

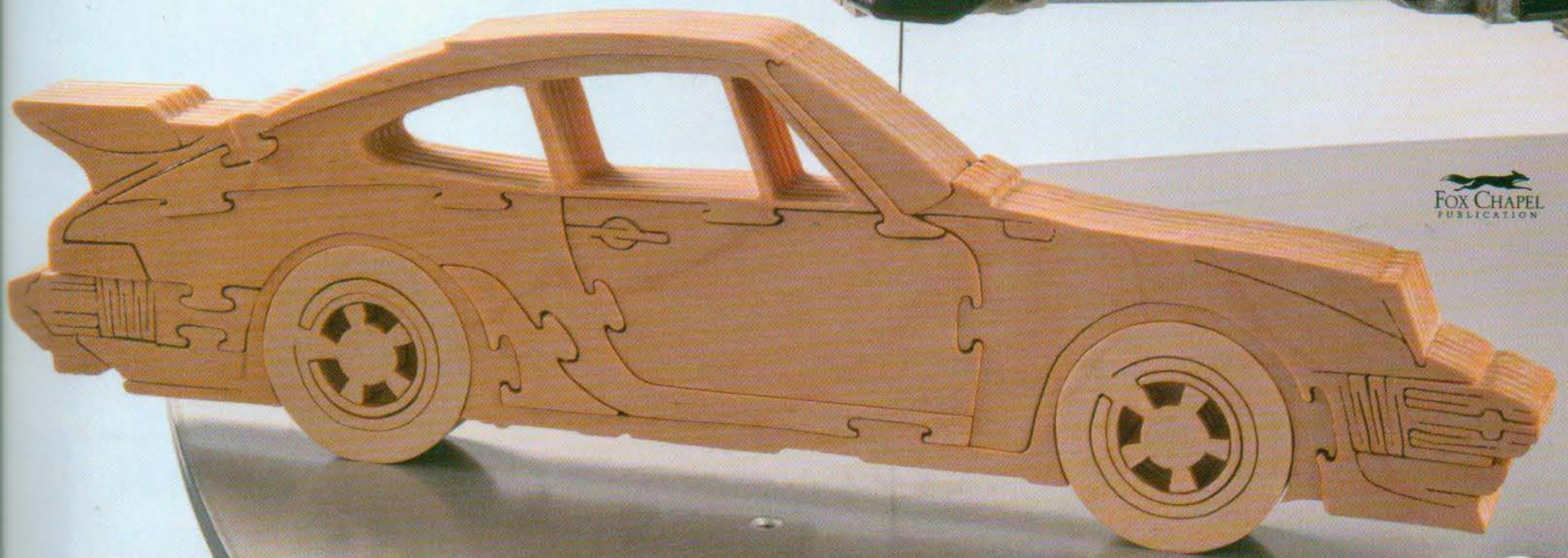
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SPRING 2022
ISSUE 86

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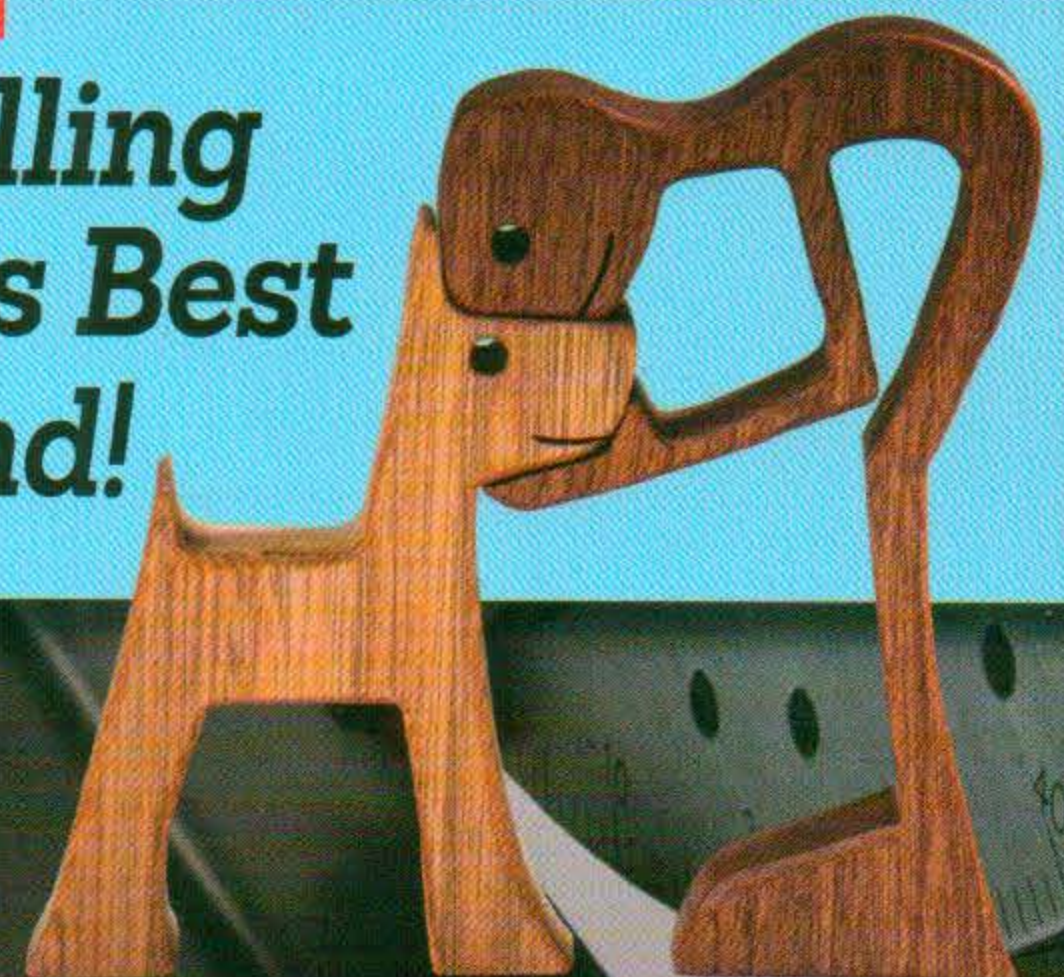
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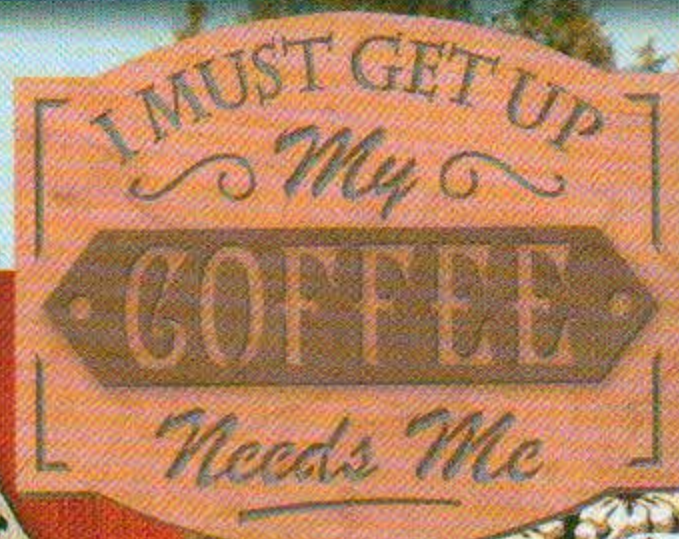
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Seyco's customer, Shay (Midnight Scrollher) has been scrolling one year and has made great progress with her Seyco ST-21 saw.

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PROJECT

33 Snail Puzzle Box

Practice smooth turns on an elegant, mesmerizing vessel

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Find these free extras at

SCROLLSAWER.COM

Free Project – Looking to scroll a project for a special someone? Visit our website and discover a three Valentine word art designs that would knock Cupid's socks off!

Bonus Video – See a video of the DP-PRO Drill Press system (page 14) in action with our own workshop's drill press.

More Inspiration – Find more of Dmitry Bogomazov's whimsical pieces (pages 37 and 40) in an extended gallery on our website.



Search for Scroll Saw Woodworking & Crafts on Facebook, Pinterest, TikTok, and Instagram



Routine Maintenance

There's nothing quite like the look and feel of a newly purchased tool, when the surface shines and all works as it should. But if the tool lives out its purpose, that straight-from-the-box perfection is fleeting; sawdust builds up, a switch breaks, the motor fails. Every good tool needs routine maintenance in order to perform at its best (I doubt my scroll saw, affectionately named Violet, would still be here without her regular tune-ups). Much like a doctor's visit, this maintenance requires a concerted effort, but pays dividends in technical understanding and the prolonged health of the machine.

Our relationships are the same way—and this issue is full of projects that'll help you maintain their shine. Stun your partner with a sweet, simple infinity knot by newcomer Jessica Boehm (page 53); show your kinfolk you care with a freestanding frog family puzzle/stacking game by Jaeheon Yun on page 51 (and then sign up to preorder his forthcoming book, *20-Minute Scroll Saw Puzzles*, for 59 more gems like it); or celebrate your four-legged friends with an evocative desk-sitter of a man and his dog, by Jean-Bernard Germe (page 29).

To tend to more of life's important ties, why not scroll a host of Brad and Hazel Eklund's intarsia healthcare workers for National Hospital Week on May 9-15 (page 57)? Or, as we start bringing guests into our homes once more, cut and shape Kelly Walberg's country chic welcome sign to make your space even more inviting (page 64). For those who prefer a nod to nature instead, we've got you covered with a vast array of compound-cut mushrooms by Sue Mey (page 31).

And finally, if you and your drill press have been through a lot together and you'd rather revamp than discard, check out our review of the DP-PRO Drill Press System on page 14. This accessory is a "love note" to old machines with good bones and a need for some added attention.

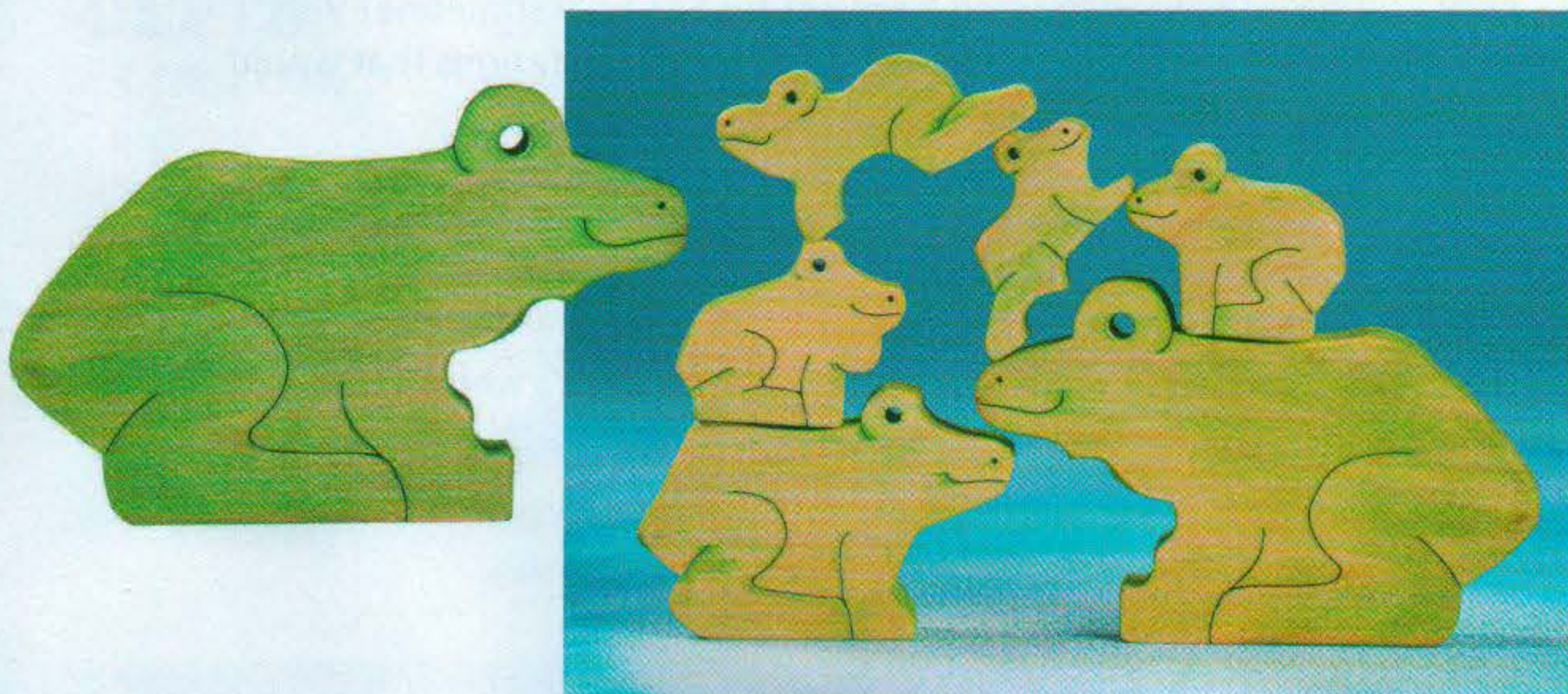
This season, as you celebrate the bonds most important to you, take time in the shop to tune them up with extra appreciation. When you're lost for words, sometimes a handmade gift, be it puzzle or magnet or wall art, is just what the doctor ordered.

Happy scrolling!



Kaylee Schofield, Editor
schofield@foxchapelpublishing.com

Remind a loved one that you care with a handmade gift like this freestanding puzzle.



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

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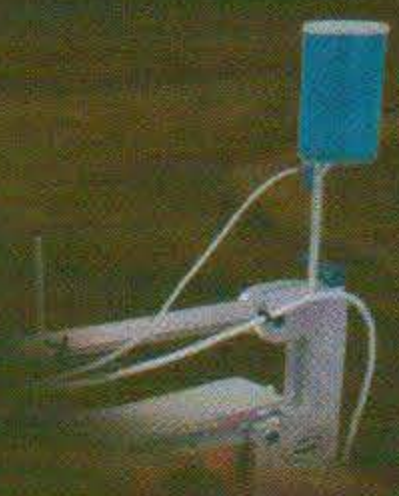
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Autumn Ready ▲

My wife made a special request for me to make Judy Gale Roberts' "All Mine" from issue #84. I used butternut and aspen for the squirrel and cabreuva, poplar, and ambrosia for the larger pumpkins. The smallest pumpkin in the squirrel's paws is made from yellowheart. We often make décor to match the seasons and holidays and have over 40 intarsia pieces in our house. I have been scrolling since 2000; it is a full-fledged passion of mine.

Alain Dugas Montreal, Canada



Gourds Galore ▲

When the fall issue (#84) arrived, I showed Judy Gale Roberts' project to my wife. She instantly fell in love with it and asked me to make it for her to add to her fall decorations. The pumpkins are made from western red cedar and blue pine, while the squirrel is made from basswood, mahogany, and walnut. I added the fur texture with a Dremel®. I love Judy's patterns. Her teachings and pieces have helped feed my intarsia addiction.

Humphrey Dunn Nolen, Tenn.



Friendly Pumpkin ▲

I have been trying to find a project to use up some teak scraps that someone recently gave me, and this pumpkin puzzle (from issue #84) was perfect! I fell in love with the scroll saw four months ago and started by making puzzles for my two daughters. I haven't stopped since. This project was tough, but so worth it to see my four-year-old's excitement. The design is clever and wonderful for kids to play with.

Victoria Strome Jensen Beach, Fla.



A Piece for Everyone

I decided to make Jaeheon Yun's puzzle (from issue #84) because I love the idea of a holiday-themed puzzle and enjoy creating works that people, both young and old, can interact with. I made the backer out of ¼" (6mm)-thick MDF and used ½" (1.3cm)-thick Baltic birch plywood for the dark edging. The puzzle pieces are made from ¾" (1.9cm) Baltic birch plywood. I painted the puzzle with acrylic paints and added a clear coat of polycrylic.

Karen Oswald Bordertown, 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 email editors@scrollsawer.com. You can also send us your letters and photos via Instagram! Tag us [@scrollsawwoodworking](https://www.instagram.com/scrollsawwoodworking).

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For the Birds ▲

After I introduced my grandson Colby to the scroll saw, he and I were inspired by Brad and Hazel Eklund's "Intarsia Songbirds" from issue #78 to create three songbird wall hangings out of quilt blocks. He wanted to make the birds as a gift for his other grandparents who are bird lovers. He cut, shaped, sanded, and painted each bird—the only thing I helped with was the frame because we were running out of time! I love your magazine and enjoy how each issue inspires me—and now my grandson—to take on a new challenge.

Kathy Larson *Olathe, Kan.*



Jack of All Trades

When I saw Keith Fenton's cute and intricate jack-o'-lantern ornament in the fall issue (#84), I knew I had to cut it out. I chose 1/8" (3mm) Baltic birch plywood. It was nice to escape the summer sun by working on a fall project in my workshop.

Lisa Locatelli Harrell *Elizabeth City, N.C.*

THE MORE YOU KNOW

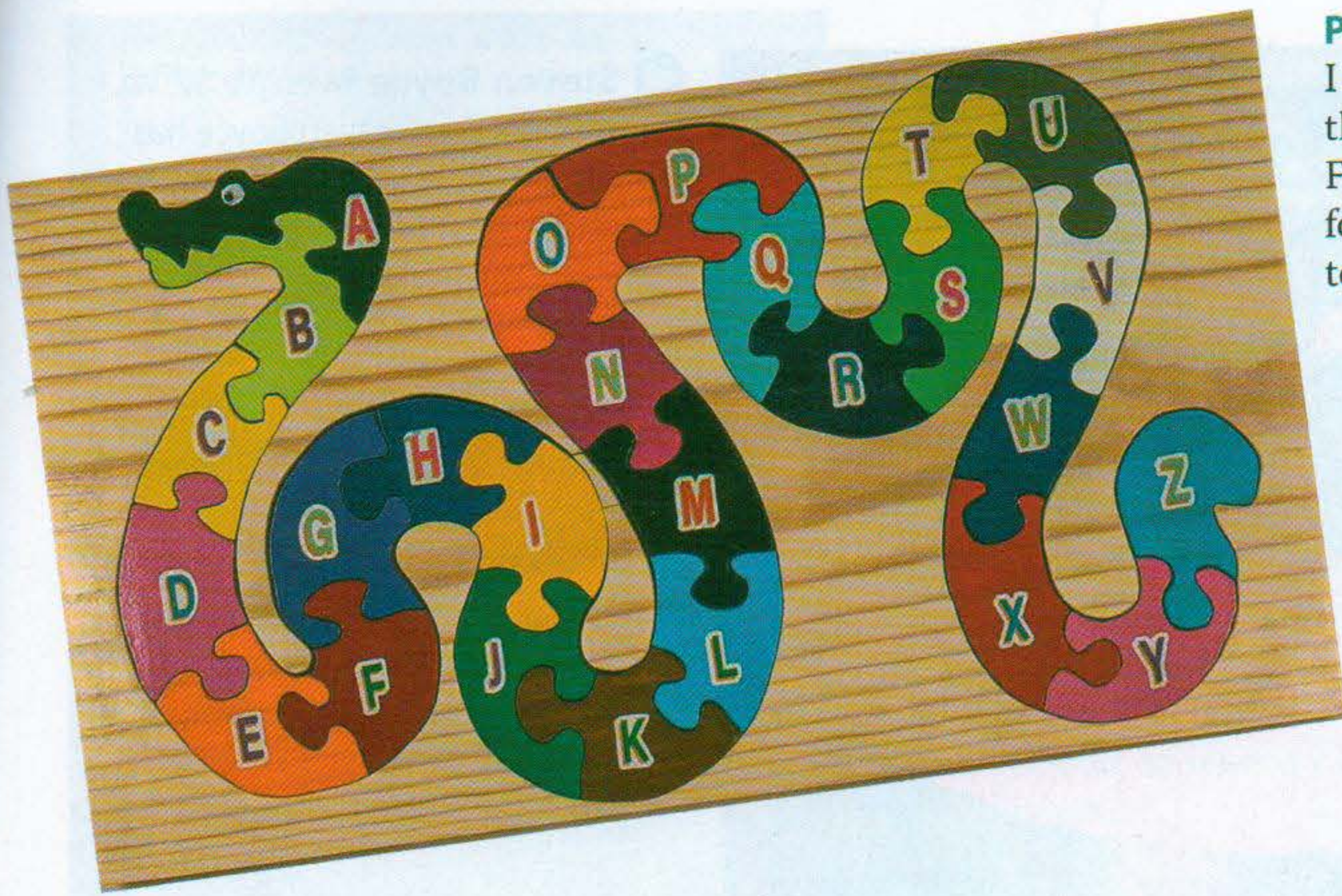
If you're looking for a specific article in an issue that is currently out of print, you can contact our customer service department (customerservice@foxchapelpublishing.com) and purchase a pdf for a small fee.

The Perfect Gift ▼

I decided to make the hedgehog ramp walker from the spring issue (#82) for my niece's newborn son. Another one of my nieces liked it so much that I ended up making one for her, too.

Larry Serpa
Chandler, Ariz.





P is for Puzzle

I found this cute alphabet puzzle in the 2009 *Wooden Puzzles* book from Fox Chapel Publishing. I added a tray for storage. It's a great little gift for a toddler learning their ABCs.

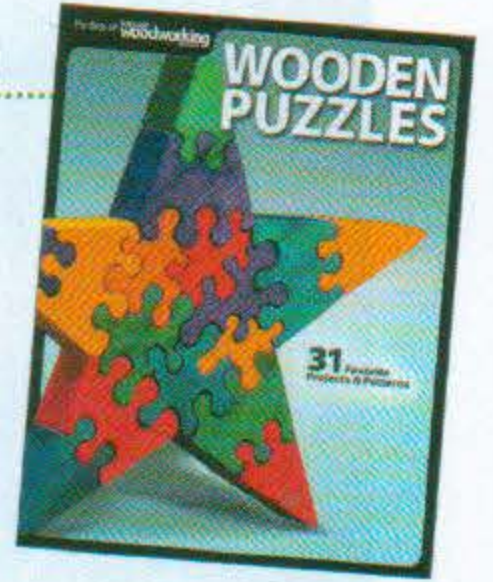
Barbara-Lynn Smith
Brooklet, Ga.

FURTHER READING

Wooden Puzzles

By the Editors of *Scroll Saw Woodworking & Crafts*

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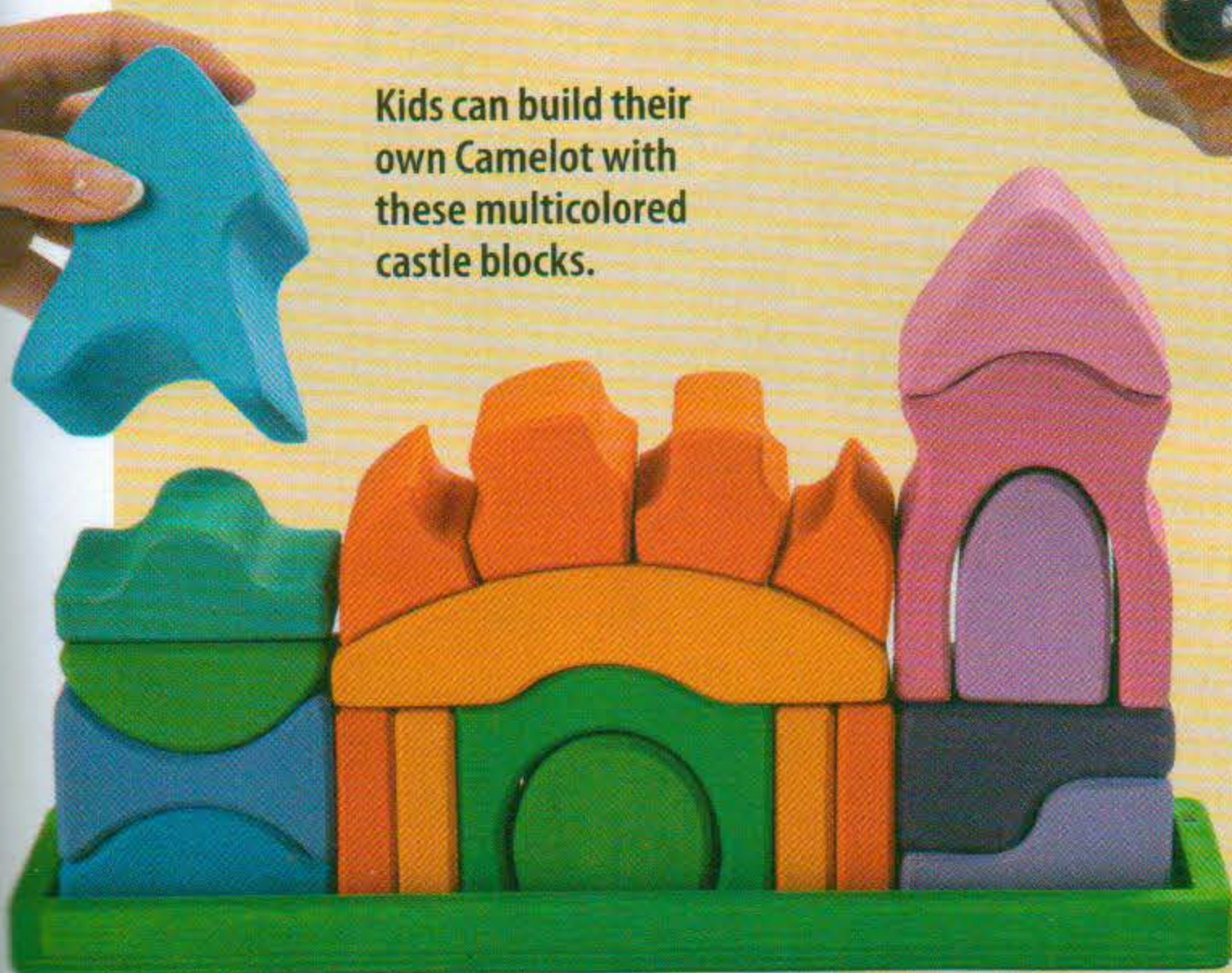
Look for these projects in an upcoming issue!



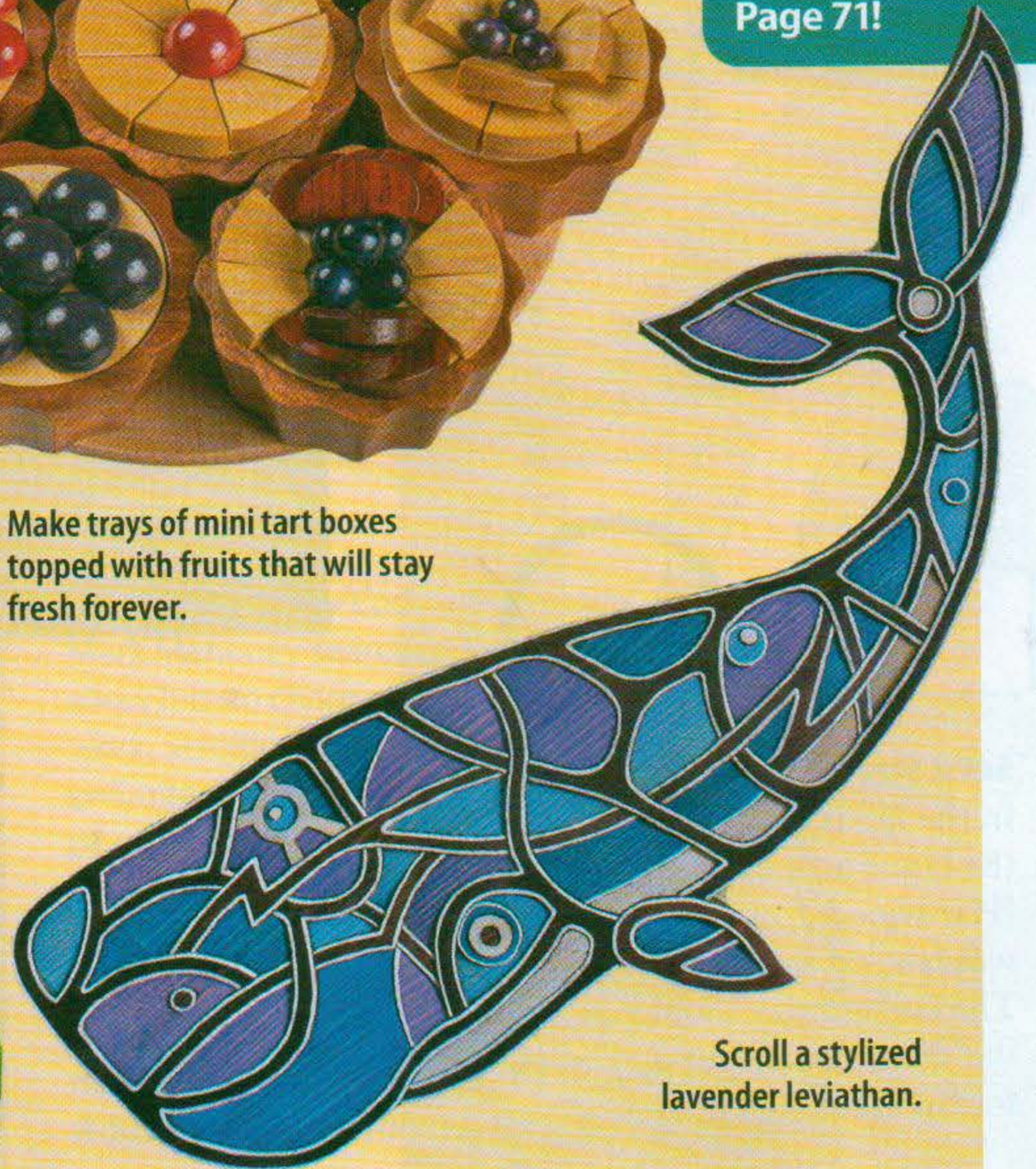
Find the Fox Hunt Winners on Page 71!



Kids can build their own Camelot with these multicolored castle blocks.



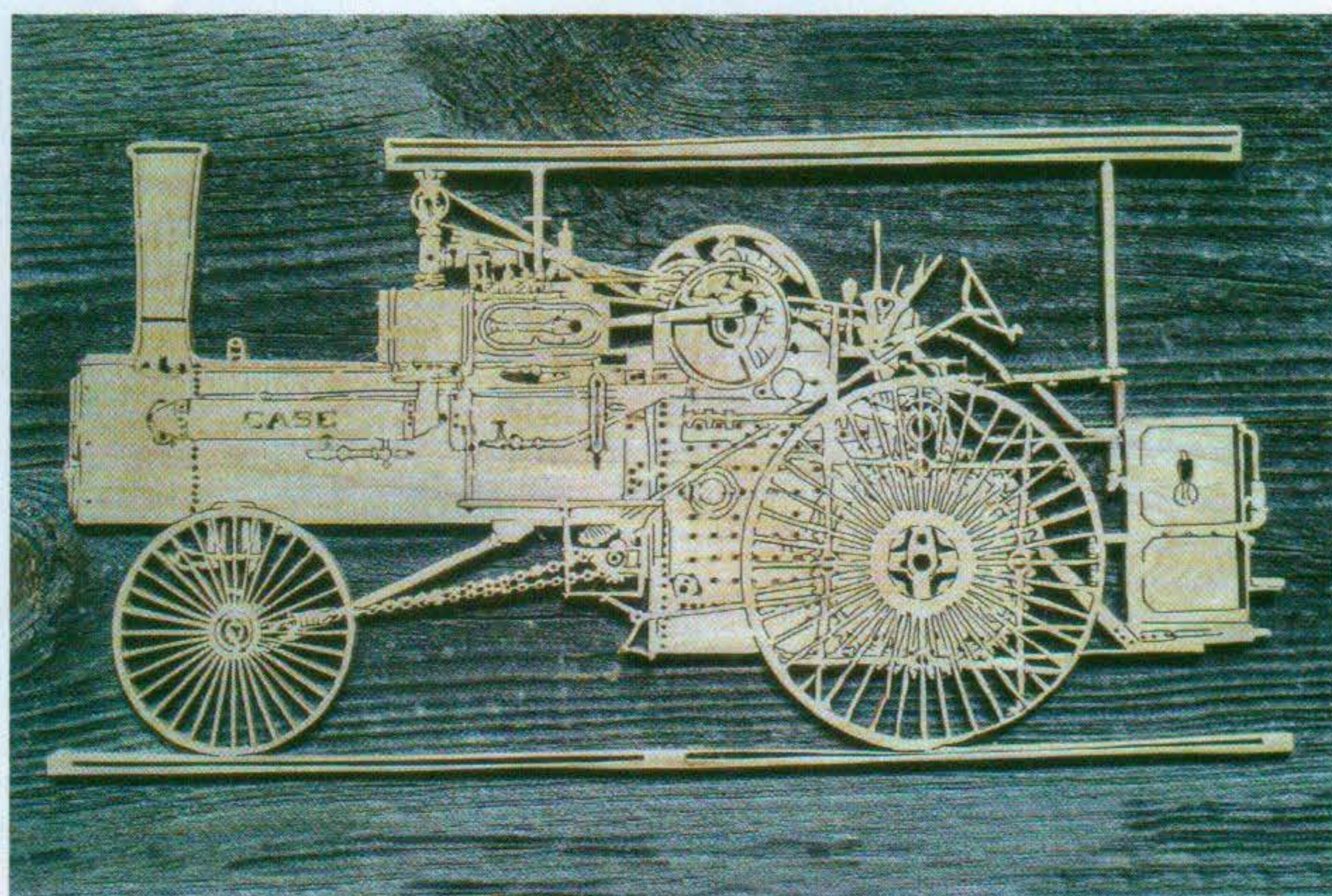
Make trays of mini tart boxes topped with fruits that will stay fresh forever.



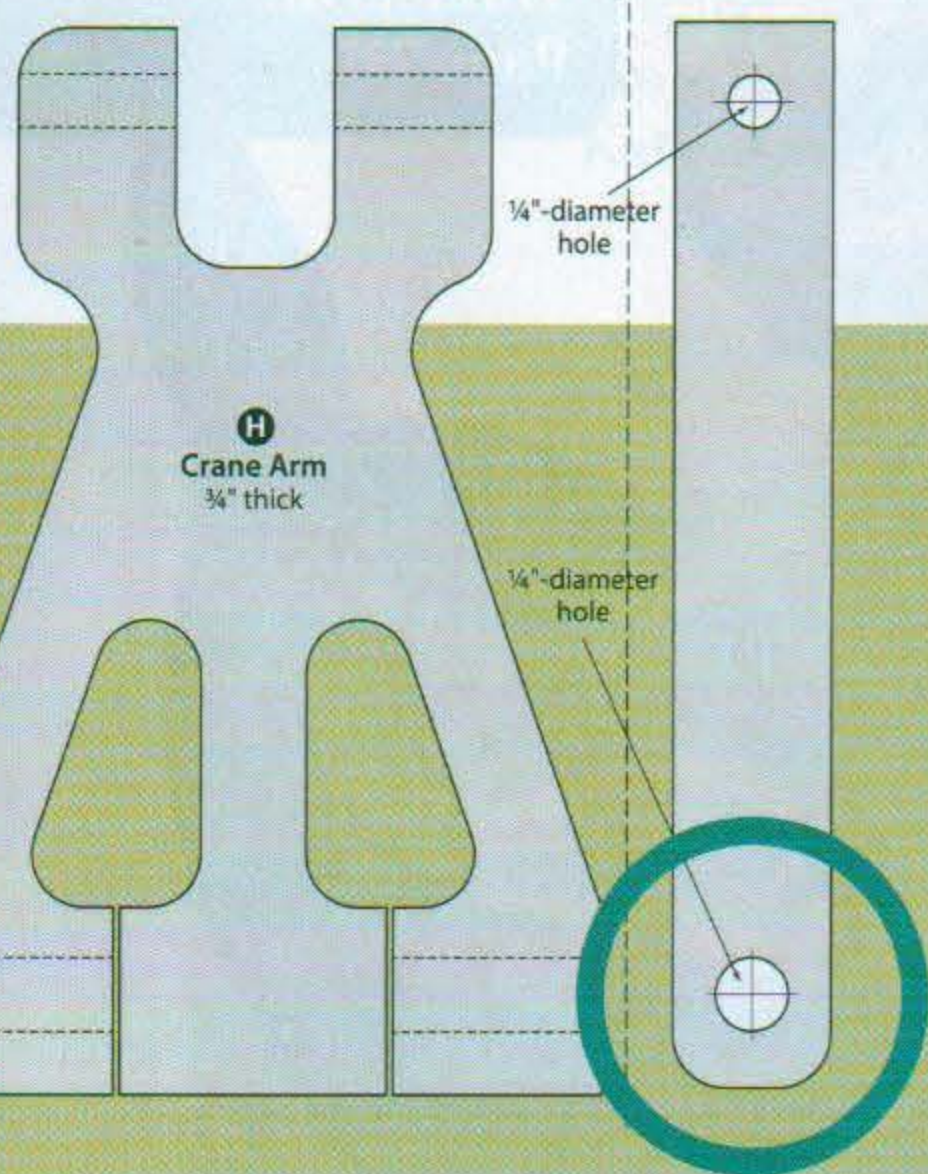
Scroll a stylized lavender leviathan.



Steven Boyce *Rivesville, W. Va.*
 Even though Steven Boyce has been around woodworking all his life, he did not start scrolling until 2016. Steven often incorporates personal experiences into his work, including childhood memories of fishing in West Virginia. "I like to think outside the box; my most popular projects are usually my most unusual ones," he said. Steven can often be found sketching patterns in his favorite recliner. To see more of Steven's work, visit facebook.com/dirtroadendeavors.



Bill Brooks *Alamosa, Colo.*
 Precision, patience, and a mountain of sawdust went into Bill Brooks' tractor, which was made for a close friend. "I like seeing the finished product and discovering the positive effects the piece can have on myself and others," he said. Bill's devotion to detail often leaves people in awe that the piece was cut completely on the scroll saw. Learn more about Bill's work at facebook.com/BillBrooksWoodcraft.

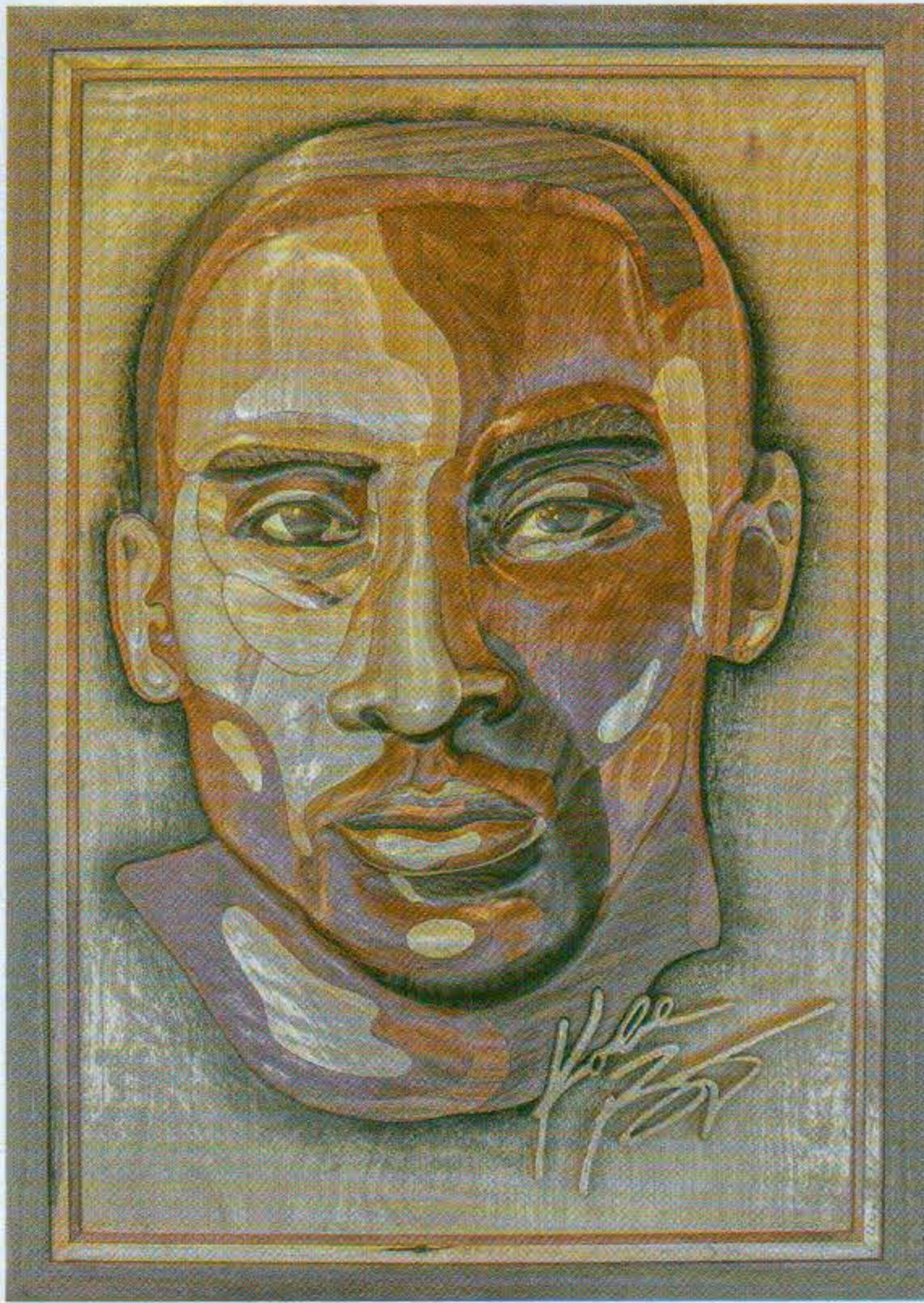


Set it Straight

In the fall issue, the lower hole on the crane arm in Brad Anderson's "Hardwood Tow Truck" pattern was labeled as $\frac{1}{4}$ " (6mm)-dia. The correct size should be $1\frac{1}{32}$ " (9mm)-dia. Our apologies for the error.

Share Your Latest Work!

Send a slide, professional print, or digital image (300 dpi minimum) with 100 words about you and your piece. Include your hometown, the name of the pattern maker, and a list of wood and materials used. Send to Artists to Watch, *Scroll Saw Woodworking & Crafts*, 903 Square Street, Mount Joy, PA 17552 or email editors@scrollsawer.com.

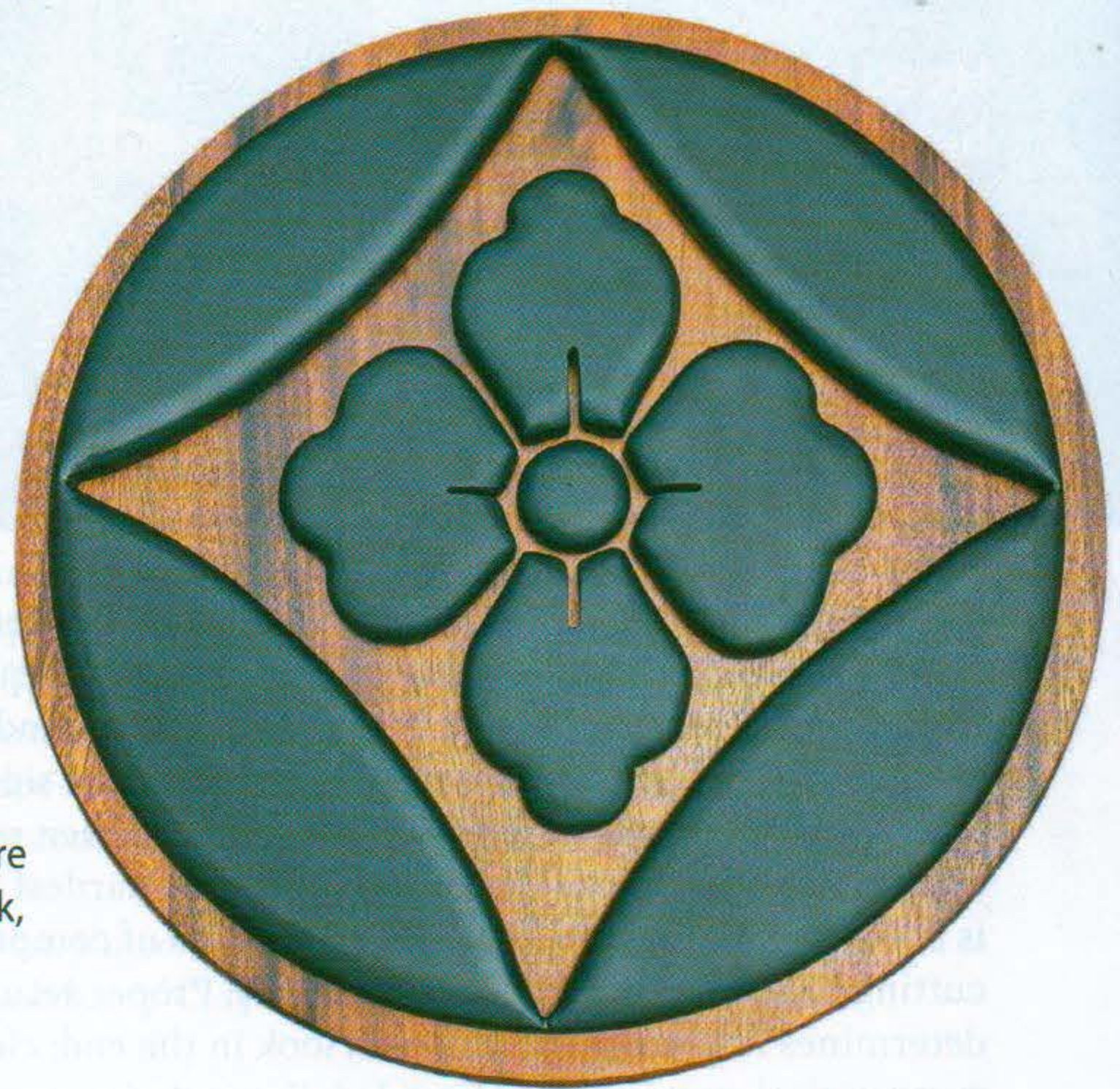


Steve Thomson *Ontario, N.Y.*

In just two years, Steve Thomson went from building pallet furniture to selling a wooden portrait of Kobe Bryant to a world-famous professional basketball player. "It caught the eye of Kobe's longtime friend and teammate Pau Gasol, who ended up purchasing it! I have not looked back since," Steve said. He often finishes his pieces with paste wax, as it allows him to celebrate the natural tones in a piece of wood. To see more of Steve's work, visit [@happylifewood](https://www.instagram.com/happylifewood) on Instagram.

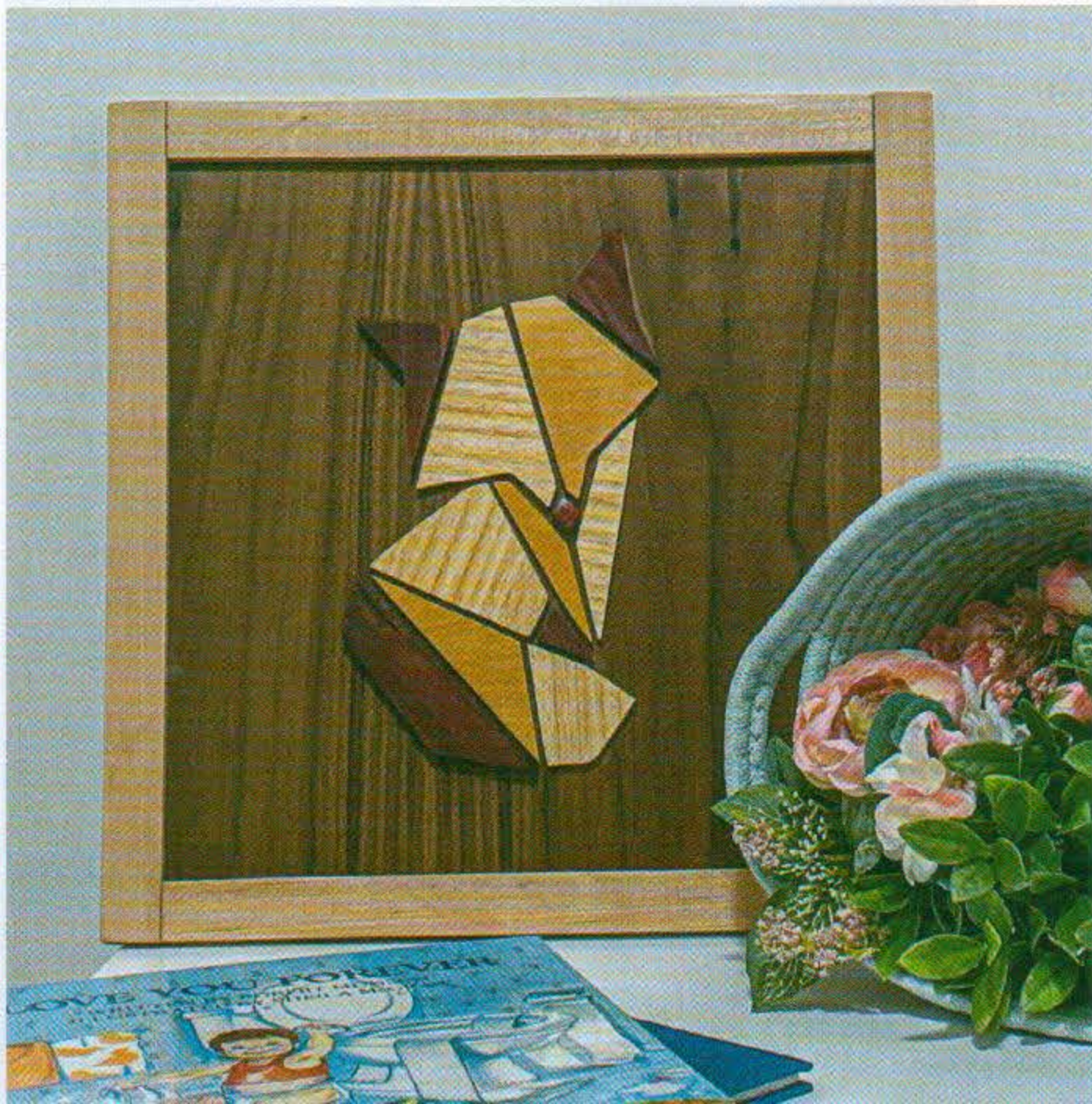
Jacqueline Canos *O'ahu, Hawaii*

Wanting to pursue a hobby that was totally her own, Jacqueline Canos enrolled in carpentry school and soon got hooked on scrolling. She uses tropical hardwoods native to Hawaii, and her island heritage often finds its way into her work. In this piece, inspired by a Japanese family crest, Jacqueline used Behr® black paint to create a sleek matte finish. She started her own custom wood art business and has found a welcoming woodworking community online. "It was so exciting to find a space where I belonged," Jacqueline said. For more of Jacqueline's work, visit [@shebuildstooohawaii](https://www.instagram.com/shebuildstooohawaii) on Instagram.



Mark Mahoney *Cochrane, Canada*

Mark Mahoney searched for a hobby that would allow him to channel his artistic side and unwind after work. Scrolling was the perfect fit. "The tool gives you unlimited freedom—you can create anything you could possibly think of," Mark said. Mark finds inspiration in comic book covers and popular films, and he enjoys the challenge of creating a picture without the use of paints or dyes. He made his latest piece, a geometric fox designed for his child's nursery, from scrap walnut, maple, and koto. To see more of Mark's work, visit [@dust_til_dawn_woodworking](https://www.instagram.com/dust_til_dawn_woodworking) on Instagram.



Compound-Cutting Made Easy

Heed these helpful tips for scrolling success

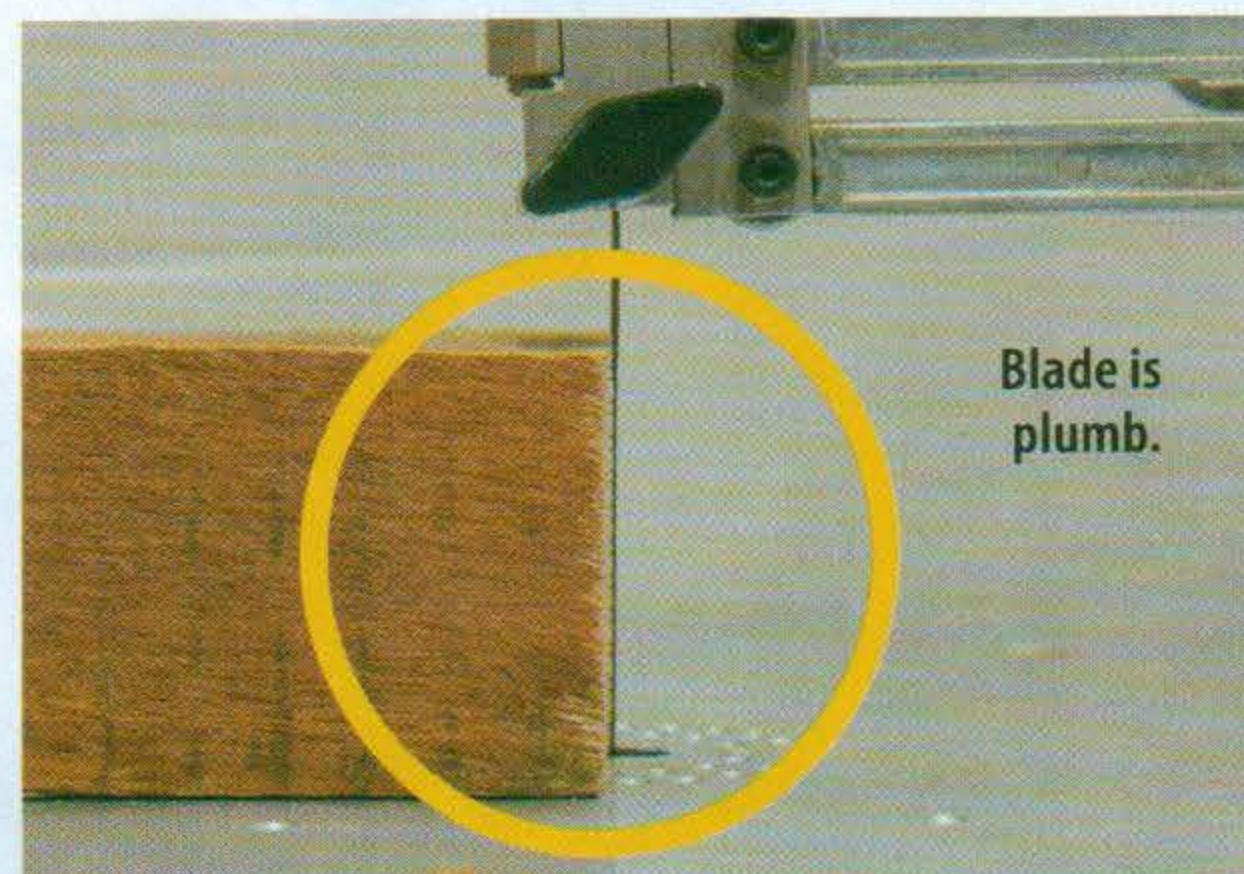
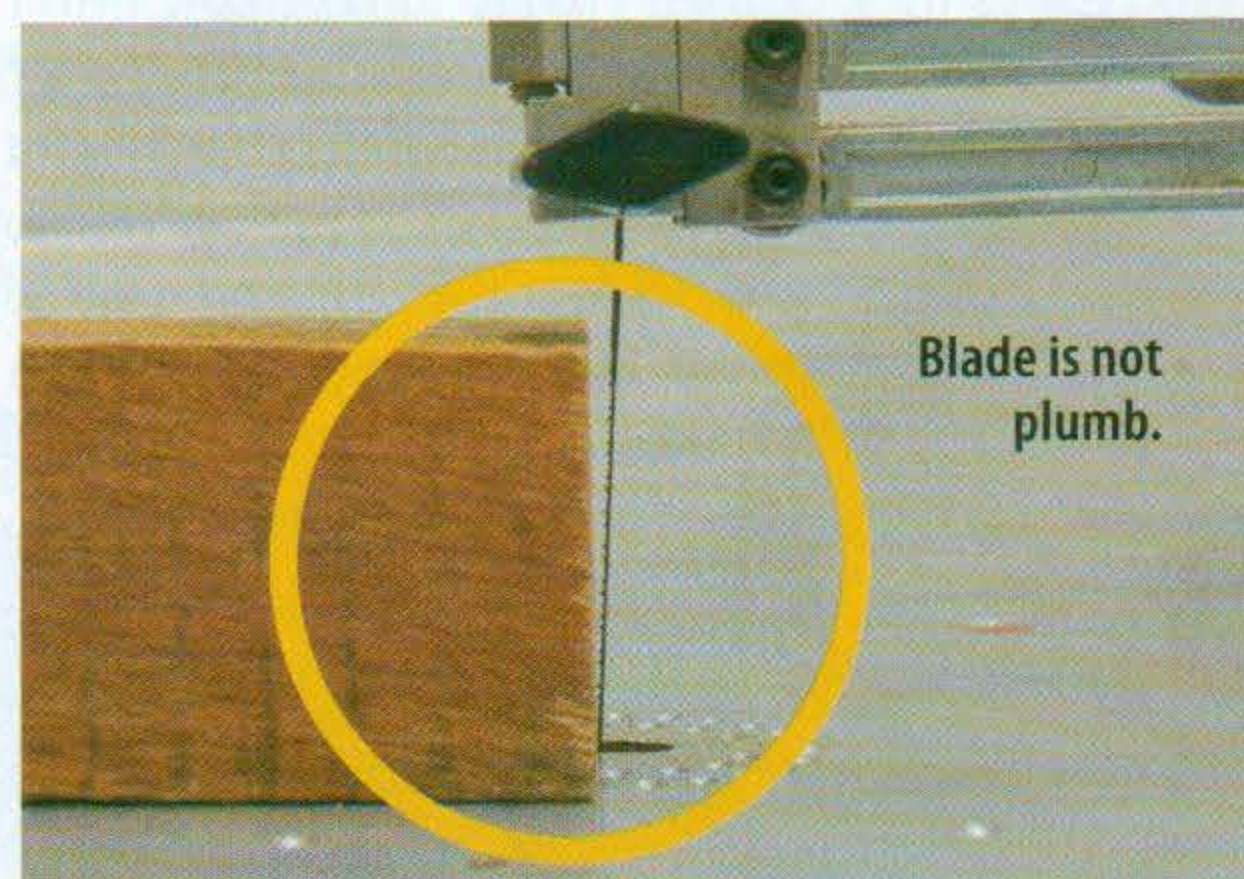
By Clayton Meyers



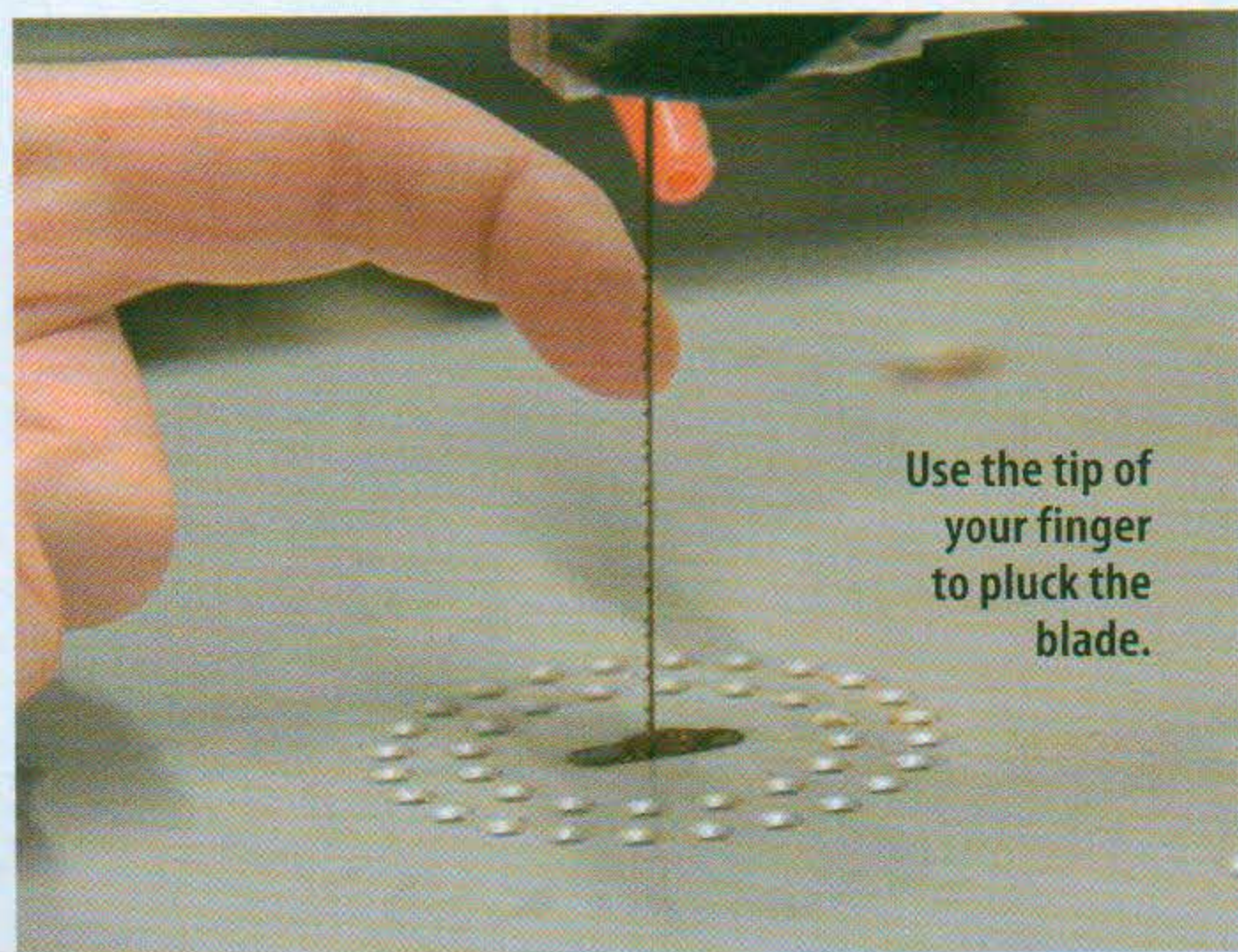
Compound cuts are a lot of fun—and a bit like magic. Most people don't understand how the technique works, even after watching someone do it. Compound-cutting involves cutting a front view pattern and a side view pattern consecutively, removing the scrap, and then revealing a 3D design from within the workpiece. (The hardest part is being patient until the end!) After decades of compound-cutting, I've learned that saw setup is key. Proper setup determines how the 3D design will look in the end: clean and symmetrical or jagged and lopsided. I've included general tips to set you up for success, and to make compound-cut projects the way they should be—fun and easy.

Proper Setup

Before you begin a compound-cut project, make sure your blade is plumb (vertical when viewed from the side). To check this, turn on your saw and, using a piece of wood that you know to be square, gently allow the tips of the blade's teeth to scratch one side of the blank. If the blade is not perfectly level front-to-back, the scratch marks on the wood will only be visible on the top or the bottom. Adjust the blade stroke until it is perfectly vertical per the instructions in your scroll saw manual. *Note: The method varies slightly per saw.* Continue to make slight adjustments until the blade produces an even mark on the wood from top to bottom.



Once your blade is plumb, test to see if your table is perpendicular to the blade. Cut into the same piece of wood just enough to leave a clearly visible line on the surface. Flip the piece of wood over 180°, and then try to cut into the same vertical line. If your table and blade are out of square, the blade will not align with the first cut. Adjust your table accordingly. *Note: You could also check that the table and blade are perpendicular by placing a metal square on the table adjacent to the blade.*



Use the tip of your finger to pluck the blade.

Blade Selection

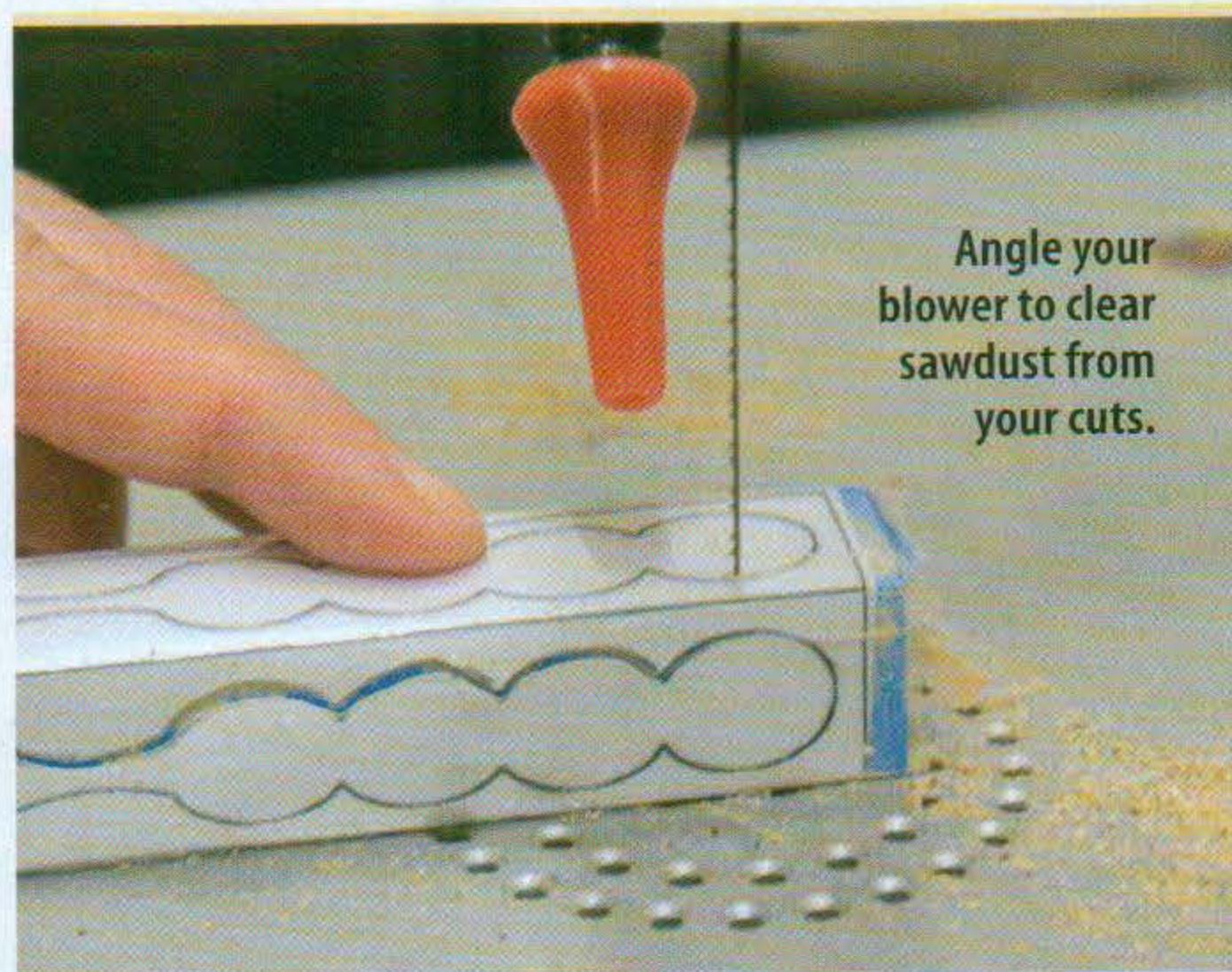
Once your saw is properly set up, choose a blade. I recommend using a #3 or #5 standard, skip-tooth, or double-tooth blade for blanks around 1" (2.5cm)-thick. (This will vary slightly based on wood type.) I've found that for compound-cutting, reverse-tooth blades tend to grab the blank, lift it off the table, and then slam it back down, harming a cut's accuracy. Also, make sure to keep supertight tension on the blade. Test your blade tension by plucking it and listening to the sound it makes. A tighter blade tension, which produces a higher pitch, will help the blade cut straight up and down and not bow inside the blank. Practice by cutting into a piece of scrap wood to make sure the blade does not break.

Good Form

While cutting, make sure to turn the blank directly forward into the blade and avoid pushing it from one side to the other. Pushing the wood side-to-side can cause the blade to distort inside the blank and lead to a curved cut, making it difficult to remove scraps on your inside cuts. Make sure to cut slowly, let the blade do the work, and back up on occasion. This will make for a cleaner, more accurate cut—and make your blade last longer, too. Compound-cutting is a slow and precise process.

I recommend practicing blade control by tracing a coin onto a piece of wood comparable in thickness and density to the one you plan to use. Then cut it out as many times as it takes to make a perfect cylinder.

Finally, watch out for sawdust buildup. The heat generated by the friction of the blade, combined with too much sawdust inside the cut, can burn the wood. Avoid dust buildup by using the blower attached to the saw to clear the sawdust while cutting.



Angle your blower to clear sawdust from your cuts.

Conclusion

Although they look difficult, compound-cut projects are simple to make. The practice of properly setting up your saw, selecting the best blade, and mastering blade control will improve your compound cutting results. Who knows? Once you apply these tangible tips to your next project, compound-cutting may even become your go-to technique.

To try a compound-cut project, turn to page 31 or 55. See one of Clayton's projects on page 22.

