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SPRING 2024  
ISSUE 94

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# SCROLLSAW Woodworking & CRAFTS



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## PROJECT

### 18 *Baby Giraffe Intarsia Portrait*

Hone your sanding skills with this challenging but rewarding project

*By Judy Gale Roberts*

## TECHNIQUES

### 31 *Valentine Card Segmentation*

Plywood layers and simple shaping make this piece a go-to gift for various occasions

*By Danielle Wendell*

### 49 *Beehive Box*

Try some creative gluing and shaping techniques in this sweet project

*By Carole Rothman*

*Find these free extras at*

**SCROLLSAWER.COM**

**Free Project** – Want more garden goodies? Scroll some veggie stakes from Jon Deck!

**Bonus Patterns** – Once you've scrolled Dave Van Ess's Cat's Cradle (page 46), try his dog version with patterns on our website. Also find additional patterns and lettering for the Lyrical Herb Box (page 66).

## PATTERNS

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Scroll and paint a field of flowers with this kid-friendly design  
By Dave Van Ess

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By Jean-Bernard Germe

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Inspired by an old Norwegian art form, this fretwork is the perfect accent to any dinner table  
By Charles Hand

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By Wayne and Jacob Fowler

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Scroll a school of swimming fretwork decorations  
By Keith Fenton

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Celebrate the colors of the forest in this cheerful ode to fungi  
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Rev up your scroll saw and take off with this stylish car  
By Eric Van Malderen

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Easy cake and lettering patterns make a nice statement for someone's special day  
By Wayne and Jacob Fowler

### 61 Hummingbird Portraits

Capture the charm of these tiny but mighty fliers  
By Sheila Landry

### 63 Intarsia Unicorn

This elusive creature is magically easy to make  
By Brad Eklund and Hazel Trinidad

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Capture the beauty of the lynx in this dramatic fretwork portrait  
By Charles Hand

### 66 Lyrical Herb Box

Spice up the garden with a stylized crate for your favorite edible plants  
By Jon Deck

## FEATURE

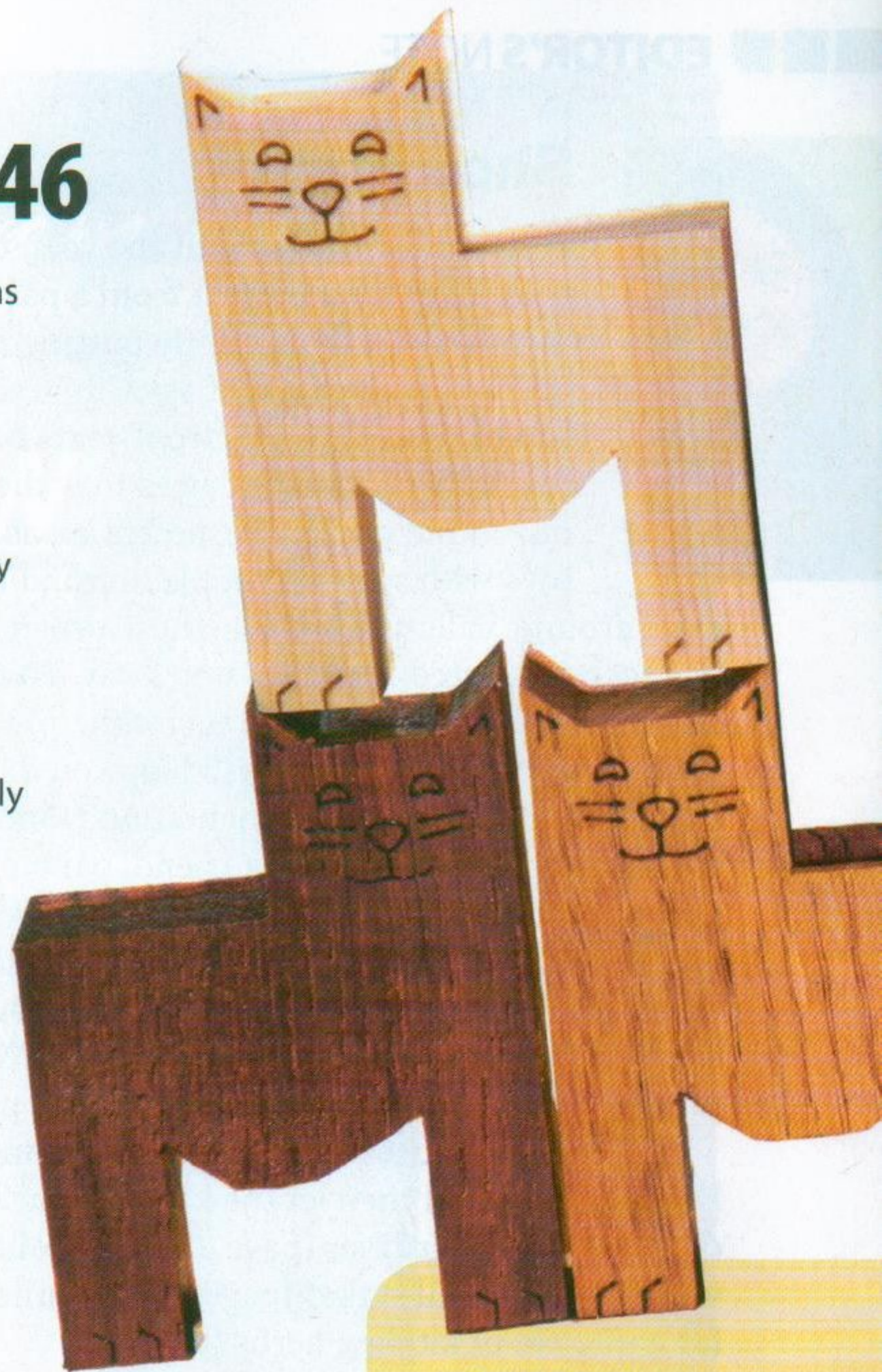
### 13 Wood Profile: Purpleheart

Get to know a fun, exotic hardwood that'll add flair to scrolled bowls, fretwork, and intarsia  
By Janette Square

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## Shop Time

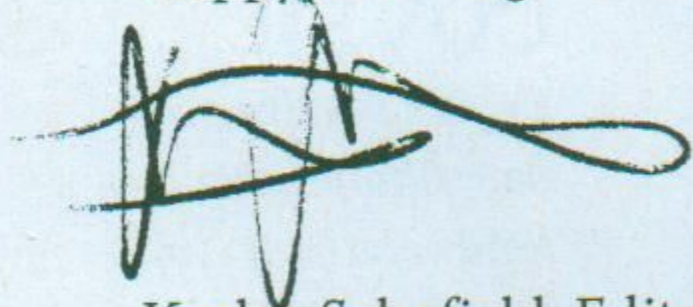
Periodically throughout the year, the *SSW&C* editorial team chooses a project from a past issue and scrolls it together. We're currently putting the finishing touches on Brad Anderson's "Easy City Cars" from issue #86. It's fun to revisit articles from years back, and they hold as much inspiration today as they did then—not to mention newfound gift-giving potential, as most of us built these toys with specific people in mind (my first niece is due right around Valentine's Day). These projects also offer a chance, in a tech-saturated world, to step away from the screen, work with our hands, and connect with each other on a deeper level.

The projects in this issue will help you do just that. Cut and shape a sweet love note segmentation from Danielle Wendell (page 31) and then gift it to a friend, partner, or family member. Delight an animal enthusiast with either version of Jean-Bernard Germe's "Feed the Birds" (page 29), a freestanding design that takes about 20 minutes to make. Or use your saw to make custom confetti for a special someone's birthday; Wayne and Jacob Fowler provide all the tips, plus extra patterns to practice on (page 58).

Want more excuses to unplug? Cut a handful of Dave Van Ess' 3D tulips and then let the kids in your life finish them with crayons and a hairdryer (page 27). Deck out your garden space with scrolled snail stakes (page 35), or build a dedicated grow box for a quartet of kitchen herbs (page 66).

If you crave an even bigger challenge, try your hand at an advanced baby giraffe intarsia by Judy Gale Roberts (page 18). Finesse your fretwork skills with a trivet inspired by an old Norwegian tradition (page 33). Or, forego the usual box shape for one modeled after a classic beehive complete with tiny wooden bees (page 49). Whether your "unplugging" involves projects with loved ones, visits to nature, or solitary time in the workshop, the time spent in this mode is rarely wasted.

Happy scrolling!



Kaylee Schofield, Editor  
[schofield@foxchapelpublishing.com](mailto:schofield@foxchapelpublishing.com)

Our staff shop time yielded a collection of "Easy City Cars."



Printed in the USA

Spring 2024

Volume 25, Number 1 (Issue No. 94)

Internet: [Scrollsawer.com](http://Scrollsawer.com)

Scroll Saw Woodworking & Crafts Magazine  
 903 Square Street, Mount Joy, PA 17552  
 Phone: 717-560-4703  
[editors@scrollsawer.com](mailto:editors@scrollsawer.com)

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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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 903 Square Street, Mount Joy, PA 17552.

Newsstand Distribution: Comag Marketing Group  
 Circulation Consultant: National Publisher Services  
 Printed by Fry Communications

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### Subscription Rates in US Dollars

One year ..... \$29.99  
 Two years ..... \$59.98

### Canada

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### International

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Identification Statement: Scroll Saw Woodworking & Crafts, vol. 25, no. 1 (SPRING 2024) (ISSN#1532-5091) is published quarterly by Fox Chapel Publishing Co. Inc., 903 Square Street, Mount Joy, PA 17552. Periodicals postage paid at Lancaster, PA and additional mailing offices. POSTMASTER: Send address changes to Scroll Saw Woodworking & Crafts, 903 Square Street, Mount Joy, PA 17552.

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

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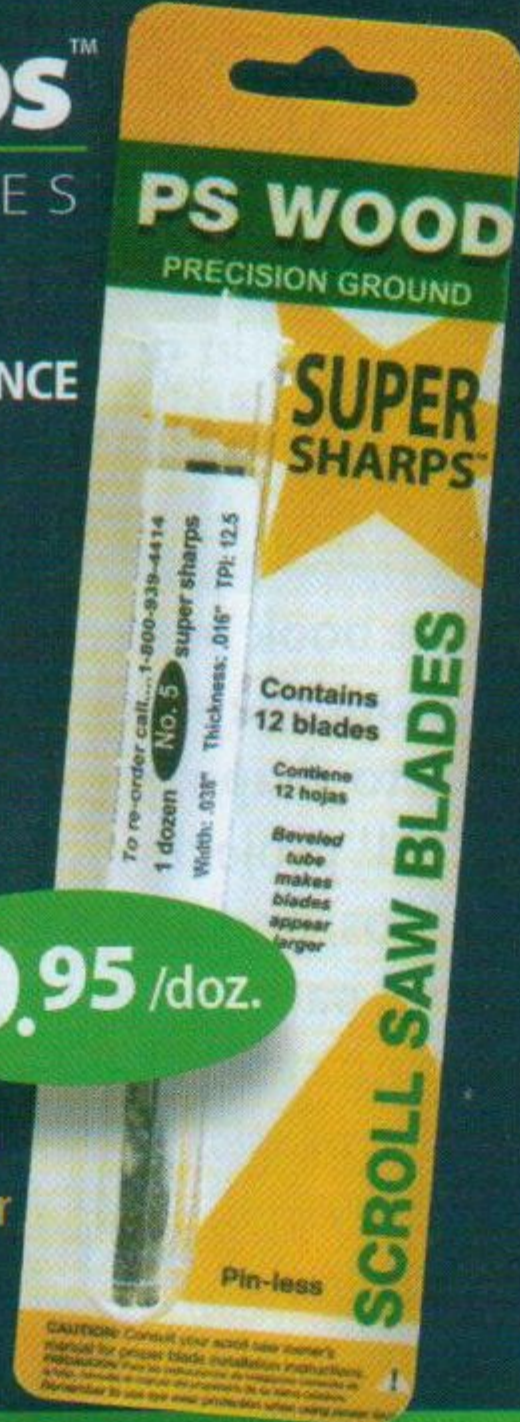
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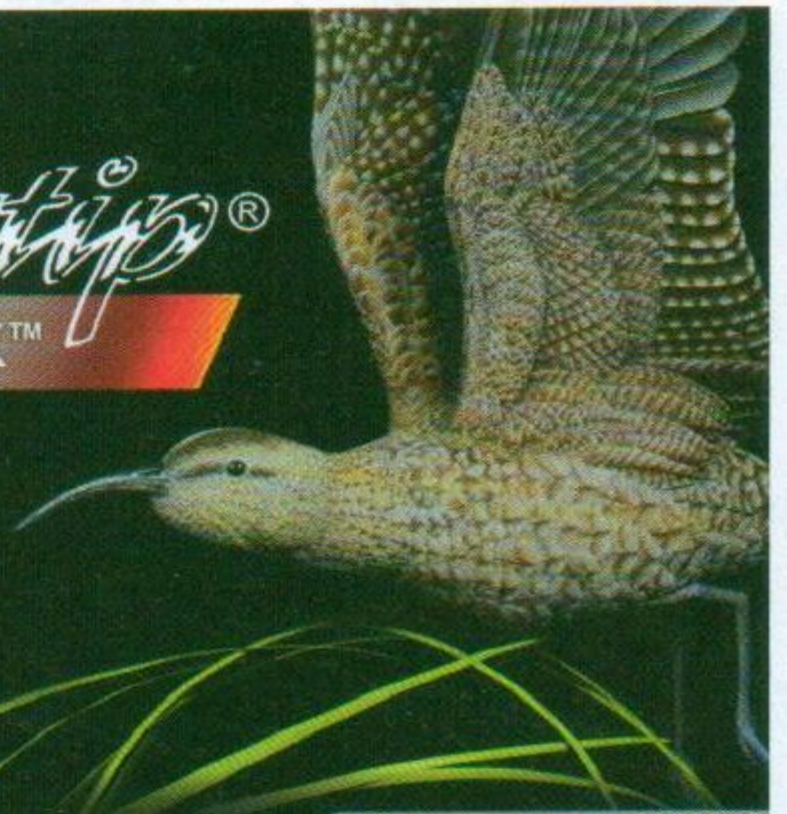
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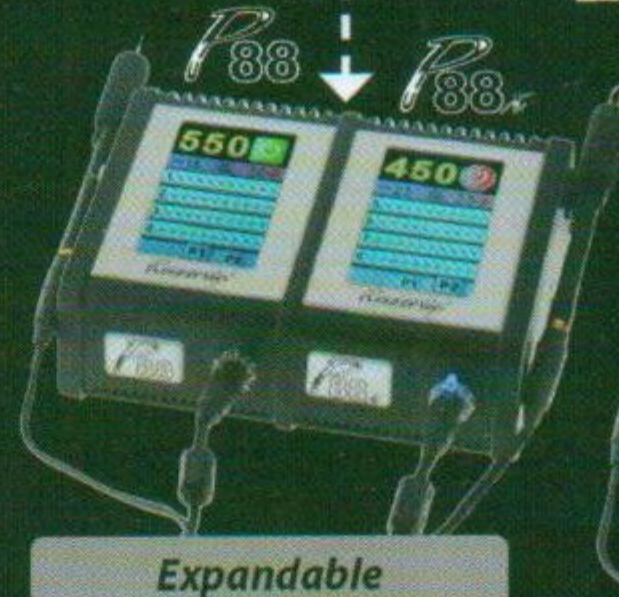
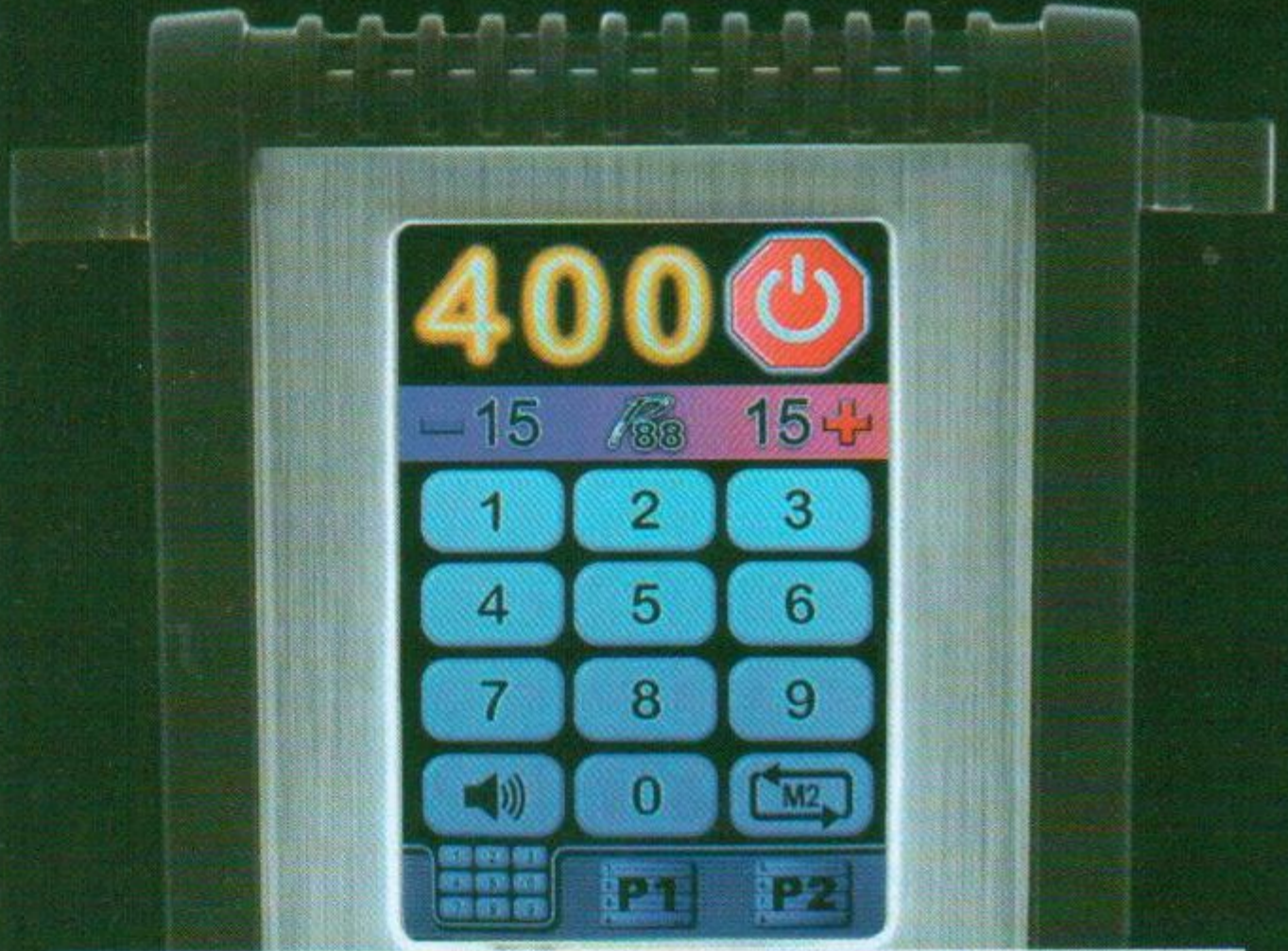
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## Making Wooden Toys

By Studio Tac Creative

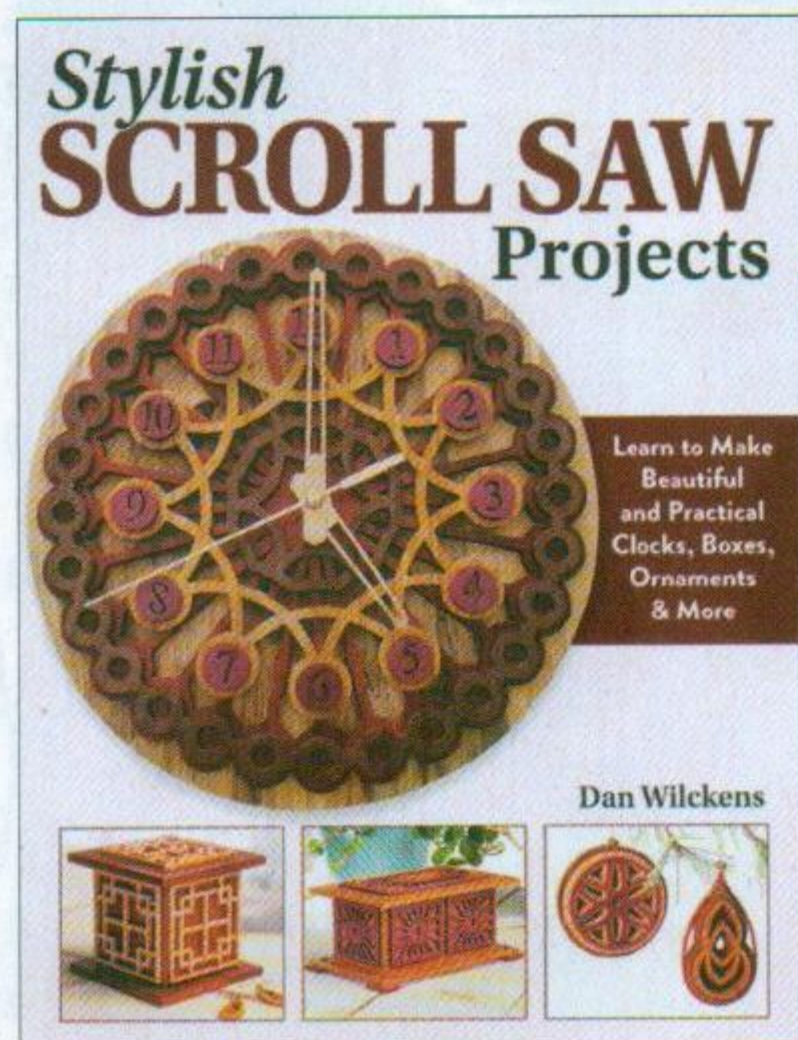
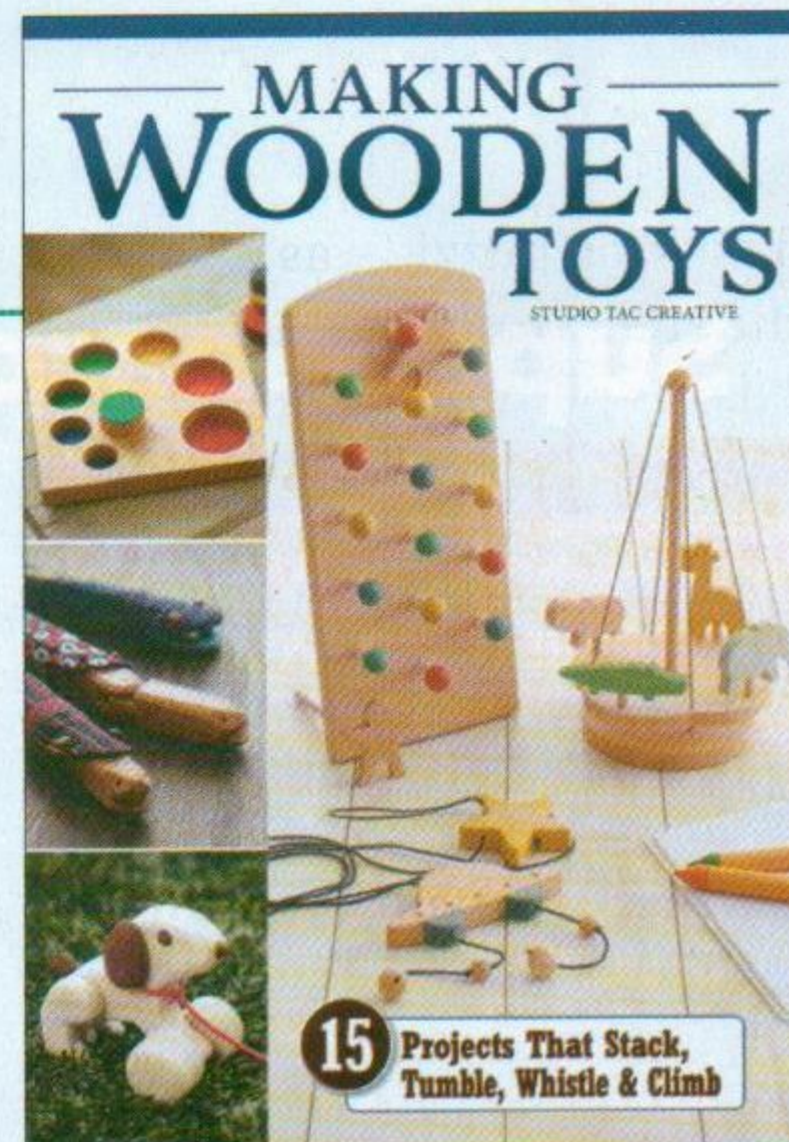
\$22.99 + S&H 978-1-4971-0393-1

Handmade wooden toys aren't just durable; they're endearing to all who receive them. Anyone can buy a plastic trinket from a store, but a toy made by hand stands out from the rest. With *Making Wooden Toys: 15 Projects that Stack, Tumble, Whistle & Climb*, Studio Tac Creative has assembled a collection of projects from some of the premier toymakers in Japan that will take your gift-giving game from mundane to memorable.

*Making Wooden Toys* opens with full photos and enticing descriptions of the 15 projects and a useful explanation of the best way to use the book before picking up a tool. This is followed by an informational section about the seven most used tools for toymaking—from saws to measuring devices to shaping implements. A discussion about the best woods for toys is next. All projects include supply lists, step-by-step instructions with full-color photos, and kid-safe finishing options. Full schematics, assembling directions, and patterns with measurements are also included.

The toys vary in complexity, from a slithering snake and climbing spaceship to more challenging projects like a child-size play kitchen and walker robot wagon. The toys are primarily designed for the under-five set but have universal appeal for children of all ages who can adapt the use of these items as they mature. Adults will appreciate the nostalgic quality of the pieces and will undoubtedly get a kick out of the swimming fish gizmo and Kugelbahn marble roller.

Whether you're just exploring toymaking or are a seasoned crafter, there's something for everyone in *Making Wooden Toys*. Get inspired to head to the workshop and create something for a kid in your life (or for your own inner child)!



## Stylish Scroll Saw Projects

By Dan Wilckens

\$19.99 + S&H ISBN: 978-1-4971-0359-7

Looking for projects that bridge the gap between decorative and functional? The search is over! Dan Wilckens, professional tool designer and artist, has released *Stylish Scroll Saw Projects*, which will take your scrolling game to a whole new level with beautiful and practical items for the home.

In the book, Dan shows readers how to create 18 impressive-looking assemblages like clocks, jewelry boxes, and even shelves that use the scroll saw as the primary tool.

*Stylish Scroll Saw Projects* opens with an extensive discussion of wood types and general characteristics. This is followed by a practical investigation of common woodworking tools and safety considerations. Throughout, Dan provides helpful information for understanding assembly schematics and offers

expert advice on gluing and finishing projects.

Items in the book are designed for various experience levels and are all uniquely eye-catching. There's a beginner wall clock, an intermediate shadow box and shelf, and a tambour clock and three-tiered box that will challenge your advanced skills.

Parts and materials lists are included in all plans. Clear step-by-step instructions with accompanying photos inspire confidence and help lead to successful completion of the work. Patterns and plans for each project all have easy-to-follow specs for precise sizing and assembly.

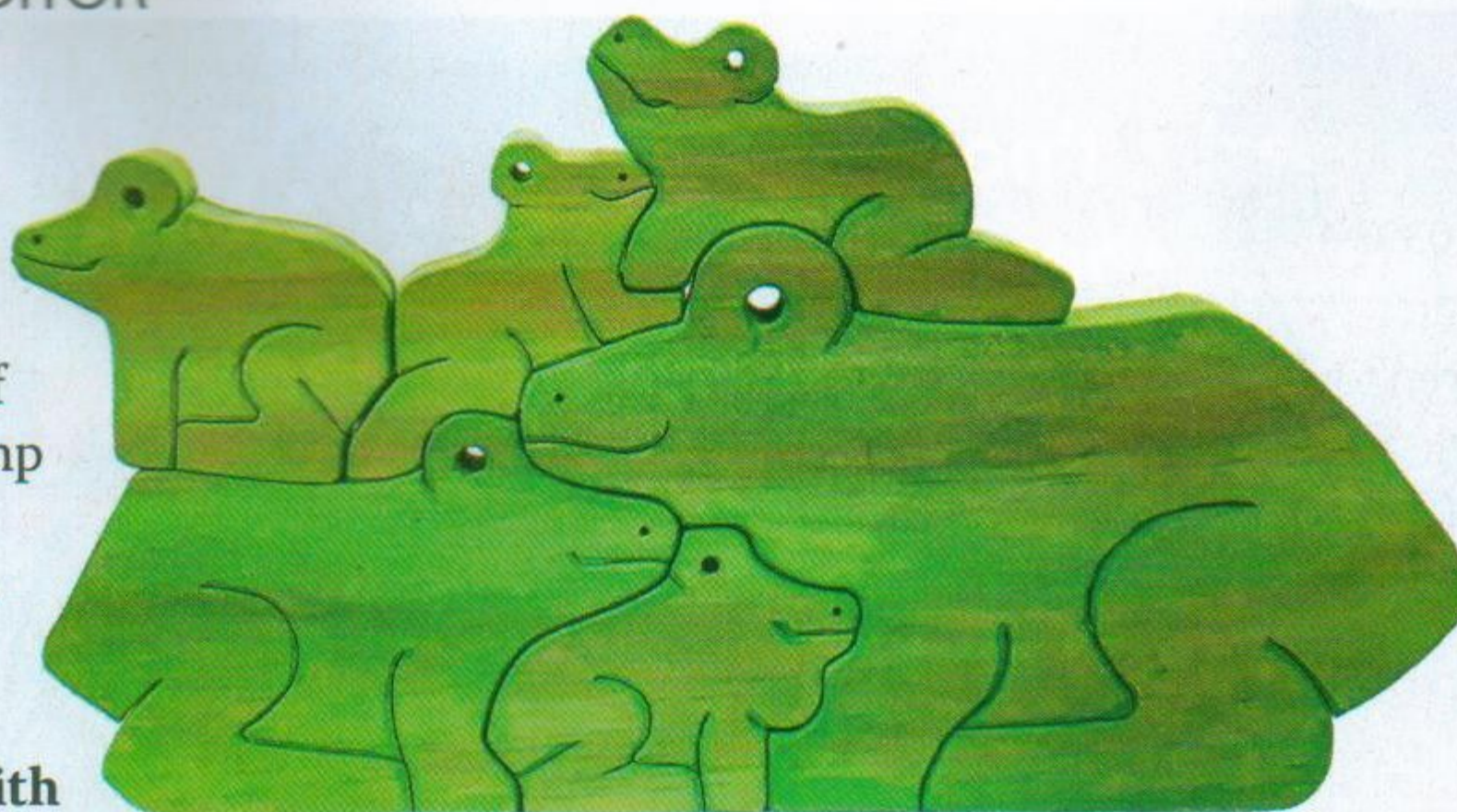
If you've been thinking about trying something different with your scroll saw, now is the time. No matter your skill level, *Stylish Scroll Saw Projects* has the information you need to clear the path to a broader world of woodworking.

Both books are available for purchase at [foxchapelpublishing.com](http://foxchapelpublishing.com).

**Hopping to It** ▶

This frog puzzle was different from typical puzzles. It reminds me of the bullfrogs in the swamp and the tree frogs in my yard. I like Jaeheon Yun's patterns and hope to do more of them.

**Barbara-Lynn Smith**  
*Brooklet, Ga.*

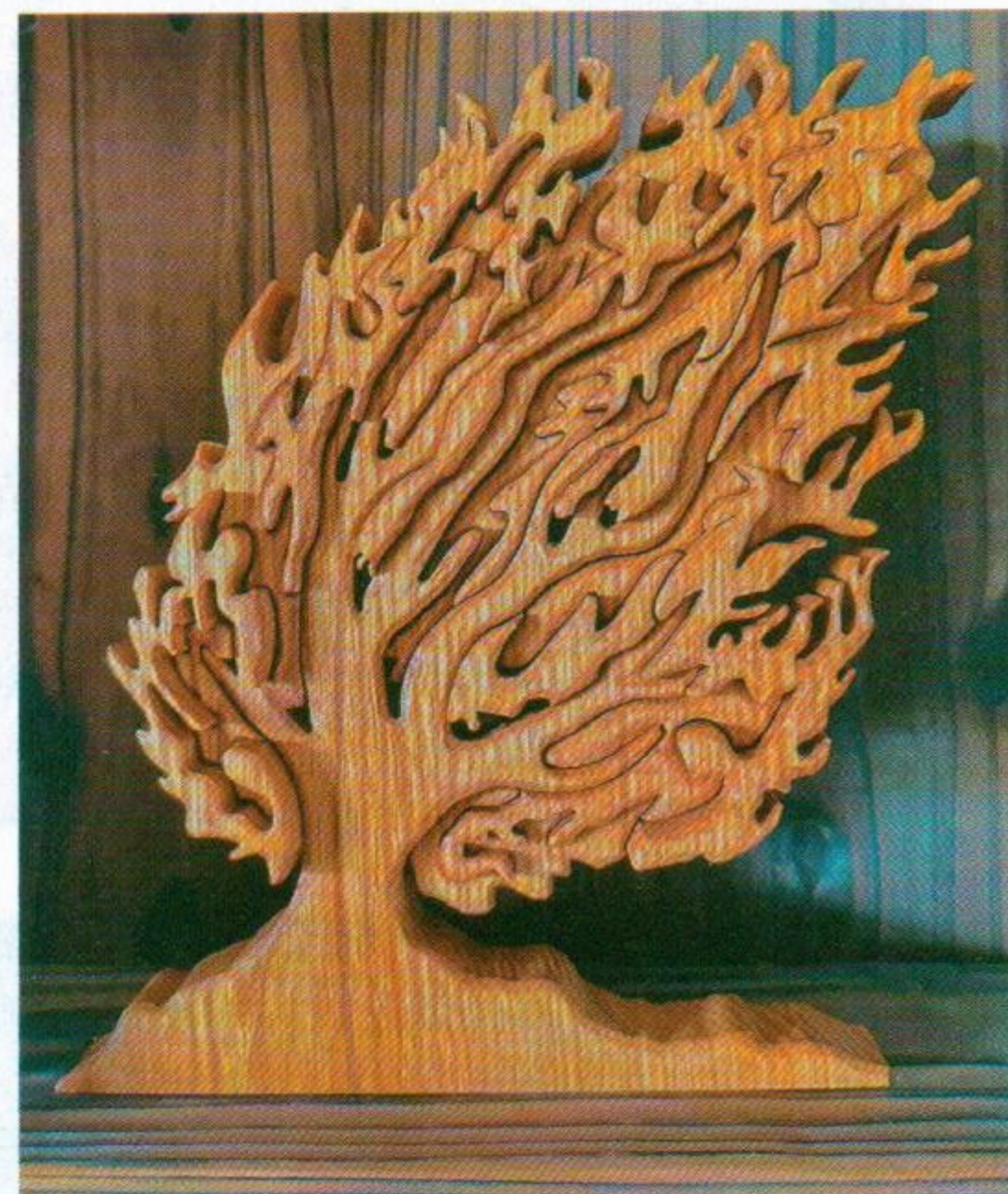


**Write to Us!** Tell us your thoughts on our projects, ideas for new patterns, scrolling experiences, and woodworking show stories. Write to us at: Letters to the Editor, Scroll Saw Woodworking & Crafts, 903 Square Street, Mount Joy, PA 17552 or email [editors@scrollsawer.com](mailto:editors@scrollsawer.com).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

**Blown Away** ▶

When I saw Fiona Kingdon's "Windswept Tree Puzzle" from issue #91, I had to give it a try. I rounded the edges with my rotary tool and staggered the pieces. It was a fun variation on puzzles I have done in the past.

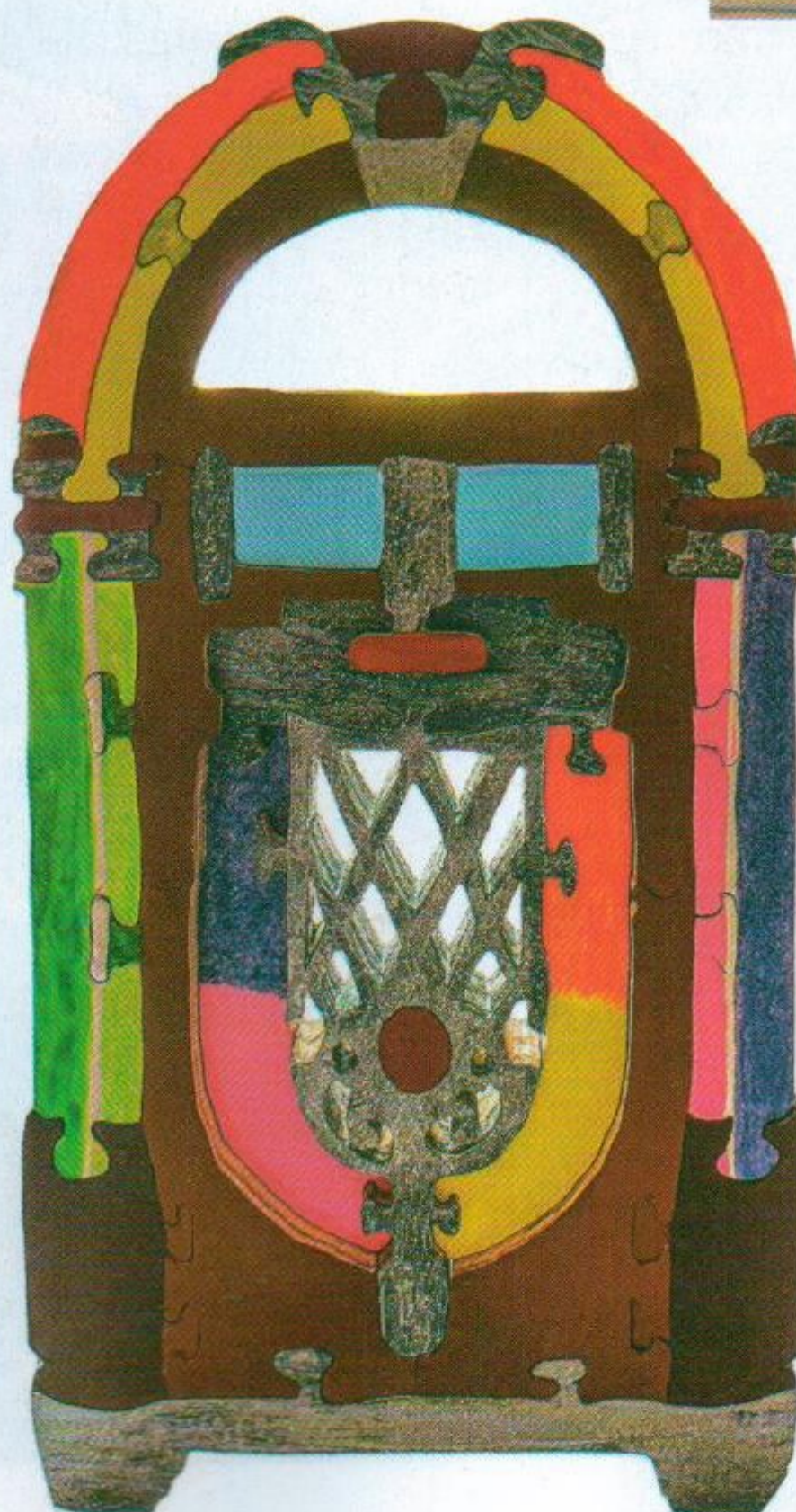
**Crystal Moore**  
*Peosta, Iowa*



▲ **A Gift for Max**

As soon as I saw the pattern for Judy Gale Roberts' "Chocolate Lab" from issue #91, I knew I had to try my hand at it. I have been doing intarsia for many years and have given several pieces to various family members. I had never given a piece to my in-laws, and they used to have a very sweet black lab named Max. I had also never tried the ebonizing process mentioned in the same issue and was eager to try that. I made this lab mostly out of ebonized red oak.

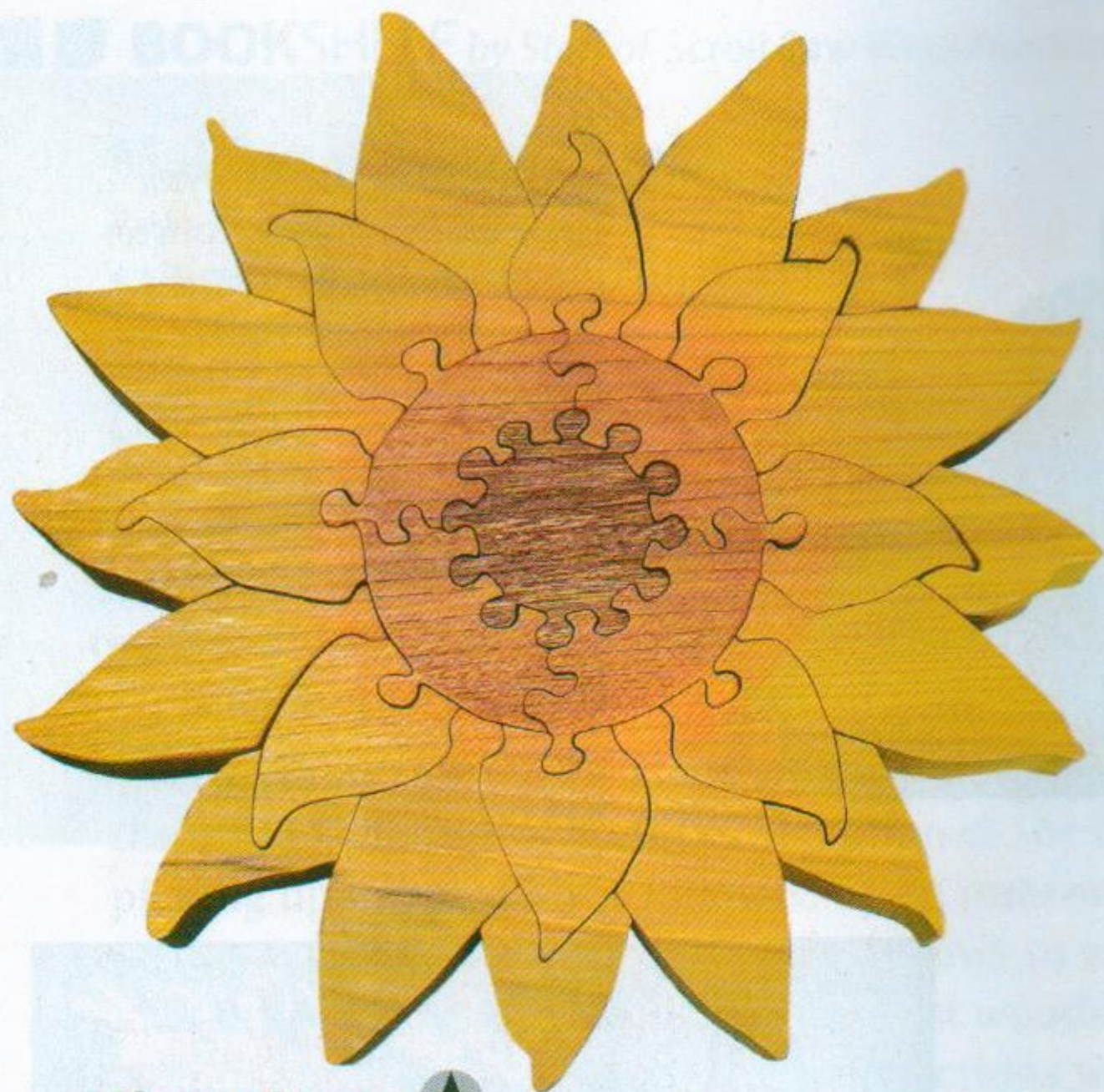
**Richard MacDonald**  
*Austin, Texas*



▶ **Day-Glo Scroll**

I found Tim Gilman's "Jukebox Puzzle" in the fall issue (#92) and had to make it! I bought neon paints years ago and they came in handy here. I enlarged the puzzle pattern by 15% and used silver for the metal frame pieces.

**Ann Mowery Lorain, Ohio**



### Flower Power ▲

When I saw Sarah Lyn Chamberlain's "Sunflower Puzzle" in the summer issue (#91), I knew it was one I wanted to cut. Who doesn't love sunflowers? Such a great summer flower. I enjoy cutting puzzles and this was no exception.

**Barb Enders** *Winnipeg, Manitoba*



### Treasure Trove ▲

I have enjoyed scroll sawing for about 40 years and am always looking for inspiration. Your magazine is a treasure trove of ideas and I always await the arrival of the next issue. I was inspired to make this garden of flowers project and ended up filling them with resin.

**Gene Filion** *Rio Rancho, N.M.*

## COMING FEATURES

Look for these projects in an upcoming issue!



Find the Fox Hunt Winners on Page 71!

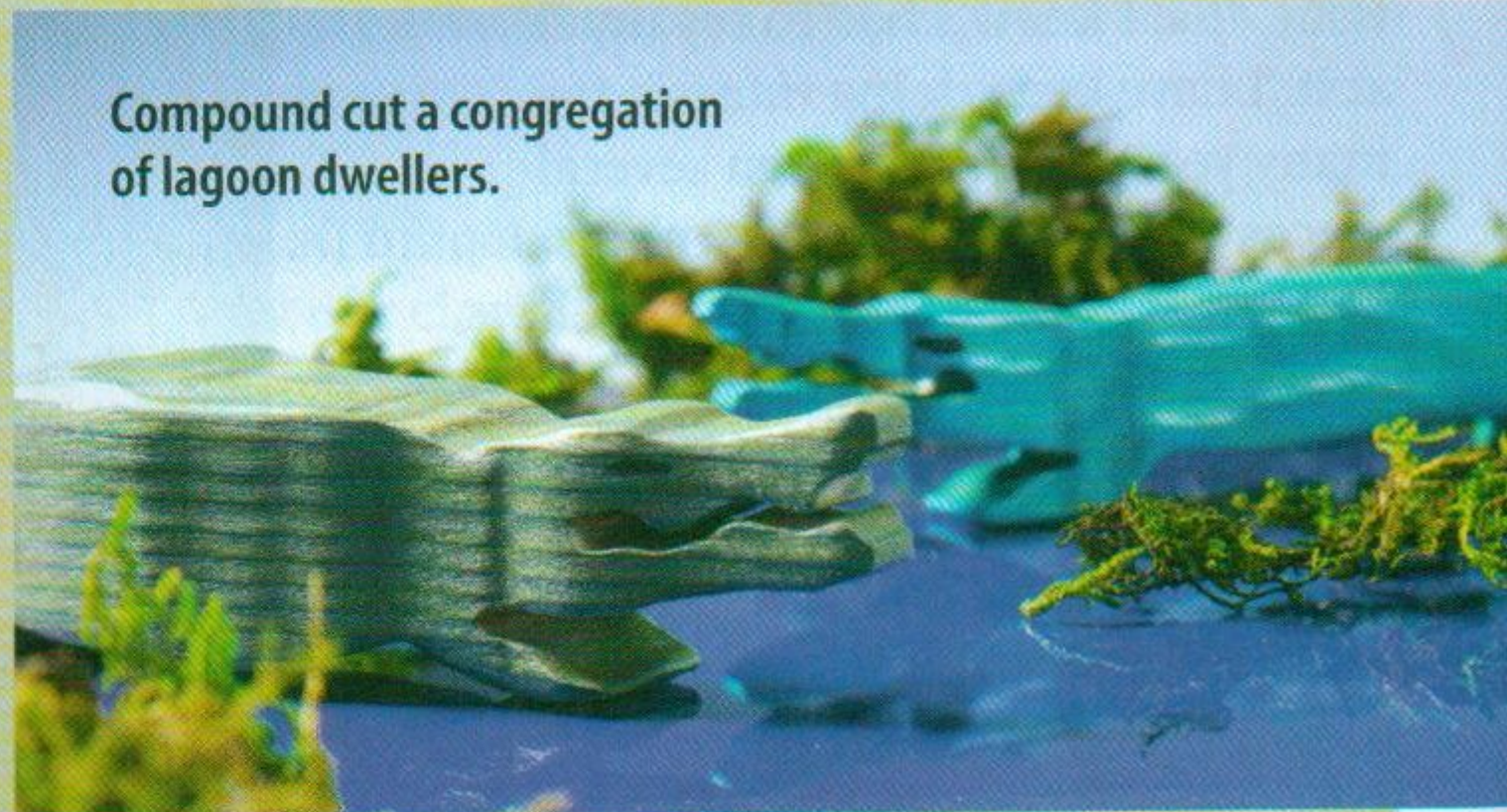


Scroll up a camping adventure for the kid in your life.



This hat rack holds a whole family's worth of ball caps!

Compound cut a congregation of lagoon dwellers.





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will no longer be available on newsstands, starting with the Summer issue.

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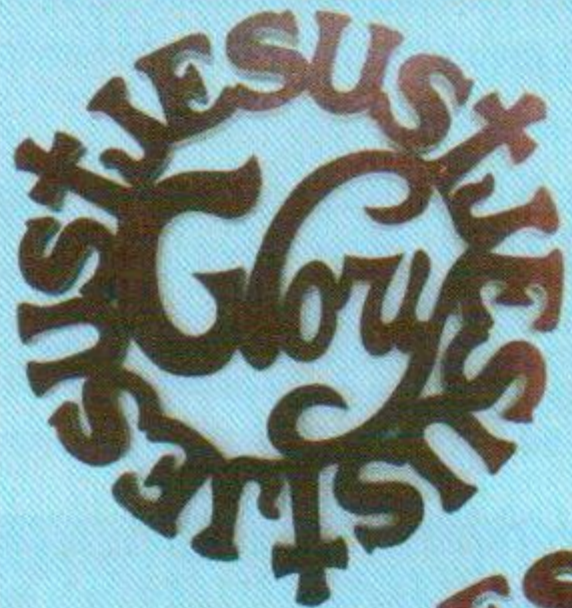
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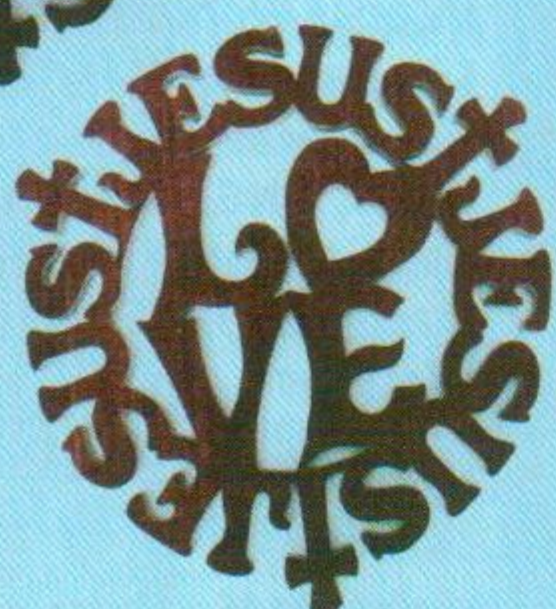
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## 10 Free Patterns "Jesus Circles"



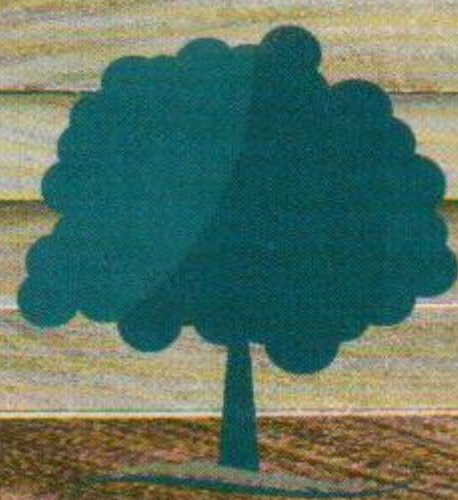
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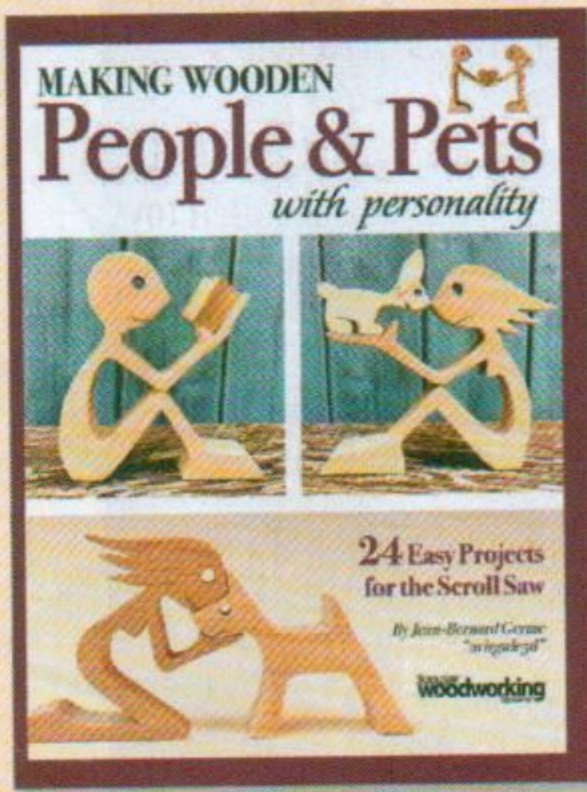
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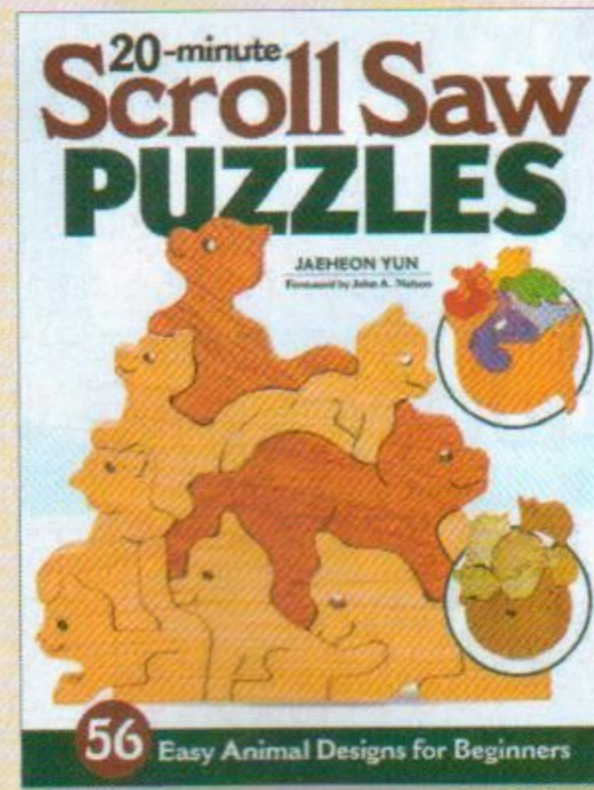


## Making Wooden People & Pets With Personality

By Jean-Bernard Germe

- Perfect pattern booklet for beginner to intermediate scroll sawyers to spark inspiration, further skills and use up scraps
- Features 24 full-size scroll saw patterns
- Patterns include a hiking couple, new parents, attentive service dogs, a runner, and more!

Paperback • 32 pages • 8.5" x 11"  
Code: 03559 • \$12.99



## 20-Minute Scroll Saw Puzzles

By Jaeheon Yun

- Features 60 easy and adorable animal family puzzle designs
- Includes introductory material on scroll saw basics, safety, child-safe finishes, and step-by-step tutorials
- Toys and puzzles include sloths, koalas, unicorns, safari animals, sea creatures, and more!

Paperback • 128 pages • 8.5" x 11"  
Code: 02804 • \$19.99

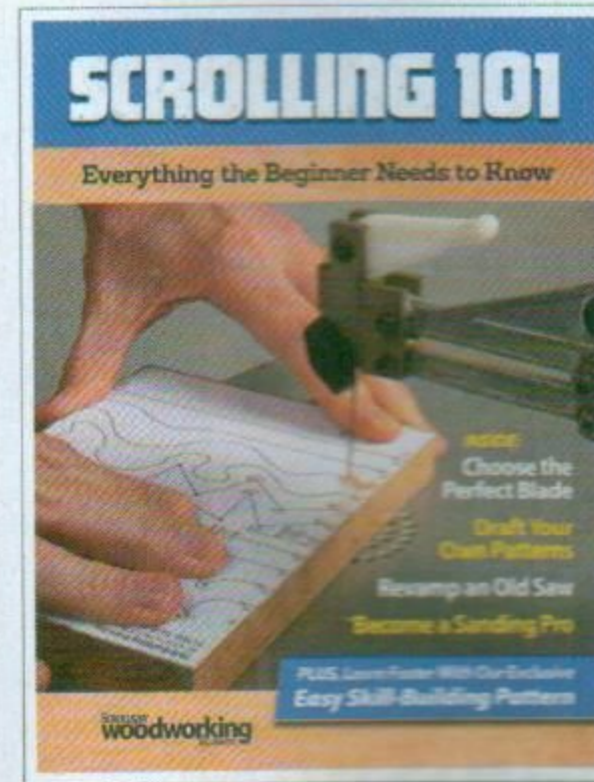


## Wood Mosaic Projects

By Troy Murrell

- An introductory guide that covers the basics for reproducing traditional pieced quilt blocks in wood
- Fun and easy woodworking projects including wall hangings, headboards, tabletops, chair seats, and more!
- Features tips on selecting patterns, cutting pieces to fit snugly, adding color, and putting it all together

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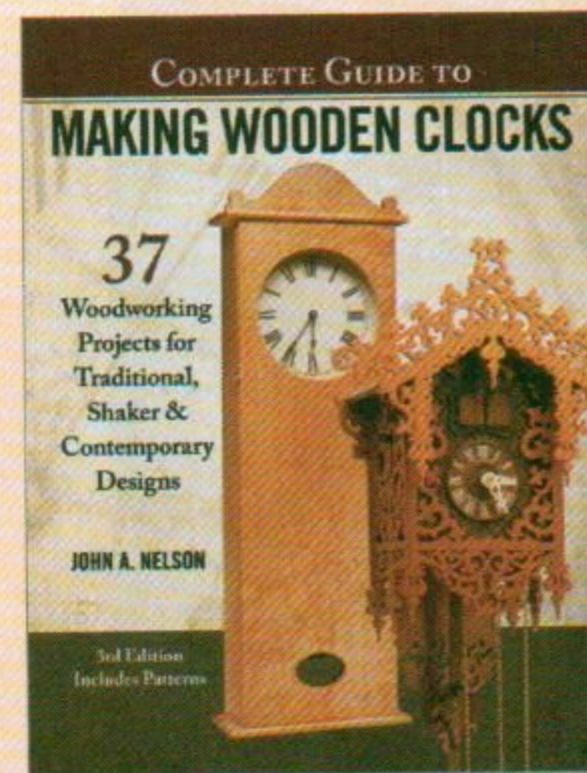


## Scrolling 101

By Editors of Scroll Saw Woodworking & Crafts

- The perfect starting point for anyone interested in learning how to create beautiful scroll saw projects!
- Information includes scroll saw basics, choosing the right blade, adapting patterns, making the most of an inexpensive saw, and sanding tips
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## Complete Guide to Making Wooden Clocks, 3rd Edition

By John A. Nelson

- Includes plans for making 37 traditional and contemporary clocks
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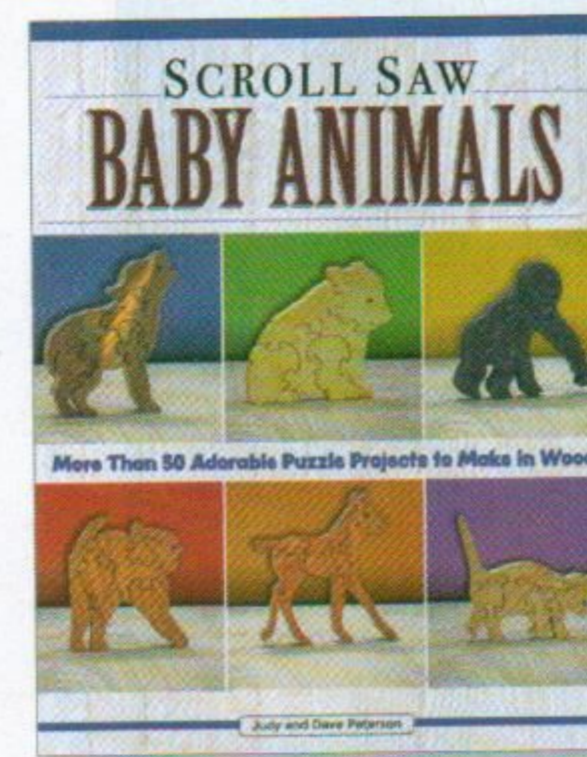


## Alphicons

By Dave Van Ess

- Features complete pattern sets for 28 scroll saw-friendly alphabets
- Personalize any woodworking project with messages and monograms including signs, nameplates, mobiles, centerpieces, picture frames, and more!
- Patterns combine the shape of the letter within pumpkins, football helmets, trophies, hearts, Christmas trees, and more!

