

Build Your Own Boxes and Games!

SCROLLSAW

Woodworking & Crafts

**Design
Winners**

Tom Stewart's
Puzzle Sphere
Wins Grand Prize

Wildlife Clock

Intarsia Sunflowers

Color Finishing Tips

A Fox
Chapel Publication

SUMMER 2008 ■ ISSUE 31

\$6.99US

82

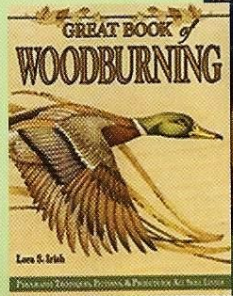
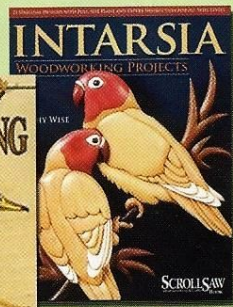


5-in-1 Spy Gadget



Over 300 New Patterns!!

*Independently Owned
and Operated.*



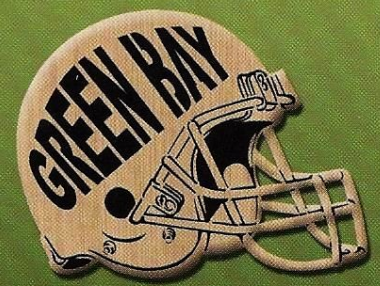
Books



THE WOODEN TEDDY BEAR COLLECTION

- Thousands of Patterns
- New and Discounted Patterns on the Web Site
- Half-Price Section.
- Olson Scroll Saw Blades
(as low as \$18.56 per gross)
- Olson Band Saw Blades
- Forstner Bits
- Woodburning Tools
- Clock Fit-Ups
- Acrylic
- Small Wood Parts

Call today for your **FREE**
catalog of scrolling
patterns and supplies
1-888-762-9149



*Known for Fast and
Friendly Service!*



The Wooden Teddy Bear, Inc.
P.O. Box 33917
Portland, OR 97292-3917
Toll Free: 1-888-762-9149

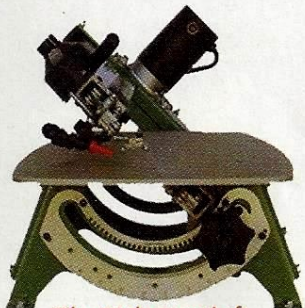
www.woodentedybearonline.com

NEW EXCALIBUR

"Absolute scroll sawing pleasure"

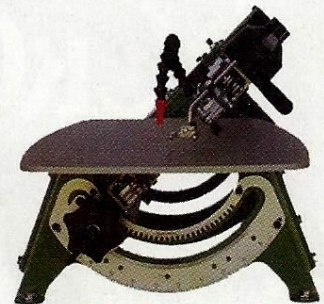
EX-21...

...TILTING HEAD SCROLL SAW by GENERAL INTERNATIONAL

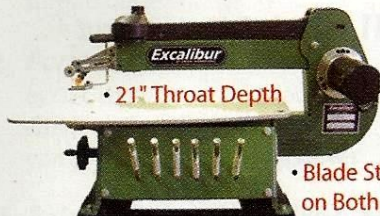


- Tilts 45 degrees Left
- Smooth Operating Rack & Pinion Tilt
- Finger Operated Blade Clamps
- Large Table (13 1/2" X 23 1/2")
- Easy Access Controls
- Seyco's Satisfaction Guarantee
- 2" Thickness Capacity

\$799 Plus Shipping
INCLUDES STAND
• NOW SHIPPING •
 TO ORDER:
CALL SEYCO at 800-462-3353
 or visit our secure website at...
<http://www.seyco.com>

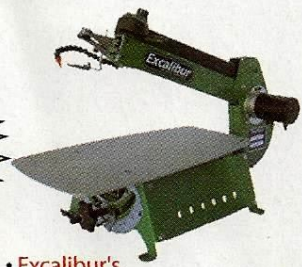


- Tilts 45 degrees Right



- 21" Throat Depth
- Blade Storage on Both Sides

The Newly
 Redesigned Tilting Head
EX-30
 Available Now!

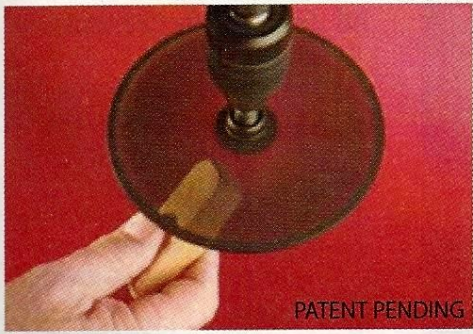


- Excalibur's Top Arm Lift

UNIQUE "WOOD SHAPING" ACCESSORIES

You will find these tools perfect for Intarsia; Carving; Gunstocks; Canes and all other "wood shaping" projects!

SEYCO'S "SeeSander" Kit



PATENT PENDING



1 coarse + 1 medium + 1 fine + arbor
 See your work clearly as you remove the precise amount of material to form your desired shape in wood, plastic, metals, etc. Sharpen chisels & cutting tools. Fits 1/4" or larger chuck in a drill press, hand drill, etc. with 3,500 maximum RPM.

STD-06Kit w/3 disks and arbor \$23.95*
 *Plus Shipping

SEYCO'S "FLEX DRUM" SANDER

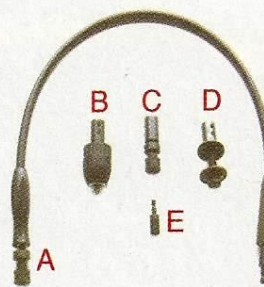
#GWSC-01 DUAL DRUM SANDER KIT.
 Comes completely pre-wired including the worklamp. Base has rubber pad feet and holes for mounting to your workbench or stand. 2 DS-01 Flex Drum kits are included with the motor. For added versatility to this wood shaping center, add below options such as the 1/2" Chuck with adapter on the right side and use the flex shaft option to support use of STD-03; small 1/4" shaft sanding drums; polishers; rotary cutters, etc.

#GWSC-01.....(With Stand).....	269.95
#GWSC-02.....(Without Stand).....	184.95

PLUS SHIPPING



EXPAND THE USES FOR YOUR SANDER
 WITH THESE HANDY ACCESSORIES



These accessories attach directly to the right side shaft to expand the versatility of the #GWSC-1 Sander!

- A: 40" Flexible Shaft with special Quick Release chuck and shaft adapter for drive end.....#FXQ-40 89.95
- B: Keyless Chuck with adapter to motor shaft to use up to 1/2" shaft tools with "KEYLESS" Ease!.....#KC-5A 24.95
- C: Quick Change Chuck to quickly attach or detach flex shaft or other tools#IBQ-5A 29.95
- D: 1/2" wheel arbor accepts up to a 2" wide wheel for sanding or polishing#TSA-5R 8.95
- E: Hex adapter fits any 1/4" shaft tools and snaps into our quick change chuck#IBA-25 5.95



TO ORDER: CALL SEYCO at 1-800-462-3353
 or visit our secure website at... <http://www.seyco.com>

SUMMER 2008 ISSUE 31

SCROLLSAW

Woodworking & Crafts

41 This classic checkers set features compound-cut pieces that are easy to make.

32



FEATURES

32 *Summer Sunflower Wreath*

by Kathy Wise

Easy intarsia requires only three colors of wood

41 *Classic Compound-cut Checkers Set*

by Sue Mey

Heirloom-quality game made with your scroll saw

48 *SpyPod*

by Carl Hird-Rutter

Scroll your own essential accessory for covert missions

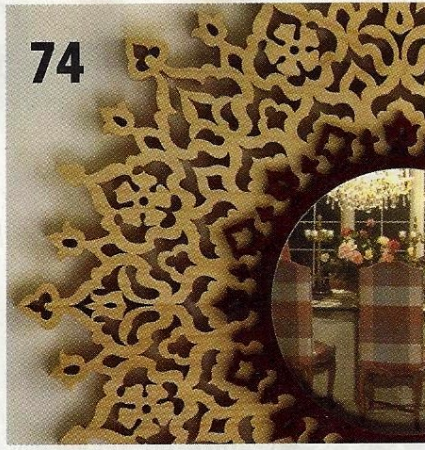
56 *Petal-perfect Rose Box*

by Robert Ardizzone

Basic technique turns any design into a custom keepsake box

64 *2007 Best Project Design Contest*

Prize-winning entries and highlights from the contest



METHODS

19 Floral Inlay Plate

by Gary MacKay

Relief cutting techniques simulate the look of a turned plate

22 Personalized Hatband

by Gil Gilpatrick

Quick and easy custom panels combine your favorite hobbies

25 Painted Pony

by James Haumesser

Colorful Dentzel carousel horse makes an impressive display

28 Watchful Leopard Clock

by Sue Mey

Use a woodburner to create the look of found wood

60 Suspended Wine Holder

by Gary MacKay

Simple angle cutting produces a clever display

72 Eagle Keepsake Box

by Paul Meisel

Straightforward project is ideal for beginners

PATTERNS

40 Victorian Plumage Wall Shelf

by John A. Nelson

Intricate fretwork showcases your talents and collectibles

46 On the Ocean Floor

by Ellen Brown

Scroll a taste of the tropics with this coral reef scene

62 Seaside Pelican Puzzle

by Judy and Dave Peterson

Clever, free-standing puzzle is a quick and easy summer project

70 Wild Mustang

by Sue Chrestensen and Toni Burghout

Free-spirited design captures motion in segmentation, intarsia, inlay, or fretwork

74 Persian-style Mirror Frame

by Richard Preator

Repeating design highlights your scrolling skills

TECHNIQUES

36 Coloring with Gilders Paste

by Toni Burghout and Sue Chrestensen

Thick coloring agent makes it easy to control application

DEPARTMENTS

4 Editor's Column

5 Author Spotlight

6 Letters to the Editor

8 Info Exchange

10 Bragging Page

14 News and Notes

16 New Products

18 Scroll Saw Basics

76 Wood Review

77 Advertising Directory & Classifieds

80 Sawdust

ON THE COVER

Tom Stewart's stunning ART BALL took home the top prize in the 2007 Best Project Design Contest



Warm weather has lots of folks heading back into their shops. We've been toying with the idea of running a series of articles on shop set-up and layout. How do you make the most efficient use of a small space? What tools do you have that you just couldn't live without? Have you developed an ideal system for storing wood? We'd love to hear your tips and see a photo of your shop—you just might make it into a future article!

Recently we've had several requests for an article index. We do provide a very user-friendly article index on our website. You can search by author, keyword or issue. For example, if you know there was a project featuring a horse, but don't remember the designer or what issue it was in, simply type in "horse" and choose the keyword search function. You'll get a listing of all the articles that included a horse. You can access the index feature by choosing "article index" under "magazines" on the left hand column of our home page.

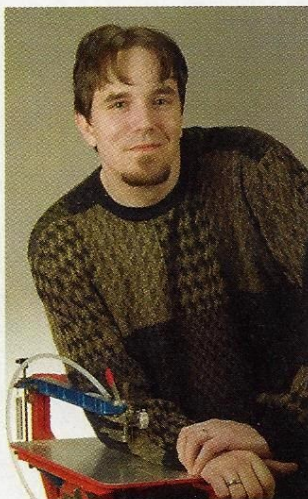
And speaking of the Internet, be sure to visit our forum which has become a wonderful place for scrollers to gather, share tips and tricks, and show off their latest projects. You can access the forum by clicking on "message board" under "scroll saw community." Our home page is located at www.scrollsawer.com. We're exploring some great new technology to make the website even more robust and welcome your ideas or suggestions for features you'd like to see.

For scrollers not able to network online, shows provide an excellent way to get involved with the scrolling community. If you're up for a bit of travel, you can attend a scroll saw show every month this summer! (See page 14 for show dates.) The season kicks off in May with a brand new show in Texas. Tri-County scrollers of Pennsylvania follow, hosting their annual show in June this year. Ohio is next on the circuit with the much anticipated SAW Expo in July. The Midwest Scroll Saw show in Wisconsin rounds out the season with their event in August. If you make it to Texas or Ohio, be sure to say hello to Bob Duncan, our technical editor, who will be giving a seminar on getting published at both events. These shows provide scrollers with a venue to receive some well-deserved recognition for their work, pick up some great deals on saws and accessories, and learn about the latest techniques and trends in the scrolling community. We hope to see you out and about this summer!

Happy scrolling!

Shannon Flowers

Shannon@FoxChapelPublishing.com



Bob Duncan, technical editor of SSW&C, will be giving seminars at two scroll saw shows this summer.

SCROLLSAW

Woodworking & Crafts

Printed in the USA

SUMMER 2008

Volume 9, Number 2, Issue 31

1970 Broad Street, East Petersburg, PA 17520

Phone: 717-560-4703 Fax: 717-560-4702

Website: www.ScrollSawer.com

Our Mission:

To promote scrolling as an artform and an enjoyable pastime—for all ages and all skill levels.

Publisher	Alan Giagnocavo
Editorial Manager	Shannon Flowers
Technical Editor	Bob Duncan
Creative Director	Troy Thorne
Art Director	Jon Deck
Contributing Editors	John A. Nelson
.....	Gary MacKay
.....	Paul Meisel
Studio Photographer	Scott Kriner
Pattern Illustrations	Carolyn Mosher, Jon Deck
Ad Sales	Paul McGahren

Customer Service for Subscribers

Visit www.ScrollSawer.com, call 888-840-8590, or write:
Scroll Saw Woodworking & Crafts, Subscriber Services,
P.O. Box 460520, Escondido, CA 92046-0520

Newsstand Distribution
Curtis Circulation Company

©2008 by Fox Chapel Publishing Co. Inc.
All Rights Reserved. Printed in USA

Subscription rates in US dollars:

One year..... \$19.95
Two years..... \$39.90

Canada

One year..... \$22.50
Two years..... \$45.00

International

One year..... \$27.95
Two years..... \$55.90

Display Advertising/Classifieds

Please call or email Cindy Fahs, (ext. 26) for rates and/or a media kit. Cindy@FoxChapelPublishing.com

Wholesale/Distribution

Scroll Saw Woodworking & Crafts is available to retailers for resale on advantageous terms. Contact Paul McGahren (ext. 42) for details.

Identification Statement: Scroll Saw Woodworking & Crafts, vol.9, no.2 (Summer 2008) (ISSN#1532-5091) is published four times a year in the months of January, April, July & October by Fox Chapel Publishing Co. Inc., 1970 Broad Street, East Petersburg, PA 17520. Periodical Postage paid at East Petersburg, PA and additional mailing offices. POSTMASTER: Send address changes to Scroll Saw Woodworking & Crafts, 1970 Broad Street, East Petersburg, PA 17520.

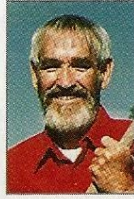
Publication Mail Agreement #40649125
Return Undeliverable Canadian Addresses to:
Station A, PO Box 54
Windsor, ON N9A 6J5
andria@FoxChapelPublishing.com

Note to Professional Copy Services — The publisher grants you permission to make up to ten copies for any purchaser of this magazine who states the copies are for personal use.

Gil Gilpatrick

Personalized Hatband - page 22

Gil Gilpatrick worked at three concurrent careers: outdoor resources instructor, Maine guide and author/writer. Most of his projects were developed for his students and then personally tested on guided canoe trips in Maine's northern rivers. Now retired from teaching and guiding, he continues to write. Gil and his wife, Dot, live in central Maine with their dog, Sukey. They have three children and four grandchildren who keep them active. For more information or to purchase his book, visit www.GilGilpatrick.com.



James M. Haumesser

Painted Pony Carousel Horse - page 25

James Haumesser lives in Phoenix, AZ, with his brother. After retiring from the Arizona State Juvenile Corrections Department, he returned to woodworking. He started creating intarsia projects in 1987 based on Judy Gale Roberts' designs. James was always interested in bright and colorful carousel horses, but got discouraged when he found out how few carousel horse intarsia designs there were. After retiring in 2000, he decided to make his own patterns, and he hasn't stopped since. For more of his work, visit www.creativecarousels.com.



Robert Ardizzoni

Petal-perfect Rose Box - page 56

When Robert Ardizzoni retired, he filled his spare time with woodworking. His goal was to provide his six children and 14 grandchildren with keepsake boxes to remember him by. His children soon started showing him photos of special projects they would like him to make for them. Robert is always looking for something new and interesting and happily accepts their challenges. Robert lives in Holland, MA, and recently began designing his own intarsia patterns after being introduced to the art form in an issue of *SSW&C*.




Pégas[®]

Scroll Saw Blades

Made in Switzerland from the highest quality carbon steel

- Precisely formed and hardened teeth
- Blade performance second to none
- Call and ask about sample blades

More shopping choices at our on-line store, including:

- Over 300 scroll saw patterns
- Miniature drill bits to match your blade sizes

www.bensscrollsaw.com

Ben's Scroll Saw.com
3274 Turnpike Road, Elizabethtown, PA 17022
Phone: 717-367-8064

PROXXON

TOOLS WITH CHARACTER

**Super cutting capacity and extremely quiet!
With electronic scroll stroke speed control.**



Scroll Saw DSH/E

The perfect machine for model building, toy and puzzle making, architectural models, etc. Sturdy die-cast table with large work area which tilts for miter cuts. Cutting wood (up to 1 1/2"), plastic (up to 13/16") or non-ferrous metals (up to 13/32"); Dust blower with adjustable nozzle ensures clear sight of the work piece and cutting line. For use with both pin and plain end blades.

The PROXXON line is the assortment for the serious model builder. Every machine one could wish for the delicate project. More than 50 tools, all in a compact size, thus lightweight and easy manageable without ever compromising performance. High quality German engineered power tools – no matter which project is next on your list, we have the right tool for you!

More information on the line and PROXXON dealers:
— www.proxxon.com/us —

PROX-Tech, Inc., P.O. Box 1909, Hickory, NC, 28603-1909
Toll free 1-877-PROXXON, sales@prox-tech.com





Blue pine gets its color from a fungal infection.

with mountain pine beetles. The beetles bore through the bark of the tree and leave behind spores for a specific blue-stain fungus, which soon infects and kills the tree. The blue-grey color of the wood is the result of the fungal infection.

Some hardwood dealers sell blue pine, but since it is the result of a fungal infection, it's difficult to predict the availability. SSW&C contributor Janette Square (author of Spring Songbirds) finds a lot of her blue pine in the contractor-grade (#3) lumber section of lumber mills or large home improvement stores.

Ocooch Hardwoods, www.occoochhardwoods.com, 888-322-2432, stocks blue pine. In the article "Coloring with Gilders Paste," on page 36, Toni Burghout offers some suggestions to simulate the look of blue pine using gilders paste.

Re-sawing Stock

Conventional wisdom suggests that you choose the widest blade your saw will accept, but I've found that most 14" band saws will not properly tension a 3/4"-wide blade. Most manufacturers suggest tensioning a 3/4"-wide blade to 12,000 PSI for carbon-steel blades, and 24,000 PSI for spring steel blades. Ordinary 14" band saws cannot apply that much pressure on the blades, and without the proper tension, the saw will not cut as efficiently as it could.

A properly tensioned 3/8"-wide blade works best in my 14" band saw. Use a sharp blade, make sure the band saw table is square to the blade, and adjust the guides, rollers, and guide blocks. I use a full fence instead of the standard rounded or pointed fence when re-sawing, but it

Notes on Blue Pine

I noticed that in the Spring Songbirds intarsia in *Scroll Saw Woodworking & Crafts* Spring 2008 (Issue 30) the chickadee is cut from blue pine. Is that the natural color of the wood or has it been finished with some sort of food coloring or watercolor paint? I'm looking for wood the color that some gun stocks are finished with; a weathered wood look. Is there some trick to getting that grey color?

Tony McCue
Waverly, IL

Editor's Note: "Blue pine" refers to pine lumber that has been infested

with mountain pine beetles. The beetles bore through the bark of the tree and leave behind spores for a specific blue-stain fungus, which soon infects and kills the tree. The blue-grey color of the wood is the result of the fungal infection.

Some hardwood dealers sell blue pine, but since it is the result of a fungal infection, it's difficult to predict the availability. SSW&C contributor Janette Square (author of Spring Songbirds) finds a lot of her blue pine in the contractor-grade (#3) lumber section of lumber mills or large home improvement stores.

Ocooch Hardwoods, www.occoochhardwoods.com, 888-322-2432, stocks blue pine. In the article "Coloring with Gilders Paste," on page 36, Toni Burghout offers some suggestions to simulate the look of blue pine using gilders paste.

does require a bit of planning. The first step is to determine the bias of the saw blade. All blades cut at a slight angle, and if you use a full fence, you need to account for that. Draw a straight line onto a scrap of wood, and cut about half way through the board following along the line. Stop the saw, but leave the wood in place. Use a protractor to determine the angle you feed the wood at to stay on the line. Use this angle to set up the rip fence. If you can't set your saw fence at an angle, you may need to make your own fence from two pieces of wood joined at a 90° angle.

A bit of paraffin held against both sides of the blade also helps the saw cut better.

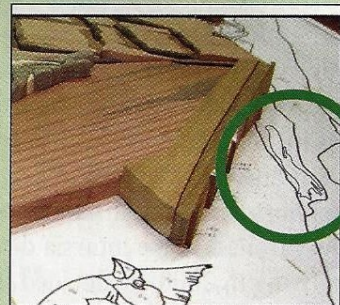
Ralph Shartle
Cedar Hills, TX

SET IT STRAIGHT

Rubber Ducky Step Stool, SSW&C Spring 2008 (Issue 30)

The sides of the stool were printed slightly undersized. Adjust the dimensions of the cleats and risers, or obtain a corrected side pattern. Visit www.scrollsawer.com or send a SASE to Rubber Ducky Step Stool, 1970

Broad St., East Petersburg, PA 17520, for a corrected pattern. We apologize for the error.



birdfeeder. Reduce the thickness here by 1/8". The tray portion is

Fox Hunt

Dorothy Haymart of Roseville, CA, and Anthony Pulaski of Westfield, MA, were randomly drawn from the participants who located the Fox in our last issue (Spring 2008, Issue 30). The fox was hiding in the lower photo of Step 4 of the "Spring Songbirds" project on page 42.

If you find the fox in this issue, contact us 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 June 1, 2008 to be eligible. *NOTE: The contest fox is an outline drawing that faces left if his feet were on the "ground" (other foxes appearing in SSW&C don't count).*

Send your entry to *Scroll Saw Woodworking & Crafts*, Attn: Find the Fox, 1970 Broad St., East Petersburg, PA 17520, or e-mail to Editors@ScrollSawer.com.

www.wonderpaperbyjason.com

NO MORE MESSY GLUE STICKS, SPRAY, TAPE OR GLUE GUNS!

EASY TO USE

- Use in printer or copier
- Eliminates glue
- Easy to stick on/peel off
- Reduces sanding

USE ON BOTH SIDES

- Reduces splintering
- Reduces tear out
- Glides smoothly on scroll saw table

size/# of sheets	25	50	75	100
8½" x 11"	\$12.00	\$23.00	\$33.00	\$42.00
11" x 17"	\$22.00	\$43.00	\$63.00	\$82.00

Shipping & Handling for 25-100 sheets: *(over 100, please call for shipping costs)*
 8½" x 11" - \$5.95 11" x 17" - \$8.95
 Add \$4.00 for Canada / Add \$6.00 for International orders



STICKS TO ALMOST ANYTHING!

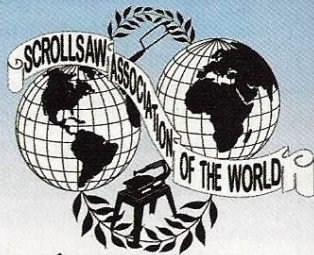
Wood, Glass, Metal, Plastic,
Cloth, and Much More!

WONDERPAPER™

by Jason

P.O. Box 747, Hays, KS 67601
Phone: 785-639-7470

Scrollsaw Association of the World EXPO



Our 10th Anniversary

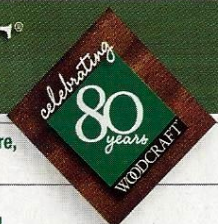
Roberts Convention Centre
Wilmington, OHIO
July 12 & 13, 2008

Friday 6 PM: Welcome Banquet
 Saturday: Picnic Hours 9 AM - 4 PM
 6 PM: Grand Dinner Buffet
 Sunday: Picnic Hours 9 AM - 3 PM
 2:00 PM S.A.W. Contest Awards
 Seminars scheduled both days

Many demonstrations, giveaways and raffle table

www.saw-online.com/Events/expo.htm

WOODCRAFT®



For A Free Catalog Or To Find Your Local Woodcraft Store,
Visit www.woodcraft.com Or Call 800-542-9115.

Excalibur 21" Scroll Saw Model EX21

- Entire Head Of The Excalibur Tilts 45° To The Left Or The Right For A More Safe And Accurate Cut
- Solidly Built Upper And Lower Parallel Arms Allow For Precise Cuts
- 120v 1.3 amp Constant Torque Permanent Magnet Motor
- Large 13½" X 23½" Table Surface
- Finger Operated Blade Clamps
- Easy Access Speed And Tension Controls
- Organized Blade Storage On Base
- Onboard Dust Blower

Specifications:

Throat: 21"
 Maximum Cutting Depth: 2"
 Variable Speed: 400 - 1550 SPM
 Dimensions: L: 32" W: 15" H: 15"
 Weight: 65lbs
 Includes Operation Manual
 2 Year Warranty



woodcraft.com/ssw.aspx

QUALITY WOODWORKING TOOLS • SUPPLIES • ADVICE®

Inexpensive textured wood frame



Many scrollers use commercial frames for their work, but your choices are limited. A hand-crafted frame adds value to your artwork and can be specially designed for a custom fit.

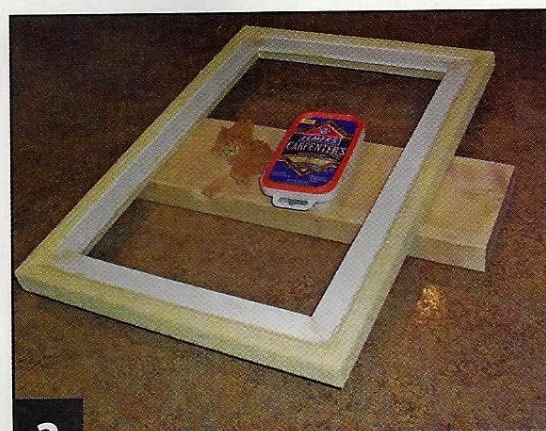
To reduce preparation time, start with commercially available molding. I prefer the brick mold profile, but a wide variety of styles will work.

Dick Miraglia
Pocono Lake, PA



1

Cut the pieces. Use a router in a router table equipped with a rabbeting bit. Cut a straight groove on the inside of the molding to hold your project. Round off the two outer edges of the molding with a router equipped with a round over bit. Then cut the molding to size and cut 45° miters on all of the ends. Assemble the frame using wood glue and clamps.



2

Apply the texture. Dilute water-based wood filler with water to the consistency of pudding. Use a sea sponge to dab it on the parts of the frame you want to texture. Allow the wood filler to dry and dab on a second coat. Allow it to dry thoroughly. Then sand the textured areas lightly with 220-grit sandpaper.



3

Paint the frame. For most scrolled work, a matte or flat black spray paint works best. Because of the texture, it is impossible to brush on the paint. Allow the paint to dry thoroughly, and apply a second coat.



Use a sponge soaked in mineral spirits to remove glue from your fingers.

Easy adhesive removal

Whenever you use spray adhesive to attach a pattern to a blank, you usually end up with adhesive on your fingers. The easiest way to clean it off is to saturate a piece of sponge with mineral spirits and place the sponge in a shallow jar. When you have adhesive on your fingers, touch the saturated sponge to clean it off.

TOP TIP in our fall issue wins a Coyote Stencil Shop software package! Send your tips or techniques to Bob Duncan, 1970 Broad Street, East Petersburg, PA 17520, Duncan@FoxChapelPublishing.com

NEW PRIZE!

Howard Lampa
Bridgeport, WV

Bring sunshine indoors all year long.

BlueMax™ High Definition Lamp

The only lamp shown to improve your vision.

Do you enjoy reading, writing or crossword puzzles? Do you carve, work on detailed projects, or spend long hours at a computer? Do you suffer from low vision, macular degeneration or winter depression?



"I took for granted the tiredness and eyestrain caused from working under cool white fluorescent lights. I had attributed this to getting older, but once I purchased my BlueMax lamp, it made all the difference in the world. My shop felt like I was working outside on a sunny day, increasing visibility of the patterns being cut. No more eyestrain or tired red eyes" - John, MD

No other lamp on the market has more research behind it!

Avid woodworkers love BlueMax™ lamps! The only patented multifunctional lamp perfect for both task lighting and light therapy. Science has proven that using a full spectrum scotopically enhanced lamp will not only provide therapeutic benefits, but will take reading and detail work to the next level of optical brilliance.

BlueMax™ patented line of dimmable task and light therapy lamps promotes the brighter, healthier side of light. BlueMax™ uses a patented six phosphor blend, not only utilizing the brilliant qualities of sunlight at noon, but also enhancing the blue spectrum. This favors the scotopic qualities of the light, making it even clearer than regular full spectrum light.

BlueMax™ has more features and research behind it than any other lamp. BlueMax™ offers a

selection of 70 watt dimmable, energy-efficient desk and floor lamps in a variety of finishes. Each lamp produces 4300 lumens (comparable to a 300 watt bulb), has a 96 CRI, while producing the 10,000 Lux necessary for light therapy. Our lamps do not produce any harmful UV Rays.

Never buy another lamp!

BlueMax™ Lighting engineers industrial grade floor and desk lamps. By using solid steel construction and modern electronics, we are able to provide unsurpassed quality for a lifetime.

No one can compare with BlueMax™ HD Technology.

High Definition Six Color Blend



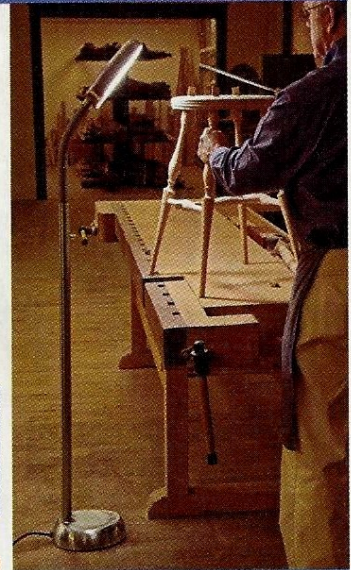
	BlueMax™ 70w HD Lamp	Verilux® Happy Eyes	Ott-Lite® Pro
Watts	70	27	18
Kelvin Temp	5900K	6500K	5000K
Approximate Lumens	4,300	1450	975
Fully Dimmable	✓	N/A	N/A
Patented Electronic Ballast	✓	N/A	N/A
HD Six Color Bulb	✓	N/A	N/A
LifeTime Warranty	✓	N/A	N/A

FSS Forever Plus
Quality Seal
LifeTime Warranty
Unsurpassed Quality
and Service for a Lifetime.

100% Parts and Labor

Satisfaction Guaranteed or your Money Back!

Full Spectrum Solutions, Inc. ~ 712 East South Street Jackson, MI 49203 ~ 877-258-3629



Special Offer



FREE!

Replacement Bulb
A \$29.50 Value

Sale Price

\$189 +S&H

~~Regular Price \$239.00~~

Matching desk models
starting at \$159.00

Deluxe Brass & Nickel models
also available.

Order now using

Promo Code SS07

to receive this special offer.



Call Toll Free

877-258-3629

or order online at

www.bluemaxlighting.com

Amish Children

Robin Bryan of Bowdon, GA, started scrolling several years ago. After experimenting with fretwork, portraits, baskets, and boxes, a friend suggested giving intarsia a try. Robin fell in love with intarsia. This project is based on a pattern by Judy Gale Roberts.



Award Winning Fretwork

Merle Hobbs of Riverton, KS, won first place in Fretwork Complex and the Scroller's Choice Award at the 2006 Branson Scrollabration. The piece, which took 230 hours to make, is cut mainly from Baltic birch plywood with hardwood accents. Many of the windows are stained glass designs printed on transparency paper. Merle wired lights into most of the compartments, and used copper to accent the top spires and dome.

Viking Ship

John Thorgrimson of Ponoka, AB, Canada, created this Dragon ship based on a Viking design. The ship, which is 32"-long, 8"-wide, and 5"-deep, took about six weeks to make. Each plank on the sides and deck is drilled and glued in place. John embellished the completed ship with a dragon head and tail cut on a scroll saw. This is the sixth ship he has made.



The Handsome Woodman

SCROLL SAW AND
INTARSIA WOOD
WOOD SUPPLY FOR
ANY ART OR CRAFT PROJECT

- Maple
- Cherry
- Black Walnut
- Pink Dogwood
- Madrone
- Burls
- Oak
- Aromatic Cedar
- Black Locust
- English Walnut
and More

www.thehandsomewoodman.com

9803 NE 208th Avenue, Vancouver, WA 98682

Give us a call
360-260-6908 or 360-608-2357

We do not offer a catalog at this time

Flying Dutchman



The Amazing Ultra Reverse Scroll Saw Blade



Available in sizes 3, 5, 7 & 9
Size #1 coming soon!
\$1.00 shipping & handling.

\$3.20 / dozen
\$17.50 / 1/2 gross
\$29.50 / gross

MIKE'S WORKSHOP

P.O. Box 107 • Brandon, SD 57005
Ph: 605-582-6732 • Fax: 605-582-3792
<http://www.mikesworkshop.com>

"QUALITY IS WHEN THE CUSTOMER COMES BACK...
NOT THE PRODUCT."

TRI-COUNTY SCROLLERS Scrollabration and Woodworkers Show

Saturday, JUNE 7, 2008

HOLIDAY INN - LANCASTER VISITORS CENTER

521 Greenfield Road (off Route 30), Lancaster, Pennsylvania

Save with paid advance admission
\$5.00 in advance - \$6.00 day of show
Discounted rooms available until May 6, 2008

Friday Night, June 6 Meet and Greet Buffet – 6PM
Reservations Required

Saturday, June 9 Picnic Hours 9AM – 6PM
Afternoon Eye-Opener – 12 noon
Reservations Required

Enter your project in our Scroll Saw Contest
Many ongoing demonstrations and giveaways

For more information, visit www.TriCountyScrollers.com.

Or contact Mike Freitag at (717) 733-1546, or Chuck Long at (717) 733-1004.

2008 TEXAS Scroll Saw



Picnic

sponsored by

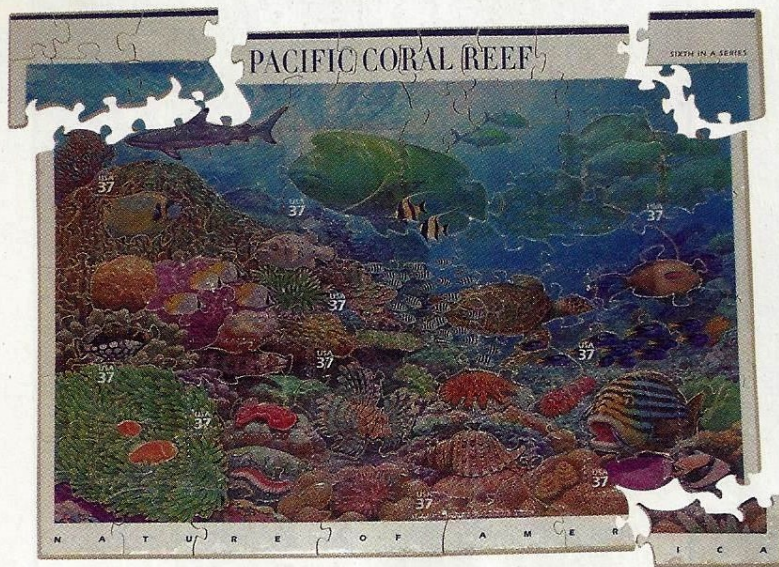


Friday May 2, 2008 3:00-6:00pm
Saturday May 3, 2008 9:00am - 5:00pm

GRAPEVINE CONVENTION CENTER
Grapevine, Texas

\$7 pre-registered \$9 at the door
Concessions Available
Friday May 2, 2008 - Seminars
Friday Evening - Dinner Party

For more info contact: www.DFWScrollers.com
E-Mail: LBWorkshop@verizon.net Phone: 469-360-9938

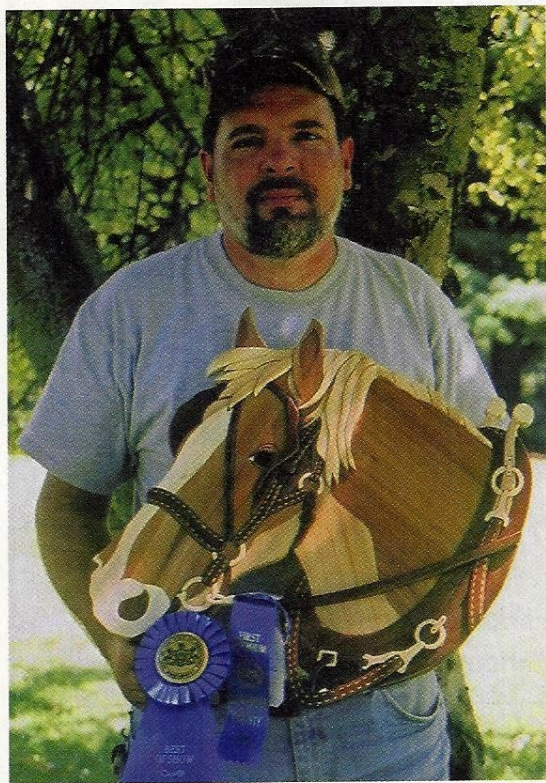


Postal Puzzle

Phil Sanders of Roseville, MI, cut this puzzle freehand. The image is the US Postal Service stamp sheet "Nature of America: Coral Reef." Phil attached the image to a piece of Baltic birch plywood and used the different colors when deciding where to cut each piece. Phil was inspired by the postage stamp puzzles cut by Carter Johnson of Bolingbrook, IL.

Crown of Thorns

Thomas J. Ragain of Buhl, ID, created this touching portrait based on a pattern by Santomarco Enzo, featured in *SSW&C* Spring 2007 (Issue 26). Instead of using a painted backing board, Thomas used black felt to give the portrait a dark, textured appearance. Before retiring from clinical rehabilitation, Thomas included woodworking in many of his patients' therapy programs.



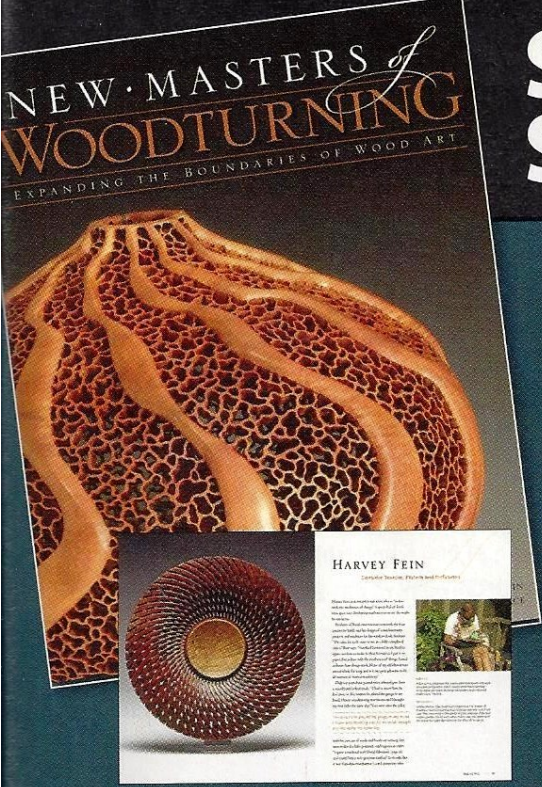
Top Honors

Chris Beal of Somerset, PA, won first place and best of show at the 2007 Somerset County Fair with his draft horse intarsia. The project was based on a design by the Wooden Teddy Bear. The piece is made from a variety of hardwoods. In addition to doing intarsia projects, Chris makes scroll saw boxes and cuts a variety of fretwork.

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 woods and materials used. Send to Bragging Page, *Scroll Saw Woodworking & Crafts*, 1970 Broad Street, East Petersburg, PA 17520 or email to Duncan@FoxChapelPublishing.com.

FREE T-SHIRT!
With orders of
\$75 or more!

Spring into a New Season with New Books



New Masters of Woodturning

by Terry Martin and Kevin Wallace

Expanding the Boundaries of Wood Art

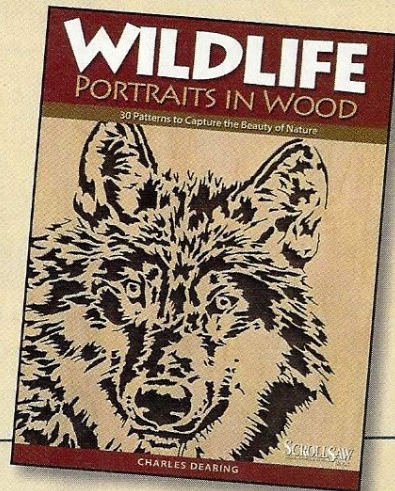
If you enjoy working with wood, you will absolutely love this book! You don't have to be a woodturner to be fascinated by the in-depth interviews of 31 world-class artists and the galleries of their amazing work. You'll be hooked as they reveal their love for wood, development as artists, and inspirations for creative ideas. Each profile is accompanied by stunning photographs of their astounding art. With creative inspiration and helpful knowledge jumping from every page, this is a book any woodcrafter will treasure.

\$29.95 Softcover
ISBN: 978-1-56523-334-8

Also available in a limited, hardcover edition: **\$69.95**
ISBN: 978-1-56523-375-1

SCROLLSAW

Woodworking & Crafts



Wildlife Portraits in Wood

by Charles Dearing

30 Patterns that Capture the Beauty of Nature

With your scroll saw and these original, precise patterns of majestic wildlife you'll be creating works of art that will adorn your home for years! In addition to tips on wood and blade selection, you'll find expert techniques for finishing and displaying your portrait. You'll also discover how easy it is to create patterns from your own photographs!

\$14.95 ISBN: 978-1-56523-338-6

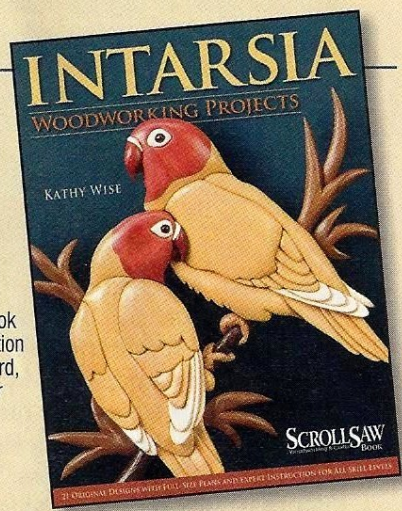
Intarsia Woodworking Projects

by Kathy Wise

21 Original Designs with Full-Size Plans and Expert Instruction for All Skill Levels

If purchased separately, this exclusive selection of patterns from Kathy Wise would cost almost \$200, but in this new book you'll find all 21 enclosed in a special bind-in pouch. In addition to 3 complete step-by-step demos for crafting a Rose, Mallard, and Lion, you'll get expert tips for selecting wood, using your tools, and setting up a work space.

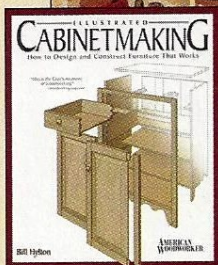
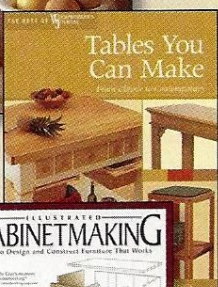
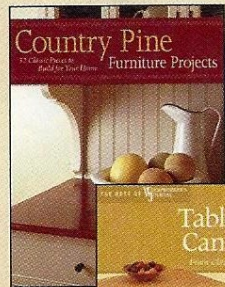
\$19.95 ISBN: 978-1-56523-339-3



NEW Books Now Available!

Discover how easy it is to build a bookshelf, table, or cabinet for your home! With these new books and the easy-to-follow steps, exploded diagrams, and helpful cut-lists at your fingertips, why buy furniture when you can build beautiful, long-lasting pieces yourself?

- **Country Pine Furniture Projects** by Bill Hytton
32 Classic Pieces to Build for Your Home
\$24.95 ISBN: 978-1-56523-376-8
- **Tables You Can Make** by the Editors of Woodworker's Journal
From Classic to Contemporary
\$19.95 ISBN: 978-1-56523-361-4
- **Illustrated Cabinetmaking** by Bill Hytton
How to Design and Construct Furniture That Works
\$24.95 ISBN: 978-1-56523-369-0



ORDER NOW!
Visit www.FoxChapelPublishing.com
Call toll-free 1-800-457-9112

Or Send Check or Money Order to:
Scroll Saw Woodworking & Crafts
1970 Broad Street
East Petersburg, PA 17520
For prompt delivery mention code ASW031

	Book Subtotal	Shipping Rate
USA	\$30 and under	\$3.50
	\$30.01 - \$75	\$4.50
	Over \$75	\$6.50
CANADA	\$17 and under	\$6.50
	\$17.01 - \$45	\$9.50
	\$45.01 - \$100	\$21.50
	Over \$100	\$25.00



Spielman Memorial Scholarships Awarded by SAW

The Scroll Saw Association of the World (SAW) announced that Christina Foos and Brittany Gosse are the recipients of the 2007 Patrick Spielman Memorial Scholarships. Sponsored by SAW, the two \$1,000 scholarships are awarded to college students majoring in art, design, toolmaking, mechanical engineering, education, or a related discipline.

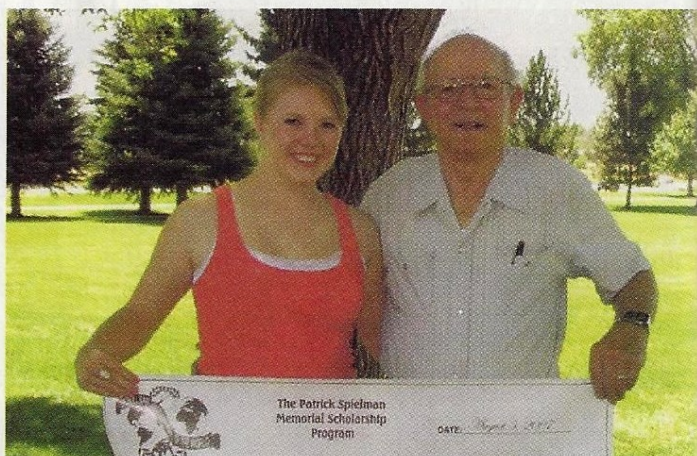
Each member of SAW can sponsor an applicant. Only the first 25 applicants received will be considered. The scholarships are awarded based on academic performance, future potential, leadership, participation in school and community activities, work experience, a statement of career and educational goals, and unusual personal or family circumstances.

Christina is double majoring in business marketing and apparel/merchandising at Colorado State University. Her grandfather, Harold Foos, sponsored her for the scholarship application.

