

19 Custom Woodworking Projects

SCROLLSAW

Woodworking & Crafts

SPRING 2009
ISSUE 34

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5 Intarsia Patterns

Quick & Easy Frames

Wood Selection Chart

Fretwork Mantel Clock

Pinewood Derby Racer



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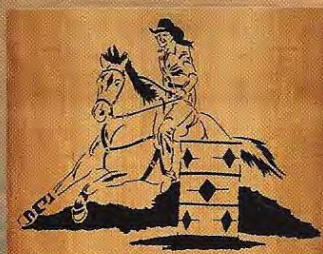
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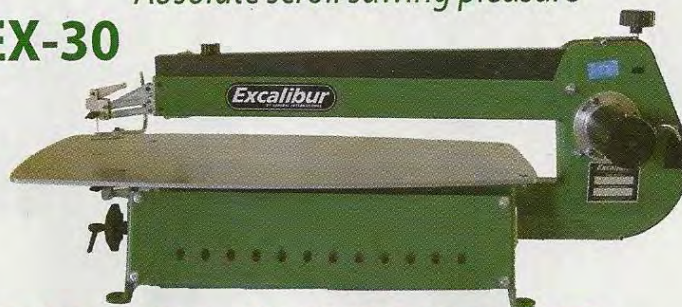
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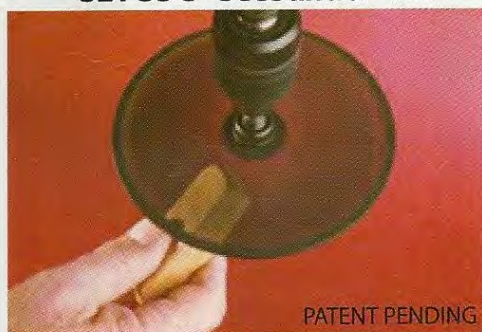
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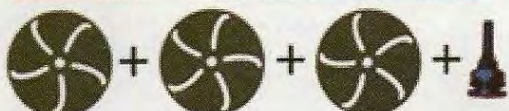
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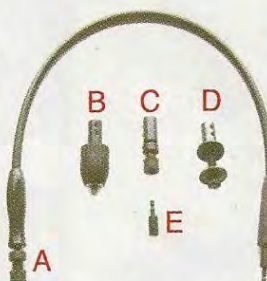
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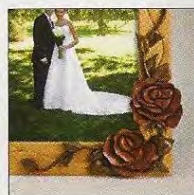
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SCROLLSAW

Woodworking & Crafts

SPRING 2009
ISSUE 34

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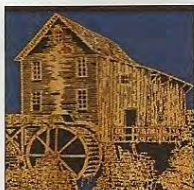
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Rustic nature theme is a perfect accent for a cabin or den

ON THE WEB WWW.SCROLLSAWER.COM

➔ *Convenient Pattern Downloads*

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Download these patterns as PDF files for fast and easy printing from your home computer.

➔ *Intarsia Woods At-a-Glance*

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Access this handy chart online or download it for a handy reference guide to use when choosing wood for your next project.

➔ *Bonus Dave Danchuk Gallery*

Canvas or Wood, pg. 80

Get inspired while browsing an online gallery featuring Dave's colorful creations.

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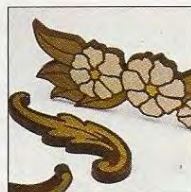
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Continuing Education

The first issue of a new year is always energizing for me. I enjoy looking back at the lessons learned over the past year and finding ways to use that knowledge to improve. I had the opportunity to take a few college classes last year. They were tough, and while not necessarily the most interesting classes I have ever taken, they sparked a fire within me. I love to learn new things. If I could figure out a way to make it financially possible, I would be a life-long student. But continuing education doesn't have to take place in a classroom.

One of the great things about working on this magazine is that I get to learn new things every day. Whether it's learning a new scrolling technique or analyzing sales data from our newsstand consultant, it's the constant stream of new information that inspires me and challenges me to stretch outside of my comfort zone.

Be sure to check out page 15 for information on the Best Project Design Contest. This contest is all about flexing your creative muscles and thinking outside the box. It's our way of encouraging you to continue learning and experimenting. The instructions for some contest entries will be shared in future issues of the magazine. Some projects, like Tom Stewart's winning Art Ball, are too complex to publish as a how-to article, but we hope the ingenuity inspires you all the same.

My New Year's Resolution is to look at every situation as a learning opportunity. Things may not go my way, but I can learn from that experience and use that knowledge in the future. One of the most inspiring quotes I have ever heard came from Thomas Edison. When questioned about his failures, Edison said, "I have not failed, I've just found 10,000 ways that won't work."

I'm sure we've all created some designer firewood in the past. The key is not letting our failures get in the way of future success. The greatest discoveries often result from a mountain of mistakes. I hope 2009 brings you many opportunities to learn and improve. If those little life lessons include scrolling, I hope you'll share them with the rest of the scrolling community.

Shannon Flowers

Shannon Flowers
Shannon@FoxChapelPublishing.com



Tom Stewart's
"Art Ball," winner of
our last Best Project
Design Contest, is a
lesson in creativity
and ingenuity.

SCROLLSAW

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Kerry Hallam

Stalking Leopard Portrait—page 40

Kerry Hallam lives in Sumter, S.C. with his wife Cathy. After the pair retired from the U.S. Air Force, where they each served for 20 years, Kerry started working as an assembler at a local manufacturing plant. In his spare time, he messes around with the scroll saw his wife bought him for Christmas. An experienced woodworker, Kerry never really focused on scroll saw projects until he realized that if he didn't use his scroll saw, Cathy would probably return it and go shopping with the money. So, Kerry picked up a scroll saw magazine and gave one of the projects a try. It wasn't perfect, but Kerry was proud that he completed it himself. He kept practicing and eventually decided to design his own patterns. Now he spends his free time making projects for his two children and two grandchildren.



Bruce Millward

Building a Classic Mantel Clock—page 61

Bruce Millward, of Chardon, Ohio, has worked in the health care industry for 35 years. He has been working with wood for 30 years. He started out making toys for his daughter, Cristi, but moved on to larger pieces of furniture and cabinetry. Most of his work ends up as gifts for others. Lately, he has been designing and making clocks for wedding presents. The wedding presents are usually followed up with night lights for a new baby. Bruce spends most of his time caring for his disabled wife, but spends any free time he has in the shop. He considers working in the shop great therapy. Recently, his daughter, Cristi, now 32, has started cutting projects on the scroll saw, and Bruce said she is very skilled. For more of Bruce's work visit his Website at www.heirloomwoodsonline.com.



Jim Collins

Easy Inlay Techniques—page 28

Jim Collins lives in Rhode Island in an apartment he turned into an art studio. His first experience with tools was repairing a Commodore 64 computer, which introduced him to electronics. Jim's interest in electronics shifted into an interest in robotics, and he bought a Dremel tool for his robotics projects. The Dremel inspired him to try woodcarving, and he bought his first scroll saw 17 years ago to help in his woodcarving endeavors. Scrolling became his top passion and woodcarving was left on the back burner for awhile. He began doing inlay work and over the years developed his own inlay technique. He has recently begun carving again, but the scroll saw remains his favorite tool.



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Project Killers

Editor's Note: In SSW&C Holiday 2008 (Issue 33), we asked readers if there was an element of a project, a project killer, that would prevent them from attempting it. We also asked readers for feedback regarding scroll saw shows. We received an overwhelming response on our forum at www.ScrollSawer.com.

The crafty look is generally a killer for me. The train bank in the last issue is too crafty for my taste, because I'm not a painter. I envision my version of that train done in walnut, with red oak or padauk accents. Another killer is projects that require too much fiddling around. I like the Holiday Tealight Candle Holder from the last issue, but I won't spend the time to get the joints perfect. If the joints are not perfect, that piece just doesn't look right.

"Lucky788scroller," Dale Helgerson
Kansasville, Wis.

I always shy away from projects which have imperial measurements. Although the vast majority of readers use imperial measurements, I suspect most international readers have workshops configured to work in metric.

"Gill," Gill Edwards
Worcestershire, Bromsgrove, U.K.

I look at the tools needed to make the project. If it says table saw anywhere in the article—forget it. I don't do table saws. I also look at the clarity of the instructions. I've wanted to try little boxes for a while, but for some reason, I find them intimidating. I've read several articles and they seem simple enough, but some part of the instructions always flies right over my head.

"Janette," Janette Square
Eugene, Ore.

Scroll Saw Picnics

I was very disheartened to read that there will be no 2009 Pennsylvania Scrollabration. One of the problems I see is that it's very difficult for a vendor to attend the picnics. The majority of vendors are there to make money and build a little brand awareness. I had a booth at the Texas picnic and went as cheap as I could, but my expenses were close to \$1,000. That's an awful lot of patterns to sell in two days. I had a blast meeting other woodworkers, but as a vendor, it was a bust. Maybe having a simple picnic at a state park with demos, seminars, and perhaps a few vendors is the answer.

"Jediscroller," Kevin Daly
Seymour, Conn.



Ernie Mellon demonstrates the Eclipse scroll saw at the Fox Chapel Open House.

At picnics, I enjoy meeting all the people. You get from the event what you put into it. That is what keeps me going to as many as I can. I meet people, see new products, patterns, techniques, ideas, and so much more. Any scroller will talk scrolling to you all day; you just need to get the conversation started.

"RickH," Rick Hutcheson
Grimes, Iowa

SET IT STRAIGHT

Carved Relief Cuts Create 3-D Portrait

In the sidebar about determining the correct angle for relief cuts, the instructions are incorrect. After completing the test cut, if the circle sticks out too far, increase the angle of your table. If the circle doesn't stick out far enough, decrease the table's angle.



FCP Fox Gets a Makeover

The Fox Chapel Publishing mascot has a slightly different look. Look for the new streamlined silhouette hidden in this issue.



Fox Hunt

Patrick Moore of Gilroy, Calif., and John Clegg of Newington, Conn., were randomly drawn from the participants who located the fox in our last issue (Holiday 2008, Issue 33). The fox was camouflaged on the soldier's leg in News and Notes on page 14.

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 March 1, 2009 to be eligible. *NOTE: The contest fox is an outline drawing that would face left if his feet were on the "ground" (other foxes appearing in SSW&C don't count).*

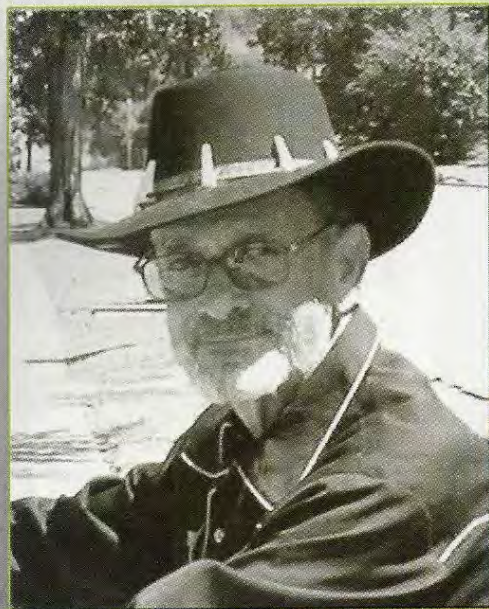
Send your entry to SSW&C, Attn: Find the Fox, 1970 Broad St., East Petersburg, Pa., 17520, or enter online at www.ScrollSawer.com.

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Protecting small pieces

I do a lot of intarsia and many of my pieces are small. I have spent countless hours sanding these small pieces only to have them sucked up by my vacuum or dust collector. I then have to open up my vacuum or dust collector bags to try and retrieve the intarsia pieces. To solve this problem, I wrap my vacuum hose and dust collection port with mesh produce bags. You could also use inexpensive mesh found in fabric stores or hardware stores. Since I added these filters to my vacuum and dust collector, I haven't lost any intarsia pieces, sandpaper, or tools.

Amy Nielsen
Maple Valley, Wash.



Drilling blade-entry holes

I use the Dremel plunge router attachment with my Dremel to drill blade entry holes. The solid base can be positioned on blanks of any size and the plunge router mechanism gives me holes that are perpendicular to the blank every time. The plunge router attachment is a relatively inexpensive addition to your shop.

Stephen M. Ripley
Inwood, W.V.

A flat assembly surface

I assemble my intarsia projects on a piece of $\frac{7}{8}$ "-thick Corian. The Corian is always flat and smooth, so when I assemble my pieces, the back will always be flat. If the wood glue squeeze-out attaches the pieces to the Corian, a small tap with a mallet knocks the intarsia piece loose. Any remaining dried glue can be scraped off with a single-blade razor.

Ron Arnold
Janesville, Wis.

Non-toxic pattern removal

I don't like the smell of mineral spirits and some of the other solvents people use to remove the patterns attached to blanks with spray adhesive. Instead, I spread a bit of inexpensive peanut butter on the pattern. Wait a few minutes and the pattern will peel right off.

Ralph E. Shartle
Cedar Hills, Tex.

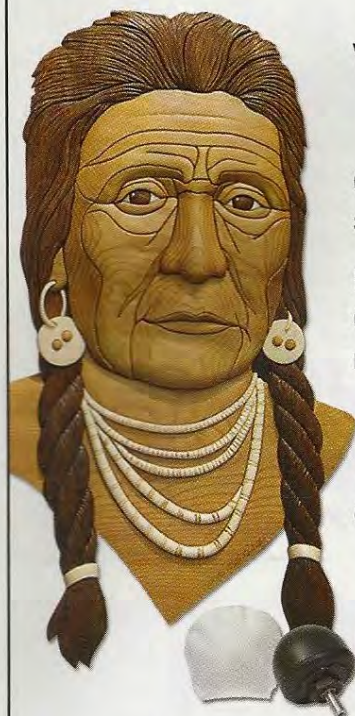
Restoring old masking tape

I found a roll of masking tape for 10¢ at a garage sale. When I got home, I found out why: the adhesive had bonded tightly with the tape below it. No matter what I did, I couldn't get the tape to come off the roll smoothly. I put the roll in the microwave for 30 seconds and have had no problems since.

Ron Breadn
Owens Sound, Ont., Canada



TOP TIP in our summer issue wins a basic sign-maker's kit from Seyco. Send your tips or techniques to Bob Duncan, 1970 Broad Street, East Petersburg, PA 17520, or Duncan@FoxChapelPublishing.com



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Carved Fretwork

Tom Durgin of Albuquerque, N.M., used techniques explained by Dick Miraglia in *SSWC* Fall 2008 (Issue 32) to create this carved fretwork design. The pattern was adapted from a poster by Andy Dean. Tom credits Andy and Dick with helping him complete this project. The piece earned a blue ribbon in the fretwork category at the New Mexico State Fair.



Intarsia Guitar

Bill Ware of Cleburne, Tex., created this project, which he calls "The Fish and the Coin" from oak, pine, poplar, and an unknown species. He used a router to remove a section of the body of a Dean EVO XM electric guitar body and attached the intarsia design to the guitar.

Plywood Birdbath

Lenny Merryman of Charlotte Hall, Md., finished this Victorian Birdbath, designed by Paul Meisel (*SSWC* Spring 2006, Issue #22), just in time to be used for the baptism of his youngest grandson, Eric. The birdbath was cut from ½"-thick plywood and painted with exterior paint.



Share Your Latest Work! Send a slide, professional print or 300 dpi digital image (ink jet printouts will not be accepted) 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 e-mail to Duncan@FoxChapelPublishing.com.

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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 the basics, we will publish this page in each issue to assist novice scrollers.



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 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. Scroll

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 catching on the table.



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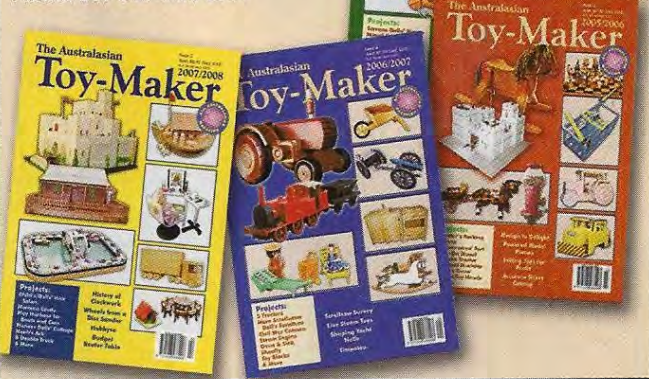
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Victorian Fretwork Cross

Inspirational design is a beautiful symbol of faith

*By John A. Nelson
Cut by Ben Fink*



The large open frets and sweeping curves make this beautiful cross a good project for both novice and experienced scrollers. The design allows you to make large blade-entry holes to minimize time spent threading the blade through tiny openings.

Cut the cross from $\frac{3}{4}$ "-thick hardwood for a striking wall hanging or choose $\frac{1}{4}$ "-thick stock and add a contrasting backing board. Mount the cross on a solid piece of wood and enclose the project in a frame for a stunning shadow-box effect, or cut the frets first and stack a piece of contrasting wood or colored acrylic with the cross blank when cutting the perimeter. The colored acrylic produces a stained-glass effect perfect for display in a sunny window. Apply an oil finish to the project and glue the contrasting backing board or acrylic to the fretwork with cyanoacrylate (CA) glue.

Materials & Tools

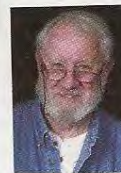
Materials:

- $\frac{1}{4}$ " to $\frac{3}{4}$ " x 8" x 10" wood of choice
- Cyanoacrylate (CA) glue
- Oil finish of choice
- $\frac{1}{4}$ " x 8" x 10" wood of choice or colored acrylic (optional backing board)

Tools:

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

Pattern for the **VICTORIAN FRETWORK CROSS** is in pattern pullout section



John A. Nelson is the author of *Fox Chapel Scroll Saw Workbook*, available at www.foxchapelpublishing.com.

Call for Entries!

BEST PROJECT DESIGN CONTEST 2009

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- *Compound*
- *General*
- *Junior Scroller (16 yrs + under)*

Each category, as well as the Best in Contest Award, will have two winners: one chosen by the editors and one chosen by the online

community. All entries are eligible for the Best in Contest Awards. Entries will be posted on the SSW&C Website, www.scrollsawer.com, for voting.

Depending on the number of entries, it may not be possible to have all entries available for online voting. SSW&C staff reserves the right to determine the category for entries.

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Entry deadline is December 31, 2009.

Artists retain all copyrights, but consent to having a pattern of their project published in SSW&C.

Entries will be acknowledged, but photos and materials received will not be returned. Please do not submit original artwork.

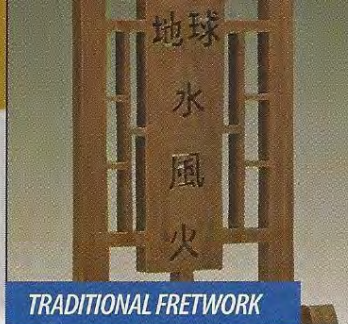
CONTEST RULES:

- Patterns must be your original design. Designs cannot be altered versions of existing patterns by another designer.
- Projects must feature a significant amount of scrolling. (Projects may include other common woodworking tools in the creation, for example: router, table saw, band saw.)
- Projects must be able to be made from commonly available wood.
- Projects cannot have been previously entered in a SSW&C sponsored contest.
- 1 or 2 clear photographs of your work
- Information on the project size and types of wood used
- Information on special construction or finishing methods
- Your name, address, phone number and e-mail address

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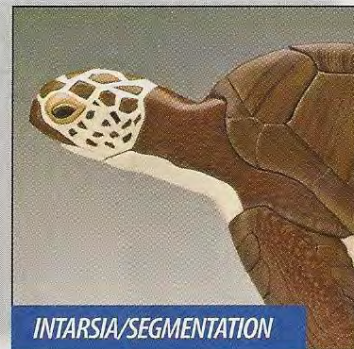
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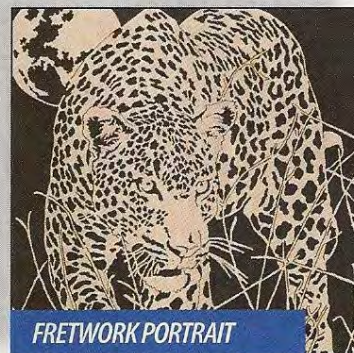
TRADITIONAL FRETWORK

"Earth, Wind, Fire, Water" by Pete DeFrancisco



INTARSIA/SEGMENTATION

"Green Sea Turtle" by Tim Rogers



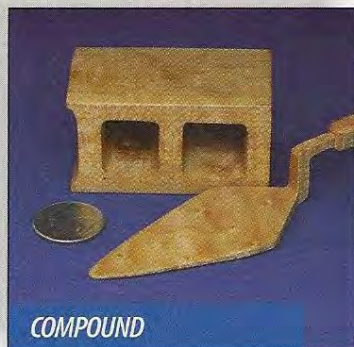
FRETWORK PORTRAIT

"Stalking Leopard" by Kerry Hallam



GENERAL

"Ribbons and Bows Box" by Carole Rothman



COMPOUND

"Block and Trowel" by Robert Webster

Glade Creek Mill

Cut a detailed portrait of this serene water-powered mill

By Mike Williams

I have always had a love for grist mills. Where I live, they are only a memory. Fortunately, a family member took some fantastic photos of the historic Glade Creek Mill while on vacation. I knew I had to create a scroll portrait as soon as I saw the photos.

This advanced pattern requires patience and planned cutting. Start with the roof of the mill and work your way down. I suggest stacking at least two blanks to cut at the same time. Stack cutting will support the fragile areas and produce multiple portraits for the same effort. Drill blade-entry holes with #68 and #71 drill bits. I recommend a #2/0 blade, as some of the cuts are very narrow.

I used $\frac{1}{8}$ "-thick red oak plywood for my project and finished the piece by dipping the completed cutting in a mixture of 70% boiled linseed oil and 30% mineral spirits. Immerse the portrait in the mixture for 3 to 4 minutes and then wipe off the excess finish with a sponge.

I use different colors for the backing board to separate the mill from the sky and the water.



Materials & Tools

Materials:

- $\frac{1}{8}$ " x 11" x 14" red oak plywood or wood of choice
- $\frac{1}{8}$ " x 11" x 14" plywood or wood of choice (backing board)
- Paint or colored paper (optional)
- 220-grit sandpaper
- Boiled linseed oil/mineral spirits mixture or finish of choice
- Sponge (to wipe off excess finish)
- Masking tape or painter's tape

Tools:

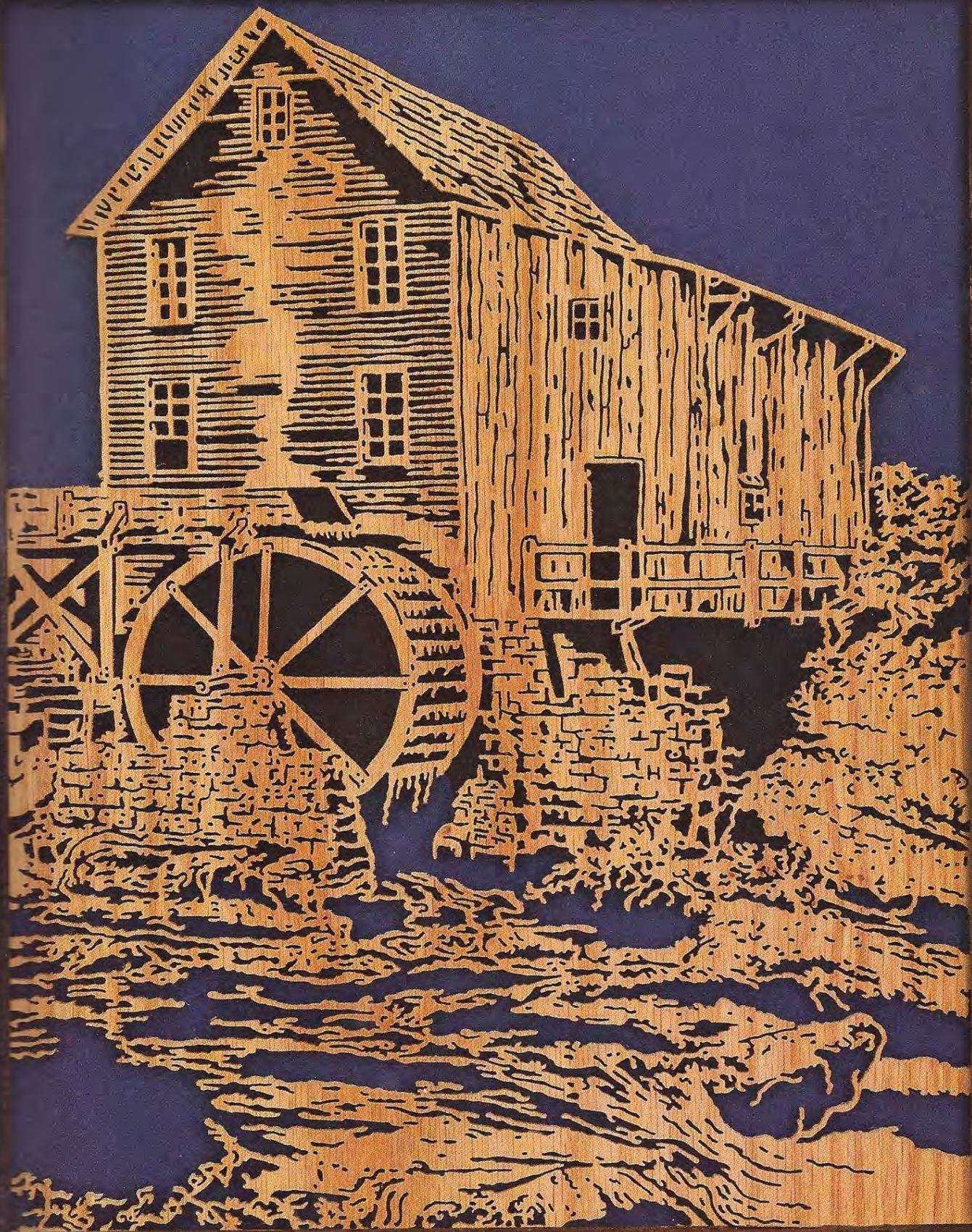
- #2/0 spiral or flat blades
- Drill with #68 and #71 drill bits

The fully operational Glade Creek Mill is situated in West Virginia's Babcock State Park. It was built in 1976 and uses parts salvaged from three other mills.

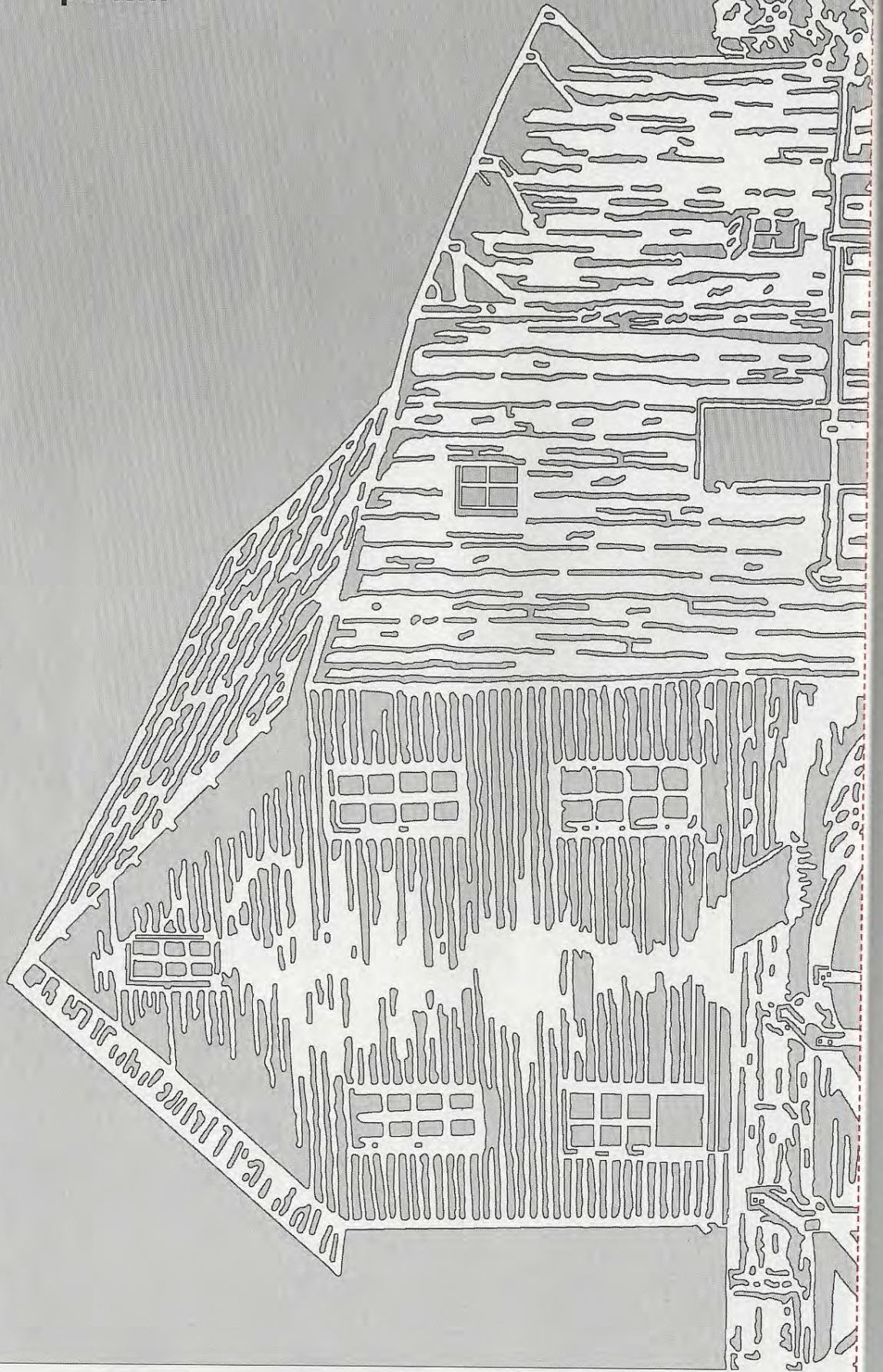
Pattern for the **GLADE CREEK MILL** portrait is in the pattern pullout section.

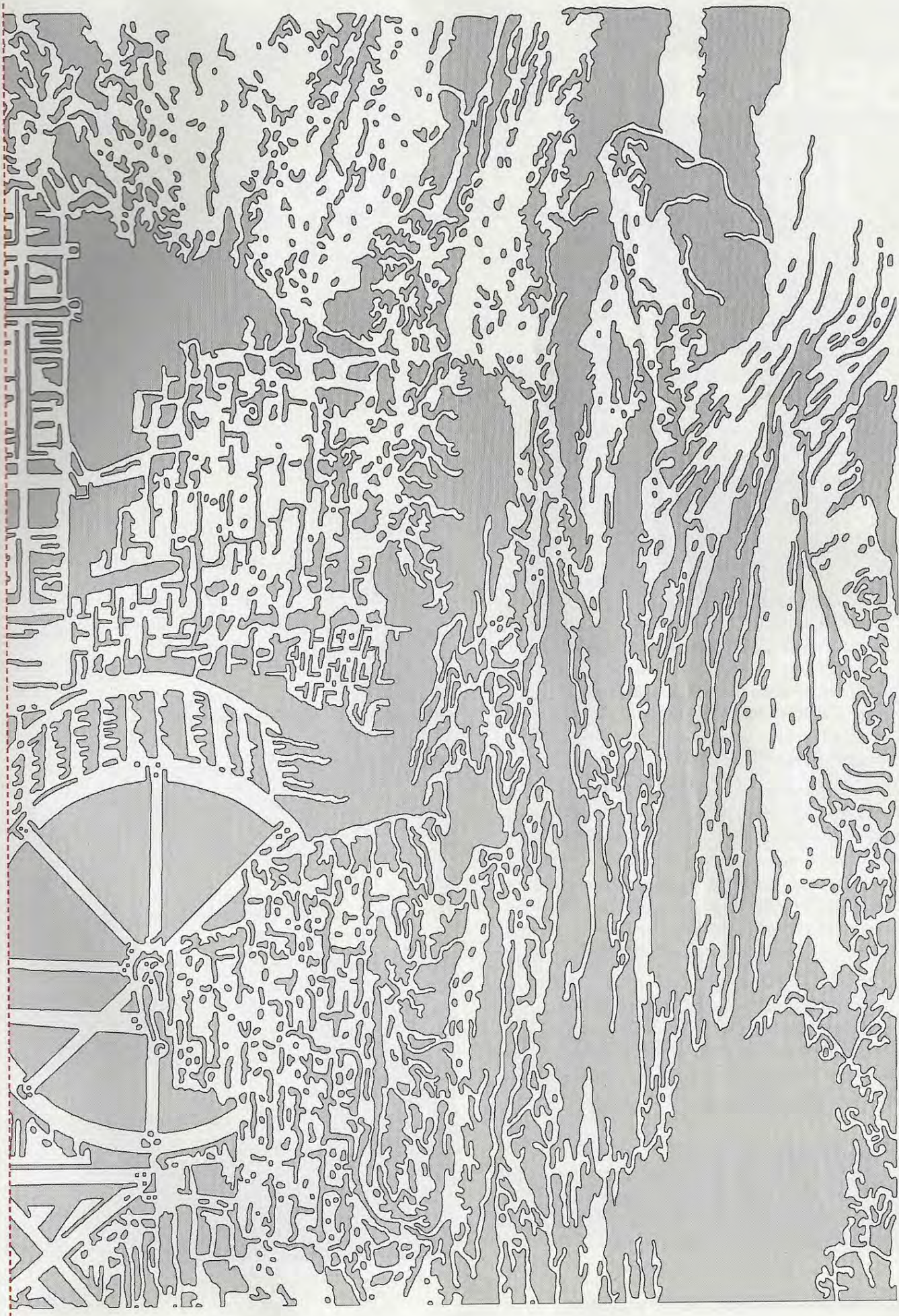


Mike Williams lives outside the small town of Lucedale, Miss. A retired safety professional, he has been scrolling for 30 years. For more of his work, visit his Website at www.mikesscrollsawpatterns.com.



Glade Creek Mill pattern





Selecting Intarsia Wood

Preserve the beauty of your work by understanding the effects of time

By Mike Mathieu

For me, the best part of an intarsia project is picking out the wood to use. I spend hours matching up different colors and figures of wood. Often, woodworkers don't realize the vibrant wood they use in their project will change over time. Careful wood selection and a knowledge of how aging affects the color of specific woods will help your intarsia project stand the test of time.

