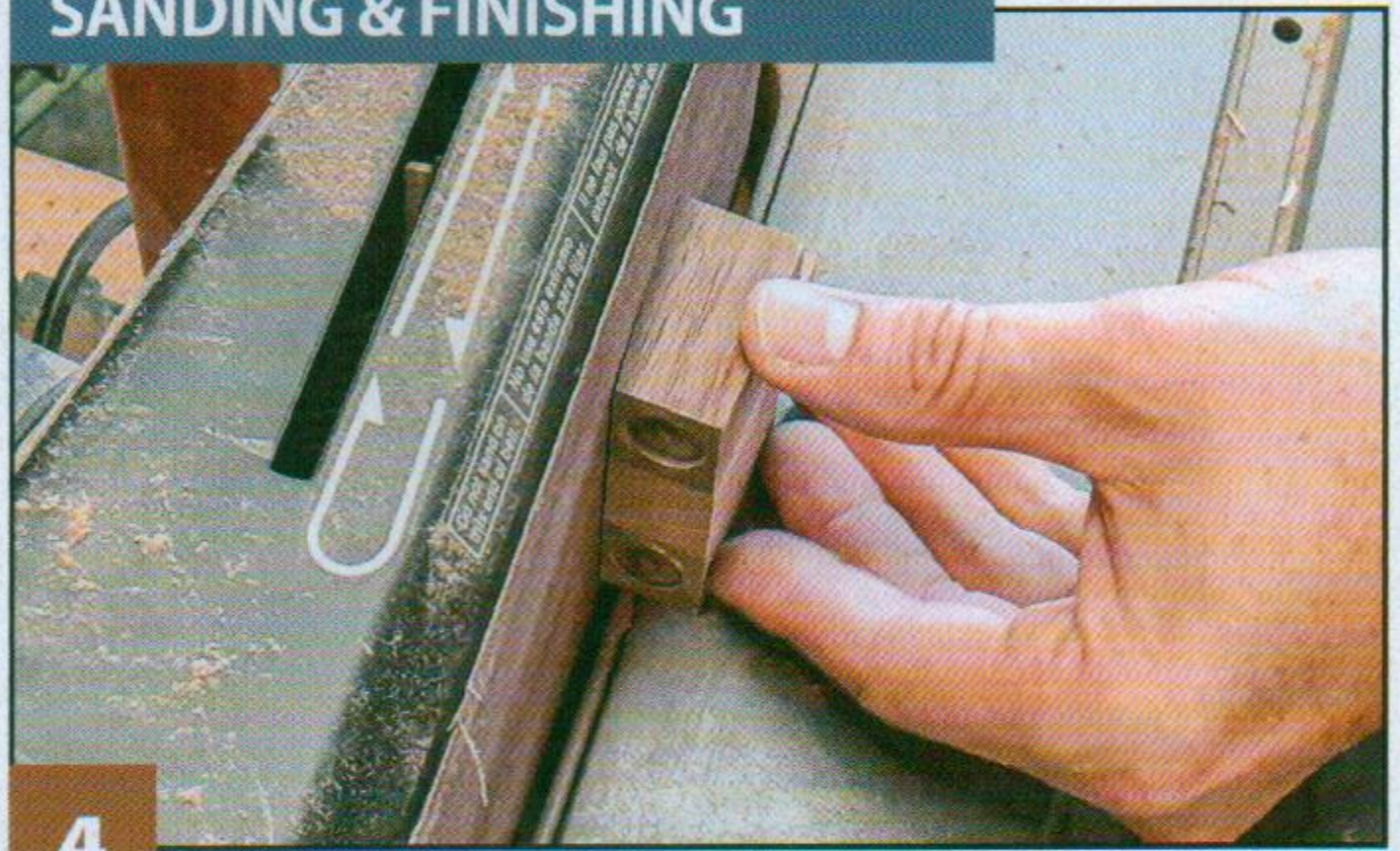
Mark the holes for the wheels on the sides of the chassis. Drill a 1" (2.5cm)-deep hole in each location with a  $\frac{7}{32}$ " (5.6mm)-dia. bit in a drill press. Then mark the holes for the headlights on the front of each side piece. Using clamps and a support block for stability, drill  $\frac{1}{4}$ " (6mm)-deep holes in each location with a  $\frac{1}{2}$ " (1.3cm)-dia. bit in the drill press.



3

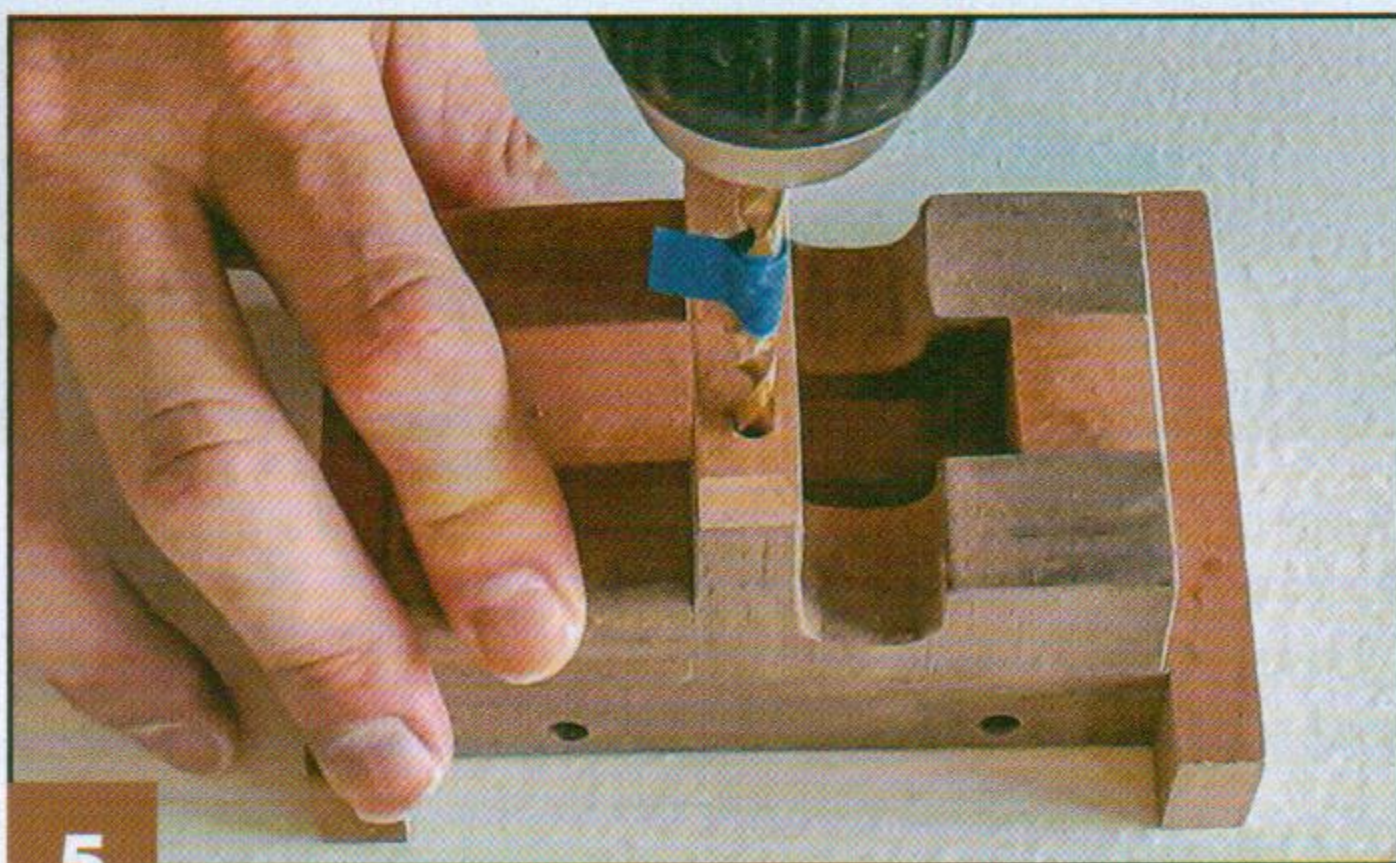
**Assemble the Jeep body.** Glue and clamp parts E and F together. Then glue and clamp parts C and D together. Do not glue the two units together, but make sure the front and back side pieces sit on the same plane. Let dry.

## SANDING & FINISHING



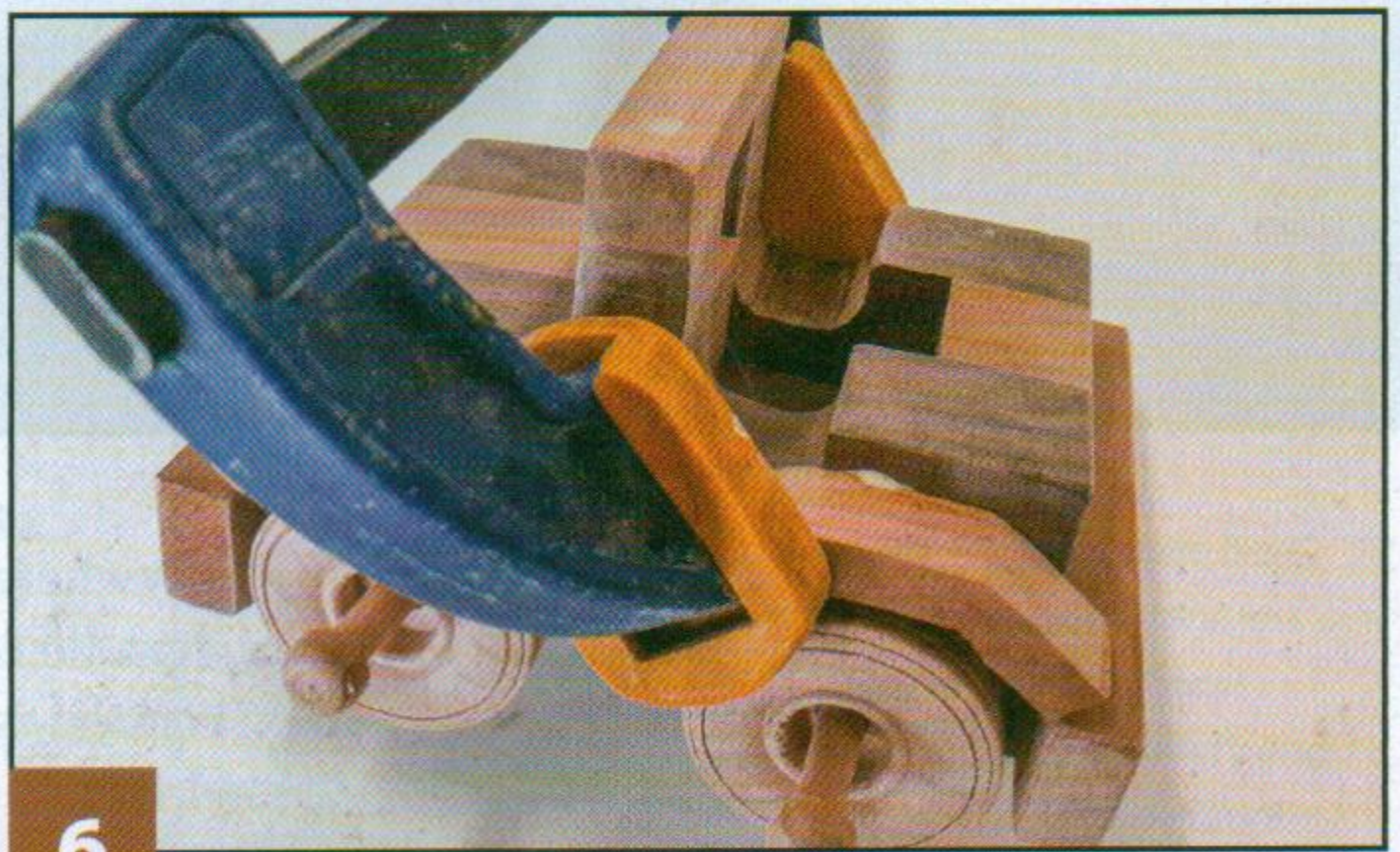
4

**Shape the pieces.** Use a belt sander to sand the sides of the glue-ups from Step 3. Remove dust with a clean cloth, and then glue the units together. Once dry, glue the Jeep body to the chassis, and then sand the sides and chassis flush.



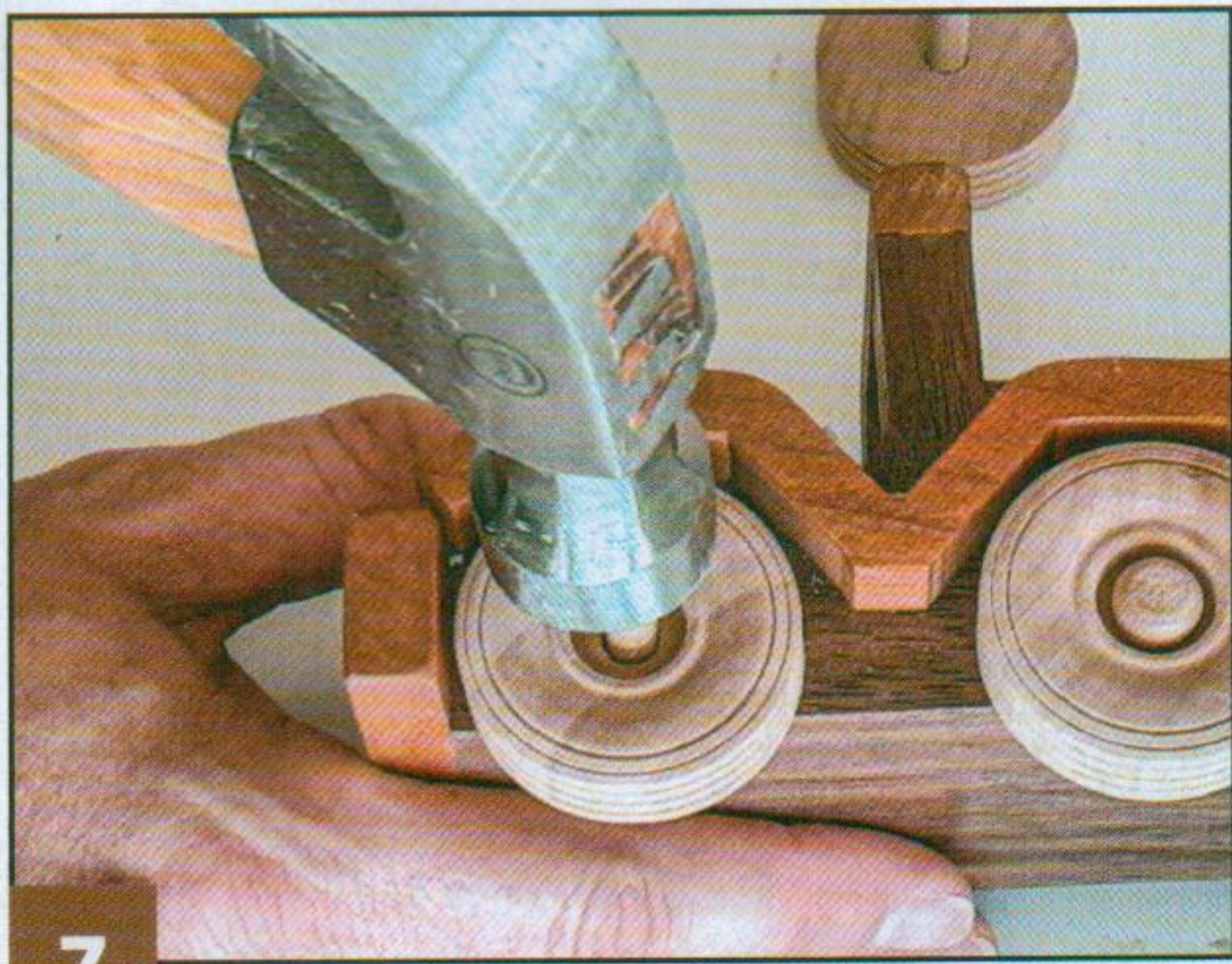
5

**Mark the holes for the top bar and bumpers.** Glue and clamp the pieces in place. When dry, drill  $\frac{3}{16}$ " (5mm)-dia. holes, about 1" (2.5cm) deep, in the locations specified on the patterns. Then cut six 1" (2.5cm)-long pieces from a  $\frac{3}{16}$ " (5mm)-dia. dowel. Glue the dowels into the holes. Sand the dowels flush with the assembly.



6

**Add the fenders and wheels.** Use axle pegs to dry-fit the wheels before gluing on the fenders. You want to make sure that the wheels have enough space to spin freely once attached. Once you are satisfied, glue and clamp the pieces in place and remove any squeeze-out. Once dry, hand-sand all surfaces with 150-grit sandpaper.



**7** Finish using a child-safe finish or leave the surface natural. Cut the axle pegs down to size if necessary, and use a hammer to seat the wheels.

### WANT MORE TOYS?

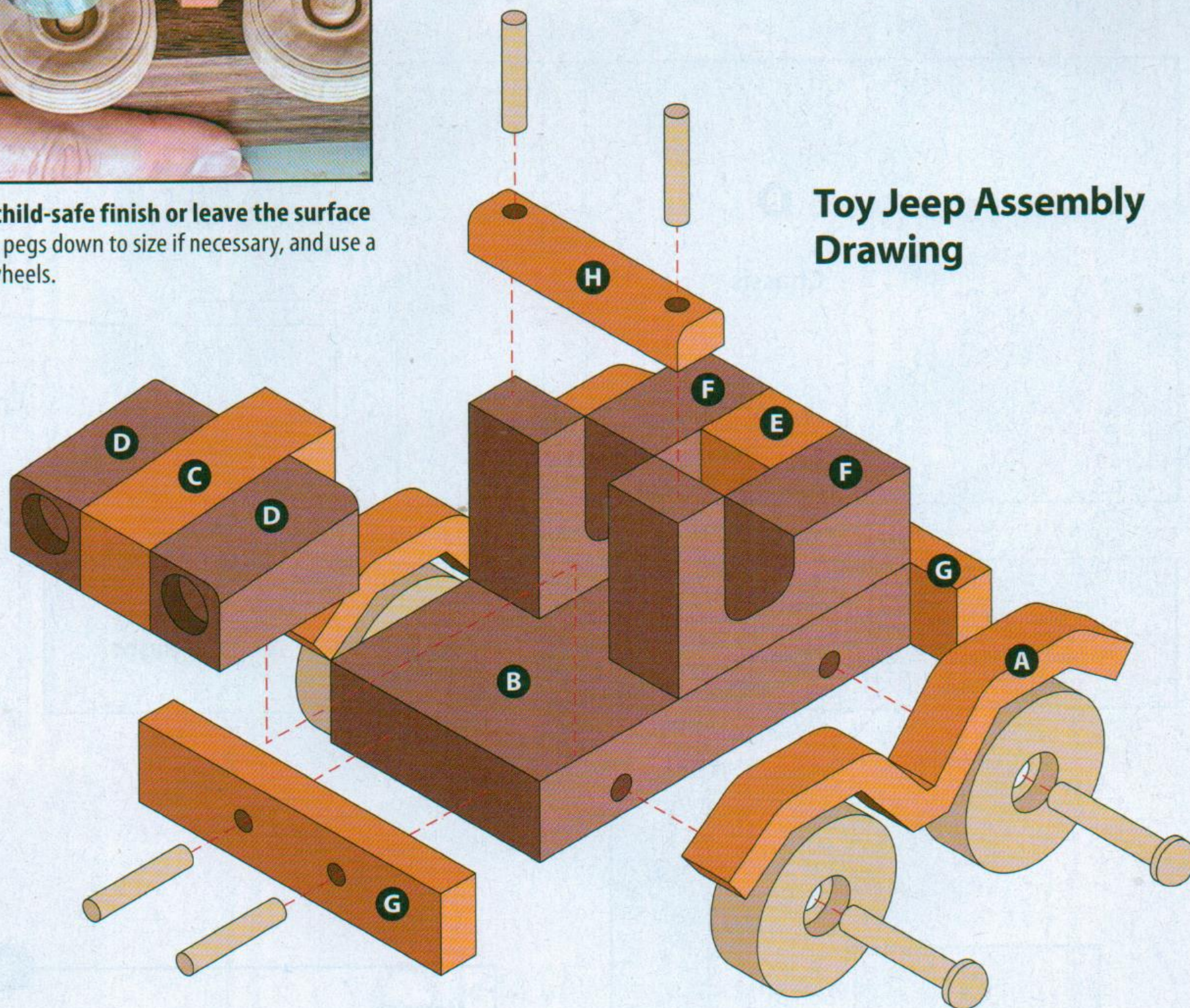
#### Easy Handmade Toys & Puzzles

By Editors of Scroll Saw Woodworking & Crafts Magazine

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## Toy Jeep Assembly Drawing



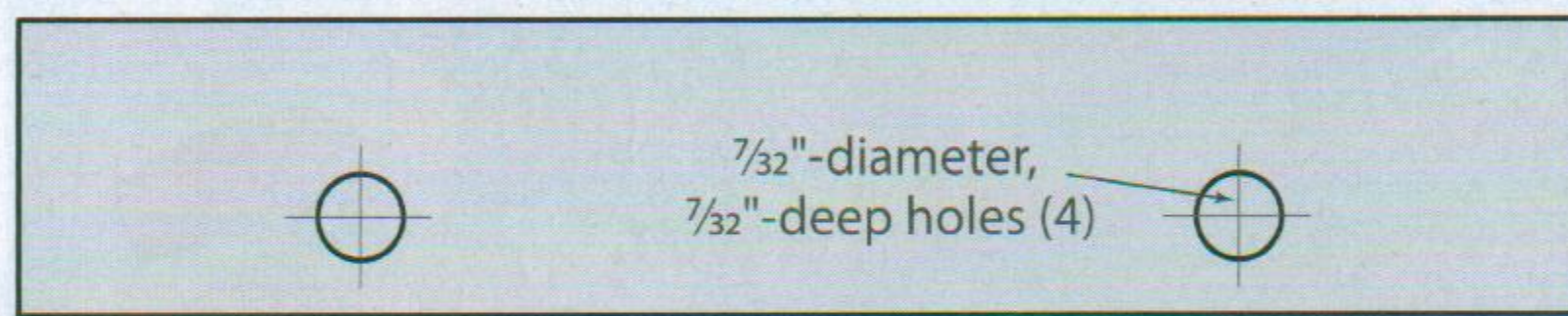
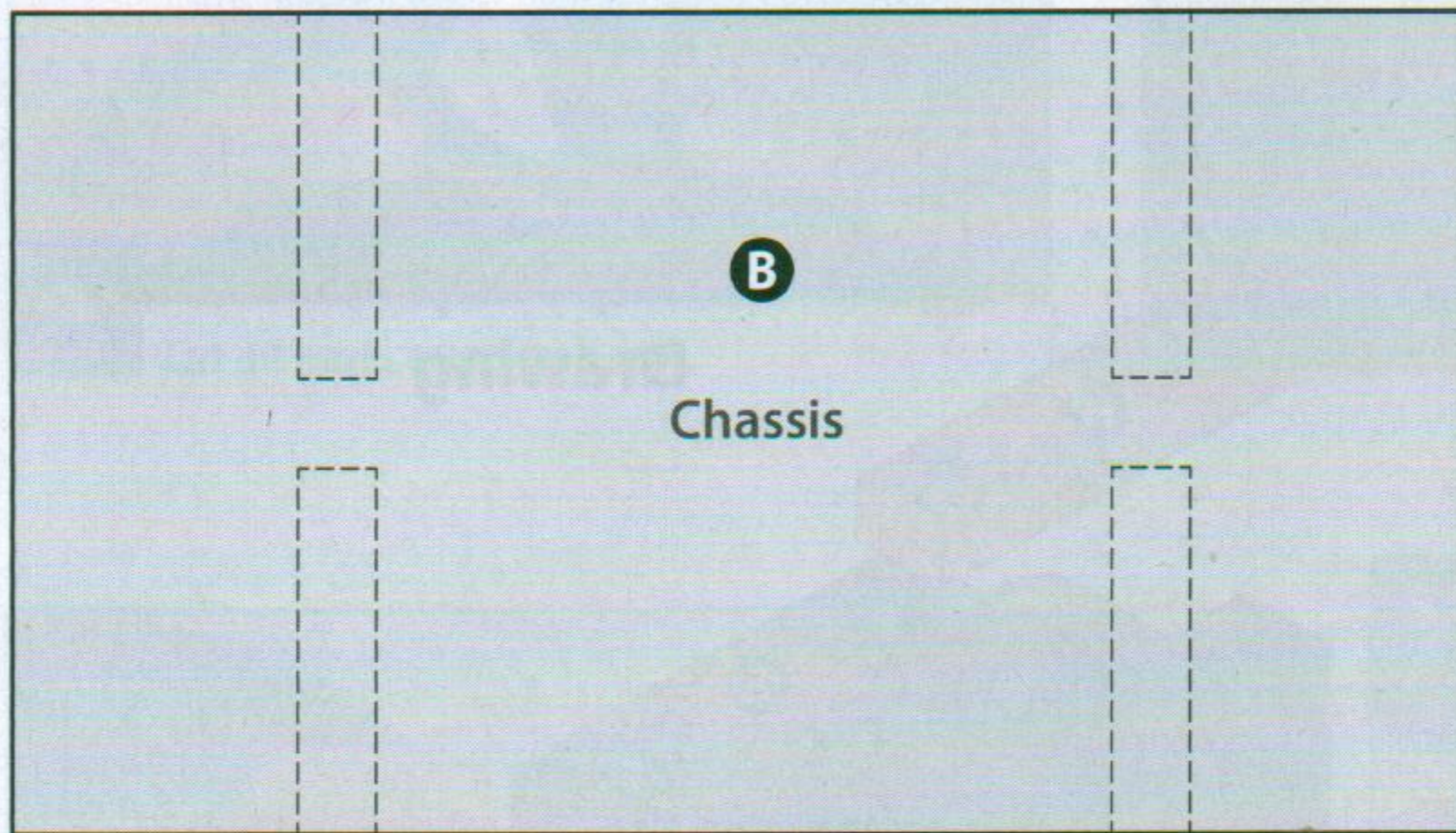
### Parts List

Part	Qty.	Materials	Finished Dimensions	Presentation
<b>A</b> Fender	2	Cherry, 1/2" (1.3cm) thick	5/16" x 4 3/16" (8mm x 10.6cm)	Pattern
<b>B</b> Chassis	1	Walnut, 3/4" (1.9cm) thick	2 3/8" x 4" (6cm x 10.2cm)	Pattern
<b>C</b> Engine center	1	Walnut, 3/4" (1.9cm) thick	1 3/16" x 2" (2.1cm x 5.1cm)	Pattern
<b>D</b> Engine side	2	Walnut, 3/4" (1.9cm) thick	1 3/16" x 1 7/16" (2.1cm x 3.7cm)	Pattern
<b>E</b> Back center	1	Walnut, 3/4" (1.9cm) thick	3/4" x 1 3/16" (1.9cm x 2.1cm)	Dimensions
<b>F</b> Back side	2	Walnut, 3/4" (1.9cm) thick	1 3/4" x 2 13/16" (4.5cm x 7.1cm)	Pattern
<b>G</b> Bumper	2	Cherry, 3/8" (1cm) thick	1 3/16" x 3 7/16" (2.1cm x 8.7cm)	Pattern
<b>H</b> Top bar	1	Cherry, 3/8" (1cm) thick	7/16" x 2 7/16" (1.1cm x 6.2cm)	Pattern

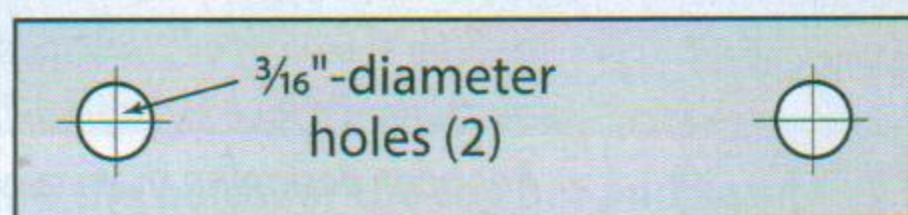
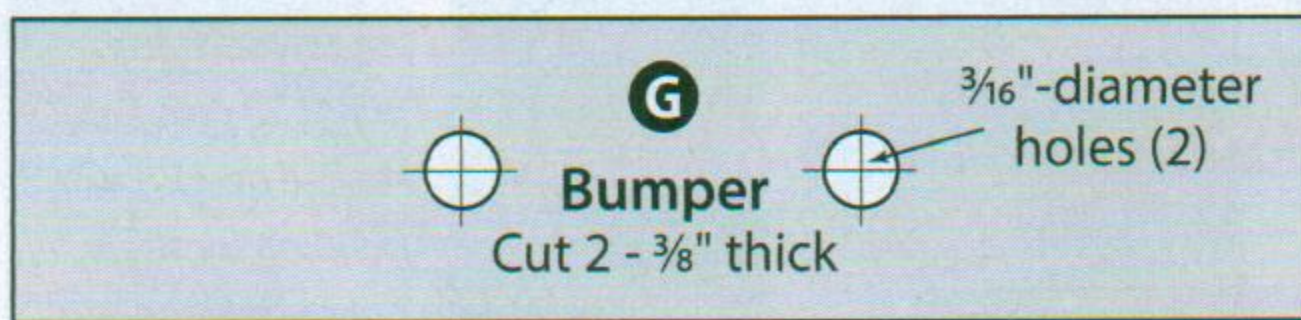
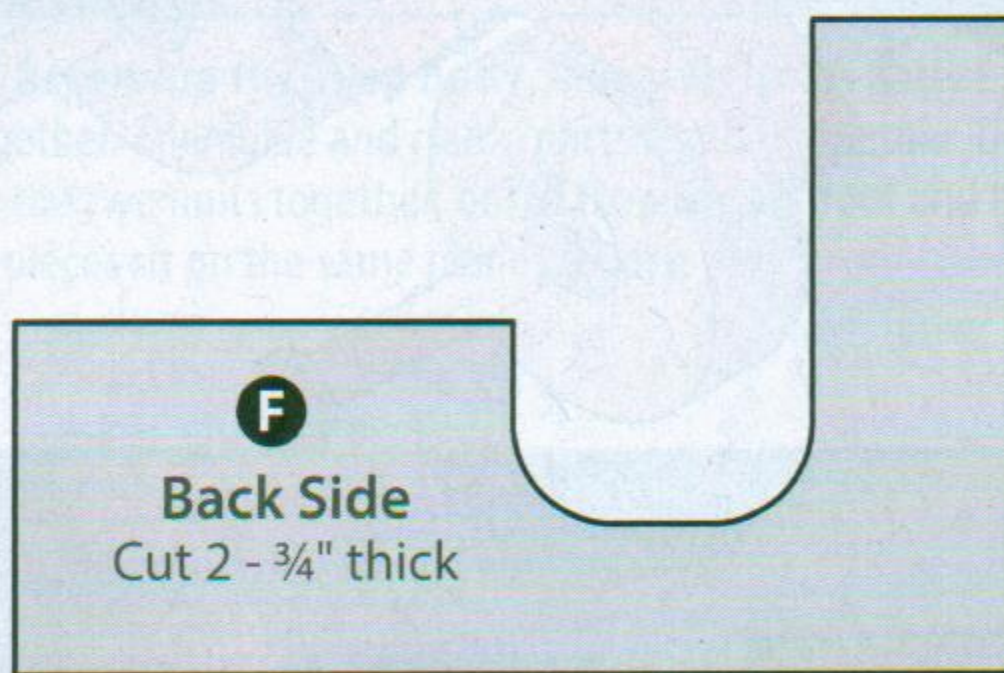
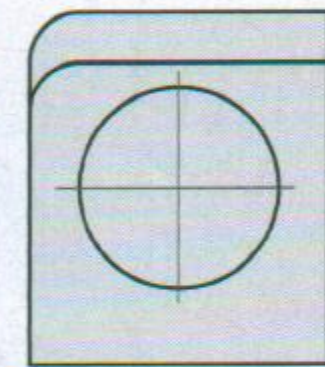
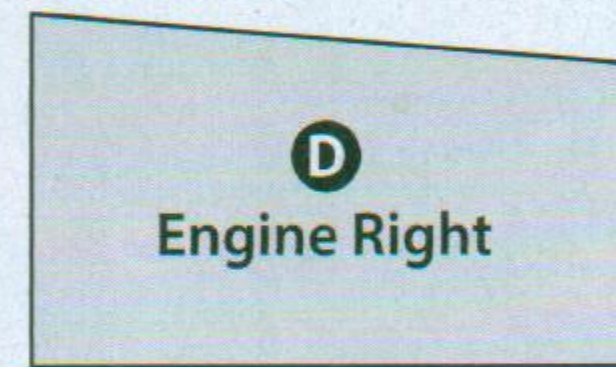
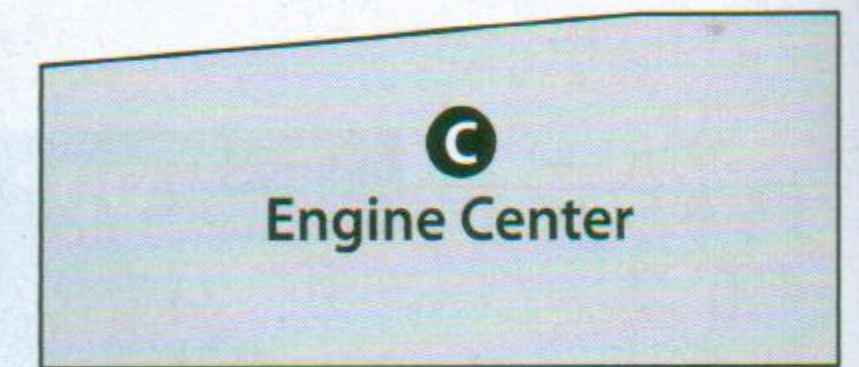
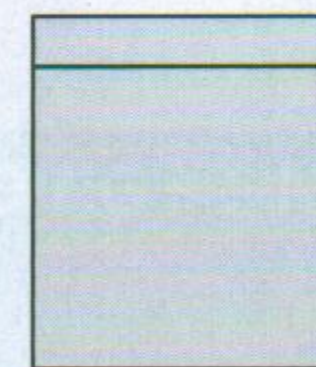
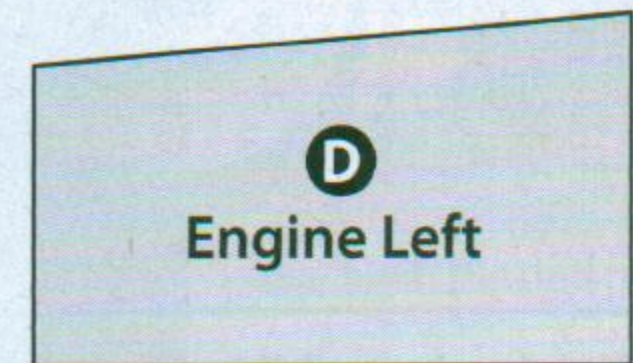
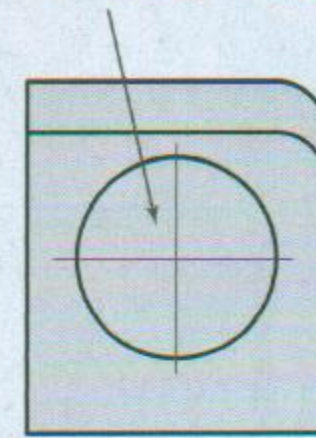


Brad Anderson has been a hobbyist woodworker for about 20 years. He started designing and building furniture but quickly ran out of places to put it. After the birth of his first child, he discovered a love for toymaking and has been designing them ever since. He donates many of his creations to local toy drives. Contact Brad at [sawdustsplinters.blogspot.com](http://sawdustsplinters.blogspot.com), or see more of his work on Etsy at [AllNaturalToyPlans](http://AllNaturalToyPlans).

## Toy Jeep Patterns



1/2"-diameter,  
1/4"-deep hole



### Materials & Tools

#### Materials

- Wood, such as cherry, 1/2" (1.3cm) thick: 2" x 4 1/2" (5.1cm x 11.4cm)
- Wood, such as cherry, 3/8" (1cm) thick: 3" x 3 1/2" (7.6cm x 8.9cm)
- Wood, such as walnut, 3/4" (1.9cm) thick: 3" x 8 1/2" (7.6cm x 20.3cm)
- Wood dowel, 3/16" (5mm)-dia.: 3" (7.6cm) long
- Wooden axle pegs, 7/32" (5.6mm)-dia.: 4 each 1 1/2" (3.8cm) long
- Wheels: treaded, 1/2" (1.3cm) thick: 4 each 1 1/2" (3.8cm)-dia.
- Child-safe finish, such as clear shellac
- Spray adhesive: repositionable
- Wood glue
- Sandpaper: assorted grits to 320

- Clean cloth

#### Tools

- Scroll saw with blades: #5 skip-tooth
- Awl
- Drill with bits: 3/16" (5mm), 7/32" (5.6mm), 1/2" (13mm)-dia.
- Clamps
- Sander: belt
- Hammer

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

# Layered Olive Wreath

Adorn your home with a lively decoration that doesn't need watering

By Evgenia Aslanian



One day while I was stacking identical wooden wreaths in a pile, it dawned on me: I could secure a few layers together to create a more realistic-looking piece. The result impressed others as well. Soon, I was making many different variations including this olive wreath, which was inspired by a trip to Greece.

## Getting Started

Photocopy the patterns. You'll need one copy of layer 1 and two copies of layer 2. Set the duplicate pattern aside for later. Cover the blanks with blue painter's tape, and then attach the patterns to the surface of the tape with spray adhesive. Use a  $\frac{1}{16}$ " (2mm)-dia. bit to drill the blade-entry holes on the blank for layer 1.

## Cutting and Sanding

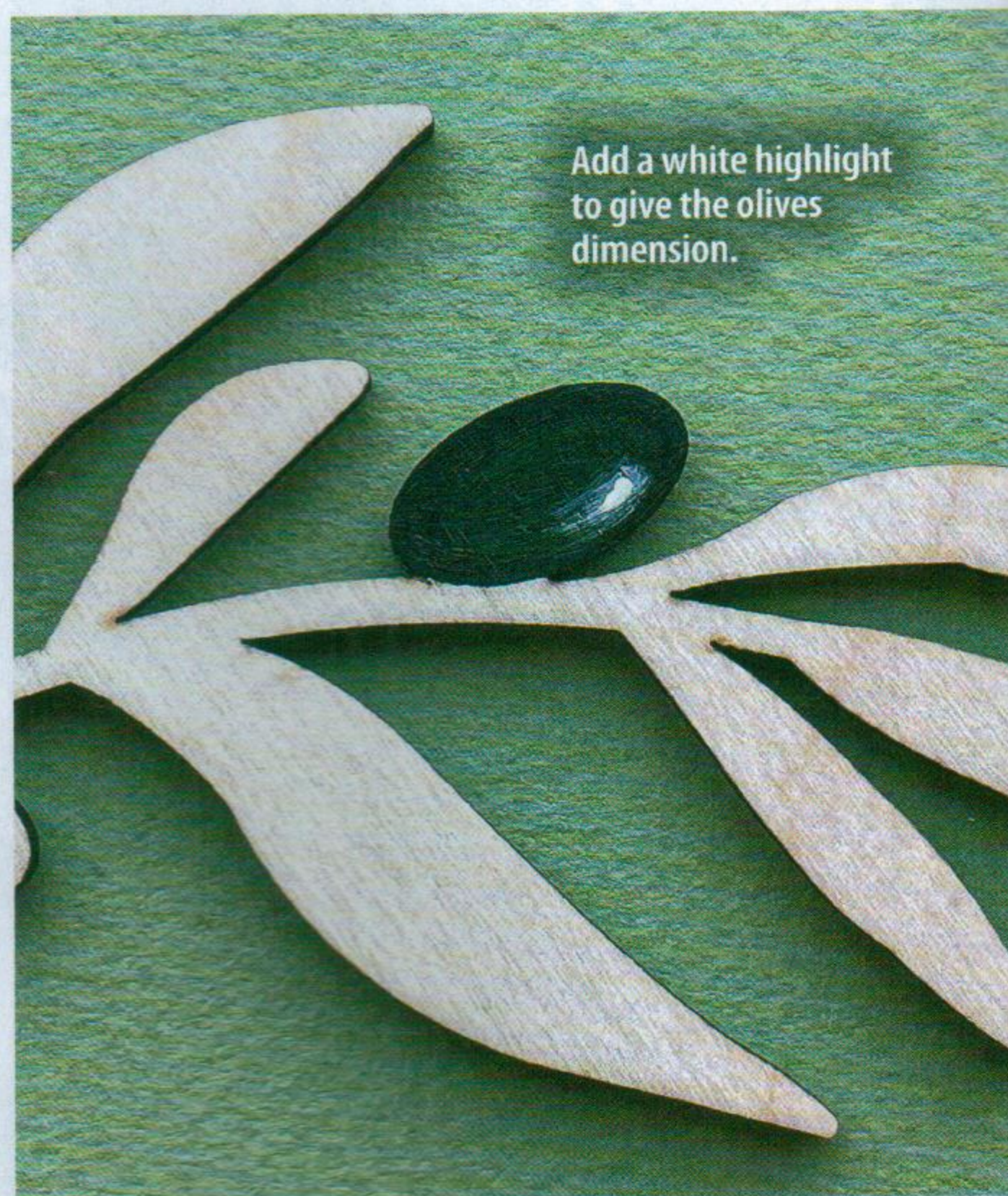
Cut layer 1. Start with the interior cuts, and then cut the perimeter. As you cut the segments of layer 2, place them down on the master copy in their proper spot. Since some of the pieces look similar to each other, you may wish to number those to stay organized. Once you've finished cutting, carefully remove the tape and patterns. Then sand the front and back of both layers with 500-grit sandpaper. I recommend doing this by hand, especially layer 2, as it is made up of many small pieces. Remove dust with a clean cloth.

## Painting and Finishing

Paint layer 1, starting with the leaves; I used three different shades of green. Paint the leaves in a random order, switching from one area to another, and sticking with one shade at a time. I left the stems unpainted, but you can paint them with tan or light brown, if desired.



Paint the leaves first.



Add a white highlight to give the olives dimension.

Paint the olives with a base coat black and the center of the olives with a mixture of green, black, and violet. To create the illusion that the olives are rounded, I painted the center of each with dark green, blended it out into the darker color at the edges, and then added a fleck of titanium white for a highlight. Let dry.

Paint the leaves of layer 2 with lighter shades of green. For visual interest, paint a few with metallic gold. Paint the olives using the same technique as before. Let dry.

Assemble the project. Referring to your master copy, glue layer 2 onto layer 1. Let dry, and then spray lightly with a matte finish. Add a hanger to the back and display.

## Materials & Tools

### Materials

- Wood, such as plywood or MDF, 1/8" to 1/4" (3mm to 6mm) thick: 2 each 12" (30.5cm) square
- Spray adhesive: repositionable
- Tape: blue painter's
- Sandpaper: assorted grits
- Clean cloth
- Acrylic paints, such as black, dark green, emerald, light green, metallic gold, olive green, titanium white, violet
- Finish, such as Krylon®: matte spray

- Hanger: D-ring

### Tools

- Scroll saw with blades: #5 reverse-tooth
- Drill with bit: 1/16" (2mm)-dia.
- Paintbrushes: assorted

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

Patterns for the **LAYERED OLIVE WREATH** are in the pullout section.



*Evgenia Aslanian is a Russian artist and painter currently living in Bucharest, Romania. She is married and has a daughter. About seven years ago, she became interested in scroll saws and laser cutting. See more of Aslanian's work on Instagram and Etsy @myhellowood.*



# Musical Ornaments

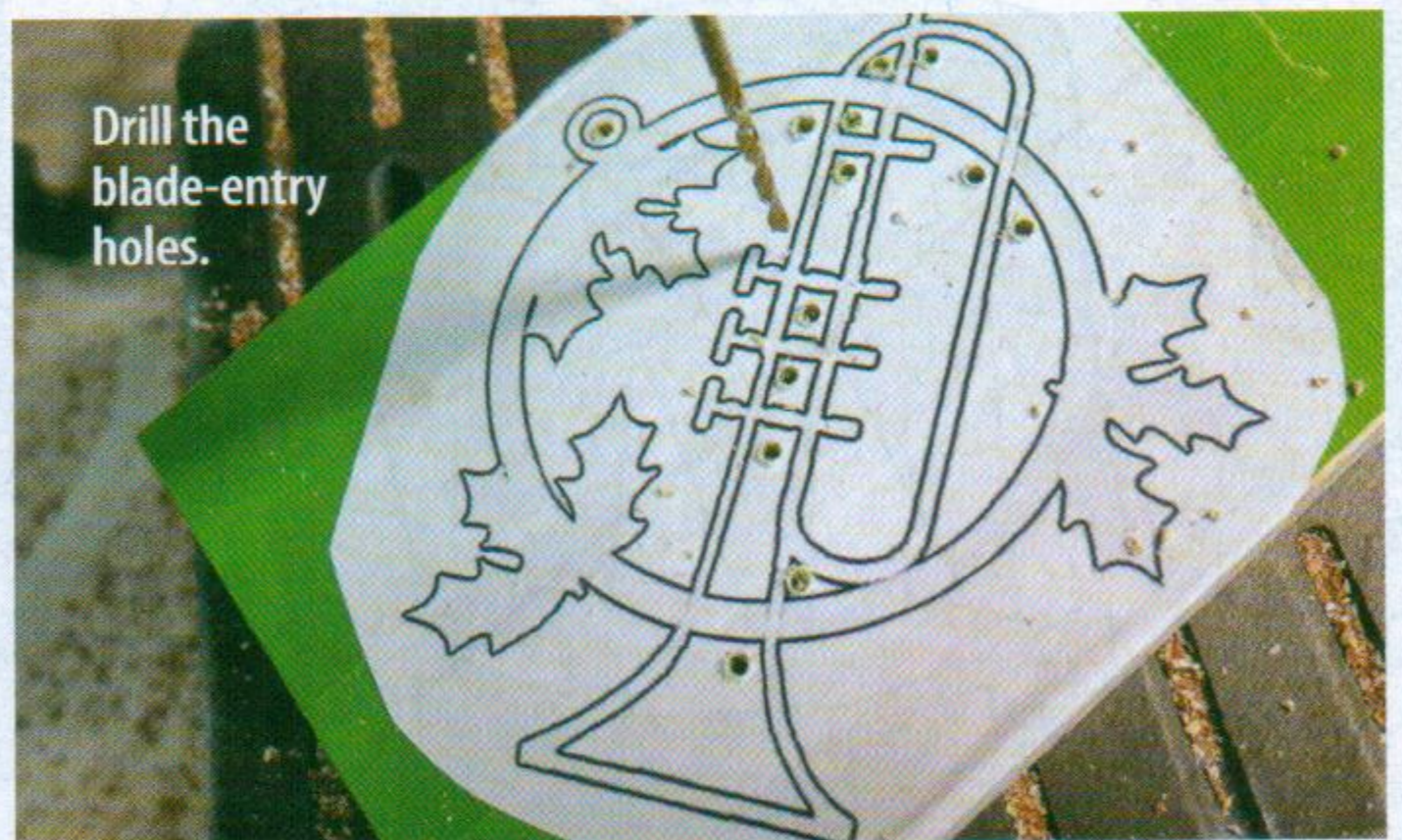
**Celebrate the sounds of the season with a fun fretwork “orchestra”**

*By Al Baggetta*

One of the joys of Christmas is the music. It’s everywhere: the stores play carols as you shop, the television shows and movies have jingles playing in the background, and concerts feature the melodies of the season. The holiday’s musical spirit inspired me to design these ornaments. Hang them on the tree, or gift them to a music lover in your life.

## Getting Started

Select wood that is  $\frac{1}{16}$ " to  $\frac{1}{4}$ " (2mm to 6mm) thick. Use bland wood if you plan to paint the ornament; otherwise, I recommend using a variety with a rich color and attractive grain configuration, such as cherry, maple, or walnut.



Cover the blank with masking or painter’s tape. Attach the pattern to the surface of the tape using spray adhesive or a glue stick. Then use a  $\frac{1}{16}$ " (2mm)-dia. bit to drill the blade-entry holes in the waste areas.



Start with the inside cuts so you have something to hold onto.



Sand the ornaments smooth before finishing.

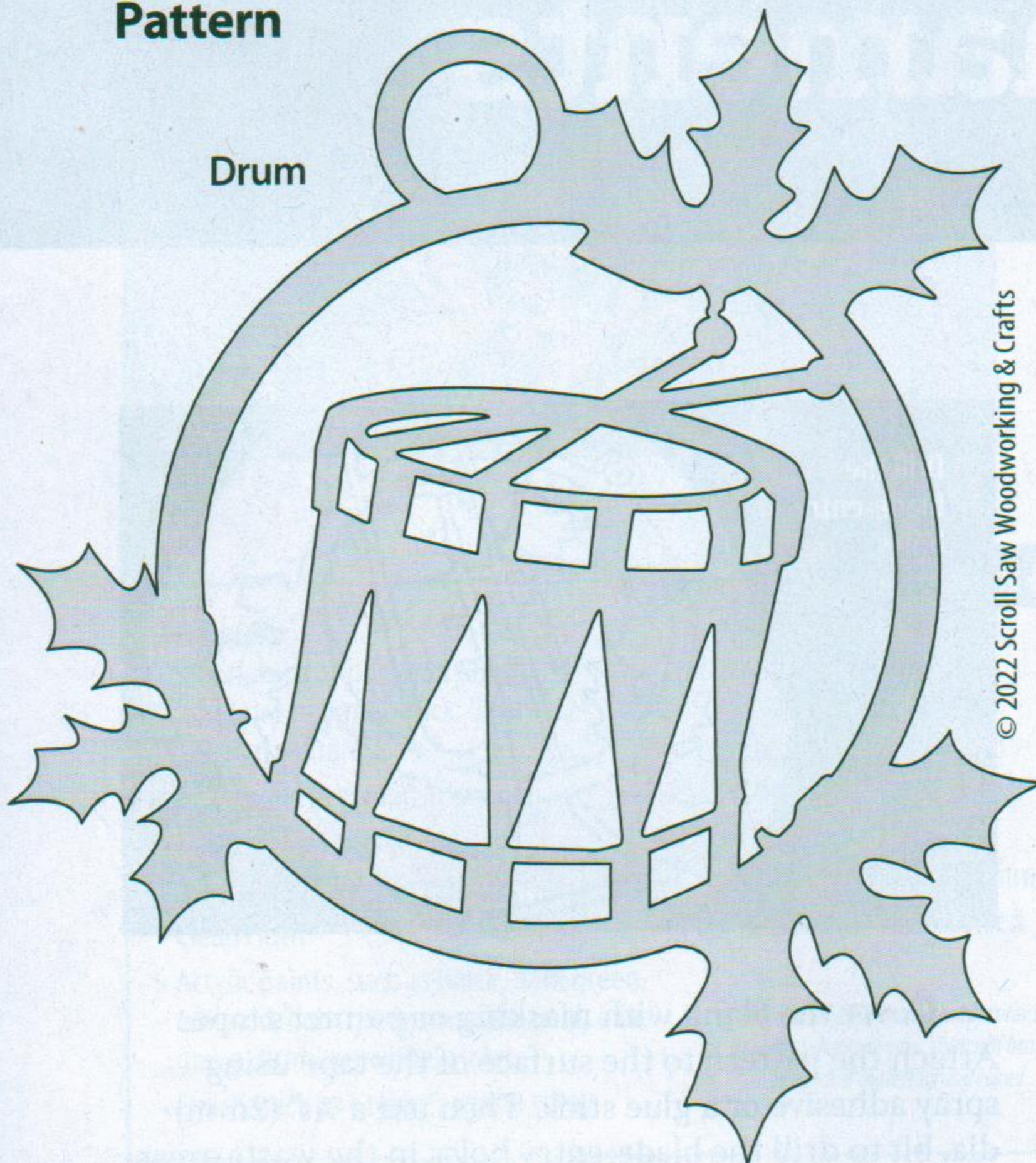
### Cutting and Sanding

Using a scroll saw and a #1 or #5 reverse-tooth blade, make the interior cuts first. Go slowly, cutting just outside the line. Then cut the perimeter. Once you've finished cutting, carefully remove the tape and pattern. You might have some fuzzies hanging from the back of the ornament. To remove these, I use one of two sanding methods: gently pass the ornament over a revolving sanding mop, or construct a shop-made sander from a piece of flat wood and gently sand the surface of the ornament, moving in the direction of the grain wherever possible.

### Finishing

Finish the ornaments as desired. If you made your ornaments using cherry, maple, or walnut, I recommend coating them with a clear spray finish. If you used a bland wood, you can decorate the ornaments with spray paint or assorted acrylic paints. Sprinkle on glitter while the paint is still wet, if desired. Let dry, do the other side, and then allow to dry completely.

## Musical Ornaments Pattern



### Stack Cutting

Since these ornaments are made from thin stock, you can stack cut them to make several simultaneously, using the same or different types of wood. To do so, stack the blanks, and then secure the edges of the stack with clear packaging or painter's tape. Cover the top piece with tape and attach the pattern. Drill the blade-entry holes, and then cut the pattern as directed in Cutting and Sanding.

