

SCROLLSAW

SPRING 2020
ISSUE 78

WOODWORKING & CRAFTS

26 Colorful
Projects
for
Spring

**Scroll 3 Cheery
Intarsia Songbirds**

Big Value for Your Shop
**Workhorse
Miter Saw
Under \$350**

**Art Deco
Inspired
Clock**

*Intarsia
Songbirds*
by Brad and
Hazel Eklund
(p. 17)



**Emergency
Vehicle
Puzzles!**

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(Double Reverse)

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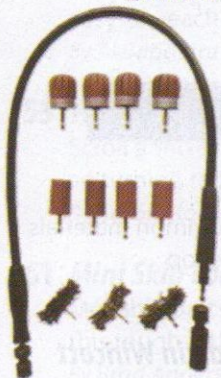
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Find these free extras at

SCROLLSAWER.COM

• Bonus Video

See Shelli Nixon's fox painting technique in action (page 19)!

• Free Patterns

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Learn more about how to handle different kinds of wood in our How To section under Materials for Beginners.

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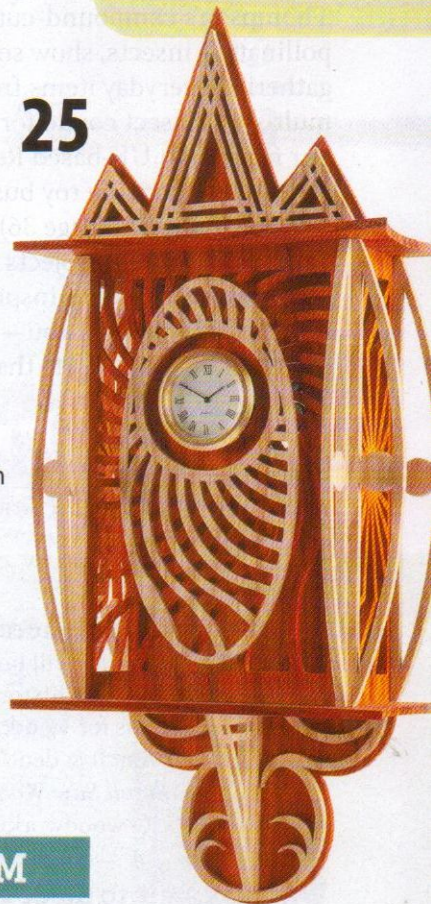
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Moving Day

Everyone who has experienced a move can relate—you reach a point where you would rather burn everything in a mile-high fire than box it up and cart it somewhere else. But you don't. You listen (we hope) to your better self, and learn that while some things must exit your life by fire or Monday's trash, others can be reclaimed and put to better use. Moving is an opportunity for growth and transformation.

We learned this as we packed up our office furniture, magazine archive, and assorted scroll saws and power tools for the move from our longtime home in East Petersburg to our new space in Mount Joy, Pa. Have a pile of old shipping pallets? Don't throw them out! Tear them up with the new Hercules miter saw (see our review on page 12) and turn them into toolboxes or raised garden beds. Save unique hardwood scraps, no matter the size, and watch them reach new heights in the form of Brad and Hazel Eklund's intarsia songbirds (page 17), Vic Landry's scrap wood wall piece (page 72), or Diana Thompson's compound-cut butterfly (page 34). Speaking of pollinating insects, show some love for our winged friends by gathering everyday items from around the workshop to build a multistory insect condo for your yard (page 32). Then check out our feature on UK-based Rebecca and Martin Wincott, who have built a thriving toy business on an ethos of responsibly sourced materials (page 36).

But whichever projects you choose to take on, we hope this issue will serve as inspiration to think differently about the materials around you—and, with a little inventiveness, give them a new lease on life that benefits people (and pollinators) for years to come.

Happy scrolling!
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SCROLLSAW woodworking & CRAFTS

Printed in the USA

SPRING 2020
Volume 21, Number 1, Issue 78
scrollsawer.com

Our Mission

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

Publisher Alan Giagnocavo
Associate Editor Kaylee Schofield
Editorial Assistant Danielle Schagrin
Art Director Jon Deck
Social Media Manager Stephanie Jordan
Contributing Photographer Mike Mihalo
Technical Illustrators Jon Deck, Carolyn Mosher

Chief Operating Officer David Miller
Vice President of Sales Michele Sensenig

Customer Service for Subscribers

Visit scrollsawer.com, call 888-840-8590, or write to
Scroll Saw Woodworking & Crafts, Subscriber Services,
903 Square Street, Mount Joy, PA 17552

Newsstand Distribution: Curtis Circulation Company
Circulation Consultant: National Publisher Services
Printed by Fry Communications

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Subscription Rates in US Dollars

One year \$24.95
Two years \$49.90

Canada

One year \$29.95
Two years \$59.90

International

One year \$34.95
Two years \$69.90

Display Advertising/Classified Ads

For rates and/or a media kit, please call 800-457-9112,
or e-mail advertising@foxchapelpublishing.com.

Wholesale/Distribution

Scroll Saw Woodworking & Crafts is available to retailers for resale on advantageous terms. Contact Fox Chapel Publishing Sales at sales@foxchapelpublishing.com (800-457-9112 x115).

Identification Statement: *Scroll Saw Woodworking & Crafts*, vol. 21, no. 1 (SPRING 2020) (ISSN#1532-5091) is published quarterly by Fox Chapel Publishing Co. Inc., 903 Square Street, Mount Joy, PA 17552.

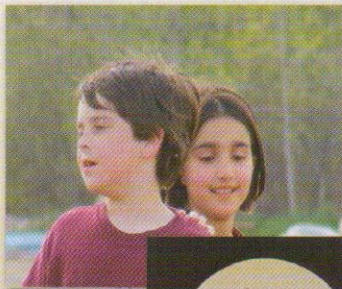
Periodicals Postage paid at Lancaster, PA and additional mailing offices.
POSTMASTER: Send address changes to *Scroll Saw Woodworking & Crafts*, 903 Square Street, Mount Joy, PA 17552.

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

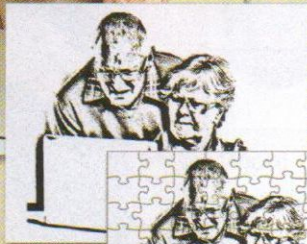
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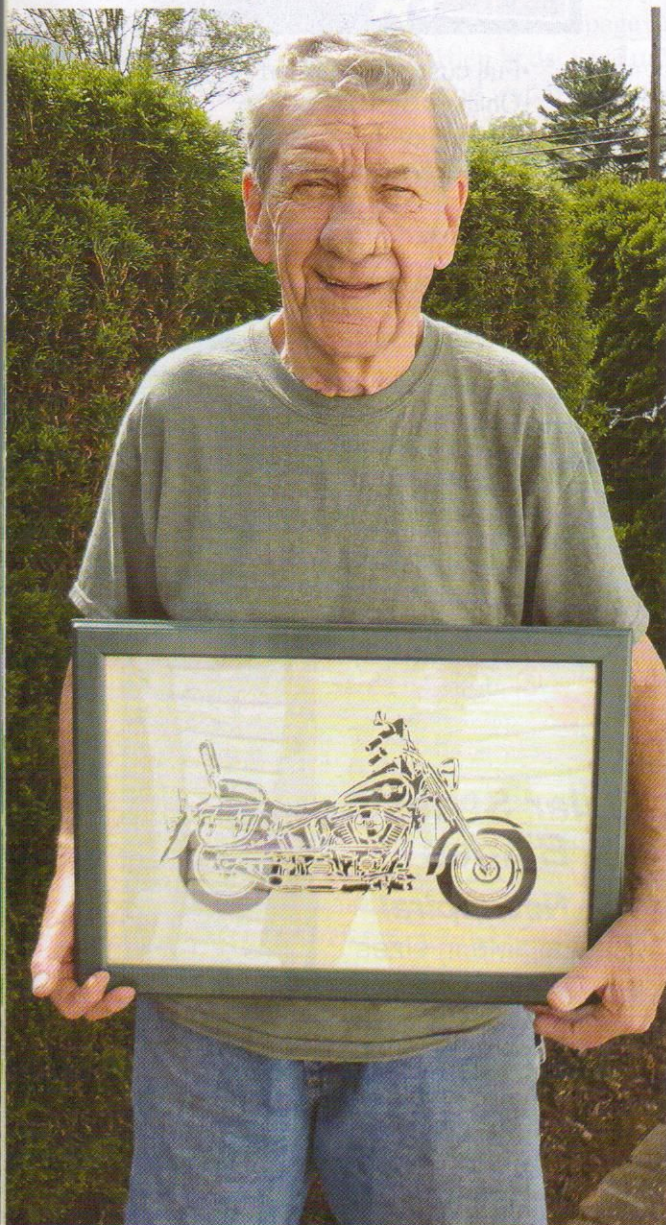
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Roses are Red... and White!

I loved Anatoly Obelets' "Timeless Red Rose" from the fall issue (#76)! For my version, I used maple, poplar, butternut, and walnut. I also added a solid backer for additional support and to make the light rose petals pop.

Jo Labre Racine, Wis.



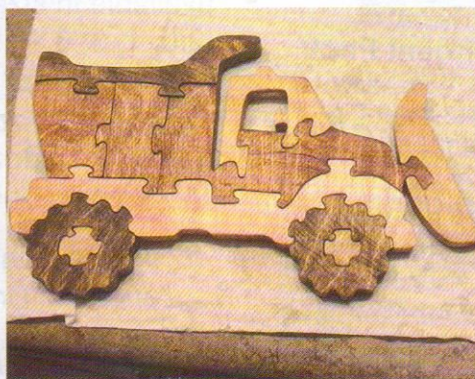
Bob Lewis, age 91, is an active member of the Garden State Marquetry Club.

A Bike for My CPA

I've been a woodworker since age 15 but started scrolling eighteen years ago. I have picked up many tips from *SSW&C* over the years. Now, at age 91, I am a proud member of the Garden State Marquetry Club—a terrific bunch of scrollers! I've done 3-D cutting, fretwork, and even portraits of my grandchildren, but this motorcycle pattern by Charles Dearing was a fun challenge; I really had to plan my cuts before I made them. I presented the completed piece to my CPA, who is a biker. He went bonkers when I gave it to him! None of his clients had ever done anything like it.

Bob Lewis Westfield, N.J.

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

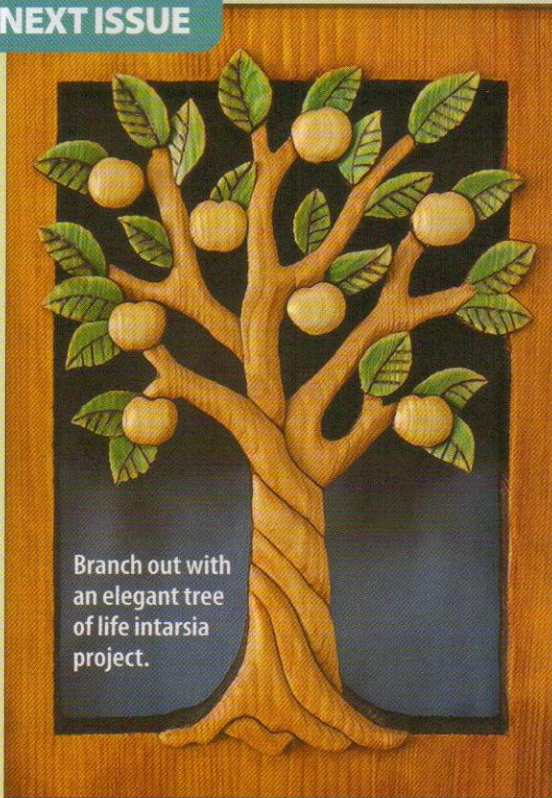


Trucking Along

I'm really happy with how my plow dump truck puzzle from the fall issue (#76) turned out. I made it for my 4-year-old cousin as a birthday gift. I think he'll love it! I'm hoping that once he's older, I can get him into scrolling.

Bear Gohr Krakow, Wis.

**IN OUR
NEXT ISSUE**



Branch out with an elegant tree of life intarsia project.



Scroll a loopy-legged octopus that will delight any puzzle-solver.



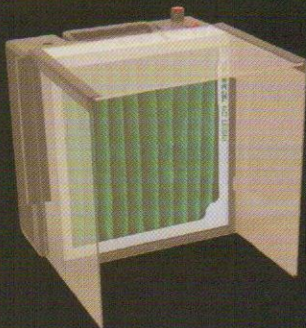
This multi-layered sunburst design is a true challenge to scroll.

**Look for the
Fox Hunt
Winners on
Page
70!**



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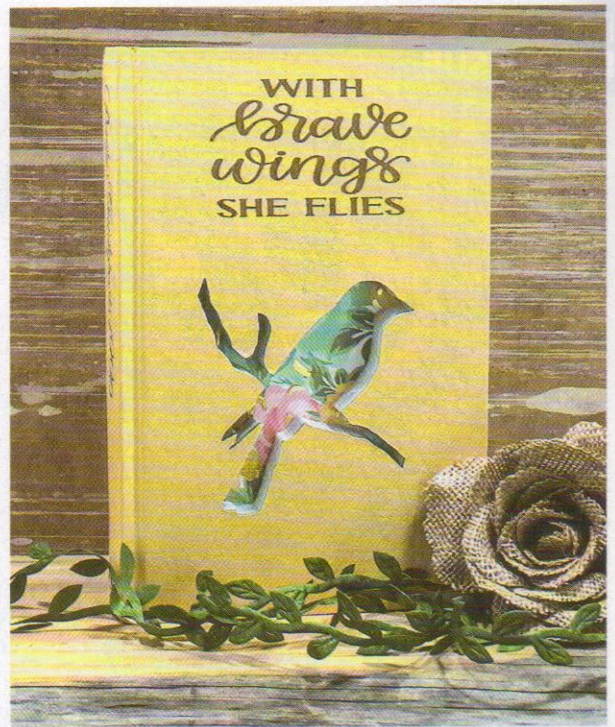
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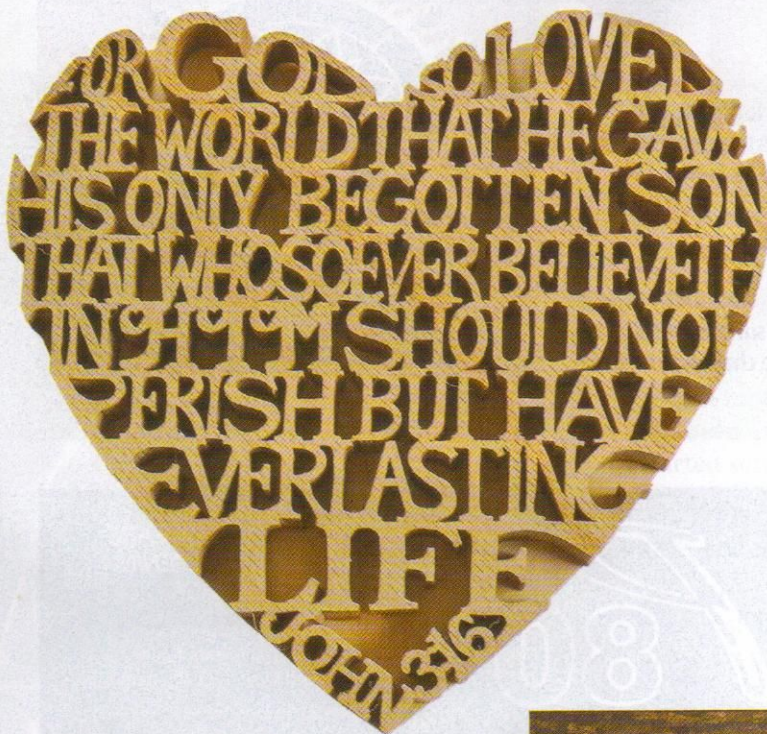
Dana Durwin *Thomasville, Ga.*

After she saw a piece of scroll saw book art in a shop, Dana Durwin decided to put the old *Reader's Digest* volumes in her attic to artistic use. Cutting paper rather than wood presents a different set of challenges, however. "You have to be very careful to keep the entire book aligned," she said. Dana keeps an eye out for interesting titles that inspire her cutout book designs. In this case, a beautiful bird was the perfect addition to a *Daily Guidepost* journal titled, *With Brave Wings She Flies*. See more of Dana's book art sculptures on Etsy @ANewChapterArtLLC.



Jerrell Sandling *Plano, Texas*

Jerrell makes a variety of crosses, plaques, and other scroll saw art, but this Paul Boer pattern of John 3:16 is his favorite design. He cut the heart on a DeWalt scroll saw from $\frac{3}{4}$ " (1.9cm) oak and sealed the piece with a lacquer finish. Contact Jerrell at Pas_Workshop@verizon.net or follow him on Facebook @PASScrollsawShop.



Gina Bolton *San Diego, Calif.*

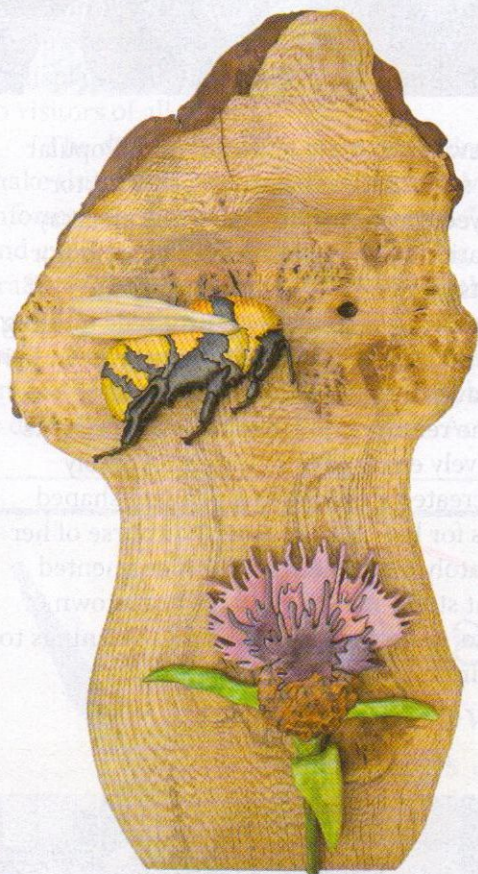
After her parents sold their family cabin in 2016, Gina Bolton gifted them a wood house portrait to capture the memories they made there over the years. Their reaction propelled her to start her own business, Anchored Designs, in 2017. Referring to clients' photos, Gina makes 3D house portraits like the one at right, based on a New England home. From cottages to Cape Cods to craftsmans, take a tour of Gina's house portraits on her website, anchoredwooddesigns.com.





Nick Kiriazis *Jonesboro, Ark.*

Scroll saw artist Nick Kiriazis partners with his cousin and digital topographer, Scott Callahan, to create stunning topographic maps. Using Scott's data, Nick layers varieties of hardwood veneer plywood, including walnut, maple, and cherry, to match elevations and contour lines. He finishes each map with a hard oil-and-wax mixture to maximize the natural beauty of the wood. "I want to offer handmade artwork to people who are interested in commemorating a beautiful or meaningful location," Nick said. To see maps and more, follow Nick on Instagram @crowsridgeshop.



Emily Lewis *West Lothian, Scotland*

Fascinated by intarsia pieces she saw online, Emily Lewis began scouring the internet for a secondhand scroll saw in 2018. Now, she creates her own patterns of nature and wildlife she observes in the Scottish countryside. She cut this great yellow bumblebee from ash and sycamore after a visit to the Outer Hebrides Islands, a habitat where the rare bee still thrives on purple knapweed flowers. See more examples of Emily's vibrant intarsia on Facebook @ingrainedmoments.

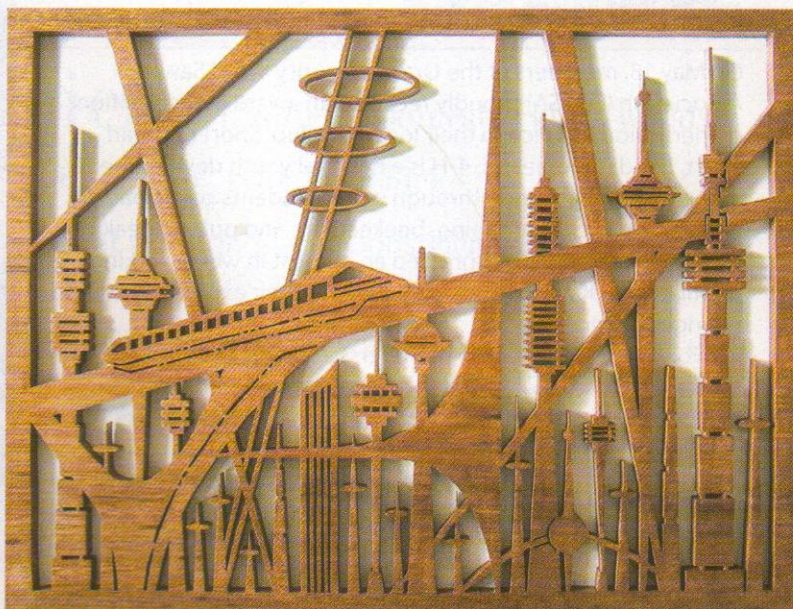
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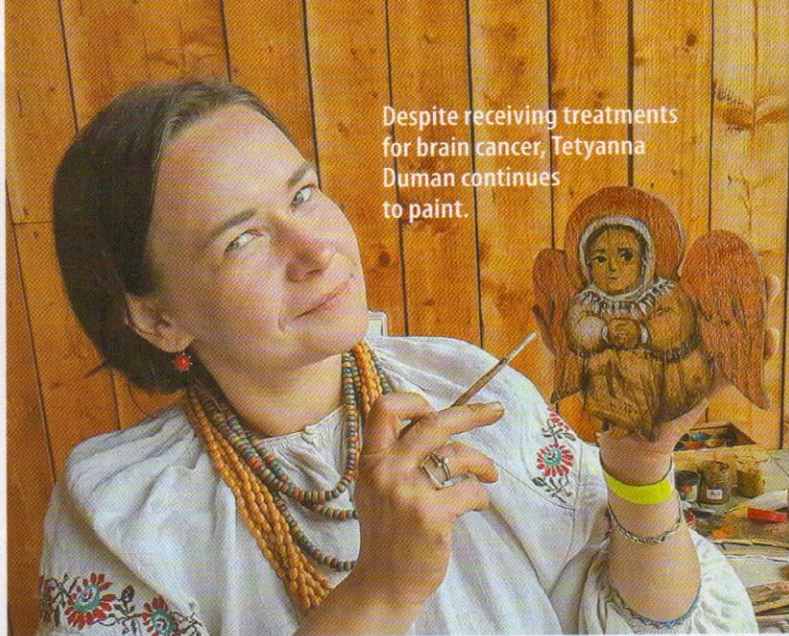
Frederick Arndt, Designer *Saginaw, Mich.*
Tom Gauthier, Cutter *Bay City, Mich.*

Nostalgic and contemporary, Frederick Arndt's fretwork pieces are inspired by the shapes and forms of mid-century modern art and architecture. After Frederick completes a design, scroll sawyer Tom Gauthier cuts the pieces. "His work is exacting, and I love the care he takes to select the wood that will best complement the design," Frederick said. In addition to his fretwork designs, his portfolio includes sculptures, as well as artistic, functional items like lamps and tables. Visit Frederick's Etsy shop @FredArndtArtworks to see more of his designs.

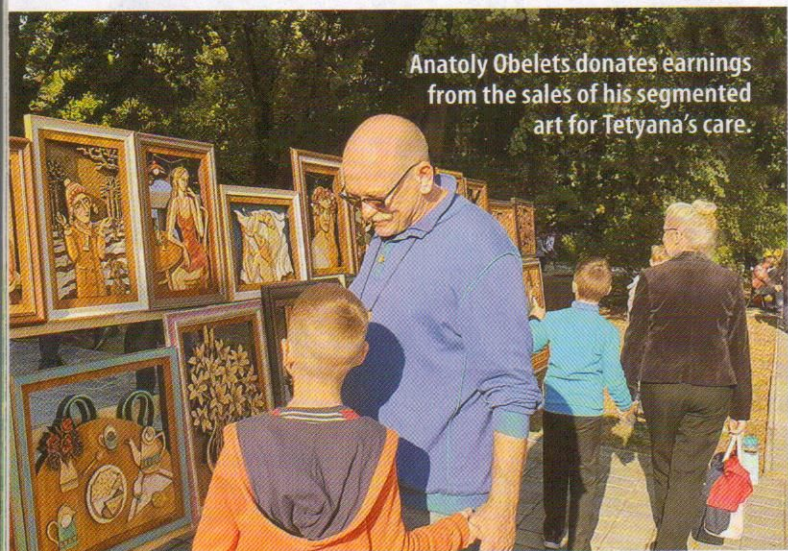


Wood for Good

On September 16, 2019, a group of creatives gathered at the Railway Culture Palace in Lviv, Ukraine, for a special charity event titled “Smile, Draw, Live.” The event was part of a fundraising project for young artist Tetyana Duman, recently diagnosed with gliosarcoma (a rare type of brain cancer). Tetyana and her husband Levko Skop, also an artist, have spent the last few years selling their paintings to raise funds for Ukrainian troops stationed in occupied Crimea and Donbas.



Despite receiving treatments for brain cancer, Tetyana Duman continues to paint.



Anatoly Obelets donates earnings from the sales of his segmented art for Tetyana’s care.

“Smile, Draw, Live” drew quite a crowd. Popular musical guests such as Oksana Mukha and Viktor Vynnyk displayed their vocal talents while an array of donated creations—some by *SSW&C* contributor Anatoly Obelets (see Issue #76)—were auctioned off over the course of the evening, with proceeds totaling over \$27,000 USD. After one successful surgery in Lviv, Tetyana has traveled to Poland for further care.

“Despite the remote brain tumor, Tetyana fights and is still actively engaged in painting,” Anatoly said. He even created a unique line of angel-shaped wooden blanks for her to paint over the course of her treatment. Anatoly continues to sell his segmented masterpieces at street fairs around his hometown of Nova Kakhovka, donating a portion of the earnings to Tetyana’s continuing treatment.

SoCal Scrollers Receive Award

On May 18, members of the Orange County Scroll Saw Association (OCSSA) proudly received an award in recognition of meritorious service to their local 4-H club. Short for head, heart, hands, and health, 4-H is a national youth development and education program through which students participate in programs such as gardening, beekeeping, and public speaking. When a local 4-H club expressed an interest in woodworking, members of OCSSA were happy to share their expertise with the younger generation.

For the past four years, members of OCSSA have led 4-H workshops at the Rockler Woodworking and Hardware store in Tustin, Calif. Students ages 6 to 14 learn scroll saw basics by making puzzles, trivets, toy cars, and more. Along with their projects, the students come away with skills that could serve them later in life. OCSSA member and 4-H liaison Mark Beckman described the award as “a tremendous honor and affirmation that we’re making progress in inspiring children to work with their hands.” Visit ocssa.org for more information.



A happy young scroller displays the projects he made in an OCSSA 4-H scroll saw class.

Festival of Wood at Grey Towers Historic Site

The Penn-Jersey Scrollers were in good company at the 15th Annual Festival of Wood at Grey Towers National Historic Site, home of Gifford Pinchot (first Chief of the US Forest Service) in Milford, Pa. The festival, held on the first weekend of August each year, brings together wood artists, vendors, environmental educators, and historians to celebrate the national and cultural heritage of wood. Steve Novak, president of the Penn-Jersey Scrollers, reported that this was the group's second year as an exhibitor. They were proud to display their pieces, including fretwork and intarsia, to visitors of all ages.

"The diverse interests of our attendees are what make this festival so unique," said Lori McKean, visitor information specialist for Grey Towers. "Beginner and expert woodworkers enjoy speaking with the craftsmen. History buffs enjoy touring the historic mansion. Landowners learn about how to manage their forests, and homeowners can get information on protecting their trees and attracting birds. There is definitely something for everyone!" Activities for

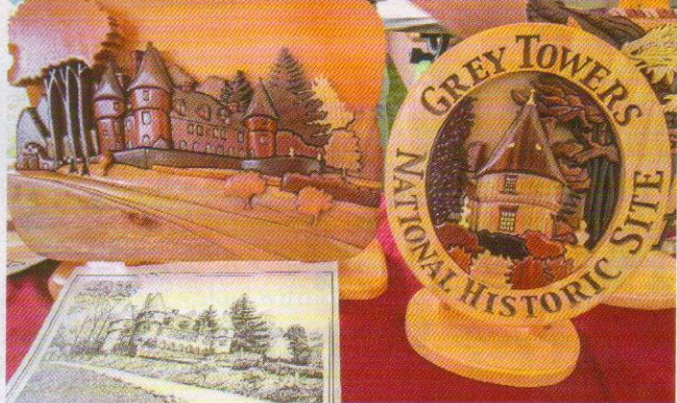


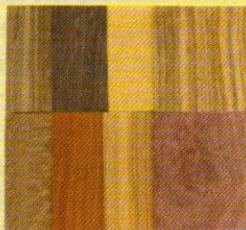
Photo courtesy of Steve Novak

Grey Towers director Bill Dauer displayed his intarsia at the 2019 Festival of Wood on August 3-4.

children and a visit from Smokey the Bear added to the festive, family-friendly atmosphere.

Grey Towers director Bill Dauer, an intarsia artist himself, said woodworkers feel a special connection to the historic site. "Many wood crafters like myself have a deep devotion to Gifford Pinchot, forestry, conservation, and the US Forestry Service, and there is no better place to get immersed in all that history than Grey Towers," Dauer said.

Grey Towers National Historic Site is open for public tours Memorial Day weekend through October 31. For schedules and more information on the next Festival of Wood (August 1-2, 2020) visit fs.usda.gov/greytowers and greytowers.org.



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The Muscular Hercules Miter Saw

Harbor Freight's affordable new machine packs power and speed!

By Luke Voytas

12-Inch Dual-Bevel Sliding Compound Miter Saw with Precision LED Shadow Guide
MSRP: \$349.99
Available at harborfreight.com



The 15-amp motor runs at a higher speed, allowing for quick, accurate cuts.

True to its name, the new Hercules 12-Inch Dual-Bevel Sliding Compound Miter Saw from Harbor Freight is an impressive machine that packs plenty of power. It has the same features found on more expensive models, and after thorough testing I found it to perform just as well.

The Hercules has the industry-standard 15-amp motor, but it runs at a higher speed than most models—4,100 RPM rather than the typical 3,800—which allows the saw to breeze through thick, dense materials. The provided blade, a standard 60-tooth carbide, came sharp and performed well on the 8/4 oak I used for test cuts, leaving a uniform finish in both hard and soft woods. *Note: The saw blade did have a bit of side-to-side wobble when spinning. Though it wouldn't be much of an issue for most users, it could be an inconvenience for fine furniture makers or serious craftsmen, as it resulted in some marring of the*

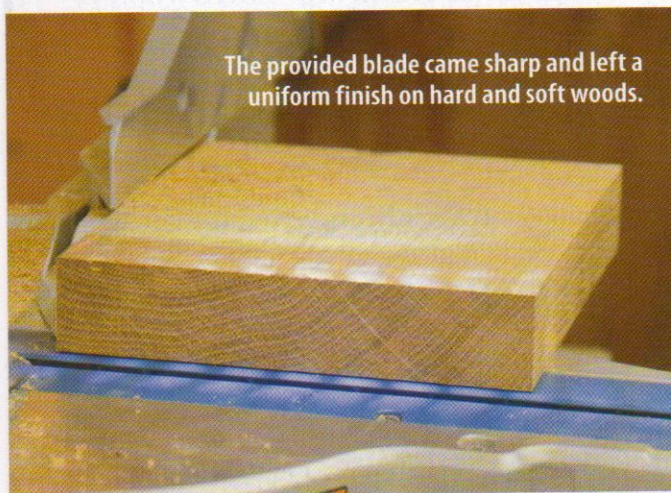
end grain in my test pieces. This isn't an uncommon problem in miter saws, but can be a pain to fix.

The saw's large, adjustable fence provides plenty of support for safely cutting tall materials. The sliding feature is smooth and stable, making accurate cuts through material up to 14" (35.6cm) wide. Conveniently, the power cord comes out behind the rails rather than on the top of the saw where, on other models, it can interfere with sliding.

The miter feature for angle cuts is intuitive to use. As on many other saws, it's simple to change the angle for mitered cuts by loosening the knob at the front of the saw and depressing the button to slide to the proper angle. Angle numbers are displayed on an easily adjustable plate. Out of the box, I found the saw to be just slightly out of square when set to 0, but it was no trouble to adjust the plate with the wrench provided to make it cut true. With 10 detents, finding the most common angles for mitered cuts is easy, and the saw engages the detents firmly with no play at all. It can cut to 50° to the left side and 60° on the right, which allows you to create triangular frames or forms.

To make compound miter cuts, adjust the knob located below the motor; once released, pull the toggle forward to allow the saw to move side to side. During this adjustment, the saw isn't loose and tippy, but has enough tension to hold it in place as you maneuver to the proper angle. This helps you set the saw exactly where it needs to be before tightening the knob to lock it in position.

From a safety standpoint, I was pleased to find the knob placed below the motor; some manufacturers place it at the front of the saw where it is too easily



The provided blade came sharp and left a uniform finish on hard and soft woods.

accessible. (I have found that beginners often reach for this adjustment if they are unsure of how to rotate the saw for mitered cuts, not realizing that they've unlocked the bevel function. As they try to make a cut, the entire saw can flop over, resulting in flying wood, bent blades, even cut fingers. While most users learn quickly not to make this mistake, I much prefer the safer knob placement on the Hercules.)

Many saws now have lasers or LEDs that cast shadows to help with alignment—soon they will come equipped with facial recognition technology or support from Alexa, I expect!—and the LED that comes standard on the Hercules casts a strong, crisp shadow. Still, I will likely continue to align my cuts the old-fashioned way, by lowering the blade into position and checking against my mark.

One small quibble: I like saws with a safety button that has to be depressed before the trigger can be pulled to make a cut, which prevents accidentally

starting the blade when aligning it with the wood. This style of two-stage trigger should come standard on miter saws and would be a nice addition to this and all such saws in the future.

Overall, the Hercules Compound Sliding Miter Saw is a great value, with the features and performance to match that of the top units. And given the one-year money-back guarantee, you can't go wrong picking one up for yourself.

Luke Voytas is the Woodshop Technician and Artist Instructor at GoggleWorks Center for the Arts in Reading, Pa. Learn about and sign up for his woodworking classes at goggleworks.org.

Miss Mustard Seed's Milk Paint

This chic, user-friendly finish comes in 25 pleasing colors

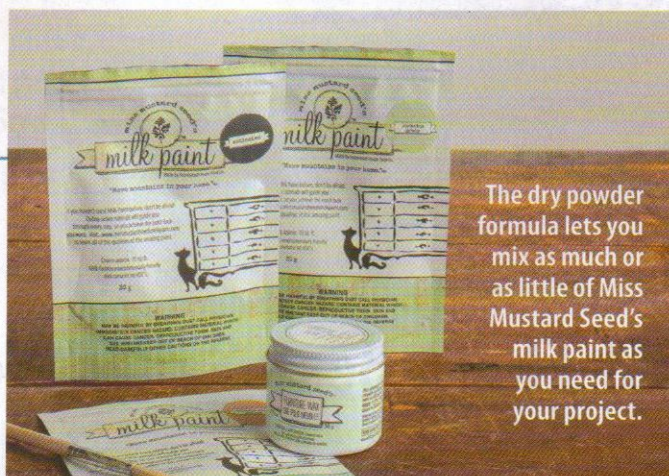
By Kaylee Schofield

MSRP: \$6 per 30g sample, \$23 per quart
Missmustardseedsmilkpaint.com

Whatever your personal style, Miss Mustard Seed's Milk Paint has a color palette to match it. With 25 attractive hues—ranging from the tame Farmhouse White to the vivid Outback Petticoat—this product is an upcycled furniture lover's best friend. And for those looking to finish their scrolled creations with a splash of color, it's a handy alternative to acrylics and oils.

Miss Mustard Seed's Milk Paint consists of five straightforward ingredients—milk protein, limestone, chalk, clay, and pigment—and comes in powder form, so you can mix as much or as little as you like depending on the size of the project. (One 30g sample will cover roughly 10 square feet of space.) It mixes quickly—just add water and whisk—and a resealable packet makes for easy storage.

We used a variety of dilutions, including the recommended 50/50, on our Terrarium Desk Sitters (page 30). Thinner applications mimicked a stain, whereas thicker applications achieved a solid, matte



The dry powder formula lets you mix as much or as little of Miss Mustard Seed's milk paint as you need for your project.

finish. In every instance, the paint dried within 30 minutes and worked well for both solid coats and detailing—as long as we took the time to carefully remove all lumps prior to application. (Some sellers recommend reserving an old blender for this purpose, provided you don't reuse that appliance on food.) In rare cases, the paint dried unevenly, creating an irregular surface color; however, additional coats rectified this. No matter what you're painting, make sure to wear adequate breathing and eye protection to avoid inhaling harmful dust or fumes.

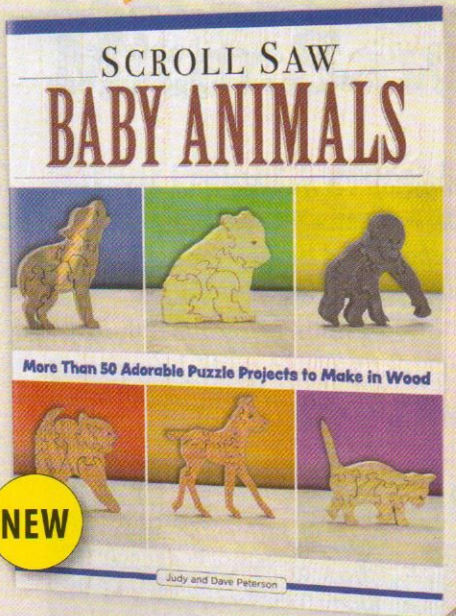
Shelli Nixon, scroller and owner of Happi-Nest Handcrafted, tested Miss Mustard Seed's on her Easter Bunny Egg Holders (page 19). "Though a few things need to be considered when using this paint (mixing, slightly longer dry time, sanding the raised grain between coats), it's absolutely worth it to have a project in that luxurious color and finish!"

Great on fretwork, compound-cut items, puzzles, furniture, and wall décor, Miss Mustard Seed's is a worthy addition to your paint cupboard. To add richness and durability to your chosen hue, check out the company's selection of oil and wax topcoats.

Spring Shopping Guide

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NEW AND AVAILABLE NOW!

From baby pandas and piglets to bear cubs and lion cubs, this book has over 50 scroll saw projects and patterns that focus on young animals found in the zoos, woods, jungles, and oceans of the world. Providing basic information on using a scroll saw to creating puzzle animals, there even a few simplified projects with pieces large enough that are safe for children to play with!

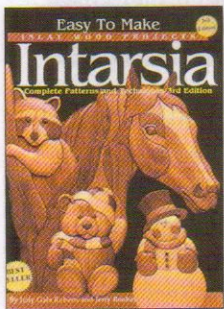
"This addition to the Peterson menagerie includes a wide variety of charming puzzles bound to please scroll saw users at every ability level."

– Carole Rothman, author of *Scroll Saw Wooden Bowls*

"So many adorable projects combined with so much expert advice and knowledge means you'll be turning out beautiful puzzles from the very start."

– Bob Gilsdorf, author of *Making Inventive Wood Toys*

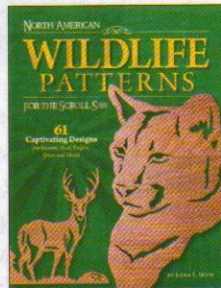
Add These Best-Sellers to Your Scroll Saw Library



Easy To Make Inlay Wood Projects Intarsia
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This book will teach you the secrets of intarsia, the art of making picture mosaics in wood using different types of wood and wood grains. Using ordinary tools and common woods, you can create these beautiful projects in your own home workshop.