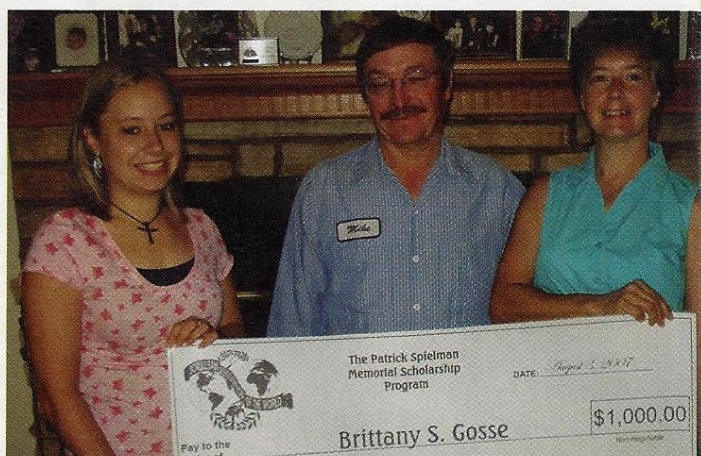
Brittany is majoring in elementary education at the University of Wisconsin, Eau Claire. Her scholarship application was sponsored by SAW member Lori Meyer.

Two dollars from every member's dues are allocated for the scholarship fund, however, the scholarships are funded mainly by donations. SAW is also selling baseball hats to benefit the scholarship fund.

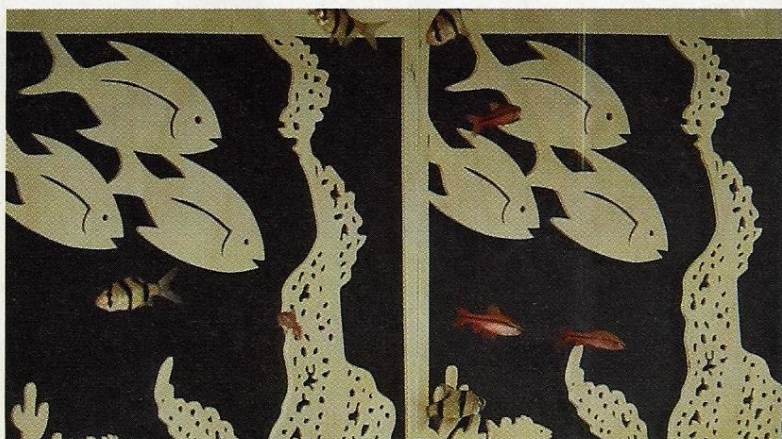
For more information, visit www.saw-online.com, or write to SAW Scholarship, PO Box 340, Botkins, OH 45306. The annual deadline is mid-March.



Christina Foos received a \$1,000 scholarship to continue her studies at Colorado State University.



Brittany Gosse will use her \$1,000 scholarship to pursue her degree in elementary education.



New Members of the Fox/SSW&C Family

The coral reef scene featured on page 46 resulted in a welcome fringe benefit. The Fox Chapel/SSW&C offices are now home to a lively group of tropical fish with first class accommodations.

Scrolling Events

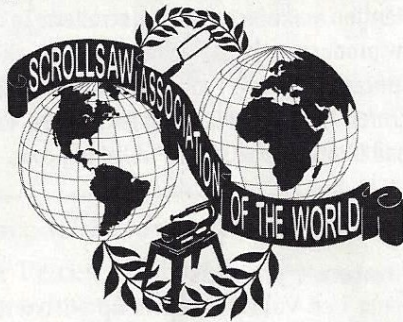
May 2-3. TEXAS. Texas Scroll Saw Picnic, GRAPEVINE (Grapevine Convention Center). Fri. seminars at First United Methodist Church of Grapevine, 3-6pm (\$8 each), & Sat. 9am-5pm. Adm. \$7 (pre-registration only), \$9 at the door. Contact www.dfwscrollers.com, 469-360-9938.

Jun 7. PENNSYLVANIA. Tri-County Scroll Saw Event, LANCASTER (Holiday Inn, Lancaster Visitor's Center, 521 Greenfield Rd.). 9am-6pm. Adm. \$5 (pre-registration only), \$6 at the door. Contact Mike Freitag, 717-733-1546, or Charles Long, 717-733-1004, www.TriCountyScrollers.com.

Jul 12-13. OHIO. 4th Scroll Saw Association of the World Expo, WILMINGTON (Roberts Convention Center). Sat. 9am-4pm & Sun. 9am-3pm. Adm. \$10 both days (pre-registration only), \$6 each day at the door. Contact: Toby Tyler, 937-492-3486, tyler740@earthlink.net, or Lucille Brooke, 610-775-0871, lucyq3@verizon.net.

Aug 1-2. WISCONSIN. Midwest Scroll Saw Trade Show, RICHLAND CENTER (Richland Center High School Field House). Fri. 10am-4pm, Sat. 8am-4pm. Adm. \$5. Contact Floyd and Carol Hacker, 888-322-2432, or Dirk & Karen Boelman, 800-566-6394, www.midwesttradeshow.com.

Are YOU a part of this group?
Meeting scrollers from around the world



Visit us at: www.saw-online.com
a huge web site packed full of information

Benefits of Membership:

Annual Resource Directory

Quarterly Newsletter

Scholarship and

Opportunity Grant programs

Members only website full of helpful tools

Plus a lot more

Application available online

or write
SAW, PO Box 340, Botkins, Oh. 45306
mention Fox7 on your application for a free gift

All★Pro

The Blades Endorsed by Top Professionals

AllPro commercial grade, heavy duty band saw blades are used in industrial, woodworking, and furniture manufacturing applications. They offer accurate cuts, improved feed and speed, and longer life.

AllPro blades are used exclusively at the prestigious **Marc Adams School of Woodworking** and endorsed by best selling author **Mark Duginske** and renown woodworking demonstrator/lecturer **Marc Berner**. From tight scrolling to re-sawing, they consider AllPro to be the best!

Available at fine woodworking stores throughout the U.S. for 12", 14", 16", 18" and 20" bandsaws

OLSON®

The Olson Saw Company
16 Stony Hill Road, Bethel, CT 06801 • www.olsonaw.com
Manufacturers of Fine Quality Saw Blades Since 1918



"I did this tribute with **THREE** different photographs. The Layering feature works good for that type of work. Coyote Stencil Shop is the best! Thanks"

- Carl E.

Coyote Stencil Shop software

Turn any picture into a pattern...
in just minutes!

\$89.90 CD

\$79.95 Download

PC Compatible

*It's easy to use.
You can do this!*

CARVING
TECHNOLOGIES

"Linking Images with Imagination"

www.carvingtechnologies.com
913-538-7582

By Bob Duncan, Technical Editor

Flexible Super Glue

It should be no surprise that Gorilla Glue, a relative newcomer to the adhesive market, has developed an instant glue.

The new Gorilla brand Super Glue boasts an impact tough hold. Gorilla Glue adds rubber particles to the standard cyanoacrylate (CA) glue formula to increase the strength. Traditional CA glues grip quickly and tightly, but don't provide much sheer strength. For scroll sawn projects, I usually use CA glue on fretwork pieces that fit together with tabs, or projects that are for display purposes only. If the piece will be handled, I use wood glue.

However, the new Gorilla brand Super Glue is very durable. The rubber particles transform the brittle CA glue into a flexible glue that is more like silicone glue (caulk). This can make the difference between a clock falling to pieces if it's bumped off a table and one that just needs to be dusted off after a fall.

Another complaint I have with most CA glues is that the nozzle clogs up long before I use all the glue. So I end up breaking open the tube (for the gel-style glues) or unscrewing the lid and applying the glue with a toothpick (for the thinner styles of glue). Gorilla Glue added a metal pin to the cap of their glue bottles. The pin forces the glue out of the tip of the nozzle, and keeps the nozzle from clogging.

Gorilla's gel version is much thicker than other gel-style super glues. The gel consistency does provide superior control, but if you are spreading it out over a large area, like along a joint, it can be hard to apply a consistent bead of glue. The container the gel-style comes in requires you to keep stopping to roll the tube up (think of a tube of toothpaste). I'd like to see a balance between the consistency and ease of use. I had no problems with Gorilla's standard consistency CA glue.

The .53 oz. bottle of super glue or the two pack of .11 oz. gel tubes each cost \$4.99. The glues are available at most large retailers and home improvement centers.



Gorilla brand super glue is less brittle than ordinary cyanoacrylate (CA) glue.

Attention manufacturers and scrollers: To nominate new products to be featured in *SSW&C*, send notification to: New Products, *Scroll Saw Woodworking & Crafts*, 1970 Broad St., East Petersburg, PA 17520, or email Duncan@FoxChapelPublishing.com.

Painters' Pyramids

Trust Lee Valley to come up with a modern approach to an age old problem—how to elevate your project for finishing without damaging the wood or marring the finish. The new painters' pyramids do just that.

In the past, woodworkers have made finishing tables by driving nails up through a piece of wood, but unless you make a new finishing table for each project, you are limited in how you can arrange the "points." The individual pyramids allow you to use as many—or as few—as you want or need. The shape of the pyramids gives you a solid base and the small, slightly rounded point doesn't damage the wood or the finish.

The pyramids are useful for both brush-on and spray-on finishes. In addition to holding the pieces up to give you access to more than one surface at a time, the elevated pieces tend to dry faster. The pyramids also work well as "stickers" between pieces of wood you've stacked to dry.

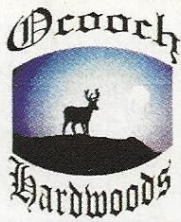
The painters' pyramids cost \$5.95 for a package of 10, but the shipping and handling is \$7.95, so I'd add it to a larger order from Lee Valley. Visit www.leevalley.com, or call 800-871-8158.



The simple design masks the usefulness of these plastic pyramids.



Quality
Lumber at
Affordable
Prices



Free
Catalog

Toll Free:
1-888-322-2432

Scroll Saw Lumber -
1/8 to 3/4 inch thick and
4" to 8" wide and wider!!

26511 County Hy OO
Richland Center, WI 53581

www.ocoohhardwoods.com

- Lower Prices • Fast Service
- Customer Satisfaction

Unsurfaced Lumber
Hardwood Planks
Carving Stock

Easily RESIZE Patterns

Take a pattern from
your scanner or
a file and print it
to any size.

Large patterns are
automatically tiled
across multiple pages.

FREE
14-day trial at
www.RapidResizer.com/workshop

WIDE THIN WOOD EXOTIC & DOMESTIC

Over 40 species
1/8" & 1/4" in stock
Custom sizes



Del's Woodcraft, Inc.

303-426-4402

www.DelsWoodcraft.com

Make Time!
**Create your
own wooden
gear clock!**
We supply the pattern.
You provide the
craftsmanship.

Wooden-Gear-Clocks.com
clocks, kits, and do-it-yourself patterns

(715) 955-4104

40 Species of Exotic & Domestic Hardwoods

FROM 1/16" TO 3/4" THICK

14 Species of Plywood

PEGAS SCROLL SAW BLADES (Swiss Made)

For Price List Call:

Toll Free: 1-888-751-1400 or
610-381-2286 • Fax 610-381-5155

D & D Woodcrafts

RR 3 Box 3066 • Saylorsburg, PA 18353-9617

www.dndplywoodonline.com

www.dndsawbladesonline.com



**3-D Carving
Patterns**
for Your Sears® CompuCarve™
or CarveWright™ Woodworking Machine

CARVEBUDDY

www.carvebuddy.com

BACK ISSUES...GET THEM WHILE THEY LAST!

Great projects and expert advice are timeless. Order your back issues of *Scroll Saw Woodworking & Craft* before they're all sold out. Purchase single copies at \$5.99 or, for big savings, purchase the **COLLECTOR SET** and get all 18 issues at **almost 65% OFF!**

Collector Set: 18 Issues **\$108 Value, Just \$39.95!**

Back Issues Include:

1,2,8,10,11,12,14,16,17,20,21,23 thru 29.

Please Note: Actual shipping charges apply to Canadian and international addresses. Call for details. Availability of back issues is limited and subject to change.

SCROLLSAW
Woodworking & Crafts



Attaching Patterns

Temporary-bond spray adhesive is the most common method used to attach patterns to stock. Photocopy the pattern. Spray the adhesive on the back of the pattern, wait a few seconds, and press the pattern down onto the blank. Rubber cement or glue sticks work similarly.



You can also use graphite or carbon transfer paper. Place the pattern on your blank and slip a sheet of transfer paper in between the pattern and the blank. Use a few pieces of painter's tape to hold the pattern and transfer paper in place. Trace around the pattern with a red pen (so you know where you have traced). Choose a light-colored transfer paper for darker woods. Carbon paper costs less than graphite paper, but must be sanded off before finishing.

Removing Patterns

Dampen the paper pattern with mineral spirits to aid in removal. Commercial adhesive removers work as well. A quick wipe of mineral spirits will remove most adhesives left behind on the wood.

Blade-entry Holes

Some patterns have blade-entry holes marked. If the pattern doesn't, place the holes near a line to be cut to prolong your blade life, but don't place



the hole on a curving line or inside corner (if possible). Drill the hole perpendicular to the blank. Use a drill press if you have one; otherwise the holes may interfere with

delicate fretwork. Drill through your blank into scrap wood to prevent tear out on the back side of the blank.

If you have the space, use a larger bit—it will make it easier to thread your blades through. For thin veining cuts, use the smallest bit your blade will fit through.

Blade Tension

Before inserting a blade, the tension should be completely removed. Clamp both ends of the blade into the blade holders and adjust the tension. Push on the blade with your finger. It should flex no more than $\frac{1}{8}$ " forward, backward, or side to side.

A blade that does not have enough tension will wander. It will also flex from side to side, making for irregular or angled cuts. If you press too hard on a loose blade, it will usually snap.

A blade that has too much tension is more susceptible to breaking and tends to pull out of the blade holders. In general, it is better to make the blade too tight rather than too loose.

Squaring Your Table

Most scroll saws have an adjustable table that allow you to make cuts at different angles. There are times when you want your saw set at an angle, but most cutting is done with the blade perpendicular to the table. If the table is even slightly off-square, your cuts will be angled. This interferes with puzzle pieces, intarsia, segmentation, and many other scrolling projects.

The most common method for squaring your table is the small square method. Set the square flat on the saw table against a blade that has been inserted and tensioned. Adjust the table to form a 90°-angle to the blade.



The cutting-through method is also popular. Saw through a piece of scrap wood at least $\frac{3}{4}$ "-thick and check the angle of the cut using a square. Adjust the table until you get a perfectly square cut.

To provide more projects per issue, we have consolidated basic scrolling information here. Because our articles will no longer cover these basics, we will be publish this page in each issue to assist novice scrollers.



You can also use the kerf-test method. Take a $1\frac{3}{4}$ "-thick piece of scrap and cut about $\frac{1}{16}$ " into it. Stop the saw, and spin the wood around to the back of the blade.

If the blade slips easily into the kerf, the table is square. If it doesn't slide into the kerf, adjust the table and perform the test again until the blade slips in easily.

Stack Cutting

Stack cutting lets you cut several pieces of a project—or even several projects—at one time. Essentially, you attach several blanks together, and cut them as one unit.



One way to attach blanks is with tape. Line all the layers up and wrap a layer of tape around the outside edge. You can also wrap the whole stack in tape for extra stability. Scrollers

can use either masking tape, painter's tape, or clear packaging tape.

Another method uses hot-melt glue. Glue the blanks together with a dot of hot-melt glue on each side.

You can also join pieces for stack cutting by driving brads or small nails into as many waste areas as you can. Be sure to cut off any overhanging nails as close to the surface as you can; then sand them flush to avoid scratching or catching on the table.



Floral Inlay Plate



Relief cutting techniques simulate the look of a turned plate

By Gary MacKay

Beautiful wood turnings have always inspired me. As I experimented with relief cutting techniques, I discovered a way to reproduce the look of a turned plate on the scroll saw. The beauty of the wood and simplicity of the design is highlighted with contrasting inlaid woods.

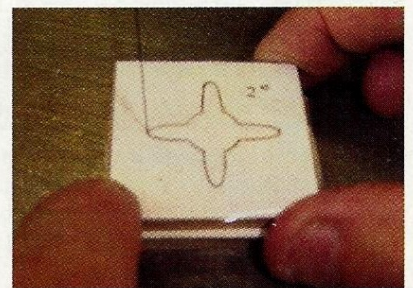
The hardest part of the project is determining the angle of your saw table. After you cut a few test inlays and are happy with the results, the plate only takes six cuts. You can make a tight inlay using a #2/0 blade with a #68 drill bit for the blade-entry holes. It is possible to use a 1/16"-diameter drill bit, but you will need to fill in the blade-entry holes. Make several copies of the test inlay pattern and three copies of the floral inlay pattern to get started.

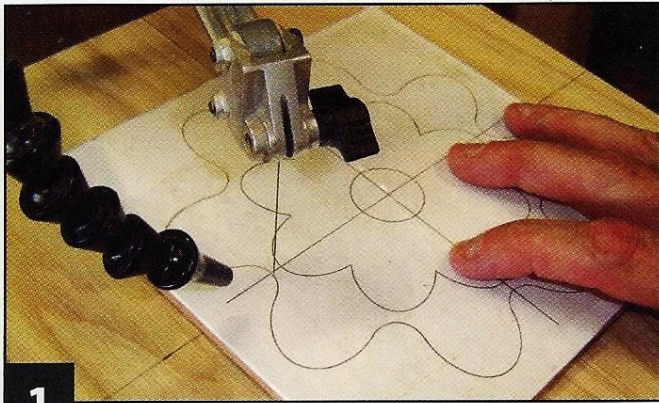
Contrasting colors and interesting wood grain highlight this simple design.

Setting the table angle

Use double-sided tape to adhere two pieces of scrap together. Attach the test inlay pattern and cover the pattern with clear packaging tape. Drill a blade-entry hole along the line with a #68 drill bit. Tilt the right side of your saw table down 2°, and cut counter-clockwise around the line with a #2/0 blade.

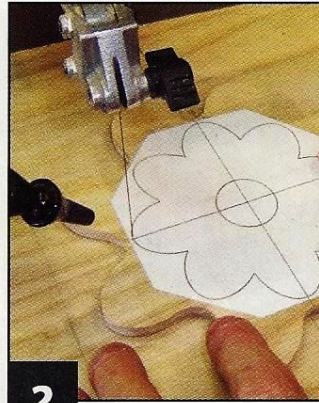
The bottom piece should fall out and the top piece should fit flush into the bottom stock. If the piece doesn't fit flush, decrease the table angle and re-test. If the piece fits too loosely into the bottom stock, increase the table angle and re-test. Once you've determined the best fit, lock the table in place.





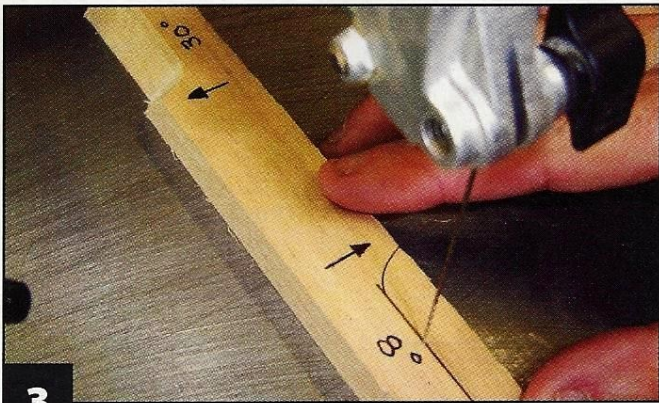
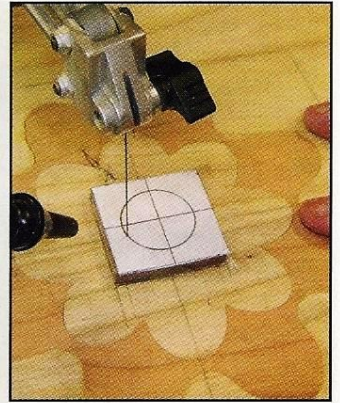
1

Cut the first inlay. Mark the center of the inlay and plate stock and attach the pieces with double-sided tape. Attach the pattern to the inlay piece and drill a blade-entry hole with a #68 drill bit. Insert the blade and cut counter-clockwise as you did with the test inlay. Separate the pieces and glue the inlay into the plate stock. Save the cutout from the plate stock.



2

Cut the other inlays. Center and attach the pattern to the plate cutout. Then adhere the plate cutout to the top of the cherry inlay with double-sided tape, aligning the wood grain. Use a #68 drill bit for the blade-entry hole and cut counter-clockwise around the second line. Glue the inlay in place. Repeat the process to cut and attach the center circle. Sand both sides of the plate.



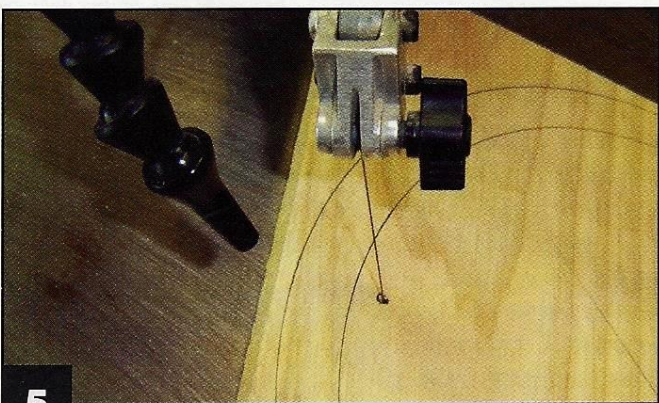
3

Create a hand-held drill guide. Mark a 1½"-long line down the center of the guide stock on each end. Tilt the right side of your saw table down 30°, and cut along the line with a #5 reverse-tooth blade. Then tilt the right side down 8°, and cut along the line on the other end. Mark the angles on the drill guide. This step is not needed if your drill press table tilts.



4

Cut the plate bottom. Determine the center of the plate, and use a compass to draw an 8"-diameter circle around the center point. Drill a ¼"-diameter hole, at an 8°-angle, using the guide or a tilted drill press table. Tilt the right side of the saw table down 8°, and cut around the circle with a #5 reverse-tooth blade. Set the cut out plate bottom aside.



5

Cut the inside diameter of the plate rim. On separate stock, find the center, and use a compass to draw both a 9¼"-diameter and a 10½"-diameter circle. Use a ¼"-diameter bit to drill a 30° blade-entry hole about ¼" inside the inner circle. Tilt the right side of your saw table down 30° and cut the inner circle with a #5 reverse-tooth blade.



6

Glue the two pieces of square stock together. Sand both the rim cut in step 5 and the outside stock cut from the inlay plate bottom in step 4. Slightly round only the top of the inner circles. Apply a light layer of glue to the bottom of the rim. Align the pieces and clamp them in place using clamping blocks to protect the surface. Remove any glue squeeze-out.



7

Assemble and finish the plate. With the right side of the saw table tilted down 30°, cut counter clockwise around the outside profile of the plate rim. Sand away any burrs. Glue the recessed 8" inlay bottom into the inner rim. Make sure the grain direction is the same across the plate bottom. Sand the plate with 220-grit sandpaper, and apply a clear finish.

TIP DISGUISED BLADE-ENTRY HOLES

To hide a blade-entry hole, place a small amount of glue into the hole and rub some sawdust into the glue. Allow to dry and sand smooth.

Materials:

- ½" x 10¾" x 11" ash (plate rim)*
- ¼" x 10¾" x 11" ash (plate bottom)*
- ¼" x 6½" x 6½" cherry (floral inlay)
- ¼" x 1½" x 1½" walnut (floral center inlay)
- 2 each ¼" x 1½" x 5" scrap wood (test inlay)
- ½" x 1" x 6" scrap wood (hand-held drill guide, optional)
- Double-sided tape
- Temporary-bond spray adhesive
- Clear packaging tape
- Wood glue
- Assorted grits of sandpaper

Materials & Tools

- Clear finish of choice

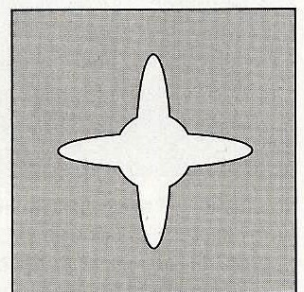
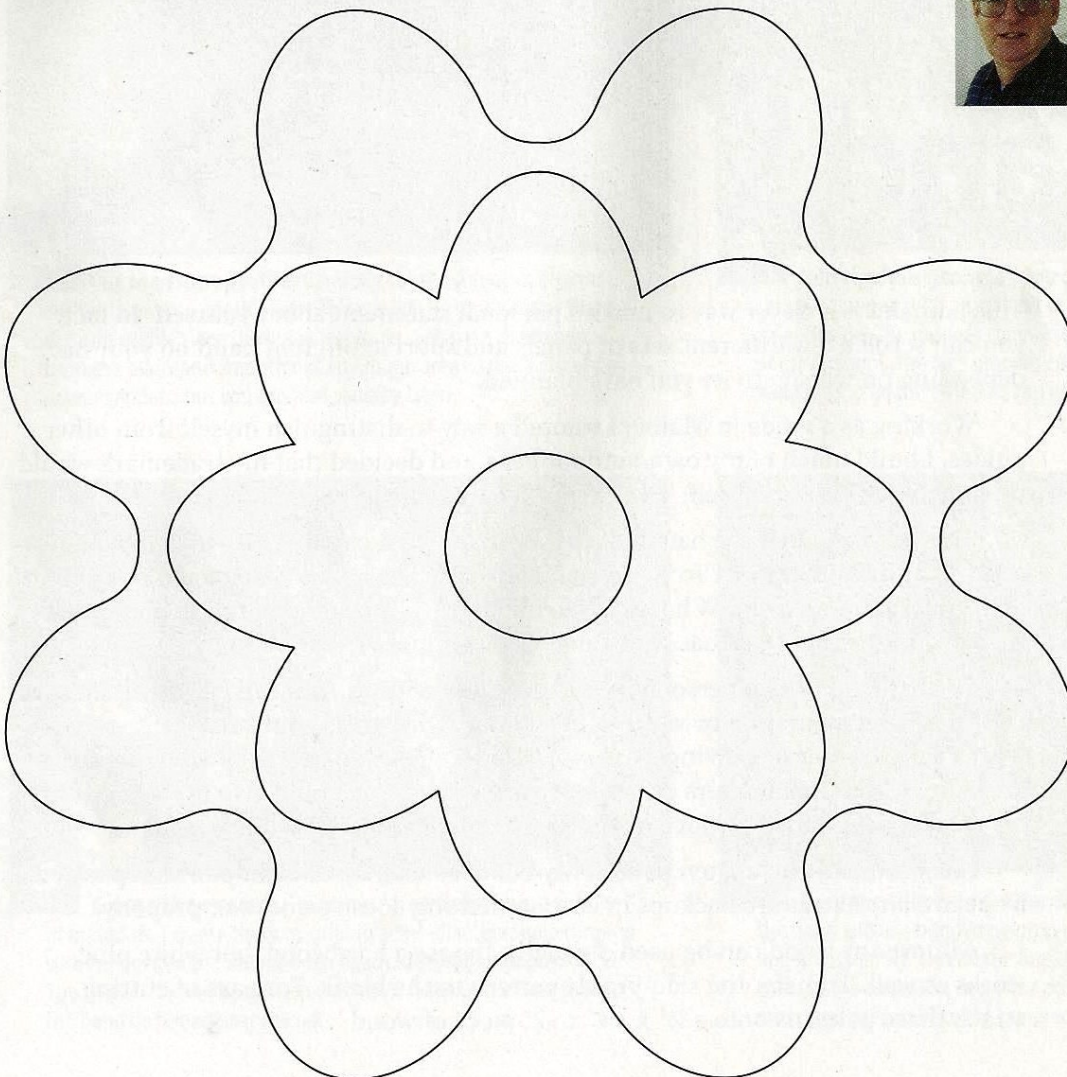
**Note: You may need to edge glue stock to make the 10¾" stock width*

Tools:

- #5 and #2/0 reverse-tooth blades
- Hand-held drill or drill press with tilting table
- #68 and ⅛"-diameter drill bits
- Belt, palm or orbital sander
- Four clamps
- Eight scrap wood clamping blocks
- Compass with lead point and 5½" radius capability



Gary MacKay of Myrtle Beach, SC, is the author of Box Making Projects for the Scroll Saw.



Test inlay pattern



Personalized Hatband

**Quick and easy
custom panels
combine your
favorite hobbies**

*By Gil Gilpatrick
Cut by Ben Fink*

This hatband is a clever way to make a personal statement about yourself. In fact, you can scroll a few different sets of panels and sport a different band on your hat depending on what activity you have planned.

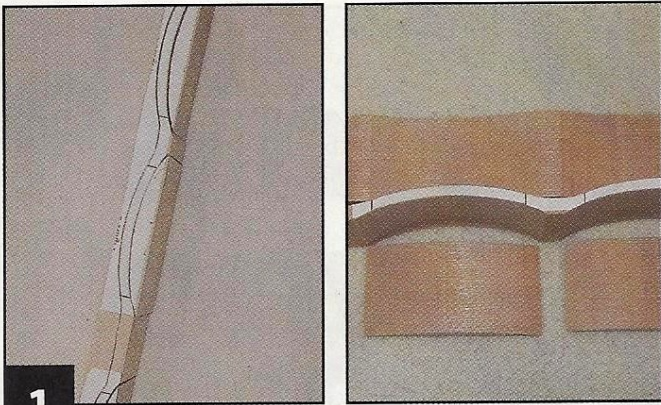
Working as a guide in Maine, I wanted a way to distinguish myself from other guides. I build much of my own outdoor gear, and decided that my trademark would be something I made myself. The idea for a hatband was born.

I never considered the hatband a big deal, but on a canoe trip, which included a writer and photographer from *Yankee Magazine*, the hatband attracted more attention than I realized. Whenever the photographer wanted to take a photo that included me, he insisted that I wear my hat.

The hatband can be personalized in a variety of ways. You can cut the designs as fretwork, a segmentation overlay, or even inlay. The panels could also be decorated with a woodburner or carving. In this article we present patterns of wildfowl that are suitable for duck hunters or outdoor enthusiasts. You could also use designs for fishermen, deer hunters, sports enthusiasts—the options are endless.

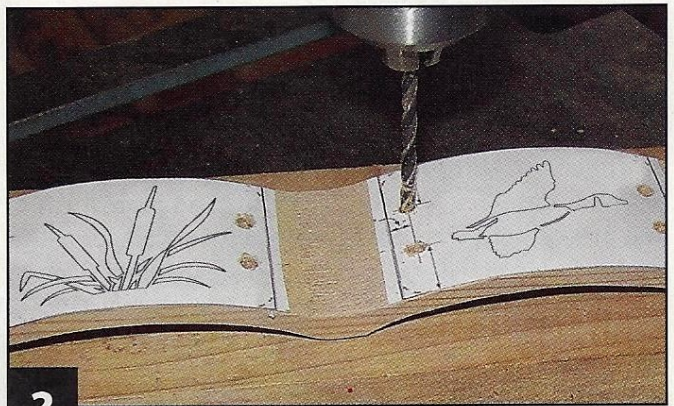
I recommend cutting ten panels. My band is made up of eight panels separated by beads; any extras are backups in case something doesn't work out properly.

Almost any wood can be used. I usually choose a hardwood, but white pine works as well. Transfer the side-profile pattern to the blank. For ease of cutting, attach three patterns onto a ½" x 1½" x 12" piece of wood



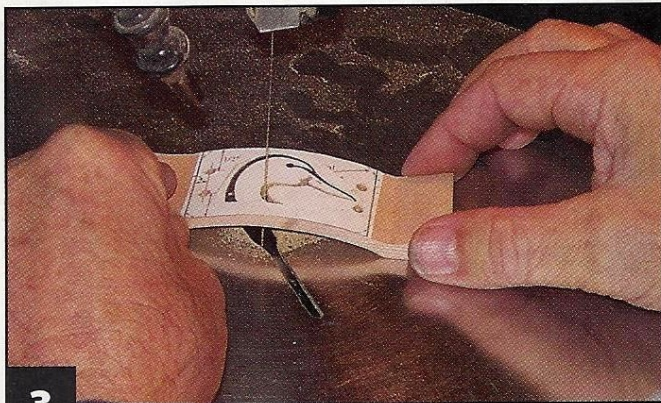
1

Cut the side profile. Use a large blade and take your time. If you push too hard, you will bow the blade and the cut will not be square. Cut the inside curve first. The four flat, uncut areas will support the stock for future work. Then cut along the outer curve. Do not separate the individual pieces yet.



2

Drill the holes. Drill $\frac{1}{8}$ "-diameter holes where indicated for the twine. Then drill blade-entry holes for the fretwork. Drill slowly to prevent tear out. Sand away any splinters generated by the drilling. Alternatively, position the half-moon waste pieces back in place and use them as a backer to prevent splintering.



3

Cut the front profile. Carefully cut the fretwork designs with a #1 reverse-tooth blade. This cut will be much easier than the side profile since the blank is thinner. Separate the bands from the blank and smooth out any rough areas. I use a variety of power sanders, but you can also sand by hand.



4

Add the lace grooves (optional). I use a rotary power carver equipped with a small bit to make two diagonal grooves on each side. The grooves can also be carved with a sharp knife or carving tool. The lace grooves can be omitted; they do help the band lay flat against the hat, but are not entirely necessary.



5

Create the spacers. You can create spacers from a variety of materials. I create them by drilling a $\frac{3}{16}$ "-diameter hole through slices of deer antler, but wooden beads are another good choice. The spacers should be flattened about $\frac{1}{16}$ " shy of the hole to help the band lie flat against the hat.



6

Lace the pieces together. Determine the proper length of the band and use braided nylon twine, leather string, or mason's line for assembly. Thread the line through the holes, crossing the cords in the back. You can add a dab of hot glue where the cords cross, and press it onto the panel to avoid twisting.

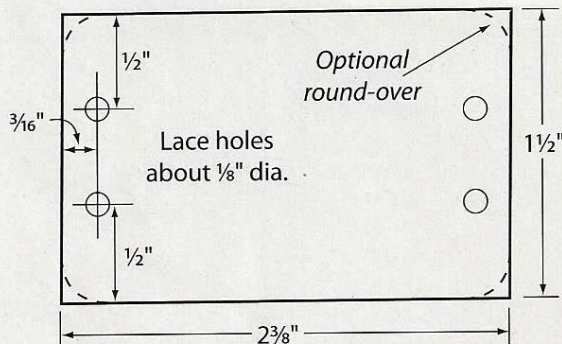
To finish the hatband, dip the entire band in exterior polyurethane and let it drip dry. Keep the ends of the cords dry so you can tie them later. Check the positioning; once the polyurethane is cured, it will be difficult to shift things around. This step is not entirely necessary, but does give the band more form and protects the wood. Alternatively, you can spray the completed band with a few coats of clear finish. Tie the band around your hat, and tack it in place with a needle and thread.

Editors' Note:

This clever project initiated a lot of brainstorming among the SSW&C staff. The panels could be used to create personalized pins or even belt buckles. You could use Western designs, or airplanes, or gardening, or... well, you get the idea.

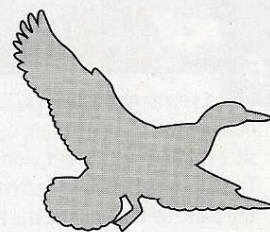
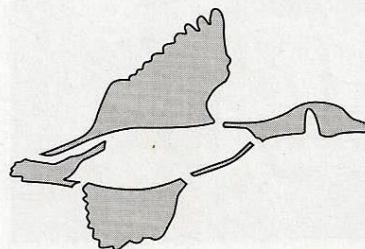
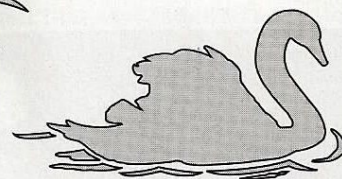
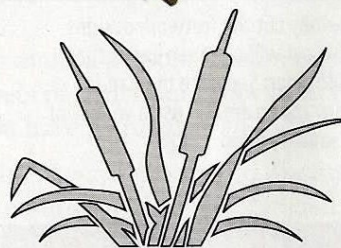
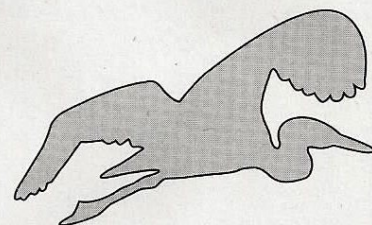
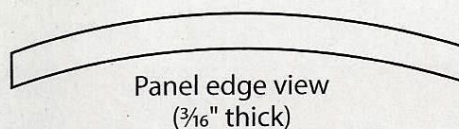
We'd love to hear your suggestions for alternate uses and themes.

Send your ideas or photos to: Hatband, Scroll Saw Woodworking & Crafts, 1970 Broad St., East Petersburg, PA 17520, or email editors@scrollsawer.com. Your ideas just may be made into a future article!



Panel top view

Line up three edge panels side by side with 1" between each.



Materials:

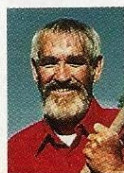
- 3/4" x 1 1/2" x 30" wood of choice
- Two yards of 1/8"-diameter nylon cord
- Wood beads or other spacers
- Exterior polyurethane
- Hot glue
- Sandpaper, medium & fine grits

Tools:

- #9 skip-tooth and #1 reverse-tooth blades or blades of choice

Materials & Tools

- Drill or drill press with 1/8"- and 3/16"-diameter bits
- Rotary power carver with small bit or tool of choice (optional, lace grooves)
- Hot glue gun
- Power sanders (optional)
- Needle and thread

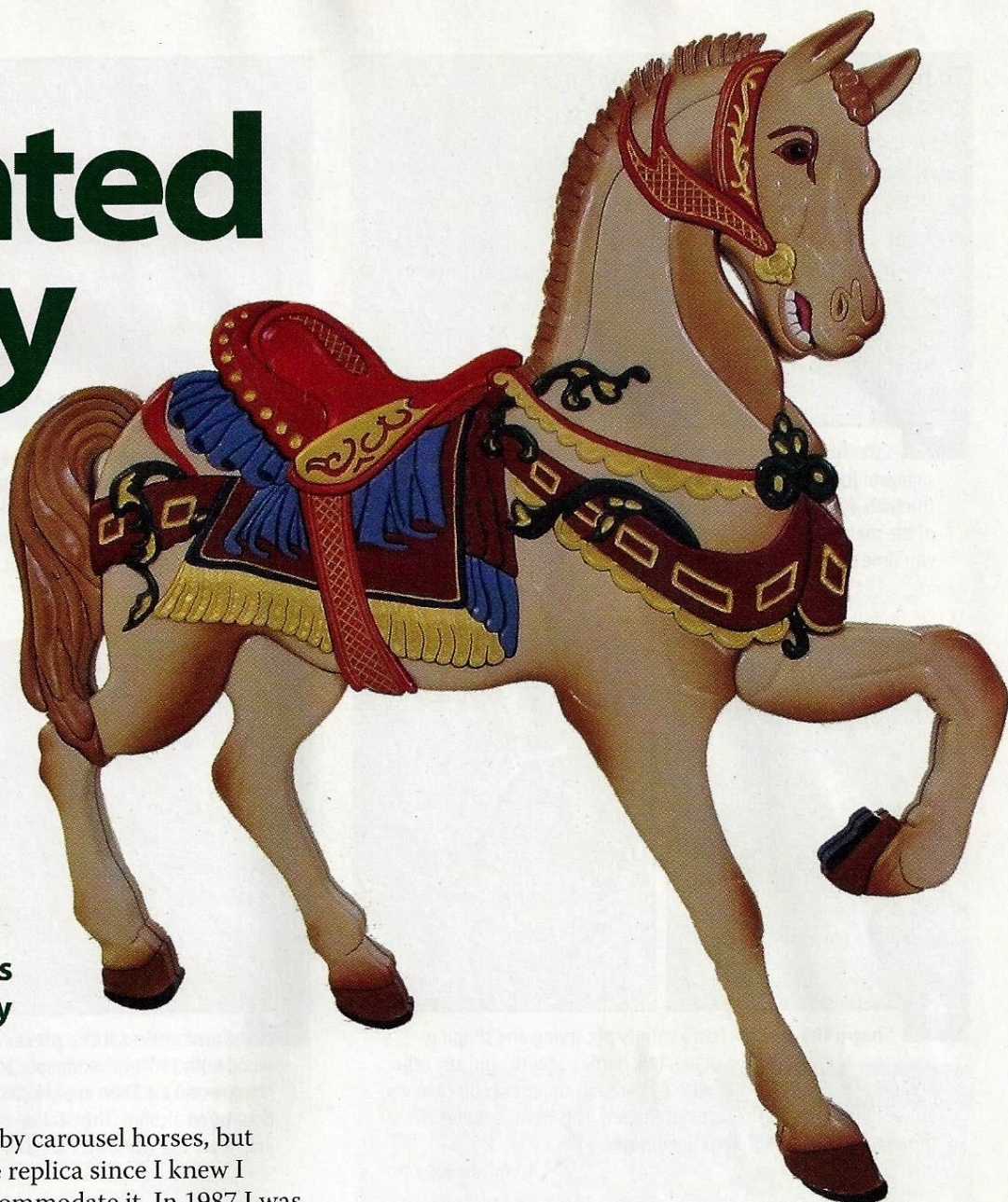


Gil Gilpatrick is a retired outdoor resources instructor, Maine guide, and author. He lives in Skowhegan, Maine, with his wife, Dot, and their dog, Sukey. Gil published a book full of do-it-yourself projects for the serious outdoors-

man. Copies are available for \$13.95 + \$3.50 s&h. Send check to Gil Gilpatrick, P.O. Box 461, Skowhegan, ME 04976 or visit his website at www.GilGilpatrick.com.



Painted Pony



Colorful Dentzel carousel horse makes an impressive display

By James Haumesser

I've always been fascinated by carousel horses, but hesitated making a full-size replica since I knew I didn't have the space to accommodate it. In 1987 I was introduced to the art of intarsia in an article by Judy Gale Roberts. That gave me the inspiration I needed to create my own scaled-down version of the famous painted ponies.

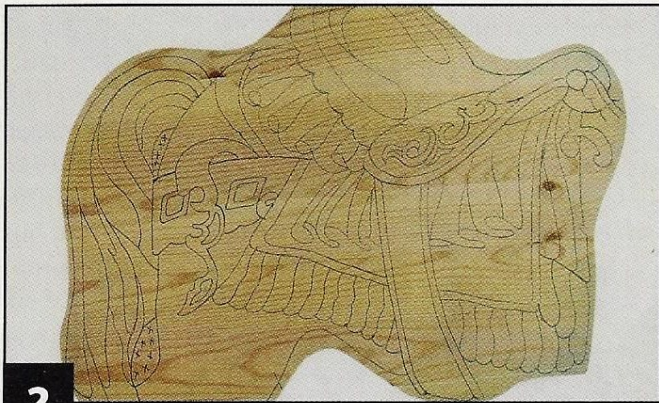
I made several carousel horses from commercially available intarsia patterns, but still felt there was something missing. Then I found a Dentzel Carousel coloring book while searching online. I started making my own simple patterns and they have become increasingly more detailed over time.

Since most carousel horses feature bright, vibrant colors, I use paint to bring my pieces to life. I prefer to use 1½"-thick pine shelving material. This material is made up of 1½"-wide strips, and it generally does not warp like solid stock. I hand select the pieces with the fewest knots and then let it age for about a year.



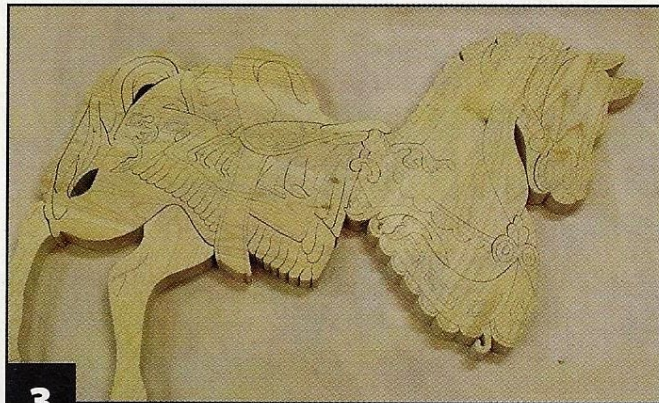
1

Transfer the pattern. Use a fine stylus and carbon or graphite paper to trace the pattern onto the wood. The finer the line, the more accurate the cuts will be. The head and the body usually fit onto two 18" blanks, with the tail and legs fitting onto the wood left over from the main sections.



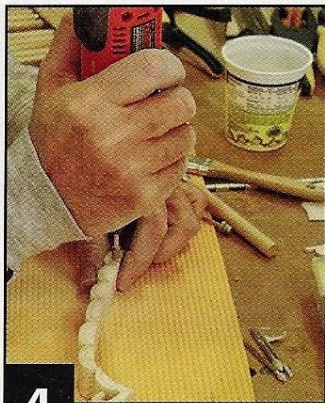
2

Cut the main sections. Rough cut outside the lines to separate the blank into sections. Make sure your blade is square to the table (see page 18). Then cut along the lines and check the fit of the main sections. Accurate cutting and proper fitting will save you time during final assembly.



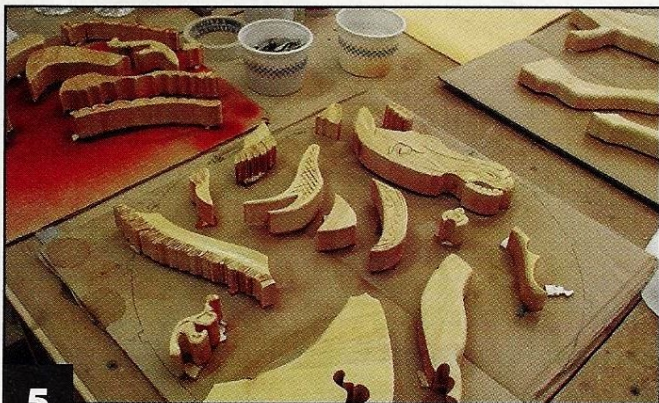
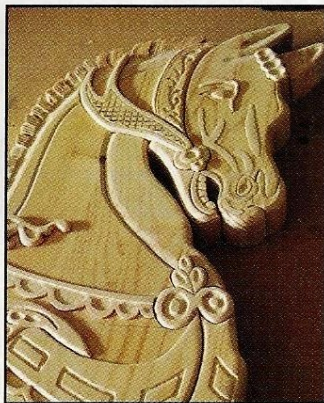
3

Cut the individual pieces. Reassemble the design as you go. Use the pattern as a guide. Decide which sections to raise or lower. I use a band saw to cut shims that range from 1/16"-1/4"-thick from scraps of pine. Line up the grain direction on any exposed shims with the adjoining project.



4

Shape the pieces. Use a variety of carving and shaping tools to add details to the mane, tail, harness, teeth, and any other areas desired. Use a router with a 1/4"-radius roundover bit to bevel any adjoining pieces that are not shaped. This bevel emphasizes the segments that highlight the design.