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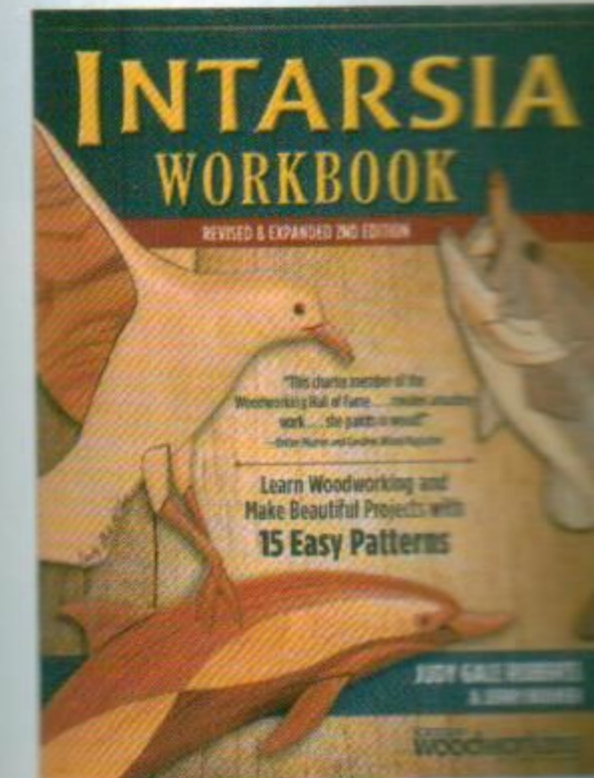


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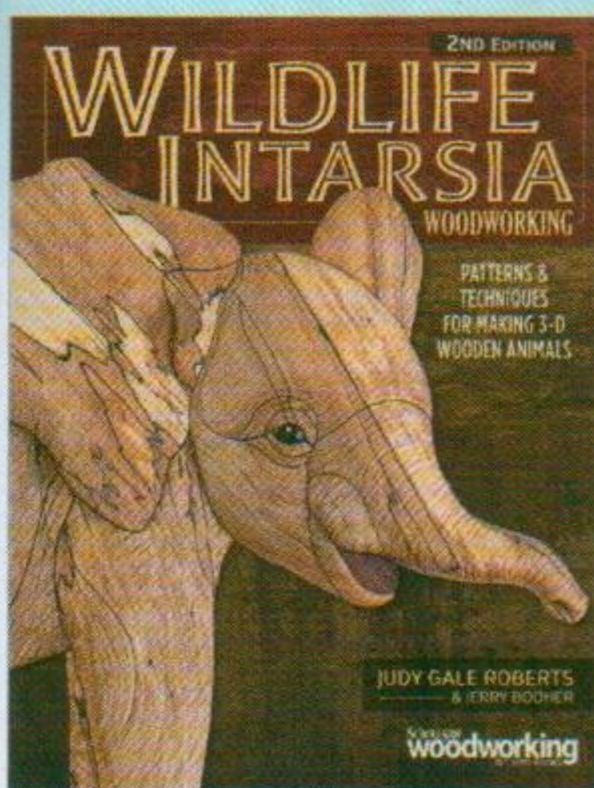
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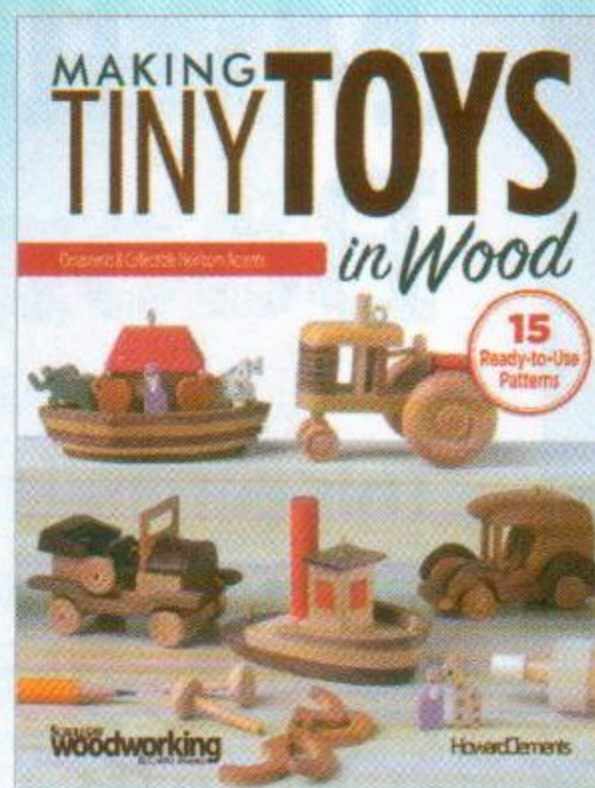


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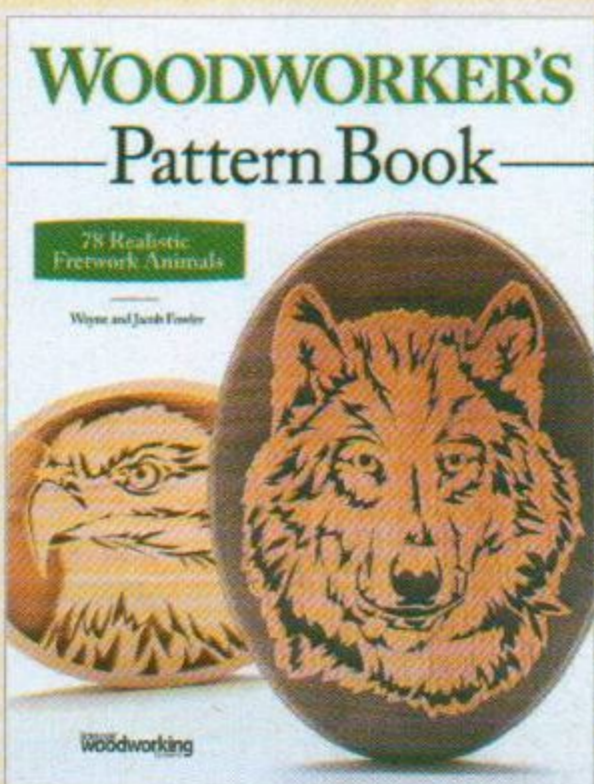


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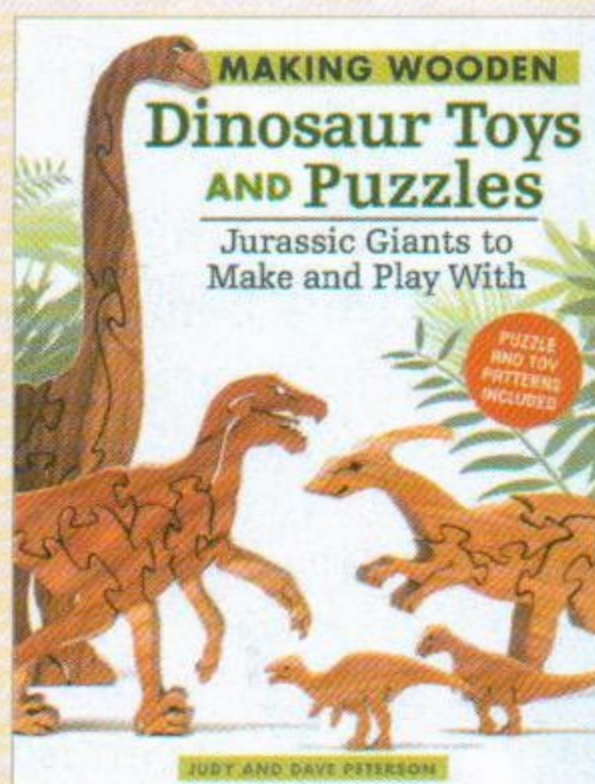


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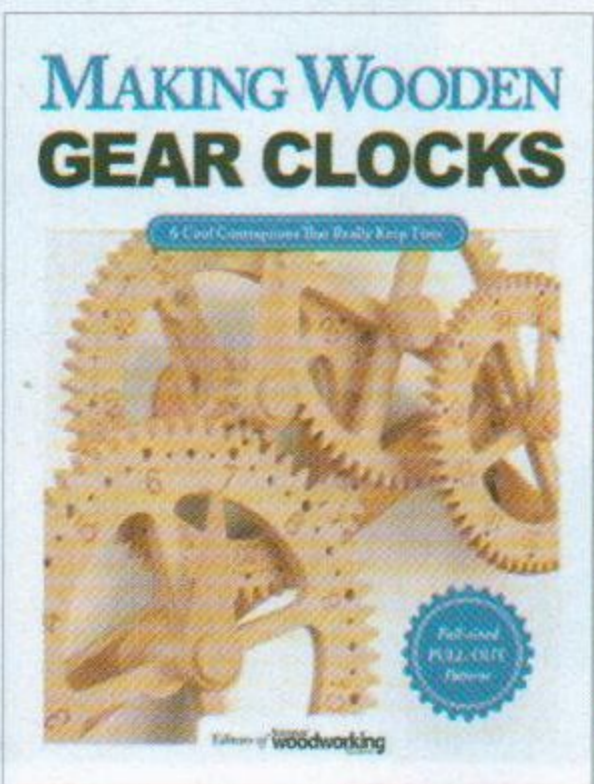


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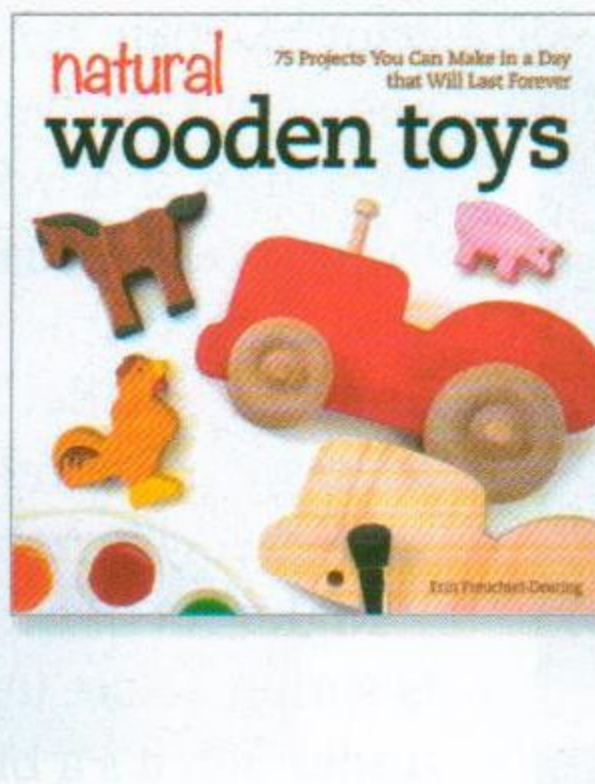


## Making Wooden Gear Clocks

By Editors of *Scroll Saw Woodworking & Crafts*

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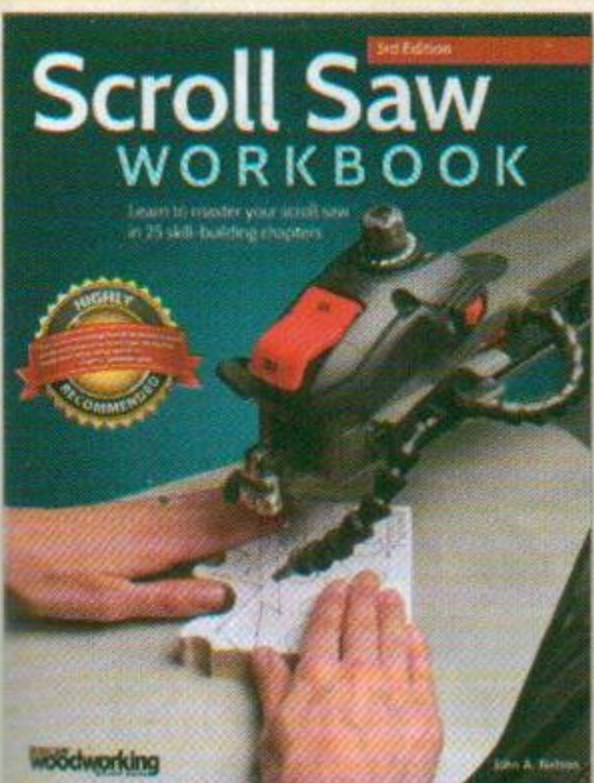


## Natural Wooden Toys

By Erin Freuchtel-Dearing

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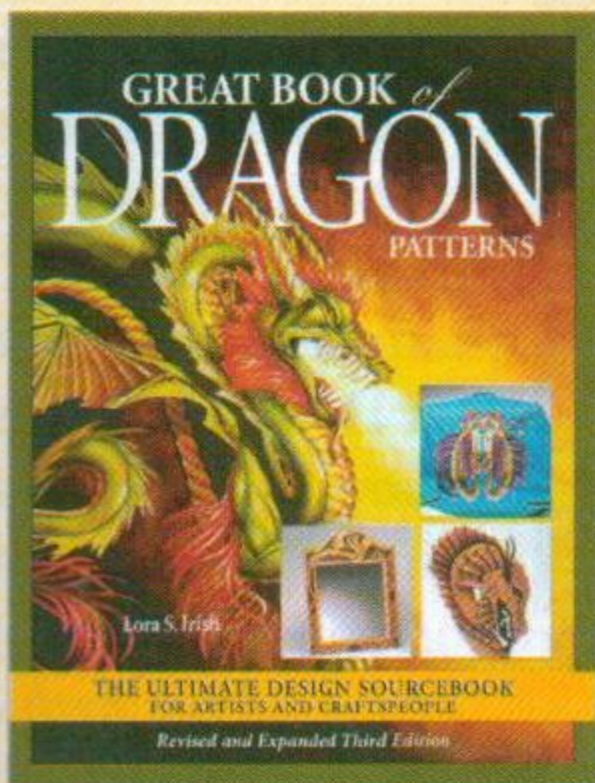


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By John A. Nelson

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This compact dust collection tool is a versatile asset for a small shop

By Staff of Scroll Saw Woodworking & Crafts

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Whether you're brand-new to woodworking or have been mitering and dovetailing for decades, you know that sawdust can add up. But sawdust isn't just a pain to clean. It can also damage your respiratory system and, if left unchecked, turn your shop space into a fire hazard. A shopwide collection system is one way to minimize residual dust, but if you're limited by budget and space, a versatile source collector can be a great stand-in. Enter the Mullet Boom Arm, a compact accessory that hooks right up to your shop vac or workbench.

Right out of the box, the Boom Arm is simple to set up—and, weighing in at just under 3lb, it's a breeze to cart around to different locations in the shop. The arm includes three 360° pivot points that lock in place for easy maneuverability, and when mounted to a worktable, it boasts a footprint of no more than 4" (10.2cm) square. First, we hooked the arm up to a shop vacuum and positioned the dust hood under one of our scroll saw tables. Then we mounted it to our benchtop and tried the product on a few of our smaller sanding machines (including a 1" [25mm] belt sander). After that, we used the same hookup on our power carving station with a rotary tool and a larger burr. In all three instances, the arm picked up a majority of the sawdust with ease. *Note: If you plan to use the arm with your shop vac and don't purchase the base hookup, a length of 2¼" (5.7cm) flex hose may be needed.*

We also tested the arm on our table saw and floor-mounted drill press. In these instances involving larger working surface areas, the arm performed less effectively given the dust hood's small size. However, for concentrated applications, such as scrolling and power carving—and when used on smaller powered tools with built-in dust ports—the tool is a great asset to any shop.



The Mullet Tools Boom Arm, shown with optional base, allows complete mobility throughout the shop.



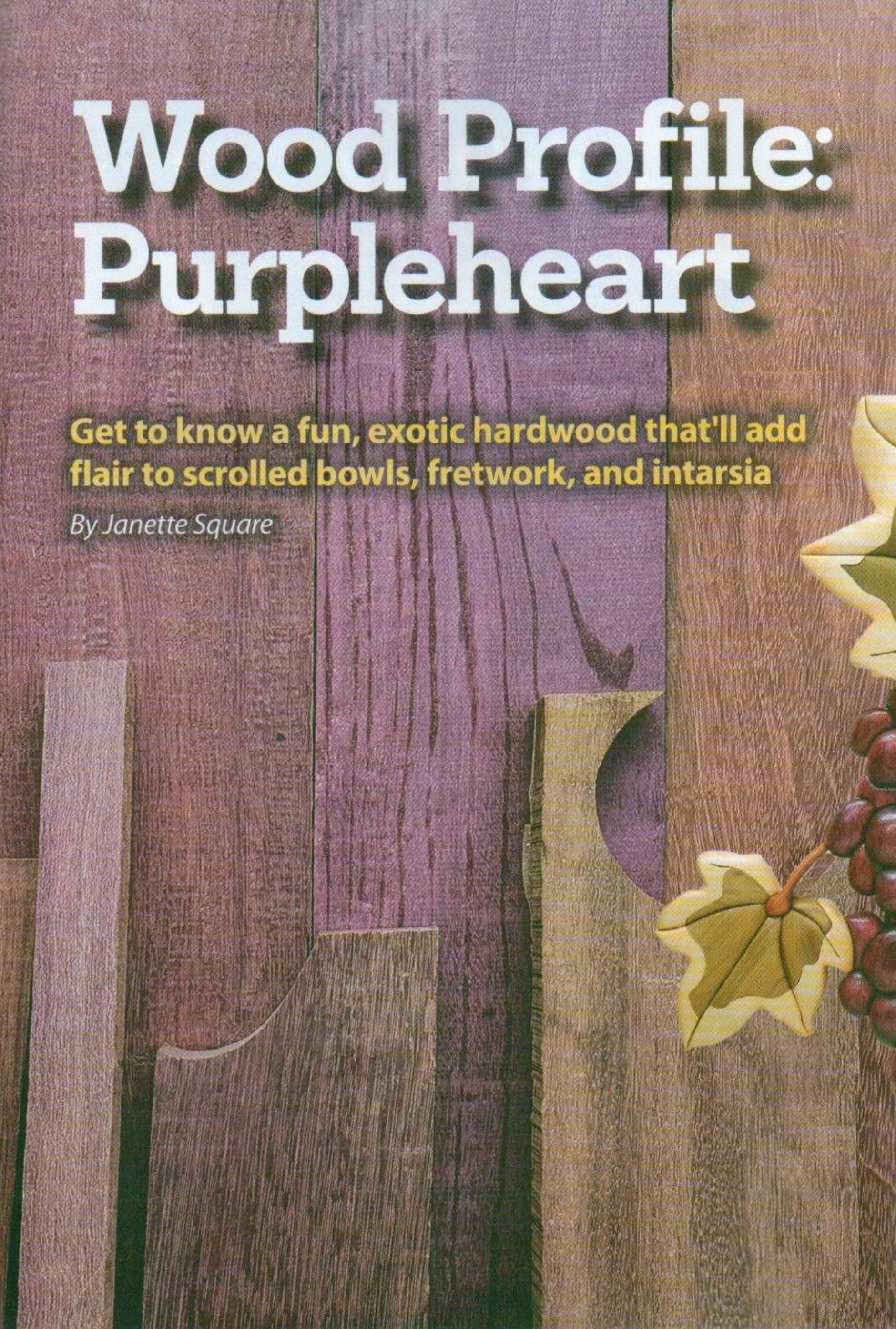
Photos courtesy of Mullet Tools



# Wood Profile: Purpleheart

Get to know a fun, exotic hardwood that'll add flair to scrolled bowls, fretwork, and intarsia

By Janette Square



**A**s any woodworker (especially an intarsia enthusiast) knows, you can never have too many colors or varieties of wood. Purpleheart, which naturally boasts a rich violet hue, is a must-have for your collection!

*Peltogyne purpurea*, or purpleheart, as we know it, is part of the genus *Peltogyne*, which is in the Fabaceae family. There are 23 known species, and it is native to Central and South America. Other common names for purpleheart include amaranth, violeta, nazareno, roxinho, and violet wood. The tree can grow up to 160 feet (48.8m) high, with a diameter of up to 5' (1.5m).

Purpleheart is unique compared to other woods in that the color slowly intensifies over time when exposed to UV rays and air, whereas most other woods gradually lose their vibrancy. When first cut, the

wood is a dull grayish-purplish brown. Once exposed to light and air, the coloring will slowly deepen to a rich eggplant hue. Eventually, over time, it will reach its peak color, then slowly turn back to purplish brown. To enhance the wood's purple color, some woodworkers take a torch or heat gun to the surface, heat it in an oven, or set it out in the sun. If you wish to attempt any of these yourself, take proper safety precautions. Typically a straight-grained wood, purpleheart will sometimes have curly figuring that looks amazing once sanded and finished.

## TIP

### BLADE CHANGEOUT

*As a blade dulls, the wood is more likely to burn. With harder woods, make sure to change your blades frequently.*

Aside from its color, woodworkers prize purpleheart for its extreme strength, durability, and rot resistance. Being one of the sturdiest woods in the world, it has various uses, including flooring, decking, outdoor furniture, and even décor and jewelry. Because it is water-resistant, it is also used in boat building.

### Cutting

Purpleheart is extremely hard, having a Janka rating of 2520 (compared to hard maple's 1450 and white oak's 1350). It will dull blades quickly and can be quite difficult to cut with a scroll saw depending on the thickness. Being a brittle wood, it tends to split and splinter easily. Because of this, take extra care when cutting more delicate fretwork. Pre-drilling holes is recommended. I suggest applying clear packing tape over the wood and attaching the pattern to it. The packing tape will help lubricate the blade as you cut, reducing the risk of burning.

With purpleheart, you must go slowly when cutting; it's also a good idea to utilize an aggressive blade, such as the Pegas Modified Geometry or Flying Dutchman Polar, and change blades as soon as they start to dull. You should change your blade frequently as the wood burns quite easily as the blade dulls. It also creates a black tar like resin that gums up the blades and is quite difficult to sand off. While not listed as toxic, it is a known sensitizer, which means that the dust can cause skin, eye, and respiratory irritation. As with any other wood, be sure to wear appropriate safety gear when scrolling.



Janette Square is an internationally known intarsia artist and designer. She has been a regular contributor to *Scroll Saw Woodworking and Crafts* magazine for nearly 20 years and author of *Intarsia Woodworking Made Easy*. She specializes in realistic animals and custom pet portraits, but also designs and creates many other subjects as well. Living in the small village of Yachats (Ya-Hots) on the Oregon coast has been a great inspiration for many of her designs. Look for Janette's new book out in June 2023. It contains 11 brand-new designs at all skill levels. Detailed instructions and in-depth skill building challenges will guide you to becoming a better intarsia artist regardless of your skill level. You can contact Janette through her website, [square-designs.com](http://square-designs.com), or email her at [janettesquare@gmail.com](mailto:janettesquare@gmail.com).



### Finishing

After sanding your project, you will find that the purpleheart may turn back to a dull brown color. Give it a day or two and the purple color will return on its own. You can speed up this process by trying one of the heat or light application methods suggested previously.

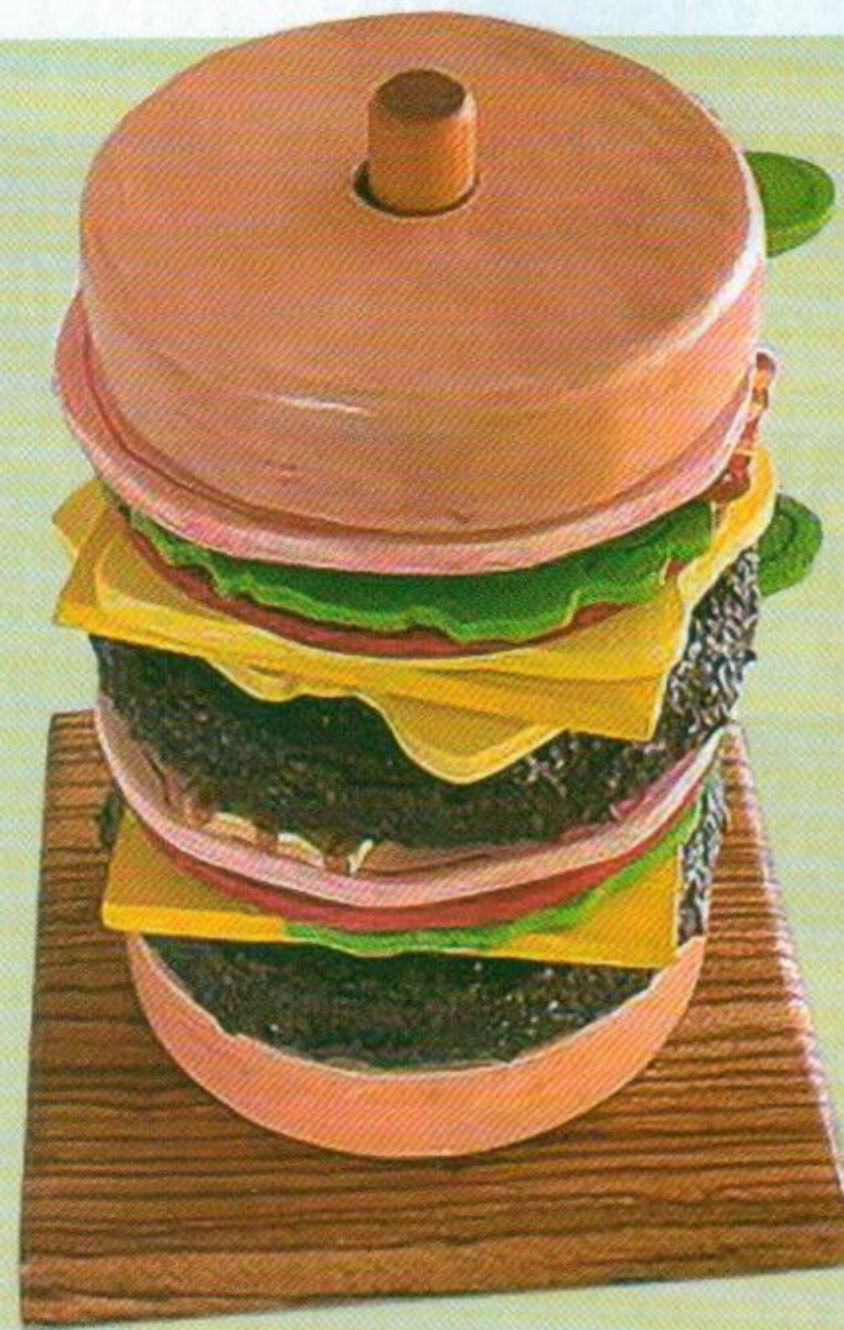
Purpleheart finishes nicely and has a beautiful luster. It accepts wood glue and a variety of finishes easily. I like using a satin gel varnish, as it gives the wood a beautiful sheen without being too glossy. If you want the color to last longer, I recommend applying a topcoat of UV-inhibiting finish. This will not prevent the color change but can slow it. I have found that the color in my projects lasts a long time if the piece isn't exposed to direct sunlight. It's a good idea to test the finish you want to use on some scrap wood before applying it to your finished project, because the color difference between finishes can be dramatic.

### At a Glance

Many woodworkers, myself included, have a love-hate relationship with purpleheart. It is very hard and difficult to cut and sand, especially if you're working with  $\frac{3}{4}$ " (1.9cm) or thicker wood. However, it is so beautiful and rich that it's worth the extra effort. With the proper blade and some patience, it will greatly enhance almost any scroll saw project.

# Wooden Toy Build-Off

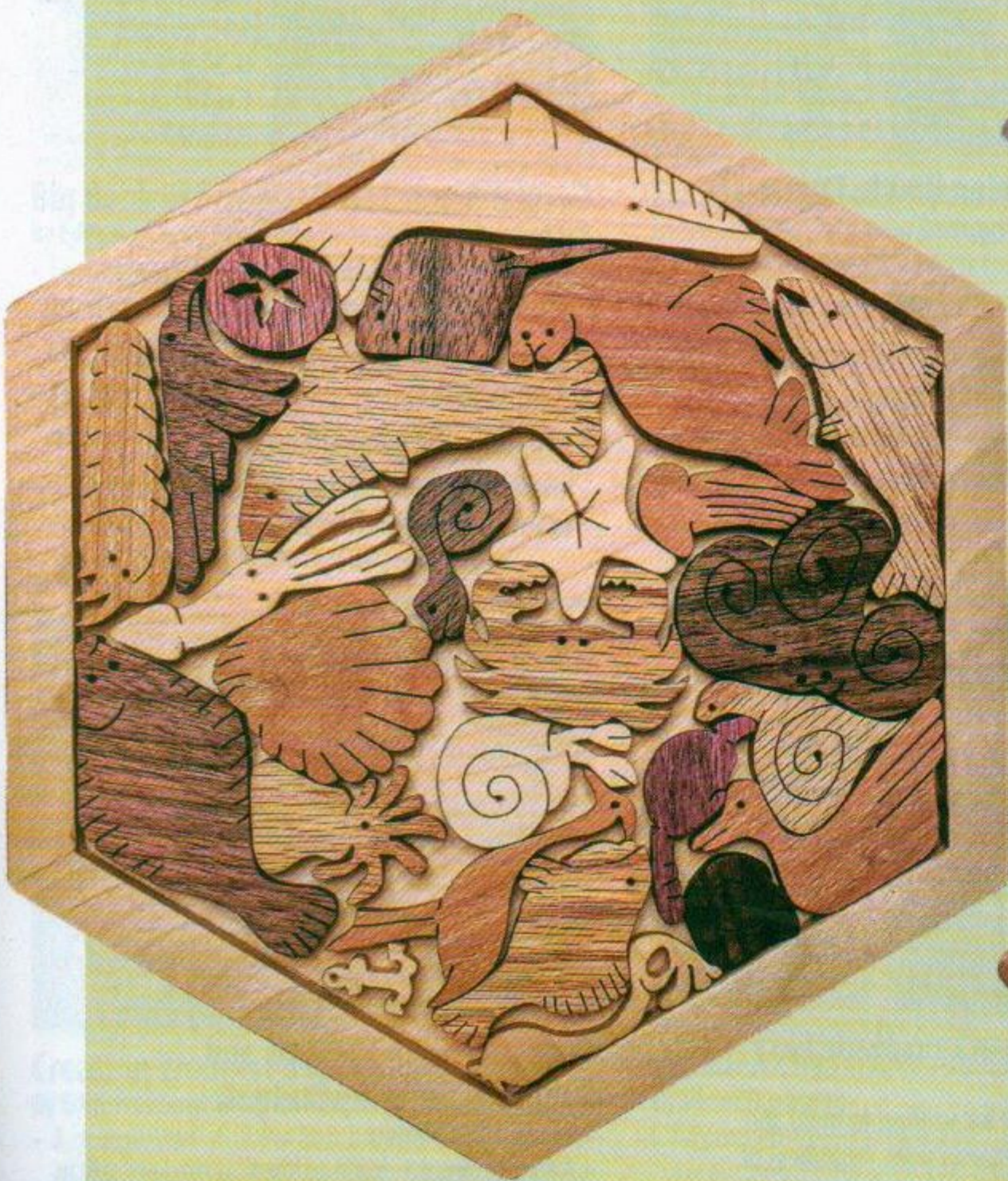
Last fall, we asked readers to submit photos of their most unique wooden toy builds (based on an original design or someone else's). You really delivered! We received 314 entries featuring various styles and subjects, from stacking games and puzzles to marionettes and pull toys—and each was as charming as the next. Check out some of the entries below and stay tuned for more woodworking contests on our website, scrollsawer.com.



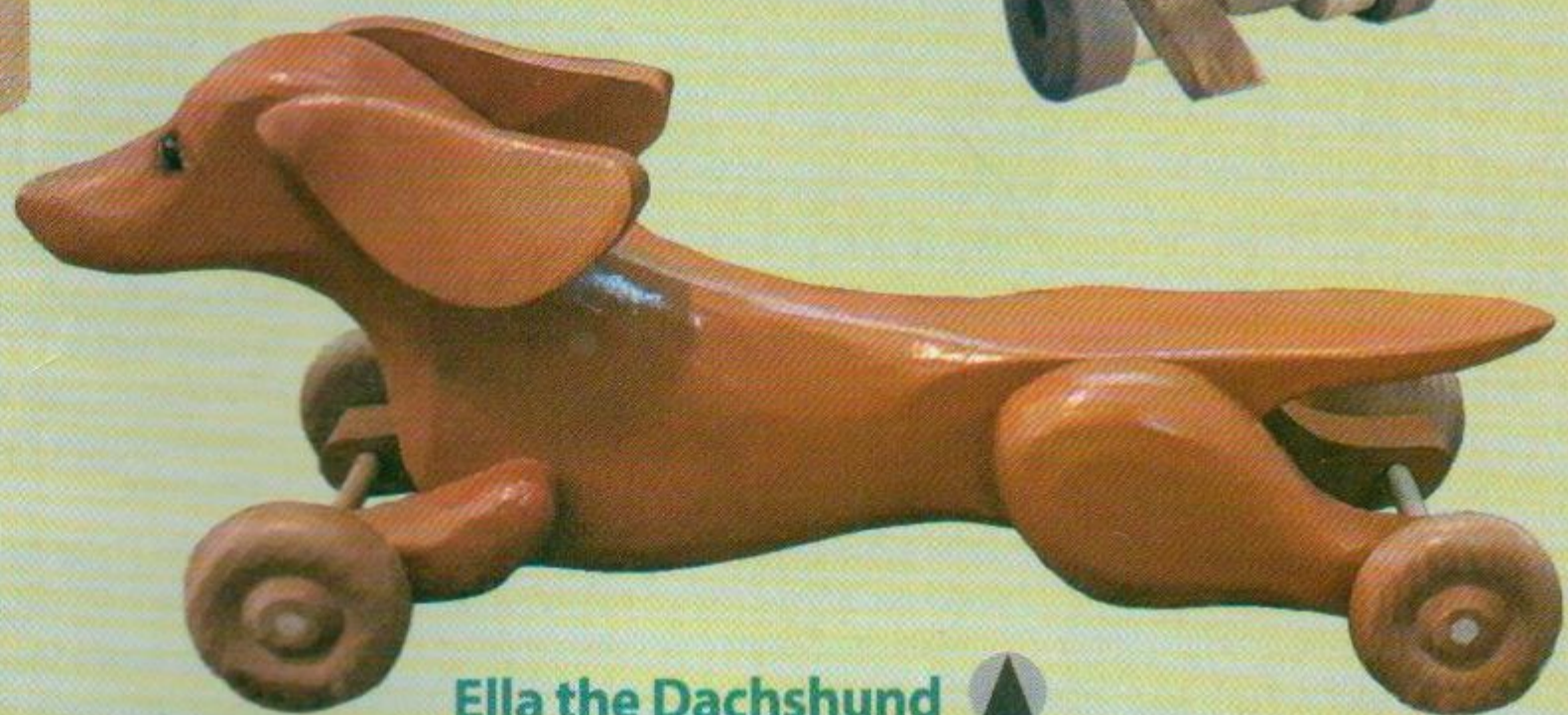
**Burger Fun**  
 Pam Hagerich,  
 Carlisle, Pa.  
 This fun stacking toy includes 10+ layers of wooden "toppings."



**Robots**  
 Rafael Restrepo,  
 Bogotá, Colombia  
 These robots with movable arms are made from assorted hardwoods.



**Sea Life Puzzle** ▲  
 Matt Lavalley, Shelton, Conn.  
 This puzzle, designed by Ruth Chopp, originally appeared in SSW&C issue #43. Matt made his version from assorted 1/4" (6mm) scraps.

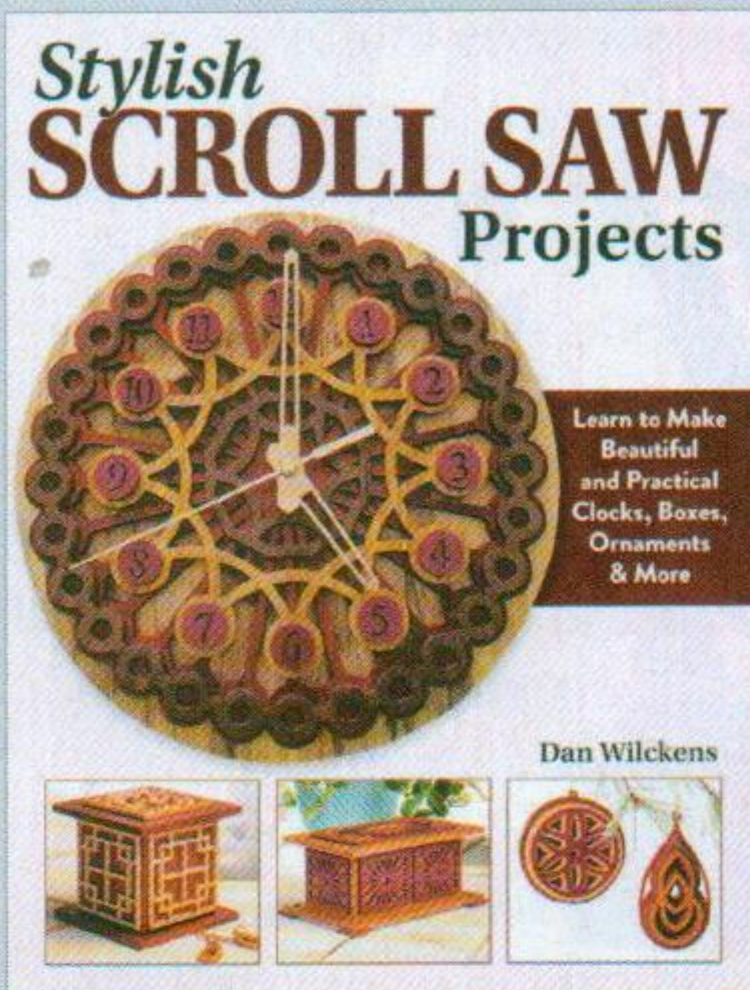


**Ella the Dachshund** ▲  
 Brooks Wilson, Vinita, Okla.  
 This pull toy was inspired by Brooks' grandson's pet dachshund, and gifted to him for his first Christmas.

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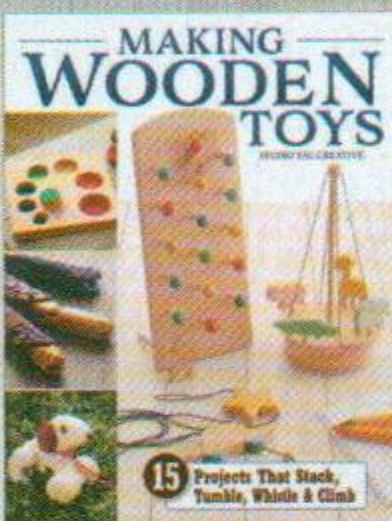


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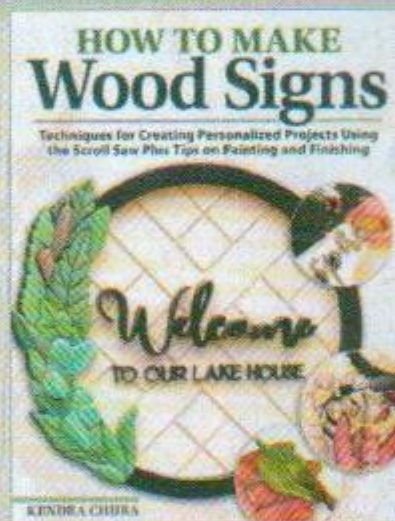


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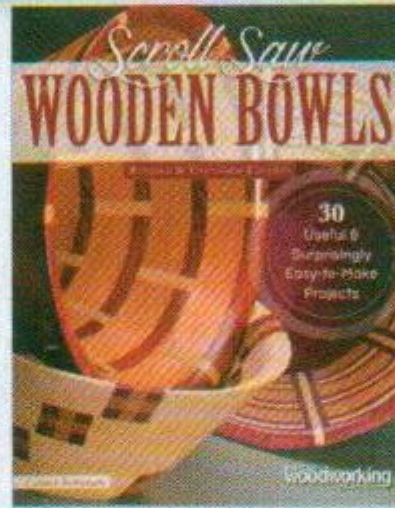


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By Kendra Chura

- A complete DIY beginner's guide to making small wooden signs and personalized keepsakes
- Features step-by-step tutorials for a variety of sign making techniques including cutting letters, graphic, painting, resin, woodburning, and more!
- Author and artist Kendra Chura is a contributor to *Scroll Saw Woodworking & Crafts* magazine and is the owner of [www.KendrasGotWood.com](http://www.KendrasGotWood.com)

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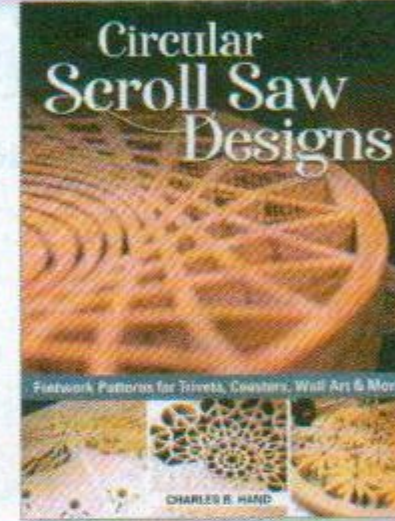


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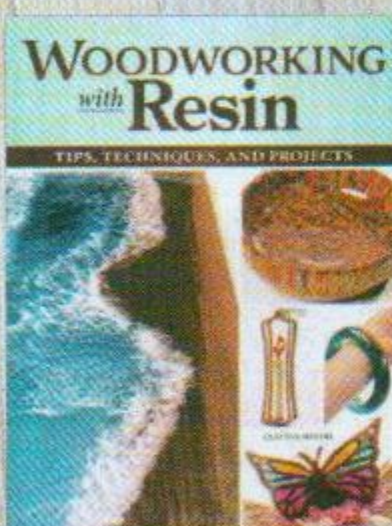


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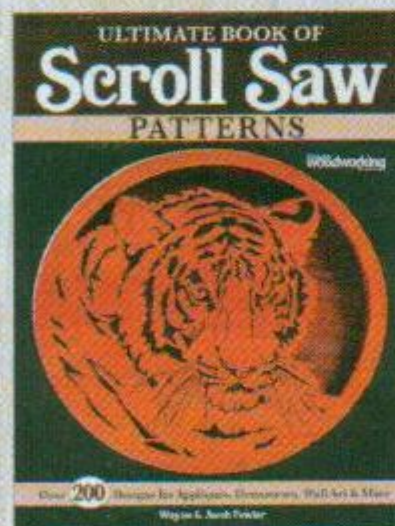


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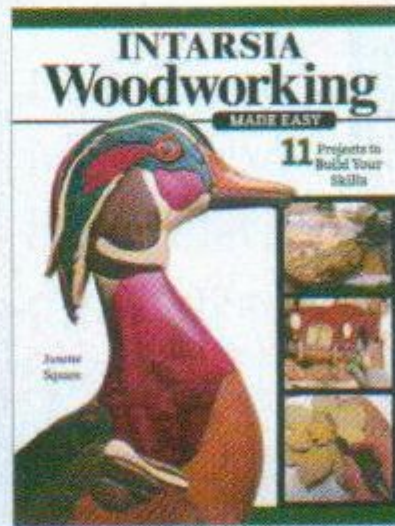


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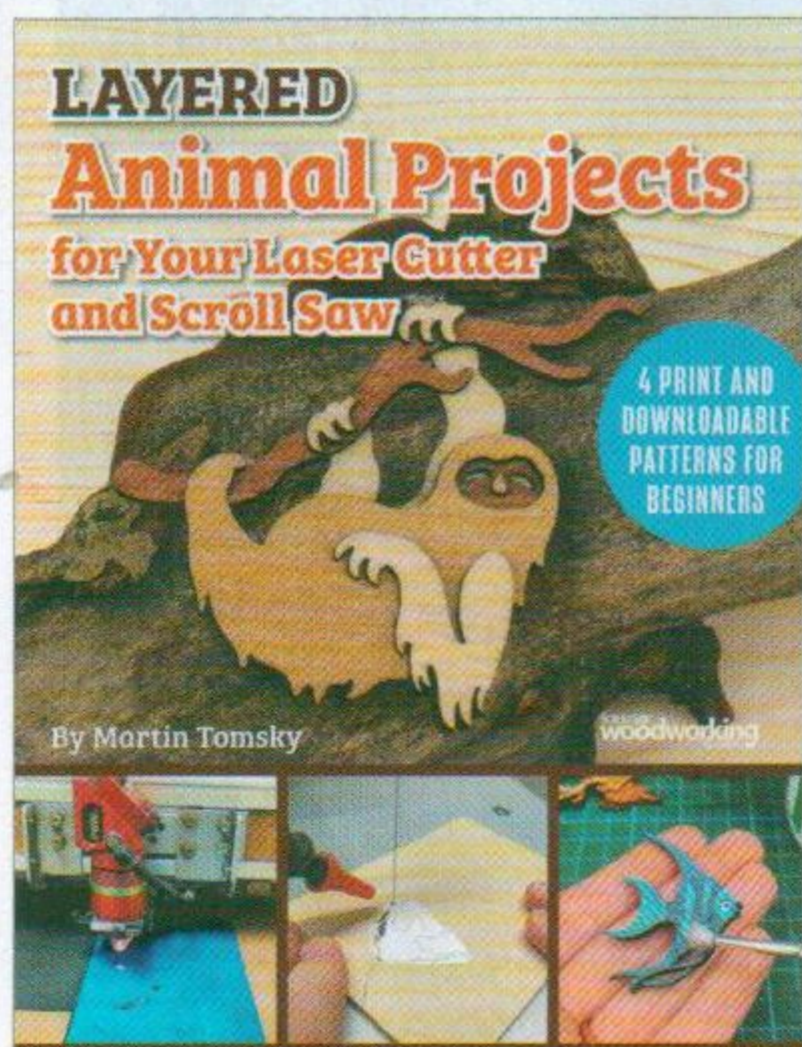
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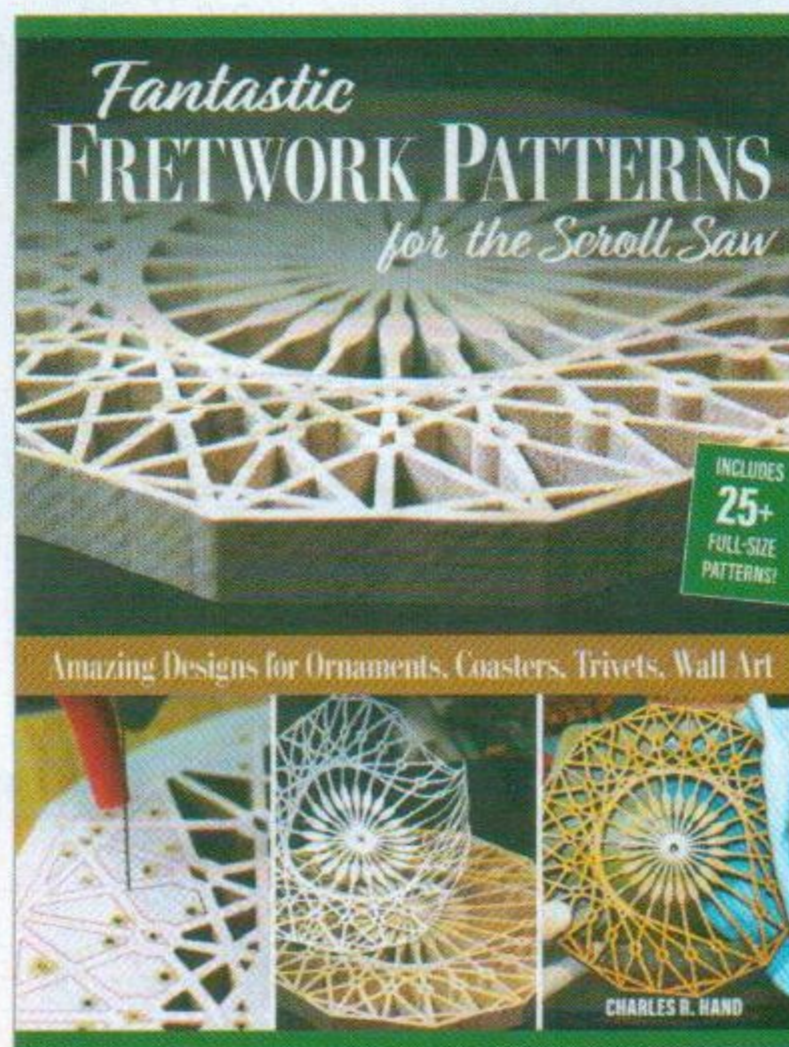


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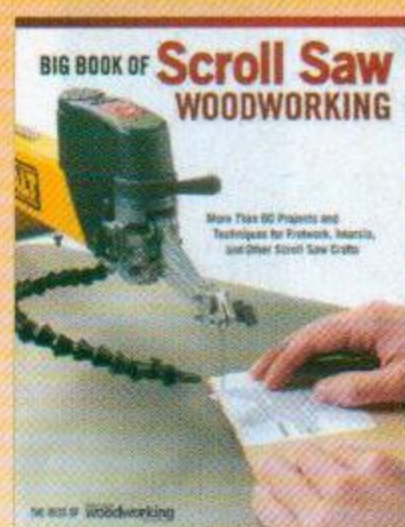
By Charles R. Hand

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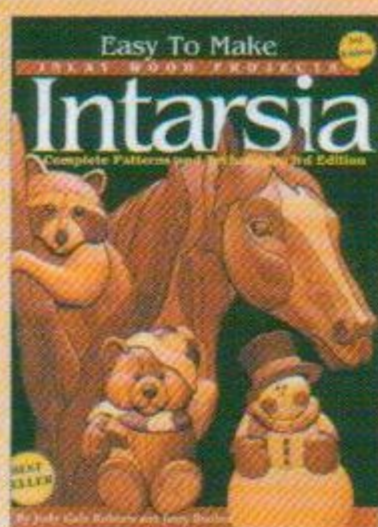


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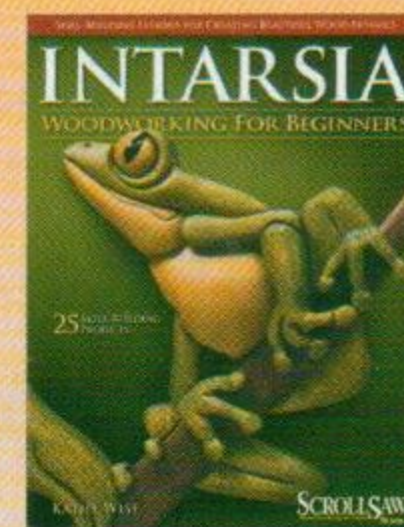


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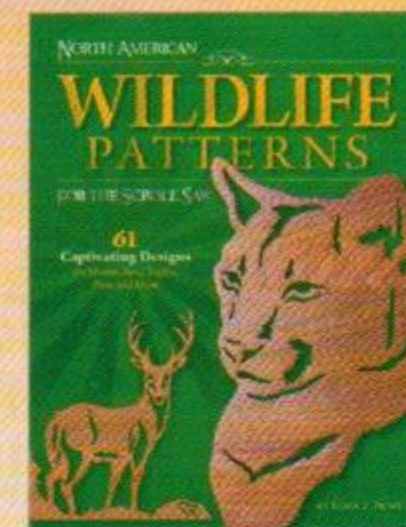


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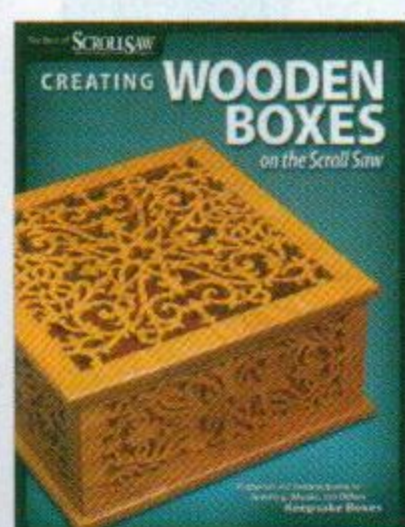


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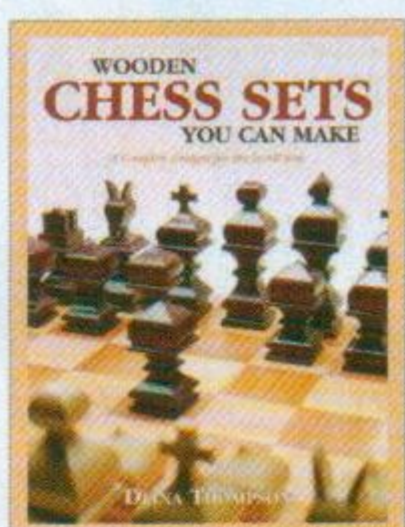


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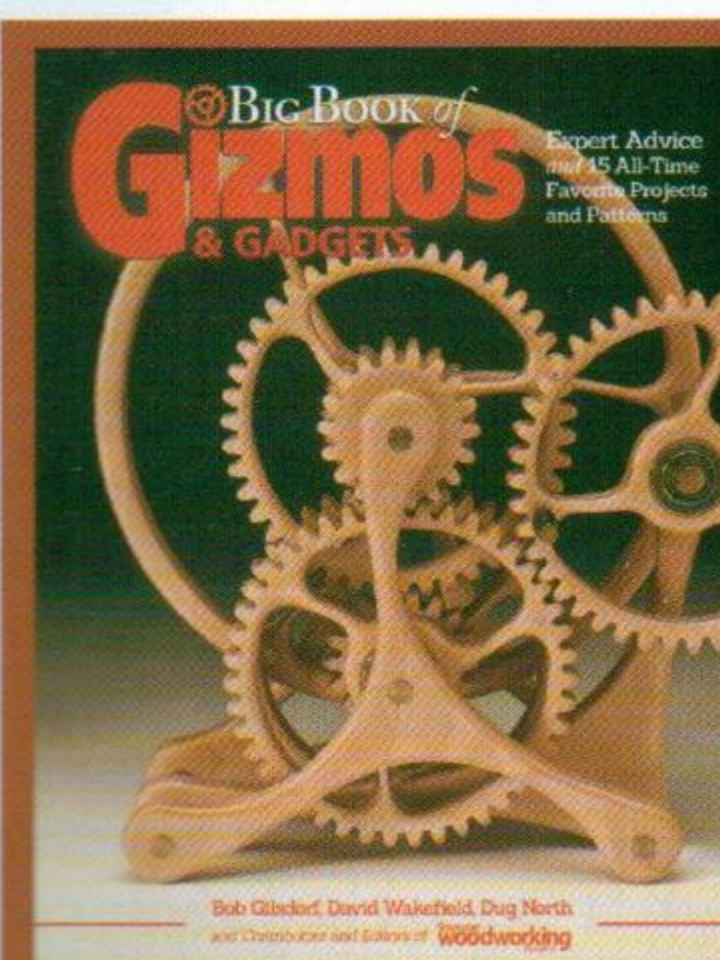


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# Baby Giraffe

## INTARSIA PORTRAIT

### Did You Know?

Ossicones are the two protrusions on a giraffe's head.



**Hone your sanding skills with this challenging but rewarding project**

*By Judy Gale Roberts*

**M**y original pattern for this piece included a mom and baby giraffe, inspired by “April,” the giraffe who gave birth to a male calf named Tajiri in 2017. Around 1.2 million people watched online as Tajiri (pronounced tah-JEER’-ee), which is Swahili for “hope,” was born. Sadly, April passed away in 2021. This intarsia piece is a great way to celebrate her life. I think the frame adds a nice decorative touch without distracting from the subject.

This project is advanced-level because of the multiple raising shims used. If you’re concerned that your skill is not quite ready for an advanced project, take heart; at times, I have those concerns, too. Just remember, it’s all about learning the skills and techniques to improve your work.

Patterns for the **BABY GIRAFFE INTARSIA PORTRAIT** are in the pullout section.

## Getting Started

The most accurate way to cut the parts for any intarsia project is to make multiple copies of the pattern. Make at least six copies of the giraffe; keep one for reference throughout the project. Cut out each piece of the pattern that has a different color or grain direction, leaving between  $\frac{1}{8}$ " to  $\frac{1}{4}$ " (3mm to 6mm) beyond the pattern line. Leaving this area gives you a "lead-in" line to get your blade on track before you start cutting the actual part.

Next, before attaching the patterns, lay the cut-up pattern sections on the wood, trying to utilize the best grain direction for each part. When you're happy with the placement, trace around the pattern sections on the wood with a pencil. This will make it easier to put the sections back in the same spots.

Cover the wood with clear packaging tape. This helps lubricate scroll saw blades on harder wood. Then attach the patterns to the wood; I use a sticker-maker machine like those used for scrapbooking (9"Xyron® Creative Station). You could also use a repositionable glue stick or spray adhesive.

## Cutting the Pieces

Prepare to cut the pieces. Make sure the table is square to the blade. I like to make a test cut on some of the wood that I'll be using to see how the blade cuts and to check if my cuts are square. Before you start cutting each part, take a few minutes to develop a plan. You don't want to end up with a very small part that's difficult to hold on to. Whenever possible, cut the individual pieces so that the last cut will drop off the larger piece of wood.

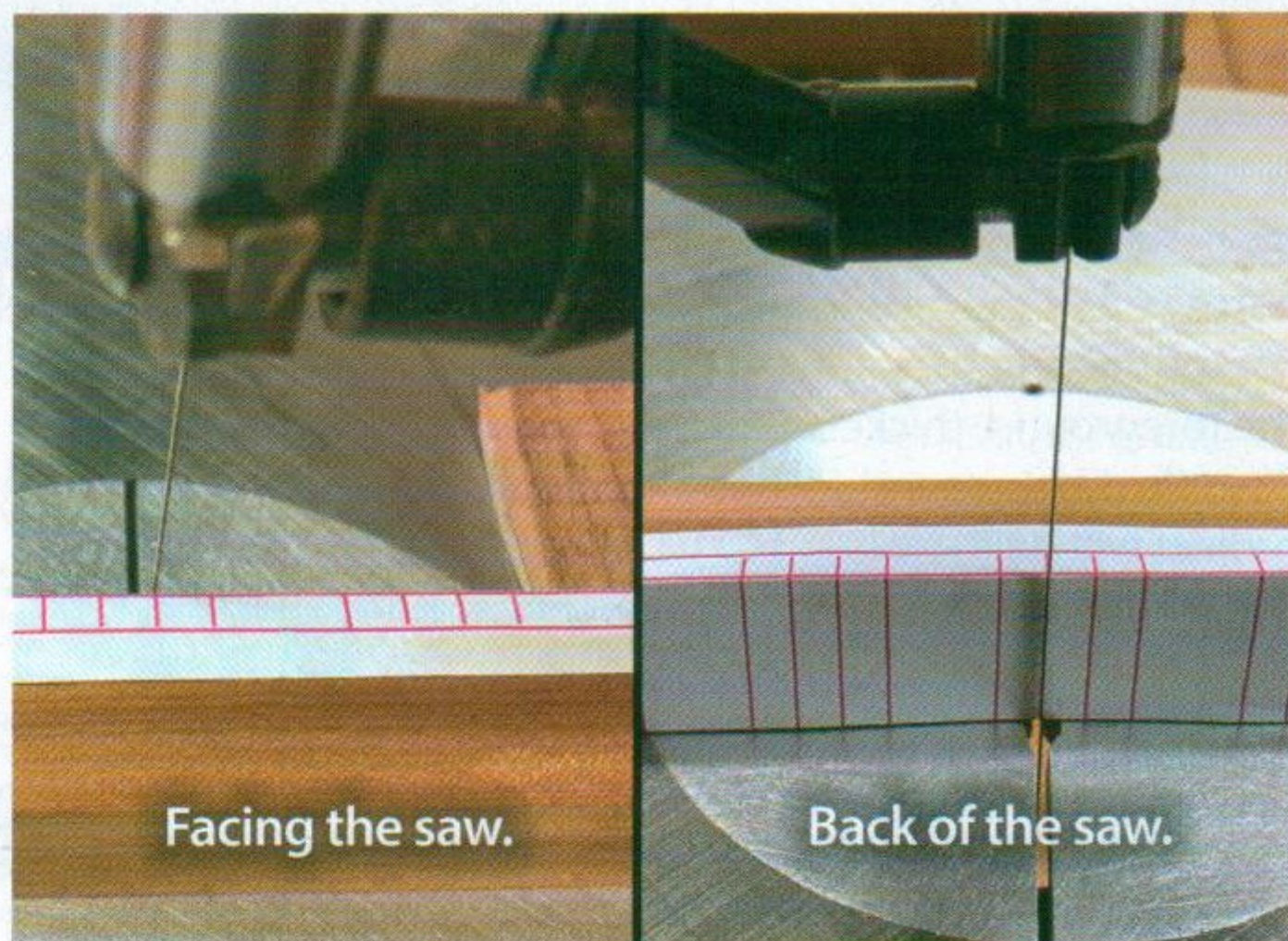
Cut all the larger sections with a #3 or #5 reverse-tooth blade. The #3 is good for the tighter curves in this project. Use a #2/0 to a #1 reverse-tooth blade to separate smaller pieces that will be shaped as a unit, such as the sections of the giraffe's face. After the main sections are cut out, check fit before separating the individual pieces with the #2/0 blade. If pieces need to be trimmed, it's easier if they are still connected.