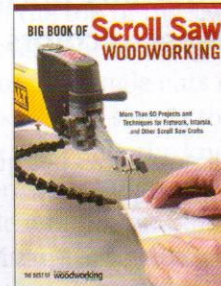
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North American Wildlife Patterns for the Scroll Saw
61 Captivating Designs for Moose, Bear, Eagles, Deer and More

By Lora S. Irish
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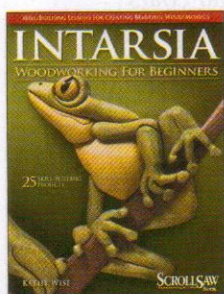


Big Book of Scroll Saw Woodworking

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

By Editors of Scroll Saw Woodworking & Crafts
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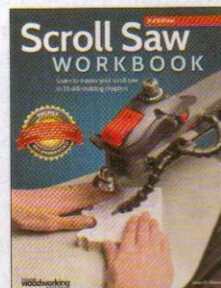


Intarsia Woodworking for Beginners

Skill-Building Lessons for Creating Beautiful Wood Mosaics: 25 Skill-Building Projects

By Kathy Wise
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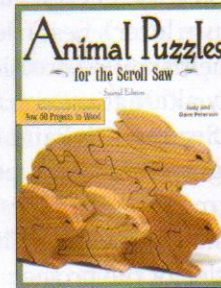


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Learn to Master Your Scroll Saw in 25 Skill-Building Chapters

By John A. Nelson
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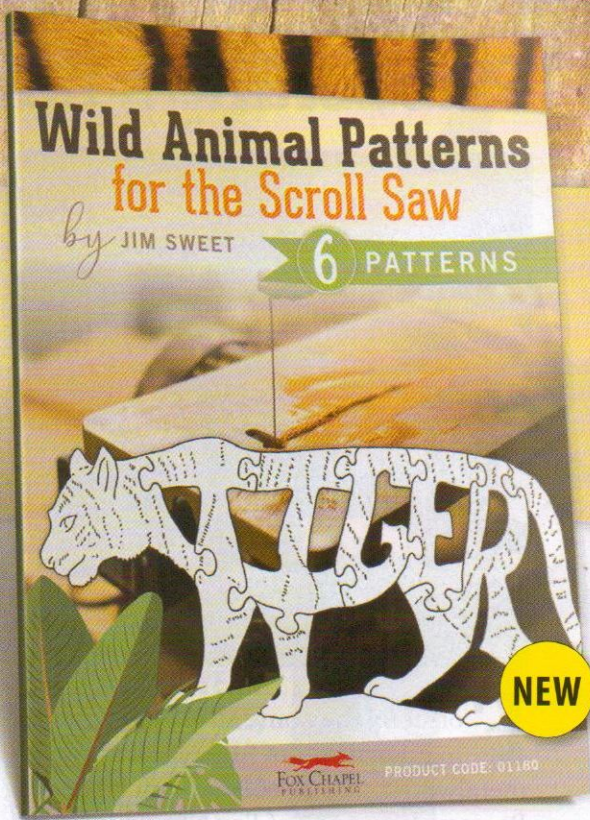
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By Jim Sweet

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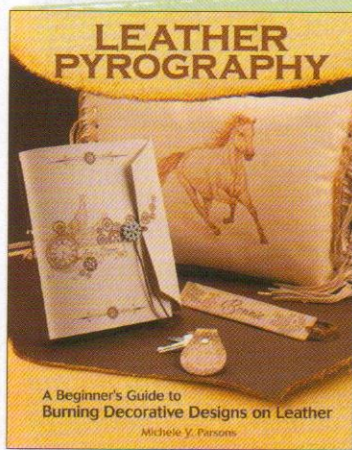
6 Patterns

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Test Your Skills on Something New!



For absolute beginners or passionate wood burners that are curious to work on a new medium, this book by pyrography teacher Michele Y. Parsons is a must-have, detailed guide to leather pyrography. Containing six projects as well as step-by-step instructions and photography, you'll learn a completely new way to burn!

Leather Pyrography

A Beginner's Guide to Burning Decorative Designs on Leather

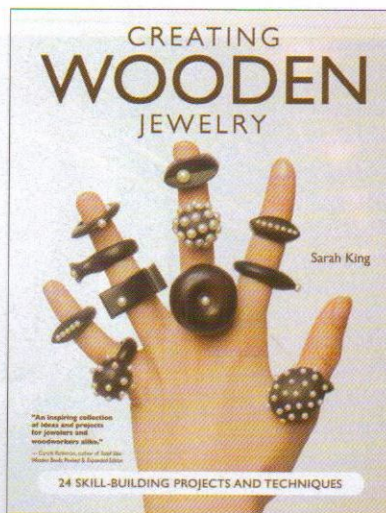
By Michele Y. Parsons

Paperback • 144 pages • 8" x 10"

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When it comes to using pyrography to burn on leather, this book is perfect for beginners and an excellent resource for your bookshelf. No more guessing or buying products that you don't need! Michele's book completely sets you up to be successful, from using whatever type burner you already have to the types of leather you may want to choose for your future designs.

—JO SCHWARTZ, PYROGRAPHY WOOD ARTIST AND AUTHOR OF *WOODBURNING REALISTIC PEOPLE*



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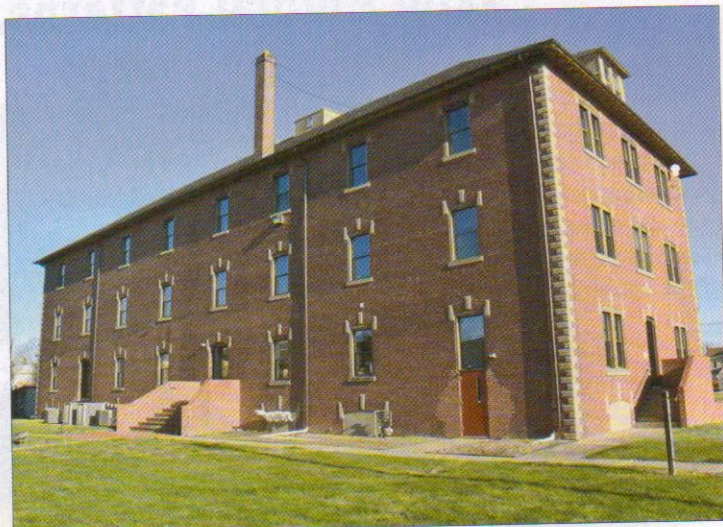
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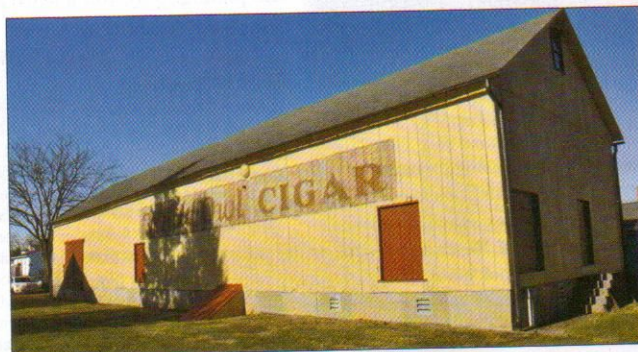
Get an inside look at Fox Chapel Publishing's new office building!



Formerly the home of Wilton Armetale, a manufacturer of functional and decorative metalworks, this three-story brick building in Mount Joy, Pa., now houses all of Fox Chapel Publishing's editorial, design, sales, and customer service staff, including the team that brings you *Scroll Saw Woodworking & Crafts* magazine! Full of history and character, our new space will give the company room to grow.



Did you know the *SSW&C* team also cuts some of the projects we feature in the magazine? The spacious basement is currently being transformed into our new workshop, complete with scroll saws, worktables, and a painting and finishing station. This level will also include a photo studio, where we will stage the beautiful photos featured in each issue. Down the road, we hope to use the space for workshops and seminars, as well.



We hope you'll join us for our "housewarming" days on Friday, May 1 and Saturday, May 2—at 903 Square Street, Mount Joy, PA 17552—where you can see the space for yourself! See the Staff Note on page 4 for more information.

Intarsia Songbirds

Practice the basics of shaping on a flock of multicolored magnets

By Brad and Hazel Eklund

Our workshop is tucked away on the edge of the Green Swamp Nature Preserve in North Carolina. You would think with a name like that, the area would be full of snakes, alligators, and an army of mosquitos. Very true! However, it is also full of sweeter residents, including a variety and abundance of songbirds, which persist in filling the air with cheery melodies every spring.

These three songbird designs are a great way to make a dent in that growing pile (or, for many scrollers, piles!) of scrap wood. We typically avoid stains or dyes, but many birds have a vibrant color that can be difficult to portray through natural wood. For those specific colors, we recommend using wood dye such as TransFast®, but you can certainly substitute our choices with different types of wood.

Cutting and Finishing

Cover the wood with blue painter's tape. Photocopy the patterns and attach them to the tape using spray adhesive. Then cut the pieces. We suggest using a #5 or smaller blade when cutting these projects (depending on your wood of choice). Each bird includes small segments and a wider kerf can create some unsightly gaps, especially for the oriole and finch.

Test-fit all segments and then glue all of the wing pieces together to shape as a single piece; do not glue any of the other pieces yet. Use a low-grit sander to shape the pieces to the correct heights. Then use a drum sander to round over all edges and shape each piece. Continuing with the drum sander, move progressively through the grits to remove any burns or sanding marks. Use a rotary tool with a sanding bit to clean up sharp edges and nooks where the drum sander can't reach. Make sure to sand with the grain, and fill in any gaps with a bit of glue and sawdust.

For an extra touch, we use a carving knife to enhance the feather details on the bunting and finch.

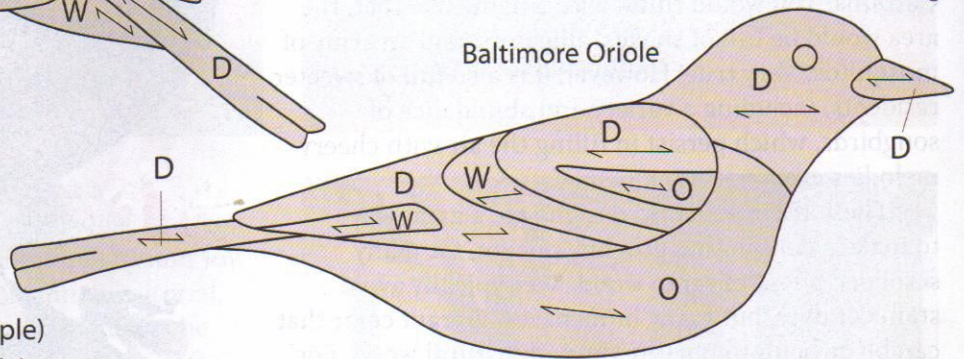
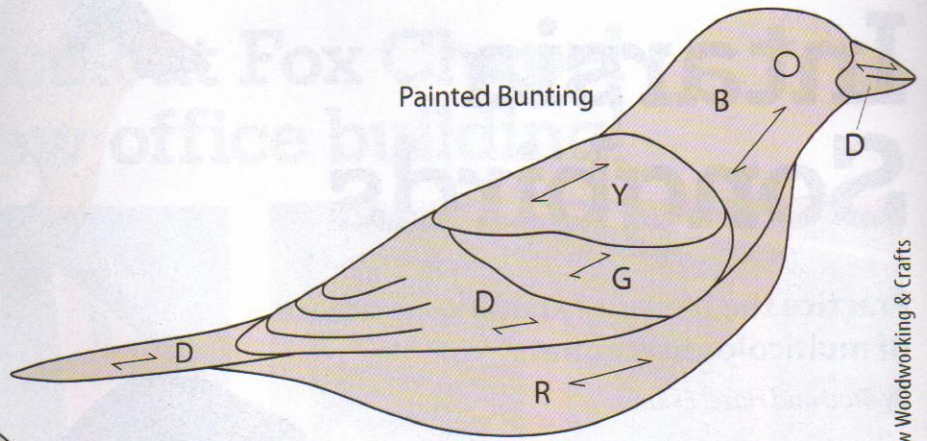
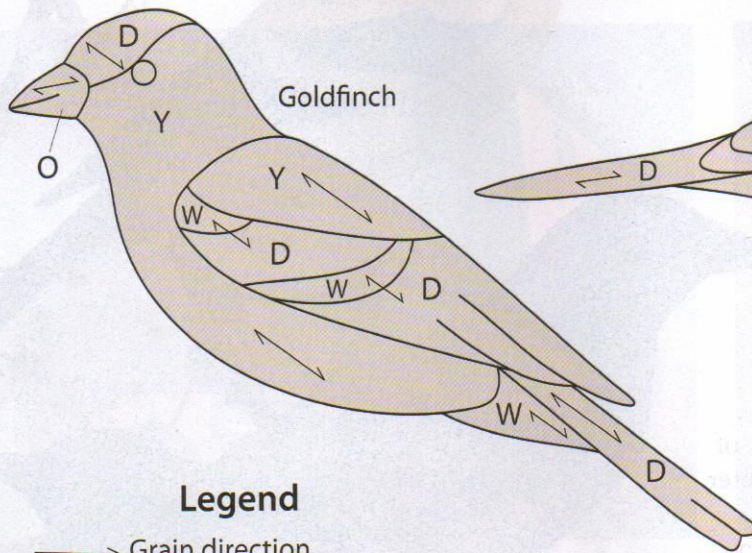
Make very shallow, angled cuts along the kerf lines to give them a more feathery appearance.

Shape the eyes. Cut a 1/8" (3mm)-thick dowel down to size, round the tip using a sander of your choice, and then wood burn the visible parts. Drill the eyeholes. *Note: If you dye the heads of the birds, the dye often expands the wood. Drill the 1/8" (3mm) eyehole after you dye or use a slightly larger (5/32" (4mm)-dia.) drill bit before applying the dye. With the finch especially, I suggest drilling after the segments have been shaped and glued.*

Assemble the birds, gluing the segments together. Then fit the entire work on the backer and secure it. Cut the outline of the backer. If done carefully, this method can remove any bumps and burn marks on the perimeter. *Note: This is our approach, but if desired, you can cut the backer before gluing the segments.* Give the edges a final sand with a mop sander. Finish as desired; we used several coats of a clear satin spray. Attach a magnet or hanger to the back and display.



Intarsia Songbird Patterns



Legend

- ← Grain direction
- D..... Dark shade of wood (Ex. Peruvian walnut)
- Y..... Yellow shade of wood (Ex. yellowheart)
- G..... Green stained wood (maple)
- B..... Blue stained wood (maple)
- R..... Red shade of wood (Ex. redheart)
- O..... Orange shade of wood (Ex. chakte viga)
- W..... White shade of wood (Ex. maple)

Materials & Tools

Materials

All wood pieces are 1/4" (6mm) thick

- Dark wood, such as Peruvian walnut: goldfinch wing, tail, and head stripe, oriole head and wing, bunting wing and tail; bunting and oriole beak, sized for pattern
- Light wood, such as maple: goldfinch stripes, oriole stripes, bunting head and wing (dyed blue and green), sized for pattern
- Yellow wood, such as yellowheart: goldfinch body, bunting wing, sized for pattern
- Orange wood, such as chakte viga: oriole body and stripe, goldfinch beak, sized for pattern
- Reddish wood, such as redheart: bunting belly, sized for pattern
- Backing material, such as Baltic birch plywood, 1/8" (3.2mm) thick: sized for patterns
- Wood dowel, 1/8" (3.2mm) thick: 3" (7.6cm) long
- Wood dye powder, such as TransFast
- Glue: wood, such as Titebond

- Waxed paper (for gluing)
- Spray adhesive: repositionable
- Tape: blue painter's
- Stains of choice (optional)
- Finish: clear satin spray
- Magnets or hangers: small

Tools

- Scroll saw blades: #5 reverse-tooth
- Rotary tool with bit: 1/8" (3mm)- or 5/32" (4mm)-dia.
- Sanders: sanding mop, disc, and/or drum
- Clamps: small
- Carving knife
- Woodburner with nib: skew

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



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

Easter Bunny Egg Holders

Easy to cut and fun to paint, these cuties are an instant hit in any treat basket

By Shelli Nixon



Hosting Easter dinner this year? These adorable egg holders can double as napkin rings!

Spring is a celebrated time of year in Northern Alberta. After long winters, we look to the longer days of sunshine, melting snow, and plants and flowers turning the world green again. With the return of Spring comes the return of the Easter Bunny. Sporting playful patterns and bearing gifts, my egg holder bunnies are sure to please!

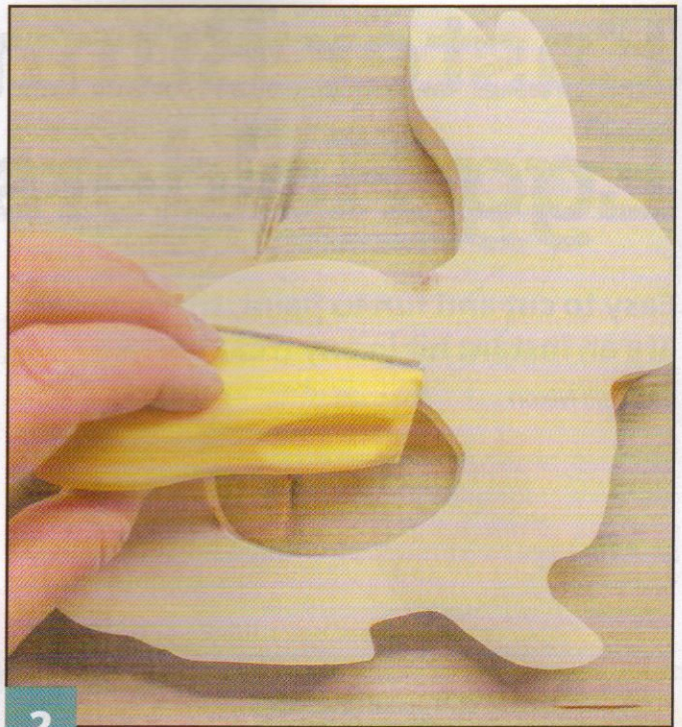
Getting Started

Select your wood. I used $\frac{3}{4}$ " (1.9cm) pine because it's affordable and easy to cut. Just be sure it is a minimum of $\frac{3}{4}$ " (1.9cm) to 1" (2.5cm) thick so the bunny will hold the egg properly and stand without tipping. Attach your pattern to the wood. I cover the surface with painter's tape and adhere the template to the tape with a glue stick. If making more than one, you can trace your first bunny cutout with a pencil to save on tape and glue.

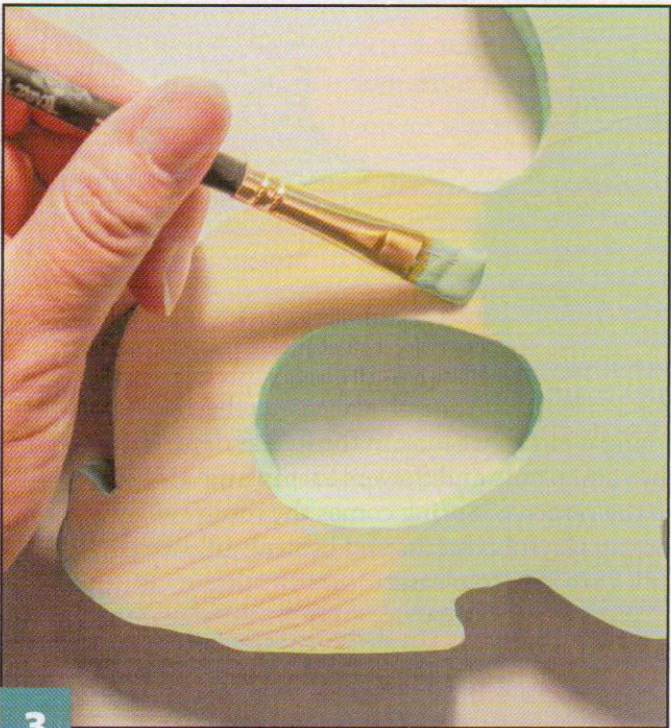
CUTTING AND FINISHING



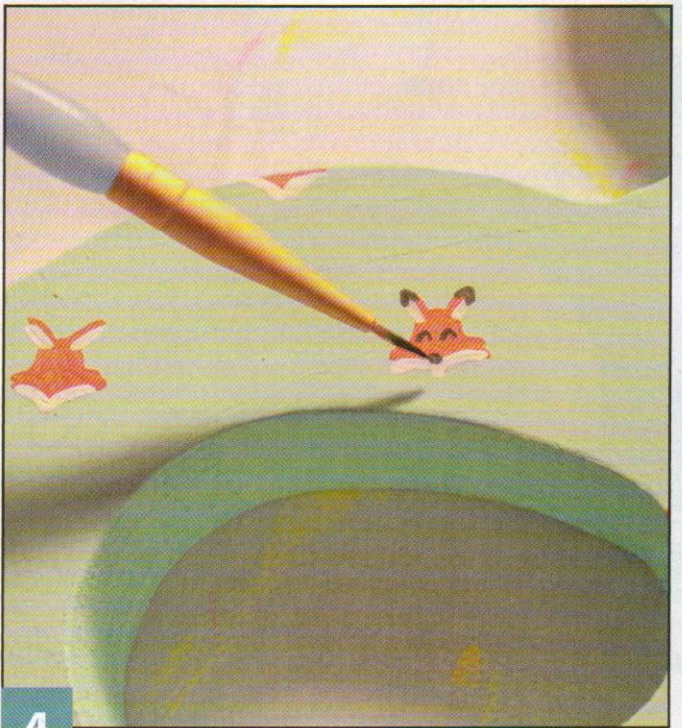
1 **Drill a blade-entry hole into the center.** Then carefully cut the central opening and perimeter. I used a Pégas #5 MGT blade for a clean cut on both sides of the wood.



2 **Hand-sand the bunny.** Use 120-grit sandpaper and then move up progressively through the grits until you reach 320. Round out the edges and smooth any rough spots. Wipe off excess sawdust with a clean, dry cloth.



3 **Paint the bunny.** I used full-strength acrylic craft paint, but you can thin your paints, if desired. Select your base color and paint all facets of the piece using a flat-end paintbrush. Add a second coat if necessary.



4 **Add the details.** Decorate the surface with patterns, tiny pictures, a name—whatever you like. If you want to keep it simple, a polka dot or stripe pattern works beautifully. A small, pointed paintbrush works best for painting patterns like my friendly fox. Let dry and coat with a clear acrylic spray. Once dry, pop in the egg and enjoy!

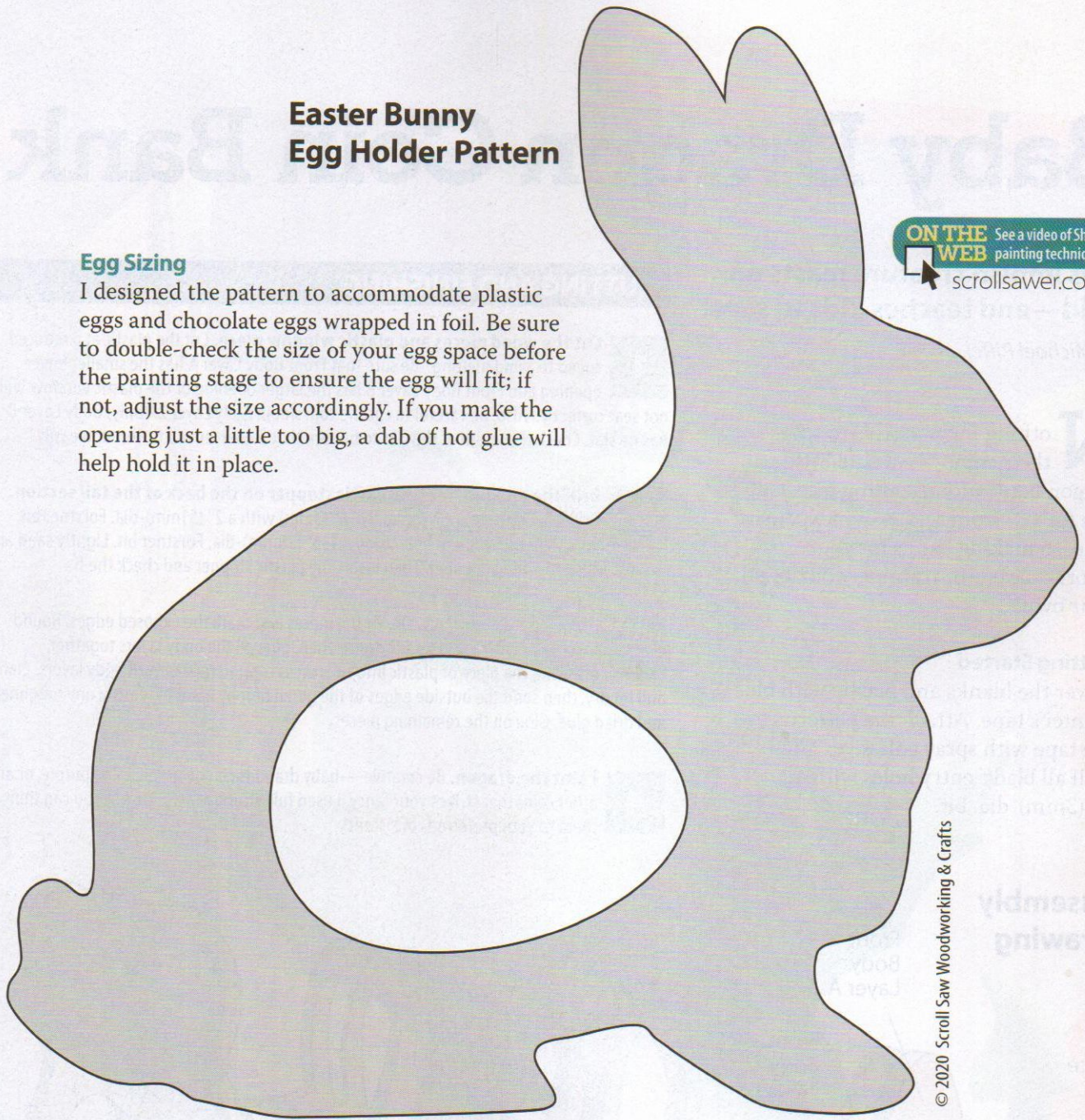
Easter Bunny Egg Holder Pattern

Egg Sizing

I designed the pattern to accommodate plastic eggs and chocolate eggs wrapped in foil. Be sure to double-check the size of your egg space before the painting stage to ensure the egg will fit; if not, adjust the size accordingly. If you make the opening just a little too big, a dab of hot glue will help hold it in place.

ON THE WEB See a video of Shelli's fox painting technique!

 scrollsawer.com



© 2020 Scroll Saw Woodworking & Crafts

Materials & Tools

Materials

- Pine, $\frac{3}{4}$ " (1.9cm) to 1" (2.5cm) thick: sized for pattern
- Glue stick
- Tape: blue painter's
- Sandpaper: assorted grits up to 320
- Acrylic paints, such as Deco Art: black, poppy orange, spa blue, white
- Finish: acrylic spray, such as Krylon Crystal Clear
- Egg: plastic fillable or wrapped chocolate

Tools

- Scroll saw with blades, such as Pégas #5 MGT
- Drill with bit: small
- Paintbrushes: #10 flat, #3/0 small pointed-tip
- Hot glue gun with glue sticks (optional)

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



Shelli Nixon lives and creates in Peace River, Alberta. After working as an interior decorator, she turned to crafting and making as a creative outlet. This led to the purchase of a scroll saw and the evolution of her small business. A wife and mother of two, she is the owner/artist of Happi-Nest Handcrafted, making wood-based creations alongside paintings and pyrography (and often blending mediums). See more of her work at happinester.com.

Baby Dragon Coin Bank

This impish creature feasts on gold—and teaches kids to save!

By Michael Riffel

Nothing inspires kids to save their coins like a cute little dragon bank with a smiling face. Cut one (or six) from scraps of inexpensive pine, so making banks for your favorite savers-in-training won't break your own!

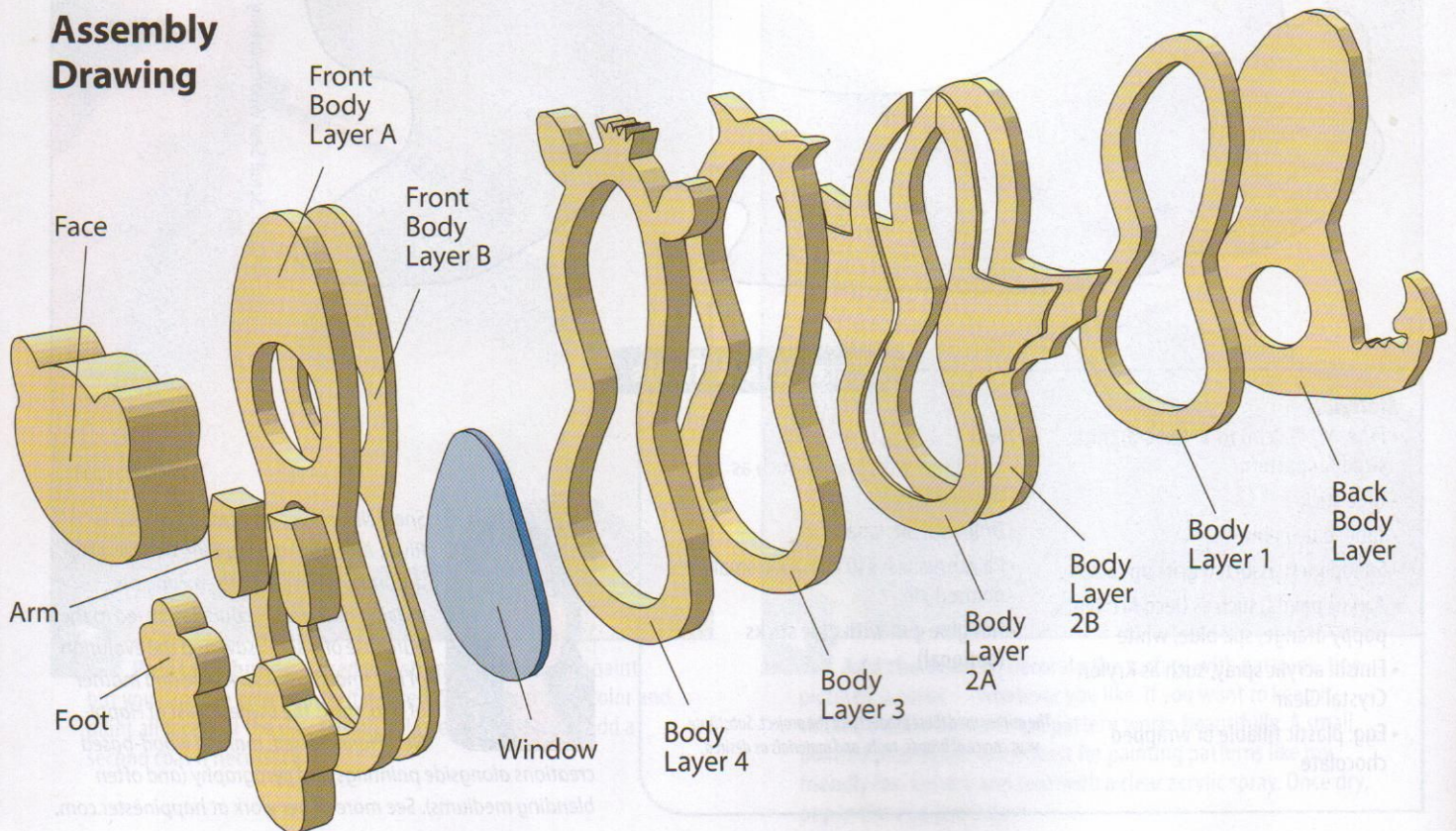
Getting Started

Cover the blanks and plastic with blue painter's tape. Attach the patterns to the tape with spray adhesive. Then drill all blade-entry holes with a $\frac{1}{8}$ " (3mm)-dia. bit.

CUTTING AND FINISHING

- 1 Cut the wood pieces and plastic window piece.** Cut the plastic at a reduced speed to avoid melting. Be sure that Front Body Layer A has the smaller lower opening and Front Body Layer B has the larger opening or the plastic window will not seat correctly. Also, be careful to cut the coin slot in Body Layer 2A only; Body Layer B has no slot. Check the width of the slot to be sure that a quarter will fit through easily.
- 2 Drill the opening for the plastic stopper on the back of the tail section.** Drill to a depth of approximately $\frac{1}{8}$ " (3mm) with a 2" (51mm)-dia. Forstner bit. Complete the through hole using a $1\frac{1}{2}$ " (38mm)-dia. Forstner bit. Lightly sand any fuzzies with 220-grit sandpaper. Then insert the plastic stopper and check the fit.
- 3 Assemble the project.** Dry fit the pieces and mark the exposed edges. Round these over with a pneumatic drum. Then, glue all the body layers together, inserting the piece of plastic into the recess created by the front body layers. Clamp and let dry, then sand the outside edges of the glued unit by hand to remove any roughness and dried glue. Glue on the remaining pieces.
- 4 Paint the dragon.** Be creative—baby dragons can be green, blue, purple, or any other color that strikes your fancy. I used full-strength acrylics, but you can thin them to your preferred consistency.

Assembly Drawing

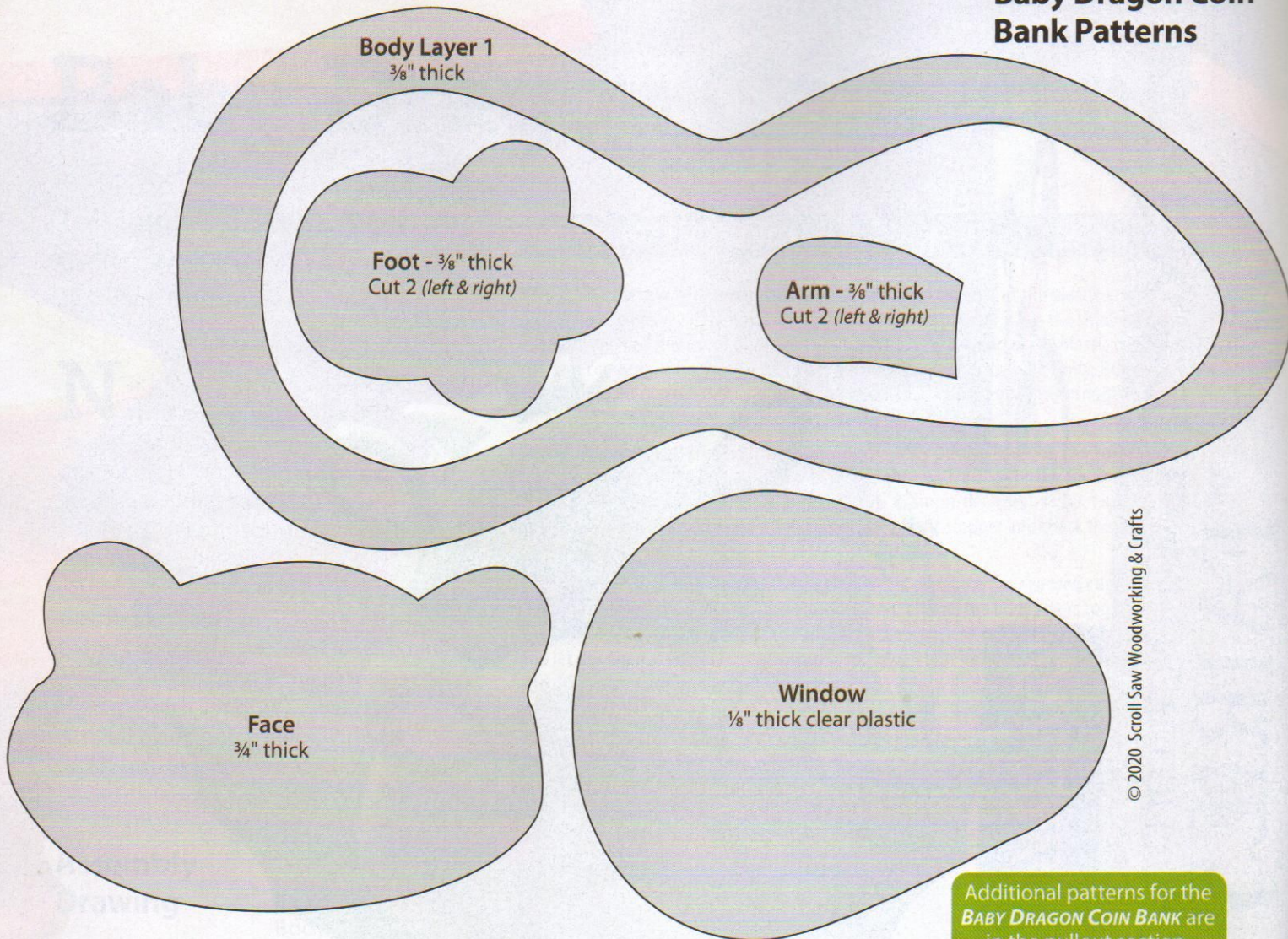


Judy Cooper
THE ELEMENT ENCYCLOPEDIA
OF FAIRIES
element

GOODNIGHT LOON
MINNESOTA



Baby Dragon Coin Bank Patterns



© 2020 Scroll Saw Woodworking & Crafts

Additional patterns for the **BABY DRAGON COIN BANK** are in the pullout section.

Materials & Tools

Materials

- Pine, 3/8" (1cm) thick: hands and feet, 3" x 4" (7.6cm x 10.2cm)
- Pine, 3/8" (1cm) thick: tail, 5" x 7 1/2" (12.7cm x 19.1cm)
- Pine, 1/8" (3mm) thick: body layer 2A, 6" x 7 1/2" (15.2cm x 19.1cm)
- Pine, 1/4" (6mm) thick: body layer 2B, 6" x 7 1/2" (15.2cm x 19.1cm)
- Pine, 3/8" (1cm) thick: bodies, horn and ear pieces, 3 each 4" x 7 1/2" (10.2cm x 19.1cm)
- Pine, 1/8" (3mm) thick: front body layer B, 4" x 7 1/2" (10.2cm x 19.1cm)
- Pine, 1/4" (6mm) thick: front body layer A, 4" x 7 1/2" (10.2cm x 19.1cm)
- Pine, 3/4" (1.9cm) thick: face, 3" (7.6cm) square
- Clear acrylic plastic, 1/8" (3mm) thick: 3" x 4" (7.6cm x 10.2cm)
- White plastic stopper (to fit a 1 1/2" (3.8cm) hole): see Special Sources
- Spray adhesive
- Tape: blue painter's
- Acrylic paints, such as DecoArt: sweet mint, white; such as Folk Art: minted aqua, plantation rose
- Sandpaper: 220-grit
- Wood glue, such as Titebond

Tools

- Scroll saw blades: #5 or #7 skip-tooth
- Drill or drill press with bits: 1/8" (3mm), 1 1/2" (38mm) Forstner, 2" (51mm) Forstner
- Sanders: pneumatic drum
- Clamps
- Paintbrushes: assorted

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

SPECIAL SOURCES

White plastic stoppers sized for a 1 1/2" (3.8cm) hole are available at nationalartcraft.com for \$4 each.



Ever since high school woodshop, Michael Riffel has enjoyed creating small things from scrap pieces

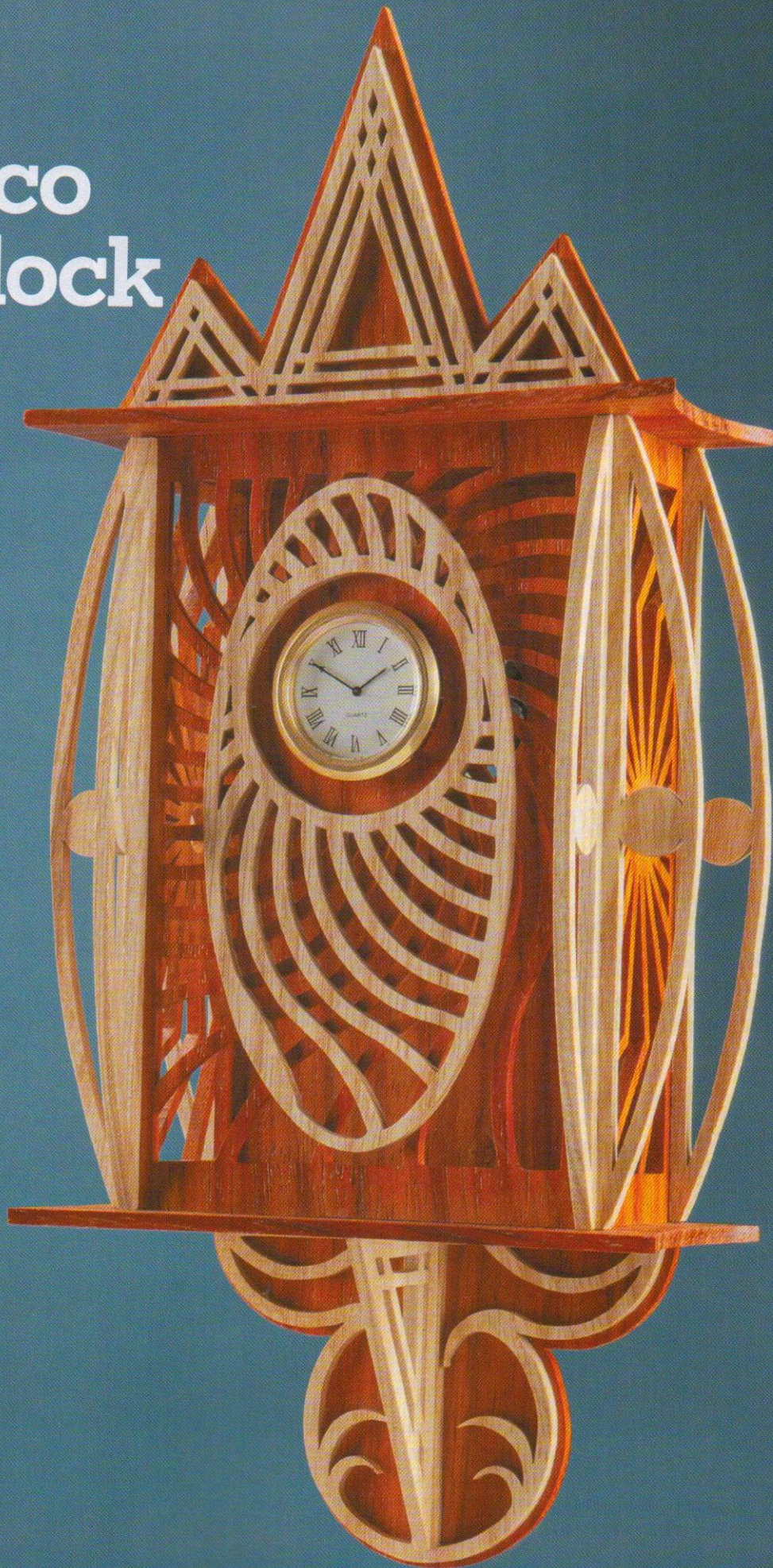
of wood. After retiring from the defense industry in 2007, he created a small shop in his garage in Norco, Calif., in order to return to his woodworking passion. Find more projects on Michael's website, riffsart.com.