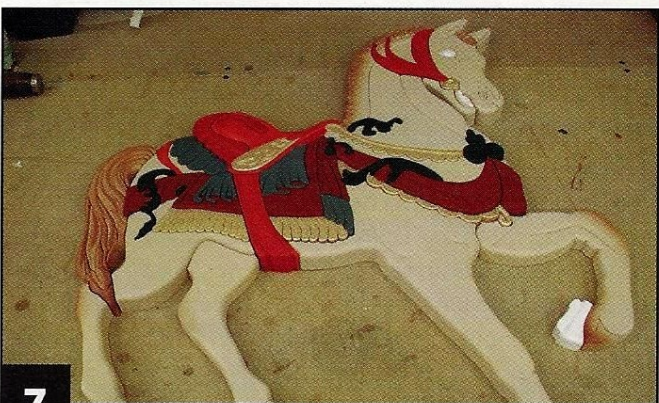
5

Sand and seal the pieces. Sand all of the exposed wood with 180-grit sandpaper. Remove any sanding dust with compressed air. Then apply a coat of an equal mix of shellac and denatured alcohol. This sealing coat minimizes raised grain after you apply the white acrylic paint primer.



6

Apply the primer. White is traditionally used as the primer for carousel horses. I use an airbrush to apply the paint and a liner brush for the fine details, but you can use a brush for everything. It generally takes at least two coats to obtain a consistent color.



7

Apply the basecoat. Add one to two coats of the main solid color on the appropriate areas. You can follow my color scheme or create your own. Don't worry about the shading or details at this point; they will be added after the base coat dries.



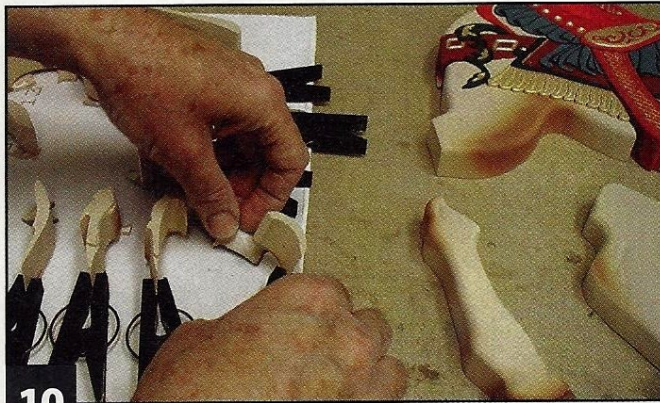
8

Add the shading. Set the airbrush to a thin spray and hold it at a low angle to the surface. Imagine what areas would be shaded if the sun was shining down on the piece from above. Add shadows and definition to those areas.



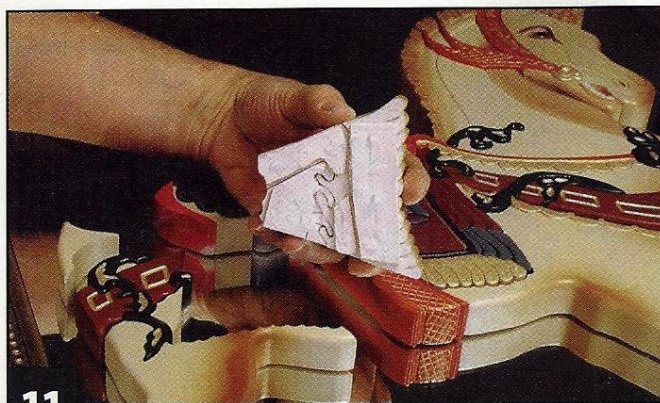
9

Paint the detail areas. I use fine brushes and thin the paint with water. Be sure to finish the sides and bottom edges of each piece. Since I mount the finished horse on a mirror, the bottom edge of the pieces can be seen in the reflection.



10

Apply the clear finish. Allow the paint to dry thoroughly. While acrylic paint dries quickly, it's best to allow the pieces to dry overnight. Then apply two coats of clear gloss acrylic varnish according to the manufacturer's instructions.



11

Mount the project. I attach the pieces to a mirror using silicone caulking, then use a razor and Windex to remove any caulk that squeezes out. You could trace around the pieces on a piece of plywood, then cut inside the lines for a traditional backing board. Attach the pieces with glue and use a weight to hold them in place until the glue dries.

TIP PAINTING: COLORS AND SET UP

I avoid mixing special colors. It is often necessary to make a touch up later, and it is difficult to make a good match unless you still have some of the custom color available.

Set up several cardboard sheets and arrange the pieces on individual sheets by color. Support the project pieces on small scraps to keep them from sticking to the cardboard. Apply the paint, then move onto the next sheet of cardboard and a new color.

BONUS PHOTOS

Additional in-process texturing photos available online.
www.scrollsawer.com

Materials & Tools

Materials:

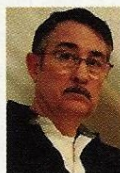
- 1½" x 18" x 4' pine shelf board or wood of choice
- Carbon paper or graphite paper
- Assorted grits of sandpaper up to 180-grit
- Shellac
- Denatured alcohol
- White acrylic paint (primer)
- Acrylic paint colors of choice
- Clear gloss acrylic varnish
- Wood glue or silicone caulk
- Framed mirror or plywood (backing board)

- Windex (to clean mirror)

Tools:

- #5 reverse-tooth blades or blades of choice
- Assorted carving and shaping tools of choice
- Router with ¼"-radius roundover bit
- Airbrush or assorted paint brushes of choice
- Razor (to clean mirror)

Pattern for the **PAINTED PONY CAROUSEL HORSE** is on the pattern pullout.



James Haumesser of Phoenix, AZ, creates a variety of projects on his scroll saw, but his primary interest is carousel horses. For more of his work, visit www.creativecarousels.com.

Watchful Leopard Clock



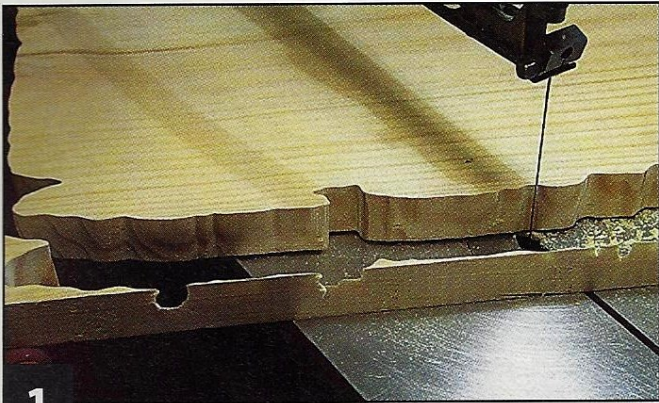
**Use a woodburner
to create the look
of found wood**

By Sue Mey

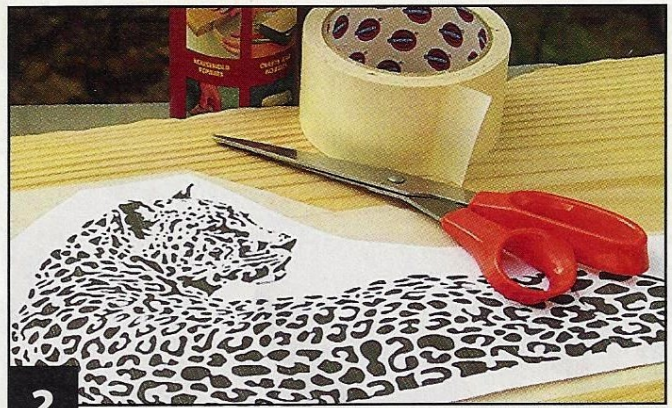
This striking leopard pattern, with nearly 400 frets, makes an attractive portrait on its own, but it is even more stunning when incorporated into a “found wood” wall clock. Scroll your own numerals for the clock face or simplify the project by adding a clock insert instead of the quartz movement.

Any light-colored hardwood is suitable. Simple cutting and burning techniques turn a standard blank into a natural-looking slab of found wood.

To get started, pre-sand the wood using 150-grit and 320-grit sandpaper before applying the pattern. Use a palm sander. This reduces the hand sanding to be done later and the risk of breaking the fragile fretwork.



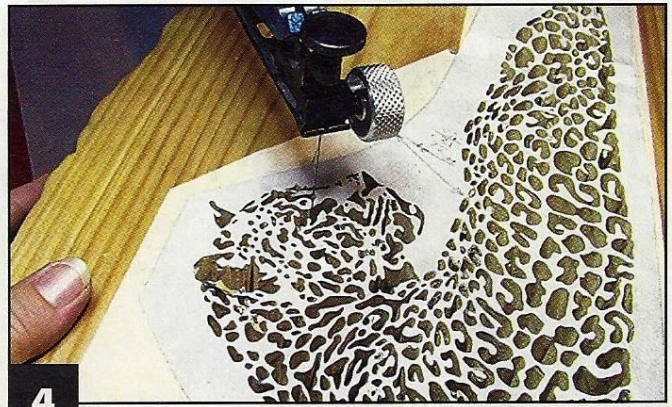
1 **Cut an irregularly shaped profile around the blank.** Sketch in the profile with a pencil, and cut along the lines with a #7 blade. Remember to leave room for the leopard and clock. After the leopard is cut, you can cut some extra curves if desired.



2 **Transfer the pattern to the blank.** Cover the surface of the wood with masking tape. Attach the pattern to the blank with temporary-bond spray adhesive. Position the pattern towards the left side of the blank so you have room to add the clock.



3 **Drill the blade-entry holes.** Use a $\frac{1}{16}$ "-diameter bit when possible. Switch to a $\frac{1}{32}$ "-diameter bit for the small openings. Use a backer board to prevent tear out. Scrape away any fuzz or splinters from the back with a utility knife held at a slight angle.



4 **Cut the frets.** Use a #7 blade for most of the cuts. Switch to a #2 and #2/0 blade for the progressively smaller openings. Slow your saw down, and use a zero-clearance table insert. Remove the pattern and masking tape. Reshape the outside profile if desired.



5 **Cut the numbers.** Use double-sided tape to attach two blanks together. Cut the numbers with a #2 blade. Stack cutting provides extra support, gives you more control with the thin material, and you have an extra if a piece breaks when sanding.



6 **Position the clock.** Draw a $\frac{6}{16}$ "-diameter circle in the upper right section. Drill a hole in the center of the circle to match the size of your clock stem. Trace the position of the movement on the back and recess the cavity with a router or carving tools.



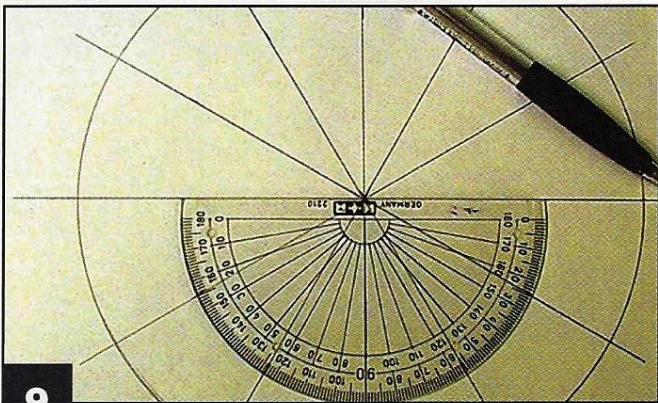
7

Add texture to the edges. Use a woodburner with your tip of choice to create irregular impressions around the perimeter. Hand sand the front and back with 320-grit sandpaper. Switch to 500-grit sandpaper for a smooth finish. Use needle files to clean up the frets. Remove the sanding dust.



8

Apply a finish. Use a medium-sized artists' brush to apply deep-penetrating furniture wax liquid or Danish oil to the plaque. Apply walnut wood stain to the front and sides of the numbers. When dry, wipe all the surfaces with a dry, lint-free cloth to remove any residue.



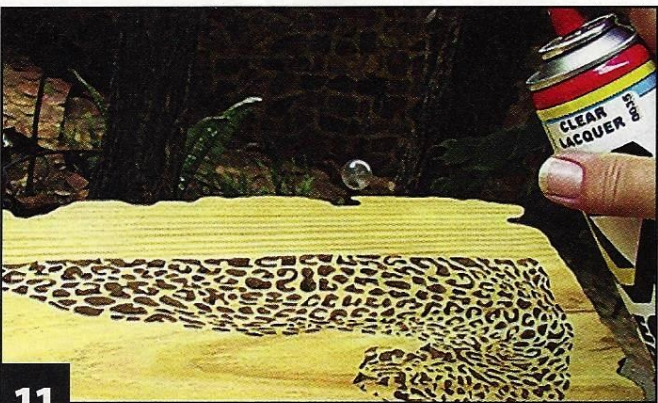
9

Determine the clock layout. Use a protractor to create a template for spacing the numerals and hash marks (representing the numbers not listed). Cut a hole in the center and align it with the clock stem hole. Transfer the position of the hash marks to the clock, using carbon paper and a stylus.



10

Attach the numbers. Use a toothpick to apply small beads of wood glue to the back of each hash mark and glue them in place. Then arrange the numbers between the hash marks. Tweezers make it easy to position the tiny pieces. Use a toothpick to remove any glue squeeze-out.



11

Apply a final finish. Spray on several thin coats of clear varnish. Allow the varnish to dry thoroughly between coats and sand it lightly with 500-grit sandpaper. Attach a saw-tooth hanger to the back. Install the clock movement according to the manufacturer's instructions.

Materials & Tools

Materials:

- 1" x 12" x 18½" light-colored hardwood of choice (clock)
- ⅛"-thick scraps of Baltic birch plywood (clock numbers)
- Masking tape
- Temporary-bond spray adhesive
- Sandpaper, assorted grits
- Carbon paper
- Walnut wood stain
- Deep-penetrating furniture wax liquid or Danish oil
- Clear spray varnish
- Quartz movement and hands
- Saw-tooth hanger

Tools:

- #2/0, #2, and #7 reverse, skip-tooth blades or blades of choice
- Drill press with ¼", ⅜"- and ½"-diameter bits (or appropriate bit for clock shaft)
- Palm sander
- Woodburning tool with tips of choice
- Carving tools or router
- Medium-sized artists' brush
- Lint-free cloth
- Stylus
- Compass
- Needle files
- Sharp pencil



© 2008 Scroll Saw Woodworking & Crafts

A-----B

B-----A

36912-



Sue Mey lives in Pretoria, South Africa. To see more of her work, or for patterns available to purchase, visit www.scrollsawartist.com.



Summer Sunflower Wreath

**Easy intarsia
requires only
three colors of wood**

By Kathy Wise



The side view shows how the shaping creates dimension.

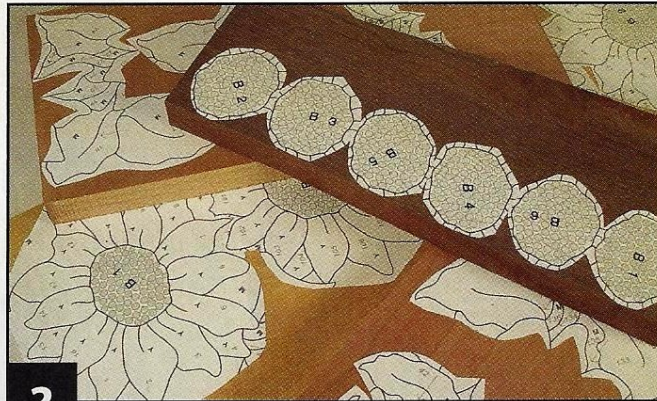
Sunflowers remind me of carefree days enjoying the summer breeze and crisp white sheets hanging out to dry. For me, they are the perfect symbol of summer. Hang the wreath on your door to share a cheerful greeting with visitors or display on your wall to bring a bit of sunshine indoors.

The cutting on this project is not difficult. The leaf sections and flower petals are cut from the same piece of wood, so the pieces fit together perfectly. A little fitting is required for the center of the flowers and the leaf sections. The more accurate your cuts, the easier it will be to assemble the final project.

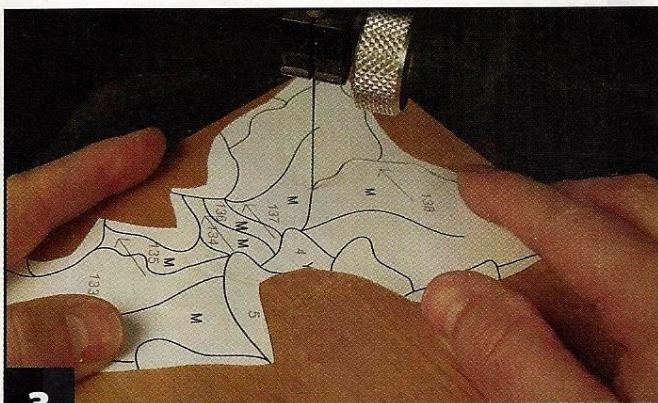
For this design, I use yellowheart (or satinwood) for the sunflowers, black walnut for the sunflower centers, and cherry for the leaves.



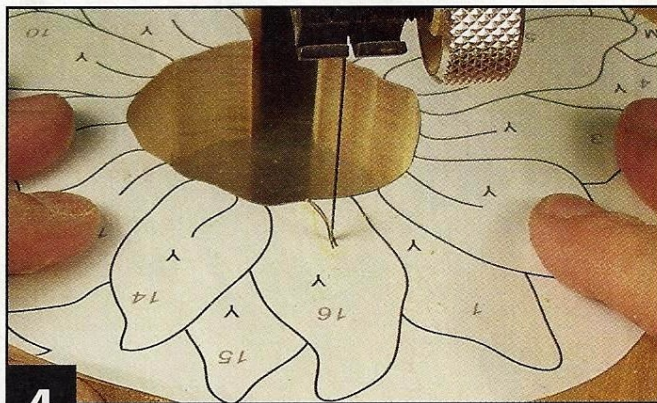
1 Prepare the patterns. Make four copies of the pattern. Keep a master copy for future use. Cut the sections of the pattern apart. Tape a piece of clear contact paper to a board. Apply spray adhesive to the pattern pieces and position them on the shiny side of the contact paper. Cut the pattern pieces apart.



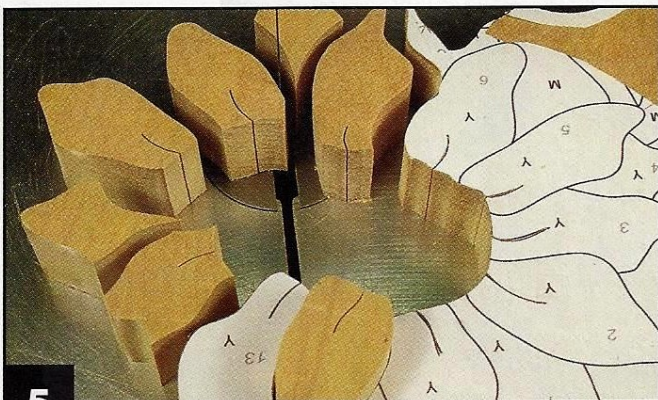
2 Attach the patterns to the wood. Peel and stick the pattern pieces onto your wood. Grain direction is not a large factor in this pattern. Position the patterns closely together to make use of as much of the expensive hardwoods as possible. The leaf sections and flower petals can be cut in large sections.



3 Cut the leaves and flower centers. Use a #5 blade. Make sure your blade is square to the saw table. Flat wood is important for a good cut and fit. Plane the wood if necessary. Number the back of each piece with a pencil as you cut it free.



4 Cut the petal veining lines. Cut along one petal to the center. Then cut around the center. Cut the veining lines on each petal before cutting the petals free. Cut up to the end of the veining line, then back the blade back out to the flower center.



5 Cut the petals. Start at one end and work your way around. For easier cutting, skip to the petals where the line continues the whole way around without a sharp stop into another petal, such as petals 2, 5, or 14. You can scroll the petals as small groups, and then cut and number each individual petal.

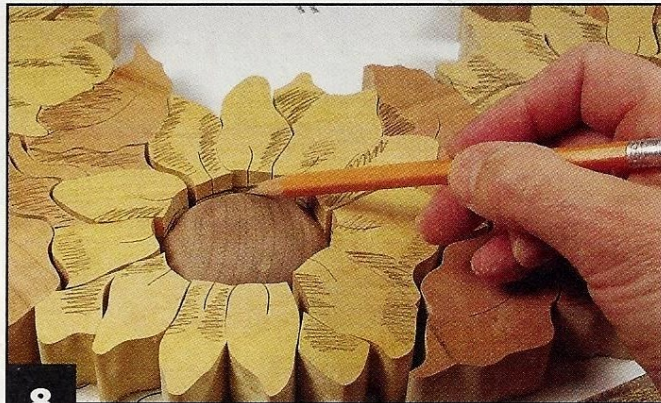


6 Dry assemble the wreath. Position the cut pieces on a full-size pattern attached to a work board. Make any adjustments in fit now. If you do not like the wood color or grain direction of a piece, you can cut a new piece. Mark the areas that you want to sand down, using the shaping guide as a reference.



7

Sand and shape the flower centers. Make a mark approximately $\frac{1}{3}$ of the way down from the top. Sand the edges of the flower center down to the line, and round the top. Work slowly and replace each piece back onto the pattern often. I use pneumatic sanding drums.



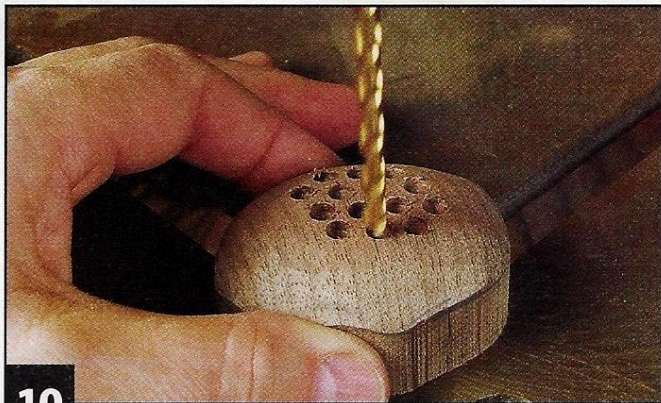
8

Shape the first flower. Replace the center to the working board. Make a line on the inside of the petals equal with the edge of the flower center. Sand down to this line on the drum sander. Round and shape each petal using the pattern as a guide. Sand carefully; you can't add more wood if you sand too much away.



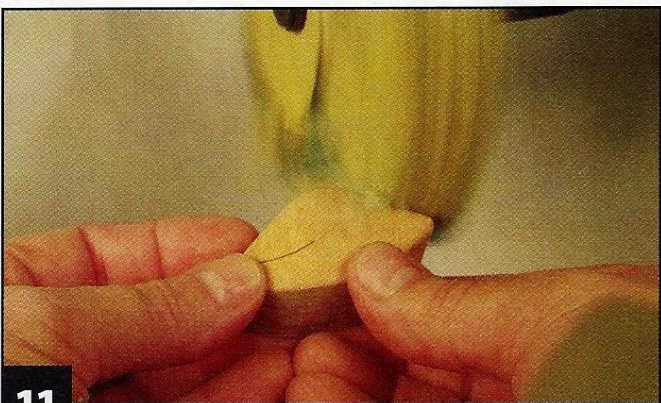
9

Sand the remaining sections. Work your way around the wreath from the first flower. Start with the lowest piece of the section first. Taper the ends of the stems for a flowing look. Mark the pieces on adjacent sections to help achieve a consistent flow.



10

Texture the center of the flowers. Drill a series of holes (I use an $\frac{1}{64}$ "-diameter bit) in the flower centers. This will make each center look as if it is loaded with sunflower seeds. Experiment on scrap wood until you are happy with the hole placement.



11

Finish sanding the pieces. Buff each piece with a 220-grit sanding mop. The sanding mop removes any scratches left from the shaping process and gives an attractive sheen to each piece which will help the gel varnish go on smoothly.



12

Apply the finish. Paint a layer of natural gel varnish onto the top and sides of each piece. Let the varnish set for five minutes, then wipe it off with a soft rag. Allow the finish to dry overnight, then apply another coat. Clean out any grooves with a dental tool.



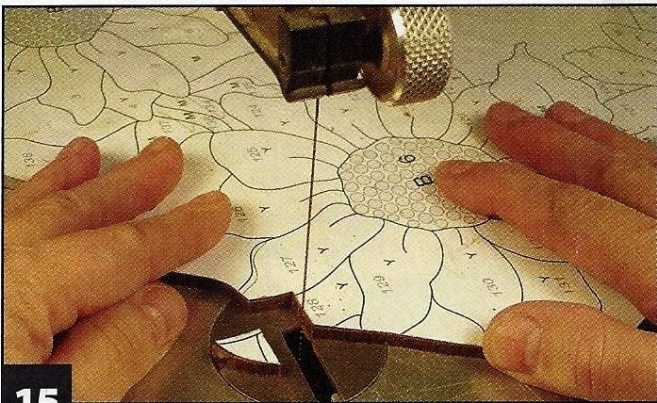
13

Tack pieces together into small sections. For easier assembly, dry assemble the wreath, then tack small sections together with cyanoacrylate (CA) glue or 100% silicone caulk.



14

Tack the small sections together. Create four main sections (such as a sunflower and one side of leaves) to be glued to the backing board. Continue to use CA glue or 100% silicone caulk.



15

Cut the backing board. Position the four sections on the work board and trace the perimeter onto the full pattern. Transfer the pattern to a piece of 1/4"-thick plywood or masonite. Cut 1/16" inside the line you just drew. Buff the edges with a mop sander, then stain the edges as desired.



16

Finish the wreath. Apply wood glue or 5-minute epoxy to the back of the sections and position them on the backing board. Space the sections for fit if needed. Saturate your rag with gel varnish and wring it out well. Lightly rub the wreath with the rag. Attach a mirror-style hanger to the back of the wreath.

Materials:

- 1" x 4" x 13" black walnut or dark wood of choice (flower centers)
- 1" x 8" x 34" yellowheart, satinwood, or yellow wood of choice (flower petals)
- 1" x 12" x 13" cherry or medium-toned wood of choice (leaves)
- 1/4" x 18" x 18" plywood or Masonite (backing board)
- Spray adhesive
- Titebond glue or epoxy
- Cyanoacrylate (CA) glue or 100% silicone caulk
- Clear shelf contact paper
- Natural gel varnish

Materials & Tools

- Wiping rags, disposable brushes, and cotton swabs
- Mirror-style hanger

Tools:

- #5 reverse-tooth blades or blades of choice
- Drill with 1 1/4"-diameter bit or bit size of choice
- Pneumatic drum sanders (8"-diameter drum with 120-grit sandpaper and 2"-diameter drum with 220-grit sandpaper)
- 220-grit sanding mop
- Dental tool (to clean grooves)



Much of Kathy's time is spent working on exciting new designs for intarsia artists. Her new book: *Intarsia Woodworking Projects* is now available. For a free catalog of more than 350 patterns, contact: Kathy Wise Designs Inc. PO Box 60, Yale, MI 48097, fax: 810-387-9044, www.kathywise.com, kathywise@bignet.net.



#558ex
Jaguar on
a Branch

Pattern for the **SUMMER SUNFLOWER WREATH** is on the pattern pullout section.

Coloring with Gilders Paste

Thick coloring agent makes it easy to control application

*By Toni Burghout and
Sue Chrestensen*

Gilders paste, which resemble shoe polish in consistency, is easy to use, comes in a variety of colors, including metallics, and is readily available. I enjoy working with this medium because of the high degree of control it offers, which makes blending easy.

Paste Colorants

When working with ceramics some years back, I loved the effect I would get with a technique called antiquing, which uses ordinary shoe polish. I experimented with shoe polish on my scrolled work, but manufacturers were vague about how the shoe polish colors would survive over time.

I have found that gilders paste is a much better product. It is routinely used on wood and other substrate materials. Gilders paste offers the same benefit of controlled application and can produce the same antiquing effect, but it has the added advantage of durability.

Sometimes the wood I want for an intarsia project simply isn't available in my area. For example, blue pine is a wonderful wood to use for water;

however its availability is unpredictable. I can easily substitute paste on another wood with a similar grain to achieve the same effect.



Gilders paste allows you to control the depth and intensity of colors.



African Bronze, Inca Gold, & White



Black & Damson blended & rubbed



Damson & Tulip Red



Tulip Red & Inca Gold



Slate & Damson

Intensity

Gilders paste allows you to easily control the coverage area as well as the intensity of the pigment. You can add additional coats of paste until the color reaches the density you desire. You can also thin the pastes that you've already applied to the project by rubbing a bit of mineral spirits directly onto the colored project. Use a makeup applicator dampened with mineral spirits for small areas or a rag wrapped around your finger for large areas. If all else fails, sand off a bit of the dry paste with a mop sander to let the natural color of the wood show through. Gilders paste can also be thinned with mineral spirits prior to application, however, thinning the paste does compromise the control.

The color of the paste looks different depending on the grain and texture of the wood. This shift is easier to control than the shift you see with stain, but it is still subject to the variations of the wood. A general rule of thumb is that the smoother the surface, the less the pigment penetrates, and the lighter the color. The rougher the surface, the more the pigment penetrates, resulting in a darker color.



Experiment with the pressure you use to apply the paste and the types of wood you use it on. Try removing excess paste

while it is still wet, or allowing the excess to remain until dry to get a feel for the different effects. Notice how the outside edge of the hummingbird's wings appears to have a painted look that obscures the grain of the wood, but you can see the grain in the feather

segments. The entire project is colored with only pastes, yet the effects can vary simply based on the number of applications and the pressure with which it is applied.

Mixing Colors

Gilders paste comes in a variety of pigments from primary colors to metallic tones. Since the pastes are similar to shoe polish in consistency and transparency, mixing them is really about layering the colors. This is similar to advanced crayon techniques: apply the base color, then apply another layer of a different pigment to create a unique and fun color. Pastes can also be lightly mixed together on a palette prior to application to produce a colorant with various shades.



Inconsistencies

There is really only one major manufacturer of gilders paste, Baroque Art Gilders Paste. The pastes are usually pretty close in color from batch to batch, but the color can change a bit as the paste gets older.

Safety Precautions

Gilders paste is a very safe product to use. My only suggestion is to wear rubber gloves to prevent the paste from staining your hands. It doesn't have an offensive odor like some other coloring agents, such as leather dyes and oil-based stains.



Ease of Use

Gilders paste comes in small round tins similar to shoe polish, making it easy to store with no worries of spills.

The paste usually has a smooth, creamy texture. However, depending on your climate and the age of the paste, it may become dry and flaky. If it does dry out, just add a small amount of mineral spirits to the paste and mix. It may not become as creamy as it originally was, but that doesn't affect the color or ease of application.

Although I usually use a soft, lint-free cloth to apply pastes, you can also apply them with a brush, sponge, make-up applicator, or even your finger.

In addition to coloring segmentation and intarsia, pastes are also well-suited for fretwork projects. Since

the paste doesn't flow or run, you can apply it to scrolled fretwork and keep the color away from the edges you want to remain natural.



Highlighting

Gilders paste is easy to layer and blend. The control you have with pastes also makes it easy to make abrupt color changes. If you apply a thick coat of paste and allow it to dry thoroughly, you can buff it just like shoe polish. To get a true, military-style polish, it will take quite a bit of time, so use this effect sparingly.

CREATING A HUMMINGBIRD: BULLET

Step 1: Cut the pieces. Cut the pieces with a #3 reverse-tooth blade for a tight fit. Place the cut pieces on a photocopy of the pattern to keep them organized.



▲ Step 2: Shape and elevate the pieces. Add shims or use a belt sander to adjust the height of individual pieces. Sand and round the pieces with a mop sander for a natural flow.



▲ Step 3: Blend the colors. On areas to be blended, apply the lighter color first, then add the darker color or additional coats on top for shadows.



▲ Step 4: Add highlights. When the base color is dry, try sanding away some of the paste to add highlights in a different color. You can effectively transition from two very different colors to simulate different areas of the project, such as the red breast and blue back.

Step 5: Assemble the project. Trace around the outside of the project onto ¼"-thick masonite, and cut ⅛" inside the line. Apply wood glue to the back of the pieces, position them on the backing board, and clamp them in place until the glue dries.

Step 6: Apply a clear finish. While the pastes are colorfast and protect the wood under them, I apply a finish to protect the uncolored and sanded areas. A clear, water-based lacquer provides the most transparent finish. I suggest a semi-gloss finish.



Sue Chrestensen lives in Grass Valley, CA. Toni Burghout is from Orillia, ON, Canada. See more of their designs online at www.chrestensenburghoutdesigns.com.

Materials & Tools

Materials:

- 1" x 6" x 6" clear pine or wood of choice (segmentation)
- ¼" x 6" x 6" masonite, lauan, or Baltic birch plywood (backing board)
- Gilders paste: Tulip Red, Slate, African Bronze, Patina, Damson, Iris Blue, and Pinotage
- Wood glue of choice
- Makeup applicators and soft rags (to apply paste)

- Latex gloves
- Mineral spirits
- Clear spray finish of choice

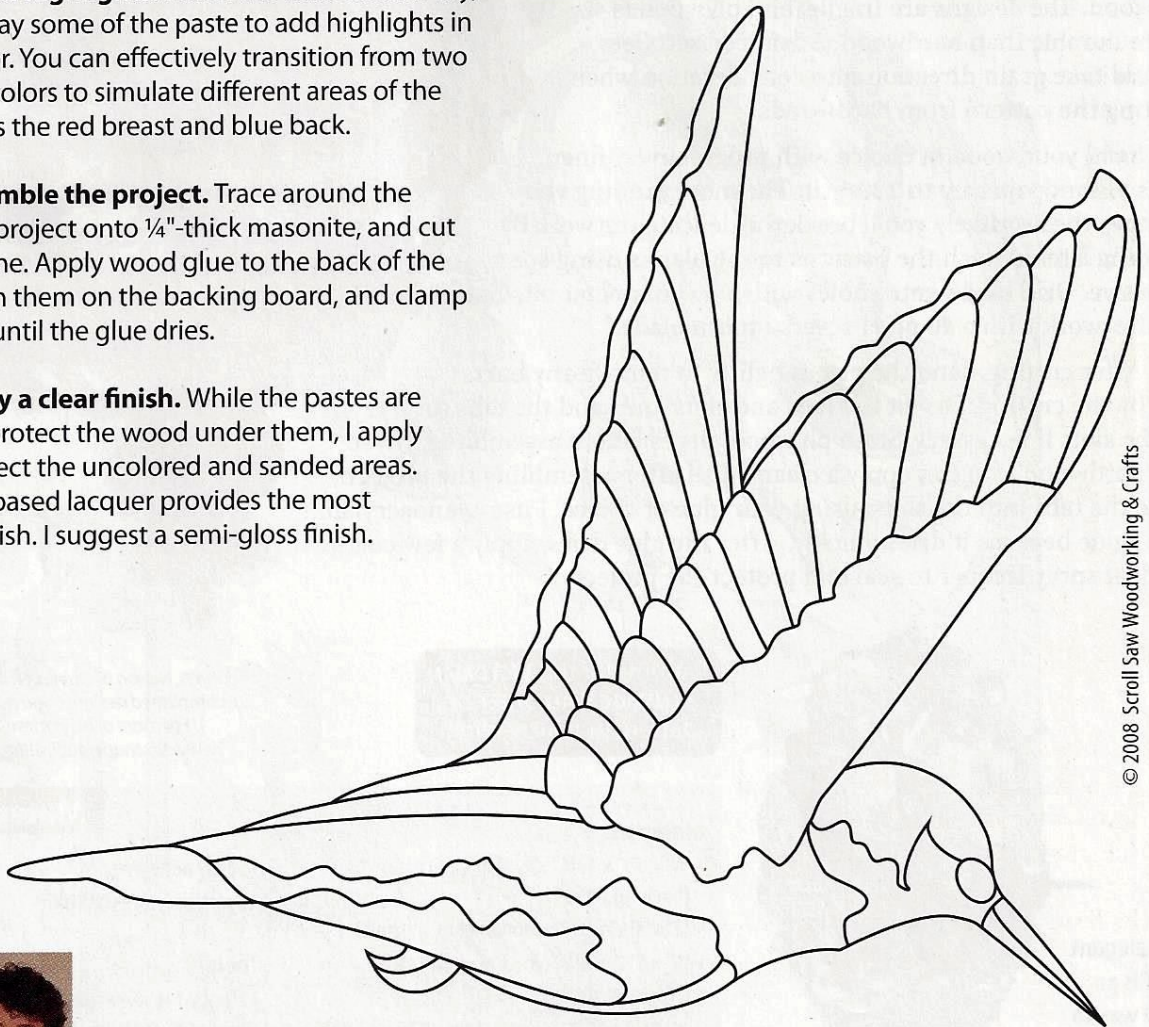
Tools:

- #3 reverse-tooth blades or blades of choice
- Mop sander
- Belt sander
- Clamps of choice

SPECIAL SOURCES:

Gilders paste is available at most artist supply stores. Visit www.gilderspaste.com to find a retailer near you or purchase online. A small tin is \$8.00 +s&h.

For a fretwork version of the hummingbird, visit: www.chrestensenburghoutdesigns.com.



© 2008 Scroll Saw Woodworking & Crafts

Victorian Plumage Wall Shelf

Intricate fretwork showcases your talents and collectibles

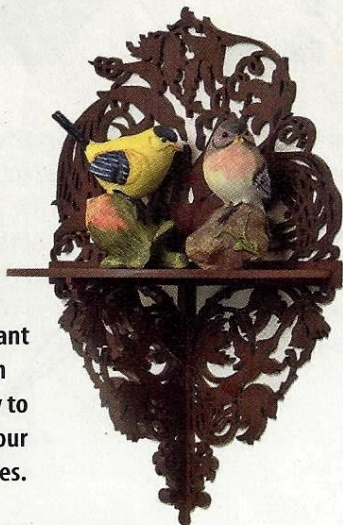
By John A. Nelson Cut by David Penman

This project is an ideal way to display your favorite collectible and makes an equally stunning presentation for a votive candle. The timeless design is easily stack cut, and features a variety of birds, including the opulent peacock. The elegant, flowing lines are sure to brighten any décor.

I suggest beginners use Baltic birch plywood. The designs are fragile, and plywood is more durable than hardwood. Advanced scrollers should take grain direction into consideration when cutting the pattern from hardwoods.

Sand your wood of choice with progressively finer grits of sandpaper up to 220-grit. The more sanding you do now, the less likely you'll break the delicate fretwork by sanding later. Attach the patterns to the blanks using spray adhesive. Drill blade-entry holes with a 1/16"-diameter bit. Cut the fretwork with a #0 or #1 reverse-tooth blade.

After cutting, sand the pieces lightly to remove any burrs left by the cutting. Dry fit the tabs and slots and sand the tabs to fit the slots if necessary. Stain plywood pieces before assembling. If you use hardwood, you can apply a clear finish after assembling the project. Glue the tabs into the slots, using your glue of choice. I use cyanoacrylate (CA) glue because it dries quickly. After the glue dries, apply a few coats of clear spray lacquer to seal and protect the project.



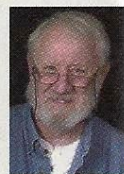
This elegant shelf is an ideal way to display your collectibles.

Patterns for the **VICTORIAN PLUMAGE WALL SHELF** on pattern pullout section.

Materials:

- 1/4" x 10" x 14 1/2" wood of choice (backing piece)
- 1/4" x 5 1/4" x 9 1/2" wood of choice (shelf)
- 1/4" x 5 1/4" x 6 1/4" wood of choice (shelf support)
- Assorted grits of sandpaper up to 220-grit
- Finish of choice
- Spray lacquer

John A. Nelson of Dublin, NH, is an accomplished designer and author. For more of his patterns, visit www.foxchapelublishing.com.



Materials & Tools

- Spray adhesive
- Cyanoacrylate (CA) glue

Tools:

- #0 or #1 reverse-tooth blades or blades of choice
- Drill with 1/16"-diameter drill bit
- Brushes or rags to apply finish of choice

Simple compound
cuts create fun
3D pieces.



Classic Compound-cut Checkers Set

Heirloom-quality game made with your scroll saw

By Sue Mey

This attractive checkerboard with compound-cut game pieces makes an extraordinary gift and is sure to attract attention when displayed at craft shows. The best part is that no one needs to know how easy it is to create!

These clever designs only reveal themselves after you finish cutting and free them from the waste. I love the excitement I get when I peel back the tape and expose a completed compound-cut project for the first time. The game pieces are easy to make and the checkerboard can be crafted from hardwood or plywood. You'll be ready to line up an opponent to play a friendly game or two in no time.

Start by sanding all of the pieces with progressively finer grits of sandpaper up to 220-grit. This will reduce hand sanding later. Cut the blanks to the sizes listed in the materials list; some dimensions on the list are slightly oversized so you can sand the pieces to fit the patterns exactly.

Use hardwood or stained plywood to make a matching checkerboard.



My checkerboard is made from stained plywood. You can use light and dark-colored hardwoods for added appeal.

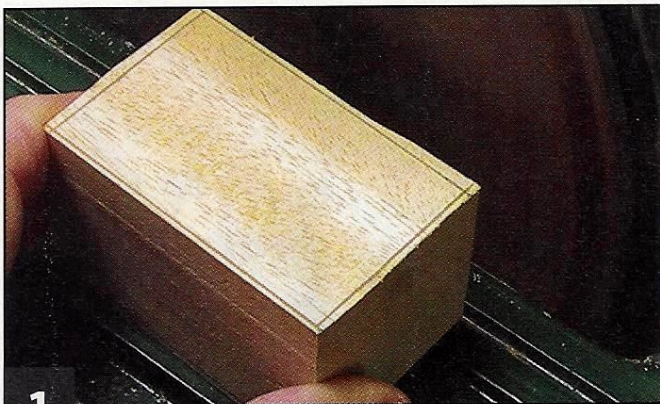
There are two options for creating the frame. The simplest method is to glue a 1/2"-thick frame directly to the backing board around the squares. For a more elaborate presentation, use 1/4" stock for the inner frame, so it is flush with the squares. Then edge glue 3/4"-thick stock around the entire board. You can route

a design into the outer frame or use commercial molding. Step-by-step instructions are presented for the simpler frame design.

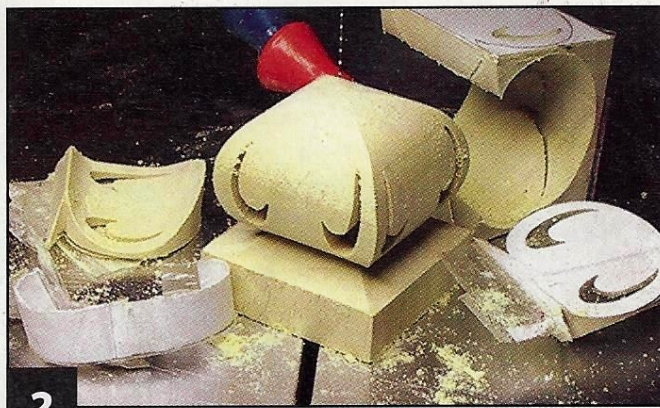
Begin by cutting the game squares. A table saw makes it easy to cut the squares to size. If you plan to cut them on a scroll saw, use a ruler and pencil to mark a grid onto your wood. Leave 1/4" between each row of squares. Cut away from the line, then sand up to the line for perfectly square pieces.

It's easy to distinguish the king checkers from the ordinary checkers

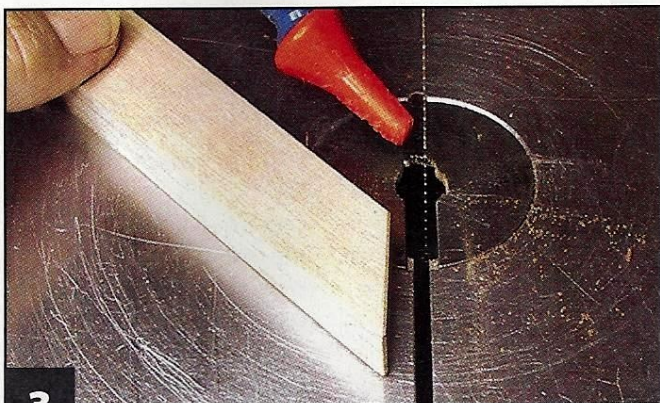




1 Attach the checker patterns. Use a disc sander or sandpaper on a flat surface to square up your stock if needed. Fold the checker patterns along the dotted line. Cover the surface of the blanks with masking tape, then attach the patterns. Drill blade-entry holes where required.



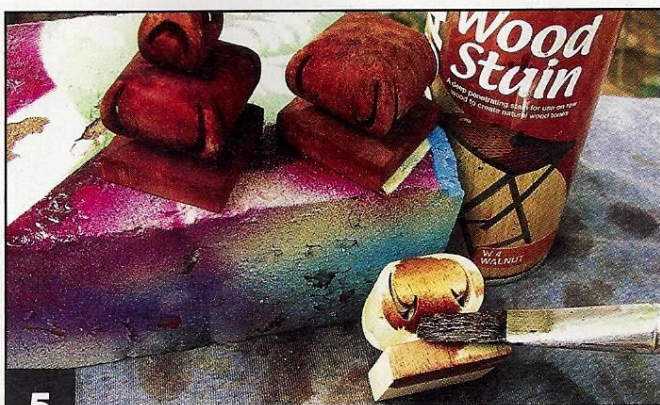
2 Cut the checkers. Use a #7 blade. Make all the internal cuts first. Cut along the perimeter on the first side. Hold the piece in place and vacuum away the sawdust. Use clear packaging tape to hold the cut piece in place. Then cut around the perimeter on the second side. Remove the waste to free the piece.



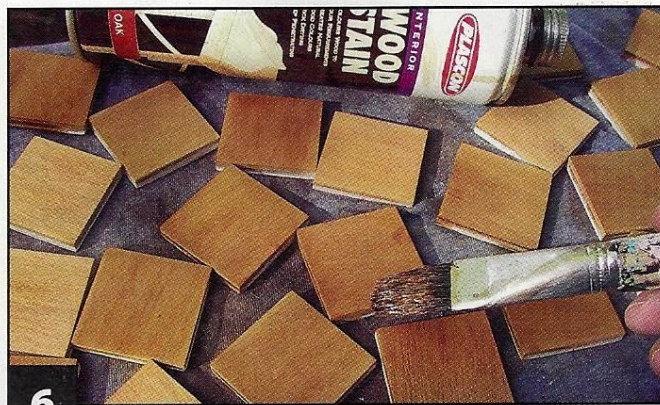
3 Cut the frame and corner designs. Cut 45°miters on both corners of each frame piece. The frame pieces should be 14" long on the outside edges. Cut the corner embellishments for the checkerboard frame. Sand away any rough areas left by the cutting, but try not to round the corners of the miters.



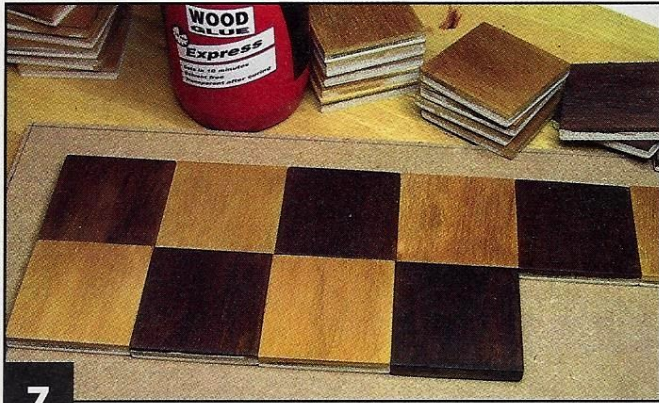
4 Hand-sand the pieces. Sand the surfaces of the pieces by hand with 320-grit sandpaper. Switch to 500-grit sandpaper to get a smooth finish. Clean up the internal cuts with needle files. Lightly round the edges of the frame with sandpaper. Remove all of the sanding dust.