I have been very fortunate to be able to use many different types of woods in my intarsia. I have learned a lot about the color changes wood goes through as it ages. When I created my first rose box, I used pink ivory for the rose. It was the most beautiful wood I had ever seen and it made the perfect rose. Unfortunately, pink ivory turns brown. I did some research and found bloodwood. As the name implies, the wood is red, and best of all, it stays red.

To save you the expense of choosing wood through trial and error, I'm sharing what I have learned from experience. Please note this is not a complete list, but it does provide a range of colors to help you make the most of your intarsia projects.



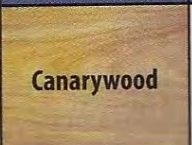
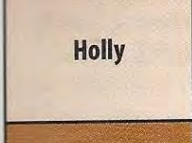
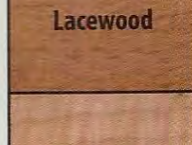
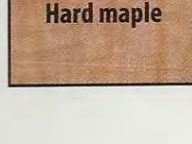
Mike Mathieu lives in Midlothian, Va., and runs Woodworking Plus. Mike specializes in designing and creating custom intarsia. Visit his Website at www.midlothianwoodworks.com.

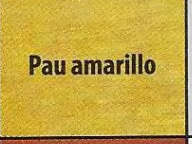
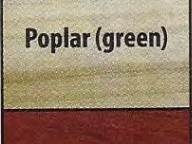
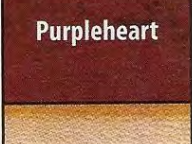
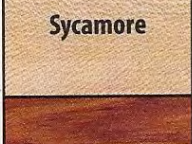
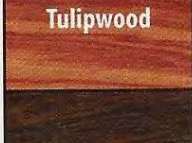
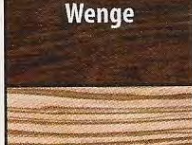
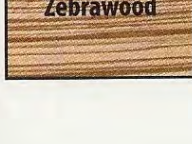
ONLINE BONUS

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Species	Color and figure	Intarsia uses	Effects of time
African padauk	reddish orange	orange background wood	darkens with age
American walnut	nice brown color	good general dark wood	no change
Apple	tan	flesh tone	darkens with age
Ash	wide open grain, light with tan stripes	landscape	no change
Bird's-eye maple	light tan	great accent wood	slight darkening with age
Bloodwood	red	anything red	no change
Bubinga	brick red with wild grain	good general wood	no change

Species	Color and figure	Intarsia uses	Effects of time
 Canarywood	yellow with orange streaks	great accent wood	darkens with age
 Cherry	reddish tan	frames and boxes	darkens with age
 Cocobolo	wild grain, variety of color and shades	good background wood	darkens with age
 Ebony	black	anything black	no change
 Fishtail oak	reddish brown, unique grain	tree trunks, bird feathers	no change
 Holly	almost pure white, tight grain	anything white	no change
 Honduran mahogany	nice grain, reddish brown	frames, boxes	darkens with age
 Ipe	greenish brown	background	darkens with age
 Jatoba	nice grain, reddish brown	background	darkens with age
 Kingwood	purple with black stripes, wild grain	background	darkens with age
 Lacewood	light brown to silver, unique grain	water, bird feathers	no change
 Hard maple	light tan	good general wood	darkens slightly

Species	Color and figure	Intarsia uses	Effects of time
 Osage-orange	bright yellow	not recommended due to change	turns dark brown
 Pau amarillo	yellow	fall leaves, anything yellow	no change
 Pear	peach color	flesh tone	darkens with age
 Pernumbuco	bright orange with black stripes, rare	anything orange, fall leaves	no change
 Persimmon	light tan with tight grain	cloudy skies	no change
 Peruvian walnut	uniform chocolate color, nice grain	anything brown	no change
 Poplar (green)	variety of shades available	anything green, trees	may darken to brown with age
 Purpleheart	purple	mountain tops, anything purple	darkens with age
 Sycamore	tan, light unique grain	feathers on birds	holds color well
 Tulipwood	red on creamy background, beautiful grain	sunset, sunrise, flower petals	no change
 Wenge	black with brown stripes, coarse	good dark wood	no change
 Zebrawood	black lines against tan background	good background wood	darkens slightly



Creating a Custom Inlay Frame

Showcase your intarsia with a hardwood frame

By Mike Mathieu

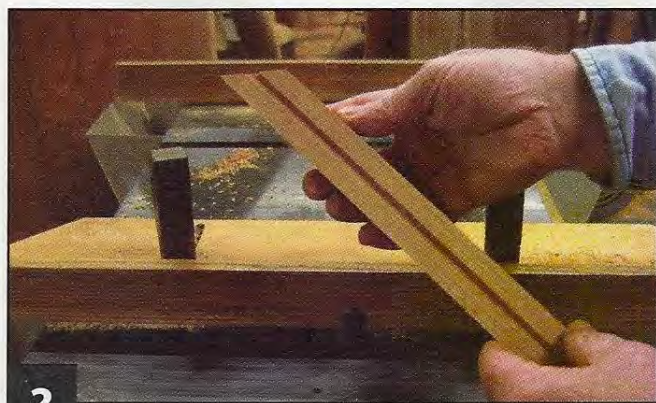
While some intarsia projects are designed to stand alone, I prefer to frame my rectangular pieces. The frame gives the intarsia a professional, finished look.

This custom frame incorporates a strip of walnut inlay to complement the intarsia. Overlaying intarsia elements on top of the frame adds depth and interest to the presentation.



1

Prepare the frame stock. Cut the frame stock to the final dimensions as you cut the 45° miters. The inside dimensions of the frame are equal to the final dimensions of the intarsia project. Cut a ¼"-deep by ¼"-wide dado (groove) ⅛" from the back on the inside edge of all four frame pieces for the backing board.



2

Cut the accent strip groove. You can leave the front of the frame solid, but a contrasting accent strip adds to the appeal of the frame. Cut a ¼"-wide by ⅛"-deep dado down the center of the face of all four frame pieces.



3

Add the accent strip. I use black walnut. Cut four ¼"-wide by ⅛"-thick strips. Glue the strip into the groove and sand it flush with the top of the frame. Cut the strips to length. Cut the backing board to size, dry assemble the frame, and check the fit.



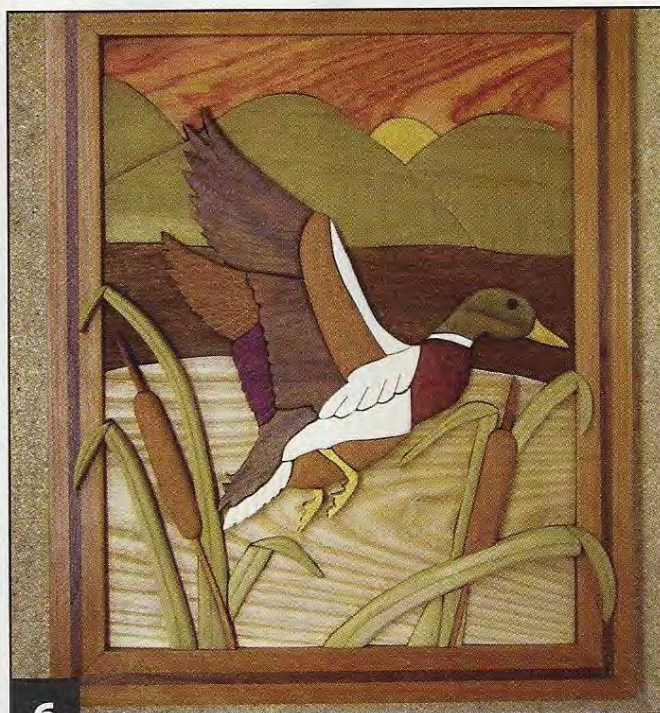
4

Assemble the frame. Disassemble the frame and apply glue to the miter joints and in the backing board groove. Reassemble the frame and backing board. Clamp the pieces together until the glue dries. Sand the frame and apply a polyurethane finish. Place a pattern inside the frame for reference.



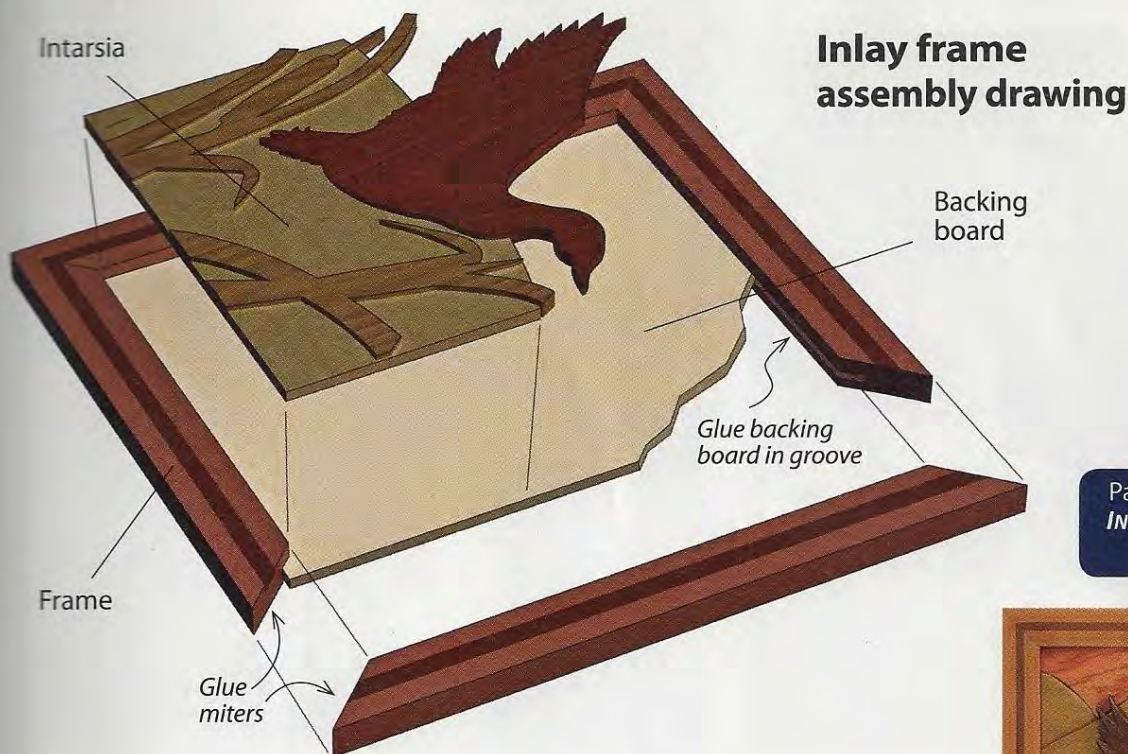
5

Assemble the Intarsia. Assemble the cut pieces inside the frame using the pattern as a guide. Remove the top section of the intarsia and pull out the pattern. Apply glue to the back of the top pieces and replace them onto the backing board. Remove, glue, and replace the intarsia pieces, working your way to the bottom.



6

Finish the project. Remove any glue squeeze out. Apply your finish of choice. I apply several coats of satin spray polyurethane. This finish seals the wood and does not reflect light or create a glare. Apply light coats of polyurethane, spraying from all four sides to get even coverage.



Pattern for the **MALLARD INTARSIA** is in the pattern pullout section.

INLAY FRAME

Materials:

- 2 each $\frac{3}{4}$ " x $1\frac{1}{2}$ " x $16\frac{1}{4}$ " cherry (frame)
- 2 each $\frac{3}{4}$ " x $1\frac{1}{2}$ " x $13\frac{1}{4}$ " cherry (frame)
- 2 each $\frac{1}{8}$ " x $\frac{1}{4}$ " x $12\frac{1}{4}$ " walnut (accent)
- 2 each $\frac{1}{8}$ " x $\frac{1}{4}$ " x $15\frac{5}{8}$ " walnut (accent)
- $\frac{1}{4}$ " x 11" x 14" lauan plywood (backer)
- Spray satin polyurethane
- Hanging hook

MALLARD INTARSIA

Materials:

- $\frac{3}{16}$ " x 3" x 12" tulipwood
- $\frac{3}{16}$ " x 2" x 2" pau amarillo
- $\frac{3}{16}$ " x 5" x 12" poplar
- $\frac{3}{16}$ " x $3\frac{1}{2}$ " x 12" ipe
- $\frac{3}{16}$ " x 8" x 12" ash
- $\frac{1}{2}$ " x 2" x 3" pau amarillo
- $\frac{1}{2}$ " x $2\frac{1}{2}$ " x $2\frac{1}{2}$ " poplar
- $\frac{1}{2}$ " x 4" x 8" walnut
- $\frac{1}{2}$ " x 3" x 6" holly
- $\frac{1}{2}$ " x 2" x 10" lacewood
- $\frac{1}{2}$ " x $1\frac{1}{2}$ " x $2\frac{1}{2}$ " bloodwood
- $\frac{1}{2}$ " x 1" x 2" mahogany
- $\frac{1}{2}$ " x 1" x 4" canarywood
- $\frac{3}{8}$ " x $2\frac{1}{2}$ " x 3" fishtail oak

Materials & Tools

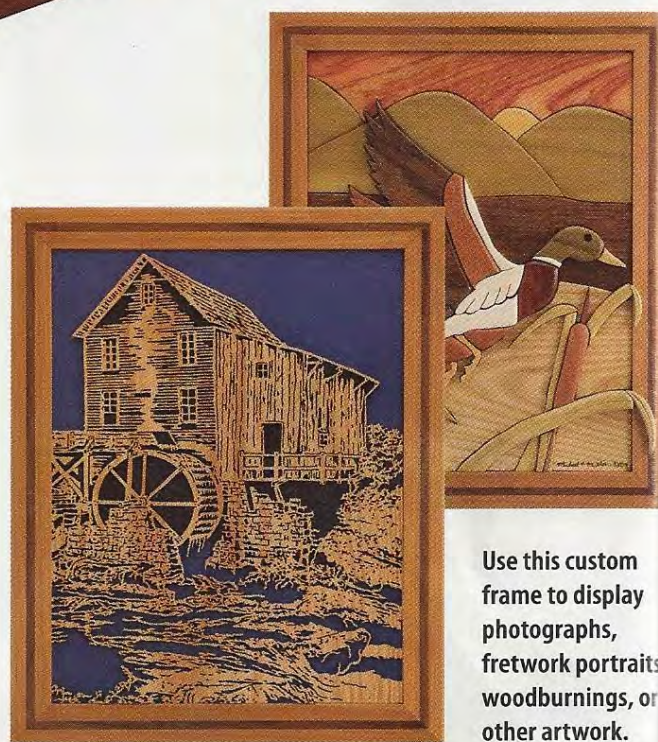
Tools:

- Router table
- Miter saw or miter box
- Table saw
- Planer to plane wood to proper thickness for inlay
- Square and clamps for frame assembly

- $\frac{3}{8}$ " x $1\frac{1}{2}$ " x 3" purpleheart
- $\frac{5}{8}$ " x 5" x 10" poplar
- $\frac{1}{8}$ " x 1" x 1" ebony
- Carbon paper, spray adhesive, or $8\frac{1}{2}$ " x 11" labels
- Spray satin polyurethane
- Assorted grits of sandpaper
- Wood glue

Tools:

- Scroll saw blades of choice
- Rotary power carver with $\frac{5}{64}$ "-diameter high speed cutter and $\frac{1}{2}$ "-diameter sanding drum
- Belt sander



Use this custom frame to display photographs, fretwork portraits, woodburnings, or other artwork.

Special Sources

A kit, including a pre-cut pre-routed frame, backing board, 15 different woods, two copies of the pattern, carbon paper, label paper, and a color photo of the mallard project, is available for \$50 plus shipping.

The frame kit only is available for \$20, plus shipping.

Contact Woodworking Plus, 302 Edenhurst Ct., Midlothian, Va., 23114, 804-897-1180, www.midlothianwoodworks.com.

Mike Mathieu's father had a lot of hobbies and the biggest lesson Mike learned from him was how to be creative. He enjoys collecting different woods to use in his intarsia projects and has shared his collection with other scrollers by creating a series of intarsia project kits.



Create Stunning Effects with Wood Grain

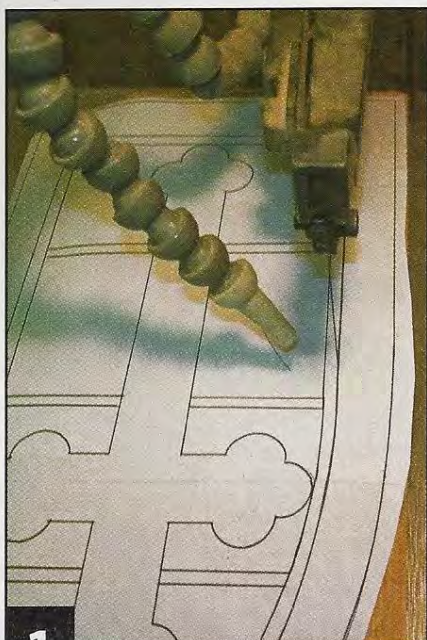
**Produce the look of
stained glass with careful
wood selection**

By Carol and Homer Bishop

Intarsia projects rely on different woods to produce the desired effect. The same pattern can result in two different projects depending on the wood selection. While the color of each section is important, the figure or pattern created by the wood grain is a critical aspect that is often overlooked.

This design relies heavily on the pattern of the grain to simulate sunlight streaming through the window. While the design itself is fairly simply, the end result will be lackluster without careful attention to the direction of the grain in the wood you select.

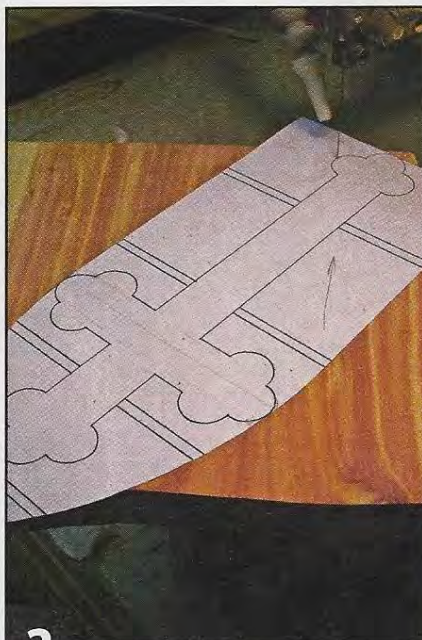




1

Cut the frame and leading.

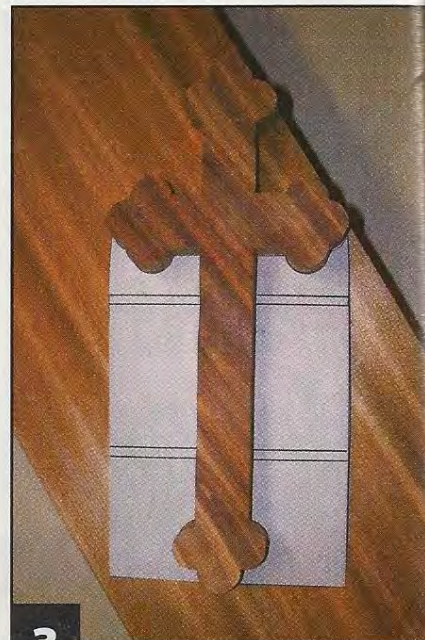
Attach copies of the pattern to the frame stock and the leading stock with spray adhesive. We cut the frame from oak. Leading is the metal used to connect the panes in a stained glass window. We chose blue pine for the leading. Position the cut pieces on a copy of the pattern.



2

Cut the cross window panel.

Orient the grain of the aromatic red cedar diagonally across the cross to create the effect of sunlight streaming in through the window. Attach the pattern to the cedar and cut the piece. This same angle must be maintained on all other glass pieces to create a realistic effect.



3

Cut the lighter window panels.

Lay the cut cross piece on top of the wood for the other panels. Match the stripes in the Western red cedar with the stripes in the aromatic cedar. Move the cross around looking for the best fit. Match each individual panel to the cross and transfer the pattern to the wood.



4

Check the fit of the pieces.

Clamp the pieces together to ensure a good fit. If the grain patterns do not match up or there are gaps between cut pieces, cut a new piece. The overall appeal of the piece depends on the pattern of the grain lining up across all panels of the window.



5

Finish the stained glass project.

Sand and shape the pieces as desired. Glue and clamp the pieces together using wood glue. Allow the glue to dry and then apply varnish or your finish of choice. Add a hanger to the back and remember to sign your work.

Materials & Tools

Materials:

- $\frac{3}{4}$ " x $\frac{3}{4}$ " x 13" oak or wood of choice (frame)
- $\frac{3}{4}$ " x 8" x 8 $\frac{1}{2}$ " aromatic red cedar (cross panel)
- $\frac{3}{4}$ " x 3" x 20" Western red cedar (light panels)
- $\frac{3}{4}$ " x 2 $\frac{1}{2}$ " x 11 $\frac{1}{4}$ " blue pine (window leading)

- Spray adhesive
- Wood glue
- Varnish or finish of choice
- Hanger

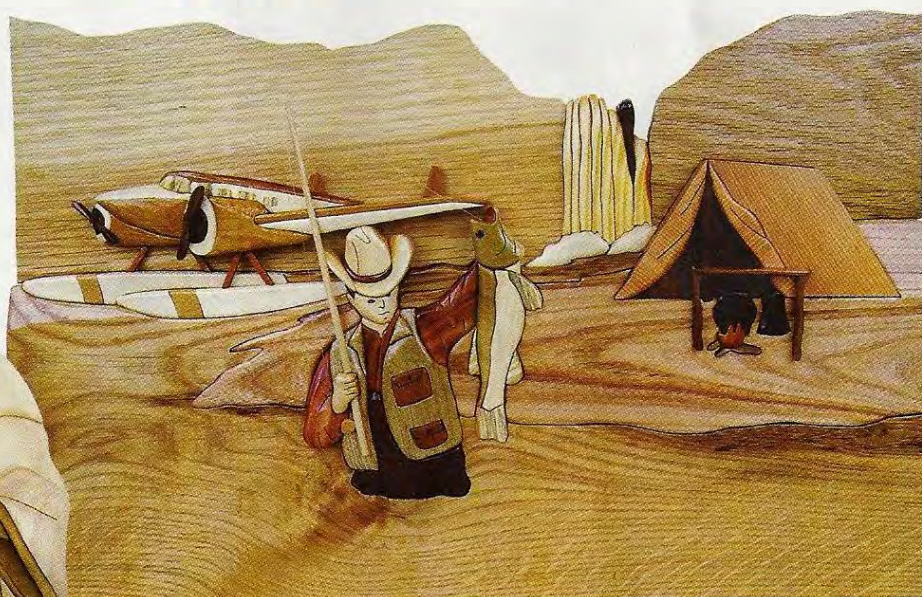
Tools:

- #4 skip-tooth blades
- Drum sander
- Flap sander

Pattern for the **STUNNING WOOD GRAIN EFFECTS** is in the pattern pullout section.



The wood grain in carefully selected pieces breathes life into the eagle's feathers.



Strategic pattern placement around a knot gives the illusion of flowing water and the fisherman's shadow.



The distinctive grain around Jesus' feet simulates ripples in the water.



Carol and Homer Bishop have been cutting and designing Intarsia patterns for about 4 years. Some of their patterns can be found through Scroller Ltd. and The Wooden Teddy Bear. Carol and Homer can be contacted at bishop@timespress.net.

Easy Inlay Techniques

Combine contrasting woods to create beautiful inlay magnets

By Jim Collins

Process photos by Marci Bileau



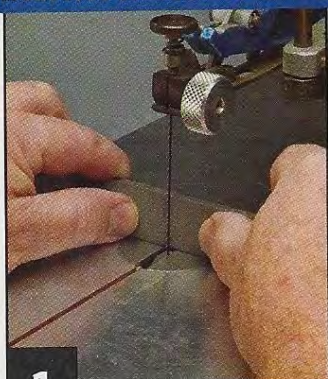
Inlay techniques produce impressive projects, but the process is as simple as stack cutting fretwork. These small designs can be completed in one day and make beautiful magnets or pins. Once you master the techniques, you'll have the confidence to tackle more complex projects, such as box lids and plaques.

To create inlay designs, stack cut two pieces of contrasting wood with the table set at an angle. I tilt the left side of my saw table down and cut counterclockwise, but the same effect can be achieved by tilting the right side of the saw table down and cutting clockwise. Experiment with the table angle until you get a good fit. I created a simple saying to help me adjust the table: "If it's too tight, tilt to the right. Too loose, tilt left."

The actual cutting doesn't take much longer than fretwork, although some of the rules are different. You have to make sharp turns without coming at an angle from two different sides. Wherever the blade goes, that is the design line. Never back up!

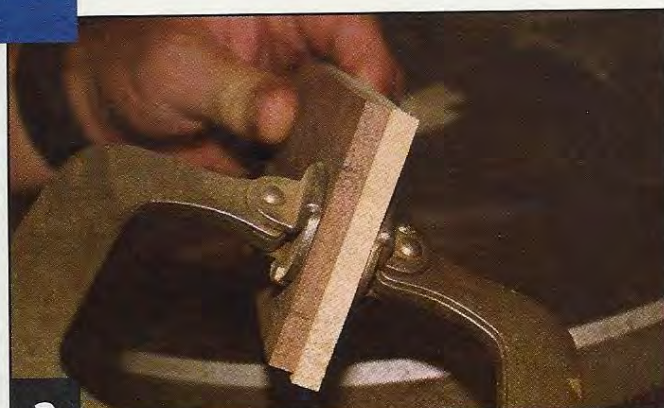
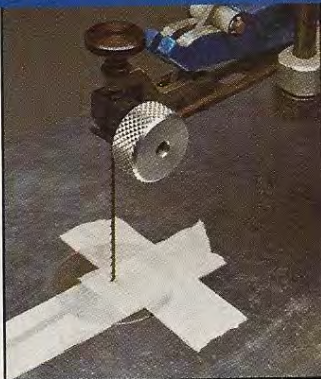
I transfer the pattern to the wood using carbon paper or transfer paper. They are not overly complicated designs, so it isn't time consuming to trace. When transferring the design, leave room outside of the pattern for test cuts.

INLAY: PREPARING TO CUT



1

Prepare the blade and saw table. File the back of the blade with a metal file to make tight turns easier. Add a zero-clearance table insert to your saw table. This can be as simple as masking tape or a business card taped to the table.



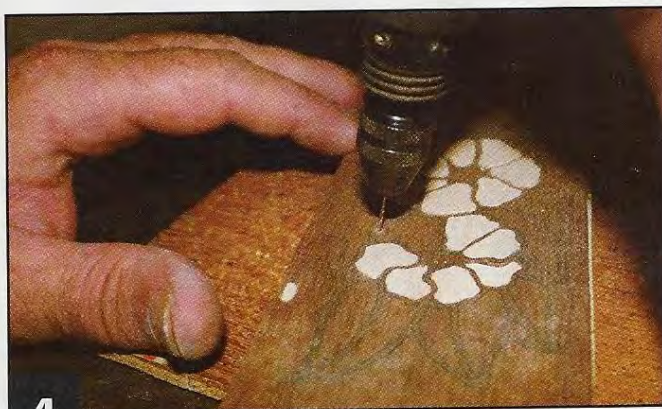
2

Create the stack. Trace the pattern onto the walnut. Attach the aspen to the bottom of the walnut using double-sided tape. Mark the location of the tape to make it easier to separate the stack later. Use a locking C-clamp to ensure a good tape bond.



3

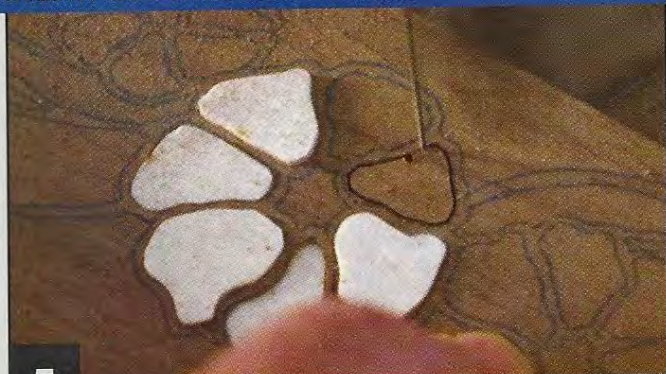
Set the table angle. Tilt the left side of your saw table down $2\frac{1}{2}^{\circ}$ to 3° . Cut counterclockwise and make an oval test cut in the scrap wood outside the pattern lines. Test the fit of the aspen into the walnut. You want the aspen to stick up above the walnut about $\frac{1}{32}$ ". Adjust the table angle as needed.



4

Drill blade-entry holes. Hide the blade-entry holes by drilling at an angle along straight sections of the lines. The bit enters on the inlay side of the pattern line on the top piece of wood and exits on the waste side of the inlay section on the bottom stock. A slightly steeper angle is better than not enough.

INLAY: CUTTING THE PIECES



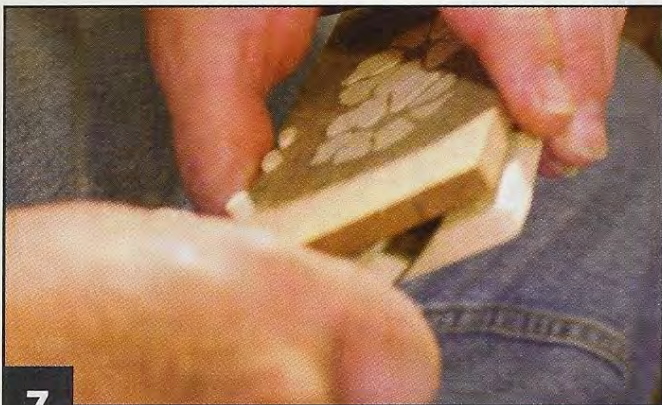
5

Cut the first inlays. Turn the wood clockwise so the saw blade cuts counterclockwise. As you approach the blade-entry hole to finish the cut, concentrate more on meeting the previous cut than following the line.



6

Remove the burr from the inlay piece. Remove the pieces through the bottom. Use a flat needle file to remove the burr created when you drilled the blade-entry holes. Use the scrap walnut to push the aspen inlay up from the bottom.



7

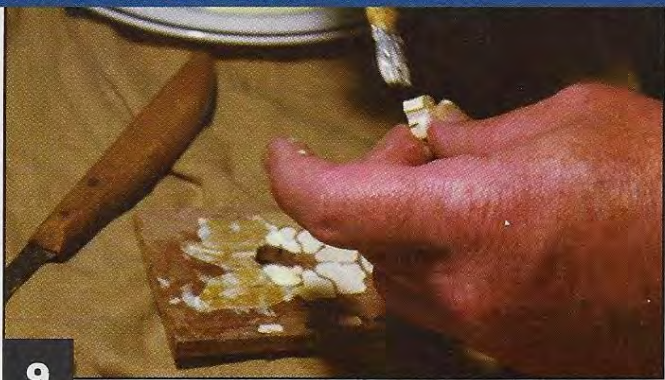
Prepare for the second inlay color. Separate the stack using a bench knife. Sand the back of the walnut so you have a flat surface to attach the stock for the next inlay color. Attach the poplar to the bottom of the walnut using double-sided tape.



8

Cut the leaf inlays. Use the techniques explained above to drill blade-entry holes and cut the inlays for the leaves. Be careful when cutting the fine detail lines inside the leaves. Push the poplar inlays into the walnut stock.

INLAY: ASSEMBLING THE PROJECT



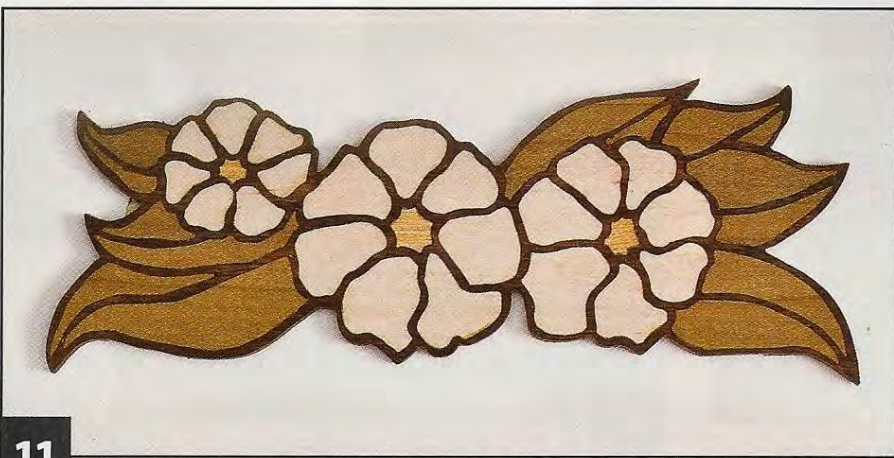
9

Glue the inlay sections in place. Remove the pieces one-by-one and apply glue to the edges with an artist's brush. Work from one side to the other. Allow the glue to dry for three hours. This provides support to the thin sections of the walnut.



10

Cut the centers of the flowers. Sand the back of the walnut and attach the satinwood with double-sided tape. Repeat the steps above to drill the blade-entry holes at an angle, cut the satinwood inlays, and glue the centers of the flowers in place.



11

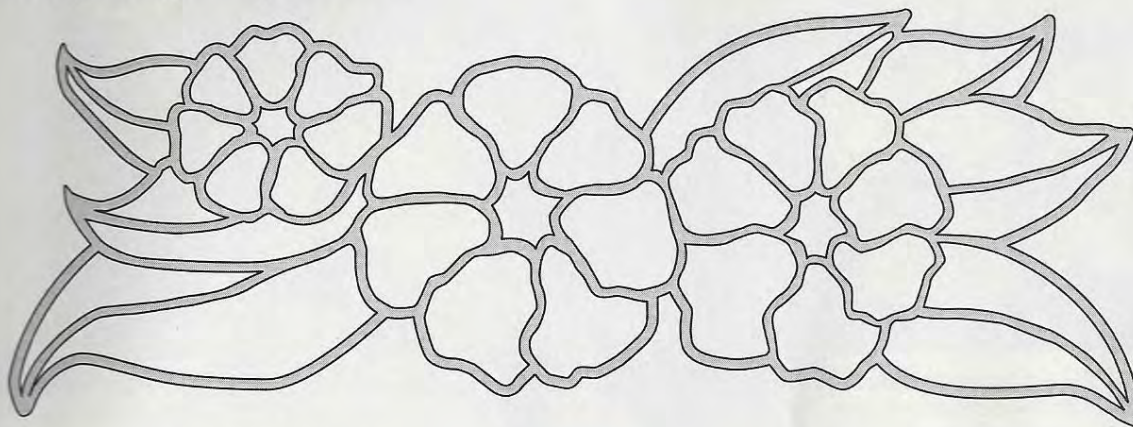
Finish the magnet. After the glue is completely dry, make sure the saw table is square with the blade, and cut around the perimeter of the magnet. Sand both sides of the project with progressively finer sandpaper up to 220 grit and apply your finish of choice. Glue a magnet or pin to the back.