Art Deco Mini Clock

Quirky spirals add
a twist to the classic
fretwork timepiece

By Dan Wilckens

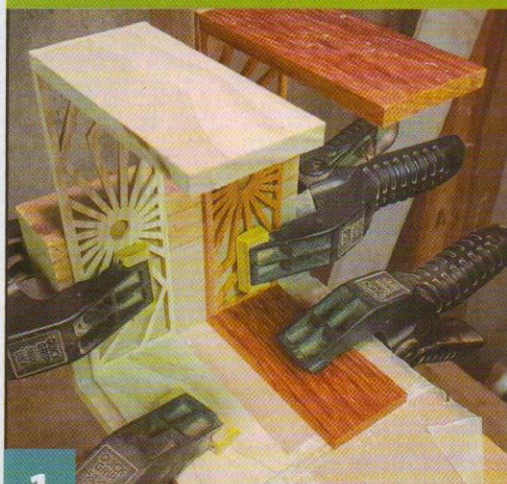
I designed this mini clock as a tribute to the people of Linwood, Kansas, a nearby town that experienced severe tornados in May 2019. It was one crazy night in our area—and this is one crazy project! I chose to make my swirly “tornado” clock from two contrasting pieces of hardwood, but you can use plywood if desired. This beauty looks great with stain, paint, or a natural finish.



Getting Started

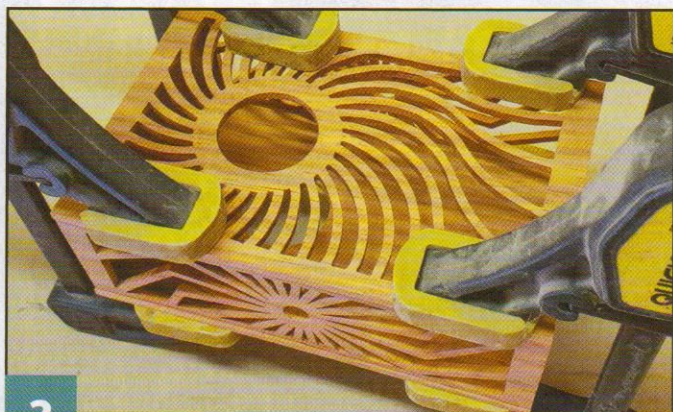
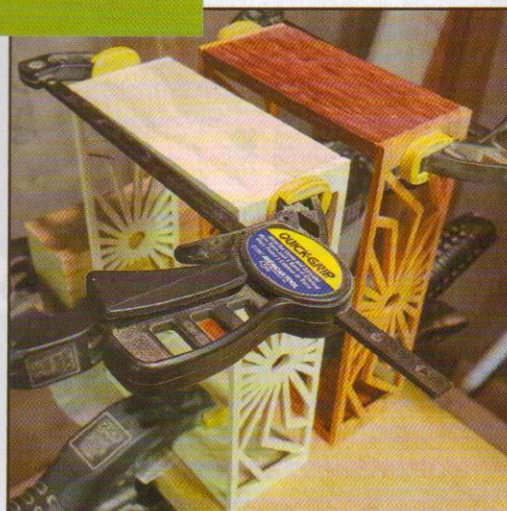
Cut the pieces to size; I used a table saw. If you're cutting the blanks with a scroll saw, cut the pieces for the front, back and sides slightly oversized and sand to the cut line with a belt or disc sander, using a miter gauge to ensure straight edges and square corners. In addition, make sure that the gluing edges of the brackets and overlays are straight and smooth.

MAKING THE MAIN STRUCTURE



1

Cut out all the pieces. I used a #3 blade for the $\frac{1}{8}$ " (3mm)-thick pieces and a #5 for the $\frac{1}{4}$ " (6mm)-thick pieces. Remove any excess sawdust with a can of compressed air. Glue and clamp the first side to the bottom support using a shop-made 90° jig. I clamped the side in first and then brought the support flush up to it. Then attach the second side and top support, making sure all sides are perfectly perpendicular to each other.

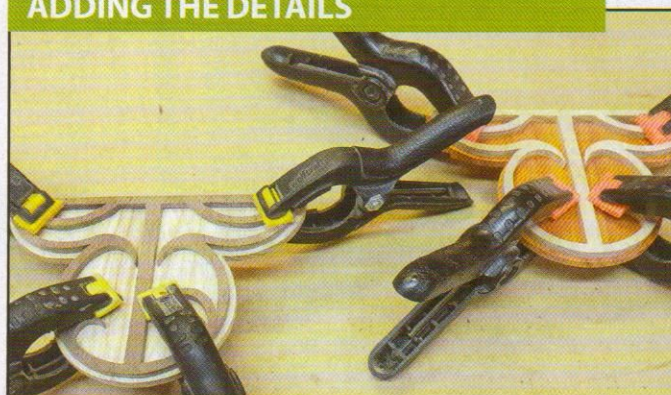


2

Glue and clamp the front and back to the assembly.

Once dry, gently sand all surfaces with an orbital sander until smooth; I used 220- and then 320-grit sandpaper.

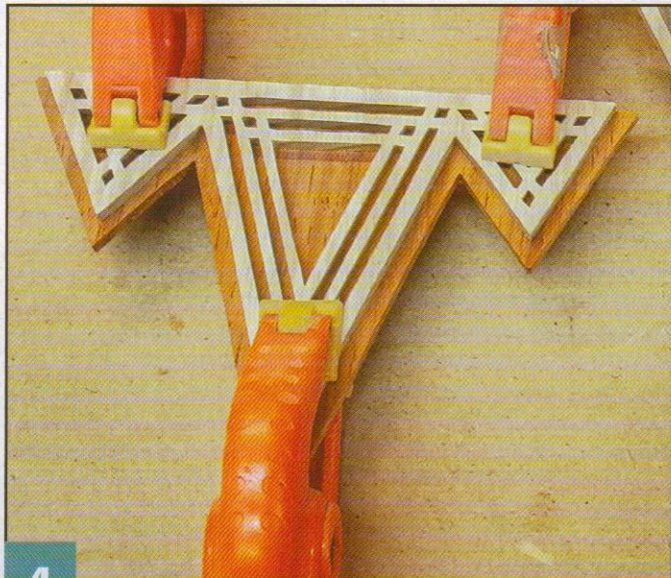
ADDING THE DETAILS



3

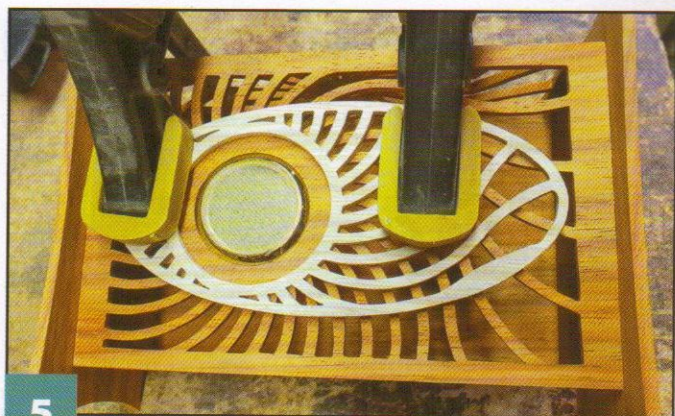
Add the upper and lower floors to the assembly.

Make sure they are perfectly centered before gluing and clamping. *Note: The floor edges should sit approximately $\frac{3}{4}$ " (1.9cm) in from the clock side.*

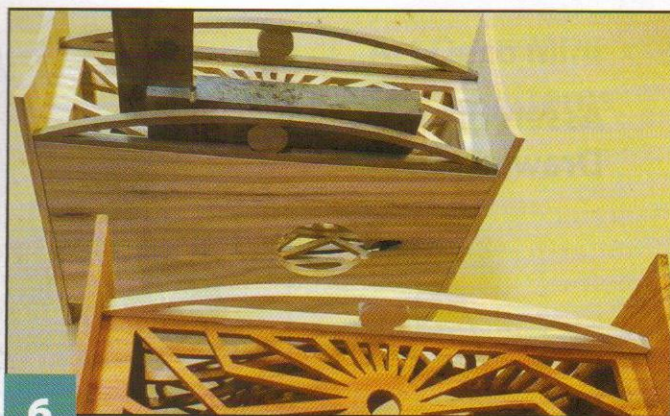


4

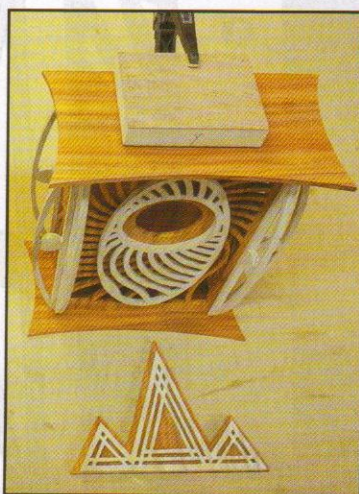
Glue and clamp the crown and bottom overlays in place. These are centered left to right and flush at the bottom.



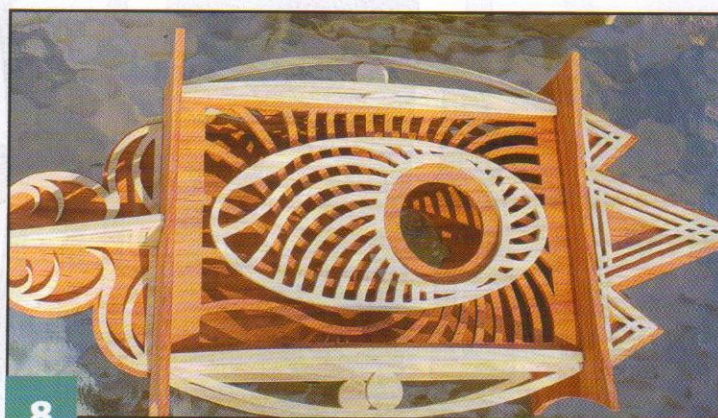
5 **Glue the front overlay in place.** Make sure it is centered on the hole for the clock face. (I put a blank clock insert in place to help with centering.)



6 **Glue the body brackets in place.** I set these in place flush on the leading edges of each of the three sides. *Note: The first two will face forward and the remaining four will stand out like wings from the sides.* I used my square to make sure these sat straight.



7 **Add the crown.** For ease of assembly, cut a block of scrap wood $1\frac{7}{8}$ " (4.8cm) wide and clamp it flush with the back of the clock. Then glue the bottom of the crown in place, with its back resting against the scrap. Wipe off any visible squeeze-out before it dries. Then glue on the crown bracket.

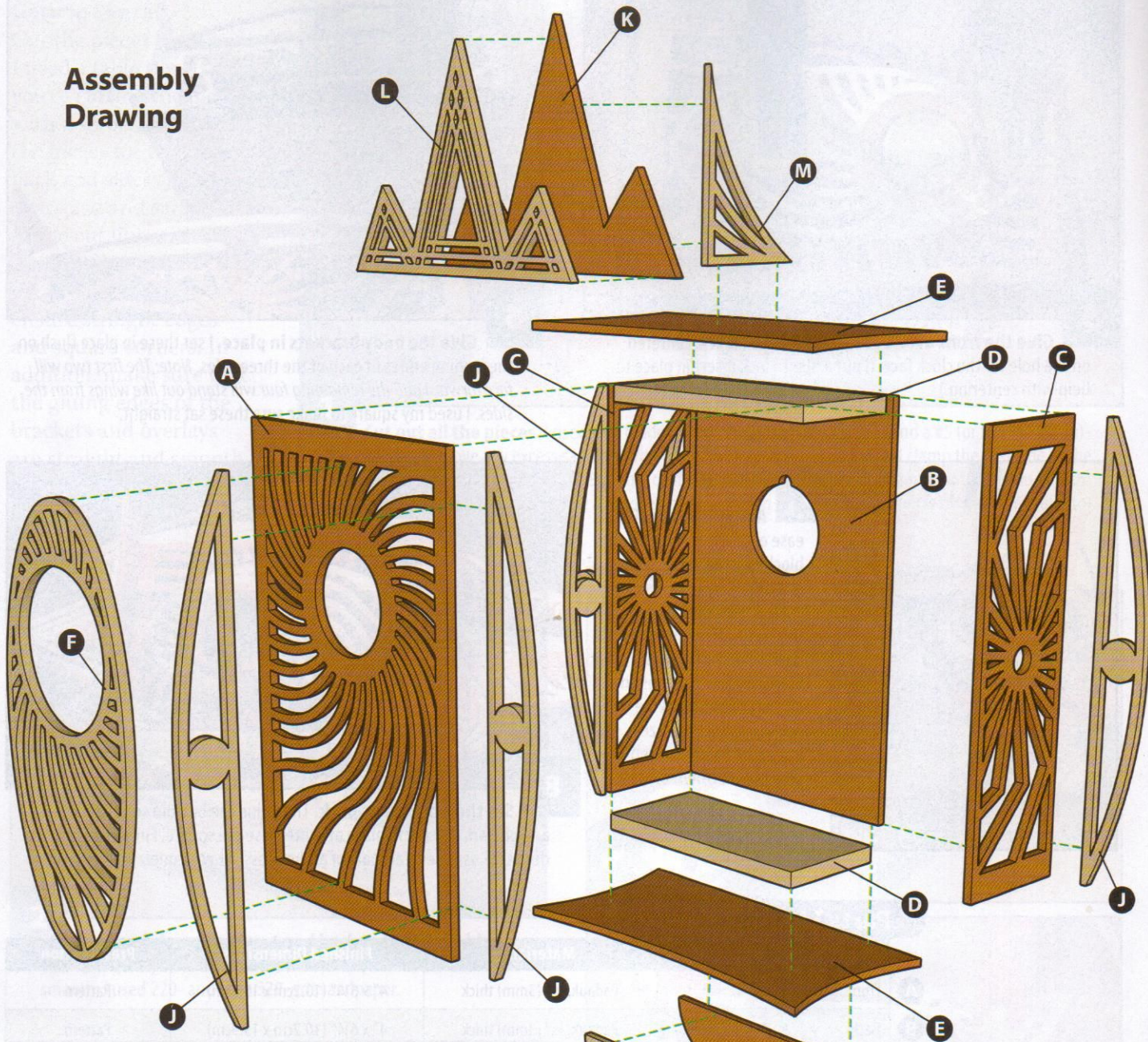


8 **Set the clock on its back.** Then glue the bottom subassembly and bottom bracket in place at center. Use the square. Finish as desired; I used several coats of a semigloss spray lacquer.

Parts List

Part	Quantity	Materials	Finished Dimensions	Presentation
A Front	1	Padauk, $\frac{1}{8}$ " (3mm) thick	4" x 6 $\frac{1}{4}$ " (10.2cm x 15.9cm)	Pattern
B Back	1	Padauk, $\frac{1}{8}$ " (3mm) thick	4" x 6 $\frac{1}{4}$ " (10.2cm x 15.9cm)	Pattern
C Side	2	Padauk, $\frac{1}{8}$ " (3mm) thick	1 $\frac{3}{4}$ " x 6 $\frac{1}{4}$ " (4.4cm x 15.9cm)	Pattern
D Support	2	Padauk, $\frac{1}{4}$ " (6mm) thick	1 $\frac{3}{4}$ " x 3 $\frac{3}{4}$ " (4.4cm x 9.5cm)	Dimensions
E Floor	2	Padauk, $\frac{1}{8}$ " (3mm) thick	3" x 6" (7.6cm x 15.2cm)	Pattern
F Front Overlay	1	Ash, $\frac{1}{8}$ " (3mm) thick	3" x 5 $\frac{1}{2}$ " (7.6cm x 14cm)	Pattern
G Bottom	1	Padauk, $\frac{1}{8}$ " (3mm) thick	3" x 4 $\frac{1}{2}$ " (7.6cm x 11.4cm)	Pattern
H Bottom Overlay	1	Ash, $\frac{1}{8}$ " (3mm) thick	3" x 4 $\frac{1}{2}$ " (7.6cm x 11.4cm)	Pattern
I Bottom Bracket	1	Padauk, $\frac{1}{8}$ " (3mm) thick	2" x 2 $\frac{3}{4}$ " (5.1cm x 7cm)	Pattern
J Bracket	6	Ash, $\frac{1}{8}$ " (3mm) thick	1" x 6 $\frac{1}{4}$ " (2.5cm x 15.9cm)	Pattern
K Crown	1	Padauk, $\frac{1}{8}$ " (3mm) thick	3 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ " (8.9cm x 12.1cm)	Pattern
L Crown Overlay	1	Ash, $\frac{1}{8}$ " (3mm) thick	3" x 4 $\frac{1}{2}$ " (7.6cm x 11.4cm)	Pattern
M Crown Bracket	1	Ash, $\frac{1}{8}$ " (3mm) thick	2" x 2 $\frac{3}{4}$ " (5.1cm x 7cm)	Pattern

Assembly Drawing



Materials & Tools

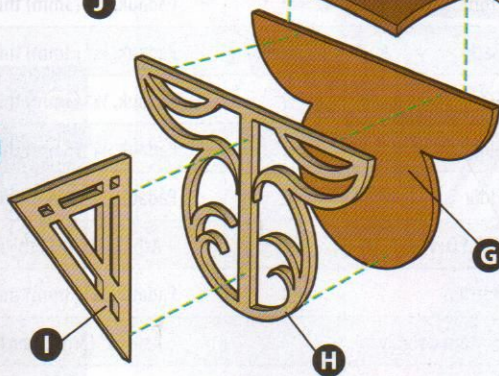
Materials

- Wood, such as padauk and ash: see Parts List
- Tape: blue painter's
- Spray adhesive
- Glue: wood
- Compressed air (optional)
- Finish: semigloss spray lacquer

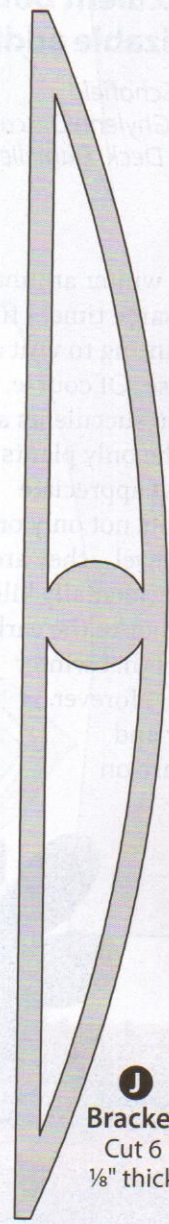
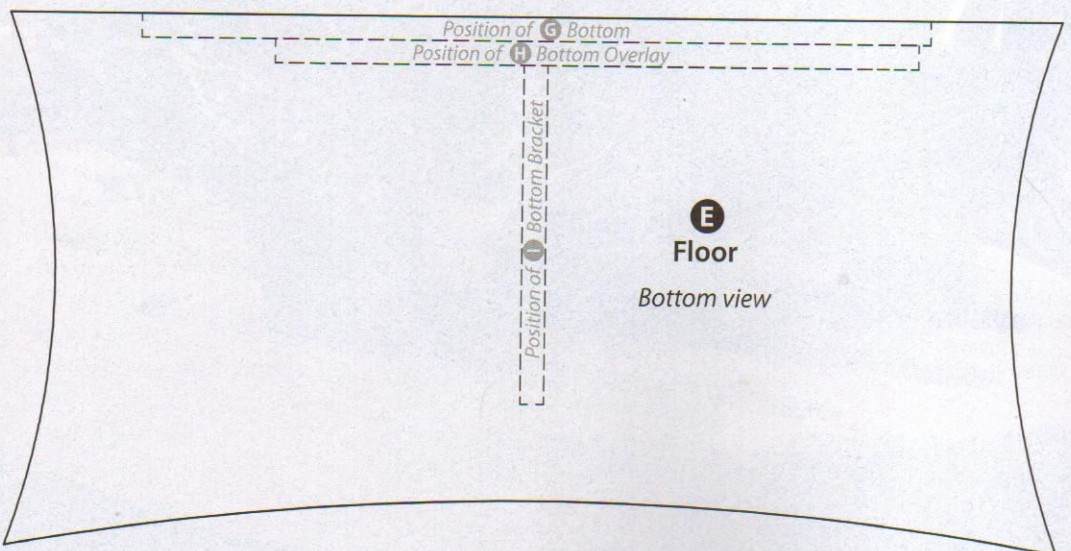
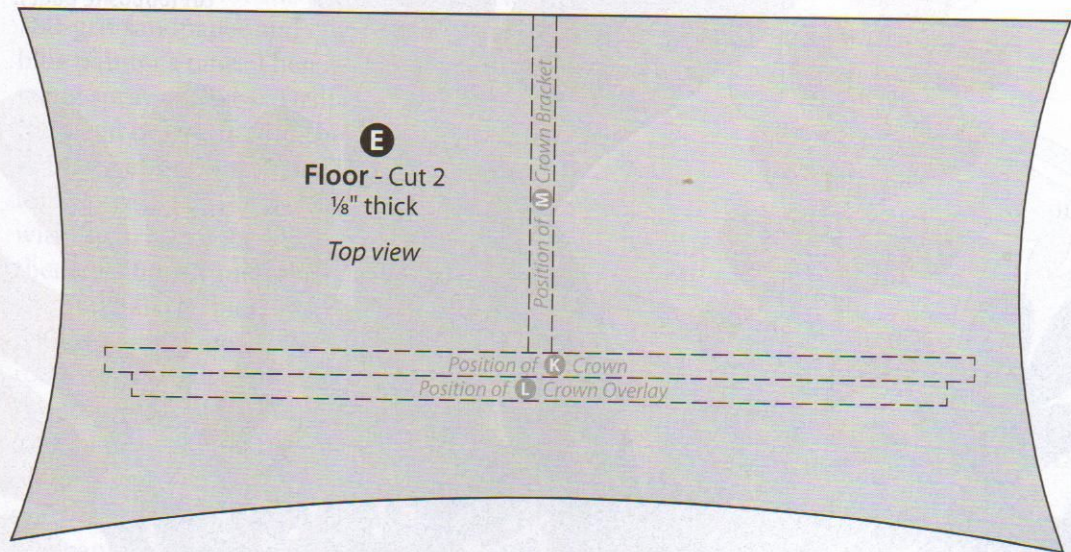
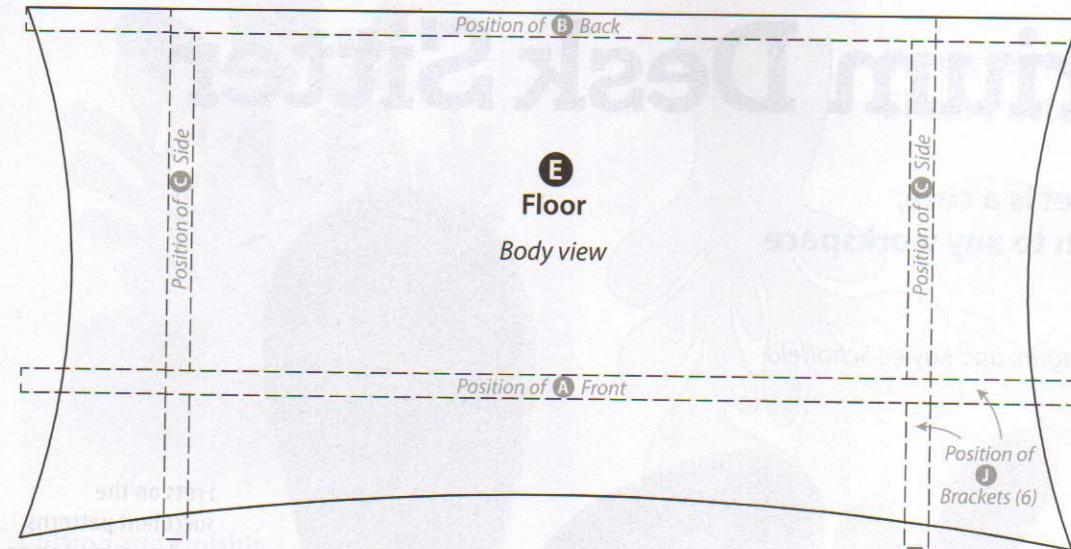
Tools

- Table saw
- Drill with bits
- Scroll saw with blades: #3, #5 reverse-tooth
- Sanders: belt, orbital
- Square
- Shop-made jig: 90°
- Clamps: assorted sizes

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



Art Deco Mini Clock Patterns



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Additional patterns for the **ART DECO MINI CLOCK** are in the pullout section.



Dan Wilckens and his father, Ray, started scrolling 25 years ago as a hobby, and then began designing their own patterns

and making them available for others to enjoy. Dan's background is in tooling design and tool and die work. See more of his work at wilckenswoodworking.net.

Terrarium Desk Sitter

This succulent bouquet is a cute, customizable addition to any workspace

By Kaylee Schofield

Design by Ghylenn Descamps

Cut by Jon Deck, Danielle Schagrin, and Kaylee Schofield

Every winter around the same time, I find myself wanting to visit a greenhouse. Of course, in midwinter, succulents are some of the only plants in bloom. I appreciate these plants not only on a practical level—they are hard to accidentally kill—but because they're the earliest reminders that winter doesn't last forever, and color and warmth are on the way.

Frets on the succulent patterns can be painted on or cut (opposite page).

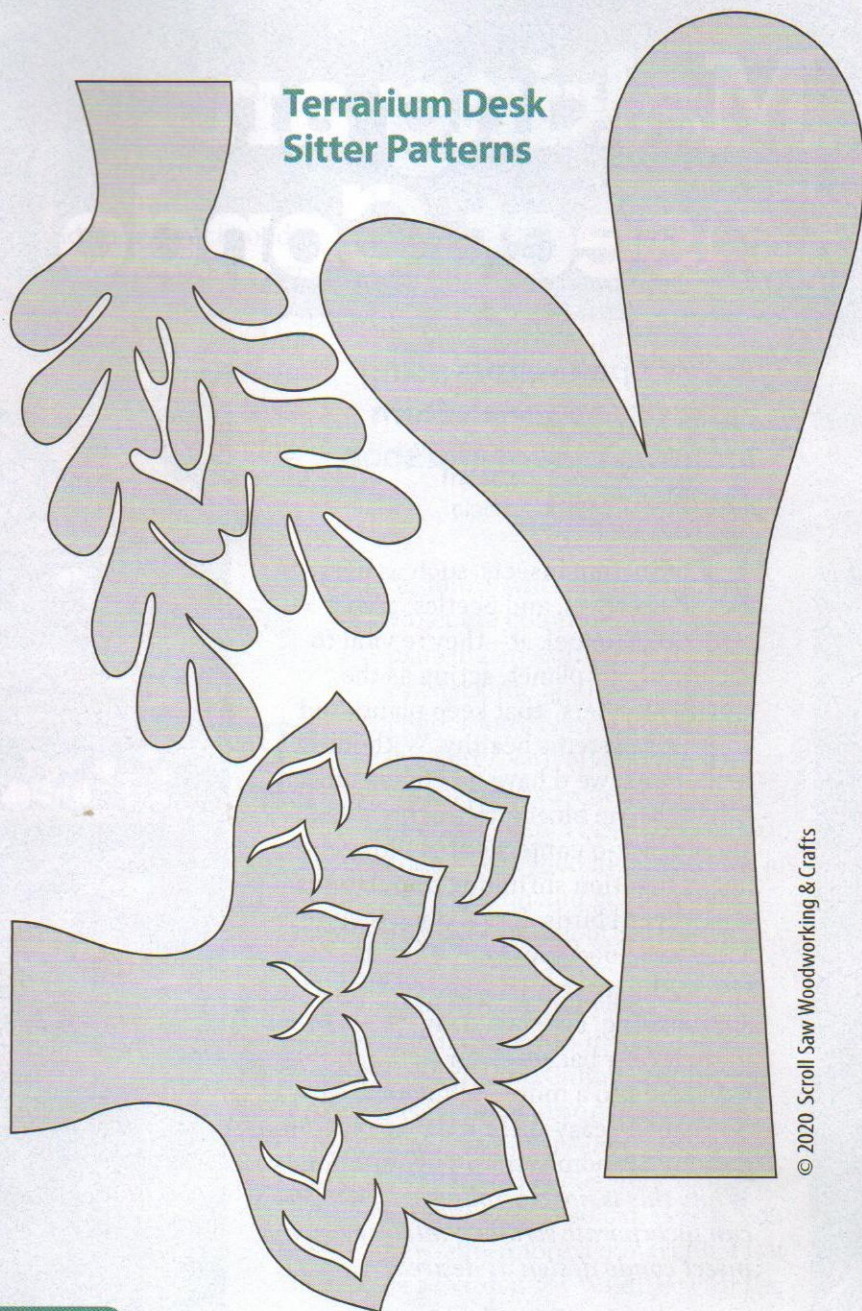




Cutting and Finishing

Sand the blanks for the plants and base with 180-grit sandpaper and cover them with blue painter's tape. Then attach the patterns using spray adhesive. Drill the holes for the frets and base slits. Cut the pieces; I used a #3 reverse-tooth blade for the plants and a #5 for the base. For the base and the succulents with frets, make the interior cuts first, and then cut the perimeter.

Sand all the pieces with 180- and then 220-grit sandpaper, removing all fuzzies and rounding the edges slightly. Finish as desired; I used pastel-colored milk paint for the plants (see review on page 13) and natural Danish oil for the base. Once the milk paint is dry, seal with a coat of clear satin polyurethane. You can use wood glue to permanently affix each plant to the base or leave them unglued for ease of storage.



Terrarium Desk Sitter Patterns

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Materials & Tools

Materials

- Plywood, such as Baltic birch, ¼" (6mm) thick: plants, 8" x 10" (20.3cm x 25.4cm)
- Oak or walnut, ¾" (2.2cm) thick: base, 3½" x 6" (8.9cm x 15.2cm)
- Spray adhesive
- Sandpaper: assorted grits up to 220
- Tape: blue painter's
- Wood glue
- Danish oil: natural
- Milk paint, such as Miss Mustard Seed's: artissimo, farmhouse white, luekkett's green, mustard seed yellow
- Finish: clear satin spray polyurethane

Tools

- Scroll saw blades: #3, #5 reverse-tooth
- Drill with bits: assorted small

Additional patterns for the **TERRARIUM DESK SITTER** are in the pullout section.

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

FURTHER READING

Beginner's Guide to Kirigami: 24 Skill-Building Projects Using Origami & Papercrafting Skills

By Ghylenn Descamps

Item 00169. Available for \$14.99 plus S&H (parcel post) from Fox Chapel Publishing, foxchapelpublishing.com, 800-457-9112, or your local retailer.



Ghylenn Descamps is a graphic artist, photographer, children's book illustrator, and author of numerous arts and crafts books. Always interested in experimenting with new techniques, Ghylenn is particularly fond of working with paper in all its forms. For more of her work, visit ghylennescamps.com.

Making an Insect Condo

Protect pollinators using common materials from around the yard and shop

By Kaylee Schofield

Pollinating insects, such as bees, butterflies, and beetles, aren't just pretty to look at—they're vital to the life of our planet, acting as the "little gardeners" that keep plants and entire ecosystems healthy. Without pollinators, we'd have no champagne at weddings, no blueberries at breakfast, and no jack-o'-lanterns at Halloween—not to mention shrinking populations of backyard birds, for whom insects are a primary food source. And with Earth Day's 50th anniversary (April 22, 2020) approaching, now is the perfect time to turn your backyard (or porch, or balcony) into a more pollinator-friendly space using easy-to-find materials from around the home and workshop. *Note: While this is not a scrolling project, you can incorporate scrolling into your own insect condo design as desired.*



This elaborate insect condo was built with a wide variety of materials in order to house different species of pollinators.

Insect Condo Construction

"The goal of an insect condo is to create a healthy habitat for insects to live, reproduce, and pollinate," said Kira Heeschen, Education Coordinator at the Earth Day Network. "Case in point, many native species of bees in the United States don't actually form hives—they lay eggs in holes in trees, ground nests, and structures like insect condos."

"Your garden space can become a great ecosystem," added David Mizejewski, a naturalist with

the National Wildlife Federation. "We know that insect condos work, even though this is based less on official scientific data and more on what I'd call 'grassroots wisdom!'"

Insect condos vary in size and design but usually take the form of a square or rectangular

frame made of wood planks or cinderblocks. That frame, stabilized by a sturdy back and roof, encompasses various nooks and crannies containing natural, nontoxic materials (see chart below)—each providing a safe haven for a different insect.

Materials to Use

Twigs, natural cotton and other plant-based fabrics, scrap wood, pinecones, pine needles, lichen, leaves, shredded newspaper, straw, crushed rock, clay pots, cinderblocks

Materials to Avoid

Treated wood, plastic, anything containing paint or varnish, animal-based fabrics such as wool or leather, prepackaged/scented pinecones

And as David points out, the materials you choose for each section make a difference: “Make sure to source natural materials, such as firewood, locally to avoid spreading harmful pests like the spotted lanternfly or the emerald ash borer.” Avoid treated wood and synthetic materials, instead gathering leaves, hollowed-out plant stems, spruce cones, and scrap wood such as cedar and pine. If drilling holes into scrapwood, tailor the diameter of the holes to the size of the bees in your area.

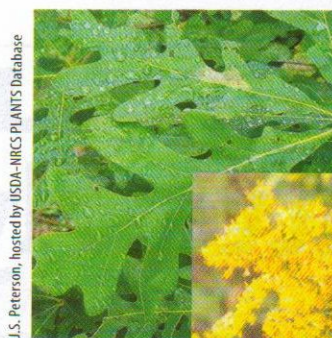
A backyard bamboo patch can be a useful resource, too; just cut the poles into lengths and drill cleanly through the tube walls to create little hollows where mason bees can lay their eggs.

Once your structure is built, place it in full sun, shielded from predators and facing south. Clean it periodically to head off decay, parasites, and mold growth,

making sure not to disturb any friendly residents as you do so.

Pollinator-Friendly Plants

One key way to attract pollinators is to surround your insect condo with native perennial wildflowers. Where you live will determine which native plants are best, but for residents of North America, species like aster, beebalm, black-eyed Susan, columbine, evening primrose, goldenrod, lupine, milkweed, poppy, coneflower,



J.S. Peterson, hosted by USDA-NRCS PLANTS Database

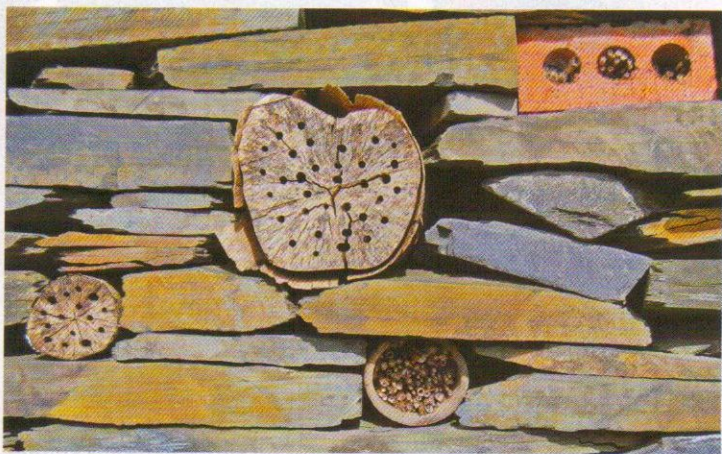


Jennifer Anderson, hosted by USDA-NRCS PLANTS Database

Goldenrod and oak are pollinator-friendly plants.

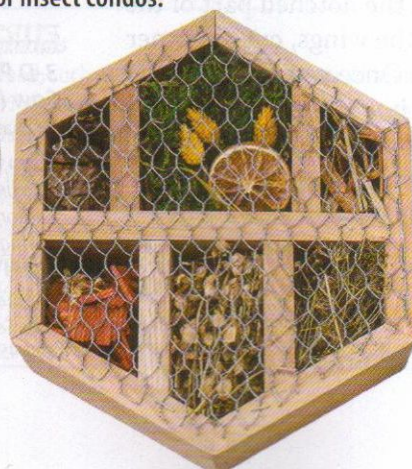
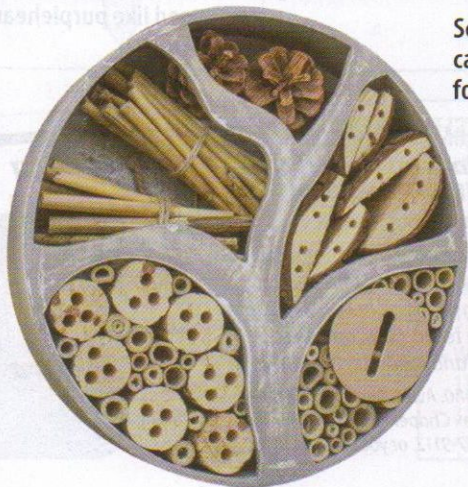
“Many native species of bees lay eggs in...structures like insect condos.”

St. John’s wort, sunflower, and violet are common. Before planting anything new, be sure to check the National Wildlife Federation’s Native Plant Finder (nwf.org/NativePlantFinder), which generates personalized lists of native plants based on your zip code. (We typed in our Mount Joy, Pa., location and got goldenrod and oak, among other things.)



Nesting materials can be incorporated into existing structures like this stone fence.

Scrolled or bandsawn designs can serve as creative armatures for insect condos.



Want to Get Involved?

If you choose to install native flowering perennials and/or an insect hotel around your living space, log your “act of green” on the Earth Day Network website, earthday.org. You can certify your new-and-improved insect habitat as a Garden for Wildlife with the National Wildlife Federation at nwf.org. These sites also offer educational tools and event information for those looking to take more steps to support pollinators and the environment.

FURTHER READING

National Wildlife Federation: Attracting Birds, Butterflies, and Other Backyard Wildlife, Expanded Second Edition

By David Mizejewski

Item 8187. Available for \$19.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com.



Compound-Cut Butterfly

Watch this colorful pollinator emerge from just three little scraps of wood

By Diana Thompson
Cut by Joe Pascucci

There are few compound-cut subjects more fitting than the butterfly. Think about it. From the outside of the cocoon, it seems like nothing is happening—until the very end, when the elegant insect emerges, defined and complete and (hopefully) in one piece. Precision is key in this project, but once you get the hang of it, you'll be cranking out enough of these critters to fill an entire butterfly house!

Cutting and Finishing

Attach the body, wing, and leaf patterns to the blanks using spray adhesive, making sure the fold on the dotted line corresponds with a corner. *Note: I included two different wing patterns for this project; you can cut one or both.* Drill the blade-entry holes on the wing and leaf blanks.

Cut the pieces; I used a #5 skip-tooth blade, but you can adjust blade size depending on your wood selection. Carefully cut the side views first—the leaf outline, the notched part of the butterfly body, and the wing shape. For the wings, cut the inner frets before moving on to the perimeter. Once you've cut each side view, rotate the blank 90° and wrap it with clear packaging tape to secure the waste wood. Then cut the front views.

Remove the pieces from the waste wood. Gently hand-sand with 220-grit sandpaper and buff each piece with a clean, dry cloth to remove excess dust. Finish as desired; I used a few coats of clear semigloss spray lacquer in order to show off the natural colors of the wood. Glue the wings to the notch on the torso and the torso to the top of the leaf. Let dry and display.



Don't want to paint your butterfly's wings? Go with a naturally vibrant wood like purpleheart.

FURTHER READING

3-D Patterns for the Scroll Saw (Revised Edition)

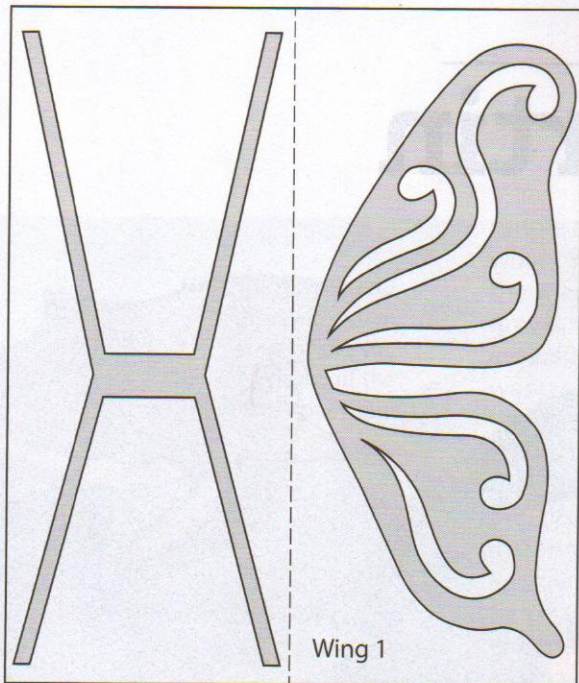
By Diana Thompson

Learn the basics of compound scrolling through step-by-step demonstrations, helpful hints, time-saving techniques, and 44 shop-tested and ready-to-use patterns.