FURTHER READING

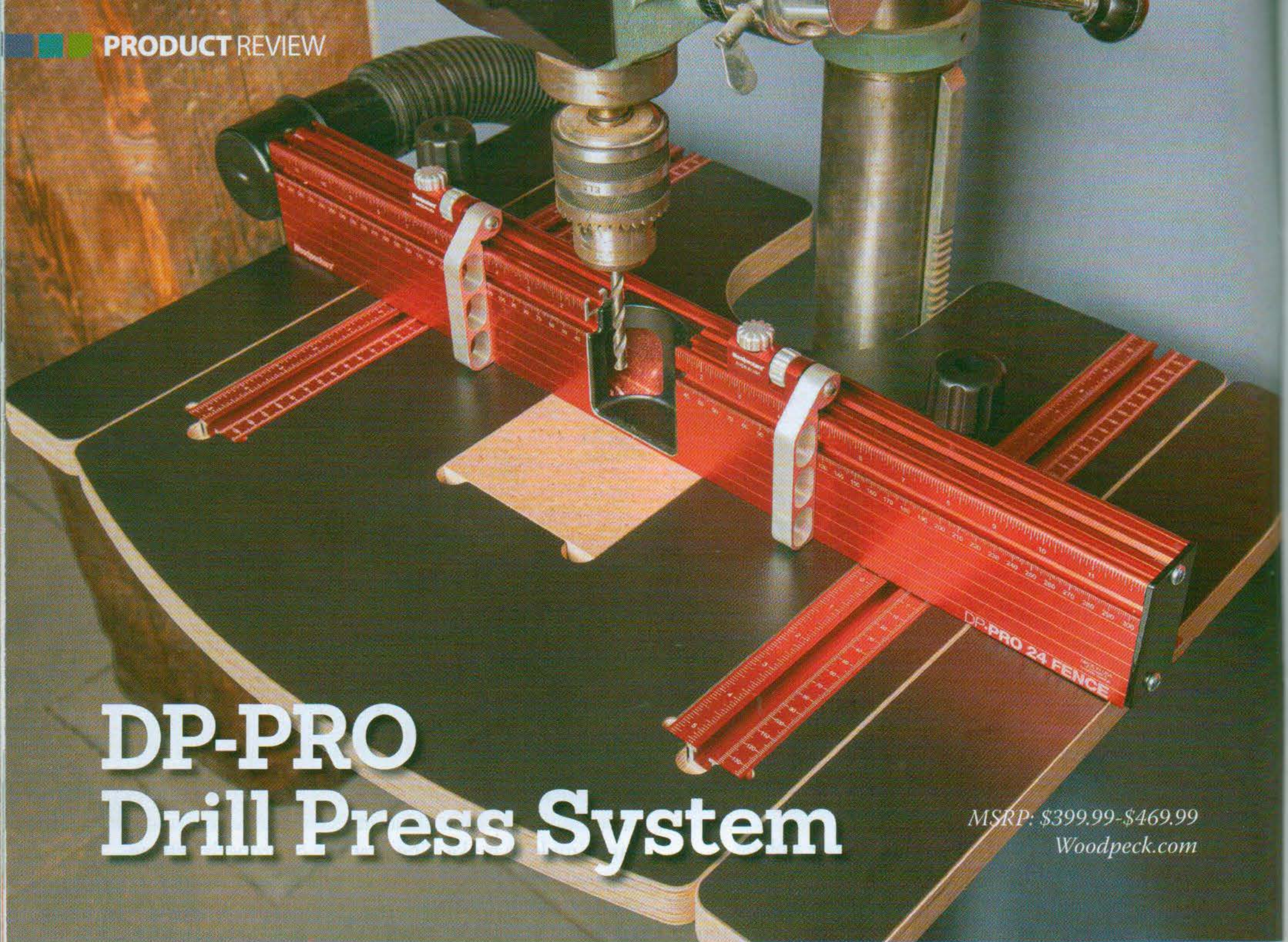
Woodworking with Resin

By Clayton Meyers

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Clayton Meyers is a 39-year-old woodworker, husband, and father of two. He has been woodworking for more than three decades and has spent the last 15 years fine-tuning his compound-cutting skills and patterns. Find more of his work on Etsy at ClaytonsPatterns.



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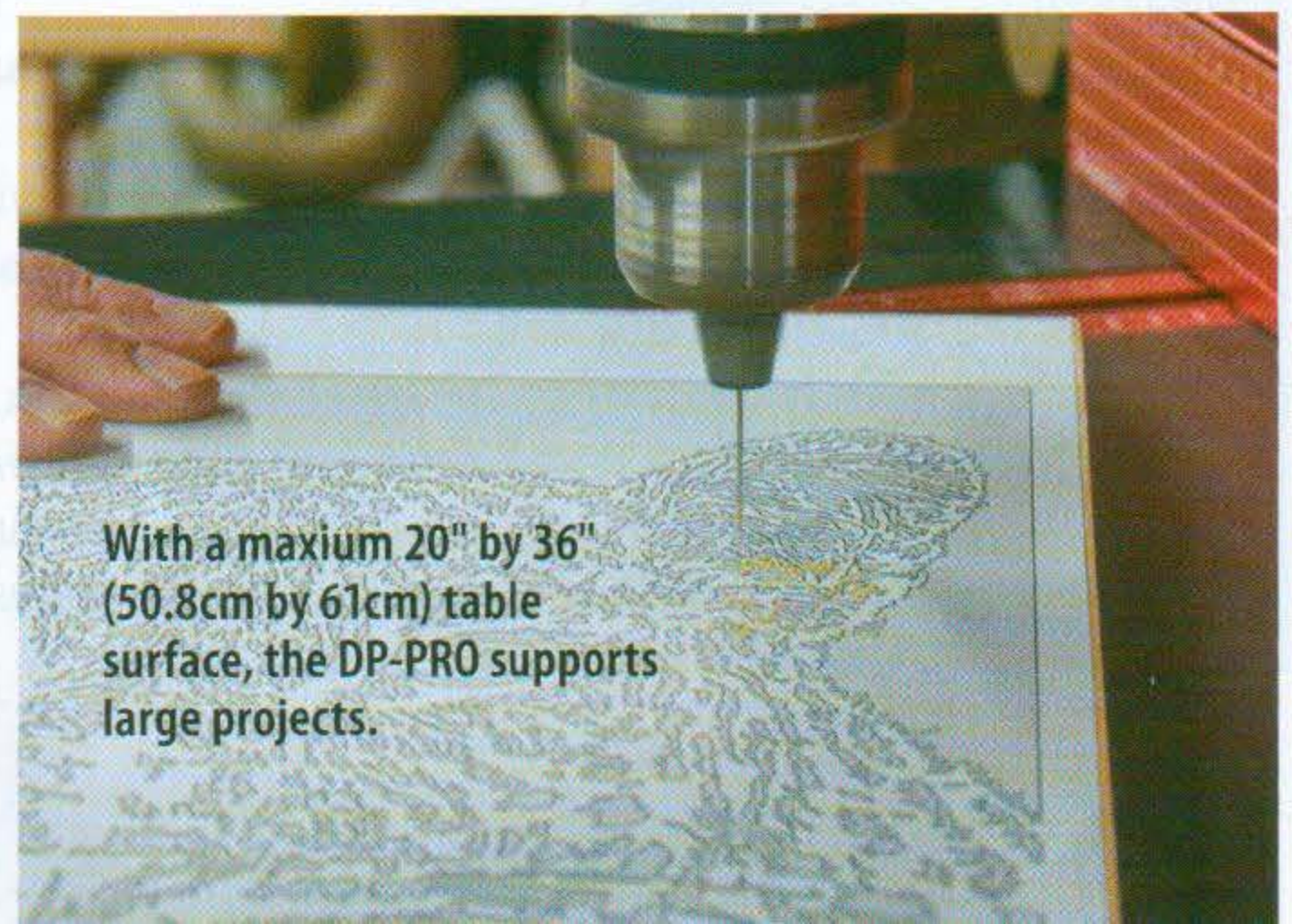
Give your aging drill press new life with this sleek all-in-one accessory

By the Staff of Scroll Saw Woodworking & Crafts

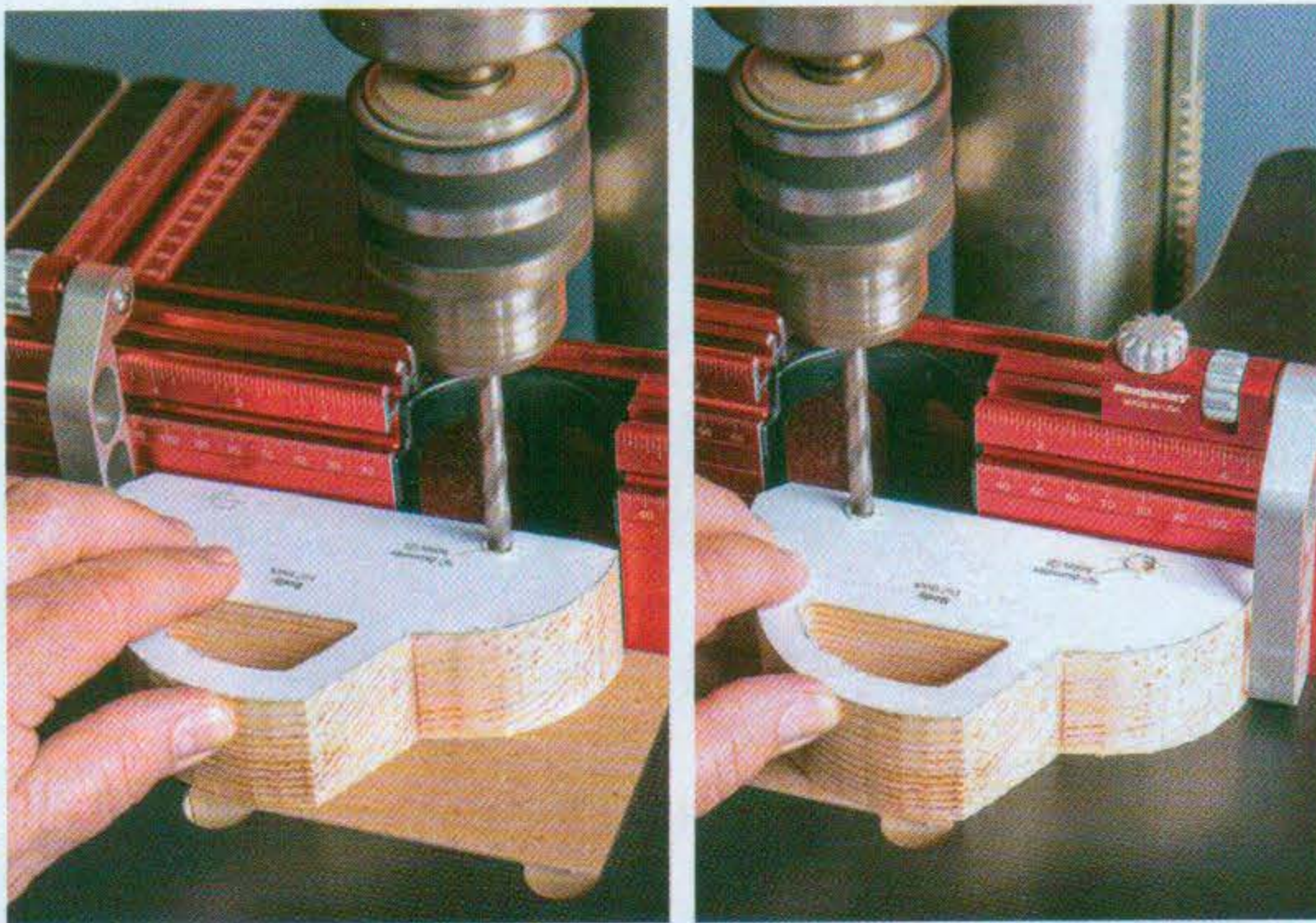
While many of us consider the scroll saw the star of the workshop, every star has its supporting players—which are no less vital to completing a project. Among these is the drill press, used for everything from blade-entry holes in fretwork to cavities for dowels and axles on a toy. If you use the drill press often, odds are you're also aware of its limitations, such as a typically small working area or a lack of hookups for other hardware. And, despite your best efforts, the one bit you need always seems to be mysteriously missing from the pile. Enter the Woodpeckers® DP-PRO Drill Press System, here to address these concerns and more.

After some assembly time (full setup, plus initial testing of the unit, took 1-2 hours), we tested the DP-PRO on a slew of projects from this issue, including

Charles Hand's "Staring Leopard" fretwork (page 42). The built-in 20" by 24" (50.8cm by 61cm) surface area expanded our original 12" (30.5cm)-square workspace significantly, a must-have for larger pieces that require even support on all sides. For heftier workpieces, the wings on both sides slide out, extending the table to a max of 36" (91.4cm) wide—making drilling the holes for this project's 560 cutouts a breeze. If needed, the system comes with a pair of hold-down clamps for added stability.



With a maximum 20" by 36" (50.8cm by 91.4cm) table surface, the DP-PRO supports large projects.

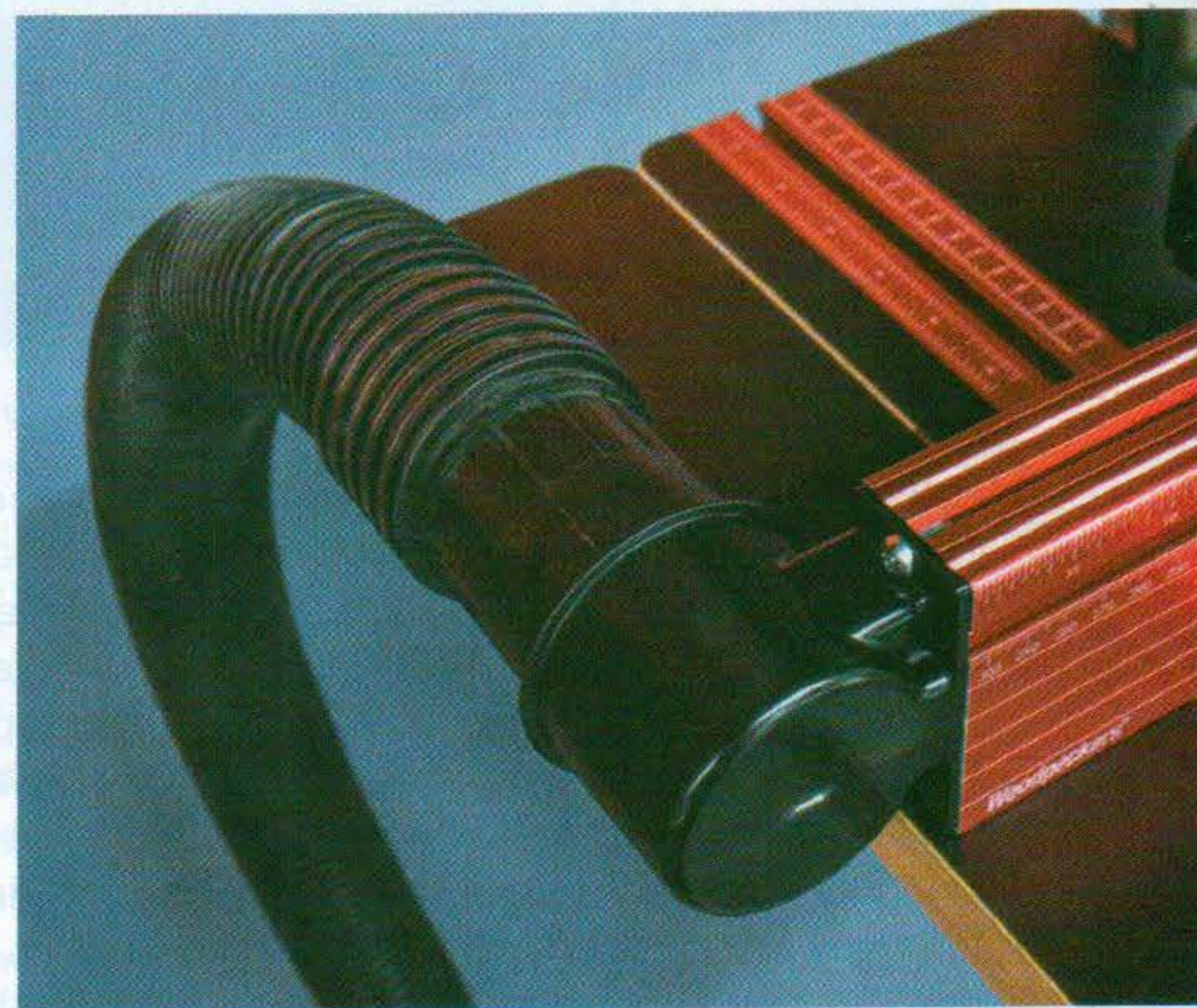


The flip-up stops mount to the top of the fence and allow for precision positioning of holes for repeat drilling.

We also tried the drill press system on Brad Anderson's Easy City Cars (page 59)—and found it perfect for toymakers looking to production-cut in record time. In addition to its useful size, the DP-PRO workspace contains two channels that hold an accurate, hollow fence (more on that later) and two flip-up stops. When properly installed on the drill press, the DP-PRO orients the drill bit position at 0" to the markings on the channels, allowing the operator to set the fence with no need for additional measuring devices. Slide the fence forward to the desired position, flip down the adjustable stops, and you have an ideal "mold" for, say, dowel or axle hole placement; just pop in the car body, and you can quickly drill identical holes in all pieces, no pattern required. (We used the pattern anyway, because it was already attached from the scrolling step.) And if you need to swap in a different bit size, no need to go far: the DP-PRO includes a roomy storage drawer for all your bits, clamps, chuck keys, and other essentials.

No matter what you're working on, keeping your space dust-free is key to a safe and optimal shop experience. The DP-PRO also includes a 2¼" (5.7cm) dust port that mounts to either side of the hollow fence, allowing for efficient dust collection right at the source.

The DP-PRO came with clear instructions, was easy to assemble and use, and added layers of functionality to a drill press that our entire team had, until recently, avoided using. At the price point, it's not for everyone—but if a drill press figures heavily into your woodworking life, or you're making numerous identical designs on repeat, this product will cut down on time and stress, allowing you to skip more quickly to the fun stuff.



The dust collection port mounts on either end of the fence.



The storage drawer below the drill press table is one of our favorite features—no more hunting for lost bits and tools.

Stay Connected

Looking for ways to engage and connect with fellow scrollers outside your workshop? Check out these online resources to stay up-to-date with the world of scrolling and keep in touch with those in the community.



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YouTube Channels to Subscribe to:

- **Fabian's Tiny Workshop.** No matter the size of the shop, any scroller can make amazing projects. Fabian shares how to tackle various woodworking projects with a scroll saw and other tools through biweekly video tutorials. Take a weekend to make something new in your space with Fabian at Fabian's Tiny Workshop.
- **Kayu Nganjuk.** Feeling nostalgic about the old days when toys were simple and handmade? Then Ibad Asrof's channel will be right up your alley. He uploads weekly videos about making small, scroll sawn toy cars, helicopters, trains, and dollhouses—even a lizard that climbs up the wall—that he designed with the help of his woodworking team! Get back to simpler times by scrolling one of Ibad's wooden toys at Kayu Nganjuk.

Instagram Handles to Follow:

- **The House of Timber.** Lizzy Cook, a self-taught woodworker with a passion for the scroll saw, regularly posts photos and videos of her creations, as well as helpful tips, tutorials, and adorable photos of her toddler. Visit @thehouseoftimber for more of Lizzy's work.
- **Kendra's Got Wood.** SSW&C contributor Kendra Chura posts her latest projects and patterns for the scroll saw—with the support of some farmhouse friends. Kendra's projects often incorporate the added elements of epoxy resin and woodburning. Stop by to see photos of Kendra's work and her barnyard pets @kendras_gotwood. See one of Kendra's projects on page 26.
- **Laughing Mantis Studio.** Dr. Daniel D. Brown, a cancer research scientist and woodworker, shares an assortment of dynamic intarsia pieces, sometimes adding epoxy resin to his work for a mixed-media look. Keep up with his latest breakthroughs @laughingmantisstudio.

Blogs to Check Out:

- **Ana White.** Ana's goal for her projects is simple—to help people improve and add to their homes with basic projects that only require a few tools and a small budget. Ana White, a crafter and furniture maker, uploads projects to share with fellow woodworkers, ranging from rustic farmhouse coffee tables to wooden toddler scooters that have been kid-approved by her own brood. Visit ana-white.com/woodworking-projects for more.
- **The Saw Guy.** Need inspiration? Brandon Potters has you covered. His website is full of DIY articles, including "27 Beginner Woodworking Projects" and "25 Things to Make and Sell." His blog posts explore everything from tool buying guides and helpful charts to properly applying lacquer. Visit thesawguy.com/blog for more information.
- **Woodworkers Guild of America.** Woodworkers Guild of America provides woodworkers with an online blog that contains product reviews, tips, and techniques written by professional woodworkers. Learn how to make your own clamp holders, creatively upcycle your sawdust, and make classy last-minute gifts. Visit wwgoa.com/articles/blog to learn more.

The Dynamic Duo

Grandfather and grandson bond over a shared passion for the scroll saw

By Kelly Umenhofer

Photography by Annamaria Mastrocola

Ever since a state fair 35 years ago, the craft has been an integral part of James Mastrocola's life. The experience inspired him to purchase a scroll saw and several tool sets. Although James enjoys making projects on his own, he's found the woodworking experience to be even more special when shared with someone—namely, his grandson, Alexander Jordan.

James first noticed Alexander's interest in building things when Alexander was just eight years old. Alexander built complex structures with LEGO® pieces and had a knack for drawing. So, James decided to give his young grandson a tour of his workshop.

"Once we were in my shop, Alexander was immediately interested in the machines," James said. "I asked if he would like to make something together, and he happily agreed." They scrolled their first project—a wooden sign with Alexander's name on it. After that, there was no stopping this scrolling duo!

James and Alexander now make an array of items, including fretwork crosses, cell phone holders, personalized signs, birdhouses, cornhole boards, and mini guitars made from cigar boxes. Once they have

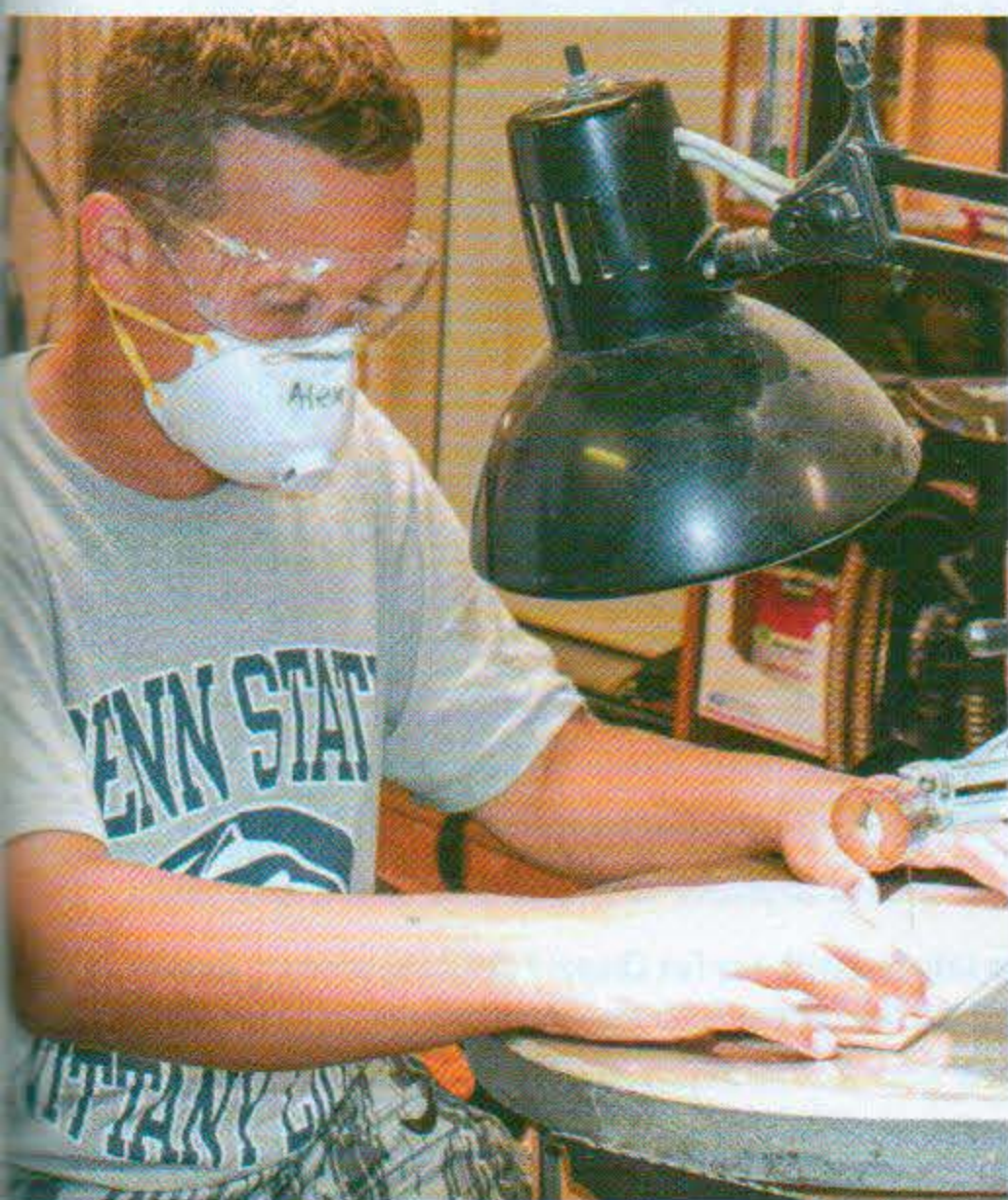


Alexander preps a handmade napkin holder for finish.

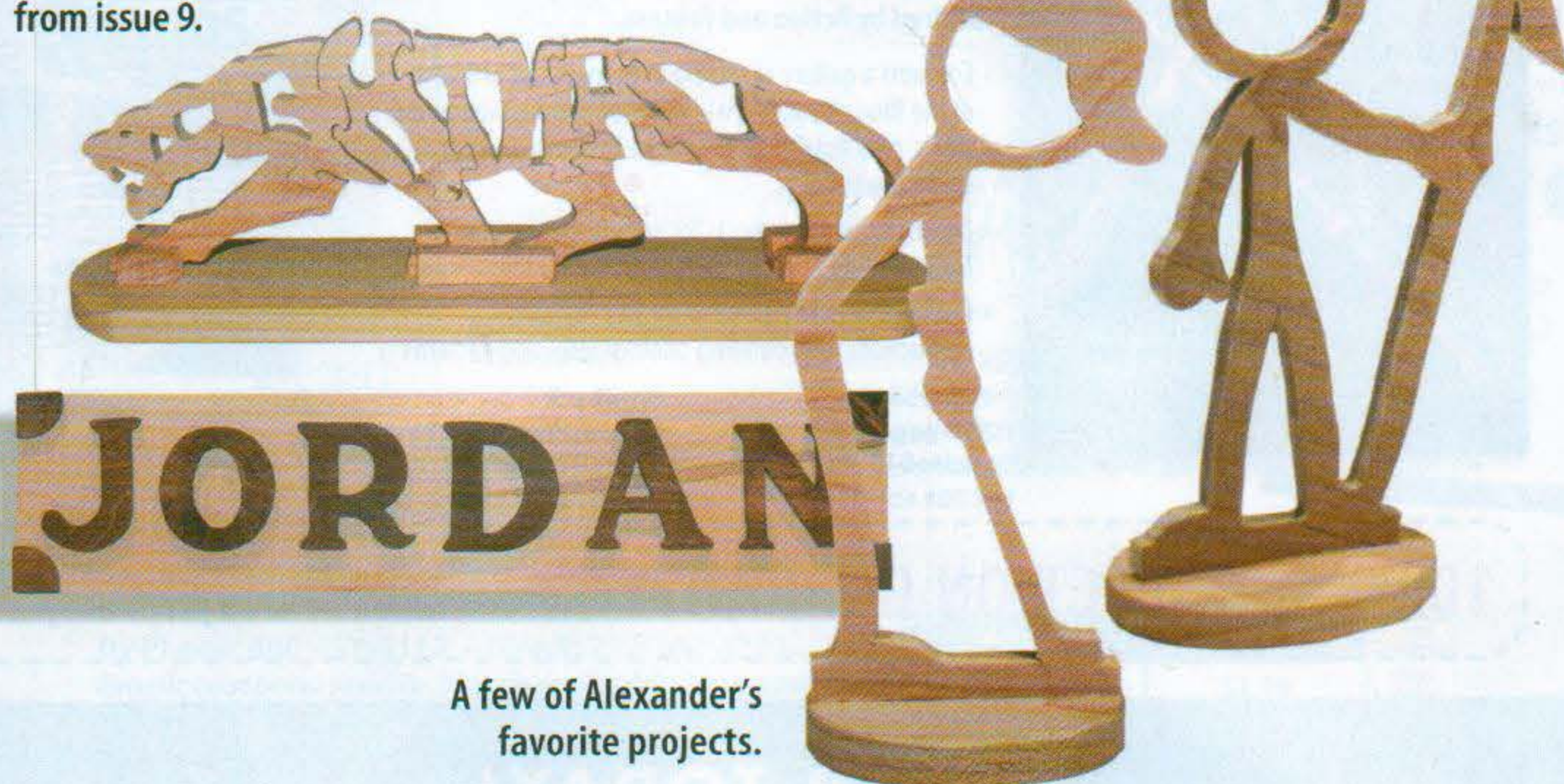
agreed on a project or design from their collection of woodworking magazines, they choose a type of wood—usually poplar, mahogany, or pine bought at a local home improvement store. After they apply the pattern to the wood, it's off to the scroll saw to make gifts for their friends and family. "My dad has a wealth of knowledge, and I love that he is passing on his wisdom to my son," Annamaria Mastrocola, James' daughter and Alexander's mother, said. Alexander hopes to continue improving his woodworking skills alongside his grandfather. "The scroll saw has taught me to be patient and to pay attention to detail," Alexander said.

For now, though, the duo is content with making projects and memories. "What makes scrolling special for them both is the time they get to spend together, creating masterpieces with their own hands," Annamaria said.

For more information on James and Alexander's work, email James at cjs97171@aol.com.



Alexander's finished version of Jim Sweet's *Stalking Panther Puzzle* from issue 9.

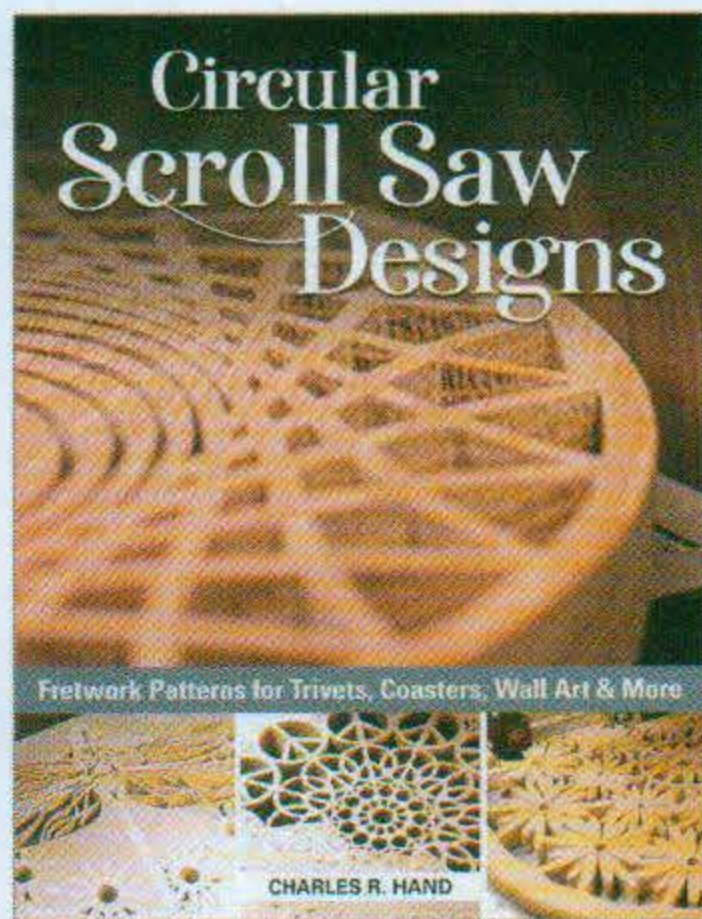


A few of Alexander's favorite projects.

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Circular Scroll Saw Designs

By Charles R. Hand

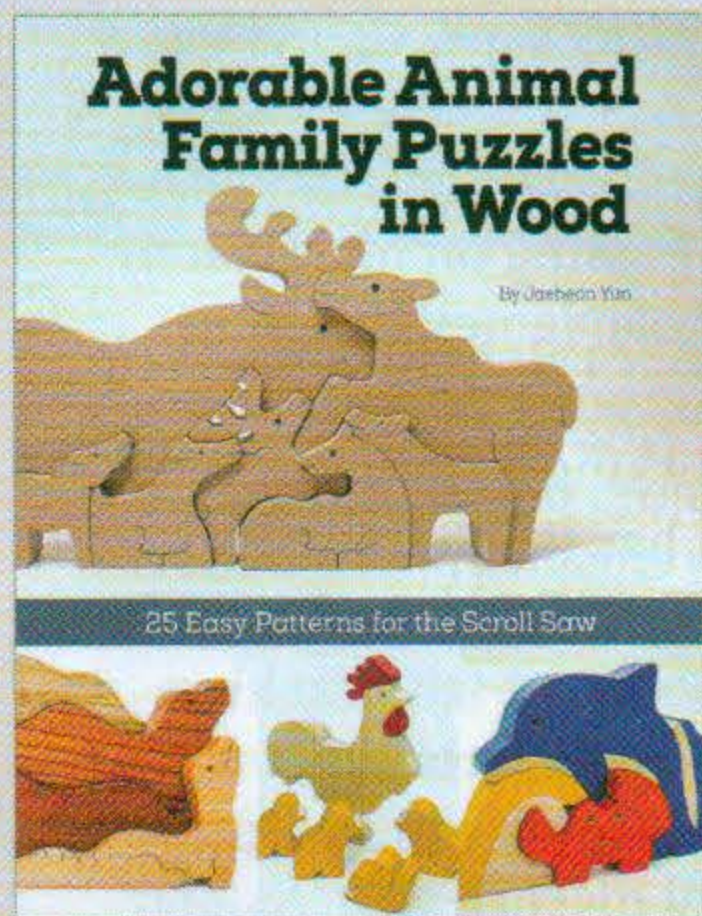
A complete, how-to guide on making stunning trivets, coasters, and wall plaques while offering a fresh and modern twist on traditional fretwork.

- Features 3 step-by-step projects and 27 contemporary designs of peace signs, butterflies, flowers, mandalas, and other intricate scroll saw patterns
- Includes insight on wood selection, blank preparation, and blade selection, as well as expert tips and a gallery of completed designs
- Charles Hand is an award-winning scroller and regular contributor for *Scroll Saw Woodworking & Crafts*

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"The first time I saw one of Charles' fretwork designs, I was hooked. His unique style and detail are both challenging and visually stunning. This collection is very different with its circular format. Charles has restored my joy in doing fretwork."

— Rolf Beuttenmuller, Scroll Saw Artist, Contributor to *Scroll Saw Woodworking & Crafts*



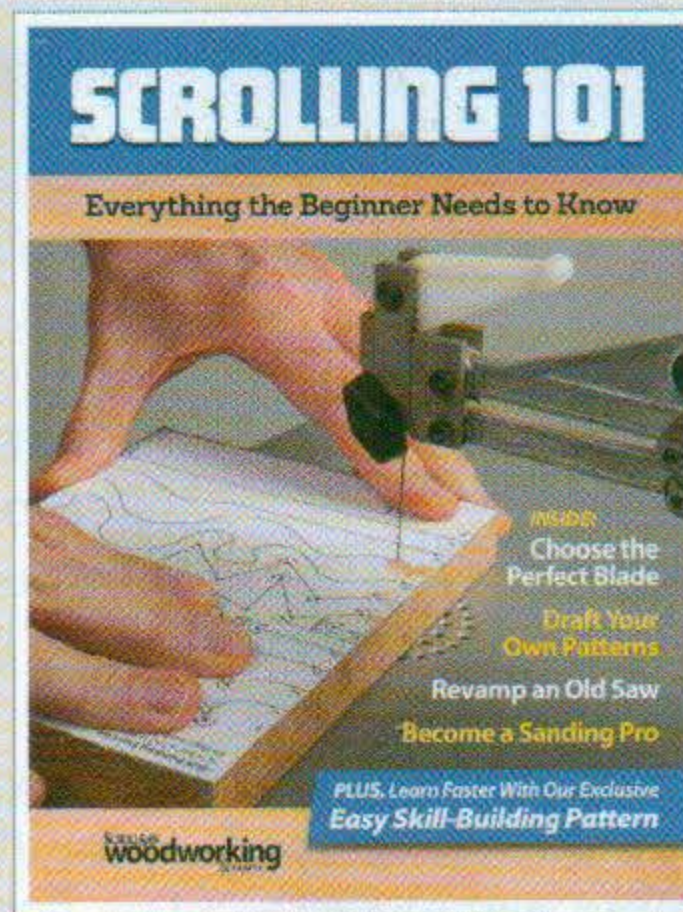
Adorable Animal Family Puzzles in Wood

By Jaeheon Yun

Scroll saw simple and adorable interlocking animal families that consist of 10 pieces or less and only take about 20 minutes to cut!

- A collection of 25 simple and fun freestanding animal puzzles
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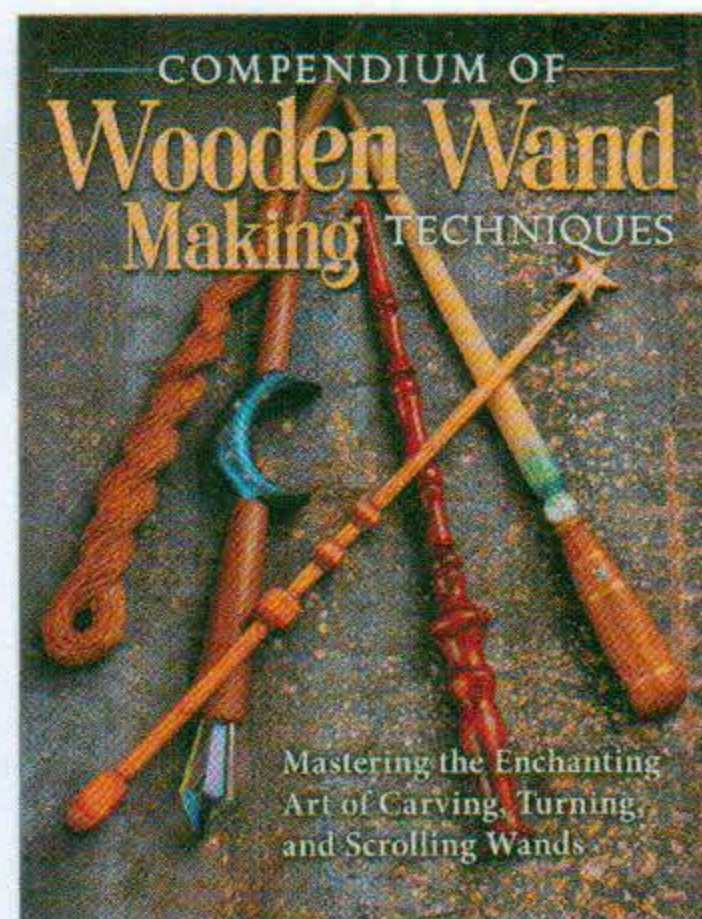
Scrolling 101

By Editors of Scroll Saw Woodworking & Crafts

The perfect starting point for anyone interested in learning how to create beautiful scroll saw projects that's quick and easy-to-read.

- A basic introduction to learning the fundamentals of scroll sawing for beginners
- Includes easy-to-understand articles on the scroll saw basics, from choosing blades and sanding to adapting patterns and making the most out of an inexpensive saw
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Compendium of Wooden Wand Making Techniques

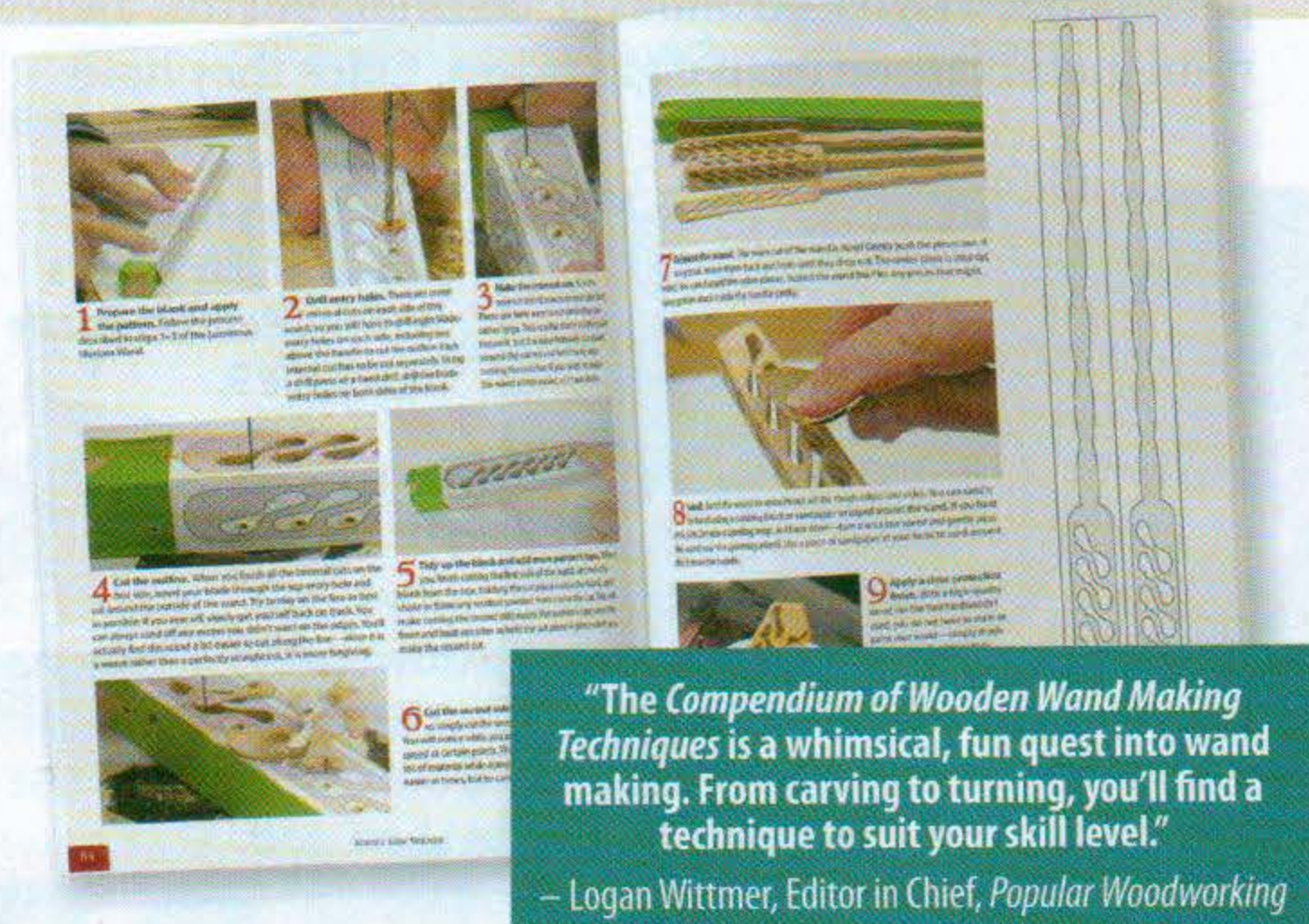
By Editors of Fox Chapel Publishing

A first-ever guide to mastering the art of carving, turning, and scrolling 20 enchanting wands inspired by fiction and fantasy.

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— Logan Wittmer, Editor in Chief, *Popular Woodworking*

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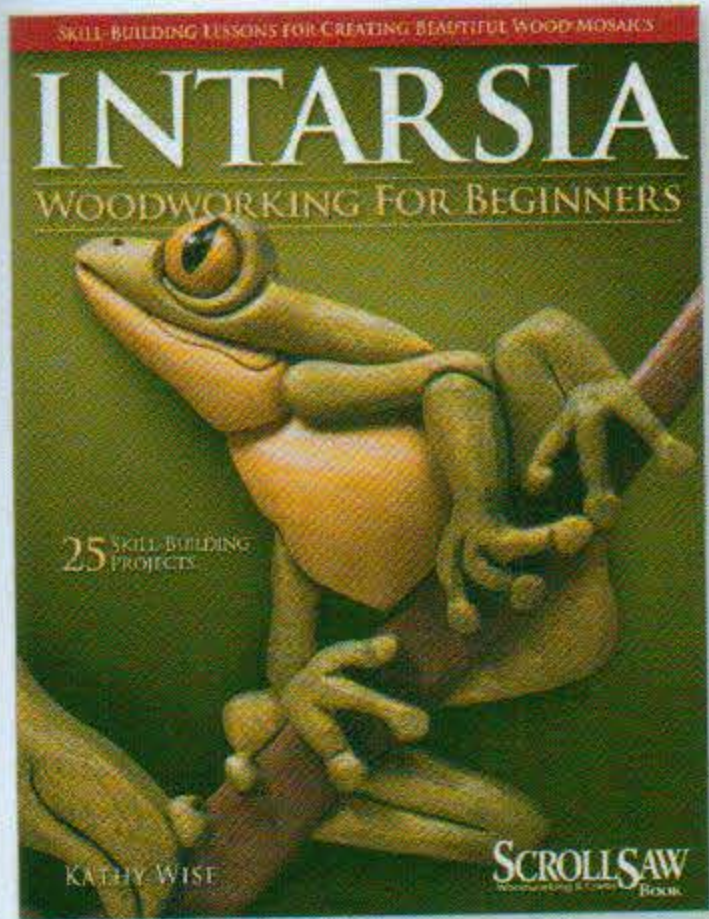
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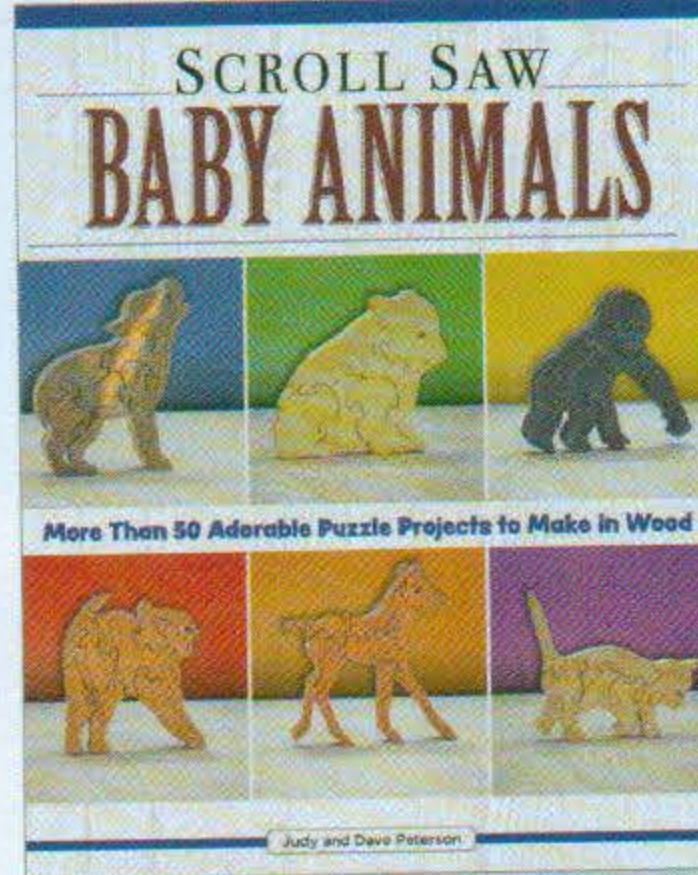


Intarsia Woodworking for Beginners

By Kathy Wise
Learning the art of intarsia has never been easier! With more than 40 skill building lessons, *Intarsia Woodworking for Beginners* will guide you through the basics of intarsia and essential techniques, such as staining, overlays, wood burning and carving texture, and more. With the projects divided into beginner, intermediate beginner, and advanced beginner, this book includes step-by-step instructions, over 20 intarsia patterns with reference photos, material lists, and helpful tips and hints.

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Code: 4420 • \$19.95

PUZZLES

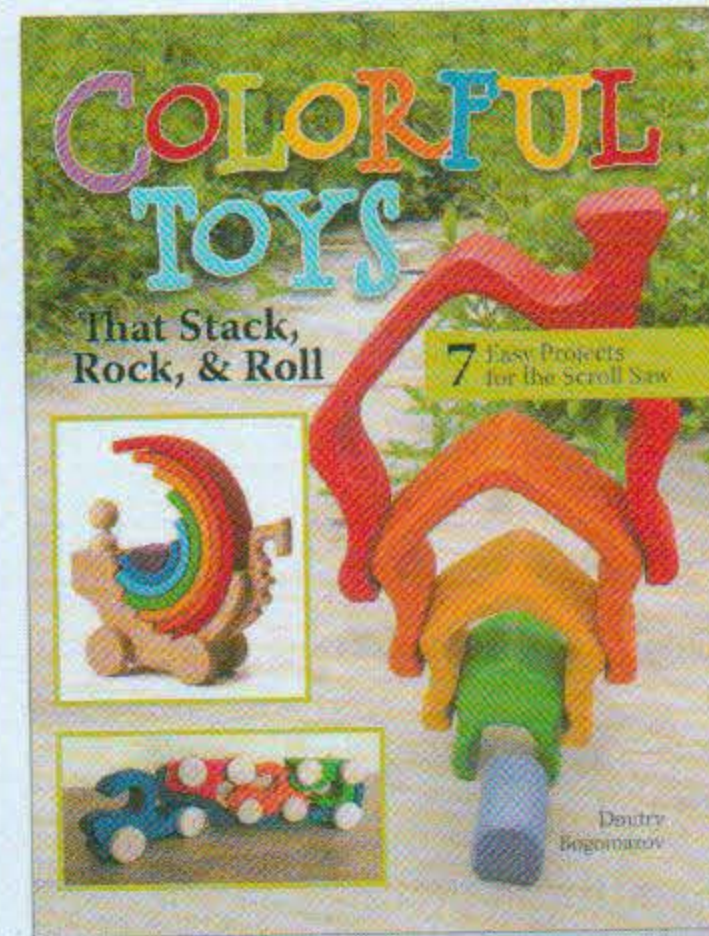


Scroll Saw Baby Animals

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

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TOYS

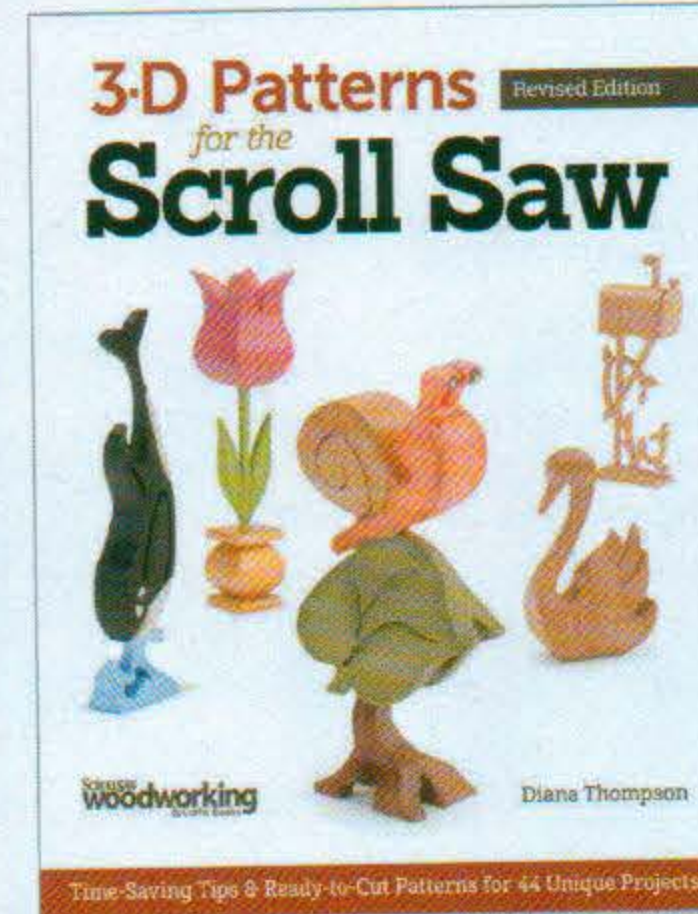


Colorful Toys that Stack, Rock, and Roll

By Dmitry Bogomazov
From scroll saw artist Dmitry Bogomazov comes this exciting guide to making *Colorful Toys that Stack, Rock, and Roll!* Ranging from beginner to intermediate, each project is whimsical, stackable, and fun, from a rainbow house to a rolling hippo toy! Featuring plans and instructions for seven scroll saw projects to make durable and interactive wooden toys, also included in this booklet is guidance on preparation, cutting, and finishing.

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COMPOUND CUT



3-D Patterns for the Scroll Saw

By Diana L. Thompson
Learn the basics of compound cutting through step-by-step demonstrations, time-saving techniques, and 44 ready-to-use scroll saw patterns. Beginners will improve their skills, while scroll saw projects – ranging from simple whimsical displays to elaborate holiday-themed designs – will delight and challenge advanced scrollers. Helpful hints cover all the basics, from choosing wood to cutting, painting, and finishing these delicate pieces.

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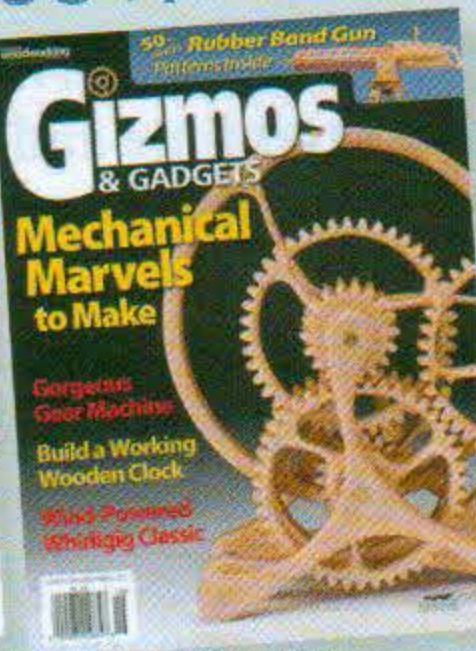
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Porsche Puzzle



This classic sports car is as challenging to cut as it is to outrun

By Eric Van Malderen

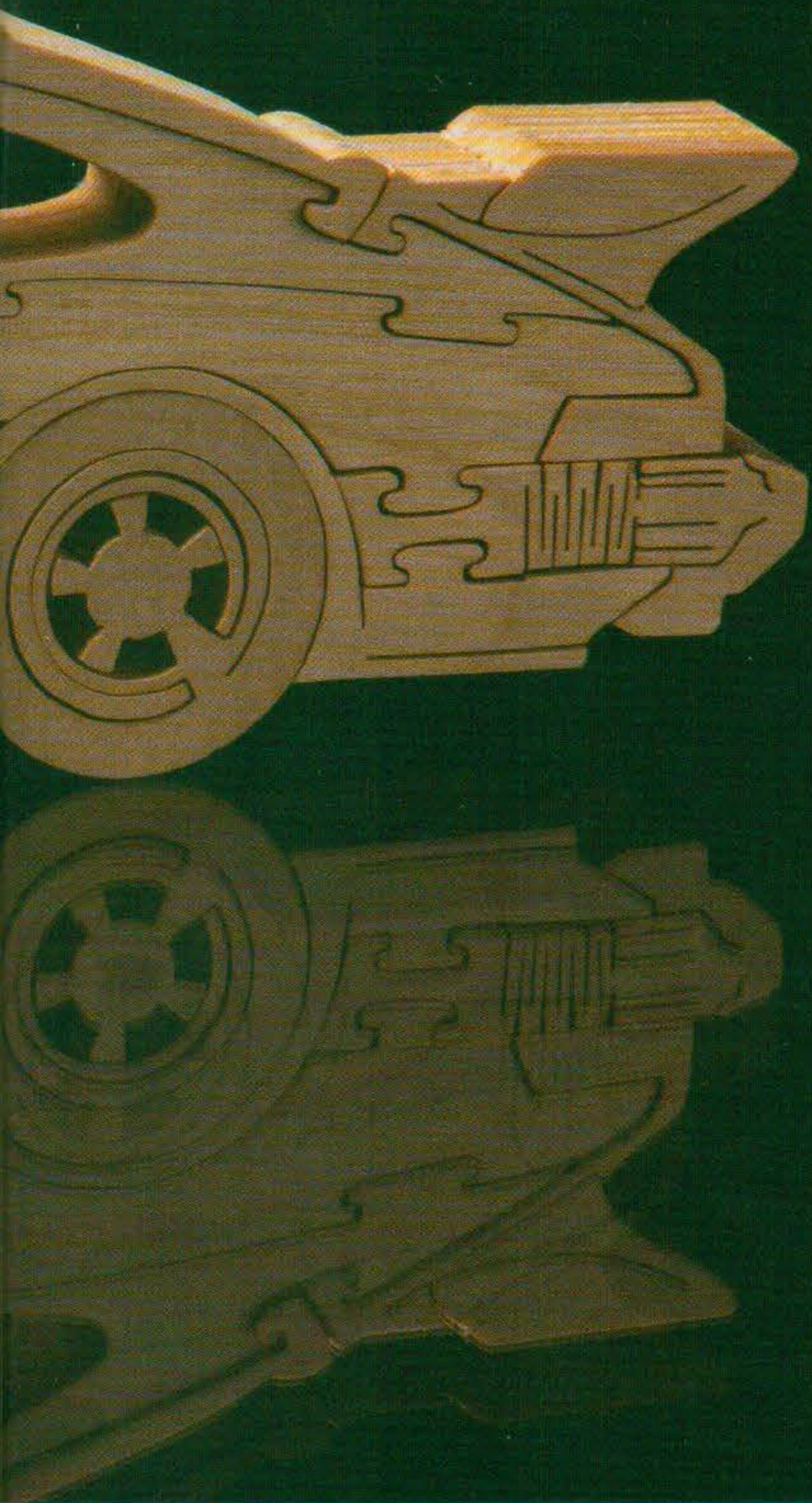
The Porsche 911 is a two-door sports car that made its debut in 1963. Over the years, the basic concept has remained untouched and the famous shape has barely changed. Continuous development of the internal elements, however, has never ceased. For the 1975 model year, Porsche® introduced the first turbocharged 911, known for its wide wheel arches and a large rear spoiler (often known as a “whale tail” on the early cars and a “tea-tray” on the later ones), this model has been modified by private teams and by the factory itself for rallying and racing. To this day, Porsche is one of the most successful manufacturers of competition cars.

For all its speed, though, this model is not one to rush while cutting. From the bellows-equipped

bumper to the sweeping rear spoiler, my design is full of intricate details, so take your time and be precise. *Note: This puzzle is not recommended for small children.*

Prepping and Cutting

Choose a variety of wood; I use Baltic birch plywood or a light hardwood that will allow the details to stand out, such as maple. The advantage of plywood is that the resistance during sawing remains the same in every direction. Find wood with at least a thickness of $\frac{3}{4}$ " (1.9cm) to provide some support for the delicate areas on the puzzle. Sand the blank with 180-grit sandpaper and attach the pattern with repositionable spray adhesive. Cover the pattern with clear packaging tape to lubricate your blades and to reduce the risk of scorching



By Alf van Beem - commons.wikimedia.org

Why the Porsche 911 Turbo?

I've always been attracted to fast cars, and I find it quite thrilling to watch their drivers compete with each other on racing grounds in my home country of Belgium (such as the Circuit de Spa-Francorchamps) and internationally. The Porsche 911 is one of the cars that draws my special attention. In the seventies, the 911 participated in and won the 24 Hours of Le Mans, 24 Hours of Daytona, and several World Sports car championships—quite a powerful muscle car in those days and ever since.

Materials & Tools

Materials

- Wood, such as Baltic birch plywood or maple, 3/4" (1.9cm) thick: 3" x 10 1/4" (7.6cm x 26cm)
- Tape: clear packaging
- Spray adhesive: repositionable
- Sandpaper: assorted grits to 220
- Finish, such as natural Danish oil
- Acrylic paints: assorted (optional)

Tools

- Scroll saw with blades: #5 skip-tooth or reverse-tooth
- Drill press with bit: 1/32" (1mm)-dia.
- Needle files
- Foam brush: disposable

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

the wood. Drill the entry holes for the windows and tires.

Cut the pieces, changing out blades as necessary to prevent breakage. For the tight turns, make sure to anticipate them well before you arrive, turning the piece quickly and deftly to keep the blade on track. Remove the pattern and gently hand-sand the pieces smooth, starting with 180-grit sandpaper and moving up to 220.

Finishing

Apply a finish. Coat the pieces in clear Danish oil and wipe off the excess. Alternately, you could mimic a design from a favorite race car in acrylic paint, and then spray with a clear satin lacquer. Let dry overnight and reassemble the pieces to complete your Porsche.

Pattern for the **PORSCHE PUZZLE** is in the pullout section.



Eric Van Malderen lives in Dendermonde, Belgium, with his lovely wife, Rita, and awesome daughters, Mieke and Sarah. Eric works at the Belgium railways in Brussels as a G.I.S. designer. He received his Hegner scroll saw in 2002 as a 40th birthday present from his wife. Contact him at vanmalderen-quintelier@skynet.be.

Celtic Knot Fretwork

Numerous twists and turns bring these luck-of-the-Irish designs to life

By Clayton Meyers

I wanted to create something that celebrated my wife's Irish heritage, and these designs were the result. I ended up making two pieces for her: a traditional Celtic cross and a shamrock. I've included both patterns here. The instructions provided are applicable to both.

Getting Started

Choose a type of wood; I used walnut because of its deep, rich colors and interesting grain patterns. I find that ½" (1.3cm)-thick material works nicely, as it provides stability and depth without making the cutting process too difficult. Attach the pattern to the blank using repositionable spray adhesive. Alternately, you could transfer the pattern with carbon paper and a pencil, if desired.

TIP

BEFORE YOU CUT

Spend a little time up front making sure your table and blade are nice and square. Use fresh blades and don't rush; let the machine do the work.



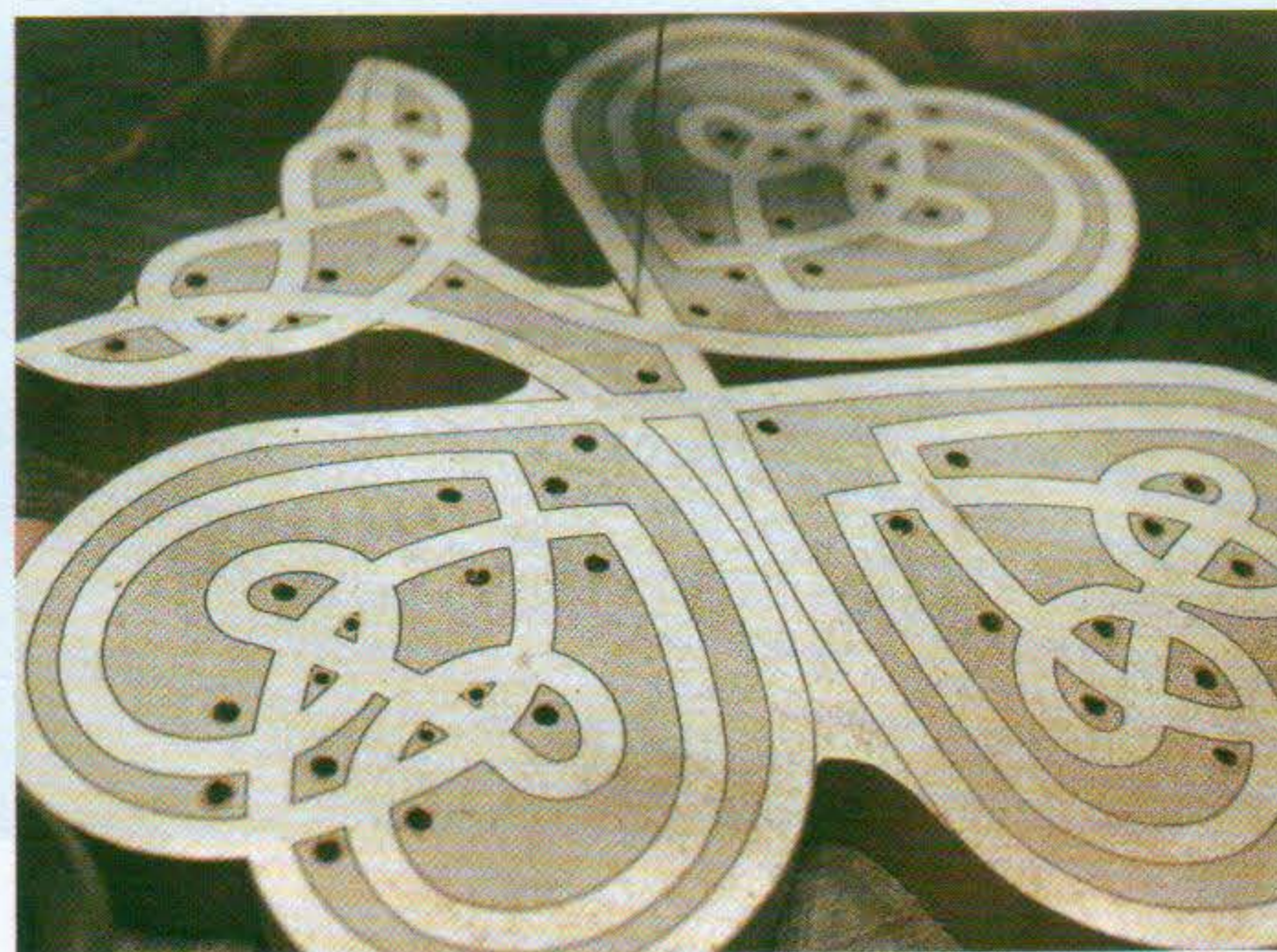
Drill holes in multiple places along the convoluted frets to give yourself options for where to start cutting.

Drill a blade-entry hole for all the inside cut areas. These areas are shaded gray on the pattern. Place the blade-entry hole right near the cut line or in an inconspicuous corner. Plan before you begin cutting. In some cases, I drilled extra holes in different parts of the same fret to give myself options while cutting. Not all of them were used, but it's better to have too many options than too few.

Cutting

Start by cutting the perimeter. This makes the piece easier to handle when you're cutting the finer details. Use a #3 or #5 blade. Don't worry about the sharp corners now; you can clean them up later.

Move to the interior cuts. Fish your blade through one of the blade-entry holes and cut out the shaded area. Again, I recommend skipping the sharp corners and going back to clean them up once most of the material is removed. Move through the interior cuts in this fashion until all pieces have been cut. Then go back and cut the sharp corners, cutting one side of the corner, and then backing out and cutting the other side from an opposing angle.



Attack difficult corners from both sides.

Sanding and Finishing

Remove the pattern. Sand the surface of the piece smooth, moving progressively through the grits to 220. Use needle files to remove irregularities and fuzzies from the tight areas.

Add finish; I brushed on a semigloss polyurethane. I find that it really brings out the grain pattern and makes the color of the wood shine. You could use a spray-on finish, if preferred. Make sure to get inside all the cuts. Let dry and display as desired; I used a sawtooth hanger and small screws to hang the piece prominently.



**Traditional Celtic
Cross Fretwork
Pattern**



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Celtic Shamrock Fretwork Pattern

© 2022 Scroll Saw Woodworking & Crafts



Materials & Tools

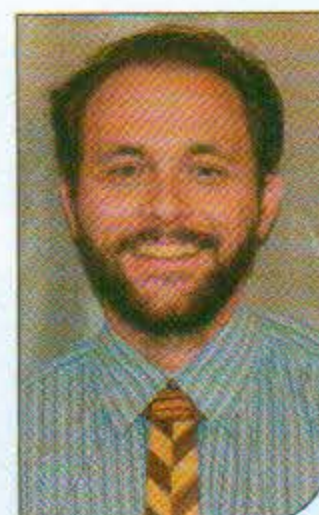
Materials

- Wood, such as walnut, 1/2" (1.3cm) thick: cross, 5 15/16" x 9 5/8" (15cm x 24.4cm); shamrock, 7 1/4" x 7 3/8" (18.4cm x 18.7cm)
- Spray adhesive
- Sandpaper: assorted grits to 220
- Clear finish, such as semigloss polyurethane: brush-on or spray
- Sawtooth hanger with screws

Tools

- Scroll saw with blades: #3 or #5
- Drill with bit: 1/8" (3mm)-dia.
- Paintbrush (for finish)
- Needle files

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



Clayton Meyers is a 39-year-old woodworker, husband, and father of two. He has been woodworking for more than three decades and has spent the last 15 years fine-tuning his compound-cutting skills and patterns. Find more of his work on Etsy at [ClaytonsPatterns](#).

Spring Chicks Segmentation

Power carved textures and sunny colors add extra pizzazz to this farmhouse family

By Kendra Chura

My property in Michigan is home to a variety of farm animals. They make life interesting, as well as providing me with an abundance of artistic inspiration. With warmer weather approaching, I wanted to create a sign fit for the season. What better subjects to capture the spirit of spring than baby chicks? Thanks to the mellow colors and rustic finish, this home décor sign would look great on the wall all year long.