5 Stain the dark pieces. Apply walnut wood stain to 12 of the checker pieces, six of the king checker pieces, 32 of the checkerboard squares, and the checkerboard frame embellishments. I use a medium-sized artists' brush for most of the staining and a small-sized artists' brush for the inside cuts.



6 Stain the light pieces. Apply light oak stain to the other 32 checkerboard pieces and the frame pieces. Apply a deep-penetrating furniture wax liquid or Danish oil to the remaining game pieces. Do not oil or wax the stained pieces. Wipe all of the finished pieces with a dry, lint-free cloth, and allow them to dry.



7

Assemble the squares. Draw a $\frac{3}{4}$ " border around the backing board. Apply wood glue to the bottom of two or three squares at a time. Position an entire row before moving on to the next. Start inside the border in the upper left corner and keep the grain direction of the squares parallel. Apply pressure on the squares often to make sure they are tight before the glue sets. When all the squares are in place, position a heavy object on top of the entire board and allow to dry.



8

Complete the checkerboard. Dry fit the frame pieces around the checkerboard. Check the fit of the miters and adjust them as needed. Apply wood glue to the bottom of the frame pieces and the miter joints. Position the frame on the backing board and clamp it in position. Use clamping blocks if your clamps are not equipped with soft, rubber jaws. Use as many clamps as necessary to hold the frame pieces tightly to the backing board. It is better to use too many clamps than not enough.



9

Glue the corner embellishments onto the frame. The corner embellishments will hide the frame's miter joints. Allow the glue to dry overnight. Optional: Edge glue the outer frame to the board assembly.



10

Seal the pieces. Apply several coats of clear spray varnish to the checkerboard and the checker pieces. Allow the varnish to dry thoroughly. Sand between coats with 600-grit sandpaper.

Materials & Tools

Materials:

- 4 each $\frac{1}{2}$ " x $14\frac{1}{2}$ " x $\frac{3}{4}$ " wood of choice (checker board frame. If making complex frame use $\frac{1}{4}$ "-thick wood)
- $\frac{1}{4}$ " x $16\frac{1}{2}$ " x $16\frac{1}{2}$ " wood of choice cut into $1\frac{1}{2}$ " squares (checker board squares)
- $\frac{1}{8}$ " or $\frac{1}{4}$ " x 14 " x 14 " MDF, plywood or hardwood (game board backing)
- 24 each $1\frac{1}{2}$ " x $1\frac{1}{2}$ " x $1\frac{3}{4}$ " wood of choice (checkers)
- 12 each $1\frac{1}{2}$ " x $1\frac{1}{2}$ " x $2\frac{1}{2}$ " wood of choice (king checkers)
- $\frac{1}{8}$ " scrap wood (Frame embellishments)
- Masking tape
- Clear packing tape
- Temporary-bond spray adhesive
- Sandpaper, assorted grits

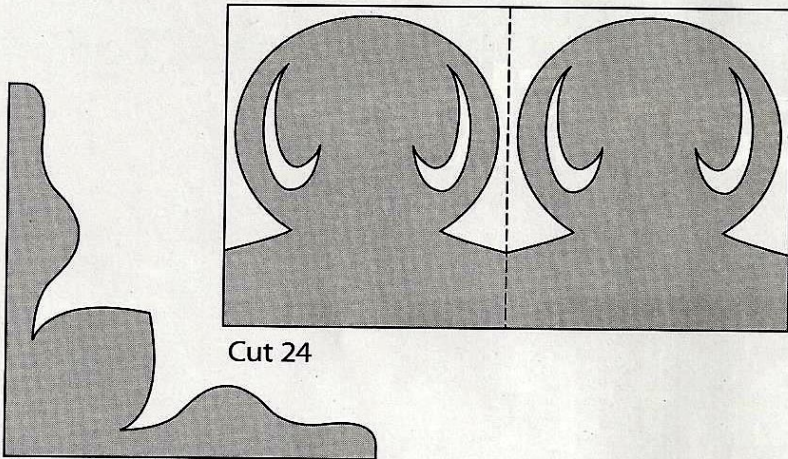
- Wood stain: walnut and light oak
- Deep-penetrating furniture wax liquid or Danish oil
- Wood glue
- Clear spray varnish

Tools:

- #7 skip, reverse-tooth blades or blades of choice
- Drill press with $\frac{1}{8}$ "-diameter bit
- Palm sander
- Disc sander
- Small needle files
- Small and medium artists' brushes
- Lint-free cloth
- Clamps

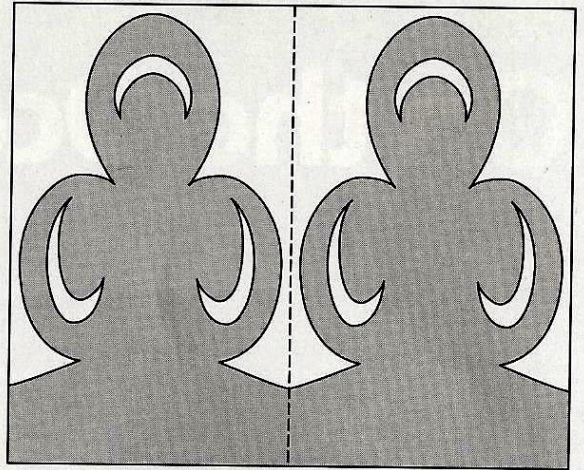


Sue Mey lives in Pretoria, South Africa. To see more of her work or to see patterns available for purchase, visit www.scrollsawartist.com.

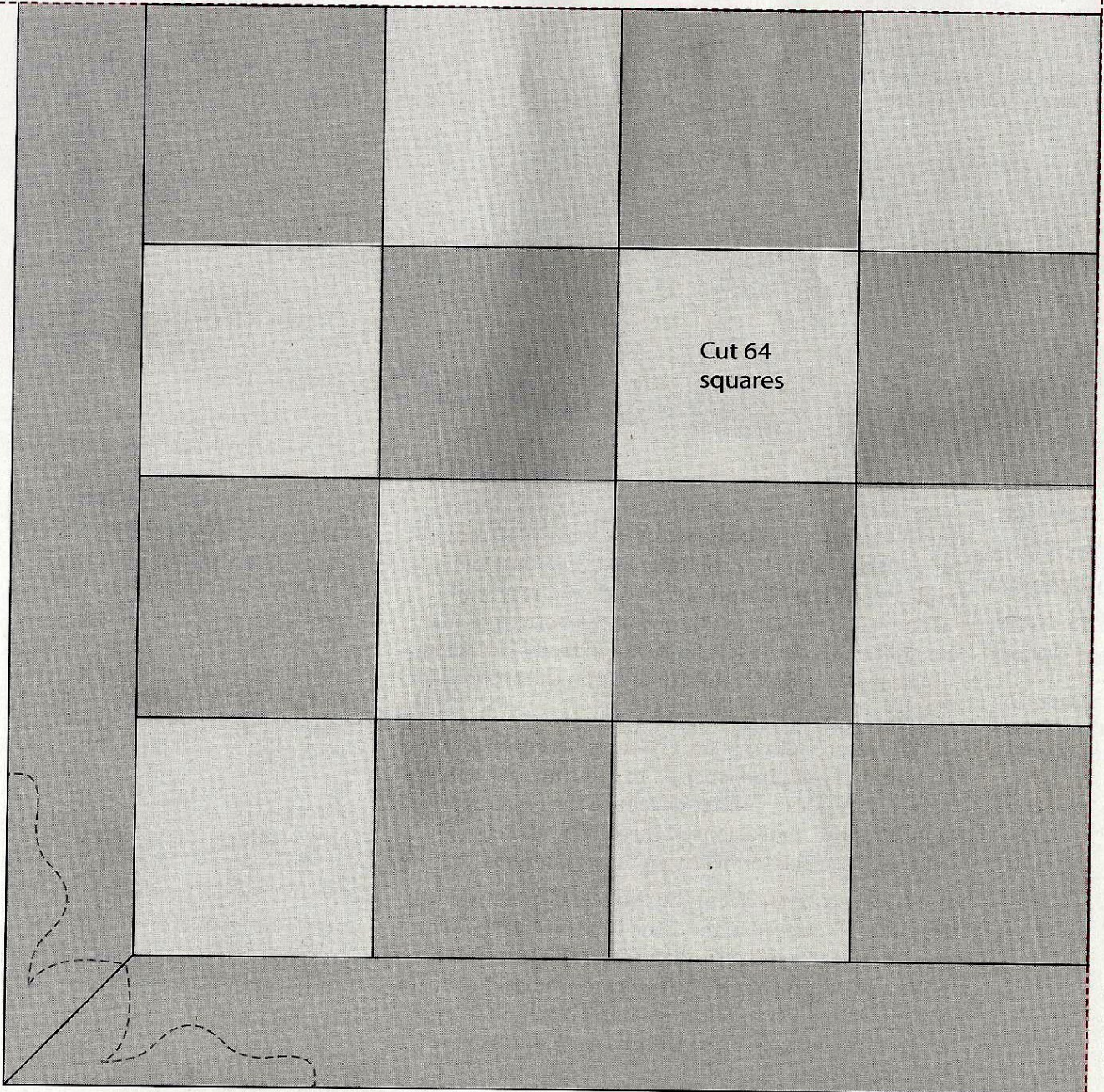


Cut 24

Cut 4



Cut 12



Cut 64 squares

On the Ocean Floor



Calming aquatic scene makes an ideal backdrop for your aquarium.

Scroll a taste of the tropics with this coral reef scene

*Design by
Ellen Brown
Cut by Ben Fink*

Tropical fish and marine life are popular decorating motifs for beach houses and bathrooms. This tranquil scene features a school of fish, plant life, coral and a crab. Frame the fretwork for a quick and easy wall hanging, extend the solid wood at the bottom of the portrait and insert a few hooks for a handy key holder, or use bright acrylic paints to dress up the artwork for display in a child's room.

The design also makes a creative backdrop for your aquarium. I used three panels to dress up a 10-gallon fish tank. You can enlarge or reduce the pattern, or even alter the dimensions of the border to create a custom backdrop for nearly any size aquarium.

It's easier to stack cut the thin wood and make all the panels you need at the same time. See page 18 for stack cutting techniques. After drilling blade-entry holes and cutting out the fretwork, cut a backing board out of $\frac{3}{8}$ "-thick plywood, and paint it black. Sand away any rough edges, and glue the panels to the backing board. Apply a clear finish.

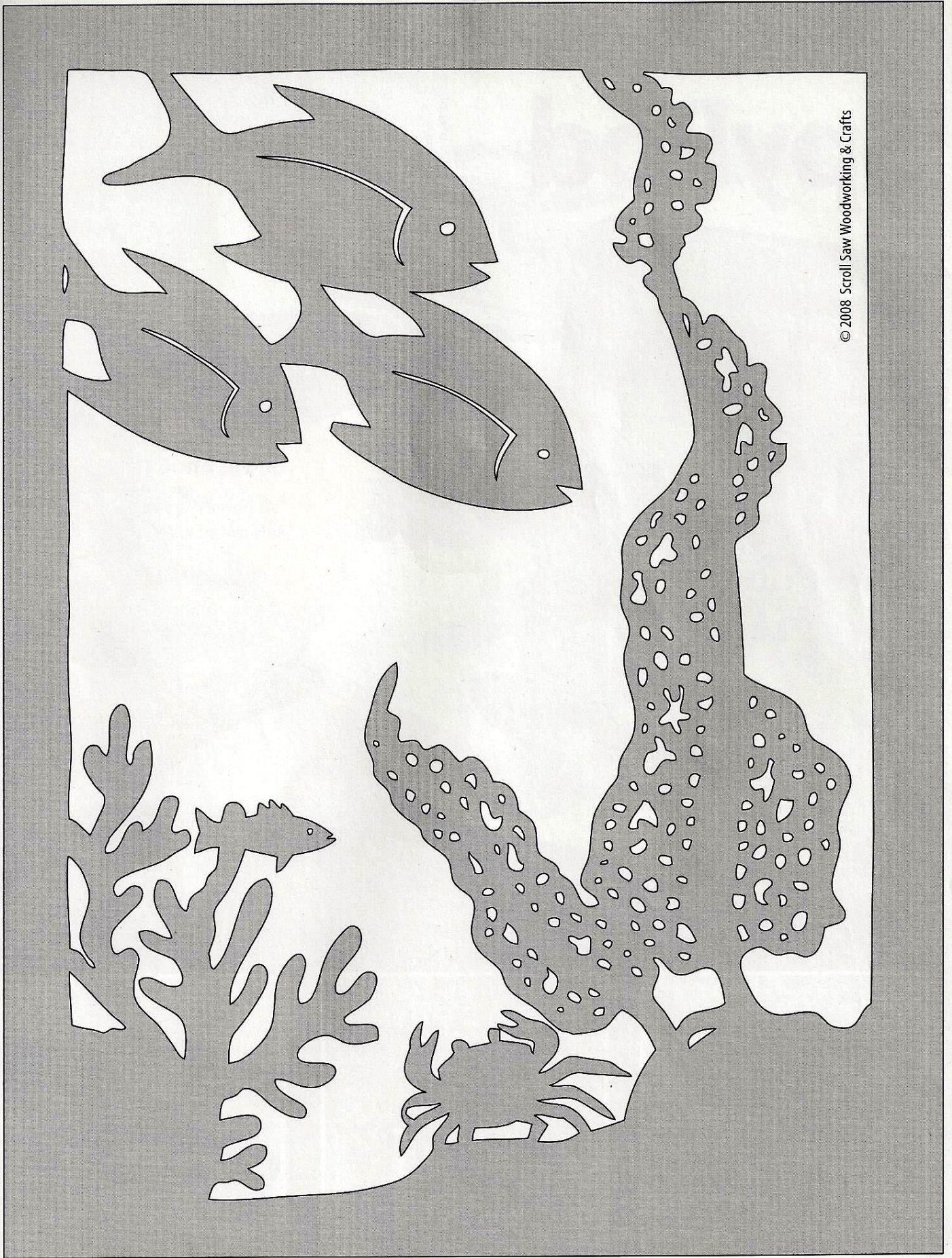
Materials & Tools

Materials:

- $\frac{1}{8}$ " to $\frac{1}{4}$ " x 8" x 10" Baltic birch plywood or wood of choice (fretwork)
- $\frac{1}{8}$ " x 8" x 10" Baltic birch plywood (or backing of choice)
- Sandpaper, 220 grit
- Black paint or black spray paint
- Clear finish of choice
- Wood glue

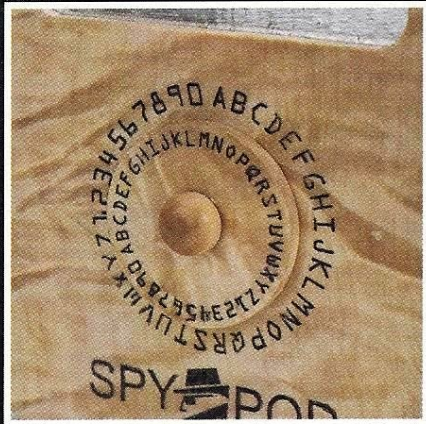
Tools:

- #1 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ "-diameter drill bit
- Assorted paintbrushes (to apply paint and/or clear finish)



© 2008 Scroll Saw Woodworking & Crafts

SpyPod



Decoder ring



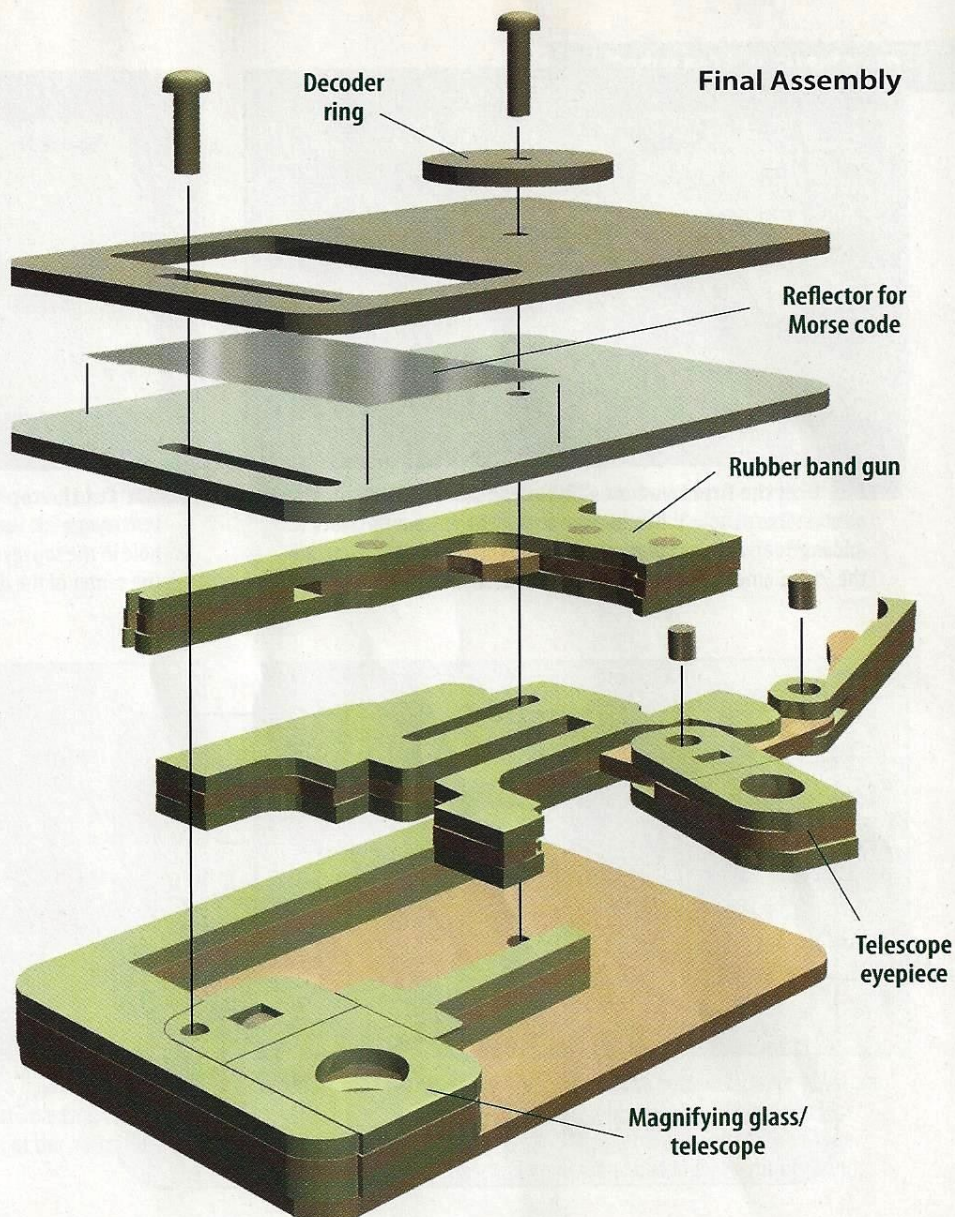
Magnifying glass/telescope



Rubber band gun

A decoder ring, rubber band gun, and other secret tools in one compact project that would make James Bond proud

*By Carl Hird-Rutter
Cut by Ben Fink*



As I child I was fascinated by the gadgets that Agent 007 had at his fingertips. When my children were younger, they had their own spy toys and they inspired me to create this unit for today's secret agents.

The shape of the SpyPod is based on popular personal music players and video games. Five clever gadgets are incorporated into the unit that slides discreetly into your pocket.

The handy decoder ring on the front of the SpyPod allows you to send and receive secret messages. Slide the knob to the side for access to a magnifying glass. Twist that lens around for the front of a telescope. Flip the eyepiece out to complete the telescope.

The reflective screen lets you send Morse code to other operatives. When all else fails, an agent needs to be able to defend himself. Hidden inside the SpyPod is a miniature rubber band gun for these occasions.

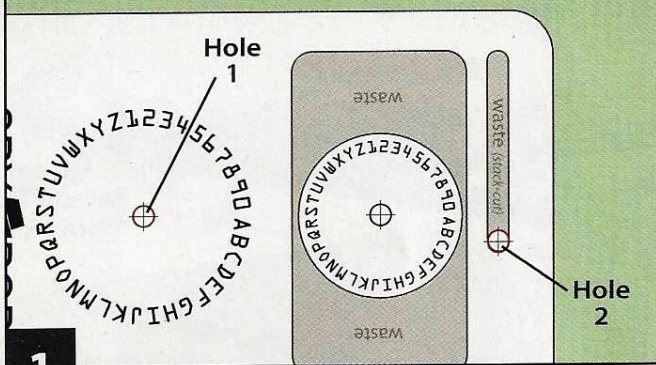
To get started, permanently transfer the pattern for layers 1 and 6 to your stock. With layer 1 on top, create a stack of six layers by wrapping masking tape around the outside edges. Use green or blue masking tape which isn't as sticky as ordinary masking tape.



Message reflector

©iStockphoto.com/Vironika

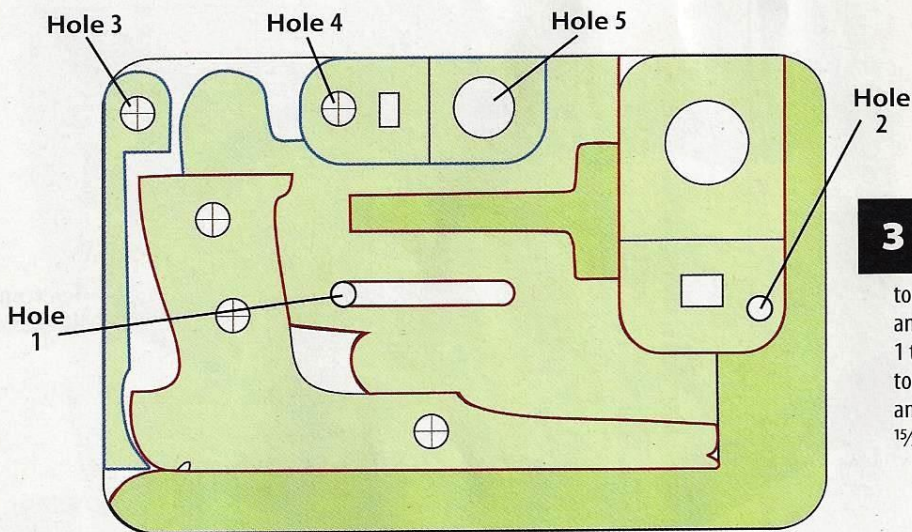
CUTTING & SHAPING



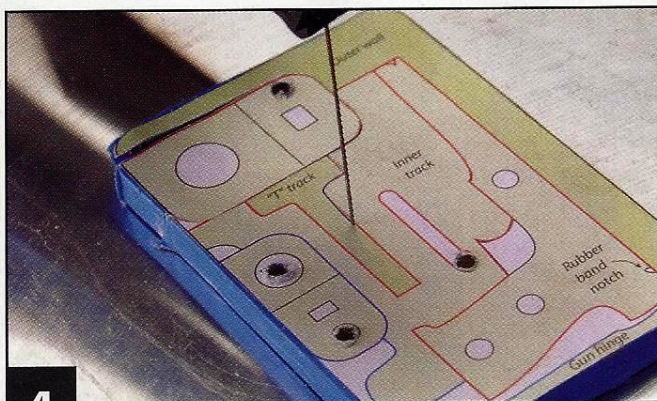
1 **Drill the first two holes.** Drill a $\frac{5}{32}$ "-diameter hole through all six stacks at hole 1. Remove the bottom layer from the stack and insert an axle peg through hole 1 on the five layers. Then drill the $\frac{5}{32}$ "-diameter hole 2 where indicated. Separate the stack.



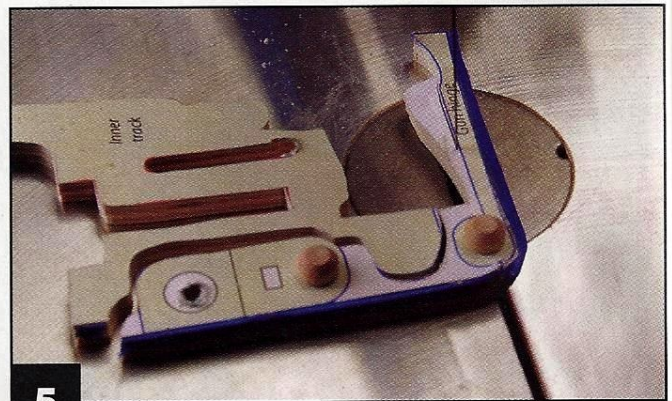
2 **Cut the top two layers.** Use masking tape to stack the top two layers. Cut the slot. Separate the stack and drill a blade-entry hole in the top layer for the window. Drill a $\frac{5}{32}$ "-diameter hole in the center of the decoder disk. Cut the window and the disk.



3 **Drill Holes 3 through 5.** Attach the pattern to layer 3 with spray adhesive. Stack layers 3, 4, and 5 together and use an axle peg through hole 1 to properly align the layers. Use painters' tape to attach the three layers together. Drill holes 3 and 4 with a $\frac{7}{32}$ "-diameter bit, and hole 5 with a $\frac{1}{32}$ "-diameter bit.



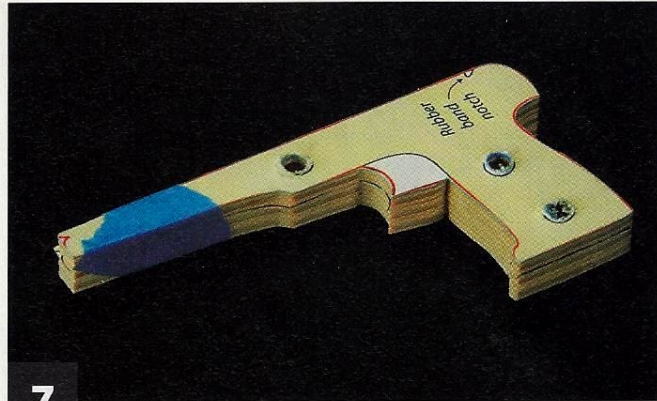
4 **Cut layers 3, 4, and 5.** Cut along the red lines to free the outer wall, large lens assembly, inner "T" track, and gun. Put an axle peg through hole 2 to keep the large lens assembly layers together and set that assembly aside. Move the axle peg from hole 1 to hole 3. Using hole 1 as a blade-entry hole, cut the slot.



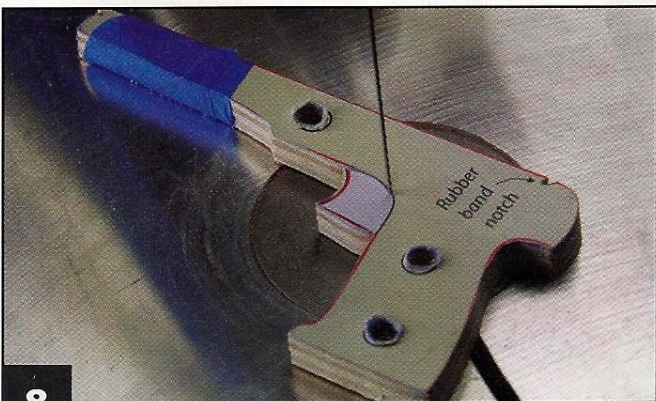
5 **Cut layers 3 and 5.** Separate the layers and place layer 4 aside. Tape layers 3 and 5 back together. Use axle pegs through holes 3 and 4 to ensure that the layers are aligned properly. Cut along the blue lines to free the hinge for the gun and the small lens assembly. Discard any white waste areas.



6 **Cut layer 4.** Transfer the pattern onto layer 4. Cut along the black lines and discard the white waste areas. Make sure the curves are smooth for better hinge operation.



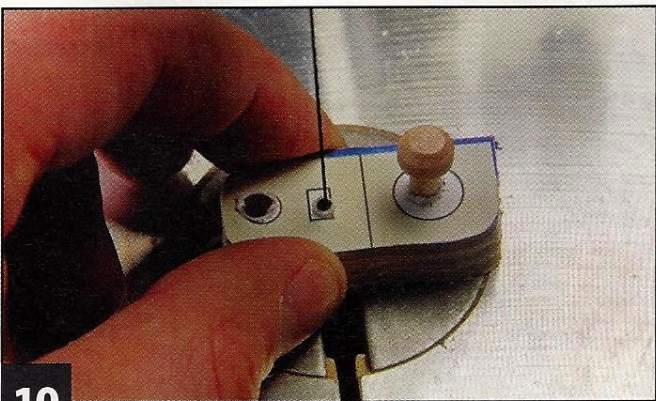
7 **Drill the holes for the rubber band gun.** Stack gun layers 3, 4, and 5 together with masking tape. Drill $\frac{7}{32}$ "-diameter holes where indicated on the pattern. Separate layer 4, and set it aside.



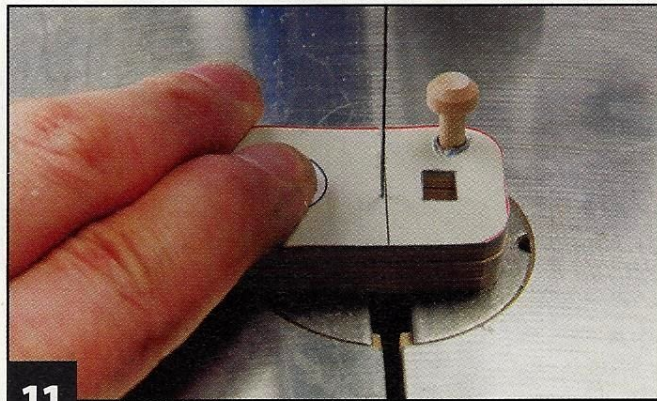
8 **Cut the outside layers of the gun.** Use a dowel for alignment and stack layers 3 and 5 together with masking tape. Cut out the trigger area and discard the waste. Cut the notch for the rubber band.



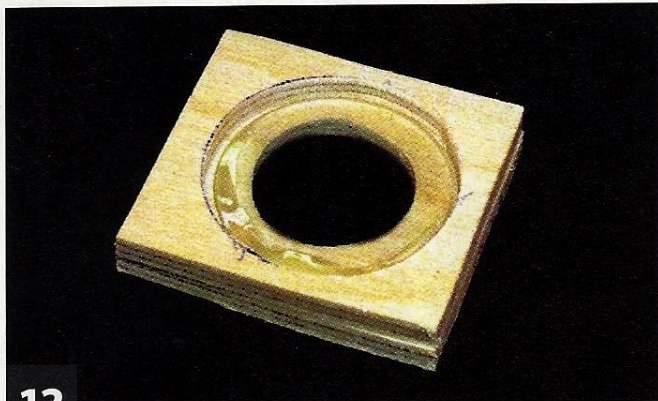
9 **Cut layer 4 of the gun.** Attach the pattern to layer 4 and cut the pieces. Use dowels to dry assemble the three layers and test the trigger action. Trim or sand the pieces as needed. The trigger mechanism must raise high enough to dislodge the rubber band.



10 **Cut the lens assemblies.** Both lens assemblies are cut and assembled using the same techniques. Insert an axle through hole 2, and use the axle to hold the three layers together. Drill a blade-entry hole for the lens hole and the rectangular channel hole. Cut the circle for the lens hole and the rectangle. Test to make sure the small wooden axle head fits into the rectangular hole.



11 **Create the swivel mechanism.** Cut the line that separates the lens from the swivel. Separate the stack and cut the slot for the axle on layer 4 only. Make sure the slot is smaller than the head of the axle. Chuck the axle in a drill, and sand the shaft down to $\frac{1}{8}$ "-diameter. Place the axle in position and test the fit with all three layers assembled. Make adjustments as needed.



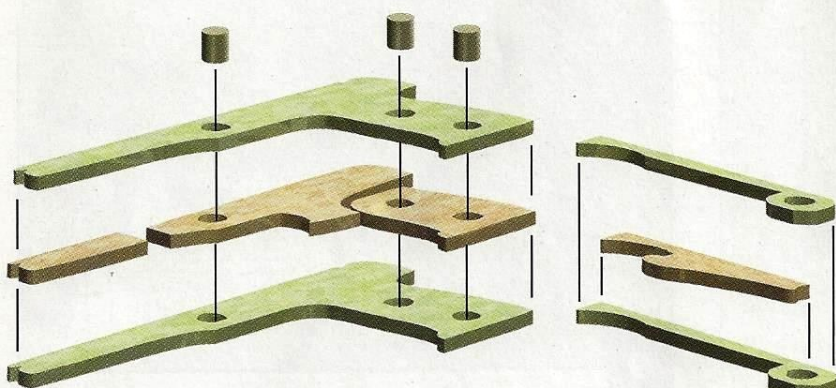
12

Cut the hole for the lens. Cut out the larger lens hole on Layer 4 only. Test the fit of the lens in the hole. The hole can be a little sloppy, as long as the lens fits in; no one will see your cutting on this part after the three layers have been glued together during the final assembly.

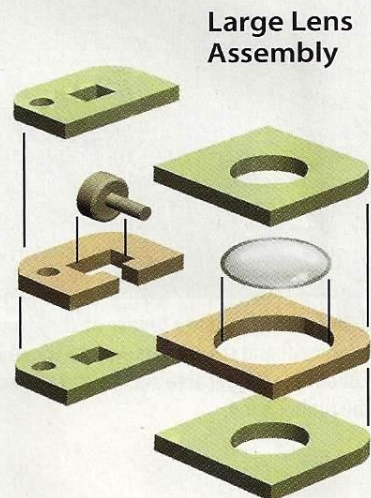
ASSEMBLY

13

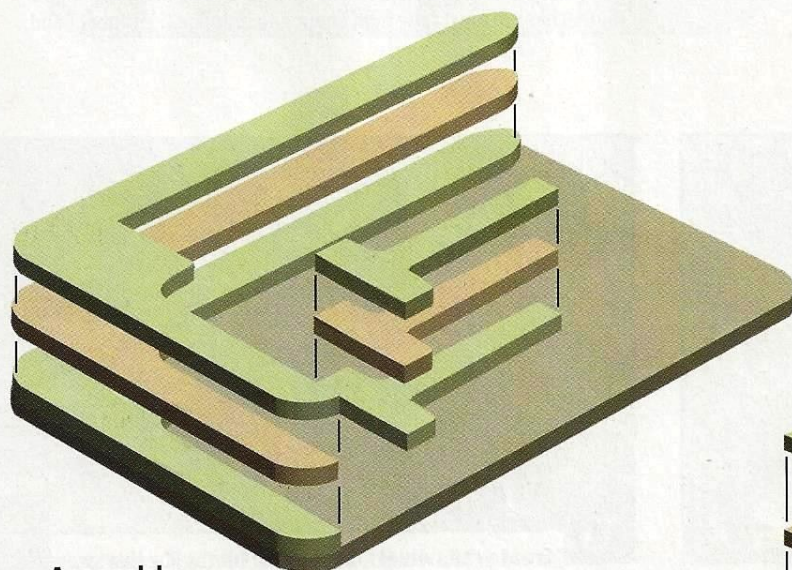
Assemble the gun. Use dowels for proper alignment. Glue the barrel spacer and handle spacer to the bottom layer. Place, but do not glue, the trigger mechanism in position. Apply a bit of glue to the top of the barrel spacer and handle spacer and place the top of the gun in position. Sand the dowels flush with the surface.



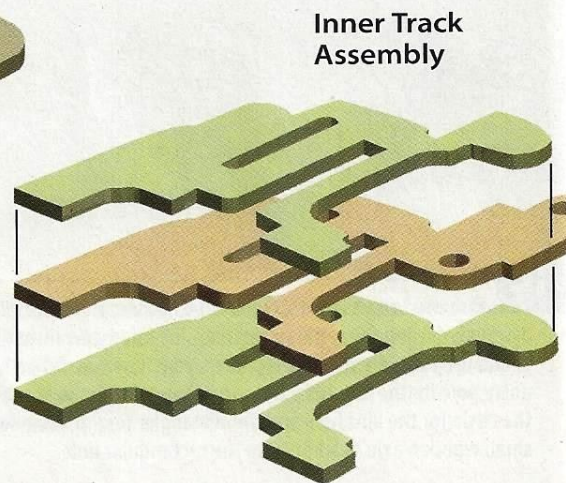
Gun Assembly



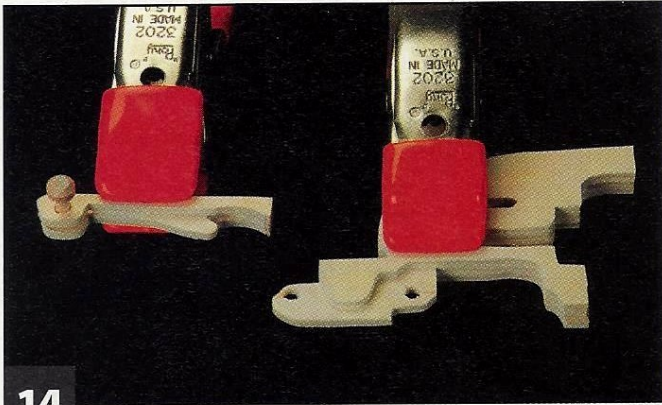
Large Lens Assembly



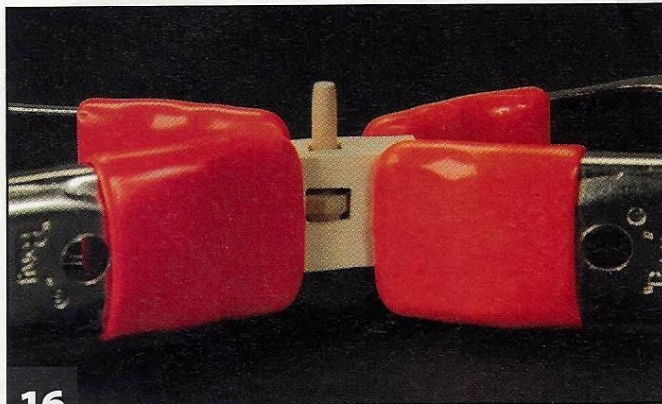
Base Assembly



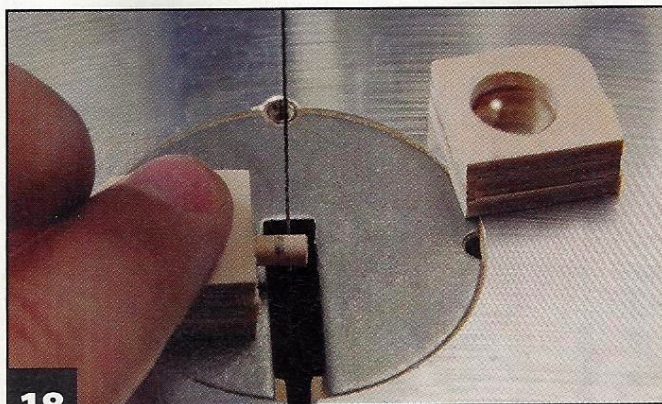
Inner Track Assembly



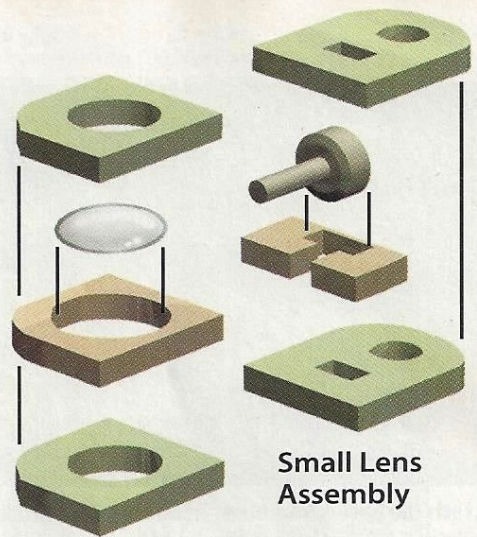
14 **Glue together the base assemblies.** Align the outer wall assemblies. Then glue and clamp them together. Use the same process to glue the inner track pieces and the gun hinge together with layer 4 in the middle. Do not glue the dowel in place. The $\frac{7}{32}$ "-diameter hole provides a tight fit for the $\frac{1}{4}$ "-diameter dowel.



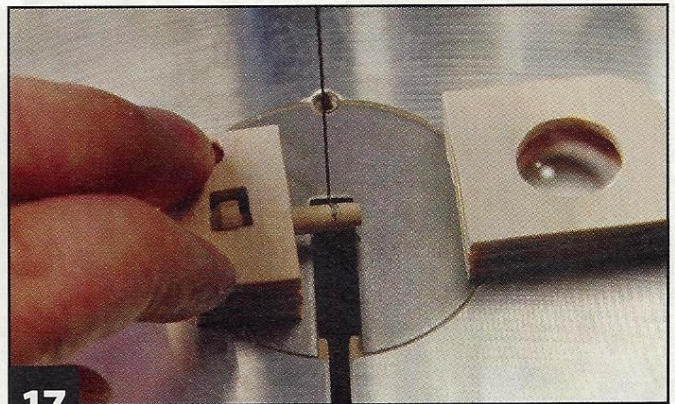
16 **Glue layer 4 of the swivel to the bottom layer.** Use an axle through hole 2 to ensure proper alignment. Allow the glue to dry thoroughly. Place the swivel axle in position, and carefully apply glue to the middle layer. Do not get any glue on the axle. Clamp the top layer of the swivel in place.



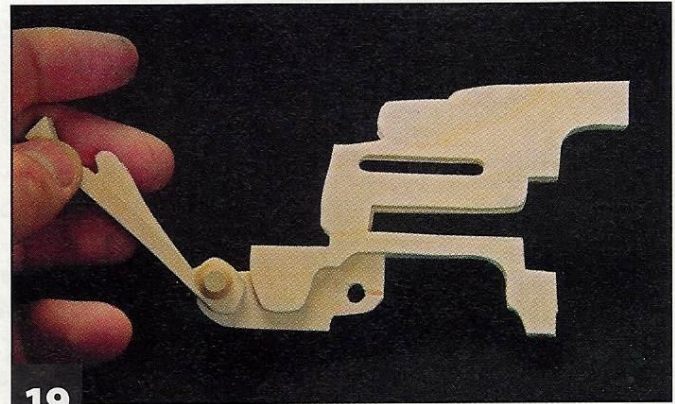
18 **Complete the small lens assembly.** Trim the corners near the pivot point. Use the process explained above to assemble the small lens swivel. Trim the axle down to $\frac{1}{8}$ "-long. Remember to keep the glue from squeezing out of the hole. The telescope will not work if the swivel is glued in place.



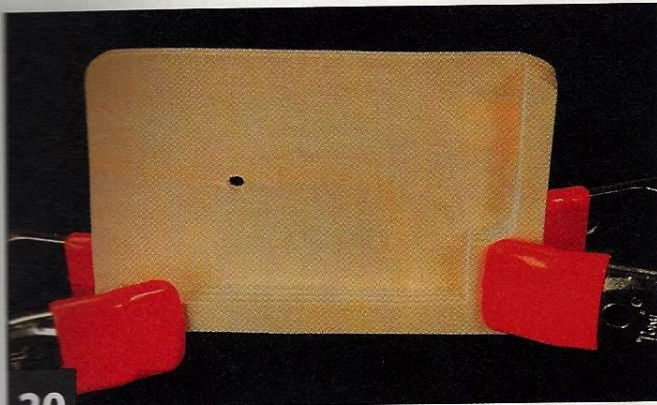
15 **Assemble the lenses.** Glue the middle layer of the lens piece to the bottom layer. Place the plastic lens in position and glue the top layer onto the middle layer. Assemble both lenses.



17 **Attach the swivel to the lens section.** Line the sections up and mark the location of the axle on the lens section. Drill a $\frac{5}{32}$ "-diameter hole at the mark. Cut the axle down to $\frac{3}{16}$ "-long, and put a drop of glue into the hole. Push the axle into the hole. Make sure no glue squeezes out of the hole.

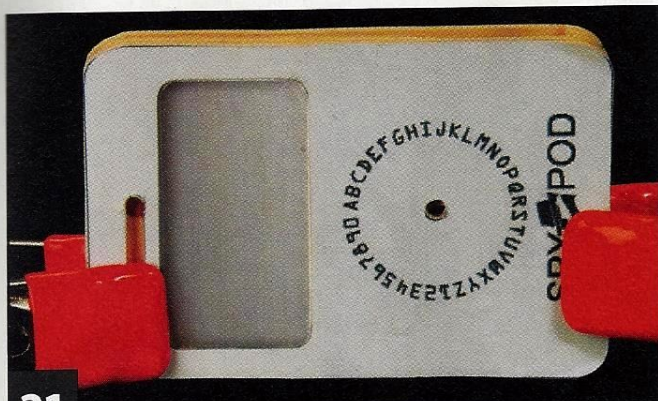


19 **Test the pivot of the gun hinge.** Put the dowel in place, and move the hinge back and forth. Sand any areas that bind. When assembled, you can open the hinge, then pull the hinge straight out away from the SpyPod to provide access to the rubber band gun and focus the telescope.



20

Attach the base assemblies. Transfer the Morse code pattern to the bottom of layer 6. Align and glue the outer wall to the top of layer 6. Place the gun in position and use a peg through hole 1 to align the inner track and "T" track. Mark the position and remove the pieces. Glue and clamp the "T" track in position.



21

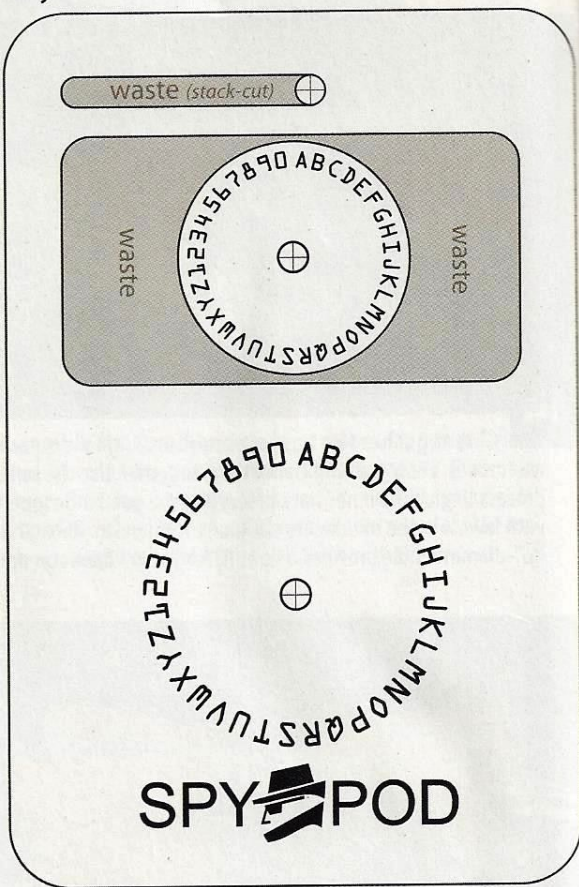
Assemble the SpyPod. Refer to the diagram on page 49. Use 1/4"-diameter x 1/4"-long dowels to attach the gun hinge and small lens to the inner track. Sand the dowels flush with the surface. Test the action of all components and sand as needed. Glue the mirrored paper in place on layer 2, then glue layer 1 to layer 2. Carefully apply a bit of glue to the outer wall and "T" track. Align and clamp the top layers to the bottom assembly. Do not allow the glue to spill into the mechanisms. Insert the axles through holes 1 and 2 for the large lens and the decoder ring. Sand the perimeter smooth.