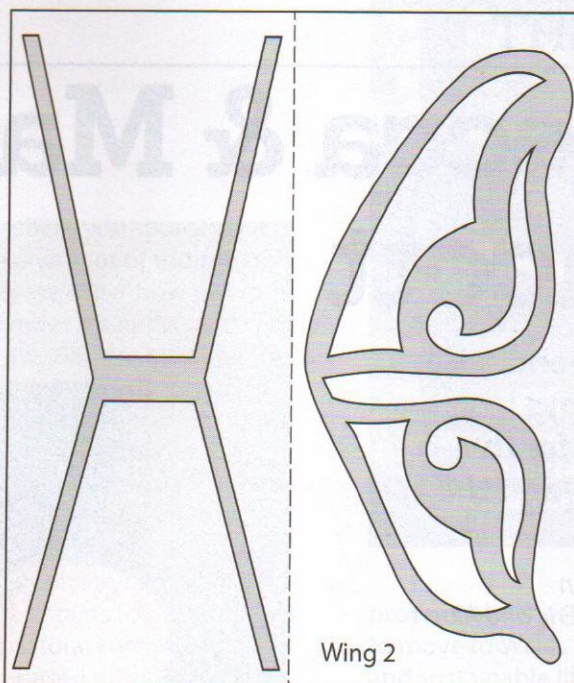
Item 8480. Available for \$14.99 plus S&H (parcel post) from Fox Chapel Publishing, foxchapelpublishing.com, 800-457-9112, or your local retailer.



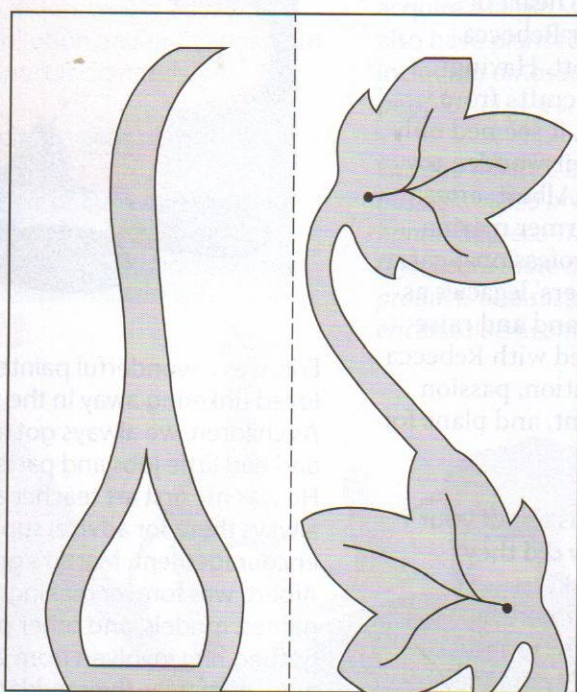
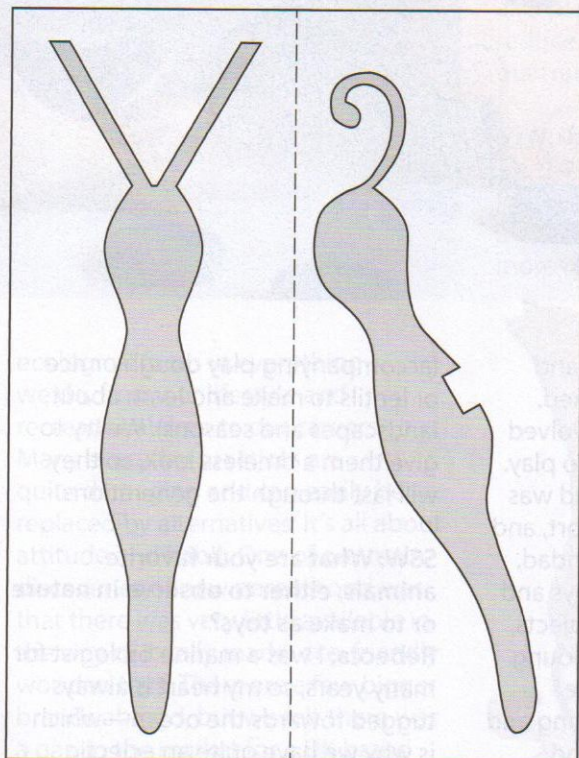
Compound-Cut Butterfly Patterns



Wing 1



Wing 2



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Diana Thompson of Theodore, Ala., is the author of numerous articles and books about compound cutting.

Materials

- Wood, such as maple, 1½" (3.8cm) square: body, 3⅞" (9.8cm) long
- Wood, such as poplar, 1½" (3.8cm) square: leaf, 3½" (8.9cm) long
- Wood, such as purpleheart, 1½" (3.8cm) square: wings, 3½" (8.9cm) long
- Spray adhesive
- Tape: clear packaging
- Sandpaper: 220-grit
- Wood glue
- Finish: clear semigloss spray lacquer
- Cloth rags

Materials & Tools

Tools

- Drill with bits: assorted small
- Scroll saw blades: #5 skip-tooth

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

Rebecca & Martin Wincott

This husband-and-wife team makes toys that are good for the imagination—and the environment!

By Danielle Schagrin
Photos courtesy of Eric and Albert

Family is at the heart of everything for Rebecca and Martin Wincott. Having inherited a love of crafts from their grandfathers, it seemed only fitting to name their wooden toy business, Eric and Albert, after them. Now, this former marine biologist and IT professional carry on their grandfathers' legacies as they build their brand and raise their son. We talked with Rebecca about their inspiration, passion for the environment, and plans for the future.

SSW: Can you tell us about your grandfathers? How did they influence your work?

Rebecca: Both of us were heavily influenced by our crafty and creative grandads. My grandad,



Eric, was a wonderful painter and loved tinkering away in the shed. As children, we always got involved and had little jobs and parts to play. He was my first art teacher and was always there for advice, support, and encouragement. Martin's grandad, Albert, was forever making toys and games, models, and other projects, getting him involved from a young age. Ultimately, their guidance inspired our appetite for crafting and creating throughout adulthood.

SSW: How do your toys encourage open-ended play?

Rebecca: Our toys are wooden figurines, people, and scenery and as such can be used in many ways. They can be used in small world play, inspiring adventures and stories. They can be educational resources (counting; matching; stacking; learning colors, animals and words). They are also perfect for sensory play

(accompanying play dough or rice or lentils to make and learn about landscapes and seasons). We try to give them a timeless look, so they will last through the generations.

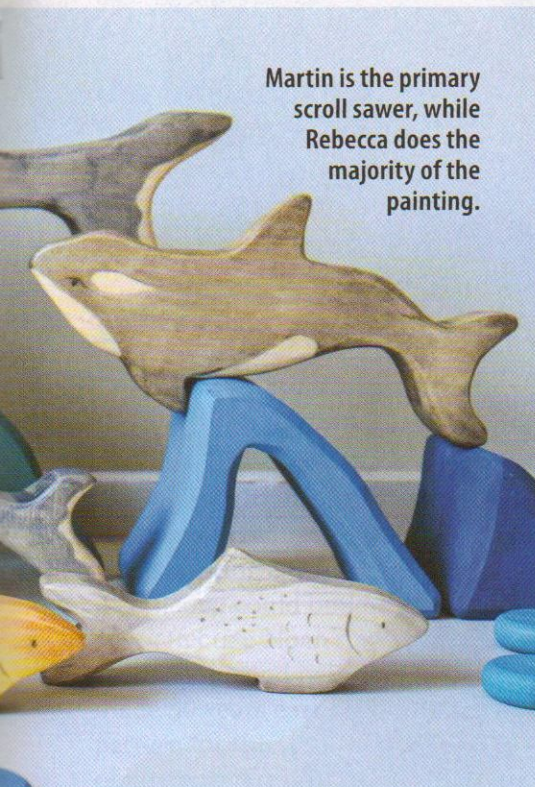
SSW: What are your favorite animals, either to observe in nature or to make as toys?

Rebecca: I was a marine biologist for many years, so my heart is always tugged towards the ocean—which is why we have quite an eclectic ocean collection! Our son, Dylan, loves all the smallest creatures the best and is quite an avid bug hunter whenever we're out and about. Martin's favorites are often the most complex—flamingos, dragons and bats—which soon become his least favorite to make in bulk!

SSW: Why is sustainability central to your business?

Rebecca: We have always had an





Martin is the primary scroll sawer, while Rebecca does the majority of the painting.

simple as where you source your wood. We give a lot of thought to the species we use—how fast it grows, whether it's native and widely available, etc. We also consider the waste elements; sawdust goes in the garden and compost bin while scraps become fuel for our log-burner. Other sustainable business practices include using recycled materials for our packaging, tags, and flyers; applying natural plant-based vegan stains to our products; and using natural twines and cords (no plastic-based products). We also plan orders well in advance to reduce pollution and emissions from our transportation needs.

SSW: What are your plans for the future?

Rebecca: We're currently building a team around us to ensure a bit more resilience and to increase our

ecological focus in everything we do, from our lifestyle and recreational time to our careers. Many everyday practices are quite damaging and can easily be replaced by alternatives; it's all about attitude and habit. One of our main discoveries of new parenthood was that there was very little available in the way of locally made, eco-friendly wooden toys. There are a few bigger brands abroad, but we felt there was a gap in the market for a UK brand where we could reduce our carbon footprint while ensuring ecologically responsible practices.

SSW: Will you share a few sustainable business tips that other scroll saw artists can consider?

Rebecca: Being "eco" can be quite a fashionable tag to add to a product these days, but truly sustainable practices filter through to every aspect of a business; it's not as



Rebecca and Martin source wood grown in Britain to reduce the carbon footprint of Eric and Albert.

production times. We then hope to move to Wales for a more rural and sustainable life, where we will acquire a larger workshop. We also have plans for new products, including dinosaurs, pets, and more people figurines.

Eric and Albert is a family-run business based in Kent, UK, producing handmade, eco-friendly wooden toys. Learn more about their products and sustainable practices at ericandalbert.com.



Make your own giraffe, elephant, and lion with patterns from Eric and Albert! (See page 38.)

Ark Animals

Make a pair of giraffes, elephants, and lions to accompany Noah on his journey

By Rebecca and Martin Wincott

Our giraffe, lion, and elephant are essential toys to use in small world play, particularly when building a Noah's ark or safari collection. Inspired by nature, these animals are sure to spark natural curiosity and fascination in young children!

Cutting and Finishing

Copy the pattern and trace it onto your blank, making sure that the grain is running vertically (head to toe) to aid sanding. Cut the patterns on your scroll saw using a #3 skip-tooth blade. Focus on the shapes to ensure smooth lines and avoid additional sanding later on.

We use a variety of sanding machines to smooth, round, and shape the pieces, namely a bench sander and spindle sander. You can use the sander or sanders available to you. Referring to the pattern, mark the tail spot using a pencil. With a 1/4" (6mm)-dia. drill bit, drill a 3/8" (1cm)-deep hole into the animals' bottoms to ready them for tails. Give each animal a final sanding with a palm sander, starting with 180-grit and working your way up to 400-grit.

For a natural look, use a mineral oil to seal and leave to dry for 24-48 hours. We use plant-based, natural stains for a more realistic finish. Finally, cut a short length of natural cord as a tail and tie a simple knot in the end, placing a generous blob of cyanoacrylate (CA) glue into the tail hole. Pinch and twist the un-knotted end of the tail and insert it as far as it will go. Then wipe away any excess glue.



Patterns for the **ARK ANIMALS** are in the pullout section.

Materials & Tools

Materials

- Wood, such as sycamore, 3/4" (1.9cm) thick:
 - giraffe, 3 1/4" x 4 1/4" (8.3cm x 10.8cm)
 - giraffe calf, 1 3/4" x 3" (4.4cm x 7.6cm)
 - elephant, 3" x 3 1/2" (7.6cm x 8.9cm)
 - lion, 2 3/4" x 3 1/4" (7cm x 8.3cm)
- Sandpaper: 180- to 400-grit
- Finish: plant-based stain
- String: natural cord
- Glue: cyanoacrylate (CA)

Tools

- Scroll saw with blades: #3 skip-tooth
- Sanders: bench, spindle, palm
- Drill with bit: 1/4" (6mm)-dia.
- Paintbrushes: assorted small

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



Martin Wincott is a former IT consultant and Rebecca Wincott is a former marine biologist. Inspired by their grandads, Eric and Albert, the couple has been crafting for nearly a decade together. After the arrival of their son, Dylan, they took the plunge and turned their passion into a new way of life for their

little family. They live in Kent, UK. Find more of their work at ericandalbert.com.

Noah's Ark

Use bowl-cutting techniques to make a boat of biblical proportions

By Dave Van Ess



I was delighted when a woman contacted our woodworking club asking if someone could build a cost-effective Noah's ark for animals she and her mother had made 50 years earlier. I designed a pattern for the scroll saw based on the size of her animals, but you can size it up or down to accommodate your own menagerie. If you don't have animals yet, learn to make your own giraffe, lion, and elephant starting on page 38.

Getting Started

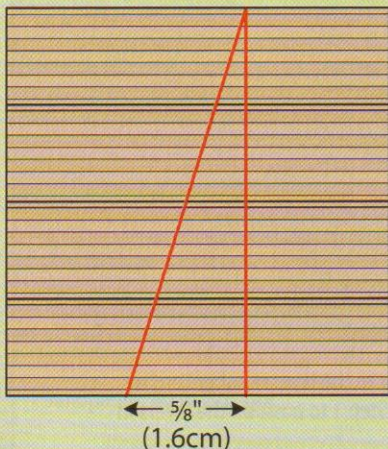
Copy the patterns and transfer them to the plywood; I used graphite paper and a pencil, but you can attach them with repositionable spray adhesive. Prepare a drill angle guide and a blade angle block to make angled cuts on the scroll saw.

Creating Shop-Made Angle Guides

Glue up four equal-sized pieces of $\frac{1}{2}$ " (1.3cm) plywood for the blade angle block. Draw a 90° line on the side of the block. Measure $\frac{5}{8}$ " (1.6cm) from the bottom end of the line, and draw a line from that point to the top of the first line. This makes a guide to set your scroll saw at 18.2°.

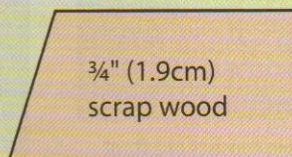
To make the drill angle guide, set the saw using the blade angle block and make a straight cut through a scrap of $\frac{3}{4}$ " (1.9cm) wood. Rest your drill bit along the angled end to drill 18.2° blade entry holes.

Blade Angle Block

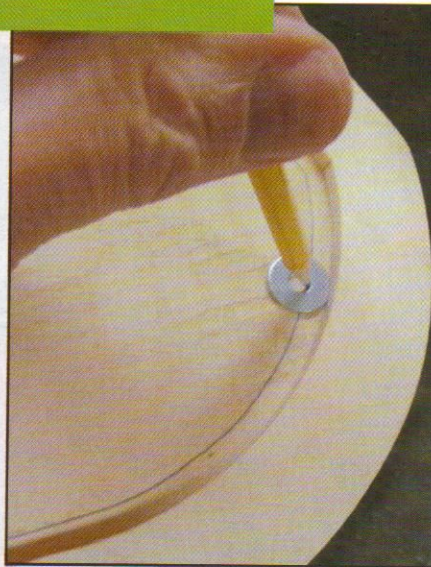
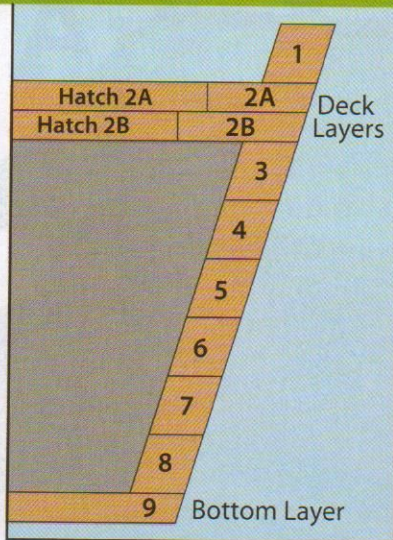


Lamination of four pieces of $\frac{1}{2}$ " (1.3cm) plywood.

Drill Angle Guide

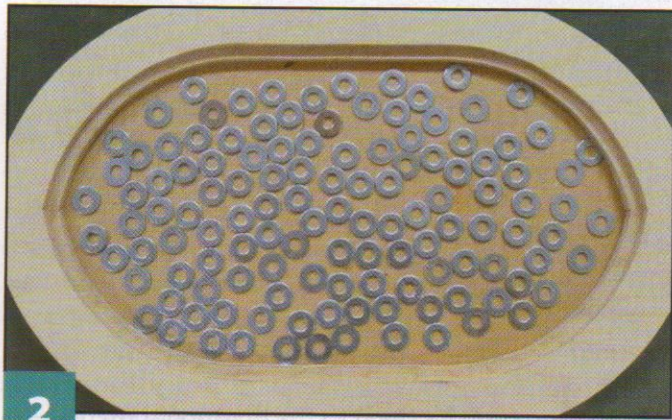


MAKING THE DECK



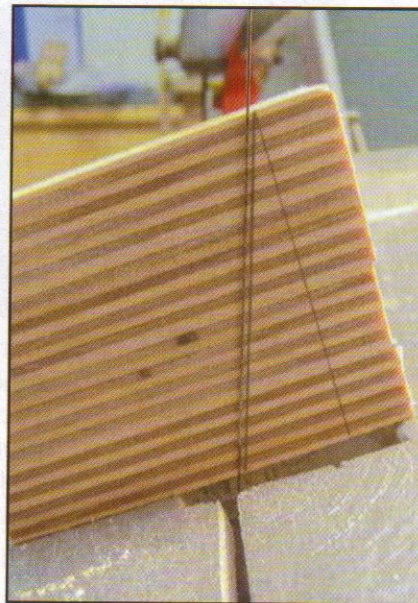
1 Cut and assemble the Deck Layers.

Note: The finished deck will consist of two laminated layers of 1/4" (6mm) plywood (2A and 2B). Attach the pattern for Deck Layer 2A to 1/4" (6mm)-thick plywood with repositionable spray adhesive. Drill a straight blade-entry hole where indicated and cut out the center to create Hatch 2A. Make a straight cut around the outer perimeter, about 1/4" (6mm) to the waste side of the cutting line; do not remove the pattern yet. Glue this ring to a second piece of 1/4" (6mm)-thick plywood. Clamp and let dry. Tilt the left side of the saw table down to 18.2°, using a shop-made angle block. Cut the perimeter of the glued-up piece at this angle, using a #7 reverse-tooth blade. Cut in a clockwise direction. Draw a lip 1/4" (6mm) inside the hatch opening of 2A, using a metal washer. Then drill a straight blade-entry hole on this line. Set the saw table perpendicular to the blade. Insert the saw blade, and cut out the center to create Hatch 2B. The hatch pieces will be glued together in Step 3.



2

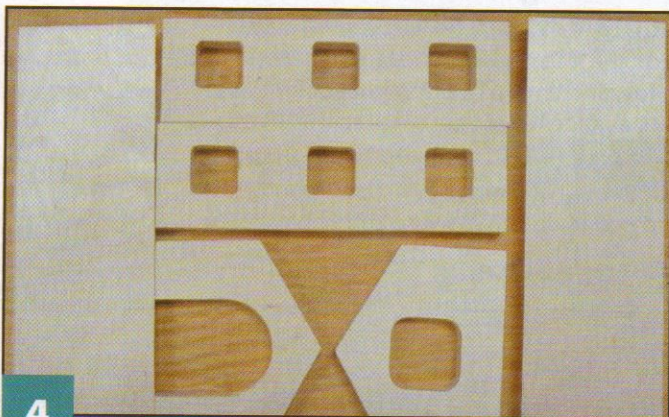
Assemble the deck's center hatch. Place the outer deck assembly on a flat surface and fill the center with some thin spacers (such as pennies or washers). The spacers will prevent the hatch from being glued to the deck during assembly. Put the bottom hatch piece (2B) in place, apply glue, and then set the top hatch piece (2A) on top of it to make the center hatch assembly. Put weights on the center assembly and let dry.



3

3 Cut the hull layers.

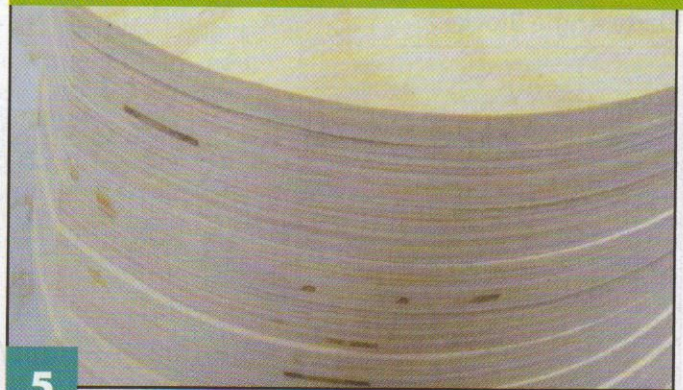
Using the shop-made drill angle guide, drill angled blade entry holes in the layers. Set the left side of the table down to 18.2° using the blade angle block. Then cut the remaining eight layers. Use a #7 reverse-tooth blade. All bevel cuts are made in a clockwise direction; this means that the workpiece is to the left of the blade as you cut.



4

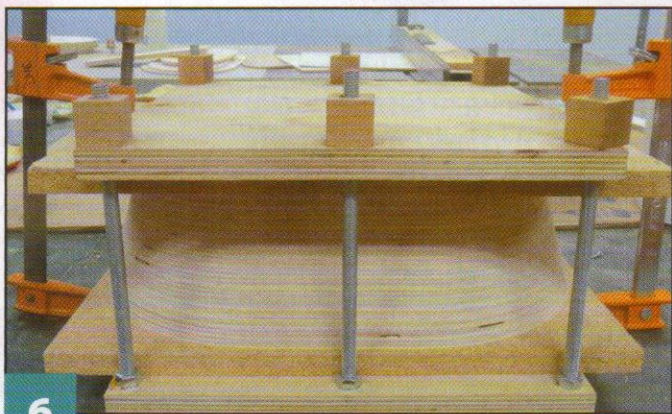
Cut and sand the cabin pieces. The cabin consists of a front, back, two sides and two roof pieces. Cut the rectangular roof pieces at a 30° angle on each side; refer to the pattern. Sand all the pieces from 120-grit up to 220-grit.

ASSEMBLING THE HULL

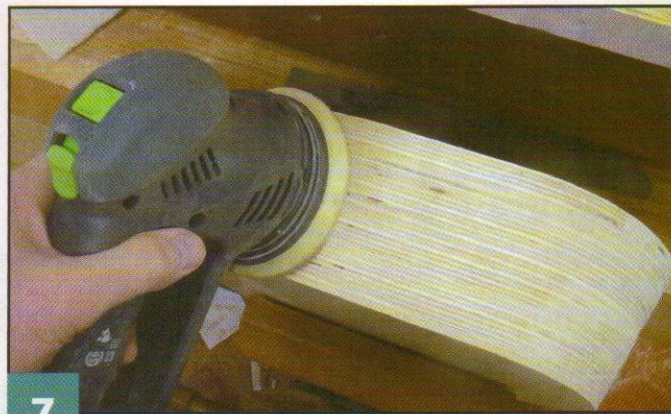


5

Stack the layers. Refer to the layer numbers on the patterns and the diagram in Step 1 to position the layers in proper order.



6 **Glue the layers together.** I use a shop-made bowl press, modified with a few longer pieces of particle board. Give the inside a surfaces a quick sanding with a small rotary disc sander before gluing the layers in place. I modified my bowl press by removing two bolts on opposing sides.



7 **Smooth the body.** Use a spindle sander, belt sander, or the small rotary disc sander. Rough sand the outside with 80-grit and move progressively through the grits to 220.

Painting and Finishing

Paint and finish your ark as desired. I used Lincoln Log colors, but you can choose your own palette. The hull looks particularly nice in the natural birch color. I used dye with each color made from a 4oz bottle of Fiebing's leather dye mixed with 28oz of denatured alcohol. Apply with a rag and quickly wipe it off. Then add a coat of spray shellac.

ASSEMBLING THE CABIN



8 **Glue the cabin sides to the front and back.** Then glue

the assembly to the hatch. After the glue is dry, apply several coats of shellac to the cabin assembly, roof pieces, and hull. Fix the roof pieces together with a 9" (22.9cm) piano hinge. *Note: if you can't find one this size, you can cut the hinge to size with a metal cutting blade on your scroll saw.* Clamp the two roof pieces, top sides in, and lay the hinge on top. I use a little cyanoacrylate (CA) glue to hold it in place while I drill and install the screws. Flip it over and place the roof on top of the cabin. Let the ark dry completely and then fill it with your animals, two by two.

Materials & Tools

Materials

- Baltic birch plywood, 1/4" (6mm)-thick: deck, 15" x 30" (38.1cm x 76.2cm)
- Baltic birch plywood, 1/2" (1.3cm)-thick: hull, 15" x 30" (38.1cm x 76.2cm)
- Spray adhesive: repositionable
- Stain, such as Fiebing's leather dye
- Denatured alcohol
- Glue: wood, cyanoacrylate (CA)
- Finish, such as shellac (optional)
- Piano hinge: 9" (22.9cm) long
- Sandpaper: 80 to 220-grit

- Spacers, such as washers or pennies: 50-100
- Rag or cloth (optional)

Tools

- Scroll saw with blades: #7 reverse-tooth, #3 reverse-tooth, metal cutting
- Angle-guide: shop-made
- Clamps
- Drill with bit: small 1/16" (2mm)-dia.
- Bowl press: shop-made
- Sander: spindle, belt, or rotary disc

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

Patterns for **NOAH'S ARK** are in the pullout section.



Dave Van Ess is a retired Engineer living in Chandler, Arizona. He has been woodworking for 40 years and scrolling for 30 years. He is the past president of Arizona Woodworkers (a greater Phoenix area

woodworking club), and volunteers his time and resources to provide wood projects for kids.

Pineapple Wall Art

Dress up your dwelling with a sweet symbol of welcome

By Kaylee Schofield
Design by Ghylenn Descamps
Cut by Dennis Knappen



Cherry



Baltic birch

Over the last few centuries, we have come to regard the pineapple as a symbol of generosity and hospitality. Because they were hard to get in colonial America, hosts saved these highly coveted fruits for special occasions to impress important guests, often spending large sums just to rent one for temporary display!

Nowadays, a house full of pineapples needn't cost a small fortune. And you can keep these fretwork versions up forever, so all your guests—yes, even the unexpected ones—feel welcome.

Cutting and Finishing

Sand the pattern stock, moving up progressively through the grits until you reach 320. Stack two blanks together, secure with clear packaging tape, and attach the pattern to the top layer with spray adhesive. *Note: If desired, include a layer or two of colored card stock or craft paper in the stack, to use in other projects or give your pineapple backing a pop.* Cut around the perimeter of the pattern, remove the bottom wood layer, and set it aside. Then drill the blade-entry holes for the frets in the remaining piece of plywood. Carefully make the interior cuts, remove the pattern, and hand-sand any fuzzies away.

Finish as desired; I used water-based stains for the Baltic birch version and satin spray polyurethane for the richer cherry. Glue the layers together with wood glue and fasten a D-ring hanger to the back.

FURTHER READING

Beginner's Guide to Kirigami: 24 Skill-Building Projects Using Origami & Papercrafting Skills

By Ghylenn Descamps

Item 00169. Available for \$14.99 plus S&H (parcel post) from Fox Chapel Publishing, foxchapelpublishing.com, 800-457-9112, or your local retailer.



Materials & Tools

Materials

- Plywood, such as cherry or Baltic birch, ¼" (6mm) thick: 2 each 4¾" x 8¼" (12.1cm x 21cm)
- Spray adhesive
- Tape: clear packaging
- Sandpaper: assorted grits up to 320
- Wood glue
- Patterned craft paper (optional)
- Water-based stains, such as SamaN: lime, sesame

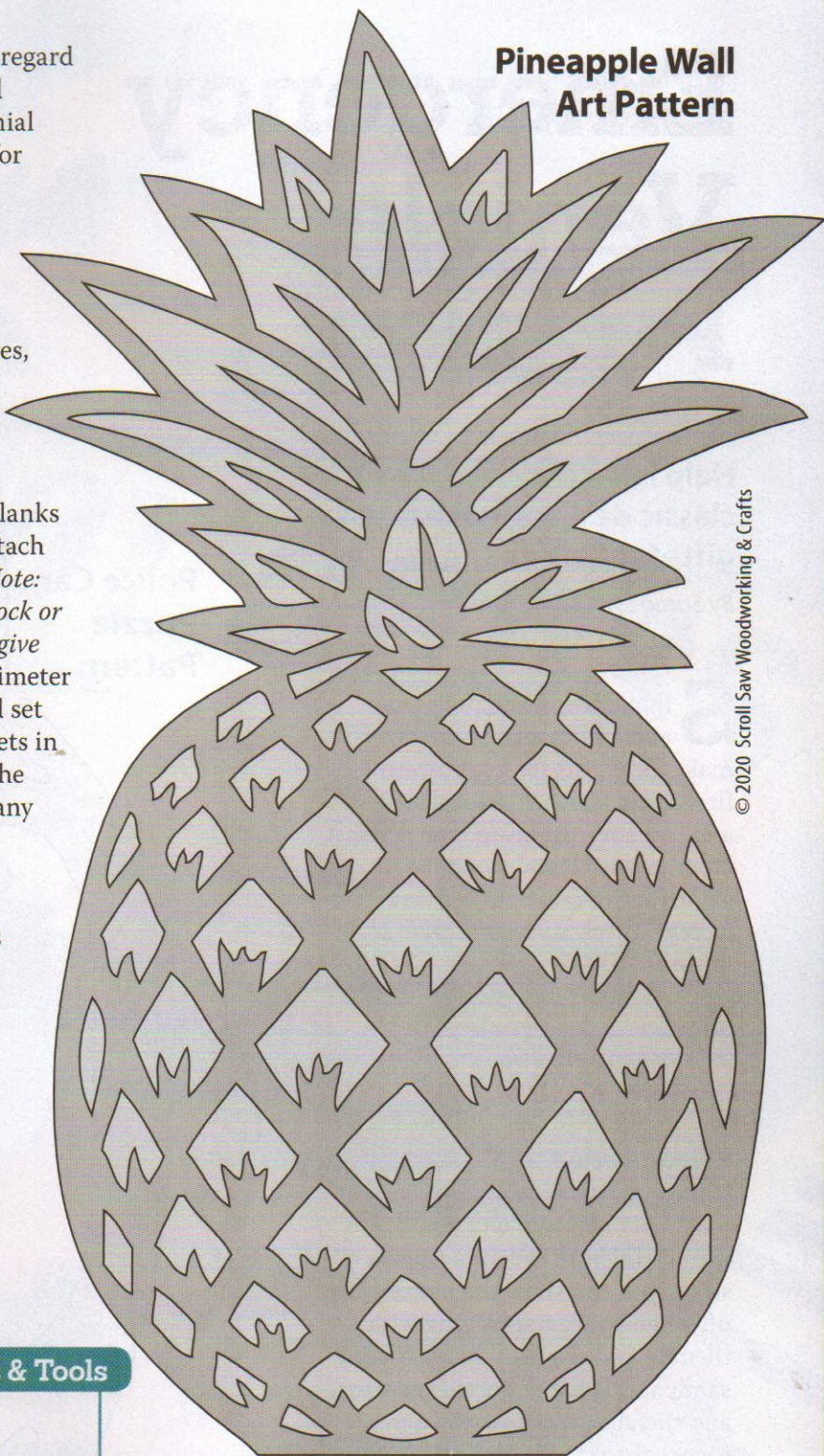
- Finish: clear satin spray polyurethane
- Hanger: D-ring

Tools

- Drill with bits: assorted small
- Scroll saw blades: #1 premium reverse-tooth or reverse-tooth

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

Pineapple Wall Art Pattern



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Ghylenn Descamps is a graphic artist, photographer, children's book illustrator, and author of numerous arts and crafts books. Always interested in experimenting with new techniques, Ghylenn is particularly fond of working with paper in all its forms. For more of her work, visit ghylenndescamps.com.

Emergency Vehicle Puzzles

Help is on the way! These classic designs make great gifts for kids on the go

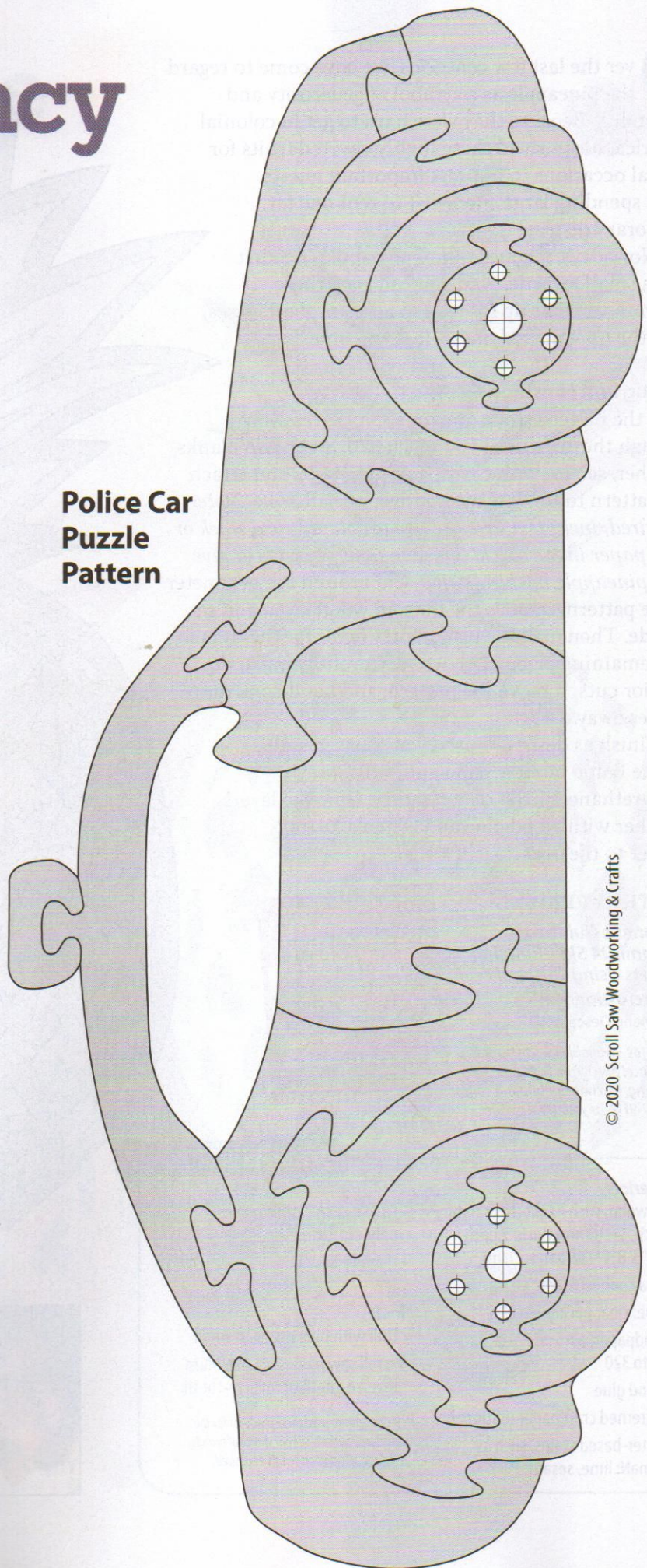
By Sarah Lyn Chamberlain

Simple fire truck, police car, and ambulance puzzles make ideal gifts for your aspiring first responder. Use a scroll saw and just a few stains to transform an otherwise bland wood into an attractive creation—or three! *Note: For very young children, I recommend leaving the smallest pieces (such as the sirens and police car hubcaps) uncut, and woodburning along the lines instead.*

Getting Started

Choose a kind of wood; I prefer pine, but any wood will do. (If you use $\frac{3}{4}$ " (1.9cm)-thick or a thicker stock, you can show the puzzles off when you're not playing with them.) Sand the blank with 80-grit sandpaper. Photocopy the patterns, and then use spray adhesive to secure them to the wood. The grain should flow horizontally.

Police Car Puzzle Pattern

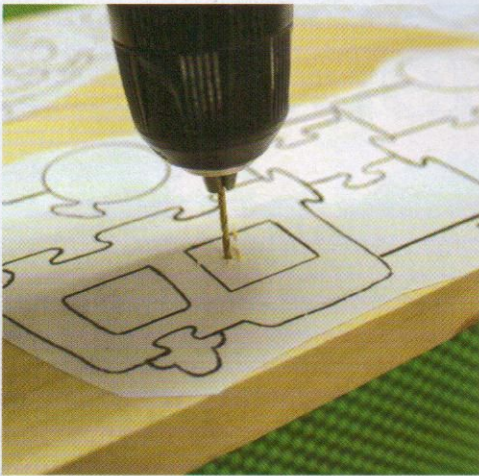


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DO NOT CROSS

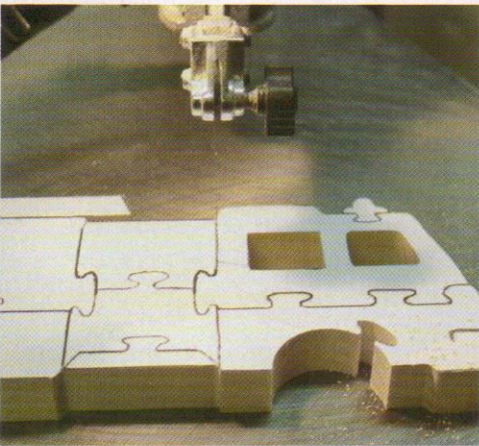


POLICE



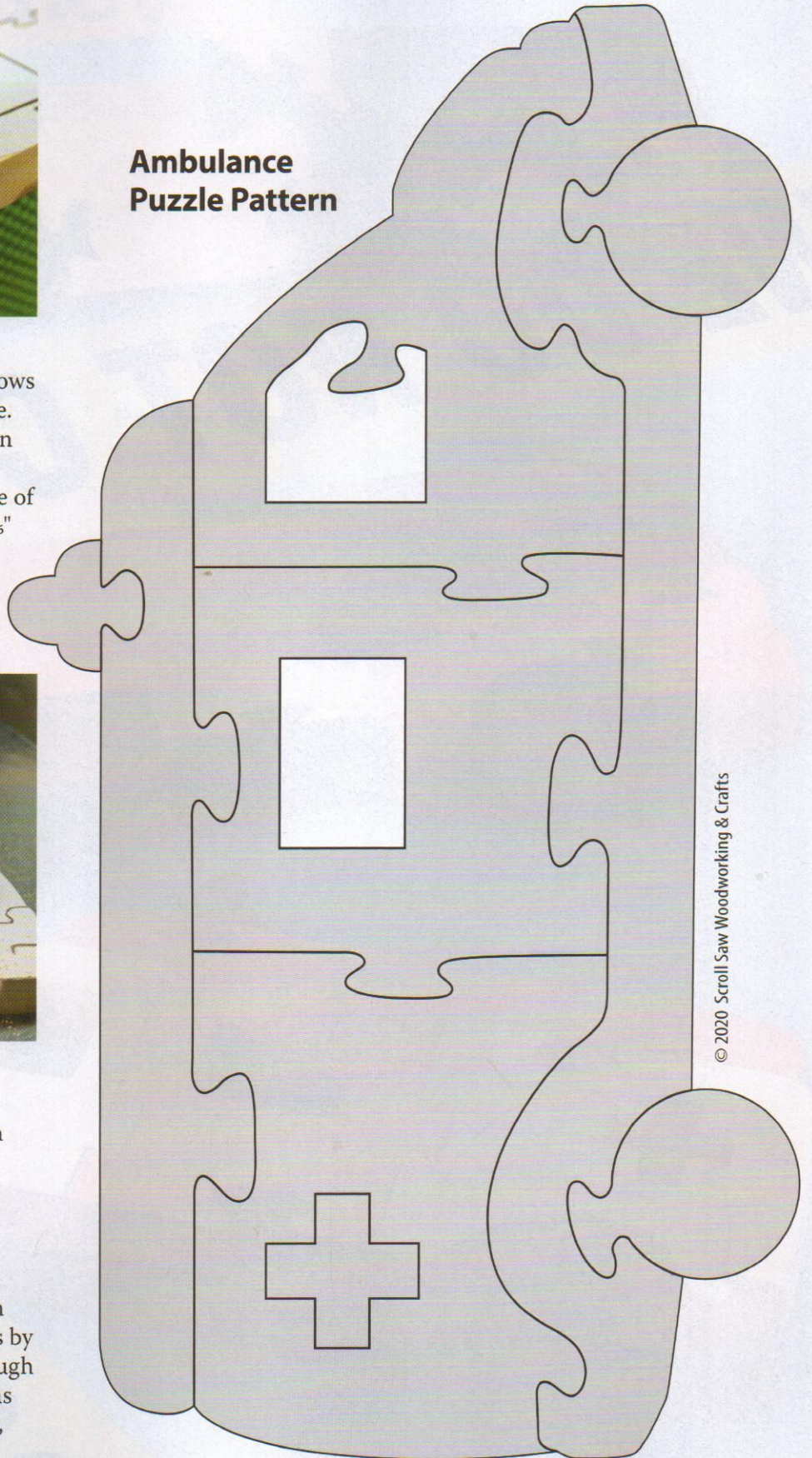
Making the Puzzles

Drill blade-entry holes for the windows and the center of each police car tire. Use a drill with a $\frac{1}{4}$ " (6mm) bit. Then cut the smaller police car tire holes and a blade-entry hole along an edge of the cross in the ambulance; use a $\frac{1}{16}$ " (2mm) bit. The police car tire holes are just for show, so there's no need to drill all the way through.