Pattern Notes

The earth is a stylized design. If you don't adhere tightly to the pattern lines, no one will know. Trace the pattern onto a piece of tracing paper. Redraw the perimeter after the inlays are glued in place.

The acanthus leaves are adapted from a Dover clip-art image found in Printer's Ornaments and Dingbats. I've indicated the best place to drill your pilot holes. Cut the fragile veining in the interior first.

Inlay magnet patterns



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TIPS

REDUCE BURRS

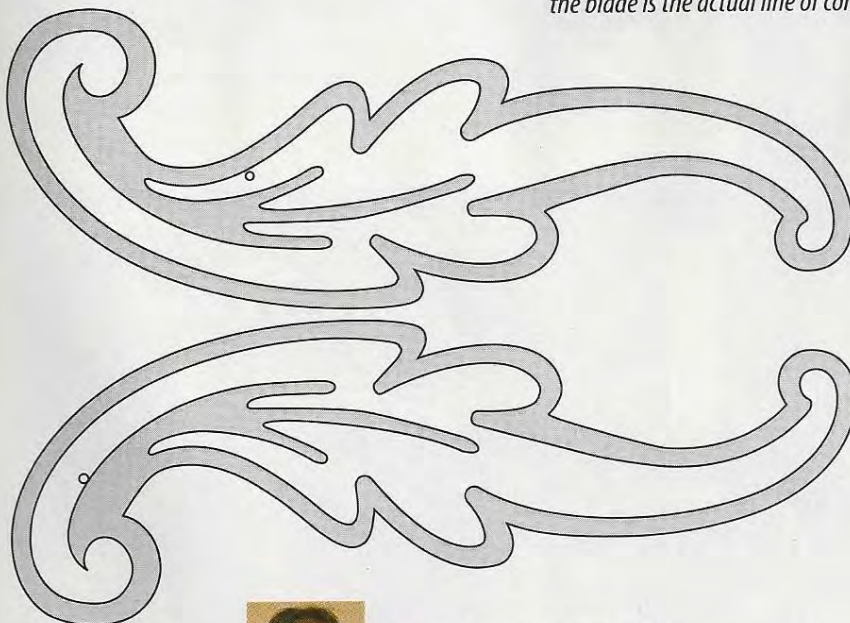
Put a scrap piece of wood behind your stock when drilling blade-entry holes to reduce burrs.

BLADE-ENTRY HOLES

Be careful when drilling blade-entry holes near sections that have already been inlaid. Try to drill the holes away from the inlay sections to make it easier to thread the blade.

LINE OF CONTRAST

When you're cutting, the left side of the blade is the actual line of contrast.



Jim Collins lives in Rhode Island in an apartment turned art studio. Visit Jim's Website at www.featherwoodcrafts.com or contact him on the Scroll Saw Woodworking & Crafts message board, www.scrollsawer.com. His user name is JimSawyer.

Materials & Tools

Materials:

- Double-sided tape
- Assorted grits of sandpaper up to 220 grit
- Wood glue
- Finish of choice
- Magnets or pin hardware

FLORAL BOUQUET

- $\frac{1}{4}$ " x $2\frac{7}{8}$ " x $6\frac{5}{8}$ " walnut or dark wood of choice
- $\frac{1}{4}$ " x $2\frac{7}{8}$ " x $6\frac{5}{8}$ " aspen or white wood of choice
- $\frac{1}{4}$ " x $2\frac{7}{8}$ " x $6\frac{5}{8}$ " poplar or medium-dark wood of choice
- $\frac{1}{4}$ " x $2\frac{7}{8}$ " x $6\frac{5}{8}$ " satinwood, yellowheart, or yellow wood of choice

EARTH

- $\frac{1}{4}$ " x $3\frac{1}{8}$ " x $3\frac{1}{8}$ " butternut or medium-tone wood of choice
- $\frac{1}{4}$ " x $3\frac{1}{8}$ " x $3\frac{1}{8}$ " basswood, aspen, or white wood of choice

ACANTHUS LEAVES

- $\frac{1}{4}$ " x $3\frac{1}{2}$ " x 5" walnut or dark wood of choice
- $\frac{1}{4}$ " x $3\frac{1}{2}$ " x 5" poplar or medium-dark wood of choice

Tools:

- Metal file
- #60 drill bit
- #5 skip-tooth blade
- Locking C-clamp
- Flat needle files
- Sander
- Bench knife
- Artist's paintbrush

Secret Chamber Puzzle Box

Clever box with heart-shaped key is easy to make on your scroll saw

*By Karl Taylor
Pine box cut by Ben Fink*

During a band saw demonstration at our woodworking club, the instructor said certain projects could only be made with a band saw. Loving a good challenge, I proclaimed anything made on a band saw could also be made on a scroll saw—only smaller. For the next several months, club members proved my assertion by displaying their large projects along with a duplicate version made in miniature. That demonstration and the creativity of my fellow club members inspired this puzzle box. I adapted band saw techniques to meet the scroll saw's capabilities.

I make these puzzle boxes in a variety of sizes and shapes. Once you understand the technique, get creative. As long as the wood will fit your scroll saw, you can use it to make the box. I have made boxes as large as 1" by 1" by 12" and as small as $\frac{1}{4}$ " by $\frac{1}{4}$ " by 1". For smaller boxes, you need to use smaller blades.

Before you begin, use a small square to make sure your saw blade is exactly perpendicular to your table. This is critical for proper movement of the box parts. Check to make sure the blade is still square to the table throughout the process.



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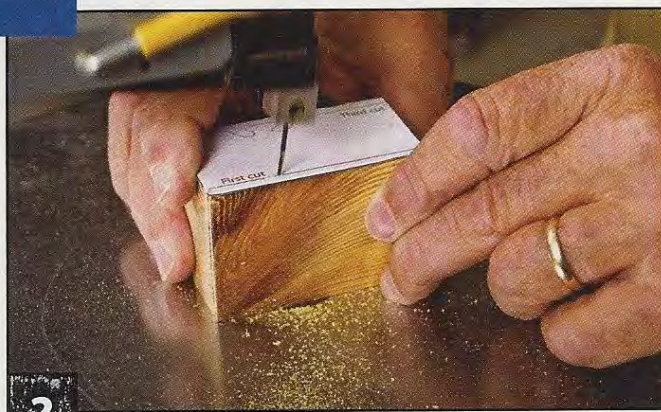


Remove the key and slide the lid off to reveal the secret chamber.

PUZZLE BOX: CUTTING THE BOX



1 **Cut the box blank to the desired size and shape.** You can add round corners, a zigzag shape, or leave it square. Choose the most appealing side of the blank for the top of the box. Place a piece of masking tape on the side, indicating the top and bottom.



2 **Cut the bottom of the box.** Fold the pattern on the dotted line and attach the pattern to the blank or make a mark $\frac{1}{8}$ " up from the bottom. Make sure your blade is square to the saw table and cut along the red line. Set the bottom aside for now.



3 **Cut the locking key.** Cut a key out of the main section of the box. Draw the key on with a pencil or use the pattern provided. I make keys shaped like hearts, stars, and Ts. Cut the key and set it aside.



4 **Cut the box lid.** With the key removed from the main box, cut the sliding lid. Follow along the green line on the pattern or draw a similar line on the side of the box. Cut along the line with a #7 reverse-tooth blade. Slide the lid off and set it aside.

PUZZLE BOX: CUTTING THE CHAMBER

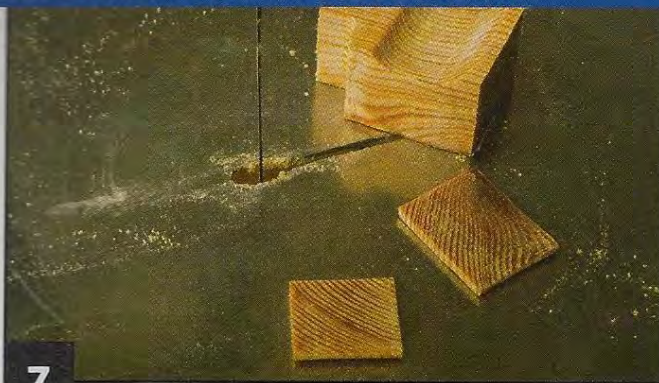


5 **Cut the chamber.** Draw a line $\frac{1}{8}$ " in from the edge the entire way around the blank. The line goes around the key slot, as shown with the dotted line on the pattern. Drill a small blade-entry hole in one corner and cut along the line. Save both pieces.



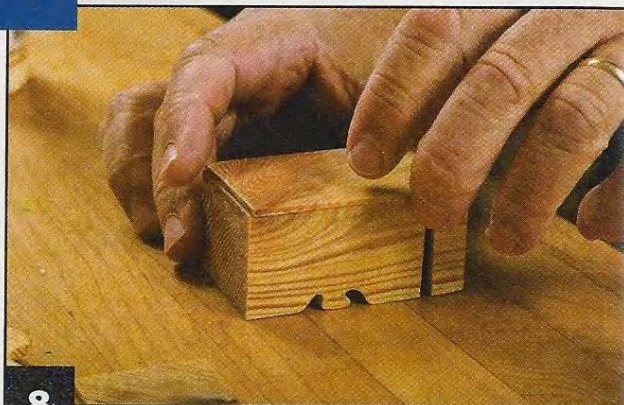
6 **Cut the chamber lid.** Sketch a line about $\frac{1}{8}$ " below the top of the solid piece cut in step 5. Ignore the puzzle lobe, but follow the general contour. Cut along this line with a #7 reverse-tooth blade. Set the top chamber lid piece (with the puzzle lobe) aside.

PUZZLE BOX: ASSEMBLING THE BOX



7

Cut the risers. Draw a line $\frac{1}{8}$ " in from both ends of the solid piece left over from step 6. Cut along these lines. These end pieces will become risers that fit inside the chamber and support the chamber lid.



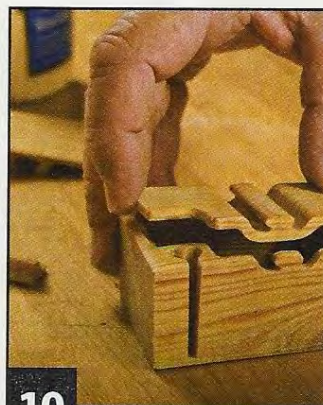
8

Glue the box sides to the bottom. Apply a small amount of glue along the bottom edge of the box sides. Do not apply any glue around the key slot area. Position the bottom panel on the box sides and remove any glue squeeze out.



9

Attach the risers. Apply small amounts of glue to the inside ends of the box sides. Place the risers cut in step 7 in position on both ends. Remove any glue squeeze out above the risers. Replace the chamber lid to hold the risers in position.



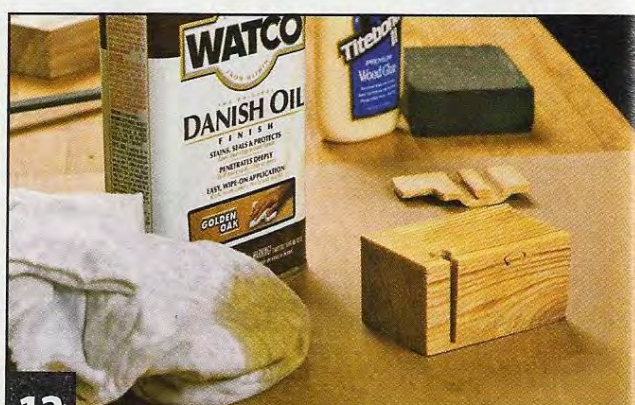
10

Finish assembling the box. Carefully slide the top into place. Do not install the key. Use bar clamps to apply even pressure on the box bottom. Remove any glue squeeze out and allow the glue to dry overnight.



11

Sand the box. Use a sanding block to sand away any remaining pencil marks. Sand the rough edges smooth.



12

Apply a finish. I use Danish oil followed by a coat of paste wax. A spray lacquer will also work. Finish all of the components.



Materials & Tools

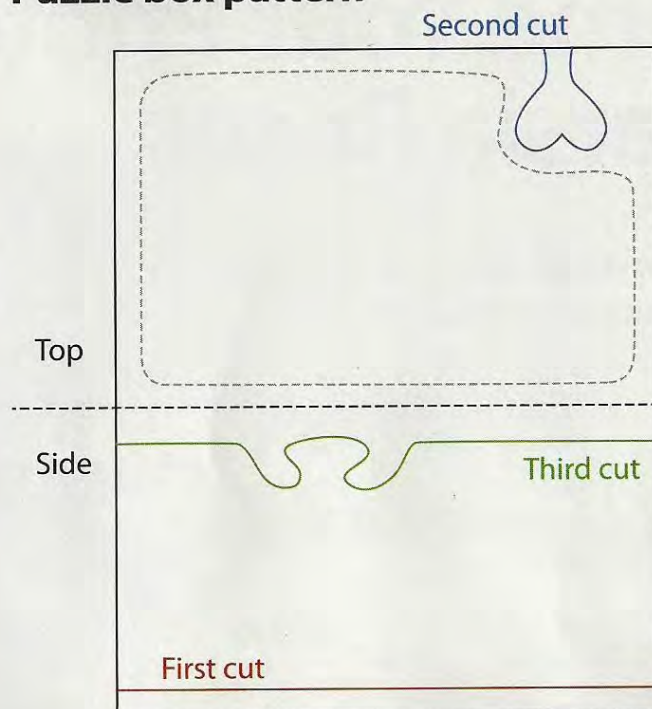
Materials:

- 1 5/8" x 1 7/8" x 2 7/8" hardwood or wood of choice
- Aleene's tacky glue (white or clear)
- Danish oil and paste wax or finish of choice

Tools:

- #7 reverse-tooth blades or blades of choice
- Pencil with sharp point
- Ruler or other marking device
- Drill with comparable bit sized to scroll saw blade
- Small bar clamps
- Small square or 90° angle gauge
- 150-grit sanding block

Puzzle box pattern



Alternate
key design

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Experiment with different
shapes for unique box styles.

TIPS DRAWING CUTTING LINES

- Mark the wood lightly with a pencil
- If using a dark wood, try using a white colored pencil

Karl Taylor is a self-taught sawyer from Lawrenceville, Ga. He co-founded the Atlanta Scrollsaw Club and is a member of the Woodworkers Guild of Georgia. Karl is an active instructor and gives demonstrations for DeWalt, PS Woods, and Dremel in stores and at shows. Contact Karl at karlscut@hotmail.com.



Frame Your Photos with Intarsia Roses

Embellish this quick and easy frame with stunning hardwood flowers

By Kathy Wise

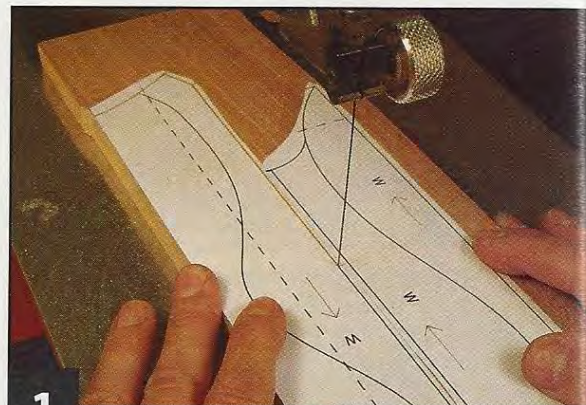
Special occasions demand special gifts. This rose frame makes an elegant wedding gift and is perfect for displaying portraits without overpowering them.

The base frame is made of gently curved sections and eliminates the need for mitered cuts or difficult joints. Beginners can eliminate the intarsia roses and use figured wood to create a stylish contemporary frame. The rose embellishment requires minimal cutting and shaping and adds a romantic touch, giving the frame a more traditional feel. The spacer is open on top, so you can easily slide a photo in place.

Make four photocopies of the pattern. Keep a master copy for later use. Cut the individual pattern pieces, apply spray adhesive to the back, and adhere them to the shiny side of the contact paper. Contact paper sticks well to the wood, but it is easy to remove and replace if you want to change the position of the pattern. It pulls off easily when you are done cutting and doesn't leave a residue on the wood. Cut each pattern piece free from the sheet of contact paper. Plane any wood that is not flat. Peel and stick the pattern pieces onto your wood of choice. Line the arrows up with the direction of the grain.

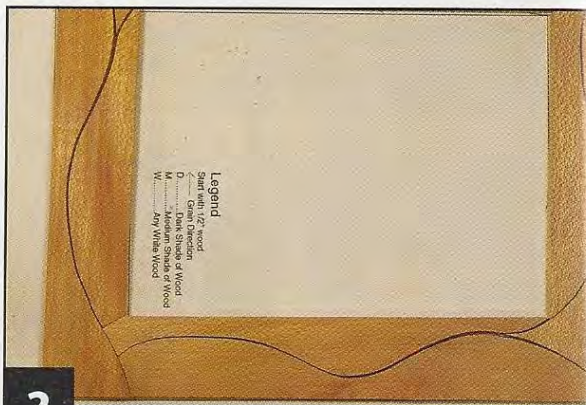
TIP SQUARE CUTS

If your blade is not square to the saw table, the intarsia pieces will not fit tightly together. Check a cut piece with a square to make sure the blade is square to the table.



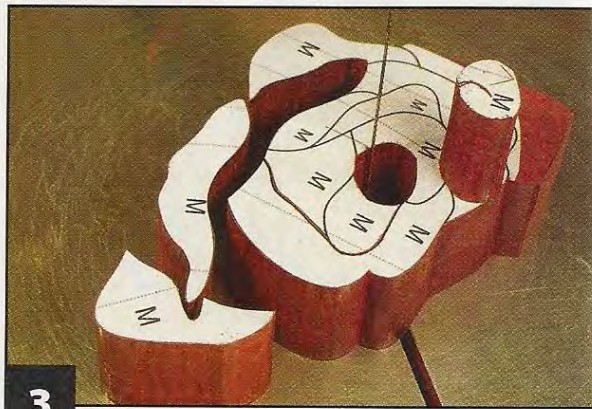
1

Cut the frame pieces. I use a #3 reverse-tooth blade. Sand the straight edges with a belt sander or flat drum sander so the edges are smooth and flat.



2

Check the fit of the frame pieces. Position the cut frame pieces on a copy of the pattern and check the fit. Make any required adjustments.

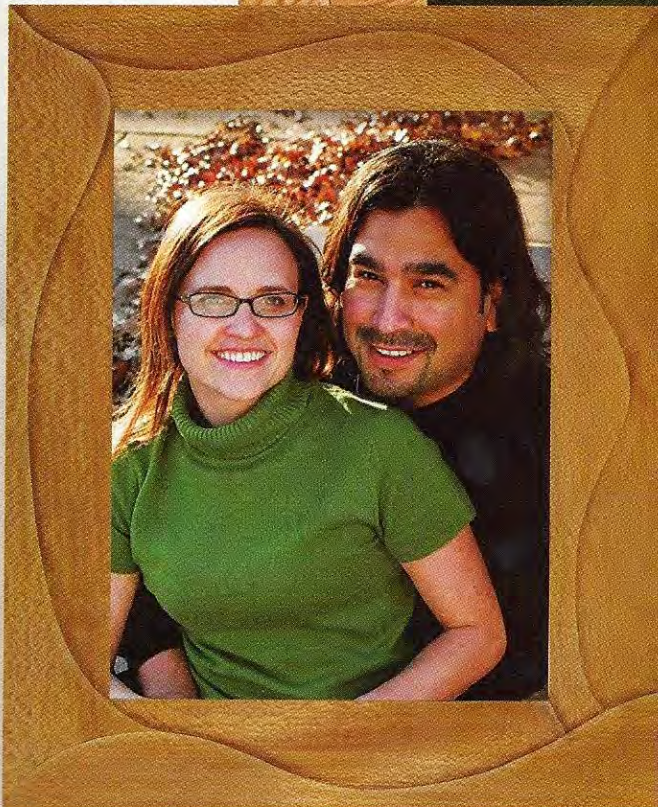


3

Cut the intarsia embellishment. Start with the roses. Cut in from the side to cut the middle sections first. This gives you more wood to hold as you cut the small sections. Cut the leaves and number the back of all of the pieces as you cut them.



Create this beautiful intarsia frame without the use of miters or joints.



Use the frame without the rose intarsia for a simple contemporary frame.



4

Prepare the pieces for shaping. Place the cut pieces on a full-size pattern taped to a board. Check the fit of each piece and adjust as needed. Use a pencil and the shaping guide to shade the areas to sand on each piece.



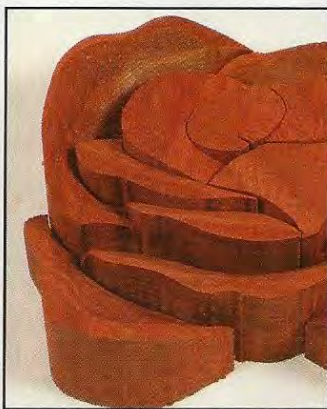
5

Sand and shape the pieces. Shape the pieces with an 80-grit sanding drum and smooth the pieces with a 220-grit sanding drum. Replace the pieces back on the pattern often to check the fit and flow. Round the edges of the frame pieces.



6

Add the details to the rose. Use a rotary power carver to add details to the petals. Put a sharp angle on the inside edge of the petals. Place the petal next to the other pieces to see how it looks in relation to the others.



7

Buff the pieces. I use a 220-grit sanding mop to remove any remaining scratches and give the pieces a nice sheen without changing the shape. Buff all of the pieces with the mop. The varnish finish is easier to apply on the buffed wood.



8

Cut the spacer and backing board. Stack cut the perimeter of the two pieces for the backing board and spacer. Separate the stack and cut along the dotted lines on the top blank to make the spacer. Glue the spacer to the backing board with wood glue.



9

Assemble the frame. Apply cyanoacrylate (CA) glue to one piece and accelerator to the adjoining piece. Quickly press the pieces together. Start with the side pieces and then join the assembled sides at the corners. If there is a gap in the frame, position it in the right bottom corner, which will be covered by the rose. Sand the back of the frame to make sure it is flat.



10

Assemble the intarsia. Glue the pieces together into four sections. Apply accelerator to one piece and CA glue to the adjoining piece. Join the pieces over a flat surface to ensure the bottom is flush. Wiggle the pieces as the glue sets to keep them from sticking to the surface. Sand the bottom of the pieces flat.



11

Glue the intarsia embellishment to the frame. Add dots of wood glue to the corner rose and add a few dots of CA glue between the wood glue. Spray accelerator on the frame and press the rose firmly in place. Use the same technique to attach the other sections to the frame.



12

Attach the frame to the backing board. Add wood glue to the spacer and add drops of CA glue between the wood glue. Spray accelerator on the back of the frame. Press the frame firmly in place. Sand or bevel the edges of the backing board with a router to make sure it is not visible from the front.



13

Apply a finish. I use a spray satin varnish. Apply a coat, allow it to dry, and then apply a second coat. Attach your hanger of choice to the back. You can use a mirror-style hanger or attach two screw eyes and string a hanging wire between the screw eyes. Be sure to sign and date your work.

Materials:

These are the woods I use, but you can use your woods of choice.

- 1/2" x 5" x 10" dark wood such as black walnut (leaves)
- 1/2" x 10" x 15" white or light wood such as sycamore (frame)
- 1/2" x 4" x 6" red wood such as bloodwood (roses)
- 1/4" x 30" x 12" plywood or fiberboard (backing board and spacer)
- Roll of clear shelf contact paper
- Spray adhesive
- Titebond glue
- Spray varnish

Materials & Tools

- Cyanoacrylate (CA) glue and accelerator
- Mirror-style hanger or screw eyes and wire

Tools:

- #3 reverse-tooth blades or blades of choice
- Pneumatic drum sander with 80- and 220-grit sleeves
- Die grinder or rotary power carver with cutter
- 220-grit sanding mop

Patterns for the **INTARSIA ROSE FRAME** are in the pattern pullout section.



Much of Kathy Wise's time is spent working on exciting new designs for intarsia artists. She is currently working on her second book due out next year. Her first book, *Intarsia Woodworking Projects*, is now available from Fox Chapel Publishing. For a free catalog of more than 350 patterns or to order an autographed copy of her book, contact Kathy Wise Designs Inc., PO Box 60, Yale, Mich., 48097, fax, 810-387-9044, kathywise@bignet.net, or visit www.kathywise.com.

Stalking Leopard Portrait

Detailed pattern captures the essence of this impressive predator

By Kerry Hallam

This intricate pattern is inspired by a photograph taken by Rich Adams. As soon as I saw the photo, I knew it would make a wonderful scroll saw portrait.

I immediately contacted Rich and asked permission to adapt his photo into a scroll saw pattern. Rich shared the story of the photo with me and granted me permission to use the image for a pattern. The subject, an older leopard called Big Boy, resides near the Moremi reserve in the extreme north of the Okavango Delta in Botswana. The striking image was captured as Big Boy rose from an afternoon nap to stalk closer to a few impala grazing nearby.

There are almost 1,000 frets in this pattern. You can cut the portrait from an 8" x 10" blank, but I suggest using the pattern full size and cutting the piece from an 11" x 14" blank. The larger size makes it easier to cut and gives the portrait an impressive feel worthy of this magnificent predator. I drill blade-entry holes in sets of 50 so I can move back and forth from the saw to the drill. After cutting, I use Jeff Zaffino's method to remove fuzzies from the back of the portrait: I burn them off with a small butane torch. Be careful to burn off just the fuzz and not the wood.



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Pattern for the **STALKING LEOPARD PORTRAIT** is in the pattern pullout section.



Kerry Hallam lives in Sumter, S.C., with his wife, Cathy. The pair retired after serving in the U.S. Air Force for 20 years. Kerry works as an assembler in a local manufacturing plant. He has been creating patterns for five years. For more of his work, visit kerrysbladeart.blogspot.com.

Materials & Tools

Materials:

- 1/4" x 11" x 14" Baltic birch plywood or wood of choice
- Assorted grits of sandpaper
- Finish of choice (I use spray lacquer)

Tools:

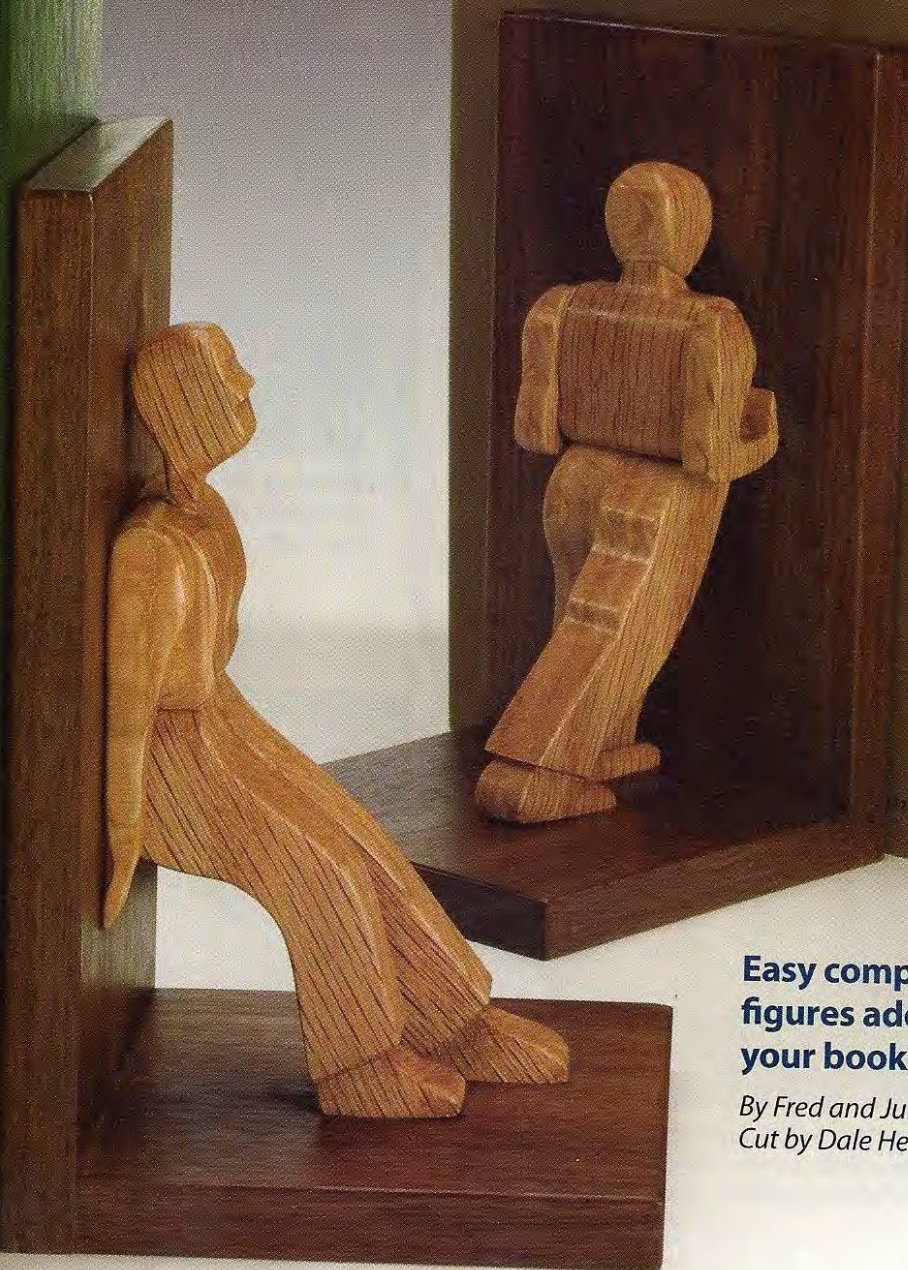
- #2/0 Flying Dutchman spiral blades or blades of choice
- Drill with #68 drill bit (blade-entry holes)
- Butane torch (to burn off the fuzzies)

Opposing Forces Bookends

Harper & Row's
Complete Field Guide to
North American Wildlife

Eastern
Edition

Harper
& Row



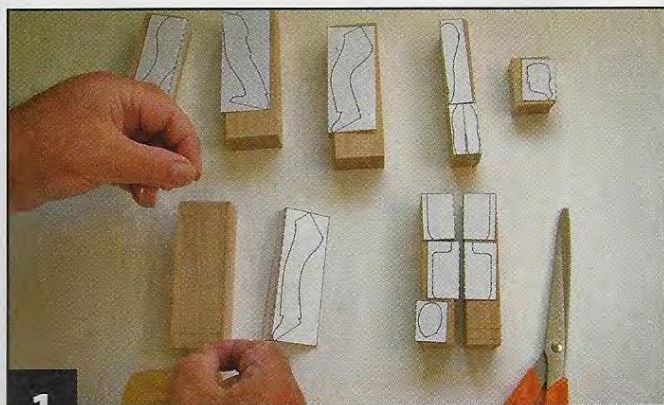
**Easy compound
figures add fun to
your book collection**

*By Fred and Julie Byrne
Cut by Dale Helgerson*

These bookends make a great gift and are a whimsical addition to any library or desk. The 3-D figures look impressive, but are easy to make. Individual segments are created using compound-cutting techniques, which are then glued together to form the figure.

We were introduced to this cutting method by a friend who sent us *Wooden Chess Sets You Can Make* by Diana Thompson (available at www.FoxChapelPublishing.com). We found the whole concept intriguing. You simply make two profile cuts and then peel the waste wood away. Finding the 3-D figure inside is a bit like unwrapping a present.

If you are new to compound cutting, practice your technique on scrap pine. Pine is easier to work with and less expensive if you make a mistake.



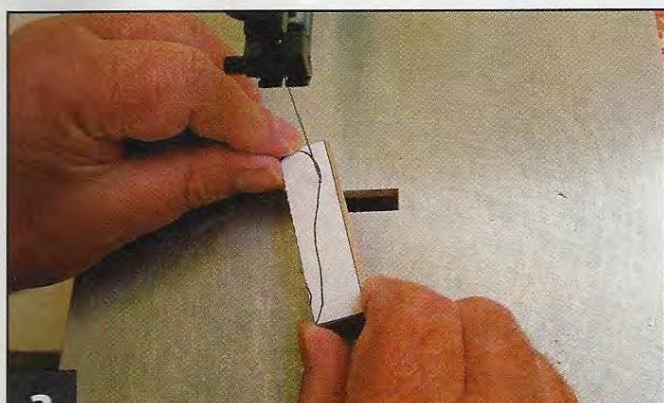
1

Prepare the blanks. Cut the outline of the patterns. Fold the patterns along the dotted line. Cut the blanks to size. Wrap clear packaging tape around the blanks to lubricate the blade.



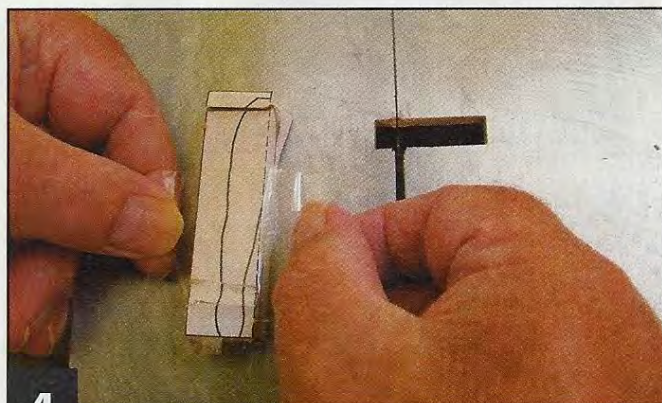
2

Attach the patterns to the blanks. Use spray adhesive or a glue stick on the back of the paper pattern. Align the fold of the pattern with the corner of the block and press the pattern in place.



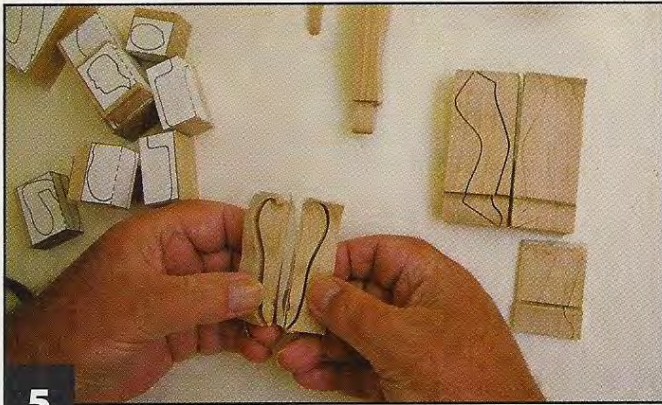
3

Cut the first profile. Use a #7 skip-tooth blade. Make sure the blade is square to the saw table (see page 12 for several methods). Complete the cut. Do not discard the waste.