TIP A STRONGER SPYPOD

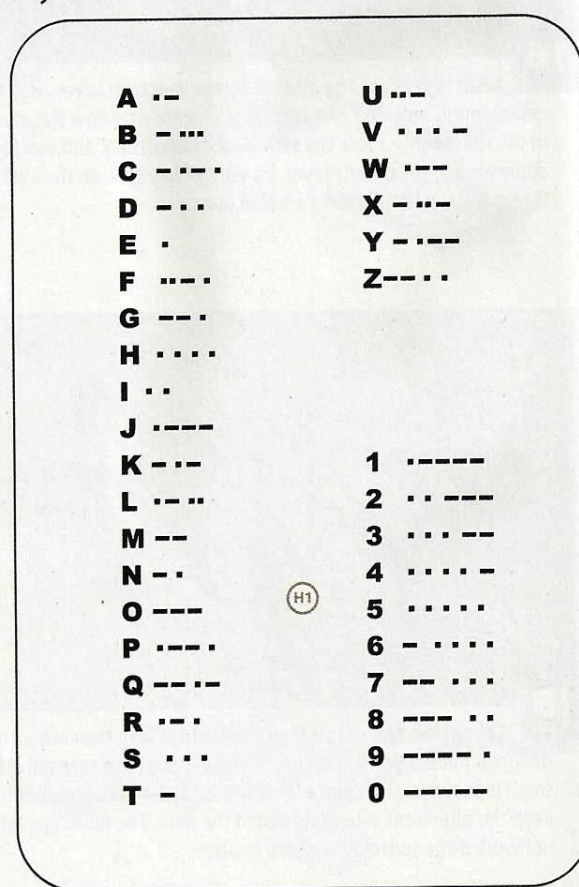
Pay attention to the grain direction if you make a hardwood SpyPod. Be sure that the grain runs the length of the gun hinge. Use a 5/32"-diameter drill bit in place of the 7/32"-diameter bits, and use pieces of the axle pins in place of the 1/4"-diameter dowels.

Copy layer 1 and 6 patterns onto T-shirt transfer paper to permanently attach them to your blanks. Normal patterns, as well as the mirror images, are both available on our website: www.scrollsawer.com.

Layer 1



Layer 6

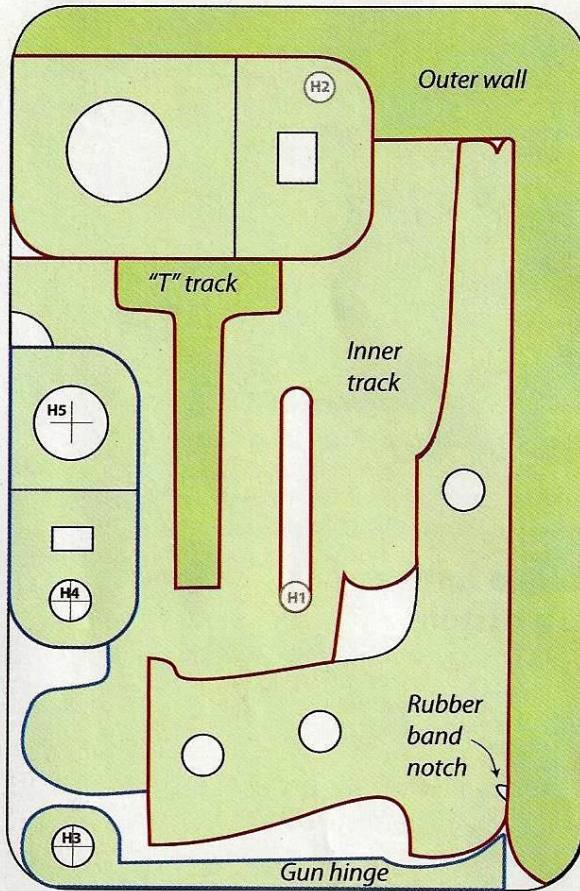


Layer 2

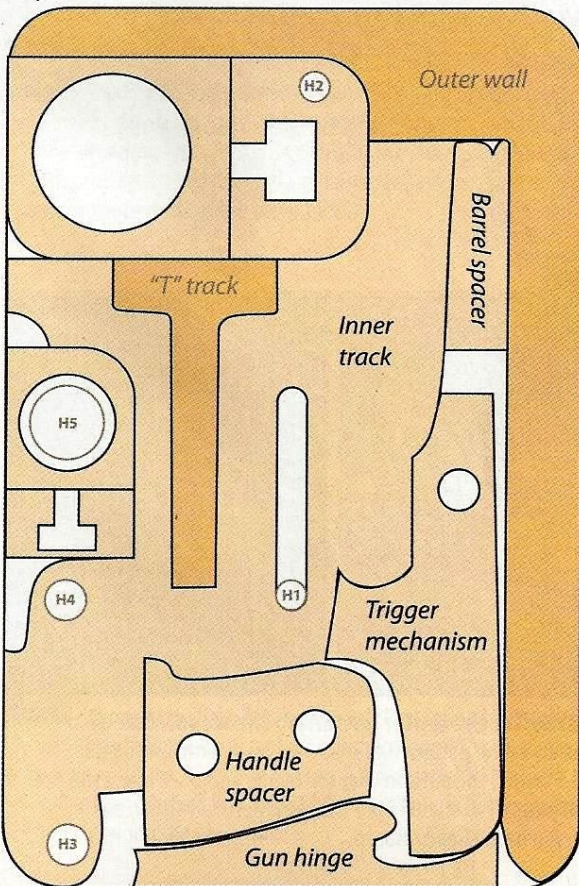


Layer 3

(Stack cut layers 3, 4 & 5 on red lines)
(Stack cut layers 3 & 5 on blue lines)



Layer 4



Materials & Tools

Materials:

- 6 each 1/8" x 3 1/2" x 5" Baltic birch plywood
- 2 each small wooden axle pins (Meisel Part #AP6)
- 2 each large wooden axle pins (Meisel Part #AP4)
- Miniature telescope
- 1/4"-diameter x 3" dowel
- T-shirt transfers or method of permanent pattern transfer

- Reflective foil paper
- Assorted grits of sandpaper up to 220-grit
- Wood glue

Tools:

- #3 blades (not reverse tooth) or blades of choice
- Drill press
- 5/32", and 7/32"-diameter drill bits

SPECIAL SOURCES:

Axle pegs (AP6 & AP4), are available from Meisel Hardware Specialties, www.meiselwoodhobby.com, 800-441-9870.

The lenses are from a dollar store party favor telescope. Check your local party supply store for something similar.

© 2008 Scroll Saw Woodworking & Crafts



Carl Hird-Rutter lives in Chilliwack, BC, Canada. Visit his website at www3.telus.net/public/scroller/.

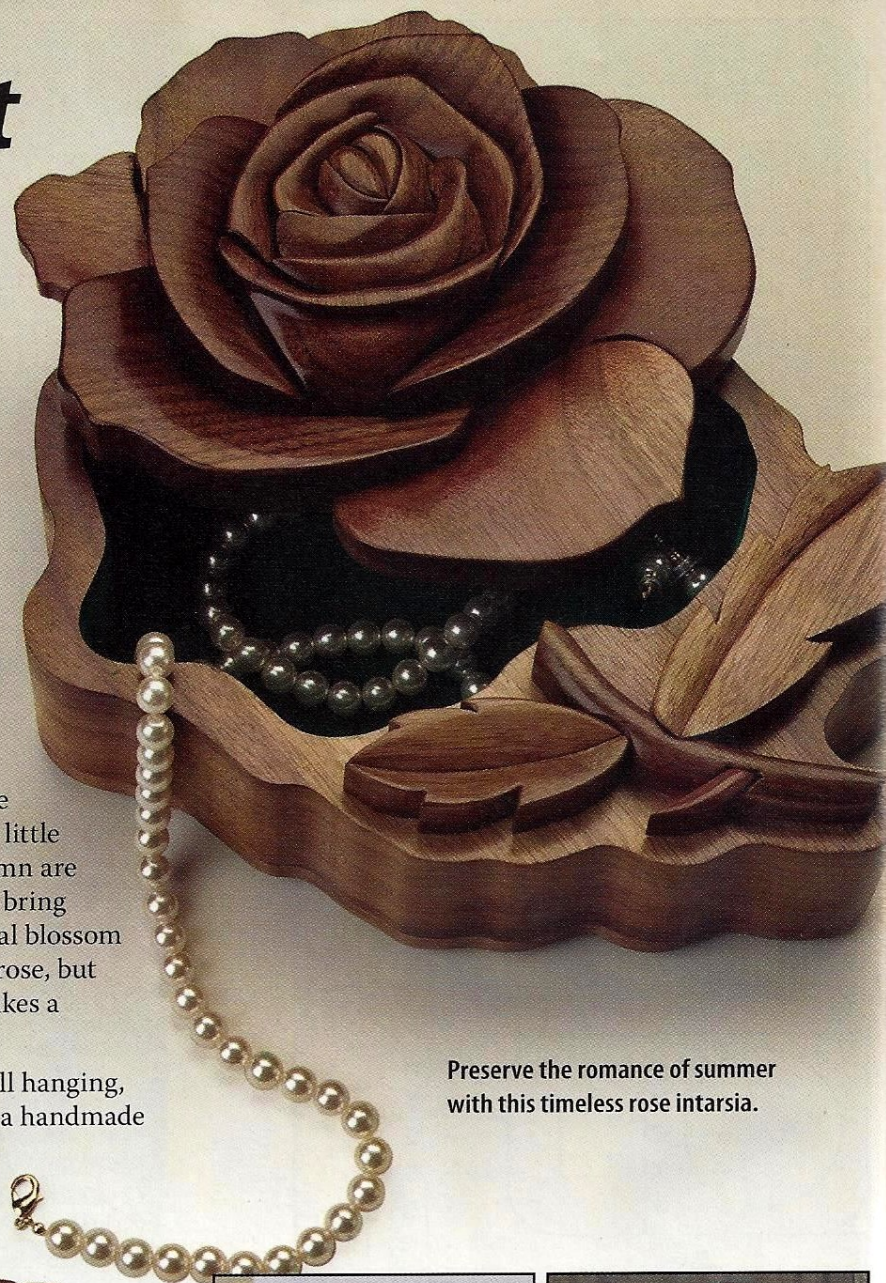
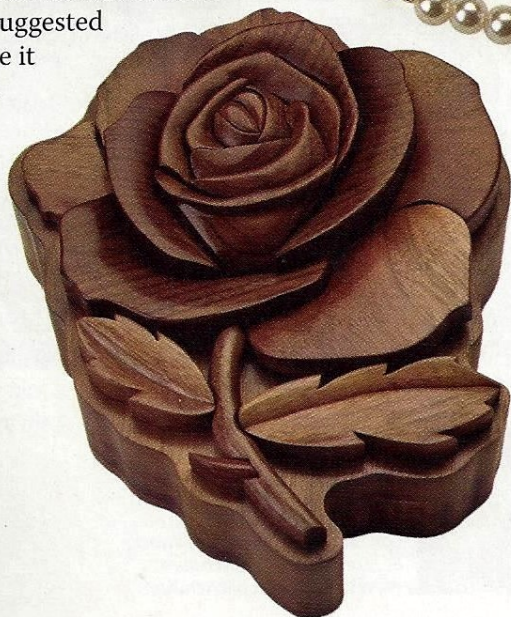
Petal-perfect Rose Box

Basic technique turns any design into a custom keepsake box

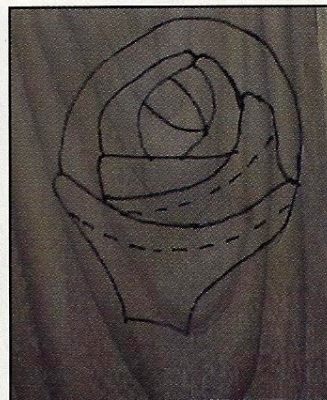
By Robert Ardizzoni

The rose is a classic symbol of love and the flagship of the flower garden. I'm always a little saddened when the first cool days of autumn are on the horizon. I was looking for a way to bring summer inside all year long. This perennial blossom doesn't have the delightful scent of a real rose, but it does function as a keepsake box and makes a beautiful gift.

I first crafted the rose intarsia as a wall hanging, mounted on 1/8"-thick birch plywood with a handmade frame, but my wife said it was too nice to hang on the wall. She asked me to make one to put on the coffee table and later suggested that I make it into a box.

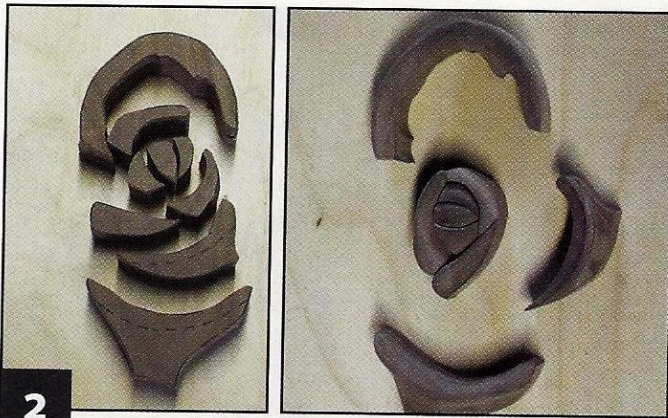


Preserve the romance of summer with this timeless rose intarsia.



1

Transfer the center pattern to the wood. Make a photocopy of the pattern and shade the back with a soft lead pencil. Position the pattern over the blank, and trace along the lines of petals 1 to 9 with a red ballpoint pen, so you can see where you have already traced.



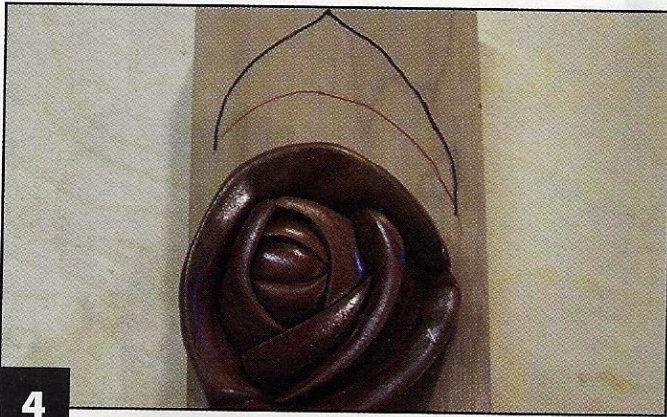
2

Cut and shape petals 1 to 9. Cut the section as one piece with a #12 blade. Then separate the petals with a #2 blade. Shape the petals with a sander, using the arrows on the pattern as a guide. Work towards the center. Use 350-grit sandpaper to remove any scratches.



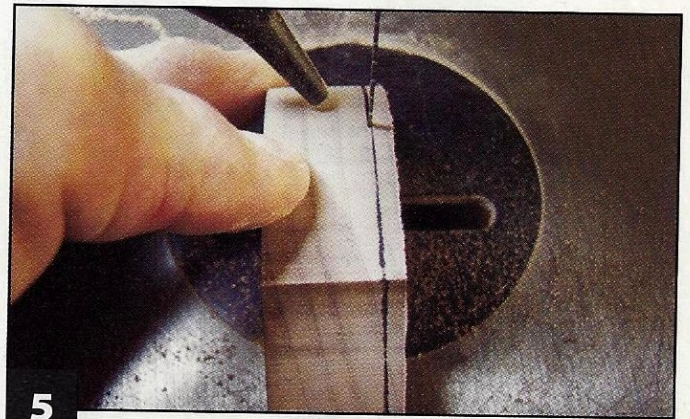
3

Glue the center section together. Apply masking tape to the edges, then spray the face of the petals with a coat of lacquer. The lacquer prevents glue from adhering to the face of the intarsia. Remove the masking tape, apply glue to the edges, and glue the petals together.



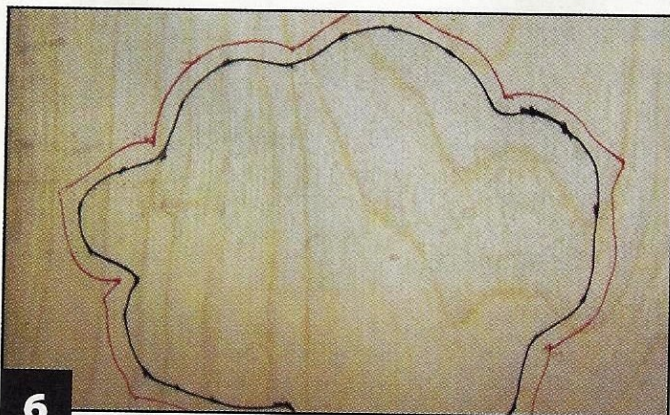
4

Cut the other petals. Start with petal 10. Trace the pattern onto your stock, then align the center section and trace the adjoining line with a red pen. Cut the piece with a #12 blade; cut outside the red line and sand up to it for a perfect fit. Use the same process to cut the other pieces.



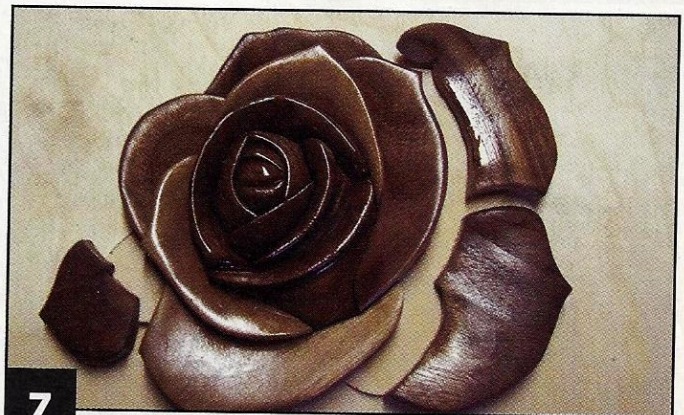
5

Shape the remaining petals and leaves. Reduce the thickness using the chart as a guide (see page 59). Shape the pieces, using the arrows as a guide. Tape and lacquer the pieces. When dry, remove the tape and glue petals 10 to 14 to the center section. Set the other pieces aside.



6

Create the lid backing board. Place the center assembly on $\frac{1}{8}$ "-thick Baltic birch plywood and position the remaining petals around it. Trace the rose with a red pen. Make a black line $\frac{3}{16}$ " in from the red line. Drill a blade-entry hole between the lines and cut along the black line.



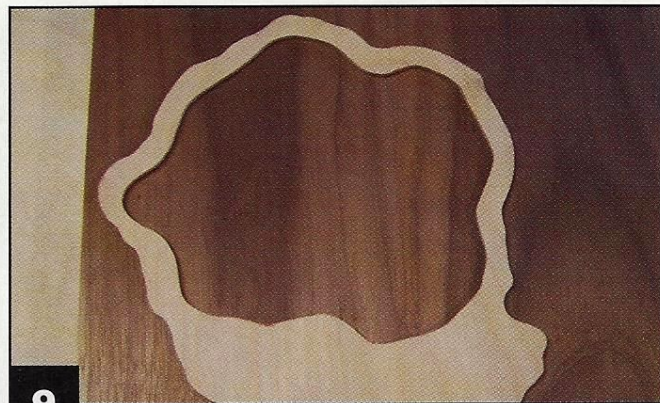
7

Glue the petals to the backing board. Align all the pieces on the backing board, then remove the loose petals. Trace the position of the center assembly, then glue it in place. Allow the glue to set, and then glue petals 15 through 18 in place. Allow the glue to dry overnight.



8

Create the box template. Position the lid assembly back in the hole in the plywood. Place the stem and leaves in position. Trace around the entire piece. I place a pen inside a ¼"-diameter washer for consistent spacing. Cut the box template and smooth the outside perimeter only.



9

Cut the first box layer. Place the template on the ¾"-thick walnut and trace the inside and outside. Cut ¼" outside the perimeter and ¼" inside the lid area. Sand to the lines. I use a spindle sander. Check the fit of the lid assembly and sand the box to fit. Allow extra space for the flocking paint.



10

Cut the second box layer. Remove any burrs from the first layer with 220-grit sandpaper. Do not round over the edge. Trace around the top layer for the second layer. Use the same techniques from step 9 to cut and shape the second layer. Then glue and clamp the two layers together.



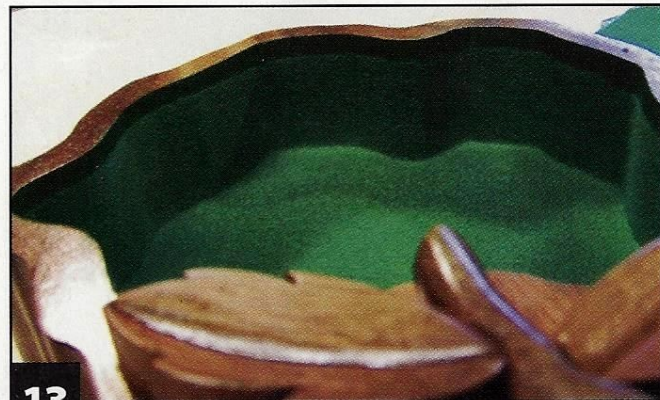
11

Cut the bottom. Smooth the inside of the box with a router and a flush-trim bit. Then sand the inside with a spindle sander. Trace the perimeter of the sides onto ¼"-thick walnut. Cut along the line; then glue and clamp the bottom to the sides. Smooth and sand the perimeter.



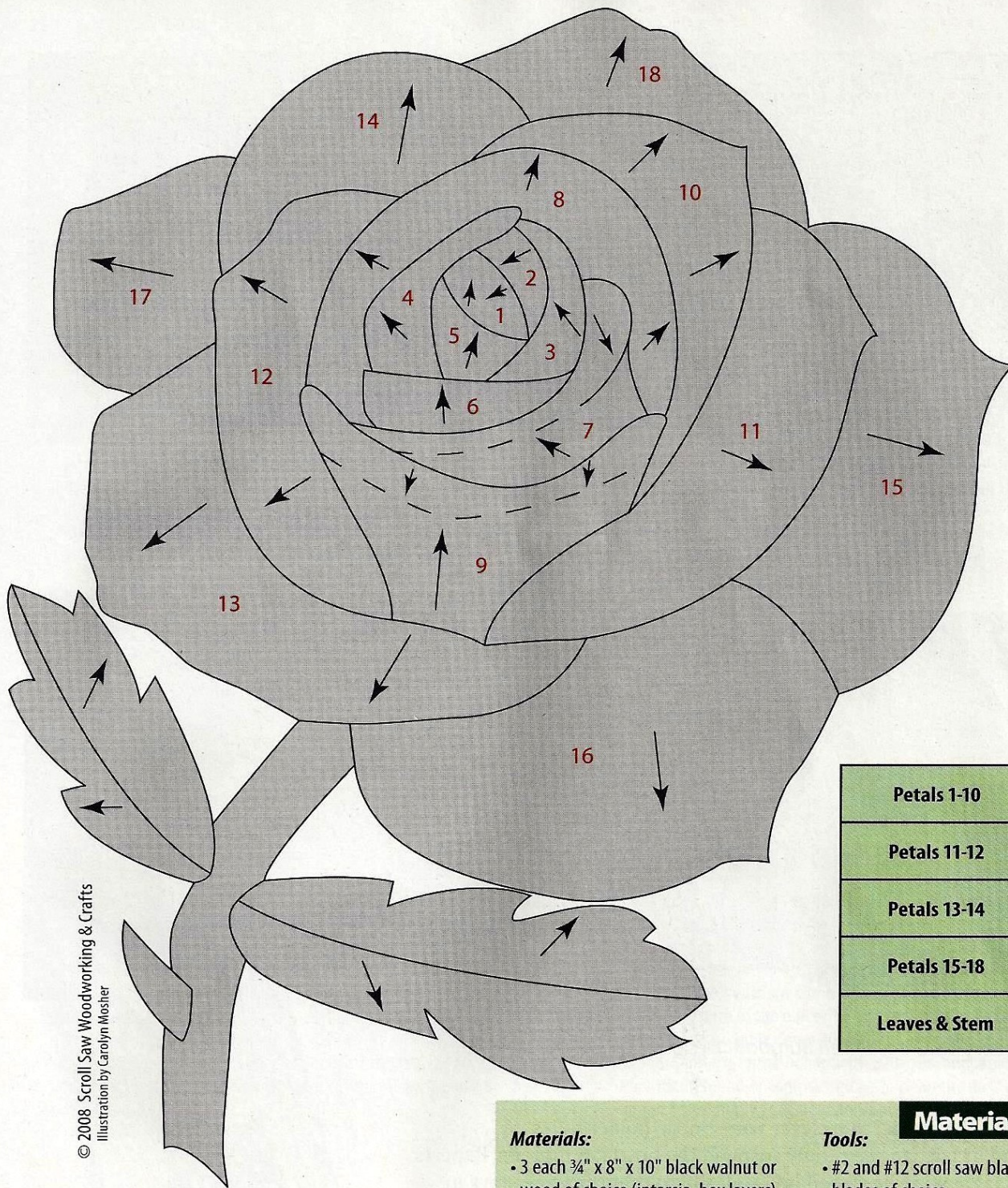
12

Apply the finish. Place the stem and leaves on the box sides, but do not glue them down. Spray several coats of lacquer over the entire piece. When the lacquer is dry, glue the stem and leaves in place where there is no obvious lacquer. Replace the lid and apply another coat of lacquer.



13

Flock the inside of the box. Paint the edge of the lid bottom and ⅛" down the insides of the box with flocking paint and dry overnight. Mask off the top ⅛" of the box. Follow the manufacturer's instructions to flock the inside of the box and the lid backing. Attach felt feet to the bottom of the box.



© 2008 Scroll Saw Woodworking & Crafts
Illustration by Carolyn Mosher

Petals 1-10	3/4"
Petals 11-12	5/8"
Petals 13-14	1/2"
Petals 15-18	3/8"
Leaves & Stem	3/8"

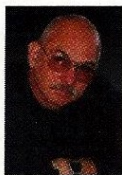
Materials:

- 3 each 3/4" x 8" x 10" black walnut or wood of choice (intarsia, box layers)
- 1/4" x 8" x 10" black walnut or matching wood of choice (box bottom)
- 1/8" x 8" x 10" Baltic birch plywood (box lid backing, box layer template)
- Tightbond wood glue or glue of choice
- Sandpaper, 220 and 350 grits
- Spray lacquer
- Flocking kit (available from most woodworking suppliers)
- Masking tape
- Felt pads

Tools:

- #2 and #12 scroll saw blades or blades of choice
- 1/4"-diameter washer
- Router with flush trim bit
- Sander of choice (I use a spindle sander, a belt sander, and a rotary power carver)
- Drill with 1/16" and 3/16"-diameter bits
- Assorted clamps
- #2 pencil
- Red and black ballpoint pens

Materials & Tools



Robert Ardizzoni, of Holland, MA, discovered intarsia when he picked up an issue of SSW&C. A long-time woodworker, he fell in love with intarsia and started designing projects for his six children and 14 grandchildren.



Suspended Wine Holder

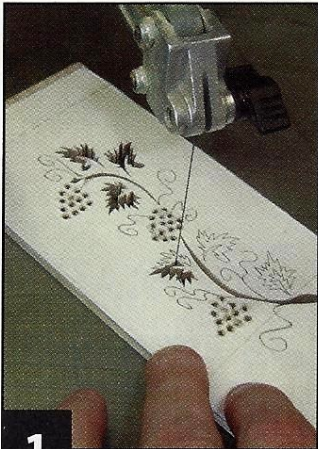
Simple angle cutting produces a clever display

By Gary MacKay
Fretwork patterns by Chrestensen Burghout Designs

While it looks like magic, this clever wine bottle holder relies on geometry and gravity to seemingly suspend the bottle in mid-air. Experts recommend table wine be stored horizontally so that the wine stays in contact with the cork. This keeps the cork wet and prevents air from entering the wine. Many similar holders require the bottle to hang at an angle to balance properly, but this design holds the bottle parallel to the table, achieving the goal of keeping the cork wet.

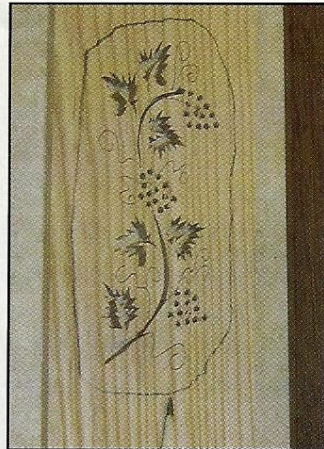
Two cuts made at different angles allow the bottle to sit horizontally. It does take a bit of trial and error to position the bottle correctly in the holder, but once you get the hang of it, you can position it in seconds. Guests will be impressed by the display, and you can show off your scrolling skills at the same time. Pair the holder with a bottle of wine for a perfect gift. Choose between a classic grape vine pattern or the more contemporary wine bottle design.





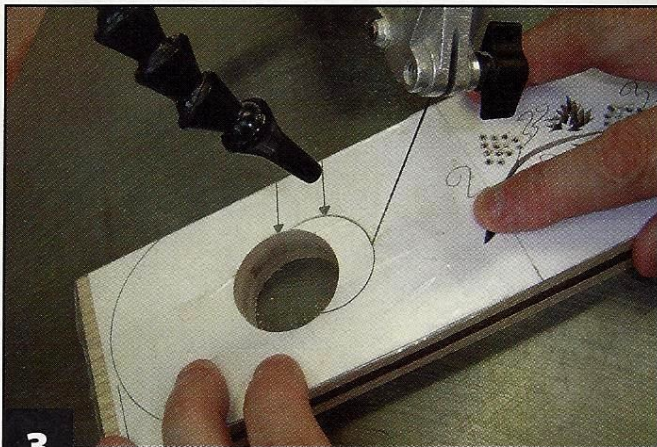
1

Cut the fretwork. Attach the pattern to the blank. Use a $\frac{3}{32}$ "-diameter drill bit to make the grapes and a $\frac{1}{16}$ "-diameter bit for blade-entry holes. Cut the leaves with a #2/0 blade. Cut the vines and hanging tendrils with a #5 blade. Do not remove the pattern. Circle the fretwork on the back of the blank with a pencil, allowing a $\frac{1}{4}$ " margin outside the design.



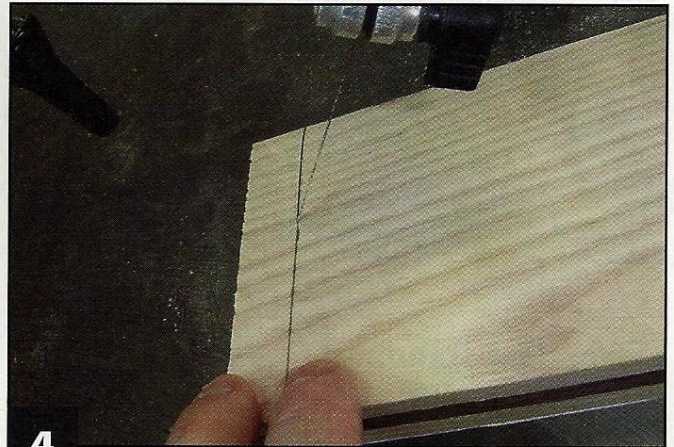
2

Glue the three sections together. Apply wood glue to the back of the fretwork blank. Keep the glue outside of the pencil circle to prevent the glue from squeezing out through the fretwork. Apply wood glue to the backing piece, and sandwich the dark center layer between the fretwork and the backing piece. Clamp the three layers together until the glue dries.



3

Cut the wine bottle hole. Cover the hole in the pattern with clear packaging tape. Drill a $\frac{1}{16}$ "-diameter blade-entry hole and cut the large circle with a #5 blade. Tilt the left side of the scroll saw table down 30°, and cut clockwise around the half circle. Return the saw table to 90° and cut the round top of the bottle holder.



4

Cut the bevel on the bottom of the holder. Draw a line across the back of the holder $\frac{5}{8}$ " up from the flat end. Tilt the left side of the saw table down 40° and cut along the line with a #5 blade. Sand the entire holder with 220-grit sandpaper. Use a loose $\frac{3}{32}$ "-diameter bit or compressed air to clean the dust out of the grape holes. Apply your clear finish of choice.

Materials:

- 2 each $\frac{1}{4}$ " x 3" x 11" ash or light wood of choice
- $\frac{1}{4}$ " x 3" x 11" walnut or dark wood of choice
- Temporary-bond spray adhesive
- Clear packaging tape
- Wood glue
- Sandpaper, 220-grit
- Clear finish of choice

Materials & Tools

Tools:

- # 2/0 and #5 blades or blades of choice
- Drill with $\frac{1}{16}$ " and $\frac{3}{32}$ "-diameter drill bits
- Sander of choice
- Assorted clamps and wooden clamping blocks

Patterns for **SUSPENDED WINE HOLDER** are on the pattern pullout section.



Gary MacKay of Myrtle Beach, SC, is the author of Box Making Projects for the Scroll Saw.



Seaside Pelican Puzzle

**Clever, free-standing
puzzle is a quick
and easy summer project**

By Judy and Dave Peterson

This pelican puzzle pattern is a great project for beginner and advanced scrollers alike.

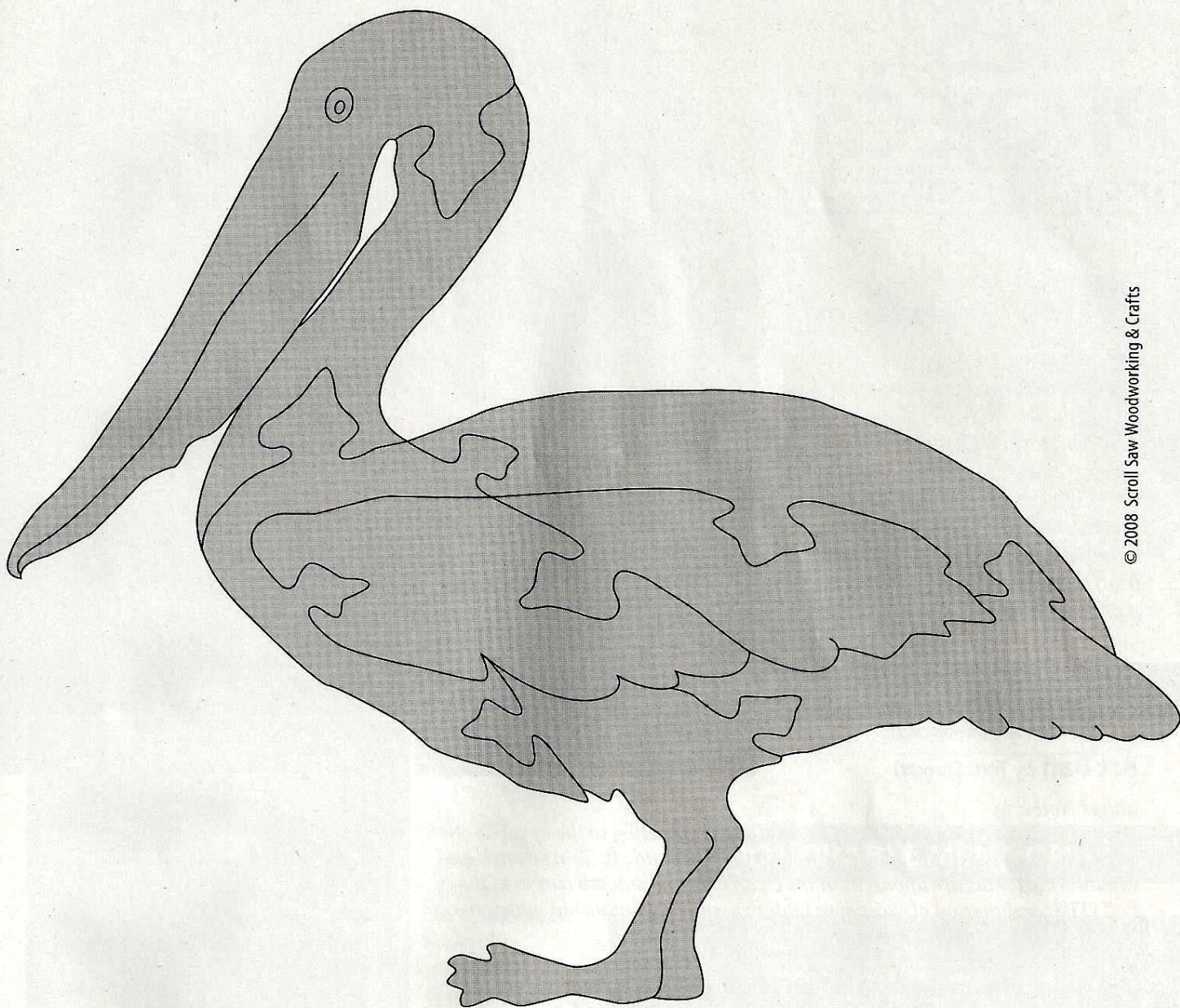
Beginners can hone their turning and line-tracking skills, but the free-form nature of the design produces an attractive project even if their cuts stray from the lines.

A more experienced scroller can cut the design out quickly to build up inventory for gifts, charity donations, or craft shows.

We use figured hardwoods for all of our designs. Finishing can be as easy as dunking

the pieces in Danish oil and allowing them to dry. If you use a less-figured wood, take a bit of time to stain or dye the pieces to give the puzzle a more exotic look. Make sure the finished puzzle is completely dry before giving it to a child.

If the project is intended for children under three, I suggest enlarging the pattern to eliminate any choking hazards with smaller pieces.



© 2008 Scroll Saw Woodworking & Crafts

Materials:

- 3/4" to 7/8" x 7" x 8" hardwood of choice (we use spalted cherry)
- Finish of choice (we use natural-colored Danish Oil)
- Assorted grits of sandpaper

Tools:

- #7 reverse-tooth blades or blades of choice
- Rags or brushes to apply finish

Materials & Tools



Dave and Judy live in Monona, WI. They are the authors of three puzzle-pattern books. For more of their patterns, visit www.FoxChapelPublishing.com.

BEST PROJECT DESIGN CONTEST 2007

SCROLL SAW WOODWORKING & CRAFTS

More than 230 projects competed for top honors in the Scroll Saw Woodworking & Crafts Best Project Design Contest. Entries ranged from clever puzzles to elaborate hardwood tables, and covered a wide range in-between. Selecting the winners from these exceptional entries was a difficult task.

GRAND PRIZE WINNER

Art Ball by Tom Stewart

Judges Notes:

Tom Stewart's artistic puzzle ball is immediately pleasing to the eye. The more you examine it, the more you wonder how he made it. Tom's design and woodworking skills are apparent in the clean cuts and smooth curves of the ball. The combination of excellence in design and craftsmanship makes the ART BALL the grand prize winner.

Tom Stewart was inspired by the logo of Wikipedia (a globe made up of puzzle pieces) and decided to create a similar design in wood.

"I couldn't figure out how to curve the pieces of wood" Tom said. "I kept rejecting ideas on how to curve it. When an engineering friend suggested a router, I knew I had my solution."

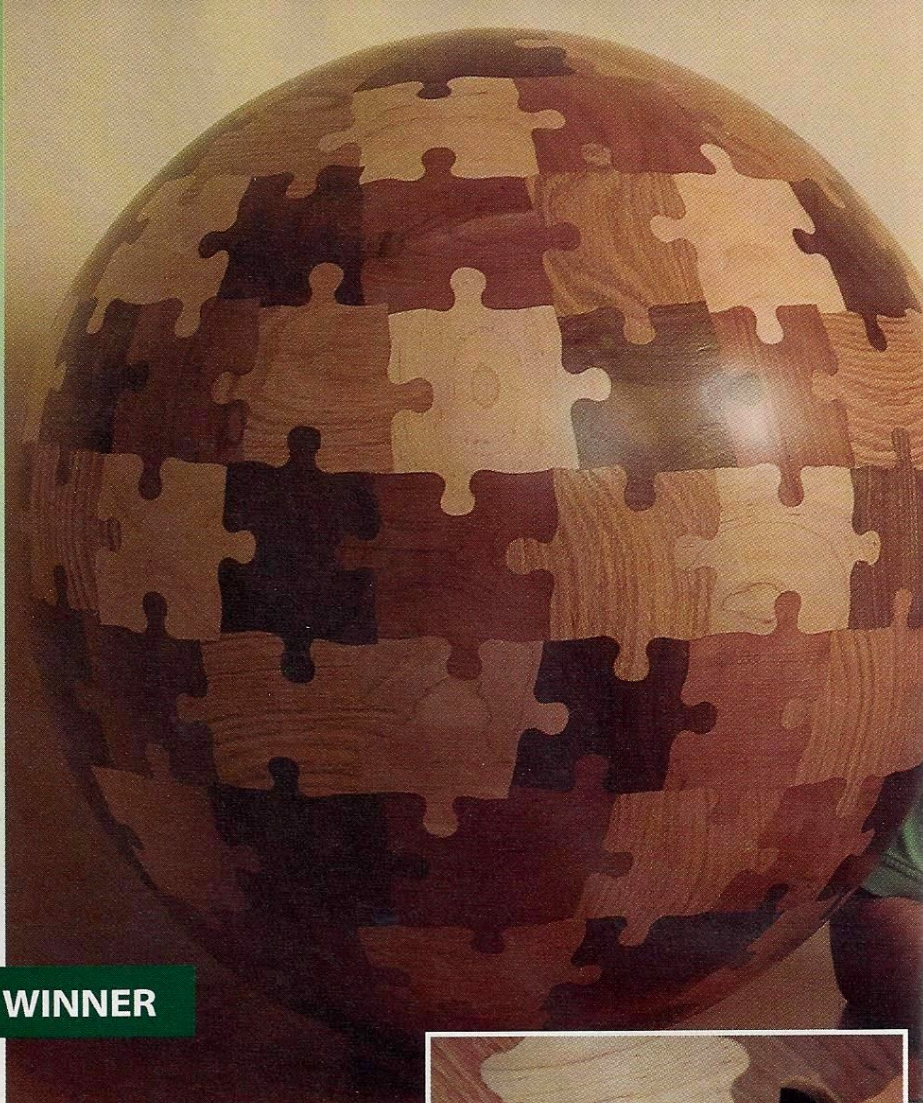
The Lima, OH native used a large exercise ball as a reference. Once he determined the scale and symmetry of the puzzle pieces, Tom built a machine that held the router while he curved a series of 4"-square pieces. The machine is adjustable to accommodate both the outside and inside curves.

Tom cut each of the 130 pieces individually. "No two piece are alike," Tom said. "I had to cut each piece with the table tilted to an exact angle based on a point in the center of the sphere."

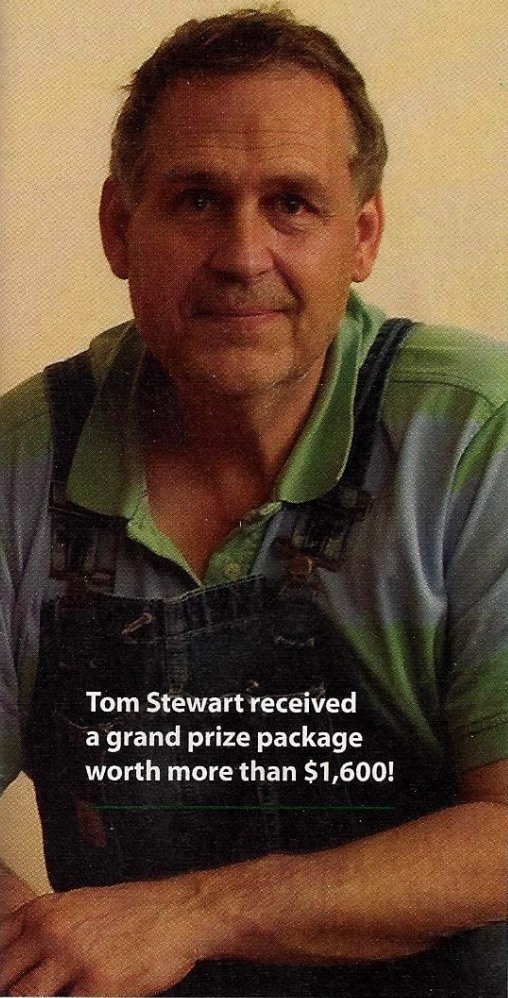
The pieces are made from walnut, maple, cherry and oak. The most difficult part was finding the proper blade tension to cut all four woods the same way. The sphere depends on identical angles on each of the puzzle pieces.

"It's been a life experience," Tom said. "I've got pieces of this project everywhere in the house."

The ART BALL is part of a larger project that will be on display at Art Space Lima from Apr. 25 to July 10. Contact the gallery at 419-222-1721 or visit www.artspacelima.com for more information. Tentative plans to have the project on display at the SAW Expo in Ohio are also in the works.



The hollow sphere is made from numerous puzzle pieces; each with a unique profile.



Tom Stewart received a grand prize package worth more than \$1,600!

PEOPLE'S CHOICE AWARD

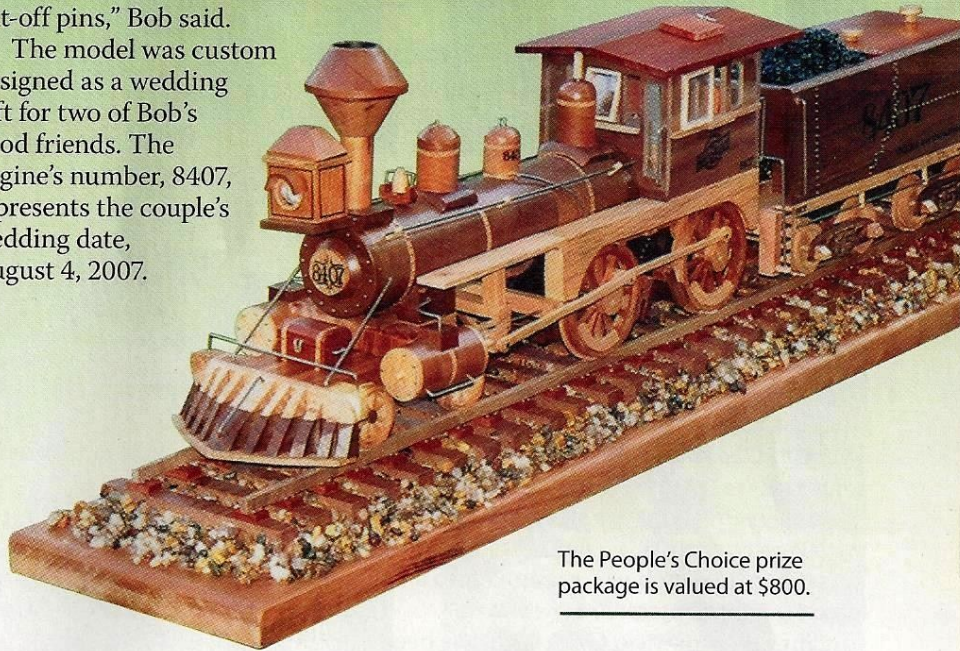
Steam Locomotive by Bob Myers

This richly detailed replica of an 1800s Baldwin steam locomotive took home top honors in the *Scroll Saw Woodworking & Crafts* first online People's Choice Award. Nearly 3,000 votes were cast over a two-week period at www.scrollsawer.com.

A train lover, Bob Myers of DeKalb, IL, used a variety of hardwoods to create the project. Fish tank gravel was used for the coal and ballast around the railroad ties. It really was a labor of love.

"There are more than 1,000 rivets made from cut-off pins," Bob said.