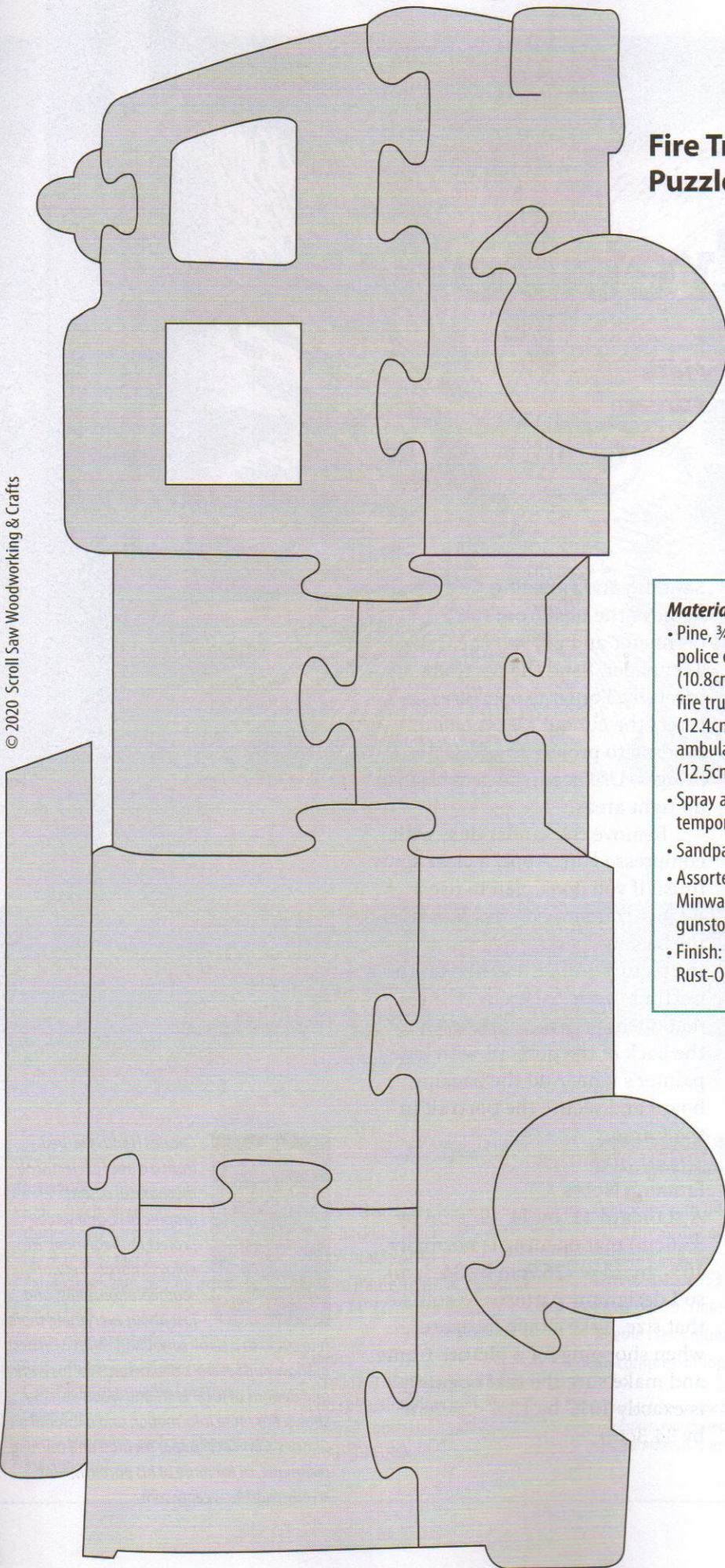
Cut the outside shape of each puzzle, and then work through the rest of the cuts. It helps to start with unwieldy areas, like the fire truck wheels; this way, you can set them aside early on and maneuver the remaining stock more easily. After you've made all cuts, reassemble the puzzles and use an orbital sander on the fronts and backs. Sand the edges by hand, moving up progressively through the grits until you reach 220. Stain as desired. When all the pieces are dry, apply a clear gloss finish.

Ambulance Puzzle Pattern



© 2020 Scroll Saw Woodworking & Crafts

Fire Truck Puzzle Pattern



Materials & Tools

Materials

- Pine, $\frac{3}{4}$ " (1.9cm) thick:
 - police car, $4\frac{1}{4}$ " x $10\frac{1}{2}$ " (10.8cm x 26.7cm);
 - fire truck, $4\frac{7}{8}$ " x $10\frac{3}{8}$ " (12.4cm x 26.4cm);
 - ambulance, $4\frac{15}{16}$ " x 9" (12.5cm x 22.9cm)
- Spray adhesive: temporary-bond
- Sandpaper: 80-, 150-, 220-grit
- Assorted stains, such as Minwax: dark walnut, gunstock, red oak
- Finish: clear spray, such as Rust-Oleum 2X Gloss

Tools

- Scroll saw blades: #7 reverse-tooth
- Drill with bits: $\frac{1}{16}$ " (2mm), $\frac{1}{4}$ " (6mm)
- Sander: orbital
- Woodburner with nib: writing (optional)

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



Sarah Lyn Chamberlain has loved woodworking since age five, but did not start scrolling until she purchased her first scroll saw as an adult. She taught herself how to use it and hasn't stopped since. Sarah enjoys intricate projects, but her favorite thing to create is playful puzzle designs. For more of Sarah's work, visit her website at creativestuff.ca.

Kitten Fretwork

A fierce stare and a cute, fuzzy face make this portrait a cat-lover's dream

By Charles Hand

Whether the quarry is a piece of string, a colorful ball, or a fly on the windowsill, cats have the natural instinct to hunt from an early age. Most kittens are adorable and playful, but never get between a feline and its prey—you may end up with a few scratches on your hand! In this portrait, I captured the kitten's earliest predatory stare, just prior to a pounce.

Prepping and Cutting

Sand the front and back of the blank thoroughly. Blow off the dust or remove it with a tack cloth. Attach removable Con-Tact® creative covering paper to the top of one blank. Apply spray adhesive to the back of the pattern. Let the adhesive set for two to three minutes, and then press the pattern down onto the paper, eliminating any air bubbles.

Stack the portrait blanks with the pattern on top. Hold the wood flat and the stack securely while you wrap blue painter's tape around the perimeter. Drill blade-entry holes and cut the frets. Since I use spiral blades, I sand the bottom of the stack every 10 cuts to remove the fuzzies.

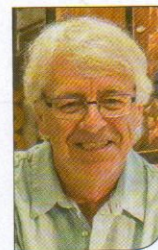
Sanding and Finishing

Remove the tape from the perimeter and peel off the Con-Tact paper. Sand the portraits carefully. For large open areas, insert the cut out pieces before sanding to protect the delicate bridges. Use needle files to clean up tight areas.

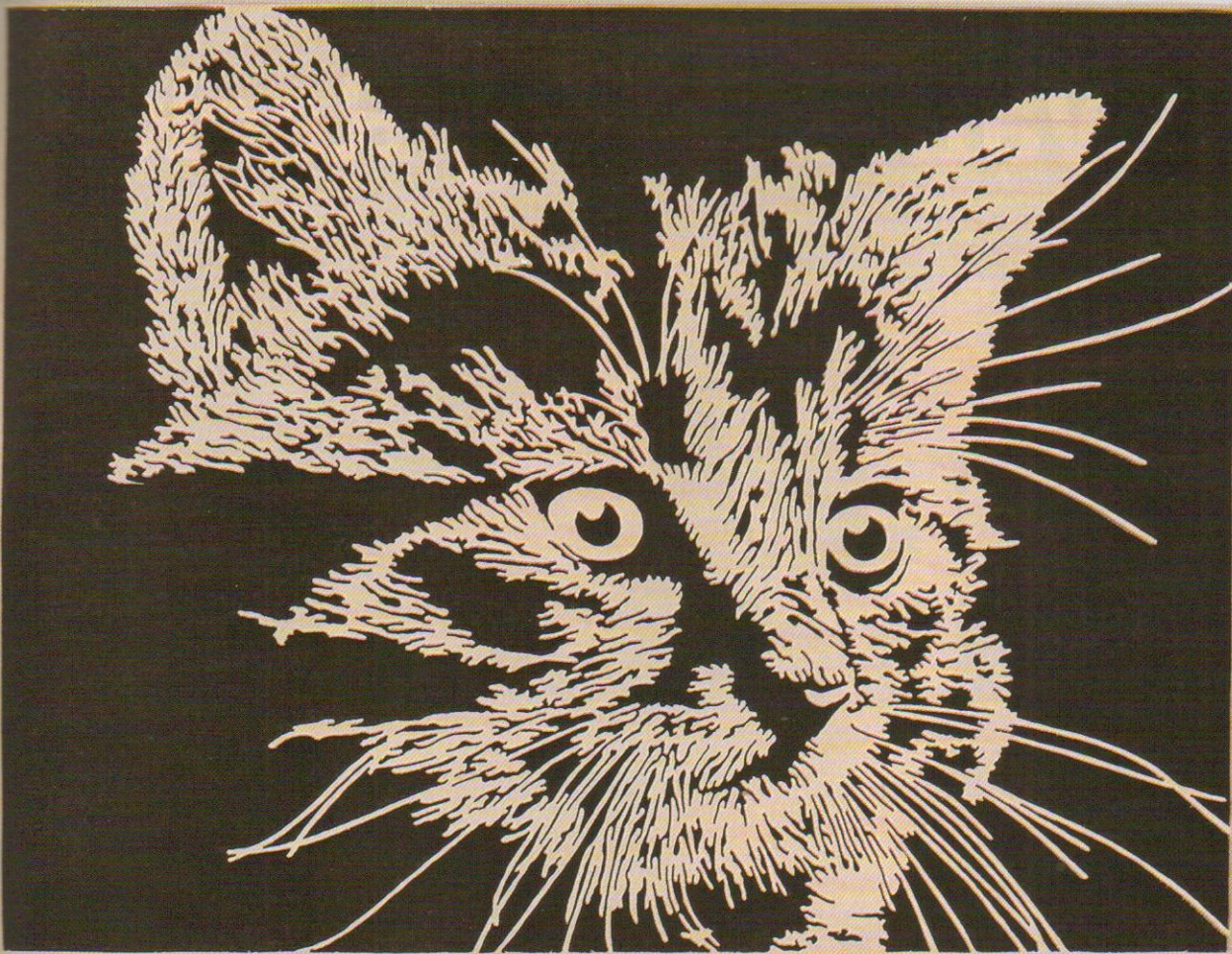
Remove the sander dust with compressed air. Apply a clear spray finish if you don't plan to use a picture frame with glass. Remove the backing board and mat from the picture frame, and line up the portrait to the back side of the mat opening. Attach black felt to the back of the portrait with blue painter's tape. Add the backing board and secure the portrait in the frame.

Framing Notes

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



Charles Hand is retired from a career in electrical/mechanical design, graphic arts, and senior project management. He enjoys intarsia, fretwork, segmentation, inlay, and just about everything there is to cut with a scroll saw. Charles has won best of show and several other awards for his work and designs at local craft and woodworking shows. For more information and a tutorial on Charles' Con-Tact® paper method and framing technique, or for more of his patterns, visit scrollsawart4u.weebly.com.



Materials

- Baltic birch plywood, 1/8" (3mm) thick: 2 or 3 each 11" x 14" (27.9cm x 35.6cm)
- Sandpaper: 180- to 220-grit
- Tack cloth
- Tape: blue painter's
- Self-adhesive shelf liner, such as Con-Tact® removable creative covering
- Spray adhesive, such as Elmer's or 3M Super 77

- Finish: clear spray lacquer
- Felt backing, black: 11" x 14" (27.9cm x 35.6cm)
- Photo frame, matted: standard 11" x 14" (27.9cm x 35.6cm)

Tools

- Scroll saw blades: #0 or #1 flat-end spiral (interior cuts) #3 or #5 reverse-tooth flat blades (straight cuts)

Materials & Tools

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

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

Pattern for *KITTEN FRETWORK* is in the pullout section.

Dog Walker's Peg Rack



Hang your leash and other canine accessories in one easy-to-reach place

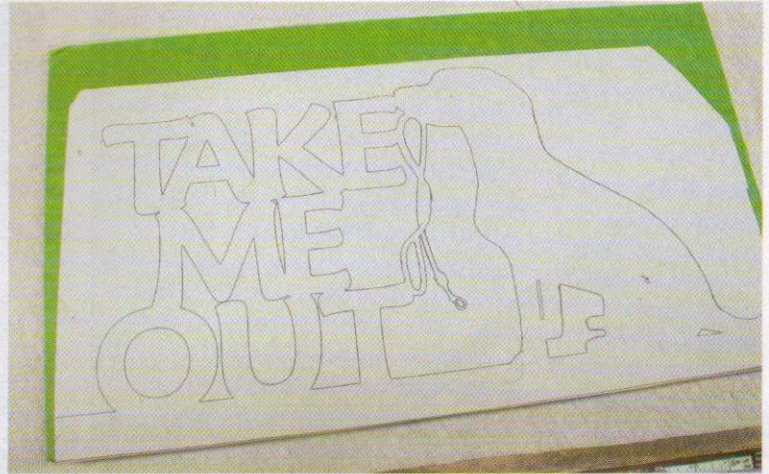
By Al Baggetta

When the dog has to go out, you want to move as quickly as possible. So I've come up with a handy leash and hat rack that you can hang right by your door. You might want to install a few hooks along the bottom for house and car keys, or use one of the pegs to store a bag of favorite snacks—for your pet, of course!

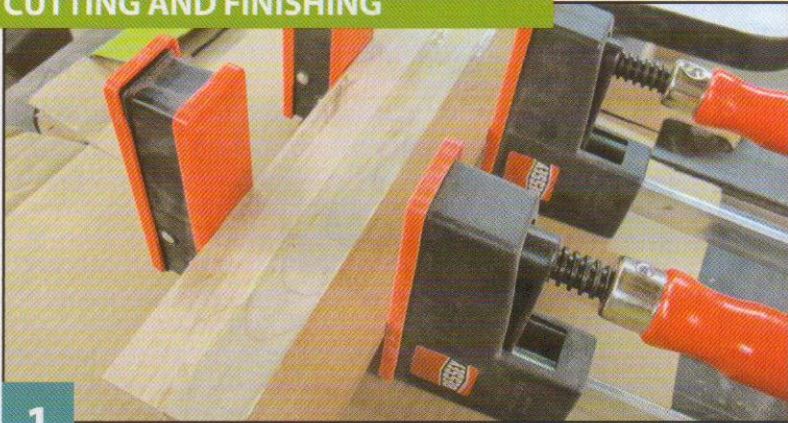
Getting Started

I split the pattern into two sections for ease of cutting. The dog and lettering make up the top section, and the hardwood strips with decorative paw print cutouts make up the bottom. The bottom also supports the dowels.

Cover one side of the top blank with painter's tape to allow for smooth cutting and easy pattern removal later on. Photocopy the dog and lettering pattern and attach it to the painter's tape using your adhesive of choice; I used a simple glue stick, but you could also use spray adhesive. Drill the blade-entry holes using a $\frac{1}{16}$ " (2mm)-dia. bit.

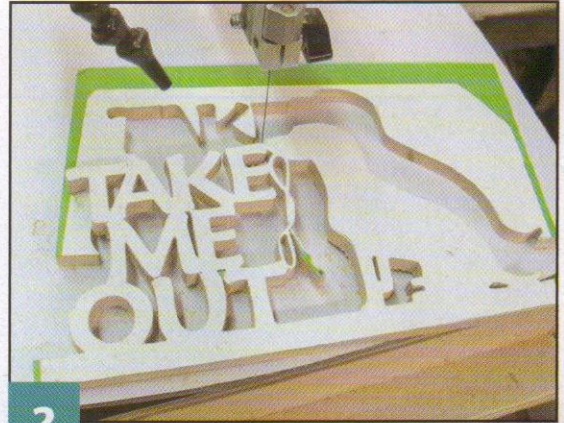


CUTTING AND FINISHING



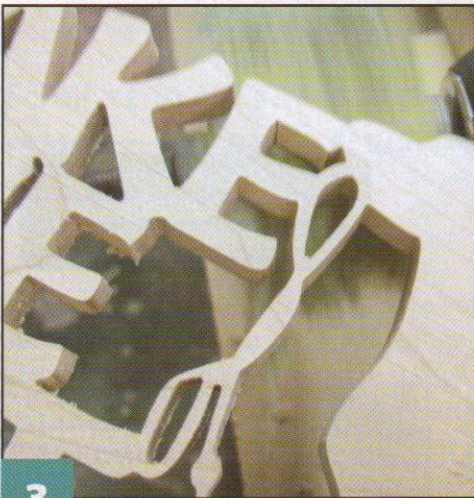
1

Make the bottom blank. I used scrap pieces of different types of wood to make the project unique. Coat each inner edge of the boards with wood glue and then clamp them together, making sure to clean up any squeeze-out between pieces. Let dry. *Note: If you prefer a one-tone leash and hat rack, you can skip this step and jump right into cutting the designs.*



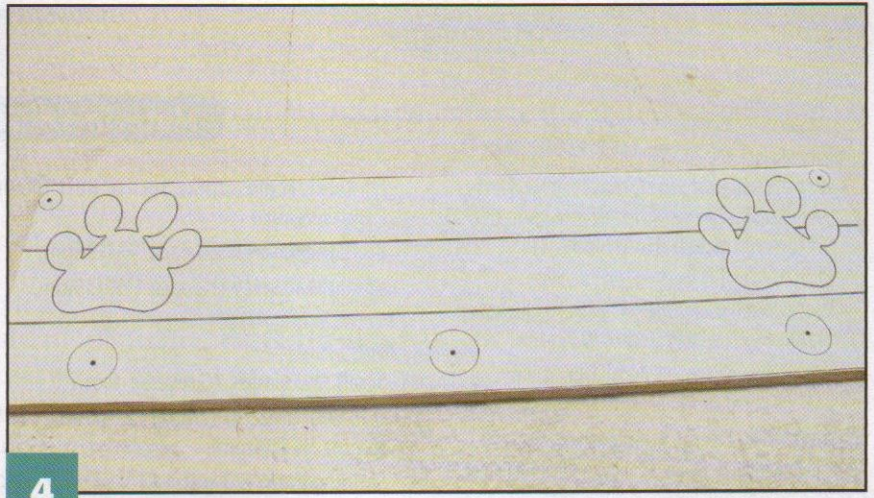
2

Cut the top blank. Once all the cuts are made, gently remove the painter's tape. Take special care around the delicate areas, such as the leash.



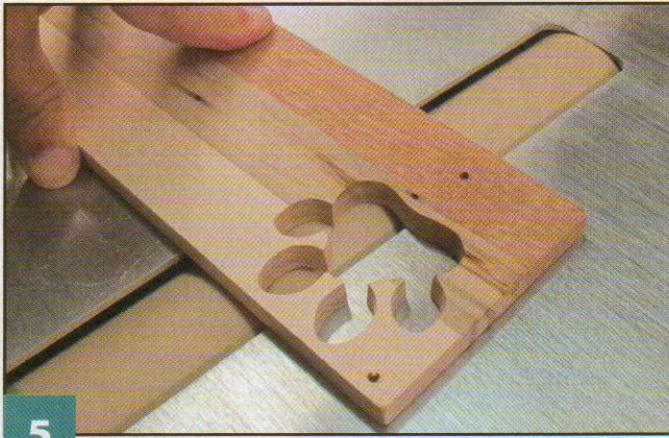
3

Remove all fuzzies and smooth the edges. I used a 120-grit sanding mop, holding the cutout gently over the mop as it spun.

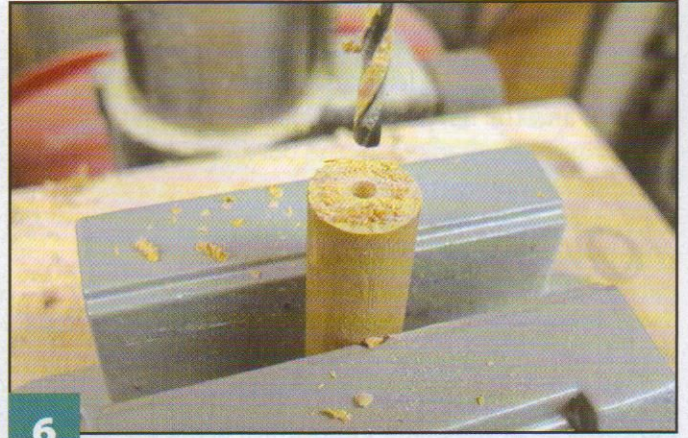


4

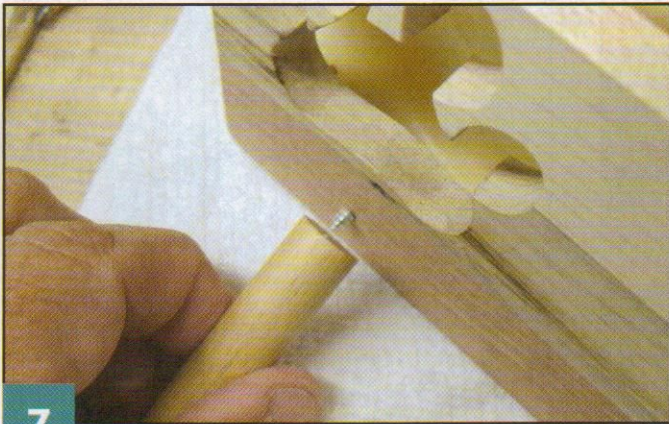
Cover the bottom blank with painter's tape. Then attach the pattern with spray adhesive or a glue stick, and drill the holes for the paws, dowels, and hanger screws. I used a $\frac{7}{64}$ " (3mm)-dia. bit for the dowel screw holes and an $\frac{11}{64}$ " (4mm)-dia. bit for the wall hanger holes. (Any size bit works for the paws.)



5 **Cut the paws.** Then sand the entire board smooth; I used a SandFlee to sand the board on all sides. Start with 120-grit sandpaper and work progressively through the grits to 220.



6 **Place the dowels in a vice.** Drill a $\frac{3}{8}$ " (1cm)-deep screw starter hole in the base of each; I used a $\frac{3}{32}$ " (2mm)-dia. bit. Be sure to keep the dowel and drill completely verticle. (Use an engineer's square to check.) Drilling these short starter holes will prevent the dowels from splitting when you attach them to the board later.



7 **Put a small drop of wood glue on the drilled end of a dowel.** Hold it against the front of the bottom board while you screw it in from the back; this will secure the dowel in place. Do this for each dowel.



8 **Glue the dog cutout to the bottom board.** Clamp in place until the glue dries. Once dry, sand any rough edges with 220-grit sandpaper and seal the entire project with clear gloss spray. Make sure you spray the project in a well-ventilated area and wear eye and breathing protection throughout.

Materials & Tools

Materials

- Wood, such as walnut, maple, and cherry (use 3 different varieties or one solid blank), $\frac{1}{4}$ " (6mm) thick: bottom blank, $3\frac{1}{2}$ " x $12\frac{1}{4}$ " (8.9cm x 31.1cm)
- Wood, such as maple, $\frac{1}{4}$ " (6mm) thick: top blank, 6" x $7\frac{3}{4}$ " (15.2cm x 19.7cm)
- Wood dowels, $\frac{1}{2}$ " (1.3cm)-dia.: 3 each $2\frac{1}{2}$ " (6.4cm) long
- Glue stick or spray adhesive
- Tape: blue painter's
- Sandpaper: 220-grit
- Wood glue

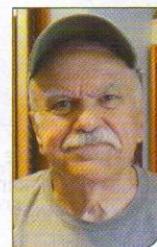
- Finish: clear gloss spray, such as Rust-Oleum Painter's Touch
- #4 flathead screws: 3 each $\frac{3}{4}$ " (19mm)
- #6 flathead screws: 2 each $1\frac{1}{2}$ " (38mm)

Tools

- Scroll saw blades: #5 reverse-tooth
- Drill with bits: $\frac{1}{16}$ " (2mm), $\frac{3}{32}$ " (2mm), $\frac{7}{64}$ " (3mm), $\frac{1}{16}$ " (4mm)
- Sanding mop: 120-grit
- Clamps
- Vise

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

Patterns for the **DOG WALKER'S PEG RACK** are in the pullout section.



Al Baggetta is a retired English teacher and former musician who took a liking to scroll sawing. Visit his pattern site at baggetta.com.

Tea Light Holders



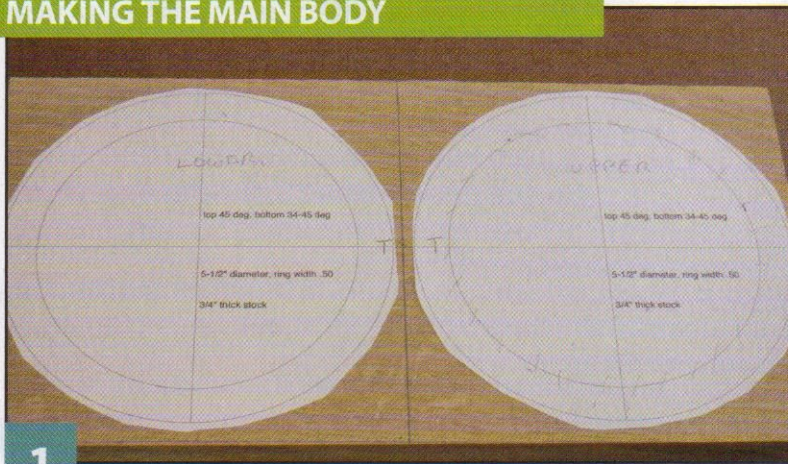
Scroll a trio of illuminated vessels—no turning required!

By Carole Rothman

Add charm and atmosphere to your living space with these elegant tealight holders. Shaped by angled cuts, they are stylish and easy to customize. A Forstner bit and specialty sanders speed the process, making them appropriate for production work.

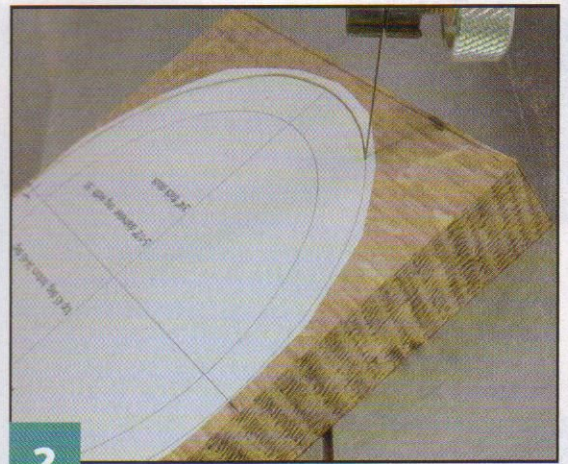
I've provided detailed instructions for one version made from oak, followed by directions for striped and five-petal flower variations. You can cut each version from one of two thicknesses; the thicker stock creates a domed effect, while the thinner stock provides a flatter center area—preferable for petals or a wide center ring. Patterns are included for both.

MAKING THE MAIN BODY



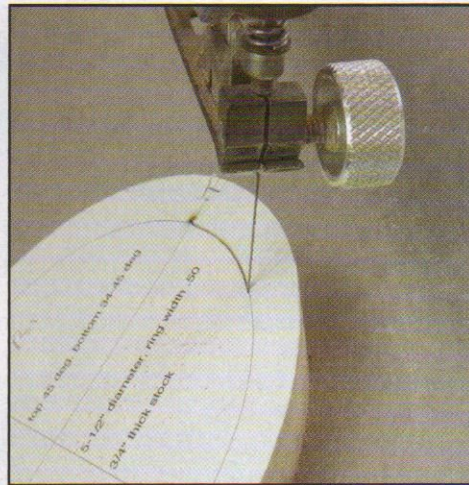
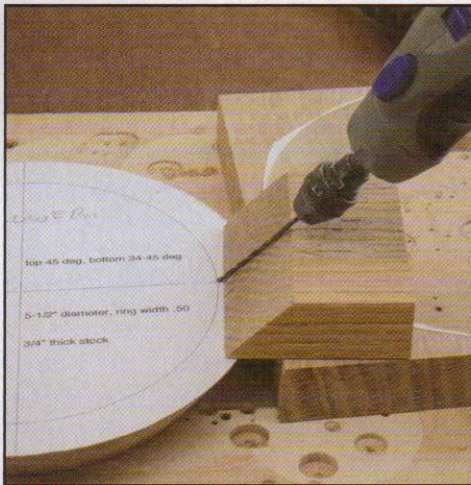
1

Check the ends of the stock. If the growth rings are pronounced, place the wood with the rings curved upward. This orientation curves the rings toward each other when the pieces are glued together. Draw a centerline down the length of the wood. Attach two patterns for $\frac{3}{4}$ " (1.9cm)-thick stock using repositionable adhesive, matching the centers of the patterns with the horizontal centerline. Mark one pattern "upper" and the other "lower." Draw a vertical cut line between them. Mark each pattern with a "T" on the side adjacent to the cut line to help maintain correct grain orientation during glue-up. Cut the pieces apart; I used a #7 skip-tooth blade.



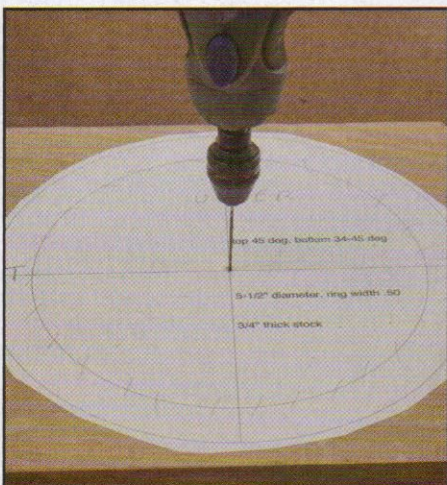
2

Tilt the left side of the saw table down to 34°. Cut around the perimeter of the pattern for the lower section, moving in a clockwise direction.



3

Mark a drilling point on the outer edge of the second cutting line. Use an awl. With a shop-made 45° angle guide and #54 wire size bit, drill a blade-entry hole at that mark, drilling toward the center of the circle. Tilt the saw table down to 45°, insert the blade, and cut around the circle in a clockwise direction to complete the ring. Remove the pattern; then transfer the "T" mark from the pattern to the ring and inner piece. Save a small cutoff for setting the drilling depth of the Forstner bit in Step 5.



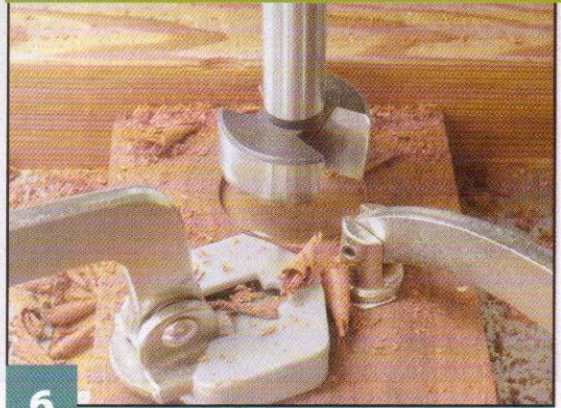
4

Mark the center of the pattern for the upper piece. Use the awl. With a #54 wire size bit, drill a vertical hole straight through at the center mark. With the saw table tilted down to 45°, cut around the perimeter in a clockwise direction. *Note: This will be the only cut made on this piece. You may need to trim the corners of the blank to keep your saw's blade holder from hitting the workpiece as you cut.* Remove the pattern, transfer the "T" to the wood, and then invert the piece so its smaller end faces upward. Use a center punch to indent the wood at the drill mark on this face; this will help center the Forstner bit in the next step.



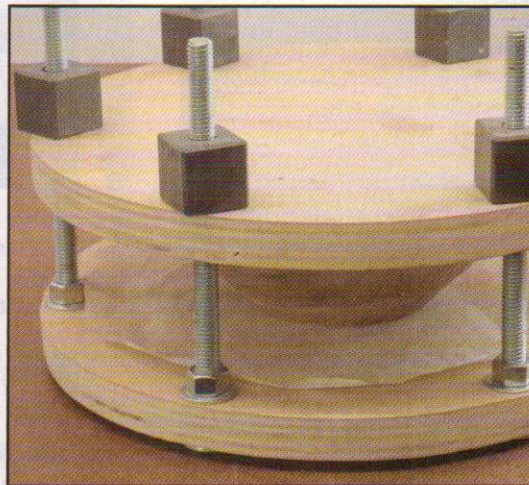
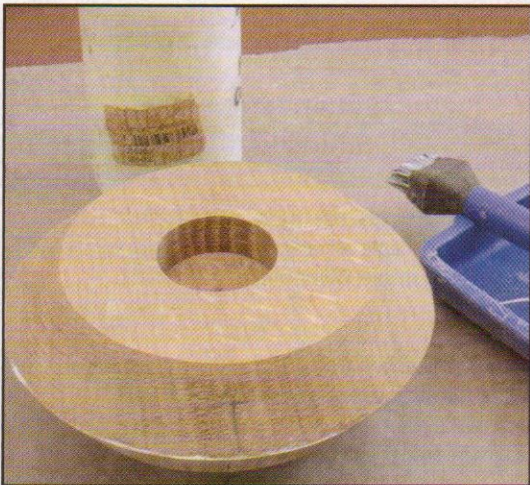
5

Insert the Forstner bit into a drill press. For an easy fit without excessive play, the bit should be about $\frac{1}{16}$ " (2mm) larger than the diameter of the tealight candle; 40mm or $1\frac{1}{16}$ " bits are suitable for most. Adjust the speed to the recommended setting for the bit. Then use the cutoff from Step 3 to set the drilling depth to $\frac{1}{8}$ " (3mm) less than the height of the tealight; this helps to accommodate the thickness of the decorative ring that you'll add to the top. To drill the hole, align the punched indentation of the workpiece with the spur of the Forstner bit, clamp the workpiece firmly, and drill the hole.



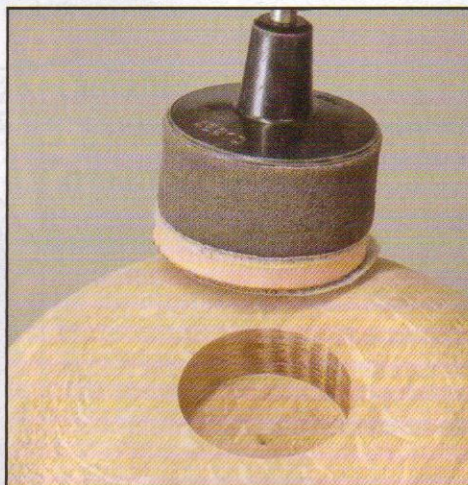
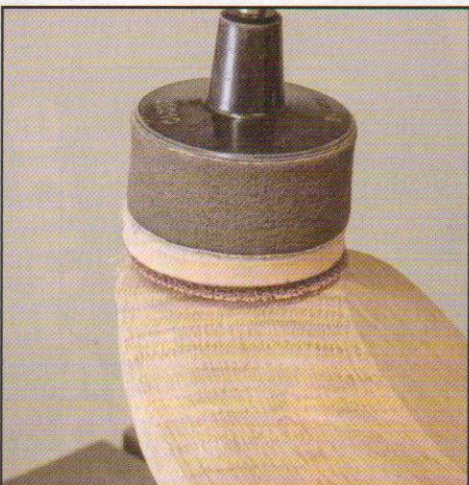
6

Mark the accent blank. Use a compass to draw a circle $2\frac{1}{8}$ " (5.4cm) in diameter on the redheart blank. Situate this circle at one end of the piece. This should leave enough wood for clamping when you drill. Deepen the center point of the circle with an awl, followed by a center punch. Make sure that the wood is backed solidly, secure it with two clamps to prevent spinning, and then use the Forstner bit to drill a hole through the wood. Set the drilled piece aside until Step 9.



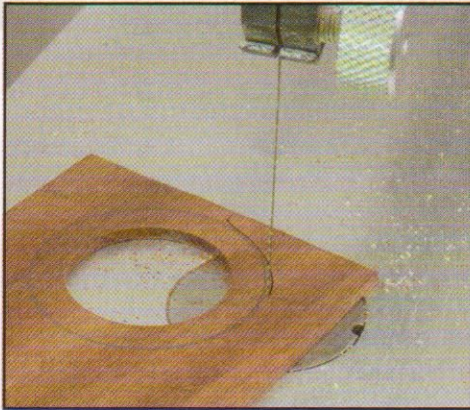
7

Stack the upper and lower pieces together. Keep the "T's" oriented. Check for spaces between the stacked pieces, sanding away any that appear using a 12" (30.5cm) shop-made sanding tile with 150-grit sandpaper. Glue the lower parts first, using wood glue; then add the upper piece. Clamp the assembly in a press and let it dry completely.



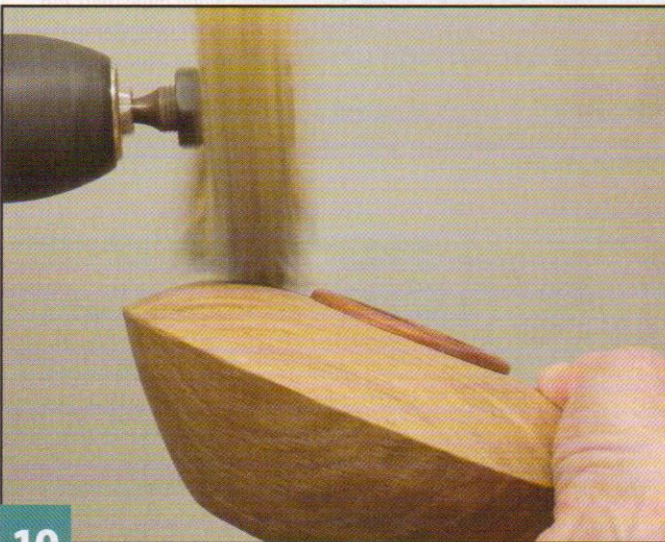
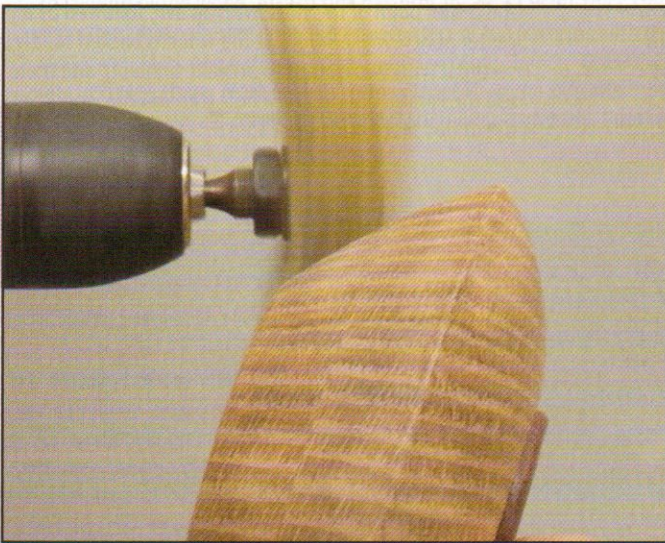
8

Smooth the outer edge and remove irregularities. Use a vertical belt sander. Use a pneumatic drum and coarse sleeve to shape the top part into a smooth curve. Then use a 2" (5.1cm) flexible pad sander and 80-grit disc to shape the bottom half. When the rough shaping is complete, sand the entire piece with the 2" (5.1cm) pad sander, working progressively through the grits in small increments until you reach 240. Soften the lower edge and edge of the circumference by hand-sanding.



9 Cut the circle drawn in Step 6.

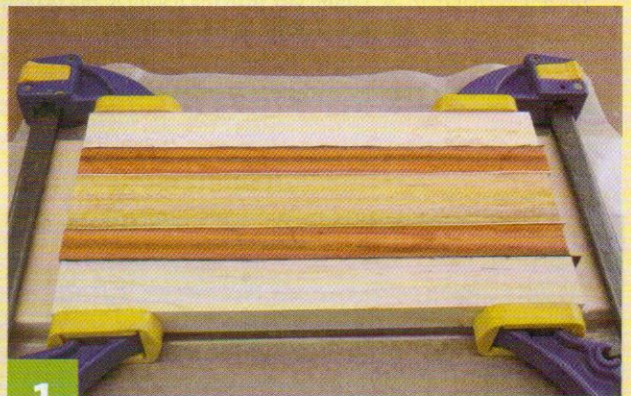
This completes the decorative center ring. Use a #2 blade and cut to the outside of the line, and then use a belt sander to sand to the line. Soften the upper outside edge with a pneumatic drum. Glue the ring in place with small drops of cyanoacrylate (CA) glue, inserting a tea light candle to check alignment. When the glue has set, soften the inside of the ring by hand. Check the entire piece for any bumps or rough areas.