Getting Started

Choose a light-colored wood; I used $\frac{1}{4}$ " (6mm)-thick Baltic birch plywood. Cover the surface with removable contact paper, and then apply spray adhesive to the back of the pattern. Press it down onto the blank, eliminating any air bubbles. Use a $\frac{1}{16}$ " (2mm)-dia. bit to drill a blade-entry hole for the left chick's wing. *Note: I chose to carve the facial features with a rotary tool. If you prefer to cut these elements, then use the $\frac{1}{16}$ " (2mm)-dia. bit to carefully make a blade-entry hole for each eye and the right chick's beak. Choose inconspicuous spots on the line to make the holes, so that they won't be visible when you put the pieces back together.*



Kendra Chura is a woodworking artist from White Lake, Mich. She enjoys scrolling and painting, but is always experimenting with new ideas and unfamiliar forms of media. See more of Kendra's work on Instagram @kendras_gotwood or visit kendrasgotwood.com.



Detail and shape the chicks with a rotary tool, a ball-shaped bit, and sanding discs and drums.

Cutting and Shaping

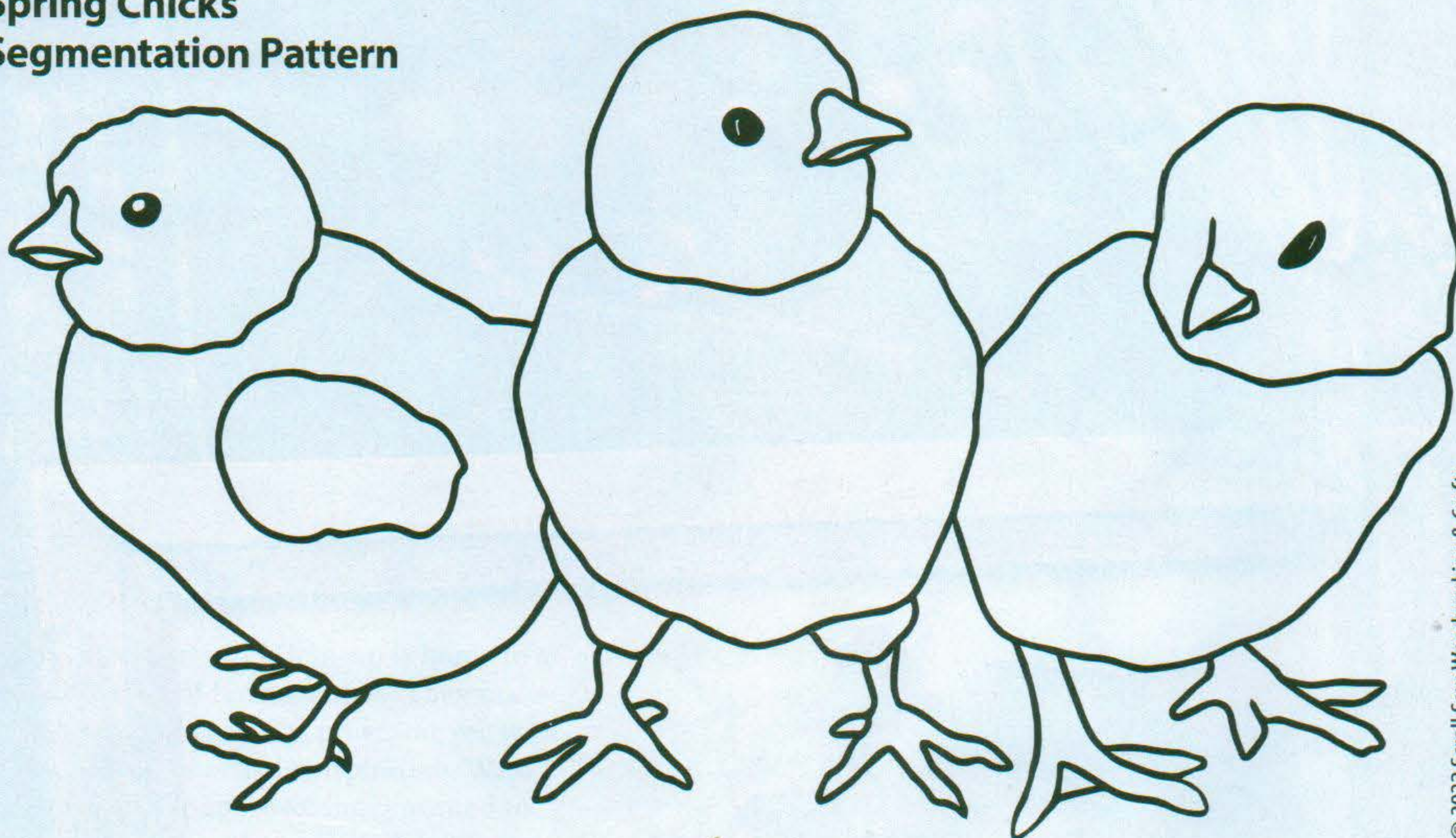
Cut the chicks on a scroll saw with a #5 MGT blade. Feed the blade through the hole in the left chick's wing and cut that piece first. Then cut the feet, setting the pieces aside. Cut out each chick, working from left to right. If you made blade-entry holes for the facial features, feed the blade through the hole in the right chick's beak and cut that piece first.

Once all pieces are cut, prepare for shaping. Carefully peel back the template from the face area only and place a piece of carbon transfer paper underneath. Lay the template back over the carbon paper, and then carefully trace the beaks and eyes. The carbon paper will leave the outlines for reference. Using a rotary tool with a small ball-shaped bit, follow the outlines of the facial features. Switch to a coarse-grit sanding disc to smooth out the lines and round the chicks' bodies. Use the rotary tool with a 80-grit sanding drum to taper the edges of the lower elements so they appear to tuck under the higher ones. Taper the necks into the heads, the beaks into the faces, and the legs into the bodies. If needed, go back to the bits to further define the shapes. Then hand-sand each piece smooth with 150- and then 220-grit sandpaper. Dry-fit the pieces and check for irregularities.



For a textured background, simply apply a mixture of latex paint and Plaster of Paris.

Spring Chicks Segmentation Pattern



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Painting and Finishing

Assemble the project. Glue the left chick's wing in place, and then prepare your paint station. Leave the feet alone for now; I find it is easier to paint them separately. Apply a light coat of spray primer to the project. Once dry, paint the feathers of the chicks in thinned, muted tones. Paint the left chick with a mixture of banana cream and warm white, heavily thinned with water. Then drybrush the chick with warm white. Paint the middle chick with warm white. Paint the middle chick with thinned pewter gray, and then drybrush the head and body with thinned banana cream. Paint the right chick with a mixture of lemon yellow and warm white. Then heavily drybrush the chick with warm white. Paint the feet a mixture of bright orange and warm white, and the beaks a mixture of saffron yellow and warm white. Paint the eyes with black, and then add a reflective dot with warm white. Let dry.

Glue the remaining pieces together. If using an accelerator spray, apply the glue to one piece of the chick, spray the accelerator on the opposite, and secure together. Once dry, apply a matte spray finish. Glue the chicks onto a backer; I used $\frac{3}{4}$ " (1.9cm) birch plywood. For added texture, paint the backer with a mixture of white latex wall paint and Plaster of Paris. Complete the project with a DIY mat and frame made of scrap pine. Add a hanger to the back and display.

Materials & Tools

Materials

- Wood, such as Baltic birch plywood, $\frac{1}{4}$ " (6mm) thick: chicks, 4" x 7" (10.2cm x 17.8cm)
- Wood, such as birch plywood, $\frac{3}{4}$ " (1.9mm) thick: backer, 10" x 13 $\frac{1}{2}$ " (25.4cm x 34.3cm)
- Wood, such as scrap pine, $\frac{1}{4}$ " (6mm) thick: frame
- Contact paper
- Spray adhesive
- Transfer paper
- Pencil
- Sandpaper: 150, 220-grit
- Glue: cyanoacrylate (CA), such as Starbond
- Paint primer, such as Rust-Oleum®: spray
- Acrylic paints, such as DecoArt Americana®: banana cream, black, bright orange, lemon yellow, pewter gray, saffron yellow, warm white
- Latex paint: white (optional)
- Plaster of Paris (optional)
- Finish, such as Krylon®: matte spray
- Sawtooth hanger

Tools

- Scroll saw with blades: #5 MGT
- Drill with bit: $\frac{1}{16}$ " (2mm)-dia.
- Rotary tool, such as Marathon Micromotor
- Sanding bands, $\frac{1}{2}$ " (1.3cm)-dia.: fine-grit
- Sanding discs: 80-grit
- Small ball-shaped burrs (See Special Sources)
- Paintbrushes: assorted

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

SPECIAL SOURCES

Many of the tools listed here can be found at bearwood.com. You can use my personal coupon code—KENDRA—to save 5% on products from their website.

Man's Best Friend



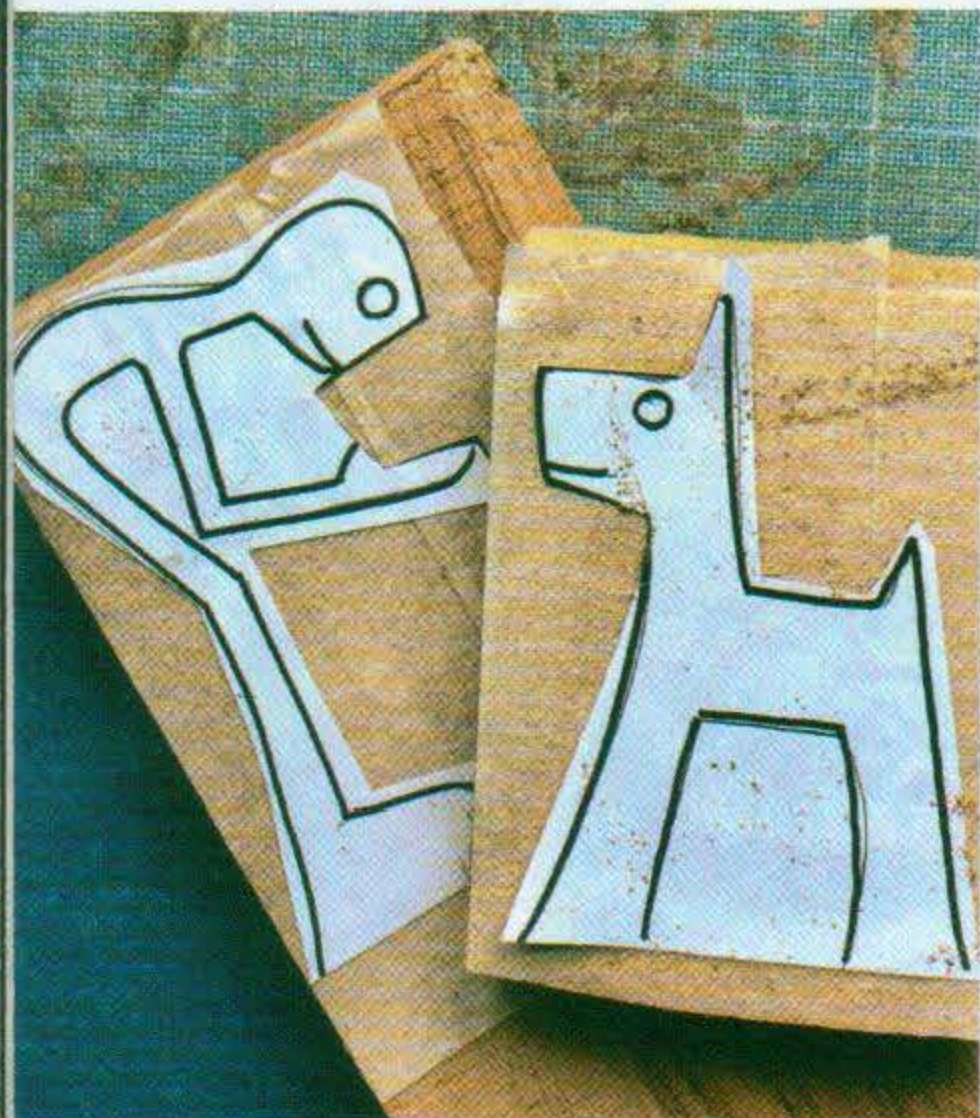
Capture the profound bond between humans and pets in this moving design

By Jean-Bernard Germe "2virgule5d"
Inset cut by Robert Carpentier

I created this sculpture in 2016 under the simple title of "A Man, A Dog," to represent the mutual affection between people and their dogs. I have since created many versions of this sculpture, featuring different humans and pets. Change the wood type and finish to pay homage to your own four-legged friend; this freestanding piece is sure to become a cherished decoration in your home.



Jean-Bernard Germe lives in Amiens, in the north of France. After discovering the scroll saw in 2010, he immediately began designing his own patterns. Jean-Bernard loves sketching patterns as much as he loves cutting them. For more of his work, visit Etsy and Facebook @2virgule5d or 2virgule5d.com.



Cut a few versions of each subject and mix and match to switch up the look.

Getting Started

Choose your wood varieties; I used beech for the human and walnut for the dog, but you can use any contrasting hardwoods you prefer. Cover the blanks with masking tape or blue painter's tape, and then apply the patterns to the tape with a repositionable glue stick, making sure that the grain runs vertically (with the direction of the legs). Drill the holes for the eyes.

Cutting and Finishing

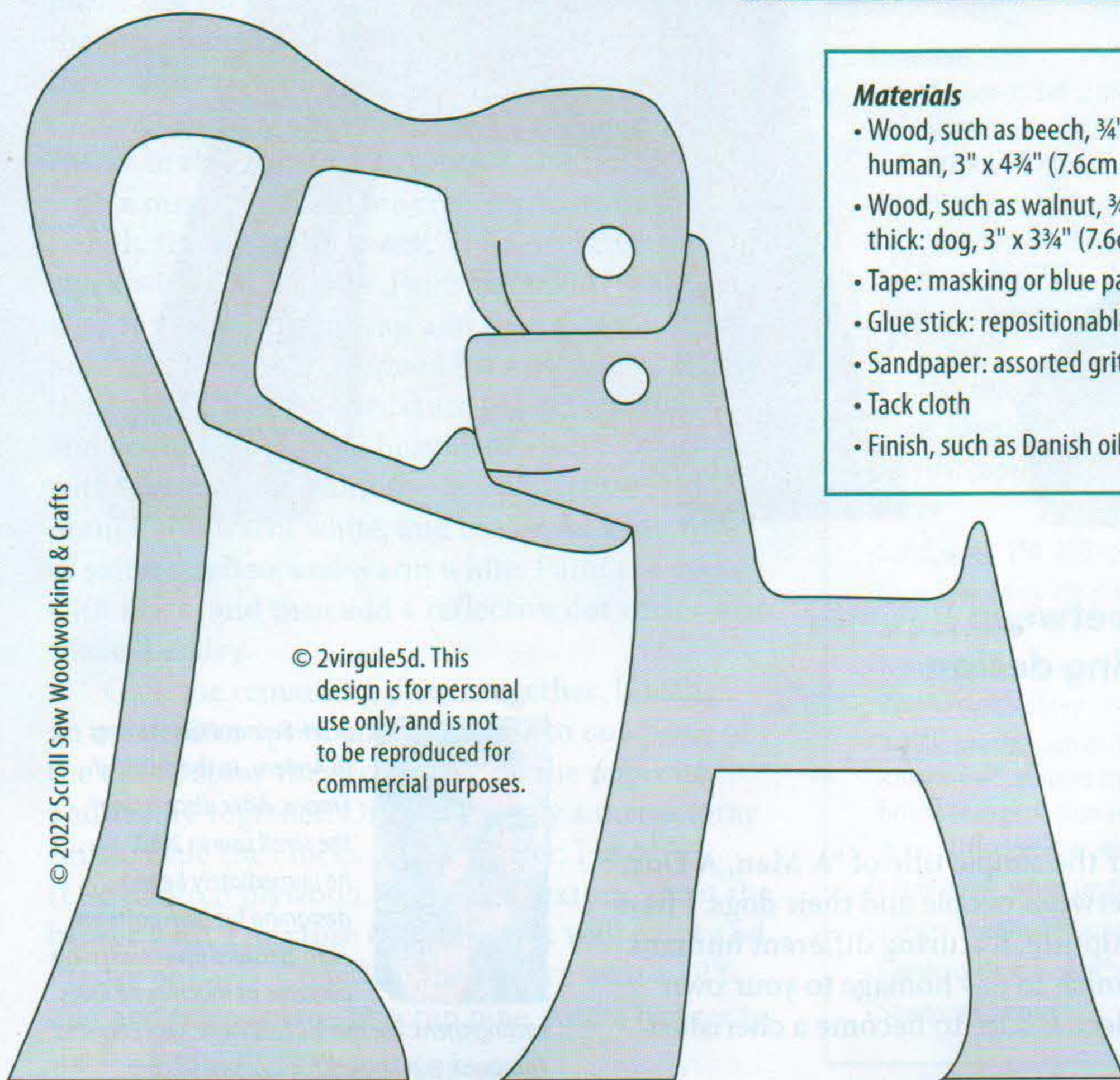
Cut the pieces on a scroll saw. I started with the perimeters, and then cut the smiles on the human and dog. Carefully remove the patterns and hand-sand with 150-grit sandpaper, moving up progressively through the grits to 320. Remove excess dust with a tack cloth and apply a finish; I used natural Danish oil. Wipe off the excess, disposing of dirty rags per the instructions on the container of finish. Let dry and display.



Wood with Personality

I occasionally use unconventional materials for my pieces, such as live-edge wood scraps with bark and lichen. You could also find an interesting knot or grain feature and highlight it in the piece.

Man's Best Friend Pattern



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Materials & Tools

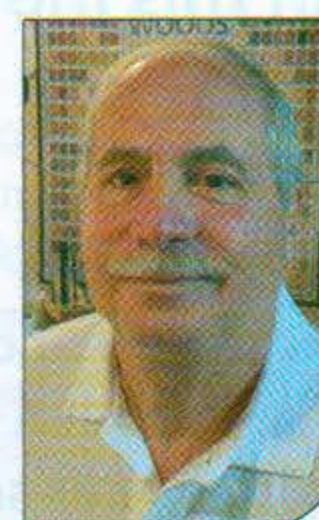
Materials

- Wood, such as beech, $\frac{3}{4}$ " (1.9cm) thick: human, 3" x 4 $\frac{3}{4}$ " (7.6cm x 12.1cm)
- Wood, such as walnut, $\frac{3}{4}$ " (1.9cm) thick: dog, 3" x 3 $\frac{3}{4}$ " (7.6cm x 9.5cm)
- Tape: masking or blue painter's
- Glue stick: repositionable
- Sandpaper: assorted grits to 320
- Tack cloth
- Finish, such as Danish oil: natural

Tools

- Scroll saw with blades: #7 reverse-tooth
- Drill with bit: $\frac{1}{4}$ " (6mm)-dia.

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



Robert Carpentier is a retired music teacher living in West Islip, N.Y. He began scrolling in 2010 and joined a local woodworking club. He studied intarsia with Judy Gale Roberts in 2012 and has since done many solo exhibits, displaying over 60 pieces in fretwork, intarsia, inlay, and segmentation. Reach out to Robert via email at rcarpen51@yahoo.com.

COMPOUND-CUT Mushrooms



Scroll a slew of fungi for a favorite ledge or nook

By Sue Mey

Cut by the Staff of Scroll Saw Woodworking & Crafts

Mushrooms are fascinating—neither plant nor animal, they belong to the fungi kingdom. Thanks to their taste, texture, and health benefits, the mushroom continues to be a hot commodity in many industries. Sources say there are more than 50,000 species of mushrooms worldwide, including molds and yeasts, which come in various shapes, colors, and sizes. Since the fruiting bodies of mushrooms have radial symmetry, they are ideal subjects for compound-cutting.

Getting Started

Cut the pattern blank to size, making sure that the sides are flat and at a 90° angle to each other. Photocopy the pattern, fold it on the centerline, and apply adhesive to the back with a repositionable glue stick or spray adhesive. Align the fold with the corner of the blank and press the pattern into place. If cutting the morel (pattern #6 [on the pullout]), use a 1/8" (3mm)-dia. bit to drill the blade-entry holes. *Note: Instead of making the inside cuts for the morel mushroom, you can carve texture on the top using hand-held tools such as a V-tool, gouge, or a Dremel® with a V-groove bit.*

Select a blade size appropriate for the thickness and hardness of the wood being used. I use a #7 reverse-tooth blade when I cut the mushrooms from pine, but consider a #9 for something harder, such as maple or walnut.

Cutting and Sanding

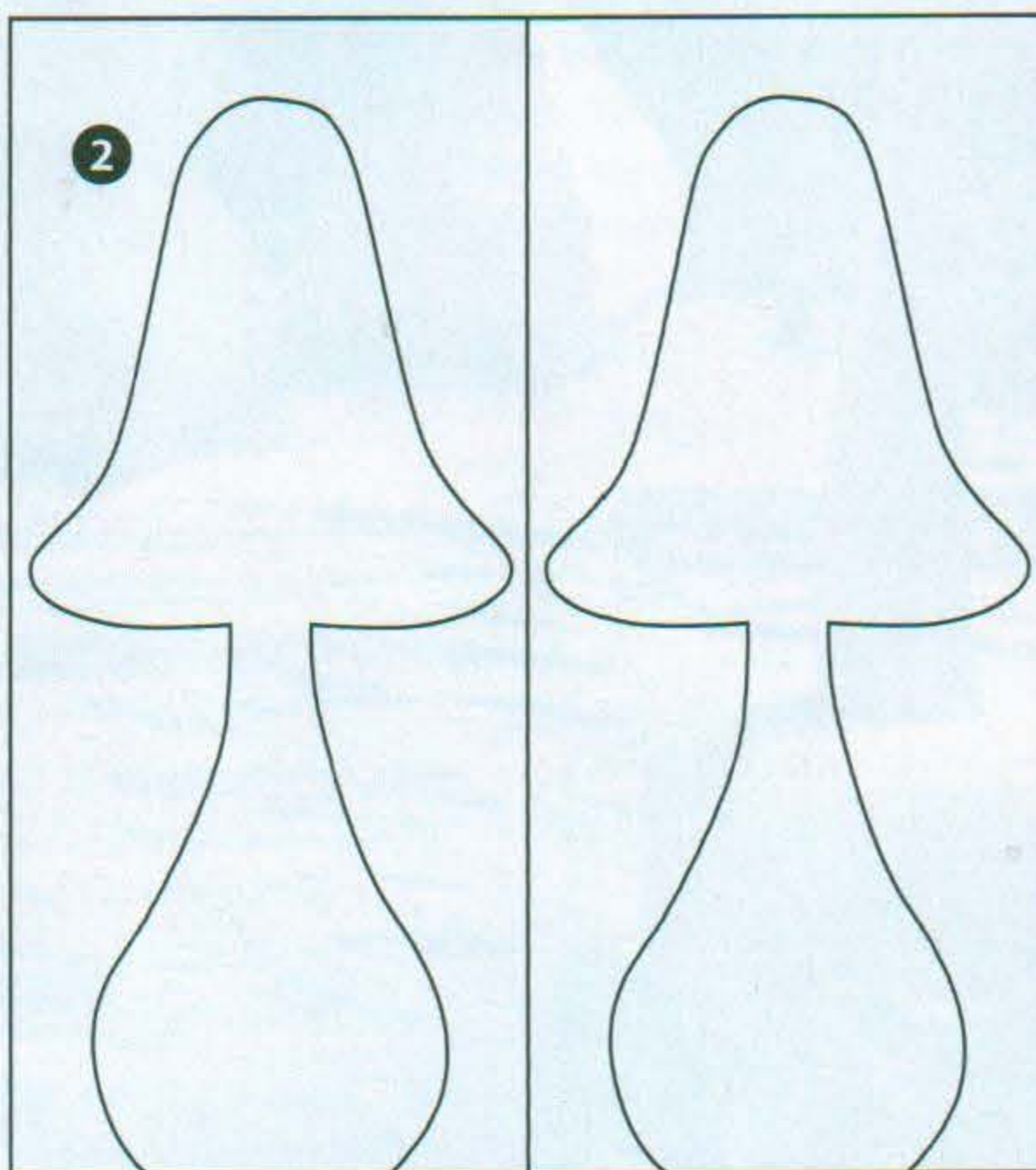
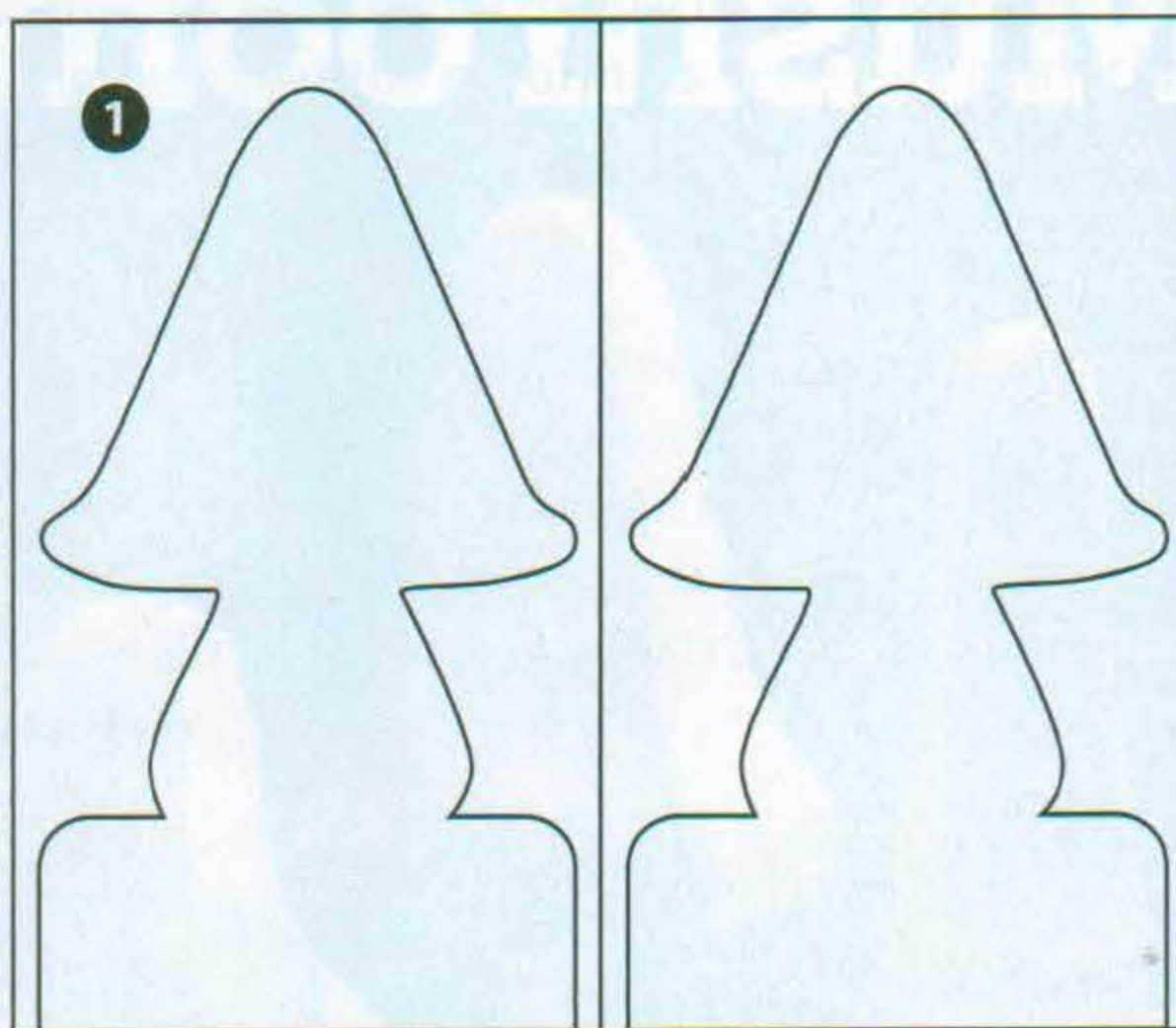
Cut the first pattern view. Once done, hold the workpiece and the waste in place and vacuum away the dust. Wrap the entire block (waste and all) in clear packaging tape, rotate the blank, and cut the second pattern view.

Carefully remove the waste wood and sand the piece smooth with 120-grit sandpaper, moving progressively through the grits until you reach 320. Remove the sanding dust with a stiff-bristled brush.

Finishing

Apply a finish. For a natural piece, apply several thin coats of clear spray varnish, allowing each coat to dry completely before applying the next. For painted pieces, use thinned acrylics in your choice of colors. Add dots on the mushroom tops in contrasting shades. Let dry and spray with a clear finish of your choice.

Compound-Cut Mushrooms Patterns



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Materials & Tools

Materials

- Wood such as basswood or pine, 1½" (3.8cm) square: sized for patterns
- Tape: clear packaging
- Spray adhesive or glue stick
- Sandpaper: assorted grits
- Finish, such as clear satin spray varnish
- Acrylic paints: assorted (optional)

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

Tools

- Scroll saw with blades: #7 or #9 reverse-tooth
- Drill press with bit: 1/8" (3mm)-dia.
- Vacuum
- Square (optional)
- Brush: stiff-bristled
- Paintbrushes: assorted (optional)

Additional patterns for **COMPOUND-CUT MUSHROOMS** are in the pullout section.



Sue Mey lives in Pretoria, South Africa. To see more of her work, including a wide variety of patterns and pattern-making tutorials available for purchase, visit scrollsawartist.com. She can be contacted at suem@storage.co.za. Her pattern book, *Lighted Scroll Saw Projects*, is available from schifferbooks.com and other outlets.

Snail Puzzle Box



Practice smooth turns on an elegant, mesmerizing vessel

By John Rhyne

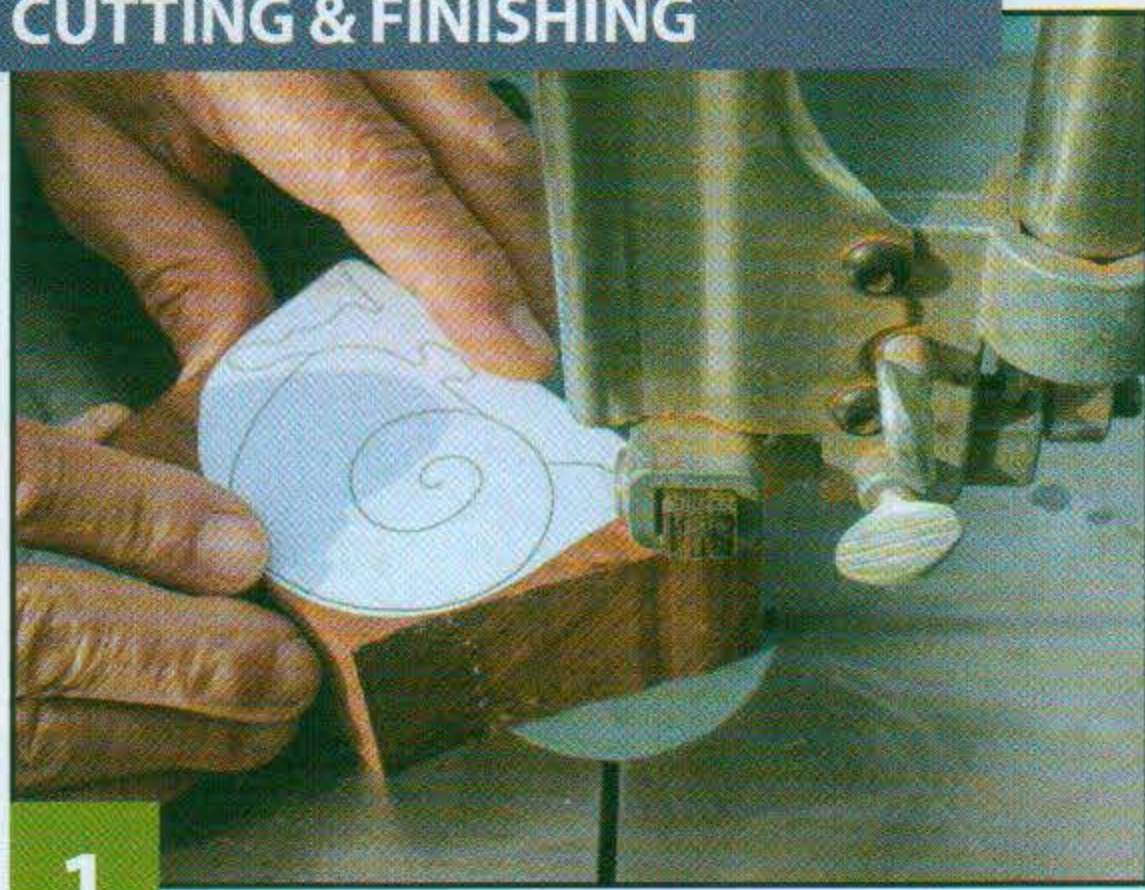
I've always been fascinated by snails. I am amazed by the way they magically slide across the ground, leaving behind trails while their eyes project on periscopes above their heads. They seemed like a perfect subject for a small puzzle box that contrasts the hard, spiraling shell with the soft body.

Make sure to read all the instructions before you start this box. Pay special attention to the pattern, which is sized for a scroll saw with a maximum cutting depth of at least 2" (5.1cm). *Note: A band saw is required. To make this project entirely on the scroll saw, it will be necessary to reduce the pattern.*

Getting Started

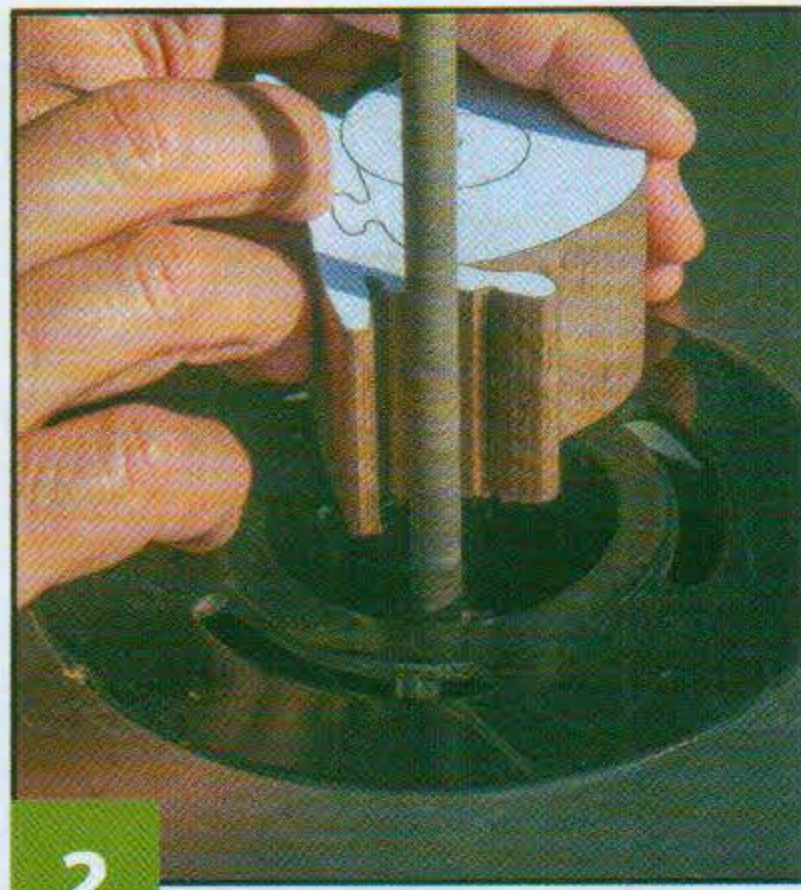
Choose a kind of wood; I made my version out of walnut, a medium-dense hardwood that machines well. Prepare a piece between 1½" (3.8cm) and 1¾" (4.4cm)-thick; thickness should be uniform throughout. Attach the pattern to the wood with repositionable spray adhesive, with the grain running parallel to the snail body.

CUTTING & FINISHING



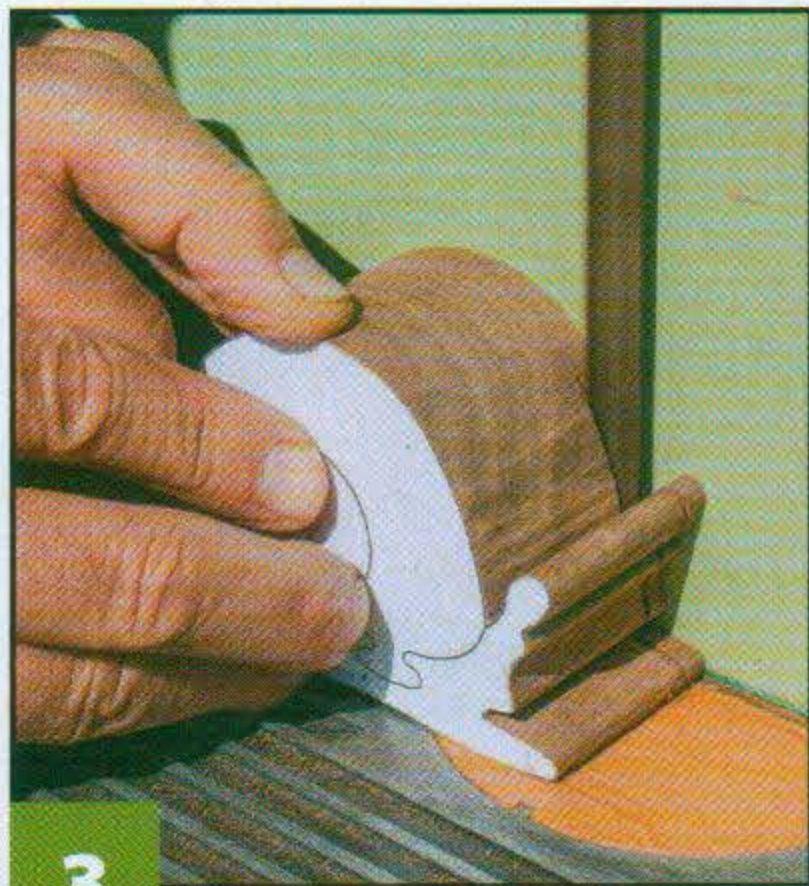
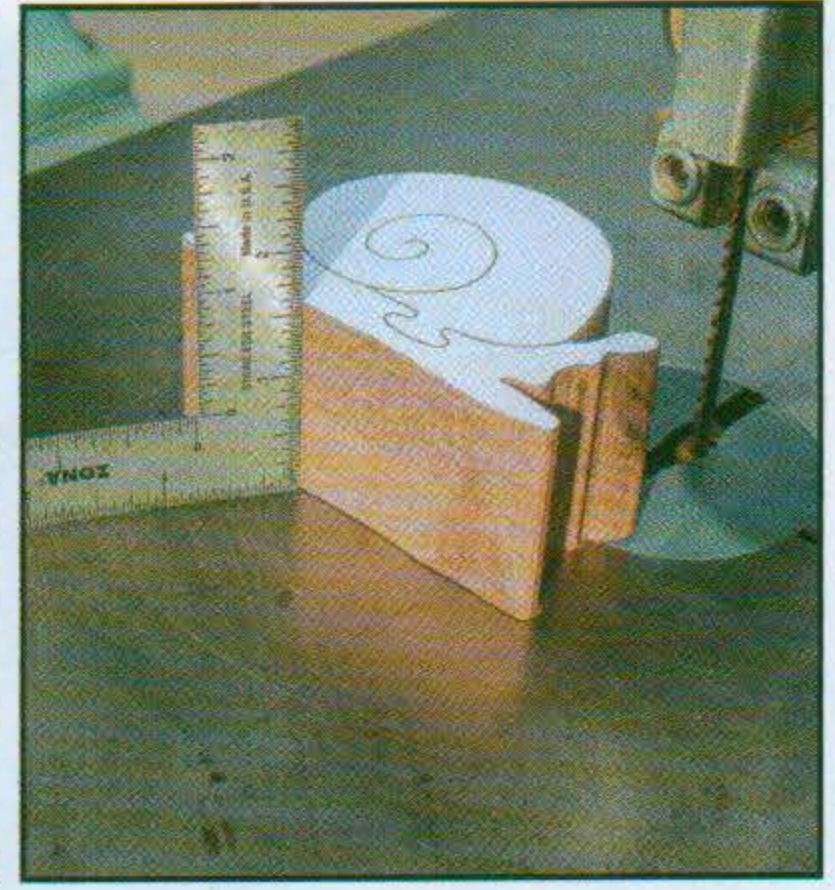
1

Cut the box outline. I used a band saw with a $\frac{1}{4}$ " (6mm) blade, but you could use a scroll saw with a #7 or #9 blade, if desired. Double-check that your blade is 90° to the tabletop and cut just to the outside of the perimeter.



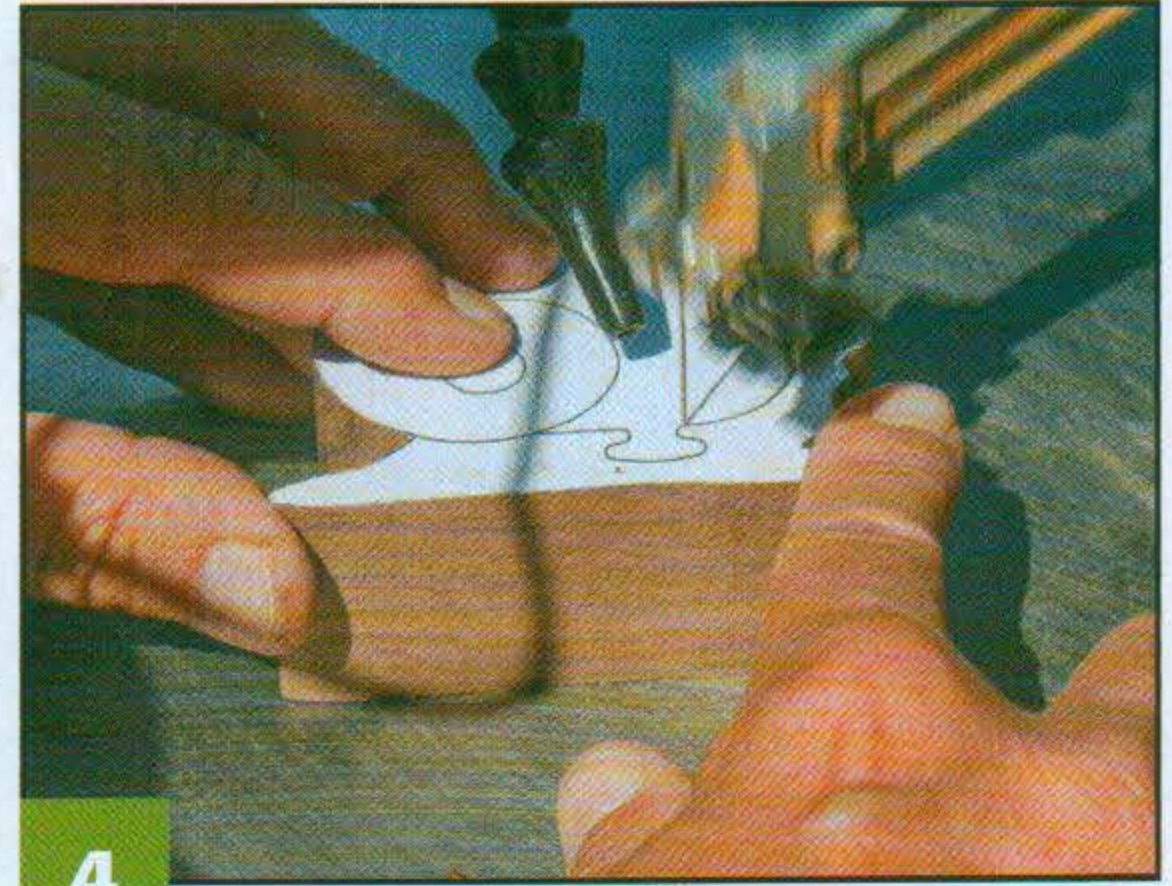
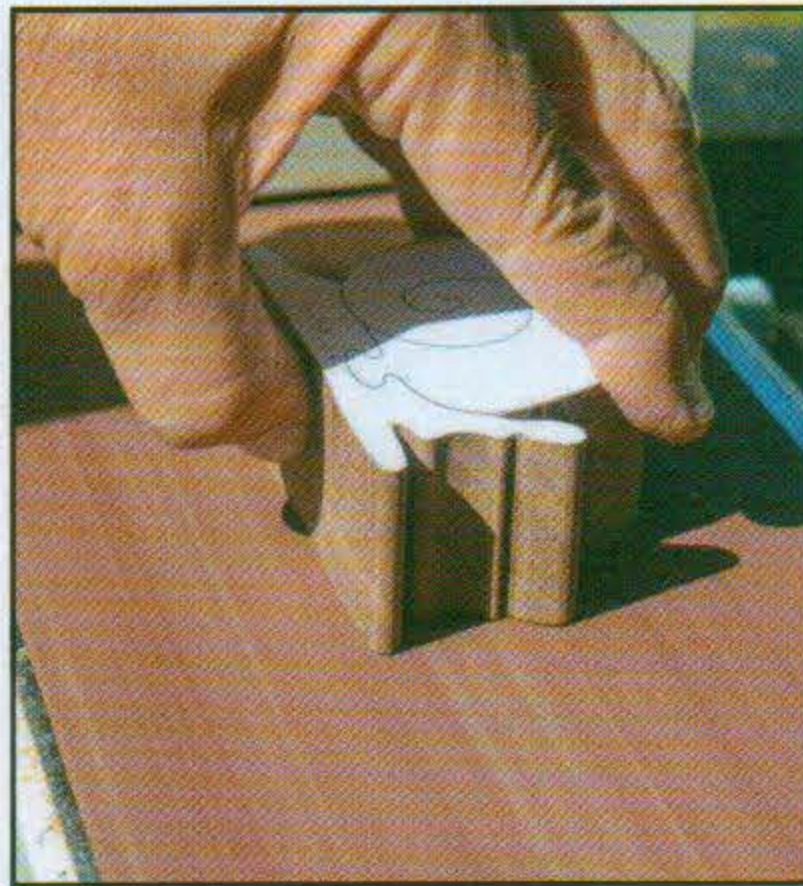
2

Smooth the perimeter. To remove saw marks, I used a spindle sander with 100-grit sandpaper, constantly moving the box to maintain a clean line. Use a square to check your work. Don't over-sand, as this will remove too much detail from the project.



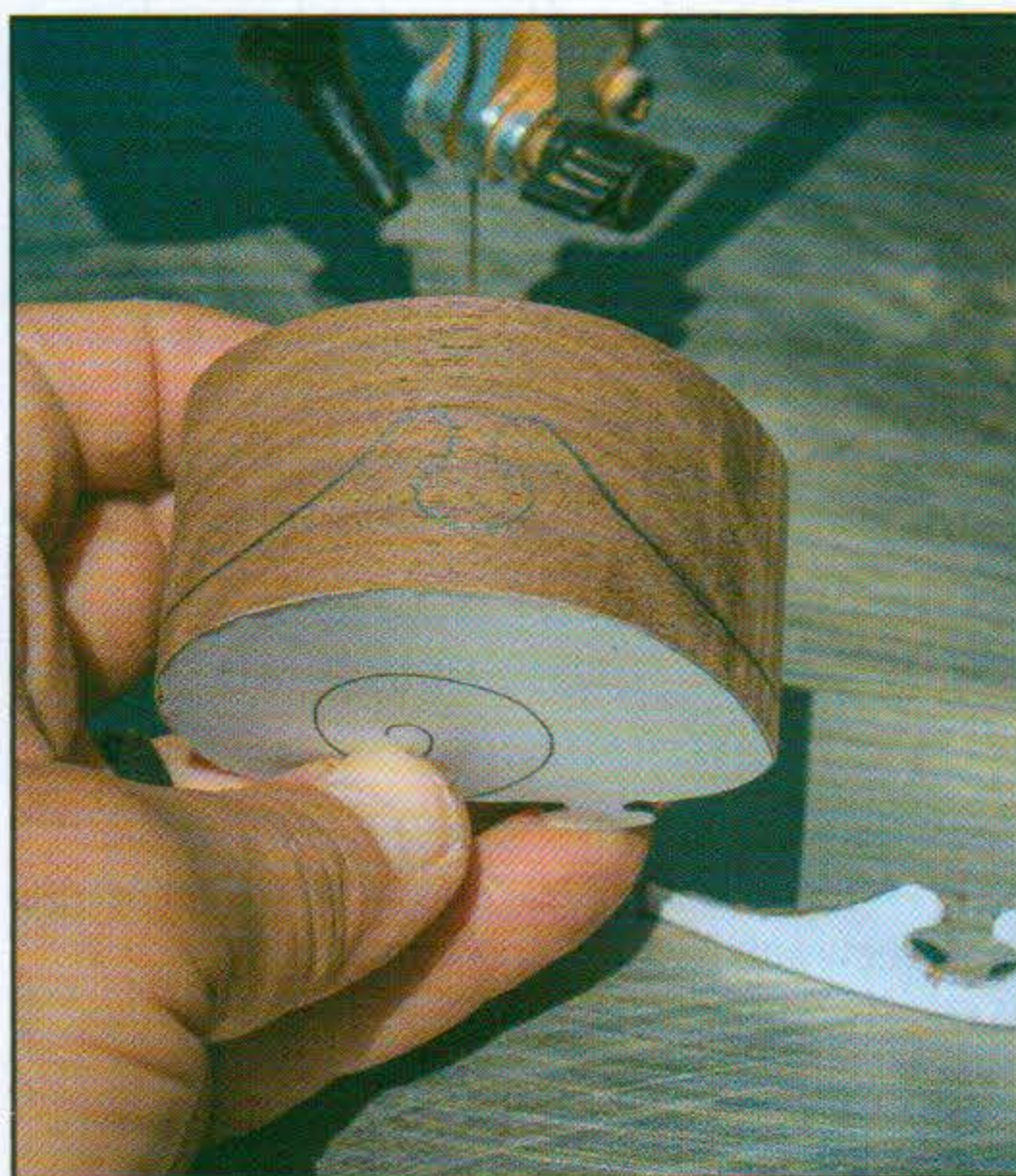
3

Remove the bottom. Cut a $\frac{3}{16}$ " (5mm) slice from the bottom of the box blank. I used a band saw with a $\frac{1}{2}$ " (13mm) resaw blade. Remove the band saw marks with a belt sander, using a light touch. Be careful to keep the sides 90° to the cut at all times.



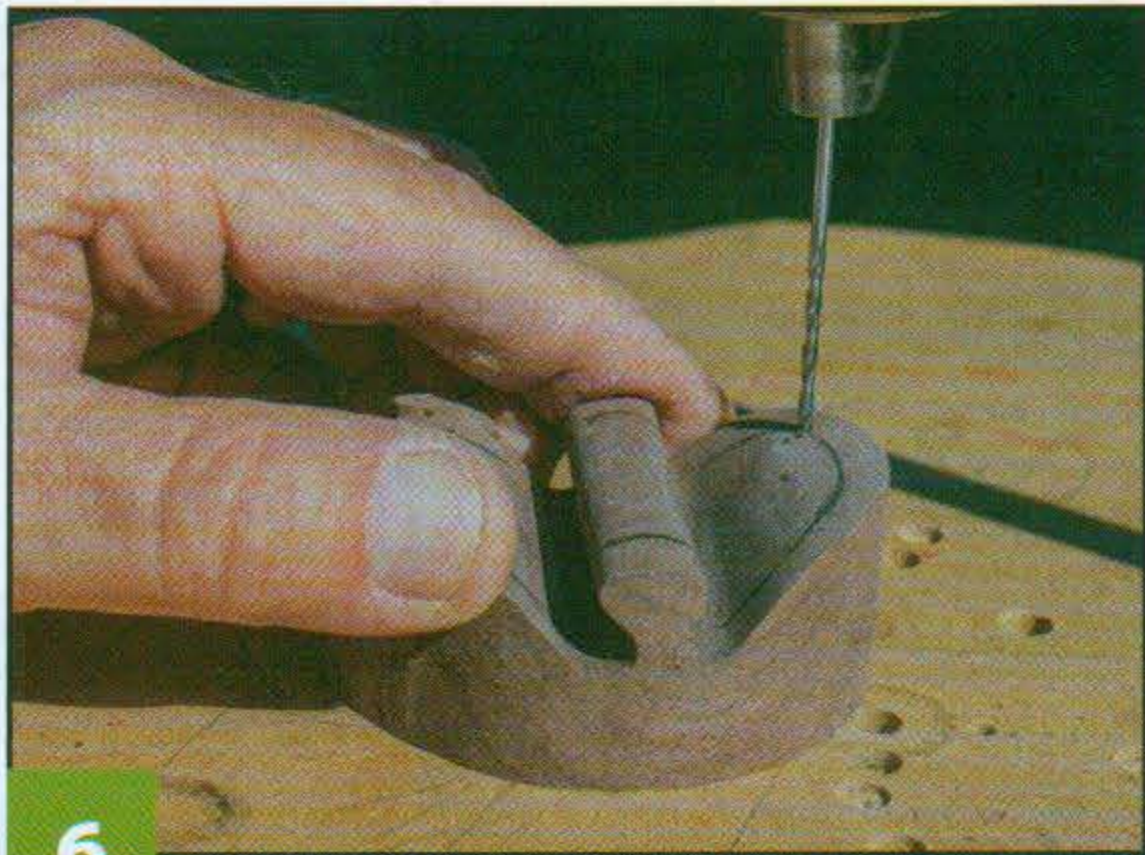
4

Remove the locking puzzle piece between the body and shell. I used a scroll saw with a #5 skip-tooth blade. Go slowly, as pushing too hard can skew the cut.



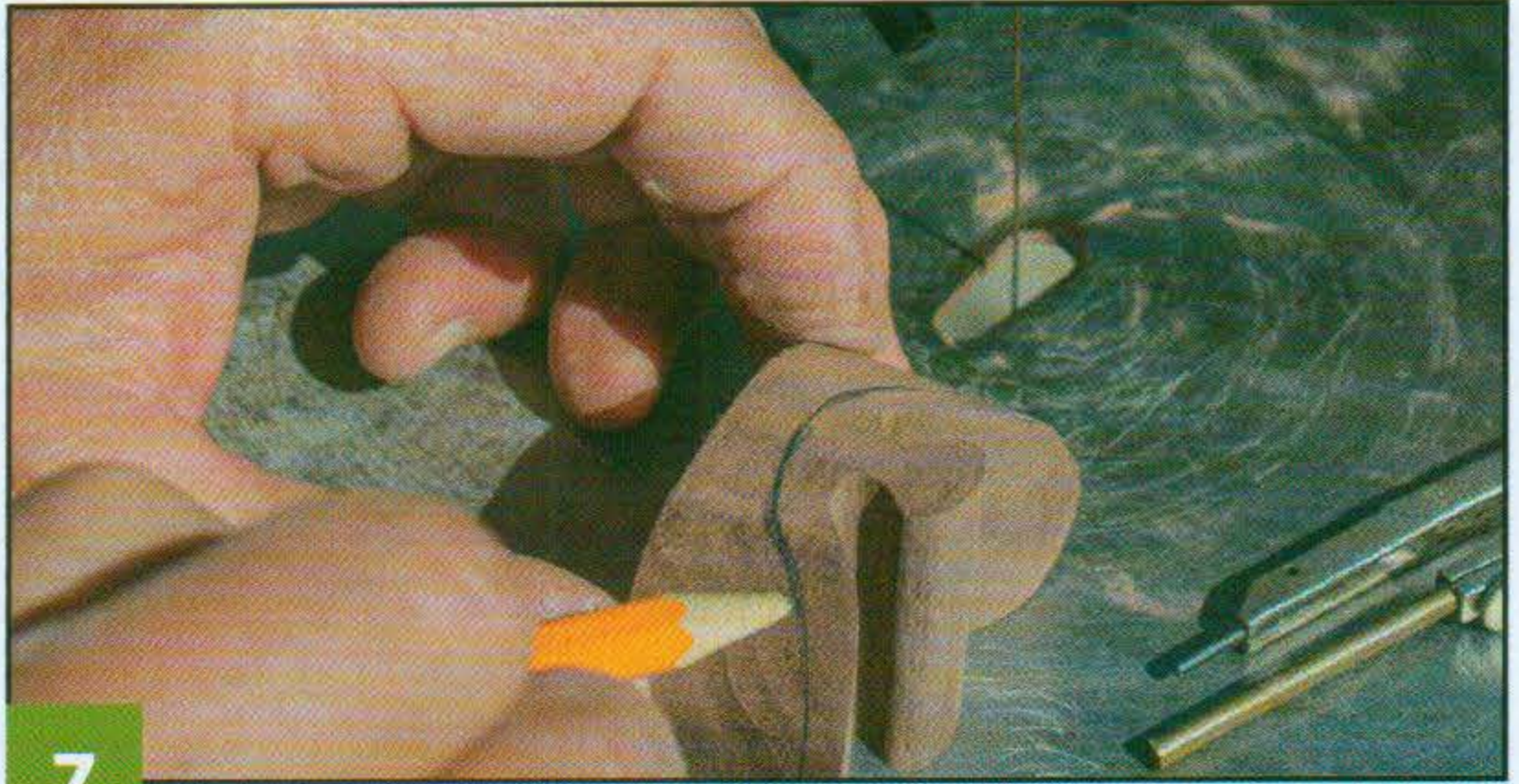
5

Cut the locking piece between the front and back of the shell. Attach the pattern to a piece of thin cardboard (such as a piece of a cereal box) with spray adhesive. Wrap the stencil around the box blank, keeping the flat side to the top, and then trace it on with a pencil. Follow the line with the scroll saw. To add stability when making the cut, I set the box side flat against the scroll saw table with the marked puzzle cut facing upward. Add a small clamp to the side where the cut will end, making sure the box and clamp sit flush against the table. Turn your speed down significantly for this cut.



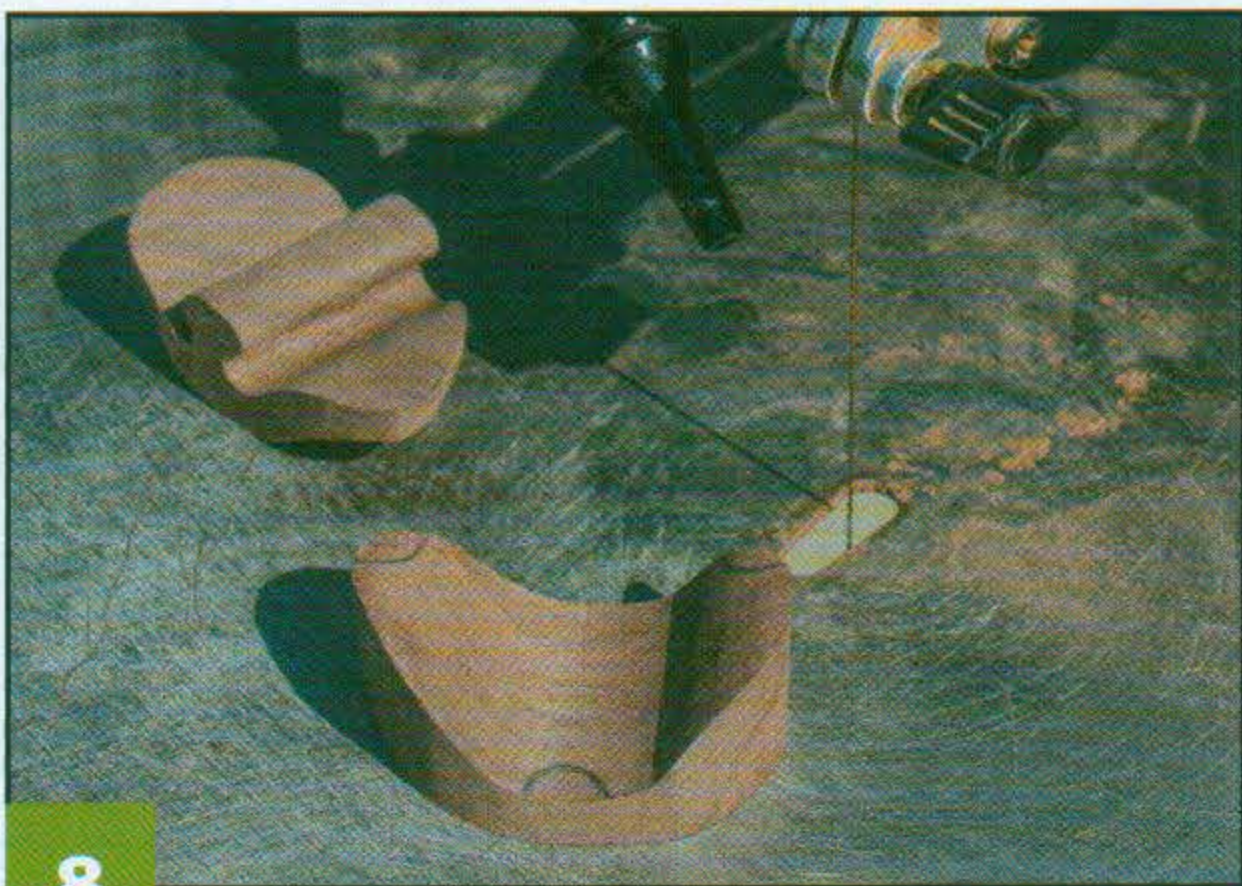
6

Hollow the box. Mark a line $\frac{3}{16}$ " (5mm) in from the side, drill a $\frac{1}{16}$ " (2mm) blade-entry hole along the line, and follow the line with a scroll saw. Remove the interior scrap.



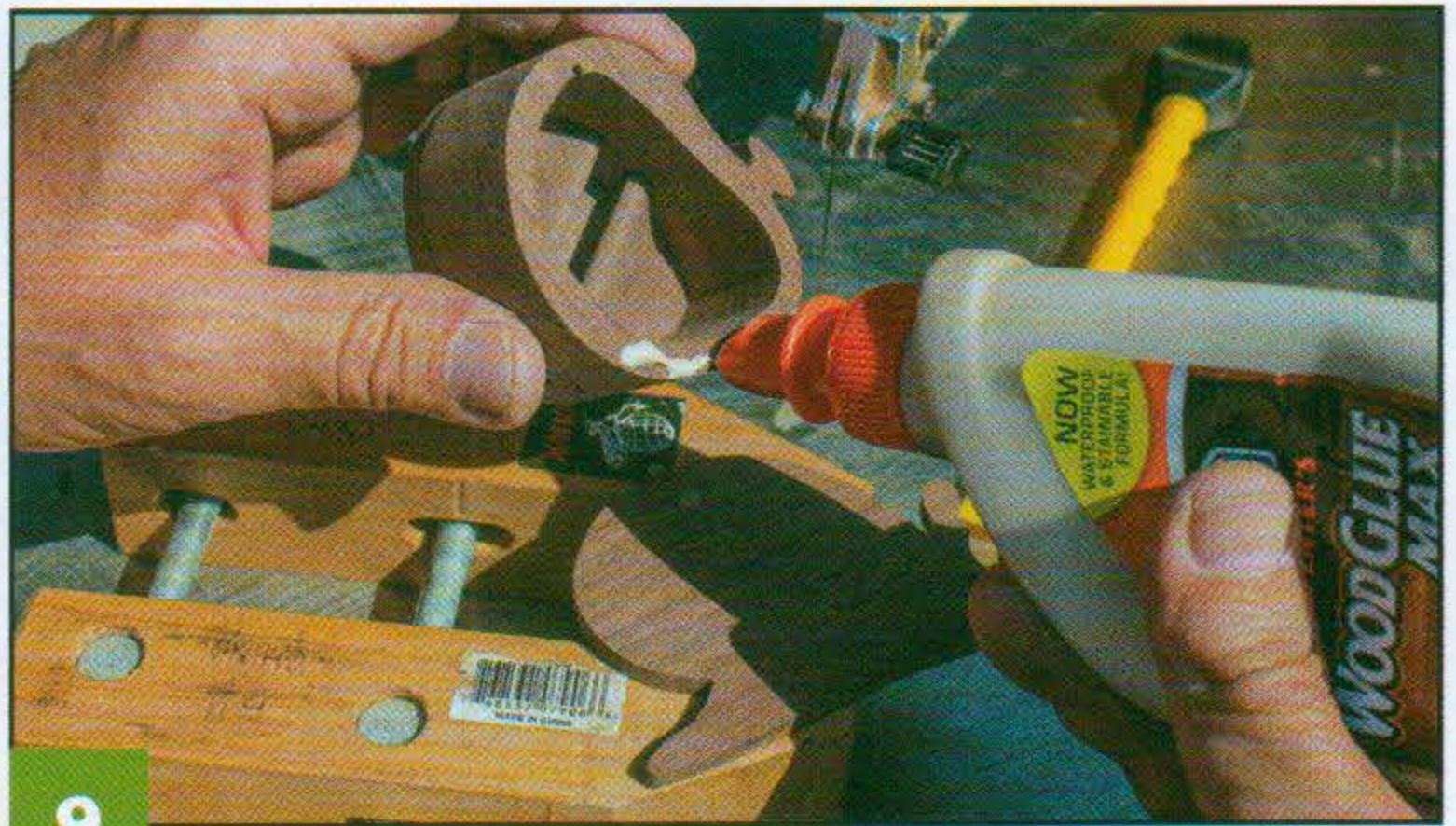
7

Create the inner compartment lid. Flip the scrap on its side and mark a line approximately $\frac{3}{16}$ " (5mm) down from the lid top. Connect the lines under the finger pinch (the locking piece that connects the front and back of the shell) with a smooth arc. Cut the lid away from the scrap with the #5 skip-tooth blade.



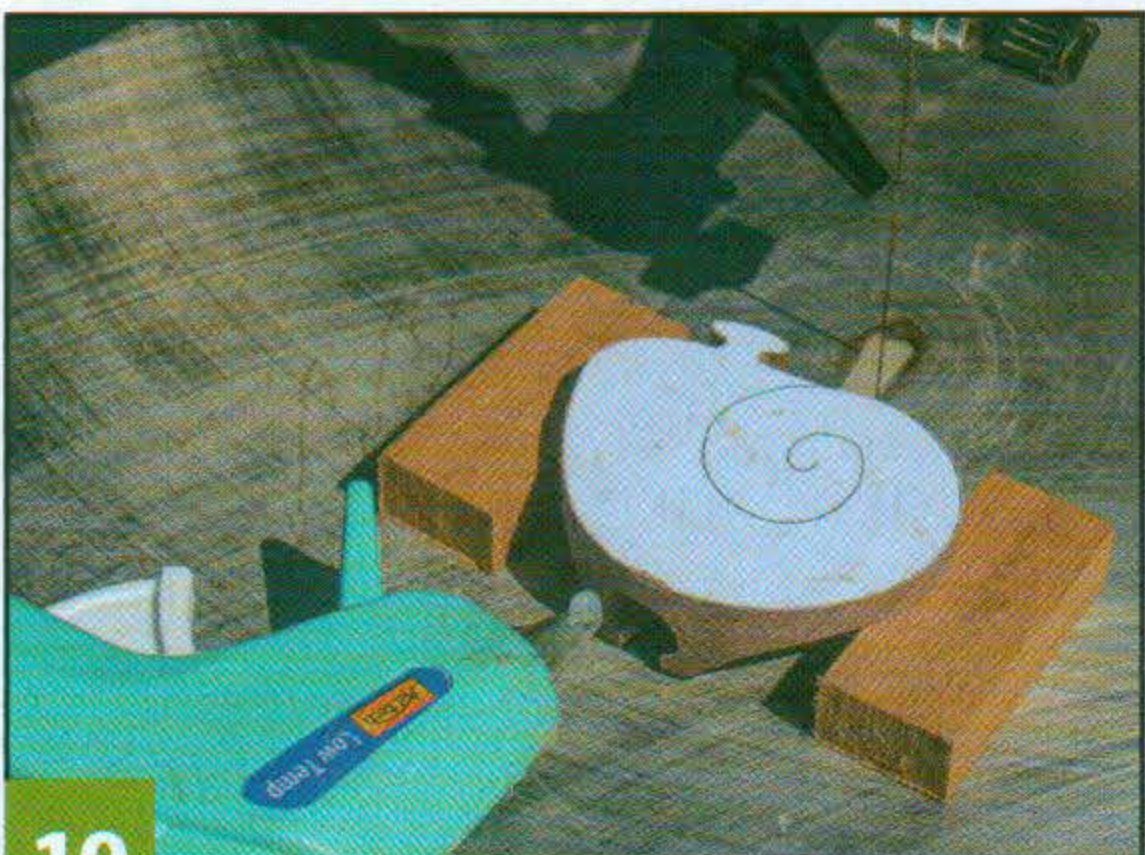
8

Cut the inner compartment lid supports. Freehand an $\frac{1}{4}$ " (6mm) arc on one side of the thinnest part of the scrap piece from Step 7, and then draw two on opposite sides of the thickest parts so they roughly form a triangle. Cut these away, and then tape them back in place temporarily with blue painter's tape.



9

Glue and clamp the hollow shell piece to the bottom. Slide the top of the box back in place to give a flat surface to clamp against. Be sure to check that the side aligns well with the bottom before securing it. Let dry, and then glue in the three lid supports, so they sit flush in the bottom corners of the hollow area. Assemble the rest of the box, noting any spots that fit too tightly or need adjustment.