The model was custom designed as a wedding gift for two of Bob's good friends. The engine's number, 8407, represents the couple's wedding date, August 4, 2007.



The People's Choice prize package is valued at \$800.

Fretwork Table Clock by Bruce L. Millward

Judges Notes:

Bruce Millward combines fretwork with traditional woodworking for an elegant presentation. The traditional styling incorporates the fretwork smoothly to show off Bruce's talents in craftsmanship as well as design planning. The judges liked the simple lines of this project which showcase the wood and fretwork without being overly ornate.

Bruce Millward, of Chardon, OH, originally envisioned a metal number dial for his table clock. During the planning stages, he decided to substitute a scrolled clock face, which inspired him to include more fretwork on the sides of the design.

The walnut clock case accommodates a chiming quartz movement and is accented with a maple clock face. The fluted columns are made on a router table.

Bruce has been scrolling for several years. He started making night lights with removable front screens, but moved on to more difficult clocks.

"I've made a lot of different types of clocks," Bruce said. "There is a practicality to them that I like. Everyone needs or uses a clock."

HONORABLE MENTION



HONORABLE MENTIONS

Green Sea Turtle Intarsia

by Tim Rogers

Judges Notes:

Tim Rogers captures motion and light with his intarsia sea turtle. The judges were impressed with Tim's choice of wood and use of grain. The distinct grain pattern of the lacewood is an ideal choice for the leathery skin of the sea turtle. While the overall design is simplistic, the realistic execution makes this intarsia piece noteworthy.

"I tell people all the time that intarsia started as a hobby and became a habit, and I sell my intarsia projects to support my habit," Tim Rogers said.

The *GREEN SEA TURTLE* design was inspired by two things: a recent visit to the Georgia Sea Turtle Center and a piece of lacewood that reminded Tim of the sea turtle's skin. While the loggerhead sea turtle is much more common off the coast of Georgia, Tim chose the sleek look of the green sea turtle. He started with a rough profile sketch, which he divided into segments for the intarsia. The sketch was scanned into a computer for tweaking to produce a final pattern.

Tim, a Brunswick, GA native, has been scrolling since October 2005. He started with Christmas ornaments, but soon fell in love with intarsia. He started designing intarsia patterns and teaching scroll saw and intarsia classes in 2007.

Earth, Wind, Fire, Water

by Pete DeFrancisco

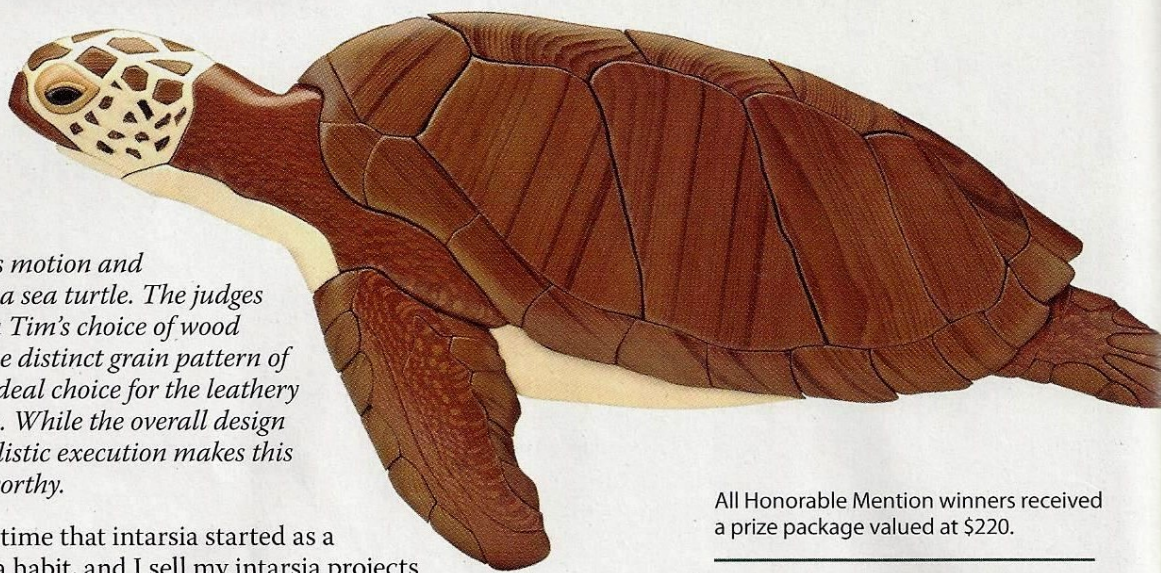
Judges Notes:

Pete DeFrancisco's simple but solid design caught the judges attention. The elemental nature of the project and the consistency of the various elements give a nice flow to the design. The contrasting overlays and distinct Asian flair lend instant appeal.

"The two years I spent stationed in Japan gave me plenty of time to observe the architecture and designs; simple, clean lines," Pete DeFrancisco said. "That's how I hoped this clock would turn out."

The Japanese Kanji characters scrolled into the center panel represent the four elements that give the desk clock its name. The project is made from ½"-thick walnut with maple overlays.

Pete lives in Dallas, TX, and has been working with wood for more than 25 years. He started scrolling six years ago and now considers himself totally addicted. Pete just began designing patterns a few months ago.

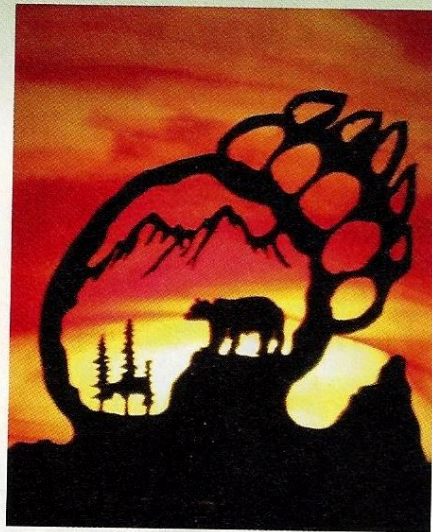


All Honorable Mention winners received a prize package valued at \$220.

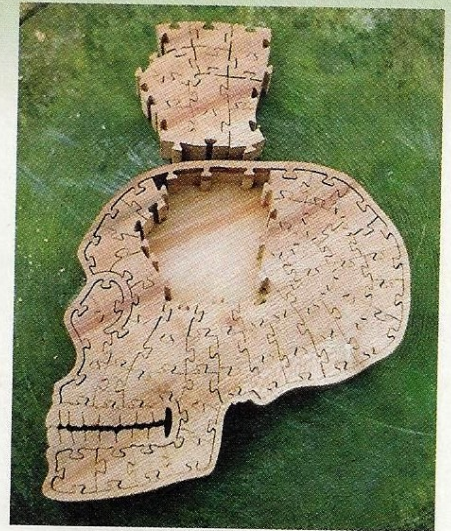




Chuck Bowman
Ocala, FL



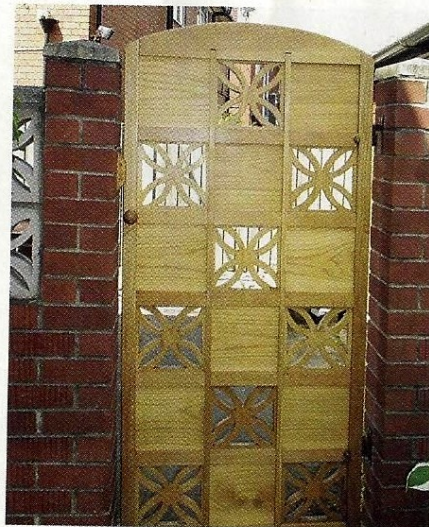
Virgil Merchant
Phoenix, AZ



John Burke
Waterford, England



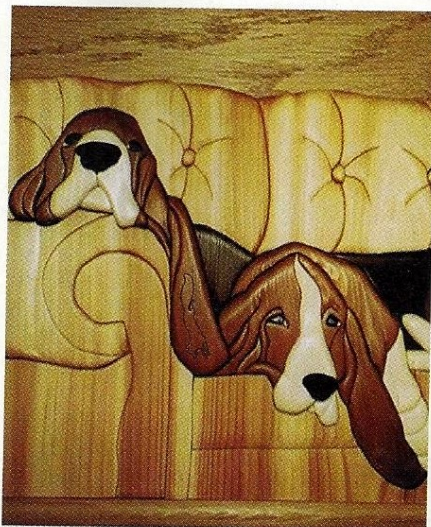
Susan Mathis
Apple Valley, CA



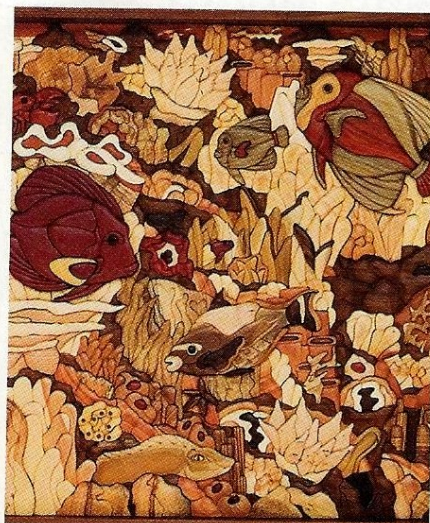
Gordon Degg
Stoke-on-Trent, England



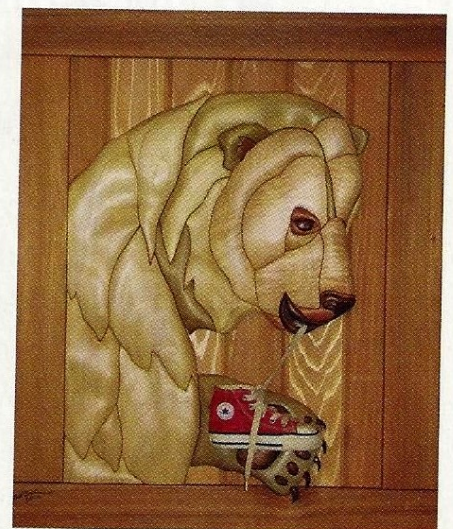
Janette Square
Eugene, OR



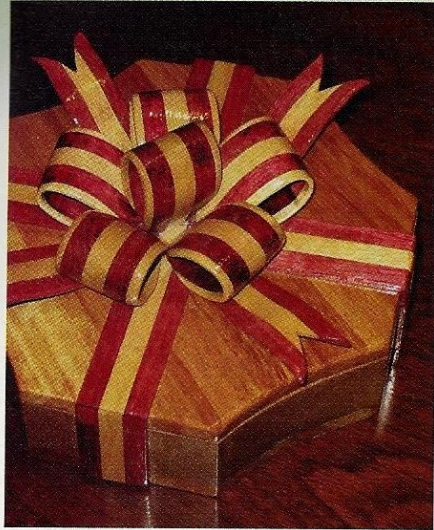
Cheri Feldhausen
Port Orchard, WA



Nick Berchtold
Pekin, IL



Bill Warren
Walla Walla, WA



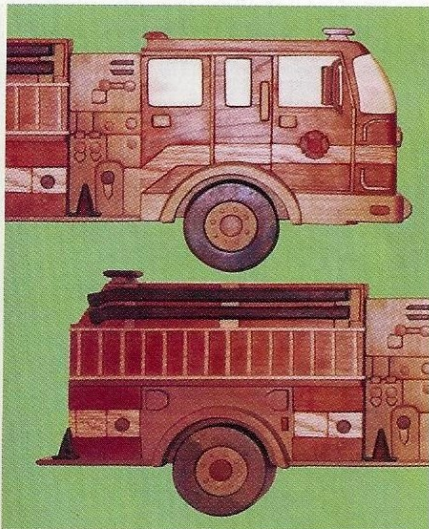
Carole Rothman
Somers, NY



Mike Ryan
Felton, PA



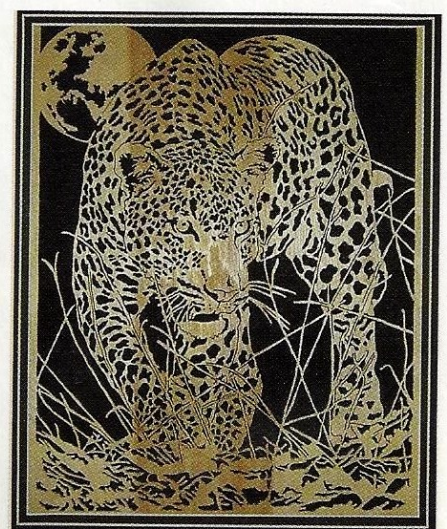
Russ Tipton
Westerville, OH



Fred Conklin
Swan Lake, NY



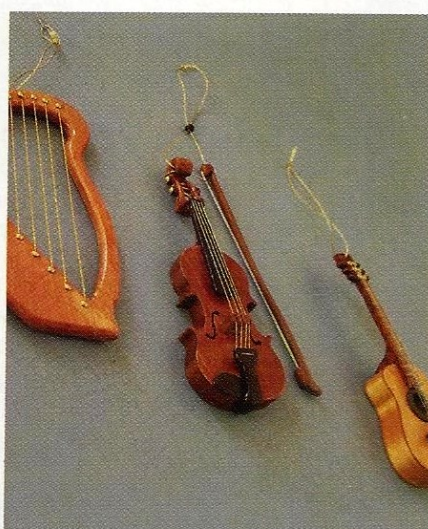
Deborah Nicholson
Hernando Beach, FL



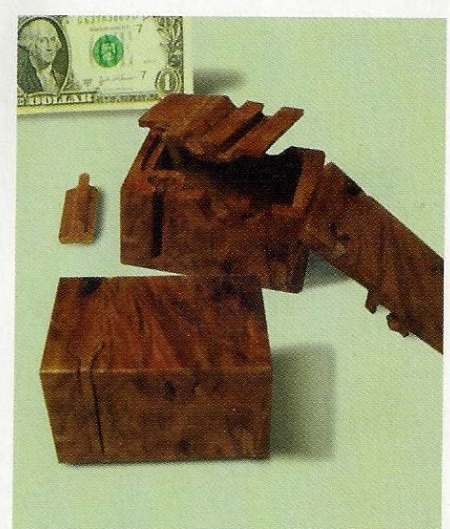
Kerry Hallam
Sumter, SC



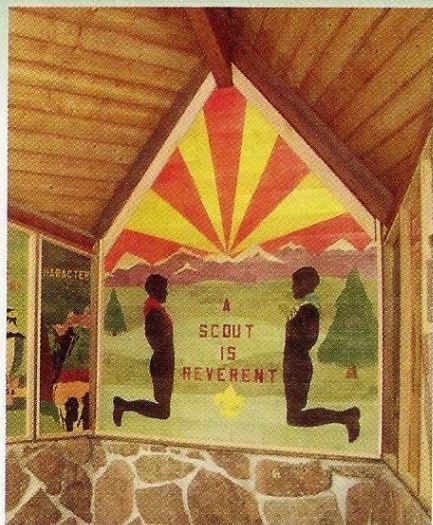
Starla Hansen
New Castle, CO



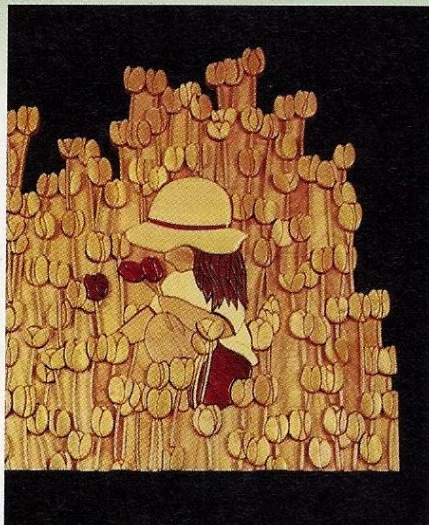
Albert Edge
Sechelt, BC, Canada



Karl Taylor
Lawrenceville, GA



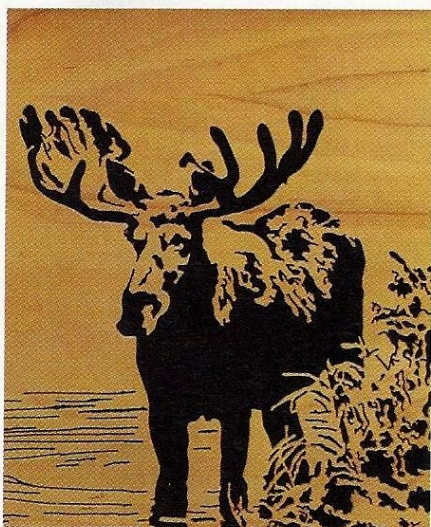
David Huffine
Elbert, CO



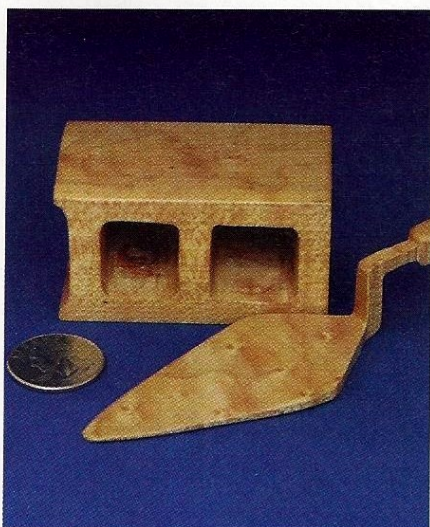
Richard Wood
Murfreesboro, TN



Dave Miesen
Arlington, VA



Robert Webster
Youngsville, NC



Robert Webster
Youngsville, NC

BEST PROJECT DESIGN CONTEST 2007

SCROLL SAW WOODWORKING & CRAFTS

Articles featuring several winning and runner-up entries will be featured in future issues of *Scroll Saw Woodworking & Crafts*.

The Best Project Design contest is held every other year. Deadline for the next contest will be December 31, 2009. Readers have suggested that future contests be broken down by categories (fretwork, intarsia, etc.). We feel this is an excellent suggestion and welcome additional feedback for improving the contest.

Wild Mustang



**Free-spirited
design captures
motion in segmentation,
intarsia, inlay, or fretwork**

*By Sue Chrestensen and
Toni Burghout
Fretwork and inlay cut by Ben Fink*

This stylized horse, *TRYTON*, is my attempt to give motion and strength to a horse design without making it overly complex. With a vision of what I wanted to accomplish, I studied photos and sketches my business partner, Toni Burghout, had made in the past.

The first incarnation of the design was my segmentation version. Toni's fretwork adaptation followed. I recommend aspen for the project. Sand down some pieces to add dimension and round the edges with a mop sander. I use Minwax walnut stain to shade some areas. A bit of blue and white acrylic paint highlights the eye.

TRYTON looks great displayed on its own or as an embellishment for a box lid, message board, or even reduced in size for a magnet. Use your imagination!



Create an open fretwork design or use the same pattern for a striking inlay project.



Segmentation pattern for the **WILD MUSTANG** is on the pattern pullout section.



Sue Chrestensen lives in Grass Valley, CA. Toni Burghout is from Orillia, ON, Canada. See more of their designs online at www.chrestensenburghoutdesigns.com.

Materials:

- 1" x 8" x 8½" aspen or wood of choice (segmentation)
- ¾" x 9" x 10" pine or wood of choice (fretwork, with border)
- ⅛" x 8" x 8½" Baltic birch plywood (segmentation backer)
- Wood glue
- Spray adhesive
- Painter's tape
- Minwax walnut oil-based stain

Tools:

- #5 reverse-tooth blades or blades of choice

Materials & Tools

- Drill with a ⅛" diameter bit
- Mop sander (to round segmentation edges)
- Belt sander (to sand down segments to add dimension)

© 2008 Scroll Saw Woodworking & Crafts



Eagle

Keepsake Box

Straightforward project is ideal for beginners

By Paul Meisel

This box makes an attractive place for valuable keepsakes. The eagle that decorates the top can be made as segmentation or intarsia. Both the box and eagle are easy to cut and assemble, so even beginners can successfully complete the project. Select a combination of light and dark wood for the eagle appliqué, or simplify the design by cutting all of the parts from $\frac{1}{4}$ "-thick cherry and staining the dark segments.

Building the Box

Step 1: Cut the box sides. Use a table saw to rip the $\frac{1}{2}$ "-thick stock to $3\frac{3}{4}$ "-wide. This will be used for the box front, back, and sides.

Step 2: Cut the mitered corners. Set the miter saw to cut at a 45° angle and cut the front and back to $10\frac{3}{4}$ "-long. Cut the sides to 5"-long. Dry fit the four pieces together and check the fit.

Step 3: Assemble the box sides. Glue and clamp the front, back and side pieces together. I use a strap clamp. Use a square to check that the assembly is square and allow the glue to dry.

Step 4: Separate the lid from the sides. Set the blade height on your table saw to $\frac{5}{8}$ ". Set the rip fence $\frac{3}{4}$ " from the blade and cut all around the glue up to separate the lid frame from the box frame.

Step 5: Drill pilot holes for the hinges and lid support screws. Drill the $\frac{1}{16}$ "-diameter holes now, as they will be difficult to drill after the top and bottom are attached.

Step 6: Cut the top and bottom. You may need to edge-glue two $\frac{1}{4}$ " x 3" x 24" boards together to get the required width. Cut the pieces to $5\frac{1}{4}$ " x 11". Sand the edges until smooth and slightly rounded.

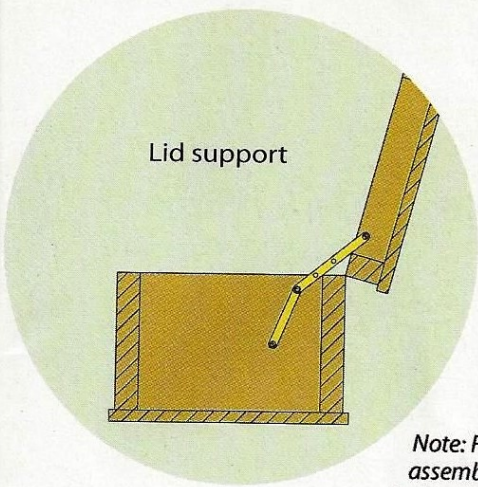
Step 7: Assemble the box.

Center the box frame on the bottom stock and center the lid frame on the top stock. Attach the top and bottom with wood glue. Make sure the lid and sides are both centered correctly and line up with each other. Allow the glue to dry, then install the hinges and lid support.

The Eagle Embellishment

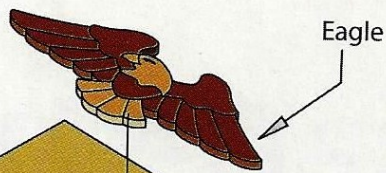
Step 8: Transfer the pattern to your stock. For the intarsia version, select the direction of grain you prefer for each piece. I arrange the grain of the walnut parts to follow the spread of the wings, simulating feathers. The grain on the remaining parts was left in a vertical direction.

Step 9: Cut the parts. Use a #2 reverse, skip-tooth blade. Round over the edges as desired. Arrange the pieces of the eagle so they are centered on the top of the box, and glue them in place.



Lid support

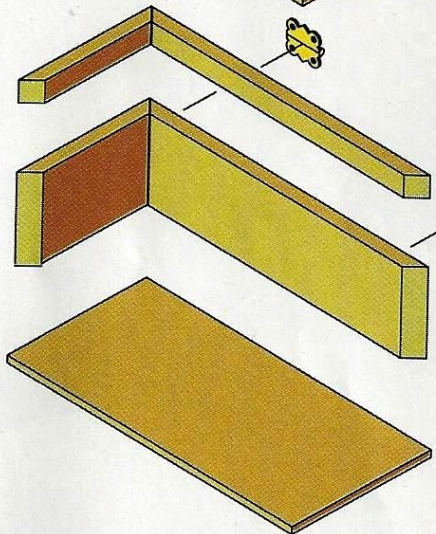
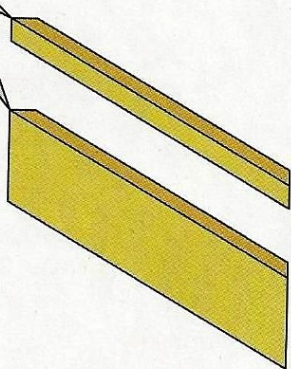
Top/bottom (2)
5¼" x 11"



Eagle

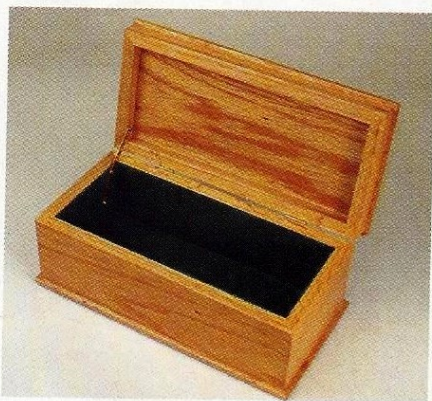
Note: Front/back/side assembly is completed before the lid frame is cut.

Front/back(2)
3¾" x 10¾"



Hinge (2)

Side (2)
3¾" x 5"



Finish the Box

Step 10: Apply the finish.

Remove the hinges and lid support and brush on a coat of sanding sealer. When the sealer is dry, sand lightly with 220-grit sandpaper. Remove any dust, then apply a coat of polyurethane varnish.

Step 11: Line the box.

Use scissors to cut the pressure-sensitive felt to size. Remove the backing paper and press the felt into place. Replace the hinges and lid support.

Materials & Tools

Materials:

- ½" x 3¾" x 36" oak (sides)
- 2 each ¼" x 3" x 24" oak (#1325)* or 1 each ¼" x 6" x 24" oak (lid and bottom)
- ¼" x 3½" x 9⅝" cherry or wood of choice (eagle)
- Brass hinges & lid support kit with screws (#3111)*
- 2 each 9" x 12" pressure-sensitive green felt (#7355)*
- Sanding sealer
- Assorted stains of choice (optional)
- Polyurethane varnish
- Sandpaper, 220 grit
- Wood glue

Tools:

- Table saw
- Miter saw
- #2 reverse skip-tooth blades (Olson #443-R)* or blades of choice
- #0 Phillips screwdriver (to install hinges and lid support)
- Drill with ⅛"-diameter drill bit
- Scissors
- Strap clamp or clamps of choice
- Drum sander with 80 and 120-grit sleeves (to shape intarsia and segmentation)
- Paint brushes

SPECIAL SOURCES:

The ¼"-thick oak, Olson blades, felt, and hinge/support kit, all marked with an *, are available from Meisel Hardware Specialties, P.O. Box 70, Mound, MN 55364, 800-441-9870, www.meiselwoodhobby.com.

TIP FELT FEET

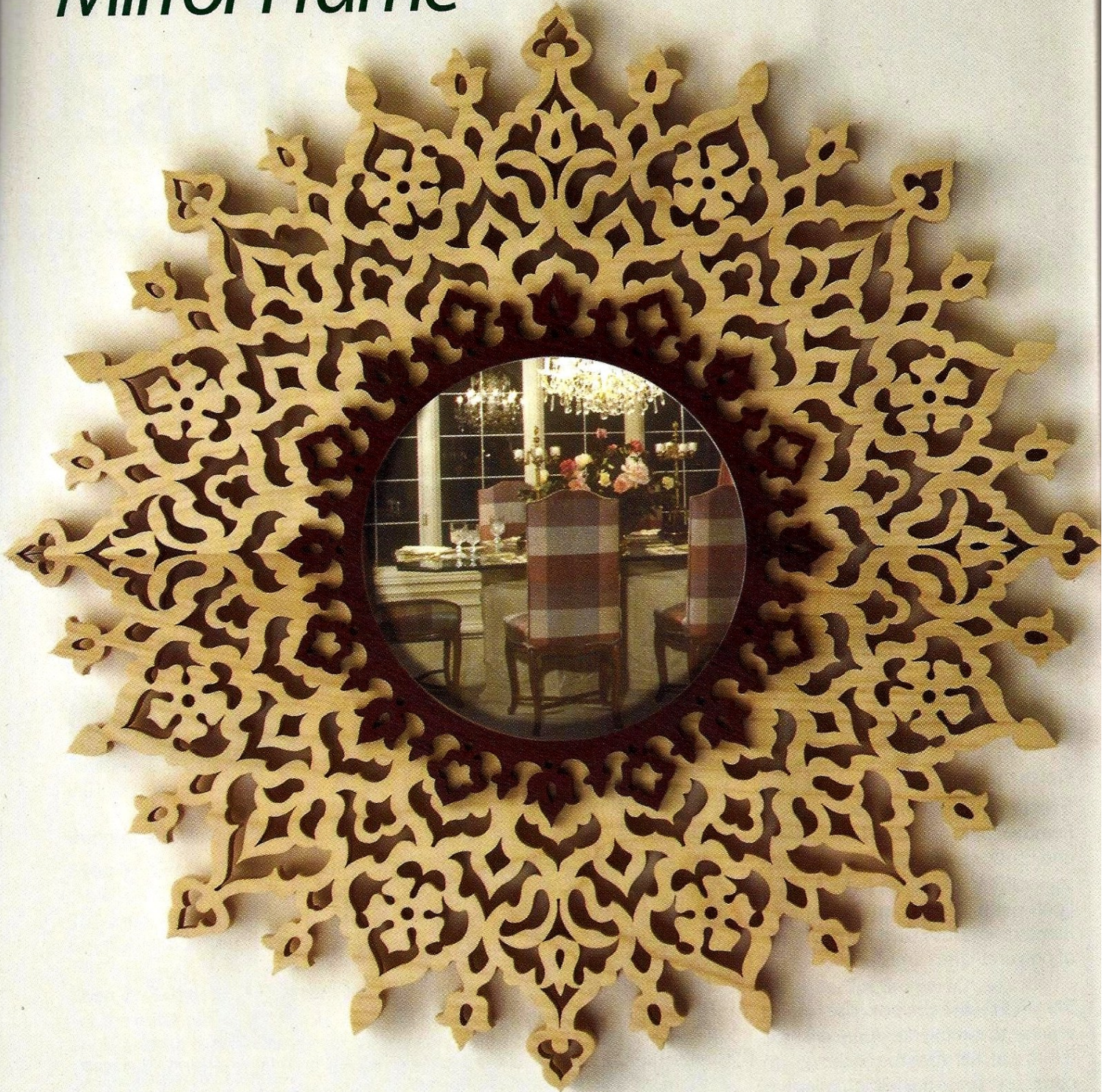
Cut four 1"-diameter round circles from the left over scraps of felt, and apply one to each corner of the bottom of the finished project.

Pattern for the **EAGLE** KEEPSAKE BOX is on the pattern pullout section.



Paul Meisel of Mound, MN, designed more than 3,000 woodworking plans. For more projects, visit his website: www.meiselwoodhobby.com.

Persian-style *Mirror Frame*



Repeating design highlights your scrolling skills

By Richard Preator
Cut By Dale Helgerson

This exotic design was originally intended as a mirror frame, but lends itself nicely to other applications as well. Try enlarging or reducing the pattern and cutting a variety of sizes to create a striking display. Size the pattern for a 3"-diameter clock insert, or enlarge it for a special portrait or photo.

The intricacy of the design makes this a challenging project for beginners. Because it is a repeating pattern, inconsistencies in cutting will be obvious. Cut a small portion from scrap wood first to get a feel for the design. Once you're comfortable with cutting the basic shapes, you'll find it easier to repeat the cuts with confidence and consistency.

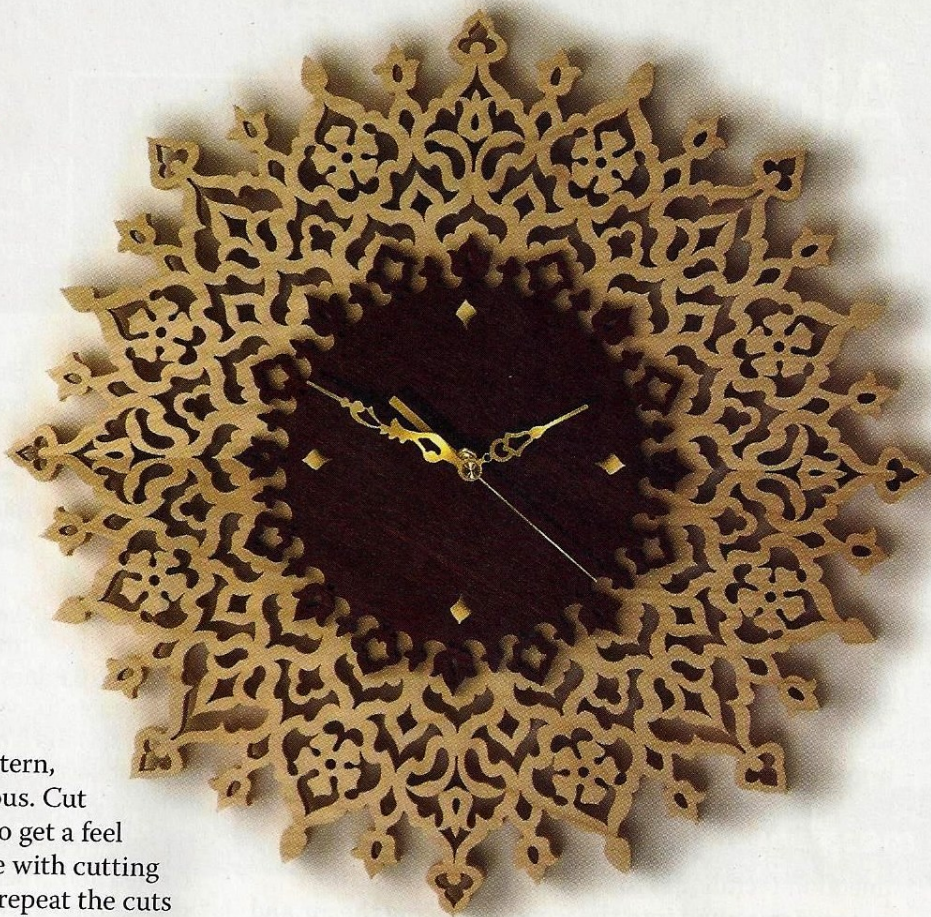
The delicate fretwork can be fragile. For a novice scroller, I suggest using Baltic birch plywood because the plywood is stronger than most other woods. Stack cutting also adds support to the delicate areas.

If you use hardwoods, I recommend cutting the main piece from a light hardwood, such as maple or birch, and the overlay from a dark hardwood, such as mahogany or walnut. You could also stain or dye plywood to simulate these colors.

Use caution when cutting the center circle. For a perfectly round circle, cut away from the line and sand up to it. Cut the mirrored acrylic to fit into the center circle of the main piece. The center circle of the overlay is slightly smaller and will neatly hide the joint.

Use the biggest bit you can for the blade-entry holes. I use a $\frac{3}{32}$ "-diameter drill bit to drill out the decorative circles on the overlay. Sand the pieces lightly after cutting to remove any burrs.

Apply your finish of choice. To assemble the frame, use epoxy to glue the mirrored acrylic into the main piece. Then use cyanocrylate (CA) glue to attach the overlay. Attach your hanger of choice and remember to sign your work.



Alter the design to make a striking wall clock by leaving the overlay solid and drilling a hole through the center to accommodate a clock movement.



Richard lives in Peculiar, MO, and excels at restoring historic scroll saw patterns. Visit his website: www.peculiarfretworks.com.

Materials:

- $\frac{1}{4}$ "- $\frac{1}{2}$ " x 14" x 14" plywood or wood of choice (main piece)
- $\frac{1}{8}$ "- $\frac{1}{4}$ " x 7" x 7" plywood or contrasting wood of choice (overlay)
- 5"-diameter piece of mirrored acrylic
- Dye, stain, or finish of choice
- Sandpaper, 220 grit
- Epoxy
- Cyanocrylate (CA) glue

Materials & Tools

Tools:

- #2 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ " and $\frac{3}{32}$ "-diameter drill bits
- Rags or brushes to apply finish

Alowood

Exotic hardwood alternative at a fraction of the cost

By Bob Duncan

Alowood, a new wood manufactured in Ferndale, WA, offers the density, color, and machinability of exotic hardwoods at a fraction of the price.

According to Evertch, the company that manufactures Alowood, the product starts out as ordinary, plantation-grown wood. I can already imagine veteran woodworkers discounting the wood on that basis; plantation-grown wood usually ends up in the 2x4 stud bin at large home improvement stores. But it's what they do to the wood that is important.

Evertch uses a combination of vacuum and injection techniques to force an unnamed, farm-grown compound into the wood, replacing the air and moisture in the wood. Then the treated wood is heated to bond the compound permanently to the wood. This results in a solid color the whole way through and an increase in the density of the wood.

Alowood is sold as a "green" alternative to expensive hardwoods. It offers a fast-growing substitute for slow-growing exotic hardwoods and is also much more affordable.

Alowood comes in eight colors that simulate the colors of hardwoods: Natural (ash), California (oak), Appalachian (walnut), Virginia (silver walnut), American (cherry), Pacific (teak), Brazilian (rosewood), and Black (ebony). I had the opportunity to test Virginia, Brazilian, and Black.

Working with Alowood

I agreed to give the processed wood a try, but went into the review expecting the worst. I have scrolled plantation-grown lumber before; it's an exercise in frustration. The wide grain pattern, created by rapid growth (several inches in diameter each year), makes it hard to follow a line, and makes for very fragile wood. That was not the case with Alowood. My first cut through a piece of Black Alowood surprised me—it cut smoother than wenge. I haven't had the opportunity to try a piece of real ebony, which can run \$60 a board foot, but the



Alowood's solid color makes finishing quick and easy. The end grains show the color is permeated through the entire board.

Black Alowood is a dream to cut. Every cut was smooth and sharp.

The wood is much harder and denser than I expected, considering that it started out as plantation-grown lumber. It's come a long way from its humble roots.

Testing the hardness of the wood on the Janka scale requires specialized equipment that I don't have access to. But the company states the hardness of the different colors of wood is comparable to the exotic wood it is similar to. In practice, the Black Alowood is harder to cut than the Brazilian, and Virginia is the easiest of the three to cut.

The wood cuts and sands as well as any other hardwood; it doesn't machine like the plantation-grown lumber it is created from. There are no soft patches where the grain changes and the wood is durable enough for me to cut delicate holiday ornaments.

I did encounter some problems with warping when I resawed the wood down to 1/4"-thick. I had planned to make holiday ornaments from the thin stock, but didn't have a chance to cut all of the ornaments as soon as I wanted to. When I went back to cut those pieces, many of them had warped. Many factors could have contributed to the warping: the moisture in my basement shop being the major one.

Finishing Alowood

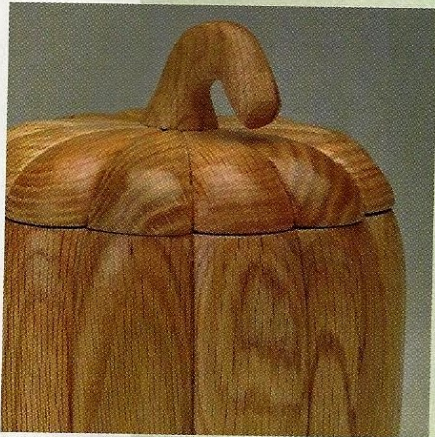
The compound that gives Alowood its color and density makes it nearly impossible to change the color of the wood. But since you are trying to replicate the look of more expensive hardwoods, this may be a moot point.

The manufactured color of the wood makes it very easy to finish. Pick the color you want from the eight choices, cut your project, and add a finish. The wood takes oil finishes well, but a few coats of spray lacquer are really all that's needed.

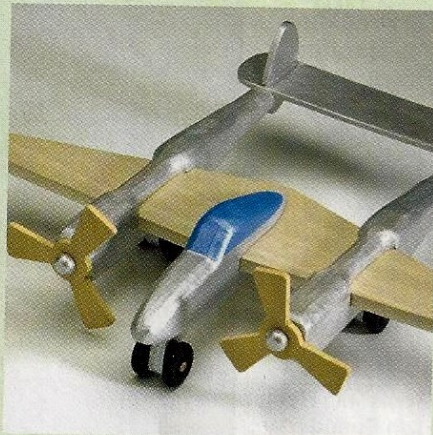
Summary

While less exotic woods, such as cherry and walnut, only cost a bit more than Alowood, it's a perfect substitute for expensive exotic woods such as rosewood and ebony. Availability is limited to a few specific retailers. To find a list, visit www.alowood.com. In the long run, Alowood will save you money, time spent finishing, and even the environment.

In our next issue...



Graceful pumpkin box is made from simple segments



Clever airplane toy is sure to delight future pilots



Learn the ancient art of marquetry

SUBSCRIBE TODAY—Don't Miss a Single Issue!

Phone **888-840-8590**, or visit us online at www.scrollsawer.com

ADVERTISING DIRECTORY

Ben's Scroll Saw.com – page 5
(717)367-8064
www.bensscrollsaw.com

CarveBuddy – page 17
www.carvebuddy.com

Coyote Software/
Carving Technologies – page 15
(913)708-8083
www.coyotect.com or
www.carvingtechnologies.com

D&D Woodcrafts – page 17
(303)751-1400
www.danddwoodcrafts.com

Del's Woodcraft – page 17
(303)426-4402
www.delswoodcraft.com

Full Spectrum Solutions – page 9
(888)574-7014
www.fullspectrum.com

Handsome Woodman – page 11
(360)260-6908
www.thehandsomewoodman.com

Mike's Workshop – page 11
(605)582-6732
www.mikesworkshop.com

Ocooch Hardwoods – page 17
(888)322-2432
www.oochoohardwoods.com

Olson Saw Company – page 15
(203)792-8622
www.olsonsaw.com

Prox-Tech, Inc. – page 5
(877)PROXXON
www.proxxon.com/us

R.J.R Studios – Back Cover
(609)448-2414
www.rjrstudios.com

Rapid Resizer – page 17
www.rapidresizer.com/workshop

Scrollsaw Association of the World
page 15
www.saw-online.com

Scrollsaw Association of the World
Expo – page 7
www.saw-online.com/Events/expo.htm

Seyco, Inc. – page 1
(800)462-3353
www.seyco.com

Sloan's Woodshop – page 78 & 79
(615)453-2222
www.sloanswoodshop.com

Texas Scroll Saw Picnic – page 11
(469)360-9938
www.DFWScrollers.com

Tri-County Scrollers
Scrollabration & Woodworks Show –
page 11
(717)733-1546 or (717) 733-1004
www.TriCountyScrollers.com

Wildwood Designs – Inside Back Cover
(800)740-9090
www.wildwooddesigns.com

Wonder Paper by Jason – page 7
(785)639-7470
www.wonderpaperbyjason.com

Woodcraft Supply – page 7
(800)542-9115
www.woodcraft.com/ssw.aspx

Wooden-Gear-Clocks – page 17
(715)955-4104
www.wooden-gear-clocks.com

Wooden Teddy Bear
Inside Front Cover
(888)762-9149
www.woodentedybearonline.com

CLASSIFIED ADS

Tools, Patterns & Materials

RETIRED AND BORED? For FREE DVD
www.graphictransfer.net/youcando.asp

WWW.SCROLLIT.COM We carry lots of
Scroll Saw Blades and Accessories. Olson,
Flying Dutchman, books, patterns, steel
squares, small drill bits and woodworking
plans. There are many tips for scrollers, too.

THOMAS AIR COMPRESSOR T617HDN
only 60 decibels \$290.00 View our full line at
www.graphictransfer.net 1-866-453-2652

3D WOOD PATTERNS for your Sears
Craftsman® CompuCarve™ Machine! Create
beautiful carvings with our Economical,
High-Quality Patterns. Available for
immediate download from our website.
www.carvebuddy.com

WOODWORKING MADE EASIER! For FREE
DVD www.graphictransfer.net/youcando.asp

GREAT HOBBY! Extra Income? For FREE DVD
www.graphictransfer.net/youcando.asp

Sloan's Woodshop

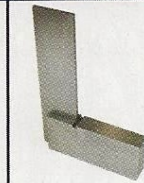
The Scroll Saw Store

Baltic Birch Plywood

The Best Grade available: B/BB

- #101 - 1/8"x12"x12" -
- #107 - 1/8"x12"x24" -
- #102 - 1/4"x12"x12" -
- #108 - 1/4"x12"x24" -
- #103 - 3/8"x12"x12" -
- #109 - 3/8"x12"x24" -
- #104 - 1/2"x12"x12" -
- #110 - 1/2"x12"x24" -
- #105 - 5/8"x12"x12" -
- #111 - 5/8"x12"x24" -
- #106 - 3/4"x12"x12" -
- #112 - 3/4"x12"x24" -

Call For Pricing



**2 inch
Precision
Machine
Square**
A must
when stack

cutting, Squares your blade
with the table.

SQ-2 - \$4.95

10 pc - 1/8" Shank Router Bit Set

Fits Dremel Tools with Router
Base. Ten High Speed Steel
Bits come in a
Wooden Storage Box

#D2721 - \$25.00

1/4" Dovetail not included in set
#D3041 - \$3.65



Hardwood Plywood

**Good One Side
1/4"x12"x12"**

- #200 - Red Oak - \$1.75
- #450 - Maple - \$2.25
- #250 - Cherry - \$3.00
- #350 - Walnut - \$4.00
- #275 - Mahogany - \$3.00
- #375 - Hickory - \$3.00
- #425 - Ash - \$2.75

More Plywood On Web Site



Needle File Sets

12 piece sets in 2 sizes of files.
Regular about 1/4" wide 6" long
Mini about 1/8" wide 4" long

Reg - #12pcnf - \$12.95

Mini - #12pcmini - \$7.95

More Sets On Web Site

WeldBond Adhesive

It dries crystal clear & won't
leave a yellow glue line in the
joint. Sets up in 20 minutes,
achieves strong bond in 1 hour &
cures in 24 hours. It's Non Toxic,
Weatherproof, Paintable, No
Fumes, No Clamping required.
We have used it for 15 years in
our shop. Give it a try we think
you will really like it.

4 ounce Bottle

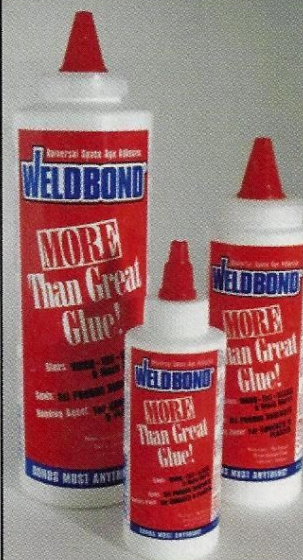
#WB-4 - \$4.50

8 ounce Bottle

#WB-8 - \$5.95

21 ounce Bottle

#WB-21 - \$10.95



Foot Switch

Keep both hands holding your
work down with our Foot Switch.
Step on the switch your saw turns
on, lift your foot the saw turns
off. Two cord style for ease of
use. 110V, 1/4 HP, 10 amp max.

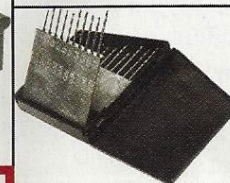
#SWITCH - \$29.95



Precision Pin Chuck

Use mini bits in a drill press with
this high quality Pin Chuck. With 3
collets, it holds bits #80 - #40.

PC-1 \$ 13.95



20 Piece Mini

Drill Bit Set

#61 - #80
metal case

**#20pcDS
\$ 9.95**

Do you Love To Scroll !!!

But Hate Scraping The Paper Off ?