10

Seal the tea light with a coat of shellac. When dry, smooth the surface by hand with 320-grit sandpaper, or use a 320-grit sanding mop. Apply several coats of gloss spray lacquer, rubbing between coats with 0000 steel wool or buffing with the sanding mop as needed.

ALTERNATE VERSION: STRIPED



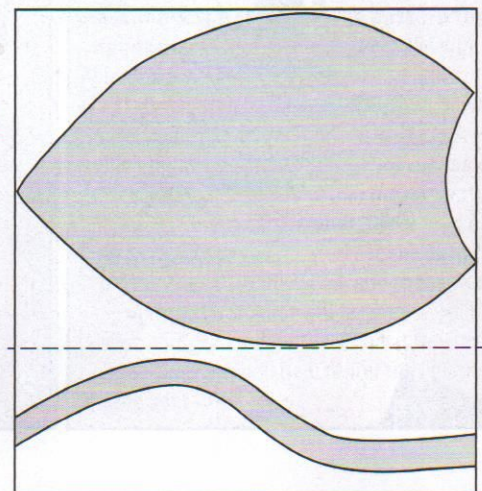
1

Glue up the strips. Use the following order: maple, black veneer, padauk, maple veneer, yellowheart, maple veneer, padauk, black veneer, maple. Clamp and let dry. Sand to $\frac{3}{4}$ " (1.9cm) thickness.

2

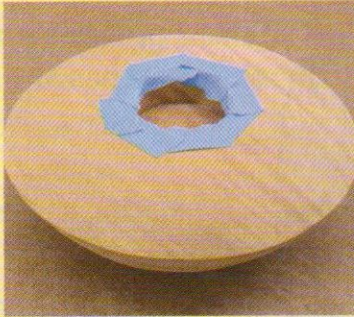
Draw a centerline down the yellowheart strip. Follow the instructions in Step 1 to attach the patterns and cut the blank. Follow Steps 2-10 as written, being careful to align the stripes precisely during glue-up. To prevent slippage, glue the parts of the lower section first; add the upper section once the lower section has set.

Flower Petal Pattern



ALTERNATE VERSION: FLOWER

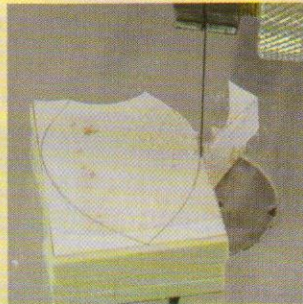
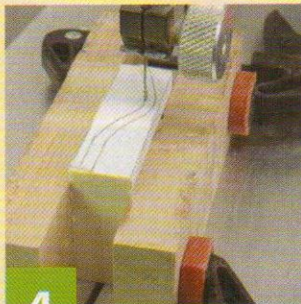
1 Follow the instructions in Steps 1 through 4, using $\frac{5}{8}$ " (1.6cm)-thick stock instead of $\frac{3}{4}$ " (1.9cm), as well as the appropriate pattern. In Step 5, set the drilling depth to about $\frac{5}{32}$ " (4mm) less than the height of the candle to accommodate the thickness of the petals. Drill the hole with the Forstner bit as directed.



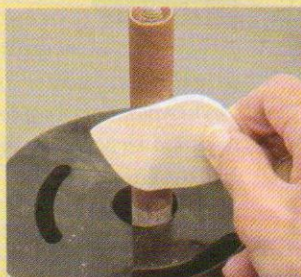
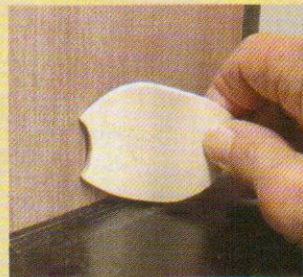
2 Follow the instructions in Steps 7 and 8, but leave about $\frac{1}{2}$ " (1.3cm) flat around the center hole.

This provides a gluing platform for the petals. Mask this area with blue painter's tape.

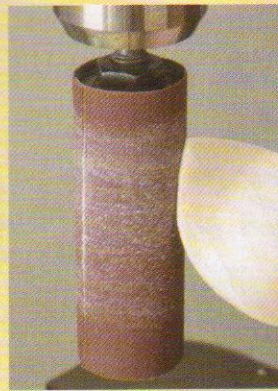
3 Follow the instructions in Step 10 to apply the finish. Then remove the blue painter's tape.



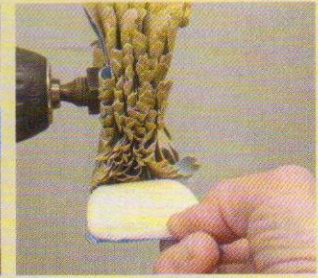
4 **Make the petals.** Attach one pattern to each of the five aspen blocks with repositionable adhesive. Using side supports, cut the narrow face first. Tape the pieces together with packaging tape, turn the blank 90°, and then cut the wide face.



5 **Carefully rough shape each petal.** Use the belt and spindle sanders.



6 **Refine the shape and surface of each petal.** Use a small pneumatic drum chucked into a drill press. Sand progressively through the grits to 220. *Note: The bottom gluing area of each petal should be about $\frac{1}{8}$ " (3mm) thick, and the curved upper parts about $\frac{3}{32}$ " (2.5mm). Round-over the upper faces of the curved edges for a delicate appearance.*



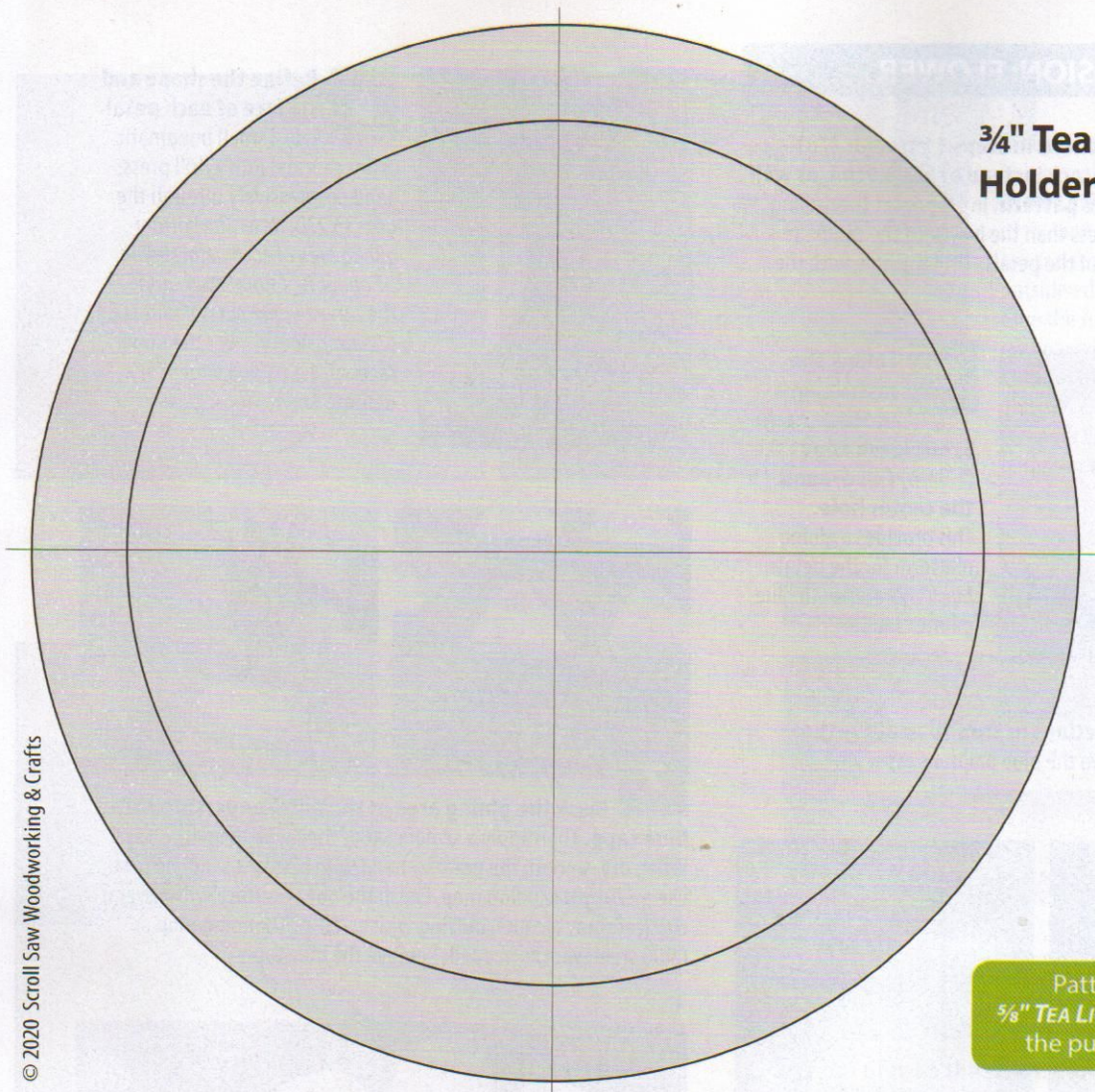
7 **Mask the gluing area of the petal underside with blue tape.** Then apply a sealer coat of shellac to the entire petal. When dry, smooth the petal by hand with 320-grit sandpaper or use a 320-grit sanding mop. Finish the upper surface with several coats of spray lacquer, buffing with a 320-grit sanding mop or 0000 steel wool as needed. Remove the blue tape.



8 **Add finishing touches to the petals.** Rub the gluing area of each one against a sanding tile to ensure that the surface is flat and free of finish. Then attach the petals; I used loops of masking tape to position them around the center hole. Make sure they don't protrude into the opening. Insert a tea light candle to check positioning, and then remove it. Working one petal at a time, remove the tape loop, apply CA glue to the underside with a toothpick, replace the petal, and hold down firmly until it maintains its position. Insert the tea light candle briefly after each petal is glued but before it is set to correct positioning if necessary. Alternate petals to prevent dislodging the one just attached.

9 **Apply a light coat of lacquer to any visible unfinished areas.**

3/4" Tea Light Holder Pattern



Pattern for the
5/8" TEA LIGHT HOLDER is in
the pullout section.

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Materials & Tools

Materials

Solid color version:

- Oak, 3/4" (1.9cm) thick: body, 6" x 12" (15.2cm x 30.5cm)
- Redheart, 1/8" (3mm) thick: center ring, 3" x 4" (7.6cm x 10.2cm)

Striped version:

- Yellowheart, 13/16" (2.1cm) thick: 1 9/16" x 12" (4cm x 30.5cm)
- Padauk, 13/16" (2.1cm) thick: 2 each 1 5/16" x 12" (2.4cm x 30.5cm)
- Maple, 13/16" (2.1cm) thick: 2 each 1 1/4" x 12" (3.2cm x 30.5cm)
- Maple, 1/8" (3mm) thick: center ring, 3" x 4" (7.6cm x 10.2cm)
- Maple veneer: 2 each 13/16" x 12" (2.1cm x 30.5cm)
- Dyed black veneer: 2 each 13/16" x 12" (2.1cm x 30.5cm)

Flower version:

- Mahogany, 5/8" (1.6cm) thick: 6" x 12" (15.2cm x 30.5cm)
- Aspen, 3/4" (1.9cm) thick: 5 each 1 3/4" x 2 1/2" (4.4cm x 6.4cm)
- Tape: masking

All versions:

- Spray adhesive: repositionable
- Pencil
- Glue: wood, cyanoacrylate (CA)
- Shellac: spray
- Finish: spray gloss lacquer
- Steel wool: 0000
- Sandpaper: assorted grits
- Tape: packaging, blue painter's
- Candles: tealight

Tools

- Drill press with bits: 1 1/16" (40mm) Forstner (or 1/16" (2mm) larger than tea light dia.)
- Rotary tool with #54 wire bit
- Scroll saw blades: #2 and #7 skip-tooth, #7 polar (for petals)
- Ruler
- Press or clamps and boards (for gluing)
- Shop-made sanding tile (150-grit sandpaper attached to a flat tile)
- Sanders: pneumatic drum with assorted grit sleeves, 2" (5.1cm) flexible pad with assorted grit discs, spindle (for flower version), belt sander, sanding mop
- Awl
- Shop made angle drilling guide: 45°
- Center punch
- Compass

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



Carole Rothman of Pawling, N.Y., is a retired psychologist and college professor. She is

also an award-winning cake decorator. Visit Carole online at scrollsawbowls.blogspot.com. You'll find her books, *Creative Wooden Boxes* from the *Scroll Saw and Scroll Saw Wooden Bowls: Revised & Expanded Edition*, at foxchapelpublishing.com.

Colorful Cupcake Toppers

ScrollSchool
Family Workshop Project

Bring the egg hunt to the dessert table with these sweet decorations

By Charles Hand

This project is a fun alternative to the time-honored tradition of dying Easter eggs with the kids. After you cut the designs, gather the young artists in your family and ask them to paint each egg with their colors of choice. Their faces will light up when they see the eggs displayed on the dessert table at your family Easter gathering.

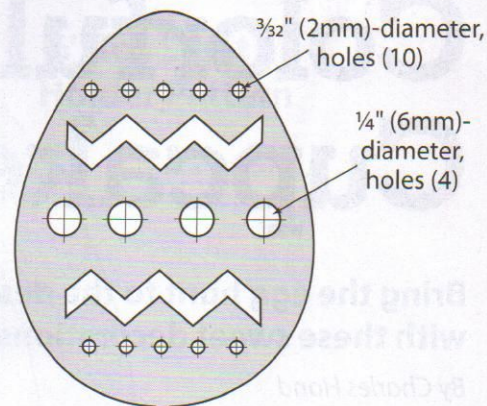


Prepping and Cutting

Sand the front and back of the blank with 180- and then 220-grit sandpaper. Blow off any dust or remove it with tack cloth. Attach removable Con-Tact® paper to the top side of the blank. Apply spray adhesive to the back of the pattern and let the glue set for approximately 1-2 minutes. Then attach the pattern to the Con-Tact paper. Remove any air bubbles. If you are stack-cutting, apply blue painter's tape around perimeter of the stack while holding the wood flat. Drill all required blade-entry holes and cut the frets. Then cut the perimeter of the design.

Sanding and Finishing

After making the cuts, remove the blue painter's tape from the perimeter of the stack and peel off the Con-Tact paper and pattern. Carefully sand all surfaces. Use needle files (optional) for those hard-to-reach places. Remove the sander dust with compressed air and finish as desired. I used slightly thinned acrylic paints in a palette of bright, springtime colors. Seal the eggs with a clear spray coat and allow them to dry completely.



Easter Egg Cupcake Topper Pattern

Optional Base

These versatile eggs can also become houseplant accents or a desktop decoration for your office. To make a base, drill holes in the wood of your choice (as shown on the pattern). Sand all surfaces and clean off the dust. Apply your finish of choice. Cut the sticks to various heights and insert them into the desired holes. Leave them as is or add some wood glue to make a more permanent fixture.



ON THE WEB Pattern for the optional base on our website.
scrollsawer.com

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Materials & Tools

Materials

- Baltic birch plywood, 1/8" (3mm) thick: 2" x 7 3/8" (5.1cm x 18.7 cm)
- Wood of choice, 7/8" (2.2cm) thick: base (optional), 10" x 2" (25.4cm x 5cm)
- Sandpaper: 180-, 220-grit
- Con-Tact® removable adhesive creative covering
- Tape: blue painter's
- Spray adhesive, such as Elmer or 3M Super 77
- Acrylics: various colors
- Clear spray lacquer (optional)
- Cyanoacrylate (CA) glue

Tools

- Scroll saw blades: #3 or #5 reverse-tooth flat blades
- Drill press with bits: 1/16" (2mm) (pilot holes for larger cuts), 3/32" (2.5mm), 9/64" (4mm), 1/4" (6mm)
- Palm sander: fine grit
- Tack cloth
- Needle files (optional)
- Air compressor (optional)
- Paintbrushes: assorted

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



Charles Hand is retired from a career in electrical/mechanical design, graphic arts, and senior project management. He enjoys intarsia, fretwork, segmentation, inlay, and just about everything there is to cut with a scroll saw. Charles has won best of show and several other awards for his work and designs at local craft and woodworking shows. For more information and a tutorial on Charles' Con-Tact® paper method and framing technique, or for more of his patterns, visit scrollsawart4u.weebly.com.

Mini Skip Loader

Movable parts and solid build make this tough little toy a playroom essential

By Brad Anderson

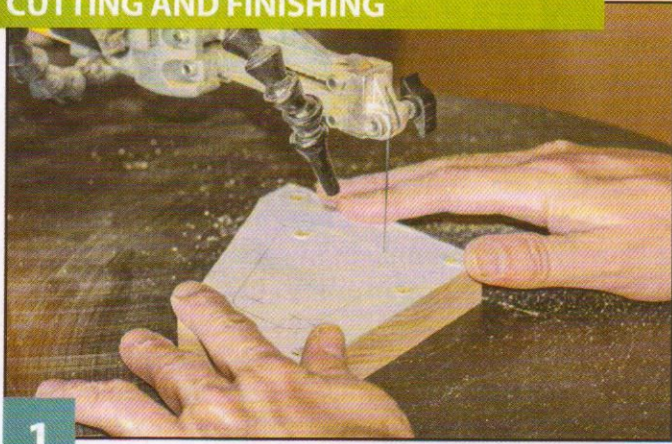
Don't let its size fool you. This little skip loader is designed to handle dirt, grime, and rough play, just like on any construction site. It includes a strong arm made from two pieces of wood, and by using a table saw, you can make the entire thing from $\frac{3}{4}$ " (1.9cm)-thick lumber. This cuts down on having to manage multiple thicknesses, so you can spend less time at the store and more time in the workshop.



Getting Started

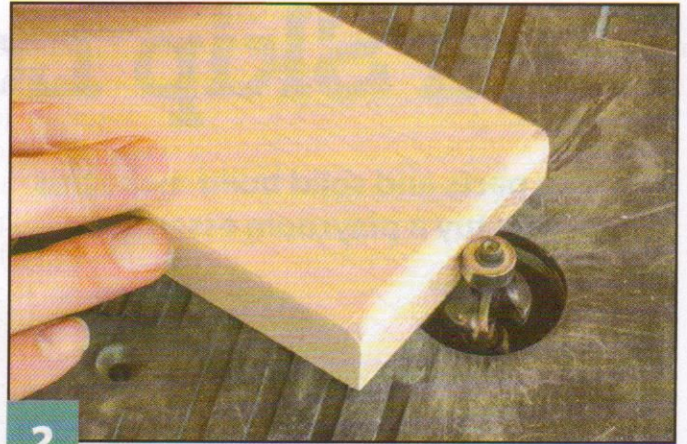
Sand the blanks with 150-grit sandpaper and then cover them with blue painter's tape. Photocopy the patterns and attach them to the surface of the tape with spray adhesive. *Note: for the square or rectangular pieces (dimensions in the Parts List) and rabbets, a table saw is necessary.*

CUTTING AND FINISHING



1

Drill the holes for the cab sides. Use a $\frac{1}{4}$ " (6mm)-dia. bit. Mark and drill $\frac{7}{32}$ " (5.5mm) holes in the chassis and engine. Then cut the cab sides, engine, and chassis. *Note: I made the engine by gluing up two pieces of $\frac{3}{4}$ " (1.9cm) lumber and cutting the 45° angle on a band or table saw.*



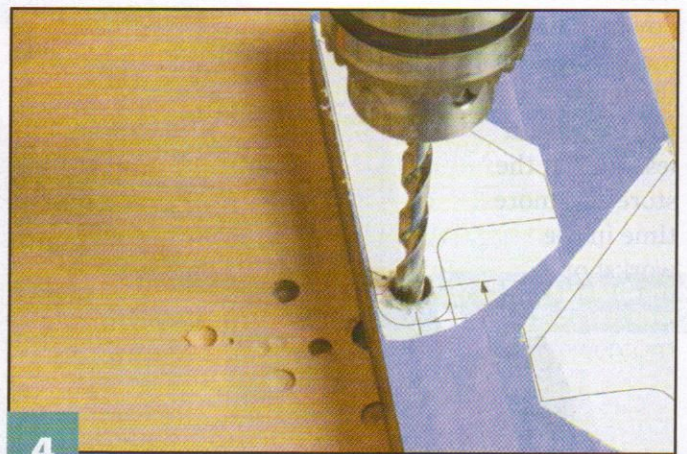
2

Profile the blanks for the cab front and roof. Use a $\frac{1}{4}$ " (6mm) roundover bit in a router. (You can also use a belt sander or pneumatic drum.) Then cut the cab front, roof, and back.



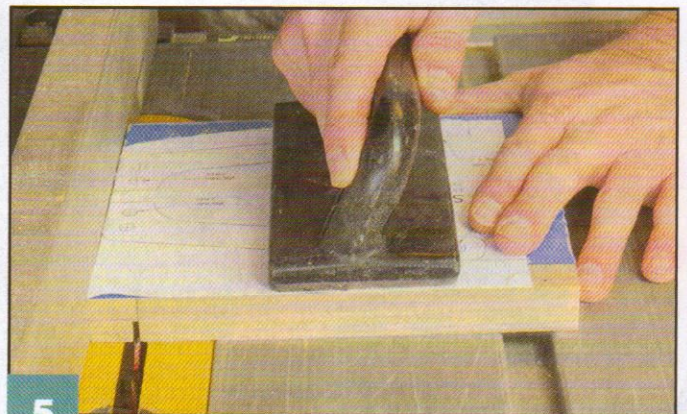
3

Assemble the cab. Glue and clamp the cab pieces and chassis together. Once dry, drill $\frac{1}{4}$ " (6mm) assembly dowel holes $1\frac{1}{4}$ " (3.2cm) deep in the areas indicated on the diagram. Cut a $\frac{1}{4}$ " (6mm)-dia. dowel into $1\frac{3}{8}$ " (3.5cm)-long pieces and insert them into the holes. (You may have to sand the dowels down.) Sand the surface smooth with 150-grit sandpaper. Then glue the engine to the back of the cab and chassis.



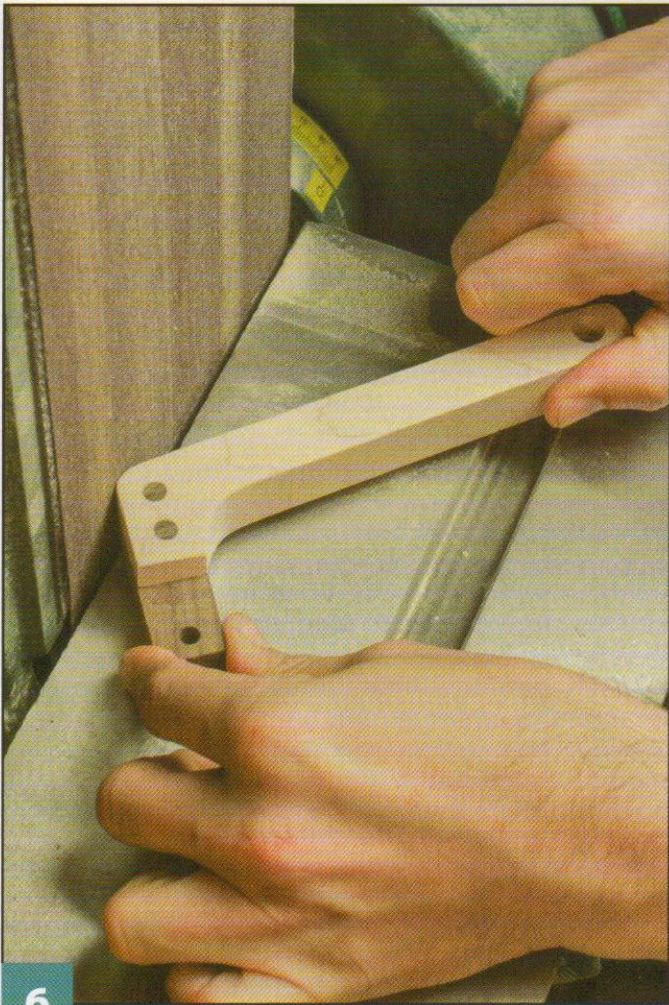
4

Drill the holes for the shovel parts. Use a $\frac{1}{4}$ " (6mm)-dia. bit for the fronts of the arms. Then drill $\frac{3}{8}$ " (1cm) holes in the shovel sides and backs of the arms, going only halfway through the blank. Drill $\frac{1}{4}$ " (6mm) holes in the center of the $\frac{3}{8}$ " (1cm) holes through the shovel sides, going all the way through the blank.



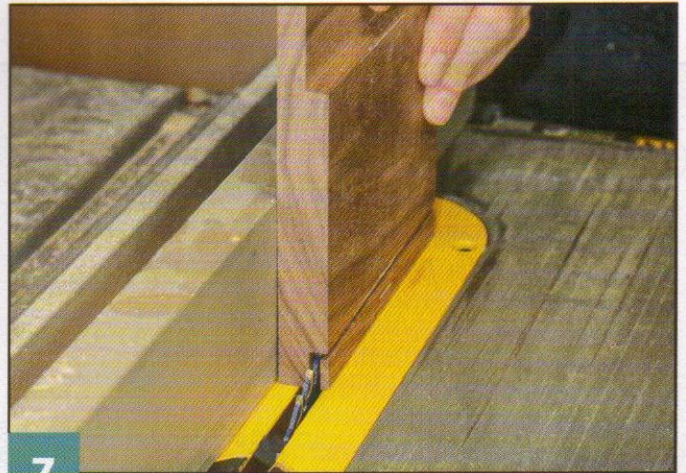
5

Cut the arm grooves. Use a table saw. Then cut out the scoop arms and shovel sides. Drill $\frac{7}{32}$ " (5.5mm) holes in the lower arm blank and then cut the lower arms.



6 **Glue the lower arms into the upper arm grooves.**

Note: The holes on the lower arms face outside. Cut four 1 1/8" (2.9cm) pieces from the 1/4" (6mm) dowel and insert them into the dowel holes. Sand the surface of each arm flush; I used 150-grit sandpaper in a belt sander.



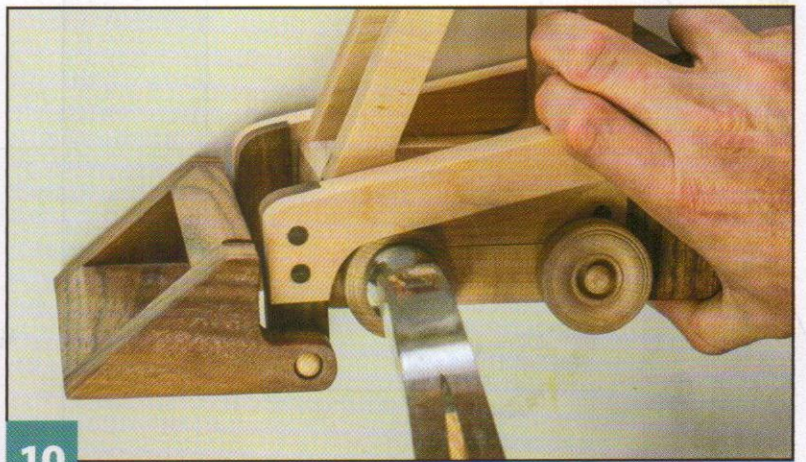
7 **Cut the shovel groove details.** Use a table saw. Cut the shovel bottom groove detail on one side and the shovel top groove detail on the other. Then cut the pieces to size. *Note: Use a push stick as needed for safety.*



8 **Dry fit the arms to the body.** Then fit the shovel bottom and back assembly between the arms. Trim the assembly if needed.

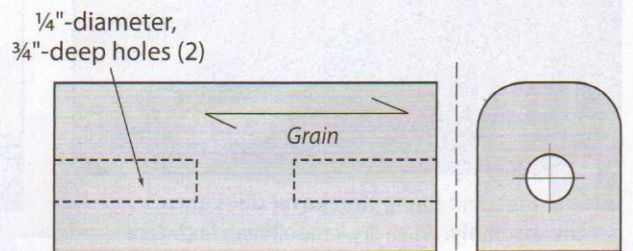
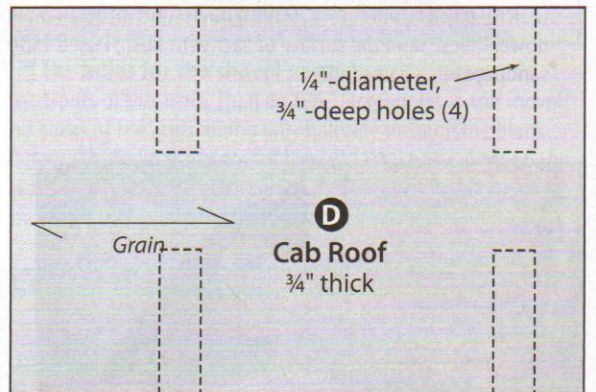
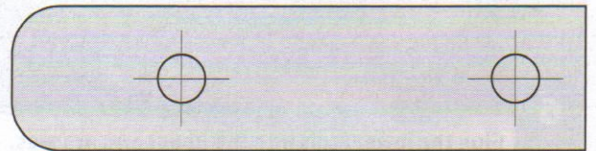
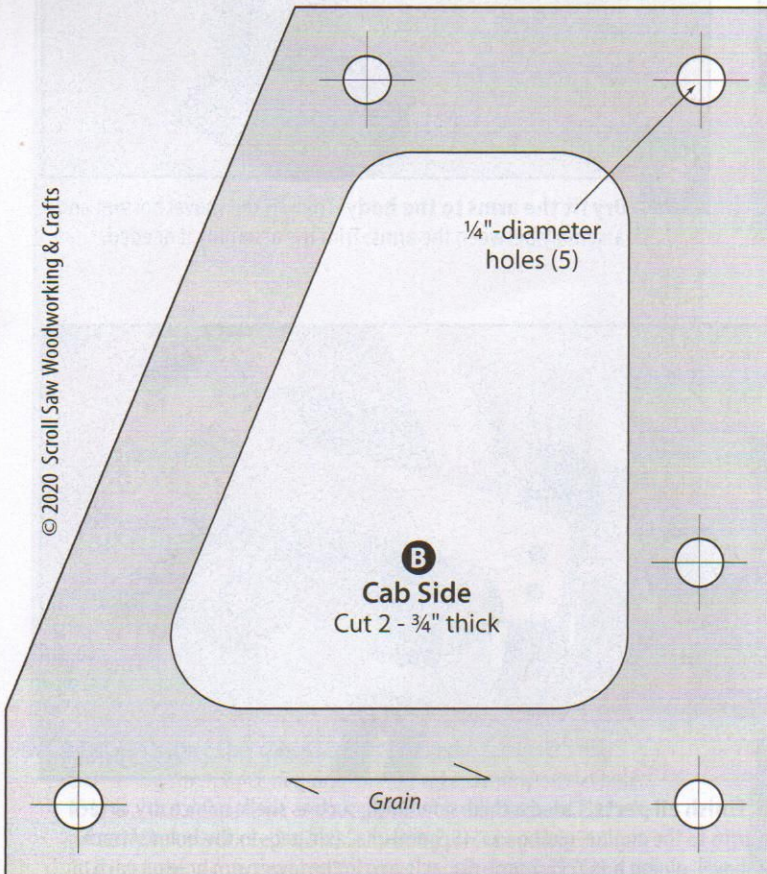
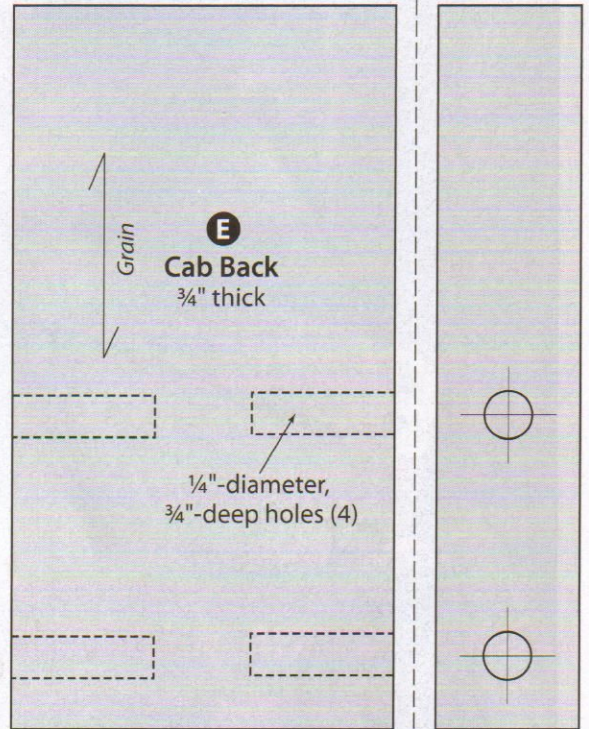
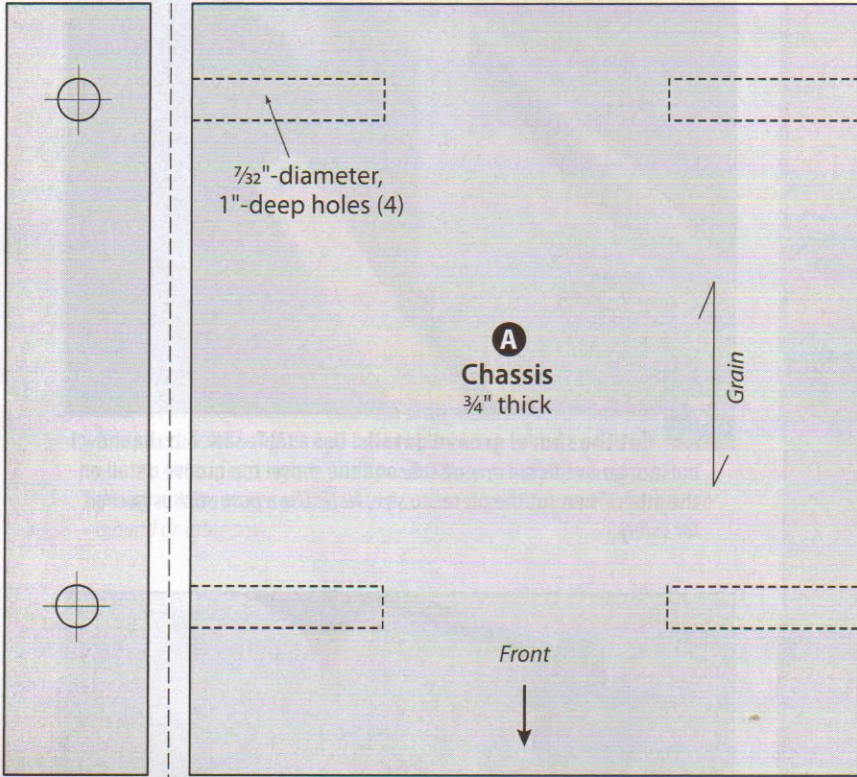


9 **Glue and clamp the shovel sides onto the assembly.** When dry, sand all sides flush with 220-grit sandpaper, creating bevels in the shovel bottom and back. Round the edges slightly. Use the belt sander.



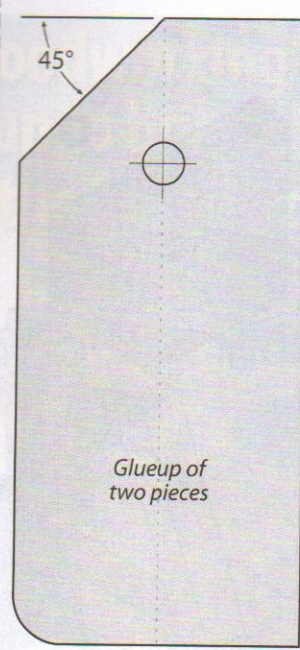
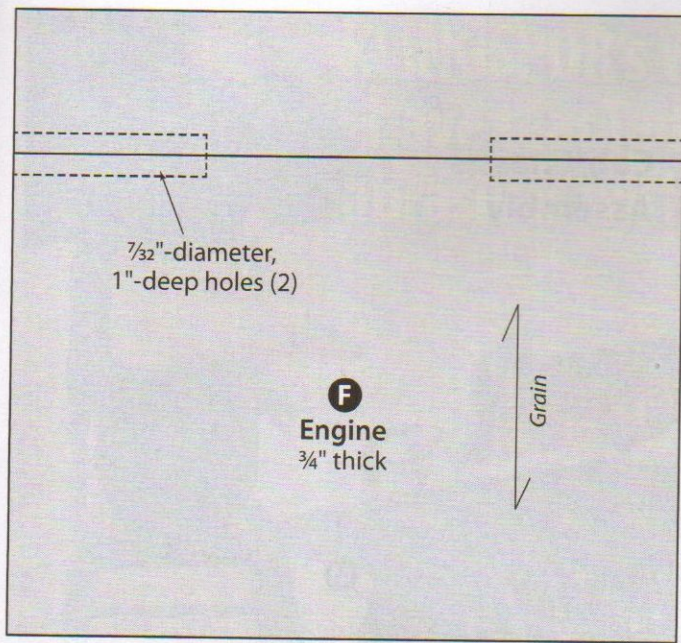
10 **Finish all parts.** I used a child-safe finish, such as shellac. Once dry, attach the arms to the engine, gluing 7/32" (5.5mm)-dia. axle pegs in the holes. Attach the shovel, gluing a 7/32" (5.5mm)-dia. axle peg in the lower arm hole on each side. You may need to cut the length down so the heads fit into the holes. Use a hammer to secure them, if necessary.

