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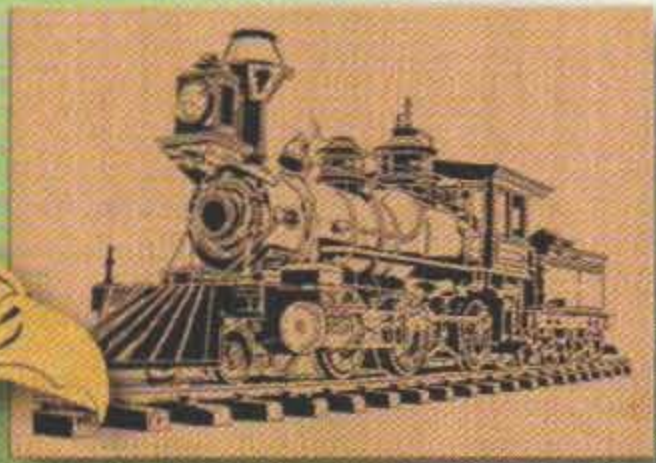


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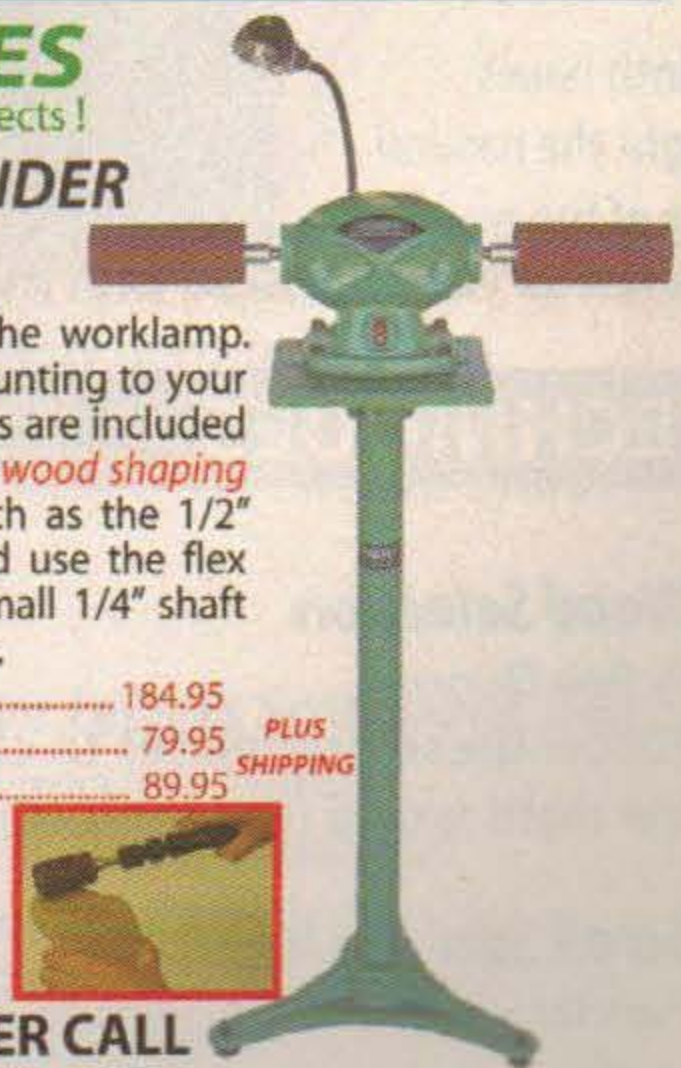
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# BOXES

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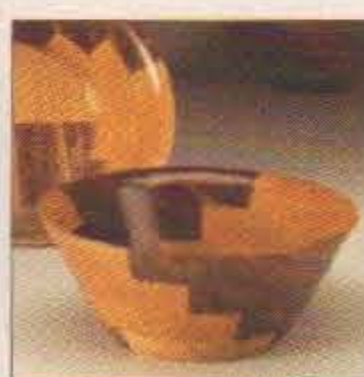
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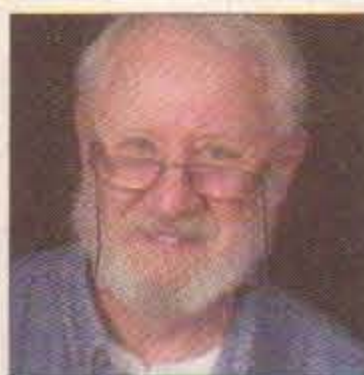


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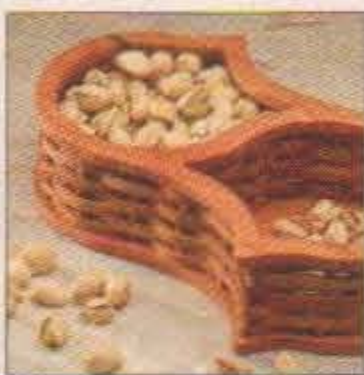
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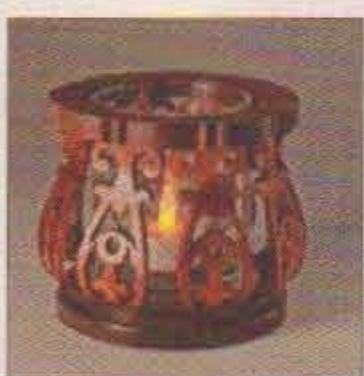
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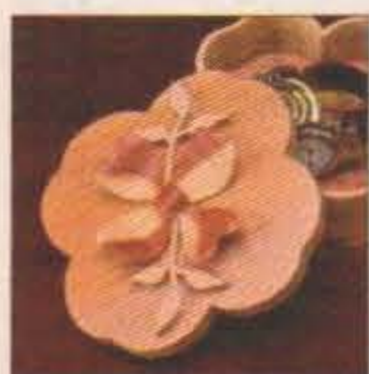
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## Projects With a Purpose

In today's world of mass-produced, disposable merchandise, you can pick up a plastic box or basket almost anywhere you go—and often for very little money. But you get what you pay for. Plastic containers are seldom durable, are usually not very attractive, and certainly have no heart.

Armed with the instructions and patterns in this special issue, you can make beautiful handcrafted boxes, bowls, and baskets in your own home. The projects are specifically designed to serve a purpose, and they serve that purpose with the warmth and character that can only come from a handmade project.

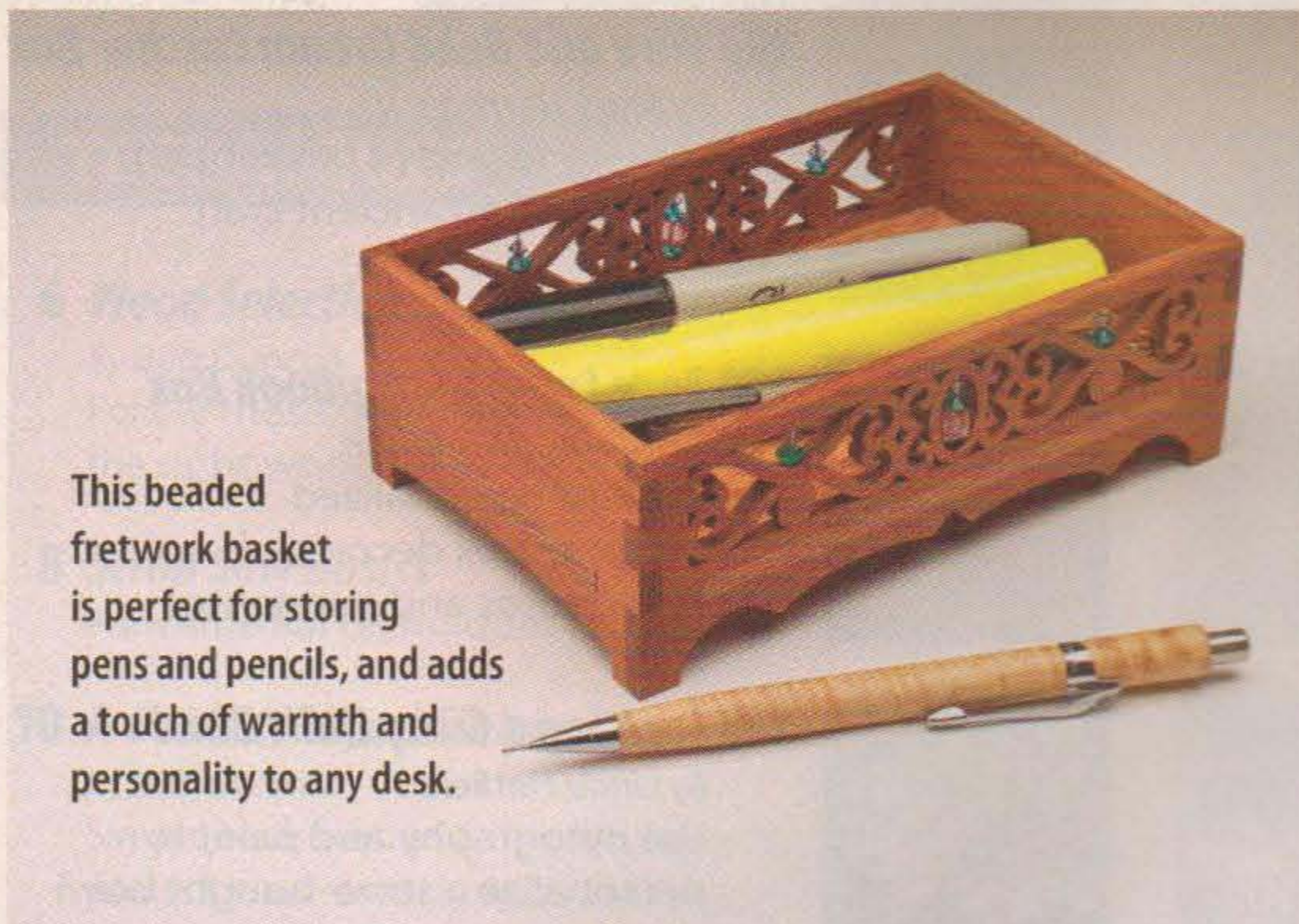
Whether you're looking for a special gift or a way to supplement your income, you're sure to find the perfect project inside this issue. We've taken special care to select a variety of projects suitable for all skill levels. Experienced woodworkers can tackle making beautiful bowls that look like they've been turned on a lathe or creating boxes custom-sized to their intended use.

If the thought of making tight-fitting joints makes you break out in a cold sweat, relax—you'll find great projects that don't require any woodworking skills. You can turn an old cigar box into a personalized keepsake box or embellish a pre-made bowl with bright colors and fresh designs.

Use the projects in this issue as a starting point and add your own special touch to make them unique. Handcrafted items are perfect for holding office supplies, serving snacks, or storing special treasures, but their real value comes from the actual act of making them. Anyone who sees one of these boxes, bowls, or baskets will immediately know it was not produced in a huge factory by some loud machine, but that it was crafted with pride by human hands.

*Shannon Flowers*

Shannon@FoxChapelPublishing.com



This beaded fretwork basket is perfect for storing pens and pencils, and adds a touch of warmth and personality to any desk.

# BOXES BOWLS & BASKETS

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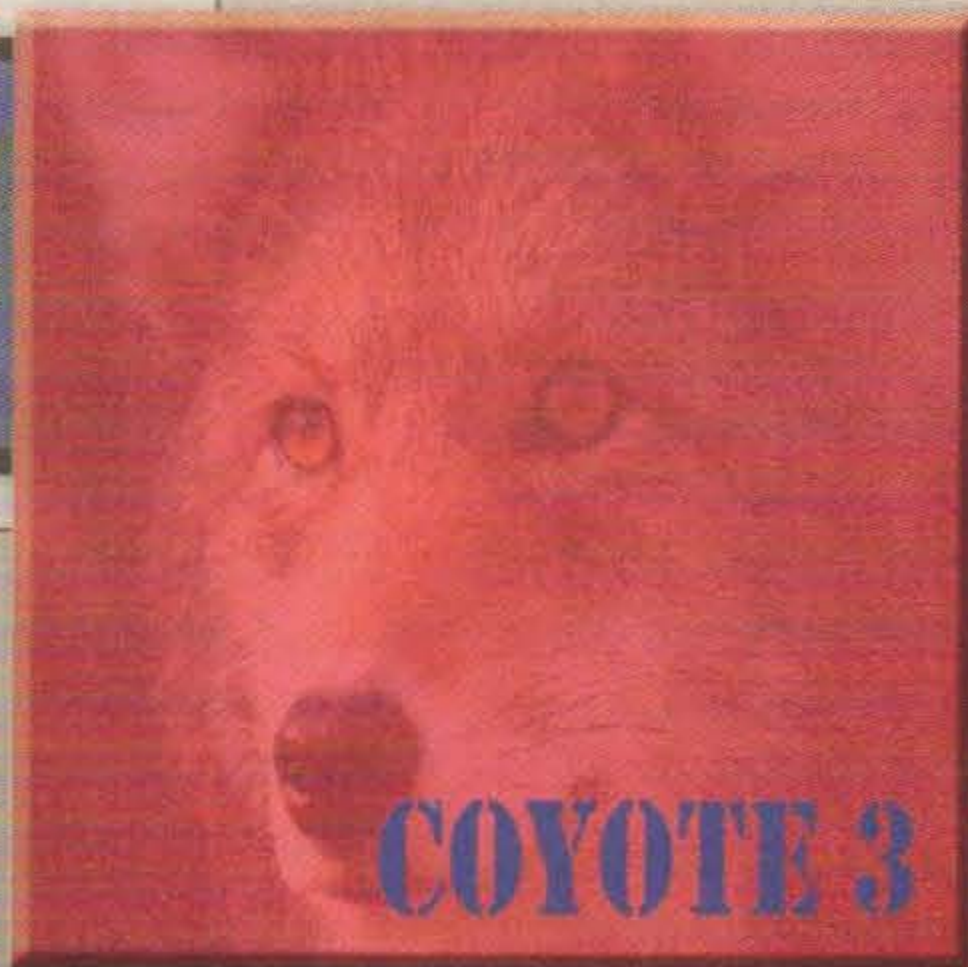
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# Wood Selection



## Follow these guidelines to choose the right wood for your project

By Bob Duncan

Two types of material are commonly used to make baskets, bowls, and boxes: natural wood and manufactured wood. Natural wood is milled from trees and dried. Manufactured wood, such as plywood and medium-density fiberboard (MDF), is created from thin layers of wood or ground-up wood fibers glued together.

### Natural wood

Trees are made of hollow vessels that transport water and food up and down the branches and trunk to the roots. These vessels give cut wood the visible lines we call grain, or figure. Grain can add contrast and texture to a project, but it also affects the project's structural integrity. Wood is strong across the grain, but it breaks easily along, or with, the grain lines. Position delicate protruding design elements so they connect to the rest of the project with the grain running the length of the element.

Natural wood expands and contracts depending on the relative humidity of the air. Different types of wood react at different rates to humidity changes. If you join two types of wood, those differences can cause some joints to fail. If you use solid wood as a box bottom that is fully enclosed by the sides, the bottom can expand and literally break the box apart.

For the most part, woodworkers choose wood for a project based on how easy it is to work with, the price, or the color. Most common hardwoods, including walnut, cherry, maple, and poplar, are suitable for boxes and bowls. These varieties of wood are easy to cut and sand, and are readily available. Oak is also easily available and will work for some bowls, but the strong grain pattern may not appeal in every design.

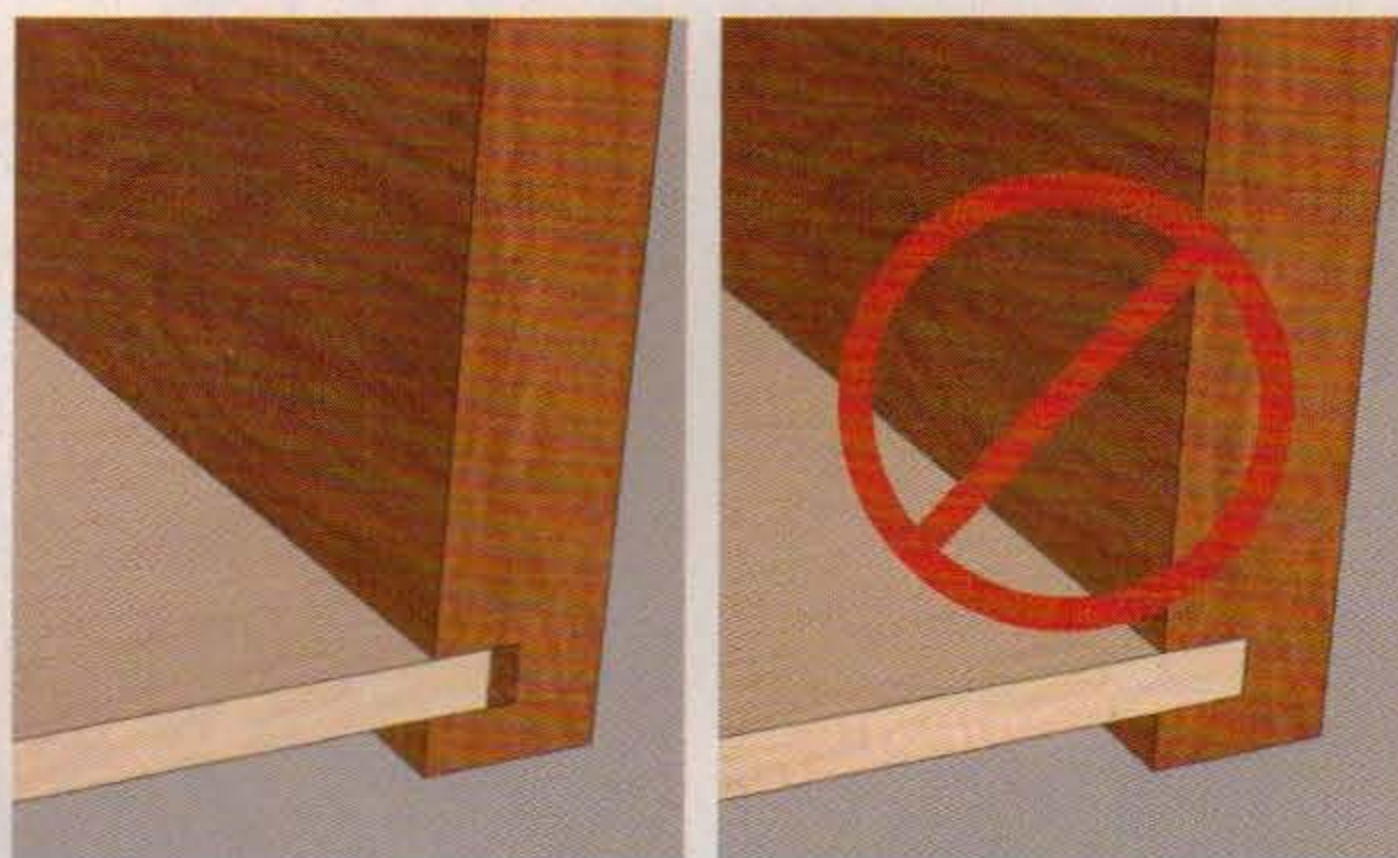
Another common wood to consider is basswood. It is easy to cut and shape, and its light color allows you to stain or dye it nearly any color. Basswood is also relatively inexpensive.

Once you step outside the commonly available hardwoods, you can find a wide variety of colors and grain patterns. Many of these exotic hardwoods come from tropical climates. Exotic hardwoods vary greatly; mahogany and Spanish cedar are easy to work and moderately expensive, while black ebony is hard, dense, and expensive.

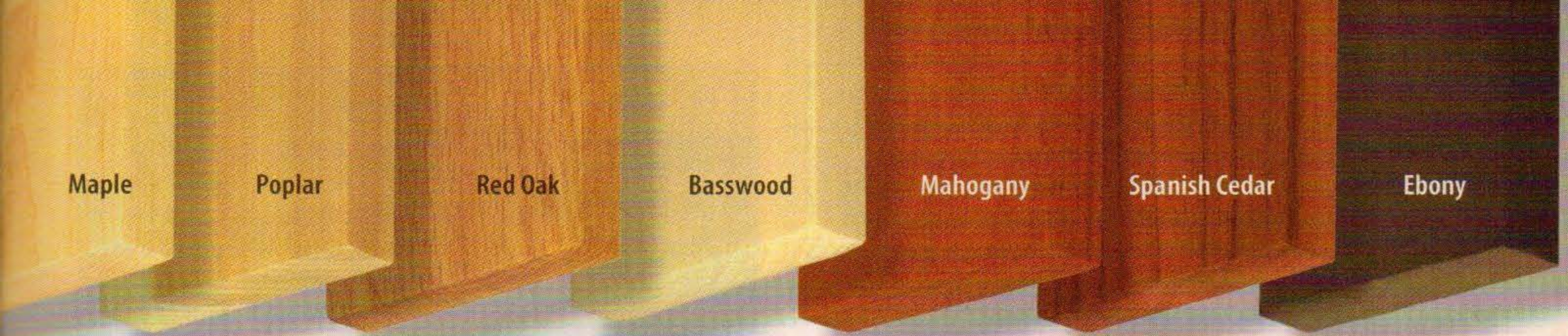
In addition to occasionally being difficult to work, exotic hardwoods sometimes contain natural oils that act as irritants and can cause anything from sinus infections to skin rashes. If you plan to use an exotic hardwood bowl or basket to hold food, seal it well with shellac, lacquer, varnish, or a food-safe finish (see page 10 for additional information about finishes).



Wood splits easily with the grain, which is visible as lines in the wood, but remains strong across the grain. Choose the grain direction that is the strongest for your project design.



Wood expands and contracts depending on the relative humidity. This expansion can break glue joints. Allow an expansion area between components when constructing boxes.



Maple

Poplar

Red Oak

Basswood

Mahogany

Spanish Cedar

Ebony

The natural oils in hardwoods can also make them difficult to glue or finish. Test finishes on scrap wood, and wipe the areas where you plan to apply glue with a strong solvent, like acetone, before applying the glue.

**Manufactured wood**

Manufactured wood has its own pros and cons. Plywood is made of thin layers of wood glued together. In each layer, the grain runs perpendicular to the layer below it. This makes plywood strong and durable, but instead of solid end grain, plywood has obvious layers.

Because the grain direction alternates in each layer, plywood does not expand and contract due to humidity. This makes plywood a good choice for a box bottom that is fully enclosed within the sides. The stable plywood will not push the side joints apart.

MDF, which is made of ground-up wood fibers glued together under high pressure, has no visible grain. Instead, it's a uniform brown color. However, MDF is not as durable as regular wood or plywood. Also, MDF can absorb moisture, so seal it thoroughly if there is a chance the project will get wet.

If you plan to paint a project, plywood and MDF are both good choices. Both are easy to paint, and the paint will disguise the end layers. If you apply a natural finish to plywood, the visible layers of wood can give your bowl, basket, or box a unique look.

**Joining wood**

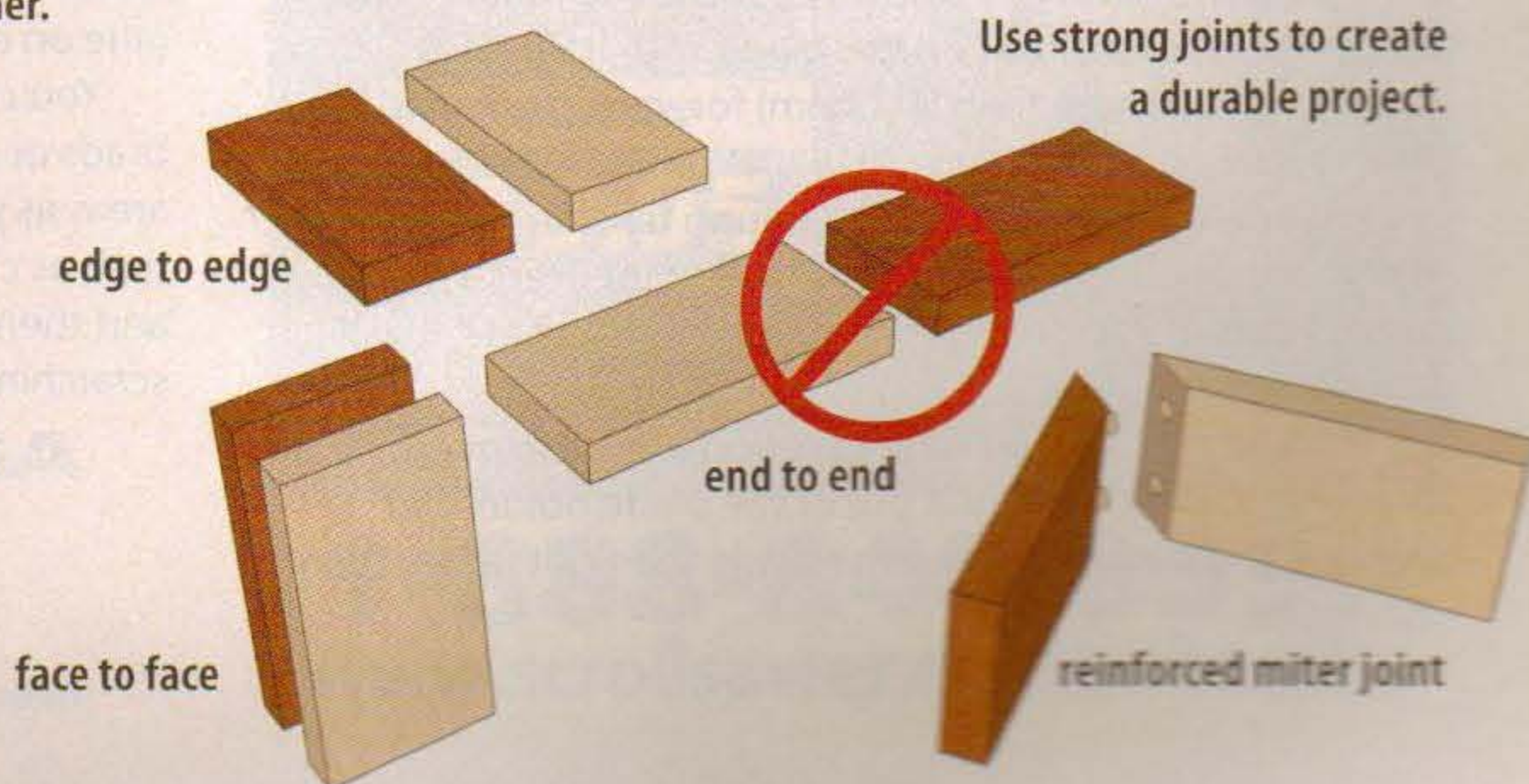
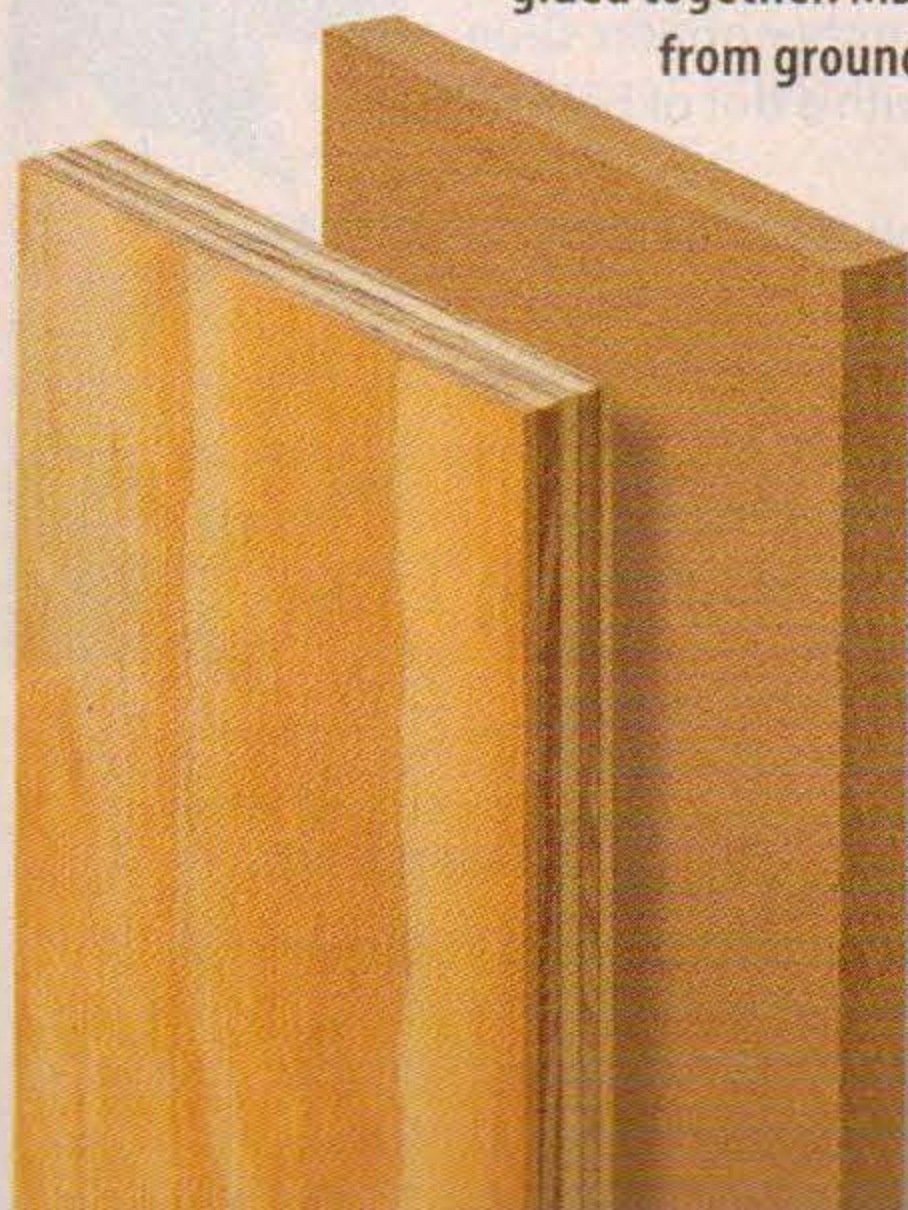
Many projects require you to glue sides or layers of wood together. Or, you may choose to glue (or laminate) different types of wood together to add color and contrast to a project.

To make a strong glue joint, attach two pieces of wood along the flat planes with the grain running in the same direction, called face to face. You can also edge glue two pieces together to make a wider blank, but make sure the grain runs along the edges to be joined and in the same direction on both pieces. Any joint involving end grain is weak, including unsupported miter joints. Plan your projects to avoid gluing end grain or reinforce the joints with dowels, screws, or brads.

Common wood glue, such as Titebond or Elmer's, will work for most projects. Polyurethane glues, such as Gorilla Glue, will also work well if you remove the foam those glues create before you finish the project. Cyanoacrylate (CA) glue, such as Super Glue, is useful to hold pieces together while another glue sets, but CA glue isn't as durable as wood glue. Tacky-type craft glue grabs faster than wood glue, and I often use it for purely decorative projects, but the bond isn't as strong as wood glue. Because most bowls, baskets, and boxes will be handled, use a durable wood glue.

You can use almost any wood to make a box, bowl, or basket. For best results, plan ahead and be aware of the unique properties of wood and how they will affect your project.

Plywood (left) is made from layers of wood glued together. MDF (right) is made from ground-up wood fibers glued together.



Use strong joints to create a durable project.



## 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 copy of the pattern, wait a few seconds, and then 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 the 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 a glued 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 the 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, use a hand drill and make the holes as vertical as possible. Drill through the 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 the blades through. For thin veining cuts, use the smallest bit the blade will fit through.

## Blade tension

Before inserting a blade, completely remove the tension. 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  $\frac{1}{8}$ " (3mm) 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 allows you to make cuts at different angles. There are times when you want the 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, the cuts will be angled. This interferes with puzzle pieces, intarsia, segmentation, and many other types of scrolling projects.

The most common method for squaring a table uses a small metal square, or right angle tool. Set the square flat on the saw table against a blade that has been inserted and tensioned. Adjust the table to form a  $90^\circ$  angle to the blade.

The cutting-through method is also popular. Saw through a piece of scrap wood at least  $\frac{3}{4}$ " (19mm) thick and check the angle of the cut using a square. Adjust the table until you get a perfectly square cut.

You can also use the kerf-test method. Take a  $1\frac{3}{4}$ " (44mm)-thick piece of scrap wood and cut about  $\frac{1}{16}$ " (2mm) into it. Stop the saw, back the blade out, 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. Use masking tape, painter's tape, or clear packaging tape.

Hot-melt glue is another option. Glue the blanks together with a dot of hot-melt glue on each side.

You can also join pieces by driving brads or small nails into as many waste areas as you can. Cut off any overhanging nails as close to the surface as you can, and then sand them flush to avoid scratching or catching on the table.





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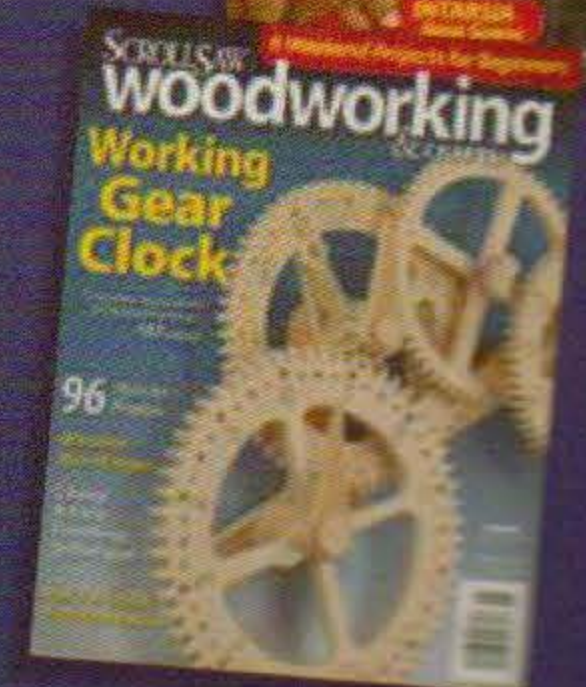
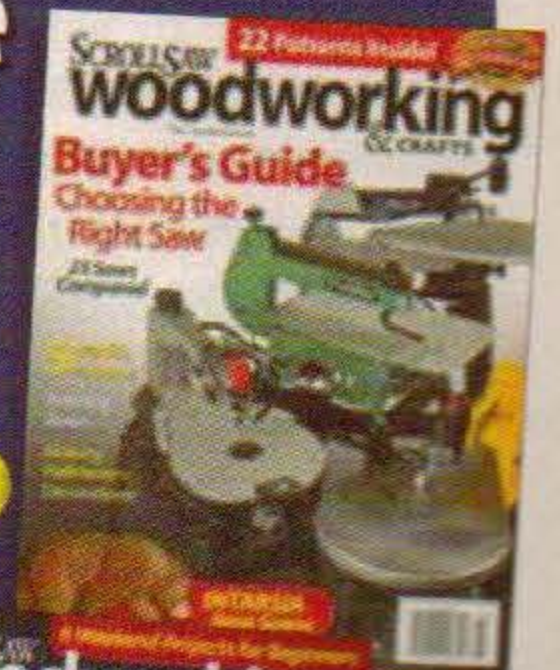
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# A Guide to Wood Finishes

## Simple techniques to highlight and protect your wood projects

By Bob Duncan

You will encounter many types of finishes as you work on boxes, bowls, and baskets. Some finishes, such as oils, are penetrating—they absorb into the wood. Film finishes, such as varnish, stay on the surface of the wood. Finishes like stains change the color of the wood, and others, like oil finishes, enhance the natural colors of the wood. Your goal for each project is to choose the best finish to serve two purposes: to enhance and to protect the wood.

### Penetrating finishes

Oil finishes soak into the wood to some degree. To use an oil finish, apply it to the wood, allow it to soak in, and wipe off the excess. The oils are usually yellow, amber, or light brown, so they accent

the natural grain pattern of the wood and add a subtle color. Most commercial oil finishes are tung oil- or linseed oil-based because these oils eventually cure into a hard finish. Some people use mineral oil, but mineral oil never fully dries and requires frequent reapplication to maintain the finish and protection.

Linseed oil is a popular base for oil finishes because it is inexpensive, and tung oil is popular because, with enough applications, it can build a thin layer of protection for the wood. But in their natural forms, the thick and syrupy oils take a long time to fully cure. Woodworkers thin oils with a solvent like mineral spirits, which makes the oils easier to apply and helps them dry faster.

Boiled linseed oil dries faster than linseed oil, and polymerized oils dry even more quickly.

Oil finishes and varnishes work well together, so woodworkers sometimes mix the two and apply them at the same time. Commercial oil-varnish mixtures are sold as Danish oil finish, antique oil finish, and tung oil finish. To use these quick finishes, apply the finish, allow it to set for a few minutes, and wipe off the excess. The addition of the varnish provides more protection to the wood than oil alone.

Dyes and stains are also penetrating finishes. Stains contain solid and dissolved pigments or colorants. The dissolved pigments soak into the wood, but the solid pigments rest on the surface. The solid pigments keep the stain from fading in sunlight. Dyes are just dissolved pigments that soak into the wood. They are available in a greater variety of colors, but can fade when exposed to the sun. Apply stains or dyes with a brush or rag and wipe off the excess. Be careful, because different types of wood and grain patterns absorb stain or dye at different rates; end grain really absorbs finish, so it can appear darker than the surrounding wood.



Penetrating finishes usually soak into the wood to accent grain or add color. They provide little protection to the surface of the wood.

Film finishes sit on the surface of the wood and protect the wood. They seldom add color or accent the wood grain.



## Film finishes

Film finishes sit on the surface of the wood. While they offer more protection than simple oil finishes, this protection varies greatly. Film finishes range from basic waxes buffed onto the surface to complex plastic finishes.

Wax is the easiest to apply but least protective type of film finish. Beeswax and carnauba wax are commonly used as finishes, but I think the most useful wax finish is a paraffin (petroleum)-based wax softened with a solvent. Woodworkers often apply wax on top of another film finish because waxes are easy to apply, add another layer of protection to the wood, and can quickly brighten another finish that has faded.

The next easiest to apply, and next most protective, finish is shellac. Shellac comes in three forms: dry flakes that must be dissolved, pre-dissolved in cans, and spray. Shellac provides a good amount of protection, especially if it is fresh. Shellac will not protect from extreme amounts of water or alcohol. The alcohol used to thin shellac dissolves a bit of whatever finish you've already applied, so it bonds well and goes on smoothly. And, if you really mess up an application of shellac, you can easily remove it with alcohol and start again.

The concentration of shellac is measured by the cut. Most pre-dissolved shellac is sold at a 3-pound cut. This means that three pounds of shellac flakes are dissolved in one gallon of denatured alcohol, the solvent for shellac. When brushing, I recommend 1½-pound cut, which I make by mixing equal parts pre-dissolved shellac and denatured alcohol. Shellac dries fast, so brush it on quickly.

To spray shellac, start spraying off the side of the project and stop spraying after you've passed beyond the project. Whether you brush or spray the shellac, apply several thin coats instead of one thick coat.

Lacquer is another easy finish to apply. Lacquer is thicker than shellac and provides more protection. You can apply with a brush, but I use spray lacquer with a spraying system or in spray cans. Apply several light coats and sand gently with 400-grit sandpaper between coats.

Varnish, including polyurethane, provides a great deal of protection. However, it can be difficult to get a smooth finish with varnish, and it takes a long time to dry. Spray varnish is available, but it is even more difficult to get a smooth finish using spray varnish. For most

bowls, baskets, and boxes, varnish is not a good finish.

Paint is probably the most common category of film finishes. For most bowls, baskets, or boxes, artist acrylic or oil paints or craft acrylic paints are most useful. Acrylic paints are easy to use because they dry quickly and clean up easily, but the longer drying time of oil paints allows you to create interesting effects.

In general, woodworkers apply an oil finish to accent the grain, apply a film finish to protect the wood, and use wax to further protect and refresh the finish. My favorite protocol for most projects is to apply an oil finish followed by shellac. Experiment with finishes and determine which work best for you and your projects.

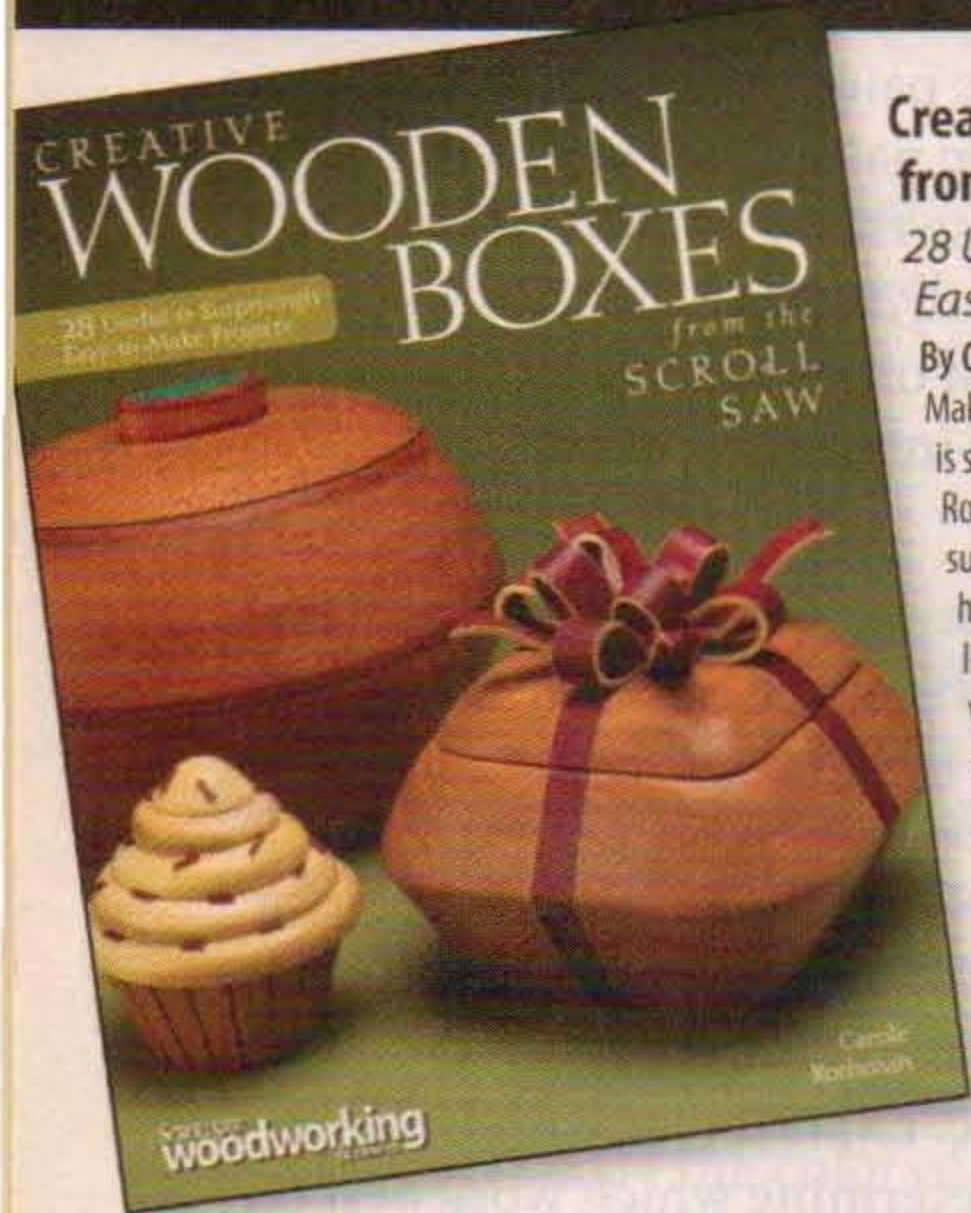
## Food-safe finishes

Experts have been debating food-safe finishes for years. Some feel that a food-safe finish must never contain any poisonous compounds (solvents, heavy metals, etc.). This limits woodworkers to pure tung oil, pure linseed oil, pure beeswax, or shellac dissolved in pure grain alcohol (ethanol, the same compound in alcoholic drinks). If you don't mind reapplying the finish periodically, mineral oil (salad bowl or butcher block finish) is another option.

Other finishing experts argue that every finish is food safe after it is fully cured. When a finish is fully cured, all of the solvents have evaporated and any heavy metals are encapsulated in the cured finish. But, according to most manufacturers, this process can take up to a month.

If you are concerned about the safety of a vessel, apply a certified food-safe finish. If you have time to allow a finish to fully cure, you can apply any finish.

# Great Books for Scroll Saw Projects



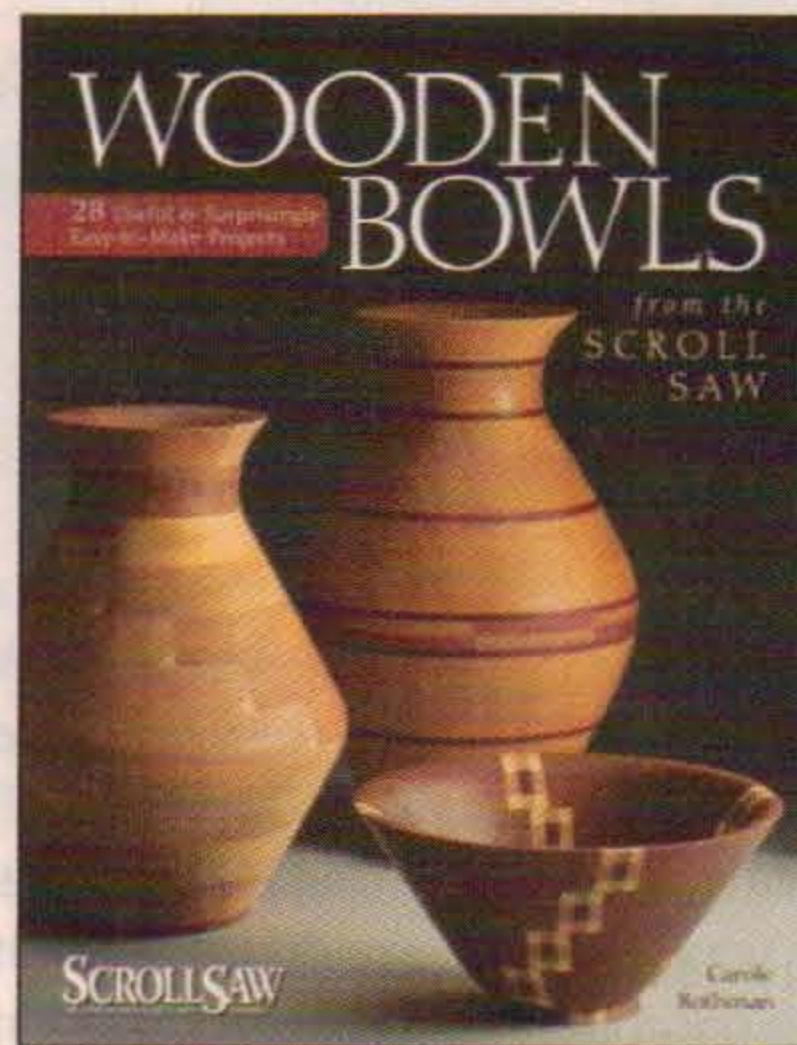
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28 Useful & Surprisingly Easy-to-Make Projects

By Carole Rothman

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## Wooden Bowls from the Scroll Saw

28 Useful & Surprisingly Easy-to-Make Projects

By Carole Rothman

You will not believe these bowls were made without a lathe! With 28 projects to try, a guide on choosing the proper wood and supplies, and a section to help you create your own designs, this book is a must-have for any crafter or scroll saw enthusiast who wants to make stunning and useful works of art.

"Inspiring work that is hard to believe was done on a scroll saw."

— Frank Klausz,  
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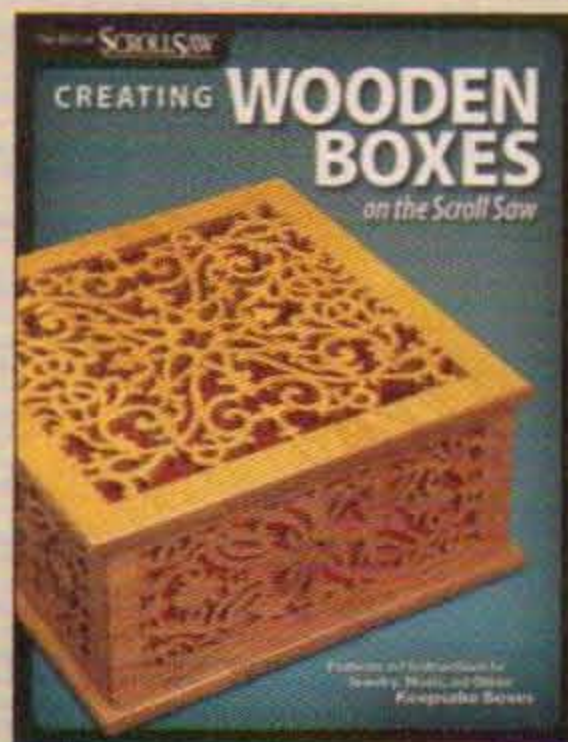
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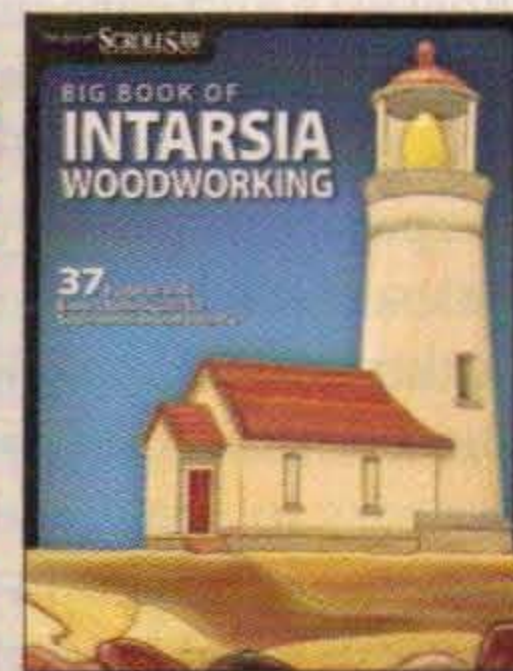
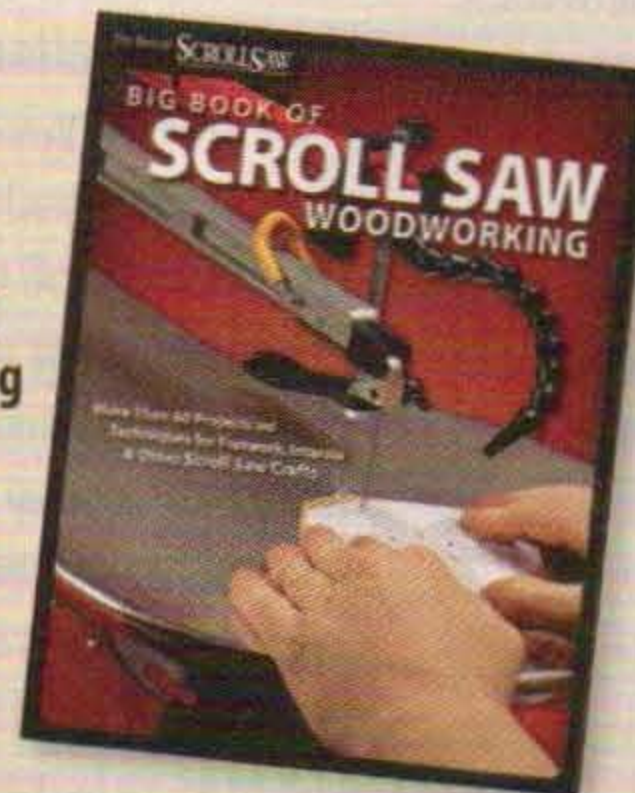
### Big Book of Scroll Saw Woodworking

More Than 60 Projects and Techniques for Fretwork, Intarsia & Other Scroll Saw Crafts

By Editors of Scroll Saw Woodworking & Crafts

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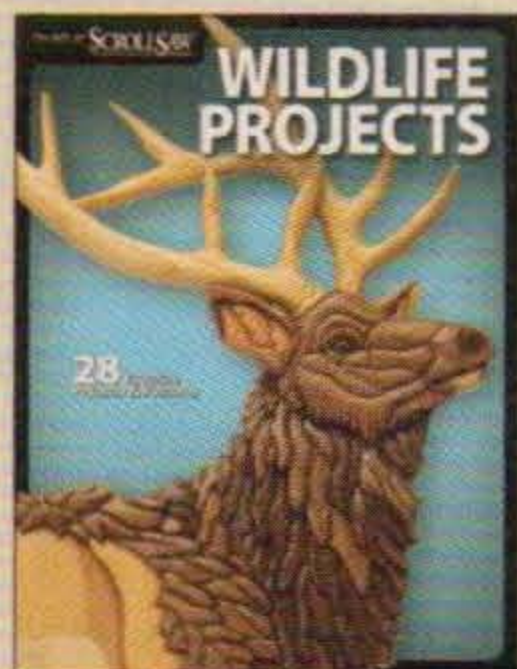


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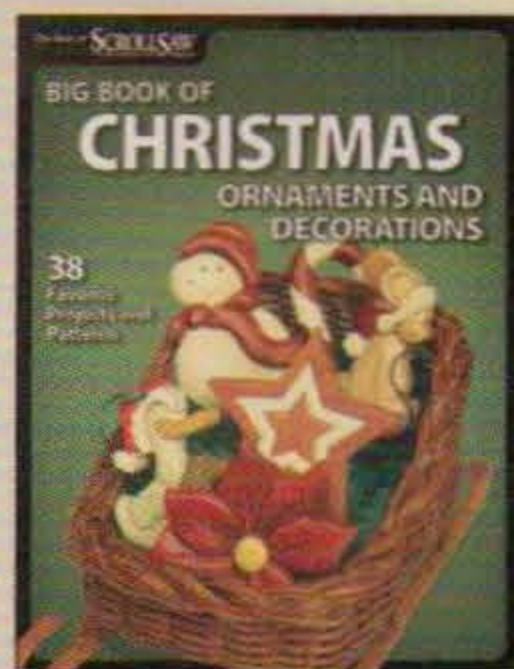
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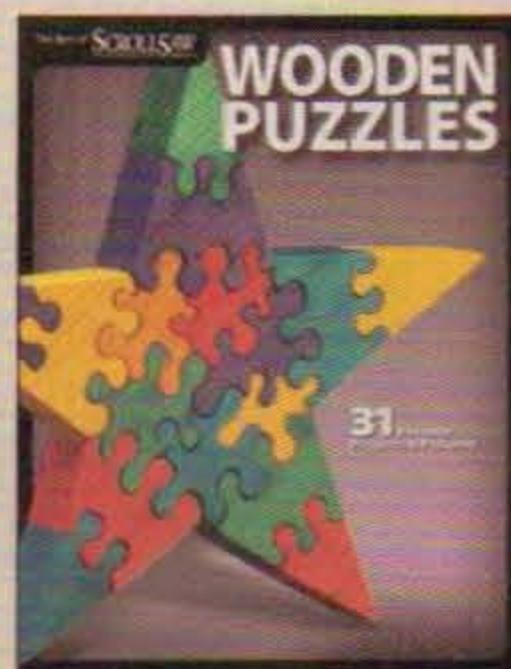


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38 favorite Projects and Patterns

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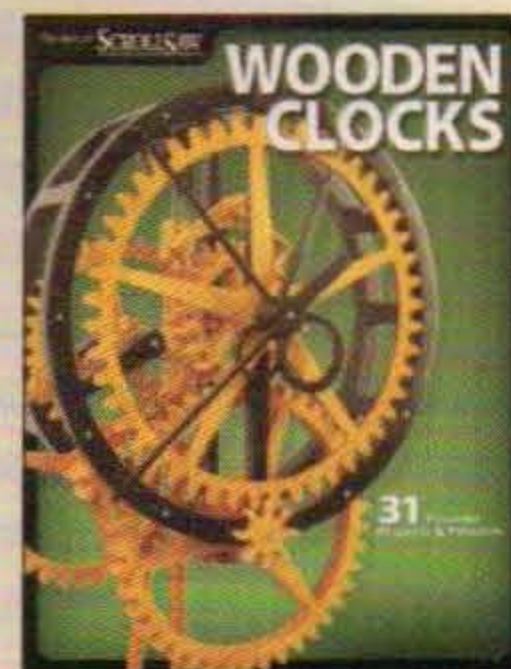
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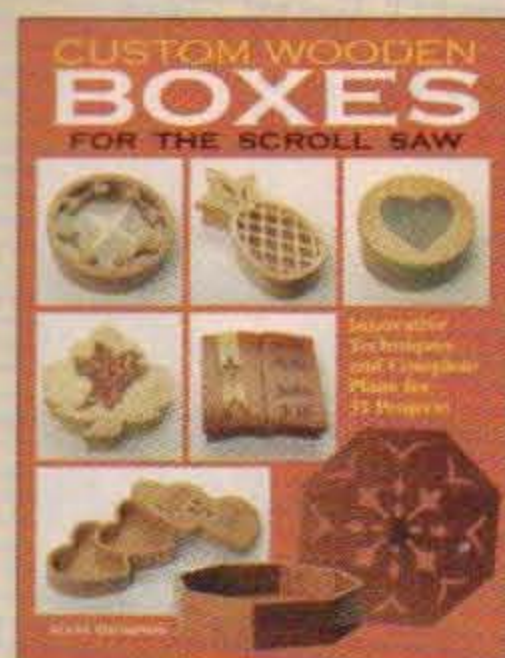


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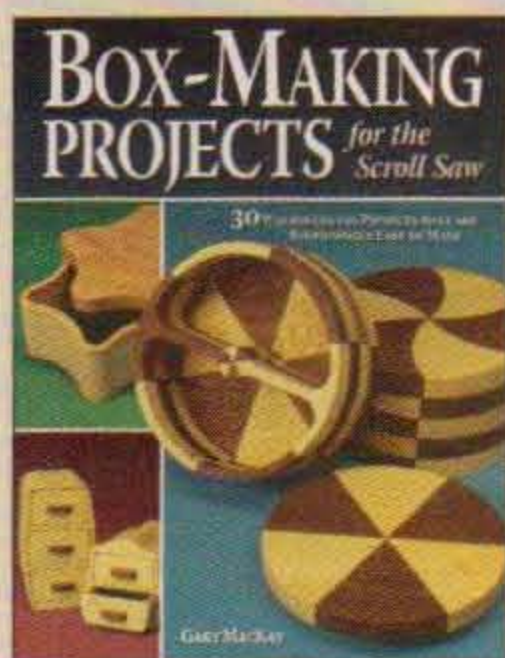


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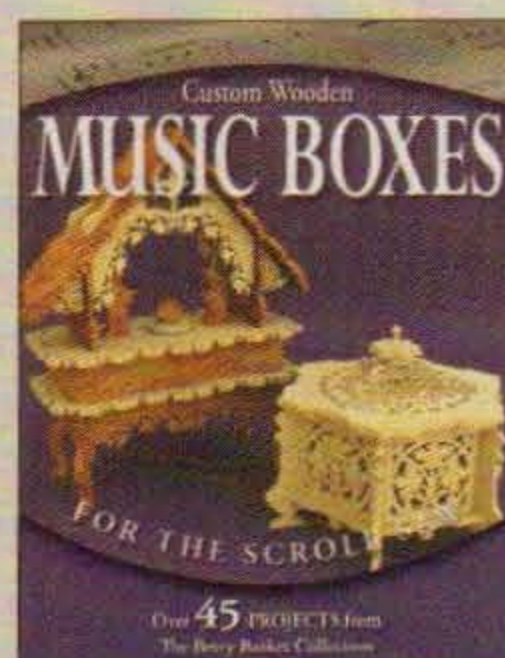


### Box-Making Projects for the Scroll Saw

*30 Woodworking Projects that are Surprisingly Easy to Make*

By Gary MacKay  
Now woodworkers of any skill level will be able to easily make their own decorative and functional boxes. 30 beautiful and easy-to-make boxes to show-off your scrolling talents.

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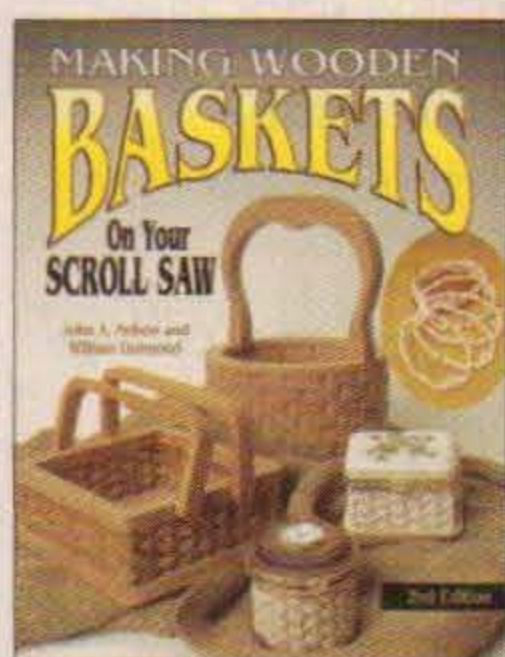
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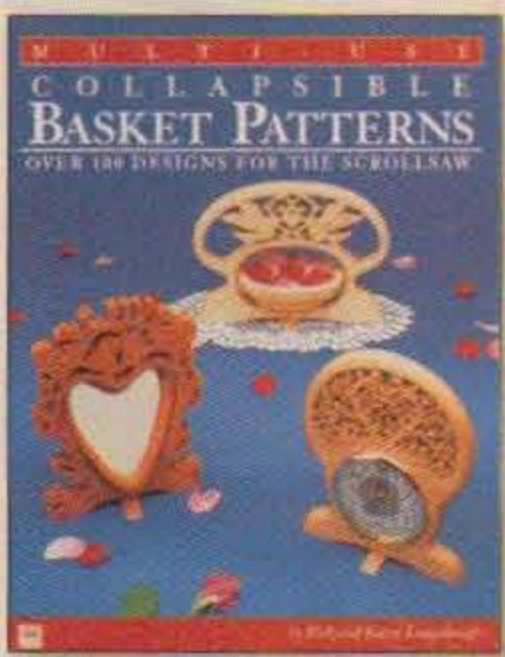
## Basket Projects & Patterns for your Scroll Saw



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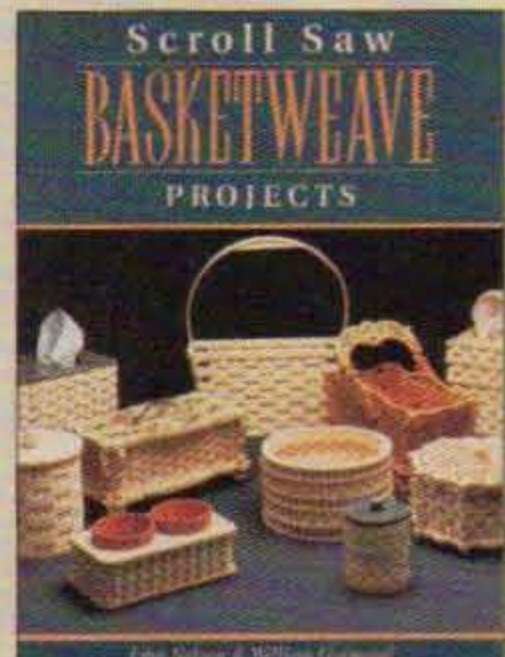


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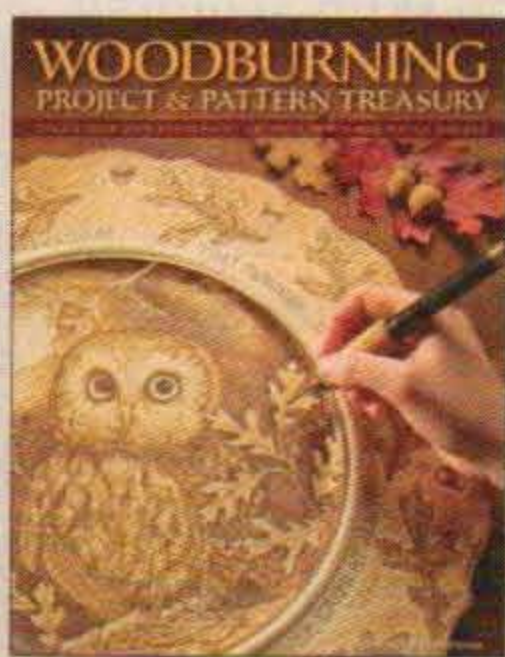


### Scroll Saw Basketweave Projects

By John Nelson, William Guimond  
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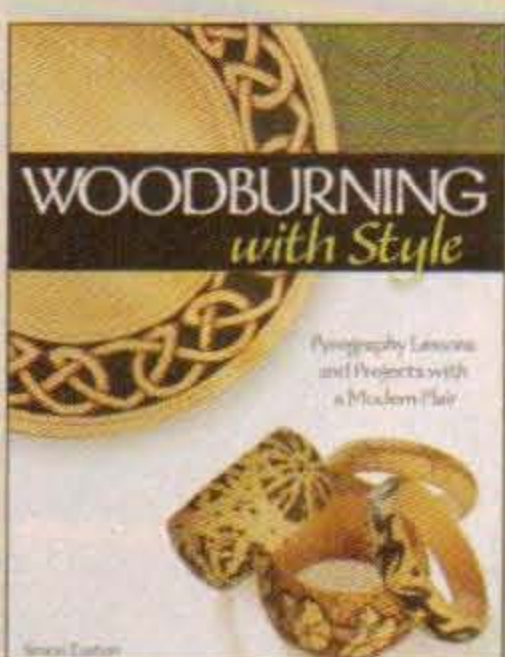
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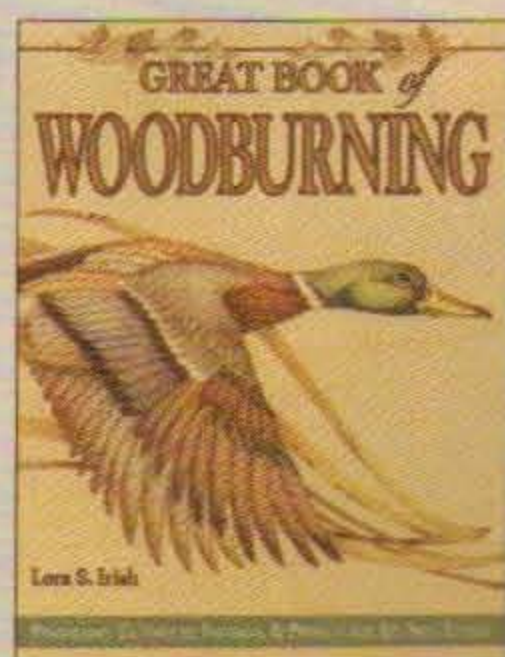
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# Five Questions for Carole Rothman

**The artist and author explains how frosting and a bad band saw led her to bowl making**

*By Mindy Kinsey*

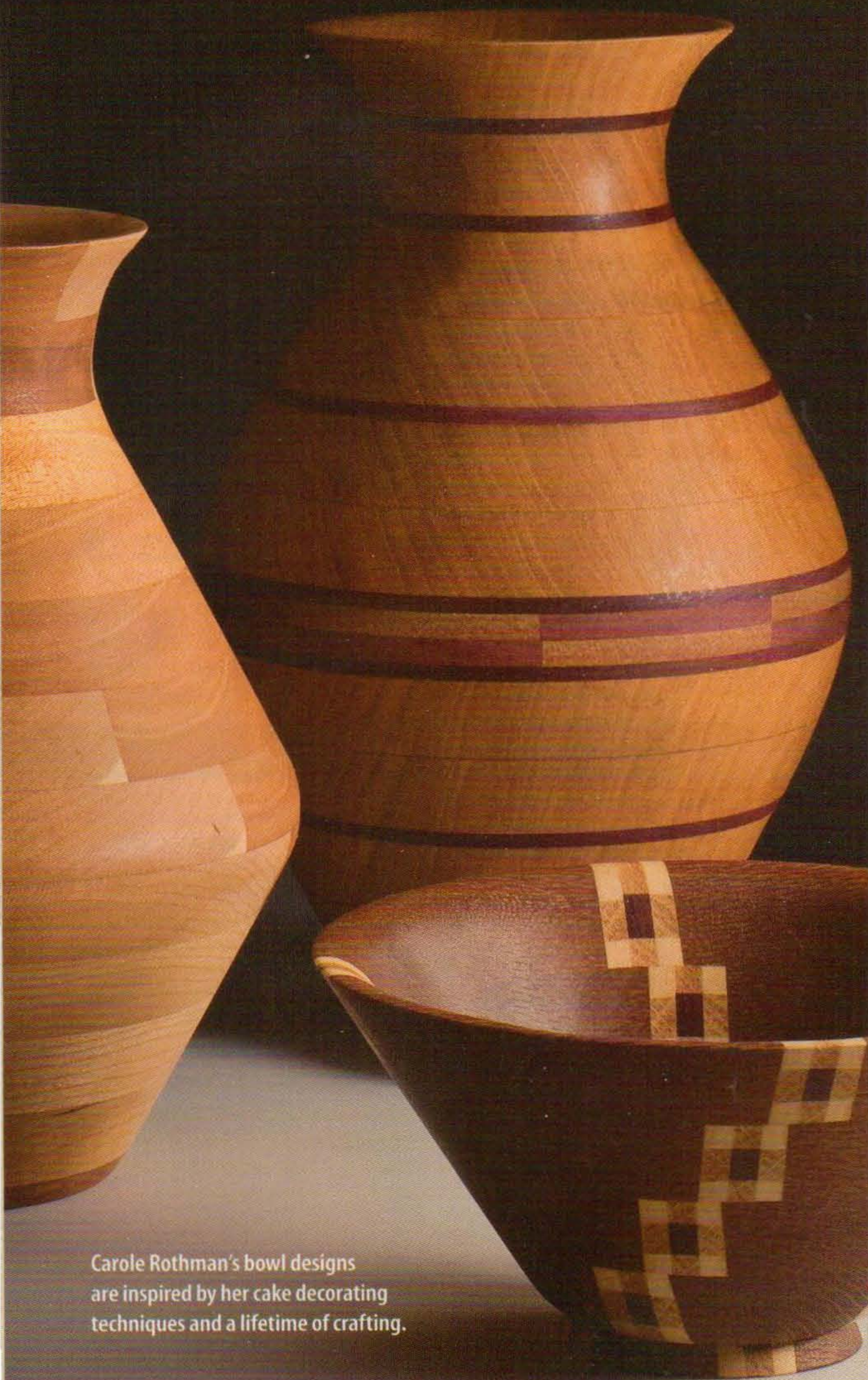
Carole Rothman's bowls are colorful, glossy, silky smooth, and decorated with wonderful patterns. Her boxes are equally inspiring—some of them are cleverly designed to look like food and miniature furniture, and others have wooden bows or inlaid patterns. In a recent interview, Carole explained how her various interests and experiences come together in her artwork.

**Q: Please share your background with us—your education, training, or other relevant experience.**

A: I am a psychologist and college teacher by profession (Ph.D. in clinical psychology) who spent many years in private practice and in front of the classroom. I am an author and speaker in the field of eldercare and caregiving. I am also a lifelong craftsperson, enjoyed a home-based cake decorating business for many years, am a serious cook as well as baker, and have the practical skills acquired from maintaining and improving an older home.

What this means for my work as a scroller and designer of projects is that I come into this area with a great number of diverse resources that I can pull from. My cake decorating background is evident in the ribbons and bows that are part of my “signature,” as well as in many of the projects in my new box book. My writing, teaching, and media experiences are reflected in the quality of my written instructions and in the educational and entertainment value of my videos and live demos.

Carole Rothman's bowl designs are inspired by her cake decorating techniques and a lifetime of crafting.



**Q: What initially drew you to the art of scrolling, and what keeps you coming back?**

A: I was initially drawn to the band saw and motivated to learn how to make collapsible baskets. The community shop's band saw was in a sad state of repair, so I advocated for the shop's board to approve the purchase of a decent scroll saw to serve as a substitute for small projects. It took several months of work to get it, but once purchased, I bought John Nelson's excellent beginner book and got to work.

What keeps me going are the new ideas that come from "nowhere" that I just have to try, and the success that I've had translating those ideas into real projects. The interaction with the scrolling community, through the *Scroll Saw Woodworking & Crafts* forum and my blog, has been another incentive to keep on going, and, of course, the opportunity to publish my work and get it out there has been a real high!

**Q: Are you trying anything new?**

A: Over the past few years, I've tried to incorporate more diverse materials and techniques into my work to increase its interest and artistry. The major changes have occurred in several areas: use of new materials such as Inlase and plywood, emulation of lathe techniques such as open segmentation, exploration of new shapes, and inclusion of other scrolling techniques such as intarsia and inlay. I try to stay current with what's being featured in mainstream woodworking publications, especially with regard

to boxes and bowls, in order to expand the range of projects for the scroll saw.

Now that my box book is completed, I'm working on Jewish-themed projects that are artistic, interesting, and appropriate for the scroll saw. There are ample Christian-themed projects available, but very few with Jewish themes that are attractive, clever, and not tied to particular holidays.

**Q: Have you ever had a big sloppy failure?**

A: On the forum, we refer to those as "designer firewood." Probably my most relevant failure was my very first attempt to make a simple one-ring bowl, based on a project written by Gary MacKay. I could not figure out which way to drill the entry hole and drilled it in the wrong direction. Then, once I got the first ring cut, I completely ruined it on the spindle sander. I did not even think of doing another bowl-like project for several years. Other disasters include my attempt to make a bowl from pieces joined by box joints (very badly conceived) and my first attempts at open-segmented bowls, which fell apart completely. I've had many misaligned swags... until I figured out how to glue them up properly. I've also had finishing disasters, including a ring box that is covered with mildew for no reason I can think of.

If you're afraid to fail, however, you cannot move ahead. Fortunately, my projects are small,



so even a total disaster represents small amounts of wood and time. And even failures are not without value, whether they spur me on to try again or simply increase my understanding of my own limitations or those of the scroll saw.

**Q: What is the one tip someone told you that has made a difference?**

A: The best tip I ever received was from a teacher of cake decorating. As we became discouraged at our less-than-perfect work, she urged us to take a look in a bakery window. Sure enough, we quickly discovered that even the "experts" are not perfect. It was extremely reassuring. So, applying that to scrollers or bowl-makers, it translates into not disparaging your work, especially the early efforts, and to keep trying until you're satisfied with the results. And if you look closely enough, you'll discover that no one's work is perfect.

*Carole Rothman is the author of *Wooden Bowls from the Scroll Saw* and *Creative Wooden Boxes from the Scroll Saw*, both available from Fox Chapel Publishing. Learn more about Carole from her blog, [www.scrollsawbowls.blogspot.com](http://www.scrollsawbowls.blogspot.com), or ask her a question via e-mail at [scrollsawbowls@yahoo.com](mailto:scrollsawbowls@yahoo.com).*

# Simple Nested Bowls

Easy techniques produce a set of functional bowls with traditional beauty

By Gary Mackay

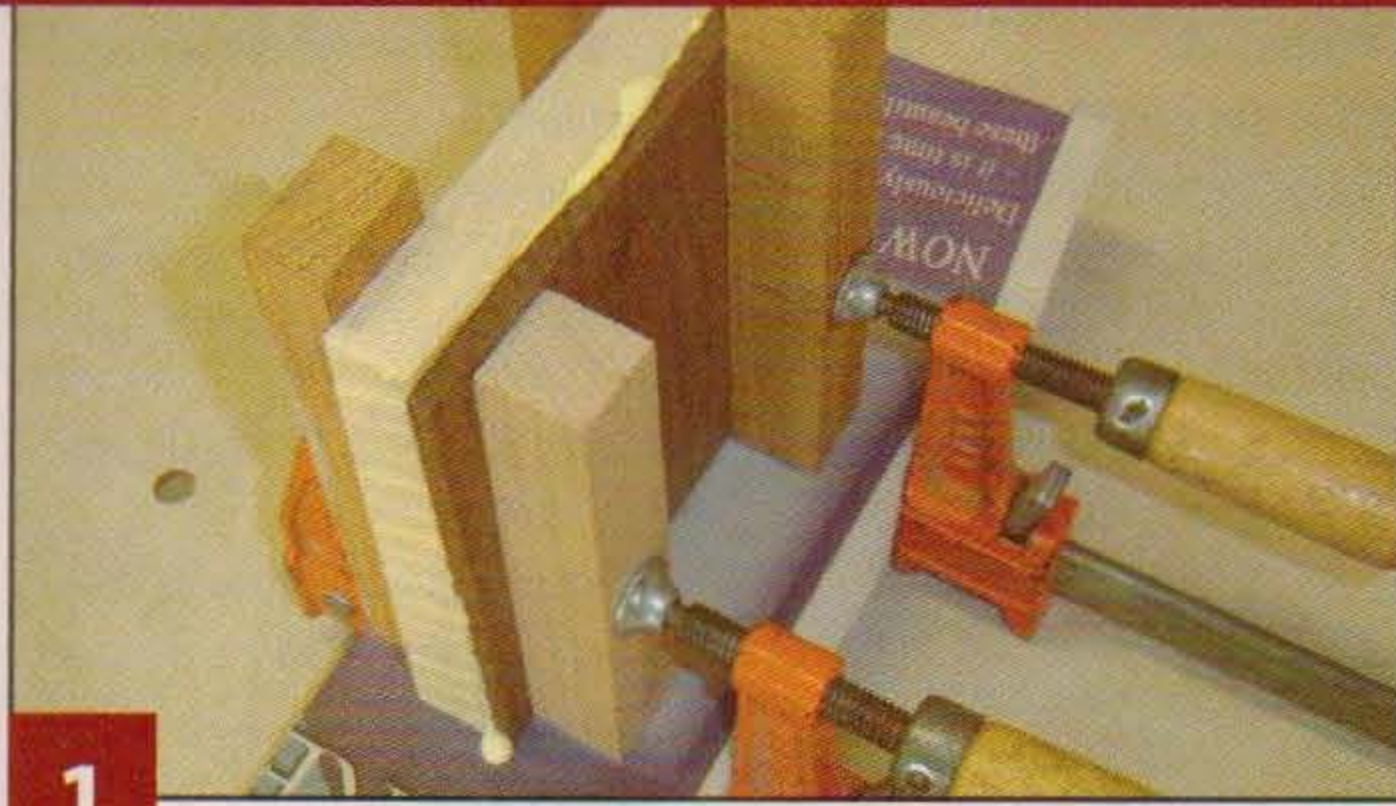
These beautiful bowls have the classic look of labor-intensive hand-hewn bowls but can be cut on the scroll saw in no time. A well-crafted set will add elegance to any home.

The bowls have a variety of uses including serving dishes for nuts or hard candy, desktop organizers for paperclips, rubber bands, and push pins, or a gentleman's caddy for keys and coins.

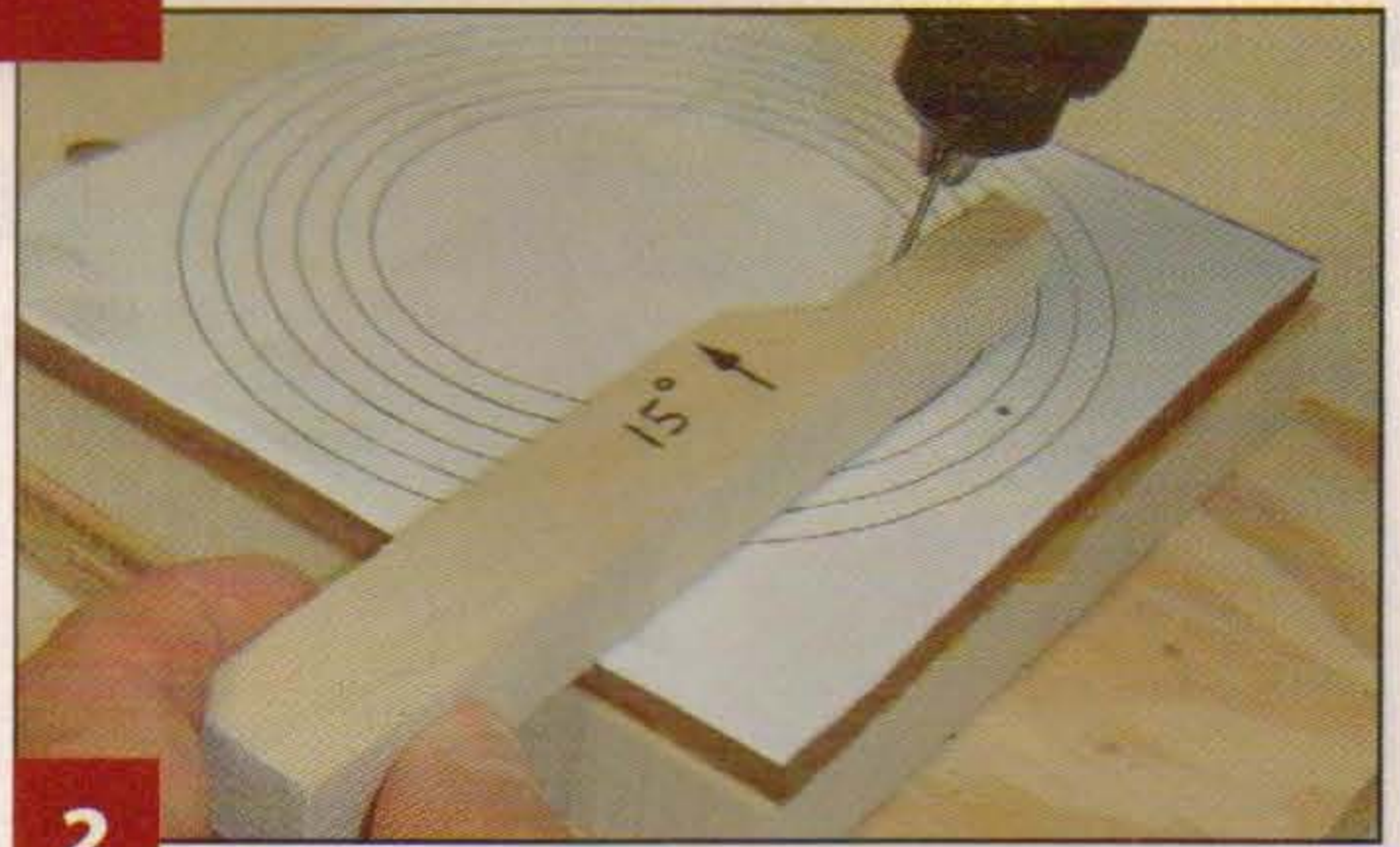
I recommend ash, alder, aspen, poplar, basswood, and walnut for the bowls. These are non-toxic varieties of wood that are relatively easy to find. They cut and finish well, and look impressive when combined.



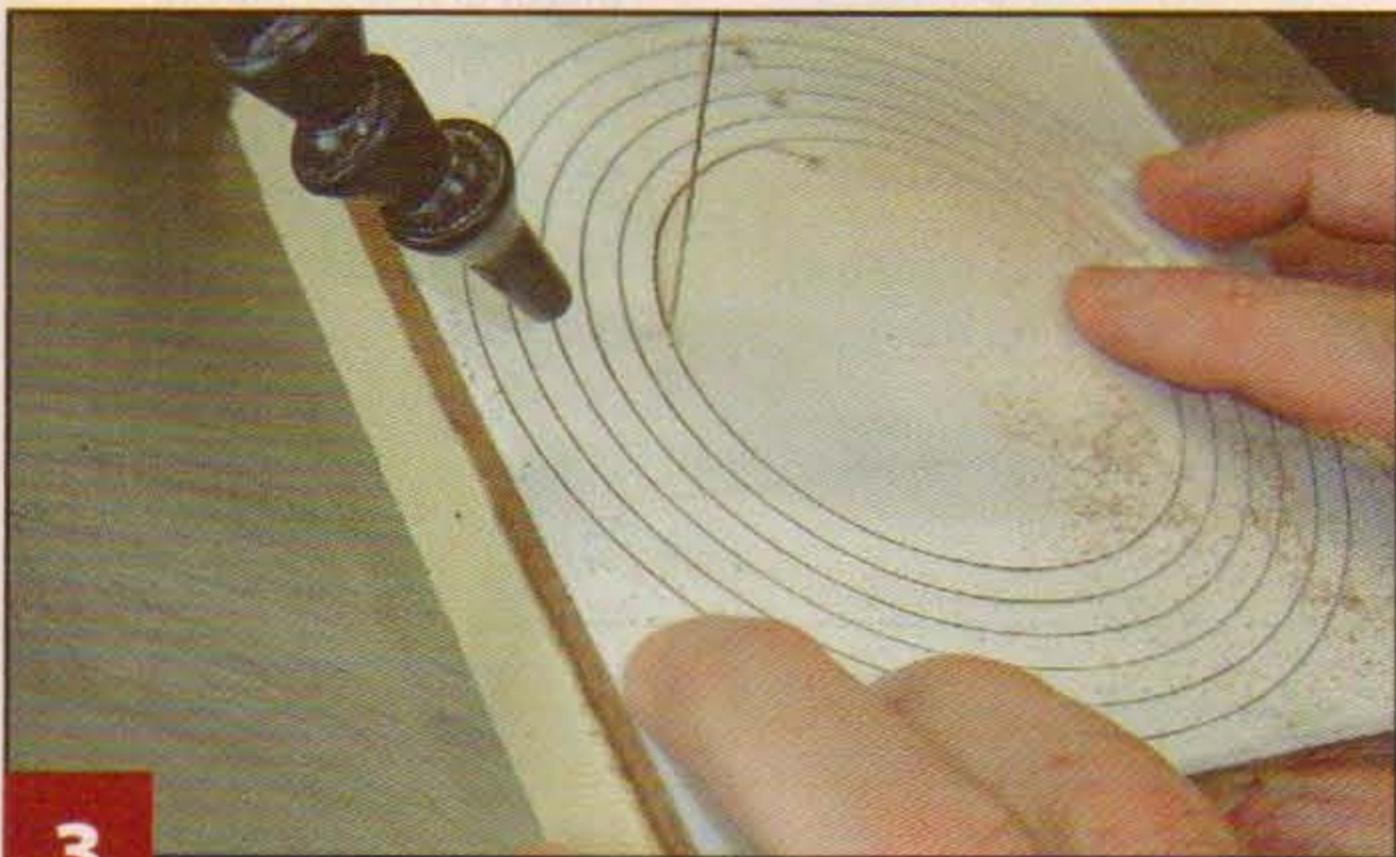
## BOWLS: CUTTING THE BOWLS



**1** **Glue contrasting colors of wood together for the bowl sides.** Apply a thin layer of wood glue to one surface of the bowl stock and one surface of the rim stock. Clamp the pieces together. Use newspaper to protect surfaces from glue squeeze-out. Let the glue dry. Using spray adhesive, apply the pattern to the bowl stock. Cover the pattern with clear packaging tape.



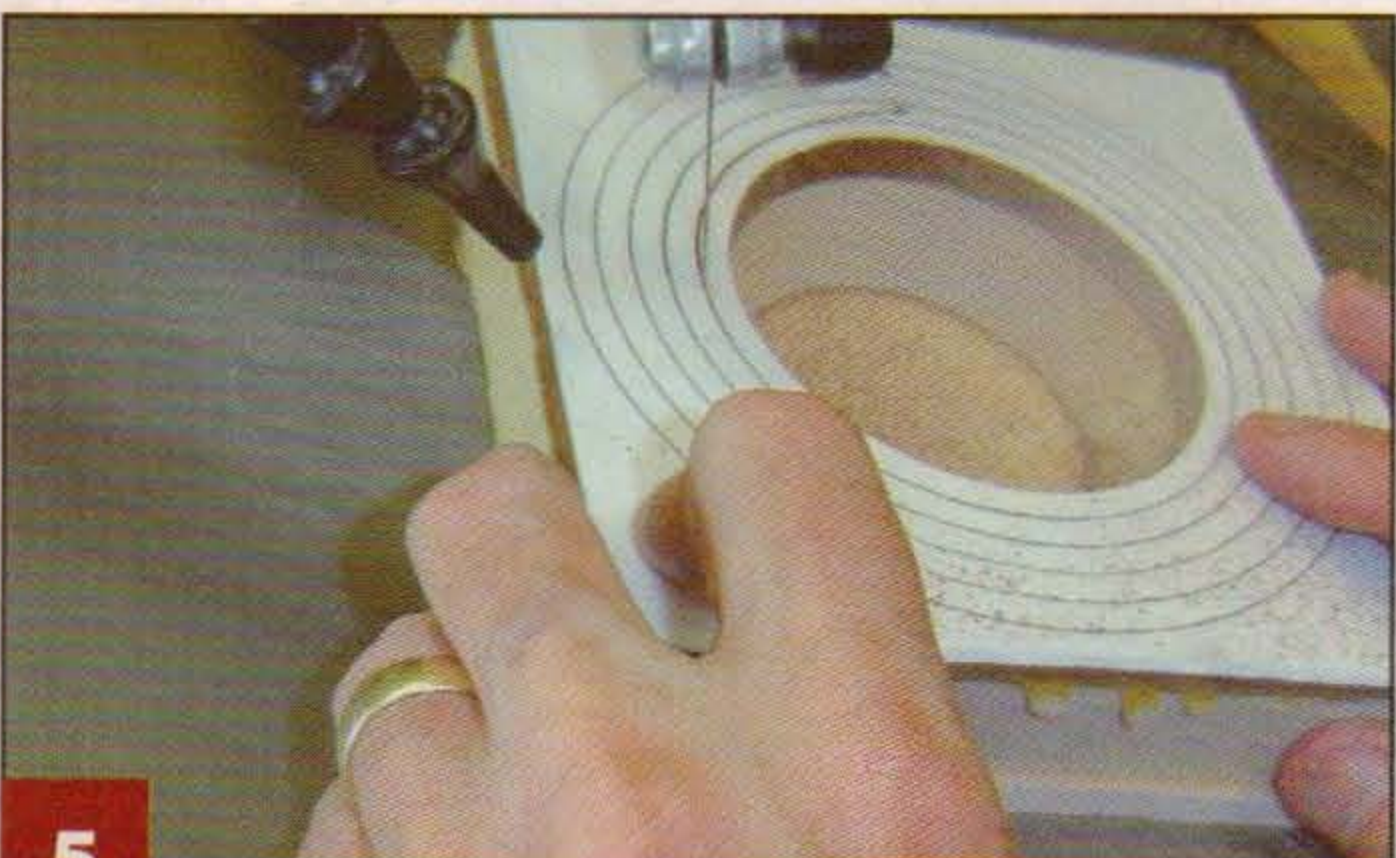
**2** **Drill the blade-entry holes.** Use an awl or sharp nail to make small divots to catch the drill bit at the blade-entry hole locations marked on the pattern. Place a scrap-wood backing board under the stock to reduce tearout. Drill the  $\frac{1}{16}$ " (2mm)- or  $\frac{3}{32}$ " (2.5mm)-diameter holes at a  $15^\circ$  angle by tilting the drill press table or using a  $15^\circ$ -angle drilling guide (see Sidebar on page 18).



**3** **Cut the inside of the bowl.** Insert a #12 blade through the blade-entry hole closest to the center of the pattern. Tilt the right side of the scroll saw table down  $15^\circ$ . Cut the inner circle in a counter-clockwise direction. This creates the tapered interior of the smallest bowl.



**4** **Sand the inside of the bowl.** Use a drum sander or hand-sand the inside of the bowl to a smooth taper. Take time to smooth any divots from the blade-entry hole or any other irregularities. Sand the bottom of the bowl to ensure a smooth fit when attaching the bottom.

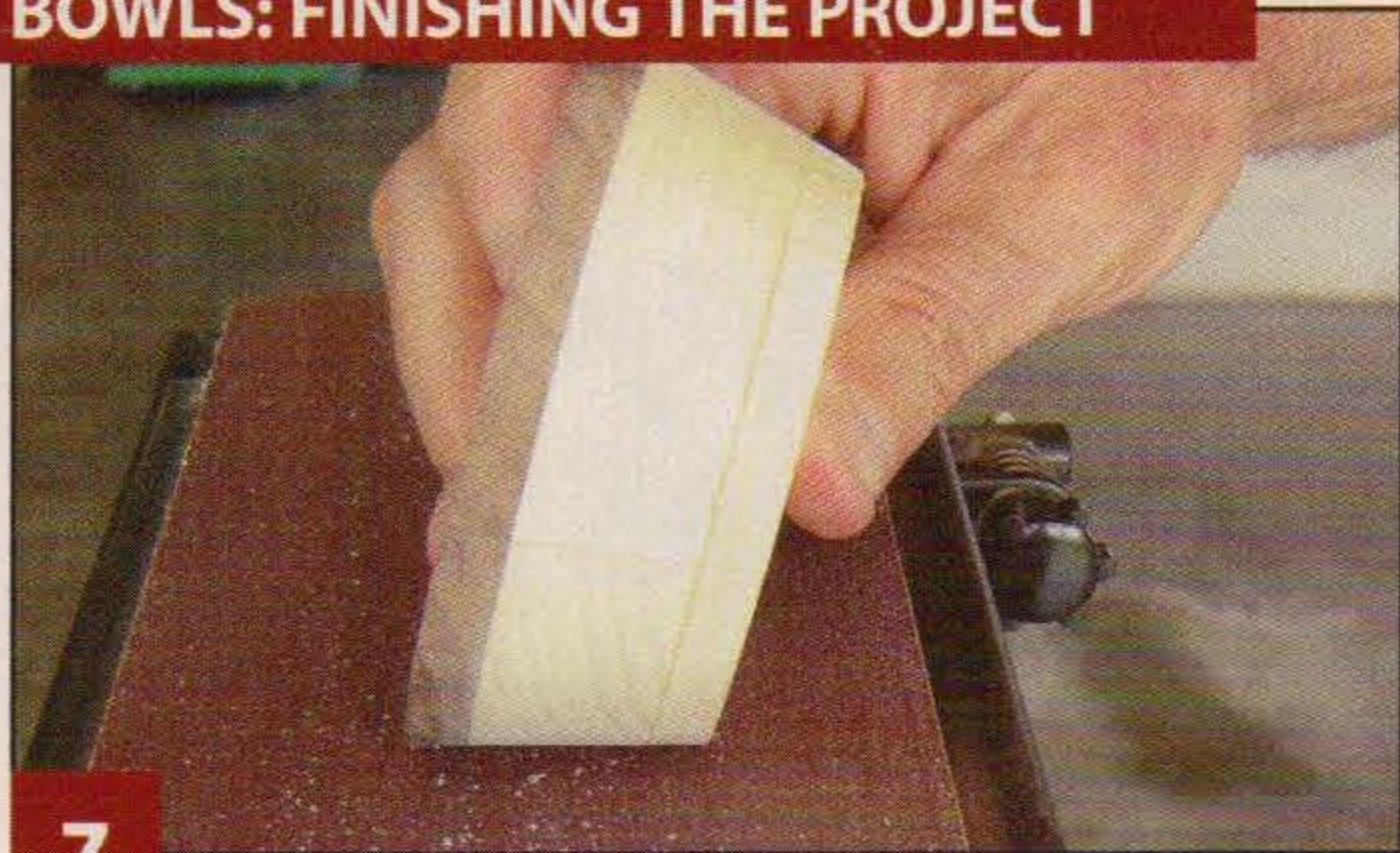


**5** **Cut the outside of the bowl.** Use double-sided tape to attach the bowl bottom stock to the bottom of the bowl stock. Re-drill the next blade-entry hole. Cut in a counter-clockwise direction to scroll the outside of the bowl. Take your time because you will be cutting relatively thick wood.



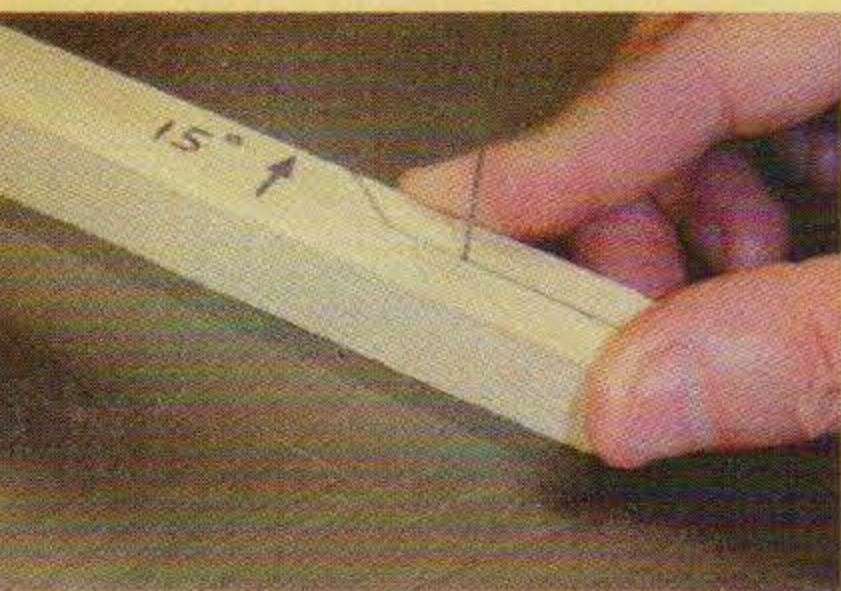
**6** **Glue the bottom onto the bowl.** Make two pencil alignment marks on the side and bottom of the bowl. Separate the pieces and remove the double-sided tape. Sand off any burrs. Apply a thin coat of wood glue to the bottom edge of the bowl. Place the bowl bottom onto the glued surface, aligning the pencil marks. Clamp the bottom to the bowl and remove any glue squeeze-out.

