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SPRING 2010 ■ ISSUE 38

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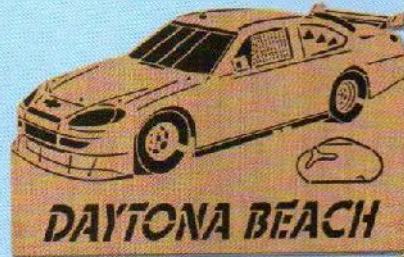
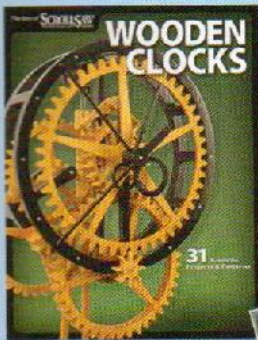
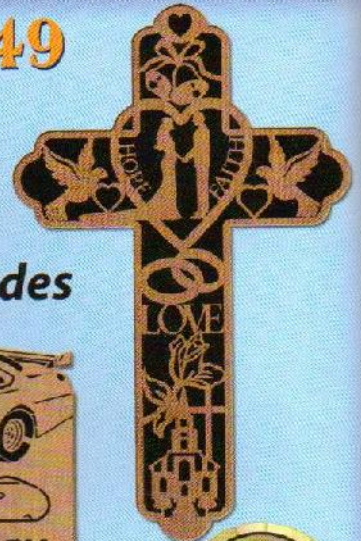


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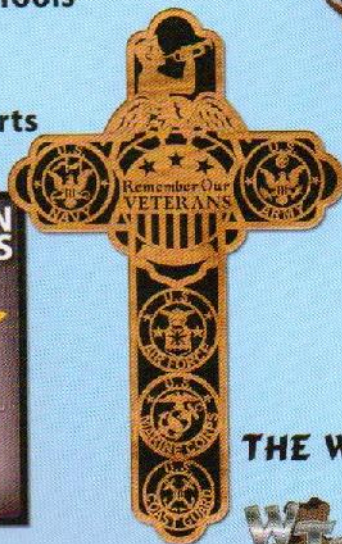
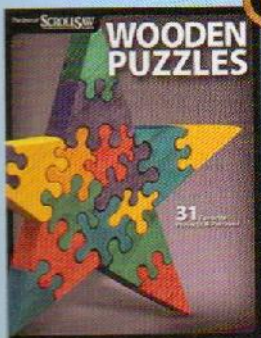


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3:16**

For God so loved the world that He gave His only begotten Son, that whoever believes in Him should not perish but have everlasting life.



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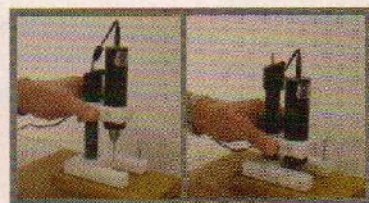
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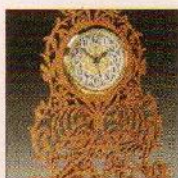
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Convenient Pattern Download

Freestanding Floral Clock, pg. 58

Classic fretwork clock is available as a downloadable pattern for easy printing.



Bonus How-to Photos

Got Cheese? pg. 26

Additional how-to photos make it easy to finish this fun project.



Exclusive Video

Building a Beaded Fretwork Tray, pg. 48

How-to video demonstrates adding beads to enhance fretwork projects.

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Embracing Change

I readily admit I'm a creature of habit. I shop at the same grocery store every week. I always fill my gas tank at the same store and buy the same brand of laundry detergent.

Sometimes change is forced upon us and sometimes it's a conscious decision we make to improve our lives. I recently switched grocery stores. As silly as it sounds, it was a major change for me. I had to learn where to find the laundry detergent and even change to a new generic brand. But the decision was worth it because the cashiers

ring up my items before they chat with their coworkers and they bag my groceries instead of flirting with the customers.

Good customer service is a dying art. It's a fact I don't like and one I am willing to fight to change by choosing where I spend my money. It's a power we all possess.

Scroll Saw Woodworking & Crafts recently re-vamped our website. The new website makes it much easier to find online articles and allows the editorial staff to upload content without relying on assistance from our technical department. These changes allow us to provide richer content, such as videos and a variety of articles. I understand people like things to stay the same. Change is hard, but often the benefits outweigh the drawbacks.

I invite you to test drive the new website and share your feedback. It's a work in progress and suggestions are taken very seriously. While it may take some time to find your way around and get used to the changes, I'm sure you'll come to love the new design. Customer satisfaction is a high priority for me and I want to hear your thoughts—the good, the bad, and the ugly.

We can't incorporate every change suggested, but we can't fix things if we don't know they're broken. Whether it's the new website, the service you receive from our customer support team, or the articles inside the magazine, I want to know what you think. *Scroll Saw Woodworking & Crafts* isn't just a magazine, it's a community of scroll saw enthusiasts. It's up to each and every one of you to steer the growth of our community in the right direction.

Shannon Flowers

Shannon Flowers

Shannon@FoxChapelPublishing.com

Test drive the new
*Scroll Saw Woodworking
& Crafts* website at
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and let us know
what you think!



SCROLLSAW

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Duplicate Copy of Holiday Special

Holiday Ornaments, Toys & Gifts was re-released on newsstands in 2009. If you purchased a duplicate copy, see the instructions below.



I've been scrolling for a little over a year and a half, and during that time, I've bought every issue of *Scroll Saw Woodworking & Crafts* as soon as it hit the newsstand.

During a visit to Lowe's home supply store, I noticed *Scroll Saw Woodworking & Crafts Holiday Ornaments, Toys & Gifts*. I was especially pleased because I'm starting to plan all of my holiday gifts. The timing was perfect.

After I got home, I realized I had seen all of the projects before. I searched through my back issues and came across last year's special issue. The cover picture is different, but the rest is the same. I consider that to be a bit dishonest.

David Hardin
Valrico, Fla.

Holiday Ornaments, Toys & Gifts was re-released in 2009 because it was so successful in 2008. I was concerned folks would purchase a duplicate copy, which is why I insisted we add the red burst "back by popular demand" on the cover.

It was not our intention to dupe customers. The goal was to reach new scroll saw hobbyists and casual newsstand buyers who may not have previously purchased the special issue.

I do apologize for any inconvenience the re-release has caused our readers. We are publishing a special holiday issue in 2010 and it will not be available on newsstands in consecutive years.

Shannon Flowers, Editorial Manager

Returning a Duplicate Copy

You may return the duplicate copy of *Holiday Ornaments, Toys & Gifts*. We will send two back issues of *Scroll Saw Woodworking & Crafts* to reimburse you for the purchase price of the special issue. Visit www.foxchapelublishing.com or call 800-457-9112 to select from available back issues as some issues are sold out.

Mail the duplicate holiday copy along with your name, address, and your choice of back issues to: *Scroll Saw Woodworking & Crafts*, 1970 Broad Street, East Petersburg, Pa. 17520.

Buying a Scroll Saw

I would like to see an in-depth article comparing scroll saws. After my first year of scroll saw woodworking, I am starting to look at new saws and would love to have some expert advice.

John Rinehart
Granite Shoals, Tex.

Determining what kind of saw to buy is a lot like purchasing a car. It depends on what you will be using the saw for, your budget, and your personal preferences.

There are several discussions on our forum about this topic. Check out the tools and blades section at www.scrollsawer.com/forum.

John A. Nelson published a buyer's guide article in 2003. It is a bit dated, but still has good information: <http://bit.ly/3FNYH3>. We are planning an updated article in the near future.

Shannon Flowers, Editorial Manager

Ornaments for Cancer Survivors



Cancer survivors at a charity golf tournament received this ornament cut from Baltic birch plywood.

My community sponsors an annual golf tournament supporting breast cancer awareness. This year, I was asked to make an ornament that could be presented to breast cancer survivors who attend the event. I combined a Volker Arnold pattern with a representation of the logo used by the Breast Cancer Awareness group.

Jim Gotta
Hazleton, Pa.

Fox Hunt

Dan Urban of Glen Ellyn, Ill., and James Perkins of Largo, Fla., were randomly drawn from the participants who located the fox in our last issue (*Holiday 2009, Issue 37*).

The fox appeared in the *Bragging Page* on page 8.

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, 2010 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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Intarsia George

A stylish display for your Presidential Dollars, this intarsia presidential plaque is 16" in diameter and features a likeness of George Washington in the center with a band around the edge, drilled to accommodate the first 22 presidential commemorative gold coins.

This plaque (Classic Project Plan #148857 Intarsia Presidential Dollar Plaque), designed by Judy Gale Roberts, was featured in vol. 4 / no. 20, December 07, January 08 issue of *Woodcraft Magazine*.



Product List - Available at Woodcraft

- Olson Scroll Saw Blades, Universal #5R, 6 pack (12E17)
- Olson Scroll Saw Blades, Universal #7R, 6 pack (12E18)
- Olson Scroll Saw Blades, Universal #2/0, 6 pack (147032)
- Presidential Dollar Coin Forstner Bit (147996)
- General Finishes Clear Satin Topcoat, 1/2" pint (826989)

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Hometown Fan ▶

Edward Harukewicz of Walpole, Mass., created these designs based on the logos of his local professional sports teams. Sports logos are protected by copyright, but Edward created the designs strictly for his own personal use. Edward used a variety of hardwoods, including walnut, maple, purpleheart, yellowheart, and cherry for these projects.



◀ **Transparent Clock**

Stephen Greytak of Greenville, N.C., cut this intricate fretwork clock from clear acrylic. The pattern was designed by John A. Nelson and appeared in *Scroll Saw Woodworking & Crafts' Ultimate Scrolling Pattern Collection Vol. 1*.

Bear Fretwork ▶

Louis Angel of Reidsville, N.C., cut this bear portrait from a slab of madrone wood. Louis used the color variations in the wood to accent the fretwork portrait. The pattern was purchased from Scroller LTD.



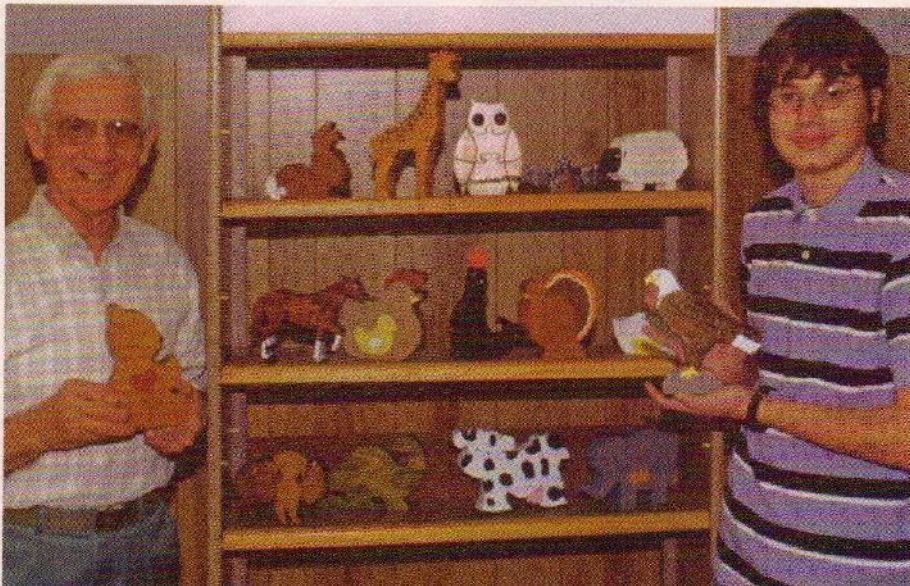
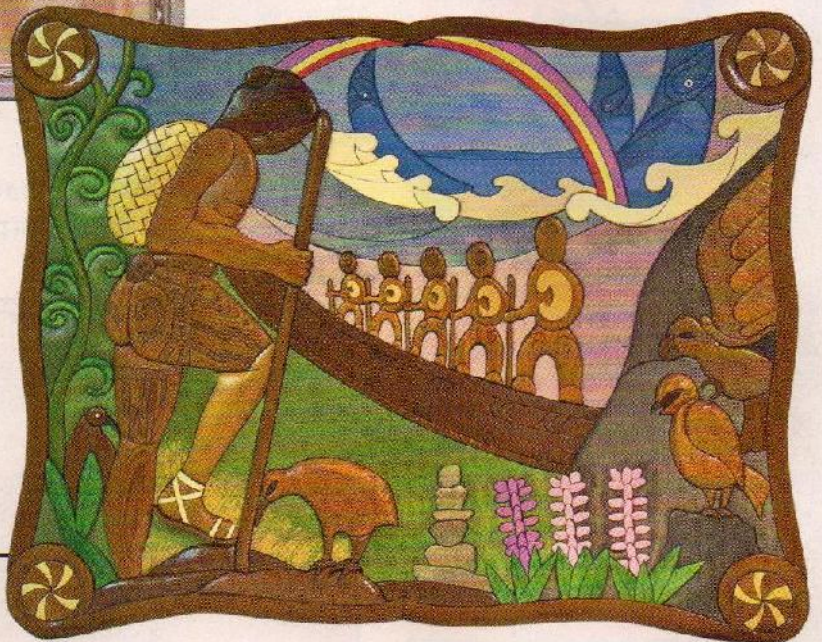


◀ **Native American Dancers**

John Foster of Dewy, Ariz., cut this portrait of Native American dancers from a piece of $\frac{1}{4}$ "-thick Baltic birch plywood. John cut the piece with a #3 skip-tooth blade.

New Zealand Celebration ▶

Rick Woyak of West Bend, Wis., designed this project based on a mural he saw in New Zealand. Rick used red cedar, aspen, and pine for the piece, and used washes of acrylic paint to add color.



◀ **Proud Grandfather**

Jim Gress, of Bowmansville, Pa., started the tradition of giving his grandson, Jeromy, a scroll-sawn puzzle every year for Christmas. Jeromy received his first puzzle from his grandfather in 1989, the year Jeromy was born. Jim uses 2x6 lumber for each of the puzzles.

Quick-change Mini-sanding Discs



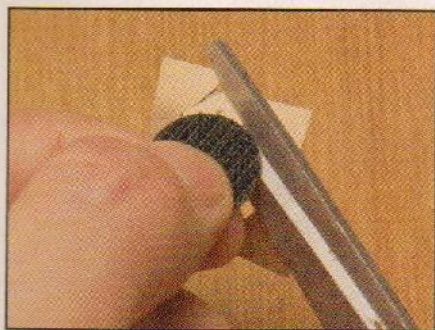
TOP TIP ✓

A simple modification to the disc sander mandrels for rotary power carvers allows you to use any sandpaper instead of the pre-cut discs. The modification uses pre-cut Velcro or hook and loop discs, making it easy to change grits.

Neil Dancer

Uxbridge, Middlesex, England

Use shop-made sanding discs to quickly change grits while sanding your project.



1

Create the base side. Attach the hook side of a pre-cut disc to a piece of brown craft paper to cover the adhesive. Cut the paper around the perimeter of the disc and punch a small hole through the center. Thread the mandrel screw through the hole and attach the disc to the mandrel with the hook side facing up.



2

Create the sanding side. Attach the adhesive on the loop side of the pre-cut disc to your sandpaper of choice. Trim the sandpaper around the perimeter of the disc to create a circular sanding disc. Use a disposable blade, such as an X-Acto knife, when cutting the sandpaper to avoid dulling your scissors.



3

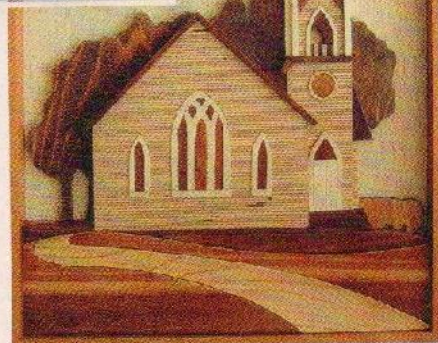
Attach the sanding disc to the mandrel. Use the hook and loop closure on the two sides of the disc to attach the sanding disc to the mandrel. The mandrel screw is completely covered so there is no chance the screw will strike and mar your work.



Glue together layers of 1/8" (3mm)-thick Baltic birch plywood and cut pieces from the edge to produce sheets of the exposed plys.

Simulating Board Siding

At age 83, my hands are not as steady as I'd like them to be. I kept putting off an intarsia church scene my wife wanted because I wasn't sure I could cut the fine straight lines for the siding. To make it easier, I glued together short pieces of Baltic birch plywood and cut the laminated pieces of plywood into strips of varying thicknesses. The exposed plys look just like strips of siding. After sanding the strips smooth, the stock can be incorporated into intarsia projects to represent a number of striped surfaces.



This intarsia church scene by John Sejevic uses strips of Baltic birch plywood to represent wood siding.

John Sejevic,
Watson, Sask., Canada



Support your work with insulation hangers while finishing.

Elevate Your Work

Instead of making a finishing board or using the various painter's pyramids available, I use self-adhesive insulation hangers. Adjust the position and use as many or as few hangers as needed to support your project. For light projects, just place the hanger on your finishing bench. For heavier projects, peel and stick the hanger to your bench to provide sturdy support.

Insulation hangers are available any place metal duct work is sold. The hangers cost about \$11 for a box of 100.

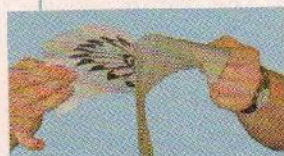
John Milosovic
Tinley Park, Ill.

Pattern Placement

To determine where any small blemishes in your wood will fall within your pattern, photocopy the pattern onto a sheet of transparency paper. You'll be able to see the wood through the pattern and can adjust the placement of the pattern accordingly.

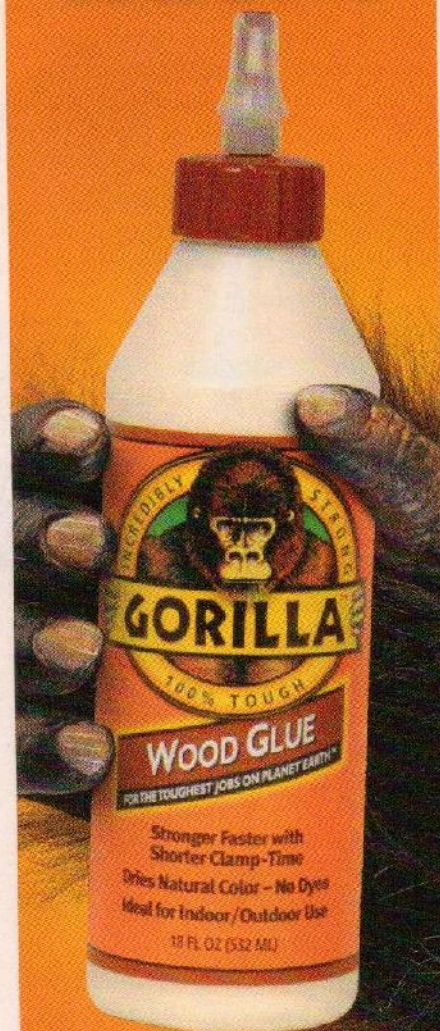
Howard Lampa
Bridgeport, W.V.

TOP TIP in our summer issue wins 50 sheets of Wonderpaper from Wonderpaper by Jason. Send your tips or techniques to Bob Duncan, 1970 Broad Street, East Petersburg, PA 17520, or Duncan@FoxChapelPublishing.com



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Scroll Saw Woodworking & Crafts Launches New Website

Scroll Saw Woodworking and Crafts (SSWC) is pleased to announce the launch of the new and improved website, www.scrollsawer.com.

The new SSWC website is content centered and user friendly. Visitors can browse for content by category, such as features, patterns, videos, and product reviews, or search by keyword or author to quickly locate specific information. Use the tag feature to access all of the online articles featured in a specific issue.

The website includes a variety of videos, including Steve Good's popular videos featured on his Scroll Saw Workshop blog.

The updated message board includes a classified ad section,

personal user blogs, and social groups. Users can link their Facebook page with their message board account, giving them the option of posting replies made on the message board to their Facebook account.

In addition to the new features, visitors will find old favorites, such as subscriber services, a searchable article index, and a scroller gallery featuring more than 7,000 user-generated images.

Stop by the new website today to download a pattern, read product reviews, or chat with hundreds of scroll saw enthusiasts!



Visit the brand new website at www.scrollsawer.com to download free patterns, view videos, and chat with fellow scrollers!

Creating Patterns with Inkscape

Inkscape, a free vector-based drawing software, is an excellent tool for creating scroll saw patterns, but some of the tools and processes can be daunting for a beginner. Jim Moss, of Pachuca, Mexico, created an extensive ongoing tutorial that demonstrates the basic functions needed to create drawings using the free software.

You can download the Inkscape software at no cost on their website, www.inkscape.org. Inkscape is compatible with both Mac and

Windows operating systems.

Jim, a ceramics engineer, begins the tutorial by teaching the basics of using a vector-based drawing program. Viewers are shown how to create lines, add curves to lines, and how to adjust the curved lines. These basic techniques are the core building blocks used when creating a pattern.

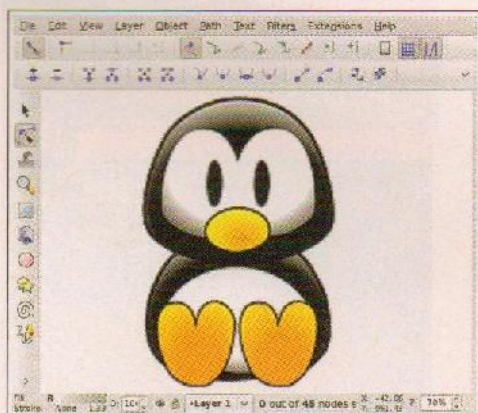
Jim also teaches viewers how to trace images to turn photos into patterns. Jim plans to create additional tutorials covering more of the advanced tools and techniques available with Inkscape.

Vector-based graphics, such as the ones created with Inkscape, allow you to increase or reduce the size of a pattern without changing the thickness of the lines. This feature allows you to greatly increase the size

of a pattern without the pattern looking grainy or pixilated.

Aspiring designers can access the tutorial and correspond with Jim on the *Scroll Saw Woodworking & Crafts* message board at <http://bit.ly/1xQcg0>.

Free online tutorial explains how to use Inkscape to create patterns.



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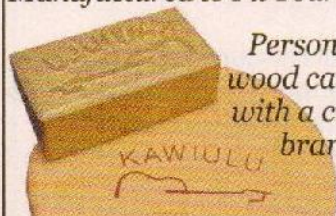
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By Bob Duncan

Scroller's Drill

You can easily drill blade-entry holes in large fretwork blanks with the new Scroller's Drill by Seyco.

The typical throat depth on a drill press can limit the size of your fretwork project because it makes it difficult to drill blade-entry holes in the center of the design. While you can use a hand-held drill to access these hard-to-reach areas, drilling holes perfectly square to the blank using a hand-held drill is challenging. If the blade-entry holes are not drilled squarely in the blank, it creates problems when cutting the design, which are compounded when stack cutting.

The Scroller's Drill solves the problem of limited throat depth. Instead of moving the work around on your drill press, simply move the Scroller's Drill around on your blank. The plastic base sits on top of the workpiece and the mini electric drill passes through the base into the workpiece. This allows you to drill perpendicular blade-entry holes anywhere on the blank.

The drill accepts bits up to $\frac{5}{32}$ " (4mm) in diameter, but works best with smaller bits. When drilling $\frac{1}{8}$ " (3mm)-diameter holes in $1\frac{1}{2}$ " (38mm)-thick hard maple, the drill bogged down and stopped by the time I had drilled down $\frac{1}{4}$ " (6mm). However, the same bit went through a $\frac{1}{4}$ " (6mm)-thick blank with no trouble.

The drill is ideal for drilling tiny holes in fretwork. I chucked a #61 drill bit into the drill and drilled ten holes through a stack of two $\frac{1}{8}$ " (3mm)-thick Baltic birch plywood blanks in about ten seconds. The #61 drill bit is commonly used when cutting with #3 blades. There were no problems with the drill bogging down using the smaller drill bit and thinner stock.

The integrated thumb screw in the base allows accurate angle drilling.

The Seyco Scroller's Drill excels in making multiple blade-entry holes for intricate fretwork.



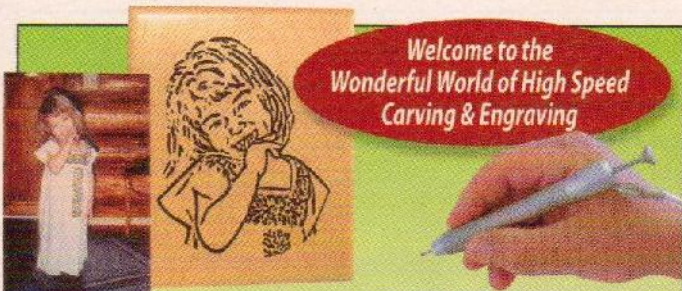
An integrated thumb screw allows you to change the drilling angle to drill angled holes for bowls or baskets. The plastic base slides across your blank without scratching the surface, but stays in place after you position it above the fret.

You can control the depth of the holes by how far you insert the drill bit into the chuck, but I would like to see a mechanical depth stop. It's easy to snap small bits if you drill too deep into the bench or backing board under the blank. I'd prefer to have a depth stop that prevents me from drilling too far beyond the thickness of the blank.

The Seyco Scroller's Drill is compact and portable, and may be the only drilling tool a fretwork artist with limited shop space needs. The Scroller's Drill is not intended to replace a full-size drill press, but it does a great job of drilling blade-entry holes in fretwork of any size.

The Scroller's Drill is available for \$149 plus s&h. Contact Seyco at 800-462-3353 or visit their website at www.seyco.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

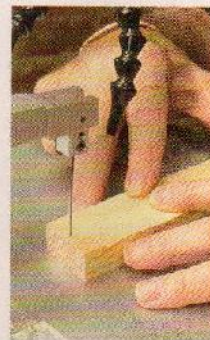
Most scroll saws have an adjustable table that allow you to make cuts at different angles. There are times when you want your saw set at an angle, but most cutting is done with the blade perpendicular to the table. If the table is even slightly off-square, your cuts will be angled. This interferes with 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 these basics, we will publish this page in each issue to assist novice scrollers.



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

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

Stack Cutting

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



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

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

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

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



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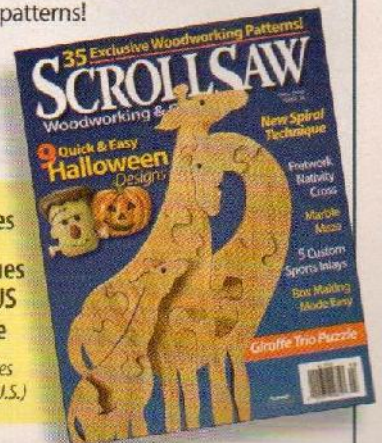
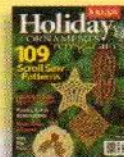
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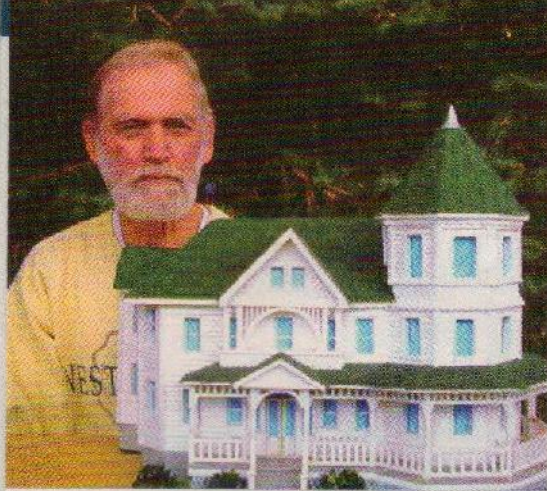
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Amazing Miniature Models

Charles Turner with his most challenging piece—a replica of the Goodin family home.

Charles Turner preserves history with impressive detailed replicas

By Kathleen Ryan

Charleston, Mo., is full of historic buildings and Charles Turner has made it his mission to create miniature wooden replicas of every historic structure that catches his eye.

Charles has never charged for the miniatures he creates, even though he spends several hours each day for two to three months to complete a single model.

"You can't charge for all of those hours. Besides, if I was doing it for pay, I'd have to do it on someone else's timetable and build it to meet their approval. That wouldn't be any fun for me," Charles explained.

It all started three years ago when Charles semi-retired from his job at a farm equipment dealership and ended up with extra time on his hands. He decided to make a miniature replica of his house just for fun. He reproduced other family members' homes as well. After a few rounds of simple houses, Charles was ready for something a bit more challenging.

"There are no kits involved—just a little blood and lots of glue."

"When I was a teenager, I saw the movie *Alcatraz*," Charles said. "This guy in the movie made an enormous model of the Golden Gate Bridge out of wooden matchsticks. I was amazed. It must have left a strong impression on me because I still remember it."

Inspired with the idea that no challenge is too great, Charles recreated the old Mississippi County Courthouse in Charleston. The courthouse had been destroyed by fire years ago. Charles worked from old photos and gave the completed model to the county.

Charles also created a miniature replica of the old Sikeston Train Depot, complete with potted plants, benches, light poles, and tiny signs.

Mike Marsh, executive director of the Sikeston Depot Museum, was taken by surprise with the gift.

"I walked in the door of the museum and saw Mr. Turner standing there with the model," Mike said. "I was basically speechless. It is the highlight of our tours—especially for school children. I'm hoping it will serve as an inspiration for the students, both as a potential hobby and as an example of giving back to their community."

Each miniature is built in Charles' small home workshop. Charles uses a table saw, scroll saw, rotary power carver, hobby knife, and grinder.

"There are no kits involved—just a little blood and lots of glue," Charles said with a laugh. "Most of the original buildings are still here in Charleston. I step them off and take pictures from every angle."

Charles makes a rough replica out of cardboard and makes adjustments to the cardboard model before beginning the actual reconstruction in wood.

After creating the basic structure, Charles uses craft sticks for siding and sandpaper for roof shingles.

Charles' most challenging piece was an old Victorian home with a multi-peaked roof line owned by the Goodin family. Charles presented the masterpiece to Virginia Goodin on her 90th birthday.

"The Goodin home was special for me because my dad was a very good friend of hers," Charles said. "She was so happy to get it and she made us all cry when she told me how proud my dad would be of me—that made it all worthwhile."

Charles Turner's miniature replicas are now spread all over Mississippi County. Looking to the future, Charles said, "There is a big church here in town made out of stone that's really beautiful. I'd like to make a replica of that. I've also been thinking about doing more courthouses. Missouri's got 114 counties and every county has a courthouse. Now that would be a real worthwhile project!"



An early effort, Charles created the Boyd house based on a family member's home.



Creating the proper angles in the roof of the St. Henry Church was a challenging task.



Photo by Emily Dugan

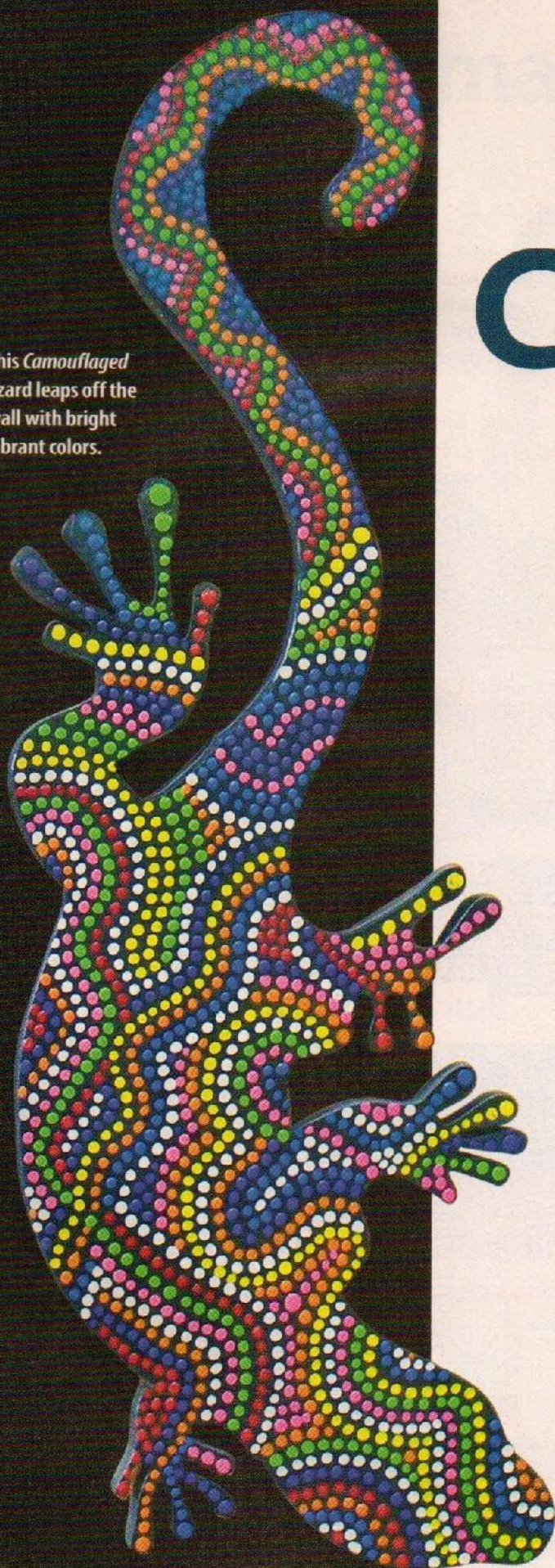
Charles chose the Mississippi County Courthouse as his first historical model.

The old Sikeston Train Depot was originally built in 1916. Charles' replica is proudly displayed in the renovated building which now houses a museum.



Colorful Creations

This *Camouflaged* lizard leaps off the wall with bright vibrant colors.



Artist L. Kim Braa uses a unique painting style to bring her scrolled work to life

Shortly after the disaster of Hurricane Katrina, L. Kim Braa returned to the world of art, ending a 20-year hiatus. The only obstacle for the Ocean Springs, Miss., resident was finding her own niche in a town already brimming with artists.

"I wanted to make something everyone else was not already creating," Kim said. "That is where my aboriginal-style of artwork began. I like to use a lot of whimsical designs with vibrant paint colors and I tend to lean toward a nautical/tropical feel."

An unexpected result of her aboriginal style was the raised texture of the dots.

"I enjoy the look on someone's face, children and adults alike, when I encourage them to feel it," Kim said. "Each piece is created with individual drops of paint and the texture adds to the artwork's appeal. People always say 'You have a lot more patience than I have.' My three sons would probably disagree with that statement."

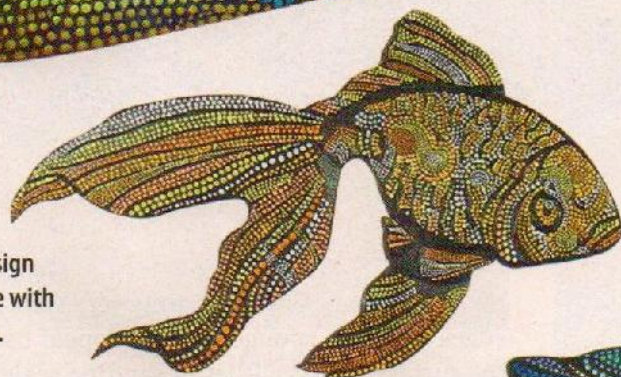
The self-taught woodworker divides her artwork into two different styles: fun and real. The fun projects consist of random painted dots and the use of vivid colors. The real creations use colors suited for the subject. Kim stresses that it's important not to overthink the painting process.

"The dots don't need to be perfect. Just try to be consistent in size and spacing. You can be very random or paint designs, such as circles or curved lines," Kim said. "Let your imagination go and you'll be amazed at what you can create."

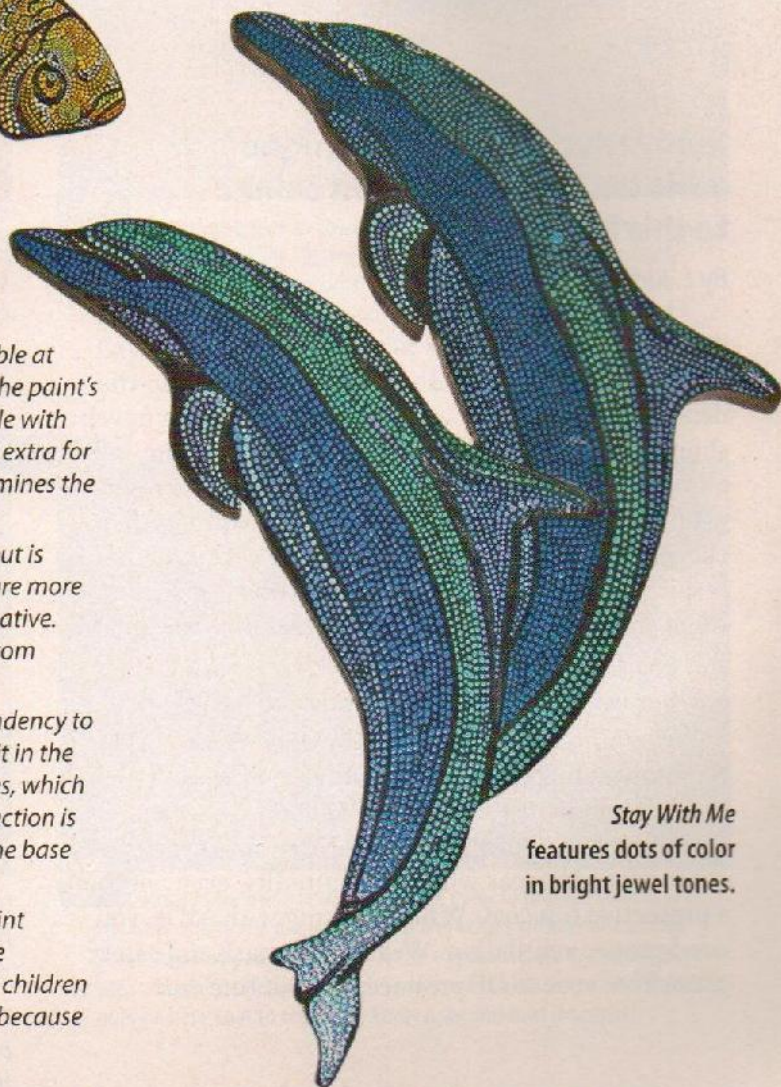
Currently, Kim sells her artwork at local festivals and to family and friends.



Kim uses a splash of color to offset the deep greens in *Snack Time*.



The goldfish design is brought to life with rich earth tones.



Stay With Me features dots of color in bright jewel tones.

Choosing Paint

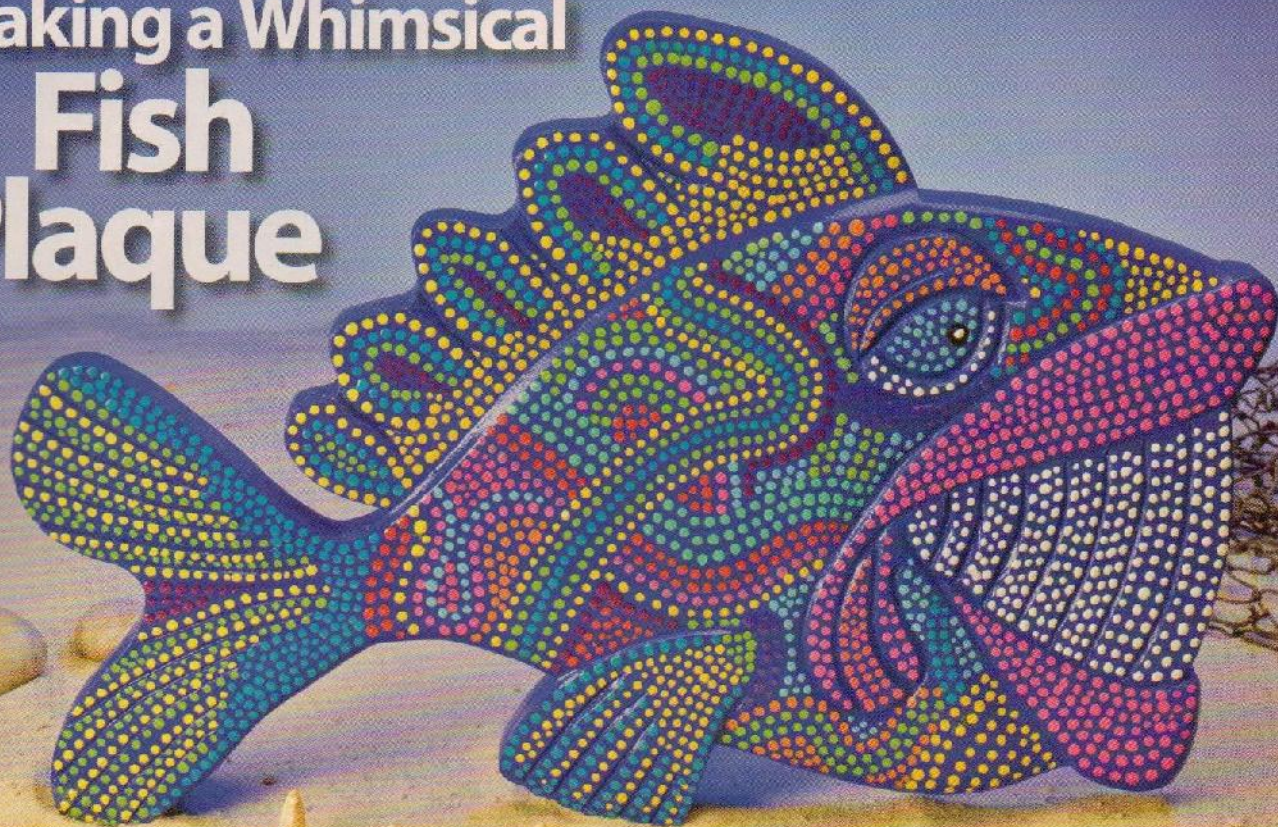
I prefer the inexpensive bottles of acrylic craft paint available at local hobby/discount stores. I like the range of colors and the paint's consistency, which leaves a nice raised dot. Shake the bottle with each use to make sure the paint is well mixed. Don't spend extra for the high-gloss version of paint because the top coat determines the finished luster of the artwork.

Fabric paint gives a desirable texture to your artwork but is more difficult to use. Fabric paints take longer to dry and are more expensive. With practice, you will find they are a fun alternative. This type of paint has a limited selection of colors and custom colors cannot be mixed.

Enamel paint works well for base coats, but it has a tendency to run when applying dots unless you are constantly mixing it in the can. Enamel paint is difficult to dispense in small quantities, which creates a mess and wastes a lot of paint, and the color selection is limited. You can use interior latex acrylic house paint for the base coat, but do not use high gloss paint.

I do not recommend the tubes of artist's acrylic 3-D paint because they don't leave a clean consistent dot and can be expensive. Avoid washable or tempera paint marketed for children because the consistency is very thin. I do not use oil paint because it takes too long to dry.

Making a Whimsical Fish Plaque



Innovative painting technique adds texture and vibrant color to this fun design

By L. Kim Braa

After several family trips to the dentist, I noticed the office lacked visual diversions for patients in the dentist's chair. On the way home, I drive past a novelty shop with large metal sculptures of fish hanging all over the fence. That's when I decided my dentist needed a colorful fish with a big pearly white grin for clients to enjoy. The *Who Me?* title for this project was inspired by that mischievous grin my boys give me when they are up to something—you know the look!

I paint the eyes, lips, and teeth with solid colors and use multiple colors on the fins and body.

Medium-density fiberboard (MDF) is an economical material and is fairly easy to work with. It sands and paints nicely, but MDF does have its restrictions. You cannot display MDF projects outdoors or in areas with high humidity, even with a protective top coat. When working with MDF, you need proper ventilation. Wear a face mask and safety glasses because MDF produces a lot of fine dust.