10

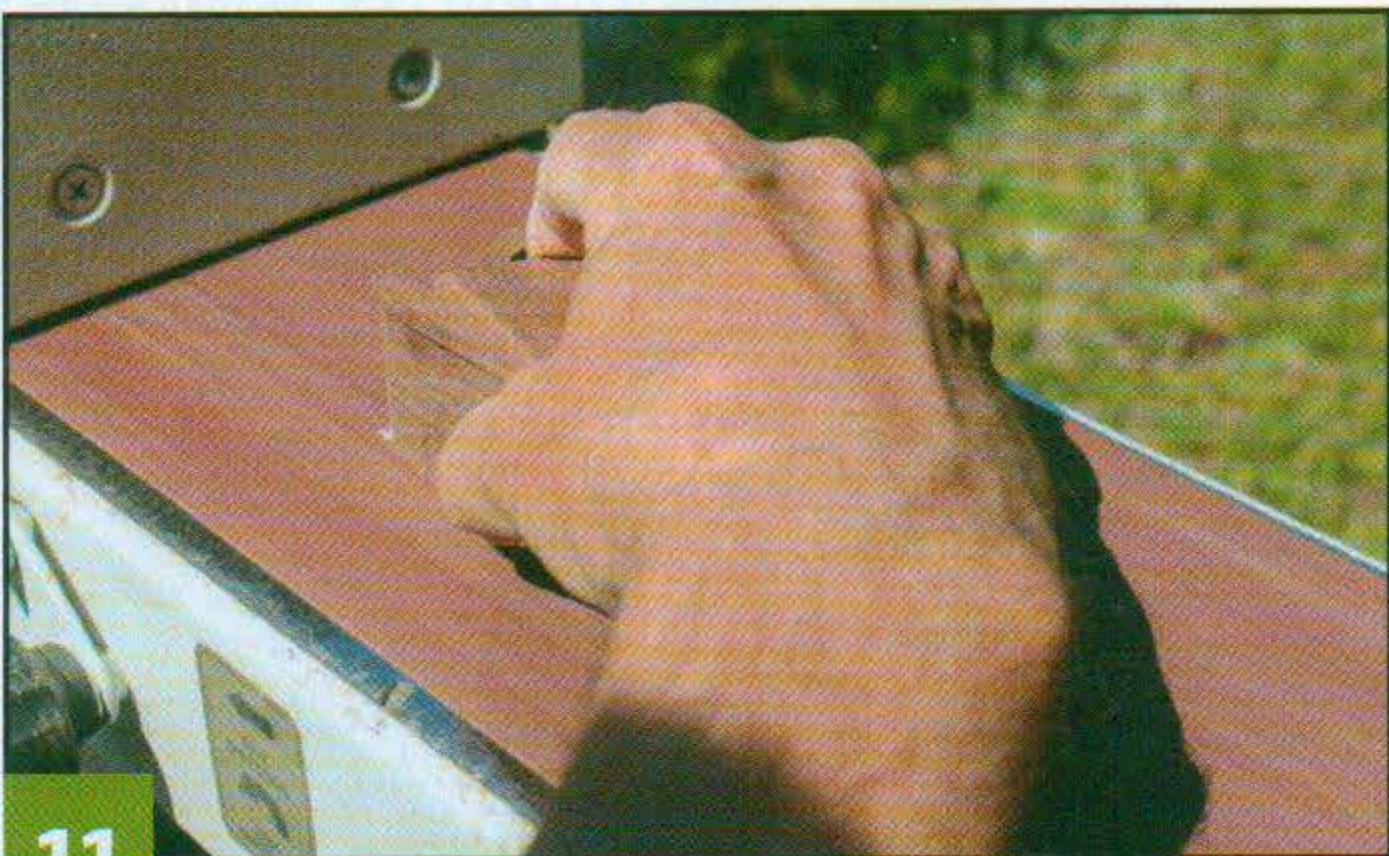
Cut the shell spiral. To provide support for the lid, hot glue two small pieces of scrap wood across from each other beside the puzzle cut, letting the puzzle cut hang just above the table. Follow the pattern line; always keep moving to ensure a fluid cut.

TIP

TROUBLESHOOTING

The scroll saw cuts for the keys can present one of two problems:

- 1. The puzzle piece only comes out in one direction.** When this happens, push the piece in until it hits the interference, and then turn it, looking through the cut and noting where the interference lies. Take down the high spot using either a round file or a piece of sandpaper wrapped around a dowel.
- 2. The cut "cups" and the piece will not come out in either direction.** When this happens, cut a $\frac{3}{16}$ " (5mm)-wide strip from a piece of 100-grit belt sander material (I prefer cloth backing for its added strength). Work this through the cut with the box held securely in a clamp. Work back and forth to sand down the high spot, checking your progress often.



11

Sand the individual pieces. Add the locking piece between the shell and body, and then smooth those pieces flush at the bottom using the belt sander with 100-grit paper. Smooth all flat areas using the same tool. Then sand the glue line along the side of the box flush with a spindle sander using 100-grit sandpaper. Switch to an orbital sander with 180-grit sandpaper and go over each piece, pulsing the sander on and off and being careful not to sand away detail. For areas on the box that machine sanding can't reach, hand-sand with 180-grit sandpaper. Take special care while sanding around the locking tabs on the side of the box. For a final sand, switch to a mop sander with 220-grit sandpaper. I've found that a well-worn mop works best, giving the wood a nice polish without introducing scratches.

Finishing

Apply finish. A number of finishes will work, but make sure to choose one that isn't sticky. For this box, I used a wipe-on satin polyurethane, followed with paste wax. Buff each piece with a clean cotton cloth and then assemble the box.

Materials & Tools

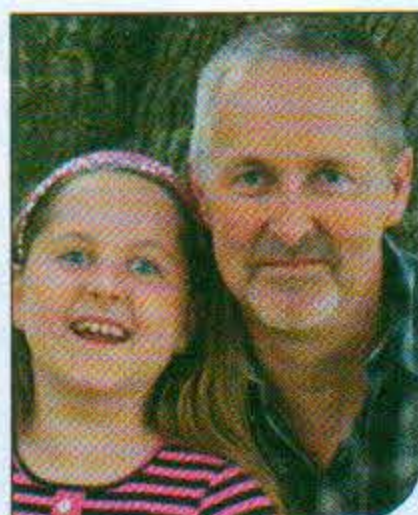
Materials

- Wood, such as walnut, 1½ to 1¾" (3.8cm to 4.4cm) thick: 2½" x 3½" (6.4cm x 8.9cm)
- Cardboard scraps
- Scrap wood pieces
- Pencil
- Sandpaper: assorted grits up to 220
- Tape: blue painter's
- Wood glue
- Hot glue gun
- Finish, such as clear satin polyurethane
- Paste wax
- Clean cotton cloths
- Felt lining or flocking (optional)

Tools

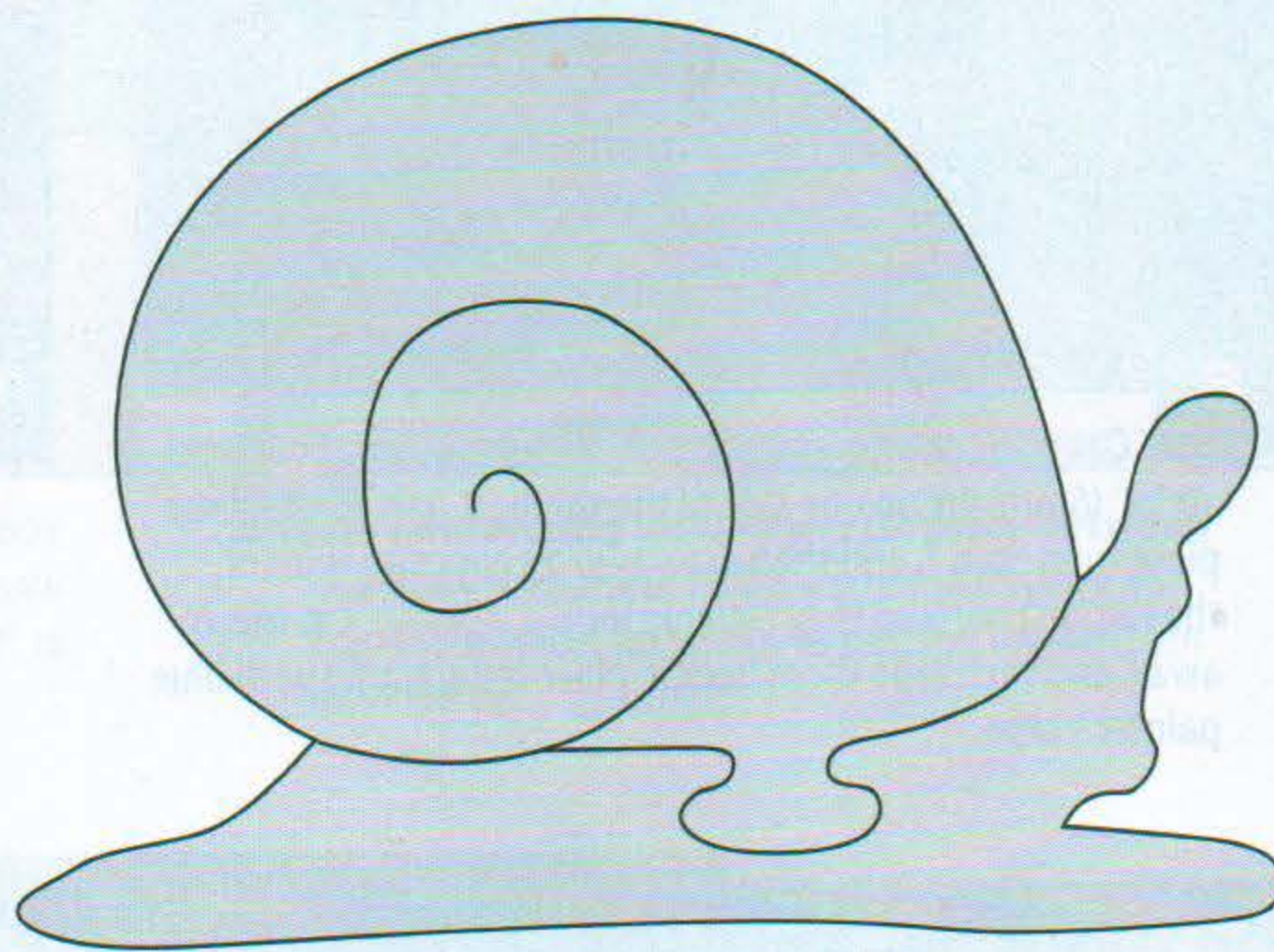
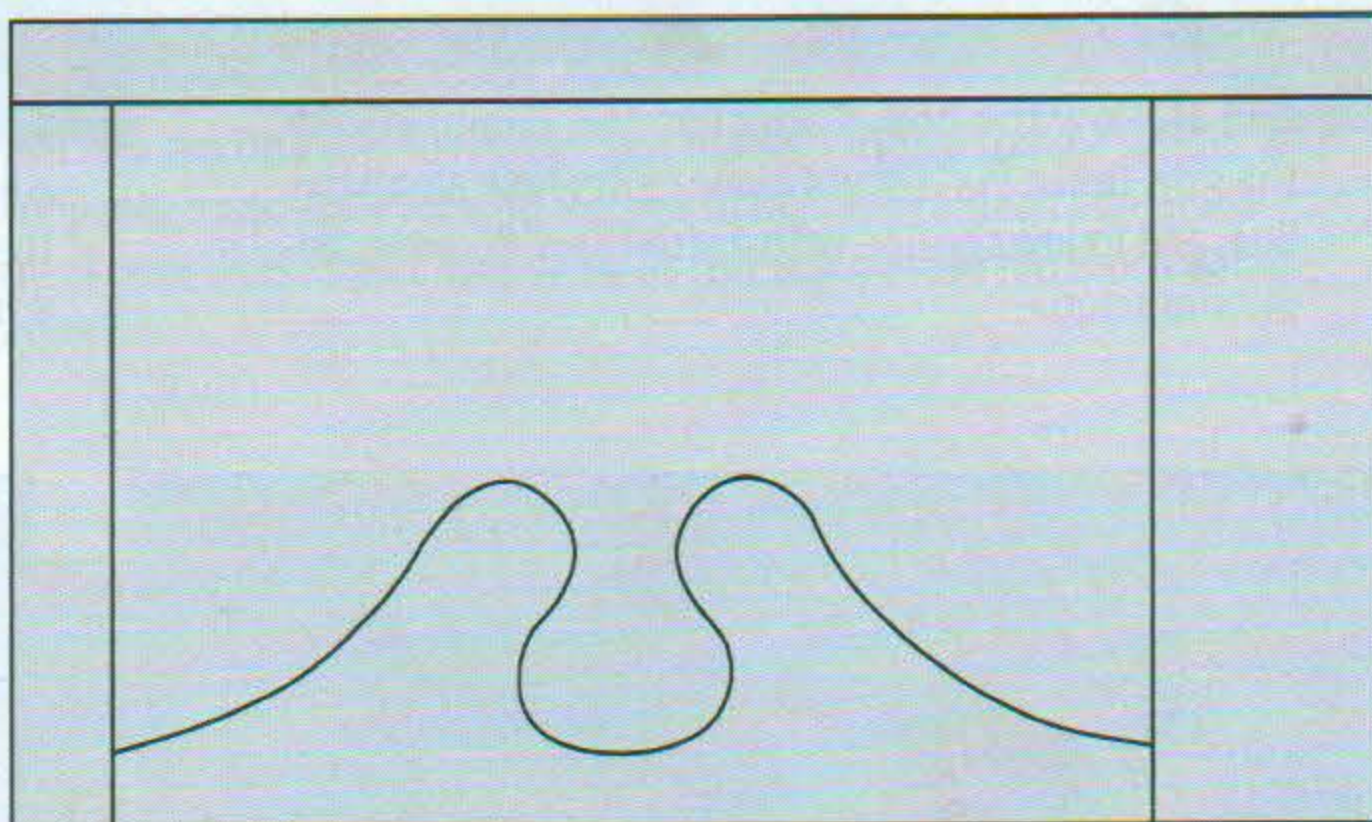
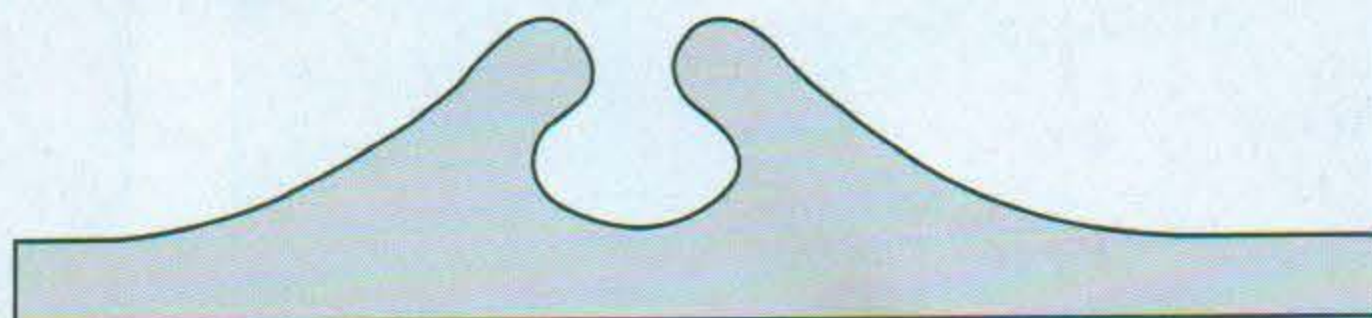
- Band saw
- Scroll saw with blades: #5 skip-tooth
- Drill press with bits: assorted small
- Sanders: 220-grit mop, spindle, belt, orbital
- Square
- Compass
- Clamps
- Round file (optional)

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



John Rhyne teaches computer-aided drafting and principles of engineering to high school students. In his free time he enjoys making puzzle boxes with his daughter Regan. Check out more of John's work by searching for his name on Flickr and YouTube. Contact John at jrpuzzleboxes@yahoo.com.

Snail Puzzle Box Patterns



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Toy Airplane

Soar to new heights with this interactive and sturdy hardwood flier

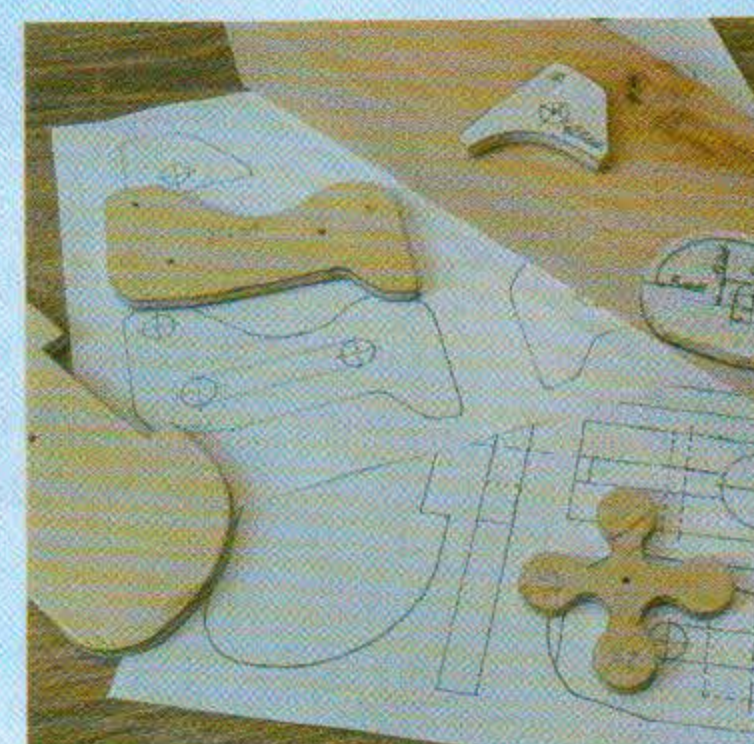
By Dmitry Bogomazov



My city in Russia is home to many beloved things—including my 10-year-old son, Ilya. The moment I learned my wife and I were expecting him, I began my woodworking journey. I wanted to give him a toy, made with my own hands, that he would love and cherish—as much as I knew I would love and cherish him. As Ilya grew, so did my passion for making toys. I now have my own home workshop, and I like to create fun designs that other children like Ilya will enjoy. This model airplane toy is unique in that the components hold together without glue; you can disassemble the toy at any time, like a puzzle. *Note: If a young child will be playing with this, secure the pieces with glue.*

Getting Started

Pre-sand the blanks to 220-grit. Attach the patterns to the wood with repositionable spray adhesive. (*Note: If you're making a bunch of toys at once, consider making a reusable template to save paper, as I did; I use ¼" [6mm] MDF and trace it with a pencil.*) Stack cut the blanks for the airplane side pieces, securing the edges with blue painter's tape. Use a ½" (13mm)-dia. drill bit to drill holes where indicated on the blanks for the airplane side pieces, propeller, and tail. Use a 1⅝" (29mm)-dia. Forstner bit to drill a hole where indicated on the wing pattern. The holes for the pilot's seat, propeller, and slot in the fuselage will be drilled later.



Cutting the Pieces

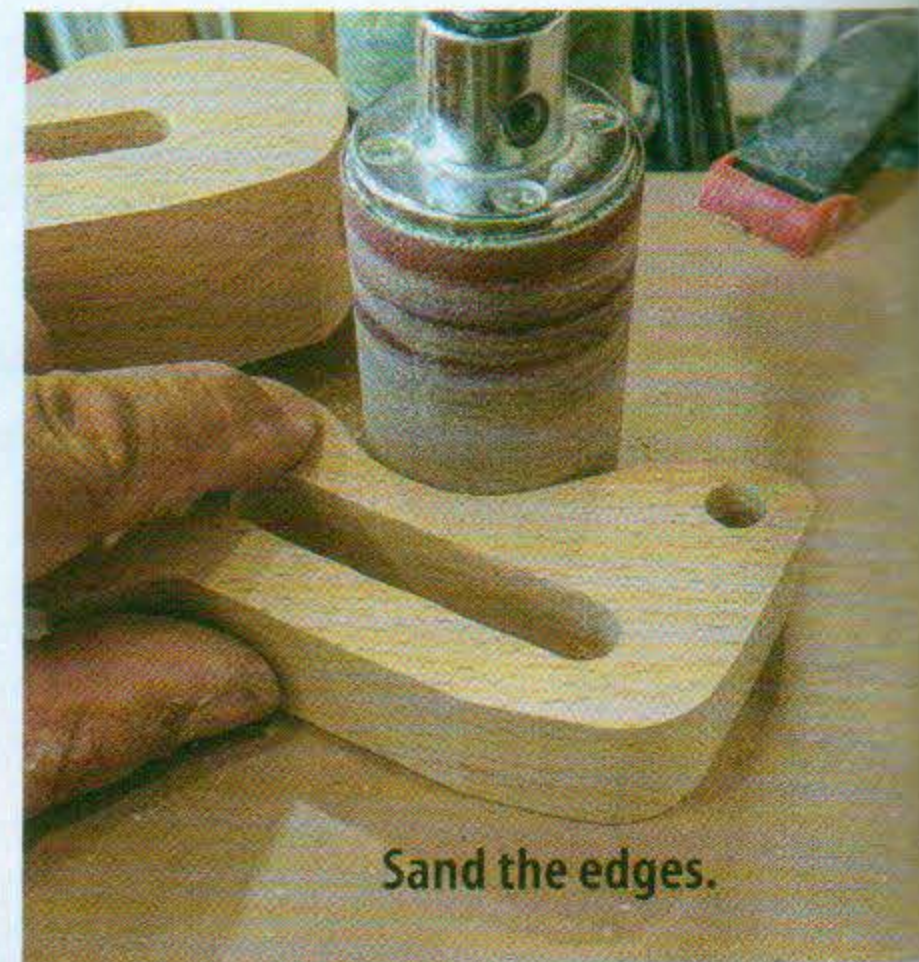
Cut the pieces on a scroll saw with a #5 or #7 skip-tooth blade. Go slowly, and let the blade do the work. Cutting the propeller involves a series of curves that need to be smooth and uniform. For maximum precision, I secure the workpiece and drill a hole in each incurving area with a $\frac{1}{16}$ " (14mm)-dia. Forstner bit., and then I cut the remainder of the outline with a #5 or #7 skip-tooth blade. You can also cut the entire outline carefully with the scroll saw. The fuselage consists of three components: one inner piece and two outer pieces. Tape and stack cut the two outer fuselage pieces.



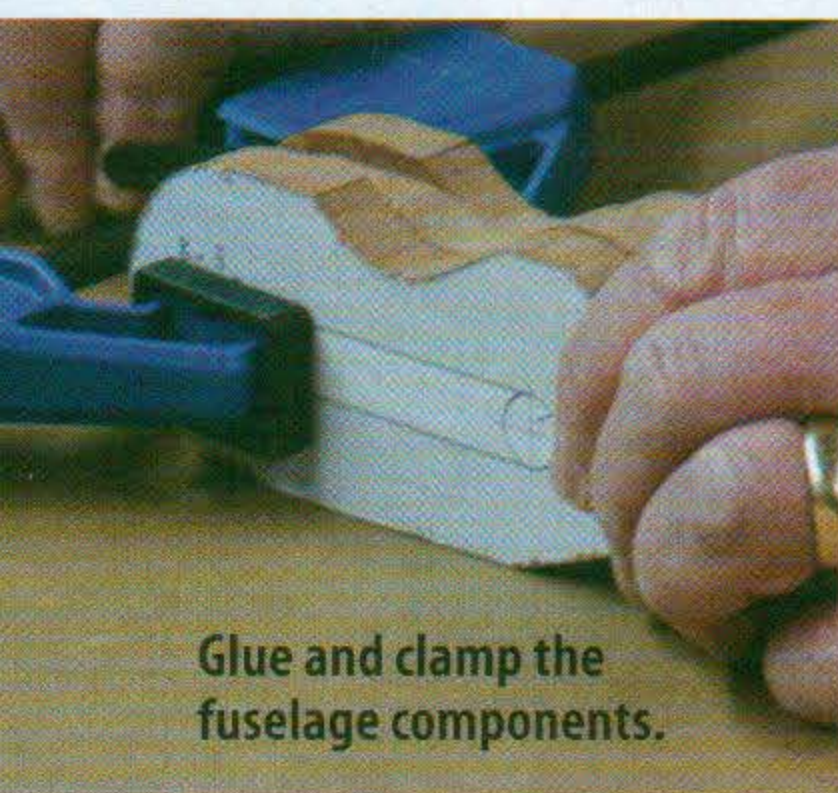
Cut the propeller.

Sanding

Sand all the pieces smooth. Start by sanding the flat surfaces on the belt sander, and then refine the edges with a sanding drum at 220-grit. Chamfer the edges using a pneumatic drum sander or a router with a chamfer bit. Remove dust with a soft cloth.

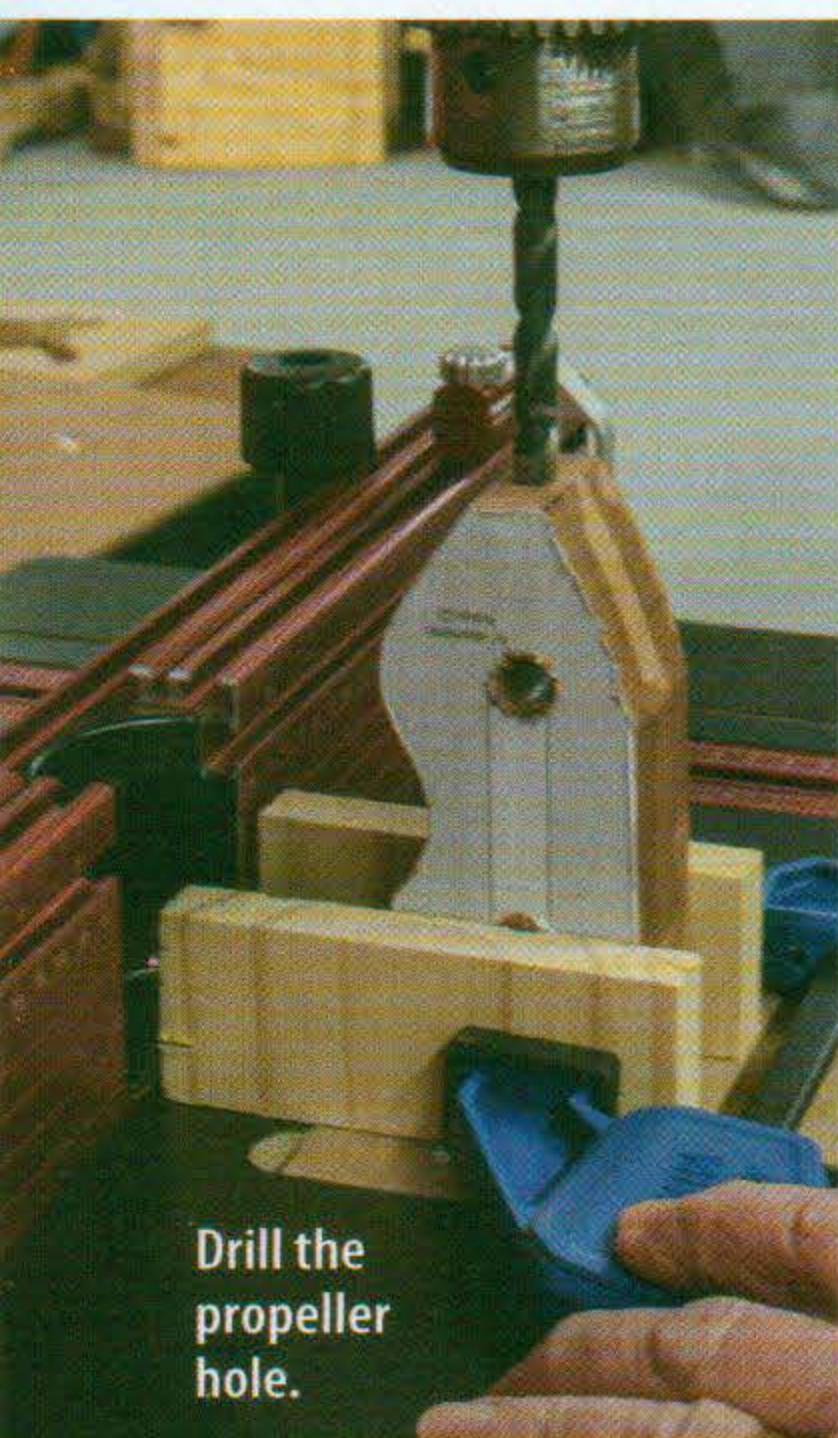


Sand the edges.



Glue and clamp the fuselage components.

Separate them, but leave the pattern attached. Cut the inner piece separately and remove the pattern. Glue the three pieces together and clamp securely. Once dry, drill the $\frac{1}{2}$ " (1.3cm) holes where indicated on the pattern, and then cut the slot on the scroll saw. Sandwich the fuselage between two pieces of scrap wood, and then secure the "sandwich" to a drill press fence, nose-up. Drill the hole for the propeller with a $\frac{3}{8}$ " (10mm) bit. Flip the fuselage pilot-side up. Use the top view pattern of the assembled fuselage to locate the drilling point for the hole for the pilot's seat. Mark it with an awl. Insert a $1\frac{1}{8}$ " (29mm)-dia. Forstner bit into the drill press. Use the assembled fuselage to set the drilling depth for the pilot's hole to $1\frac{1}{4}$ " (3.2cm). Clamp the fuselage to the fence and drill the hole.



Drill the propeller hole.



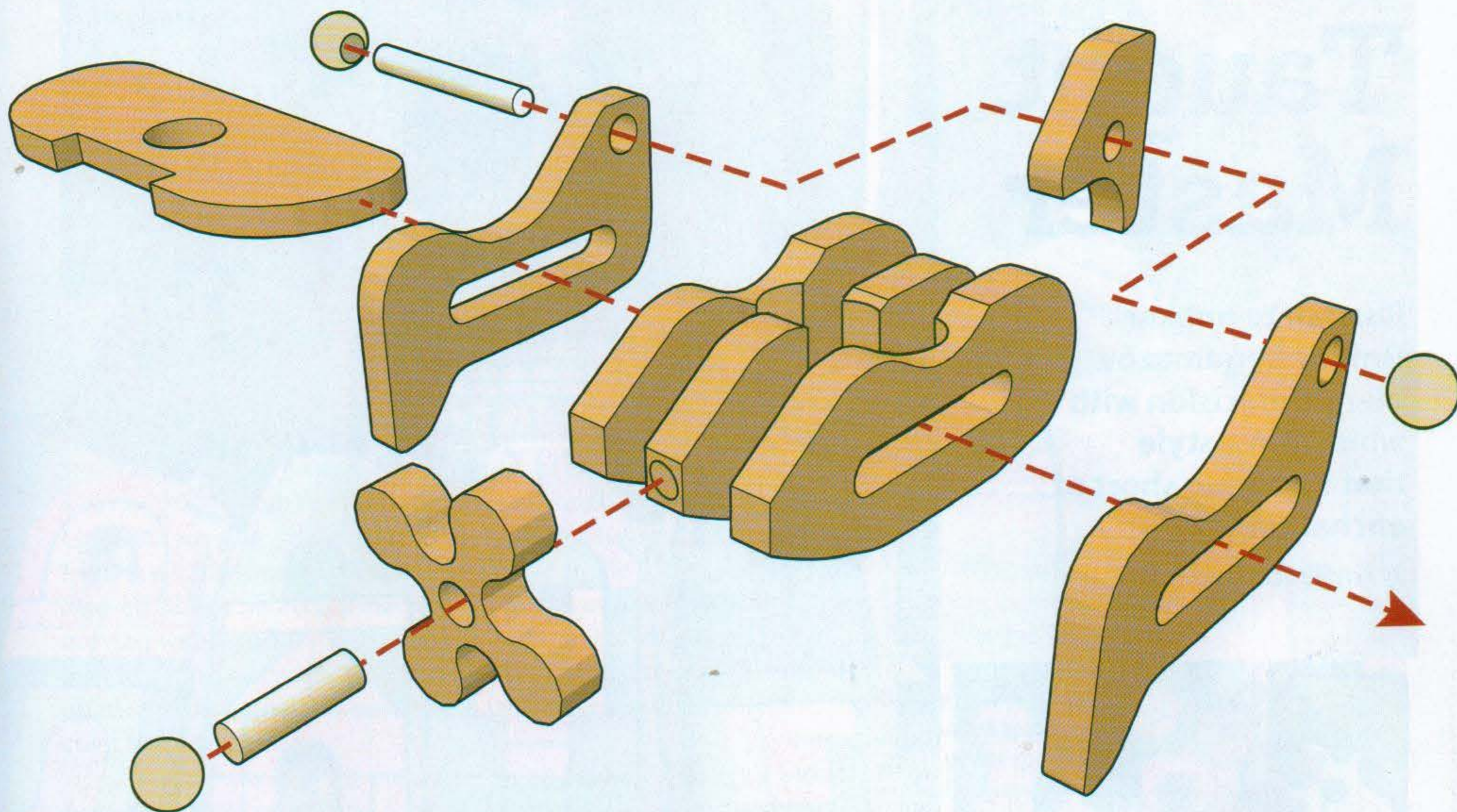
Add a child-safe finish.

Finishing and Assembling

Seal the project using a child-safe finish, such as shellac or a mixture of beeswax and walnut oil. Let the pieces dry thoroughly.

Assemble the airplane. Insert the wing through the fuselage slot, and then slide the body pieces onto either side of the wing so that they sit flush with the plane. Then add the tail in the groove. Insert the $3\frac{1}{8}$ " (7.9cm)-long dowel through the tail and the holes in the back of the body pieces, securing the ends with dowel caps. Secure one of the caps with glue, as this will make disassembly easier. To add the propeller, attach a dowel cap with glue to the end of the $1\frac{1}{16}$ " (4cm)-long dowel, slide the propeller on, and then insert into the nose of the plane. Use a rubber mallet to gently tap into place. Add a pilot and prepare for takeoff!

Toy Airplane Assembly Drawing



Materials & Tools

Materials

- Wood, such as beech, 1/2" (1.3cm) thick: inner fuselage, 2" x 5 1/2" (5.1cm x 14cm)
- Wood, such as beech, 1/2" (1.3cm) thick: outer fuselage, 2 each 2" x 5 1/2" (5.1cm x 14cm)
- Wood, such as beech, 7/16" (1.1cm) thick: wing, 3 3/4" x 7" (9.5cm x 17.8cm)
- Wood, such as beech, 7/16" (1.1cm) thick: airplane side, 2 each 3 1/4" x 4 3/4" (8.3cm x 12.1cm)
- Wood, such as beech, 7/16" (1.1cm): tail, 2 x 2 1/4" (5.1cm x 5.7cm)
- Wood, such as beech 7/16" (1.1cm): propeller, 3 3/4" (9.5cm) square
- Wood dowel, 7/16" (1.1cm)-dia.: tail attachment, 3 1/8" (8cm) long
- Wood dowel, 3/8" (1cm)-dia.: propeller attachment, 1 9/16" (4cm) long
- Wooden dowel caps, 3 each 1" (2.5cm)-dia.: 3/8" (1cm) hole
- Wooden peg doll, 1" (2.5cm)-dia.: pilot, 2 5/8" (6.7cm) long
- Tape: blue painter's

- Spray adhesive
- Sandpaper: assorted grits to 220
- Wood glue (optional)
- Soft cloth
- Child-safe finish, such as shellac or beeswax and walnut oil
- Paper towels

Tools

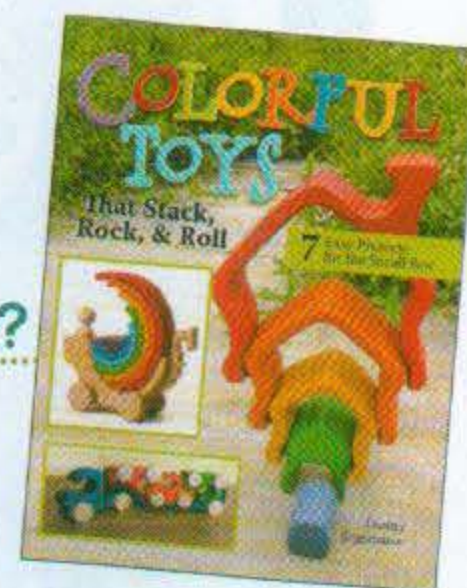
- Scroll saw with blades: #5 or #7 skip-tooth
- Drill press with bits: 3/8" (10mm), 1/2" (13mm), 9/16" (14mm); 1 1/8" (29mm)-dia. Forstner
- Clamps
- Router with bit: 45° chamfer (optional)
- Sanders: pneumatic drum, belt
- Foam brush
- Rubber mallet

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

WANT MORE TOYS?

Colorful Toys that Stack, Rock, & Roll
By Dmitry Bogomazov

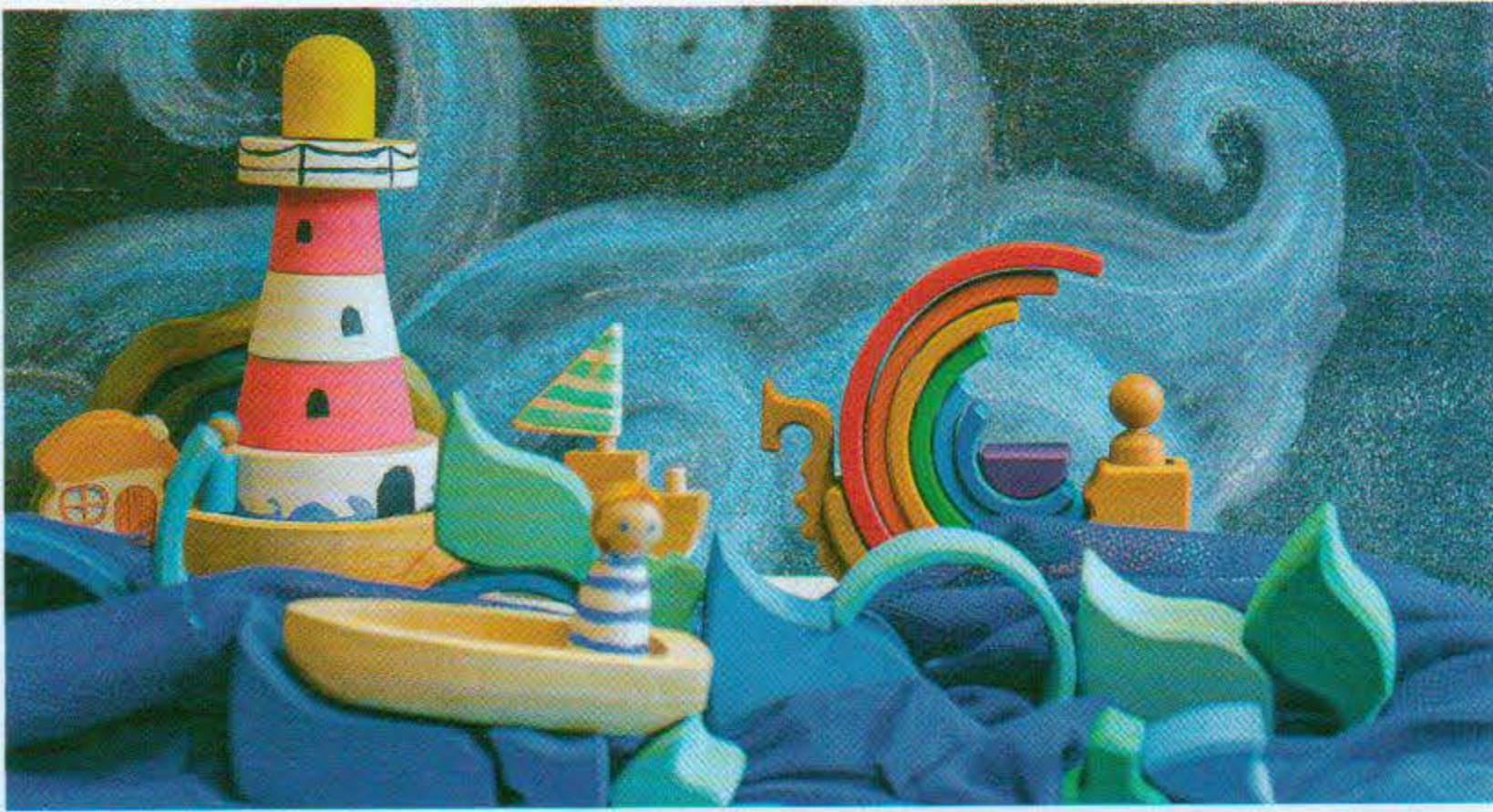
Item 01920. Available for \$7.99 plus S&H (parcel post) from Fox Chapel Publishing, FoxChapelPublishing.com, 800-457-9112, or your local retailer.



Patterns for the **TOY AIRPLANE** are in the pullout section.



Dmitry Bogomazov is a 37-year-old DIY blogger living in Krasnodar, Russia. He designs a variety of colorful projects, but wooden toys are his favorite. Find more of his work on YouTube at RadugaGrad.



Dmitry occasionally stages his toys in stop-motion adventure videos.

“Over time, my neighbors found out about it,” he laughed. “I became a welcome guest at every birthday party.”

After selling toys at local fairs (and, of course, giving them away as gifts), Dmitry officially opened a small business, Raduga Grad (Russian for “Rainbow City”), in 2016. His creations range from stylized cars and planes to stackable shape games full of colored sand, and even a mechanical model of a dragon with moving wood-and-plexiglass wings. Linden (basswood) and beech are his materials of choice, as they take color well and buff up nicely. His signature vivid finish is achieved using assorted color waxes.

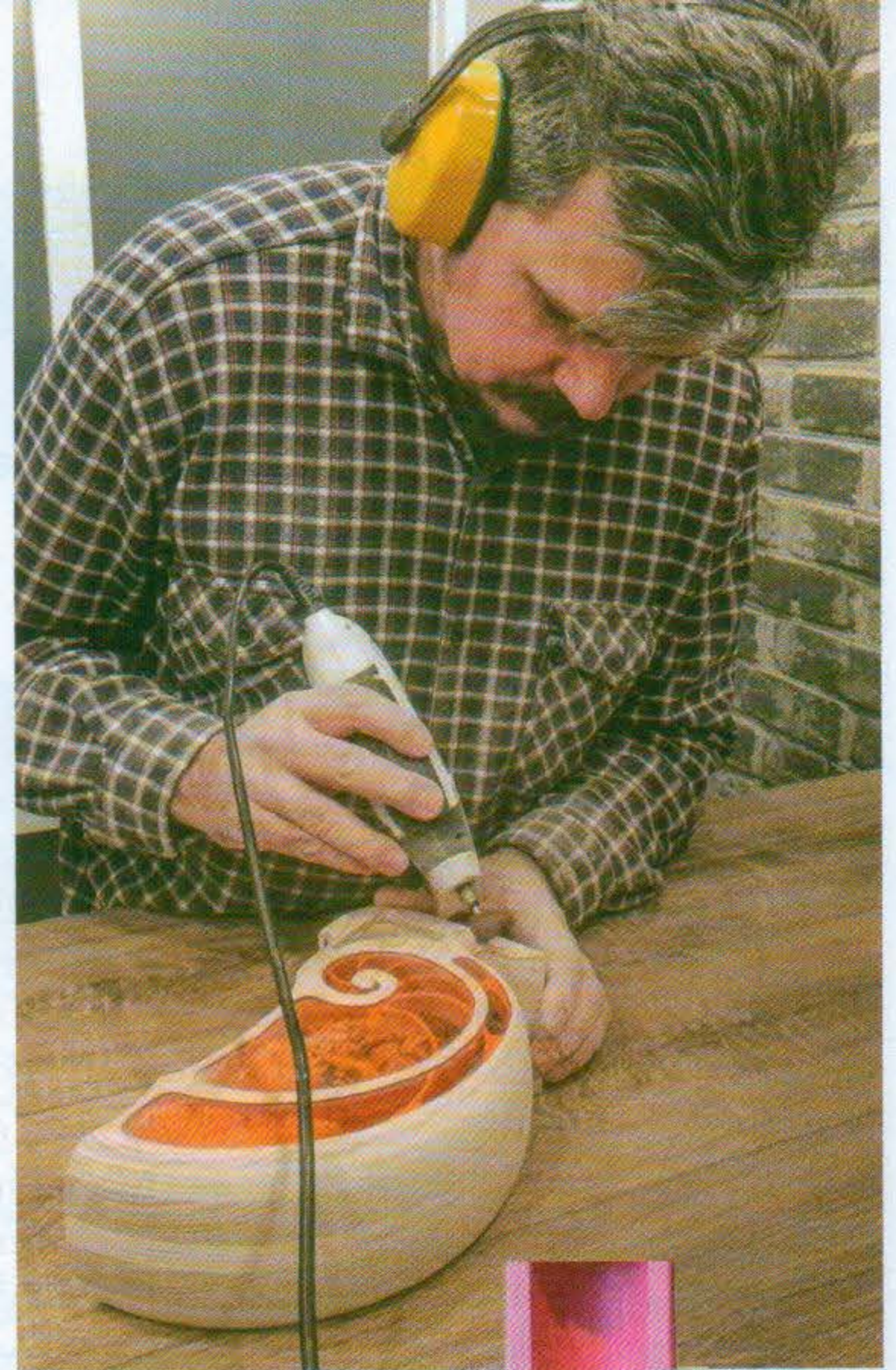
The business is by no means a solo endeavour. Dmitry’s wife Anastasia helps invent the designs, which he then brings to life in a brand-new workshop next to the house—often with the help of their son, Ilya. Following in his father’s footsteps, Ilya recently started his own crafting channel on YouTube, as well.

As Dmitry settles into his improved workspace, his focus is twofold. First, he wants to spread the word about his designs, and dreams of visiting the International Toy Fair in Nuremberg someday. Second, he wants to share the wisdom he’s gathered over the years (you can check out hundreds of DIY toymaking videos on YouTube at RadugaGrad).

And for aspiring toymakers looking to strike out on their own, Dmitry is quick to offer advice.

“First, there will be a lot of work. Will there be a lot of money later? Who knows! But the love you put into your toys will warm your customers and friends like a sunbeam. Having a job that makes you happy is priceless.”

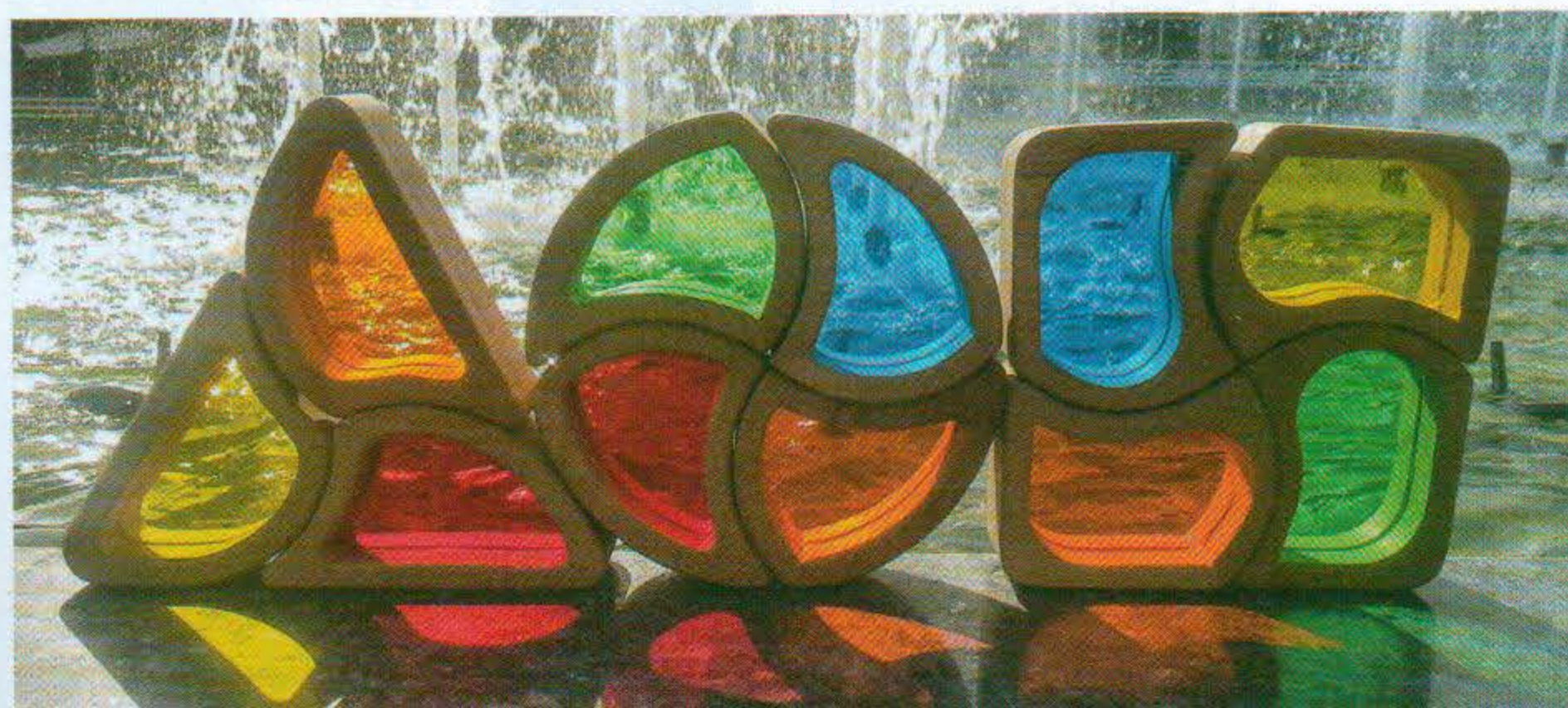
To make one of Dmitry’s projects, turn to page 37.



Dmitry refines the edges of a shell-shaped smart phone speaker with plexiglass inserts.



Dmitry’s toys are often stackable and rainbow-colored.



Staring Leopard

Capture the wide-eyed gaze of a fierce feline in this striking fretwork

By Charles Hand

The leopard is the smallest of the large cats and—in my opinion—the coolest because of its many dramatic spots and patterns. Only patience and careful planning are needed to cut this challenging and fun design. Before you begin, try to take note of all the different fur lengths and textures, from the inner ears to the whiskers to the chin scruff.

Prepping and Cutting

Sand the front and back of the blank thoroughly. Blow off the dust, and then attach EasyLiner® laminate shelf liner 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. My suggestion is to make all the interior cutouts first, leaving the fragile whiskers on the left side and the large cutout around the head for last. Since I use spiral blades, I sand the bottom of the stack every ten cuts to remove the fuzzies.

Sanding and Finishing

Remove the tape from the perimeter and peel off the EasyLiner laminate shelf liner. Sand the portraits carefully. For large, open areas, such as the space around the leopard's profile, insert the cutout pieces before sanding

to protect the delicate bridges. Use needle files to clean up tight areas.

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

FURTHER READING

Circular Scroll Saw Designs

By Charles R. Hand

Item 01500. Available for \$17.99 plus S&H (parcel post) from Fox Chapel Publishing, www.FoxChapelPublishing.com, 800-457-9112, or your local retailer.



Materials & Tools

Materials

- Baltic birch plywood, ⅛" (3mm) thick: 2 or 3 each, 11" x 14" (27.9cm x 35.6cm)
- Sandpaper: 180 to 220-grit
- Tape: blue painter's
- Self-adhesive shelf liner, such as Duck® Brand EasyLiner®
- Spray adhesive, such as Elmer's or 3M Super 77
- Finish: clear spray lacquer

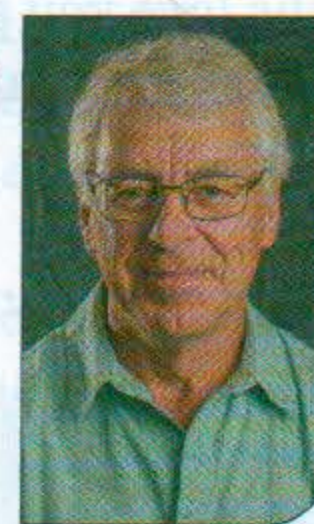
- Felt backing, black: 11" x 14" (27.9cm x 35.6cm) (optional)
- Photo frame, matted: standard 11" x 14" (27.9cm x 35.6cm) (optional)
- Can of compressed air

Tools

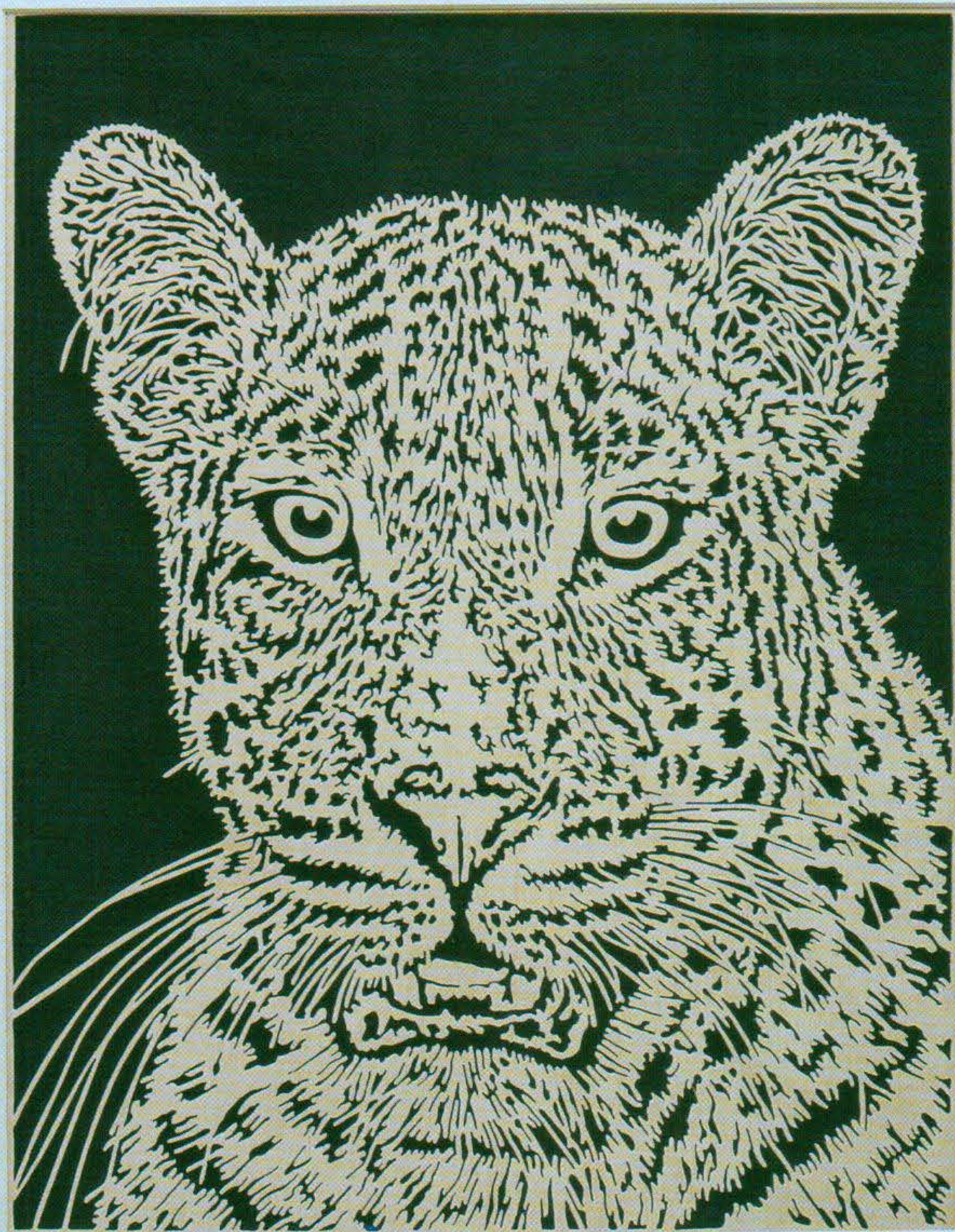
- Scroll saw with blades: #2/0 to #1 spiral (interior cuts), #3 or #5 reverse-tooth flat (straight cuts)

- Drill press with bits: ⅜" (1mm)-dia. or #56 wire size, ⅛" (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.



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' pattern application method and framing technique, or for more of his patterns, visit scrollsawart4u.weebly.com.



Pattern for the **STARING LEOPARD** is in the pullout section.

The Macaron Box

A handful of wood shavings makes this pastry keepsake look good enough to eat

By Carole Rothman



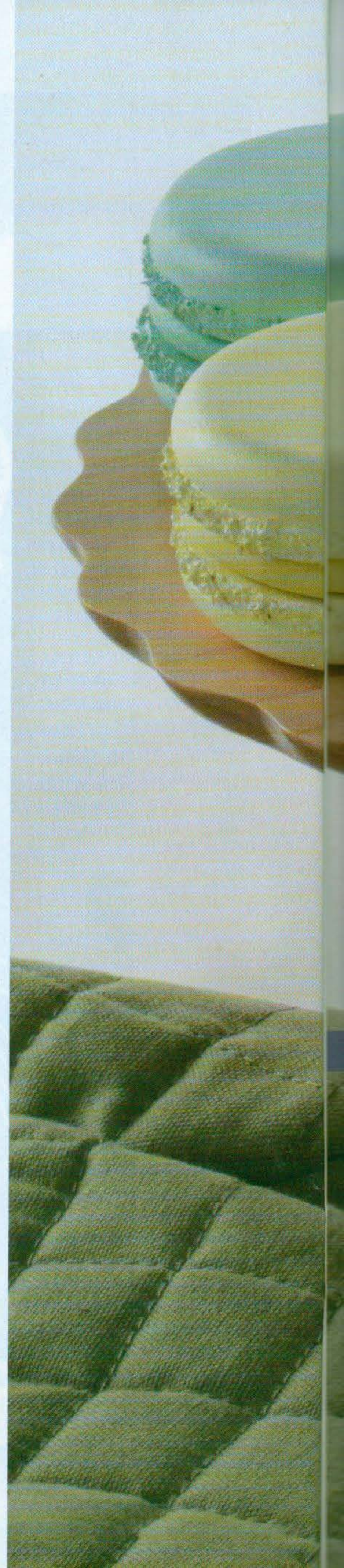
This macaron box can hold all kinds of sweet treats.

What could be more springlike than pastel-colored macaron pastries? While looking delectable, each is also a little box, perfect for storing a small treasure. I assumed that their construction would be easy—a simple sandwich of two shells and a center ring. However, I quickly found out that a properly made macaron has “feet”—delicate frills at the bottom of each shell. Replicating this in wood was a challenge, but ultimately resolved when I discovered that the shavings from a $\frac{1}{8}$ " (3mm) drill bit, glued to the outside of each ring, look like the real thing.

I chose aspen for its ease of cutting and shaping, and smooth, unassuming grain. I found that two coats of acrylic paint provided the appropriate matte finish for the flat areas, as well as good coverage over the particles of the feet ring. Since you're likely to be “baking” multiples, use the first as a prototype to get the feel of the various components and procedures. Once you've established your rhythm, making the rest will be, as they say, “a piece of cake.”

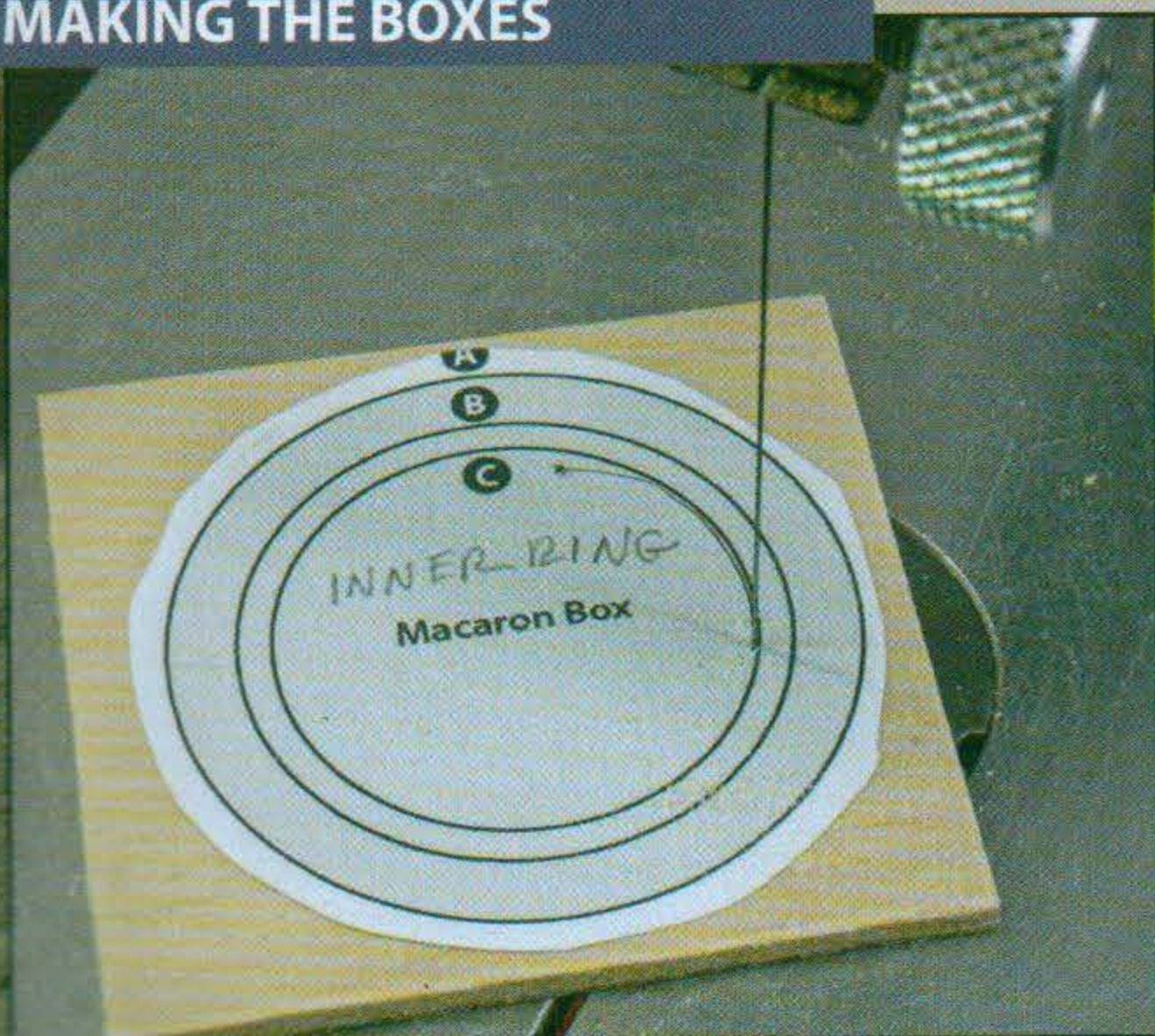
Getting Started

Each box consists of two round discs with softened edges for the base and lid, two rings clad with wood shavings to simulate feet, a gently contoured ring for the filling, and an inner ring to keep the lid in place. Although the components share a common pattern, each is cut from a different thickness of wood. To avoid confusion, label the six patterns as follows: base, lid, top feet, bottom feet, filling, and inner ring. Attach each pattern to its matching blank with repositionable adhesive.





MAKING THE BOXES



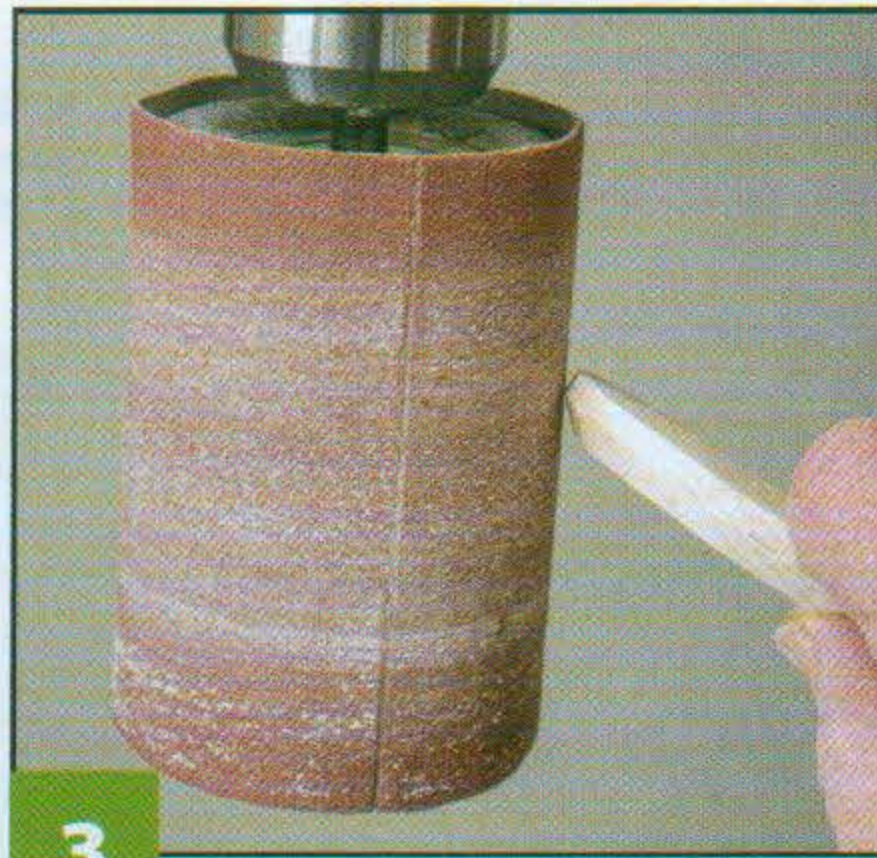
1

Cut the components. Accurate cutting is important. For maximum precision, make your cuts slightly wide of the cutting line. Then sand to the line, using a belt sander for the outer circles and a spindle sander and 1½" (3.8cm) spindle for the inner ones. Be very careful to cut the correct circles for each component. To cut the base and lid, use Circle A. To cut the ring for the top feet, use Circle A and Circle B; for the bottom feet and filling rings, use Circle A and Circle C; for the inner ring, use Circle B and Circle C. Begin by cutting the base and lid. Then cut the ring components. For each ring, drill a blade-entry hole in the inner waste area. Insert the blade and cut along the correct inner circle for that ring. When all the inner circles have been cut, sand the cutout areas smooth with the spindle sander. Cut the outer circle for each ring. Sand the exterior of the rings, the lid, and the bottom, with a belt sander. You can preview the macaron's construction at this point by stacking the components.



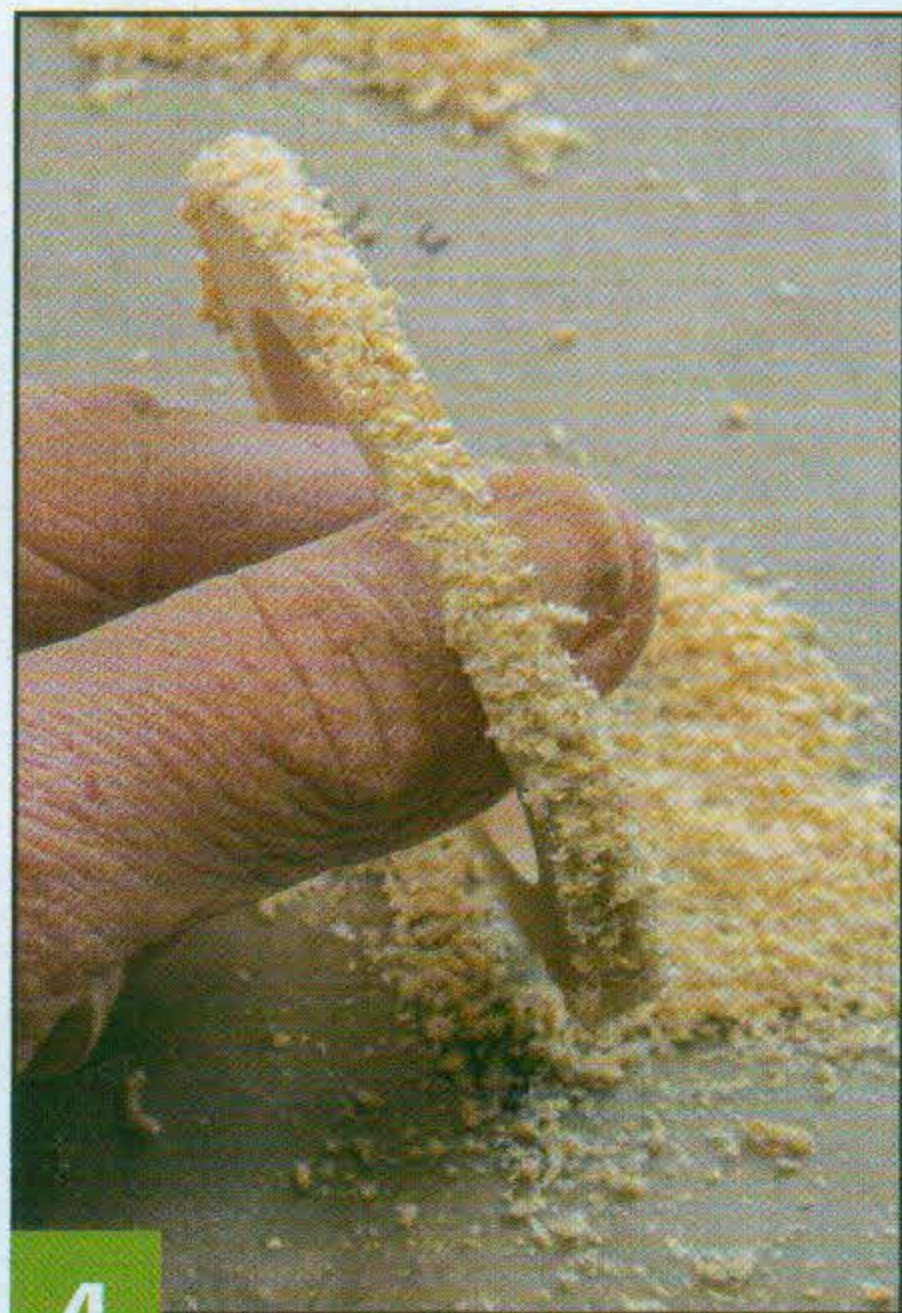
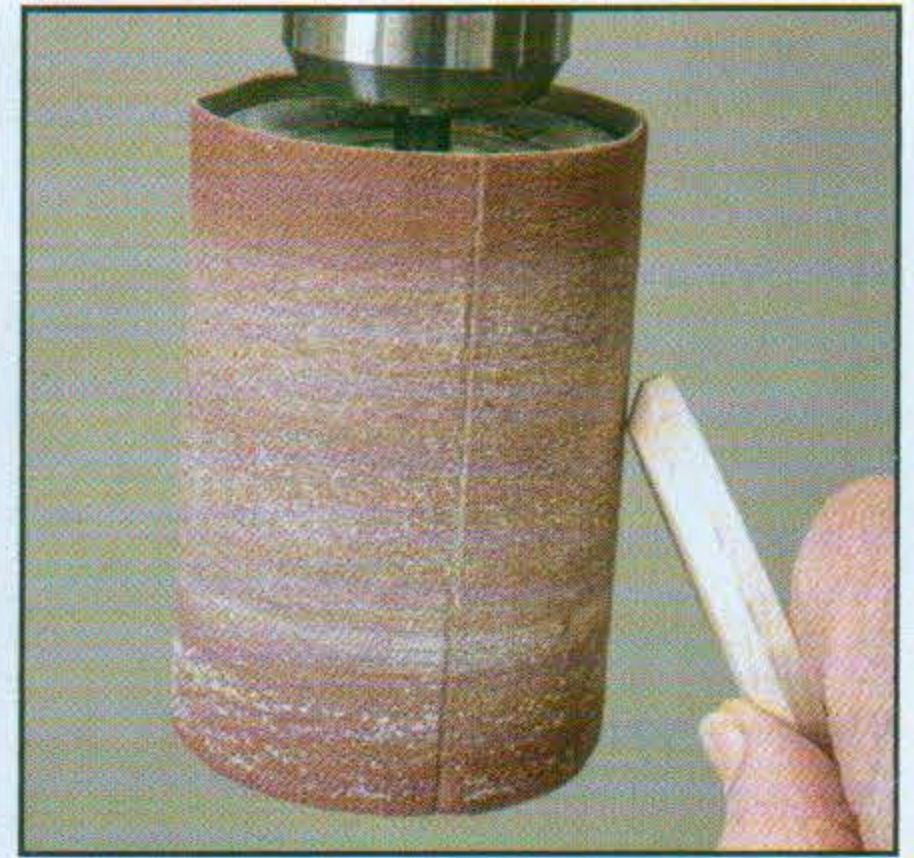
2

Bevel the base, lid, and filling. Tilt the table of the belt sander to 45°. Make small pencil marks, halfway up the side, on the base and lid. For each piece, sand a bevel around the circumference of one edge that just reaches the marks. Using the same technique, sand a smaller bevel on both edges of the filling ring. Make your marks 1/16" (2mm) up from each face, which will leave a 1/8" (3mm) flat area in the center.