4

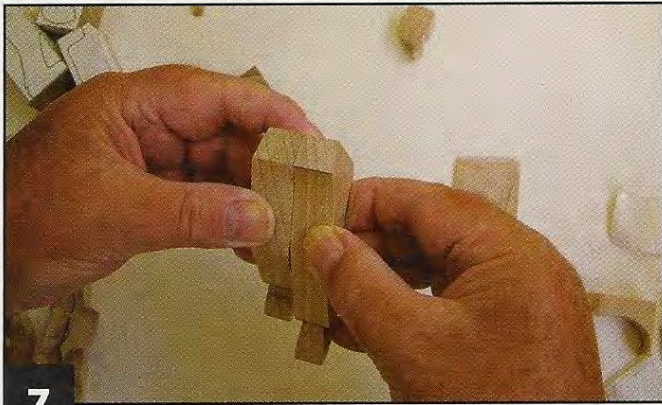
Cut the second profile. Hold the piece in place inside the waste and tape the block together with clear packaging tape. Complete the cut on the other side of the block.



5 Free the cut piece. After completing both cuts, remove the tape and carefully remove the waste pieces. The 3-D piece will emerge from the center.



6 Cut the remaining pieces. Use the same technique to cut the other parts. Carefully remove the waste to reveal the 3-D piece in the center of each block.



7 Test the fit of the pieces. Check to make sure the legs and torso fit together properly. Then make sure the head and arms fit onto the torso properly.



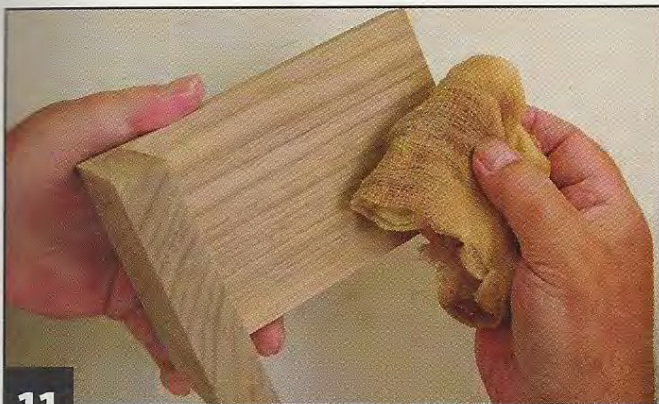
8 Sand the pieces. Start with 180-grit sandpaper. Then sand the pieces again with 240-grit sandpaper. Wipe the pieces with a tack cloth to remove the dust.



9 Glue the legs together. Tape cling wrap to the workbench to prevent the figures from sticking to the bench. Align the tops of the legs and glue them together using cyanoacrylate (CA) glue.



10 Assemble the figures. Work on one figure at a time. Attach the torso to the legs. Attach the arms and head to the torso. Position the figure against a vertical wall to help with placement.



11

Assemble the base. Drill and countersink two $\frac{1}{8}$ "-diameter pilot holes through the upright into each base. Apply wood glue to the edge of each base and attach the pieces with #8 by $1\frac{1}{2}$ "-long wood screws. Glue $\frac{3}{8}$ "-diameter plugs in place over the screw heads. Sand the bases with 240-grit sandpaper and remove the dust with a tack cloth.



12

Seal the pieces. Use a paintbrush to apply an acrylic sanding sealer to all of the pieces, including the figures. You do not need to seal the parts of the figures that will be glued to the bookends. Remove the excess sealer with a lint-free cloth and a dry brush. Allow the sealer to dry. Rub down the wood with 320-grit sandpaper. Remove the dust with a tack cloth.



13

Glue the figures to the bookends. Use an old paintbrush to apply wood glue to the area where each figure attaches to the base and uprights. Center each figure on the appropriate bookend and wipe away any excess glue. Allow the glue to dry completely.



14

Finish the bookends with a liquid polish. Apply a liquid polish to make the wooden bookends feel silky smooth. Brush the liquid polish onto the wood. When the polish is dry, buff it to a nice sheen with a soft cloth or brush.

Materials & Tools

Materials:

We chose beech for the figures and walnut for the base. You can use your woods of choice.

Pushing Forward Man

- $\frac{3}{4}$ " x $1\frac{1}{2}$ " x $3\frac{5}{16}$ " beech (leg)
- $\frac{3}{4}$ " x $1\frac{3}{16}$ " x $2\frac{13}{16}$ " beech (leg)
- $\frac{3}{4}$ " x 1" x $1\frac{1}{2}$ " beech (arms)
- $\frac{3}{4}$ " x $\frac{7}{8}$ " x $1\frac{3}{32}$ " beech (head)
- 2 each $\frac{3}{4}$ " x $\frac{7}{8}$ " x $1\frac{5}{8}$ " beech (torso pieces)

Pushing Back Man

- 2 each $\frac{3}{4}$ " x $\frac{3}{4}$ " x $2\frac{1}{16}$ " beech (arms)
- $\frac{3}{4}$ " x $1\frac{1}{2}$ " x $3\frac{5}{16}$ " beech (leg)
- $\frac{3}{4}$ " x $1\frac{3}{8}$ " x $3\frac{13}{16}$ " beech (leg)
- 2 each $\frac{3}{4}$ " x $\frac{7}{8}$ " x $1\frac{5}{16}$ " beech (torso pieces)
- $\frac{3}{4}$ " x 1" x $1\frac{1}{16}$ " beech (head)

Bookend Bases

- 2 each $\frac{3}{4}$ " x 4" x $6\frac{1}{2}$ " walnut (uprights)
- 2 each $\frac{3}{4}$ " x $3\frac{1}{2}$ " x 4" walnut (bases)
- 4 each walnut plugs

Other Materials

- PVA Wood Glue
- Cyanoacrylate (CA) glue
- Glue stick or spray adhesive
- Clear packaging tape
- Cling wrap
- Assorted grits of sandpaper up to 320 grit
- Acrylic wood sealer
- Clear liquid polish
- Tack cloth
- Soft lint-free cloth
- 4 each #8 by $1\frac{1}{2}$ "-long wood screws

Tools:

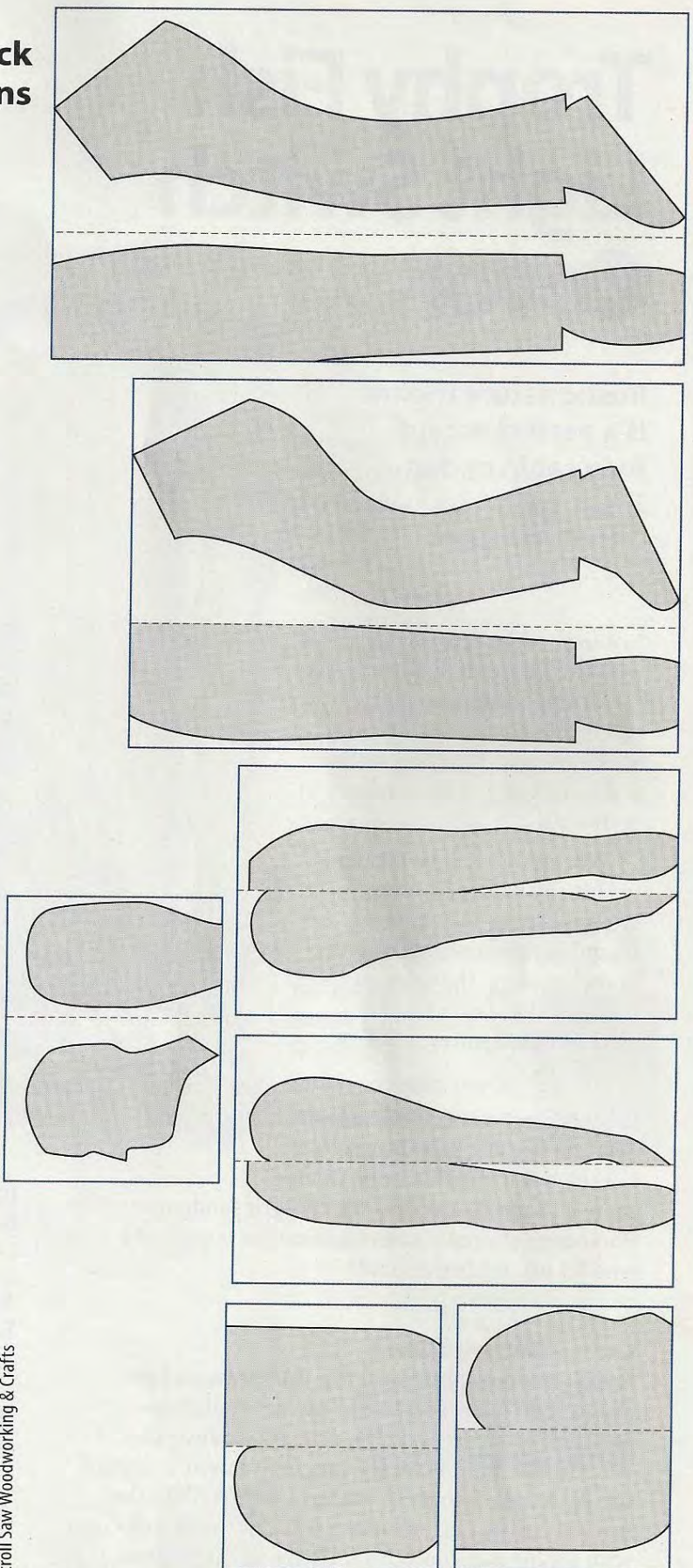
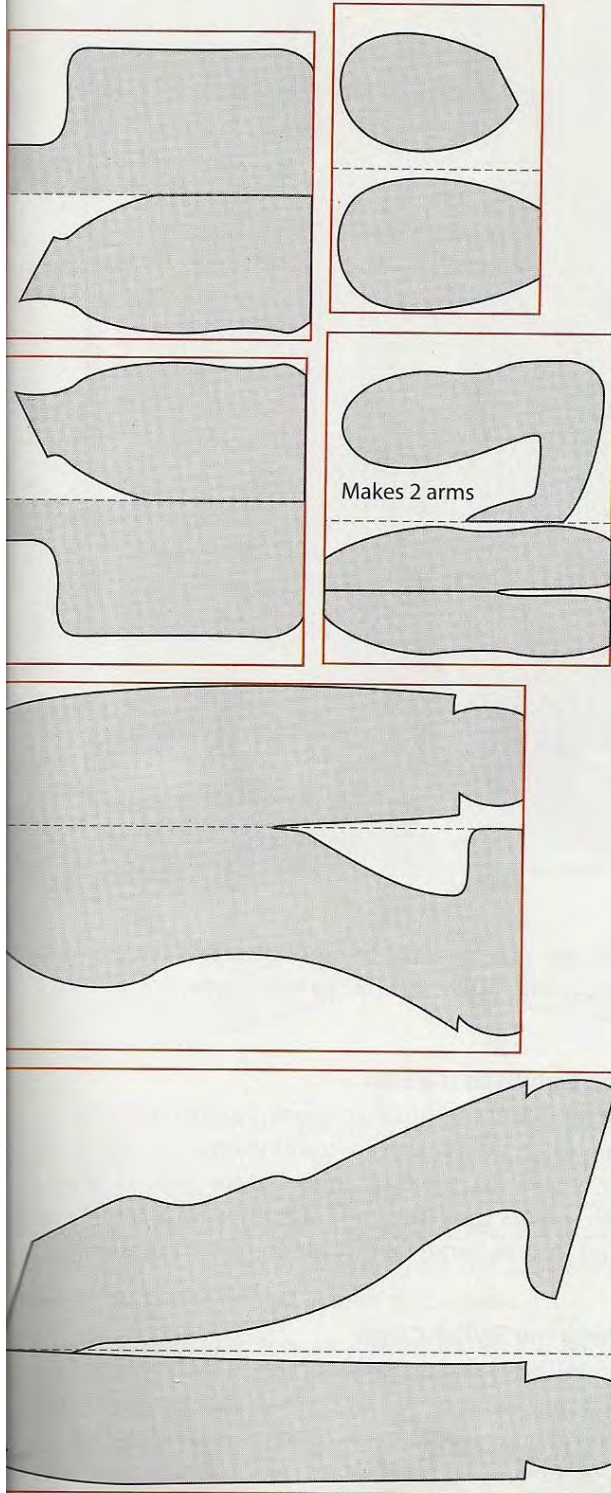
- #7 skip-tooth blades or blades of choice
- Saw blade lubricant (optional)
- Drill press with $\frac{1}{8}$ "-diameter bit with countersink collar
- Paintbrushes
- Sanding block
- Screwdriver



Fred and Julie Byrne live on the Fens in Cambridgeshire, England. They are the authors of *Success with Scrollsaws*, which is available at www.FoxChapelPublishing.com. For more of their work, visit their Website at www.picturesinwood.co.uk.

Pushing back patterns

Pushing forward patterns



Trophy Fish Light Switch Cover

Rustic nature theme is a perfect accent for a cabin or den

*By Terry Foltz
Cut by Dale Helgersen*

Just in time for opening day, this wooden light switch cover is easy to cut and adds personality to any room. The custom-made cover shows off your scrolling skills and is a great gift for outdoor enthusiasts.

The design can be adapted to suit any nature lover by swapping out the fish for a mammal or bird. Eliminate the branches along the sides and add the logo of a sports team or a symbol representing a hobby.

Wood Selection and Preparation

You can use wood as thin as $\frac{3}{16}$ ", but the cover should not be thicker than $\frac{1}{4}$ ". Sand the wood with 220-grit sandpaper. Photocopy the pattern and adhere the copy to the wood. I use rubber cement.

Cutting the Switch Cover

Drill blade-entry holes using a drill press and the smallest drill bits you have. I use a $\frac{1}{32}$ "-diameter bit on all of my work. Next, drill and countersink $\frac{1}{8}$ "-diameter pilot holes for the screws used to secure the light switch cover to the light switch. Drill the fish's eye with a $\frac{1}{16}$ "-diameter bit. Cut the switch cover with a #2/0 skip-tooth blade. Remove the pattern, but save the paper fish pattern to add details to the cover later. Sand the wood with 220-grit sandpaper to

remove any glue residue. Sand the back of the project to remove any burrs left by the saw blade.

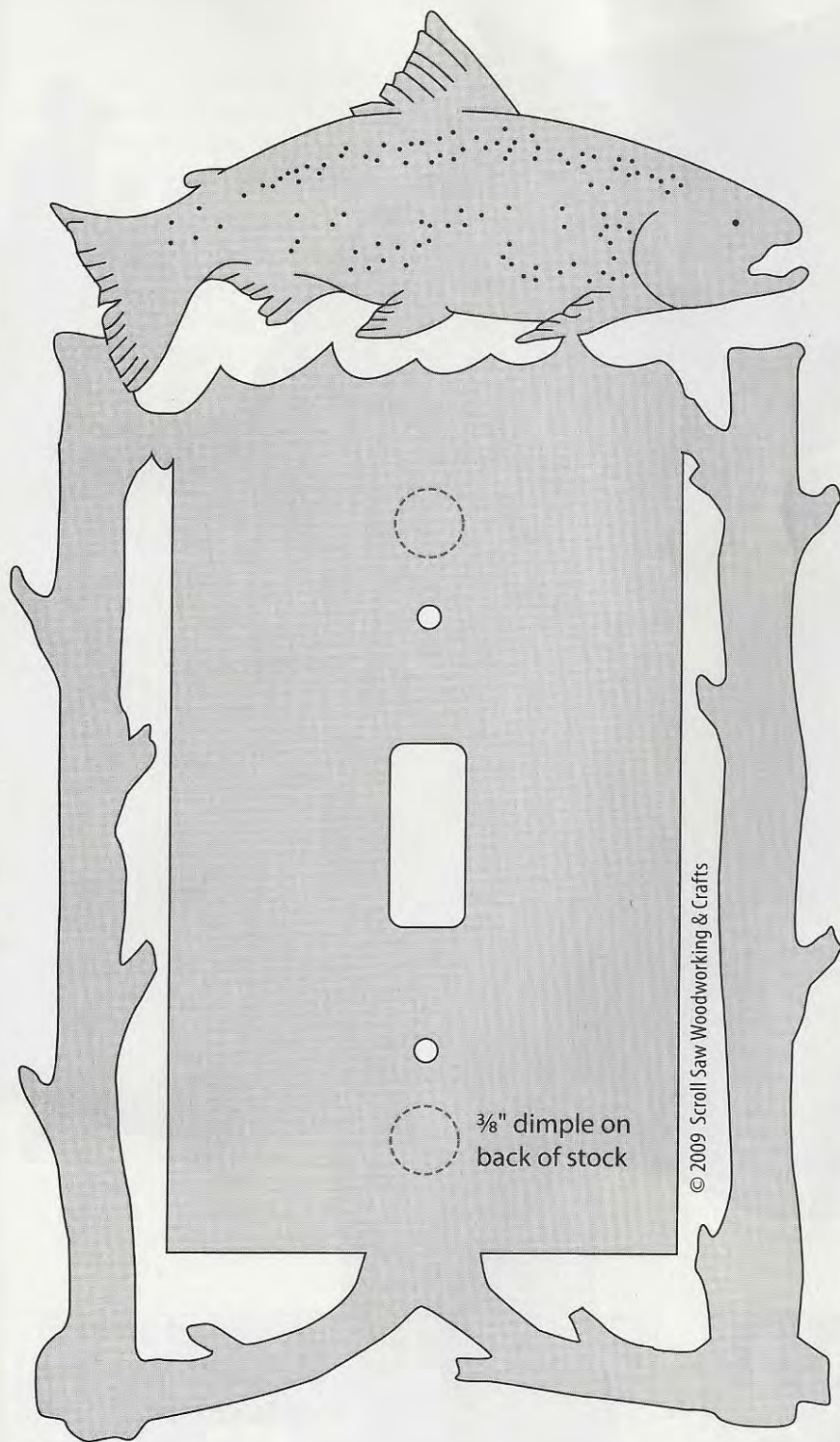
Adding Details to the Fish

Before applying the finish, replace the fish pattern on the switch cover. Use a woodburner, rotary power carver with a sharp bit, or an awl or ice pick to press the fish's spots into the wood. Practice on a scrap piece of wood first as some woods are harder than others.

Finishing the Switch Cover

The roundhead screws used to attach the switches to the box may prevent the cover from sitting flush. To compensate for these screw heads, turn the switch





$\frac{3}{8}$ " dimple on back of stock

© 2009 Scroll Saw Woodworking & Crafts

cover over and dimple the areas where the screws hit the back of the cover with a $\frac{3}{8}$ "-diameter drill bit. This dimple should be no deeper than $\frac{1}{8}$ ". The most common location of the dimples is marked with a dotted line on the pattern, but check the location on your switches to ensure proper placement.

Remove any dust using a brush or an old cotton cloth. To seal and protect the light switch cover, apply a finish, such as Watco Danish oil, with a large round paintbrush. Allow the finish to dry thoroughly.

Materials & Tools

Materials:

- $\frac{1}{4}$ " x 7" x 9" oak or wood of choice (double switch cover)
- $\frac{1}{4}$ " x 5" x 9" oak or wood of choice (single switch cover)
- 220-grit sandpaper
- Elmer's craft bond rubber cement
- Watco natural Danish oil finish

Tools:

- #2/0 skip-tooth blades or blades of choice
- Drill press with $\frac{1}{32}$ ", $\frac{1}{16}$ ", $\frac{1}{8}$ ", and $\frac{3}{8}$ "-diameter bits
- Countersink pilot drill set
- Ice pick, rotary power carver, or woodburner (optional)
- Orbital sander or sanding block
- Large round paintbrush

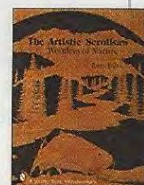
Further Reading

The Artistic Scrollsaw: Wonders in Nature

By Terry Foltz

Terry covers pattern creation, wood selection, and cutting techniques. Includes a step-by-step project, a variety of patterns, and a gallery of Terry's work.

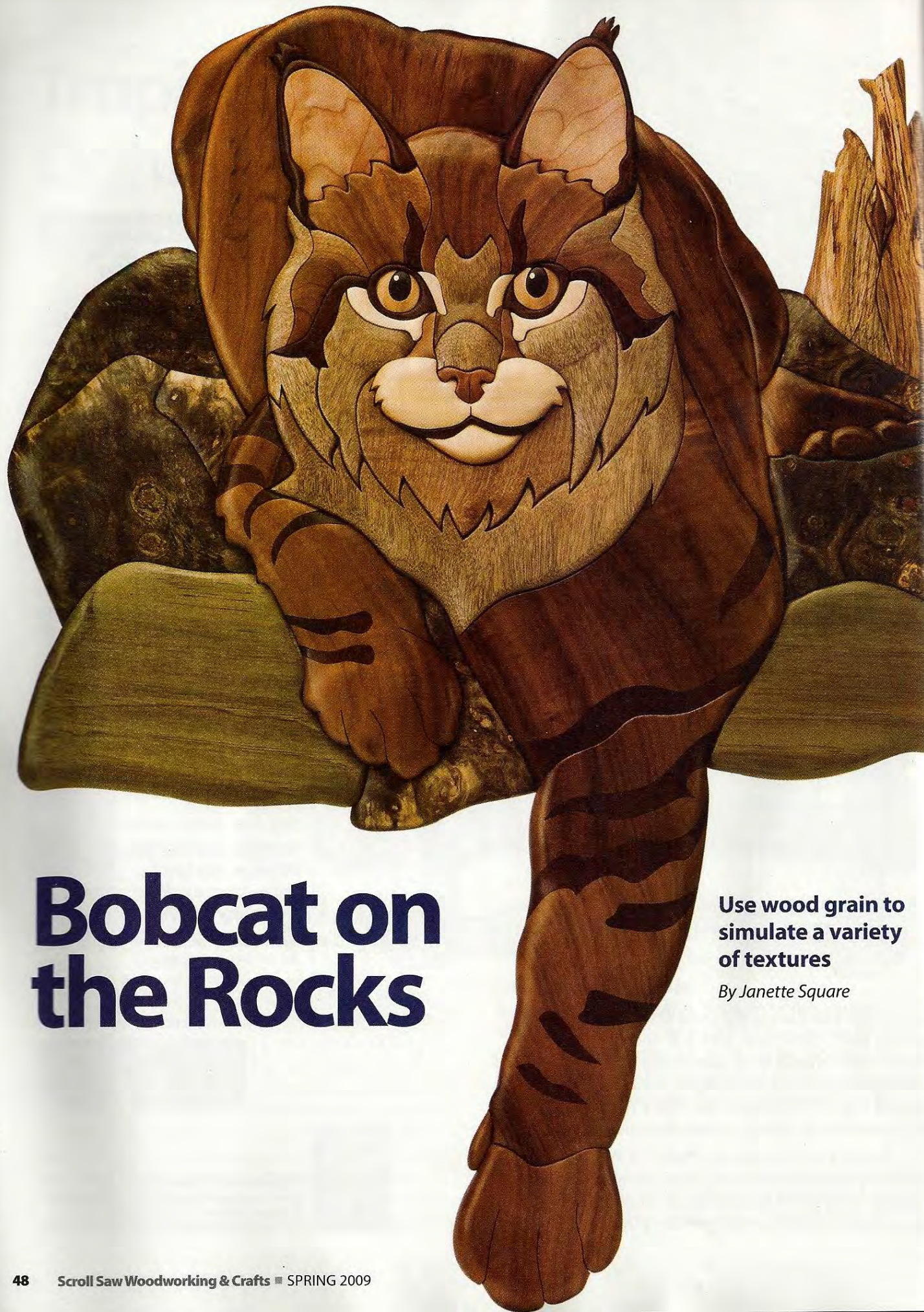
Available for \$13 + \$6 s&h from Terry Foltz, 360-687-6144, tfoltz@yahoo.com.



Pattern for the **TROPHY FISH** double switch cover is in the pattern pullout section.



Terry Foltz, of Battle Ground, Wash., is an experienced scroller and the author of *The Artistic Scrollsaw: Wonders in Nature*. For more of his work, visit his Website at www.scrollsaw-art.com.



Bobcat on the Rocks

Use wood grain to simulate a variety of textures

By Janette Square

An exceptional intarsia piece relies on pattern design, wood selection, and cutting and shaping skills. The same design completed by different artists can produce dramatically different results.

Time spent choosing the right wood for each section will be evident in the finished project. Consider the color, grain, and thickness of your potential selections. Plan the placement of each pattern piece, taking advantage of the figure of the wood to enhance the project. Trace the pattern onto clear plastic. Hold the

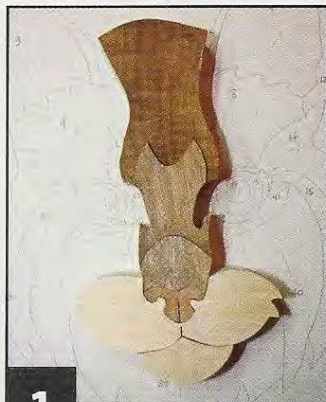


A transparent pattern helps with wood selection.

clear pattern on the wood and slide it around until you find the perfect grain for the piece. Place cut pieces on top of the clear pattern to aid in your selection.

I use myrtle for the bobcat. Myrtle is a hard wood and burns easily when you are cutting and shaping.

Use clear packaging tape to help lubricate the blade and make pattern removal easy. When working with hard woods, it is easy to start pushing the wood through the blade to go faster, especially as the blade dulls. Let the blade do the cutting. Excessive force can result in bowed edges. I frequently check the edges of cut pieces to make sure they are square. If you do find bowed edges, use a spindle sander to square the piece before moving on to the next section. Change the blade frequently. If you find the wood starting to burn as you're cutting, try cutting from the other direction. The grain direction can affect the amount of burning.



1 Cut the face. Start with the nose. Number the pattern and the bottom of each piece as you cut it. Assemble the pieces on a master pattern to check for fit and wood selection. Leave the small tufts on the tips of the ears connected to the ears for now.



2 Cut the back, left rear leg, and ear tufts. Cut the outline of the back pieces. Cut the area for the ear tuft in the back and then cut the ear tufts from the ears. Trace the outline of the back onto the stock for the left rear leg.



3 Cut the right side and right rear leg. The grain direction runs the same way for these two pieces, so you can cut both of them together and then cut the individual pieces apart.



4 Cut the front legs and feet. Do not cut the stripes that are totally surrounded by the leg. Cut the full stripes and the legs, including the feet. Make sure to align the grain direction of the stripes with the legs.



5

Cut the inlay stripes. Drill blade-entry holes in the leg for the inlay stripes. Follow the lines exactly and make sure the blade is square with the table. Make sure you follow the lines on the inlay stock and make sure these cuts are square as well.



6

Cut the rocks and tree. Make sure all of the pieces fit together tightly. Try to find interesting pieces that complement the cat, both in grain and coloring. You can carve in texture if you can't get the right effect with the wood's grain.



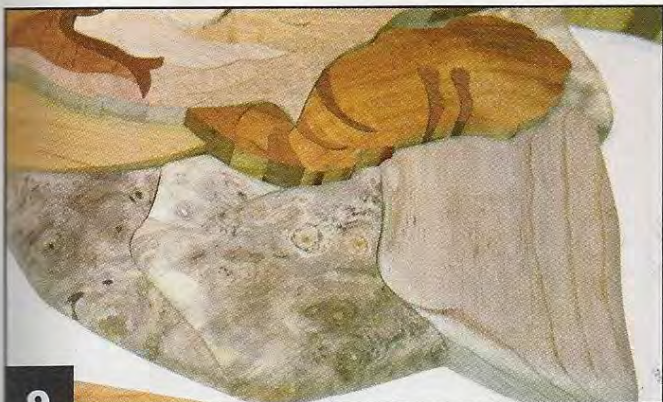
7

Vary the thickness of the pieces. You can use different thicknesses of wood, resaw the wood, or add shims under the wood. See the chart on the pattern for the recommended thicknesses of the different sections.



8

Begin shaping the pieces. Glue the leg pieces together; they will be shaped as units. Rough shape the pieces with a flex drum sander equipped with a 120-grit sanding drum. Switch to a 220-grit sanding drum to remove the scratches.



9

Continue shaping the project. Shape the rest of the project, leaving the face for last. The cat's front legs are resting on the rocks and should remain higher than the rocks for proper perspective. Polish the pieces with a 220-grit mop sander. Replace the pieces on the master pattern to check for fit and flow.



10

Shape the face. This is the trickiest part. Place the pieces in position away from the main project. Use a sanding drum in a rotary power carver to rough contour the pieces while they are in position. Smooth the pieces with the flex drum sander and then polish them with the mop sander. Glue the intarsia together.



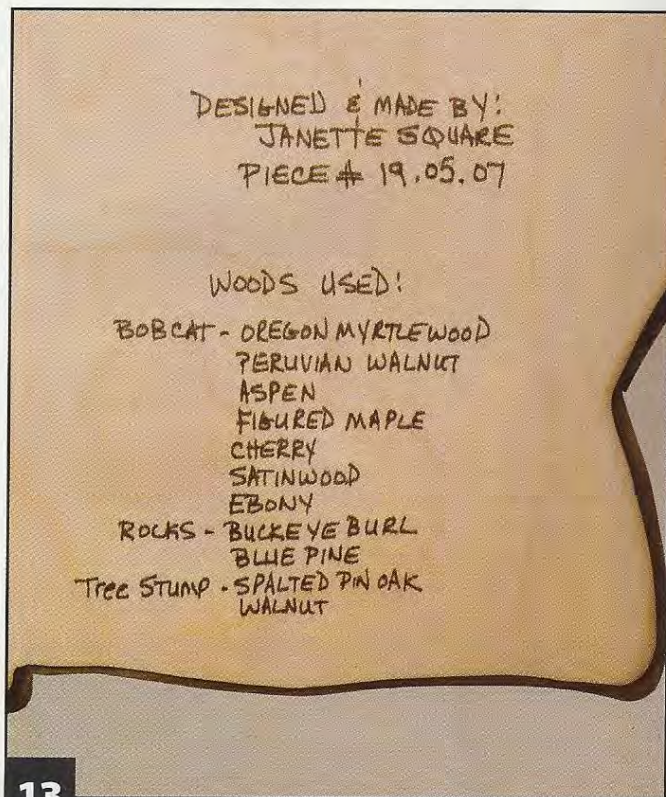
11

Apply the finish. Apply a dot of antique white paint to each eye for a highlight. Position the project on a lazy susan. Apply gel varnish to the sides and top with a foam brush. Wipe off the excess with paper towels. Blow the excess out of the cracks with an air compressor or use a soft dental tool to remove the excess varnish. Allow the varnish to dry overnight and apply a second coat.



12

Assemble the project. Trace the project onto a piece of 1/8"-thick Baltic birch plywood. Cut 1/8" inside the lines. Sand and bevel the edges of the backing board, darken the edges with a marker or black paint, and glue and clamp the intarsia to the backing board.



13

Sign and date your piece. Attach a hanger to the back. Sign and date the back of the project. I use a permanent marker and include a list of all the woods used in the project.

Pattern for **BOBCAT ON THE ROCKS** is in the pattern pullout section.

Janette Square lives in Eugene, Ore. For more of her work, visit her Website at www.square-designs.com.



Materials & Tools

Materials:

- 1" x 7" x 24" dark, striped myrtle (front legs and upper part of head)
- 5/8" x 12" x 12" darker-grained myrtle (back and rear legs)
- 1" x 8" x 8" light myrtle (lower face)
- 1" x 6" x 12" Peruvian walnut or dark wood of choice (stripes on legs, face, and mouth; outline of ears and eyes)
- 1" x 3" x 6" aspen or light wood of choice (muzzle, chin, around eyes)
- 3/4" to 1" x 3" x 6" figured maple (insides of ears)
- 1" x 1" x 2" cherry (nose)
- 1" x 1" x 2" satinwood or yellowheart (eyes)
- 1/2" x 1/2" x 2" ebony (pupils, use a riser to conserve expensive ebony)
- 3/4" x 5" x 16" buckeye burl (rocks)
- 3/4" x 7" x 8" blue pine (rocks)
- 3/4" x 4" x 7" spalted pin oak (tree stump)
- 3/4"-thick scrap of walnut (center part of tree stump)
- Clear plastic (to trace pattern)
- Fine point permanent marker
- 1/8" x 24" x 24" Baltic birch plywood (backing board)

- Clear packaging tape
- Spray adhesive
- Sandpaper, 220 grit
- Assorted grits of sanding drum covers
- Wood glue
- Antique white acrylic paint (eye highlight)
- Black acrylic paint or large black marker (sides of backing board)
- Gel varnish
- Paper towels
- Hanger of choice
- Disposable foam brush

Tools:

- #7 reverse-tooth scroll saw blades or blades of choice (you'll use a lot)
- Flex drum sander
- Spindle sander
- Rotary power carver
- Sanding mops
- Air compressor (to remove finish from cracks)
- Rubber-tip dental tool (to remove excess finish)

SPECIAL SOURCES:

Myrtle: Cookwoods, 877- 672-5275, www.cookwoods.com
 Buckeye burl: California Native Woods, 120069 S. Hwy 101, Orick, Calif. 95555, 707-488-5155
 Blue pine: Ocooch Hardwoods, 888-322-2432, www.ocoochhardwoods.com

Creating Designs from Reference Material

Use tracing paper to draft your own patterns without a computer

By Toni Burghout

Pattern based on design by Ed Sibbett Jr.

Cut by Ben Fink



The simple art of tracing is a valuable skill for many hobbies and scroll sawing is no exception. If you can hold a pencil, you can trace. If you can trace, and you understand the basics of scroll sawing, then you can create a pattern from resource material.

Anyone can create something uniquely their own using reference materials. Unleash your creativity using various resources such as graphic libraries and clip art. There is no need to learn a computer software program to create your own patterns or manipulate the patterns you have to suit your personal use.

Resource Material

Resource material refers to anything that already exists, whether it's an existing image, a photo, or clip

art. You must make sure you have the right to use the resource material you select. Patterns created from resource material are considered derivative works, which means the new design is derived from, or based on, the original image. Copyrighted materials cannot be used to create derivative works. The simplest and safest way to protect yourself is to request permission from the copyright holder whenever you are creating a derivative work. Images or graphics in the public domain have no restrictions and are a rich source for reference material.

For this demonstration, I use Dover Publishing Co.'s *Butterfly Stained Glass Coloring Book*. Dover offers the limits for usage on the inside cover of the book. Proper credit should always be given to the original source.