The surface of MDF paints very well, but the raw edges are like a sponge and can appear duller than the surface unless a filler or sanding sealer is applied. Using a sealer is a personal preference. In most cases, I choose not to use a filler/sealer.

To get started, make a copy of the pattern and transfer the design to $\frac{3}{4}$ " (19mm)-thick MDF. I slide carbon paper under the pattern and trace all of the pattern lines onto the blank. That way I don't have to realign the pattern to transfer the detail lines. Cover the lines to be cut with clear packaging tape to lubricate the blade. Cut around the perimeter of the fish and then remove and discard the packaging tape. The tape may pull off some of the traced lines, but it leaves enough of a guide to engrave the lines.

TIP FIXING PAINTING MISTAKES

If you are not happy with a particular dot and the paint is still wet, use the tip of a clean paintbrush to remove the error. Be careful not to disturb any surrounding dots. If paint residue remains on the fish, moisten the tip of the paintbrush with clean water and remove the residue. Do not allow water to drip from the paintbrush. Repeat this process until the dot is gone.

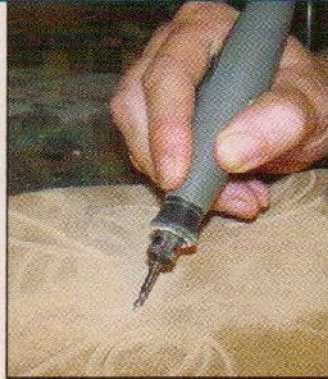
Alternatively, allow the mistake to dry. Use a #5/0 or #0 paintbrush to reapply the base color of paint over the mistake. Allow the paint to dry and dot the area again.

FISH: SCULPTING THE DETAILS



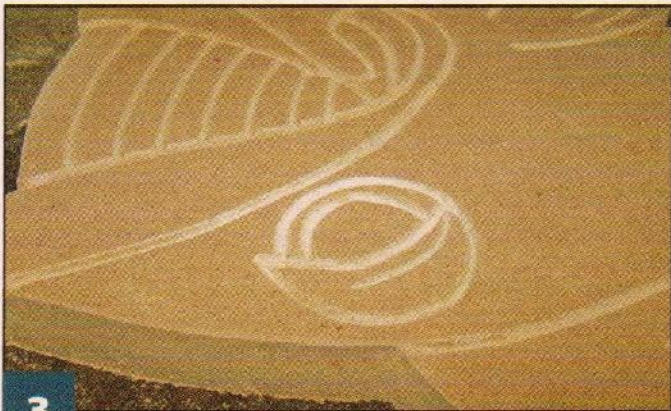
1

Engrave the lines. Take your time and make several passes with a thin tapered diamond engraving bit in a rotary power carver. Deepen the grooves to a depth of $\frac{1}{16}$ " (2mm) to $\frac{1}{8}$ " (3mm) with a medium flame-shaped bit or a large tapered bit.



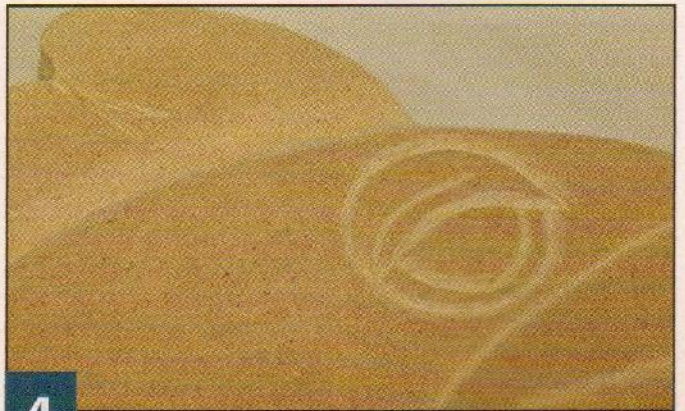
2

Remove the fine dust. The engraving process creates a lot of dust. Use a $1\frac{1}{2}$ " (38mm)-wide clean dry soft-bristled paintbrush to brush away the dust as you engrave the detail lines. Remember to wear a dust mask to protect your lungs.



3

Sand the fish. Use a detail sander equipped with 120-grit sandpaper. Round the edges and remove any remaining traced lines or rough edges created by the engraving process. Hand sand the areas you can't reach with the sander. Sand the back of the piece to remove any rough edges from the cutting process.



4

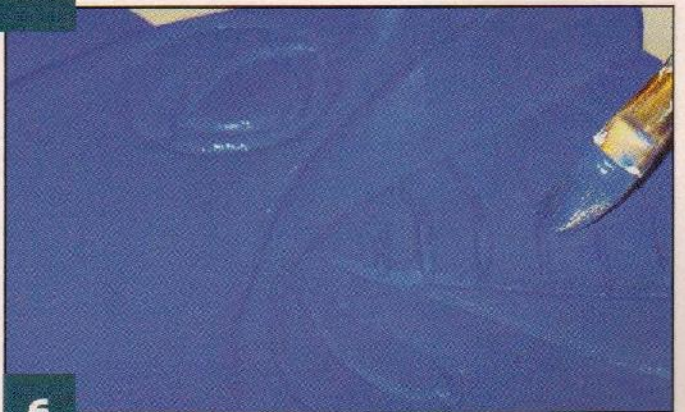
Sculpt the piece. Lower the fins and round the lips and eyes. Remove the sawdust with an air compressor, shop vacuum, or semi-soft bristle paintbrush. Be sure to remove the dust from the grooves and crevices. Do not use canned air as it can create a chemical reaction between the MDF and the paint.

FISH: APPLYING A BASE COAT



5

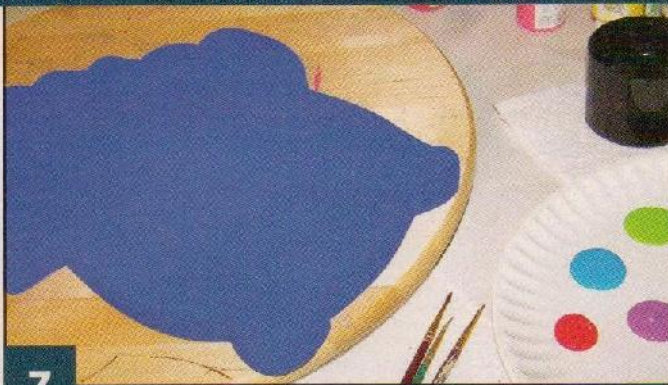
Prepare to paint the fish. Cover a dust-free work area with a drop cloth or old newspaper. Elevate the fish to prevent the paint from sticking to the drop cloth. I use caps from empty spray cans to support and elevate the project.



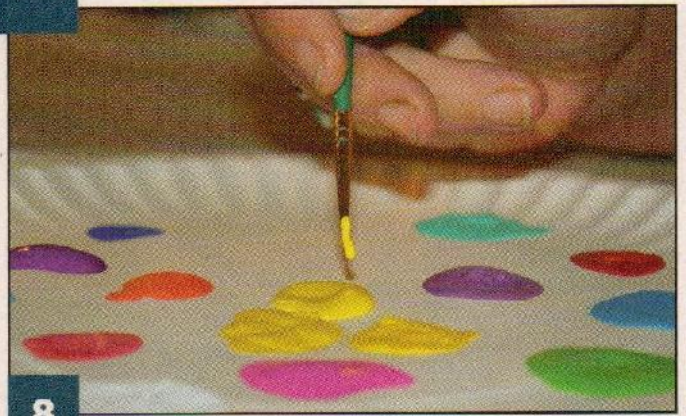
6

Apply the base coat. Use a dark color to provide contrast for the dots. Apply the paint to the top and edges with a natural-hair short-handled paintbrush. Do not let the paint pool in the engraved areas. Use a smaller paintbrush to remove the excess paint. When dry, apply a base coat to the back. Apply a second coat if needed.

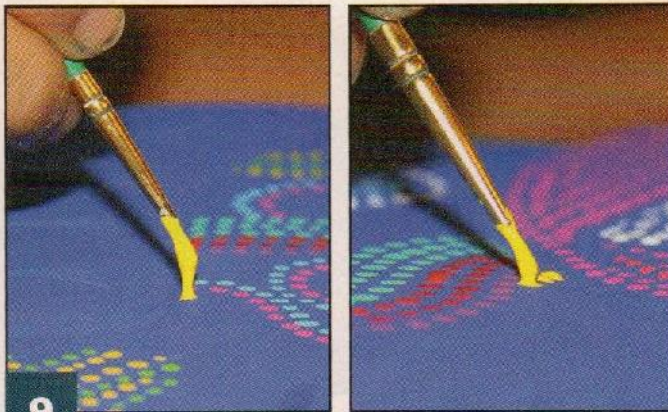
FISH: ADDING THE DOTS OF COLOR



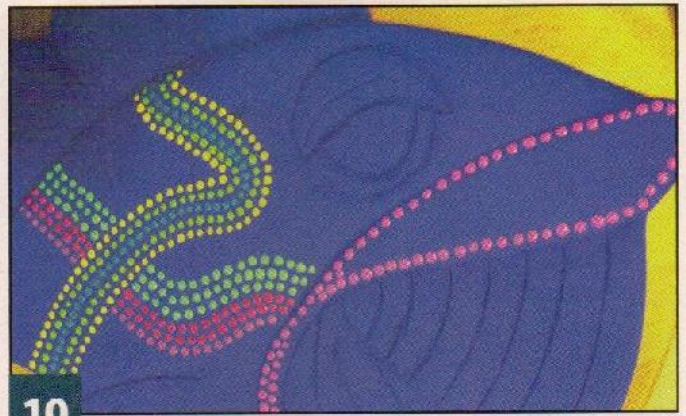
7 **Prepare to paint the dots.** Gather your paint, paintbrushes, clean water, paint palette, and paper towels. Place the fish on a lazy susan for easy access to different areas. Shake the paint and dispense quarter- to nickel-sized pools of paint on a paper plate or an artist's palette. I use six to eight different colors.



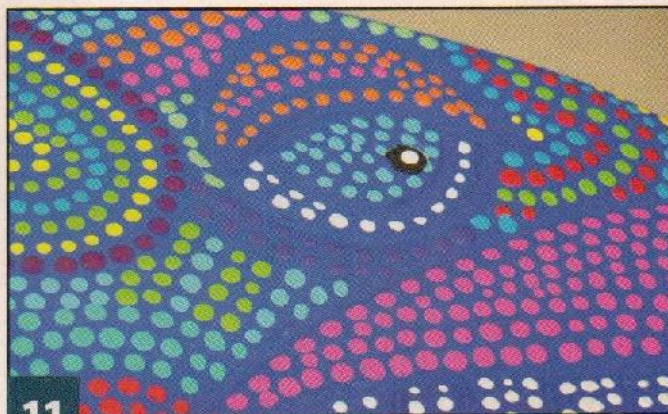
8 **Load the paintbrush.** Use good quality short-haired natural paintbrushes. I alternate between round #5/0, #0, and #2 brushes. The size of the brush determines the size of the dot. Make sure there are no loose bristles in your brushes. Scoop up the paint, creating a pool of paint on the tip of the paintbrush.



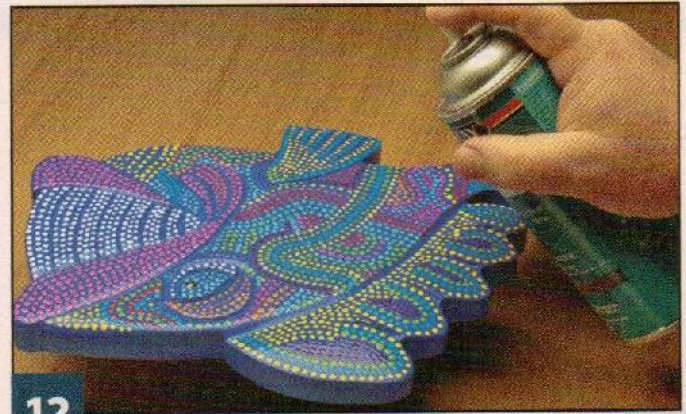
9 **Apply the dots.** Practice on a painted piece of scrap wood. Rest your wrist and hand on a dry surface. Lightly touch the paint, not the tip of the paintbrush, to the surface leaving a bead of paint. Lift the brush quickly and make the next dot, similar to a chicken pecking. The paint will spread so do not apply too much paint to each dot. Each brush full of paint produces three to five dots.



10 **Continue adding dots.** Use one color for an entire chain of dots. Clean the paintbrush with water and dry it thoroughly with a paper towel between each color. Excess water on the paintbrush causes the paint to run. In closed areas, like the lips, teeth, and eye, create an outline of dots following the engraved grooves. Adjust the size of the dots as needed to fill the outlined area.



11 **Paint the eye.** Apply dots around the inner circle of the eye. Let the paint dry thoroughly. Paint a larger dot of black over the previously painted dots and let it dry. Finish with a small dot of white on top of the black for a highlight. Allow the entire piece to dry thoroughly. Dots of paint take longer to dry than brushed paint.

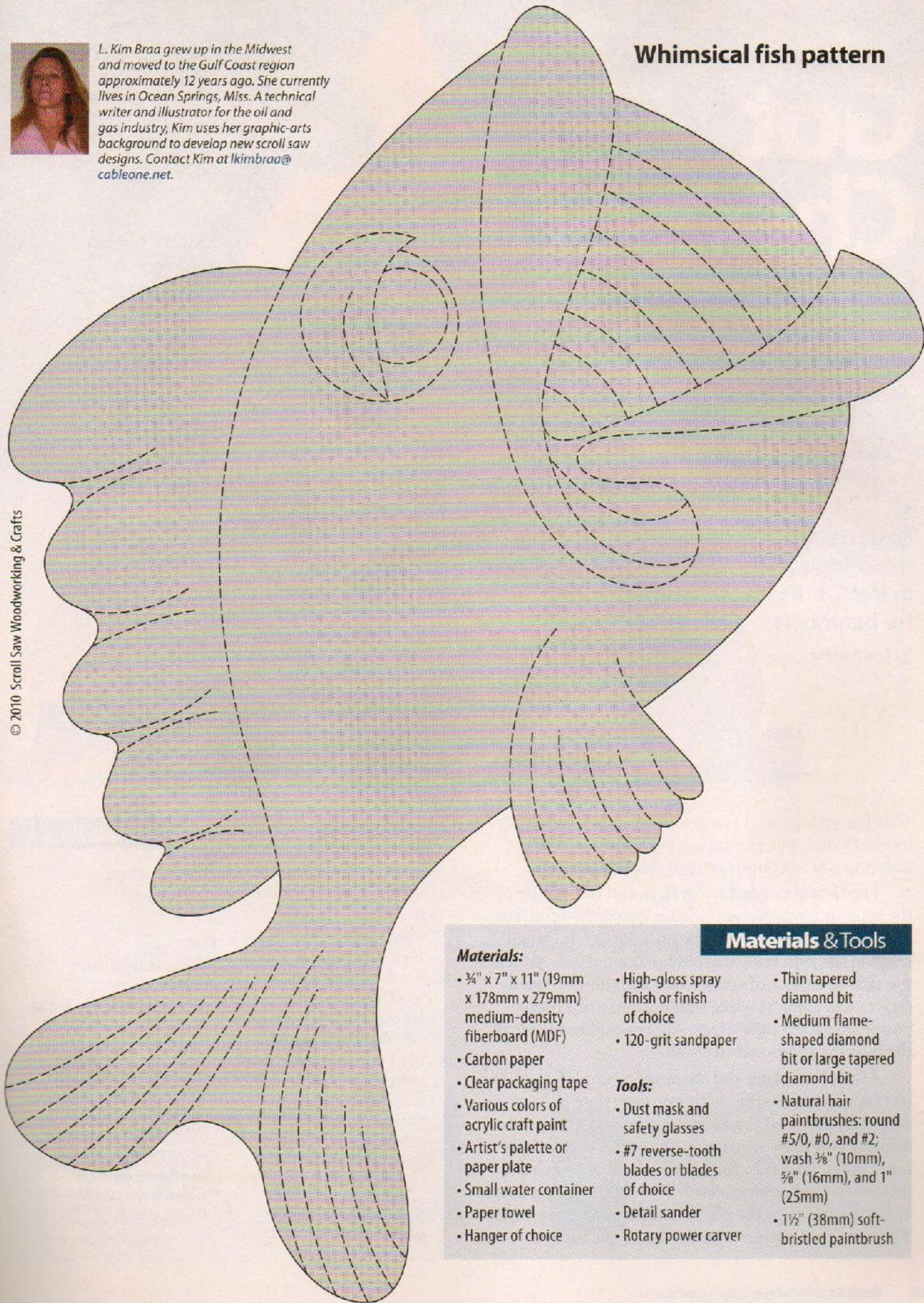


12 **Finish the fish.** In a well-ventilated area, apply several thin coats of high-gloss spray finish to the entire piece. A heavy top coat will eliminate the texture of the dots. Sign the back with a permanent marker. Drill a pilot hole for the hanger screw. Add a few drops of cyanoacrylate glue to the installed hanger for extra reinforcement.



L. Kim Braa grew up in the Midwest and moved to the Gulf Coast region approximately 12 years ago. She currently lives in Ocean Springs, Miss. A technical writer and illustrator for the oil and gas industry, Kim uses her graphic-arts background to develop new scroll saw designs. Contact Kim at lkimbraa@cableone.net.

Whimsical fish pattern



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Materials & Tools

Materials:

- ¾" x 7" x 11" (19mm x 178mm x 279mm) medium-density fiberboard (MDF)
- Carbon paper
- Clear packaging tape
- Various colors of acrylic craft paint
- Artist's palette or paper plate
- Small water container
- Paper towel
- Hanger of choice

- High-gloss spray finish or finish of choice
- 120-grit sandpaper

Tools:

- Dust mask and safety glasses
- #7 reverse-tooth blades or blades of choice
- Detail sander
- Rotary power carver

- Thin tapered diamond bit
- Medium flame-shaped diamond bit or large tapered diamond bit
- Natural hair paintbrushes: round #5/0, #0, and #2; wash ¾" (10mm), ⅝" (16mm), and 1" (25mm)
- 1½" (38mm) soft-bristled paintbrush

Got Cheese?

Basic design featuring a pair of mice is ideal for beginners

By Kathy Wise



This fun little project is a great way to build your intarsia skills. The cheese is simply rounded over, allowing you to concentrate on shaping the mice.

The tails are added as overlays and rest on top of the other intarsia pieces. Choose a durable wood, such as sycamore or maple, for the tails. Be careful when shaping the thin tails to avoid breaking them. Attach the tails to a piece of scrap wood with double-sided tape to add support while shaping and use a rotary power carver for tight areas. Apply wood hardener to the tails for additional strength.

After the cutting and shaping is complete, tack the intarsia pieces together with cyanoacrylate (CA) glue. Then trace around the assembled project and cut the backing board. Be sure to cut the open areas for the holes in the cheese in the backing board. Attach the intarsia to the backing board. When dry, apply a coat of spray varnish to the project and let it dry overnight. Then attach a mirror-style hanger to the back.

Materials:

- 1" x 6" x 7" medium shade of wood, such as beech (mice)
- ½" x 3" x 5" light shade of wood, such as sycamore (tails)
- 1" x 1" x 2" light shade of wood, such as sycamore (ears)
- ¾" x 7" x 9" yellow shade of wood, such as yellowheart (cheese)
- ¼" x 1" x 2" dark shade of wood, such as ebony (eyes)
- ¼" x 7½" x 8" Baltic birch plywood or hardboard (backing board)
- Double-sided tape
- Wood hardener (optional)
- Wood glue
- Cyanoacrylate (CA) glue

Materials & Tools

- Mirror-style hanger
- Spray varnish

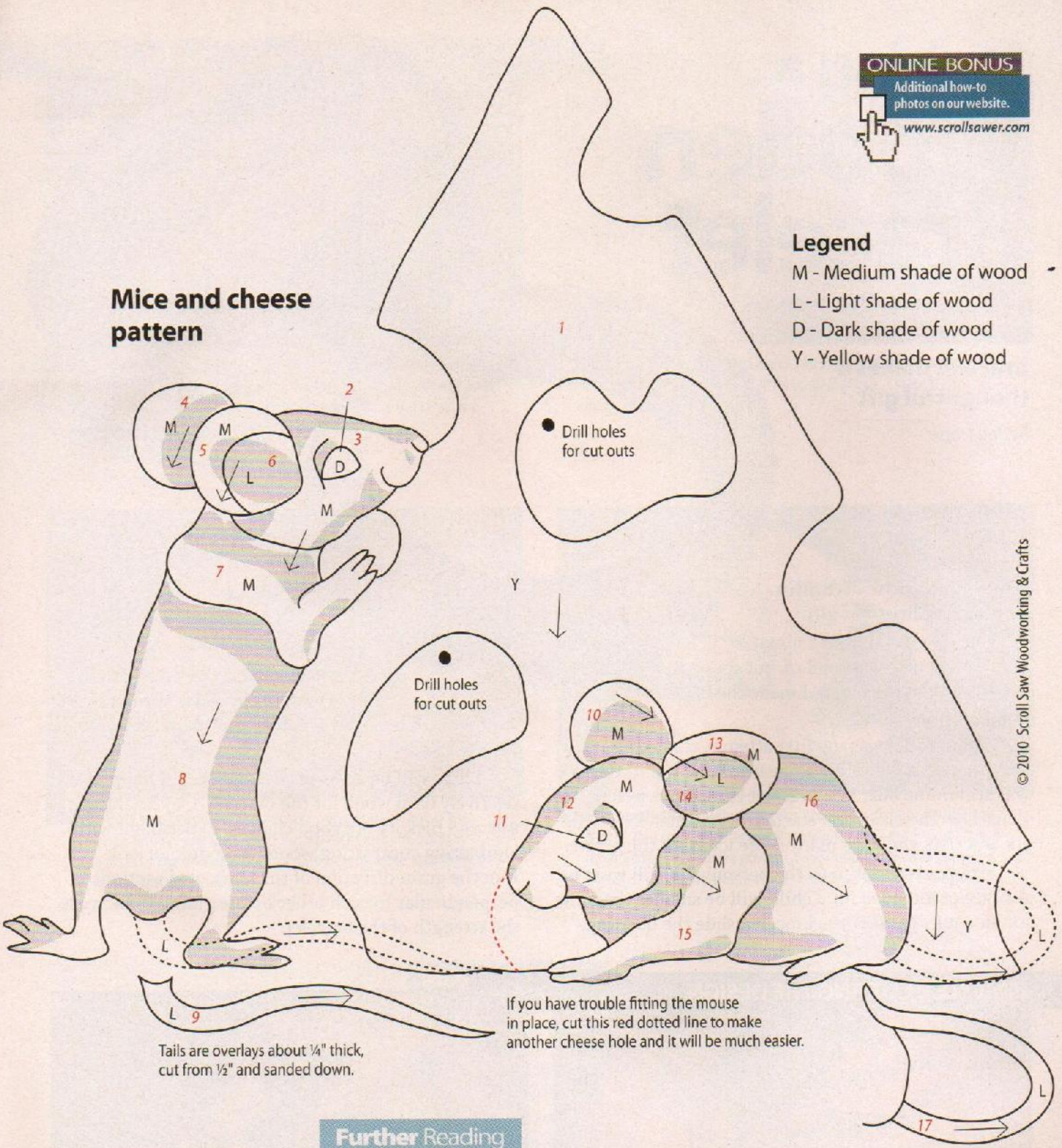
Tools:

- #5 reverse-tooth blades or blades of choice
- Drill with ⅛"-diameter drill bit
- Sanders of choice; I use a pneumatic drum sander, an oscillating spindle sander, and a rotary power carver
- Carving bit for rotary power carver
- Sanding mop
- Woodburner (optional, to darken eyes instead of using ebony)

Mice and cheese pattern

Legend

- M - Medium shade of wood
- L - Light shade of wood
- D - Dark shade of wood
- Y - Yellow shade of wood



Tails are overlays about 1/4" thick, cut from 1/2" and sanded down.

If you have trouble fitting the mouse in place, cut this red dotted line to make another cheese hole and it will be much easier.

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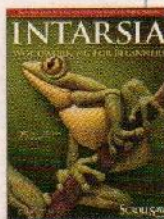
Further Reading

Intarsia Woodworking for Beginners

By Kathy Wise

Learn intarsia in this skill-building guidebook filled with step-by-step instructions and techniques. Includes 25 lessons and patterns.

Available for \$19.95 + \$4.75 s&h (parcel post) from Fox Chapel Publishing, www.FoxChapelPublishing.com, 800-457-9112, 1970 Broad St., East Petersburg, PA 17520, or check your local retailer.



Nationally acclaimed intarsia artist Kathy Wise has authored two books and over 28 articles. Her award-winning intarsia mural work has set a new standard for the art of intarsia. Contact Kathy for a signed copy of her new book. For a free catalog of 450 patterns, contact: Kathy Wise Designs Inc., P.O. Box 60, Yale, Mich. 48097, fax 810-387-9044, www.kathywise.com, kathywise@bignet.net.

Making a Wooden Bracelet

Simple hardwood bracelet makes a thoughtful gift

By Joe Hope

The first bracelet I made was for my wife. We didn't have much money and I wanted to surprise her with a handmade Christmas gift.

The idea came from a metal bracelet my wife was fond of, but she was allergic to the metal. I made the wooden bracelet in the same style.

The bracelet was my first attempt at making anything on my scroll saw. Up until that point, the saw was still in the box. The bracelet turned out well and that's how the obsession started. Since then, I've made six bracelets and have many more ideas for the future.

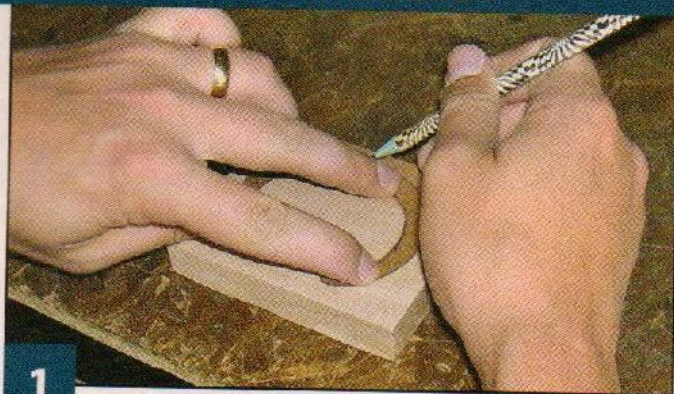
Size the bracelet to fit the person who will wear it. A bracelet intended for a child will be smaller than one for an adult. To wear the bracelet, slide the opening

between your thumb and index finger with the bracelet facing toward your wrist. Then slide it across your palm and onto your wrist.

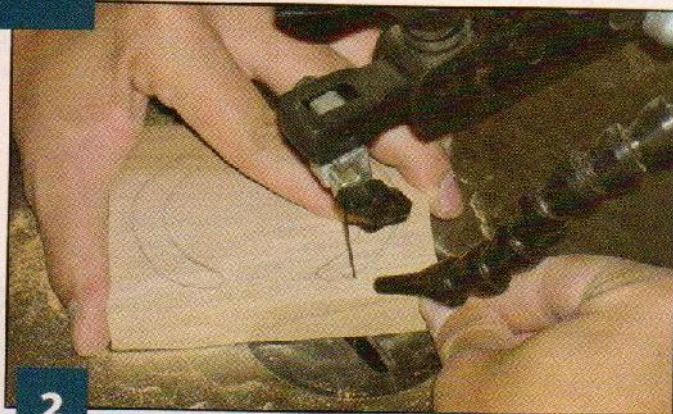
There will be areas of weak grain, so choose a relatively hard wood for the bracelet. Oak, maple, ash, and hickory are good choices. Experiment with laminating contrasting woods for a unique look. Run the grain direction of the laminated sections perpendicular to each other before gluing to increase the strength of the bracelet.



BRACELET: CUTTING THE DESIGN



1 **Transfer the pattern to the wood.** Attach a copy of the pattern to the blank or cut out the pattern and trace it onto the blank. Align the grain direction with the arrow on the pattern.



2 **Cut the bracelet.** Since the wood is hard and thick, use a #5 skip-tooth blade. Don't be concerned about rough edges on the bottom of the blank at this time.

BRACELET: SHAPING AND FINISHING



3 Shape the bracelet. Smooth and round the inside of the bracelet. Use an oscillating spindle sander or a rotary power carver equipped with a sanding drum. Use the sanding drum to round over the edges and smooth the outside.



4 Hand sand the bracelet. Start with 100-grit sandpaper and use progressively finer grits up to 220 grit. Remove any tool marks or scratches.



5 Buff the bracelet. Use a rotary power carver with a felt wheel to remove any dust. Push thumb tacks into the bottom of both arms of the bracelet. Use hot glue to attach the thumb tacks to a piece of scrap wood.



6 Apply the finish. Spray the bracelet with your varnish of choice. Rub the finish between coats with #4/0 steel wool. Polish the finish using a rotary power carver equipped with a polishing wheel. Load the polishing wheel with wax or jeweller's rouge.

Materials:

- $\frac{3}{4}$ " (19mm) x $3\frac{1}{2}$ " (89mm) x 4" (102mm) hardwood of choice
- Yellow wood glue (optional for laminating blanks)
- Spray varnish
- Assorted grits of sandpaper
- #4/0 steel wool

- Wax or jeweler's rouge

Tools:

- #5 skip-tooth blades or blades of choice
- Rotary power carver
- Sanding drum

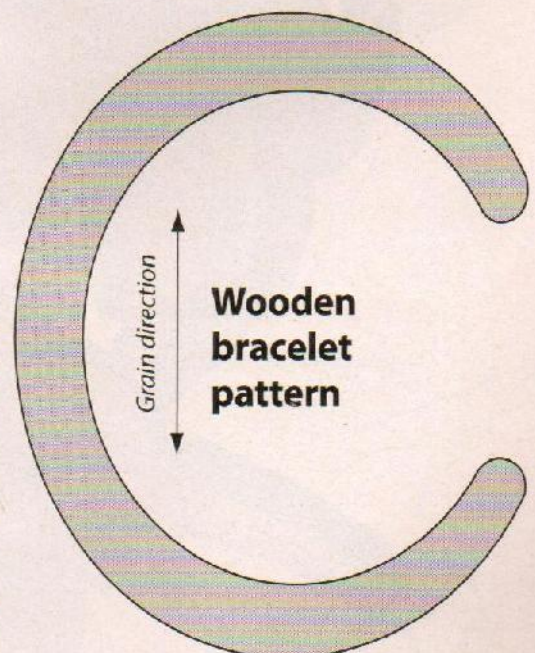
Materials & Tools

- Felt wheel
- Polishing wheel
- Oscillating spindle sander (optional)
- Thumb tacks
- Hot-melt glue gun



Joe Hope lives in Brampton, Ont., Canada and works for Canadian Tire distribution. Joe has been scrolling for one year and specializes in making jewelry for his wife and two-year-old daughter. You can reach Joe at joesawdust@gmail.com. Joe is also a musician. You can check out his music at myspace.com/joehopesmusic.

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Springtime Chickadee

Highlight this simple intarsia design with careful wood selection

By Janette Square



This intarsia design is based on an original acrylic painting by Cindy Kobriger.

I love to watch the chickadees at our birdfeeders, flying everywhere with their distinctive chirps. This intarsia piece is a year-round reminder of their cheerful presence. Because the piece is not too large or labor intensive, I can price the completed project economically, making it a great seller at art shows.

Last spring, I did an arts and crafts show in Florence, on the Oregon coast. I met Cindy Kobriger, who sold original acrylic paintings on note cards. I purchased Cindy's beautiful chickadee painting. Cindy graciously gave me permission to create an intarsia design based on the painting.

This chickadee is not a difficult project, yet it still presents a reasonable challenge. Use $\frac{3}{4}$ "-thick wood for the majority of the design. Use 1"-thick wood for the leaves so you can taper the bottom of the chickadee to make it appear behind the leaf. I use green poplar for the leaves.

Substitute a red or orange wood, such as padauk, for autumn leaves.



Materials & Tools

Materials:

- $\frac{3}{4}$ " x 4" x 6" light wood, such as white sycamore, aspen, or birch (belly, head, eye)
- $\frac{3}{4}$ " x 3" x 4" red wood, such as red sycamore or cherry (breast, beak)
- $\frac{3}{4}$ " x 3" x 4" grey wood, such as blue pine (feathers)
- $\frac{3}{4}$ " x 3" x 4" dark wood, such as Peruvian walnut or black walnut (head, eye, back)
- $\frac{3}{4}$ " x 4" x 6" dark-grained wood, such as bocote (branch)
- 1" x 6" x 7" green wood, such as poplar (leaves)
- $\frac{1}{8}$ " x 8 $\frac{1}{2}$ " x 11" Baltic birch plywood (backing board)
- Clear packaging tape
- Temporary-bond spray adhesive
- Antique white acrylic paint (eye highlight)
- Sandpaper, 220 grit
- Hanger of choice
- Wood glue
- Permanent markers (for signing and coloring edges of backer)
- Clear satin gel varnish or finish of choice

Tools:

- #5 or #7 reverse-tooth blades or blades of choice
- Sanding tools (flex drum, oscillating spindle sander, mop sander)
- Clamps (to hold backer in place until glue dries)
- Skewer (to apply highlight dot to the eye)
- Glue brush
- Dental tools and air compressor (to remove finish from crevices)
- Disposable foam brush

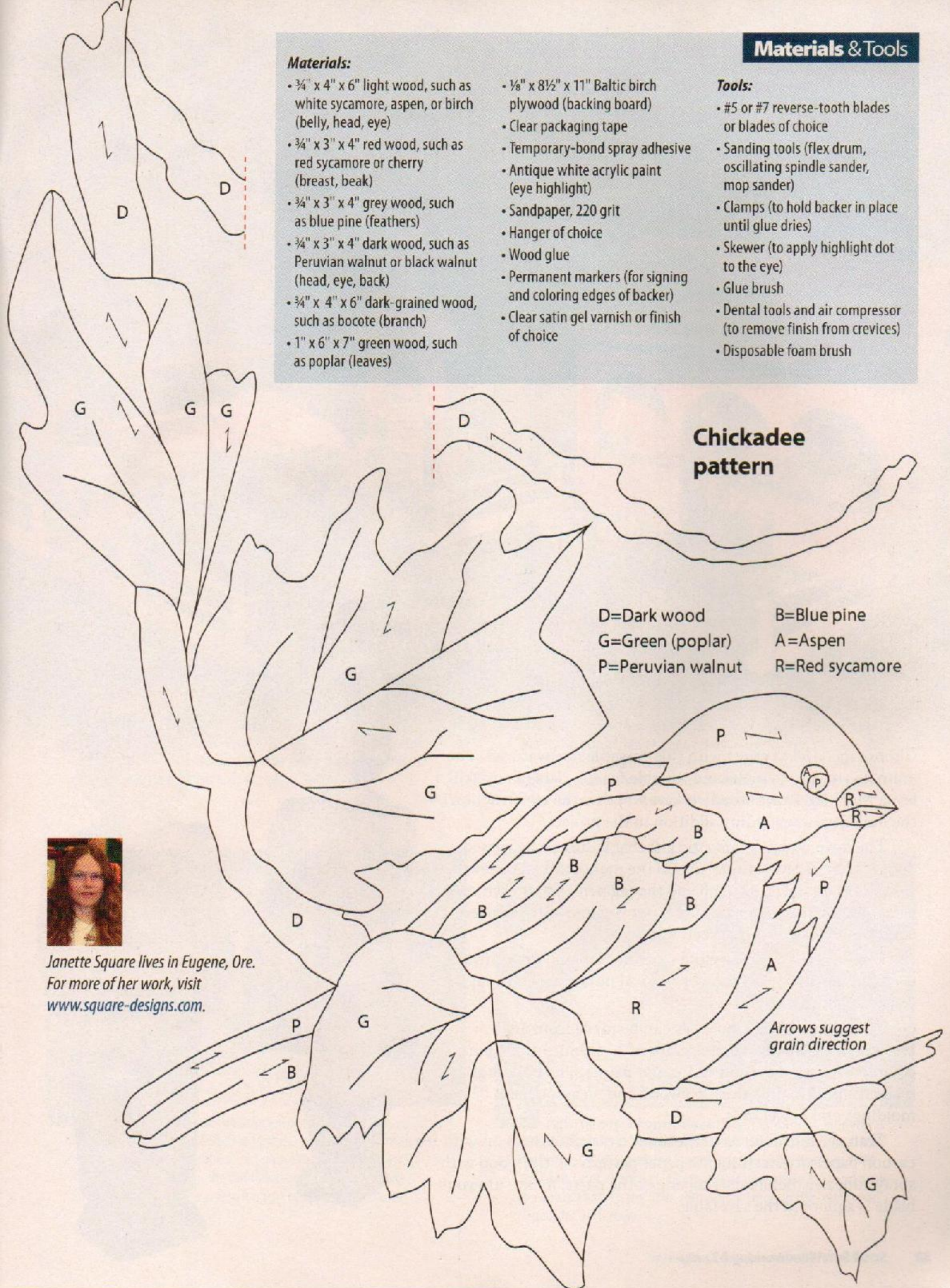
Chickadee pattern

D=Dark wood B=Blue pine
G=Green (poplar) A=Aspen
P=Peruvian walnut R=Red sycamore

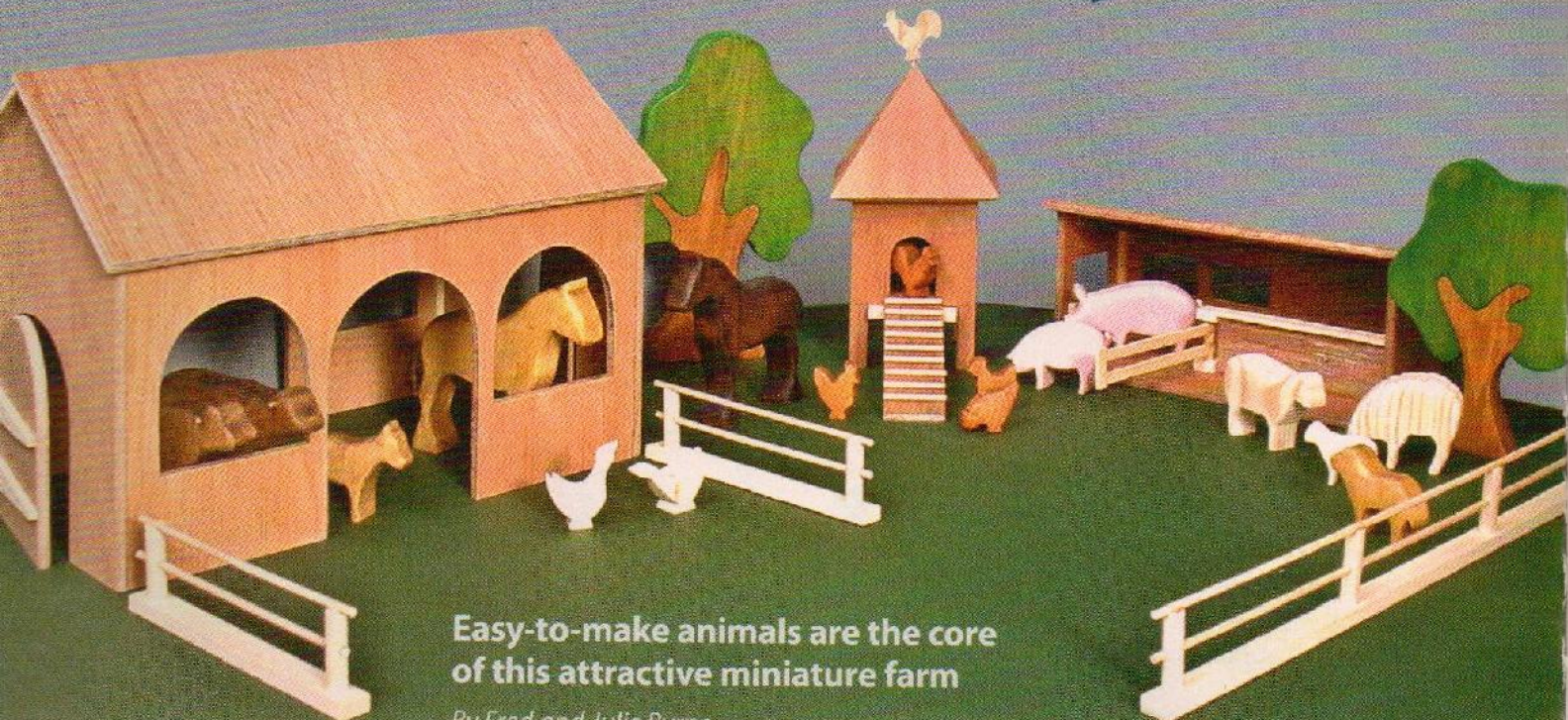
Arrows suggest grain direction



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



Building a Farmyard Play Set



Easy-to-make animals are the core of this attractive miniature farm

By Fred and Julie Byrne

Choose the level of effort with this versatile farmyard set. The animals are easy to make and suitable for scrollers of any skill level. More advanced woodworkers will find the construction of the buildings a rewarding addition to the project.

The farm makes a fantastic gift that is sure to be passed down through generations. Create the main barn and a few animals as an initial gift and add the pig pen and chicken coop later. The lucky recipient is sure to let you know if they need additional horses or fence sections.

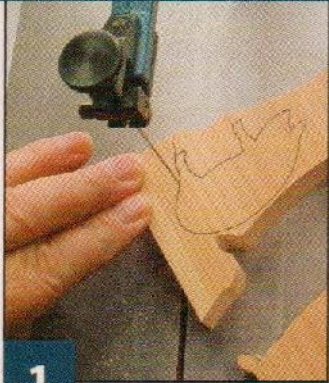
If you don't know of a child in need of their own farmyard, consider donating the project to a local nursery school, day care center, or church nursery.

The farm animals and trees can be made from any assortment of wood. We use scraps of $\frac{3}{4}$ " (19mm)-thick pine colored with acrylic wood stains and paints. The buildings are made from $\frac{1}{4}$ " (6mm)-thick plywood and an assortment of wood moldings and dowel rods.

Transfer the patterns to the stock by tracing them on with carbon paper or attaching the paper patterns to the wood with spray adhesive. Before cutting any of the parts, make sure your blade is square to the saw table.

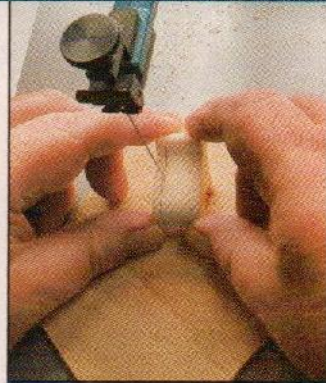


FARM: MAKING THE ANIMALS AND TREES



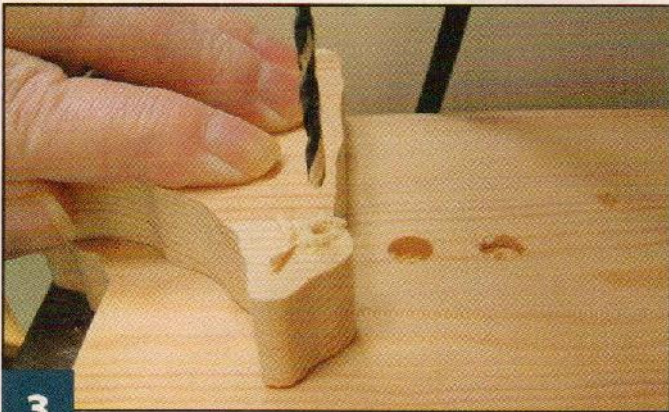
1

Cut the animals and trees. Use your blades of choice. Cut around the perimeter, and then reduce the thickness of the smaller animals, such as the chickens, geese, lamb, pigs, and rooster. Mark a line $\frac{3}{16}$ " (5mm) from the side and cut along the line. Keep the piece cut off from the rooster for later use.