## BOWLS: FINISHING THE PROJECT



7

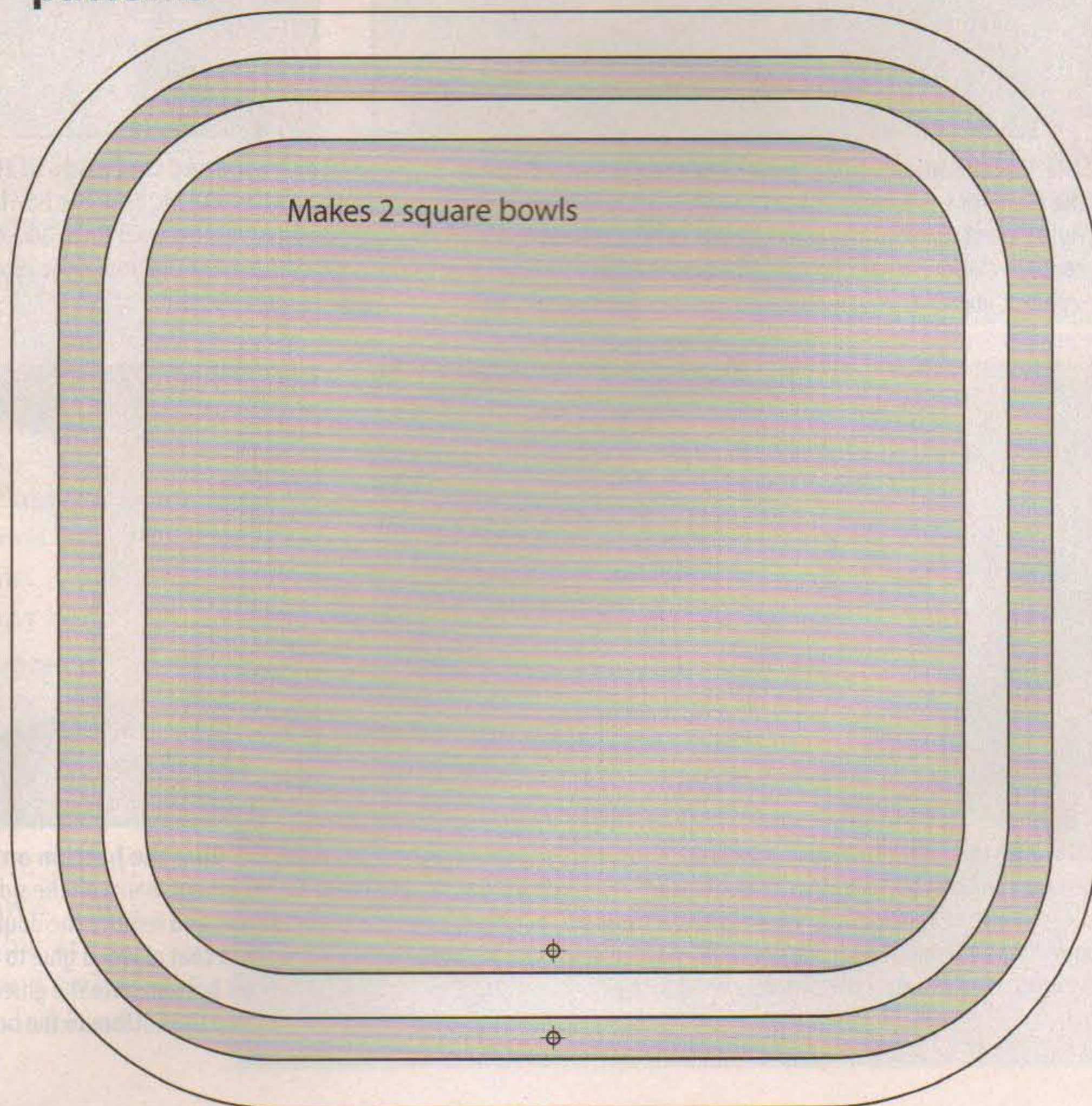
**Finish the bowls.** Repeat Steps 3 through 6 to cut the remaining bowls. Sand the outsides of the bowls smooth. Then, sand with progressively finer grits of sandpaper up to 220 grit. Apply your finish of choice; I use shellac. If you will be putting unwrapped food in the bowls, apply a food-safe finish according to the manufacturer's instructions.



### Making a 15° drilling jig

It's easy to drill blade-entry holes at a 15° angle if your drill press table can be tilted. But you can still drill the holes at the exact angle necessary with a hand drill and this simple jig. Mark a 1½" (38mm)-long pencil line on the drill guide stock. Label the stock 15°, and mark an arrow in the direction shown in the photo. Tilt the right side of the scroll saw table down 15°. Using a #5 blade, cut along the pencil line. With the guide arrow pointing at the center of the pattern, drill the blade-entry holes (see Step 2). If the holes do not go completely through the bowl stock, remove the drill guide and re-drill the holes.

### Nested bowls patterns



#### Materials:

Round or square bowls:

- Ash, alder, aspen, basswood, or poplar, ¾" (19mm)-thick: bowl sides, 5½" x 5½" (140mm x 140mm)
- Ash, alder, aspen, basswood, or poplar, ¼" (6mm)-thick: round bottoms, 3 each 5½" x 5½" (140mm x 140mm); square bottoms, 2 each 5½" x 5½" (140mm x 140mm)
- Walnut, ¼" (6mm)-thick: rims, 5½" x 5½" (140mm x 140mm)

Oval bowls:

- Ash, alder, aspen, basswood, or poplar, ¾" (19mm)-thick: bowl sides, 5½" x 8" (140mm x 203mm)
- Ash, alder, aspen, basswood, or poplar, ¼" (6mm)-thick: bottoms, 3 each 5½" x 8" (140mm x 203mm)
- Walnut, ¼" (6mm)-thick: rims, 5½" x 8" (140mm x 203mm)

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

#### Materials & Tools

All projects:

- Scrap wood, ½" (13mm)-thick: 15°-angle drilling guide (optional), ¾" x 6" (19mm x 152mm)
- Scrap plywood: backing board for drilling
- Temporary-bond spray adhesive
- Tape: double-sided, clear packaging
- Wood glue
- Sandpaper: assorted to 220-grit
- Clear finish (If using bowls for food, choose a food-safe finish)

Tools:

- Blades: #5, #12 reverse-tooth
- Drill or drill press and bit: ¼" (2mm)- or ⅜" (2.5mm)-diameter
- Drum sander (optional)
- Awl or sharp nail
- Clamps
- Pin

Makes 3 oval bowls

Makes 3 round bowls

**TIP**

**REMOVING DOUBLE-SIDED TAPE BACKING**

*Use a pin to remove the backing paper for double-sided tape. It is much easier to work a pin head under the paper than it is to work a fingernail under it.*



Gary Mackay of South Carolina is the author of the book *Box Making Projects for the Scroll Saw*, available from Fox Chapel.

# Making Beautiful Wooden Bowls

## Create the look of lathe-turned bowls with your scroll saw

By Carole Rothman

At every craft fair I've attended recently, I've been drawn to displays of beautiful lathe-turned bowls. Having had some experience with cutting steep angles on the scroll saw, I thought it might be possible to replicate the look of these bowls on the scroll saw using far less wood.

I have seen instructions for scroll saw bowls made from concentric rings, but they looked either plain and clunky or attractive but complicated to construct. Seeking a middle ground, I found that simple laminations and careful shaping are sufficient to create bowls that can hold their own at any craft fair.

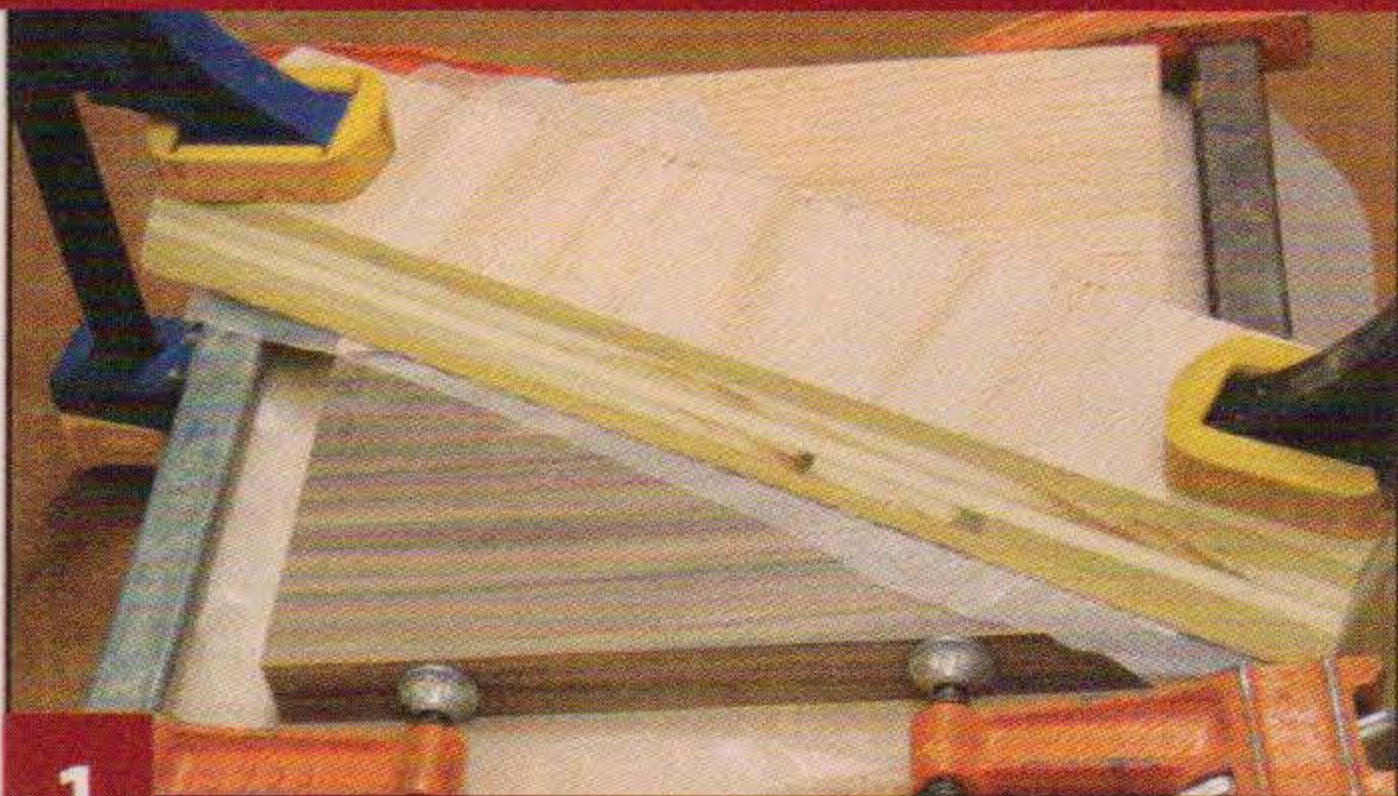
The bowl in this project uses a combination of cherry and walnut; these varieties of woods are readily available and work well together. Once cut, the rings are rotated slightly during the gluing process to create an attractive swirled effect.



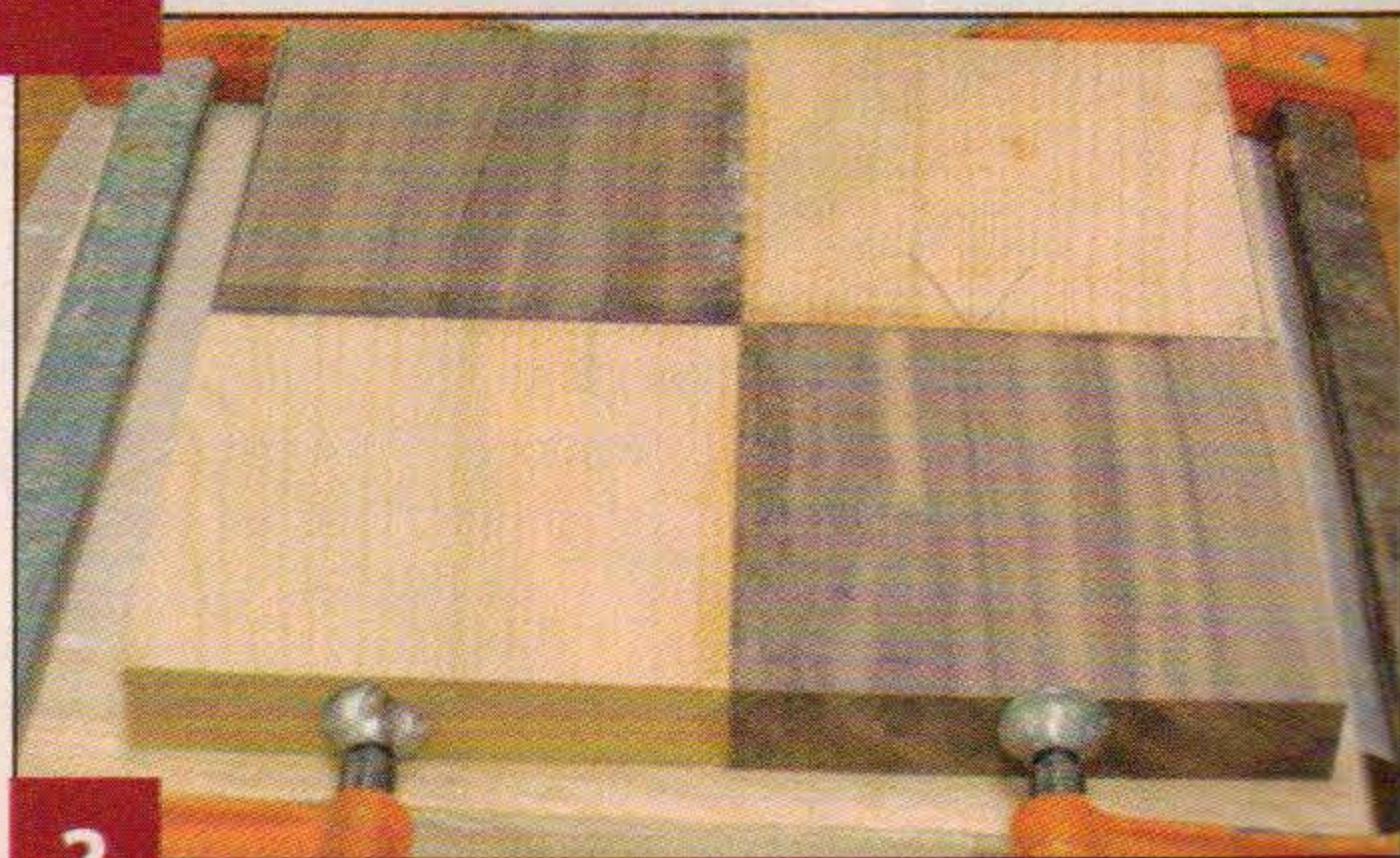
## Testing and adjusting the table angle

I tilt the left side of the saw table down at a  $28^\circ$  angle to create the angled sides of the bowl. Wood that is thicker or thinner than specified or an incorrect table tilt may create misalignments when you stack the rings. To check ring alignment, place the first ring you cut on top of the bowl blank. The outside edges of the two pieces should be closely aligned. If they are not, hold the ring next to the blade on the saw to see if the cut was made at the angle you intended or if the blade distorted during cutting. If blade distortion occurred, try a tighter blade tension and be careful not to let the ring slide down while you cut. If the ring was cut accurately but it hangs too far over the edge of the blank, increase the cutting angle by  $1^\circ$  or  $2^\circ$ . If the ring sits too far inside the edge of the blank, reduce the cutting angle by  $1^\circ$  or  $2^\circ$ .

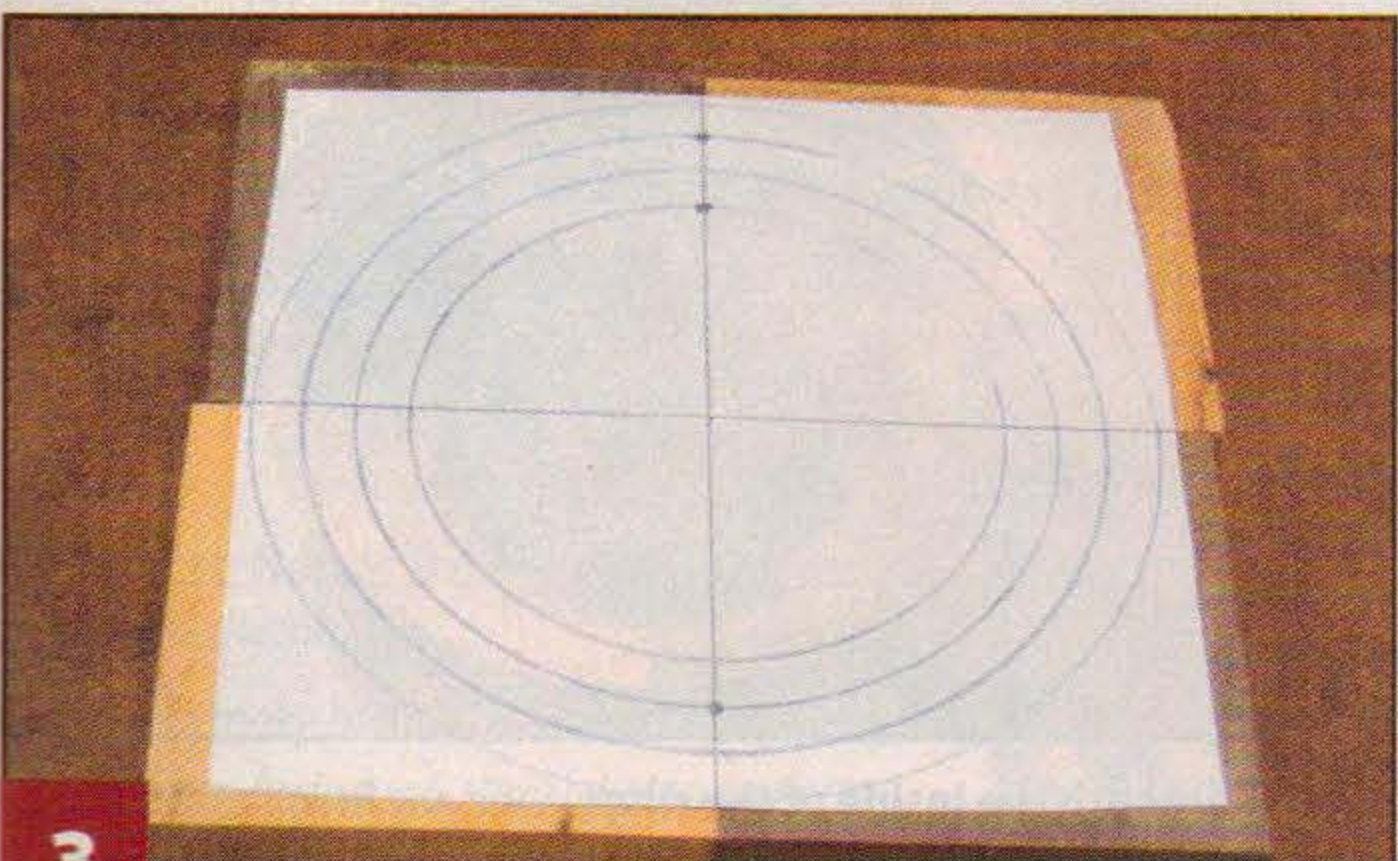
## BOWL: PREPARING THE BLANKS



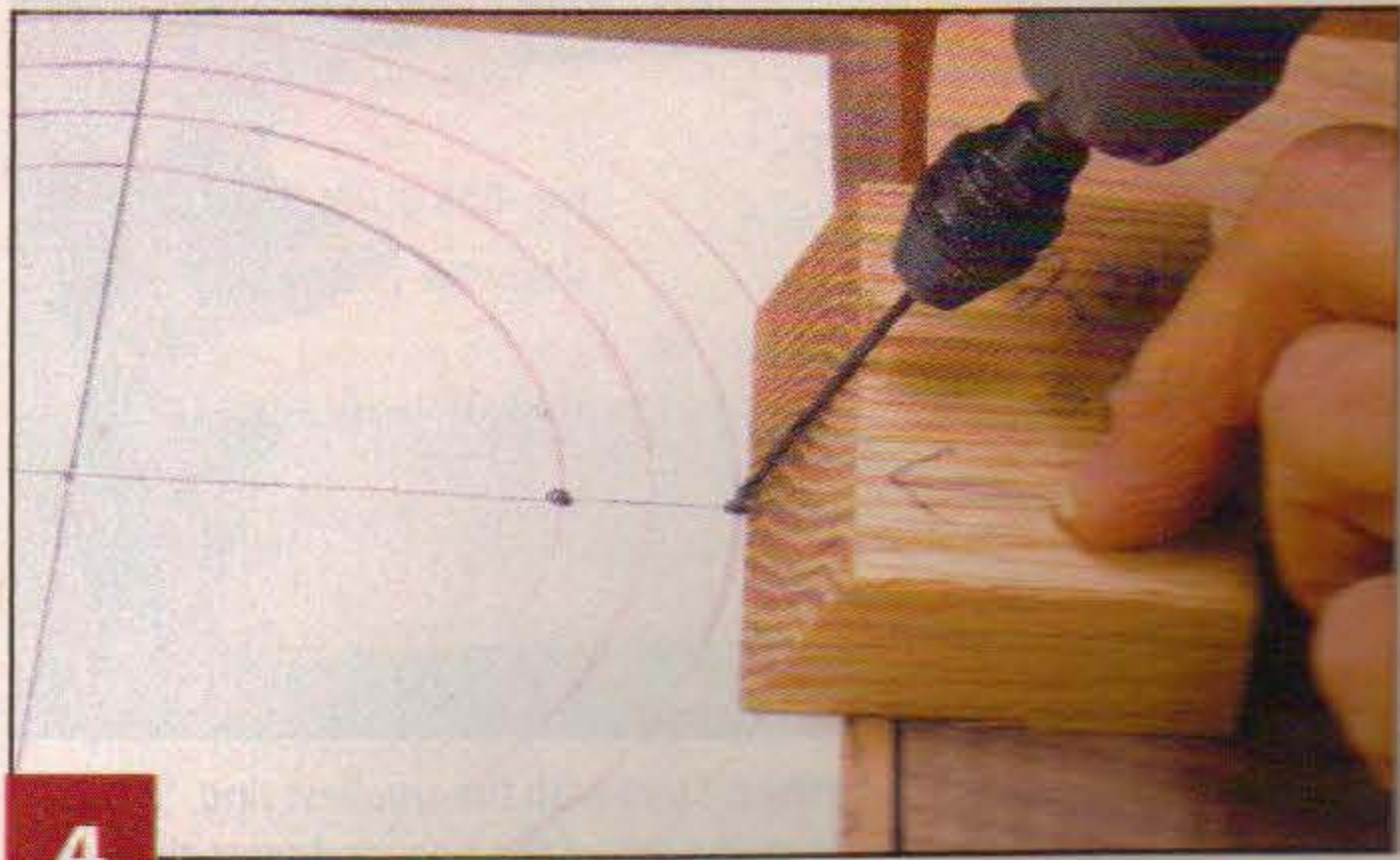
**1** **Glue together the first part of the blank.** Edge-glue the cherry and walnut together, clamp the pieces in place, and let the glue dry. To keep the glue-up flat, clamp a piece of wood, called a caul, across the top of the blanks. Place waxed paper under the caul to prevent it from sticking to the blank.



**2** **Create the checkerboard lamination.** Cut the glued-up blank in half and invert one piece to form a checkerboard pattern. Edge-glue the two pieces, clamp them in place, and let the glue dry. Sand the blank smooth.

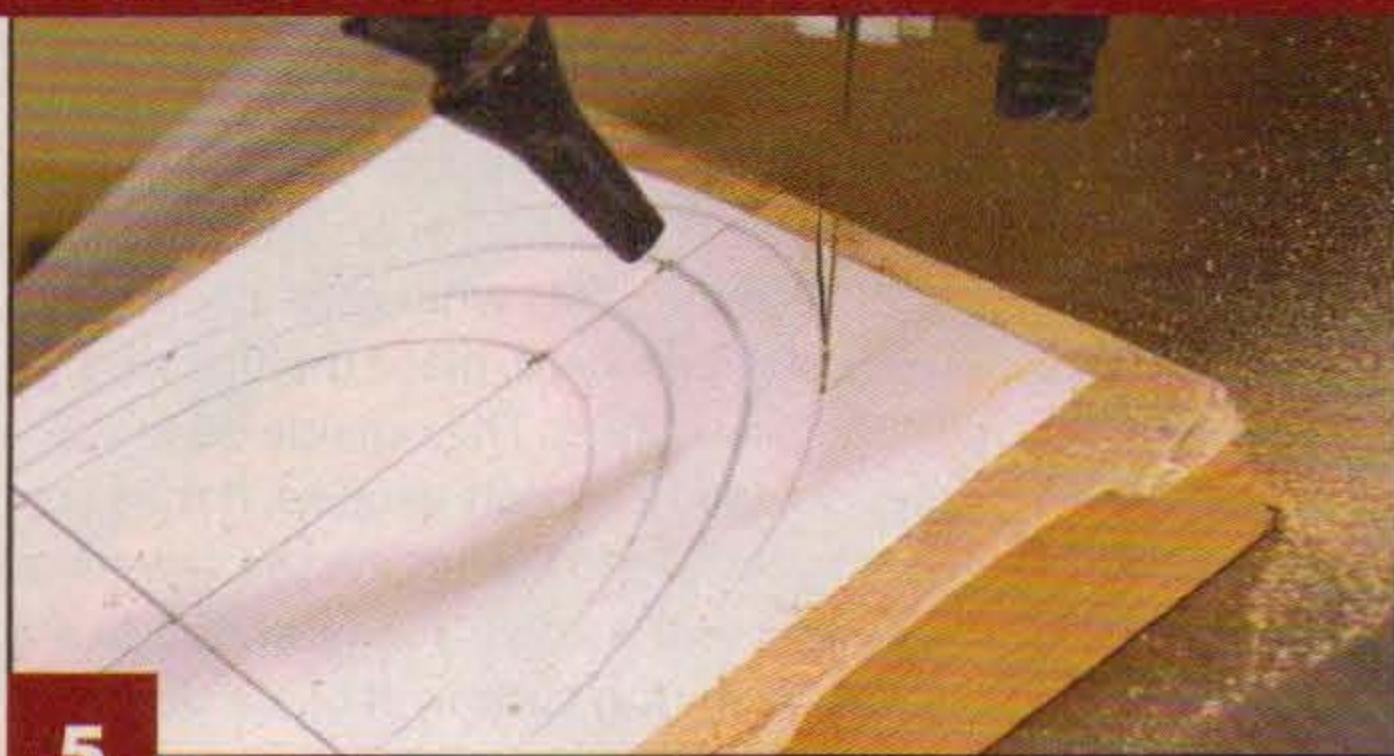


**3** **Align the pattern.** Apply tape to the surface of the blank to prevent burning. Apply repositionable spray adhesive to the pattern. Puncture the middle point of the pattern with an awl and place the point of the awl at the middle point of the blank. Press the pattern into place.



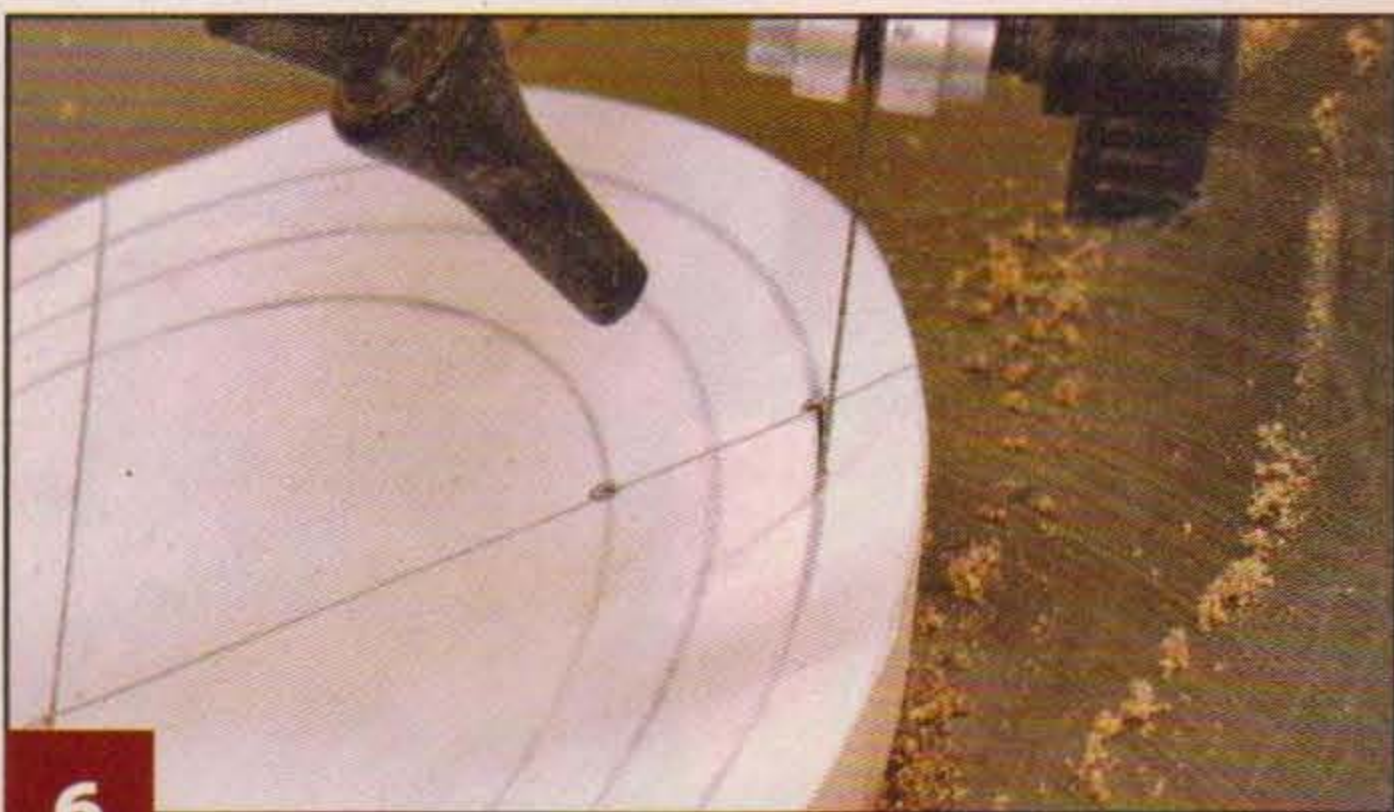
**4** **Drill the blade-entry holes.** Mark the blade-entry holes with an awl to prevent the bit from slipping. The holes alternate from side to side to prevent back-to-back drill marks on the rings. Cut a scrap block of wood at a  $28^\circ$  angle to guide the drill. Drill the blade-entry holes with a #54 or  $\frac{1}{16}$ " (2mm)-diameter bit at a  $28^\circ$  angle.

## BOWL: CUTTING THE RINGS



5

**Cut the perimeter of the outer ring.** Tilt the left side of the saw table down at a 28° angle. Cut along the outer ring, rotating the wood counterclockwise so the blade seems to move clockwise. The upper face of the circle will be wider than the lower face. Transfer the T from the pattern to the edge of the ring. The T ensures proper grain alignment when gluing up the rings.



6

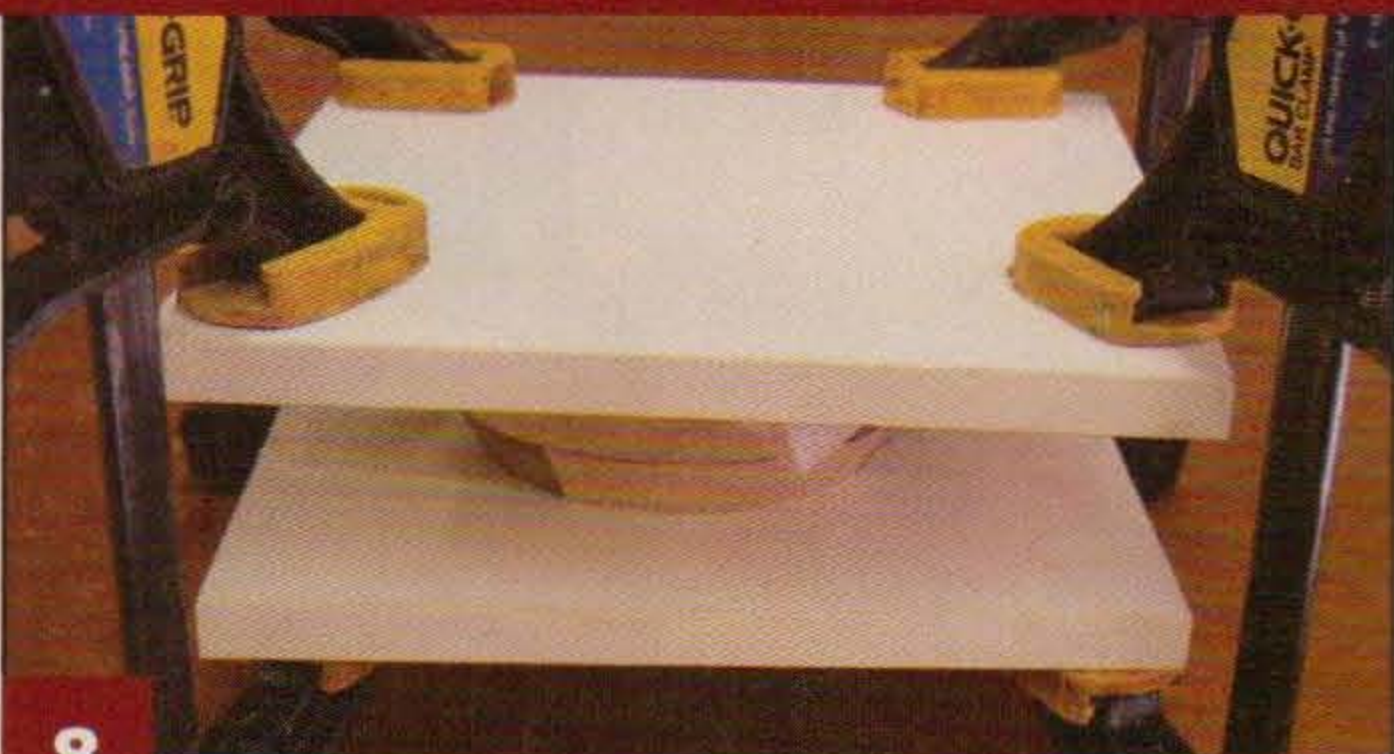
**Cut the rings.** Insert the blade through the outermost blade-entry hole and cut clockwise along the line to complete the first ring. Use the same technique to cut the remaining rings free from the base. Transfer the T from the pattern to the edge of the rings and base. Each ring should line up with the previous ring.



7

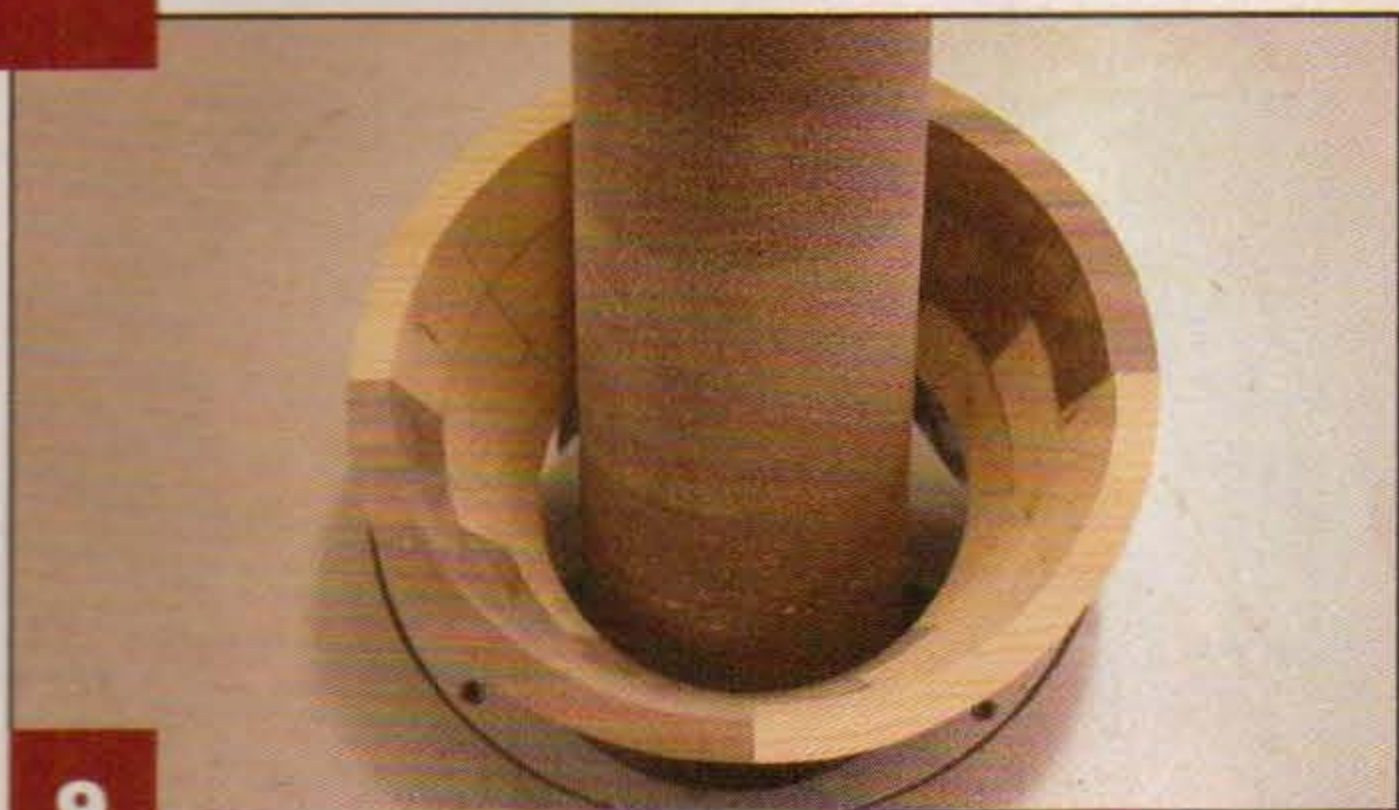
**Rotate and mark the rings.** Remove the patterns and tape. Stack the three rings, aligning the T marks on the edges. Rotate each ring about 1" (25mm) to create the swirling effect. When you have the rings positioned to your satisfaction, draw a line across all three rings as a guide when you glue the rings together.

## BOWL: ASSEMBLING THE BOWL



8

**Glue the rings together.** Start with the smallest ring. Spread glue evenly and thoroughly on the top of the ring, and press the next ring firmly into place using the line you drew in Step 7 as a guide. Sandwich the rings between two boards, and clamp the boards in place to apply even pressure. When dry, glue and clamp the third ring to the assembly. Use waxed paper to prevent the clamping boards from sticking to the rings.



9

**Smooth the inside of the rings.** Sand any irregularities on the inside of the bowl using progressively finer grits of sandpaper. I use a spindle sander with the table set to 28°. Make sure the rings contact the spindle only at that angle to prevent distortion of the shape. Do not remove too much material; keep the bottom ring at least 1/4" (6mm) wide. You can also use a round inflatable sander or flexible-pad sander chucked in a drill press or flexible-shaft.



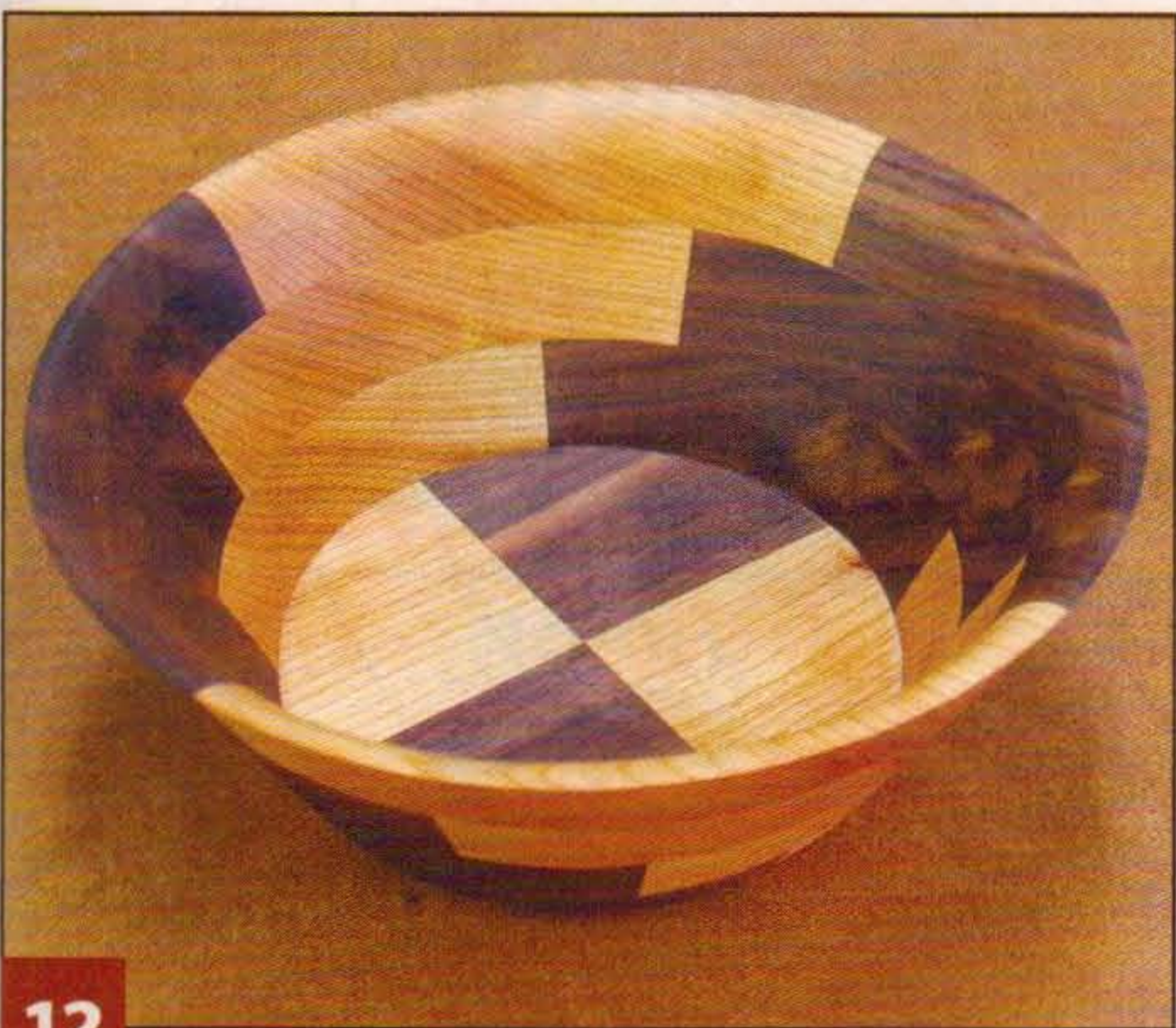
10

**Attach the base.** Sand the top of the base smooth and glue it to the bottom ring, rotating the design to continue the swirl effect. Clamp the base in place using the technique explained in Step 8. After 5 minutes, unclamp the bowl and clean off any excess glue from the inside bottom surface. Re-clamp and let it dry thoroughly.



11

**Sand the outside.** Use a vertical belt sander or flexible-pad sander to sand the outside smooth using progressively finer grits of sandpaper. Re-sand any inner surfaces if necessary. Keep the width of the top rim as even as possible. Contour the top ring and base with a flexible-pad sander.



12

**Apply the finish.** Apply mineral spirits to the bowl to identify any glue spots. Mark these with a white pencil or chalk and sand off the glue by hand when the mineral spirits have dried. Apply the first coat of shellac and let it dry. Smooth the surface with 0000 steel wool. Vacuum the dust away and remove any remaining particles with a damp cloth or paper towel. Apply as many coats of shellac as you like.

**TIP**

**TO TAPE OR NOT TO TAPE**

Many scrollers use clear packing tape or blue painter's tape under patterns to lubricate the blade while cutting. If you are cutting cherry or another wood that tends to burn, it's worth the extra step to apply tape under the pattern.

**Materials:**

- Cherry: 3/4" (19mm)-thick: 4" x 8" (102mm x 203mm)
- Walnut: 3/4" (19mm)-thick: 4" x 8" (102mm x 203mm)
- Wood glue, such as Weldbond
- Repositionable spray adhesive
- Tape: clear packing or blue painter's
- Sandpaper: 220- to 400-grit
- 0000 steel wool or synthetic steel wool
- Mineral spirits (to detect glue spots)
- Spray shellac

**Materials & Tools**

**Tools:**

- #9 Flying Dutchman ultra-reverse blades
- Drill and bit: #54 or 1/16" (2mm)-diameter
- Awl
- Clamps
- Scrap boards (for clamping)
- Sanding tools: spindle sander, vertical belt sander, flexible-pad sander, round inflatable sander

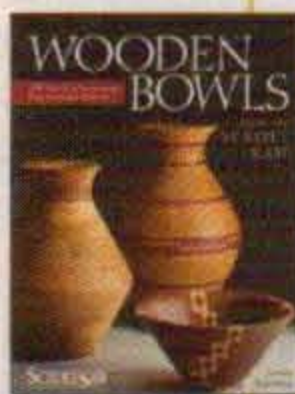
*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

**Further Reading**

**Wooden Bowls from the Scroll Saw**

By Carole Rothman

Learn to make beautiful wooden bowls on your scroll saw. Includes 5 step-by-step projects and complete patterns and instructions for 23 additional projects.

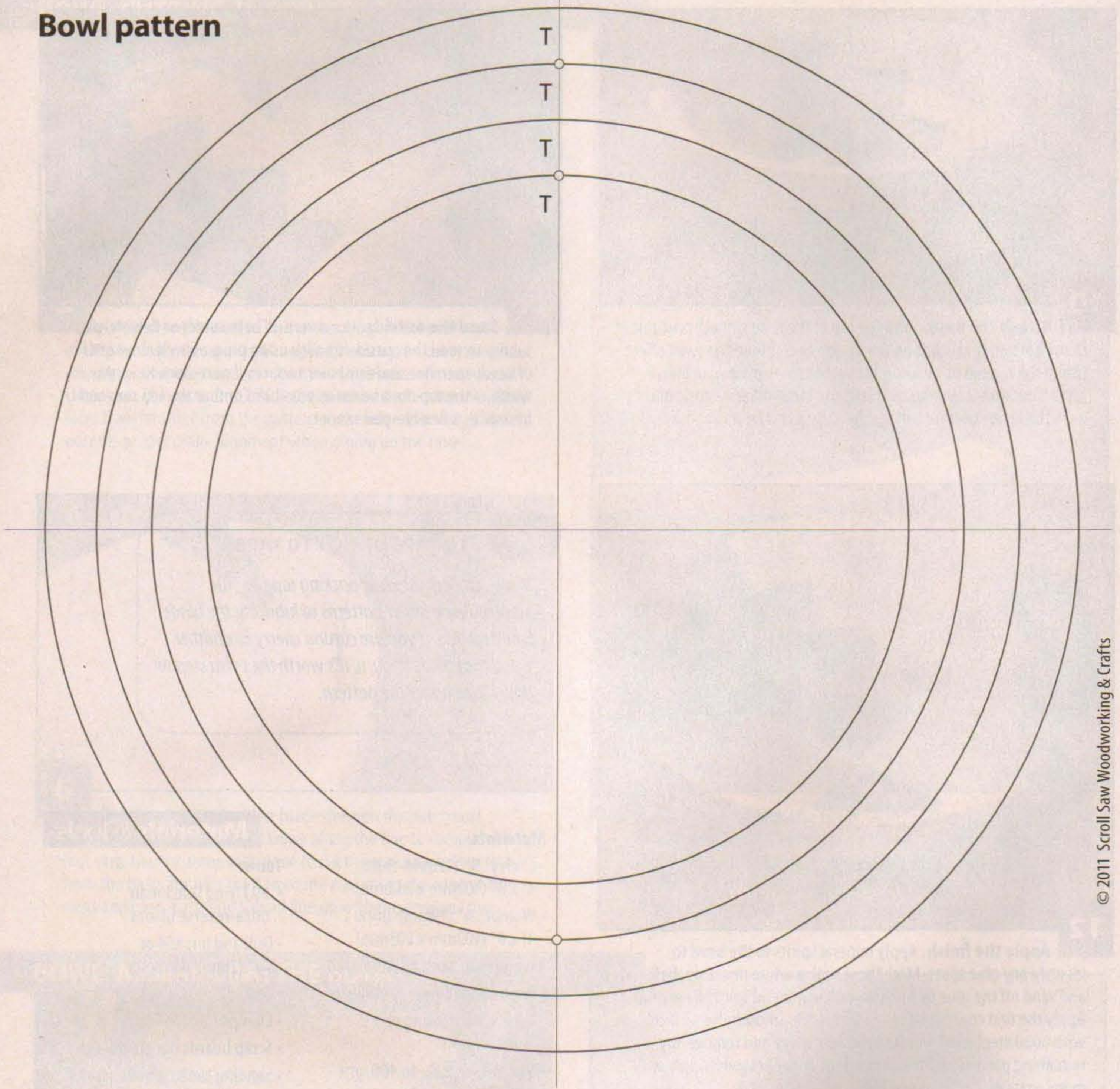


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**SPECIAL SOURCES:**

Flying Dutchman blades: Mike's Workshop, 605-582-6732, [www.mikesworkshop.com](http://www.mikesworkshop.com)  
Flexible-pad sanders: Klingspor's Woodworking Shop, 800-228-0000, [www.woodworkingshop.com](http://www.woodworkingshop.com)  
Inflatable sanders: King Arthur's Tools, 800-942-1300, [www.katools.com](http://www.katools.com)

## Bowl pattern

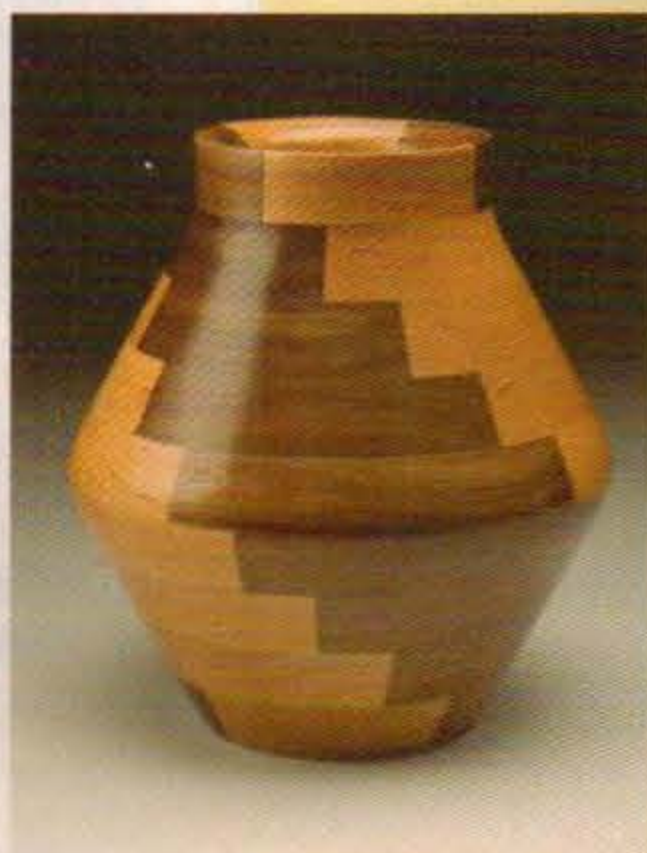


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*Carole Rothman of Somers, N.Y., is a retired psychologist and college professor. She is also an award-winning cake decorator. Visit Carole online at [scrollsawbowls.blogspot.com](http://scrollsawbowls.blogspot.com).*



### Beyond the Bowl

You can combine two bowls to make a vase. The bottom section of this vase consists of a three-ring bowl with the base glued on as usual. The top section is an inverted three-ring bowl with a hole cut in the base to form the vase opening and a matching straight ring added to form the neck.

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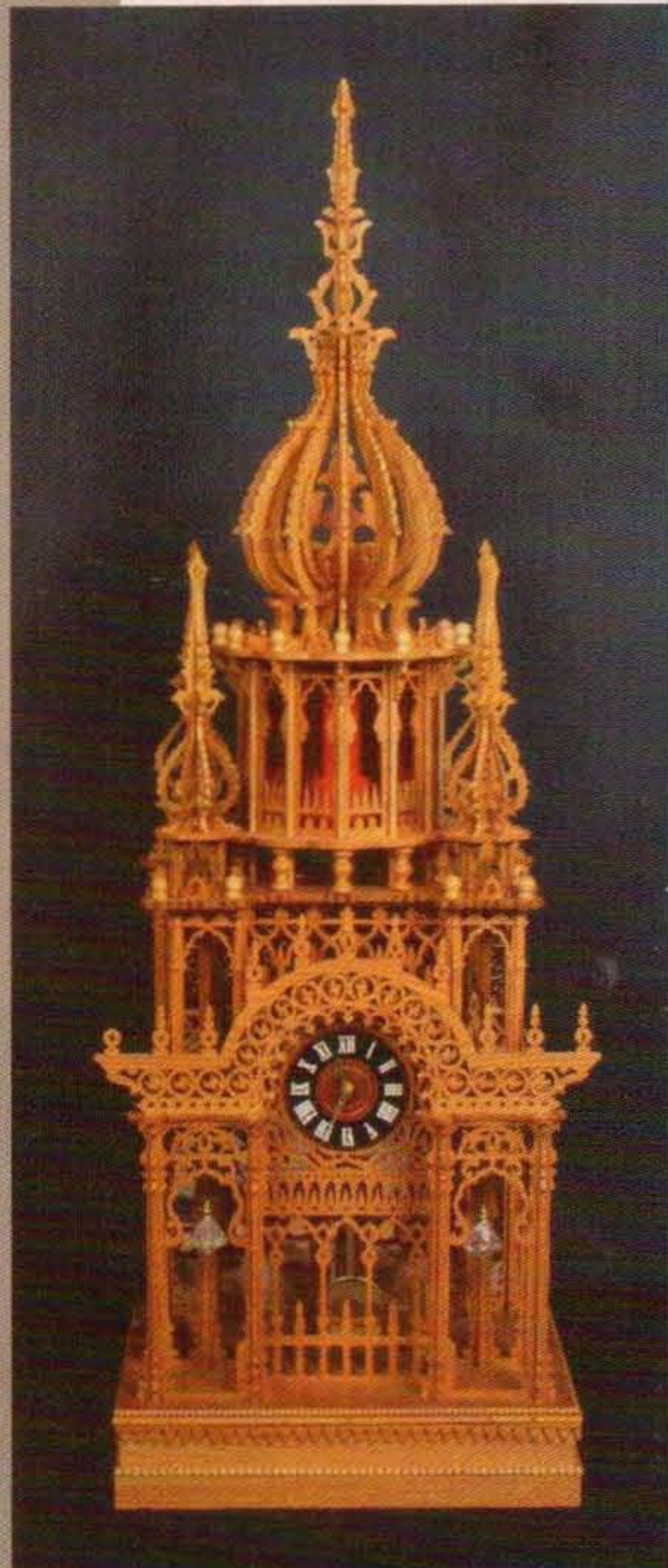
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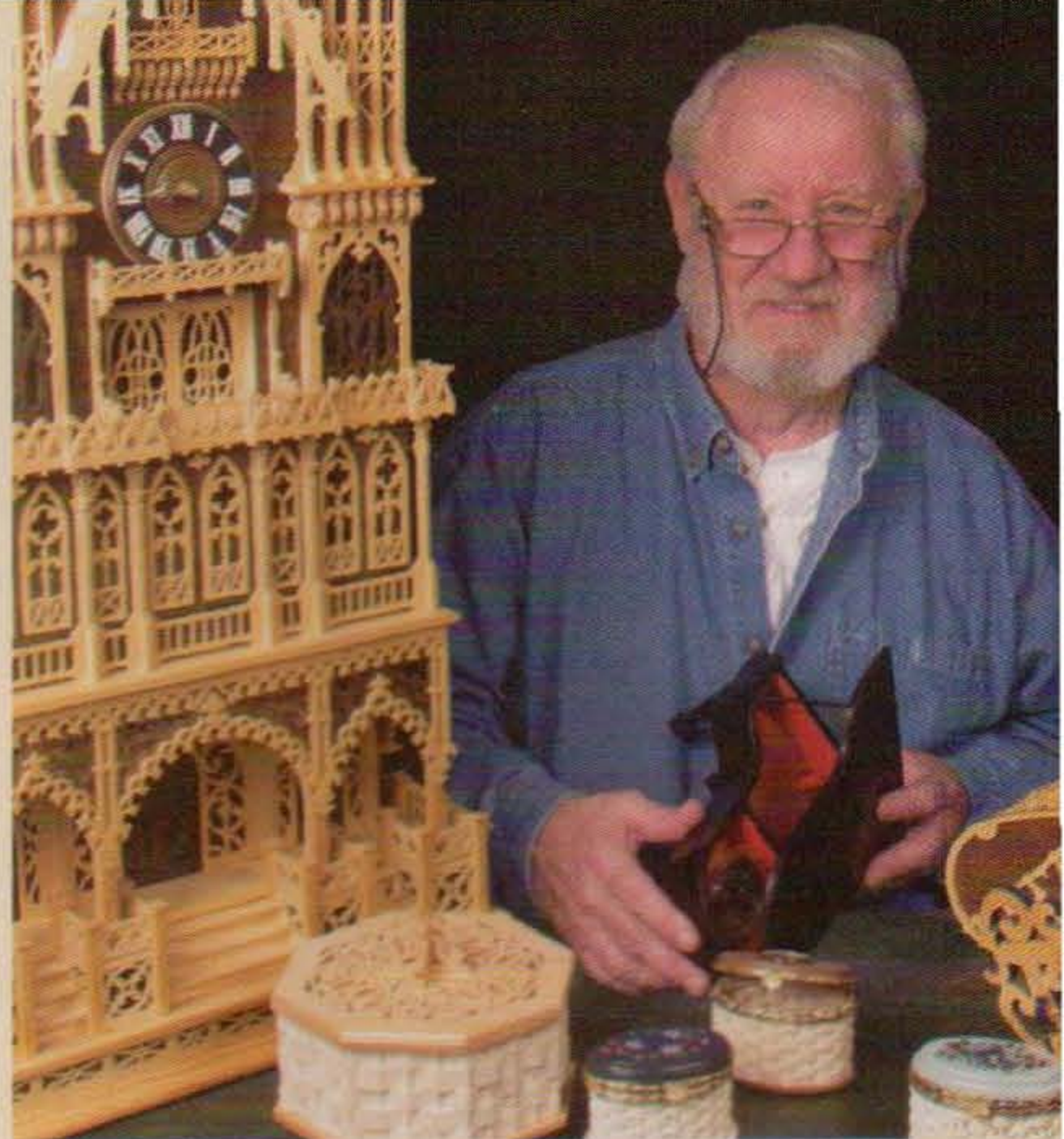
John A. Nelson creates intricate fretwork projects, many based on antique designs that he preserves for future generations of woodworkers.



# Meet the Grand Master

**John A. Nelson keeps it fresh with new designs and new hobbies**

By Mindy Kinsey



John A. Nelson started writing about scroll sawing because his books on antiques didn't sell. "Not many woodworkers were interested in antiques and the books did not do that well," he said. "About that time [1990] scrolling started to be popular, so I switched to scrolling projects and scroll saw books."

Needless to say, the scrolling books were successful. Today, John is the well-known author of five dozen books. He produced a national publication, *Scroll Saw News*, for three years, and has been a regular contributor to *Scroll Saw Woodworking & Crafts* for many years.

John did find a way to marry antiques and scrolling. In addition to his original designs, he has recorded more than 600 antique projects. "I was very interested in the old original scroll saw projects from the 1800s and started to record them... so people years from now would appreciate the beautiful designs. Projects like the Chimes of Normandy and the like," explained John.

Now retired, John taught vocational drafting and design at high schools and college for 30

years. A self-taught woodworker, John was inspired in his career and hobby by the shop classes he took in high school. He also taught classes in scrolling for many years. It's no accident that John's *Scroll Saw Workbook* is a perennial favorite—John is a born teacher.

Besides woodworking, John's other passion is music. He plays the piano and the organ, and is

**"Always use the best wood you can find. Do not skimp on the wood."**

learning the banjo. ("Took up bagpipes for five years but did not have the wind for it," he noted with a laugh.) In addition, John enjoys repairing antique clocks and recently started making Nantucket baskets.

Experimenting, whether with new hobbies or with his scroll saw, is nothing new to John. "I am always looking for new ideas. I have tried to take the world of scrolling to another level. When I started, scrolling was one-

dimensional project designs. My basket and lamp designs and other projects brought scrolling into three-dimensional projects."

On the other hand, John cheerfully admitted, "I have thrown away many ideas that did not work out. I have had many failures!"

A fan of hardwoods, especially maple, walnut, and cherry, John cordially despises pine and plywood. "If you use a good hardwood, finishing is very easy and looks wonderful. It looks even better as the years go by. Always use the best wood you can find. Do not skimp on the wood. The wood is the cheapest part of the project—time is the most important factor."

Always a teacher, John also advises new woodworkers "to sand and finish the inside of the project just as you do the outside."

John's final piece of advice is as good-natured as he is: "The very best part of scrolling is the people! I have enjoyed all the folks I have met through scrolling!"

*John A. Nelson is the author of Scroll Saw Workbook and many other books available from [www.foxchapelublishing.com](http://www.foxchapelublishing.com).*

# Sunshine Serving Basket



Welcome spring with  
this quick and easy project

By Sue Mey

Bring a little sunshine indoors with this cheery basket. It makes a great centerpiece and is an ideal way to show off your talent. Spread a pretty napkin inside and use it for serving snacks or bread rolls. The basket can also serve as a fruit bowl or a clever way to present a gift. You can make this basket from hardwood and finish it to highlight the wood color and grain, or cut the pattern from MDF and paint the basket to match your décor.

Start by cutting the blanks to size per the dimensions in the Materials list. If you are making the basket from hardwood, sand both sides of the pieces with 150-grit and then 320-grit sandpaper. Use a palm sander or sand the pieces by hand. MDF does not require pre-sanding.

## BASKET: CUTTING THE PIECES

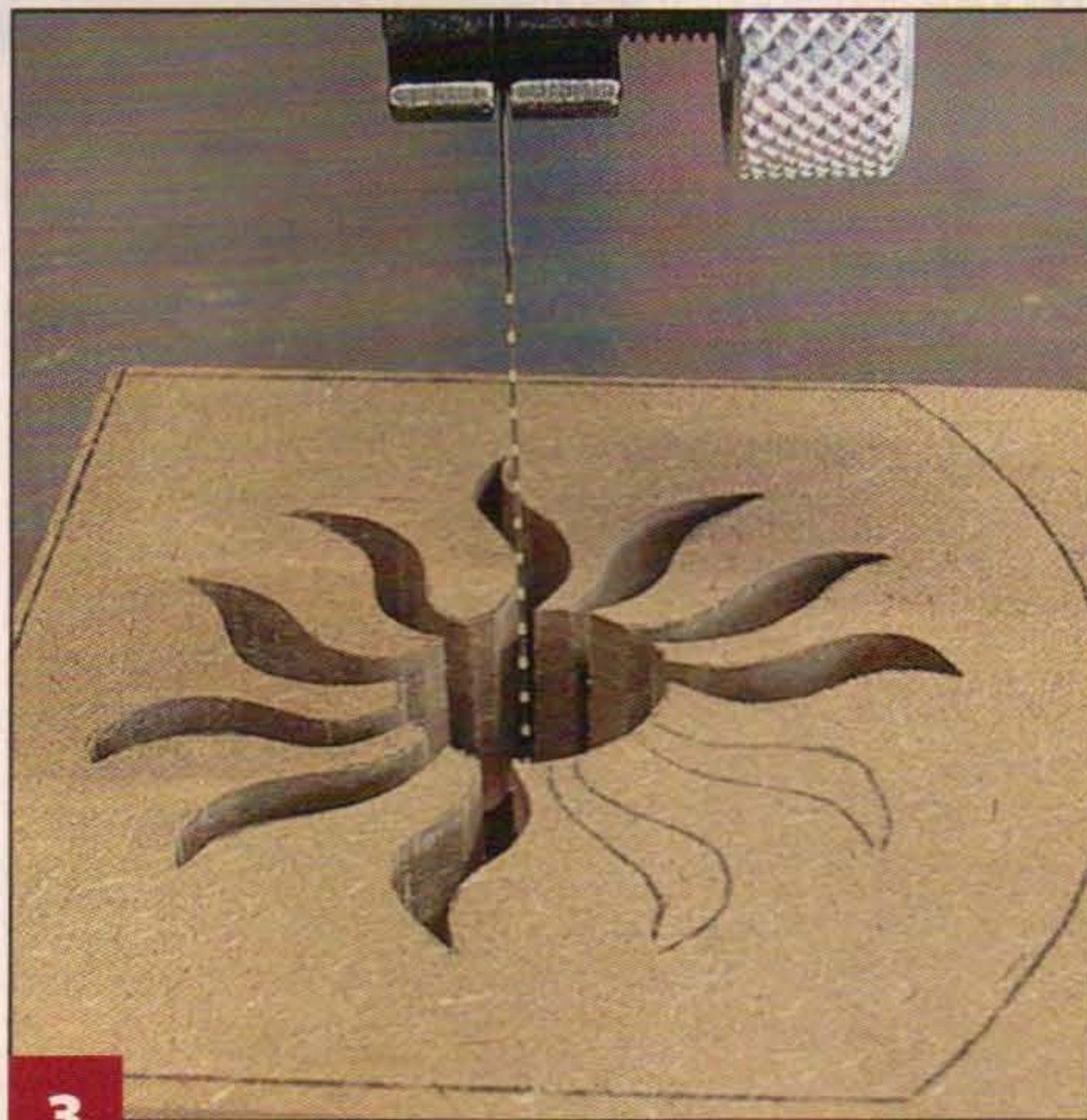


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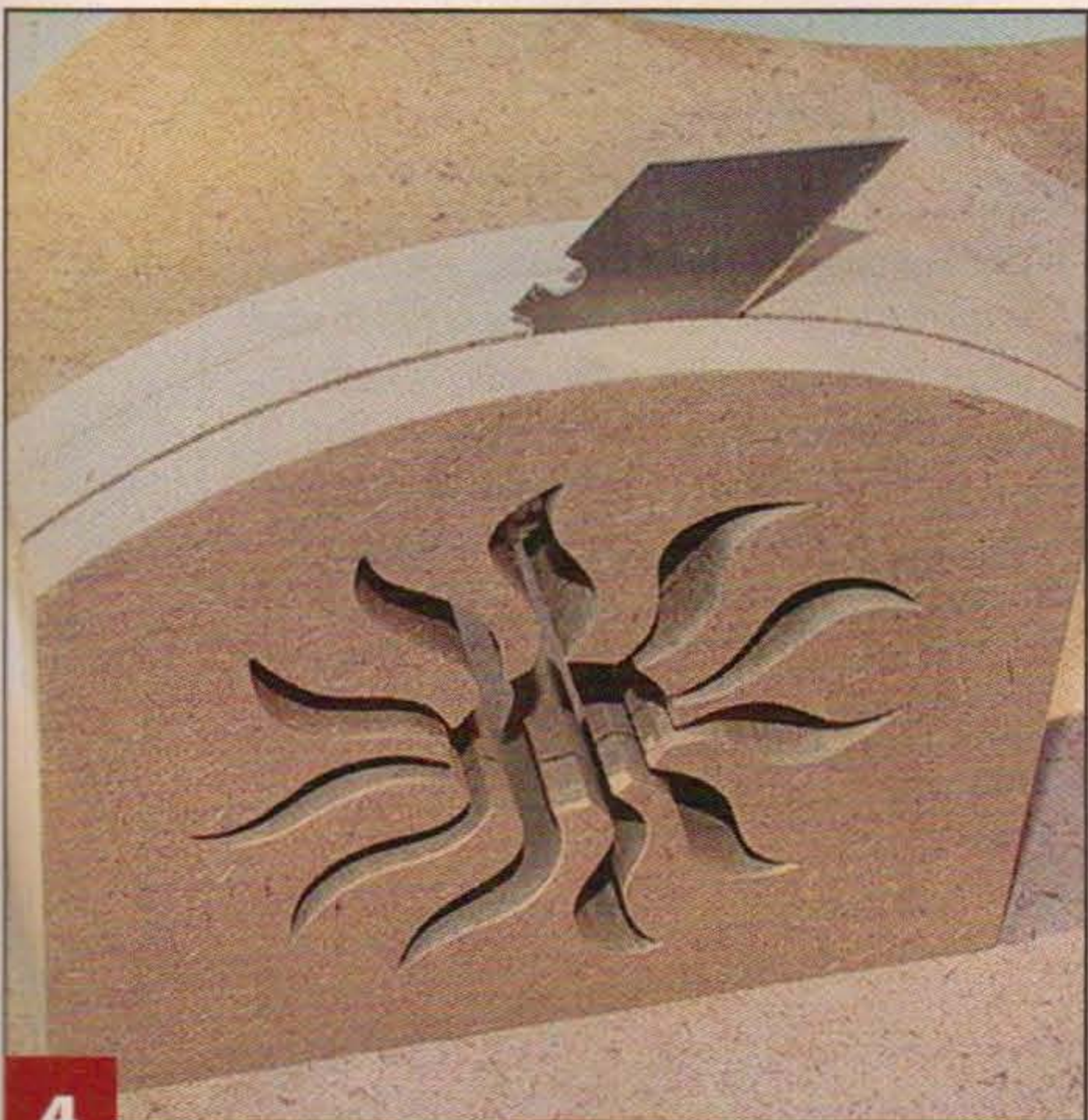
**Stack the blanks.** Using small strips of double-sided tape, layer and secure two stacks of three blanks each. Attach photocopies of the patterns to the wood using temporary-bond spray adhesive. Alternatively, for patterns as simple as these, transfer the pattern to the blank using graphite paper and a stylus. If necessary, use additional pieces of masking tape to keep everything in place.



**2** **Drill the holes.** Use a  $\frac{3}{32}$ " (2.5mm)-diameter bit to drill the two holes on each side of the side panels as indicated on the patterns. Then, drill the blade-entry holes for the flowers and suns.

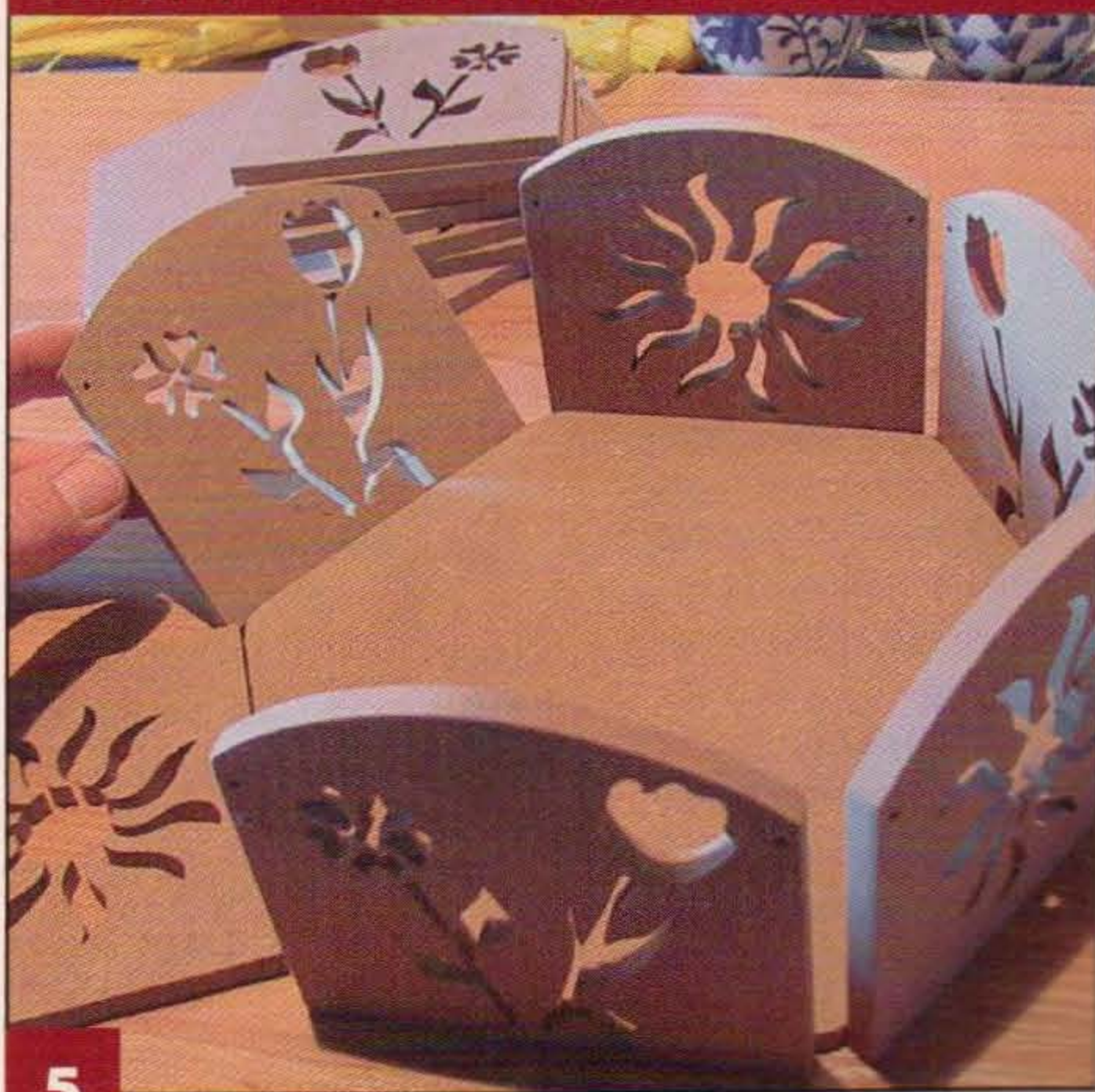


**3** **Cut the designs.** Using a #7 blade, make the inside cuts on the two stacks of side panels. I use a #7 blade because of the thickness of the stacked wood. Cut around the perimeter of the patterns. Switch to a #2 blade and cut the base. Check that the straight edges line up nicely (see Tip).



**4** **Separate the layers.** Insert a utility knife blade between the blanks and pry them apart. Remove the patterns. Remove the tape residue with a rag and mineral spirits. Allow them to dry. Remove the patterns. Sand hardwood blanks by hand with 320-grit sandpaper, and then switch to 500-grit sandpaper to get a smooth finish. If you are using MDF, lightly sand only the cut edges to remove any burrs.

## BASKET: FINISHING THE PROJECT



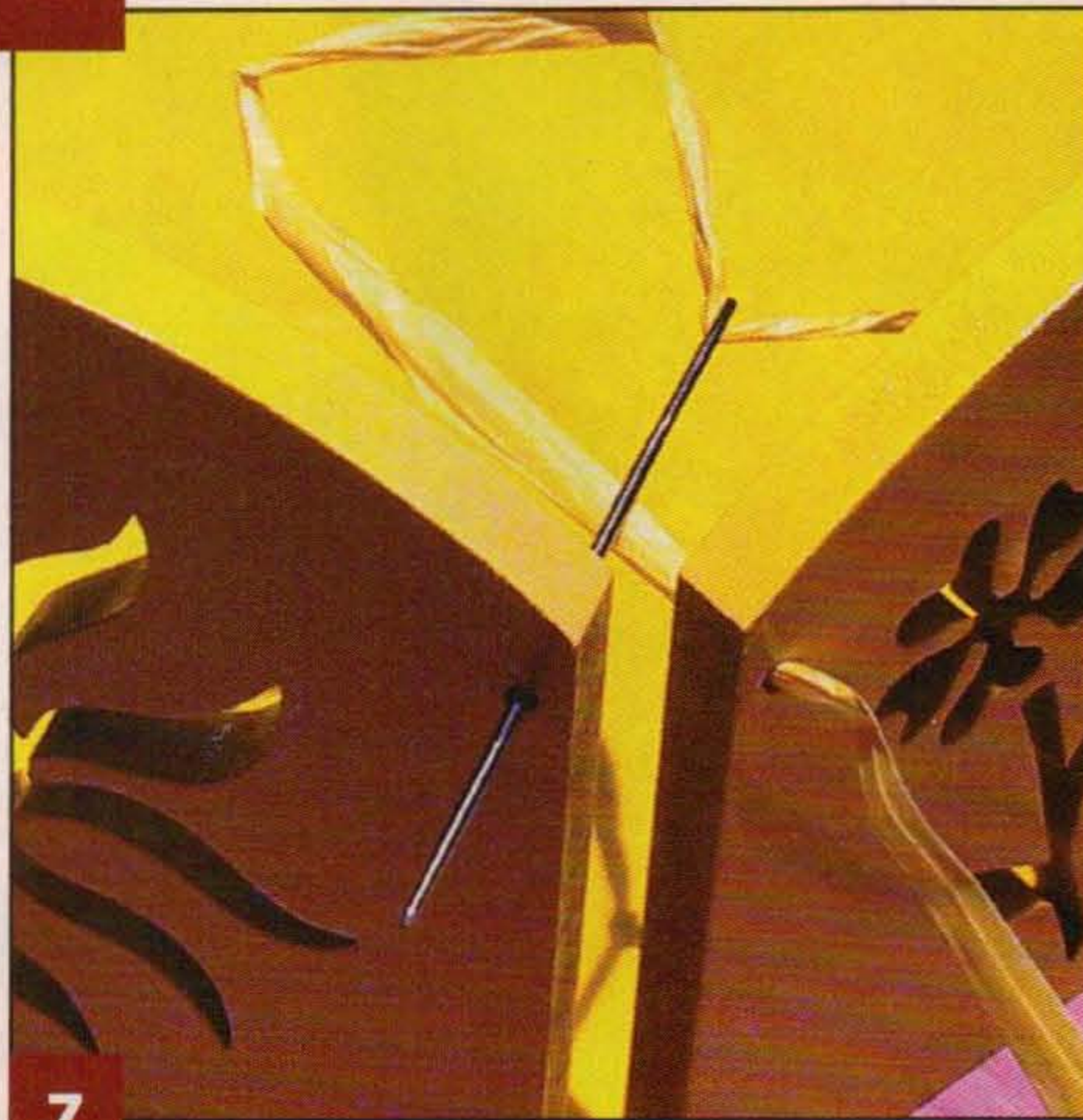
**5** **Assemble the basket.** Remove the sanding dust. Dry-fit all of the side panels to ensure the edges align. If needed, mark any adjustments and sand them to fit. Apply wood glue to the bottom inside edge of the side panels one at a time. Place them against the sides of the base and clamp them in place. Remove any excess glue with a damp rag.

## BASKET: FINISHING THE PROJECT



6

**Apply the finish.** For a hardwood basket, apply a deep-penetrating liquid furniture wax with a medium-sized artist's brush. You can also apply Danish oil according to the manufacturer's instructions. If you are using MDF, spray the pieces with several light coats of paint, drying and sanding lightly between coats. Let the project dry for a day or two, and then wipe all surfaces with a dry lint-free cloth. Finish a hardwood basket by applying several thin coats of clear spray varnish, allowing it to dry thoroughly between coats. A painted basket does not need to be varnished.



7

**Add decorative details.** Thread an embroidery needle with raffia or twine. Insert the needle through the holes in the side panels and tie a small bow on the outside of the basket. Cut off excess raffia with scissors. Repeat for the remaining corners. If you prefer, simply make a knot on the inside of the basket, or replace the raffia or twine with leather cord or strings of small beads. Your basket is now ready to use.

### Materials:

- Hardwood or MDF, 1/4" (6mm)-thick: side panels, 6 each 3 3/4" x 4" (95mm x 102mm); base, 6 3/4" x 8" (171mm x 203mm)
- Sandpaper: 150-, 320-, and 500-grit
- Temporary-bond spray adhesive or graphite paper and stylus
- Double-sided tape
- Mineral spirits
- Wood glue
- Spray paint (MDF basket)
- Deep-penetrating liquid furniture wax or Danish oil (hardwood basket)

### Materials & Tools

- Clear spray varnish (hardwood basket)
- Raffia, twine, or leather cord

### Tools:

- Blades: #2, #7 reverse-tooth
- Drill press and bit: 3/32" (2.5mm)-diameter
- Disc sander (optional)
- Sander: palm or hand
- Clamps
- Paintbrush: medium-sized
- Embroidery needle
- Scissors
- Lint-free cloths
- Utility knife blade

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

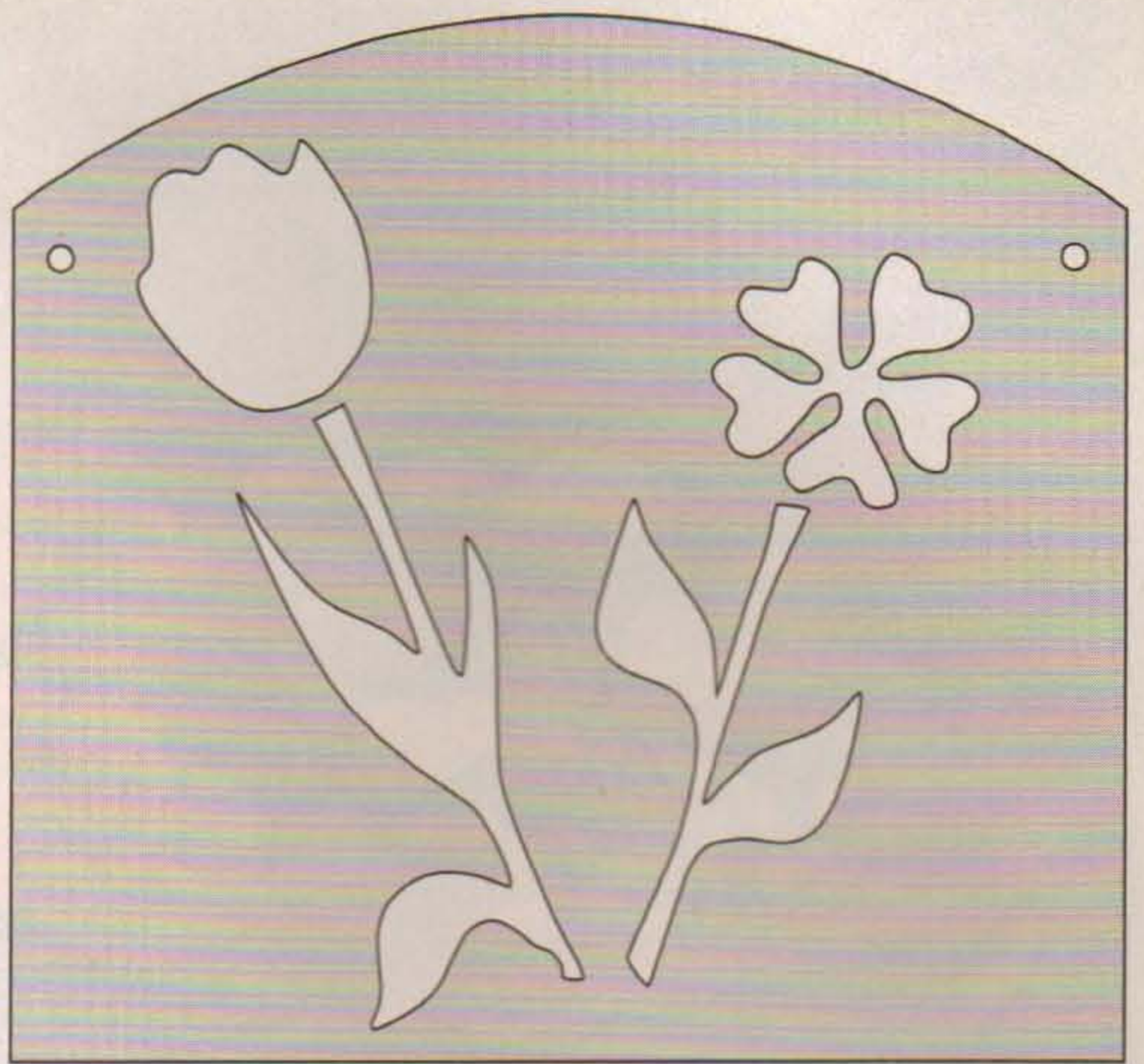
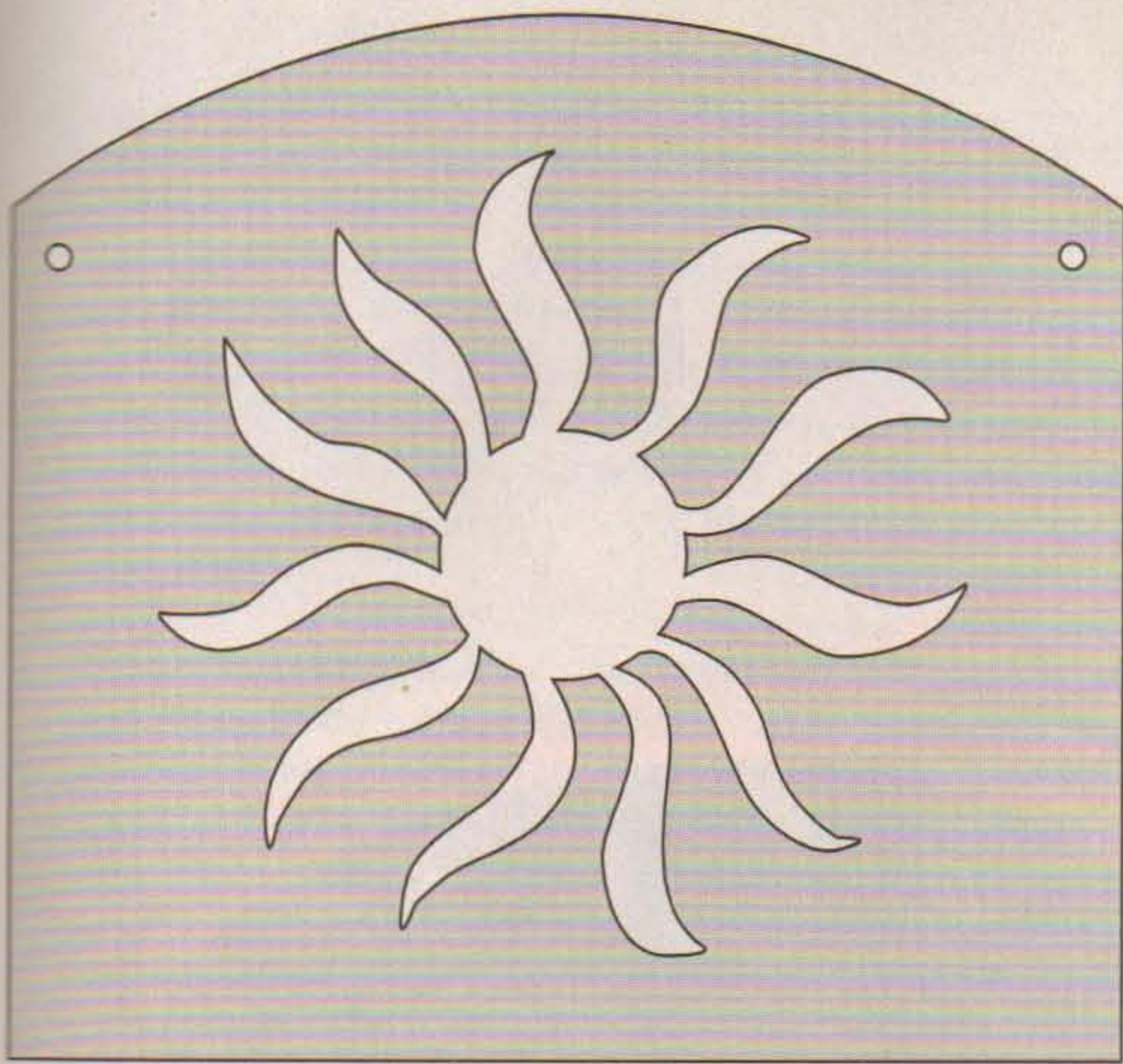
### TIP

#### SANDING EDGES STRAIGHT

*When cutting straight-edged blanks, you may want to cut outside the line and use a disc sander to sand the pieces straight. Using a disc sander is much easier than attempting to cut perfectly straight edges with a scroll saw. It is also possible to square the edges by hand sanding, but it will take longer.*

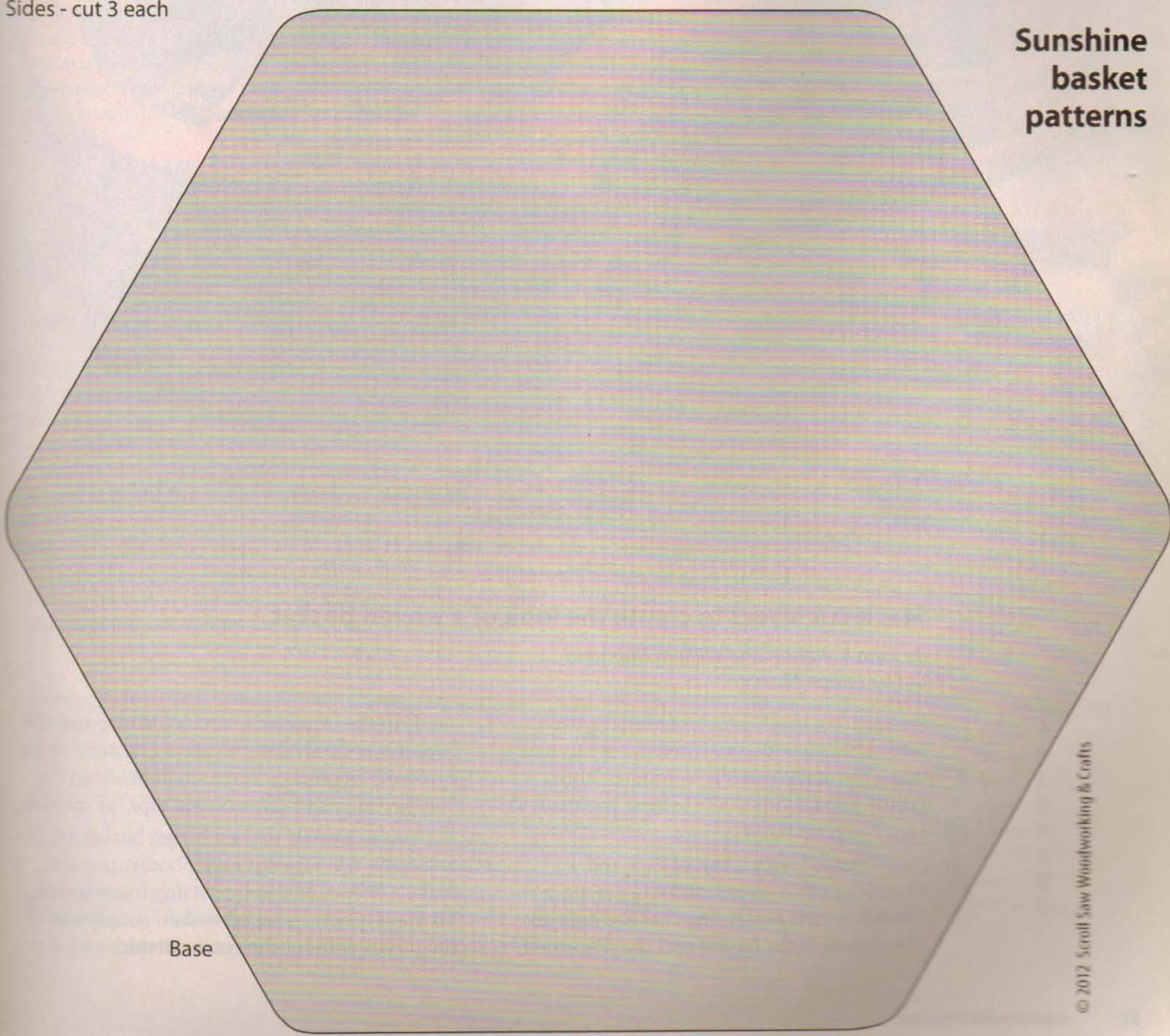


Sue Mey lives in Pretoria, South Africa. To see more of her work, including a variety of patterns, special offers, and pattern-making tutorials available for purchase, visit [www.scrollsawartist.com](http://www.scrollsawartist.com). Sue can be contacted at [suem@storage.co.za](mailto:suem@storage.co.za). Her first pattern book, *Lighted Scroll Saw Projects*, is available from [www.schifferbooks.com](http://www.schifferbooks.com) and other outlets.



Sides - cut 3 each

**Sunshine  
basket  
patterns**



Base

# Clever Scrolled Nut Basket



## Stack-cut layers to create the look of a woven basket

By John A. Nelson and William Guimond  
Cut by Leldon Maxcy

Designed to look like a traditional woven basket, this wooden creation is easy to make using the stack-cutting technique. Your family and friends won't believe you made it on a scroll saw.

Wrapped with a bag of nuts and a nutcracker, this basket makes a great gift. Include a card explaining that the nuts go in one half of the basket and the discarded

shells in the other half. You could also use the basket as a candy dish, to serve crackers, or as a desktop organizer. Place small bowls in the compartments to serve olives, dips, or spreads.

You can easily make a bigger basket by enlarging the patterns on a photocopier, or make a deeper basket by cutting more layers. To make an oval-shaped basket, simply cut the pieces without the center divider.

## BASKET: CUTTING THE LAYERS

**Step 1: Cut the base.** Using spray adhesive, attach the base pattern to the appropriate blank. Insert a #2 blade in the saw and make sure it is set at exactly a 90° angle to the saw table. Cut the base. Remove the pattern and mark the bottom of the base. If desired, use a router and a 1/8" (3mm)- or 3/16" (5mm)-radius round-over bit to round the bottom edge of the base.

**Step 2: Cut the rim.** Attach the rim pattern to the rim blank. Drill a blade-entry hole in each center compartment. Using a #2 blade, cut the center compartments. Then, cut the outside of the rim. Remove the pattern and mark the bottom of the rim.

**Step 3: Cut Layer A.** Use double-sided tape to adhere four layer blanks together. Attach the pattern for Layer A to the stack and secure the stack with clear packaging tape. Drill blade-entry holes and use a #2 blade to cut the center compartments. Then, cut the outside of the pattern. Separate the stack but leave the center waste pieces in place. Remove the pattern, and transfer the location of the alignment dot to the top side of each blank with a small X.

**Step 4: Cut Layer B.** Repeat Step 3, using three blanks and the Layer B pattern.

## BASKET: FINISHING THE PROJECT

**Step 5: Sand the pieces.** Tape a piece of 150-grit sandpaper to a flat surface. With the center waste pieces in place, sand both sides of each layer, as well as the base and rim. If you sand off the alignment Xs, re-mark them. After sanding, discard the center waste pieces. Lightly sand the cut edges of the base and rim.

**Step 6: Build the basket.** Place the base face up on the workbench. Starting with a Layer A piece and keeping the alignment dot facing up, put a small dab of wood glue on the bottom of each stay (the bulging dots on the basket walls). Center the layer on the base, press it down, and wipe off any glue squeeze-out. Weight the basket with a heavy book or

several pieces of plywood and let it sit for 5 to 10 minutes. Then, glue a Layer B piece on top of the Layer A piece, matching the alignment marks. Weight and let sit for a few minutes. Continue gluing pieces to the basket, alternating layers, until all the layers are stacked. Keep the stays aligned so they resemble vertical bars running up the sides of the basket. (see side-view assembly diagram.)

**Step 7: Finish assembling the basket.** Align the rim with the basket and glue it in place. Clamp or weight the basket until the glue is thoroughly dry. Lightly sand the entire basket with 220-grit sandpaper.

**Step 8: Apply a finish (optional).** Leave the completed basket unfinished to show off the natural wood. You could also apply any commercial stain or varnish product per the manufacturer's instructions. If you plan to use the basket for nuts or candy, consider a food-safe finish, such as tung oil, raw (not boiled) linseed oil, mineral oil, beeswax, or carnauba wax.