### Materials & Tools

#### Materials

- Wood, such as cherry, maple, or walnut, 1/4" (6mm) thick: sized for patterns
- Tape: masking or painter's
- Adhesive: spray or glue stick
- Sandpaper: assorted grits
- Spray paint or acrylic paints: assorted (optional)
- Finish, such as Rust-Oleum®: clear spray (optional)
- Glitter, such as white or silver (optional)

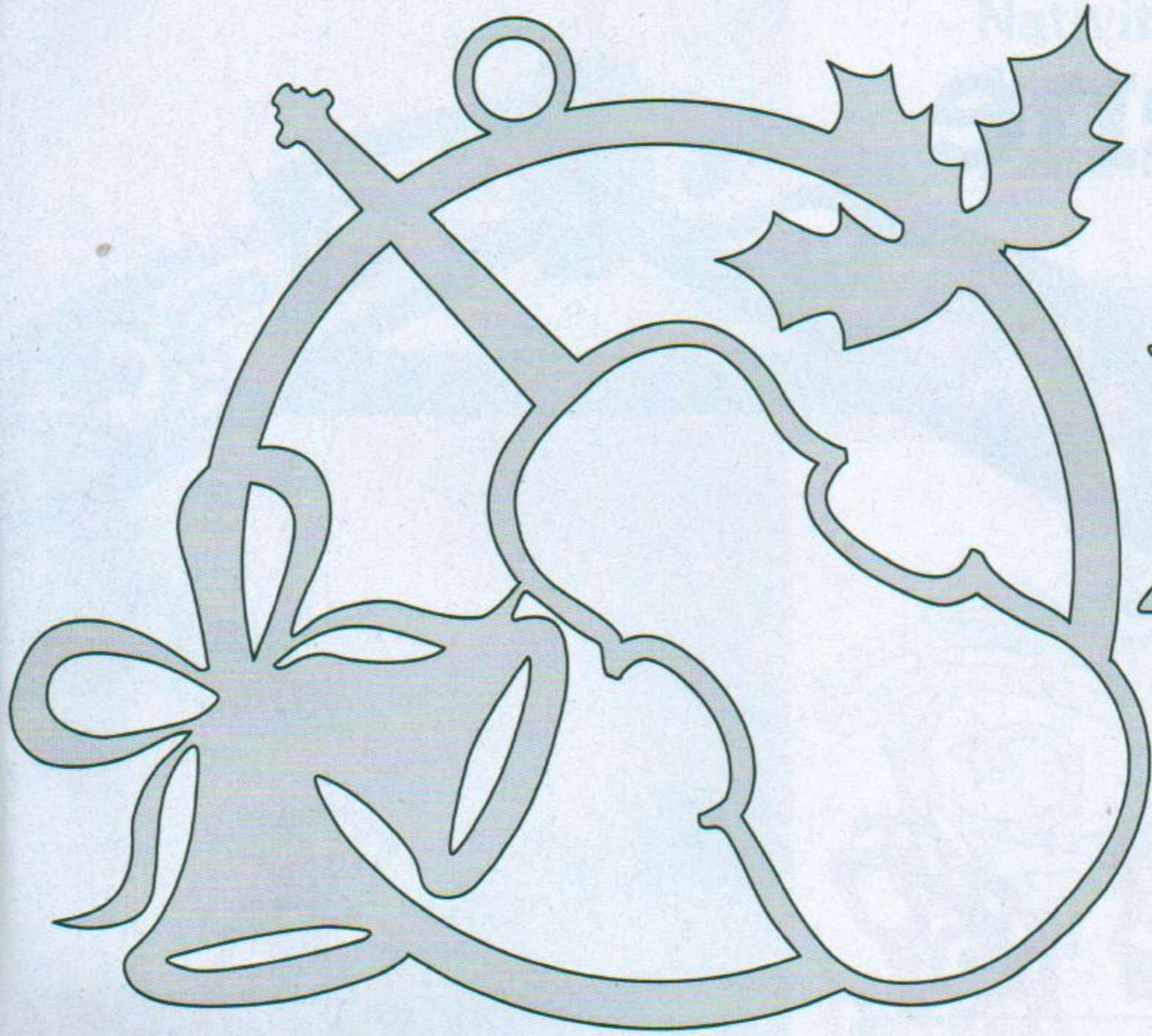
#### Tools

- Scroll saw with blades: #1 or #5 reverse-tooth
- Drill with bit: 1/16" (2mm)-dia.
- Sanding mop: 150-grit

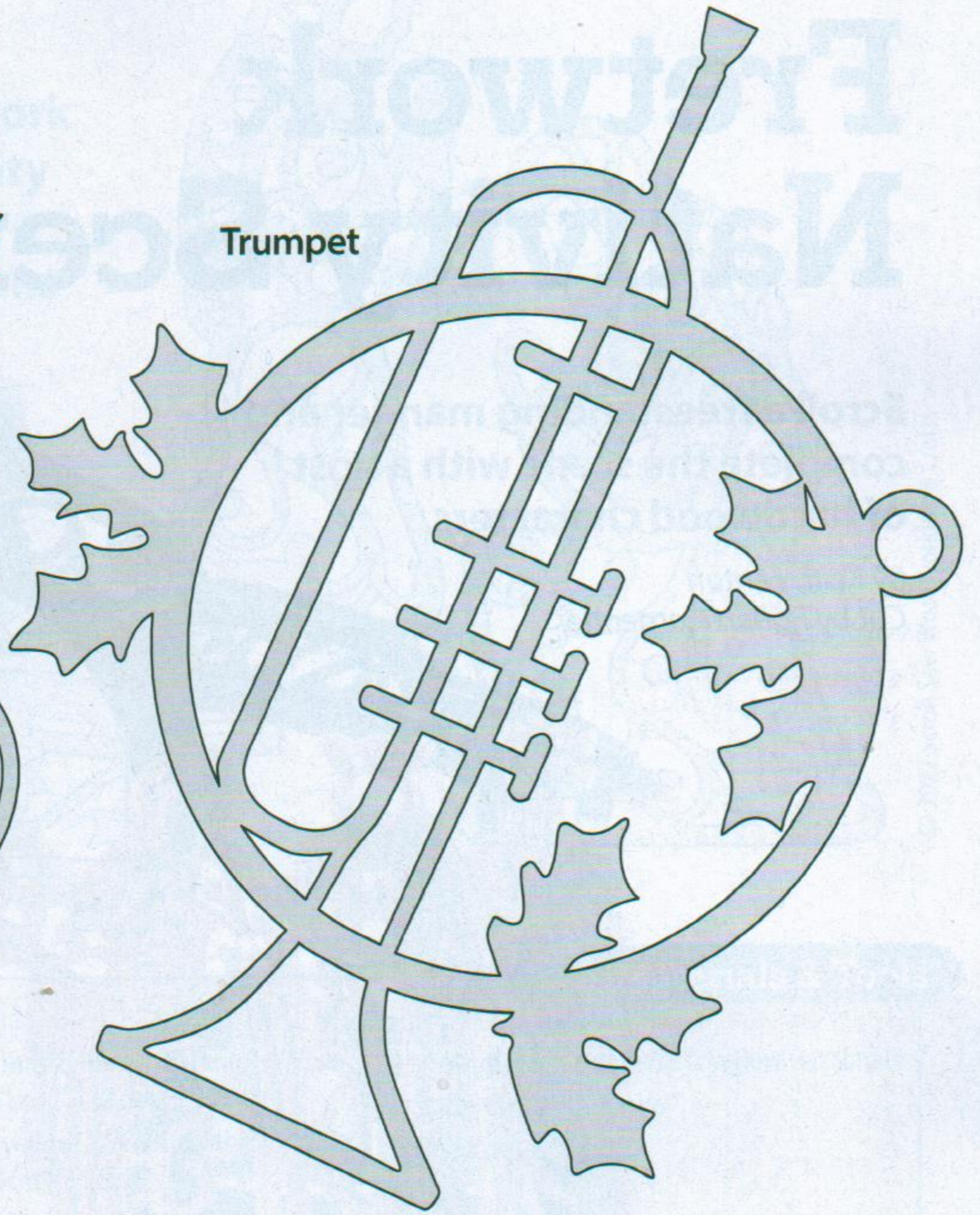
*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

# Musical Ornament Patterns

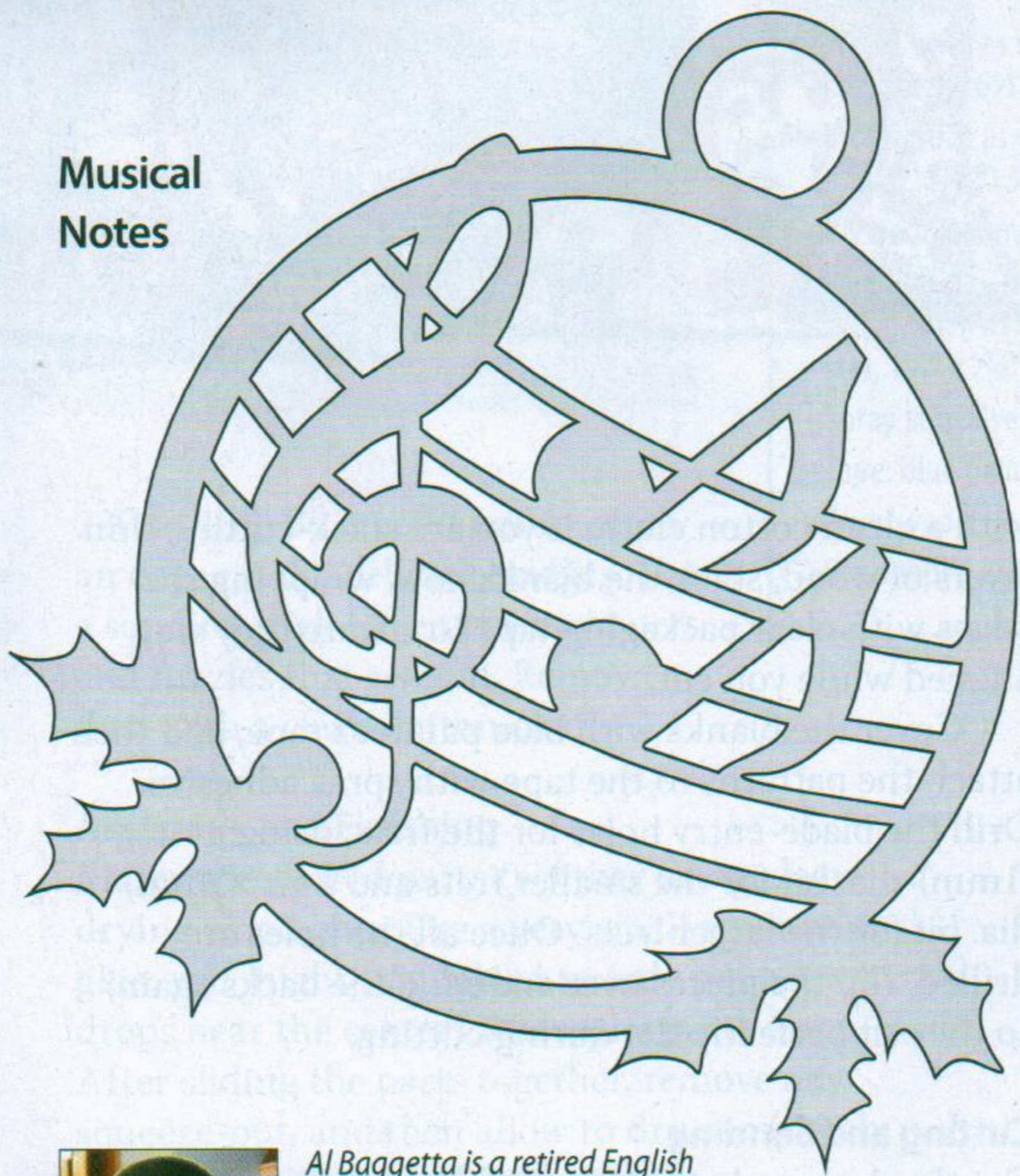
Violin



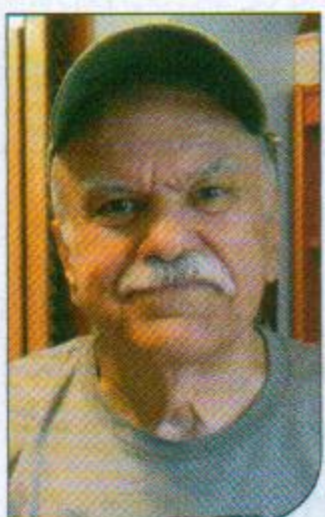
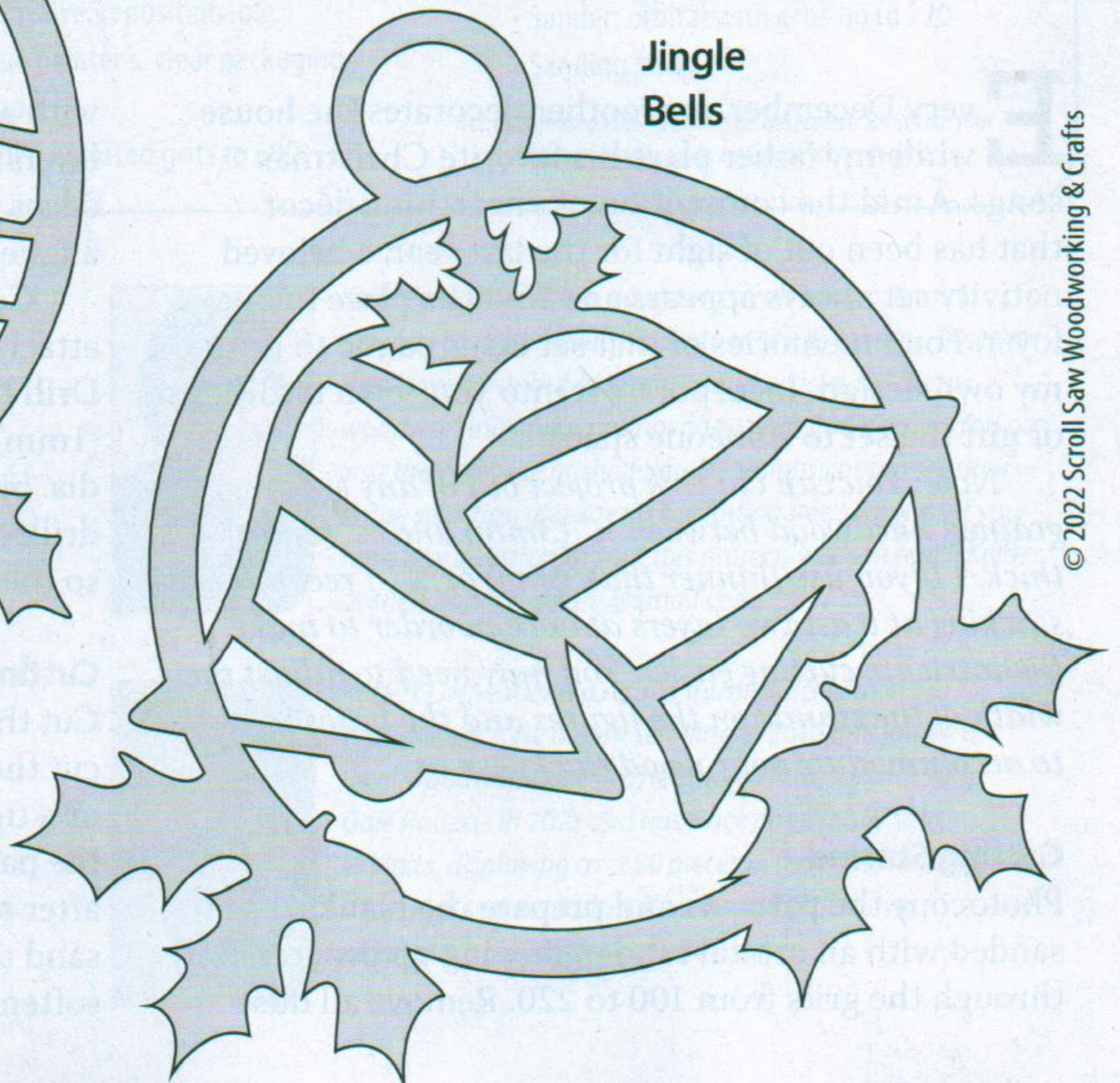
Trumpet



## Musical Notes



Jingle  
Bells



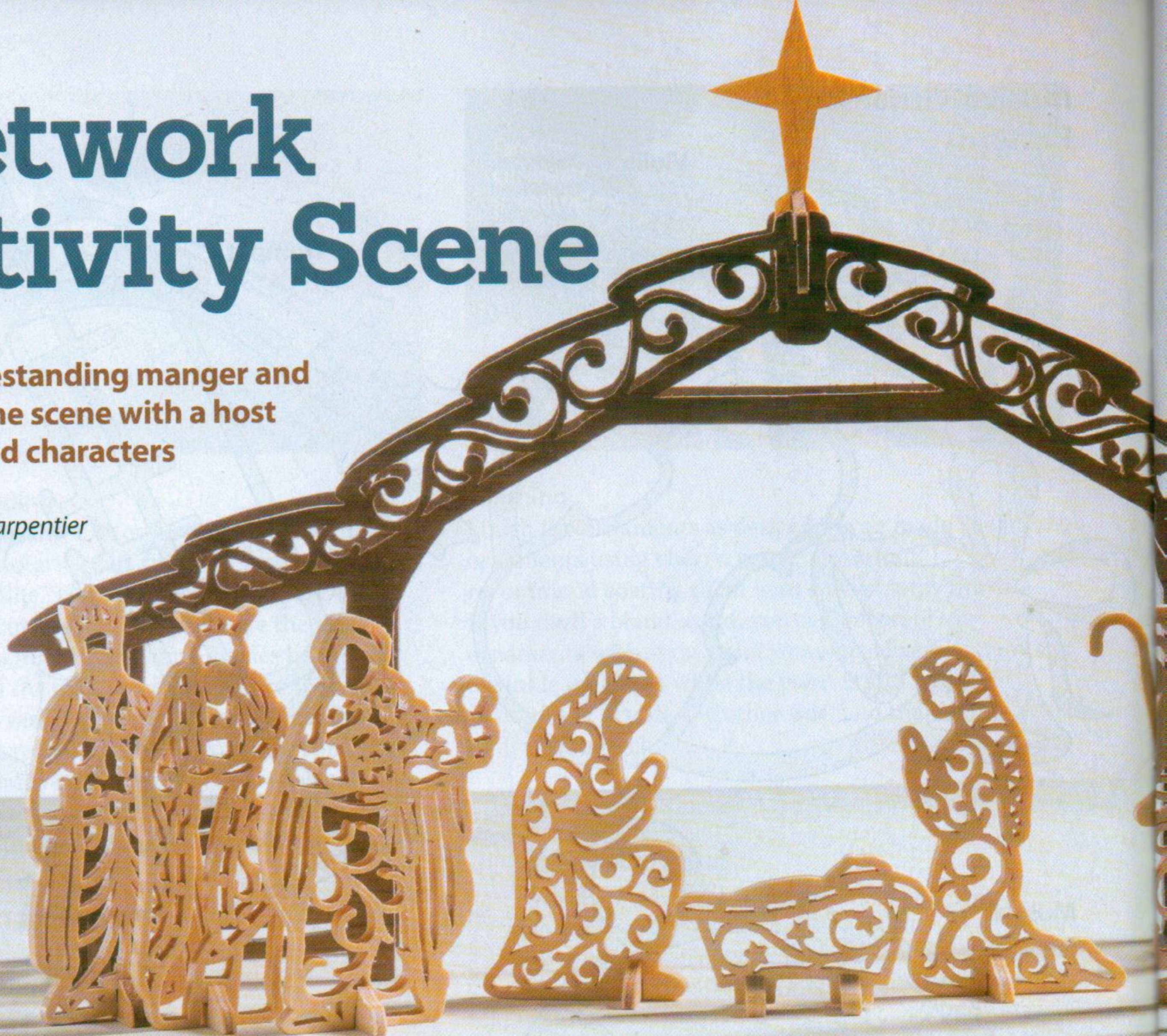
Al Baggetta is a retired English teacher and former musician who took a liking to scroll sawing. Visit his pattern website at [baggetta.com](http://baggetta.com).

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# Fretwork Nativity Scene

Scroll a freestanding manger and complete the scene with a host of hardwood characters

By Keith Fenton  
Cut by Robert Carpentier



**E**very December, my mother decorates the house while my father plays his favorite Christmas songs. Amid the commotion of unearthing décor that has been out of sight for the last year, a beloved nativity set always appears and finds its place in our foyer. Fond memories of that set inspired me to create my own design. Incorporate it into your own traditions or gift the set to someone special.

*Note: You can cut this project out of any tight-grained hardwood between 1/8" (3mm) and 1/4" (6mm) thick. If you use thinner than 6mm or 1/4", I recommend stacking at least two layers at once in order to make the intricate cutting easier. You may need to adjust the width of the stands on the figures and the bases in order to accommodate your wood thickness.*

## Getting Started

Photocopy the patterns and prepare the blanks. I pre-sanded with an orbital sander, moving up progressively through the grits from 100 to 220. Remove all dust

with a clean cotton cloth. If you are stack-cutting thin layers of wood, stack the blanks now, wrapping the edges with clear packaging tape to ensure they stay aligned while you cut.

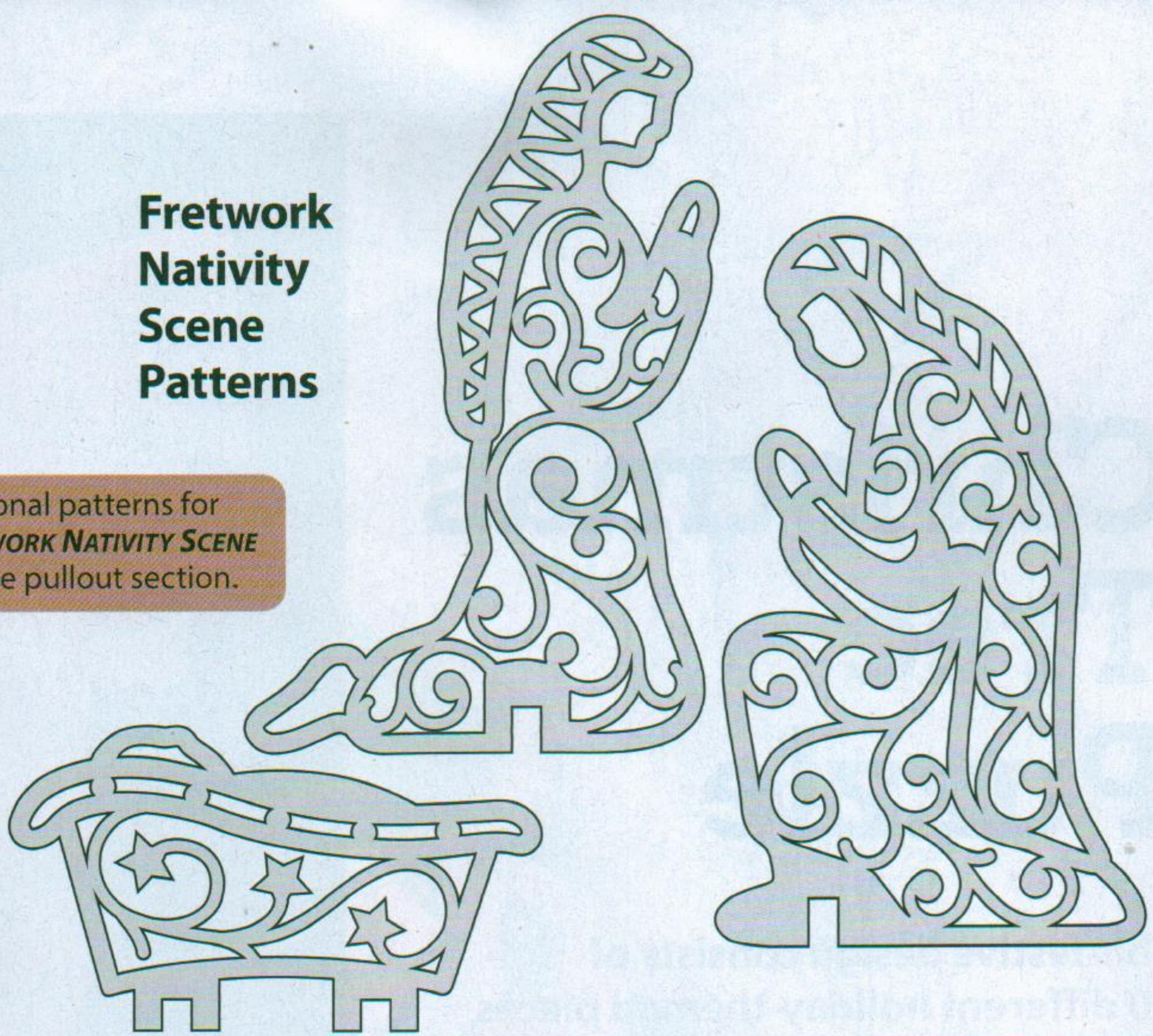
Cover the blanks with blue painter's tape, and then attach the patterns to the tape with spray adhesive. Drill the blade-entry holes for the frets, using a 1/32" (1mm)-dia. bit for the smaller frets and a 1/16" (2mm)-dia. bit for the larger frets. Once all the holes are drilled, flip the pieces over and sand the backs again, so they sit perfectly flat during cutting.

## Cutting and Sanding

Cut the designs, beginning with the interior cuts. Then cut the perimeters. Then cut the stands from plywood or a tight-grained hardwood. For a colorful star, cut the pattern from yellowheart or apply yellow stain after sanding. Gently remove the patterns and hand-sand the fronts and backs to remove any fuzzies and soften the edges, moving up through the grits from

## Fretwork Nativity Scene Patterns

Additional patterns for the **FRETWORK NATIVITY SCENE** are in the pullout section.



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220 to 400. Be careful not to catch an edge on the delicate bridges. Use a sanding stick to remove any burrs and fuzzies that remain. Remove dust with a clean cotton cloth.

### Assembly and Finishing

Marry the slotted parts together using clear-drying wood glue. Use a very small amount of glue; you might find it best to only put a few drops near the centers where the parts meet. After sliding the parts together, remove any squeeze-out, and then allow to dry completely.

Spray with several light coats of a semigloss lacquer of your choice, allowing ample drying time between coats. For a smoother finish, if desired, you can sand lightly by hand with 400-grit sandpaper and clean off the dust before applying the last coat. Allow the varnish to dry.

### Materials & Tools

#### Materials

- Wood, such as maple, 1/8" (3mm) thick: characters, 6 1/2" x 12" (16.5cm x 30.5cm)
- Wood, such as walnut, 1/8" (3mm) thick: stable, 8" x 12 1/2" (20.3cm x 31.8cm)
- Plywood or any tight-grained hardwood, 1/8" (3mm) thick: stands, 3" x 4" (7.6cm x 10.2cm)
- Wood, such as yellowheart, 1/8" (3mm) thick: star, 1 3/4" x 2 1/2" (4.4cm x 6.3cm)
- Spray adhesive: repositionable
- Tape: blue painter's, clear packaging
- Glue: wood
- Sandpaper: assorted grits to 600

- Stain, such as Varathane®: yellow (optional)
- Spray varnish of choice
- Clean cotton cloth

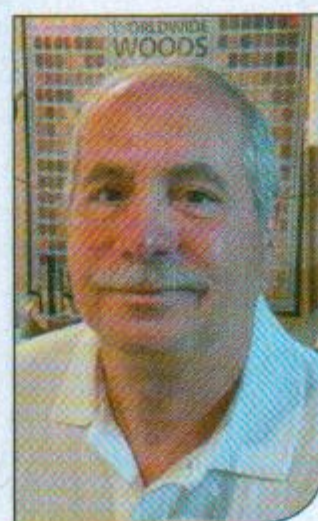
#### Tools

- Scroll saw with blades: #2/0 reverse-tooth
- Drill press with bits: 1/32" (1mm), 1/16" (2mm)-dia.
- Sander: orbital with grits up to 220
- Sanding sticks

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*



Keith Fenton has been designing scroll saw patterns for several years alongside his partner, Sheila Landry. Together they have contributed patterns and articles to several woodworking and painting magazines and e-zines. You can visit their website at [sheilalandrydesigns.com](http://sheilalandrydesigns.com) to see their entire selection of patterns (including free samples). If you have any questions about this project, you can reach Keith at [sheilalandrydesigns@gmail.com](mailto:sheilalandrydesigns@gmail.com).



Robert Carpentier is a retired music teacher living in West Islip, N.Y. He began scrolling in 2010 and joined a local woodworking club. He studied intarsia with Judy Gale Roberts in 2012 and has since done many solo exhibits, displaying over 60 pieces in fretwork, intarsia, inlay, and segmentation. Reach out to Robert via email at [rcarpen51@yahoo.com](mailto:rcarpen51@yahoo.com).

# Christmas Tree Puzzle

This festive design consists of 20 different holiday-themed pieces

By Jaeheon Yun

Every fall, I prepare a new Christmas pattern. This year, I thought it would be fun to make a puzzle including the items that remind me of Christmas Eve. See if you can spot the candles, candy canes, stockings, and sleigh among the “branches!”

I made this project with beech wood and painted the features with acrylics, but you can use any finish or color combination you choose; you can even save the painting part for later and complete it as a family.

## Getting Started

Choose a variety of wood for the puzzle. I selected soft maple, as it is durable and looks great painted or unpainted. I like to compare scrolling to driving: if you have a good road (the wood) and a good car (the saw), driving becomes fun!

Prepare the blanks. I use an orbital sander with 180-grit sandpaper to smooth the surface, but you can use what you have on hand. Cover the beech wood, and then the two pieces of plywood with blue painter's tape. Make three copies of the pattern and attach them to the three blanks with spray adhesive.



To show off the wood grain, omit the paints and finish with natural Danish oil. You can also omit the tray and top star piece to change up the puzzle design.

## Cutting

Make the frame and backer. On the frame blank, drill a small entry hole with a  $\frac{3}{16}$ " (5mm)-dia. bit just inside the interior cutting line. Cut the interior and exterior on a scroll saw. Then cut the backer, staying just outside the outermost perimeter line on the pattern.

On the maple blank, drill holes for the facial features, buttons, polka dots, and any of the cutout areas (such as the gaps between the sleigh runners). Cut the puzzle. Start with a perimeter piece and work inward, taking extra care around the kerfs that make up the smaller details (such as the reindeer's mouth or the dripping candle wax). Once all the pieces are cut, remove the patterns.

## TIP

### USE YOUR SENSES

Pay attention to the way the blade looks, sounds, and feels against the workpiece; soon, you'll start to recognize when it's time to change the blade or alter the force you apply.



## Sanding and Finishing

Disassemble the puzzle. Sand the surface of the frame, backer, and all puzzle pieces with the orbital sander, a belt sander, and 180-grit sandpaper. Then use a spindle sander to smooth the sides. For some of the smaller pieces with tight corners, switch to hand-sanding, or use a rotary tool with sanding discs. Make sure to round over all sharp edges slightly.

Complete the tray. Glue and clamp the frame on top of the backer and let dry. Sand the edges flush with the orbital sander and wipe off excess dust with a tack cloth. Apply a finish, such as natural Danish oil.

Paint the puzzle, if desired. I used assorted acrylic paints, drying between colors with a heat gun. Once dry, seal with a clear spray finish of your choice.



Pattern for the **CHRISTMAS TREE PUZZLE** is in the pullout section.

## Materials & Tools

### Materials

- Wood, such as beech,  $\frac{3}{4}$ " (1.9cm) thick: puzzle, 9" x 12 $\frac{1}{2}$ " (22.9cm x 31.8cm)
- Wood, such as plywood,  $\frac{1}{2}$ " (1.3cm) thick: tray, 10" x 14 $\frac{1}{2}$ " (25.4cm x 36.8cm)
- Wood, such as plywood,  $\frac{1}{2}$ " (1.3cm) thick: frame, 10" x 14 $\frac{1}{2}$ " (25.4cm x 36.8cm)
- Tape: blue painter's
- Spray adhesive
- Sandpaper: assorted grits to 320
- Wood glue
- Acrylic paints: assorted, such as Jo Sonja® (optional)
- Finish, such as natural Danish oil
- Clear sealer, such as spray lacquer: matte
- Tack cloth

### Tools

- Planer (optional)
- Miter saw (optional)
- Scroll saw with blades: #5 or #7 reverse-tooth
- Drill with bits:  $\frac{1}{32}$ " (1mm),  $\frac{3}{16}$ " (5mm)-dia.
- Rotary tool with sanding discs
- Sanders: belt, orbital with assorted grits, spindle
- Paintbrushes: assorted
- Heat gun
- Clamps

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

## TIP

### CREATING ACRYLIC WASHES

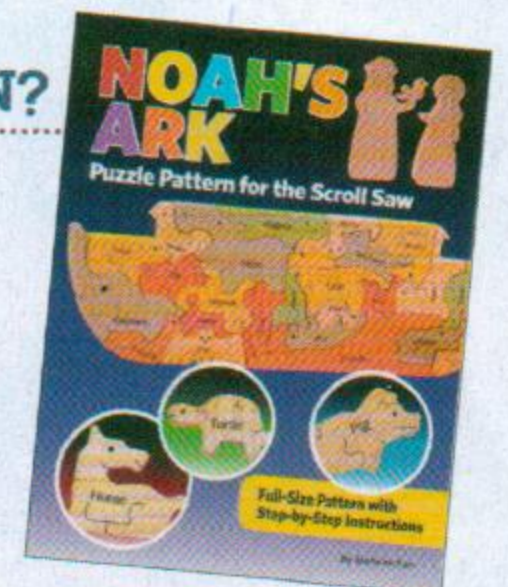
*You can dilute your paints a little or a lot, depending on your preference. If you still want the woodgrain to show through the paint, I recommend mixing 1 part paint to 10 parts water.*

## WANT MORE FROM JAEHEON?

### Noah's Ark Puzzle Pattern for the Scroll Saw

By Jaeheon Yun

Item 03580. Available for \$6.99 plus S&H (parcel post) from Fox Chapel Publishing, [FoxChapelPublishing.com](http://FoxChapelPublishing.com), 800-457-9112, or your local retailer.



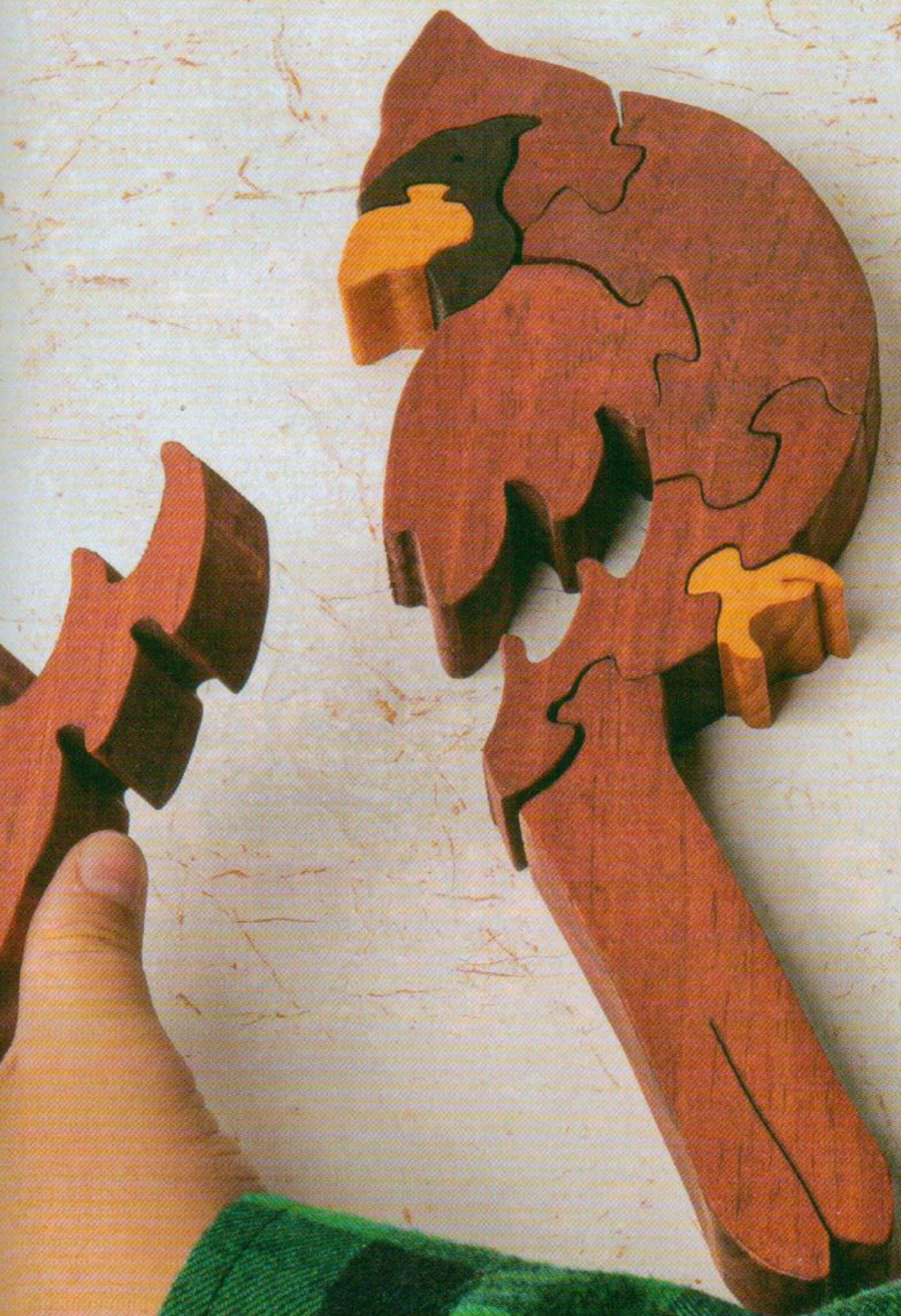
Jaeheon Yun, nicknamed "Namunolie," is a Korean woodworker who has made animal puzzles for around nine years. ("Namunolie" is a combination of two Korean words that mean "wood" or "tree" and "play.") His book, 20-Minute Scroll Saw Puzzles, is available from Fox Chapel Publishing, [foxchapelpublishing.com](http://foxchapelpublishing.com). Find him on Instagram and Etsy at [Namunolie](https://www.instagram.com/namunolie).

# Cardinal Puzzle

Cut this striking toy from an ordinary piece of  $\frac{3}{4}$ " pine

By Sarah Lyn Chamberlain

**T**hanks to its distinct red feathers and dark "mask," the cardinal is one of the most popular birds in North America. It is an adept songster, the official state bird of seven states, and a symbol of the winter season. For a subdued yet elegant look, I chose to color mine with several shades of stains. You can decorate yours with acrylic paints or leave it natural, if desired.



## Getting Started

Choose a light wood; I prefer  $\frac{3}{4}$ " (1.9cm)-thick pine. Prepare the blank by sanding progressively through the grits to 220. Cover the surface with blue painter's tape. For maximum stability, I recommend orienting the patterns with the grain running from crown to tail. Photocopy the pattern, and then use spray adhesive to secure it to the surface of the tape. Use a  $\frac{1}{32}$ " (1mm)-dia. bit to drill a hole for the eye.

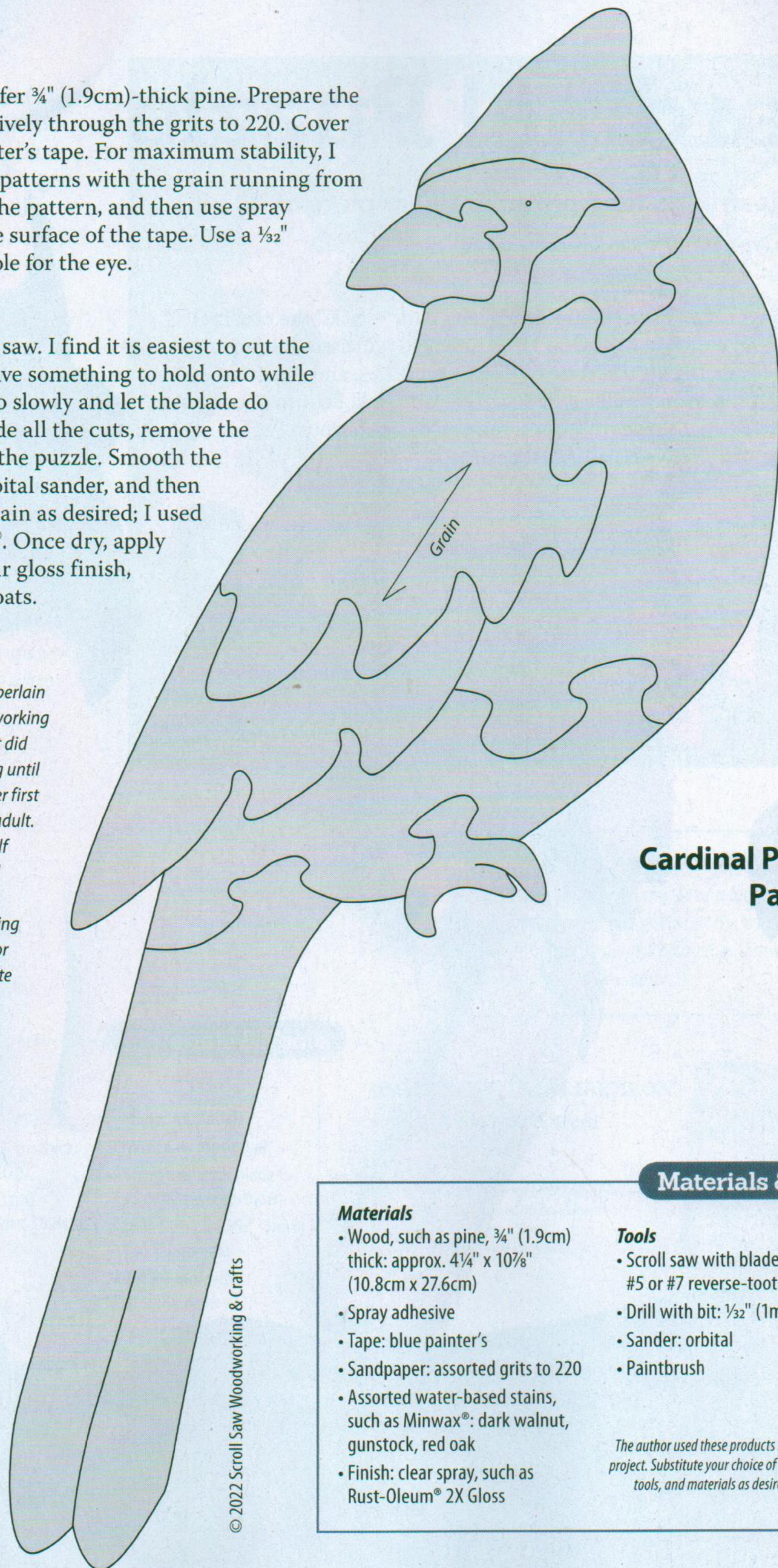
## Cutting and Finishing

Cut the project on a scroll saw. I find it is easiest to cut the tail last; that way, you'll have something to hold onto while you cut the other parts. Go slowly and let the blade do the work. Once you've made all the cuts, remove the pattern. Then reassemble the puzzle. Smooth the front and back with an orbital sander, and then sand the edges by hand. Stain as desired; I used several shades of Minwax®. Once dry, apply several light coats of a clear gloss finish, sanding lightly between coats.



*Sarah Lyn Chamberlain has loved woodworking since age five but did not start scrolling until she purchased her first scroll saw as an adult. She taught herself how to use it and*

*hasn't stopped since. Sarah enjoys intricate projects, but her favorite thing to create is playful puzzle designs. For more of Sarah's work, visit her website at [creativestuff.ca](http://creativestuff.ca).*



## Cardinal Puzzle Pattern

### Materials & Tools

#### Materials

- Wood, such as pine,  $\frac{3}{4}$ " (1.9cm) thick: approx.  $4\frac{1}{4}$ " x  $10\frac{7}{8}$ " (10.8cm x 27.6cm)
- Spray adhesive
- Tape: blue painter's
- Sandpaper: assorted grits to 220
- Assorted water-based stains, such as Minwax®: dark walnut, gunstock, red oak
- Finish: clear spray, such as Rust-Oleum® 2X Gloss

#### Tools

- Scroll saw with blades: #5 or #7 reverse-tooth
- Drill with bit:  $\frac{1}{32}$ " (1mm)-dia.
- Sander: orbital
- Paintbrush

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

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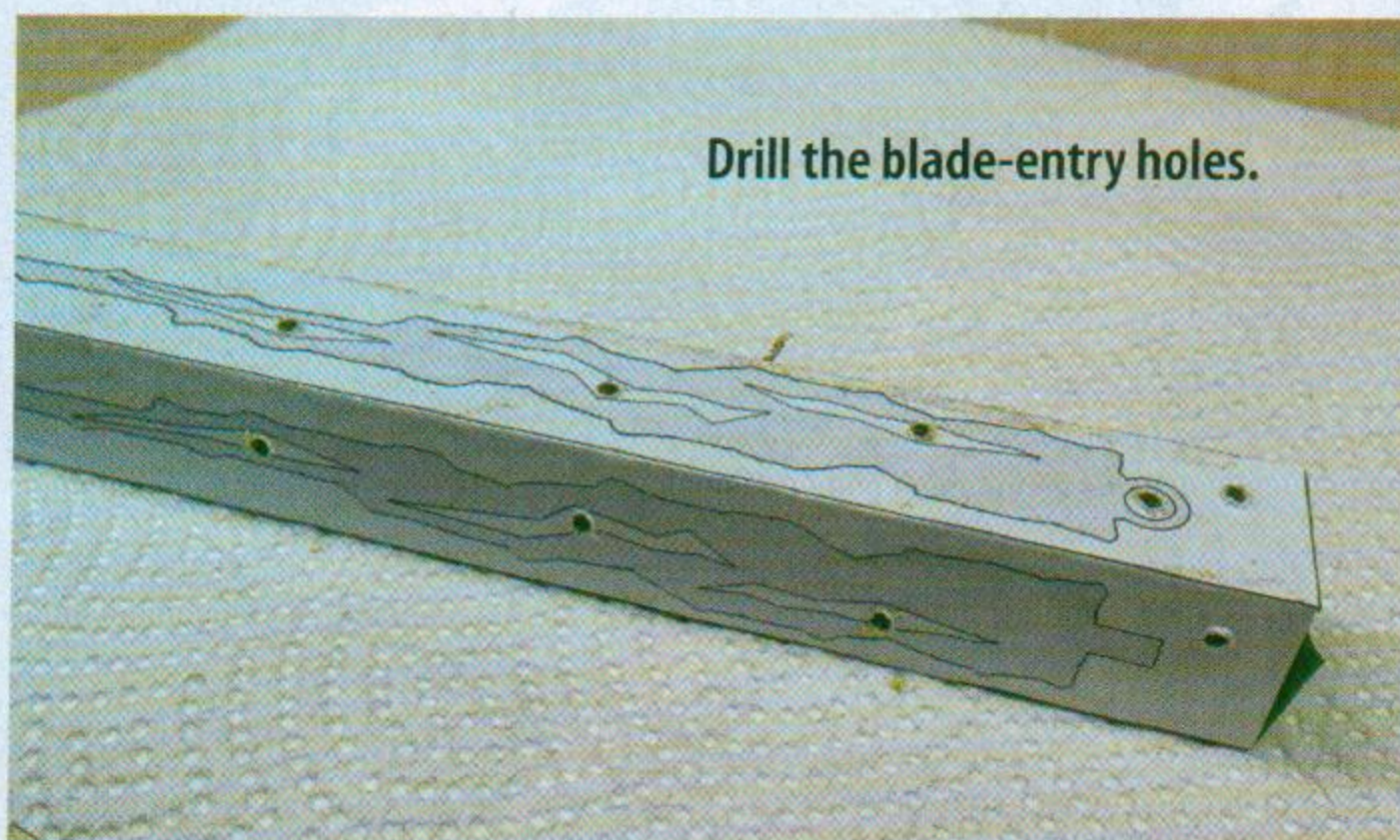
# Icicle Ornaments

These “frozen” compound-cuts are the perfect addition to your wintry décor

*By Al Baggetta*

**I**cicles are a lot like snowflakes: no two are exactly alike. Wind, temperature, and water determine their final shape. Unlike the ones that form on my gutters and the bumper of my car, these icicles are made using the technique of compound-cutting. You cut the blank from two viewpoints, and when you are finished, a 3D icicle will emerge from the scraps. Add some paint and glitter to transform your wooden icicle into a magical ornament.

I have provided four different icicle patterns, each with its own shape and characteristics. If you have a fear (or habit) of straying off the cutting line, you're in luck. This project will still produce many beautiful ornaments, even if you veer a little off course. In fact, you might produce a more unique icicle.



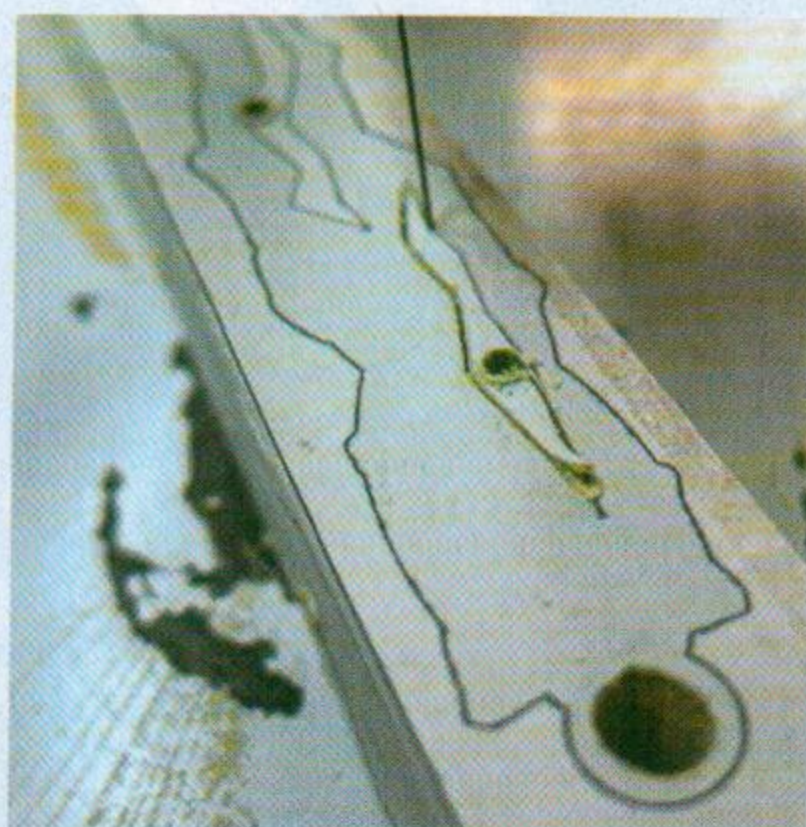
Drill the blade-entry holes.

### Getting Started

Prepare the wood. I suggest using a blank that measures 1" by 1" by 8" (2.5cm by 2.5cm by 20.3cm), which is longer than the patterns. The extra length will give you something to hold onto when cutting. Cover the two adjacent faces to which the pattern will be attached with masking or blue painter's tape. Attach the pattern using spray adhesive; I prefer to use a glue stick. Then use a 1/16" (2mm)-dia. bit to drill the blade-entry holes.

### Cutting

Make all interior cuts on one side of the blank. Rotate the blank 90°. Make all the interior cuts on the second side, and then cut the second side's perimeter. Tape the waste pieces back onto the block exactly as they were before. Make the outside cuts on the first side, and then remove the waste wood.



Use empty single-serve yogurt containers to help with spray painting.

### Sanding and Finishing

Refine the icicle's shape with a sanding wheel or mop. For any fuzzies left behind in the interior cuts, carefully run a folded piece of sandpaper along the edges of the cuts.

For a frosty look, spray-paint the icicle with flat white paint. While the paint is still wet, sprinkle with silver or white glitter and let dry. If you used a hardwood, you could just finish with a clear spray for a natural look.

Patterns for the **ICICLE ORNAMENTS** are in the pullout section.

### Materials & Tools

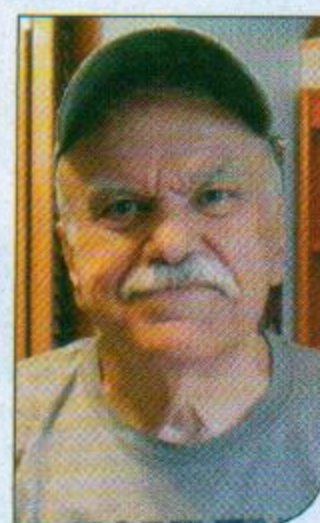
#### Materials

- Wood, such as pine, 1" (2.5cm) thick; 8" (20.3cm) long
- Tape: masking or blue painter's
- Adhesive: repositionable spray or glue stick
- Sandpaper: assorted grits
- Spray paint, such as flat white
- Glitter, such as silver or white
- Finish, such as clear spray (optional)

#### Tools

- Scroll saw with blades: #5 reverse-tooth
- Drill with bit: 1/16" (2mm)-dia.
- Sanding wheel or mop with 150-grit sandpaper (optional)

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*



Al Baggetta is a retired English teacher and former musician who took a liking to scroll sawing. Visit his pattern website at [baggetta.com](http://baggetta.com).

# Polar Bear Family Puzzle

This Arctic-inspired toy houses a sweet surprise

By Betty Gaeckle

Patterns for the *POLAR BEAR FAMILY PUZZLE* are in the pullout section.



I love making toys out of wood and painting them in bright, beautiful colors. This 3D puzzle is fun and interactive, and doubles as a tool for expanding children's imaginations—as well as their fine motor skills. The design consists of three layers, with the parent and cub hidden in the middle. Remove the front ice blocks, and the bears can climb on them and embark on new adventures. The layers easily nest back together so the bears can sleep safely once playtime is over.

## Getting Started

Transfer the patterns to the blanks using your method of choice. I prefer to sketch on the design using transfer paper, but you could attach the pattern to the blank by covering the wood with blue painter's tape, and then securing the pattern to the tape with spray adhesive or a glue stick.

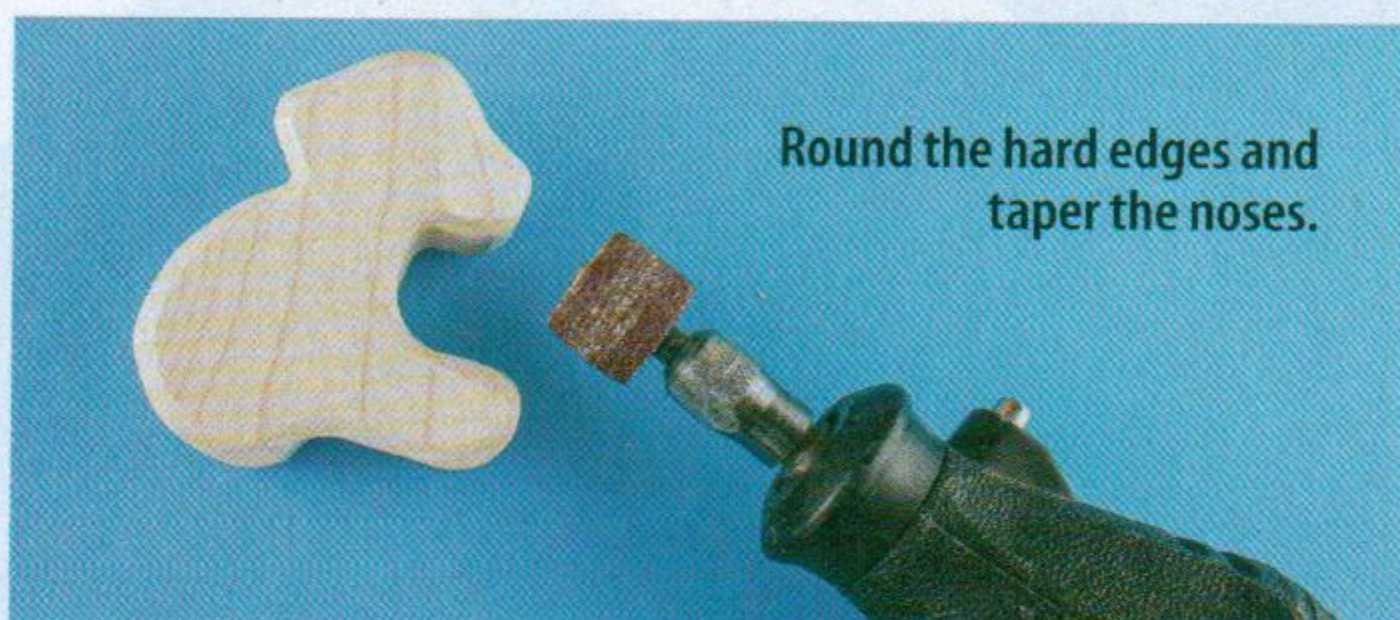
Secure the layer 3 blank to a drill press table, bottom edge up. Use a  $\frac{1}{4}$ " (6mm)-dia. bit to drill two  $1\frac{1}{16}$ " (27mm)-deep holes into the blank, as marked on the pattern. Then secure the base blank to the drill press table. Using the same bit, drill two holes approx.  $\frac{1}{4}$ " (6mm) deep, as marked on the pattern.



## Cutting and Shaping

Cut the puzzle on a scroll saw using a #9 reverse-tooth blade. Cut just outside the line and go slowly, letting the blade do the work.

Sand the pieces. Sand the flat surfaces first; I used a belt sander with 240-grit sandpaper. Then switch to a rotary tool with a ¼" (6mm)-dia. sanding drum to round the curved areas you could not reach with the belt sander. Use the tool to narrow the faces by tapering the noses in on both sides. Then soften all edges of the pieces using a pneumatic drum sander. You could also use a chamfer bit in a router, if desired. Once you are finished sanding, run your fingers over each piece. If you catch any rough spots, sand by hand with 320-grit sandpaper until smooth.



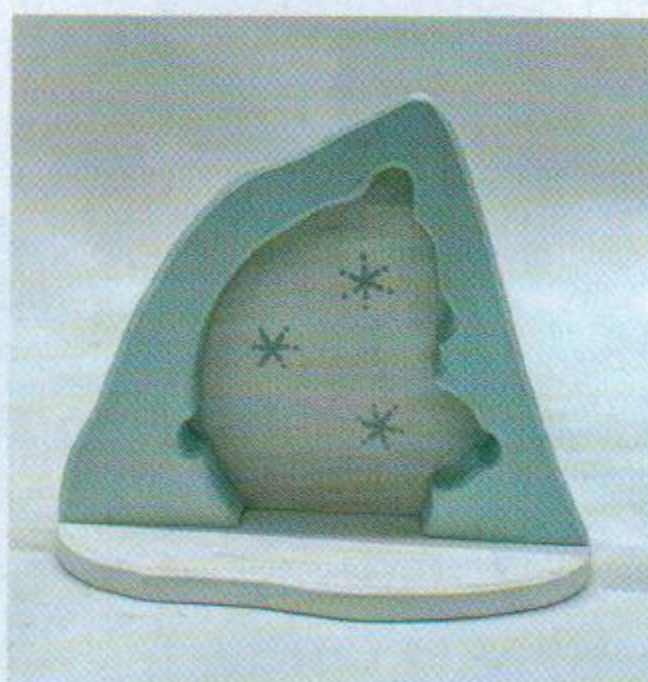
Round the hard edges and taper the noses.

## Painting

I painted the bears with white matte acrylic paints, heavily thinned with water. Once dry, use a fineliner paintbrush to paint the eyes, ears, and mouth details with black. Paint the base, layer 3, and the frame of layer 1 with white. Paint the ice blocks with shades of blue; I painted one with light blue, one with dark blue, and one with a mixture of light blue and dark blue.