3

Sand the components. Shape the bevels into a soft curve with a 120-grit pneumatic drum. For the base and lid, reduce the points at the upper and lower edges of the bevel, and then sand from the outer face toward the bottom edge with a gentle sweeping motion. For the filling, use the drum to reduce the points at the outer edges, and then sand the flat center area into a curve by hand. Hand-sand all the beveled pieces with 150-grit sandpaper; check for symmetry by stacking them; correct any irregular areas. Hand-sand the surface of all components progressively to 320-grit, but do not sand the inside of the rings. You'll complete the additional sanding in Steps 7 and 8.



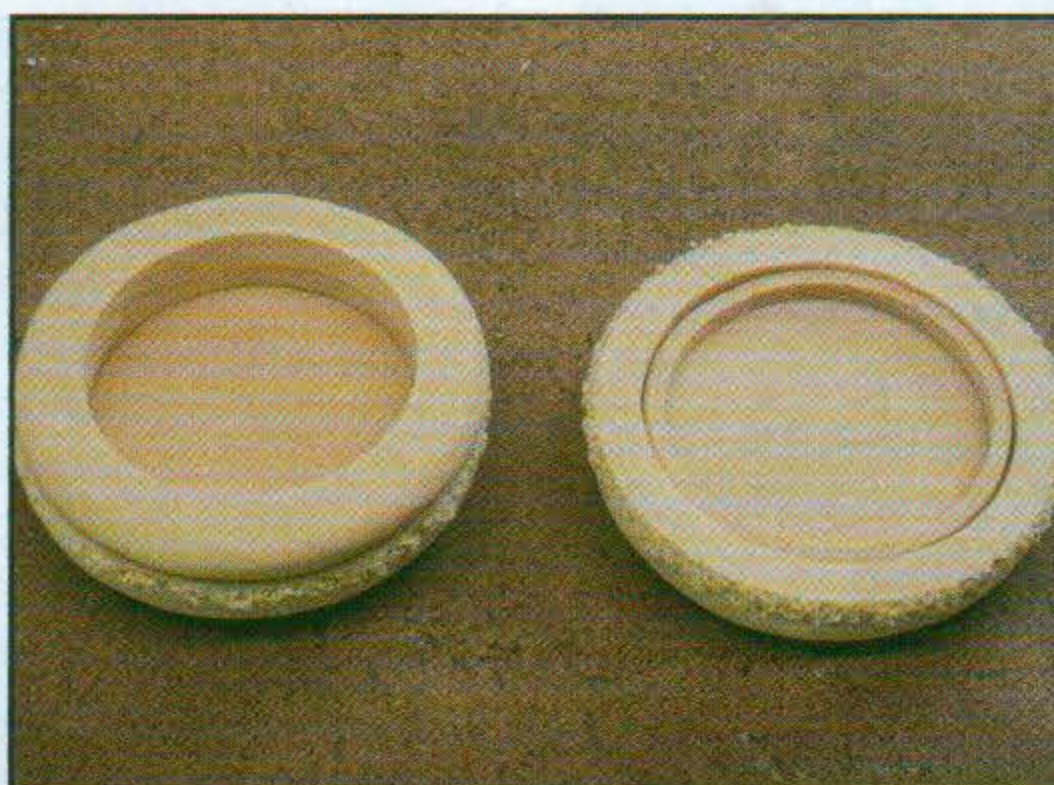
4

Prepare the feet. The upper- and lower-foot rings differ in width, but are prepared the same way. Start by creating a pile of shavings by drilling a scrap of aspen with a 1/8" (3mm) bit. Apply an even coat of glue to the outer circumference of one of the rings; do not get glue on the upper or lower faces. Press the ring into the shavings, and then use a finger to push them firmly into place. Coat the entire circumference evenly. Place the ring on a piece of waxed paper and let the glue dry thoroughly. Repeat with the second ring. Use a sanding tile or block to remove glue or shavings from the flat surfaces.



5

Glue the feet rings to the base and lid. Apply glue to one side of the ring for the upper feet. Place it glue-side-up on waxed paper and invert the lid on top, matching the outer edges carefully. Press down firmly to secure the bond, and then recheck the positioning and adjust, if needed. Use a toothpick to scrape away squeeze-out from the inner and outer edges. Place a weight on top of the unit to ensure a good bond, and then let the glue dry. Repeat with the ring for the lower feet and base. *Note: The filling and inner rings are not glued into place until Step 8.*



6

Preview the assembly. Position the base with its curved face down. Add the filling and lid. Check that the pieces lie flat against each other; sand away any particles that prevent this. Then remove the lid and place it curved-side-down. Place the inner ring inside the feet ring and rotate it; the ring must move freely without binding. If it binds, hand-sand the problem areas in small increments until the ring rotates freely.



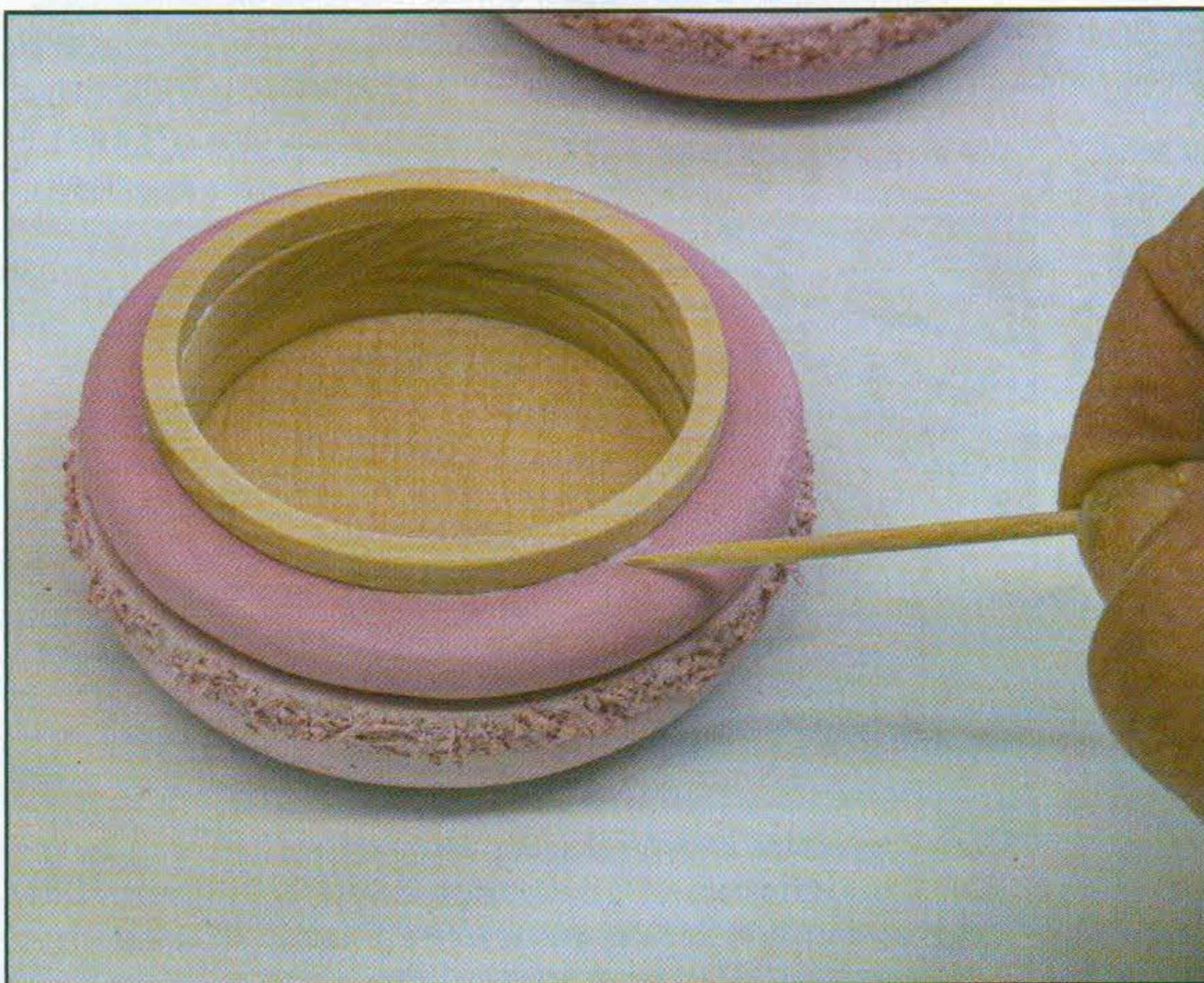
Paint Notes

Prepare your paint station. Mix acrylic paints to obtain two shades of the same color: pastel- and medium-toned. If using paint from tubes, add a small amount of water and stir to obtain a creamy texture. Only the outside of the box is painted; the interior space and inner ring are left bare. It's best to use two coats of paint for the base and lid; the first coat will raise the grain and should be sanded lightly with 320-grit sandpaper before you apply the second coat. Check the feet carefully for full coverage, and then touch up with a small brush, if needed.



7

Paint the components. Starting with the lower unit, paint the exterior of the feet ring with the pastel shade. Remove any drill shavings that break free as you paint this area. Continue the paint about $\frac{1}{4}$ " (6mm) into the face of the ring to cover the area where the filling ring will curve upward. Place the unit bottom-side-up on a small support that fits inside the feet ring, and then paint the outside of the base. Paint the upper unit with the pastel shade the same way as the lower unit, but extend the paint over the entire face of the feet ring. When these pieces have dried fully, gently sand away any dislocated wood particles. Before applying the second coat, remove sanding dust from the surface with a rag and blow it away from the feet using a can of compressed air. Paint the filling ring with the medium shade. One coat should suffice. Cover the outer curved surface and continue the paint about $\frac{3}{16}$ " (5mm) into the lower flat surface. Cover the upper flat surface, but leave $\frac{1}{16}$ " (2mm) of bare wood at the inner edge for gluing on the center ring in Step 8. Use a cone-shaped support to hold the ring as it dries.



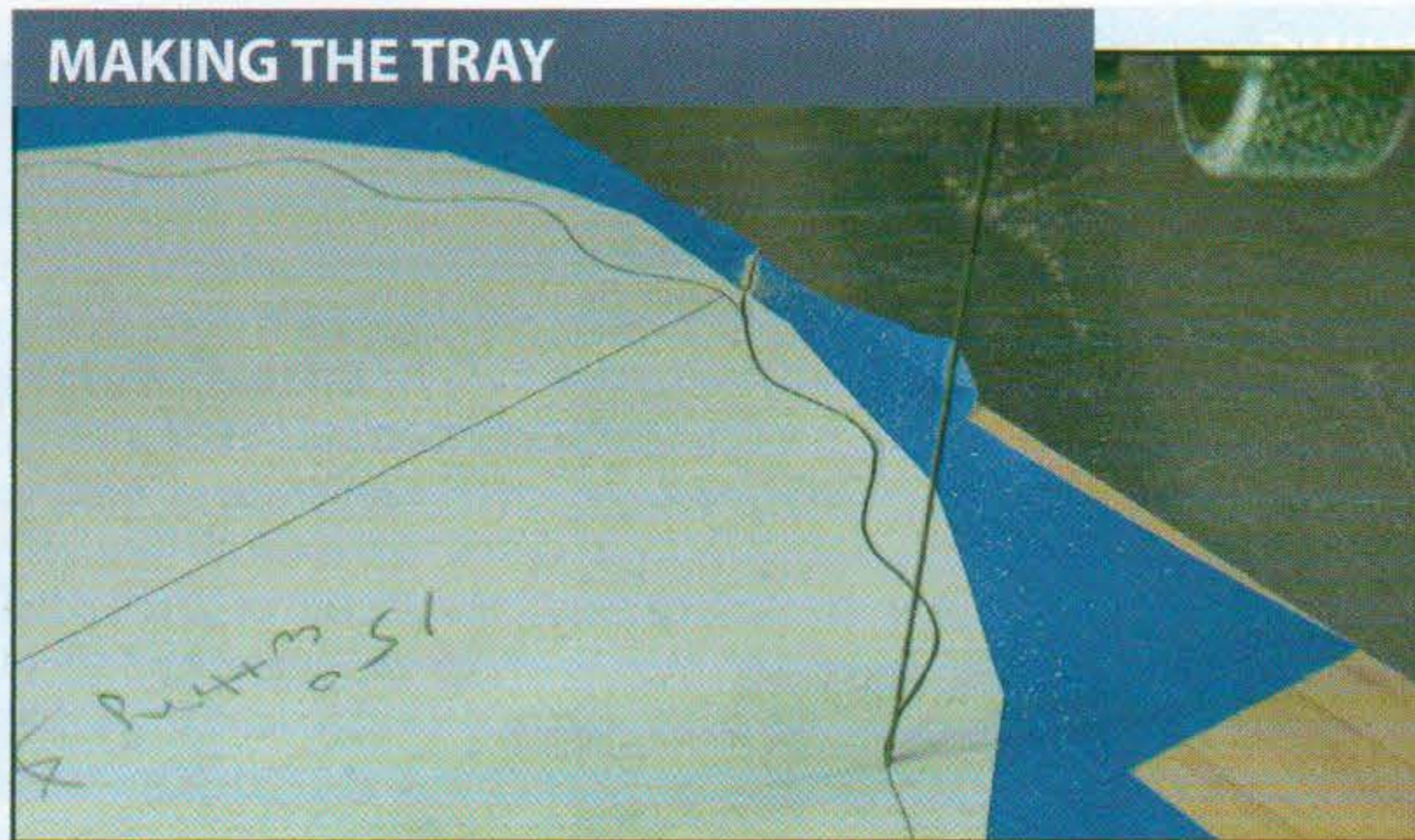
8

Complete the macaron. Remove stray particles from the gluing surfaces. Center the filling ring on the lower unit. Rotate the ring to locate the position that provides the best match for both inner circles and outer edges. Remove the filling ring, holding it so you can maintain its position, and then apply glue to the unpainted area of its underside. Reposition it on the lower unit and press down firmly. Invert the unit and apply downward pressure to set the bond. Remove all squeeze-out from inner and outer edges with a toothpick and a dry paper towel. When the glue has dried, use a toothpick to apply dots of glue to the underside of the inner ring. Glue it into place on top of the filling, aligning the centers of both pieces. Press down firmly, and then invert and apply additional pressure to secure the bond. Remove squeeze-out and let dry. Sand the inside of both parts of the box to 220-grit, to smooth the sides and to remove any paint or glue residue. To smooth any rough areas on the exterior, sand gently in a circular motion, using sandpaper with a grit of 400 or higher.

Wavy-Edge Pedestal Stand

This scalloped pedestal stand was designed for wooden macarons, but is also suitable for real pastries or other edible treats.

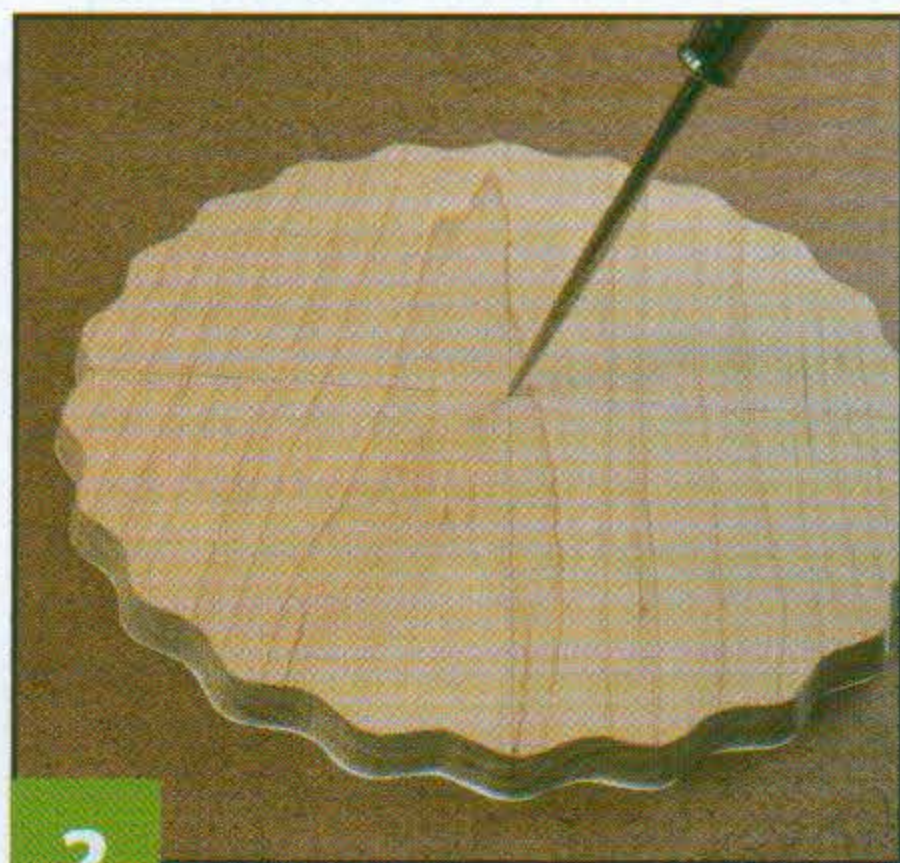
MAKING THE TRAY



1

Cut the top.

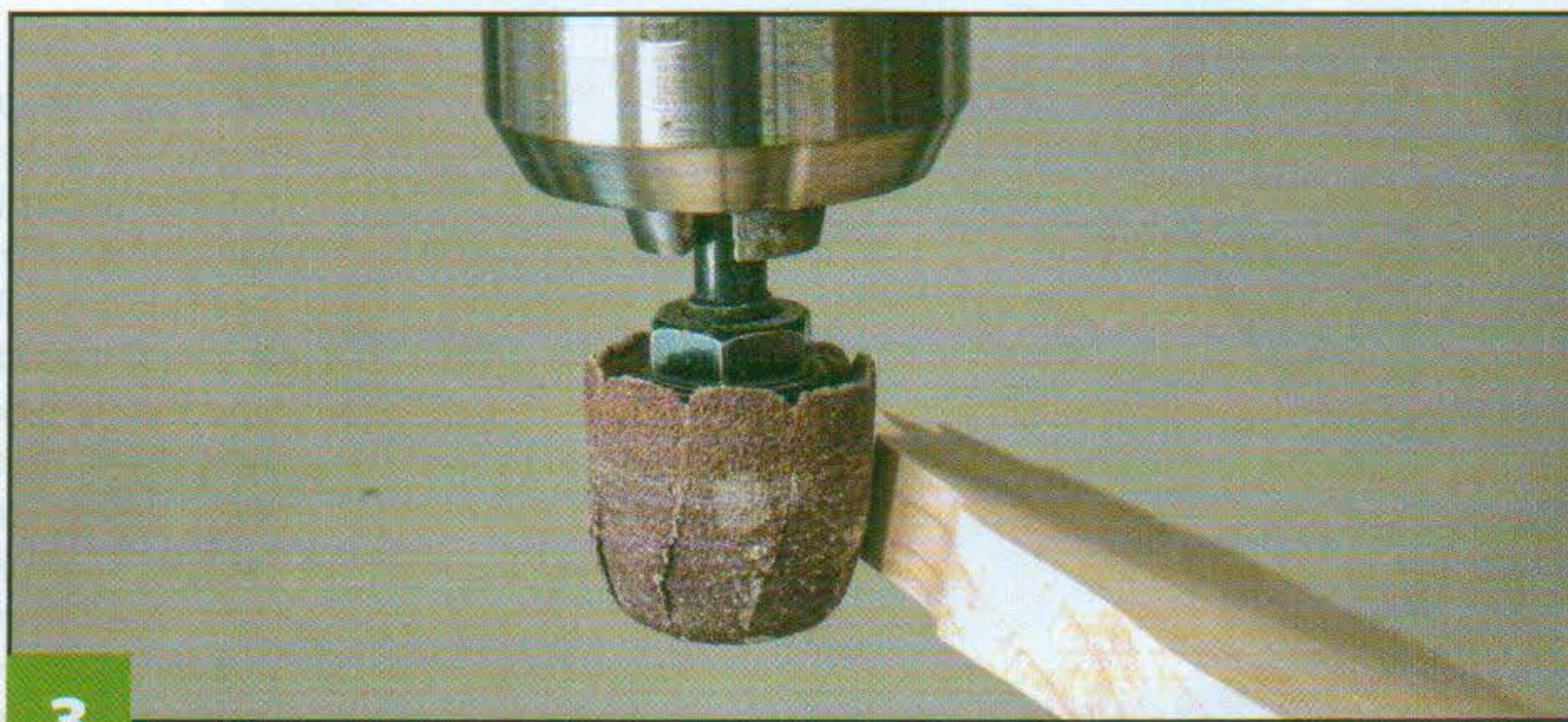
Apply blue painter's tape to the piece of $\frac{3}{8}$ " (1cm)-thick maple. Attach the pattern using spray adhesive or a glue stick. Tilt the scroll saw table 15° down to the left and use a #5 blade to cut the profile. Do not remove the pattern.



2

Prepare the top for shaping.

Extend the end of each registration line on the pattern to the side of the blank. Invert the workpiece and use these markings to transfer the registration lines to the underside. Mark the center with an awl, and then use a compass to draw a 7" (17.8cm)-dia. circle. Use this as a guide as you shape the edge in Step 3. Remove the pattern, tape, and registration lines.

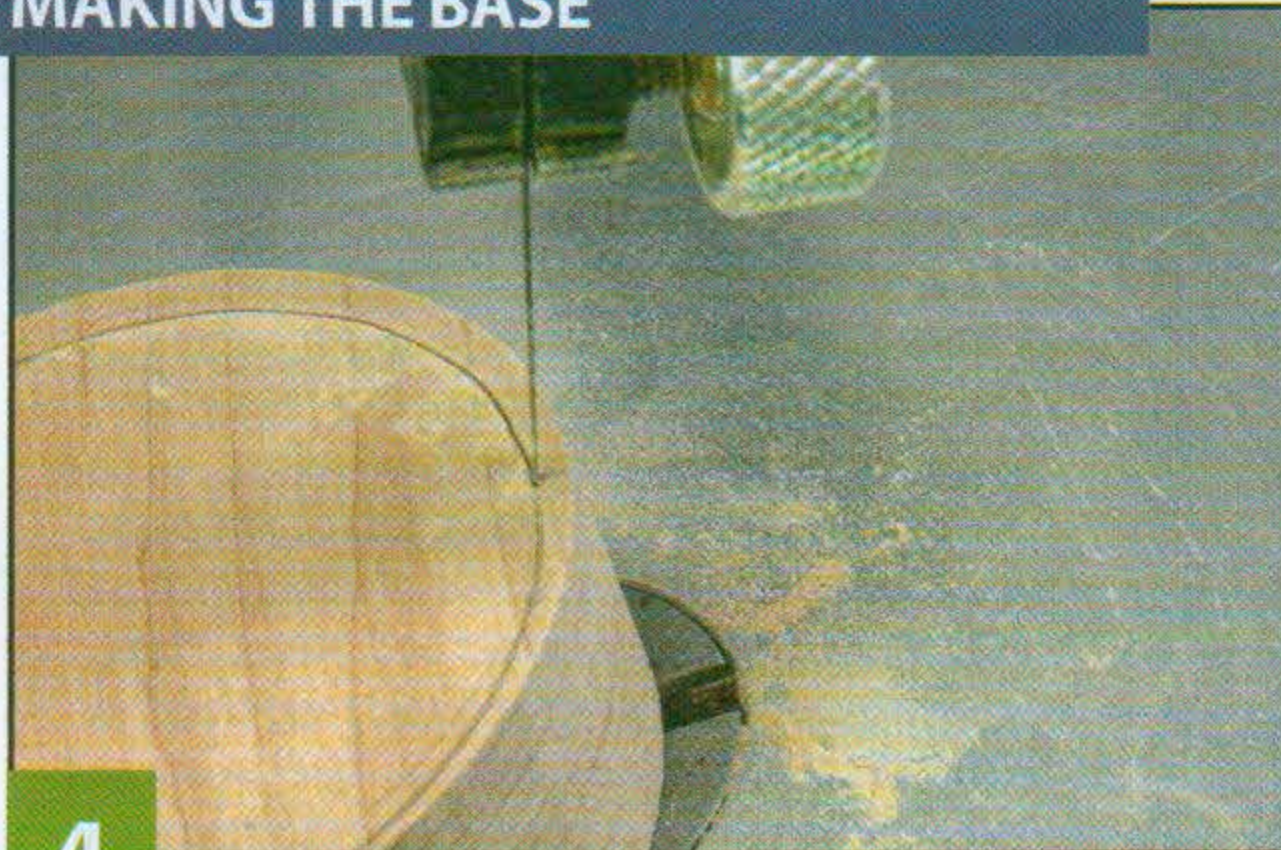


3

Complete the top.

Use a small round inflatable sander with a coarse-grit sleeve, or small pneumatic drum, to smooth the beveled surface and to correct irregularities. Sand at an angle to avoid distorting the top edge. Use a slightly larger drum with a coarse-grit sleeve to contour the sides. Start at the lower edge, and then continue upward toward the top surface. The goal is to create a gentle curve in the side, while preserving the wavy shape. Use the 7" (17.8cm) circle on the underside as a reference point to keep the sanding even. As your shaping nears completion, the curves of the lower edge will flatten into a circle that merges smoothly into the lower face. Switch to the smaller sander with a medium-grit sleeve to refine the surface of the waves. Finish by hand-sanding the sides and lower edge with 150 grit sandpaper into a smooth, continuous surface, then soften the top edge. Sand all parts of the workpiece to 240-grit.

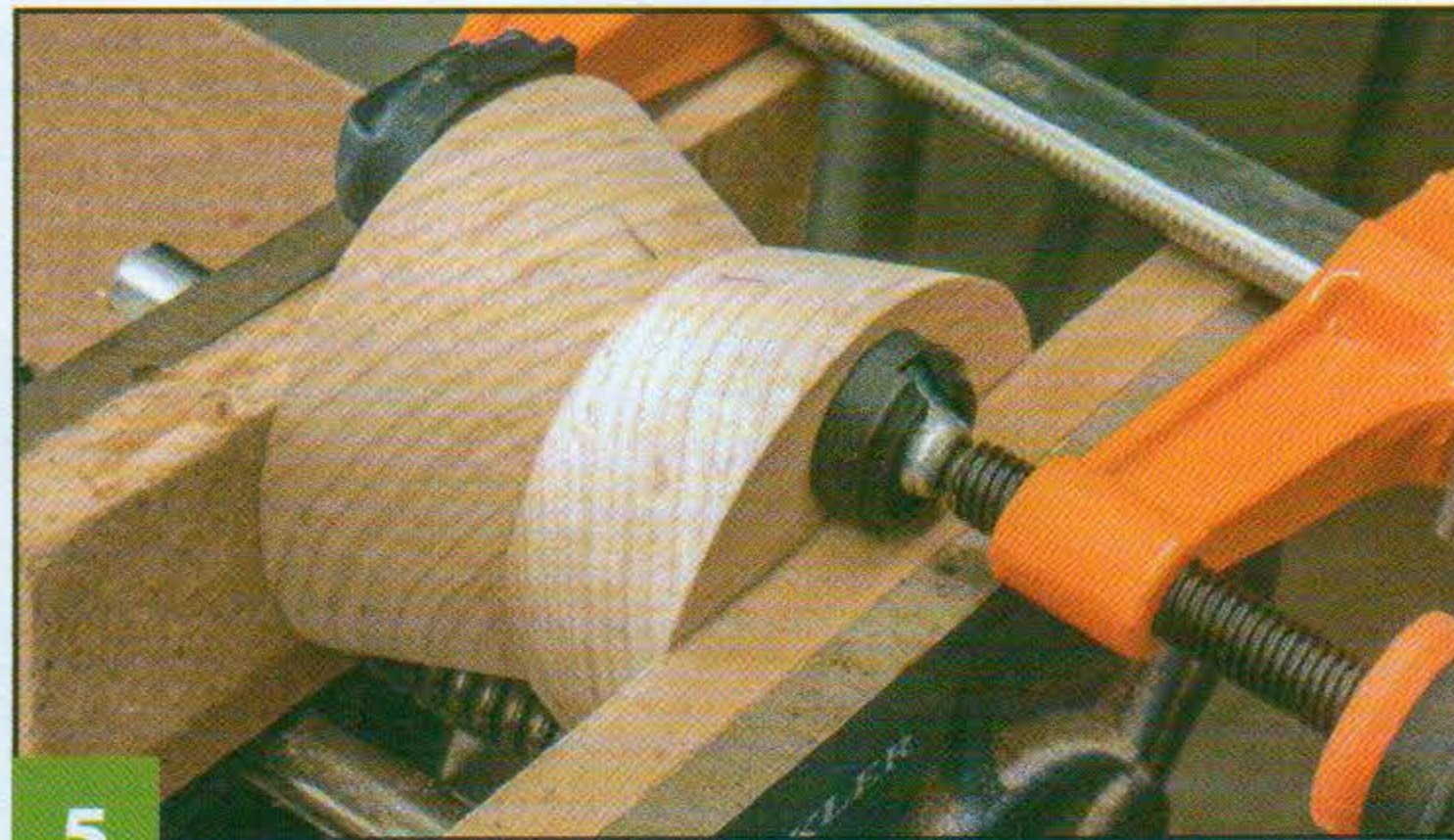
MAKING THE BASE



4

Cut the components.

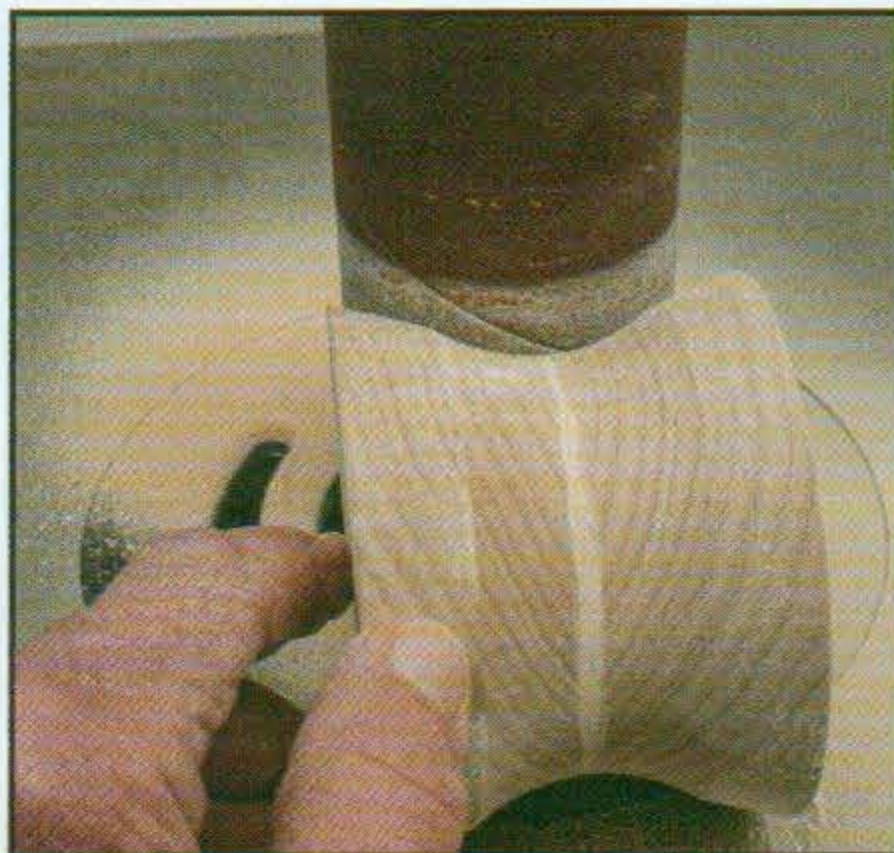
Use a compass to draw a 3" (7.6cm) circle on each of the $\frac{1}{8}$ " (2.9cm)-thick squares of maple. Tilt the scroll saw table 20° down to the left. Use a #7 blade to cut clockwise around the circle, cutting just to the outside of the line.



5

Prepare the base for shaping.

Tilt the table of the belt sander to 20° . Sand each component to the cutting line. Stack the two pieces, narrow ends together, to be sure they are the same size. Choose the best grain match and glue the two pieces together. Clamp securely and let dry.



6

Shape the base. Start with a spindle sander and a 2" (5.1cm) spindle. Place the base on its rounded edges, with the glued seam against the spindle. Use both hands to rotate it evenly as you sand. The seam will gradually blend into the curved inner portion. When you reach this point, start extending the curve to both ends of the base. Check frequently for surface irregularities and symmetry. Once you're satisfied with the profile, switch to a 2½" (6.4cm) pneumatic drum, chucked into a drill press. Use both medium- and fine-grit sleeves to refine the surface and soften the lower edge. Complete the sanding of the lower edge by hand.



Alternate Version

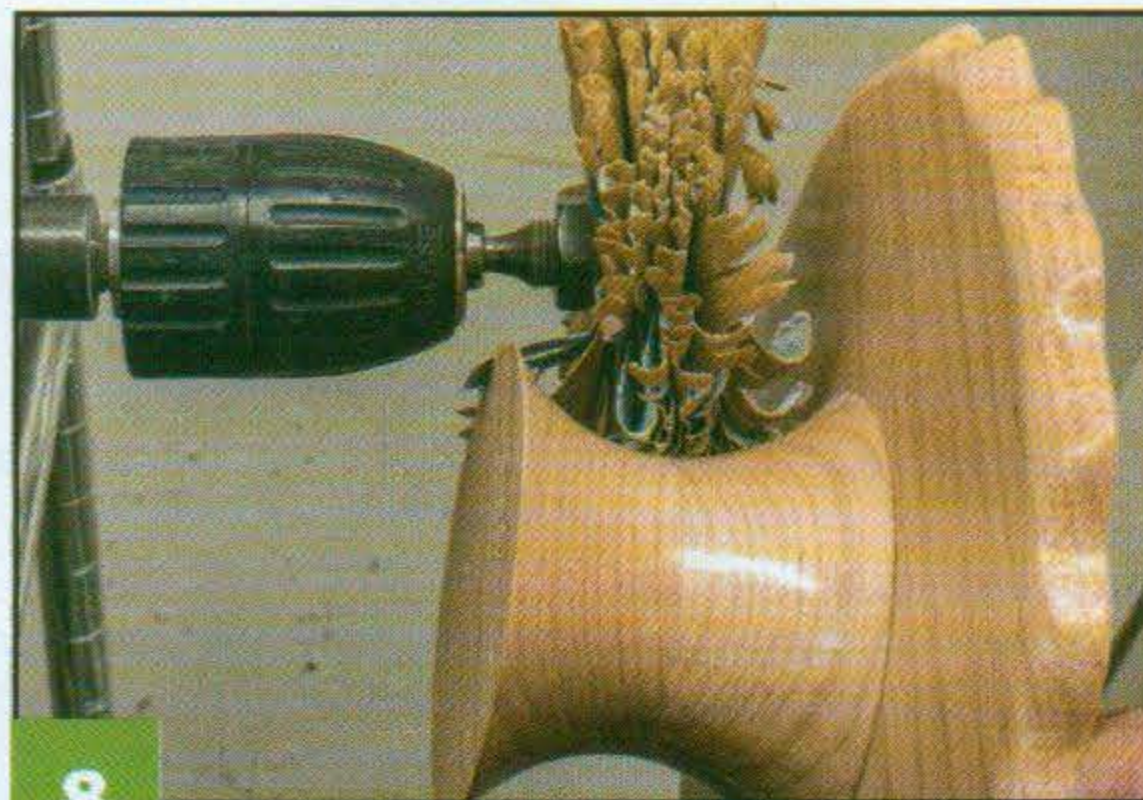
For a simpler base, cut only one angled piece. Sand the sides smooth, and then make a mark about ¾" (1.9cm) down from the smaller face. Level the sander table. Place the wood on the table with the wider face down and sand to the mark. Use a pneumatic drum to sand the sides into a soft curve.

FINISHING THE STAND



7

Glue the base to the top. Use the awl mark from Step 2 to draw a reference circle on the underside of the top piece. It should be slightly larger than the diameter of the pedestal. Apply glue to the top of the pedestal, invert it into the center of the circle, and then press down firmly to set the position. Flip the glued-up unit upright and apply sufficient weight at the center to secure the bond. Let the glue dry fully, and then erase the circle.



8

Apply finish. Spray a sealer coat of shellac on all surfaces. Once dry, smooth the surfaces with a 320-grit sanding mop or 320-grit sandpaper. Apply additional coats of shellac or clear gloss lacquer as desired, buffing the surface between coats as needed with the sanding mop or 0000 steel wool.

Materials & Tools

Materials

- Wood, such as aspen, ⅝" (8mm) thick: macaron top and bottom, 2 each 3" (7.6cm) square
- Wood, such as aspen, ¼" (6mm) thick: macaron filling, 1 each 3" (7.6cm) square
- Wood, such as aspen, ⅜" (5mm) thick: macaron feet ring, 2 each 3" (7.6cm) square
- Wood, such as aspen, ⅛" (3mm) thick: macaron center ring, 1 each 3" (7.6cm) square
- Wood, such as maple, ⅜" (1cm) thick: pedestal stand, 8½" (21.6cm) square
- Wood, such as maple, 1⅝" (2.9cm) thick: pedestal stand, 3½" (8.9cm) square
- Tape: blue painter's

- Spray adhesive or glue stick: repositionable
- Glue: wood, such as Welbond®
- Sandpaper: assorted grits to 400
- Waxed paper
- Toothpicks
- Paper towels
- Clean cloths
- Finish, such as clear spray shellac
- Spray lacquer (optional)
- Steel wool: 0000
- Acrylic paints: assorted
- Can of compressed air

Tools

- Scroll saw with blades: #5, #7 skip-tooth
- Drill press with bit: ⅛" (3mm)-dia.

- Compass
- Awl
- Belt sander
- Round inflatable sander (small) with sleeves: assorted grits
- Spindle sander: 1½" (3.8cm) spindle; 2" (5.1cm) spindle
- Pneumatic drum: assorted grit sleeves
- Clamps
- Sanding tile or block
- Sanding mop (optional)
- Shop-made stands (for drying)
- Paintbrushes: assorted



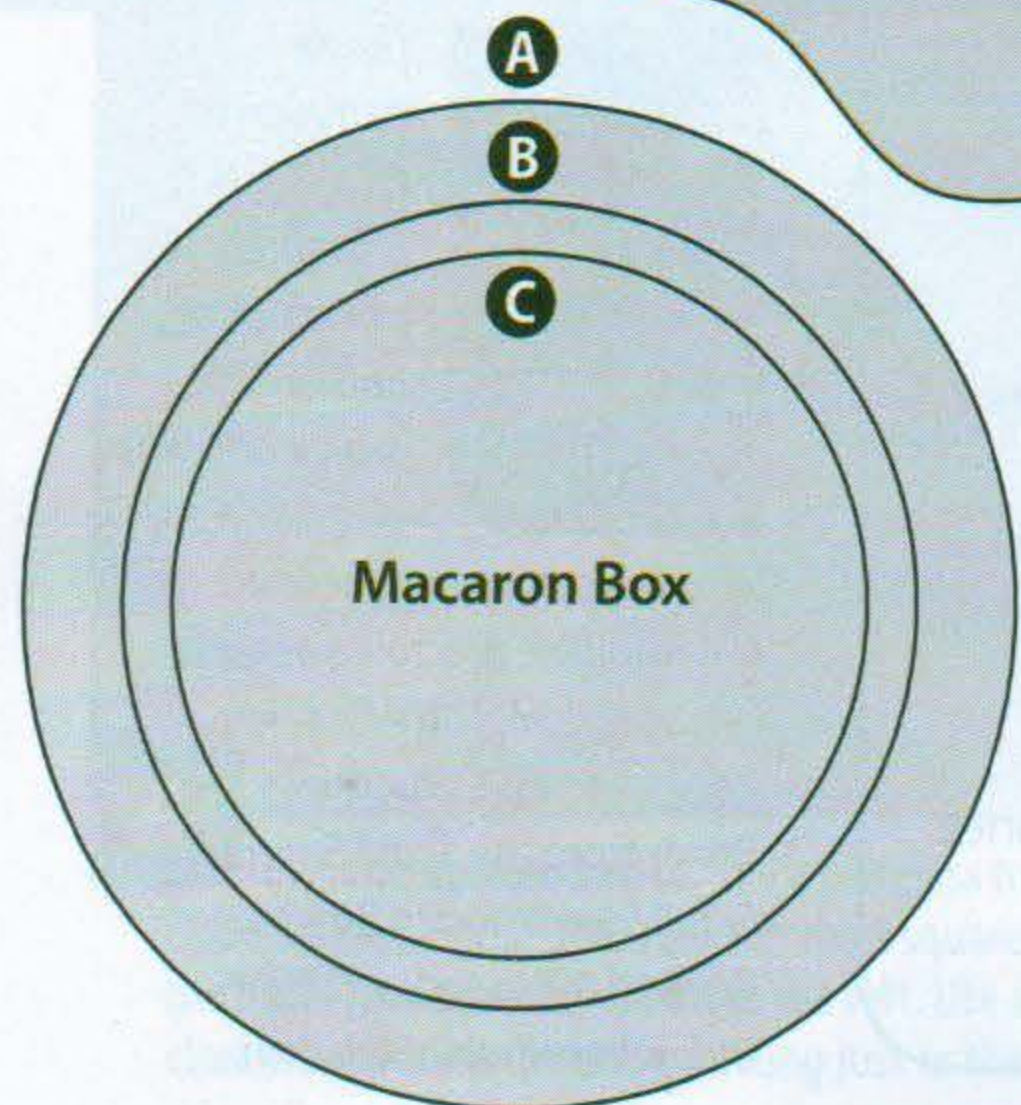
Carole Rothman of Pawling, N.Y., is a retired psychologist and college professor. She is also an award-

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.

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

Macaron Box Patterns

Pedestal Stand



Macaron Box - Side View

A	Lid	$\frac{5}{16}$ "
A and B	Upper Feet Ring	$\frac{3}{16}$ "
A and C	Filling Ring	$\frac{1}{4}$ "
A and C	Lower Feet Ring	$\frac{3}{16}$ "
A	Base	$\frac{5}{16}$ "

Inner Ring (not shown): $\frac{1}{8}$ " thick
Cut from **B** and **C**

Family of Frogs



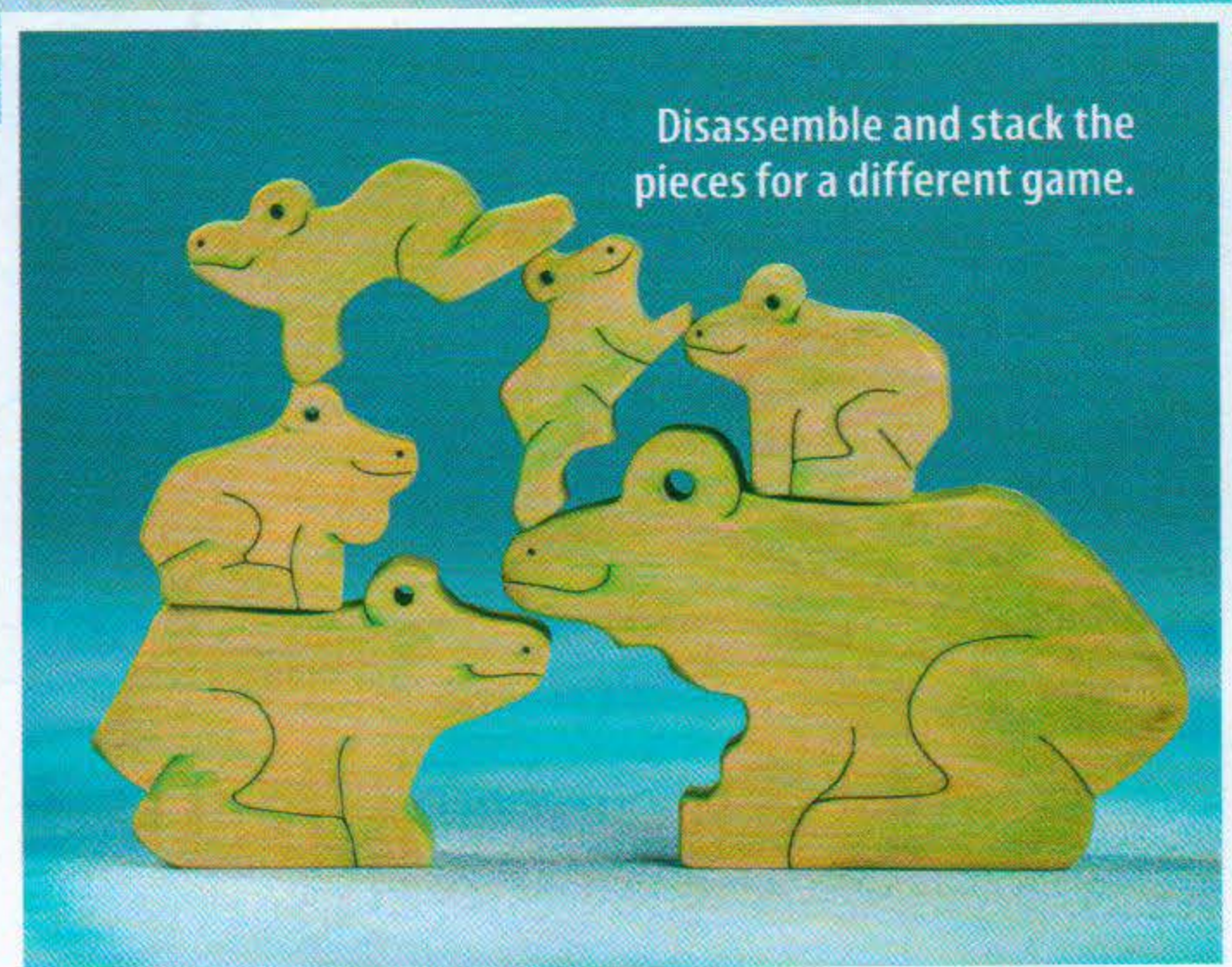
Treat these sweet hoppers like a classic puzzle or a whimsical balancing game

By Jaeheon Yun
Cut by Rolf Beuttenmuller

As with many family photos, this sweet six-part pack of amphibians has two distinct “sides”, both equally fun: a well-behaved one, where everyone sits still, and a crazy one, where everyone pulls faces and goes a little haywire. You can slot the pieces into their designated spaces or pile them any way you like for a striking tableau. Either way, make it yours.

Getting Started

Photocopy the pattern and prepare the blank. I pre-sand my blanks to 220-grit, and then wipe off dust with a tack cloth. Cover the blank with blue painter's tape and attach the pattern to the tape with spray adhesive, making sure the grain runs horizontally. Drill the holes for the frog eyes and nostrils; I used a $\frac{1}{32}$ " (1mm)-dia. bit for all nostrils and a $\frac{1}{16}$ " (2mm)-dia. bit for all eyes except for those on the two largest frogs. The second-largest frog's eye is $\frac{1}{8}$ " (3mm) and the largest is $\frac{1}{4}$ " (6mm). *Note: If you'd rather not drill these holes, you can always paint the eye and nostril details on later.*



Disassemble and stack the pieces for a different game.

Cutting and Finishing

Cut the puzzle. Start with the outlines of the individual bodies, and then move onto the kerfs that make up the rest of the frog details (such as the mouths and legs).

Once all the pieces are cut, remove the patterns. Sand the surfaces and edges by hand, moving from 220- to 320-grit. Blow out the dust from the small kerfs with a can of compressed air. Separate the pieces. Then add color, if desired; I used diluted artisan dye to give the frogs a green tinge. Let dry, and then apply a natural finish of your choice; I painted on two consecutive coats of Danish oil, wiping off the excess after 15 minutes for both coats. Let cure completely before assembling and using.

Family of Frogs Pattern

Materials & Tools

Materials

- Wood, such as maple, $\frac{3}{4}$ " to 1" (1.9cm to 2.5cm) thick: approx. $4\frac{1}{4}$ " x $7\frac{3}{4}$ " (10.8cm x 19.7cm)
- Tape: blue painter's
- Spray adhesive
- Sandpaper: assorted grits to 320
- Tack cloth
- Alcohol dye: green
- Finish, such as natural Danish oil

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

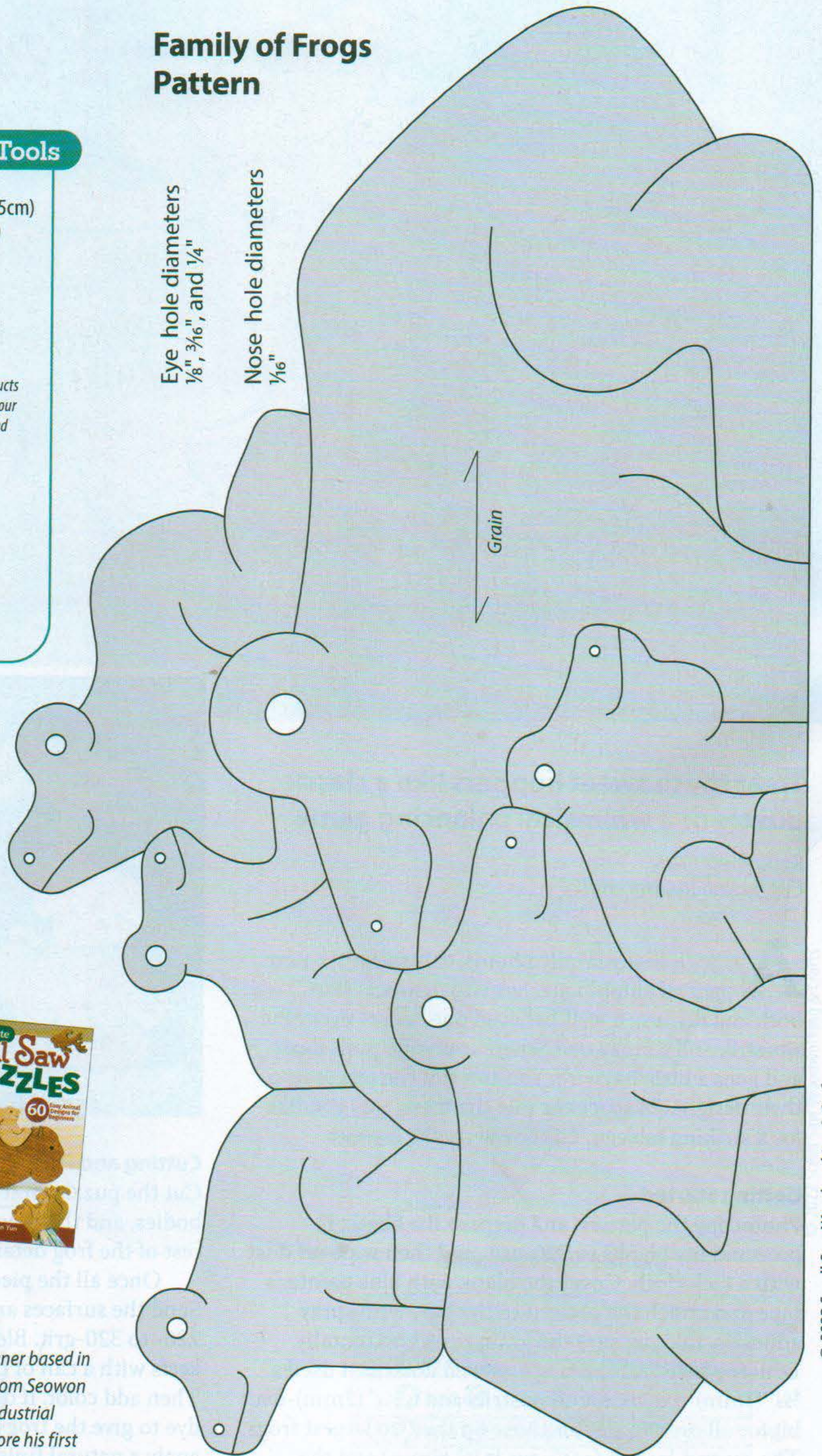
Tools

- Scroll saw with blades: #5 reverse-tooth
- Drill with bits: $\frac{1}{16}$ " (2mm), $\frac{1}{8}$ " (3mm), $\frac{3}{16}$ " (5mm), $\frac{1}{4}$ " (6mm)-dia.
- Can of compressed air
- Paintbrush or disposable foam brush

Eye hole diameters
 $\frac{1}{8}$ ", $\frac{3}{16}$ ", and $\frac{1}{4}$ "

Nose hole diameters
 $\frac{1}{16}$ "

Grain



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COMING SOON!

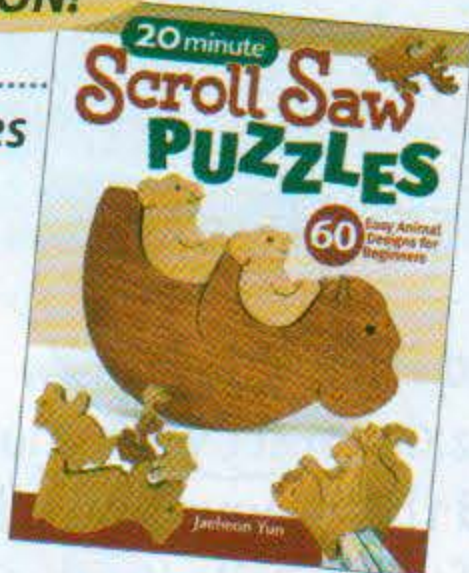
FURTHER READING

20-Minute Scroll Saw Puzzles

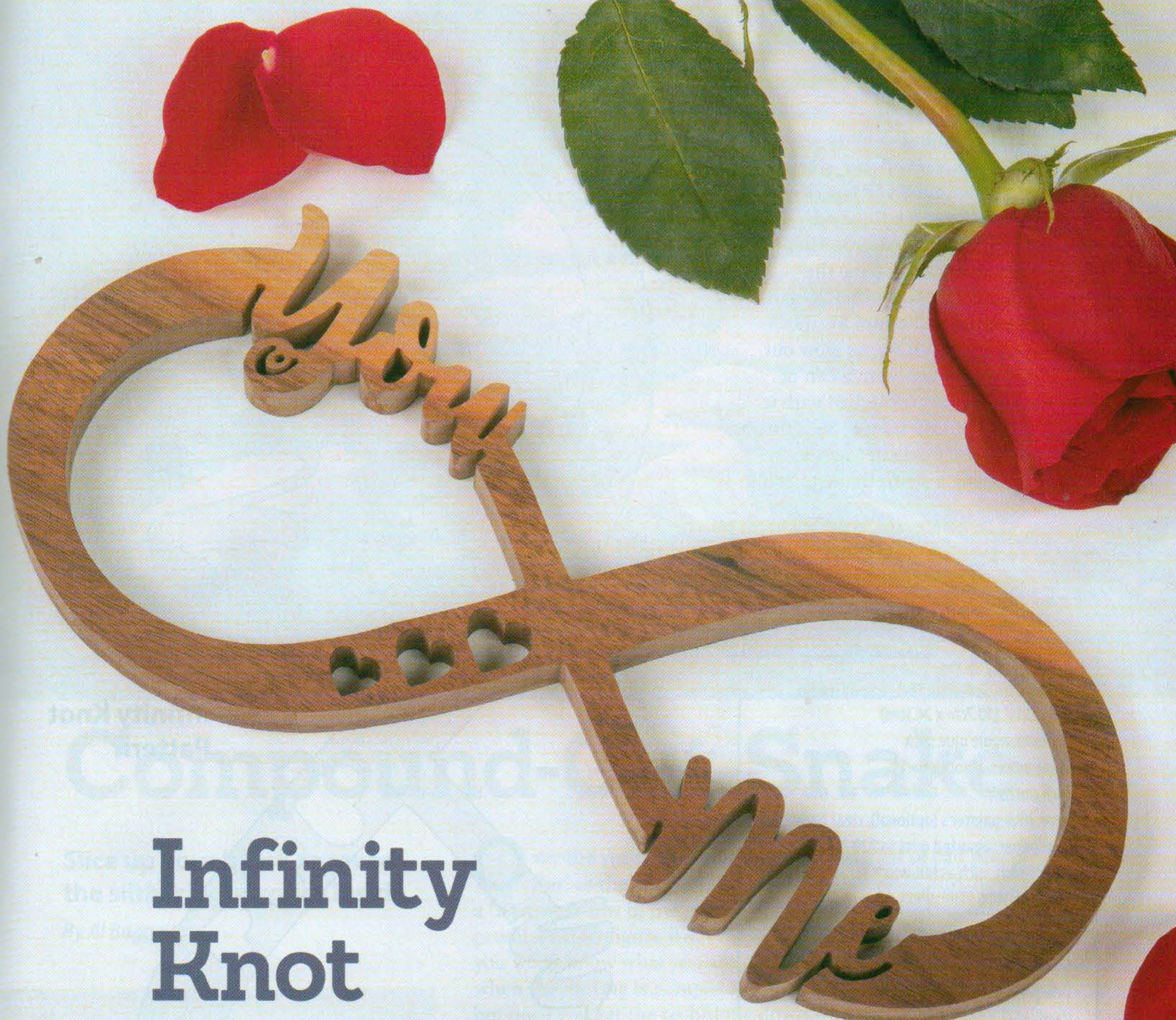
60 Easy Animal Designs for Beginners

By Jaeheon Yun

Item 2804. Available for \$16.99 plus S&H (parcel post) from Fox Chapel Publishing, [FoxChapelPublishing.com](#), 800-457-9112, or your local retailer.



Jaeheon Yun is a puzzle designer based in South Korea. He graduated from Seowon University with a degree in Industrial Design in 2004; then, just before his first child was born in 2011, he bought a scroll saw and began making toys. Find more of his work on Etsy at [Namunolie](#).



Infinity Knot

Ditch the standard card for a sweet, simple love note in hardwood

By Jessica Boehm

This infinity knot design represents a close bond between two people—so what better time to cut one than now, with Valentine’s Day just around the corner? The cuts are fairly simple, but make sure to keep your turns nice and gradual; abrupt movements, especially around the letters, can disrupt the fluidity of the piece.

Getting Started

Choose a variety of wood; I used walnut because of its rich color. Sand the blank progressively through the grits to 220, then vacuum away dust. Photocopy the pattern and apply it to the wood with a repositionable glue stick. Alternately, you could cover the blank with blue painter’s tape and apply the pattern to the tape with spray adhesive. Cover the pattern with a layer of clear packaging tape; this helps to lubricate the blade, making for smoother cutting. Then drill the blade-entry holes with a drill press.

Cutting and Finishing

Cut the piece on a scroll saw, starting with the interior cuts, and then moving to the perimeter. Once finished, carefully remove the pattern. Then remove all fuzzies and refine the edges by hand-sanding with 220-grit sandpaper. Use needle files for the small holes in the letters, or blow out the excess in the frets with a can of compressed air. Wipe off dust with a clean tack cloth, and then apply a finish. I used a few light coats of Minwax® semi-gloss spray polyurethane to bring out the grain.

Materials & Tools

Materials

- Wood, such as walnut, ½" (1.3cm) thick: 4¼" x 9½" (10.7cm x 24.1cm)
- Repositionable glue stick
- Spray adhesive (optional)
- Tack cloths
- Tape: blue painter's (optional), clear packaging
- Sandpaper: assorted grits to 220
- Clear finish, such as Minwax® spray polyurethane: semi-gloss

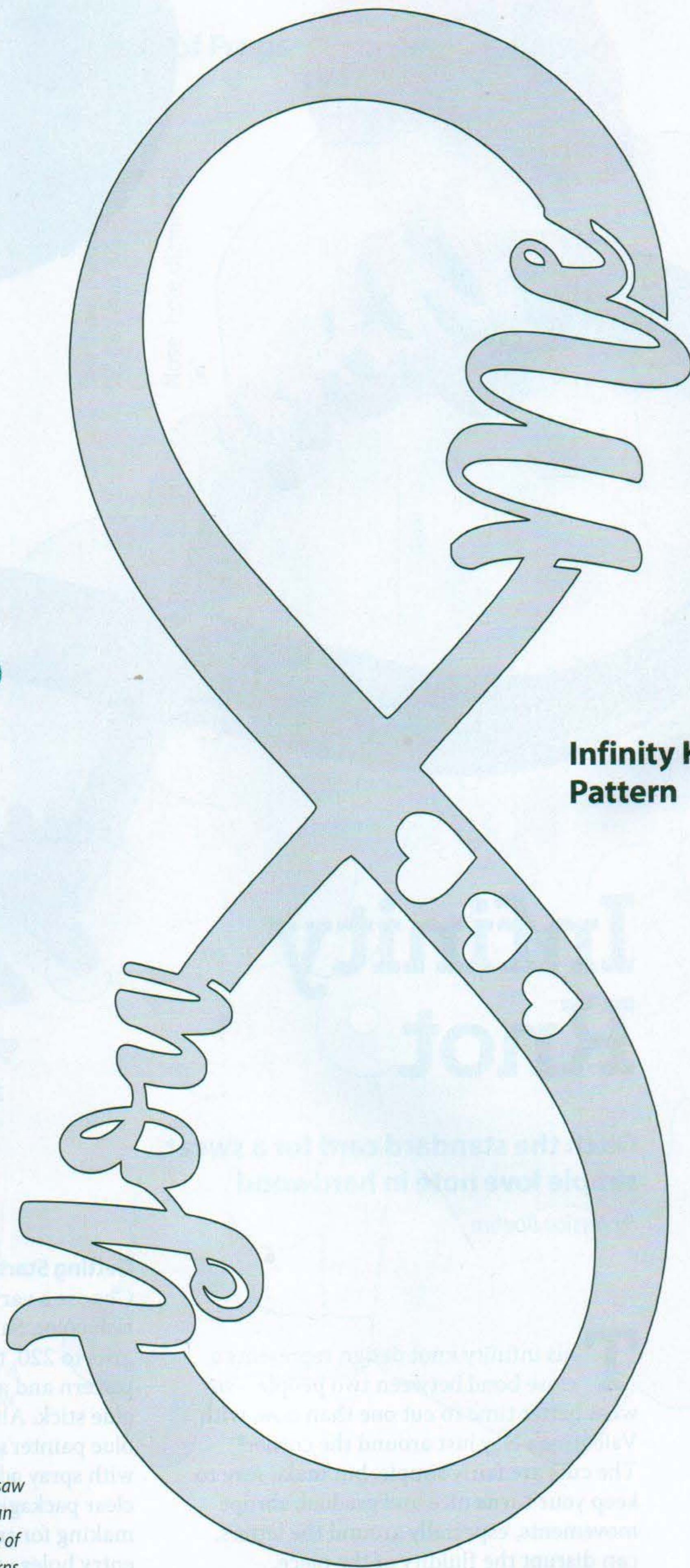
Tools

- Scroll saw with blades: #5 reverse-tooth
- Drill press with bit: ⅛" (2mm)-dia.
- Vacuum
- Needle files and/or compressed air

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



Jessica Boehm has been using a scroll saw since age 16. A few years ago, she began designing her own patterns. Find more of her work on Etsy @JessicaBoehmPatterns.