### Materials:

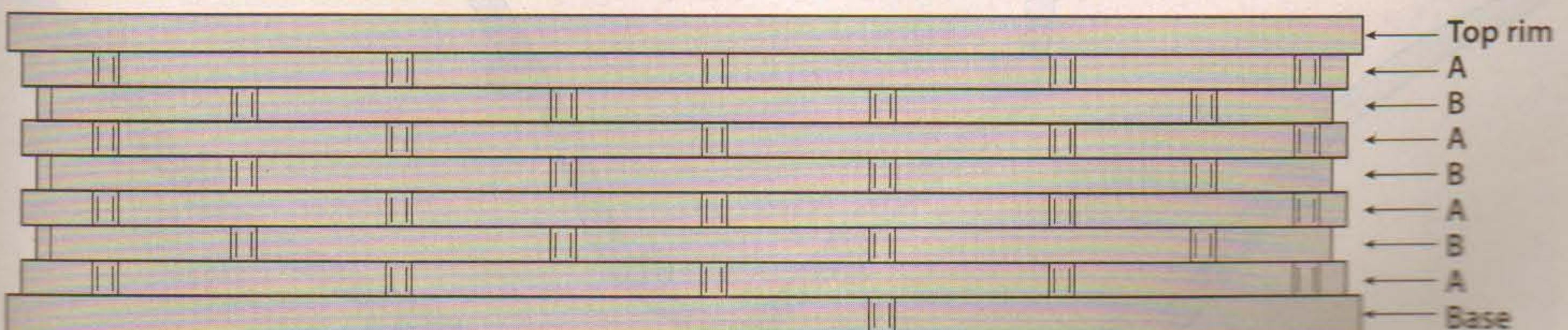
- Red oak, 1/4" (6mm)-thick: layers, 7 each 5 3/4" x 9 1/2" (146mm x 241mm)
- Ambrosia maple, 1/4" (6mm)-thick: rim and base, 2 each 6 1/4" x 9 3/4" (159mm x 248mm)
- Tape: double-sided, clear packaging
- Spray adhesive
- Sandpaper: 150- and 220-grit
- Wood glue
- Finish of choice (optional)

### Materials & Tools

#### Tools:

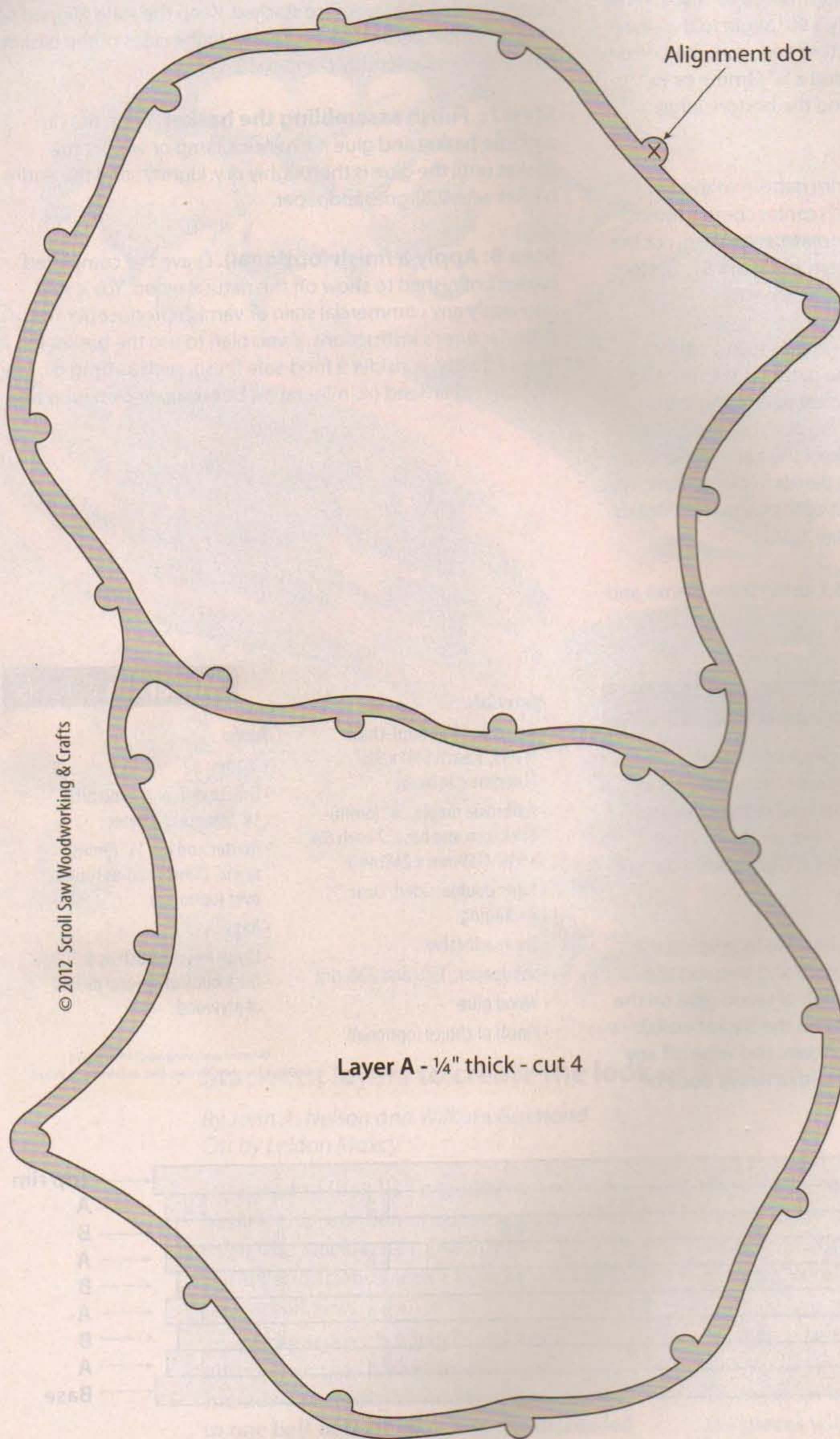
- Blades: #2
- Drill or drill press and bits: 1/8" (3mm)-diameter
- Router and bit: 1/8" (3mm)- or 3/16" (5mm)-radius round-over (optional)
- Rags
- Large weight, such as a thick book or several pieces of plywood

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



Side-view assembly diagram

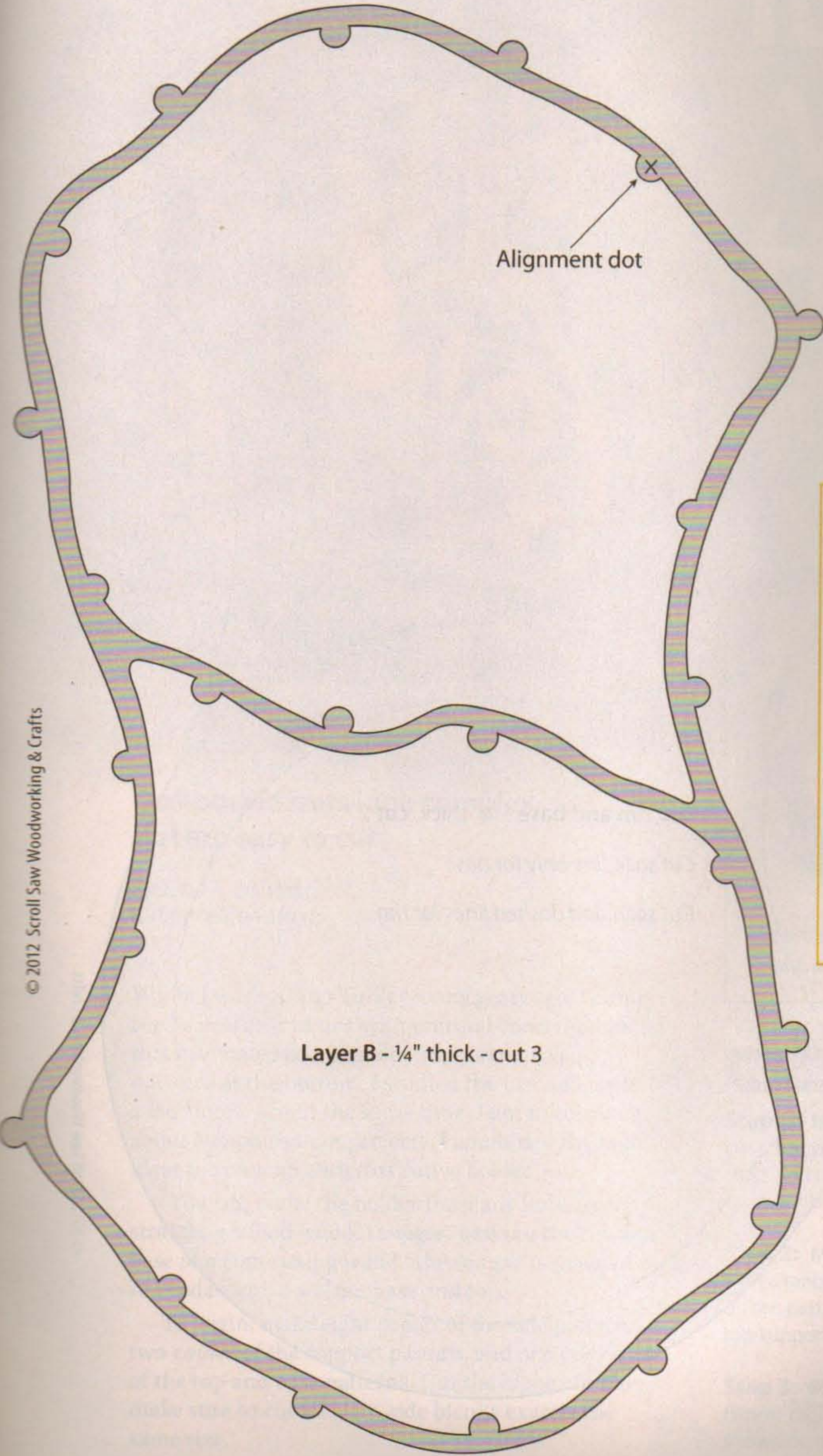
# Nut basket patterns



Alignment dot

Layer A - 1/4" thick - cut 4

© 2012 Scroll Saw Woodworking & Crafts



Layer B - 1/4" thick - cut 3

Alignment dot

**Further Reading**

**Making Wooden Baskets on Your Scroll Saw, 2nd Edition**

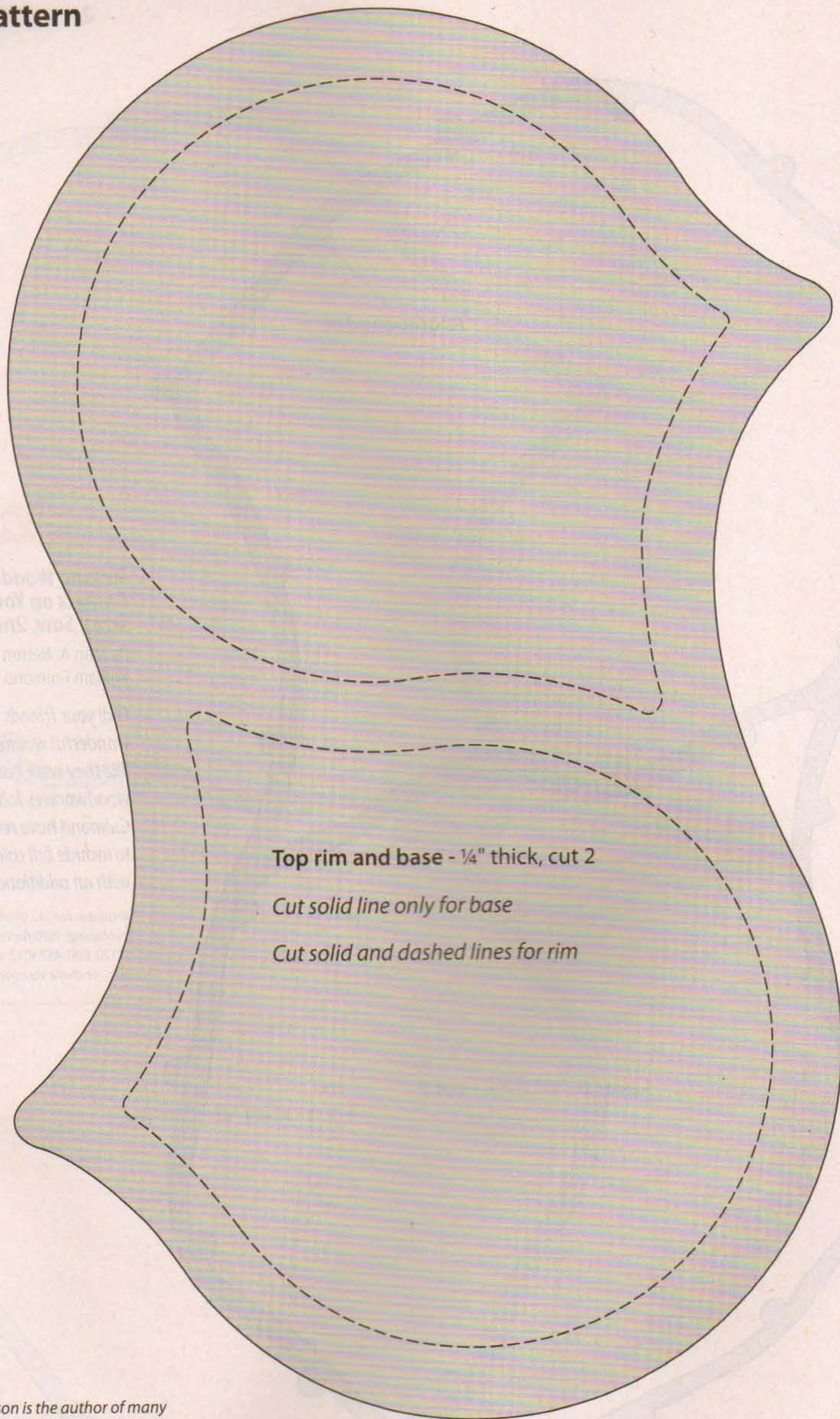
By John A. Nelson and William Guimond



*Fool your friends with wonderful wooden baskets that look like they were handwoven! Seasoned woodworkers John Nelson and William Guimond have revised their popular book to include full color photographs along with an additional 4 patterns.*

Available for \$12.95 plus \$3.99 S&H from Fox Chapel Publishing, 1970 Broad St., East Petersburg, Pa., 17520, 800-457-9112, [www.foxchapelpublishing.com](http://www.foxchapelpublishing.com), or check your local retailer.

## Nut basket pattern



Top rim and base - ¼" thick, cut 2

Cut solid line only for base

Cut solid and dashed lines for rim



John A. Nelson is the author of many books and articles about scroll sawing. Visit [www.foxchapelublishing.com](http://www.foxchapelublishing.com) for more information.

# Turkish Votive Holder



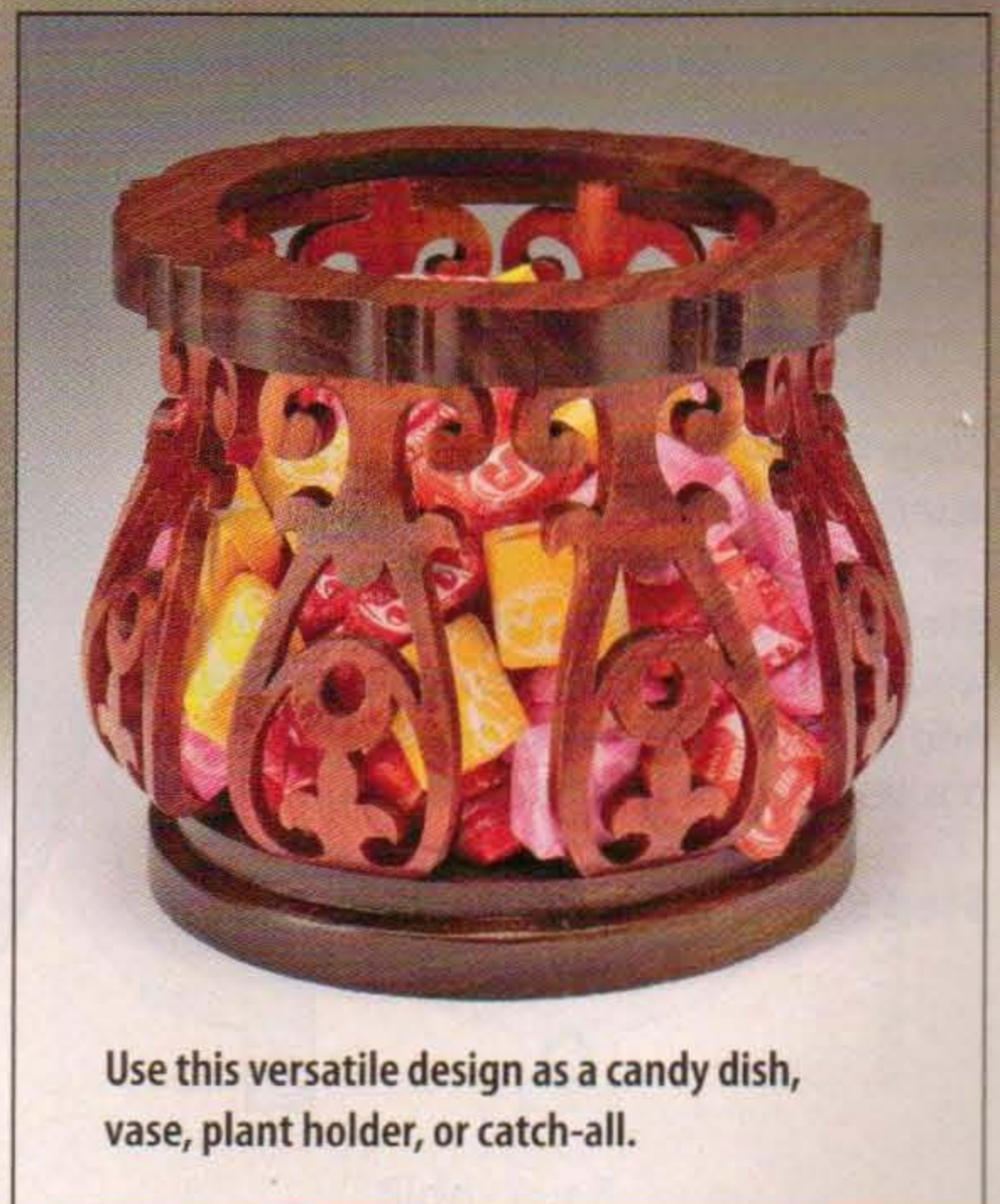
## Compound frets look complex but are easy to cut

By John A. Nelson  
Cut by Leldon Maxcy

While I was visiting Turkey many years ago, I came across a large iron urn with unusual construction that fascinated me. The side supports curved outward at the bottom. I studied the urn and took a few notes. About the same time, I got to thinking about compound-cut projects. I combined the two ideas to come up with this votive holder.

You can make the holder from any knot-free, straight-grained wood. I suggest making the top and base of a contrasting wood. The sample is made of red cedar with a walnut base and top.

To begin, make eight copies of the side pattern, two copies of the support pattern, and one copy each of the top and base patterns. Cut the blanks to size; make sure to cut all eight side blanks exactly the same size.



Use this versatile design as a candy dish, vase, plant holder, or catch-all.

## VOTIVE HOLDER: CUTTING THE PIECES

**Step 1: Make the support pieces.** Attach the base, top, and support patterns to the appropriate stock and cut the pieces with a #5 blade. If desired, stack-cut the supports.

**Step 2: Make the recessed lip.** Using a router with a rabbet bit, cut a rabbet in the top as shown on the pattern. This routed area must fit over the top support.

**Step 3: Shape the base (optional).** Using a  $\frac{3}{16}$ " (5mm)-radius cove bit, shape the top of the base as shown on the pattern.

**Step 4: Cut the side pieces.** Cut the eight side patterns and fold them along the dashed line. Attach the patterns to the blanks, taking care that the fold is tight against the corner of the wood. Use a drill or drill press with a  $\frac{1}{8}$ " (3mm)-diameter bit to make the blade-entry holes. Using a #2 blade, make the three interior cuts first. Then, turn the block on its side and cut the side profile. Tape the waste sections back in place with clear tape. Turn the blank face up and cut along the perimeter of the pattern. Remove the tape and carefully separate the pieces.

**Materials:**

- Red cedar,  $\frac{1}{4}$ " (6mm)-thick: supports, 2 each  $4\frac{1}{2}$ " x  $4\frac{1}{2}$ " (114mm x 114mm)
- Red cedar,  $\frac{3}{4}$ " (19mm)-thick: side pieces, 8 each  $1\frac{1}{2}$ " x  $3\frac{3}{4}$ " (38mm x 95mm)
- Walnut,  $\frac{3}{8}$ " (10mm)-thick: top,  $4\frac{3}{4}$ " x  $4\frac{3}{4}$ " (121mm x 121mm)
- Walnut,  $\frac{1}{2}$ " (13mm)-thick: base, 5" x 5" (127mm x 127mm)
- Temporary-bond spray adhesive
- Wood glue
- Clear tape
- Sandpaper: 250-grit
- Finish of choice

**Materials & Tools**

**Tools:**

- Blades: #2, #5
- Router and bits: rabbet bit,  $\frac{3}{16}$ " (5mm)-radius cove bit
- Drill or drill press and bit:  $\frac{1}{8}$ " (3mm)-diameter

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

**VOTIVE HOLDER: ASSEMBLING THE PROJECT**

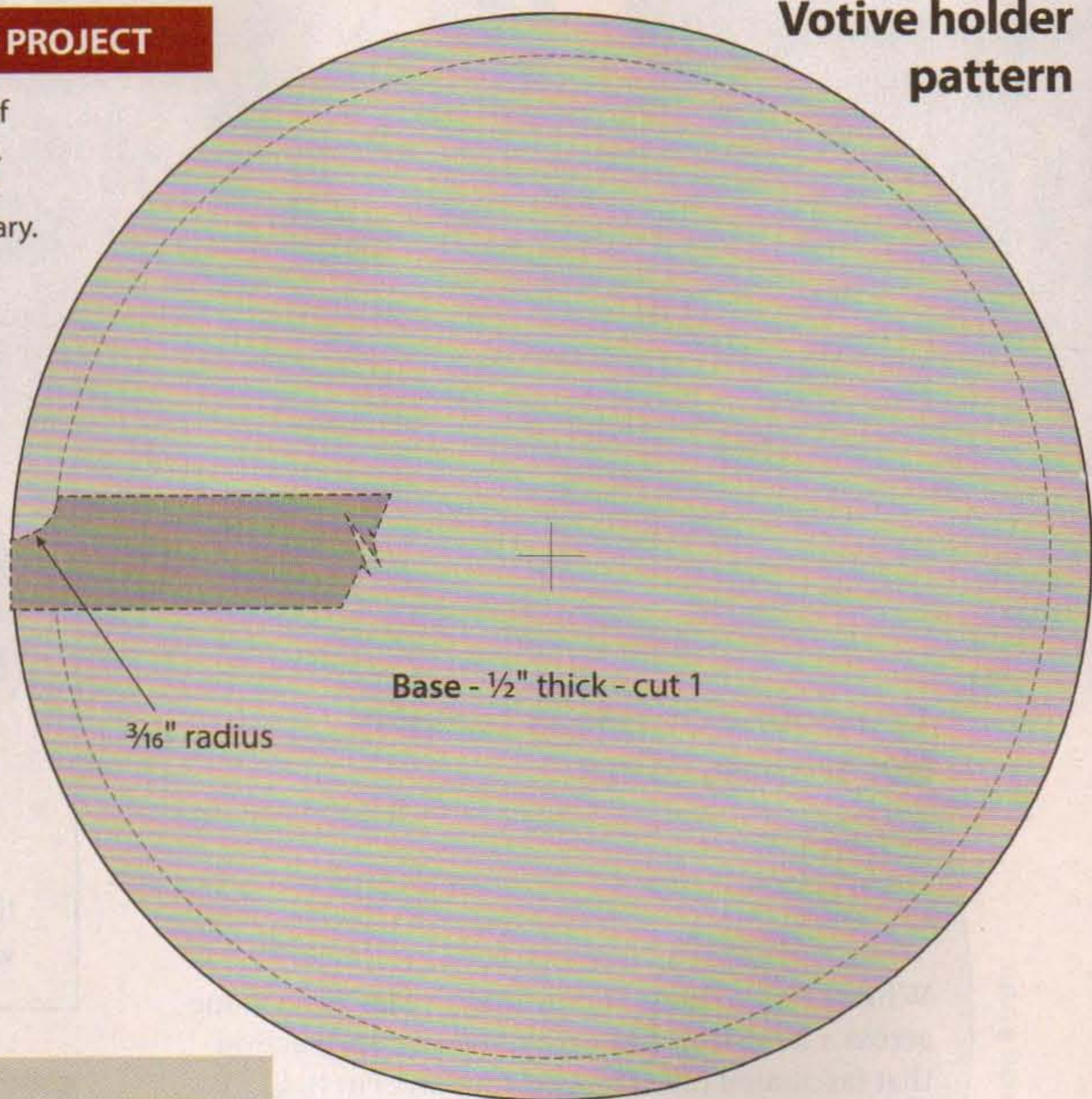
**Step 5: Dry-fit the pieces.** Be sure that all of the side-piece tabs, labeled A on the patterns, fit snugly into the slots in the top and bottom supports. Trim or sand the tabs to fit if necessary.

**Step 6: Assemble the sides.** Using wood glue, attach the sides to the top and bottom supports. Make sure all the side pieces are oriented in the same direction.

**Step 7: Sand the project.** Sand the assembled sides using fine-grit sandpaper.

**Step 8: Attach the base and top.** Using wood glue, attach the assembly to the base. Add glue to the rabbet in the top and position it over the top support.

**Step 9: Finish to suit.** I used spray varnish.



**Votive holder pattern**

Fit the side tabs into the top and bottom slots.



**Further Reading**

**50 Easy Weekend Scroll Saw Projects**

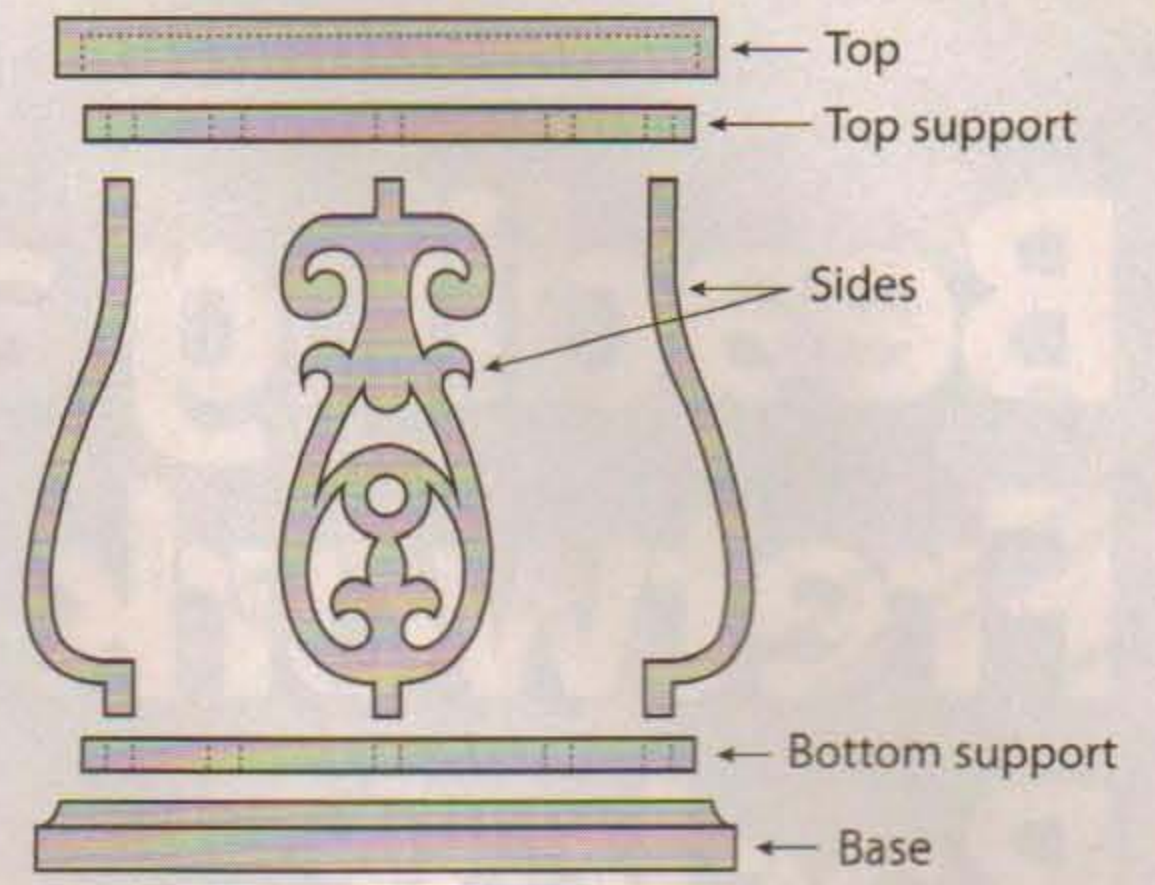
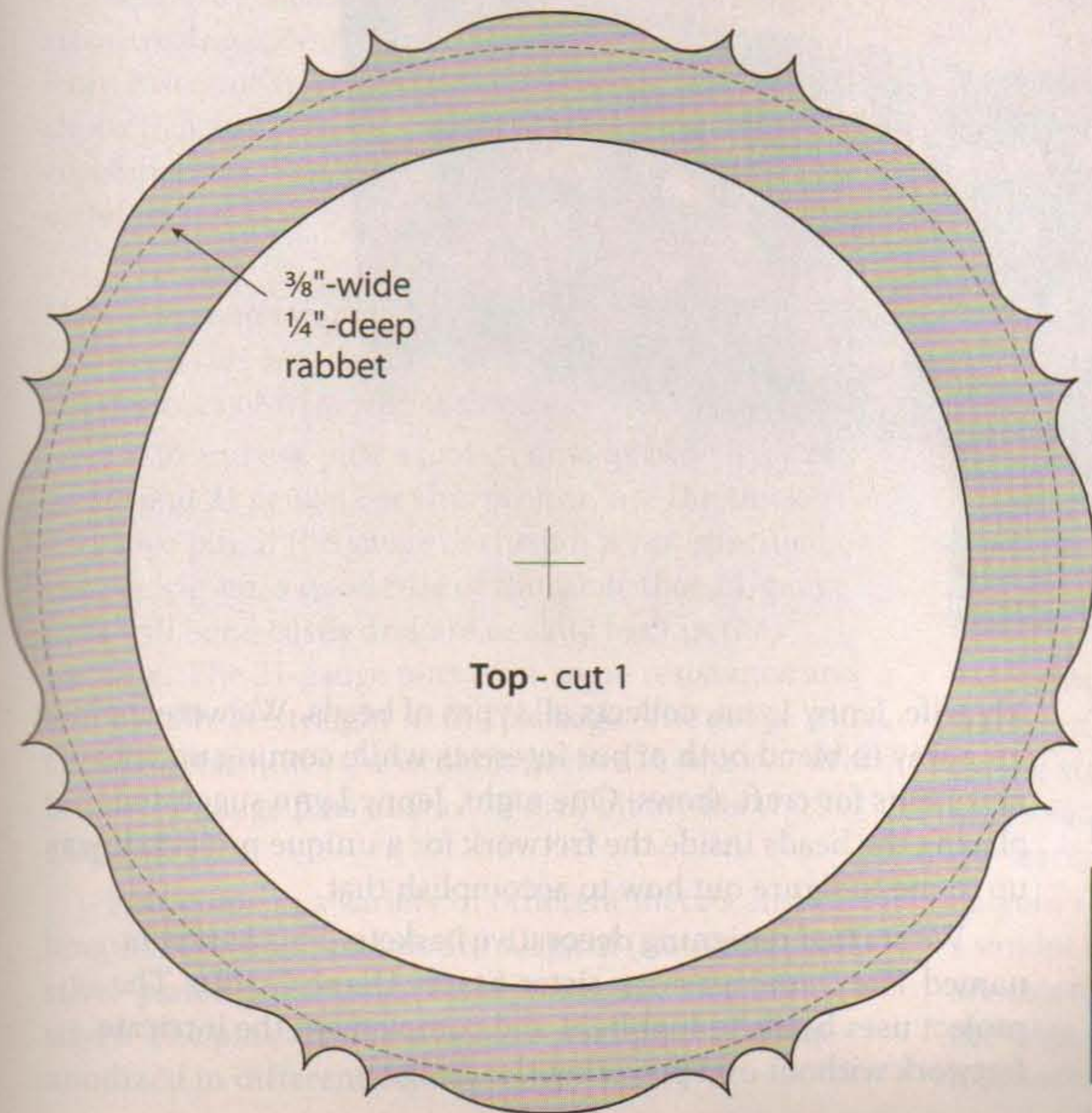
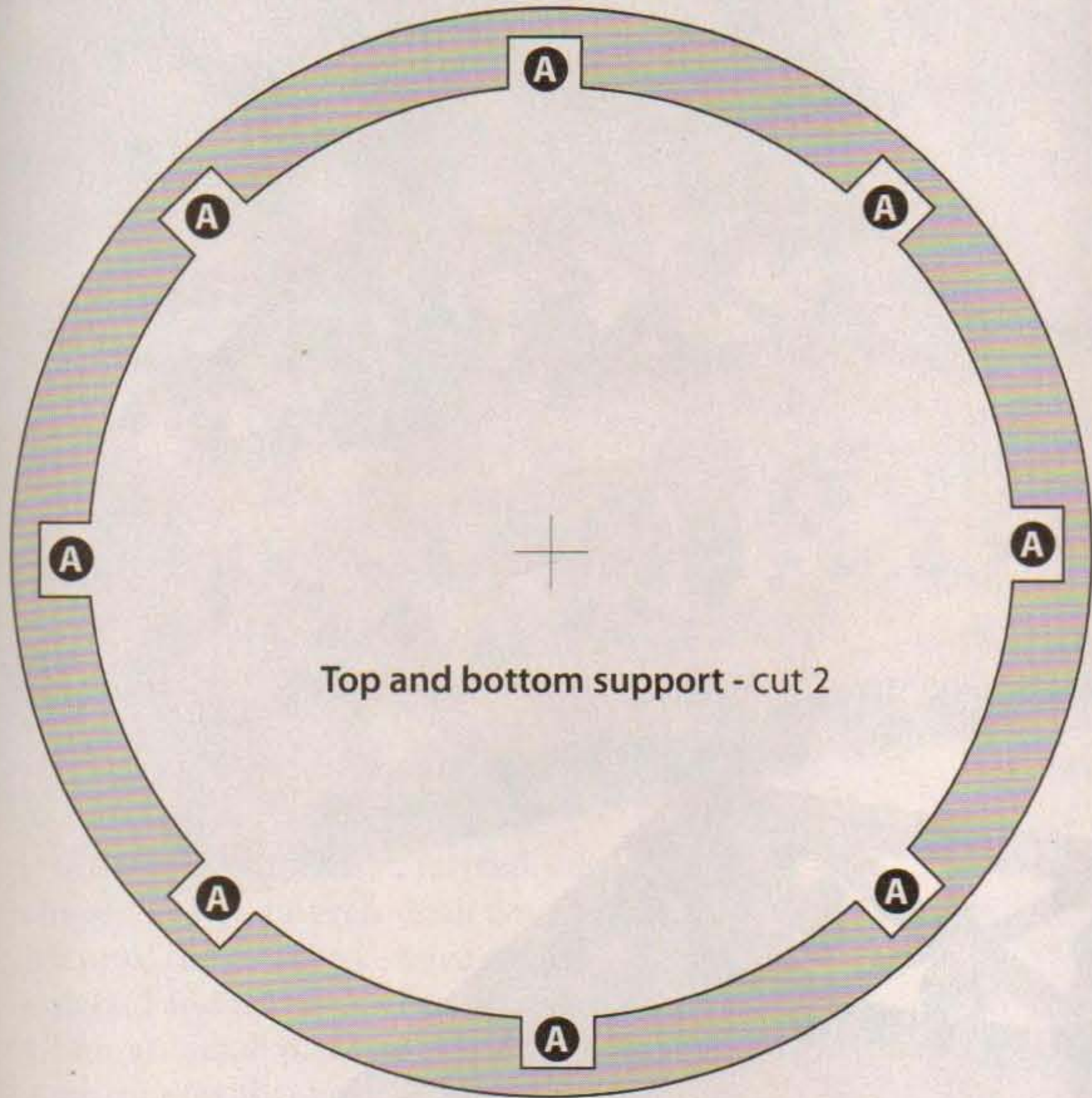
By John A. Nelson

50 great-looking but straightforward projects, with ready-to-use patterns, are included in this collection. Jewelry boxes, unusual clocks, and many reproductions of antique pieces provide exciting challenges for beginning woodworkers.

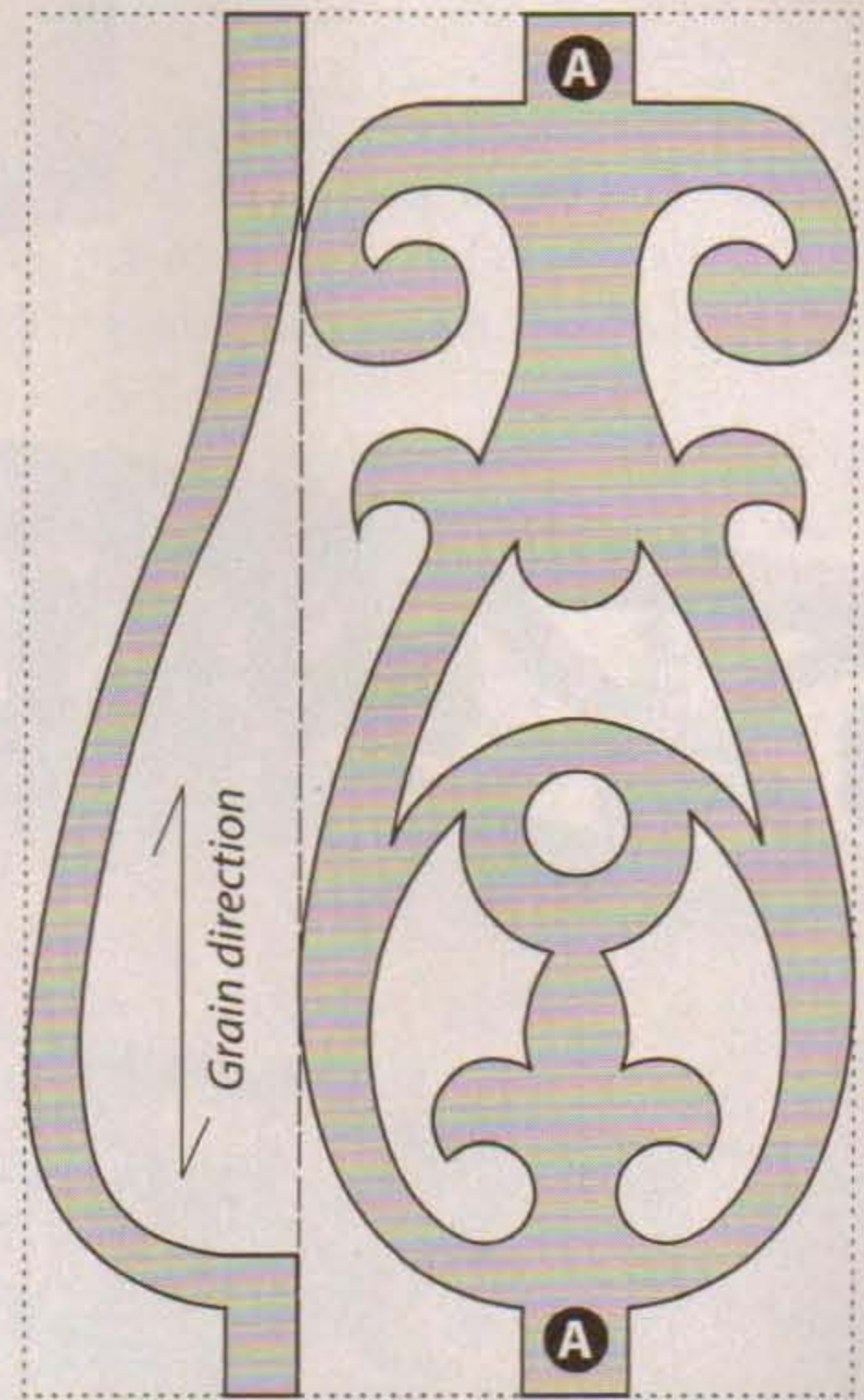


Available for \$9.95 plus \$3.99 S&H from Fox Chapel Publishing, 1970 Broad St., East Petersburg, Pa., 17520, 800-457-9112, www.foxchapelpublishing.com, or check your local retailer.

# Turkish votive holder patterns



Assembly drawing



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**TIP**

**REDUCE TEAR-OUT**

Put a piece of scrap wood beneath the workpiece and hold both pieces tightly together as you drill the blade-entry holes.



John A. Nelson is the author of Fox Chapel's popular Scroll Saw Workbook, available at [www.foxchapelublishing.com](http://www.foxchapelublishing.com).

# Beading a Fretwork Basket



**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 decorative baskets. This basket is named *The Diana* after my sister, Stacey Diane Griffin. The project uses beads to highlight and complement the intricate fretwork without overpowering the design.



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

### Bead selection

A vast array of beads is 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. If the gauge of the pin is not specified on the packaging, a good rule of thumb is that 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. Use a #77 drill bit for 24-gauge pins and a #70 drill bit for the thicker 21-gauge pins.

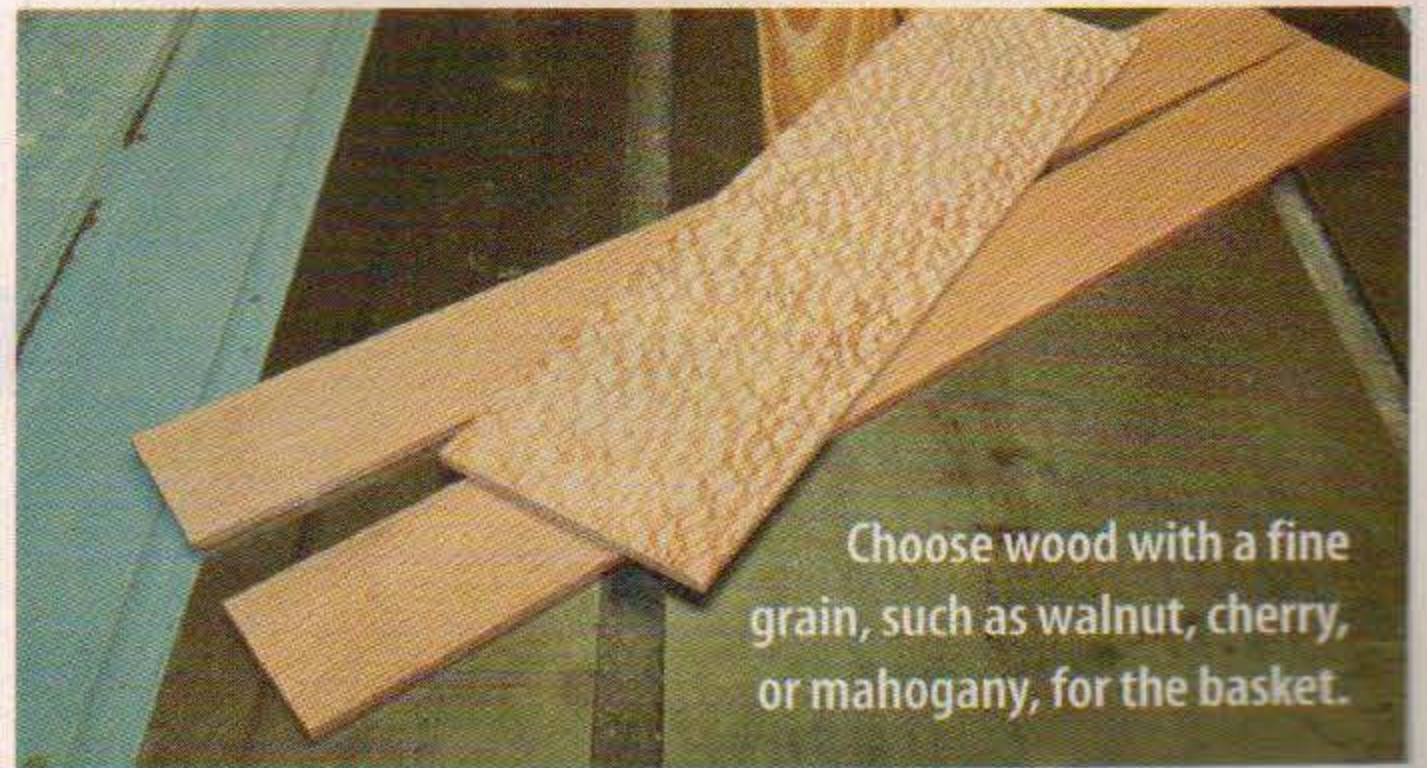
Pins come in a variety of different metals and lengths. Common metals are surgical (stainless) steel, silver-plated brass, gold-plated brass, and sterling silver. The pins are also available in copper or even anodized in different colors.

### Wood selection

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

Pay special attention when selecting the wood for the bottom of the basket. If the bottom warps or twists, the entire basket 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 decorative baskets.

Use  $\frac{3}{16}$ " (5mm)-thick wood to give the basket a more delicate look. It can be hard to find  $\frac{3}{16}$ " (5mm)-thick wood unless you resaw your own or reduce the thickness with a drum sander or planer.



Choose wood with a fine grain, such as walnut, cherry, or mahogany, for the basket.

### Preparing the stock

Stack-cut the front and back sides as well as both ends. Create stacks of two layers each for one basket or four layers each to cut two baskets. Attach the patterns to the stacks with the top edge  $\frac{1}{32}$ " to  $\frac{1}{16}$ " (1mm to 2mm) 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.

## BASKET: DRILLING THE HOLES



1

**Prepare to drill the holes.** Cut along the dashed line on the bottom of the long side. 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. 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.



2

**Drill test holes.** To prevent the bit from wandering, clamp all but  $\frac{1}{4}$ " (6mm) of the bit in the drill chuck. Start drilling a hole in the edge of a piece of scrap wood and then back out. Re-chuck the bit so  $\frac{1}{2}$ " (13mm) protrudes and drill again. Continue extending the bit farther out of the chuck until you reach the proper depth. Check the fit of the head pin in the hole. Use a smaller or larger bit if necessary.



3

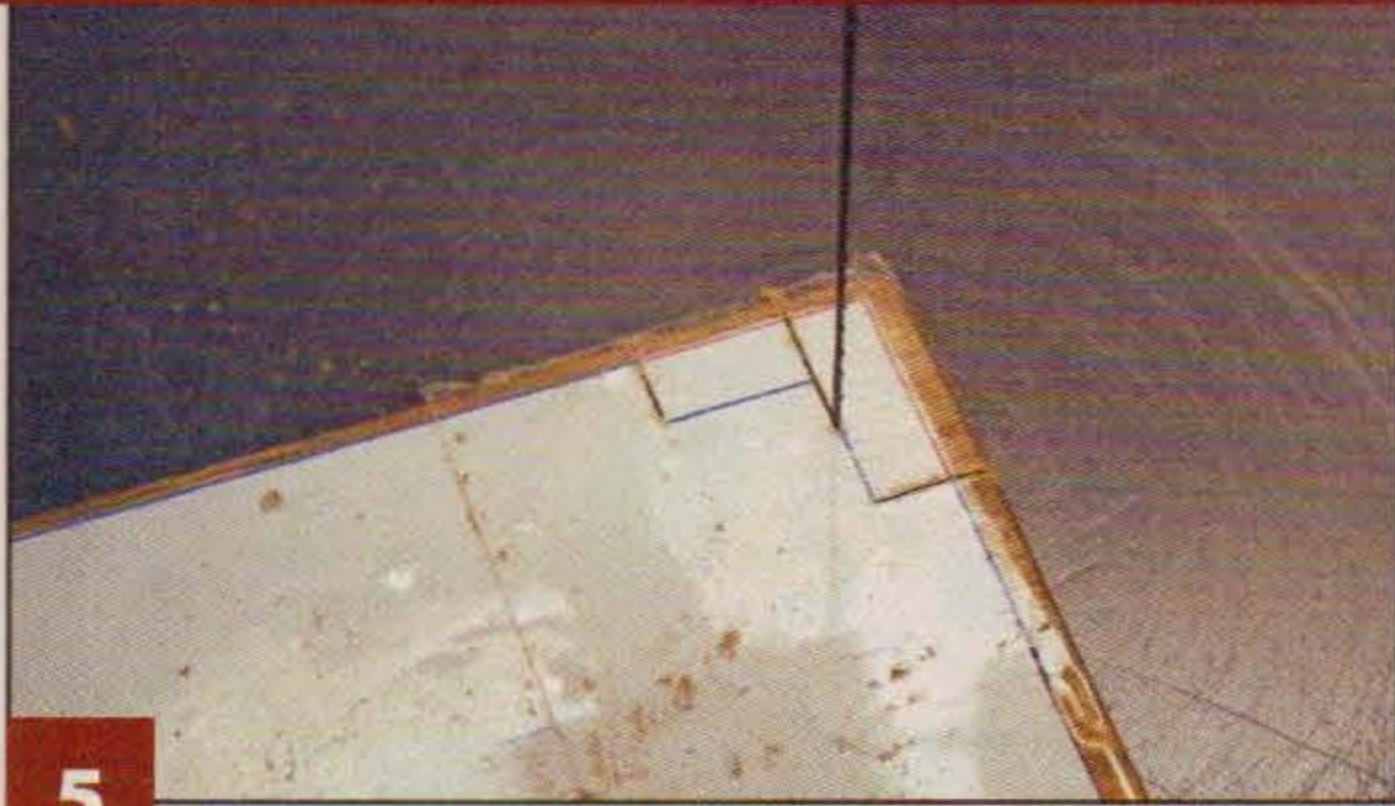
**Mark the location of the holes.** Use a small square to transfer the dotted lines from the pattern to the edge of the blanks. Mark the center of each board. Use a center punch to dimple the intersection of the marks to keep the drill bit from wandering when you start drilling. Each long side will have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



4

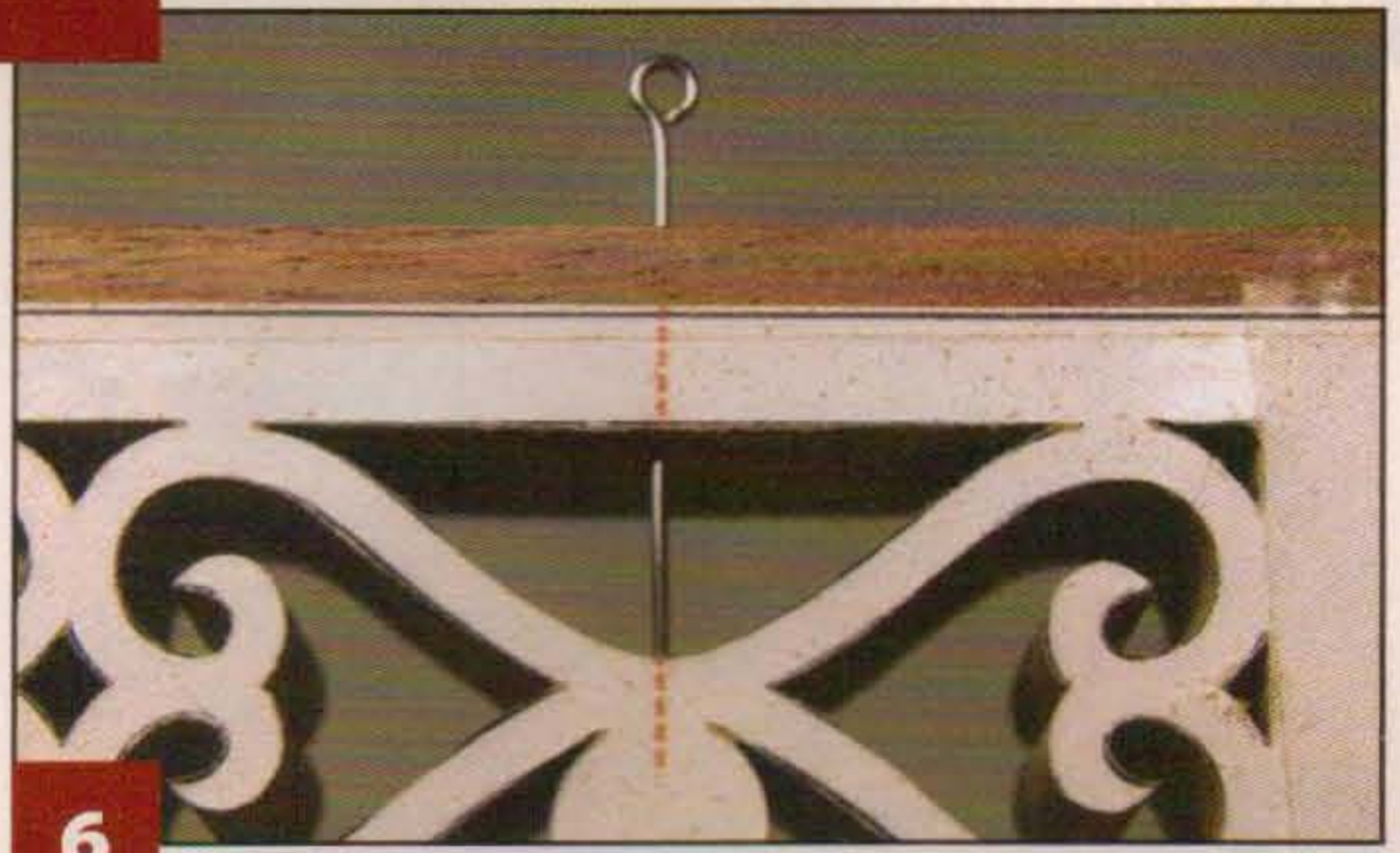
**Start drilling the holes.** Hold the stack against a machinist's 1-2-3 block or small square to make sure the stack is perpendicular to the drill bit. Set the stop on your drill press so you do not drill too deep. Drill only to the first open fret along the dotted line (marked with a cross-hatch pattern).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

## BASKET: CUTTING THE PARTS



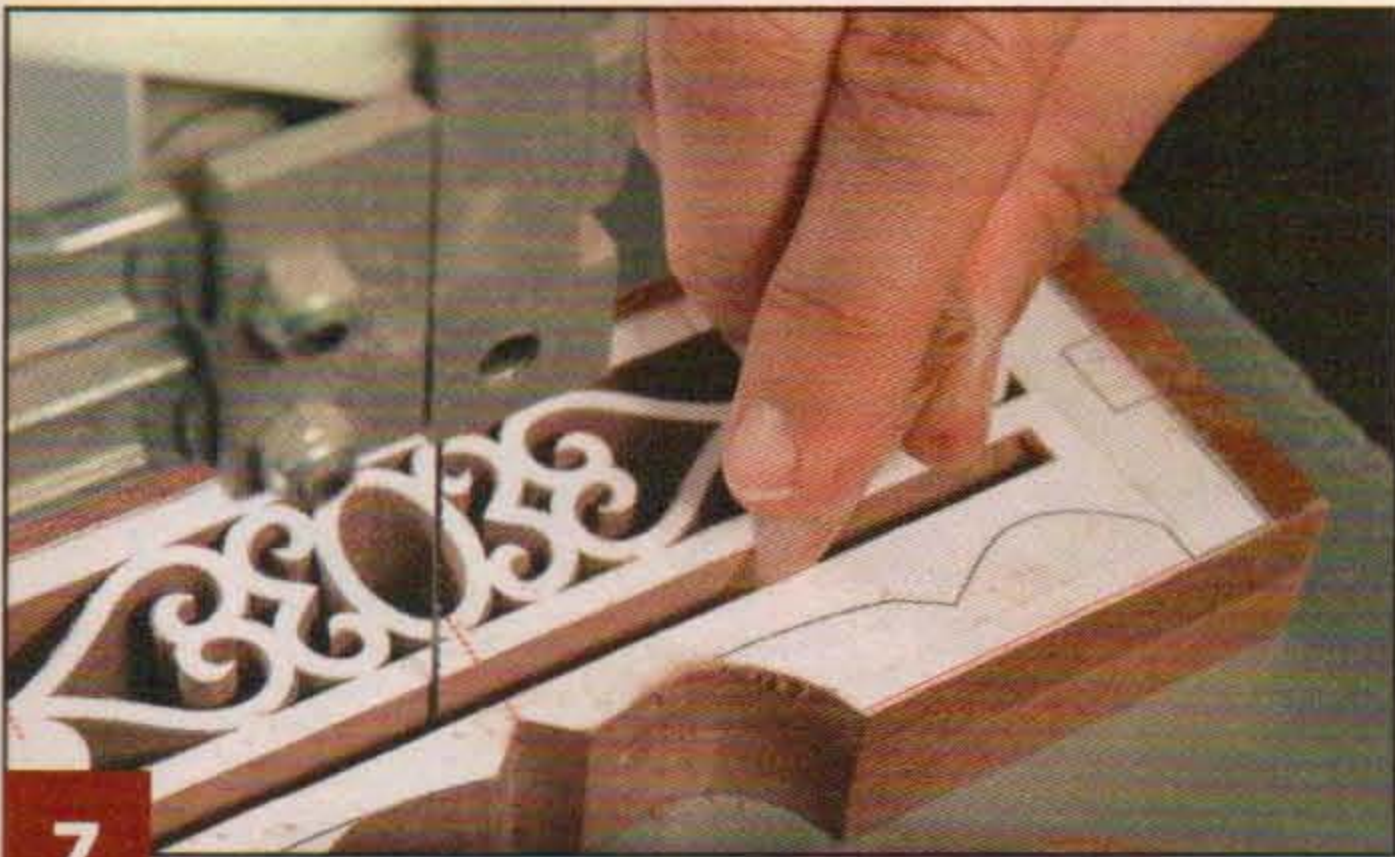
5

**Cut the basket 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.



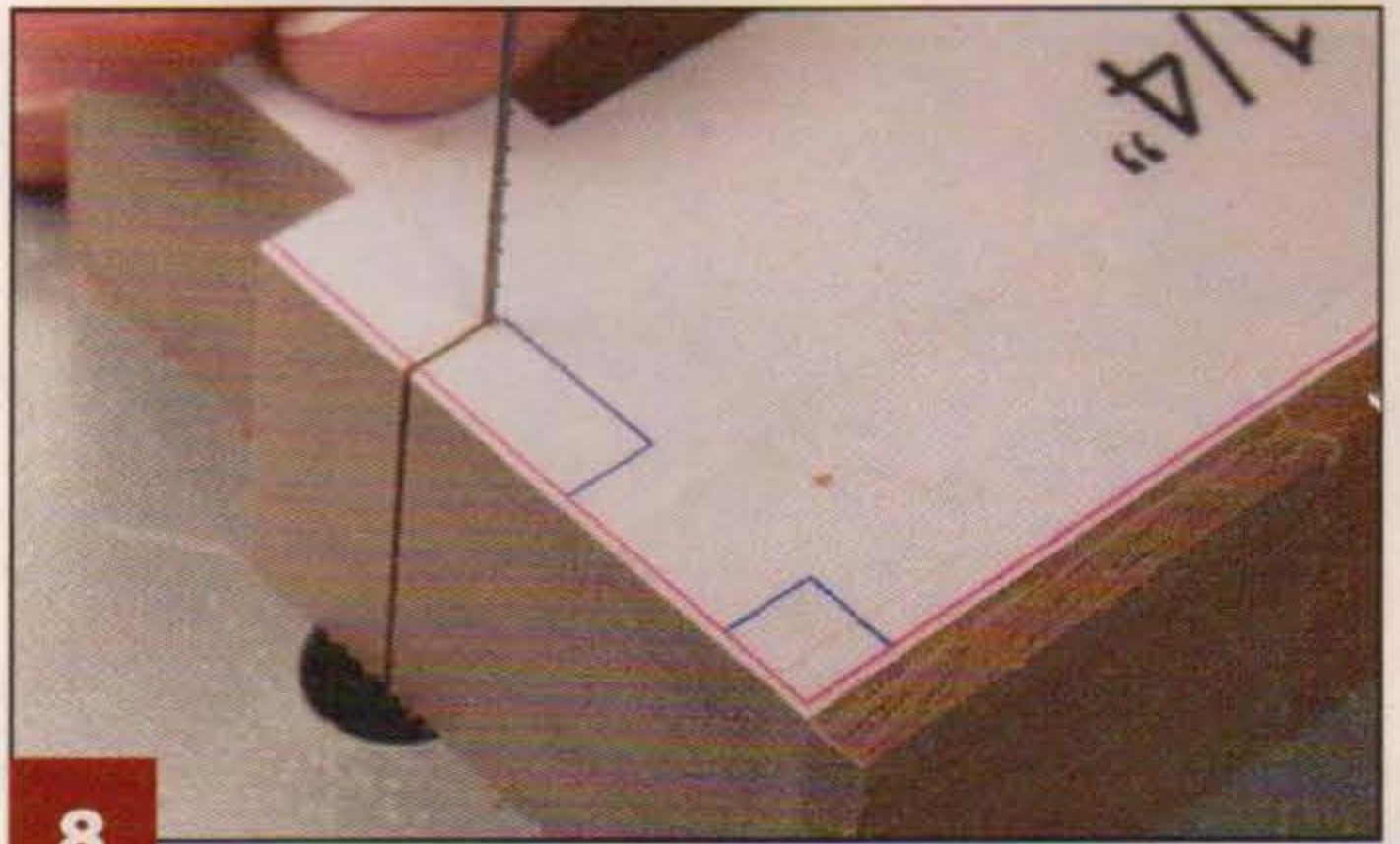
6

**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 head 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

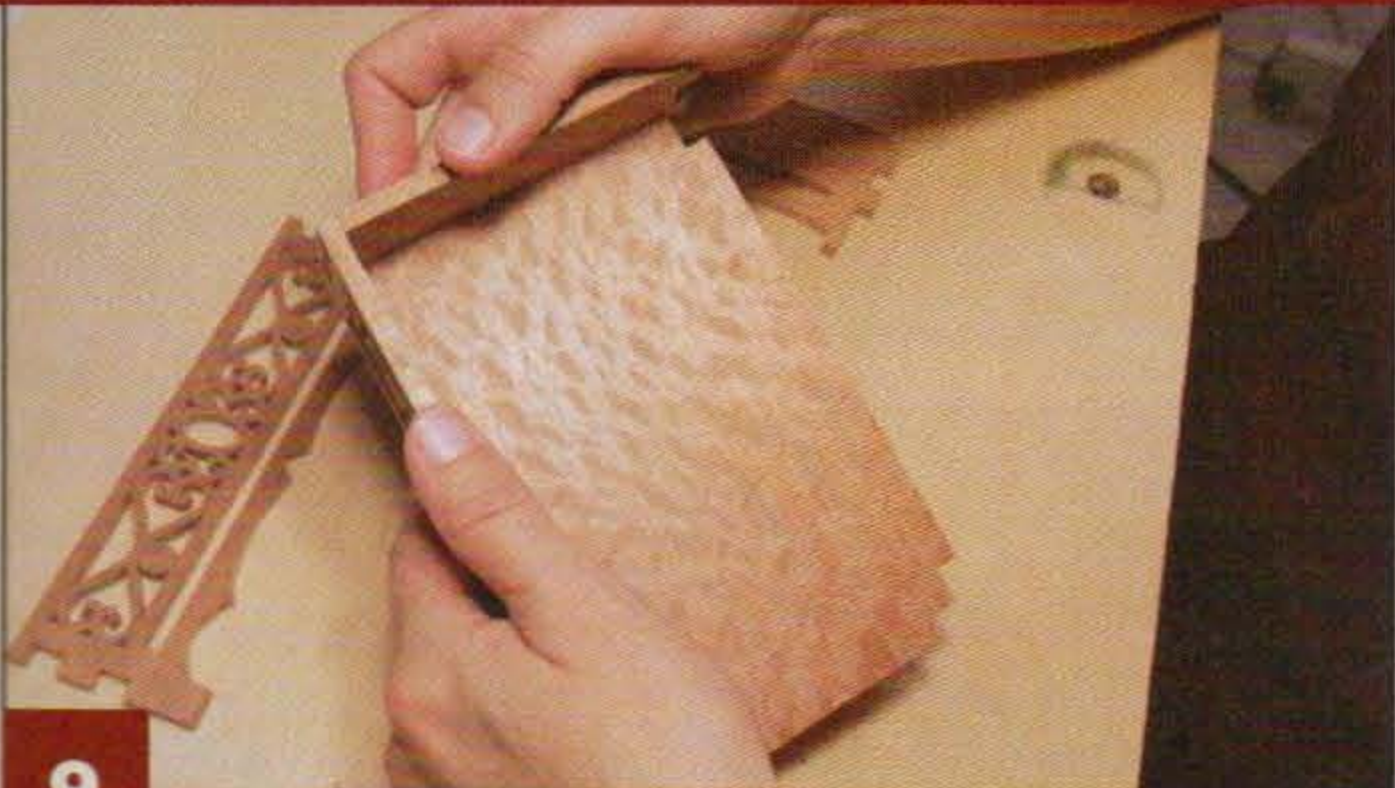
**Cut the mortises.** Check the scrap piece saved from Step 5 against the mortise pattern. If the mortise holes are too narrow or wide, adjust the pattern appropriately. Carefully cut the mortise and test-fit the scrap into the hole. Cut inside the lines and sand or trim to fit. You can always remove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



8

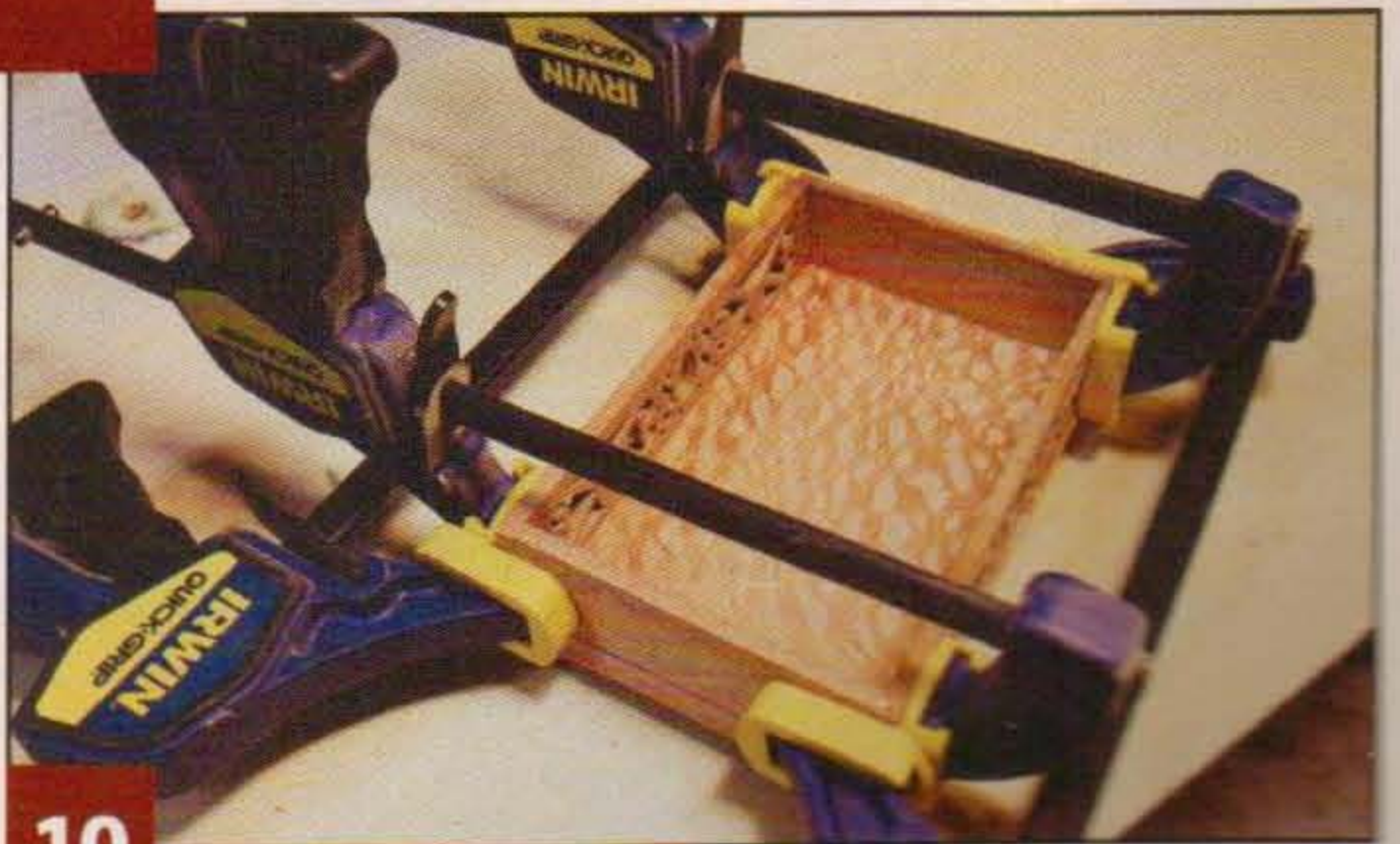
**Finish cutting the sides.** Cut along the perimeter of the sides. Cut the fingers of the box joints  $\frac{1}{16}$ " (2mm) long and sand them flush with the sides after assembling the basket. As with the tenons and mortises, cut the box joints for a tight fit and trim or sand to fit if necessary. Test the fit of the box joints by placing the long sides into the short sides.

## BASKET: ASSEMBLING THE PROJECT



9

**Dry-assemble the basket.** 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 basket should sit squarely on a flat surface. Minor adjustments can be made after final assembly.



10

**Assemble the basket.** Use 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 basket 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.

## BASKET: 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 head pin and lay the pin across the hole. The beads should fit easily in the hole with about  $\frac{1}{16}$ " (2mm) 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 head 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.



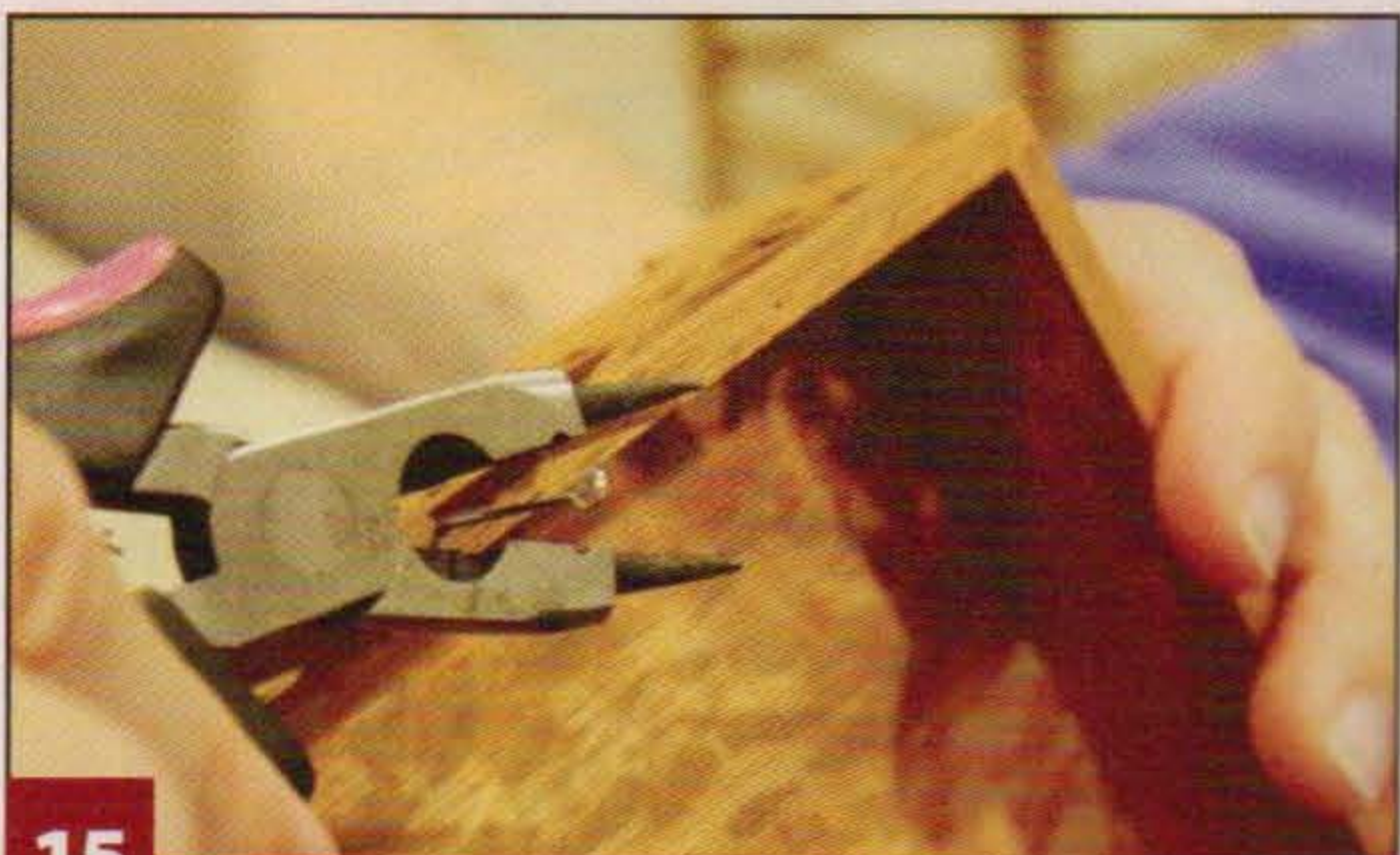
13

**Slide the beads onto the head 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 head 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

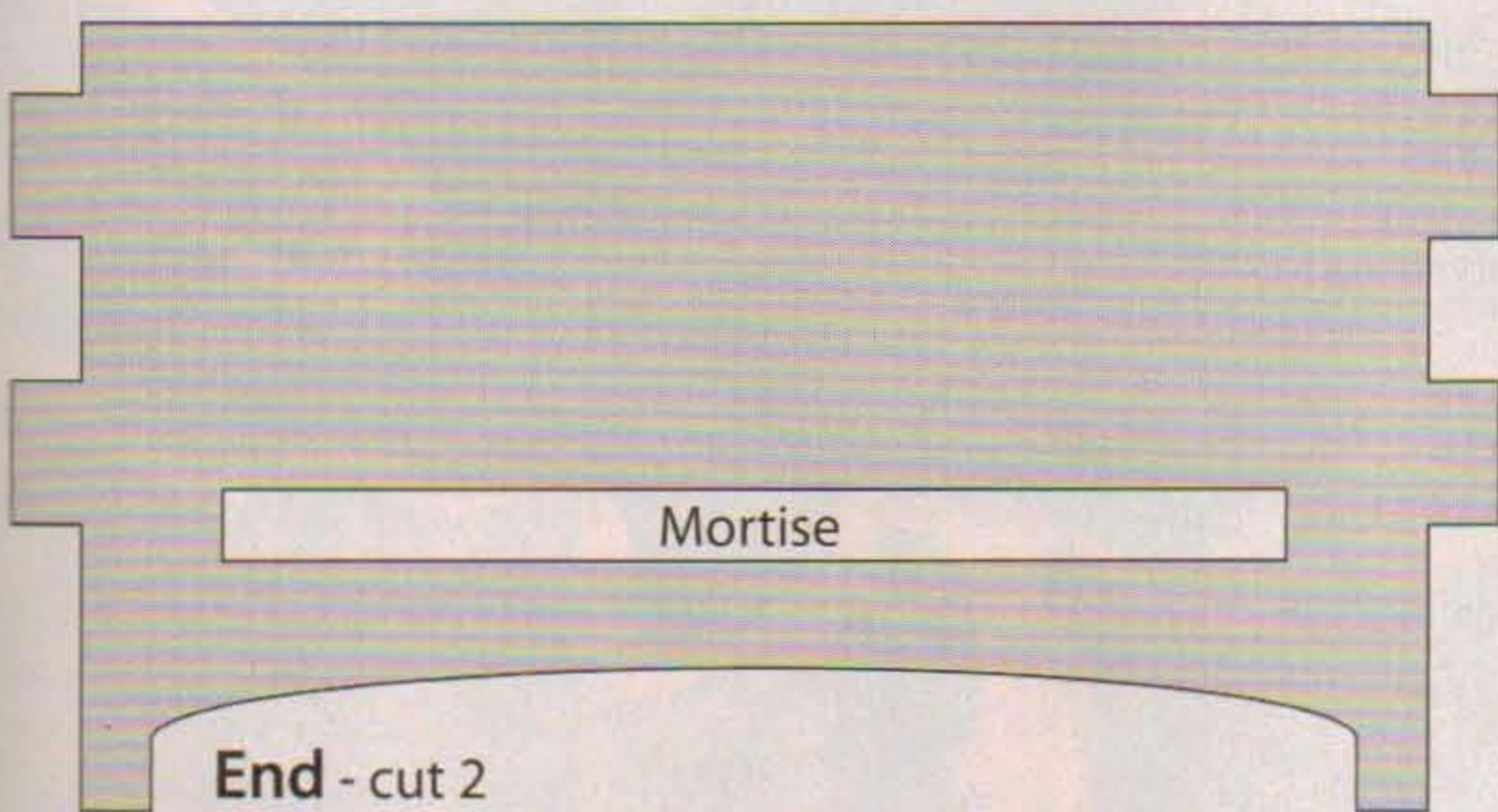
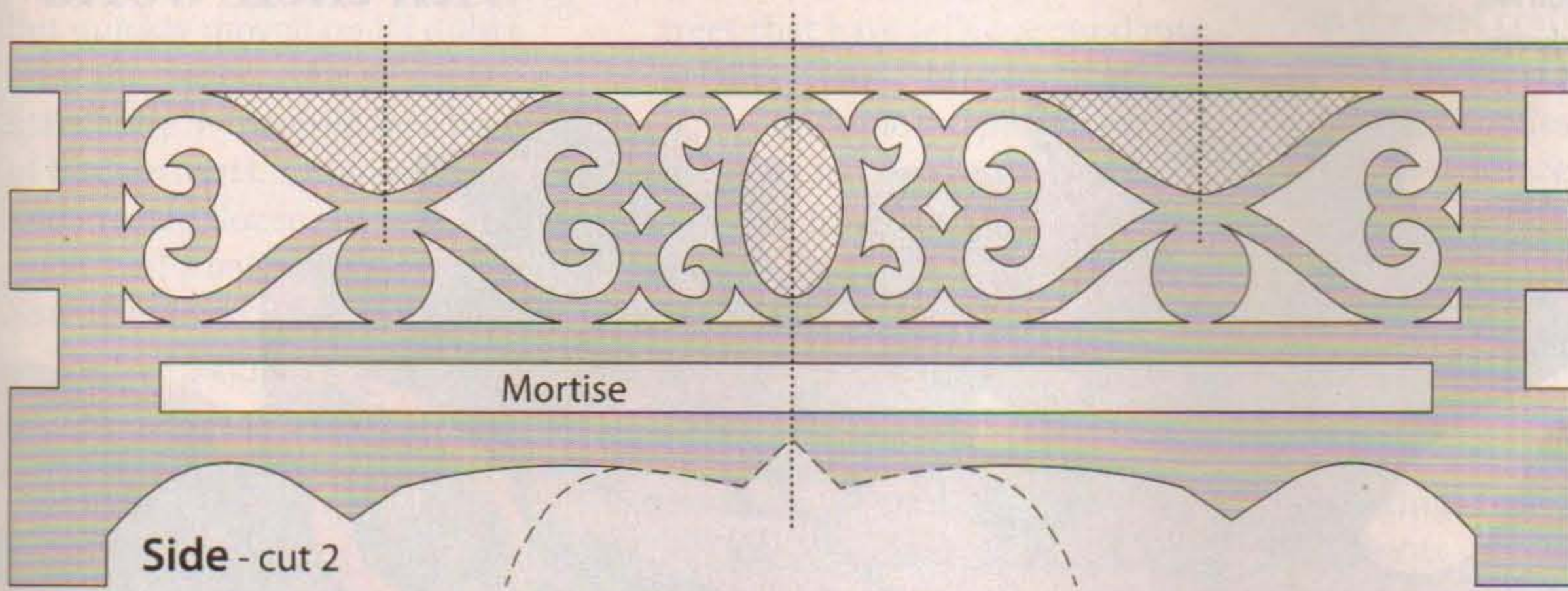
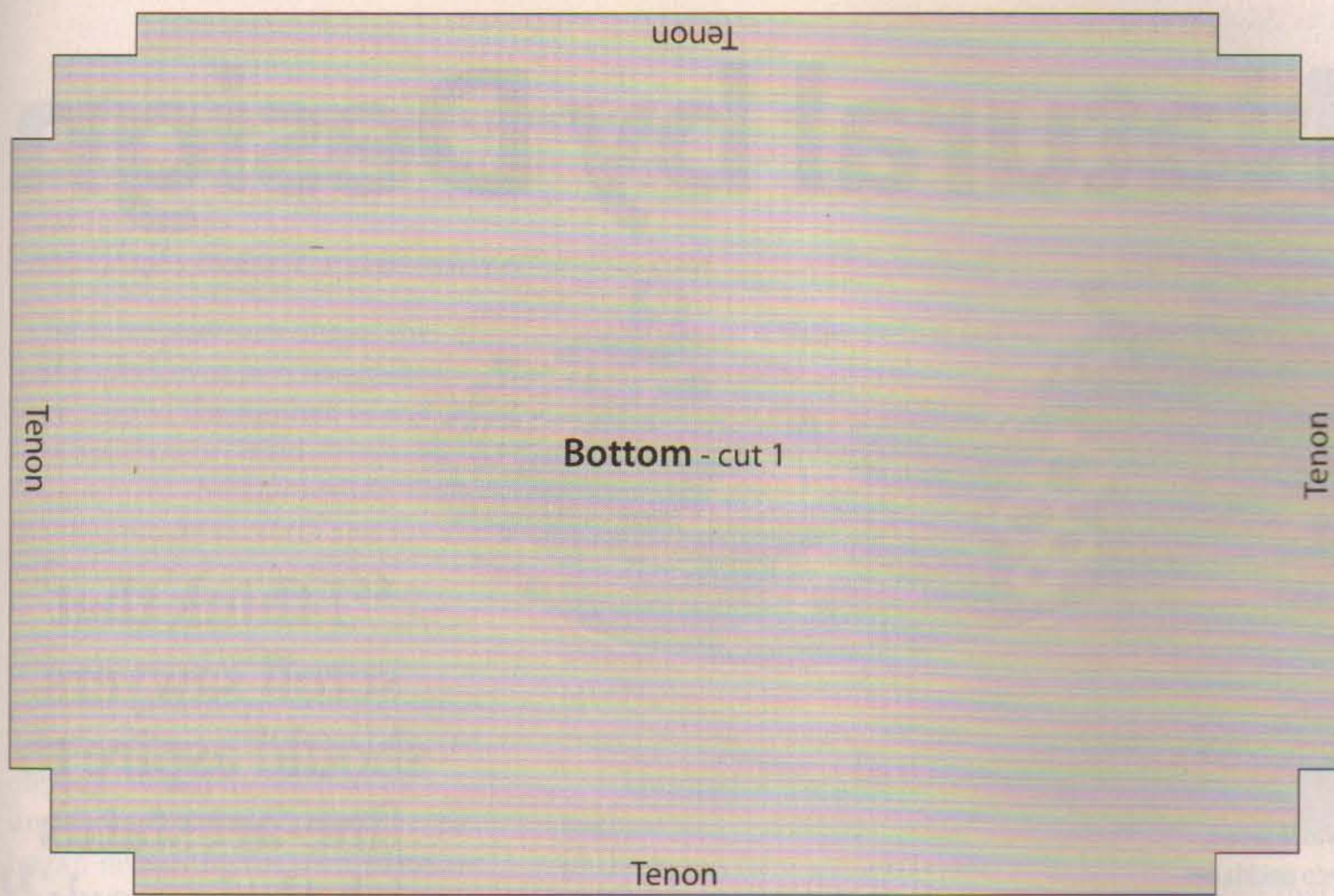
**Trim the pin to length.** Pull the pin up slightly, but be careful not to pull the pin up so far that it pops out of the bottom hole. Cut the pin off as close to the top of the basket as possible.



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 basket. 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 basket patterns



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### Materials:

- Mahogany,  $\frac{3}{16}$ " (5mm)-thick: sides, 2 each  $2\frac{1}{2}$ " x  $10\frac{1}{2}$ " (64mm x 267mm)
- Lacewood,  $\frac{3}{16}$ " (5mm)-thick: bottom,  $4\frac{1}{8}$ " x  $6\frac{1}{8}$ " (105mm x 155mm)
- Eye pins or head pins: 6 each 21-gauge x  $1\frac{1}{2}$ " (38mm)-long
- Beads of choice

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

### Materials & Tools

#### Tools:

- Blades: #3 or #5, such as Pégas Modified Geometry
- Drill press and bit: #70
- Belt sander and belts: 120- to 220-grit
- Sanding block: fine-grit
- Machinist's 1-2-3 block or small square
- Center punch or awl

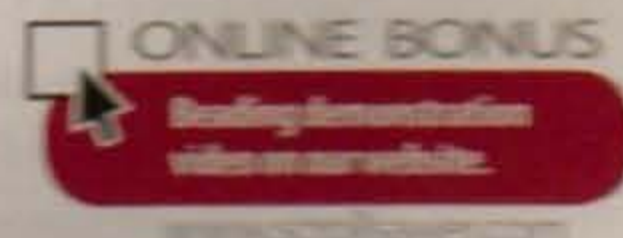
All wood is  $\frac{3}{16}$ " thick.

Dotted lines indicate position of bead-wire holes.

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



David Griffin is a U.S. Air Force retiree who now works full-time at his business, Tuliptree Crafts. He lives in Bogue Chitto, Miss., with his wife, Jenny Lynn, and runs the website [www.scrollsawblog.com](http://www.scrollsawblog.com).



# Natural by Design



Thomas doesn't like to waste wood, so he cuts extra pieces into necklaces. The charms sit in a handcarved bowl made of salvaged cherry.

**“I think that scroll sawyers should aspire to fine-art status with their work.”**



One of a series of boxes made to resemble leaves, this box is 2" by 5" by 6 1/2". It's shaped like a fig leaf and made from red oak salvaged from an old barn.

## Thomas Haapapuro uses precision software to create his organic shapes

By Mindy Kinsey

Photography by Erin L. Hubbs, [www.erinlhubbs.com](http://www.erinlhubbs.com)

"The scroll saw was one of the first tools I ever purchased, and I set it up in the kitchen of my first apartment," said Thomas Haapapuro—hastily adding that this happened in 2003 and he was still a bachelor at the time.

Intrigued by scroll saw art and impressed by the curves possible in scrolled work, Thomas bought some patterns and started cutting. When he felt that he understood the saw's abilities, he began designing his own patterns. Thomas created fretwork at first, but quickly moved on ("I didn't have the patience for all those little holes"). Inspired by a book of box patterns, Thomas designed and created dozens of boxes and published a few patterns in *Scroll Saw Woodworking & Crafts*.

"After awhile, though, I purchased other tools, which drew my attention to discovering what opportunities they presented. But the scroll saw was never abandoned; there were always a few steps in any of the new work that could use a scroll saw to get through a tricky part," said Thomas. His work has become more sculptural and less obviously scrolled over the years but, he says, "This doesn't mean that the scroll saw is no longer of use. All of my current work has used the tool somewhere in its development."

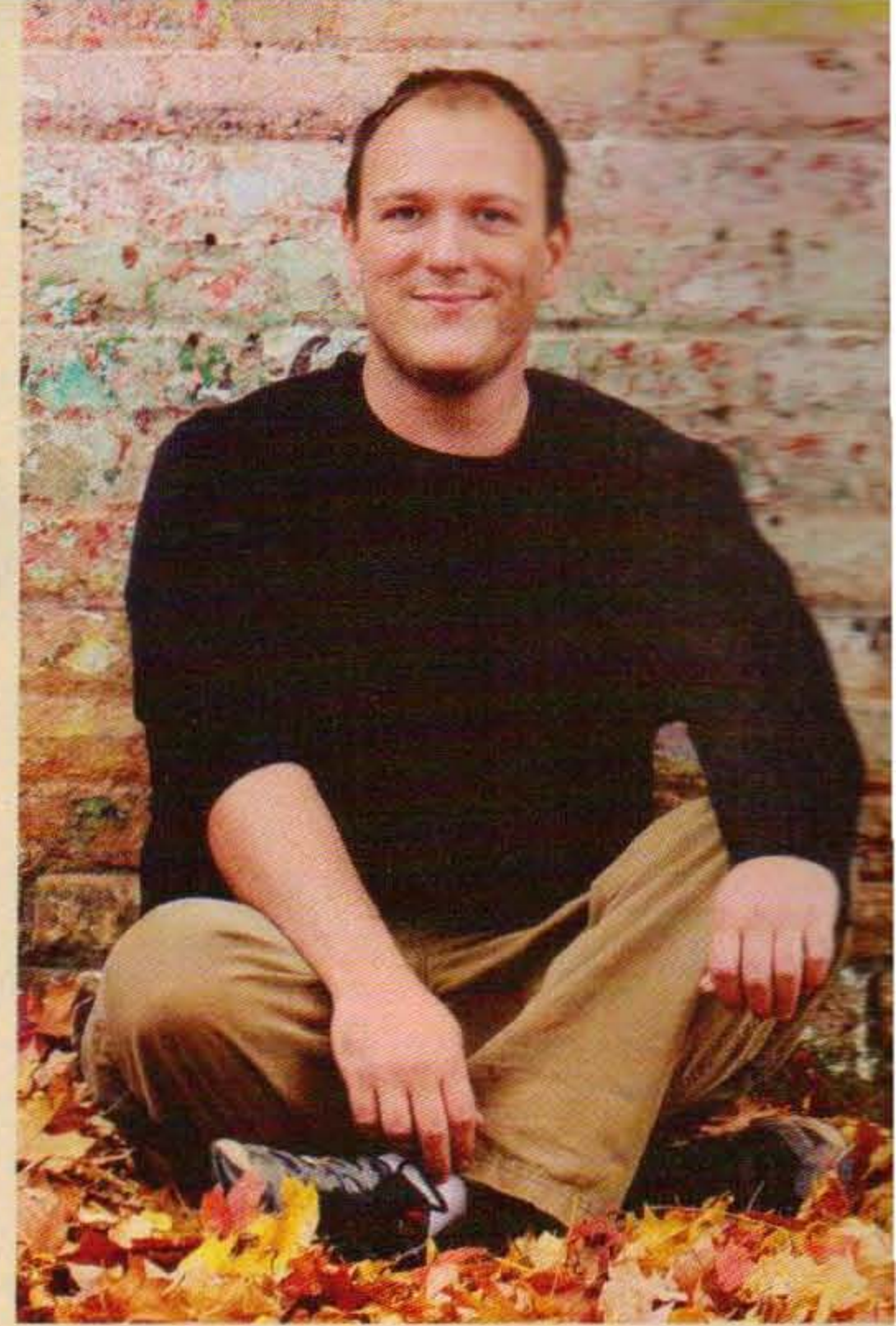
Thomas is a landscape architect and has designed outdoor spaces from roof-top gardens to public plazas. His career fuses his training in engineering and a childhood spent studying the natural world, and the two merge in his artwork as well. When

preparing for a show awhile back, Thomas amassed several years' worth of work. Seeing all of the pieces together, he realized, "I definitely have a theme, a very organic, natural-world theme. It's also painstakingly precise." The organic feel stems from Thomas' love of natural patterns, and he attributes the precision to using AutoCAD to design patterns.

Thomas' appreciation for the natural world is also apparent in the wood he uses. "I harvest all of my own lumber from trees that have fallen around my neighborhood," he said. "This serves multiple purposes, including reducing material costs and saving material from landfills, and it also lends the work a regionalism and sense of place. The down side is that you get a reputation for collecting downed trees, and people start calling you up all the time. It's hard to say no to free wood, so my shop, yard, and a storage space are filled with a variety of trees."

His appreciation for wood means Thomas "never ever ever" stains wood. "I want the natural beauty of the wood to be on display," he explained. "The trick is to make sure you use the right wood for the right project."

Thomas said that he is interested in "evolving into more sculptural, less utilitarian forms" with his work. He'd like to see his fellow scrollers expand their abilities as well. "I think that as a whole, scroll sawyers should aspire to fine-art status with their work. That has been my goal, to simplify and refine the pieces into



something that looks like it belongs in the best craft galleries."

In striving for this goal, Thomas applies what he called "the best advice I ever received." At college, he said, a fellow student complained to the professor that he was not at design school to learn to write papers. "The professor responded that 'everything is design.' Years and years later, that still rings true. Writing, making patterns, deciding which wood to use or which finish to select—it is all part of the process of making, and each choice has its impact, good or bad, on the outcome. As with all design, experience will make you a better designer, so keep trying new and different things, and keep exploring new ideas, techniques, and materials. You may make a lot of mistakes and ugly work, but the stuff you keep will be better for it."

*Thomas Haapapuro lives in Charlotte, N.C. Visit his website at [www.thaapdesigns.com](http://www.thaapdesigns.com). Thomas also operates a second website, [www.ModernWoodPatterns.com](http://www.ModernWoodPatterns.com), where he sells select patterns. You can find his artwork for sale at galleries such as RedSky Gallery, [www.redskygallery.com](http://www.redskygallery.com); Wooden Stone Gallery, [www.woodenstonegallery.com](http://www.woodenstonegallery.com); and Studio 19, <http://tinyurl.com/3evh4ew>.*

# Building Fretwork Boxes

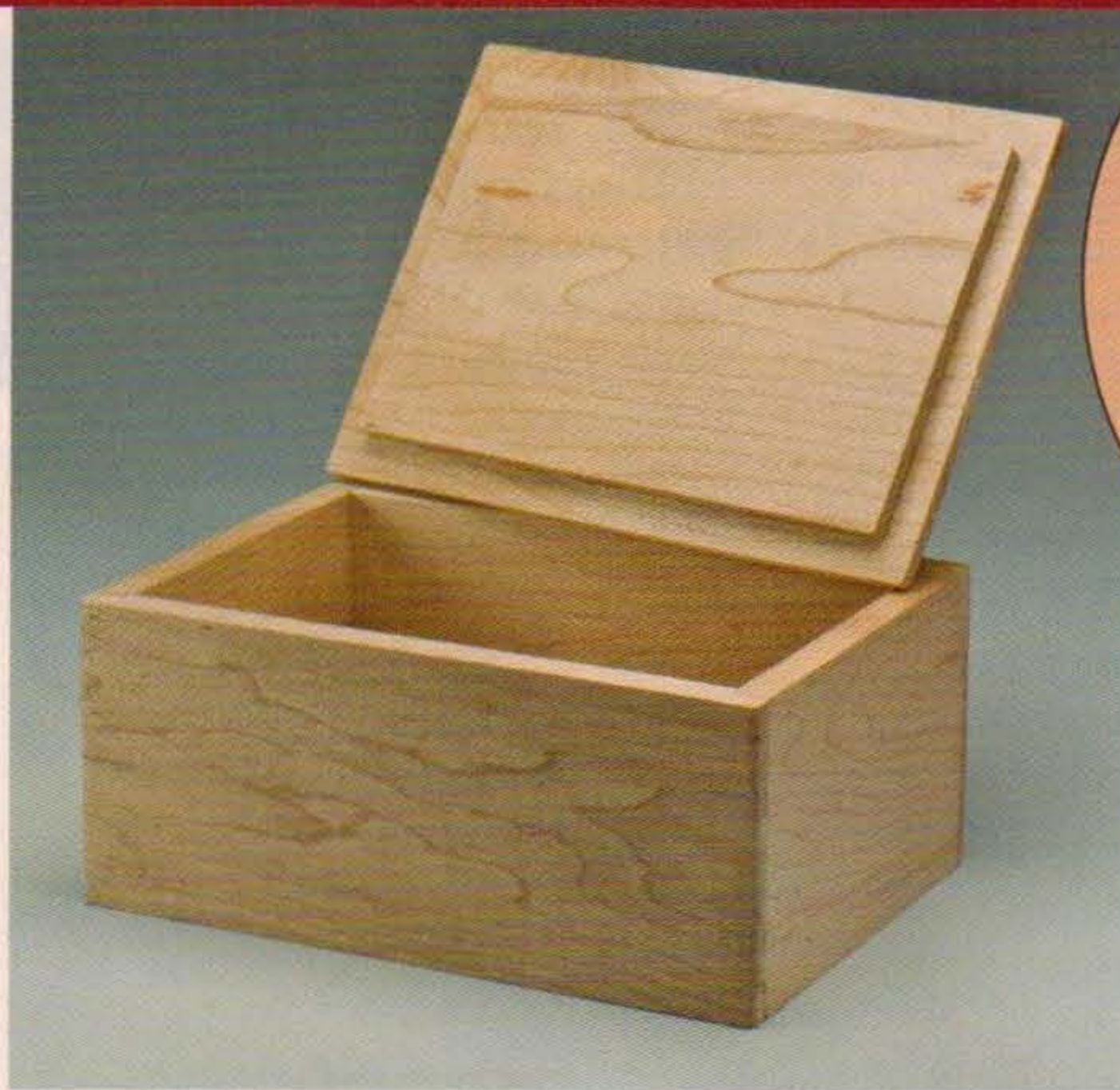
## Add scrolled work to box lids with three basic techniques

By Kevin Daly

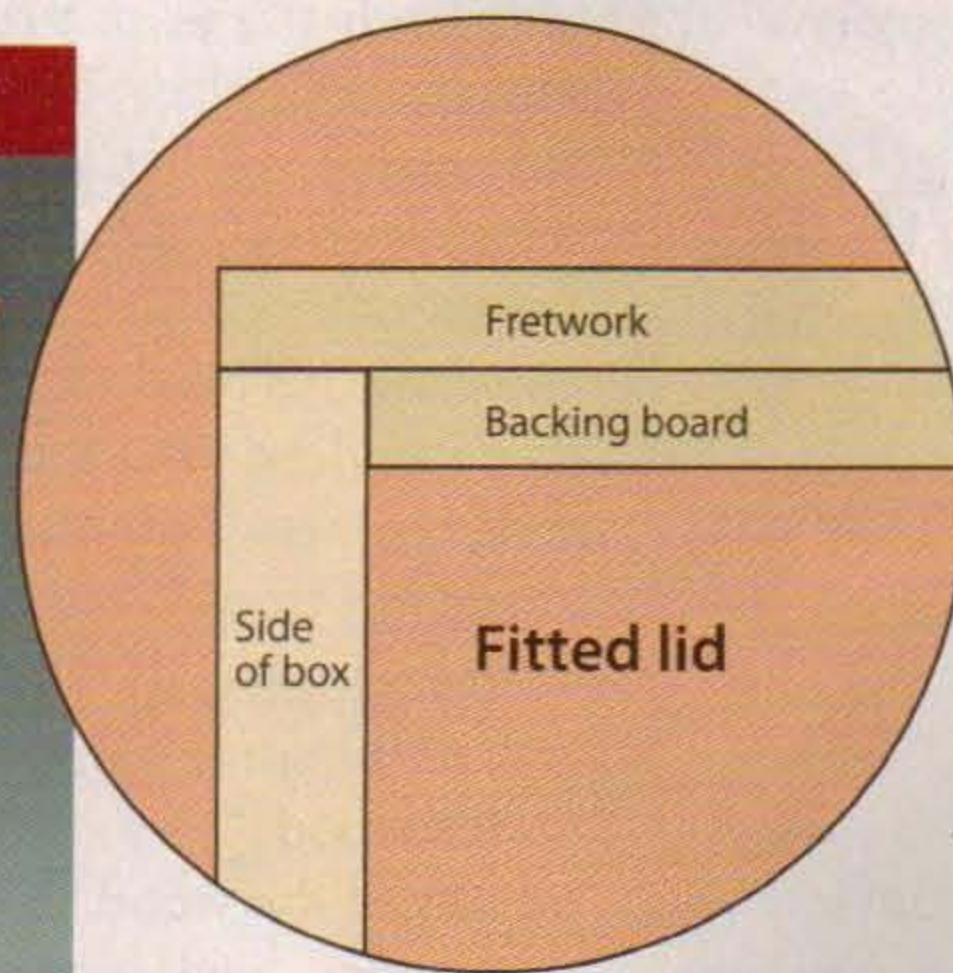
When I started scrolling fretwork portraits, I incorporated them into the lids of boxes. I had no idea portrait-style cuttings were usually framed. I developed these lid construction methods specifically for portrait-style fretwork, but they work just as well for traditional fretwork, segmentation, or intarsia.

This article presents three simple techniques for constructing fretwork lids. You can stack-cut three fretwork portraits at the same time and construct all three box styles. The size of the main box varies depending on the style of the lid, but the boxes all use the same size of fretwork and are all made using a simple lap-joint construction. The type of lid dictates the dimensions of the box. Instructions are provided for constructing a box sized for a fitted lid. To build a box for a framed lid, follow the same steps, but adjust the dimensions to match your completed lid. The outside dimensions of the box should match the outside dimensions of the completed lid.

### MAKING A FITTED LID



**Step A1: Cut the blanks.** The stock for the fretwork portrait is  $\frac{1}{4}$ " by 5" by 7" (6mm by 127mm by 178mm). The backing board is  $\frac{1}{4}$ " by  $4\frac{3}{16}$ " by  $6\frac{3}{16}$ " (6mm by 106mm by 157mm). Attach the pattern to the fretwork stock, drill the blade-entry holes, and cut the fretwork.