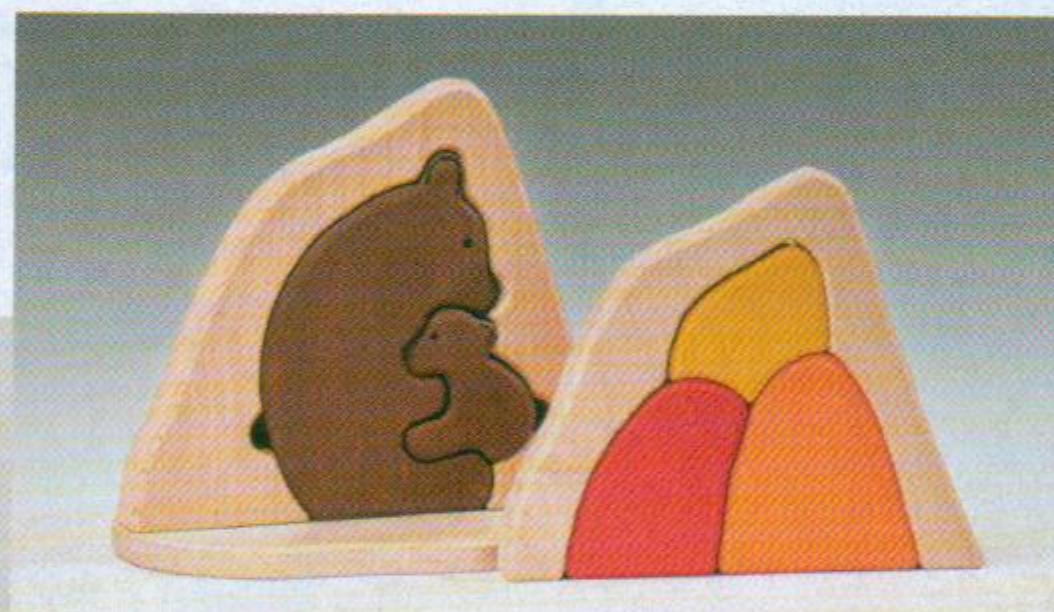
Clamp the back and middle pieces together.



Paint a few stars on the front and back of layer 3 with silver, if desired.

## Assembling and Finishing

Secure layer 3 to the base; I used wooden dowels and glue. Once dry, glue and clamp layer 2 to layer 3. The bears and layer 1 (with the ice blocks) are not attached so that these pieces can move freely. Finish all parts with a nontoxic finish; I applied a beeswax wood balm with a bristle brush. After about four hours, repolish with a lint-free cloth. Assemble the puzzle and play!



## Alternate Version

For something less wintry, paint the bears with dark brown. Once dry, use a fine-liner paintbrush to paint the bears' eyes, ears, and mouth details with black. For this version, I left the base and frames unpainted, but you could paint these areas, if desired. Paint the cave rocks with autumnal colors; I painted one with golden yellow, one with orange, and one with red. Once dry, paint a few leaf designs on the front and back of layer 3 with gold, if desired.

## Materials & Tools

### Materials

- Wood, such as maple or beech, ⅜" (1cm) thick: base, 3½" x 7" (8.9cm x 17.8cm)
- Wood, such as maple or beech, ⅝" (1.6cm) thick: layers 1 and 3, 2 each 5⅝" x 6¼" (13.0cm x 15.9cm)
- Wood, such as maple or beech, 1⅝" (4.9cm) thick: layer 2, 5¾" x 6⅝" (14.6cm x 17.6cm)
- Transfer paper
- Tape: blue painter's (optional)
- Spray adhesive or glue stick (optional)
- Wooden dowels, 2 each ¼" (6mm)-dia.: 1⅜" (3cm) long
- Glue: wood
- Sandpaper: assorted grits to 320
- Acrylic matte paints, such as black, dark blue, light blue, silver, white
- Finish, such as Howard Feed-N-Wax®

- Lint-free cloth

### Tools

- Scroll saw with blades: #9 reverse-tooth
- Drill with bits: ¼" (6mm)-dia.
- Sanders: belt with 240-grit, pneumatic drum
- Router with bit: chamfer (optional)
- Rotary tool with bit: ¼" (6mm)-dia. sanding drum
- Clamps
- Brush: medium bristle
- Paintbrushes: assorted, liner

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*



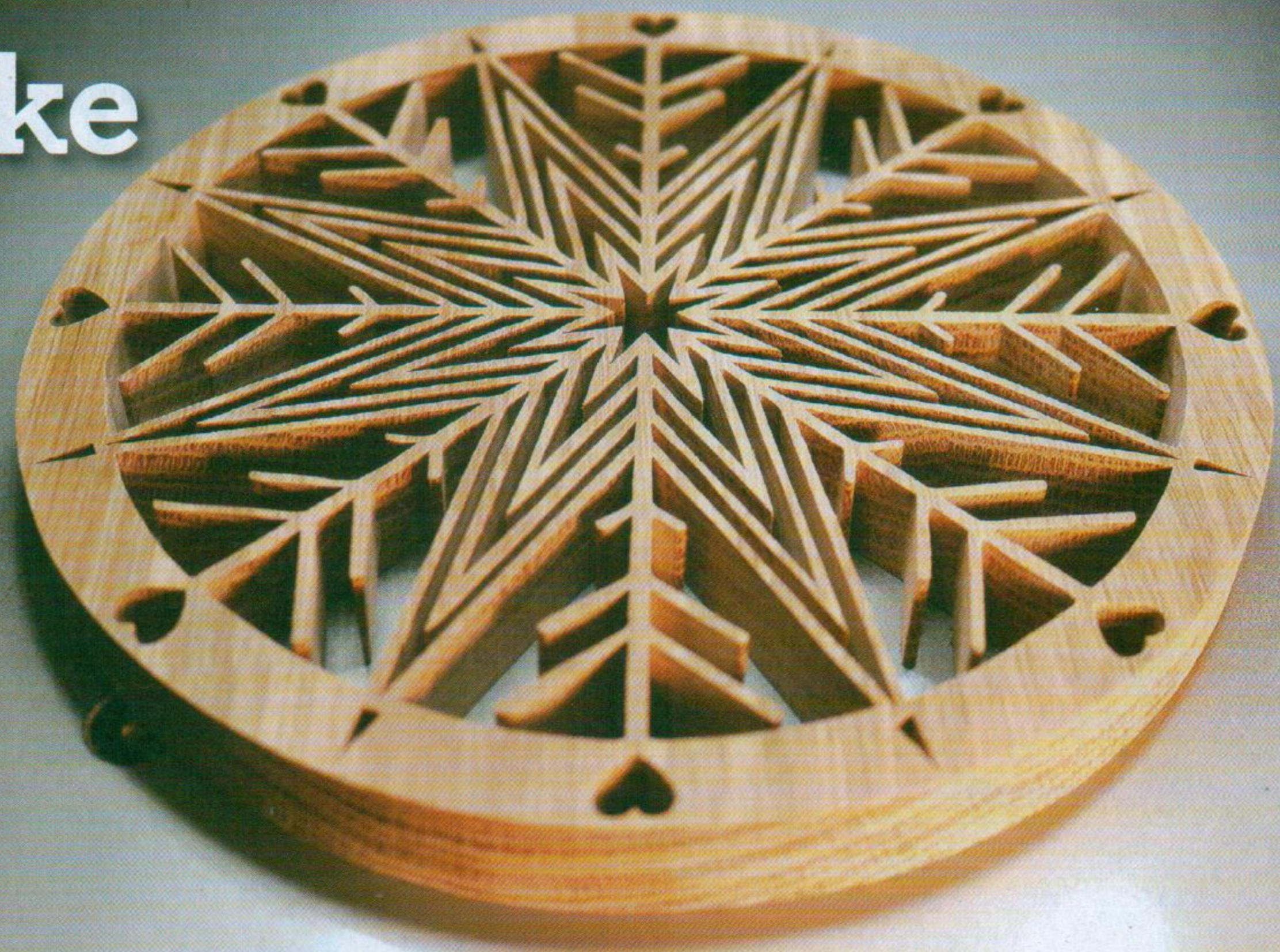
Betty Gaeckle lives with her family and many animals in a small village in the Black Forest, Germany. At first, she made wooden figures for her little daughter. Her daughter has since grown up, but the wooden toy collection continues to grow. It has become a passionate hobby over many years. Find more of Bettina's work

on Instagram @schwarzwald\_stube.

# Starflake Trivet

This striking design may just steal the show at dinner

By Charles Hand



Pattern for the **STARFLAKE TRIVET** is in the pullout section.

**M**y journey with and love for the scroll saw began in 2005 when I was looking for something to do during those long winter months in Canada. I discovered I could combine my love for graphic design and photography in wood via this versatile tool. Before long, I was making gifts for my entire family and designing my own patterns. Ever since, I've been continually inspired by the endless possibilities waiting at the saw table.

This design is perfect for a trivet, but you can enlarge or shrink the pattern to create a coaster, plaque, serving tray, wall art—just about anything. What better gift to give your loved ones than something that is both beautiful and functional?

## Prepping and Cutting

Sand the front and back of the blank thoroughly; I used a palm sander. Blow off dust with a can of compressed air, and then attach EasyLiner® laminate shelf liner to the top of the blank. Apply spray adhesive to the back of the pattern. Let the adhesive set for one to two minutes or until tacky, and then press the pattern down onto the paper, eliminating any air bubbles.

Drill the blade-entry holes, and then sand the back of the blank to remove the rough edges created by the drill bit. Cut the frets, cutting just outside the line. Be careful not to waver when cutting the straight lines. Go slowly and let the blade do the work.

## Sanding and Finishing

Remove the pattern by simply peeling off the shelf liner. Sand the piece carefully. Use needle files to clean up tight areas, and remove dust with a can of compressed air. Apply Danish oil or a finish of your choice and let dry before using.

## Materials & Tools

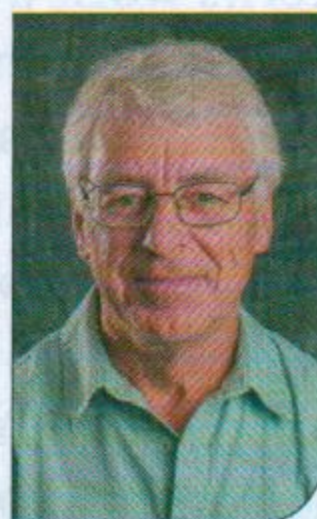
### Materials

- Hardwood of choice, such as oak, 3/4" (1.9cm) thick: 8" (20.3cm) square
- Sandpaper: 180 to 220-grit
- Can of compressed air
- Self-adhesive shelf liner, such as Duck® Brand EasyLiner®
- Spray adhesive, such as Elmer's or 3M Super 77
- Finish, such as Danish oil: natural

### Tools

- Scroll saw with blades: #5 reverse-tooth
- Drill press with bits: 3/64" (1mm)-dia. or #56 wire size, 1/16" (2mm)-dia. or #52 wire size
- Palm sander: fine-grit
- Needle files (optional)

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*



Charles Hand is retired from a career in electrical/mechanical design, graphic arts, and senior project management. He enjoys intarsia, fretwork, segmentation, inlay, and just about everything there is to cut with a scroll saw. Charles has won best of show and several other awards for his work and designs at local craft and woodworking shows. For more information and a tutorial on Charles' pattern

application method and framing techniques, or for more of his patterns, visit [scrollsawart4u.weebly.com](http://scrollsawart4u.weebly.com).

# Angel Monograms



**Hang these heavenly ornaments on the tree or wrap them up as mementos for loved ones**

*By Dave Van Ess*

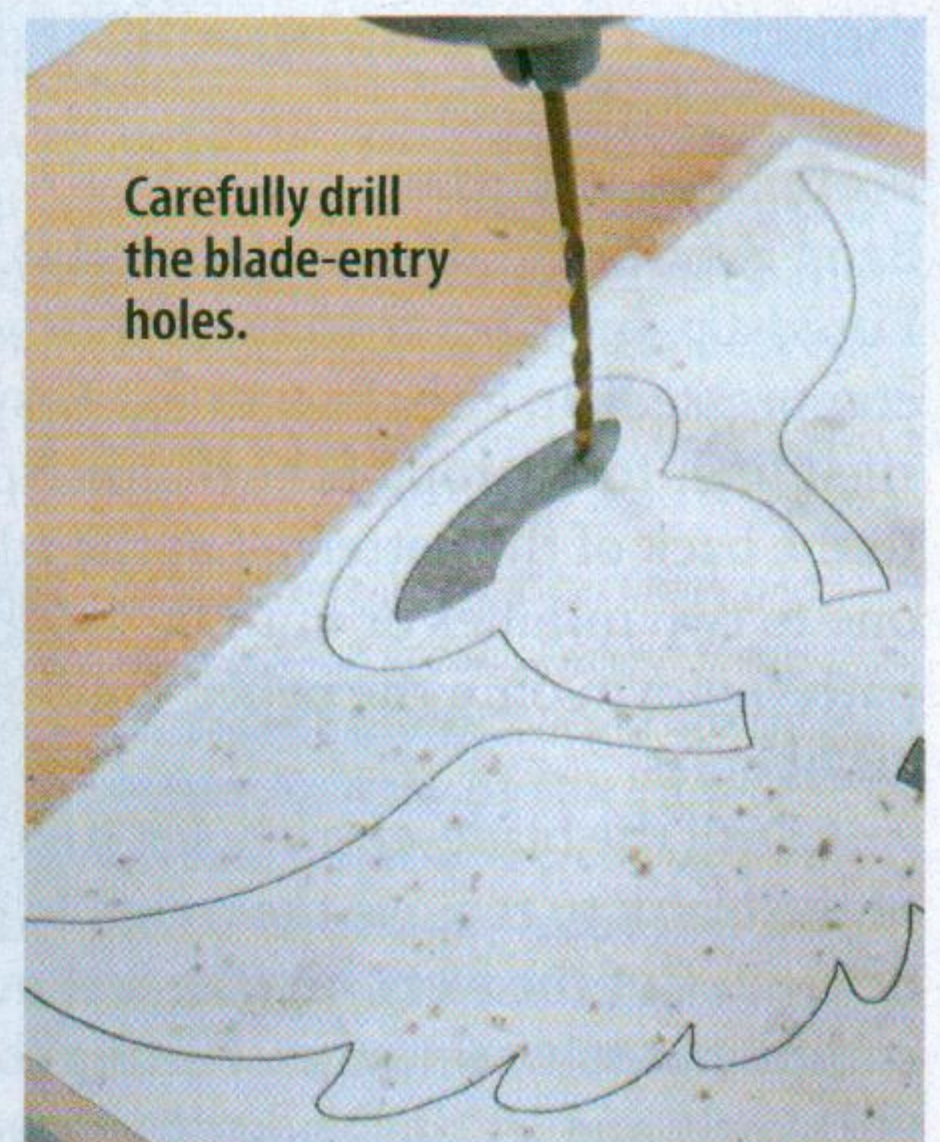
**A** while back, I published a booklet of alphabet patterns, each design with an embedded monogram letter. I called them alphabet icons or “alphicons.” Over the last few years, I realized I left out an important design: an angel. Since then, I have made these angel alphicons to mark the passing of friends or to celebrate the birth of a loved one’s child. I also offer them to families of fallen veterans and police officers. They look great hanging from the rear view mirror or as ornaments on the tree. They are

straightforward to cut, inexpensive to make, and appreciated by those who receive them.

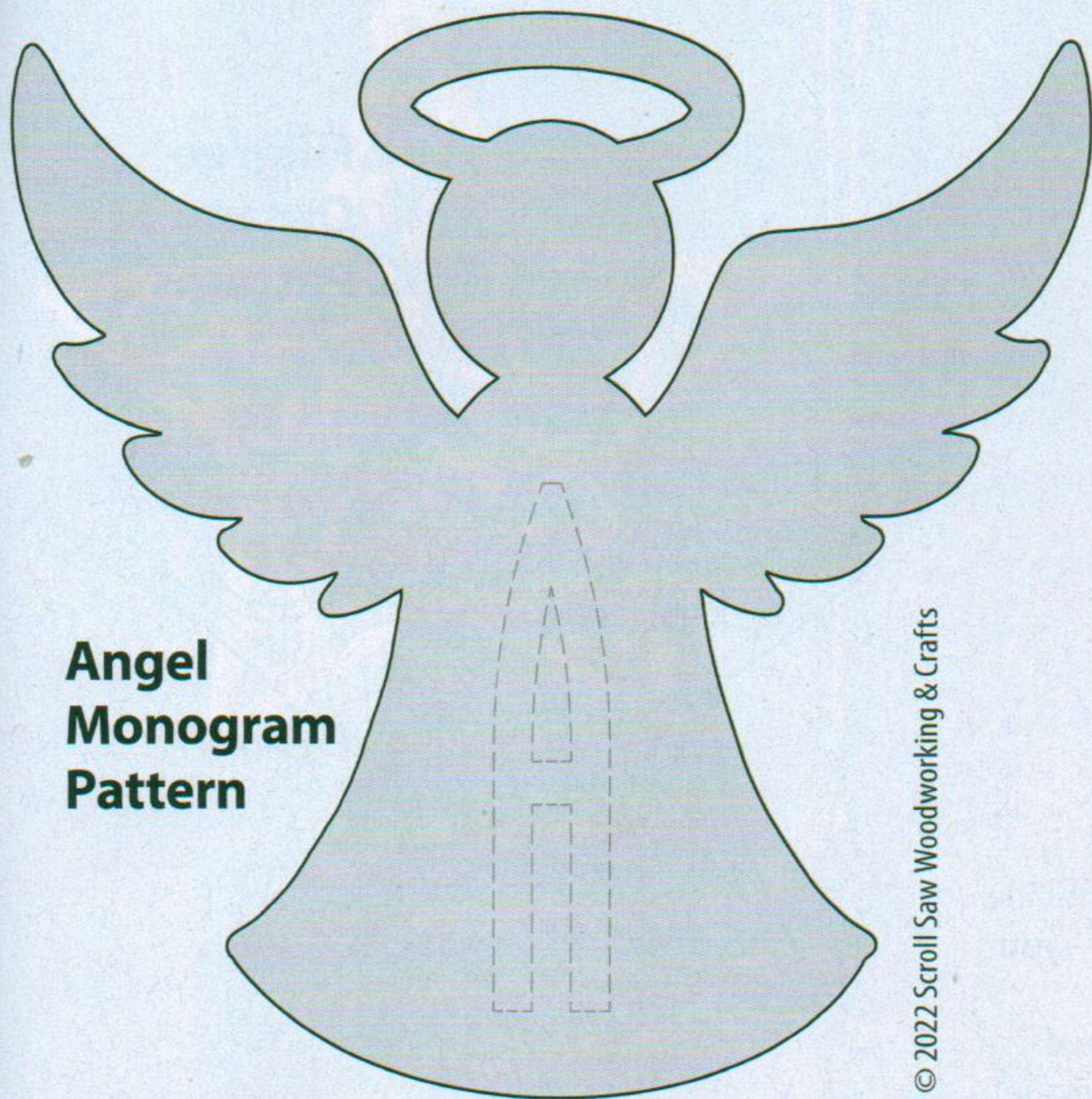
## **Getting Started**

Choose a kind of wood; these patterns work well for both softwoods and hardwoods. Prepare the blank by sanding it smooth with 120-grit sandpaper. Cover the wood with blue painter’s tape, and then attach the pattern to the surface of the tape with spray adhesive. Drill blade-entry holes in each interior area with a small bit.

**ON THE WEB** Download an alternate alphabet from our website.  
scrollsawer.com



Carefully drill the blade-entry holes.

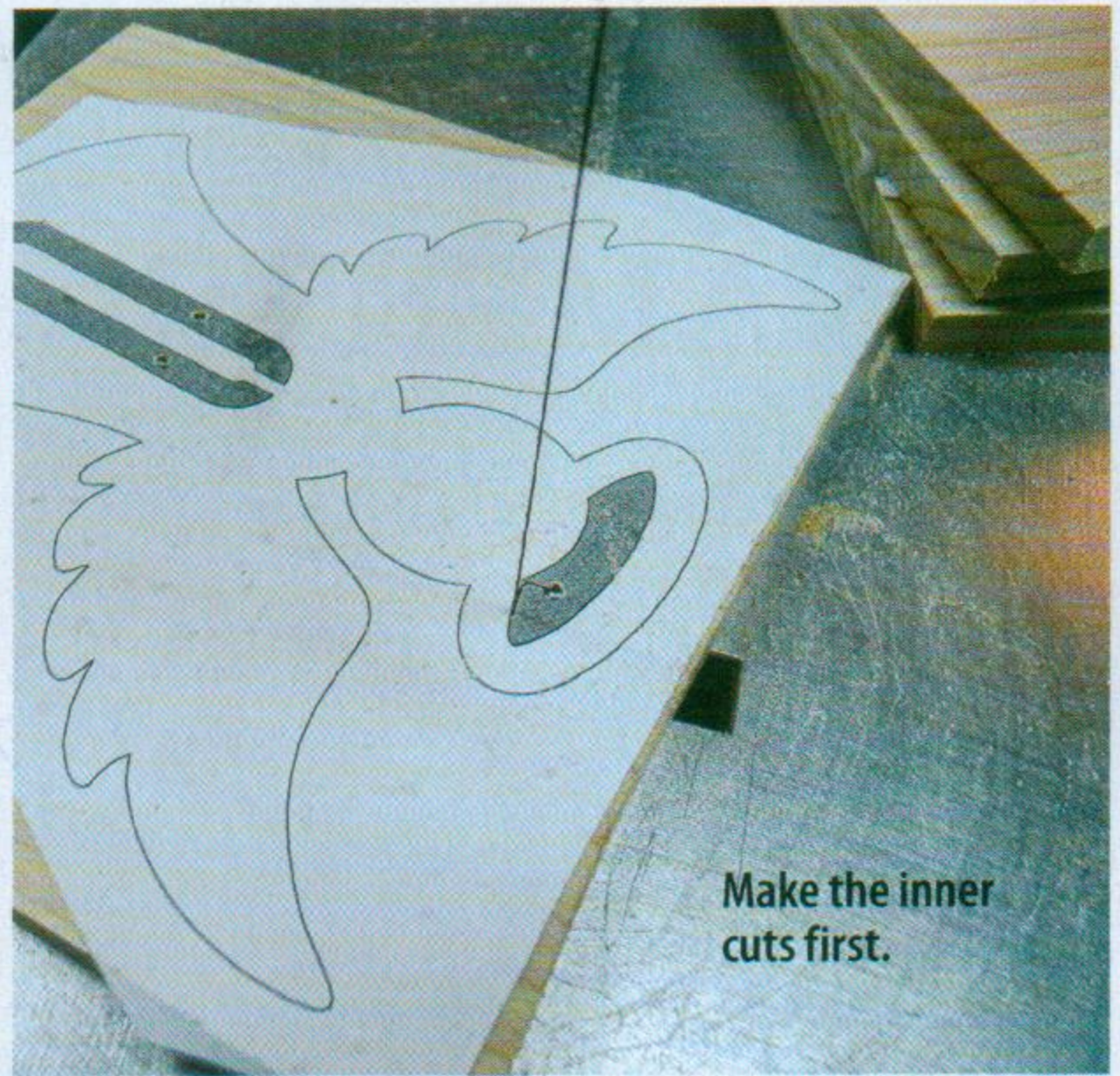


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## Angel Monogram Pattern

Alphabet pattern for the **ANGEL MONOGRAMS** is in the pullout section.

Note: Use the alphabet provided to personalize the angel as desired.



### Cutting and Finishing

Use a scroll saw and a #3 blade to cut the angels, starting with the interior cuts. Then cut the angel perimeters.

Sand the angels by hand, moving progressively through the grits to 240. Remove dust, and then finish as desired. For bland wood, I use acrylic paint, and for attractive hardwoods, I use DMO (see sidebar below at left). *Note: Dispose of oil-soaked towels and rags properly, as they can spontaneously combust.* Add wire or ribbon for hanging and display.

### DIY Oil Finish

Lately, I've been using diluted mineral oil (DMO) as finish for my projects. I mix equal parts mineral oil to mineral spirits. Dunk the angels into the DMO, and then immediately pat both sides with a terry cloth rag to absorb the excess oil. A few hours later, wipe them off with a paper towel.



### Materials & Tools

#### Materials

- Wood, such as maple, 1/4" (6mm) thick; 4" (10.2cm) square
- Spray adhesive: repositionable
- Tape: blue painter's
- Sandpaper: assorted grits to 240
- Finish, such as mineral oil and mineral spirits
- Terry cloth rag and paper towels
- Wire or ribbon (for hanging)

#### Tools

- Scroll saw with blades: #3 reverse-tooth
- Drill with bit: small

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

### WANT MORE FROM DAVE?

#### Alphicons: 32 Alphabet Patterns for the Scroll Saw

By Dave Van Ess

Item 9944. Available for \$9.99 plus S&H (parcel post) from Fox Chapel Publishing, FoxChapelPublishing.com, 800-457-9112, or your local retailer.



Dave Van Ess is a retired engineer living in Chandler, Ariz. He has been woodworking for 45 years and scrolling for 35. He is a past president of the Arizona Woodworkers (a greater Phoenix area woodworking club) and volunteers his time and resources to providing wood projects for kids. Email him at [davevaness21@gmail.com](mailto:davevaness21@gmail.com).

# Filigree ORNAMENTS

## Filigree Ornament Patterns

### Practice cutting delicate frets on these six stars

By Keith Fenton  
Cut by Joe Pascucci

**T**hese ornaments are great practice for executing intricate interior cuts. Make sure to change your blade often and let the saw do the work. Enjoy the challenge—you soon will have a beautiful piece to hang and display.

*Note: You can cut this project out of any tight-grained hardwood between 1/8" (3mm) and 1/4" (6mm) thick. If you use thinner than 6mm or 1/4", I recommend stacking at least two layers at once in order to make the intricate cutting easier.*

#### Getting Started

Photocopy the patterns and prepare the blanks. I pre-sanded with an orbital sander, moving up progressively through the grits from 100 to 220. Remove all excess dust with a clean cotton cloth. If you are stack-cutting thin layers of wood, stack the blanks now, wrapping the edges with clear packaging tape to ensure that they stay aligned while you cut.

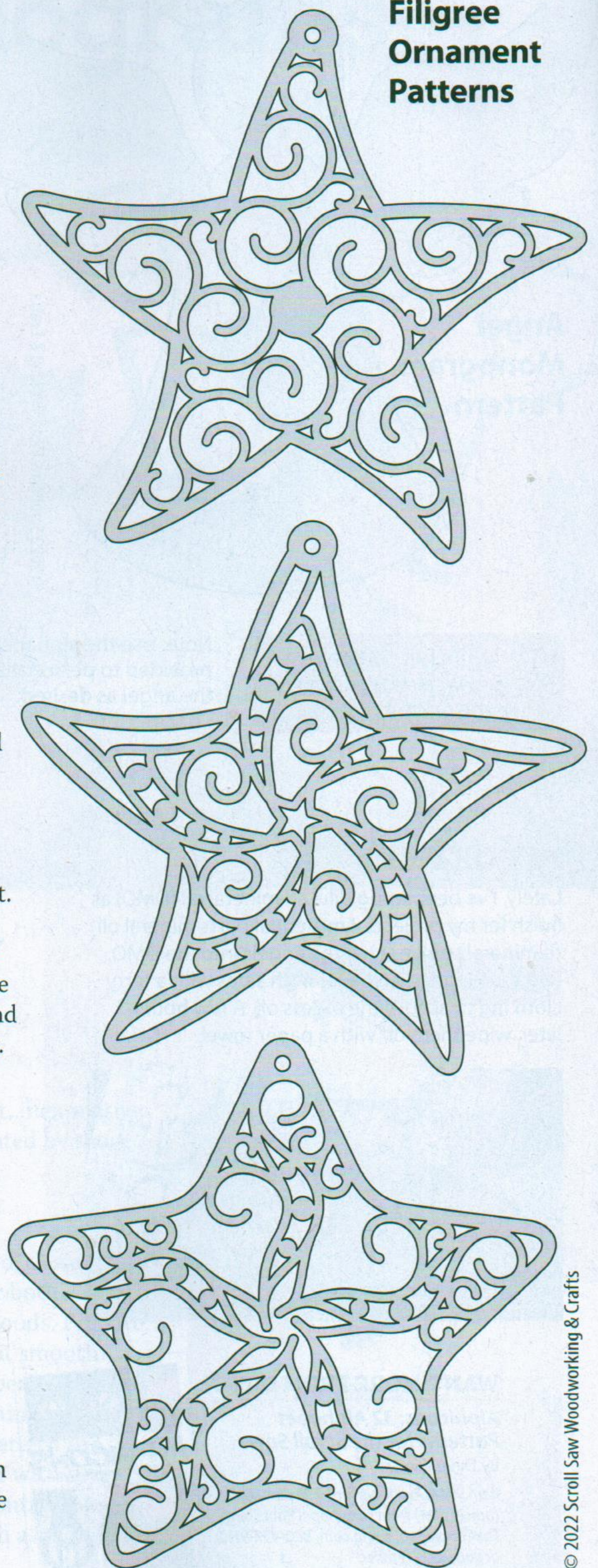
Cover the blanks with blue painter's tape, and then attach the patterns to the tape with spray adhesive. Drill the blade-entry holes for the frets, and then drill the holes for the hangers. Once all the holes are drilled, flip the pieces over and sand the backs again, so they sit perfectly flat during cutting.

#### Cutting and Sanding

Cut the designs, beginning with the interior cuts. Then cut the perimeters. Gently remove the patterns and hand-sand the fronts and backs to remove any fuzzies and soften the edges, moving up through the grits from 220 to 400. Be careful not to catch an edge on the delicate bridges. Use a sanding stick to remove any burrs and fuzzies that remain. Remove dust with a clean cotton cloth.

#### Finishing

Spray with several light coats of a semigloss lacquer of your choice, allowing ample drying time between coats. For a smoother finish, if desired, you can sand lightly by hand with 400-grit sandpaper and clean off the dust before applying the last coat. Allow the varnish to dry. Tie a cord of your choice for hanging and enjoy!





Additional patterns for the **FILIGREE ORNAMENTS** are in the pullout section.

### Materials & Tools

#### Materials

- Wood, such as maple, rosewood, walnut, and yellowheart, ¼" (6mm) thick: 3½" (8.9cm) square
- Spray adhesive
- Tape: clear packaging (optional), blue painter's
- Clean cloths
- Sandpaper: assorted grits up to 400
- Clear finish, such as semigloss spray lacquer
- Small cord or hanger (for display)

#### Tools

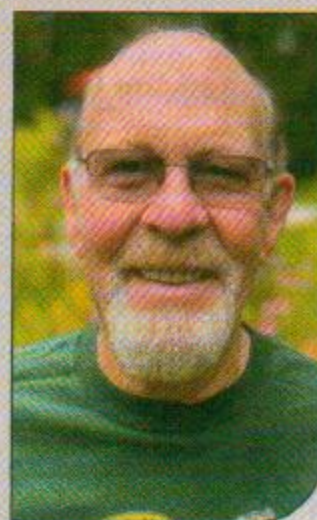
- Scroll saw with blades: #2/0 reverse-tooth
- Drill press with bits: assorted small
- Sander: orbital with grits up to 220
- Sanding sticks

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*



Keith Fenton has been designing scroll saw patterns for several years alongside his partner, Sheila Landry. Together they have contributed patterns and articles to several woodworking and painting magazines and e-zines. You can visit their website at [sheilalandrydesigns.com](http://sheilalandrydesigns.com) to see their entire selection of patterns (including free samples). If you have any questions about this project, you can reach Keith

at [sheilalandrydesigns@gmail.com](mailto:sheilalandrydesigns@gmail.com).



Joe Pascucci started scrolling nearly 30 years ago. He also enjoys woodturning and other types of woodworking. Joe is a retired police sergeant and construction superintendent, and is the founding president of the Long Island Scroll Saw Association. When Joe's not in the woodshop, he can be found gardening, traveling, and spending time with his grandkids. To see more of Joe's work, visit the Members

section of [liwoodworkers.org](http://liwoodworkers.org).

# Cookie Ornaments

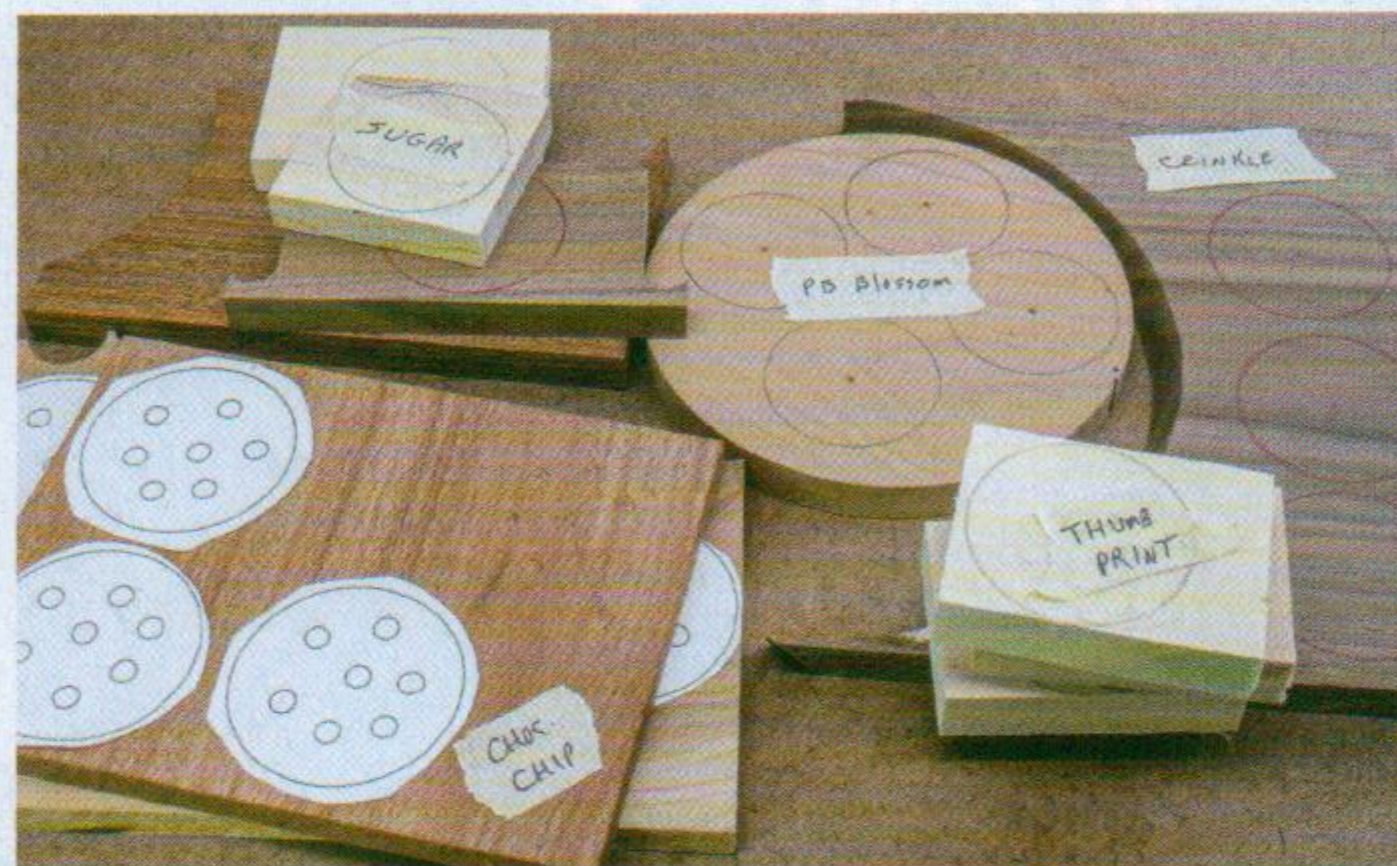
**Crinkle, sugar, thumbprint, peanut butter blossom—you name it! These decadent baubles look like they came straight from the bakery**

By Carole Rothman

**F**ew things are more inviting than a platter of holiday cookies. Intrigued by the variety of shapes and colors, I thought it would be fun to make these goodies from wood. Working from photos, I reproduced five favorites that could easily be mistaken for the real thing, while bringing pleasure for years to come. Whether you make one type or five, they're bound to be received with amazement and joy.

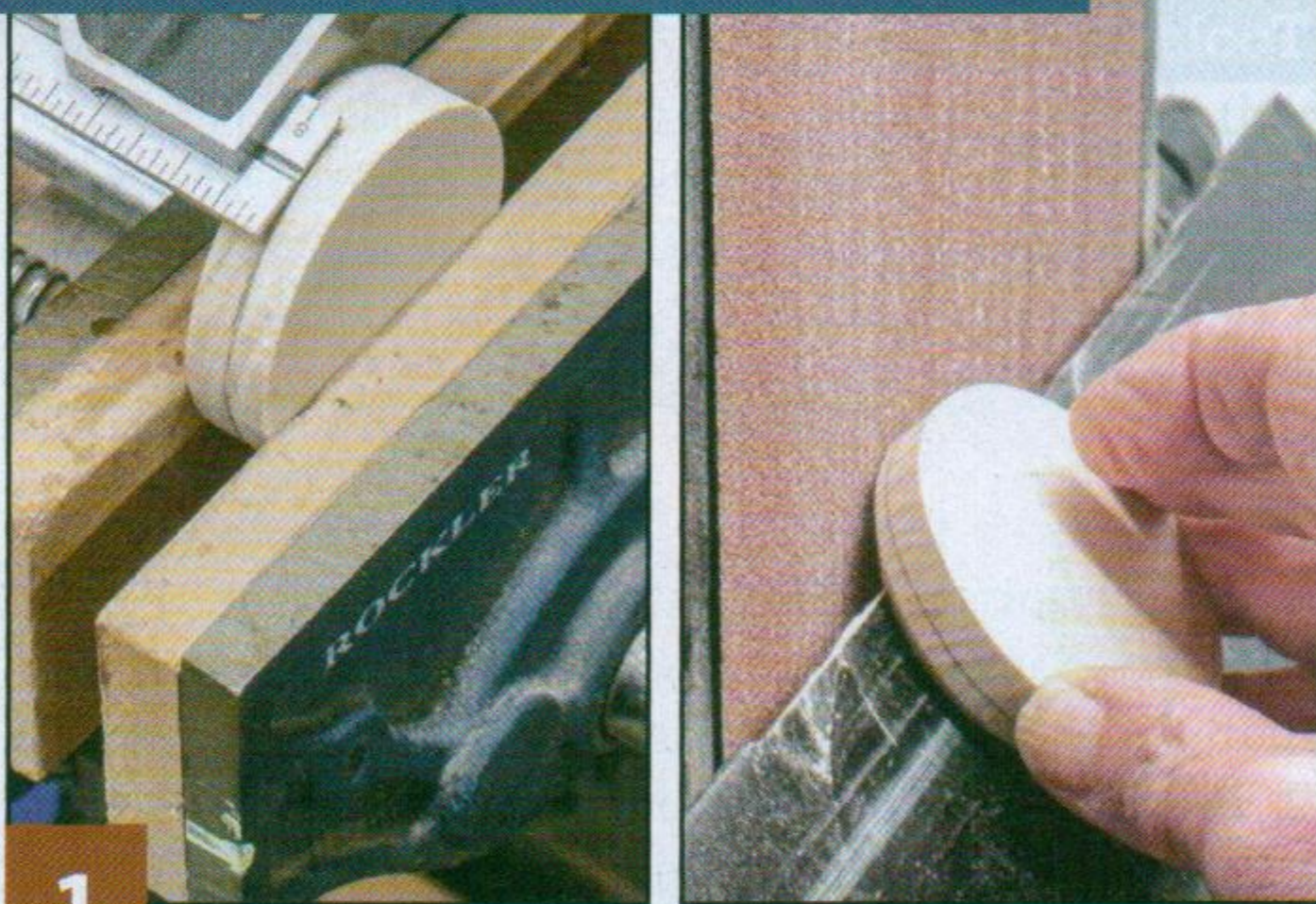
## Getting Started

Prepare the blanks. For the chocolate chip cookies, attach the patterns securely to the blanks using repositionable adhesive. For the crinkle and sugar cookies, use a compass to draw 2" (5.1cm)-dia. circles on the bottom face of the blanks. For the thumbprint and peanut butter blossom cookies: draw circles on the top face of the blanks, 2" (5.1cm)-dia. for thumbprint

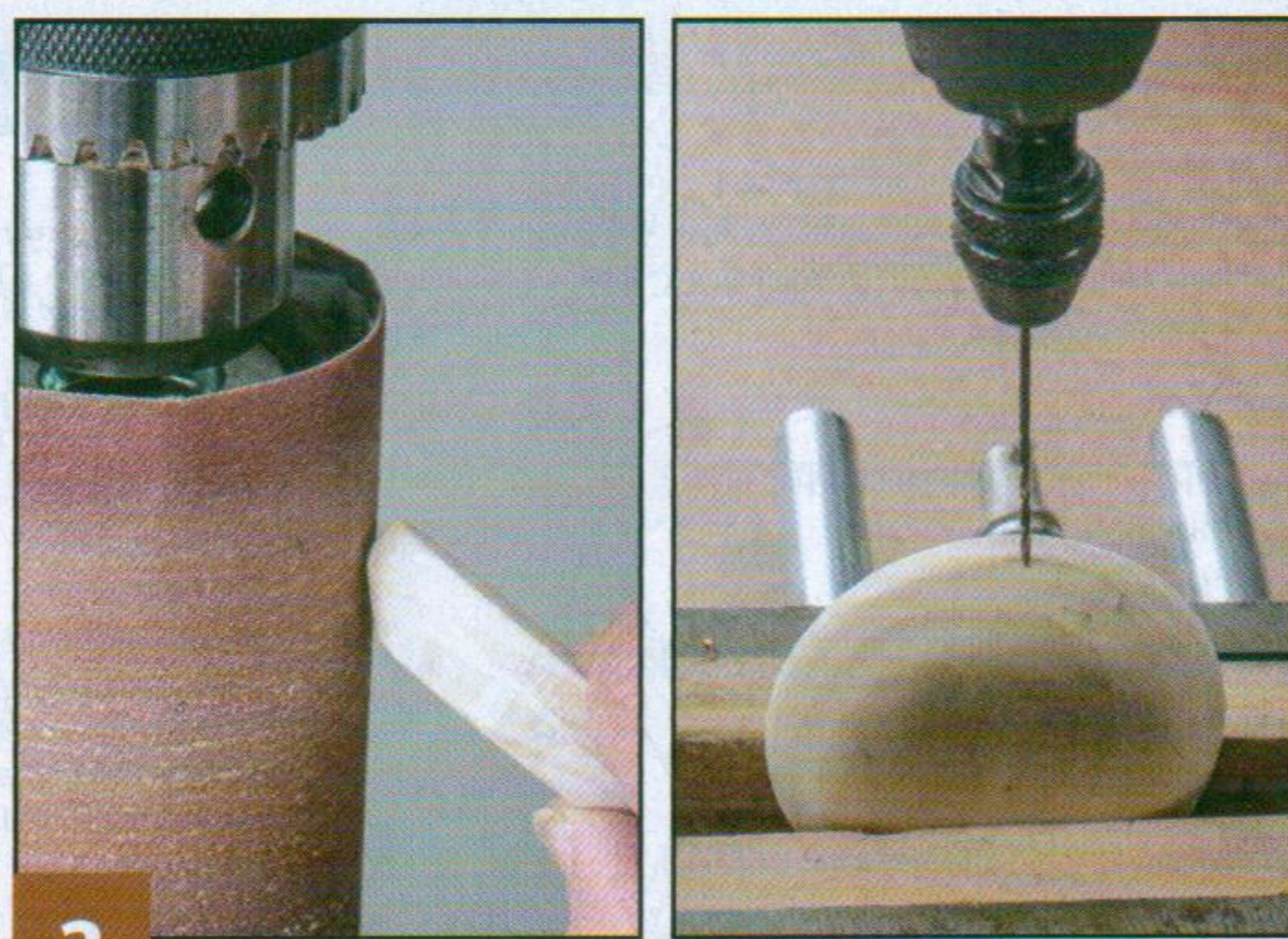


cookies and 1 7/8" (4.8cm)-dia. for peanut butter blossom cookies; use an awl and center punch to deepen the center mark. After the blanks are prepared, follow the instructions below for each type of cookie.

## SUGAR COOKIE WITH SPRINKLES



**1** **Create the profile for the cookie.** Cut around the circle, cutting just outside the line, and then use a belt sander to sand to the line. Draw a line around the circumference, 1/4" (6mm) from the top edge. Set the table of a belt sander to 45°. Sand the top edge down to the line.



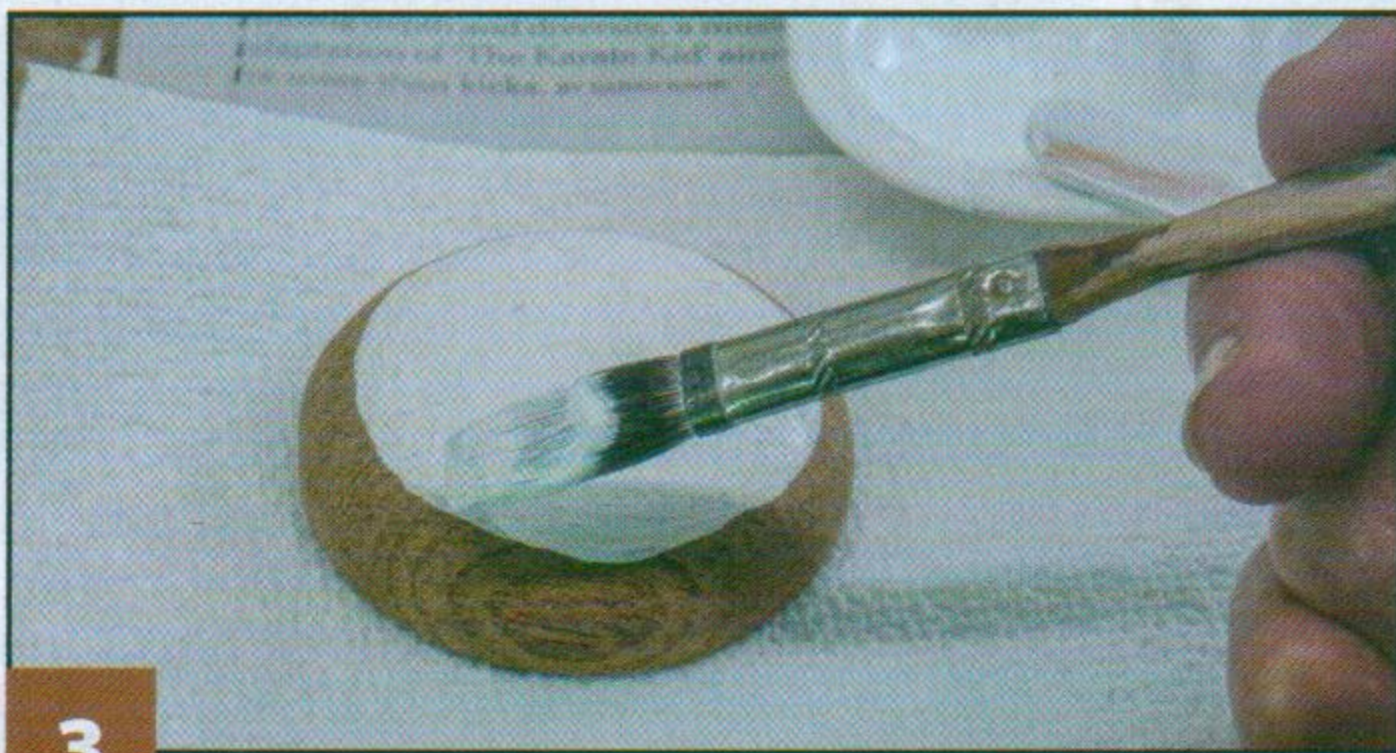
**2** **Complete the shaping.** Use a medium-sized pneumatic drum with 120 and 220-grit sleeves to shape the top bevel into a smooth curve. Start with the 120-grit sleeve to reduce the upper and lower edges of the bevel, and then use a sweeping motion to blend the top face and sides into a smooth curve. When the shape is established, refine the surface with the 220-grit sleeve. Complete the shaping by hand sanding with 220 and 320-grit sandpaper. Then use a rotary tool and a #56 drill bit to drill the hole for the screw eye. Mark the bit with tape to a length just slightly less than the screw, secure the blank, and then drill the hole 3/16" (5mm) from the back edge.



**TIP**

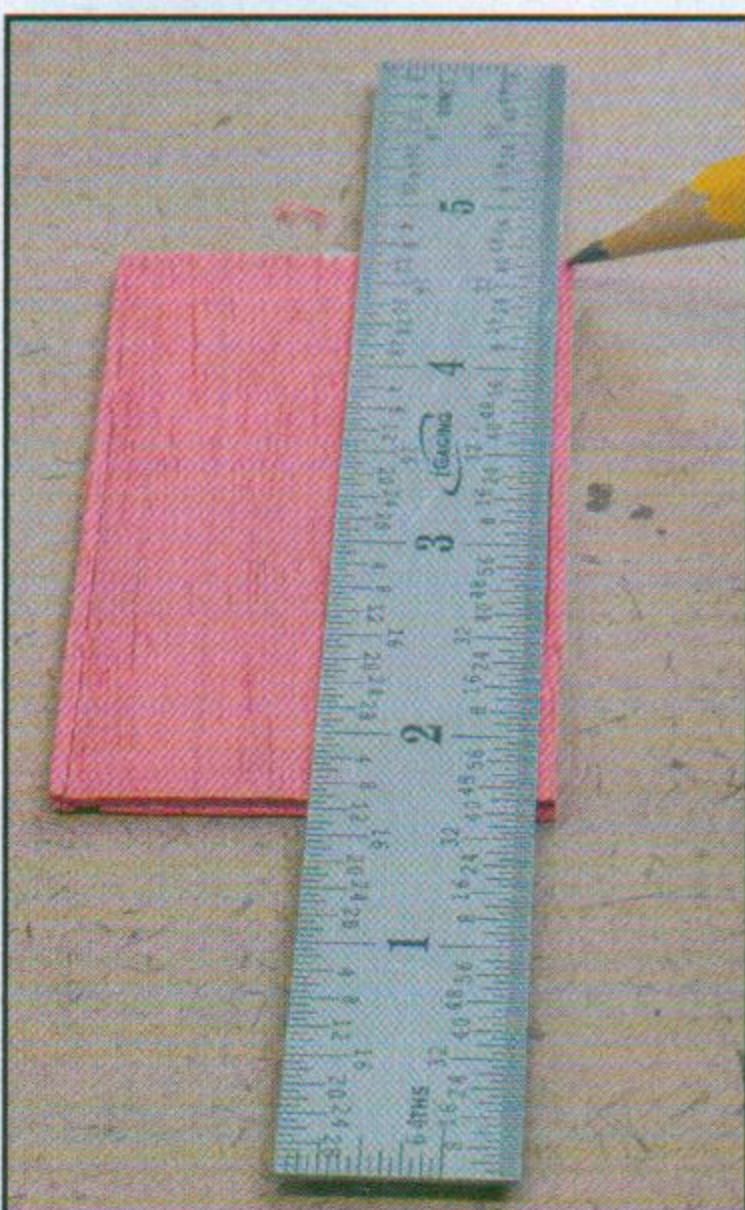
**GOING NATURAL**

*Cut naturally colored sprinkles from 1/16" (2mm)-thick pieces of vivid hardwoods such as padauk, purpleheart, yellowheart, or redheart.*



3

**Add the icing.** Paint the top face of the cookie with white acrylic paint to simulate icing. I added matte medium for a translucent effect. Once dry, sand the painted area at 320-grit or higher to smooth the surface, and then apply additional coats of paint, if needed. Apply several coats of clear gloss lacquer to the entire cookie. Let dry, and then insert the screw eye into the drilled hole.



4

**Prepare the sprinkles.**

For each color, use three pieces of 2" by 3" (5.1cm by 7.6cm) dyed veneer. Apply wood glue generously to two of the pieces, and then stack all three, matching the edges carefully, to create a lamination about 1/16" (2mm) thick. Apply pressure so the lamination will dry flat, and then sand one 3" (7.6cm)-long edge with a light pass on the belt sander so that it's straight and even. Place a ruler about 1/16" (2mm) in from this edge and draw a cut line with a sharp pencil.



6

**Attach the sprinkles.** Squeeze cyanoacrylate (CA) glue onto a piece of waxed paper. Using tweezers and working one sprinkle at a time, dip each into the glue and place it firmly on the cookie. Vary the placement to obtain a random and more natural-looking effect. Once dry, hang with decorative string or ribbon.

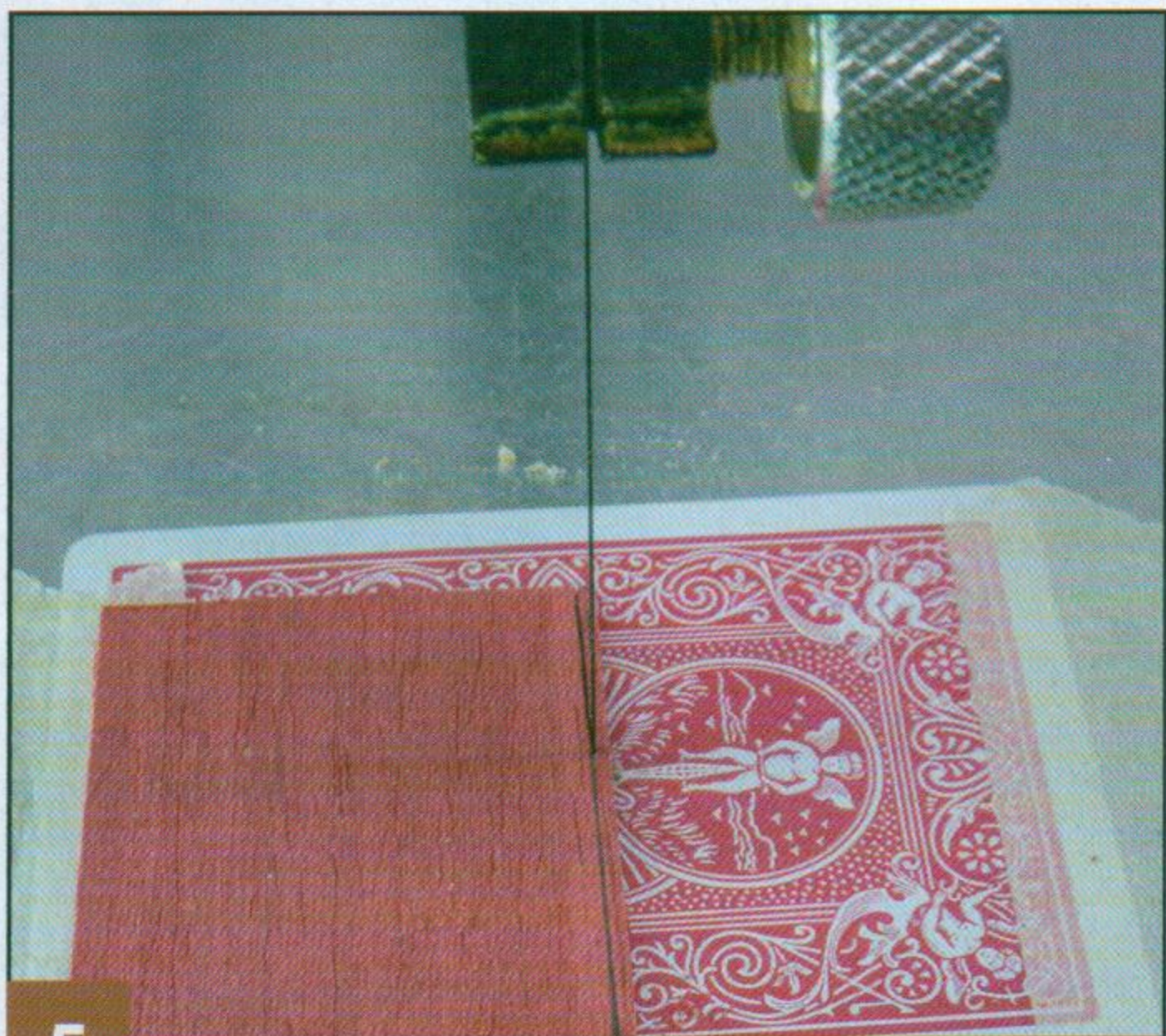
**Guide to Placing the Screw Eye**

- Crinkle and sugar cookies: 3/16" (5mm) from the back edge.
- Thumbprint and PB blossom cookies: 1/4" (6mm) from the back edge.
- Chocolate chip cookie: 1/8" (3mm) from the back edge.