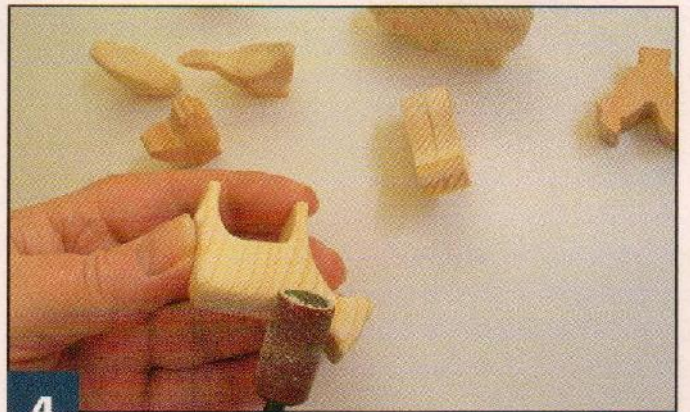
2

Level the feet and trunks. Separate the leaves from the tree trunks to make painting easier. Make sure the animals and trees stand up straight. If they do not stand up straight, level their feet or the bottom of the trunks with a disc sander.



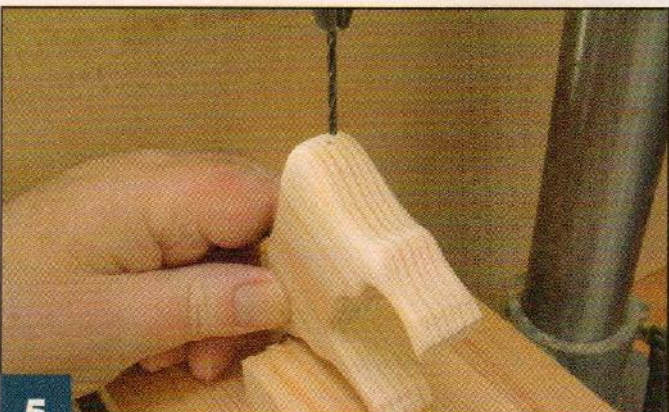
3

Drill the hole for the cow's horns. Drill a $\frac{1}{8}$ " (3mm)-diameter hole where indicated on the pattern. Use a drill press to make sure the hole is perpendicular to the blank and drill the whole way through the blank. Repeat for each cow.



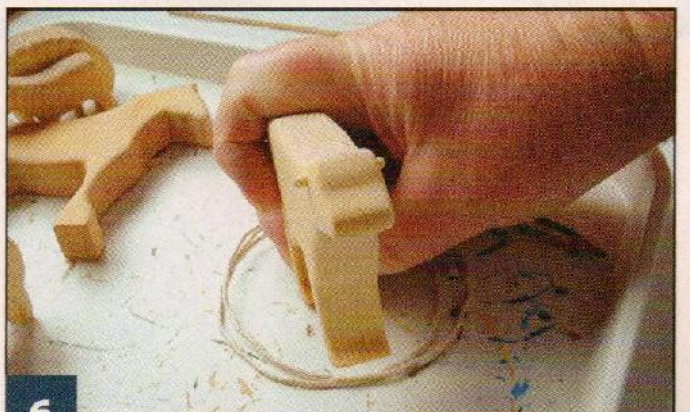
4

Shape the animals. Roughly shape the animals with a disc sander. Use drum sanders and rotary power carvers to shape the smaller curves and round the edges of the trees. Hand sand the figures, working through progressively finer grits of sandpaper, from 180 to 320 grit. Remove the dust with a tack cloth.



5

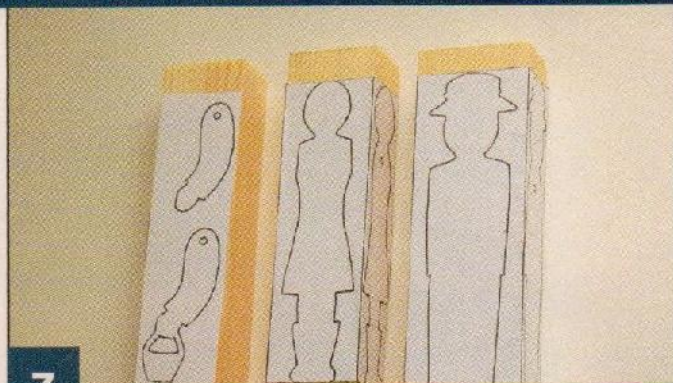
Add the tails. Mark the position of the tail and place a piece of wood under the front legs of the animal. Lean the animal forward until it rests on the wood under the legs and drill a $\frac{3}{16}$ " (2mm)-diameter hole in the hindquarters of the horses, pigs, cows, and calves. Glue varying lengths of string in the holes.



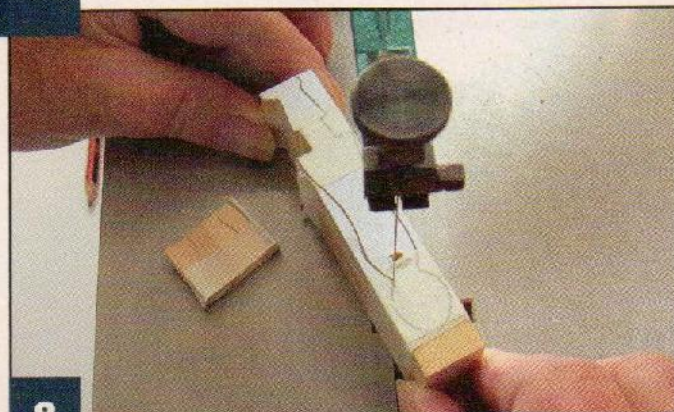
6

Add the cow's horns. Thread a $\frac{1}{8}$ " (3mm)-diameter dowel through the hole in the cow's head and determine the length of the horns. Cut the dowel to length and round the ends with 180-grit sandpaper. Place a small amount of glue in the hole and push the dowel through the hole, centering it through the cow's head. Repeat for each cow.

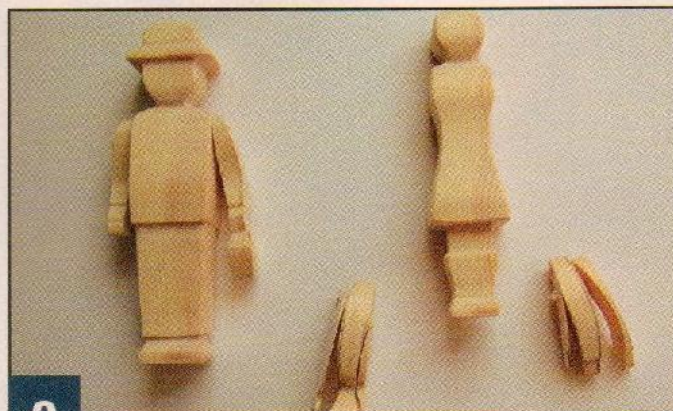
FARM: MAKING THE FARMER AND HIS WIFE



7 **Attach the patterns to the blanks.** Fold the patterns on the dotted lines. Attach the patterns to the blanks, aligning the fold with the corner of the blank. Drill the $\frac{1}{8}$ " (3mm)-diameter holes as indicated through the stock for the arms and bodies. Drill the blade-entry hole for the bucket handle.



8 **Cut the pieces.** Cut the front profile of the farmer and his wife. Secure the waste pieces around the figures with masking tape and cut the side profile. Remove all of the waste pieces to free the figures. Cut the perimeter of the arms and the area inside the bucket handle.

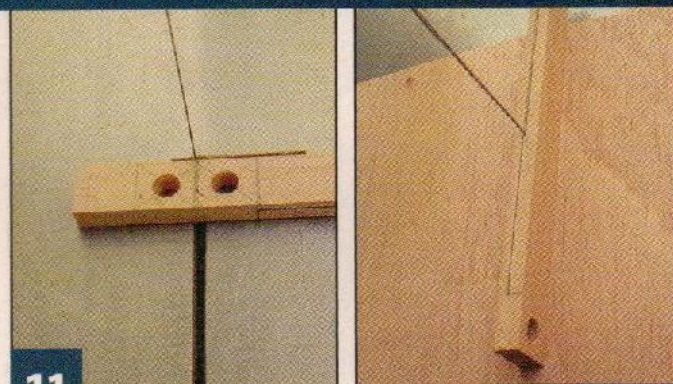


9 **Finish cutting the arms.** Draw a centerline down the side of each arm. Cut along each centerline to create four $\frac{3}{8}$ " (10mm)-thick pieces. Draw tapered lines on the sides of the arms and cut along the lines to shape the arms. Hand sand the arms and figures and round the sharp edges.

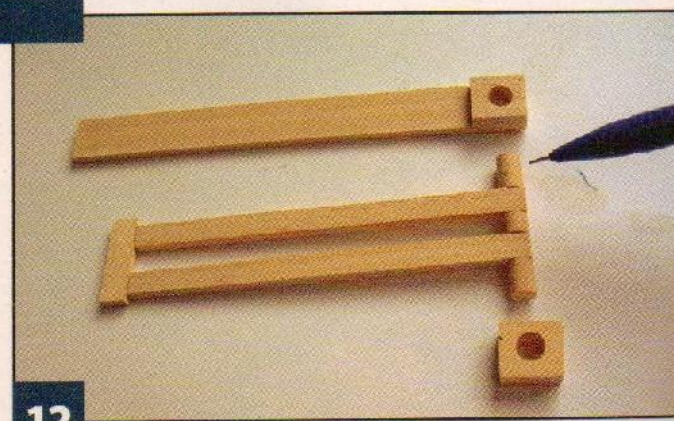


10 **Add the arms.** Insert a $\frac{1}{8}$ " (3mm)-diameter dowel through the arms and body and cut the dowel to length. Insert the dowel through the body and push the arms onto the dowel. Do not glue the arms to the dowel. The arms should move freely so the figure can be posed.

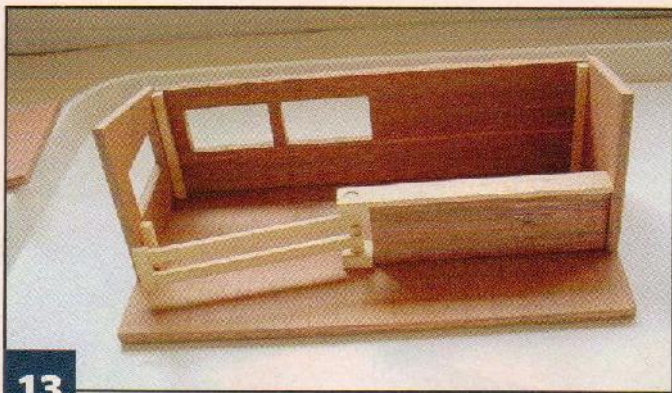
FARM: MAKING THE PIG PEN



11 **Cut the parts.** Parts that are square do not have patterns, but the dimensions are listed in the materials list. Patterns with a dotted line should be attached to the stock as you did with the figures in step 7. Drill the blade-entry holes. Drill the two $\frac{1}{4}$ " (6mm)-diameter holes as indicated on the pattern and cut the half laps and rabbets before cutting the parts to size.



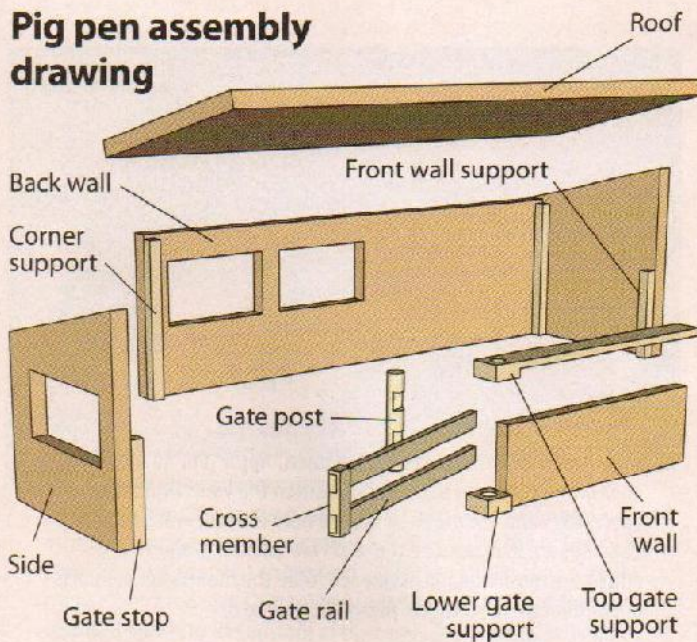
12 **Prepare the parts for assembly.** Sand the pieces with 280-grit sandpaper. Remove the dust with a tack cloth. Dry assemble the pieces to make sure the half-lap pieces on the ends of the rails fit into the rabbets on the gate post and cross member. Apply a coat of clear acrylic varnish to all of the pieces.



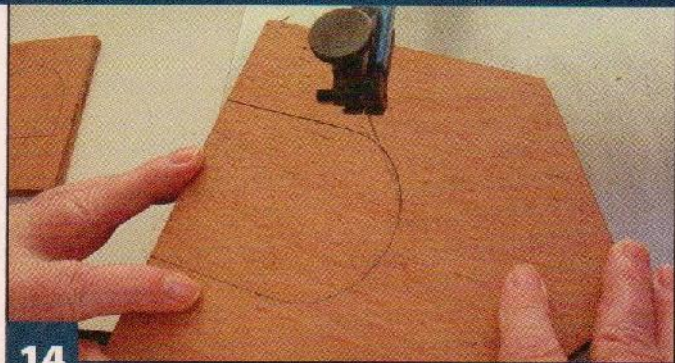
13

Assemble the pig pen. Glue the back and sides to the bottom. Then glue in the two corner supports. Glue the top gate support to the front wall. Glue the front wall and the lower gate support in position. Slide the gate post through the holes in the gate supports. Do not glue the gate post in place. Attach the gate rails and cross member. Glue the gate stop in place. Finally, glue the roof to the three walls.

Pig pen assembly drawing

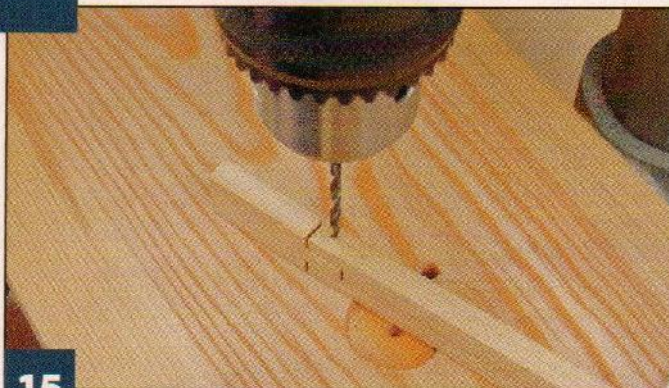


FARM: MAKING THE BARN



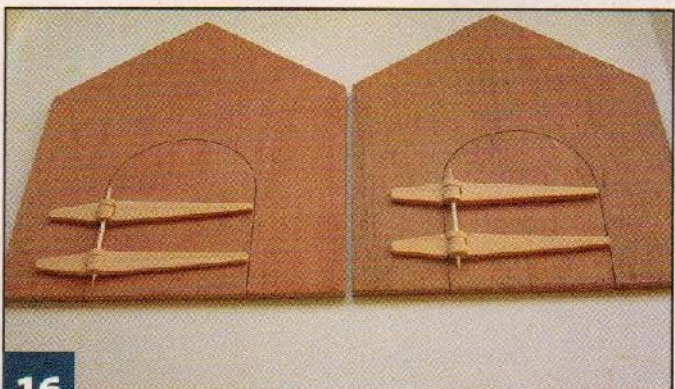
14

Cut the parts. Patterns are not supplied for the roof or support pieces. Dimensions are listed in the materials list. Stack cut the gable sides and front and back walls. Keep the door sections from the gable sides. Sand the pieces with 280-grit sandpaper and remove the dust with a tack cloth. Apply a coat of clear acrylic varnish to all of the pieces.



15

Make the hinges. Cut only the dotted lines on the top-view pattern. Slide the parts together and drill a $\frac{1}{16}$ " (2mm)-diameter hole through the center. Finish cutting the top view. Trace the missing section of pattern onto the side views and cut the side views. Round the hinge sections with a sander. Insert a round toothpick through the holes and check the action. Sand any areas that bind.



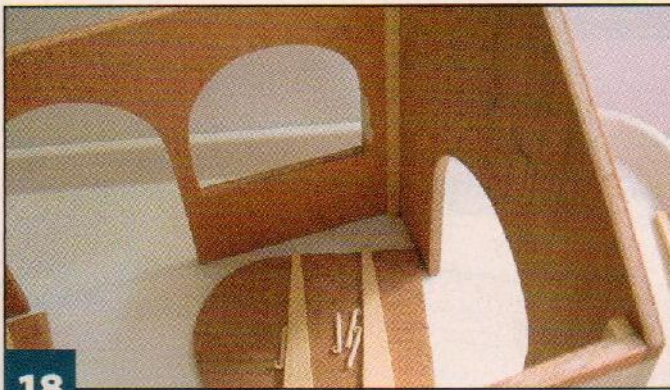
16

Attach the hinges. Lay the gable ends flat and place the doors in position. Place the assembled hinges in position and insert a toothpick through both hinges. Test the action of the door. Mark the location of the hinges with a pencil. Apply a little glue to the back of the hinges with a paintbrush. Use the pencil marks to position the hinges properly and press them down firmly. Let the glue dry.



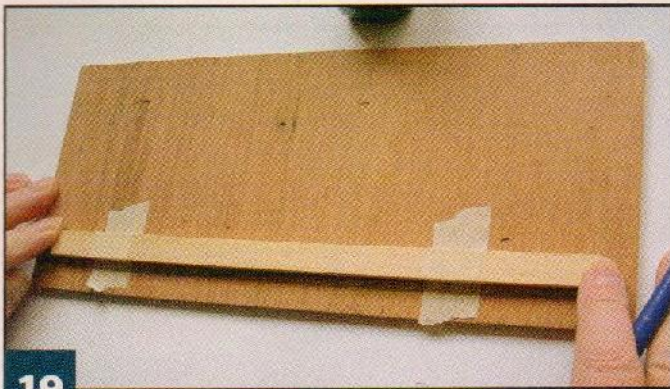
17

Make the hinge pin. Remove the toothpick, cut it in half, and place the tip of the toothpick down as you tap on the cut end with a hammer. This curls the tip so it hangs over the top of the hinge. Cut the toothpick to the length of the hinge. Repeat the process to make the remaining three hinge pins.



18

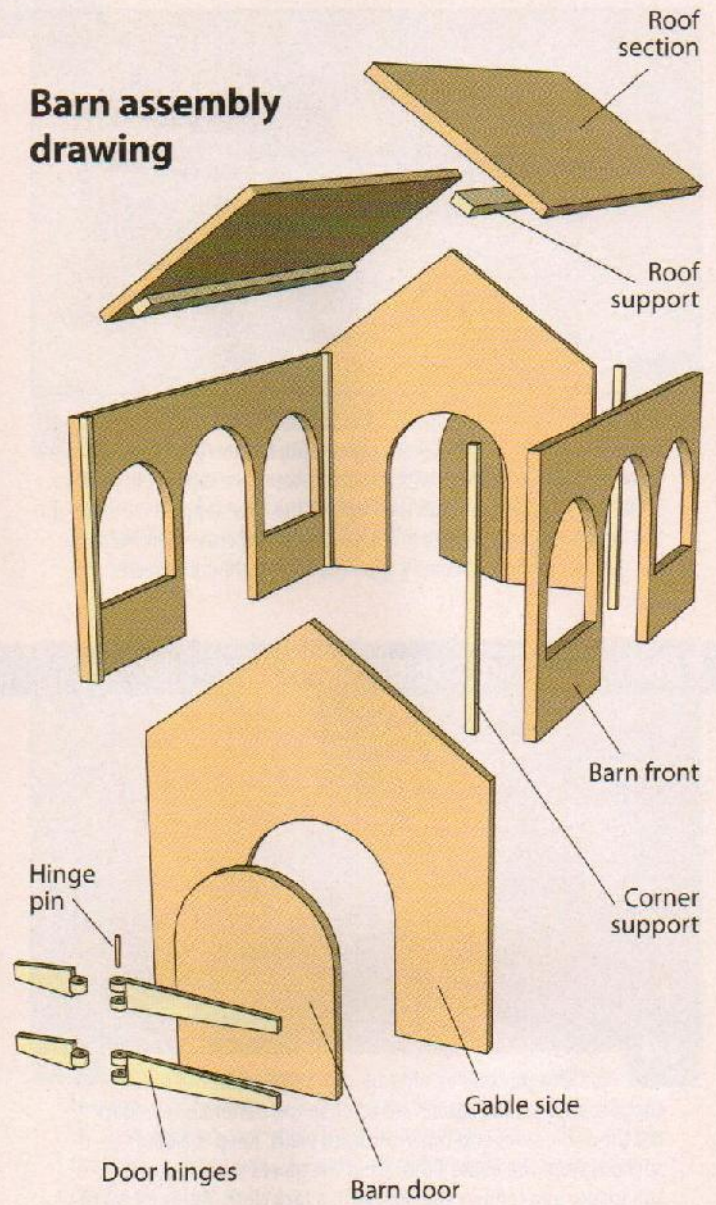
Assemble the sides of the barn. Apply glue to the four ends of the front and back walls. Position the walls inside the gable sides and use masking tape to hold the four walls together. Use a square to make sure the walls are aligned properly and adjust the masking tape as needed. Glue the four corner supports in place for extra strength. Allow the glue to dry.



19

Make the barn roof. The roof sections overlap at the peak and are removable for easy access. Place one roof section onto the barn and mark the location of the wall on the roof. Use the guideline to glue the roof support in place. Secure the support with masking tape until the glue dries. Use the same technique to glue the roof support to the second roof section.

Barn assembly drawing

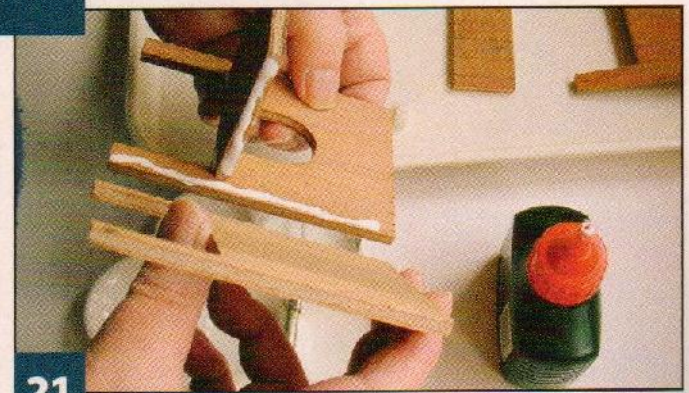


FARM: MAKING THE CHICKEN COOP



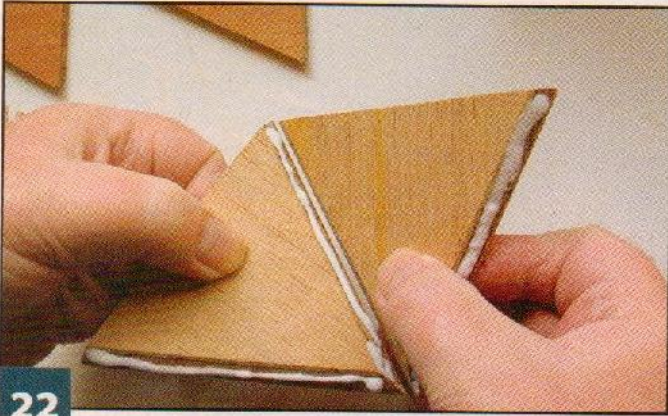
20

Cut the parts. Use the patterns to cut the parts. Cut the sides of the triangular roof pieces at a 35° angle or cut them square and sand the sides to the proper angle with a disc sander. Sand the pieces with 280-grit sandpaper, remove any dust with a tack cloth, and seal the pieces with acrylic varnish.



21

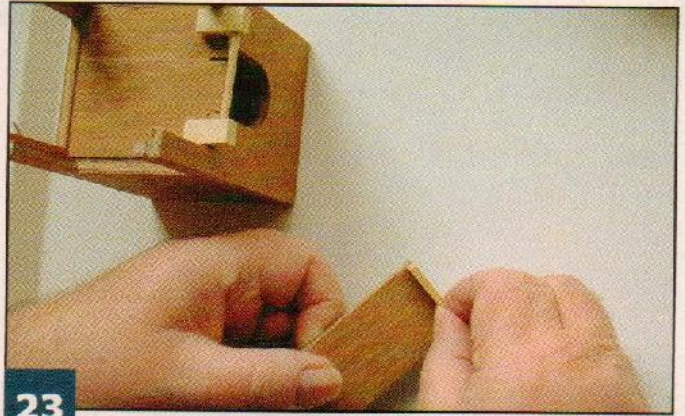
Assemble the sides and floor. Glue the floor to the front wall. Apply glue to the sides of the floor and along the edge of the front wall and attach the side walls. Then glue the back wall onto the sides and floor. Make sure the sides are square and use masking tape to hold everything together until the glue dries.



22

Assemble the roof and attach the ramp runners.

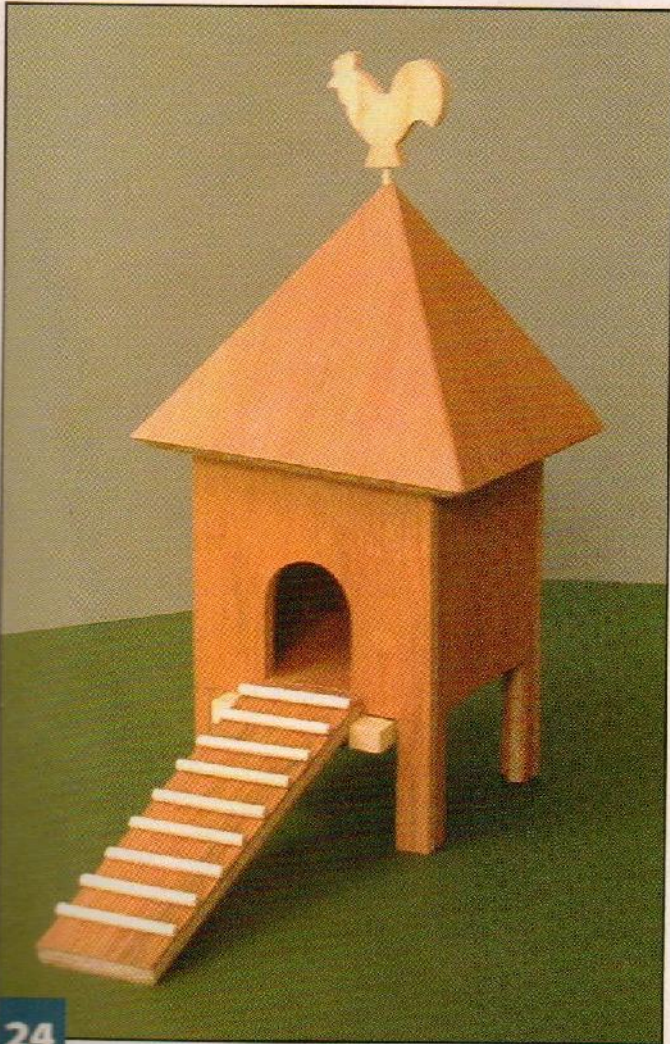
Apply glue to the angled edges of the roof pieces and clamp them together with masking tape. Cut the dowel runners to length and glue them to the ramp approximately 1/2" (13mm) apart.



23

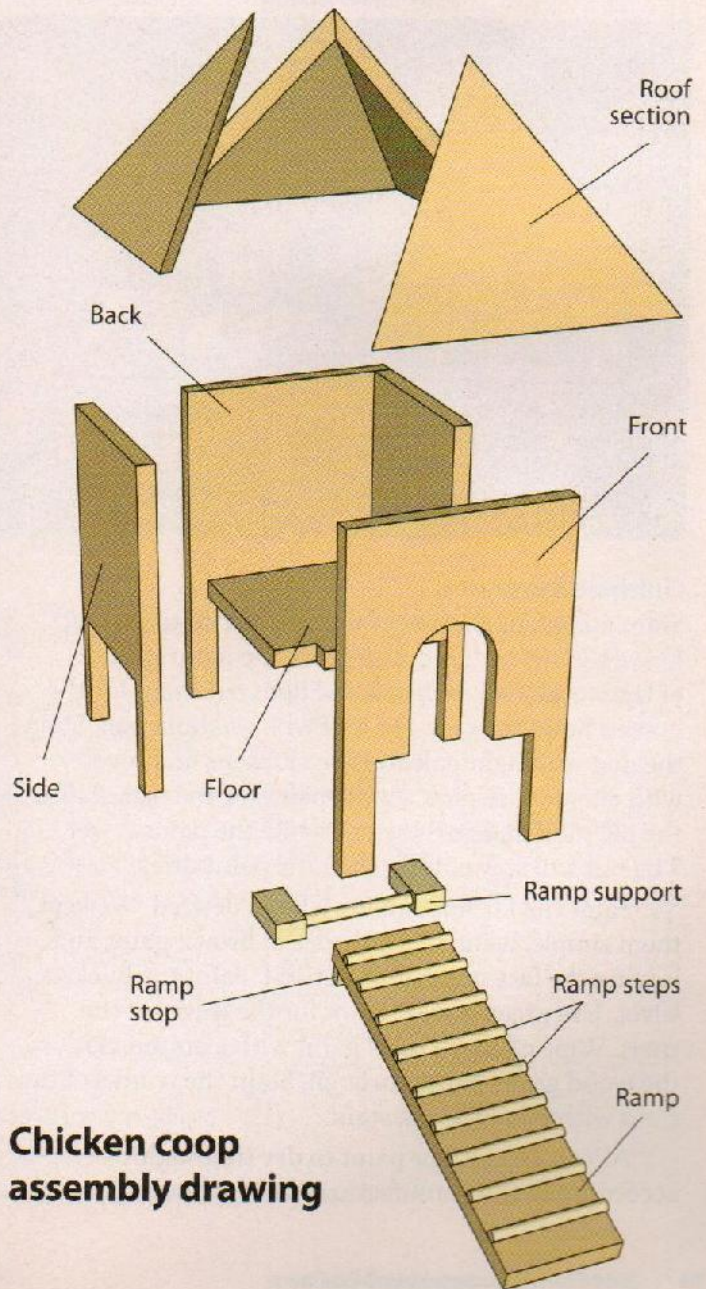
Create the ramp support.

Drill the 1/8" (3mm)-diameter holes and then cut the ramp supports to size. Cut a 1/8" (3mm)-diameter dowel to length and place the dowel into the holes. Glue the ramp supports to the bottom of the chicken coop. The supports protrude 3/8" (10mm) beyond the front wall. Cut the ramp stop and glue it to the bottom of the ramp. Allow the glue to dry.



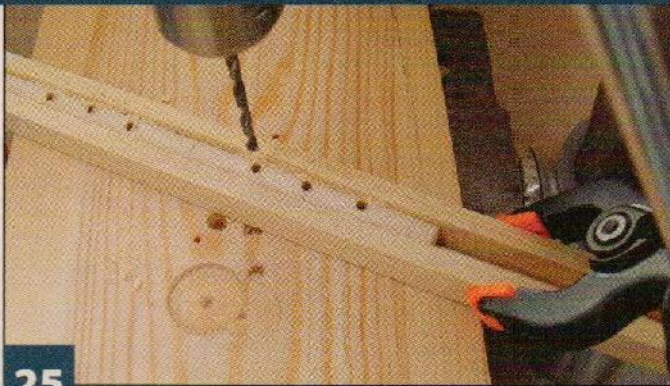
24

Add the roof decoration. Drill a 1/16" (2mm)-diameter hole in the bottom of the scrap rooster left from step 1 and drill a matching hole in the center of the removable chicken coop roof. Cut the ends off of a round toothpick. Glue the rooster to the toothpick and insert the toothpick in the top of the roof.



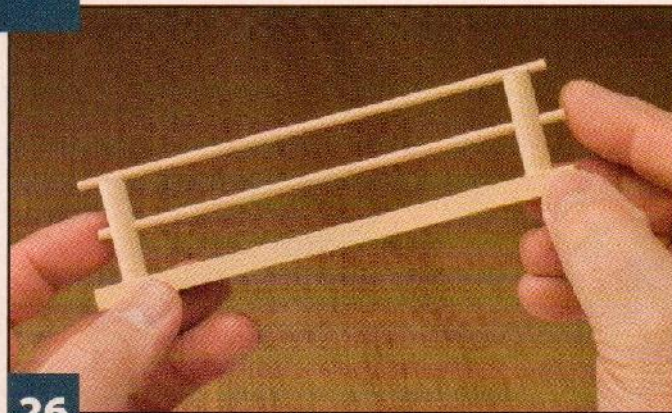
Chicken coop assembly drawing

FARM: MAKING THE FENCE SECTIONS



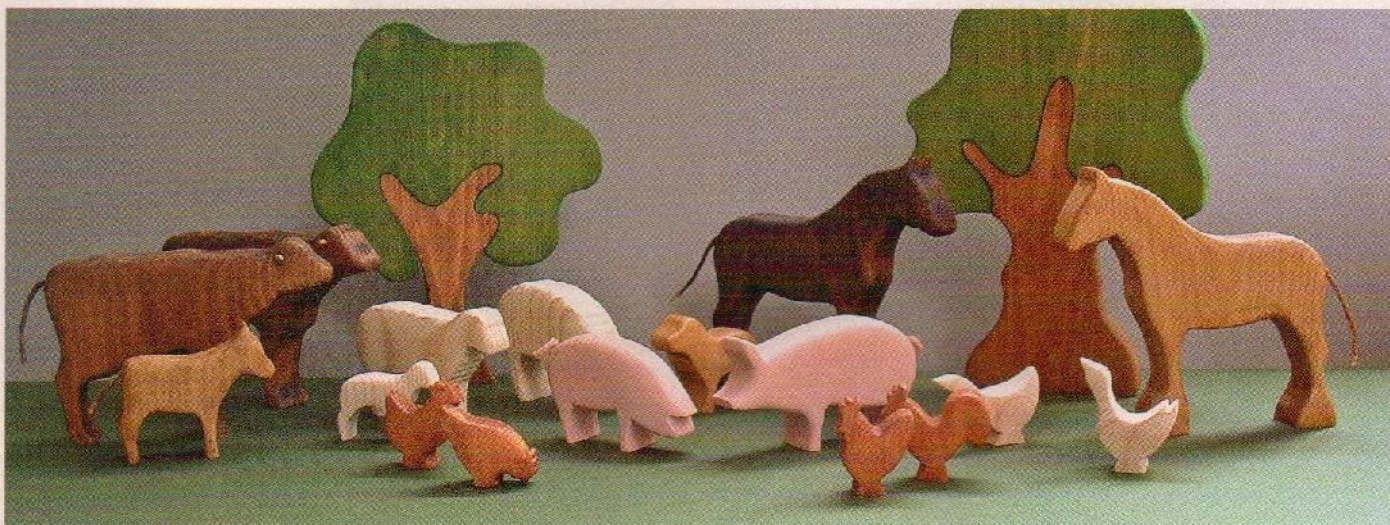
25

Cut the pieces. Drill the holes in the base pieces and cut them to length. Mark the location of the holes for the fence rails on the $\frac{5}{16}$ " (8mm)-diameter dowel. Securely clamp the dowel between two pieces of wood and drill the $\frac{1}{8}$ " (3mm)-diameter holes. Cut the dowel to length to make the fence posts. The cut through the drilled hole creates a grooved top. Sand the bases and fence posts.



26

Assemble the fence. Cut the rails to length and round the ends of the rails with sandpaper. Glue the fence posts into the base with the grooved end at the top. Thread the rails through the middle holes in the posts. Add a drop of glue to the ends of the middle rails to lock them in place. Glue the top rails into the grooves at the top of the fence posts.



Finishing the pieces.

Stain and paint the pieces to add color to the project. Leave the sheep, lamb, and geese the natural color of the wood. Use dark oak and light oak stain for the horses. Stain the cow and calf with medium oak. Stain the dog with light oak and the chickens and rooster with cherry. Use pink acrylic paint for the pigs. Paint the pig's tail and curl the tail while the paint is wet. The tail will stay curled when the paint dries.

Paint the farmer and his wife as desired. We kept them simple, using three shades of brown paint and leaving the face and hands natural. Paint the buckets silver. Use green acrylic paint for the leaves of the trees. Wipe off any excess paint with a cotton cloth so the wood grain shows through. Stain the trunks of the trees with medium oak stain.

Allow the stain or paint to dry thoroughly according to the manufacturer's instructions. Seal

all of the pieces with clear acrylic varnish. Allow the varnish to dry thoroughly according to the manufacturer's instructions.

Safety Note: Many experts feel when finishing materials are fully cured, they are food safe. However, if the project is intended for small children who may put the pieces in their mouths, forego the paint and stain. Leave the pieces unfinished or apply a simple beeswax finish. Small pieces, such as the chickens and geese, should not be given to children under three years of age.

Patterns for the **FARMYARD PLAY SET** are in the pattern pullout section.



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.

Materials:

Note: Items marked with an asterisk(*) DO NOT have a pattern. Cut the pieces to size from the materials list.



Animals:

- Assorted sizes of $\frac{3}{4}$ " (19mm)-thick pine or wood of choice: 1" x $\frac{1}{4}$ " (25mm x 32mm) smallest animal, 4" x $4\frac{1}{2}$ " (100mm x 114mm) largest animal
- $\frac{1}{8}$ "-diameter x 1"-long (3mm-diameter x 25mm-long) dowel (cow horn)

Figures:

- 2 each $1\frac{3}{16}$ " x $1\frac{3}{8}$ " x $4\frac{1}{4}$ " (20mm x 35mm x 108mm) pine or wood of choice (farmer and wife)
- $1\frac{3}{16}$ " x $1\frac{1}{8}$ " x $4\frac{3}{4}$ " (20mm x 35mm x 121mm) pine or wood of choice (arms)
- $\frac{1}{8}$ "-diameter x 2"-long (3mm-diameter x 50mm-long) dowel (attaching arms)

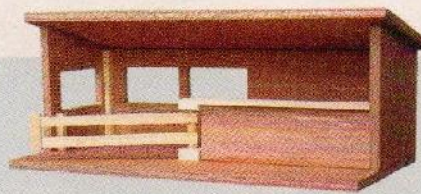
Fence:

(makes two short and one long fence sections)

- $\frac{1}{4}$ " x $\frac{1}{2}$ " x $28\frac{3}{8}$ " (6mm x 13mm x 722mm) pine or wood of choice (base)
- $\frac{5}{16}$ "-diameter x 12"-long (8mm-diameter x 305mm-long) dowel (makes 8 posts)
- 2 each $\frac{1}{8}$ "-diameter x $32\frac{3}{4}$ "-long (3mm-diameter x 828mm-long) dowel (rails)

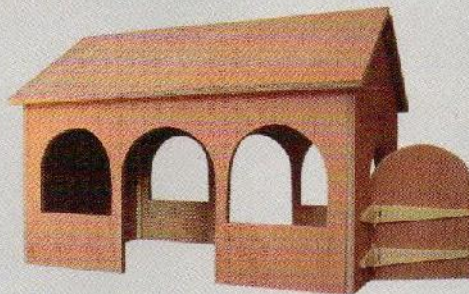
Trees:

- $\frac{3}{4}$ " x 5" x 8" (19mm x 127mm x 203mm) pine (large tree)
- $\frac{3}{4}$ " x $4\frac{3}{4}$ " x 6" (19mm x 121mm x 152mm) pine (small tree)



Pig Pen:

- $\frac{1}{4}$ " x $2\frac{1}{2}$ " x $8\frac{1}{2}$ " (6mm x 64mm x 216mm) Baltic birch plywood or MDF (back wall)
- $\frac{1}{4}$ " x $\frac{1}{2}$ " x 5" (6mm x 13mm x 127mm) Baltic birch plywood or MDF (top gate support)
- 2 each $\frac{1}{8}$ " x $\frac{1}{4}$ " x 4" (3mm x 6mm x 102mm) pine (gate rails)
- $\frac{1}{4}$ "-diameter x $1\frac{7}{16}$ "-long (6mm x 37mm) dowel (gate post)
- $\frac{1}{4}$ " x $\frac{1}{2}$ " x $\frac{1}{2}$ " (6mm x 13mm x 13mm) pine (lower gate support)
- $\frac{1}{8}$ " x $\frac{1}{4}$ " x $1\frac{5}{16}$ " (3mm x 6mm x 23mm) pine (cross member)
- $\frac{1}{4}$ " x $3\frac{1}{2}$ " x $9\frac{1}{2}$ " (6mm x 89mm x 241mm) Baltic birch plywood or MDF (roof)*
- $\frac{1}{4}$ " x $1\frac{3}{8}$ " x $4\frac{1}{4}$ " (6mm x 35mm x 108mm) Baltic birch plywood or MDF (front wall)*
- 2 each $\frac{1}{4}$ " x 3" x $3\frac{1}{4}$ " (6mm x 76mm x 83mm) Baltic birch plywood or MDF (sides)
- 2 each $\frac{3}{16}$ " x $\frac{3}{16}$ " x $2\frac{7}{16}$ " (5mm x 5mm x 62mm) pine (corner supports)*
- 2 each $\frac{3}{16}$ " x $\frac{3}{16}$ " x $1\frac{1}{2}$ " (5mm x 5mm x 38mm) pine (gate stop, front support)*



Barn:

- 2 each $\frac{1}{4}$ " x $7\frac{1}{4}$ " x $8\frac{1}{8}$ " (6mm x 183mm x 206mm) Baltic birch plywood or MDF (gable sides)
- 2 each $\frac{1}{4}$ " x $5\frac{1}{16}$ " x $11\frac{1}{8}$ " (6mm x 145mm x 281mm) Baltic birch plywood or MDF (front and back)
- 4 each $\frac{1}{4}$ " x $\frac{1}{2}$ " x $4\frac{1}{16}$ " (6mm x 13mm x 119mm) pine (hinges)
- $\frac{1}{4}$ " x $4\frac{7}{8}$ " x $11\frac{3}{16}$ " (6mm x 124mm x 300mm) Baltic birch plywood or MDF (front roof section)*
- $\frac{1}{4}$ " x $4\frac{1}{16}$ " x $11\frac{3}{16}$ " (6mm x 119mm x 300mm) Baltic birch plywood or MDF (back roof section)*
- 2 each $\frac{1}{4}$ " x $\frac{1}{2}$ " x $10\frac{1}{8}$ " (6mm x 13mm x 276mm) pine (roof supports)*
- 4 each $\frac{3}{16}$ " x $\frac{3}{16}$ " x $5\frac{5}{8}$ " (5mm x 5mm x 143mm) pine (corner supports)*

Materials & Tools

Misc. Materials:

- Carbon paper
- Sandpaper, 120 to 320 grit
- $\frac{1}{16}$ " (2mm)-diameter string
- Acrylic paint: pink, green, silver, and three shades of brown
- Acrylic wood stains
- Acrylic matte or satin varnish
- Tack cloth
- Wood glue
- Masking tape
- Toothpicks



Chicken Coop:

- 4 each $\frac{1}{4}$ " x $3\frac{1}{2}$ " x 4" (6mm x 89mm x 102mm) Baltic birch plywood or MDF (roof)
- 2 each $\frac{1}{4}$ " x 3" x $4\frac{1}{2}$ " (6mm x 76mm x 114mm) Baltic birch plywood or MDF (front and back)
- 2 each $\frac{1}{4}$ " x $2\frac{5}{8}$ " x $4\frac{1}{2}$ " (6mm x 67mm x 114mm) Baltic birch plywood or MDF (sides)
- $\frac{1}{4}$ " x $2\frac{1}{2}$ " x $2\frac{7}{8}$ " (6mm x 64mm x 73mm) Baltic birch plywood or MDF (floor)
- $\frac{1}{4}$ " x $1\frac{3}{8}$ " x $4\frac{3}{4}$ " (6mm x 35mm x 121mm) Baltic birch plywood or MDF (ramp)*
- 2 each $\frac{1}{4}$ " x $\frac{3}{8}$ " x $\frac{3}{4}$ " (6mm x 8mm x 19mm) Baltic birch plywood or MDF (ramp support)
- $\frac{1}{8}$ " x $\frac{5}{16}$ " x $1\frac{1}{4}$ " (3mm x 8mm x 32mm) Baltic birch plywood or MDF (ramp stop)*
- 9 each $\frac{1}{8}$ "-diameter x $1\frac{3}{8}$ "-long (3mm-diameter x 35mm-long) dowels (ramp steps)

Tools:

- #5 and #7 blades or blades of choice
- Drill press
- Drill bit diameters: $\frac{1}{16}$ " (2mm), $\frac{1}{8}$ " (3mm), $\frac{5}{16}$ " (8mm)
- Disc sander
- Drum sander
- Rotary power carver equipped with small sanding drums
- Scissors
- Pencil
- Artist's brushes
- Carpenter's square
- Sanding block
- Pin hammer

Intricate Fretwork Basket

Showcase your scrolling skills with this elegant design based on an antique French basket

By Pedro Lopez
Cut by Dale Helgerson

Baskets were popular projects in the early days of scroll sawing. This basket was originally designed by a French company in the late 1800s or early 1900s. I found an image of the original basket and recreated the entire pattern using modern software.