Infinity Knot Pattern



Compound-Cut Snake

Slice up your blank to reveal the slithering surprise inside

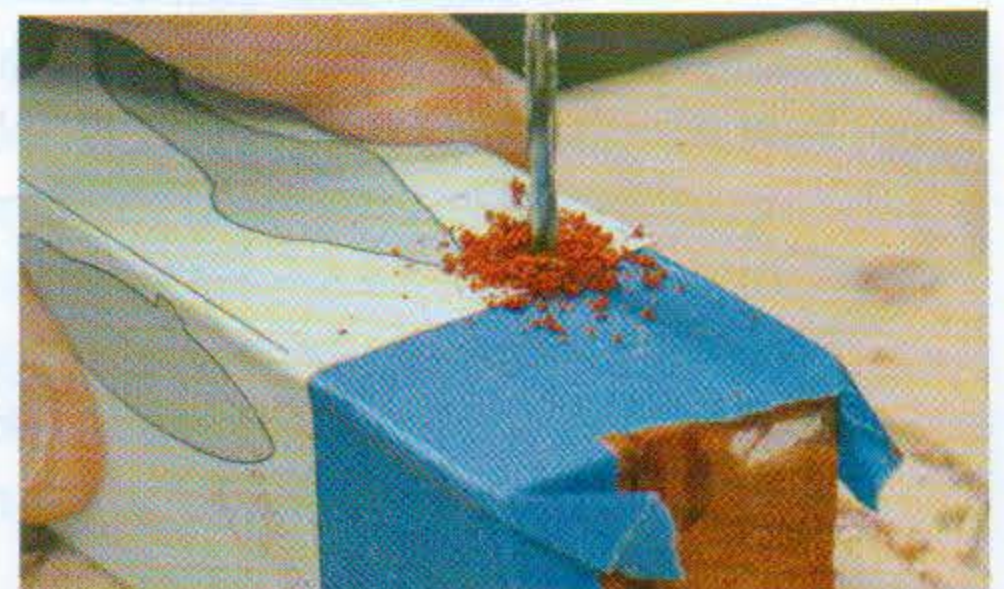
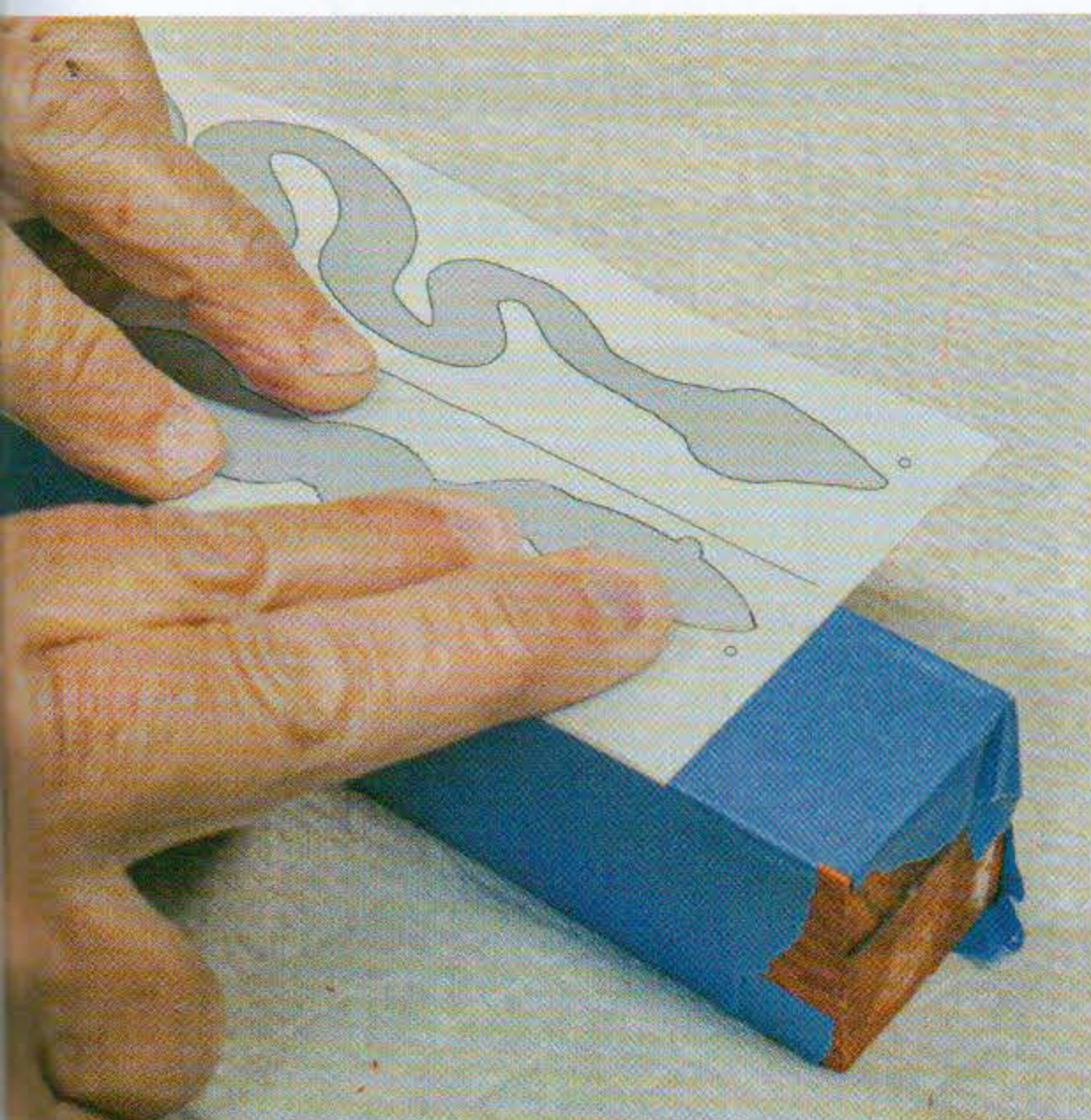
By Al Baggetta

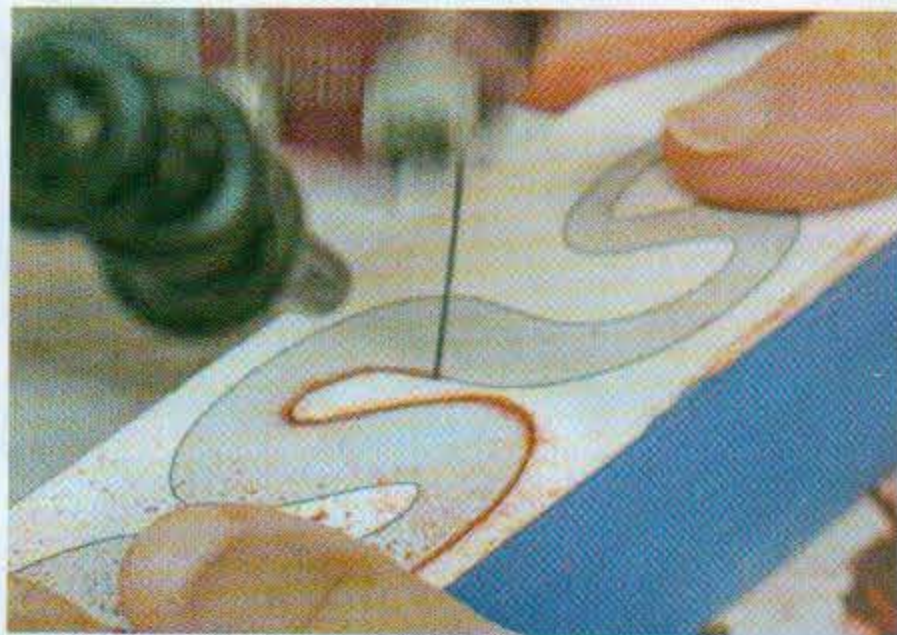
Over the years, the snake has received a lot of bad press. But, as the poet Emily Dickinson describes him, he's just a "narrow fellow in the grass." The compound-cutting method produces a 3D figure from the core of a blank. What's fun is that you won't know what you are going to get until the very end, when the cutting is complete. This method takes a little practice, but once you get the technique down, you will find it easy to do. I've provided two patterns—an adult and a baby snake.

Getting Started

Choose a type of wood, such as hard maple, walnut, or mahogany. *Note: The length of the blank should be longer than the pattern so that you have something to grasp while cutting.* Cover two adjacent sides of the blank with blue painter's tape.

Attach the pattern views to the surface of the tape using spray adhesive, making sure the grain runs the length of the blank. Then use a $\frac{1}{8}$ " (3mm)-dia. bit to drill a blade-entry hole at one end of the pattern for each of the two sides.





Cutting

Start at the end of the pattern and weave your blade carefully along the outer edge of the profile. When you finish this first cut, the snake will be two-dimensional and will drop in and out of the blank. Use clear packaging tape to tape the waste back in place. Rotate the blank 90°, and then insert the blade through the blade-entry hole. Cut the second part of the profile the same way you did the first: slowly and carefully. Once finished, remove the tape and free the snake from the blank.

Sanding and Finishing

Sand and finish the piece to your liking; I used a sanding mop with 120-grit sandpaper, but you can hand-sand, if you prefer. Finish the piece by applying colorful stains or dyes. You could also use acrylic paints or markers. Dip the end of a toothpick into paint to apply tiny eyes; I sometimes woodburn mine. If you used a fine-figured hardwood, apply several coats of a high-gloss polyurethane for a clear, long-lasting finish.



Materials & Tools

Materials

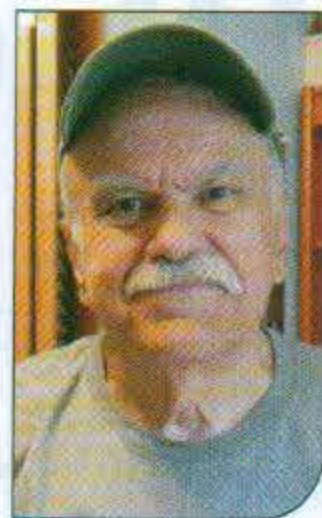
- Wood, such as hard maple, walnut, or mahogany, 1½" (3.8cm) square: adult, 8¾" (21.3cm) long; baby, 5½" (14cm) long
- Tape: blue painter's, clear packaging
- Spray adhesive
- Sandpaper: 120-grit (optional)
- Stains, dyes, acrylic paints, markers: assorted (optional)
- Toothpicks

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

- Clear spray finish, such as Rust-Oleum® 2X

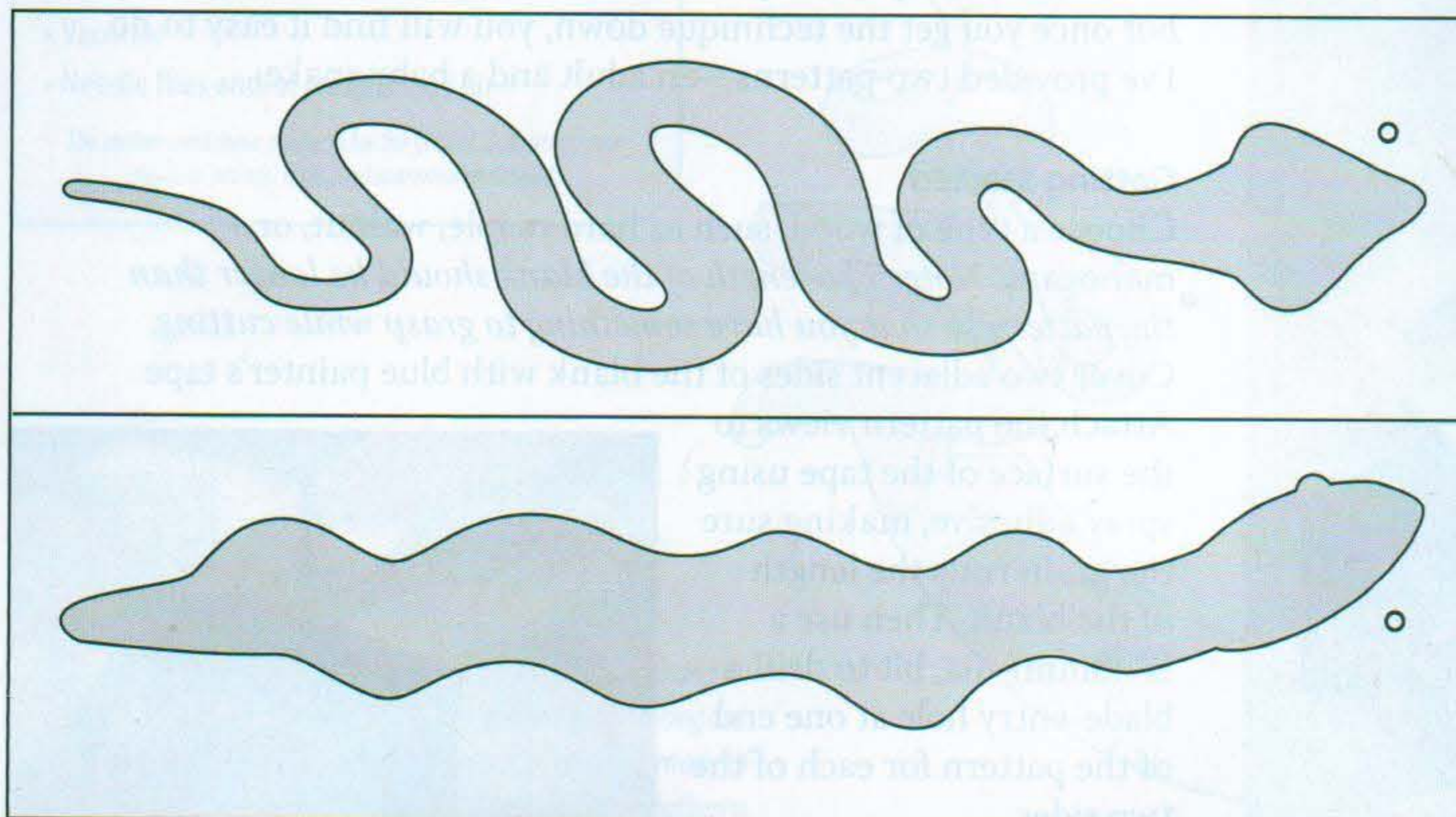
Tools

- Scroll saw with blades: #5 reverse-tooth
- Drill with bit: ⅛" (3mm)-dia.
- Sanding mop with 120-grit sandpaper
- Woodburner with nib: writing (optional)



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

Pattern for the **COMPOUND-CUT ADULT SNAKE** is in the pullout section.



Baby Snake Pattern

© 2022 Scroll Saw Woodworking & Crafts

INTARSIA Healthcare Workers



Sand and shape these cute characters to honor the healthcare heroes in your life

By Brad and Hazel Eklund

We have many friends and family that work in the healthcare industry, and we are so thankful and proud of the work they continue to do. While trying to think of a way to thank them, we found the answer in intarsia. We came up with these cute little healthcare workers—a kitty, bunny, and bear. “Dress” the animals in nostalgic nurse gowns or modern-day scrubs. If you’re like us, you’ll have trouble picking your favorite. So, we recommend making all six and gifting them to those you love.

Getting Started

Choose your wood. Holly is a great choice for the gowns, as it is pale white in color and has virtually no visible grain pattern. Holly has a smooth, silky look to it—almost like fabric. Hard maple or basswood could also work. For the scrubs, you can use dyed maple. For the animals' fur, most medium to medium-dark tones, such as cherry and walnut, are good choices.

Prepare your blanks. Add a layer of blue painter's tape to the surface of each blank. Make as many photocopies of the pattern as there are kinds of wood, and then print an extra as a master copy. Attach the patterns to the surface of the tape with spray adhesive. Use a $\frac{3}{16}$ " (5mm)-dia. drill bit to drill holes for the eyes.

Cutting the Pieces

Cut the pieces on a scroll saw using a #5 reverse-tooth blade. Go slowly, letting the blade do the work. For the versions wearing gowns, cut the hat pieces last, and exercise extra care on the cross. Stay just outside the perimeter lines and try to keep those corners as close to 90° as possible. Check the fit and adjust as needed. For the eyes, we woodburned the tips of $\frac{3}{16}$ " (5mm)-dia. dowels. Alternatively, you can cut circles from a dark wood, such as wenge.

Shaping and Finishing

Dry-fit the pieces. Then, using a disc sander with 60-grit sandpaper, adjust the height of all segments

as needed. The mask and clothing pieces should be the highest points, with the head slightly below. Incrementally reduce the thickness of the feet, ears, and tail so that they are lower than the neighboring segments. Make shallow indents in the ears of the kitty and bear with a $\frac{1}{2}$ " (1.3cm) cone-shaped bit. Use an inflatable drum sander with 120-grit sandpaper to add indentations and flowing waves to the gown. Slightly taper the top of the gown until it sits just below the neck. Use the tool to create the collar overlap on the scrub shirt. Then, using a rotary tool with a $\frac{1}{4}$ " (6mm) sanding drum, gently round the inner sides of the arms along the kerf lines. Do the same at the bottom of the gown and the pants. Switch over to the inflatable drum sander with 220-grit sandpaper and smooth over each segment to remove any sharp lines and sanding marks. Remove excess dust with the tack cloth, and apply a dye or paint wash of your choice to the scrubs.

Prepare the pieces for glue. Check the fit and make final adjustments, if needed. Glue the pieces together and let dry, and then sand the backside of each animal smooth with the disc sander. Trace the animal onto $\frac{1}{8}$ " (3mm)-thick Baltic birch plywood. Cut approximately $\frac{1}{16}$ " to $\frac{1}{8}$ " (2mm to 3mm) inside the lines. Sand away any fuzzies by hand. Test the fit of the backer, and then glue. Spray the entire project with a clear satin lacquer, and then apply high-gloss polyurethane to the eyes. Now, all that's left to do is to give your animal to a hero in your life.

Materials & Tools

Note: Dimensions are approximate and refer to total amount of wood variety required for all 6 pieces.

Materials

- Dark wood, such as wenge, $\frac{1}{2}$ " (1.3cm) thick: eyes (optional), 2" x 4" (5.1cm x 10.2cm)
- Medium wood, such as cherry, $\frac{1}{2}$ " (1.3cm) thick: bunny fur, 4" x 6" (10.2cm x 15.2cm)
- Medium dark wood, such as chechen or walnut, $\frac{1}{2}$ " (1.3cm) thick: bear and kitty fur, 3" x 10" (7.6cm x 25.4cm)
- Reddish brown wood, such as padauk, $\frac{1}{2}$ " (1.3cm) thick: crosses, 2" x 4" (5.1cm x 10.2cm)
- White wood, such as holly, $\frac{1}{2}$ " (1.3cm) thick: gowns and masks, 5" x 8" (12.7cm x 20.3cm)
- Blue wood, such as maple (dyed), $\frac{1}{2}$ " (1.3cm) thick: scrubs, 4" x 8" (10.2cm x 20.3cm)
- Wood, such as MDF, $\frac{1}{8}$ " (3mm) thick: backer, 3 each 4" (10.2cm) square
- Tape: blue painter's
- Spray adhesive
- Wood dowels, $\frac{3}{16}$ " (5mm)-dia.: 4" (10.2cm) long

- Glue, such as Titebond® III
- Sandpaper: assorted grits
- Spray lacquer
- Alcohol dye or acrylic paint wash: cobalt blue
- Clear spray finish, such as high-gloss polyurethane
- Tack cloth

Tools

- Scroll saw with blades: #5 reverse-tooth
- Drill with bit: $\frac{3}{16}$ " (5mm)-dia.
- Rotary tool with bits: $\frac{1}{4}$ " (6mm) sanding drum; $\frac{1}{2}$ " (1.3cm) cone-shaped
- Sanders: 12" (30.5cm) disc sander with 60-grit; inflatable drum with 120, 220-grit
- Variable-temperature woodburner with nib: writing
- Clamps: small spring
- Paintbrush: small

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

Patterns for the **INTARSIA HEALTHCARE WORKERS** are in the pullout section.



Brad and Hazel Eklund have been creating scroll sawn art for nearly 10 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. Find more of their work on Etsy at EntwoodDesigns.



Easy City Cars

Paint over the grain or leave it plain in these super-fun beginner toys

By Brad Anderson

This is a quick project with many finishing possibilities. Cut them out of attractive hardwoods or decorate them with bright acrylic paints. The cars are sturdy and have plenty of places for little fingers to grab and hold onto. This project is also great for showing the young woodworker in your life how to use a scroll saw and a drill press. Start your engines—and see where your creativity takes you.

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. Then drill the blade-entry holes for the windows, and the holes for the wheel axles with a $\frac{5}{16}$ " (8mm)-dia. bit. *Note: These are designed with $1\frac{1}{4}$ " (3.2cm)-dia. wheels. Alternately, you can print the pattern at 120% to use $1\frac{1}{2}$ " (3.8cm)-dia. wheels or print at 70% to use $\frac{7}{8}$ " (2.2cm)-dia. wheels. These smaller versions make great ornaments that still allow for interactive play.*

Cutting and Assembling

Using a scroll saw and a #11 blade or similar, cut out the windows, and then cut the body of the vehicle. Use a #5 blade to cut the fenders. *Note: To save time, stack-cut the fender blanks, securing the edges with blue painter's tape.* Remove the patterns and sand all edges and faces smooth with 150- and then 220-grit sandpaper. Then cut two pieces of a ¼" (6mm)-dia. dowel to length for the axles. The length is equal to the thickness of the vehicle's body, plus the thickness of the two wheels, plus ⅛" (3mm).

Glue the fenders onto the vehicle body. The bottom, left, and right edges should all line up—except for the bug, as the fender will sit slightly lower than the trunk and hood when viewed from the side. To find the location of the bug's fenders, take two previously cut dowels and glue one wheel to the end of each. Slide the dowels with the glued-on wheels through both axle holes on one side of the bug. Glue the fender on just high enough so that the wheels can rotate freely. Repeat this process on the

Make the cars from maple, cherry, oak, or any rich hardwoods you have on hand.



other side. Clamp the car body parts together. Clean off any squeeze-out and let dry.

Finishing

Apply a child-safe finish; I used shellac. Or, encourage little ones to decorate the cars with acrylic paints. Once the finish has dried, glue one wheel to the end of each axle, thread the axle through the hole, and then glue the second wheel of each pair into place.

Parts List

Part	Quantity	Materials	Dimensions	Presentation
Bug Body	1	Wood, 1½" (3.8cm) thick	3¼" x 6" (8.3cm x 15.2cm)	Pattern
Bug fenders	2	Wood, ⅜" (1cm) thick	1½" x 5¾" (3.8cm x 14.6cm)	Pattern
Mini Body	1	Wood, 1¼" (3.2cm) thick	3¼" x 5" (8.3cm x 12.7cm)	Pattern
Mini Fenders	2	Wood, ⅜" (1cm) thick	1⅝" x 5" (4.1cm x 12.7cm)	Pattern
Sedan Body	1	Wood, 1¼" thick	3¼" x 7¼" (8.3cm x 18.4cm)	Pattern
Sedan Fenders	2	Wood, ½" (1.3cm) thick	1¾" x 7¼" (4.4cm x 18.4cm)	Pattern
Sports Car Body	1	Wood, 1¼" (3.2cm)	3¼" x 6¾" (8.3cm x 17.2cm)	Pattern
Sports Car Fenders	2	Wood, ⅜" (1cm) thick	1¼" x 6¾" (3.2cm x 17.2cm)	Pattern

Materials

- Wood, such as poplar, 1½" (3.8cm) thick: bug body, 3¼" x 6" (8.3cm x 15.2cm)
- Wood, such as cherry, ⅜" (1cm) thick: bug fenders, 2 each 1½" x 5¾" (3.8cm x 14.6cm)
- Wood, such as maple, 1¼" (3.2cm) thick: mini body, 3¼" x 5" (8.3cm x 12.7cm)
- Wood, such as walnut, ⅜" (1cm) thick: mini fenders, 2 each 1⅝" x 5" (4.1cm x 12.7cm)
- Wood, such as oak, 1¼" (3.2cm) thick: sedan body, 3¼" x 7¼" (8.3cm x 18.4cm)
- Wood, such as walnut, ½" (1.3cm) thick: sedan fenders, 2 each 1¾" x 7¼" (4.4cm x 18.4cm)
- Wood, such as oak, 1¼" (3.2cm) thick: sports car, 3¼" x 6¾" (8.3cm x 17.2cm)
- Wood, such as cherry, ½" (1.3cm) thick: sports car fenders, 2 each 1¼" x 6¾" (3.2cm x 17.2cm)
- Wood dowels: ¼" (6mm)-dia., 19½" (49.5cm) long
- Wooden wheels, ⅜" (1cm) thick: 16 each 1¼" (3.2cm)-dia.
- Spray adhesive
- Tape: blue painter's
- Sandpaper: 150, 220-grit
- Glue: wood
- Food-safe finish, such as shellac or beeswax and walnut oil
- Acrylic paints (optional)

Materials & Tools

Tools

- Scroll saw with blades: #5 and #11 skip-tooth
- Sander: belt or disc
- Drill press with bit: ⅝" (8mm)-dia.
- Clamps
- Paintbrushes (optional)

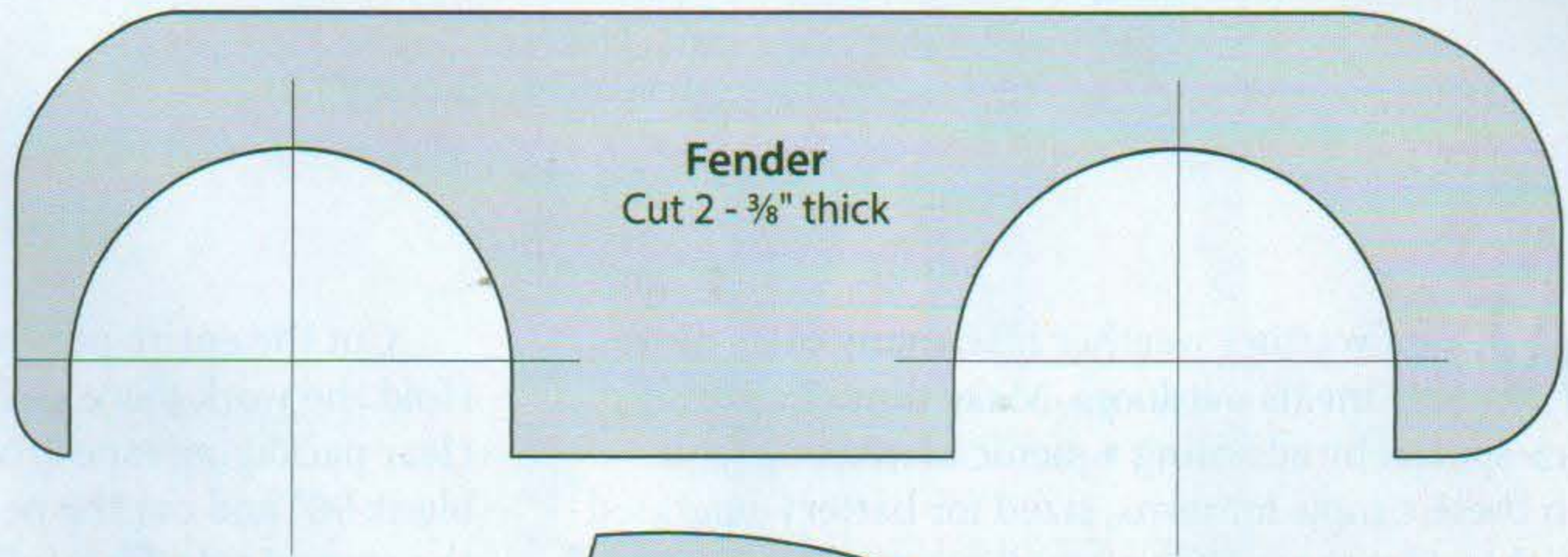
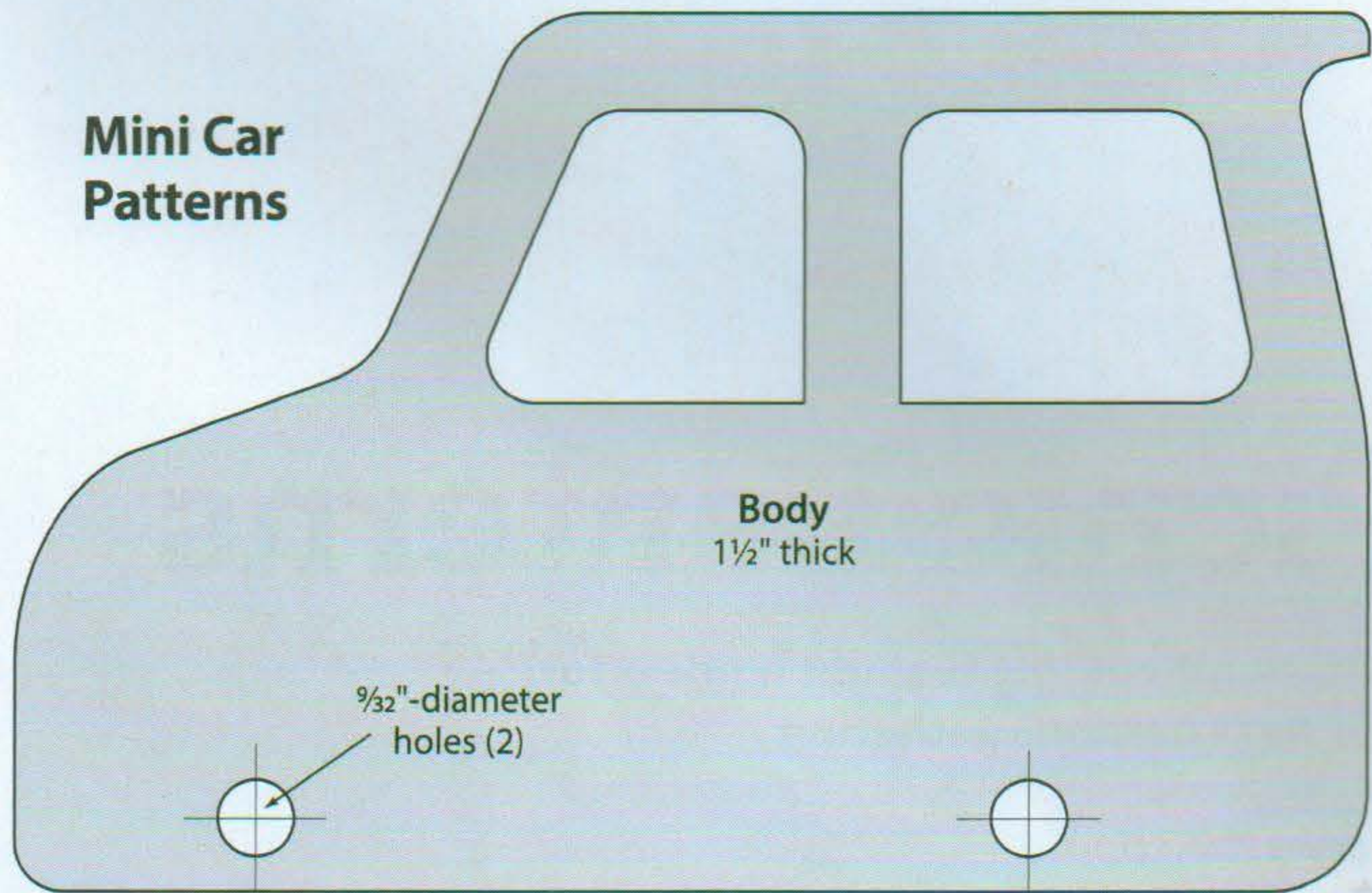
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



Brad Anderson has been a hobbyist woodworker for about 20 years. He started designing and building

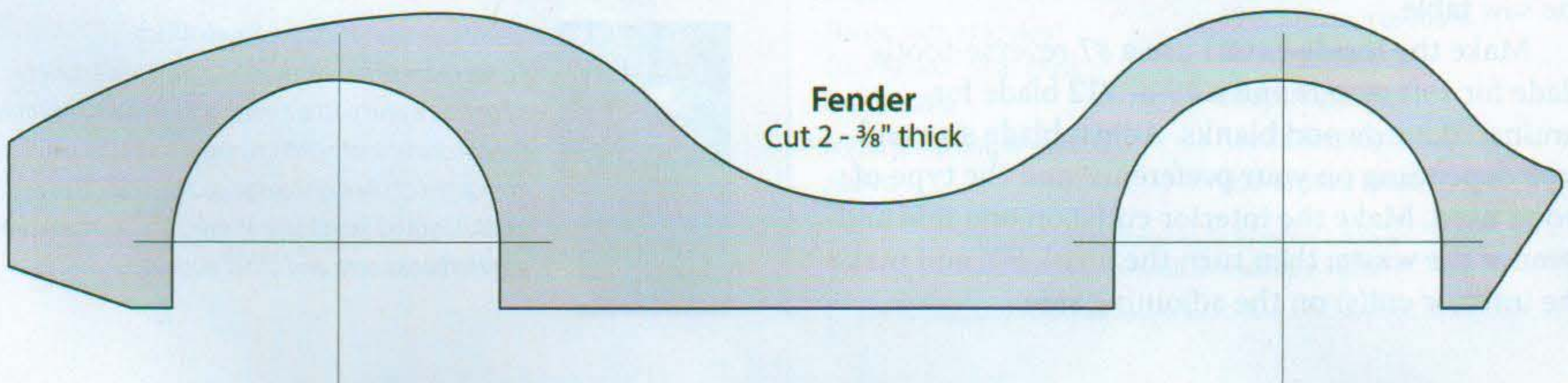
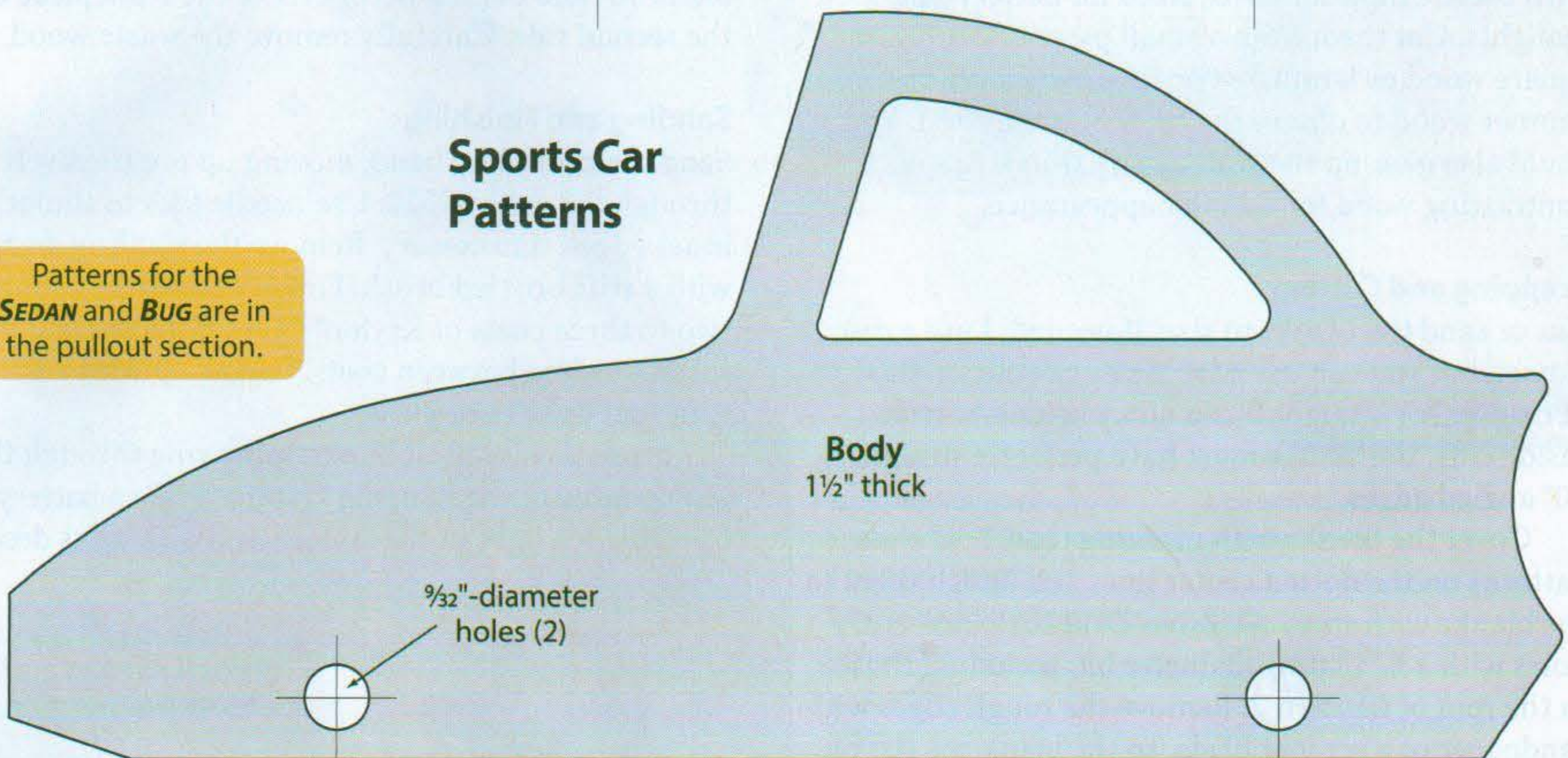
furniture, but quickly ran out of room for all of it. Then about seven years ago, he started making and designing wooden toys for his children. See more of Brad's work and other plans on his Etsy page at [AllNaturalToyPlans](https://www.etsy.com/shop/AllNaturalToyPlans).

Mini Car Patterns



Sports Car Patterns

Patterns for the **SEDAN** and **BUG** are in the pullout section.



Picnic Lanterns

Compound-cut tiny tealight holders for your next outdoor gathering

By Sue Mey

Cut by Joe Pascucci

When warmer weather hits, many of us move our meals outdoors. Make dinner alfresco extra-special by adorning a picnic blanket or table with these simple lanterns, sized for battery-operated tealights. Cut them from a small piece of 2" (5.1cm) square wood or laminate two or three pieces of thinner wood to obtain the thickness required. You could also glue-up the blank using thin strips of contrasting wood for a zanier appearance.

Prepping and Cutting

Cut or sand the blanks to size, if needed. I use a disc sander, but you can use a table saw or your method of choice. For straight blade-entry holes and neat inside cuts, the blanks must have perfectly straight 90° angled edges.

Cover the blanks with masking tape. Fold the patterns on the dotted center lines and attach them to the blanks with spray adhesive. Drill the blade-entry holes with a 1/8" (3mm)-diameter bit, including those in the roof of Lantern 2. Remove the rough edges with sandpaper or a scraper blade, so the blank sits flat on the saw table.

Make the inside cuts. I use a #7 reverse-tooth blade for soft woods and a #9 or #12 blade for laminated hardwood blanks. Adjust blade size and type depending on your preference and the type of wood used. Make the interior cut(s) on one side and remove the waste; then turn the blank 90° and make the interior cut(s) on the adjoining side.

Cut the entire perimeter on one side of the blank. Hold the work piece and waste in place while you wrap clear packaging tape around the blank. Rotate the blank 90° and cut the perimeter of the work piece on the second side. Carefully remove the waste wood.

Sanding and Finishing

Sand the project by hand, moving up progressively through the grits to 320. Use needle files to smooth inner edges, if necessary. Remove the sanding dust with a stiff-bristled brush. Finish as desired; I applied two to three coats of Krylon® COLORmaxx clear gloss spray, sanding between coats. Follow up with a final thin coat of satin or gloss.

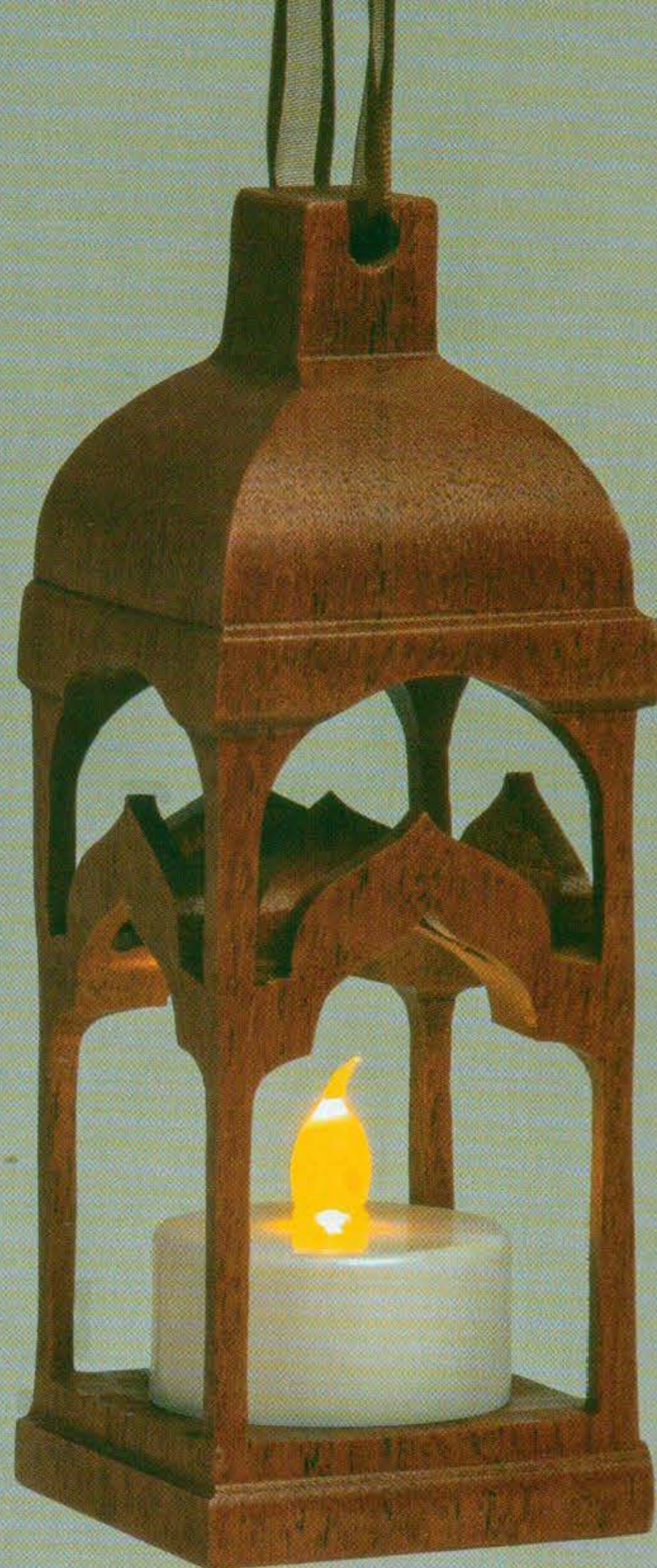
Insert a colored ribbon or jump ring through the top opening of the hanging lantern. Place a battery-operated tea light in the lantern and display as desired.

Patterns for the **PICNIC LANTERNS** are in the pullout section.



Sue Mey lives in Pretoria, South Africa.

*To see more of her work, including a wide variety of patterns and pattern-making tutorials available for purchase, visit scrollsawartist.com. She can be contacted at suem@storage.co.za. Her pattern book, *Lighted Scroll Saw Projects*, is available from schifferbooks.com and other outlets.*



Materials & Tools

Materials

- Wood, such as mahogany or basswood, 2" (5.1cm) square: 2 each 5½" (14cm) long
- Tape: masking or blue painter's, clear packaging
- Spray adhesive
- Sandpaper: assorted grits to 320
- Finish, such as Krylon® COLORmaxx: clear gloss and/or satin
- Metal jump ring or colored ribbon

- Battery-operated tealight candles: 2 each

Tools

- Drill press with bit: ⅛" (3mm)-dia.
- Scroll saw with blades: #7 reverse-tooth (for soft woods); #9 or #12 reverse-tooth (for hardwood)
- Scrapers (optional)
- Needle files (optional)
- Stiff-bristled brush

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

Country Chic Welcome Sign

Eucalyptus leaves and a delicate script make for a winning botanical plaque

By Kelly Walberg

The most satisfying part of woodworking is being able to create one-of-a-kind gifts for friends and family. This project was initially designed for my parents, as they were looking for a bright and cheery sign for their foyer. Adding a faux shiplap backer and wooden border were the perfect complements to bring it together. The best part is that the sign can be personalized—just replace ‘Welcome’ with a family name or saying in a font of your choice!

DISCLAIMER: Many different woodworking tools can be used to make this project—use what you are comfortable with. A table saw is required.

Getting Started

Photocopy the pattern. Make at least five copies, keeping one as a master copy for reference. Using contact paper and spray adhesive, attach one copy of the pattern to the ¼" (6mm)-thick piece of Baltic birch plywood. Attach two pattern sets for the eucalyptus flowers and leaves to the ⅜" (1cm)-thick piece of Baltic birch plywood. Then attach the pattern segments for the stems to the ⅛" (3mm)-thick piece of Baltic birch plywood. Drill blade-entry holes inside the letters and just inside the inner circle of the border. Use a ⅜" (2.5mm)-dia. bit.

Cutting the Pieces

Cut the border using a scroll saw and a #3 MGT blade. Then use the same blade to cut the letters. Use a #3 or #5 MGT blade to cut the stems, flowers, and leaves. Place the cut pieces in order on the master copy to stay organized (see tip on page 65).

Making the Backer

Use a pencil to mark a horizontal centerline on the ½" (1.3cm)-thick piece of Baltic birch plywood. Create faux shiplap by marking three lines to the right and three lines to the left of the centerline, each spaced 2¼" (5.7cm) apart. Use the table saw to cut ⅛" (3mm)-deep grooves on the marked lines; test the depth of cut on a piece of scrap. Adjust the fence with each cut so that the blade is centered on the marked line. When all lines are cut, attach the pattern to the cut face of the blank, centering the letters on the center two segments, as shown in the photo. Cut the outer circle with the scroll saw, and then remove the pattern. Alternately, you could use a circle jig and a router with a ¼" (6mm)-dia. bit.





Shaping the Pieces

I used a belt sander to reduce the thickness of some pieces for visual interest. For example, the pieces marked #2 are reduced to ¼" (6mm) thickness. The pieces designated #3 are left as is. Refer to the pattern key, or reduce the thicknesses as desired. *Note: For smaller pieces, I recommend attaching a small block of wood to the back of the piece with double-sided tape, to serve as a handle.* To accentuate the leaf overlaps, I used a rotary tool with a 60-grit sanding drum, tapering the edges of the lower elements so they appear to tuck under the higher ones. Use the tool to round the edges of each flower, leaf, and stem, and then switch to a higher-grit sanding drum to smooth the surfaces, moving up progressively through the grits to 180. Switch to a high-speed cutter bit to carve the leaf veins. Then hand-sand each piece with 220-grit sandpaper.

Assembling and Finishing

Add a ¾" (1.9cm)-wide strip of veneer edge banding to the rim of the sign to mask the table saw lines. I applied the edge banding with an iron. Since application techniques vary, follow the manufacturer's instructions. Slice off any overhang and sand the edges with 220-grit sandpaper.

Prepare your paint station. I used acrylic paints, but you can add color based on your preference. Paint the backer veneer edge banding with white. Paint the eucalyptus leaves with green and the stems with brown. Mix white with beige. Paint the flower petals with this mixture, thinned heavily with water. Drybrush the center of the flowers with this mixture at full strength. Finish the letters and border with an oil-based stain and let dry.

Assemble the piece. Use wood glue to attach the border onto the backer. Then dry assemble the letters and eucalyptus pieces on the backer, referring to the pattern. Secure them in place with cyanoacrylate (CA) glue, add a sawtooth hanger to the back of the piece, and display.

Staying Organized

When working with many small pieces, I find that it helps to print out one more copy than you need for cutting, and then use it as the master copy. Number all the elements on your master copy. Then, after you cut each piece, place it on the corresponding number on the master copy to stay organized.

Materials & Tools

Materials

- Wood, such as Baltic birch plywood, ⅛" (3mm) thick: stem segments, sized for pattern
- Wood, such as Baltic birch plywood, ¼" (6mm) thick: letters and border, approx. 20" (45.7cm) square
- Wood, such as Baltic birch plywood, ⅜" (1cm) thick: eucalyptus flowers and leaves, 10" x 16" (25.4cm x 40.6cm)
- Wood, such as Baltic birch plywood, ½" (1.3cm) thick: backer, approx. 20" (45.7cm) square
- Veneer edge banding, ¾" (1.9cm)-wide: 56½" (1.43m) long
- Contact paper
- Pencil
- Spray adhesive
- Glue: wood, such as Weldbond®; cyanoacrylate (CA) glue, such as Gorilla Glue®
- Sandpaper: 220-grit
- Acrylic matte paints, such as Apple Barrel®: beige, brown, green, white
- Oil-based stain, such as Varathane®: Puritan pine
- Sawtooth hanger

Tools

- Scroll saw with blades: #3 and #5 MGT
- Drill with bit: ⅜" (2.5mm)-dia.
- Table saw
- Rotary tool
- Sanding drums: 60, 80, 180-grit
- Carbide cutter bit: medium ball-shaped
- Router with bit: ¼" (6mm)-dia. straight (optional)
- Circle jig (optional)
- Paintbrushes: assorted
- Iron (optional)

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

Pattern for the **COUNTRY CHIC WELCOME SIGN** are in the pullout section.



Kelly Walberg is a NICU nurse living in Chilliwack, British Columbia, with her husband and two young children. She has been scrolling for three years and enjoys creating detailed designs and home décor items. See more of

Kelly's work on Instagram @kellymaedesigns or on Facebook at kellymaedesigns.



Easter Bunny's Truck

SEGMENTATION

Sand and shape Peter Cottontail's trusted ride

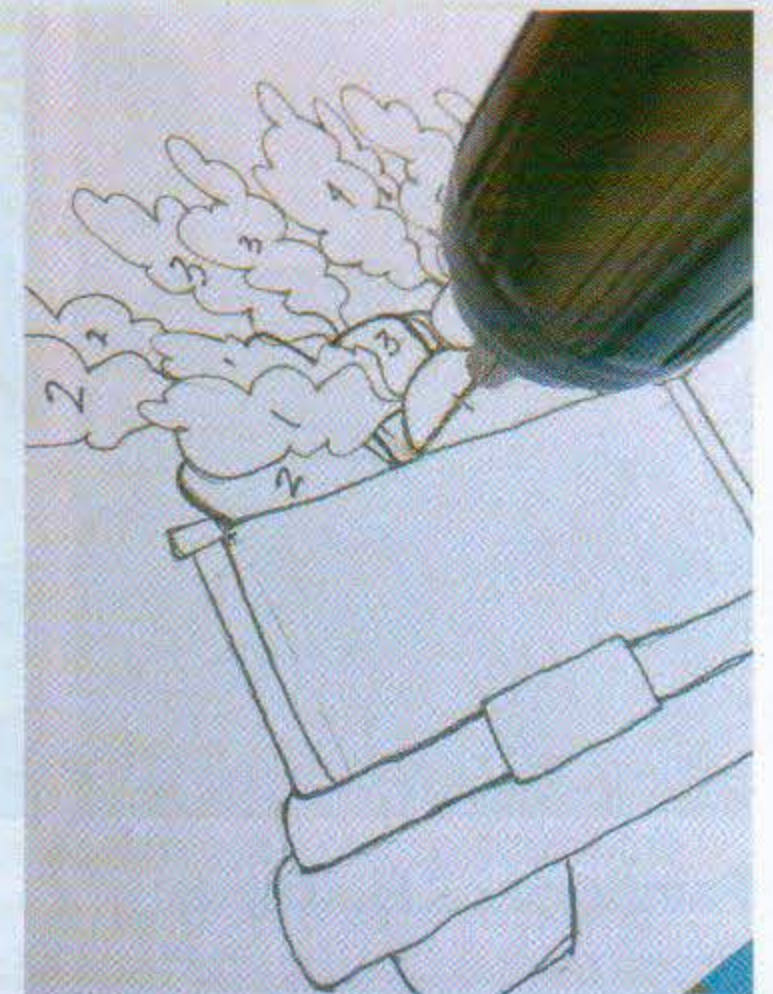
By Sara Barraclough

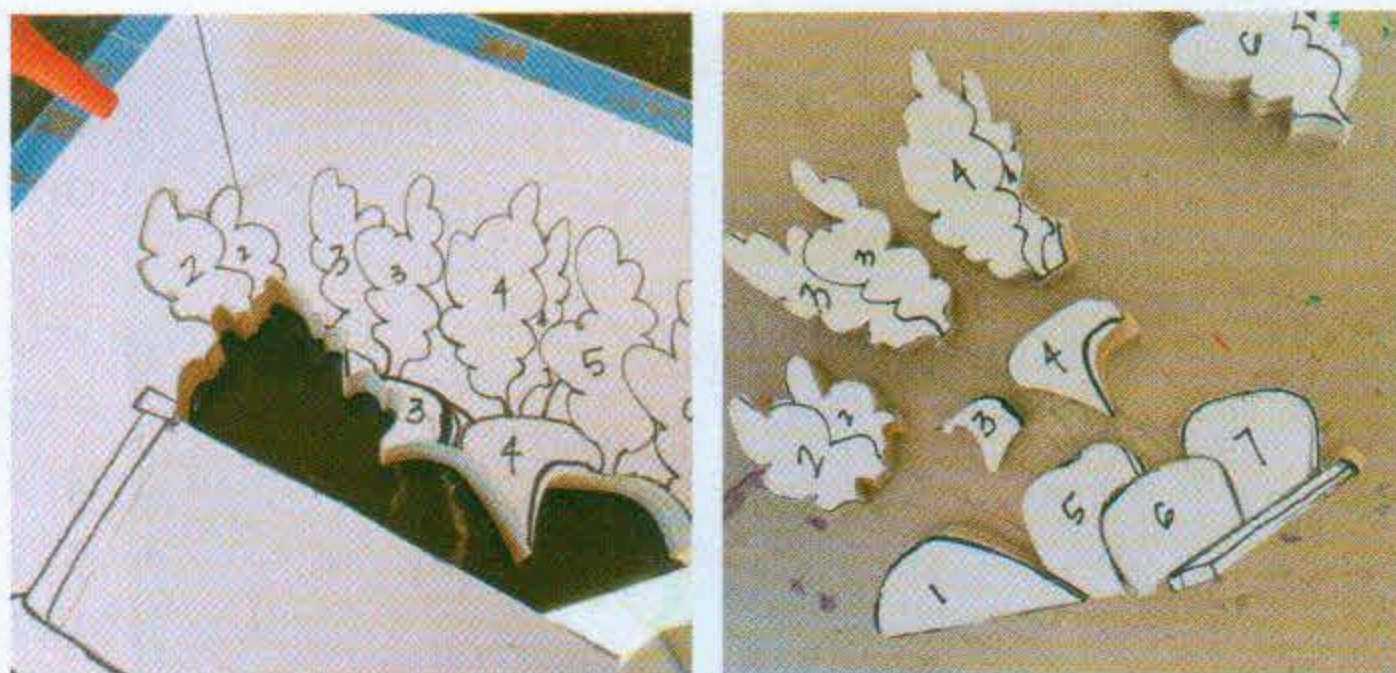
Somewhere in my adult life, I fell for the iconic trucks with seasonal loads in the back. They carry Christmas trees, pumpkins, or bushels of flowers—depending on the time of year—and I think they are the perfect blend of nostalgia and style. I wanted to create my own truck hauling a load for spring, and carrots seemed fitting. This is a fun and simple design. Feel free to get creative; add more carrots to the back or change up the color of the truck if you'd like. You can even get inventive with what you put on the license plate. Have fun and do what I always do: claim artistic freedom!

Getting Started

Photocopy the pattern twice (keep one for a master copy) and prepare the blank. I used a piece of ¼" (6mm)-thick Baltic birch plywood, but you could use a light-colored hardwood, if desired.

Cover the surface of the blank with blue painter's tape. Then attach the pattern to the surface of the blue painter's tape with spray adhesive. Drill blade-entry holes in the corner of the door handle, truck window, and carrot #1.



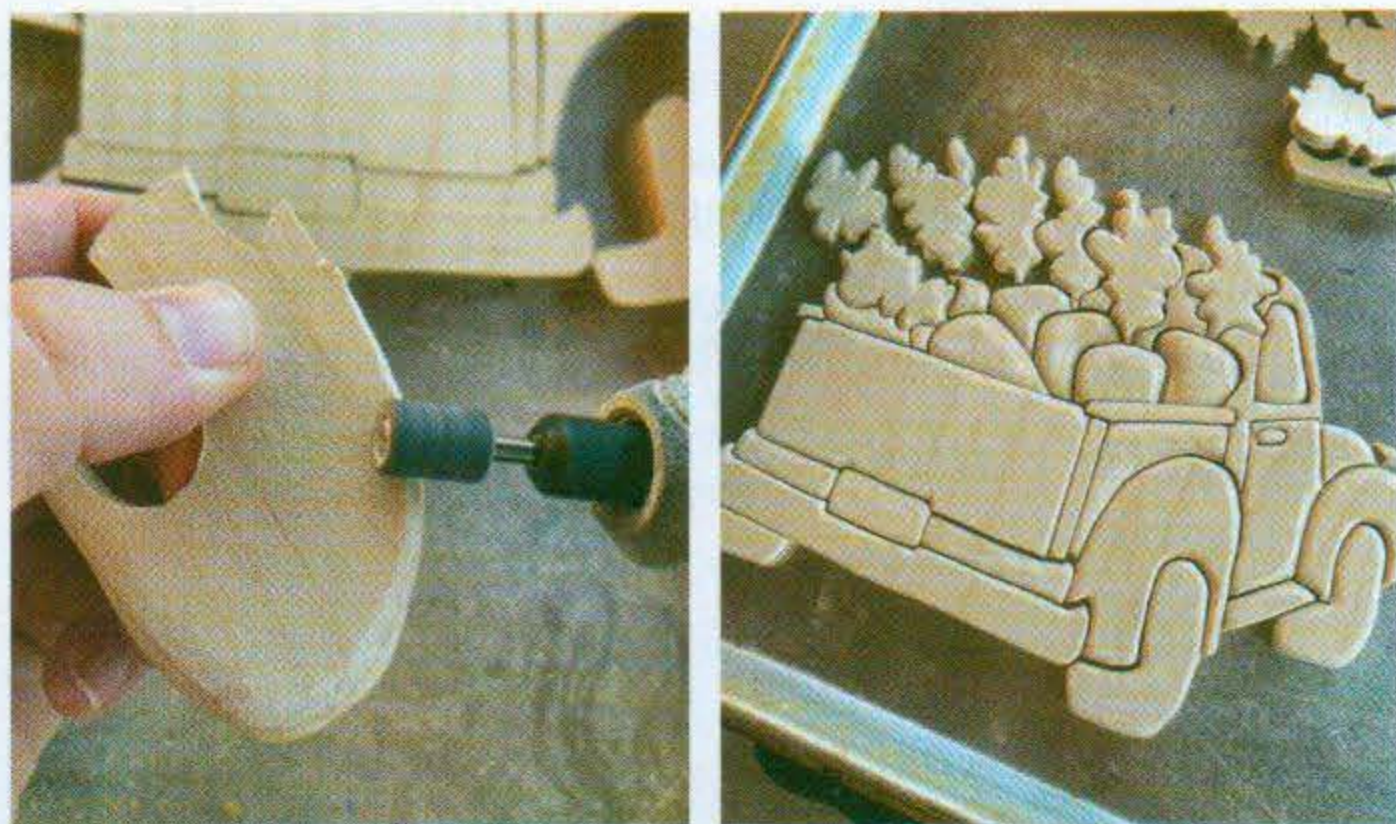


Cutting the Pieces

Using a scroll saw and a #5 or #7 reverse-tooth blade, cut out the carrots. I find it easier to cut the carrots from front to back. Start with carrot #1, and then move from #6 to #7, #5, #4, #3, and finish with #2. You could cut the carrots moving from left to right, if you prefer. Then cut the carrot tops. Cut the pieces of the truck, starting with the door handle and window. Then move from left to right. I began with the back bumper and continued through the cuts until I reached the front fender. Number the pattern pieces on their undersides, peel off the pattern, and then place them on the master copy so you can keep track of where they go.

Sanding the Pieces

Sand the pieces smooth to 220-grit. Then soften and round the edges of each piece; I used a rotary tool with small and large sanding drums. Accentuate the overlaps, tapering the edges of the lower elements so they appear to tuck under the higher ones. Shape the pieces of the truck. Keep in mind that this is an "old-school" truck with rounded fenders and bumpers. Once you have sanded all segments, lay out the completed project and test the fit of the pieces.



Painting and Finishing

Prepare your paint station. Make sure to completely cover each piece with paint so that there isn't any bare wood showing once the project is put together. Paint all of the truck pieces with liberty blue, and then paint the bumpers and headlight with drizzle gray. Drybrush navy blue along the seams and joints of the truck to

add dimension and shadow, feathering it out gently into the non-drybrushed areas for a smoother color gradient.

Paint the windows and door handle with slate gray, and then paint the tires with black. Paint the carrots with dark goldenrod, and then apply a light brush of poppy orange to the very outside edges. Then add a few stripes to the carrots with poppy orange. The carrot tops are painted with clover and the grooves and outermost edges are shaded with forest green. Drybrush hippo gray on the truck's high spots such as the tailgate, fenders, hood, and tires to suggest some reflective shine. Paint the license plate with light buttermilk, and then use an art pen to add CRRTS (short for carrots) or a cute saying of your choice. I also added a border around the license plate with poppy orange.



Assemble the unit, and then glue the pieces together. Once dry, attach it to your backer of choice; I used an 8" by 10" (20.3cm by 25.4cm) piece of reclaimed wood. Apply a coat of satin Krylon® finish, let dry, and display.

Materials & Tools

Materials

- Wood, such as Baltic birch plywood, ¼" (6mm) thick: carrot truck, 7½" x 9½" (19.1cm x 24.1cm)
- Wood, such as reclaimed pine, 1" (2.5cm) thick: backer, 8" x 10" (20.3cm x 25.4cm)
- Tape: clear packaging, blue painter's
- Spray adhesive
- Glue: wood
- Sandpaper: assorted grits to 220
- Acrylic paints, such as Delta Creative™ Ceramcoat®: dark goldenrod, drizzle gray, hippo gray, liberty blue, poppy orange; such as DecoArt Americana®: light buttermilk, slate gray; such as FolkArt®: black, clover, forest green, navy blue

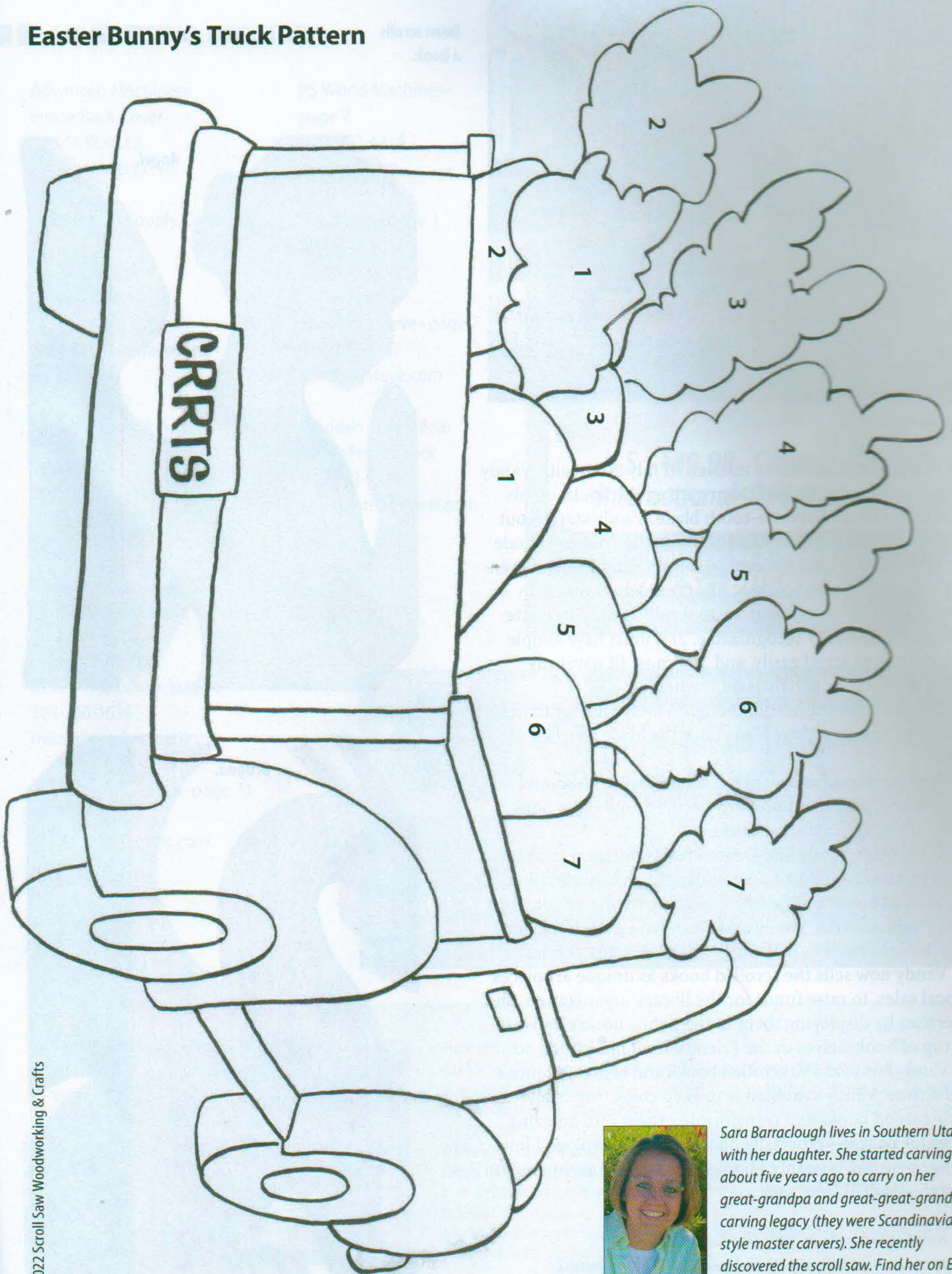
- Art pen: black
- Clear finish, such as Krylon®: satin

Tools

- Scroll saw with blades: #5 or #7 reverse-tooth
- Drill with bit: ¼" (2mm)
- Rotary tool with sanding drums: small and large
- Paintbrushes: assorted

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

Easter Bunny's Truck Pattern



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Sara Barraclough lives in Southern Utah with her daughter. She started carving about five years ago to carry on her great-grandpa and great-great-grandpa's carving legacy (they were Scandinavian-style master carvers). She recently discovered the scroll saw. Find her on Etsy and Instagram @theclevercarver.



Dean scrolls a book.

(Continued from page 72)

The two began their rescue mission in July 2021, with Vandy designing the patterns and Dean cutting the books on his scroll saw with a #3 reverse-tooth blade. Vandy started out with basic letter patterns, but then branched out to include other well-known designs such as hearts, animals, and even festive shapes for the holidays. She considers three main criteria when creating a pattern to scroll: 1) the silhouette must be immediately recognizable, 2) it must have simple enough lines to scroll easily, and 3) it must fit naturally within the rectangular shape of the book.

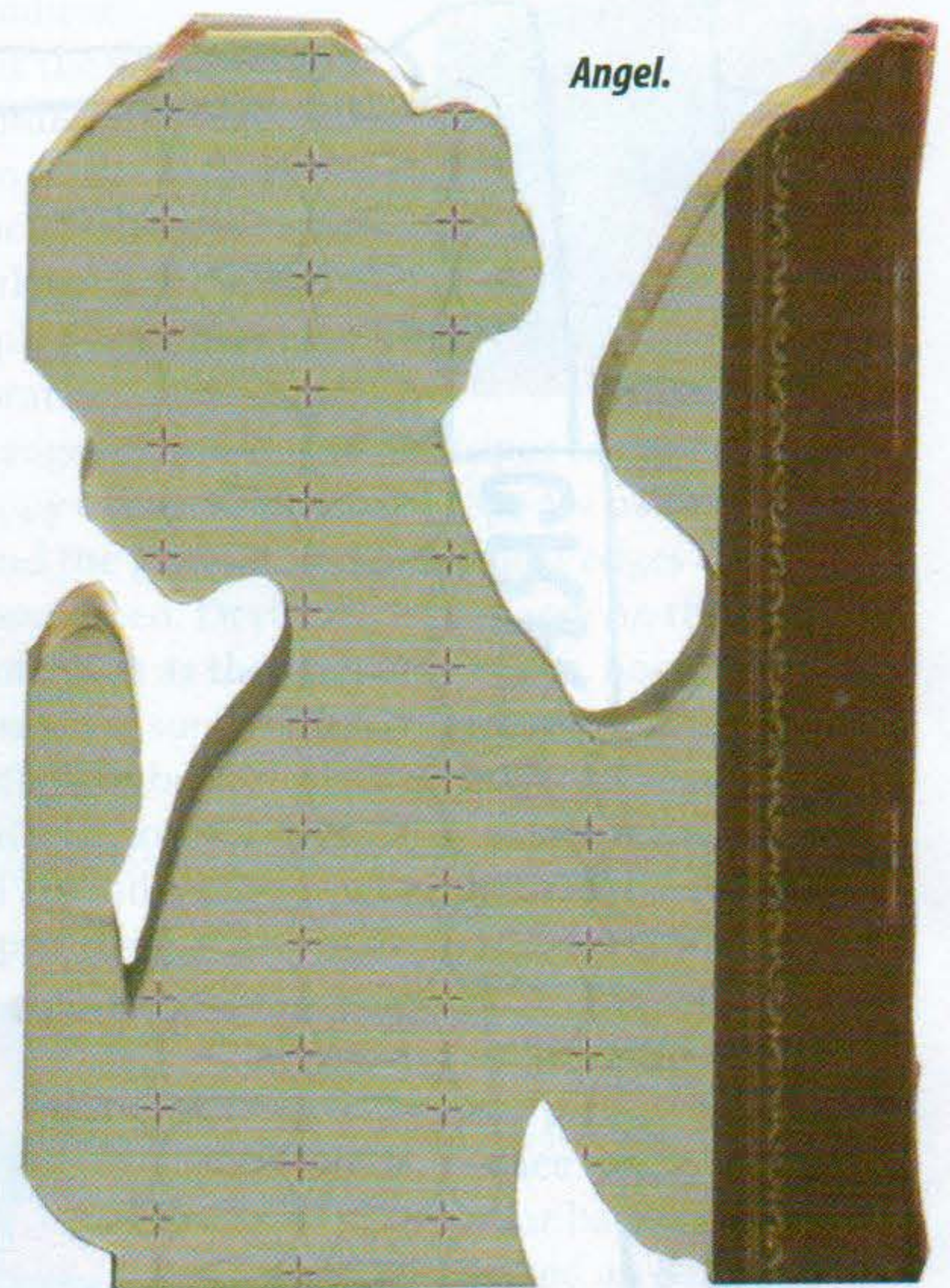
Despite planning ahead, though, Vandy and her father often have to adjust their plans once the blade touches a book.

“Unlike wood, books are not solid blocks. They tend to move and shift if not properly secured, and older book spines are often fragile,” she said.

Every book Vandy and Dean scroll is different in shape, size, age, and durability. Older books cut “like butter,” but more recent issues of *Reader’s Digest* are harder to cut. After some trial and error, Vandy and Dean have gotten the hang of it; the key, they say, is leaving the tough spines for last.

Vandy now sells the scrolled books as unique art pieces at local sales, to raise funds for the library organization. She advertises by displaying them in the public library and on the top of bookshelves in the Friends’ used bookstore. So far, Vandy has sold 150 scrolled books and is making more all the time. Vandy’s mission is to keep collecting ready-to-be-discarded books and transforming them into amazing pieces for people—especially bookworms—to enjoy. “I love giving these old, unwanted books new life and saving them from the landfill,” she said.

For more information, call the Friends of the Lebanon Public Library at (541)-730-3602, or email friendslebanonorlibrary@gmail.com.



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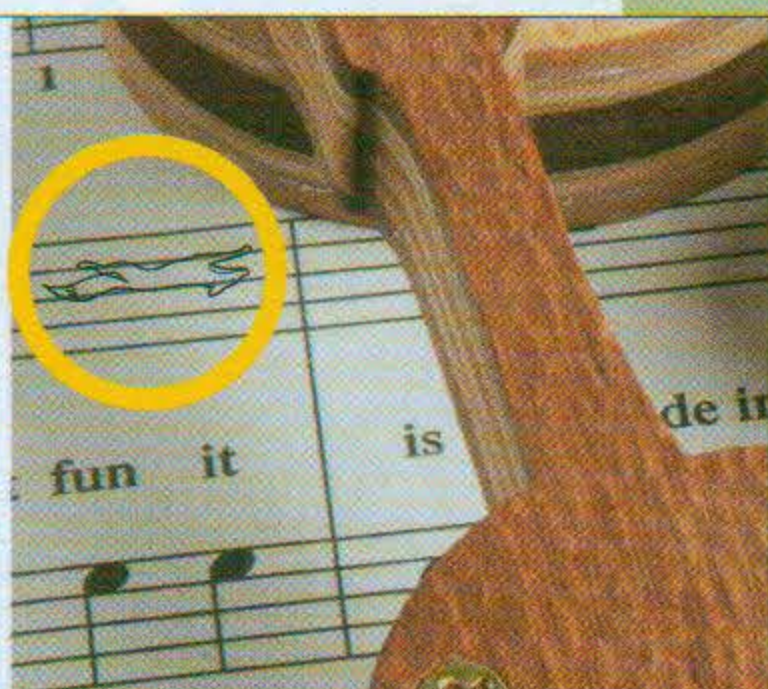
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variations
(page 48).
patterns



Fox Hunt

Ray Kaufer of Corydon, Ind., and Kathryn Jolivette of Oregon, Wis., were randomly drawn from the participants who located the fox in our last issue (Winter 2021, Issue #85). The fox was hiding in the sheet music in Daryl Webb's Musical Stocking Stuffers on page 47.