**TIP**

**INSERTING THE SCREW EYE**

*For help in inserting the screw eyes, enlarge the top of the drilled holes slightly with an awl. Place the screw firmly into the hole, and then use a toothpick inserted through the eye as a handle to rotate it to the desired depth.*



5

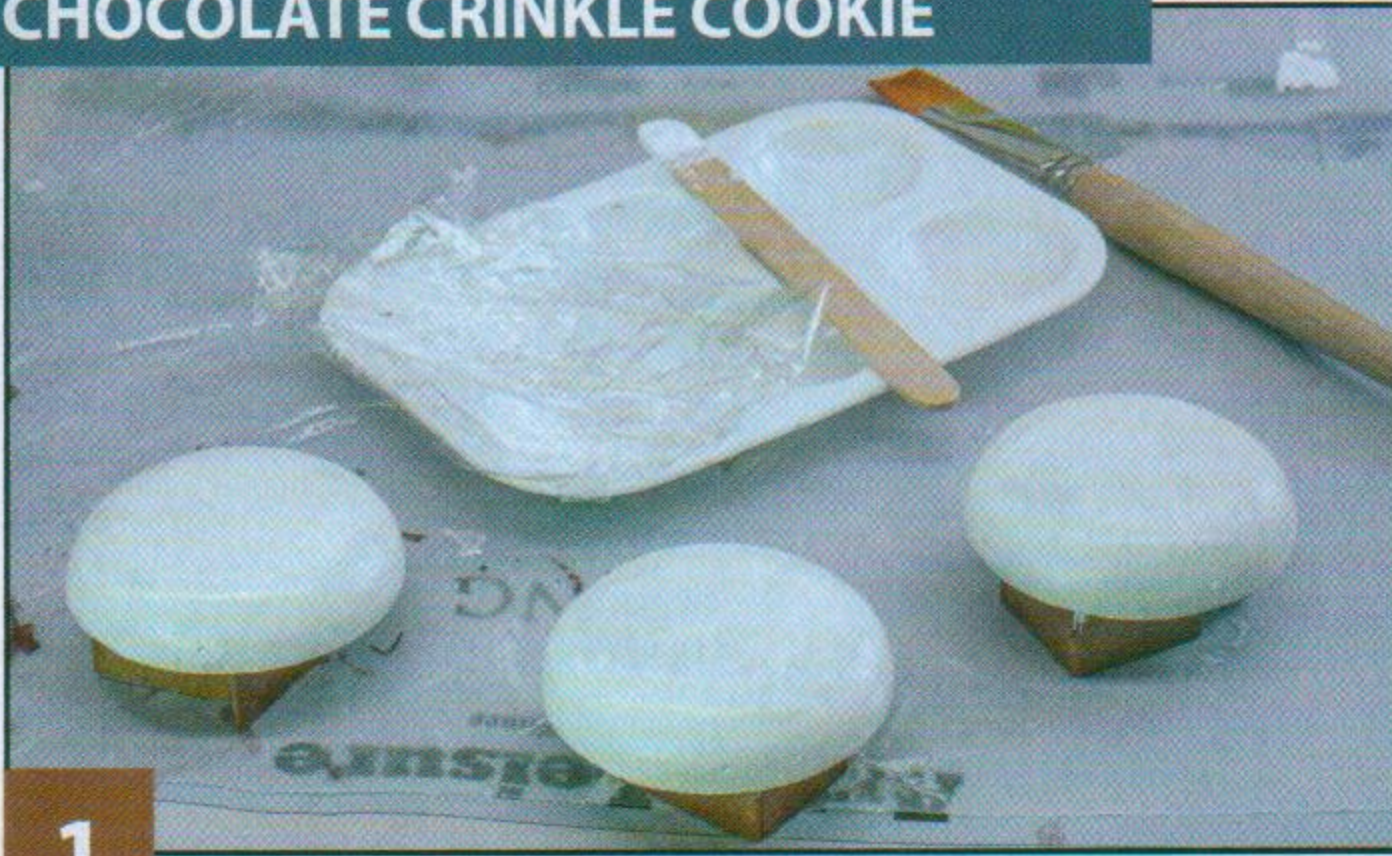
**Cut the sprinkles.** Tape a shop-made zero clearance insert into place. Using a #2/0 blade, cut along the line drawn in Step 4 to make the first strip. Straighten the cut edge of the lamination on the belt sander, and then repeat the marking and cutting process to obtain the desired number of sprinkles. (Allow for extras so you can select the best ones.) Sand away all fuzzies. Align four to six strips and place them perpendicular to the saw blade. Hold the strips firmly with one hand on each side of the blade and make successive cuts across them to create sprinkles that are 3/16" (5mm) long. Repeat until all strips are cut.

**TIP**

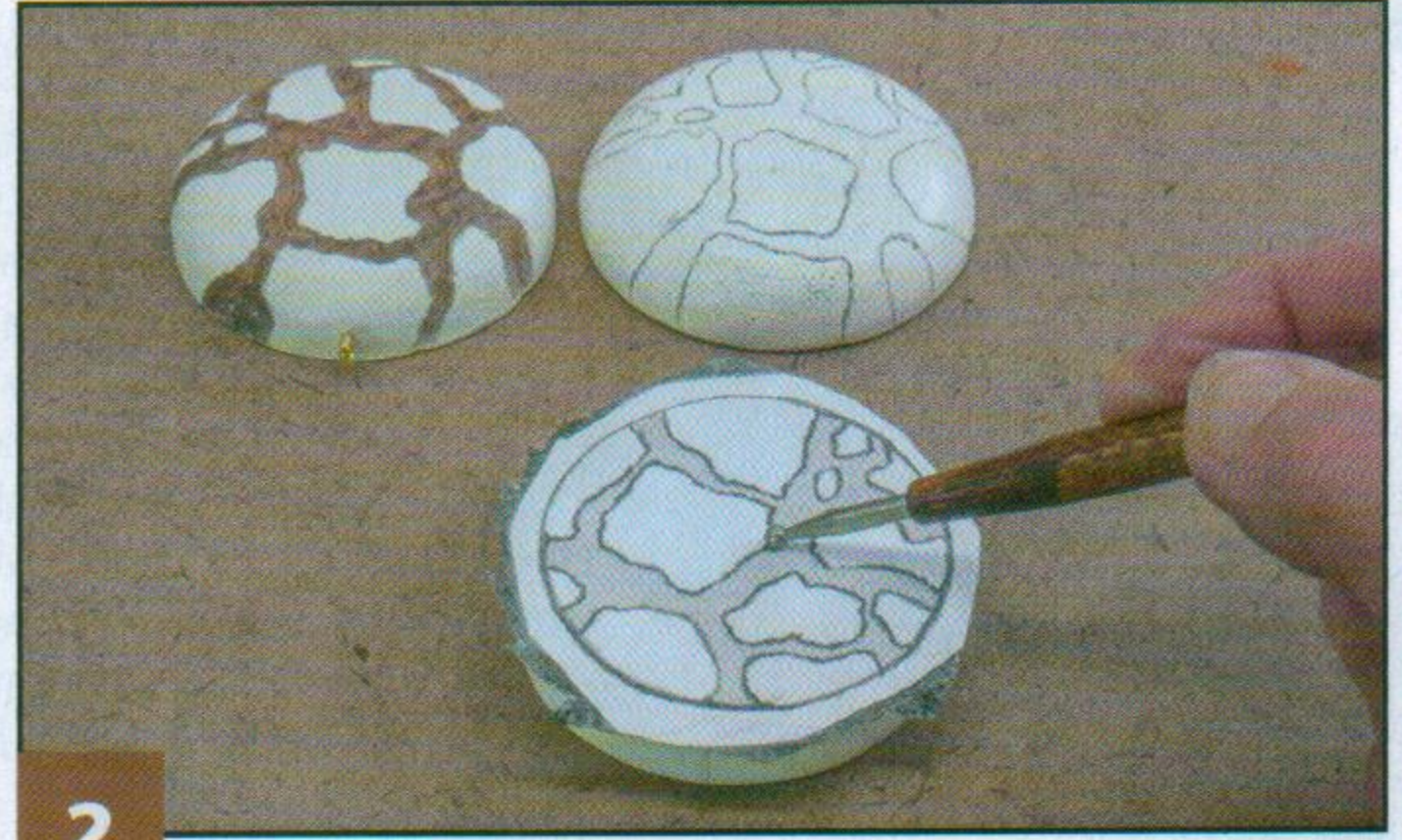
**CUTTING SMALL PIECES**

*A zero clearance insert provides extra support for fragile pieces and keeps small cutoffs from dropping through the opening in the saw table. To make one from a playing card, use a 2/0 blade to cut a slot from the center of one long edge to the center of the card. Tape the card into place at both sides.*

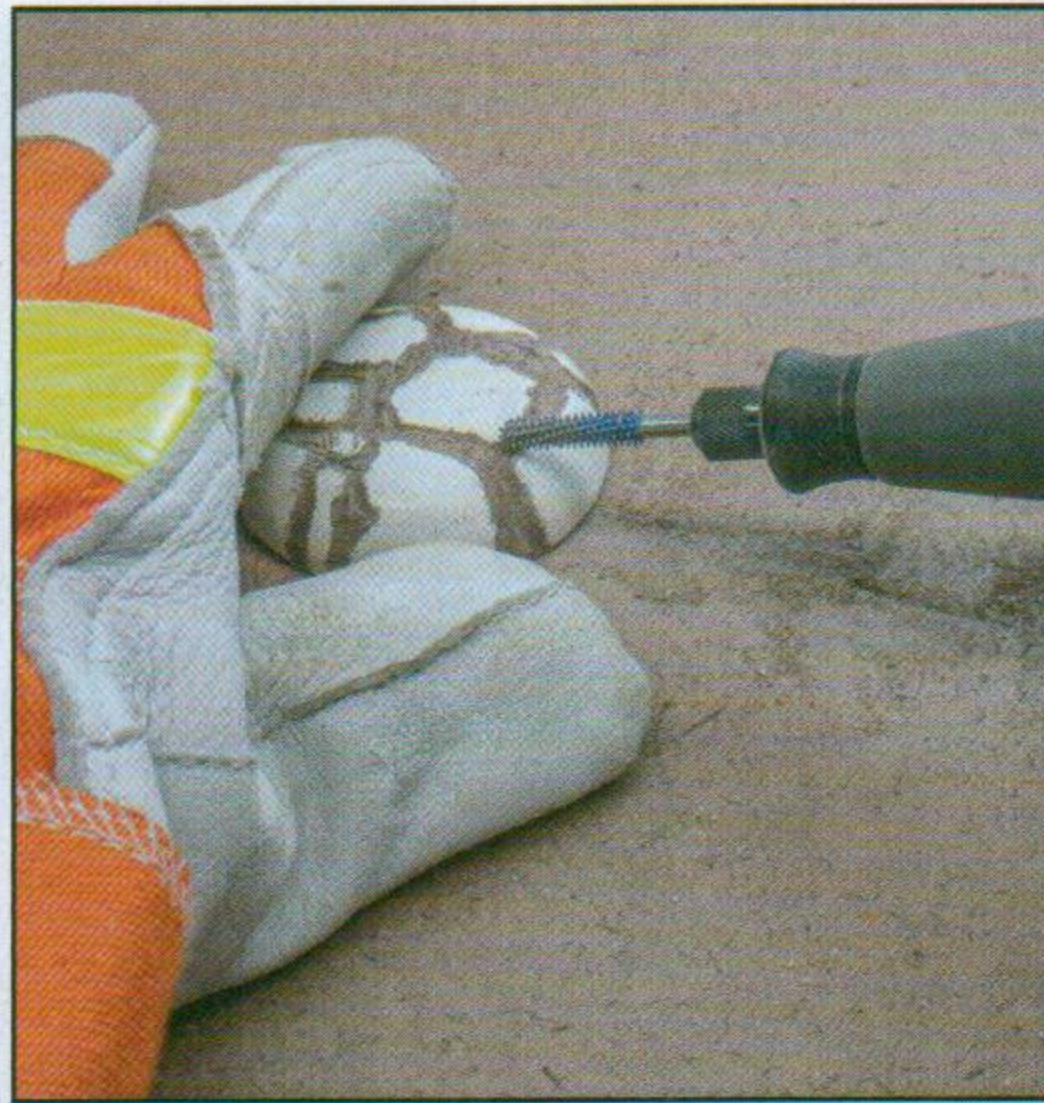
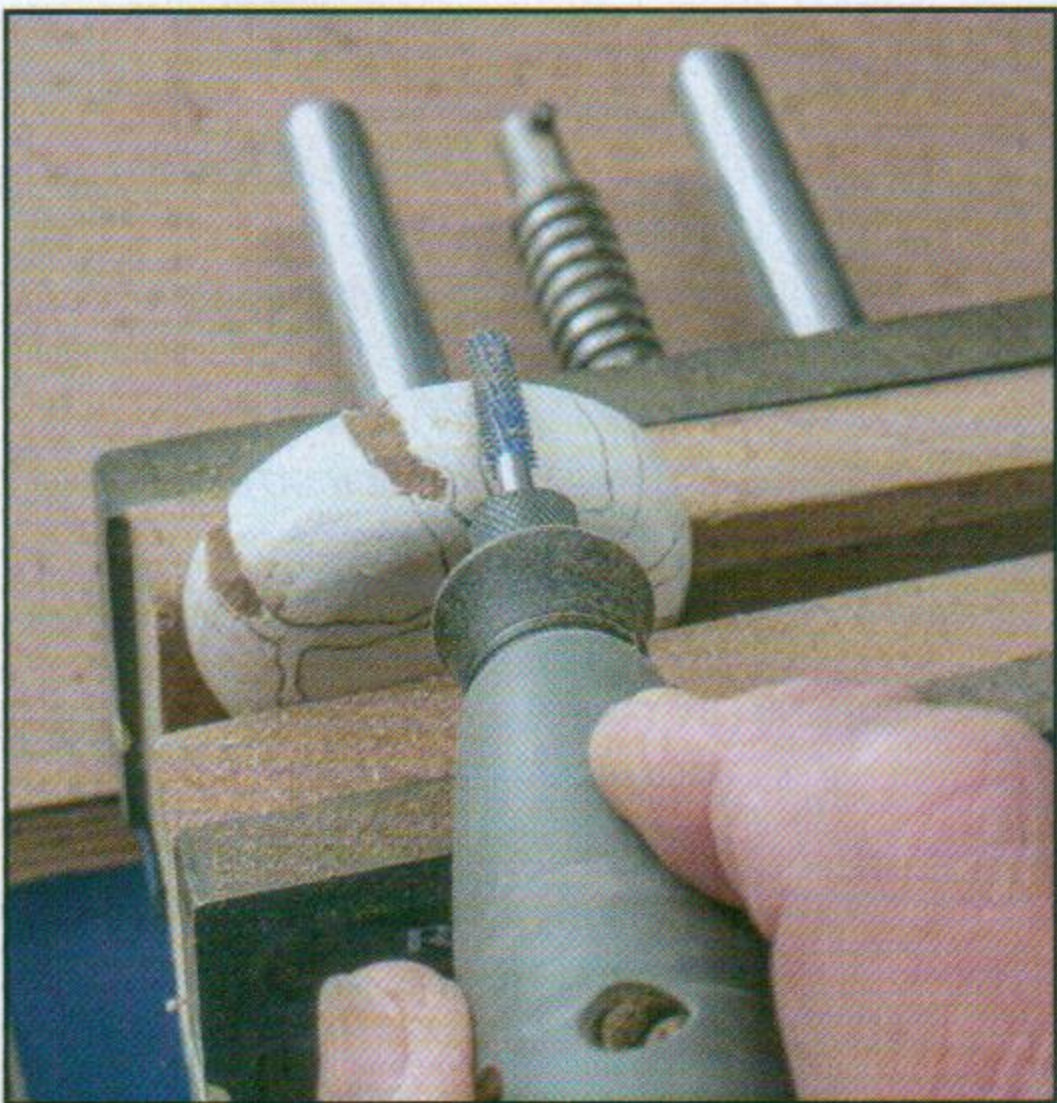
## CHOCOLATE CRINKLE COOKIE



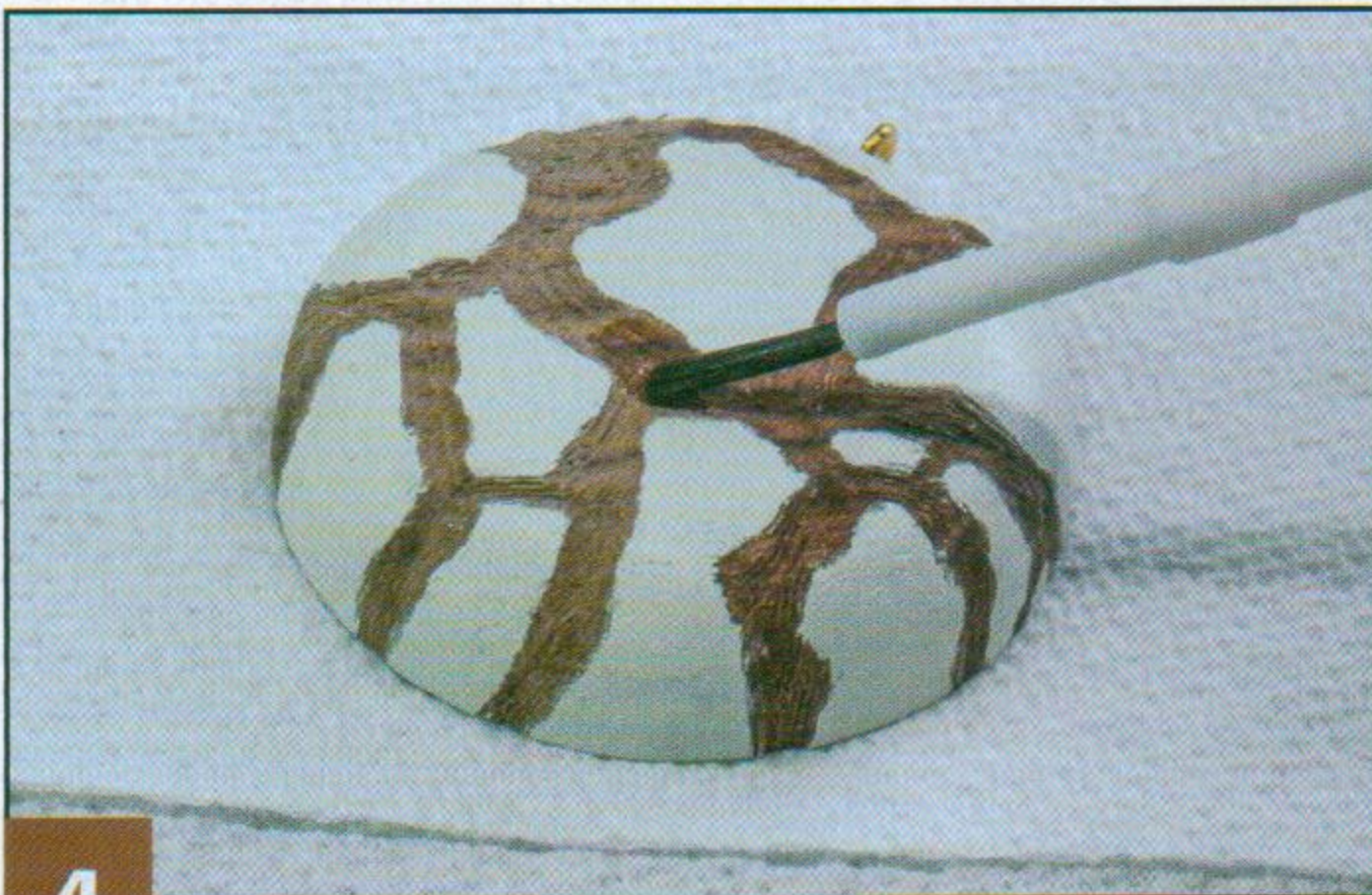
**1** **Cut, sand, and paint the cookie.** Follow Steps 1 and 2 from the sugar cookie instructions for cutting, shaping, and drilling the hole for the screw eye. Paint the entire surface with white acrylic paint. Recoat as needed, sanding between coats with 320 or higher grit, until none of the wood shows through.



**2** **Transfer the carving pattern.** Attach the carving pattern to a small piece of carbon transfer paper and center it on the cookie. It will overlap the top slightly. Holding it firmly in place, trace all internal lines with a stylus. Remove the pattern and use a pencil to extend the sides of the open areas down to the bottom edge.

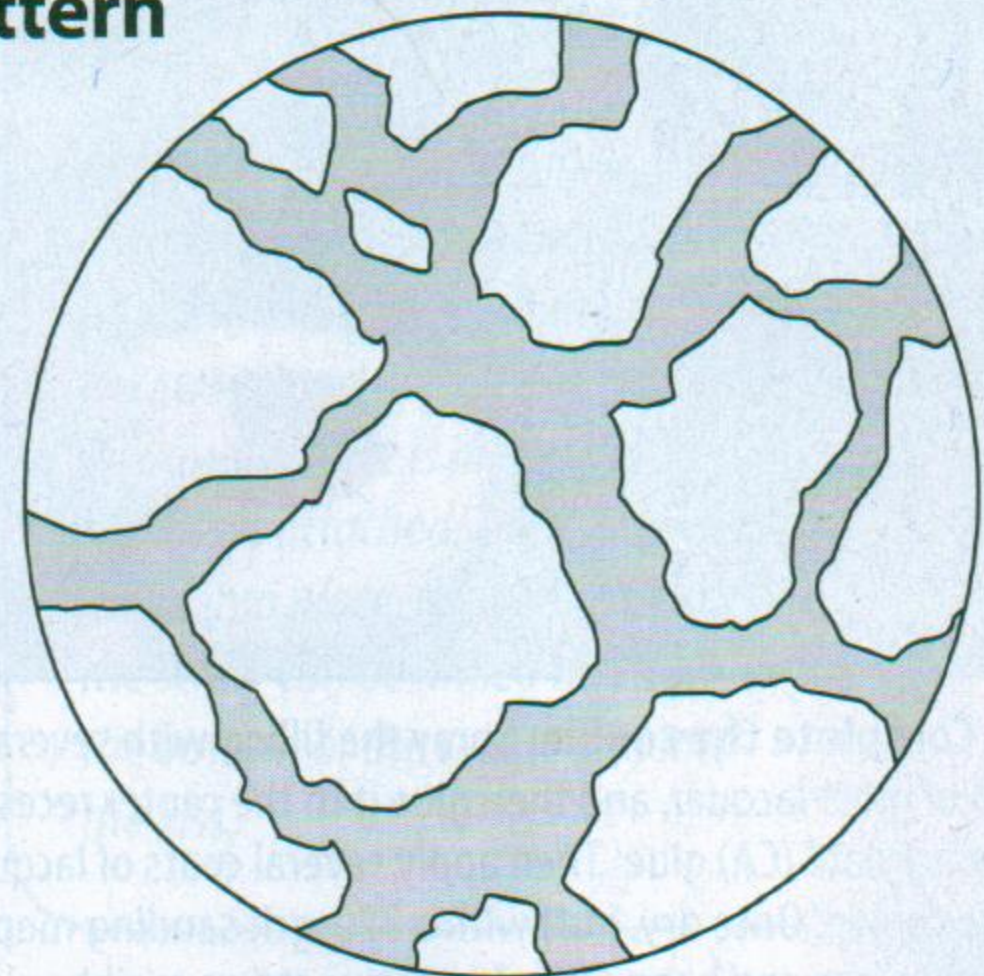


**3** **Shape the cookie.** Use a rotary tool with a fine-grit ball nose burr to carve the spaces between the enclosed areas. Start with the edges, clamping the cookie securely into a vise for stability. Remove just enough wood to create shallow, dark grooves between the white areas. Work against the direction of the rotation of the burr to avoid losing control. When the edges are shaped, place the cookie on a flat surface or hold it with a leather-gloved hand to carve the remaining spaces. *Note: Make sure to wear proper breathing protection while power carving.*



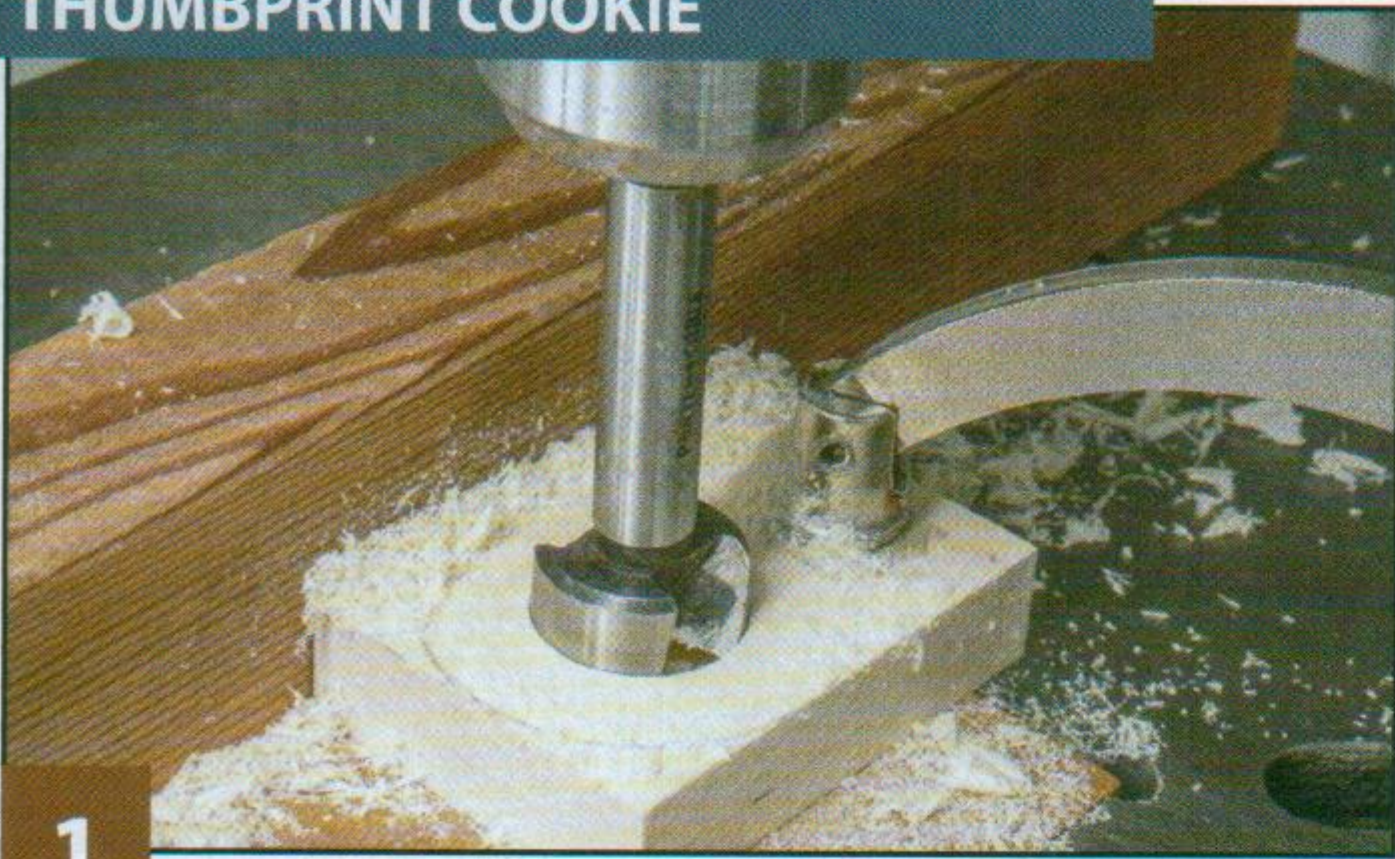
**4** **Complete the cookie.** When all areas have been shaped, vacuum the dust, erase remaining marks from the transfer paper, and then touch up white areas abraded by the burr. To increase the contrast between the light and dark areas, use shellac and a small artist's brush to deepen the color of the wood. Then insert the screw eye and hang with decorative string or ribbon.

### Chocolate Crinkle Cookie Pattern



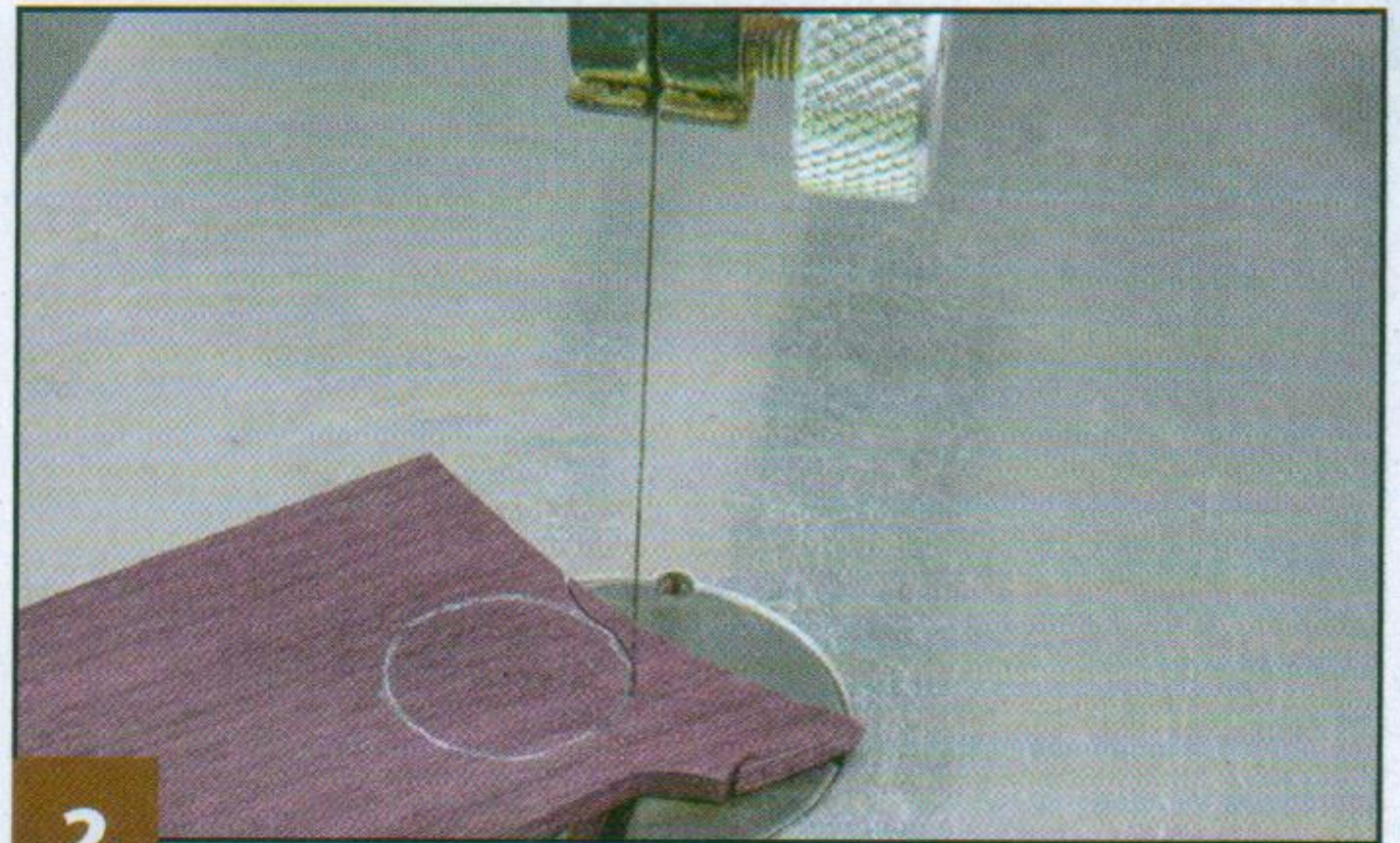
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## THUMBPRINT COOKIE



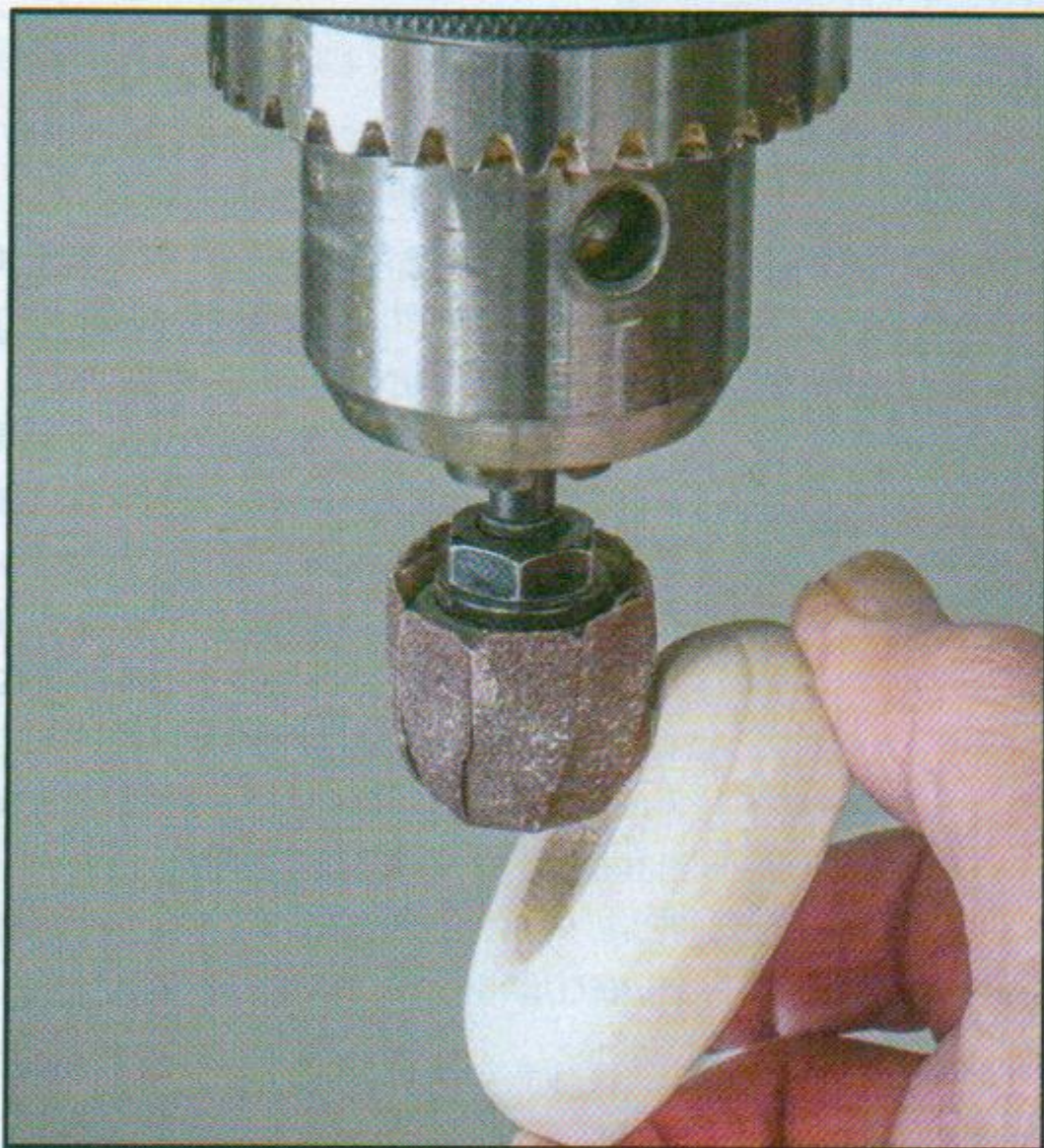
1

**Create the center recess.** Clamp the blank firmly to the drill press table. At the mark made by the center punch, use a 1" (25mm) Forstner bit to drill a hole that is 1/4" (6mm) deep.



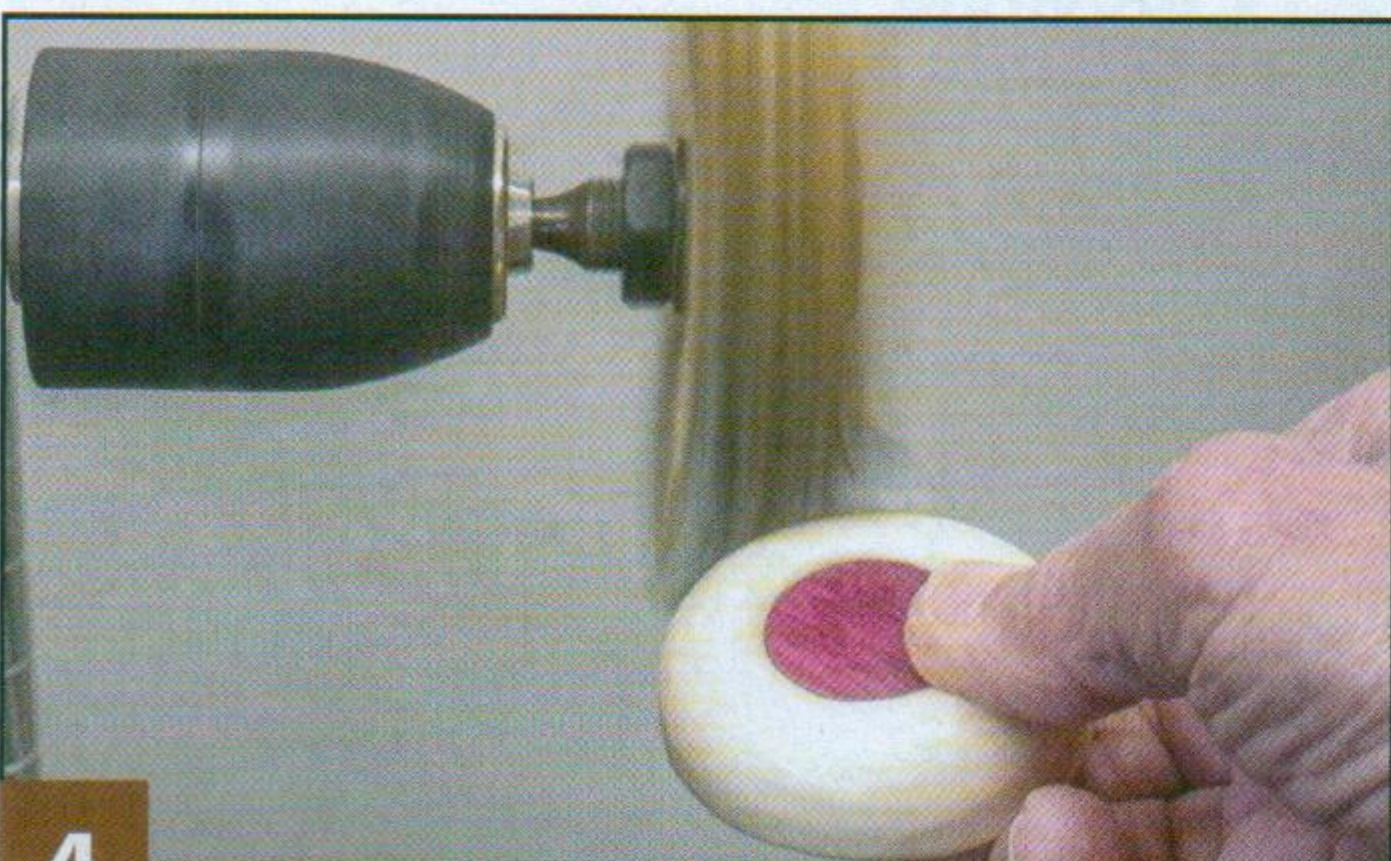
2

**Make the filling.** Use a compass to draw a 1" (2.5cm)-dia. circle on 1/8" (3mm)-thick purpleheart, redheart, or padauk. Cut the circle slightly outside the line, and then use a belt sander to sand the circle to the line. Test its fit by placing the circle into the center recess. It should slide in easily and fill the space completely.



3

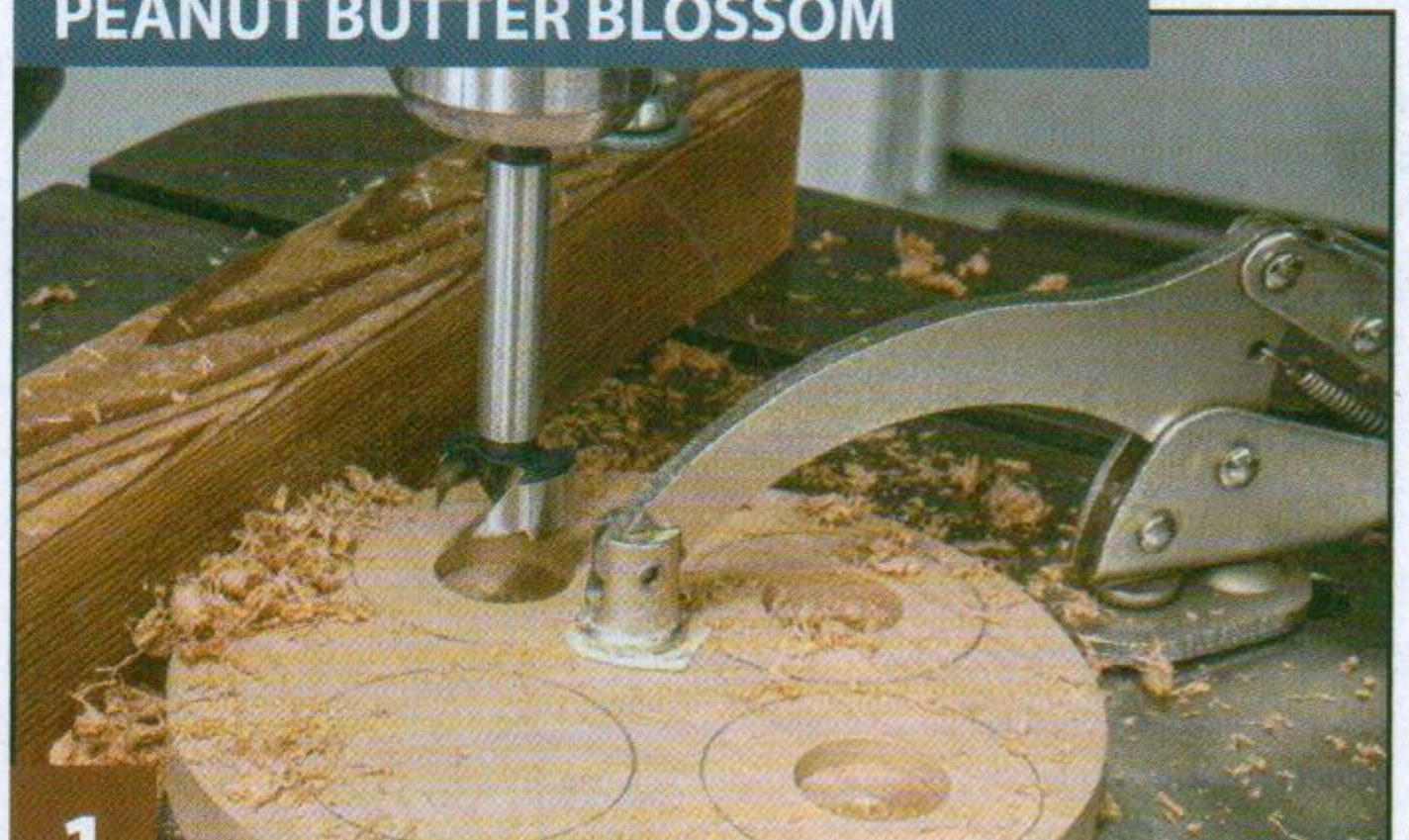
**Shape the cookie.** Follow Steps 1 and 2 from the sugar cookie instructions to cut and shape the cookie; drill the hole for the screw eye 1/4" (6mm) from the back edge. Then sand an outward flare at the edges of the center recess using a small round inflatable sander or drum. Since full access to the center recess may be difficult, use a sandpaper-wrapped dowel to sand any remaining sharp edges into a smooth curve. From time to time, insert the filling into the recess to check your progress. When shaping is complete, hand-sand the entire cookie to 320-grit.



4

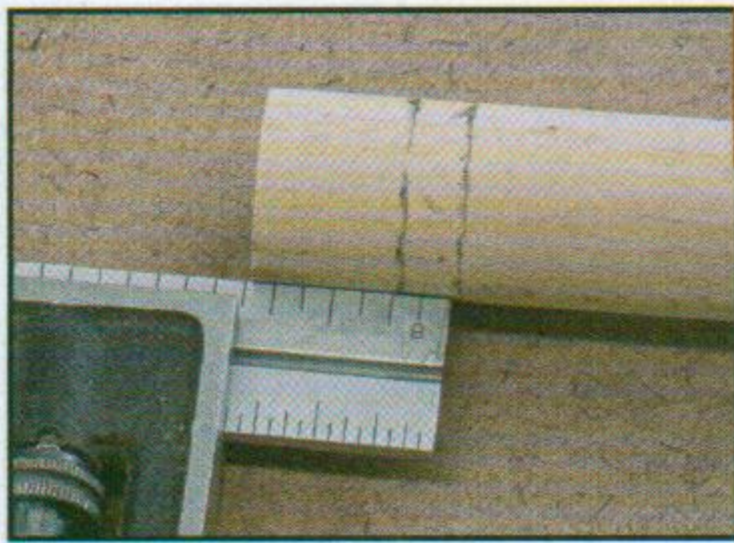
**Complete the cookie.** Spray the filling with several coats of gloss lacquer, and then glue it to the center recess with cyanoacrylate (CA) glue. Then apply several coats of lacquer to the entire cookie. Once dry, buff with a 320-grit sanding mop. Attach the screw eye and hang with decorative string or ribbon.

## PEANUT BUTTER BLOSSOM



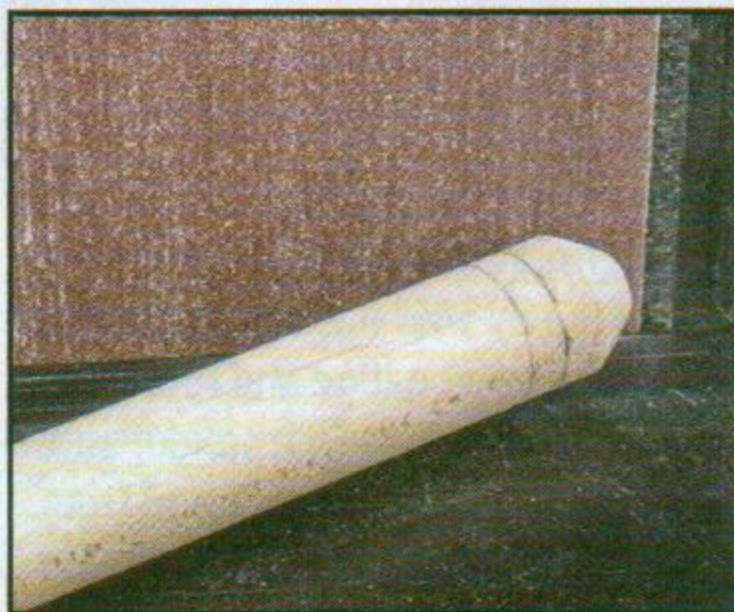
1

**Create the center recess.** Clamp the blank firmly to the drill press table. At the mark made by the center punch, use a 7/8" (22mm) Forstner bit to drill a 3/16" (5mm)-deep hole.



2

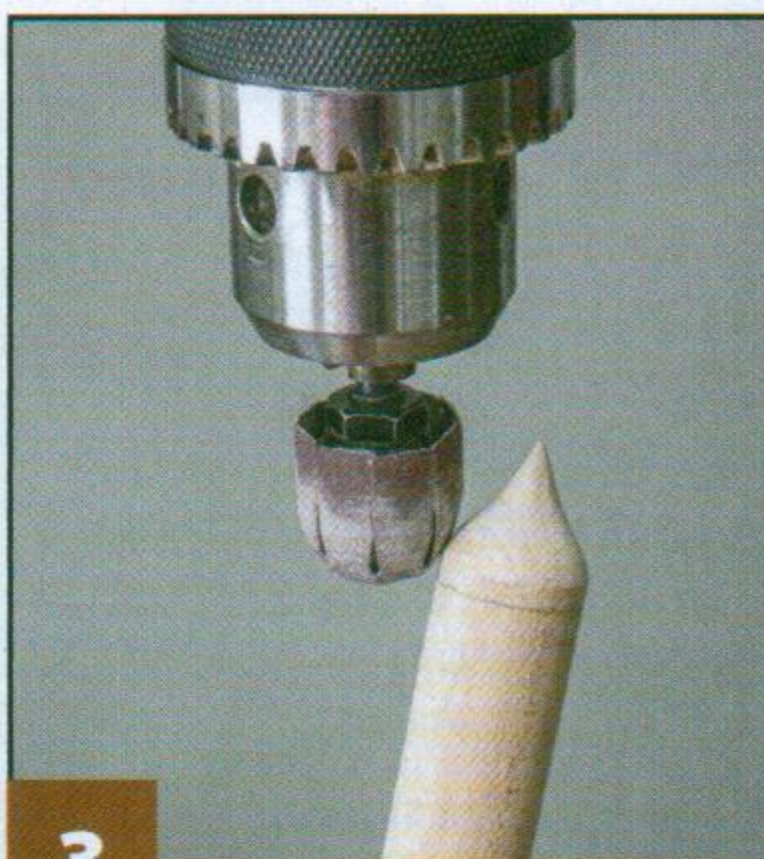
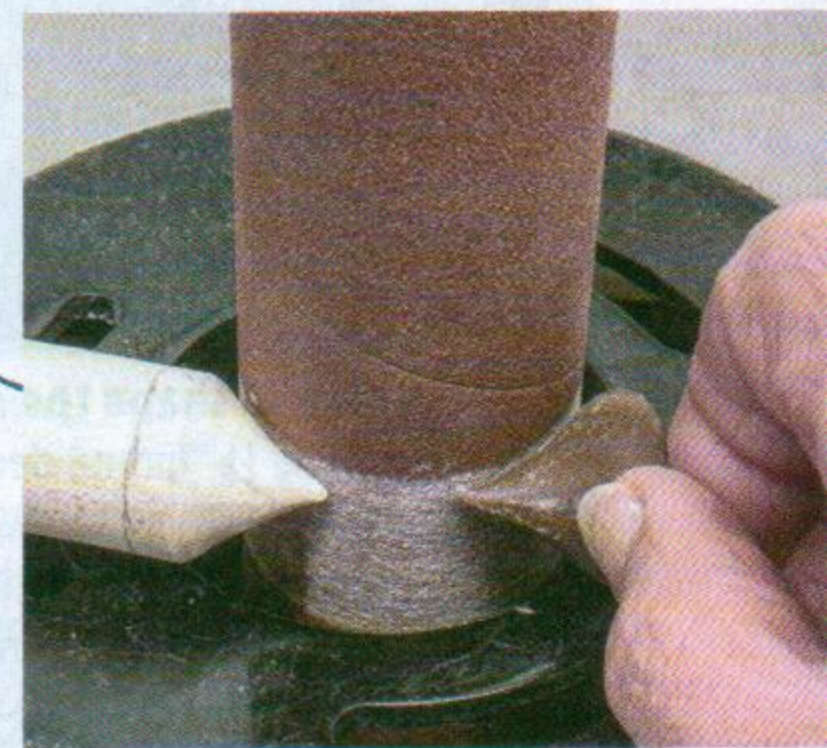
**Begin making the kisses.** Kisses can be made two at a time, one at each end of a  $\frac{7}{8}$ " (2.2cm)-dia. dowel. Once they're fully shaped, separate them from the dowel by cutting straight across the bottom, and repeat the process as needed. For two kisses, you'll need a 7" (17.8cm)-long dowel; the extra length is required to control rotation during sanding. To make more than two, increase the length of the dowel by one inch for each additional kiss. Start by drawing two lines around each end of the dowel, located  $\frac{5}{8}$ " and  $\frac{7}{8}$ " (1.6cm and 2.2cm) from the end. *Note: Before marking each kiss, be sure that the ends of the dowel are flat and perpendicular to the length so the kiss will sit upright in the recess.* With the belt sander table level, set the miter gauge to  $30^\circ$ , angled from left to right. Place the side of the dowel against the miter gauge and slide it up to the belt. Position the miter gauge so the dowel will not extend beyond the right edge of the belt as you sand, and then clamp the miter gauge into place. Rotate the dowel evenly, ending at the  $\frac{5}{8}$ " (1.6cm) line. The tip should form a soft point. Repeat the process at the other end of the dowel.



TIP

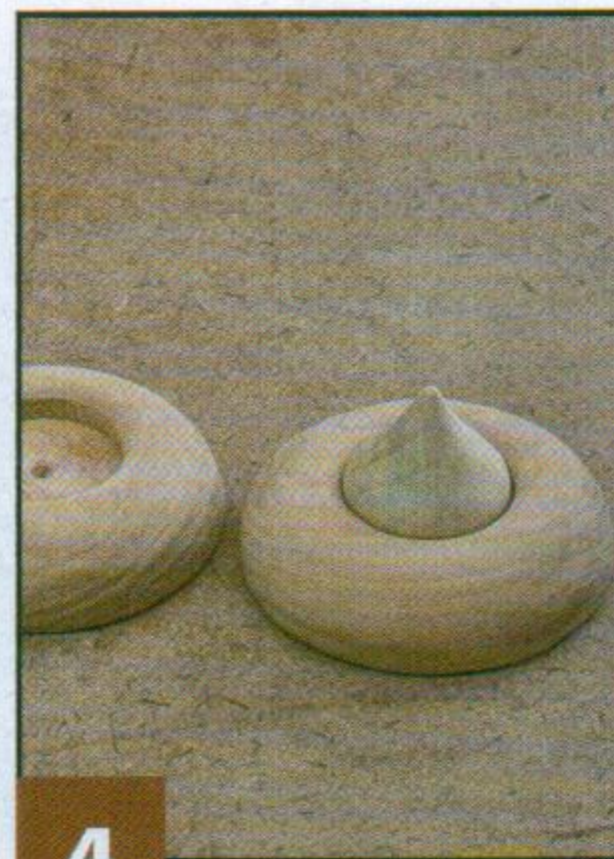
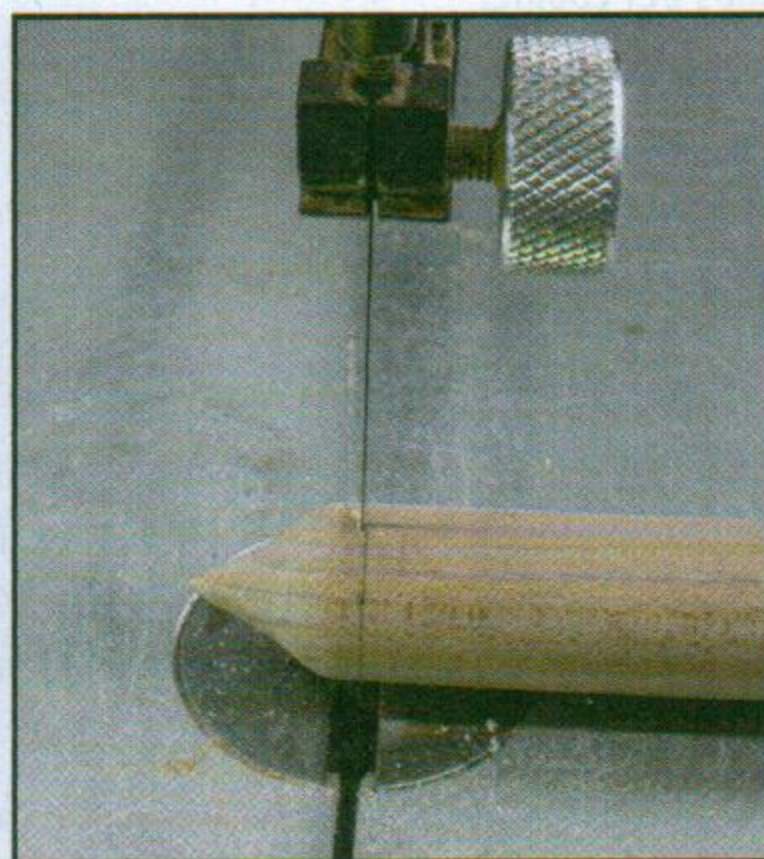
**STEAL A KISS**

Use a classic chocolate kiss as a model for shaping the wooden version.