Control and consistency are the cornerstones of accurate sawing. Let the blade do the cutting and check your cuts often with a square. I have been using the term "snail speed" when cutting parts. It's better to be slow and accurate than too fast, as you don't want to have to re-cut parts.

After all the pieces are cut out, put them together on the pattern, check how everything fits, and trim any areas that need it with a sharp blade. Then remove the patterns and write the piece number on the back of each part.

## Cutting the Frame

Cut the frame pieces to size. The pattern for the frame is sized to fold about  $\frac{1}{8}$ " (3mm) over the surface of the wood to cut the frame lines. Scroll the vertical lines by pressing the wood tightly into the blade, and stop cutting at the  $\frac{1}{8}$ " (3mm) end line. From the back of the saw, you can see how the blade will cut into the frame.



## Preparing for Sanding and Contouring

Start sanding the background pieces first—the neck, ears, and ossicones—sanding the surface of these parts as thin as possible to make the face stand out more. A combination of raising shims and sanding the exterior parts thinner toward the face makes this project look more dimensional.

I sand the bulk of my work taped to a temporary piece of tempered hardboard called a "sanding shim." This technique makes it much easier to sand a consistent contour and blend the parts of a project—plus it saves time. For this project, I made sanding shims for the ears, face, ossicones, and neck. The sanding shims are made from flat Masonite that I cut to roughly the size of the sections I want to sand together as a unit. I then use light-duty double-sided carpet tape to affix the parts to the Masonite. The face has a series of shims that must be taped up with the rest of the parts. If you do this in stages, it will work much more easily. If a shim is off a little, the parts will not assemble correctly. It is important to remove as much dust as possible before applying the tape.

## Preparing the Shims

Affix the raising shim patterns to the tempered hardwood and cut them out. They will be slightly smaller than the raised parts. Next, affix the patterns for the sanding shims to the Masonite and cut them out. They are sized close to the actual parts. When finished cutting, remove dust with an air compressor.

Tape the shims for the neck, ears, and ossicones. Turn the neck section, ears, and ossicones upside down and put strips of tape on the back. Remove the paper and carefully place the sanding shim on top of the parts, try to keep the shim within the parts. Any overhang could prevent the parts from aligning.

### Fine-Tune for Perfection

For a good-looking intarsia piece, rough contour the entire project first, and then come back and fine-tune the parts. Remember, the thinnest parts of the project will be perceived as the farthest from the viewer. I like to start contouring the background pieces and work my way to the foreground, thickest parts. The more wood you remove from the background sections, the more dimensional your project will be.

### ASSEMBLING THE SHIMS



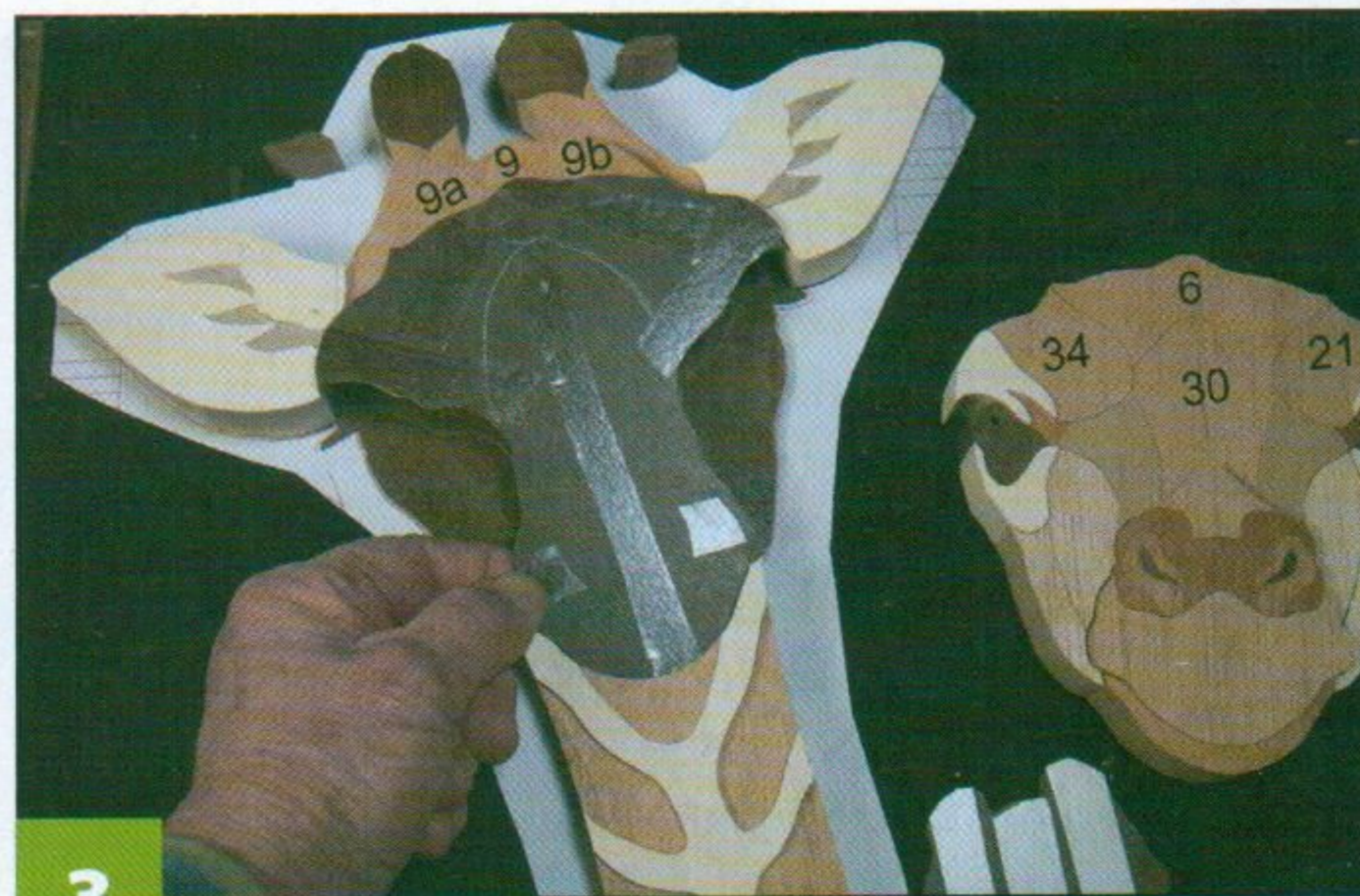
1

**Tape the face shim and raising shims.** After taping the neck, ears, and ossicones to the sanding shims, apply some double-sided tape to the master pattern to hold these taped sections in place, as shown above. This will help you align all the face parts with their respective shims. With so many raising shims, I placed the tape on the shim's surface, using the pattern as a guide for placement. Apply tape on the surface of all the shims and prepare to build the face.



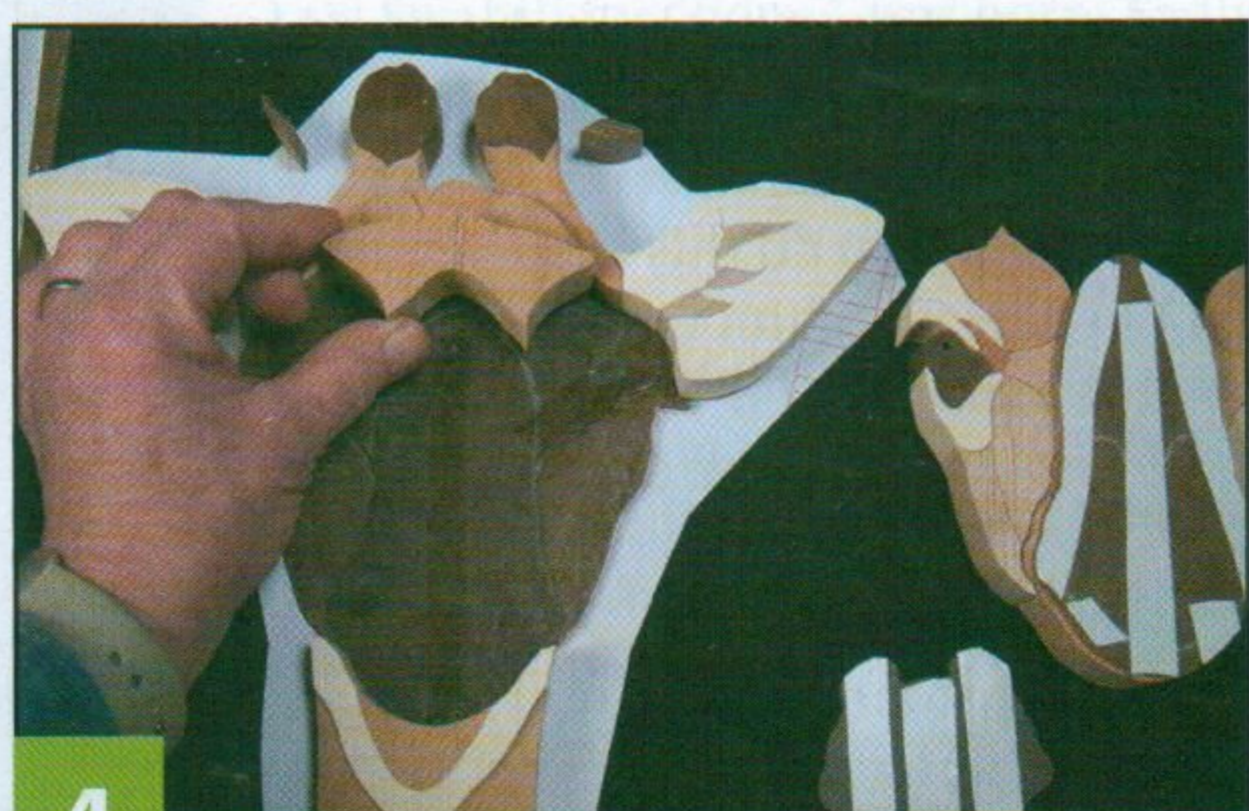
2

**Assemble the parts on the sanding shim.** Peel the paper off the tape on the face sanding shim, and then put the shim in place on the pattern. Having exterior parts locked in will help you place the remaining sections. Everything that's exposed (shown on the right side of the above photo) goes on the first layer.



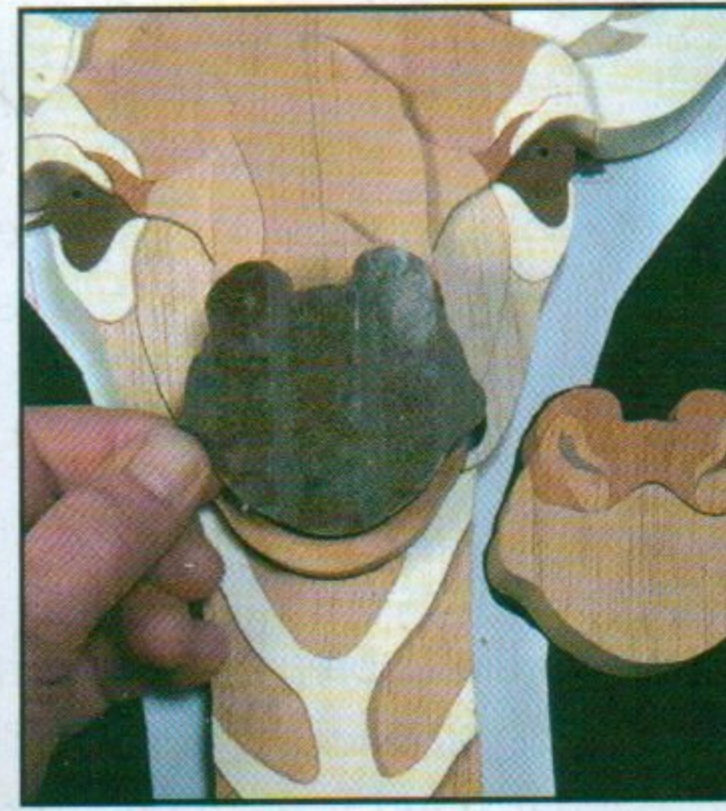
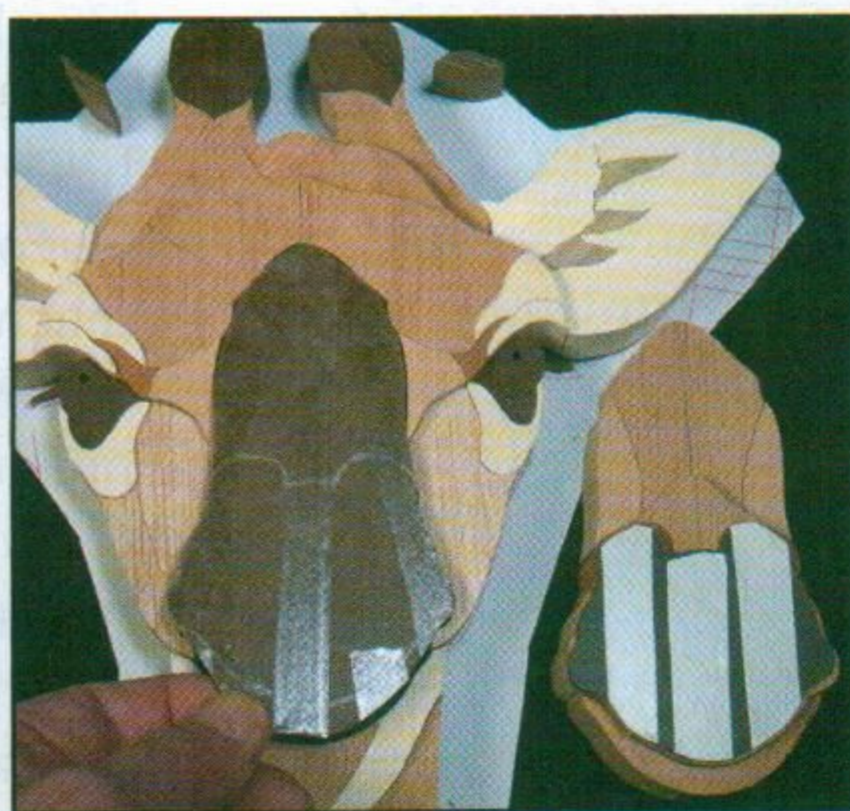
3

**Tape the first raising shim.** Since there is a wide gap in the middle (because of the larger raising shim), place the top three pieces below the ossicones (9, 9a, 9b) first. Then peel the paper off the tape and place the first raising shim.

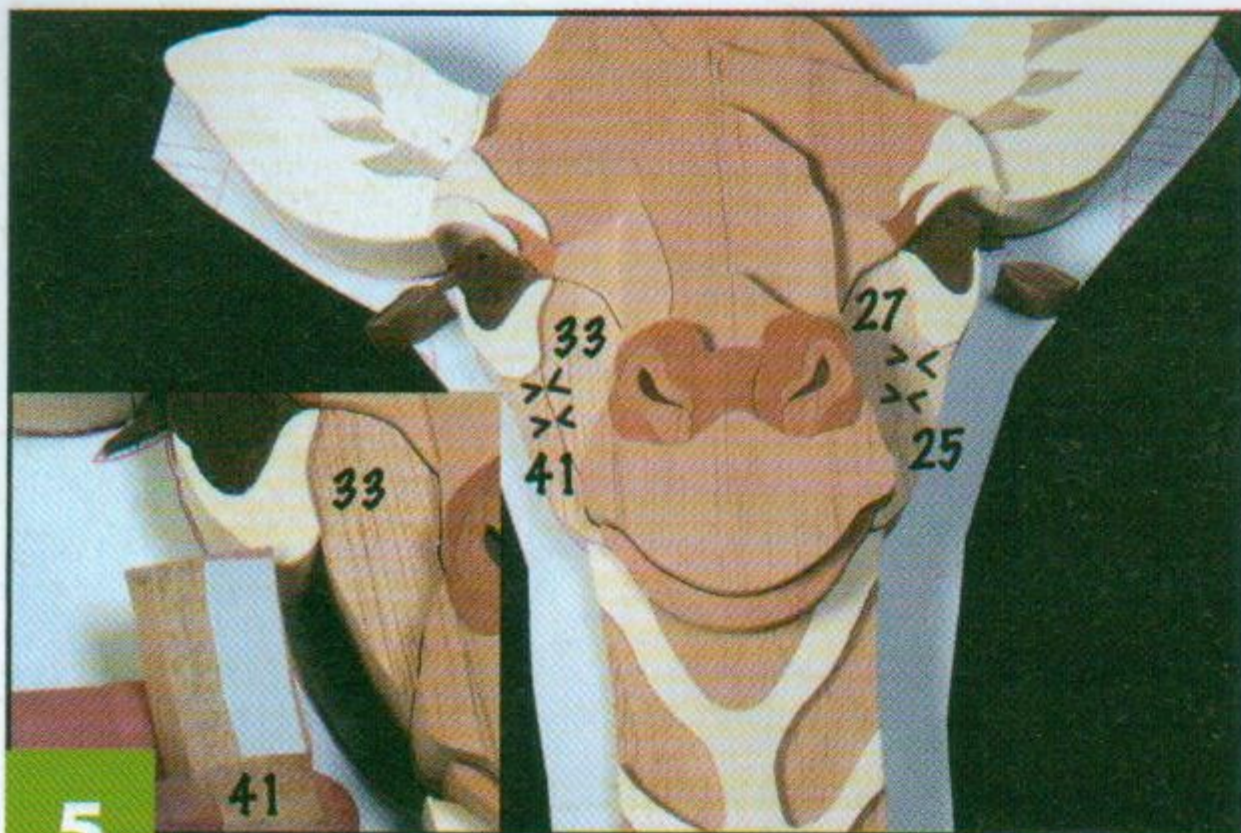


4

**Place the pieces.** Start gently placing all the parts, except the center nose sections, on the shims. Do not press down in case you need to realign some parts. The ears and the ossicones will help guide placement. Lay all pieces around the second raising shim, and then place the second raising shim. Tape the second raising shim into place. Lay the lower lip and the parts above the nose on the second shim. Then remove the paper from the third shim and put it in place along with the other parts.

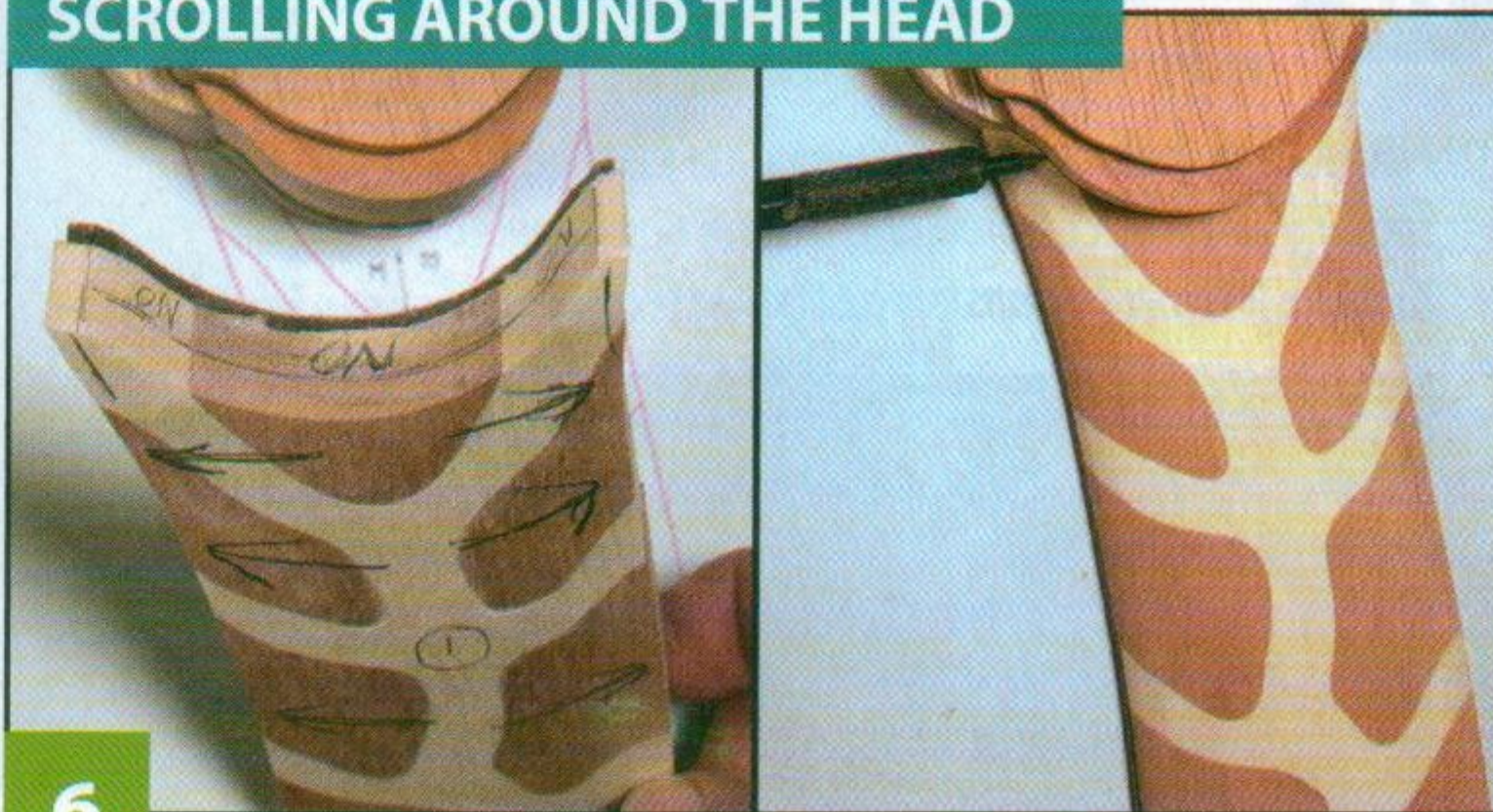


## SCROLLING AROUND THE HEAD



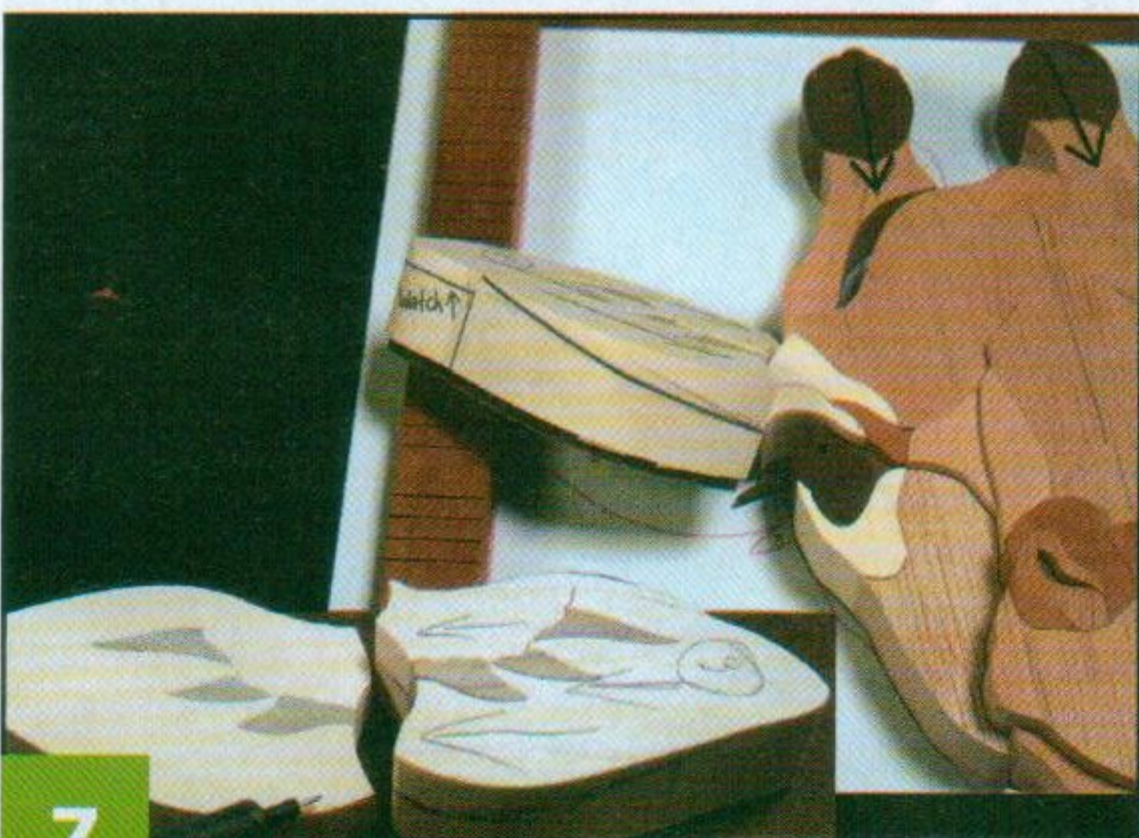
5

**Prepare for sanding.** The two parts on the side of the face (41 & 25) may need some additional support. Carefully take both parts off and put some tape between 41 and 33 and 27 and 25. Additional tape will help keep all the parts on the sanding shim.



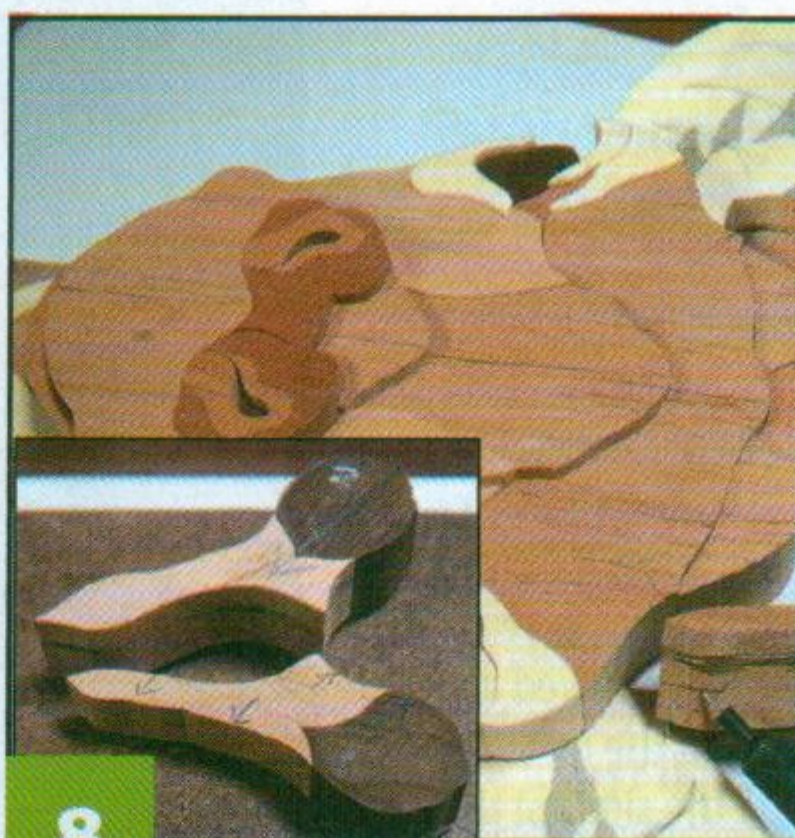
6

**Sand the neck.** I made some notes on the inside edge where the neck joins the face. The neck thickness hides the raising shims under the mouth area. Mark a line indicating the thickness of the raising shims and make a note to refrain from over-sanding the sides of the neck. Round the sides of the neck, and then mark the thickness under the chin.



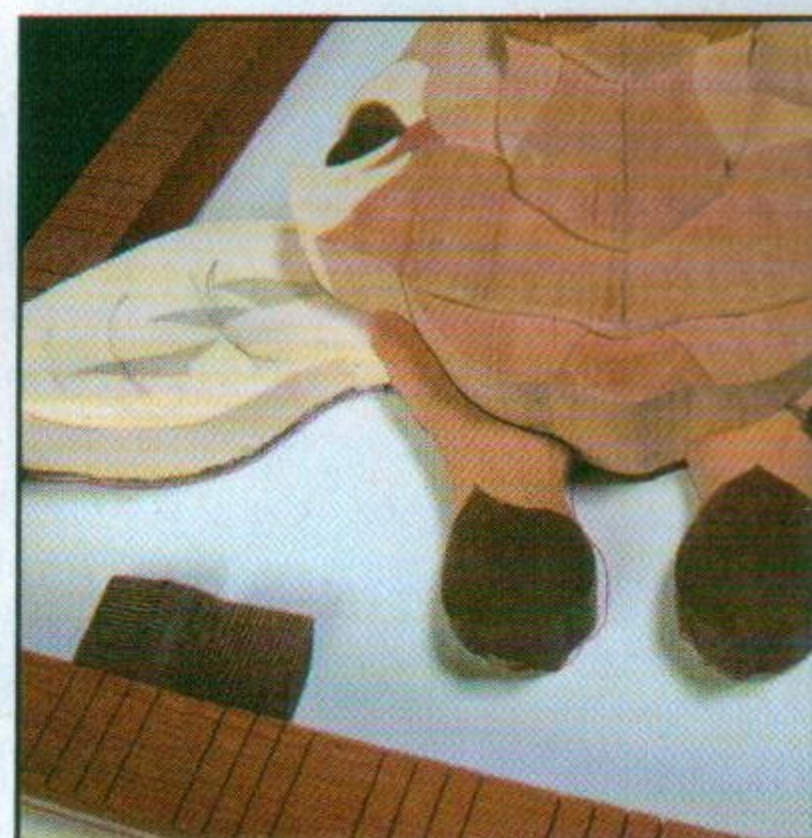
7

**Sand the ears.** Make sure the parts are stable on the shim. To make the face stand out more, taper the ears down toward the face to about half the original thickness. Mark lines on the sides of the piece as a guide. Sand down to the lines, tapering the ears down toward the face. Do not sand the tips of the ears below the thickness of the frame. After sanding one ear, use that as a guide to mark the thickness on the other ear.



8

**Sand the ossicones.** Sand a smooth taper down toward the face, leaving a little thickness at the tip for texturing later. Check both sections side by side. Sand them close to the same thickness to make them symmetrical. Put the ossicones back in place and mark the thickness along the top of the face. Checking for symmetry will give you the same thickness lines on both sides of the face. These pencil lines are important to watch, as they will prevent you from over-sanding the sides of the face.



## SANDING THE FACE & HEAD

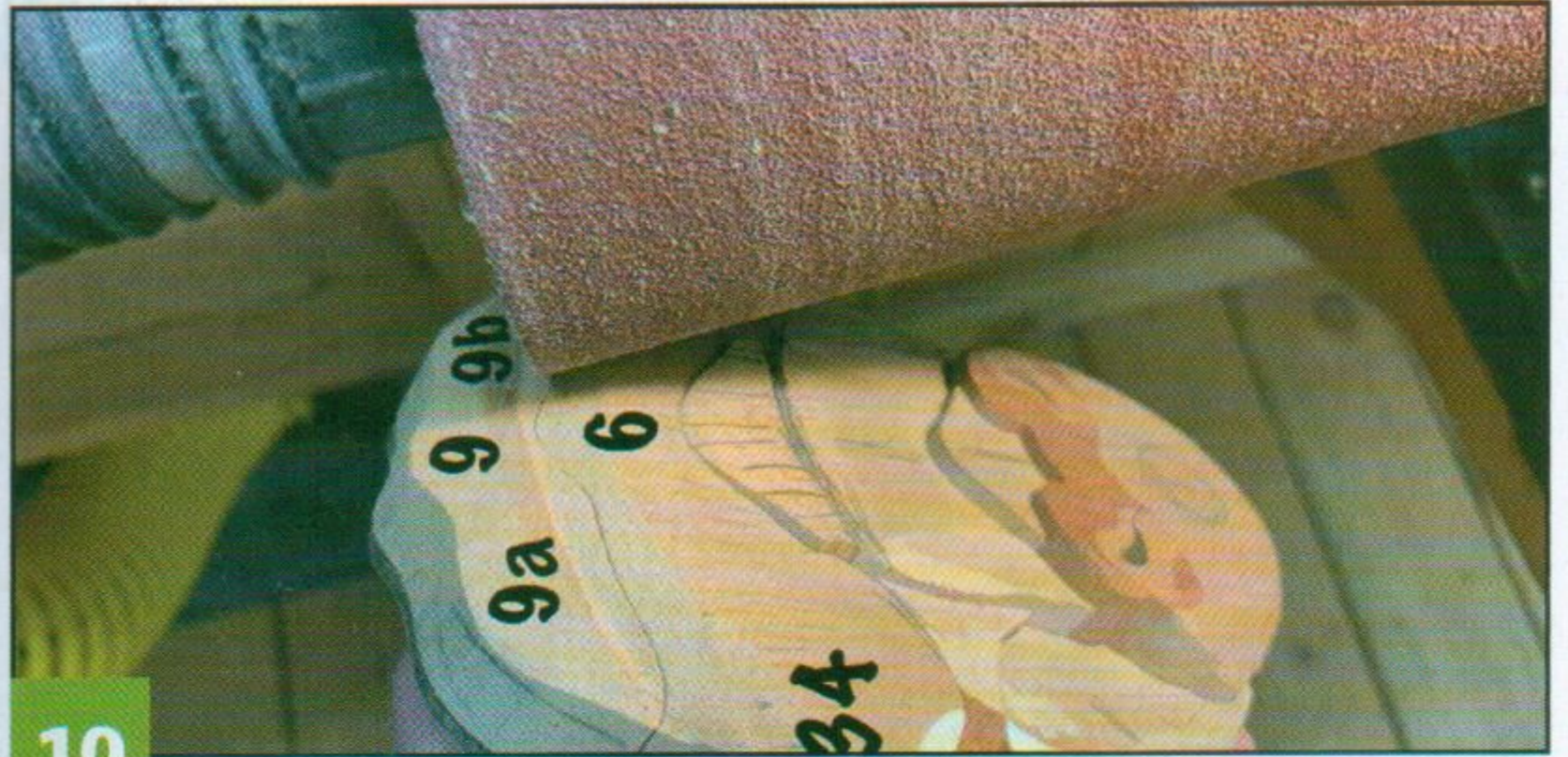


9

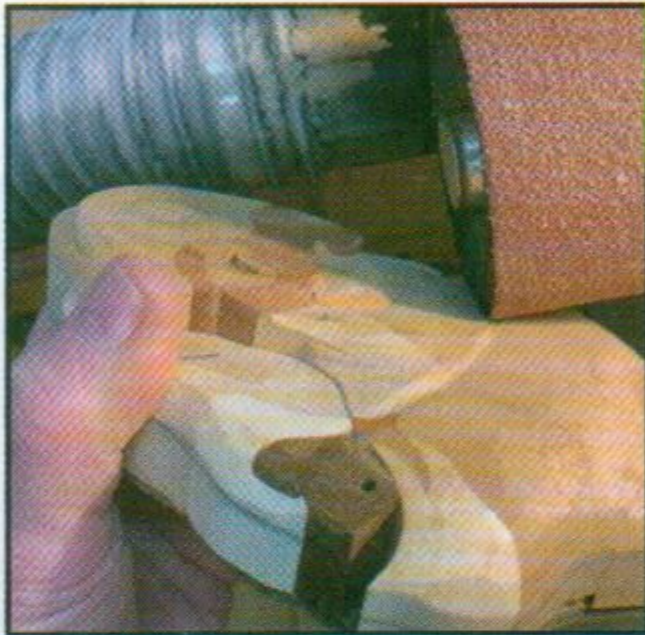
**Sand the face and head.** Start blending the raised parts. I marked a line about half the thickness along the side of the eye area. Stay above any thickness lines as you sand the face. Sand the sides of the upper face first, and then round the top of the head. Sand the top of the head close to the thickness of the ossicones. Then blend the upper nose close to the thickness of the forehead. I marked a line forming the bridge of the nose. Then use a flex drum sander to sand the face. After sanding the sides of the face, round the upper edge down close to the thickness of the ossicones.

**TIP****REFERENCE PHOTOS**

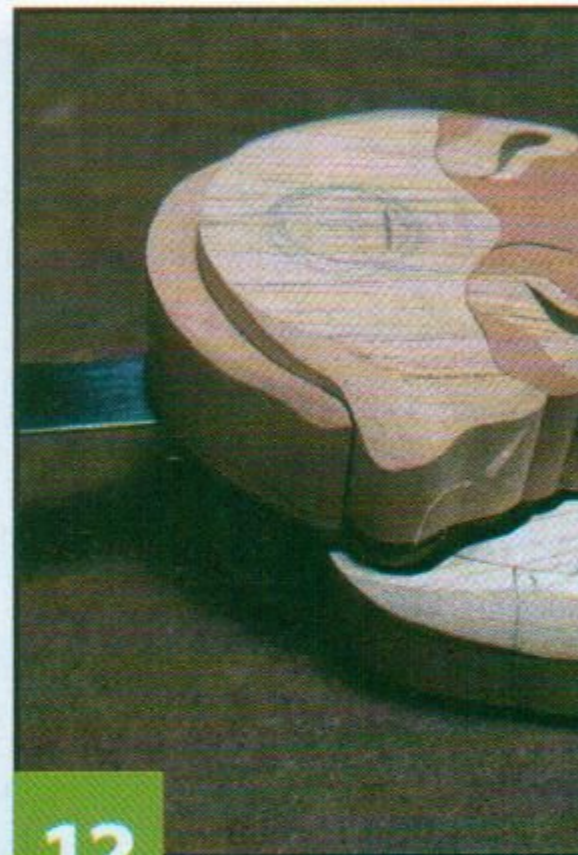
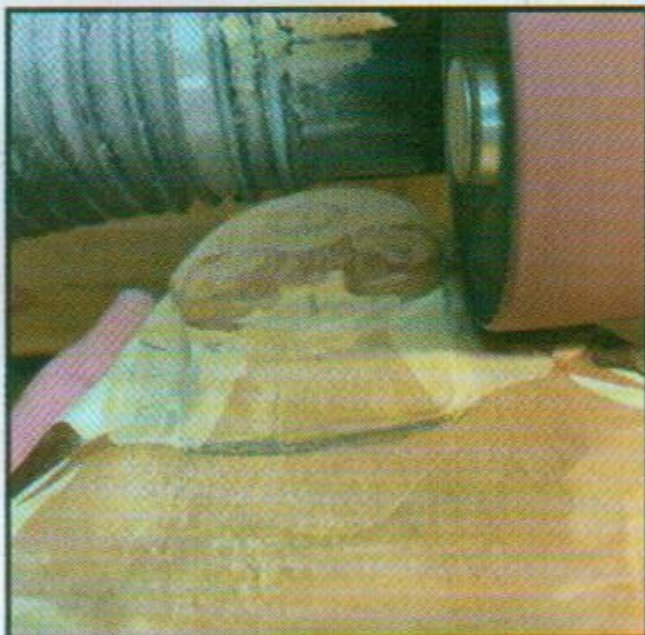
I like to have photos of the subject close by to help shaping the project. Sometimes I mark up the photo to make it easier to transfer the lines to the wood.

**10**

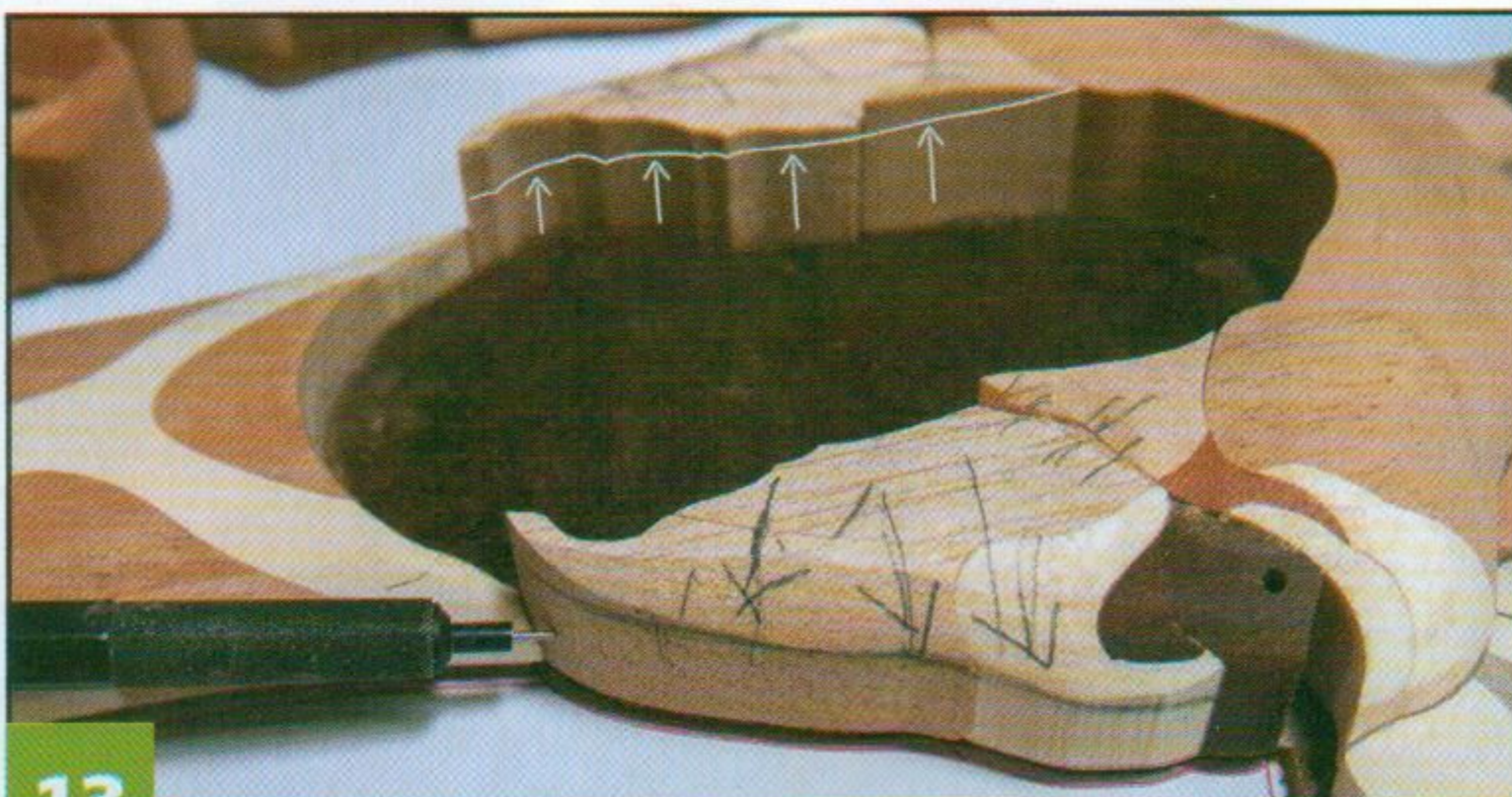
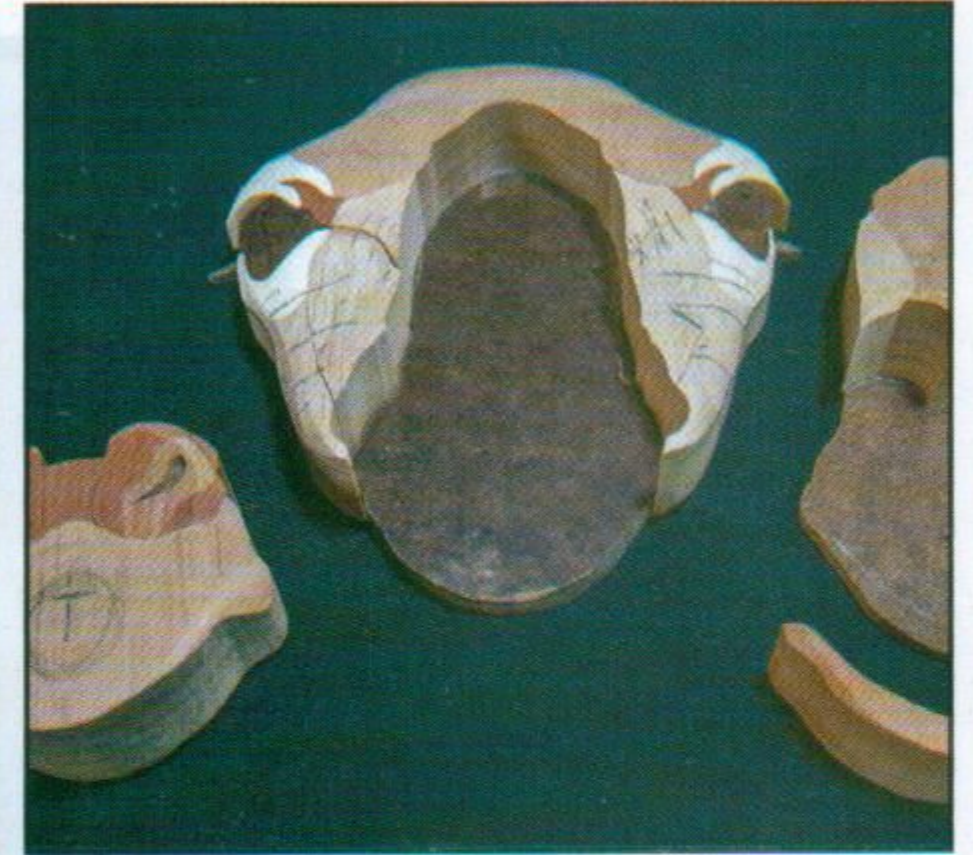
**Contour the eye and forehead area.** Carve a shallow line between 9 and 9b and 34, 6, and 21, with the edge of the flex drum. Sanding opposite the grain removes the wood quickly, so go lightly. After making the shallow dished out area, blend a bit with a finer-grit sanding sleeve. *Note: It is best to smooth this out before taking the parts off the shim.*

**11**

**Define the bridge of the nose and sides of the face.** Use the edge of the flex drum sander to carve a line to define the bridge of the nose. Sand it in the direction shown in the photo. Then turn the head the opposite way and blend from the carved line down toward the nose. Then sand the sides of the face. Smooth this area a little more to prepare for removal of parts of the sanding shim. Don't get too close to the nose; just concentrate on the sides of the face.

**12**

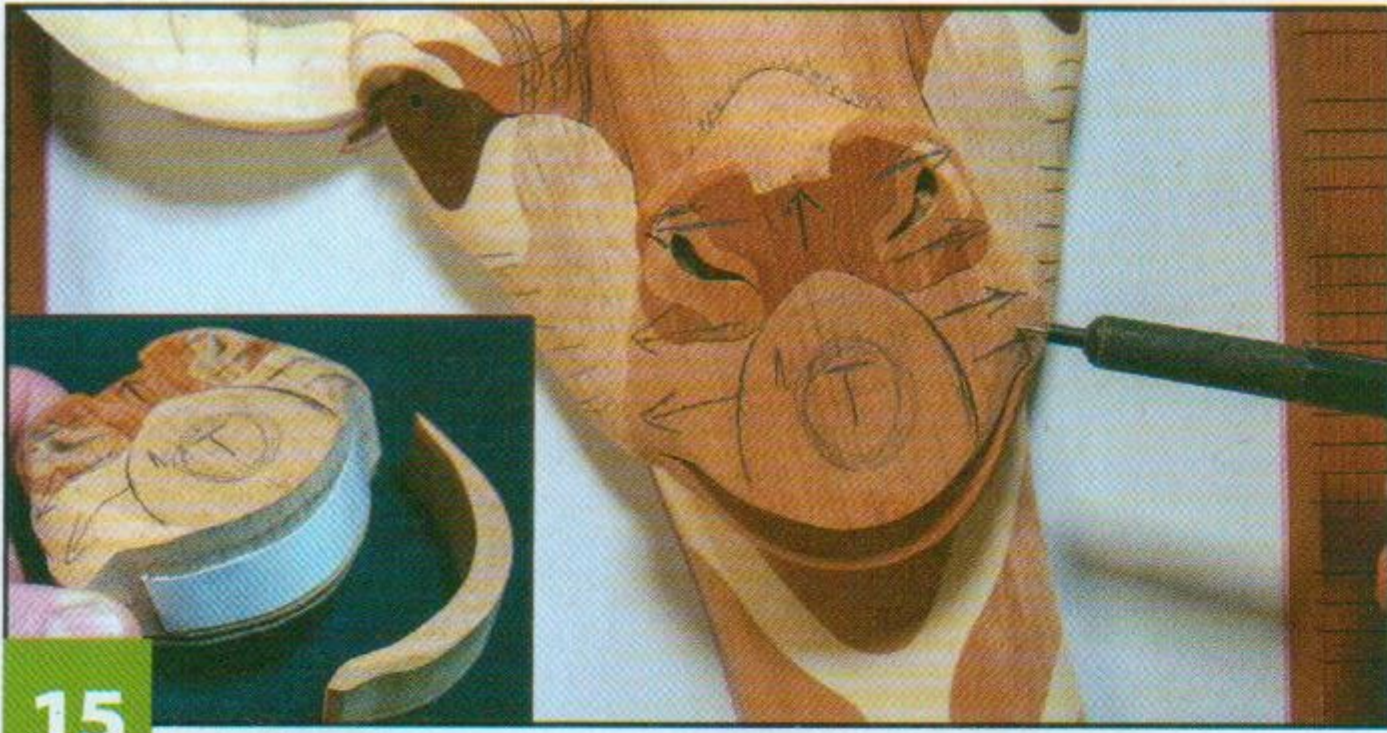
**Remove the second and middle raising shims.** Carefully pry the second raising shim off the sanding shim. Slide a thin pry bar as far under the shim as possible, and then gently twist and lift the bar. Then remove the middle shim, but leave as many parts taped together on raising shims as possible. Take the lower lip off the shim, and then pry off the third raising shim. *Note: Keep all parts on the third shim for now.*

**13**

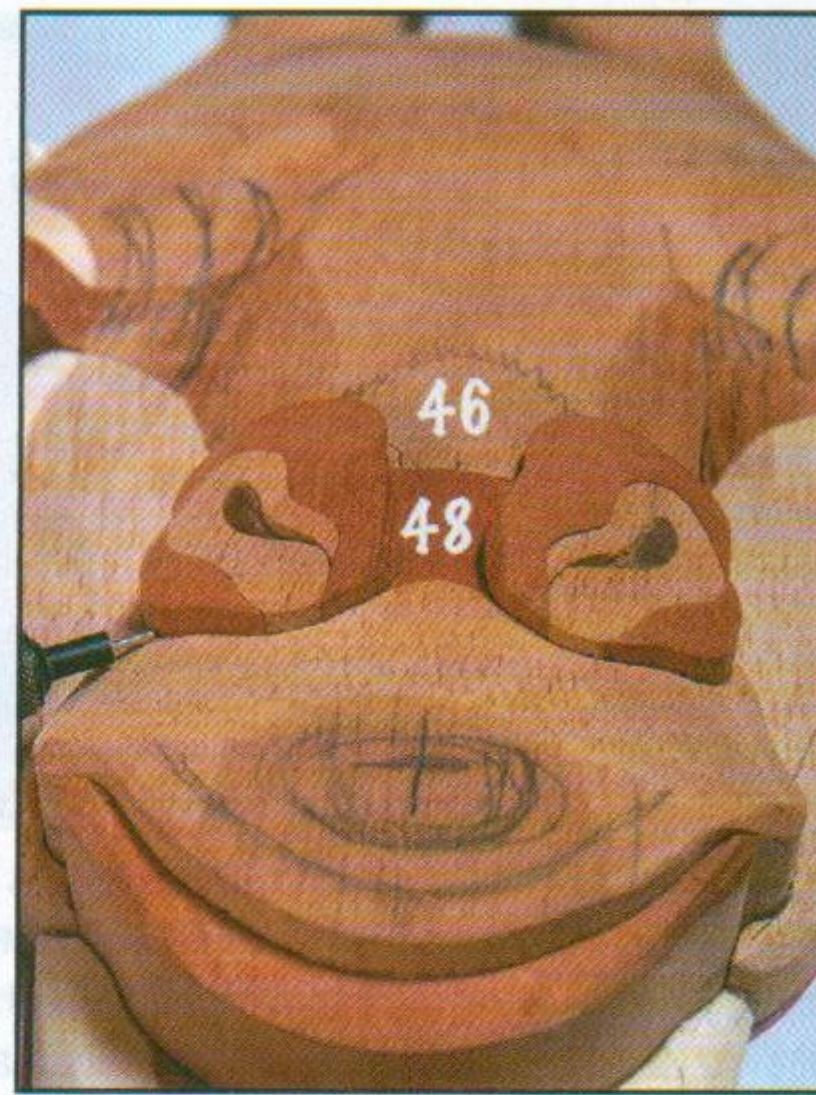
**Thin the sides of the face.** Sand the sides of the face to make the nose stand out more. If any parts are loose after removing the shims, re-tape them before sanding. Sand a taper starting just below the brow area down to the lower edge, close to the neck about 1/4" (6mm). Mark a line before you start sanding so you can judge how much wood was removed.

**14**

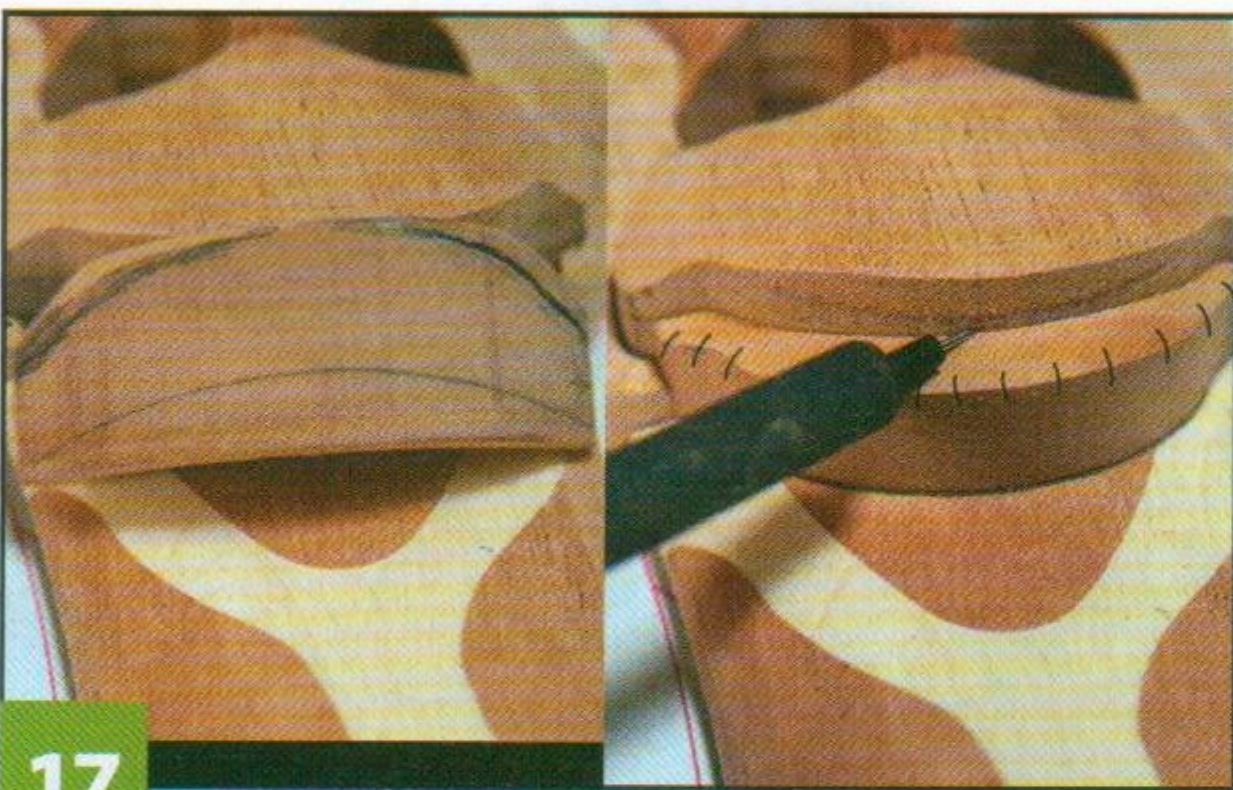
**Place the nose.** Put the upper nose section in place and mark the thickness of the face along the side of it. Sand an angle from the line drawn in the photo down to the side of the face. Blend the outside edges of part 46 to the upper nose area, leaving the lower edge at full thickness for now.



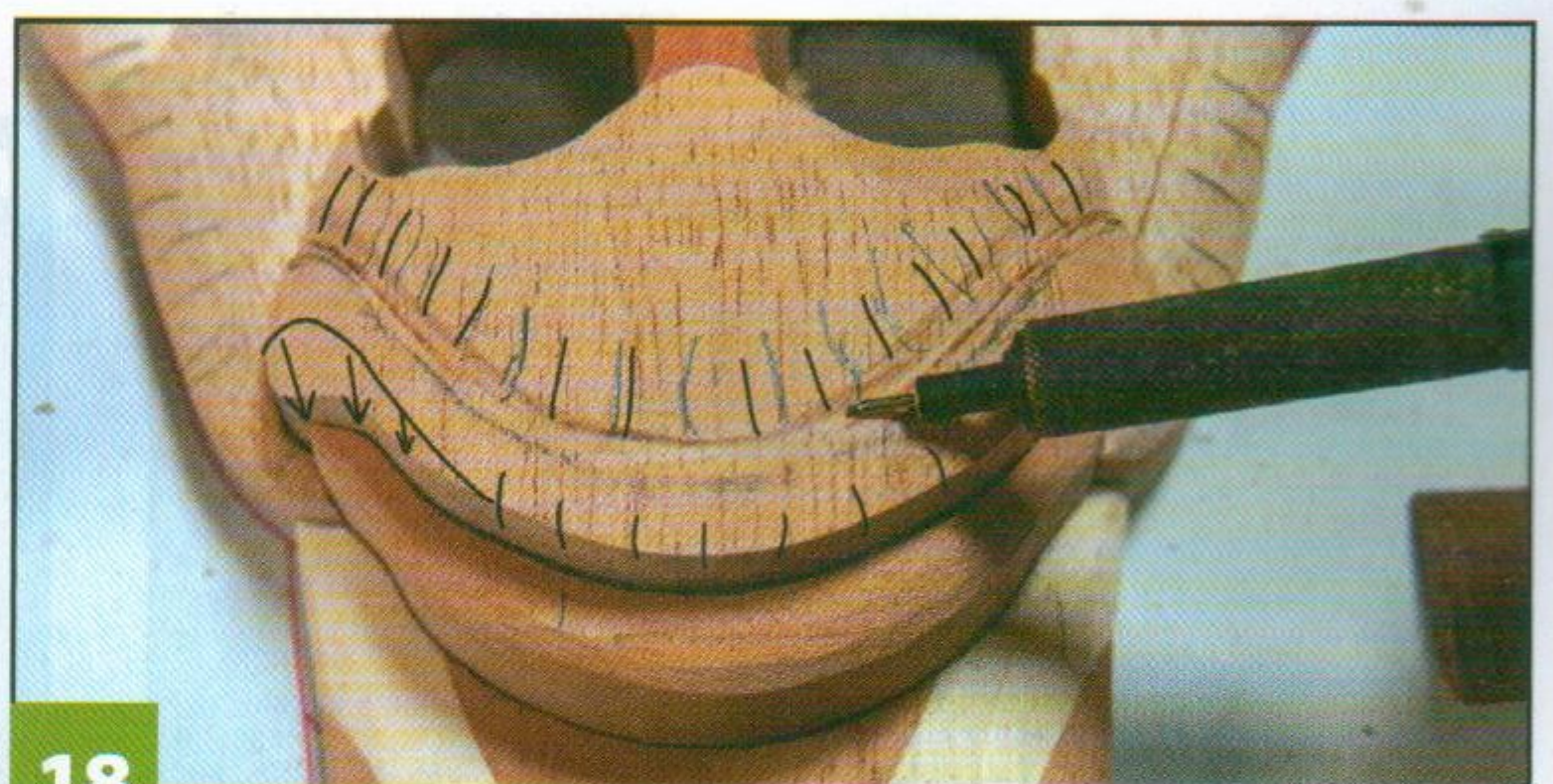
**15** **Rough in the nose and mouth.** Edge tape the lower lip to the mouth area prior to roughing in the nose and mouth pieces. Use reference photos of a giraffe's face to help with shaping. The sides of the nose taper down to join the face. Mark lines on the surface of the parts first, and then sand from the curved line down closer to the thickness of the face.



**16** **Remove the nostril parts from the shim.** Leave part 48 attached to the shim. Mark a line about 1/8" (3mm) along the inside edge where the nostrils join. Sand the mouth down to this line, and sand part 48 to the same thickness as 46. Edge-tape the nostril parts to sand as a unit. Put the parts back in place and mark the thickness of adjoining parts on the sides of the nostrils.