Try Our Removable Adhesive Paper. Copy your
pattern on this paper. Peel off the paper backing. Place
it on your wood or other material. Cut out the pattern.
Then Simply Peel The Paper Off. No Spray Glues, No
Scraping, No Paint Thinner, No Mess, No Problems !!!

Works in Copiers, Laser & Inkjet Printers

Each Sheet Measure 8 1/2"x11"

#AP10 - 10 Sheets - \$3.95 #AP100 - 100 Sheets - \$30.00

#AP25 - 25 Sheets - \$9.50 #AP250 - 250 Sheets - \$65.00

Mini Drill Bits

1/16", 3/32", 1/8" Bits **\$4.50 Doz**

Numbered Drill Bits

#54, #56, #58, #61, #64,
#67, #70, #72

\$ 7.50 per Dozen

(sorry no mixing sizes of drill bits)

**Thin Hardwoods
Listed On Web Site**

When you call us you'll talk to more than just an order taker !!! We all own and use scroll saws !!!

To place an order, call, fax or write us. We accept Visa, MasterCard, Discover, Checks & Money Orders. Sorry No COD's
Please Include Phone # and Street address (No PO Boxes) - Most orders are shipped within 24 hours of receipt, No minimum
order. Our simple shipping chart is on the next page. Questions? Give us a call. **Many more items on our Web Site.**

We do not ship outside of the US !!! All prices subject to change at any time without notice !!!



Sloan's Woodshop - 3453 Callis Road - Lebanon, TN 37090

Phone: (615) 453-2222 Fax: (615) 453-0507 Email: info@sloanswoodshop.com

www.sloanswoodshop.com Check out our internet specials !!!

Order Toll Free: 1-888-615-9663

www.sloanswoodshop.com

OLSON®

SCROLL SAW BLADES

Regular Skip Tooth Blades
3/0, 2/0, 0, 2, 4, 5, 7, 9, 11
\$1.70 a Doz - \$17.00 a Gross

Double Skip Tooth Blades
3/0, 2/0, 1, 3, 5, 7, 9, 12
\$1.70 a Doz - \$17.00 a Gross

Reverse Skip Tooth Blades
2/0, 2, 5, 7, 9, 12, 420R
\$1.95 a Doz - \$19.50 a Gross

Spiral Tooth Blades
2/0, 0, 2, 4, 6
\$1.95 a Doz - \$19.50 a Gross

Crown Tooth Blades
2/0, 2, 3, 5, 7, 9, 12
\$2.30 a Doz - \$23.00 a Gross

Precision Ground Tooth
5, 7, 9,
\$3.50 a Doz - \$35.00 a Gross

"NEW" PGT Double Tooth
5, 7, 9,
\$3.50 a Doz - \$35.00 a Gross

"NEW" Mach Series Reverse
3, 5, 7, 9
\$2.75 a Doz—\$27.50 a Gross

"NEW" Thick Wood Blades
408-TW
\$2.95 a Doz—\$29.50 a Gross

Metal Cutting Blades
1, 5, 7, 9, 12
\$3.00 a Doz—\$30.00 a Gross

"NEW" Flat End Spiral
2, 4
\$2.75 a Doz—\$27.50 a Gross

You may mix or match the same style blades for gross pricing

All the blades above are 5" Plain End "OLSON" Blades

We also stock:

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

ACRYLIC SHEETS

Solid Colors

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

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

Transparent Colors

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

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

Mirrored Colors

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

Red, Blue, Green, Yellow, Orange, Pink, Purple, Peach, Gold, Bronze, Gray, Teal, Clear (clear only \$12.00 each)

White Marble Acrylic Sheets

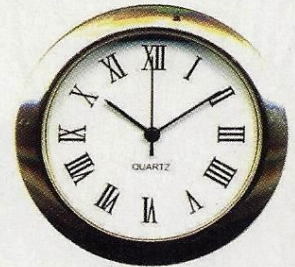
\$15.00 ea
1/8"x12"x24"

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

Top Quality Silcon Brand Inserts



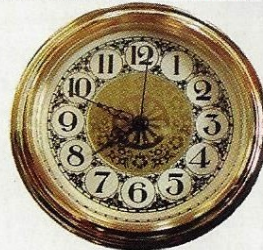
#CK100 - White Arabic
#CK103 - Ivory Arabic
#CK102 - Gold Arabic



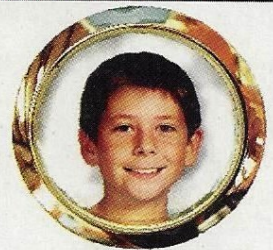
#CK101 - White Roman
#CK104 - Ivory Roman
#CK105 - Gold Roman

1+ \$4.75 ~ 10 + \$4.35 ~ 30+ \$3.95

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



#CK106
1 7/16" Fancy Gold & Black Dial, Arabic Numbers
1+ \$5.50 - 10+ \$5.20
30+ \$4.75



#PHOTO-1
1 7/16" Photo insert
1+ \$1.75 - 10+ \$1.55
30+ \$1.35
We also have 2" Photo Inserts

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

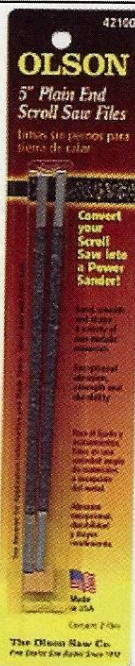
1 3/8" Forstner Bit - #FOR138 - \$9.00 each
We also stock 2", 2 3/4" & 3 1/2" clock inserts



Blade Storage Tubes

Clear plastic tubes
3/4" dia. 6" long, tops have hangtabs

\$4.95 dozen
#TUBE



Olson®

Scroll Saw Files

They easily shape & sand complex contours eliminating hand sanding. Files have a tempered spring steel core coated with silicon carbide abrasive. Comes in both Pin-less & Pin-end styles Each pack contains two Files. Width - .156" Thickness - .056" Fine Finish
Made In The USA
#42100 Pin-less
#42101 Pin-end

\$5.95 Per Pack

Order Toll Free
1-888-615-9663

Sloan's Woodshop
3453 Callis Road
Lebanon, TN
37090

SHIPPING CHARGES

Applies to the 48 contiguous states
\$00.00 - \$40.00 add \$6.50
\$40.01 - \$60.00 add \$8.00
\$60.01 - \$80.00 add \$10.00
\$80.01 - and over add 15%

TN residents add 9.25% Sales Tax



Choosing the right teeth

Use skip tooth blades when you need a fast cut and are not concerned about splintering on the bottom. Use reverse-tooth blades when you need a relatively fast cut that leaves a smoother surface on the bottom. Use double-tooth blades when you need a smooth cut and aren't concerned about speed. Use spiral blades when you need to cut in various directions without turning the wood.

Blades

causes the blade to overheat or bend. Use caution to avoid bending the blade when feeding it through tiny blade-entry holes.

Reverse-tooth blades

According to Chuck Olson of the Olson Saw Company, the reverse-tooth scroll saw blade was first developed by Olson in the late 1950s for Playskool. Playskool was stack cutting 10 puzzles from 1/8"-thick wood, and had to throw away the bottom puzzle because of tear out. Reverse-tooth blades prevented this and increased productivity. Olson introduced the reverse-tooth scroll saw blade to the general public in the early 1980s.

Reverse-tooth blades were invented for wooden puzzles.



Lubricating the blade

To increase blade efficiency and prevent scorching of the wood, many scrollers use tape on their workpiece. Mike Moorlach, owner of Flying Dutchman Blades, determined that it's actually the chemical that manufacturers use that acts as a lubricant. The chemical keeps the tape from sticking to itself on the roll. All tape has this property, so it doesn't matter if you choose masking tape or clear packaging tape.



SCROLLPOLL

Based on polled responses from www.scrollsawer.com.



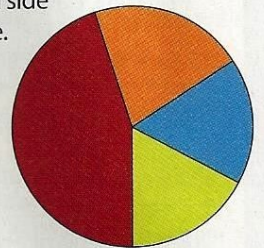
Top Feed
44.4%

Bottom Feed
55.6%

Top feeding vs. bottom feeding

To feed from the bottom, release the blade from the top blade holder, lift the workpiece, thread the blade up through the next blade-entry hole, and reattach the blade at the top. To top feed, you need a saw that has a pivoting upper arm. Remove the blade from the bottom blade holder, lift the upper arm, move the workpiece and thread the blade back down through the next blade-entry hole. Re-clamping the blade in the bottom blade holder does take a bit of practice, but many scrollers find it easier, and faster, to locate the blade-entry hole from the pattern side of the workpiece.

Using Tape



■ Under the pattern	45.00%
■ Over the pattern	21.67%
■ Both	16.67%
■ Don't use tape	16.67%

Over or Under

Some scrollers attach the pattern to the wood, then cover the pattern with clear packaging tape. This helps keep the pattern attached to the wood, but sawdust can collect between the pattern and the tape, obscuring the lines. Other scrollers put the tape directly on the wood, apply spray adhesive to the pattern, and position the pattern on top of the tape. It's a good idea to use colored masking tape with this method. The bright colors make it easy to spot any missed tape, and the colored painters' tape is easier to remove than traditional masking tape.

Broken blades

The main reason blades break is improper tension. Too little tension allows the blade to bend and too much tension stretches the blade. Test the tension by the sound the blade makes when you pluck it. Strive for a high C tone. A properly tensioned blade will not move more than 1/8" in any direction.

Blades also break because too much pressure is applied when cutting. This



WE NOW CARRY EXCALIBUR SCROLL SAWS

- Head tilts 45° left and right, tilting the blade, not the table keeping the workpiece level for better control & more accurate cuts.
- 21" or 30" Throat capacity.
- 2" Cutting thickness capacity.
- Quick blade changes with finger operated blade clamps, no tools required.
- Easy access speed and tension controls.
- Organized blade storage on base.
- Onboard dust blower.

Call for pricing today on 21" and 30" models with or without stands.



Galaxy

Try our Galaxy blades today.
Excellent German quality for
all your scroll sawing needs.

2104 Beloit Ave
Janesville, WI 53546

1-800-470-9090

Wildwood
DESIGNS INC.

SIMPLY WILD ABOUT SCROLL
SAWING

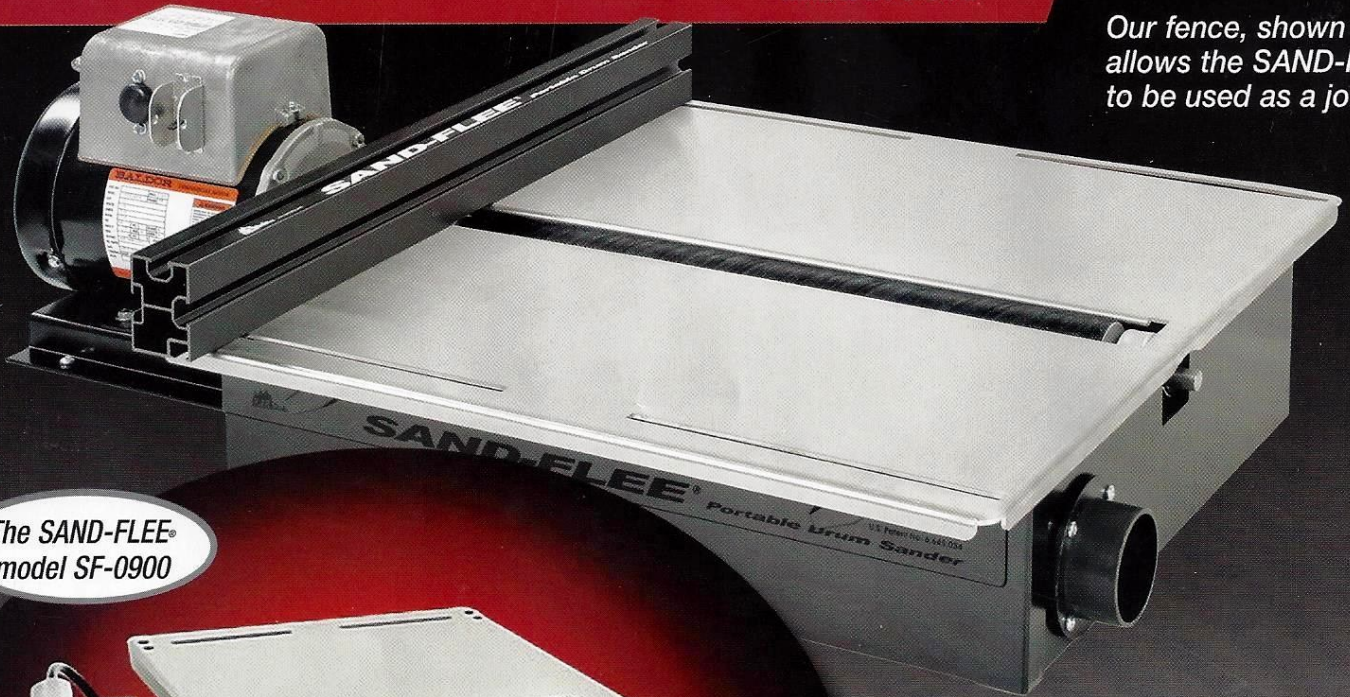
www.wildwooddesigns.com

SAND-FLEE®

Portable Drum Sander

MADE IN U.S.A.

Our fence, shown below, allows the SAND-FLEE® to be used as a jointer!



The SAND-FLEE®
model SF-0900



Our **NEW** 9" benchtop model is designed for the smaller shop and delivers all the unique features for a SAND-FLEE® performance!

Add an optional flexible shaft detailing wand, and build a complete SAND-FLEE® sanding system!



Easier • Faster • Cleaner • More Flexible
More Cost Effective • More Fun • Made in U.S.A.

R.J.R. Studios, LLC

A NEW REVOLUTION FOR YOUR SANDING SOLUTION®

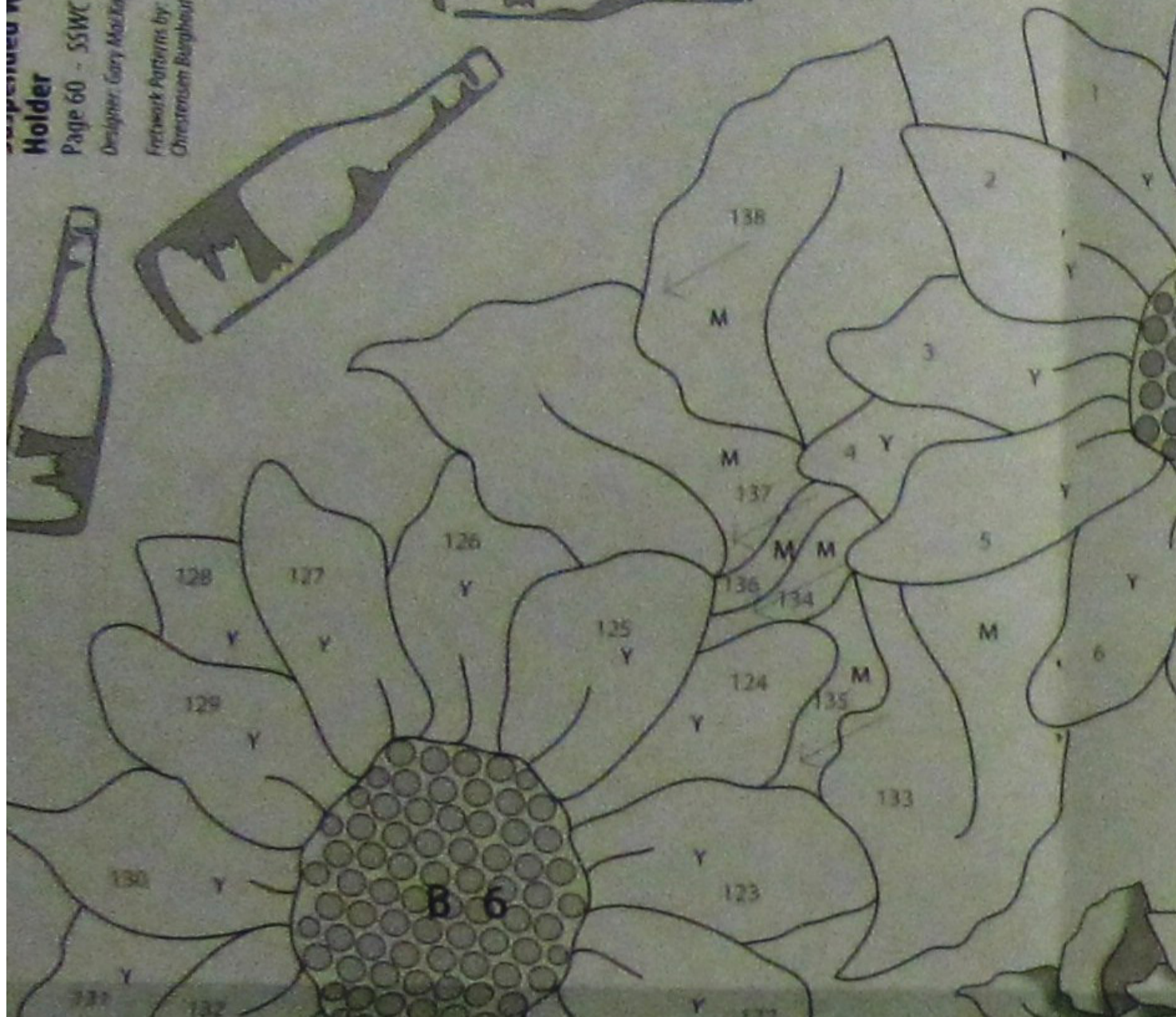
609-801-1800 • www.rjrstudios.com

Wine Holder

Page 60 - SSWC Issue 31

Designer: Gary Mackay

Freework Patterns by
Christensen Burghout Designs

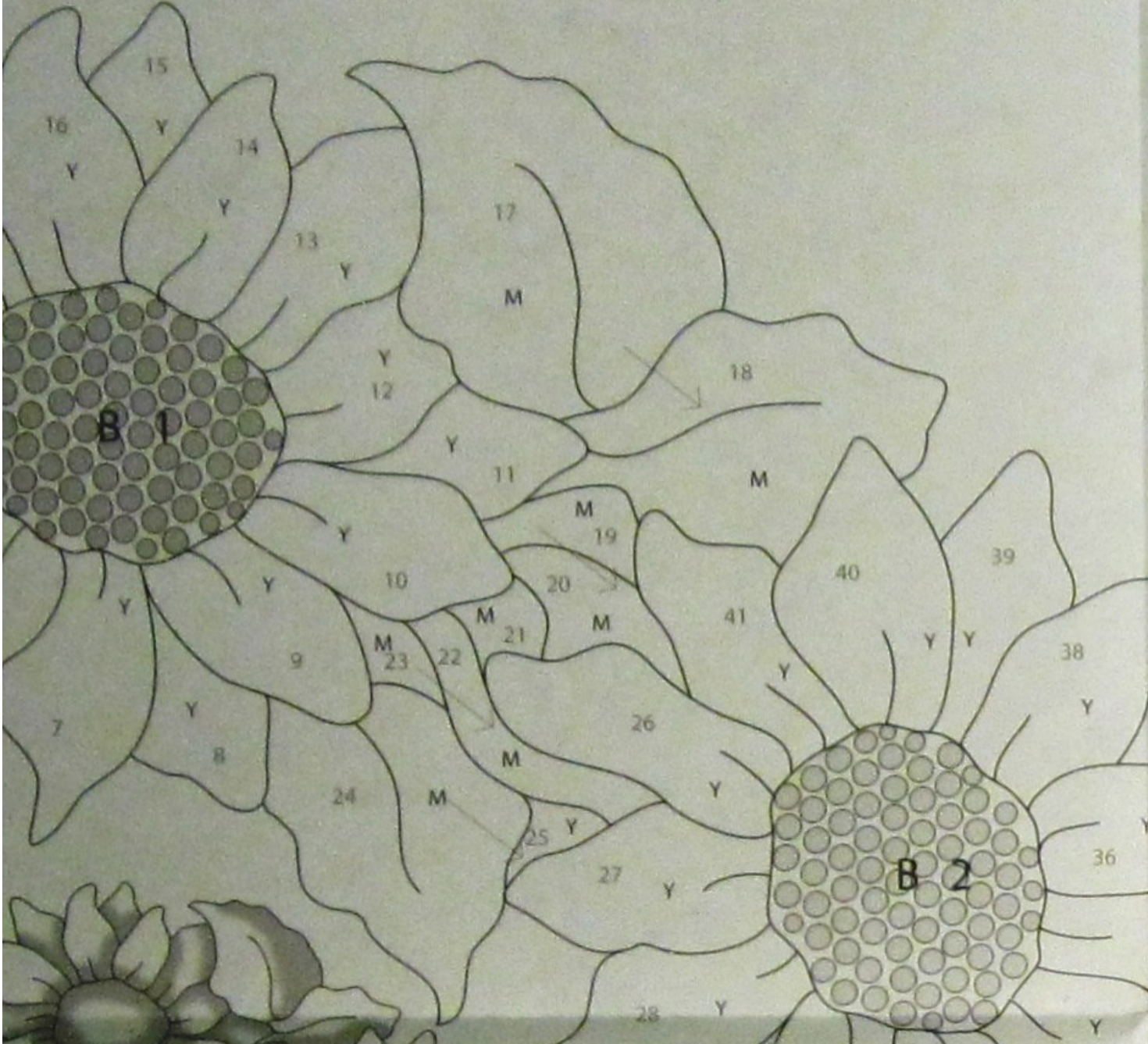


Cut second
with table
left side
down at 30°
(cut clockwise)





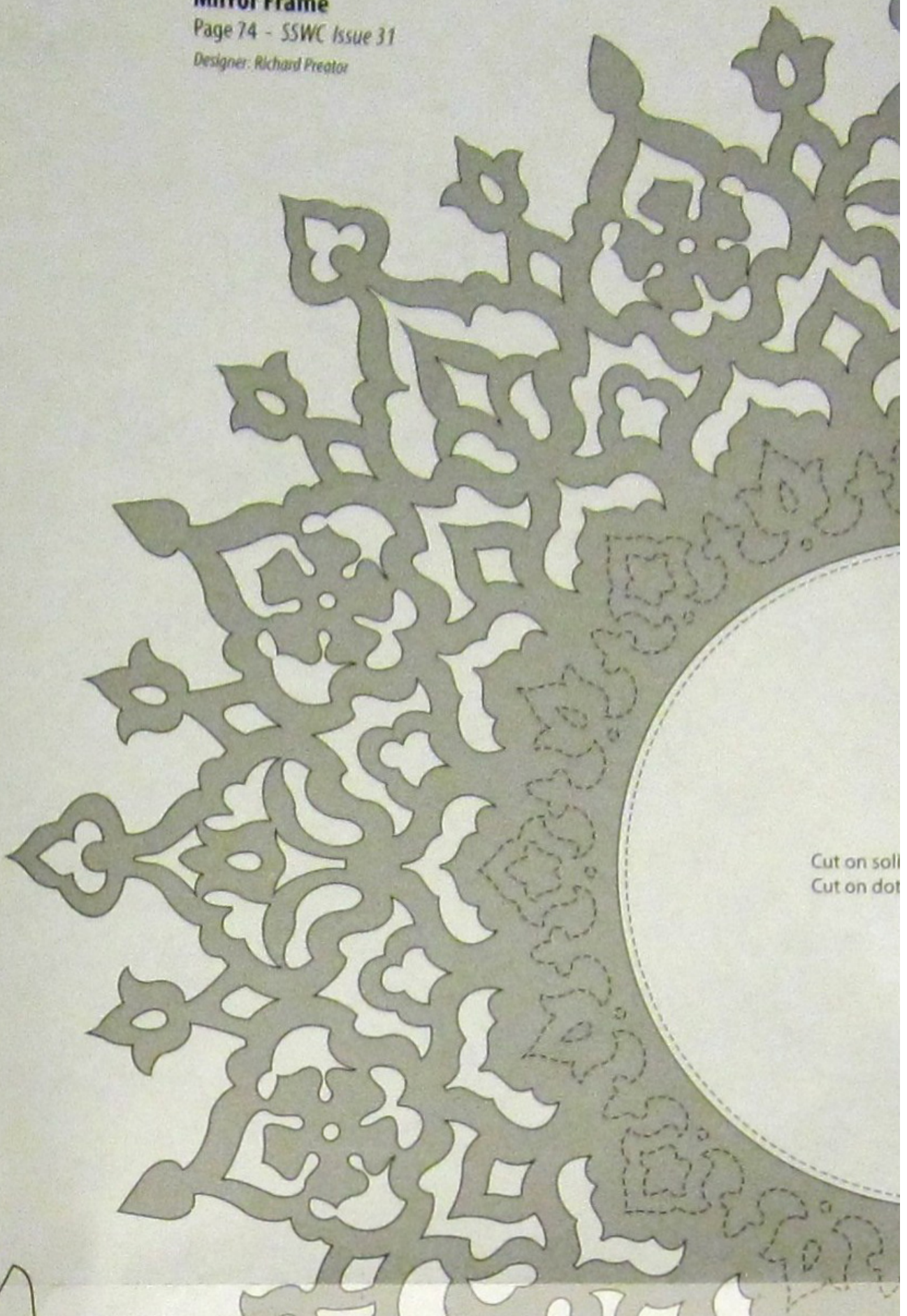
40° bevel



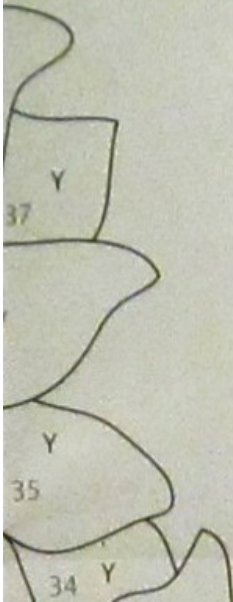
**Persian-style
Mirror Frame**

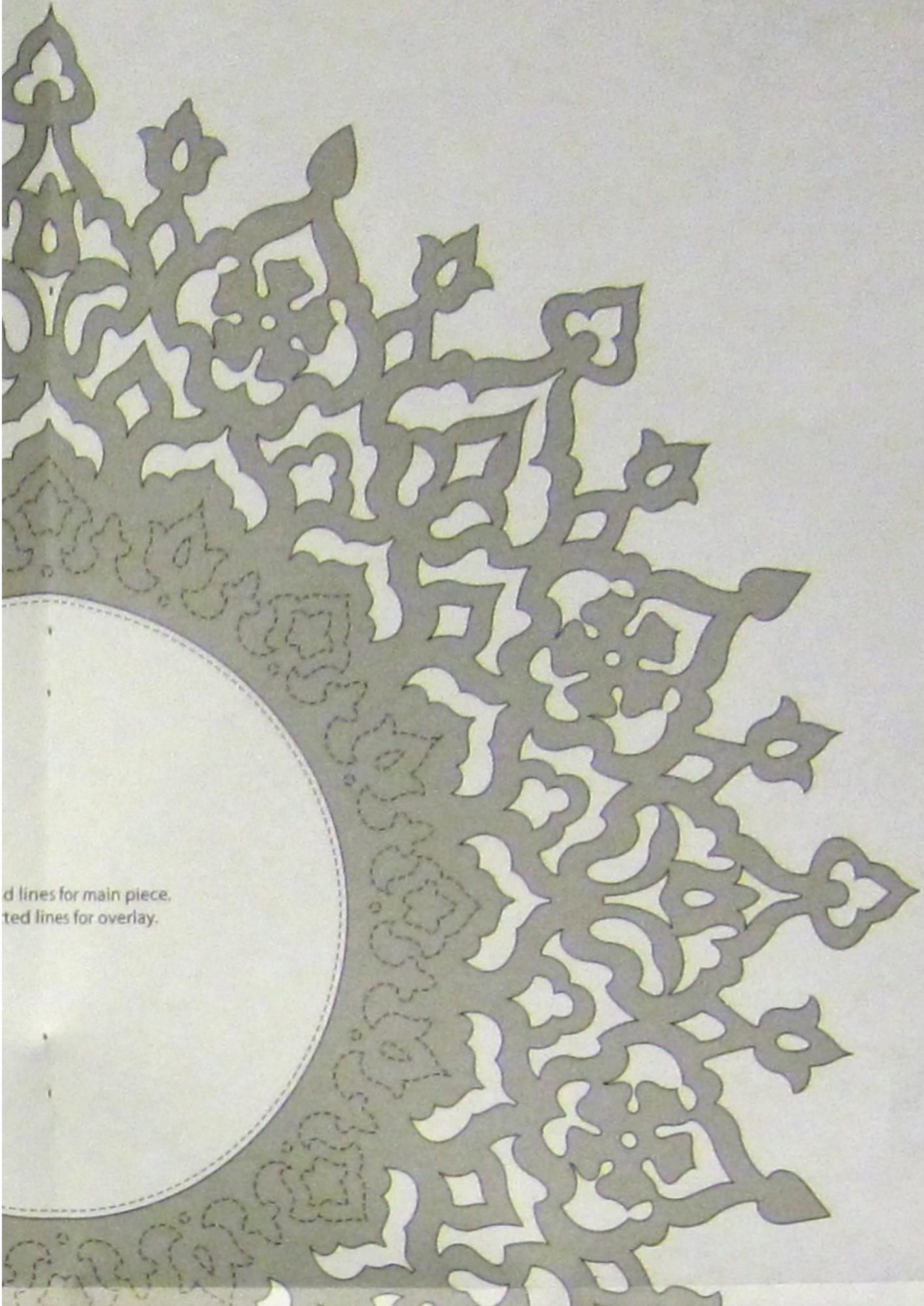
Page 74 - SSWC Issue 31

Designer: Richard Preator

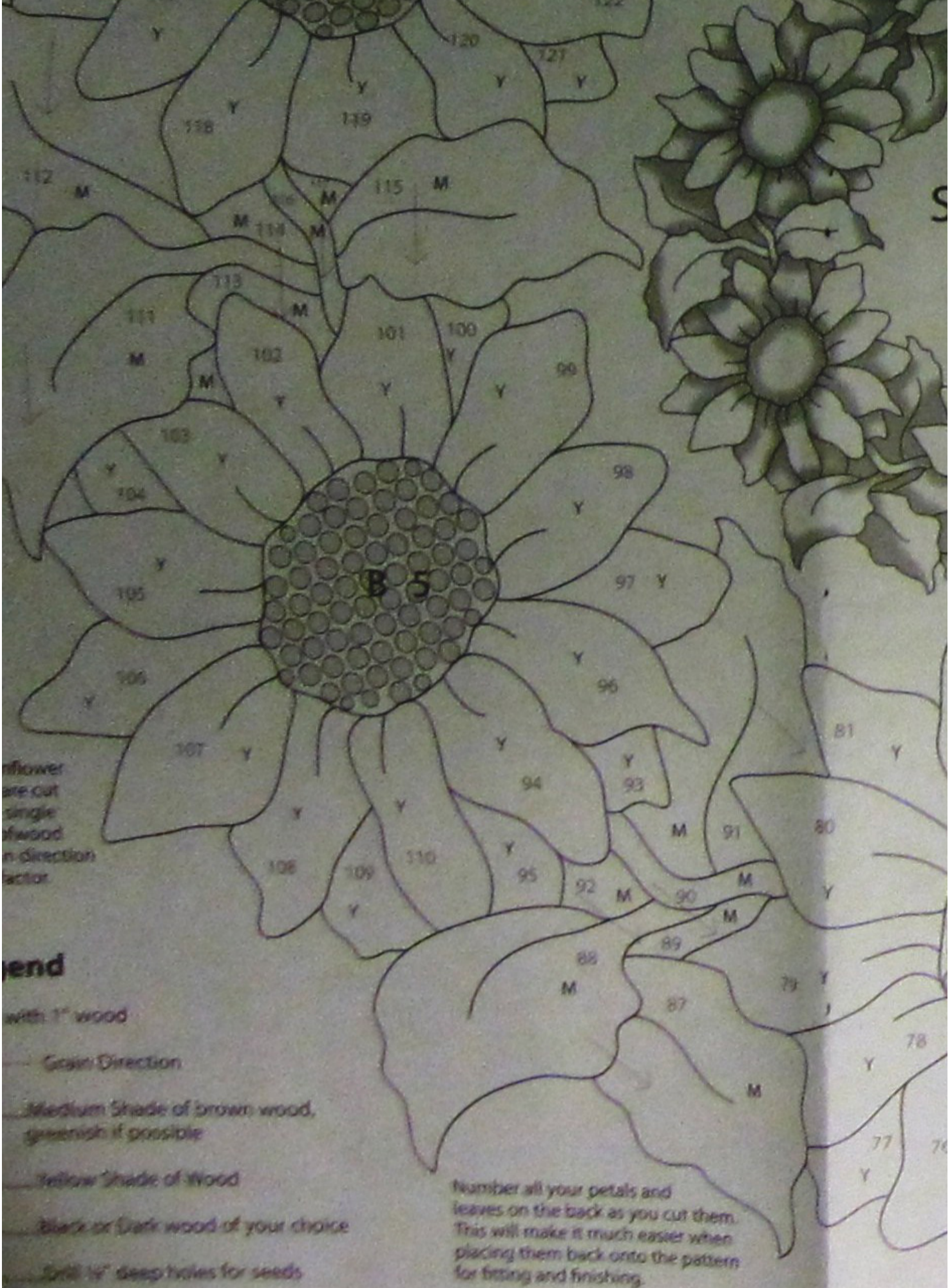


Cut on solid
Cut on dot





d lines for main piece.
ted lines for overlay.



flower
are cut
single
wood
in direction
factor

Legend

with 1" wood

Grain Direction

Medium Shade of brown wood,
greenish if possible

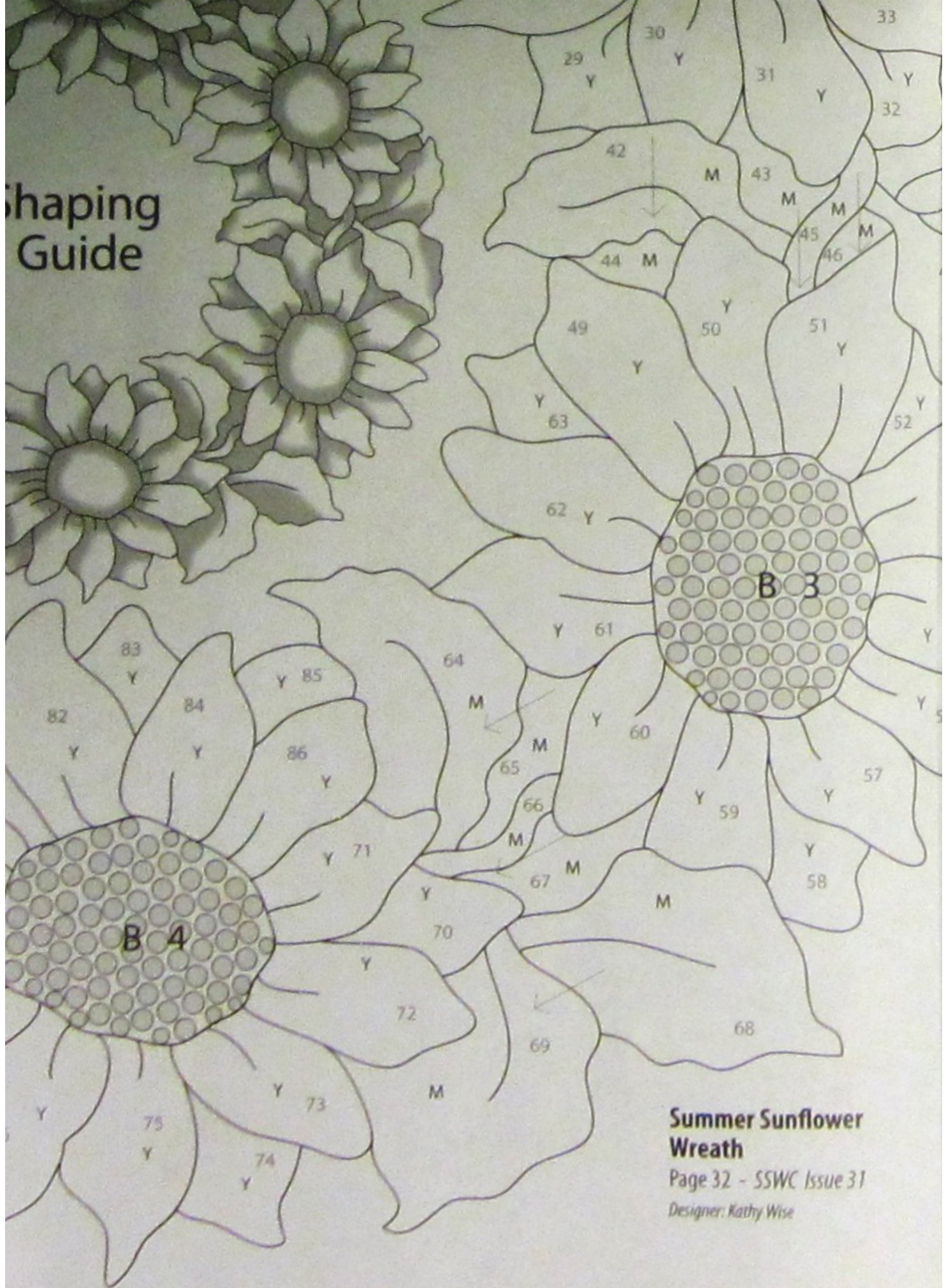
Yellow Shade of Wood

Black or Dark wood of your choice

Drill 1/8" deep holes for seeds

Number all your petals and
leaves on the back as you cut them.
This will make it much easier when
placing them back onto the pattern
for fitting and finishing.

Shaping Guide

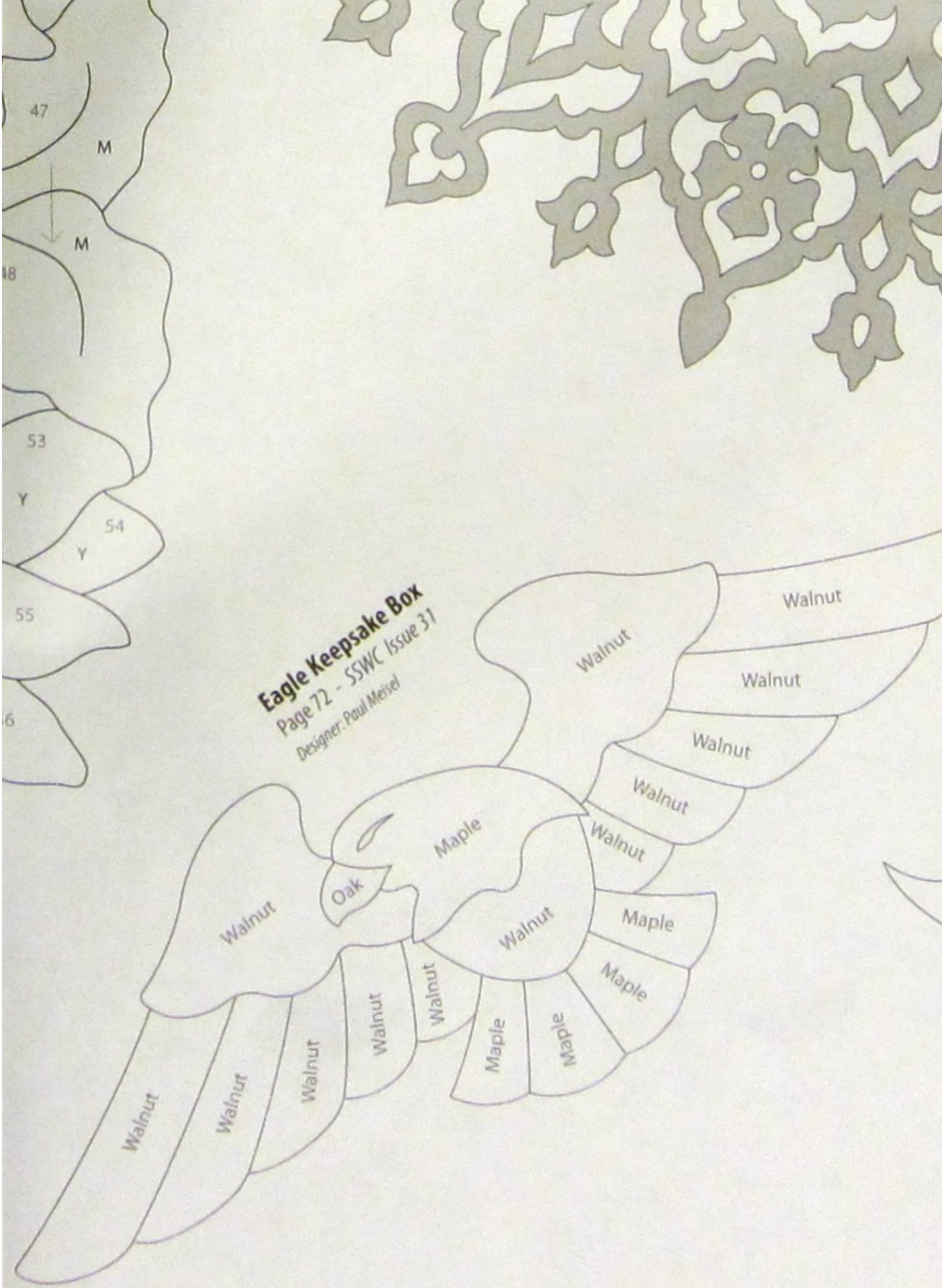


Summer Sunflower Wreath

Page 32 - SSWC Issue 31

Designer: Kathy Wise

Eagle Keepsake Box
Page 72 - SSWC Issue 31
Designer: Paul Meisel



47

M

M

18

53

Y

54

Y

55

6

Walnut

Walnut

Walnut

Walnut

Walnut

Walnut

Maple

Oak

Walnut

Walnut

Maple

Walnut

Walnut

Walnut

Walnut

Walnut

Maple

Maple

Maple

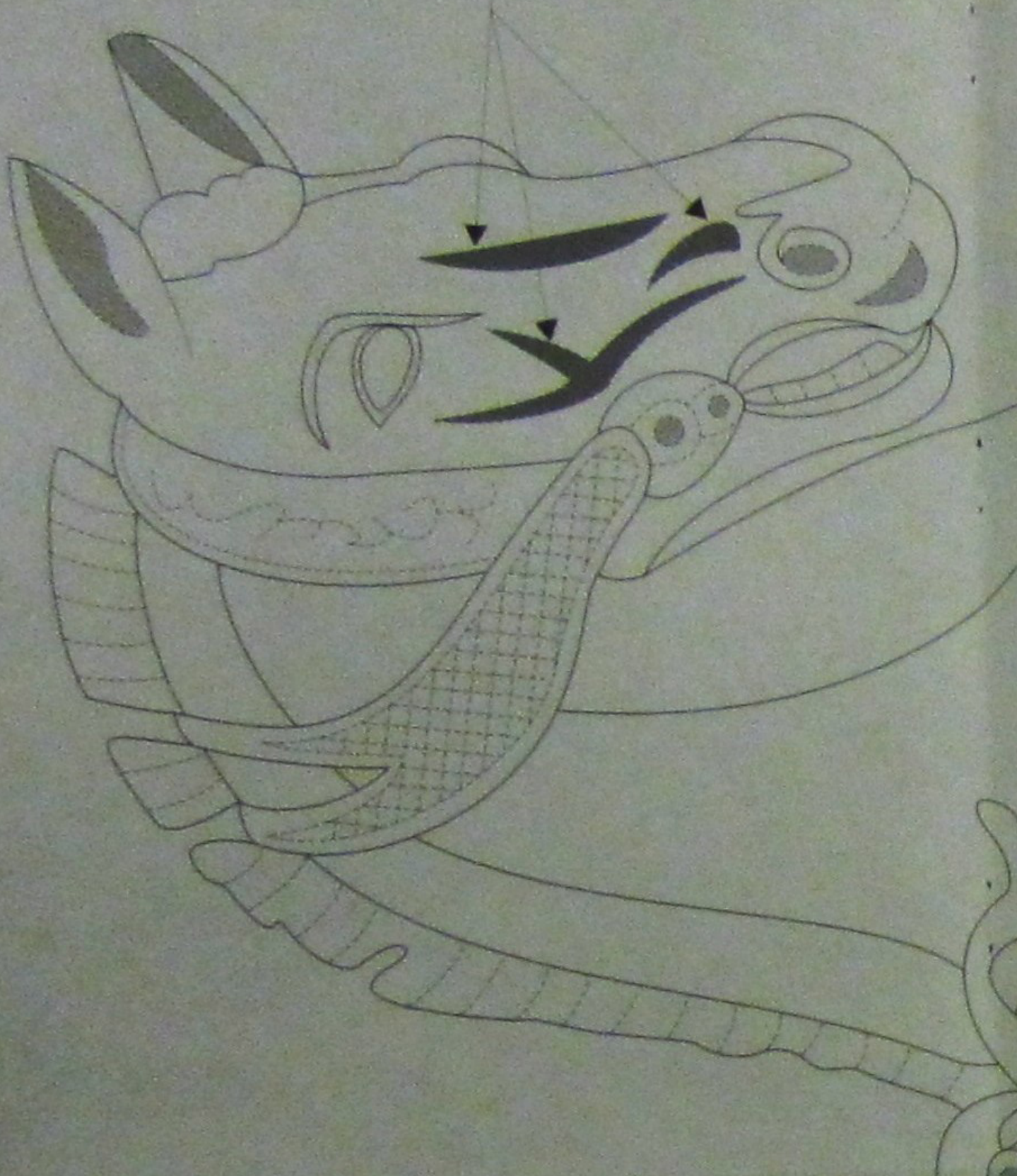
Wild Mustang

Page 70 - SSWC Issue 31

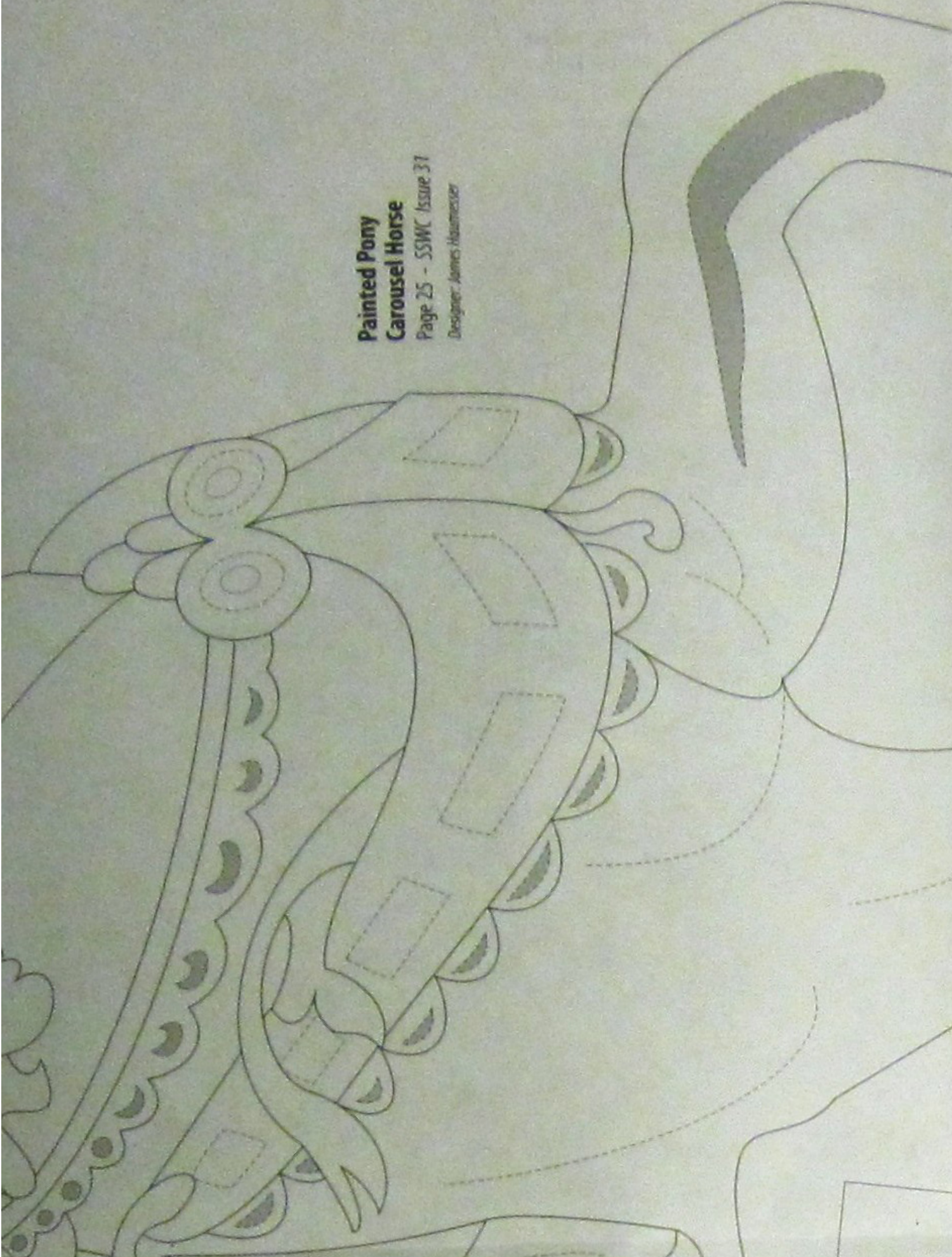
Designer: Sue Christensen

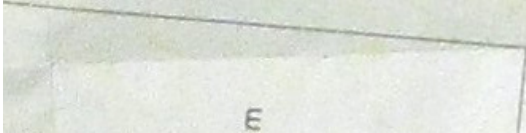
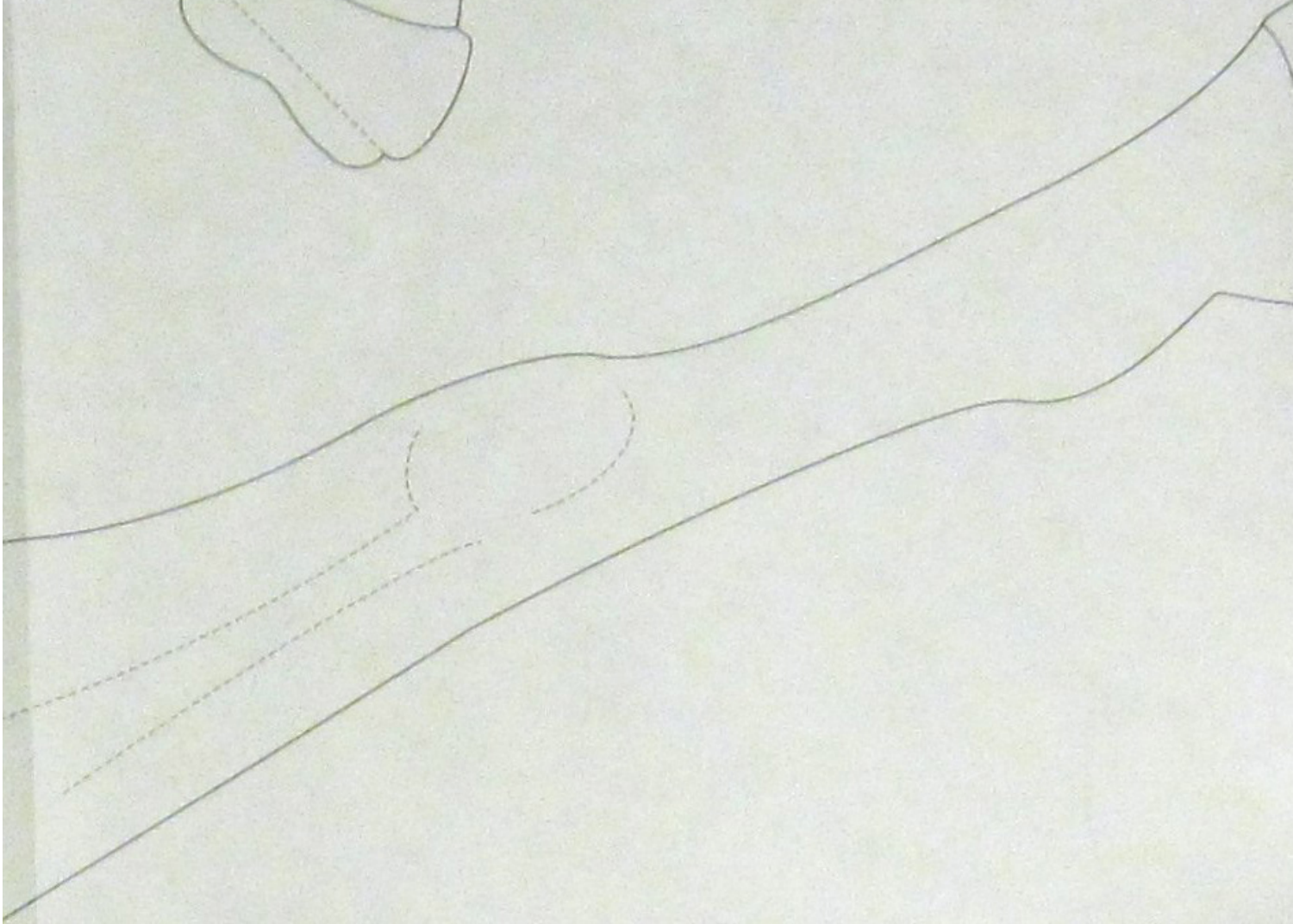


These three pieces are cut from a separate piece of 1/4" pine and glued in place.