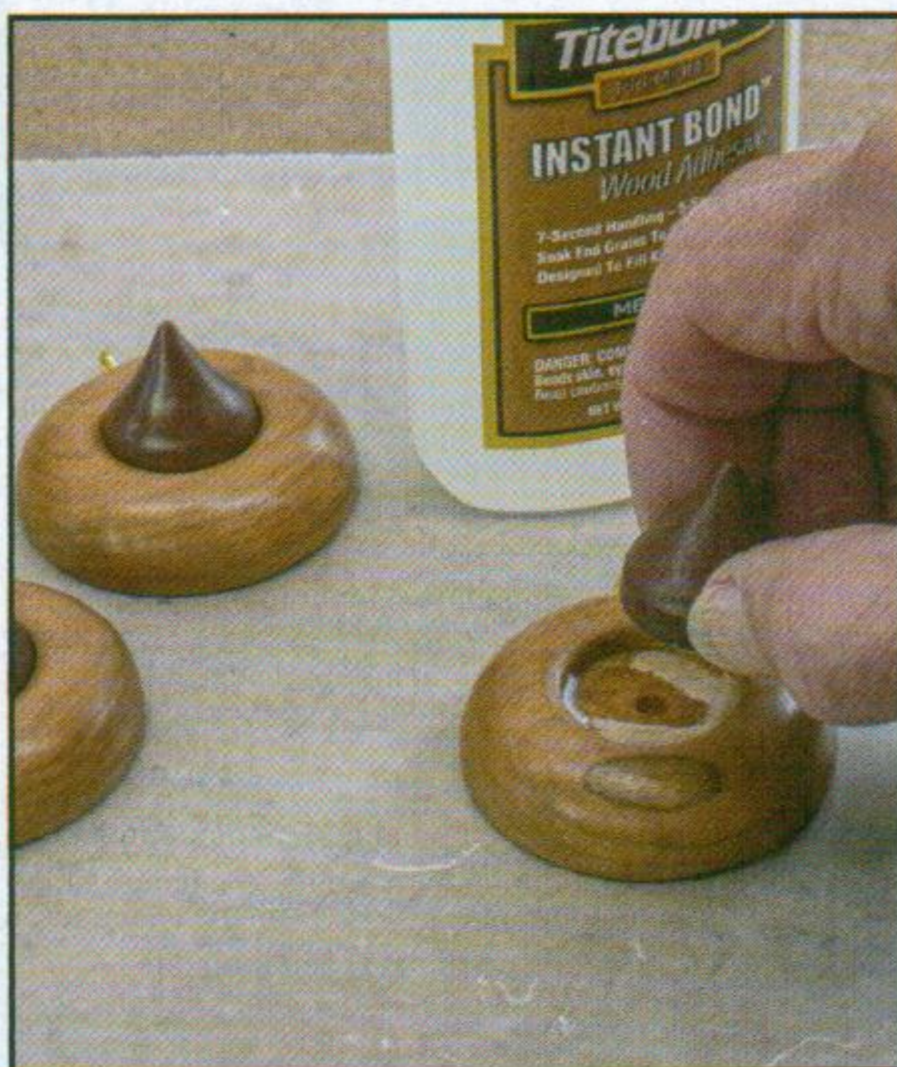
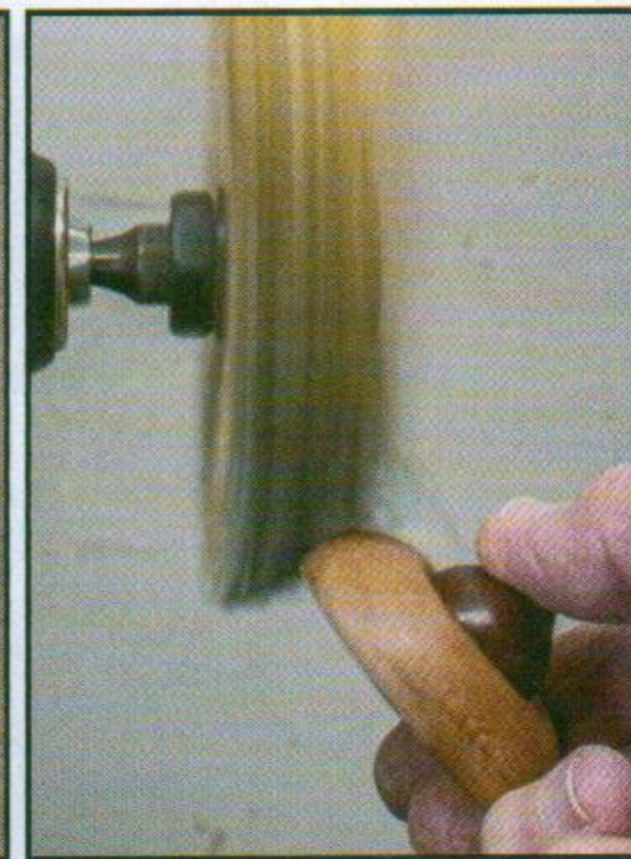
3

**Shape the kisses.** Use a spindle sander with a  $1\frac{1}{2}$ " (3.8cm) spindle. Hold the dowel against the table as you rotate it smoothly to create a curve in the beveled area. The finished surface should be smooth and even. Use a small pneumatic drum to refine the surface and to curve the lower edge of the bevel. Finish by hand sanding to 320-grit; blunt the point, if needed. Use the scroll saw to cut straight across the dowel at the  $\frac{7}{8}$ " (2.2cm) line. Remove any fuzzies from the bottom edge.



4

**Shape the cookie.** Follow Step 3 from the thumbprint cookie instructions for cutting, shaping, and drilling the hole for the screw eye; use the kiss to check the shaping of the inner recess. Cover the bottom of the drilled center hole with masking tape. Apply several coats of clear gloss lacquer to the entire cookie, and then buff with a 320-grit sanding mop. Attach the screw eye. Hang with decorative string or ribbon.



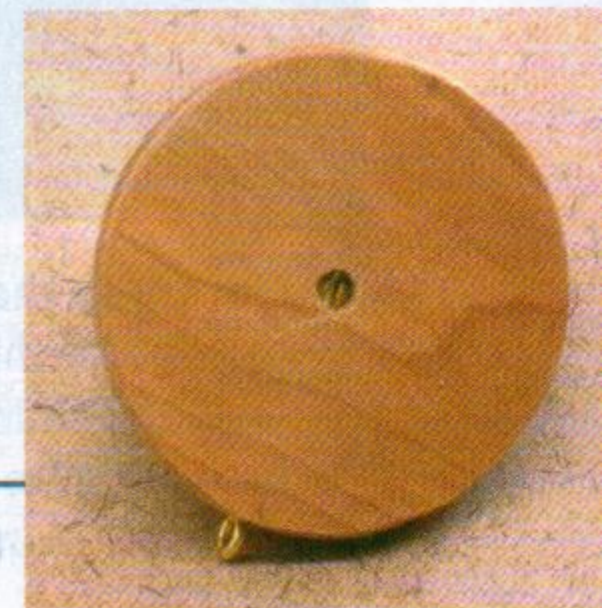
5

**Complete the cookie.** Paint the kiss with chocolate brown acrylic paint. Use two or three coats, sanding between applications. Then spray it with two coats of clear gloss lacquer. Once dry, use cyanoacrylate (CA) glue to attach it to the center indentation of the cookie. While it's unlikely that the kiss will come loose and pose a choking hazard, for extra safety, you can insert a small screw, brad, or finishing nail through the back of the cookie and into the kiss.

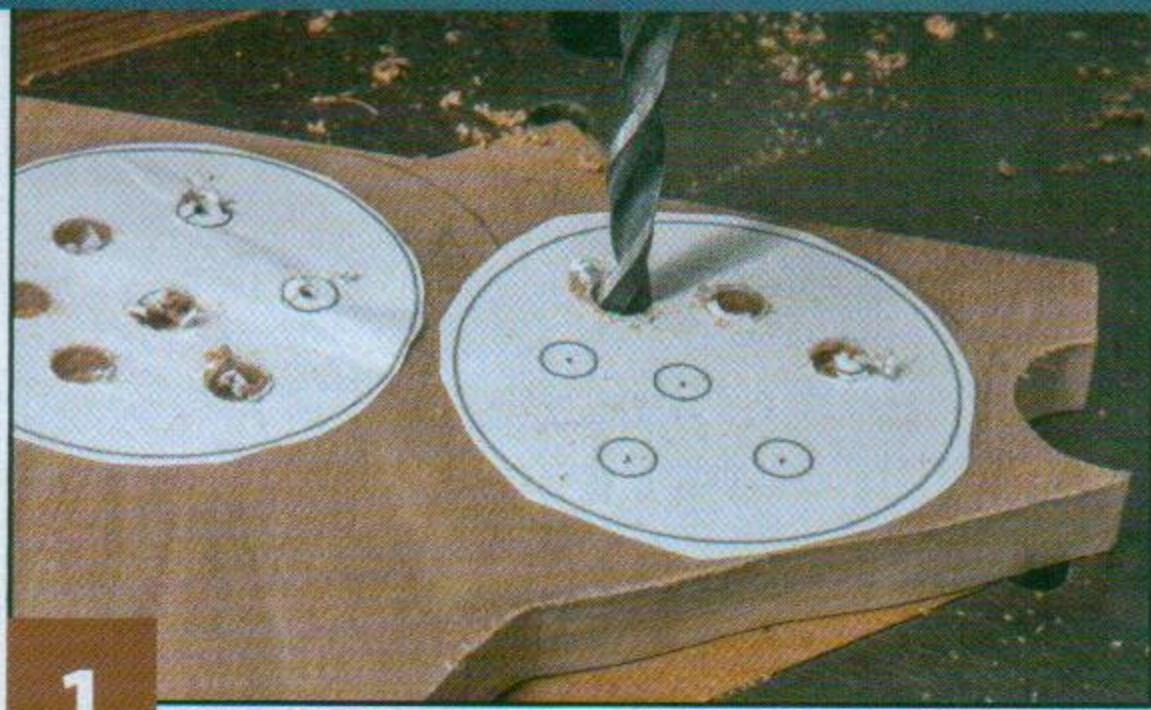
TIP

**SECURING THE CENTER**

Although the kiss is securely glued into place, it could pose a choking hazard if somehow it became detached. The photo shows a small counterbore that buries the head of the screw, and allows it to penetrate the kiss more deeply. The counterbore is drilled before the kiss is attached. Once the kiss is glued into place, the pilot hole for the screw can be drilled through the bottom of the cookie and into the kiss.

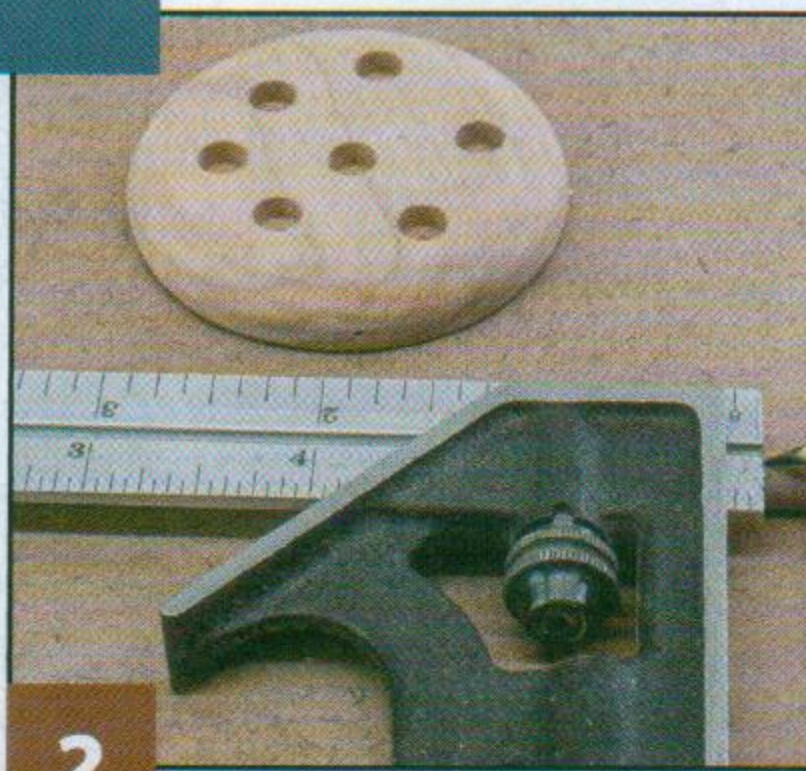


## CHOCOLATE CHIP COOKIE



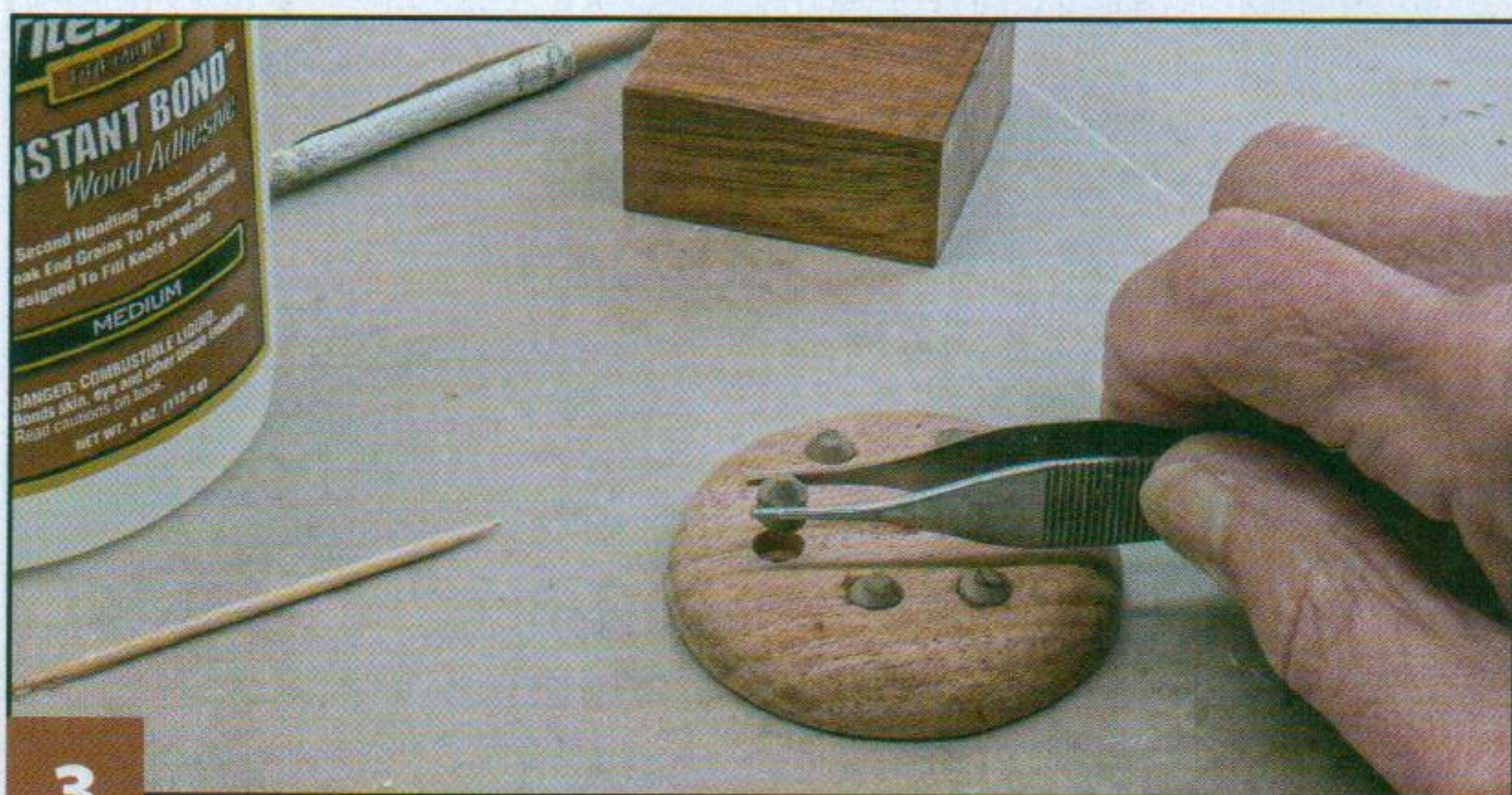
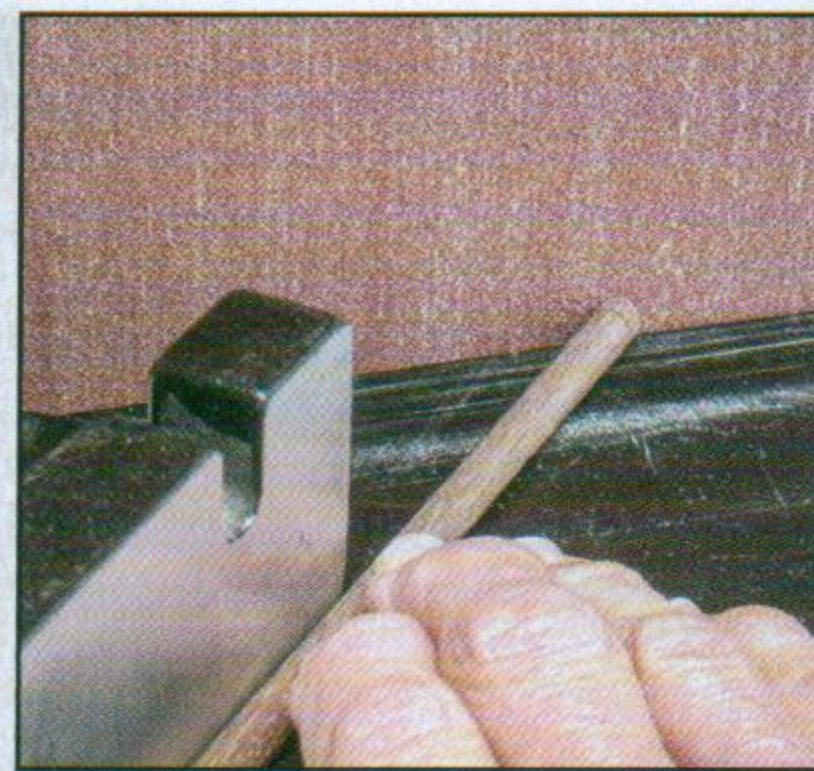
1

**Drill and shape the cookie.** Use a  $\frac{1}{4}$ " (6mm) bit to drill a hole  $\frac{1}{8}$ " (3mm) deep at each of the seven circles on the pattern. Then follow Steps 1 and 2 from the sugar cookie instructions for cutting and shaping, with the following changes: mark and sand a  $\frac{3}{16}$ " (5mm) top bevel, omit the final hand sanding, and then drill a hole for the screw eye  $\frac{1}{8}$ " (3mm) from the back edge. Clear away any "fuzzies" from the edges of the drilled holes.



2

**Make the chips.** Use a walnut dowel. To determine the length of dowel needed, multiply the number of cookies you're making by  $1\frac{3}{4}$ " (4.5cm). Add an extra 4" (10.2cm) so the dowel can be held against the miter gauge and rotated as you shape the top edge of the chip. To start, level the table of the belt sander and set its miter gauge to 45°. Draw a line around the dowel, located  $\frac{3}{16}$ " (5mm) from the end. Place the dowel against the miter gauge and sand the edge with a single rotation, using light pressure, to create a small bevel. Cut the chip straight across at the drawn line using a #2/0 blade. Repeat the shaping and cutting to make seven chips per cookie.

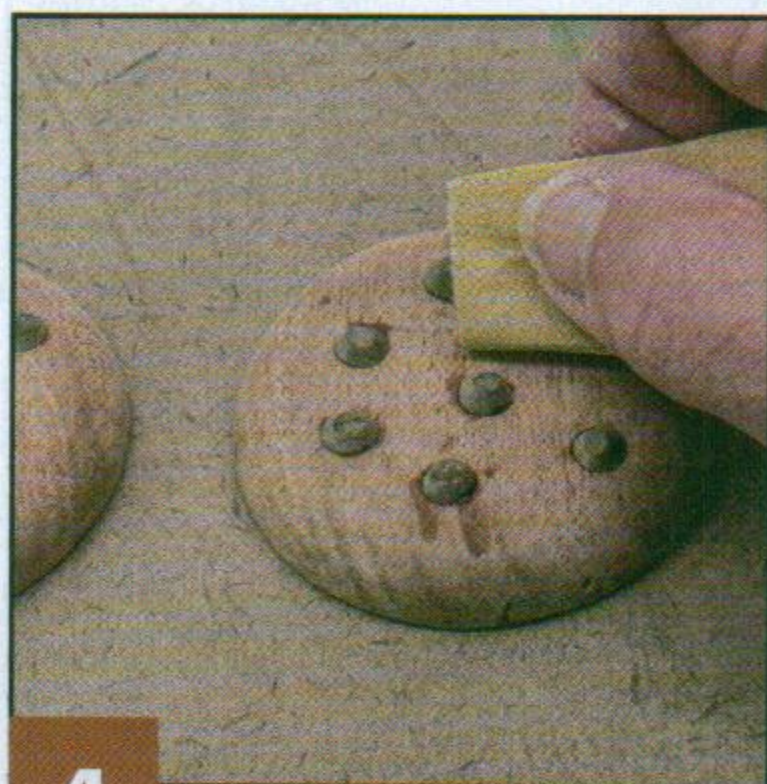


3

**Insert the chocolate chips.** Squeeze a blob of cyanoacrylate (CA) glue on waxed paper. Working one chip at a time, use a toothpick to place one or two drops of glue into the drilled hole. Using your fingers or tweezers, position the chip above the hole, shaped end up, and insert it straight down. If the chip tilts, pull it out and try again. Ensure the chip is seated completely using a wooden block and mallet.

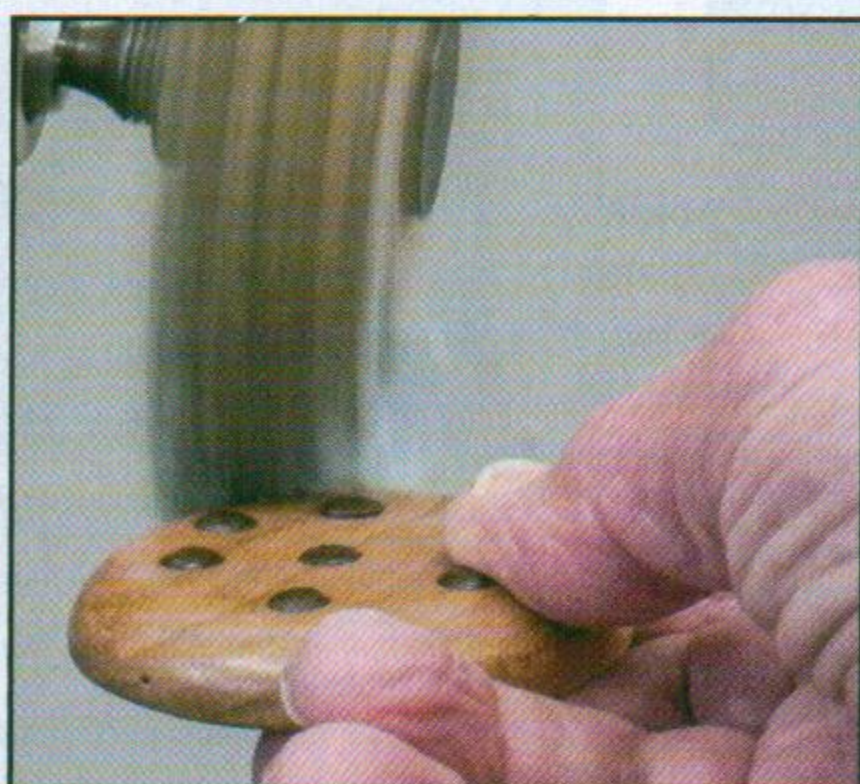
### Chocolate Chip Tips

1. Check the fit of the dowel before cutting and shaping each chip. Sand, as needed, until the dowel slides in without resistance. This will facilitate the insertion of the chips in Step 3.
2. Make extra chips; they're small and easy to lose.
3. If you prefer a chip that is flush with the surface of the cookie, omit the shaping and cut each chip so that it protrudes just slightly above the hole. Sand flush once all chips are glued into place.

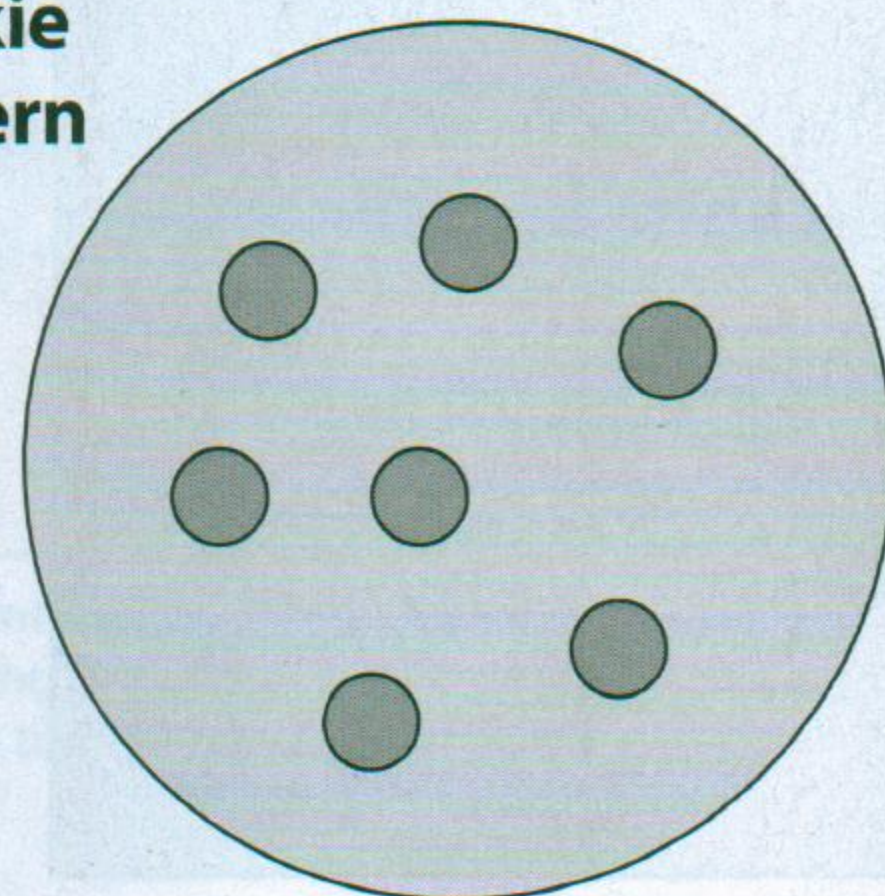


4

**Finish the cookie.** Once all chips are glued into place, use 150-grit sandpaper to shape the chips and remove any glue residue. Then hand-sand the entire cookie progressively to 320-grit. Finish with several coats of clear gloss lacquer, and then buff the cookie with a 320-grit sanding mop. Insert the screw eye and hang with decorative string or ribbon.



### Chocolate Chip Cookie Pattern



## Wood Requirements by Cookie Type

Cookie	Item	Wood	Thickness	Dimensions
Sugar	Cookie	Maple or walnut	½" (1.3cm)	2" (5.1cm) diameter
	Sprinkles	Veneer, dyed red & green; 3 each		2" x 3" (5.1cm x 7.6cm)
Crinkle	Cookie	Walnut	½" (1.3cm)	2" (5.1cm) diameter
Thumbprint	Cookie	Aspen, maple, or clear poplar	⅝" (1.6cm)	2" (5.1cm) diameter
	Center	Purpleheart, padauk, or redheart	⅛" (3mm)	1" (2.5cm) diameter
PB Blossom	Cookie	Cherry or mahogany	½" (1.3cm)	1⅞" (4.8cm) diameter
	Kiss	Hardwood dowel	⅞" (2.2cm)-dia.	See instructions for length
Chocolate Chip	Cookie	Cherry or mahogany	⅜" (1cm)	2⅜" (5.6cm) diameter
	Chips	Walnut dowel	¼" (6mm)-dia.	See instructions for length

### Materials & Tools

#### Materials

- Wood: see Cookie Type chart
- Dyed veneer: see Cookie Type chart
- Spray adhesive: repositionable
- Glue: wood, such as Weldbond®; cyanoacrylate (CA), such as Titebond®: Instant Bond
- Sandpaper: assorted grits
- Pencil: regular, white marking (optional)
- Playing card (for zero clearance insert)
- Carbon transfer paper
- Dowel, hardwood, ⅞" (2.2cm)-dia: at least 7" (17.8cm) long
- Dowel, walnut, ¼" (6mm)-dia.: 1¾" (4.5cm) + 4" per chocolate chip cookie
- Screw eyes, 1 per cookie, ⅜" (5mm)-dia.: gold-colored
- Masking tape
- Acrylic paint: white, chocolate brown
- Matte medium (optional)

- Shellac
- Spray lacquer: clear gloss
- Waxed paper
- Decorative ribbon or string
- Toothpicks

#### Tools

- Scroll saw with blades: #5, #2/0
- Compass
- Awl
- Belt sander
- Spindle sander with 1½" (3.8cm) spindle
- Pneumatic drum: medium-sized, 120 and 220-grit sleeves
- Round inflatable sander: small, assorted grit sleeves
- Sanding mop: 320-grit (optional)
- Vise
- Miter gauge
- Combination square (optional)

- Rotary tool with burr: fine-grit ball nose, ⅛" (3mm) shaft
- Drill with bits: #56 wire size, ¼" (6mm); ⅞" (22mm) Forstner, 1" (25mm) Forstner
- Clamps
- Center punch
- Eraser (optional)
- Tweezers
- Paintbrushes: flat for acrylic; artist's for shellac
- Wooden mallet and block

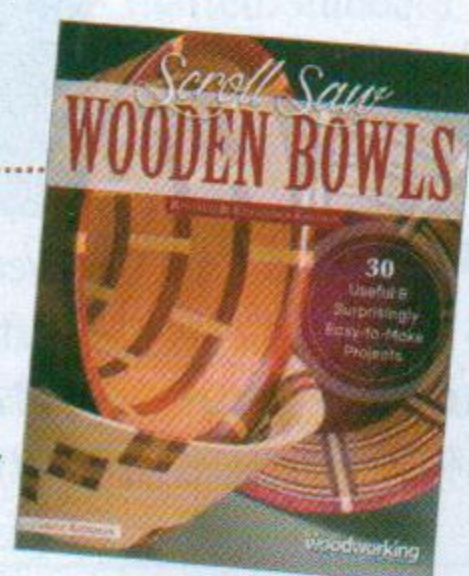
*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

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Carole Rothman of Pawling, N.Y., is a retired psychologist and college professor. She is also an award-winning cake decorator. Visit Carole online at [scrollsawbowls.blogspot.com](http://scrollsawbowls.blogspot.com). You'll find her books, Creative Wooden Boxes from the Scroll Saw and Scroll Saw Wooden Bowls: Revised & Expanded Edition, at [foxchapelpublishing.com](http://foxchapelpublishing.com).

# Sleigh Ride

**Return to simpler times with this serene pastoral scene**

By Charles Hand

I visited my quiet hometown this past summer and found a bustling city. Condos and shops had replaced the old farm at the end of our street. The farmer always provided some winter pleasure for kids (and adults) who wanted to enjoy a ride behind his horses. Fitted with leather harnesses and bells, he'd hook the animals up to a simple wooden sleigh and away we'd go. Winter in the country was a fun time. My memories of the past came flooding back as I designed this portrait; I hope it gives you a nostalgic feeling, too.

## Prepping and Cutting

Sand the front and back of each blank thoroughly with a palm sander. Blow off dust with a can of compressed air, and then attach EasyLiner® laminate shelf liner to the top side of one blank. Apply spray adhesive to the back of the pattern. Let the adhesive set for one to two minutes or until tacky, and then press the pattern down onto the paper, centered on the blank, eliminating any air bubbles.

Stack the portrait blanks with the pattern on top. Hold the wood flat and the stack securely while you wrap blue painter's tape around the perimeter. Then drill blade-entry holes and cut the frets. Since I use spiral blades, I sand the bottom of the stack every 10-15 cutouts to remove the fuzzies. Cut just outside the line, go slowly, and let the blade do the work.

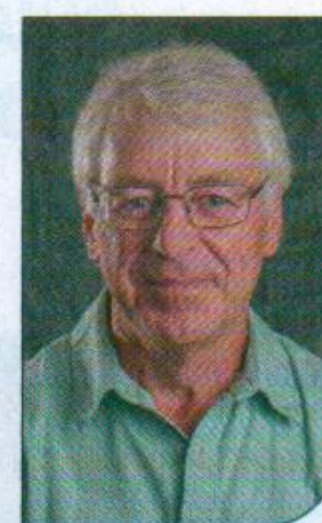
## Sanding and Finishing

Remove the tape from the perimeter of the stacks, and then peel off the shelf liner. Sand the portraits carefully. For larger, open areas, such as the harnesses below the horse's head, insert the cutout pieces before sanding to protect the delicate bridges. Use needle files to clean up tight areas.

Remove dust with the can of compressed air. Apply a clear coat of spray finish if you do not use a picture frame with glass. Attach black felt to back of portrait with blue painter's tape. Remove the backing board and mat from the picture frame, and then set the portrait in place on the back side of the mat opening. Replace the backing board and secure the portrait in the frame.

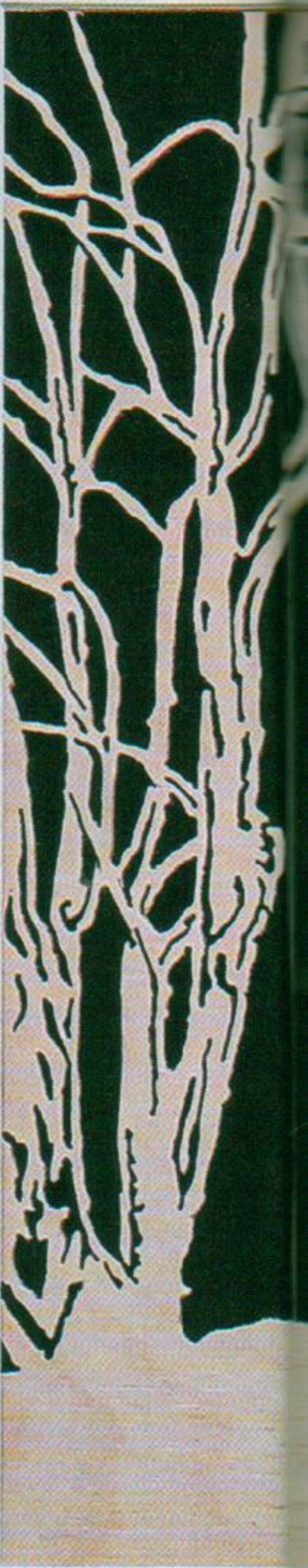
## Framing Notes

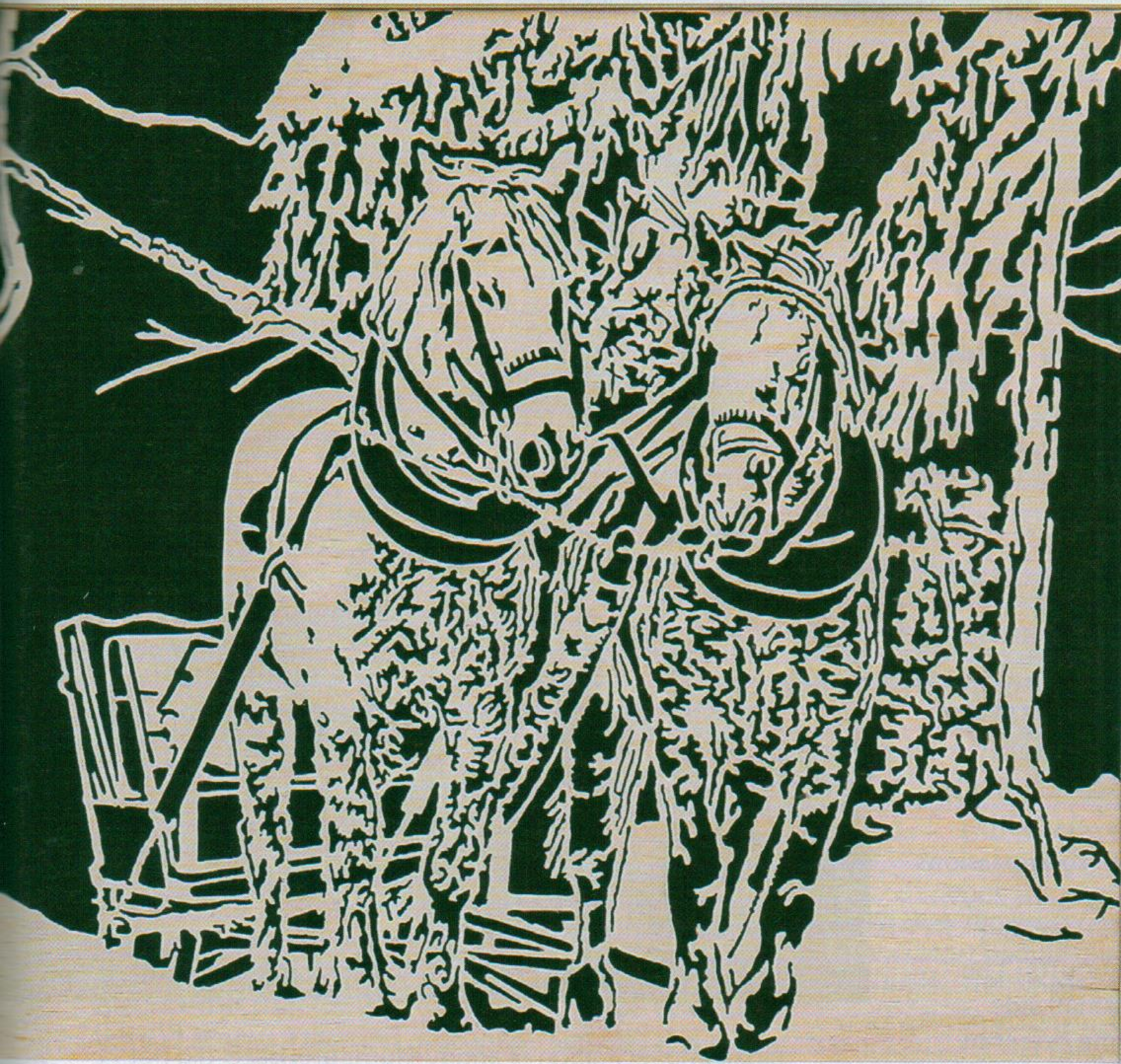
A standard 11" by 14" (27.9cm by 35.6cm) mat opening is normally 10½" by 13½" (26.7cm by 34.3cm), so I designed my patterns to suit that size. Take a tape measure when shopping for a picture frame, and make sure the mat opening is exactly 10½" by 13½" (26.7cm by 34.3cm).



Charles Hand is retired from a career in electrical/mechanical design, graphic arts, and senior project management. He enjoys intarsia, fretwork, segmentation, inlay, and just about everything there is to cut with a scroll saw.

Charles has won best of show and several other awards for his work and designs at local craft and woodworking shows. For more information and a tutorial on Charles' pattern application method and framing techniques, or for more of his patterns, visit [scrollsawart4u.weebly.com](http://scrollsawart4u.weebly.com).





Pattern for **SLEIGH RIDE** is in the pullout section.

### Materials

- Baltic birch plywood, 1/8" (3mm) thick: 2 or 3 each, 11" x 14" (27.9cm x 35.6cm)
- Sandpaper: 180 to 220-grit
- Tape: blue painter's
- Self-adhesive shelf liner, such as Duck® Brand EasyLiner®
- Spray adhesive, such as Elmer's® or 3M Super 77
- Finish: clear spray lacquer
- Felt backing, black: 11" x 14" (27.9cm x 35.6cm)
- Photo frame, matted: standard 11" x 14" (27.9cm x 35.6cm)
- Can of compressed air

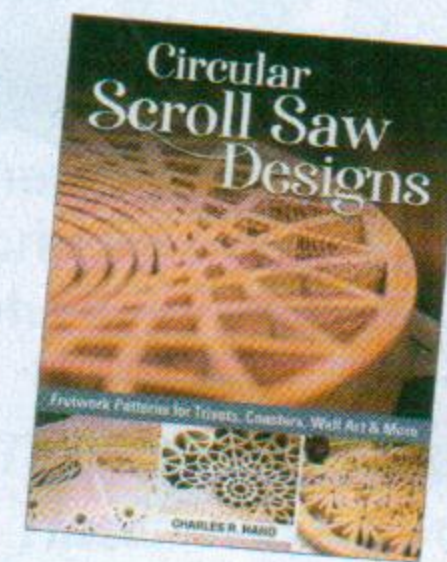
### Tools

- Scroll saw with blades: #2/0 to #1 spiral (interior cuts), #3 or #5 reverse-tooth flat (straight cuts)

### Materials & Tools

- Drill press with bits: 3/64" (1mm)-dia. or #56 wire size, 1/16" (2mm)-dia. or #53 wire size
- Palm sander
- Needle files

*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*



**WANT MORE  
FRETWORK  
PATTERNS?**

### Circular Scroll Saw Designs

By Charles R. Hand

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# Passion Projects

**Brad and Hazel Eklund put scraps to good use while celebrating the gifts of Mother Nature**

By Hannah Carroll

**W**hat do a colorful triggerfish, an arresting grizzly bear bust, and a puffin in a Santa hat have in common? Other than being downright adorable, they are but a handful of designs by Brad and Hazel Eklund that have appeared in *SSW&C* magazine. The pair first met at Unity College, a liberal arts school in Maine focused on sustainability science. Brad was studying horticulture and Hazel wildlife, both completely unaware of where their passions for the environment would take them. In 2009, the couple decided to make wooden puzzles together to give away as Christmas gifts. The hobby slowly transformed into a small side business and, eventually, a full-time career of celebrating nature through wood.



repair and recreation of antique furniture. Hazel did not have a background in woodworking, but always had an interest in creating things; pottery, weaving, quilting, pine needle art—the list goes on. I often joke with her that she collects hobbies, as she is always learning a new craft. When we started making puzzles, she quickly picked up the skills.

**SSW: What led you to intarsia?**

**Hazel:** Puzzle-making generates a lot of scrap wood. We hated to toss the wood, so intarsia was our solution for using those scraps and cutoffs. We started making ornament-sized designs and, eventually, larger wall hangings. Intarsia is now our primary focus. It allows for more creativity, and there is a greater sense of satisfaction after completing a large project.

**SSW: How do your backgrounds studying horticulture and wildlife, and living next to a nature preserve, inform the subjects you scroll?**

**Brad:** The preserve is full of unique and endangered species, and we often hike in and around it. Connecting with nature is helpful when we design. My background in horticulture has more of an impact on the wood we use, while Hazel uses her knowledge of wildlife to add species-specific details to each project.



Chipmunk from issue #75.

**SSW: Did you have any prior woodworking knowledge?**

**Brad:** I was about 10 years old when I took an interest in woodworking, and I spent a lot of time in my grandfather's shop. In high school, I enrolled in every woodworking class that was offered, and also apprenticed with my neighbor, who specialized in the

**SSW:** Do you have specific strengths that determine how you tackle completing a project together?

**Hazel:** Absolutely. I am the primary designer, while Brad suggests modifications from a technical standpoint. He does all the cutting, milling, and board prep work, and I shape and glue the pieces. We both split the finishing process and Brad handles most of the business-related tasks. This system works great, since the tasks we are best at are the ones we enjoy the most.

**SSW:** Where do you source your materials?

**Brad:** Anywhere and everywhere. I'm always looking; you can find hidden treasures in the most unlikely places. We have harvested lumber from flooring and construction discards, hobby sawmills, and downed trees after thunderstorms. My favorite wood, though, isn't a particular species but rather one with a story. For example, we have some original teak decking from the USS *North Carolina*, and it adds so much meaning to the projects we use it for.

**SSW:** With a few exceptions, you rely on the natural colors of wood for your projects. Why?

**Brad:** This choice came about mainly for two reasons. One, wood is beautiful in and of itself. Its color, grain, and texture create endless possibilities to work with. We try, whenever possible, to enhance these traits rather than hide them behind a wood stain. The second reason is because we enjoy the challenge! I once heard intarsia described as painting with wood, much like an artist uses ink and acrylics. I love this description and find that it fits perfectly with our work.



Intarsia Songbirds from issue #78.

**SSW:** How did you come up with the name Entwood?

**Hazel:** Most people think it is a *Lord of the Rings*™ reference, and while we are both huge fans, Entwood is actually an acronym. Our official names are Bradley Eklund and Hazel Trinidad (although we also go by Eklund). Hence "E" n' "T" Woodcrafts. We believe learning and making intarsia is a journey and the name seemed to fit.

**SSW:** What are some major takeaways you've learned since becoming full-time woodworkers?

**Hazel:** It is a lot of work, and one of the best decisions we have made. A major takeaway is to balance work with fun. Also, it's important to keep including fresh things in the work, such as new designs, wood varieties, finishes, styles, and techniques. One of the most helpful things during our journey has been community with other makers. We have a great network of artists and craftsmen near us who have been invaluable.

*To learn more about Brad and Hazel, visit [entwoodcrafts.com](http://entwoodcrafts.com), and try one of their projects on page 23.*

Sea Otters from issue #80.



# Santa's Sleigh Intarsia

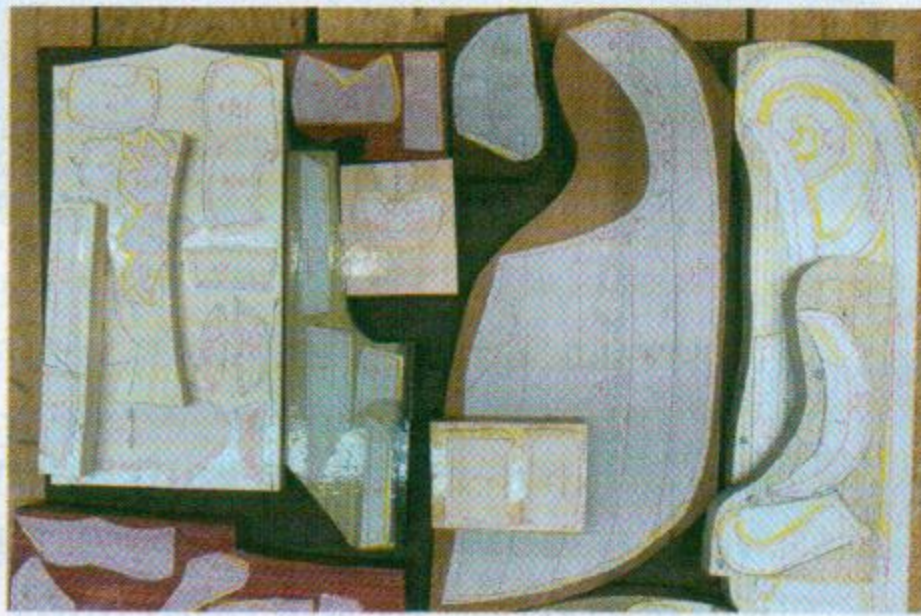
Texture the clothing, hair, and gift ribbons to create dramatic highlights and shadows

By Judy Gale Roberts

It's not often that I get to make a project more than once. This Santa was inspired by a design I made nearly 12 years ago. This version was a lot of fun; I tried out some new ideas and used different types of wood, and I am pleased with the results. Santa looks bright and cheerful! Keep in mind that many of the woods used for this project will turn brown with age, but you can slow the process by using a UV-protective finish.

## Getting Started

Prepare the patterns. The most accurate way to cut the parts for any intarsia project is to make multiple copies of the pattern and glue the pattern pieces to the different shades of wood. Make at least six copies of this pattern, keeping one as a master copy for reference. Cut up each piece of the pattern that represents a different wood color or grain direction. *Note: When I cut the patterns into pieces, I leave between 1/8" (3mm) and 1/4" (6mm) beyond the pattern line. This gives you a "lead-in" line to get your blade on track before you start cutting the actual piece.*



Attach the patterns. For pattern application, I recommend a sticker-maker machine used in the scrapbooking industry (Xyron® Creative Station 9" see the product review in issue 88). You run the patterns through the machine, and it applies adhesive to the back side of the pattern. You could also use a repositionable glue stick.

Drill the holes. Use a 3/16" (4.8mm)-dia. bit for the eyes and a 1/32" (1mm)-dia. bit for the eye highlights.

## Tips for Success

Control and consistency are the cornerstones of accurate sawing, and control comes from cutting at a comfortable speed. To find the optimum speed, you'll need to experiment a bit. I usually run about 85% of the speed range on my variable-speed saw. When new

to scrolling, practice keeping the blade in the center of the line. With more experience, your goal should be to leave half of the pattern line. A foot switch and a magnifier with a light are helpful if you're sawing for accuracy.

Before you start cutting, take a few minutes to come up with an overall plan. You don't want to end up with a very small part that's difficult to hold on to. It is important to check your cuts often with a square. Change blades often, do not push too hard, and let the blade do the cutting. Leave the pattern on the wood until all of the parts are cut. If the parts do not fit, trim them on the scroll saw with a fresh blade as needed. Transfer the number onto the back of each part after cutting. This will keep you organized and help prevent sanding off the wrong side, which will cause issues with assembly.

## Cutting

Cut all the parts on a scroll saw. Use a #3 or #5 to cut the pieces. Use a #2/0 to a #1 to separate pieces that go back together. Whenever possible, cut the individual pieces so that the last cut will "drop" off the larger piece of wood. Before removing the pattern paper, check how the parts fit. Sometimes you can see a heavy pattern line, indicating a trim may be needed. Trim with a sharp blade. Remove the paper and transfer the number onto the back of each part. This will help when you start sanding.

## A Note on Roughing In

I transition between a soft flex drum and an inflatable sander, which makes it easier to achieve soft contours. I have one drum with an 80-grit and a 120-grit sleeve. Remove most of the material with the 80-grit, and then smooth it out with the 120-grit. Switch to a 180-grit and then a 220-grit sleeve. Rough contour the entire project first, and then come back and fine-tune the parts. Remember, the thinnest parts will be perceived as the farthest away from the viewer. I like to start with the background pieces and work my way to the foreground (thickest parts). The more wood you remove from the background sections, the more dimensional your project will be. After each part is sanded, mark the thickness with a pencil on all adjoining parts.

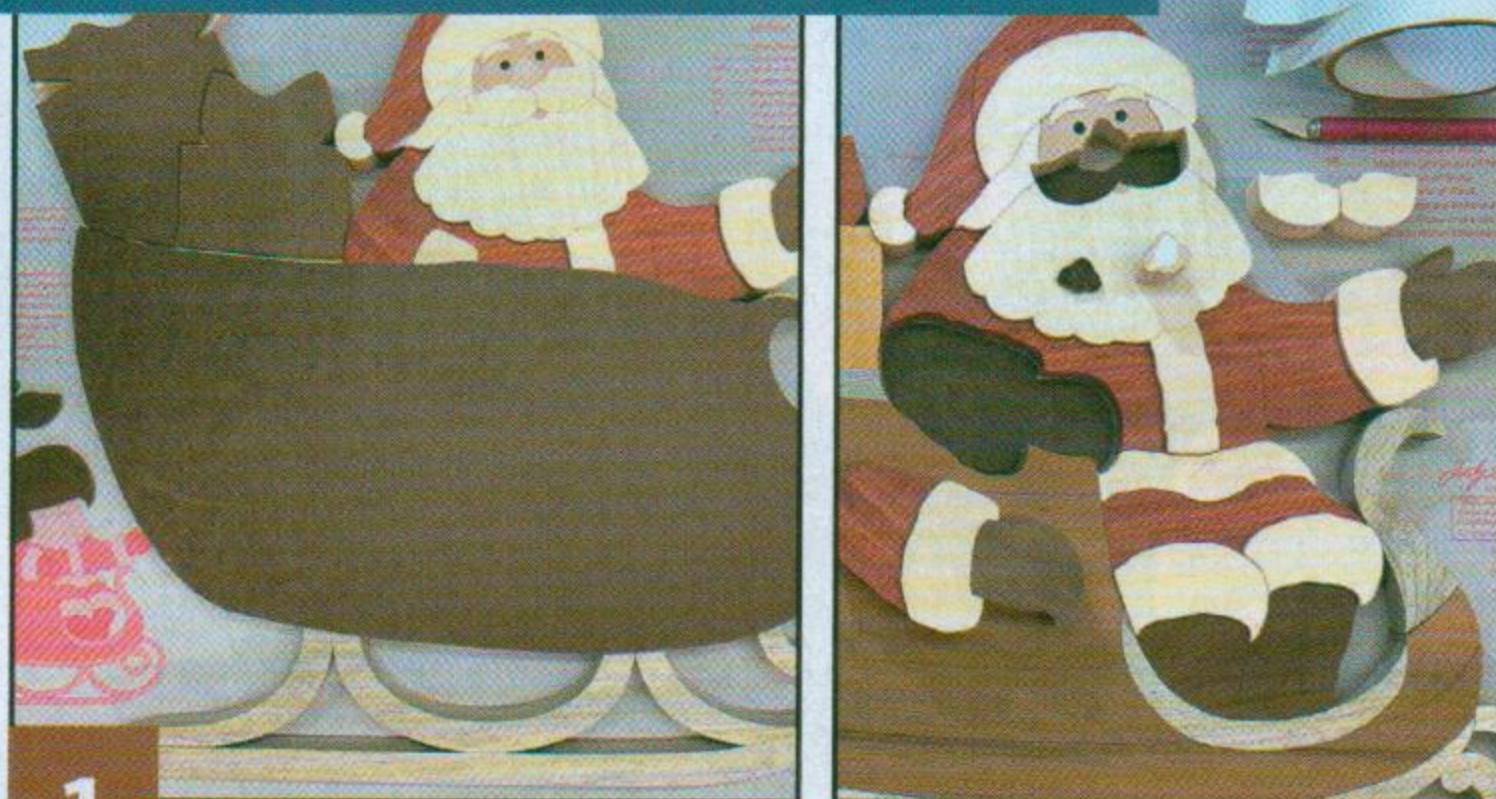
Pattern for the **SANTA'S SLEIGH INTARSIA** is in the pullout section.



Judy Gale Roberts, born in Houston, Texas, has long been recognized as the leading authority on intarsia. Judy was one of the first ten people to be inducted into the Woodworking Hall of Fame. For more of her work or information on classes held at her home studio in Seymour, Tenn., contact Judy at 800-316-9010, or visit [intarsia.com](http://intarsia.com). Judy's numerous intarsia books are available at [foxchapelpublishing.com](http://foxchapelpublishing.com).