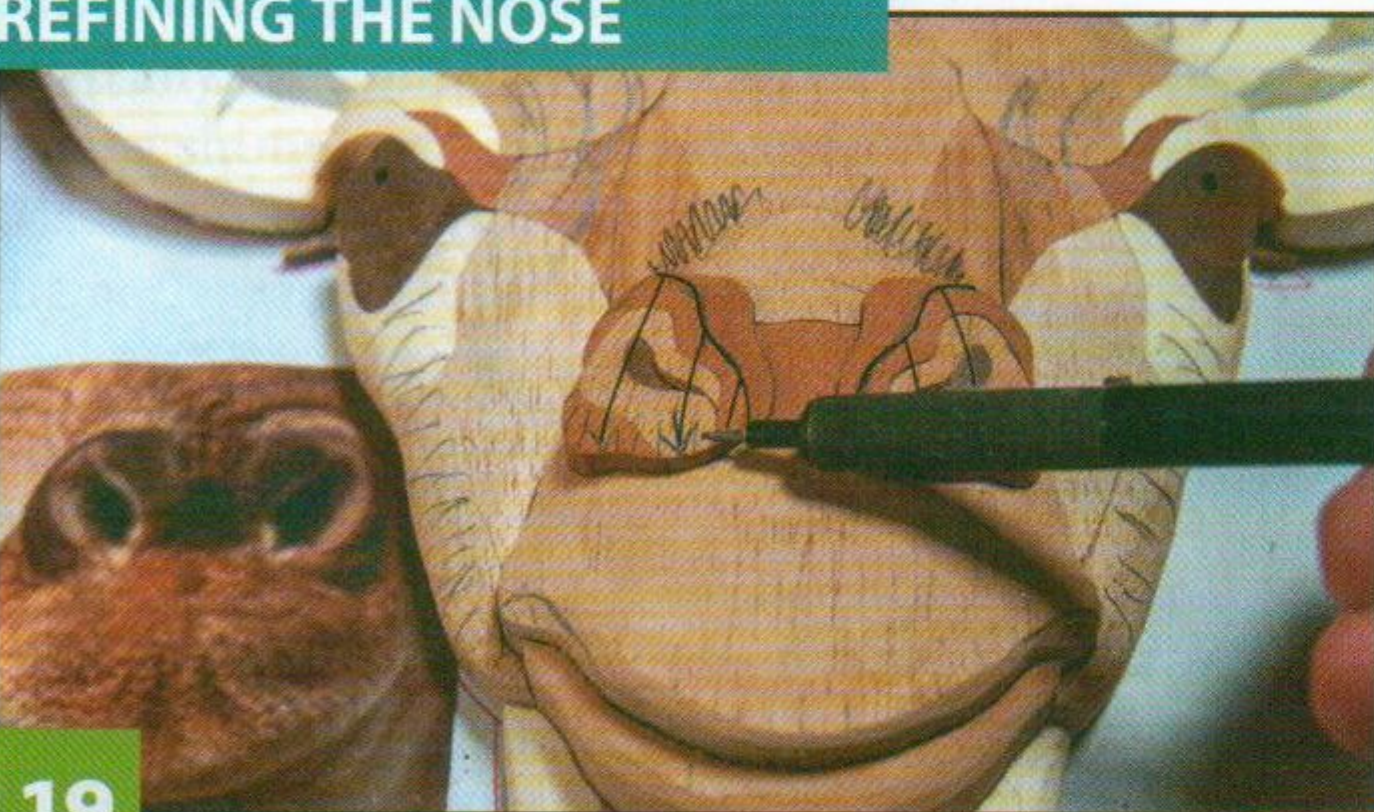


**17** **Rough in the lower lip.** Sand the surface of the lower lip to match the contour of the upper lip. After sanding the surface, round the lower lip around the outside edge.

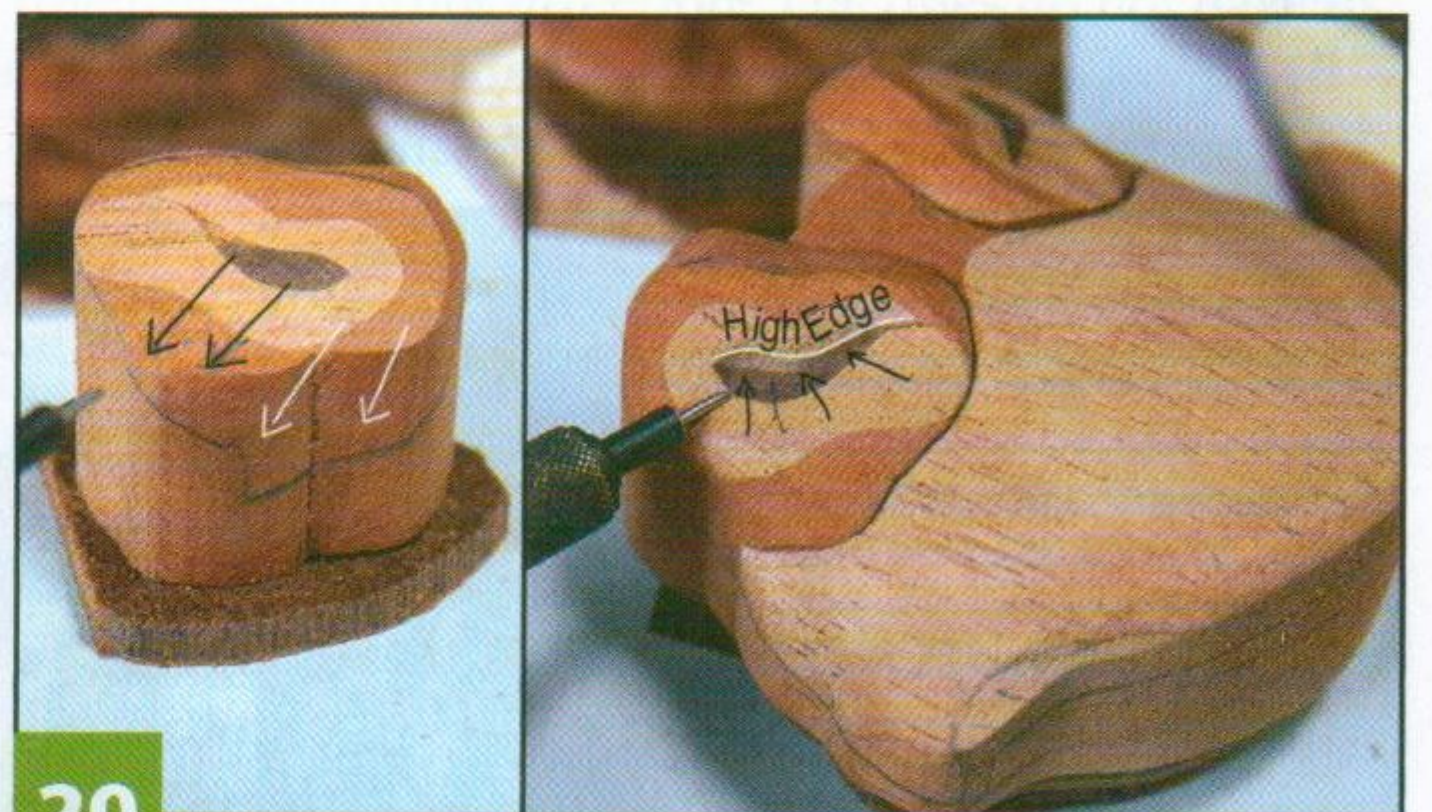


**18** **Define the upper lip.** Use a Wonder Wheel or the edge of the flex drum sander to carve a line following the same curve as the edge of the lip. Don't worry if you are a little off; as it gets closer to the finished shape, it will blend. After carving the line, use the edge of the sander to blend the groove gradually toward the nostril. The lower part is more rounded in the center with sharper angles for the corners of the mouth.

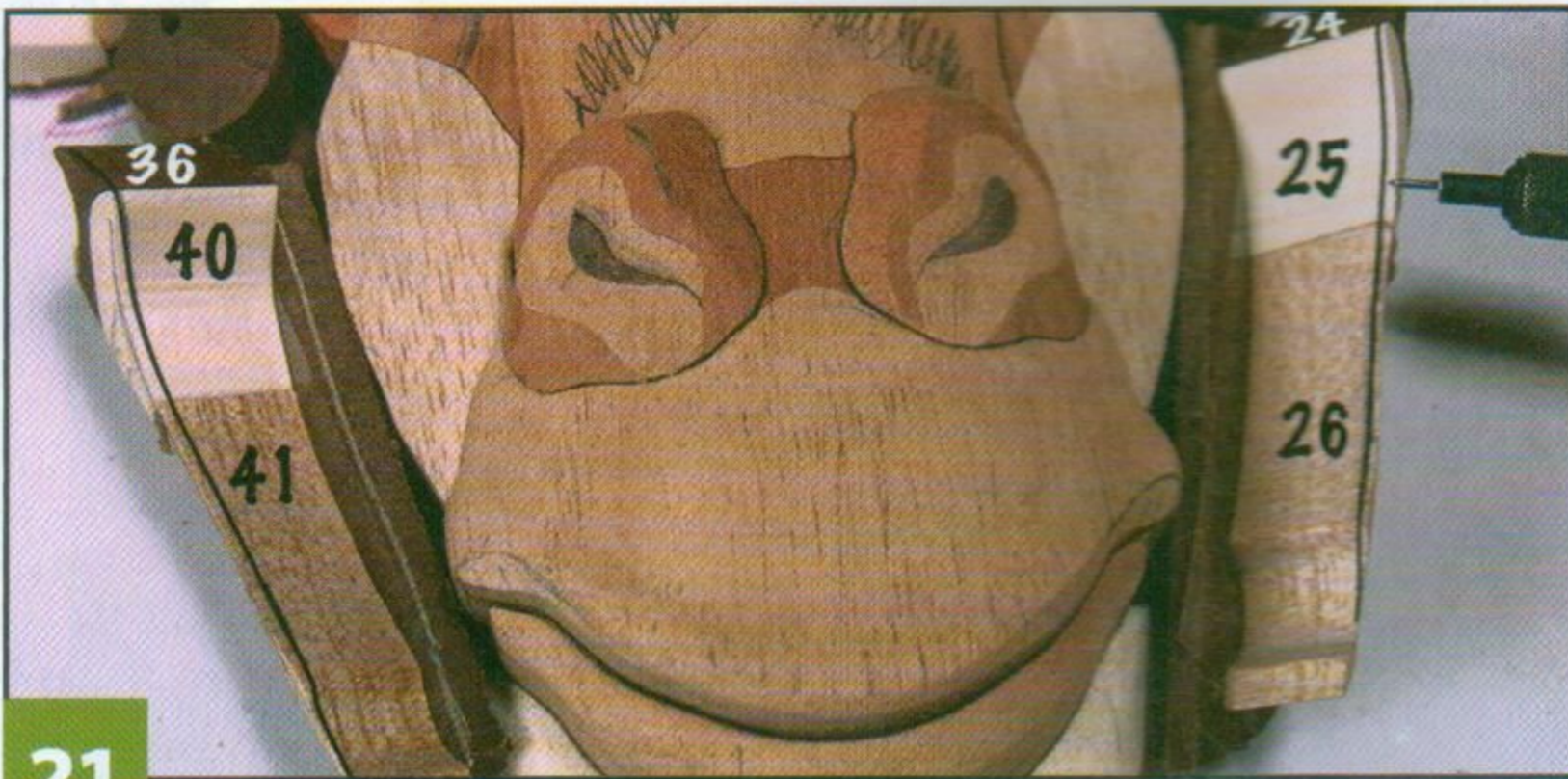
## REFINING THE NOSE



**19** **Sand the nostrils.** Mark sanding lines on the surface and sand the inside edge to a sharp angle down toward the center of the nose. Mark a line following the light portion of the nostril. Sand a sharp angle from this line down to the thickness of the nose, and then sand the nostril parts, sanding a sharp angle from the pencil line down toward the lip. This will make the nostril look more attached to the face. Watch your thickness lines; if you accidentally sand off too much, you can raise them again.

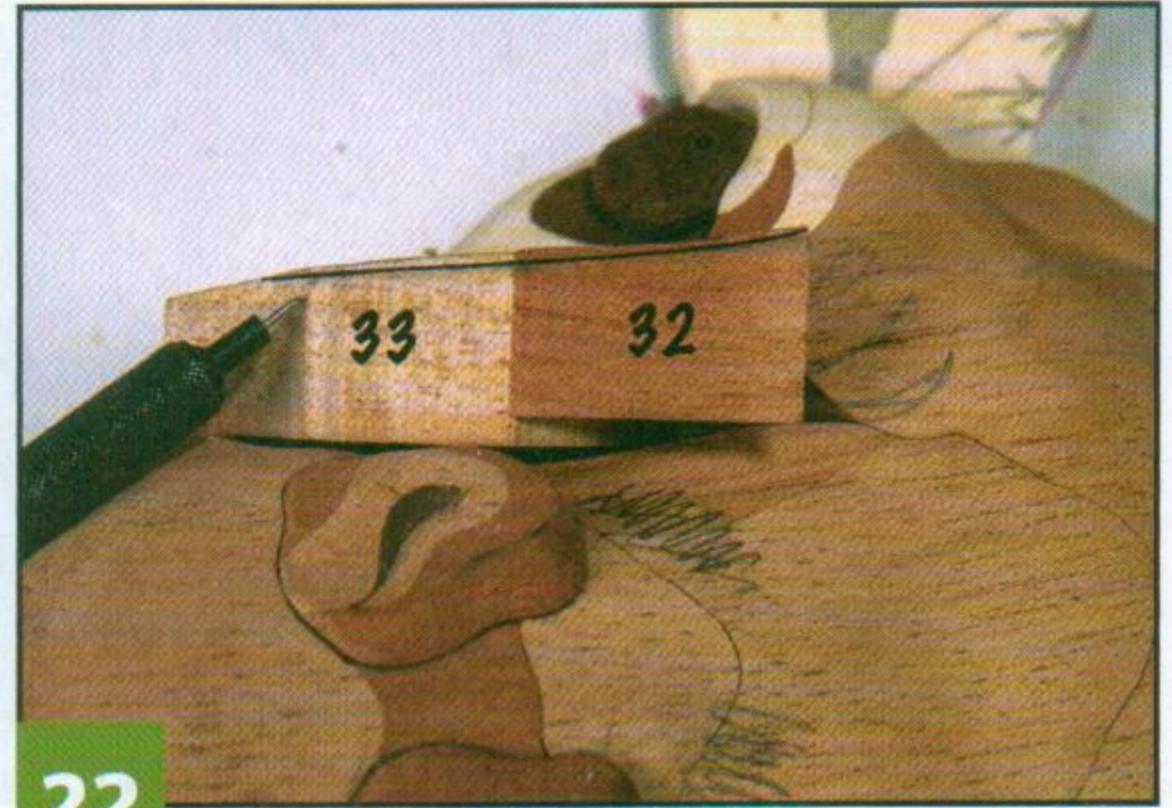


**20** **Taper the inner nostril.** If the nostril parts won't stay together with edge taping, cut some small shims and use double-sided tape to attach them to the shim. Sand the outside edges of the nostrils, tapering sharply down toward the thickness line from the side of the mouth. After sanding the angle, use a 1" (2.5cm)-dia. sander to sand down the dark interior part of the nostril along with the lighter part. Leave the upper edge higher; when it's taken apart, lightly round the high edge.



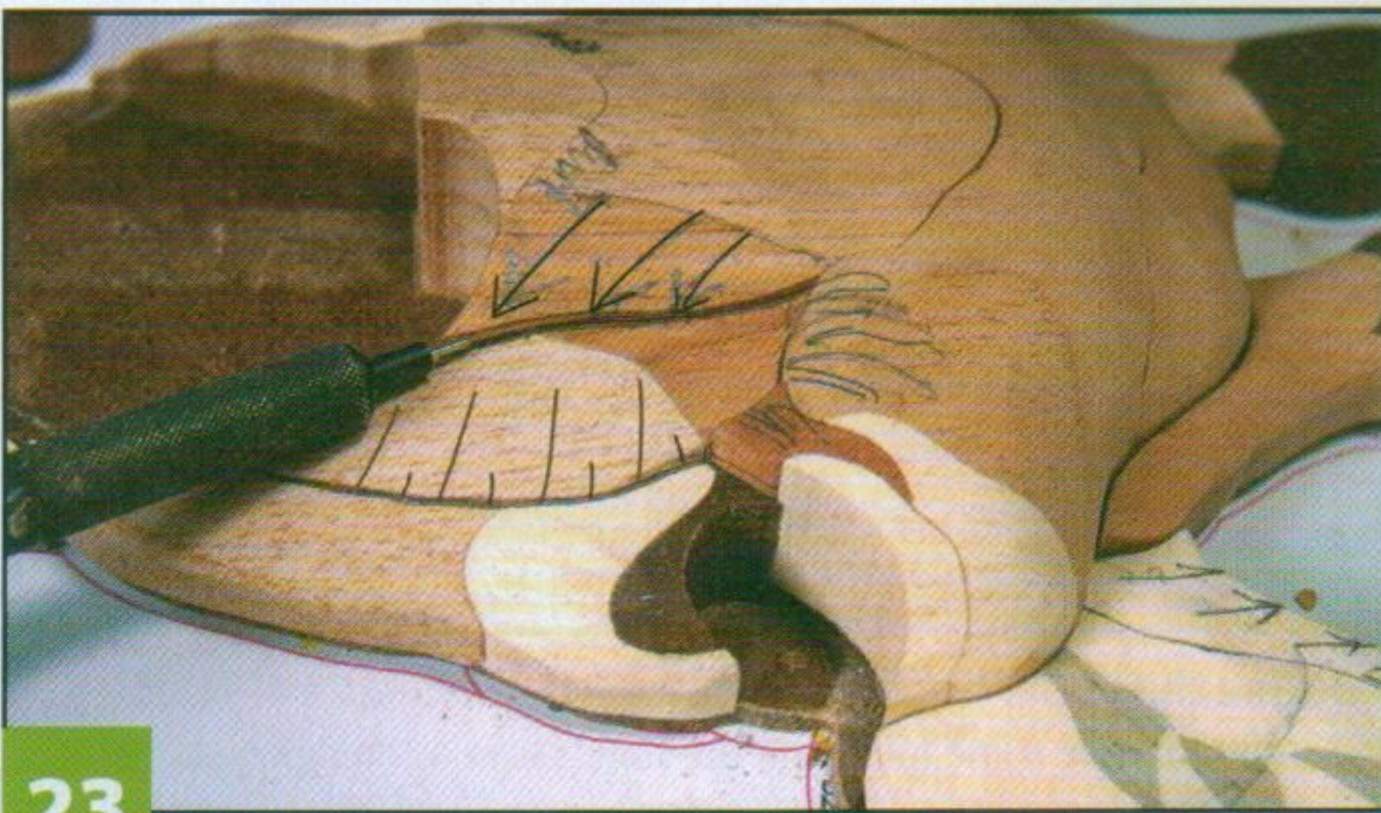
21

**Lower both sides of the face.** Take parts 36, 40, and 41 and 24, 25, and 26 off the shim to lower them to make the nose area stand out a little more. Either edge-tape the three parts or cut another temporary shim to hold them together. Mark a line approximately  $\frac{1}{16}$ " to  $\frac{1}{8}$ " (2mm to 3mm) down from the surface (depending on your wood thickness). Sand the surface down to this line, and then blend it with the surface. There should not be a bevel along the edge.



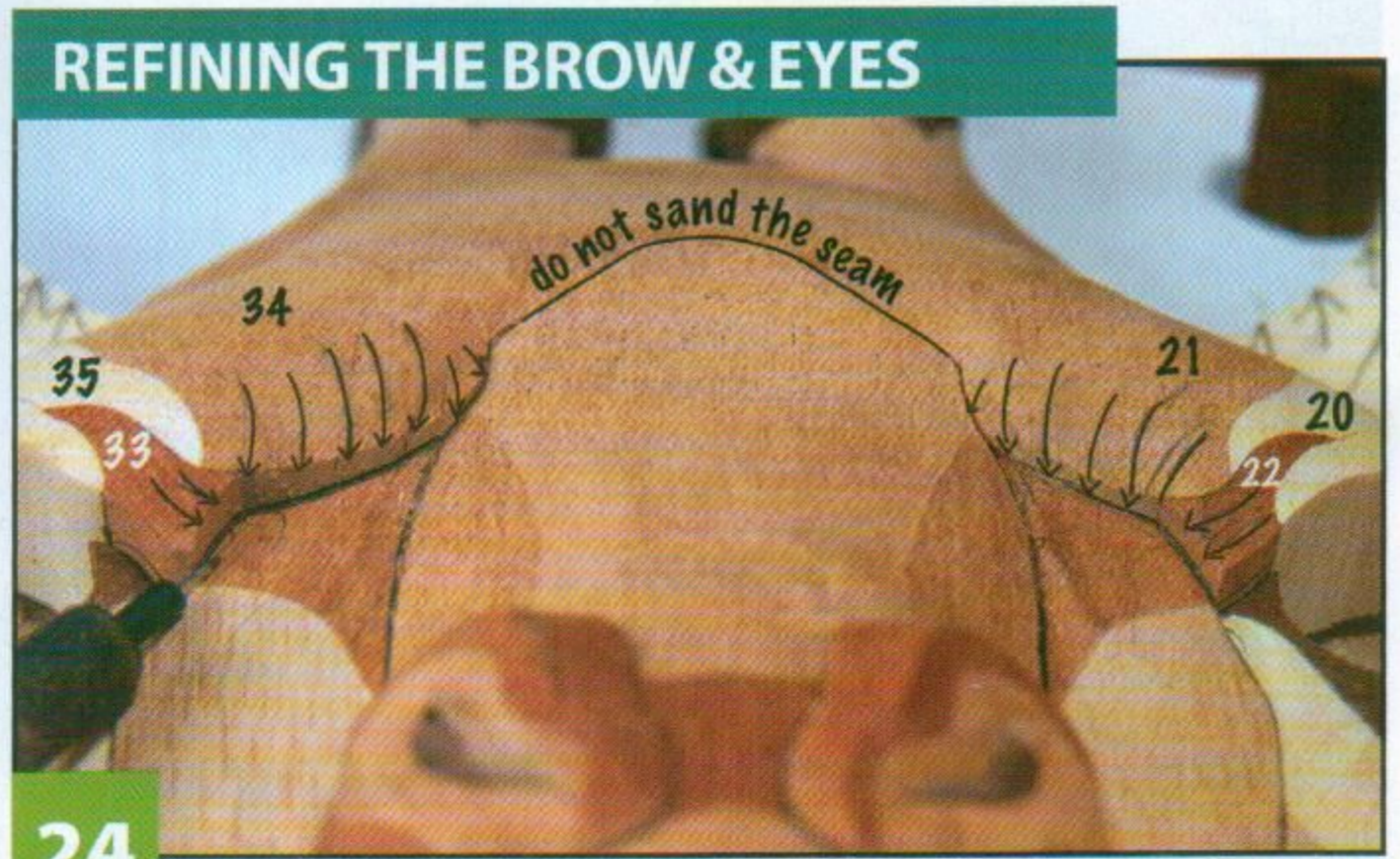
22

**Sand the next sections close to the nose.** Carefully pry parts 33, 32, 27, and 28 off the shim, and edge-tape the two sections together. Mark a line about  $\frac{1}{16}$ " (2mm) along the inside edge of the two parts. Sand down to the line; then smooth and blend back into the surface.



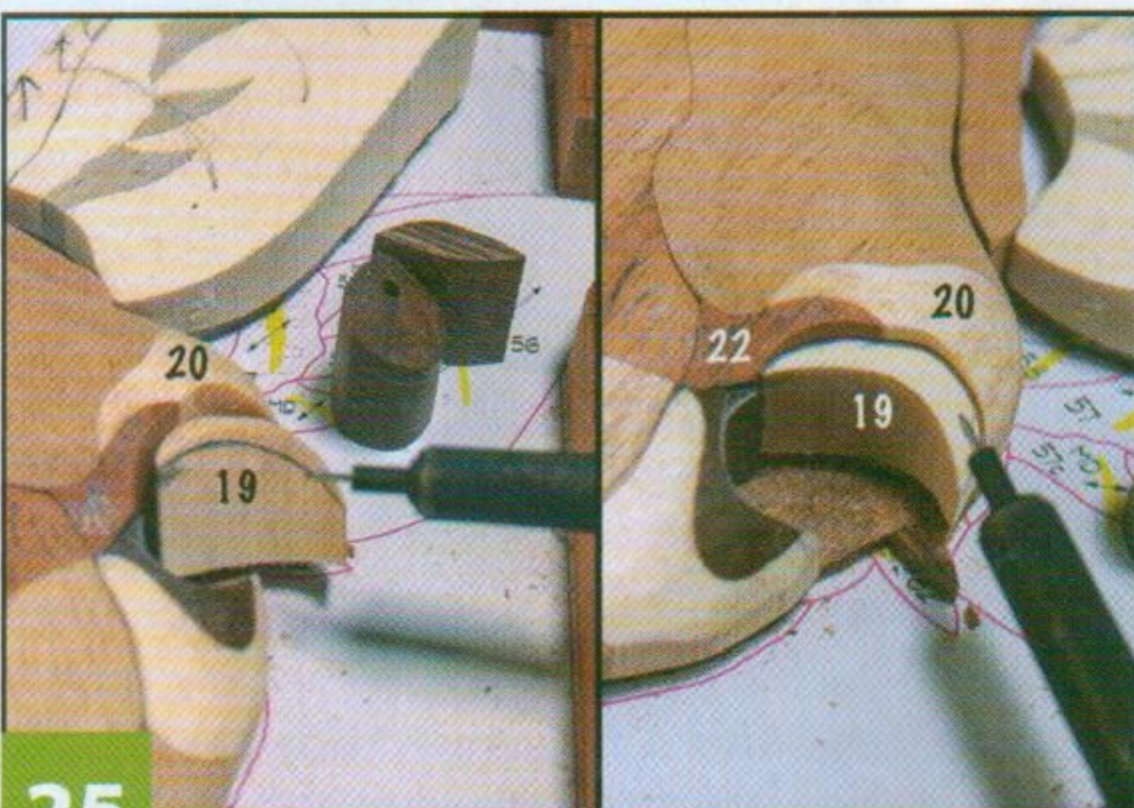
23

**Mark the side nose.** The main nose sections should still be on the raising shim to be able to sand the parts with a consistent contour. Sand the sides down to the line indicating the thickness of the side parts. If there is a ridge from sanding the sides of the face, smooth and round the edge slightly.



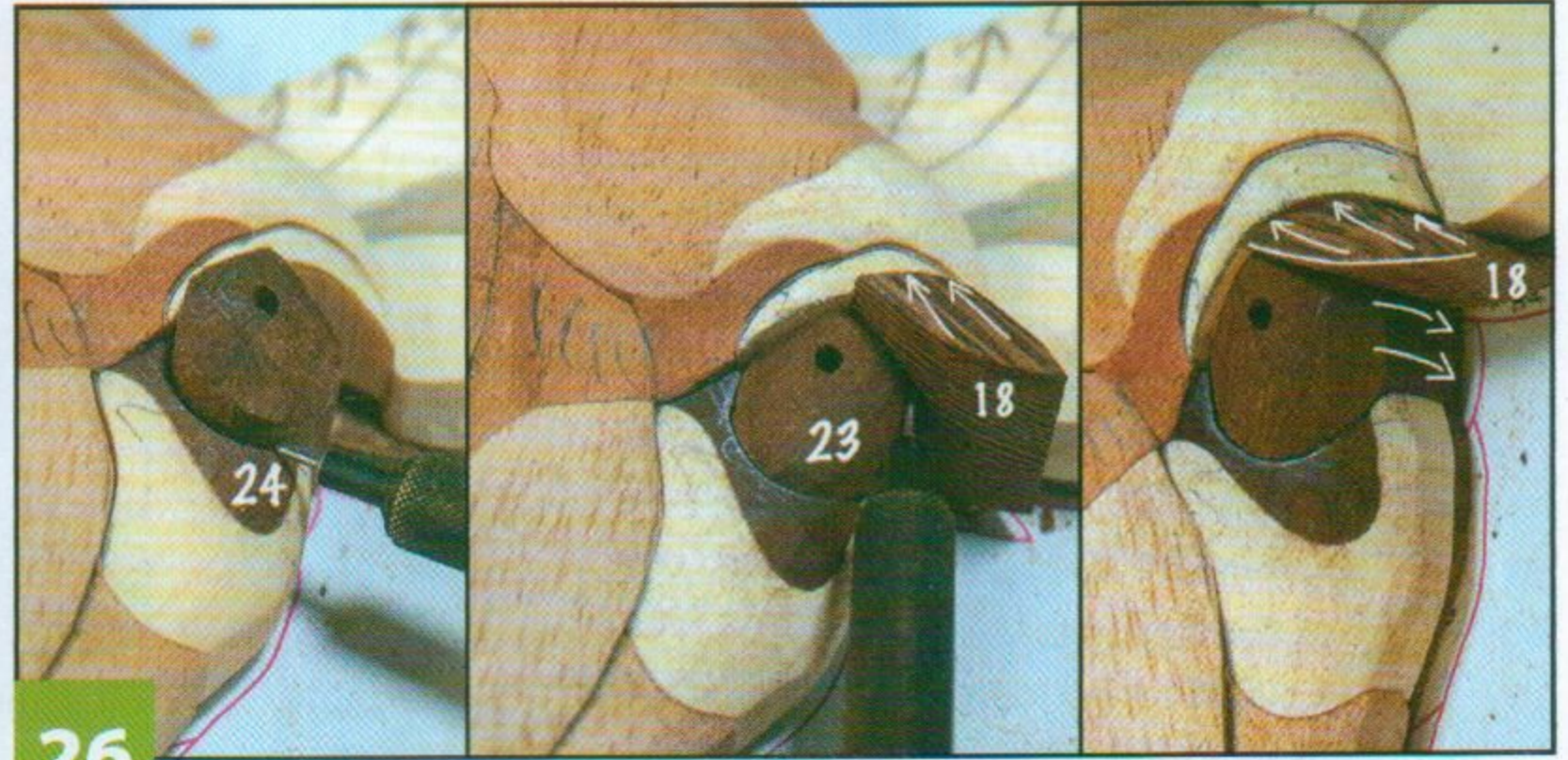
24

**Mark the eye area.** Sand the brow area, rounding the brow parts down to the thickness of the face. Remove the nose sections and everything that is loose from the sanding shim. Sand the parts together to keep the contour consistent. Parts 33 and 22 should be sanded individually.



25

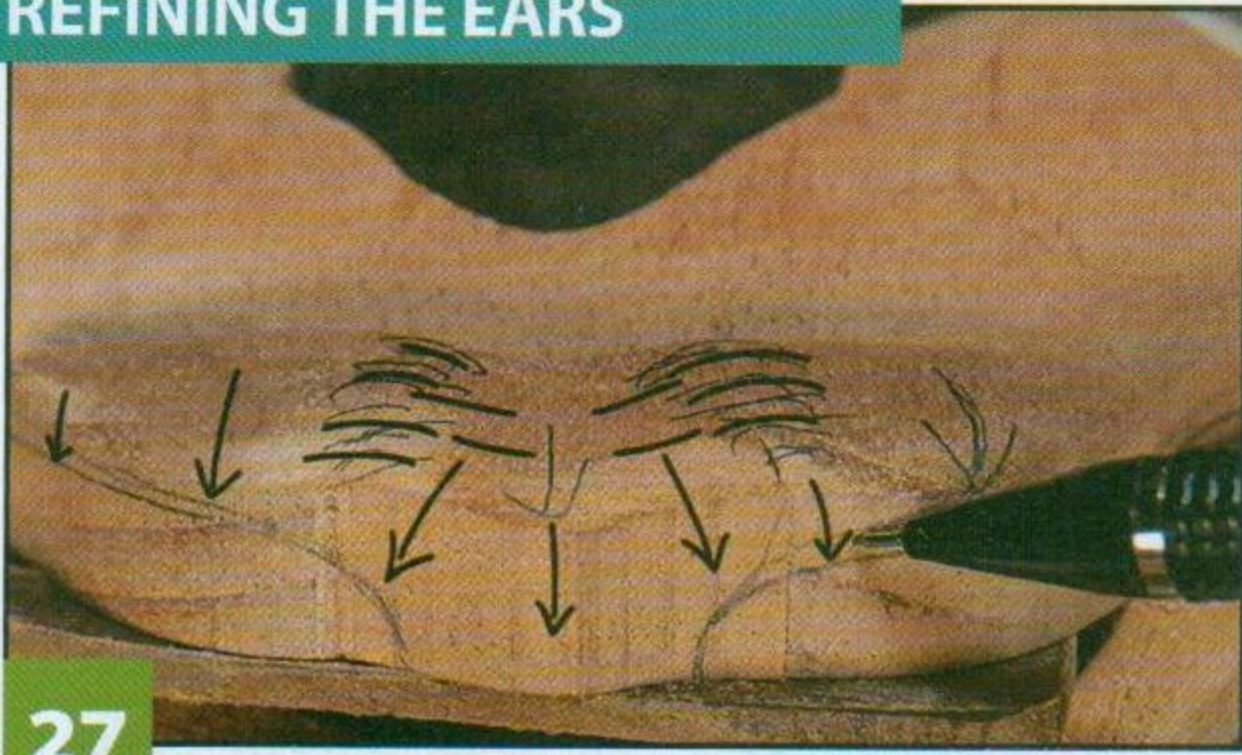
**Sand the eye area.** Start with the eyelids (19 and 36) and sand about  $\frac{1}{16}$ " (2mm) off the surface. Mark a line on the inside edge. Sand evenly off the top of the pieces. After sanding the eyelids, mark the thickness on the adjoining parts.



26

**Refine the eye.** Put the eye in place and mark the thickness of any adjoining parts. The eye follows the same angle as the lower lid (24 and 39). Sand down to the pencil line, and then sand the eye to more of a dome shape. Mark the thickness of the eye on the edge of the eyelashes. The lower edge of the lash is thickest. Taper down toward the eyelid, giving the lash the same contour as the eyelid.

## REFINING THE EARS



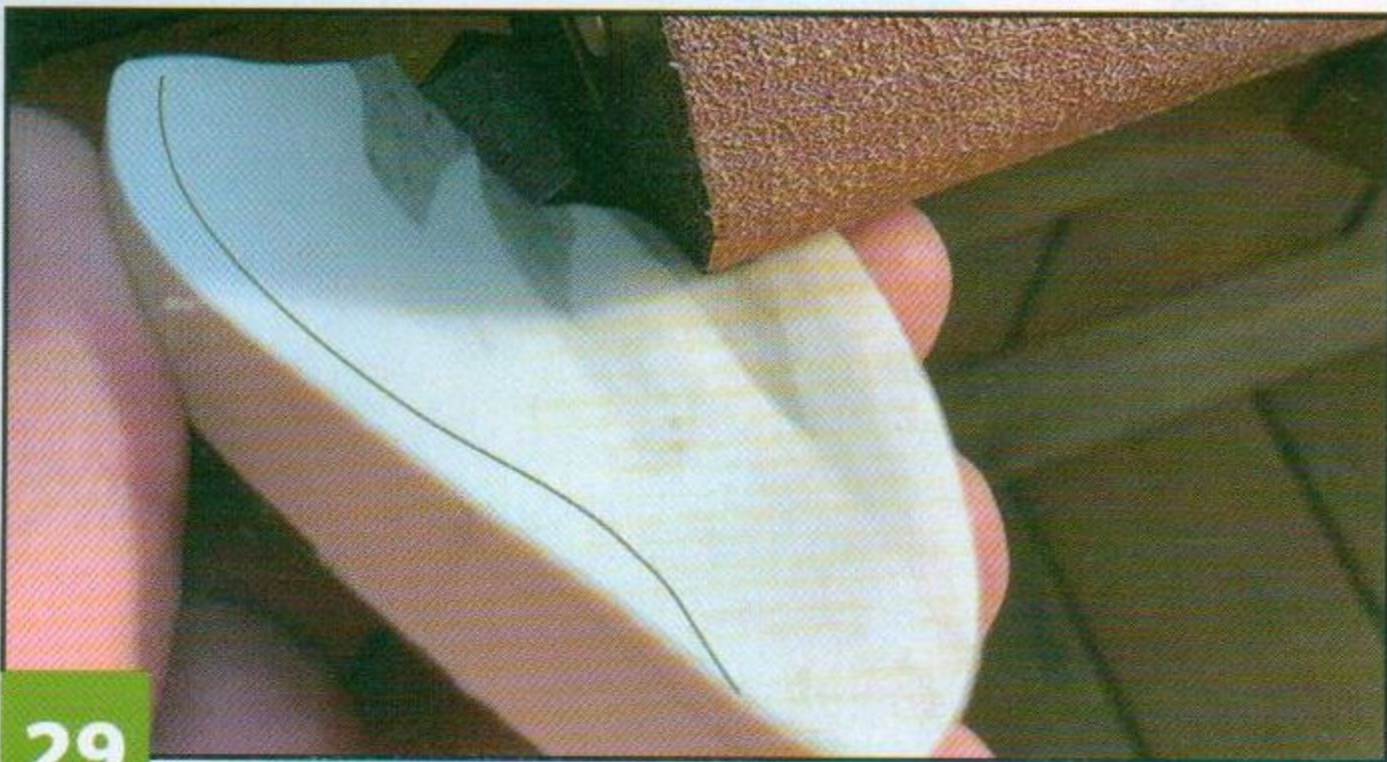
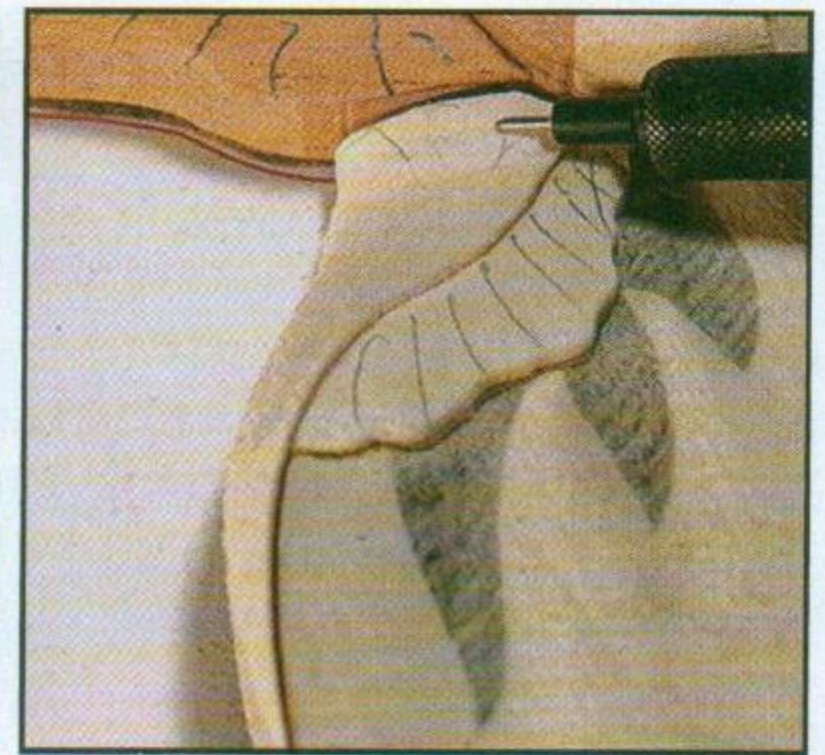
27

**Sand the brows.** Sand a little off the top of the head to make the brows stand out more. Edge-tape pieces 9, 9a, and 9b together or use a temporary shim if they won't stay together. Mark a line about  $\frac{1}{16}$ " (2mm) along the inside edge, and then sand down to this line. Add some shallow dips along each cut line. Then sand the upper side down toward the thickness lines of the two ossicones, avoiding the area from the joint where the nose starts.



28

**Sand the ears.** Take the outer pieces of the ear (parts 12, 13, 5, and 6) off the sanding shim. Use the flex drum sander to sand the inside of the ear down about  $\frac{1}{16}$ " (2mm). Sand a taper from the tip of the ear down to the pencil line. Then sand dips along parts 17, 15, 14, 2, 3, and 4 with the edge of the flex drum or a small 1" (25mm)-dia. sander. Sand the top of the ear (parts 12 and 6), tapering down toward the outside edge. Sand fur details along the edge (parts 13 and 5), sanding slightly thinner than the upper ear. Mark where the ears join the ossicones.



29

**Refine the ears.** Use the edge of the flex drum sander to accentuate the ears, as shown above. Use 80-grit sandpaper to carve lines in the deeper areas, progressing in grits from 120 to 220.

## Final Sanding and Detailing

Keep any remaining parts attached to the sanding and raising shims and begin sanding with 120-grit on the flex drum sander, working up to 220. Sections like the neck are much easier to sand as a unit. Parts that have a consistent contour should be sanded together, especially if the section has some deep crossgrain scratches. Then, hand-sand each piece with 220-grit sandpaper. Check for crossgrain scratches and any noticeable pencil marks, and then use 320-grit sandpaper to lightly soften the edges between parts.

Mark areas where more texture should be added. The giraffe has some deep wrinkles above the eyes and a few between the nostrils. Edge-tape parts 35, 34, 20, and 21 to make it easier to carve details. Use the Wonder Wheel to add texture to the brow and nostril areas. Start out light-handed, and then add some deeper grooves. I carve the line halfway across the top, and then turn the part around and carve the

## REFINING THE TOP OF THE HEAD



30

**Detail the ossicones.** Round the outside edges of the ossicones, except where the ear joins them. Then mark some lines to create the fluffy fur on the tops and add texture with a Wonder Wheel. I use a combination of deep and shallow grooves.

line from the other direction. The lines do not have to match up. *Note: Don't press too hard or the wood will burn. I usually need to hand-sand some of the burn off, especially with a wood like aspen.*

Highlights in the eyes really bring this piece to life. They can be made from any white wood, but I prefer holly because it stays white. Cut a piece of holly about the size of a pencil. Use a pencil sharpener on the ends of the holly to make a perfect cone shape for a highlight. Use an X-ACTO® knife to carefully put a little dot of glue in the drilled highlight hole in the eyes. Then press the highlight in place and let the glue dry. Sand the highlight flush with the eye with 220-grit sandpaper.

## Assembling and Finishing

Use an air compressor or can of compressed air to blow the dust off all parts, checking to make sure everything has been sanded smoothly. I use three coats

## The Wonder Wheel

A Wonder Wheel carves and burnishes wood, making the grain lay smooth. The wheel is attached to a grinder with a reducer bushing. It has a 1" (25mm)-dia. hole that needs to be sized to the shaft size of the motor you are using. It's a good idea to practice on some scrap wood before using a Wonder Wheel.



of polyurethane gel to finish the piece. Apply the gel with a 1" (2.5cm) disposable foam brush. The first coat should be heavy; let the wood soak up what it needs to fill the grain. Coat the sides and surface of each part, being careful not to get much on the backs. Wait about a minute to let the wood absorb the gel. Then wipe it off with a paper towel; as that towel becomes saturated, use a second one to buff the pieces completely dry. Let the finish dry overnight. Apply the second and third coats six to eight hours apart, covering only exposed surfaces.

### Making the Backer

To make a pattern for the backer, trace around the finished product on a piece of white paper dusted lightly with repositionable spray adhesive, just enough to keep the parts from sliding. Then attach the tracing to the backing board, cutting a little over  $\frac{1}{16}$ " (2mm) inside the line. I used  $\frac{1}{8}$ " (3mm)-thick tempered hardboard. Seal the backing board with polyurethane gel and let it dry. You will have to drill a few entry holes in the back to cut between the frame and the giraffe.



### Gluing the Project

I rarely edge-glove any parts, especially when there are a lot of interior cuts within the same section. Lay all the parts on the backing without glue. Take the time needed to make sure the placement is as good as possible. I place the project on a piece of white paper. It makes it easier to see if any of the backing is exposed and allows me to rotate the project without disturbing the parts.

Start gluing a few "anchor" pieces down on the outside edges of the giraffe. I find that flexible glue like Titebond® or Tacky Glue® works best, especially with changing humidity levels. A little glue goes a long way. Once the anchor pieces are glued, let the glue set up for about 15 minutes. Then remove the parts from the first shim, glue the shim to the backer, and glue the parts on top. Do this for the rest of the shims and

let dry. For the frame, I used Tacky Glue to glue the corners together, making it easier to handle. Let the whole assembly dry. To hang, find the balance point on the piece and mark it on the back. Use a D-ring hook and  $\frac{1}{2}$ " (13mm) pan screw for a hanger.

## Materials & Tools

### Materials

- Medium dark wood, such as Spanish cedar,  $\frac{1}{2}$ " (1.3cm) thick: frame, 5" x 13" (12.7cm x 33cm)
- Dark wood, such as Peruvian walnut, American walnut, or wenge,  $\frac{3}{4}$ " (1.9cm) thick: ossicones, eyes, eye lashes, 4" (10.2cm) square
- Medium orange wood, such as Spanish cedar or western red cedar,  $\frac{3}{4}$ " (1.9cm) thick: face, 5" x 7" (12.7cm x 17.8cm)
- Medium dark gray wood, such as blue pine, rainbow poplar, sweetgum, or spalted wood,  $\frac{3}{4}$ " (1.9cm) thick: inner ear, 3" (7.6cm) square
- Medium orange wood, such as Spanish cedar or western red cedar,  $\frac{1}{2}$ " (1.3cm) thick: neck, 3" x 5" (7.6cm x 12.7cm)
- White wood, such as aspen or holly,  $\frac{3}{4}$ " (1.9cm) thick: ears, face, 4 $\frac{1}{2}$ " x 7" (11.4cm x 17.8cm)
- White wood, such as aspen or holly,  $\frac{1}{4}$ " (6mm) thick: eye highlight,  $\frac{1}{4}$ " x 8" (6mm x 20.3cm)
- White wood, such as aspen or holly,  $\frac{1}{2}$ " (1.3cm) thick: neck, 3" x 5" (7.6cm x 12.7cm)
- Tempered hardboard,  $\frac{1}{8}$ " (3mm) thick: raising shims, 7 $\frac{1}{2}$ " (19.1cm) square
- Tempered hardboard,  $\frac{1}{8}$ " (3mm) thick: sanding shims, 9" (23cm) square
- Tempered hardboard,  $\frac{1}{8}$ " (3mm) thick: backer, 11" x 14" (27.9cm x 35.6cm)
- Spray adhesive, glue stick or Xyron® Sticker Maker (optional)

- Glue, such as Titebond or Aleene's Tacky Glue
- Carpet tape: double-sided light-traffic
- Clear packaging tape
- Sanding sleeves: 80-, 120-, 180-, 220-, 320-grit
- Sandpaper: assorted grits to 220
- Pan screw:  $\frac{1}{2}$ " (13mm)
- Wood glue
- Pencil
- Finish, such as polyurethane gel
- Foam brush: 1" (25mm)
- Paper towels
- Hanger: D-ring

### Tools

- Scroll saw with blades: #3 or #5, #2/0, #1 reverse-tooth
- Sander: flex drum
- Wonder Wheel or rotary tool with bit of choice
- Drill with bit:  $\frac{1}{16}$ " (2mm)-dia.
- X-ACTO® knife
- Pry bar
- Pencil sharpener
- Air compressor
- Can of compressed air (optional)
- Carving knife (optional)

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

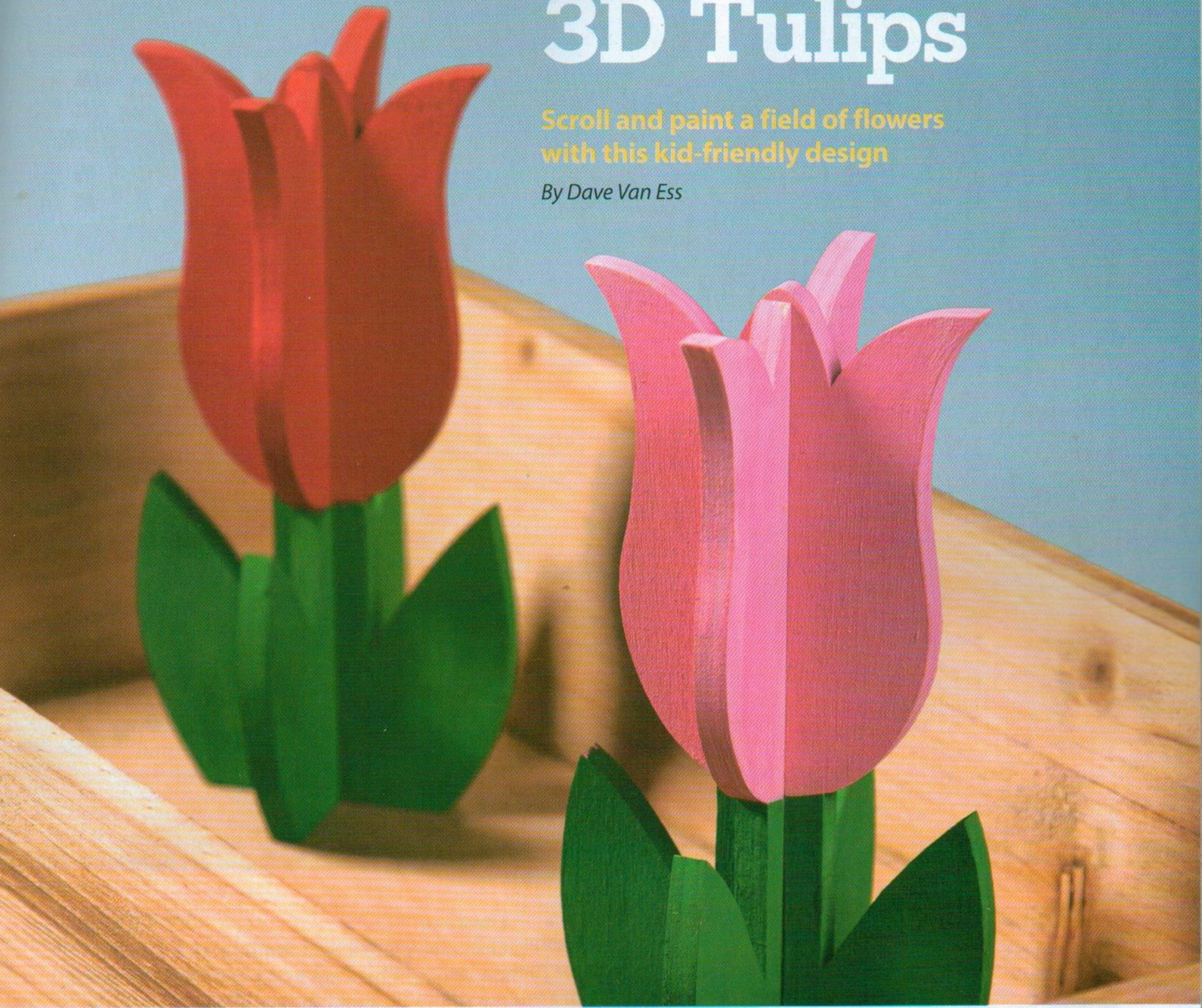


Judy Gale Roberts, born in Houston, Texas, has long been recognized as the leading authority on intarsia. Judy was one of the first ten people to be inducted into the Woodworking Hall of Fame. For more of her work or information on classes held at her home studio in Seymour, Tenn., contact Judy at 800-316-9010, or visit [intarsia.com](http://intarsia.com). Judy's numerous intarsia books are available at [foxchapelpublishing.com](http://foxchapelpublishing.com).

# 3D Tulips

Scroll and paint a field of flowers with this kid-friendly design

By Dave Van Ess



**T**hese tulips are a fun way to practice a few curves and straight cuts and look impressive when finished. It's a good parent/child project where kids can participate at many different levels depending on their age, experience, and comfort zone.

## Getting Started

The pattern is sized so four tulips fit on a 12" (30.5cm)-square  $\frac{1}{4}$ " (6mm) Baltic birch plywood blank. Cover the blank with blue painter's or masking tape. Copy the patterns, and then attach them to the tape with spray adhesive. The slots where the tulips fit together must be sized just right so the flower looks polished and is stable when assembled. I've included a test pattern to practice cutting the proper slot width.

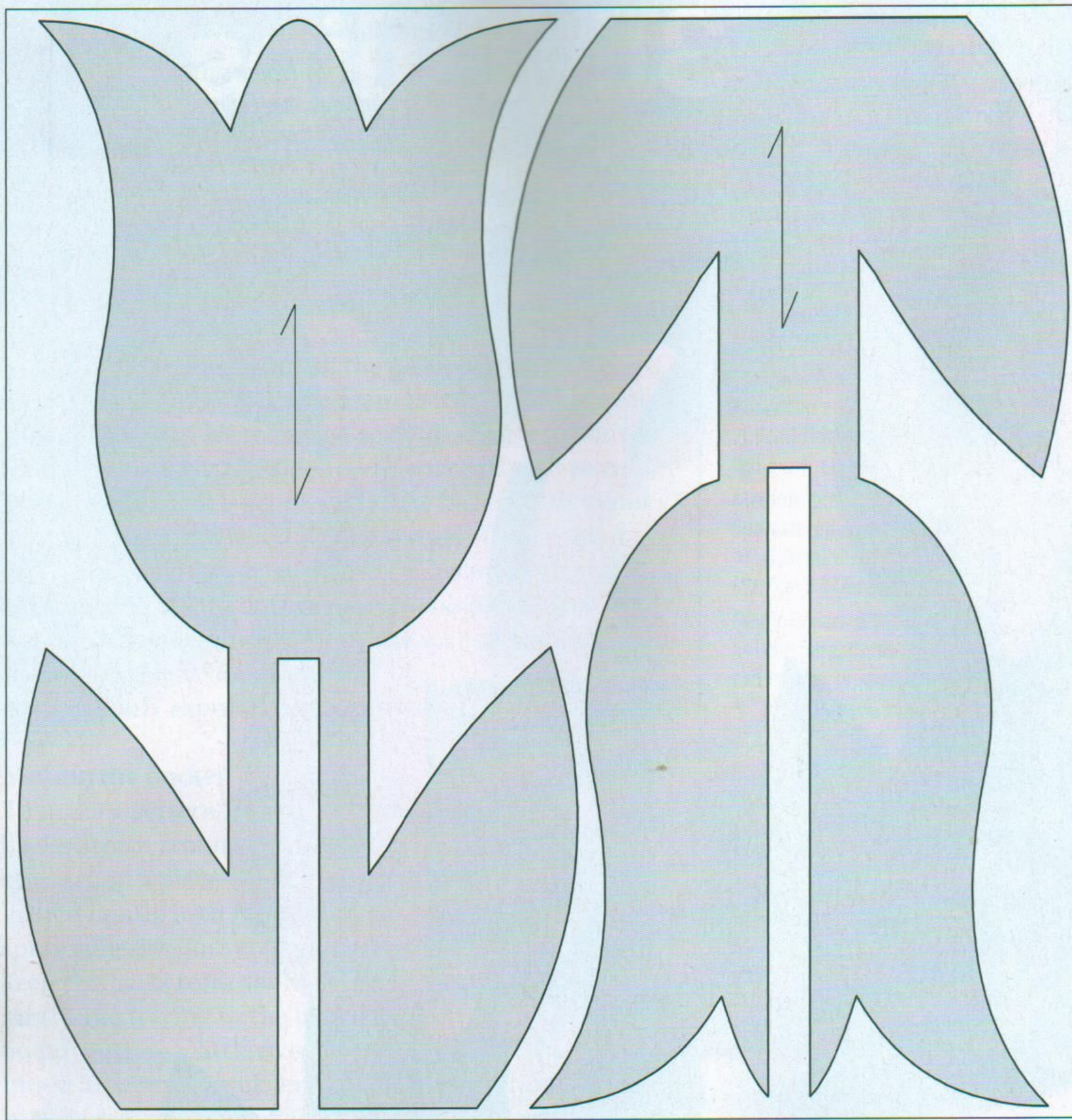
## Cutting

Use a scroll saw with a #3 modified geometry blade to cut the project. Go slowly to retain symmetry on both halves so they look cohesive when joined.

## TIP

### CRAFTY CRAYONS

*A fun option to get kids involved is to let them color the pieces with crayon. Heat the pieces with a hair dryer to soften the wax, and then buff with a paper towel.*



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## 3D Tulip Patterns

### Materials & Tools

#### Materials

- Wood, such as Baltic birch plywood, 1/4" (6mm) thick: 12" (30.5cm) square
- Tape: blue painter's or masking
- Spray adhesive
- Sandpaper: 220-grit
- Finish, such as Unicorn Spit gel stain: blue thunder, dragon's belly, lemon kiss, Molly red pepper, white ning
- Crayons (optional)
- Paper towels

#### Tools

- Scroll saw with blades: #3 modified geometry
- Hair dryer (optional)

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

### Finishing

Give each piece a light sanding with 220-grit sandpaper. There are many options for detailing the tulips. I wanted simple, vibrant colors and ease of application, so I used gel stain in a single tone for both the leaves and flowers. The pieces are designed so they can be dunked into a container of dye to the point where the stem meets the petals. Let dry and assemble.



*Dave Van Ess is a retired Engineer living in Chandler Ariz. He has been woodworking for 45 years and scrolling for 35 years. He is the past-president of Arizona Woodworkers (a greater Phoenix area woodworking club) and volunteers his time and resources providing wood projects for kids. He has more tools than he needs, less tools than he wants, and too little time to use them.*

# Feed the Birds



**Practice scrolling small pieces with this freestanding cutout**

By Jean-Bernard Germe (2virgule5d)

**I**n many areas of the world, spring is upon us and our avian friends are returning from their winter habitats. This sweet project might remind some folks of the kindly woman in *Mary Poppins* who was devoted to her flock.

## Getting Started

Photocopy the patterns and choose your wood varieties. I used maple for the woman and assorted cherry and walnut scraps for the birds. Cover each piece of wood with blue painter's tape, and then apply the patterns to the surface using spray adhesive. For visual contrast, I applied the patterns to the woman with the grain running horizontally, and the patterns to the birds and wings with the grain running vertically. Drill a  $\frac{3}{16}$ " (5mm)-dia. hole for the woman's eye and  $\frac{1}{16}$ " (2mm) holes for the birds' eyes.

## Cutting and Finishing

Cut the pieces on a scroll saw with a #3 reverse-tooth blade, saving the woman's smile for last. Then remove the patterns and sand each piece to 320-grit, softening the edges slightly. Remove dust with a tack cloth. Use wood glue or cyanoacrylate (CA) glue to attach the wings to some or all of the birds. The birds can be glued onto the woman or left unattached. Apply a natural finish, such as Danish oil, with a disposable foam brush, and let dry.