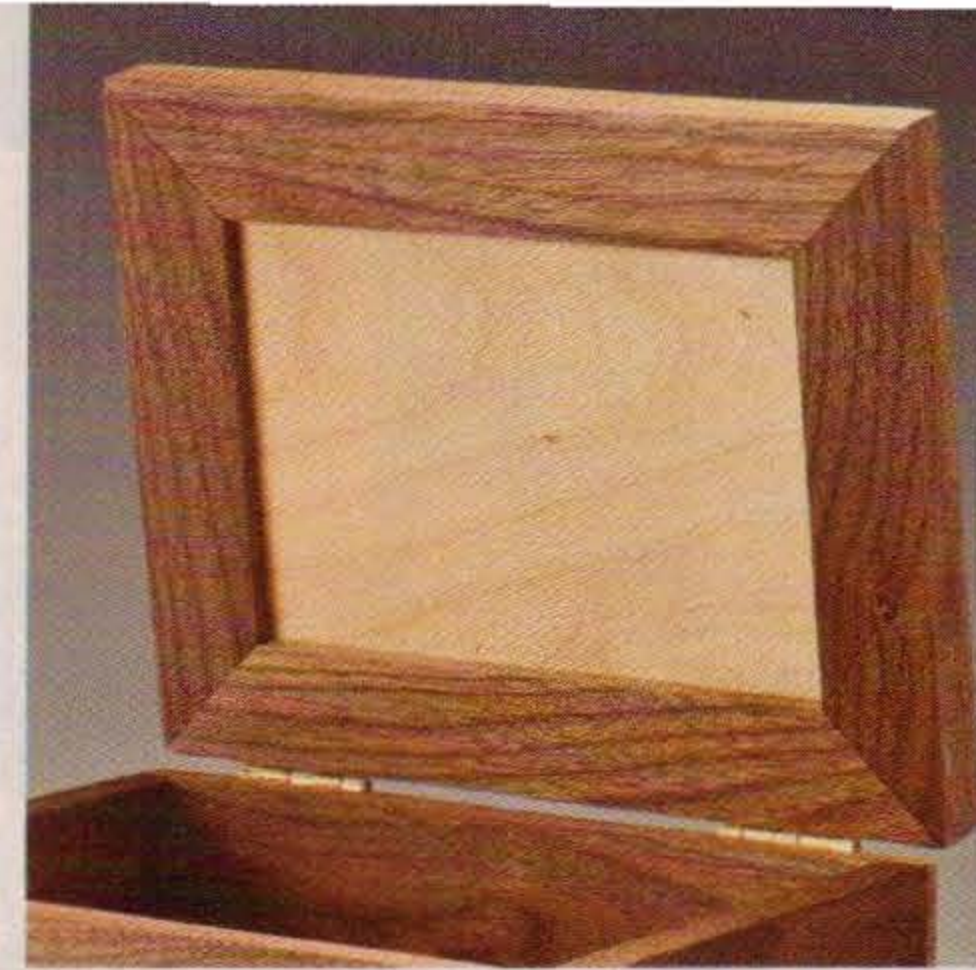
**Step A2: Attach the backing board.** Paint one side of the backing board and allow the paint to dry. Center the backing board over the inverted fretwork and position the box sides on top of the lid. Align the perimeter of the box sides and the fretwork, and center the backing board between the four sides. Carefully remove the box sides and mark the location of the backing board. Apply tacky glue to the perimeter of the painted side of the backing board. You do not want the glue to squeeze out through the cut fretwork. Align the backing board with the marks and clamp the backing board to the fretwork until the glue dries.



Use any fretwork pattern to make three distinctly different box lids.

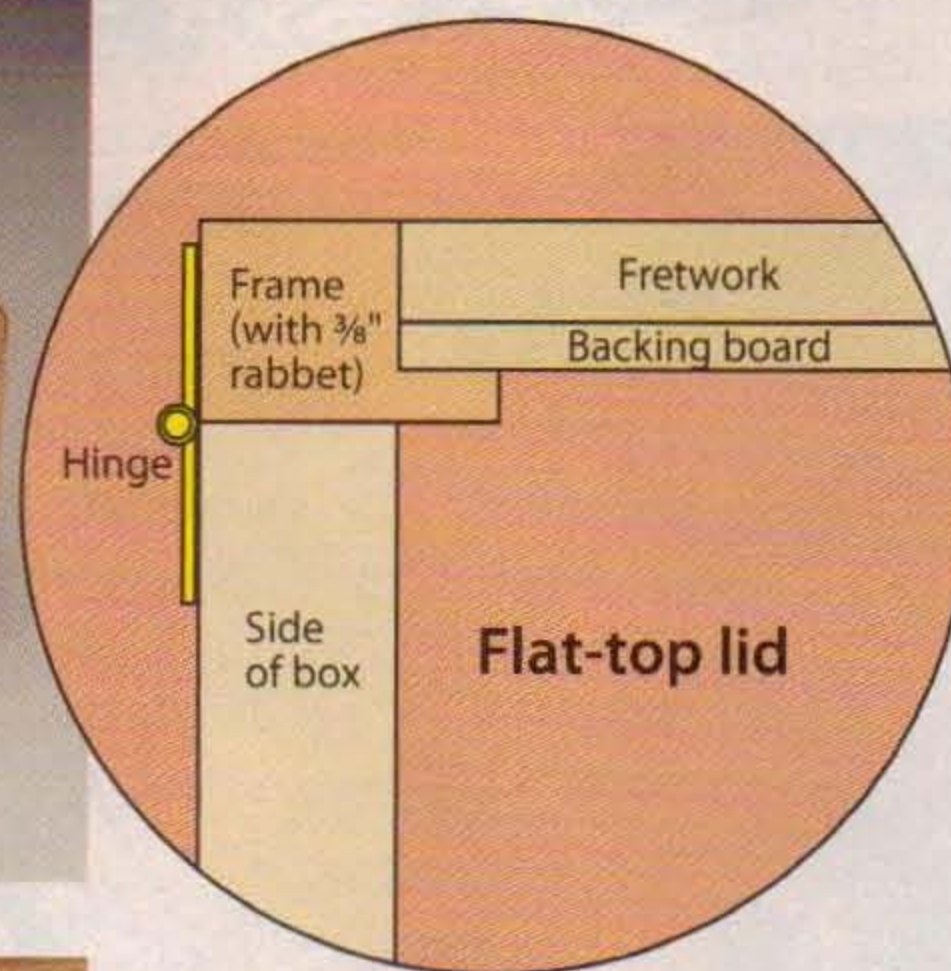
## Making framed lids

The flat-top lid and the recessed lid both use standard picture-frame construction techniques. I attach the framed lids to the box sides with hinges. The dimensions of the framed lid determine the dimensions of the box sides, so make the lid before constructing the box sides. I use a backing board in the framed lids to support the fragile fretwork. If you choose a simple pattern without fragile sections, you can eliminate the backing board.



Use hinges to attach framed lids to the box sides.

### MAKING A FLAT-TOP LID



#### ▲ Step B1: Cut the rabbets in the frame stock.

The rabbet should be  $\frac{1}{4}$ " (6mm) wide. The depth of the rabbet is equal to the thickness of the fretwork stock plus the backing board. I use  $\frac{1}{4}$ " (6mm)-thick stock for the fretwork and a  $\frac{1}{8}$ " (3mm)-thick backing board, so I cut a  $\frac{3}{8}$ " (10mm)-deep rabbet. Use a router table or table saw.

**Step B2: Cut the frame stock to size.** Make the frame opening slightly smaller than the dimensions of the fretwork. You will sand the edges of the fretwork for a perfect fit. Cut a  $45^\circ$  miter with the long end opposite the rabbet. Measure  $4\frac{15}{16}$ " down along the rabbet and make a mark. Cut another  $45^\circ$  miter at this mark. Make sure the side opposite the rabbet is longer than the side closest to the rabbet. Cut another piece identical to this piece. Then, cut two pieces that are  $6\frac{15}{16}$ " long across the rabbet with  $45^\circ$  miters on each end.



**▲ Step B3: Dry-assemble the lid.** Paint one side of the backing board. When dry, glue and clamp the fretwork and backing board together with tacky glue and let the glue dry. Keep the glue around the perimeter so it doesn't squeeze out through the fretwork. Dry-assemble the frame pieces around the fretwork assembly. Sand the edges of the fretwork assembly with a disc sander so the fretwork fits snugly inside the frame and doesn't interfere with the miter joints.

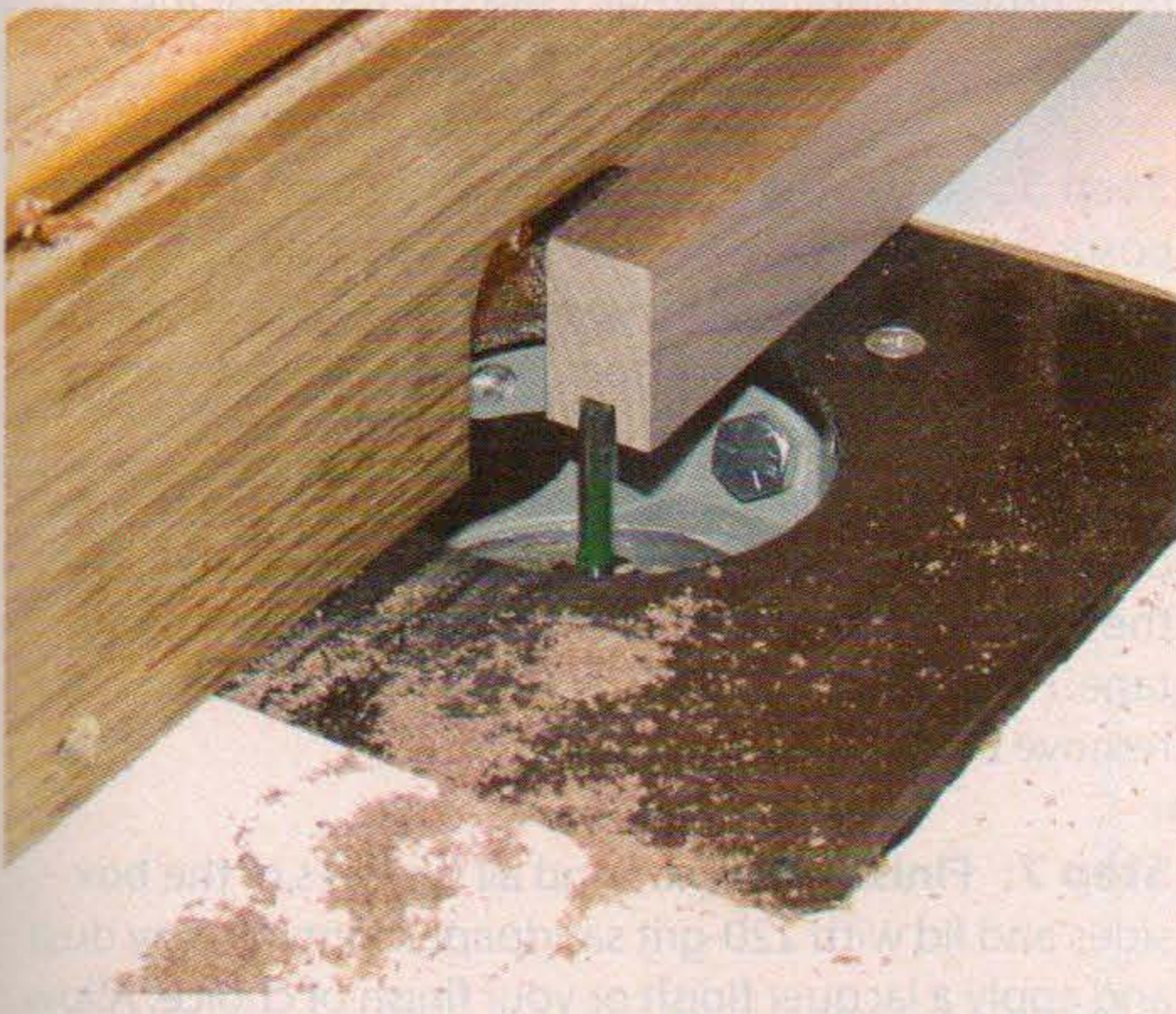
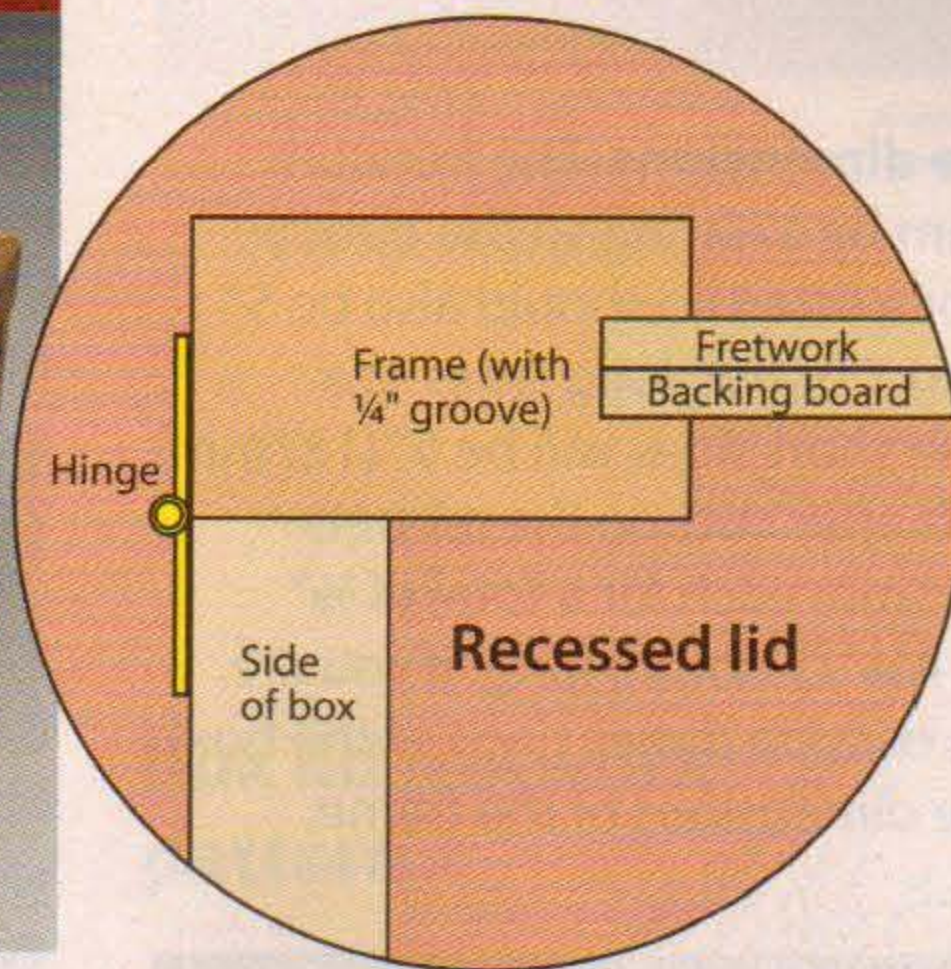
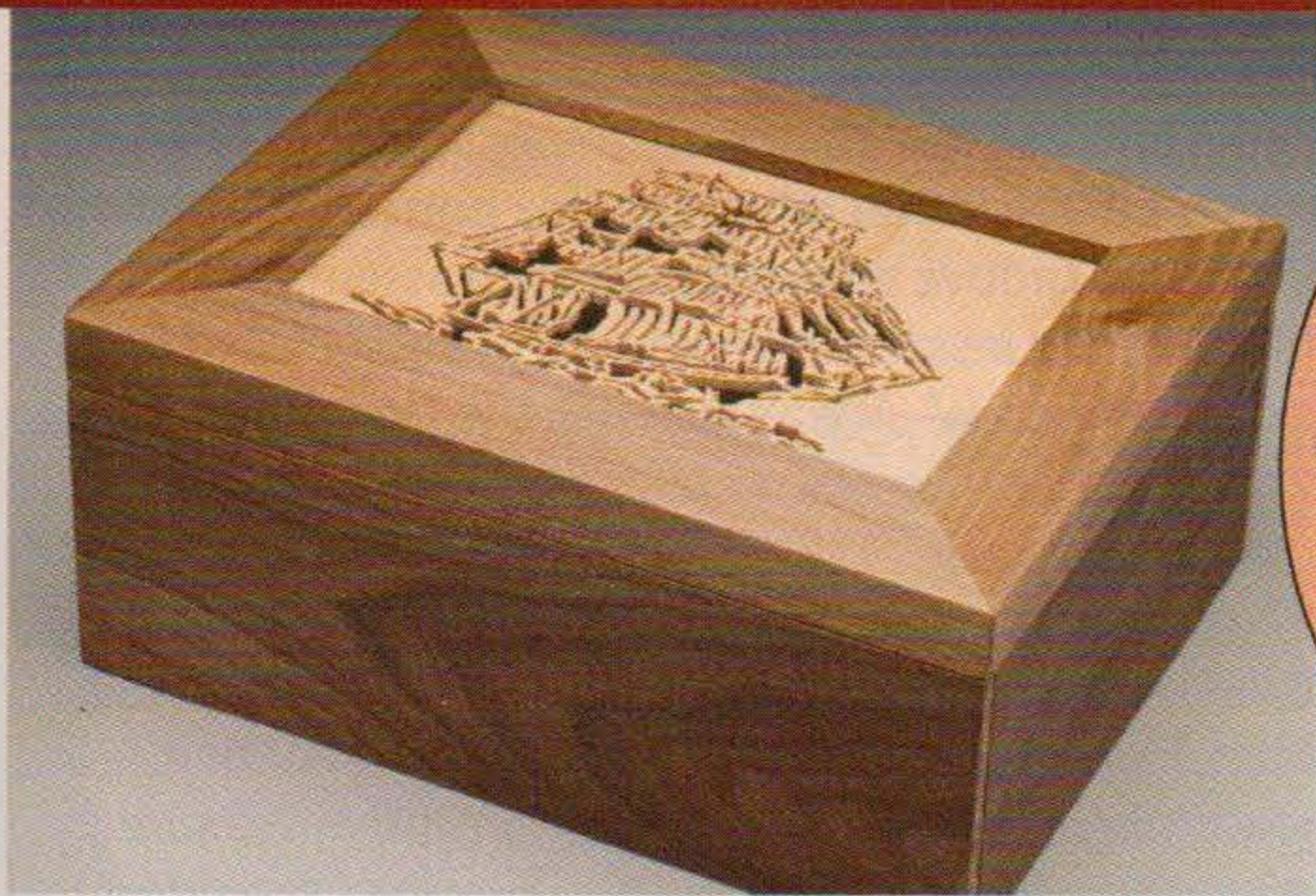
**Step B4: Glue the frame together.** Spread wood glue along the rabbets and the miter cuts. Invert the fretwork assembly and place the frame sections in position. Clamp the frame in place and allow the glue to dry.

**TIP** ATTACHING HINGES

For perfectly aligned hinges, clamp the lid and box sides together. Then, use masking tape to temporarily hold the hinge hardware in place. Smooth the tape down over the hinges and drill the pilot holes right through the tape.



**MAKING A RECESSED LID**

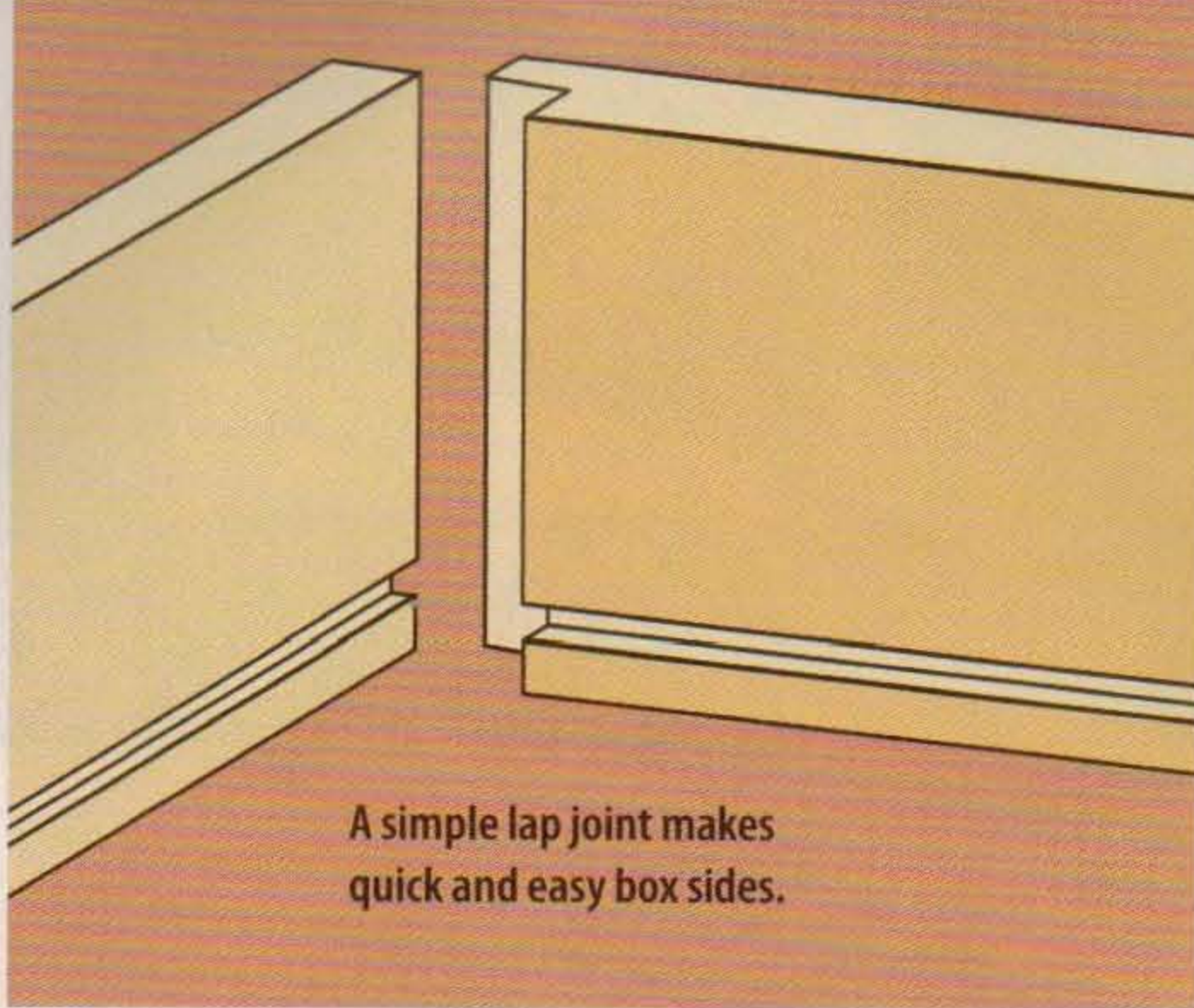


**▲ Step C1: Cut the grooves in the frame stock.** The width of the groove is equal to the thickness of the fretwork plus the backing board. I use  $\frac{1}{8}$ " (3mm)-thick stock for both, so I use a  $\frac{1}{4}$ " (6mm)-diameter straight router bit to cut the  $\frac{1}{4}$ " (6mm)-deep groove down the center of the frame stock.

**Step C2: Cut the frame stock to size.** Make the inside dimensions of the lid frame approximately  $\frac{1}{2}$ " (13mm) smaller than the fretwork stock. Cut a  $45^\circ$  miter with the long end opposite the groove. Measure  $4\frac{1}{2}$ " (114mm) down along the groove and make a mark. Cut another  $45^\circ$  miter at this mark. Make sure the side opposite the groove is longer than the side with the groove. Cut another piece identical to this piece. Then, cut two pieces that are  $6\frac{1}{2}$ " (165mm) long across the groove with  $45^\circ$  miters on each end.

**Step C3: Assemble the lid.** Paint one side of the backing board. When dry, glue and clamp the fretwork and backing board together with tacky glue and let the glue dry. Keep the glue around the perimeter so it doesn't squeeze out through the fretwork. Dry-assemble the frame pieces around the fretwork assembly. Gently sand the edges of the fretwork assembly with a disc sander if necessary. Spread wood glue along the miter joints and assemble three sides of the frame. Slide the fretwork assembly into the groove. Assemble the fourth side of the frame and clamp the frame in place until the glue dries.

## MAKING THE BOX SIDES

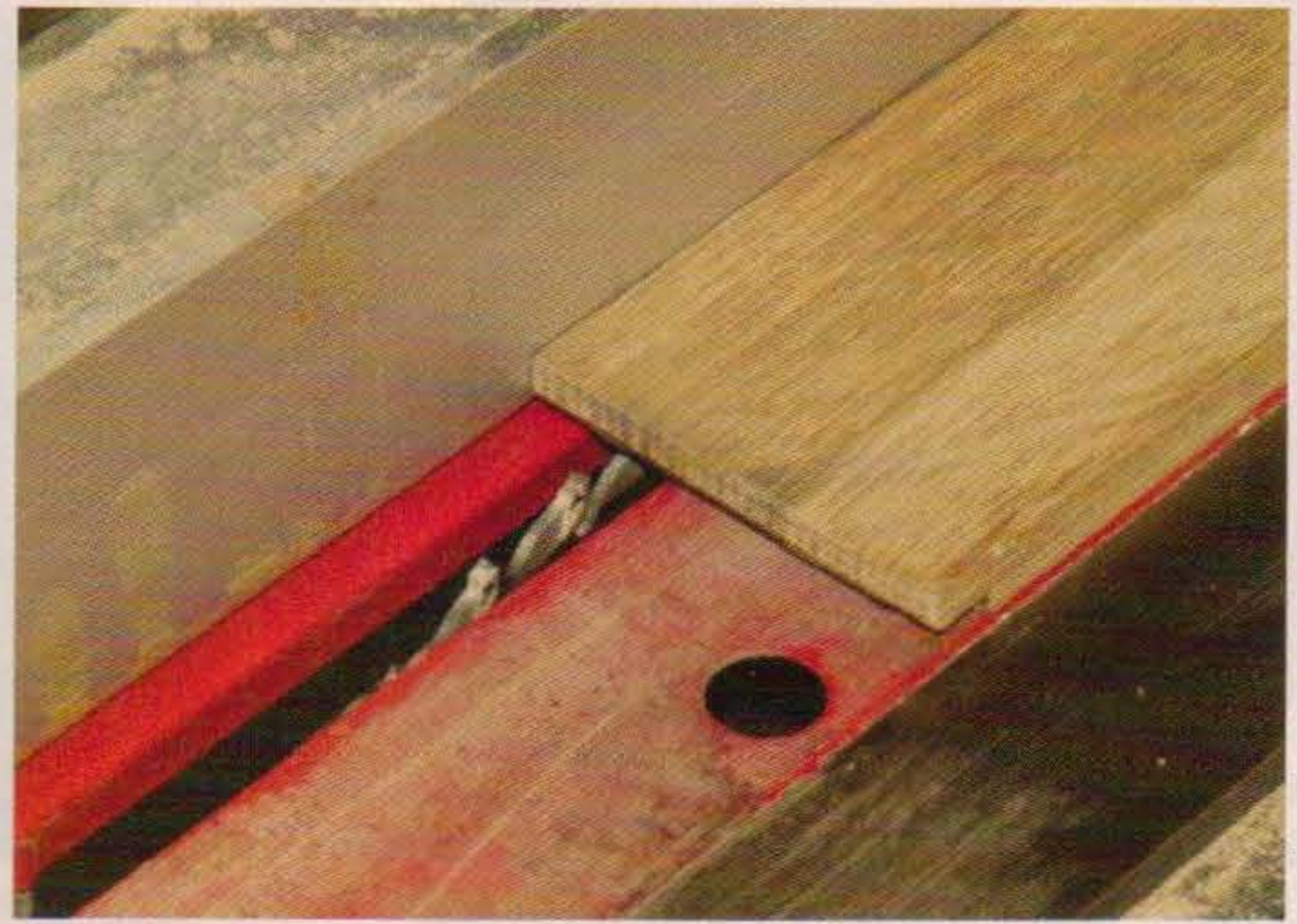


A simple lap joint makes quick and easy box sides.

**Step 1: Determine the dimensions.** The fretwork pattern is 5" by 7" (127mm by 178mm) so the outside dimensions of the box for a fitted lid should also be 5" by 7" (127mm by 178mm). Cut two long sides to a length of 7" (178mm). The short sides will be 5" (127mm) long, less the material left after cutting the rabbets on the long sides ( $\frac{3}{16}$ " or 5mm each for a total of  $\frac{3}{8}$ " or 10mm), which equals 4 $\frac{5}{8}$ " (117mm) long. If you are making a framed lid, the outside dimensions of the box should equal the outside dimensions of the frame.



**Step 2: Cut the rabbets.** Cut the rabbets as wide as the thickness of the material ( $\frac{3}{8}$ " or 10mm wide) and as deep as half the thickness of the material ( $\frac{3}{16}$ " or 5mm deep). I use a rabbet bit in a router table, but you could use a table saw. Always clamp a piece of scrap wood to the side of the stock to prevent the router bit from chipping out at the end of the rabbet.



**Step 3: Cut the groove for the bottom.** Set the table saw fence  $\frac{1}{4}$ " (6mm) away from the blade and adjust the blade so it cuts a  $\frac{1}{4}$ " (6mm)-deep groove. You could also use a  $\frac{1}{8}$ " (3mm)-diameter straight-cutting router bit in a router table. The box bottom fits loosely inside the groove when the sides are assembled. Measure the inside dimensions of the assembled box sides and add  $\frac{3}{8}$ " (10mm) to both the length and the width. Cut the box bottom from  $\frac{1}{8}$ " (3mm)-thick stock.

**Step 4: Dry-assemble the box bottom.** Assemble one short side and one long side, and slide the box bottom into the grooves on these two sides. Then, place the other two sides in position and make sure everything fits. If the box bottom prevents the sides from fitting tightly together, sand the edges of the bottom with a disc sander until the sides fit.

**Step 5: Assemble the box.** Place the box bottom in position as you glue and clamp the short sides to the long sides. Apply wood glue only to the rabbets; do not apply glue to the box bottom. Allow the glue to dry.

**Step 6: Mark the location of the hinges.** Do this step only if you made a framed lid. Clamp the lid in place on the box. Attach the hinges temporarily with masking tape. Pre-drill the holes for the hinge screws. Then, remove the tape and hinges.

**Step 7: Finish the box.** Sand all surfaces of the box sides and lid with 220-grit sandpaper. Remove any dust and apply a lacquer finish or your finish of choice. Allow the finish to dry. Attach the hinges and lid to the box using small screws if applicable. You can line the box with suede-tex, felt, or velvet if you choose.

**Materials:**

**Box with fitted lid (A)**

- Hard maple, 1/4" (6mm)-thick: fretwork, 5" x 7" (127mm x 178mm); backing board, 4 3/16" x 6 3/16" (106mm x 157mm)
- Hard maple, 3/8" (10mm)-thick: long sides, 2 each 3" x 7" (76mm x 178mm); short sides, 2 each 3" x 4 5/8" (76mm x 117mm)
- Baltic birch plywood, 1/8" (3mm)-thick: box bottom, 4 5/8" x 6 5/8" (117mm x 168mm)

**Box with flat-top lid (B)**

- Spalted birch, 1/4" (6mm)-thick: fretwork, 5" x 7" (127mm x 178mm)
- Baltic birch plywood, 1/8" (3mm)-thick: backing board, 5" x 7" (127mm x 178mm)

- White oak, 1/2" (13mm)-thick: long frame sides, 2 each 3/4" x 8 3/8" (19mm x 213mm); short frame sides, 2 each 3/4" x 6 3/8" (19mm x 162mm)
- White oak, 3/8" (10mm)-thick: long sides, 2 each 3" x 8 3/8" (76mm x 213mm); short sides, 2 each 3" x 5 7/8" (76mm x 149mm)
- Baltic birch plywood: 1/8" (3mm)-thick: box bottom, 6" x 7 7/8" (152mm x 200mm)
- Small box hinges and hardware

**Box with recessed lid (C)**

- Baltic birch plywood, 1/8" (3mm)-thick: fretwork, 5" x 7" (127mm x 178mm); backing board, 5" x 7" (127mm x 178mm)

- Walnut, 3/4" (19mm)-thick: long frame sides, 2 each 1 1/4" x 9" (32mm x 229mm); short frame sides, 2 each 1 1/4" x 7" (32mm x 178mm)
- Walnut, 3/8" (10mm)-thick: long sides, 2 each 3" x 9" (76mm x 229mm); short sides, 2 each 3" x 6 5/8" (76mm x 168mm)
- Baltic birch plywood, 1/8" (3mm)-thick: box bottom, 6 3/4" x 8 7/8" (171mm x 214mm)
- Small box hinges and hardware

**General materials**

- Spray adhesive
- Blue painter's tape
- Glue: wood, tacky
- Paint (for backing board)
- Sandpaper: assorted grits

**Tools:**

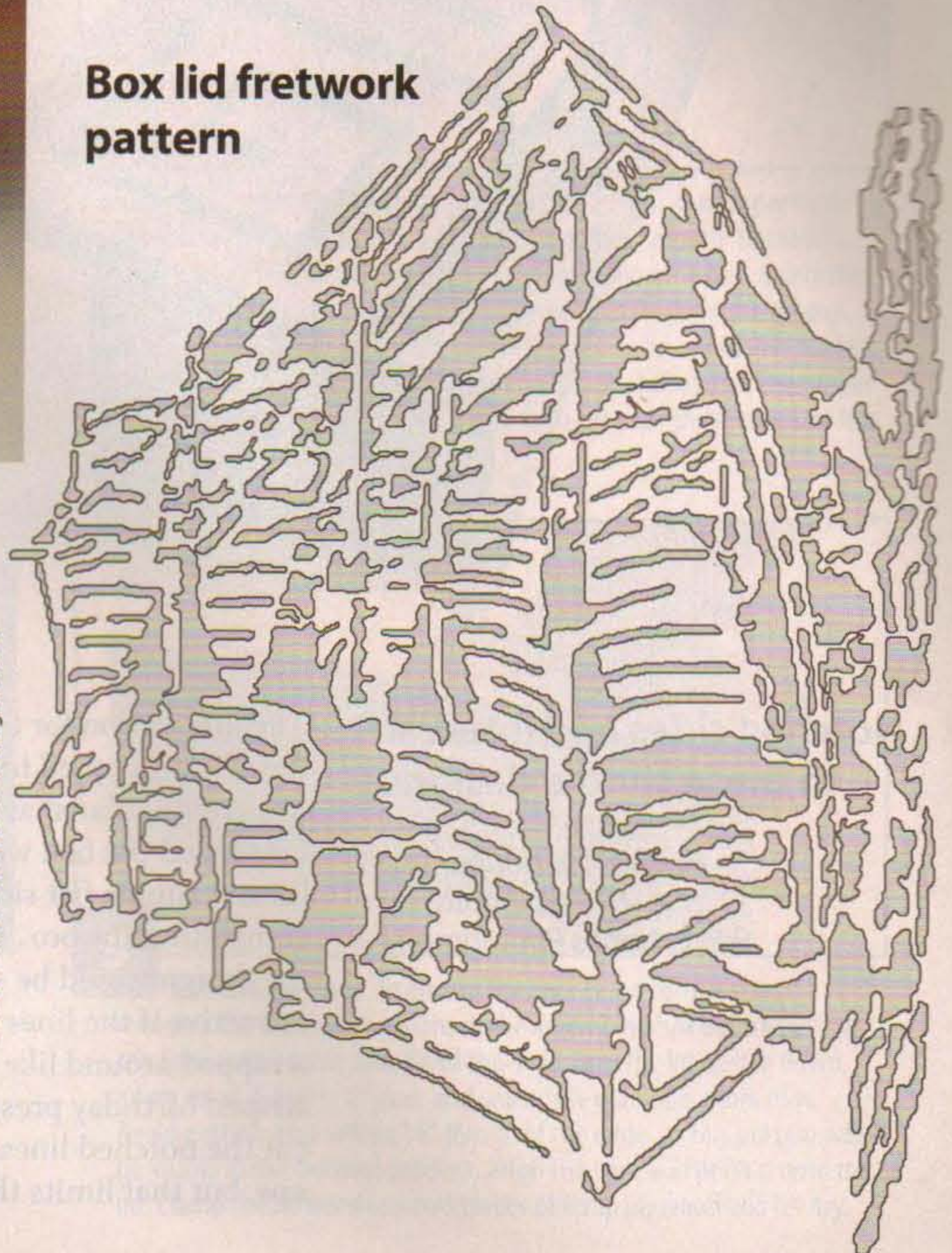
- Blades: #3 reverse-tooth
- Table saw
- Router table
- Router bits: rabbet and straight-cutting
- Drill and bits: assorted small
- Sanders: random orbital, disc
- Clamps

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



Use the fretwork as a fitted lid or choose one of two framed styles to showcase the design.

**Box lid fretwork pattern**



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Kevin Daly operates K&J Woodworks in Seymour, Conn. Visit his website at [www.scrollsawpatternsonline.com](http://www.scrollsawpatternsonline.com).

# Labyrinth Maze Boxes



## Notched sides add interest to these simple designs

*By Thomas Haapapuro  
Step-by-step photos by  
Erin L. Hubbs Photography*

The inspiration for these boxes is the spiral, adapted to the confines of a rectangular shape. Originally I designed the box with an ornate lid and simple flat sides. After completing the box, I realized that the design would be even more attractive if the lines from the top wrapped around like the lines on a striped birthday present. You can cut the notched lines with a scroll saw, but that limits the height of

the box; it's simpler to use a band saw. To make the second box, I modified the design to a square and added as many notches in the sides as possible to highlight my newfound trick.

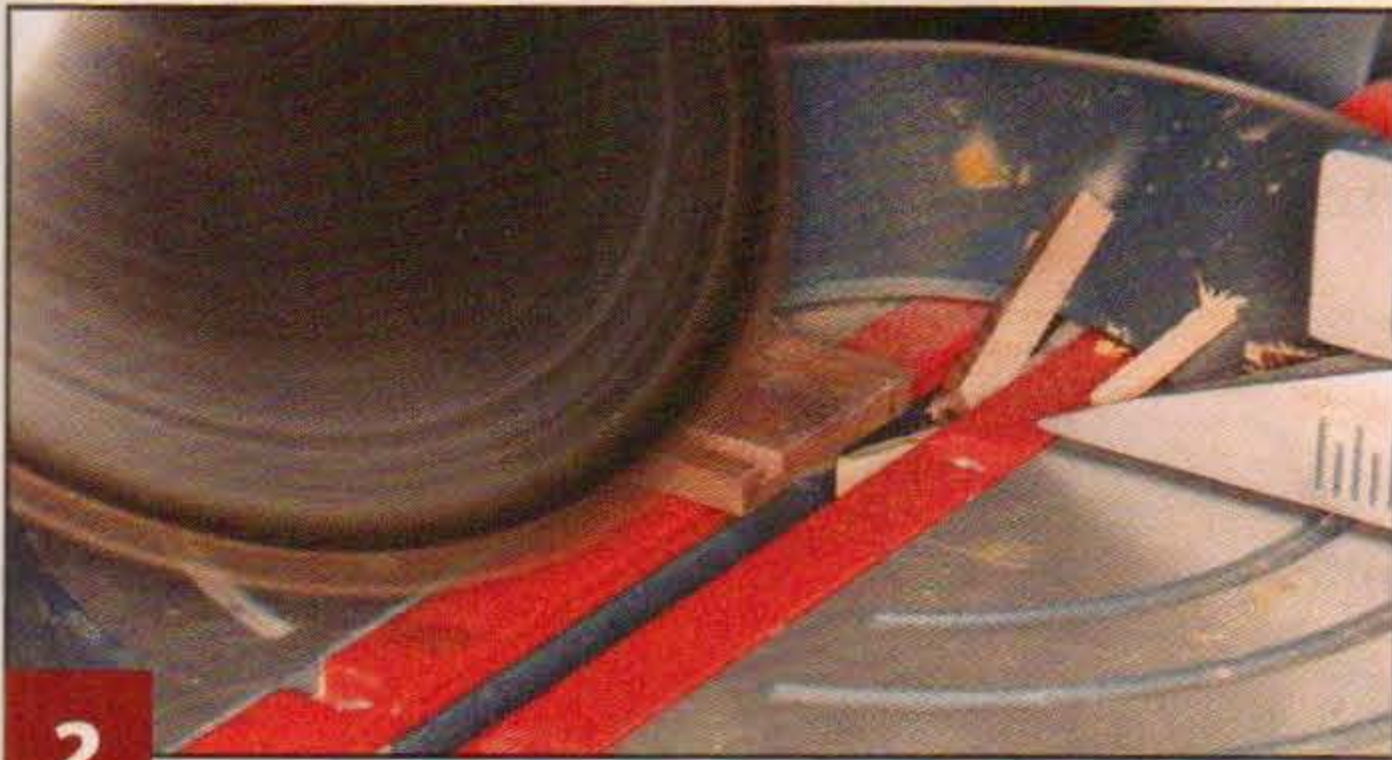
To begin, cut the blanks to size. Because shorter pieces are more dangerous to cut, I rip a longer piece and then cross-cut the shorter piece from the board after cutting the grooves.

## MAZE BOX: BUILDING THE BOX



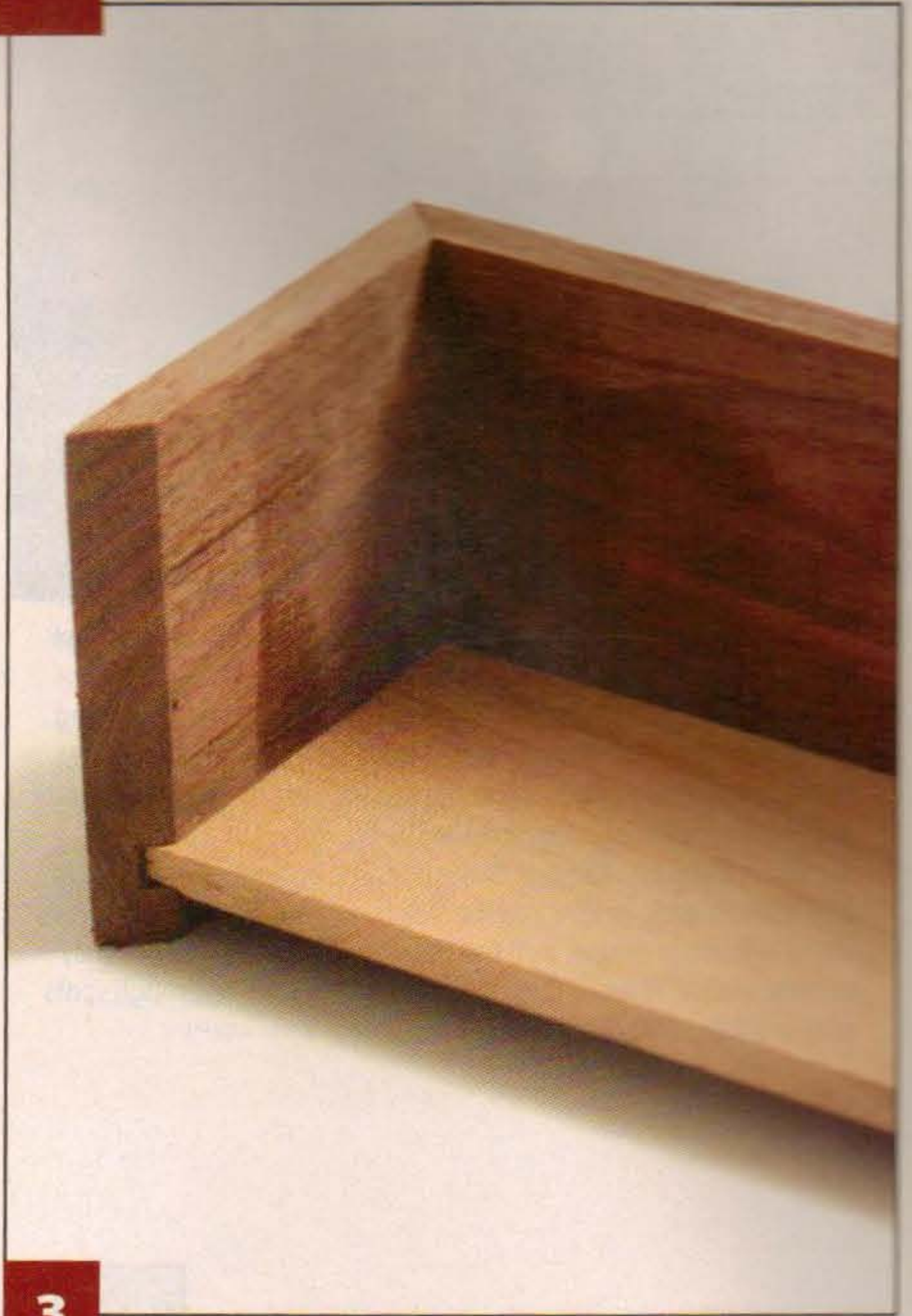
1

**Cut the groove.** On a table saw, set the fence  $1\frac{1}{2}$ " (38mm) from the inside edge of the blade. Raise the blade to a scant  $\frac{1}{8}$ " (3mm). With a side board lying flat, cut a  $\frac{1}{8}$ " (3mm)-wide groove. Repeat for the other side piece. Turn off the saw and make sure the bottom board fits easily into the grooves. The bottom board should float freely in the grooves, giving the box space to expand and contract with the seasons. If the bottom fits tightly, move the fence  $\frac{1}{16}$ " (2mm) closer to the blade and make a second cut.



2

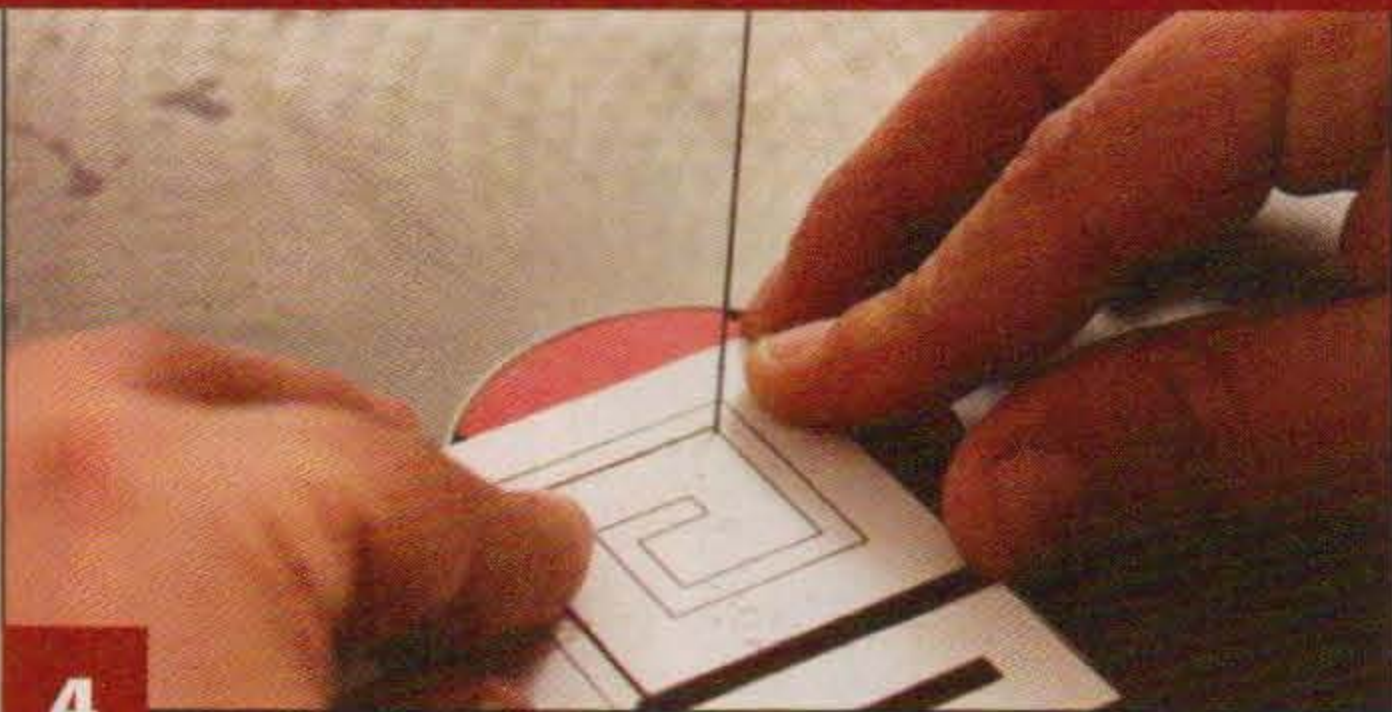
**Cut the corner miters.** Using a miter saw or table saw, cut the boards to the final dimensions, with the ends cut to  $45^\circ$  angles. Even using the best digital protractor, you will need to tweak the angle to get airtight joints. Cut the pieces a little long and test-fit them together. Adjust the blade angle and re-cut the pieces to the final dimensions of  $2\frac{3}{8}$ " (60mm) for the short sides and 8" (203mm) for the long sides.



3

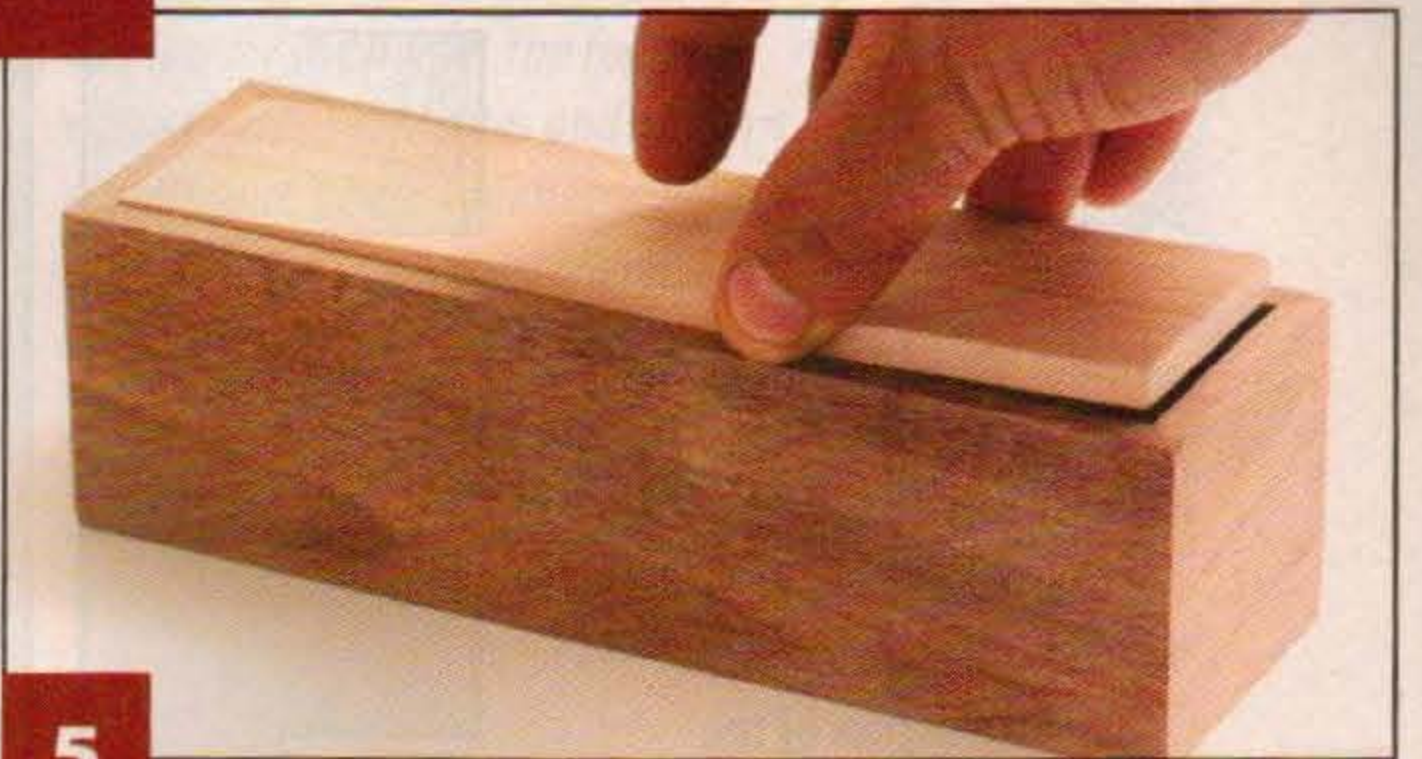
**Assemble the box.** Tape a piece of 150-grit sandpaper to the workbench and sand the box bottom and sides smooth. Burnish the pieces with 00000 steel wool. Before assembling the box, insert the bottom but do not glue it in place; the bottom floats in the groove. Apply a thin film of glue to all of the mitered ends and match the box corners. Wrap the box in strong rubber bands and let dry. The rubber bands pull on all corners evenly and ensure a near-perfect square box.

## MAZE BOX: MAKING THE LID



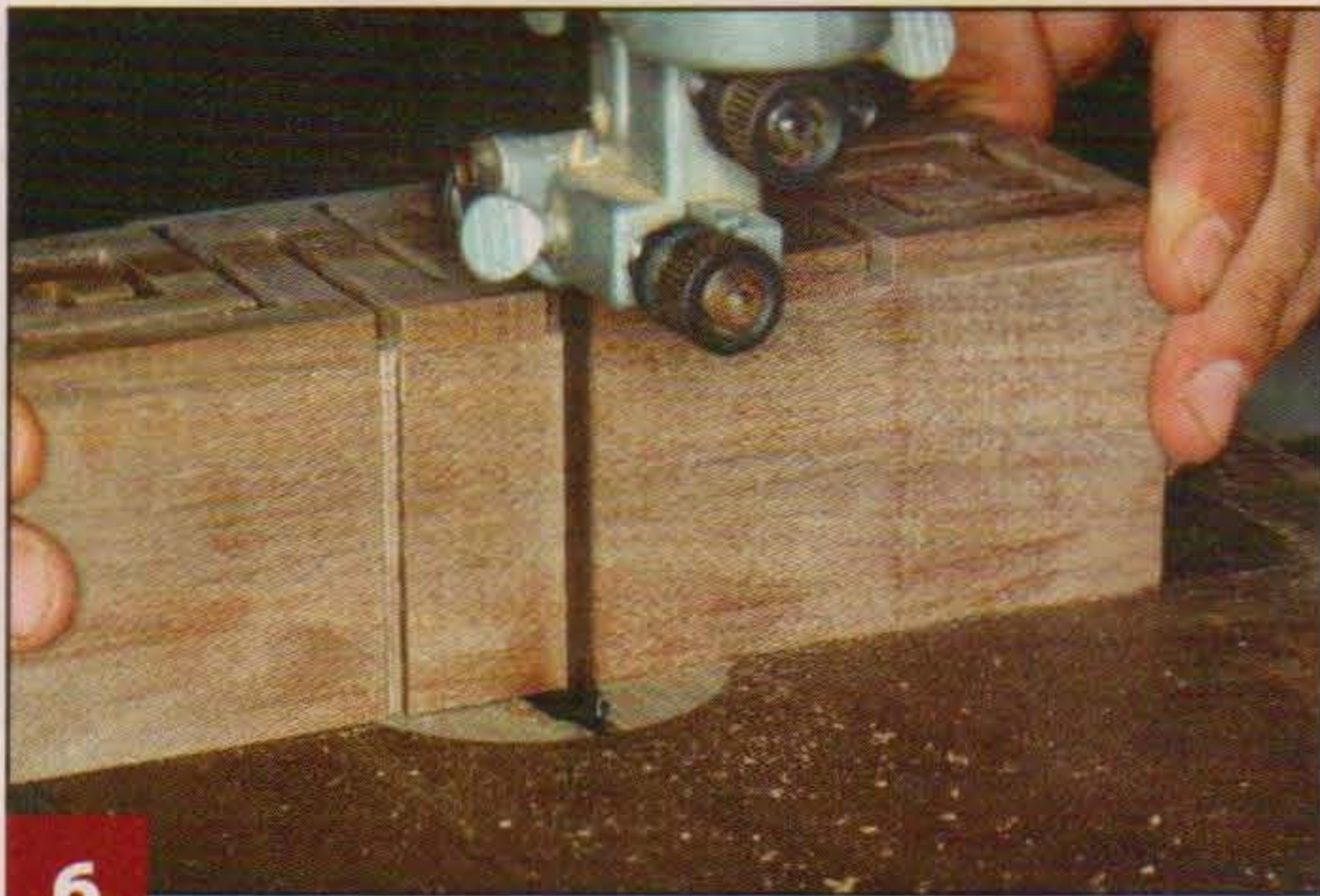
4

**Cut the design.** Apply the pattern to the walnut lid blank using spray adhesive. Using a scroll saw and a #2 or #3 reverse-tooth blade, cut one end of the spiral pattern. Cut the notches in the middle next, and finish with the spiral at the other end. Cutting in this way maintains the strength of the wood for as long as possible during the cut, but be careful because the piece is fragile. Remove the pattern and carefully sand the lid.



5

**Cut the lid liner.** To ensure the liner is the correct size, measure the inside dimensions of the assembled box before cutting the liner with a table saw. Sand the liner. Turn the lid upside down, apply small droplets of glue, and smear the glue into a thin film. Avoid getting glue within  $\frac{1}{4}$ " (6mm) of the edge, as this portion will be visible in the finished product. Align the liner and press it onto the lid. Clamp the lid between two pieces of scrap plywood and let dry.



6

**Cut the side notches.** When the lid is dry, put it onto the box body. Install a finish-grade blade (32 teeth per inch) onto a band saw and check that the table is square. Then, with the saw running, gently push the edge of the box into the blade, aligning the blade with the edges of the notches in the box lid. Chip at the notches until they are the same width as those in the lid. Note: Cut a little less than  $\frac{1}{8}$ " (3mm) into the side of the box. The bottom of the box is in a  $\frac{1}{8}$ " (3mm)-wide groove and the side is only  $\frac{1}{4}$ " (6mm) thick. If you cut  $\frac{1}{8}$ " (3mm) or greater into the sides, the bottom of the box may become visible. After completing the notches, sand any rough spots or glue squeeze-out areas.

### Finishing the box

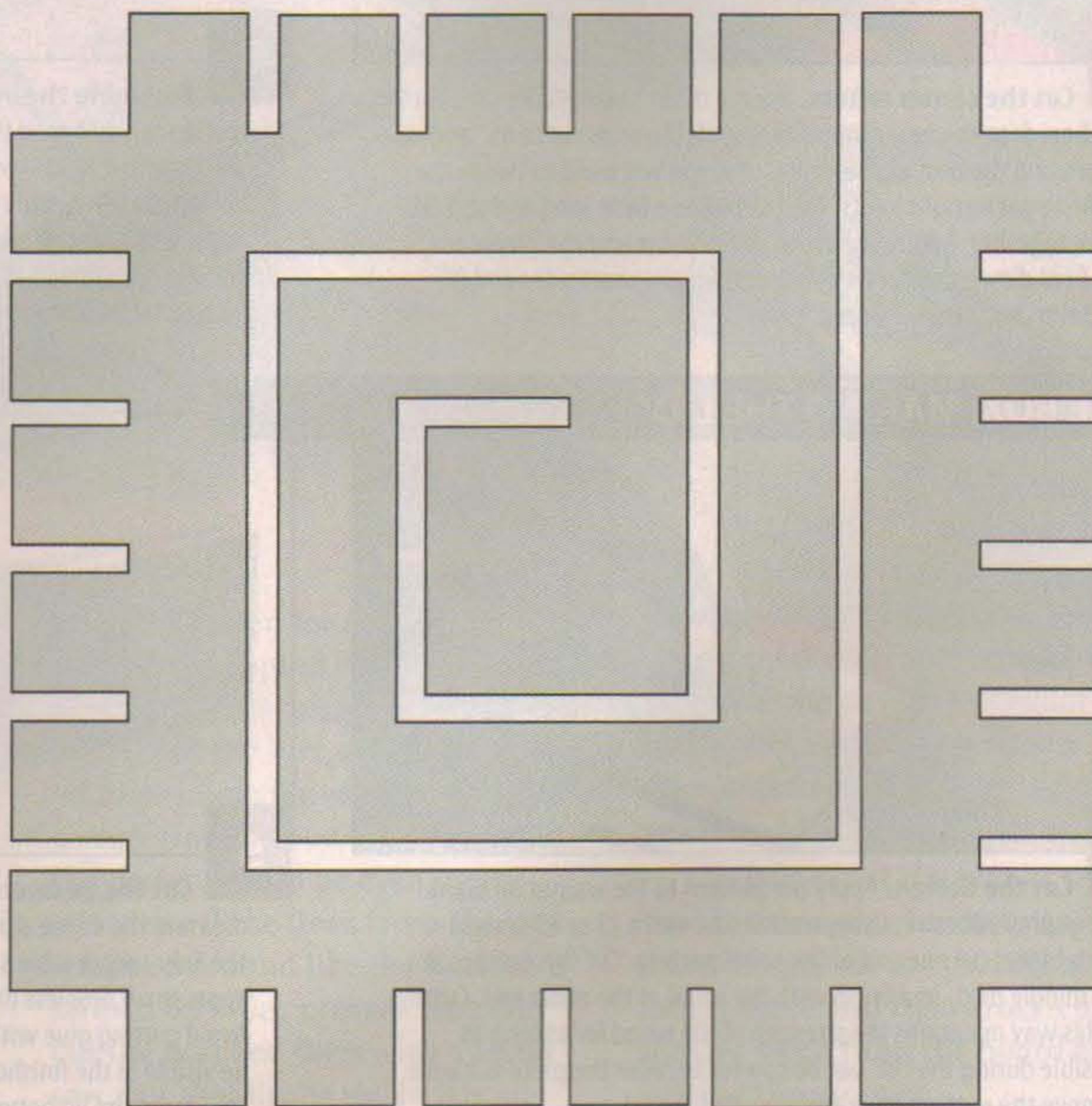
I like to use a hybrid finish such as the Sam Maloof oil/varnish mixture. This finish is a blend of linseed oil, tung oil, and varnish. It provides the beauty of penetrating oil and the durability of a film finish. It can be applied without buffing and isn't overly shiny.

To apply an oil/varnish finish, use a bristle brush to cover the box with a liberal coating of finish, making sure to get it in all the edges, corners, and kerf lines. Let this sit for about 10 minutes and then, using a clean lint-free cloth, gently wipe away the excess finish. Repeat this process several times.

It can be difficult to wipe away all the excess oil from the edges and corners of a work piece. I use an air compressor fitted with an air gun to blow air into the corners and along the edges. The concentrated air vaporizes a lot of the oil, and the rest puddles on the flat faces of the work piece. Wipe up the excess oil, and then blow the work piece again with the air gun. Repeat as necessary until you have wiped off all of the excess oil.

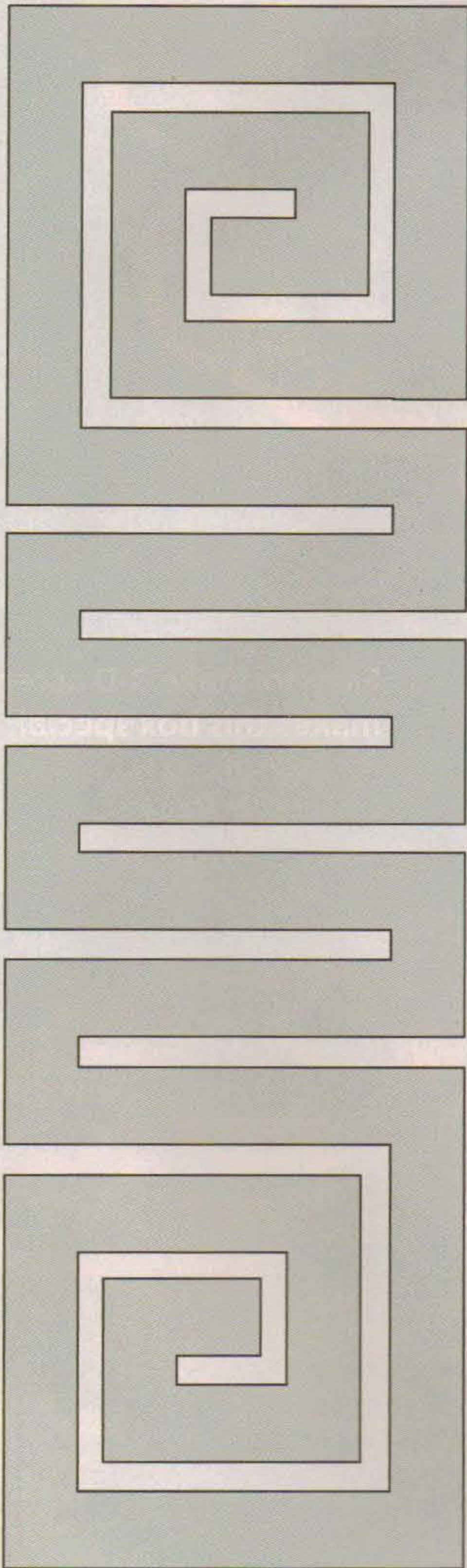
### Square box pattern

Create the square box using the same techniques employed for construction of the rectangular box. Cut the notches in the lid before cutting the center spiral. The final length of each side is  $4\frac{5}{8}$ " (117mm).



## Rectangle box pattern

The final length of the long sides is 8" (203mm). The final length of the short sides is 2 $\frac{3}{8}$ " (60mm). Cut the sides slightly longer at first until you test fit the miter joints.



### Materials:

#### Rectangle box:

- Walnut,  $\frac{1}{4}$ " (6mm)-thick: sides (each board makes 1 long and 1 short side), 2 each 1 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ " (44mm x 292mm); top, 2 $\frac{1}{2}$ " x 8" (64mm x 203mm)
- Cherry,  $\frac{1}{8}$ " (3mm)-thick: bottom, 2 $\frac{1}{8}$ " x 7 $\frac{3}{4}$ " (54mm x 197mm)
- Cherry,  $\frac{3}{16}$ " (5mm)-thick: lid liner, 2" x 7 $\frac{1}{2}$ " (51mm x 191mm)

#### Square box:

- Walnut,  $\frac{3}{4}$ " (19mm)-thick: sides (each board makes 2 sides), 2 each 2" x 10" (51mm x 254mm)
- Walnut,  $\frac{1}{4}$ " (6mm)-thick: top, 4 $\frac{5}{8}$ " x 4 $\frac{5}{8}$ " (117mm x 117mm)
- Cherry,  $\frac{3}{16}$ " (5mm)-thick: bottom, 3 $\frac{3}{8}$ " x 3 $\frac{3}{8}$ " (86mm x 86mm); lid liner, 3 $\frac{1}{8}$ " x 3 $\frac{1}{8}$ " (80mm x 80mm)

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

## Materials & Tools

### All projects:

- Sandpaper: 150-grit
- 10000 steel wool
- Wood glue
- Finish, such as San Walcof oil varnish finish

### Tools:

- Blades: #2 or #3 reverse-tooth
- Table saw
- Band saw with finish-grade blade (32 TPI)
- Miter saw (optional)
- Spray adhesive
- Rubber bands: 8 large bands
- Clamps
- Scrap plywood (clamping boards)
- Bristle brush
- Lint-free cloth
- Air compressor and air gun (optional)

## Further Reading

### Fresh Designs for Woodworking

By Thomas Haapapuro

AVAILABLE JULY 2012

Awaken your modern design aesthetic with 27 striking contemporary designs for the home. The fusion of nature's elegant shapes and modern architecture's bold symmetry yields a dynamic and engaging collection of designs for scroll saw woodworking.



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Thomas Haapapuro is a self-taught woodworker and sculptor who draws upon his education and experience as a landscape architect to fuse the organic shapes of nature with the pattern and balance of contemporary architecture. Thomas lives and works in Charlotte, N.C. For more of his work, visit [www.thaapdesigns.com](http://www.thaapdesigns.com).

# Delicate Dogwood Gift Box



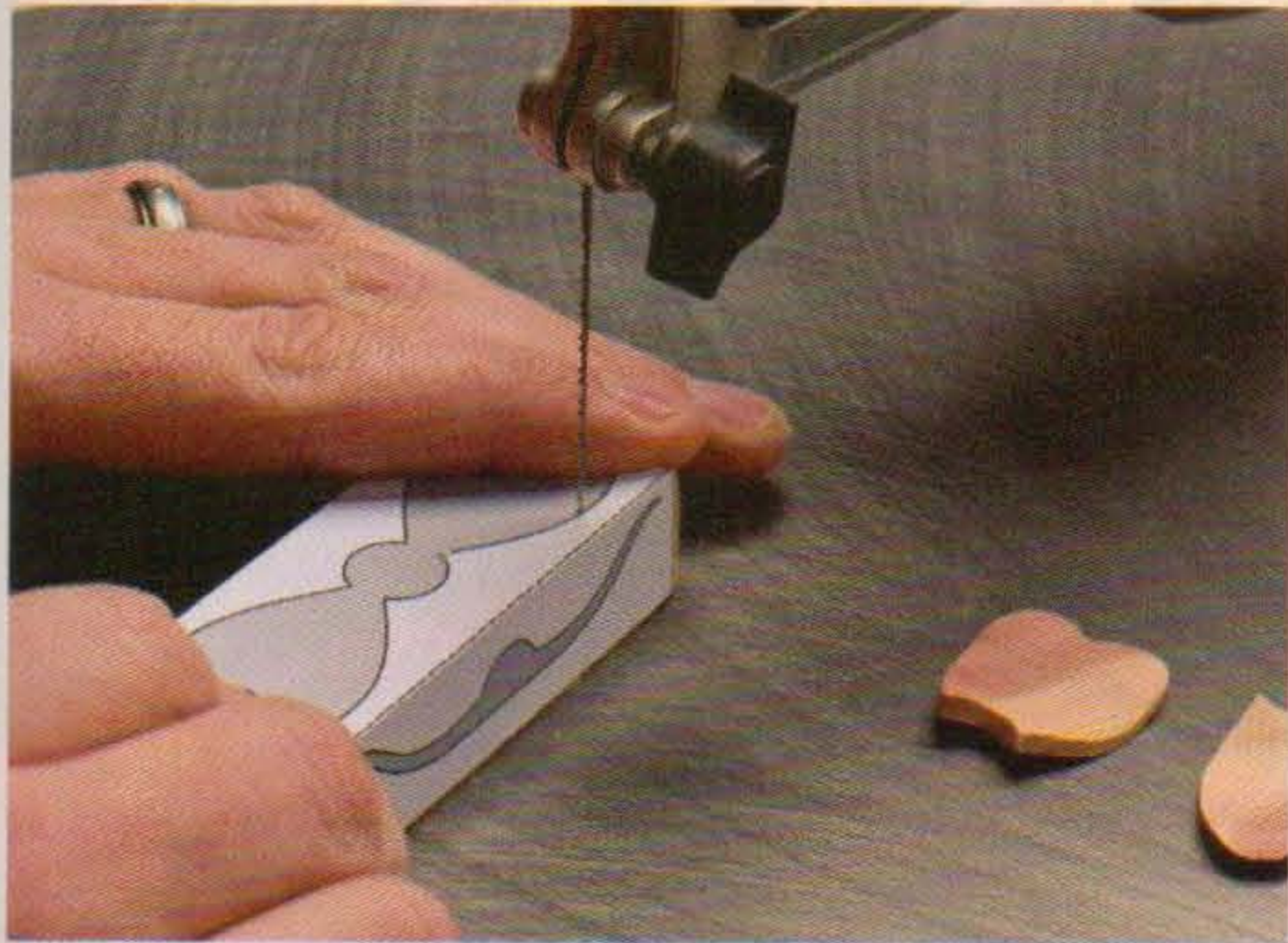
**Easy-to-make 3-D accent  
makes this box special**

*Designed by Diana Thompson  
Cut by Leldon Maxcy*

Any gift will seem more special when presented in this dainty hardwood box. Although the blossom accent looks complicated, it's easy to make using compound-cutting techniques. I used ambrosia maple for the box and red cedar for the flower. If you need a slightly larger gift box, just increase the size of the patterns on a photocopier (for example, copy the patterns at 122% to make a box big enough for a gift card). Remember to measure the new patterns and resize the blanks to match.



## DOGWOOD BOX: CUTTING THE FLOWER



▲ **Step 1: Compound-cut the petals.** Fold one double petal and two single petal patterns along the dashed lines and attach them to the petal stock, ensuring the folds are snug against the corners of the stock. Using a #5 blade, cut the side views first. Use clear tape to secure the waste wood back in place, and then cut the front views. Carefully remove the waste wood, freeing the petals.

▲ **Step 2: Cut the leaves.** Use double-sided tape to stack two 1/8" (3mm)-thick blanks together. Attach the pattern and use a #5 blade to stack-cut the leaves. Refer to page 8 for detailed instructions on stack-cutting.

## DOGWOOD BOX: MAKING THE BOX

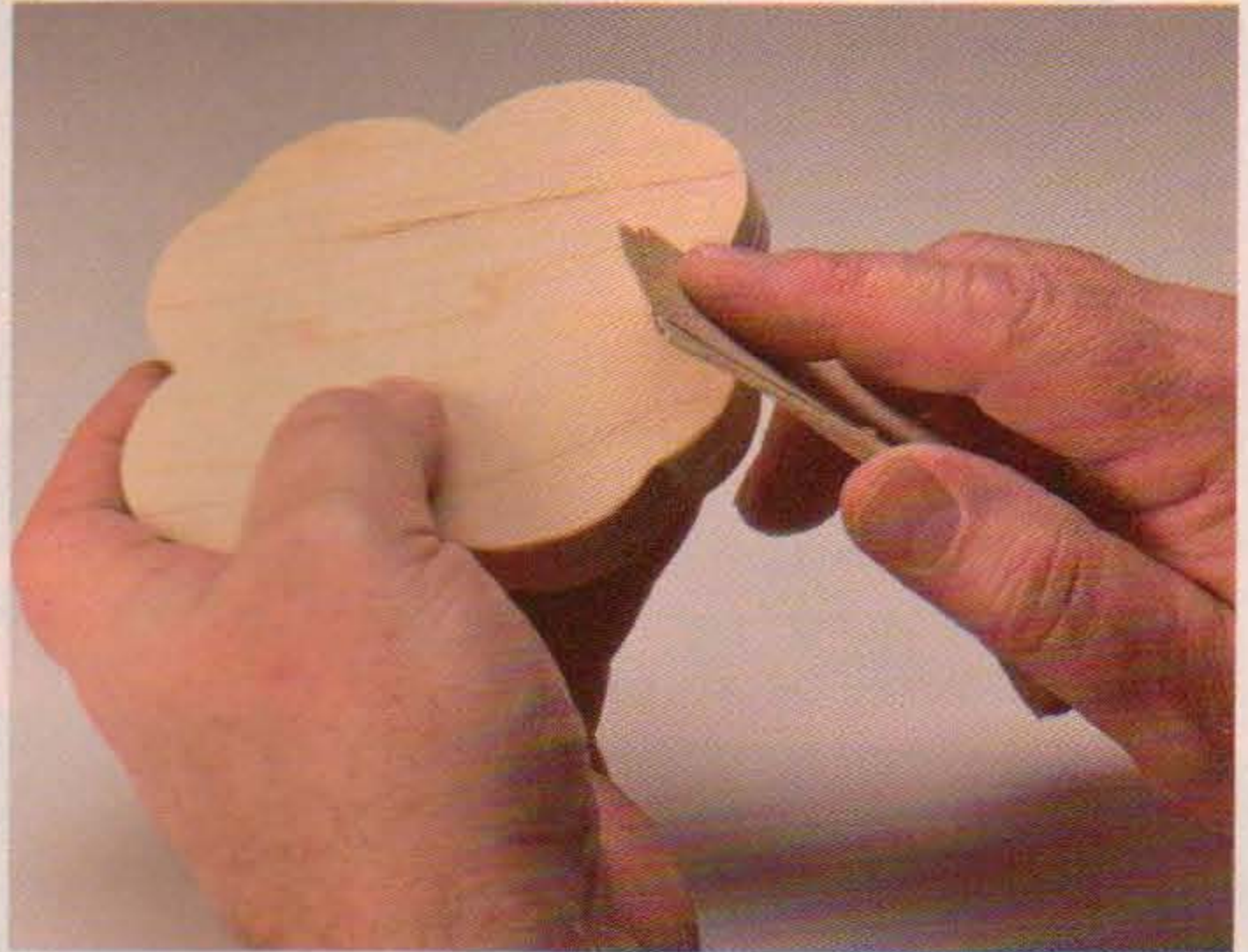
▲ **Step 3: Cut the box sides.** Attach the box sides pattern to 3/4" to 1 1/4" (19mm to 32mm)-thick stock. Drill a blade-entry hole and then, using a #7 blade, cut the inside line only. Do not remove the pattern. Discard the center piece. Using wood glue, glue the box side piece to the 1/4" (6mm)-thick bottom blank, leaving a small margin around the pattern. Clamp and let dry. Cut around the outside pattern line, cutting through both layers.

### TIP CUTTING SMALL BLANKS

*Because the petal blanks are small, you may find it helpful to clamp them between spare blocks of stock so you have a larger piece to hold while cutting. Do not clamp the pieces so tightly that the pressure interferes with the blade moving through the kerf.*

▲ **Step 4: Cut the lid.** Attach the lid pattern to a 1/4" (6mm)-thick blank. Drill a blade-entry hole and cut the inside line with a #5 reverse-tooth blade. This piece becomes the lid rim. Do not remove the pattern. Glue the rim to the 1/4" (6mm)-thick lid blank and let the glue dry. Cut along the outside pattern line, cutting through both layers.

## DOGWOOD BOX: FINISHING THE PROJECT



▲ **Step 5: Sand the pieces.** Gently smooth the petals and leaves using fine-grit sandpaper. Sand the box and lid until smooth. Round the lower box edge and upper and lower lid edges with a round-over bit or by hand with sandpaper. Wipe or vacuum the pieces to remove all of the sanding dust.

▲ **Step 6: Finish the box.** Following the blossom placement diagram and using wood glue, glue the petals and leaves to the top of the box. Clamp the centers of the petals only and let dry. Apply your choice of finish to the box. Line the box with felt or velvet if desired.

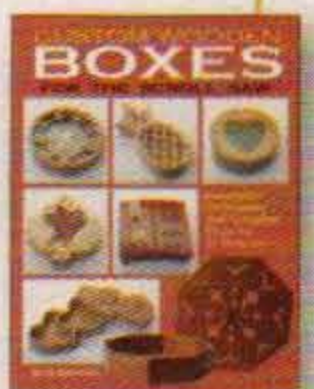
## Further Reading

### Custom Wooden Boxes for the Scroll Saw

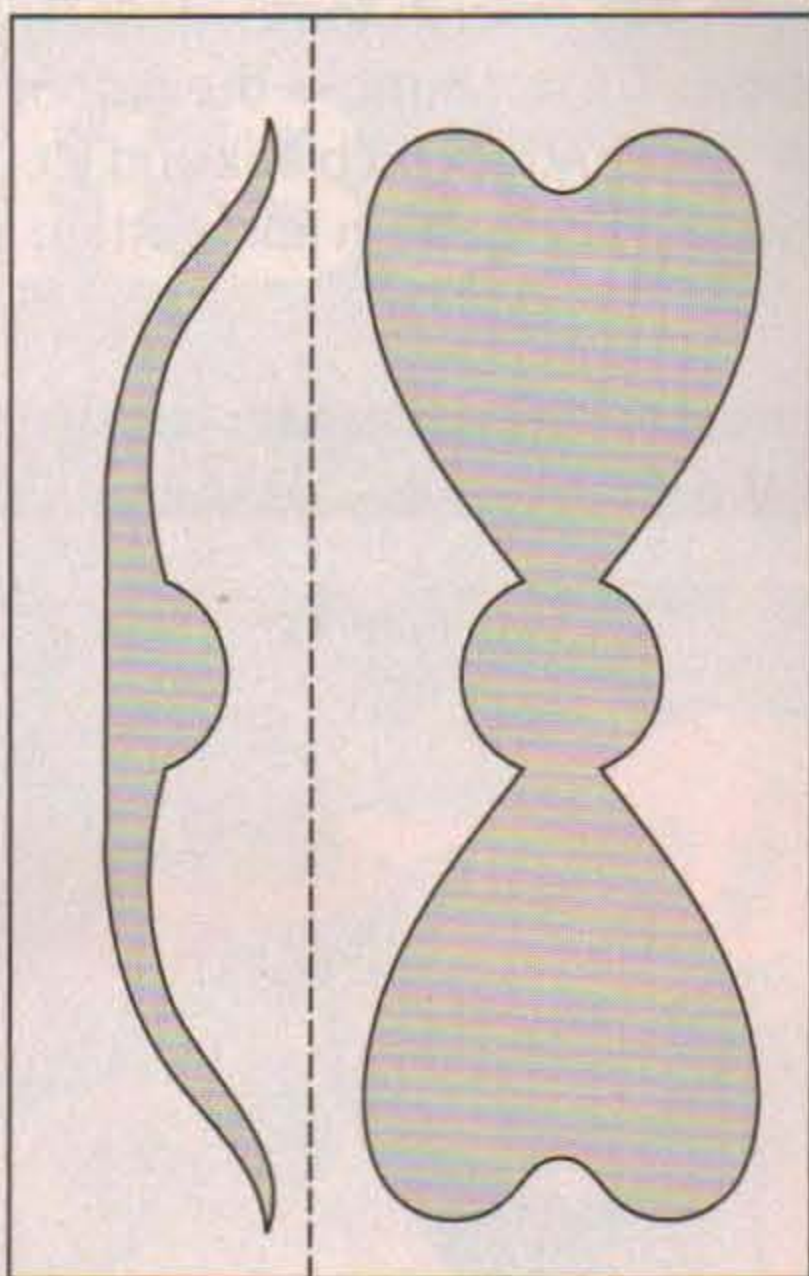
By Diana Thompson

*Step-by-step instructions show you how to create classical and whimsical boxes using just a scroll saw. Additional instructions explain common woodshop equipment, such as the band saw and router.*

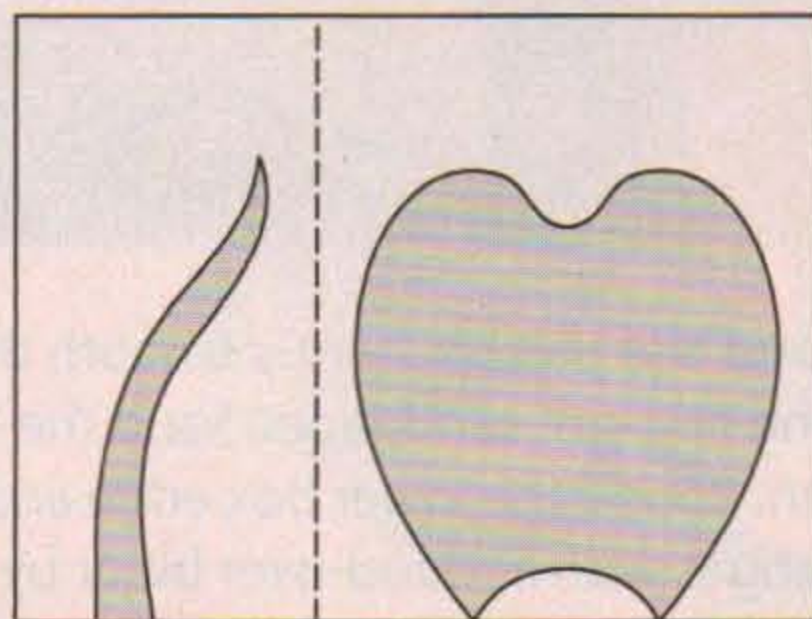
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## Dogwood box patterns

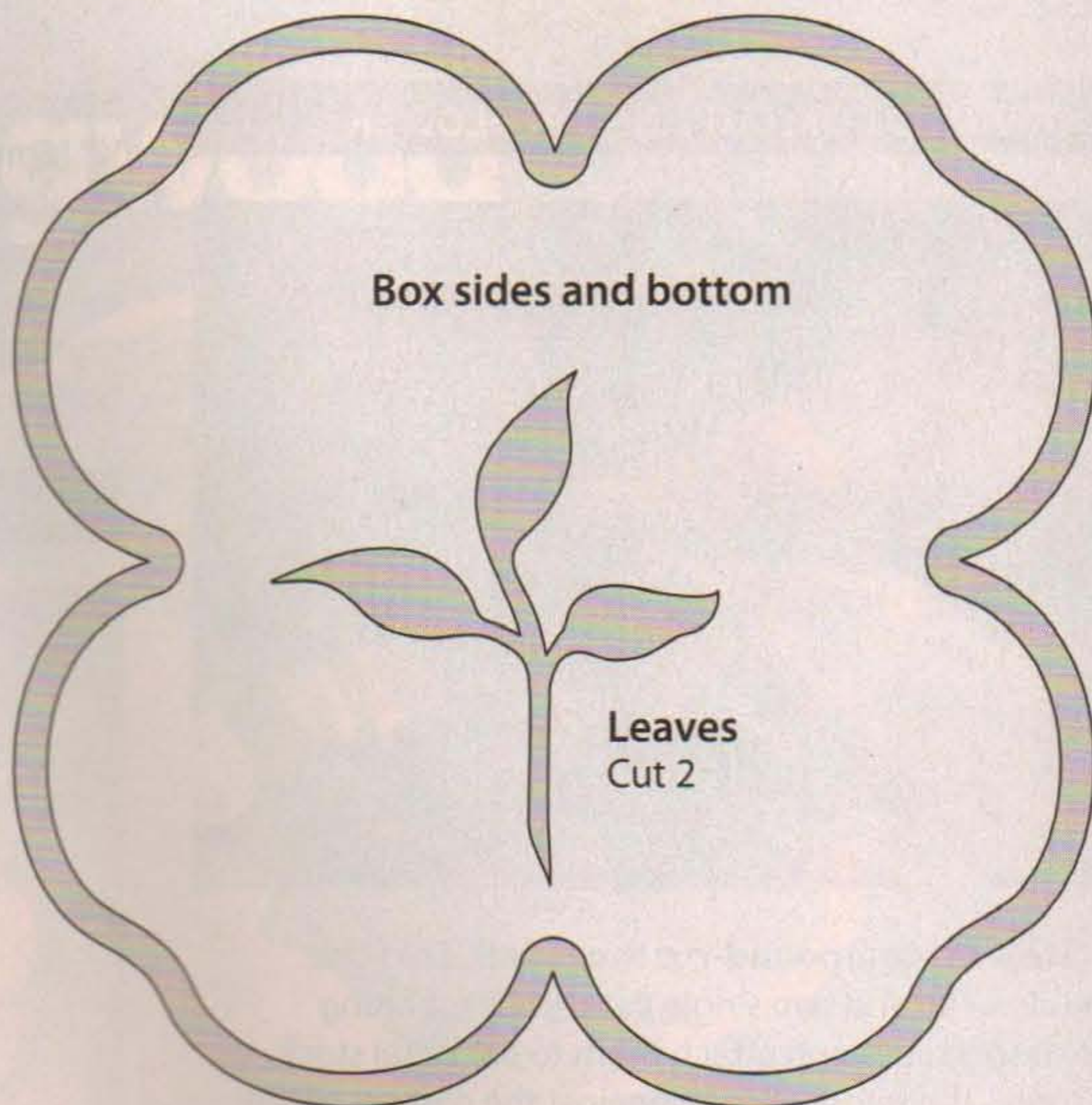


Double petal - cut 1



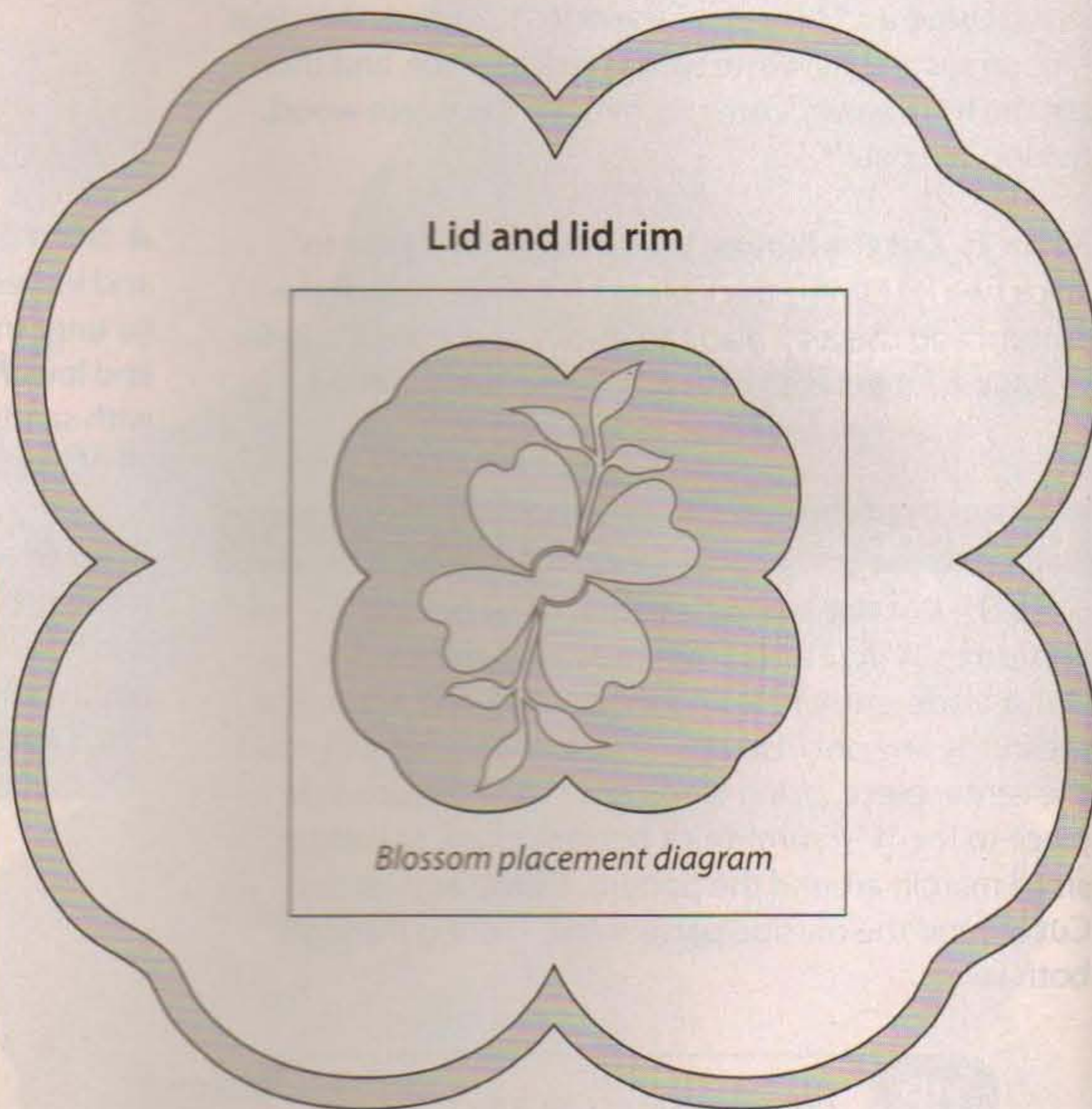
Single petal - cut 2

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Box sides and bottom

Leaves  
Cut 2



Lid and lid rim

Blossom placement diagram

### Materials:

- Ambrosia maple,  $\frac{3}{4}$ " to  $1\frac{1}{4}$ " (19mm to 32mm)-thick: box sides,  $4\frac{1}{4}$ " x  $4\frac{1}{4}$ " (108mm x 108mm)
- Ambrosia maple,  $\frac{1}{4}$ " (6mm)-thick: box bottom,  $4\frac{1}{4}$ " x  $4\frac{1}{4}$ " (108mm x 108mm); box lid, 2 each  $4\frac{1}{2}$ " x  $4\frac{1}{2}$ " (114mm x 114mm)
- Red cedar,  $\frac{3}{4}$ " (19mm)-thick: petals,  $1\frac{1}{4}$ " x  $6\frac{1}{8}$ " (32mm x 156mm)
- Red cedar,  $\frac{1}{8}$ " (3mm)-thick: leaves, 2 each 2" x  $2\frac{1}{4}$ " (51mm x 57mm)
- Spray adhesive

### Materials & Tools

- Tape: double-sided; clear
  - Sandpaper: assorted
  - Wood glue
  - Finish of choice
  - Felt or velvet (optional, box lining)
- Tools:**
- Blades: #5, #7, #5 reverse-tooth
  - Drill and bits: assorted small
  - Router and round-over bit (optional)
  - Clamps

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



Diana Thompson of Theodore, Ala., is the author of numerous articles and books about compound cutting. Contact Diana, see more of her work, and buy patterns at [www.scrollsawinspirations.com](http://www.scrollsawinspirations.com).

# Build a Victorian Fretwork Box



## **Intricate design highlights your scrolling skills**

*By Sue Mey  
Cut by Norm Nichols*

Boxes make delightful gifts. The delicate filigree design featured on this project looks impressive, but is easy to complete if you approach it one fret at a time. Cut this project from hardwood for a beautiful keepsake, or use plywood and stain the assembled project for a more durable box.

The patterns provided use butt joints for assembly. To hide the end grain on the box sides, cut four long sides and cut miters with a table saw or sand a 45° angle on the ends. Cut a solid lid liner from matching or contrasting wood, or create a narrow ring for the lid liner so the top is open and the box can be used for potpourri.

### Making the box

Stack the blanks for the long sides and short sides. Secure each stack using small pieces of double-sided tape. Cover the stacks, as well as the lid blank, with masking tape. Use spray adhesive or a glue stick to attach the patterns.

Use a  $\frac{3}{32}$ " (2.5mm)-diameter bit to drill blade-entry holes. Switch to a  $\frac{1}{32}$ " (1mm)-diameter bit to drill blade-entry holes for the smallest openings. Use a utility knife to remove the burrs created by drilling the holes. Use a #5 reverse-tooth blade for the stacked pieces and a #3 reverse-tooth blade for the lid, lid liner, and box bottom. Cut the frets first, and then cut slightly outside of the perimeter line.

Use a disc sander to sand the straight edges of the pattern pieces up to the pattern lines. Carefully pry apart the stacked blanks by inserting a utility knife blade between the layers. Remove the tape and patterns. Sand

the work pieces by hand until smooth. Remove all of the sanding dust using a hard-bristled paintbrush.

Arrange the parts on a flat surface and dry-assemble them to make sure they fit. Cut or sand the pieces until all of the pieces fit together properly. Glue and clamp the sides to the outside of the bottom. Remove any glue squeeze-out with a damp cloth or utility knife blade. Reinforce the joints with small brads. The brad holes disappear if you apply an oil finish and immediately sand with 320-grit sandpaper. If you don't want to drive brads through the sides, increase the size of the bottom by  $\frac{1}{4}$ " (6mm) on both sides. Cut a  $\frac{1}{8}$ " (3mm) wide rabbet around the inside bottom of the box, and glue and screw the bottom into the rabbet. Center and glue the liner to the inside of the lid.

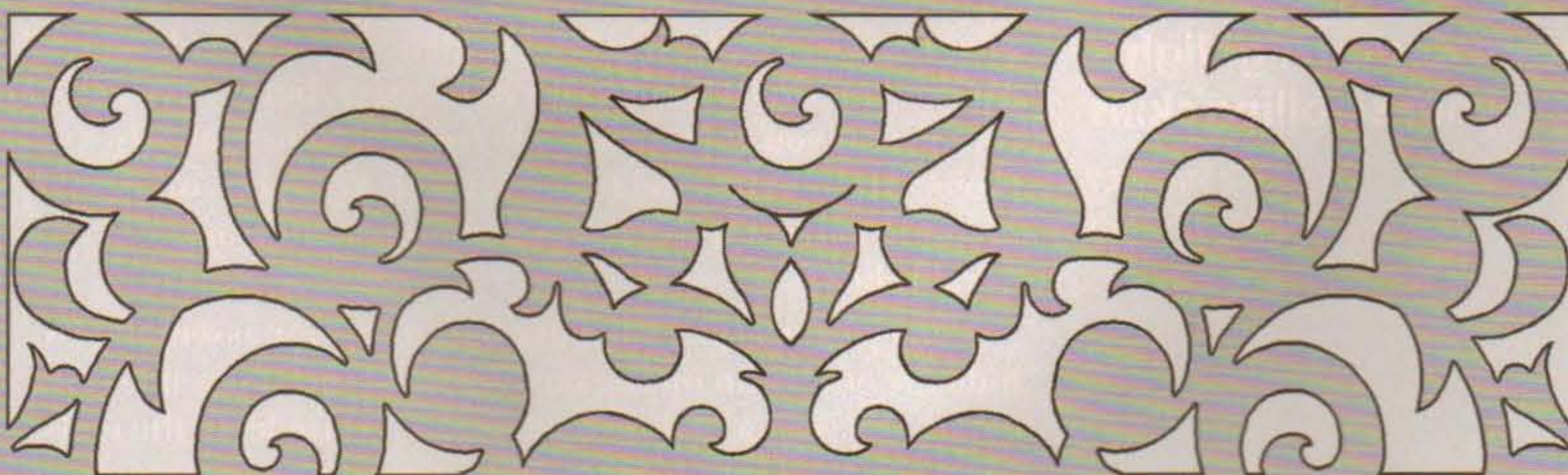
To finish the project, stain any plywood parts, and then apply several thin coats of clear spray varnish to all surfaces of the box.