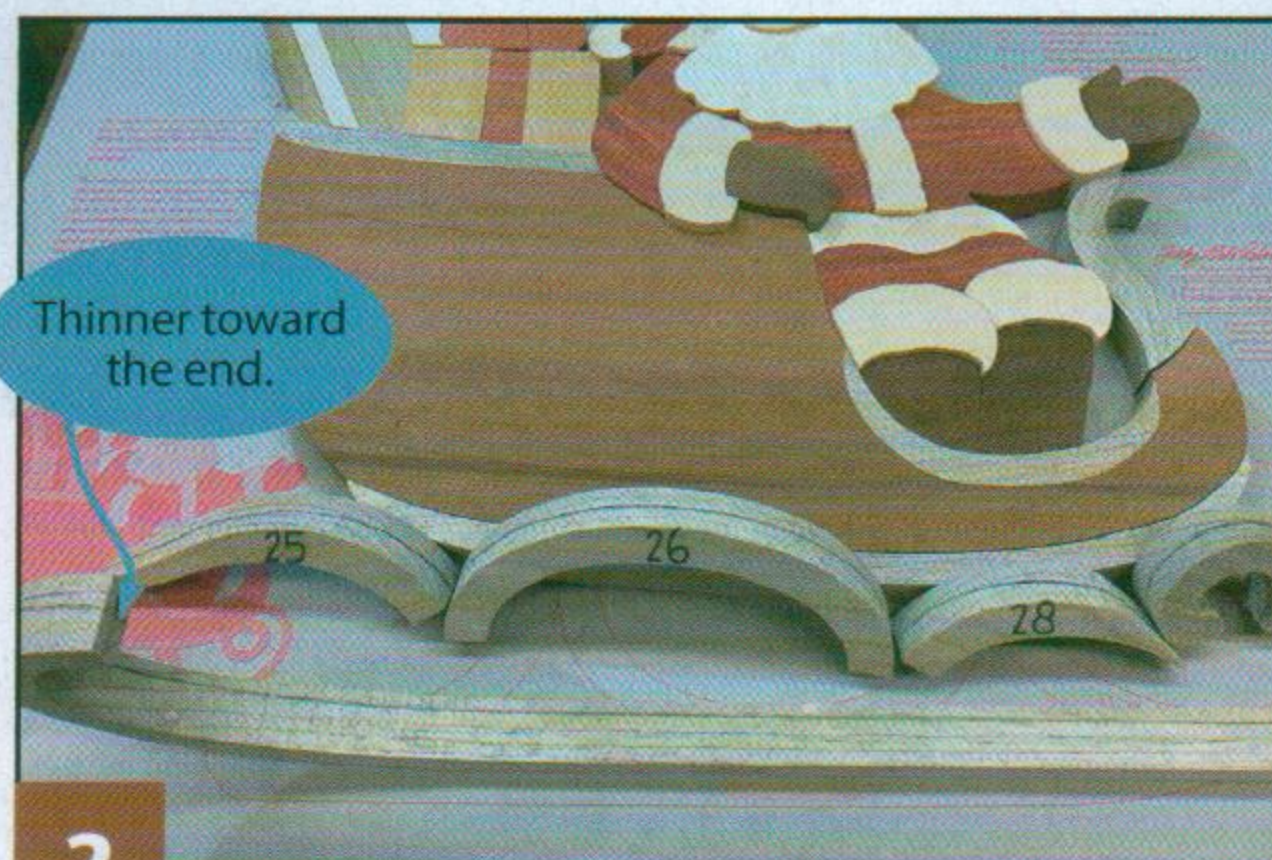


## PREPARING THE SHIMS & SLEIGH



1

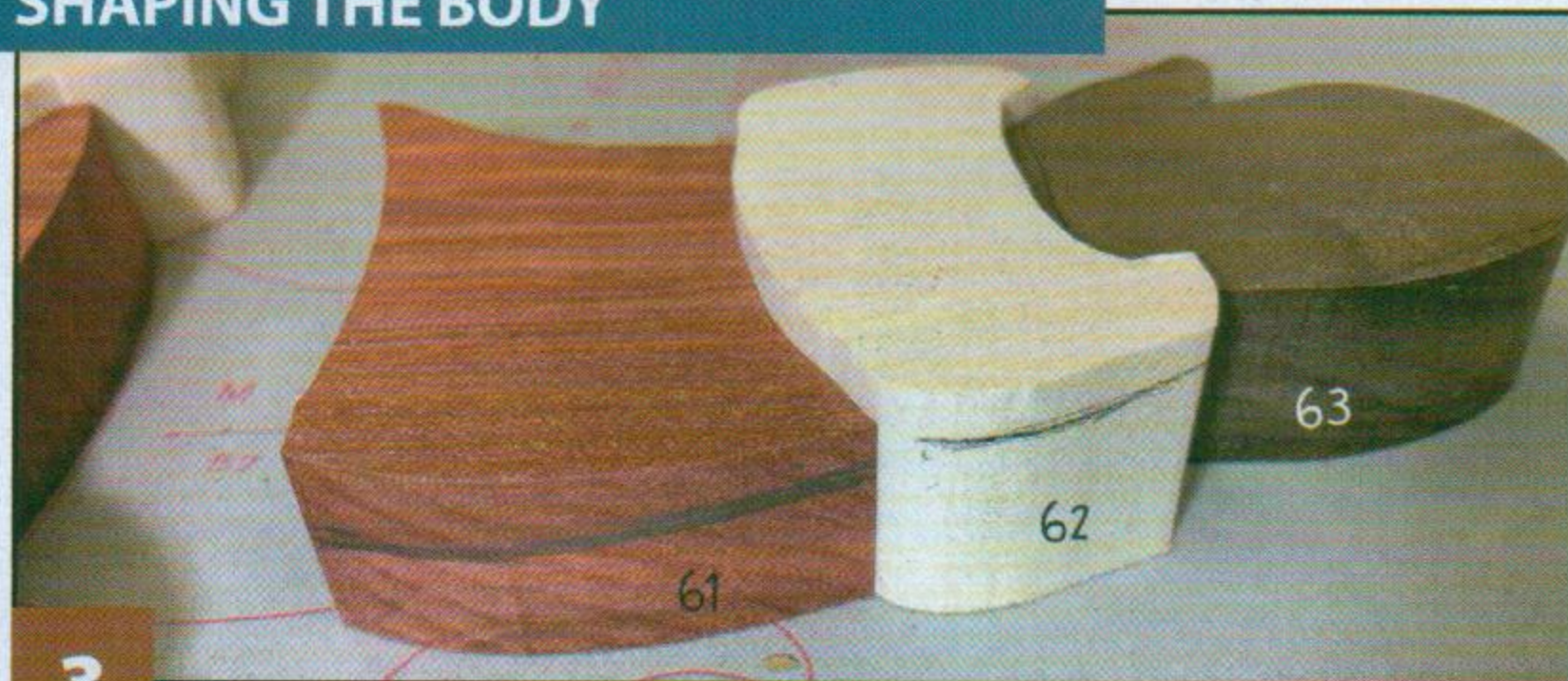
**Prepare the shims.** This project uses sanding shims and raising shims. I made sanding shims for the sleigh and presents. Cut pieces of flat-tempered hardboard to roughly the size of those sections. With this technique, it is much easier to sand a consistent contour and blend the parts as a unit. Then cut the raising shims to match their corresponding parts. You'll use raising shims for Santa's nose, mustache, and forearm on top of the sleigh. These are placed under the parts to give them more dimension.



2

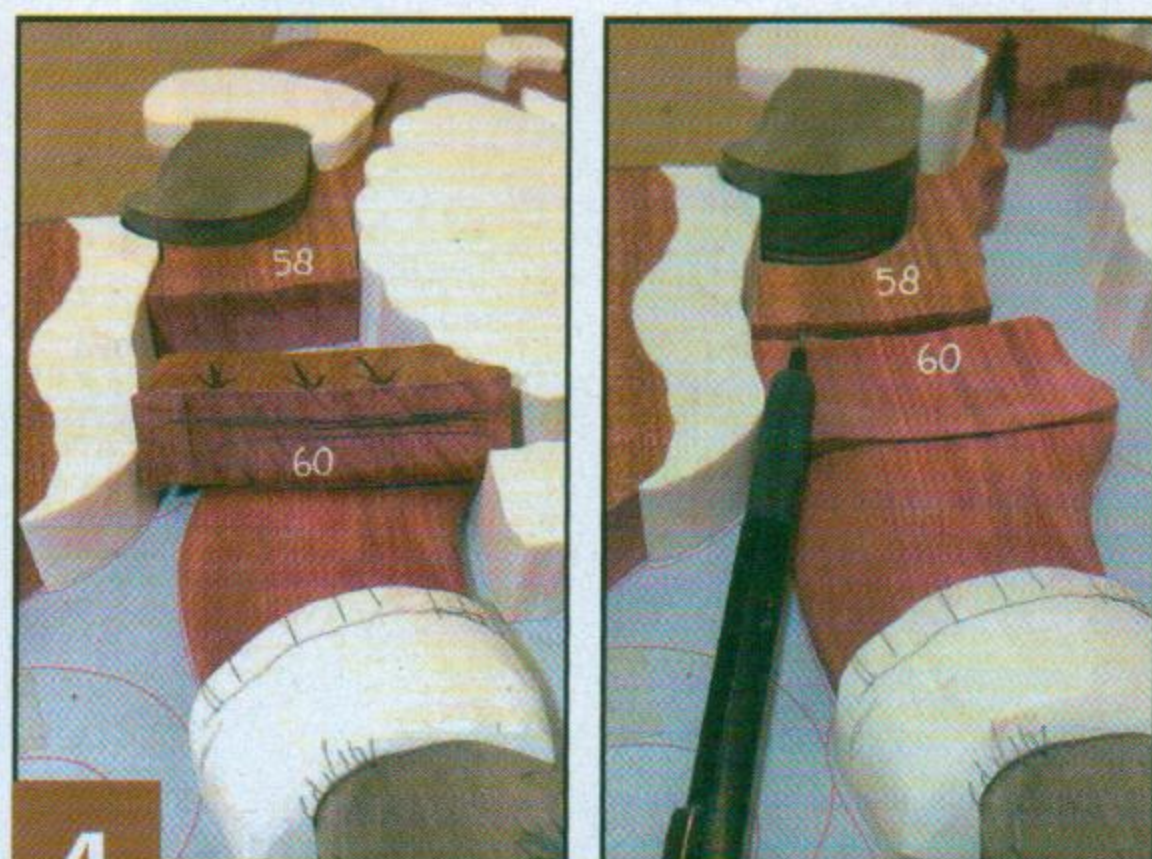
**Sand the lower portion of the sleigh.** I sanded the curved supports first (25, 26, 28, 29), sanding the surface down to half the thickness, about  $\frac{3}{8}$ " (1cm) thick. Mark the thickness of the four parts where they join the lower rail and the bottom portion of the sleigh. When you sand the adjoining parts, stay above this pencil line. Then sand the lower rail (27); I tapered the right side of the rail to "tuck" under the front of the sleigh.

## SHAPING THE BODY



3

**Sand the right arm.** The right arm is behind the body, and therefore should be thinner than the body. I sanded a gradual taper from the mitten down toward the body. Sand the red sleeve (61) first, then the mitten (63), and then the white cuff (62). Sand the red sleeve down at least  $\frac{1}{4}$ " (6mm) where it joins the body, and then round the outside edges. Mark where it joins the white cuff. Sand the mitten, tapering it down toward the white cuff, and then round the outside edges. Mark where the mitten joins the white cuff. Remember, you are just roughing in at this stage. We will add details later. Sand the white cuff, staying above the pencil lines. Round the outside edges, and then sand at an angle down toward the mitten and sleeve.



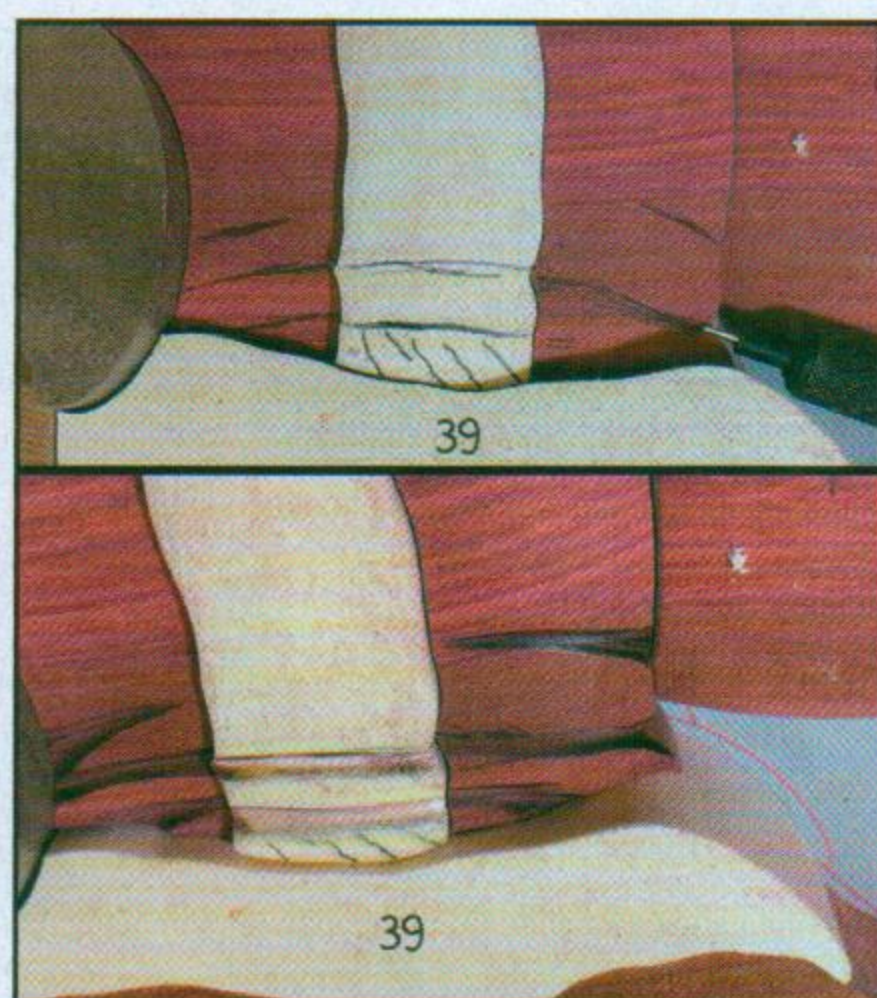
4

**Rough in the upper body.** Sand the body sections (58, 59, 60), tapering them down toward the arm. Sand the outer part (60) down to about  $\frac{1}{16}$ " (2mm) above the thickness of the arm. Mark the thickness along the edge of the left side (58). Aim for a similar contour between the parts.



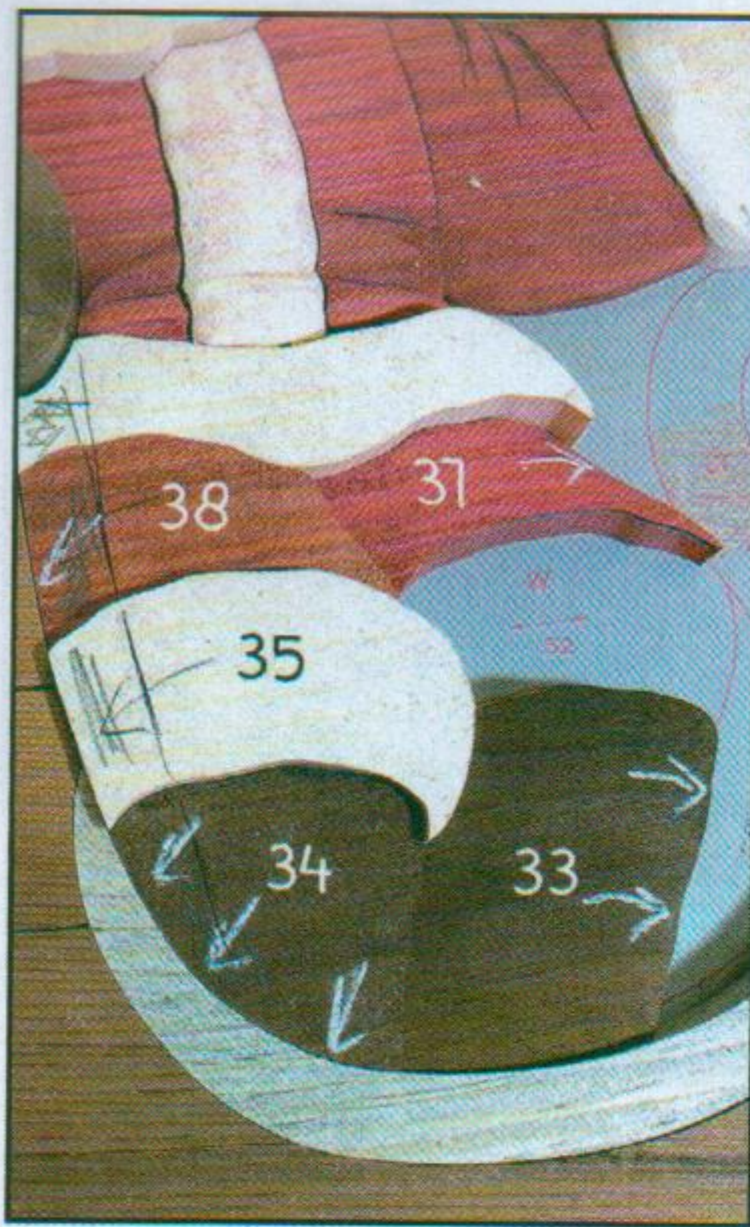
5

**Shape the fur trim on the front of the jacket.** Put the parts back together and mark the thickness of the red parts on the edge of the white center piece. Sand the white part (59) down to about  $\frac{1}{16}$ " (2mm) above the red parts, and then slightly round the edges down toward the outside edges. Stay above the pencil thickness lines.



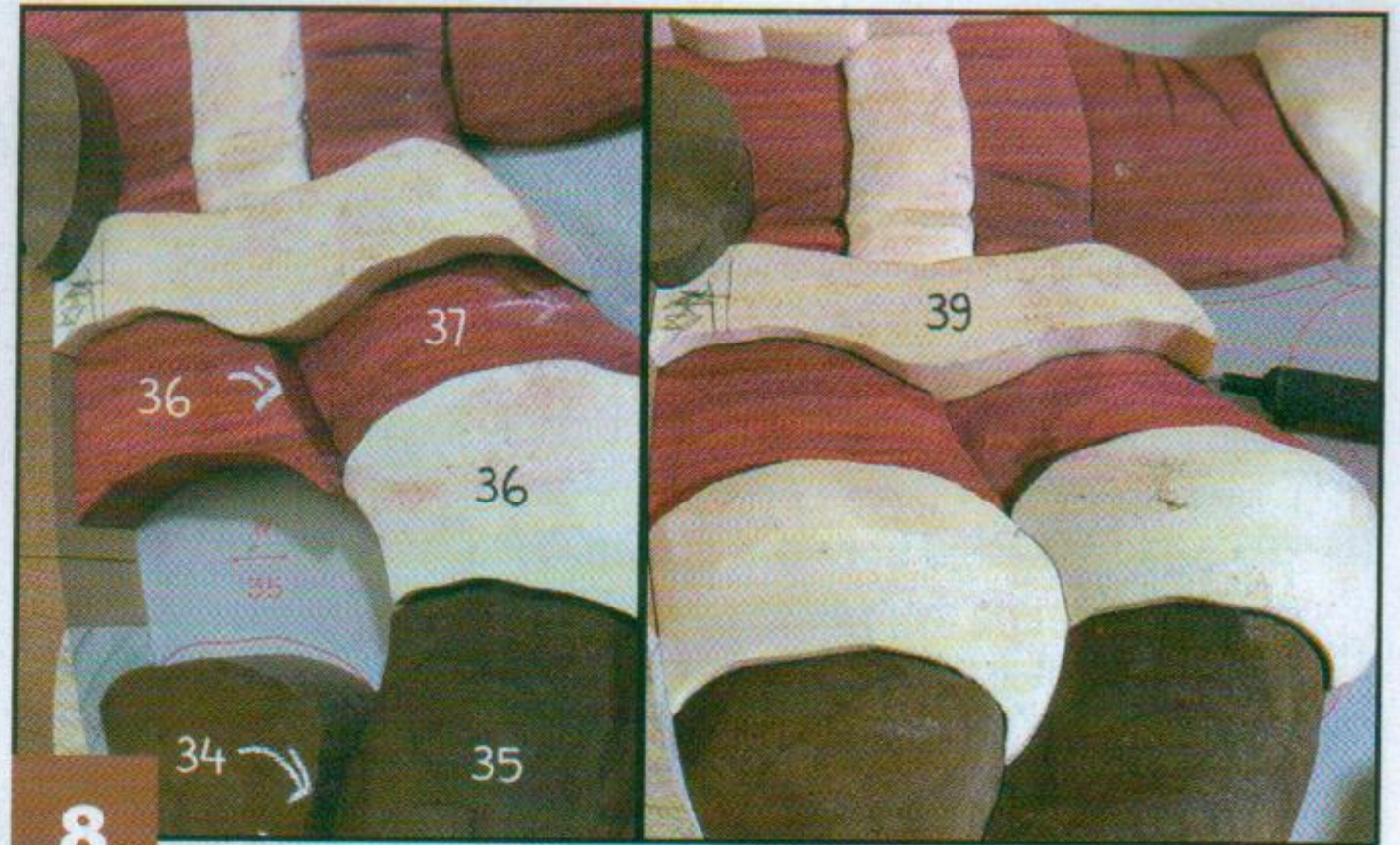
6

**Define the waist.** I used a Wonder Wheel to help lower the waist down to the bottom jacket trim (39). The Wheel makes a fairly dark burn, especially on harder woods like redheart. Use the edge of the flex drum sander or the small inflatable sander to sand on either side of the groove. The marks made by the Wheel act like a track for the edge of the sander to follow. I sanded below the lowest groove to thin the parts that join with the white section (39).



7

**Sand the legs and boots.** The legs need to be thinner than the sleigh. Start with the right leg, sanding the boot and the upper thigh (37 and 33) down to about  $\frac{5}{8}$ " (1.6cm) thick. Round the sides, rounding more along the outer edges. Mark the thickness where these parts join the white part (36). Following the same contour, sand the white part down until it sits about  $\frac{1}{16}$ " (2mm) above the thickness of the boot and thigh. Then sand the left leg, keeping it a little thicker than the right leg.



8

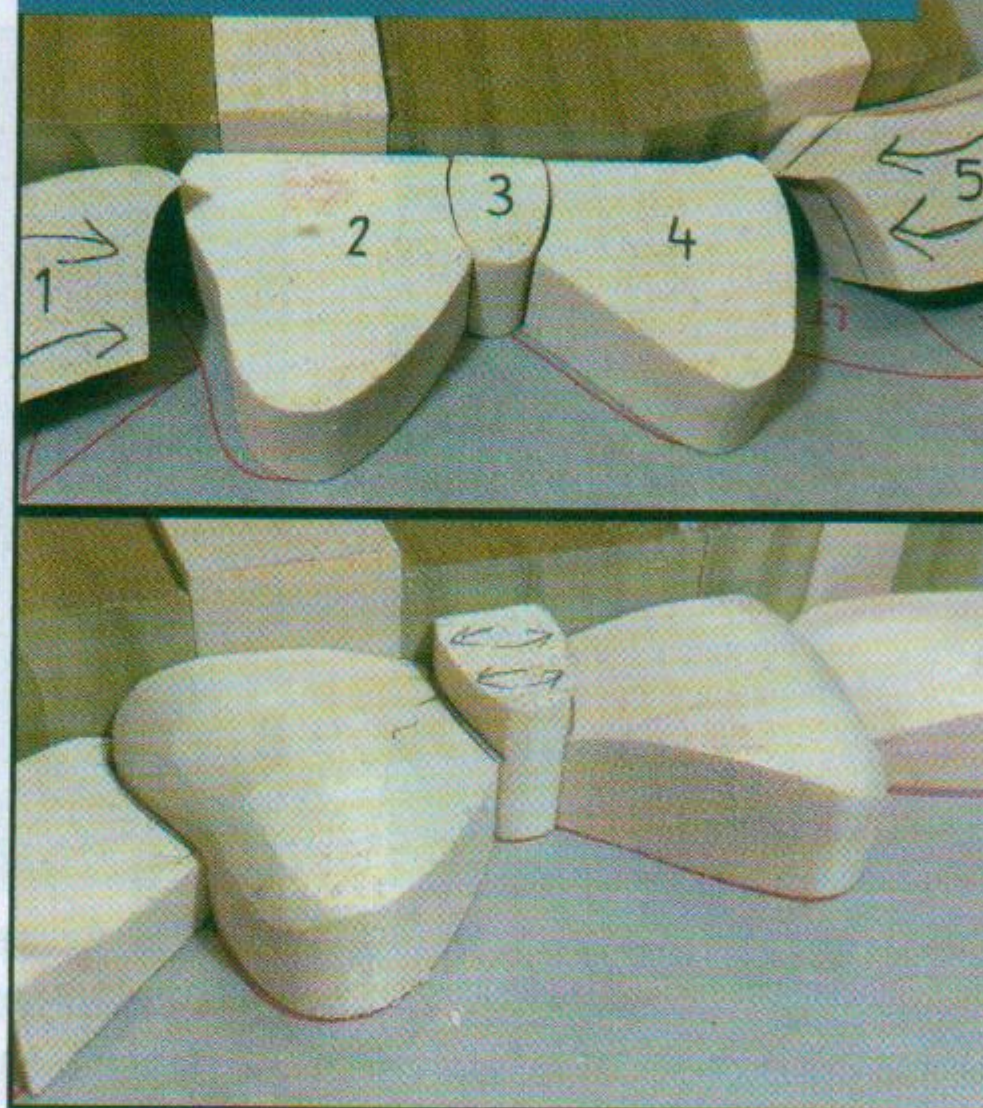
**Shape the white cuffs above the boots.** Following the same process as for the right leg, sand the parts (35 and 36) down to about  $\frac{5}{8}$ " (1.6cm). Round down to the thickness of the right leg and mark the thickness on the white cuff part (35). Sand the white cuff, following a similar contour as you did for the thigh and boot.



9

**Lower the waist.** Sand a similar contour as for the legs, and then taper the bottom jacket trim (39) down toward the body. Make sure all parts along the edge joining the sleigh are thinner than the sleigh.

## SHAPING THE PRESENTS



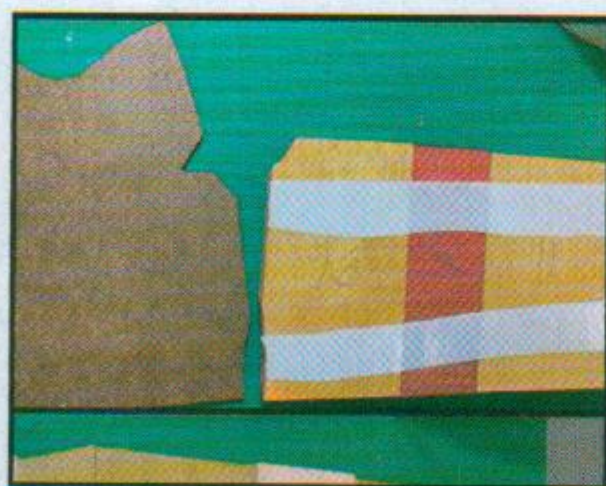
10

**Sand the white bow.** Keep in mind the bow sits behind the package. Sand the ends of the bow's ribbons first (1 and 5) to at least half the thickness; I sanded part 1 to look like it's flipping up and part 5 as flipping down. This is optional; the main thing is to sand the parts thinner than the bow. After sanding, mark where the parts join the bow. Taper the bow sections (2 and 4) in toward the center (3). Round the outside edges, and mark the thickness on the sides of the center piece. Round the sides down to the pencil lines and mark the thickness of the bow along the top of the box.



11

**Prepare the presents for shaping.** To make it easier to sand the angles on the packages, I used sanding shims. I prefer vinyl light-duty double-sided carpet tape, as it is strong enough to hold the pieces together but you won't need a crowbar to remove them. The best advice here is to dust the parts well before taping. Since the white parts were a little thicker, I put the tape on the sanding shim. When parts are level, I prefer to put the tape on the back of the parts instead. I trimmed it to use  $\frac{1}{2}$ " (1.3cm)-wide strips. I left room at the top of the sanding shim to hold the bow in case I needed to check the thickness. Tape up both presents.



12

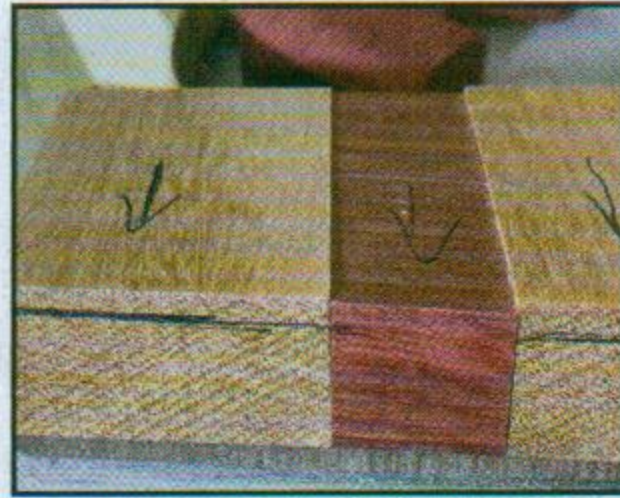
**Sand the green present.** The green present sits behind the yellow present. Taper the box down toward the sleigh, and then sand the sides from the center point down toward the outside edges. Try to sand enough off the right side to have room to round the red bow. If you are using a soft sander, sometimes it's hard to sand a flat piece. Sanding opposite the grain direction makes it a little easier; if the grain runs horizontally, sand it vertically. Using a belt sander is also a great option. I placed the red bow on the sanding shim (not taped down) to make it easier to check my progress.



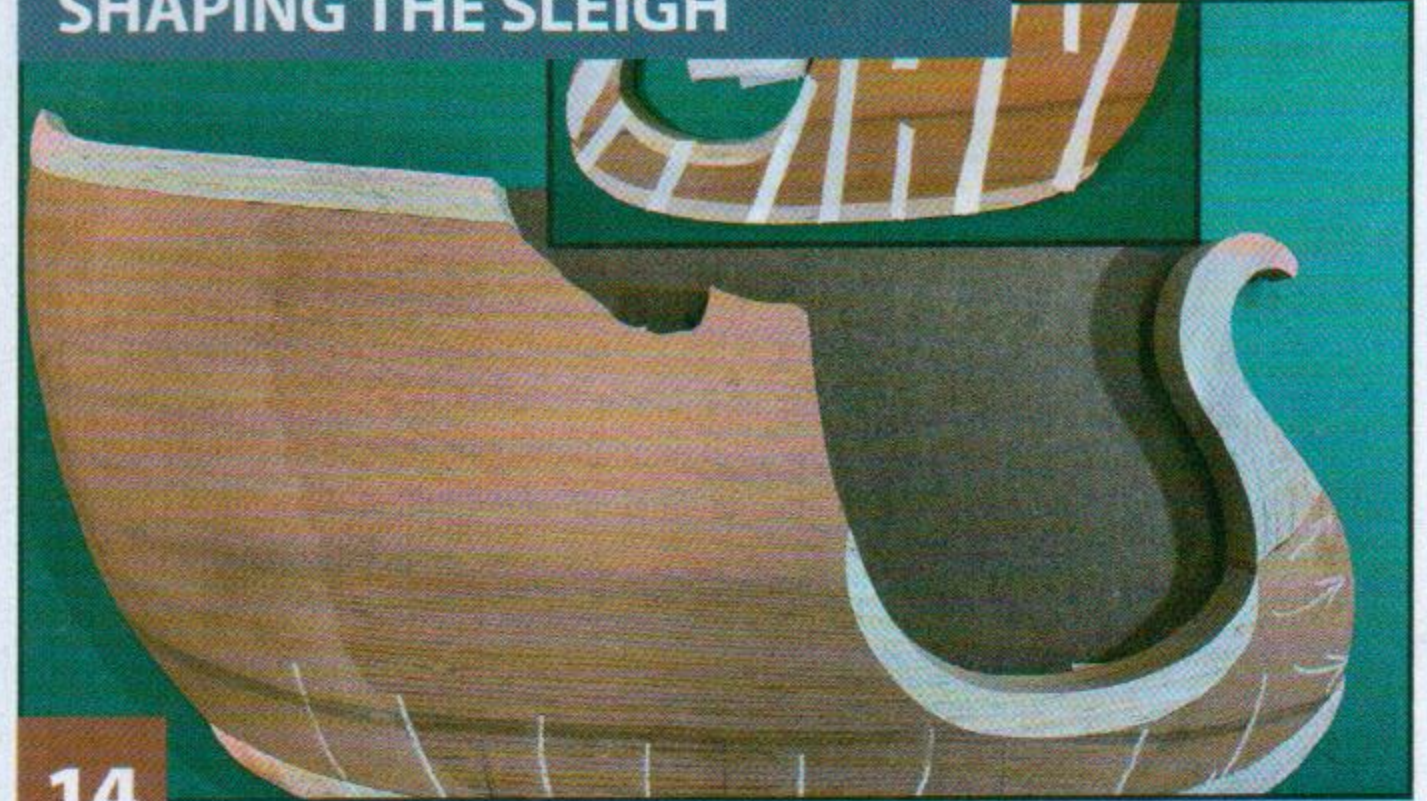


13

**Shape the red bow and ribbon.** Sand the red bow's two sections, tapering them down toward the center. Round the outside edges and watch the side that joins the green box—it's very easy to over-round here. Then shape the yellow present; mark the thickness along the edge of the center ribbon (16), and then round the center section down to the pencil lines. Taper the box down toward the sleigh, sanding at least an  $\frac{1}{8}$ " (3mm) below the thickness of the sleigh. After both presents are roughed in, take them off the sanding shims and reassemble the parts.

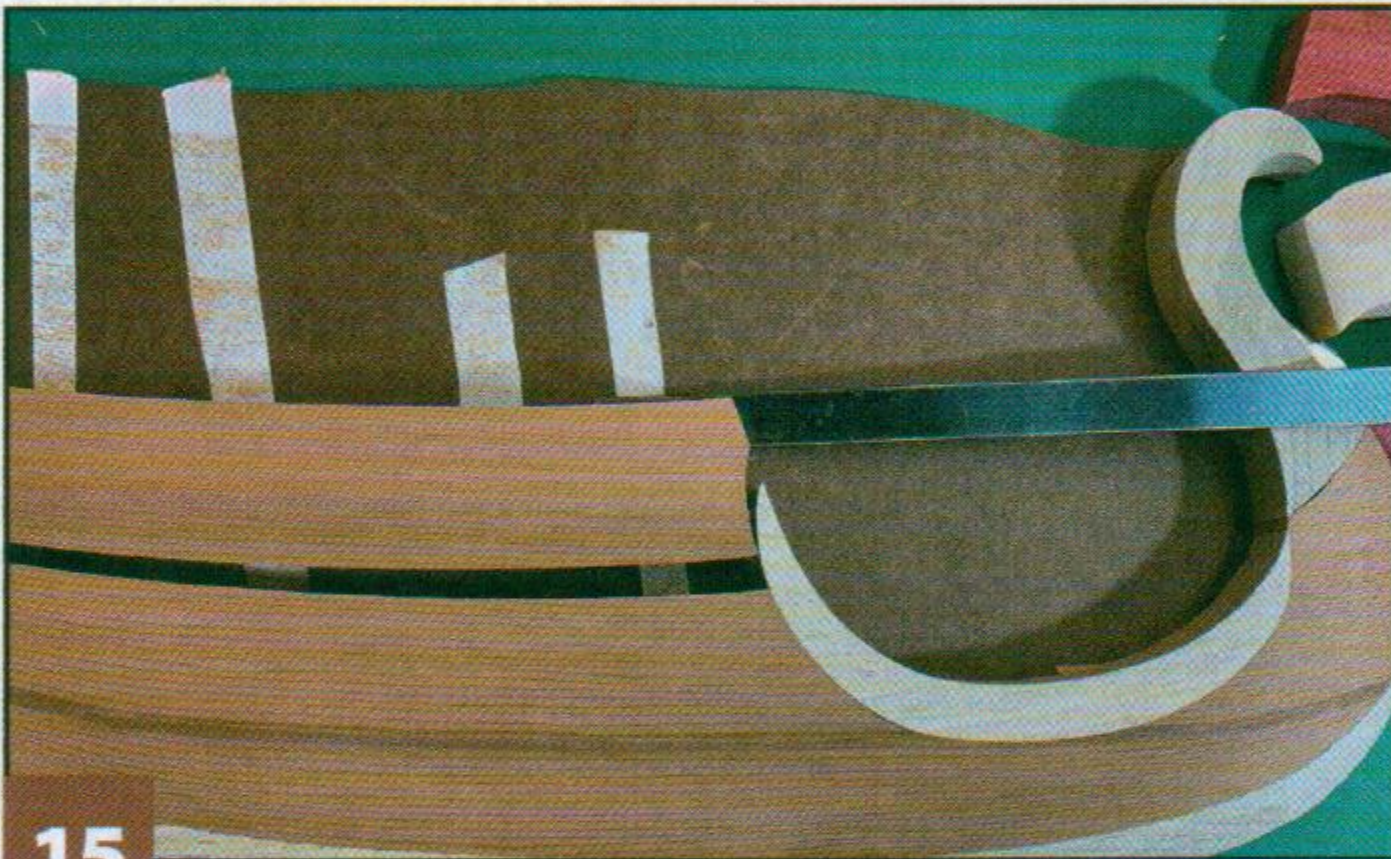


## SHAPING THE SLEIGH



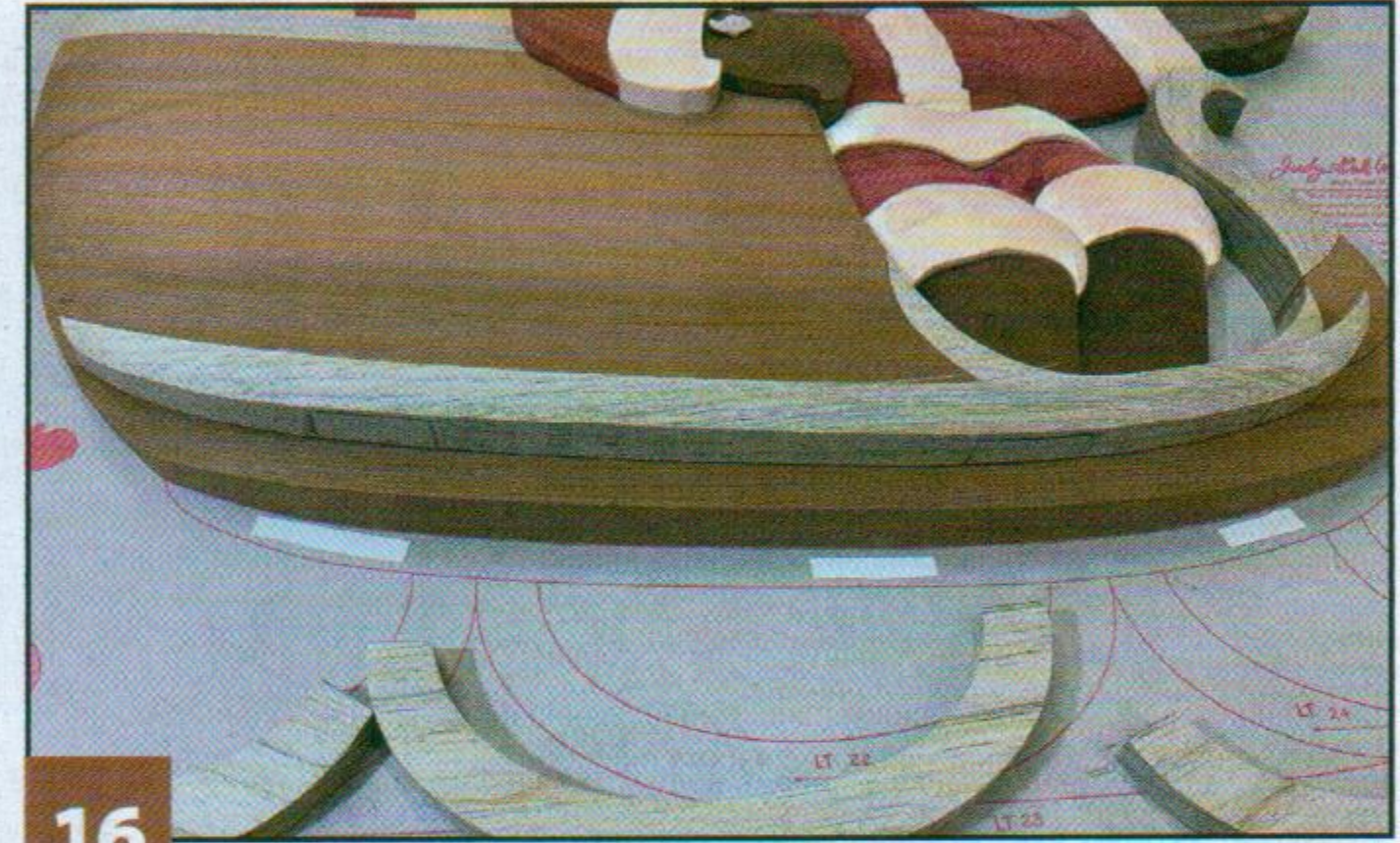
14

**Contour the slats of the sleigh.** A sanding shim is perfect here, as you can quickly sand all the pieces together as one. These parts are all about the same thickness, so I turned them upside down to apply the tape. Use a paper towel to wipe the wood before taping. Put strips of tape on the back of the parts. Round the outside edges to your liking; I rounded the back side so it tapered almost to nothing at the edge. Watch the thickness lines for the rails along the bottom edge.



15

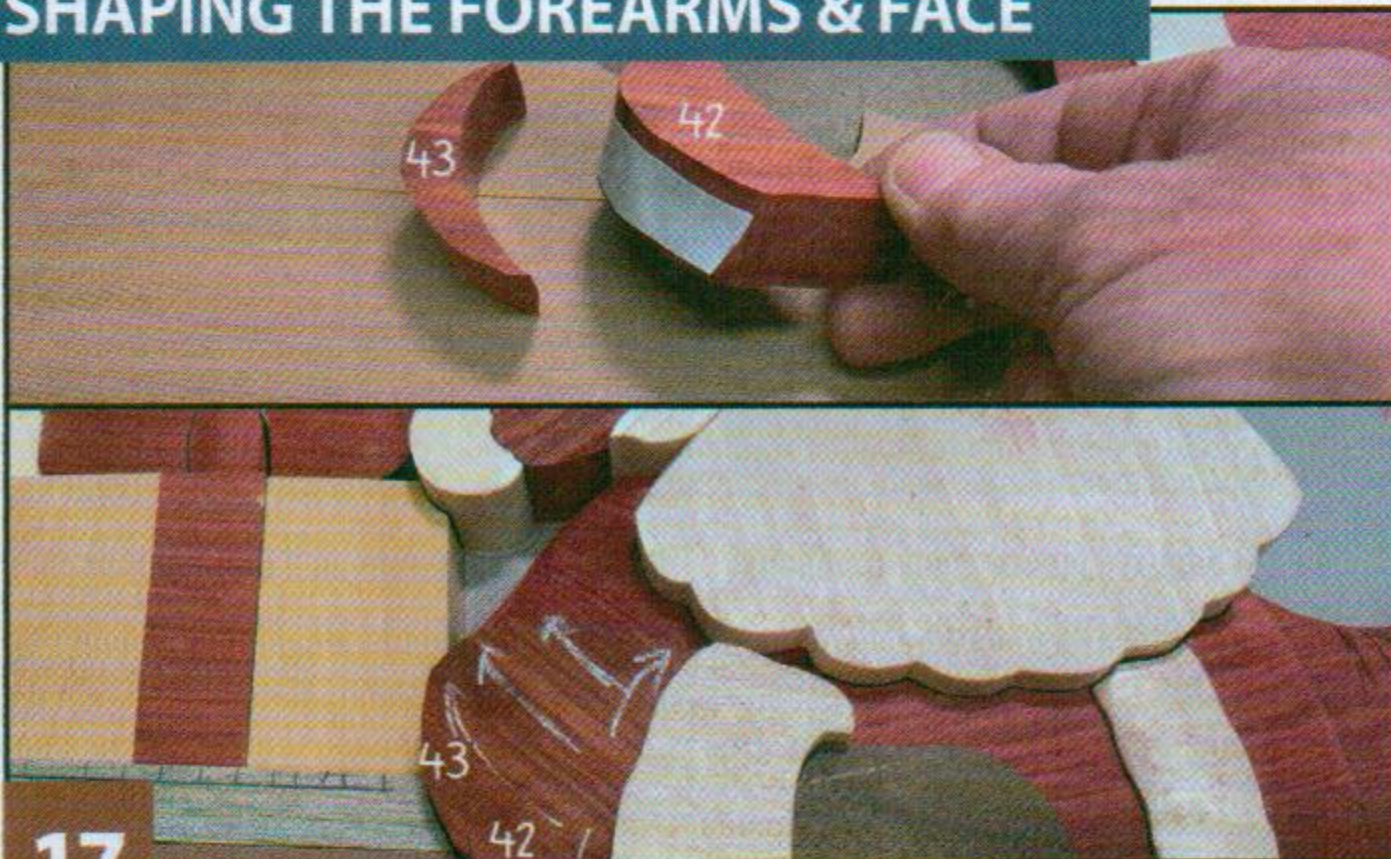
**Remove the shims.** Gently pry the parts off. I ground one end of a long piece of spring steel to a sharp edge to make it easier to slide under the wood. Try not to pry along the outside edges, as you can accidentally dent the part's underside.



16

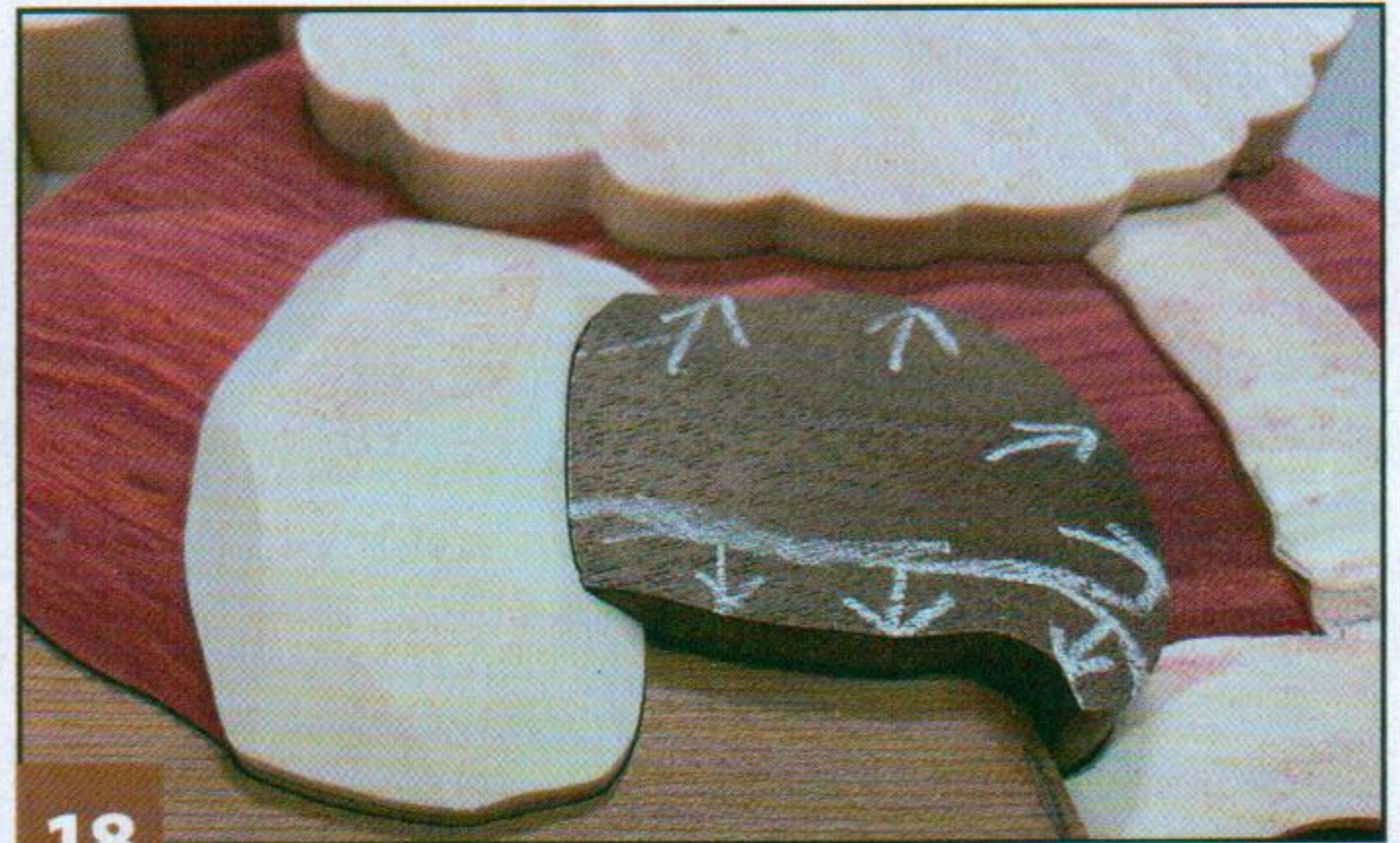
**Assemble the sleigh.** To keep the parts from shifting, I used the double-sided tape to hold some sections together. I taped the very bottom of the sleigh (24) down to the pattern, which was enough to keep most of the parts together.

## SHAPING THE FOREARMS & FACE



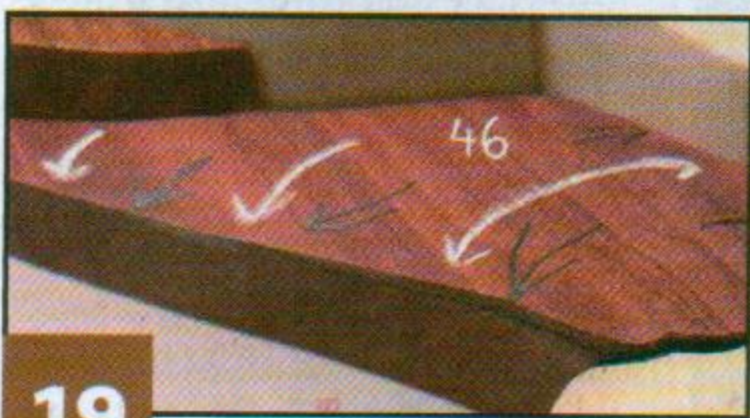
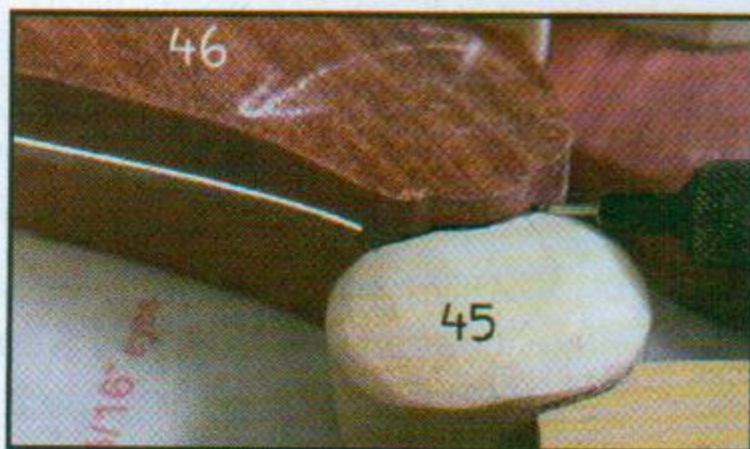
17

**Contour the left arm.** I temporarily edge-taped parts 42 and 43 together to be sanded as one. Sand a taper down to the thickness of the yellow box, and then round the sides. Stay above all the pencil lines marked on the sides of the parts.



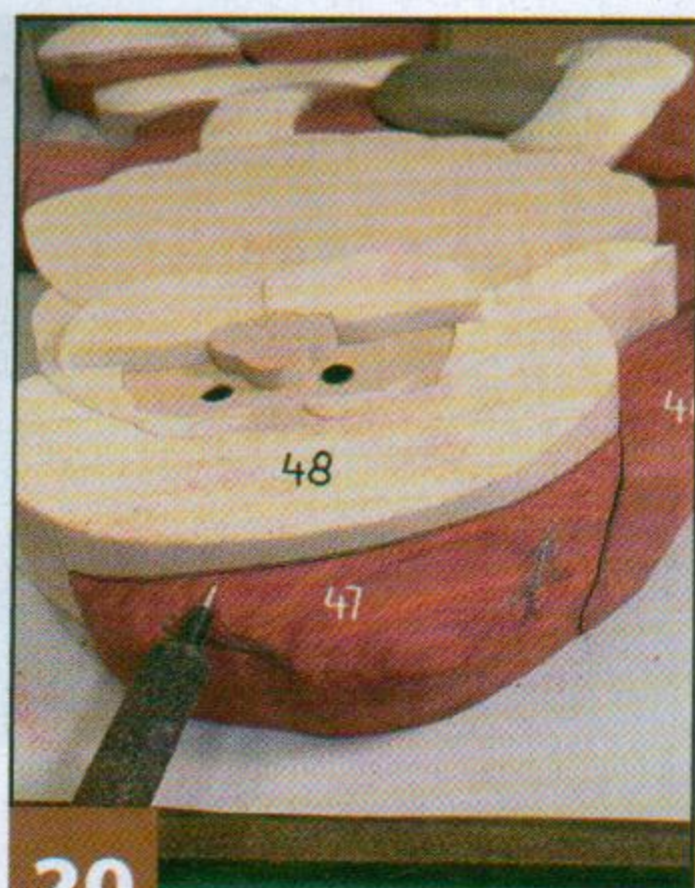
18

**Shape the mitten.** I sanded the white cuff (part 41) and then marked the mitten. Sand a sharper angle along the lower edge and taper it down toward the beard. Then round the edges.



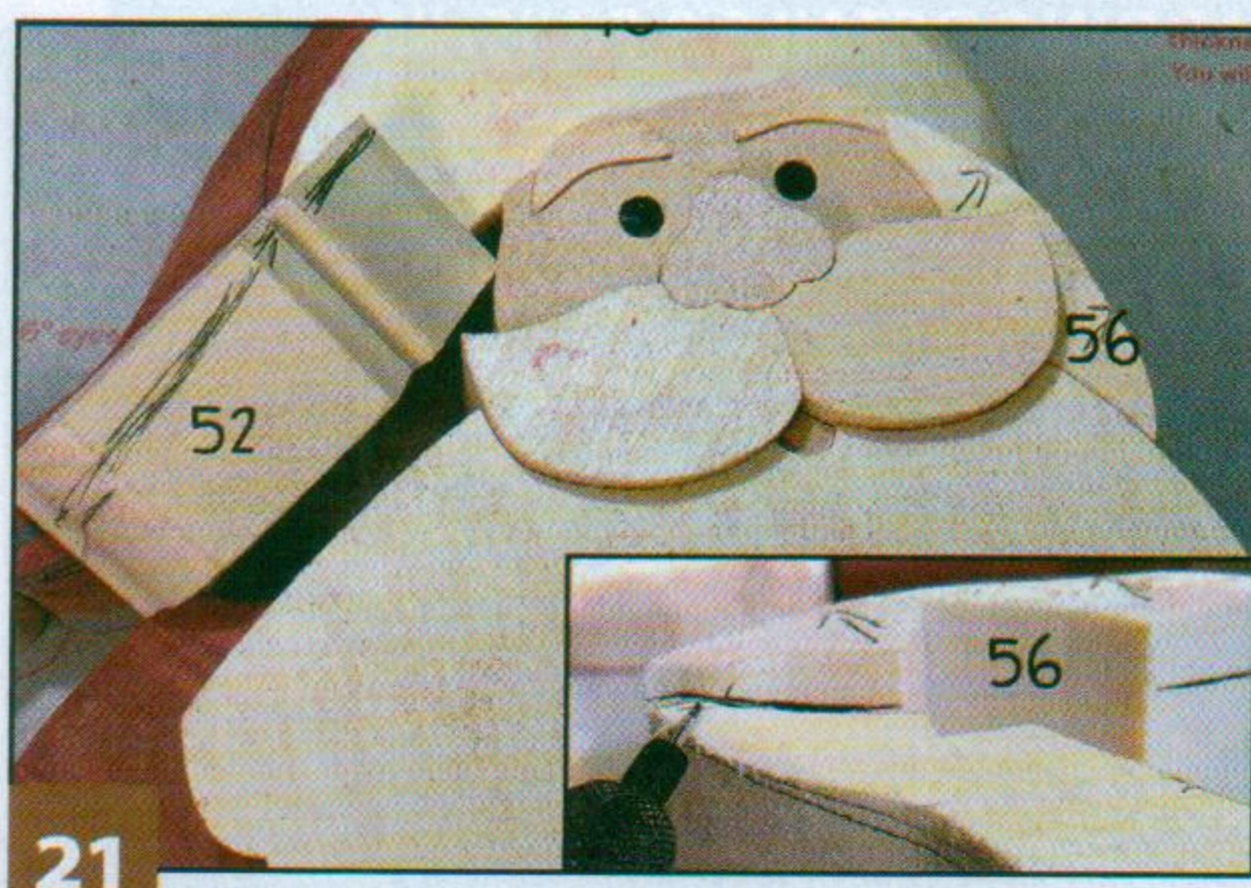
19

**Shape the pom-pom.** Do not round below the thickness of the yellow box. Mark the thickness on the adjoining red part (46). Then sand the tail portion of the hat. I sanded a taper down to about  $\frac{3}{8}$ " (1cm) toward the hat and then rounded the sides.



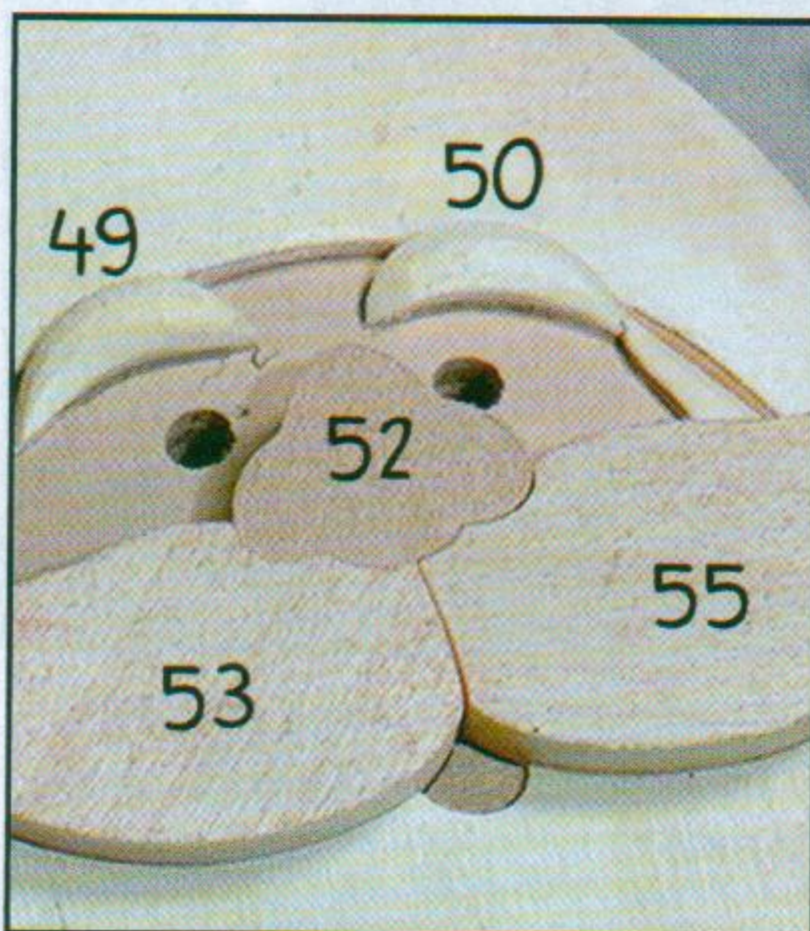
20

**Contour the hat.** Sand the top part of the hat (47) first. Sand at least  $\frac{1}{8}$ " (3mm) off the top, and then round the upper portion. Try not to sand below the tail of the hat.