The modern software helps make sure all of the pieces fit together properly. The original patterns were hand drawn and woodworkers would often encounter problems during assembly.

The original design used $\frac{3}{16}$ " (5mm)-thick wood, which can be hard to find if you don't plane your own wood. The patterns have been resized to use $\frac{1}{4}$ " (6mm)-thick wood. To create the basket using $\frac{3}{16}$ " (5mm)-thick wood, photocopy the patterns at 75%.

Stack cut the sides to speed production and produce matching sides. Be careful when cutting the slots and tabs. If necessary, sand the slots or tabs for a perfect fit. After all of the pieces are cut, remove the patterns and sand the pieces with 220-grit sandpaper.

Dry assemble the basket, matching the letter of the tab with the letter of the slot. Carefully take the basket apart, apply wood glue to the tabs, and reassemble the basket. Make sure the sides are square and then wrap masking tape around the basket to hold it together while the glue dries. Carefully remove any glue squeeze out while the glue is still wet. After the glue dries, remove the masking tape and any tape residue. Apply several coats of clear spray lacquer. Sand lightly with 320-grit sandpaper between coats.



Materials & Tools

Materials:

This basket is cut from red oak. Plywood is recommended for a sturdier project. Stain the plywood to suit after cutting.

- 2 each $\frac{1}{4}$ " (6mm) x $12\frac{3}{4}$ " (324mm) x $16\frac{3}{4}$ " (426mm) wood of choice (long sides)
- 2 each $\frac{1}{4}$ " (6mm) x $7\frac{1}{4}$ " (184mm) x $11\frac{1}{4}$ " (286mm) wood of choice (short sides)
- $\frac{1}{4}$ " (6mm) x 2" (51mm) x $12\frac{1}{4}$ " (311mm) wood of choice (handle)
- $\frac{1}{4}$ " (6mm) x $12\frac{1}{8}$ " (308mm) x $17\frac{1}{2}$ " (445mm) wood of choice (bottom)
- Assorted grits of sandpaper

- Spray adhesive
- Wood glue
- Masking tape
- Clear spray lacquer

Tools:

- #1 reverse-tooth blades or blades of choice
- Drill with assorted small drill bits



Patterns for the **INTRICATE FRETWORK BASKET** are in the pattern pullout section.



Pedro Lopez lives in Seville, Spain. A mathematics teacher, he restores historic patterns as a hobby. For more of his work, visit www.finescrollsaw.com.

Making a Freestanding Whale Puzzle

Finish this marine life scene naturally or with colorful stains

By Judy and Dave Peterson

Many of my designs have come about based on customer requests. I designed my first whale puzzle, a grey whale, in June 1992. Later that year, I designed a humpback whale puzzle, and a few years later, a sperm whale. These patterns weren't successful in terms of sales, so I quit cutting them.

Star Trek IV: The Voyage Home is one of my favorite movies. When Mr. Scott succeeds in beaming a pair of humpbacks into the bay of the ship he says, "Captain! That be whales!" I had that scene in mind when I designed this pattern, which is of course, titled *That Be Whales*. Unlike my single whale designs, this puzzle featuring a grouping of whales enjoys continuing success.

I cut these puzzles from spalted sycamore. Spalted lumber is beautiful, but very fragile. I broke one of the whales while cutting the puzzle. Fortunately, the oil finish disguises the break. I use Hot Stuff cyanoacrylate (CA) glue to make the repair.

Cutting The Puzzle

After selecting the board, attach the pattern and drill the eyes. Start

your cut at the hump on the back of the diving whale, as marked with an arrow on the pattern. Don't start at the right top corner of the water because you'll end up with a bump on the belly of the whale that will be difficult to sand off. Cut the whale free and then cut along the waves to the leaping whale. Cut around the perimeter of the leaping whale and finish cutting the waves, sides, and base. Pick any entry point and cut the rest of the puzzle pieces.

Sanding Techniques

Lightly sand all of the exposed surfaces with your sanding method of choice. If you're using a drum sander, leave the scrap surrounding the whales in place to avoid damaging the whales. Touch up the edges of all of the pieces. I use a flap sander to eliminate rough spots and give more definition to each piece.

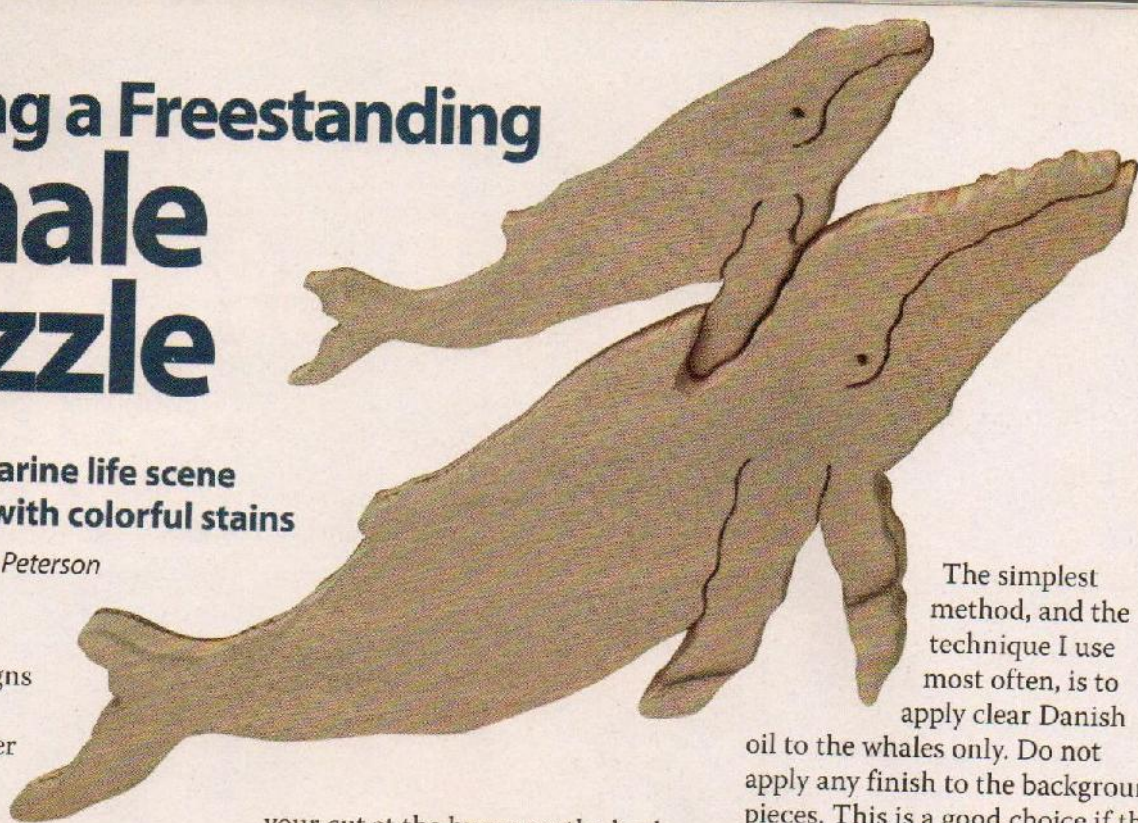
Finishing with Oils and Stains

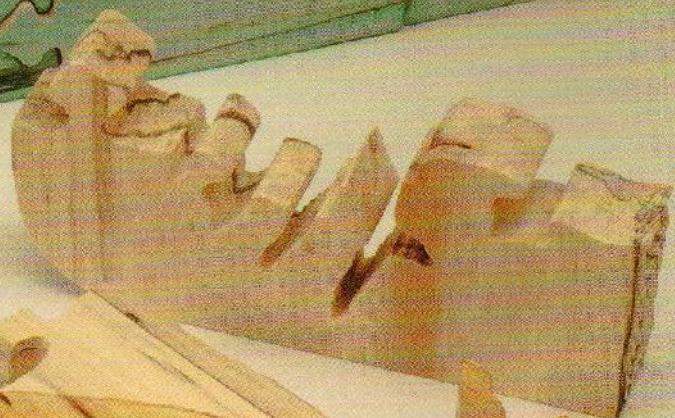
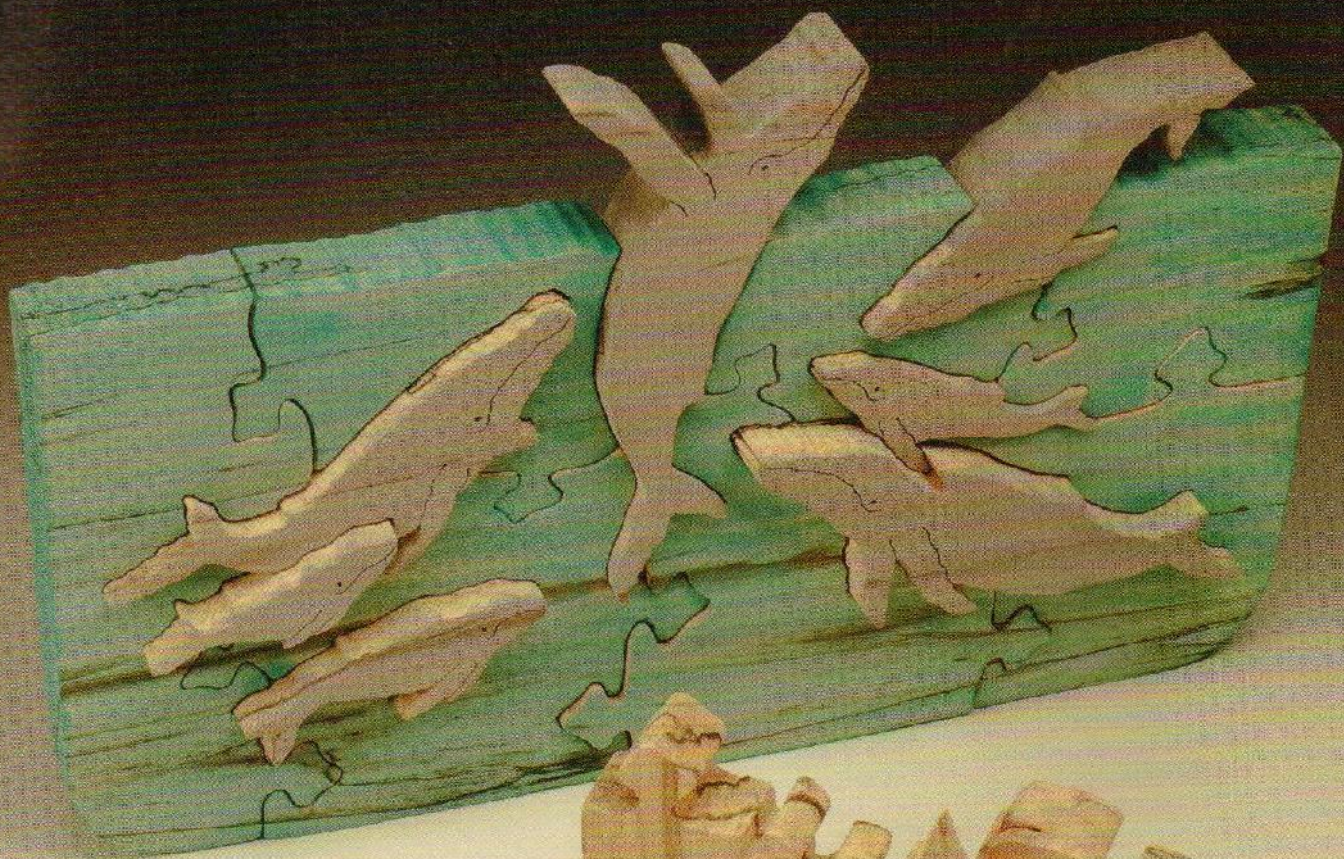
There are several way to finish this puzzle. Regardless of the method you choose, strive for contrast between the whales and water.

The simplest method, and the technique I use most often, is to apply clear Danish

oil to the whales only. Do not apply any finish to the background pieces. This is a good choice if the puzzle is for display and won't be handled. Unfinished wood will pick up oils from being handled and may look grimy. Sand the pieces lightly to remove the oils.

The second finishing method is to apply a stain to provide contrast between the whales and the water. For a puzzle cut from cherry, I apply a light cherry stain to the whales. Then immerse all of the pieces in clear Danish oil and let them dry. One way to apply the Danish oil is to pour the oil into a flat tray and dip the pieces into the pan. Another method is to pour Danish oil into a gallon-size resealable plastic bag with the puzzle pieces. Shake the bag so the oil coats all of the pieces. Wear nitrile gloves as you remove the pieces from the bag or tray and place them on a wire rack over a flat tray so the excess oil can drip off. Flip the pieces often so the oil doesn't settle on one side. Wipe off any excess oil with paper towels. Do not use cloth rags. Spread the used paper towels out to air dry outdoors. Balled-up and oil-soaked paper towels can spontaneously combust.





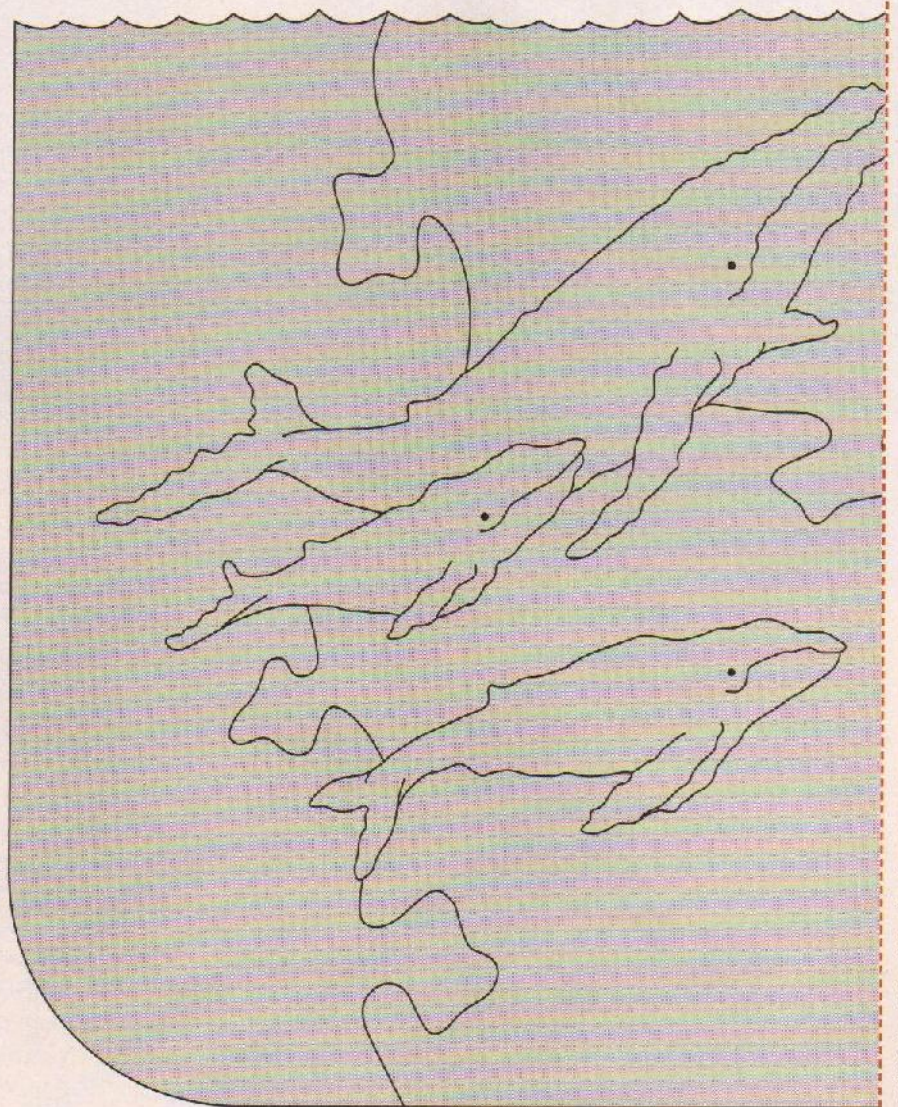
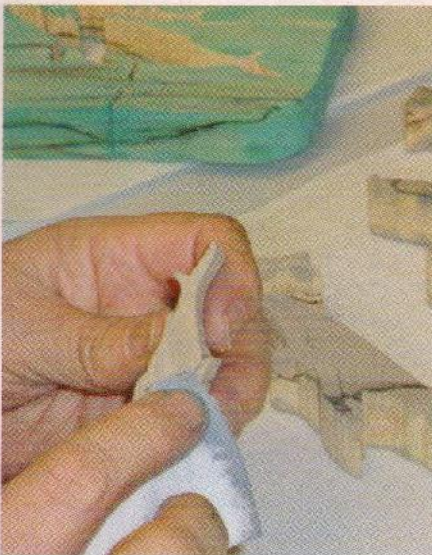


Add color to the puzzle by applying diluted paint with paper towels or a paintbrush.

Finishing with Paint

I prefer a natural finish for my puzzles, but you can add a splash of color with diluted water-based paint. Unlike a penetrating oil or stain, paint doesn't sink into the wood. Instead, it sits on top of the wood and makes it difficult to slide the pieces in and out of the puzzle.

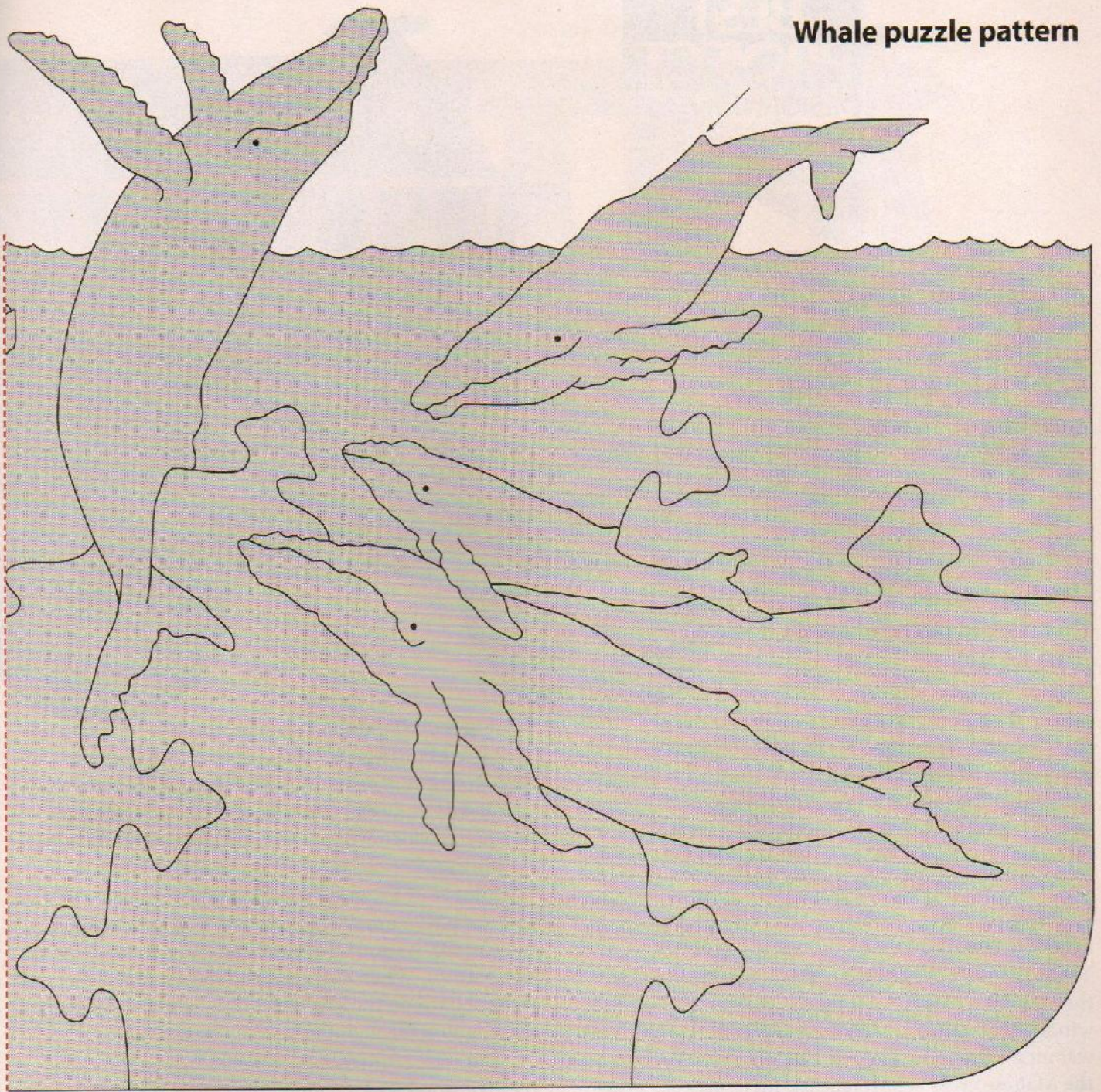
Thin the paint heavily with water to add subtle color without obscuring the figure of the wood. The paint wash is more likely to soak into the wood, similar to a stain, and less likely to interfere with the movement of the pieces. Avoid applying the paint wash on the sides where the pieces join.



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Keep the paint wash on the surface and outside edges of the pieces. The pieces will be easier to assemble and disassemble if you avoid getting the paint wash on the adjoining sides.

Whale puzzle pattern



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Materials & Tools

Materials:

- 4/4" (1", 25mm) x 7 1/2" (191mm) x 12" (305mm) spalted sycamore or wood of choice
- Repositionable spray adhesive
- Clear 2"-wide packaging tape (if using high-rosin wood, such as cherry)
- Finishing materials (flat tray, wire rack, paper towels, resealable gallon plastic bags, nitrile gloves)
- Finish of choice, such as clear Danish oil, cherry stain, or satin-finish latex paint, such as Valspar elephant gray and Monterey Bay teal

Tools:

- #7 skip-tooth or reverse-tooth blades or blades of choice
- Rubber fingertips (to hold pieces while sanding)
- Sanding tools of choice (I use a drum sander and a flap sander)
- Drill with 1/32"-diameter drill bit (eyes)

Dave and Judy Peterson live in Monona, Wis. They are the authors of Animal Puzzles for the Scroll Saw, Fantasy & Legend Scroll Saw Puzzles, Dinosaur Puzzles for the Scroll Saw, and Zodiac Puzzles for Scroll Saw Woodworking, all available from www.FoxChapelPublishing.com.



Creating an Intarsia Fire Truck

**Use hardwood scraps to complete
this classic pumper truck design**

By Fred Conklin

I made the fire truck intarsia as a gift for my stepson when he opened his business Signal One Fire Equipment in Honesdale, Pa. I wanted to make something special for my stepson to display in his new store. After an exhausting search for a fire truck intarsia pattern yielded no results, I created my own, working from photos and drawings.

Selecting the Wood

There are 135 pieces in this design. I use cherry for the main body and poplar for the chrome parts. The windows are ash. I use oak for the accent marking and walnut for the tires. The red lights are bloodwood and the Maltese cross is purpleheart. Intarsia projects are a great way to use up scraps of wood. I also buy boxes of scrapwood from online auction sites.

Make several photocopies of the pattern. Sand the wood with progressively finer grits of sandpaper up to 220 grit. Remove the sanding dust and cover the wood with blue painter's tape. Attach the patterns to the taped surface with spray adhesive. The tape makes it easier to remove the patterns after you cut the pieces. Make sure you consider the grain direction when choosing the wood for each piece and when positioning the patterns on the stock.



Cutting and Shaping

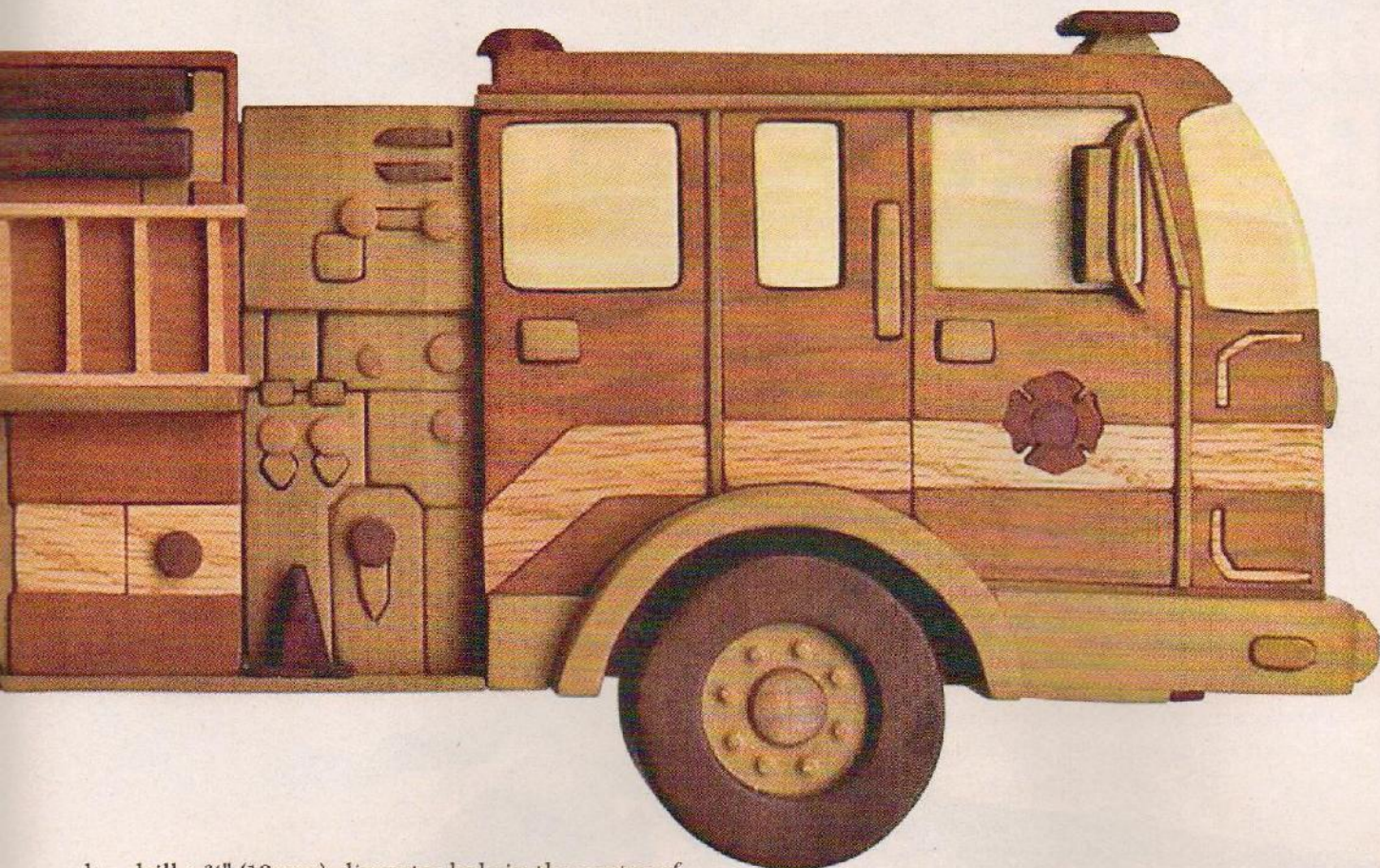
When working with hardwoods, always use a new blade to cut the pieces. Worn blades tend to burn the wood, especially on tight turns, and the cut may not be square, which will prevent the pieces from fitting tightly together.

I use $\frac{7}{8}$ "-thick wood for most of this project. Certain pieces are raised or lowered as indicated on the pattern. As you cut the pieces, place them on a full-size pattern. When cutting small pieces, tape a piece of poster board on the saw table to reduce the risk of the piece falling through the hole in the saw table.

Cut the perimeter of the ladder from a $\frac{3}{16}$ "-thick piece of wood. Cut a dado in the center of the ladder down to about $\frac{1}{8}$ " thick. Then cut out the areas between the ladder rungs so the sides of the ladder are thicker than the rungs.

Resaw the $\frac{3}{4}$ " (19mm)-thick stock for the stanchion (rear handrail) down to about $\frac{1}{4}$ " (6mm) thick. Cut along the pattern lines and then sand the piece by hand to get the round shape.

Use a $1\frac{1}{4}$ " (32mm)-diameter Forstner bit to drill a $\frac{3}{16}$ " (5mm)-deep hole in the center of each walnut wheel. Then cut the perimeter of the wheel. Cut the wheel hubs from $\frac{1}{8}$ " (3mm)-thick poplar and glue them in the recessed circles in the walnut. When the glue is



dry, drill a $\frac{3}{8}$ " (10mm)-diameter hole in the center of the hub and use $\frac{3}{8}$ " (10mm)-diameter dowels for the axles. Drill $\frac{1}{8}$ " (3mm)-diameter holes around the wheel hubs and glue $\frac{1}{8}$ " (3mm)-diameter dowels in the holes for the lug nuts.

Use a rotary power carver with a sanding drum to round over the edges of each piece. Then hand-sand the edges. Start with 100-grit sandpaper and use progressively finer grits of sandpaper up to 220 grit.

Finishing

After you cut and shape all of the pieces, prepare the backing board. Attach a full-size pattern to a piece of $\frac{1}{8}$ "-thick Baltic birch plywood and cut $\frac{1}{8}$ " to $\frac{1}{4}$ " inside the lines. Glue the pieces to the backing board using wood glue. After the glue dries, apply a light coat of tung oil with a small brush and wipe off the excess before the oil dries. The tung oil accents the details and the wood grain.

Pattern for the *INTARSIA FIRE TRUCK* is in the pattern pullout section.



Fred Conklin resides with his wife, Bonnie, in Swan Lake, N.Y. Fred has been working at Home Depot for more than 15 years and has been working with wood for 25 years. Fred has made many toys for his grandchildren and as gifts.

Materials:

- $\frac{7}{8}$ " x 5" x 15" (22mm x 127mm x 381mm) cherry (main body)
- $\frac{7}{8}$ " x 5" x 15" (22mm x 127mm x 381mm) oak (accent marks)
- $\frac{3}{4}$ " x 2" x 8" (5mm x 51mm x 203mm) oak (ladder)
- $\frac{3}{4}$ " x 4" x 7" (19mm x 102mm x 178mm) poplar (control panel and stanchion)
- $\frac{7}{8}$ " x 3" x 6" (22mm x 76mm x 152mm) poplar (running board, bumper, above rear wheel)
- $\frac{1}{8}$ " x $1\frac{1}{2}$ " x 3" (3mm x 38mm x 76mm) poplar (wheel hubs)
- $1\frac{1}{8}$ " x 2" x 8" (29mm x 51mm x 203mm) poplar (fenders, mirror)
- $\frac{7}{8}$ " x 2" x 7" (22mm x 51mm x 178mm) ash (windows)
- 1" x 5" x 8" (25mm x 127mm x 203mm) walnut (hoses, tires)
- $\frac{3}{4}$ " x $1\frac{1}{2}$ " x 4" (19mm x 38mm x 102mm) walnut (wheel wells)
- $\frac{3}{4}$ " x 1" x 3" (19mm x 25mm x 76mm) bloodwood (red lights)

Materials & Tools

- 1" x 1" x 2" (25mm x 25mm x 51mm) purpleheart (Maltese cross)
- 1" x 1" x 2" (25mm x 25mm x 51mm) Osage-orange (directional and headlamp)
- $\frac{1}{8}$ " x 5" x 15" (3mm x 127mm x 381mm) Baltic birch plywood (backing board)
- $\frac{1}{8}$ ", $\frac{1}{4}$ ", and $\frac{3}{8}$ " (3mm, 6mm, and 10mm)-diameter dowels
- Blue painter's tape
- Spray adhesive
- Assorted grits of sandpaper up to 220 grit
- Tung oil

Tools:

- #5 reverse-tooth blades or blades of choice
- Rotary power carver
- Drill with $\frac{1}{8}$ " and $\frac{3}{8}$ " (3mm and 10mm)-diameter bits and $1\frac{1}{4}$ " (32mm) Forstner bit
- Sanding drum
- Brush to apply finish

Building a Beaded Fretwork Tray



**Embellish your
woodwork with
simple beading
techniques**

By David Griffin

My wife, Jenny Lynn, collects all types of beads. We were looking for a way to blend both of our interests while coming up with new items for craft shows. One night, Jenny Lynn suggested placing the beads inside the fretwork for a unique project. It was up to me to figure out how to accomplish that.

We started designing knickknack trays. This tray is named *The Diana* after my sister, Stacey Diane Griffin. The tray uses beads to highlight and complement the intricate fretwork without overpowering the project.



Beads are available in a variety of material, sizes, and colors. Use 21-gauge pins for the tray project.

Bead Selection

There is a vast array of beads available, including leaded-glass crystal, resin, metal, semi-precious stones, and even diamond beads. Beads range in price from less than a penny to several hundred dollars for a single bead.

Beads can be round, faceted, cubes, diamond shapes, hearts, or even small animals and figures. Many of the more expensive gemstones, such as emerald and tanzanite, can be found as chip beads. Chips are small pieces of semi-precious or precious gemstones with a hole drilled through them.

Beads are measured in millimeters. Common sizes are 4mm, 6mm, and 8mm. Beads are available from discount stores, craft stores, the Internet, and shops that specialize in beads. There are no wrong combinations. Don't be afraid to experiment with different beads.

Head Pins and Eye Pins

The beads are attached to the fretwork with pins or short pieces of wire with a small cap or loop at the end.

Head and eye pins usually come in two sizes: 24 gauge and 21 gauge. For this project, use the thicker 21-gauge pin. The 24-gauge pin may bend out of shape while you're working with it. If the gauge of the pin is not specified, a good rule of thumb is 24-gauge pins will bend easily and are usually bent in the package. The 21-gauge pins offer some resistance and will usually be straight in the package. The gauge you choose determines the drill bit needed.

Pins come in a variety of different metals and lengths. Common metals are surgical (stainless) steel, silver-plated brass, gold-plated brass, and sterling silver. The pins are also available in copper or even anodized in different colors.

Wood Selection

When selecting wood for the project, keep in mind we're going to be drilling small holes for the pins. Denser wood tends to deflect small drill bits. Fine-grain woods, such as walnut, cherry, and mahogany, work best.

Pay special attention when selecting the wood for the bottom of the tray. If the bottom warps or twists, the entire tray will twist with it. Quartersawn stock works well because it is more stable and it often has striking grain patterns. I use lacewood for my trays.

Use $\frac{3}{16}$ "-thick wood to give the tray a more delicate look. It can be hard to find $\frac{3}{16}$ "-thick wood unless you resaw your own or reduce the thickness with a drum sander or planer.

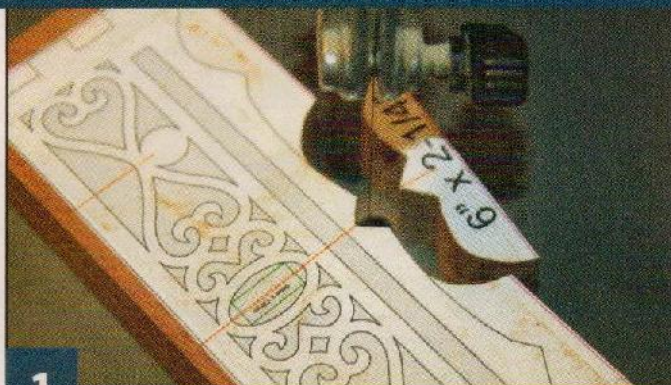


Choose fine-grained woods, such as walnut, cherry, or mahogany, for the tray.

Preparing the Stock

Stack cut the front and back sides as well as both end pieces. Create stacks of two layers each for one tray or four layers each to cut two trays. Attach the patterns to the stacks with the top edge $\frac{1}{32}$ " to $\frac{1}{16}$ " in from the edge of the blanks. This allows you to use a sander to correct any mismatches when the sides are assembled. Don't attach the pattern too far from the edge, as we'll be using the dotted lines to mark the locations of the drill holes on the edges of the blank.

TRAY: DRILLING THE HOLES



1

Prepare to drill the holes. Cut along the dashed line on the bottom of the long side. Determine the size of bit needed for the pin you are using. Use a #77 drill bit for 24-gauge pins and a #70 drill bit for 21-gauge pins. The thin drill bits break easily. This cut reduces the thickness of the wood to be drilled, allowing you to keep as much of the bit in the chuck as possible.



2

Drill test holes. To prevent the bit from wandering, clamp all but $\frac{1}{4}$ " of the bit in the drill chuck. Start drilling the hole in the edge of a piece of scrap wood and then back out. Re-chuck the bit so $\frac{1}{2}$ " protrudes and drill again. Continue extending the bit farther out of the chuck until you reach the proper depth. Check the fit of the pin in the hole. Use a smaller or larger bit if necessary.



3

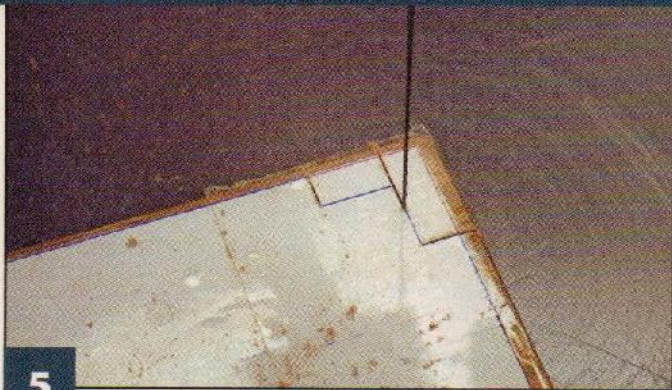
Mark the location of the holes. Use a small square to transfer the dotted lines from the pattern to the edge of the blanks. Mark the center of each board. Use a center punch to dimple the intersection of the marks to keep the drill bit from wandering when you start drilling. Each long side will have three holes drilled in the top and one hole drilled in the bottom.



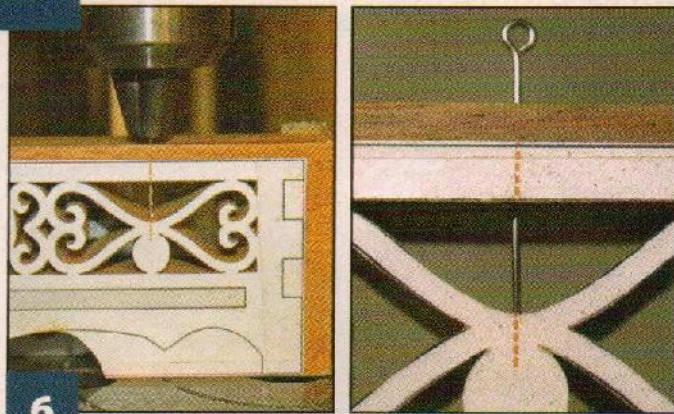
4

Start drilling the holes. Hold the stack against a machinist's 1-2-3 block or small square to make sure the stack is perpendicular to the drill bit. Set the stop on your drill press so you do not drill too deep. Drill only to the first open fret along the dotted line (marked with a cross-hatch pattern). Use the same extending technique as in step 2. The holes are extended further after the fretwork is cut.

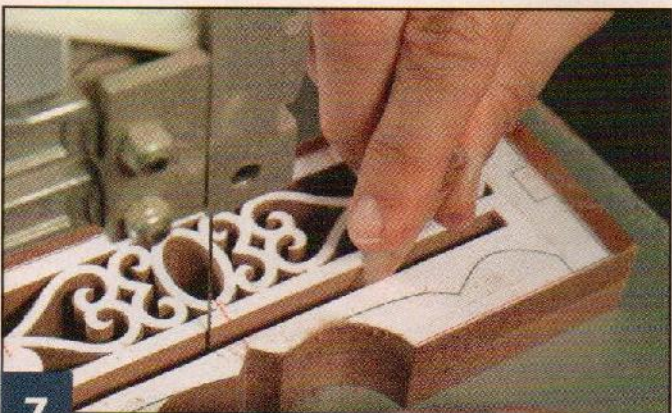
TRAY: CUTTING THE PARTS



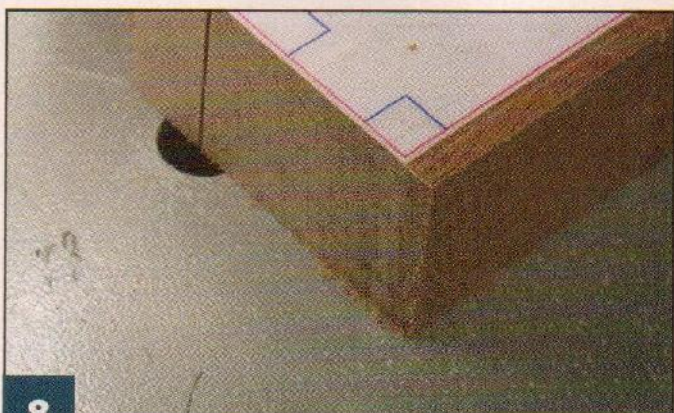
5 **Cut the tray bottom and fretwork.** Cut the tenons slightly oversized so you can sand them flush with the sides after assembly. Cut into the corners from both directions to create nice sharp corners. Save a long thin piece of scrap to test the fit of the mortises. Drill blade-entry holes as needed and cut the fretwork on the long sides.



6 **Finish drilling the pin holes.** Thread the bit back through the initial holes on the top and carefully drill into the bottom of the fretwork area. Do not push too hard on either side or you will break the drill bit. Test the fit of the pin in the hole. The pin should fit into both holes easily, but should stay in place without sliding. You may need to remove a burr from the tip of the pin using sandpaper.