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 10, 2022, to be eligible. *Note: The contest fox is an outline drawing that would face left if its 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.

Cover to Cover

Vandy Roadifer gives discarded books a new lease on life with the help of the scroll saw

By Kelly Umenhofer

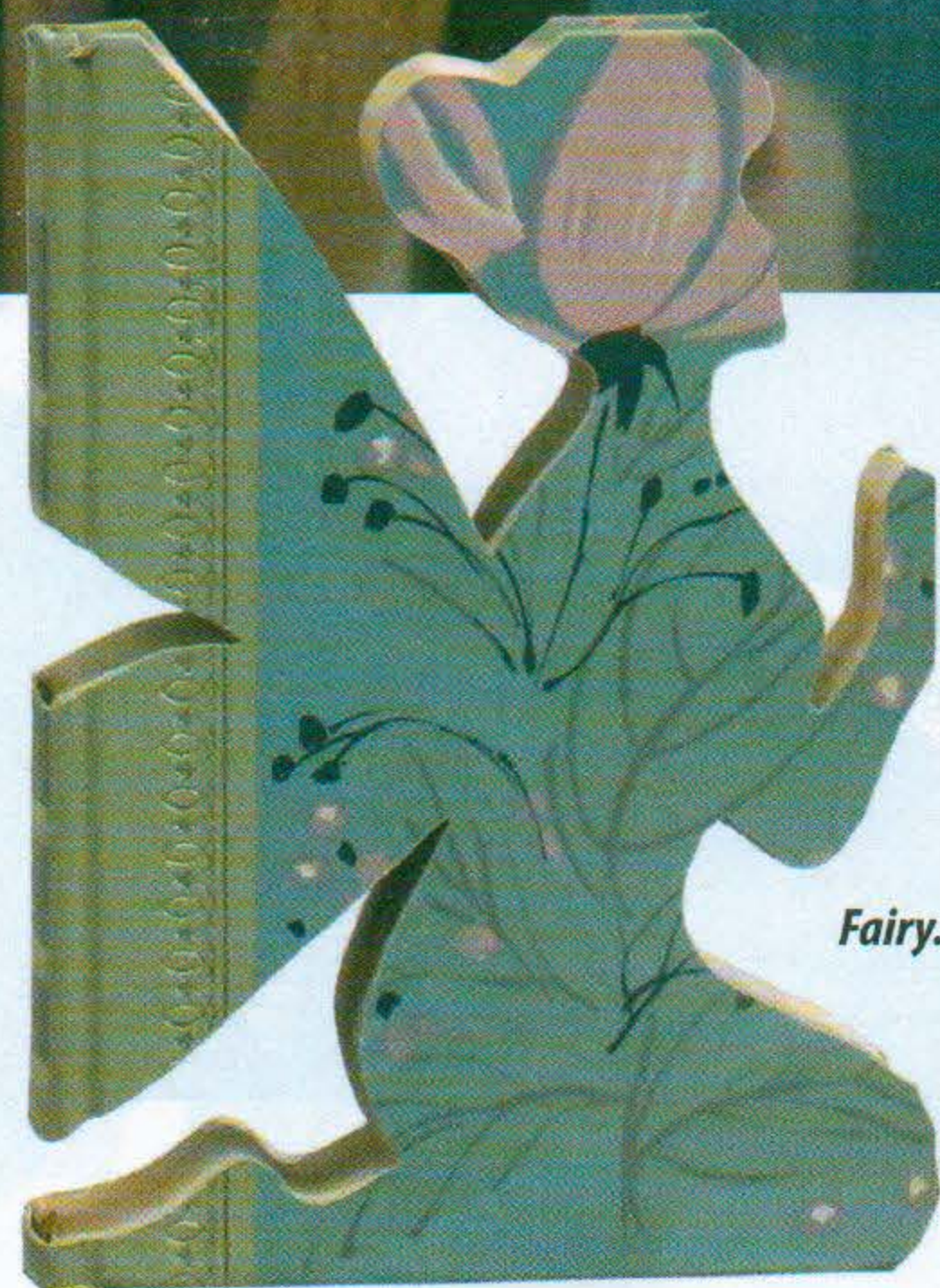


There is a general understanding that one should never throw away a book. This crossed the mind of Vandy Roadifer, the vice president of Friends of the Lebanon Public Library in Lebanon, Ore., when she was told to recycle thousands of *Reader's Digest* condensed books from the Friends' used bookstore.

"After the first few books, I decided to save the ones with pretty covers and find a good use for them," she said.

Vandy eventually came across photos on Etsy of books cut into letters and was inspired to cut her own copies into shapes on the scroll saw. Since Vandy's strengths lie in painting, paper cutting, and graphic design, she decided to recruit her woodworker father, Dean.

(Continued on page 70)



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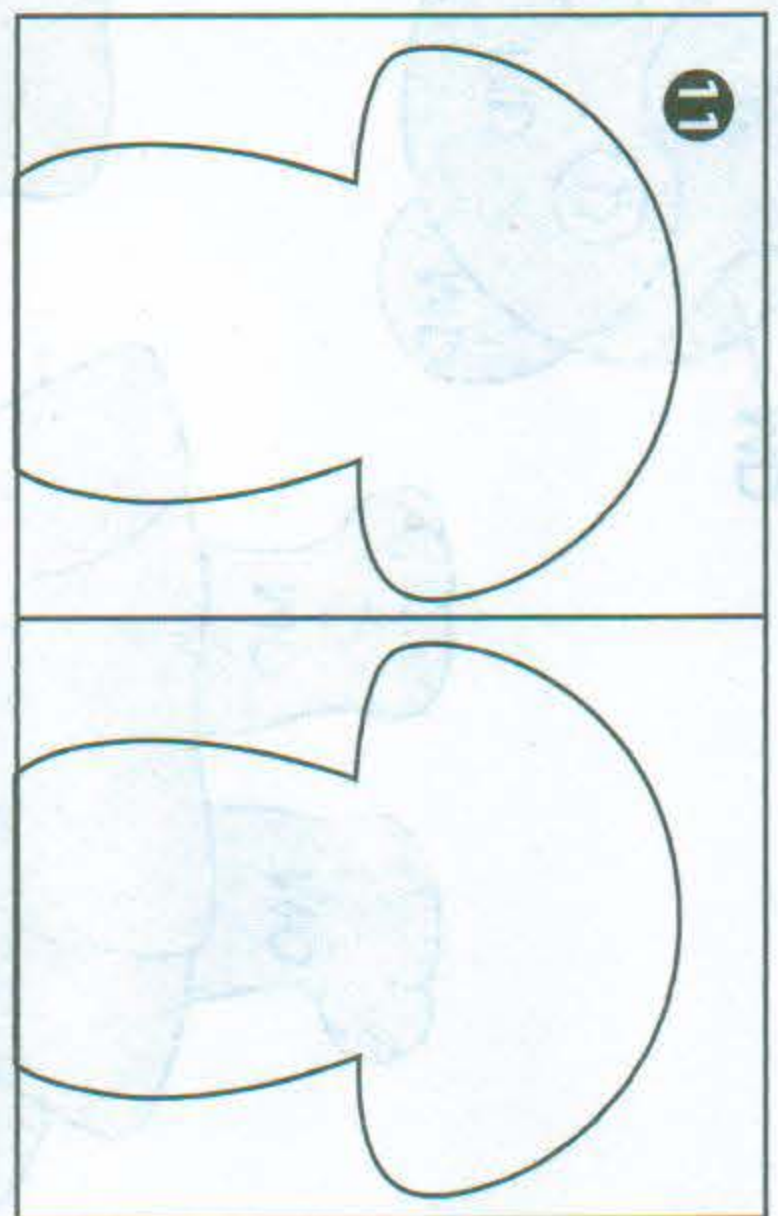
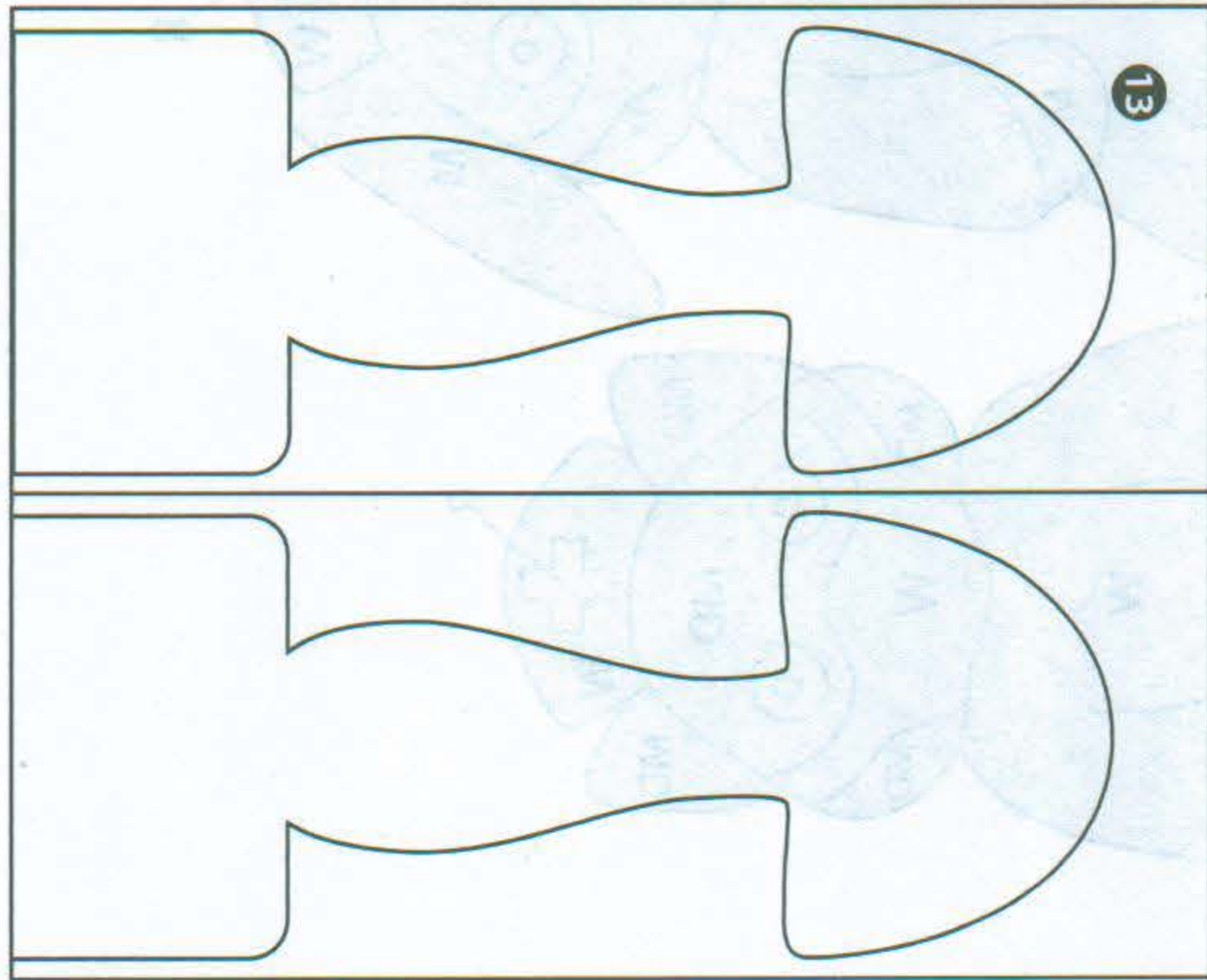
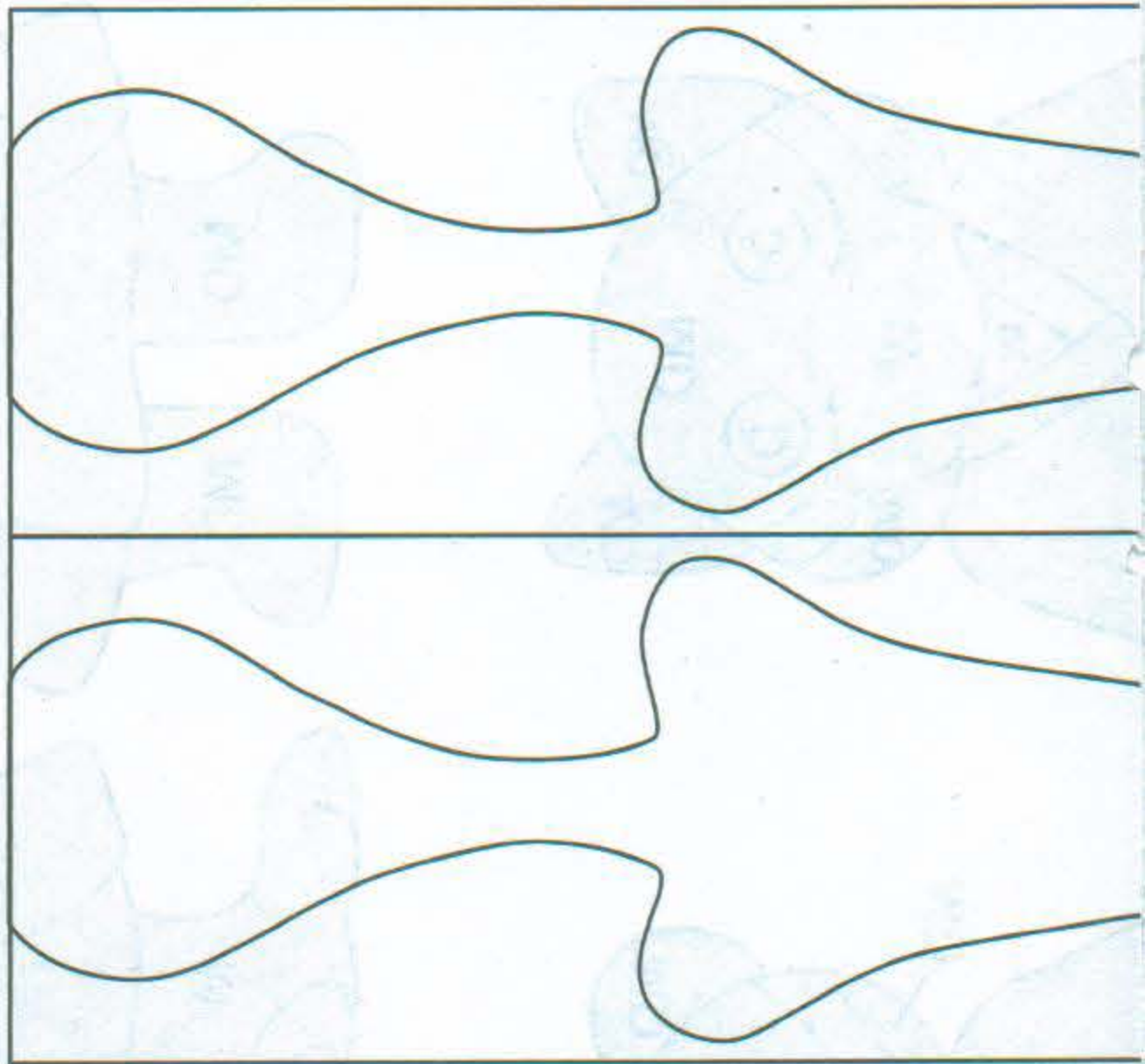
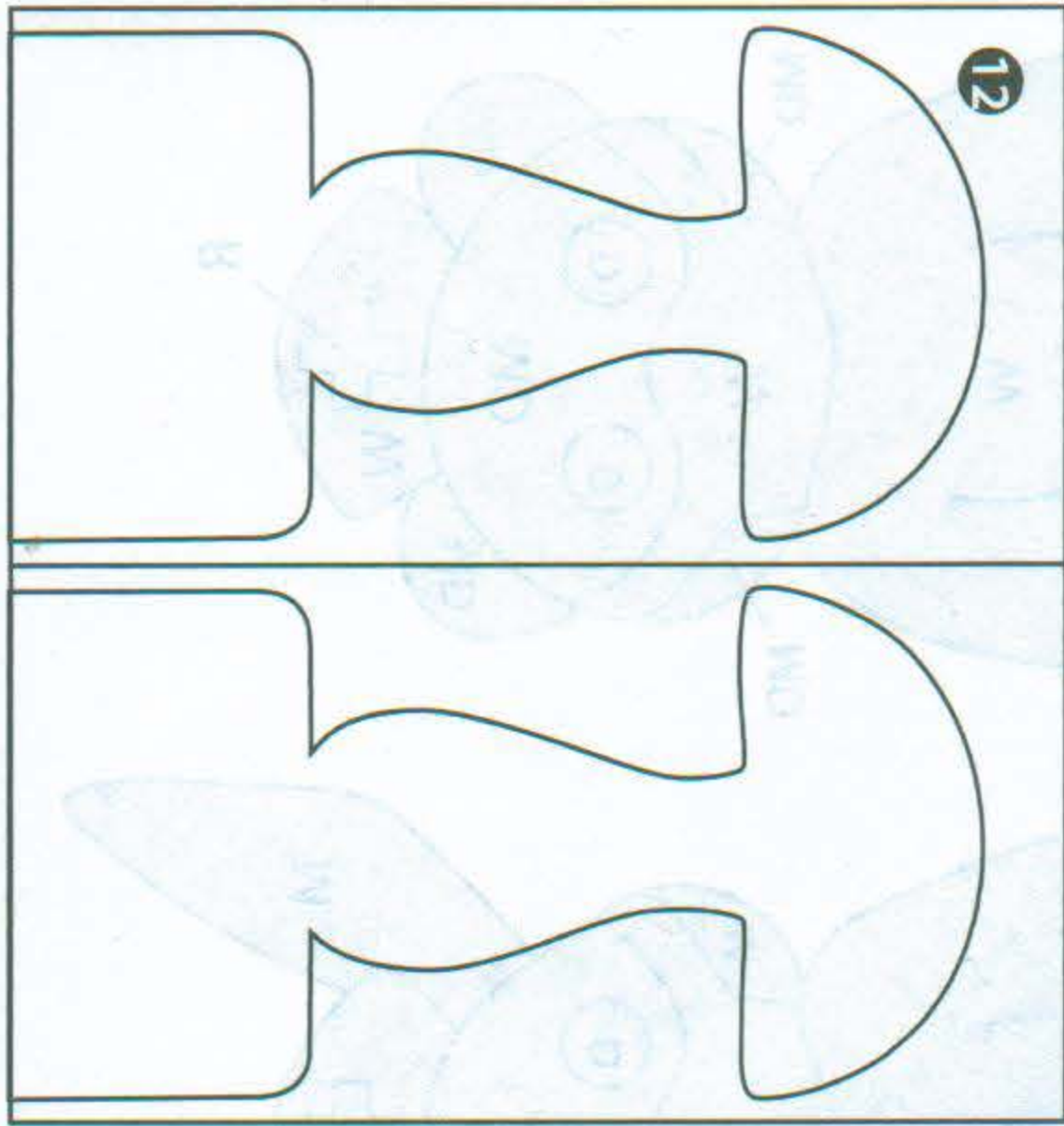
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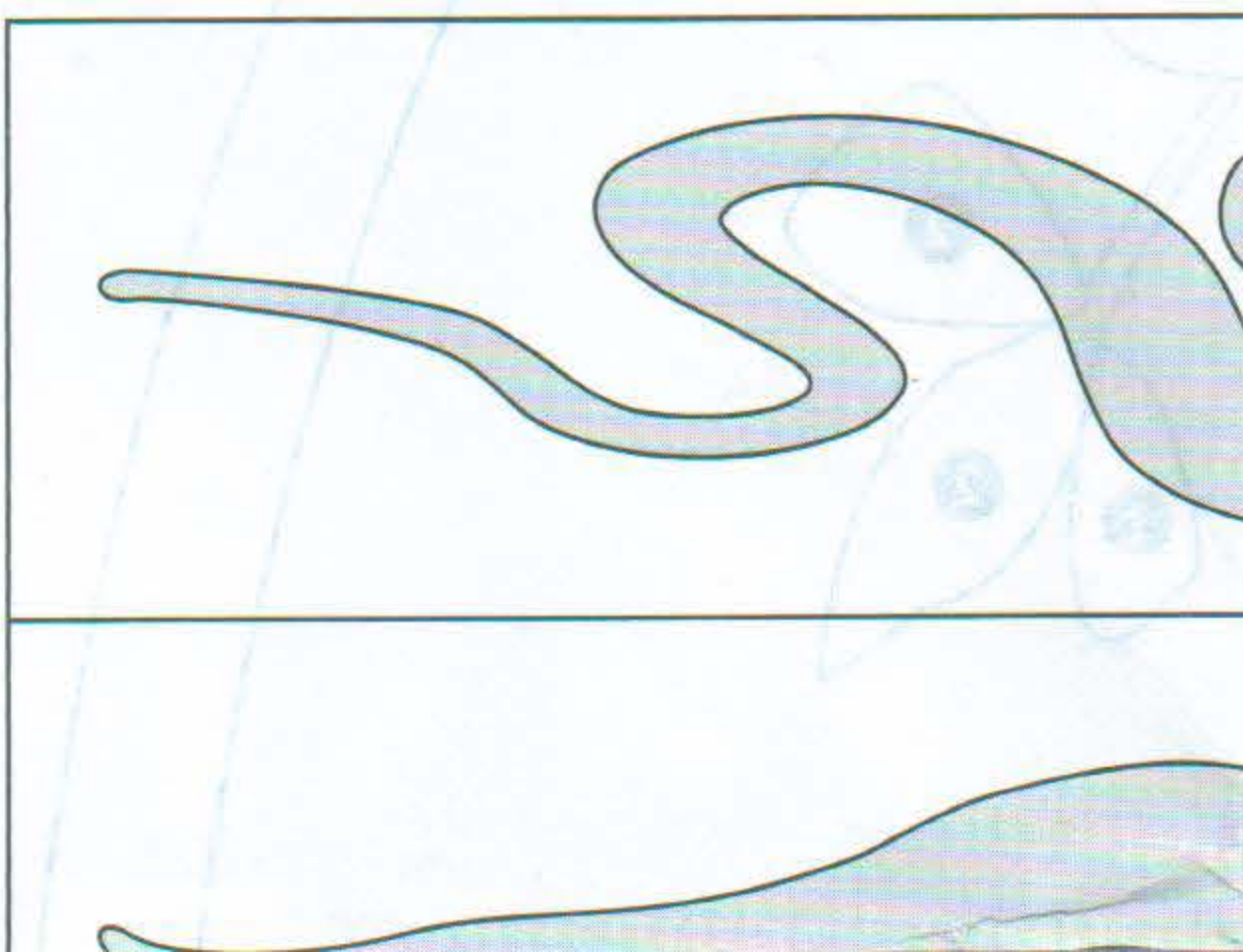
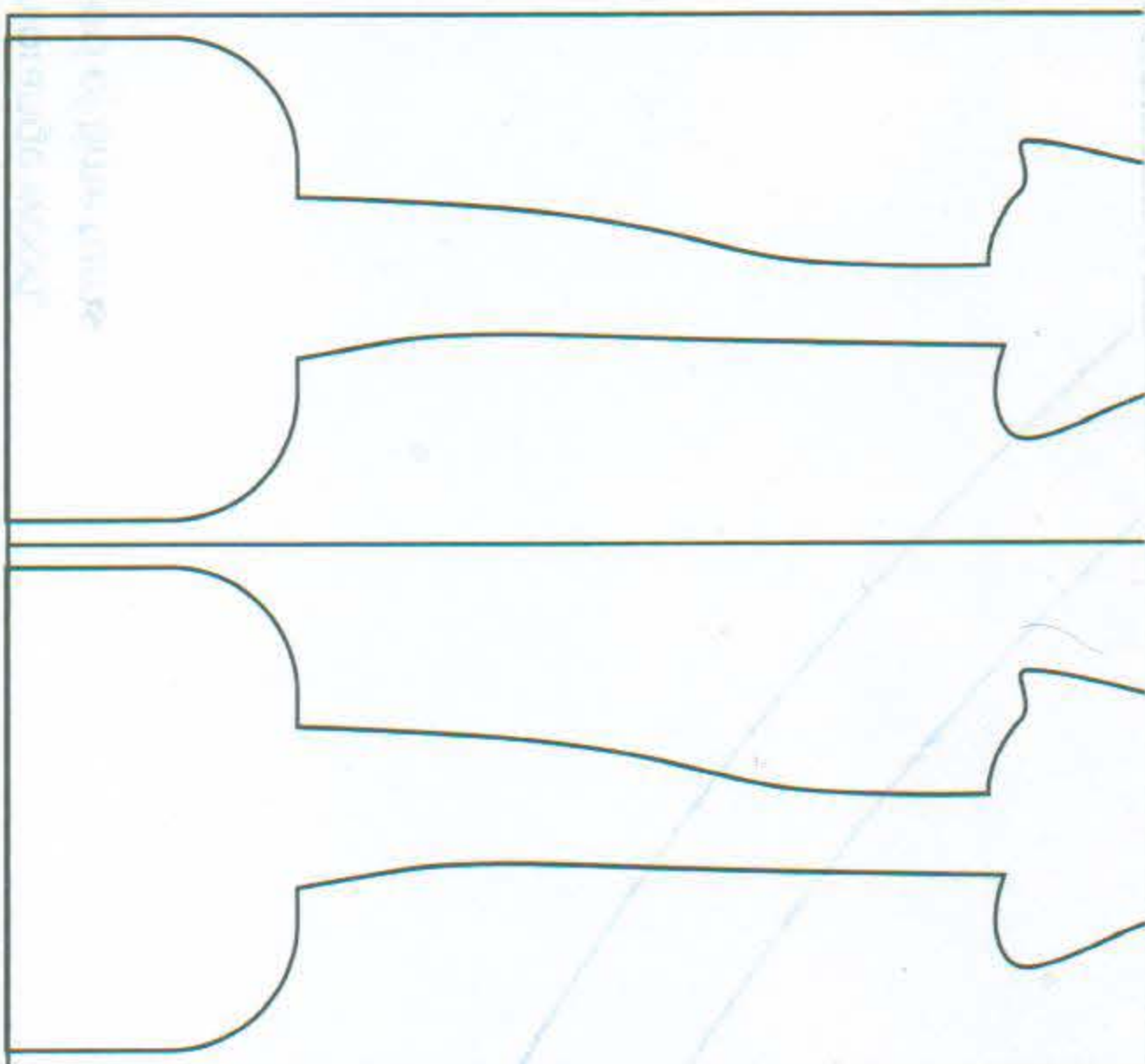
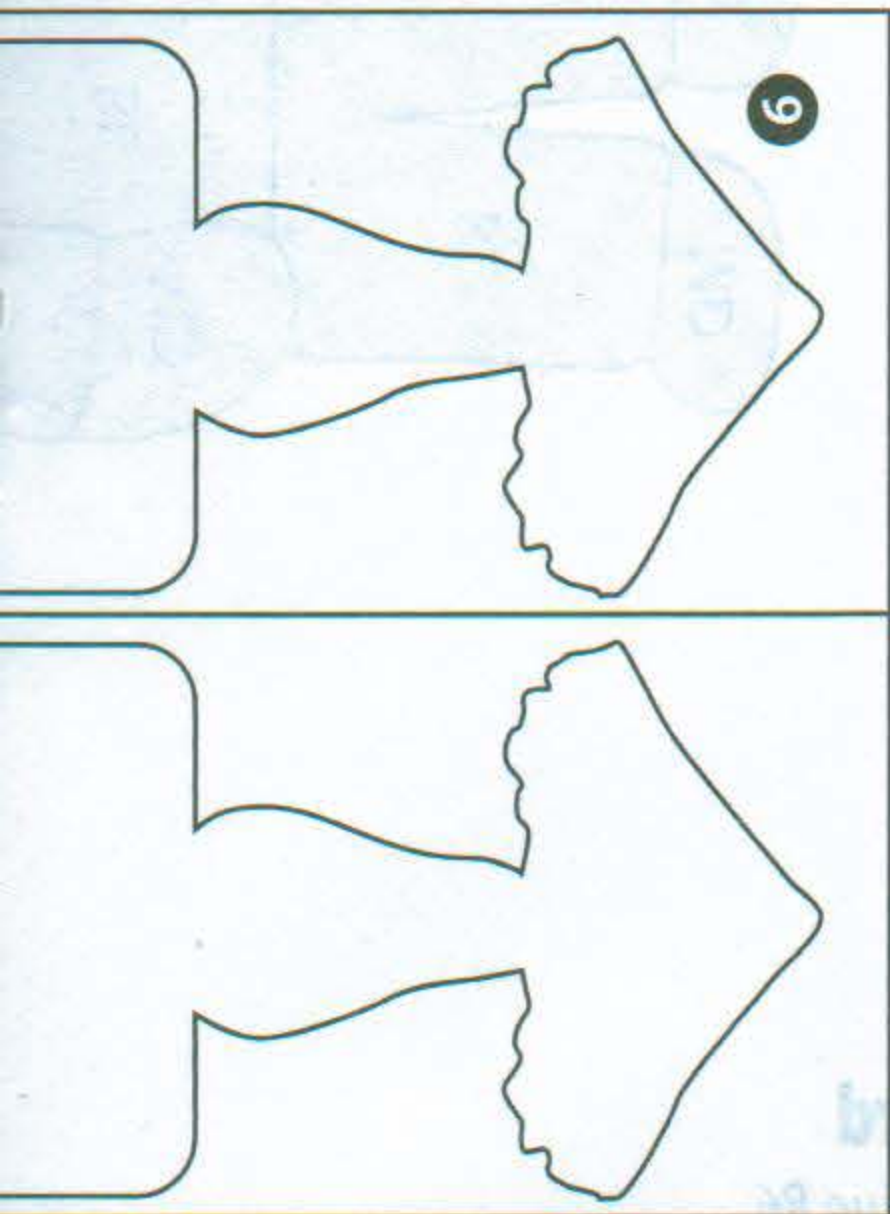
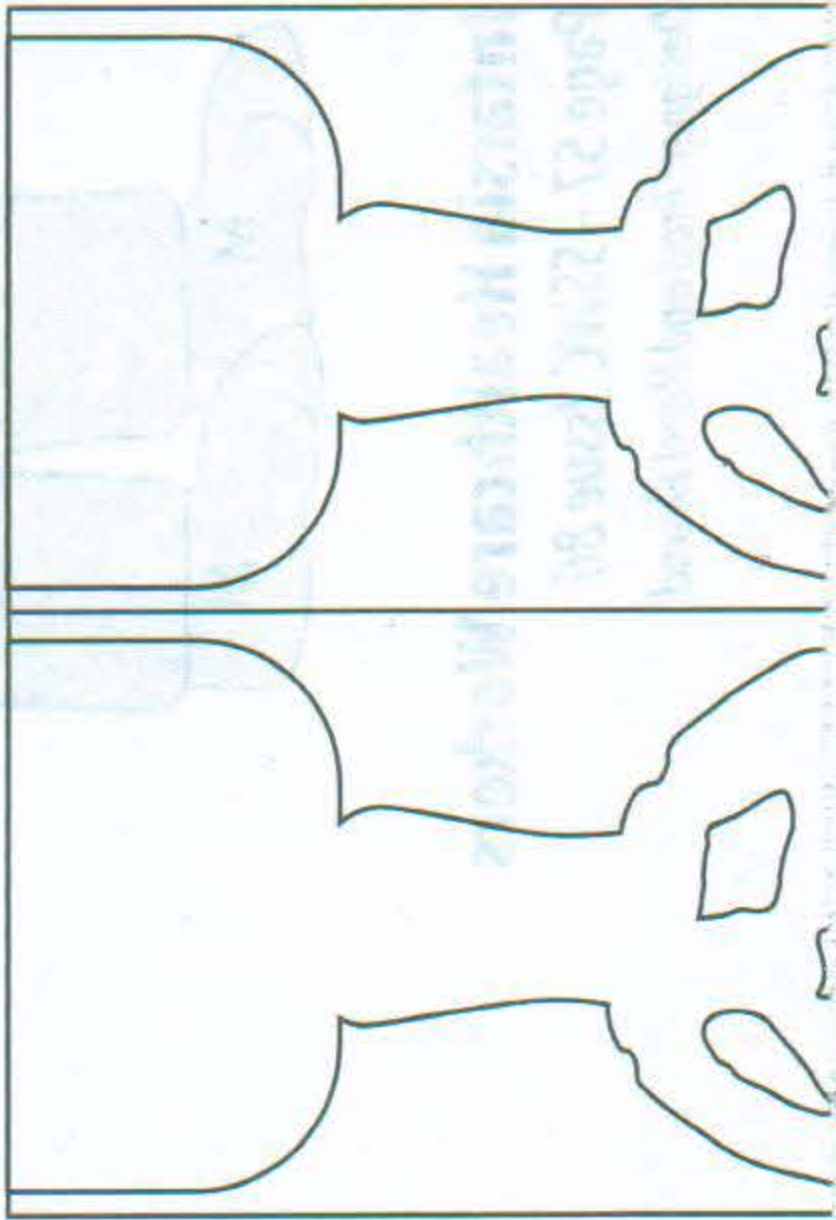
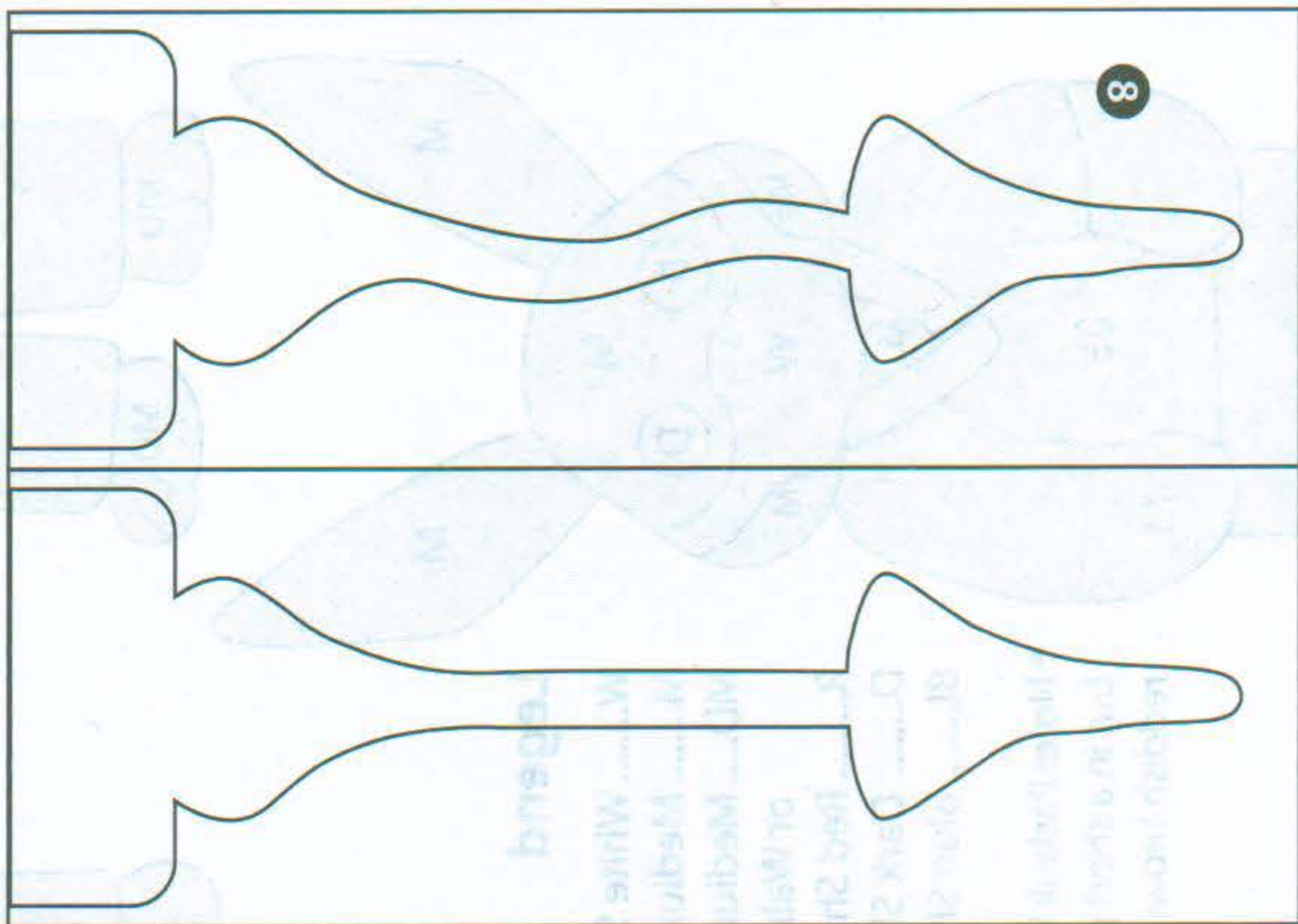


Notice about photocopying patterns

Some photocopiers and home printers can distort patterns when you print them, making them slightly off-size or stretching the image. Use the 1" bar printed below as a guide when copying the patterns and hold the photocopies of the pattern up to the original to check for any distortion.



One inch

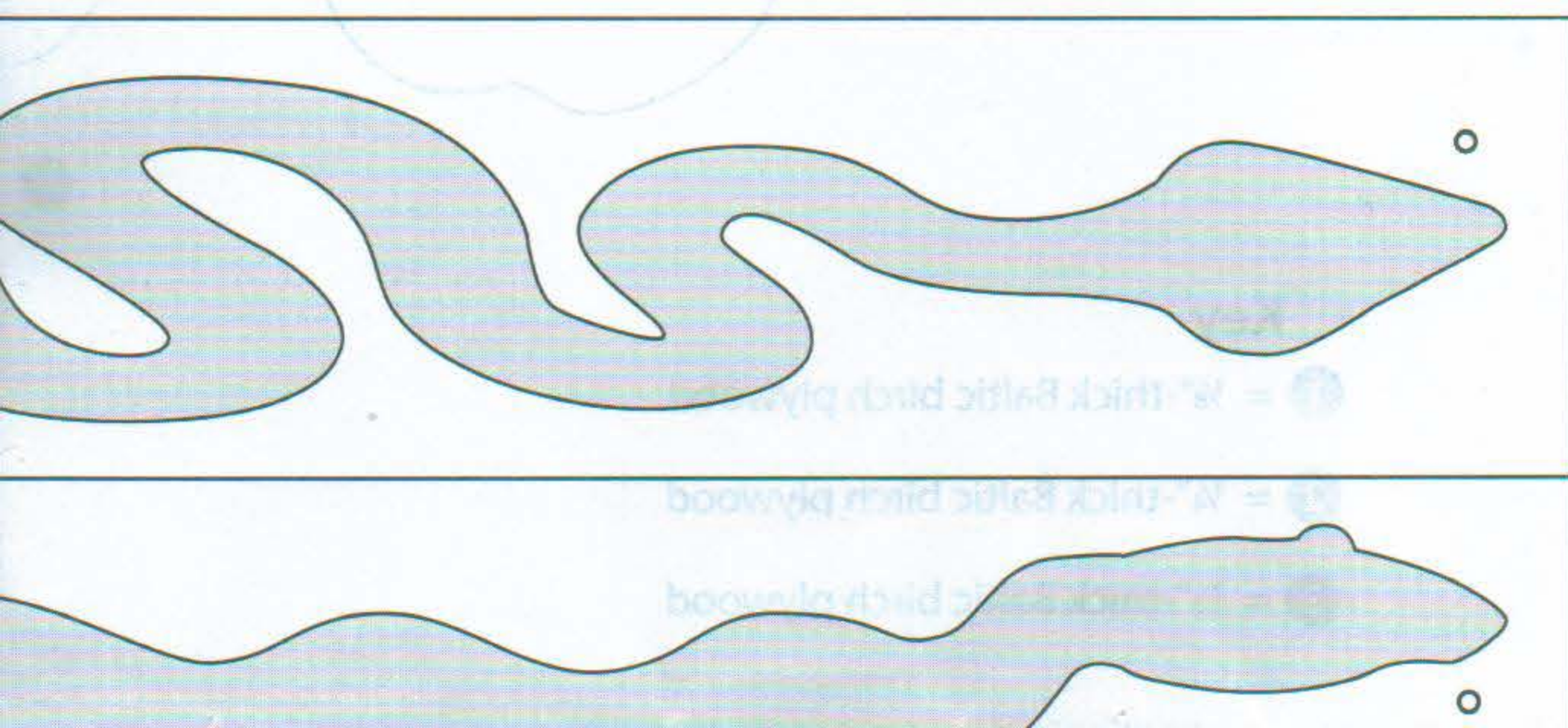
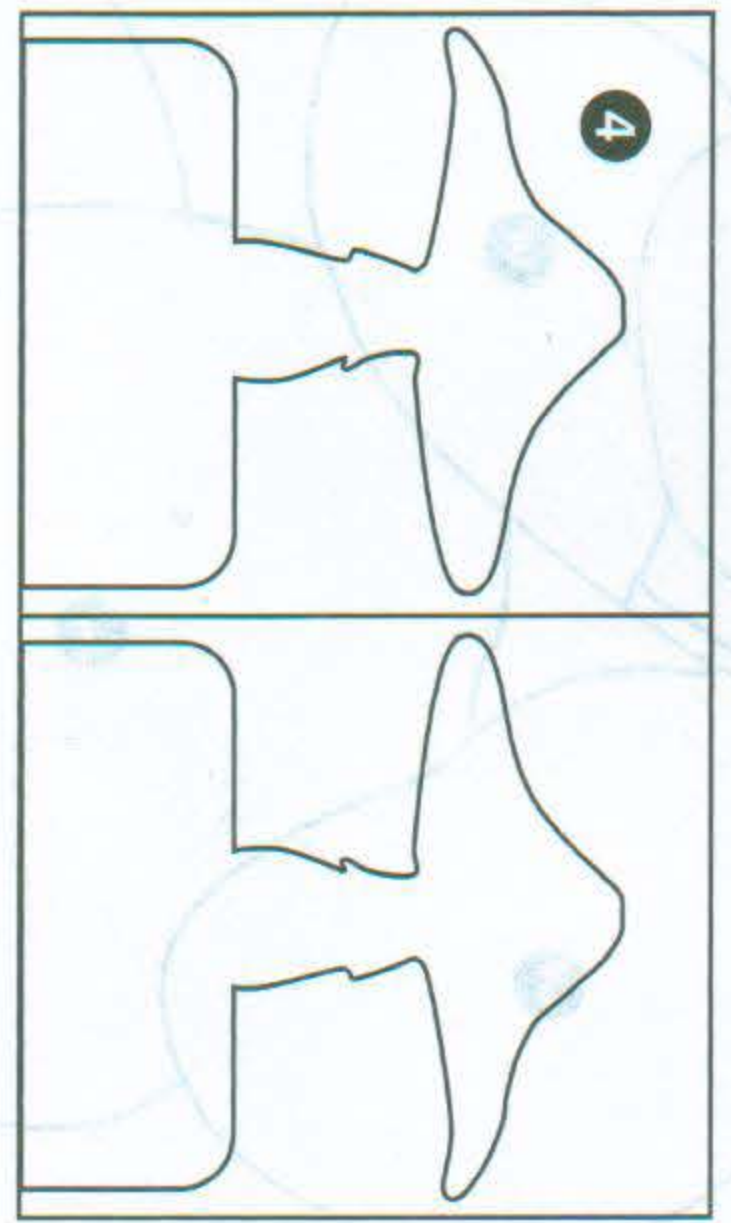
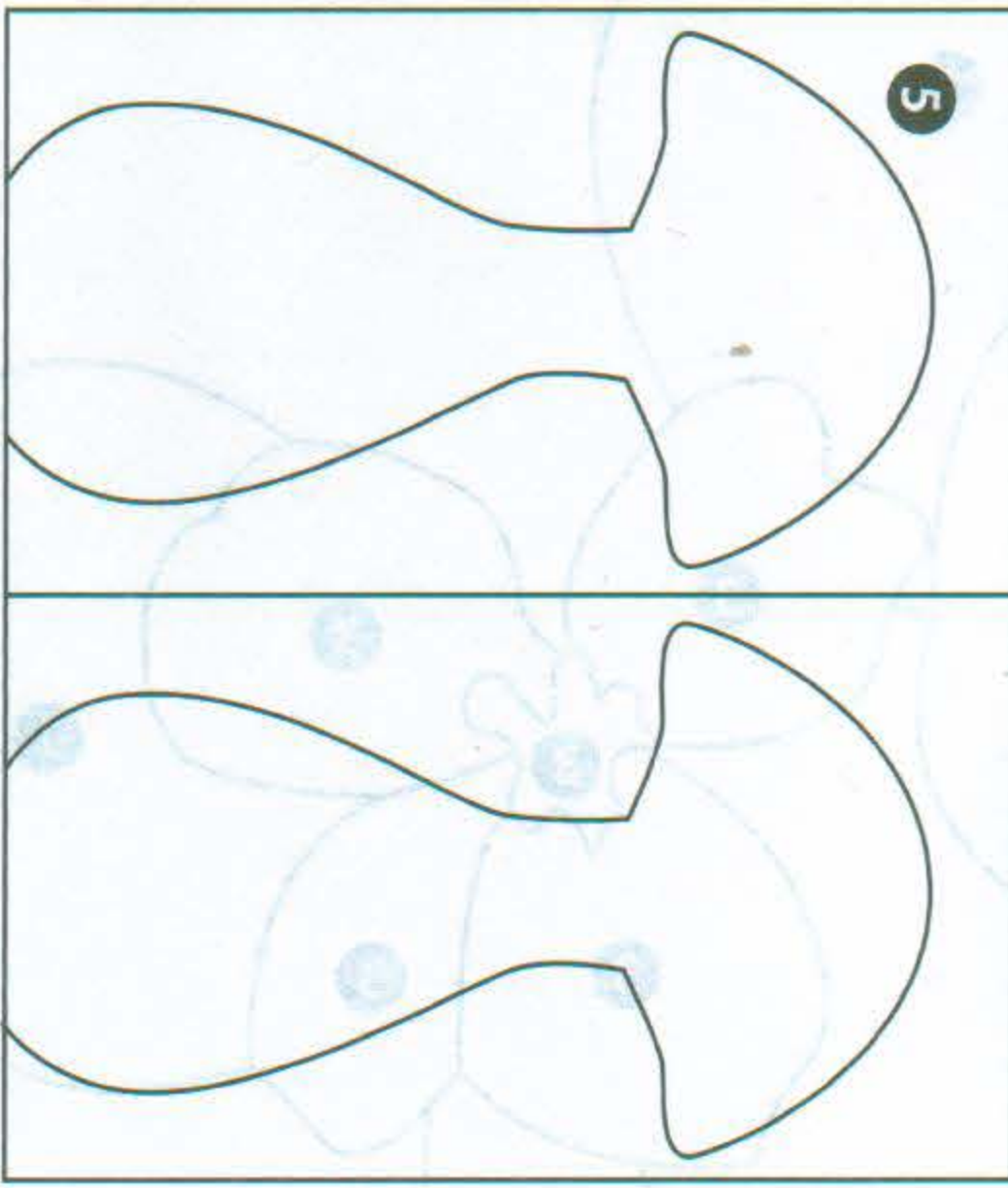
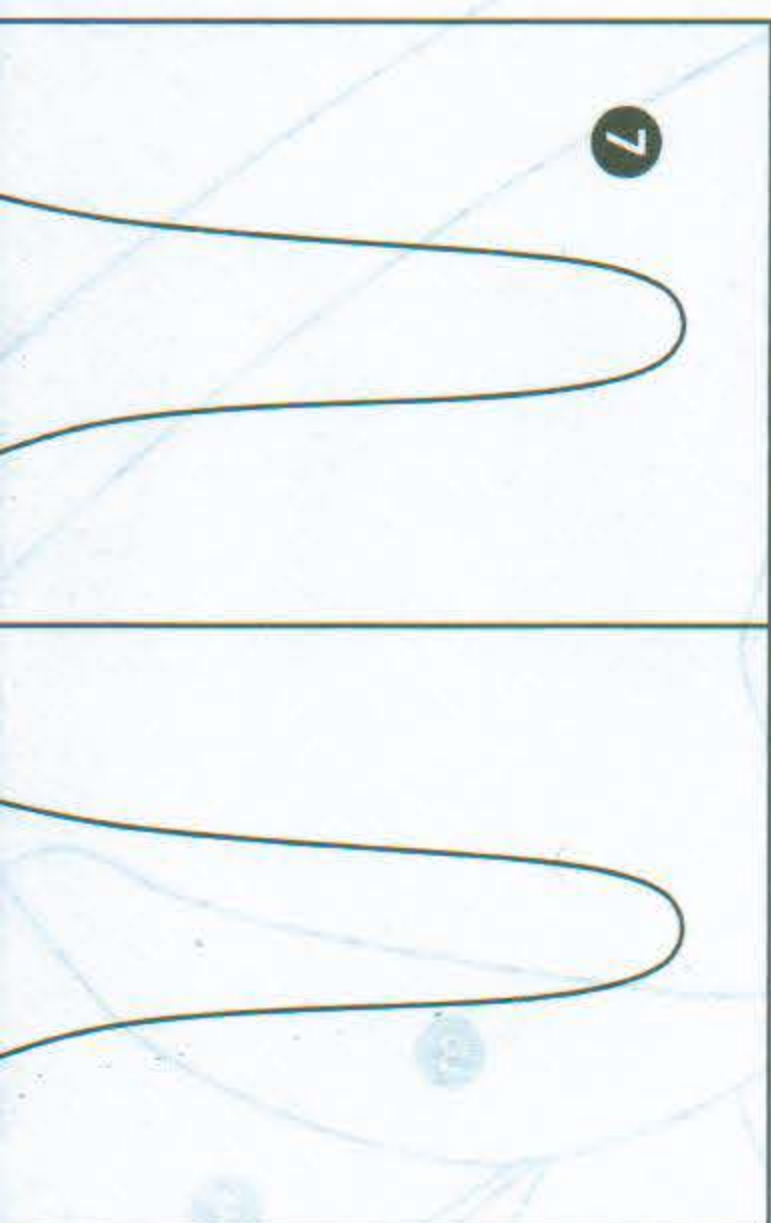
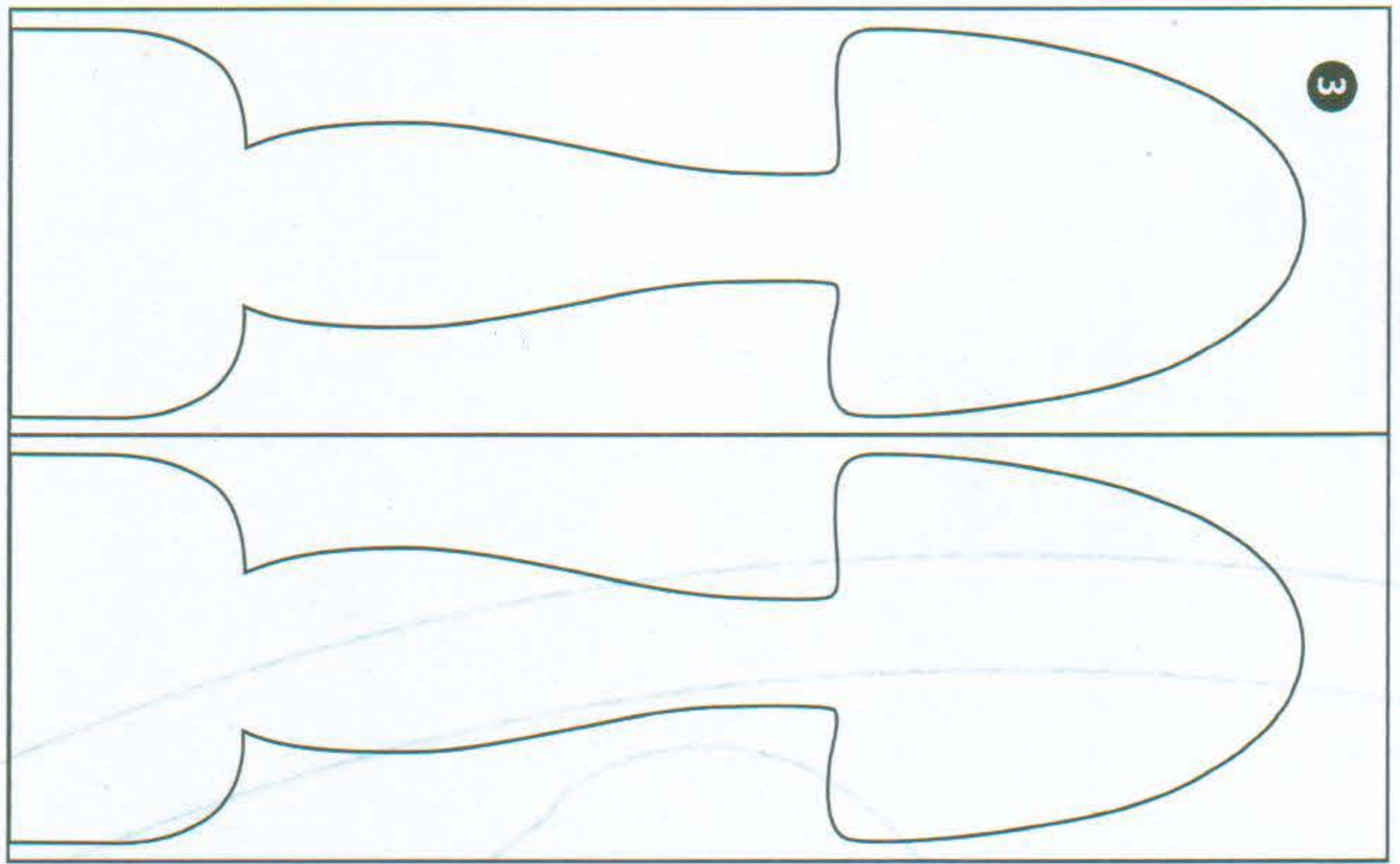
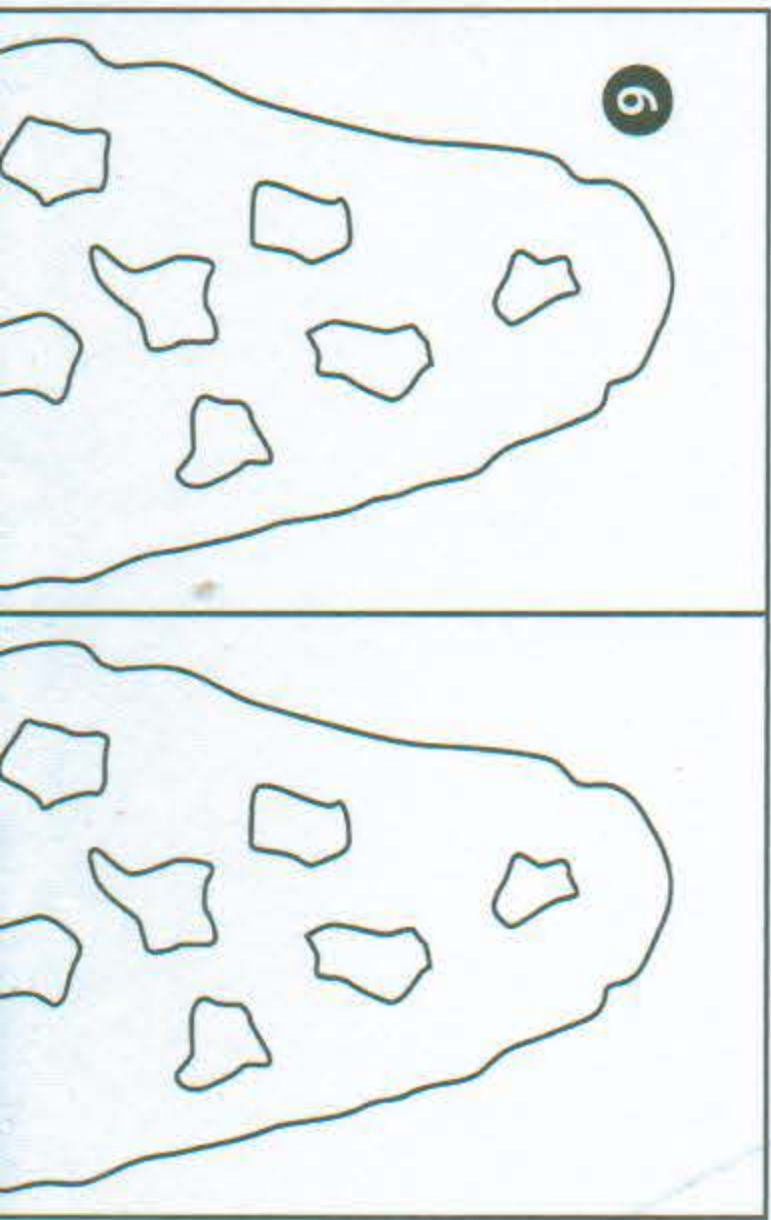


**Compound-Cut
Mushrooms**

Page 31 - SSWC Issue 86

Designer: Sue Mey





Compound-Cut Snake

Page 55—SSWC Issue 86

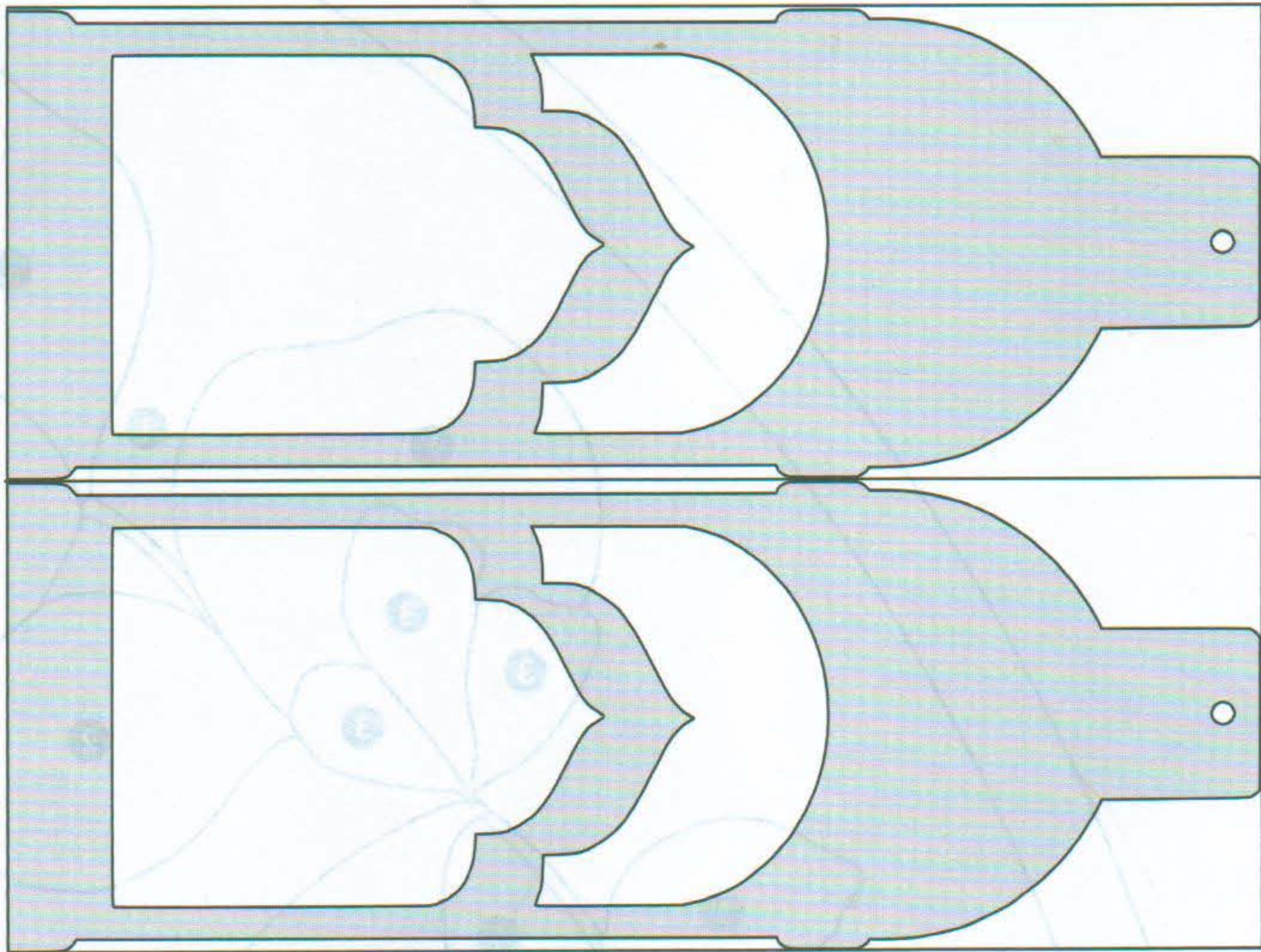
Designer: Al Baggetta

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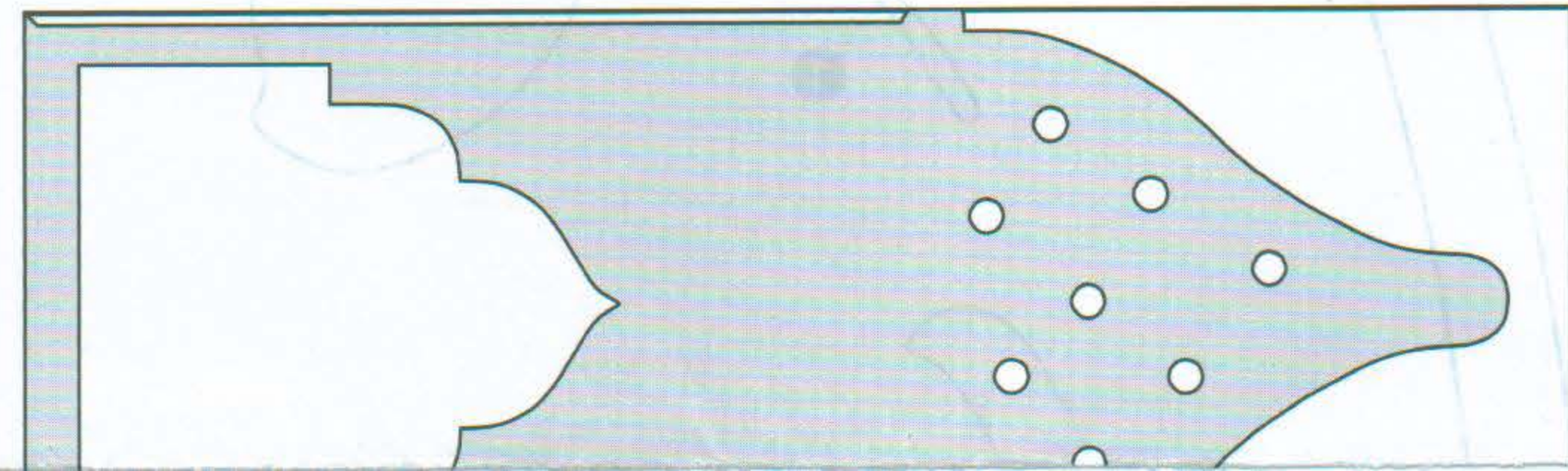
All patterns on this pullout section: © 2022 Scroll Saw Woodworking & Crafts

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Compound-Cut Snake.....	55		

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

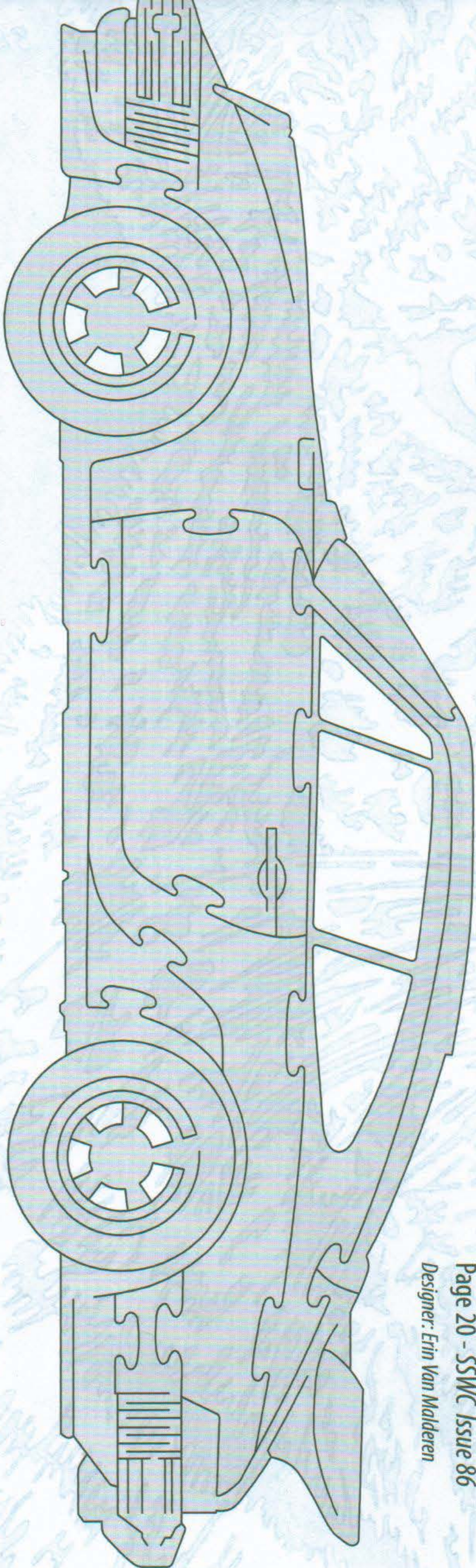


Lantern 1

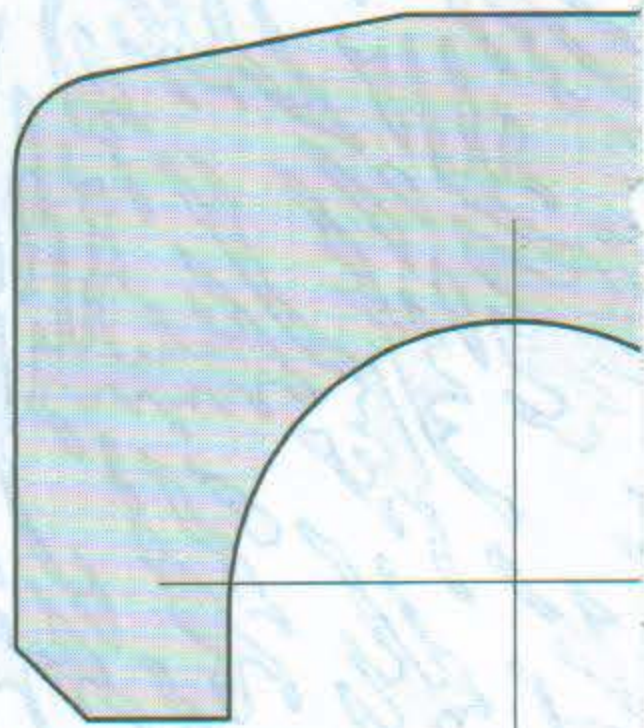
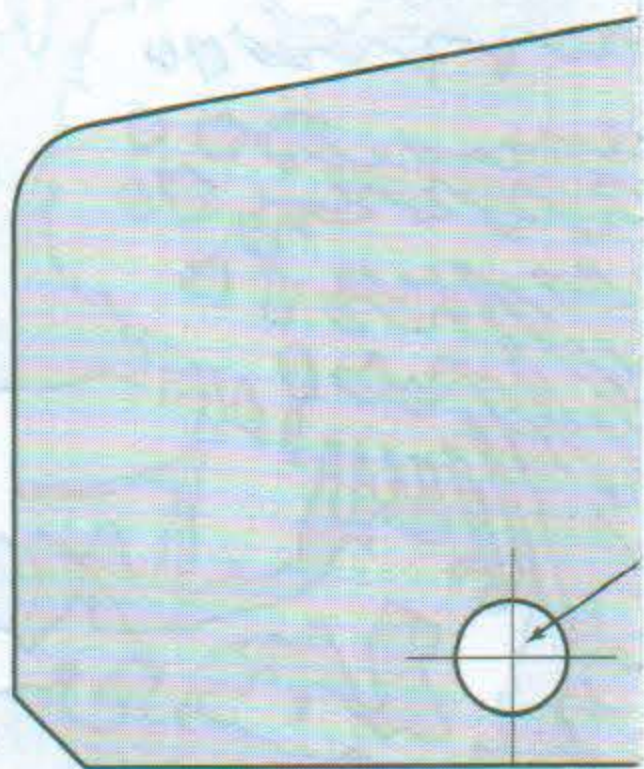
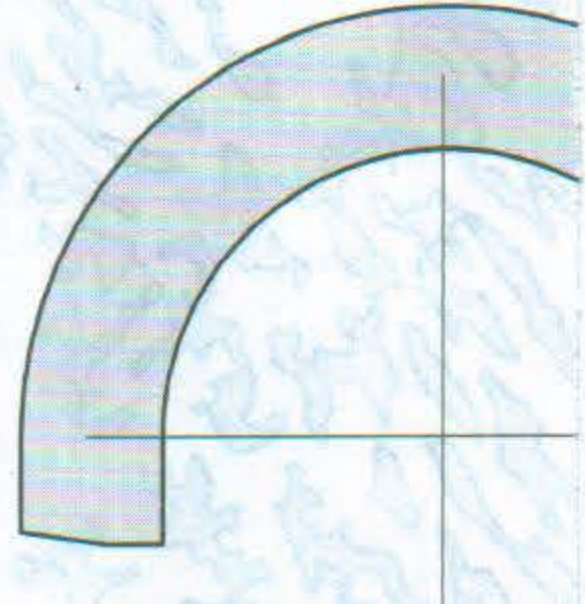
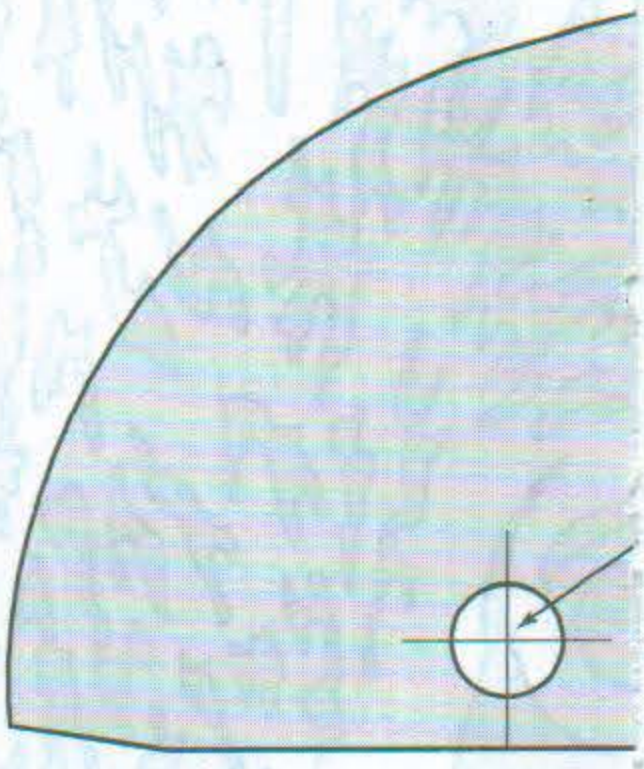