### Victorian box patterns

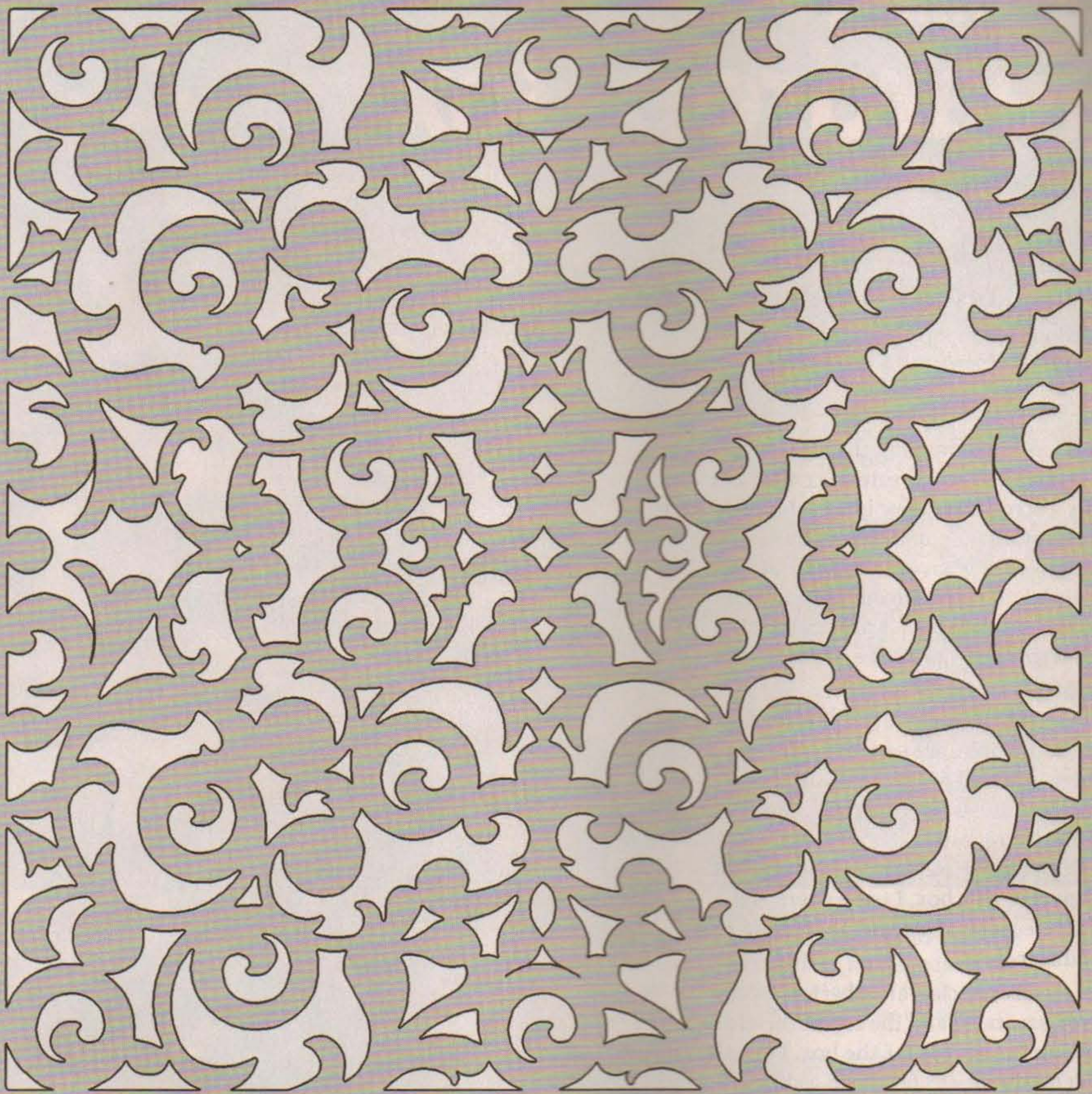
Long box side - cut 2



Short box side - cut 2



## Box lid - cut 1



### Materials:

- Padauk, 1/4" (6mm)-thick: lid, 7 1/2" x 7 1/2" (191mm x 191mm); short sides, 2 each 2 3/4" x 7" (70mm x 178mm); long sides, 2 each 2 3/4" x 7 1/2" (70mm x 191mm)
- Baltic birch plywood, 1/4" (6mm)-thick: bottom, 7" x 7" (178mm x 178mm)
- Padauk, 1/8" to 1/4" (3mm to 6mm)-thick: lid liner, 7" x 7" (178mm x 178mm)
- Tape: masking and double-sided
- Temporary-bond spray adhesive or glue stick
- Sandpaper: assorted grits
- Wood glue

- Stain or oil finish (optional)
- Small brads or small screws
- Clear spray varnish

### Tools:

- Blades: #3, #5 reverse-tooth

### Materials & Tools

- Drill and bits: 1/32" (1mm)- and 3/32" (2.5mm)-diameter
- Utility knife
- Disc sander
- Clamps
- Router and bits: 1/8" (3mm)-radius rabbet bit (optional)



Sue Mey lives in Pretoria, South Africa. To see more of her work, including a variety of patterns, special offers, and pattern-making tutorials available for purchase, visit [www.scrollsawartist.com](http://www.scrollsawartist.com). Sue can be contacted at [suem@storage.co.za](mailto:suem@storage.co.za). Her first pattern book, *Lighted Scroll Saw Projects*, is available from [www.schifferbooks.com](http://www.schifferbooks.com) and other outlets.

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

# Scrolling a Teardrop Box

**Stylish design is a miniature version of popular band saw boxes**

*By Thomas Haapapuro*

*Process photography by Greendoor Imaging*

The process of making these impressive boxes is simple. You can create the entire box using only a scroll saw, a few blades designed for thick wood, and sandpaper. The boxes require a relatively low investment in time and materials. Create one out of beautifully figured wood and tuck a special piece of jewelry into one of the drawers for a unique presentation.

Softer woods, such as pine, cedar, and soft maple, are easy to sand and shape, and give nice results. Hardwoods, such as walnut, cherry, and oak, are also acceptable, but require more time to cut, sand, and shape. For this box, I use eastern red cedar because of its workability and rich reddish color.

Check the clearance between your scroll saw table and the top of the blade before cutting the boards for the box. Push the cutting arm on the saw as far down as it will go and measure the distance with a ruler. My saw has a clearance of  $3\frac{1}{4}$ ", so the maximum thickness for my box is 3". You can adjust the thickness of your box to match the clearance of your saw by adding extra wood or using less wood. Once you've determined the dimensions suitable for your saw, cut the blanks to size. Make sure your blade is square to the saw table, and don't push the wood or bow the blade. If the cuts are not square, your drawers will not function correctly.

Once you understand the basic techniques, experiment with different shapes and sizes. You can easily adjust the size of the drawers or height of the box to match your specific needs. You are limited only by your imagination and the size of your scroll saw.



## BOX: PREPARING THE STOCK



1

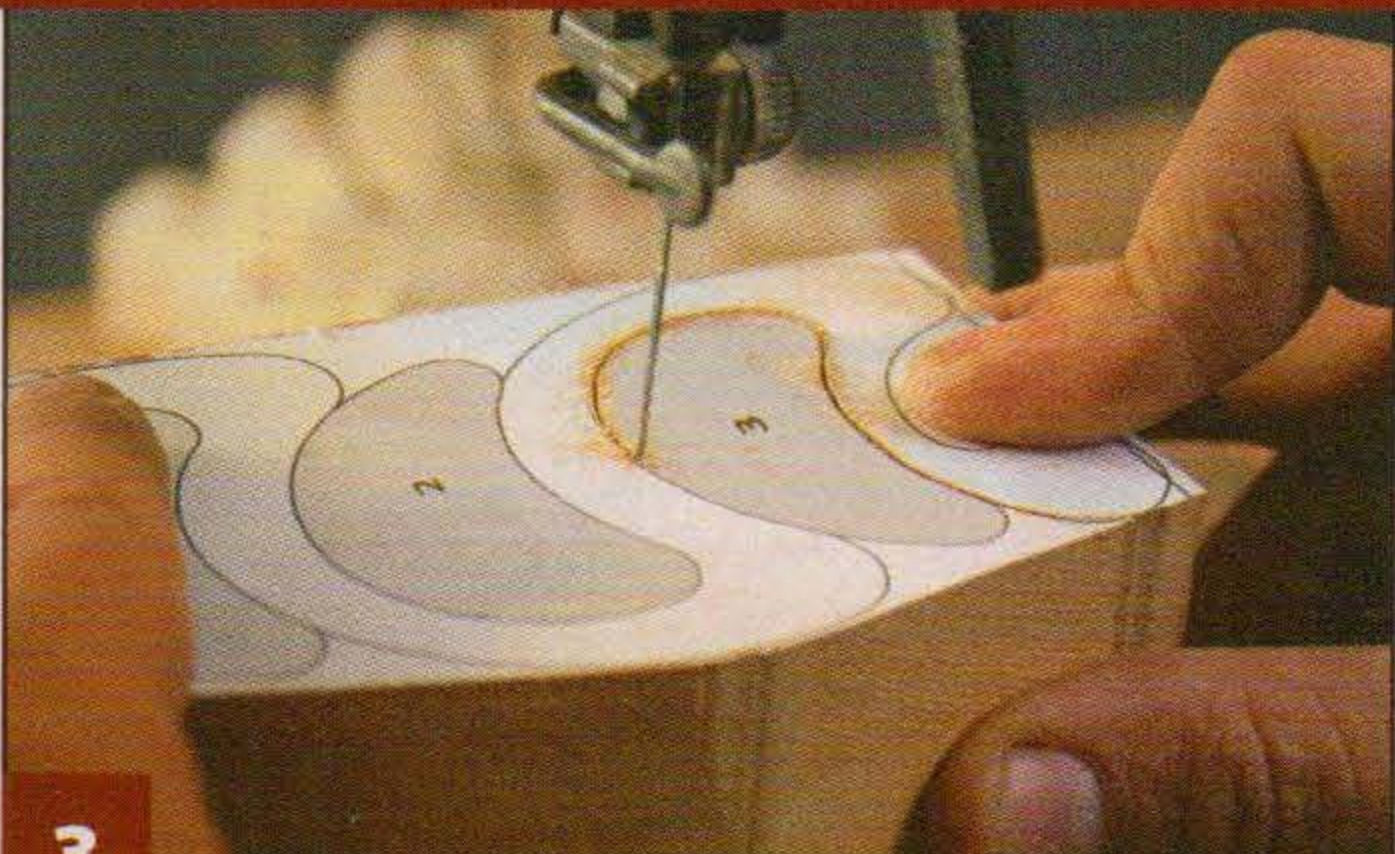
**Prepare the stock.** Spread wood glue evenly over the inside faces of the two outer boards and both faces of the two center boards. Omit one of the boards to accommodate the capacity of your scroll saw if necessary. Clamp the boards tightly together and allow them to dry for at least one hour. Attach Pattern A to the block.



2

**Cut the back.** Draw a line  $\frac{1}{4}$ " (6mm) in from the back of the block. Cut along this line with a blade designed for cutting thick wood. Set the saw speed as fast as possible. Rip cuts like this take time on a scroll saw, so do not rush. This cut can also be made with a band saw or table saw. Set the back aside.

## BOX: CUTTING THE DRAWERS



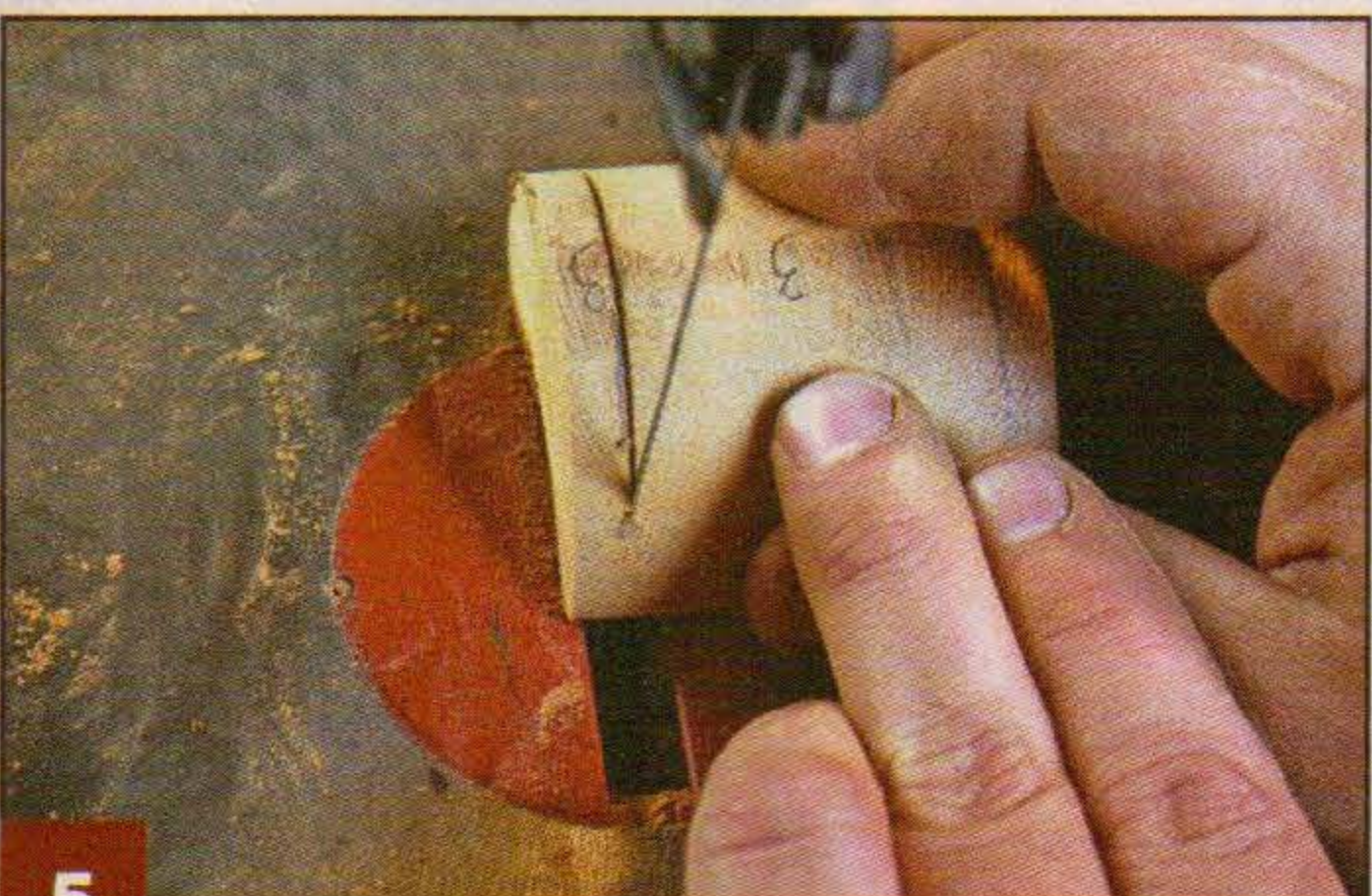
3

**Cut the drawers.** Cut the drawers using a thick wood blade. Follow only the solid pattern lines to remove the gray shaded areas. Do not cut around the perimeter of the box. Leave the waste wood intact to help support the box sides. Take your time and be careful as you cut.



4

**Mark the drawers.** You will cut the drawers into three sections. Label the drawers 1 through 3 and mark the same number on each drawer in the front, middle, and back. These numbers will help keep the pieces organized. Glue and clamp the back panel cut in Step 2 onto the rear of the box sides.



5

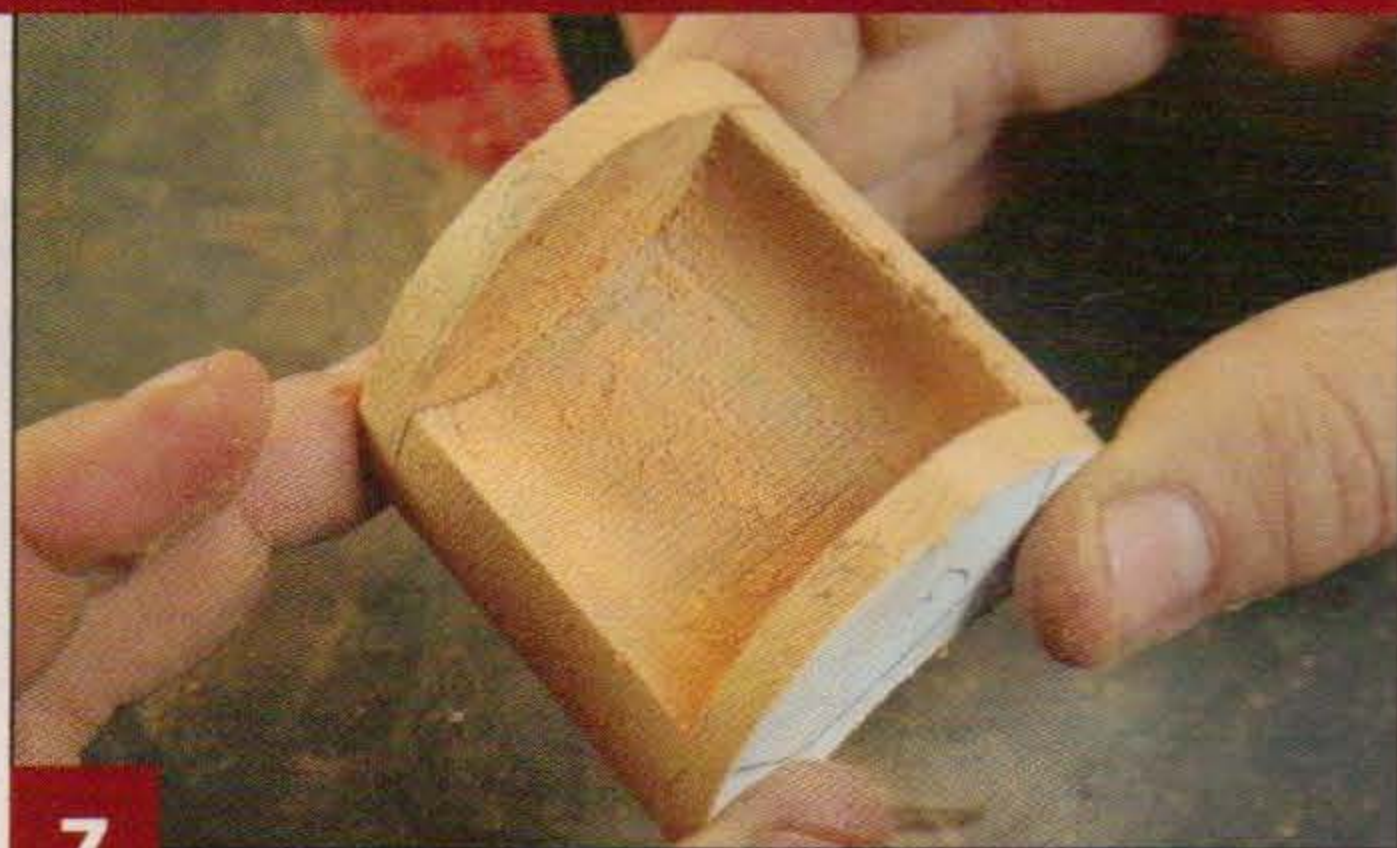
**Separate the drawers.** Draw lines  $\frac{1}{4}$ " (6mm) in from the front and back of each drawer. Cut along these lines to separate the drawer into three sections. Make sure each piece is labeled with the drawer number.



6

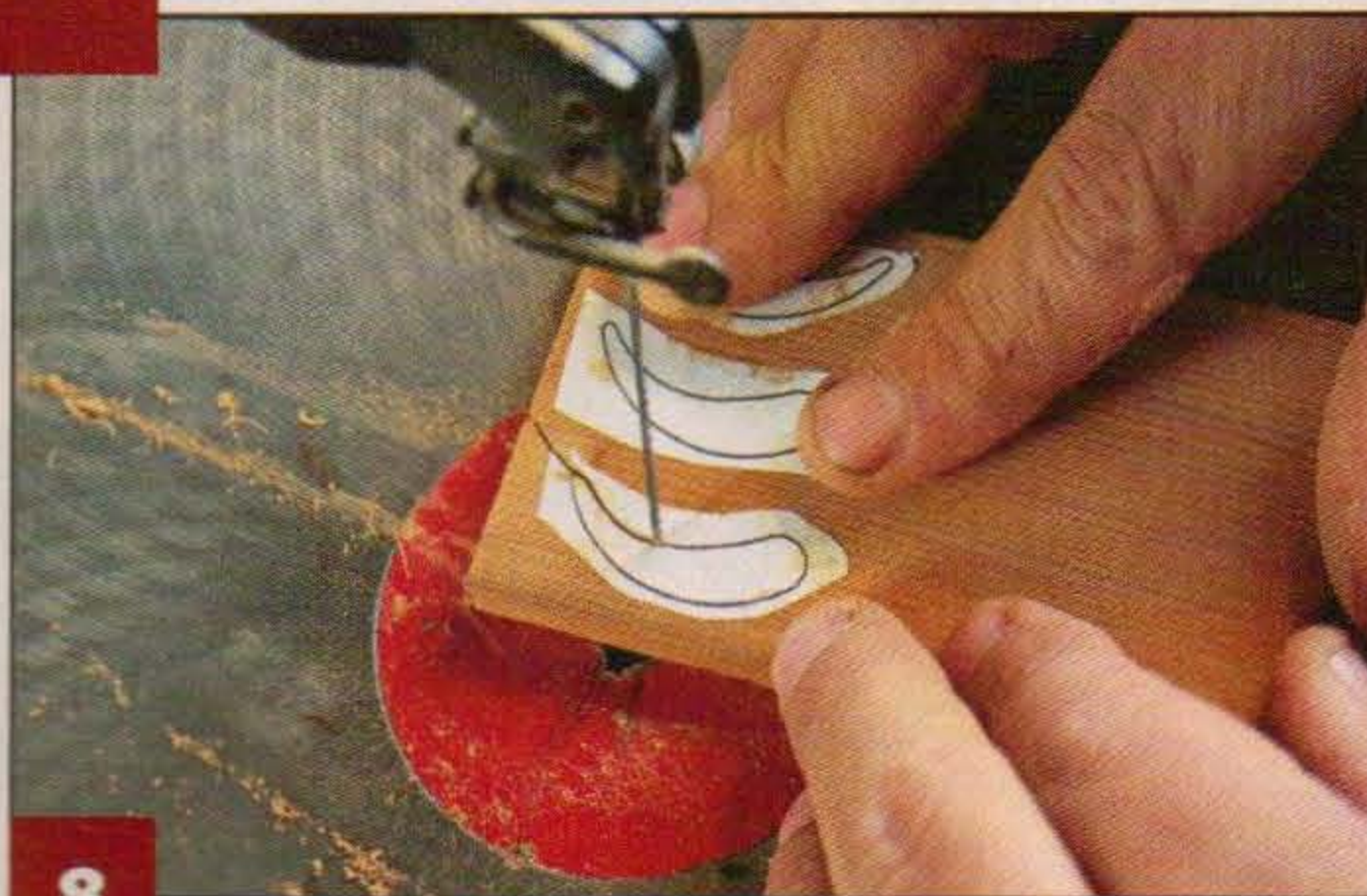
**Cut the drawer pockets.** Trace or attach the drawer-pocket patterns onto the middle section of each drawer. Cut along the solid lines and discard the scrap. Remove the patterns, and then sand the inside of the pockets with 150-grit sandpaper.

## BOX: ASSEMBLING THE PROJECT



7

**Assemble the drawers.** Use the penciled numbers to make sure you have the correct front and back for each middle section. Spread glue evenly on both sides of the middle section and clamp the front and back in place on each drawer.



8

**Cut the drawer pulls.** Attach the drawer-pull patterns to the appropriate stock. Tilt the left side of the saw table down 15° and follow the directional arrows as you cut the drawer pulls. The pattern side of the pulls will be glued to the drawers.



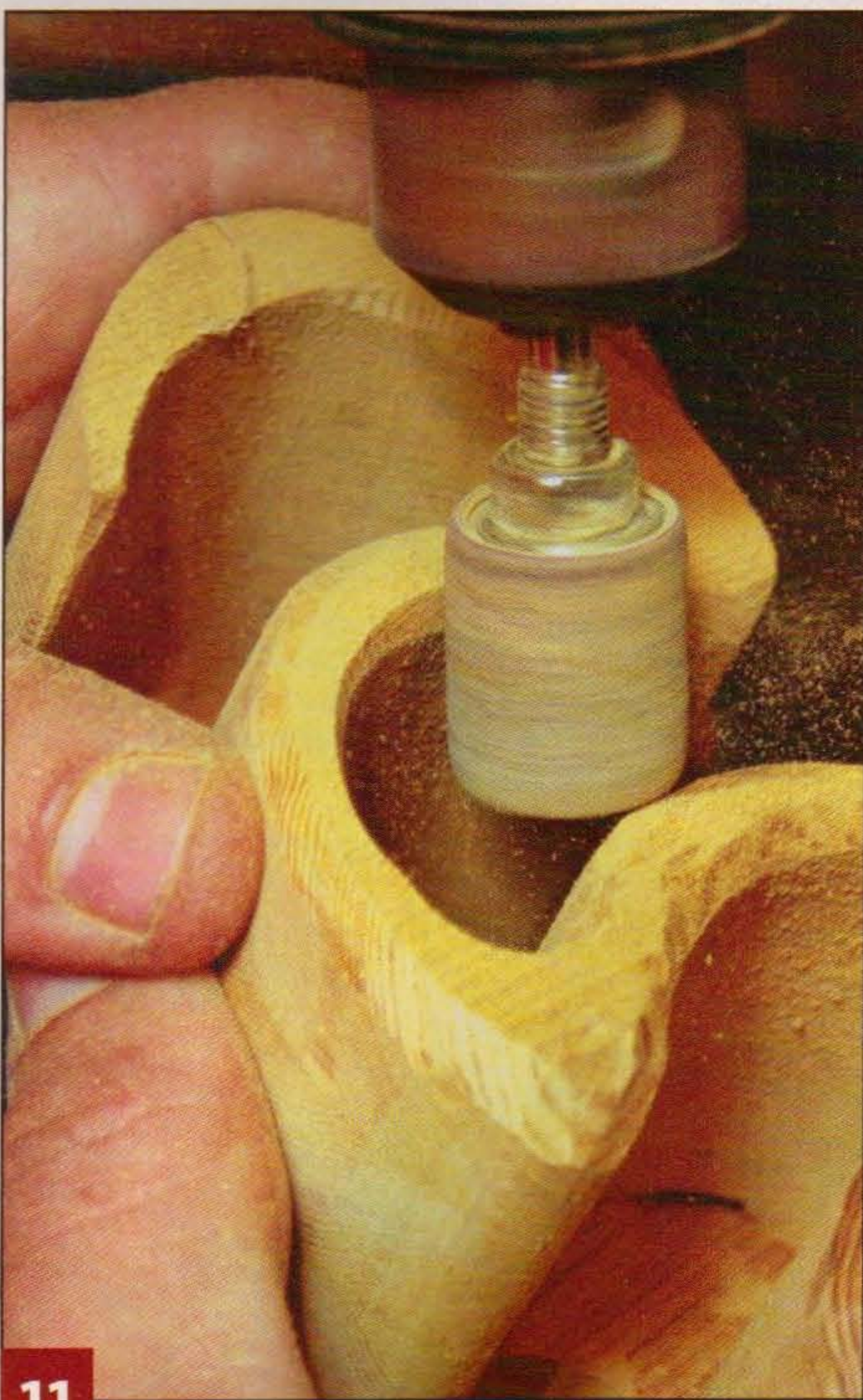
9

**Sand the drawer pulls.** Remove the patterns from the drawer pulls. Smooth the pulls with 150-grit sandpaper. Attach Pattern B to the box blank, aligning the drawer openings with the dashed lines on the pattern.



10

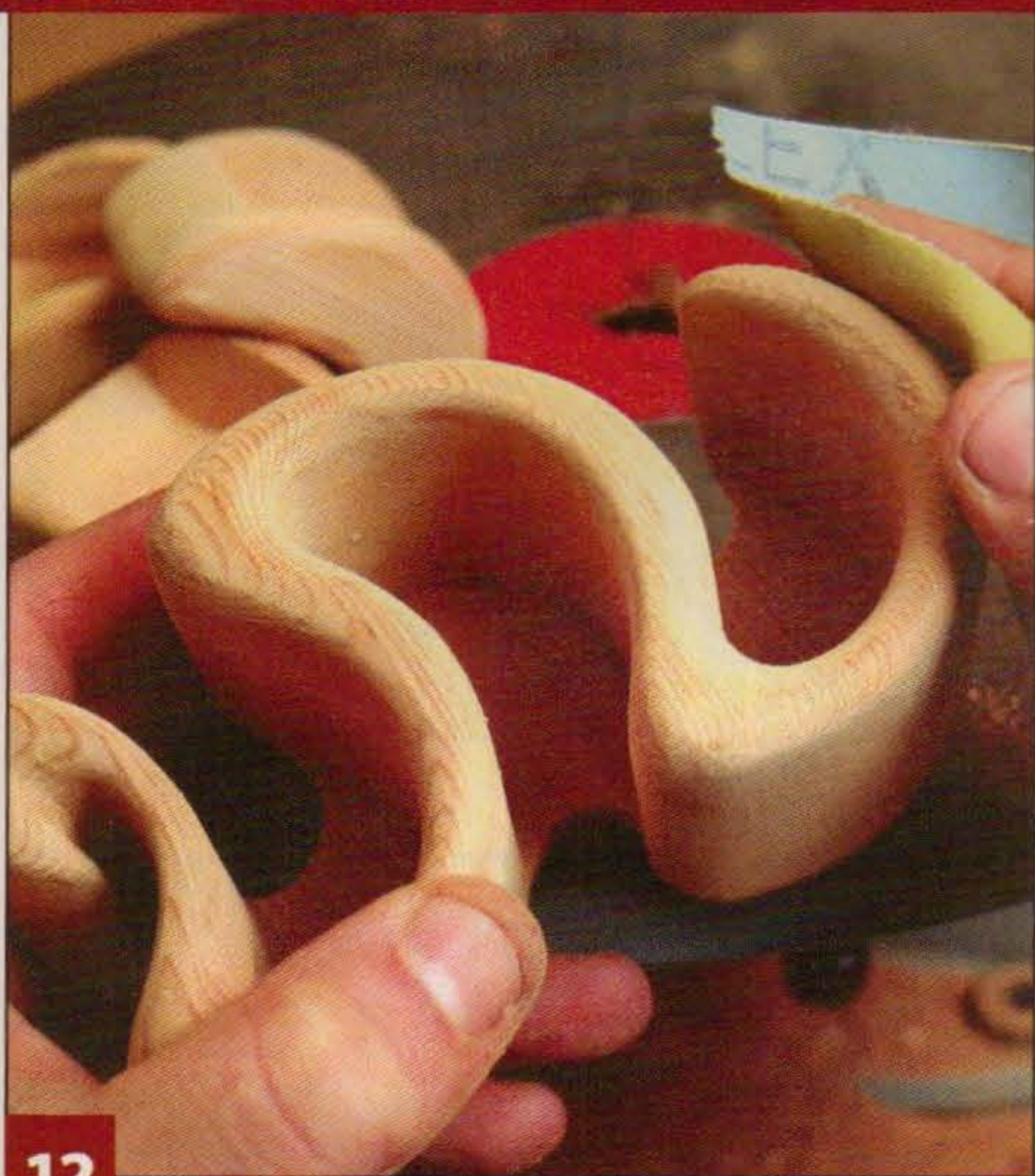
**Cut the box sides.** Cut along the solid pattern lines. You are cutting through both the box sides and the back. Test the fit of the drawers, and then remove the patterns.



11

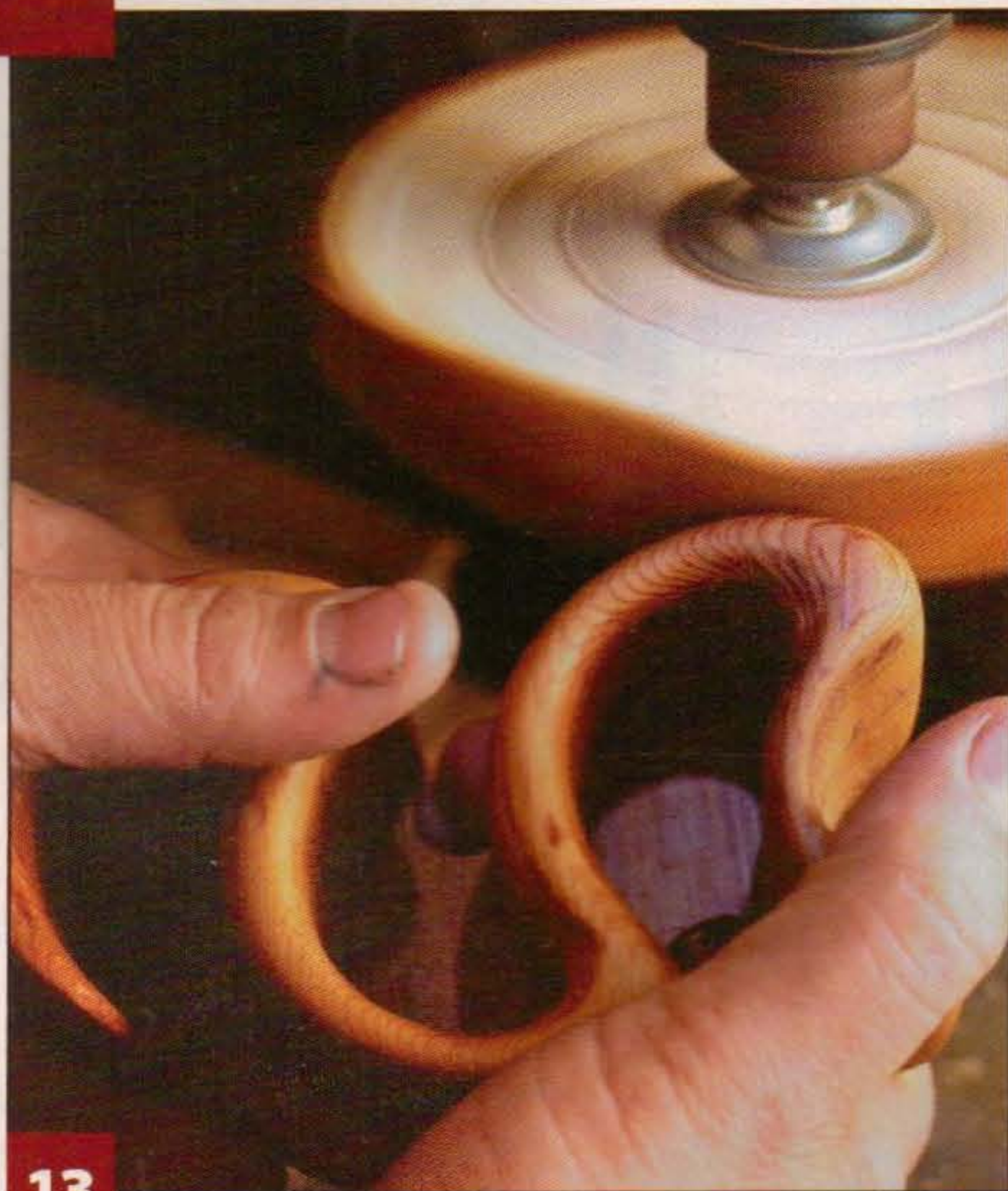
**Shape the pieces.** I use a 1" (25mm)-diameter sanding drum in a drill press. Rough-sand every corner and edge at a 45° angle. Don't be afraid to sand aggressively. The more you shape the piece, the better the box will look. Shape the box sides and the drawers.

## BOX: FINISHING THE PROJECT



12

**Sand the pieces smooth.** Hand-sand the box with progressively finer grits of sandpaper from 60 to 220 grit. I usually spend a couple of hours on this step. The more time spent smoothing the pieces, the softer the box will look. Remove the dust and attach the drawer pulls with wood glue.



13

**Apply the finish.** I apply several liberal coats of tung oil, wiping up the excess each time. When the oil is dry, buff it to a soft sheen with a buffer chucked in a drill press. I prefer to leave the inside of the drawers natural, but you can add flocking or a lining of your choice.



### Materials:

- Eastern red cedar,  $\frac{3}{4}$ " (19mm)-thick: box, 3 to 4 each 3" x 5 $\frac{1}{2}$ " (76mm x 140mm)
- Eastern red cedar,  $\frac{1}{4}$ " (6mm)-thick: drawer pulls, 3" x 3" (76mm x 76mm)
- Sandpaper: assorted grits
- Wood glue
- Spray adhesive
- Tung oil

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

### Materials & Tools

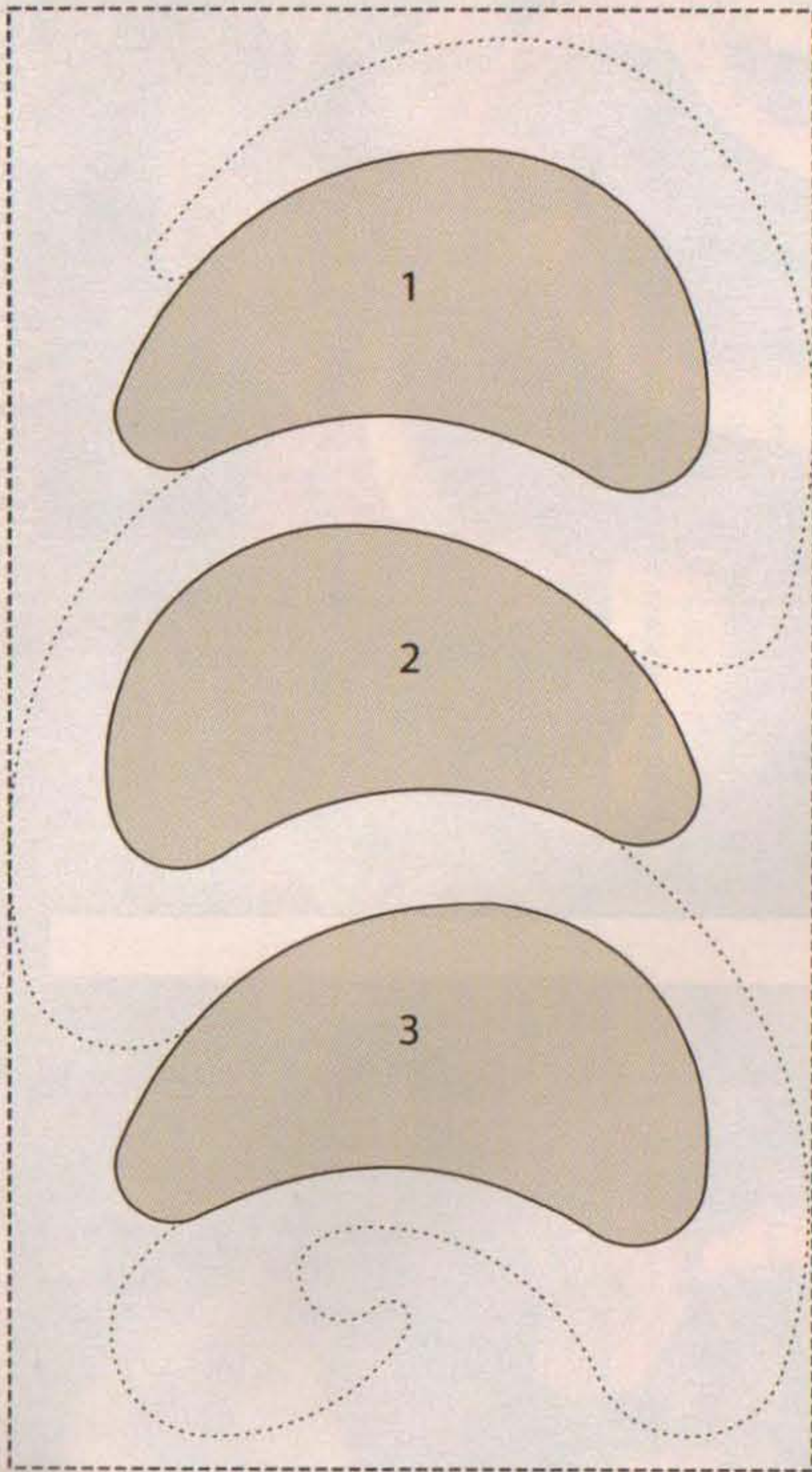
#### Tools:

- Blades: Olson thick wood blades
- Ruler
- Sanding drum: 1" (25mm)-diameter
- Drill press
- Clamps
- Buffing wheel for drill press
- Band saw or table saw (optional)

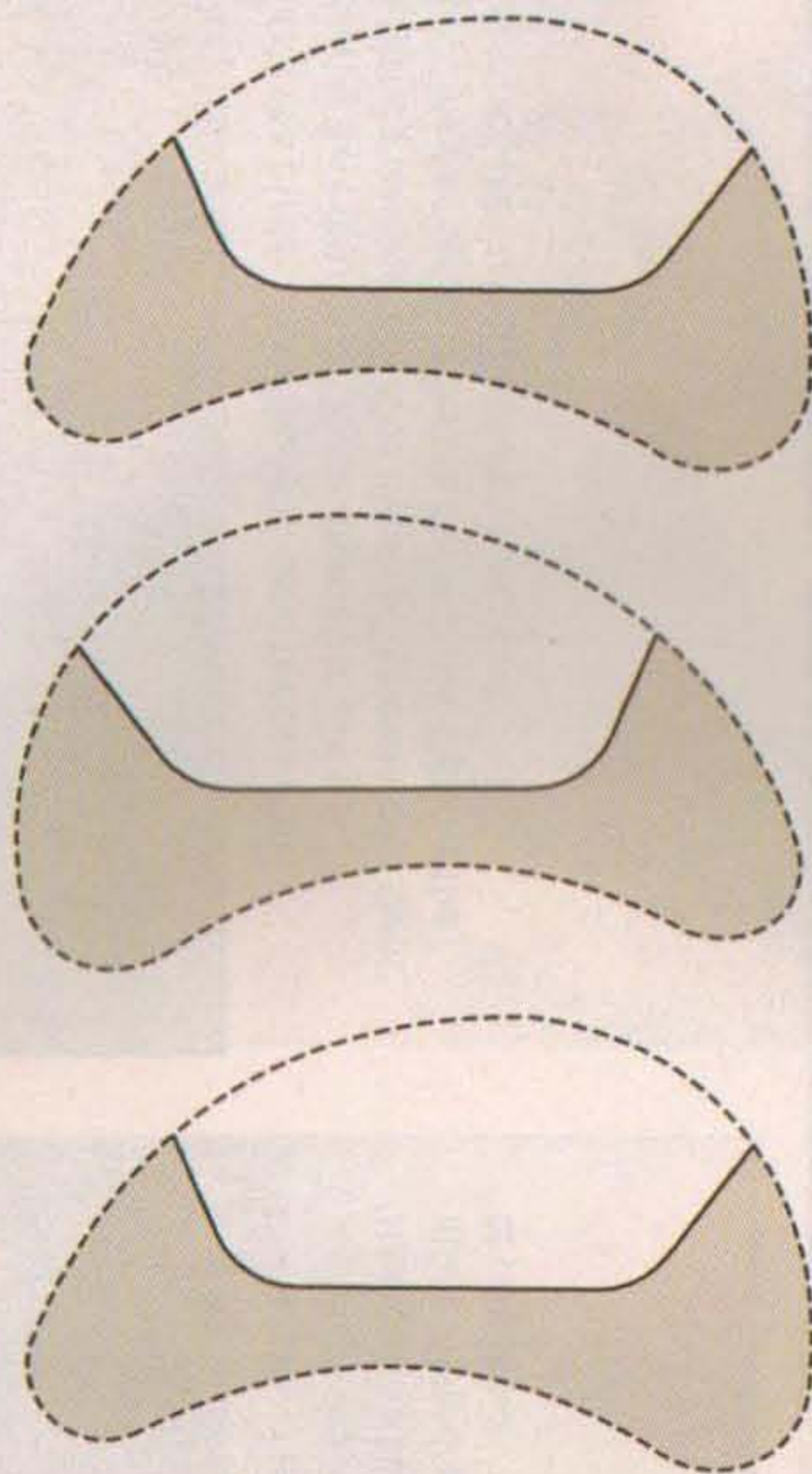


Thomas Haapapuro is a self-taught woodworker and sculptor who draws upon his education and experience as a landscape architect to fuse the organic shapes of nature with the pattern and balance of contemporary architecture. Thomas lives and works in Charlotte, N.C. For more of his work, visit [www.thaapdesigns.com](http://www.thaapdesigns.com).

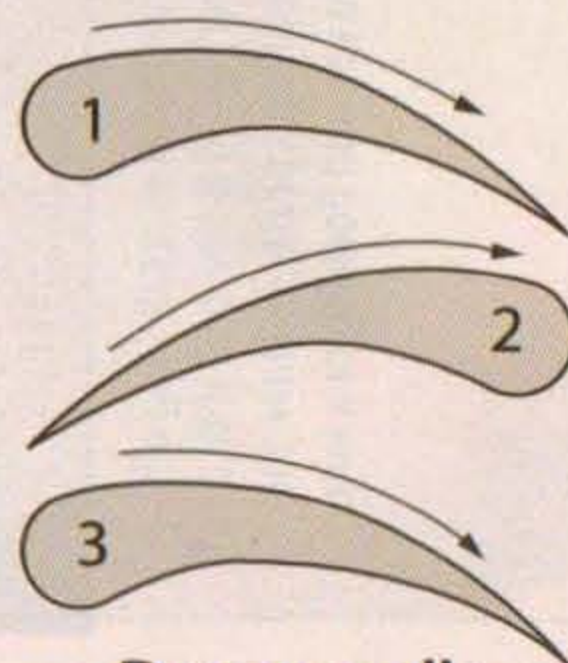
# Teardrop box patterns



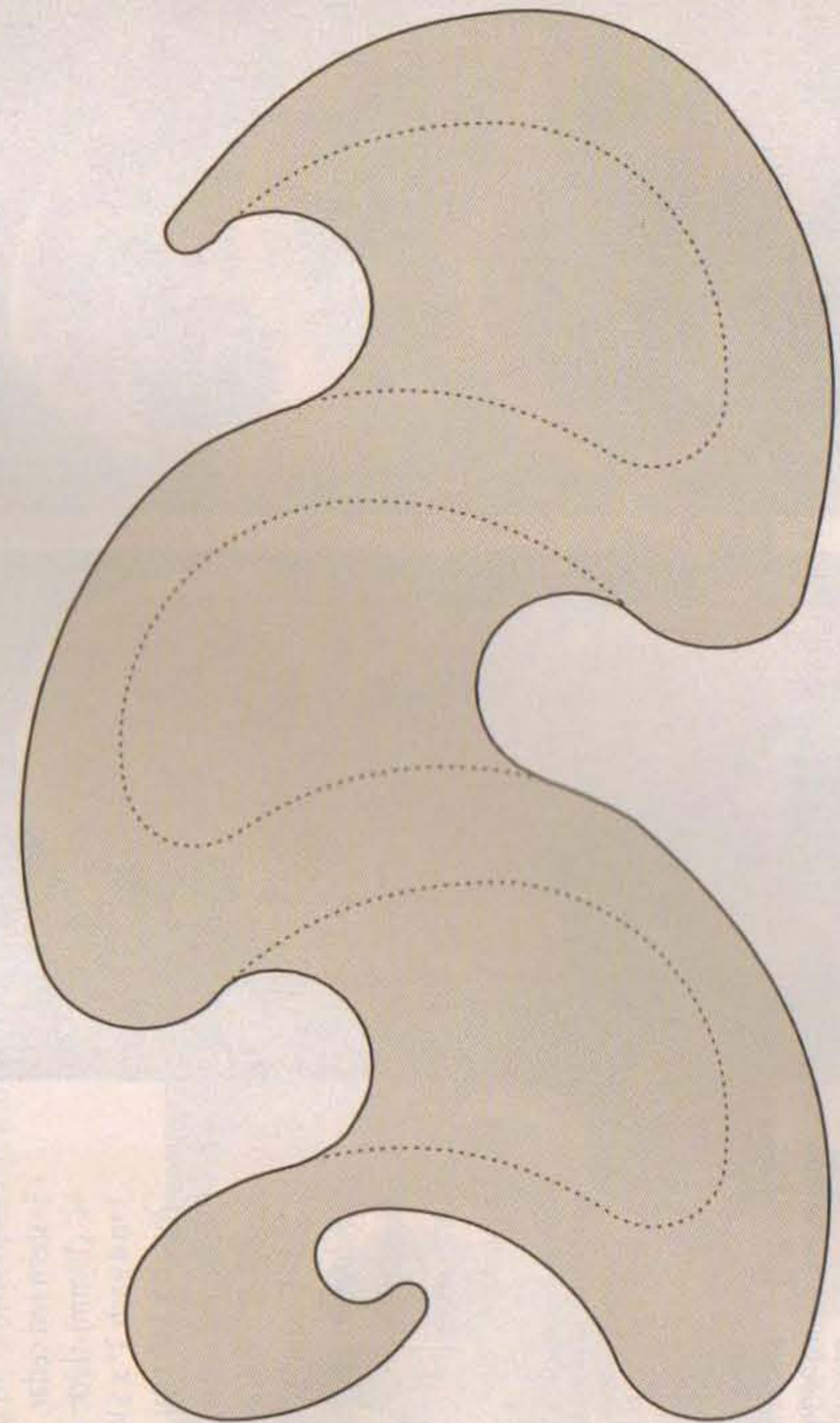
**Pattern A - drawers**  
Cut after trimming 1/4" off the blank for the back of the box



**Drawer pockets**  
Cut after trimming 1/4" off the front and back of the drawers

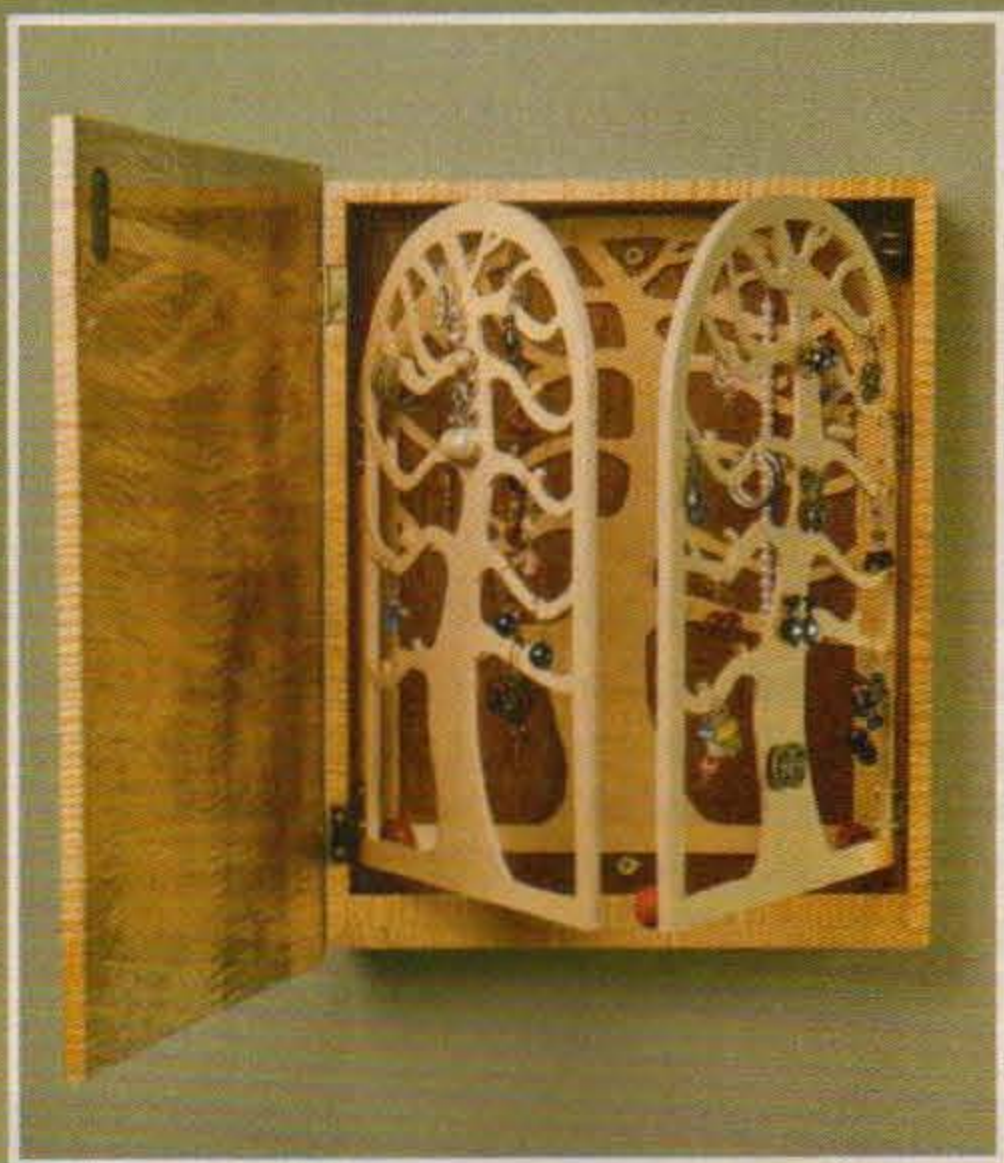
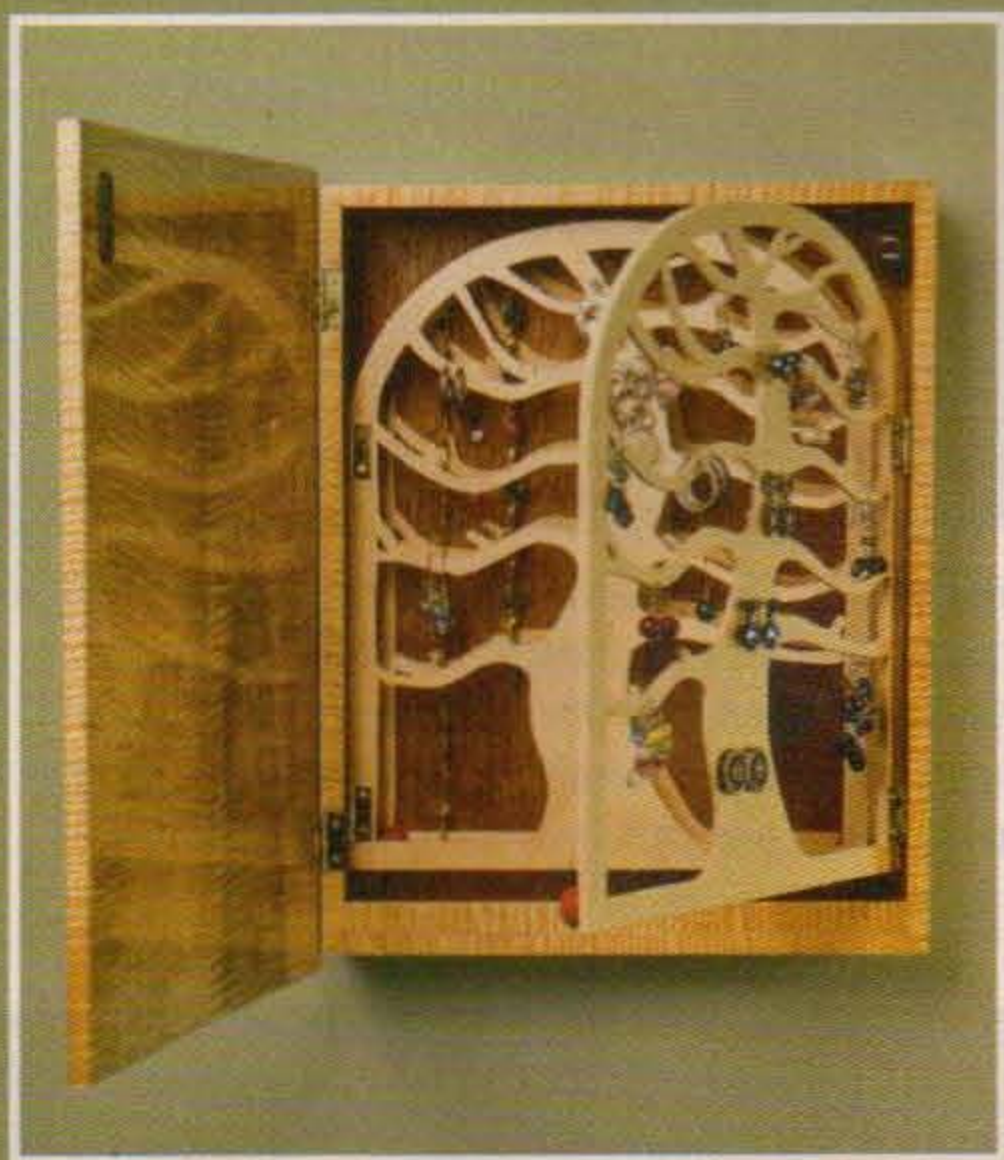


**Drawer pulls**



**Pattern B and box sides**  
Cut after gluing the back of the box onto the box sides

# Building an Earring Box



## Hinged tree design neatly stores hundreds of earrings

By David Sousa

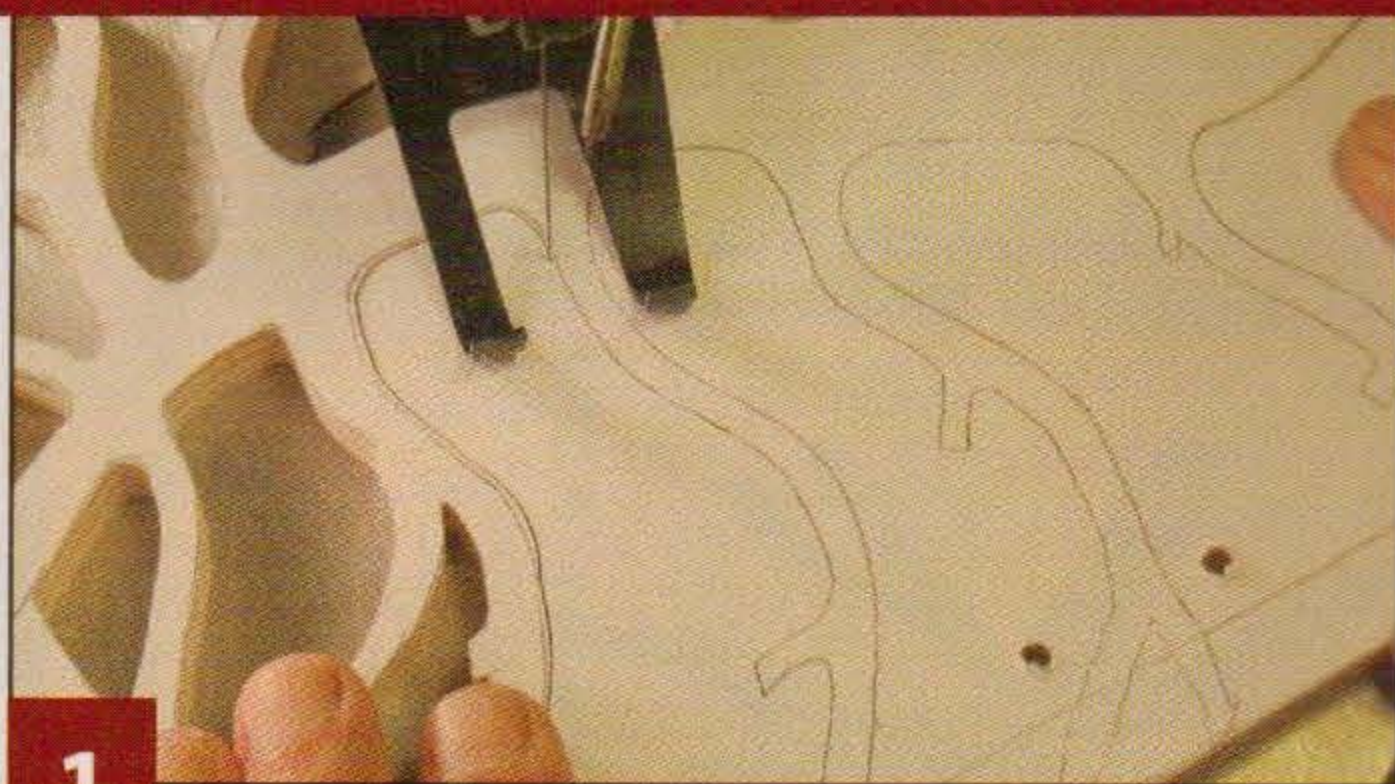
When my wife, Ruth, and I travel together, it has become a tradition for us to find a unique pair of earrings (sometimes two or three pairs) in every place we visit. Because each pair represents wonderful memories, there is no discarding them, so her collection has become substantial.

I got the idea for this box from a bronze earring tree Ruth had. It seems to me that earrings were meant to be stored on trees—the hanging fruit of the ears—but it would take a really big tree to organize all

of Ruth's earrings. Pondering this, a different kind of tree came to mind, along with a tree-themed, wall-mountable box to hold them.

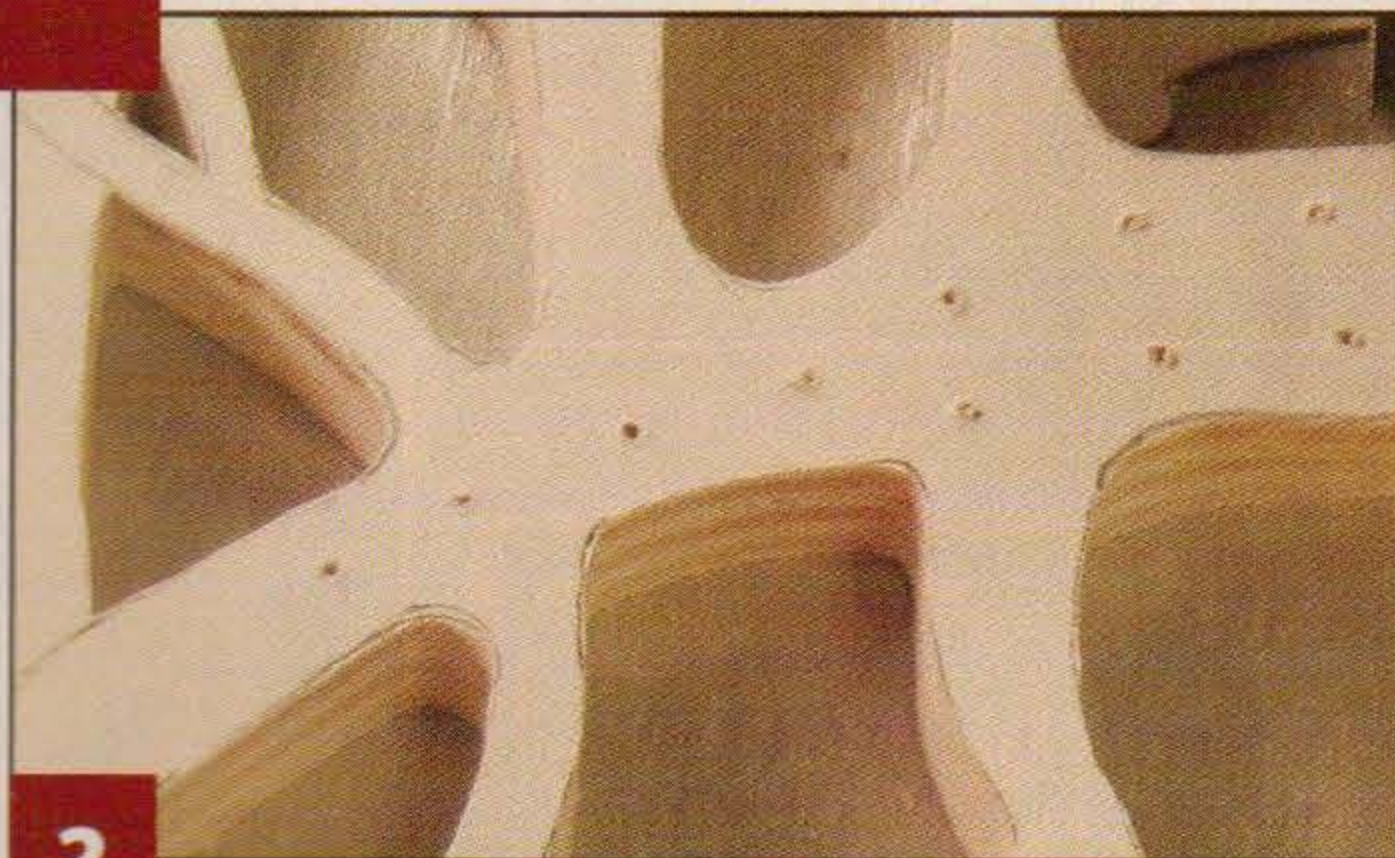
I stack-cut the interior trees from  $\frac{1}{8}$ "-thick birch plywood, and then cut slots in the branches to hold ear wires and drilled holes in the trunks for studs. The rear panel accommodates a few necklaces and bracelets, and the simple eye-screw hangers allow flexibility to add more if desired. A felt-lined catch space at the bottom holds rings, watches, etc.

## EARRING BOX: CUTTING THE TREE PANELS



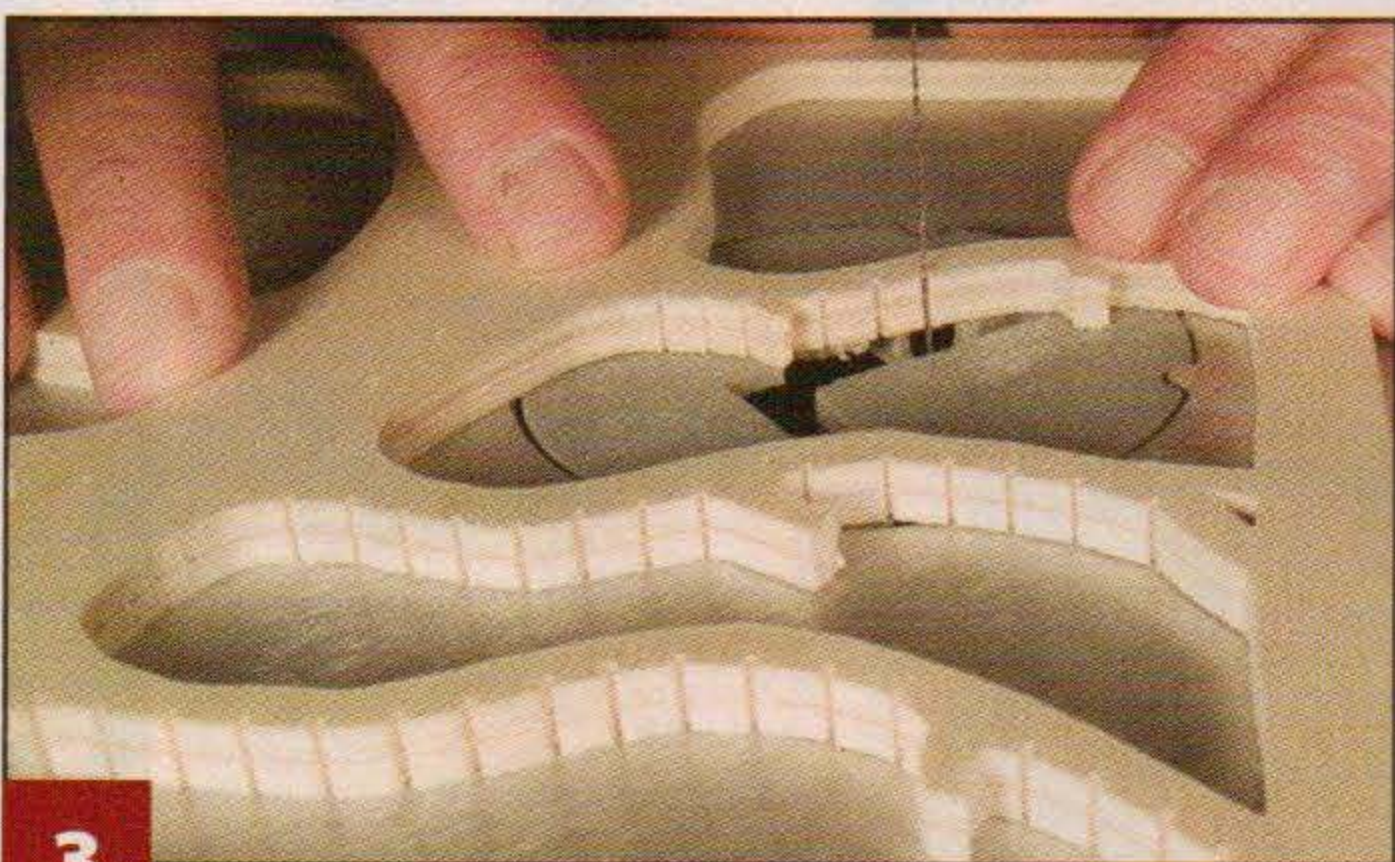
1

**Cut the interior trees.** Stack the three internal tree blanks together and wrap the stack with masking tape. Trim the pattern outside the outer arch line and attach it to the plywood stack, carefully aligning the bottom and sides. Drill blade-entry holes and cut the frets along the solid lines using a #5 blade. Then, cut the outside arch line.



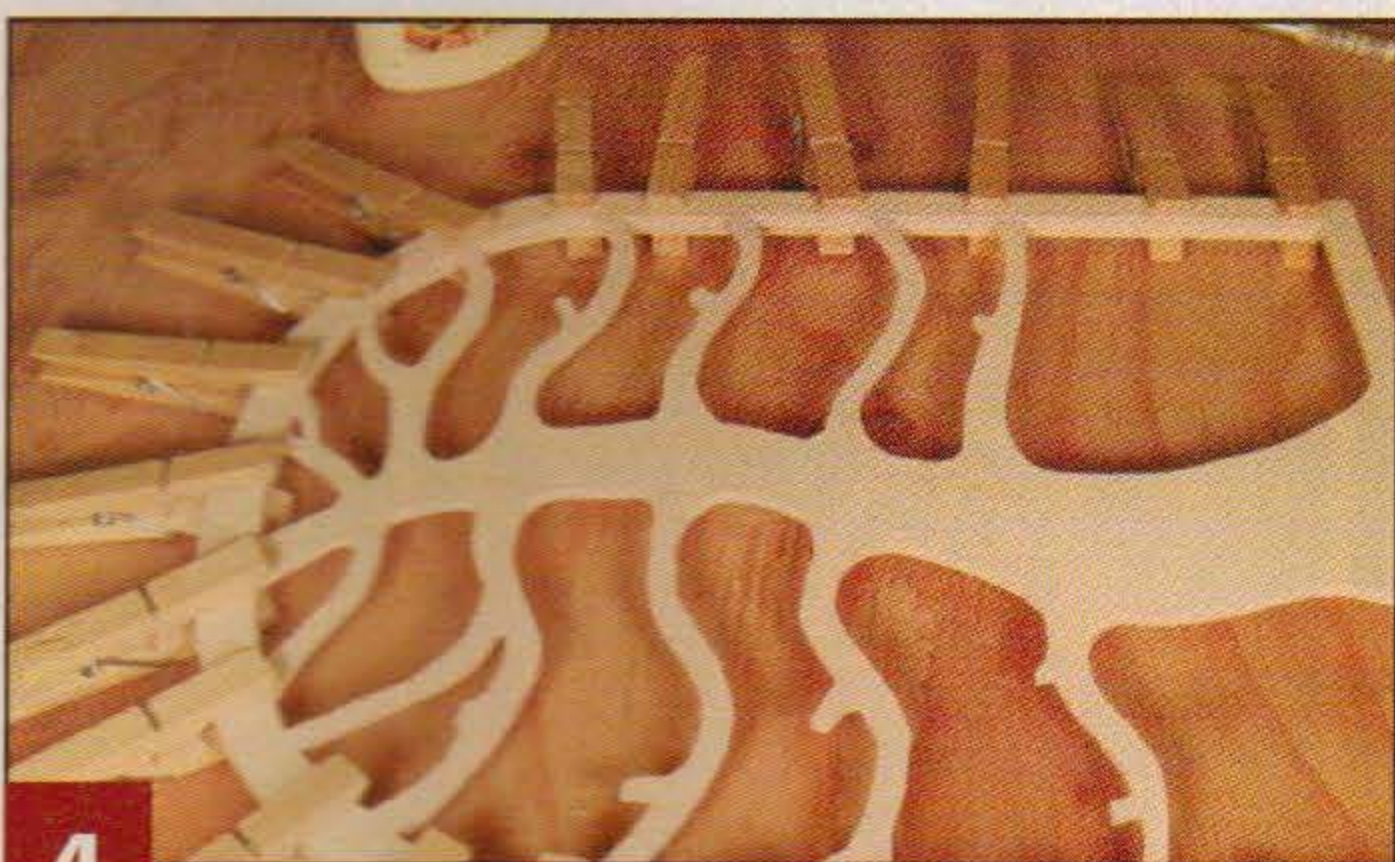
2

**Drill earring holes in two trees.** Peel the tape off the back of the stack until you can remove the bottom tree panel and set it aside. Wrap the tape back around the remaining two pieces. Use a #55 bit and drill holes on the trunk to hold stud-type earrings. Drill into scrap plywood to avoid tearout.



3

**Cut the earring notches.** Using a #2 spiral blade, cut notches along the top edges of the branches on the two stacked panels. I space the notches about  $\frac{1}{4}$ " (6mm) apart and cut them a blade's width deep. Separate the two stacked panels and remove the pattern.



4

**Reinforce the panel edges.** Stack and secure two pieces of  $\frac{1}{8}$ " (3mm)-thick plywood. Attach a copy of the pattern and cut along the inside and outside of the shaded arch to create reinforcement panels. Separate the stack and remove the pattern. Glue and clamp one reinforcement panel onto each of the tree panels with the earring notches. I use clothespins to clamp the pieces together.



5

**Sand the panel edges.** Using a disc sander or sanding by hand, sand the outside of the arch to produce a smooth curve. A light touch and smooth, continuous movement around the arch help correct any sawing mistakes and create a nicely rounded panel.



6

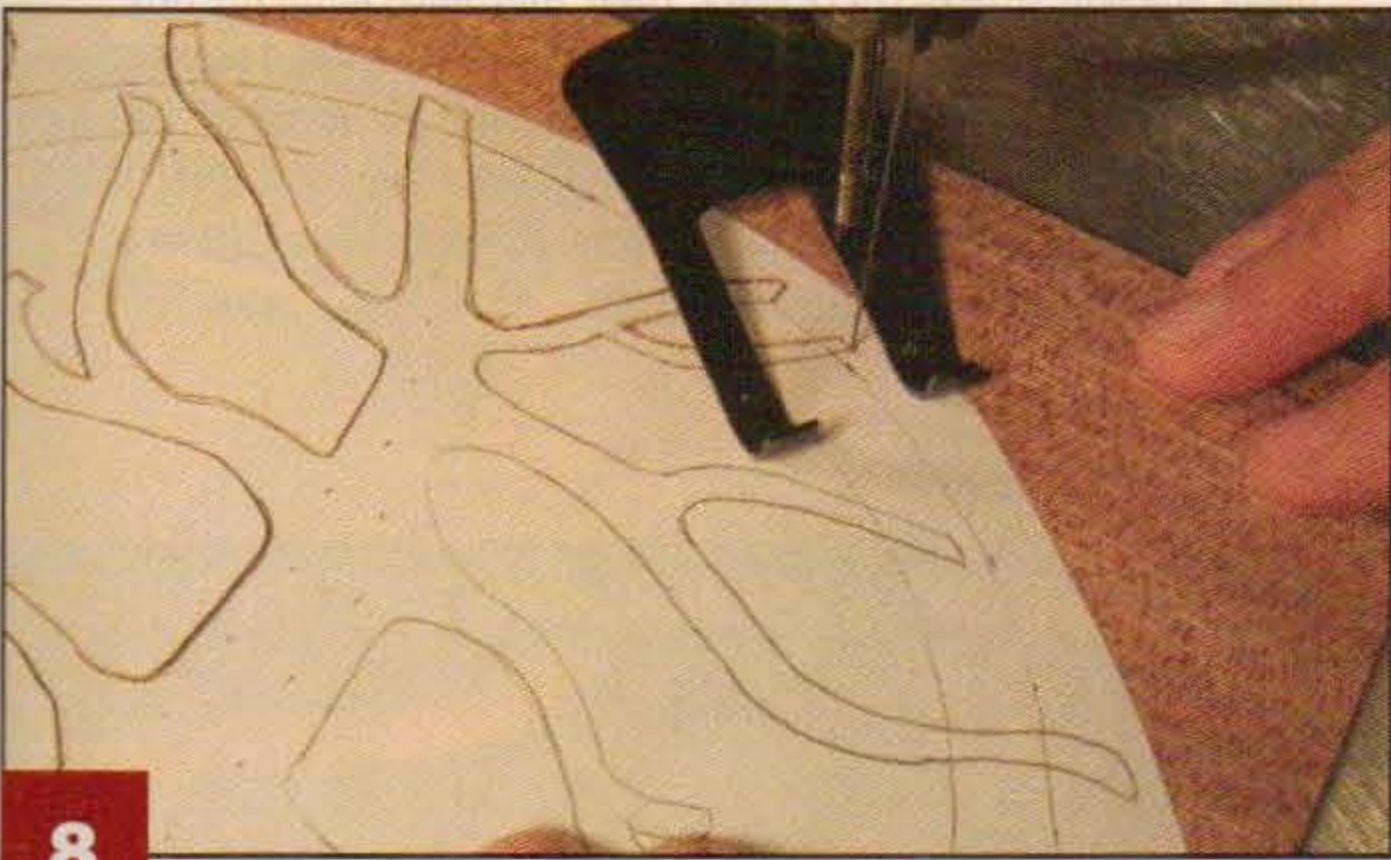
**Drill the hinge holes.** On one plywood panel, measure up from the bottom along the left side and make dots at  $\frac{1}{2}$ " (13mm) and 7" (178mm). Align the bottom edge of a hinge with each dot and mark the hinge holes. On the second panel, use the same process but mark the right side. Drill  $\frac{1}{8}$ " (3mm) holes where marked. Using 220-grit sandpaper, clean up any fuzzies and soften all the edges.

## EARRING BOX: MAKING THE DOOR



7

**Prepare the stock.** You need to glue-up the blanks for the overlay and door, so choose two to three pieces of wood that match well for each component. Plane the stock for the door overlay (the tree) to  $\frac{1}{4}$ " (6mm). Plane the wood for the box and door to  $\frac{3}{8}$ " (10mm). Edge-glue the stock for the mahogany overlay and the maple door to create blanks of the appropriate widths (see Sidebar).



8

**Cut the door overlay.** Sand the laminated mahogany to finish smoothness and adhere the pattern. Using a #5 blade, begin cutting at the base of the tree and follow the perimeter of the tree, including the dashed lines, until the cutout is complete. As you cut, use masking tape to hold the waste in place, protecting the branches until the cut is complete.



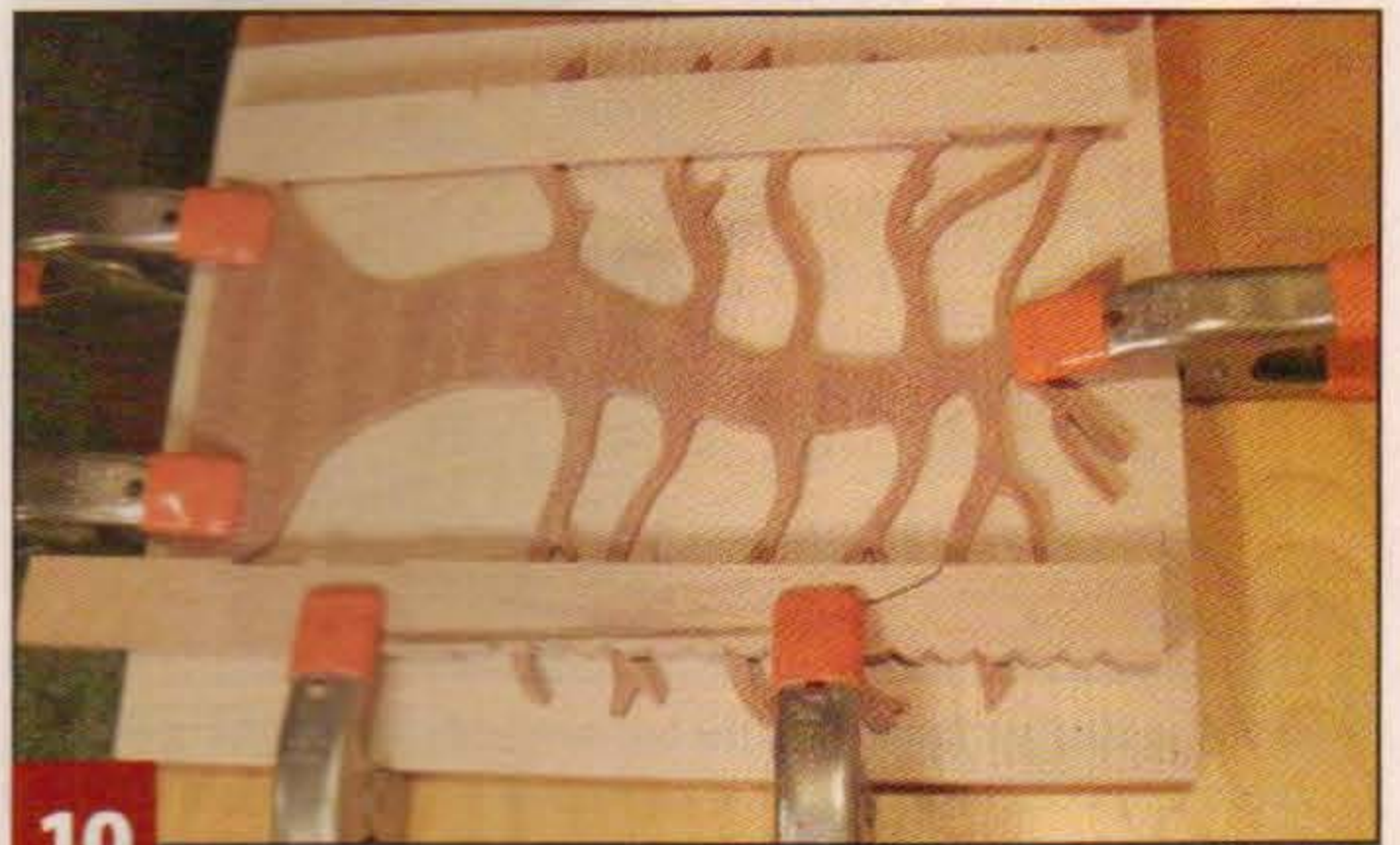
9

**Soften the edges.** With 220-grit sandpaper, gently rub the sharp edges of the tree overlay to soften them. This improves the look of the project dramatically. Support the branches as you work. Alternatively, you can sand the edges after gluing the tree to the door.



### Edge-gluing blanks

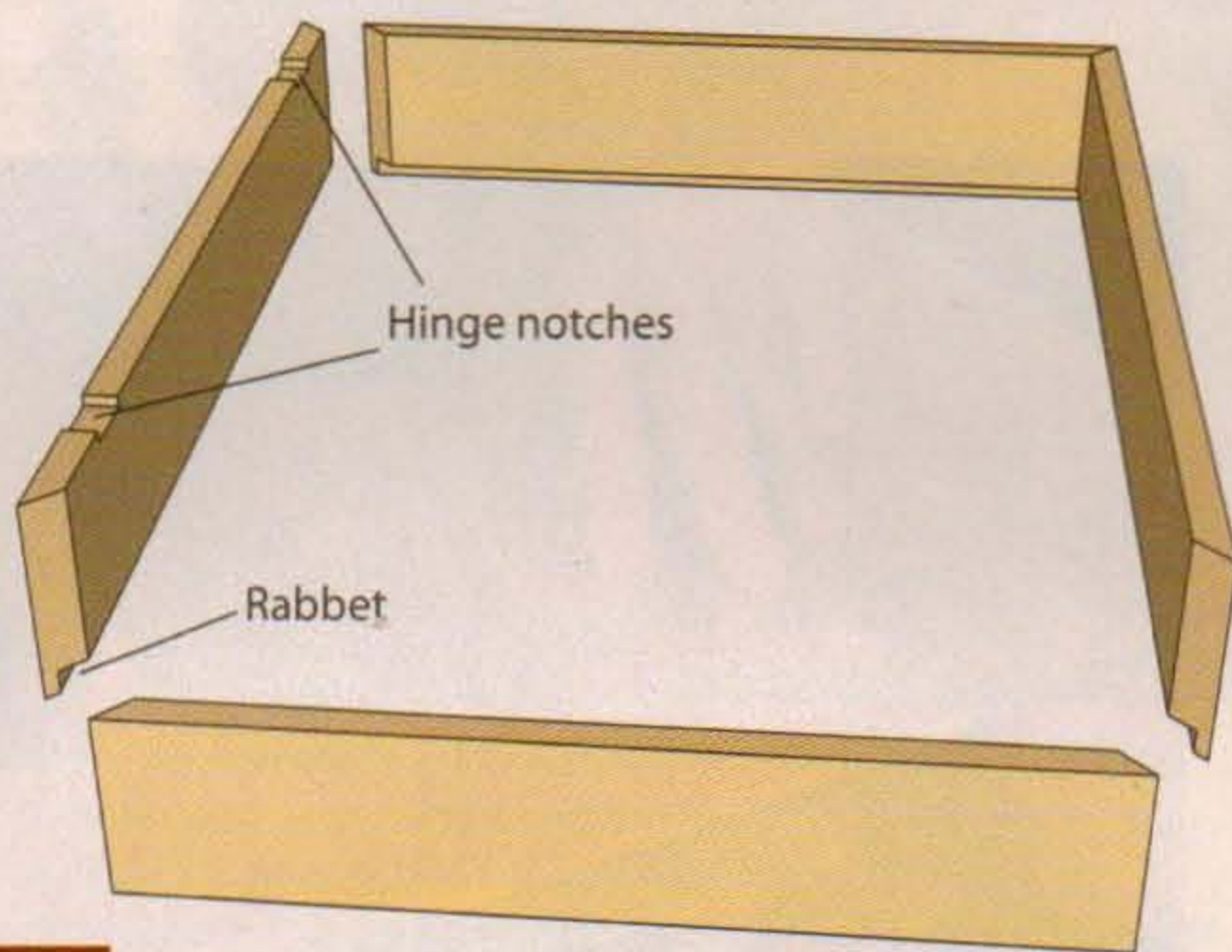
You can use bar clamps for the glue-up, but I clamp a scrap board so it is parallel to the rip fence of a table saw. Protect the saw table with a piece of waxed paper, and then lay the pieces to be joined on the waxed paper. Move the fence in until it contacts the wood, lift the piece closest to the fence slightly so that the outer edge is approximately  $\frac{1}{2}$ " (13mm) above the saw table, and lock the fence. Push the edge of the wood down until it lays flat on the table. If necessary, move the fence until you obtain satisfactory pressure. Then, lift the boards slightly, apply glue to the edges where the pieces meet, press down, and let the glue dry.



10

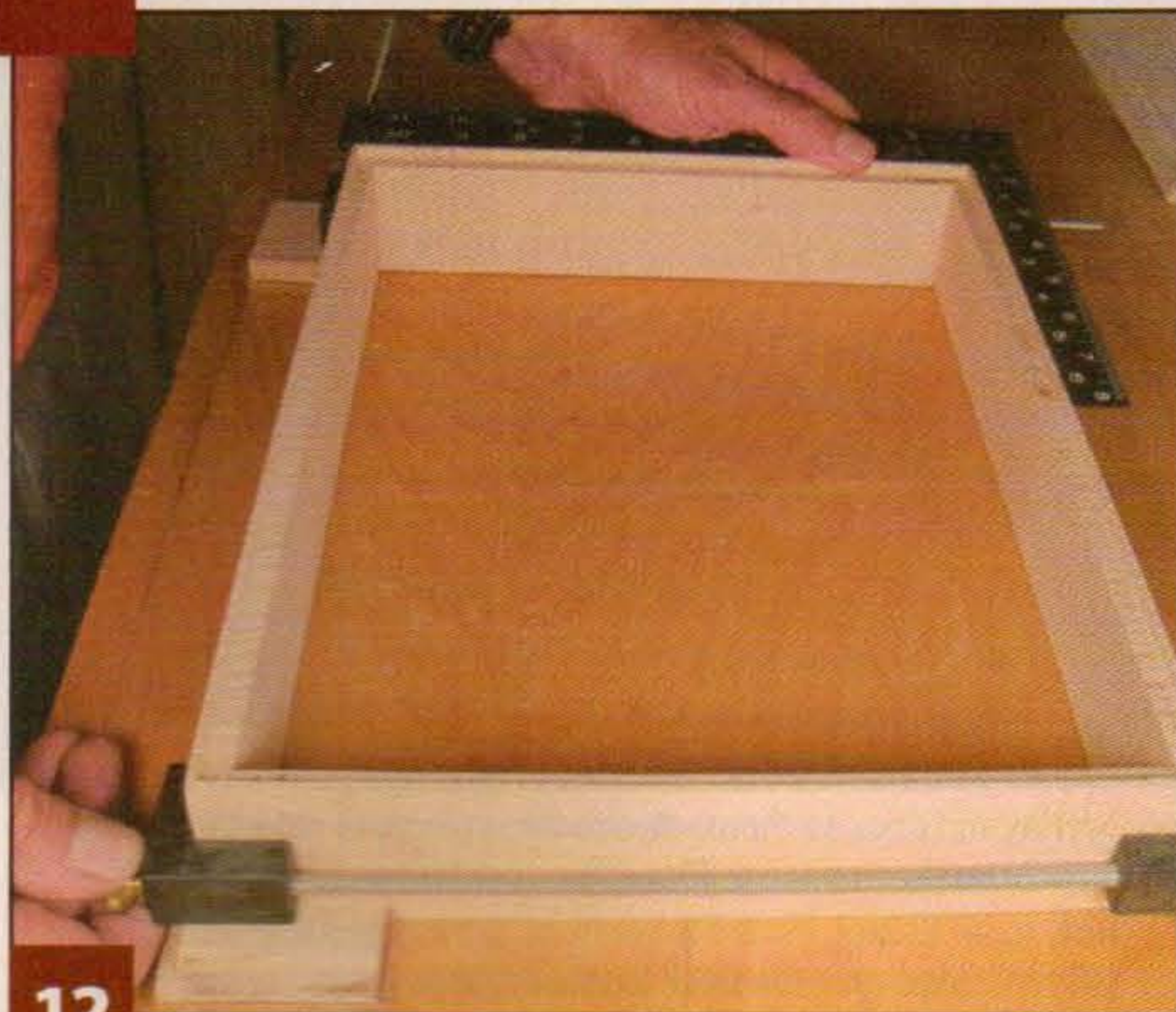
**Attach the tree overlay.** Sand the door to finish smoothness, examining it carefully for any machining marks or tear-out before attaching the overlay. Center the tree overlay on the door and, when you are satisfied, make several light pencil marks at the base of the tree to serve as locators. Apply a light coat of glue to the back of the tree, position it carefully, and clamp it in place.

## EARRING BOX: BUILDING THE BOX



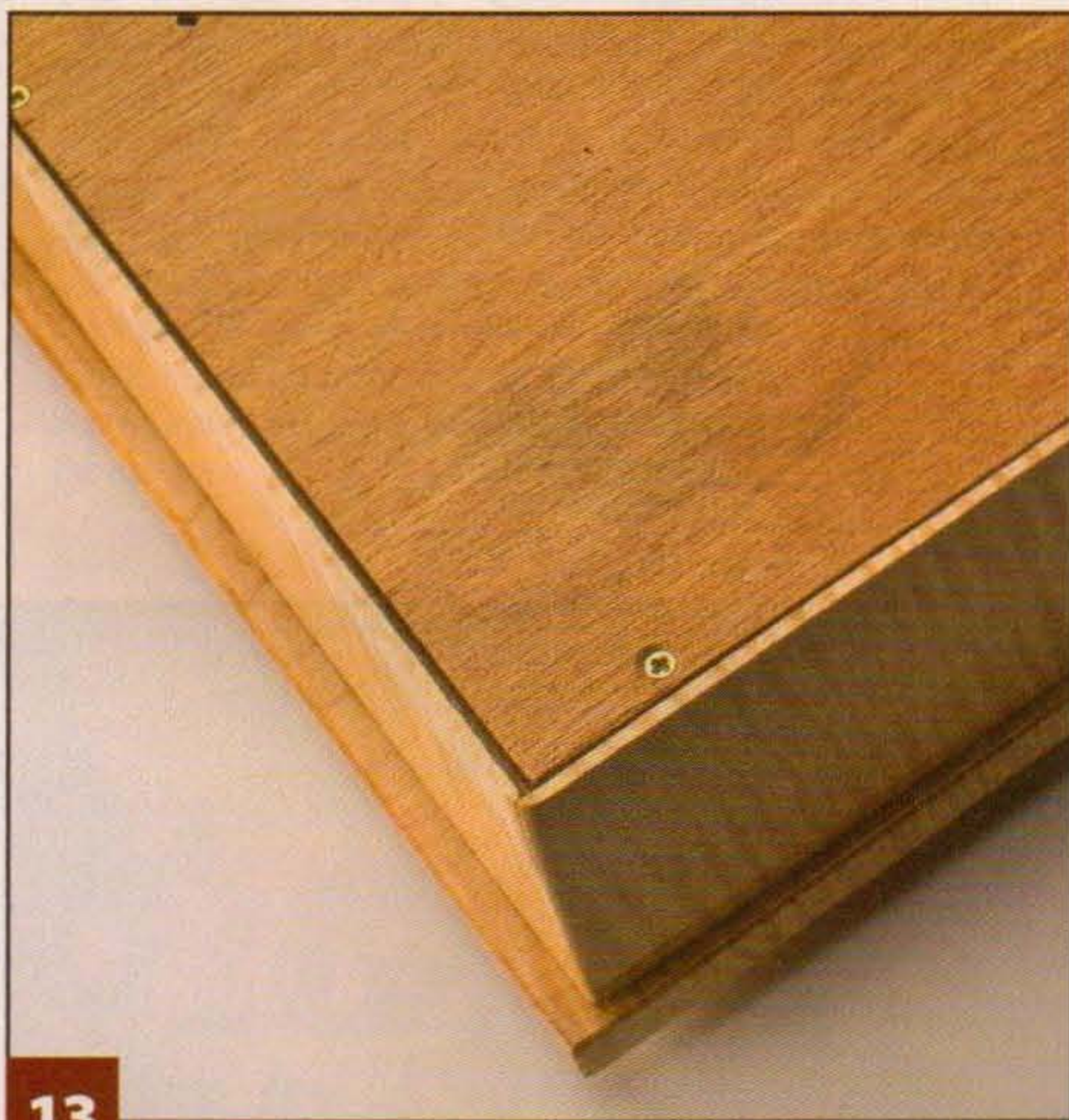
11

**Make the maple box sides.** Cut and miter two pieces  $\frac{3}{8}$ " by  $2\frac{1}{4}$ " by  $10\frac{3}{4}$ " (10mm by 57mm by 273mm) and two pieces  $\frac{3}{8}$ " by  $2\frac{1}{4}$ " by  $13\frac{1}{2}$ " (10mm by 57mm by 343mm) to make the box frame. On the bottom inside edge of these pieces, cut a rabbet  $\frac{1}{4}$ " (6mm) wide by  $\frac{1}{4}$ " (6mm) deep using either a table saw or router. On the left side of the box, starting  $1\frac{1}{2}$ " (38mm) from either end, cut  $\frac{1}{8}$ " (3mm)-deep notches for the hinges using a scroll saw, table saw, or router. Match the length of the notches to the hinges. The notches are on the edge opposite the rabbet. Sand all surfaces except the miters.



12

**Assemble the box sides.** Dry-assemble the box frame and make any adjustments necessary. Then, glue and clamp the box frame together. When dry, finish-sand the outside. Cut a piece of  $\frac{1}{8}$ " (3mm)-thick maple to  $\frac{1}{2}$ " (13mm) wide and the width of the box opening. Glue and clamp the strip to the bottom of the frame, flush against the front, to form a shallow tray. The strip should fit snugly between the two sides. Sand when dry.



13

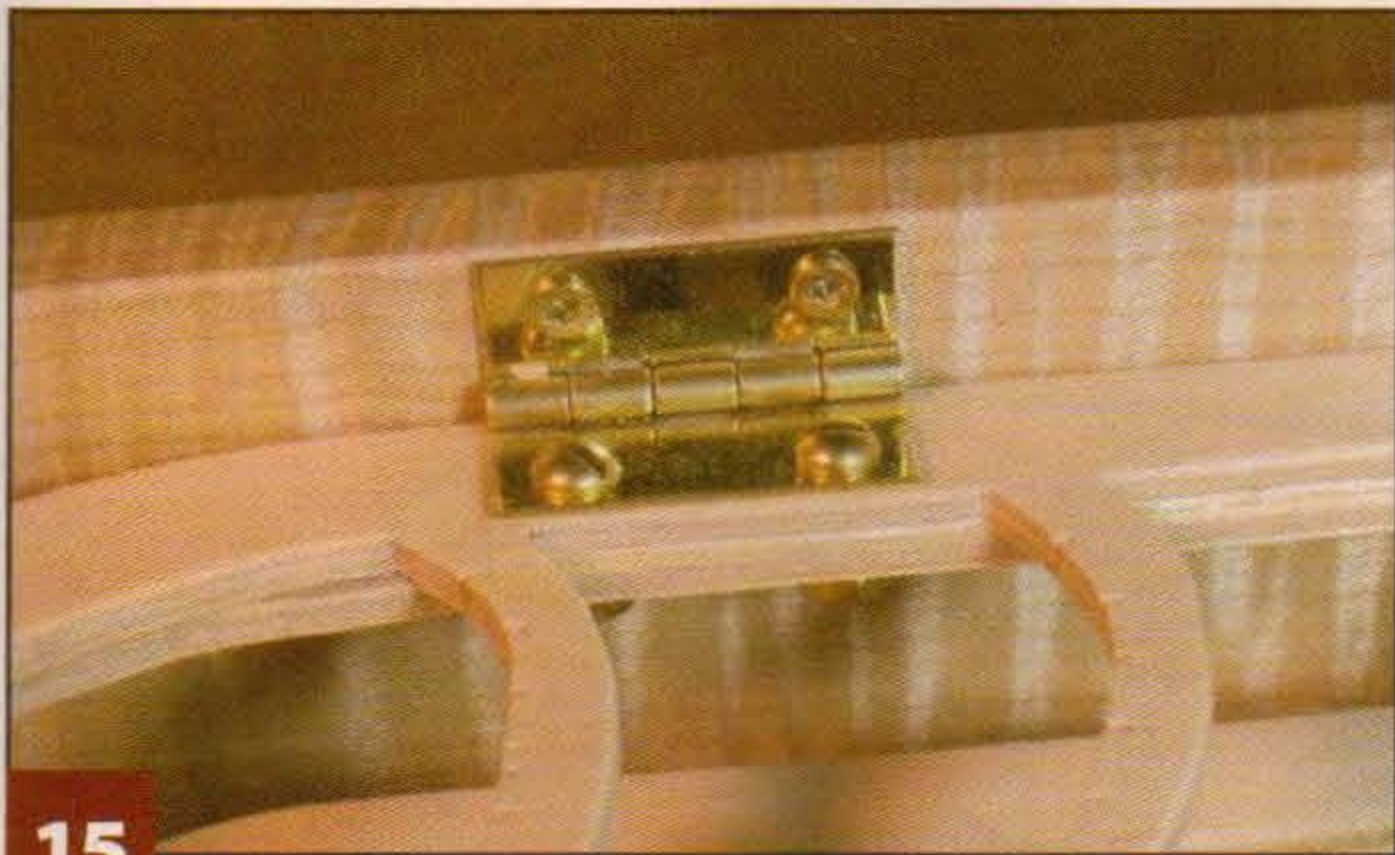
**Cut the box back.** Turn the box over and measure the opening created by the rabbets. It will be approximately  $10\frac{1}{2}$ " by  $13\frac{1}{4}$ " (267mm by 337mm), but a good fit is important. Use the measurements to cut the back from  $\frac{1}{4}$ " (6mm)-thick plywood. If desired, stain the back a dark color to provide contrast for the tree panels. Place the back in the frame and, using a  $\frac{1}{16}$ " (2mm)-diameter bit, carefully drill  $\frac{1}{2}$ " (13mm)-deep holes through the plywood into the center of the rabbet. Drill three holes per side and two each in the top and bottom.