DESIGNS: TRACING THE MAIN SUBJECT



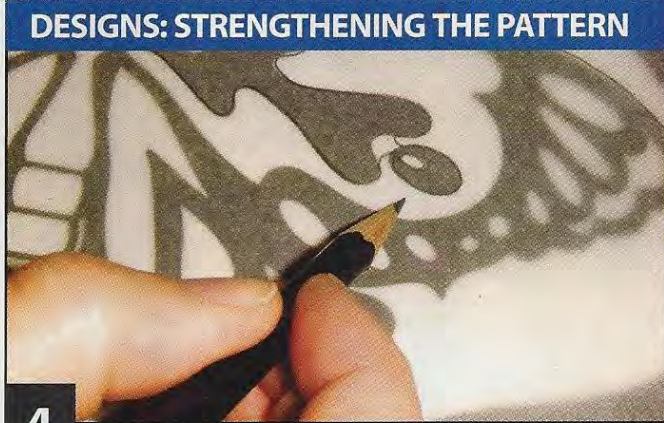
1 Gather your materials. You will need a pencil, fine pen/ marker, eraser, and tracing paper. Tape and liquid Wite-Out or correction fluid are also helpful. Since my reference material is printed on transparent paper, I slip a sheet of white paper underneath. Cover the image with tracing paper.



2 Choose your main subject. You can use the entire image or combine individual elements from several different resources. I decided to use just the butterfly from this design, eliminating the background elements. Trace around the outline of the butterfly with a sharp graphite pencil.



3 Trace the inside components. The key to making a scrollable pattern is to determine what will be cut out and what will remain. The remaining structure must have connections or bridges to support the overall design. Work on the body and one wing, focusing on including the elements. We will add the bridges to connect the elements in the next step.



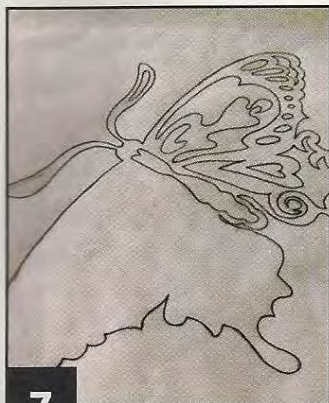
4 Add bridges to the design. You will most likely need to make adjustments to keep the elements of the design connected. Look for areas that are not connected to the main design and create bridges. Envision cutting the design on your scroll saw. Here, I connect the design element at the tip of the wing with the rest of the wing.



5 Increase the strength of the design. I reduce the open space between the details in the wings. Make sure you reconnect the lines with the existing pattern lines. This strengthens the area where the wings attach to the body.

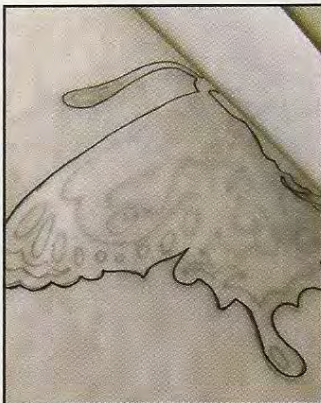


6 Remove fragile sections. The body of the butterfly has some segments with thin lines. I could thicken these lines, but I decided to delete them entirely so the body of the butterfly is one open cut. This was purely a design choice.



7

Finish tracing the butterfly. Trace the completed side with a fine-tip marker. If you want the altered design to be symmetrical, fold the tracing paper along the centerline of the butterfly and trace the details onto the other wing with a pencil.



DESIGNS: PERSONALIZING THE PATTERN



8

Finish the main subject. Unfold the paper and trace the pencil lines with the marker. Make sure all areas are connected and the pattern will be scrollable. You can use this as the completed pattern or as the starting point for a more personalized design.



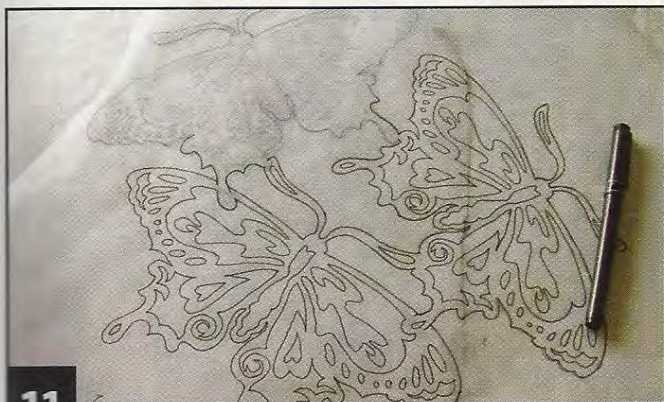
9

Join two butterflies together. Cover the design with another sheet of tracing paper and trace only the outline. Position the traced outline over the first butterfly and look for areas to join the two subjects. Trace the second outline onto the tracing paper. Tape additional sheets of tracing paper in place if necessary.



10

Add additional elements. Move the traced outlines around the original butterfly pattern. Look for areas to join the butterflies together. When you are happy with the composition, trace another outline of the butterfly in position. This overlay method can be used to add backgrounds or additional subjects.



11

Finish the design. Reposition the original butterfly design under the outlines and trace the details onto each of the three butterflies. Create strong joint lines and determine which details will be included on the final design where the different elements meet. Use a fine-tip marker. Photocopy the design and reduce or enlarge the size to suit your needs.

Materials & Tools

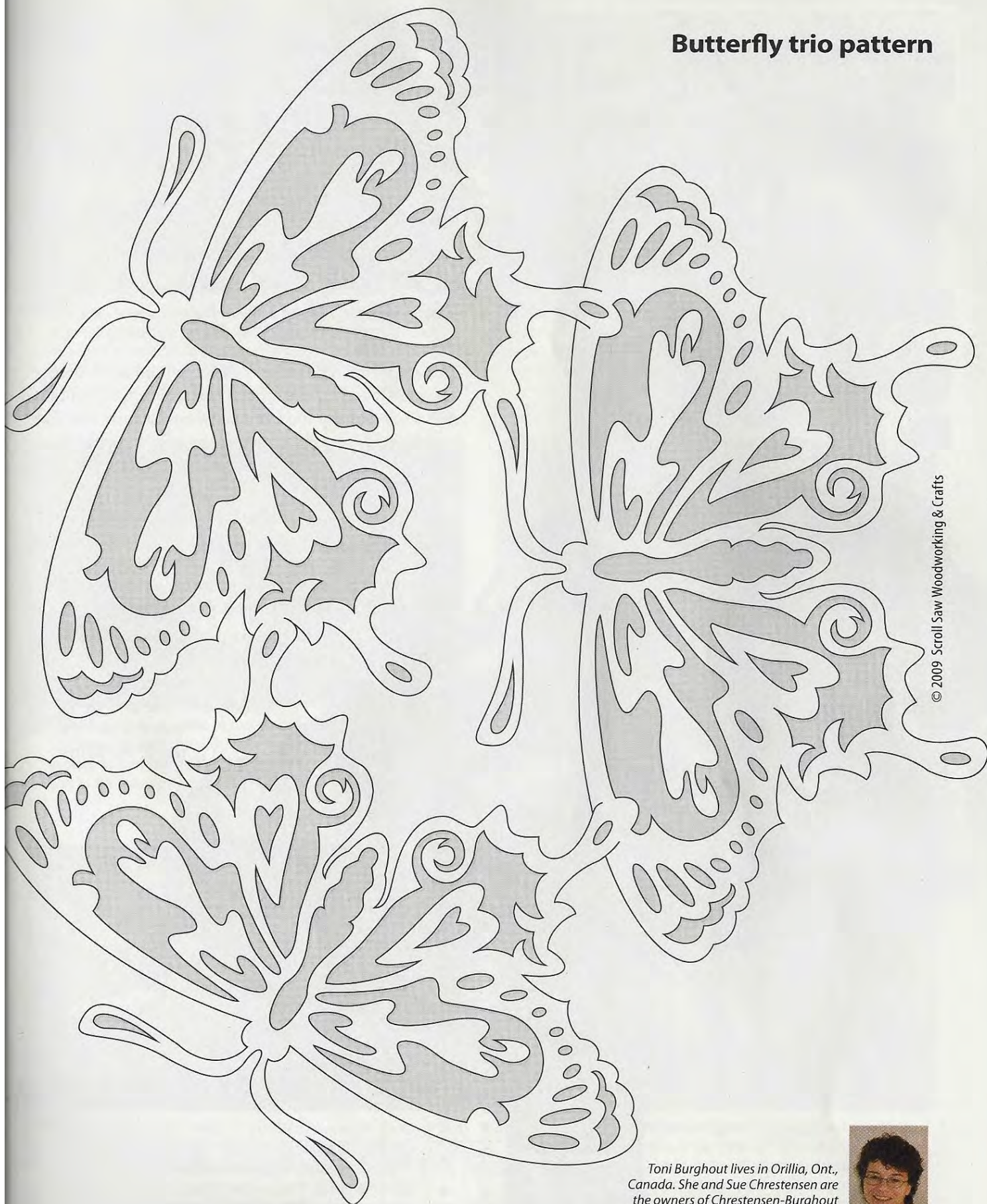
Materials:

- Tracing paper
- 1/4" x 8 1/2" x 11" wood of choice (butterflies)
- 1/4" x 8 1/2" x 11" wood of choice (optional backing)
- Wood glue
- Finish of choice

Tools:

- #1 and #3 reverse-tooth blades
- Drill with 1/16"-diameter bit
- Assorted clamps

Butterfly trio pattern



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Toni Burghout lives in Orillia, Ont., Canada. She and Sue Chrestensen are the owners of Chrestensen-Burghout designs. Visit their Website at www.chrestensenburghoutdesigns.com.





Build a Hot Rod Racer

Customize your Pinewood Derby car with a variety of options

By Troy Thorne

This project can be built as a racing Pinewood Derby car, meeting all of the official rules, or you can build it as a toy and use the wooden wheel pattern. Just like a real hot rod, you have the choice of many options, including an exposed engine, a complete interior, and a removable hardtop.

Customize your ride to take home best of show, or simplify the project and help your child or grandchild complete the car as their first scroll saw project.

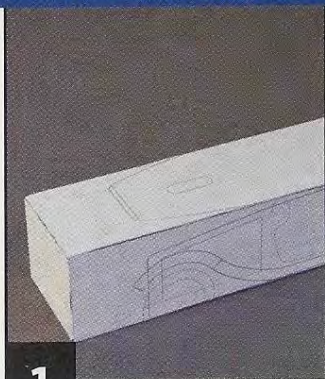
Use the chart below to determine which steps are required for the car you want to build.

Start by cutting the block to size. I use a knot-free piece of a pine 2x4. If you purchase a Pinewood Derby kit, you will need to glue a ¼" by 1¾" by 7" piece of wood to the top of the blank.



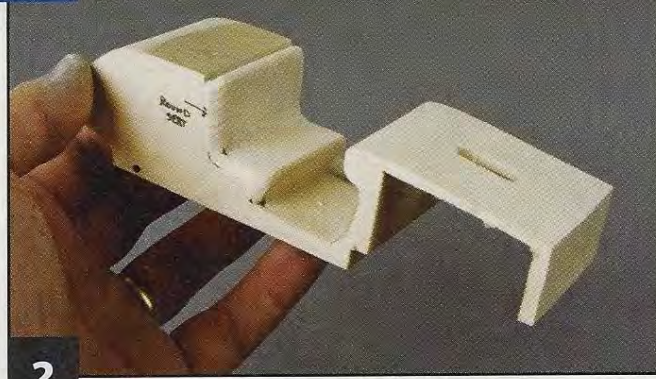
Hot Rod Options	Step 1	Step 2	Step 3	Step 4	Step 5	Step 6	Step 7	Step 8	Step 9	Step 10	Step 11	Step 12
No engine/no Interior	X	X	X	X		X		X	X	X	X	X
No engine/no hardtop	X	X	X	X		X		X		X	X	X
With engine & hardtop	X	X	X	X	X	X	X	X	X	X	X	X
With engine/no hardtop	X	X	X	X	X	X	X	X		X	X	X

HOT ROD: CREATING THE MAIN BODY



1

Cut the primary pieces. Fold the patterns along the dotted lines and attach patterns A, B, and C to the appropriate stock. Drill axle holes in the main body and front frame with a #44 drill bit mounted in a drill press. Cut the main body, the body sides, and the front frame. Cut the interior and hood opening if desired.



2

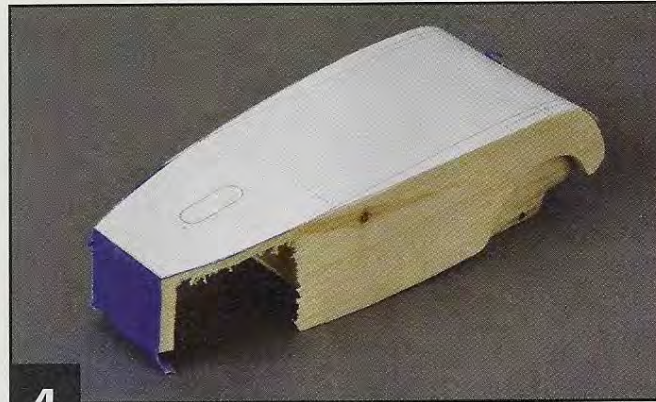
Sand the pieces. Cut the windshield groove on the main body. Remove the patterns and sand any rough edges on all four pieces. If you cut the optional interior, round the corners of the bench seat with sandpaper and sand the other interior surfaces, including the floor and dashboard.



3

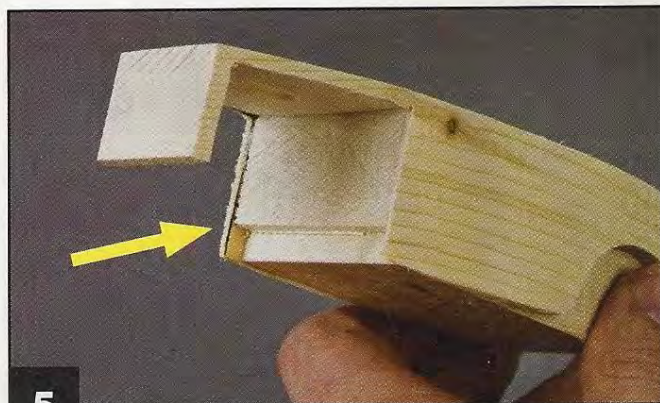
Glue the body sides to the main body of the car.

Carefully align both body sides with the main body and glue them in place with wood glue. Clamp the sides in place and allow the glue to dry thoroughly.



4

Taper the front of the car. Cover the top of the car with painter's tape. Attach pattern D to the top of the car, aligning the pattern with the front edge of the blank. Cut along the solid pattern lines.



5

Clean up the fire walls. Trim the excess wood on the body sides even with the fire wall in the hood opening area. Do not cut the body sides at the notched area on the bottom of the fire wall. The sides should form end caps on the notch. You only need to do this step if you cut the area for the exposed engine.



6

Add the front frame and grill. Cut the grill and attach it to the front of the car with cyanoacrylate (CA) glue. Drill $\frac{1}{16}$ "-diameter holes in the front frame and glue a $\frac{1}{16}$ "-diameter dowel through the holes. Glue the front frame below the engine compartment, aligning the back with the notch on the main body. Sand the car and round the top edges of the car and front edges of the grill.

7

Make the engine. Cut the engine block and engine covers. Drill the holes for the engine intakes and the headers. Bend plumber's solder to create the headers. If the headers are loose, smash the ends of the solder to make them fit tightly into the holes. Glue the dowel into the front engine cover and glue both covers in place. Do not glue the intakes or headers in place until the engine is installed after the car is painted.



9

Create the optional hardtop. Fold pattern E on the dotted line and attach it to the stock. Cut the top and then round the corners with sandpaper. You can carve in a rear window with a drum sander and a rotary power carver. Drill matching $\frac{1}{16}$ "-diameter holes in the top and body, and use $\frac{1}{16}$ "-diameter dowels to join the pieces. For a removable top, do not glue the dowels in place.

8

Build the windshield. Use plastic sheeting from discarded packaging material. Extend the windshield groove created in step 2 though the side panels of the car. Place the plastic into the groove and mark the width. Trim the sides with scissors. Cut the windshield so it extends $\frac{3}{8}$ " to $\frac{1}{2}$ " above the top of the car. If you are adding the hardtop, trim the height of the windshield after you fit the top.

10

Dry assemble the car. Test the fit of all of the pieces. If adding the optional hardtop, trim the windshield to fit under the front of the hard top. Add the panel lines to show the hood edges and doors if desired. Pencil the lines in and then use a woodburner to trace the lines. You can add rear tail lights by drilling $\frac{3}{16}$ "-diameter holes in the rear edge of the body.

11

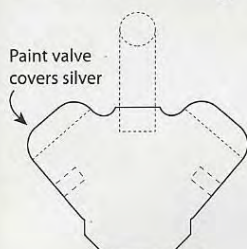
Create the headlights. Drill a $\frac{1}{16}$ "-diameter by $\frac{3}{16}$ "-deep hole into the side of a $\frac{3}{8}$ "-diameter dowel rod, $\frac{3}{16}$ " from the end of the dowel. Insert a $\frac{1}{16}$ "-diameter by 4"-long dowel into the hole. Cut the $\frac{3}{8}$ "-diameter dowel to $\frac{3}{8}$ " long. Repeat the process to make a second headlight.



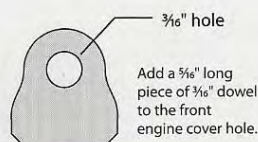
12

Finish the headlights. Round one end of the $\frac{3}{16}$ -diameter dowel with a sander to create the back of the headlight. Cut the $\frac{1}{16}$ -diameter dowel to $\frac{3}{16}$ "-long. Drill $\frac{1}{16}$ "-diameter holes in the front edges of the hood and glue the headlights in place.

Hot rod engine patterns

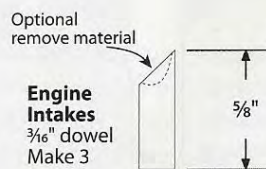
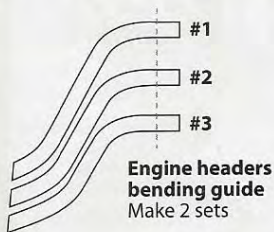


Engine block front



Engine covers
Cut 2 - $\frac{1}{8}$ " thick

Header and intake guide

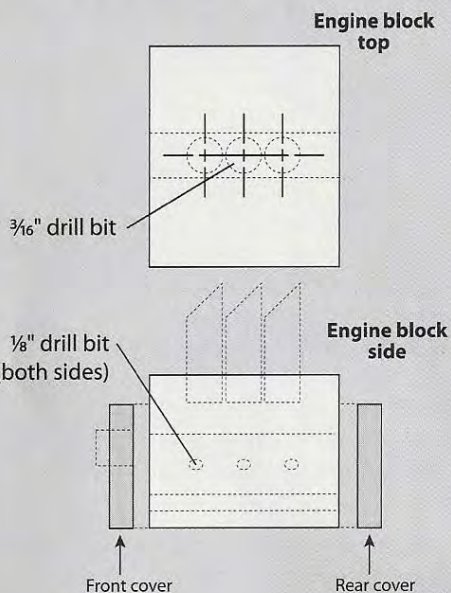


Engine Intakes
 $\frac{3}{16}$ " dowel
Make 3



Use plumber's solder to form the headers on the engine.

Engine drilling and assembly guide



Materials:

- $1\frac{1}{2}$ " x $1\frac{3}{4}$ " x 7" knot-free piece of a pine 2x4 (or Pinewood Derby kit blank with additional $\frac{1}{4}$ " x $1\frac{3}{4}$ " x 7" piece of pine)
- $\frac{1}{4}$ " x $1\frac{3}{4}$ " x $2\frac{1}{2}$ " pine (front frame)
- 2 each $\frac{1}{2}$ " x $1\frac{1}{2}$ " x $5\frac{3}{4}$ " pine (sides)
- $\frac{3}{8}$ " x $1\frac{1}{4}$ " x 6" pine (wheels, or use wheels from kit)
- 4 each $\frac{3}{32}$ "-diameter by 1" nails (axles, or use nails from kit)
- $\frac{5}{8}$ " x $1\frac{7}{8}$ " x $2\frac{1}{2}$ " pine (optional hardtop)
- $\frac{1}{16}$ "-diameter by 12"-long dowel
- $\frac{3}{8}$ "-diameter by 5"-long dowel
- Scrap plastic (windshield)
- Plumber's solder (engine headers)
- 1" x 1" x $1\frac{3}{16}$ " pine (engine block)
- $\frac{1}{8}$ "-thick wood scraps (engine covers)
- $\frac{3}{16}$ "-diameter by 12"-long dowel (engine intakes)
- Painter's tape

Materials & Tools

- Spray adhesive
- Cyanoacrylate (CA) glue
- Wood glue
- Assorted grits of sandpaper
- Acrylic paints of choice for the details
- Spray paint & primer of choice

Tools:

- #9 skip-tooth blades or blades of choice
- Drill with #44, $\frac{1}{8}$ "-, $\frac{1}{16}$ "-, and $\frac{3}{16}$ "-diameter drill bits
- $\frac{5}{8}$ "-diameter Forstner bit (wooden wheels)
- 12" wood clamps
- Rotary power carver (window in hard top)
- Miniature sanding drum (window in hard top)
- Assorted paintbrushes of choice

Additional patterns for the **HOT ROD RACER** are in the pattern pullout section.

HOT ROD: FINISHING THE CAR



A coat of primer prepares your hot rod for a custom paint job.

Painting the car

Sand the entire car with 220-grit sandpaper. Apply spray primer to all of the parts. Sand the primer with 320- or 400-grit wet/dry sandpaper. Do not use any water. Apply light coats of the final color of spray paint to the car. Paint the inside of the car with matte craft acrylic paints. Paint the engine and attach it to the car with CA glue. Then attach the intakes and headers. Glue the windshield in place with a drop of white glue. Do not use CA glue or the plastic will get foggy.

Attaching the wheels

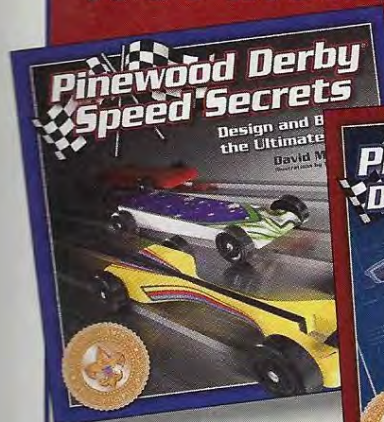
If you plan to race the hot rod in the Pinewood Derby, you must use the wheels and axles supplied in the Boy Scouts of America kit. You will also need to add weight to the rear of the car for best performance. Be sure to follow the official Pinewood Derby rules.

You can build your own wheels if you don't plan on racing the car. Cut the wheels out of $\frac{3}{8}$ "-thick hardwood. Use a $\frac{3}{8}$ "-diameter Forstner bit to drill out $\frac{1}{8}$ "-deep hubs in the center of the wheels. Then drill holes in the center of the wheels a little larger than the diameter of your axle. Use small nails for your axles.

Troy Thorne is the creative director at Fox Chapel Publishing. He leads our production department, working primarily in our book division, and lends his expertise to Scroll Saw Woodworking & Crafts, and Woodcarving Illustrated. Troy, a woodworker, artist, and derby winning dad, is the author of Pinewood Derby Designs & Patterns, available from Fox Chapel Publishing, www.foxchapelpublishing.com.



It's Pinewood Derby Season!

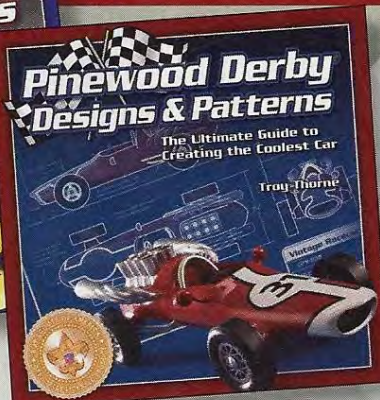


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Building a Classic Mantel Clock

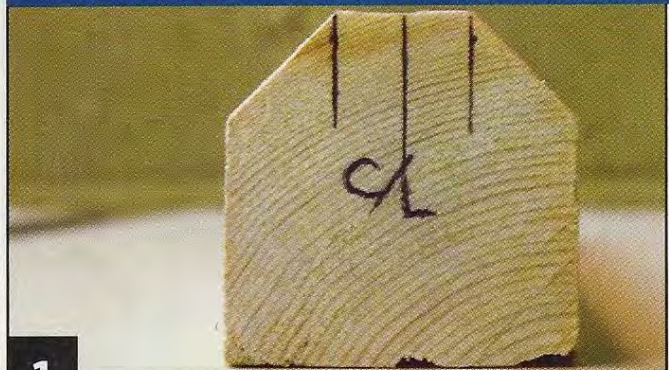
**Simple
techniques
create
graceful
fretwork
and fluted
columns**

By Bruce Millward

The majority of my woodworking centers around the satisfaction of giving a gift I crafted by hand. This classic mantel clock is one of the most popular items I have designed. While the clock has an elegant sophisticated feel, it is actually simple to construct.

I crafted the clock from walnut with a maple dial for contrast. You can use your woods of choice, but I recommend using a lighter wood for the dial because dark wood makes it difficult to see the numbers clearly. The columns are made in two long sections, which are then cut into four separate columns. The frame pieces are cut to their final size when you cut the 45° miters.

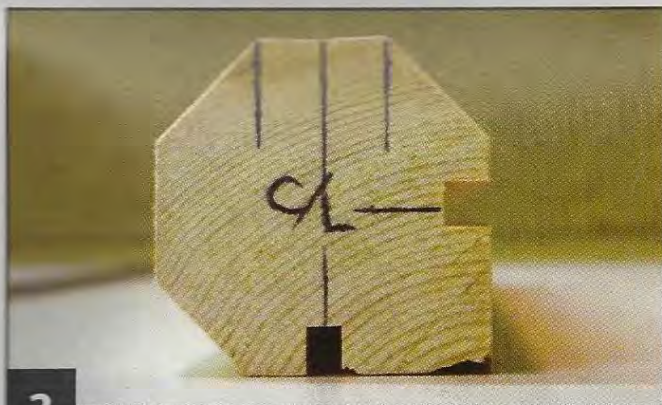
MANTEL CLOCK: CREATING THE COLUMNS



1

Cut the chamfer. Mark the centerline on the test piece.

Make a mark $\frac{1}{4}$ " out from the centerline on both sides. Set a 45° chamfer bit in the router table to cut just outside the outer mark. Cut 1" along the corner of the test piece. Rotate the blank 90° and cut a second chamfer. Measure the chamfer and adjust the height of the bit until all three faces are $\frac{1}{2}$ " wide. Cut the chamfers on three corners of both column blanks and the test piece.



2

Cut the grooves in the columns. Cut a $\frac{1}{8}$ "-wide by $\frac{3}{16}$ "-deep groove in the center of one side adjacent to the square corner on all three blanks. Cut an identical groove in the center of the other side adjacent to the square corner on the test blank and one column blank. Cut a chamfer on the fourth corner of the blanks with two grooves; this will be cut into the front columns.



Front columns

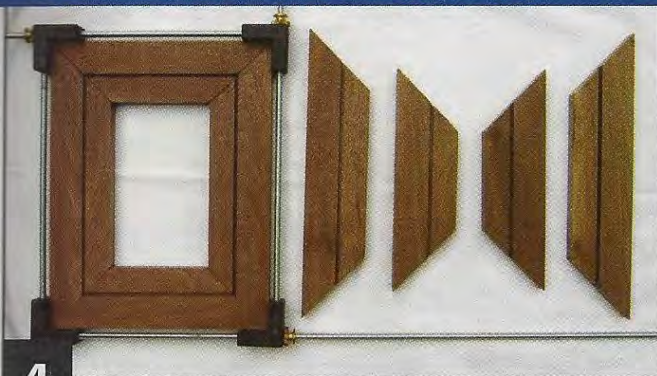


Back columns

3

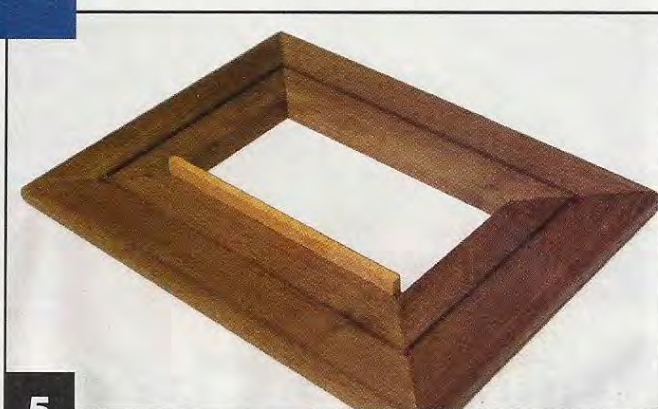
Add the flutes to the column. Set a $\frac{1}{8}$ "-radius core box bit to cut $\frac{3}{32}$ " deep. Use the test piece to set the router table fence so the bit cuts down the center of the $\frac{1}{2}$ "-wide faces. Cut flutes in all of the non-grooved faces. Do not cut flutes in the side adjacent to the square corner. Glue the door stop flush with the corner of the uncut side and cut the four columns to their final length of $6\frac{1}{4}$ ".

MANTEL CLOCK: CREATING THE CASE



4

Assemble the top and bottom frames. Cut $\frac{1}{8}$ "-wide by $\frac{1}{8}$ "-deep grooves centered $1\frac{1}{8}$ " from the outside edge of the blanks. Choose a long piece to be the top rear frame and deepen the groove to $\frac{1}{4}$ " deep. Cut the pieces to their final length when cutting the 45° miters. Four frame pieces are $9\frac{1}{2}$ " long and four are $7\frac{1}{4}$ " long. Align the grooves as you glue and clamp the top and bottom frames together.



5

Finish the top and bottom frames. Shape the top and bottom edges of the frames with a $\frac{1}{4}$ "-radius roundover bit. Drill $\frac{5}{32}$ "-diameter pilot holes for the columns where the grooves intersect in each corner. Countersink the holes in the top frame on the side opposite the grooves. Glue the dial stops on the top and bottom inside edges. The dial stop on the top frame is opposite the side with the $\frac{1}{4}$ "-deep groove.



6

Shape the base and the top. Cut the pieces to the sizes listed in the materials list and remove the sharp edges of the base with sandpaper. Shape the edges of the top with an ogee bit. The bottom surface of the top should stay flat. The base and top will be attached to the frames after you add the columns.



7

Cut the feet. Draw four $1\frac{1}{4}$ "-diameter circles on the $\frac{1}{2}$ "-thick stock for the clock feet. Drill and countersink a $\frac{5}{32}$ "-diameter pilot hole in the center of each circle for the column screws. Tilt the right side of the scroll saw table down 15° and rotate the wood clockwise. The countersunk side of the board faces down.

MANTEL CLOCK: CUTTING THE FRETWORK



8

Cut the panels. Drill a hole in the center of the dial and dial backer for the clock movement. Attach the fretwork patterns to contact paper and attach the contact paper to the dial and side panel blanks. Drill blade-entry holes and cut the fretwork. Drill a $\frac{1}{2}$ "-diameter finger hole in the door stock. Do not glue the door shut; otherwise, you will not be able to access the batteries.

Applying the Finish

Finish the pieces before assembling the clock. I use an oil finish followed by spray lacquer. To ensure strong joints, mask off the areas to be glued with tape before applying the finish. The ungrooved side of the frames will be glued to the solid top and bottom pieces. Apply finish along the edges of these four pieces and $\frac{3}{4}$ " in on the sides that will be joined, leaving the centers unfinished. Attach the fretwork to the backing boards before applying the finish. Position the undersized backing boards on the side fretwork panels so they don't interfere with the assembly. Remove the masking tape after the finish is dry.

MANTEL CLOCK: ASSEMBLING THE CLOCK



9

Attach the columns to the top frame. Align the slots in the columns with the grooves in the frame. The door stops sit behind the groove on the rear of the clock. Drill $\frac{7}{64}$ "-diameter pilot holes through the holes in the frame into the columns. Attach the columns to the frame with wood glue and #8 x $1\frac{1}{4}$ " wood screws.



10

Glue the top and bottom to the frames. Glue the flat surface of the top to the top frame. Glue the base to the solid side of the bottom frame. Using the holes in the frame as a guide, drill $\frac{5}{32}$ "-diameter holes through the base. Use a drill bit to align the holes in the feet with the holes in the base. Glue the feet in place.