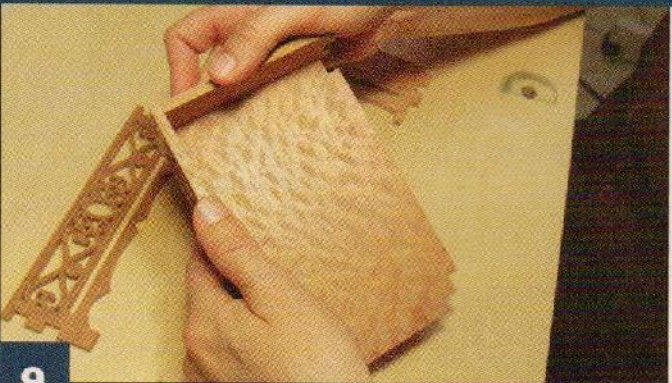


7 **Cut the mortises.** Check the scrap piece saved from step 5 against the mortise pattern. If the mortise holes are too narrow or wide, adjust the pattern appropriately. Carefully cut the mortise and test-fit the scrap into the hole. Cut inside the lines and sand or trim to fit. You can always remove more wood, but you can't add it back.



8 **Finish cutting the sides.** Cut along the perimeter of the sides. Cut the fingers of the box joints $\frac{1}{16}$ " long and sand them flush with the sides after assembling the tray. As with the tenons and mortises, cut the box joints for a tight fit and trim or sand to fit if necessary. Test the fit of the box joints by placing the long sides into the short sides.

TRAY: ASSEMBLING THE TRAY

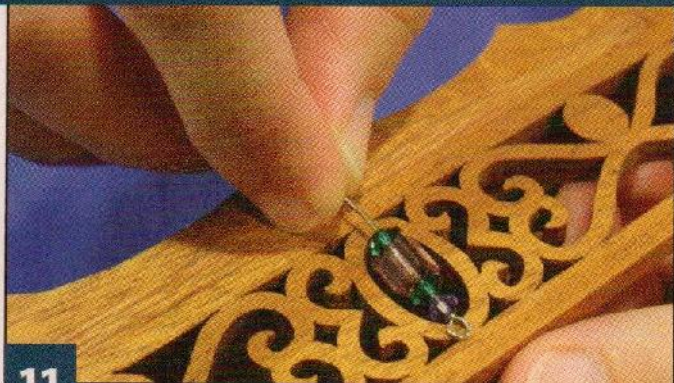


9 **Dry assemble the tray.** Separate the stacks and insert the bottom into a long side. Be careful not to split the wood at the corner of the mortise. If the wood splits, glue and clamp the pieces back together. Add one short side and then the second long side. Finally, assemble the second short side. The tray should sit squarely on a flat surface. Minor adjustments can be made after final assembly.



10 **Assemble the tray.** Use the glue sparingly on the sides to avoid squeeze out and clamp until dry. Do not glue the bottom to the sides. Sand the tenons and box joint fingers flat with the sides. Sand the top and bottom of the tray smooth. Use progressively finer grits of sandpaper up to 220 grit. Apply your finish of choice. I mix two parts odorless paint thinner with one part boiled linseed oil.

TRAY: ADDING THE BEADS



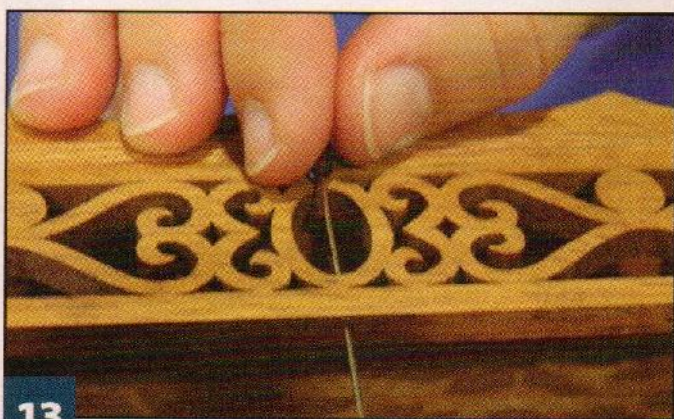
11

Choose the beads. Use the same combination of beads for all four side holes. Use a matching combination of beads for the two center holes. Place the beads on a pin and lay the pin across the hole. The beads should fit easily in the hole with about $\frac{1}{16}$ " of room for the pin to move. If you have more room, there will be a gap at the top because the beads rest on the bottom of the hole.



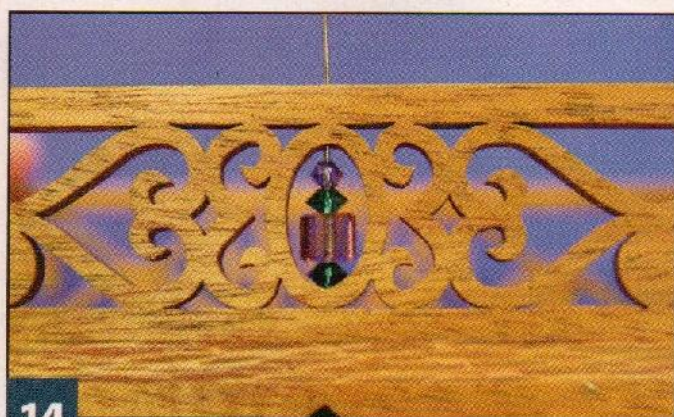
12

Insert the pin into the fretwork. Thread the tip of the pin through the top hole. Use your finger or a pair of pliers to deflect the pin as you push it through the hole so it comes out the side of the fretwork. Be careful not to bend the wire. The straighter the wire, the easier it will be to thread it into the bottom hole later.



13

Slide the beads onto the pin. Start with the bead you want at the top of the hole. Thread the bead onto the pin and slide the bead up the pin and into the fretwork hole. Add the remaining beads using the same technique. Do not bend the wire.



14

Feed the pin into the bottom hole. Pull the pin up through the top hole until the end of the pin just clears the bottom of the fretwork. If you pull too far, the bottom bead will fall off. Use your fingers or pliers to fit the pin into the bottom hole. Push the pin down into the bottom hole as far as it will go.



15

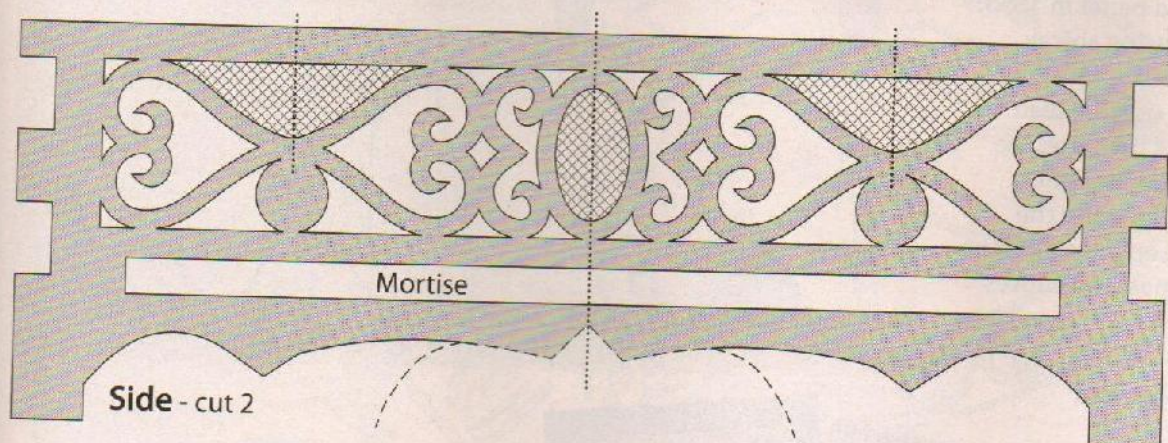
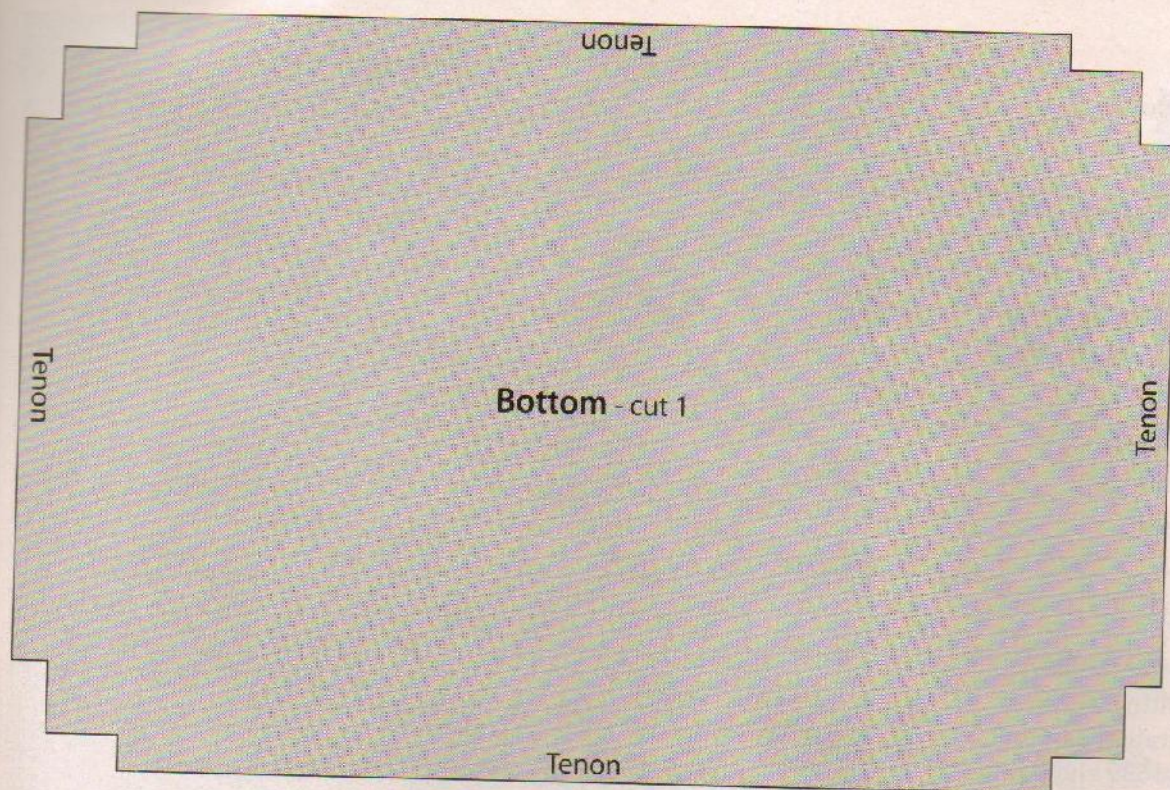
Trim the pin to length. Pull the pin up slightly, but be careful not to pull the pin up so far that it pops out of the bottom hole. Cut the pin off as close to the top of the tray as possible.



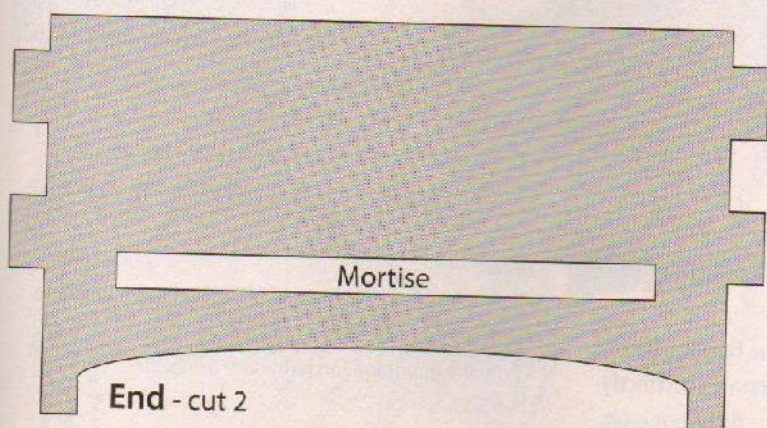
16

Glue the pin in place. Place a small dab of gel-type cyanoacrylate (CA) glue on the top and sides of the pin where it sticks out from the tray. Quickly push the pin into place. Allow the glue to dry and then sand off any part of the pin that sticks out and touch up the finish. Use the same procedure to add the remaining beads.

Beaded tray patterns



© 2010 Scroll Saw Woodworking & Crafts



Materials:

- 2 each $\frac{3}{16}$ " x $2\frac{1}{2}$ " x $10\frac{1}{2}$ " mahogany or wood of choice (sides)
- $\frac{3}{16}$ " x $4\frac{1}{8}$ " x $6\frac{1}{8}$ " lacewood or wood of choice (bottom)
- 6 each 21-gauge by $1\frac{1}{2}$ "-long eye pins or head pins
- Beads of choice

Materials & Tools

Tools:

- #3 or #5 Pégas Modified Geometry blades or blades of choice
- #70 drill bit
- Drill press
- Belt sander and belts (120 through 220 grit)
- Fine-grit sanding block

All wood is $\frac{3}{16}$ " thick.

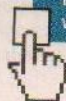
Dotted lines indicate position of bead-wire holes.

Cut dashed lines to allow more space to drill holes for wire.

ONLINE BONUS

Beading demonstration video on our website.

www.scrollsawer.com



David Griffin is a recent U.S. Air Force retiree who now works full-time at his business, Tuliptree Crafts. He lives in Bogue Chitto, Miss., and Pendleton, Ind., with his wife, Jenny Lynn, and runs the website www.scrollsawblog.com.

Christ Carrying the Cross

Historical painting is the basis for this touching portrait

By Jody Smith

This fretwork portrait is based on the famous painting by Marco Palmezzano. The Italian painter lived from 1460 to 1539 and painted this scene on a wood panel in 1535.

I cut this piece using spiral blades, which produce some fuzzies on the back side. Instead of sanding, which risks breaking the fragile fretwork, I use the time-tested technique of burning the fuzzies off with a propane or butane torch. A few quick passes removes most of the fuzz.



Choosing a Backing Board

I like to use cloth and paper for my backing material because they come in a variety of colors, prints, and textures.

Photographs can be used to quickly customize your portrait. For example, add a background picture of a setting sun or an approaching storm cloud to give a lighthouse portrait a distinctly different feel.

Photographs and textures work better with portraits that have open backgrounds. Experiment with different materials to find the one that best showcases your work.



Varying the backing board gives the portrait a distinctly different look.

Materials & Tools

Materials:

- 1/8" x 8" x 10" Baltic birch plywood or wood of choice
- Assorted grits of sandpaper
- Finish of choice (I use ColorPlace clear enamel)
- 8" x 10" foam core, velvet, or backing material of choice

Tools:

- Flying Dutchman #2/0 spiral blades or blades of choice
- Drill with #71 drill bit
- Propane or butane torch (to burn off fuzzies)



Jody Smith lives in Cloverport, Ky., with his wife, Susan, and their two children, Carter and Mona. Jody works as an electrical specialist in a local manufacturing plant. He has been scrolling and designing patterns for six years. Contact Jody through the Scroll Saw Woodworking & Crafts Message board (www.ScrollSawer.com/forum), where his username is "sparkyky," or at jodysmith@inbox.com.

Portrait pattern



Inspirational Cherry Cross

Rubber stamp inspires this beautiful fretwork design

By Eric Van Malderen

I wanted to make something special and unique as a gift for my eldest brother-in-law when he was ordained in the Catholic Church. I decided to cut a wooden cross to celebrate the occasion and began searching for the perfect design. My wife creates handmade cards and has quite a collection of rubber stamps. She shared one of her stamps depicting a cross filled with tiny leaves. That stamp design is the basis for this pattern.

I cut the cross from beech and presented it to my brother-in-law, who was very pleased with the personal gift. During the celebration, my mother-in-law showed the cross to everyone, including the bishop.

Last year, my mother-in-law became very ill. Remembering how taken she was with the cross, I decided to cut one for her. Years before my mother-in-law's illness, I was enlisted to help cut down a dying cherry tree from her garden. My wife had fond memories of harvesting the sweet cherries and sitting in the shade of the tree watching her father work in the garden. When we cut the tree down, I salvaged a few pieces and stored them in my shed to dry. As I set out to make a cross for my mother-in-law, I knew exactly what wood to use. The cross for my mother-in-law was cut from the heartwood of the cherry tree. My mother-in-law has since recovered and the cross still hangs in her living room.

I posted photos on the *Scroll Saw Woodworking & Crafts* message board (www.scrollsawer.com/forum) of the cross I cut from the heartwood. I was surprised to get a lot of compliments and a query about publishing the pattern. I contacted the manufacturer of the stamp and spoke with Pam Moser, the designer relations coordinator. Pam gave me permission to present the design as a scroll saw pattern. The Easter Cross stamp (#93990-M © Inkadinkado) was featured in Inkadinkado's Spring 2005 set.



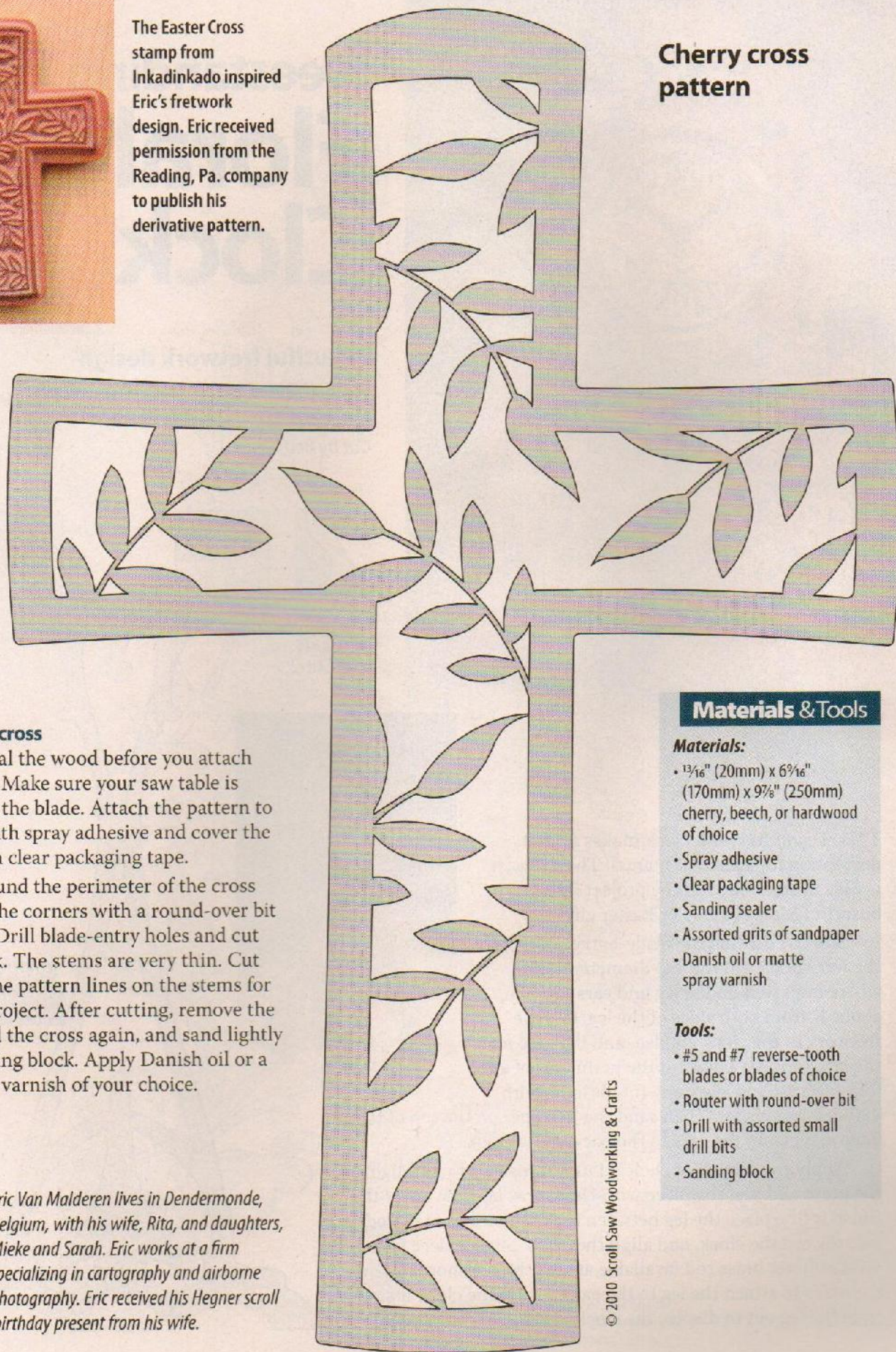
The heartwood from the family's reclaimed cherry tree is evident on the side of the finished cross.





The Easter Cross stamp from Inkadinkado inspired Eric's fretwork design. Eric received permission from the Reading, Pa. company to publish his derivative pattern.

Cherry cross pattern



Cutting the cross

Sand and seal the wood before you attach the pattern. Make sure your saw table is square with the blade. Attach the pattern to the wood with spray adhesive and cover the pattern with clear packaging tape.

Cut around the perimeter of the cross and round the corners with a round-over bit in a router. Drill blade-entry holes and cut the fretwork. The stems are very thin. Cut outside of the pattern lines on the stems for a sturdier project. After cutting, remove the pattern, seal the cross again, and sand lightly with a sanding block. Apply Danish oil or a matte spray varnish of your choice.

Materials & Tools

Materials:

- $1\frac{3}{16}$ " (20mm) x $6\frac{1}{16}$ " (170mm) x $9\frac{7}{8}$ " (250mm) cherry, beech, or hardwood of choice
- Spray adhesive
- Clear packaging tape
- Sanding sealer
- Assorted grits of sandpaper
- Danish oil or matte spray varnish

Tools:

- #5 and #7 reverse-tooth blades or blades of choice
- Router with round-over bit
- Drill with assorted small drill bits
- Sanding block



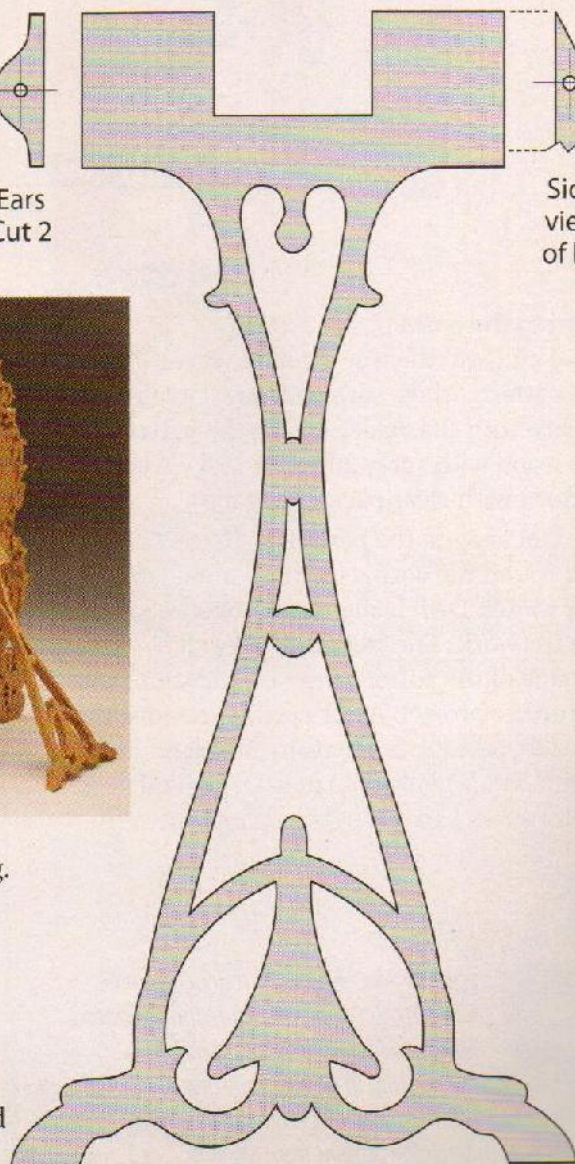
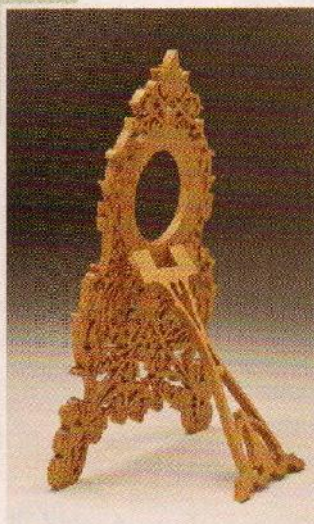
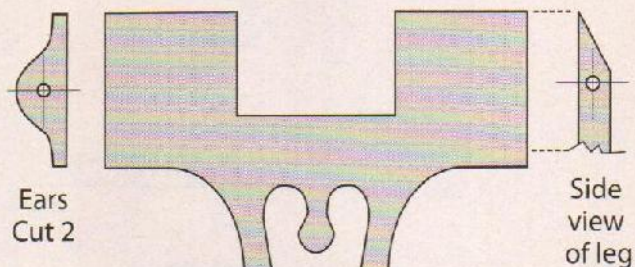
Eric Van Malderen lives in Dendermonde, Belgium, with his wife, Rita, and daughters, Mieke and Sarah. Eric works at a firm specializing in cartography and airborne photography. Eric received his Hegner scroll saw as a 40th birthday present from his wife.



Freestanding Floral Clock

Beautiful fretwork design
showcases your cutting skills

By John A. Nelson
Cut by Ben Fink



This elegant fretwork clock makes a great decoration for a shelf or mantel. The fretwork is easy to stack cut and the project makes a beautiful Mother's Day or Easter gift.

Start by drilling the blade-entry holes for the fretwork. Drill the $\frac{1}{16}$ "-diameter holes where indicated on the leg and ears. Drill in about 1" from both sides of the leg. Cut the fretwork in the clock and leg, and the hole for the clock insert. Then cut the perimeter of all four pieces. Sand away any rough spots with 220-grit sandpaper. Then sand the 15° taper on the top of the leg. Glue and clamp the ears to the back of the clock.

Apply your finish of choice. I use Danish oil to highlight the grain and seal the piece with Deft spray lacquer. After the finish is dry, place the leg between the ears with the tapered side toward the clock, and align the holes. Slide a piece of $\frac{1}{16}$ "-diameter brass rod (available at most hobby shops) through the holes to attach the leg to the ears. Install the clock insert and slide the leg out to display the clock.

Materials & Tools

Materials:

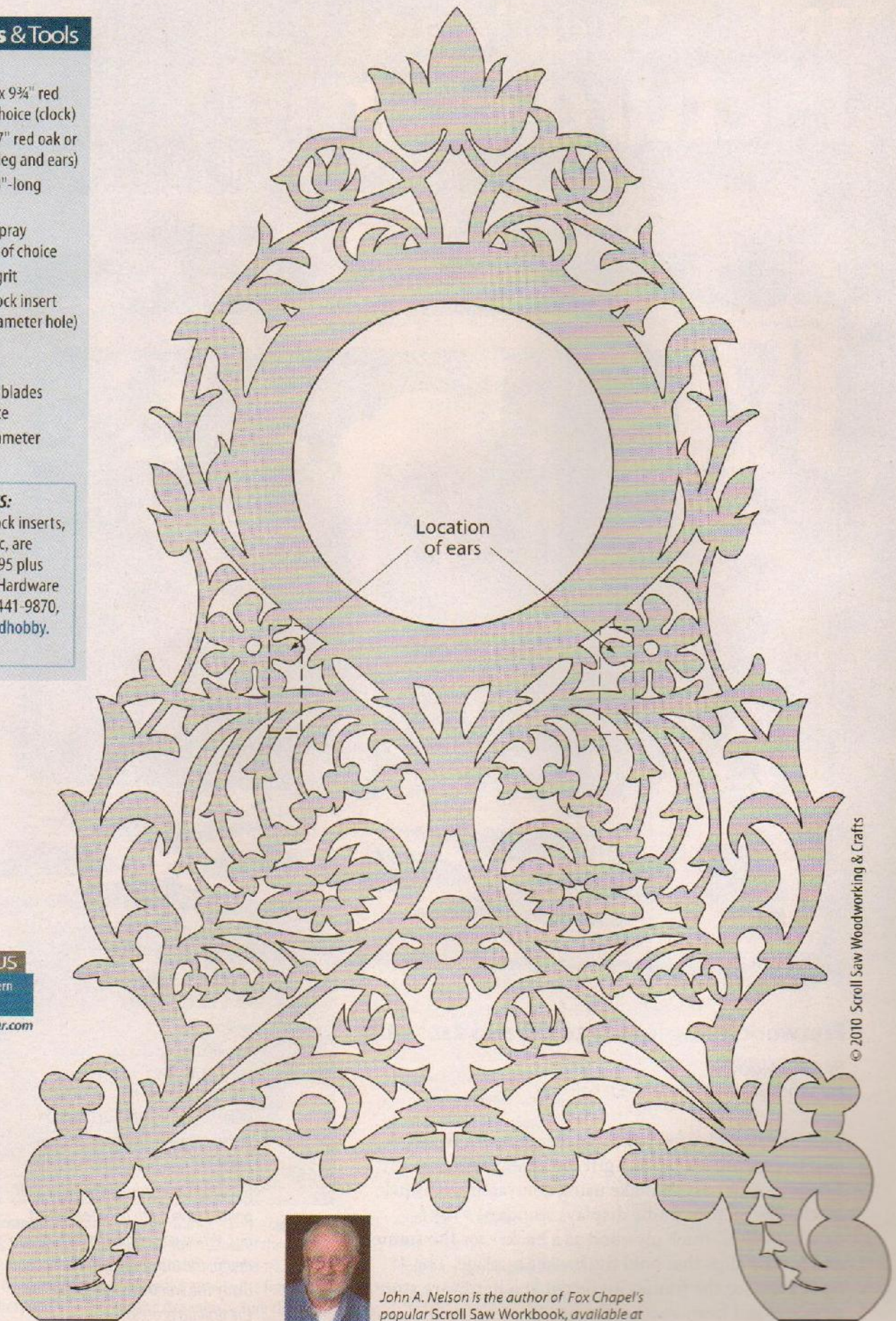
- $\frac{3}{16}$ " to $\frac{1}{4}$ " x $6\frac{3}{4}$ " x $9\frac{3}{4}$ " red oak or wood of choice (clock)
- $\frac{3}{16}$ " to $\frac{1}{4}$ " x 4 " x 7 " red oak or wood of choice (leg and ears)
- $\frac{1}{16}$ "-diameter x 3 "-long brass rod
- Danish oil, Deft spray lacquer, or finish of choice
- Sandpaper, 220 grit
- $2\frac{3}{4}$ "-diameter clock insert (requires $2\frac{3}{8}$ "-diameter hole)

Tools:

- #3 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ "-diameter drill bit

SPECIAL SOURCES:

$2\frac{3}{4}$ "-diameter clock inserts, #5538 Gold Arabic, are available for \$12.95 plus s&h from Meisel Hardware Specialties, 800-441-9870, www.meiselwoodhobby.com.



ONLINE BONUS

Download this pattern from our website.

www.scrollsawer.com



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

Make a Sweetheart Picture Frame



Fretwork frame is easy to cut and assemble

By Gary MacKay
Fretwork design by Helen MacKay

This tabletop picture frame is accented with fretwork hearts, making it a perfect gift for Valentine's Day. The project is easy to make using contrasting $\frac{1}{4}$ "-thick stock. The picture frame displays standard 4" by 6" prints. I use $\frac{1}{8}$ "-thick plywood as a backer for the frame and for the clips that hold the backer in place. The 4" by 6" glass for the frame can be cut at a hardware store or scavenged from another frame.

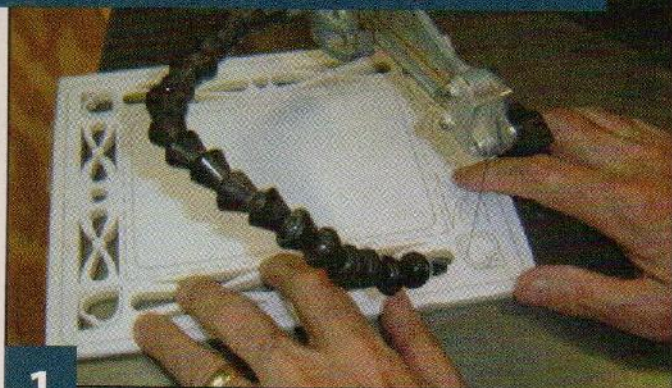
TIP

DRILLING HOLES TO THE PROPER DEPTH

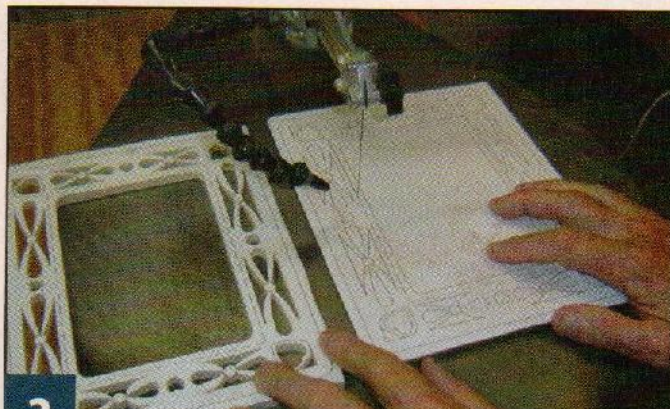
Determine the depth of the hole, in this case $\frac{3}{8}$ ". Measure up from the tip of the drill bit and wrap masking tape around the bit at that point. Leave a tab of tape sticking out. When you reach the correct depth, the tab of tape will clear away the wood dust generated by the drilling process.



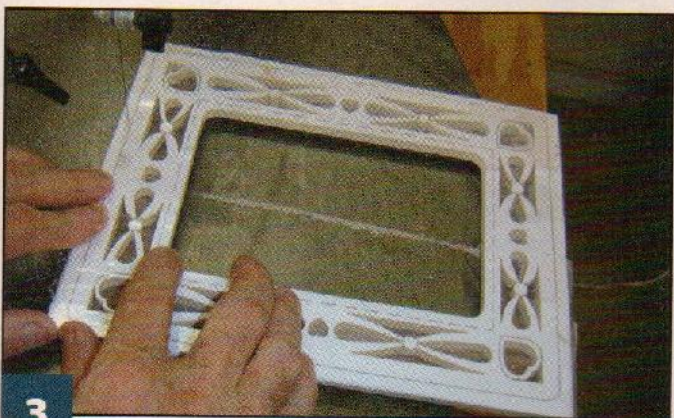
FRAME: CUTTING THE PIECES



1 **Cut the fretwork.** Make three copies of the main pattern. Use spray adhesive to attach the pattern to the frame front stock. Cover the pattern with clear packaging tape. Drill $\frac{1}{16}$ "-diameter blade-entry holes for all of the fretwork. Use a #2/0 blade to cut the fretwork.



2 **Cut the area for the photo.** Drill a $\frac{1}{16}$ "-diameter blade-entry hole in the center rectangle of the frame front. Cut along the solid line with a #5 blade. Leave the pattern attached. Attach the pattern to frame back stock. Drill a $\frac{1}{16}$ "-diameter blade-entry hole inside the center rectangle and cut along the dashed line. Remove the pattern from the frame back.



3 **Assemble the main frame.** Sand both sides of the frame back and the back side of the frame front. Apply a thin layer of wood glue on the back of the frame front, avoiding the fretwork to prevent squeeze out. Clamp the frame back to the frame front. When the glue is dry, cut the outside perimeter of the frame and remove the pattern.



4 **Cut the picture clips, backer, and feet.** Attach the fretwork pattern to the backing board and cut just inside the dashed line. Remove the pattern. Attach the foot and picture clip patterns to the appropriate stock. Drill a $\frac{3}{32}$ "-diameter hole in each picture clip and then cut the feet and picture clips. Remove all of the patterns. Sand all of the pieces.

FRAME: ASSEMBLING THE FRAME



5 **Finish the frame.** Glue the feet to the frame. Apply a clear finish to the frame. Mark the picture clip locations on the back of the frame and drill $\frac{3}{32}$ "-diameter holes $\frac{3}{8}$ " deep in the back of the frame. Mount the clips with flat-head wood screws. Place the glass in the frame and add your photo. Then insert the backer and close the picture clips.

Materials & Tools

Materials:

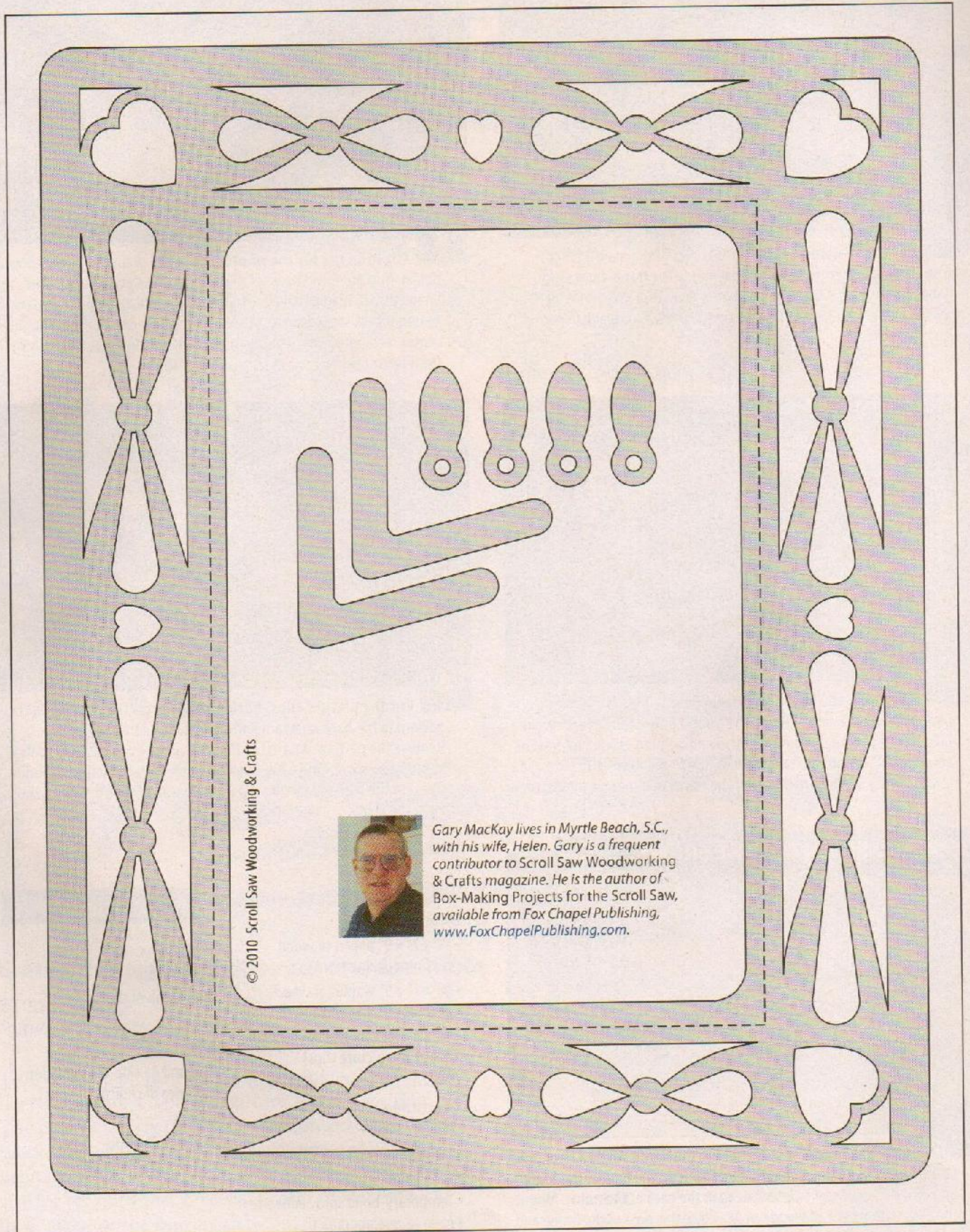
- $\frac{1}{4}$ " x 7" x 9" poplar or wood of choice (frame front)
- $\frac{1}{4}$ " x 7" x 9" walnut or wood of choice (frame back)
- $\frac{1}{8}$ " x 4 $\frac{1}{2}$ " x 7" plywood (backing board and picture clips)
- 2 each $\frac{1}{2}$ " x 2" x 4" walnut (feet)
- 4 each #4 x $\frac{1}{2}$ " flat-head wood screws
- Sandpaper, assorted grits
- Wood glue
- Temporary-bond spray adhesive
- Clear packaging tape

- 4" x 6" glass
- Masking tape
- Clear finish of choice

Tools:

- #2/0 and #5 skip-tooth blades or blades of choice
- Clamps
- Drill with $\frac{1}{16}$ " and $\frac{3}{32}$ "-diameter drill bits

Sweetheart picture frame pattern





Create Custom Stamps

Add a personal touch to a variety of items with easy-to-make wooden stamps

By Sue Mey

Pair the simple compound-cut handle with your design of choice to add your very own mark to stationery, cookies, or clothing. Package the completed wooden stamp with an ink pad or a batch of homemade cookies for a thoughtful gift.

These stamps have a variety of uses. To use the stamps with ink, seal the design with clear varnish to keep the ink from soaking into the wood too quickly. I suggest using a pigment ink rather than a dye ink because pigment ink doesn't dry quite as fast. Use the stamps to add a personal touch to note cards and envelopes. Create custom wrapping paper from a plain paper bag. Use acrylic paint for a similar effect or dip the stamp in fabric paint and create your own personalized clothing line. Try mixing paint or ink colors for a unique presentation.

To use the design as a cookie or butter stamp, simply press it into the cookie dough or slightly softened butter. Create a nostalgic feel on your correspondence or wrapped gifts by leaving an impression in wax. Drip melted candle wax or sealing wax onto the back of an envelope or at the junction of a piece a twine threaded around a wrapped gift. Press the stamp into the wax while the wax is still soft.

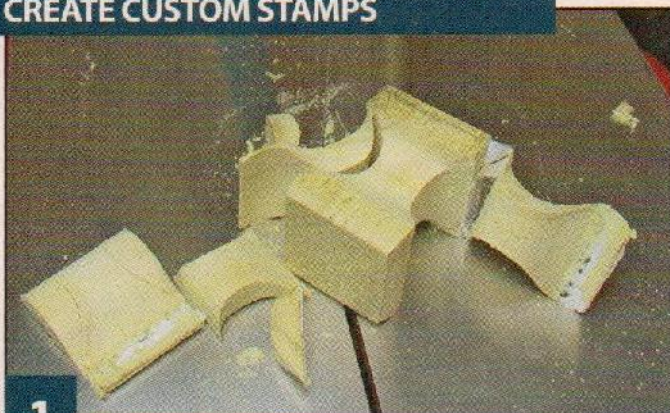


Create personalized stationery with wax or ink stamps.



Sue Mey lives in Pretoria, South Africa. To see more of her work or for pattern-making tutorials and a variety of patterns for sale, visit www.scrollsawartist.com.

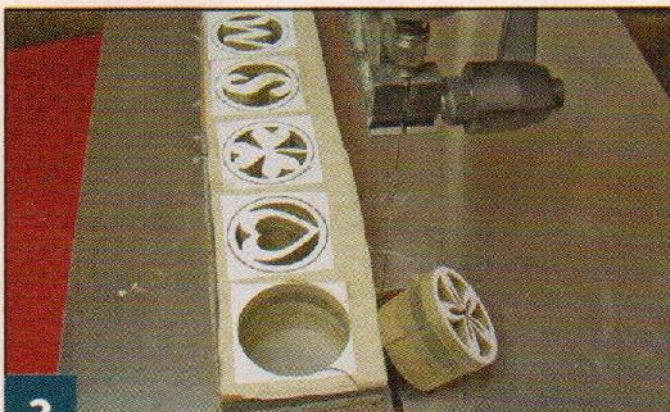
CREATE CUSTOM STAMPS



1

Make the handle. Fold the pattern on the dotted line.