## WANT MORE FROM JEAN-BERNARD?

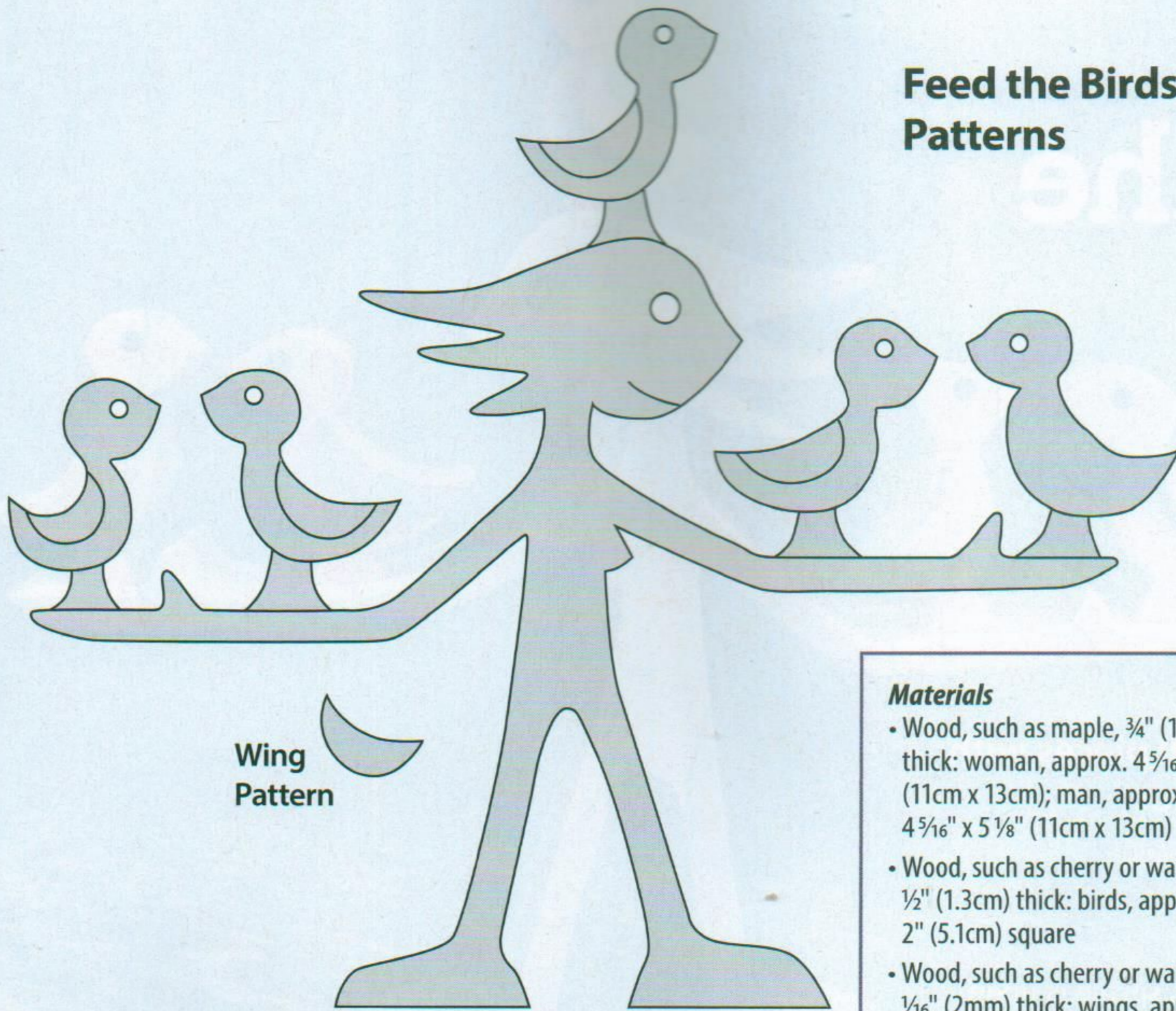
**Making Wooden People & Pets with Personality**

By Jean-Bernard Germe "2virgule5d"

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## Feed the Birds Patterns



Wing  
Pattern

### Materials & Tools

#### Materials

- Wood, such as maple,  $\frac{3}{4}$ " (1.9cm) thick: woman, approx.  $4\frac{5}{16}$ " x  $5\frac{1}{8}$ " (11cm x 13cm); man, approx.  $4\frac{5}{16}$ " x  $5\frac{1}{8}$ " (11cm x 13cm)
- Wood, such as cherry or walnut,  $\frac{1}{2}$ " (1.3cm) thick: birds, approx. 2" (5.1cm) square
- Wood, such as cherry or walnut,  $\frac{1}{16}$ " (2mm) thick: wings, approx. 2" (5.1cm) square
- Tape: blue painter's
- Spray adhesive
- Tack cloth
- Glue: wood or cyanoacrylate (CA)

- Sandpaper: assorted grits to 320
- Natural finish, such as Danish oil

#### Tools

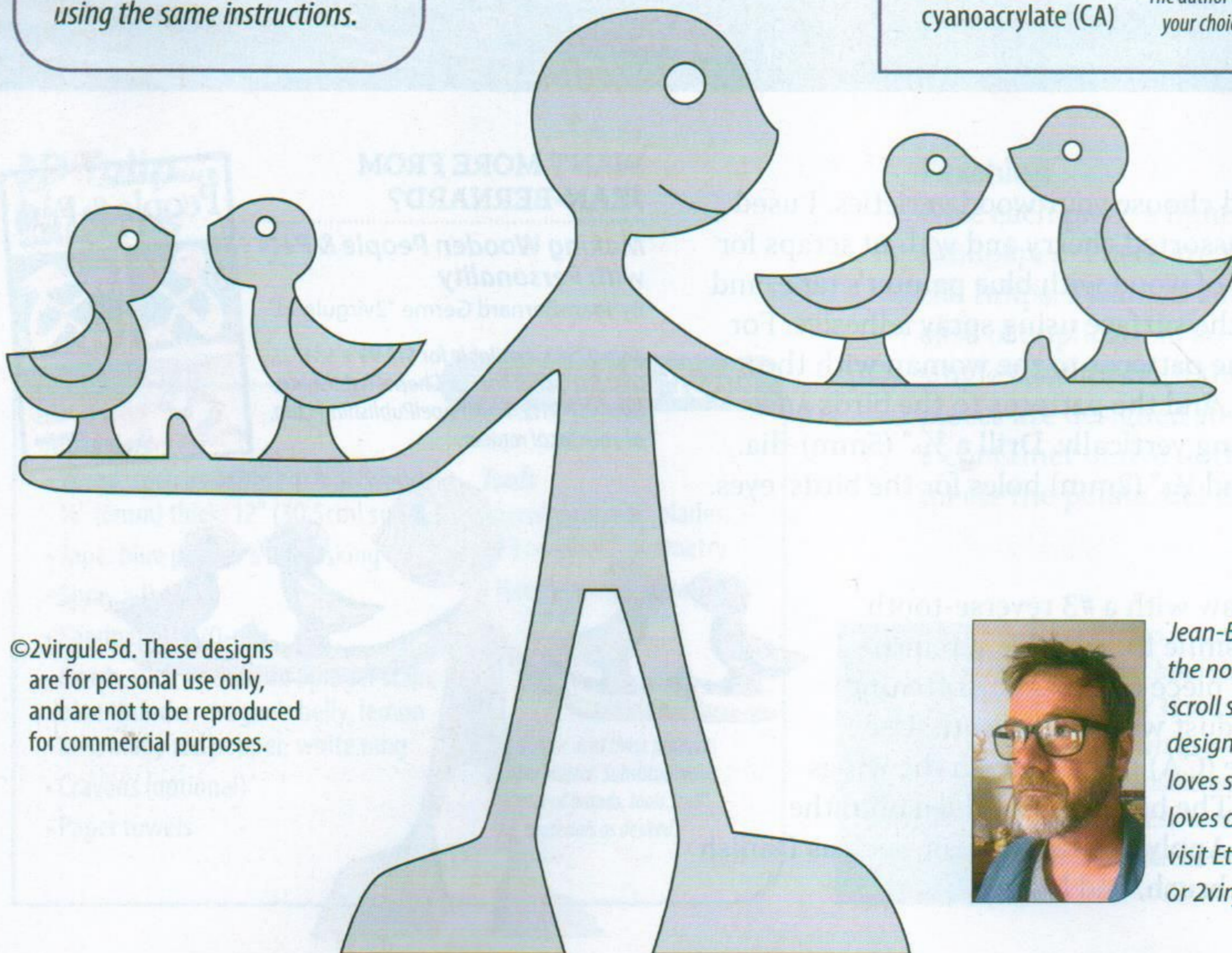
- Scroll saw with blade: #3 reverse-tooth
- Drill with bits:  $\frac{1}{16}$ " (2mm),  $\frac{3}{16}$ " (5mm)-dia.
- Paintbrush: disposable foam

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

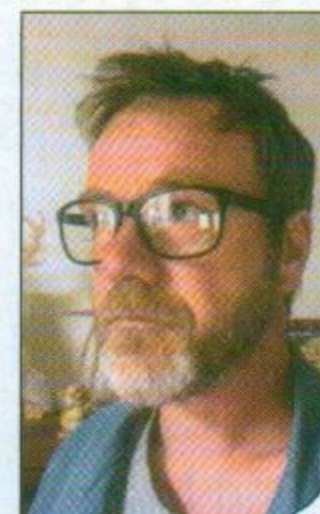
### TIP

#### MAKE THE MAN

*A male version can be made using the same instructions.*



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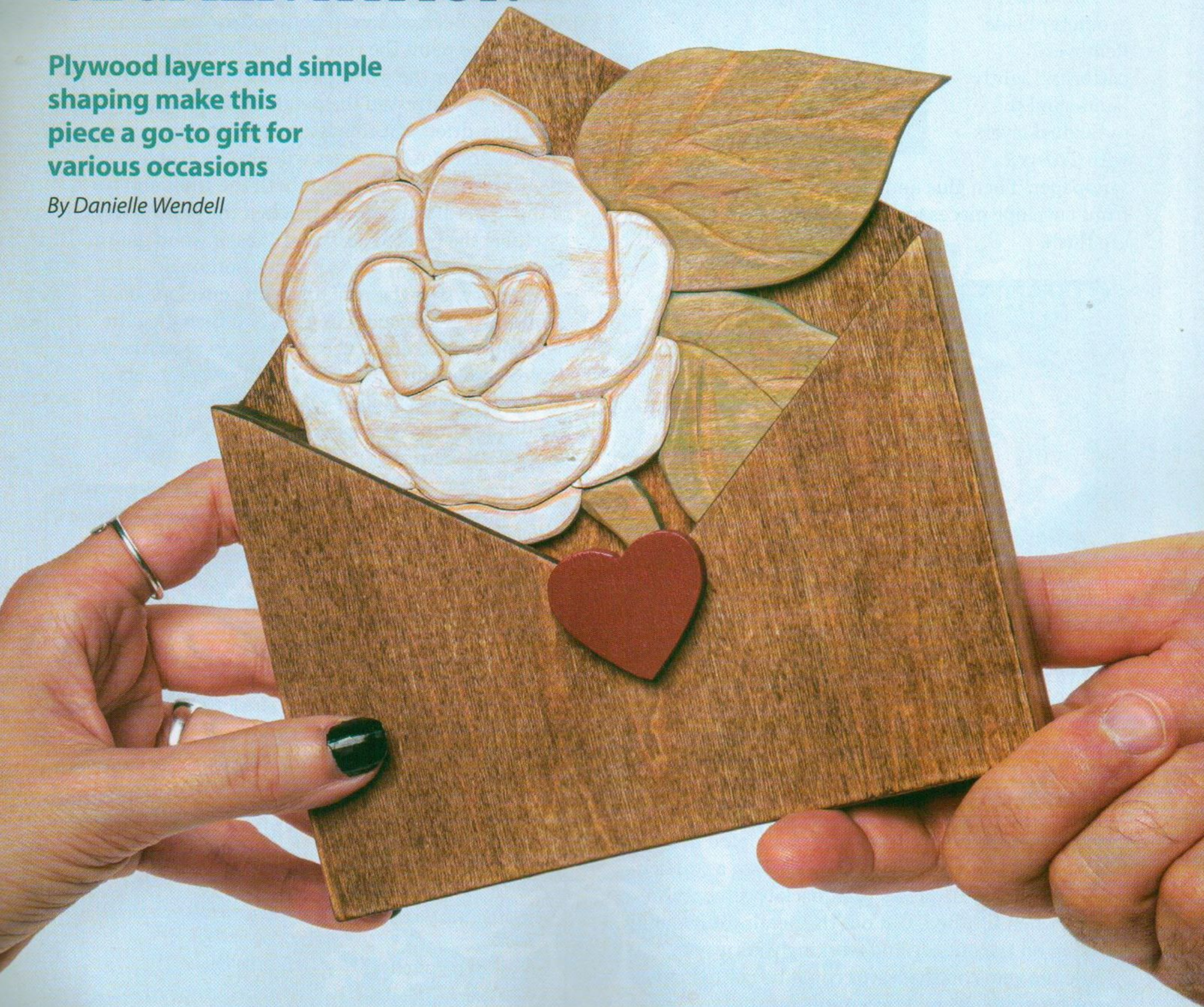
*Jean-Bernard Germe lives in Amiens, in the north of France. After discovering the scroll saw in 2010, he immediately began designing his own patterns. Jean-Bernard loves sketching patterns as much as he loves cutting them. For more of his work, visit Etsy and Facebook @2virgule5d or 2virgule5d.com.*

# Valentine Card

## SEGMENTATION

Plywood layers and simple shaping make this piece a go-to gift for various occasions

By Danielle Wendell



Patterns for the **VALENTINE CARD SEGMENTATION** are in the pullout section.

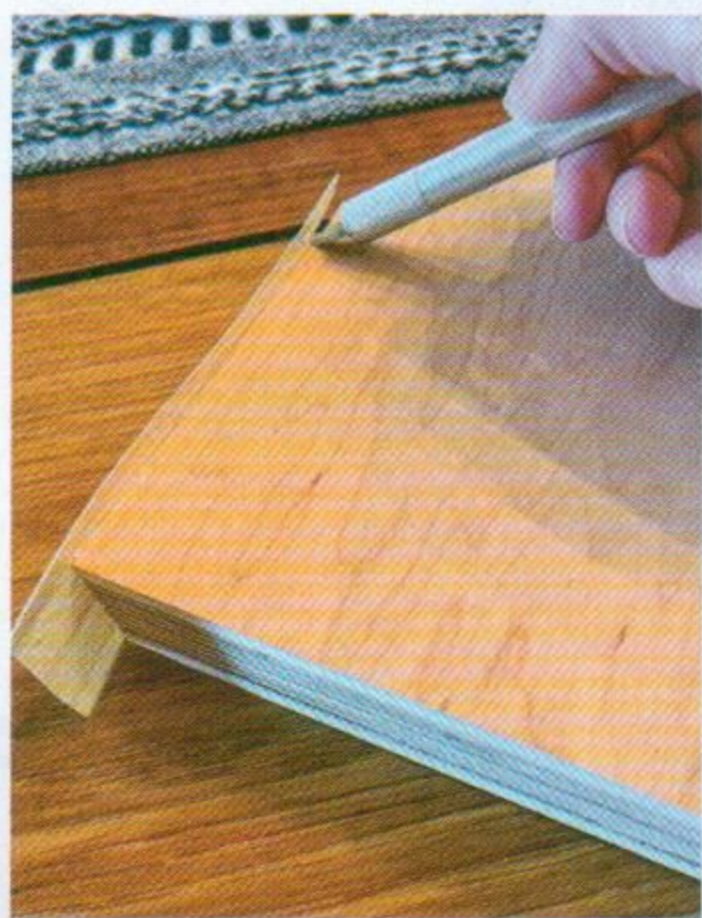
I enjoy celebrating loved ones but often feel that store-bought cards aren't special enough on their own. A few years back I decided to make my own envelope that can be displayed, holding my own words of love for years to come. This envelope is simple in design and can be customized in different ways to uniquely represent your loved one.

### Getting Started

Choose your material. I recommend MDF, as it's a great option if you wish to paint this project, but you could also use Baltic birch plywood or contrasting hardwoods and finish them naturally. Attach the patterns to the blanks with repositionable spray adhesive.

## Cutting the Envelope

Cut the pieces for the envelope on a scroll saw using a #5 modified geometry blade. Remove all patterns. Lightly hand-sand the individual layers with 220-grit sandpaper. Then glue and clamp the back, middle, and front envelope pieces together, making sure the edges are flush.



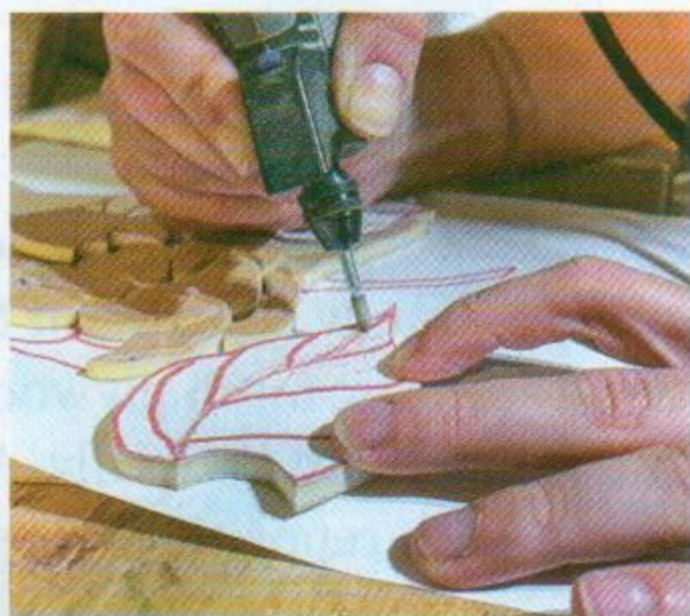
Once dry, give the envelope one more sanding on the sides to make sure everything is flush and smooth. Wipe off dust with a tack cloth.

A great way to cover plywood edges and make the sides look seamless is to use edge banding. Use an iron or another small heating tool to apply the edge banding one side at a time. Use an X-ACTO® knife to remove any excess from the edges and make it flush. Lightly sand the edges again until smooth, and then finish with your choice of stain or topcoat. I used Minwax® dark walnut.

## Creating the Rose

Cut the rose. When cutting the rose, I opted to switch to a #2/0 modified geometry blade. Using a smaller blade will allow the petals to fit back together more tightly when finished. Cut out the petals individually, starting on the outside and working your way in. While the veins on the leaves could be cut to create many separate pieces, I find it much easier to create those lines with either paint or a shaping tool later on.

Use a rotary tool to create depth and dimension on the petals. You could use an orbital sander, but I prefer using small sanding discs when working with smaller pieces. I then use an engraving bit to add



the veining on the leaves. If you prefer to follow the pattern, you can leave it on the wood as a guideline and engrave right through the paper. Then remove the pattern and give the pieces a final sand.

## Assembling and Finishing

Add color. Because I used plywood for this version, I decided to paint the rose with watered-down acrylic paints to color the wood petals without fully covering the grain. I distressed the petals by sanding the edges after they dried, but this is a matter of preference. Because some of the pieces will also be visible from the back, make sure to paint both the front and back of the upper petals and leaf. When the paint is dry, assemble the rose, using small dabs of wood glue and cyanoacrylate (CA) glue for quick bonding.

Once dry, glue the rose inside the envelope using dabs of wood glue and CA glue, and then glue the heart onto the front of the envelope in the same way. To seal, spray the entire piece with several coats of clear finish, such as Rust-Oleum® matte spray. Finally, add your own note or card to send to someone you love!

## Materials & Tools

### Materials

- Plywood, 1/4" (6mm) thick: bottom envelope layer, approx. 7 1/2" (19.1cm) square
- Plywood, 1/4" (6mm) thick: top envelope layer and heart, approx. 5" x 6 1/2" (12.7cm x 16.5cm)
- Plywood, 1/4" (6mm) thick: flower, approx. 7" (17.8cm) square
- Plywood, 3/4" (1.9cm) thick: middle envelope layer, approx. 5" x 6 1/2" (12.7cm x 16.5cm)
- Spray adhesive: repositionable
- Tape: clear packaging
- Glue: wood, cyanoacrylate (CA)
- Stain, such as Minwax®: dark walnut
- Acrylic paints: assorted
- Clear spray finish, such as Minwax® polyurethane: matte

- Birch edge banding, 1 1/2" (3.8cm) wide: approx. 16" (40.6cm) long
- Tack cloth

### Tools

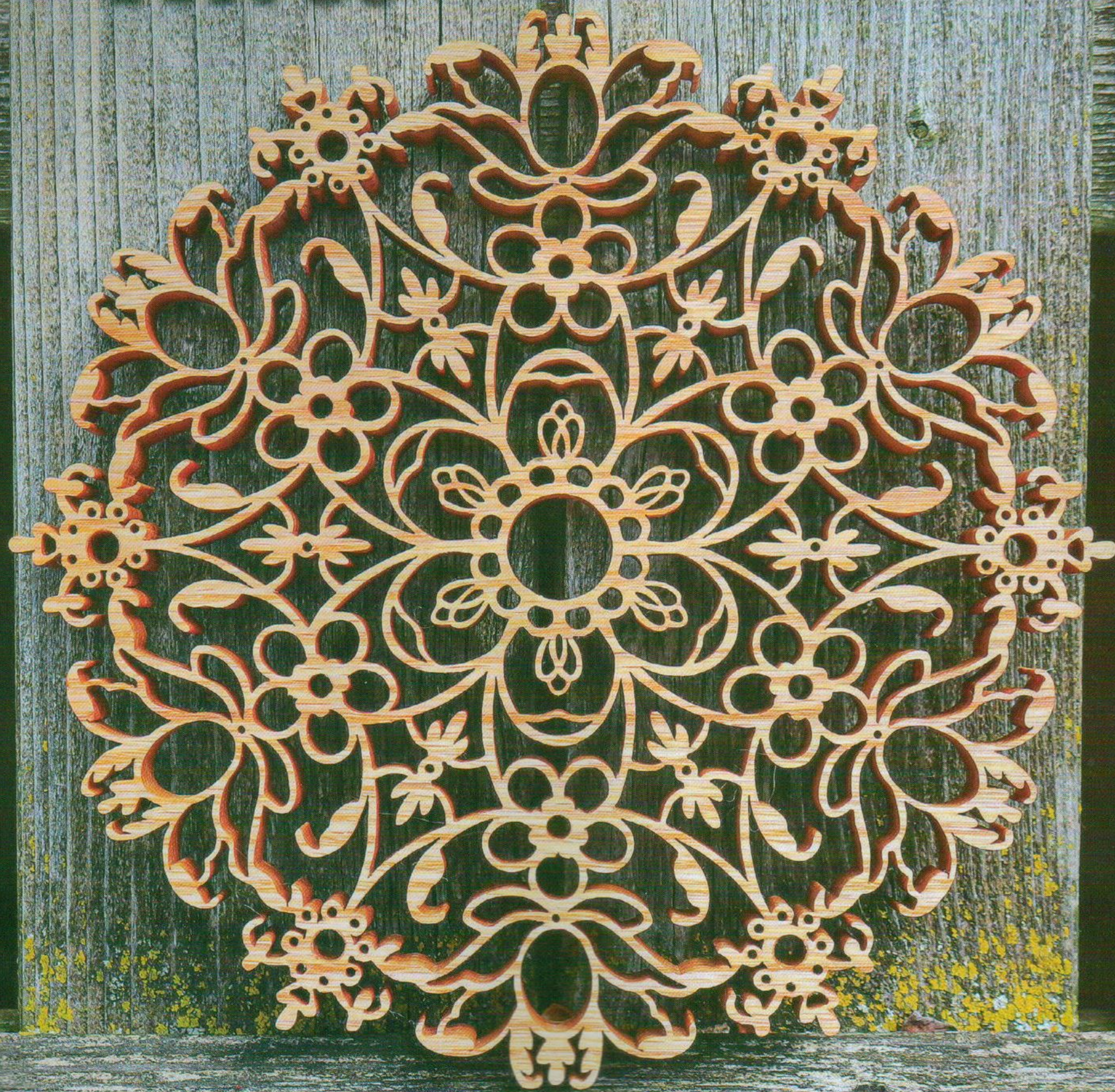
- Scroll saw with blades: #2/0, #5 MGT
- X-ACTO® knife
- Sander with 220-grit sandpaper
- Rotary tool with bits: sanding disc, engraving
- Clamps
- Iron or heat transfer tool (optional)
- Paintbrushes

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



Danielle Wendell is a wife and mom of two girls near Canton, Ohio. She has always loved creating but fell in love with the scroll saw after becoming a stay-at-home mom. She also loves teaching others the craft through her YouTube Channel, Wendell Woodworks.

# Botanical Trivet



Inspired by an old Norwegian art form, this fretwork is the perfect accent to any dinner table

*By Charles Hand*

**E**arlier this year, my friend John A. Nelson emailed me several sketches that his aunt Ethel drew back in the early 1980s. Ethel, who passed away in 2011, was well-known for her designs and drawings in an old Norwegian artform called rosemaling (a style of folk art decoration popular in the 1700s). Inspired by Ethel's artwork, I decided to take on the challenge of designing my own version of rosemaling for the scroll saw.

### Prepping and Cutting

Sand the front and back of the blank thoroughly with a palm sander. Blow off the dust or remove it with a tack cloth. Attach removable EasyLiner® laminate shelf liner to the top of the blank and apply spray adhesive to the back of the pattern. Let the adhesive set for one to two minutes or until tacky, and then press the pattern down onto the paper, eliminating air bubbles. Drill blade-entry holes and cut the frets, making the perimeter cut last. Peel off the shelf liner. Sand the surface and sides carefully, using needle files to clean up tight areas.

### Finishing

Remove the sander dust with a can of compressed air. Apply Danish oil or mineral oil with a paintbrush, making sure to get into all the crevices. Alternatively, you could dip the piece into an oil-filled basin. Repeat the process two or three times until you achieve the desired effect. Wipe off excess and let dry before use.

## Materials & Tools

### Materials

- Wood, such as oak, cherry, walnut, or bamboo, ½" to ¾" (1.3cm to 1.9cm) thick: approx. 10" (25.4cm) square
- Sandpaper: 180-220 grit
- Tack cloth
- Soft cloth (for finish)
- Spray adhesive, such as Elmer's® or 3M Super 77
- Self-adhesive shelf liner, such as Duck brand EasyLiner® removable covering
- Finish, such as Danish oil or mineral oil

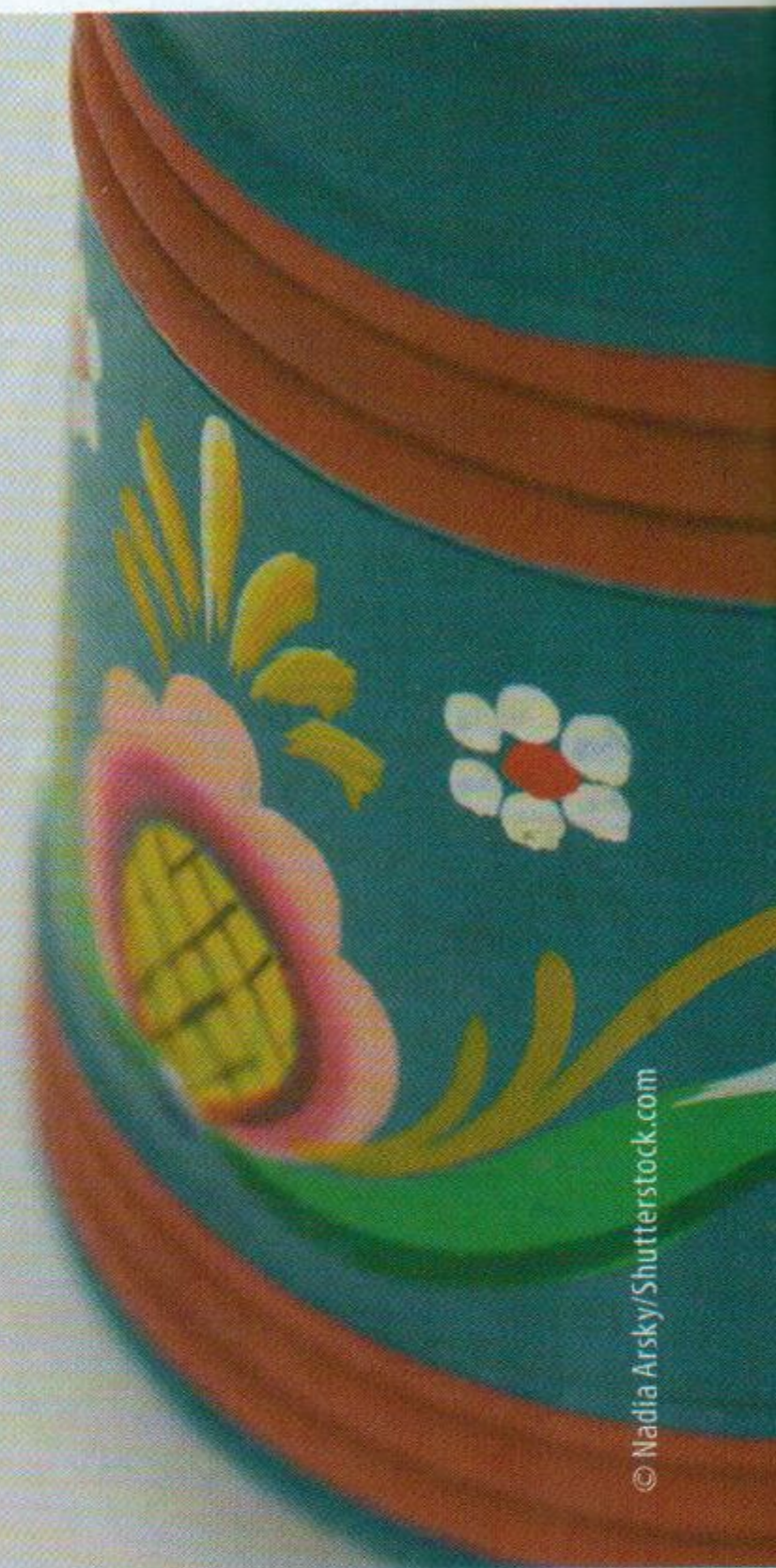
*The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.*

### Tools

- Scroll saw with blades: #3 to #5 reverse-tooth
- Drill press or hand drill with bits: ⅜" (1mm)-dia. or #56, ⅛" (2mm)-dia. or #52, ⅞" (6mm) or ⅝" (7mm)
- Palm sander (optional)
- Needle files (optional)
- Air compressor or can of compressed air (optional)
- Paintbrush: medium
- Plastic dipping basin for oil (optional)

## What is Rosemaling?

Rosemaling is a decorative painting style that rose in popularity in Norway and other parts of Scandinavia during the 18th century. Often featuring sweeping S-curves and botanical elements such as flowers, berries, and vines, rosemaling lends itself well to scrollsawn fretwork, although it was traditionally applied to everything from baskets and furniture to building interiors.



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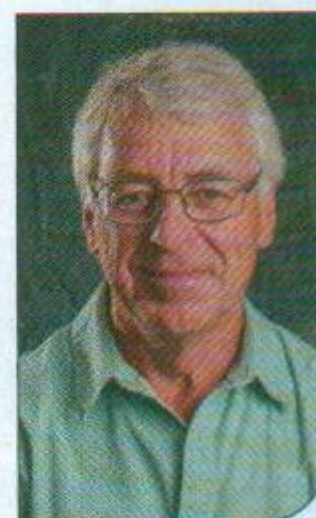
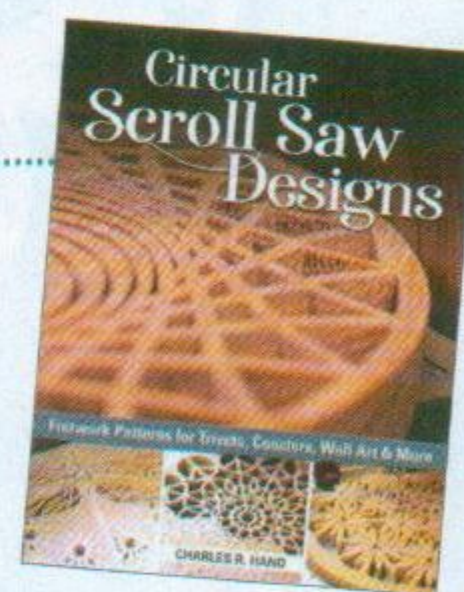
Pattern for the **BOTANICAL TRIVET** is in the pullout section.

## WANT MORE FRETWORK?

### Circular Scroll Saw Designs

By Charles R. Hand

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



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 techniques, or for more of his patterns, visit [scrollsawart4u.weebly.com](http://scrollsawart4u.weebly.com).

# Snail Garden Stakes

Add some zip to your garden this year with clever plant markers

*By Wayne and Jacob Fowler*



**W**e do a lot of gardening at my house and it's always great to add little features to our yard or indoor planters that are uniquely "ours." These garden snails fit the bill perfectly and can be cut in a few minutes using some readily available wood from a home improvement store. For this project, I used some fencing cedar and a piece of a deck plank that was lying around my workshop. The finished snails will be subject to weather outside and water inside, but cedar holds up well to the elements. We have several cedar snails in our garden that have survived many years.

### Getting Started

Photocopy the patterns and affix them to the blanks. I use clear packaging tape on the top of the wood and attach the patterns to the tape with spray adhesive. The clear tape shows the wood underneath so you can properly place the pattern around knots. Make sure you have enough waste wood around the pattern so you have something to hold onto while cutting, particularly if you've reduced the size of the patterns.

Drill entry holes in the waste areas. Use a #3 reverse-tooth blade for cutting. If you don't want to use the stake at the bottom of the snail, just follow the dotted line at the bottom of the pattern to cut it off.

### Sanding and Finishing

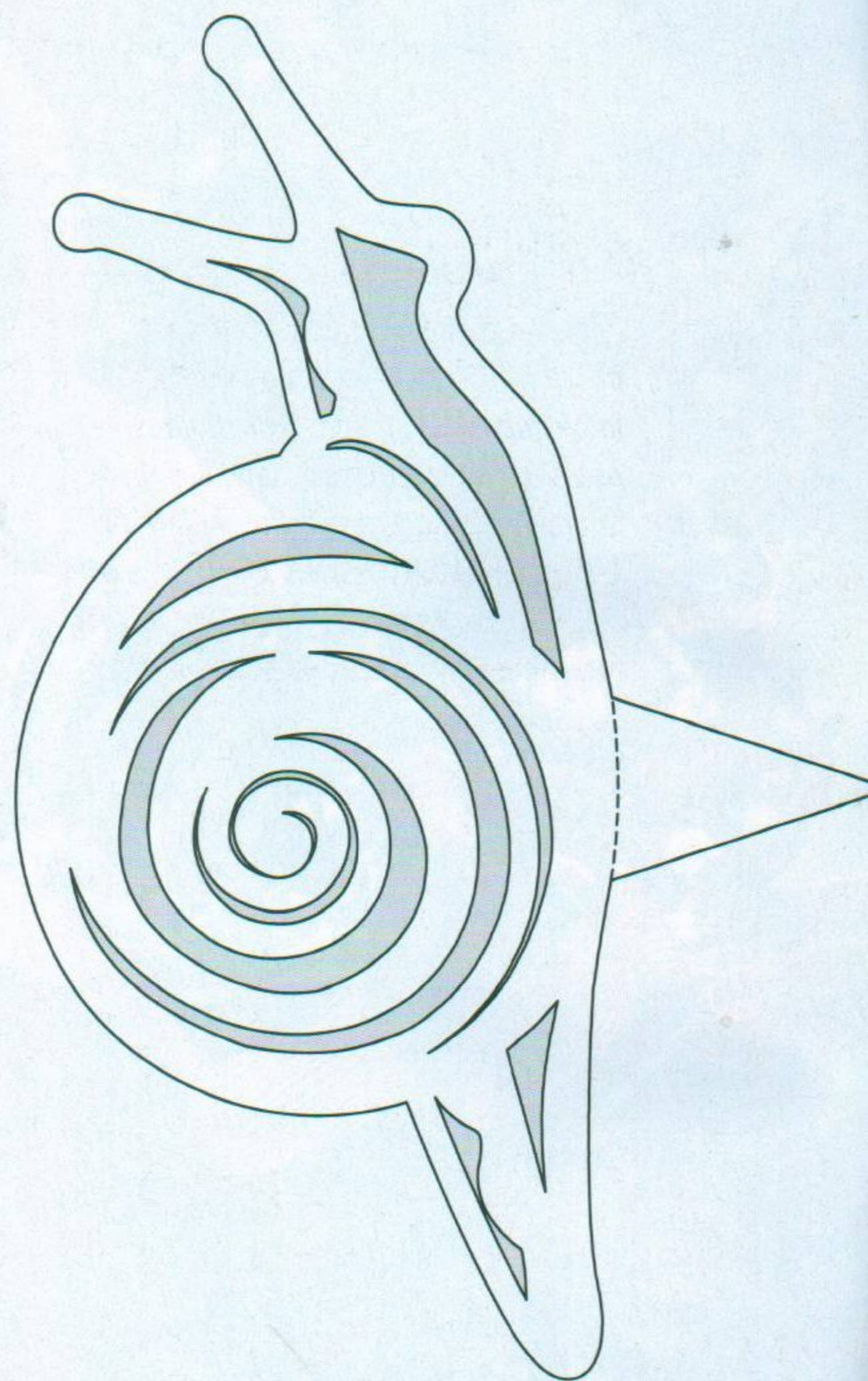
Use a belt or disc sander, sanding block, or piece of sandpaper to face-sand the snails on the two flat sides. I use a quarter sheet of 220- to 400-grit sandpaper to go over the cut edges of the piece by hand after face-sanding with a disc sander. This removes any stubborn burrs and gives the piece a more finished look. After sanding, clean dust from the piece with a new paint-brush (dollar stores are a great source).

I had some nontoxic walnut oil left over from a previous project, so I used that to add a little finish to the pieces. However, this isn't necessary. I have many unfinished cedar snails around the house and garden. If you decide to finish the snails, I recommend not using anything with toxic components that could leach into your garden's soil.

### TIP

#### GET PACKING

Clear packaging tape lubricates scroll saw blades, which can extend the life of the blade and help generate straighter vertical cuts. Good-quality tape will also ease removal of patterns after cutting.



### Materials & Tools

#### Materials

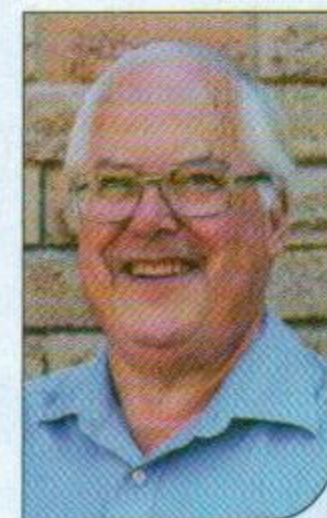
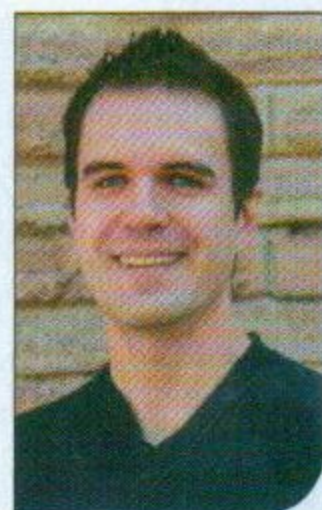
- Wood, such as cedar or redwood, 1/2" (1.3cm) thick: 1 each 3 1/2" x 4 1/2" (9cm x 11.4cm)
- Tape: clear packaging
- Spray adhesive
- Sandpaper: assorted grits to 400
- Finish, such as natural oil (optional)

#### Tools

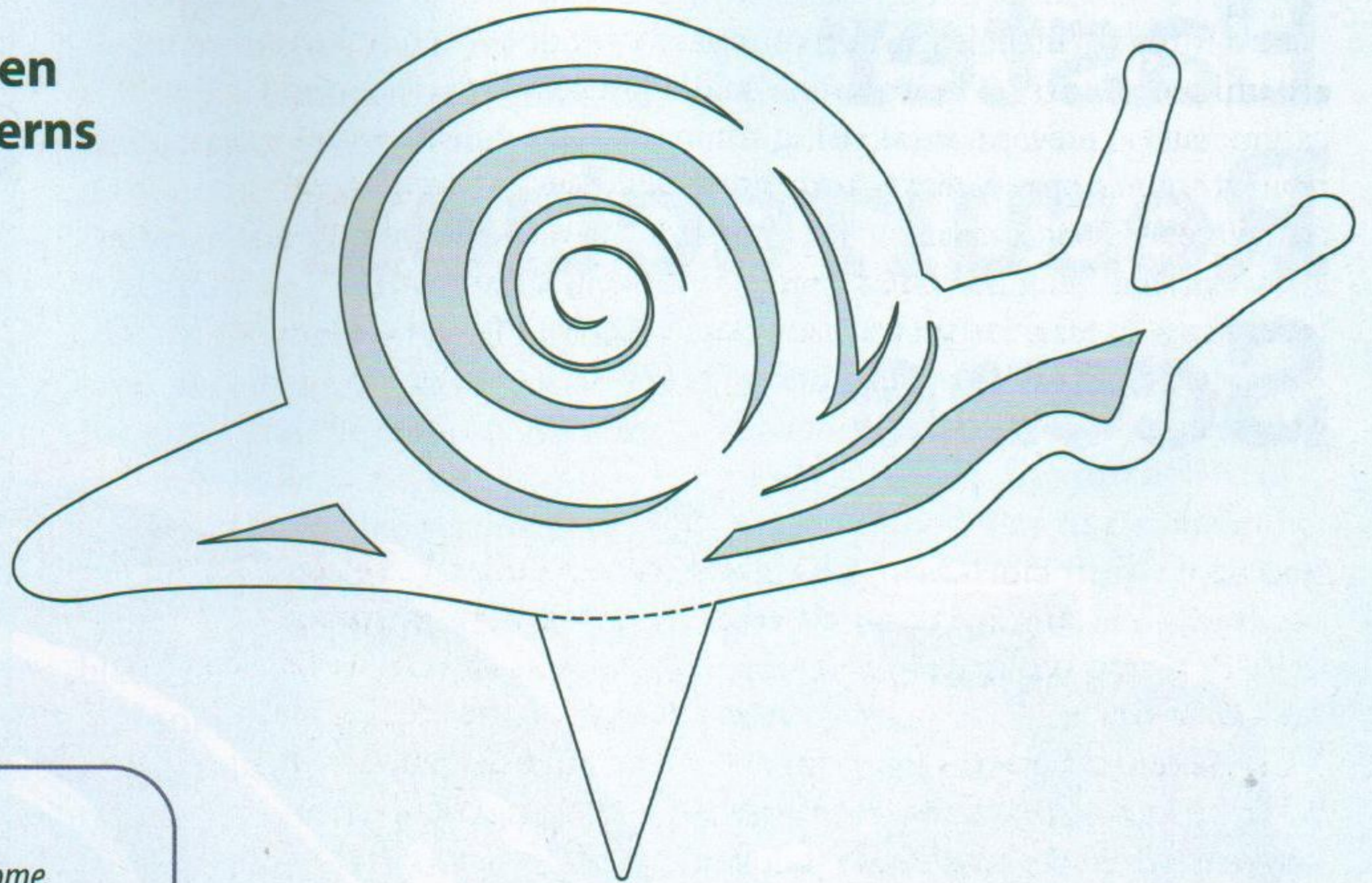
- Scroll saw with blades: #3 reverse-tooth
- Drill with bits: assorted small
- Sander: disc or belt (optional)
- Sanding block (optional)
- Clean, soft paintbrush

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

Wayne Fowler has been scrolling for over 30 years, first puzzles and then fretwork. Jacob Fowler has been drawing scroll saw designs since he was five (he drew a whale bank for his father, who collects whales). He got serious in his teens and has drawn well over a thousand designs since then. Together, Jacob and Wayne have published over 160 magazine articles, as well as the *Woodworker's Pattern Book*, available at Fox Chapel Publishing. They live in wood-rich Ontario, Canada, just outside Toronto. Find more of their work on Etsy at [FantasiesISaw](https://www.etsy.com/shop/FantasiesISaw).



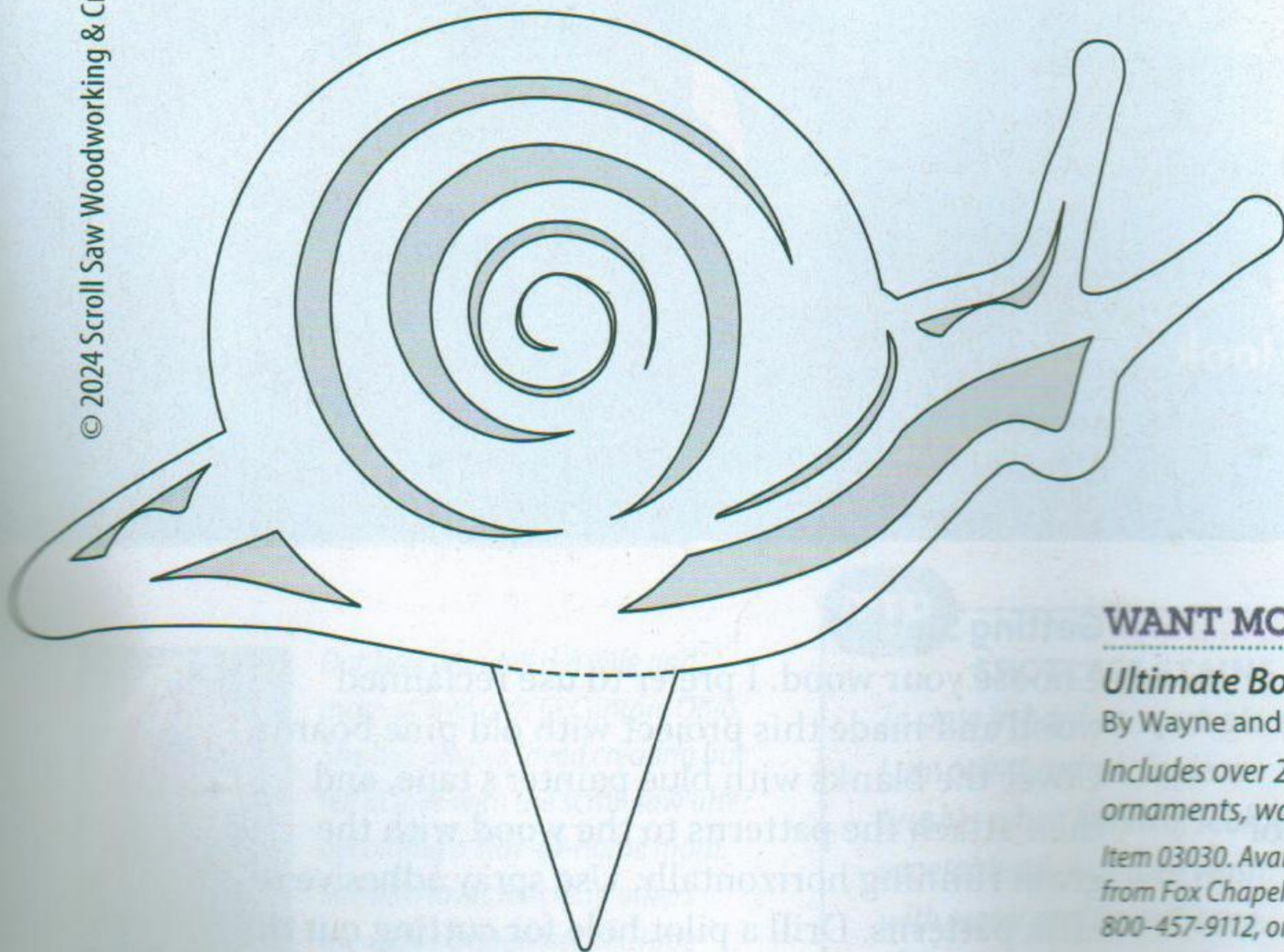
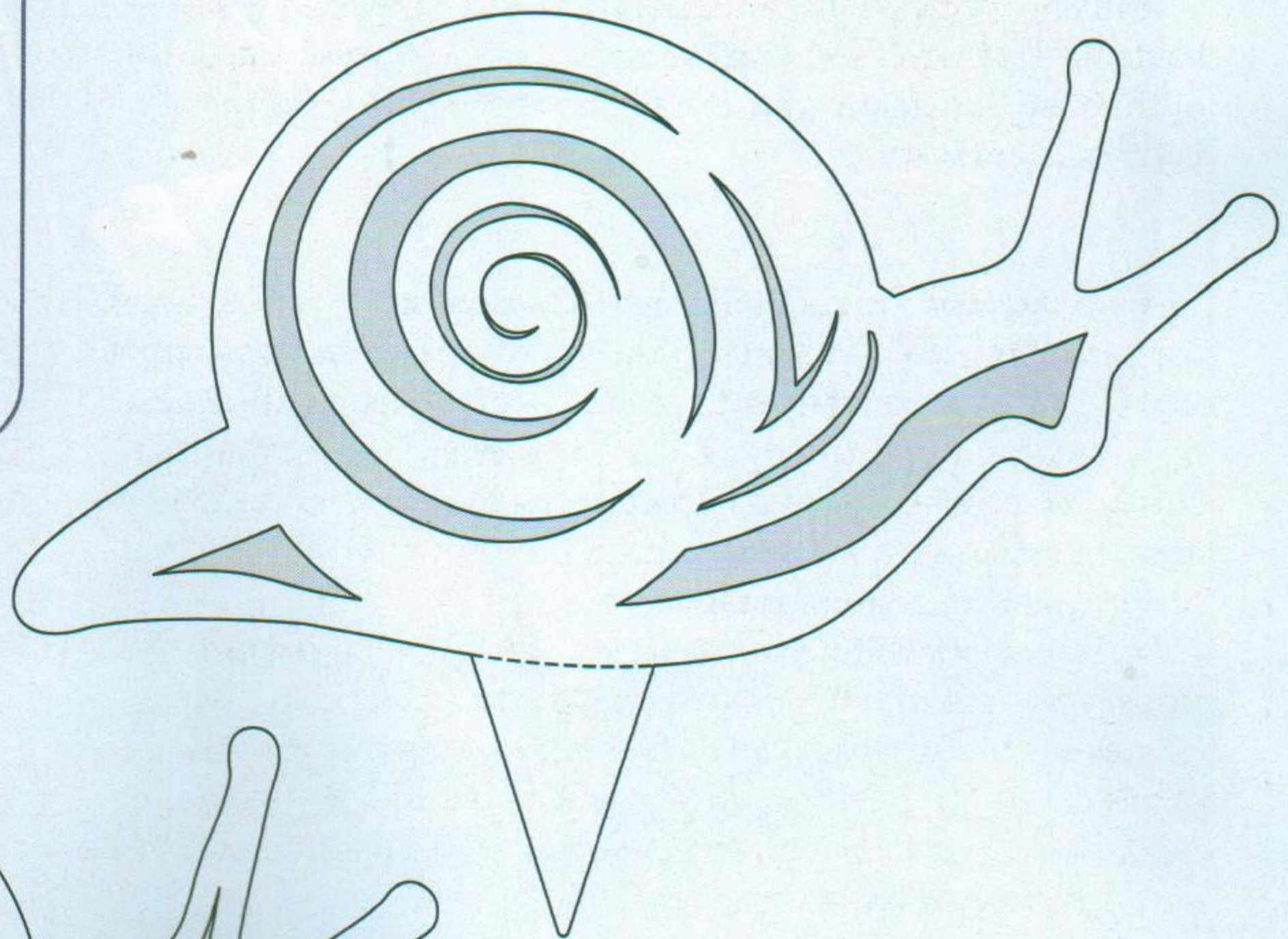
## Snail Garden Stake Patterns



### TIP

#### BARGAIN BIN

In the fencing department of a home improvement store, you can usually find large quantities of cedar fence boards—often you'll see redwood, as well. Both are good, durable choices for this project. A 1" (2.5cm)-thick board that's 5" by 5' (12.7cm by 152.4cm) costs about \$10. A board with fine grain and limited knots should yield 20 snails.



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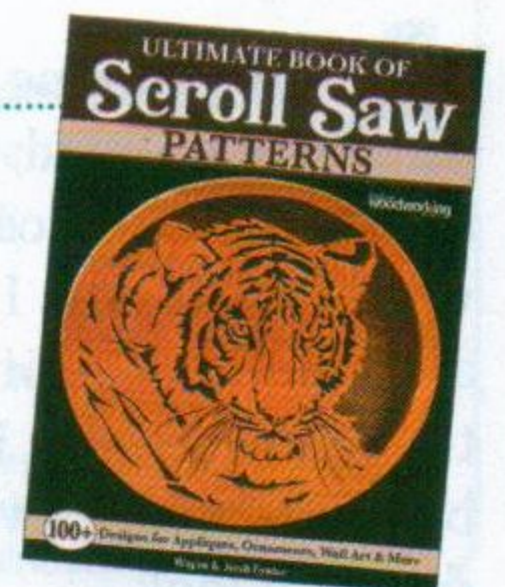
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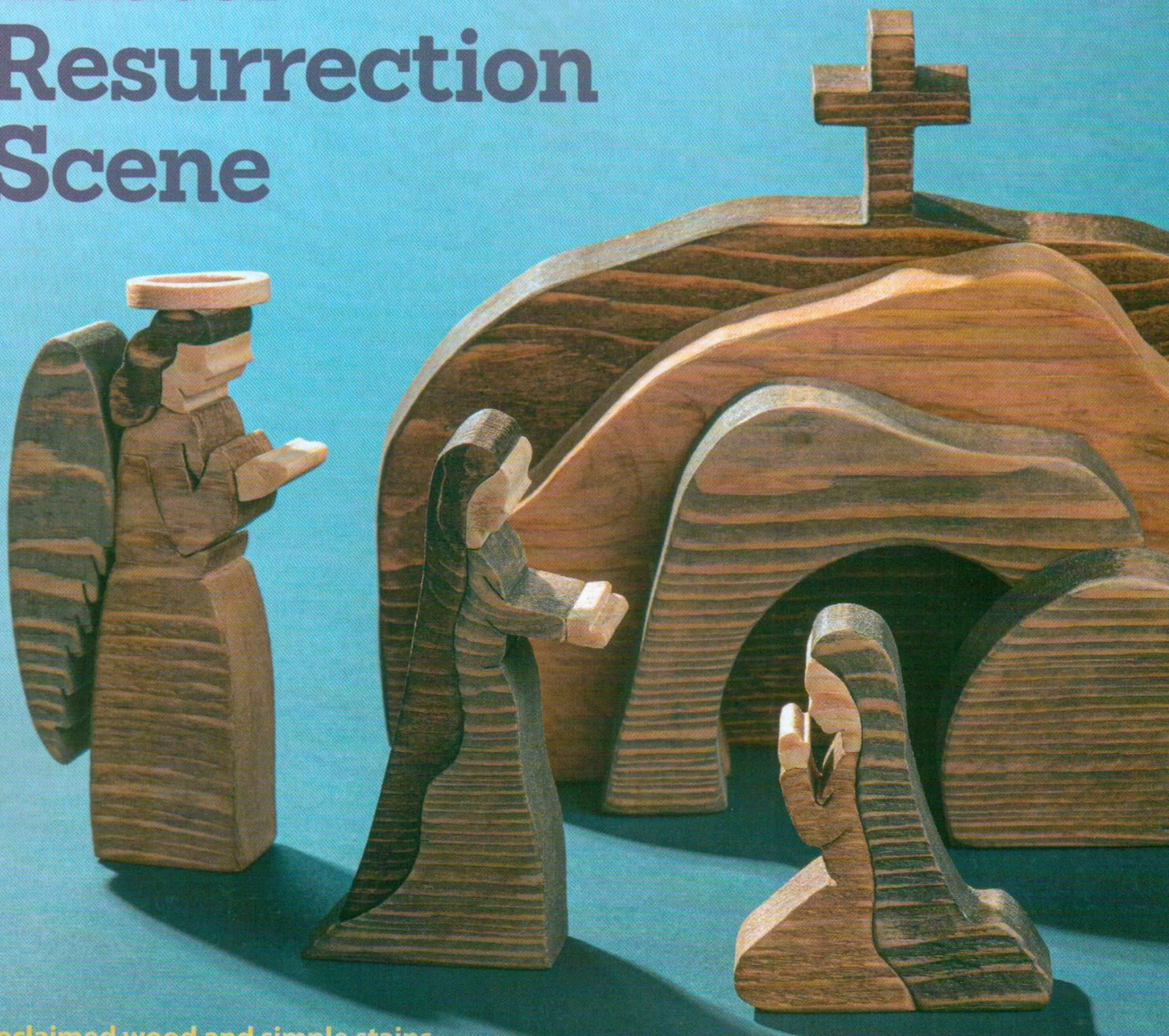
By Wayne and Jacob Fowler

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# Easter Resurrection Scene



Reclaimed wood and simple stains give this reflective display a rustic look

By Danielle Wendell

**A**fter making a Christmas nativity set for a friend, she asked if I could make a similar Easter scene. I immediately got to work on a design. I love both the simplicity and significance of this empty tomb display for the Easter season. I add color through stains, but you can use a variety of hardwoods for a different look.

## Getting Started

Choose your wood. I prefer to use reclaimed wood and made this project with old pine boards. Cover the blanks with blue painter's tape, and then attach the patterns to the wood with the grain running horizontally. Use spray adhesive to affix patterns. Drill a pilot hole for cutting out the center of the halo.



Patterns for the **EASTER RESURRECTION SCENE** are in the pullout section.



Danielle Wendell is a wife and mom of two girls in Canton, Ohio. She has always loved creating but fell in love with the scroll saw after becoming a stay-at-home mom. She also loves teaching others the craft through her YouTube Channel, Wendell Woodworks.

### Cutting

Begin by cutting the three layers of the empty tomb with a #7 modified geometry or reverse-tooth blade. Take extra time when cutting the cross to maintain symmetry. After cutting out the middle layer, discard the inner circle. The third layer becomes both the front of the tomb and the stone. *Note: For easier handling, cut out the stone piece first before the perimeter of the front layer.*

If needed, switch to a fresh blade before cutting the people and angel. It's important to have a sharp blade when cutting the tighter turns. There are several parts to each figure. As you are cutting, group them together so no pieces get lost. *Note: The arms and bodies of the people and angel are "veined," which means that the details are made up of kerf lines rather than cutouts. To achieve this effect, cut in with the blade following the lines of the template, and then back it out. This simple technique gives the figures more detail.*

### Staining and Assembling

When all pieces are cut, remove the patterns and sand with 220-grit sandpaper, softening and smoothing the edges. I chose to use three different stain colors to create a variety of hues. I left the heads, hands, and halo unstained. Apply up to three coats of stain, drying and sanding between coats. Let dry thoroughly.

#### TIP

##### SPOTLESS STAINS

*To stain in hard-to-reach places, I use paintbrushes. To clean brushes when finished, soak in vegetable oil, and then wash with water and Dawn® soap.*

Prepare the piece for gluing. Carefully line up Layers 1, 2, and 3 so the tomb section is even on the bottom and can stand. Mark the gluing areas on the layers with pencil, and then glue together with dabs of cyanoacrylate (CA) and wood glue. *Note: The stone section is not glued, so it can be removed and reinserted.* Use small dabs of CA and wood glue to assemble the three figures. Hold firmly together for about 30 seconds to allow the glue to set. Allow all pieces to dry thoroughly.

Apply spray polyurethane to finish. I use several coats until a solid, protective finish is achieved, but follow the instructions for your brand of choice.

### Materials & Tools

#### Materials

- Wood, such as pine, ½" (1.3cm) thick: Layer 1, 7" x 9" (17.8cm x 23cm)
- Wood, such as pine, ½" (1.3cm) thick: Layer 2, 5" x 8" (12.7cm x 20.3cm)
- Wood, such as pine, ½" (1.3cm) thick: Layer 3, 5¼" x 4" (13.3cm x 10.2cm)
- Wood, such as pine, ½" (1.3cm) thick: people and angel, 5" x 7" (12.7cm x 17.8cm)
- Wood, such as pine, ¼" (6mm) thick: halo, 1½" (3.8cm) square
- Sandpaper: 220-grit
- Tape: blue painter's
- Spray adhesive
- Pencil
- Glue: cyanoacrylate (CA), wood
- Stain, such as Minwax®: classic gray, dark walnut, special walnut
- Vegetable oil (optional)
- Dawn® dish soap (optional)
- Finish, such as Minwax® spray polyurethane

#### Tools

- Scroll saw with blades: #5 modified geometry or reverse-tooth
- Drill with bits: small
- Staining rag
- Paintbrushes (optional)

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

# Layered Fish Ornaments

## Scroll a school of swimming fretwork decorations

By Keith Fenton

Cut by Joe Pascucci

**T**hese fun fish ornaments would go nicely on a boat, in a fishing shack or a beach house. They would also make great gift ideas for anyone who loves to fish. I included instructions for making these as single and double-layer ornaments. Adding the back layer will make them heftier, and contrasting woods will add interest.

### Getting Started

Make photocopies of the patterns and keep them for future reference. Sand both sides of the wood with an orbital sander using 100-grit sandpaper to remove any planer marks and smooth the wood. Graduate up to 150-grit. Then clean all the dust from the wood with a soft cloth. *Note: If using plywood, you can just start with 150-grit.*

Place a layer of shelf liner over the entire surface of the blanks to facilitate removal of the patterns after cutting. Spray the back of the pattern with a misting of adhesive and allow it to tack up for a few seconds before applying it over the liner. Smooth the pattern to remove any bubbles.

Use a small bit in a drill press to drill entry holes for the interior cuts. Use an appropriately sized bit for the hanging holes. After drilling, turn over the pieces and sand the backs so they lay perfectly flat as you cut.

### Cutting

Use a #2/0 reverse-tooth scroll saw blade and cut out the designs, beginning with the interior cuts and then moving on to the perimeters. After cutting, use a sanding block or orbital sander to carefully remove burrs. Be careful not to catch an edge in the delicate fretwork areas. You can start

with 150-grit sand paper and finish with 220. Use a sanding stick to remove remaining burrs between frets, and then dust with a clean cloth.

### Assembling and Finishing

For the double-layer ornaments, use clear drying wood glue to attach the layers. Use a small, dampened brush to apply a thin layer of glue to the back side of the front piece. Line up the two layers carefully and use a paperweight to secure them. Allow the glue to dry completely.

Spray with several light coats of a varnish of your choice on both sides, allowing ample drying time between coats. I suggest using a polyurethane spray finish because it doesn't soak into the wood too much, so any glue that may have seeped out won't be highlighted by the finishing process. For a smoother finish, sand the surface lightly by hand with 400- or 600-grit sandpaper and clean off the dust before applying the last coat of spray. Allow the varnish to dry.