11

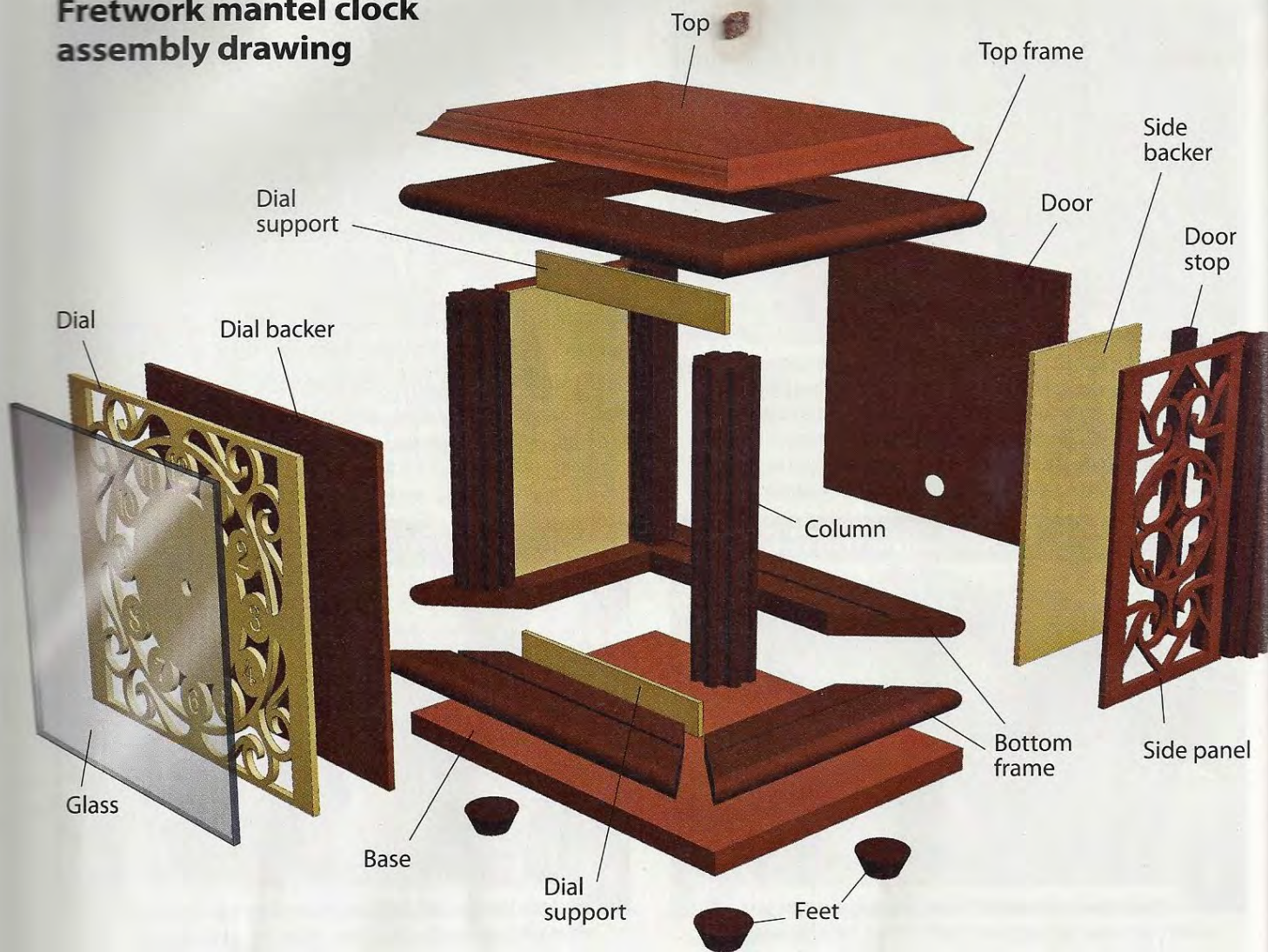
Assemble the clock movement. Attach the clock movement and hands following the manufacturer's instructions. If you are using a chiming movement, drill the sound hole on one of the side backing boards and mount the speaker. Set the clock upside down on its top. Insert the sides, dial, and glass.



12

Finish assembling the clock. Place the base in position and drill $\frac{7}{64}$ "-diameter pilot holes into the columns. Attach the base to the columns using #8 by $2\frac{1}{2}$ " screws. Do not glue the base to the columns in case you need to disassemble the clock. Cover the feet with self-adhesive felt disks and slide the door into place.

Fretwork mantel clock assembly drawing



Materials:

Use recommended woods or woods of choice

- 2 each 1 1/4" x 1 1/4" x 14" walnut (columns)
- 1 1/4" x 1 1/4" x 7" scrap wood (column test piece)
- 4 each 1/2" x 2" x 8" walnut (frame sides)
- 4 each 1/2" x 2" x 10" walnut (frame front/back)
- 1/2" x 6 3/4" x 9" walnut (top)
- 1/2" x 7 1/4" x 9 1/2" walnut (base)
- 1/8" x 6 1/4" x 7 1/8" maple (dial)
- 1/8" x 6 1/4" x 7 1/8" walnut (dial backer)
- 2 each 1/8" x 4" x 6 1/2" walnut (sides)
- 2 each 1/8" x 3 5/16" x 6 1/4" maple (side backers, optional)

- 4 each 1/2" x 1 1/4" x 1 1/4" walnut (feet)
- 2 each 1/8" x 3/4" x 5 1/2" scrap wood (dial support)
- 1/4" x 1/2" x 14" walnut (door stop)
- 1/8" x 6" x 6 1/2" walnut (door)
- 1/8" x 6 1/4" x 6 1/2" glass
- 4 each #8 x 1 1/4" flat-head wood screws
- 4 each #8 x 2 1/2" flat-head wood screws
- 4 each 3/4"-diameter felt discs
- Contact paper (to glue pattern to)
- Spray adhesive
- Sandpaper, assorted grits
- Wood glue
- Finish of choice
- Clock movement

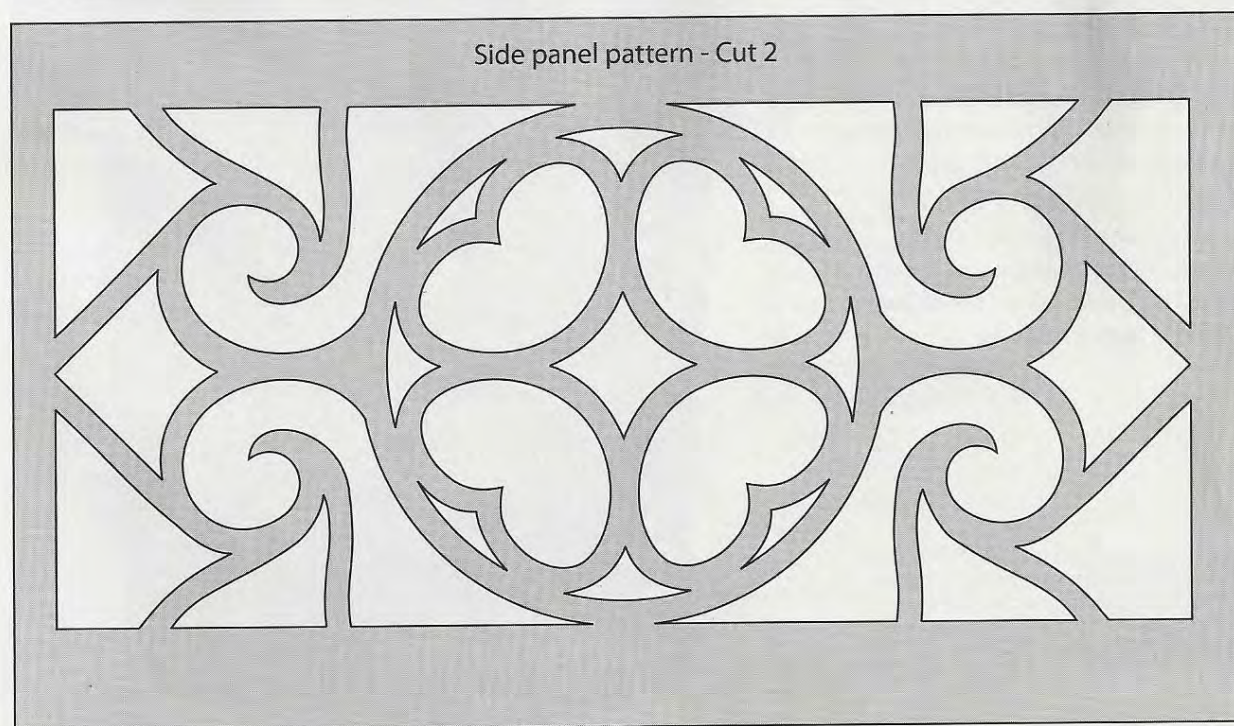
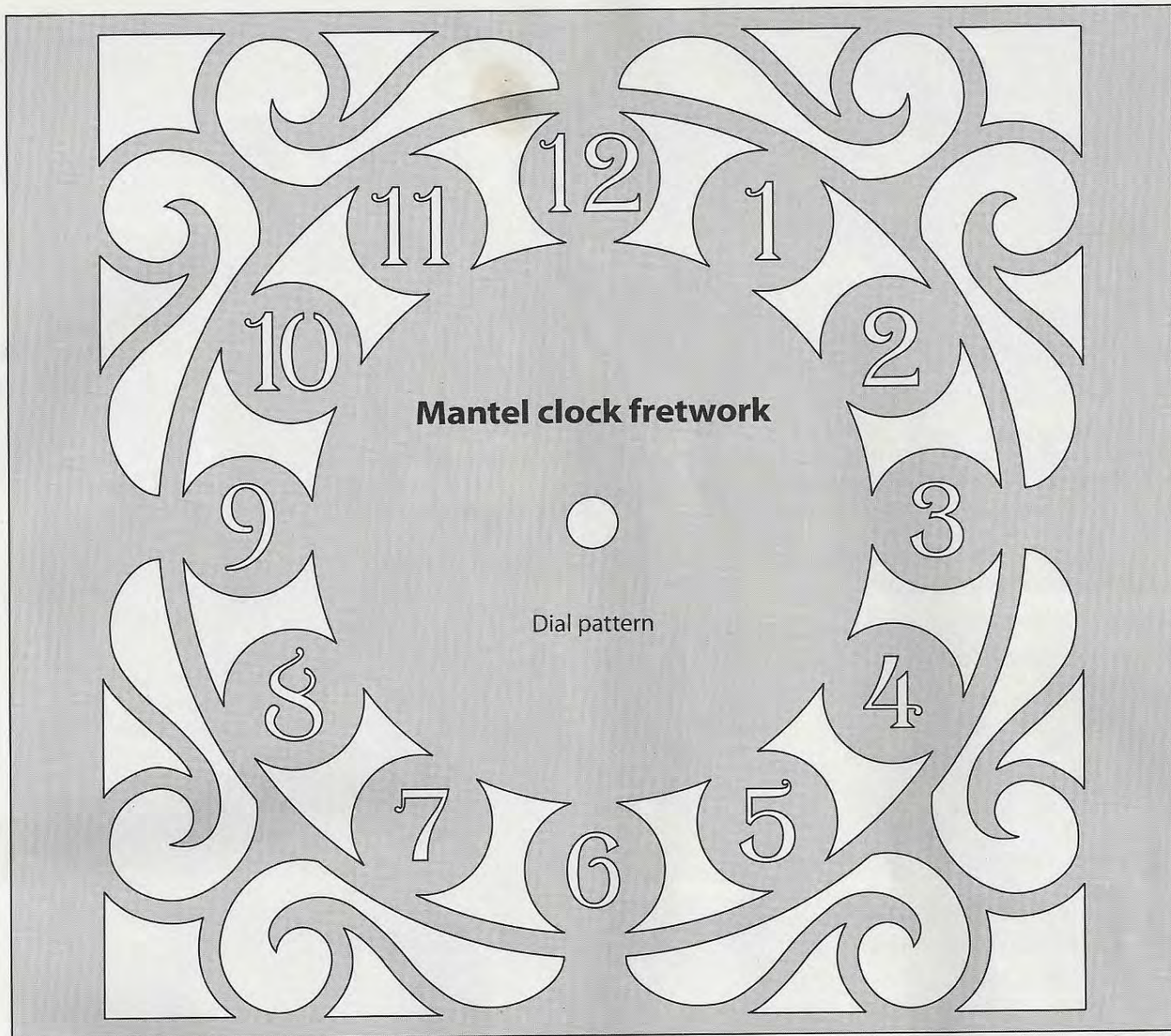
Materials & Tools

Tools:

- Drill press
- Drill bits: 1/8", 7/64", and 5/32" diameter
- #2/0 scroll saw blades or blades of choice
- Table saw
- Router table
- Router bits: 45° chamfer, 1/8"-radius core box, 1/4"-radius roundover, ogee
- Frame clamp
- Assorted clamps
- Screwdriver



Bruce Millward lives in Chardon, Ohio. You can see more of his work on his Website at www.heirloomwoodsonline.com.



Making an Umbrella Stand

Layer these easy-to-cut rings for a beautiful and functional project

By Dave Van Ess

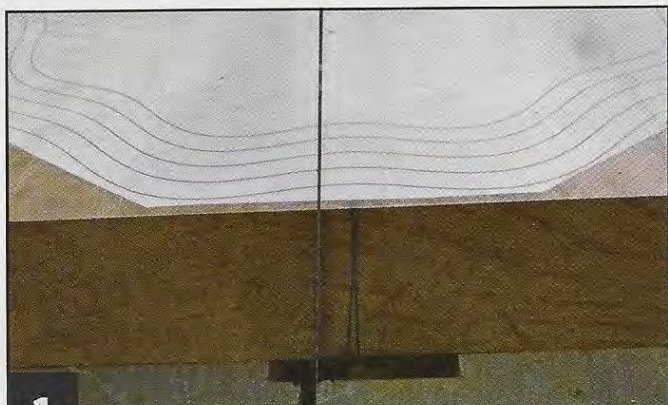
Gently curved lines are easy to cut, making this an ideal project for scrollers of any skill level. Slight deviations from the pattern lines won't be noticeable on the finished project. All of the cuts are made with the saw table set at the same angle and no blade-entry holes are required.

Start with three pieces of 1¼" by 8" by 8" wood. I used redwood lace burl, but walnut, cedar, redwood, and pine are also good choices. The harder the wood, the more difficult it will be to cut at this thickness. Surfaced 6/4 wood is approximately 1¼" thick. Thicker wood can be planed to the correct thickness. You can use a standard 2x10 (1½" by 9¼") and eliminate two of the layers or use all the layers to make a slightly taller stand.



Dave Van Ess of Arlington, Wash., is an engineer. He started woodworking more than 30 years ago. Dave has taught classes in scroll sawing and has introduced more than 200 Cub Scout leaders to the joys of scroll sawing.





1 Prepare to make the cuts. Attach the patterns to the wood, aligning the dotted entry line with the grain of the wood. Cover the pattern with clear packaging tape to lubricate the blade. Draw a line perpendicular to the face of the blank on one side. Make a mark along the bottom of the stock $\frac{1}{16}$ " away from the left side of the line. Draw a line connecting the top of the line with the mark.



2 Make the cuts. Use the angled line created in step 1 to set the tilt of the saw table. You can start the cut from the top or bottom of the blank, but make sure the stock is to the left of the blade. Cut in along the dotted line and follow along the ring patterns to cut all 11 rings from the three patterns. Glue the rings back together with medium-thickness cyanoacrylate (CA) glue and accelerator.



3 Apply your finish of choice. The center from pattern C becomes the base of the stand. Sand the rings and the base. If you plan to apply a lacquer, shellac, or polyacrylic finish, sand with progressively finer grits of sandpaper up to 320 grit. If you plan to use an oil finish, you only need to sand it with 120-grit sandpaper. Sand all of the surfaces of the components. Be careful not to round over the edges of the rings too much.



4 Assemble the stand. Place the top ring upside down on a flat surface and place the second ring in position. Mark the locations where the second ring intersects with the first ring. Remove the second ring, add a dot of thick CA glue at the intersection points, and replace the second ring. Use the same method to glue the other rings and base in place. Remember to sign and date your work.

Materials:

- 3 each $1\frac{1}{4}$ " x 8" x 8" wood of choice
- Spray adhesive
- Packaging tape
- Medium-thickness cyanoacrylate (CA) glue (to glue rings together)
- Thick gap-filling cyanoacrylate (CA) glue (to assemble holder)

- Accelerator for cyanoacrylate glue
- General Finishes polyacrylic water-based finish or finish of choice
- Assorted grits of sandpaper

SPECIAL SOURCES:

Redwood lace burl is available from Antlers Express, 541-451-4543, antlersexpress.net.

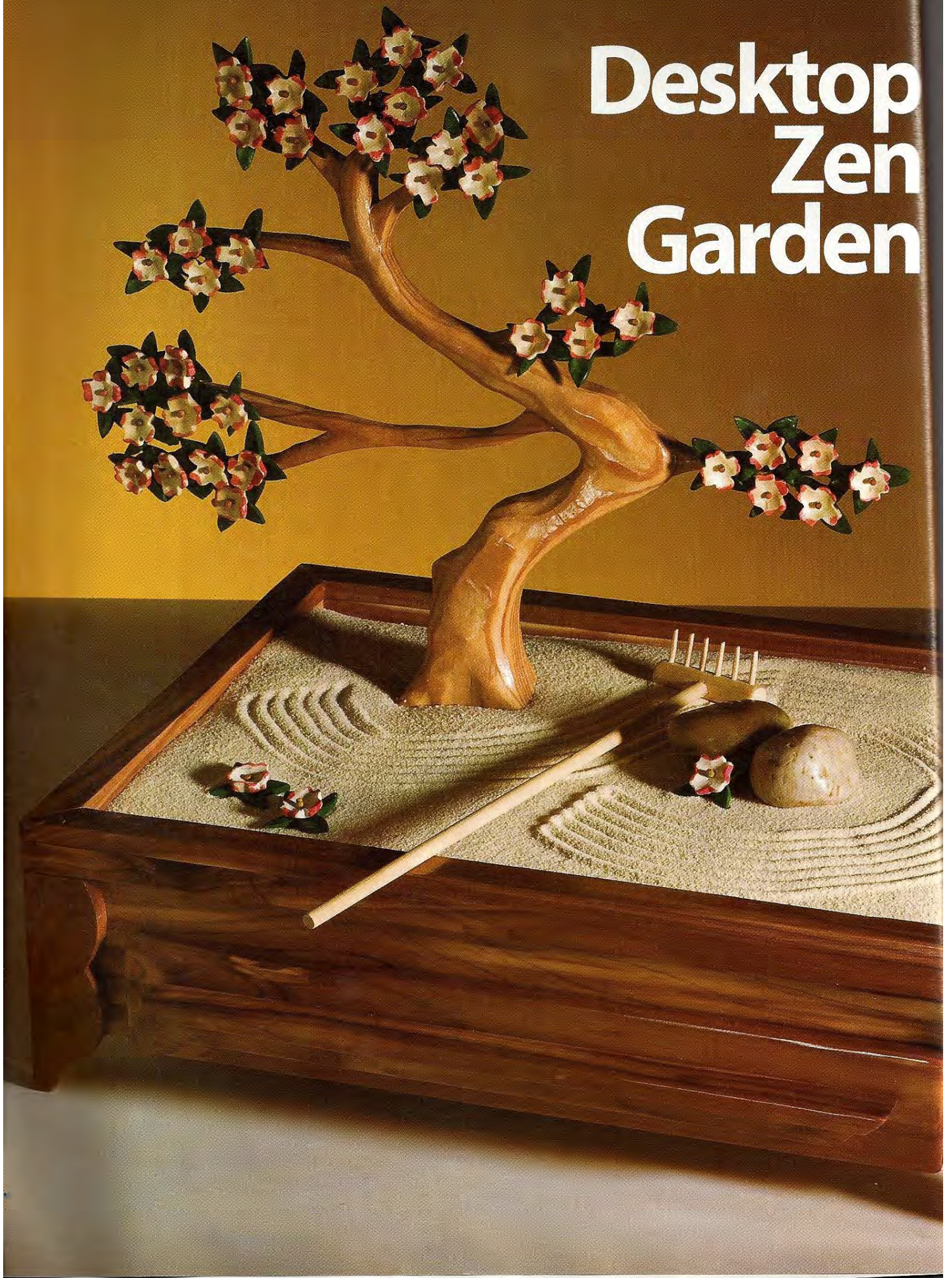
Materials & Tools

Tools:

- Olson #9 PGT skip-tooth blades or blades of choice

Patterns for the **UMBRELLA STAND** are in the pattern pullout section.

Desktop Zen Garden



Build your own tranquil garden complete with rake and bonsai tree

By Carol and Homer Bishop

This Zen garden offers you peace and serenity as you transform the sand and stones into a flowing landscape. Take a break and calm the senses by rearranging the rock garden and creating graceful lines in the smooth sand. The project makes a delightful gift for friends and family and is sure to add serenity to their lives while improving your karma.

This project combines basic box-making and intarsia techniques. The built-in sliding drawer is the perfect place to store the dowel rake and extra stones.

Store your rake and extra rocks in the convenient drawer.



1 Cut the frame pieces. Cut the four frame pieces to the sizes listed in the materials list. Draw on the 1¼" by 9½" drawer area on one long side and cut along the lines. This will open up the area for the drawer.



2 Assemble the frame. Glue the corners together to make butt joints with the short sides overlapping the long sides. Use a square to ensure a 90° angle at the corners. Measure both diagonals, from one corner to the other. The diagonals should be identical in length.



3 Add the bottom. Allow the frame to dry. Place the frame on a piece of lauan plywood and trace around the inside perimeter. Cut along this line to form the bottom. Glue the plywood to the inside of the frame with the opening for the drawer facing down toward the bottom.

ZEN GARDEN: CREATING THE BASE



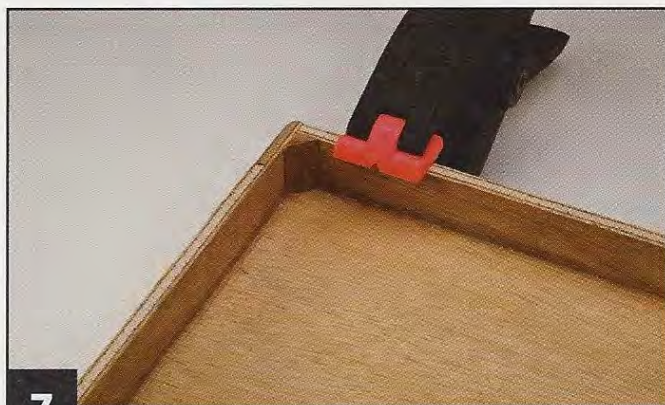
4 **Make the first cuts for the corner pieces.** Attach the pattern to the corner piece blanks with spray adhesive. Cut around the perimeter of the four corner pieces. Tilt the left side of the saw table down 45° and cut along the straight centerline.



5 **Make the final cuts on the corner pieces.** Rotate the corner pieces 90° and cut along the centerline of the pieces again. The cuts along the centerline produce two beveled corner pieces and a triangular piece. Save the triangular pieces for later use.



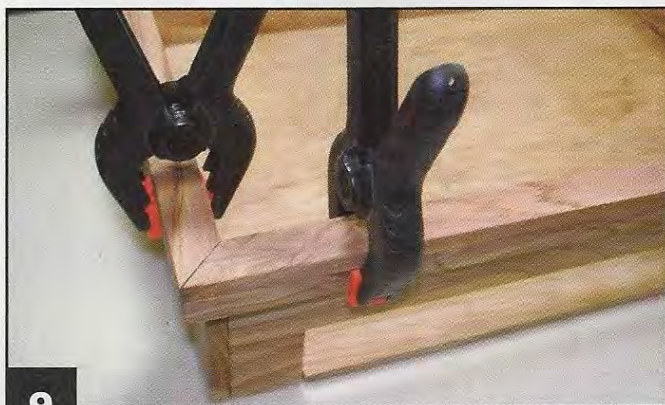
6 **Cut the top rails and door pull.** Glue together the upper and lower rail pieces and the upper and lower drawer pull pieces. Remove any glue squeeze out. Measure the pieces and draw a 45° line on both ends of each piece to get the length you need. The rails are longest along the glued joint. Use a piece of scrap wood to support the rails as you cut them to size. Cut outside of the line and sand up to the line.



7 **Cut the drawer frame.** Cut the drawer frame pieces to the sizes listed in the materials list. Glue the drawer sides together with the short sides overlapping the long sides. Trace the inside perimeter of the drawer frame onto lauan plywood and cut the bottom panel. Glue the bottom to the frame. Measure from the drawer bottom to the top of the sides, cut the four triangular pieces from step 5 to that length, and glue them in the corners.



8 **Attach the drawer front.** Cut the drawer front to size and gently round over the edges with sandpaper. Position the drawer frame on a 1/4"-thick piece of scrap wood. With the drawer front flush with the work surface so it overhangs the bottom of the drawer by 1/4" and is centered side to side on the frame, glue and clamp the drawer front in place. Round the edges of the drawer pull and glue it to the front of the drawer face.



9 **Glue the top rails and corners in place.** Test the fit of the top rails on the frame of the base. Sand the miters until they fit properly. The wider top rail sits on top of the frame. Glue and clamp the pieces in place. Test the fit of the corners. The corners should fit snugly up against the top rails and extend below the frame to raise the box and hide the butt joints. Sand the miters of the corner pieces for a good fit and glue them in place.



10

Add the drawer guides. Cut the guides to size as listed in the materials list. Slide the drawer into place, centering it in the opening. Trace along both sides of the drawer from the top. Remove the drawer and glue the guides in place along the lines. Test the fit of the drawer before the glue dries, but remove it to prevent any glue squeeze out from locking the drawer in place.



11

Assemble the top. Glue $1\frac{3}{8}$ "-long scraps in the four corners of the base. The top panel supports rest on the scraps. Cut the top supports to the sizes listed in the materials list and glue them to the sides of the base. Cut the top panel to size and glue it to the supports. Caulk around the edges of the top panel to contain the sand. Sand and seal the base with varnish or your finish of choice.



ZEN GARDEN: CREATING THE TREE



12

Cut the tree. Cut the trunk first and then cut the branches and glue them to the trunk. Sand and shape the trunk and branches. We use Seyco's See Sander to remove most of the wood, but use a rotary power carver equipped with a sanding drum to blend the branches into the trunk.



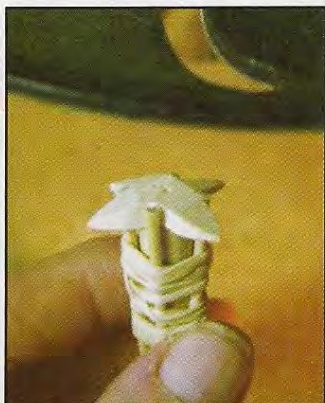
13

Cut the flowers and leaves. Attach the patterns to $\frac{3}{4}$ "-thick wood and drill the $\frac{5}{64}$ "-diameter center holes. Cut the shapes and then slice the flowers into $\frac{1}{4}$ "-thick sections. Slice the leaves into $\frac{1}{16}$ "-thick sections. We make approximately 40 flowers and 40 leaves.



14

Shape the leaves and flowers. Create a jig to hold the small leaves and flowers (see Tip). Use a small rotary drum sander to make the tops of the flowers and leaves concave. Use a See Sander disk to make the bottoms of the leaves and flowers convex. Smooth the leaves and flowers with a flap sander.



15

Color the flowers and leaves. Mix one part red food coloring with two parts water to paint the flower edges and bottoms. Mix one part green and one part yellow food coloring to paint the leaves. Cut round toothpicks in half, round the end slightly with a flap sander, and dip the tip in yellow food coloring.



16

Assemble the flowers. Slide the leaves and flowers onto the toothpick. The yellow end should protrude $\frac{1}{16}$ " from the front of the flowers. Glue the flowers to the leaves and glue the toothpicks in place. Trim the toothpick even with the back of the leaves. Glue the flowers together in bunches and glue the bunches to the tree branches. Seal the tree and leaves with a coat of varnish and glue the tree to the base.



TIP SHAPING TINY FLOWERS

Use dowels and toothpicks to make holding jigs for the flowers and leaves. Use 2"-long dowels with a $\frac{3}{64}$ "-diameter hole drilled in one end. Choose a $\frac{5}{16}$ "-diameter dowel for the leaves and a $\frac{3}{8}$ "-diameter dowel for the flowers. Insert a short piece of round toothpick in the hole in the dowel and attach four round toothpicks to the sides with rubber bands. The center toothpick fits into the center hole in the flowers and leaves. The other toothpicks fit into the ridges between the leaves and petals to hold the tiny parts firmly while you sand them to shape.



Carol and Homer Bishop have been cutting and designing intarsia patterns for about four years. Some of their patterns can be found through Scroller Ltd. and The Wooden Teddy Bear. Carol and Homer can be contacted at bishop@timespress.net.



17

Create the rake. Cut a $1\frac{1}{2}$ " length of $\frac{5}{16}$ "-diameter dowel. Drill six equally spaced $\frac{3}{64}$ "-diameter holes along the length of the dowel. These holes should be $\frac{1}{8}$ " deep. Cut six $\frac{5}{8}$ "-long sections of round toothpicks. Glue the toothpicks into the holes and sand off the sharp points. Cut a $\frac{3}{16}$ "-diameter by 8"-long dowel for the handle. Drill a $\frac{3}{16}$ "-diameter hole for the handle and glue the handle to the head of the rake.

Materials:

Base is aromatic red cedar unless specified otherwise

- 2 each $\frac{1}{4}$ " x $2\frac{5}{8}$ " x $11\frac{1}{2}$ " (frame)
- 2 each $\frac{1}{4}$ " x $2\frac{5}{8}$ " x $8\frac{1}{2}$ " (frame)
- $\frac{1}{4}$ " x $2\frac{1}{2}$ " x 12" (corners)
- $\frac{1}{4}$ " x $1\frac{1}{2}$ " x 10" (drawer face)
- Start with slightly longer stock for the rails and drawer pull. Measure the assembled frame and cut it to that measurement with the angled cut.
- 2 each $\frac{1}{4}$ " x $\frac{9}{16}$ " x $12\frac{1}{2}$ " (upper rails)
- 2 each $\frac{1}{4}$ " x $\frac{3}{8}$ " x $12\frac{1}{2}$ " (lower rails)
- 2 each $\frac{1}{4}$ " x $\frac{9}{16}$ " x 9" (upper rails)
- 2 each $\frac{1}{4}$ " x $\frac{3}{8}$ " x 9" (lower rails)
- $\frac{1}{4}$ " x $\frac{9}{16}$ " x 9" (upper drawer pull)
- $\frac{1}{4}$ " x $\frac{3}{8}$ " x 9" (lower drawer pull)
- 2 each $\frac{1}{4}$ " x $\frac{3}{8}$ " x 8" scrap wood (drawer guides)
- 2 each $\frac{1}{4}$ " x $\frac{1}{4}$ " x $11\frac{1}{2}$ " scrap wood (top supports)
- 2 each $\frac{1}{4}$ " x $\frac{1}{4}$ " x 8" scrap wood (top supports)
- 2 each $\frac{1}{4}$ " x $8\frac{1}{2}$ " x 12" lauan plywood (top and bottom)
- 2 each $\frac{1}{4}$ " x 1" x 9" lauan plywood (drawer frame)
- 2 each $\frac{1}{4}$ " x 1" x 8" lauan plywood (drawer frame)
- $\frac{1}{4}$ " x $7\frac{5}{8}$ " x 9" lauan plywood (drawer bottom)
- $\frac{5}{64}$ "-diameter round toothpicks

Materials & Tools

- $\frac{3}{8}$ "-diameter dowel
- $\frac{5}{16}$ "-diameter dowel
- $\frac{3}{16}$ "-diameter dowel
- $\frac{3}{4}$ " x 3" x 3" cottonwood (flowers and leaves)
- 2" x 8" x 10" pine (tree trunk)
- $\frac{3}{8}$ " x 4" x 8" pine (branches)
- Sand and stones
- Spray adhesive
- Wood glue
- White caulk
- Cotton swabs (to apply food coloring)
- Food color: red, green, yellow
- Varnish or finish of choice

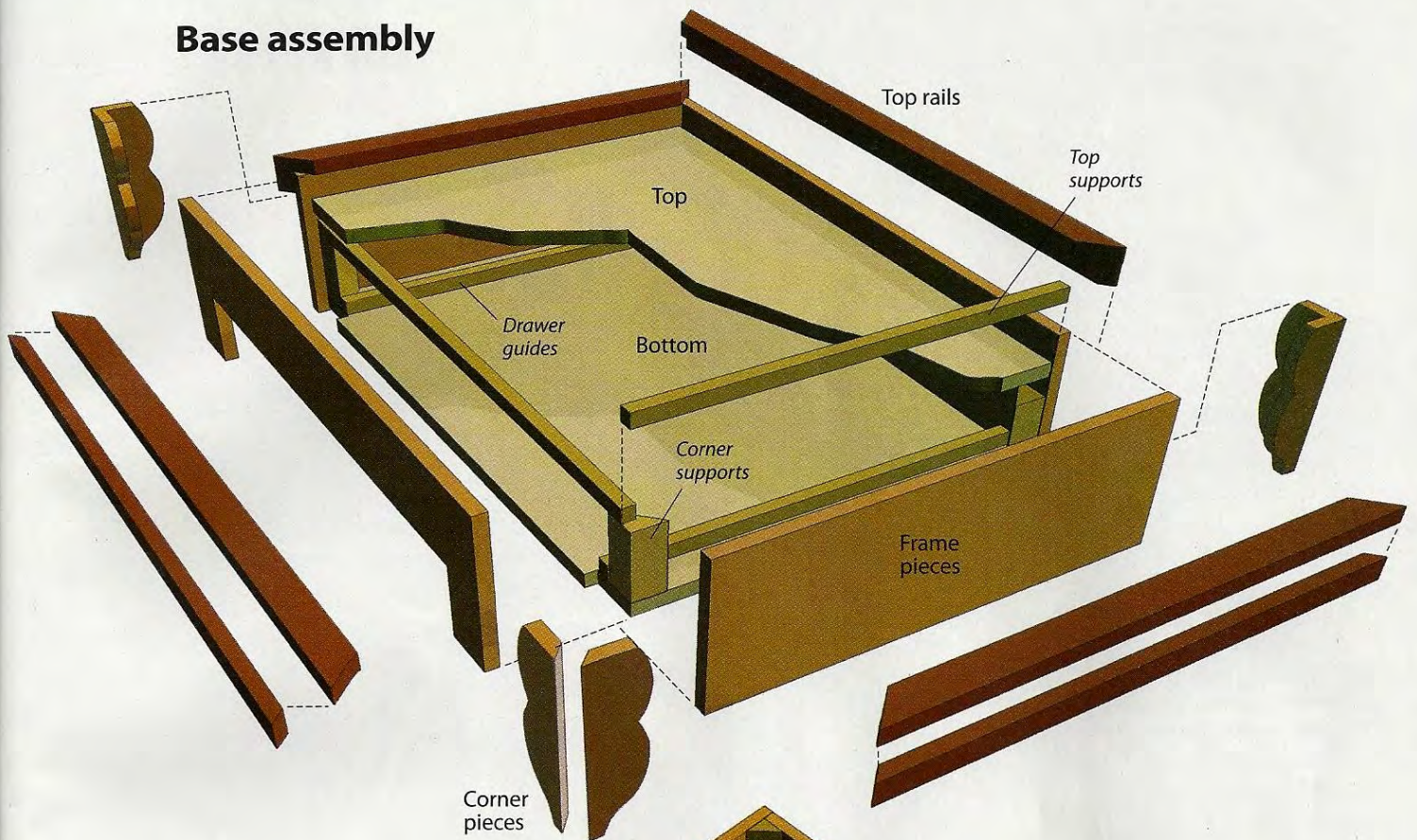
Tools:

- Flap sander
- Sanding wheels and drums
- #4 skip-tooth blades
- Seyco See Sander
- Drum sander
- Rotary power carver
- Assorted clamps
- Drill press with $\frac{3}{64}$ " and $\frac{3}{16}$ "-diameter bits

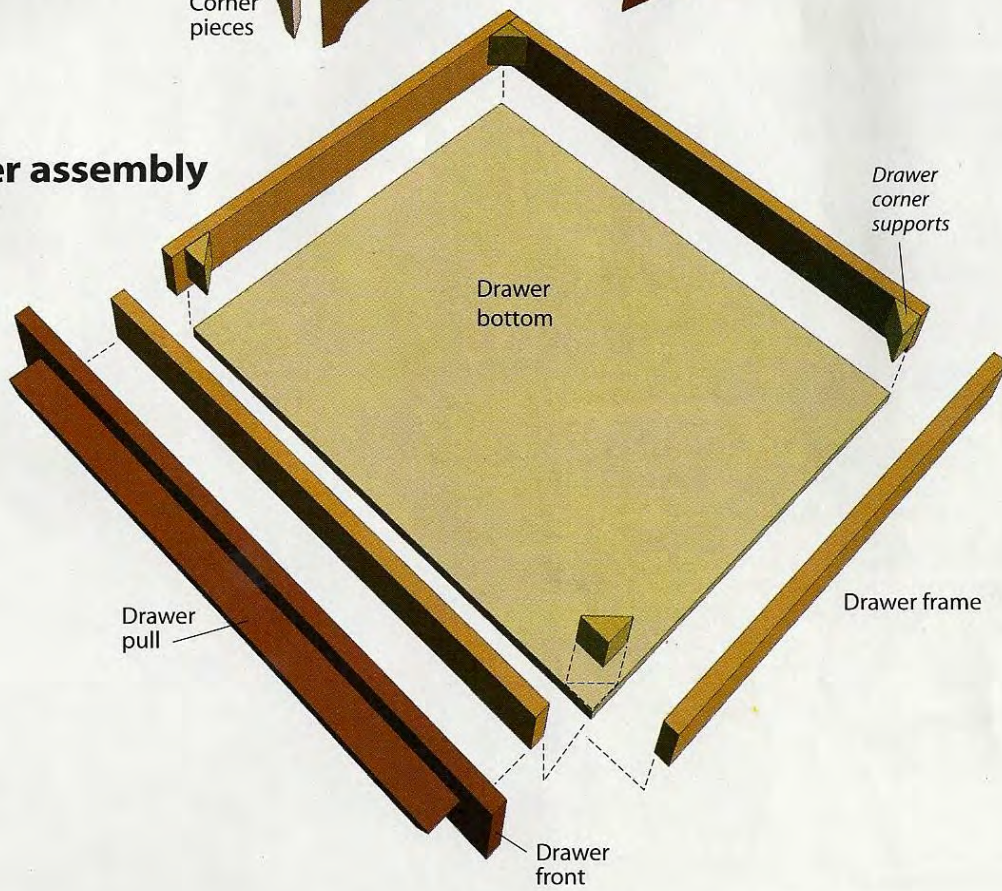
SPECIAL SOURCES:

Sand and stones are available at pet supply stores and craft stores.