Attach the pattern to the blank aligning the corner of the blank with the fold. Use a #9 blade and cut one side of the handle. Wrap clear packaging tape around the block to hold the cut pieces in place. Turn the blank and cut along the second line. Remove the waste pieces.



2

Cut the stamp design. Transfer the pattern to the blank.

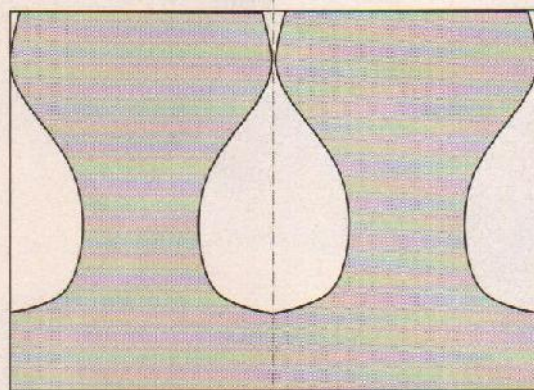
To stack cut several designs at once, use thin double-sided tape to attach multiple blanks together. Drill $\frac{3}{32}$ " (2.5mm) blade-entry holes and cut the frets. Then cut around the perimeter of the design. Use a #3 blade for a single blank or a #7 blade to stack cut several designs.



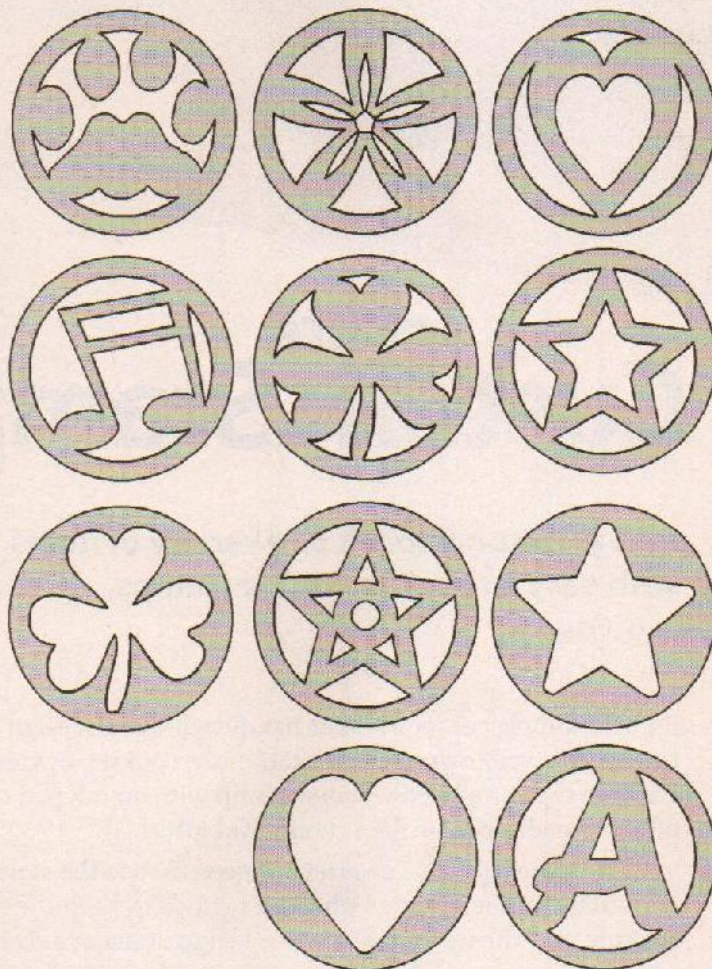
3

Assemble the stamp. Separate the stack of designs using

a utility knife blade if necessary. Sand all of the pieces and attach the design to the handle with wood glue. For food applications, leave the stamp unfinished. Apply clear spray varnish for use with ink or paint.



© 2010 Scroll Saw Woodworking & Crafts



Materials:

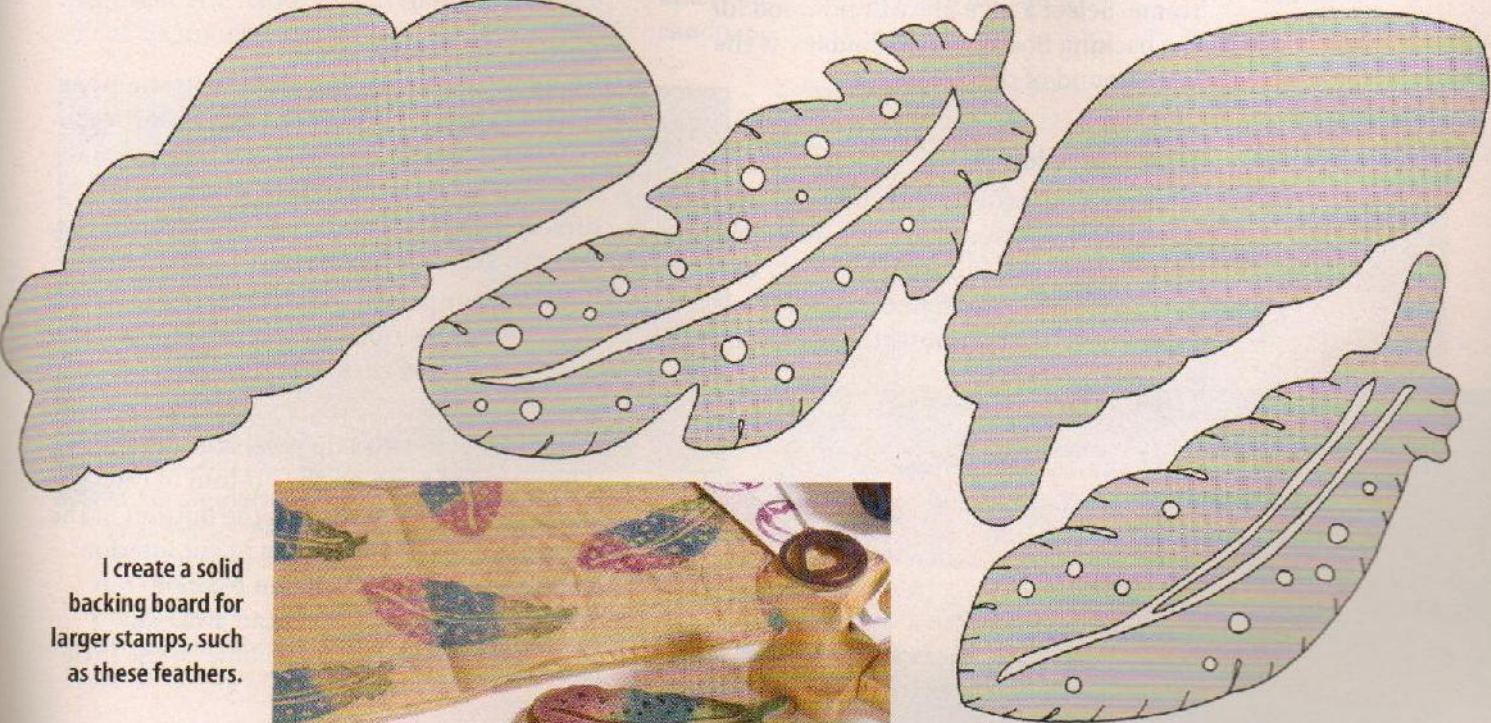
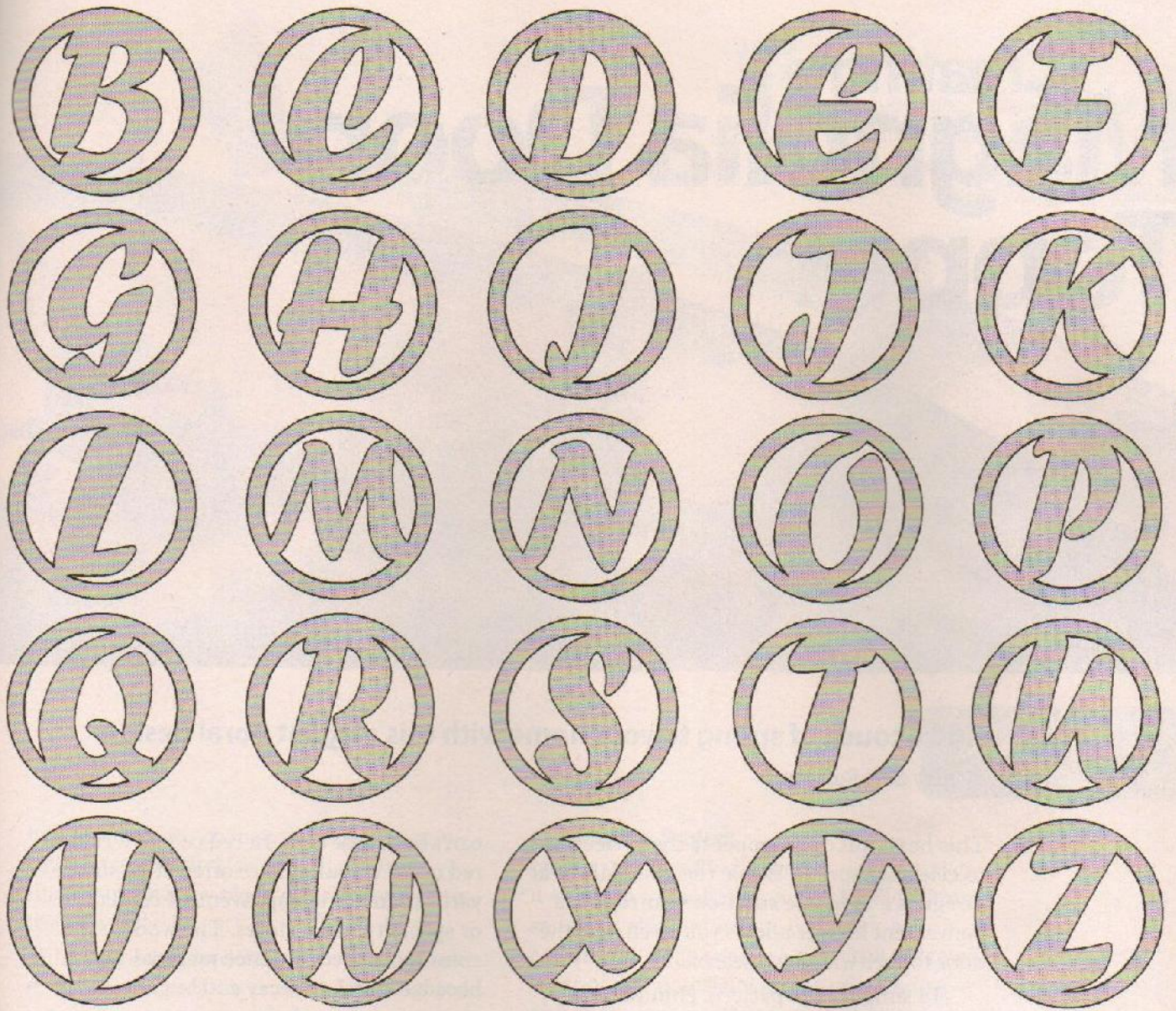
- $1\frac{1}{8}$ " (35mm) x $1\frac{1}{8}$ " (35mm) x 2" (51mm) pine (handle)
- $\frac{1}{4}$ " (6mm)-thick MDF scraps (stamp designs)
- Clear packaging tape
- Temporary-bond spray adhesive or glue stick
- Thin double-sided tape (optional)
- Wood glue

Materials & Tools

- Sandpaper, assorted grits
- Clear spray varnish (optional)

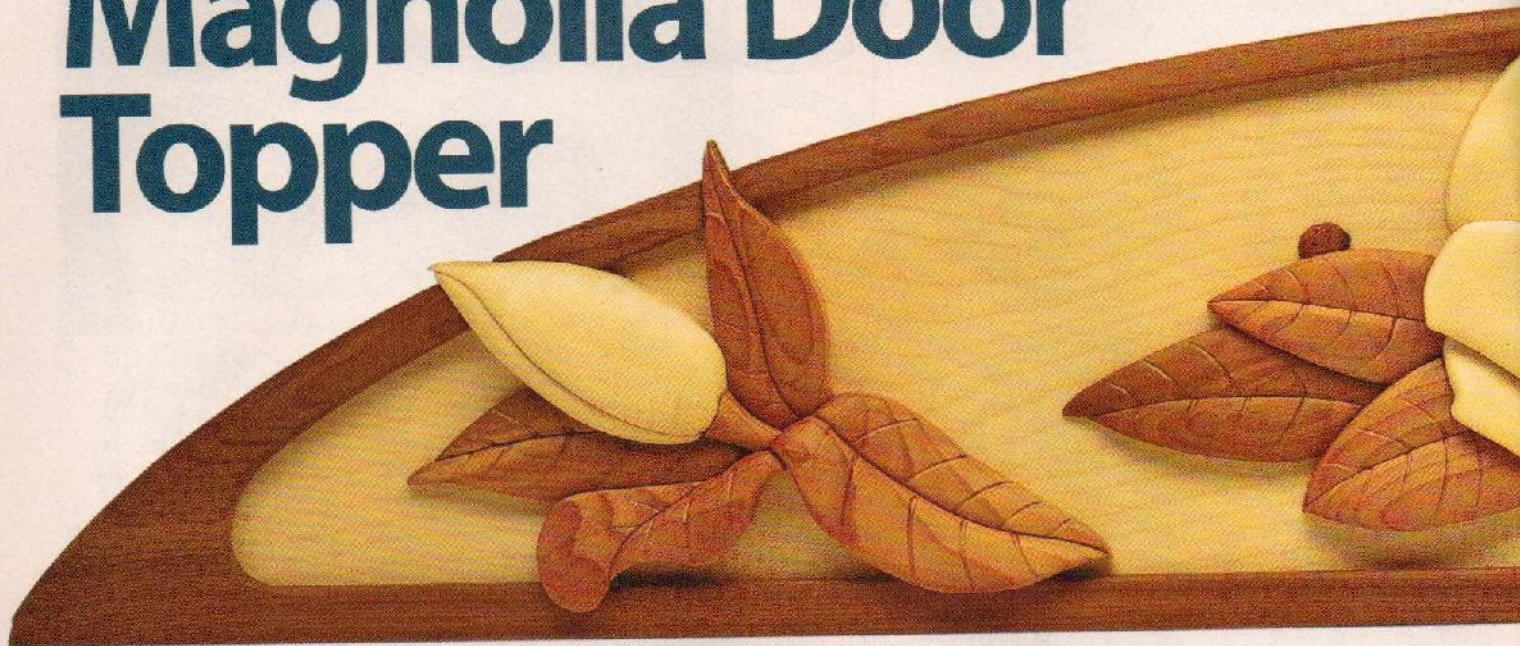
Tools:

- #3, #7 and #9 skip reverse-tooth blades or blades of choice
- Drill with $\frac{3}{32}$ " (2.5mm)-diameter bit
- Clamps
- Utility knife (to separate stacks)



I create a solid backing board for larger stamps, such as these feathers.

Creating a Magnolia Door Topper



Add a touch of spring to your home with this elegant floral design

By Judy Gale Roberts

This beautiful door topper is the perfect way to celebrate spring. While the graceful floral design is a welcome addition year round, a convenient hanger allows you to change the door topper with each season.

To simplify the pattern, eliminate the frame. Select a nice piece of plywood for the backing board, which doubles as the background of the design.

Wood Selection

This project requires four different shades of wood. Western red cedar is an excellent choice because it comes in a variety of shades. You can often find several shades in the same board. Substitute walnut if you

can't find dark western red cedar. Western red cedar is found more often at lumber yards than home improvement centers or specialty wood stores. The wood is commonly used for fence material and siding because it resists decay and bugs.

Cutting the Pieces

Make at least five copies of the pattern. Keep one copy as a master pattern. Cut apart each piece of the pattern that has a different color or grain direction. If the color and grain direction are the same, such as the leaf areas, you can keep these sections together.

Cut your patterns about $\frac{1}{4}$ " outside the lines. Use repositionable spray adhesive or a re-stickable glue stick to attach the patterns to the wood.

I use #5 and #0 skip reverse-tooth blades. The reversed teeth on the bottom of the blade reduce the fuzzies on the bottom of the piece. Use the smaller blade to cut interior lines, such as the lines down the center of each leaf. Stop often and sand away any fuzzies on the back of the blank. These little



TIP PLAN YOUR CUTS

Plan ahead when cutting segments into smaller pieces. It's very difficult to cut an already small piece into smaller pieces. Cut the smallest pieces first and cut the larger pieces last.



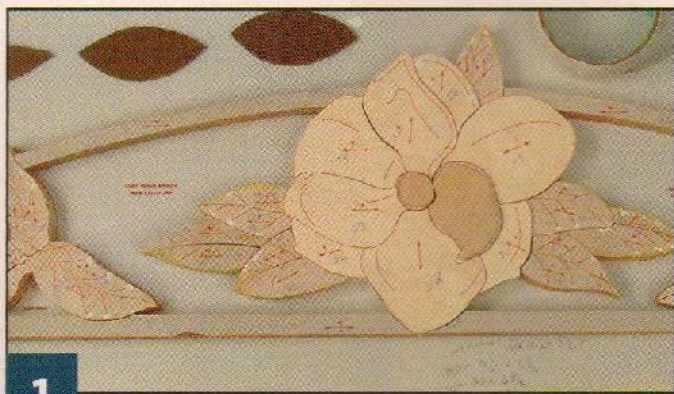
Pattern for the *MAGNOLIA DOOR TOPPER* is in the pattern pullout section.

bits of wood can change the cutting angle causing a poor fit. Use a small square to make sure the saw blade remains square to the saw table.

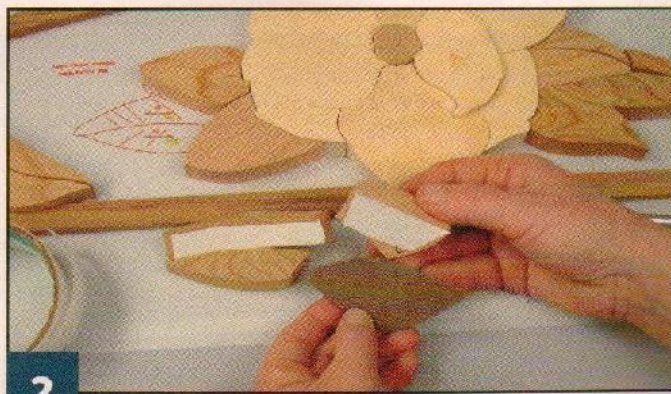
Experiment to determine what saw speed gives you the greatest control. Use a lighted magnifier and a foot switch to make it easier to cut accurately.

Sanding the Project

I use a Flex Drum sander, which makes it easier to get soft contours. The Flex Drum sander is also soft on the end, making carving with the sander a possibility. Remove most of the material with 80-grit sandpaper and then smooth it out with 120-grit sandpaper.



1 **Cut the pieces and check the fit.** Cut the large blanks into manageable pieces about the size of your hand. Warm up by cutting the easy parts first. Sand any burrs off of the bottom and write the piece number on the back. Dry assemble the project and check the fit. If the pieces do not fit together, use a sharp blade to trim any areas where the pattern line remains. Do not sand the sides. If necessary, cut a new piece. Remove the patterns.

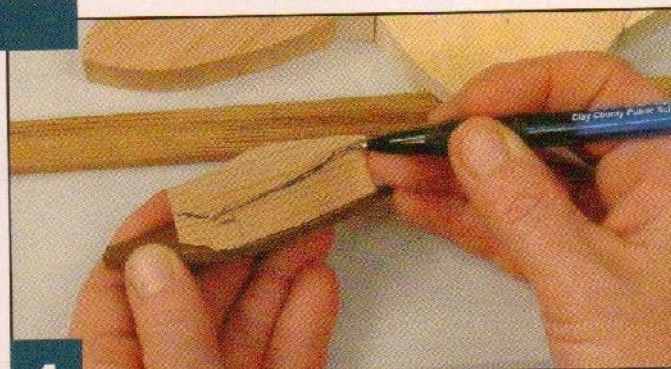


2 **Determine your sanding plan.** Sand each element to the appropriate depth before shaping the pieces. Always remove the wood from the top of the piece. Create a few sanding shims to shape the leaves as units. The same shim can be re-used for additional leaves. Attach the leaf parts to the shims with double-sided tape. Use 1/4"-thick plywood to create risers for the parts marked R on the pattern.

MAGNOLIA: ESTABLISHING LEVELS



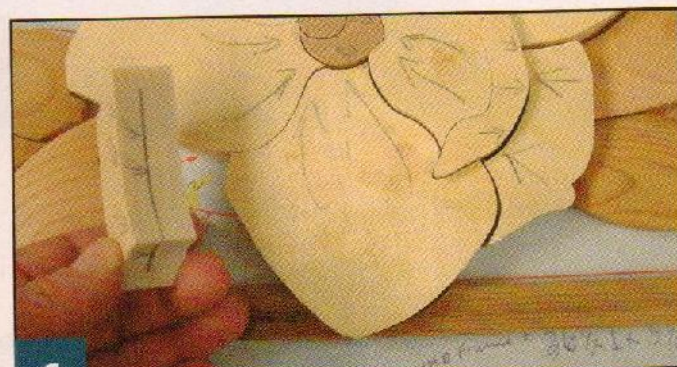
3 Sand the frame. The frame is thinner than the intarsia to give the appearance of the leaves and blooms overlapping the frame. If you did not cut the frame pieces from $\frac{3}{8}$ " thick wood, sand the frame pieces down to $\frac{3}{8}$ " thick. Draw a line along the edge of the frame pieces as a guide. Mark the height of adjoining frame pieces on the leaves and blooms with a pencil.



4 Sand the lowest leaves. Start with the leaf at the top of the magnolia bloom. Taper the leaf down toward the flower petal. Do not sand below the pencil lines indicating the frame. Sketch a guideline on the edges of the leaves. Sand the two leaves that tuck under the magnolia buds down to $\frac{3}{8}$ " thick and taper them down to $\frac{1}{4}$ " thick where they join the bud and stem.

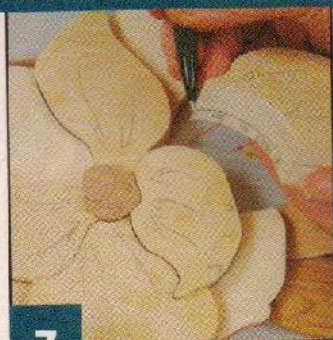


5 Sand the buds, stems, and leaves. Always mark the thickness of adjoining pieces before sanding the next piece. Sand the remaining leaves. Keep the leaves on top of other leaves thicker. Sand the stems down to $\frac{5}{8}$ " thick. Taper the stem where it joins the leaves and round the sides. Create a sanding shim for the bud and round the sides of both buds. Do not sand below the line showing where the bud joins the frame.



6 Sand the lower petals. Taper each outer petal in toward the center of the flower. Stay above the pencil lines showing the thickness of the leaves. The outside petals are farther away from the viewer and should be thinner than the petals touching the flower center. The flower center and the petal just to the right of the center are elevated by a rising shim.

MAGNOLIA: ADDING THE DETAILS

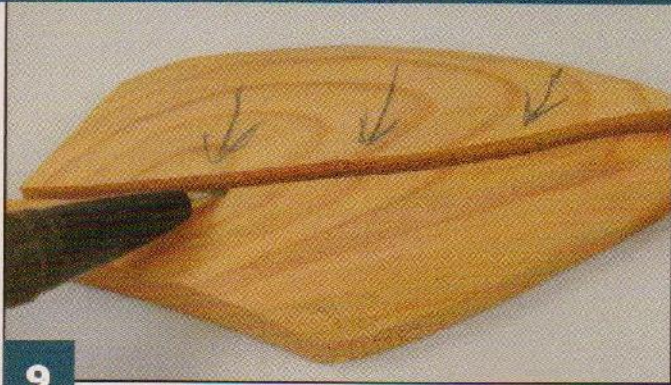


7 Continue shaping the petals. Mark the thickness of the riser on the adjoining petals. Do not sand below the riser line. Taper the petals touching the center as you did with the outer petals, but keep the center petals thicker. The petals curl up around the outer edges. Press the center of each petal firmly against the soft edges of the Flex Drum sander and drag the petal across the edge of the sander.

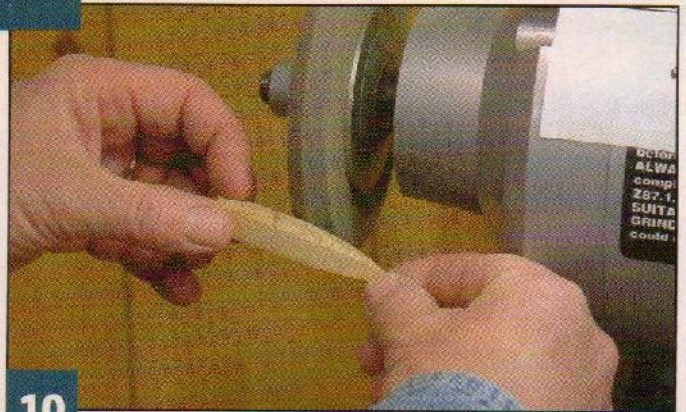


8 Add curves and details to the petals. Use reference photos to help you create realistic contours and details on the petals and leaves. Sketch in the curves before shaping them with the sander. Add the curves and details to the petals using the edge of the Flex Drum sander.

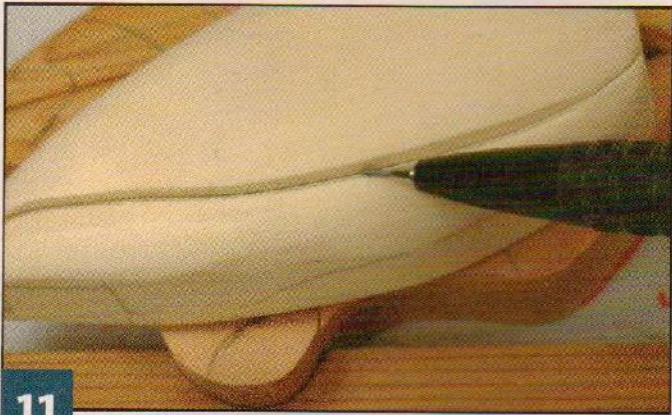
MAGNOLIA: ADDING THE DETAILS



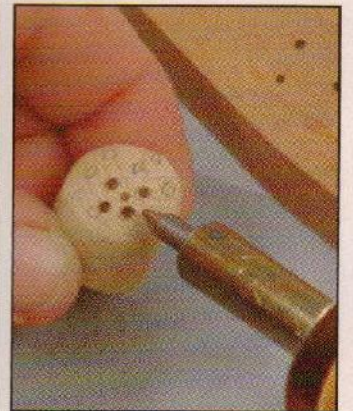
9 **Taper the leaves toward the middle.** Make a mark $\frac{1}{8}$ " down from the top on the center of one leaf segment. Taper the leaf in toward the center, down to the pencil line. Place the shaped segment beside the second leaf segment. Draw a guideline along the contour and taper the second segment to the line.



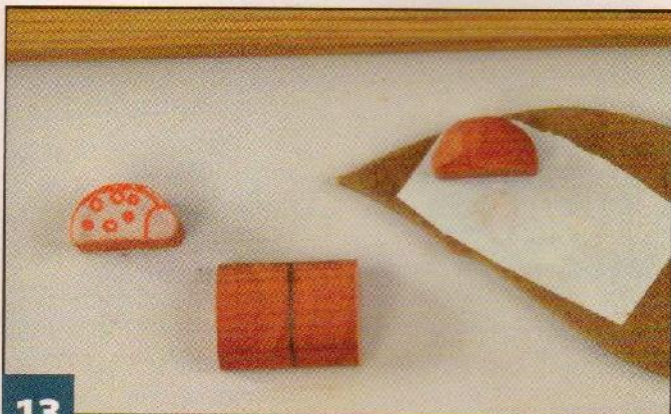
10 **Add the leaf veins.** Use the pattern as a guide to sketch the veins on the leaves at a 45° angle. I dress the edge of a Wonder Wheel to a V-shape and use the wheel to carve and burnish the leaf veins in one step. You can also use a woodburner or rotary power carver to add the vein lines.



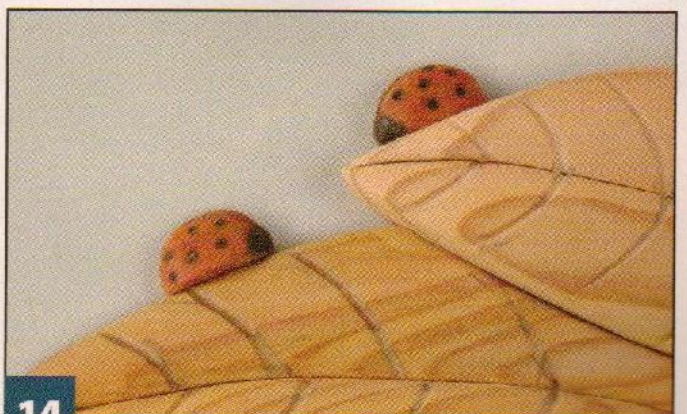
11 **Detail the magnolia buds.** Make a mark $\frac{1}{8}$ " down from the top of the smaller section and sand down to this line. This provides separation between the bud's petals. Use the smaller section to draw a guideline on the bigger petal and gently round the edge of the petal, staying above the guideline.



12 **Woodburn the flower center.** Woodburn the lines around the center circle with a chisel-tip woodburning tip. Use a round tip to burn in the dot texture in the center of the blossom. Practice on scrap wood before burning the textures on your project.



13 **Cut and sand the ladybugs.** Transfer the pattern to $\frac{3}{4}$ "-thick redheart and cut out as many ladybugs as you'd like. Cut the $\frac{3}{4}$ "-thick blank in half to produce a left- and right-facing ladybug. Attach the ladybugs to a piece of hardboard with double-sided tape to sand and shape the small pieces.



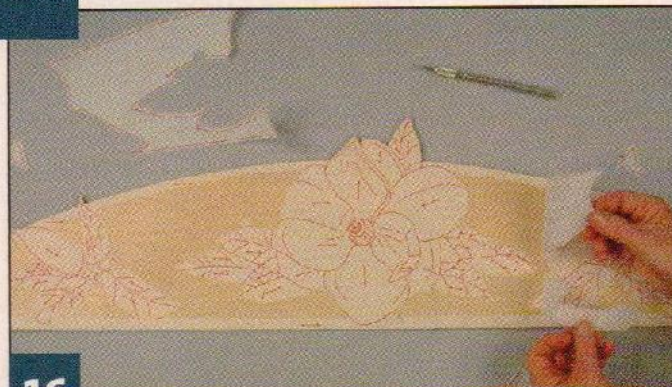
14 **Add the ladybug details.** Use the pattern as a guide to draw the head and wing line. Use the chisel point of the woodburner to burn in the lines and shade the head. Use the round-point woodburner tip to add the spots. The ladybug is cut on a curve so it will sit on any of the curved lines.

MAGNOLIA: FINISHING AND ASSEMBLY



15

Apply the finish. Apply a heavy coat of polyurethane wiping gel to each piece with a 1"-wide disposable foam brush. Wait 45 seconds and then wipe off the excess finish with a paper towel. Buff the piece with a clean paper towel. Let the finish dry for 6 to 8 hours and apply a second lighter coat using the same technique. Check any white wood for raised grain and smooth if necessary with fine steel wool. Apply a third coat of finish.



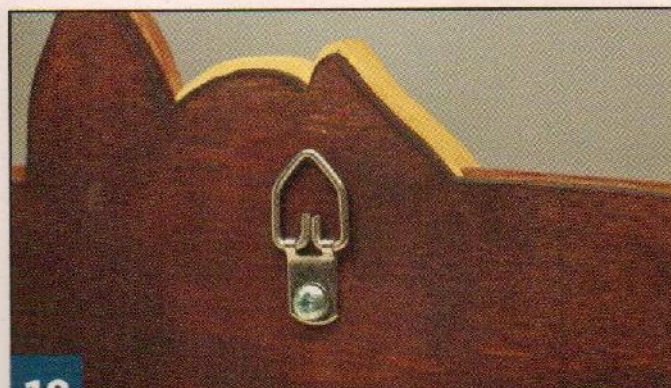
16

Cut the backing board. Attach a pattern to the plywood with spray adhesive. You may need to use spiral blades or cut the backing board with a saber saw. Cut $\frac{1}{16}$ " inside the exterior lines of the pattern. To keep the finish from the areas to be glued, cut the paper pattern $\frac{1}{8}$ " inside the intarsia elements with a hobby knife. Peel off the pattern between these elements. Seal and finish the exposed plywood with a clear acrylic spray finish. Stain the edges of the backing board with dark stain.



17

Glue the intarsia to the backing board. Check the placement of the intarsia on the backing board, remove the patterns, and use small amounts of yellow wood glue to attach the intarsia to the backing board. While gluing, use hot glue to lock a few pieces in place if desired. Use a straight edge, such as a level, to ensure the bottom edge of the door topper is straight.



18

Attach the hanger to the back of the project. Hold the project with your thumb and middle finger and move it back and forth until the project balances. Mark that location and pre-drill the hole for the hanger screw with a bit slightly smaller than the screw. Try to position the hanger in a section where the wood is thicker. Attach the hanger with the appropriate screw.

Materials & Tools

Materials:

- $\frac{3}{4}$ " x $5\frac{1}{2}$ " x $9\frac{1}{2}$ " medium-dark wood, such as western red cedar, mahogany, or American beech (leaves)
- $\frac{3}{8}$ " to $\frac{3}{4}$ " x $5\frac{1}{2}$ " x $36\frac{1}{2}$ " medium-dark wood, such as western red cedar, mahogany, or American beech (frame)
- $\frac{3}{4}$ " x $5\frac{1}{2}$ " x 21" medium shade of wood, such as a western red cedar, aromatic cedar, cherry, or red oak (leaves and stems)
- $\frac{3}{4}$ " x 2" x 3" light wood, such as western red cedar, cypress, or white oak (flower center)
- $\frac{3}{4}$ " x $5\frac{1}{2}$ " x 22" white wood, such as aspen, basswood, white pine, holly, or poplar (flowers)
- $\frac{1}{8}$ " to $\frac{1}{4}$ " x $5\frac{1}{2}$ " x $36\frac{1}{2}$ " maple or light-colored plywood (backing board)
- $\frac{3}{4}$ " x 2" x 2" redheart (ladybugs)
- Assorted scraps of Baltic birch plywood (sanding shims and risers)
- Repositionable spray adhesive or re-stickable glue stick
- 5 photocopies of the pattern

Tools:

- Yellow wood glue
- Double-sided light-duty carpet tape
- Polyurethane wiping gel or finish of choice
- Paper towels
- 1"-wide disposable foam brush
- Mirror hanger with #6 by $\frac{1}{2}$ "-long sheet metal screw or hanger of choice
- #5 and #0 skip reverse-tooth blades or blades of choice
- Sander of choice (I use a Flex Drum sander)
- Woodburner with chisel and round tips
- Carving or hobby knife (to cut pattern on backing board)
- Saber saw or spiral blades (to cut backing board)
- Wonder Wheel or rotary power carver (optional)
- Drill with drill bit slightly smaller than hanger screw



Judy Gale Roberts, born in Houston, Tex., has long been recognized as the leading authority on intarsia. Judy was one of the first ten people to be inducted into the Woodworking Hall of Fame. For more of her work or information on classes held at her home studio in Seymour, Tenn., visit www.intarsia.com. Judy's numerous intarsia books are available at www.FoxChapelPublishing.com.

Trophy Bass Scene



Layered elements add dimension to this fretwork plaque

By Rick and Karen Longabaugh
Cut by Dale Helgerson

This detailed fishing scene makes a welcome addition to any angler's wall. The multi-layered plaque is ideal for display in your den or cabin. Cut each of the three layers from contrasting wood or use stains to highlight the individual elements.

Start by photocopying the patterns. Cut and paste the rim pattern together. I suggest thin stock for the overlays and thicker stock for the plate and rim.

After cutting the pieces, use the guidelines on the patterns to assemble the plaque. Use wood glue and clamp the pieces together until dry or assemble the project with cyanoacrylate (CA) glue, which dries quickly and doesn't require clamps. Attach an optional backing board behind the plate for additional contrast. Apply a clear finish to the assembled project and attach a hanger to the back when the finish is dry.

Further Reading

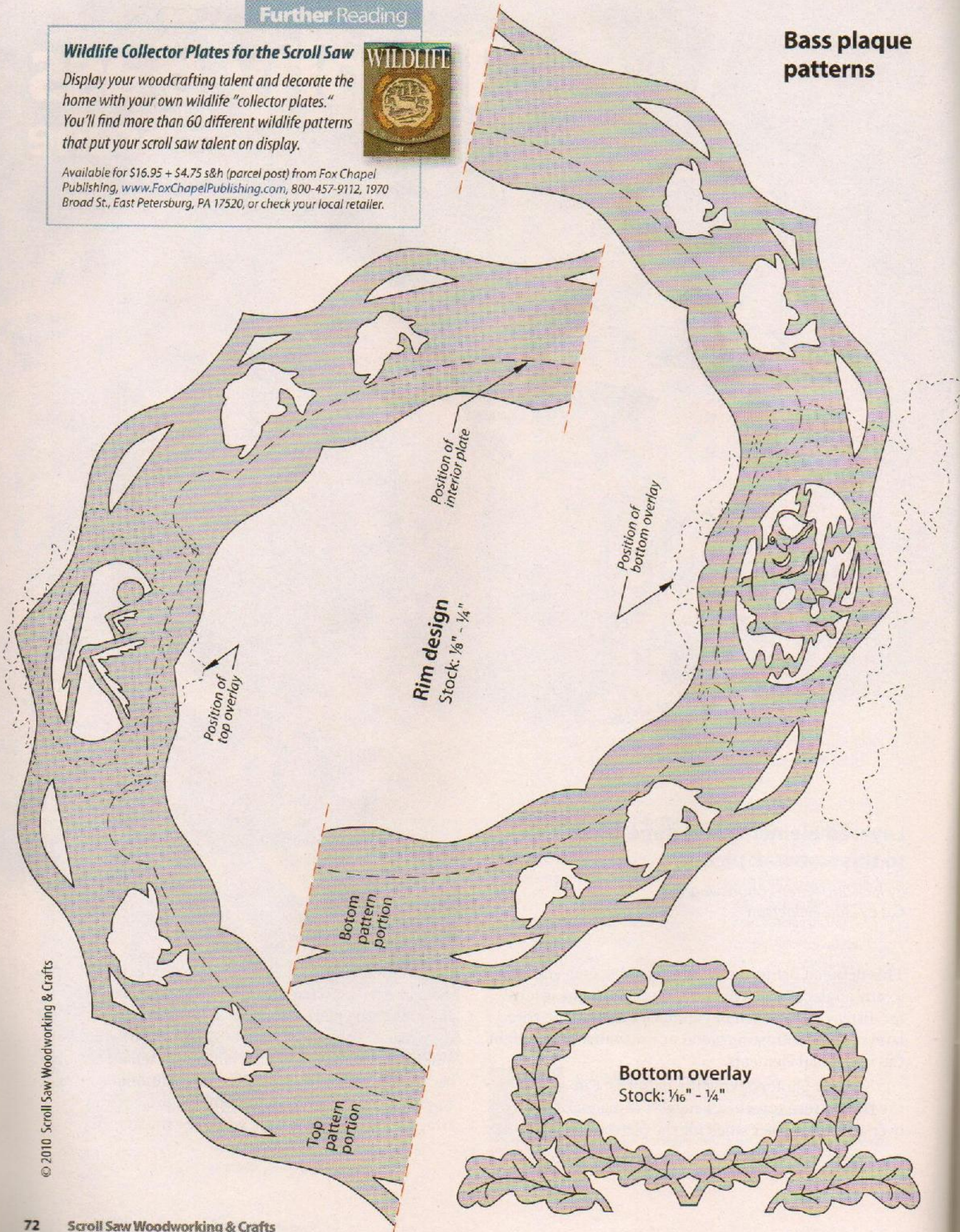
Wildlife Collector Plates for the Scroll Saw

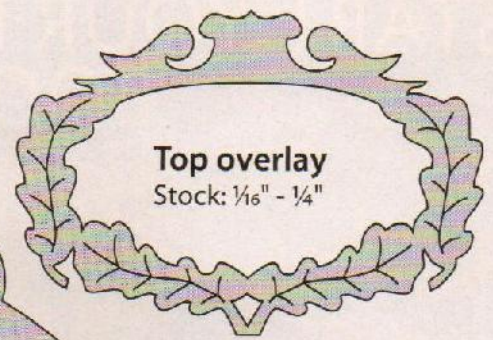
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Bass plaque patterns





Interior plate design
Stock: 1/4" - 3/8"

Materials:

- 1/8" to 1/4" x 9" x 9" walnut, cherry, or wood of choice (rim)
- 1/4" to 3/8" x 6 1/2" x 6 1/2" oak, walnut, or wood of choice (plate)
- 1/16" to 1/4" x 2 1/4" x 4" oak, walnut, or wood of choice (bottom overlay)

- 1/16" to 1/4" x 2" x 2 3/4" oak, walnut or wood of choice (top inlay)
- 6 1/2" x 6 1/2" foam core or plywood (optional backing board)
- Wood glue or cyanoacrylate (CA) glue
- Clear finish of choice

Materials & Tools

- Stains and dyes of choice (optional)
- Hanger of choice

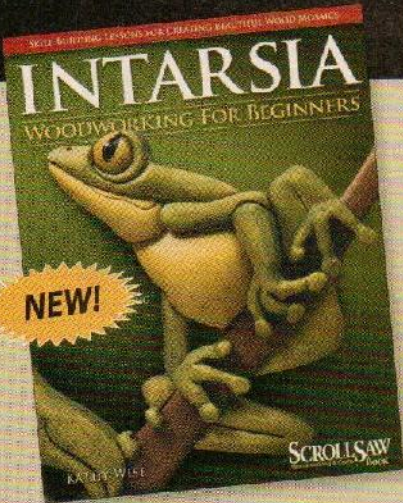
Tools:

- Various small drill bits
- #3 reverse-tooth blades or blades of choice
- Clamps (optional)



Rick and Karen Longabaugh are the authors of Holiday Ornaments for the Scroll Saw, Custom Wooden Music Boxes for the Scroll Saw, Miniature Wooden Clocks for the Scroll Saw, Scenes of North American Wildlife for the Scroll Saw, Wildlife Collector Plates for the Scroll Saw, and Birds of North America for the Scroll Saw, all available from Fox Chapel, www.foxchapelublishing.com.