### No Stain, No Gain

If you choose to use non-contrasting wood for this project, you can stain the second layer for added interest. I like to use Deco Art Americana® acrylic paint mixed in a 1:1 ratio with their antiquing medium. I mix just enough to cover the backer or second layer in a very small cup. Then I brush it on rather heavily and quickly before immediately wiping it off with a lint-free cloth. Experiment on a piece of scrap wood that has been sanded in the same manner as your workpiece to get a feel for how the stain behaves and looks. You can vary the ratio to adjust the transparency. Wood glue works well over this once the paint is thoroughly dry.



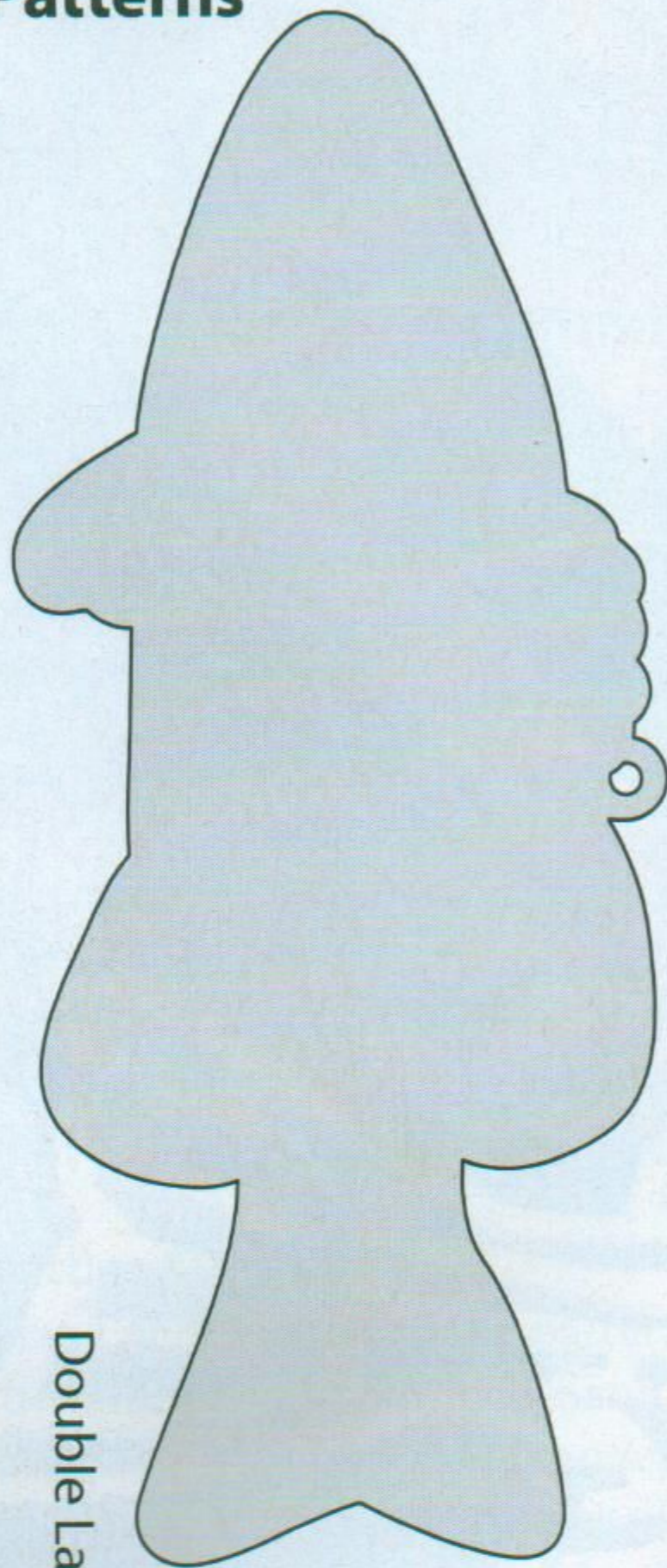


**TIP**

**STACK 'EM UP**

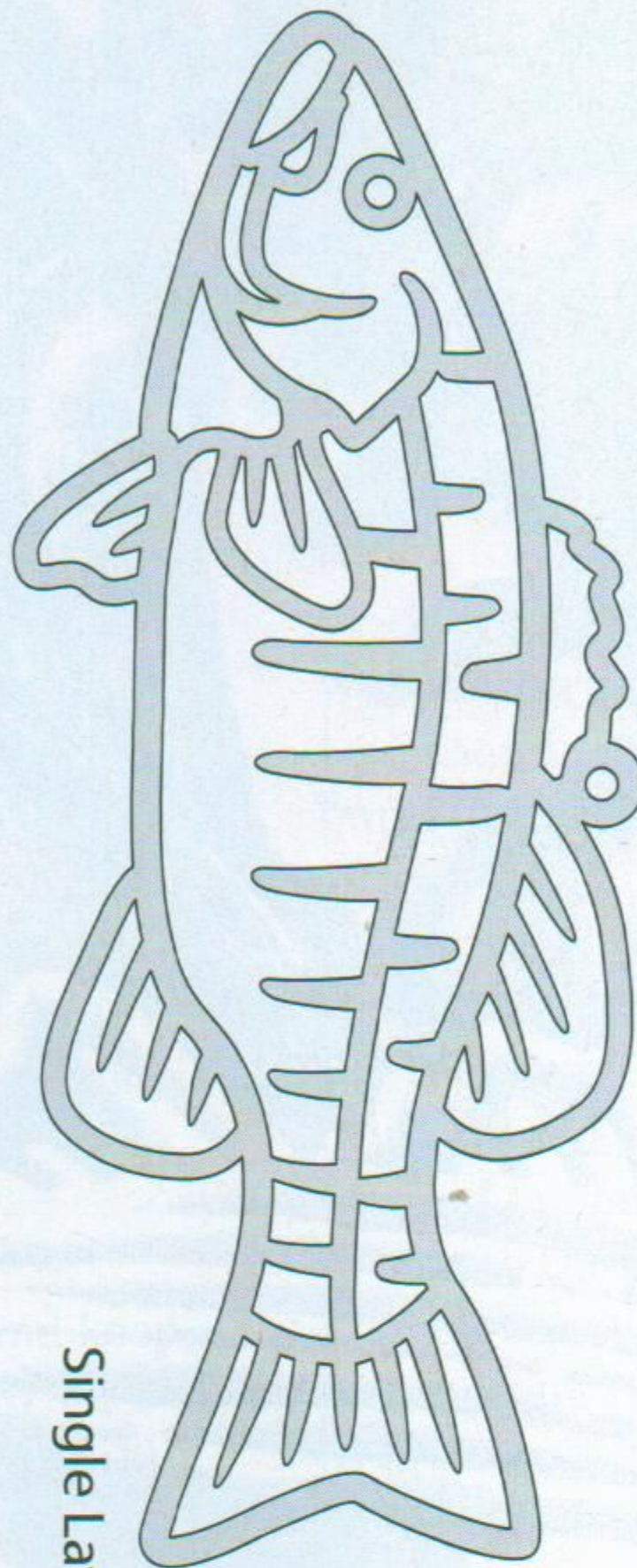
*If you're going to stack cut, use packaging tape to attach layers of wood. Cut up the workpiece into comfortably sized pieces for scrolling if your board is too big to manage. As you begin cutting, re-tape newly exposed edges with packaging tape to be sure your stacked layers stay in place. Stack cutting when you are using thin wood can help make a project easier since the slower cutting speed gives you better control over your blade.*

## Layered Fish Ornament Patterns

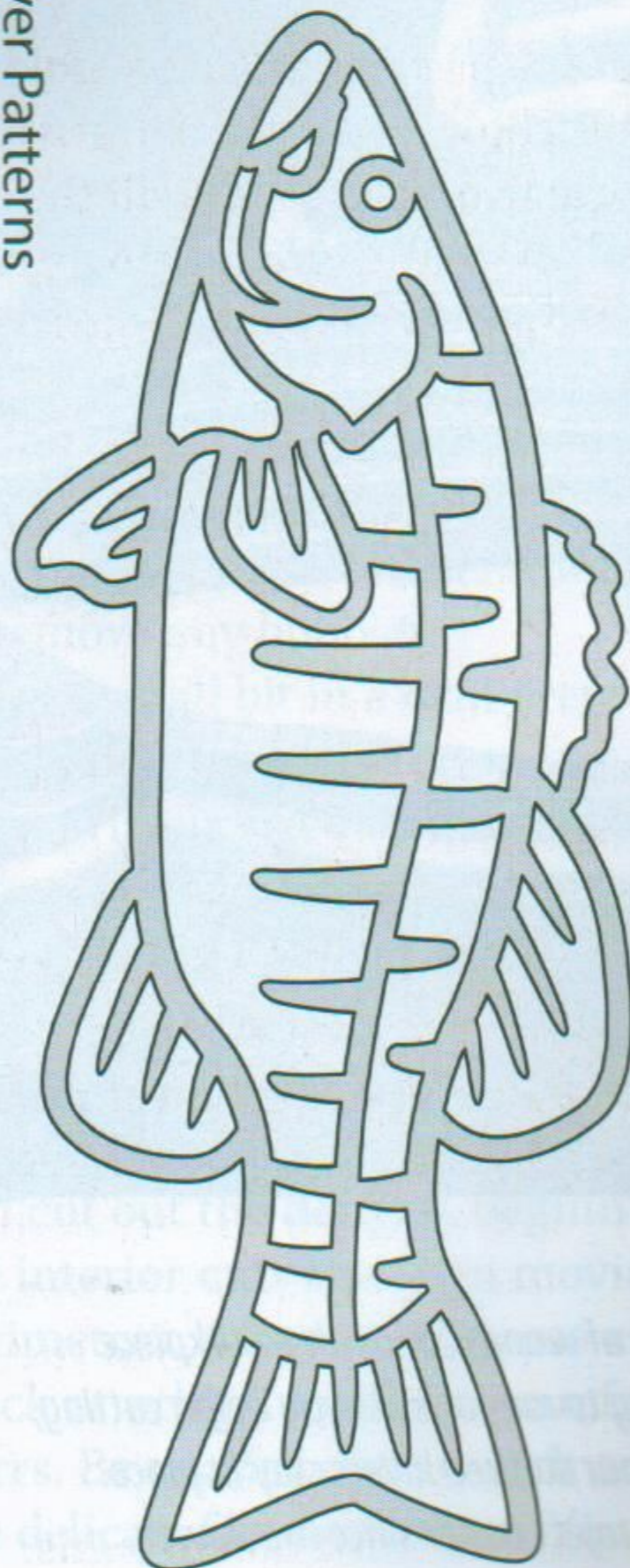


Double Layer Patterns

Smallmouth Bass



Single Layer Pattern



Additional patterns for the **LAYERED FISH ORNAMENTS** are in the pullout section.

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## Materials & Tools

### Materials

- Wood, such as hardwood or Baltic birch plywood,  $\frac{3}{16}$ " to  $\frac{1}{4}$ " (5mm to 6mm) thick: single layer, 2½" x 27" (6.4cm x 68.6cm)
- Wood, such as hardwood or Baltic birch plywood,  $\frac{1}{8}$ " (3mm) thick: double layer (front layer), 2½" x 27" (6.4cm x 68.6cm)
- Wood, such as hardwood or Baltic birch plywood,  $\frac{1}{8}$ " (3mm) thick: double layer (back layer), 2½" x 28" (6.4cm x 71.1cm)
- Clear removable shelf liner (optional)
- Sandpaper: assorted grits to 600
- Soft cloth
- Paintbrush: small (optional)
- Glue: spray adhesive; wood
- Acrylic paint, such as DecoArt® Americana: color of choice (optional)
- Staining/antiquing medium, such as DecoArt® Americana (optional)
- Finish, such as polyurethane spray
- Small cord or decorative string

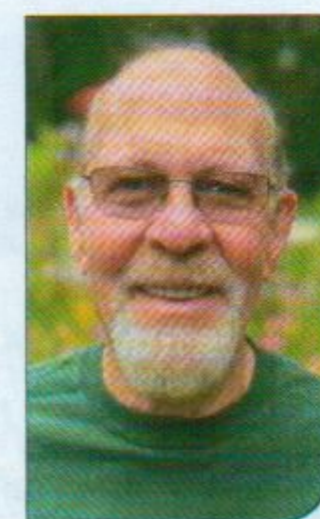
### Tools

- Scroll saw blades: #2/0 reverse-tooth
- Drill press with bits: small
- Sander: orbital
- Sanding block (optional)
- Sanding stick
- Paperweight

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



Keith Fenton has been designing scroll saw patterns for several years alongside his partner, Sheila Landry. Together they have contributed patterns and articles to several woodworking and painting magazines. You can visit their web site at [sheilalandrydesigns.com](http://sheilalandrydesigns.com) to see their entire selection of patterns (including free samples). If you have any questions about this project, you can reach Keith at [sheilalandrydesigns@gmail.com](mailto:sheilalandrydesigns@gmail.com).



Joe Pascucci started scrolling nearly 30 years ago. He also enjoys woodturning and other types of woodworking. Joe is a retired police sergeant and construction superintendent, and is the founding president of the Long Island Scroll Saw Association. When Joe's not in the woodshop, he can be found gardening, traveling, and spending time with his grandkids. To see more of Joe's work, visit the Members section of [liwoodworkers.org](http://liwoodworkers.org).

# Spring Mushroom Inlay

Celebrate the colors of the forest in this cheerful ode to fungi

By Eric Blackwell  
Cut by Robert Carpentier



**A**s a woodworker and guitar builder, I'm lucky to have lots of beautiful scrap wood left over from previous projects. I have the common problem of saving all the extra cutoffs and hoarding them for future use (or, more likely, taking up space and collecting dust!). Seeing different fungi up close in nature inspired me to create these art pieces, and the interesting grain patterns of exotic hardwoods lend themselves to the natural shapes and textures found in these magical-looking decomposers. I also find it symbolic and oddly ironic that the medium of these mushroom art pieces is the very material mushrooms are responsible for breaking down and returning to the soil.

*Note: The editorial team, in conjunction with the author (a laser cutter), has adapted the project directions for the scroll saw.*

## Getting Started

Choose your wood varieties; I chose an assortment of colorful hardwoods and paired them with a live-edge backer. I enlarged the pattern to 160% to better accommodate the 10" by 13" (25.4cm by 33cm) backer, but you can make the pattern any size you

like. Make eight copies of the pattern: seven for cutting and one to use as a master copy. Apply the pattern for all three mushrooms to the live-edge slab. Drill the holes in the slab with a  $\frac{1}{16}$ " (2mm)-dia. bit, being sure to stay well within the mushroom perimeter lines.

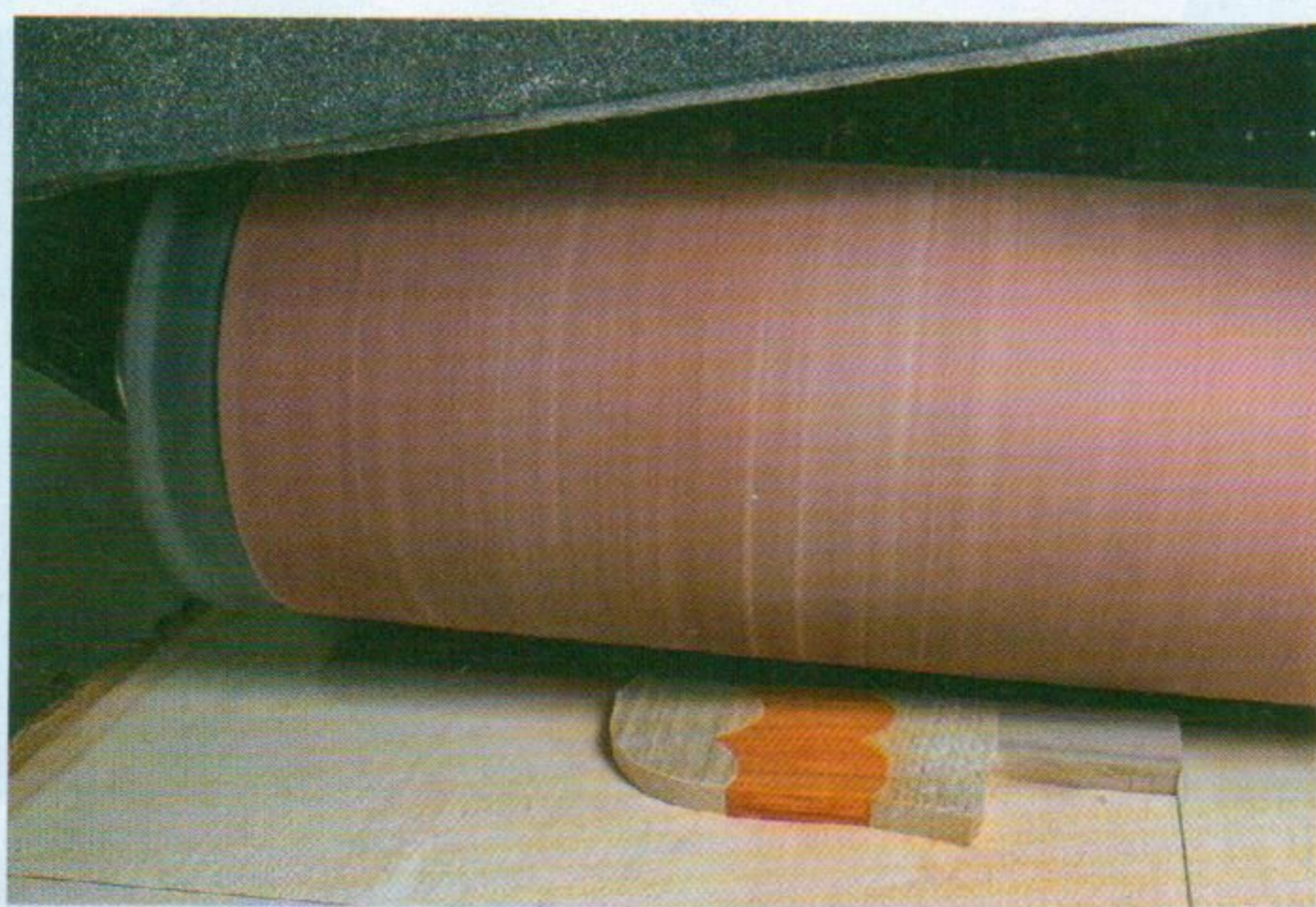
## Making the Perpendicular Cuts

Build your blanks. For the first mushroom, stack the purpleheart on top of the yellowheart, and then tape around the edges with clear packaging tape. Apply the pattern for the cap of the first mushroom to the top of the stack, using repositionable adhesive. With saw table and blade perpendicular, use a #5 reverse-tooth blade to cut out the cap, leaving at least a  $\frac{3}{8}$ " (1cm)-wide margin all around. Then cut just the lines for the stripes. Separate the stack and use alternating pieces from each wood type to create the striped mushroom cap blank. Glue the stripes together with wood glue, clamp, and let dry. Then apply the bottom part of the pattern for the first mushroom to the piece of walnut for the stem. Make only the cut along the top of the stem. Then glue the top of the stem blank to the bottom of the mushroom cap blank. Follow the same process for the second and third mushrooms.

Leave the cap pattern in place for the second mushroom. Use a  $\frac{5}{16}$ " (8mm) drill bit to drill holes where indicated on the pattern. Remove the pattern and glue a  $\frac{1}{2}$ " (1.3cm) long segment of oak dowel into each hole.

### Making the Angled Cuts

Prepare your saw to cut at a  $3^\circ$  angle. A scroll saw with a tilting table will tilt down to the left and a saw with a tilting arm will tilt to the right. A digital angle gauge can be helpful here. Cut the perimeter of each mushroom, making sure to rotate the piece counterclockwise to create the inlay properly. Then cut the mushroom shapes in the live-edge slab, taking extra care to cut exactly along the lines. Run each mushroom through a drum sander to flatten the top.



### Inlaying

Insert the mushrooms into the slab. Place some glue around the inside of the hole, and then place the mushroom in. Finally, put a flat piece of scrap wood on top and lightly tap with a wood mallet to put the inlay in position. The mushrooms will protrude slightly, which is okay; you'll sand everything flush in the next step. *Note: Take care, as tapping too hard may crack the pieces.* Let dry.

### Sanding and Finishing

Use a drum sander to sand the inlay down so it sits flush with the backer. When this is done, hold it up to the light; if you see gaps between pieces, you can fill the space with a mixture of sawdust and wood glue and then sand flush again once dry. Spray with several coats of a matte lacquer.

Set the completed board on a piece of plywood and trace around it with a pencil. Then cut along the line on the scroll saw at a  $30^\circ$  angle, staying at least  $\frac{1}{16}$ " (2mm) inside the line. Glue the live-edge slab to the backer, let dry, and add a sawtooth hanger at the balance point. Display as desired.

### Materials

*Note: Dimensions for the mushroom pieces are approximate to allow extra room around the cutting lines*

- Wood, such as purpleheart,  $\frac{1}{2}$ " (1.3cm) thick: Mushroom 1 stripes, 4" (10.2cm) square
- Wood, such as yellowheart,  $\frac{1}{2}$ " (1.3cm) thick: Mushroom 1 stripes, 4" (10.2cm) square
- Wood, such as walnut,  $\frac{1}{2}$ " (1.3cm) thick: Mushroom 1 stalk, 4" (10.2cm) square
- Wood, such as padauk,  $\frac{1}{2}$ " (1.3cm) thick: Mushroom 2 cap, 5" x 6 $\frac{1}{2}$ " (12.7cm x 16.5cm)
- Wood, such as cedar,  $\frac{1}{2}$ " (1.3cm) thick: Mushroom 2 stalk stripes, 5" x 6 $\frac{1}{2}$ " (12.7cm x 16.5cm)
- Wood, such as mahogany,  $\frac{1}{2}$ " (1.3cm) thick: Mushroom 2 stalk stripes, 5" x 6 $\frac{1}{2}$ " (12.7cm x 16.5cm)
- Wood, such as butternut,  $\frac{1}{2}$ " (1.3cm) thick: Mushroom 3 cap, 4" x 5" (10.2cm x 12.7cm)
- Wood, such as redheart,  $\frac{1}{2}$ " (1.3cm) thick: Mushroom 3 cap stripe, 4" x 5" (10.2cm x 12.7cm)
- Wood, such as walnut,  $\frac{1}{2}$ " (1.3cm) thick: Mushroom 3 stalk, 4" x 5" (10.2cm x 12.7cm)
- Oak dowels,  $\frac{5}{16}$ " (8mm)-dia.: spots, 11 each  $\frac{1}{2}$ " (1.3cm) long

- Live-edge basswood slab,  $\frac{3}{8}$ " (1cm) thick: 10" x 13" (25.4cm x 33cm)
- Plywood,  $\frac{1}{16}$ " (2mm) thick: backer, 10" x 13" (25.4cm x 33cm)
- Spray adhesive: repositionable
- Tape: clear packaging
- Wood glue
- Pencil
- Finish, such as spray lacquer: matte
- Hanger: sawtooth

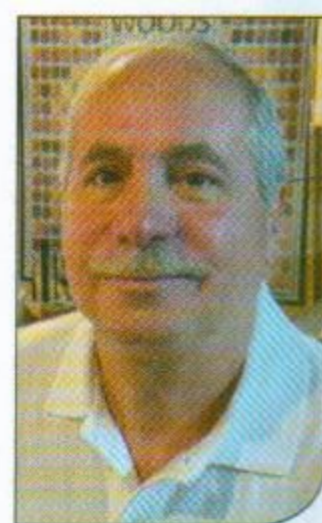
### Tools

- Scroll saw with blade: #5 reverse-tooth
- Drill with bits:  $\frac{1}{16}$ " (2mm),  $\frac{5}{16}$ " (8mm)-dia.
- Digital angle gauge (optional)
- Wood mallet
- Drum sander
- Clamps: small

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

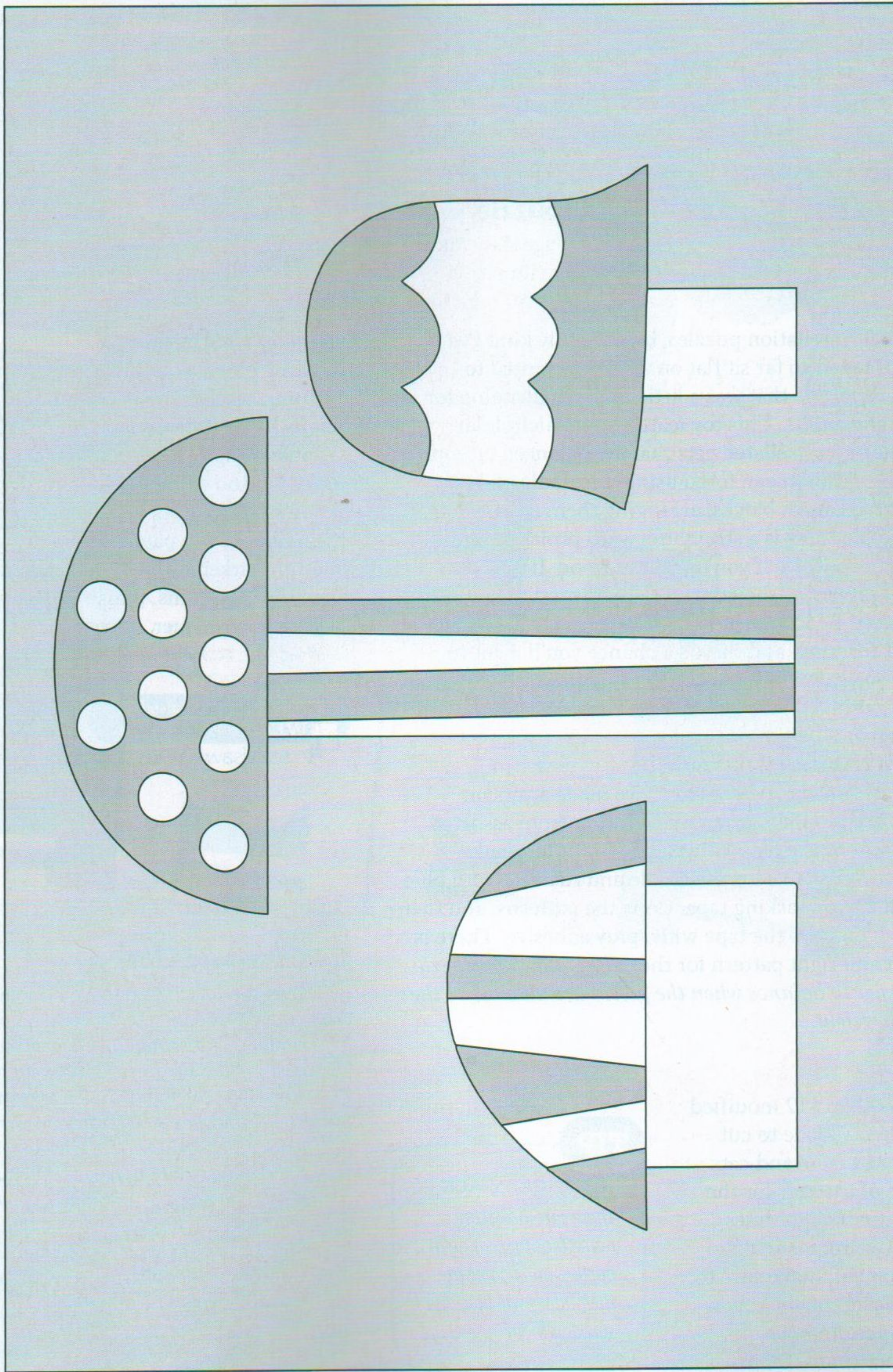


Eric Blackwell is an experienced artist and guitar builder who has been upcycling beautiful exotic woods left over from the guitar manufacturing process for over 22 years. Inspired by mid-century design and architecture, his work combines form and function in unique ways, with a keen attention to detail. Sustainability is a top priority for him, and he ensures that nothing goes to waste. Even the smallest piece of rosewood can be repurposed from the guitar and built into his art. His clocks, furniture and wooden art pieces are crafted to become cherished heirlooms for generations to come. See more of Eric's work at [blackwellwoodworks.com](http://blackwellwoodworks.com).



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](mailto:rcarpen51@yahoo.com).

# Spring Mushroom Inlay Patterns



# Cat's Cradle

Scrap wood and basic cuts add up to a ton of fun with this stacking puzzle

By Dave Van Ess

I love tessellation puzzles, but the only kind I've designed so far sit flat on a table. I wanted to make a puzzle that was a little more challenging for kids and adults. This toy features a semicircular cradle and tessellated cats that are balanced on top. Young children can forgo using the cradle and play with the cats as blocks, arranging them on the floor or a table. This is a straightforward project to cut—and inexpensive if you use scrap wood. It is also a great project to showcase different wood types with each cat. Be forewarned: stacking these cats can be habit-forming, and there's a chance you'll want to make additional cats no matter how many you initially start with!

## Getting Started

Choose your wood varieties. I've made a version wholly from pine scraps and another from assorted hardwoods, such as walnut, maple, and padauk. Cover the blanks for the cradle and each cat with blue painter's or masking tape. Copy the patterns, and then attach them to the tape with spray adhesive. There is a left and right pattern for the cats. *Note: This puzzle is easier to balance when the pieces are all close to the same weight.*

## Cutting

Use a #7 to #12 modified geometry blade to cut out the cradle and cats. Nine of the cuts for the cats are straight lines and two require a 45° corner cut; make sure to anticipate turns well in advance. Remove the patterns.

### TIP

#### CAT STACK

*These cats make cute name tags for seating at parties, and people at their tables will have fun stacking them.*

## Detailing and Finishing

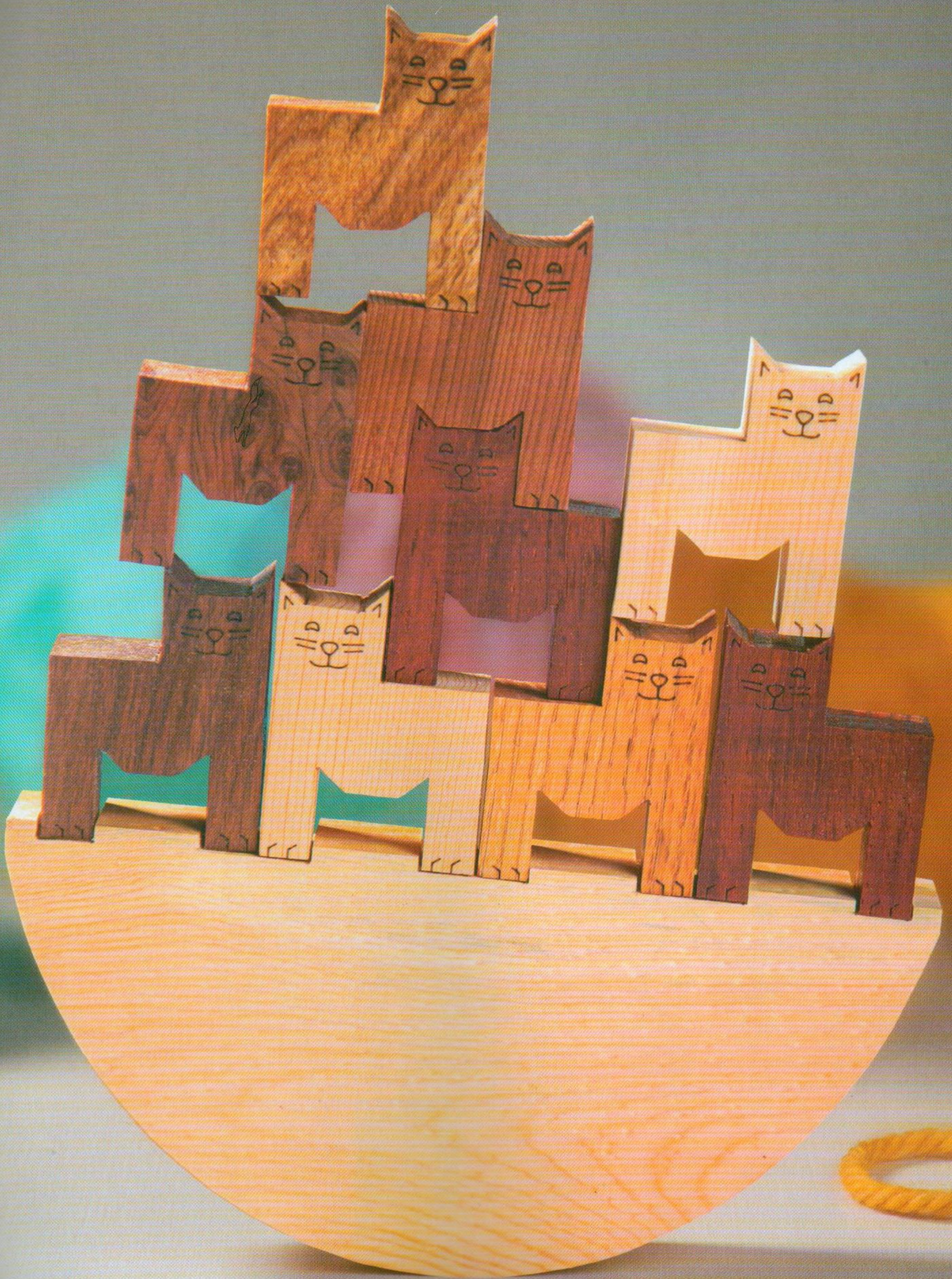
Sand the pieces with 220-grit sandpaper. Each cat requires detailing for the ears, face, and toes. You can draw the details freehand with a permanent fine-tip marker or a variable-temperature woodburner with a writing nib. If you're not too confident in your drawing skills, use a fine-tip ballpoint pen to emboss the pattern lines onto the wood. Then remove the patterns and draw over the lines with the fine-tip marker or woodburner. I used a laser engraver to draw the cat details. Finish the pieces with butcher block sealer, spray lacquer, or shellac.

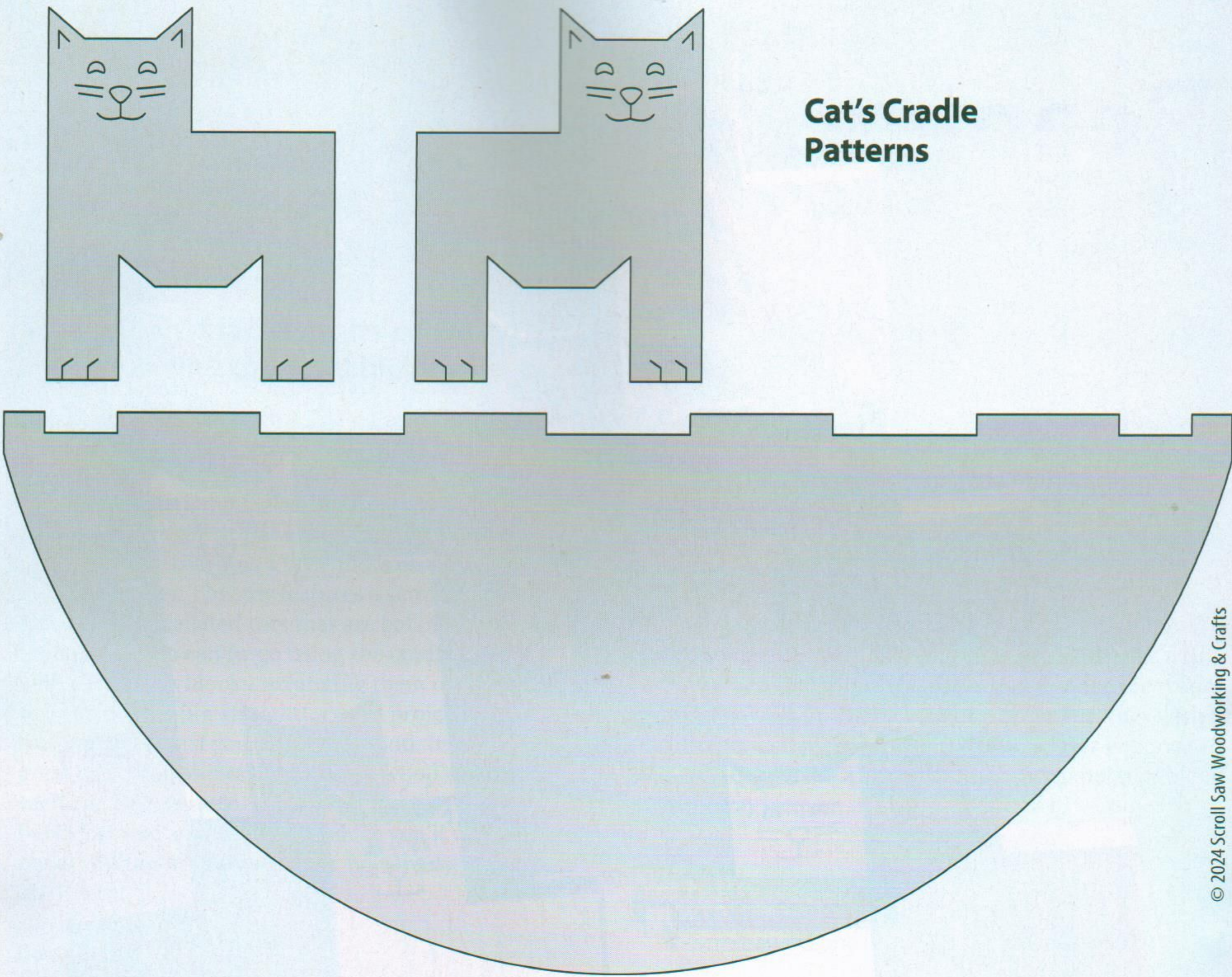
**ON THE WEB** Bonus dog pattern is available on our website.  
scrollsawer.com

## Give and Get!

Over the years, I've discovered some clever ways to obtain wood for free. My local home improvement center sells #3 common pine and cuts it to size for customers. Customers don't want the scrap pieces. The store can't sell the scraps and often throws them away. The employees at my store save scrap wood for me and I pick it up a couple times a week. I always bring them handmade wooden trinkets as a thank-you.

I also get a lot of 1x4 and 1x6 pine scraps at local construction sites. Many times, I've made wooden toys for construction workers' children in exchange for scrap wood. Most people are happy to save wood for me, and making toys is a neighborly way to give back!





## Cat's Cradle Patterns

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### Materials & Tools

#### Materials

- Wood, such as pine,  $\frac{3}{4}$ " to 1" (1.9cm to 2.5cm) thick: cradle  $3\frac{1}{4}$ " x 8" (8.3cm x 20.3cm)
- Wood, such as pine, walnut, padauk, maple, or zebrawood,  $\frac{3}{4}$ " to 1" (1.9cm to 2.5cm) thick: left cat, 9 each 2" x 2 $\frac{1}{2}$ " (5.1cm x 6.4cm)
- Wood, such as pine, walnut, padauk, maple, or zebrawood,  $\frac{3}{4}$ " to 1" (1.9cm to 2.5cm) thick: right cat, 9 each 2" x 2 $\frac{1}{2}$ " (5.1cm x 6.4cm)
- Tape: blue painter's or masking
- Spray adhesive
- Finish spray, such as butcher-block sealer, lacquer, shellac

- Sandpaper: 220-grit
- Marker: fine-tip
- Ballpoint pen (optional)

#### Tools

- Scroll saw with blades: #7 to #12 MGT
- Woodburner with nib (optional)
- Laser engraver (optional)

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



Dave Van Ess is a retired Engineer living in Chandler, Ariz. He has been woodworking for 45 years and scrolling for 35 years. He is the past-president of Arizona Woodworkers (a greater Phoenix area woodworking club), and volunteers his time and resources providing wood projects for kids. He has more tools than he needs, less tools than he wants, and too little time to use them all.

# Beehive Box

Try some creative gluing and shaping techniques in this sweet project

By Carole Rothman

**D**id you know that bees build nests, not hives? Hives are man-made structures, originating thousands of years ago, for the purpose of harvesting honey and beeswax. The type of hive this box is modeled after is called a “skep.” They were made by beekeepers called “skeppers” from straw and cane and looked like inverted, dome-shaped baskets. Skeps were used until the mid-1800s, when they were superseded by more efficient and bee-friendly designs.

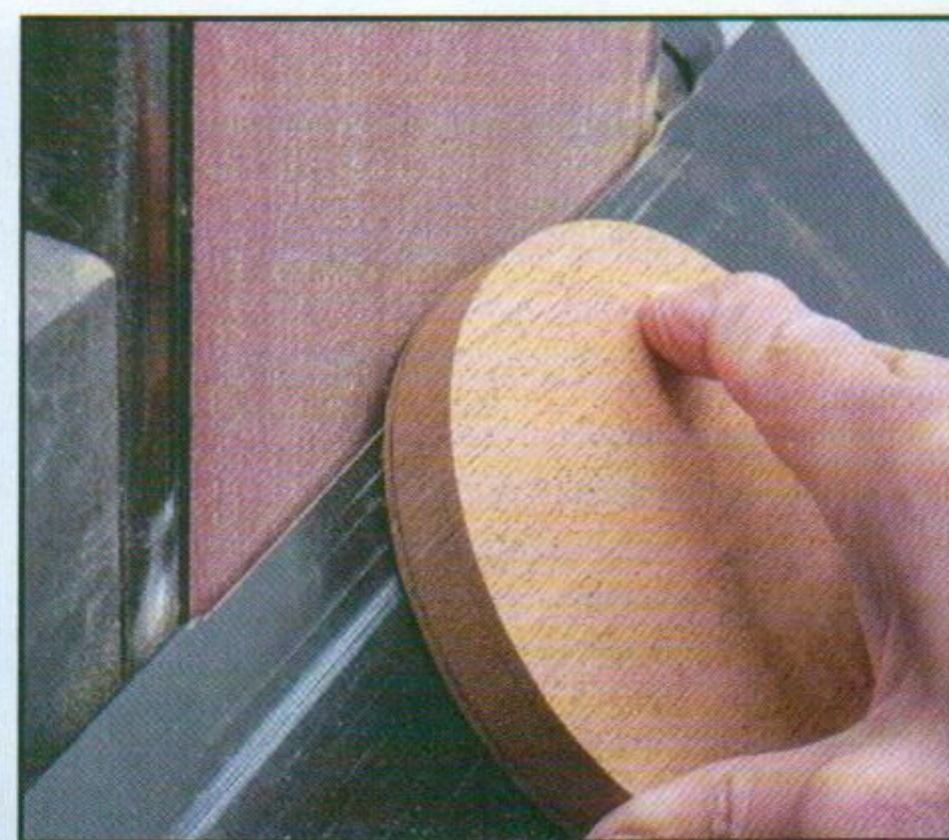
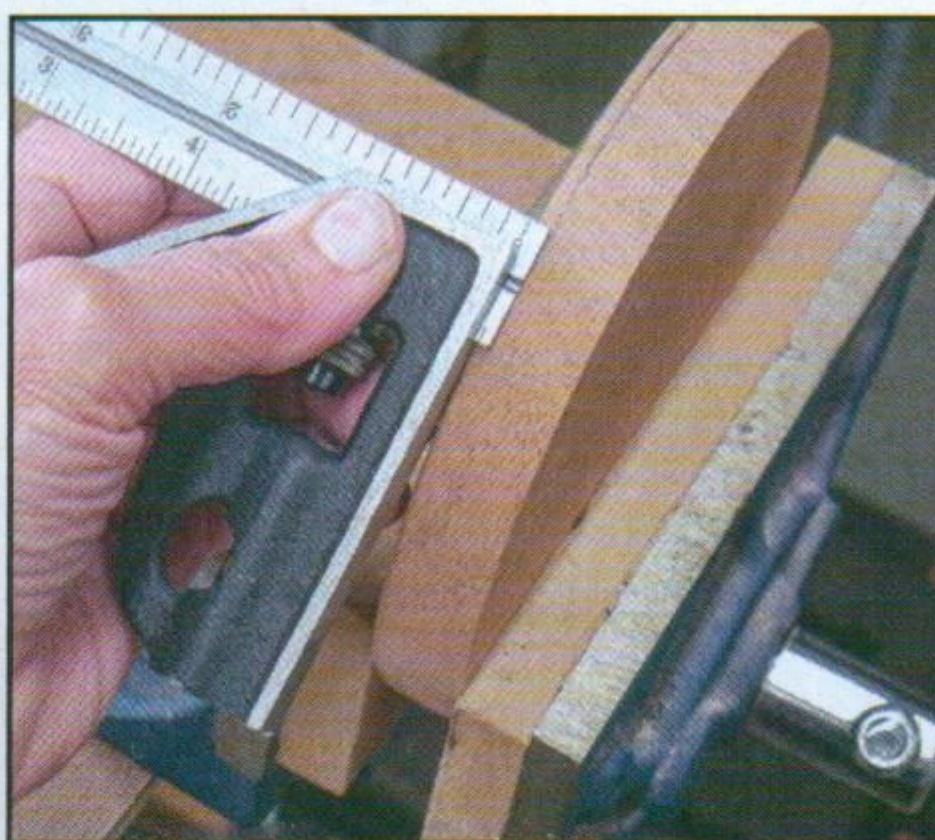
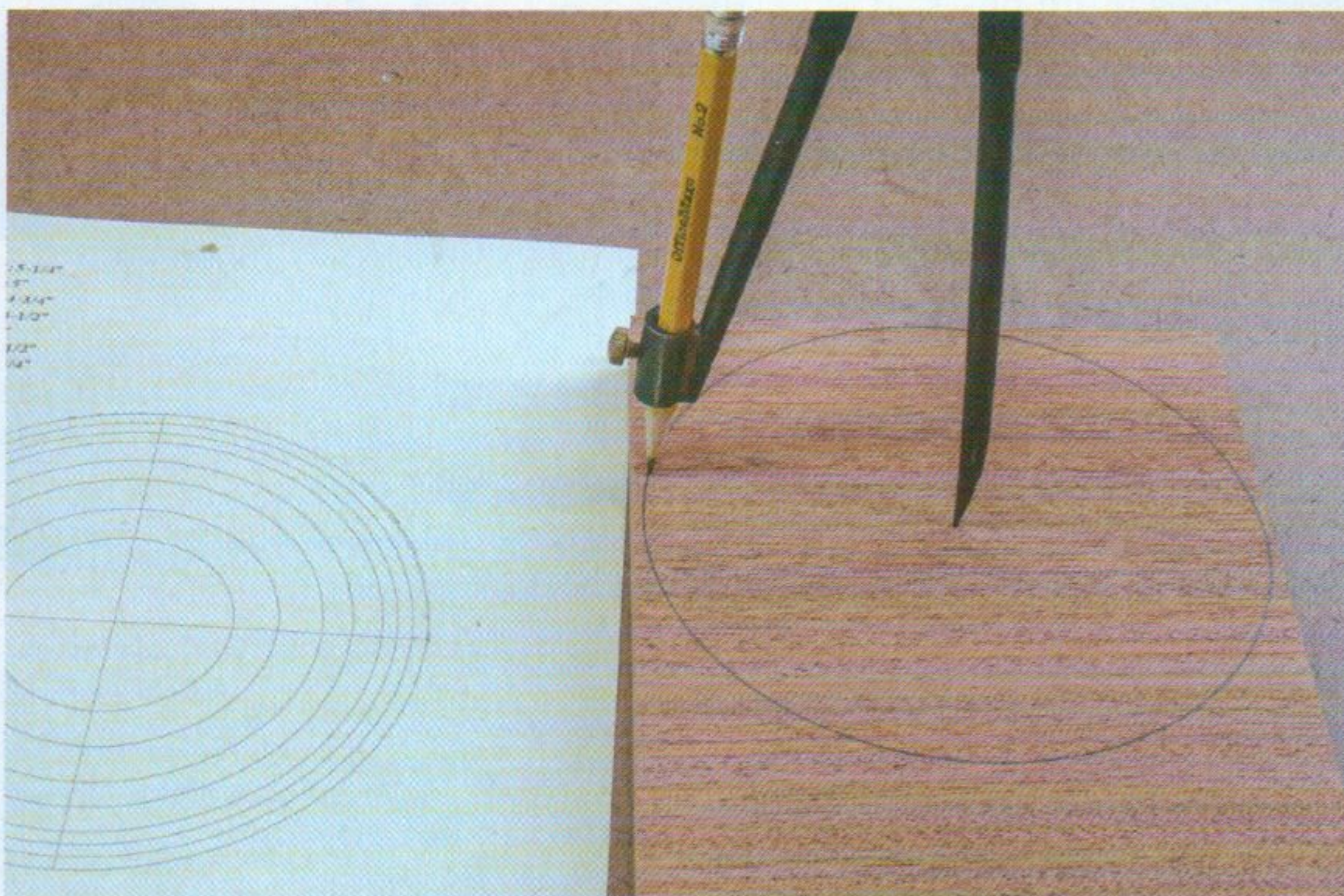
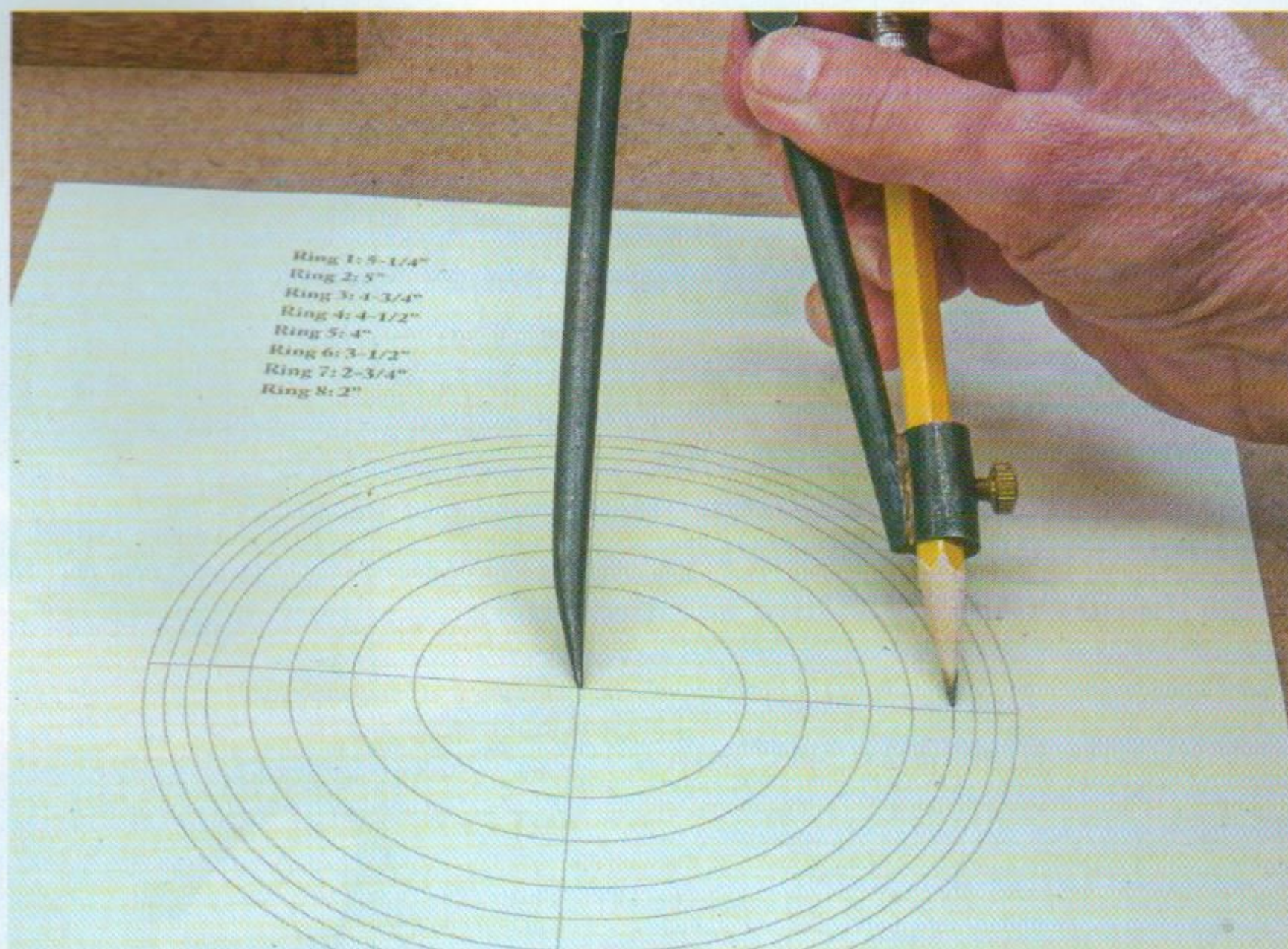


My goal was to design a box in the shape of a skep with a lid that formed an integral part of the structure. I created the shape with a stack of rings of gradually decreasing diameters, and then added a touch of whimsy with some wooden bees. If you'd rather make just the box, you can find bee embellishments made of wood, resin, or other materials at craft stores.

### Getting Started

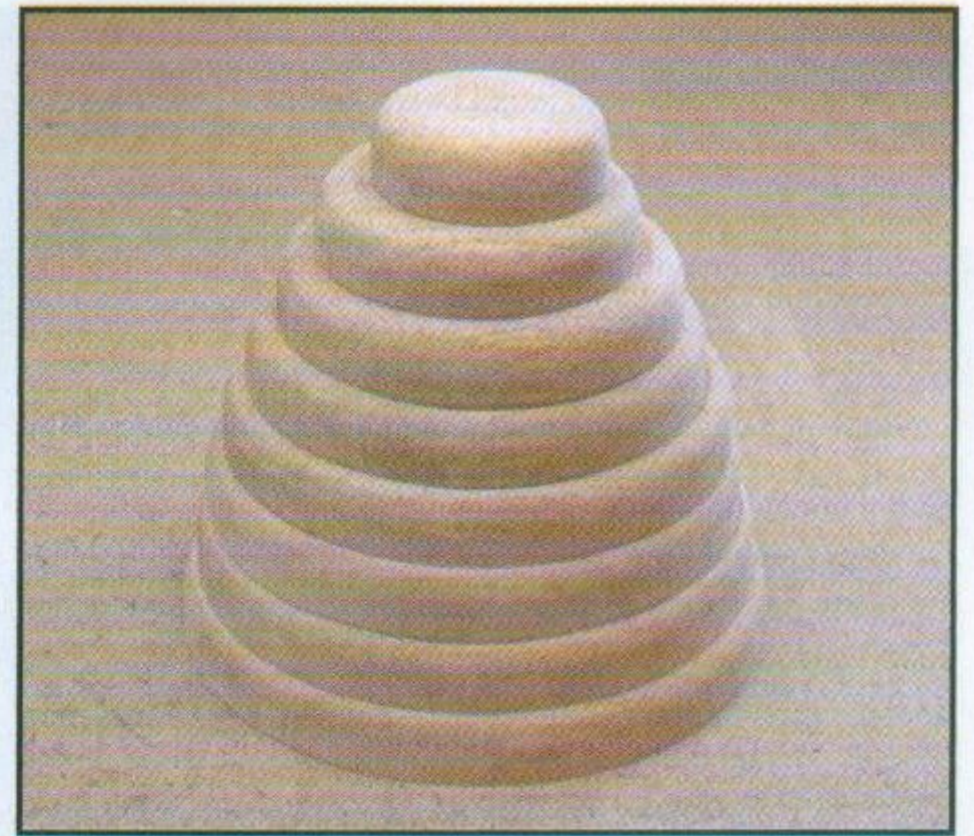
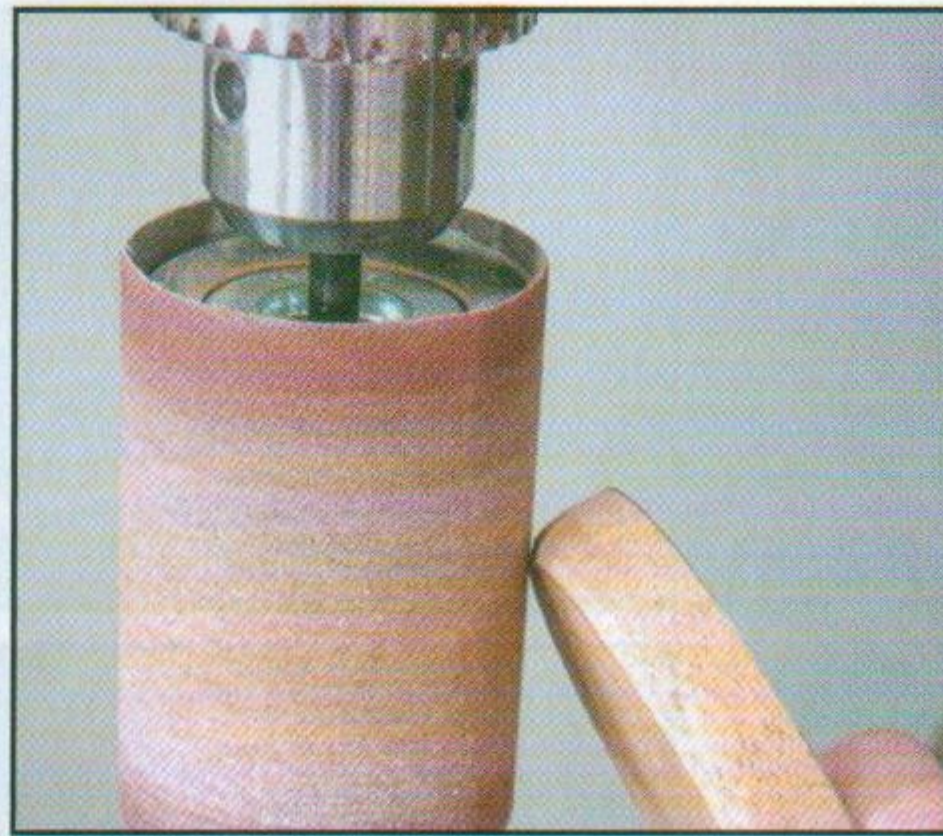
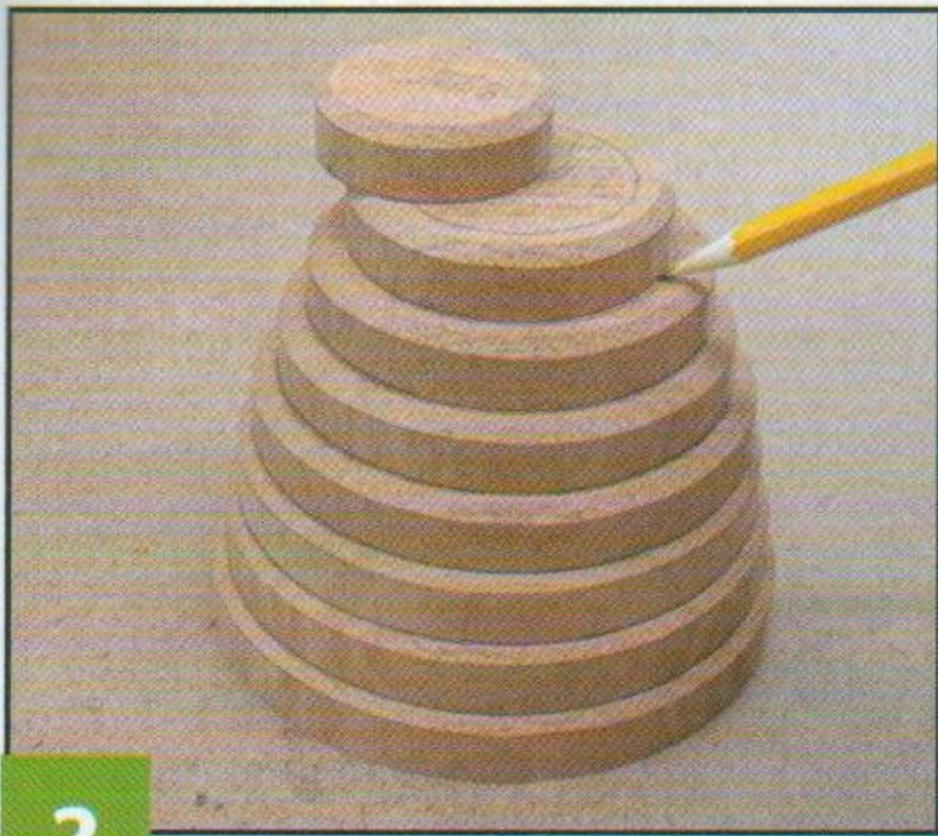
Prepare the blanks. The master pattern consists of eight circles, one for each layer. Layers 1 through 5 are for the box body, and 6 through 8 are for the lid. Use the pattern to set a compass to the correct radius for each layer, then draw the circle directly on the blank. Mark the top face of each layer. Then, deepen the center point for Layers 2, 3, 4, and 5. Use this mark to draw a  $2\frac{3}{4}$ " (7cm)-dia. inner circle.