**Painted Pony
Carousel Horse**
Page 25 - SSWC Issue 31
Designer: James Haunesser





All patterns to be copied at 100% unless otherwise indicated.

All patterns on this pullout section: © 2008 Scroll Saw Woodworking & Crafts

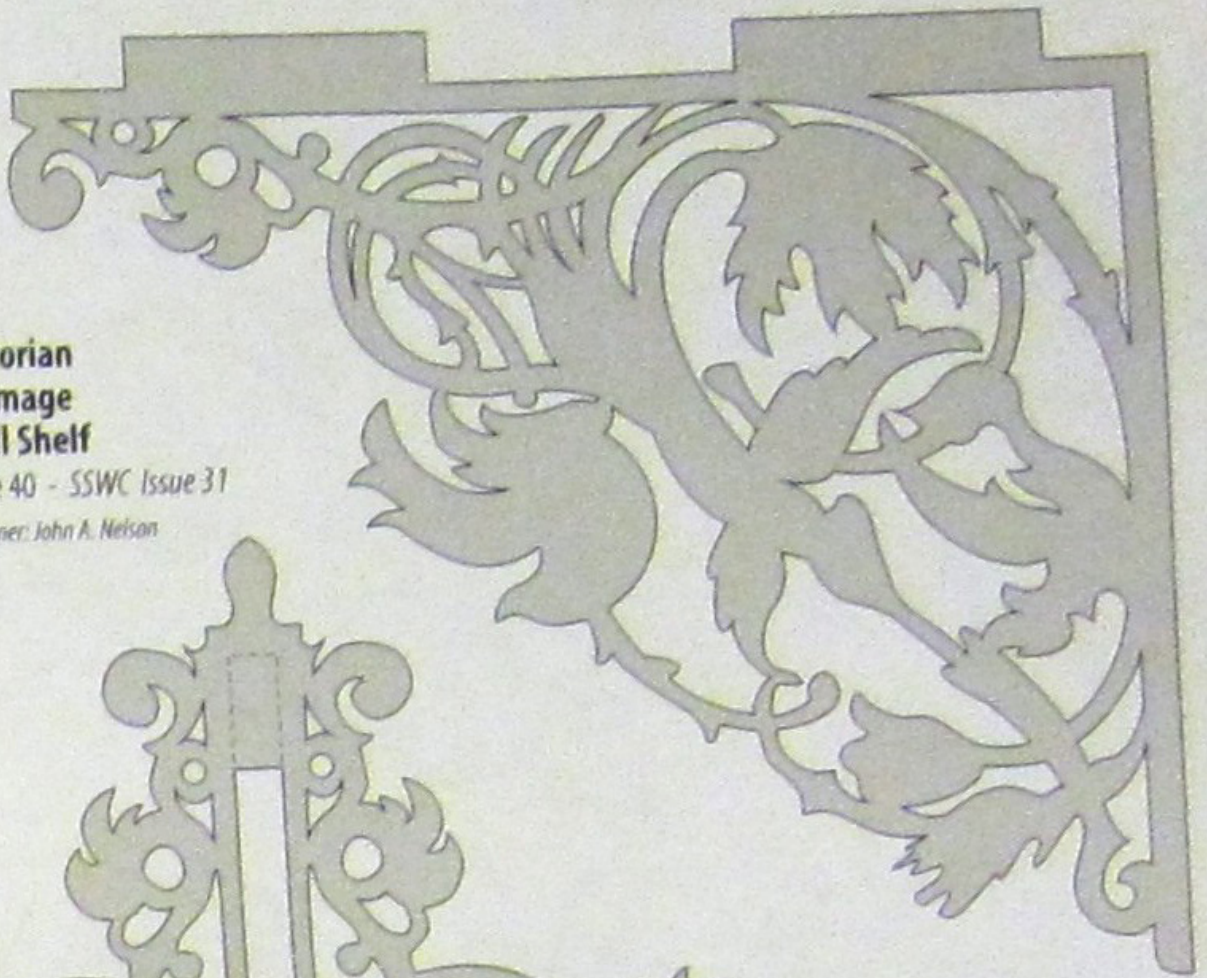
Painted Pony Carousel Horse	25	Wild Mustang	70
Summer Sunflower Wreath	32	Eagle Keepsake Box	72
Victorian Plumage Wall Shelf	40	Persian-style Mirror Frame	74
Suspended Wine Holder	60		

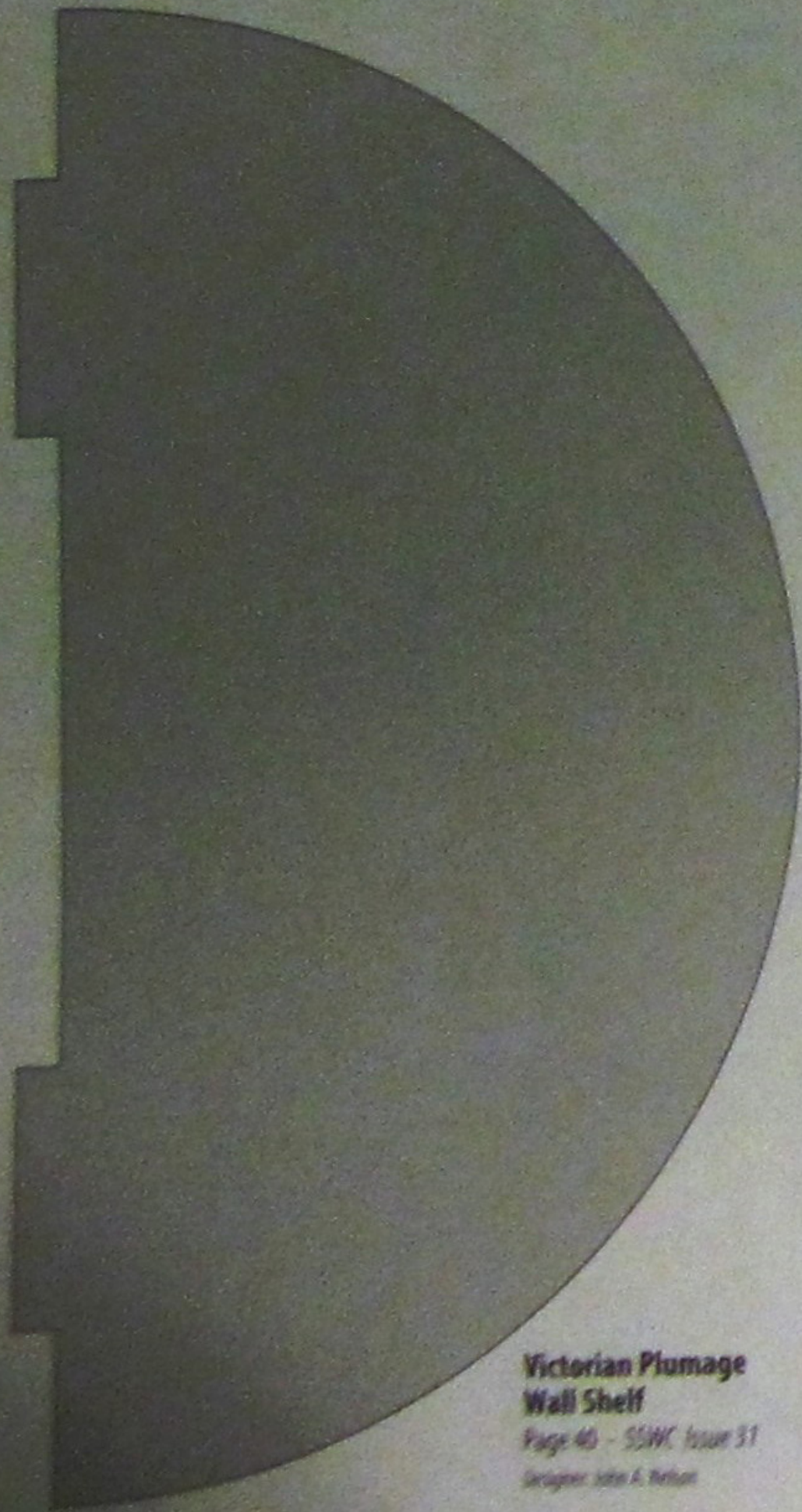
Note to professional copying services: You may make up to ten copies of these patterns for the personal use of the buyer of this magazine.

Victorian Plumage Wall Shelf

Page 40 - SSWC Issue 31

Designer: John A. Nelson

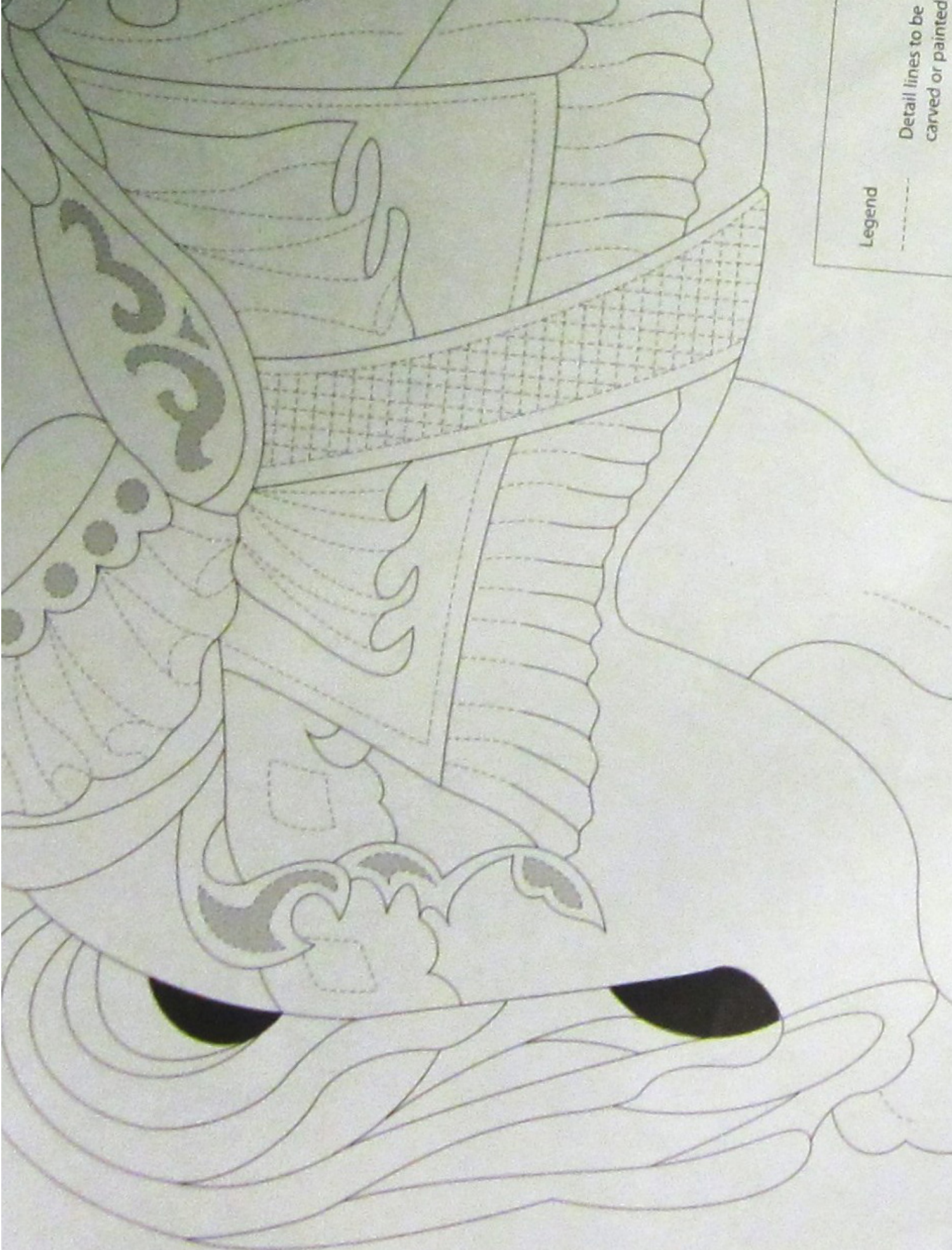




**Victorian Plumage
Wall Shelf**

Page 46 - SSWC Issue 31

Designer: John A. Nelson



Legend

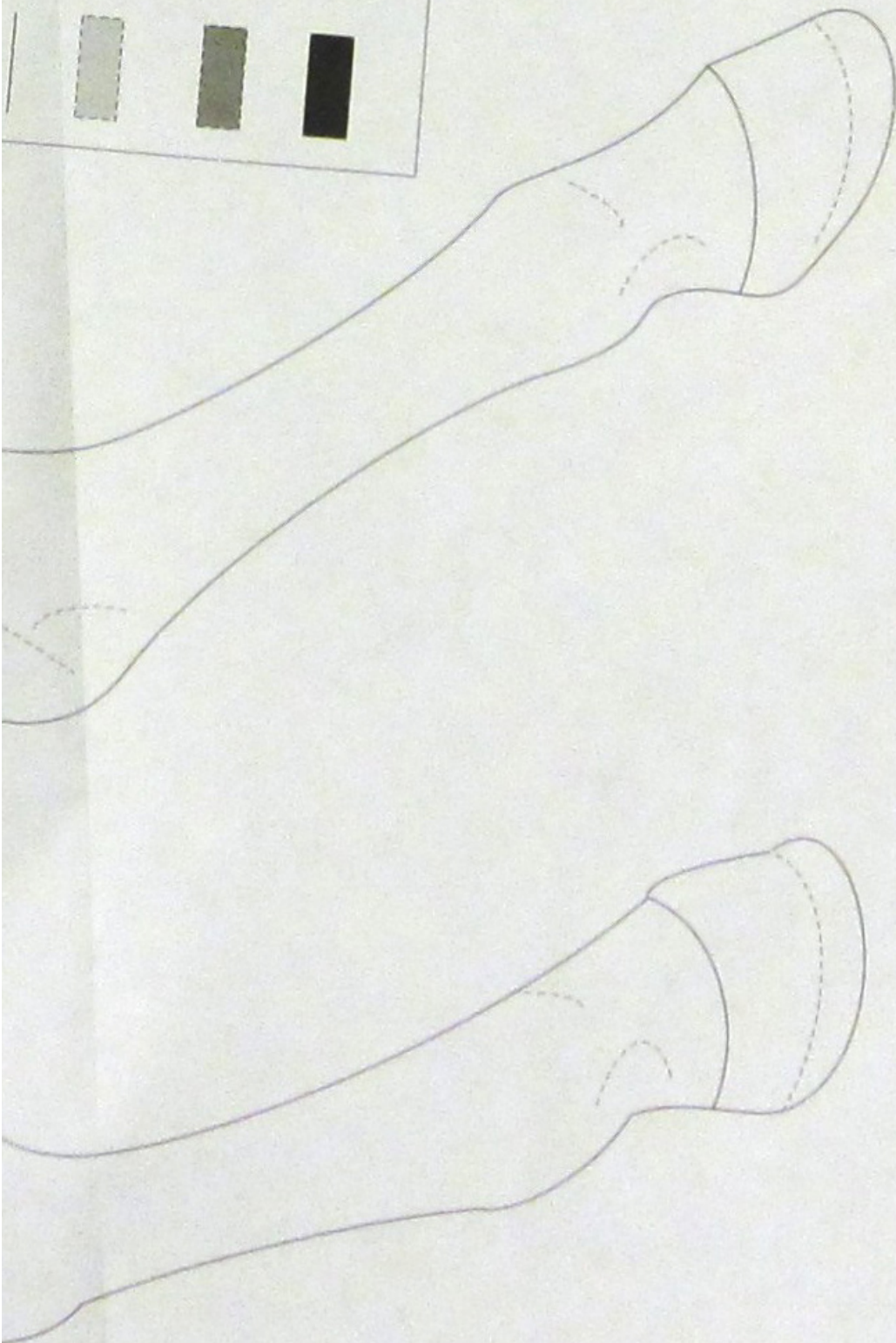
Detail lines to be
carved or painted

Cut lines

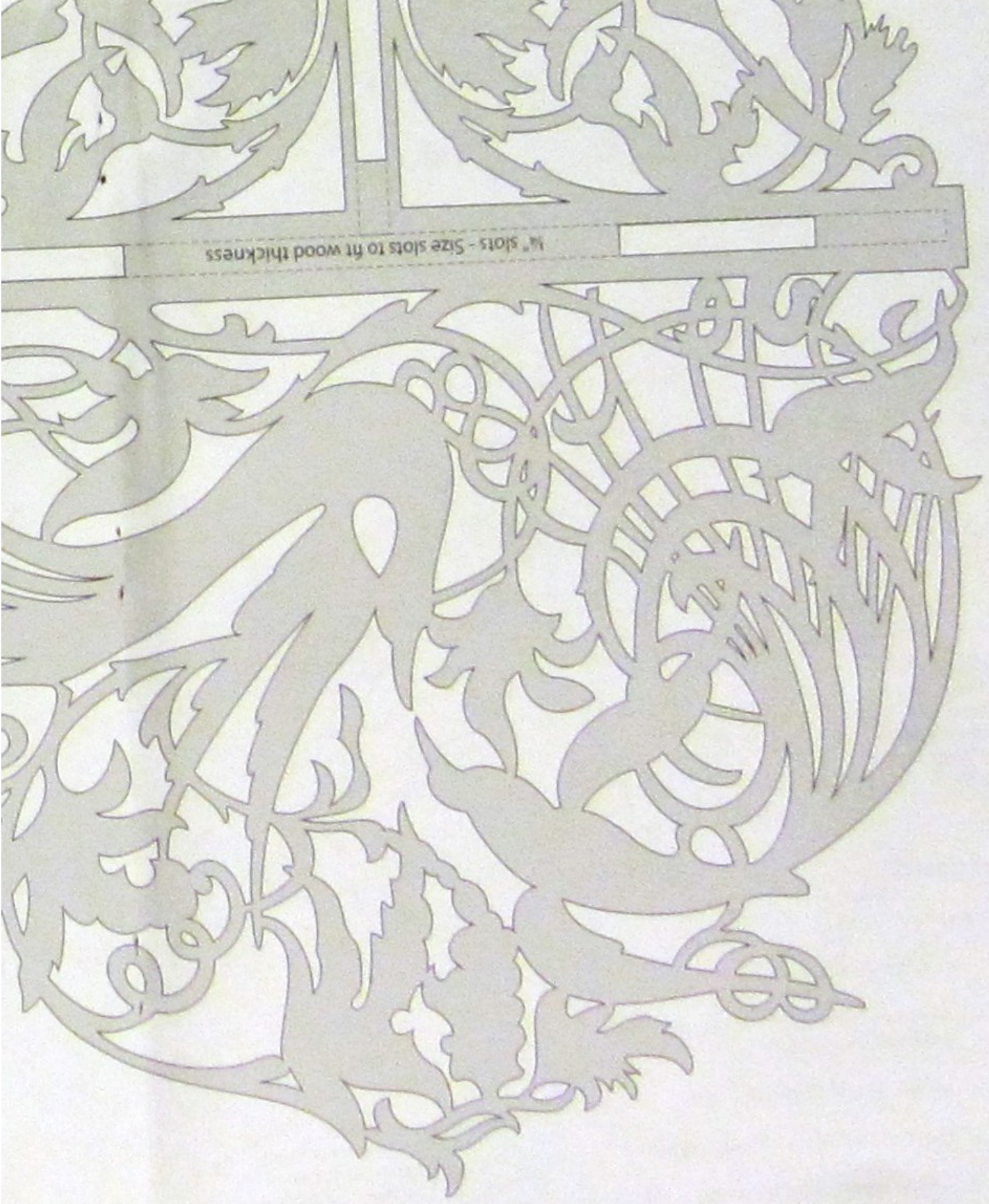
Carve out area

Notes pieces cut from
 $\frac{1}{16}$ " pine and glued
in place.

Cut out and remove
area



1/4" slots - Size slots to fit wood thickness



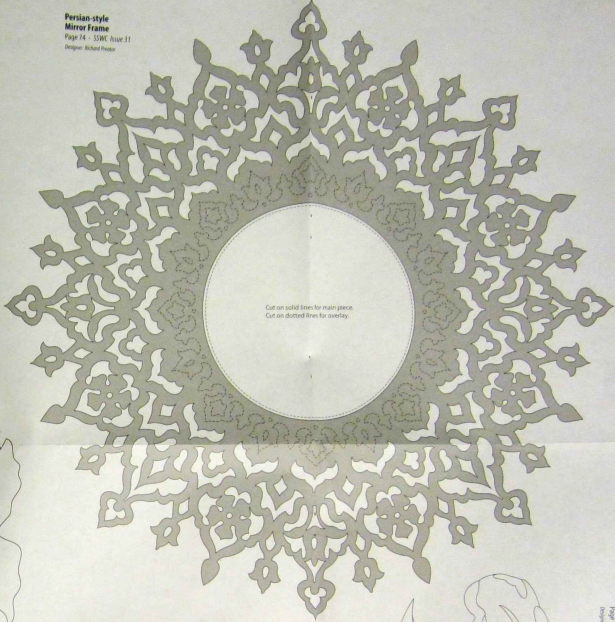


Cup with hole
shown at 30°
for illustration



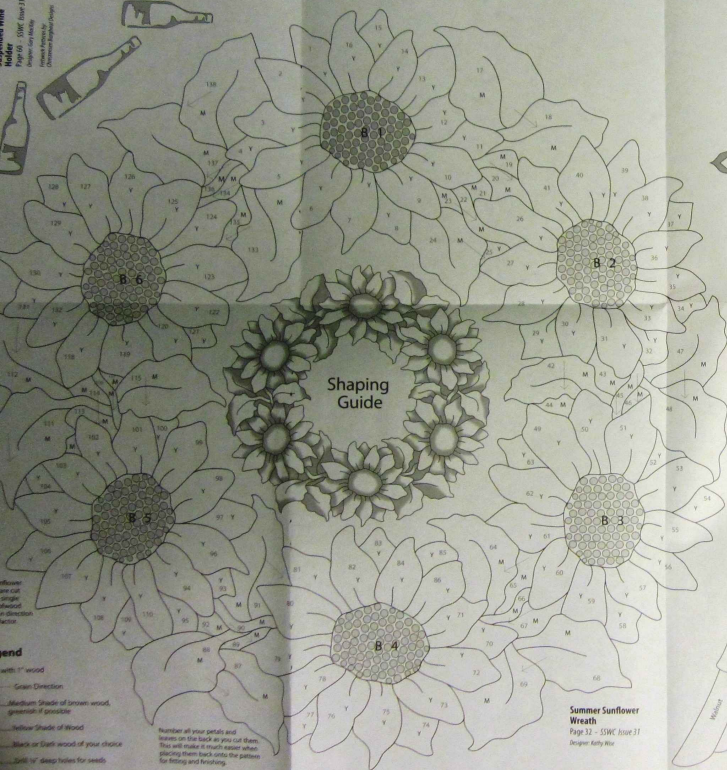
407 Total

Persian-style
Mirror Frame
Page 14 - SMC Issue 11
Designer: Richard Foster



Cut on solid lines for main piece.
Cut on dotted lines for overlay.

Summer Sunflower
Page 15 - SMC Issue 11
Designer: Kelly Wu

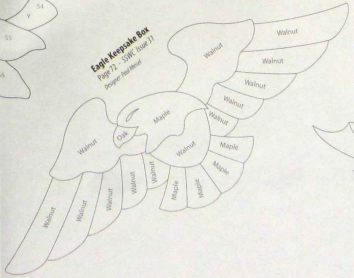


Shaping
Guide

Summer Sunflower
Wreath
Page 15 - SMC Issue 11
Designer: Kelly Wu

Number all your petals and
leaves on the back as you cut them.
This will make it much easier when
placing them back onto the garland
for fitting and finishing.

Early Kerypale Box
Page 12 - SMC Issue 21
Designer: Richard Foster

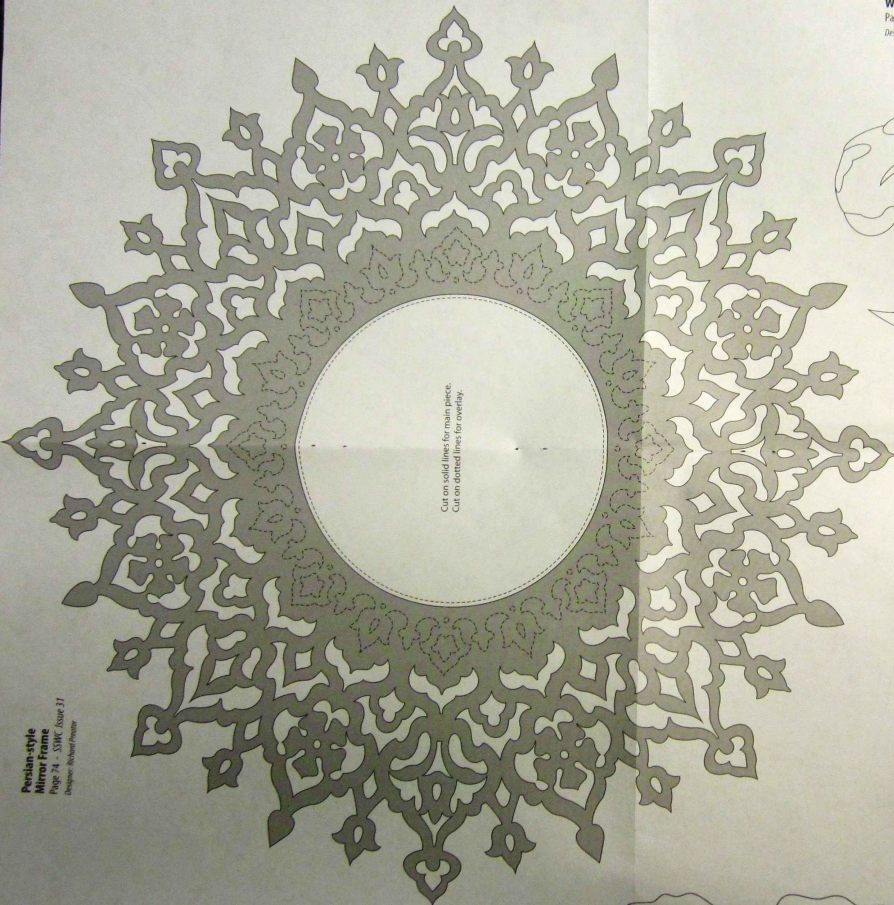
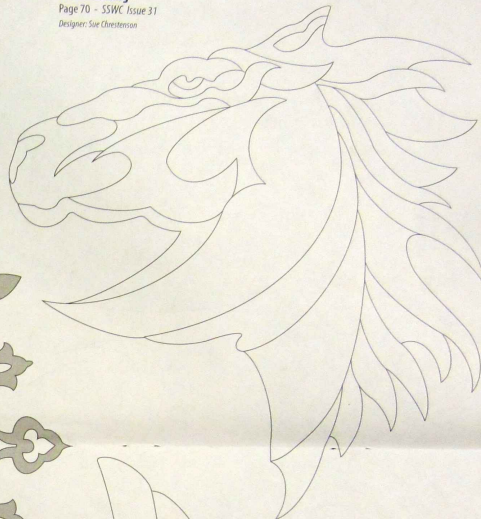


Walden
Page 13 - SMC Issue 21
Designer: Richard Foster

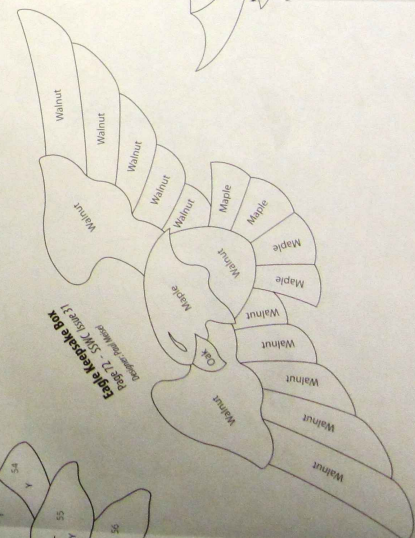


References:
Use cut
direction
of arrow
factor

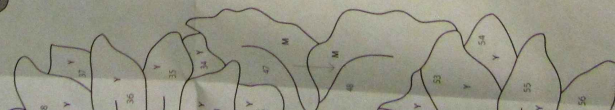
Wend
with 1" wood
Green Direction
Medium Shade of brown wood,
greenish if possible
Yellow Shade of Wood
Black or Dark wood of your choice
1/8" or 1/4" deep holes for nails



Cut on solid lines for main piece.
Cut on dotted lines for overlay.

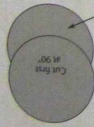


Eagle Keypiece Box
Page 72, SSWC Issue 31
Designer: Richard Pinsky



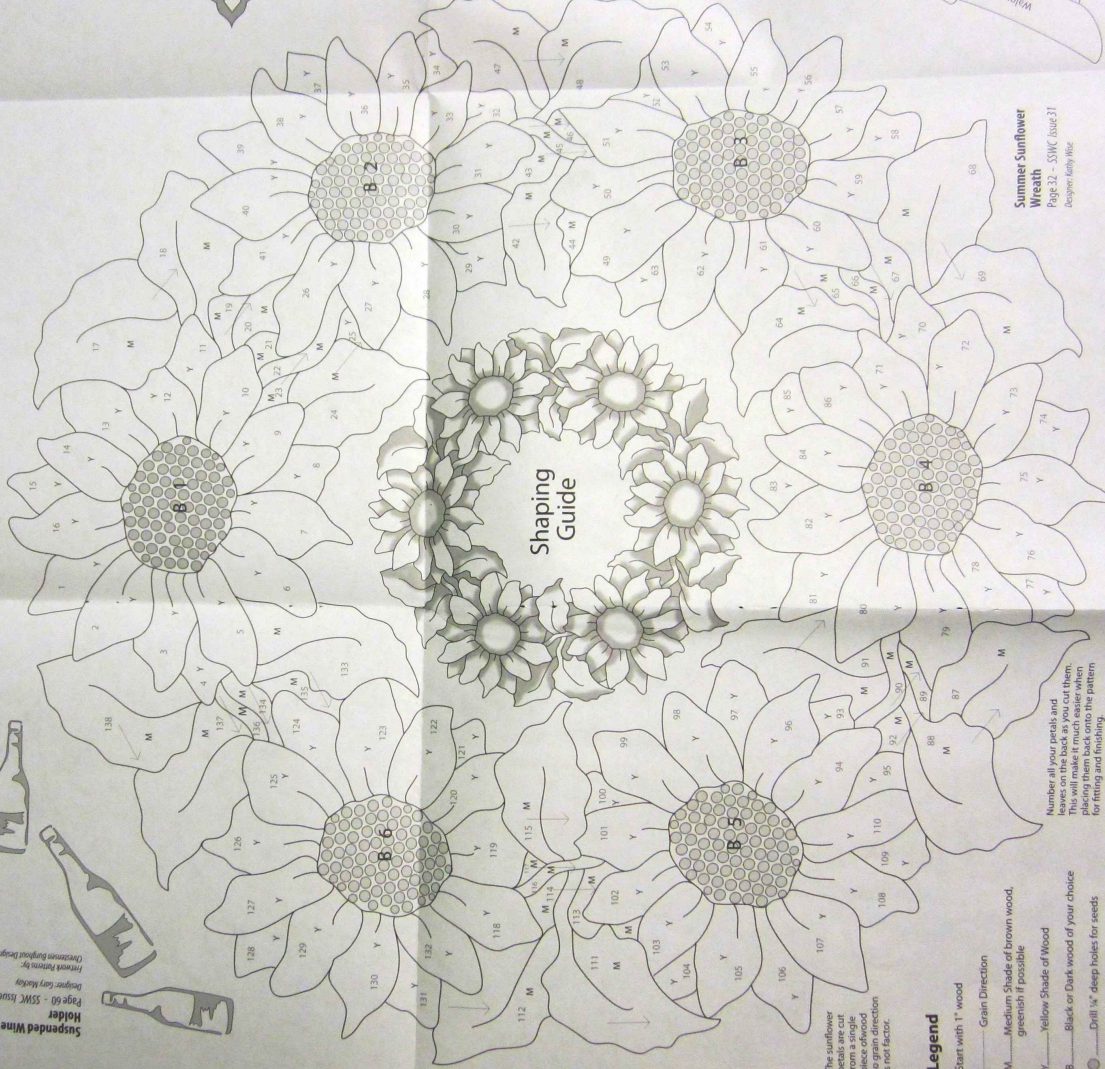


40" bevel



Cut second with cable down at 30° left side

Suspended Wine Holder
 Page 66 • SSWC Issue 31
 (Overseen by K&W Designs)
 Tracing for You
 Tracing & Design by K&W



Shaping Guide

The sunflower
 is made from a
 single piece of
 wood so grain
 direction is
 important.

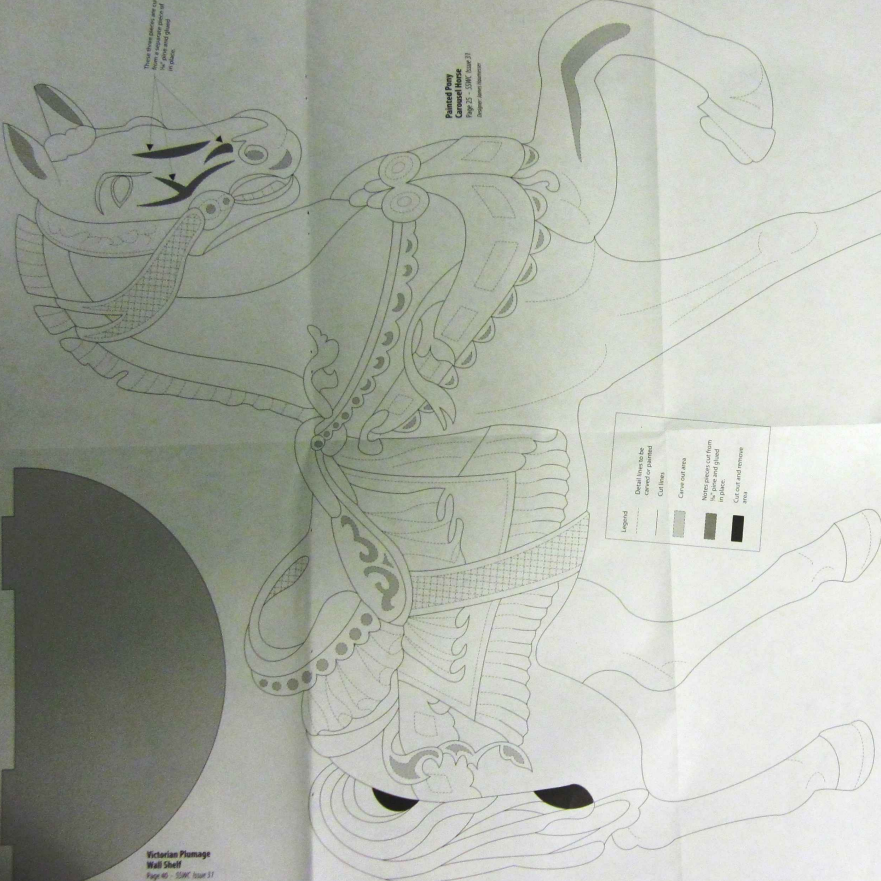
Legend

- Start with T wood
- Grain Direction
- M Medium Shade of brown wood, greenish if possible
- Y Yellow Shade of Wood
- B Black or Dark wood of your choice
- Drill 1/8" deep holes for seeds

Number all your petals and centers. This will make it much easier to cut them. Place them back onto the pattern for fitting and finishing.

All patterns to be copied at 100% unless otherwise indicated

Parade Pony Carousel Horse	25	Wild Mustang	70
Summer Sunflower Wreath	32	Eagle Kestrel Owl	73
Victorian Plumage Wall Shelf	40	Western Alpha Animal Figure	74
Suspended Wine Holder	60		



**Parade Pony
Carousel Horse**
Page 25 - S&W Issue 31
Designer: John A. Nelson

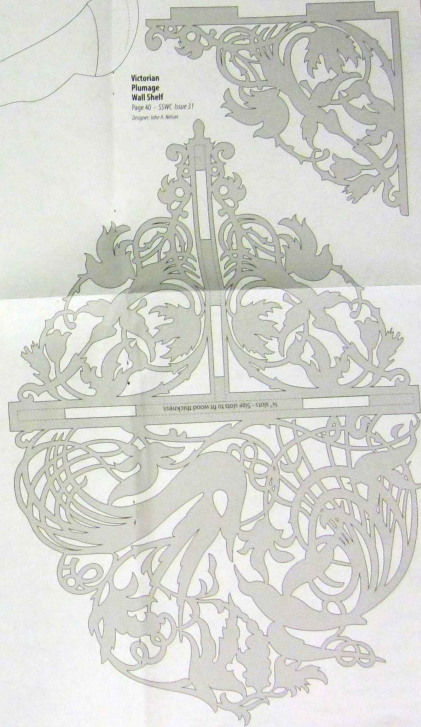
These three patterns are cut for the horse's head. For the rest of the head, use the pattern on page 25.

Legend

- Detail lines to be carved or painted
- Call lines
- Carve all areas
- None pieces cut from piece and glued in place
- Cut out and glue in place

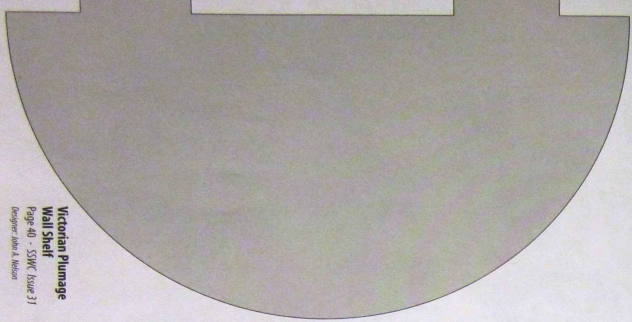


**Victorian Plumage
Wall Shelf**
Page 40 - S&W Issue 31
Designer: John A. Nelson



**Victorian
Plumage
Wall Shelf**
Page 40 - S&W Issue 31
Designer: John A. Nelson

1/8" - 1/4" - Size hole to wood thickness



Victorian Plumage
Mail Shell
Page 40 - SSWC Issue 31
Designer: Anna A. Nelson



These three pieces are cut from a separate piece of 1/4" pine and glued in place.

Painted Pony
Carousel Horse
Page 25 - SSWC Issue 31
Designer: James Haunauer

Legend

- Detail lines to be carved or painted
- Cut lines
- Carve out area

All patterns to be copied at 100% unless otherwise indicated.

All patterns on this publication © 2008 Scroll Saw Woodworking & Crafts

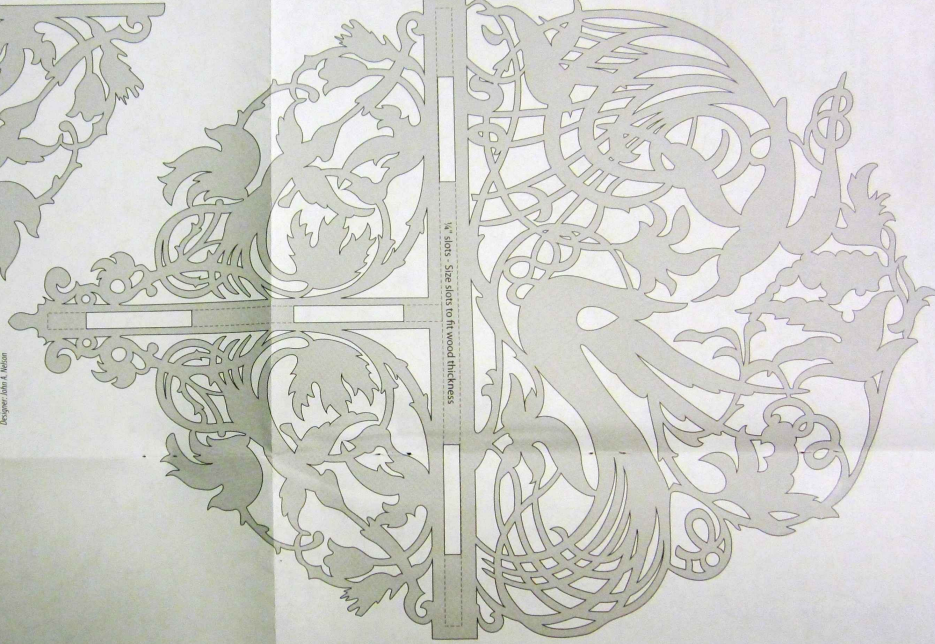
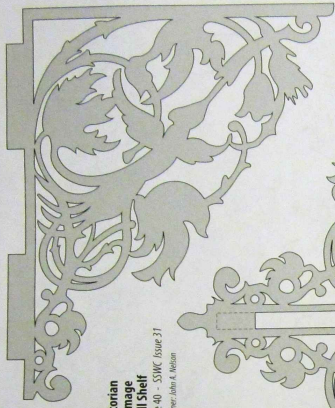
Painted Pony Carousel Horse	25	Wild Mustang	70
Summer Sunflower Wreath	32	Eagle Keepsake Box	72
Victorian Plumage Wall Shelf	40	Persian-style Mirror Frame	74
Suspended Wine Holder	60		

Due to production printing errors, the design on the left side of these patterns has been placed on the right hand side of this page.

**Victorian
Plumage
Wall Shelf**

Page 40 - SWC Issue 31

Designer: John R. Nelson



In place
Cut out and remove
area