Mini Skip Loader Patterns

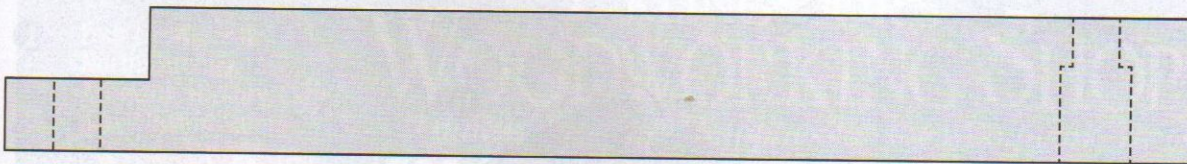
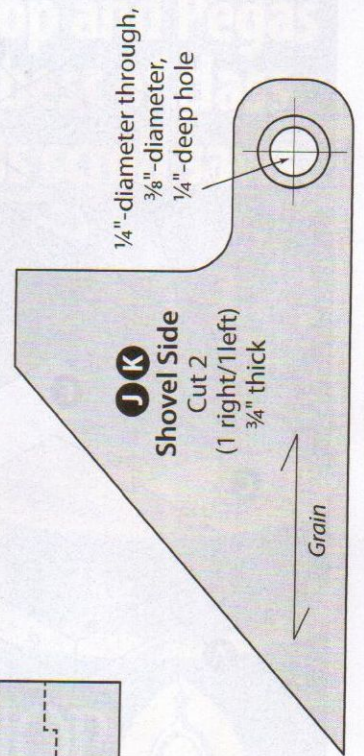


C
Cab Front - 3/4" thick

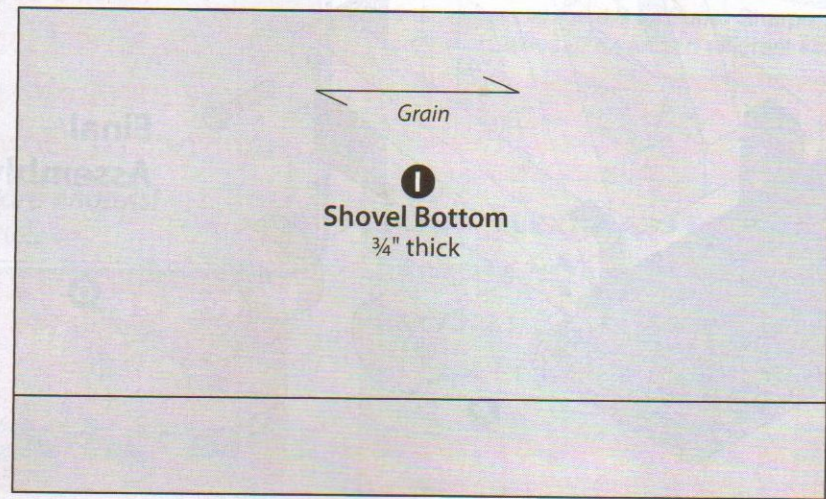
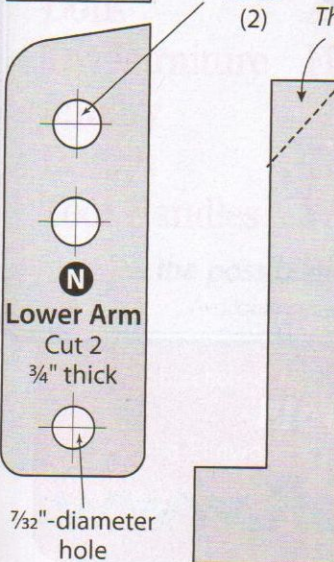
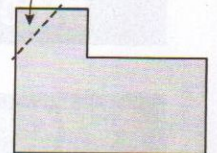
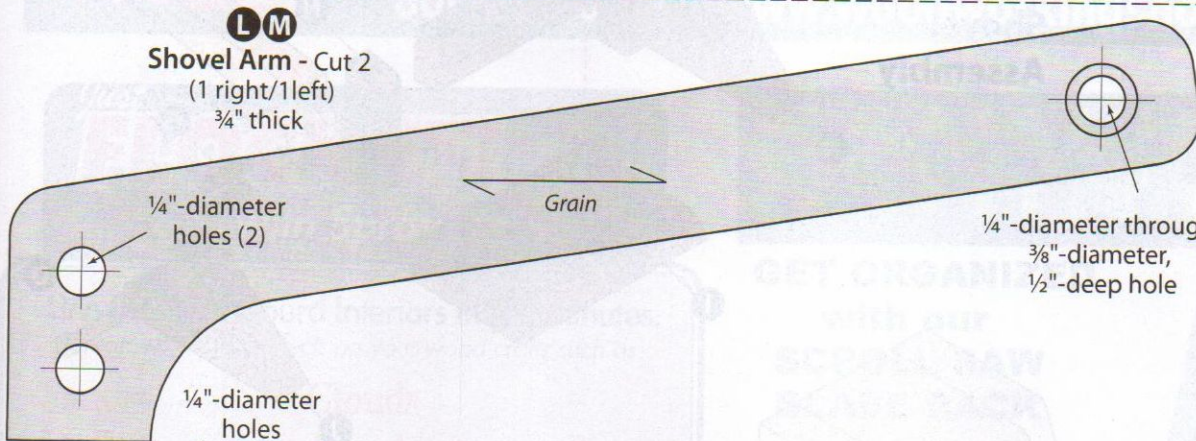
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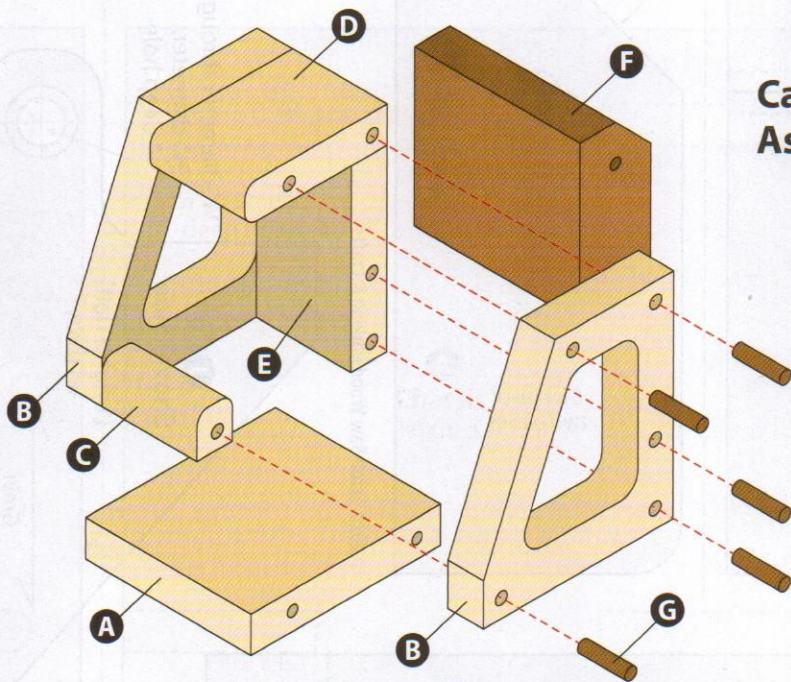
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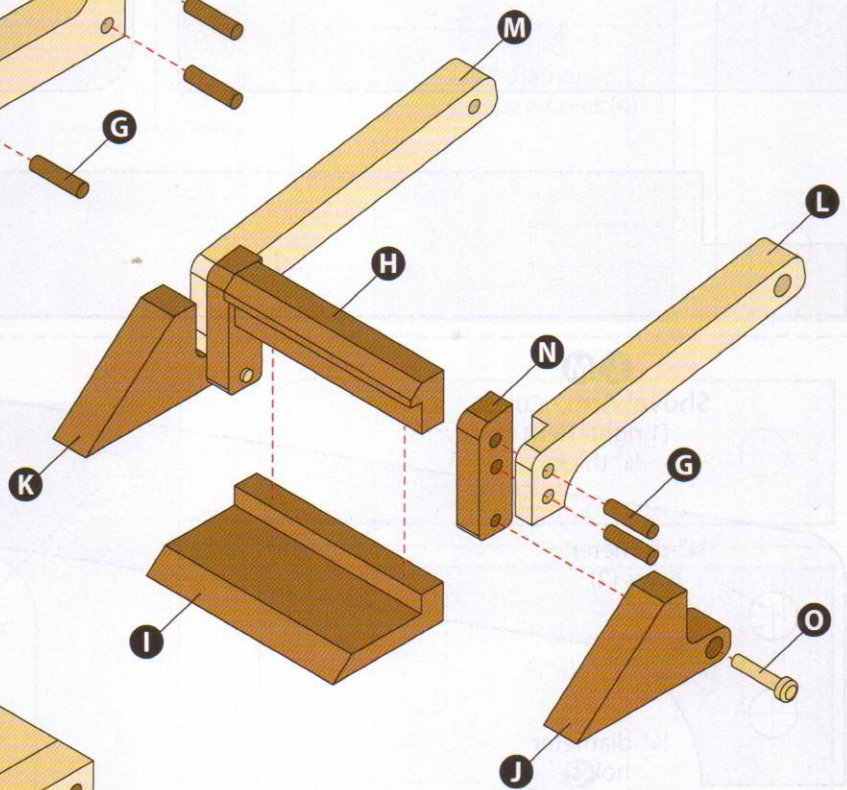
This part sands
off in Step 9



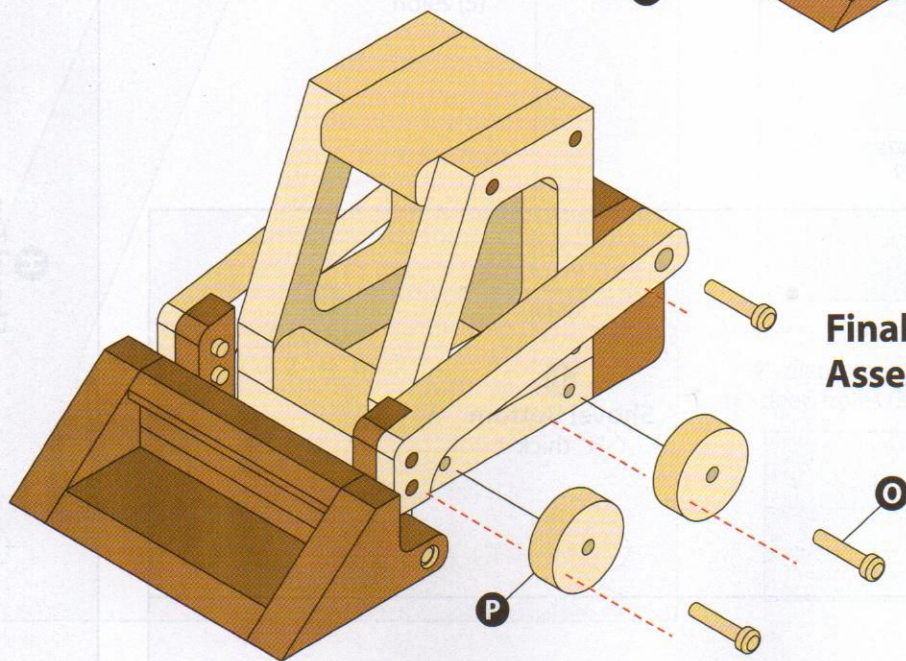
Cab/Chassis Assembly



Shovel Assembly



Final Assembly



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Parts List

	Part	Quantity	Materials	Finished Dimensions	Presentation
A	Chassis	1	Maple, 3/4" (1.9cm) thick	3 1/2" x 4" (8.9cm x 10.2cm)	Pattern
B	Cab Sides	2	Maple, 3/4" (1.9cm) thick	4" x 4 1/2" (10.2cm x 11.4cm)	Pattern
C	Cab Front	1	Maple, 3/4" (1.9cm) thick	7/8" x 2" (2.2cm x 5.1cm)	Pattern
D	Cab Roof	1	Maple, 3/4" (1.9cm) thick	2" x 3" (5.1cm x 7.6cm)	Pattern
E	Cab Back	1	Maple, 3/4" (1.9cm) thick	2" x 3 3/4" (5.1cm x 9.5cm)	Pattern
F	Engine	2 (glueup)	Walnut, 3/4" (1.9cm) thick	3 1/4" x 3 1/2" (8.3cm x 8.9cm)	Pattern
G	Assembly Dowels	14	Walnut, 1/4" (6mm)-dia.	Cut to fit	Dimensions
H	Shovel Top	1	Walnut, 3/4" (1.9cm) thick	1" x 4 1/4" (2.5cm x 10.8cm)	Pattern
I	Shovel Bottom	1	Walnut, 3/4" (1.9cm) thick	2 1/2" x 4 1/4" (6.4cm x 10.8cm)	Pattern
J	Shovel Sides	2	Walnut, 3/4" (1.9cm) thick	1 3/4" x 3 1/2" (4.4cm x 8.9cm)	Pattern
K					
L	Shovel Arms	2	Maple, 3/4" (1.9cm) thick	2 1/4" x 6 7/32" (5.7cm x 15.8cm)	Pattern
M					
N	Lower Arm	2	Walnut, 3/4" (1.9cm) thick	1/2" x 2 11/32" (1.3cm x 6cm)	Pattern
O	Axle Peg	8	7/32" (5.5mm)-dia.	1 1/2" (3.8cm) long	Dimensions
P	Wheels	4	1 1/2" (3.8cm)-dia.		Dimensions

Materials & Tools

Materials

All dimensions are exact; if desired, add extra clearance to each blank for ease of cutting

- Wood, such as maple, 3/4" (1.9cm) thick: cab sides, 2 each 4" x 4 1/2" (10.2cm x 11.4cm)
- Wood, such as maple, 3/4" (1.9cm) thick: cab front, roof, and back, 2" x 6 7/8" (5.1cm x 15.6cm)
- Wood, such as maple, 3/4" (1.9cm) thick: chassis, 3 1/2" x 4" (8.9cm x 10.2cm)
- Wood, such as maple, 3/4" (1.9cm) thick: shovel arms, 2 each 2 1/4" x 6 7/32" (5.7cm x 15.8cm)
- Wood, such as walnut, 3/4" (1.9cm) thick: lower arm, 2 each 1/2" x 2 11/32" (1.3cm x 6cm)
- Wood, such as walnut, 3/4" (1.9cm) thick: engine, glueup of two 3 1/4" x 3 1/2" (8.3cm x 8.9cm)
- Wood, such as walnut, 3/4" (1.9cm) thick: shovel sides, 2 each 1 3/4" x 3 1/2" (4.4cm x 8.9cm)
- Wood, such as walnut, 3/4" (1.9cm) thick: shovel bottom and top, 3" x 4 1/4" (7.6cm x 10.8cm)
- Wood dowel, 1/4" (6mm)-dia.: 24" (61cm) long

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

- Treaded wooden wheels, 1/2" (1.2cm) thick: 4 each 1 1/2" (3.8cm)-dia.
- Spray adhesive
- Tape: blue painter's
- Sandpaper: 150-, 220-grit
- Wood glue
- Axle pegs: 8 each 7/32" (5.5mm)-dia.
- Finish: clear shellac (or other child-safe finish)

Tools

- Scroll saw blades: #5 skip-tooth
- Table saw
- Band saw (optional)
- Router with roundover bit: 1/4" (6mm) radius
- Drill press with bits: 7/32" (5.5mm), 1/4" (6mm), 3/8" (10mm)
- Belt sander
- Hammer (optional)
- Clamps

SPECIAL SOURCES:

Treaded wooden wheels available from Bear Woods. Call toll-free 800-565-5066, or visit bearwood.com to order.



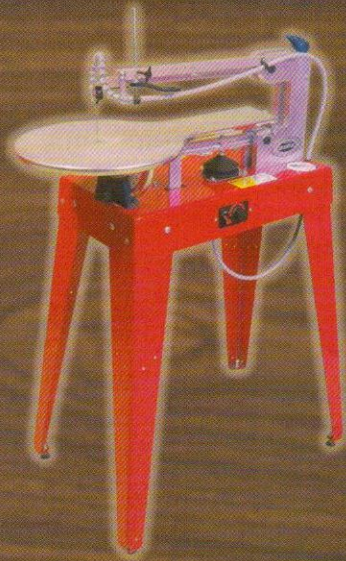
Brad Anderson has been a hobbyist woodworker for about 20 years. He started designing and building furniture but quickly ran out of places to put it.

After the birth of his first child, he discovered a love for toymaking and has been designing toys for about 4 years. He donates many of his creations to local toy drives. Contact Brad at sawdustsplinters.blogspot.com or see more of his work on Etsy at AllNaturalToyPlans.

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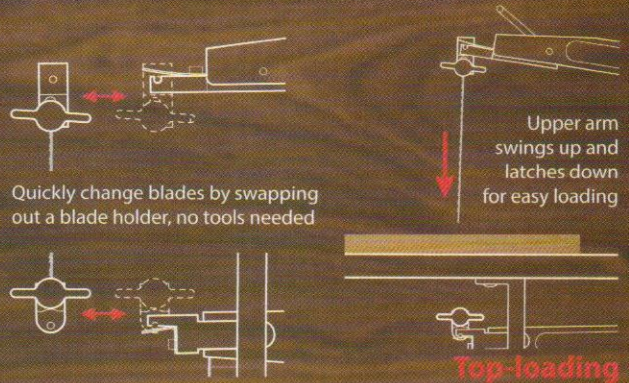
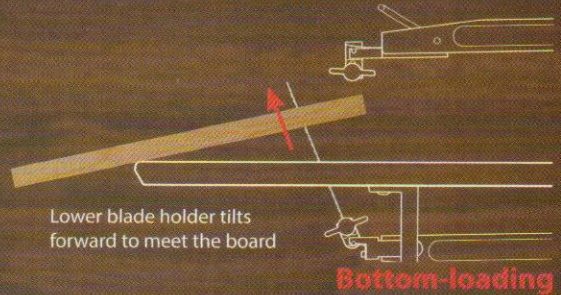
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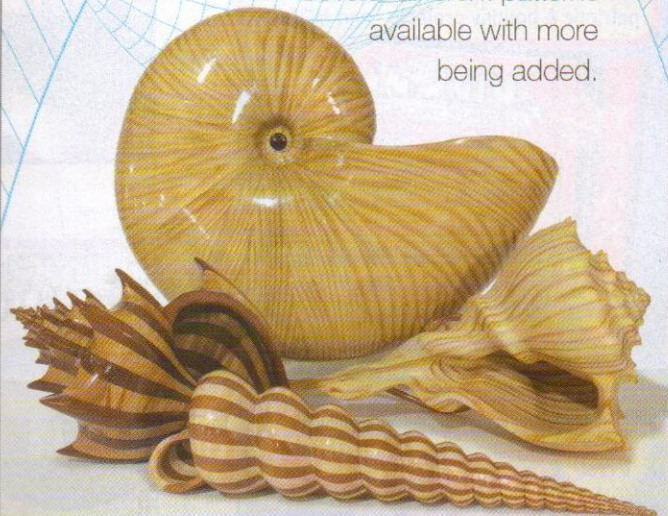


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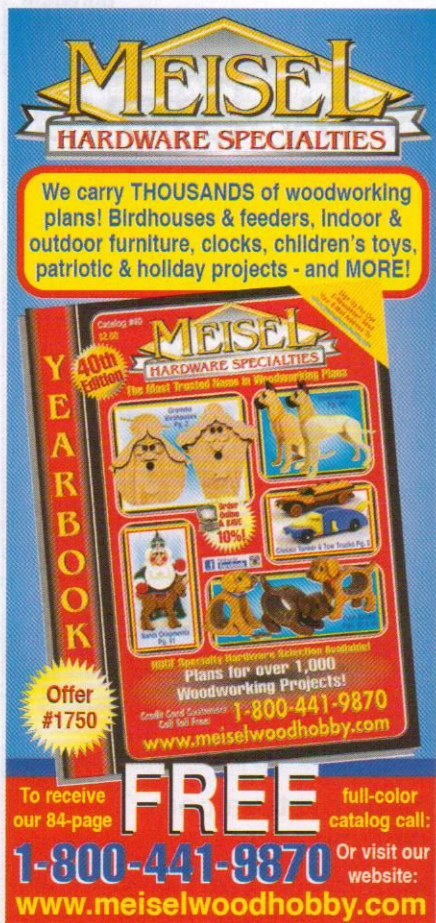
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Fox Hunt

Mellanie Boone of Lock Haven, Pa., and Linda Matosin of Lakeland, Fla., were randomly drawn from the participants who located the fox in our last issue (Winter 2019, Issue #77). The fox was hiding in the lead photo in Anna Bondoc's article, "Gift Wine Tags", on page 43.

Find the fox in this issue, and tell us the page number and location. Two readers randomly selected from all correct replies will receive a \$25 Fox Chapel Publishing gift certificate. Entries must be received by February 20, 2020, to be eligible. Note: The contest fox is an outline drawing that would face left if his feet were on the "ground" (other foxes appearing in SSW&C don't count).

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



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As the son of a furniture maker, Vic Landry grew up with an appreciation for wood. Following in his father's footsteps, Vic studied carpentry and has been working with wood ever since. It's no surprise, then, that Vic sees potential in even the smallest scrap. His bold, modern piece is a declaration of love for the material that has given him many years of inspiration. *Note: While Vic provided patterns for the letters, there are no patterns for the rest of the project; that's up to you! Let your scraps guide you as you create your own piece of art.*

Getting Started

The letters come first for this project. Vic developed patterns to spell out "I LOVE WOOD," but you can customize the project to say whatever you want! (Patterns for the whole alphabet are available on our website.) Size the patterns up or down as desired. Once you've decided on your message and the size of your letters, assess your materials; the amount of scraps you have will determine how large the piece is. Vic used 22 different woods, including zebrawood, purpleheart, and teak, to fill a 24" (60.9cm) square backer board made from 1/4" (6mm) plywood. The letters are 3/8" (1cm) thick and the background pieces are 1/4" (6mm) thick, but you can adjust the thickness to your liking.

Cutting and Assembling

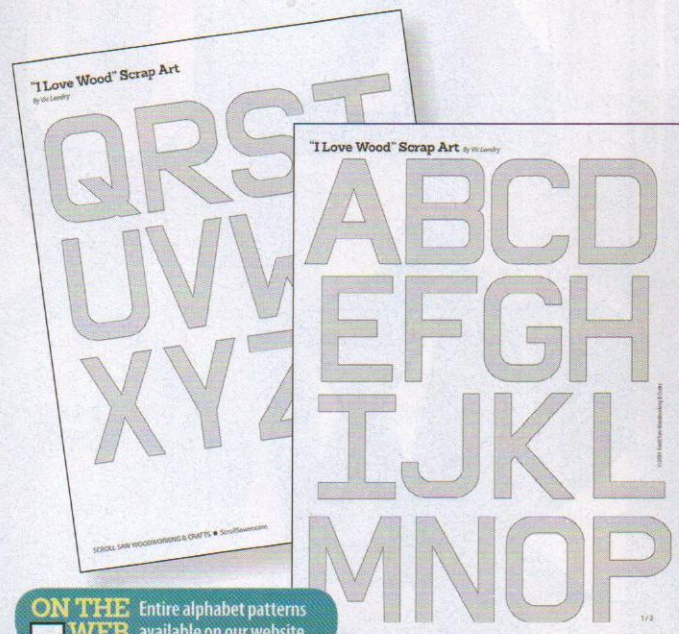
Start by cutting the letters. Cover your blanks with blue painter's tape. Attach the patterns to the tape with spray adhesive or a glue stick. Cut them using the appropriate blade based on your wood selection. Then temporarily fix the letters into the desired position on your backer board. Use double-sided tape.

Next comes the fun part! Select the scrap wood

that will fill in the areas in and around the letters and establish the shapes using the following method:

1. Trace the edge of the letter you are working around onto a piece of paper.
2. Use the traced edge as a pattern and use it to cut your selected scrap.
3. Check the fit against the letter. *Note: Leave the other sides of the scrap as is or cut them into your desired shape. You will use the free edges to create your next pattern.*
4. Temporarily fix your scrap piece to the backer board with double sided tape.
5. Repeat the process, working your way out from the letters toward the corners.

Keep going until you are satisfied with the size of your piece or until you run out of backer board. Shape the pieces, rounding the edges slightly on a flex drum sander. Finish each piece of scrap as desired and allow them to dry before fixing them to the backer with wood glue. Frame and display as desired; Vic made a custom frame from green poplar.



ON THE WEB Entire alphabet patterns available on our website.

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Materials & Tools

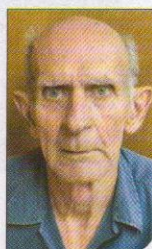
Materials

- Wood, varieties of your choice, 3/8" (1cm) thick: letters, sized to fit
- Wood, varieties of your choice, 1/4" (6mm) thick: background, sized to fit
- Plywood, 1/4" (6.4mm) thick: backer, 24" (60.9cm) square (or dimensions of your choice)
- Paper (to make your patterns)
- Spray adhesive or glue stick
- Wood glue
- Tape: double sided, blue painter's
- Finish, such as clear gel varnish

Tools

- Scroll saw with blades of your choice
- Sander: flex drum

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



Vic Landry of New Iberia, La., is always building something in his home workshop! In 2000, he bought a scroll saw and started making pieces that were both attractive and challenging to cut. Now retired from a career as a construction supervisor in the industrial field, Vic designs his own scroll saw patterns, making artwork and gifts for friends. This is his first contribution to Scroll Saw Woodworking & Crafts.

“I Love Wood” Scrap Art



Don't let those beautiful scraps go to waste; create a custom masterpiece!

*By Danielle Schagrin
Design by Vic Landry*

Vic used 22 wood varieties on his scrap art piece, including zebrawood, purpleheart, mahogany, and teak.

(Continued on page 71)

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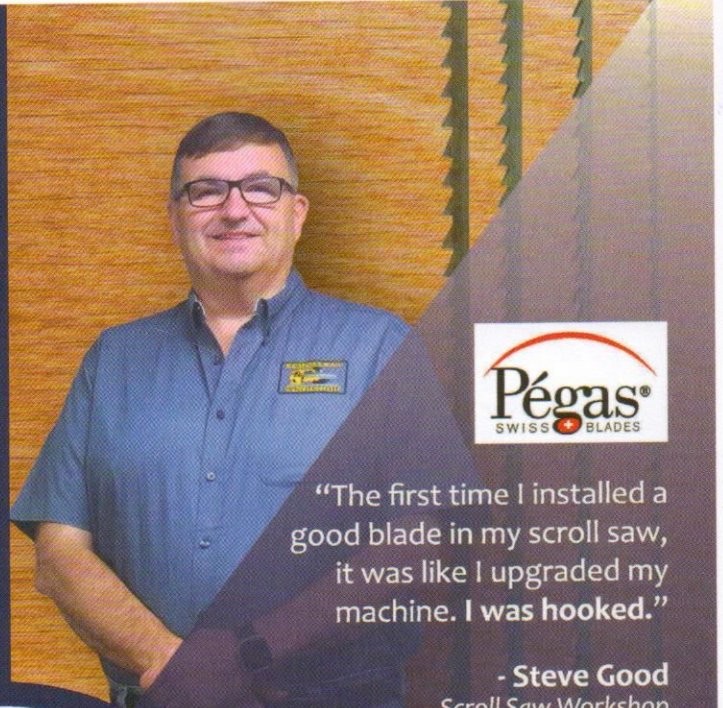
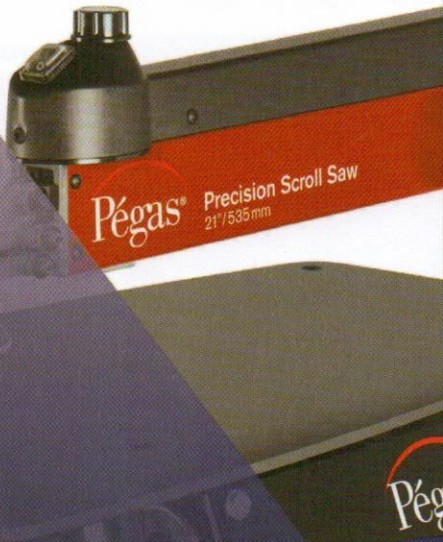
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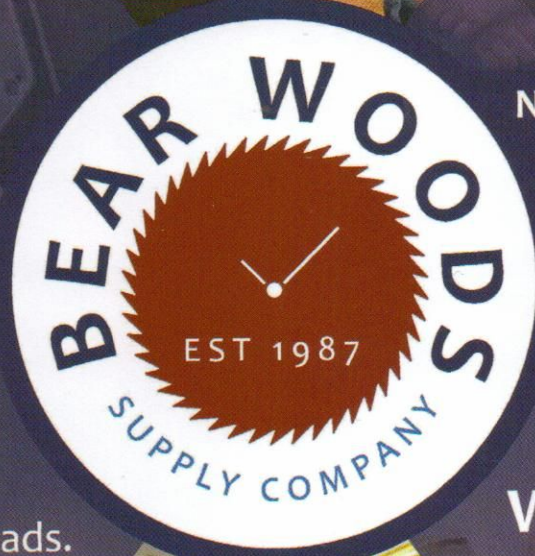
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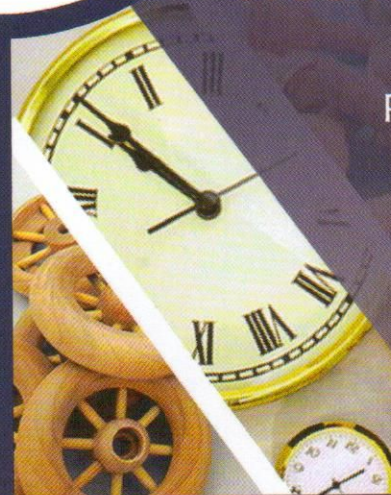
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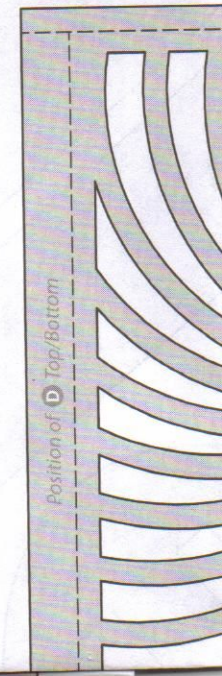
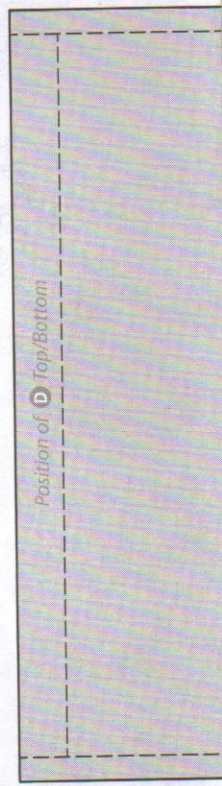
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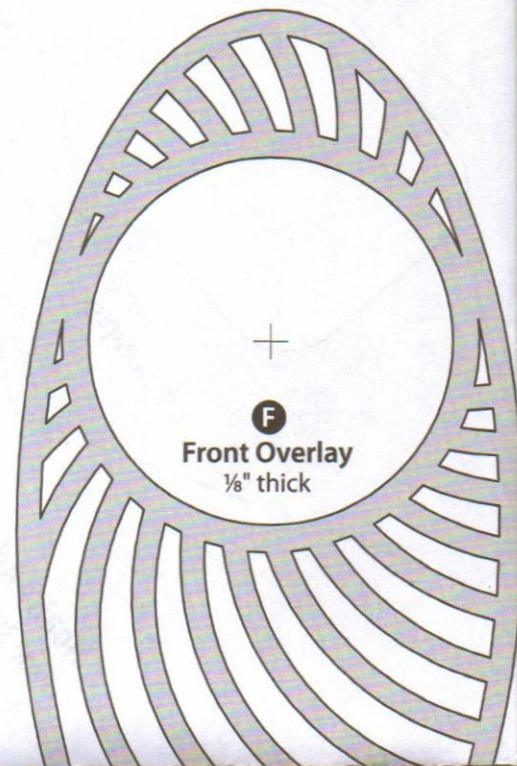
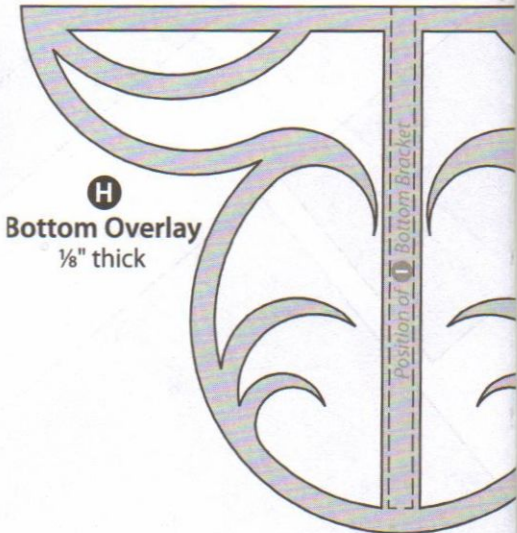
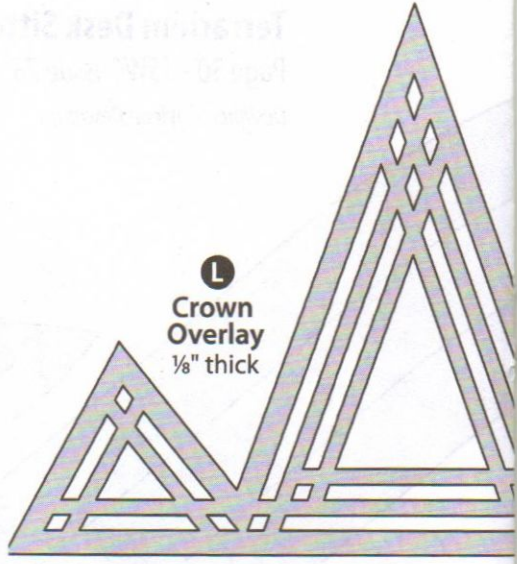
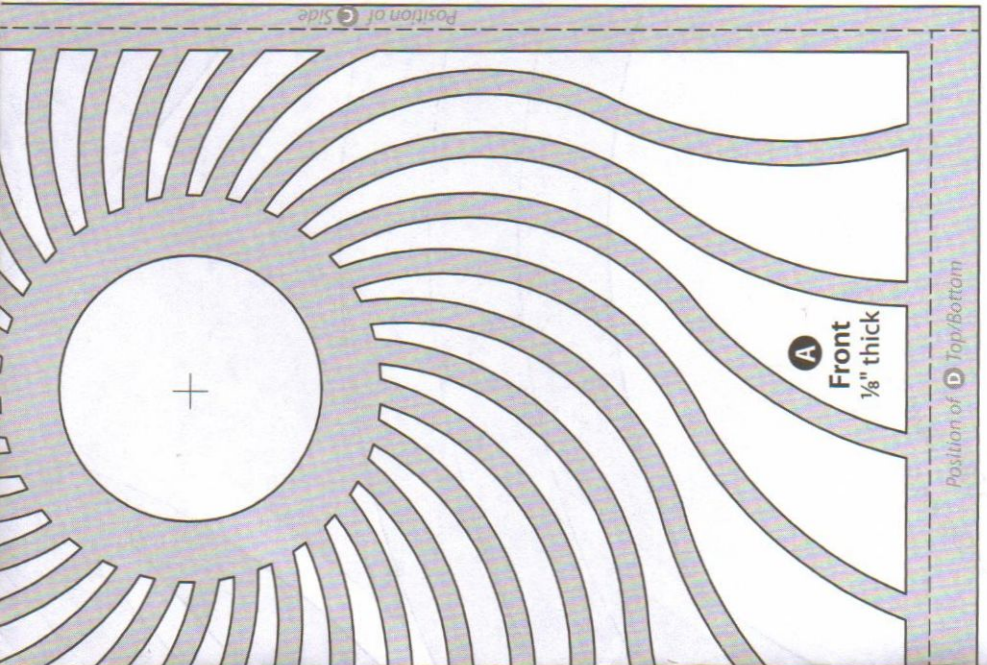
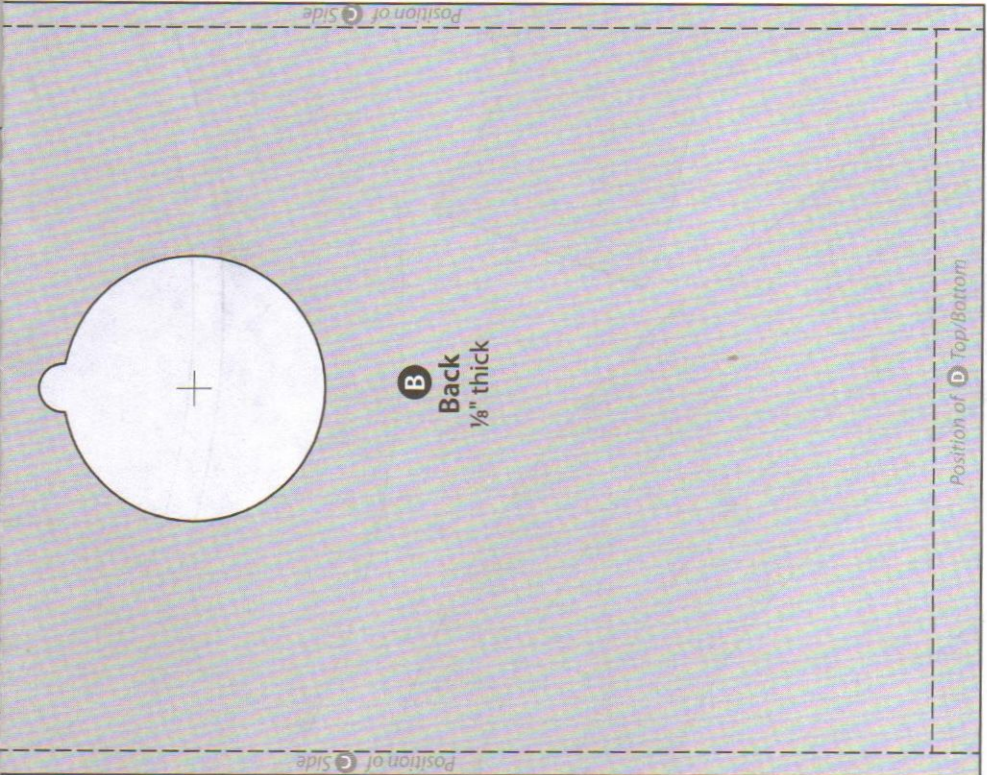
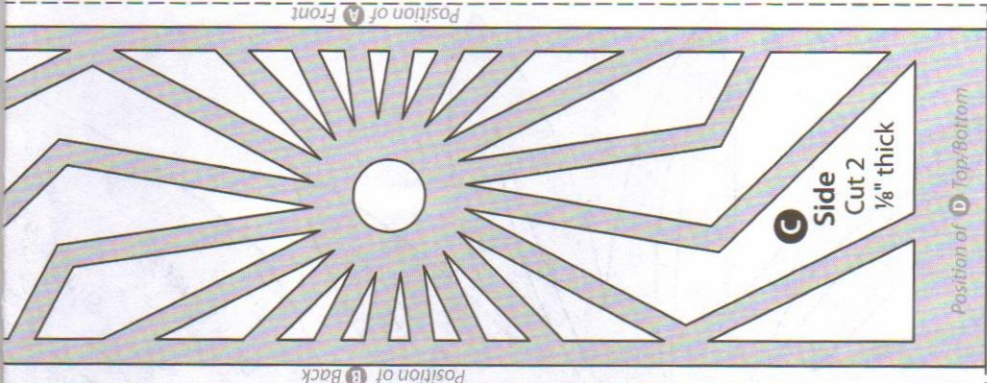


Kitten Fretwork

Page 48 - SSWC Issue 78

Designer: Charles Hand



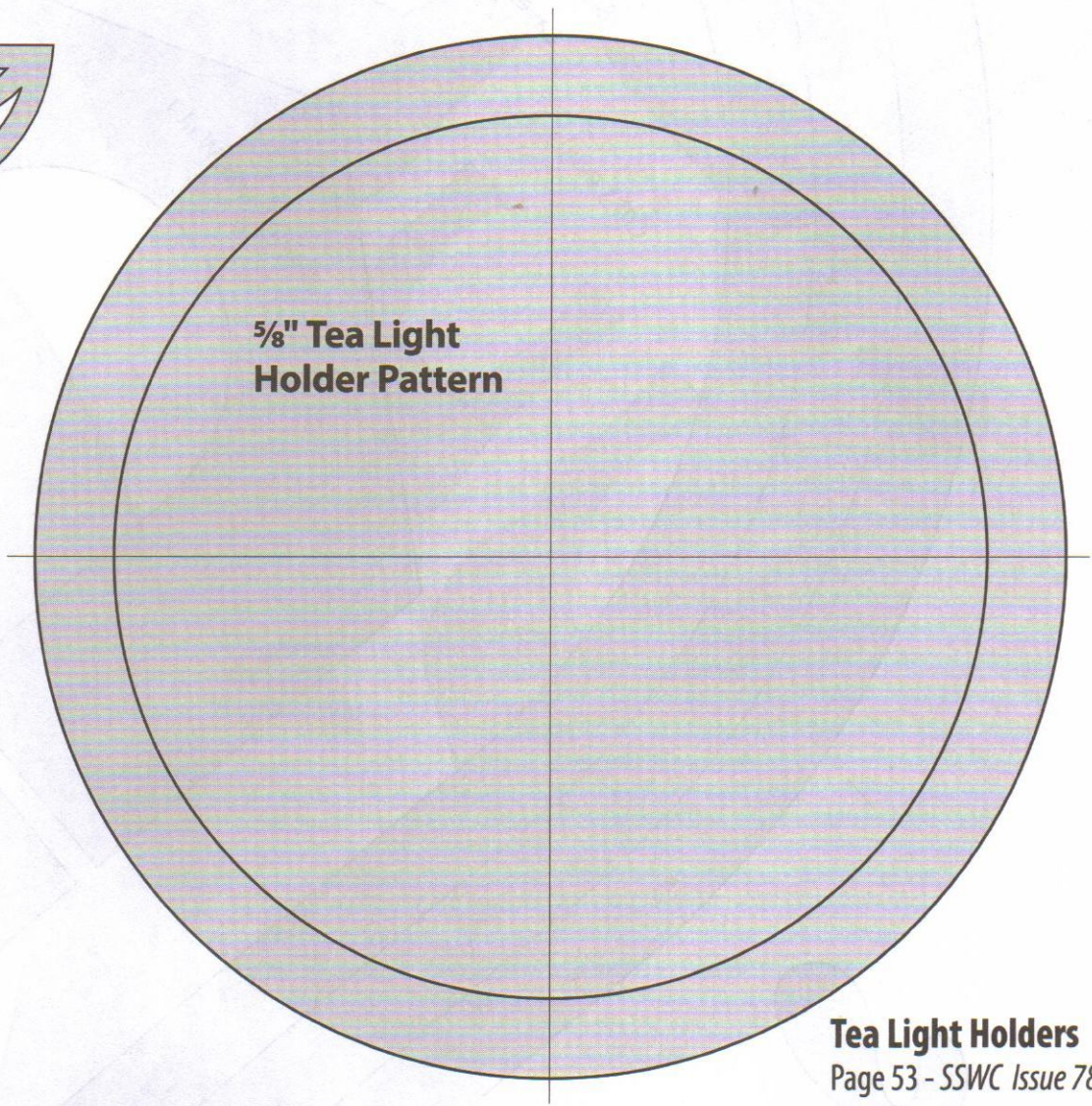
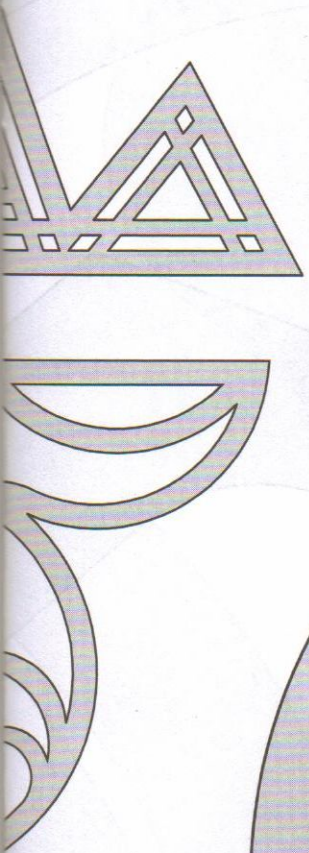


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Art Deco Mini Clock	25	Kitten Fretwork.....	48
Terrarium Desk-Sitter	30	Dog Walker's Peg Rack.....	50
Ark Animals.....	38	Tea Light Holders	53

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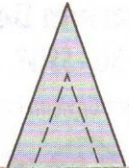