*Note: If you prefer to use patterns, make eight copies of the master pattern and trim to size. Attach the patterns to the blanks with repositionable adhesive, and then deepen the center points for Layers 2, 3, 4, and 5. Follow the instructions to cut and sand the circumference of each layer, and then remove the patterns and mark the top faces. Use a compass to draw inner circles for Layers 2, 3, 4, and 5.*



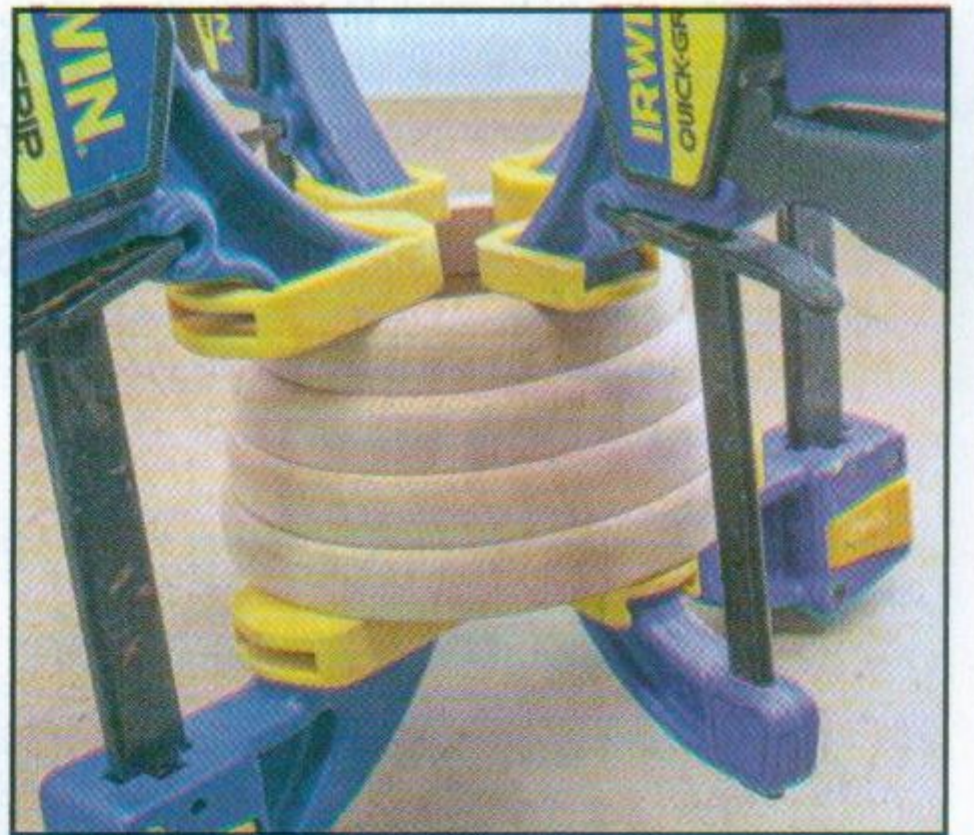
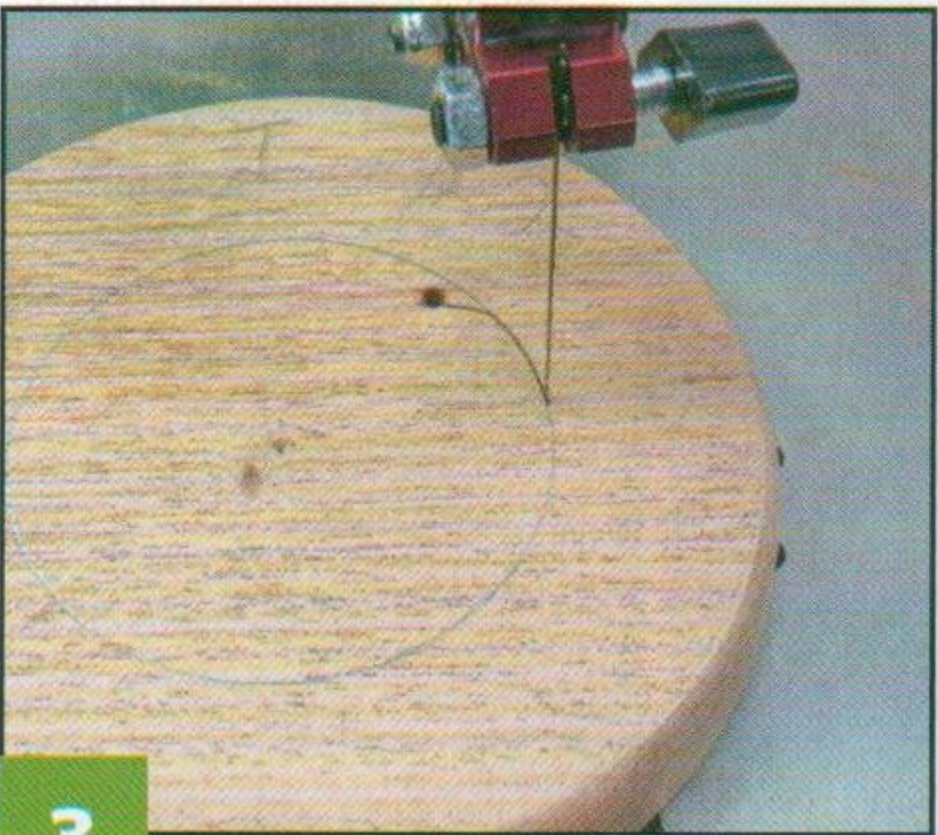
1

**Cut the layers.** Use a scroll saw with a #5 or #7 blade to cut the circumference of all eight layers. Use a belt sander to sand to the line. Cut slightly outside the line. Then, use a combination square and sharp pencil to draw a line around the circumference of each circle. For Layers 1, 2, and 3, the line is located  $\frac{3}{32}$ " (2mm) from the top face. For Layers 4 through 8, the line is located  $\frac{1}{8}$ " (3mm) from the top face. Set the table of a belt sander to  $45^\circ$ . Place each layer top-face-down and sand a bevel just to the marked line.



2

**Shape the layers.** Stack the layers, rotating them to obtain the best grain match for the front of the box. Mark "front" on the underside of each layer so you can easily restore the alignment. Restack the layers, centering each on the layer below. Trace the lower edge of each layer on the one beneath it with a sharp pencil. These circles indicate where glue will be applied to attach the layers. Start shaping by flattening the edges of the bevel with a medium-size pneumatic drum and 120-grit sleeve. Continue contouring until you've established a smooth curve. Then sand the surface to 240-grit with the pneumatic drum or by hand.



3

**Glue the box.** Drill a blade entry hole just inside the inner circles of Layers 2, 3, 4, and 5, and then cut the circles precisely on the line. Sand off fuzzies from the bottom edges. Remove all pencil marks except the one on the underside that indicates the front. Glue the four layers together, making sure each is centered on the one below, and the grains are oriented correctly. Start by gluing Layers 3 and 2, keeping glue away from the edges to minimize squeeze-out. Clamp the layers briefly to set the bond, and then remove the clamps. Check for slippage and correct if needed. Then add Layer 4, followed by Layer 5, in the same way. Clamp the unit securely, remove any squeeze-out, and let the glue dry.

**TIP**

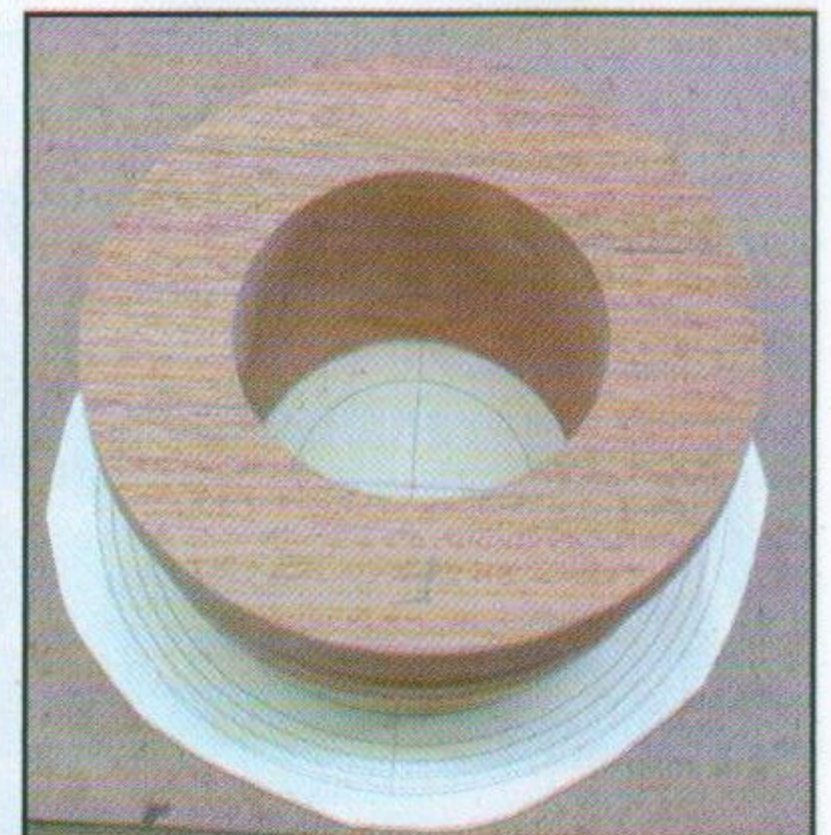
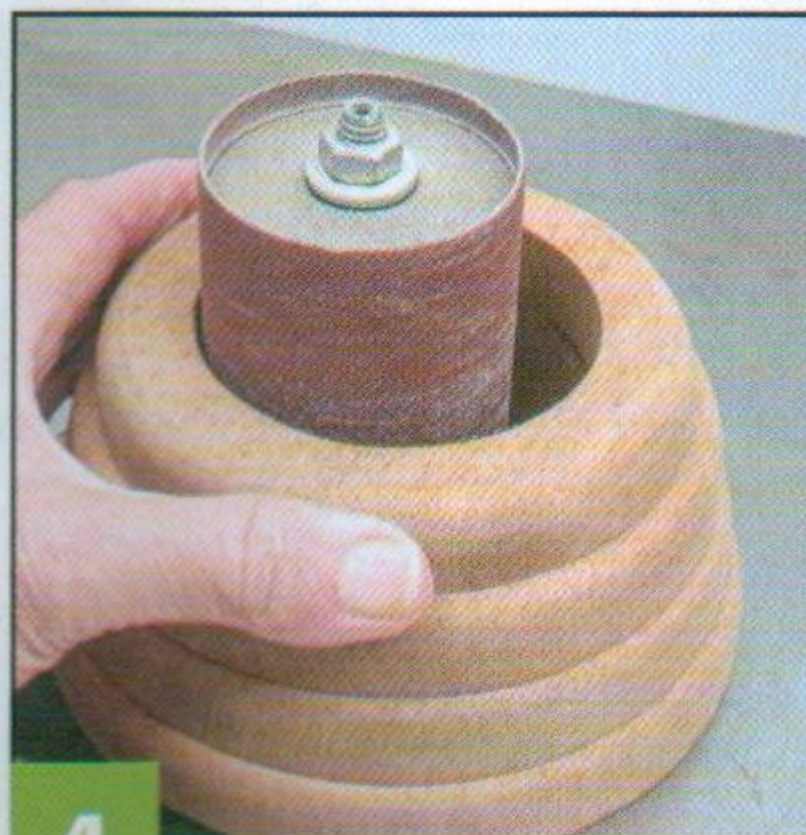
**CREATIVE CLAMPING**

*When clamping unusual shapes, be creative with the clamps you have. Bowl presses are ideal for any glue-up where downward pressure is needed. Bench vises can be used to secure the lower part of the glue-up, making it easy to add a conventional clamp to the upper section.*



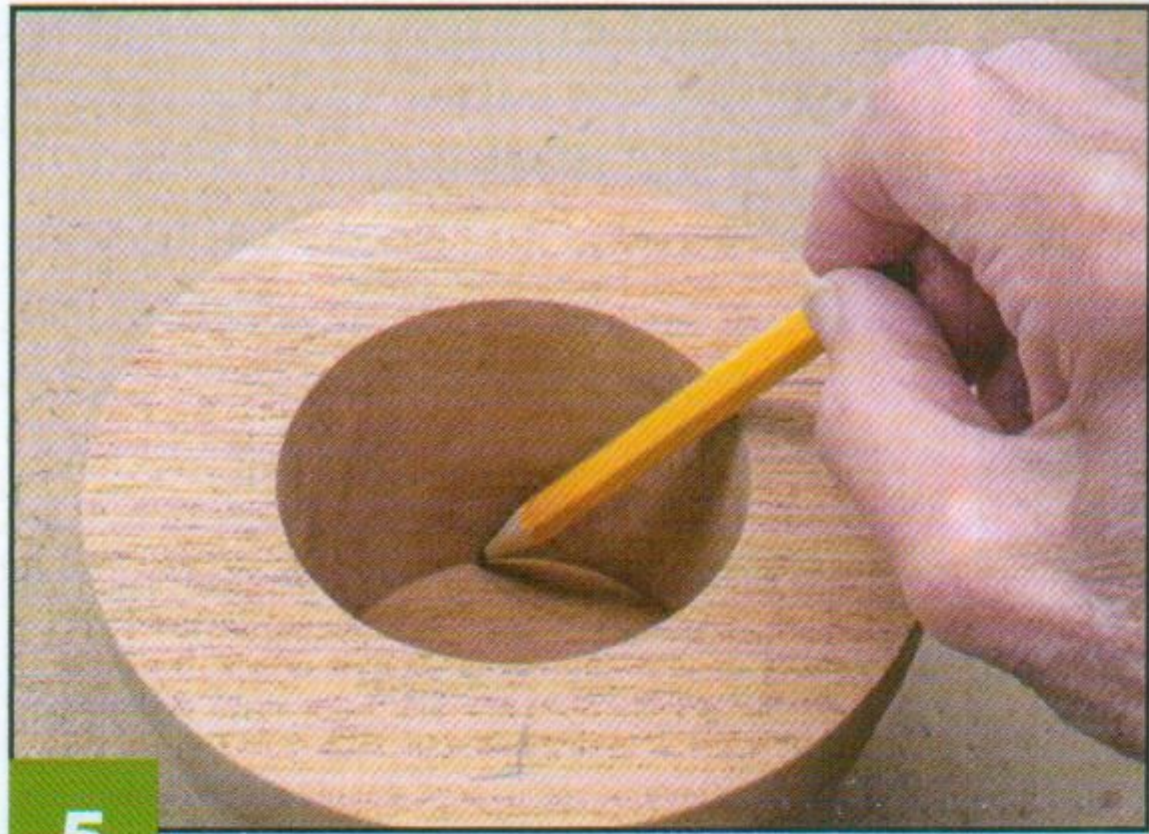
Bowl press.

Bench vise.



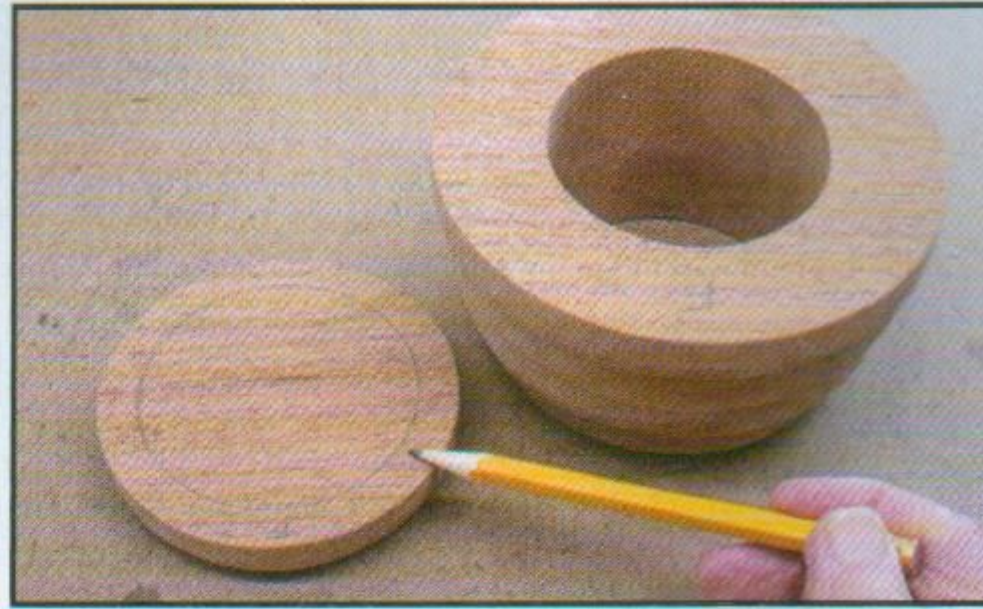
4

**Sand the box interior.** Use a spindle sander with a 2" (5.1cm) spindle to smooth the inside of the box. When smooth, invert the box on the master pattern to check that the inner circle is round and centered.



5

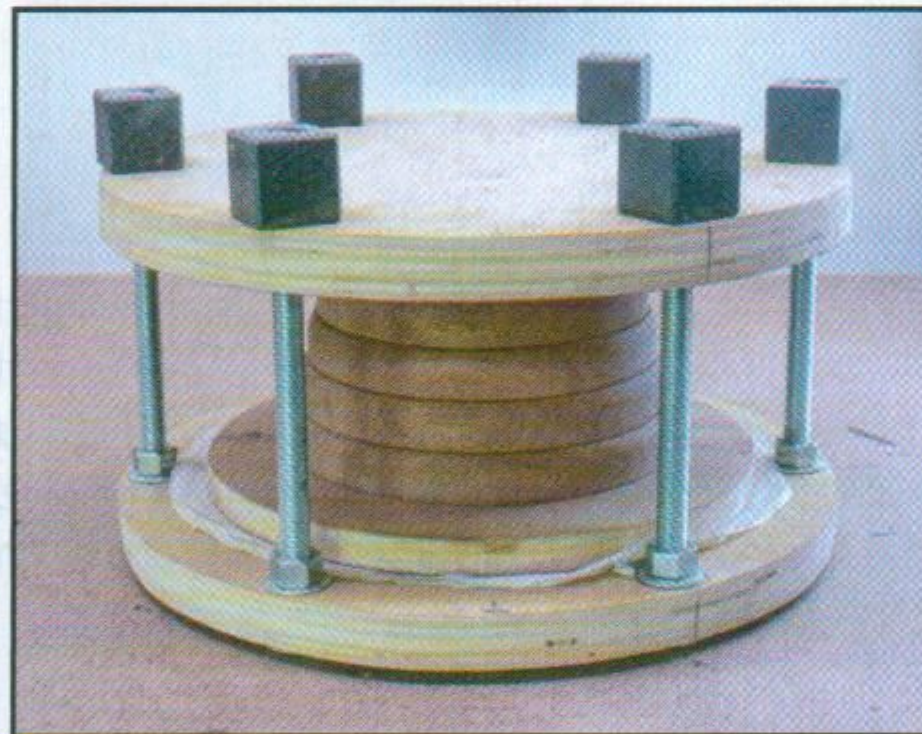
**Prepare the lid liner.** Invert the box onto the 4" (10.2cm) square of mahogany. Use a sharp pencil to trace the outline of the box opening on this piece. Cut the circle on the scroll saw with a #3 blade, cutting just to outside of the line. Then sand to the line with a belt sander. Invert the box on the lid liner. It should slide over without binding. If the fit is too tight, use a pencil to mark the tight areas and sand them in small increments with a belt sander. Check the fit by inverting the box over the lid liner. Hold the lid liner in place with the eraser end of the pencil and rotate the box. It should move freely without binding or excessive play.



6

**Attach the lid liner.**

Center Layer 6 on top of Layer 5, matching the grains, and then invert the two pieces and recheck the positioning. Hold the pieces together and use the pencil to trace the outline of the box opening on the underside of Layer 6. This is where the lid liner will be attached. Apply glue sparingly inside the circle, keeping it about 1/4" (6mm) from the pencil line to prevent squeeze-out. Press the lid liner firmly into place, and then clamp it briefly to set the bond. Place this unit on top of Layer 5 to check that it's still centered. If even slightly off-center, carefully slide the lid liner to correct the positioning. Re-clamp the unit and let the glue dry.



7

**Complete the box and lid.**

To complete the box, remove all pencil marks from the base (Layer 1), except for the front mark on the underside. Sand the piece to 240-grit. Apply glue to the underside of the box, and then position it carefully on the base. Clamp the unit and let the glue dry. To complete the lid, glue Layers 7 and 8 into position on Layer 6. Clamp and let the glue dry. Place the lid on the box so you can see the hive as a single unit, and then sand the exterior to 320-grit. Sand the interior space to 240-grit, being careful not to enlarge the top opening. Apply a sealer coat of shellac to the box and to the lid. *Note: I used spray shellac for the exterior and a paintbrush for the box interior.* Use 320-grit sandpaper or a 320-grit sanding mop to smooth the surfaces, and then apply additional coats of shellac to the exterior, smoothing between coats with 4/0 steel wool or a sanding mop. Set the hive aside until the bees are ready to be glued into place.

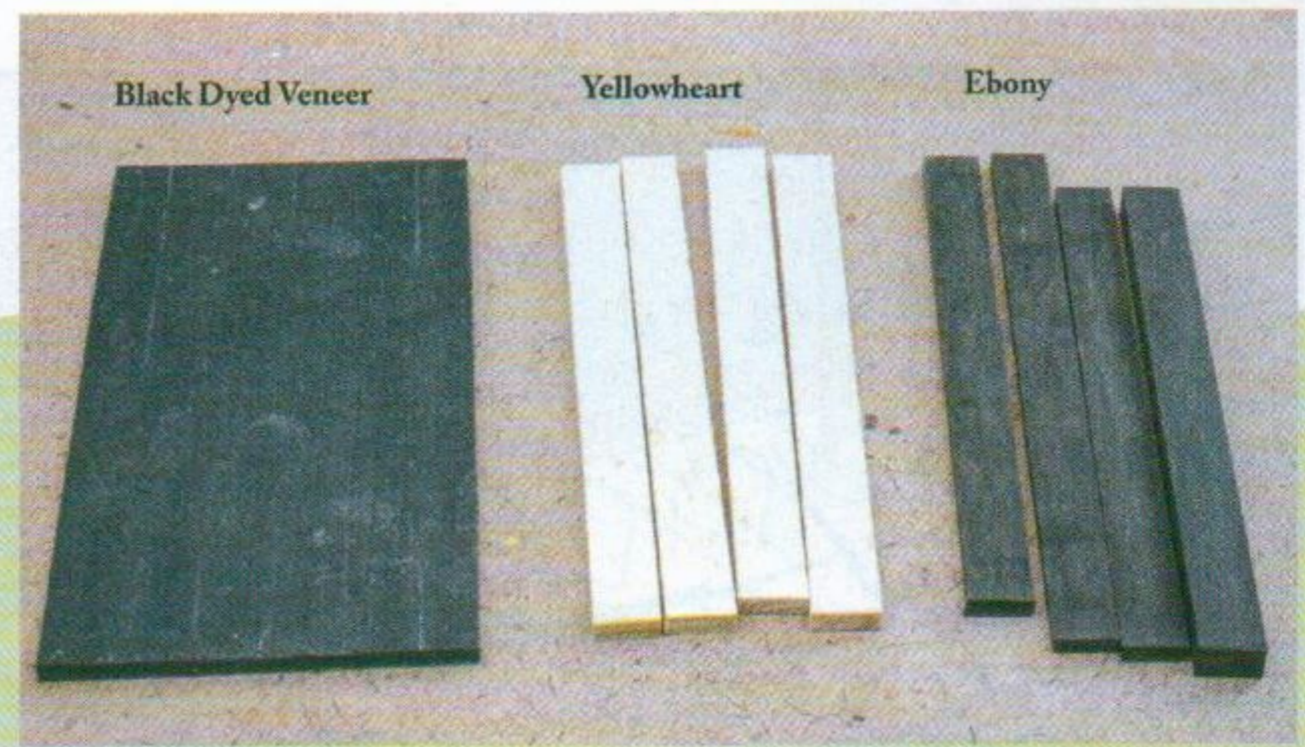


## MAKING THE BEES



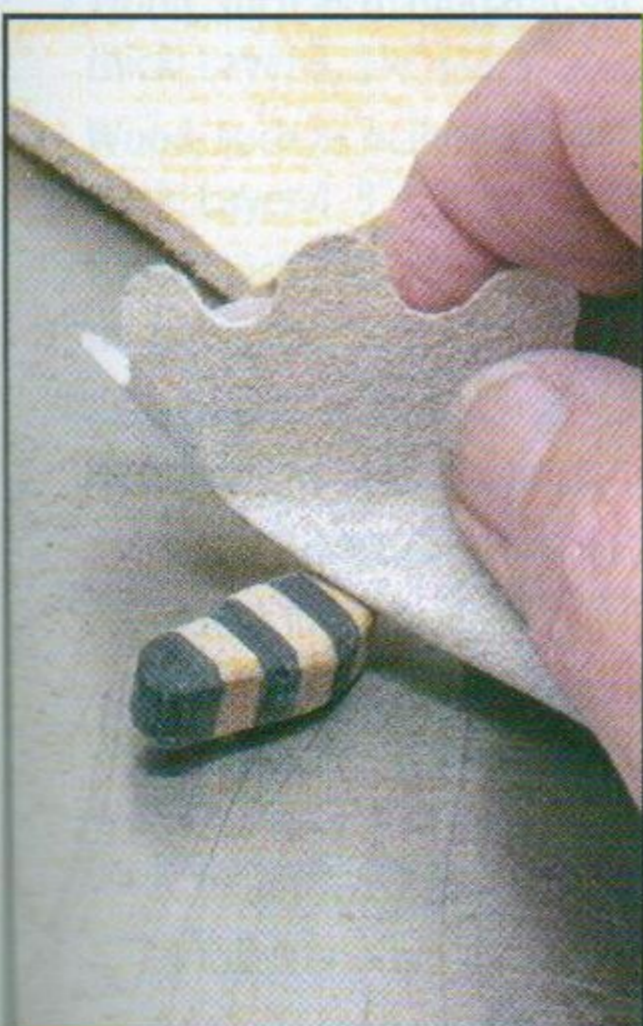
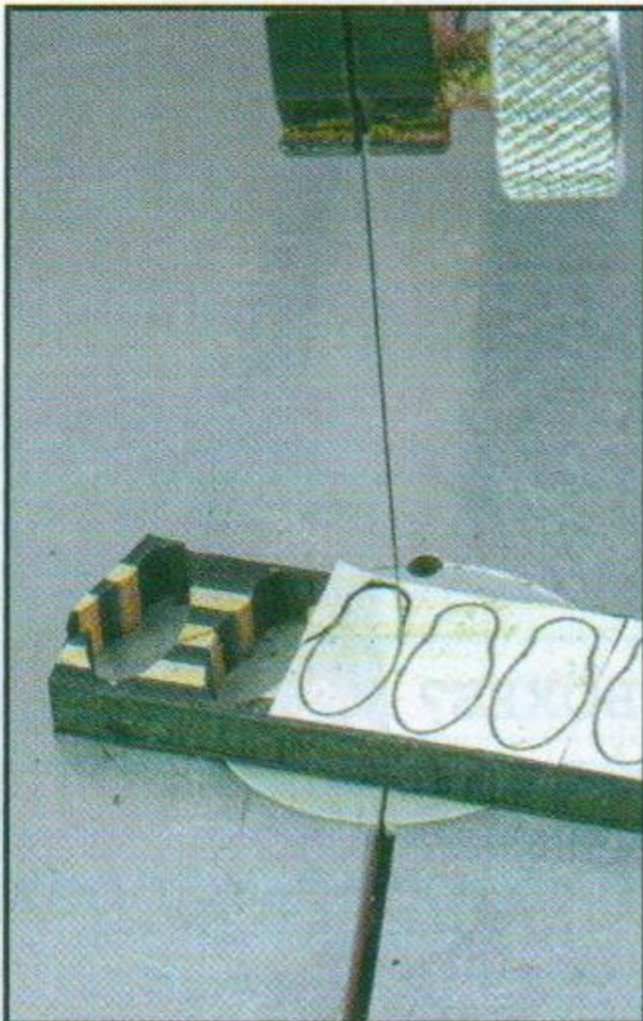
8

**Prepare the blank.** Using the measurements in the Materials List, cut three yellow and four black strips of wood. Place the strips on edge and glue together, alternating colors to create a striped blank that is  $\frac{3}{8}$ " (1cm) thick. Start with a  $\frac{1}{8}$ " (3mm)-thick black strip and alternate the strips, ending with the  $\frac{3}{16}$ " (5mm)-thick black strip. Clamp and let dry. Sand one face of the blank until flat and smooth. Use the drum sander, or a belt sander in horizontal position, to sand the other face down until the piece is uniformly  $\frac{1}{4}$ " (6mm) thick.



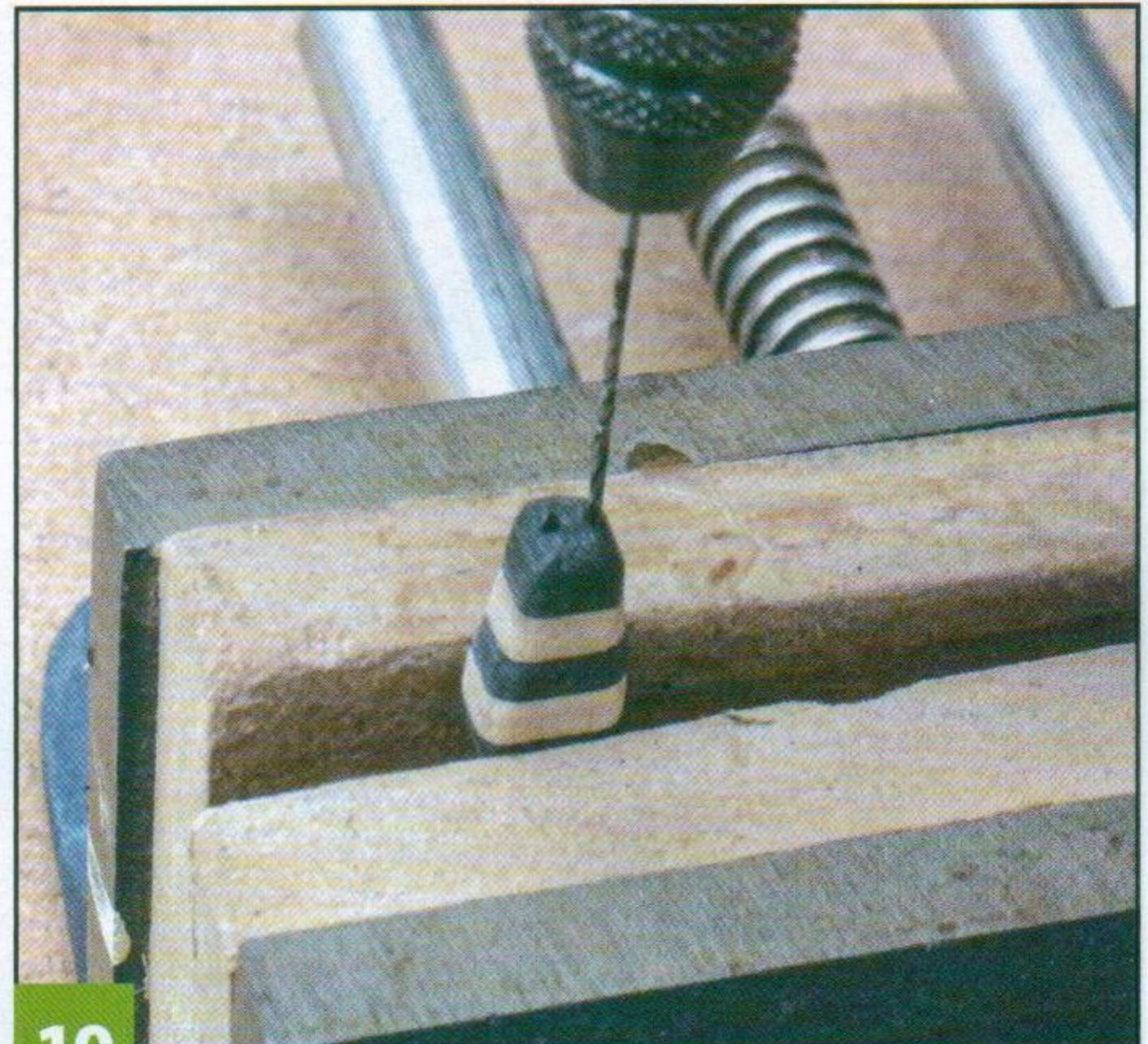
### To Bee or Not to Bee

If you don't have access to ebony or other dark colored wood, you can substitute laminated black dyed veneer. Here's how: cut enough pieces of veneer, each measuring 5" (12.7cm) long (with the grain) by 3" (7.6cm) wide (across the grain), to obtain a thickness of  $\frac{1}{8}$ " (3mm) when stacked. Glue the pieces on top of each other with wood glue. Be sure all edges are matched. Place the stack between two pieces of waxed paper, and then clamp it in a press or with boards and clamps to dry. When the glue is dry, use a ruler and white pencil to draw five lines along the grain  $\frac{3}{8}$ " (1cm) apart. Cut along the lines to make five strips. Stack and glue two strips together to substitute for the  $\frac{3}{16}$ " (5mm)-thick strip.



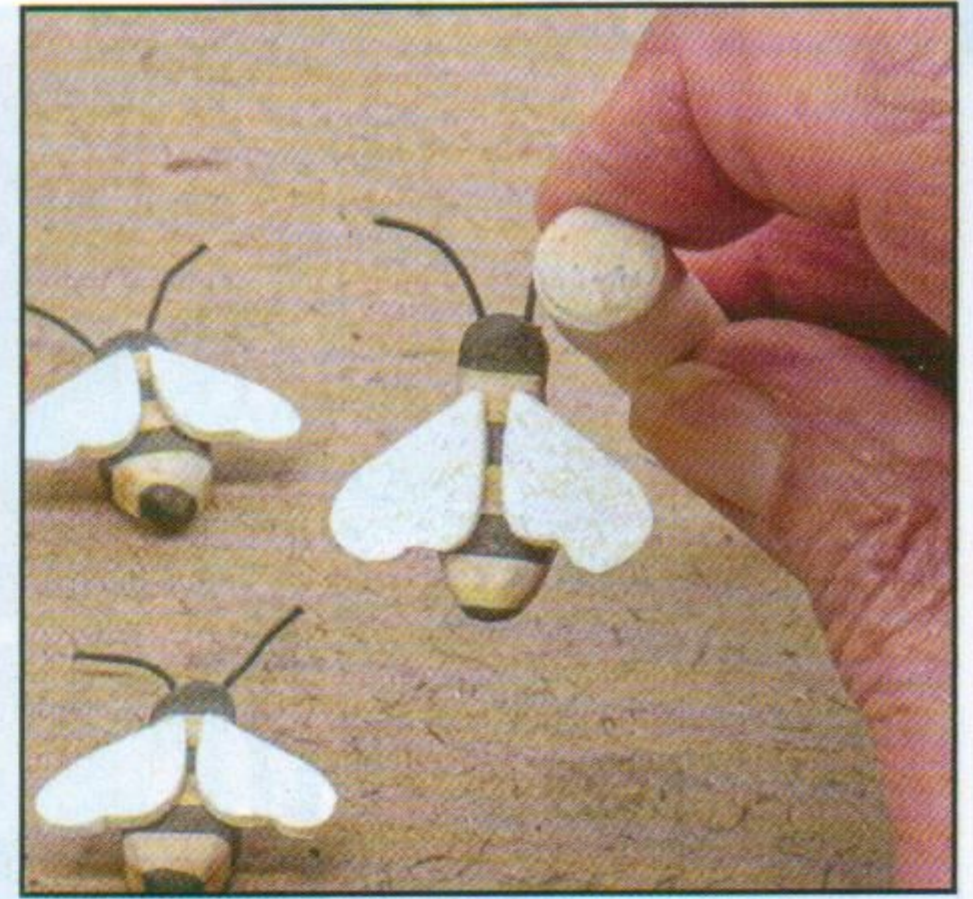
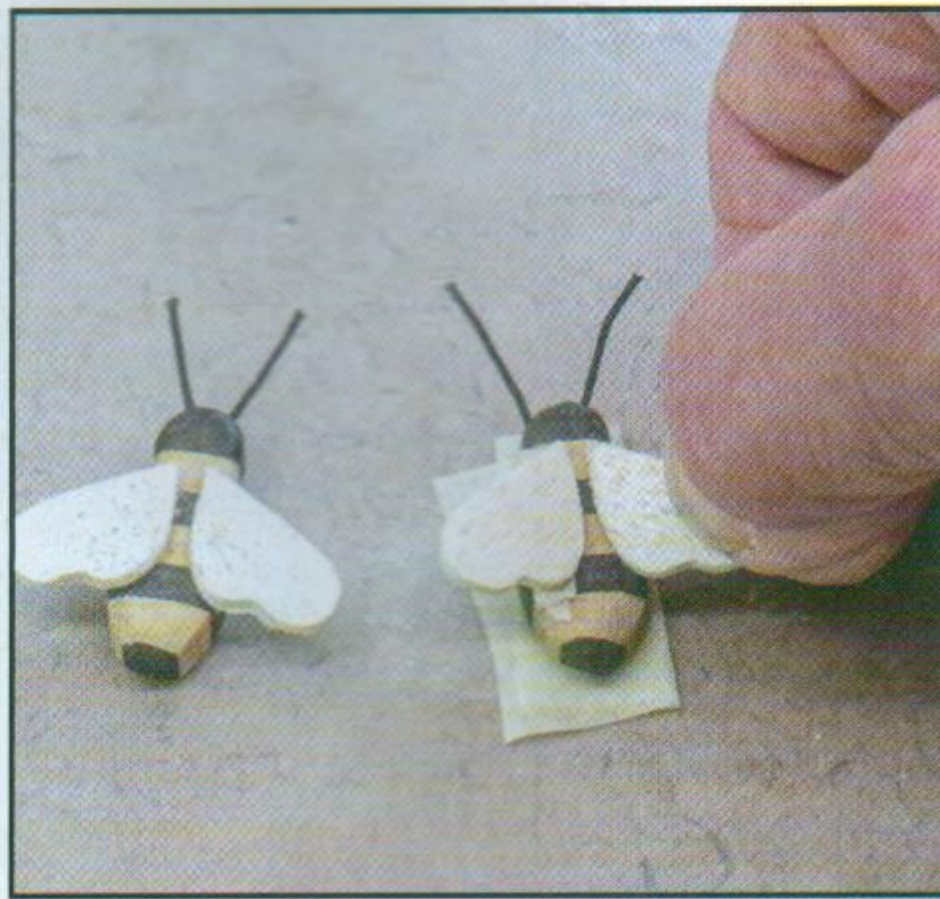
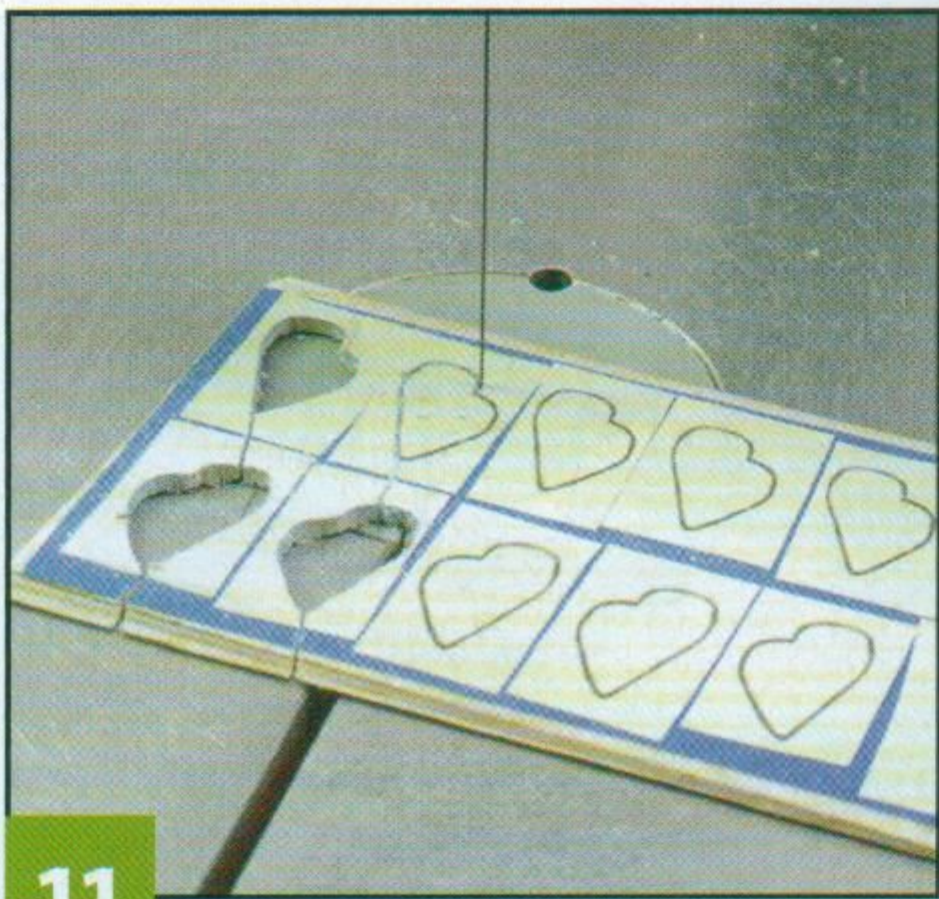
9

**Cut the bees.** Place the blank with the wide black strip at the top. Attach the desired number of bee patterns with a glue stick, positioning them as desired. *Note: I used about two thirds of the upper black strip for the bee's head and about one quarter of the lower black strip for the bee bottom.* Cut the bees on the scroll saw with a #1 blade. Use a spindle sander with a  $\frac{1}{2}$ " (1.3cm) spindle to sand a slight curve into the top edge and to soften the bottom edge. Finish-sand by hand, and then lightly sand the yellowheart stripes to remove any black dust.



10

**Make the antennae.** Cut the 26-gauge floral wire into manageable lengths that will allow about 1" (2.5cm) per antenna. Dip the wire into a bottle of black acrylic paint. Pull the wire out, remove excess paint with a paper towel, and let dry. Place the bee in a vise. Use a white pencil to mark two drilling points at the top of the head. Use an awl to create an indentation for the drill bit. Drill a straight hole about  $\frac{3}{16}$ " (5mm) deep at each mark with a #63 bit. Squeeze a drop of cyanoacrylate (CA) glue on a piece of waxed paper. Dip one end of the wire in the glue and push it into one of the drilled holes. Use scissors to cut wire to the desired length. Repeat for the second hole.



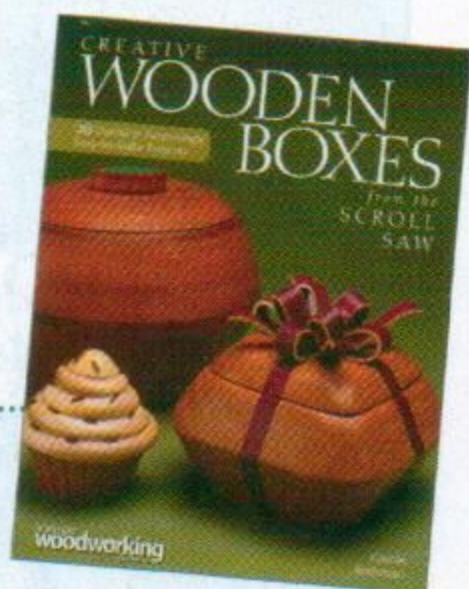
11

**Make the wings.** Glue together the three pieces of dyed white veneer with wood glue. Place this piece between two pieces of wax paper and clamp until dry. Sand the surfaces smooth with 240-grit sandpaper. Cover the face of the veneer with blue painter's tape. Attach the wing patterns with a glue stick and cut them on a scroll saw with a #2/0 blade. Remove the pattern and tape, and then sand the edges smooth. Use small loops of masking tape with the sticky side out to position the wings on the bodies. Squeeze a small amount of CA glue onto waxed paper. Working one wing at a time, remove the wing and tape, apply CA glue to the wing underside with a toothpick, and then lightly press the wing into place until set. Complete the bee by shaping the antennae. Use a dowel to create a smooth curve.



12

**Attach the bees.** Place the lid on the hive. To determine the number and placement of the bees, attach a small loop of masking tape with the sticky side out to the underside of each bee. This lets you attach the bees temporarily and adjust as needed. When you're satisfied with the arrangement, glue the bees on one at a time. Remove the tape loop, apply CA glue to the underside of the bee where it will meet the hive, and then press the bee into place. Hold it firmly for about 30 seconds or until the CA glue sets. Touch up any bare spots at the ends of the antennae with a toothpick and black acrylic paint.



**WANT MORE BOXES?**

**Creative Wooden Boxes from the Scroll Saw**

By Carole Rothman

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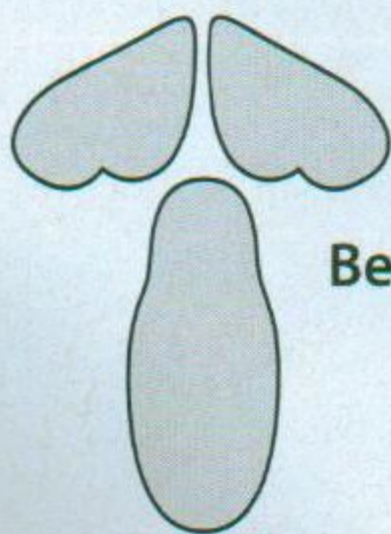
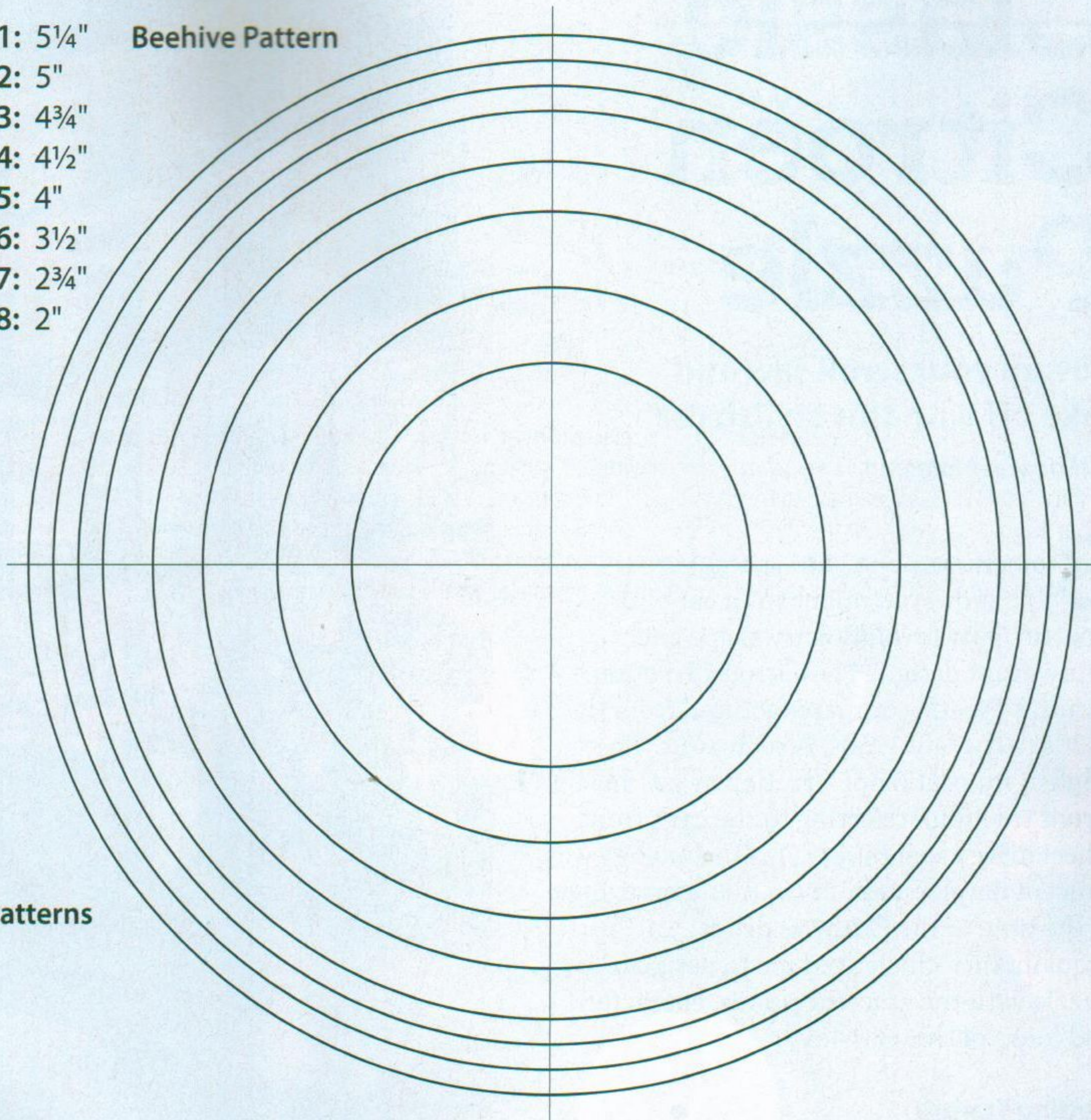


Carole Rothman of Pawling, N.Y., is a retired psychologist and college professor. She is also an award-winning cake decorator. Visit Carole online at [scrollsawbowls.blogspot.com](http://scrollsawbowls.blogspot.com). You'll find her books, Creative Wooden

Boxes from the Scroll Saw and Scroll Saw Wooden Bowls: Revised & Expanded Edition, at [foxchapelpublishing.com](http://foxchapelpublishing.com).

# Beehive Box Patterns

- Beehive Pattern**
- Layer 1: 5¼"
  - Layer 2: 5"
  - Layer 3: 4¾"
  - Layer 4: 4½"
  - Layer 5: 4"
  - Layer 6: 3½"
  - Layer 7: 2¾"
  - Layer 8: 2"



**Bee Patterns**

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## Materials & Tools

### Materials

- Wood, such as mahogany, 5/8" (1.6cm) thick: Layer 1, 5¼" (14.6cm) square
- Wood, such as mahogany, 5/8" (1.6cm) thick: Layer 2, 5" (14cm) square
- Wood, such as mahogany, 5/8" (1.6cm) thick: Layer 3, 5¼" (13.3) square
- Wood, such as mahogany, 5/8" (1.6cm) thick: Layer 4, 5" (12.7cm) square
- Wood, such as mahogany, 5/8" (1.6cm) thick: Layer 5, 4½" (11.4cm) square
- Wood, such as mahogany, 5/8" (1.6cm) thick: Layer 6, 4" (10.2cm) square
- Wood, such as mahogany, 5/8" (1.6cm) thick: Layer 7, 3¾" (8.3cm) square
- Wood, such as mahogany, 5/8" (1.6cm) thick: Layer 8, 2½" (6.4cm) square
- Wood, such as mahogany, 1/8" (3mm) thick: lid liner, 4" (10.2cm) square
- Wood, such as yellowheart, 1/8" (3mm) thick: bee body segments, 3 each 3/8" x 5" (1cm x 12.7cm)
- Wood, such as ebony or glued-up dyed black veneer 1/8" (3mm) thick: bee body segments, 3 each 3/8" x 5" (1cm x 12.7cm)
- Wood, such as ebony or glued-up dyed black veneer, 3/16" (5mm) thick: bee body segments, 3/8" x 5" (1cm x 12.7cm)
- Dyed white veneer: wings, 3 each 2" x 4" (5.1cm x 10.2cm)
- Dyed black veneer: bee body segments, 3" x 5" (7.6cm x 12.7cm) (optional)
- Sandpaper, assorted grits to 320
- Pencils: graphite, white
- Glue stick: repositionable

- Tape: blue painter's, masking
- Paintbrush (optional)
- Acrylic paint: black
- Paper towels
- Toothpicks
- Waxed paper
- Cyanoacrylate (CA) glue, such as Titebond Instant Bond: medium
- Wood glue, such as Weldbond
- Shellac
- Floral wire: 26 gauge
- 0 steel wool

### Tools

- Scroll saw and blades: #2/0 #1, #3, #5, #7
- Rotary tool with bit: #63 wire size
- Drill with bit: 1/8" (3mm)-dia.

- Compass
- Combination square
- Sanders: belt, pneumatic drum, spindle, drum (optional)
- Awl
- Clamps
- Bowl press
- Bench vise
- Paintbrush
- Scissors
- Ruler
- Sanding mop: 320-grit

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

# Classic Citroën Puzzle

Rev up your scroll saw and take off with this stylish car

By Eric Van Malderen

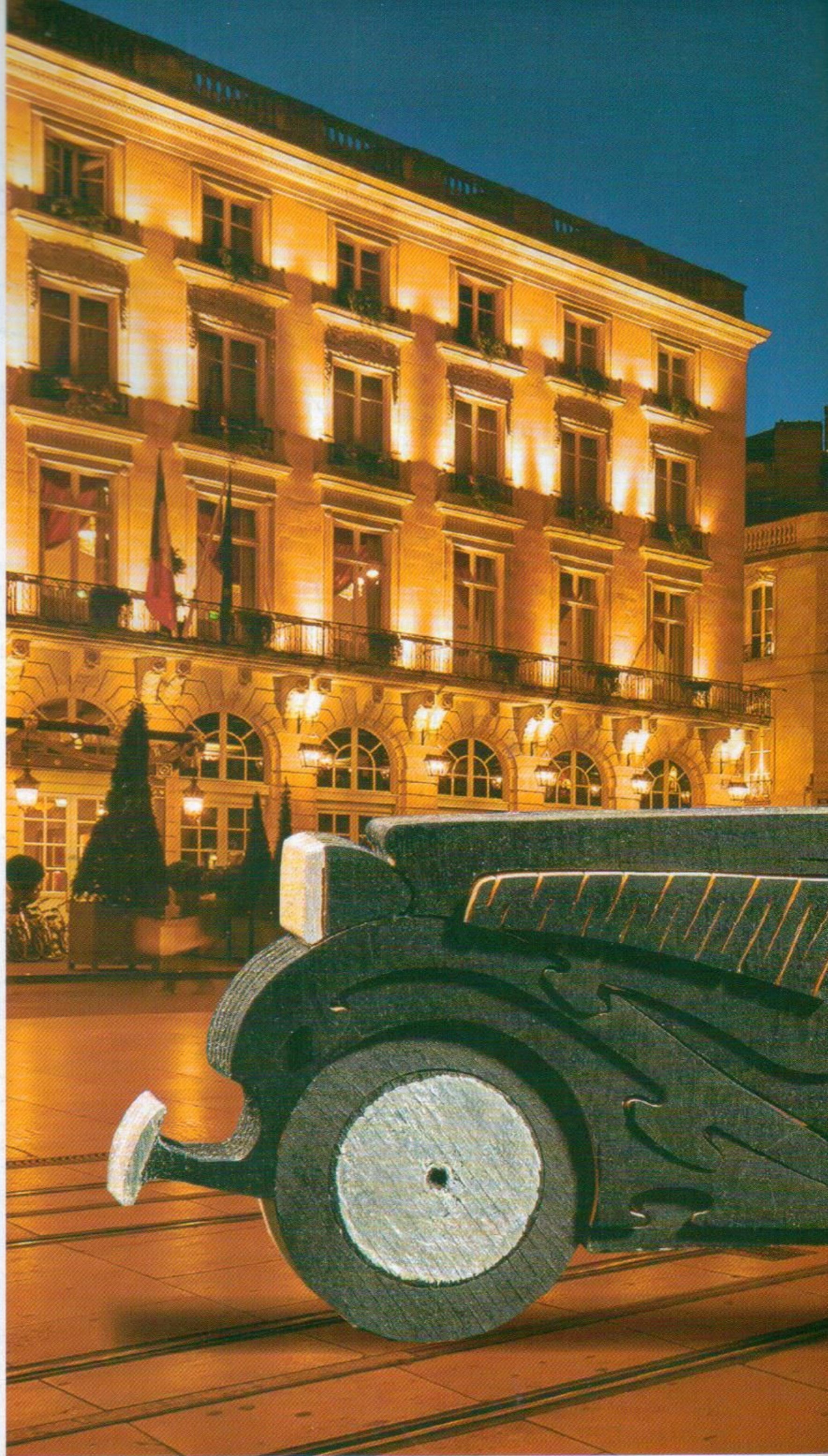
Sometimes at an auto auction or car show, you might spy a car with a particularly revolutionary shape and extravagant design. The Citroën Traction Avant, a French car manufactured from the 1930s to the late 1950s, is such a car. The English translation of “traction avant” means “front traction,” referring to the car’s front wheel drive capabilities. This technology was a recent development in car manufacturing at the time of the Citroën’s debut. An acquaintance challenged me to design a puzzle with the graceful curves, character, and looks of this classic car.

## Getting Started

Choose a kind of hardwood you like. For this puzzle, I used Baltic birch plywood, but any hardwood that doesn’t split easily is a good choice. Sand the front and back of the blank thoroughly and remove dust with a tack cloth. Photocopy the pattern, and then use repositionable spray adhesive to attach it to the blank, making sure the grain flows horizontally. Cover the pattern with clear packaging tape, which will help lubricate your scroll saw blades to reduce the risk of scorching while you cut. Drill  $\frac{1}{16}$ " (2mm)-dia. blade-entry holes for the door handles, both windows, and the centers of the wheels.

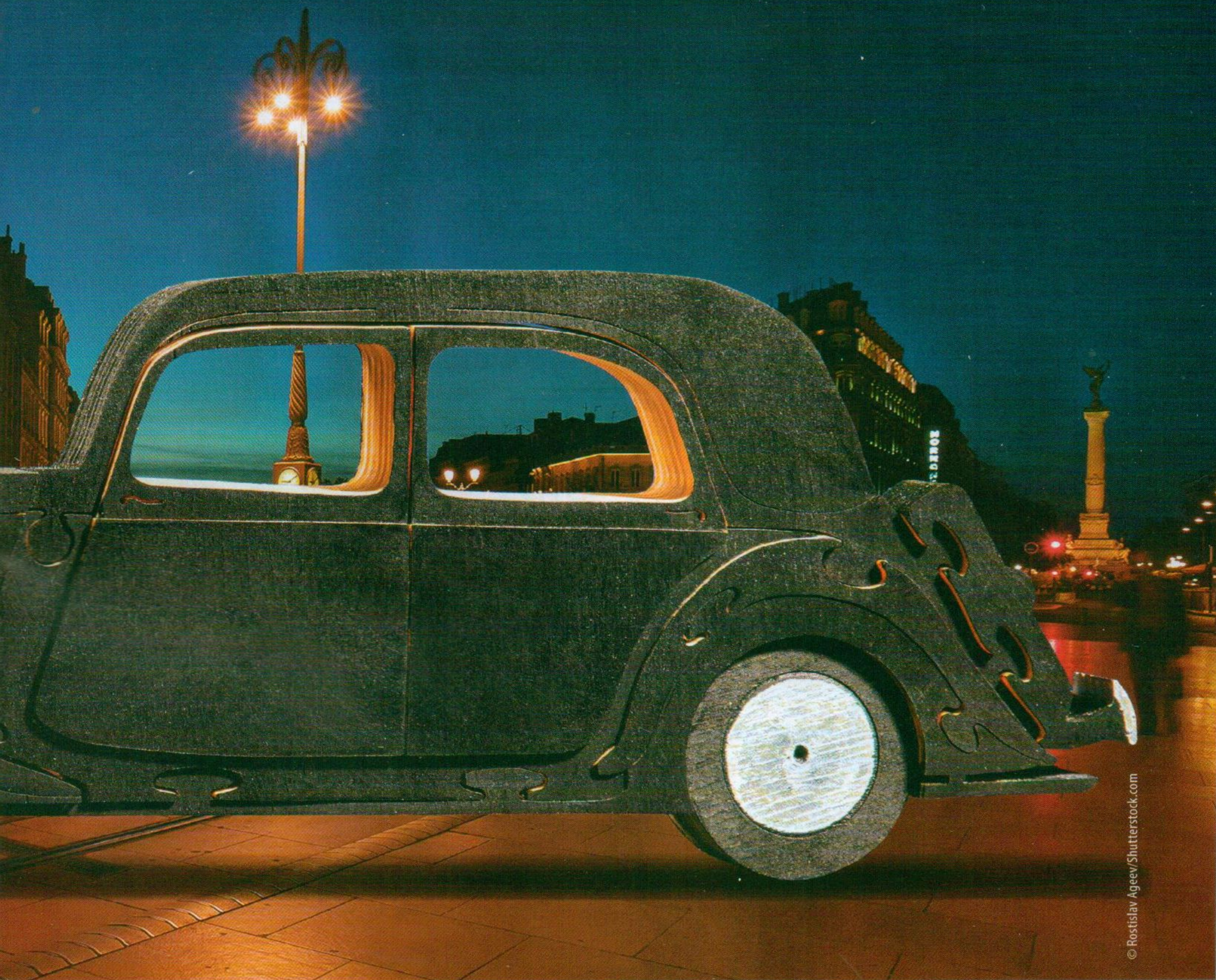
## Cutting

Use a #9 skip-tooth blade to cut the door handles, which are just two small lines. Then cut the windows. I used a #5 skip-tooth blade to cut the rest of the car, taking care around narrow parts like the grill.