Base assembly



Drawer assembly



Patterns

Flowers

Cut flowers and leaves
from $\frac{3}{4}$ "-thick stock
and slice into sections.

Shaping
profile
for base
of tree

Trunk

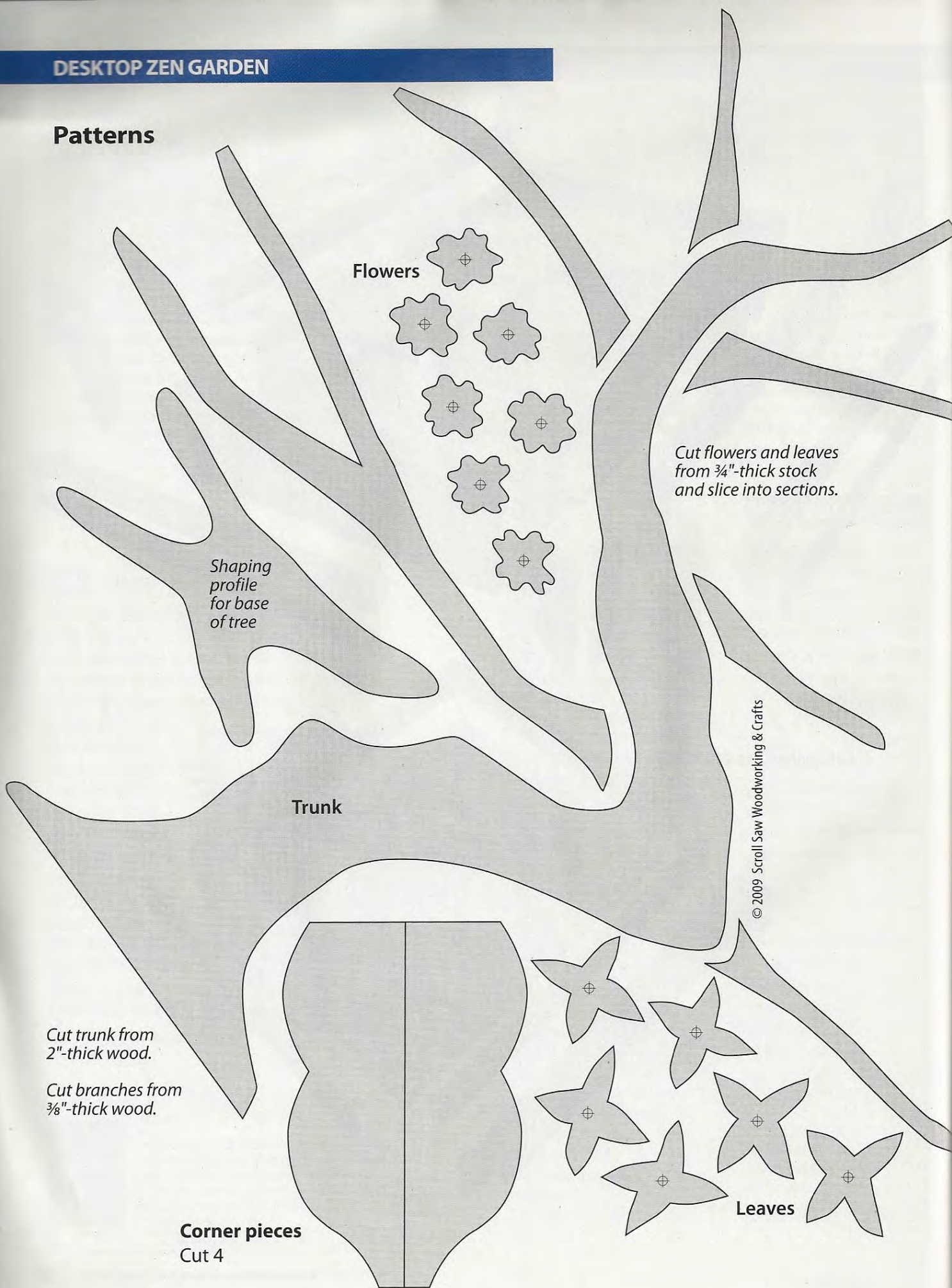
Cut trunk from
2"-thick wood.

Cut branches from
 $\frac{3}{8}$ "-thick wood.

Corner pieces
Cut 4

Leaves

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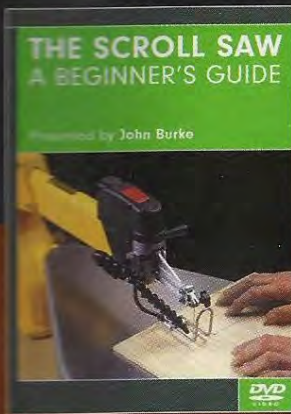
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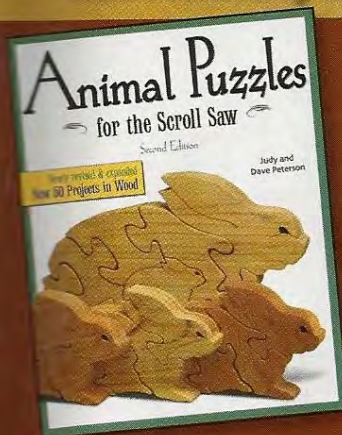
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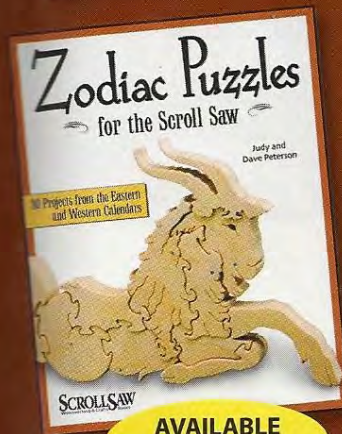
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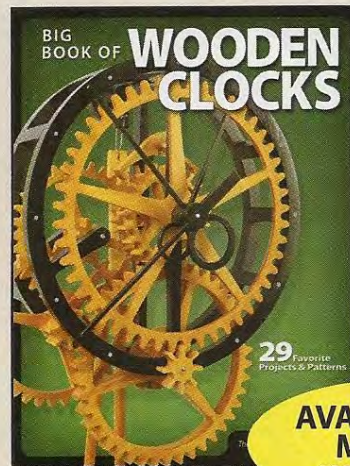


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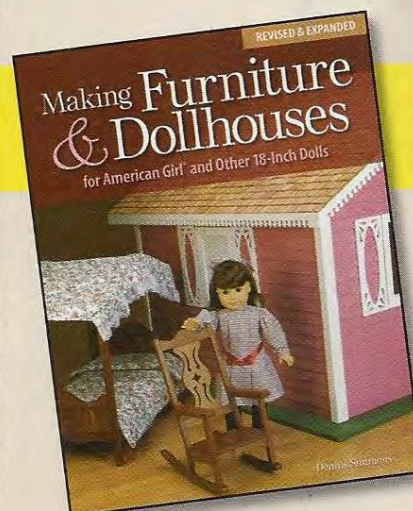


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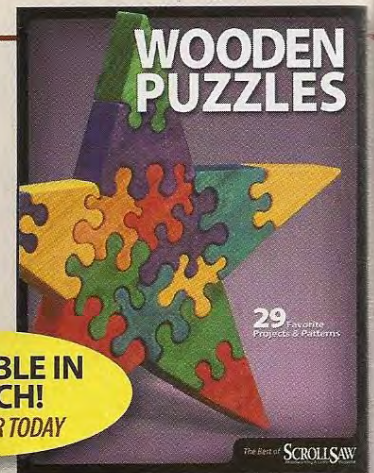
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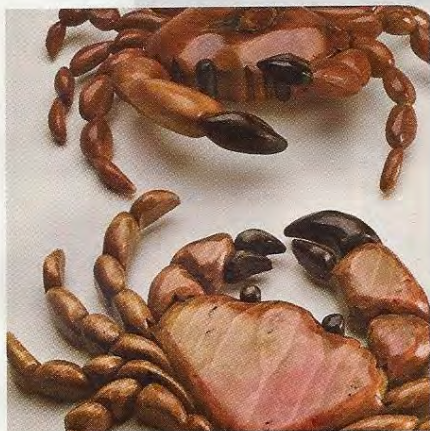
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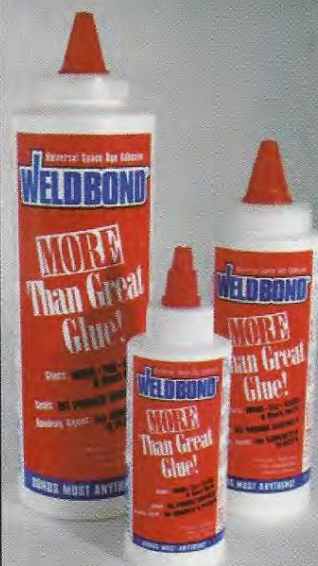
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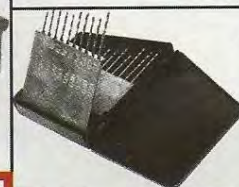
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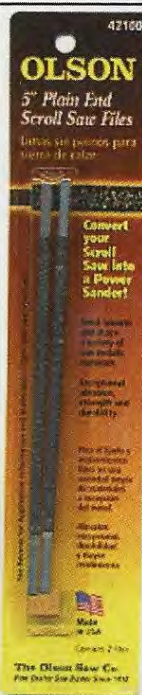
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By Kathleen Ryan

Canvas or Wood?

At first glance, Dave Danchuk's vibrant colorful works of art are often mistaken for paintings. But a closer examination reveals they are actually made up of hundreds of individual pieces of wood, painstakingly cut with a scroll saw. How does this completely self-taught scroll saw artist from Coquitlam, B.C., Canada, accomplish such a feat?

First, the design is drawn out in pencil on wood or multi-density fiberboard and cut into small pieces with the scroll saw. As they are cut, the pieces are laid out on a backing board. Then Dave takes out all of the pieces he wants to be a certain color, paints them with acrylic paint, waits for them to dry, and then reassembles them. Once all of the colors are painted, the pieces are glued to the backing board. The tricky part, under Dave's unique system, is that no two pieces of the same color are allowed to touch.

"Whatever idea comes to mind, I'm on it. But my personal favorites are lots of cool lines and crazy colors," Dave said. "For portraits, I like to choose faces with wrinkles and lots of character because they work well with scrolling sections and look good painted."

Most of Dave's pieces average about 2' by 2' or 4' by 2' in size. Prices for his original pieces start at \$1,500. To view the step-by-step processes involved in creating his scroll saw artwork, visit his Website at www.amazedcreations.com.



Dave Danchuk creates vibrant portraits with his scroll saw.

ONLINE BONUS

View a gallery of Dave's colorful creations.

www.scrollsawer.com



Making a Scene

MaAnna Stephenson's work combines scrolling and carving.

MaAnna Stephenson is one Nashville, Tenn., artist making quite a scene—literally. The self-taught artist combines relief carvings and scroll saw pieces with stained glass backdrops to make unique landscapes. Her unusual techniques offer three layers of dimension, depth, and color.

"My goal is to explore many aspects of woodworking, and to incorporate multiple techniques into each piece," MaAnna (pronounced May Anna) said.

Picking out the right piece of wood for each project presents a challenge. The patterns have to be properly designed to help the wood hold its form and not explode. The patterns may even have to be modified to fit the specific grain of that blank.

To make the design cohesive, MaAnna said it's important to always bring the same frame of mind to the table.

"For me, it's very much a meditative discipline," she said. "I try to keep a single focus, or vibe, for each piece. I believe that vibe gets locked into the wood, which is one reason why I think folks respond to the work. They just can't seem to keep their hands off of them. It's so wonderful to have others connect with my artwork in such an intimate way."

In the future, this versatile artist hopes to incorporate full landscapes behind her designs, and plans to add geometric chip carving designs as well. For more information visit MaAnna Stephenson's Website at www.HeartwoodArt.com.

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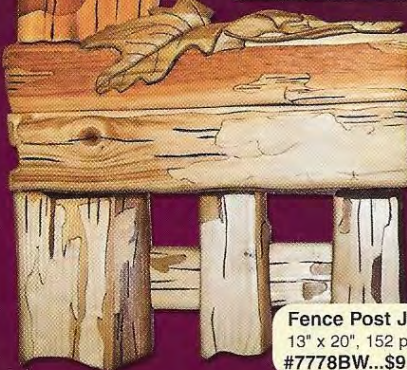
Silent Prey #7711MS...\$6.95



15"
tall



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8-1/2"
tall

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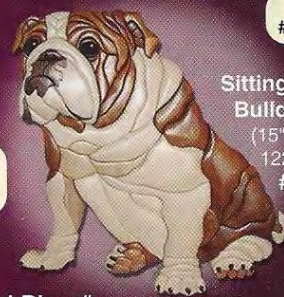
6-1/2"
tall

Lady Slippers
#7702DT



9-1/2"
tall

Roses
#7683DT



Sitting
Bulldog
(15" tall,
122 pcs.)
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GOD BLESS

(24" long)

"God Bless"
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Remembrance
#7713BW
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Set
of
6

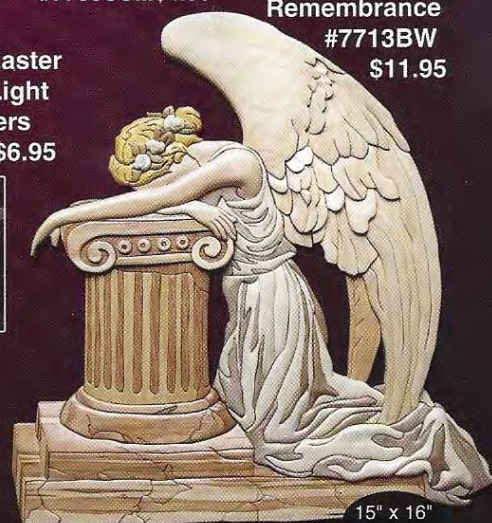
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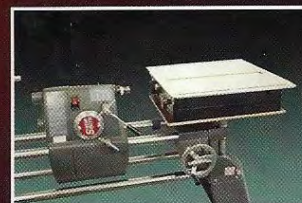
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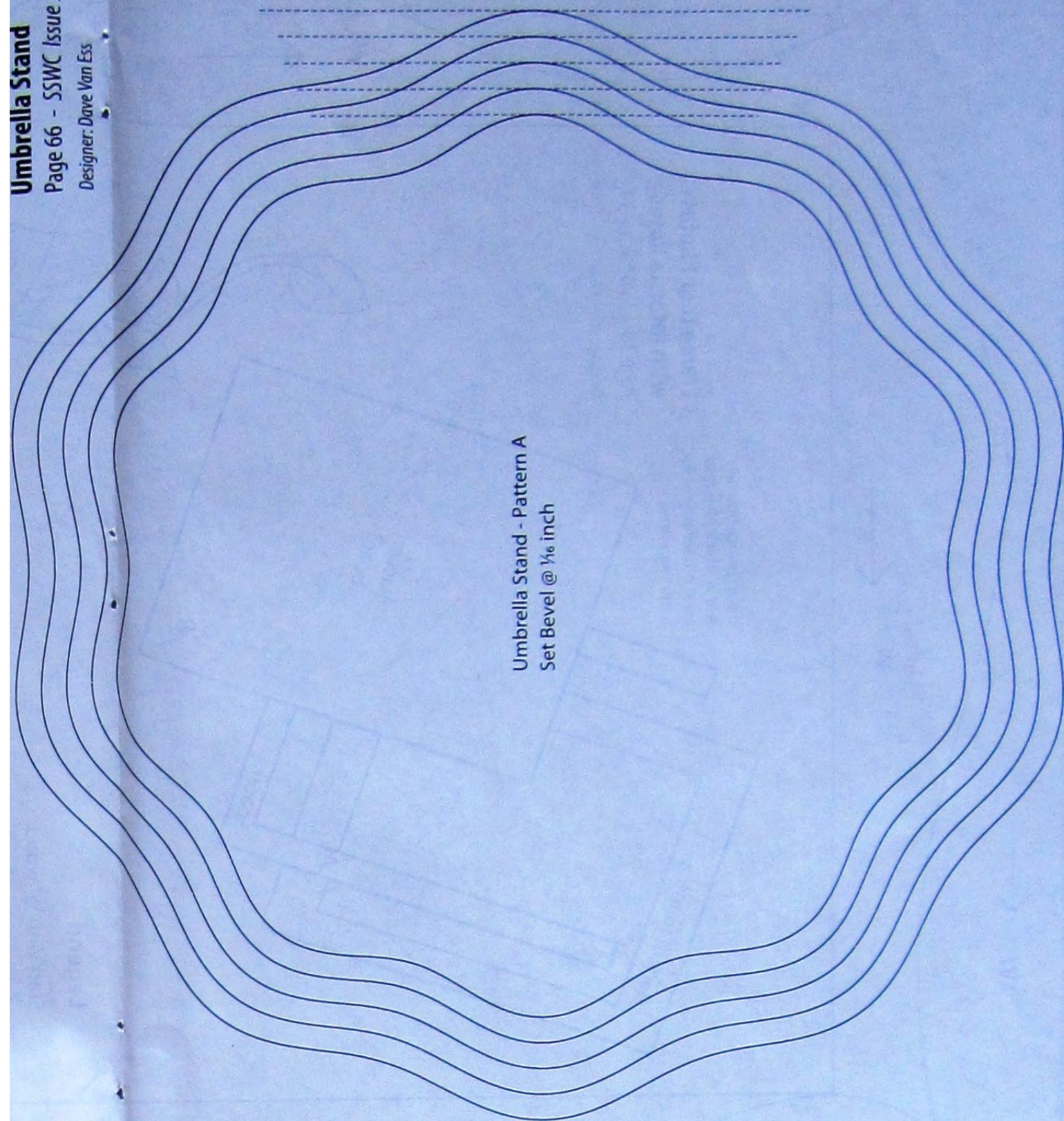
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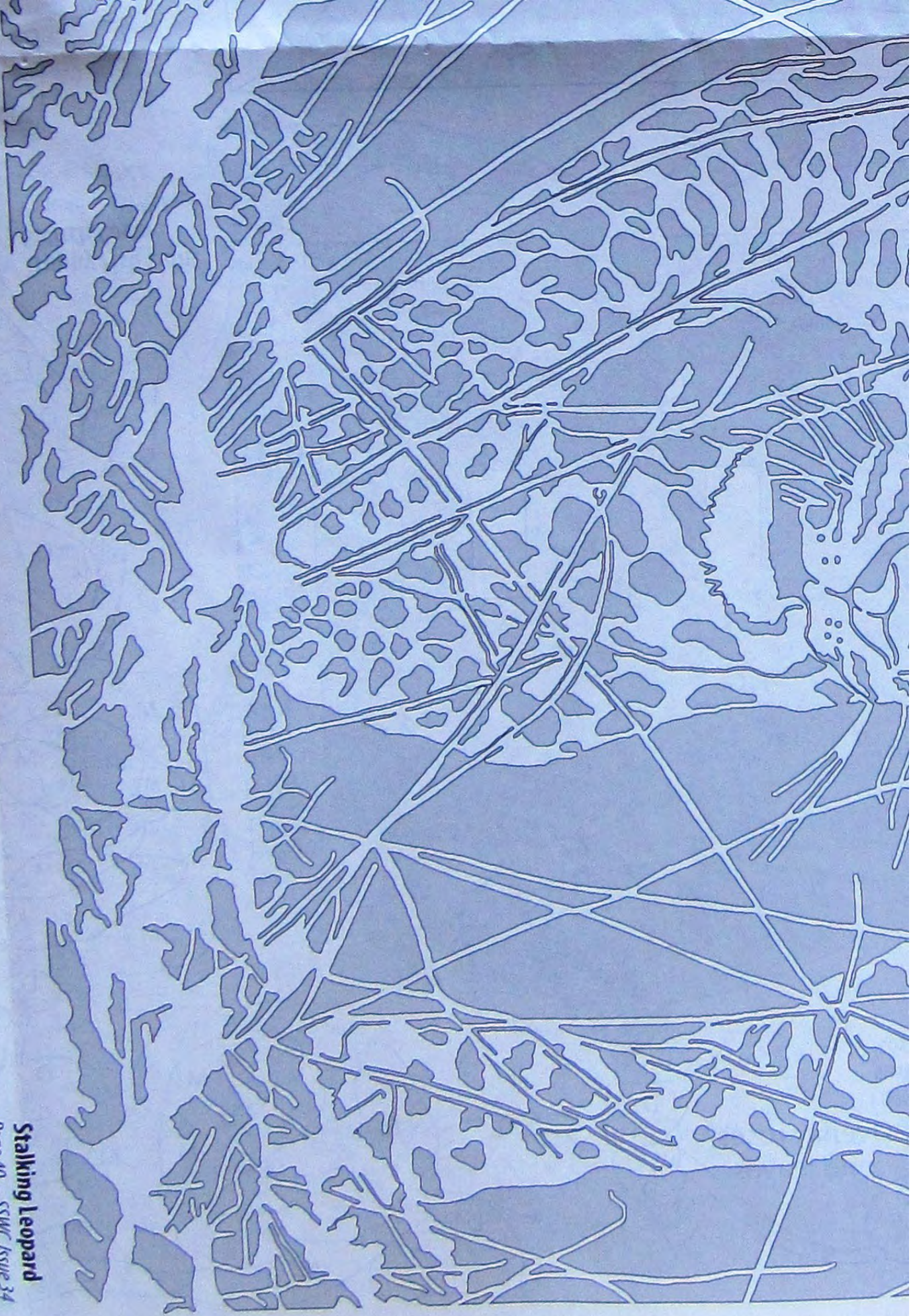
Umbrella Stand - Pattern A
Set Bevel @ $\frac{1}{16}$ inch





Umbrella Stand - Pattern B
Set Bevel @ $\frac{1}{16}$ inch

Making an



Stalking Leopard

Page 40 - SSWC Issue 34

Designer: Kerry Holham

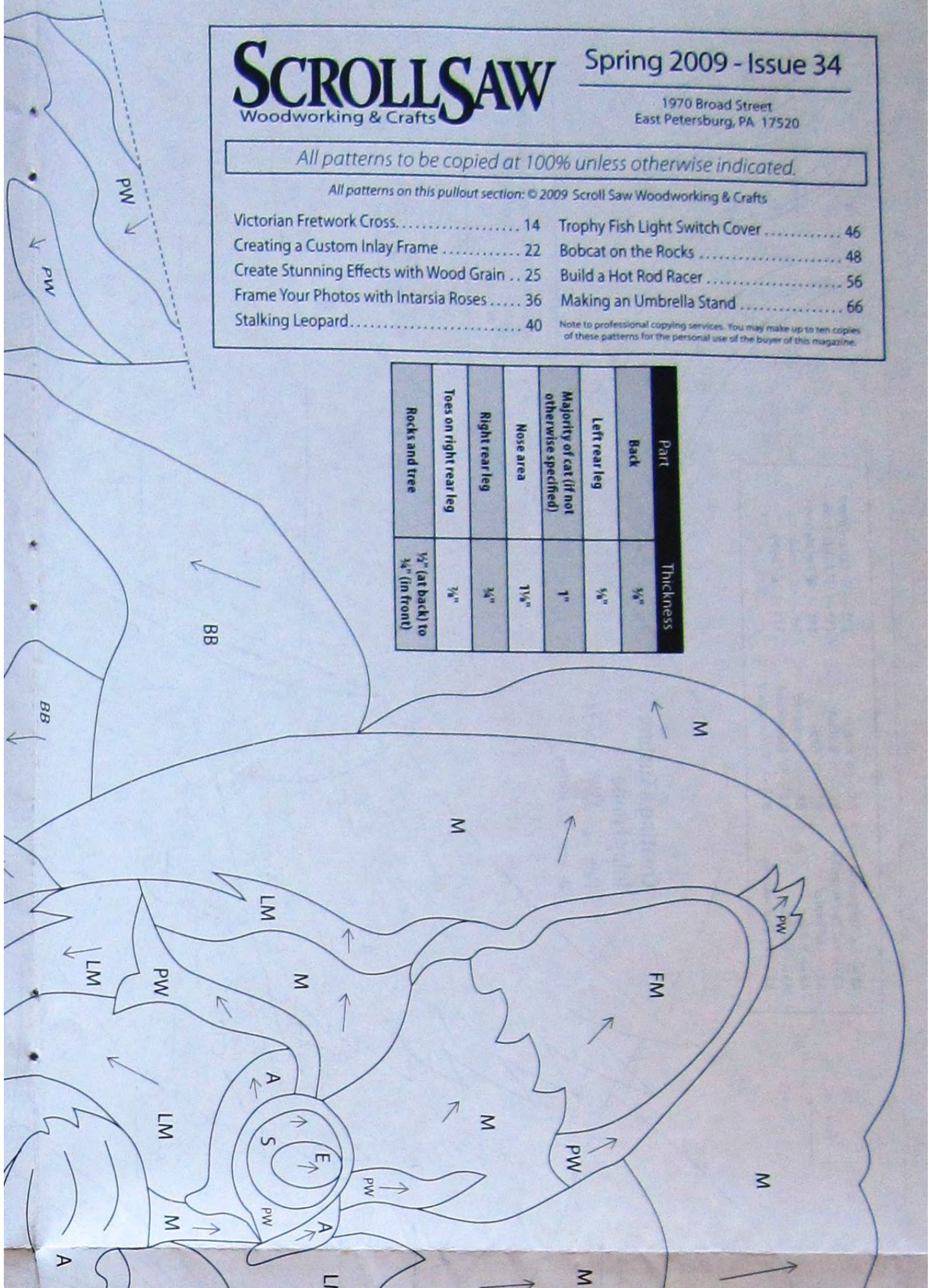
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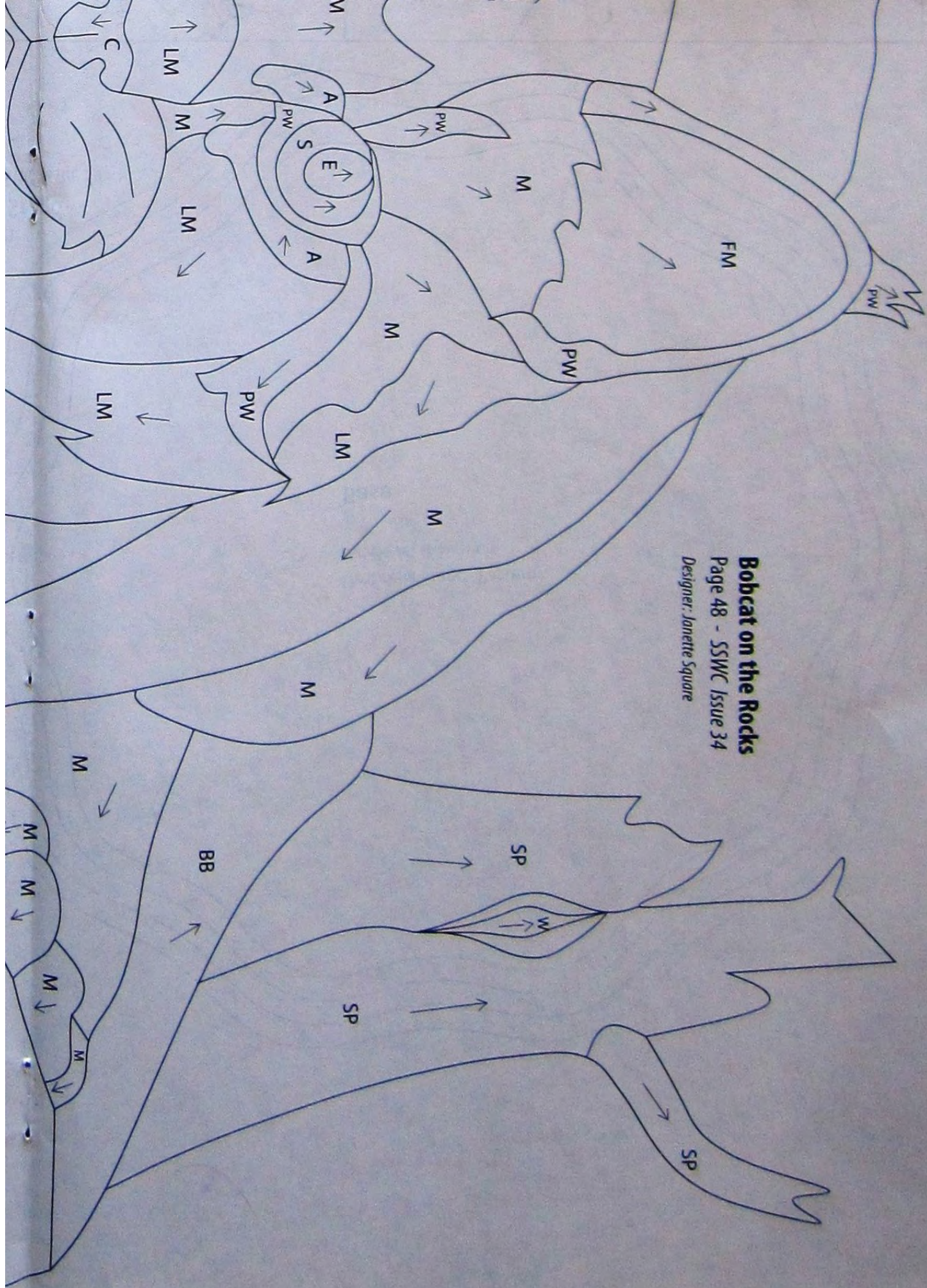
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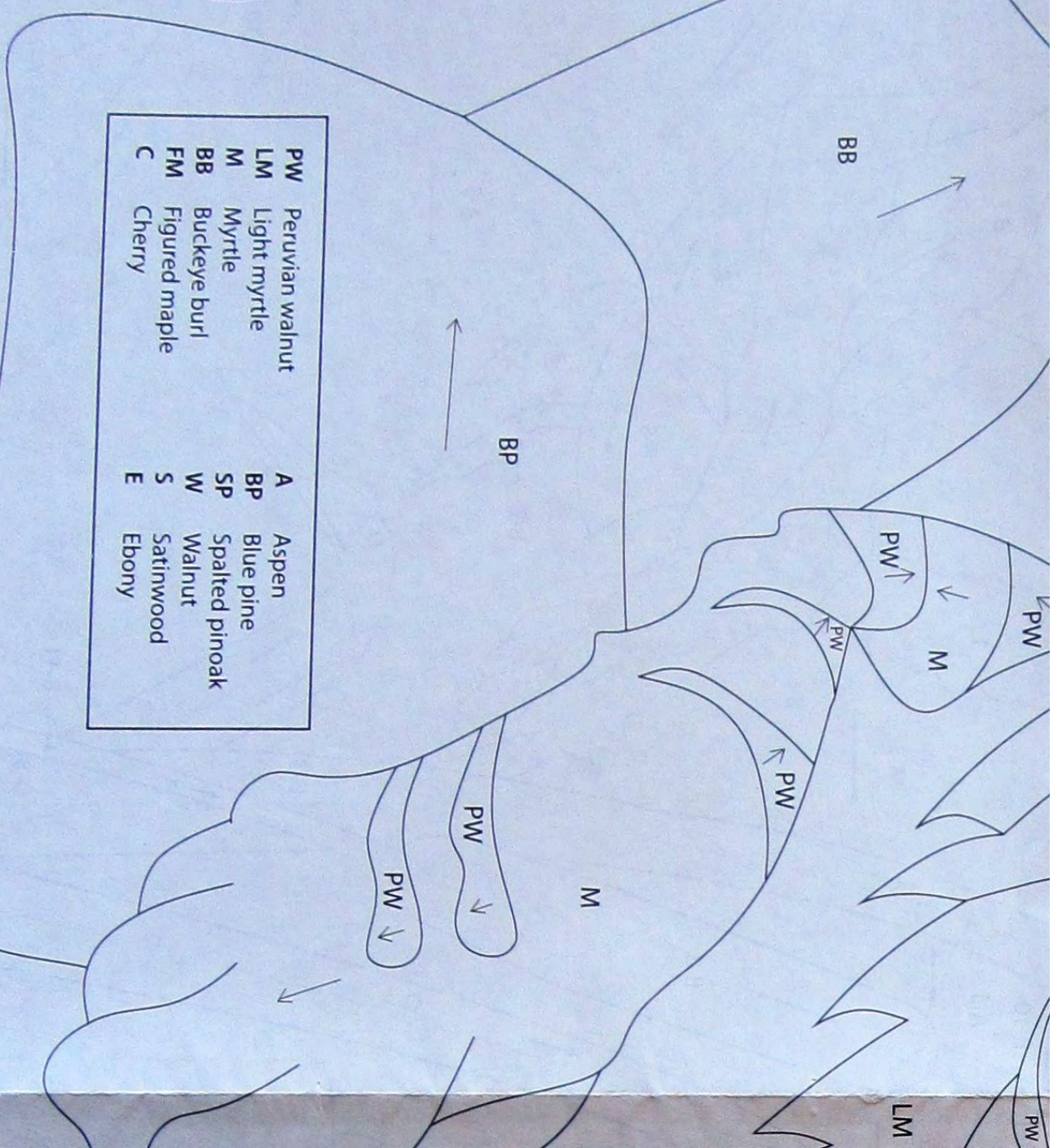
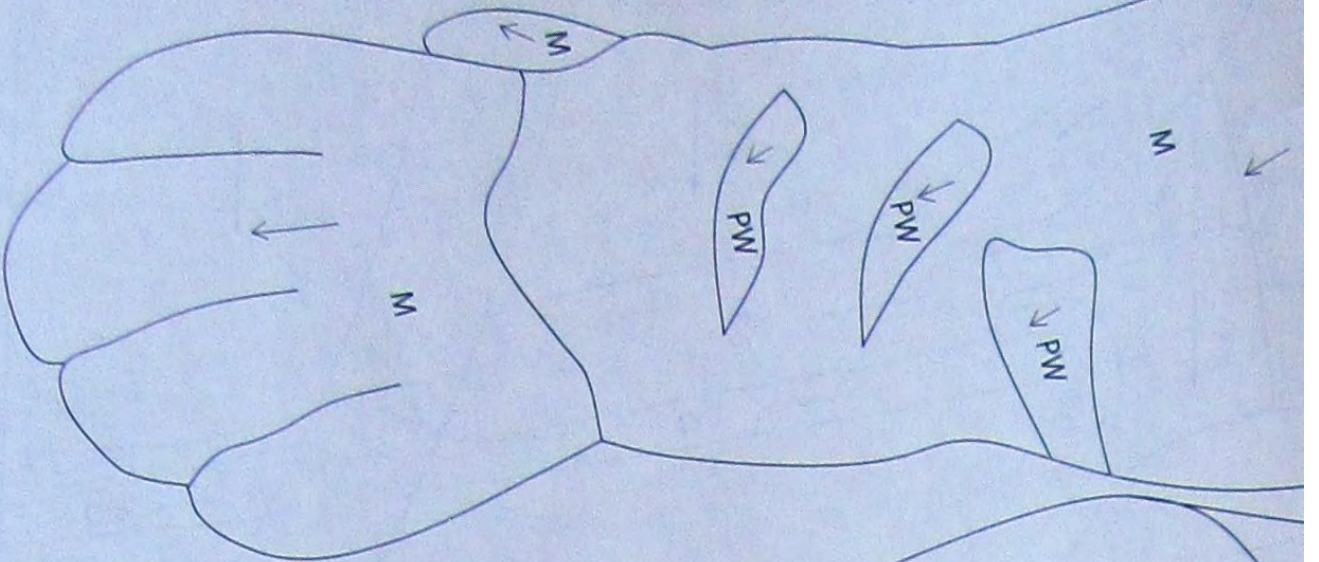
Note to professional copying services: You may make up to ten copies of these patterns for the personal use of the buyer of this magazine.