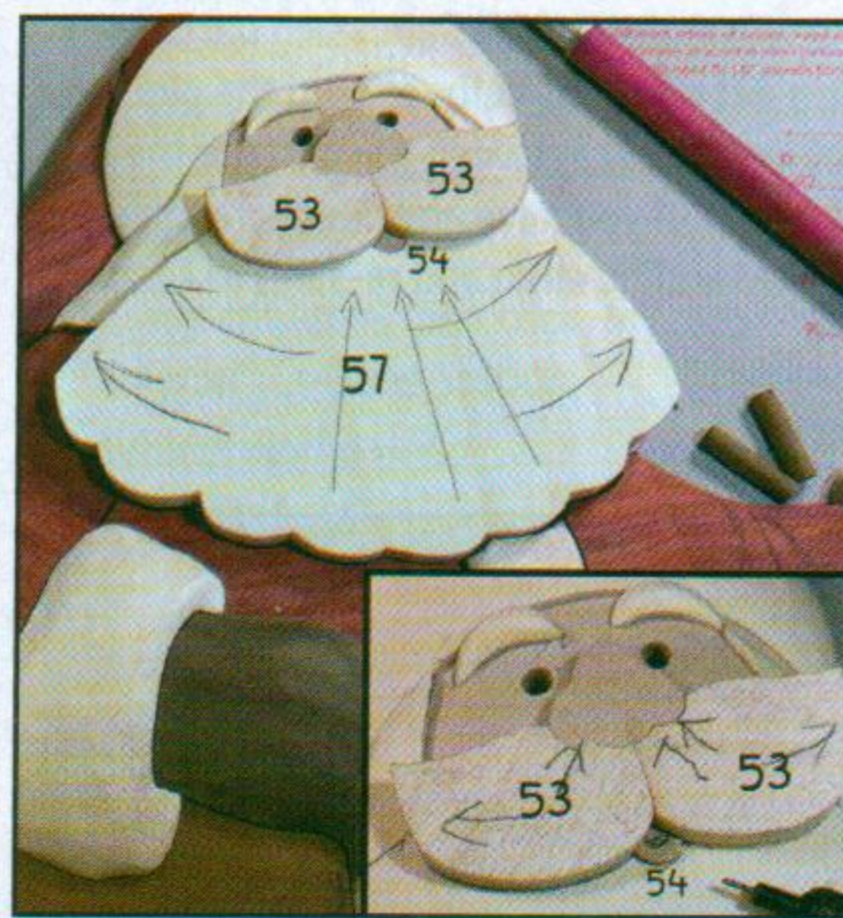
21

**Shape the hair.** The section of hair on the left (52) tucks under the hat and sits on top of the shoulder. Sand this section a little thinner than the hat band (48), and then sand a taper down toward the shoulder. Stay above the thickness of the shoulder. After sanding the surface, start sanding a slight angle toward the hat. Use the left section of hair as a guide for sanding the right section of hair (56). I often do this to keep facial parts symmetrical.



22

**Sand the face.** The hat sits on top of the face; the face should be thinner than the hat. Sand the surface of the face down to at least  $\frac{1}{16}$ " (2mm) below the hat. Then round the sides to meet the thickness of the hat. Mark the thickness of the face and the hat where they join the eyebrows. Sand the eyebrows, leaving about  $\frac{1}{16}$ " (2mm) exposed. Then slightly round the brows.



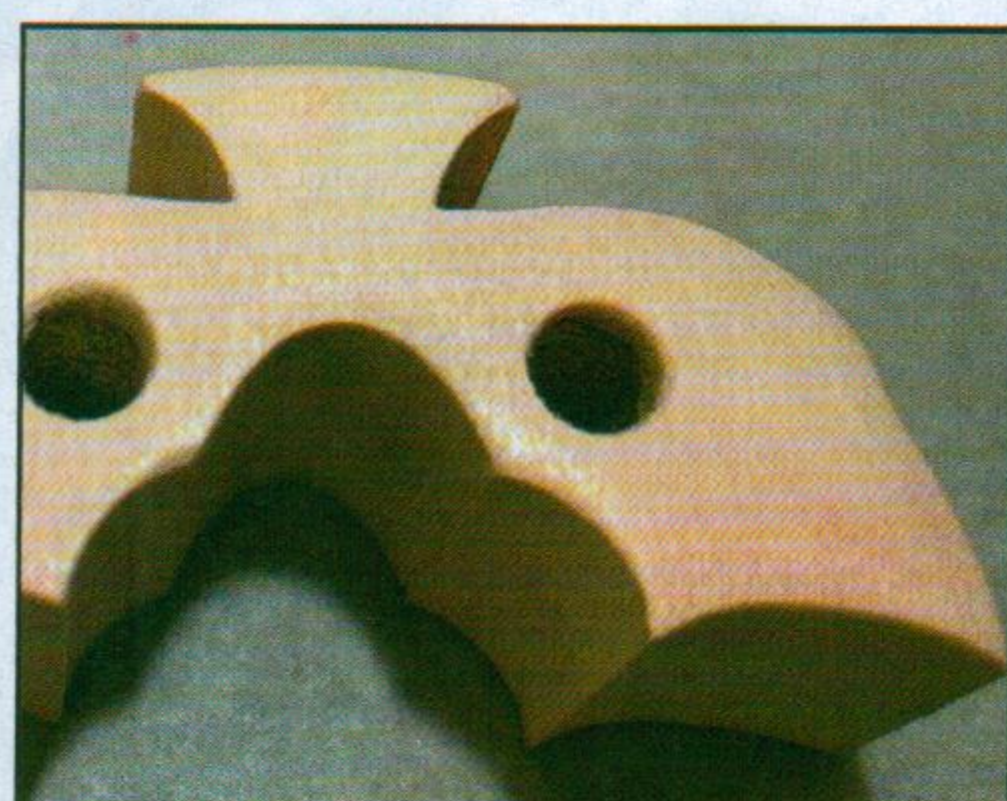
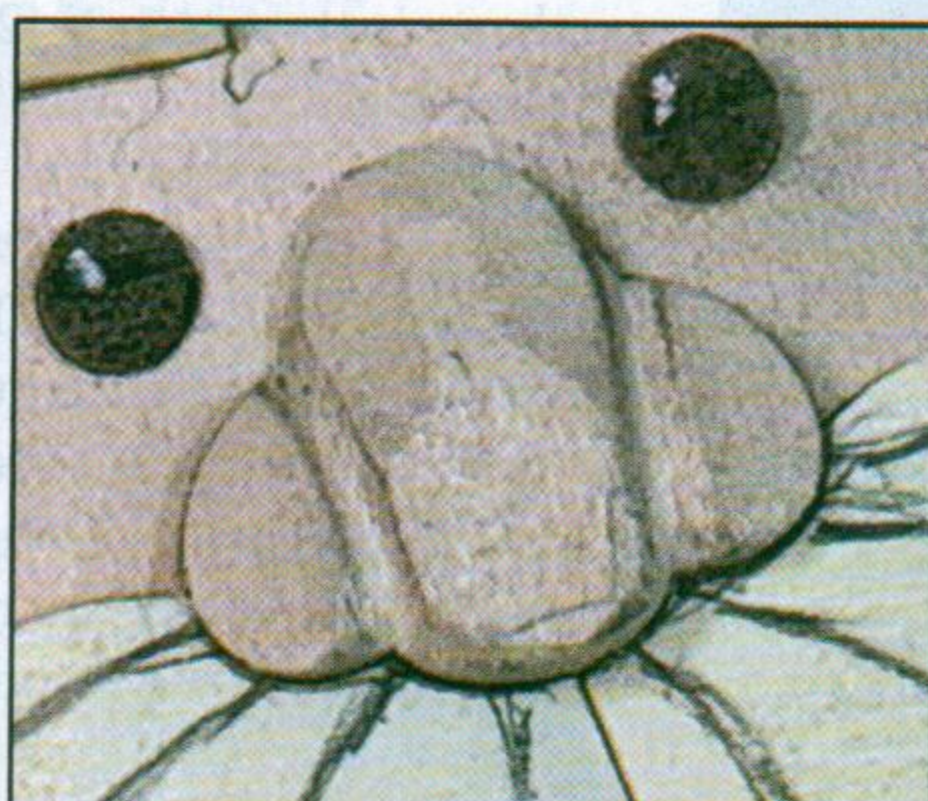
23

**Contour the beard.** Sand a gradual taper down toward the mustache, and then round the sides toward the outside edges. Put the beard back in place and mark where it joins the lower lip. Sand the lip so it is slightly thicker than the beard. I sanded a small dip in the center.



24

**Shape the nose.** Keep in mind that the nose appears to be on top of the mustache. Sand the mustache down toward the nose to create some extra space for shaping the nostrils. Sand the sides of the mustache, following a similar contour as the face. Sand the nose down toward the forehead, and then sand the sides down close to the thickness of the face. I used the Wonder Wheel to carve lines to define the nostrils; the dark groove will be sanded smooth later. Create the rosy cheeks. After I hand sanded the face, I experimented with a little pile of redheart sawdust. I rubbed some in on both cheeks and a little on the nose. It is a subtle effect, but one that gives Santa a warm, "rosy" glow.

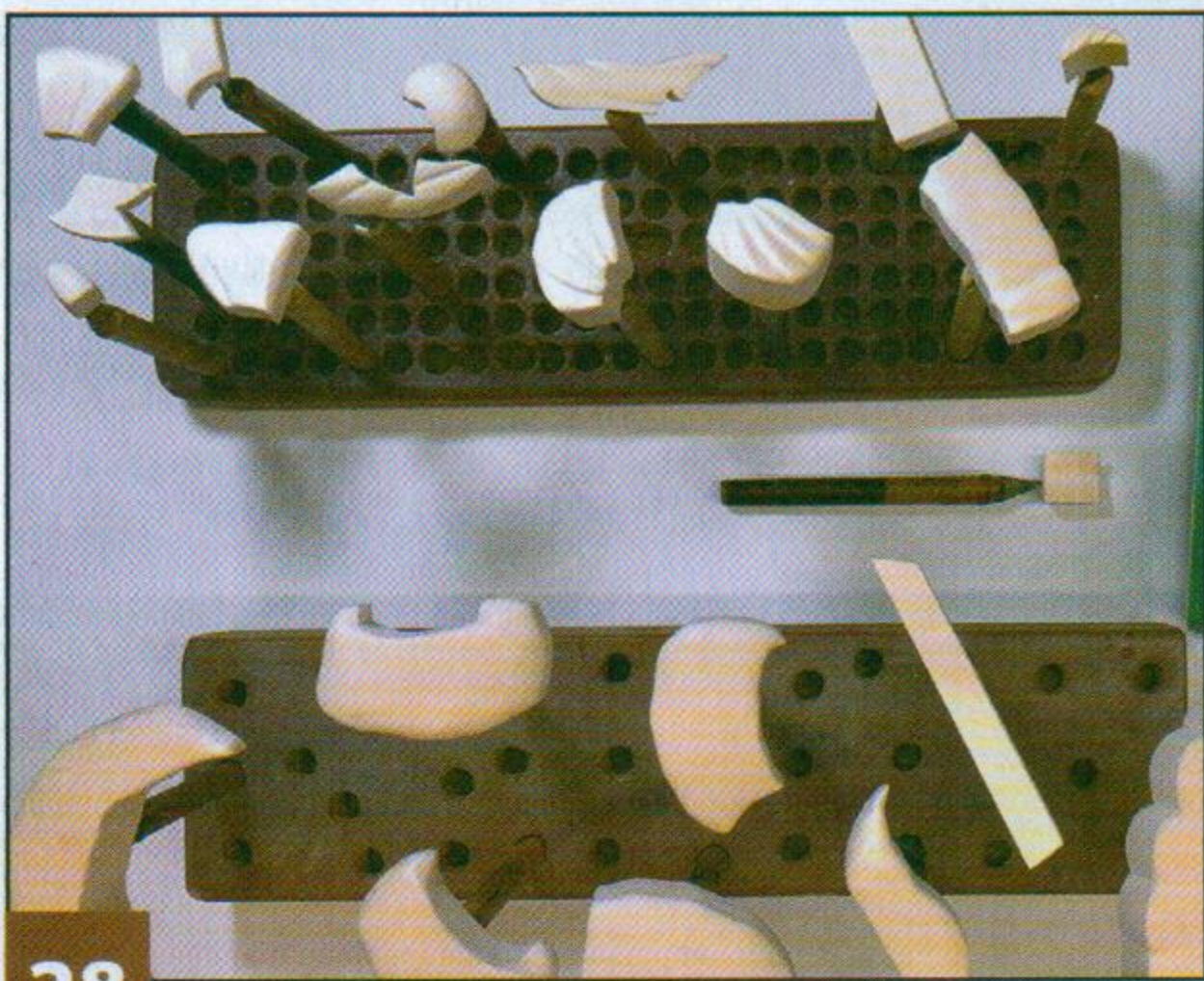


## ADDING DETAILS & FINISHING



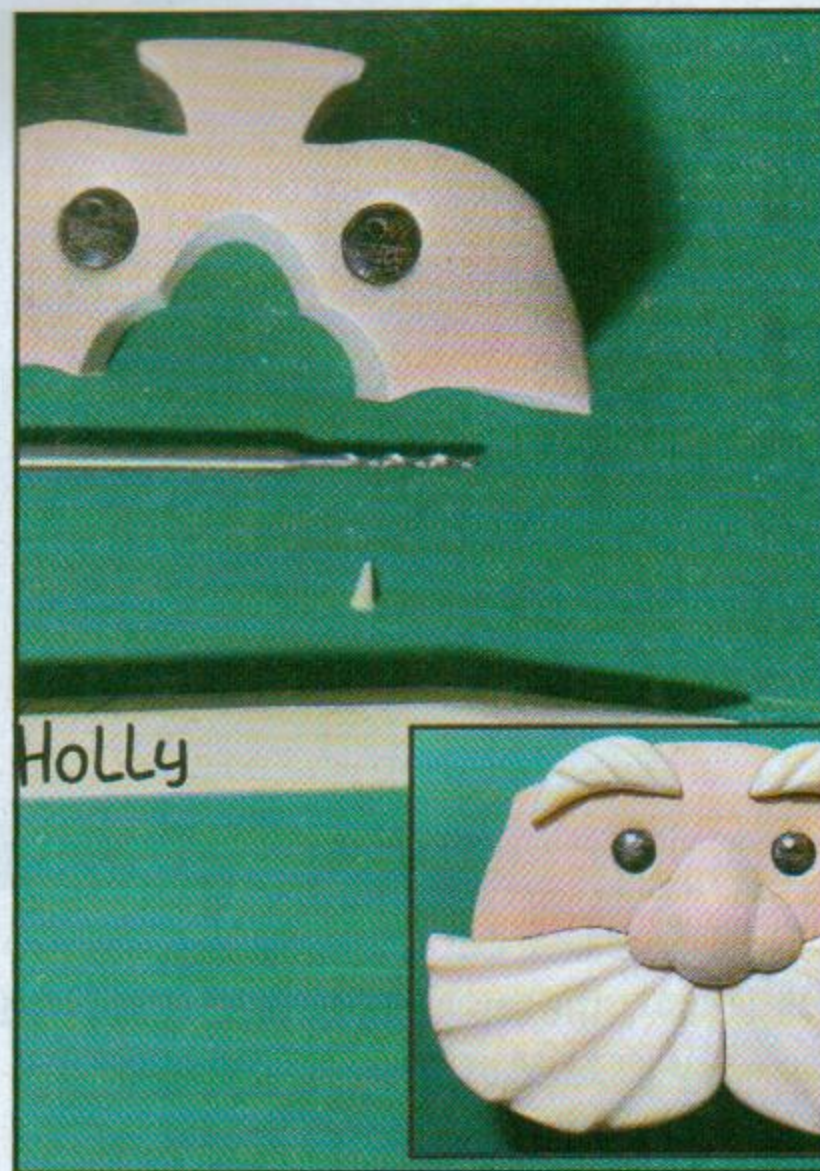
25

**Add more details.** I used the Wonder Wheel to add more wrinkles in the suit, bows, and boots. Then I used the edge of the flex drum to smooth out the lines, removing the burn made from the wheel. Sand a bevel between the slats of the sleigh, and then slightly lower the surface of the packages to make the ribbons stand out. Move progressively through the grits on your sander to 220. Sand each part of the project, smoothing out ridges. It helps to hold the pieces up to the light. Do not overround between the parts or they will look like parts of a quilt. If you have any deep scratches, tape the part back to the sanding shim and re-sand to keep the contour consistent.



28

**Apply varnish.** After all the dust is removed, apply a nonyellowing varnish to the project to preserve the color of the wood. I used it on the aspen and redheart, spraying at least four coats on each part. To apply a seamless finish, years ago, I made this handy holder. I drilled holes in a scrap 2x4 for dowels I had on hand. I slotted the ends of the dowels and inserted X-ACTO® blades, allowing me to lightly stick pieces to the tips. I can spray parts individually and place them back in the holder to dry. Make sure to wear gloves and spray in a well-ventilated area. After every two coats, brush over the piece with 4/0 steel wool to smooth any uneven areas.



26

### Prepare the eye highlights.

The highlights on the eye really bring the piece to life. To make them, you can use any white wood, although I prefer holly because it stays nice and white. Cut a piece about the size of a pencil. Use a pencil sharpener on the ends of the piece of holly. This makes a perfect cone shape that can be used for any size highlight. I use an X-ACTO® knife to carefully put a little dot of glue in the drilled hole. Then press the little highlight in place and let the glue dry. Sand the highlight flush with the eye with 220-grit sandpaper.



27

### Refine the pieces.

Hand-sand each piece with 220-grit sandpaper. Check for cross-grain scratches and any noticeable pencil marks. Use an air compressor to blow the dust off the parts.

### Finishing and Assembling

I used polyurethane gel on the rest of the pieces. Apply three coats with a 1" (2.5cm) disposable foam brush, allowing the first coat to dry overnight. *Note: After applying the first coat, put the foam brush in a small, airtight bag to keep it from drying out. The brush will hold up for three or four days.* The second and third coat can be applied six to eight hours apart. The first coat should be heavy; let the wood soak up what it needs in order to fill the grain. Coat the sides and surface of each part, being careful not to get too much on the backs. Wait about a minute to let the wood absorb the gel. Then wipe it off with a paper towel; as that towel becomes saturated, use a second one to buff the pieces completely dry. Let the finish dry overnight. Apply the second and third coats six to eight hours apart, covering only exposed surfaces.

Make the backer. Trace around the finished pieces on a white sheet of paper, dusted lightly with repositionable

spray adhesive, just enough to keep the parts from sliding as you trace. Attach the tracing to the backing board, and then cut around the pattern, cutting a little over  $\frac{1}{16}$ " (2mm) inside the line. Seal the backside of the backer with polyurethane gel. Leave the top surface untreated for a better glue bond. Once dry, place all parts on the backer, taking as much time as needed to ensure proper placement. I like to place a white sheet of paper on the backer, and then place the pieces on the paper; it makes it easier to see if any part of the backer is exposed before gluing.

Glue the bottom rail, the right side mitten, the top part of the hat, and the two pieces of the white ribbon. Let the glue set up before gluing the rest of the project. Anchoring these pieces will make it easier to keep the rest of the pieces together while gluing it down. I use tacky glue, such as

Aleene's®, as it is very flexible and sets up in 10 to 15 minutes. I like having time to adjust parts before glue sets. Glue the rest of the pieces. Keep in mind that a little glue goes a long way. Use just a few dots across the back of each part. The more glue you use, the more

likely parts will shift before drying! Once dry, find the balance point and mark it on the back. Predrill a hole, and then use a  $\frac{1}{2}$ " (13mm) panheaded screw to attach a D-ring hanger to the back. Display and enjoy!

## Materials & Tools

### Materials

\*All wood is  $\frac{3}{4}$ " (1.9cm) thick unless otherwise noted

- Dark wood, such as Peruvian walnut: boots, 3" x 5" (7.6cm x 12.7cm)
- Medium dark wood, such as western red cedar: sleigh, 7 $\frac{1}{2}$ " x 16" (19.1cm x 40.6cm)
- Medium dark wood, such as walnut: mittens, 3 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ " (8.9cm x 11.4cm)
- Medium wood, such as redheart: Santa's suit, ribbon, and bow, 5" x 11" (12.7cm x 27.9cm)
- Medium wood, such as green poplar: present B, 4 $\frac{1}{2}$ " x 5" (11.4cm x 12.7cm)
- Light wood, such as yellowheart: present A, 3" x 4" (7.6cm x 10.2cm)
- Light wood, such as blue pine: sleigh rails, 5" x 19 $\frac{1}{2}$ " (12.7cm x 49.5cm)
- Light wood, such as basswood: face, 2 $\frac{1}{2}$ " (6.4cm) square
- White wood, such as aspen: fur trim, 5 $\frac{1}{2}$ " x 15" (14cm x 38.1cm)
- Pencil
- White wood, such as holly,  $\frac{1}{4}$ " (6mm) thick: eye highlights, 8" (20.3cm) long
- Tempered hardboard,  $\frac{1}{8}$ " (3mm) thick: backer, 25 $\frac{1}{2}$ " x 28" (64.8cm x 71.1cm)
- Tempered hardboard,  $\frac{1}{8}$ " (3mm) thick: sanding shims, 19" x 25 $\frac{1}{2}$ " (48.3cm x 64.8cm)
- Tempered hardboard,  $\frac{1}{4}$ " (6mm) thick: raising shims, 5 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ " (14cm x 16.5cm)
- Walnut dowels,  $\frac{3}{16}$ " (5mm)-dia.: eyes, 2 each  $\frac{3}{4}$ " (1.9cm) long
- Spray adhesive, glue stick, or a Xyron® Creative Station
- White colored pencil (optional)
- Glue: Aleene's Tacky Glue®
- Carpet tape: double-sided light-traffic
- Sandpaper: assorted grits up to 220
- Sanding sleeves: 80 to 220-grit
- Finish, such as Krylon® UV Archival satin spray; Old Masters® polyurethane gel

- Paper towels
- Screw:  $\frac{1}{2}$ " (13mm)
- Hanger: D-ring
- White paper

### Tools


- Scroll saw with blades: #2/0 or #1, #3 or #5 reverse-tooth
- Drill with bits:  $\frac{1}{32}$ " (1mm),  $\frac{3}{16}$ " (5mm)-dia.
- Drill press (optional)
- Sanders: belt (optional), flex drum
- Inflatable sander: 2" (5.1cm), 8" (20.3cm)-dia.
- Wonder Wheel,  $\frac{1}{2}$ " (1.3cm) wide: 6" (15.2cm)-dia. (optional)
- Pencil sharpener
- Knives: X-ACTO®, putty
- Brush: 1" (25mm) foam
- Air compressor
- Square
- Steel wool: 4/0

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

### STATEMENT OF OWNERSHIP

Statement of Ownership, Management and Circulation  
Published in accordance with US Postal Service regulations.  
1) Publication Title: Scroll Saw Woodworking & Crafts. 2) Publication No.: 1532-5091. 3) Filing Date: August 4, 2022. 4) Issue Frequency: Quarterly. 5) Number of Issues published annually: 4. 6) Annual subscription price: \$29.99. 7) Complete mailing address of known office of publication: Fox Chapel Publishing Co., Inc., 903 Square Street, Mount Joy, PA 17552-1911—Lancaster County. 8) Same. 9) Full Name and complete mailing address of Publisher, Editor, and Managing Editor: Publisher—Alan Giagnocavo, 903 Square Street, Mount Joy, PA 17552-1911, Lancaster County. Editor—Kaylee Schofield, 903 Square Street, Mount Joy, PA 17552-1911, Lancaster County. 10) Owner: Alan Giagnocavo, 903 Square Street, Mount Joy, PA 17552-1911, Lancaster County. 11) Known Bondholders: none. 12) Tax Status: Has not changed during preceding 12 months. 13) Publication Title: Scroll Saw Woodworking & Crafts. 14) Issue Date for circulation data below: 3/30/22. 15) Extent and Nature of Circulation—Average No. Copies Each Issue During Preceding 12 months/Actual Copies of Single Issue Published Nearest to Filing Date: A. Total Number of Copies (Net press run): 34,971/32,071. B. (1) Paid Outside County Mail Subscriptions: 12,527/12,198. B. (2) Paid In-County Subscriptions: 100. B. (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Non-USPS Paid Distribution: 5,779/5,281. B. (4) Other Classes Mailed Through the USPS: 116/79. C. Total Paid Circulation: 18,420/18,395. D. Free Distribution (In-County Complimentary, and Other Free): 15/15. E. Total Free or Nominal Rate Circulation: 15/15. F. Total Distribution: 18,435/18,410. G. Copies not Distributed: 15,803/13,428. H. Total: 34,971/32,071. I. Payment: Paid and/or Requested Circulation: 18,435/18,410. Circulation includes Electronic Copies: 0/0. J. Total: 18,435/18,410. Required. Will be printed in the 9/2022 issue of this publication. 18) Kaylee Schofield, Editor—9032.

## Scroll Saw Ready Hardwoods

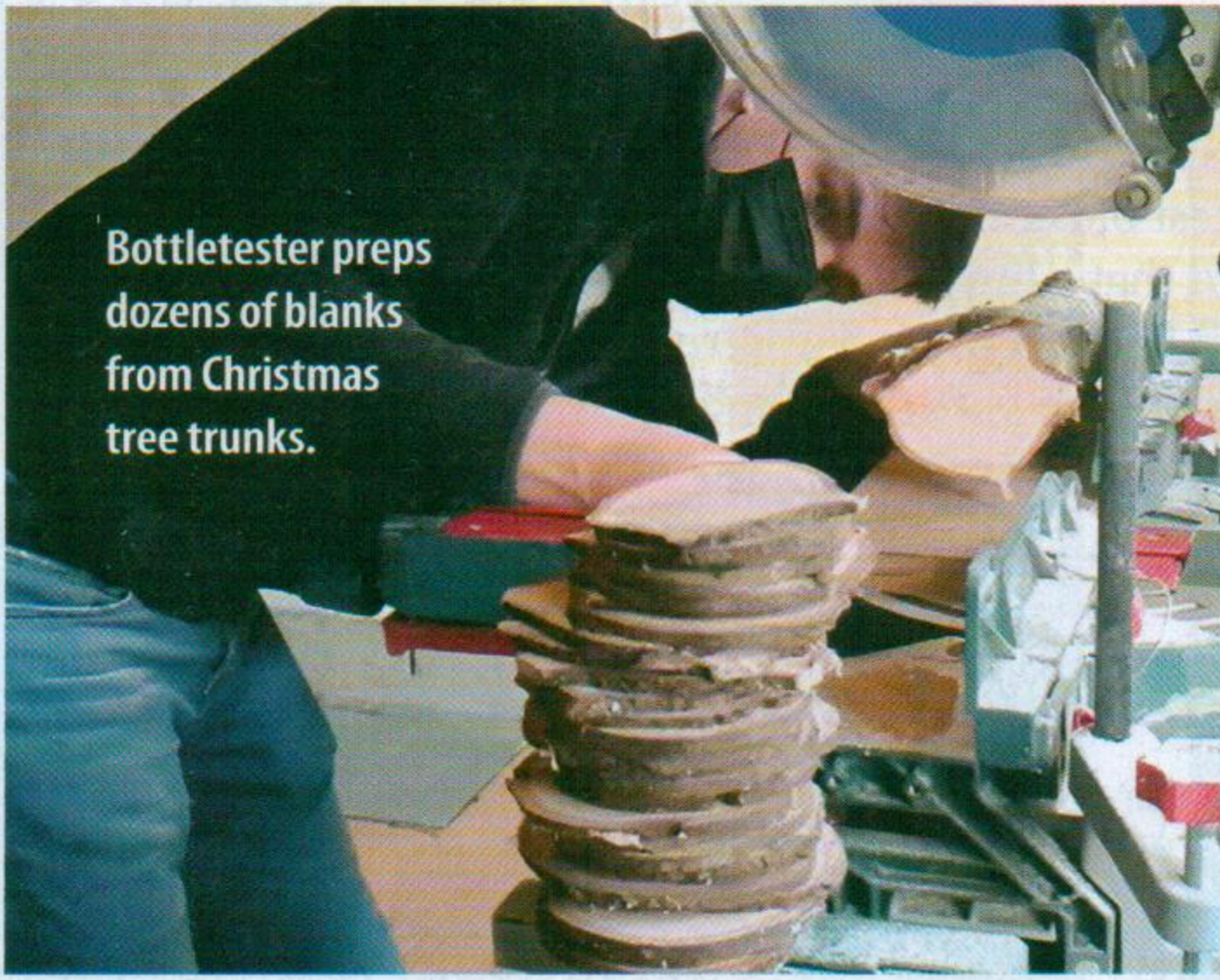


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Bottletester preps dozens of blanks from Christmas tree trunks.

(Continued from page 72)

beer labels) on a scroll saw, hand-sands the ornaments, and finishes them in boiled linseed oil.

In 2017, Bottletester moved his workshop from the prison cell to a small garage, located next to the house he's building. Although the garage has limited space, Bottletester made sure to find room for his scroll saw to continue his one-of-a-kind ornament operation.

While Bottletester saw his ornaments as a fun project to close out each year, he found that others were fascinated by his process. In 2021, he joined TikTok, a social media platform for posting and sharing short videos, and his ornament-making videos have generated almost a million views.

"It has been a very strange but amazing experience," he said. "If one of my videos puts a smile on someone's face or an idea in someone's mind, then it added a lot of joy to the world, even for a moment."

After his ornaments became popular on TikTok, Bottletester began selling them online instead of just giving them away to friends and family. Even with a busy schedule of home and workshop renovations, Bottletester looks forward to the holiday season. "The scroll saw may only come out once a year, but it's an annual tradition I love," he said.

*To see more of Bottletester's work, visit Bottletester on Etsy and TikTok, or Micro House Edinburgh on Instagram and TikTok.*



Many of Bottletester's ornaments are non-traditional designs, ranging from dinosaurs to beer logos to cartoon characters and beyond.



**FOX HUNT**

Jim Ball of North Bay, Ontario, and Loren Yoder of Lajara, Colo., were randomly drawn from the participants who located the fox in our last issue (Fall 2022, Issue #88). The fox was hiding in a woodworker's cap on page 14 in our feature on Makerspaces.

Find the fox in this issue, and tell us the page number and location. Two readers randomly selected from all correct replies will receive a \$25 Fox Chapel Publishing gift certificate. Entries must be received by November 1, 2022, to be eligible. *Note: The contest fox is an outline drawing that would face left if its feet were on the "ground" (other foxes appearing in SSW&C don't count).*

Send your entry to SSW&C, Attn: Find the Fox, 903 Square Street, Mount Joy, PA 17552 or enter online at scrollsawer.com.

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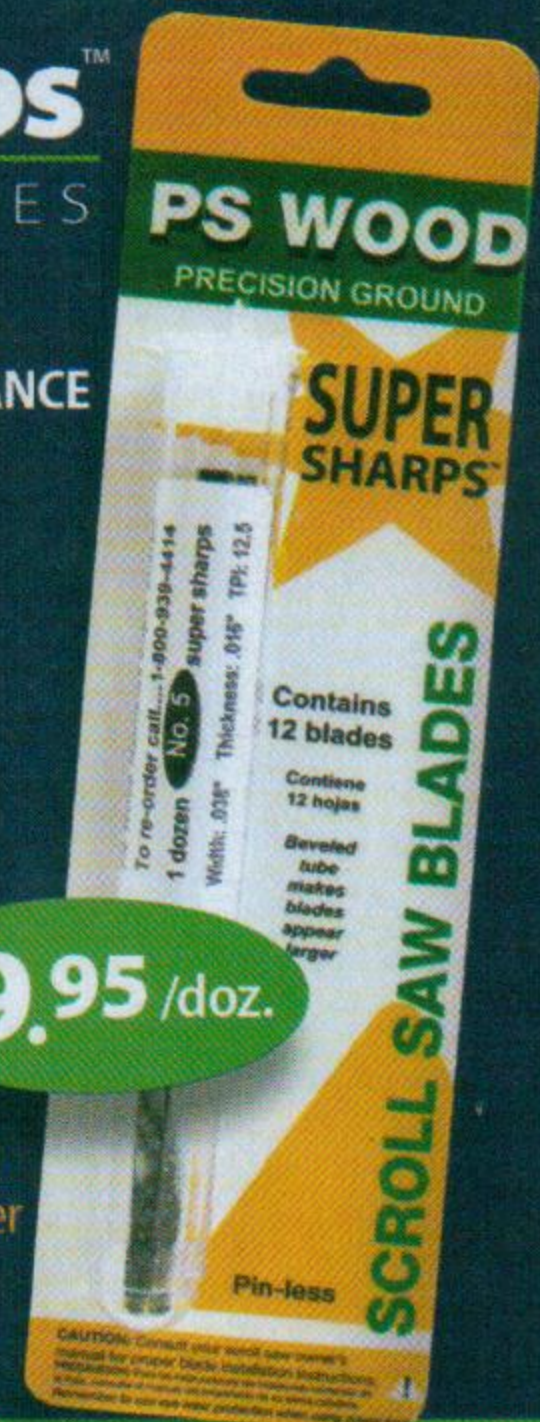
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# A New Winter Tradition



**Scottish woodworker “Bottletester” has found a fun way to give old Christmas trees new life**

*By Kelly Umenhofer*

**I**n 2010, a Scottish woodworker known as “Bottletester” converted the basement of his apartment—a former police station—into a workshop. “It was an old prisoner cell with marks all over the walls,” he said. Outside traveling the world and relaxing with a crisp lager in his favorite pair of lederhosen, Bottletester spends his time making things, from houses to wooden trinkets and gifts. He recently discovered that he could transform his Christmas trees into ornaments, creating a special holiday tradition in the process.

Once the festivities are over and the decorations come down, Bottletester chops off the tree’s branches. He seals the trunk with candle wax to retain moisture and prevent cracking, and then allows the wood to dry in the shop for about a year. When Christmastime rolls back around, he uses a miter saw to slice up the dried tree trunk from the previous year. Then he cuts the designs (ranging from dinosaurs to snowflakes and even

*(Continued on page 70)*

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Steve Good — Author of "The Scroll Saw Workshop"

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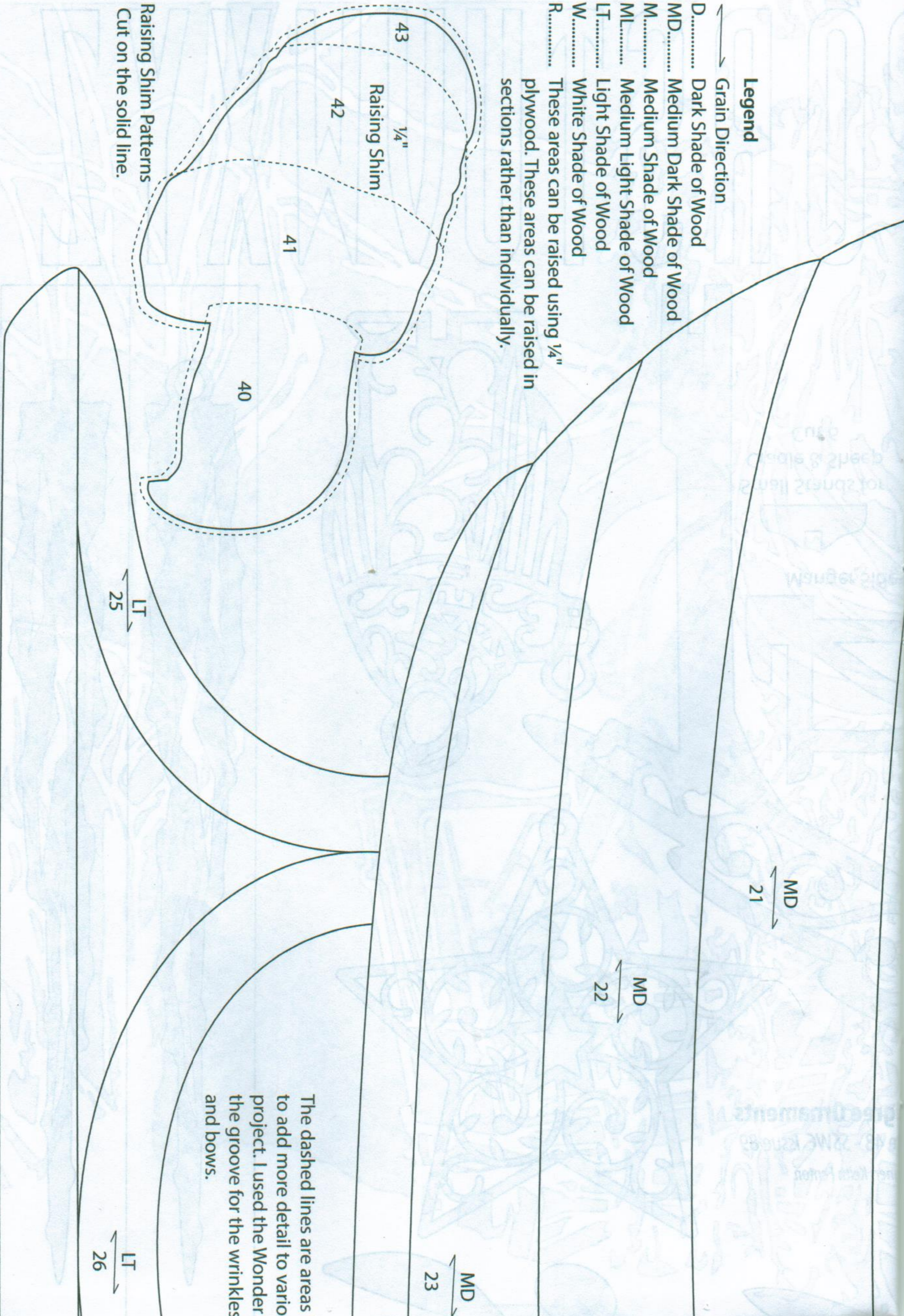
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**Legend**

← Grain Direction

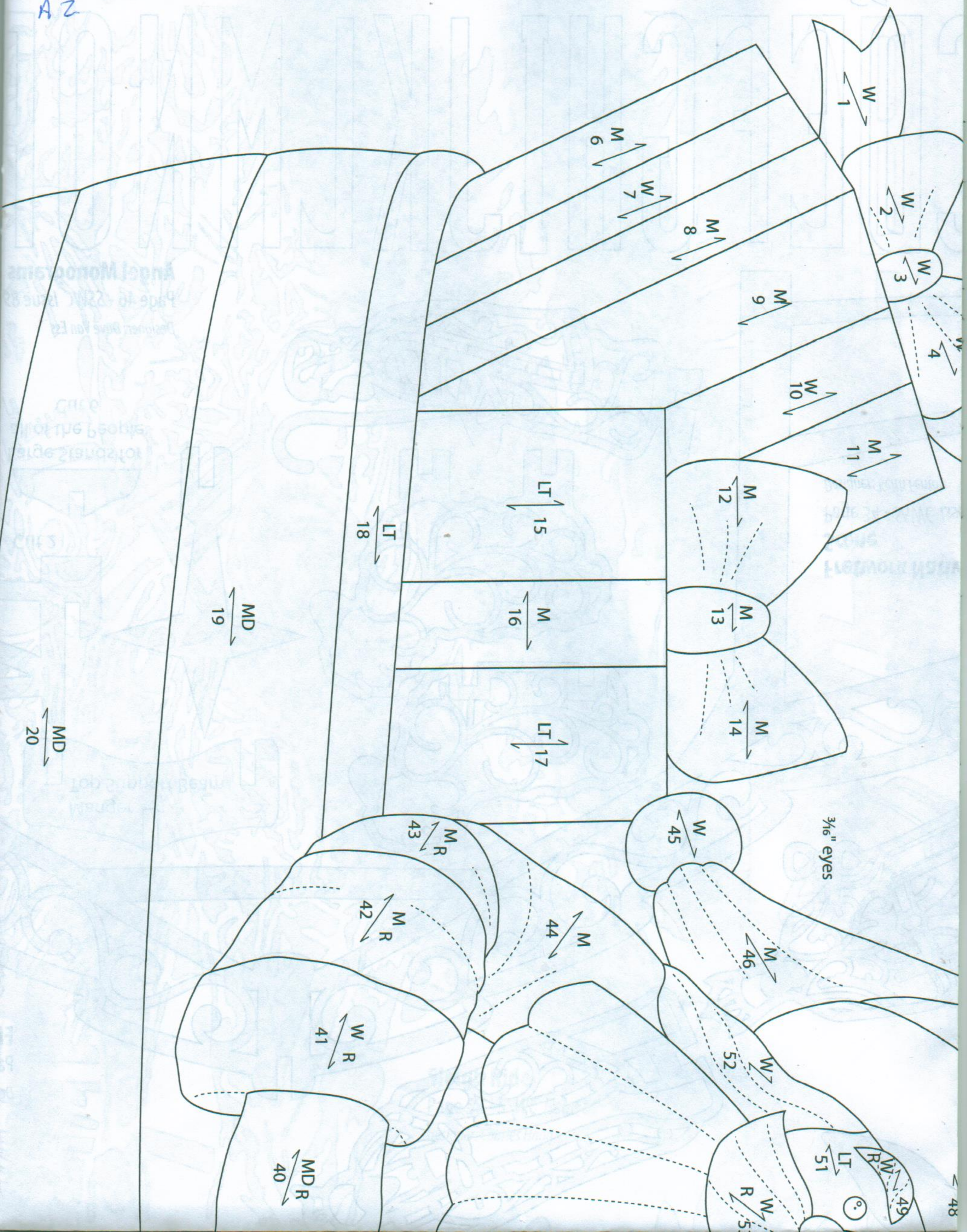
- D..... Dark Shade of Wood
- MD..... Medium Dark Shade of Wood
- M..... Medium Shade of Wood
- ML..... Medium Light Shade of Wood
- LT..... Light Shade of Wood
- W..... White Shade of Wood
- R..... These areas can be raised using 1/4" plywood. These areas can be raised in sections rather than individually.

Raising Shim Patterns  
Cut on the solid line.

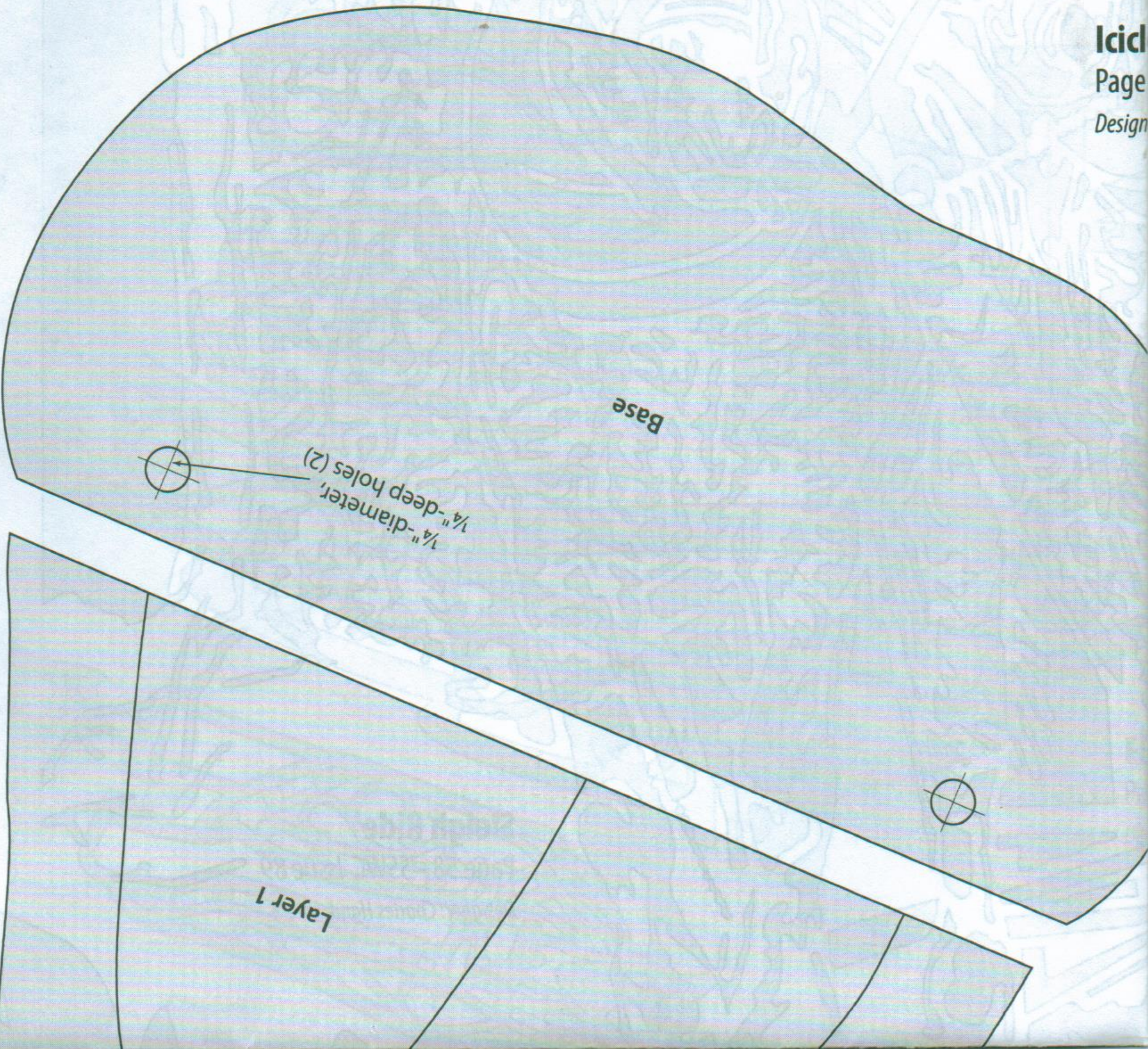
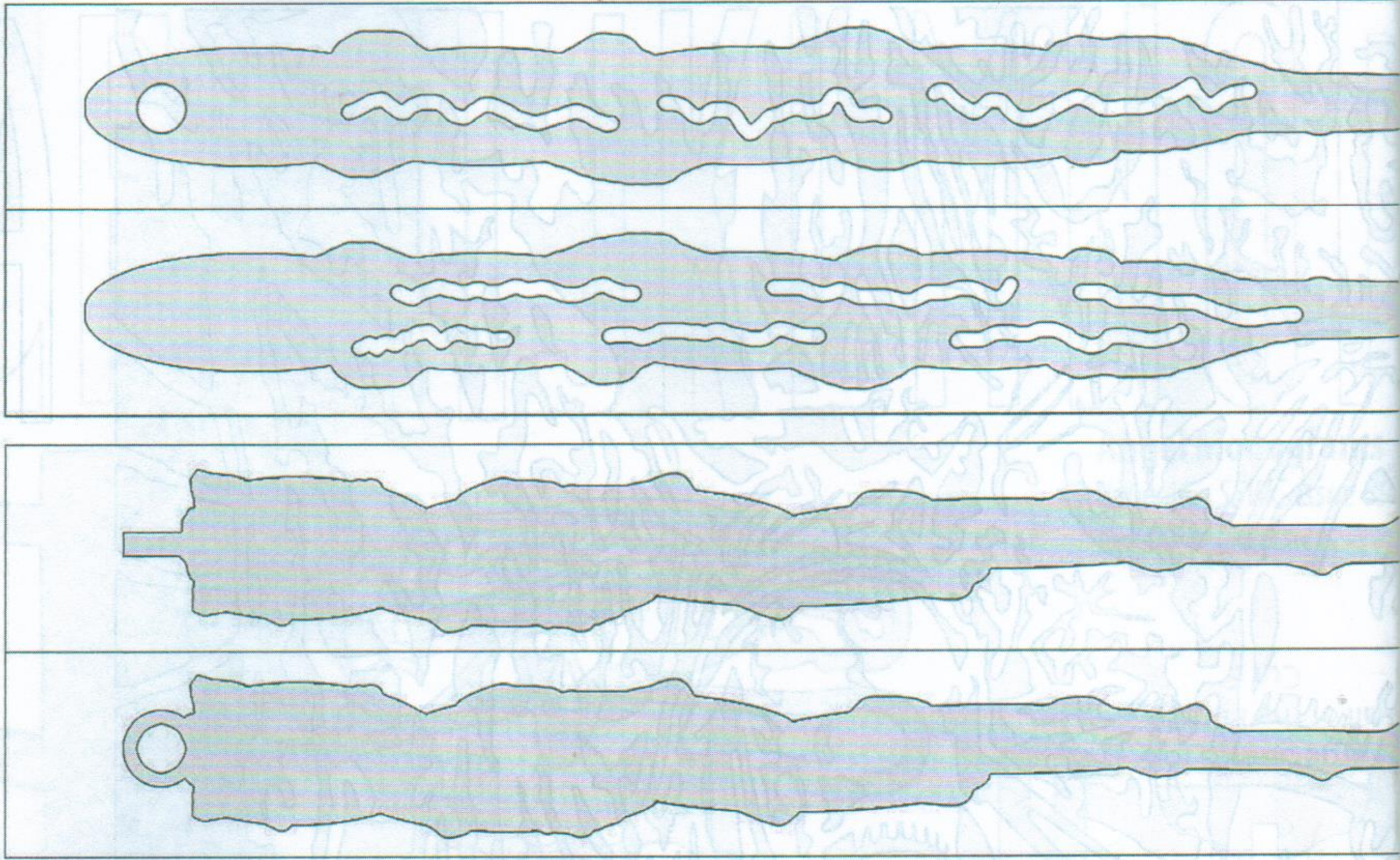


The dashed lines are areas I to add more detail to various project. I used the Wonder V the groove for the wrinkles and bows.