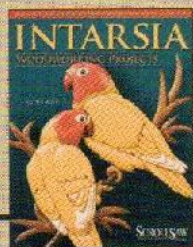
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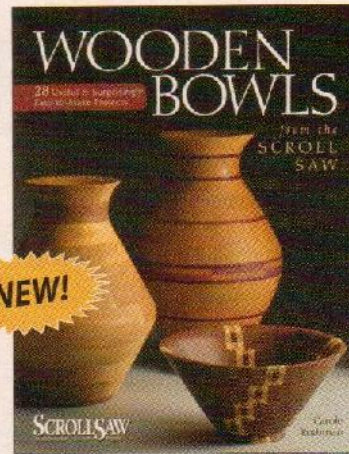
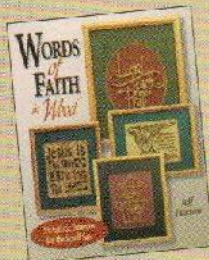
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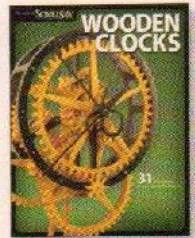


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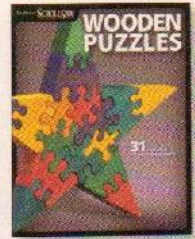
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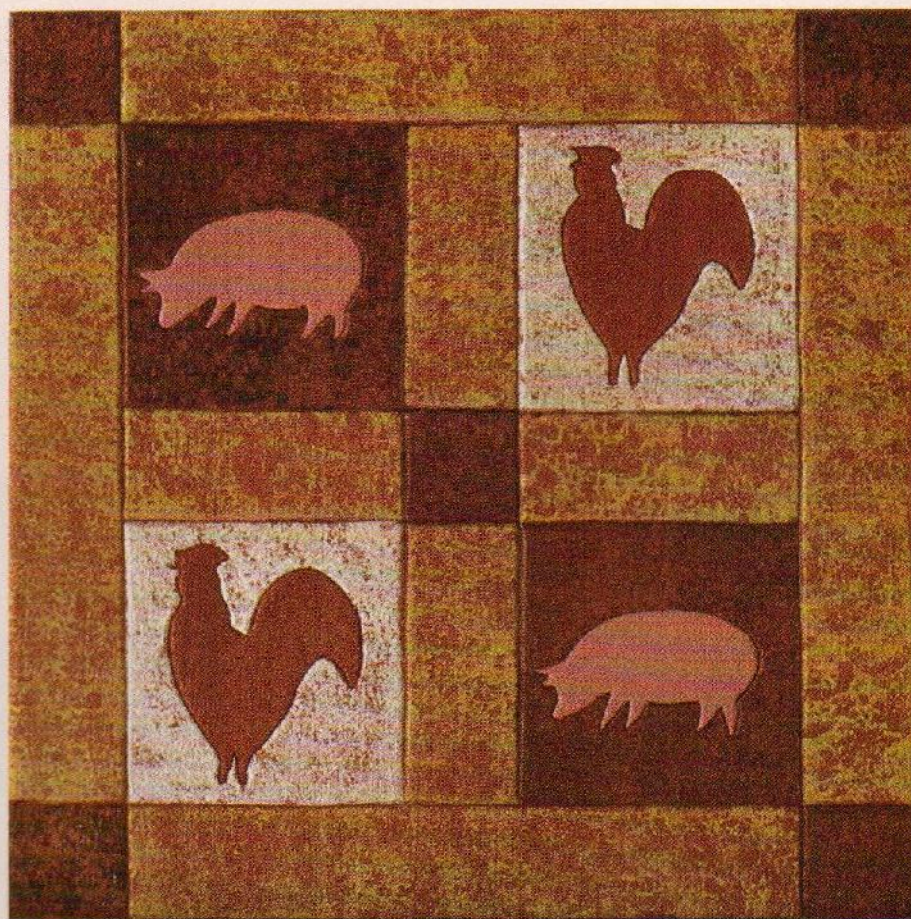
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Country Charm Quilt Square

Easy segmentation
makes a delightful wall
hanging or trivet

By Frank Droege



This segmentation project is easy to make and adds a rustic charm to your kitchen. The piece is designed to resemble a quilt square and can be used as a decorative accent or a functional trivet.

Begin by making multiple copies of the pattern. Cut the blank to size and attach the pattern with spray adhesive. Cut the pieces with a #3 reverse-tooth blade and sand away any burrs from the back. Transfer the numbers and arrows to the bottom of each piece and remove the patterns. Use a second copy of the pattern to cut a $\frac{1}{8}$ " (3mm)-thick backing board.

Sand the pieces with 220-grit sandpaper. Round the edges with a sanding drum in a rotary power carver. Leave the outside edges of

the project square. Remove any dust from the pieces with a tack cloth. Individual pieces make painting quick and easy. Paint the front and sides of each piece with acrylic paint. Apply a base coat and use a sponge to stipple over the base coat with a complementary color for an aged look.

When the paint is dry, glue the segmentation pieces to the backing board. Dry assemble the project first. Remove and glue one corner piece in place. Continue working across the square, removing and gluing one piece at a time. After the glue dries, apply satin varnish to the piece. Use the project as a trivet or attach your hanger of choice to the back for a colorful wall hanging.

Materials & Tools

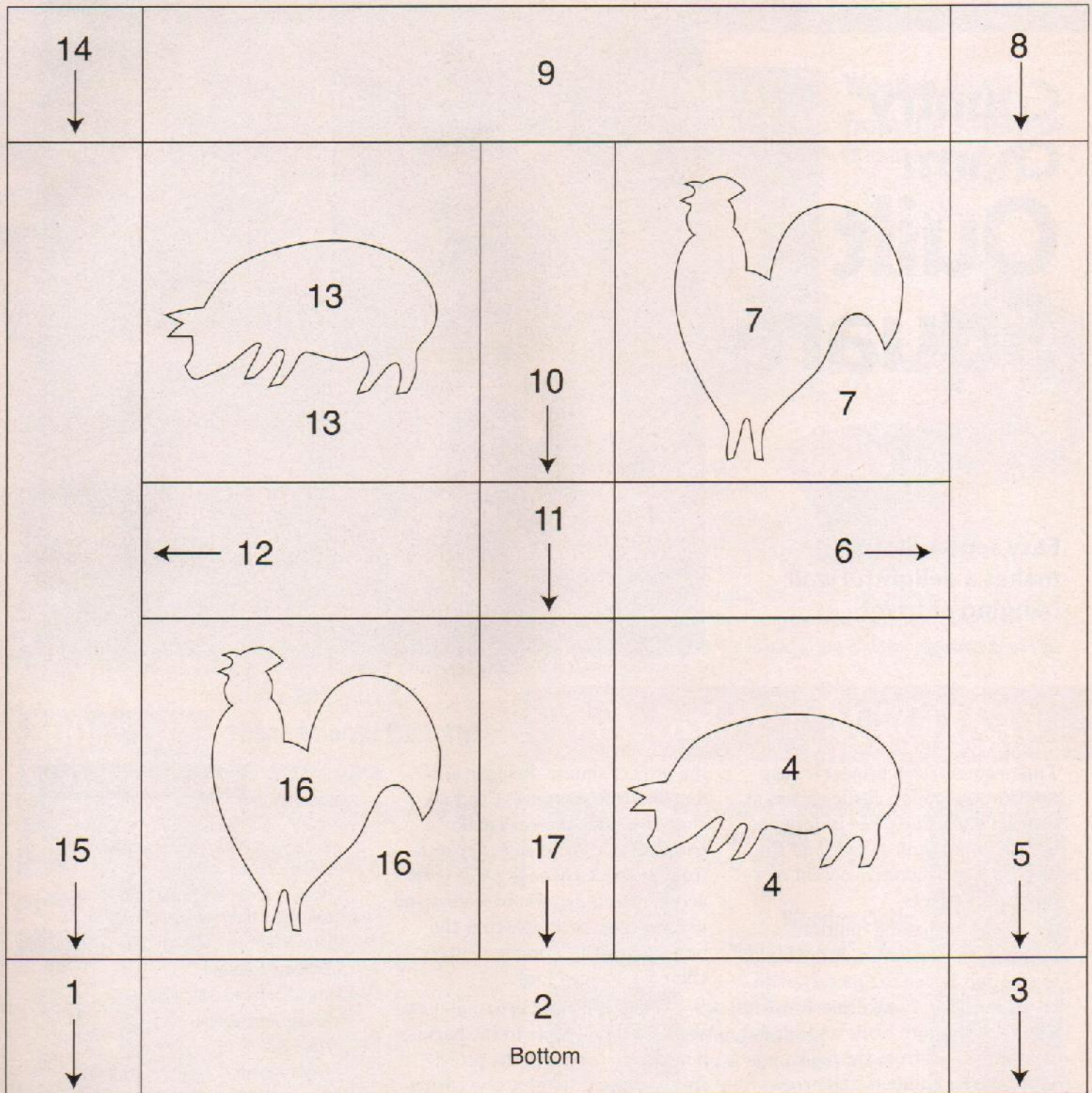
Materials:

- $\frac{3}{8}$ " x 8" x 8" (10mm x 203mm x 203mm) white pine, white cedar, or softwood of choice (segmentation)
- $\frac{1}{8}$ " x 8" x 8" (3mm x 203mm x 203mm) Baltic birch plywood (backing board)
- Temporary-bond spray adhesive
- Sandpaper, 220 grit
- Acrylic craft paints of choice
- Sponge (for painting)
- Wood glue
- Acrylic varnish
- Hanger of choice

Tools:

- #3 reverse-tooth blades
- Rotary power carver with small sanding drum

Country Quilt Square pattern

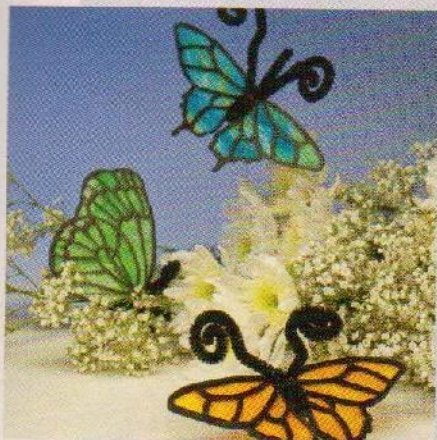


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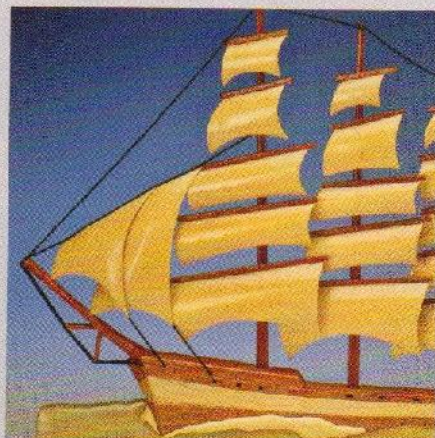


Frank Droege of Voorhees, N.J., is an award-winning, multi-talented artist, who especially enjoys painting, segmentation and painted intarsia projects. He is the author of *Country Mosaics for Scrollers and Crafters* and *Fantasy & Medieval Mosaics for the Scroll Saw*, both available from Fox Chapel Publishing, www.FoxChapelPublishing.com.

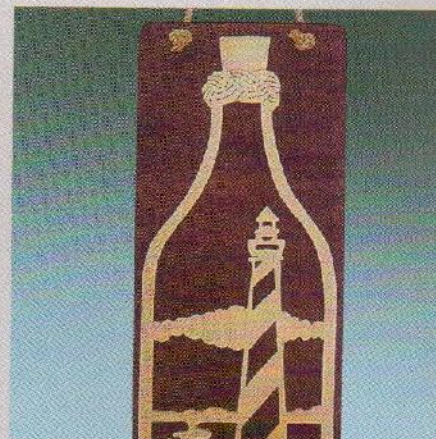
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Zero-clearance Jigs

A simple auxiliary table prevents pieces from falling through the saw table while cutting small projects.

Shop made jigs make it easy to cut small pieces on your scroll saw

By Gary MacKay



There are times when the hole around the blade on your scroll saw is big enough to interfere with your cutting. To avoid small pieces falling down through the hole or to support delicate fretwork, add an auxiliary table on top of your saw table.

Simple Auxiliary Table

This simple auxiliary table works best with small projects. Cut a $\frac{1}{8}$ " (3mm)-thick by 2" (51mm)-wide strip of plywood to the width of your saw table (from side to side). Drill a $\frac{1}{16}$ " (2mm)-diameter hole in the center of the strip. To create a smoother work surface, cover the plywood with clear packaging tape before drilling. Feed the scroll saw blade through the hole and secure the strip to the saw table with spring clamps.

Materials:

- $\frac{1}{8}$ " x 2" x 15" (3mm x 51mm x 381mm) Baltic birch plywood (simple table)
- 2" (51mm)-wide clear packaging tape (optional)
- $\frac{3}{4}$ " x 15" x 15" (19mm x 381mm x 381mm) plywood (large table)
- Scrap laminate countertop material (optional, large table)
- Contact cement (optional to attach laminate to plywood, large table)

Materials & Tools

*Note: The plywood and laminate should be 2" (51mm) longer and wider than the dimensions of your scroll saw table

Tools:

- Drill with $\frac{1}{16}$ " (2mm)- and $\frac{1}{8}$ " (6mm)-diameter drill bits
- Spring clamps



Larger Auxiliary Table

For larger projects, cut a piece of $\frac{3}{4}$ " (19mm)-thick plywood large enough to fit over your saw table. I attach scrap laminate countertop material to the plywood with contact cement. The laminate countertop material can be cut with tin snips. Drill a $\frac{1}{8}$ " (3mm)-diameter hole in the center of the plywood for the blade, feed the blade through the hole, and lock the auxiliary table in place with spring clamps.

This larger auxiliary table also doubles the life of your blades. As the blade moves through the wood, only a small section of the blade's teeth actually comes in contact with the stock. This table raises your project $\frac{3}{4}$ " (19mm) higher than the table, giving you access to the blade's unused teeth. The auxiliary table does not work with reverse-tooth blades because the teeth on the bottom of the blade no longer reach the project.



Gary MacKay of Myrtle Beach, S.C., is the author of *Box Making Projects for the Scroll Saw*, available from www.FoxChapelPublishing.com.

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- #250 - 1/4" Cherry - \$3.00
- #375 - 1/4" Hickory - \$3.00
- #275 - 1/4" Mahogany - \$3.00
- #350 - 1/4" Walnut - \$4.00

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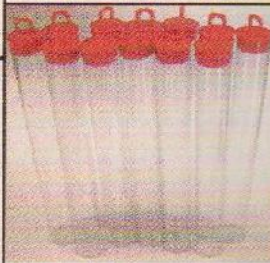
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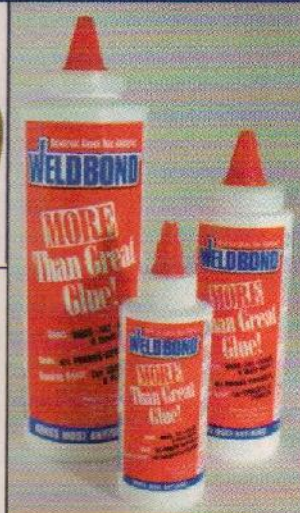
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By Kathleen Ryan

Completing a Masterpiece

John Freels of Coolidge, Ariz., has donated more than \$20,000 in proceeds from his scroll saw artwork to the Lions Camp for Handicapped Children at Camp Tatiyee in Lakeside, Ariz.

After an article detailing the efforts of Lions Club members appeared in a local newspaper, John received a phone call from a man whose neighbor had worked on a project for three years, but passed away before completing it. John was asked if he was interested in completing the project.

Curiosity piqued, John agreed to take a look.

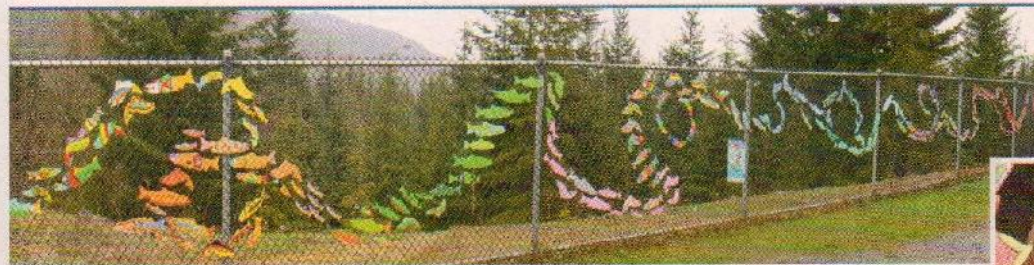
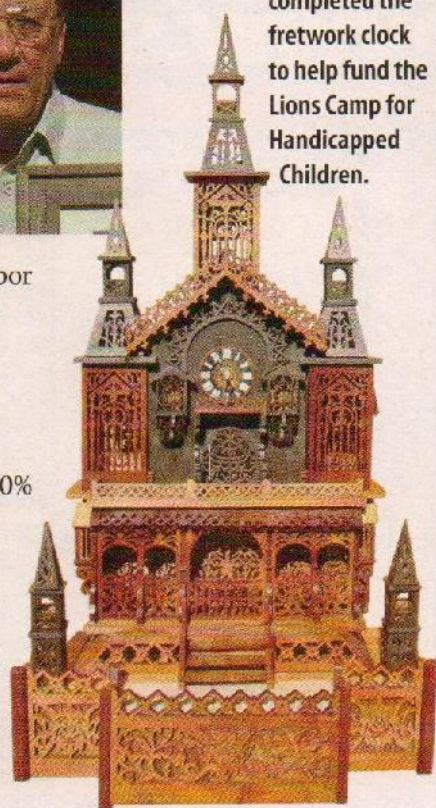
"When I saw the boxes of cut parts stored in a dusty shed, I knew the finished project would pay for several weeks of camp," John said. "So I brought it all home."

The pieces were part of *The Chimes of Normandy Clock*. John estimates about 50% of the clock was completed with another 30% already cut. It took the 75-year-old retiree about ten weeks to clean, finish cutting, and assemble the masterpiece.

The Chimes of Normandy Clock, available from Wildwood Designs, is modeled after a French cathedral. The clock is about 20" wide by 40" tall. John's version is made from walnut, oak, and Baltic birch plywood. Valued at approximately \$2,400, it was donated to the Lions Club and raffled off last June. The winner, another Lions Club member, plans to post the handcrafted clock on eBay to raise even more funds. You can reach John at scrollart1@hotmail.com.



John Freels completed the fretwork clock to help fund the Lions Camp for Handicapped Children.



Brightly painted wooden fish add a splash of color to a school fence in Whistler, B.C., Canada.



Photo by Alastair Bird

Stream of Dreams

In 1998, toxic material was dumped into a storm drain in Burnaby, B.C., Canada, killing all of the aquatic life in Byrne Creek. Soon after, the buildings at the creek's headwaters were demolished and a chain link fence was installed around the rubble. It looked like a war zone.

"This was the community where I grew up," resident Louise Towell said. "I felt like we had to do something to bring the area back to life again."

Louise and her daughter Chanel proposed decorating the fence to improve the appearance of the neighborhood. Louise and Joan Carne, chairwoman of Byrne Creek Streamkeepers, framed an idea to bring the fish in Byrne Creek back to life symbolically. The idea launched the Stream of Dreams Murals Society.

"The society's mission is to educate communities about the life and function of their watersheds, rivers, and streams, while dazzling them with the charm of

Joan Carne and Louise Towell started the Stream of Dreams Murals Society to educate communities about the importance of aquatic life.

community art," Joan explained. "Our primary focus is educating the kids and getting them involved."

Louise spearheaded the mission to decorate the fence with wooden fish. Volunteers cut the simple fish forms from plywood. School children paint the fish with bright colors and then set them free on local fences. The Stream of Dreams Mural Society has painted and placed nearly 100,000 Dreamfish, with more on the way as the program continues to grow.

For more information, visit the Stream of Dreams Murals Society at www.streamofdreams.org.

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by Carole Rothman
www.scrollsawbowls.blogspot.com

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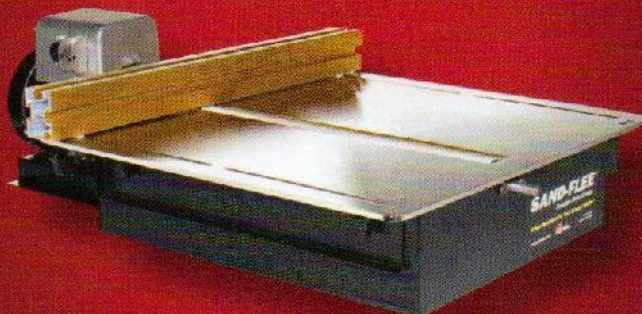
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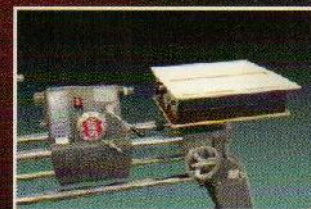
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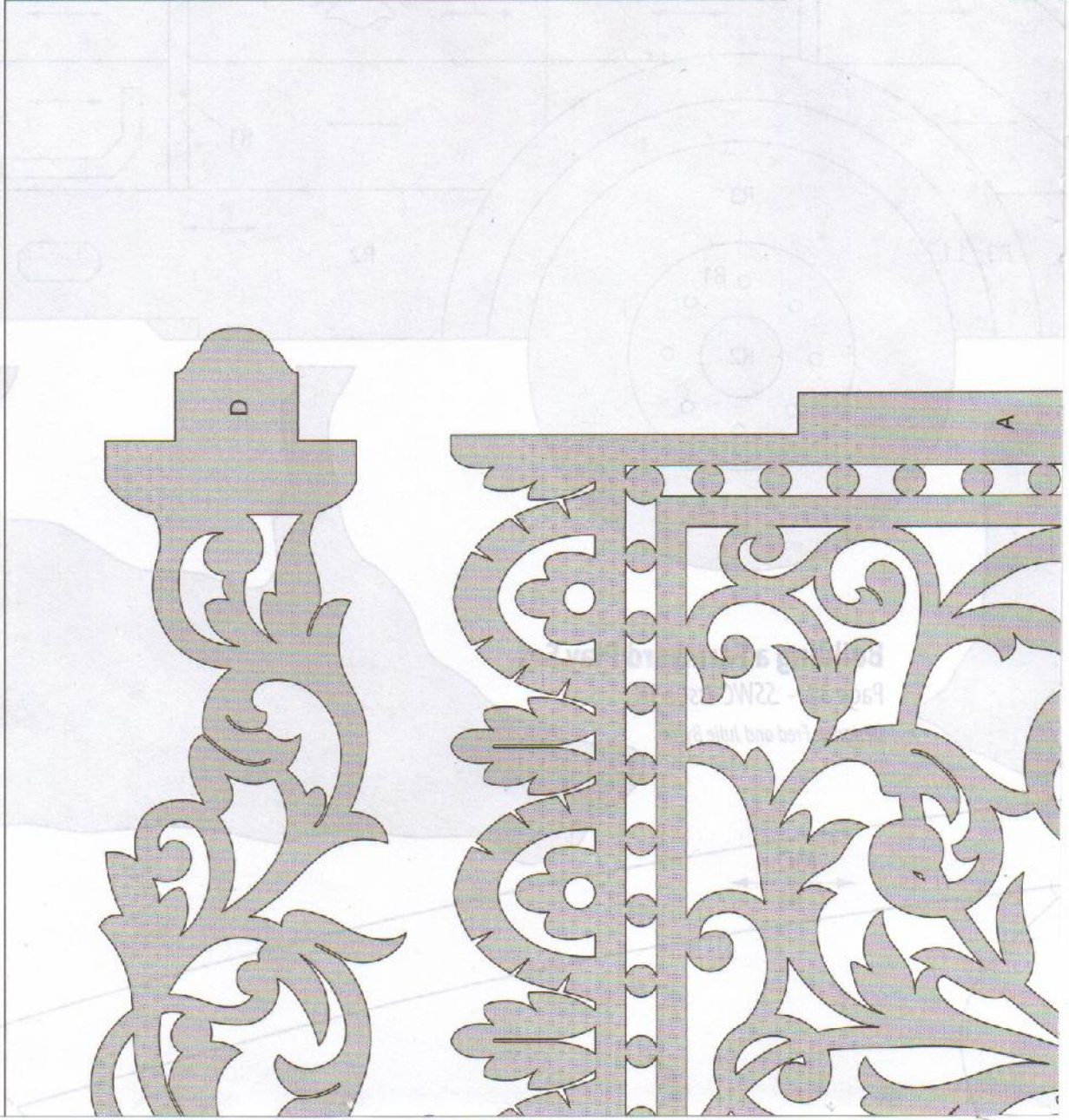
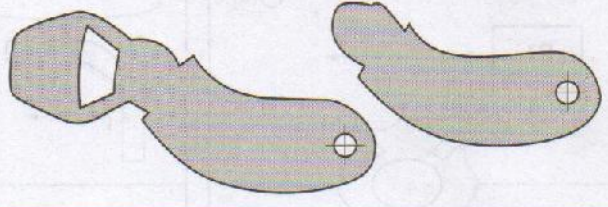
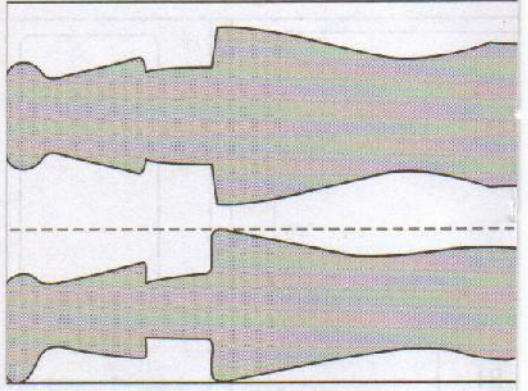
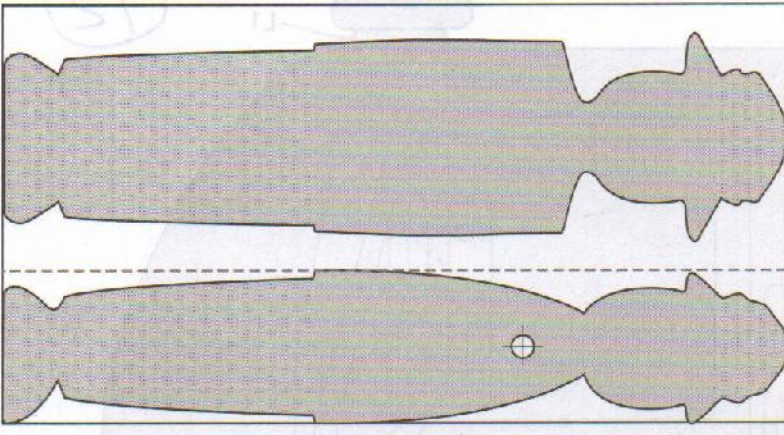
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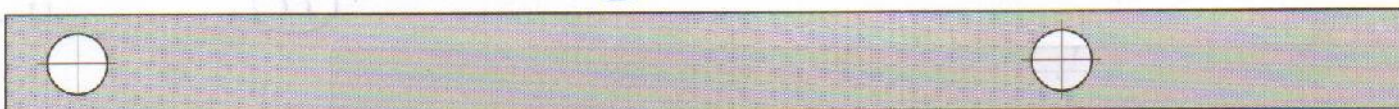


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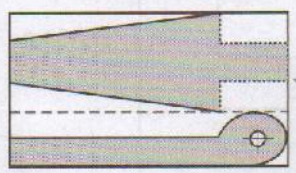
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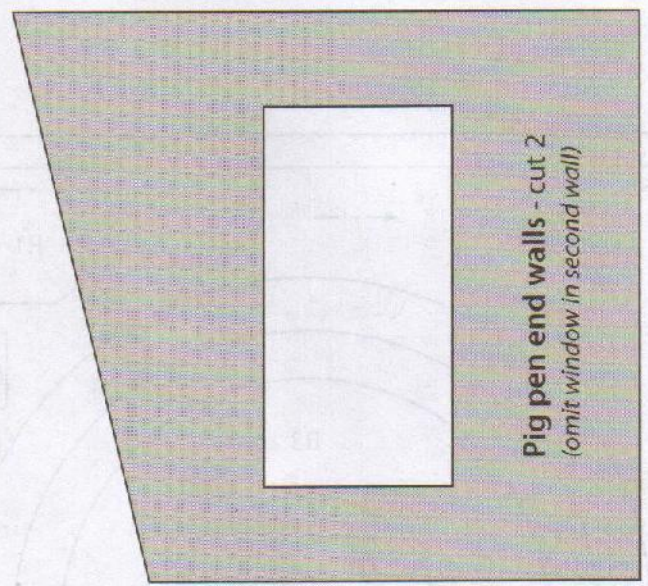
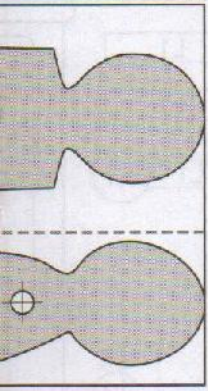
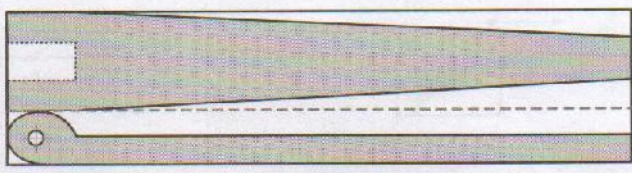
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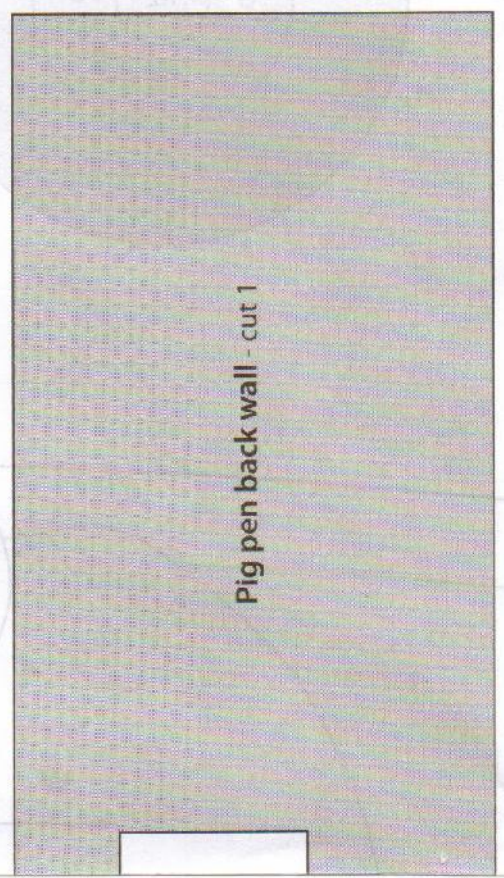
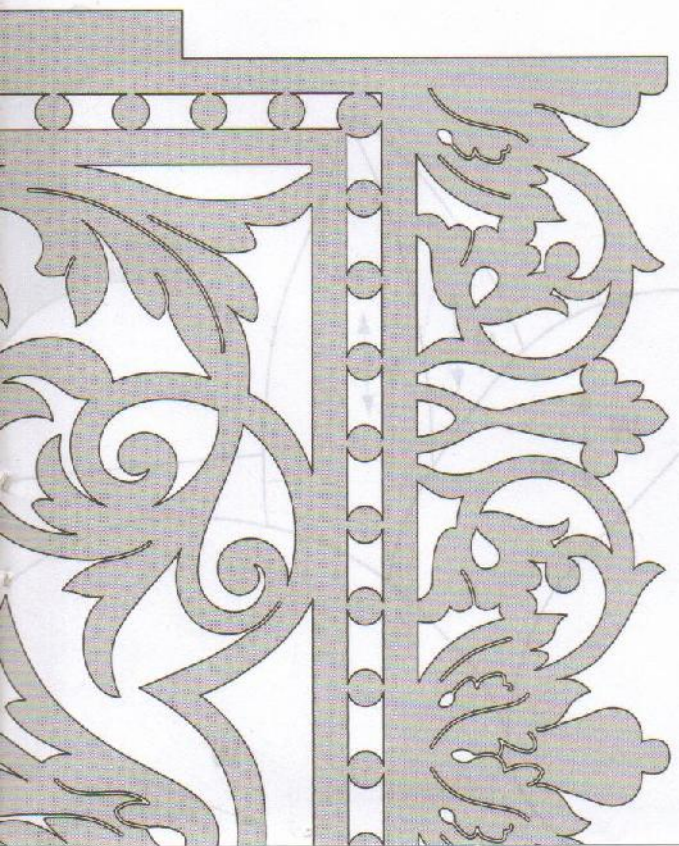
Barn door hinges - cut 2



Top view
Side view



Pig pen end walls - cut 2
(omit window in second wall)

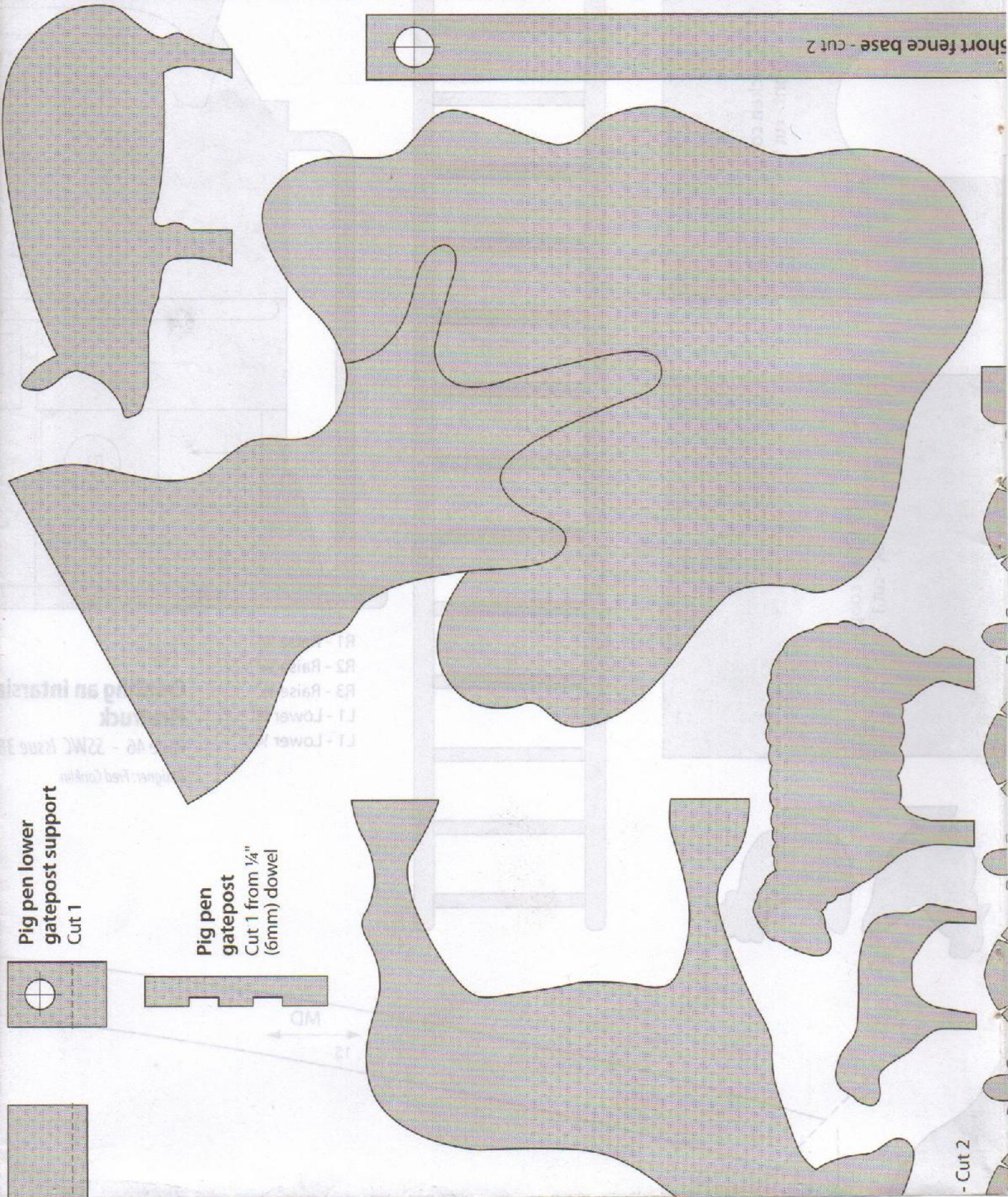


Pig pen back wall - cut 1

tom - Cut 1

long fence base - cut 1

short fence base - cut 2



Pig pen lower gatepost support Cut 1

Pig pen gatepost Cut 1 from 1/4" (6mm) dowel

- Cut 2

SCROLLSAW

Woodworking & Crafts

Spring 2010 - Issue 38

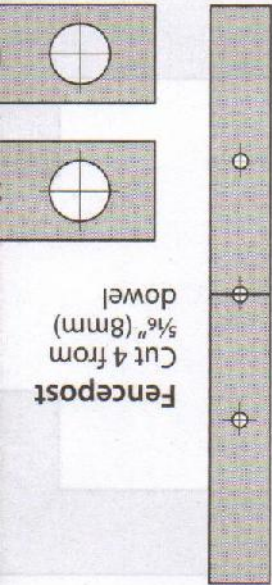
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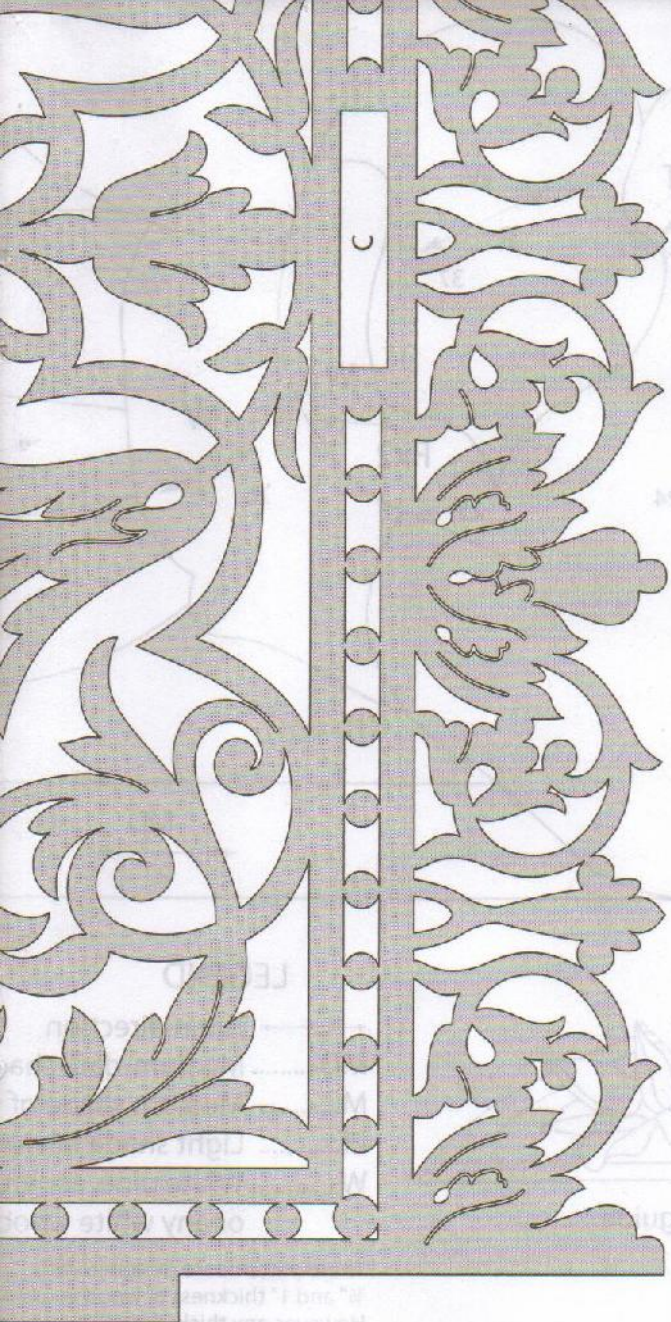
Building a Farmyard Play Set.....	32	Creating an Intarsia Firetruck.....	46
Intricate Fretwork Basket.....	40	Creating a Magnolia Door Topper.....	66

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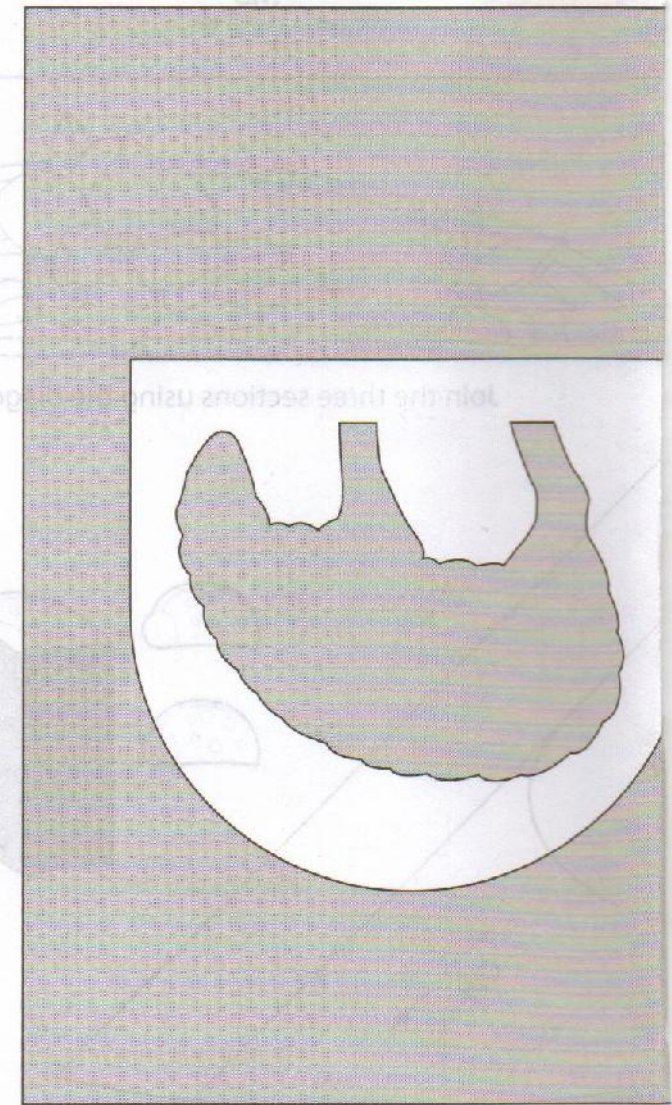
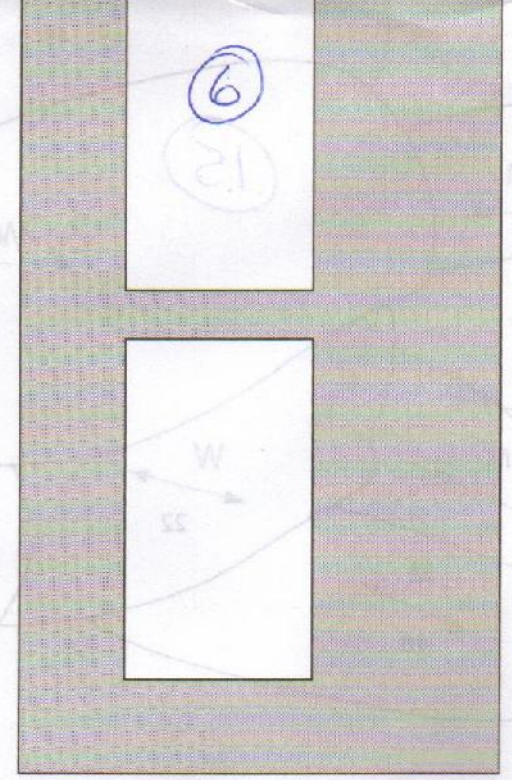
4





End - Cut

Bot

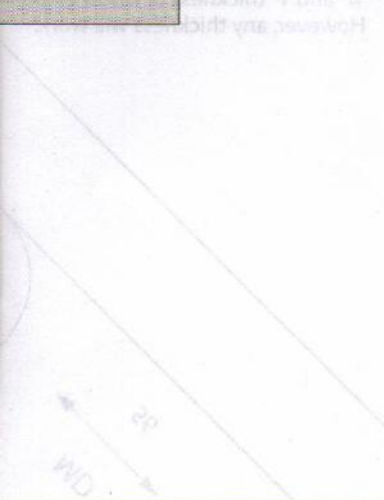


Intricate Fretwork Basket

Page 40 - SSWC Issue 38

Designer: Pedro Lopez

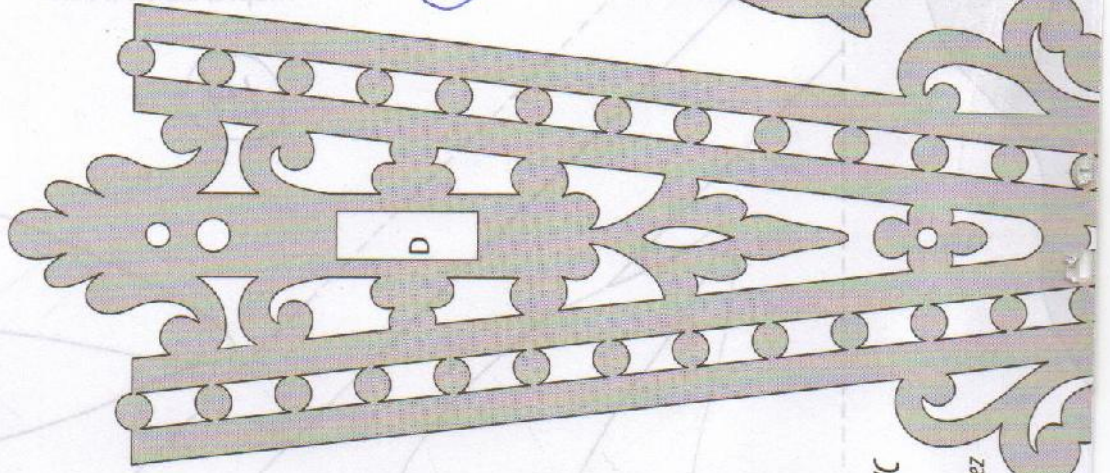
I used some redheart wood for the
 basket. If you make the baskets it
 is easier than you think. It is the
 best wood for this. Once it is the
 finished, the spots are burned
 in it. It is a bit and slice off
 the lower edge of the
 basket. To place on the
 board.