## EARRING BOX: ASSEMBLING THE PROJECT

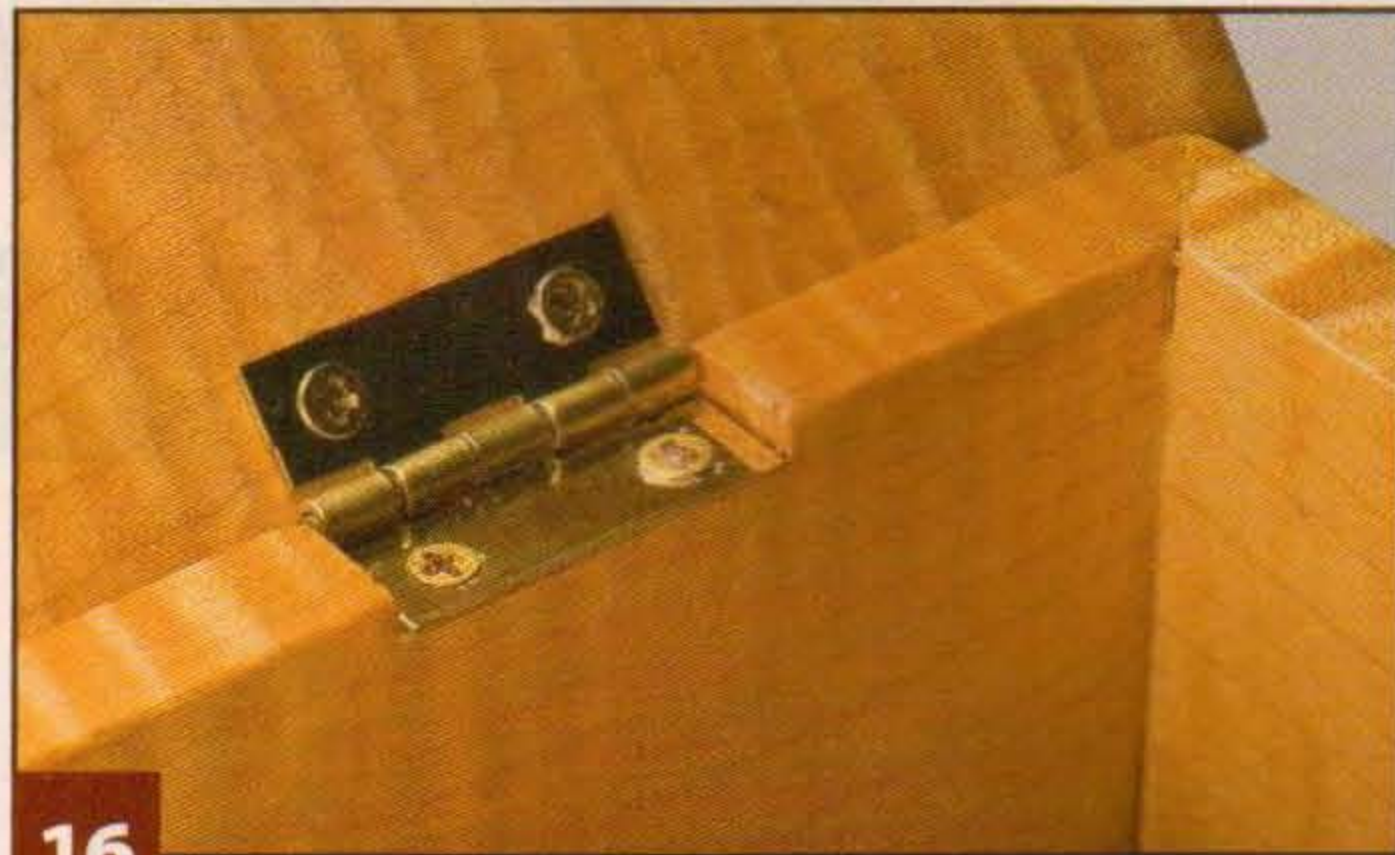


14

**Attach the rear tree panel to the box back.** The rear panel holds necklaces and thin bracelets using tiny brass eye screws, which also secure the panel to the box. Space seven eye screws evenly around the top of the arch and add four more for bracelets on the lower branches. Center the rear tree panel (without the earring notches) on the inside of the back,  $\frac{1}{4}$ " (6mm) down from the top of the frame. Drill holes and insert the eye screws.



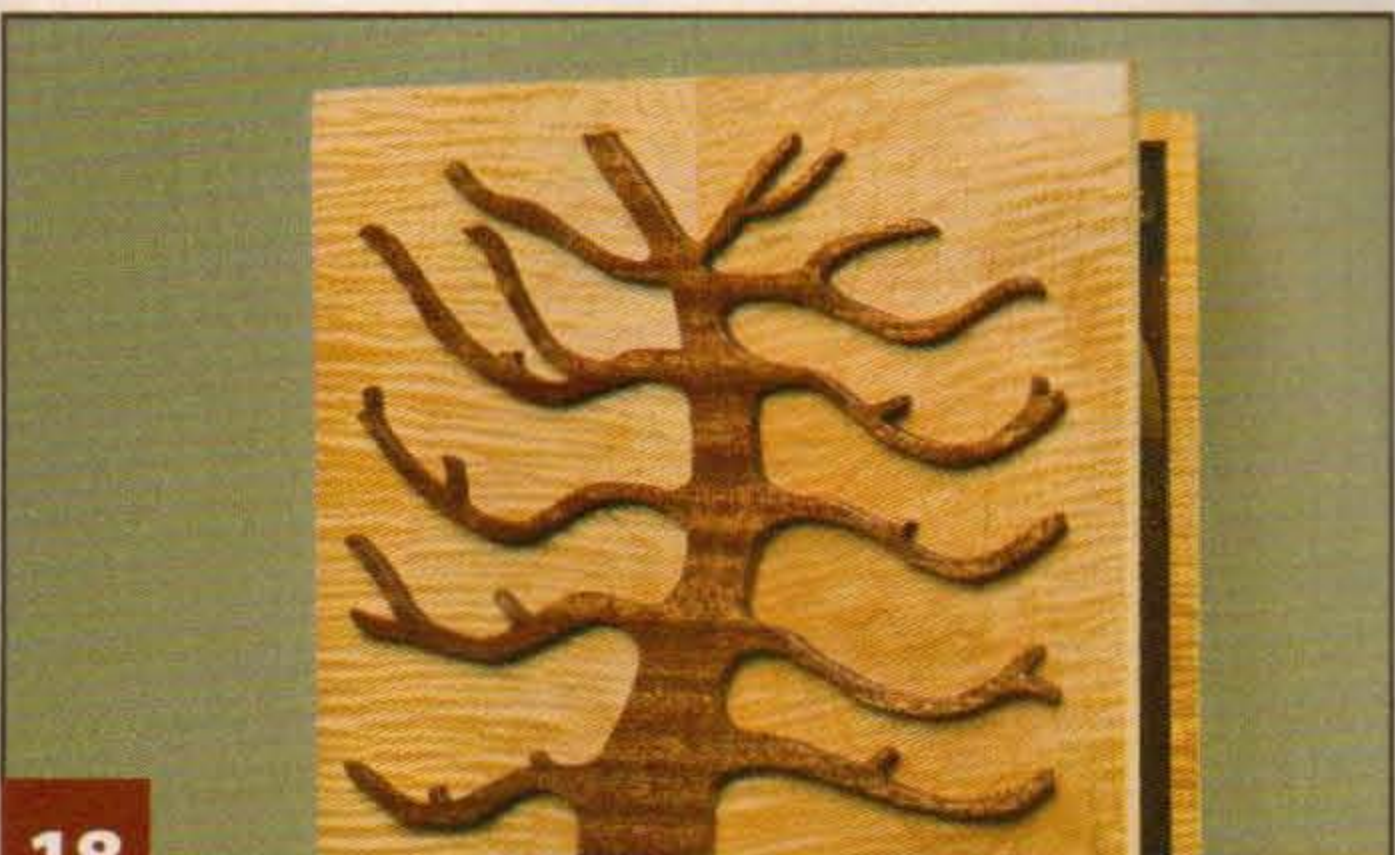
**15** **Mount the tree panels.** Attach the hinges to the tree panels using machine screws. With the hinges open, the upper edge of the right-side hinges should be even with the top of the box side. The upper edge of the left-side hinges should be located  $\frac{3}{4}$ " (19mm) down the left side. Place each panel approximately  $\frac{1}{4}$ " (6mm) down from the top of the box, with all panels even from top to bottom. Using the hinges as guides, mark and drill holes not more than  $\frac{5}{16}$ " (8mm) deep.



**16** **Attach the door hinges.** Position the hinges in the notches cut in Step 11 and mount the hinges to the box frame. Lay the door on its face with the top pointing away from you. Carefully center the box, hinged side down, on the door. Mark the locations of the holes for the hinges on the door. Remove the box and drill holes no more than  $\frac{5}{16}$ " (8mm) deep, approximately  $\frac{3}{8}$ " (10mm) from the edge of the door.



**17** **Add the spacers.** The spacers help prevent the earrings from getting tangled. Place one on the lower right corner of the rear panel and another on the back lower left of the front panel. I used carved beads attached with screws. Drilled and countersunk pieces of dowel will also work. Use your imagination!



**18** **Apply the finish.** Sand the pieces and apply a finish. I use a spray semi-gloss finish on the plywood panels and a gloss finish on the box and door. Assemble the box, attach a touch or magnetic catch, and lay a piece of felt in the bottom tray. Drill and countersink two holes in the back of the box along the centerline. Place one screw just below the tree panel and the other in the fret at top center. Use  $1\frac{1}{4}$ " (32mm)-long #4 or #6 screws to screw the box to a wall stud.

## Materials & Tools

### Materials:

- Curly maple,  $\frac{3}{8}$ " (10mm)-thick: front door, edge-glue pieces to form  $11\frac{1}{4}$ " x 14" (285mm x 356mm); box frame, 2 each  $2\frac{1}{4}$ " x  $10\frac{3}{4}$ " (57mm x 273mm) and 2 each  $2\frac{1}{4}$ " x  $13\frac{1}{2}$ " (57mm x 343mm)
- Mahogany,  $\frac{1}{4}$ " (6mm)-thick: door overlay, edge-glue pieces to form 11" x 14" (279mm x 356mm)
- Curly maple,  $\frac{1}{8}$ " (3mm)-thick: tray strip,  $\frac{1}{2}$ " x 10" (13mm x 254mm)
- Birch plywood,  $\frac{1}{8}$ " (3mm)-thick: interior tree panels, 3 each  $9\frac{1}{4}$ " x  $11\frac{1}{2}$ " (235mm x 292mm); reinforcing strips, 3 each 8" x 10" (203mm x 254mm)
- Plywood,  $\frac{1}{4}$ " (6mm)-thick: back panel,  $10\frac{1}{2}$ " x  $13\frac{1}{4}$ " (267mm x 337mm) (see Step 13 before cutting)
- Scrap plywood (for drilling)
- Brass hinges: 6 each  $\frac{3}{4}$ " x 1"
- Brass machine screws and nuts: 8 each #4-40
- Brass wood screws: 26 each #2 x  $\frac{3}{8}$ " (10mm)
- Brass screw eyes: 10 each  $1\frac{5}{32}$ " (12mm)
- Screws: 2 each  $1\frac{1}{4}$ " (32mm)-long #4 or #6

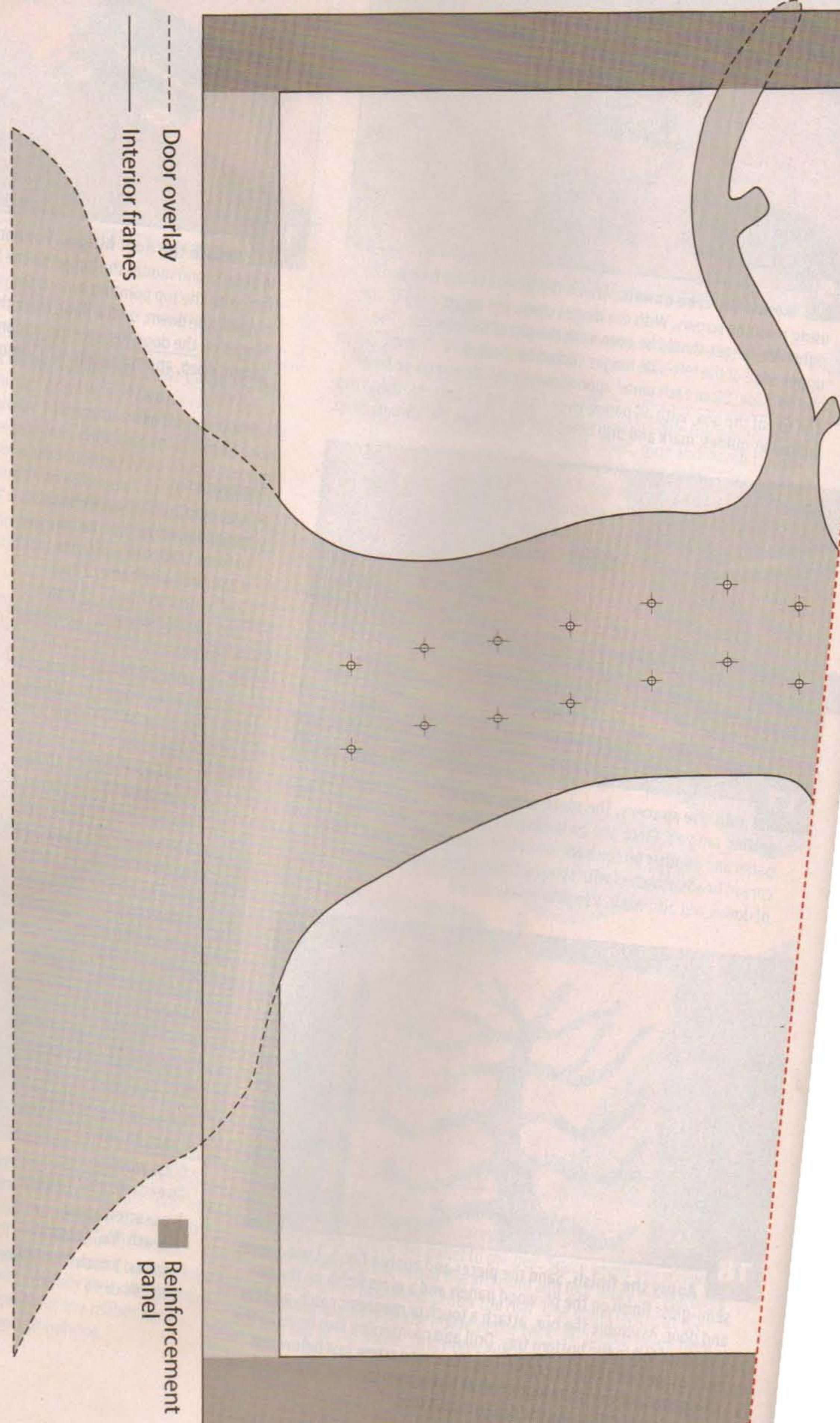
- Touch latch or magnetic catch
- Sandpaper: 220-grit and assorted grits
- Finish: spray semi-gloss, spray gloss
- Felt (optional): 2" x 10" (51mm x 254mm)
- Masking tape
- Spray adhesive
- Wood glue
- Stain (optional): dark color (see Step 13)
- Spacers, such as beads or pieces of dowel: 2 each  $\frac{1}{2}$ " (13mm) round
- Waxed paper

### Tools:

- Blades: #5 reverse-tooth, #2 spiral
- Drill and bits: #55, and  $\frac{1}{16}$ " (2mm)-,  $\frac{1}{8}$ " (3mm)-,  $\frac{3}{16}$ " (5mm)-diameter
- Disc sander (optional)
- Plane
- Clamps
- Clothespins (light clamps)
- Table saw
- Router (optional)

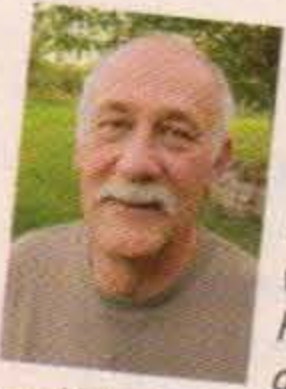
*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

# Earring box pattern

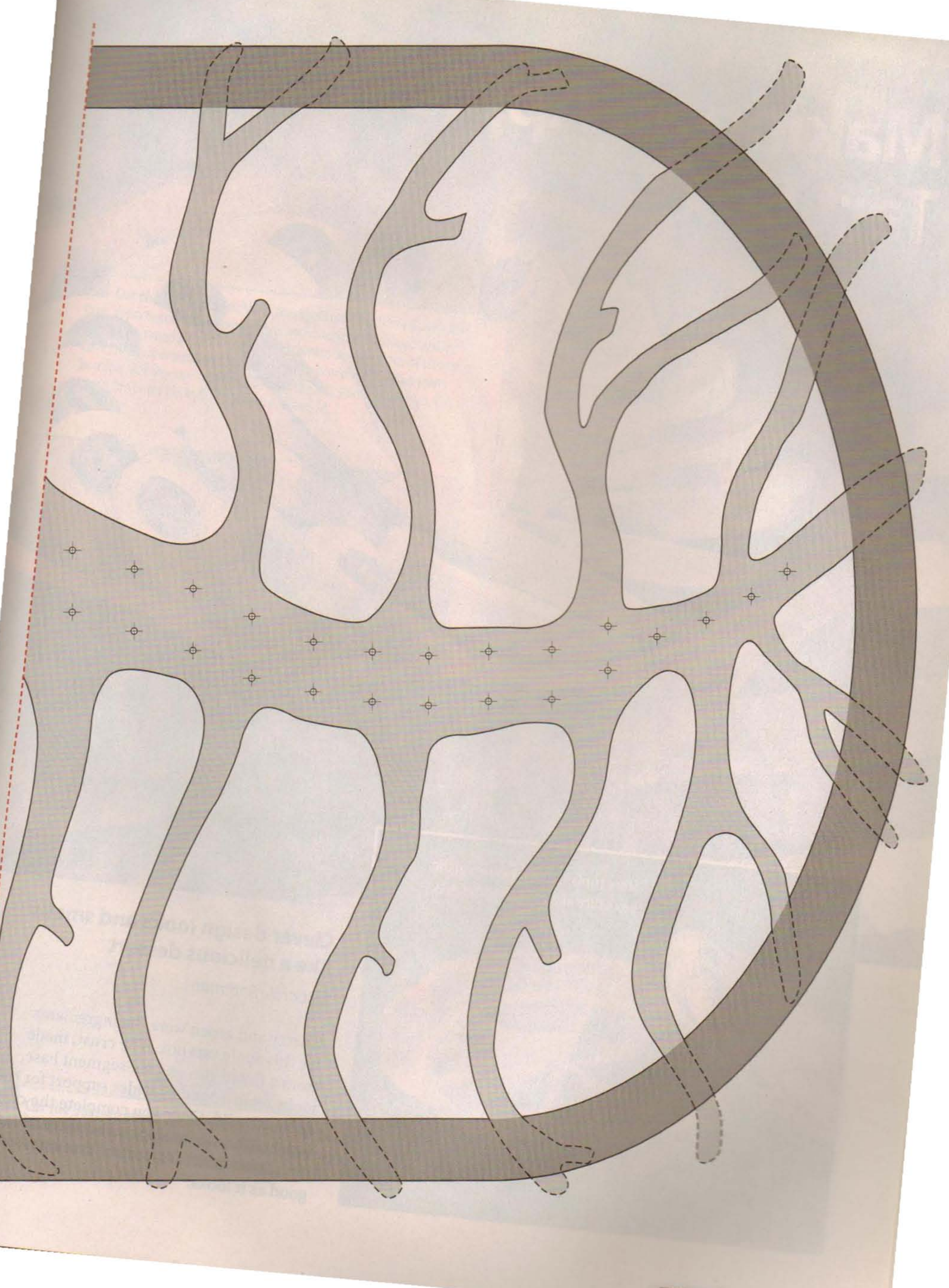


--- Door overlay  
— Interior frames

■ Reinforcement panel



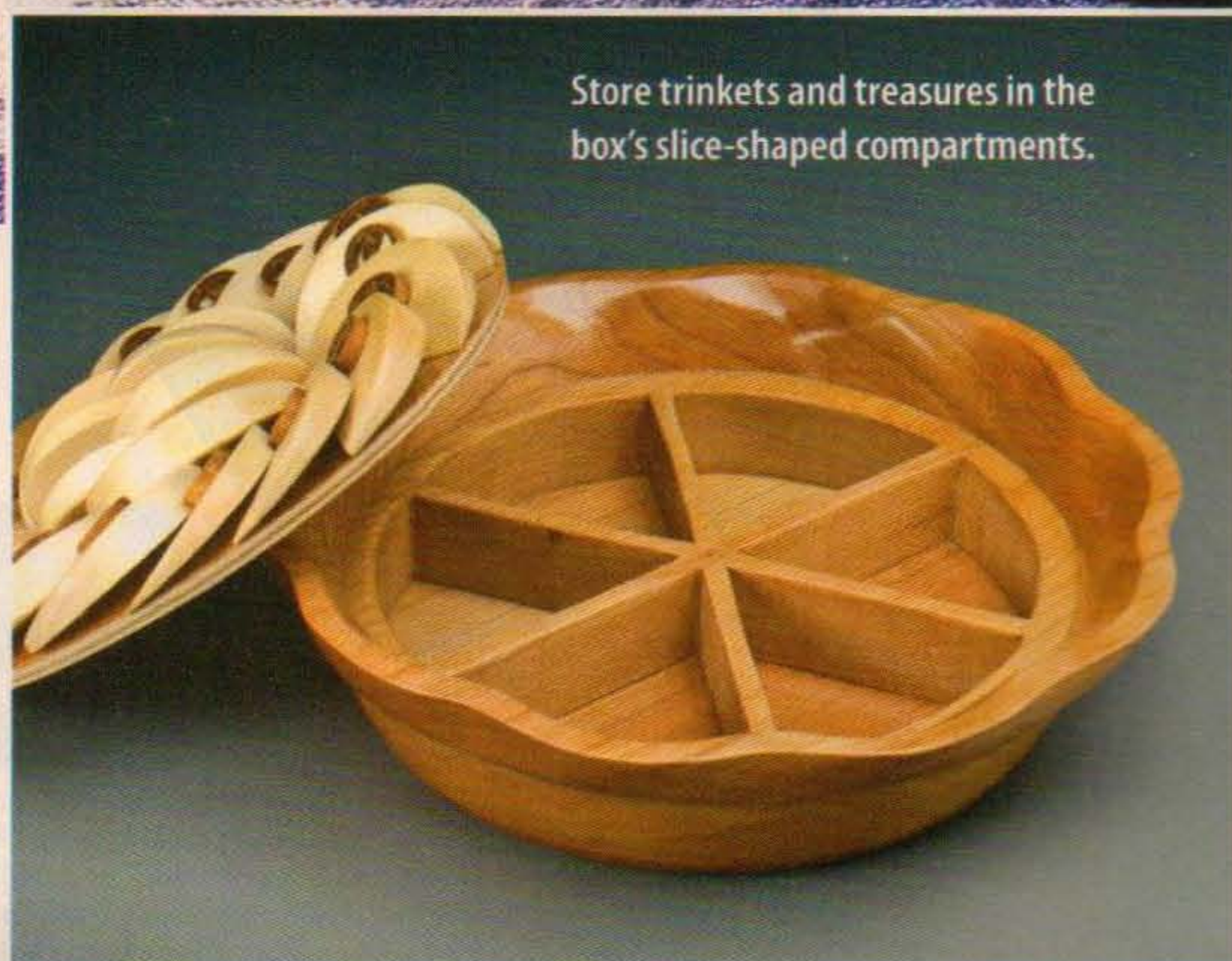
David Sousa is fairly new to scroll sawing but has had a lifelong affinity for wood and woodworking. He and his wife, Ruth, live among the coastal forests and blueberry barrens of DownEast Maine. A former college dean and education instructor, David is spending his retirement woodworking, winemaking, gardening, and traveling.



# Making an Apple Tart Box



Store trinkets and treasures in the box's slice-shaped compartments.

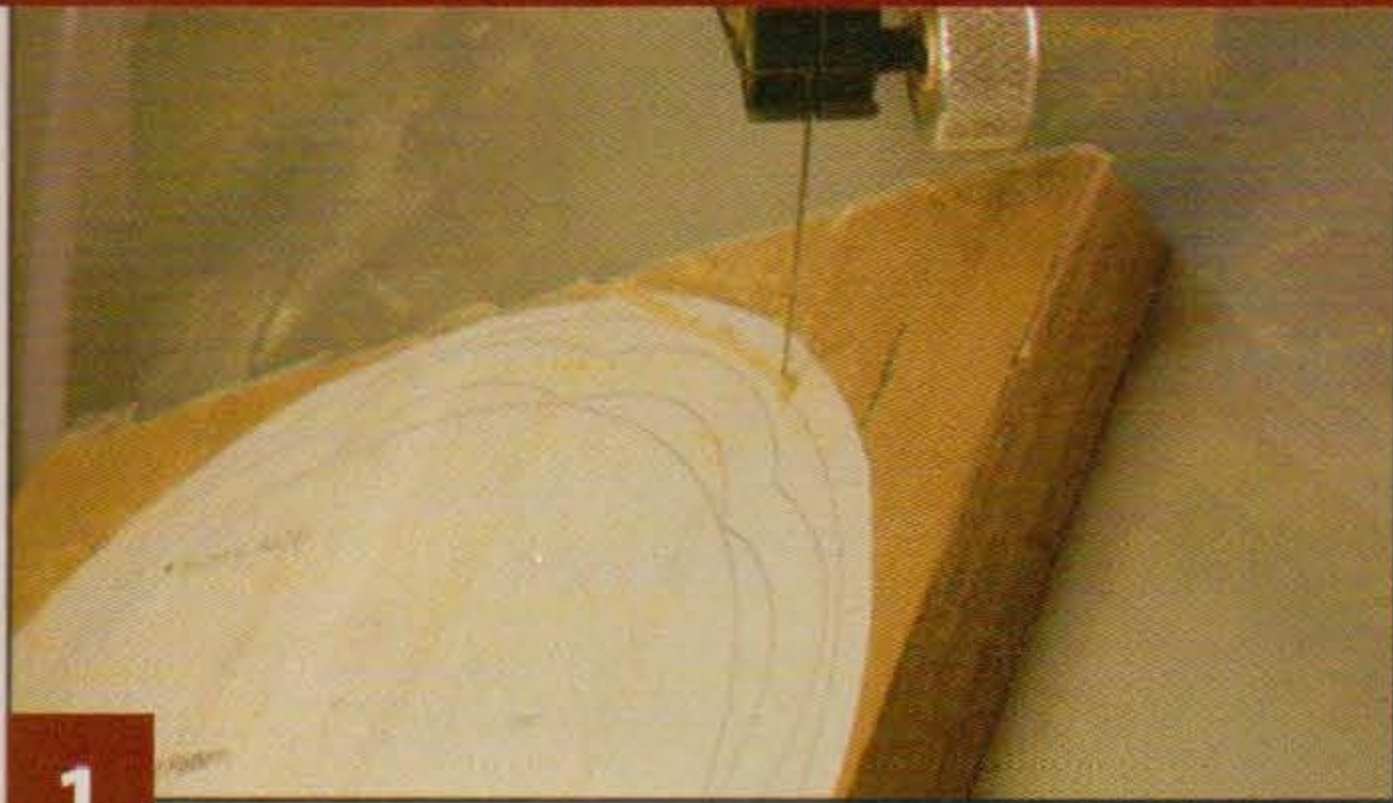


**Clever design looks and smells like a delicious dessert**

*By Carole Rothman*

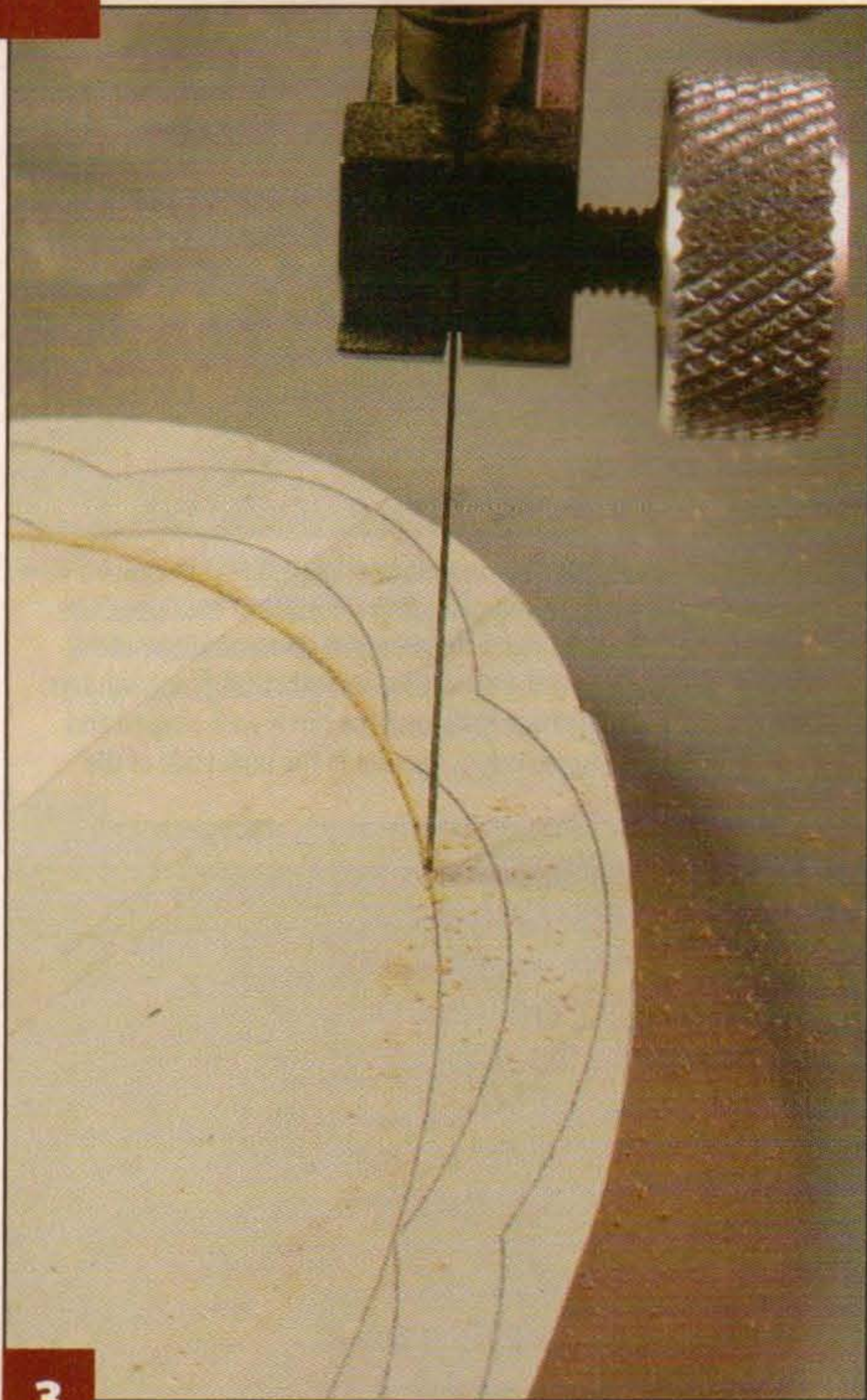
Cherry and aspen were the ingredients for this apple tart box. The crust, made from a fluted rim and six-segment base, looks realistic and provides support for the decorative lid. Once you complete the crust, top it with wooden apples and slices of real cinnamon bark for a project that smells as good as it looks.

## APPLE TART: MAKING THE BOX



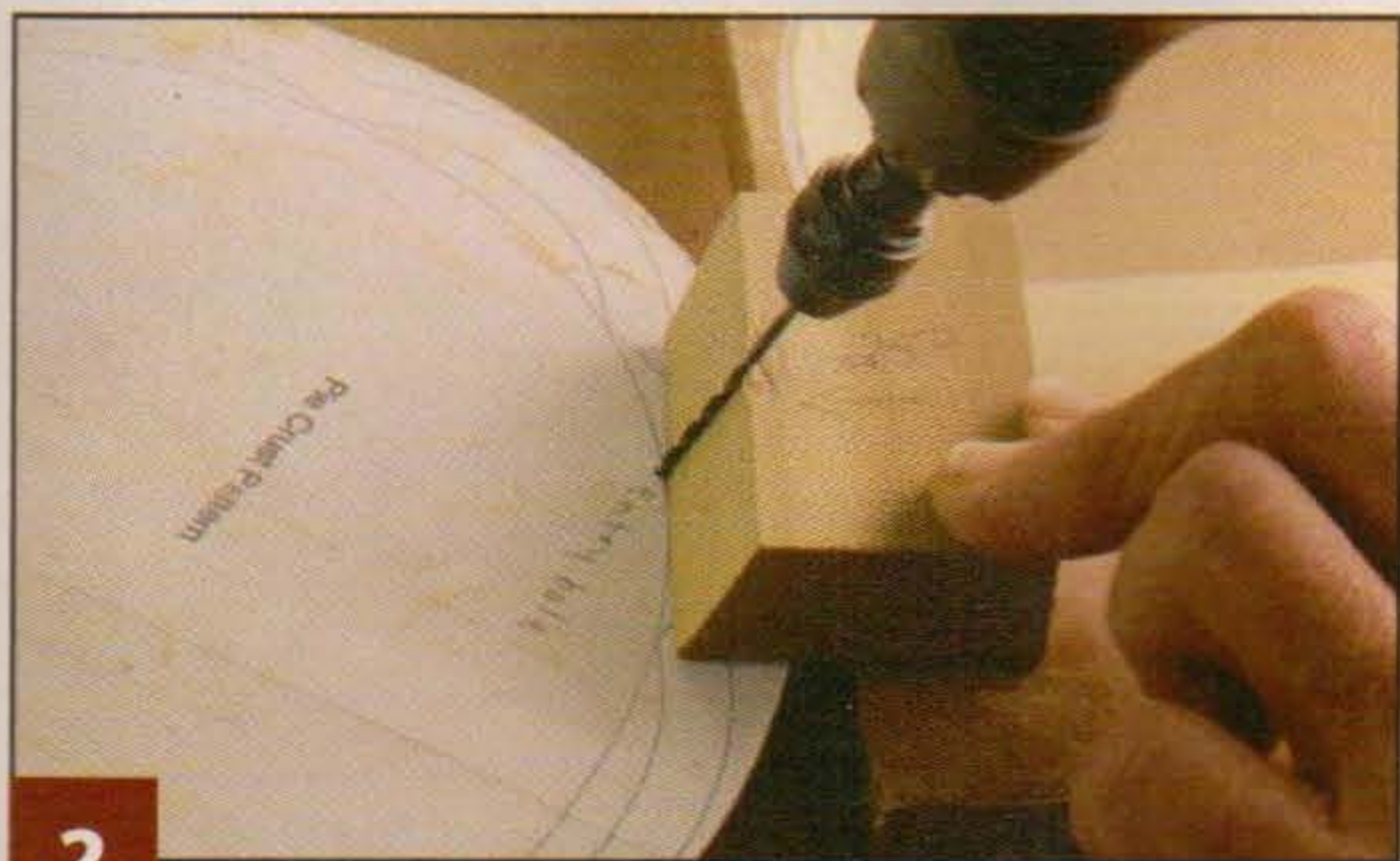
1

**Cut the outer circle.** Make two copies of the crust pattern and tape them together to form a circle. Using repositionable adhesive, attach the taped pattern to an 8½" (216mm)-square piece of cherry. Cover with clear packing tape if desired to prevent the wood from burning. Set the saw table to 40° with the left side tilted down. Cut along the outer circle in a clockwise direction.



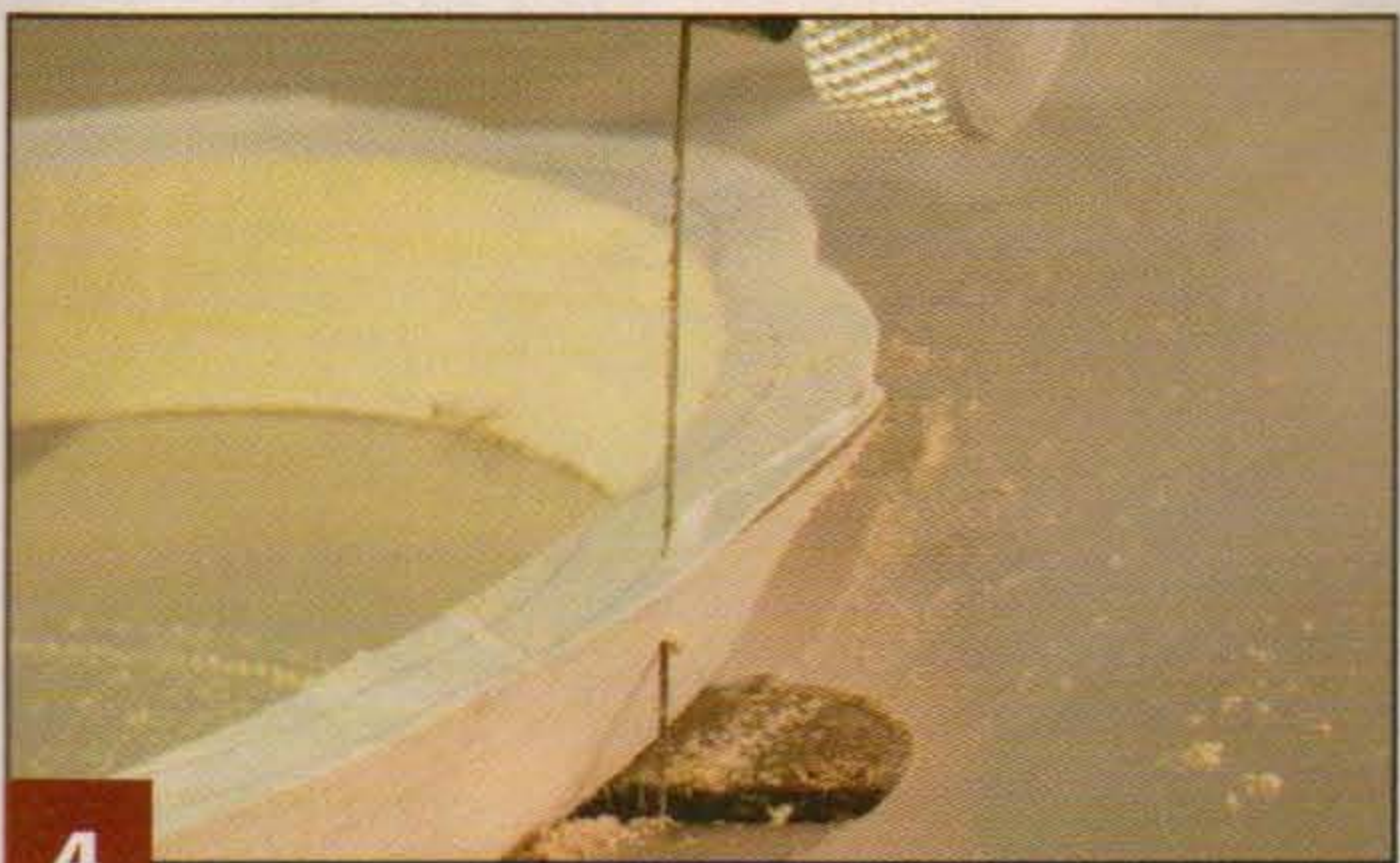
3

**Complete the ring.** Tilt the left side of the saw table down to 25°. Insert the blade into the blade-entry hole and cut clockwise around the circle to complete the ring. The ring will be about ¼" (6mm) wide at its lower edge. Save the remainder of the blank for another project.



2

**Drill the blade-entry hole.** Use an awl to mark the blade-entry hole where indicated on the pattern. Using a 25° angle guide or a drill press with a tilting table, drill a ¼" (2mm)-diameter blade-entry hole at a 25° angle. The tip of the bit should angle in toward the center of the pattern.



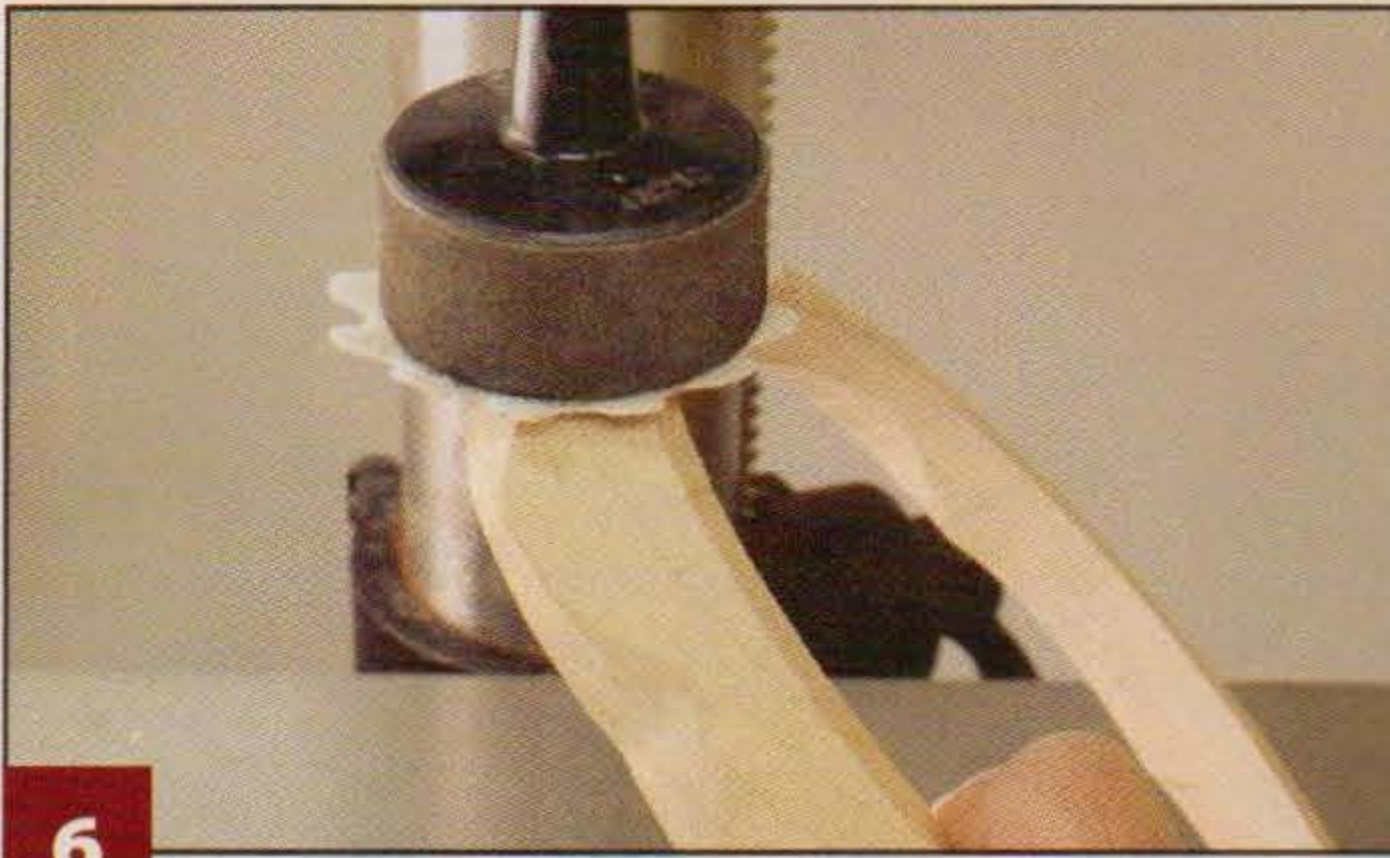
4

**Cut the outside of the ripple.** Tilt the left side of the saw table down to 15°. Cut clockwise along the outside of the ripple. This is the preliminary shaping for the outer edge.



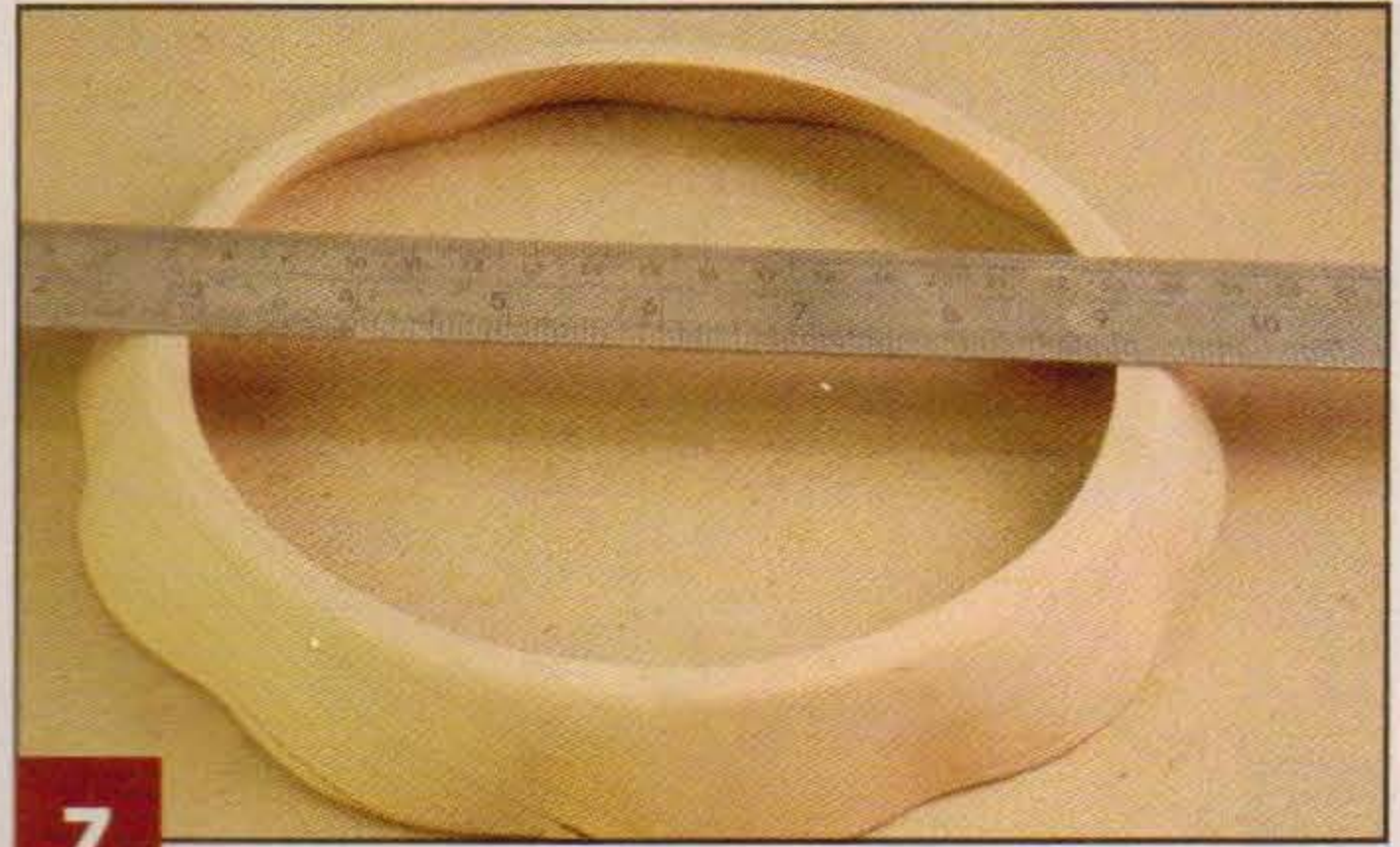
5

**Cut the inside of the ripple.** Tilt the left side of saw table down to 45°. Cut along the inside of the ripple. Be careful not to cut into the lower edge. This is the preliminary shaping for the inside of the ripple.



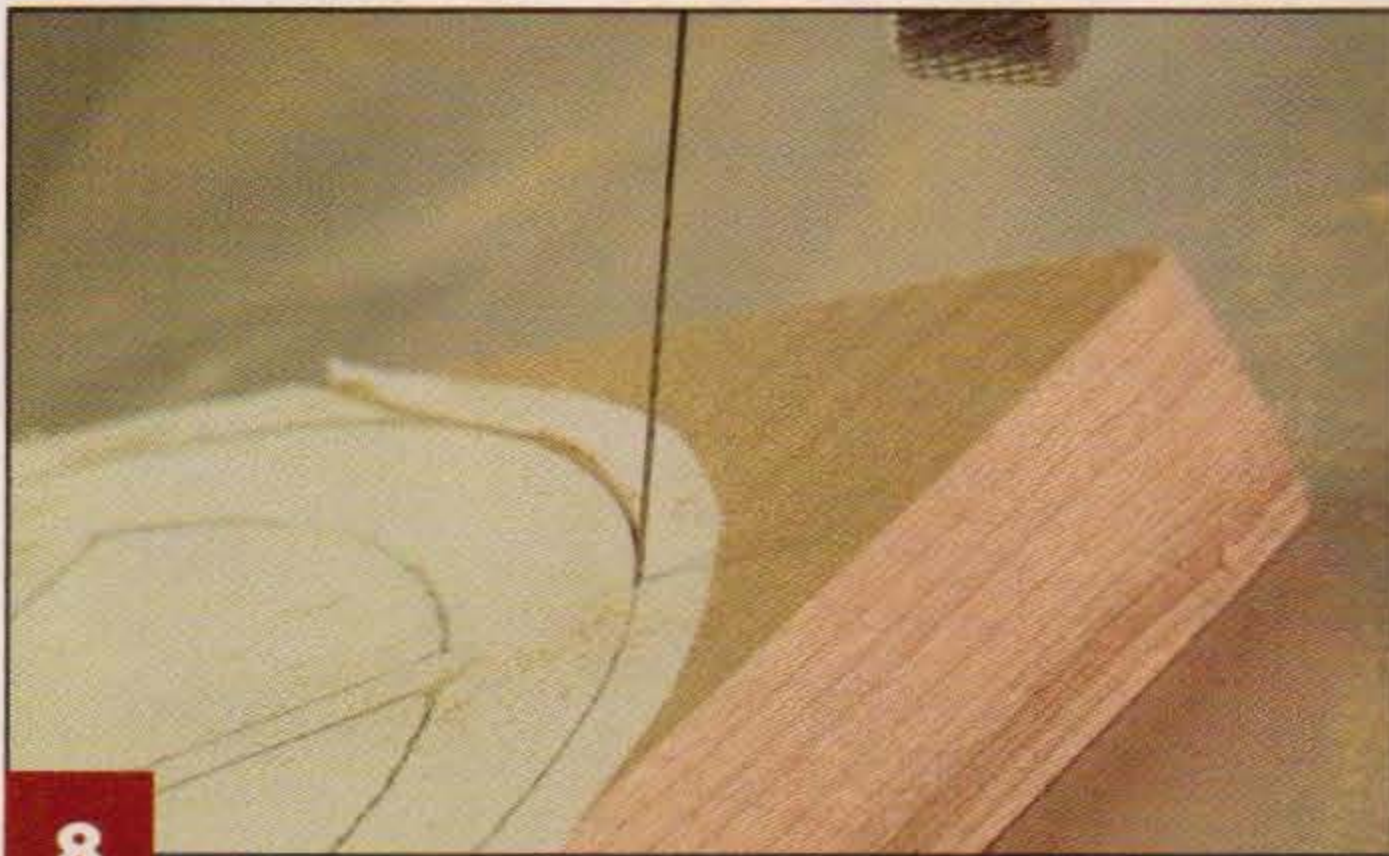
6

**Shape the ripple.** Use a hook-and-loop pad sander with a coarse-grit pad to shape and smooth the outside of the ripple. Use an inflatable-ball sander with a coarse-grit sleeve to shape the inside of the ripple until the curves are smooth. Using both sanders, sand with increasingly finer grits until the rim is well-shaped and smooth. Soften the upper edges and round the underside of the lower outer edge.



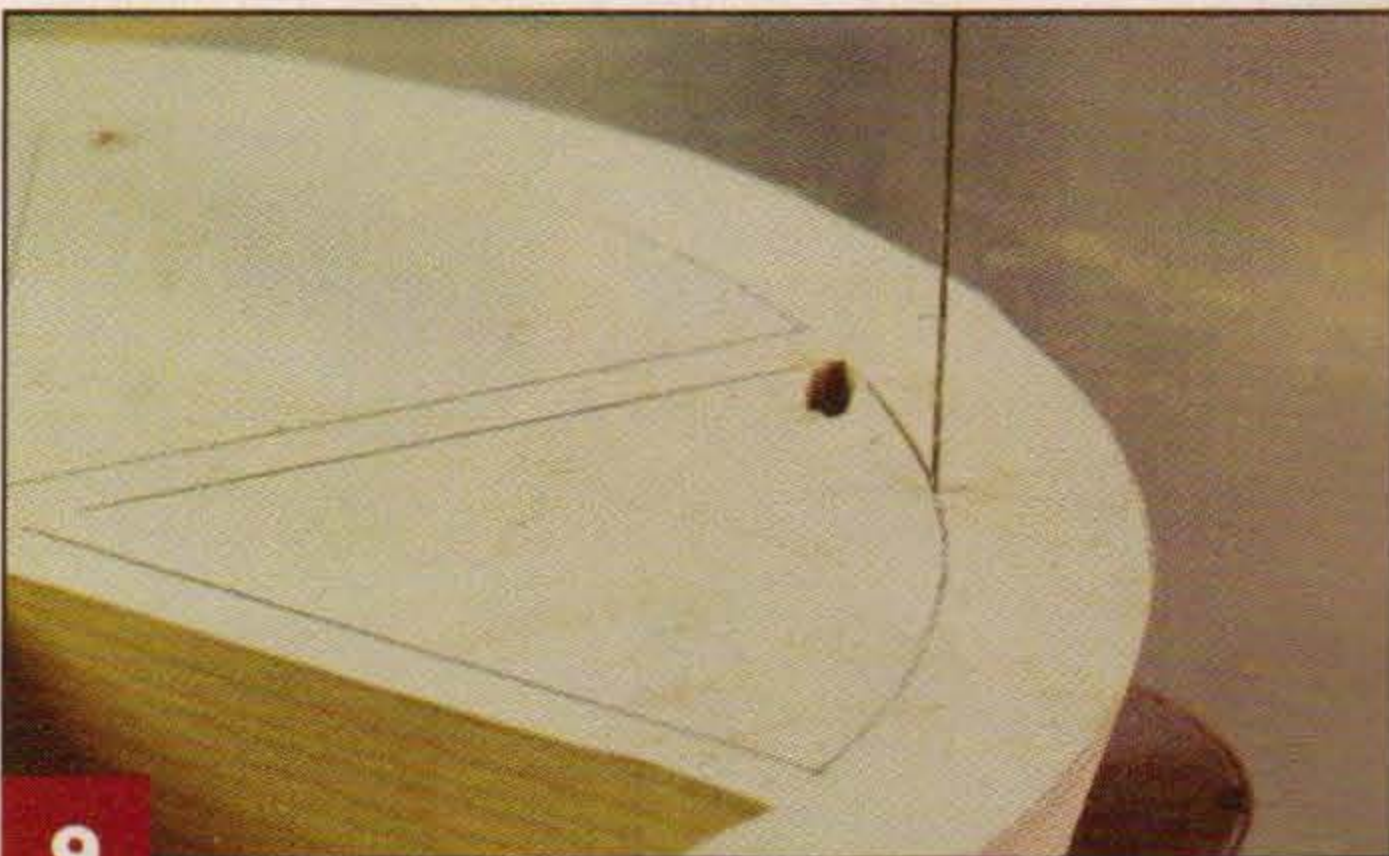
7

**Measure the diameter for the lid.** Measure and record the diameter of the opening at the lower edge. It should be about 6" (150mm). You'll need this measurement for making the lid in Step 13.



8

**Cut the outside of the box body.** Using repositionable adhesive, attach the box body pattern to the  $\frac{7}{8}$ " (22mm)-thick piece of cherry. Tilt the left side of the saw table down to 15° and cut clockwise around the outer circle.



9

**Cut the segments.** Drill  $\frac{1}{8}$ " (3mm)-diameter blade-entry holes straight into the blank near a corner in each of the six segments. With the saw table level (square to the blade), insert a blade into the holes and cut each segment. Sand the insides of the segments until they are smooth. Soften the upper edges. Do not sand the outside at this time.



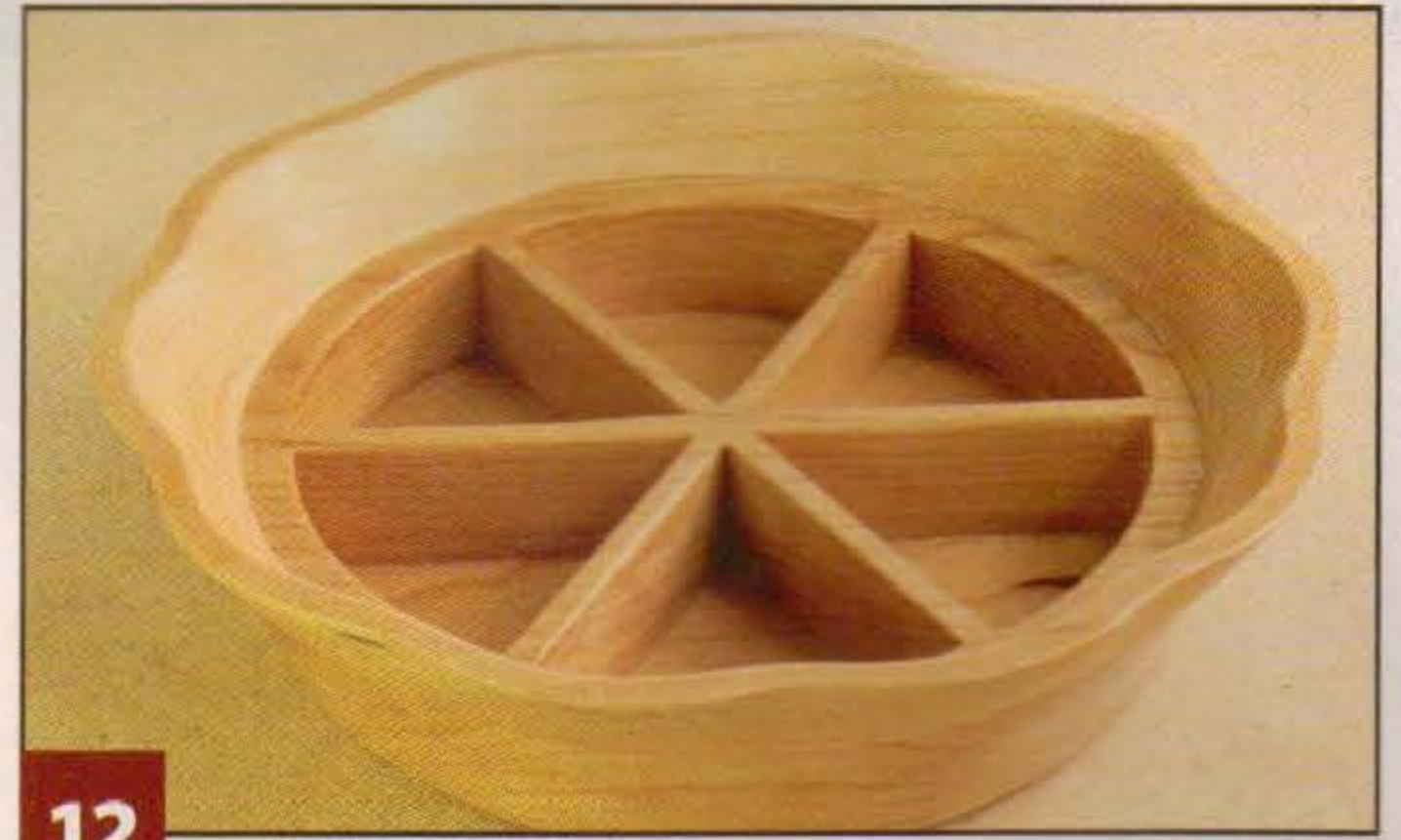
10

**Cut and assemble the box bottom.** Keeping the grain running in the same direction, place the box body on the piece of  $\frac{1}{4}$ " (6mm)-thick cherry. Trace the lower edge. This is the cutting line for the box bottom. Tilt the left side of the saw table down to 15°. Cut clockwise on the traced line. Sand the upper surface smooth. Glue and clamp the bottom to the box body.



11

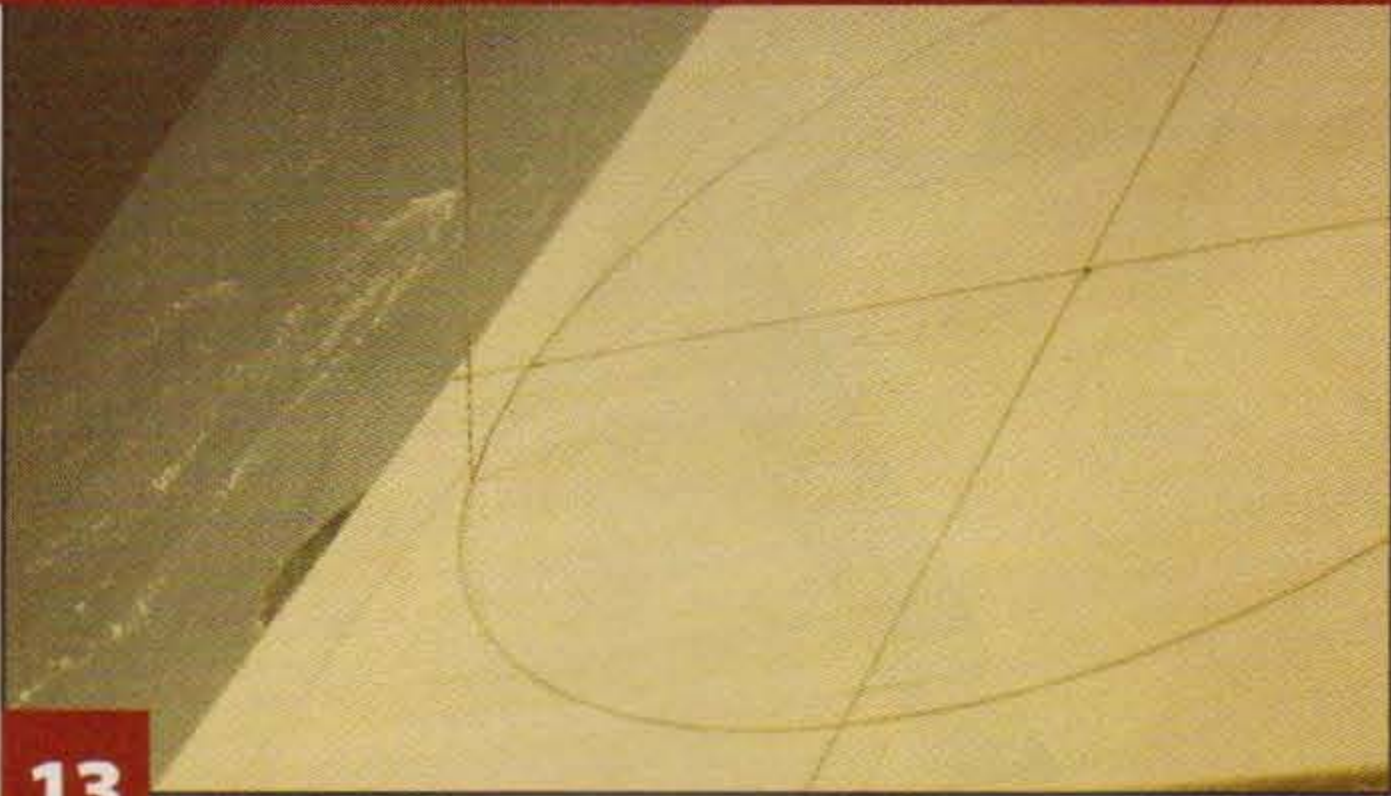
**Glue the ripple edge to the box body.** Sand the outside of the box body smooth. Round the lower edge. Place the ripple edge on the box body. Invert the pieces so you can align them more easily, and glue them together. Clamp for 5 minutes. Remove the clamps and clean off any glue squeeze-out. Re-clamp and let the glue dry.



12

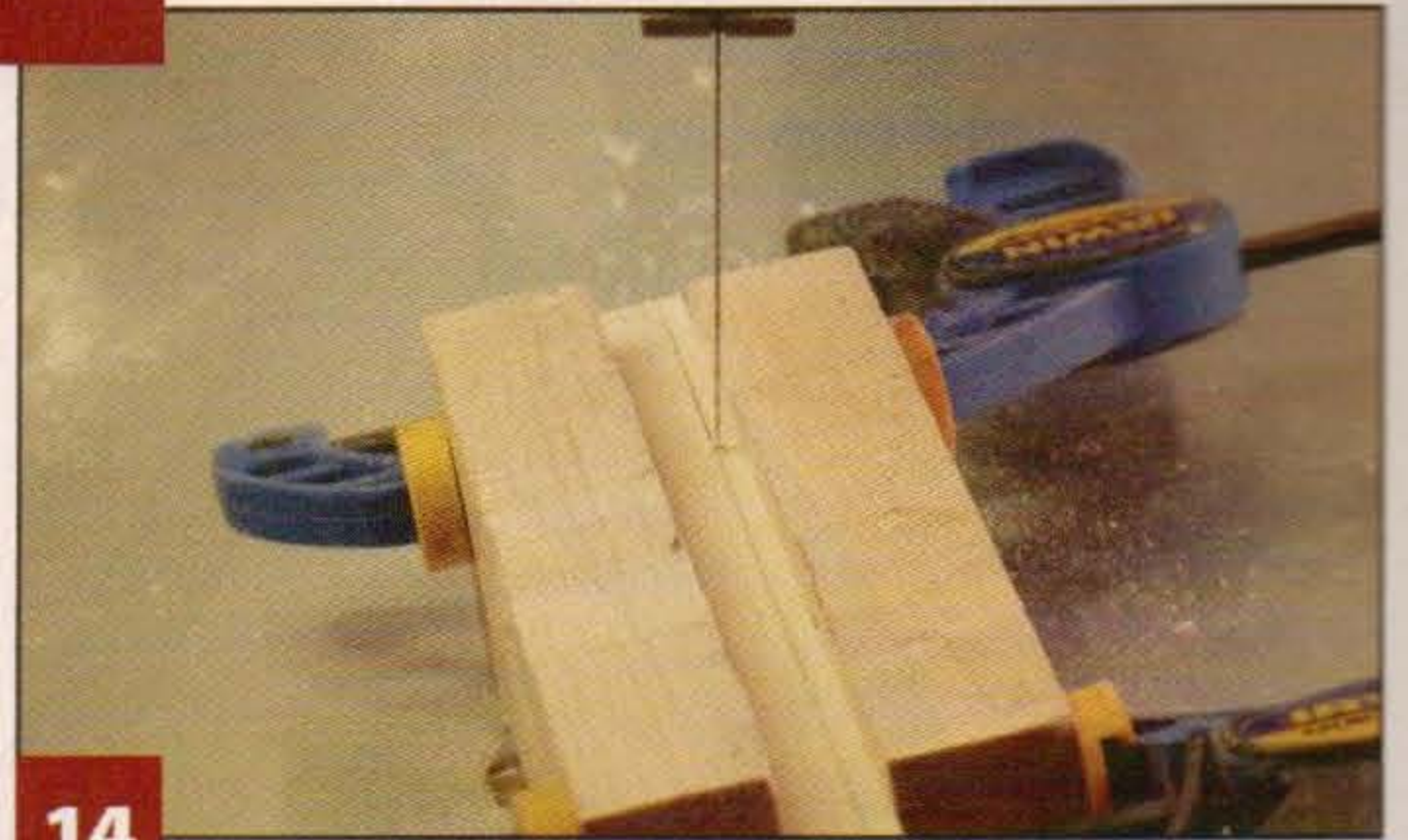
**Apply the finish.** Apply a coat of shellac to the entire box to seal the wood and reveal glue spots. Sand away any glue spots and sand the box until smooth. Apply several coats of shellac or clear lacquer, rubbing with 0000 steel wool between coats as needed.

## APPLE TART: MAKING THE LID



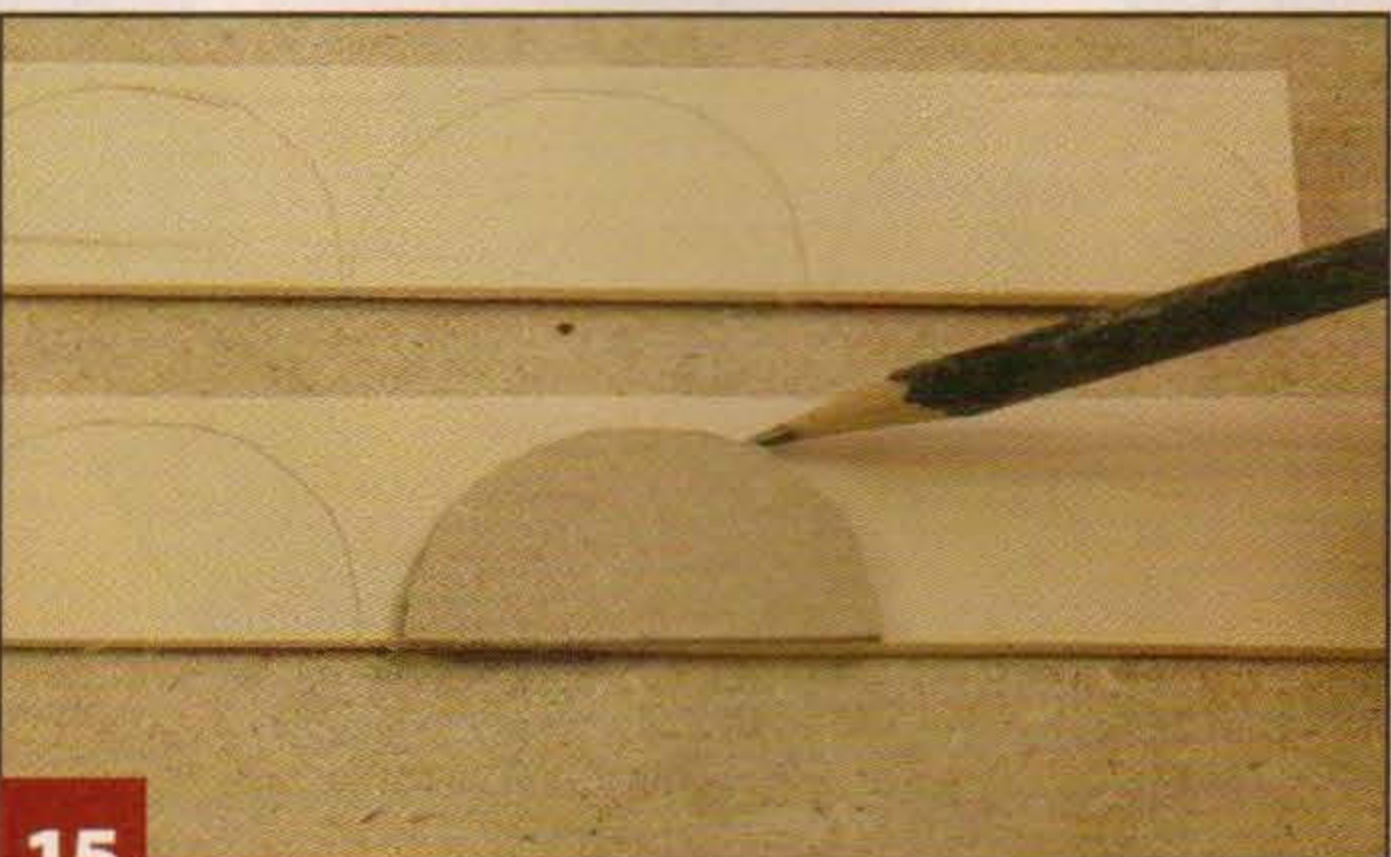
13

**Cut the lid.** Draw a 6" (150mm)-diameter circle on the piece of 1/4" (6mm)-thick plywood. If the diameter you measured in Step 7 is different, use that figure instead. Tilt the left side of the saw table down to 25°. Cut along the circle in a counterclockwise direction. This will give you a circle that is wider at the bottom than at the top. The wider face will be the top of the lid. Sand the edges and faces smooth.



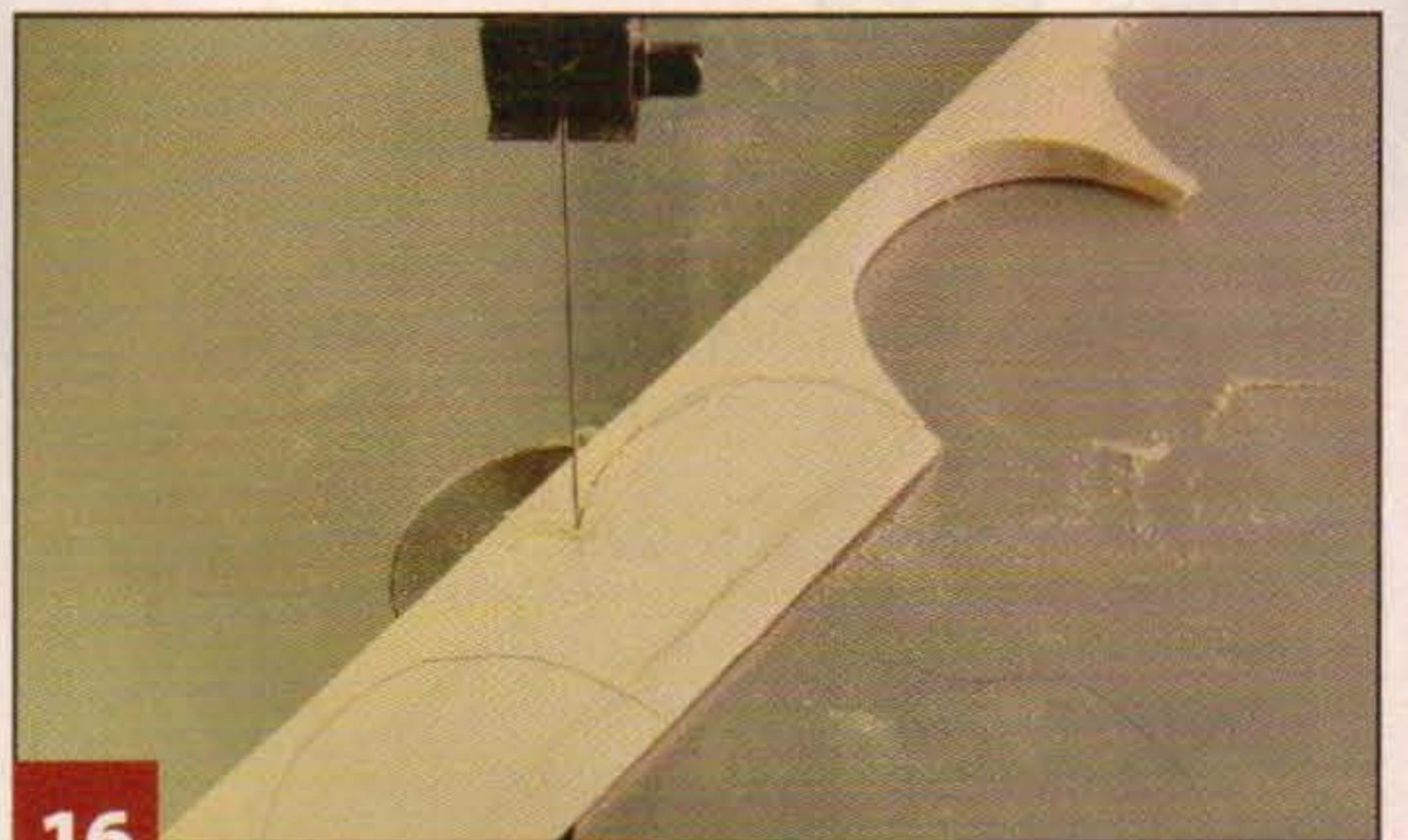
14

**Cut the strips for the apple slices.** Place a 1/2" by 1 1/4" by 9" (13mm by 30mm by 230mm) piece of aspen on its 1/2" (13mm)-thick edge. Draw a line 1/8" (2mm) from one of the longer edges. Tilt the left side of the saw table down to 10°. Cut along the line, using blocks and clamps if desired. Keep the wood flat on the saw table and the marked line on your right. Sand the faces of the two angled strips until smooth. Repeat this step with the remaining three pieces of aspen.



15

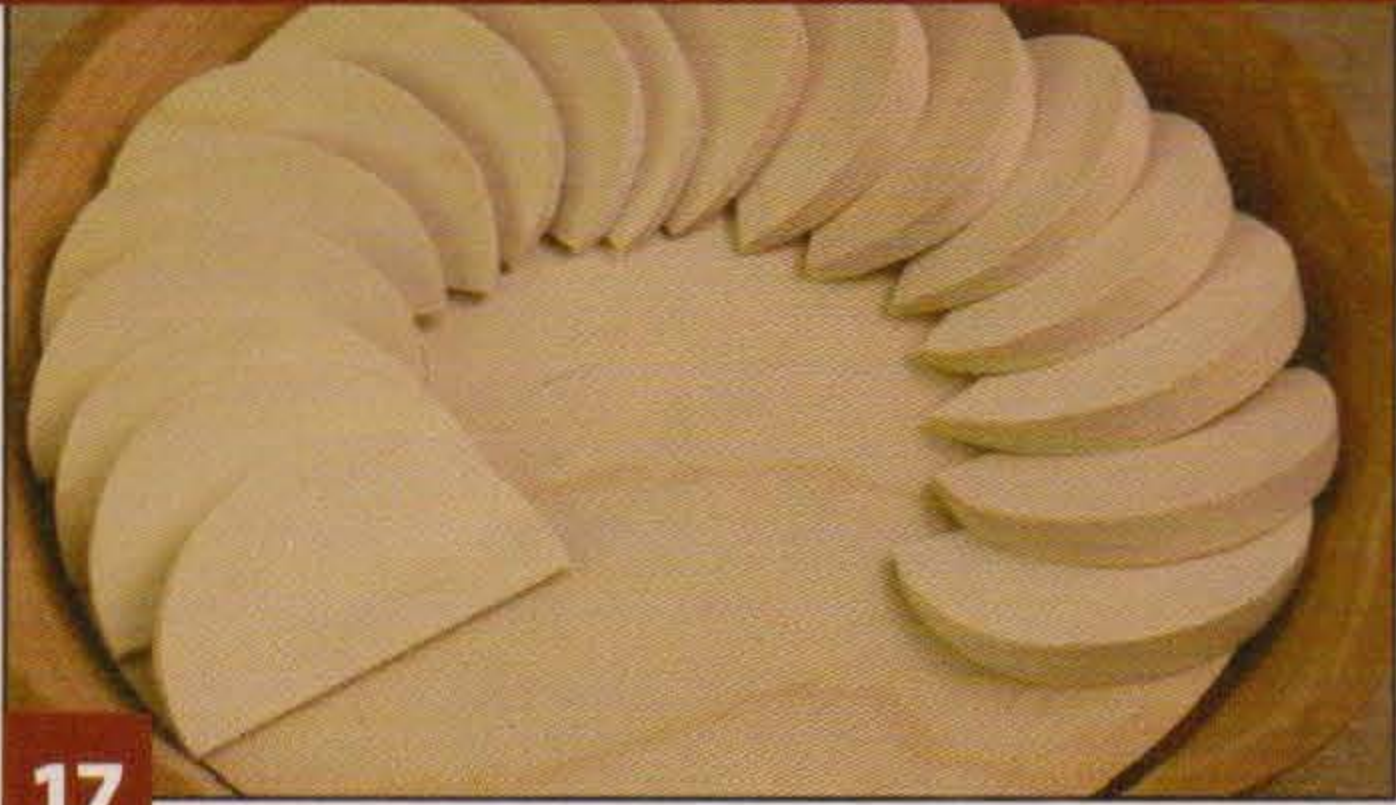
**Draw the apple slices.** Use the apple slice pattern to make a cardboard template. Use the template to draw four half circles on each angled and sanded strip of aspen. For thin slices, place the flat side of the pattern on the thinner edge of the strip. For thicker slices, place the pattern higher up on the strip.



16

**Cut the slices.** With the saw table level, use a #3 blade to cut the slices. Sand the edges smooth and remove all fuzzies.

## APPLE TART: FINISHING THE BOX



17

**Glue the slices around the lid.** Place the piece of plywood cut in Step 13 on the box body to help position the slices. Overlap the slices along the perimeter, rotating them slightly to cover the edge of the plywood. When you are satisfied with your arrangement, glue the slices in place.



18

**Finish the box.** Glue on the remaining slices, placed on edge, to fill the center of the lid. Sand to fit if necessary. You may have some slices left over. When the glue is completely dry, remove the lid. Finish with a coat of spray shellac or clear lacquer. Glue on slices cut from a cinnamon stick, if desired.

### Apple tart box patterns

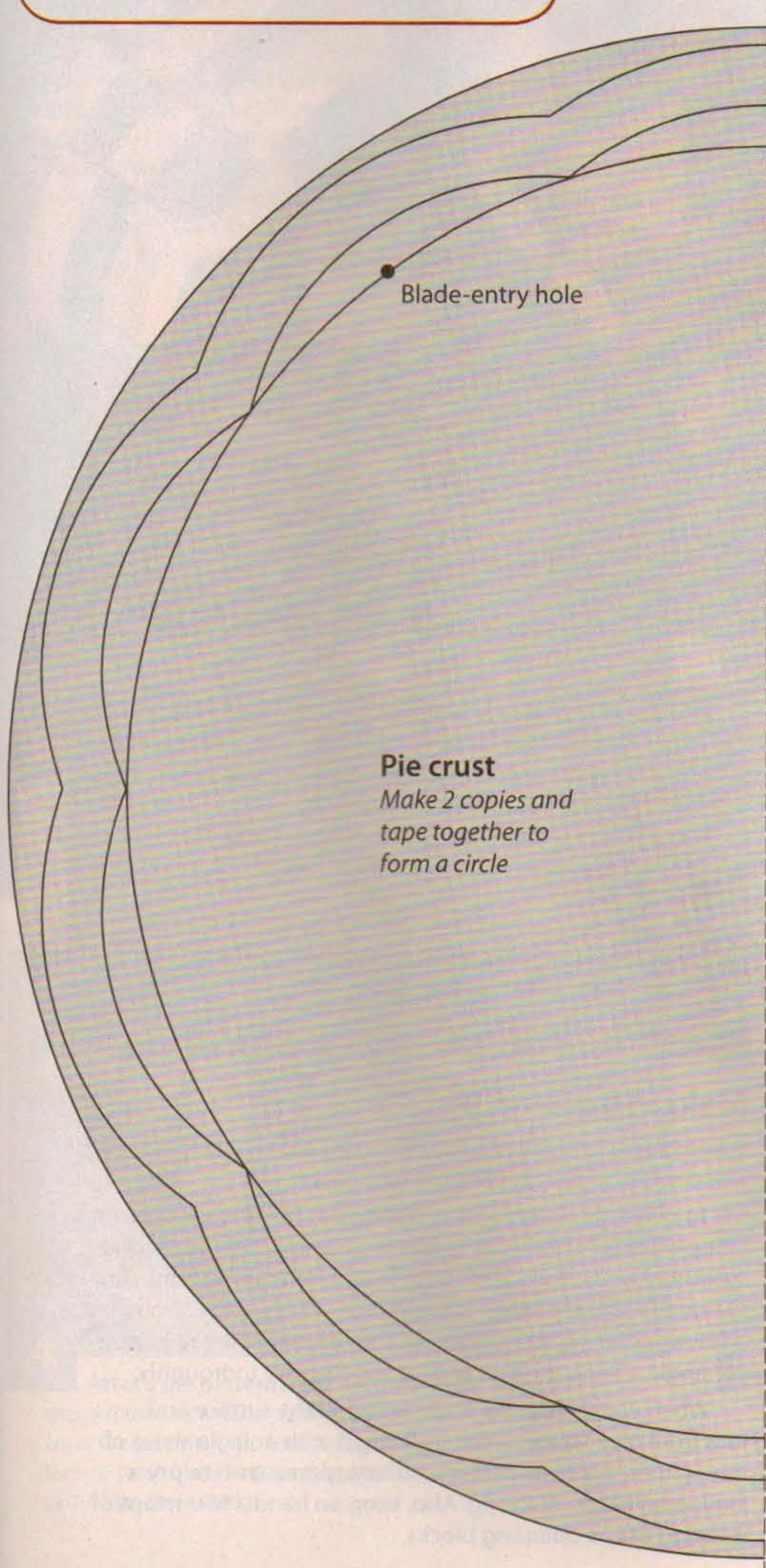
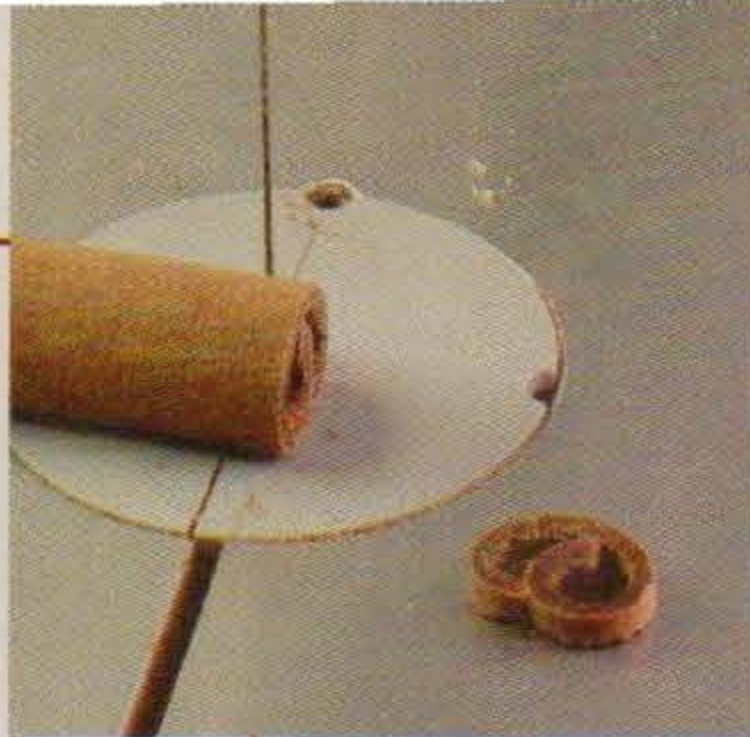
© 2012 Scroll Saw Woodworking & Crafts

Box body

Apple slice  
Cut approx. 30

**TIP CINNAMON APPLE TART**

To create a tart that smells as good as it looks, buy a stick of cinnamon with an attractive pattern on its end. Cut thin slices from the stick and glue them to the apple slices after finishing. You may need to make a zero-clearance insert to prevent the slices from falling through the opening in the saw table.



**Pie crust**  
Make 2 copies and tape together to form a circle

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**Materials & Tools**

**Materials:**

- Cherry, 3/4" (19mm)-thick: ripple edge, 8 1/2" x 8 1/2" (215mm x 215mm)
- Cherry, 7/8" (22mm)-thick: box body, 7" x 7" (180mm x 180mm)
- Cherry, 1/4" (6mm)-thick: box bottom, 6 1/2" x 6 1/2" (165mm x 165mm)
- Plywood, 1/4" (6mm)-thick: lid, 7" x 7" (180mm x 180mm)
- Aspen, 1/2" (13mm)-thick: apple slices, 4 each 9" x 1 1/4" (230mm x 30mm)
- Cinnamon stick: 3" (75mm) long, with an attractive pattern on its end (optional)
- Repositionable adhesive
- Glue, such as Weldbond
- Sleeves for inflatable round sander: various grits from 80 to 320
- Discs for 2" (50mm) hook-and-loop pad sander: various grits from 60 to 320
- Sandpaper: assorted grits

- 0000 steel wool
- Thin cardboard: apple slice template, 3" (75mm) square
- Spray shellac
- Clear spray lacquer
- Clear packing tape (optional)

**Tools:**

- Blades: #9, #3
- Drill or drill press and bits: 1/16" (2mm)- and 1/8" (3mm)-diameter
- Awl
- Compass
- 25° shopmade angle guide
- Press or clamps
- Inflatable round sander and pump
- 2" (50mm) hook-and-loop pad sander
- Clamps and blocks (optional)

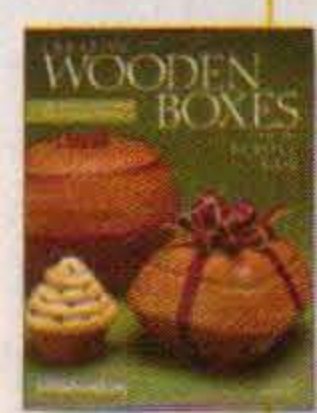
*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

**Further Reading**

**Creative Wooden Boxes from the Scroll Saw**

By Carole Rothman

Searching for unique and interesting box projects for the scroll saw? Author Carole Rothman has created 28 beautiful designs for boxes you'll love to make and love to use. All of the projects are useful, surprisingly easy to make, and are great for gift giving.



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Carole Rothman of Somers, N.Y., is a retired psychologist and college professor. She is also an award-winning cake decorator. Visit Carole online at [scrollsawbowls.blogspot.com](http://scrollsawbowls.blogspot.com).

# Creating a Checkerboard Trinket Box

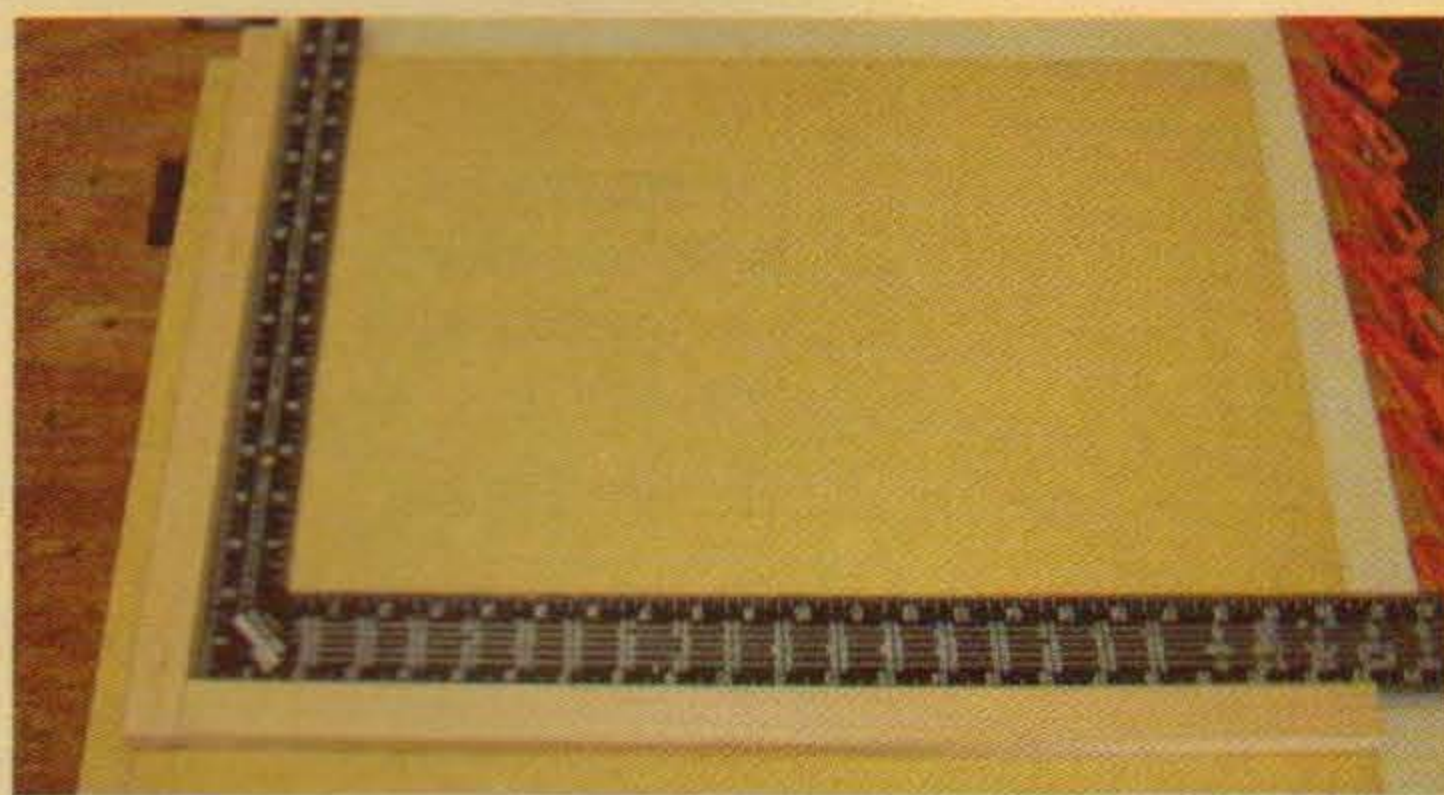
Careful stacking is the secret to this contrasting design

By Gary Mackay



Several years ago, I created a quilt square design in a box lid. That led me to experiment with stack-cutting laminated wood of alternating light and dark colors and produce boxes with checkerboard, diamond, and pinwheel designs, among others.

This box has fancy-shaped compartments, and the checkerboard pattern is perfect from the box to the lid. I used poplar and walnut to make the checkerboard laminations. If you prefer to make a simpler box, adjust the patterns to omit the center divider when cutting the box and lid liner. I don't usually line these boxes because the design inside the box is symmetrical and attractive.



## Making a gluing jig

When gluing laminations, this simple jig allows you to clamp the wood together to create a tight wood joint.

To make the jig, first cut two oak rails. The first rail measures  $\frac{3}{4}$ " by  $\frac{3}{4}$ " by 17" (19mm by 19mm by 432mm), and the second measures  $\frac{3}{4}$ " by  $\frac{3}{4}$ " by 22 $\frac{1}{4}$ " (19mm by 19mm by 565mm). Glue the rails to a  $\frac{3}{4}$ " by 18" by 24" (19mm by 457mm by 610mm) piece of plywood or MDF. Use a square to ensure that the rails form a 90° angle. Clamp the rails and let the glue dry thoroughly.

When you use the jig, always protect the surface and rails from glue squeeze-out by lining it with a single sheet of newspaper. It is easier to sand off newspaper than to pry a laminated block off the jig. Also, keep on hand a few scraps of wood to use as clamping blocks.

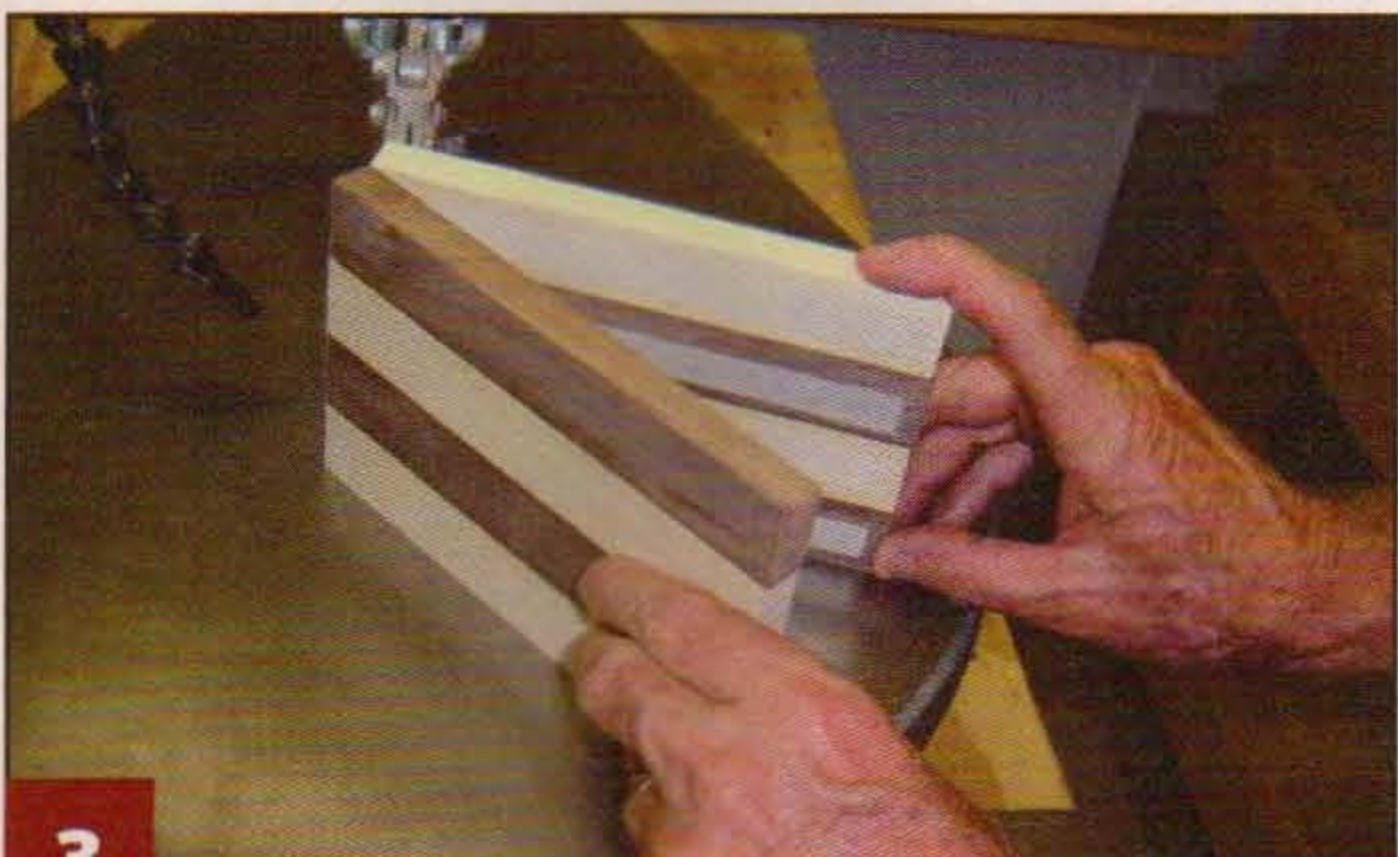
## CHECKERBOARD BOX: CREATING THE BLANKS



**1** **Glue the stock.** Glue together four pieces of ½" by 1" by 13" (13mm by 25mm by 330mm) wood on the gluing jig, alternating light and dark woods. Protect the gluing jig surface with newspaper. Use clamping blocks and use a rag to wipe off any glue squeeze-out. Leave the wood clamped in the jig for one hour. Then, glue two more sets, and let the glue dry on all three pieces.