Picnic Lanterns
Page 62—SSWC Issue 86
Designer: Sue Mey

5A



Porsche Puzzle
Page 20 - SSWC Issue 86
Designer: Erin Van Malderen

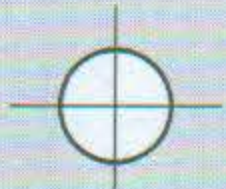


Easy City Cars
Page 59 - SSWC Issue 86
Designer: Brad Anderson

6A

Bug Body
1½" thick

⅜"-diameter
holes (2)

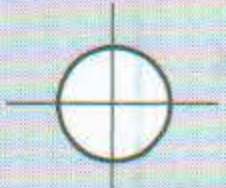


Bug Fender
Cut 2 - ⅜" thick



Sedan Body
1½" thick

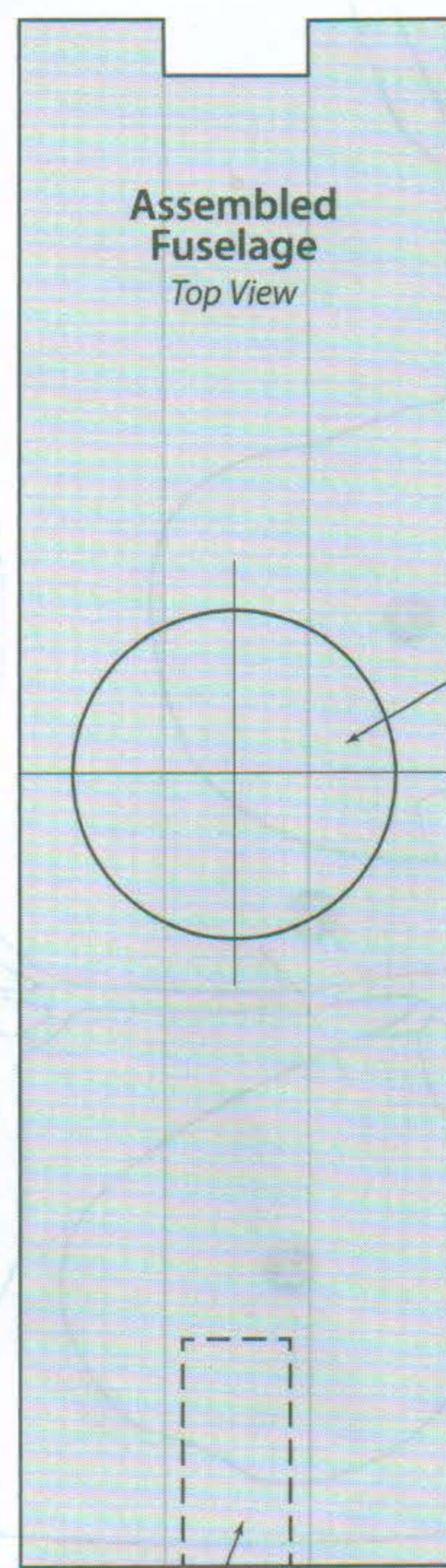
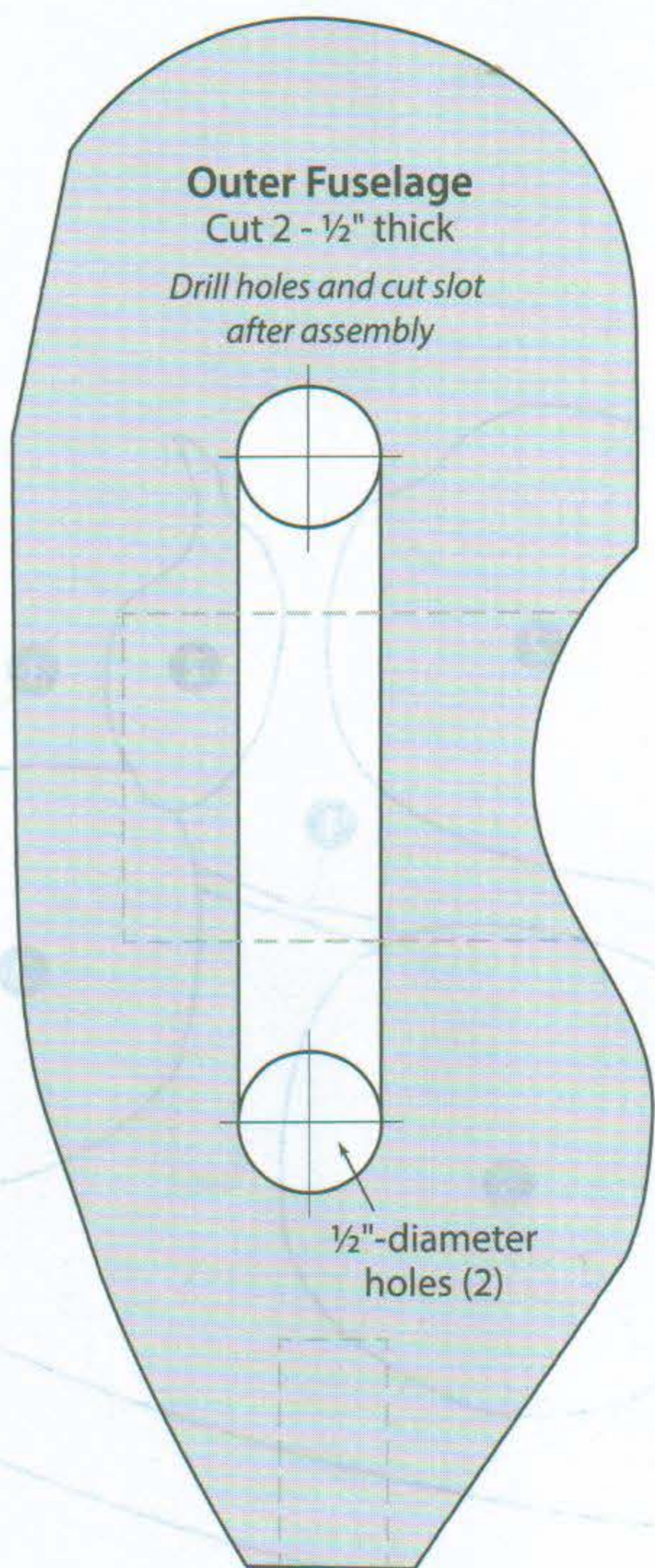
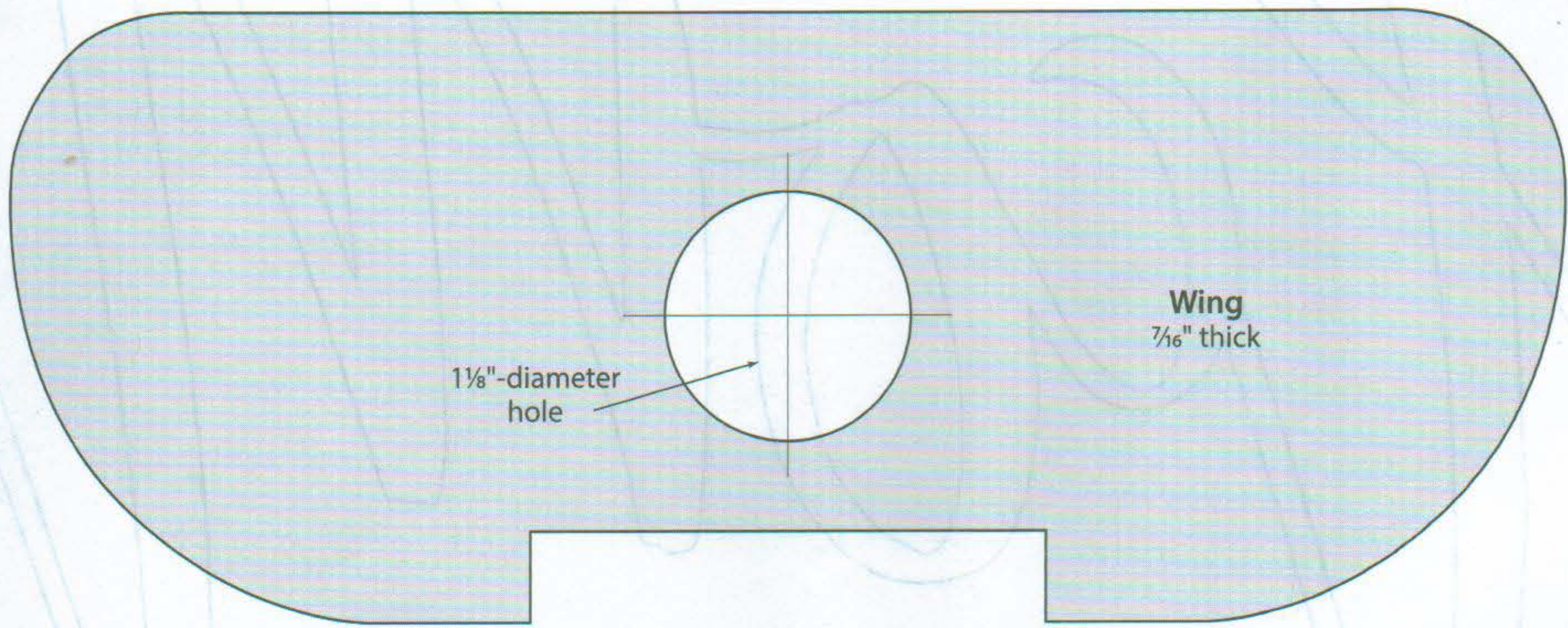
⅜"-diameter
holes (2)



Sedan Fender
Cut 2 - ⅜" thick

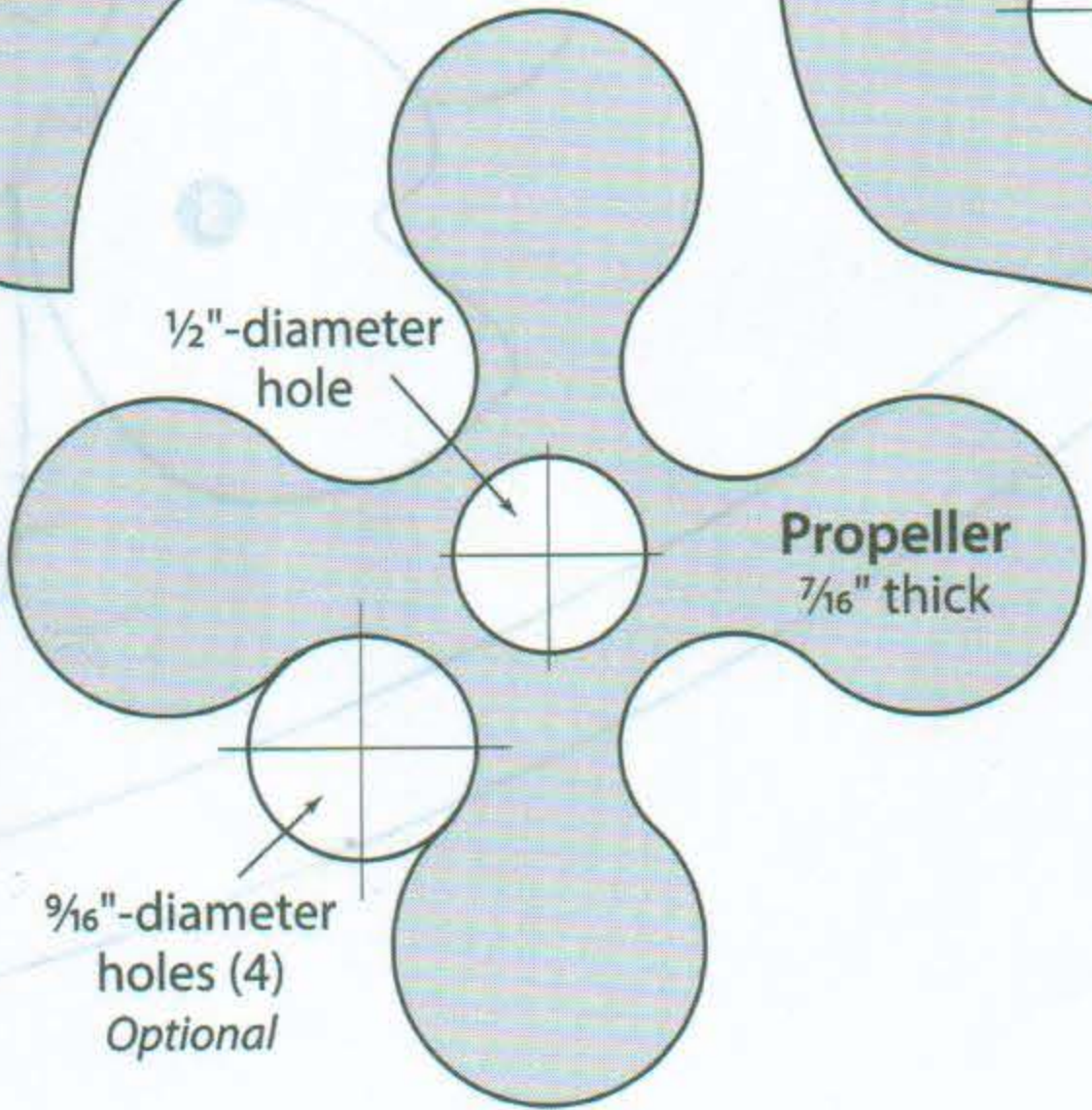
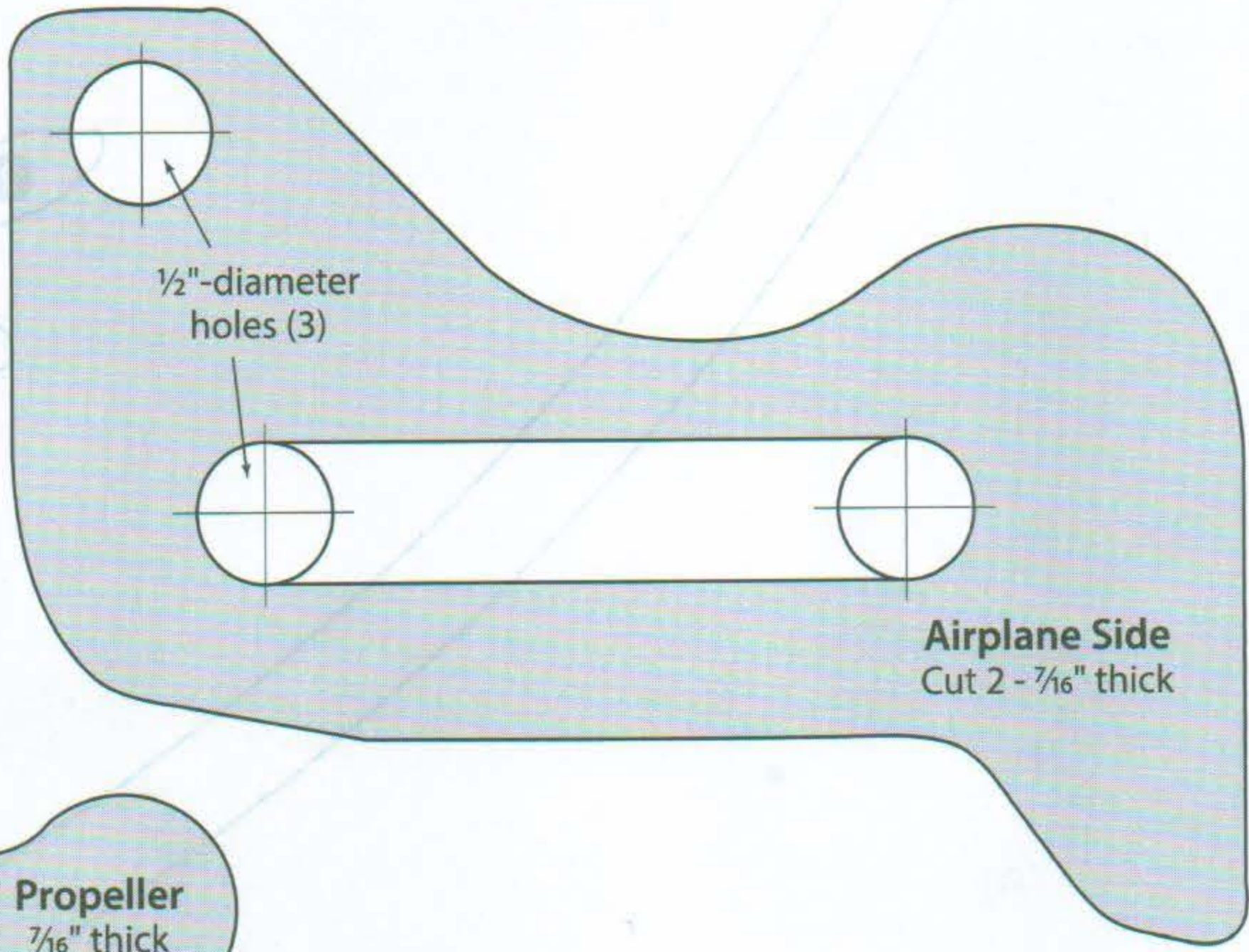
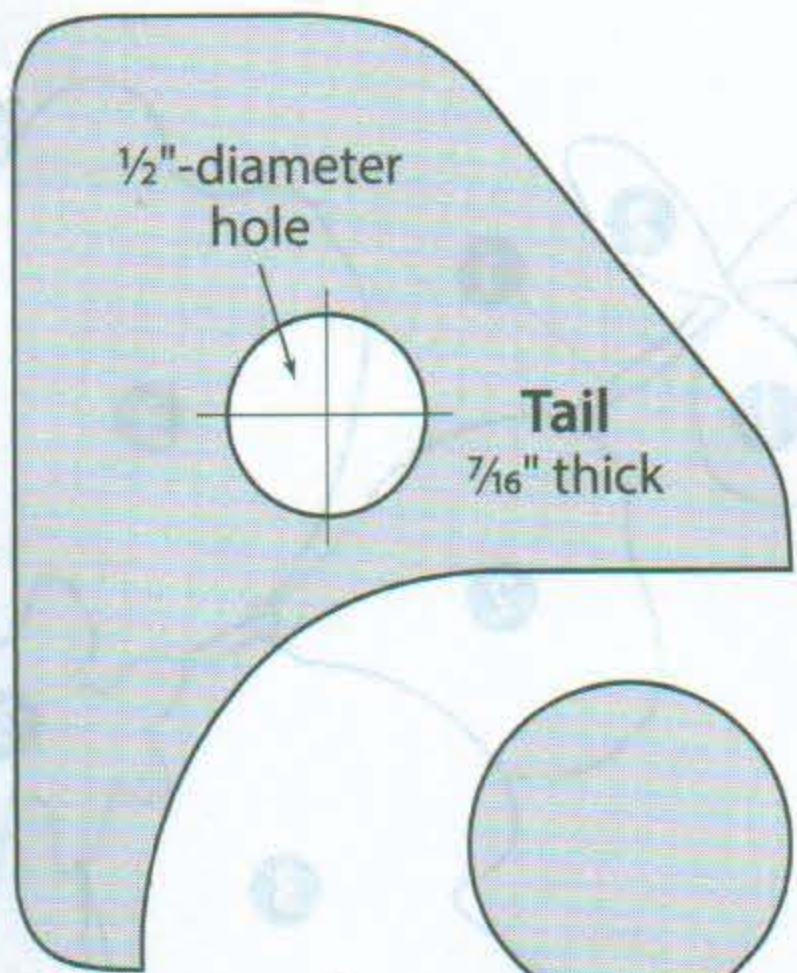
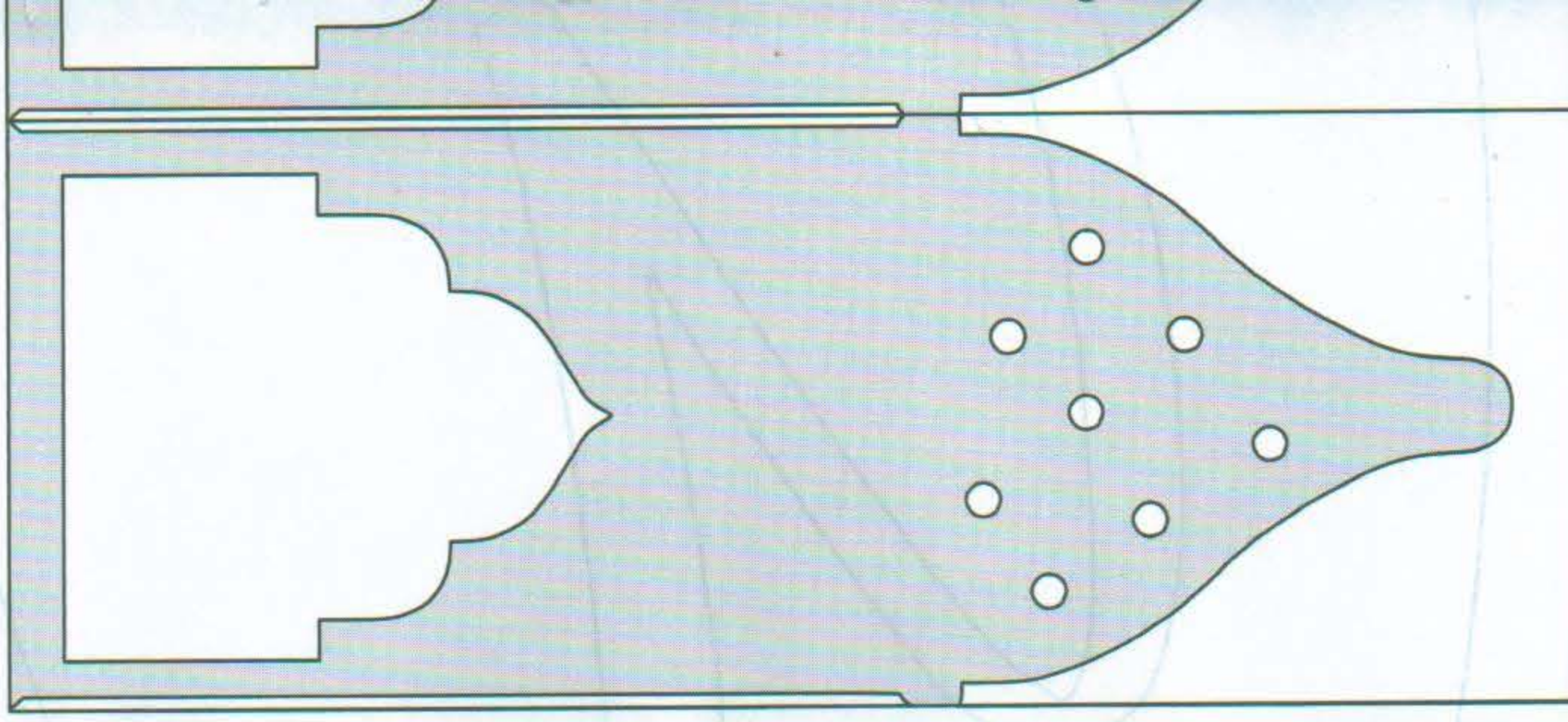


7A



88

Lantern 2



Toy Airplane

Page 37—SSWC Issue 86

Designer: Dmitry Bogomazov

1B

Spring 2022 - Issue 86

1031 2nd Street
Mount Joy, PA 17522

WOODWORKING
OF CRAFTS

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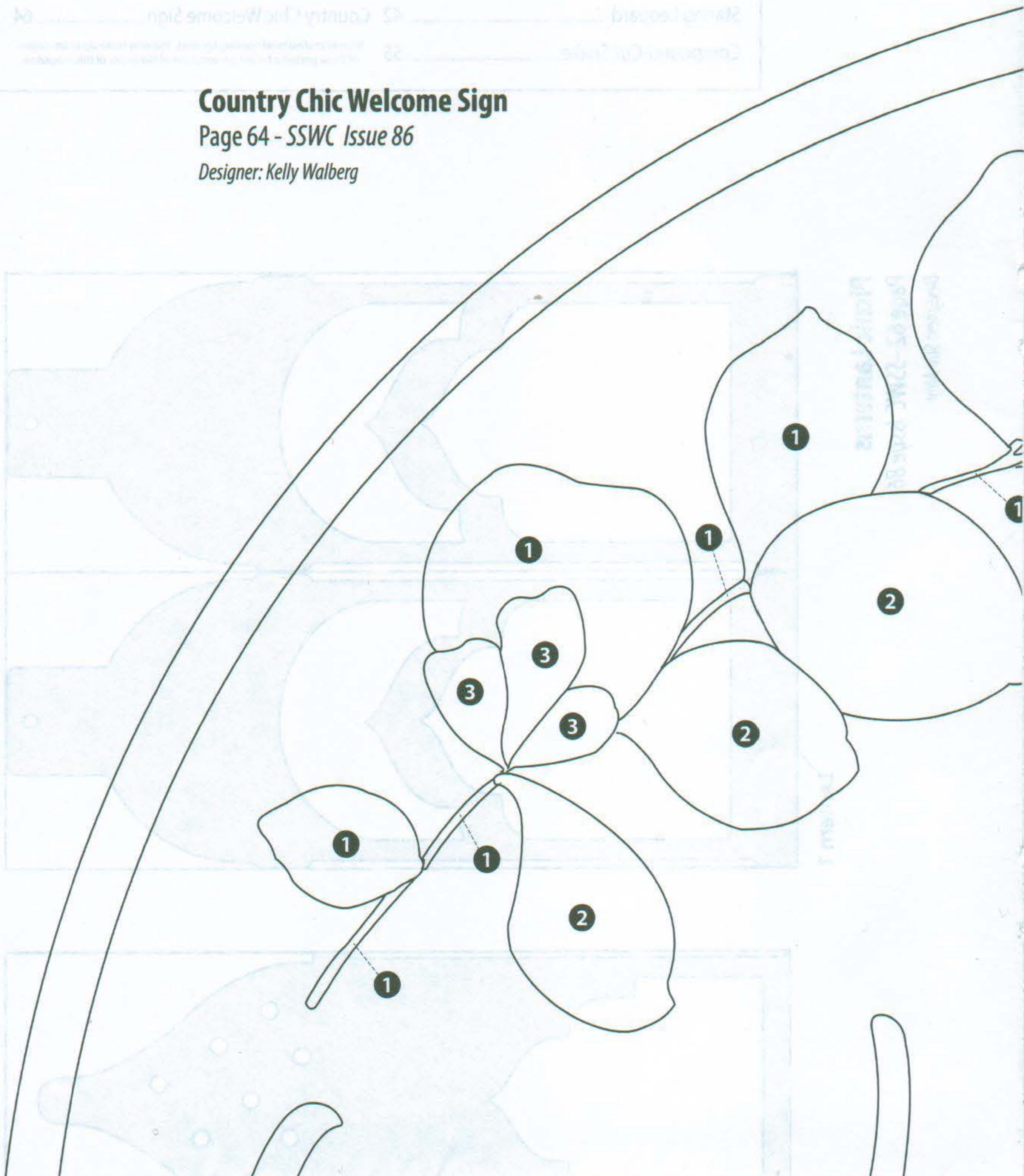
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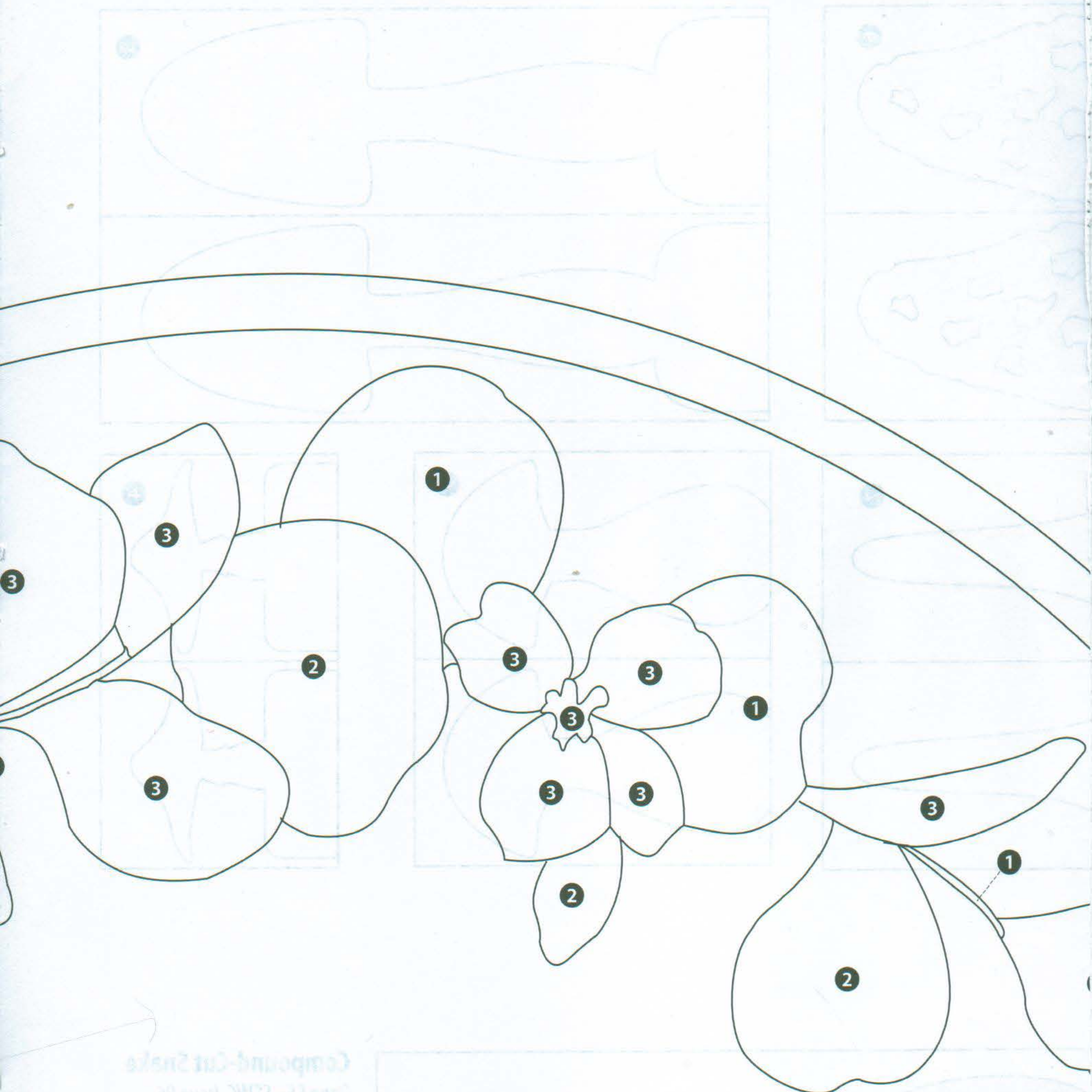
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100	Country Chic Welcome Sign

Country Chic Welcome Sign

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Designer: Kelly Walberg

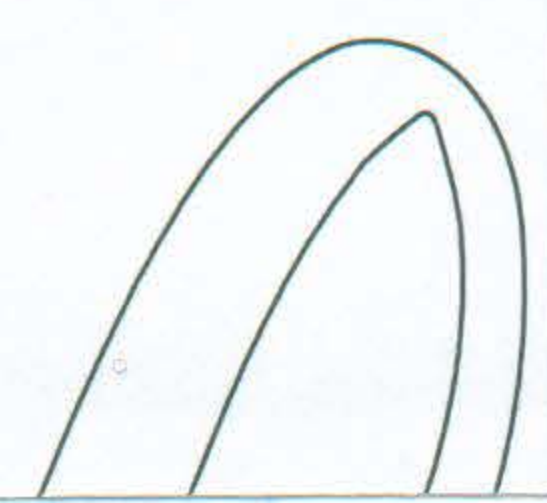


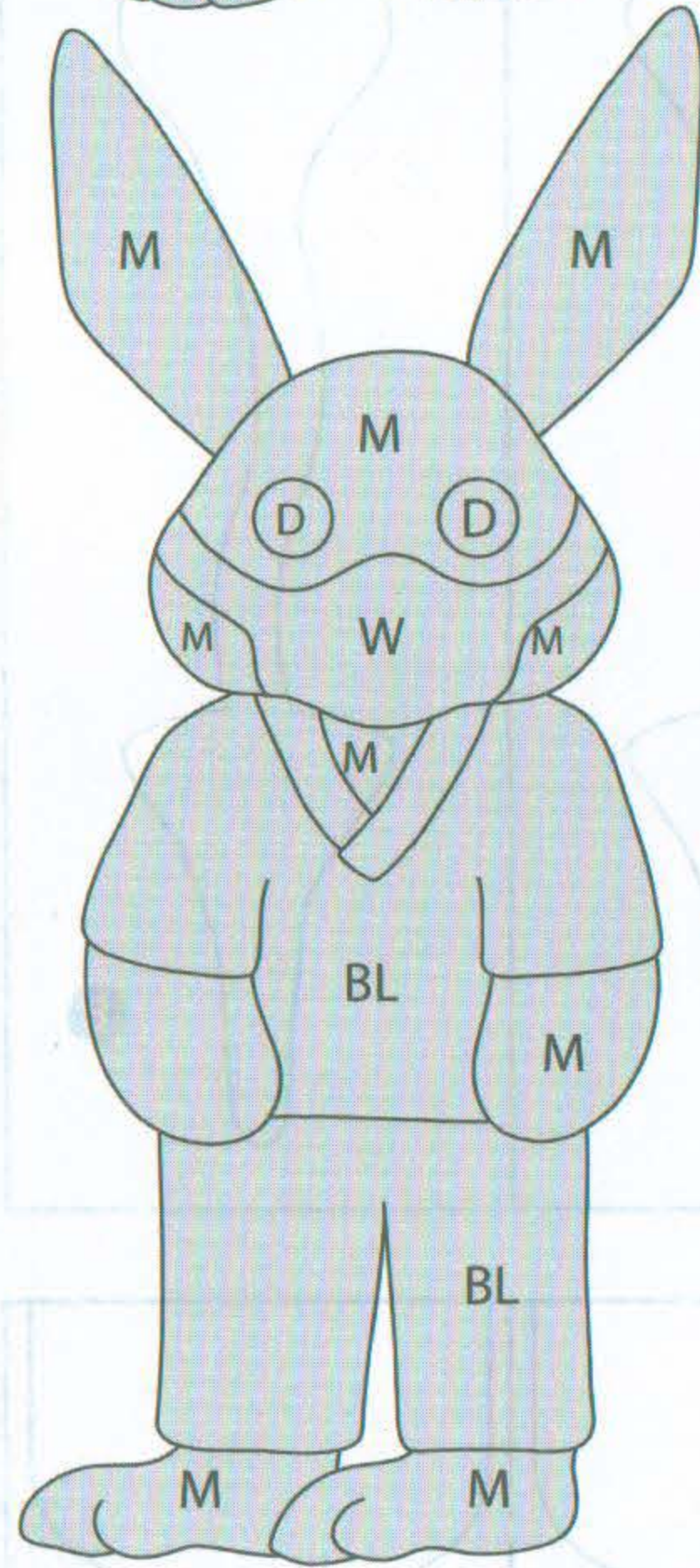
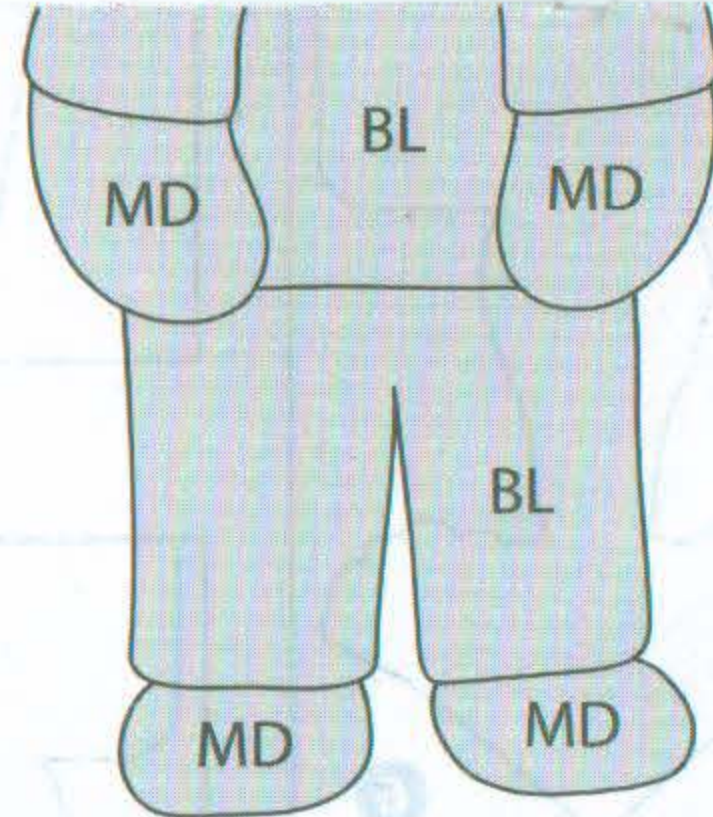
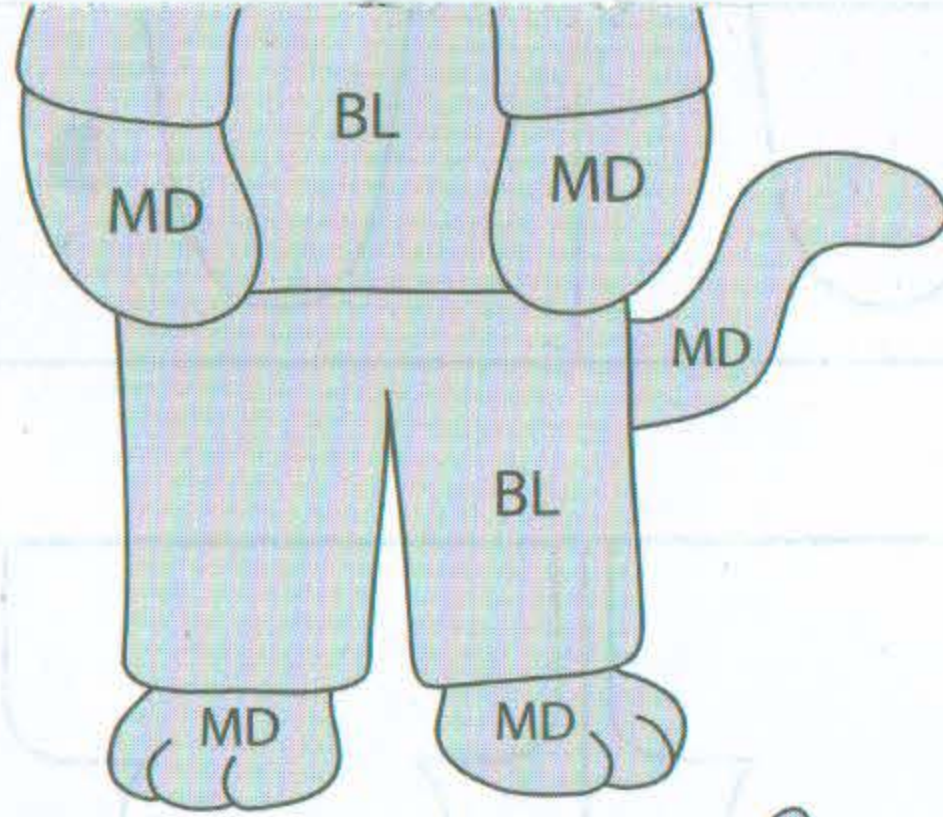


Compound-Cut Sinks
Page 22-221VC Rev. 80
Des. by: M. Bergman

Key

- ① = 1/8"-thick Baltic birch plywood
- ② = 1/4"-thick Baltic birch plywood
- ③ = 3/8"-thick Baltic birch plywood



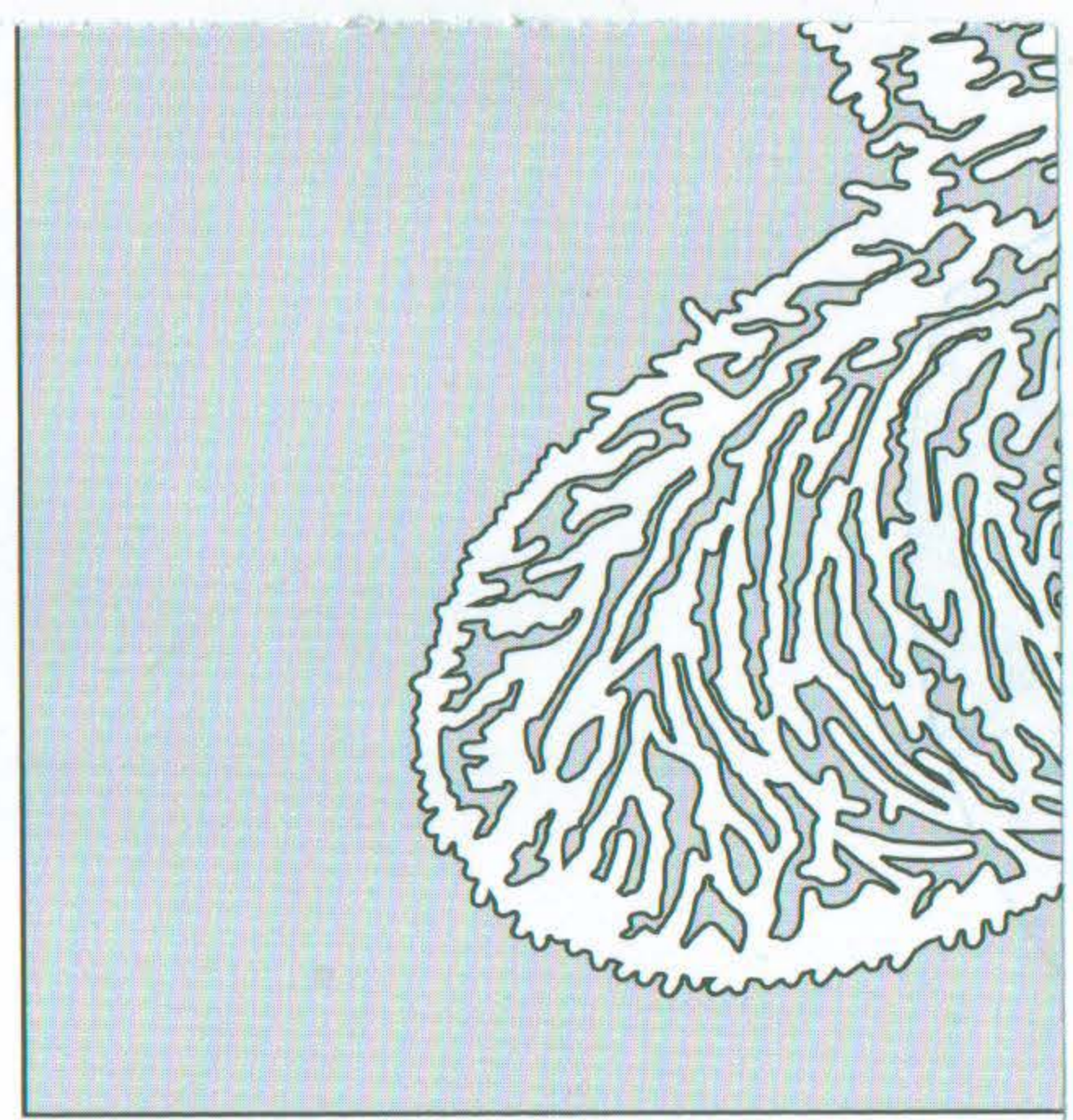


Legend

- W..... White Shade of Wood, such as Holly
- M..... Medium Shade of Wood, such as Cherry
- MD..... Medium Dark Shade of Wood, such as Chechen or Walnut
- R..... Red Shade of Wood, such as Padauk*
- D..... Dark Shade of Wood, such as Wenge
- BL..... Blue Shade of Wood, such as Maple (dyed)

* Note: Padauk is an orange wood, but in a short period of time turns reddish brown.

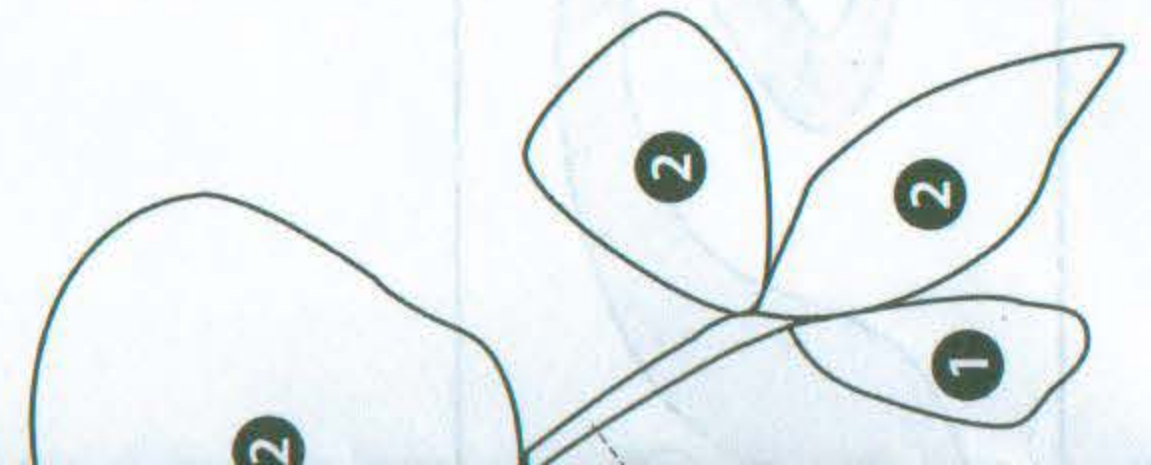
Staring Leopard
 Page 42 - SSWC Issue 86
 Designer: Charles Hand

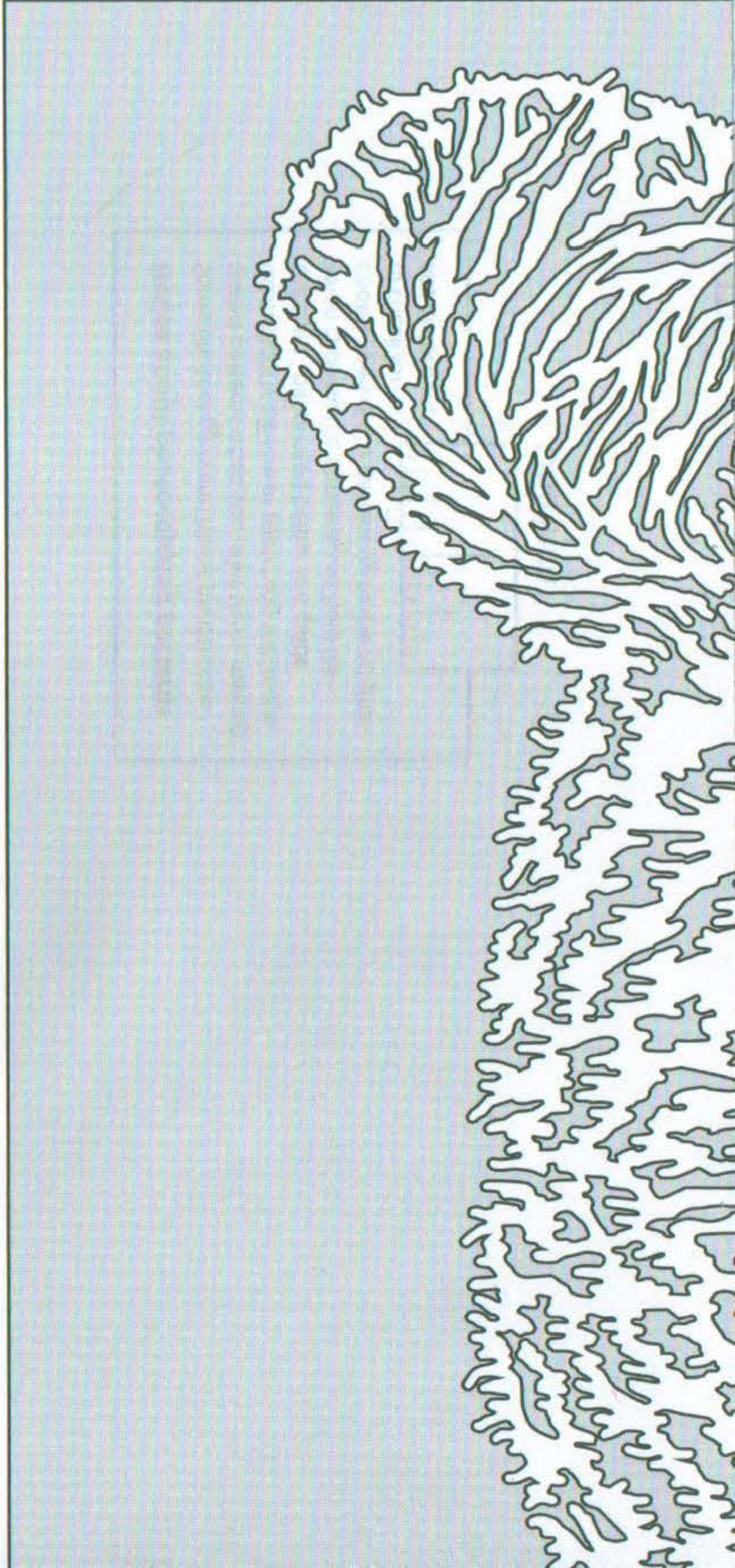
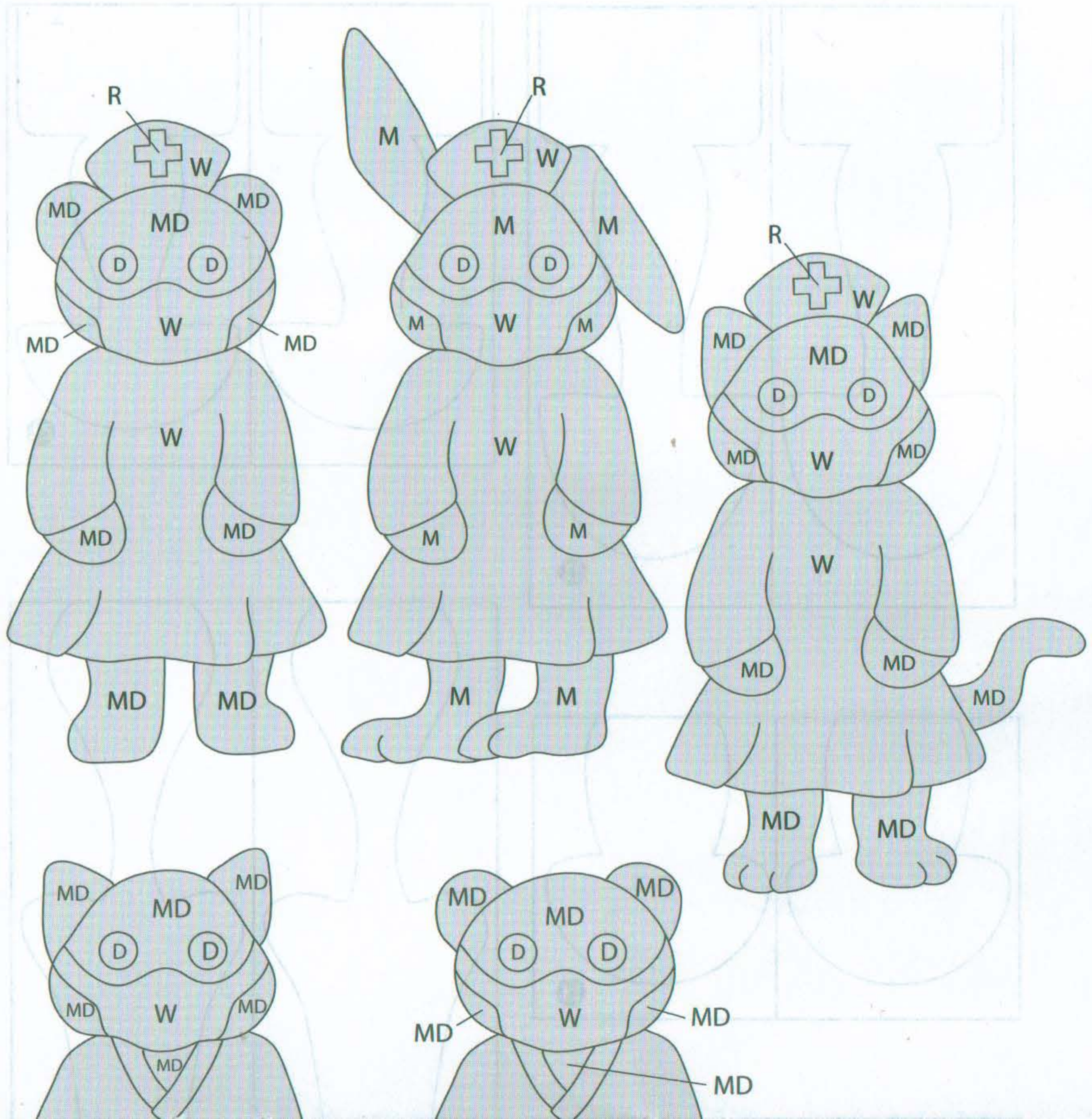


3B

Intarsia Healthcare Workers

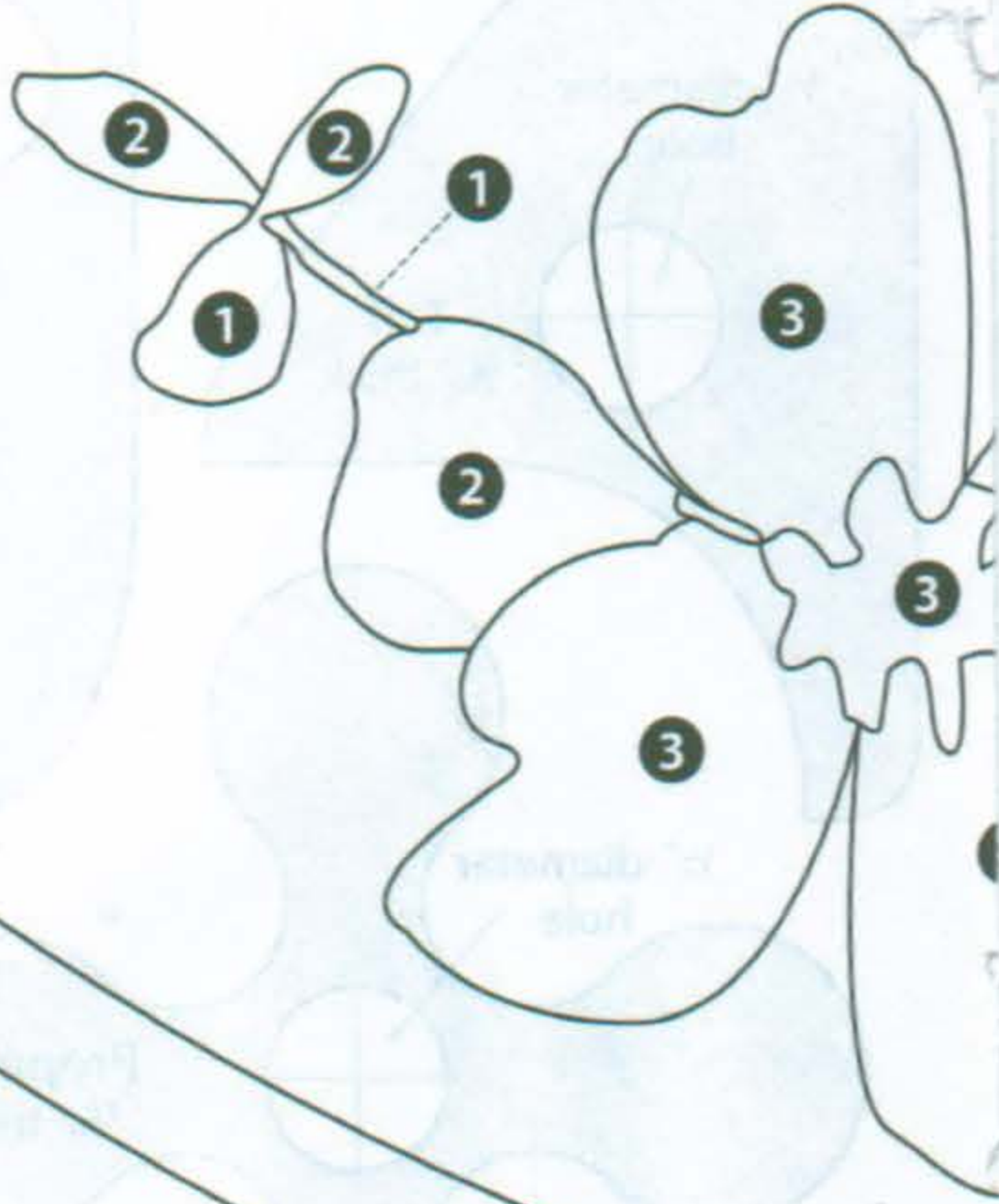
Page 57 - SSWC Issue 86
 Designer: Brad and Hazel Eklund





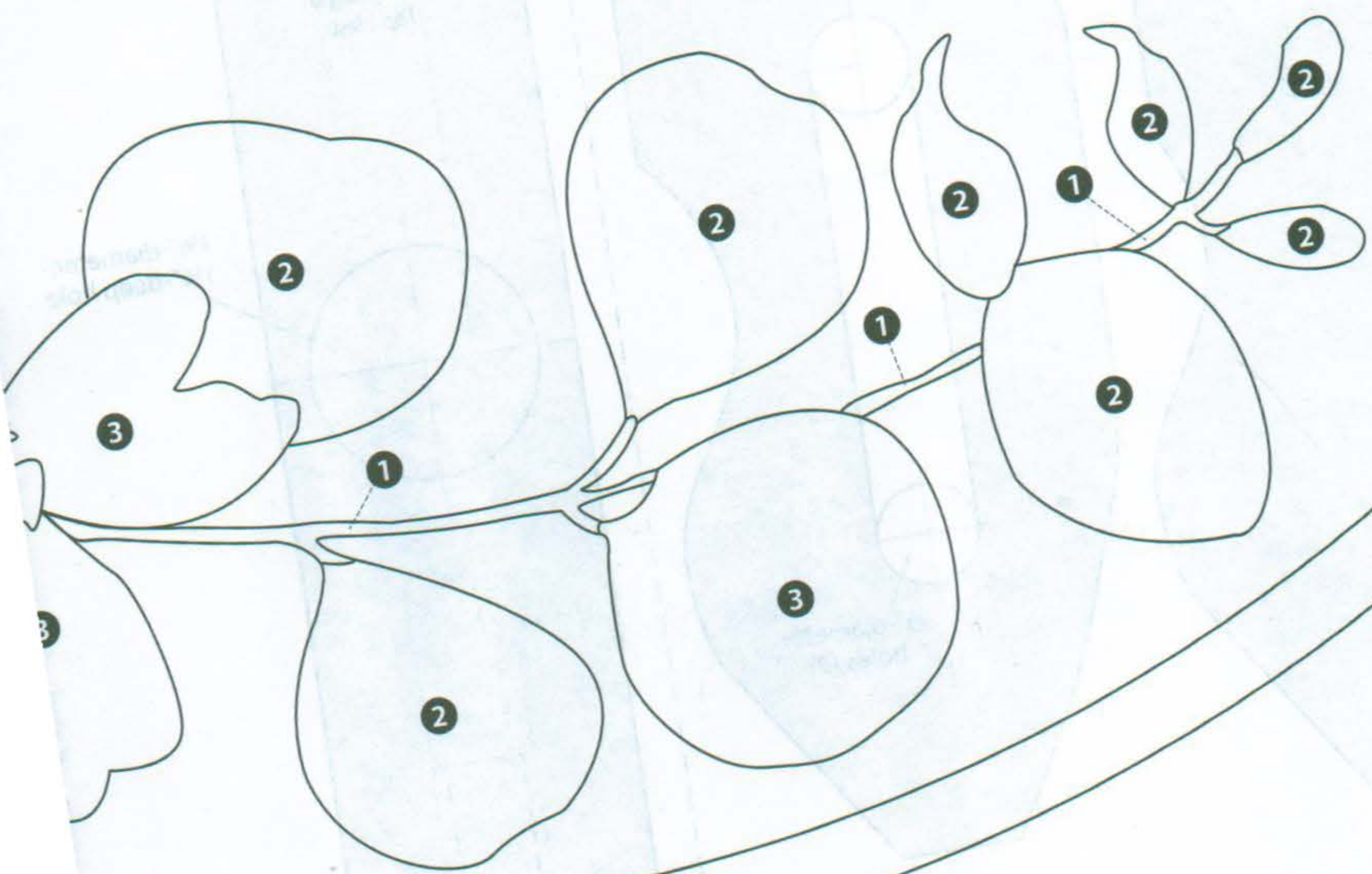
4B

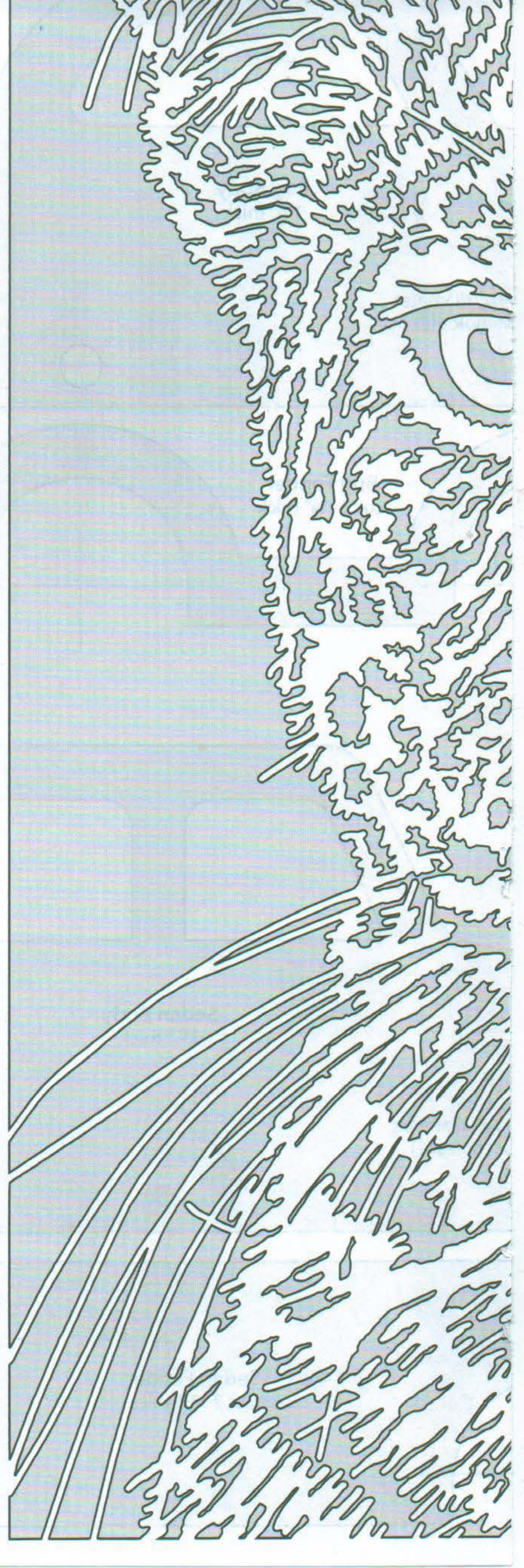
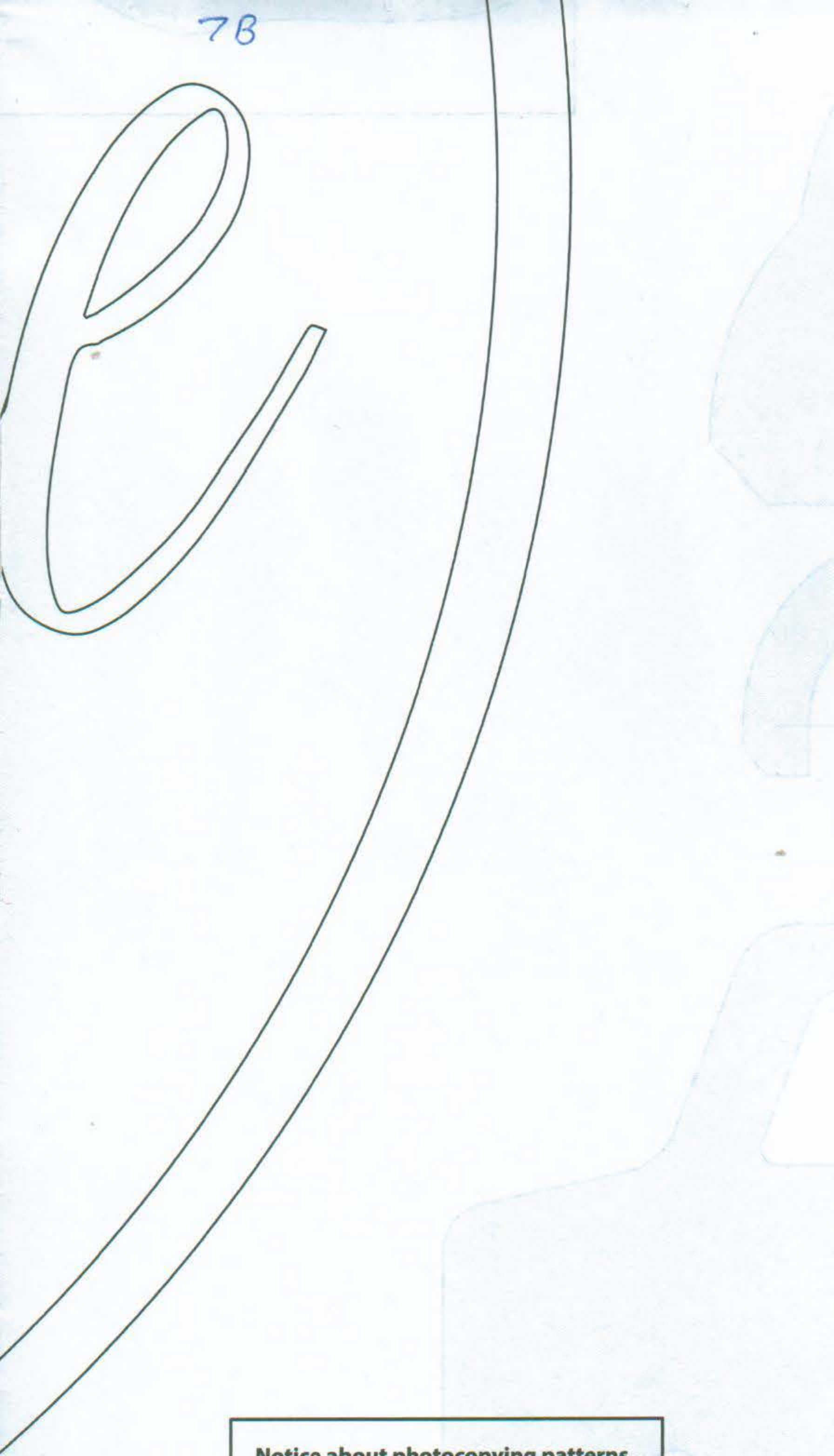
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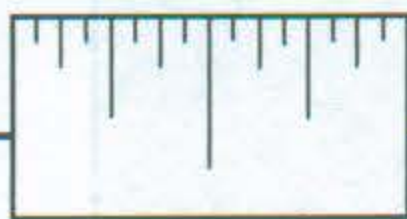
Toy Airplane
Page 37-277C Issue 88
Project: Family Paperwork

63





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Some photocopiers and home printers can distort patterns when you print them, making them slightly off-size or stretching the image. Use the 1" bar printed below as a guide when copying the patterns and hold the photocopies of the pattern up to the original to check for any distortion.



One inch