Part	Thickness
Back	$\frac{5}{8}$ "
Left rear leg	$\frac{5}{8}$ "
Majority of cat (if not otherwise specified)	1"
Nose area	$1\frac{1}{8}$ "
Right rear leg	$\frac{3}{4}$ "
Toes on right rear leg	$\frac{3}{8}$ "
Rocks and tree	$\frac{1}{2}$ " (at back) to $\frac{3}{4}$ " (in front)

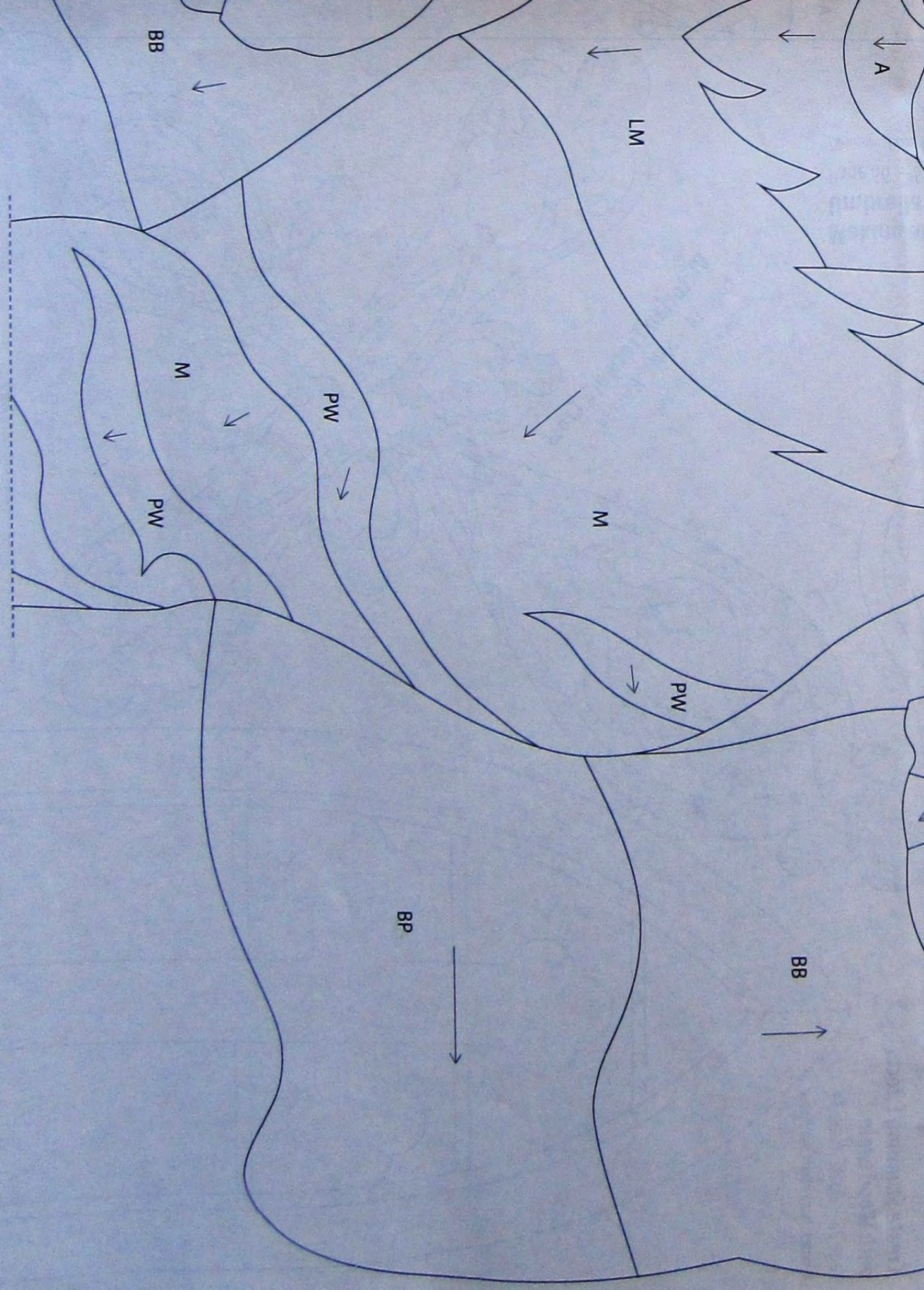




Bobcat on the Rocks
Page 48 - SSWC Issue 34
Designer: Janette Square



PW	Peruvian walnut	A	Aspen
LM	Light myrtle	BP	Blue pine
M	Myrtle	SP	Spalted pinoak
BB	Buckeye burl	W	Walnut
FM	Figured maple	S	Satinwood
C	Cherry	E	Ebony

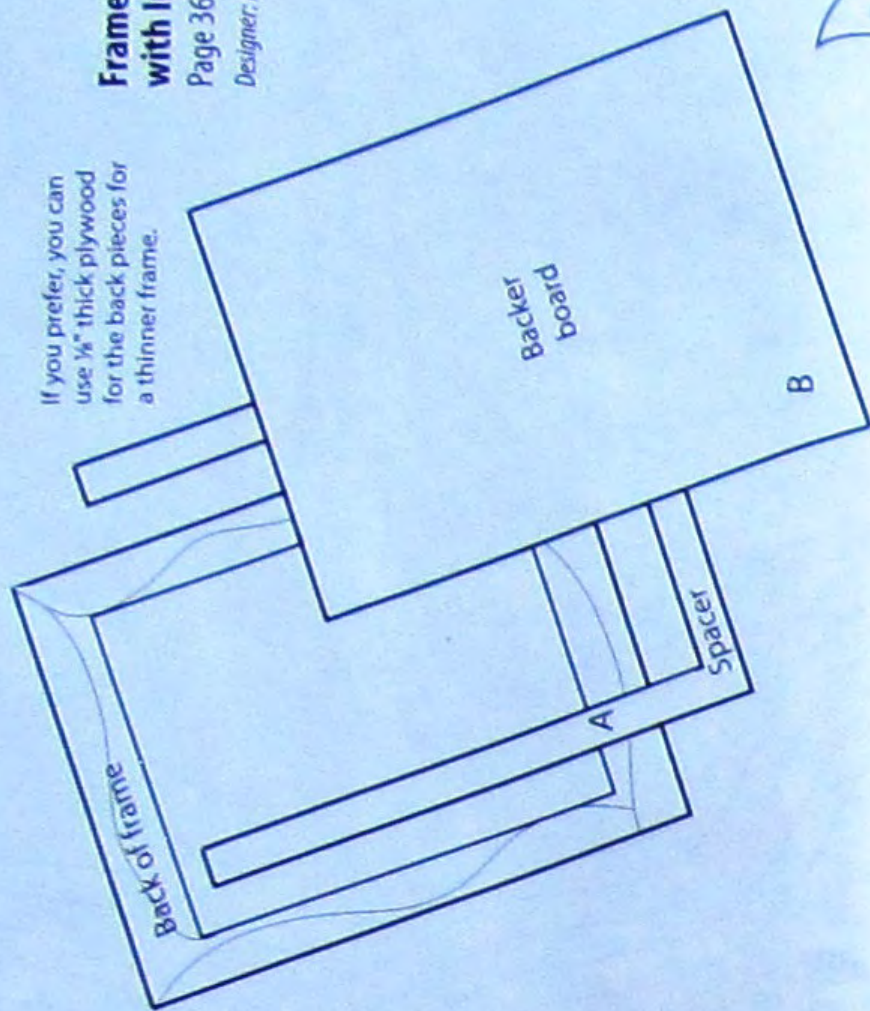


Frame Your Photos with Intarsia Roses

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Designer: Kathy Wise

If you prefer, you can
use 1/4" thick plywood
for the back pieces for
a thinner frame.



Legend

Start with 1/2" wood

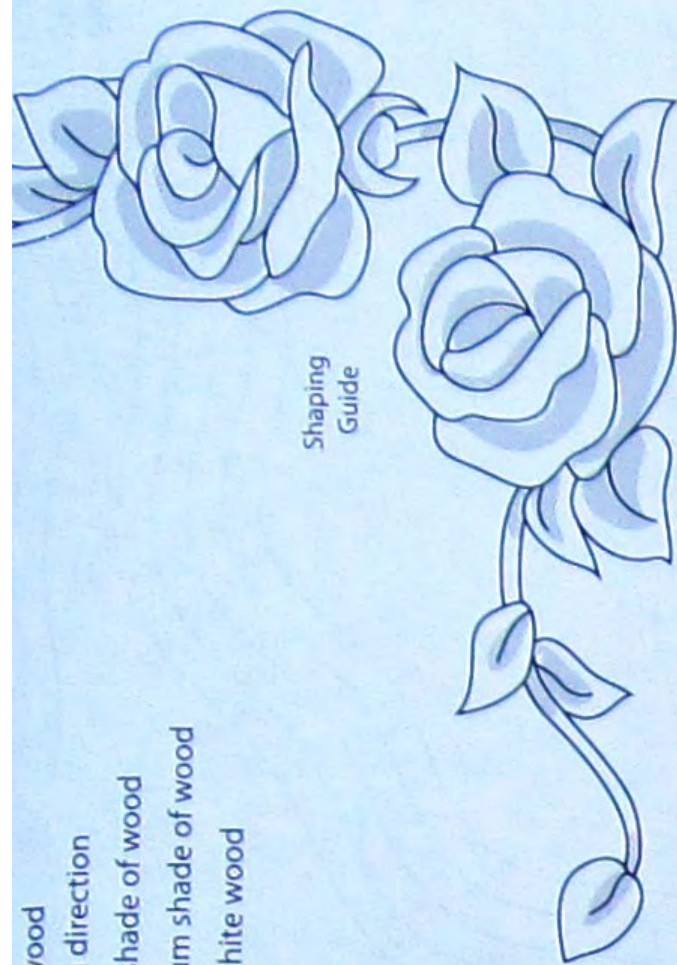
← Grain direction

D.....Dark shade of wood

M.....Medium shade of wood

W.....Any white wood

Shaping
Guide



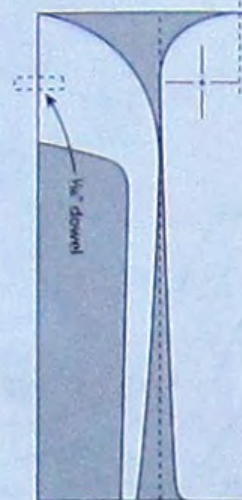
B

1

← W

2

← W



Designer: Troy Thorne

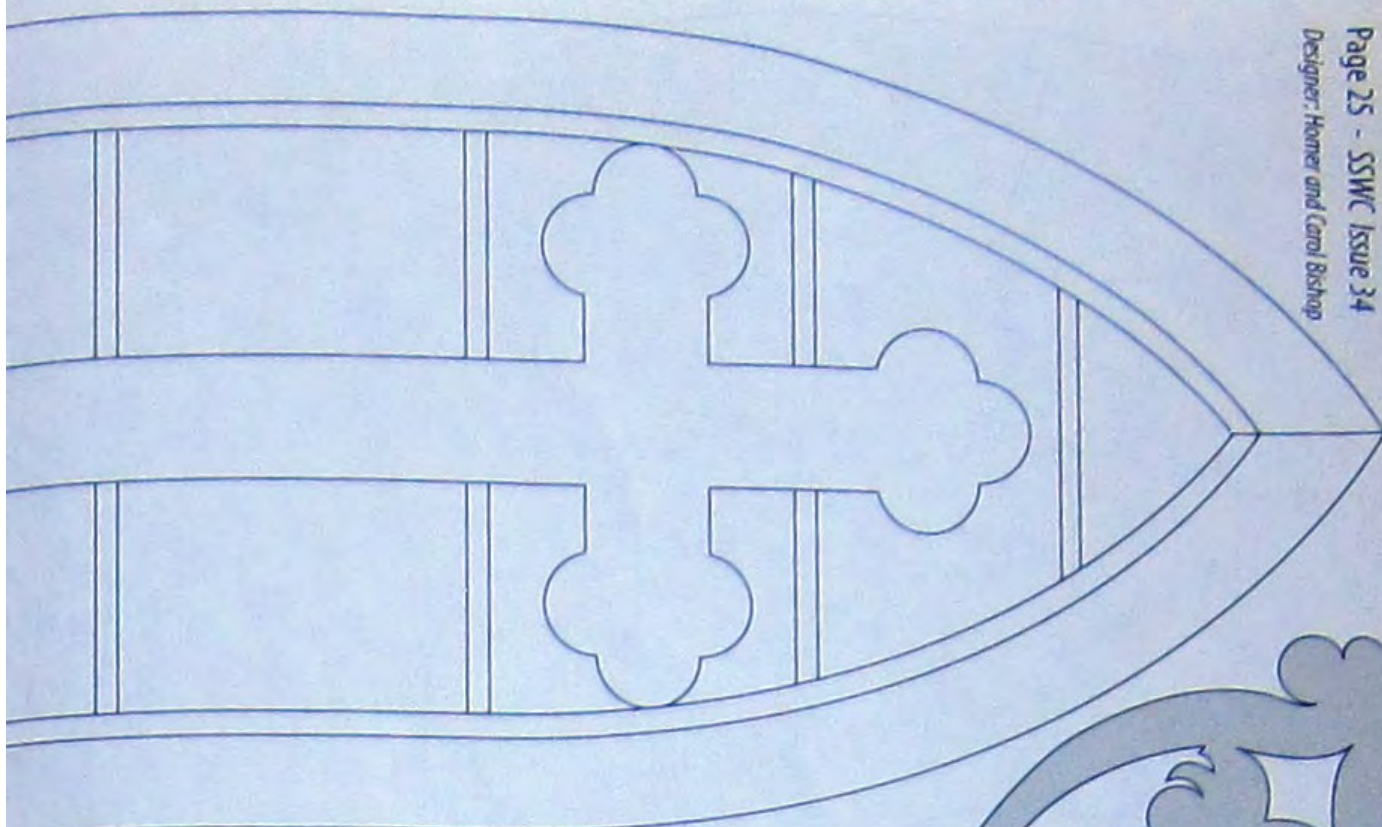
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Build a Hot Rod Racer

**Create Stunning Effects
with Wood Grain**

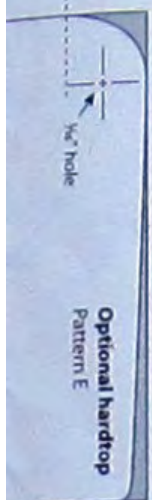
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Designer: Homer and Carol Bishop



Victorian Fretwork Cross
Page 14 - SSWC Issue 34
Designer: John A. Nelson

**Making
Umbrell**
Page 66 -
Designer: Dav



A-5

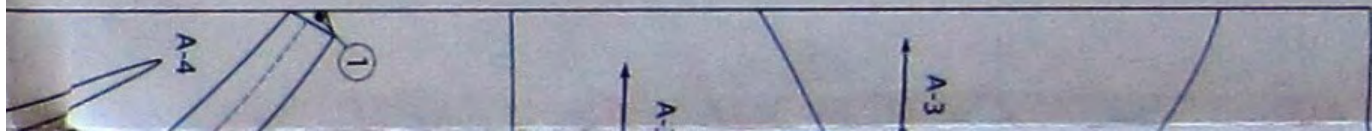
A-5

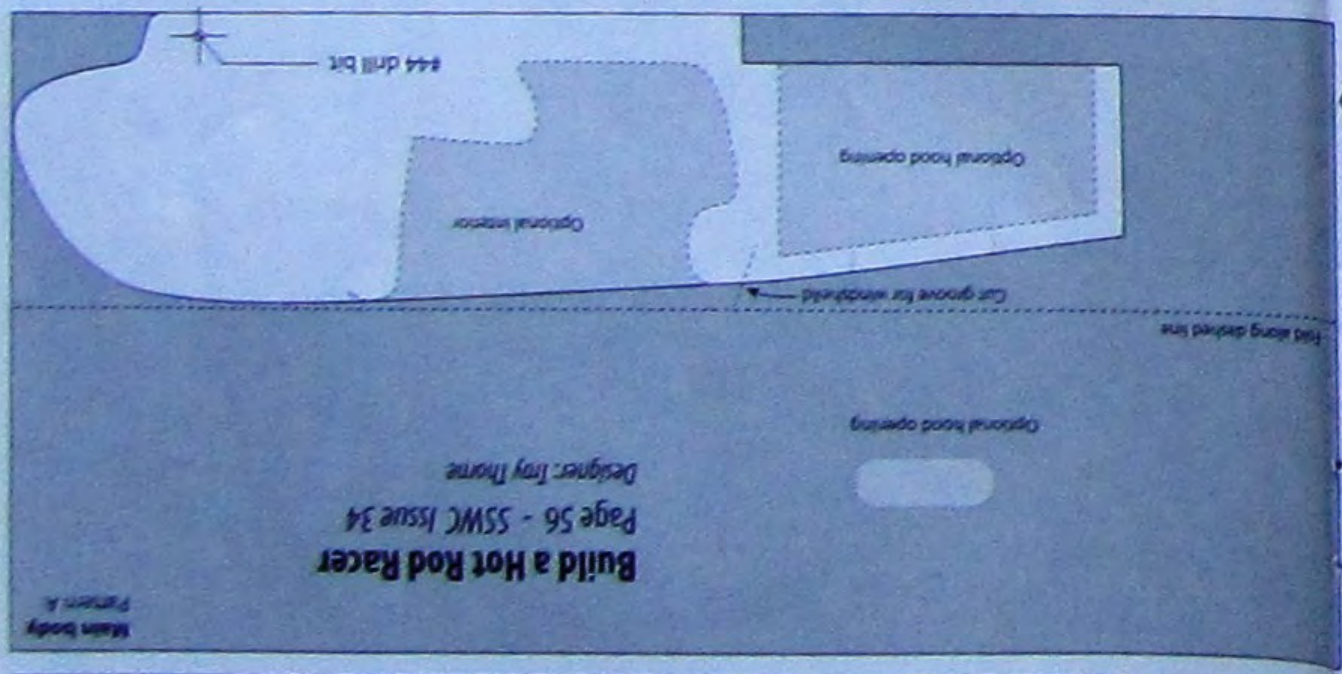
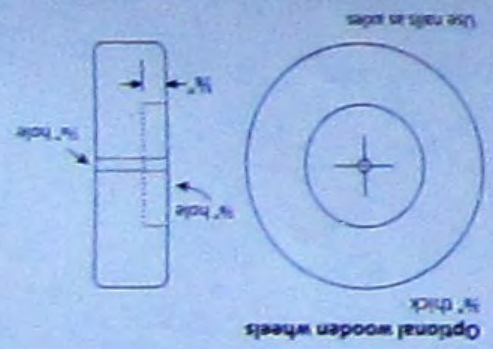
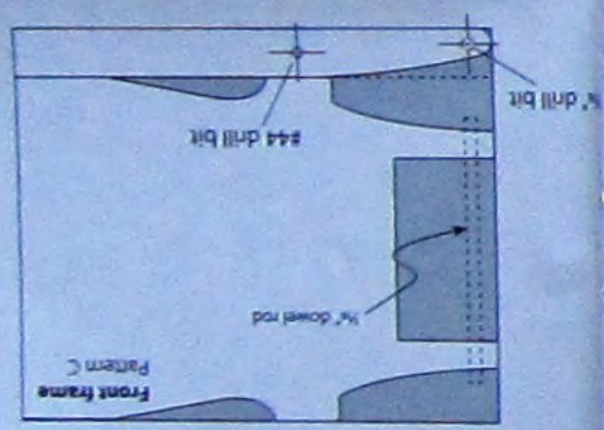
2

Umbrella Stand- Pattern C
Set Bevel @ $\frac{1}{16}$ inch

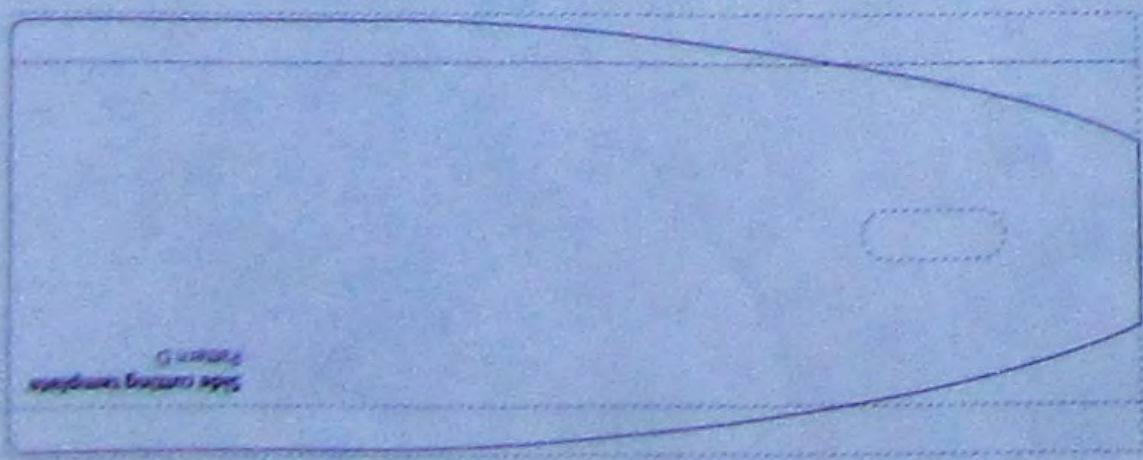
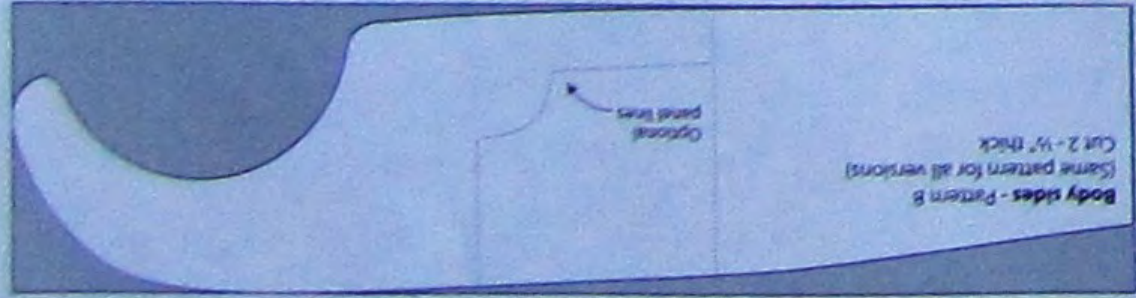
Base

an
a Stand
SSWC Issue 34
e Van Es





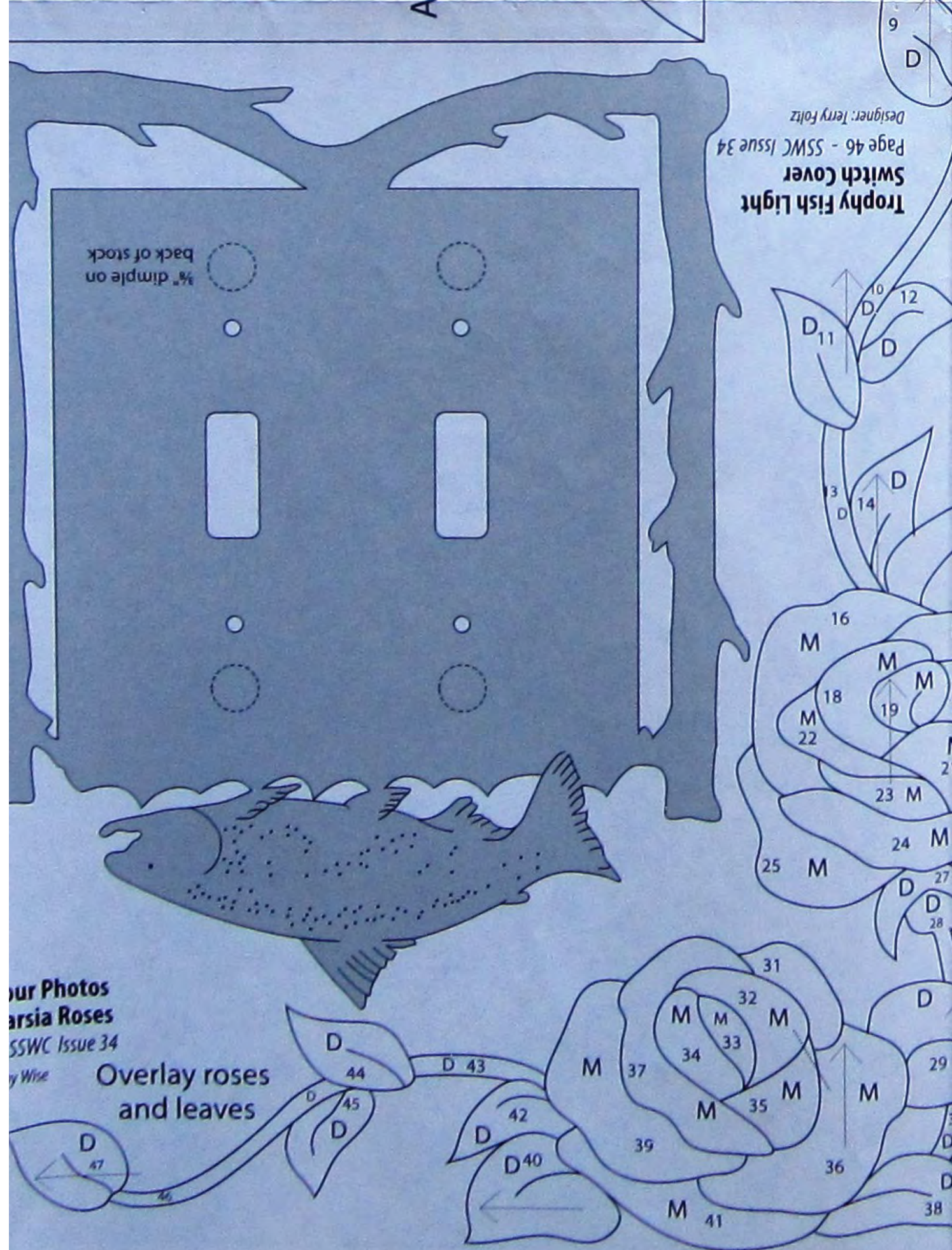
Build a Hot Rod Racer
Page 56 - 55WC Issue 34
Designer: Troy Thorne



3/8" dimple on
back of stock

**our Photos
arsia Roses**
SSWC Issue 34
y Wise

**Overlay roses
and leaves**



A1 — 1/4" Tulipwood
 A2 — 1/4" Pau amarrillo
 A3 — 1/4" Poplar
 A4 — 1/4" Ipe
 A5 — 1/4" Ash
 B2 — 1/2" Pau amarrillo

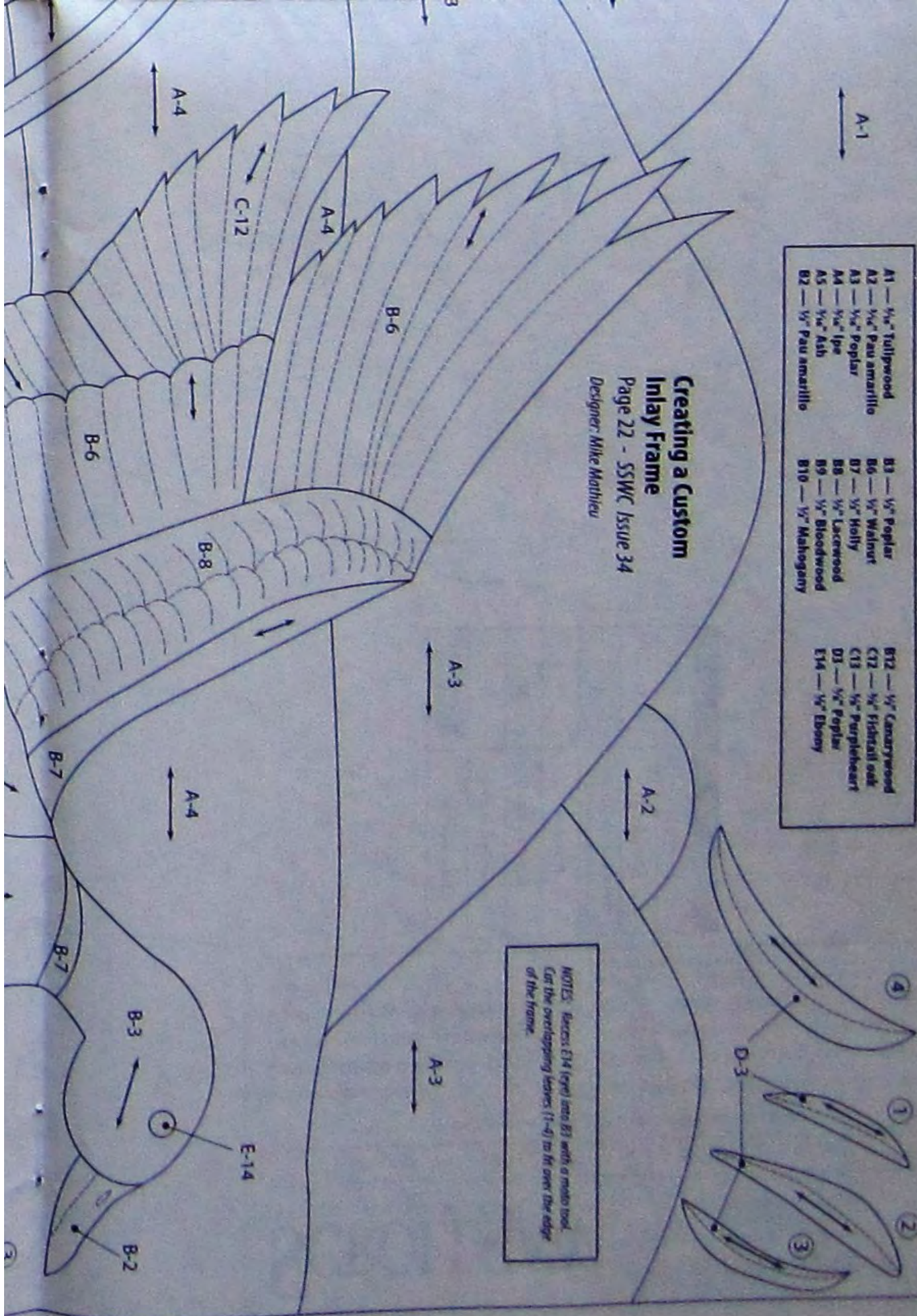
B3 — 1/2" Poplar
 B6 — 1/2" Walnut
 B7 — 1/2" Holly
 B8 — 1/2" Lacewood
 B9 — 1/2" Bloodwood
 B10 — 1/2" Mahogany

B12 — 1/2" Canarywood
 C12 — 1/2" Fishtail oak
 D3 — 1/2" Purpleheart
 E14 — 1/2" Ebony

Creating a Custom Inlay Frame

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Designer: Mike Mathieu



NOTES: Recess E14 (eye) into B3 with a motor tool.
 Cut the overlapping leaves (1-4) to fit over the edge
 of the frame.