**5/8" Tea Light
Holder Pattern**

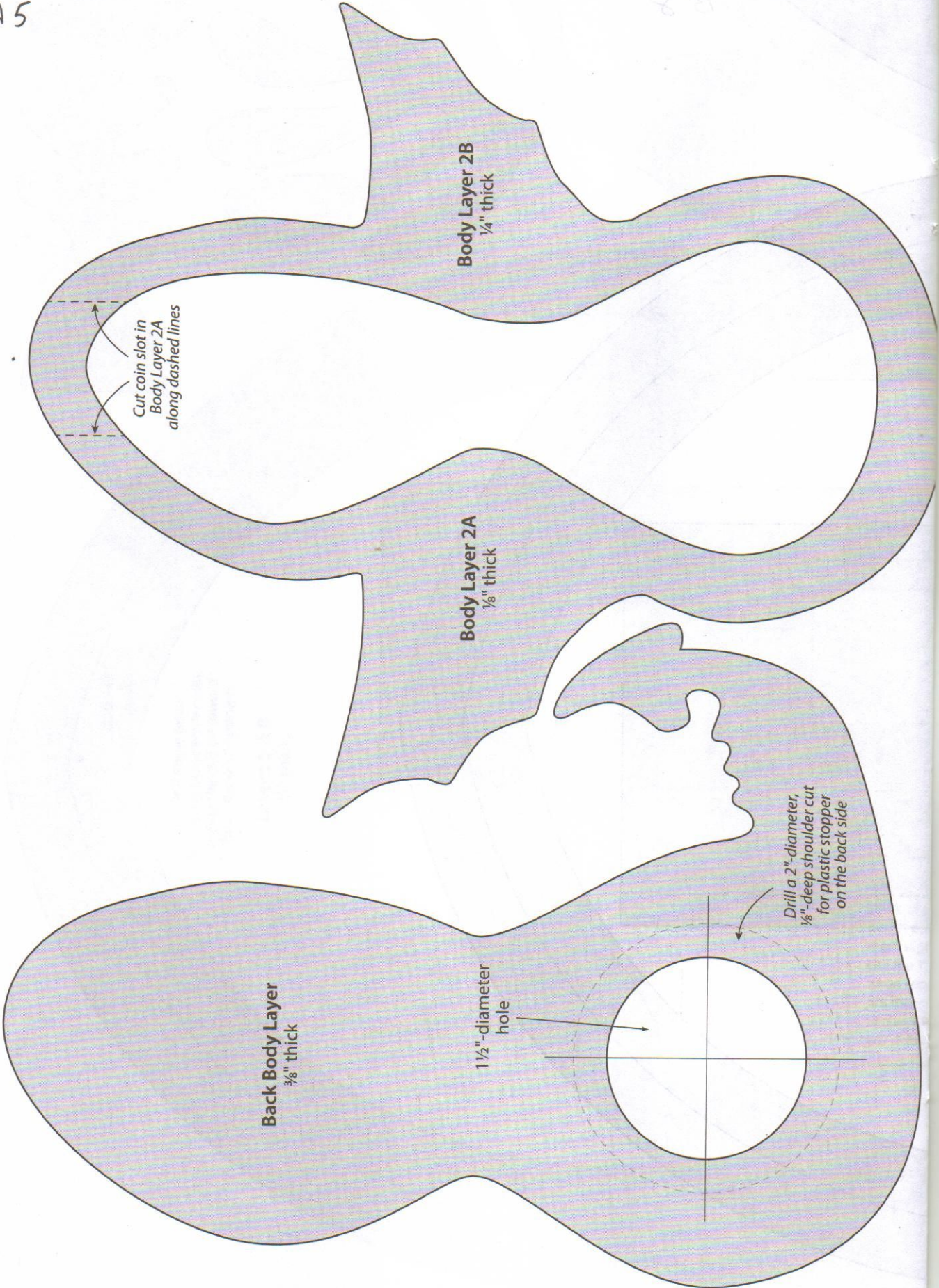
Tea Light Holders
Page 53 - SSWC Issue 78
Designer: Carole Rothman

Notice about photocopying patterns

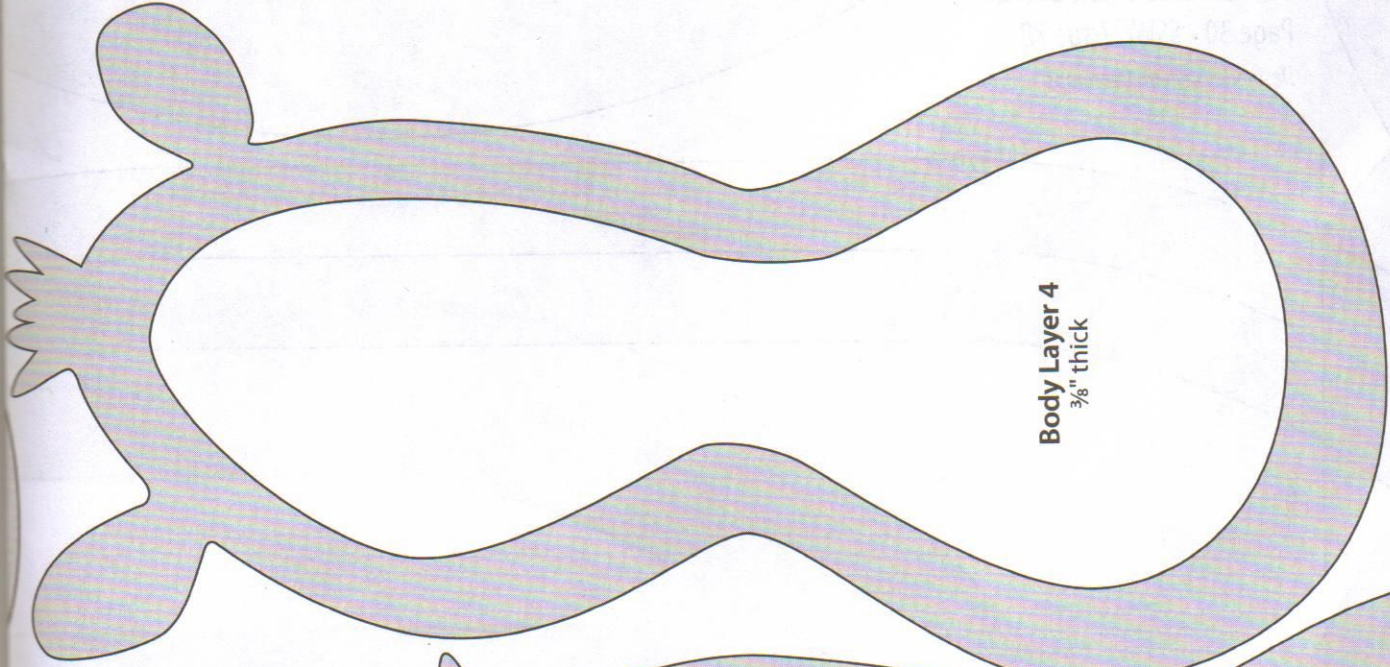
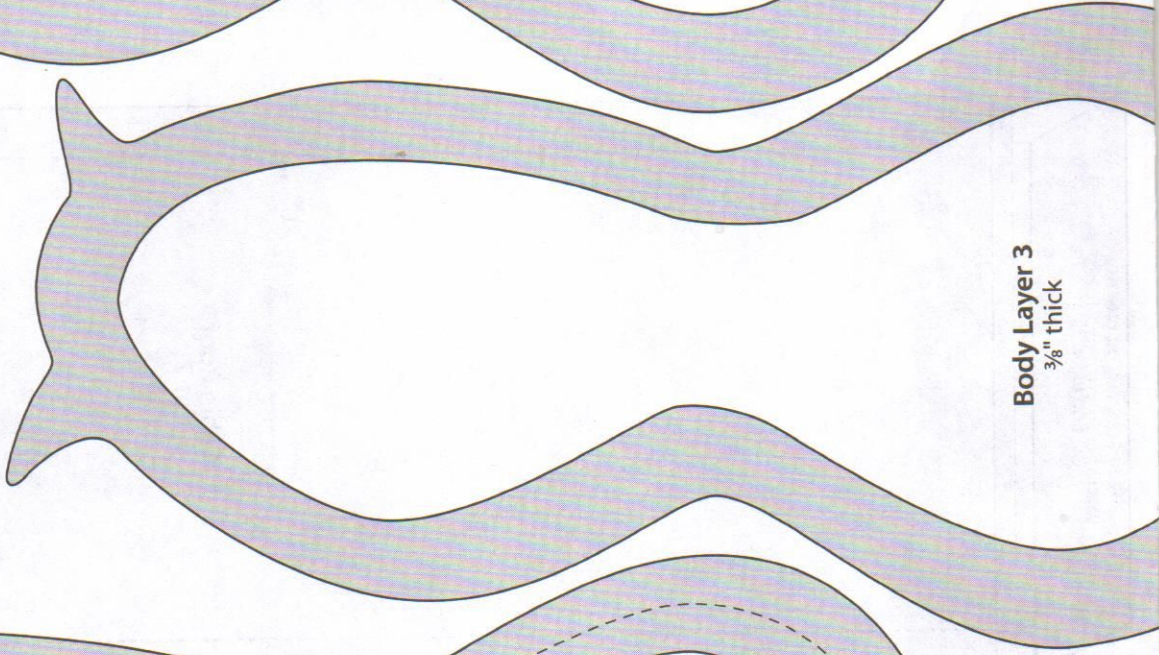
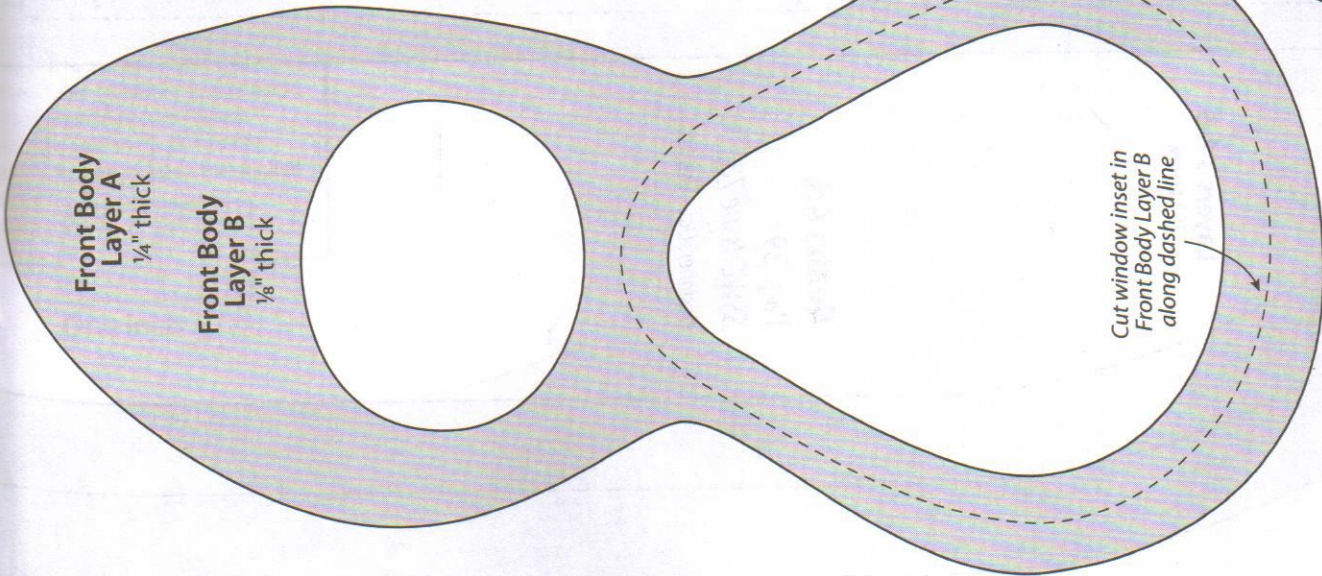
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A5

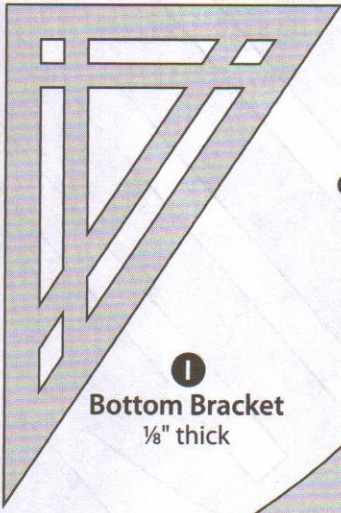


Baby Dragon Coin Bank
Page 22 - SSWC Issue 78
Designer: Michael Riffel

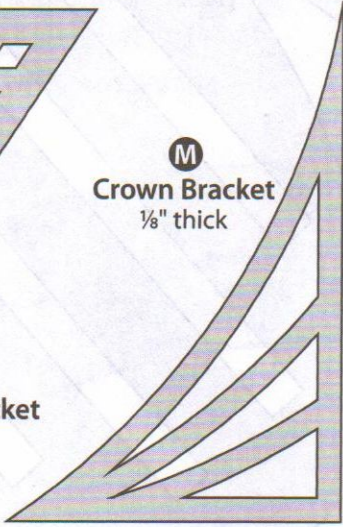


Position of Side

A 7



M
Crown Bracket
1/8" thick



I
Bottom Bracket
1/8" thick

Art Deco Mini Clock

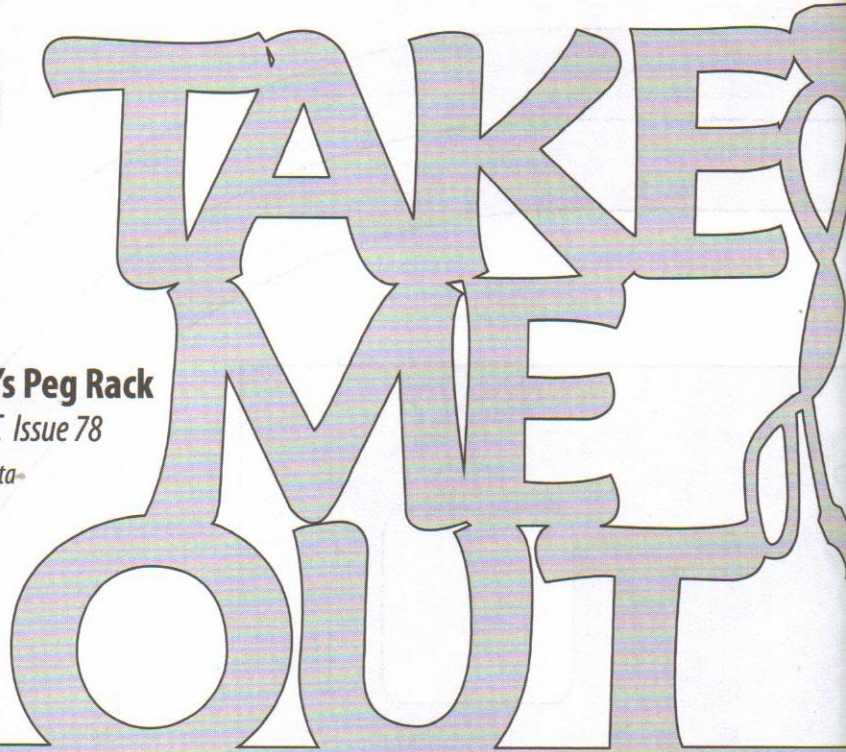
Page 25 - SSWC Issue 78

Designer: Dan Wilckens

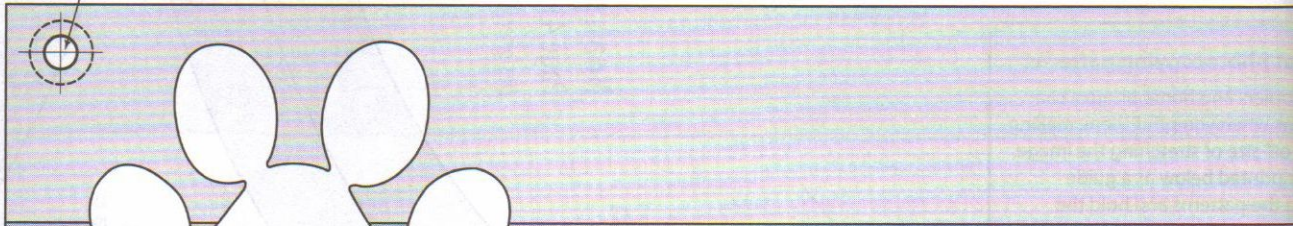
Dog Walker's Peg Rack

Page 50 - SSWC Issue 78

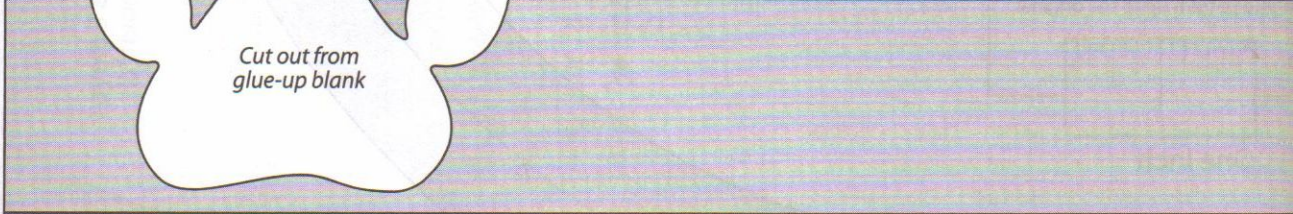
Designer: Al Baggetta



1/64"-diameter
holes (2),
countersunk



Cut out from
glue-up blank



Dowel

7/64"-diameter
holes (3)



Dowel

photocopies of the pattern up to the original to check for any distortion.



One inch

A 8

K
Crown
1/8" thick

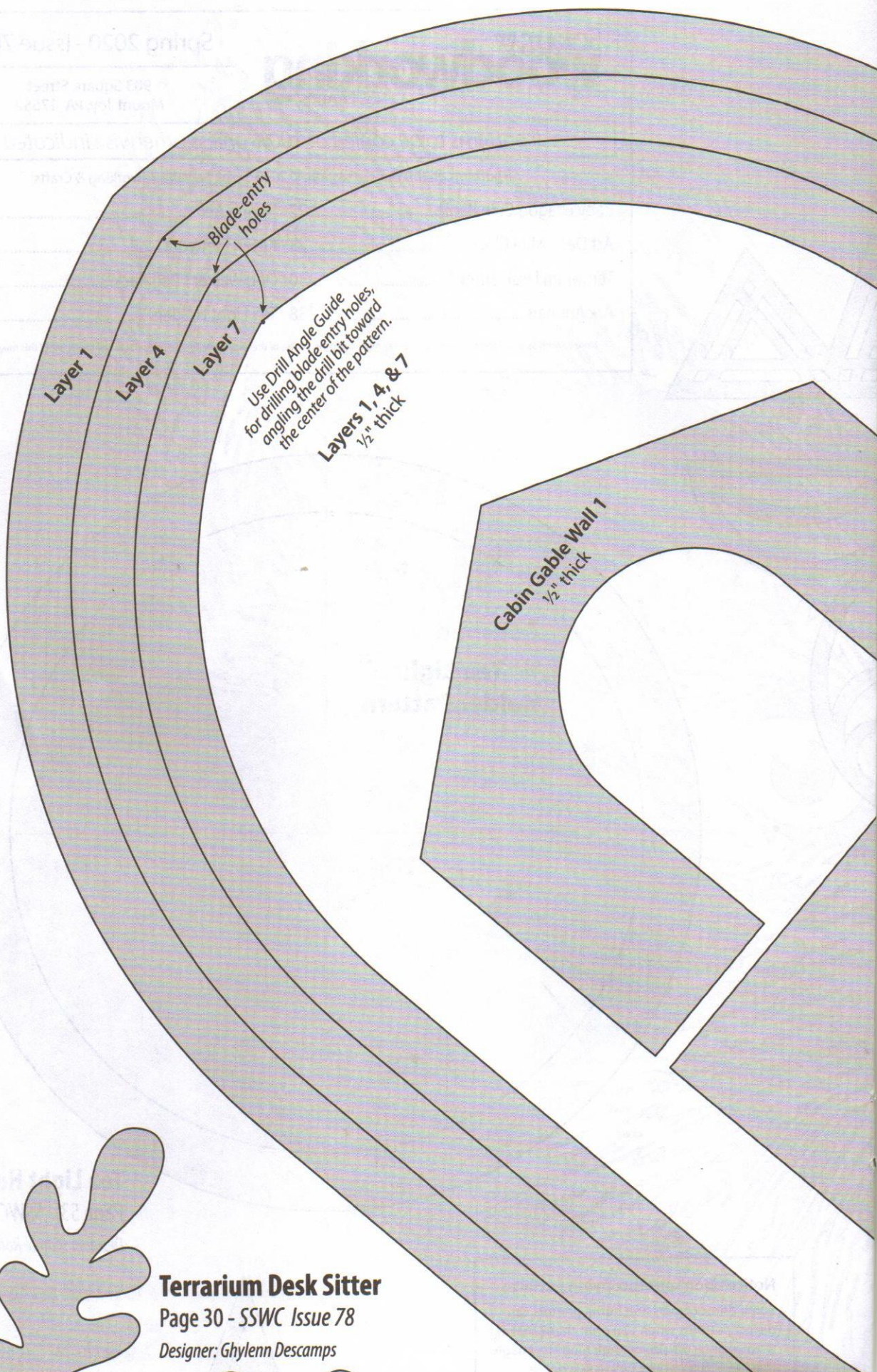
Position of **L** Crown Overlay

Position of **H** Bottom Overlay

G
Bottom
1/8" thick

Cut out from
glue-up blank

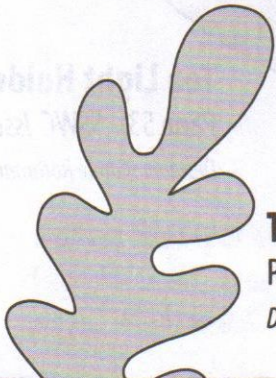
Dowel



Terrarium Desk Sitter

Page 30 - SSWC Issue 78

Designer: Ghylenn Descamps



Terrarium Desk Sitter

Page 30 - SSWC Issue 78

Designer: Ghylenn Descamps



Deck Layer 2A
1/4" thick

Straight (0°)

Cutting instructions for the Deck Layers 2A and 2B are provided in Step 1.

Cabin Gable Wall 2
1/2" thick

Noah's Ark
Page 39 - SSWC Issue 78
Designer: Dave Van Ess

made-entry hole

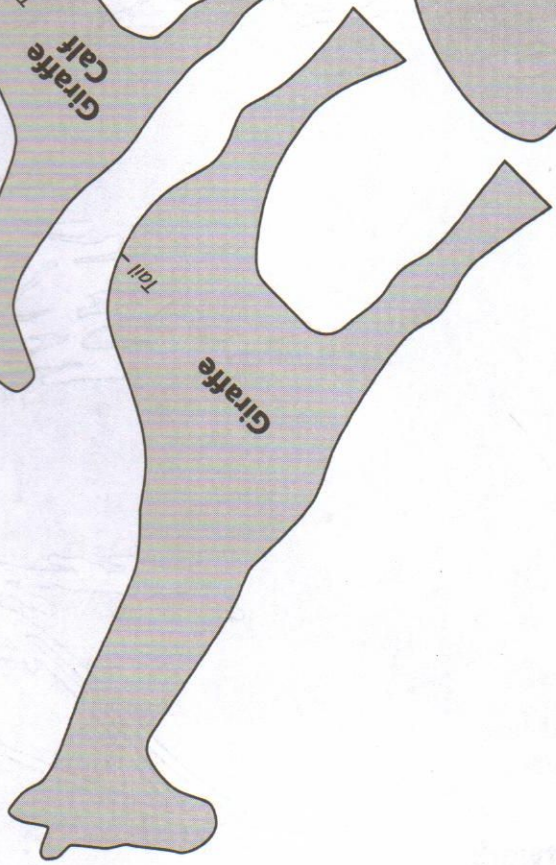
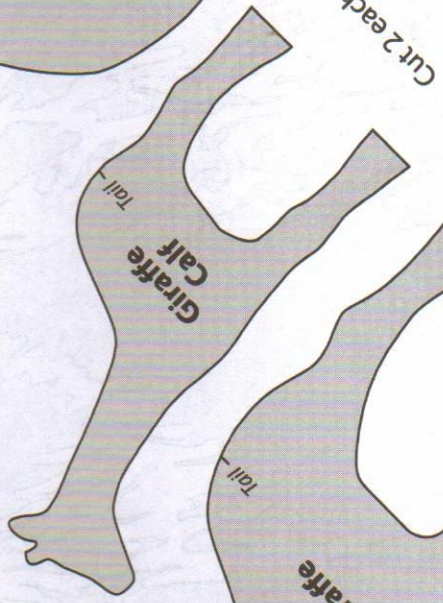
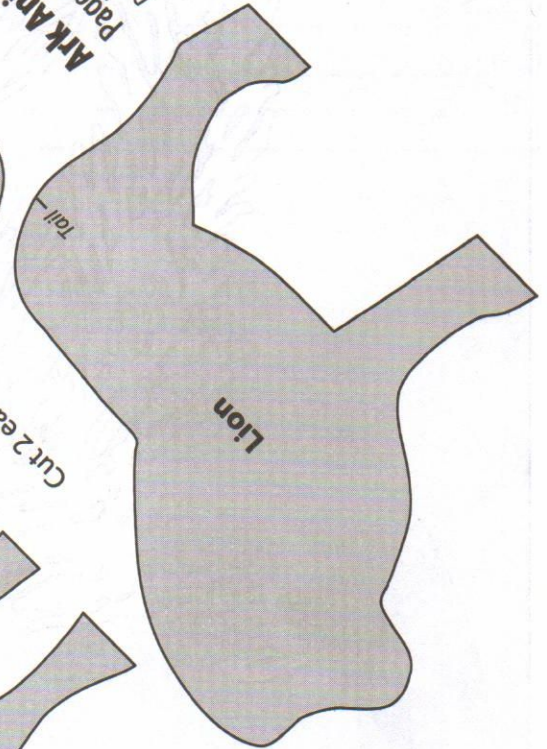
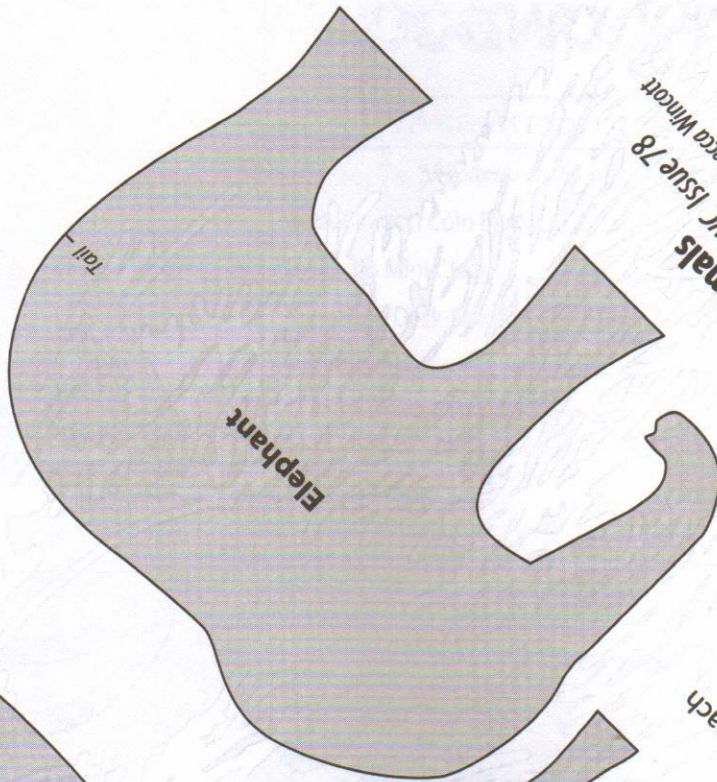
Cutting instructions for the Bottom Layer 9 are provided in Step 3.

NOTE: Cut Deck Layer 2A and Bottom Layer 9 from different blanks.
The center of Deck Layer 2A is needed for the upper half of the hatch.

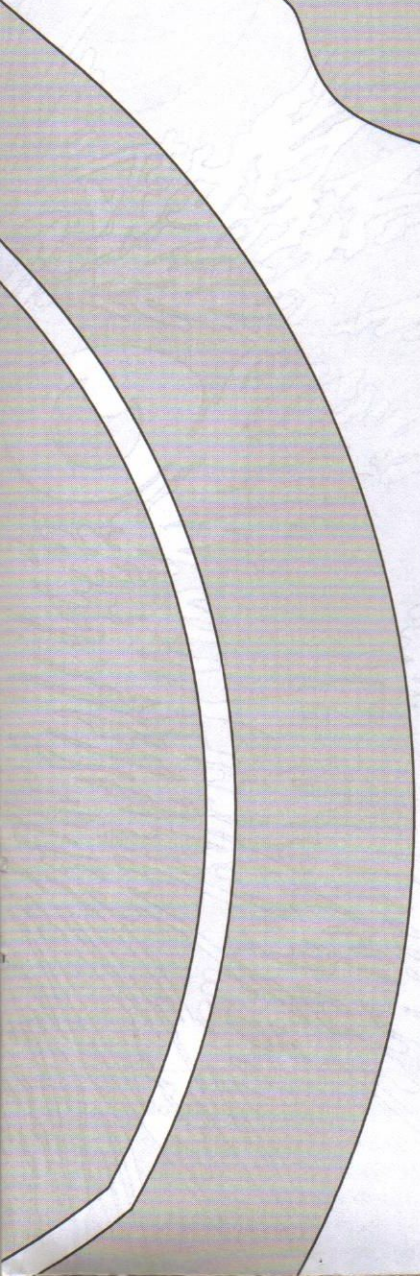
Noah's Ark
Page 39 - SSWC Issue 78
Designer: Dave Van Ess

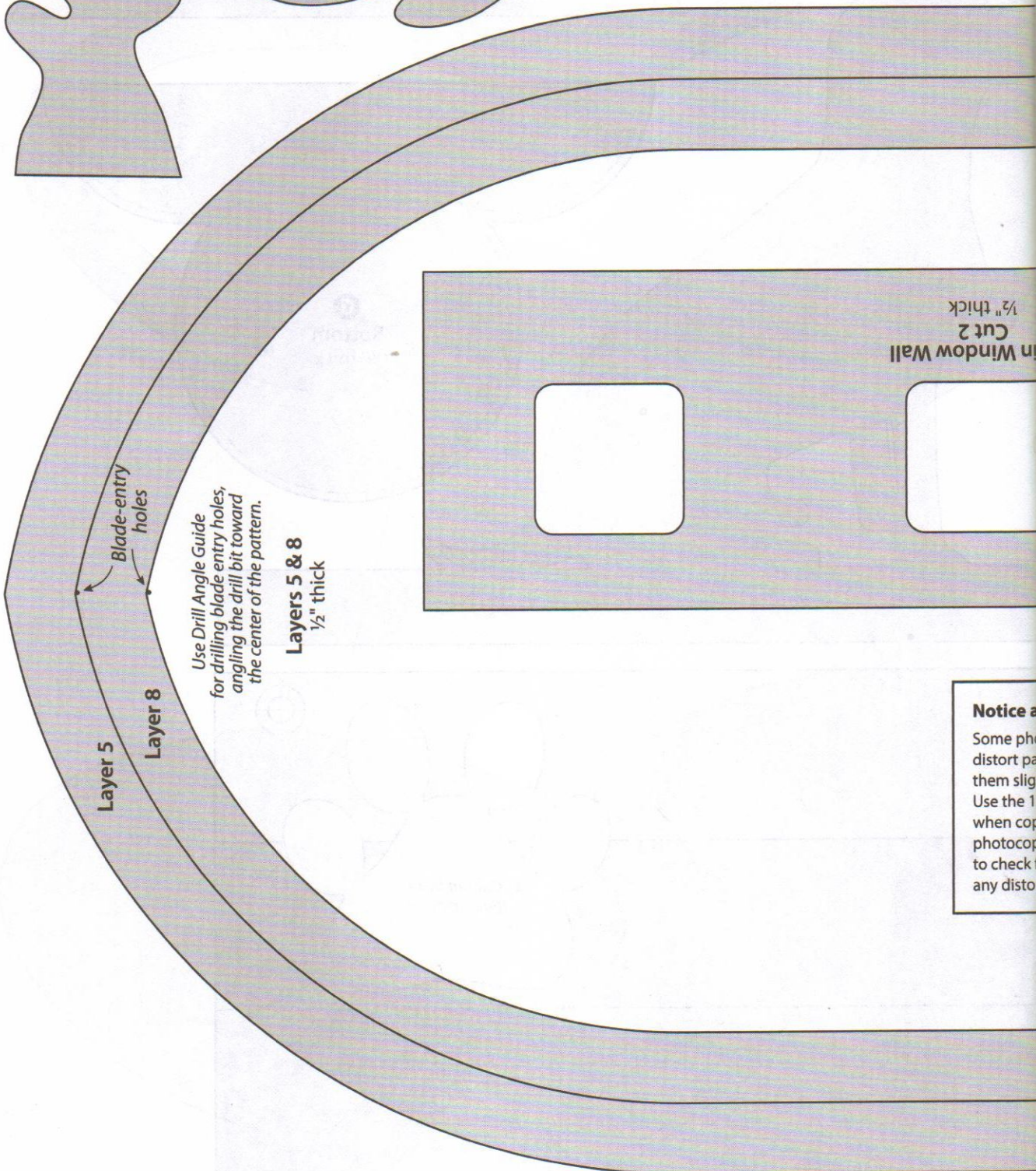
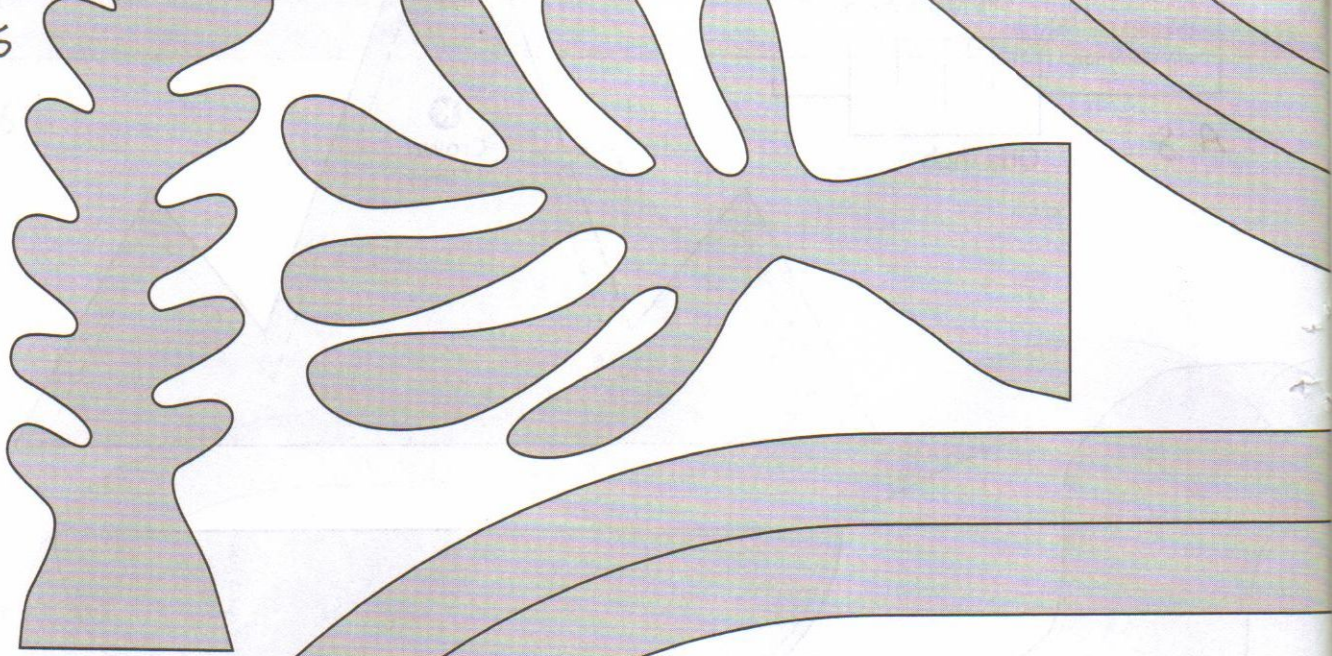
Bottom Layer 9
1/4" thick

Ark Animals
Page 38 - SMC Issue 78
Designer: Martin & Rebecca Wincott



Cut 2 each





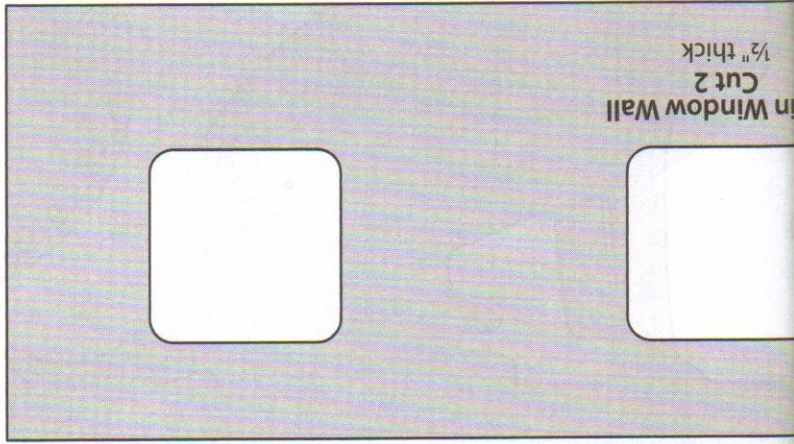
Layer 5

Layer 8

Blade-entry holes

Use Drill Angle Guide
for drilling blade entry holes,
angling the drill bit toward
the center of the pattern.

Layers 5 & 8
1/2" thick



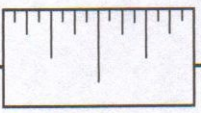
1/2" thick
Cut 2
in Window Wall

Notice a
Some ph
distort pa
them slig
Use the 1
when cop
photocop
to check
any disto

B6

Cab

About photocopying patterns
 Photocopiers and home printers can distort patterns when you print them, making them slightly off-size or stretching the image. A scale bar printed below as a guide for photocopying the patterns and hold the corners of the pattern up to the original for verification.



One inch

Noah's Ark

Page 41 - SSWC Issue 78

Designer: Dave Van Ess

Blade-entry holes

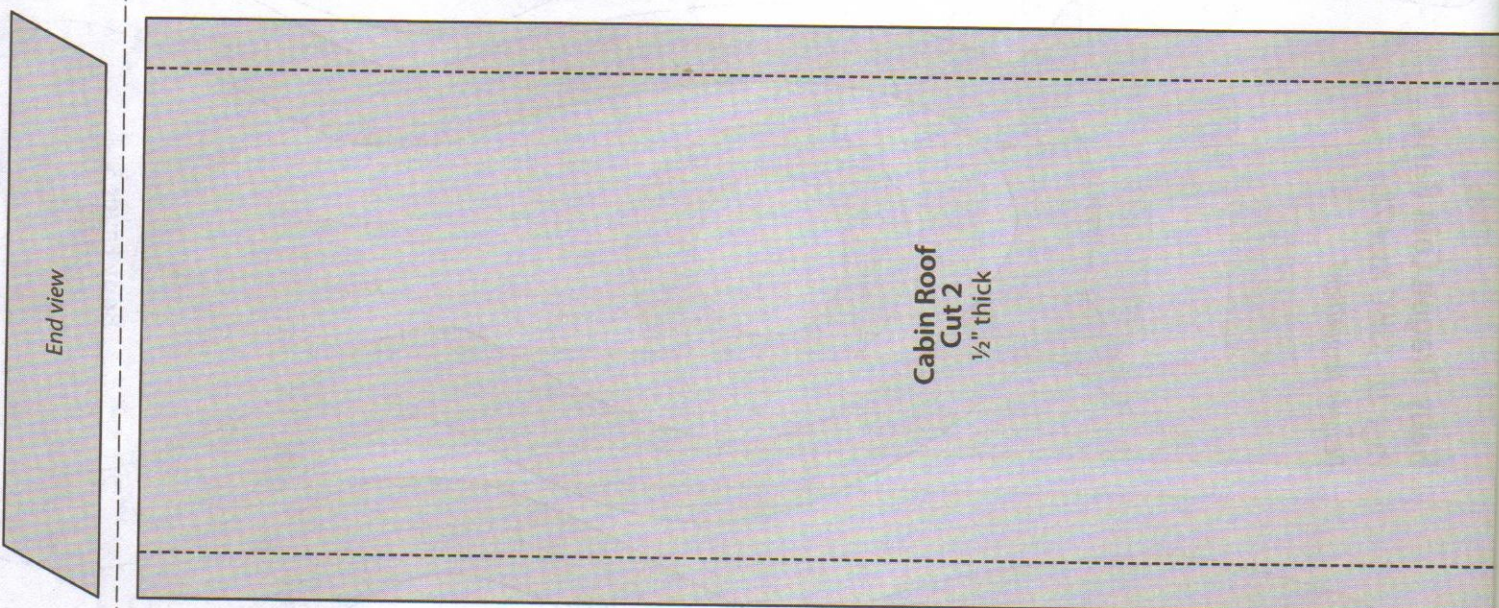
Use Drill Angle Guide for drilling blade entry holes, angling the drill bit toward the center of the pattern.

137

Terrarium Desk Sitter

Page 30 - SSWC Issue 78

Designer: Ghylenn Descamps



End view

Cabin Roof
Cut 2
1/2" thick

Layer 3

Layer 6

Layers 3 & 6
1/2" thick

Noah's Ark

Page 39

SSWC Issue 78

Designer: Dave Van Ess

B 8

2A