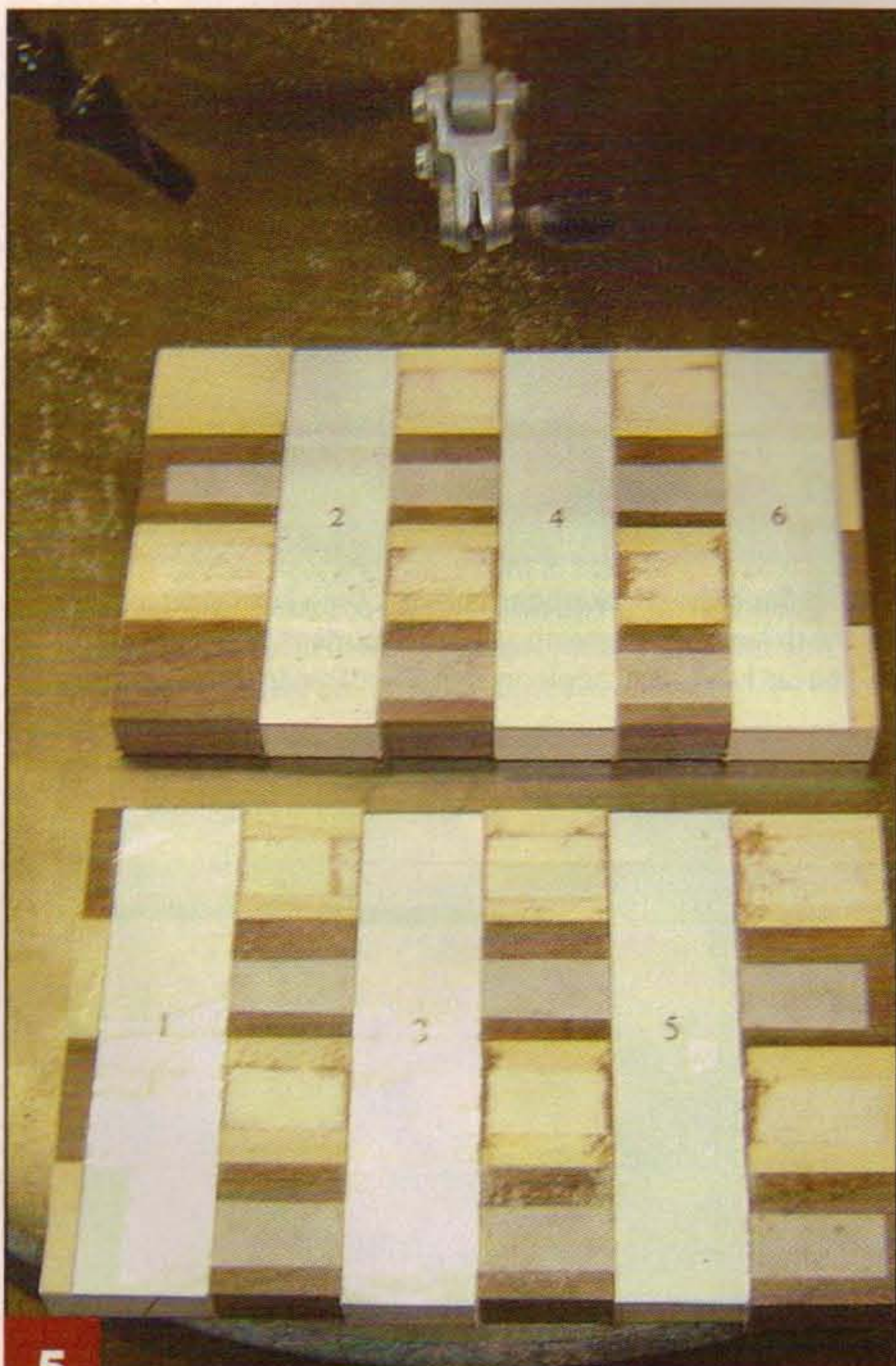
**2** **Cut the blanks in half.** Pull the newspaper off the three laminated blanks. Use a #5 reverse-tooth blade to cut the three laminated blanks in half to yield six 6½" (165mm)-long blanks. Then, use 80-grit sandpaper to sand off the dried glue and newspaper.



**3** **Stack the blanks.** Use double-sided tape to adhere two laminated blanks together. Alternate the two blanks so that light and dark wood laminations are adhered together. Repeat for the remaining blanks. You should have three stacks, each with two layers.

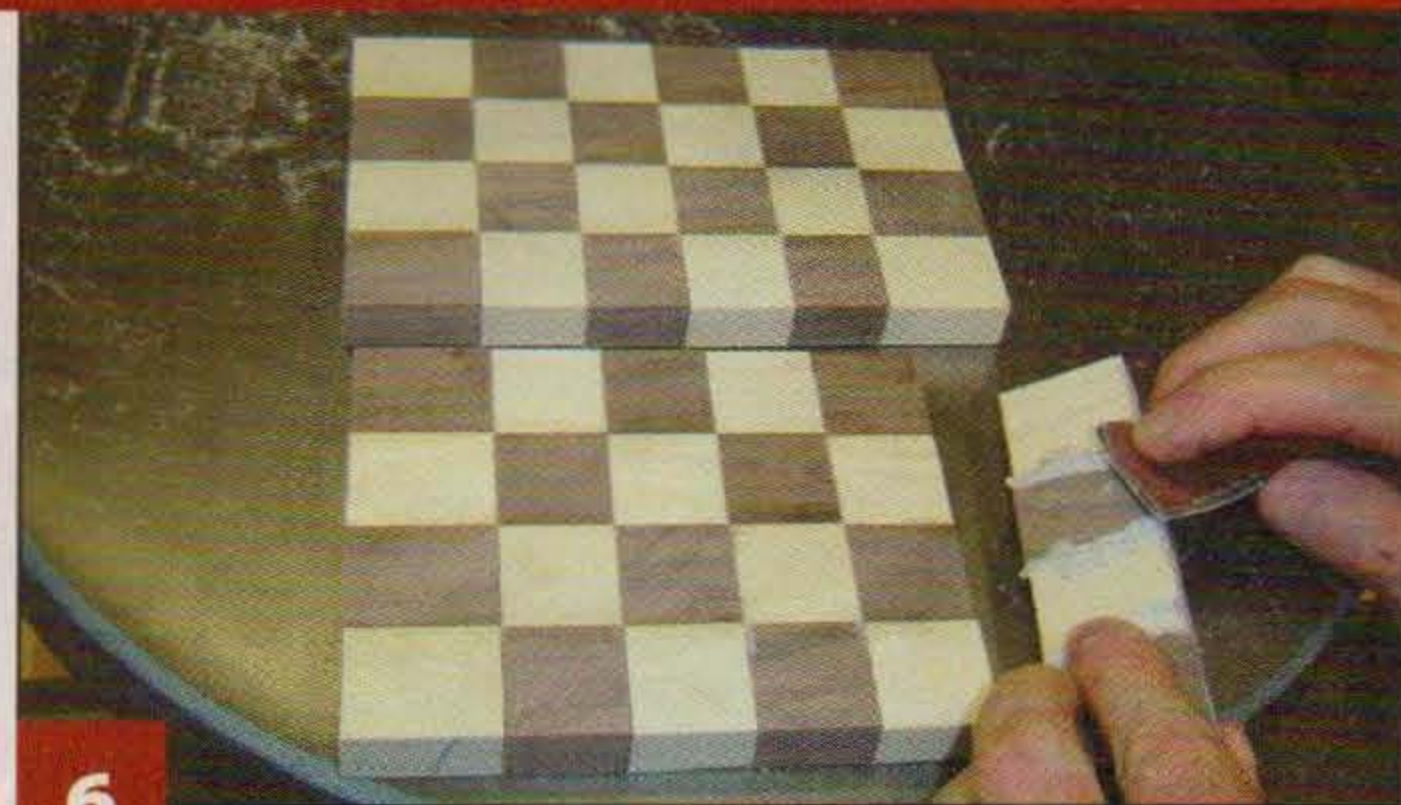


**4** **Attach the patterns and cut the blanks.** Adhere a checkerboard lamination pattern to each of the stacked blanks. Cover the patterns with clear packaging tape. Then, use a #12 reverse-tooth blade to make five cuts along the pattern lines on each of the three stacks.



**5** **Lay out the checkerboard pattern.** Separate the pieces numbered 1 through 6, alternating pieces to make checkerboard laminations. Keep all six pieces in numerical order (from 1 to 6). Next, use a pencil to mark the pieces in numerical order.

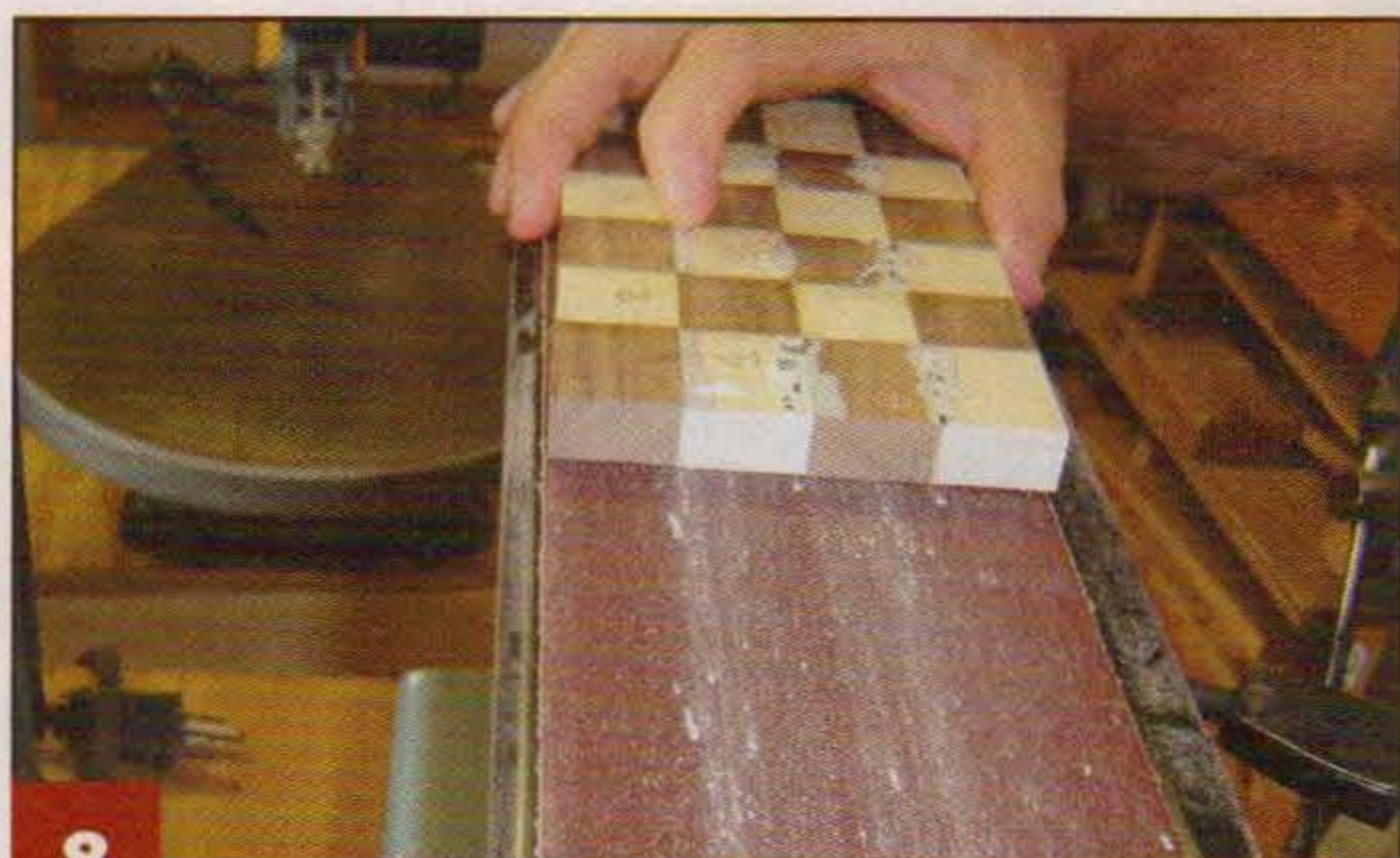
## CHECKERBOARD BOX: CREATING THE BLANKS



**6** **Remove the tape and patterns.** Use a piece of folded sandpaper to sand off the wood fuzzies. Remove any sawdust.



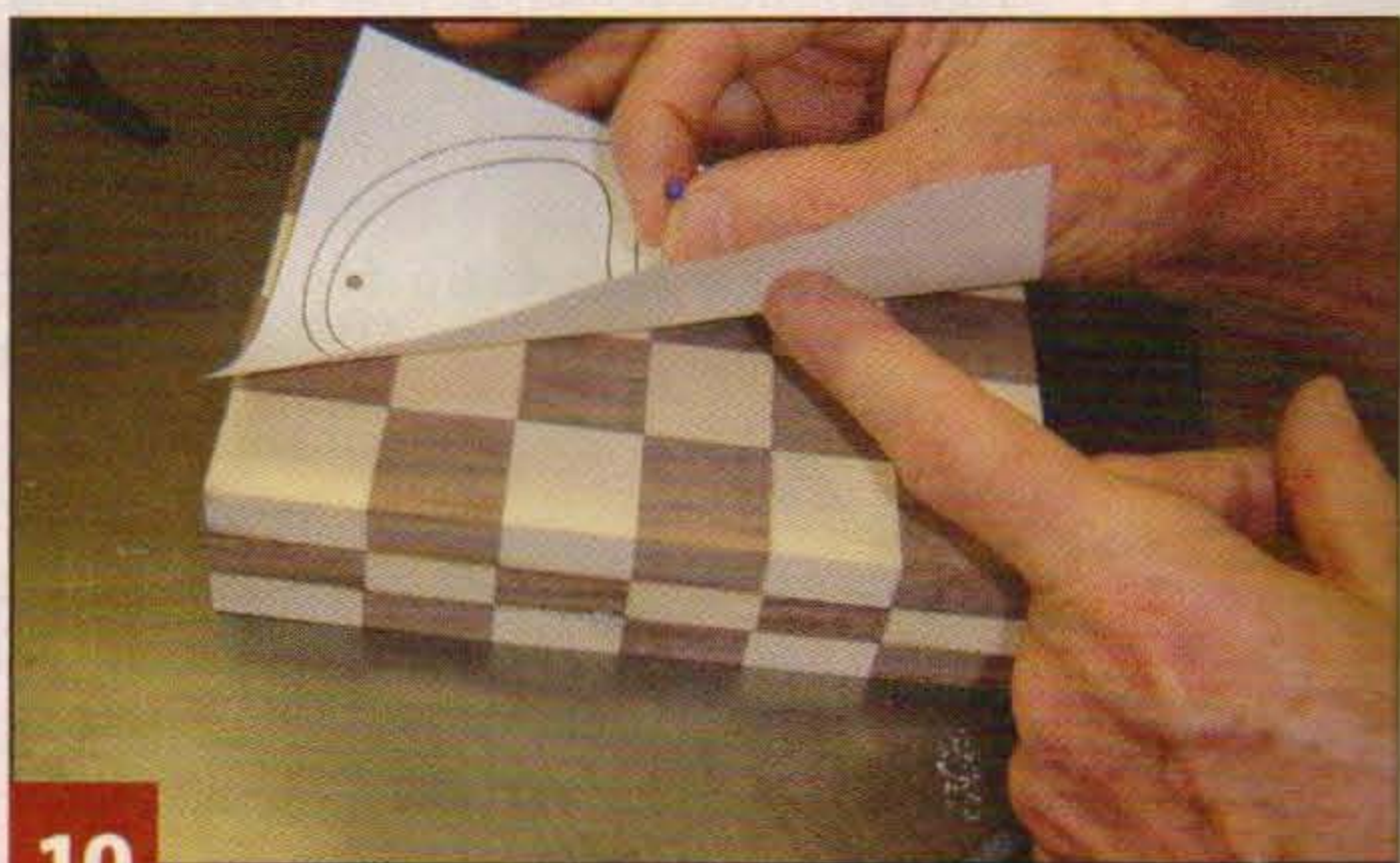
**7** **Glue the checkerboards.** Use the gluing jig to glue together six laminated strips to make a checkerboard design. Protect the jig surface with newspaper, and clean up the glue squeeze-out with a rag. Leave the wood clamped for one hour. Then, glue the remaining five laminations, and let the glue dry.



**8** **Sand the checkerboard blanks.** Use a belt sander to sand the six laminations smooth and flat. If you don't have a belt sander, you can hand-sand the pieces with 80-grit sandpaper.



**9** **Glue the layers to form the box blank.** Glue together three layers, arranging the edge pattern in a checkerboard design. Clamp the three layers together and let the glue dry.



**10** **Attach the box pattern.** Spray the back of the box pattern with spray adhesive. Use the precision pinpoint pattern placement technique to center the pattern on the stock (see Tip). Cover the pattern with clear packaging tape.

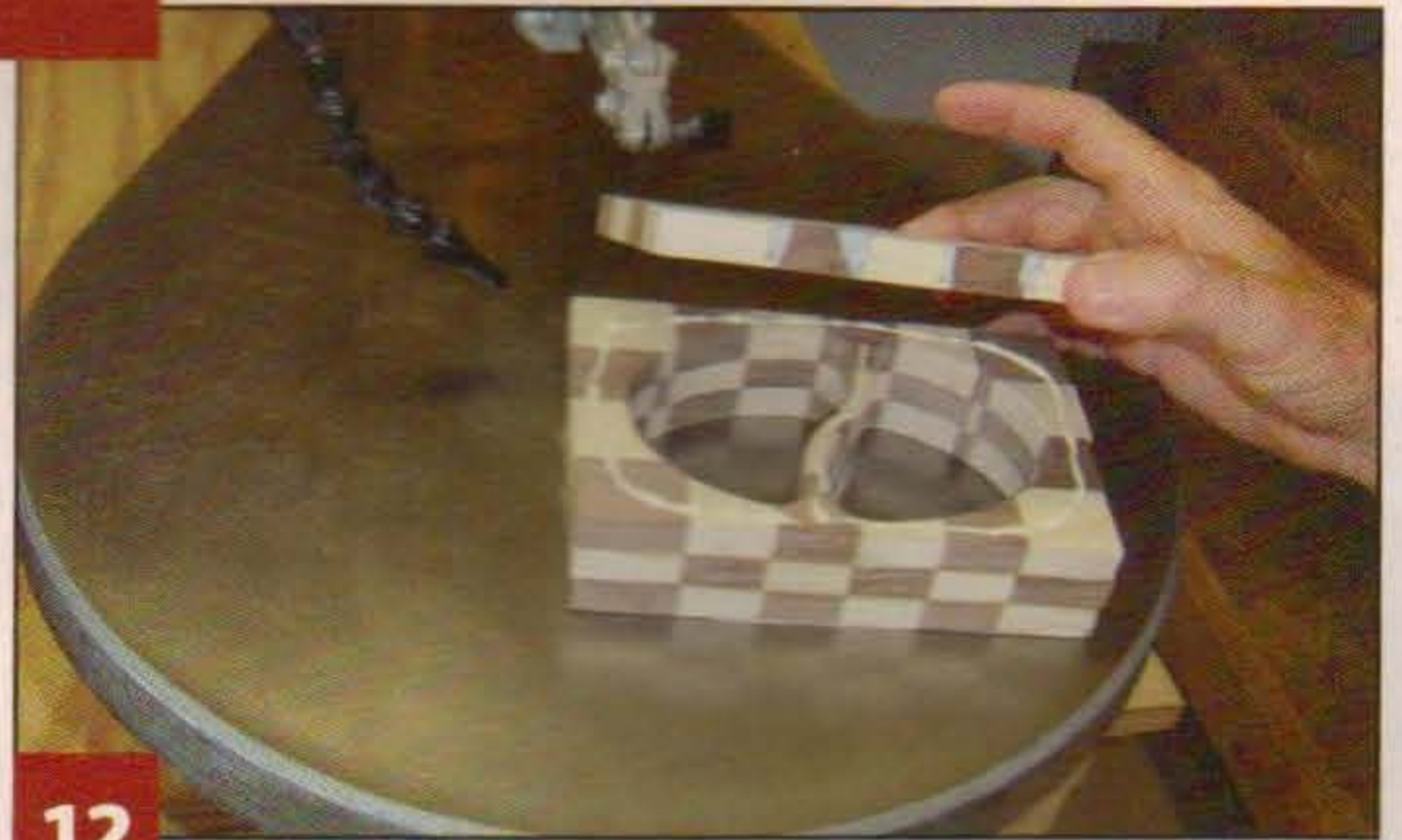
### TIP PATTERN PLACEMENT

*Precision pinpoint pattern placement is a great way to accurately apply patterns right in the center of the stock. When you are working with laminated stock, this technique helps space the contrasting woods equally within the pattern. First, measure and mark the center of the workpiece. Next, apply spray adhesive to the back of the pattern. Stick a pin through the center of the pattern and slide the pattern up to the head of the pin. Then, stick the point of the pin in the center of the workpiece and slide the pattern down the pin. Finally, press the pattern into place and remove the pin. Your pattern is perfectly placed.*

## CHECKERBOARD BOX: CUTTING THE BOX



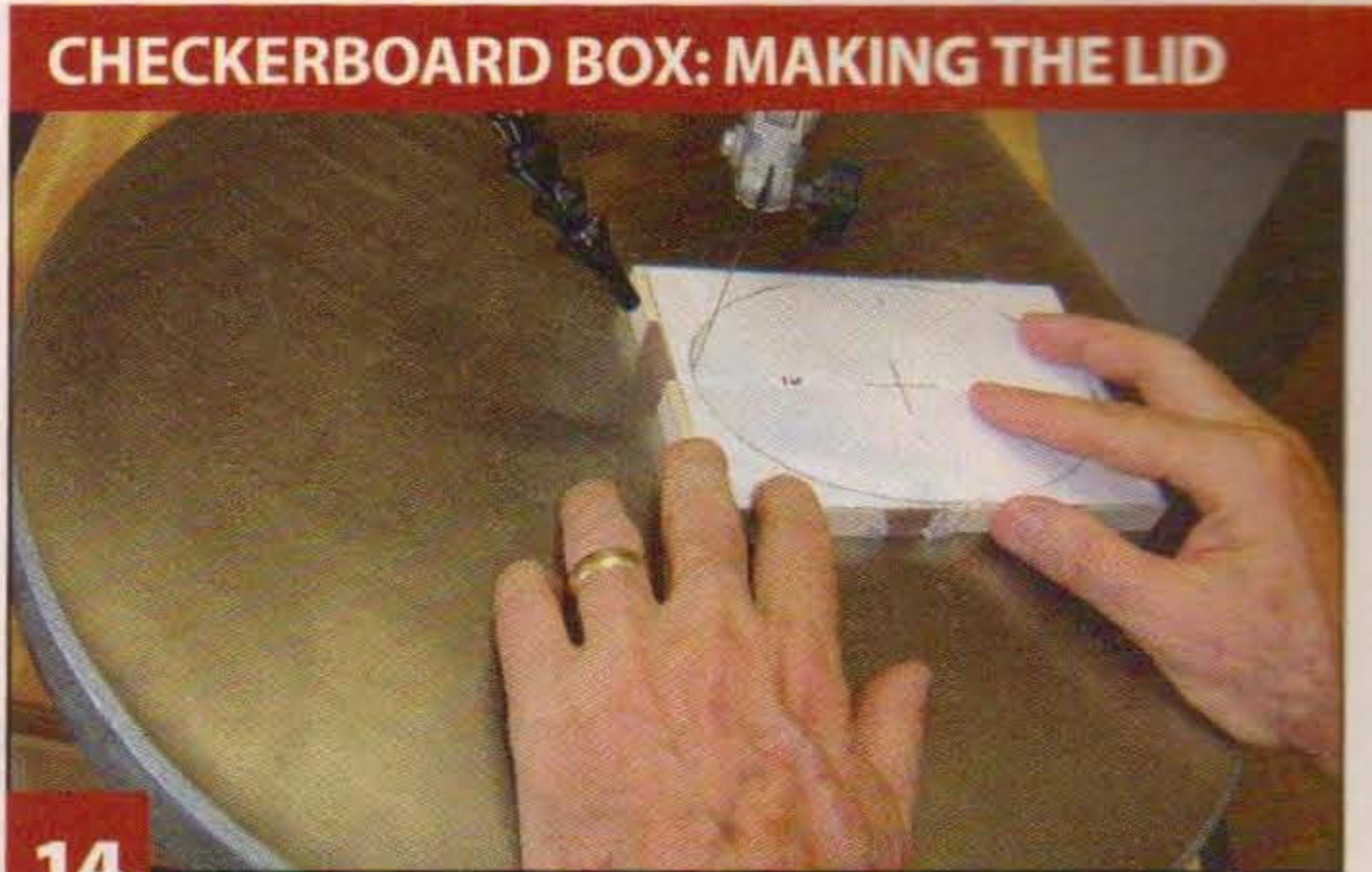
**11** **Cut the inside of the box.** Drill two  $\frac{1}{8}$ " (3mm)-diameter blade-entry holes where indicated on the pattern. Cut the two compartments, following the pattern lines.



**12** **Attach the bottom.** Use a piece of folded sandpaper to sand the wood fuzzies from the bottom of the box. Apply glue to the box bottom. Then, place a layer of laminated wood on the glued surface, arranging the layer in a checkerboard design. Clamp the box bottom onto the box. Let the glue dry.



**13** **Cut the outside of the box.** Cut the outside profile of the box, following the pattern line. Remove the box pattern.



**14** **Cut the lid.** Adhere the lid pattern to a laminated wood layer. Next, center the pattern on the stock with a pin as you did in Step 10, and cover the pattern with clear tape. Then, use a #5 reverse-tooth blade to cut the lid, following the pattern line.



**15** **Cut the lid liners.** Adhere the lid liner pattern to another laminated wood layer. Next, center the lid liner pattern as you did in Step 10, and cover the pattern with clear tape. Use a #5 reverse-tooth blade to cut two lid liners, following the pattern lines.



**16** **Attach the lid liners to the lid.** Remove the lid and lid liner patterns. Place the lid liners into the box compartments. Place the lid onto the top of the box, matching the checkerboard design. Turn the box upside down and remove the box from the lid. Glue the lid liners in this position, testing the box for fit over the lid liners. Clamp and let the glue dry.

## Finishing the box

Sand the entire box with 220- or finer grit sandpaper. To check for glue spots, apply a light coat of paint thinner and use a pencil to circle any areas of dried glue. Once the thinner evaporates, sand off the pencil marks.

Next, apply a coat of boiled linseed oil, tung oil, or Danish oil with a rag. Let the box dry overnight, and then use a 1" (25mm)-wide paintbrush to apply a coat of clear shellac. Let the shellac dry. Sand the box with 320-grit sandpaper. Finally, apply a good paste wax and buff thoroughly with a clean rag.

### Materials:

#### Gluing jig: (see Tip)

- Oak rail, 3/4" (19mm)-thick: 3/4" x 17" (19mm x 432mm) and 3/4" x 22 1/4" (19mm x 565mm)
- Plywood or MDF, 3/4" (19mm)-thick: 18" x 24" (457mm x 610mm)
- Wood glue

#### Box and lid:

- Poplar, 1/2" (13mm)-thick: 6 each 1" x 13" (25mm x 330mm)
- Walnut, 1/2" (13mm)-thick: 6 each 1" x 13" (25mm x 330mm)

- Newspaper
- Wood glue
- Sandpaper: 80-, 150-, 220- and 320-grit
- Tape: masking, double-sided, clear packaging
- Photocopies of patterns: 1 each box, lid, and lid liner patterns; 3 each checkerboard lamination pattern
- Spray adhesive: temporary bond
- Paint thinner (to check for glue spots)
- Boiled linseed oil, tung oil, or Danish oil
- Clear shellac
- Paste wax

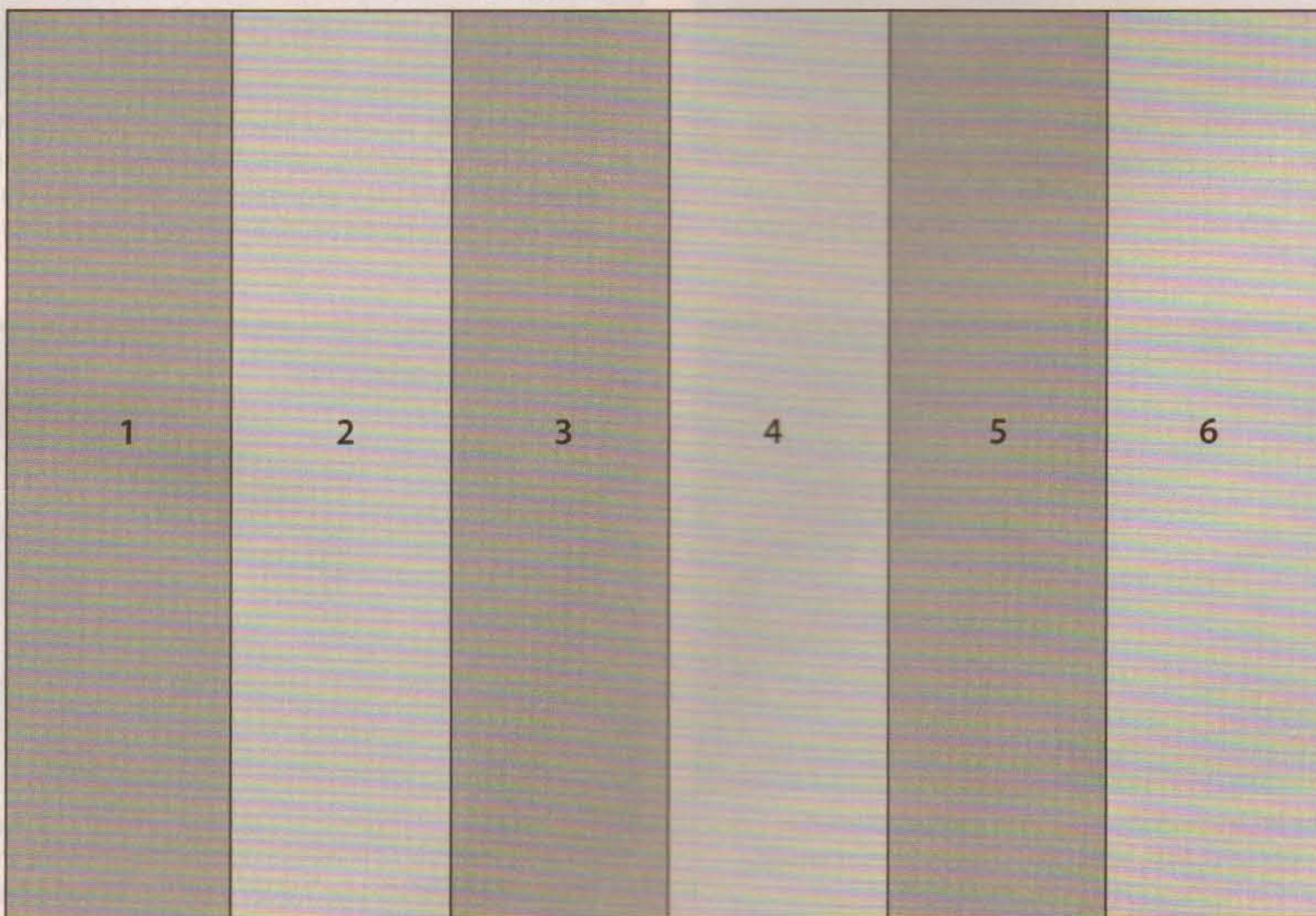
## Materials & Tools

### Tools:

- Blades: #5 and #12 reverse-tooth
- Square
- Clamps: screw, spring
- Rags
- Pencil
- Belt sander (optional)
- Drill or drill press and bit: 1/8" (3mm)-diameter
- Scrap wood (clamping blocks)
- Pin
- Ruler
- Paintbrush: 1" (25mm)-wide

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

## Checkerboard lamination guide



# Checkerboard box patterns

## Further Reading

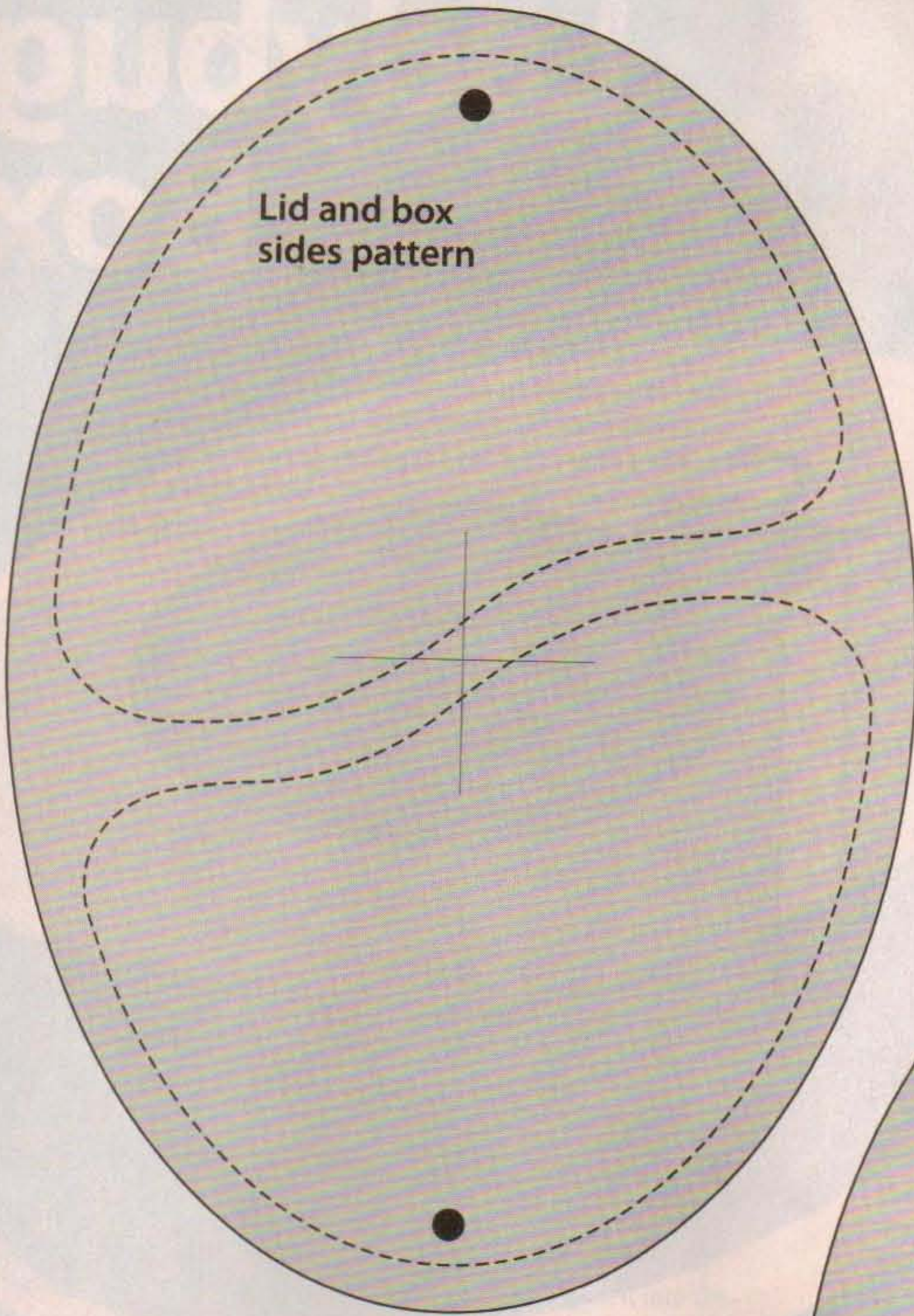
### Box-Making Projects for the Scroll Saw

By Gary MacKay

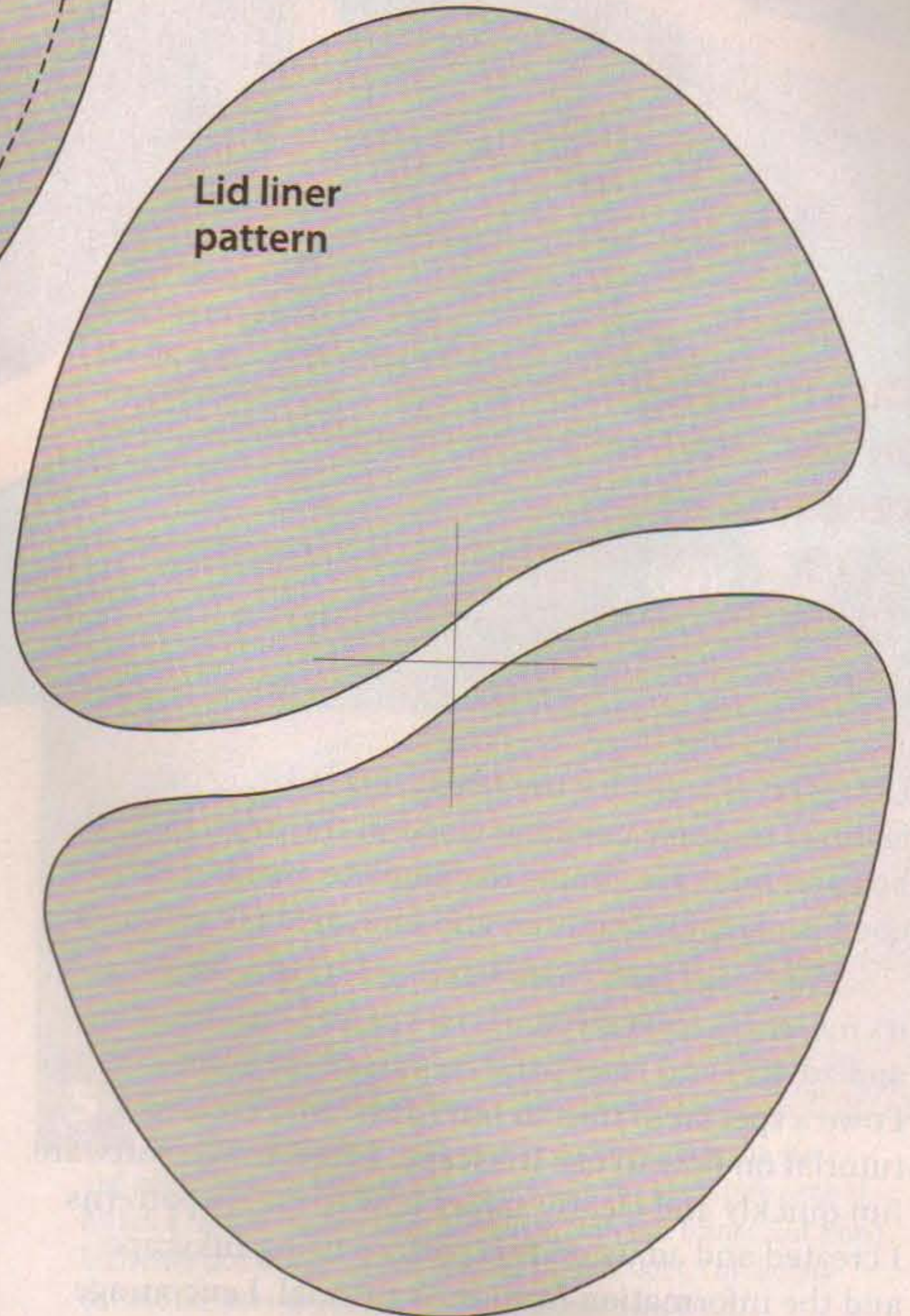
Woodworkers of any skill level can easily make their own decorative and functional boxes, using just one tool: the scroll saw. Author and heirloom box-maker Gary MacKay provides step-by-step photo demonstrations to create wooden boxes with checkerboard, diamond, and pinwheel effects.



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Lid and box sides pattern



Lid liner pattern

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Gary MacKay of South Carolina is the author of the book *Box-Making Projects for the Scroll Saw*, available from Fox Chapel.

# Making an Inlaid Ladybug Box



**Easy techniques produce  
an attractive and functional  
keepsake box**

By Kip Travis  
Photos by Terry Jacumin

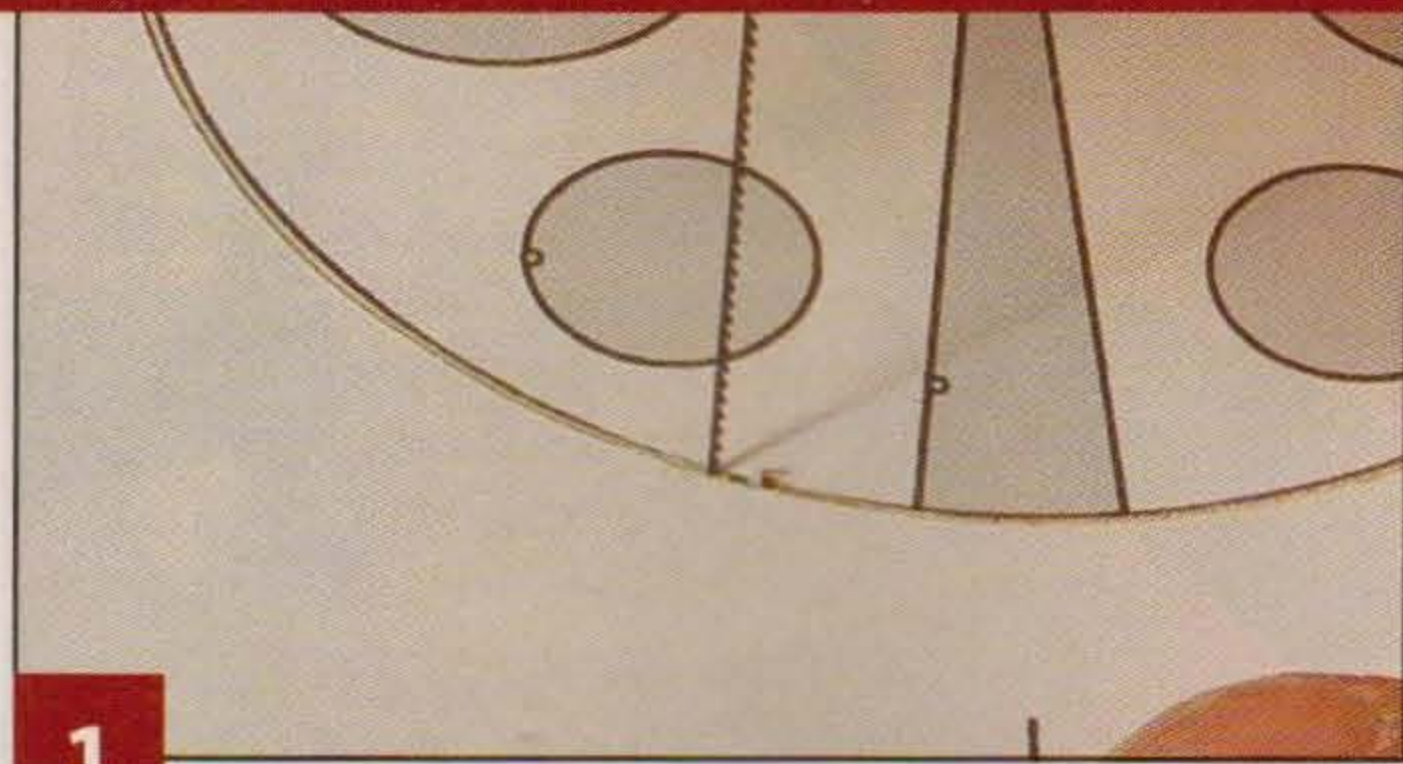
Designed as a gift for my sister, this ladybug box features multiple colors of wood in the inlay. Both the box and inlay are simple to complete, making this a good project for beginner and intermediate scrollers.

The *Scroll Saw Woodworking & Crafts* forum and its members have given me lots of great information and advice, and have truly enhanced my scrolling. I owe a special thanks to Jim Moss, who created a tutorial on how to use Inkscape, a free design software. Jim quickly and clearly shows how to create patterns. I created and adjusted this pattern using Inkscape and the information from Jim's tutorial. I encourage

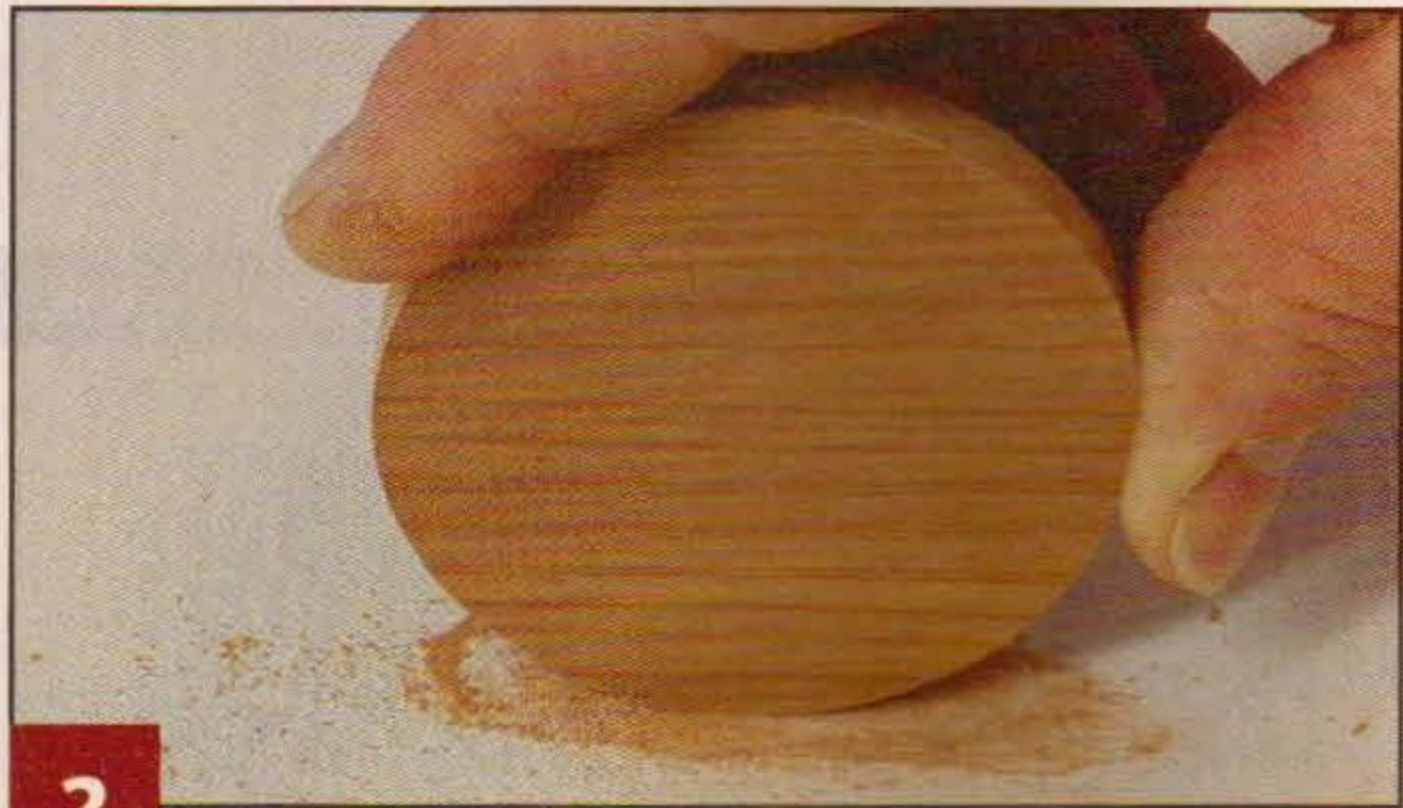
everyone interested in scrolling to visit the forum for free tutorials, patterns, and great advice.

I used red cedar for the ladybug's body and the box sides. I cut the lid, lid liner, and bottom from maple, and used walnut for the ladybug's features. To begin, cut the blanks to size and make sure all wood is flat. Set the saw to the proper angle (see Tip). Determine which side of the blanks you want to be the top of the lid and keep that side up when creating the stacks for the inlay. Attach the maple lid blank to the cedar inlay blank with double-sided tape. Wrap the stack tightly with packing tape and attach the pattern to the maple.

## LADYBUG BOX: MAKING THE INLAY



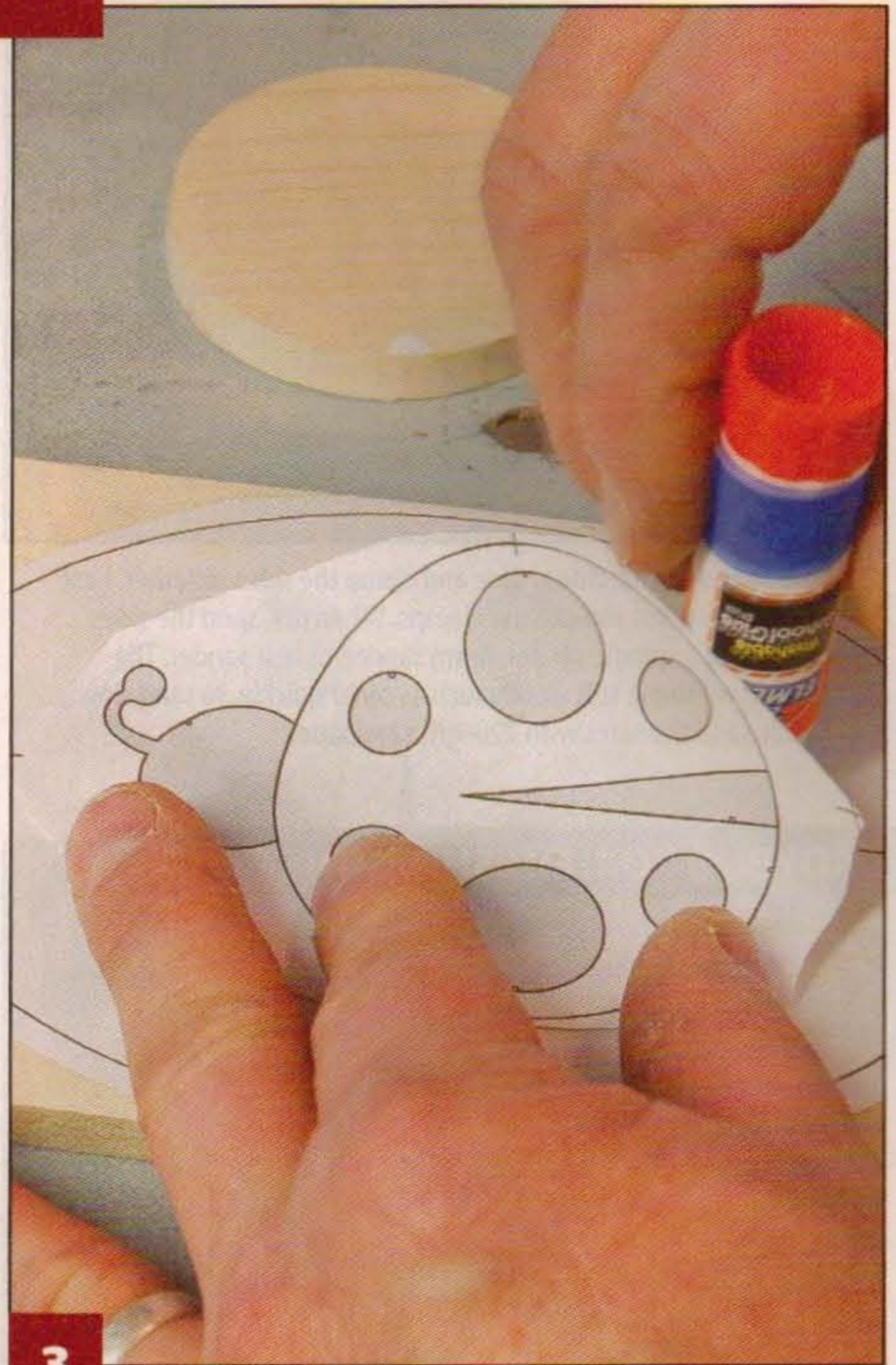
**1** **Cut the cedar inlay.** Use an awl to mark the location of the blade-entry hole. This prevents the bit from wandering. Use a  $\frac{1}{16}$ " (2mm)-diameter bit to drill a blade-entry hole at the correct angle (see Tip). Cut counterclockwise along the dashed wing outline using a #2/0 blade. Focus on ending the cut in line with the blade-entry hole. Cut the packing tape and separate the stack with a putty knife. Do not remove the pattern from the maple lid blank.



**2** **Adjust the fit of the inlay.** Discard the maple wing piece and place the cedar inlay into the maple lid. The cedar should be flush or slightly above the surface of the maple. If it is not, place a piece of 150-grit sandpaper on a flat surface and sand the edges of the inlay. Carefully rotate the inlay, keeping the edge of the inlay flat on the sandpaper. When the inlay fits properly, glue it into the lid and let the glue dry.



**4** **Cut the walnut inlay.** Attach the walnut inlay blank to the bottom of the maple lid blank using double-sided tape. With the saw table set at the correct angle, follow the process explained in Step 1 to cut the dots, head, and separation between the wings. Separate the stack, discard the cut pieces from the lid, and test-fit the walnut inlay. If necessary, adjust the fit of the inlay as explained in Step 2. Glue the inlays into place.

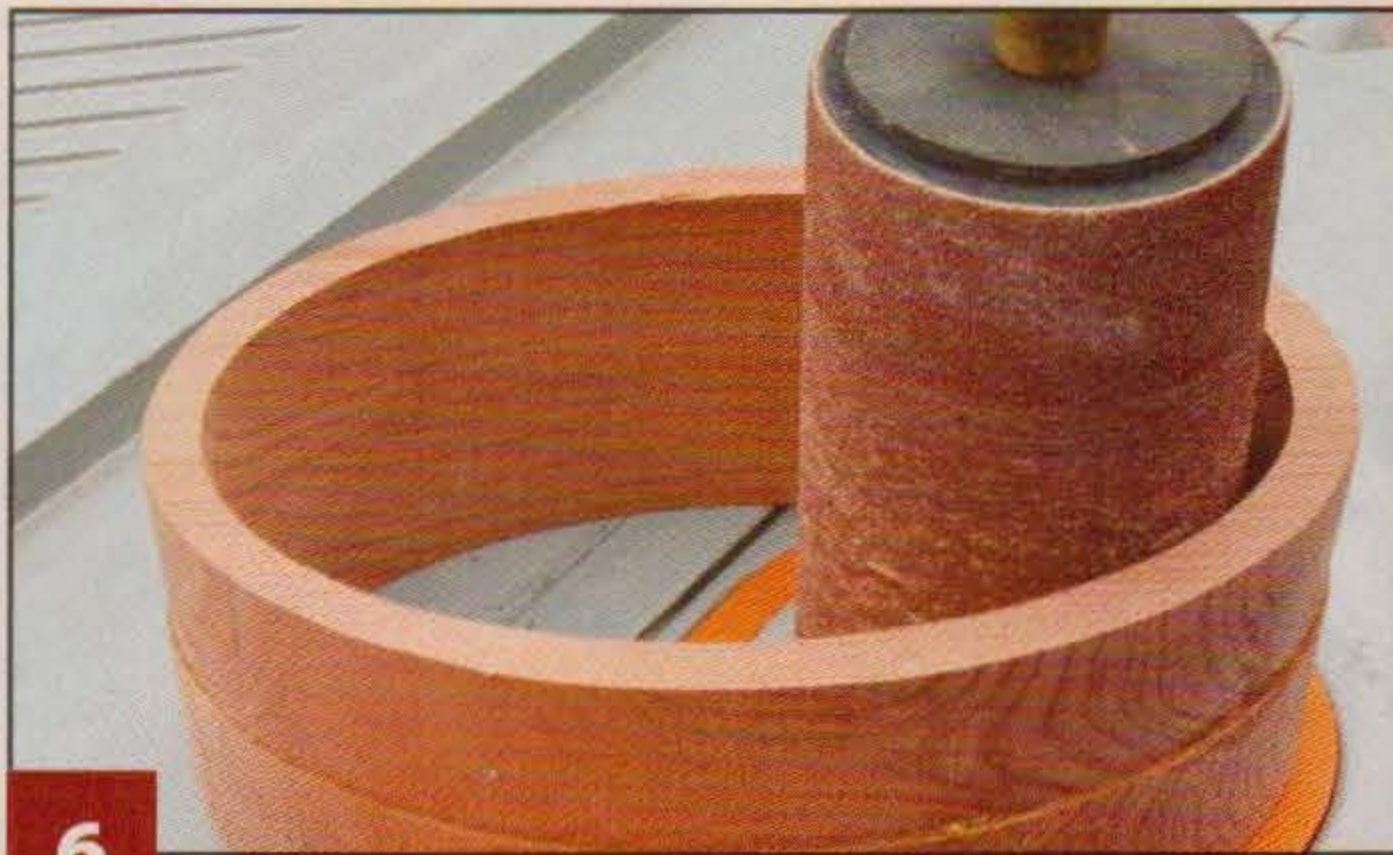


**3** **Prepare to cut the inlay details.** With scissors, cut around a second inlay pattern, cutting off part of the alignment marks. Use the alignment marks on the pattern still attached to the maple blank to position the second pattern on top of the maple blank with the cedar wing inlay. Using a glue stick and keeping the patterns aligned, glue the new pattern in place.

## LADYBUG BOX: MAKING THE BOX

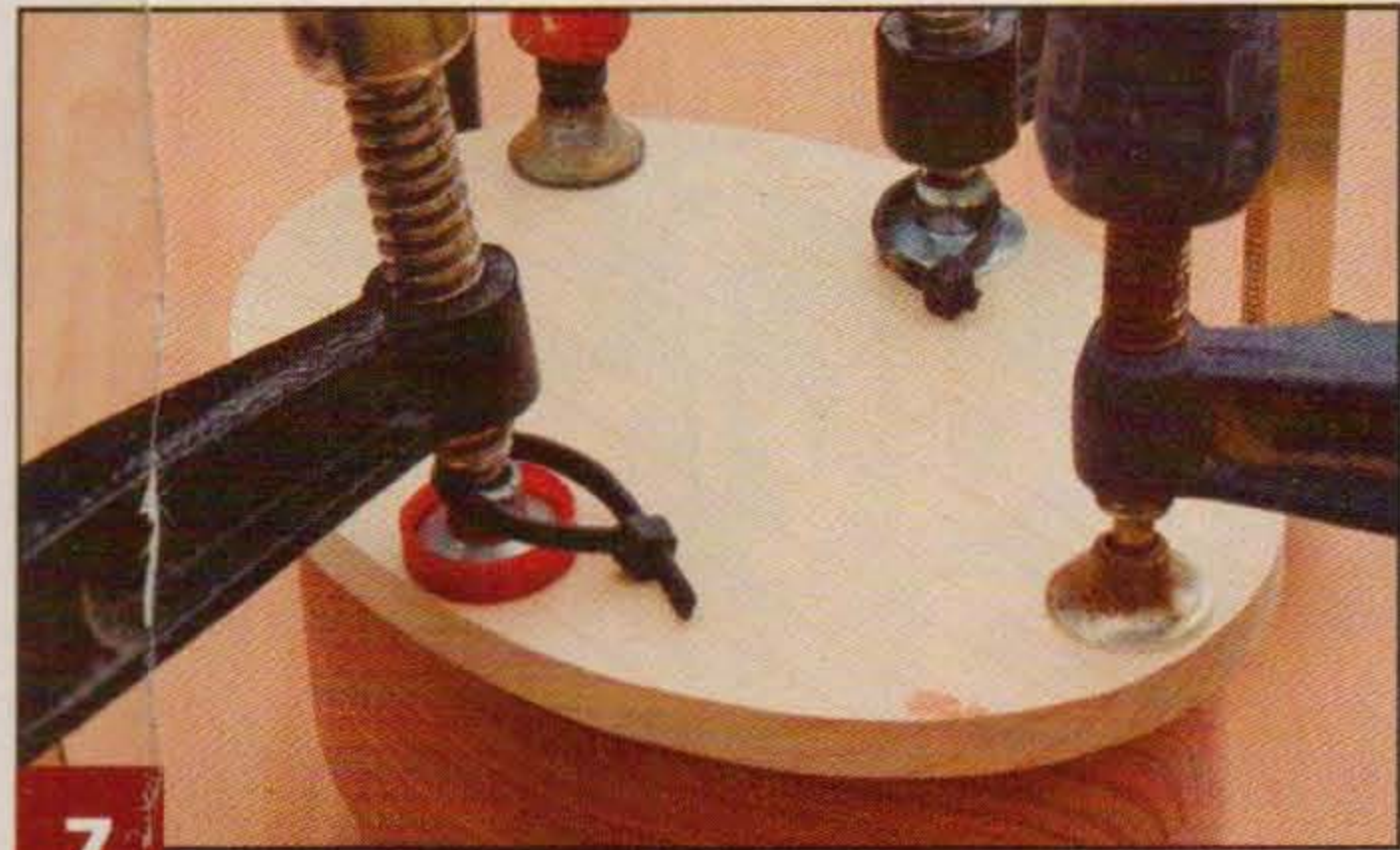


**5** **Cut the sides.** Insert a #5 reverse-tooth blade in the saw and adjust the saw table so it is square with the blade (see page 8). Attach a copy of the box sides pattern to both side blanks. Cut along both lines of the gray section to make the box sides. Cut slightly outside the lines so you can sand the two sections flush.



6

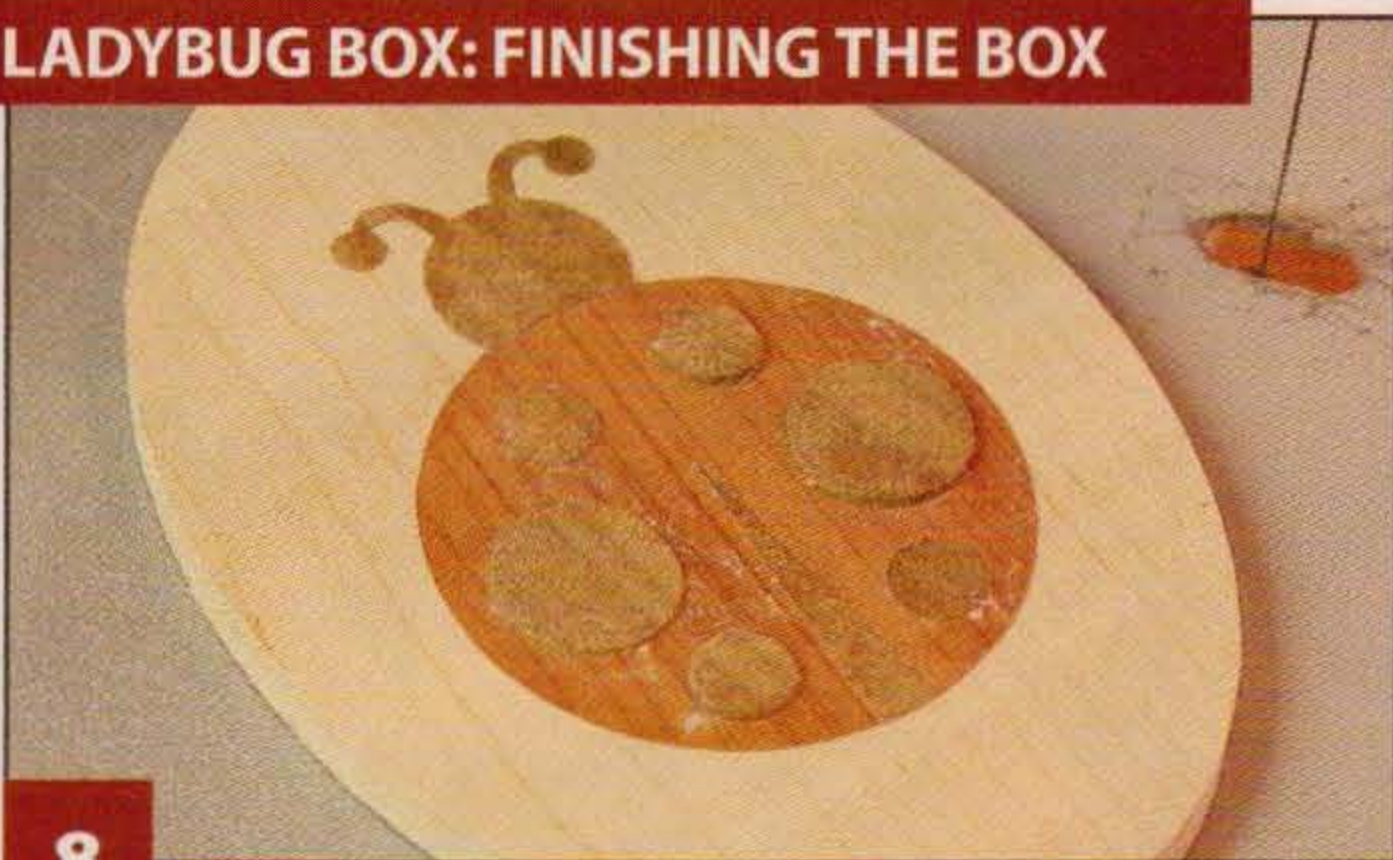
**Smooth the sides.** Glue and clamp the sides together. I use a bowl press, but you can use clamps. When dry, sand the sides flush using a spindle sander, drum sander, or belt sander. The sander will shape soft woods such as cedar quickly, so sand slowly. Finish-sand the sides with 220-grit sandpaper.



7

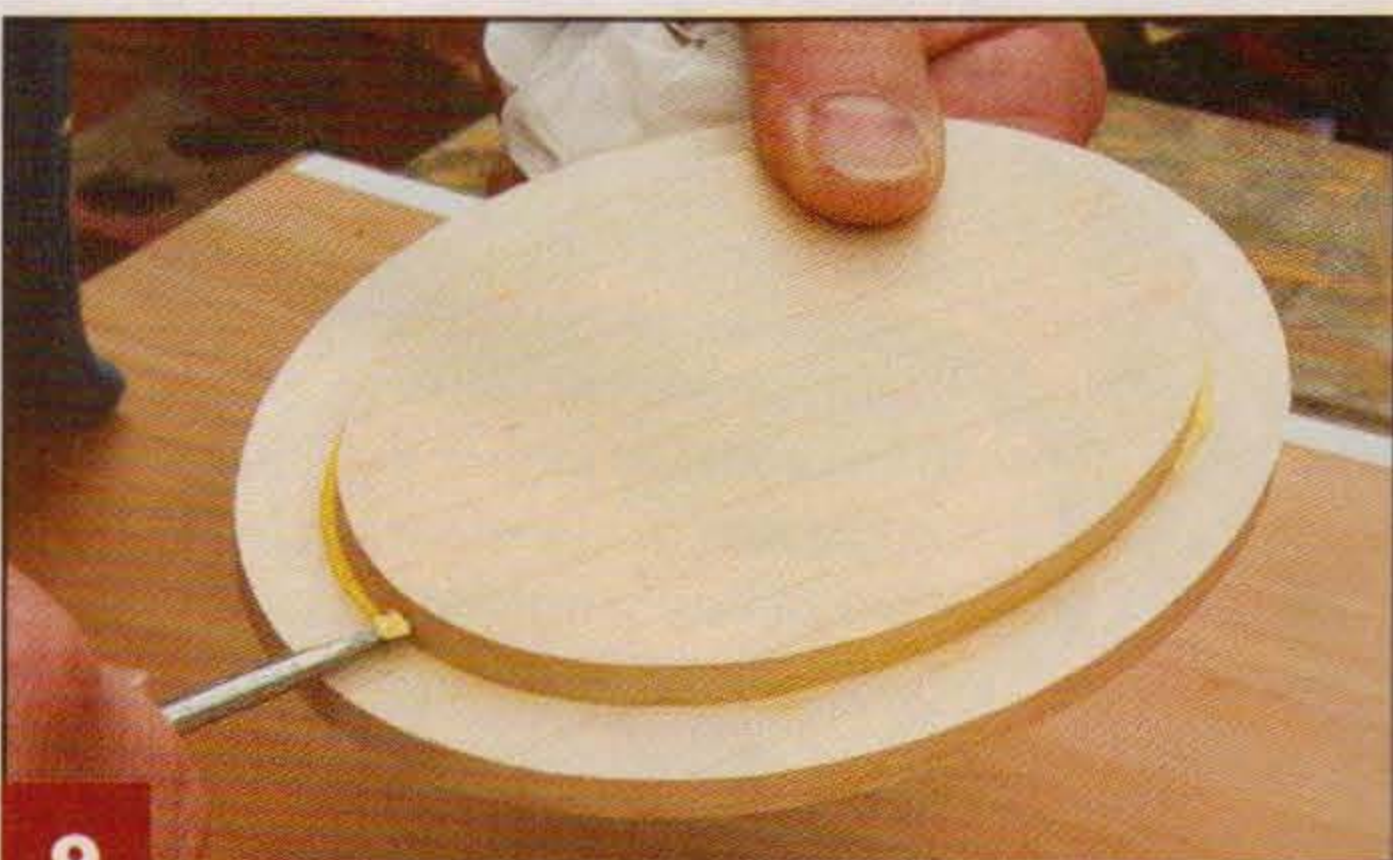
**Attach the bottom.** Cut the bottom and the lid liner. Sand both with progressively finer grits of sandpaper up to 220 grit. Apply glue to the bottom edge of the box sides and clamp the bottom to the sides for 10 minutes. Remove the clamps and clean up any glue squeeze-out using a flat-head screwdriver. Reattach the clamps and let the glue dry thoroughly.

## LADYBUG BOX: FINISHING THE BOX



8

**Sand the lid.** Remove the pattern using mineral spirits if necessary. Sand the inlay flush with the top of the lid. Fill any holes or gaps with a paste made from glue and fine sawdust of the proper wood. Allow the filler to dry, and then sand the lid with progressively finer grits of sandpaper up to 220 grit.



9

**Finish the lid.** Glue and clamp the lid liner to the bottom of the lid and let the glue dry for 10 minutes. Remove the clamps, remove any glue squeeze-out, reattach the clamps, and let the glue dry thoroughly. Hand-sand the entire box with 220-grit sandpaper and carefully round the edges slightly. Apply three or four coats of satin lacquer, sanding between coats with 400-grit sandpaper.

## Materials & Tools

### Materials:

- Maple, ¼" (6mm)-thick: lid, lid liner, and bottom, 3 each 4½" x 6½" (114mm x 159mm)
- Red cedar, ¼" (6mm)-thick: ladybug wings, 4½" x 6½" (114mm x 159mm)
- Red cedar, ¾" to 1" (19mm to 25mm)-thick: box sides, 2 each 4½" x 6½" (114mm x 159mm)
- Walnut, ¼" (6mm)-thick: ladybug head, dots, and body details, 4½" x 6½" (114mm x 159mm)
- Scrap wood (angle guide; see Tip)
- Tape: double-sided and clear packing
- Spray adhesive
- Wood glue
- Glue stick
- Sandpaper: assorted grits from 150- to 220-, and 400-grit
- Mineral spirits
- Finish: spray satin lacquer

### Tools:

- Drill with bit: ⅛" (2mm)-diameter
- Blades: #2/0 Polar and #5 Silver Reverse Flying Dutchman
- Awl
- Putty knife
- Scissors
- Spindle sander, belt sander, or orbital palm sander
- Flat-head screwdriver
- Clamps
- Bowl press (optional)

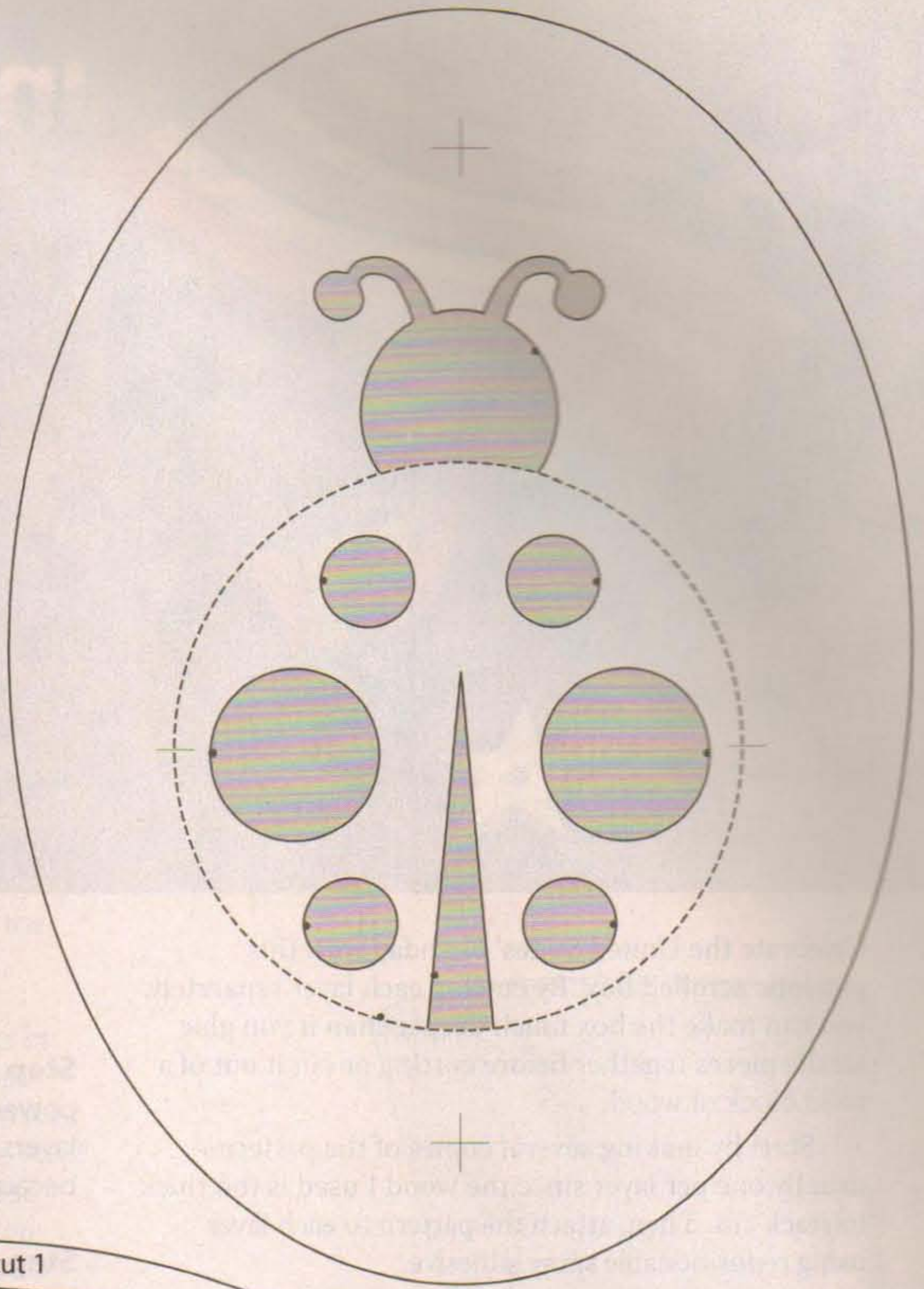
*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*



Kip Travis lives on Oak Island, N.C. with his wife, Amanda. He has eight children; five are grown and three still live at home. He is a self-taught professional woodworker and has a studio/gift shop, Tidewater Creations, in Southport, N.C. Kip can be reached through his website, [www.tidewater-creations.com](http://www.tidewater-creations.com).

**TIP** DETERMINING THE TABLE ANGLE

Join two pieces of 1/4" (6mm)-thick wood together with double-sided tape and attach the test pattern. Tilt the left side of the saw table down 2 1/2°. Cut counterclockwise along the test pattern. Remove the blank from the saw and push the bottom piece up into the top piece to create an inlay. If the inlay does not reach the surface of the top piece, reduce the table angle to 2 1/4°. If the inlay goes beyond the surface, increase the angle to 2 3/4°. Adjust the angle until you get a good fit. The inlay should end up slightly above the surface of the wood. This way, you can sand the inlay flush with the surface for a perfect fit. Once you have determined the correct table angle, create an angled drilling guide by cutting a small square out of scrap wood. Use the guide to drill blade-entry holes at the proper angle.

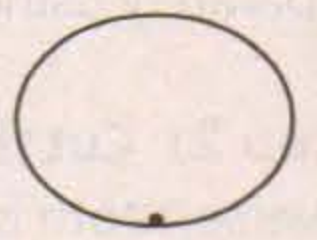


Bottom - cut 1

Sides - cut 2

Lid liner - cut 1

**Ladybug box patterns**



Test pattern

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# Independence Day Box

Flag-shaped box has a surprise inside

By Scott Roberts



Celebrate the United States' birthday with this patriotic scrolled box. By cutting each layer separately, you can make the box much deeper than if you glue all the pieces together before cutting or cut it out of a solid block of wood.

Start by making several copies of the pattern—usually one per layer since the wood I used is too thick to stack cut. Then, attach the pattern to each layer using repositionable spray adhesive.

## JULY FOURTH BOX: MAKING THE BOX

**Step 1: Cut the insides of the box layers.** Drill  $\frac{1}{16}$ " (2mm)-diameter blade-entry holes near the cutting lines to extend the life of the blade. Cut each layer separately using #5 reverse-tooth blades.

**Step 2: Cut the outsides of the box layers.** Use #5 reverse-tooth blades, cut each layer separately, and cut close to the lines to minimize sanding later.

**Step 3: Assemble the box.** Glue and clamp the layers together. Align the insides of the layers as much as possible to minimize sanding and shaping later.

**Step 4: Sand the inside of the box.** Using a rotary-power carver and sanding drum, smooth and shape the layers. For stubborn areas, use wood filler. It won't show because the box will be painted.

**Step 5: Cut the box bottom.** Glue and clamp the bottom onto the assembled sides.

**Step 6: Cut the bottom insert.** Use a #5 reverse-tooth blade to cut the insert from  $\frac{1}{4}$ " (6mm)-thick wood. Sand the insert so it fits snugly into the bottom of the box. Drill blade-entry holes and use a #3 reverse-tooth blade to cut the letters. Set the insert aside.

**Step 7: Cut the lid backer board.** Use  $\frac{1}{4}$ " (6mm)-thick wood and cut the backer board a little oversized. Clamp the backer board to the box and use a drum sander to shape it to fit the box. Do not remove the pattern until you have completed Step 8.

**Step 8: Drill the dowel holes.** With the lid backer board clamped to the box, use a  $\frac{3}{16}$ " (5mm)-diameter bit to drill holes through the lid and  $\frac{3}{8}$ " (10mm) deep into the box frame where indicated on the pattern. Remove the lid. Cut two  $\frac{1}{2}$ " (13mm)-long pieces of  $\frac{3}{16}$ " (5mm)-diameter dowel and glue them into the holes in the box frame. The dowels should protrude from the box frame.

## JULY FOURTH BOX: MAKING THE LID



**▲ Step 9: Make the stripes.** Tape together the stripe blanks and stack-cut the stripes. Lay them on the backer board, alternating thick and thin stripes.

**Step 10: Make the star field.** Cut the square star field from  $\frac{1}{2}$ " (13mm)-thick oak. Cut the star overlay from  $\frac{1}{4}$ " (6mm)-thick oak. Test-fit the star field with the stripes and sand to fit as necessary.

**Step 11: Sand the box and lid pieces.** Use a palm sander or sanding block and progressively finer sandpaper up to 220 grit to smooth the curves of the box and slightly round the edges.

**Step 12: Paint the pieces.** Use several thin coats of paint and sand lightly between coats. Paint the tops and edges of the stripes red and white as noted on the pattern. Paint the star field blue and the star white. Paint the edges and bottom of the backer board blue. Use acrylic or spray to paint the box blue. Paint a portion of the inside bottom white to highlight the letters cut in the bottom insert. Do not paint the whole bottom white. Paint the bottom insert red. Let the pieces dry thoroughly.

**Step 13: Finish the project.** Glue all of the flag pieces to the lid backer board. Clamp or weight as necessary. Glue the insert into the bottom of the box and weight it until it dries. Spray with several coats of clear finish, sanding lightly between coats.

**Step 14: Antique the box (optional).** If desired, paint the box and lid with a dark oil-based stain such as Minwax PolyShades in antique walnut. Immediately wipe off the stain with a lint-free cloth. Let dry.



Scott Roberts works in the healthcare field in the Atlanta, Ga., area. He started working with wood to relieve the stress of working in a hospital. He enjoys all forms of woodworking and loves creating new designs.

## Materials & Tools

### Materials:

- Pine,  $\frac{3}{4}$ " (19mm)-thick: box, 4 each 6" x  $7\frac{1}{2}$ " (152mm x 191mm)
- Pine,  $\frac{3}{8}$ " (10mm)-thick: red stripes, 6" x  $7\frac{1}{2}$ " (152mm x 191mm)
- Pine,  $\frac{1}{4}$ " (6mm)-thick: white stripes, 6" x  $7\frac{1}{2}$ " (152mm x 191mm)
- Baltic birch plywood,  $\frac{1}{4}$ " (6mm)-thick: lid backer board, 6" x  $7\frac{1}{2}$ " (152mm x 191mm); bottom insert, 4" x  $6\frac{1}{2}$ " (102mm x 152mm)
- Oak,  $\frac{1}{2}$ " (13mm)-thick: star field,  $2\frac{1}{2}$ " x 3" (64mm x 76mm)
- Oak,  $\frac{1}{4}$ " (6mm)-thick: star, 2" x 2" (51mm x 51mm)
- Dowel:  $\frac{3}{16}$ " (5mm)-diameter
- Repositionable spray adhesive
- Double-sided tape
- Wood glue

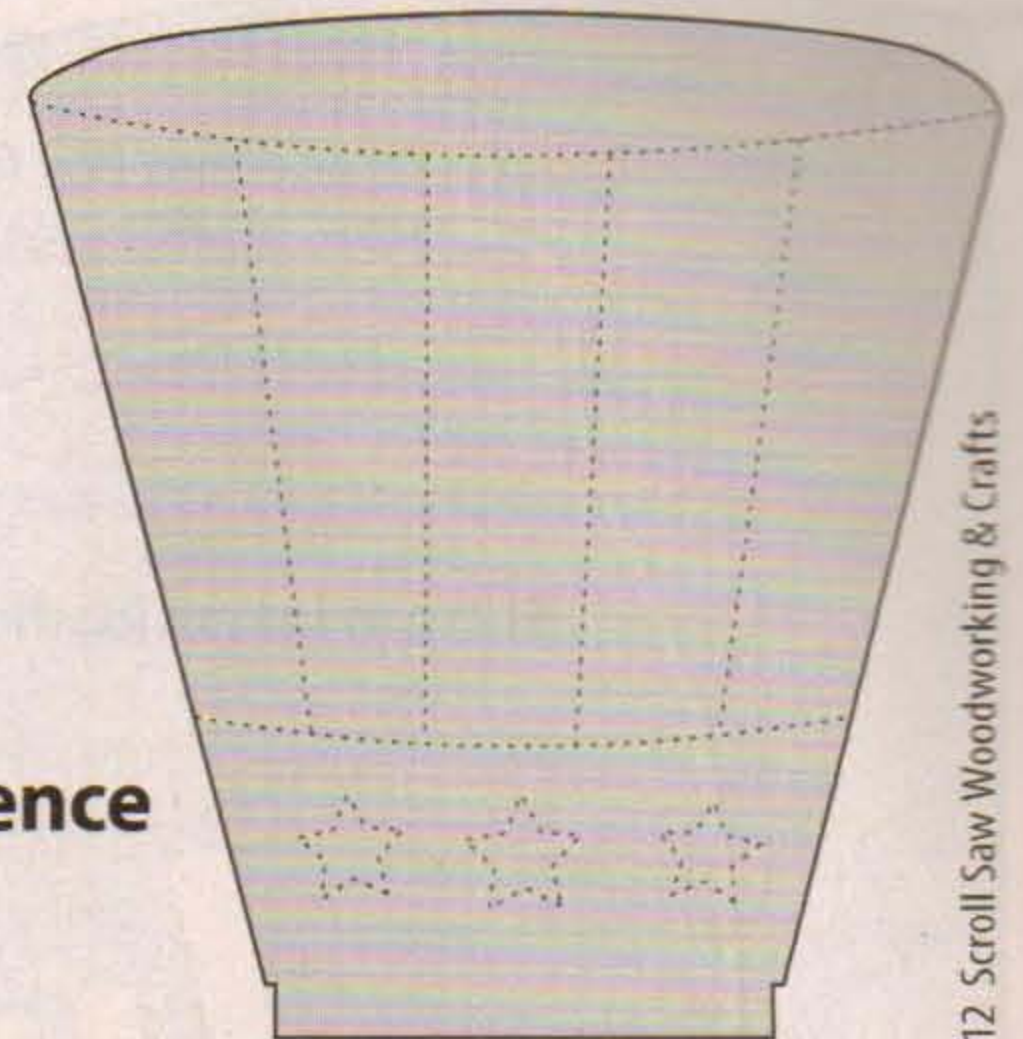
- Sandpaper: assorted up to 220-grit
- Spray or acrylic paint: blue
- Acrylic paint: red, white
- Clear spray shellac
- Oil-based stain, such as Minwax PolyShades (optional): antique walnut or other dark shade

### Tools:

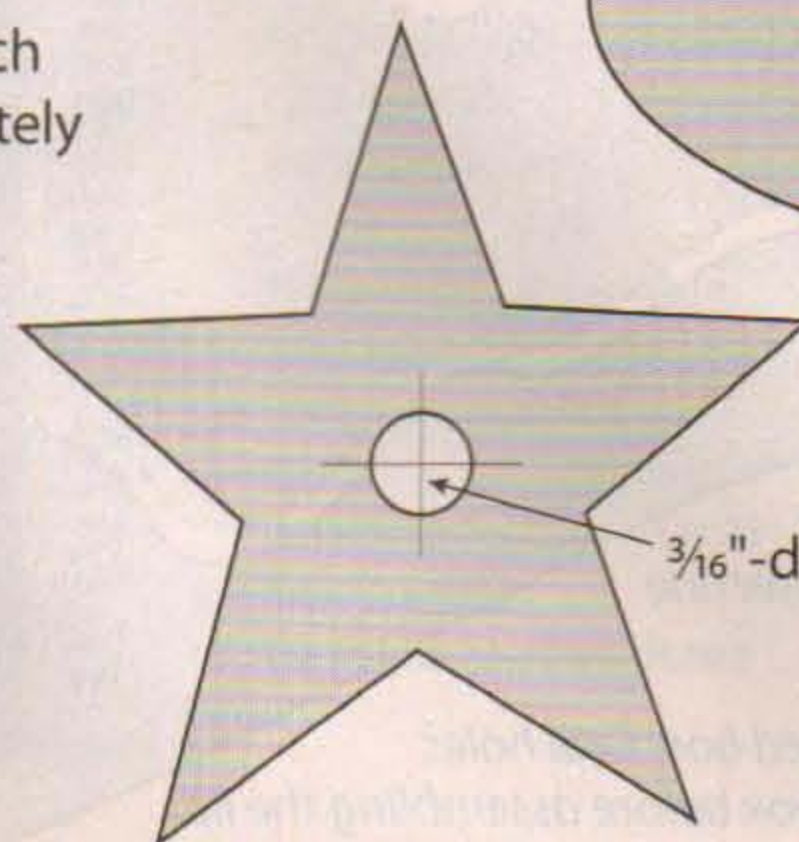
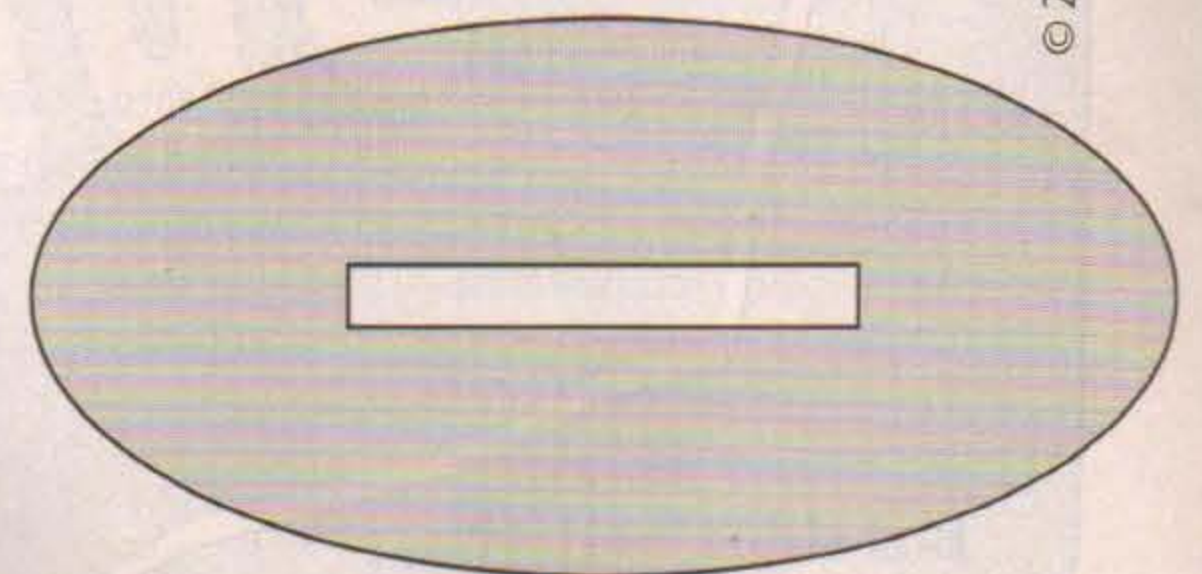
- Blades: #3, #5 reverse-tooth
- Palm sander or sanding block
- Drill and bits:  $\frac{1}{16}$ " (2mm)-,  $\frac{3}{16}$ " (5mm)-diameter
- Rotary-power carver and bit: sanding drums in assorted grits
- Paintbrushes
- Lint-free cloth

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

## Independence Day box patterns



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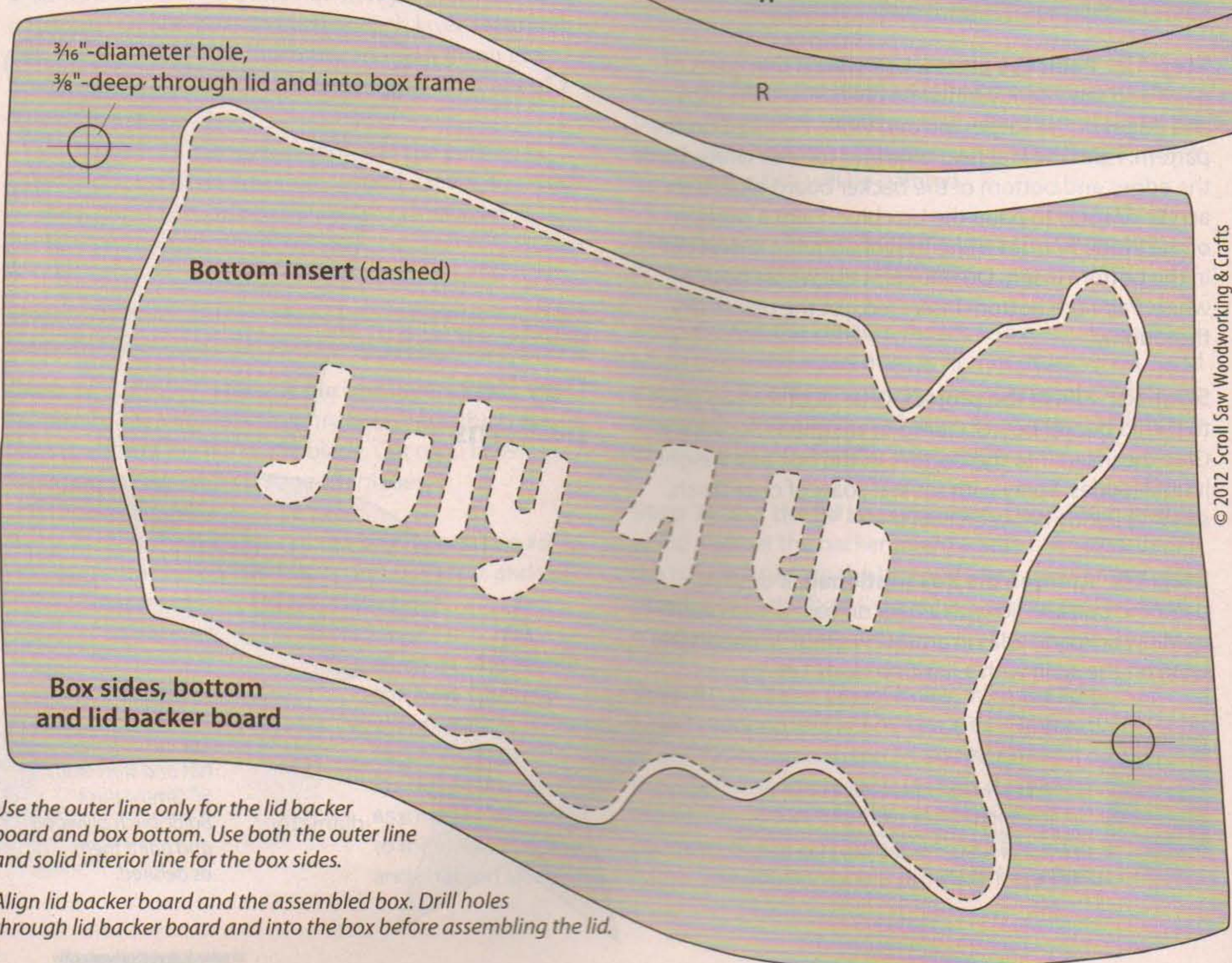
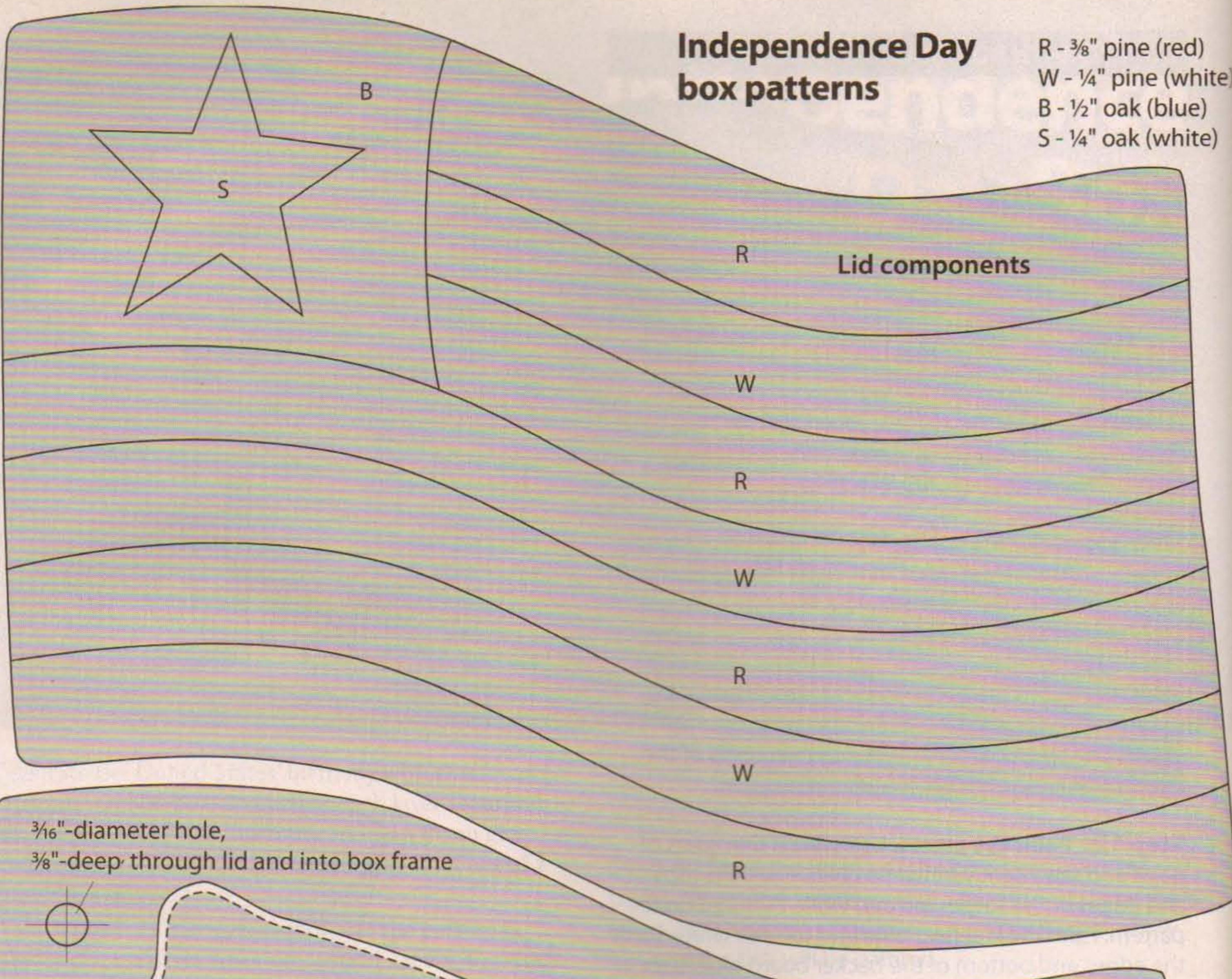


$\frac{3}{16}$ "-diameter

Cut the optional hat and stars from  $\frac{1}{8}$ " (3mm)-thick Baltic birch plywood and paint them as desired.

# Independence Day box patterns

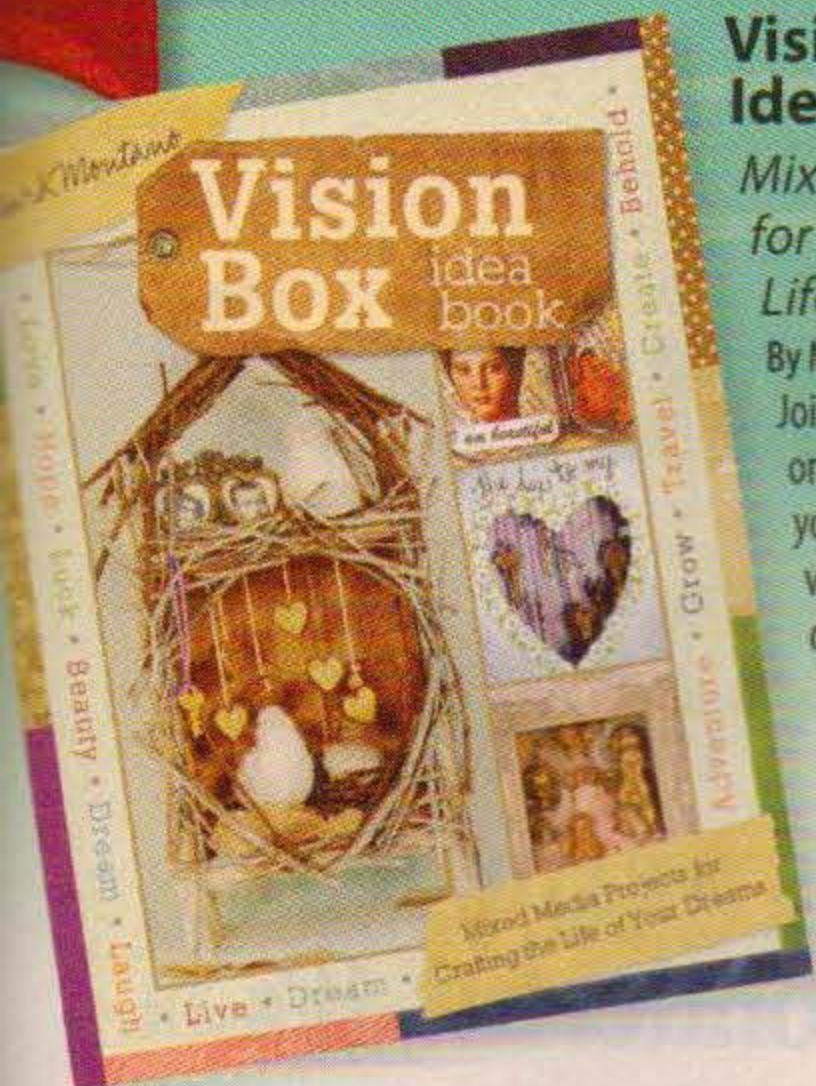
R -  $\frac{3}{8}$ " pine (red)  
W -  $\frac{1}{4}$ " pine (white)  
B -  $\frac{1}{2}$ " oak (blue)  
S -  $\frac{1}{4}$ " oak (white)



Use the outer line only for the lid backer board and box bottom. Use both the outer line and solid interior line for the box sides.