Pig pen top gate support - cut 1

Pig pen gate rails - cut 2

Pig pen gate cross member Cut 1

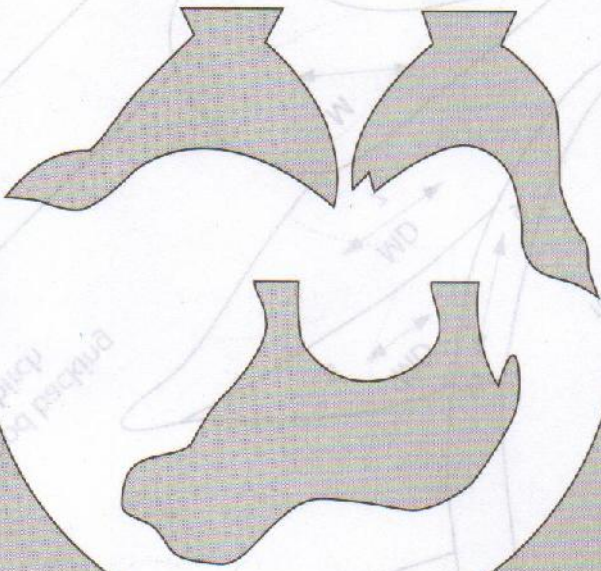


Intricate Fretwork Basket

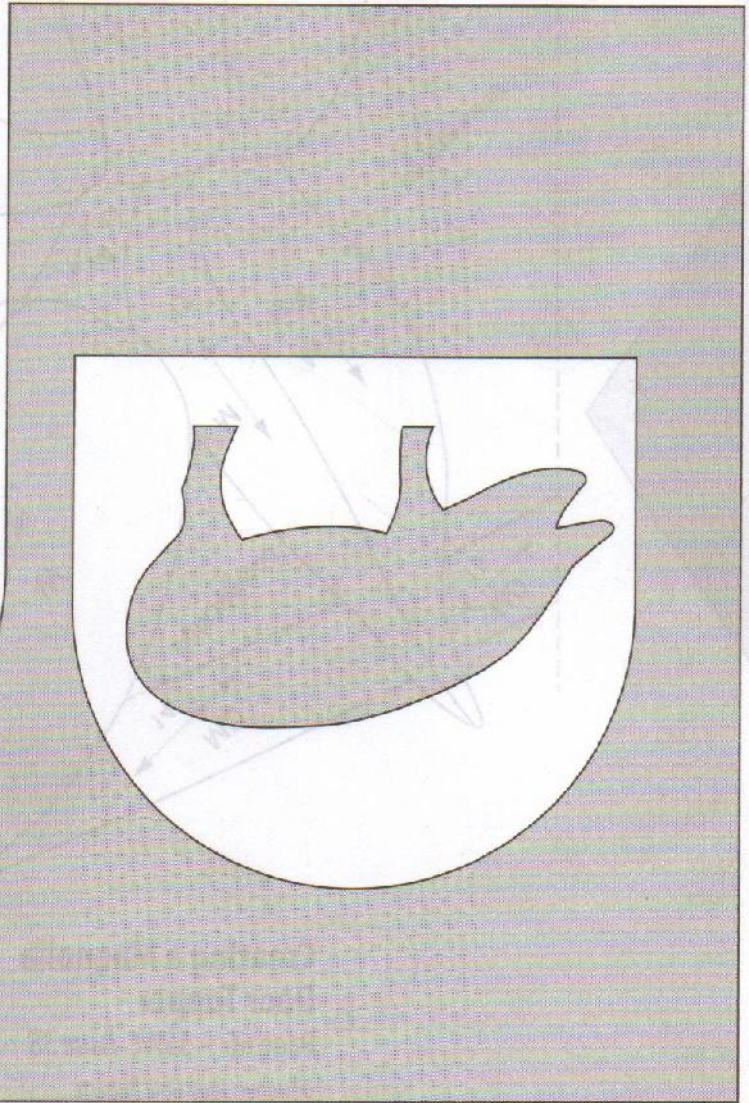
Page 40 - SSWC Issue 38

Designer: Pedro Lopez

Building a Farmyard Play Set
Page 32 - SSWC Issue 38
Designer: Fred and Julie Byrne



Barn front and back - cut 2



Side





Chicken coop
sides - cut 2

Chicken coop
floor - cut 1

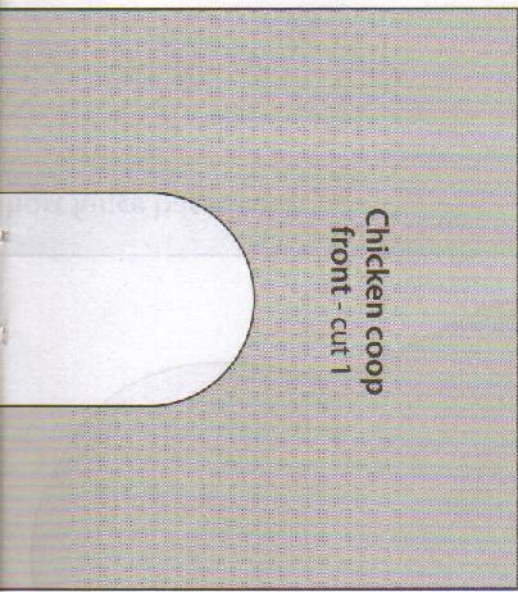
Chicken coop
ramp - cut 1

Chicken coop roof - cut
Angle all sides to 35°

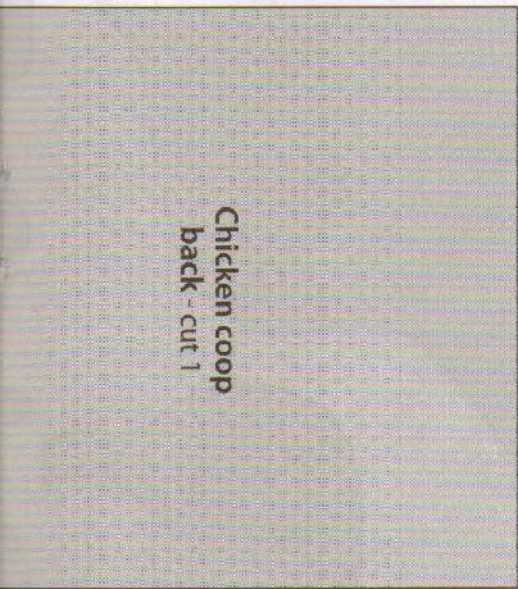
Chicken coop
ramp support - cut 2

9

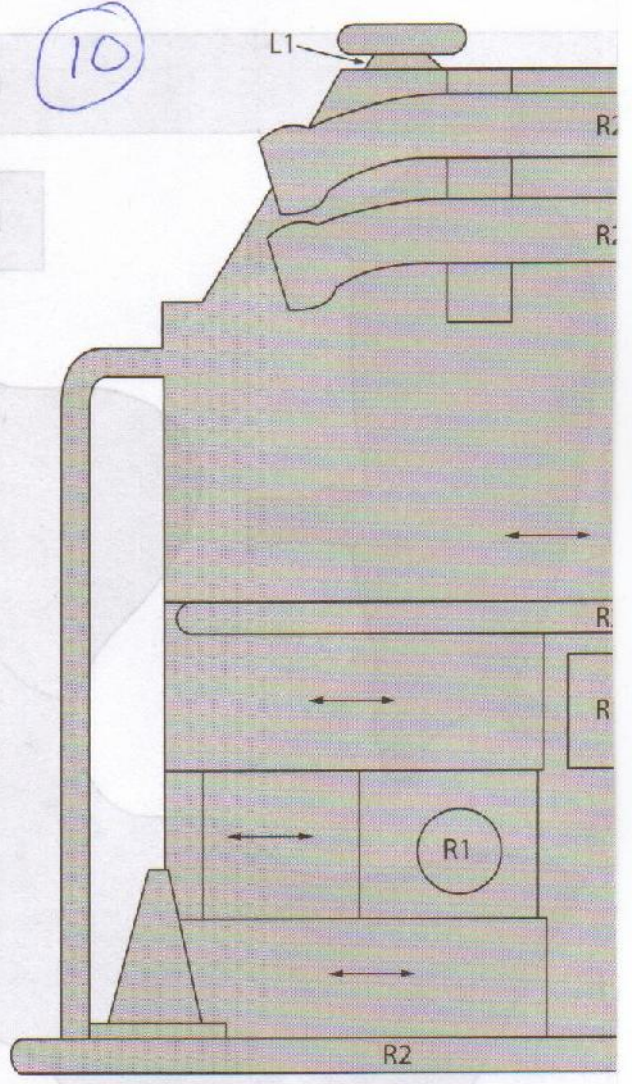
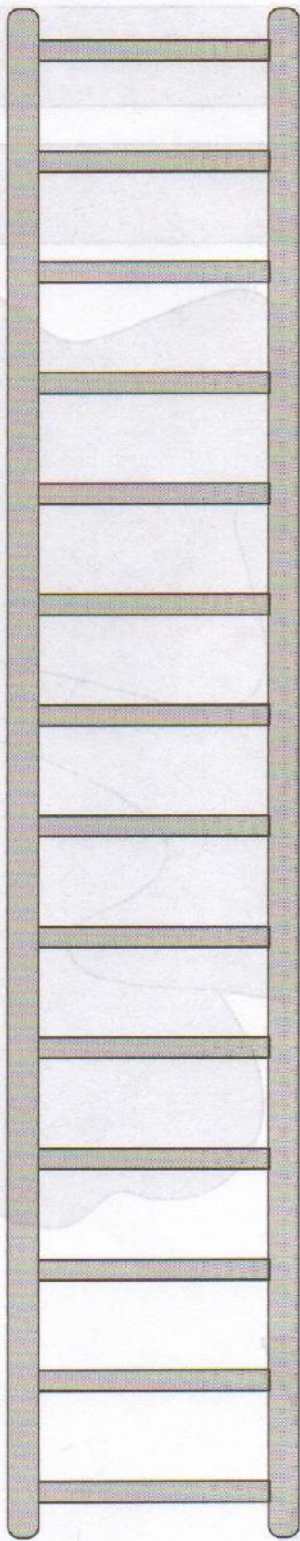
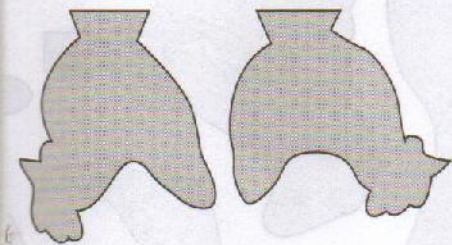




Chicken coop
front - cut 1



Chicken coop
back - cut 1



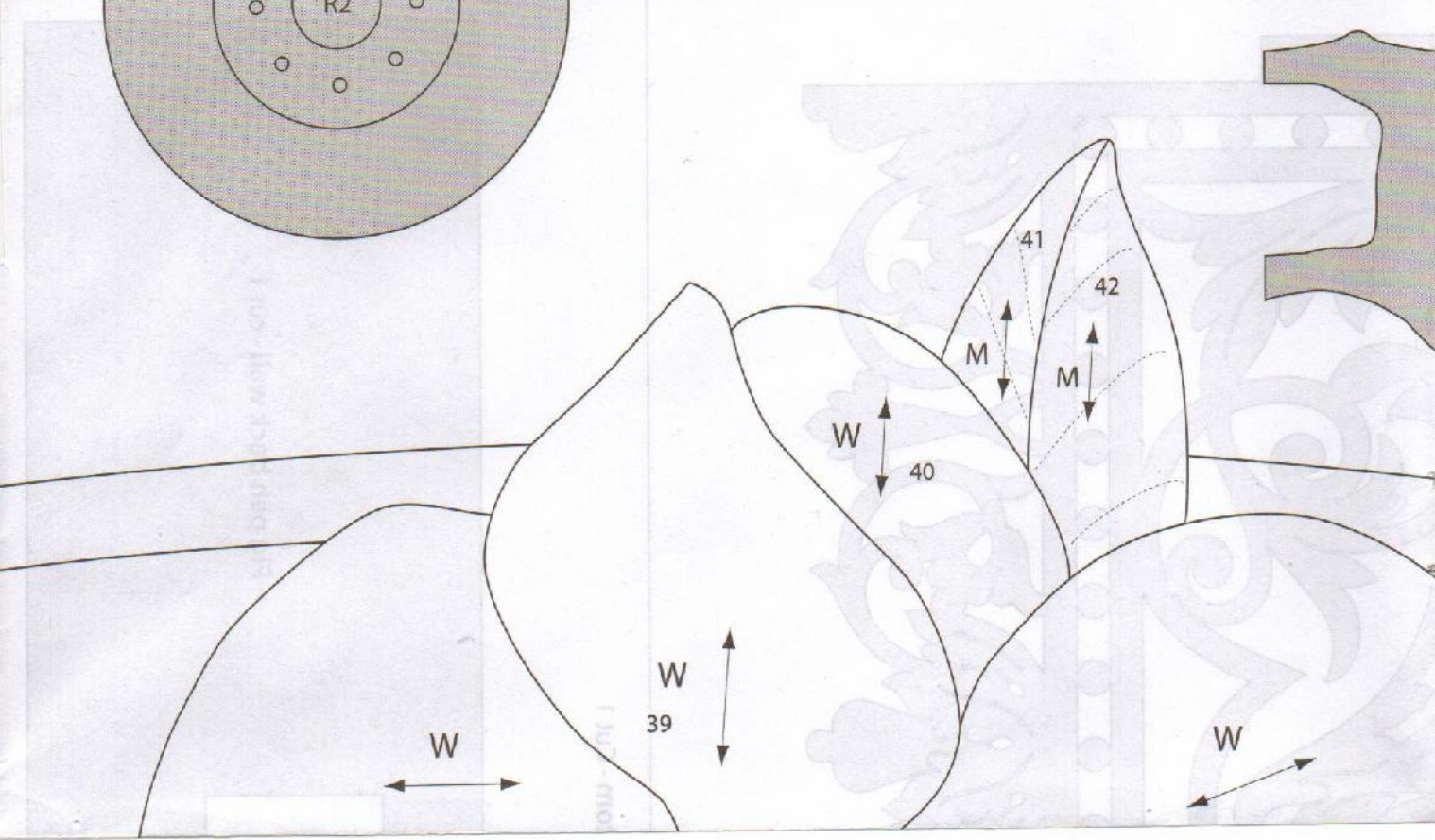
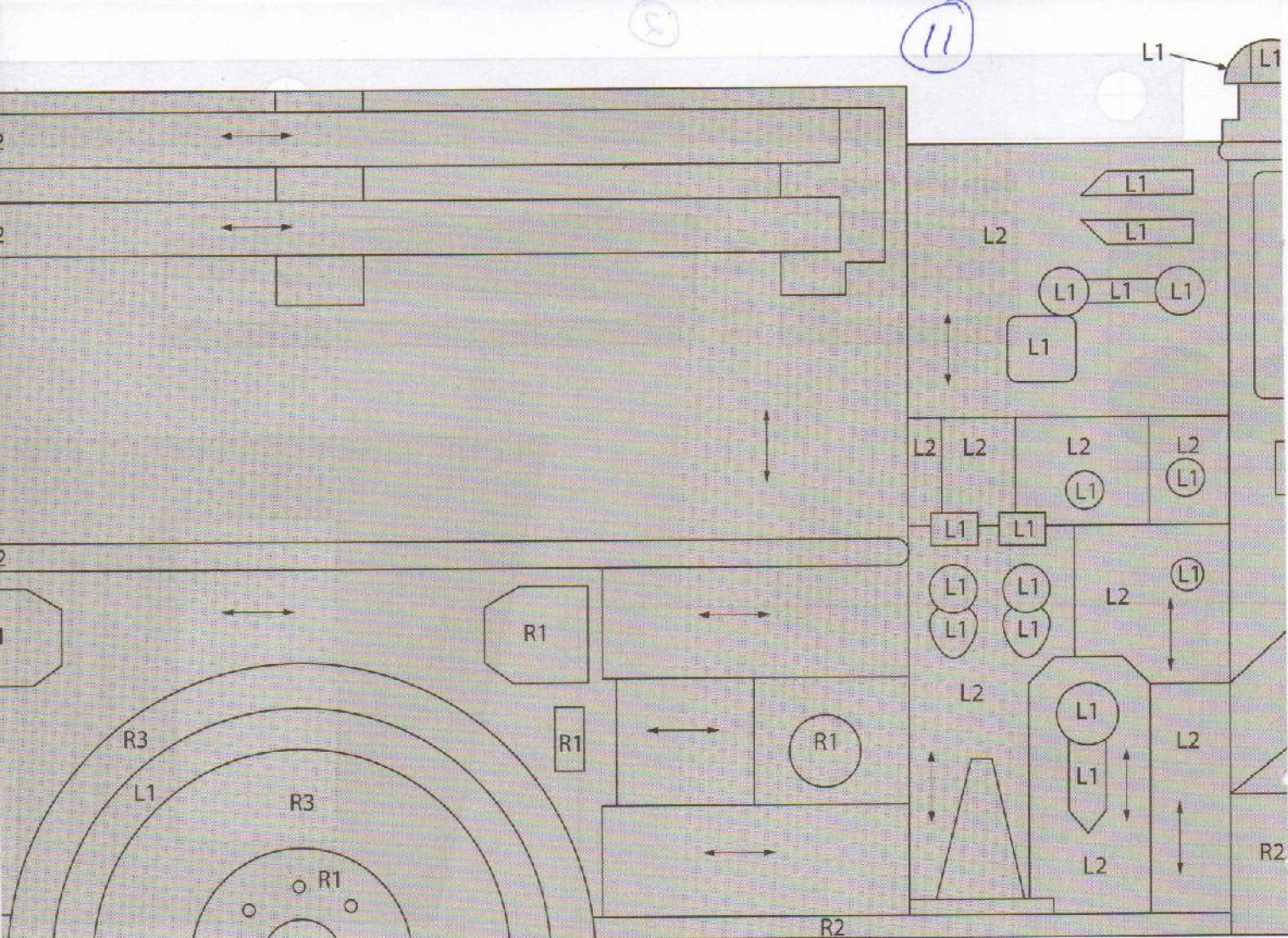
- R1 - Raise $\frac{1}{8}$ "
- R2 - Raise $\frac{1}{4}$ "
- R3 - Raise $\frac{3}{8}$ "
- L1 - Lower $\frac{1}{8}$ "
- L1 - Lower $\frac{1}{4}$ "

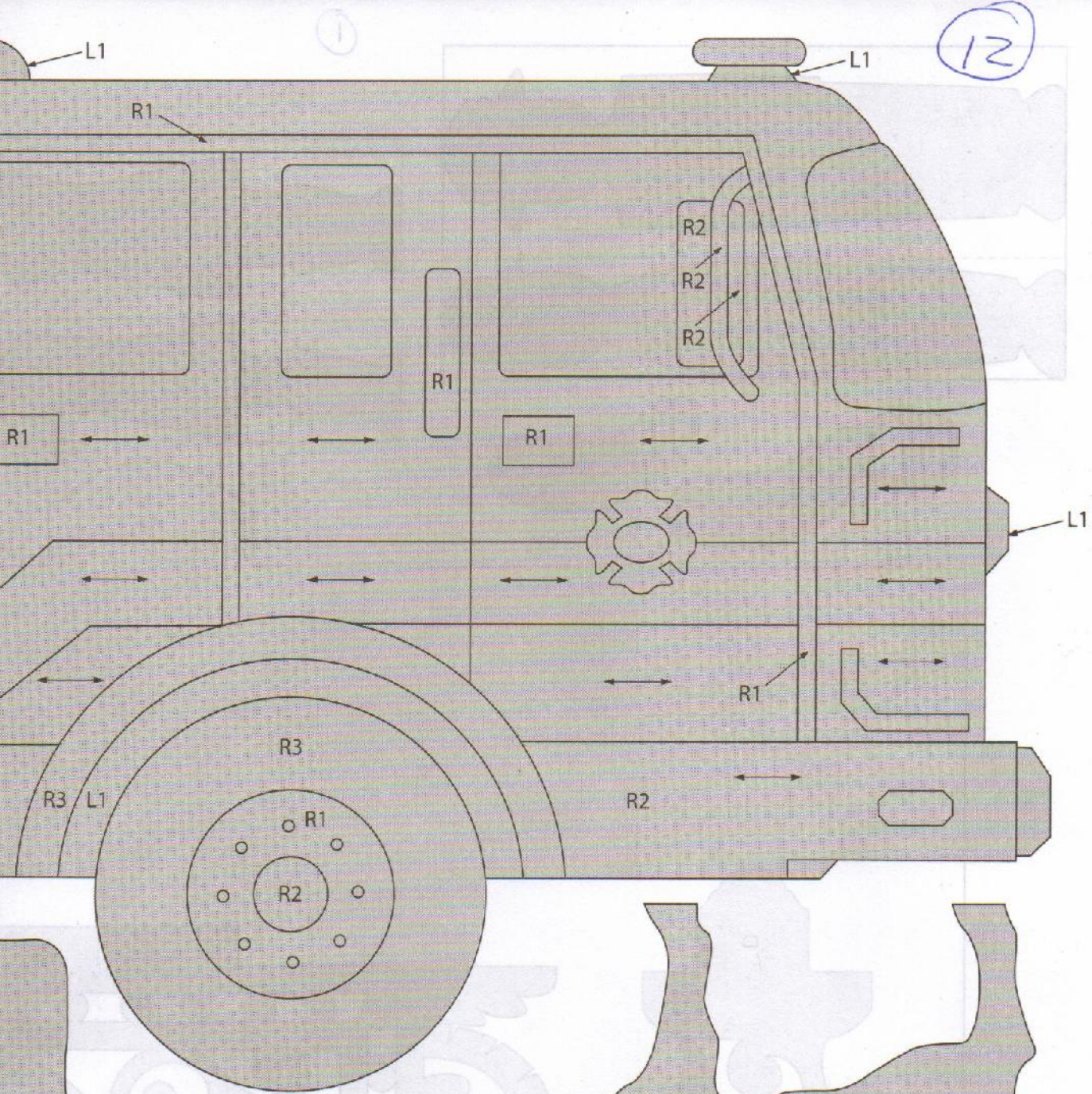
Creating an Intarsia Firetruck

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Designer: Fred Conklin

MD
15





Building a Farmyard Play Set

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Designer: Fred and Julie Byrne

MD
43

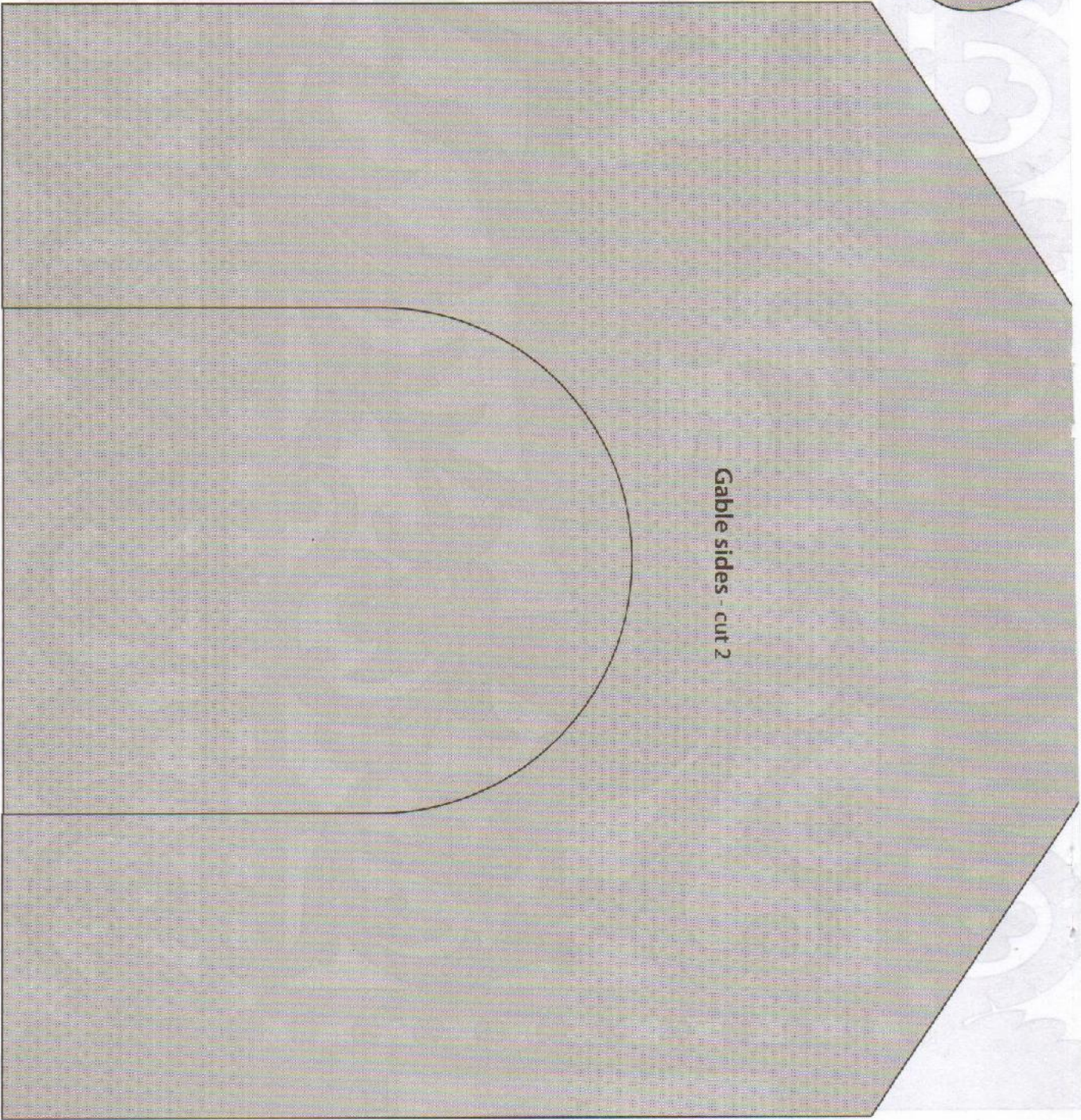
Building a Farmyard Play Set

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Designer: Fred and Julie Byrne

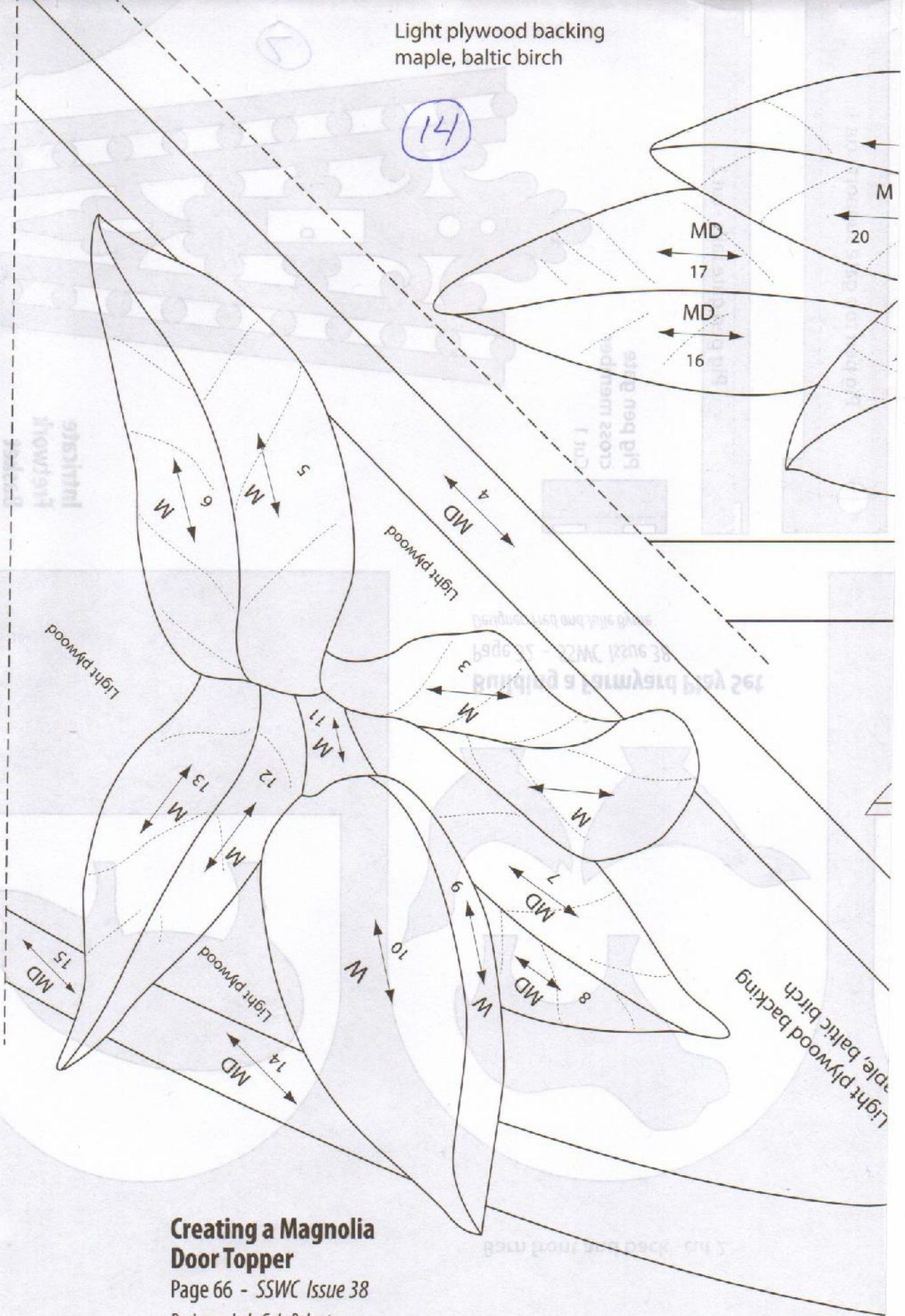
13

Gable sides - cut 2



Light plywood backing
maple, baltic birch

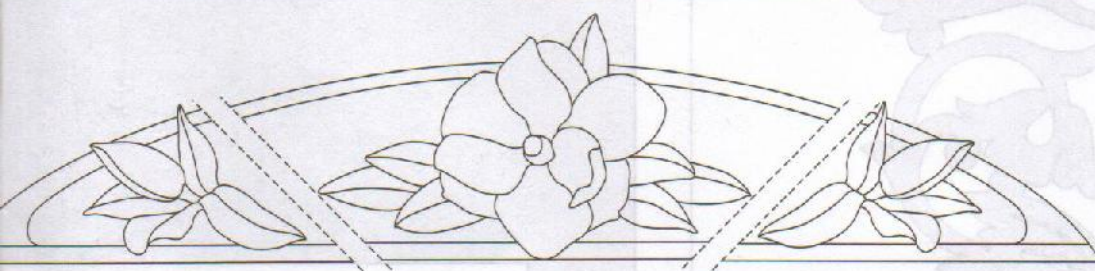
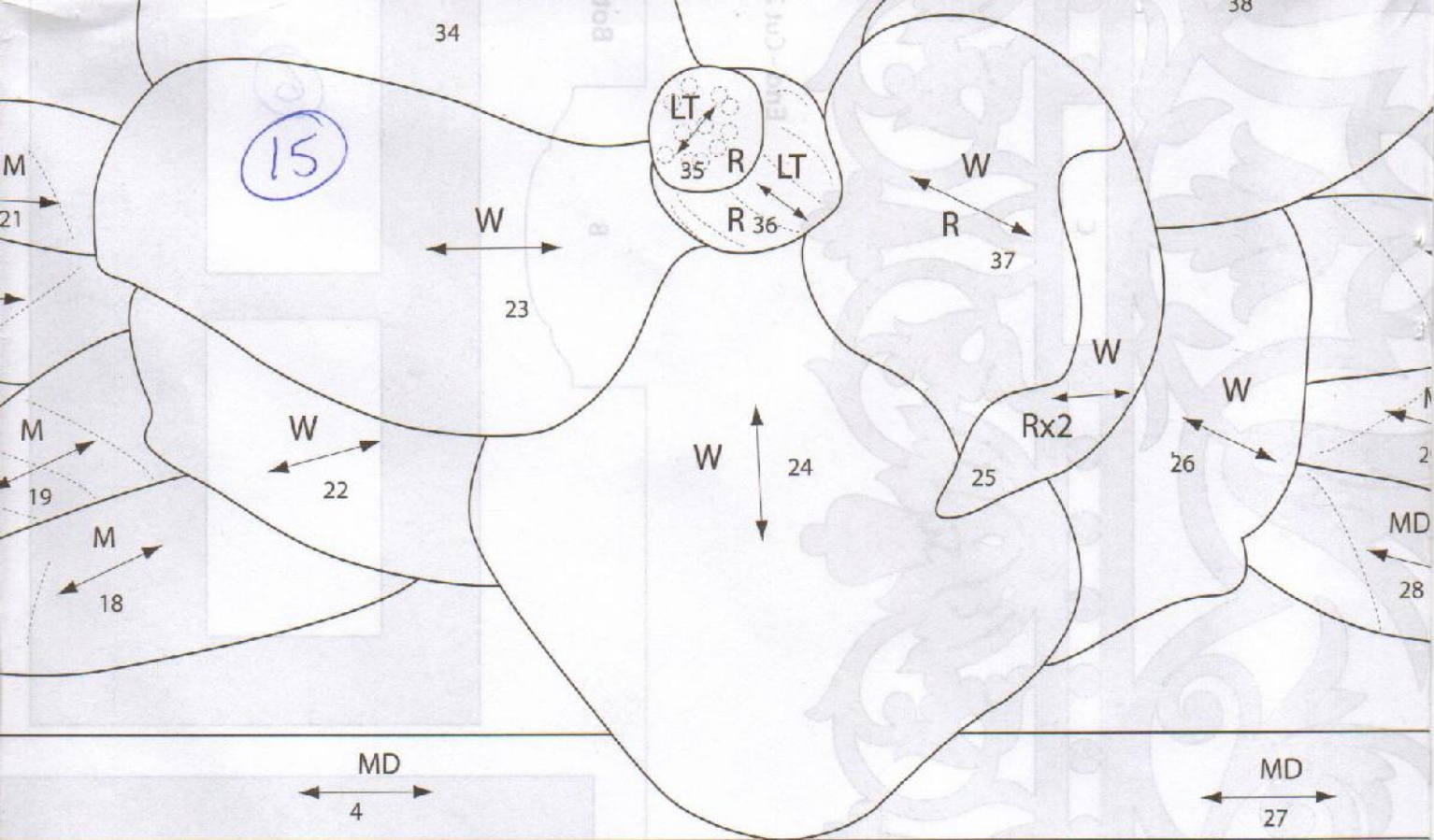
14



Creating a Magnolia Door Topper

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Designer: Judy Gale Roberts

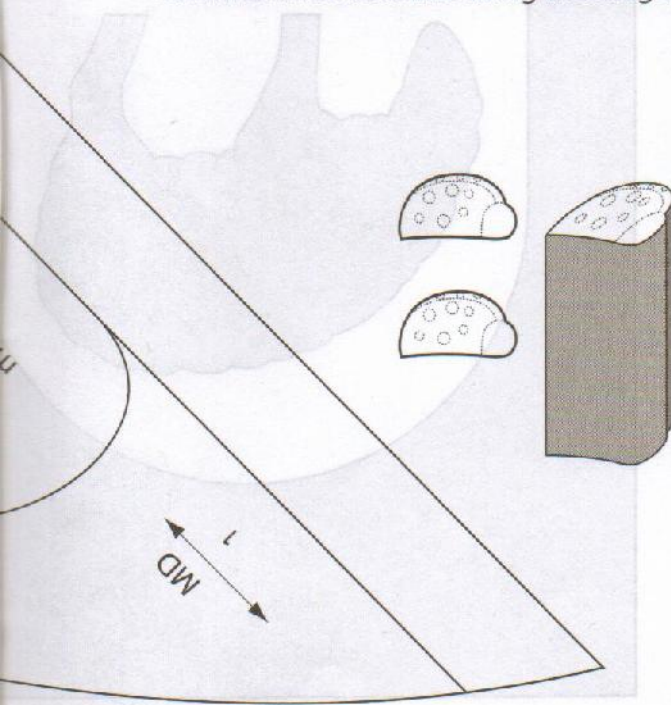


Join the three sections using the diagonal lines as a guide.

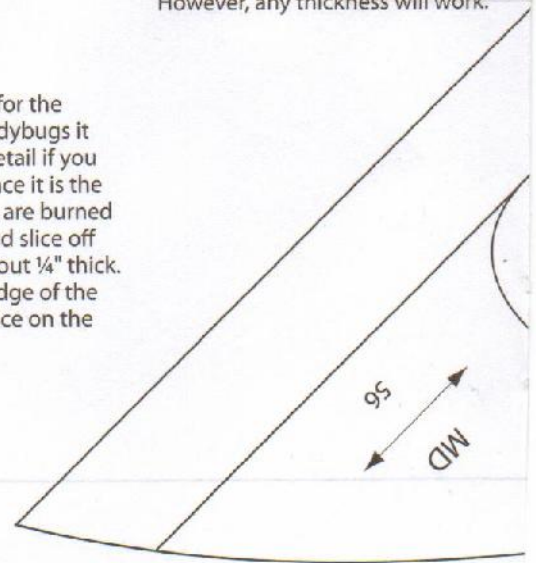
LEGEND

- Grain direction
- MD..... Medium-dark shade
- M..... Medium shade of wood
- LT..... Light shade of wood
- W..... White pine, aspen, or any white wood

These patterns are designed with 3/4" and 1" thickness of wood in mind. However, any thickness will work.

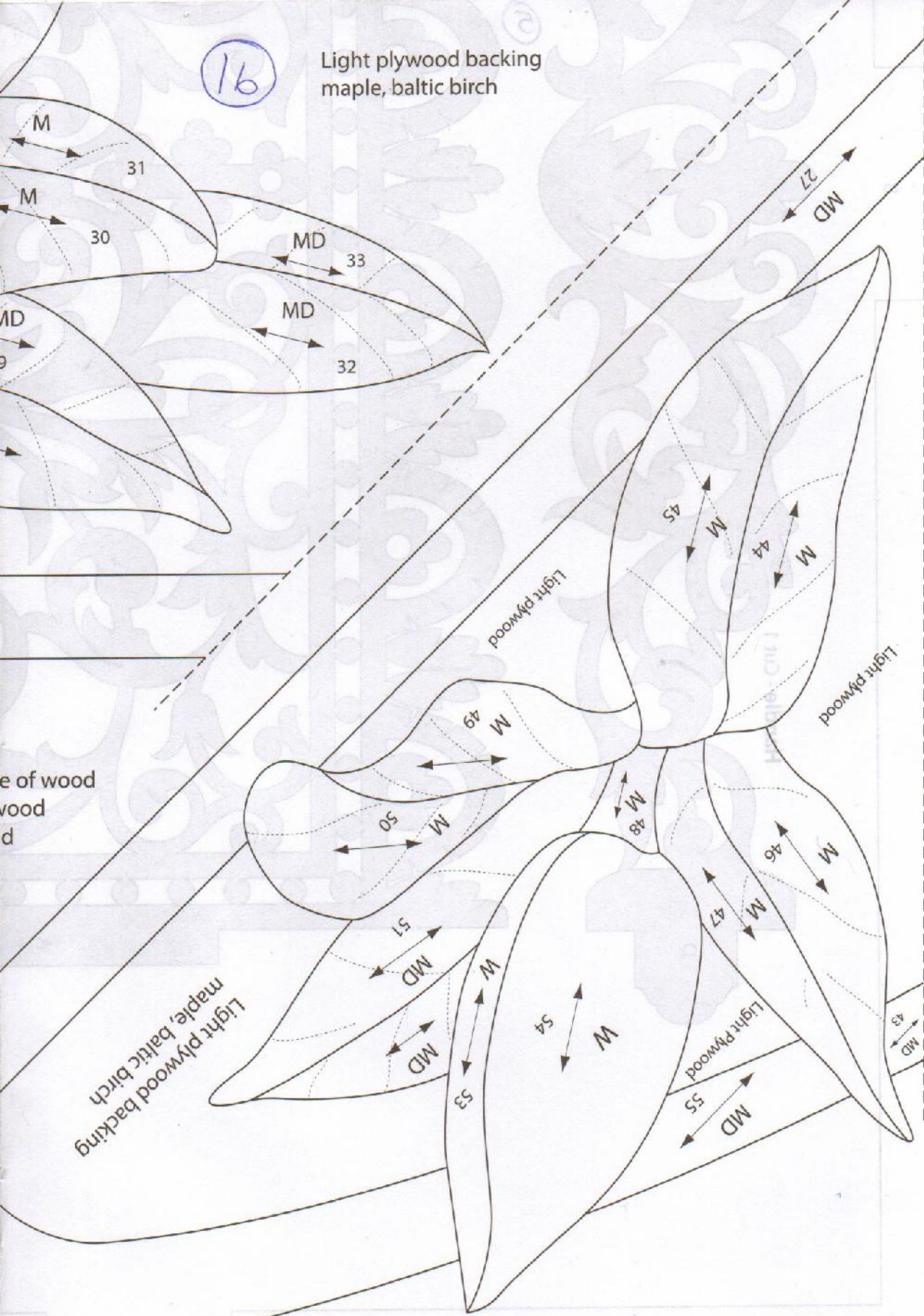


I used some redheart wood for the ladybugs. If you make the ladybugs it is easier to shape and add detail if you leave it the full thickness. Once it is the desired shape and the spots are burned in then turn it on the side and slice off the top section. Mine are about 1/4" thick. The curve along the lower edge of the ladybug makes it easy to place on the sides of any leaf or petal.



16

Light plywood backing
maple, baltic birch



...e of wood
wood
d

Light plywood backing
maple, baltic birch

Light plywood

Light plywood

Light plywood