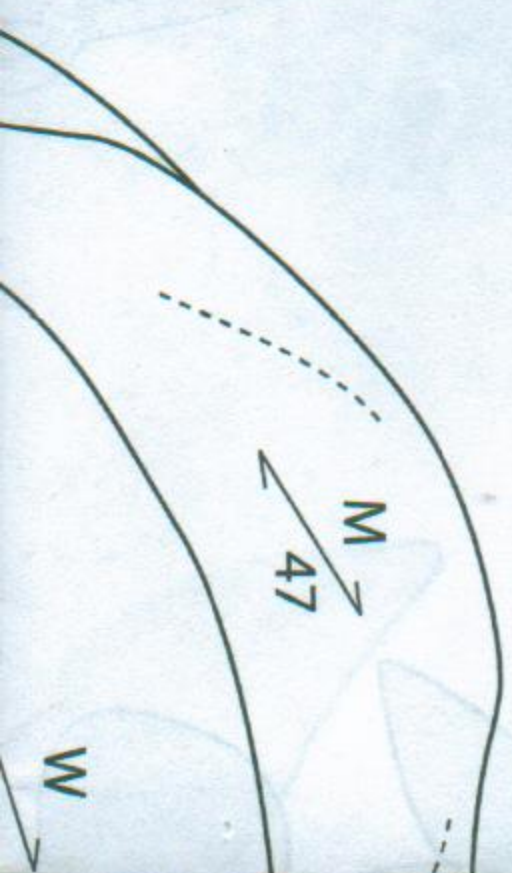
AZ



A3



Icid  
Page  
Design



A4

903 Square Street  
Mount Joy, PA 17552

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All patterns on this pullout section: © 2022 Scroll Saw Woodworking & Crafts

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Christmas Tree Puzzle .....	36	Sleigh Ride .....	58
Icicle Ornaments .....	41	Santa's Sleigh Intarsia .....	62
Polar Bear Family Puzzle .....	43		

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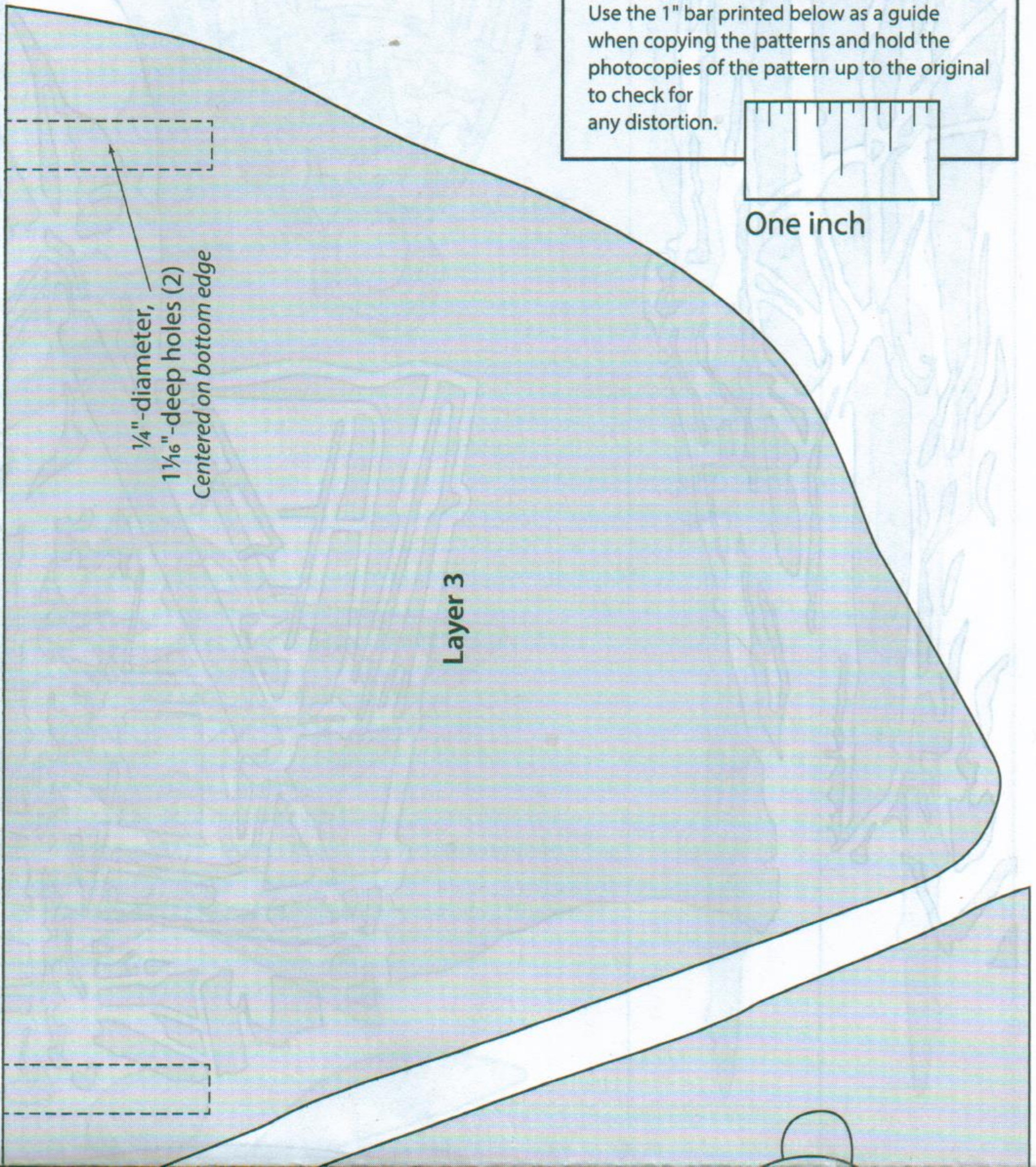
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One inch

**e Ornaments**  
41 - SSWC Issue 89  
er: Al Baggetta



1/4"-diameter,  
1 1/16"-deep holes (2)  
Centered on bottom edge

Layer 3

**Polar Bear Family  
Puzzle**  
Page 43 - SSWC Issue 89  
Designer: Betty Gaeckle

AS

LT  
27

LT  
24

carved grooves  
parts of the  
heel to carve  
on the clothes

LT  
28

LT  
29

LT  
30

MD  
31

D  
34

D  
33

W  
35

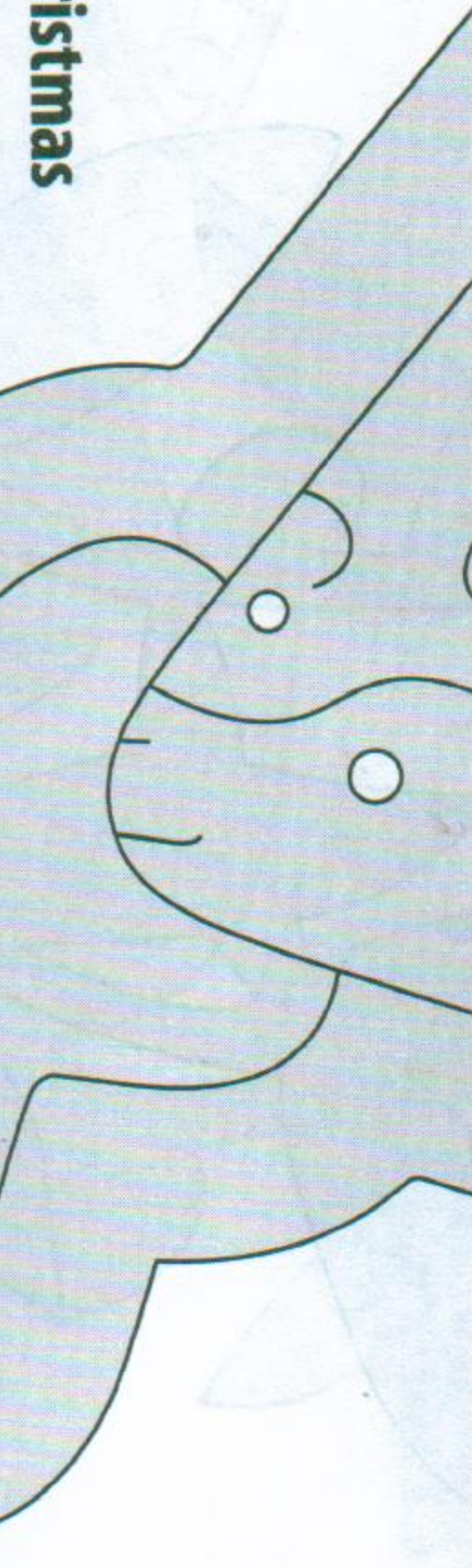
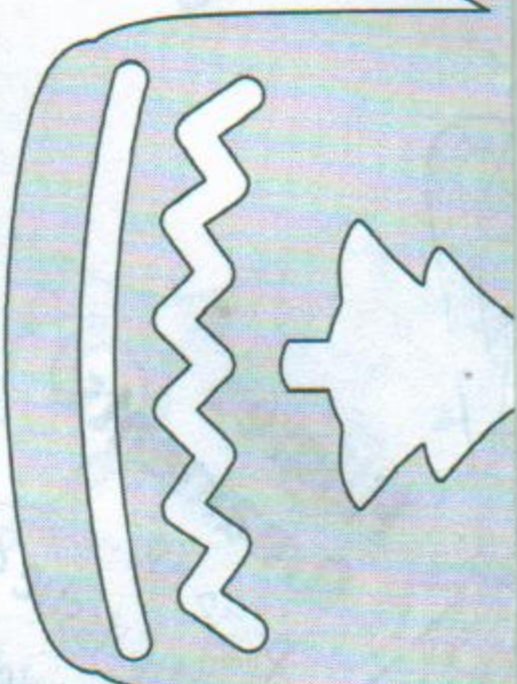
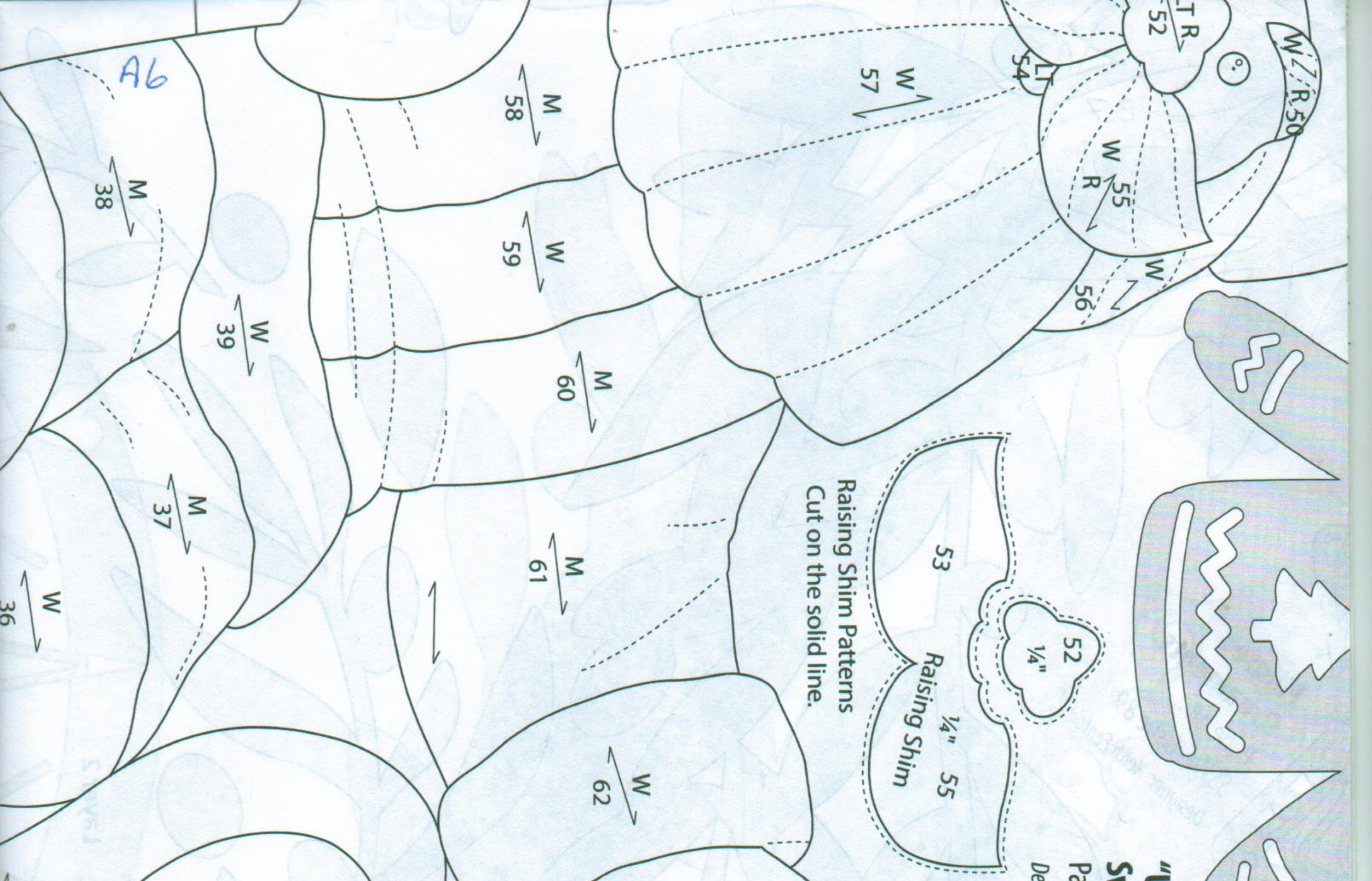
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# "Ugly" Christmas Sweaters

Page 16 - SSWC Issue 89

Designer: Jacob Fowler



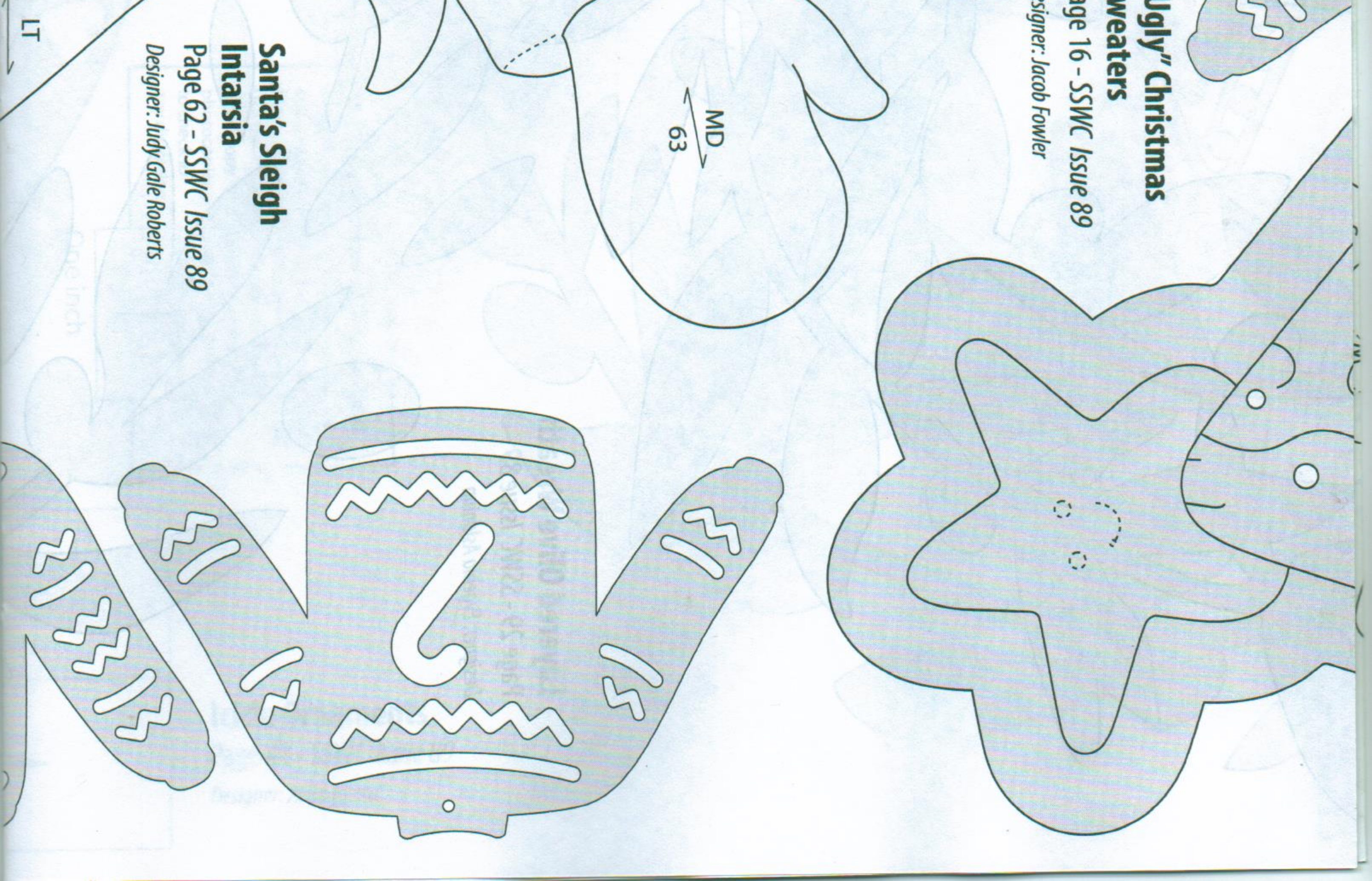


**"Ugly" Christmas Sweaters**

Page 16 - SSWC Issue 89

Designer: Jacob Fowler

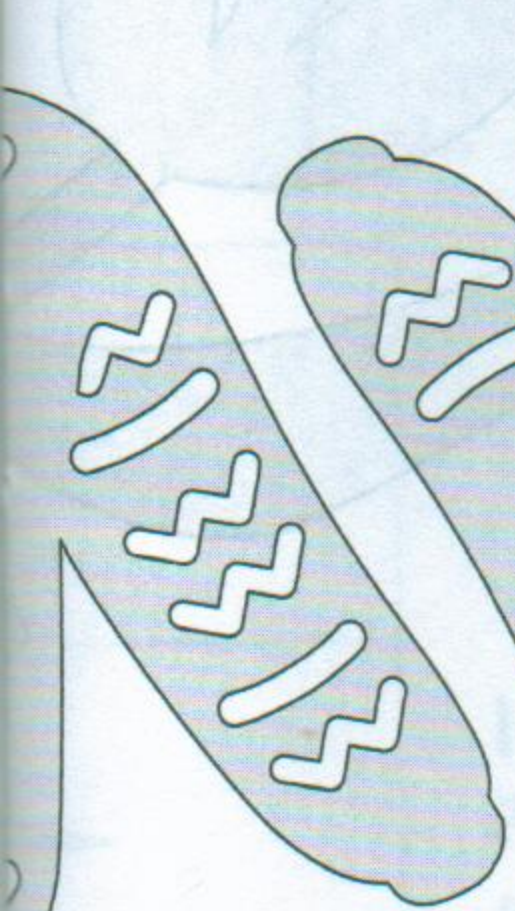
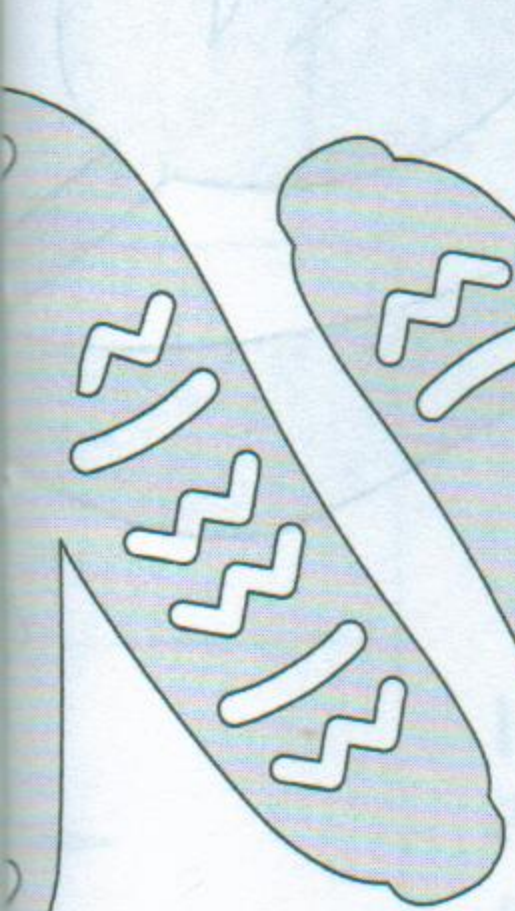
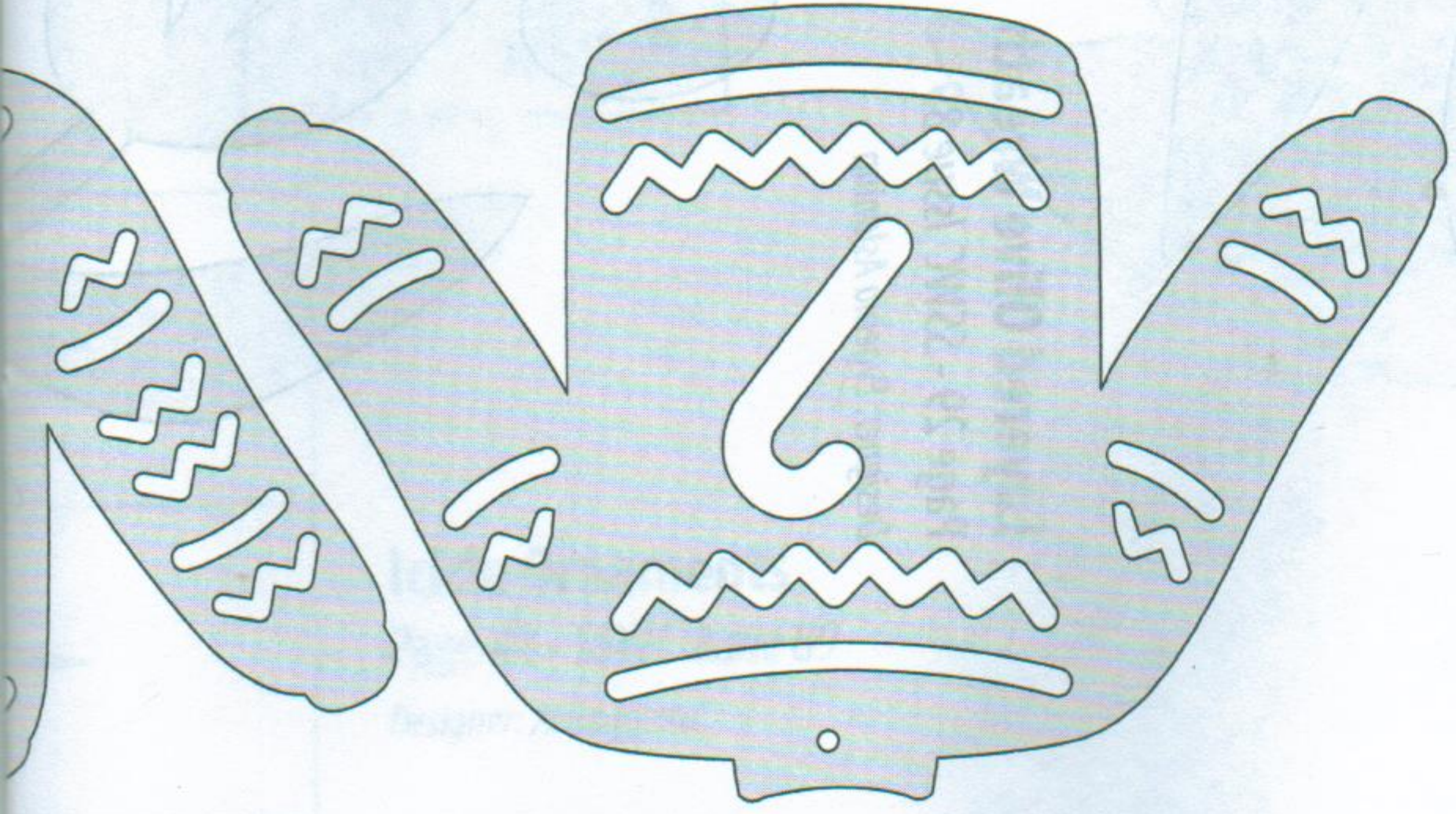
Raising Shim Patterns  
Cut on the solid line.



**Santa's Sleigh Intarsia**

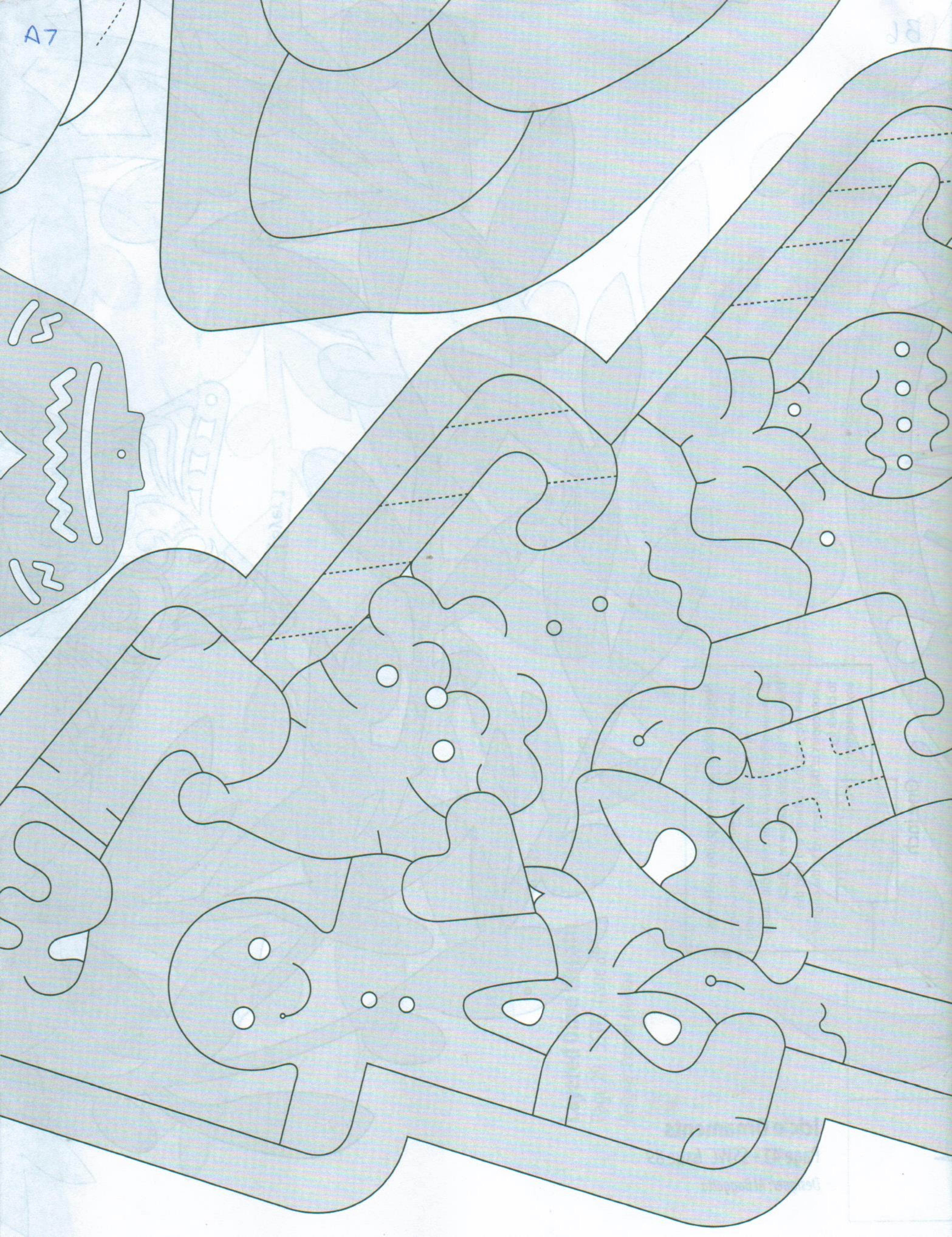
Page 62 - SSWC Issue 89

Designer: Judy Gale Roberts



A7

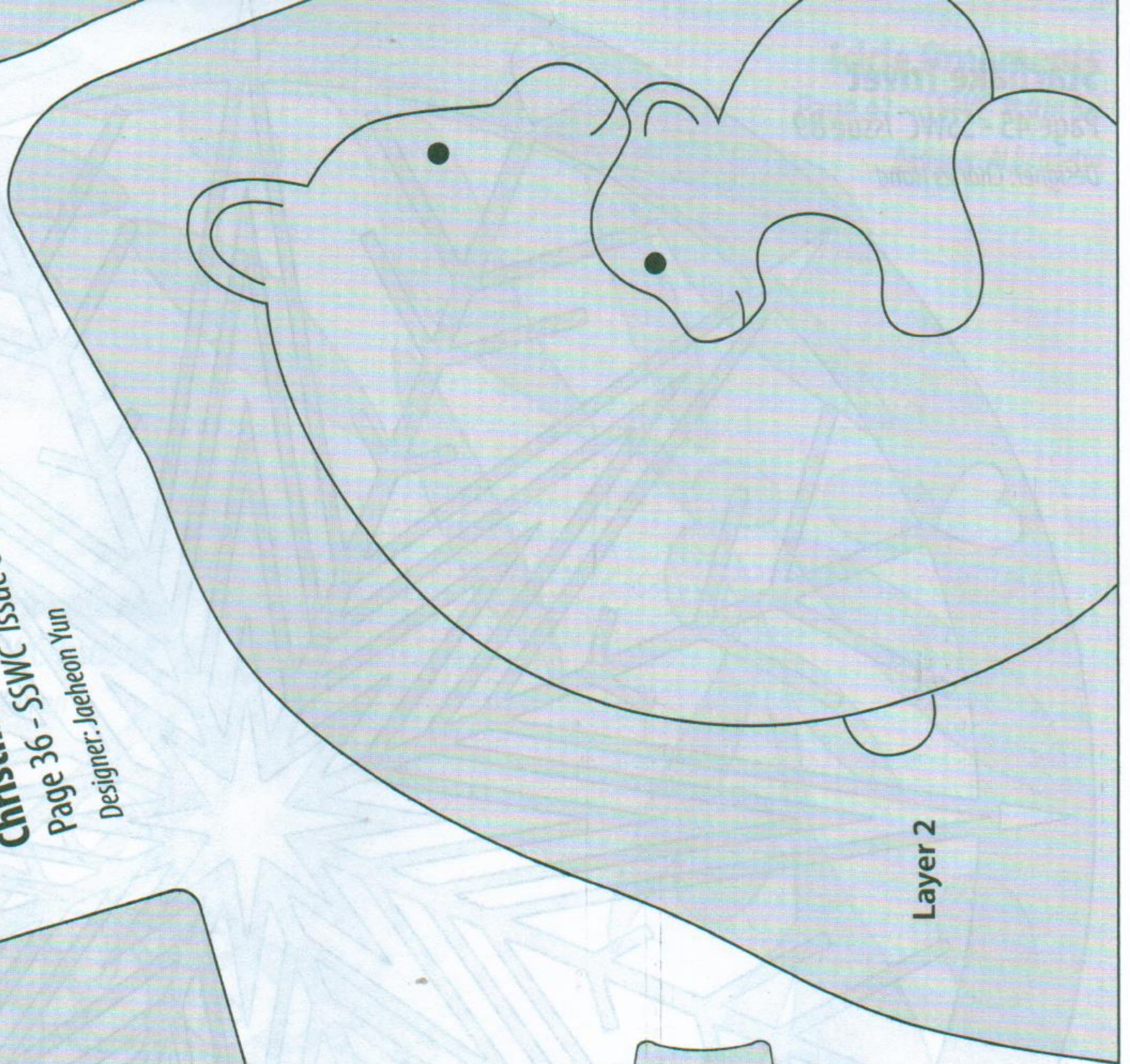
B8



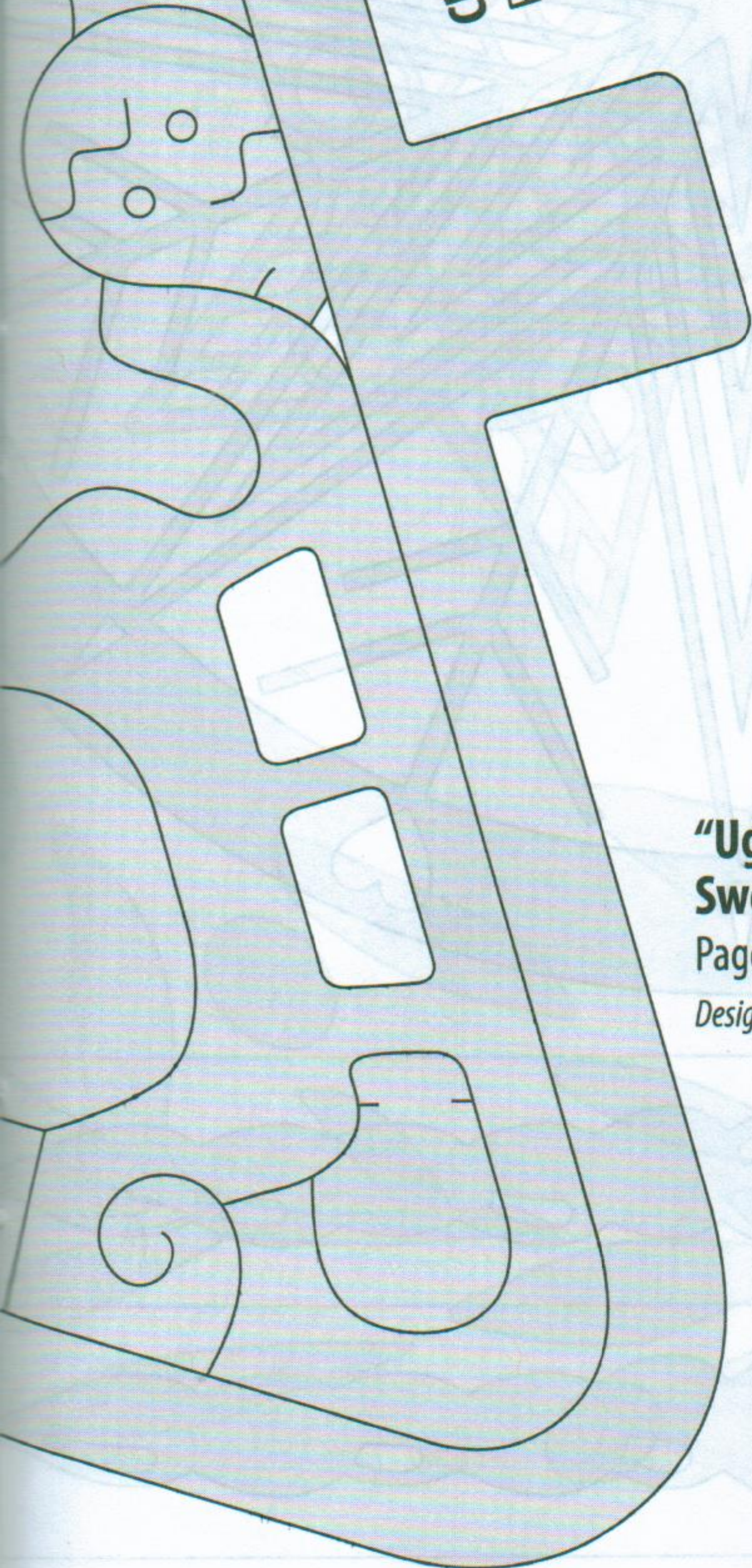
**Christmas Tree Puzzle**

Page 36 - SSWC Issue 89

Designer: Jaeheon Yun



Layer 2



**"Ugly" Christmas Sweaters**

Page 16 - SSWC Issue 89

Designer: Jacob Fowler



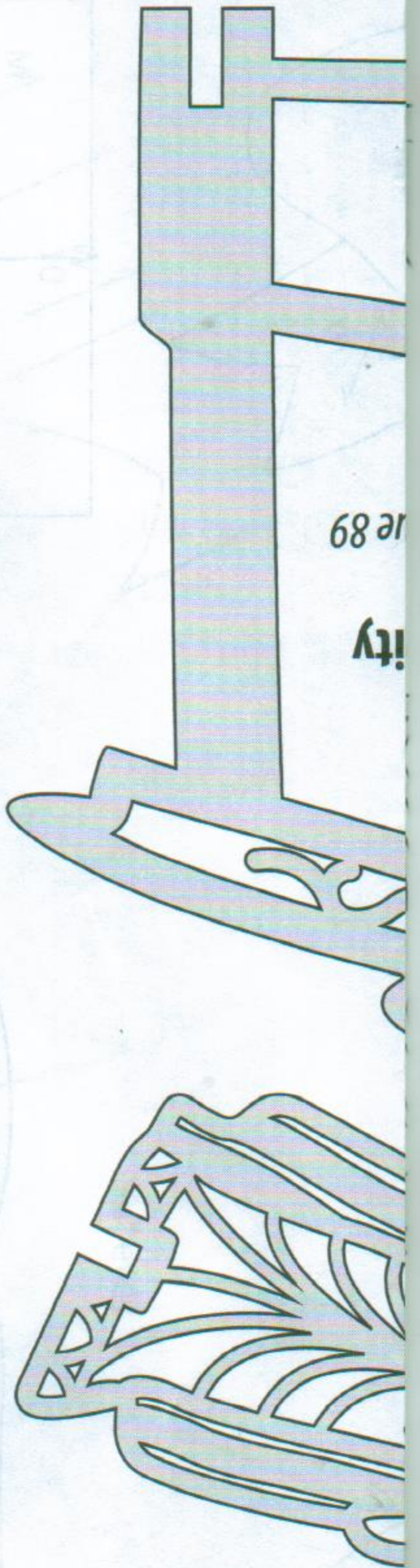
B1



B2



ABC



68 ar  
ty

**Sleigh Ride**

Page 58 - SSWC Issue 89

Designer: Charles Hand

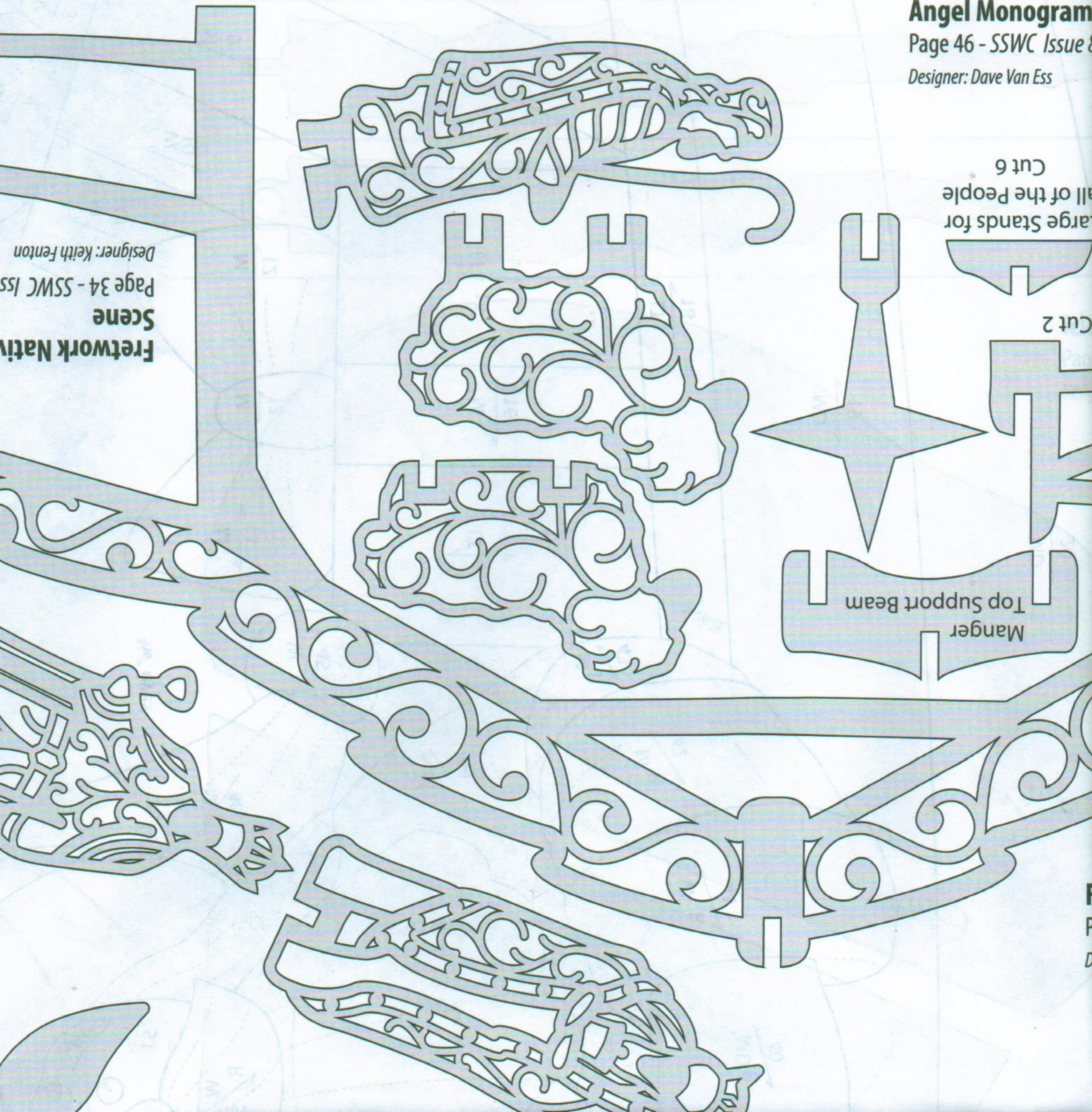


D E F G H I J K L M N O

**Angel Monogram**

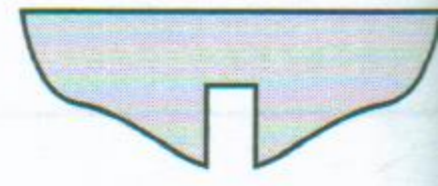
Page 46 - SSWC Issue 8

Designer: Dave Van Ess

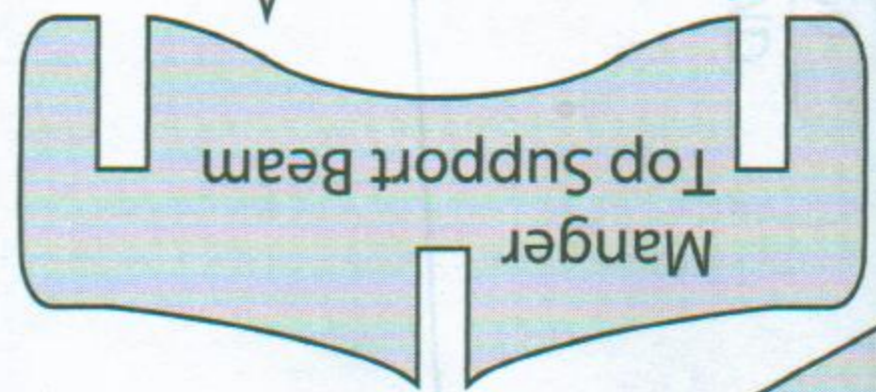
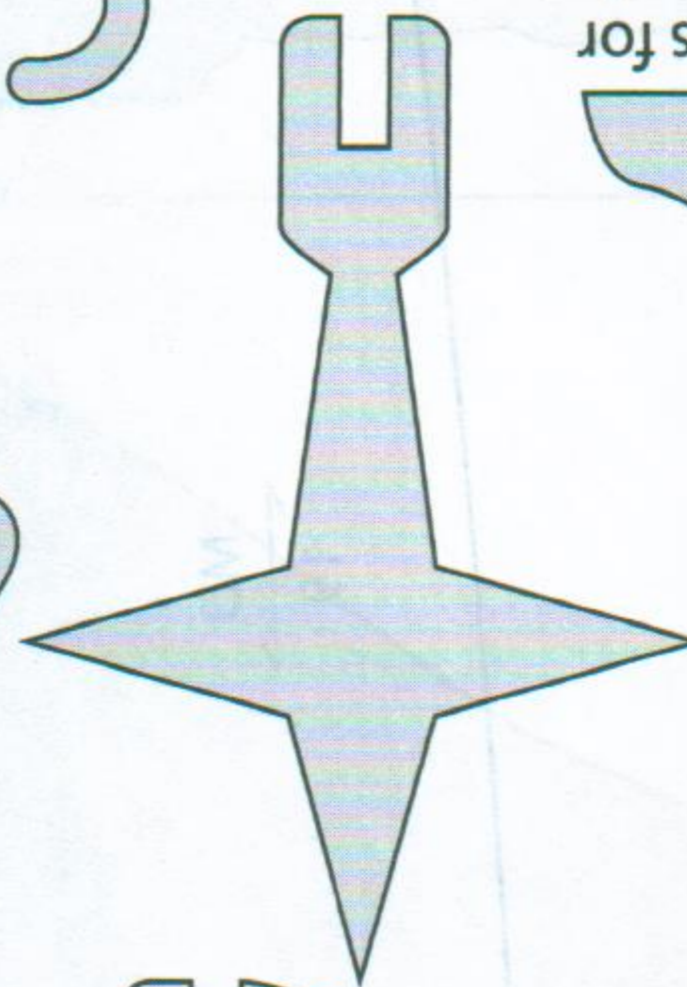


**Fretwork Nativity Scene**  
Page 34 - SSWC Issue 8  
Designer: Keith Fenton

Large Stands for all of the People  
Cut 6



Cut 2



Manger  
Top Support Beam

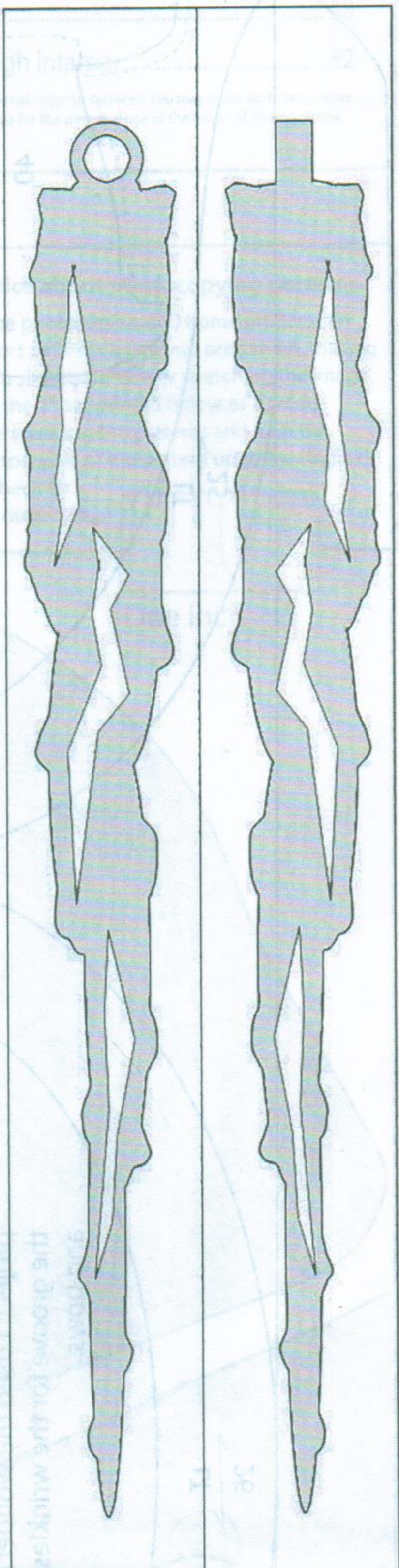
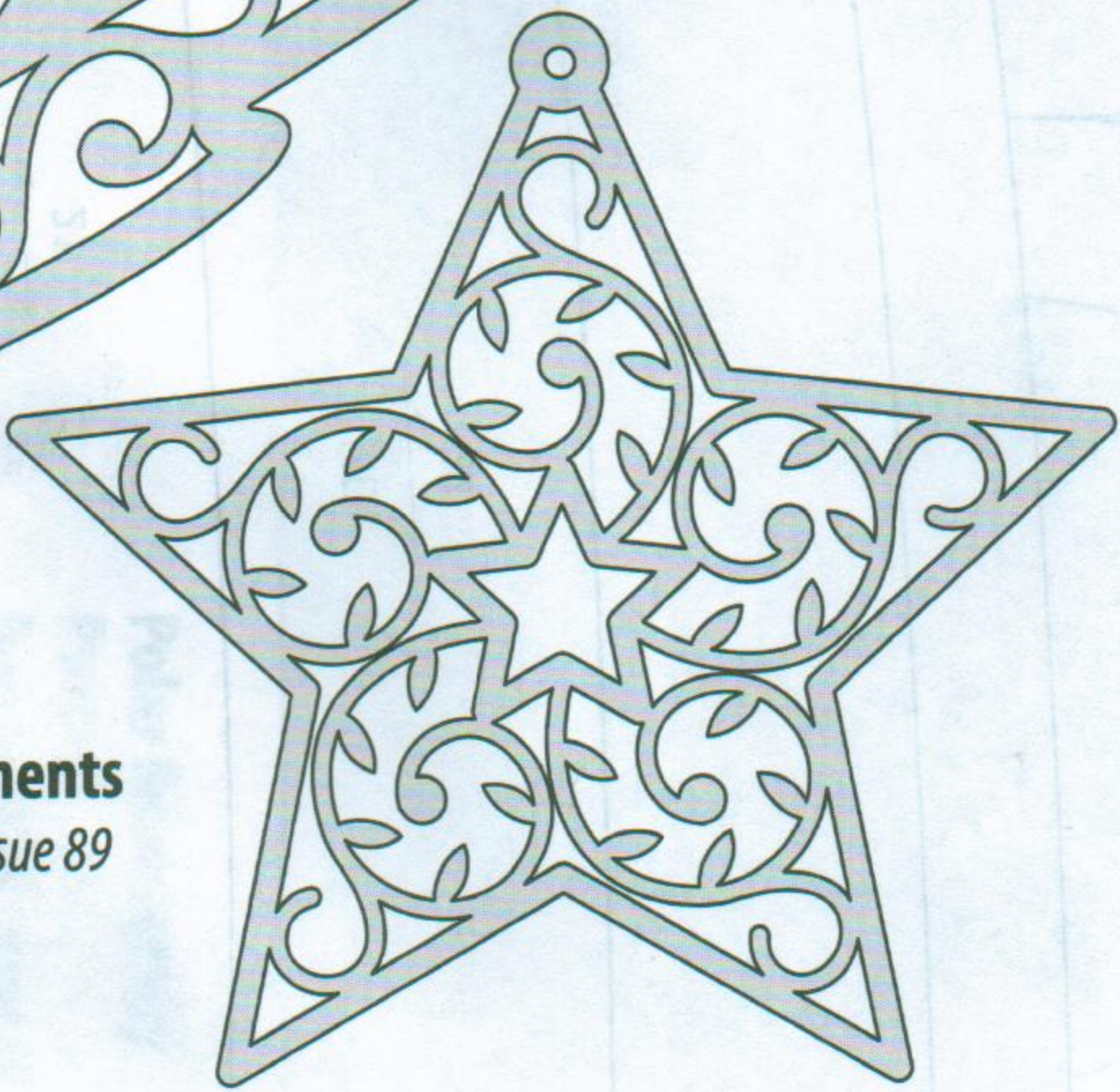
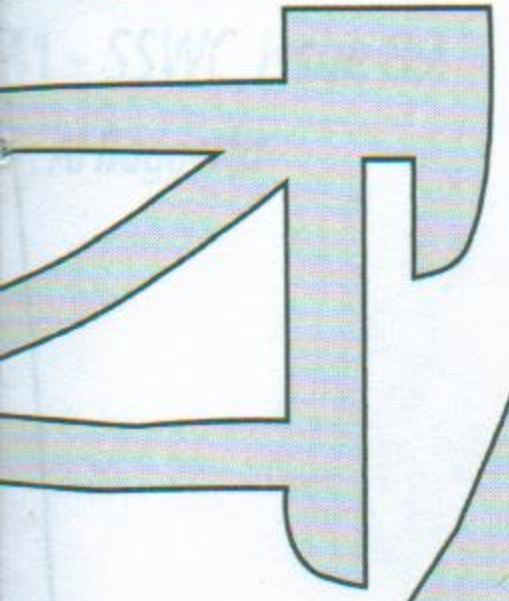
B4

P  
O  
R  
S  
T  
U  
V  
W  
X  
Y  
Z

Small Stands for  
Cradle & Sheep  
Cut 6



Manger Sides



**Wreath Ornaments**  
Page 48 - SSWC Issue 89  
Designer: Keith Fenton

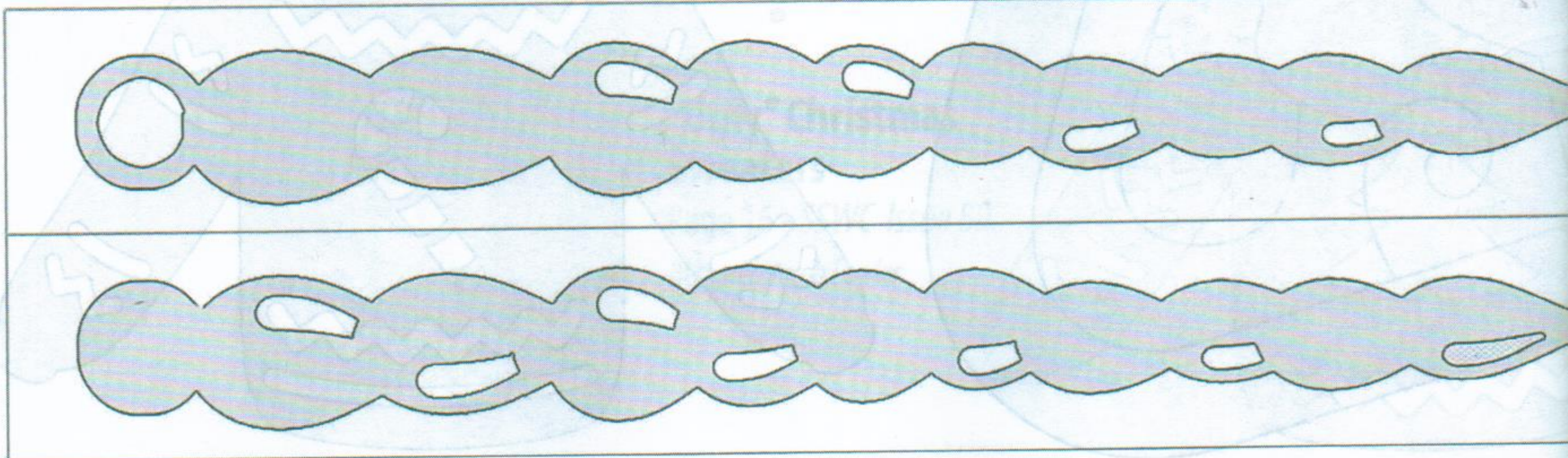
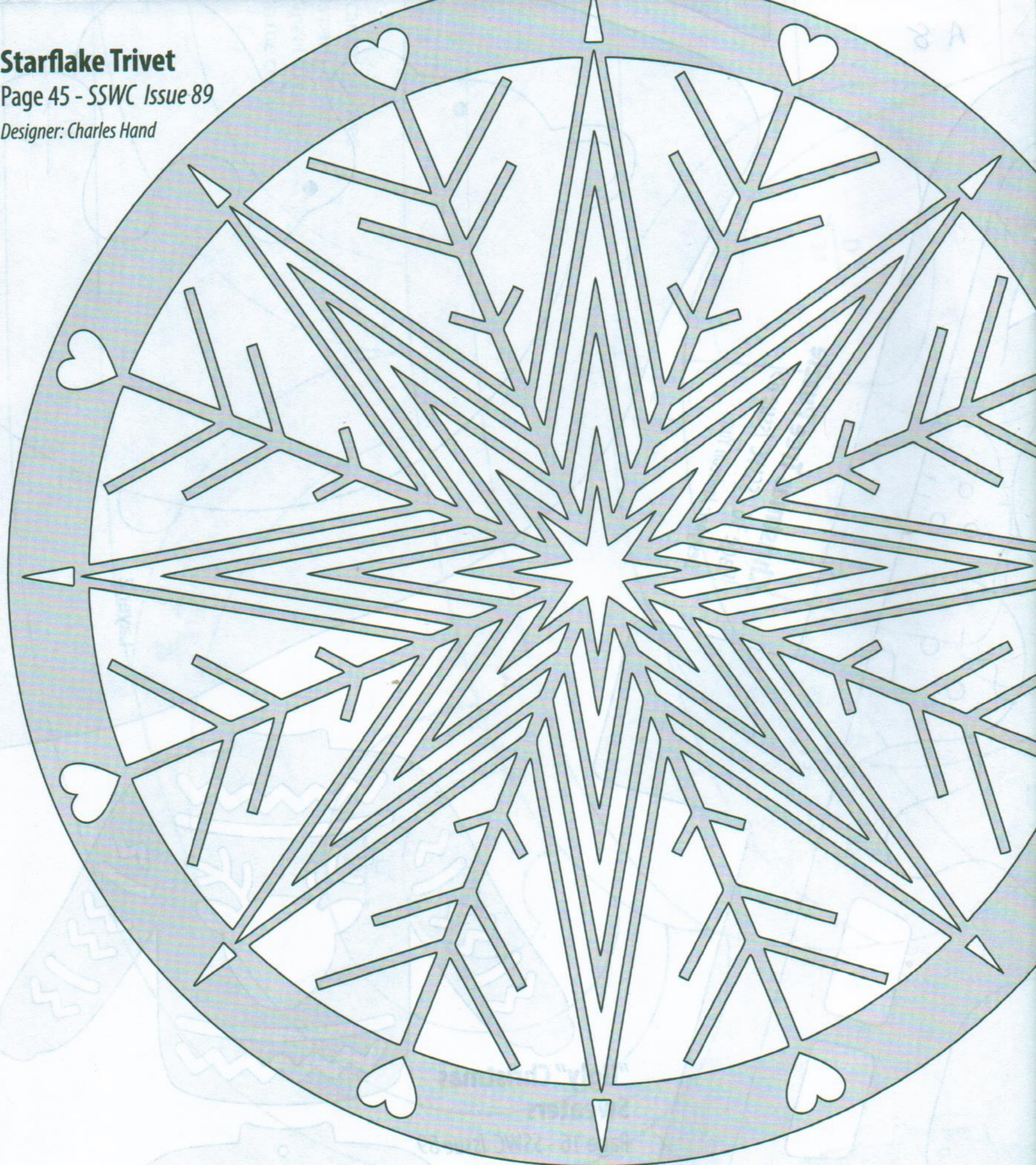
B5

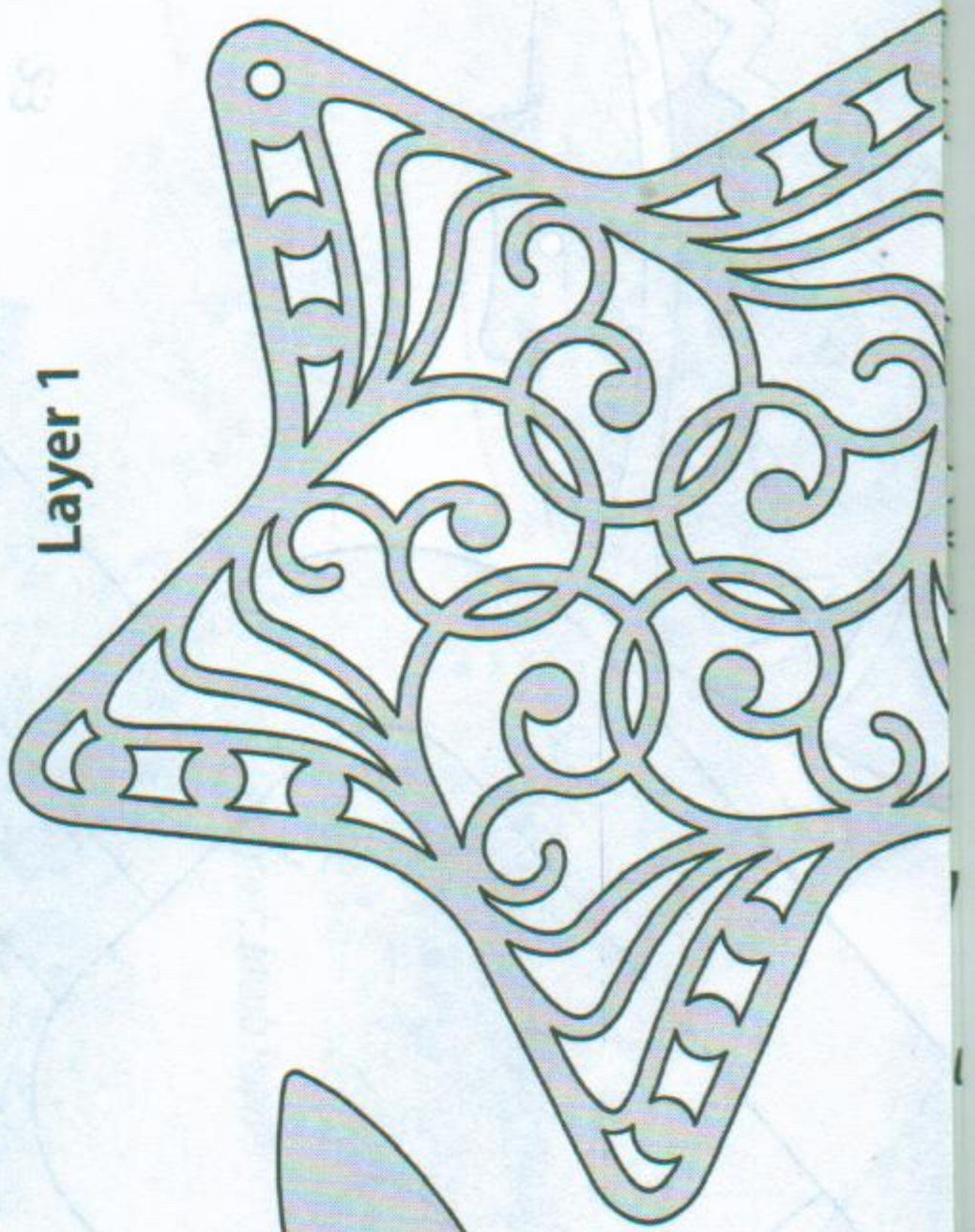
8A

# Starflake Trivet

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Designer: Charles Hand





Layer 1

**Notice about photocopying patterns**  
 Some photocopiers and home printers can distort patterns when you print them, making them slightly off-size or stretching the image. Use the 1" bar printed below as a guide when copying the patterns and hold the photocopies of the pattern up to the original to check for any distortion.



One inch

B7

**Filigree  
Ornaments**

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Designer: Keith Fenton

**Layered Olive Wreath**

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Designer: Evgenia Aslanian

Layer 2



B8

**Filigree Ornaments**  
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Designer: Keith Fenton