Align lid backer board and the assembled box. Drill holes through lid backer board and into the box before assembling the lid.

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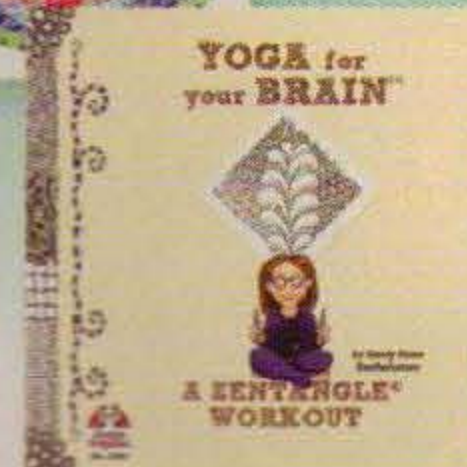
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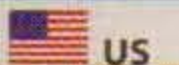
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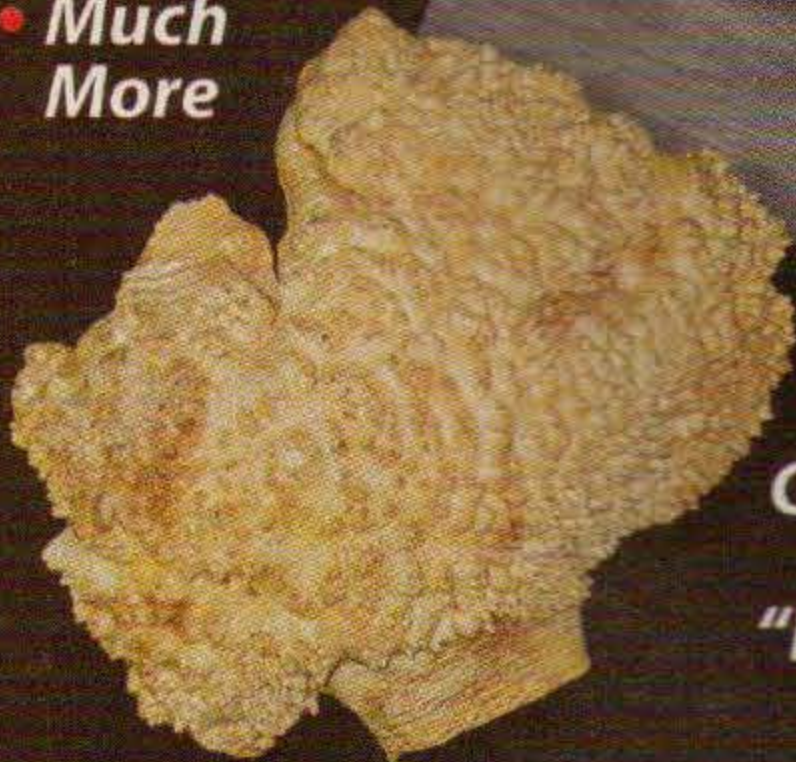


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**“Painting is warm, it’s wonderful, it’s comforting, it’s happy, and it’s rewarding.”**

Priscilla Hauser is known for teaching hobbyist painters to portray beautiful flowers, especially roses.



# Coming Up Roses

**Decorative painting has been a lifelong passion for Priscilla Hauser**

*By Mindy Kinsey*



Priscilla Hauser is known as America's First Lady of Decorative Painting. She has taught painting for 50 years in classes at her home, in her studio, on television, and online. She has written more than 250 books on painting and crafting. And, she said, "I'm still going strong and loving every bit of it."

An artist since childhood, Priscilla loves color and expresses her passion through painting. "Next to my family, painting is my life and has been since I was probably five years old. It's warm, it's wonderful, it's comforting, it's happy, and it's rewarding," she said.

Priscilla first remembers wanting to learn to paint when she was 12. She had seen a friend's flower-painted furniture and wanted her own. Unable to afford an expensive decorated bedroom suite, Priscilla's parents bought a plain trunk and encouraged her to paint it herself. Unfortunately, Priscilla couldn't find anyone who would teach her to paint roses.

Later, although she wanted to go to art school, Priscilla trained to

be a dental hygienist—her parents wanted to be sure she could make a living. She left school to marry her husband, Jerry. It wasn't until she was pregnant with their first child that Priscilla found a class in tole painting at the local YWCA and finally learned to paint. "My first roses, on a saltshaker, graced our table for many years," she said. "The roses looked like horse droppings flying in lettuce leaves, but I loved that saltshaker."

Priscilla learned to teach painting when her neighbors saw her transform flea market finds into colorful home décor and asked how she did it. She ran classes at home until they outgrew her garage, inspiring her to move to the first of several studios in Oklahoma and Florida. Decades later, Priscilla continues to teach classes at her studio in Tulsa. She also teaches at shops and conventions across America through the Society of Decorative Painters, an organization she founded in 1972.

Although she is best known for her flowers—roses are still

her favorites—Priscilla noted, "As an artist, I'm able to change techniques and styles if I wish to do most anything. But I think that, like one's face, the basic style is always there." Priscilla's style shines through whether she's painting landscapes, fruit, or charming garden insects. She enjoys working with new types of paint, especially oils, and a variety of surfaces, including glass, fabric, wood, and pottery.

Priscilla believes that anyone can learn to paint—with a brush or without, as she demonstrates in the "Gorgeous Grapes Box" project on page 100, which she designed "to show people that they could create and didn't have to fear a paintbrush." For herself, she said, "I can honestly say that each year I continue to paint, the world of painting becomes more and more exciting to me."

*Priscilla Hauser is a well-known artist and instructor. Look for Priscilla's books, DVDs, and class schedule at her website, [www.priscillahouser.com](http://www.priscillahouser.com). To learn more about decorative painting, visit the website for the Society of Decorative Painters, [www.decorativepainters.org](http://www.decorativepainters.org).*

# Scrolled Lid Rose Box



**Use a premade box to create an attractive gift in an hour**

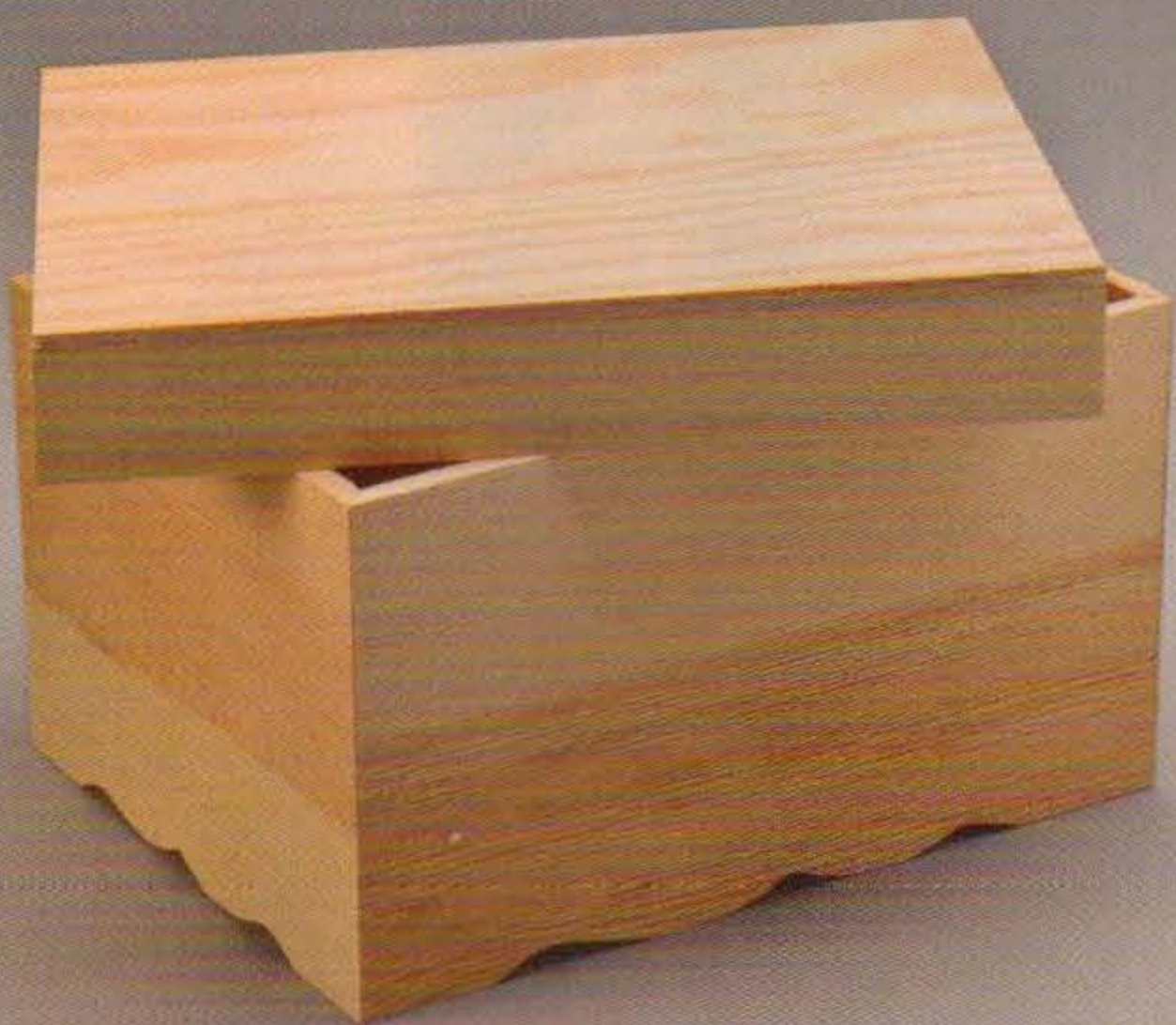
*By Linda Lawson  
Cut by Rolf Beuttenmuller*

Create a distinctive-looking box by cutting a pattern directly into the lid. You can leave the design open or back it with contrasting paper to highlight the cutting. Use the box to hold a tissue-wrapped gift, mementos, photos, recipes, or potpourri.

To cut the pattern, first line the inside of the box lid with blue painter's tape, extending the tape up over the lip for easy removal. Trim the pattern so it fits inside the lid, position it, and attach it to the taped surface. (Note: The pattern is printed in reverse so the image will appear as shown when cut.) Drill blade-

entry holes and cut the frets, working from the center of the pattern out and leaving the cutouts in place for support until you finish cutting. Keep a finger near the blade in the fragile areas, like the leaves. The box lid is soft plywood and can break easily. For added support, tape a piece of Baltic birch plywood to the top of the box lid and cut through both layers. Use the second cutting for another project.

Gently sand the inside and outside of the box lid with fine-grit sandpaper before removing the cutouts. Finish the box as desired.



Purchase a premade box and cut a pattern in the lid to quickly create a custom gift.

## Rose lid pattern



© 2012 Scroll Saw Woodworking & Crafts

### Materials & Tools

#### Materials:

- Wooden box with removable lid: 4" x 6 $\frac{3}{8}$ " x 7 $\frac{1}{2}$ " (102mm x 162mm x 191mm)
- Blue painter's tape
- Sandpaper: fine-grit
- Glue: stick or spray
- Baltic birch plywood (optional backing board): 6 $\frac{3}{8}$ " x 7 $\frac{1}{2}$ " (162mm x 191mm)
- Finish of choice

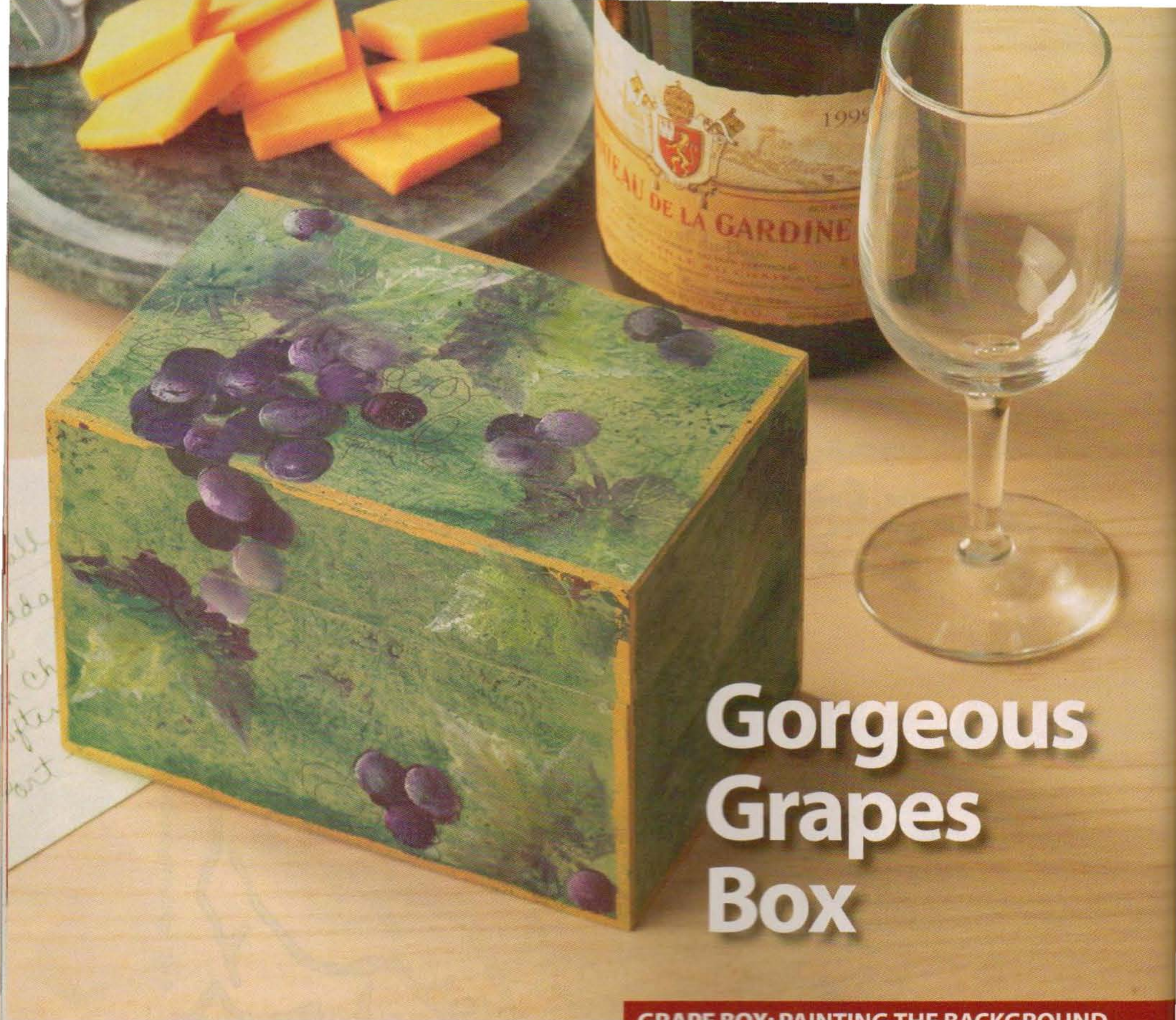
#### Tools:

- 2/0 blades, such as Olson
- Drill and bit:  $\frac{1}{16}$ " (2mm)-diameter

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



Linda Lawson is an avid scroller who says that her hobby not only pays for itself but is great for stress relief. She recently went back to college and is now a registered health information technician working for a hospital in southwest Michigan.



# Gorgeous Grapes Box

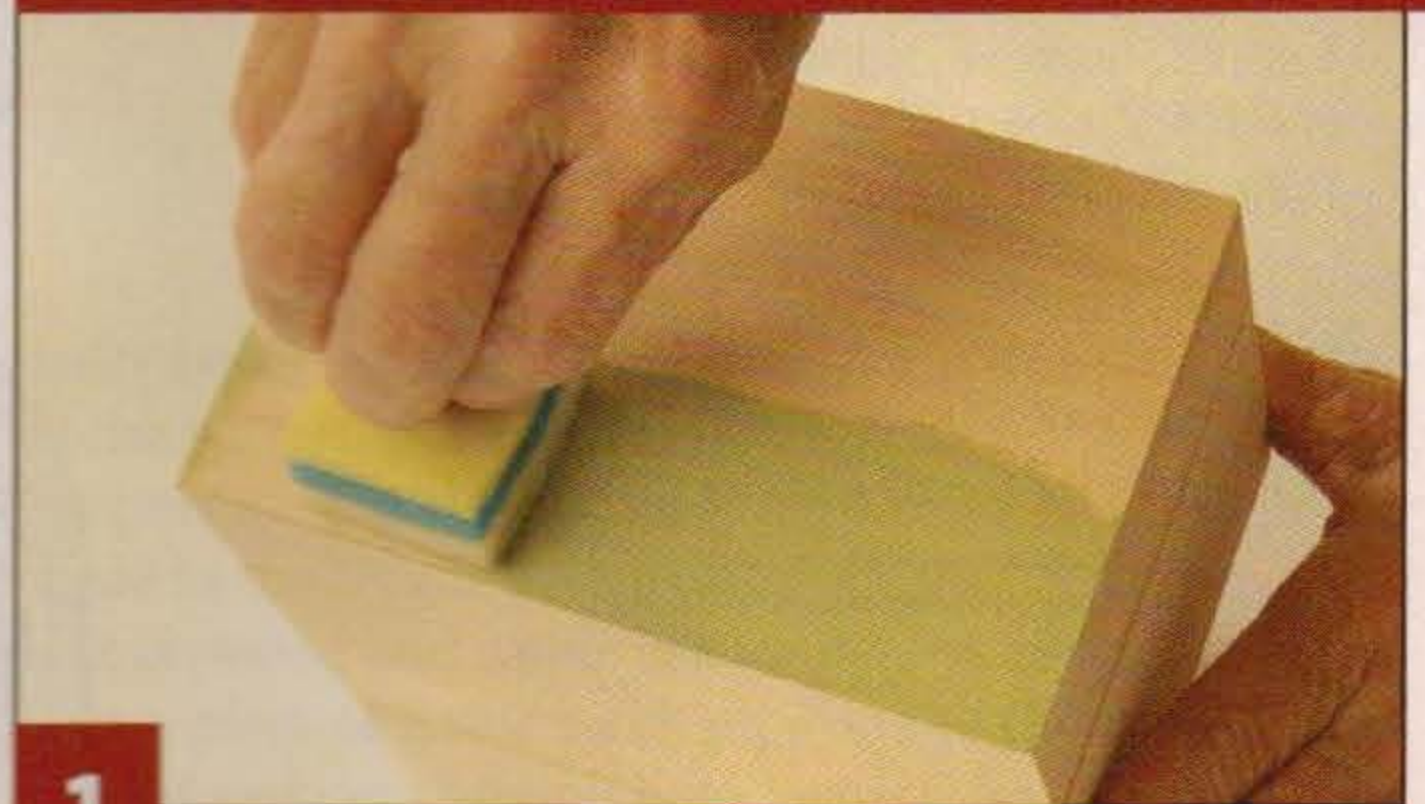
**The secret to painting this elegant box is at your fingertips**

*By Priscilla Hauser*

Using your fingers and a few common household supplies, you can paint an elegant grape pattern onto any premade box. The design also looks great on heavy paper or chipboard—use it for cards or tags, or frame it and display it on your wall or desk.

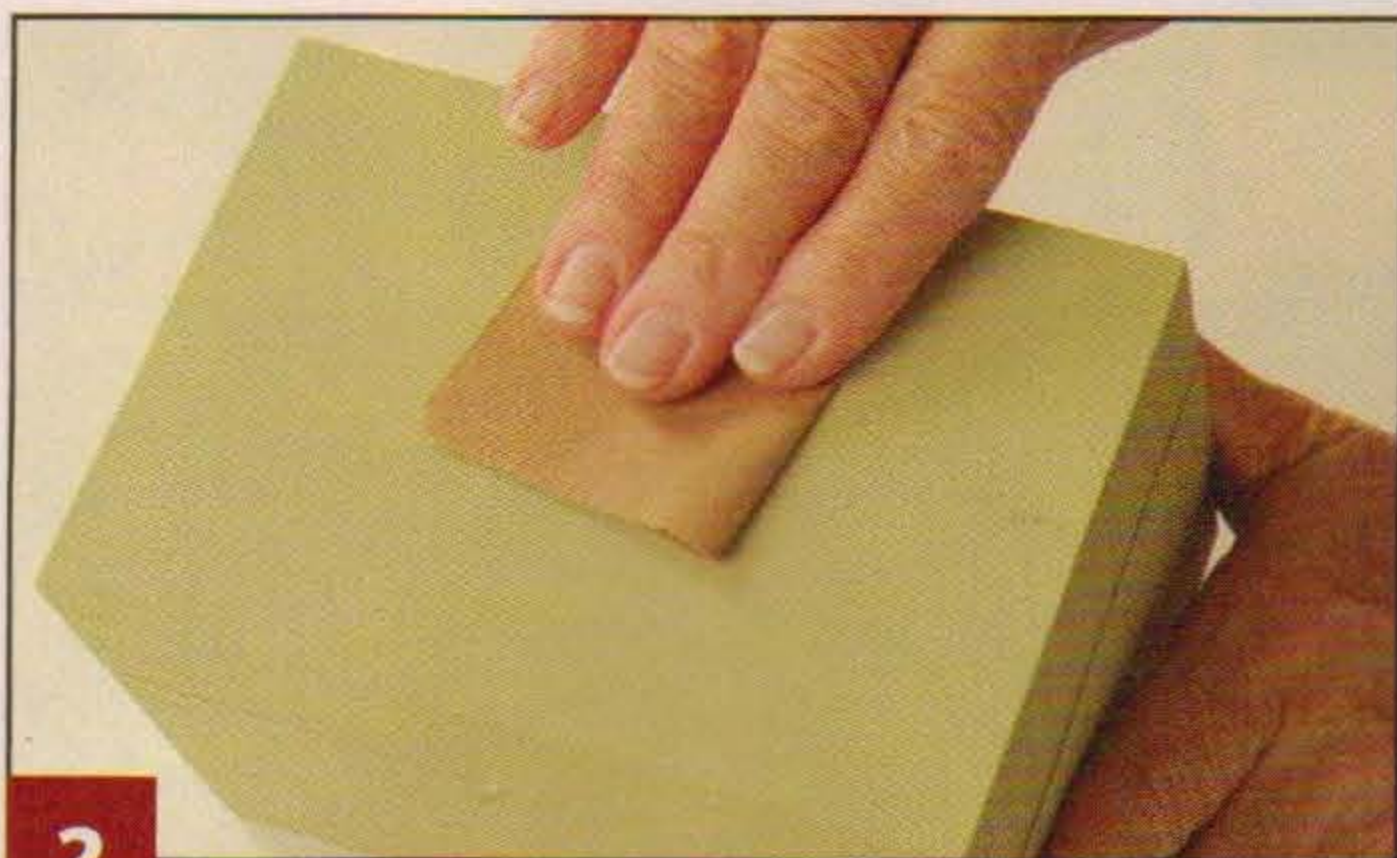
Start by sanding the box with 150-grit sandpaper and wiping it with a clean rag.

## GRAPE BOX: PAINTING THE BACKGROUND

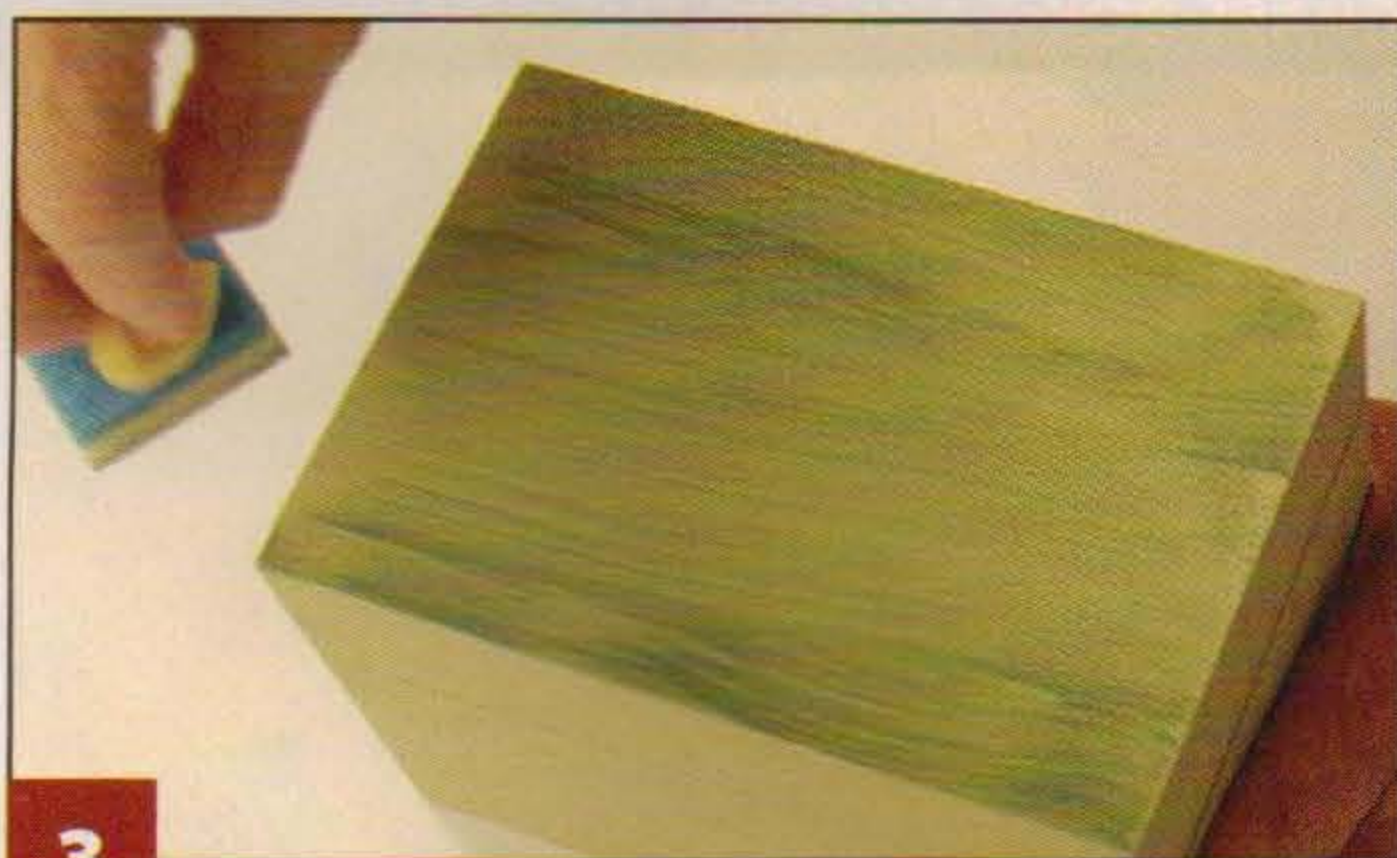


**1**

**Basecoat the box.** Using a sponge brush or flat sponge, basecoat the entire box in basil green. Let dry.



**2** **Smooth the paint.** Rub the box with a piece of brown paper bag with no printing on it. Apply a second coat of basil green if needed.



**3** **Apply glazing medium.** Mix one part Hauser green dark paint into five parts glazing medium. Using a sponge, apply this mixture to the top of the box.



**4** **Texturize the background.** Crinkle a piece of plastic wrap with your fingers, and then press it into the wet glazing medium. Lift it off and let dry. Repeat Steps 3 and 4 on the other sections of the box until it is completely texturized.



**5** **Add magenta accents.** Dip a sea sponge in water and squeeze. Dip the sponge in pure magenta paint, blot it on a rag, and dab here and there on the box.



**6** **Stamp the leaves.** Using a make-up sponge, apply dark green, a touch of pure magenta, light green, and white paint to a grape leaf stamp. Stamp leaves all over the box.

## GRAPE BOX: PAINTING THE GRAPES



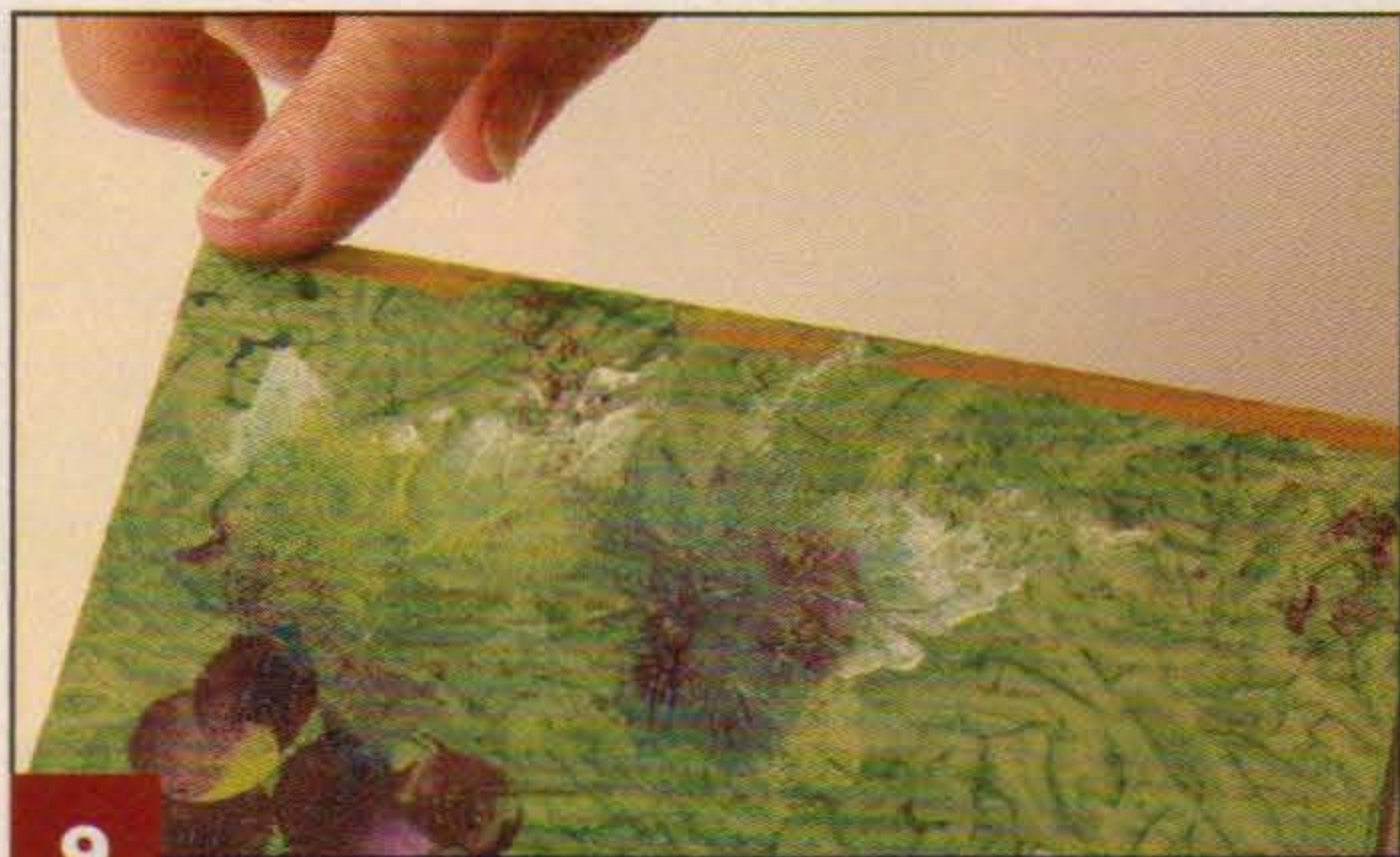
7

**Paint the darkest grapes.** Using a circular motion, rub your finger in a little pure magenta. Paint the dark grapes with your finger, forming loose clusters. Then, double-load your finger with pure magenta and white—first swirl your finger in pure magenta, and then swipe the edge of your finger in white.



8

**Paint the lighter grapes.** Dab your double-loaded finger on a rag, and then paint the lighter grapes, overlapping the darker grapes. If desired, dip your finger in green paint to accent the edges of the grapes. Continue painting grapes until you are happy with the clusters.



9

**Add trim.** Dip your finger in metallic pure gold paint and add thin borders to the edges of the box. Do not paint over the grape clusters.



10

**Draw stems.** If desired, use a fine-tip permanent brown pen to add squiggles and loops to represent grape stems.

### Further Reading

#### Brushless Painting

By Priscilla Hauser

*Make magnificent creations with paint without a brush! You'll be amazed with these quick and easy projects for cards, wearables, frames, and boxes to suit every taste.*

Available for \$8.99 plus \$3.25 S&H from Design Originals, 1970 Broad St., East Petersburg, Pa., 17520, 800-457-9112, [www.d-originals.com](http://www.d-originals.com), or check your local retailer.



### Materials & Tools

#### Materials:

- Basswood box, such as Walnut Hollow 17280P: 4" x 4" x 5 $\frac{3}{4}$ " (102mm x 102mm x 146mm)
- Acrylic paint, such as Plaid FolkArt: basil green, Hauser green dark, pure magenta, white, metallic pure gold
- Acrylic paint medium, such as Plaid FolkArt
- Grape leaf stamp, such as Fred B Mullett #055
- Glazing medium
- Plastic wrap
- Brown paper bag (with no printing)
- Fine-tip permanent marking pen, such as Micron or Sharpie: brown

#### Tools:

- Sandpaper: 150-grit
- Sponges: brush or flat; sea; make-up
- Clean rags

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



Priscilla Hauser is known as the "First Lady of Decorative Painting." A tole painter since the early 1960s, Priscilla has become a world-renowned teacher and author. She helped found the Society of Decorative Painters in 1972. Priscilla lives in Tulsa, Okla. For information on seminars and workshops, please visit [www.priscillaHauser.com](http://www.priscillaHauser.com).

# Wire and Bead Dream Catcher Box



## Legend of the dream catcher

Dream catchers are made from circles woven with spiderweb-like patterns.

Native American myths of the Great Plains hold that the woven webs will catch bad spirit dreams and hold them until the morning sun evaporates them with the dew.

Good dreams find their way through the center hole and enter the personal life of the dreamer.

Place a dream catcher near the head of a sleeping baby or loved one. Good dreams will float down to bless the sleeping one.

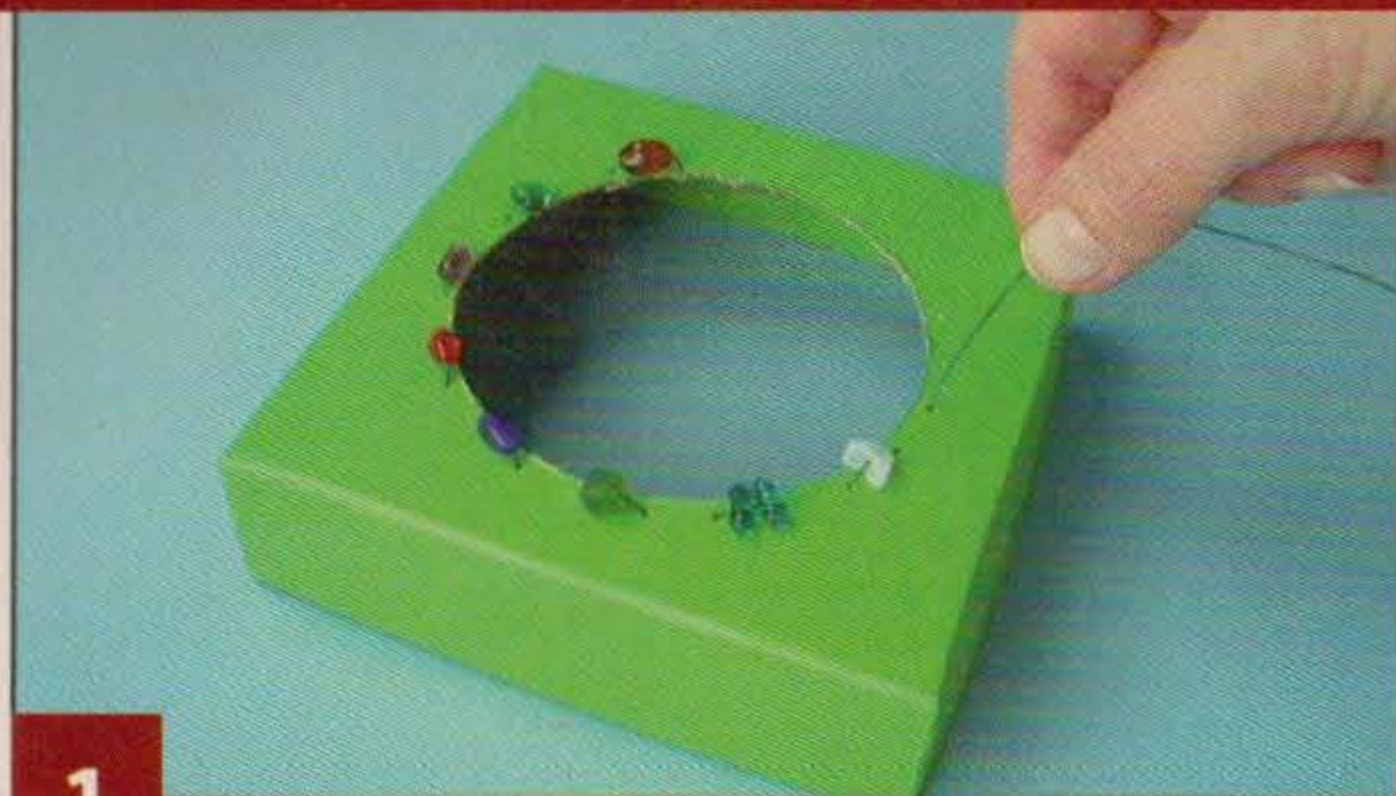
## It's easy to weave this modern version of an ancient craft

By Mary Harrison

Add beauty and meaning to any room with a colorful wire dream catcher. A 21st-century version of an ancient craft, this gleaming wire web can be adapted to any size of box. Use the box for gifts, potpourri, or keepsakes. Change the color of the wire and beads to match your décor.

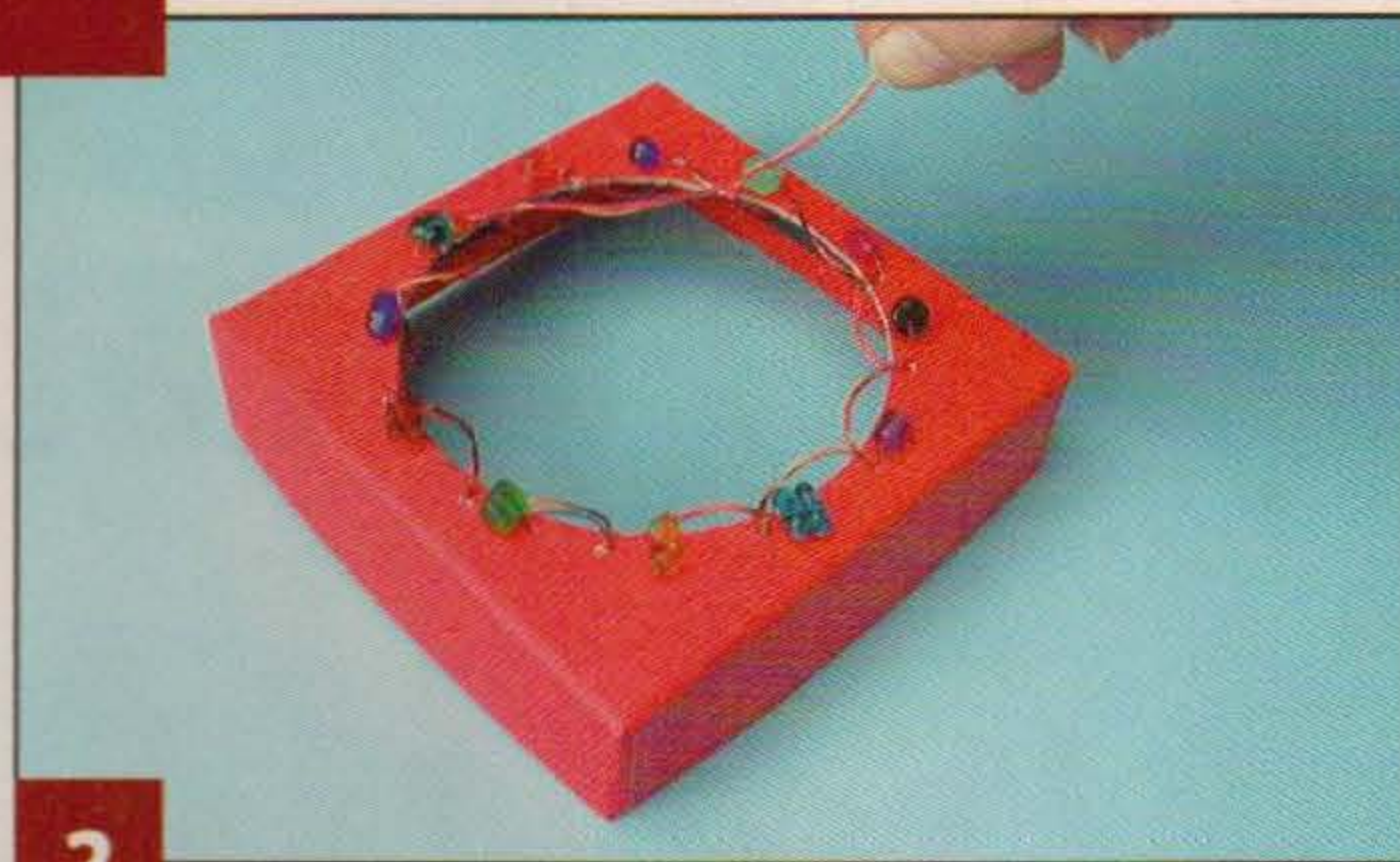
To begin, choose a sturdy papier-mâché or chipboard box. Use a large cup or a compass to trace a 4" (102mm)-diameter circle in the middle of the box lid, and then use a craft knife to cut the circle. If desired, paint the box with acrylic paint and let it dry. See page 105 for tips on working with wire.

## DREAM CATCHER: WEAVING A BOX LID



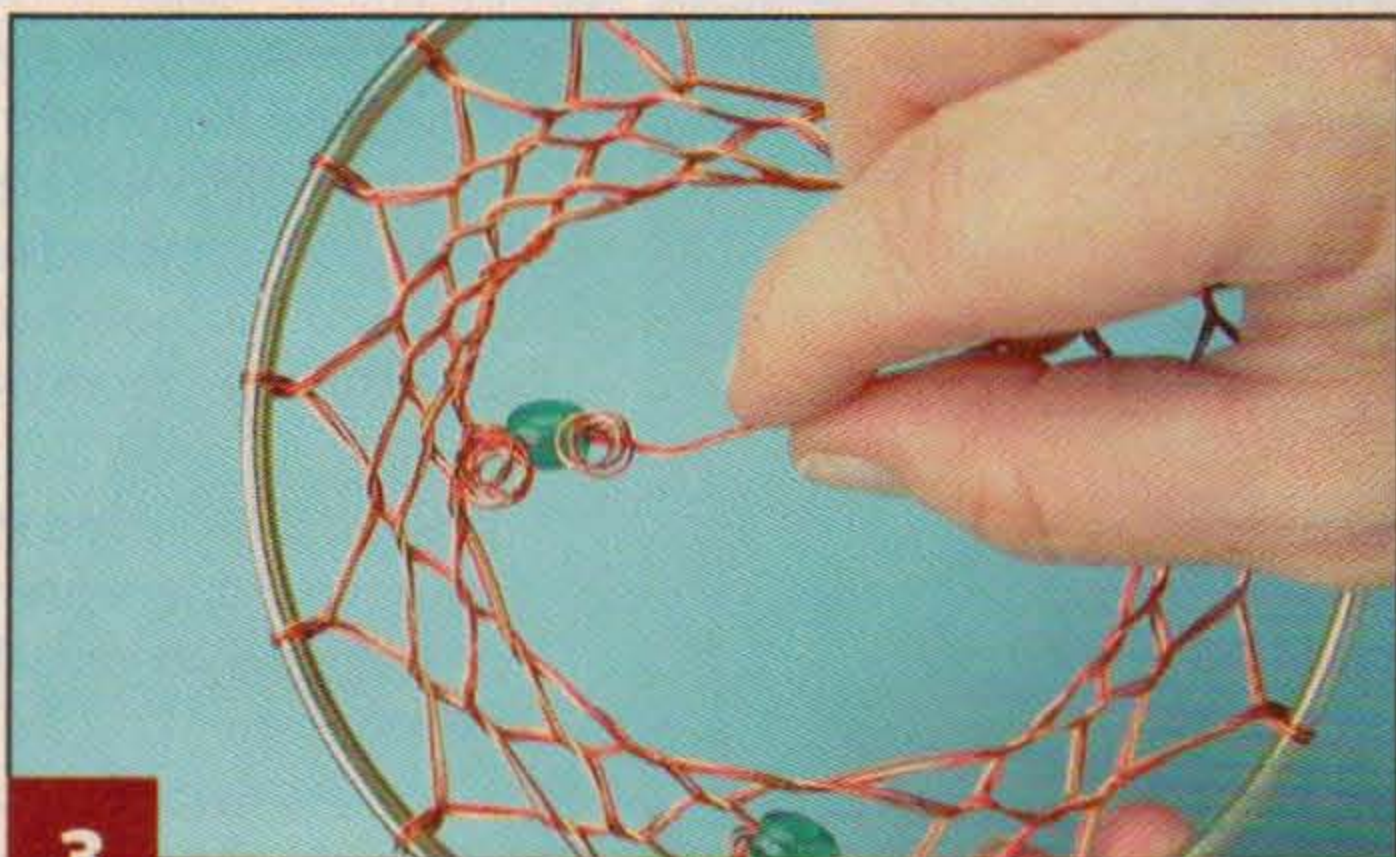
1

**Prepare the box.** Using an awl or nail, punch an even number of holes  $\frac{1}{8}$ " (3mm) from the edge of the circle. Place beads around the circle evenly spaced between the holes and stitch them in place with a 15" (381mm)-long piece of 26-gauge wire. Knot the wire under the lid.



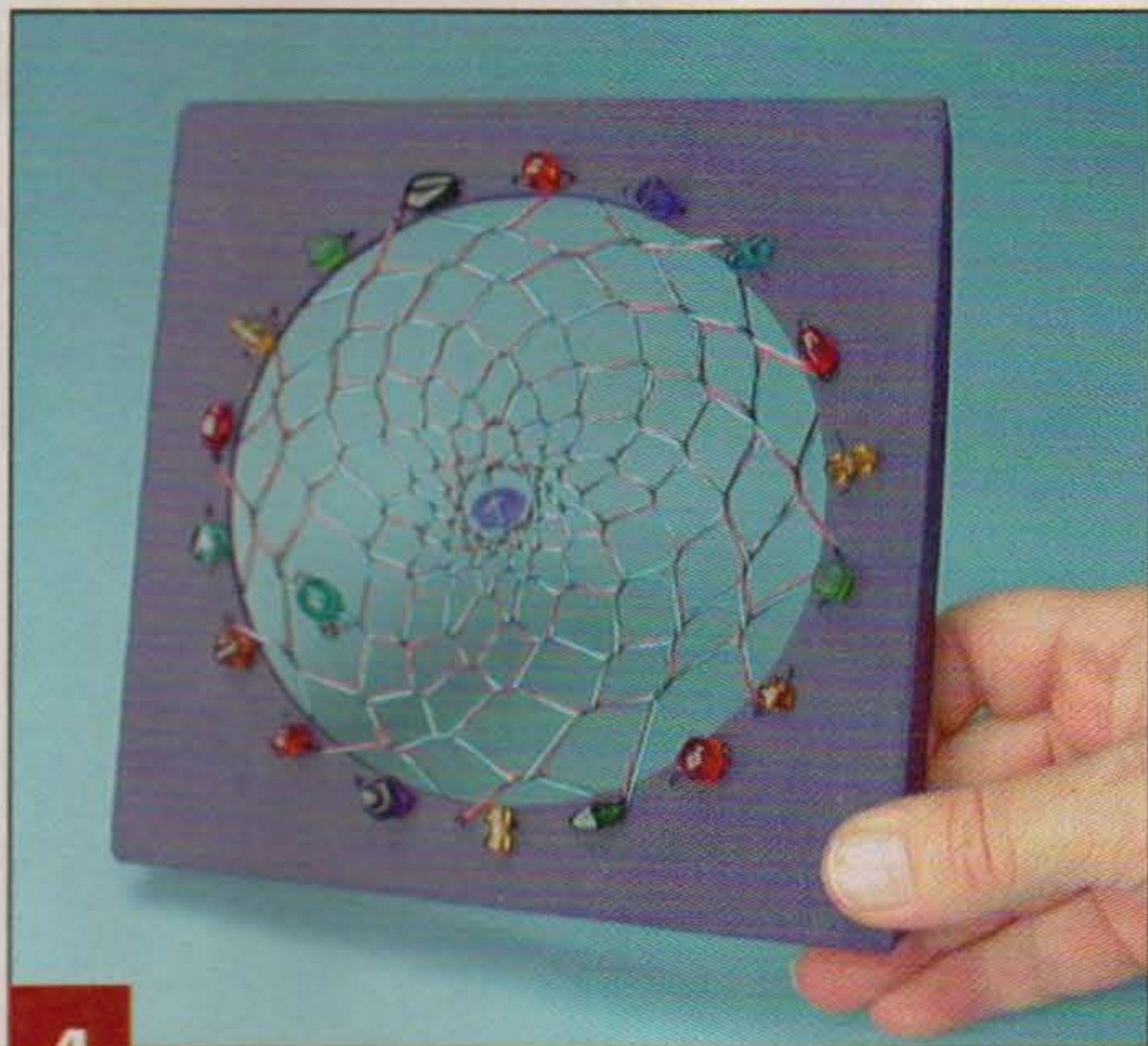
2

**Begin looping the wire.** Cut three 36" (914mm)-long pieces of 26-gauge wire. Use three different colors. Holding the wires together, tie a knot at one end and push the other end up through a hole. Loop the wires up through every third hole as shown in the diagram below. When you reach the starting point, begin working in the loops as shown in the diagram.



3

**Add new wires as needed.** To add new wires, push the end of the old wires through a bead. Push the end of the new wires into the other side of the bead. Secure the ends of the wires at each side of the bead by wrapping them around a nail to form spring-like coils or twisting them into a flat coil.



4

**Finish the web.** Continue working until the loops become too small to work easily. Start working in every other loop. Do not worry if the work looks uneven—the dream catcher should resemble a spiderweb. Place a bead in the center and secure it with several wraps of wire.



Dream catcher box diagram

### Materials:

- Papier-mâché or chipboard box: 4" x 6" x 6" (102mm x 152mm x 152mm)
- Acrylic paint (optional)
- 26-gauge colored copper wire: 1 spool each of 3 colors
- Beads: 20 each  $\frac{1}{4}$ " (6mm)-diameter

### Tools:

- Craft knife
- Pliers: flat and round-nose
- Wire cutters
- Awl, nail, or  $\frac{1}{16}$ " (2mm) hole punch
- Large plastic cup or compass
- Pencil
- Paintbrush (optional)

### Materials & Tools

*The author used these products for the project.*

*Substitute your choice of brands, tools, and materials as desired.*

# About Wire

Wire is a fun, easy, and inexpensive way to add interest and color to any home accessory or craft project. These quick tips will help you get started.



## Types of wire

Wire is measured by gauge. The smaller the number, the thicker the wire: 12-gauge is the thickest craft wire and 32-gauge is the thinnest.

- Copper wire is soft and pliable, bends smoothly and easily, and is available in many colors. Try blending colored copper wire with steel wire for added strength.
- Aluminum wire is lightweight and easy to bend and shape, but the smaller gauges tend to be brittle and do not bend as smoothly as other types of wire.
- Steel wire is used for its strength. Most outdoor projects call for galvanized steel wire because it will not rust. Heavier steel wire can require some muscle or special tools to shape. However, the small gauges of steel wire are pliable and can be used for weaving.
- Brass wire is available in smaller gauges at hardware and specialty shops. It is a fine material to work with, but the expense makes brass wire impractical for most projects.

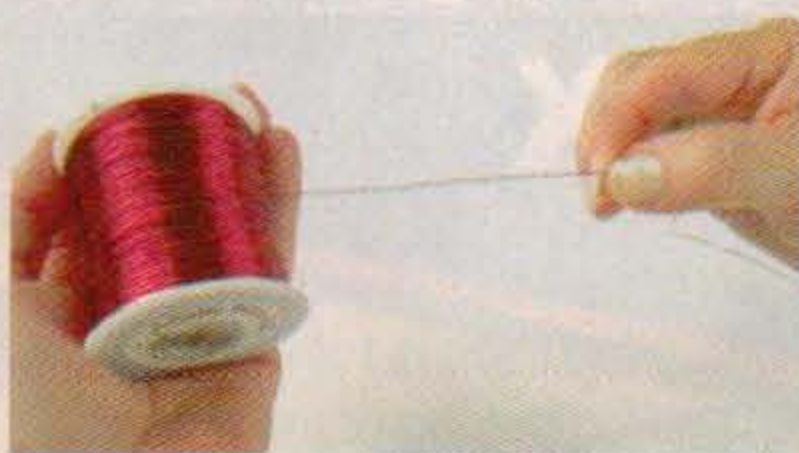
## Tools

Most wire-working tools are available very inexpensively at your local hardware store.

- Pliers are used to remove kinks, straighten bent wire, turn loops, and bend straight wire. Round-nose pliers, available at craft stores, are invaluable for making spirals, turning loops, and bending soft curves. Broad flat pliers and needlenose pliers are both useful for holding and stabilizing wire projects.
- Wire cutters are used to cut wire from spools, trim ends from finished pieces, etc. Although most general-purpose pliers have built-in cutters, the awkwardly placed blade is impractical for many cuts. Don't use scissors on wire; you'll ruin the blade. However, a nail clipper can substitute for wire cutters.
- Nails are inexpensive and come in many different shapes and sizes. Use them to wrap coils and form circles.

## TIPS

*These simple tricks will make your first experience working with wire a little easier and more successful.*



### UNSPPOOL WIRE CORRECTLY

*Pull the wire to the side, away from the spool. Do not pull wire up from the spool. This will produce unmanageable loops and kinks.*

### TAPE YOUR TOOLS

*Wrap the jaws of pliers with masking tape to prevent chipping or scratching the colored wire. Alternatively you might want to place a piece of leather between the wire and the metal jaws of the pliers.*

### USE THE RIGHT TOOL

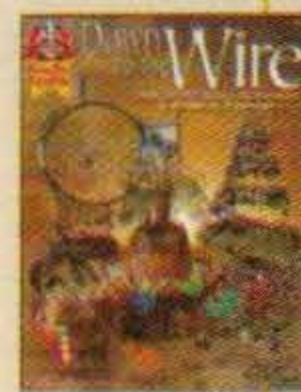
*Avoid frustration and wasted materials by using the right tools, such as wire cutters and round-nose pliers.*

## Further Reading

### **Down to the Wire**

By Mary Harrison

*Combine beads and wire to create dozens of fun and easy projects. A wonderful way to add color and pizzazz to any home décor accessory—everything from a fountain to a fork.*



Available for \$11.99 plus \$3.25 S&H from Design Originals, 1970 Broad St., East Petersburg, Pa., 17520, [www.d-originals.com](http://www.d-originals.com), 800-457-9112, or check your local retailer.

*Dozens of Mary Harrison's designs have appeared in national craft magazines, and she has designed numerous books for Design Originals. Mary owns the Artful Bead shop in Fort Worth, Tex., [www.artfulbead.com](http://www.artfulbead.com).*

# Love Letters Scrapbook Box



**Create a personalized keepsake box decorated with photos and mementos**

*By Candice Windham*

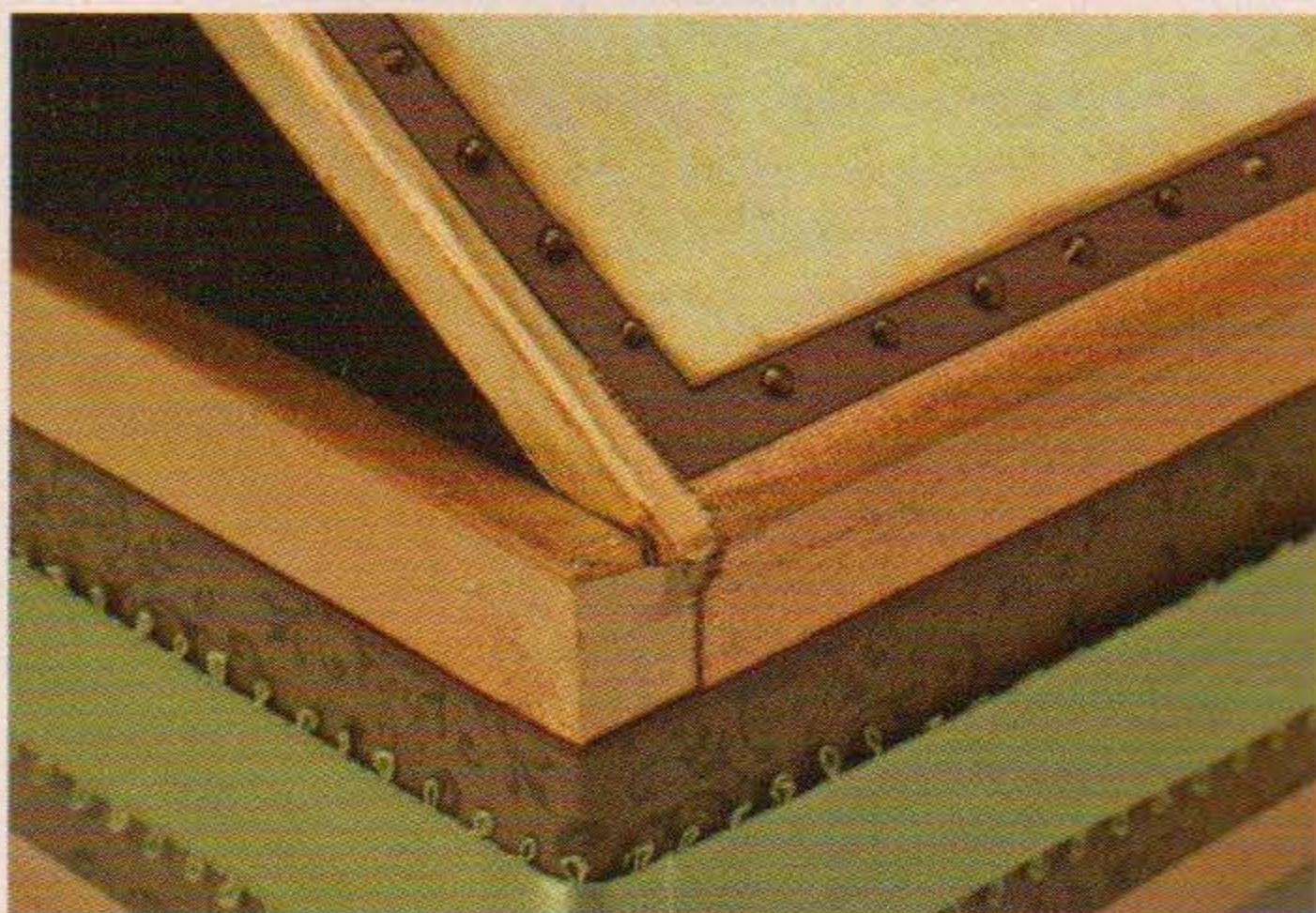
I love recording and preserving my family's memories, and I've long been fascinated by mixed-media art. However, I think it's a shame to create beautiful layouts and then hide them away in a scrapbook. Instead, I like to create pieces of art, both purely decorative and beautifully functional, that put my memories on display for everyone to see and enjoy.

This Love Letters Box was inspired by my mother, a prolific letter-writer. I wish it held the love letters she wrote to my father during World War II, but they are long gone. Instead, I keep my note cards, favorite pen, and a book of stamps in this altered cigar box so they are always ready when I want to write notes to those I love.

You can create themed memory boxes for photos and memorabilia, or adapt the idea to make attractive, personalized storage boxes. Organize your mail in a box covered with postmarks and travel stamps, cover a recipe box with pictures of your family's cooks, or arrange your CDs and portable storage drives in a crate decorated to match your living room.

My cigar box is 2½" by 7" by 10". Adjust the materials measurements and embellishments to match your container. I use beautiful printed paper or cardstock as part of the lid cover to create a gorgeous piece without breaking the bank by adding lots of embellishments.

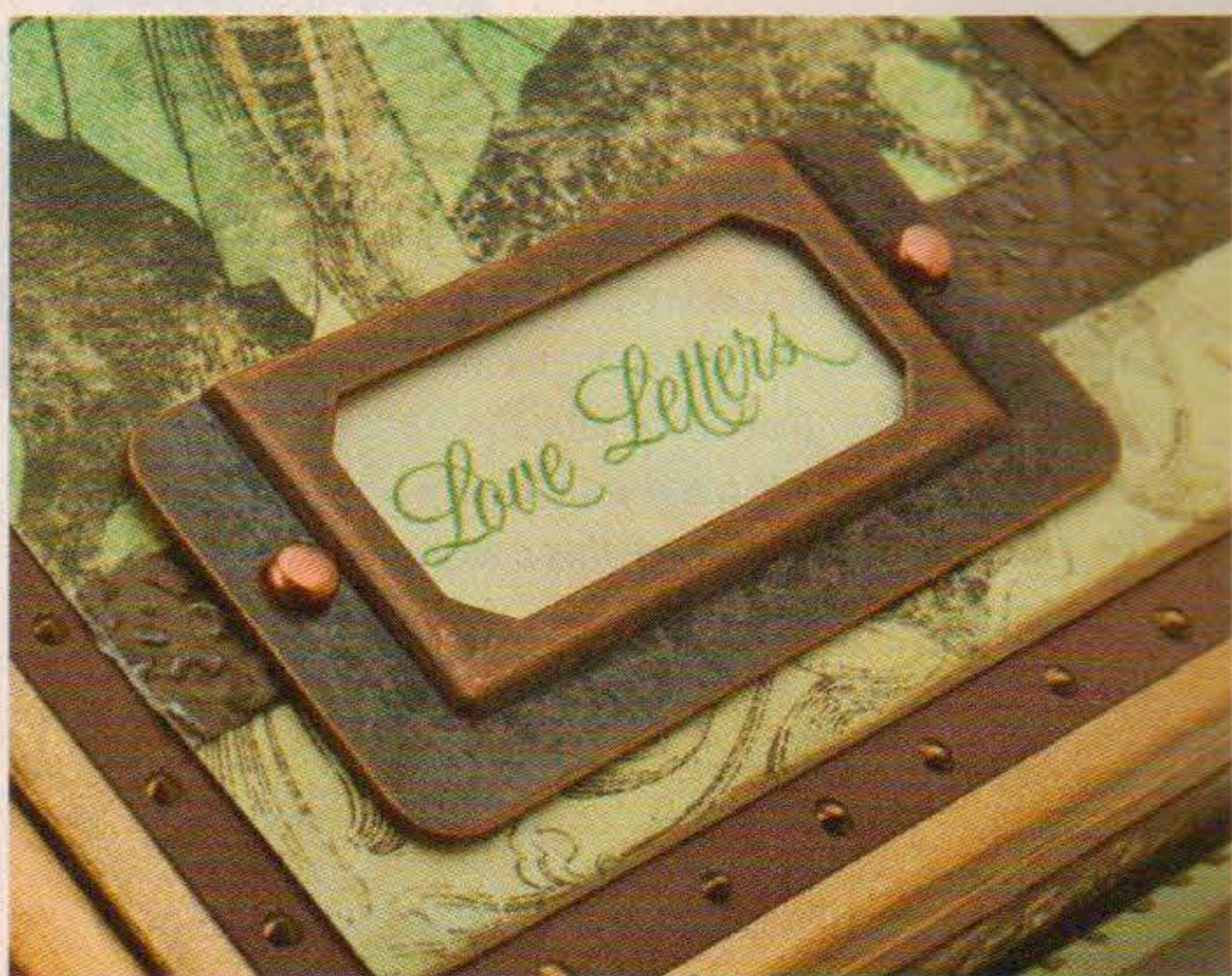
## SCRAPBOOK BOX: EMBELLISHING THE LID



**▲ Step 1: Prepare the cigar box.** Follow the manufacturer's instructions to apply self-adhesive linen book-repair tape to both sides of the hinge of a cigar box. Paint the entire box, inside and outside, with copper metallic paint and let dry.

**Step 2: Cover the top.** Cut brown cardstock to 6¼" by 9¼" (159mm by 235mm) and use spray adhesive to adhere it to the lid, centering the cardstock so the copper base shows approximately ¼" (6mm) all around.

**Step 3: Add the decorative paper.** Cut printed cardstock to 6" by 9" (152mm by 229mm). Rub the edges of the cardstock with a brown ink pad. Let the ink dry for a moment and then use tacky glue or double-sided tape to adhere the printed rectangle to the center of the brown cardstock.



**▲ Step 4: Create an accent strip.** Cut a piece of textured brown cardstock ½" by 9" (13mm by 229mm). Rub the ends of the strip with a black ink pad. Lightly brush the ink pad against the embossed design as well. Measure ¾" (19mm) from the bottom edge of the patterned paper you attached to the lid in Step 3. Make a small mark. Align the bottom edge of the accent strip with the mark and adhere the strip to the lid.

**Step 5: Make the bookplate.** Print or write the words "Love Letters" on cream cardstock in green ink using your font of choice. Trim the cardstock to fit and attach it to a bookplate. Put brads through the bookplate holes and flatten the tabs, twisting them so they're not visible. Use multi-purpose craft glue to attach the bookplate to the box over the textured accent strip.

**Step 6: Add photos.** Print or make color copies of two or more photos. Use photo editing software to change the photos to sepia tone if desired. Crop the photos to size and lightly sponge the edges with green ink. Let the ink dry, and then mat the photos by adhering them to printed brown cardstock. Trim each photo, leaving a ¼" (6mm) border on all sides. Adhere the photos to the box, overlapping them slightly.

**Step 7: Embellish the lid.** Use multi-purpose craft glue to attach a metal decoration to the box where the photos overlap. Use a copper pearl pen to make evenly spaced dots around the large brown cardstock mat.

## SCRAPBOOK BOX: DECORATING THE SIDES



**▲ Step 8: Cover the sides.** Cut strips of printed brown cardstock: two each 1½" (38mm) wide by 8" (203mm) long and two each 1½" (38mm) wide by 10" (254mm) long. Sponge the long edges with brown ink. Adhere the shorter strips to the sides of the box, folding the edges to the front and back. Adhere the longer strips to the front and back, trimming them to the exact length of the box. Use double-sided tape to adhere a 36" (914mm)-long piece of ribbon to the center of the brown border, starting and ending at the back of the box.

**Step 9: Add feet.** Sponge copper paint onto metal feet embellishments and let dry. Use multi-purpose craft glue to adhere the feet to the box corners.

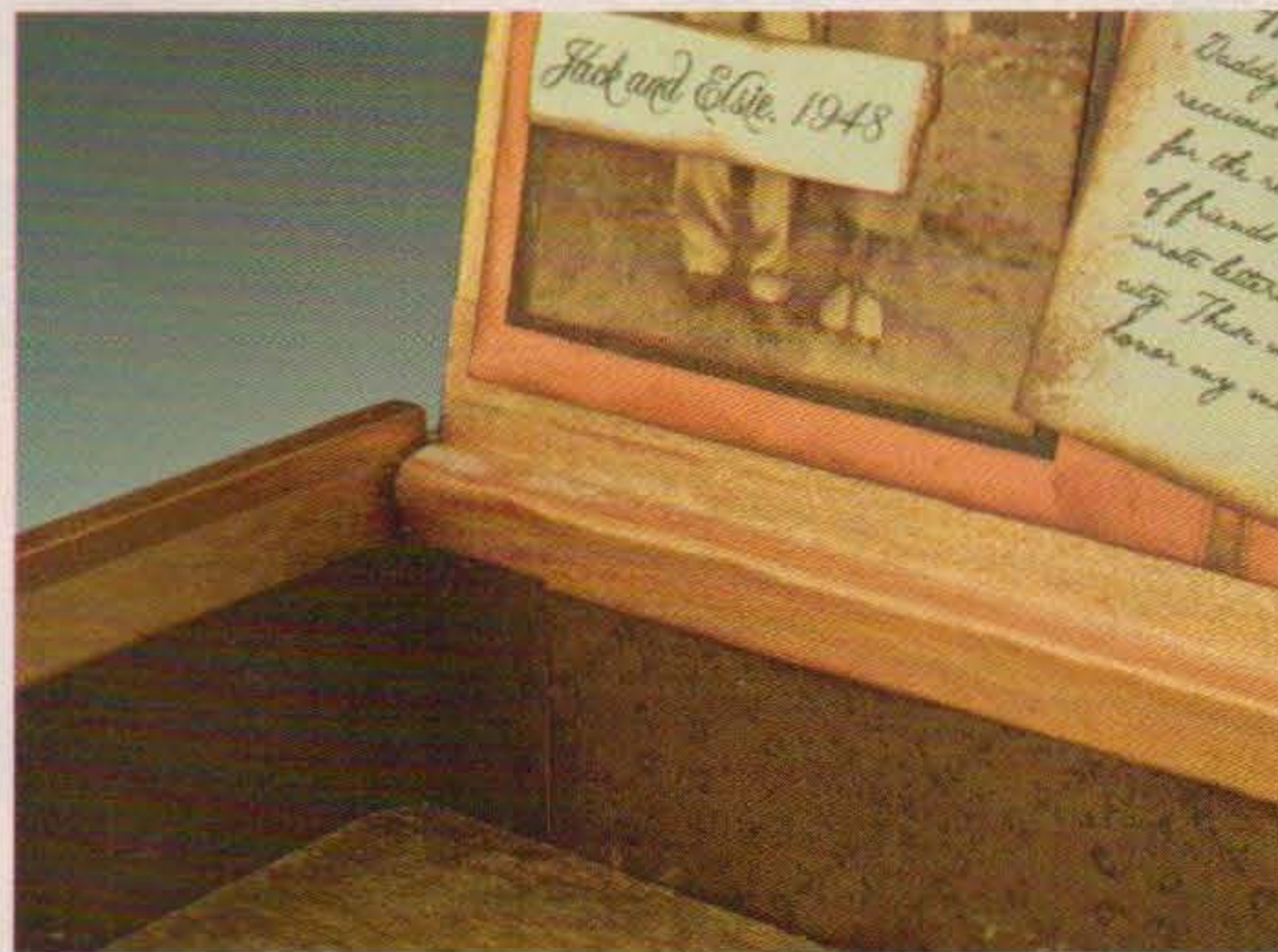
## SCRAPBOOK BOX: FINISHING THE INSIDE



**▲ Step 10: Line the box lid.** Cut printed cardstock to fit inside the lid, leaving a ¼" (6mm)-wide border of copper paint. Follow the instructions in Step 6 to copy, ink, and mat a photo. Adhere the photo to the left side of the printed cardstock.

Print or write journaling and a name or title, such as Love Letters, onto cream cardstock. Cut the journaling and name on three sides and tear them on the fourth side. Rub the edges of the two pieces with brown ink and let dry. Adhere the journaling and name to the lid liner. Do not adhere the liner to the lid yet.

**Step 11: Add a handle.** Cut a 2" (51mm)-long piece of ¼" (6mm)-wide ribbon. Fold it in half and use tacky glue to adhere the cut ends to the center of the inside lid, ensuring the cut ends are more than ¼" (6mm) from the lid edge. Attach the cardstock lid liner to the inside of the box lid, covering the ends of the ribbon.



**▲ Step 12: Cover the box sides.** Follow the instructions in Step 8 to cut four 1½" (38mm)-wide strips of paper, sponge the edges with brown ink, and adhere them to the insides of the box, flush with the box bottom.

### Materials:

- Cigar box: 2½" x 7" x 10" (64mm x 178mm x 254mm)
- Linen book-repair tape, self-adhering: two each 2" x 10" (51mm x 254mm) strips
- Metallic paint: copper
- Printed cardstock: 2 matching sheets and 1 coordinating sheet, each 12" x 12" (305mm x 305mm)
- Solid cardstock: brown, 12" x 12" (305mm x 305mm); cream, 8½" x 11" (216mm x 279mm)
- Textured cardstock: brown, 8½" x 11" (216mm x 279mm)
- Pigment inkpads: brown, black, green
- Photos: 3 each
- Pearl pen, such as Viva Décor: copper
- Satin ribbon: green, ½" x 34" (13mm x 864mm); light green, ¼" x 2" (6mm x 51mm)

### Materials & Tools

- Adhesives: spray, such as 3M Super 77; tacky glue, such as Aleene's; and multi-purpose craft glue, such as Beacon Quick Grip Adhesive
- Copper nameplate
- Copper brads: 2 each
- Metal embellishments: 1 each circle, 4 each feet

### Tools:

- Scissors
- Metal ruler
- Pencil
- Paintbrush
- Photocopier or printer (to copy photos)
- Paper trimmer (optional)

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

### Further Reading

#### Scrapbooking for Home Décor: How to Create Frames, Boxes, and Other Beautiful Items from Photographs and Family Memories

AVAILABLE OCT. 2012

By Candice Windham

Award-winning author Candice Windham shows you how to turn your scrapbooking photos into beautiful pieces of home décor that can be proudly displayed throughout your home. Learn how to create a stationery box featuring pictures of your family or how to put together a recipe box covered with some of mom's favorite sayings.

Available for \$19.95 plus \$3.99 S&H from Fox Chapel Publishing, 1970 Broad St., East Petersburg, Pa., 17520, 800-457-9112, [www.foxchapelpublishing.com](http://www.foxchapelpublishing.com), or check your local retailer.



Candice Windham is an award-winning graphic designer and artist who works in paper, watercolors, acrylic, colored pencil, and graphite. Candice's love of paper, which was fueled by the scraps her father brought home from his printing job, led her to explore rubber stamping and altered and paper arts beginning in the early 1990s. She and her family live in Brighton, Tenn. Contact Candice via her website, [www.candicewindhamdesigns.blogspot.com](http://www.candicewindhamdesigns.blogspot.com).

## About Crafting Supplies

Some of the supplies and tools I used for this project may be unfamiliar to you. Here are a few explanations that will help you get started. These supplies are available at most craft stores, or in the craft or scrapbooking section of superstores. In addition, look around your house—you may be surprised at how many items you already own that will make great decorations or additions to your project.

### Adhesives

The number of adhesives available is bewildering, and it is important to choose the right one. It's heartbreaking for a favorite project to fall apart because you used the wrong adhesive. For this project, I suggest the following adhesives:

- **For small pieces of paper:** Tacky glue that dries clear, such as Aleene's, is my favorite for adhering cardstock to cardstock. If you prefer, you can also use glue sticks, which are small, lightweight, portable, and lack messy drips. However, remember that you get what you pay for—if you use a glue stick, choose a good quality product. Double-stick tape is a third option. It comes in a variety of widths and dispensers and makes it easy to place items where you want them and get really good adhesion, especially along edges.
- **For large pieces of paper:** Spray adhesive will attach large pieces of paper to just about anything. Most spray adhesives remain repositionable for a few seconds. Work in a well-ventilated area and protect the surrounding area from overspray. I suggest spraying in a large cardboard box with the opening turned to the side. Wear a mask to protect your lungs.
- **For ribbon:** Liquid glue will bleed through ribbon, so use double-stick tape in areas where you don't want the ribbon marred.
- **For metal embellishments:** Multi-purpose craft glue, such as Beacon Quick Grip Adhesive, will attach embellishments to just about any surface. The bottles with the trim-off tip are great because you can trim just a little to get a tiny line or trim a little more to get a larger distribution.

### Cigar boxes

Literally used to package and sell cigars, cigar boxes are made of heavyweight cardboard in a variety of sizes. Look for them at cigar stores, thrift stores, and flea markets, or do an online search for "cigar boxes for sale."

### Paper trimmer

Although you can, of course, cut paper with scissors, the easiest and fastest way to cut straight lines and square corners is to use a paper trimmer. If you are just starting in crafting or paper art and plan to trim nothing larger than a 12" by 12" sheet of scrapbook paper, a small paper trimmer will work just fine. They are inexpensive, widely available, and have replaceable blades. Some models offer decorative blades for creating scalloped, frayed, or patterned edges.

Crafting supplies like ink, glue, and a paper trimmer are useful for many projects.



### Cardstock

Cardstock is simply heavyweight paper. It is available in a wide range of colors, patterns, and textures in the scrapbooking department at craft stores and superstores. I used cardstock rather than paper for this project because it will hold up to wear and tear better and adhere to the cigar box more smoothly.

### Mat

A mat is a picture border, although the current trend in crafting is to use mats for journaling (text) blocks, captions, titles, and decorative elements in addition to photos. Mats can go under or over a photo or page element. The easiest way to mat a photo is to cut a piece of paper or cardstock the same shape as your photo, but ½" (13mm) wider and longer. Adhere the photo to the center of the mat with ¼" (6mm) of the mat showing around all sides. To add interest to your project, use multiple mats or vary the width of the mat.

### Bookplate

In this context, a bookplate is not a sticker used to mark a book with its owner's name. Instead, look for a decorative tag holder, often made of metal and used to add titles or labels to scrapbook pages, drawers, boxes, and other objects.

### Brads

These paper fasteners usually have a flat, round head and two long, thin prongs. Attach a brad by threading the prongs through a hole and then bending them flat against the paper or object. You can use brads to fasten multiple layers together, or, in situations where that's not practical, put them through the top layer and glue the object into place. Just be sure to twist the prongs so they don't show.

### Ink

There are several types of ink. For this project, I use pigment inks, which contain chalk and are more opaque than other types of ink. Pigment inks are permanent when dry. Apply the ink to pieces of cardstock either by dabbing the ink pad with a sponge (I like grout sponges, available at hardware stores) and then rubbing it on the paper or picking up the ink pad and rubbing it directly onto the paper.

### Pearl pen

Similar to squeezable bottles of fabric paint, a pearl pen applies drops of iridescent paint to your project.

# Crafting a Crazy Quilt Bowl



**Use pyrography and paint to personalize a store-bought bowl**

*By Linda Hatfield*

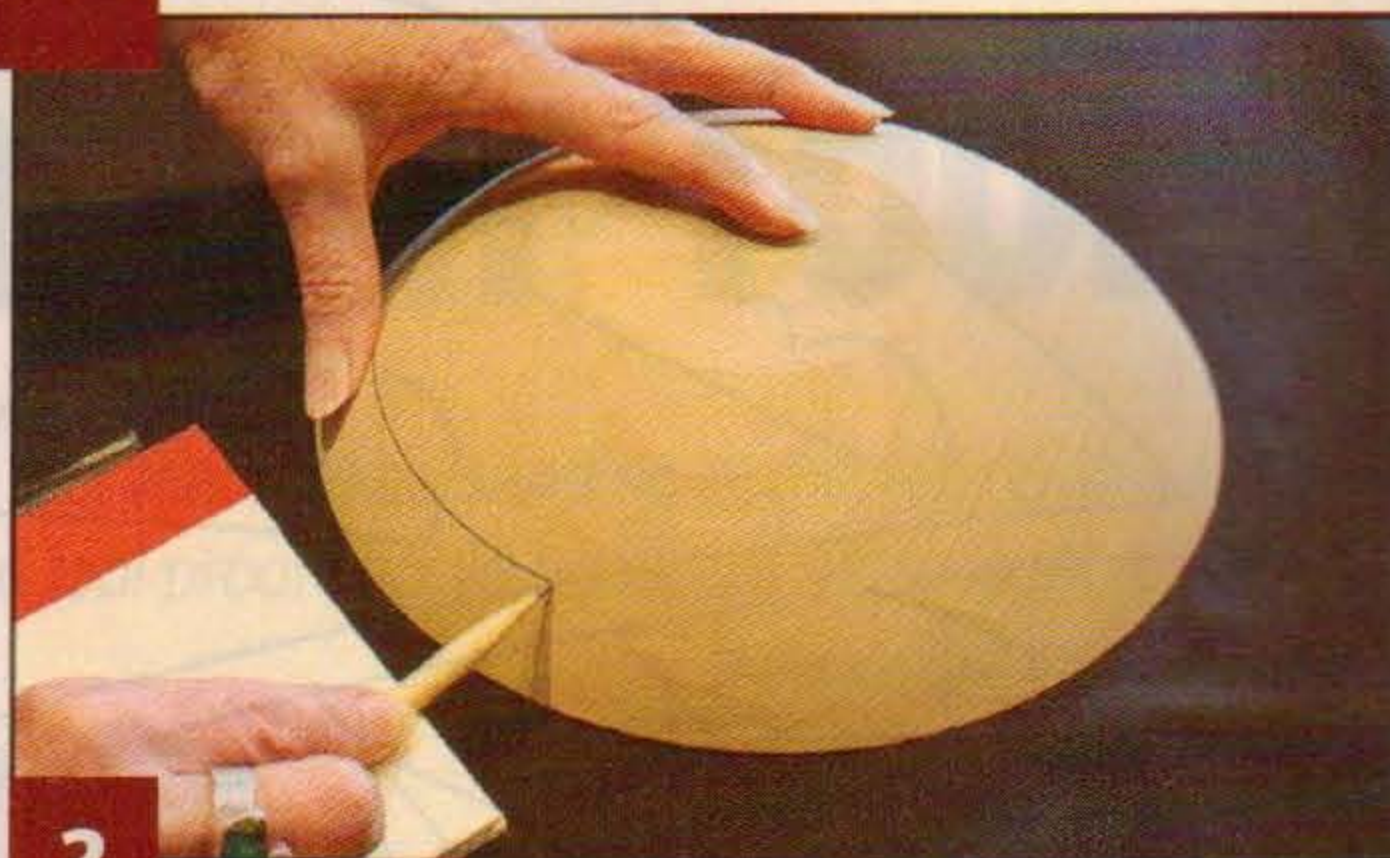
I enjoy this pattern because of its flexibility. You can use any colors you like, and the design lends itself to adding elements of your own, such as a favorite flower or initial. I also like to add a few details that loosely mimic stitching to add to the crazy quilt theme. These bowls are very durable; I use them for keys and to organize small items in my studio.



## QUILT BOWL: CREATING THE PATTERN



**1** **Transfer the pattern.** Using thin tracing paper and a graphite pencil, trace the pattern lines onto the back of the tracing paper and then draw over the design from the front to transfer the graphite to the interior of the bowl. Rearrange the pattern elements or add your own designs to personalize the bowl.



**2** **Draw a design on the exterior of the bowl.** Use a book to hold a pencil at a steady height and then spin the bowl to make the straight lines. With a ruler, draw  $\frac{1}{2}$ " (13mm)-wide checks around the exterior and the rim of the bowl. Alternatively, write a quote around the rim.



**3** **Burn the lines.** Using a woodburning tool fitted with a chisel tip, burn over all of the pattern lines. Use a slow even motion when making long straight lines to ensure consistency in the width and weight of the lines. I like to use dots and short lines for shadow effects.

## QUILT BOWL: PAINTING THE DESIGN



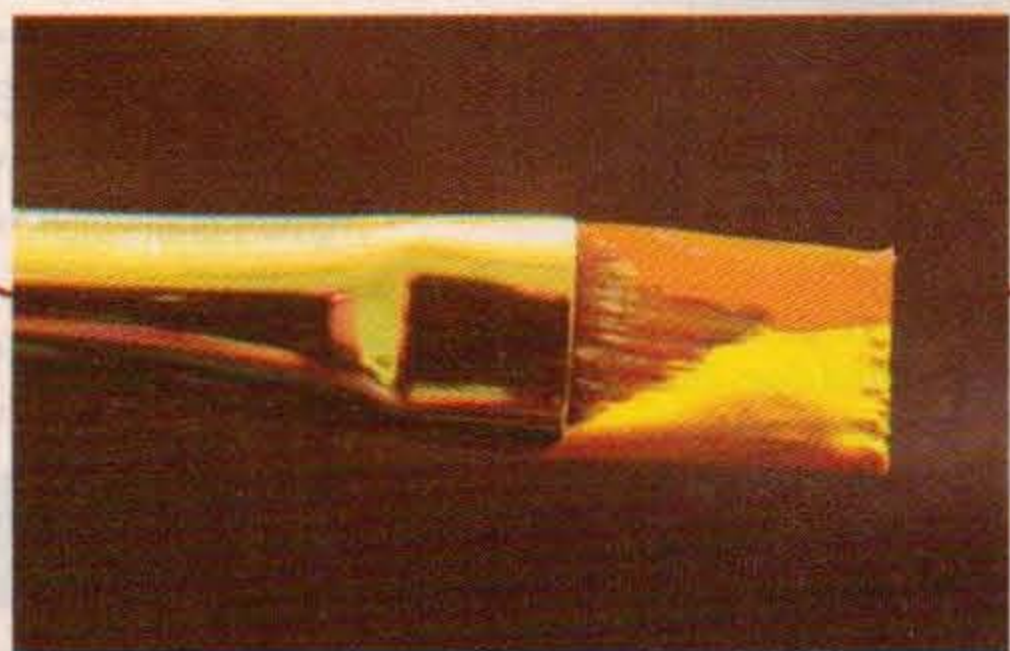
**4** **Paint the design.** Paint all of the areas using small brushes and craft store liquid acrylic paints. I do not dilute the paint. Some colors require two coats for even coverage. If paint gets into the burned lines, wipe it out with a clean brush or cotton swab. If necessary, reburn the lines.



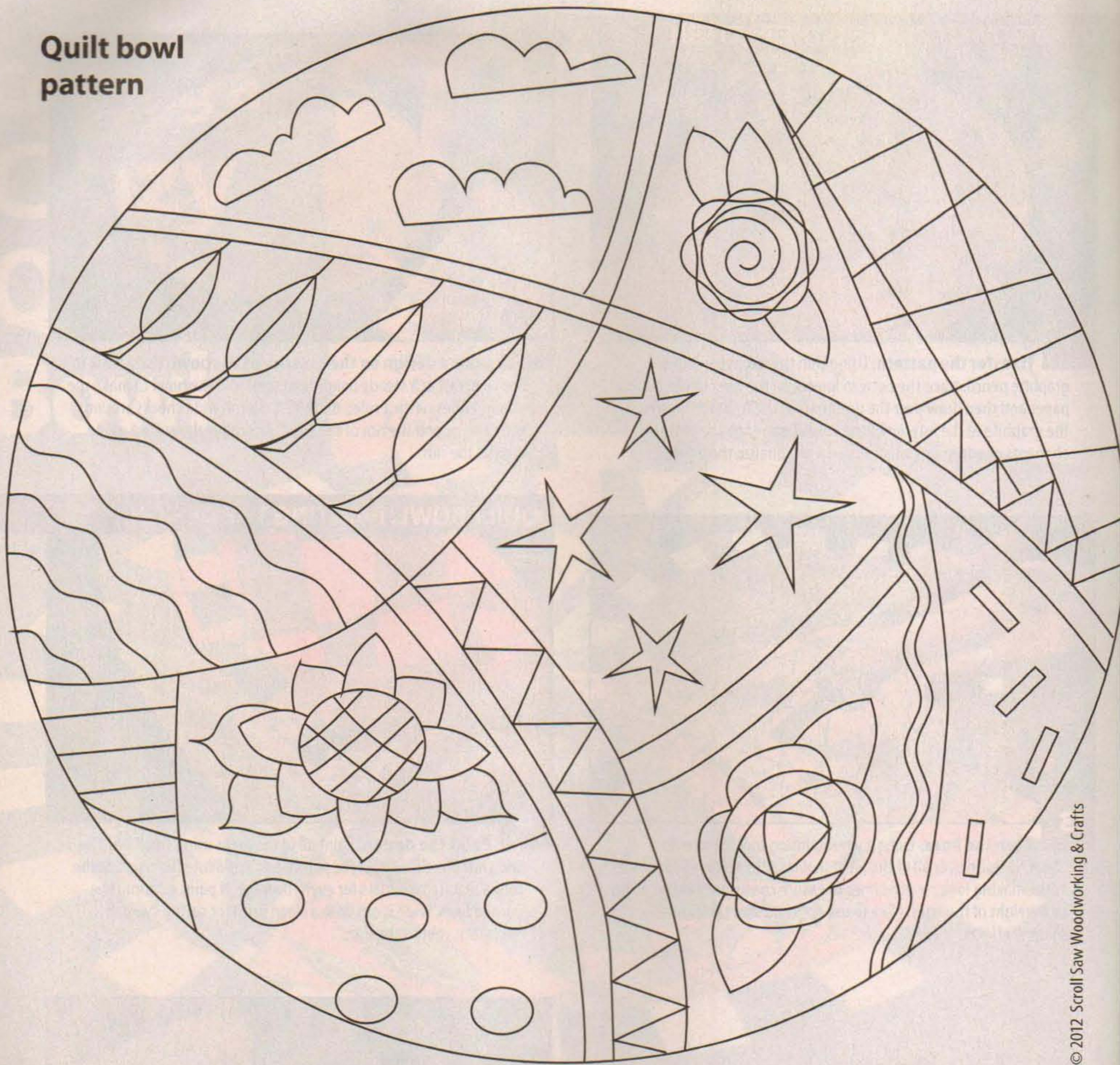
**5** **Finish the bowl.** After painting all of the bare wood, use the handle of a brush to add some accent dots. Use a liner brush to add white highlights. Let the paint dry thoroughly. Brush or spray on three to four coats of water-based polyurethane sealer.

### TIP BLENDING PAINT COLORS

*To create the orange blending on the outside of the bowl, double-load a flat brush with orange and yellow paints and paint small areas.*



## Quilt bowl pattern



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### Materials:

- Wooden bowl: 8" (203mm)-diameter
- Tracing paper
- Acrylic paints: assorted colors
- Cotton swabs (optional)
- Water-based polyurethane sealer

### Materials & Tools

#### Tools:

- Graphite pencil
- Eraser
- Ruler
- Woodburning tool and chisel tip
- Paintbrushes: #6 flat, #2 round, various liner brushes

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



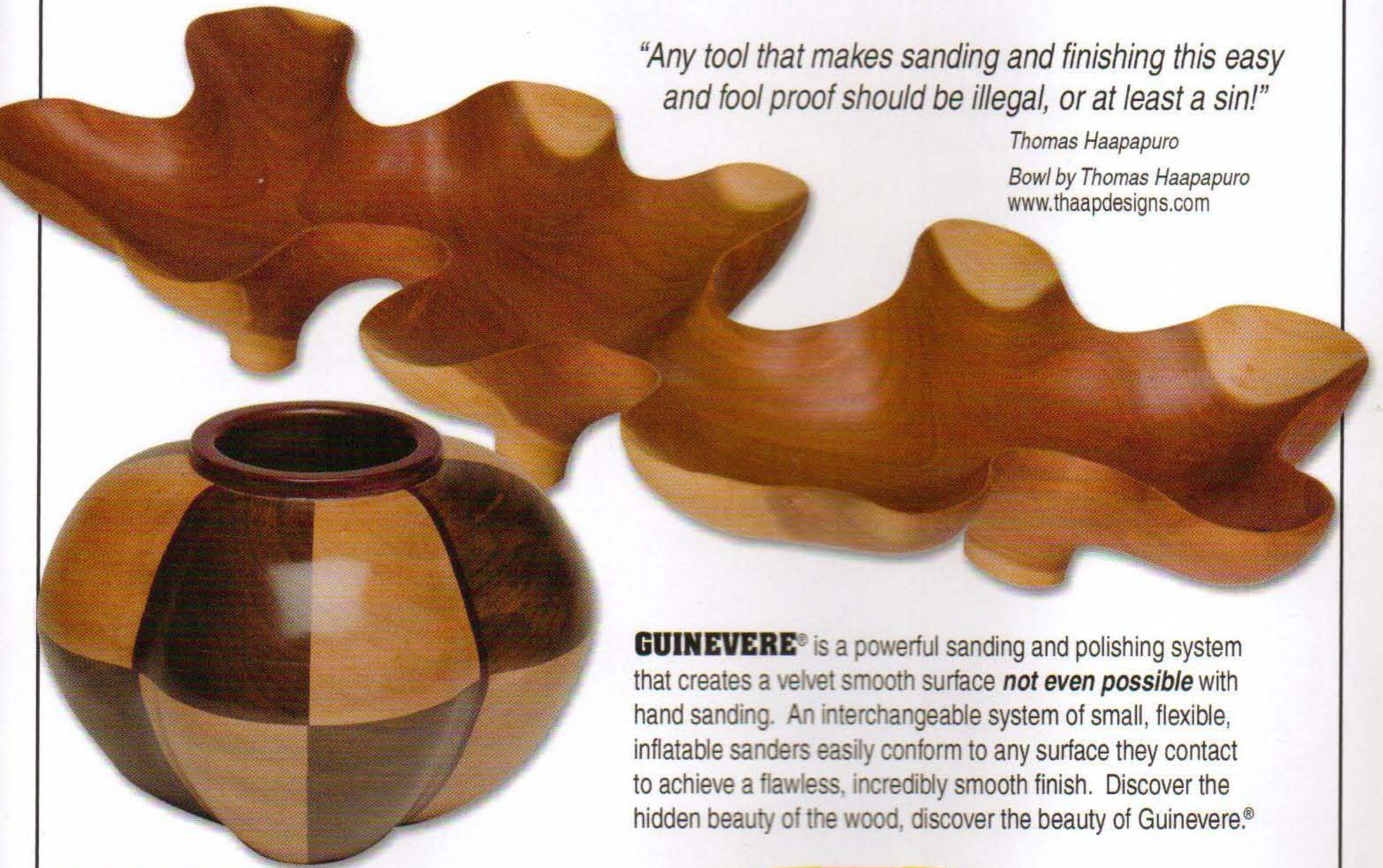
A pyrographer since 1996, Linda Hatfield is trained in graphic design and does illustrations as well as decorates functional items like tables, chairs, boxes, and frames. For more of her work, visit [www.LindaHatfield.com](http://www.LindaHatfield.com).

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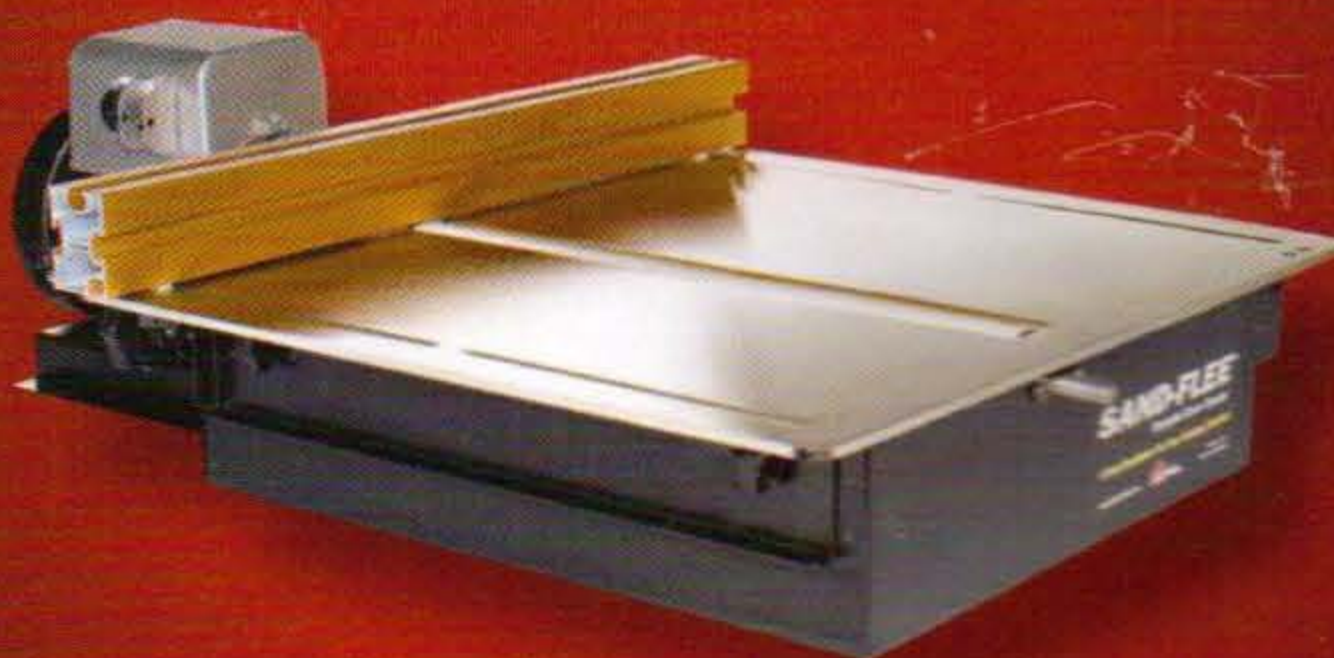
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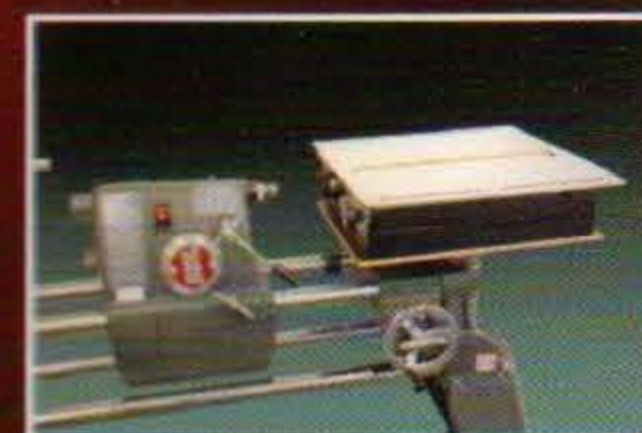
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