## Finishing

Sand all pieces with 180-grit sandpaper to remove fuzzies and round over the edges slightly. Finish the puzzle with Danish oil for a natural look, or paint it with child-safe acrylic paint. I chose to paint the body of the car black, since that was the Citroën's most popular color. The wheels and front bumper are silver and the headlight is gold. Let the pieces dry overnight, and then reassemble the puzzle.



© Rostislav Ageev/Shutterstock.com

## Materials & Tools

### Materials

- Wood, such as Baltic birch plywood, 1/16" (1.8cm) thick: 4 5/16" x 11 13/16" (11cm x 30cm)
- Sandpaper: 180-grit
- Tack cloth
- Spray adhesive: repositionable
- Tape: clear packaging
- Acrylic paints, such as Folkart®: daybreak, pure black, sterling silver
- Danish oil (optional)

### Tools

- Scroll saw with blades: #5, #9 skip-tooth
- Drill with bit: 1/16" (2mm)
- Paintbrushes

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

Pattern for the **CLASSIC CITROËN PUZZLE** is in the pullout section.



*Eric Van Malderen lives in Dendermonde, Belgium, with his family. Eric works at the Belgian railways in Brussels as a G.I.S. designer. He received his Hegner scroll saw in 2002 as a birthday present from his wife. Contact him at [vanmalderen-quintelier@skynet.be](mailto:vanmalderen-quintelier@skynet.be).*



# Birthday Decorations

Easy cake and lettering patterns make a nice statement for someone's special day

By Wayne Fowler  
Design by Jacob Fowler

One of the great things about birthdays is that everyone has one and sometimes you get cake! These designs can be used to make souvenir ornaments or appliques for a sweet treat that will never get stale. See the sidebar on how to make paper decorations or garlands from the cake and cupcake patterns.

## Getting Started

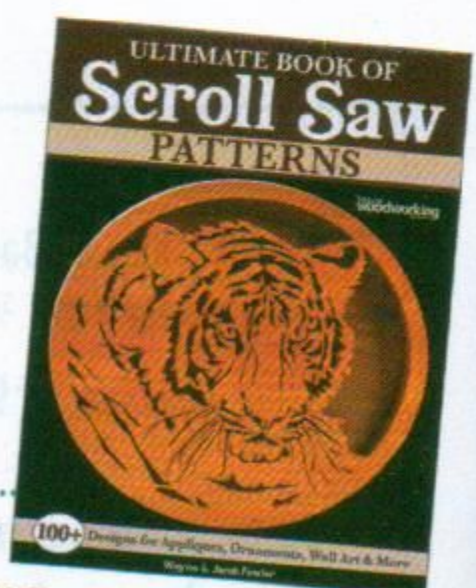
Photocopy the pattern you wish to cut. These patterns work best for ornaments or appliques with thinner wood (about 1/4" [6mm] thick) that has a little character, like oak or cherry. Cover the wood with clear packaging tape, and then attach the pattern to the tape with spray adhesive. The clear tape lets you see the wood underneath so you can properly place the pattern. It also helps lubricate the blade while cutting and allows for quicker pattern removal once you are done. For stack cutting, tape two pieces of wood tightly together with clear packaging tape before applying the pattern. Drill blade entry holes.

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## Cutting

Cut the project on a scroll saw, starting with the interior cuts. For most of these pieces, a #3 reverse-tooth blade will suffice, but for the smaller cuts such as those in the candle flames, it may be better to use a #1 blade. Cut the perimeter of the ornament after the interior cuts are finished.

## Sanding and Finishing

Hand-sand the back of the fretwork with a quarter sheet of fine sandpaper. Then sand the front with a sanding block or disc sander, moving up progressively through the grits from 220 to 400. Wipe off dust with a tack cloth. Use a quarter sheet of 400- to 500-grit sandpaper to remove stubborn burrs and refine any problem areas. Dust a final time and use a clean, soft paintbrush to reach into tight frets.

Apply a finish of your choice. I used natural Danish oil. To add extra luster, I applied a coat of carnauba wax with a buffing wheel on a drill press when the oil was dry. To use as ornaments, tie a loop through the hole in the flame with fine fishing line, ribbon, or string. To use as an applique, glue the piece to a backing board, let dry thoroughly, and then apply finishing oil. Enjoy!

## Materials & Tools

### Materials

- Wood, such as cherry or oak, ¼" (6mm) thick: cupcakes, 2½ x 3½" (6.4cm x 8.9 cm)
- Wood, such as cherry or oak, ¼" (6mm) thick: cake slice without plate, 3" (7.6cm) square
- Wood, such as cherry or oak, ¼" (6mm) thick: cake slice with plate, 3½" x 4" (8.9cm x 10.2cm)
- Wood, such as cherry or oak, ¼" (6mm) thick: lettering, 3½" x 7¼" (8.9cm x 18.4cm)
- Wood, such as ash, ½" (1.3cm) thick: backer, 5¼" x 11½" (13.3cm x 29.2cm)
- Pack of construction paper (optional)
- Tape: clear packaging
- Spray adhesive
- Pen or pencil
- Tack cloth
- Glue: white (optional), wood

- Sandpaper: assorted grits to 500
- Natural oil finish, such as Danish oil
- Finishing wax, such as carnauba (optional)
- Fishing line, string, or ribbon

### Tools

- Scroll saw with blades: #1, #3 reverse-tooth
- Drill with bits: assorted
- Buffing wheel (optional)
- Sanders: disc (optional), sanding block
- Clean, soft paintbrush

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



## Paper Cuts

Although most of my fretwork is done with wood, over the years I have cut various media including paper. Here are a few simple steps for making paper decorations from these patterns:

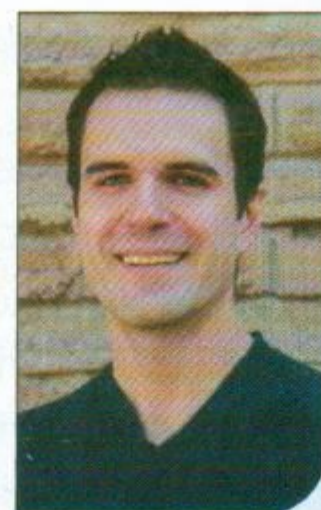
- Rough cut two identical rectangles of very thin plywood of a size that will contain the pattern.
- I use colorful construction paper from a dollar store and cut off pieces while the paper is still in the package. If the packaging is tight, you can cut off a rectangle by marking the rectangle on the packaging and holding both sides of the paper packaging. If this is not comfortable for you or the paper is loose, use one of the plywood rectangles to hold the paper down.
- Glue the pattern to one of the rectangles and put it on top of the stack of paper. Put the other rectangle on the bottom and tightly tape the sandwich both ways with packaging tape.
- Drill the holes for the frets as you would with any other project, but add a hole at the outside of the pattern so that you do not have to cut in from the outside of the rectangle for the final exterior cut.
- Using an appropriate blade for the thickness and level of detail in the stack, cut all the interior holes in the pattern, and then cut the perimeter. Around 40 cupcakes or cake slices will pop out! The number of sheets you can cut at one time will vary depending on how hard the paper is. Since smooth paper is harder than rough paper, you can stack and cut more sheets at a time with rough paper.
- You can use the paper ornaments to decorate wrapped packages or glue together with small drops of white glue to make garlands.

## Birthday Decoration Patterns

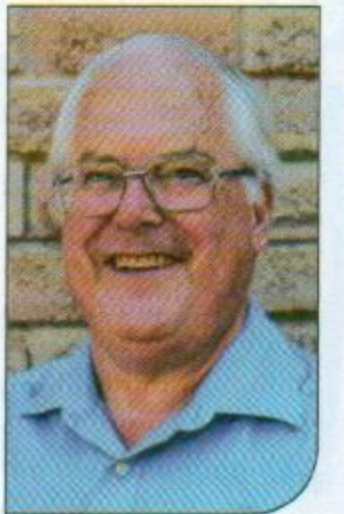
Additional patterns for the  
**BIRTHDAY DECORATIONS**  
are in the pullout section.

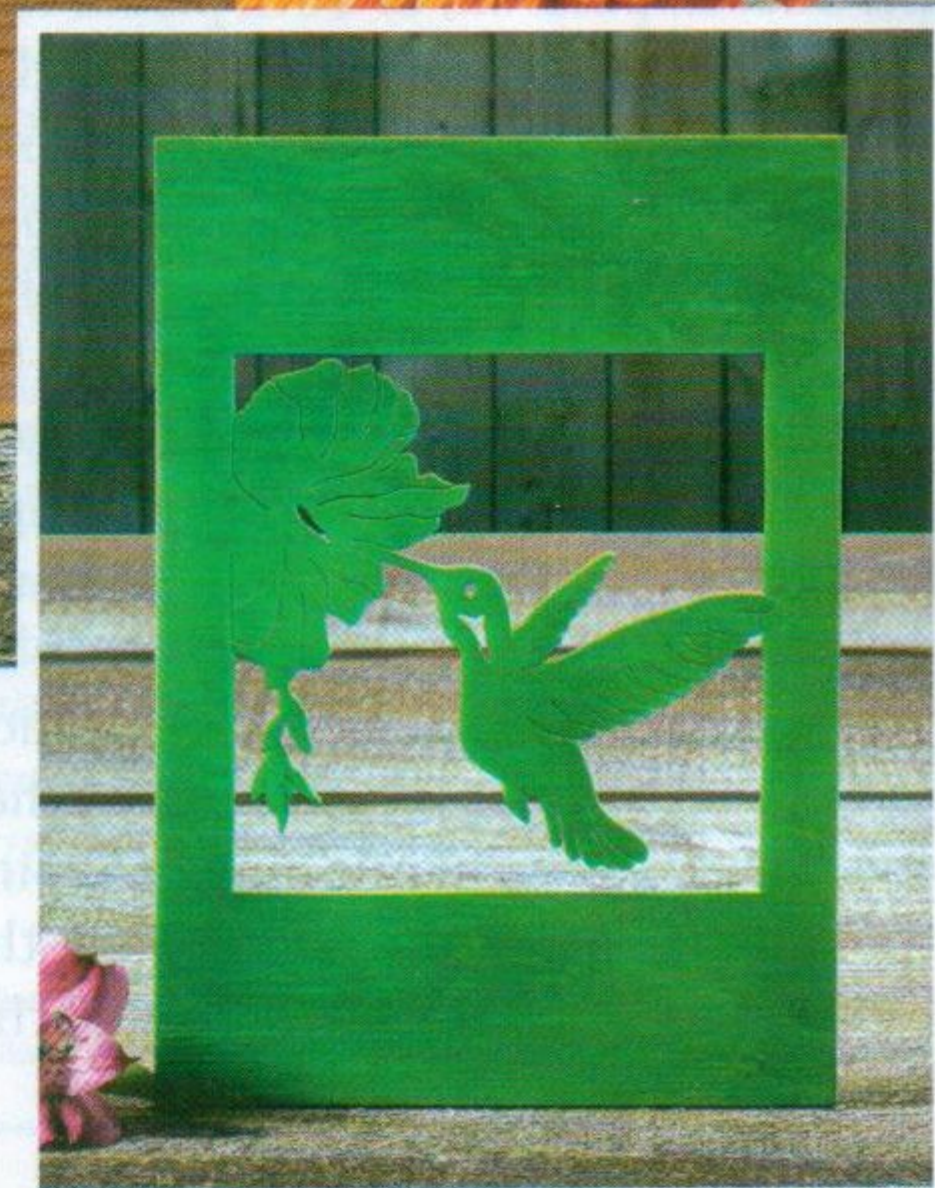


Wayne Fowler has been scrolling for over 30 years, first puzzles and then fretwork. Jacob Fowler has been drawing scroll saw designs since he was five (he drew a whale bank for his father, who collects whales). He got



serious in his teens and has drawn well over a thousand designs since then. Together, Jacob and Wayne have published over 160 magazine articles, as well as the *Woodworker's Pattern Book*, available at Fox Chapel Publishing. They live in wood-rich Ontario, Canada, just outside Toronto. Find more of their work on Etsy at [FantasiesISaw](https://www.etsy.com/shop/FantasiesISaw).





# Hummingbird Portraits

**Capture the charm of these tiny but mighty fliers**

By Sheila Landry  
Cut by Rolf Beuttenmuller

**A**lthough the smallest migratory bird, the hummingbird can travel up to 500 miles at a time and is a sure sign of spring in many regions. This attractive portrait was designed for beginner scrollers but looks impressive when finished. It is sized to fit a standard 5" by 7" (12.7cm by 17.8cm) frame and will freshen up any wall for the season. *Note: You could also size the pattern up to fit an 8½" by 11" (21.6cm by 27.9cm) piece of wood.*

## Getting Started

Photocopy the original patterns and keep them for future reference. Prepare the wood for scrolling by sanding both sides with an orbital sander using 220-grit sandpaper. Then clean all the dust from the wood with a soft cloth. Place a layer of blue painter's tape over the top layer and apply the pattern to the tape with spray adhesive. Drill the blade-entry holes for all inside cuts, and then sand the back of your piece, smoothing over the holes.

*Note: This is an excellent pattern for stack cutting. I recommend cutting three layers of the 1/8" (3mm)-thick plywood. Tape the stack together, binding all four edges tightly with blue painter's tape.*

## Cutting

Use a #2/0 blade to do all the cutting. Start with the smaller inside cuts, as this minimizes the chance of breakage. After cutting, remove the pattern pieces and finish-sand the wood by hand or with an orbital sander, working up to 220-grit sandpaper. Use a sanding stick to remove remaining burrs between frets. Then clean all dust from the wood.

## Assembling and Finishing

Apply a stain or paint of your choice to either the backer, portrait, or both pieces for contrast. If you use a stain and want the woodgrain to be visible, immediately wipe the stain off. Allow the wood to dry completely, and then apply a spray polyurethane finish to the pieces before gluing the portrait to the backer. Spray several light coats, allowing the spray to dry between each. For a smoother finish, sand the surfaces lightly with 600-grit sandpaper, and clean the dust off before your final coat. Let dry fully.

Use clear-drying wood glue to attach the portrait to the backboard, and then weight the pieces until dry. The backer will minimize warping and keep the project flat when displayed. Let the glue dry thoroughly, and then mount the portrait in a frame and enjoy!



Sheila Bergner-Landry grew up in the Chicago area and began her woodworking and painting career when her daughter Danielle was born, more than 20 years ago. A friend, Cari Denison, introduced her to scroll sawing. Sheila relocated to Nova Scotia, Canada, where she has found new inspiration for designs. For more of her patterns, call 902-482-7174 or visit [sheilalandrydesigns.com](http://sheilalandrydesigns.com).



Rolf Beutenmuller started scrolling in 2004 after his wife, June, bought him a scroll saw for his birthday. He joined a local club and enjoys new and challenging projects. His motto is, "I don't know that I can't, therefore I can." Rolf retired from Brookhaven National Lab after 34 years of designing and building special devices for high energy and photon science research. He lives in Bellport, N.Y.

## Materials & Tools

### Materials

- Wood, such as Baltic birch plywood, 1/8" (3mm) thick: portrait, 5" x 7" (12.7cm x 17.9cm)
- Wood, such as Baltic birch plywood, 1/8" (3mm) thick: backer, 5" x 7" (12.7cm x 17.9cm)
- Tape: blue painter's or masking
- Sandpaper: assorted grits to 600
- Soft cloth
- Spray adhesive
- Acrylic paint, such as DecoArt Americana®: color of choice (optional)
- Staining/antiquing medium, such as DecoArt Americana® (optional)

- Finish, such as polyurethane spray
- Wood glue: clear drying
- Frame: 8 1/2" x 11" (21.6cm x 27.9cm)

### Tools

- Scroll saw with blades: #2/0 reverse-tooth
- Drill press with bits: small
- Sander: orbital
- Sanding block (optional)
- Sanding stick

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

## TIP

### SPEED TRAP

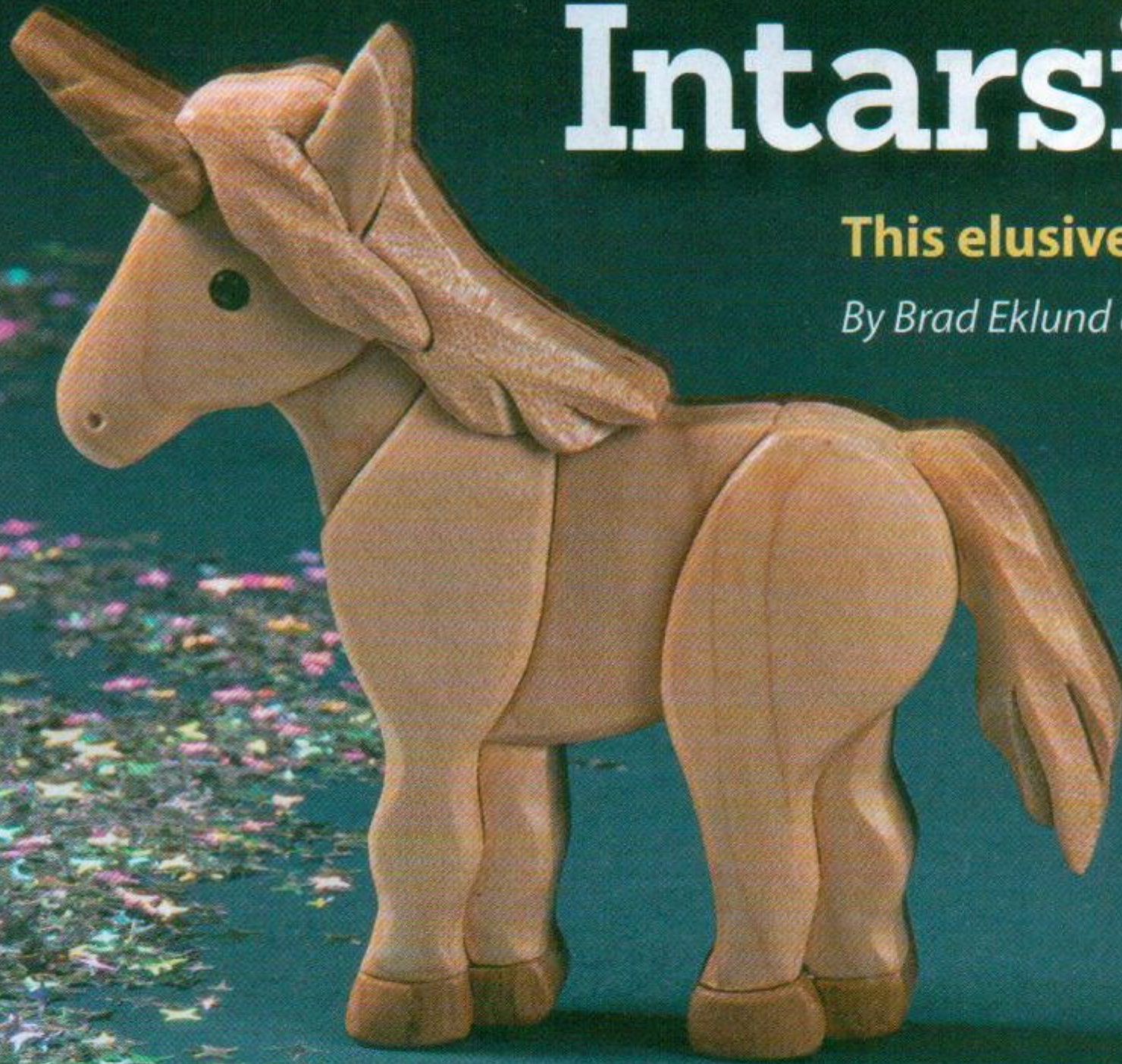
*Use a comfortable speed when cutting. However, keeping the speed too slow will cause chatter—when the wood rattles on the scroll saw table. Keep the speed even so you can feed the workpiece through with control but still feel some resistance. Resist the urge to force the wood through; let the blade do the work.*

Patterns for the **HUMMINGBIRD PORTRAITS** are in the pullout section.

# Intarsia Unicorn

This elusive creature is magically easy to make

By Brad Eklund and Hazel Trinidad



The unicorn is an iconic fantasy animal beloved around the world. Posters of them adorn countless children's bedrooms, and I have yet to meet someone who doesn't know what they are. References to unicorns, sometimes called alicorns, date back hundreds—even thousands—of years. All this made it an easy choice to add a unicorn to our line of designs. We hope you enjoy making this project and that it brings a little magic into someone's life.

Pattern for the **INTARSIA UNICORN** is in the pullout section.

## Getting Started

Choose your woods varieties. I suggest using your lightest wood for the body. The rest is up to you, but earth tones like brown, gray, or black look great. Make four copies of the pattern: one for each kind of wood, plus a master copy for reference. Prepare the wood for cutting, and then apply the patterns to their respective pieces of wood with repositionable spray adhesive. Then, drill a  $\frac{1}{8}$ " (3mm)-dia. hole for the eye.

## Cutting and Shaping

Cut all the segments out but leave the body segments together at first. Test-fit all the segments to the body and adjust, if needed.

Shaping is straightforward with this project. Bring the first and third legs down in thickness a little bit below the other two. Round over the pieces with a disc sander. After shaping, add some hair texture to the tail and mane by making shallow lines with the edge of a  $\frac{1}{4}$ " (6mm) sanding drum. Add the spiral effect to the horn with a fine-tipped carving bit in a rotary tool. After all shaping is done, finish-sand to 220-grit. If desired, use a carving knife to cut some shallow angled grooves along the tail and mane detail frets to enhance the 3D effect. Use an awl to make the nostril.

## Assembling and Finishing

Glue all the segments together and let dry fully. Glue the intarsia onto your backing material, and then trace-cut along the exterior. *Note: You could also trace the outline of the unicorn onto the backing material with a pencil and cut the backer by itself, staying just inside the line.* Finish with clear satin lacquer.

## Materials & Tools

### Materials

- White wood, such as holly,  $\frac{1}{2}$ " (1.3cm) thick: body and legs, 3" (7.6cm) square
- Light wood, such as maple,  $\frac{1}{2}$ " (1.3cm) thick: mane and tail, 2 $\frac{1}{2}$ " (6.4cm) square
- Gray wood, such as ambrosia maple,  $\frac{1}{2}$ " (1.3cm) thick: ears and hooves, 2" (5.1cm) square
- Tempered hardboard,  $\frac{1}{8}$ " (3mm) thick: backer, 4" (10.2cm) square
- Spray adhesive: repositionable
- Sandpaper: 220-grit
- Wood glue

- Pencil
- Lacquer: clear satin

### Tools

- Scroll saw with blades: #5 MGT
- Drill with bit:  $\frac{1}{8}$ " (3mm)-dia.
- Rotary tool with bit:  $\frac{1}{2}$ " (1.3cm) drum
- Carving knife (optional)
- Awl
- Sanders: disc, inflatable drum

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



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



# Into The Night

**Capture the beauty of the lynx in this dramatic fretwork portrait**

*By Charles Hand*

**I** was very fortunate to see a lynx during an early morning bicycle ride in rural Ontario, Canada. It was winter then and I often biked along a quiet road outside the town where I lived at the time. As I rode past a small ravine, I saw a large cat sitting in the snow just feet from the road. When I stopped to take a closer look, the cat glanced at me, stood up, and slowly walked away in the opposite direction. I saw the long black tufts on the ears, thick fur, and stubby tail, and immediately thought, "A lynx, how cool!" My encounter with that Canada lynx was the inspiration for this pattern.

## Cutting

Thoroughly sand the front and back of each blank with a palm sander or sanding block. Remove sanding dust with compressed air or a tack cloth. Attach removable/repositionable shelving paper to the top side of one blank. Apply spray adhesive to the back side of the pattern and let the glue set for one to two minutes. Attach the pattern to the shelving paper, smoothing out air bubbles. If stack cutting, stack the boards, and then apply blue painter's tape around the perimeter while holding the wood flat and secure.

Drill pilot holes and start cutting the frets. Use a #2/0 or #1 spiral or a #2 and #3 reverse-tooth blade for the interior cuts and a #3 or #5 reverse-tooth blade for the straight cuts. When cutting this pattern, start from the middle and work out. I suggest cutting the entire cat first and then the grass, leaving the larger cutout sections for last. When finished cutting, sand the back of the bottom blank with a palm sander or sanding block to remove fuzzies. Since I use spiral blades, I sand the bottom of the stack every 10 to 15 cutouts.

Upon completion, remove the painter's tape from the perimeter of the blanks, and then peel off the shelving paper and pattern. Carefully sand all surfaces of the portrait. For large areas, reinsert discarded cutout pieces before sanding to help secure delicate areas of the fretwork. You can use needle files for hard-to-reach places.

## Sanding and Finishing

Remove sander dust with compressed air or a tack cloth. 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 set the portrait in place on the back side of the mat opening. Replace the backing board and secure the portrait in the frame. If you're not going to display the portrait in a frame, apply a clear coat of spray finish.

## TIP

### FRAME UP

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).

Pattern for **INTO THE NIGHT** is in the pullout section.

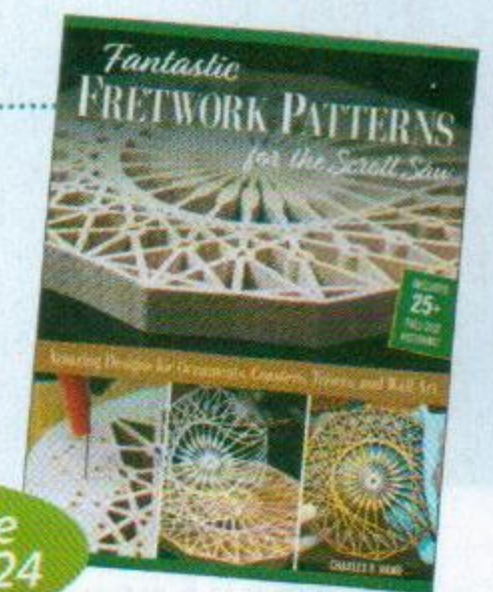
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By Charles Hand

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## Materials & Tools

### Materials

- Baltic birch plywood, ⅛" (3mm) thick: 1 to 2 each, 11" x 14" (27.9cm x 35.6cm)
- Sandpaper: 180- to 220-grit
- Tape: blue painter's
- Can of compressed air
- Tack cloth (optional)
- Self-adhesive shelf liner, such as Duck Brand EasyLiner®
- Spray adhesive, such as Elmer's® or 3M Super 77
- Felt backing, black: 11" x 14" (27.9cm x 35.6cm)
- Photo frame, matted: standard 11" x 14" (27.9cm x 35.6cm)
- Finish: clear spray lacquer (optional)

### Tools

- Scroll saw with blades: #2/0 or #1 spiral (interior cuts), #3 or #5 reverse-tooth flat (straight cuts)
- Drill press with bit: ⅜" (1.2mm) or ⅛" (1.2mm)
- Palm sander: fine-grit (optional)
- Sanding block (optional)
- Needle files: assorted (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 techniques, or for more of his patterns, visit [scrollsawart4u.weebly.com](http://scrollsawart4u.weebly.com).

# Lyrical Herb Box

Spice up the garden with a stylized crate for your favorite edible plants

By Jon Deck

**T**here's something magical about keeping a garden. Although limited to two raised beds, I manage to cultivate a handful of vegetable varieties each summer. I've never had space to foster an herb garden—but creating a dedicated home for one has always appealed to me.

So the purpose for this project is evident, as is the inspiration. You don't need to be a child of the sixties to recognize the lyrics to "Scarborough Faire," the lilting ballad by Simon and Garfunkel. Its soft harmonies are as lush the verdant garden I endeavor to keep. And it quite literally speaks to the occupants in the container.

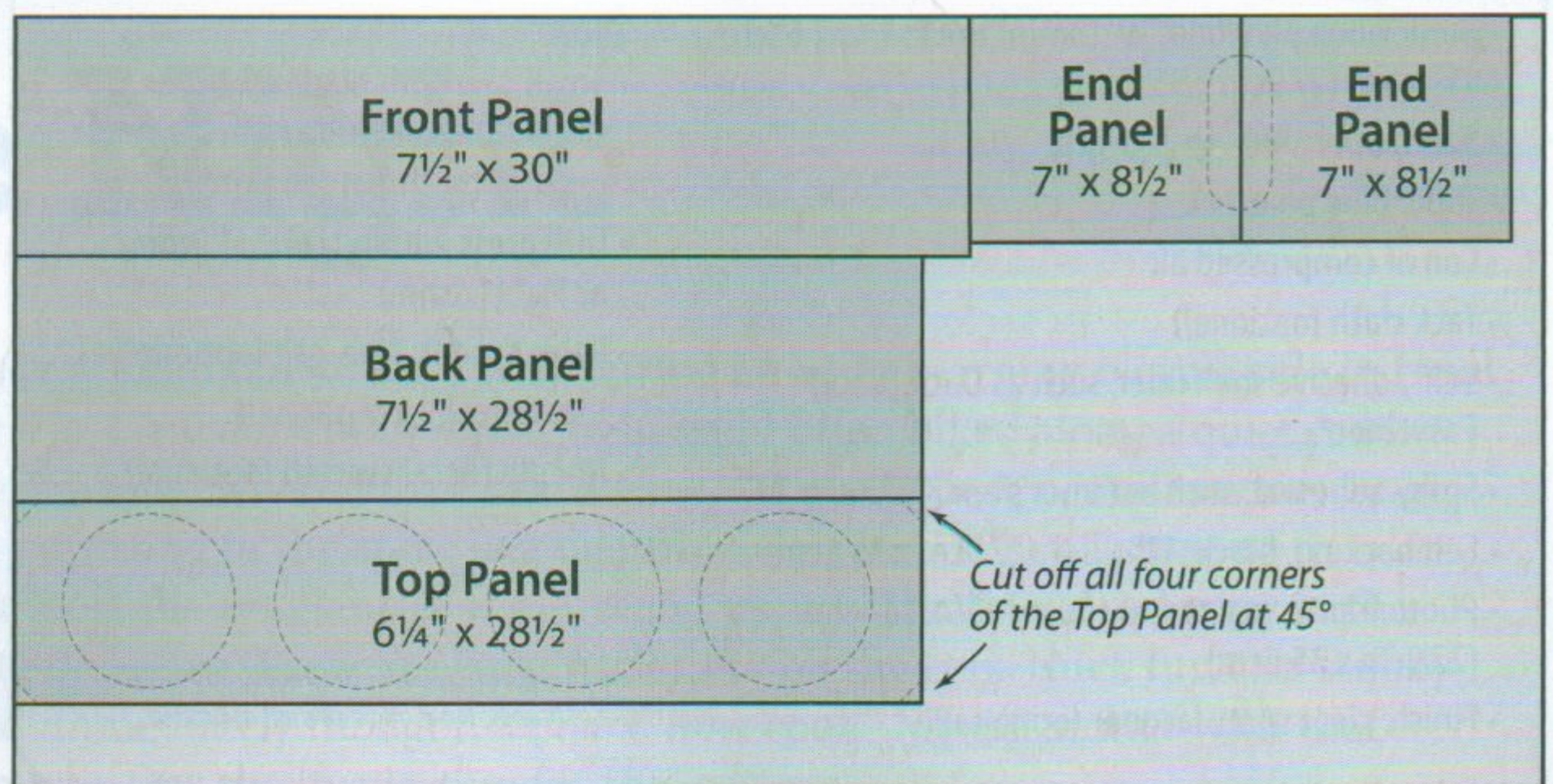
The herb box is freestanding but can be mounted on a wall or beneath a window (see Sidebar on page 69).

## Getting Started

Because the box is designed to live outdoors, the materials used to build it must be weather-resistant or treated to become so. I deliberately painted or sealed all sides of every piece of the box before assembling it.

The basic box is a simple construction, requiring the use of table, jig, and miter saws. The scroll saw is used for the decorative elements—treble clef, music notes, and word art.

## Cutting Guide



## Cutting the Box

All five components of the box can be made from a 24" by 48" (0.6m by 1.2m) craft panel of  $\frac{3}{4}$ " (1.9cm) exterior plywood. Using the Cutting Guide on the previous page, cut the box components on the table saw.



Cut the feet on the end panels.

Using a pencil and a speed square, plot out the legs on the end panels (each foot measures 1" [2.5cm] deep and 1 $\frac{1}{4}$ " [3.2cm] wide). I added a small radius on the inside corner to soften the look. Cut out the waste on the scroll saw.

Plot out the circles for the plant pots in the top panel. Draw a centerline down the length of the panel. Determine the diameter of the pots that will fit into the box, making sure the pots will not fall through. Do a little math and, using a pencil compass, draw each circle equidistant from the ends and each other. *Note: Not all planting pots are round. If necessary, make a cardboard template of your pot's shape to make sure the holes will work. Drill a  $\frac{5}{16}$ " (8mm) entry hole inside each circle and cut out the holes with the jigsaw.*

### TIP

#### BEST SIDE OUT

Exterior plywood is not usually sanded smooth on both sides. Make sure you have the smooth face on the outside of the box when assembling.

Then cut  $\frac{1}{2}$ " (1.3cm) off the corners of the top panel at 45° angles on the miter saw. This will allow water that collects in the top of the box to drain out.

With all the components cut, ease off all the corners and sand the faces and edges of each with 220-grit sandpaper.

## Painting the Box

Stain the front panel on the front face and the top, bottom, and end edges. Allow the stain to dry and apply Helmsman® clear coat on the stained areas. Let dry.

Paint the reverse side of the front panel, and all surfaces of the other box components with exterior paint. Let dry before assembling.

## Assembling the Box

The box is assembled with a bead of water resistant wood glue and 1 $\frac{1}{2}$ " (3.8cm) finishing nails on all joints. I used a nail gun and 16-gauge nails, but you can hand nail with a hammer if desired. Start by attaching the end panels to the back panel, aligning them at the top of the box.

Apply glue to three edges of the top panel and position in the box assembly recessed  $\frac{1}{4}$ " (6mm) from the top. When properly aligned,

nail into place. Use a minimum number of nails. The glue will solidly hold the box together, and there will be fewer nail holes to patch later. Set the three-sided box assembly aside.

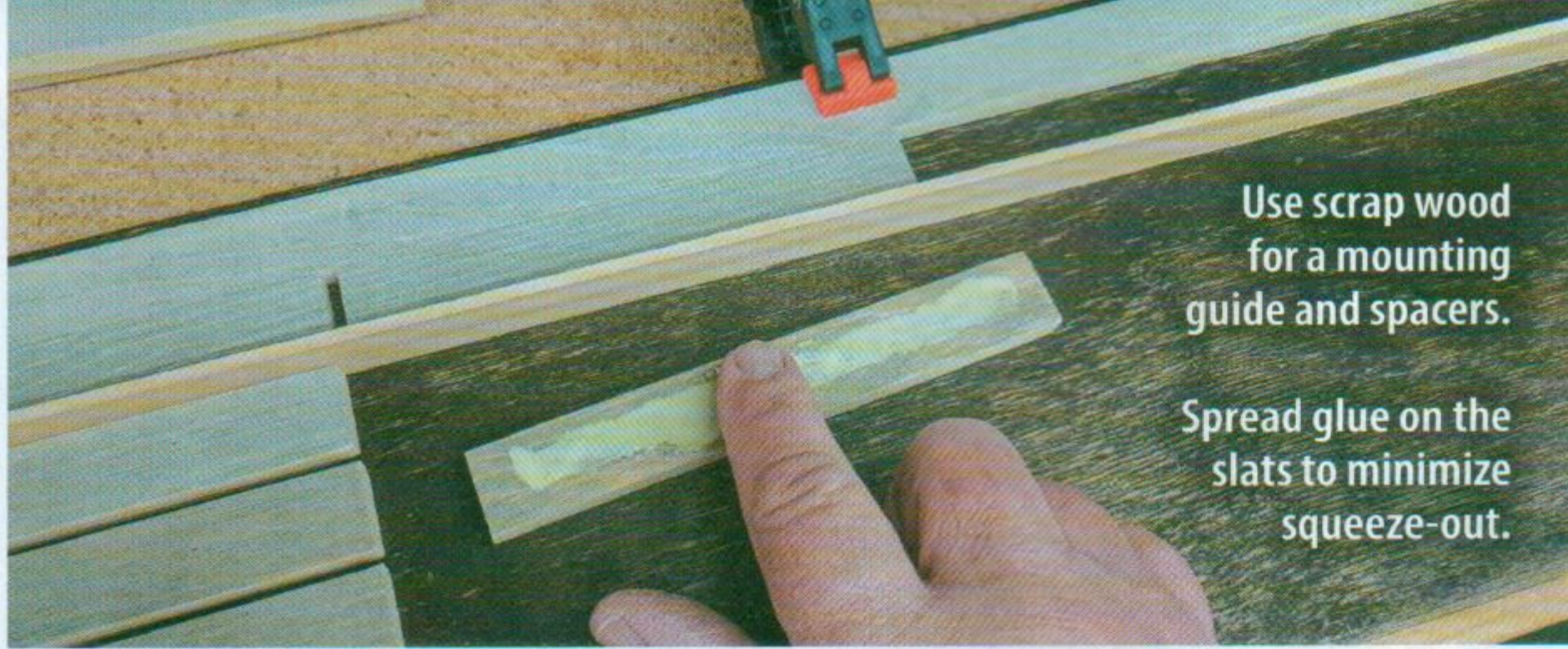
## Making the Overlay

On the table saw, set the fence at  $\frac{7}{8}$ " (2.2cm) and rip four strips at least 36" (0.9m) long from the  $\frac{1}{4}$ "



(6mm)-thick pine board. Stack the four strips on top of each other and square the end of the stack using the miter saw set at 0°. Then, making sure the ends are aligned, cut the stack at 5" (12.7cm) long, 6" (15.2cm) long, and twice at 9" (22.8cm) long. This will give you 16 slats to build the music staff overlay.





Use scrap wood for a mounting guide and spacers.

Spread glue on the slats to minimize squeeze-out.

Sand the slats, easing edges and smoothing faces with 220-grit sandpaper. Stain the slats, if desired, and finish them on all sides with Helmsman® clear coat. When dry, they're ready to mount to the front box panel.

Clamp a strip of scrap wood long enough to span the length of the box panel at 1¼" (3.1cm) from the top edge. Be sure of its position as it will act as the guide to mounting the slats. Dry-arrange the first row of slats using the Overlay Guide below. Using a ⅛" (3mm)-thick scrap wood strip as a spacer between slats, center the first row on the box panel. Starting on the left, glue down the first slat. Tack the slat in place with the pin nailer. Moving from left to right, glue, align with the spacer, and tack fast the first row. Attach subsequent rows using a ⅛" (3mm) spacer between the previous row. When the overlay is complete, attach the front panel to the box assembly.

### Adding the Top Trim

Cut 45° outside corners on the miter saw, making four pieces of the cedar trim to frame the top of the box. Cut two pieces at 28½"

(72.4cm) and two at 6¼" (15.9cm) across the inside dimensions of the corners. When cut, arrange them on a flat surface to form a frame. Apply glue to the inside miter cuts and join the pieces, tacking together the outside of the corners with 1½" (38mm) nails. After the glue dries, apply glue to the top edges of the box, position the frame on the box, and then attach



with nails. Fill in all the nail holes on the box with wood putty and sand and touch them up with paint or stain as needed. There's no need to patch any of the pin nails.

### Making the Notes and Wordart

Stack three pieces of 7" by 10" (17.7cm by 25.4cm) hardboard

together with packaging tape, making two stacks. Cover the tops of the stacks with blue painter's tape. Apply the patterns with spray adhesive and cover the patterns with packaging tape. Drill ⅛" (3mm) blade entry holes in all inside frets and on the outside of each pattern line. Resist cutting through to the outside of the stack, as this will weaken the stack as pieces are cut and removed. Cut the interior frets first. When the pieces are cut, carefully sand to remove any fuzzies. Then spray paint the pieces, back side first. Be sure to give them a generous coating, but apply multiple coats to avoid runs. Let dry and repeat on the front side of the pieces.

### Finish the Assembly

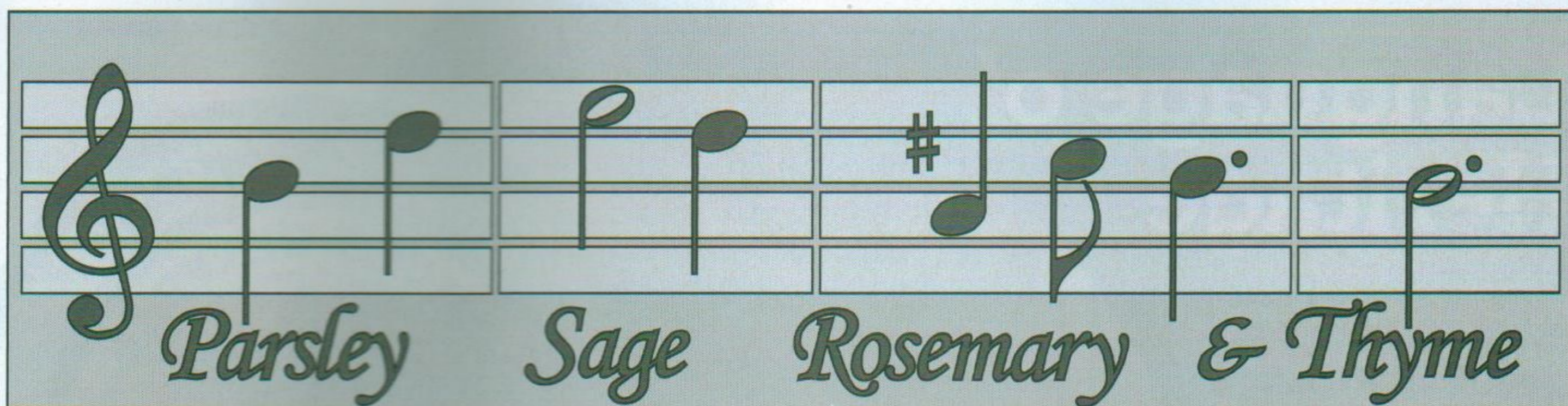
Lay the box on its back. Dry-position the notes and symbols on the overlay using the Wordart Guide for reference. When pleased with the positioning, glue them to the box. Work one at a time. If desired, tack them in place with the pin nailer, but be careful with the narrow stems on the notes. For the dotted notes, drill a ⅜" (5mm)-dia., ¼" (6mm) deep hole in the position shown on the Word Art Guide. Paint both ends of a short length of a ⅜" (4mm)-dia. dowel with the same spray paint used for the notes. When dry, cut ⅜" (1cm) off each end to make two dots for the notes. Glue dowels in the holes.

Repeat the same procedure for the wordart. Add your plants!

Slats are positioned 1¼" from the top

9" Slats	6" Slats	9" Slats	5" Slats

### Overlay Guide



## Word Art Guide

### Materials & Tools

#### Materials

- Exterior plywood, 3/4" (1.9cm) thick: box, 24" x 48" (0.6m x 1.2m)
- Pine, 1/4" (6mm) thick: overlay, 5" x 48" (12.7cm x 1.2m)
- Cedar, 3/4" (1.9cm) thick: box trim, 1 1/2" x 96" (3.8cm x 2.4m)
- Hardboard, 1/8" (3mm) thick: wordart, 6 each 7" x 10" (17.7cm x 25.4cm)
- Scrap wood, 1/8" (3mm) thick: spacers, 6 each 1" x 30" (2.5cm x 76.2cm)
- Poplar dowel: 3/16" (5mm)-dia, 3" (7.6cm) long
- Plant pot: 4 each 6" (15.2cm)-dia.
- Pencil
- Wood glue, such as Titebond II, water-resistant
- Wood putty
- Tape: blue painter's, packaging
- Spray adhesive
- Sandpaper: 220-grit
- Stain, such as Miniwax® penetrating: dark walnut
- Paint, such as Valspar® Defense satin exterior: white
- Spar urethane, such as Helmsman® satin
- Spray paint, such as Rust-Oleum®: hammered copper

#### Tools

- Saws: table, jig, miter, scroll saw with #2/0 modified geometry blade
- Nail gun: finish, with 1 1/2" (3.8cm) 16-gauge nails; pin nailer, with 1/2" (1.2cm) pins
- Measuring tape
- Speed square, pencil/compass
- Drill with bits: 1/8" (3mm), 3/16" (4mm), 5/16" (8mm)-dia.
- Paint roller with 4" (10.2cm) foam roller
- Putty knife
- Hammer (optional)

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

### Hanging the Herb Box

The original design of the herb box is freestanding, but it's a snap to modify the project so it can be hung on a garden wall or from a windowsill like a flower box.

Omit the feet on the end panels of the box and make the height the same as the front and back panels (7 1/2" [19cm]). Then complete the construction of the project as directed in the article.

To hang the herb box, cut a French cleat\* and attach the top half centered on the back panel beneath the cedar trim. You'll have plenty of plywood left over from the board you cut your box components from to make the cleat. Mount the bottom half of the French cleat to the wall and simply hang the box on it. Not only is this method of attachment very solid, you can easily lift the herb box off the wall whenever you need to attend to your plants.

\* Making the cleat is easy. Cut a 7" by 18" (17.7cm by 45.7cm) piece of plywood on the table saw. Then tilt the blade as close to 45° as you can on your saw. Set the fence for 2" (5cm), and rip the plywood lengthwise. The result is two boards with an angled edge. Mount the narrow board to the box and the wide board to the wall. Gravity will hold your herb box to the wall without using fasteners.

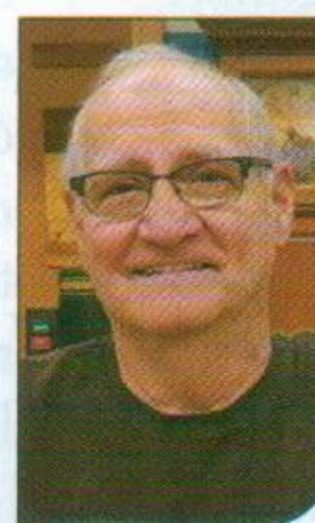
### Out of Tune?

Not a fan of the song or the herbs it mentions? We get it. Find a piece of a song that inspires your inner gardener. "Let it Grow" by Eric Clapton? "Daisies" by Katy Perry? Maybe even The Beatles' "Octopus's Garden." Perhaps you simply prefer to sing to your plants.

Make the herb box an icon of your botanical expression. You have the notes to build a score of your own liking ... or none at all. We've also provided some alternate herb names and an alphabet to make your planter say anything you want it to. Find them on our website.

Be creative. Your plants will love you for it. And so would we. Let us see what you come up with.

**ON THE WEB** Additional patterns and an alphabet on our website.  
[scrollsawer.com](http://scrollsawer.com)



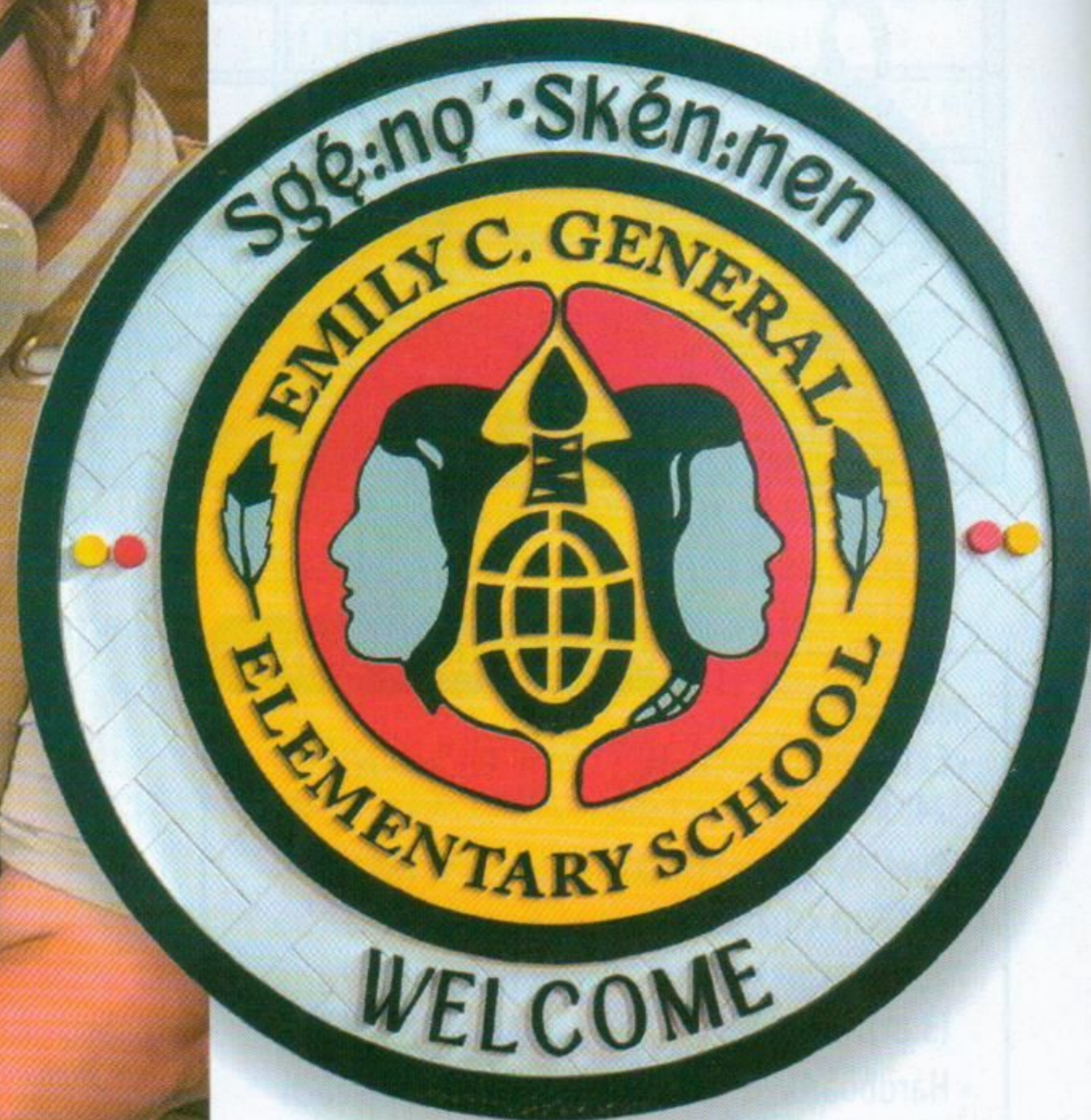
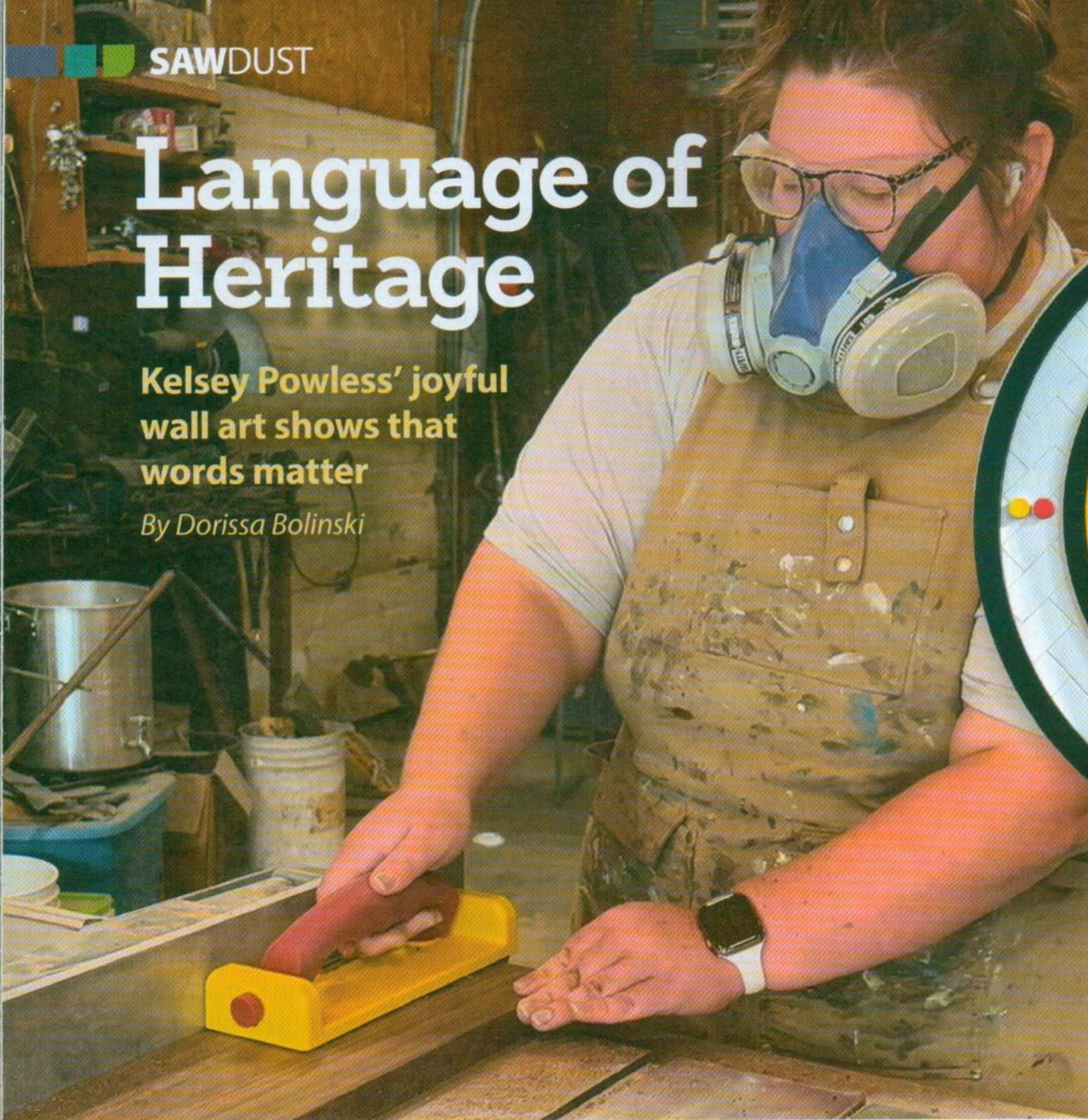
A lifelong designer and woodcrafter, Jon Deck has been the art director of *Scrollsaw Woodworking & Crafts* magazine for over 20 years. Contact him at [jon@foxchapelpublishing.com](mailto:jon@foxchapelpublishing.com).

Patterns for the **LYRICAL HERB BOX** are in the pullout section.

# Language of Heritage

**Kelsey Powless' joyful wall art shows that words matter**

*By Dorissa Bolinski*



A few years ago, Kelsey Powless was adrift on a sea of post-college career indecision when a stroll through a craft market changed her life. While perusing the handiwork, Kelsey happened upon an artisan selling handmade signs that were 3D, sleek, and unique. That was the day Kelsey discovered the scroll saw. She was impressed by the intricacy and delicate look of scroll saw work and was stunned to learn that a thin, but powerful, blade had the ability to cut precise designs to create elevated pieces of art.

“I had to know everything there was to know about the scroll saw!” she says.

That Christmas, Kelsey received one of her own and spent the next 11 hours cutting her first project. Soon, Powless + Co., based at Six Nations of the Grand River

in Ontario, Canada, was born. This locale is the traditional home of the Haudenosaunee people, comprising members of the Mohawk, Onondaga, Oneida, Seneca, Tuscarora, and Cayuga Nations. Kelsey, herself, is of Mohawk Snipe descent.

A mention of Kelsey's background is important because a large focus of her business is “revitalizing indigenous languages through home décor.” Kelsey creates signs of various sizes for businesses, organizations, and homes that feature a refined aesthetic. Her pieces have a distinctly First Nations feel, consisting of mosaics with repetitive sharp lines, angles, and triangles and a color palette that reflects the gentle earth tones of her countryside, river, and woods.

“Any chance I get to implement

aspects of my culture into a sign, I'm all in,” she says. “I always want there to be a deeper meaning than what you see on the surface. As an Indigenous artist, I think it's important to pay homage to my roots with the pieces I create.”

A unique element of Kelsey's work is the incorporation of words and phrases from the Haudenosaunee language into her pieces. Growing up in a close-knit family, Kelsey was instilled with a deep respect for her heritage. She also learned about the darker experiences some of her First Nation relatives endured: her grandmother, grandfather, and great grandmother were forced to attend strict and punitive Residential Schools, which were designed to assimilate Indigenous children into the broader culture. Students were forbidden from speaking in their Native tongue, and much of the Haudenosaunee language was lost to time.

Although the reality of this not-so-distant past is sad, Kelsey's artistry is anything but. With her art, she strives to uplift her

## Working with Words

Some of Kelsey's favorite Haudenosaunee words:

*These all mean "Hello" or a welcome greeting*

- Shé:kon
- Čwe?n
- Nya:wëh Sgë:nö'
- Sge:noq'
- Shekóli

*This means "I love you" or a term of endearment*

- Konnorónkhwa



people and those of us from all backgrounds who see her work.

"When I started my business," she recalls, "I had seen so many greeting signs in homes and at stores that all said 'Welcome.' I thought how cool it would be to see a 'Shé:kon' sign hanging in someone's house."

Powless + Co. grew organically from Kelsey's early scroll saw hobby. She started making signs as

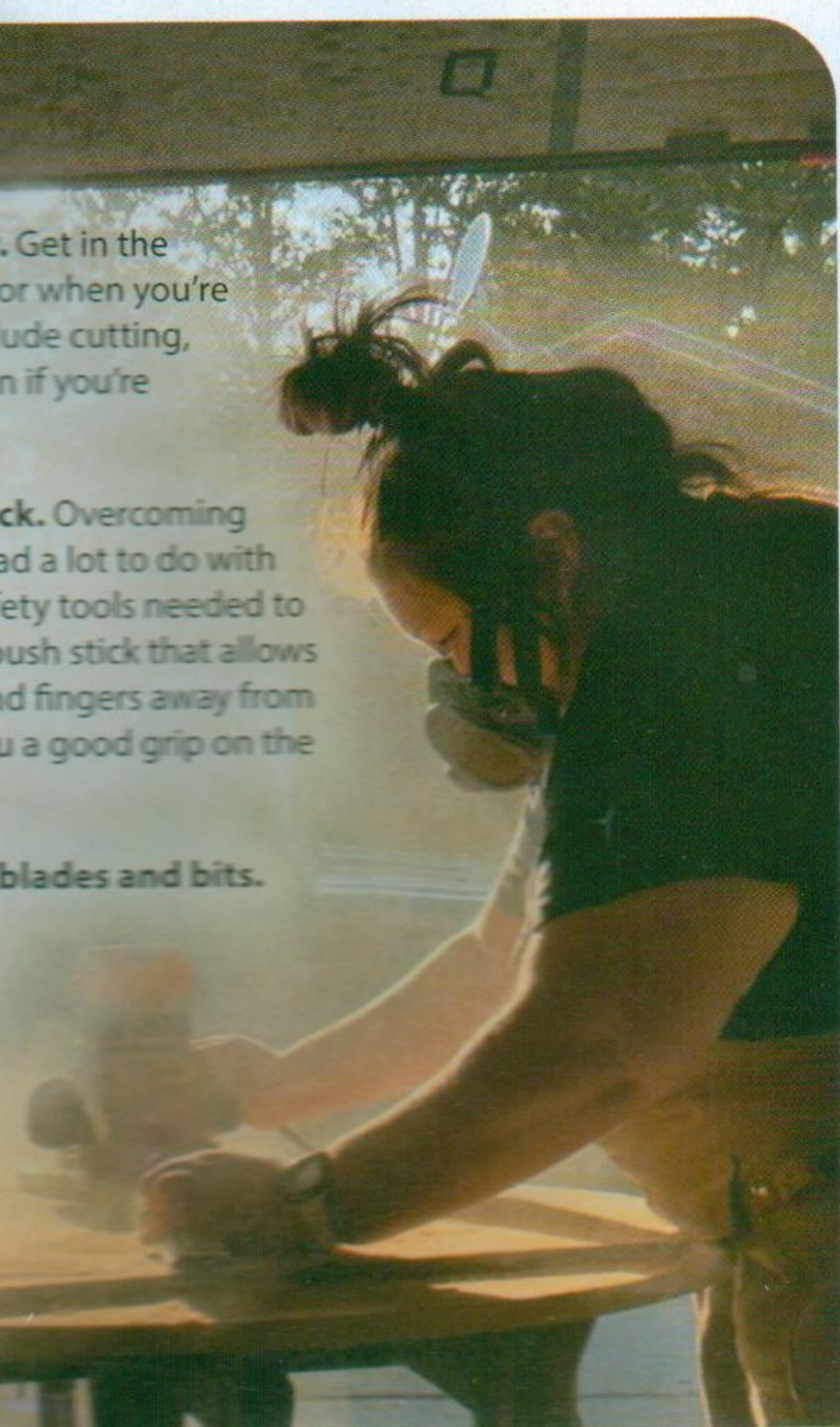
gifts for friends and posted some of her work on social media. Soon strangers were contacting her with custom orders.

The main types of woods Kelsey uses for her creations include maple, white oak, and walnut. She appreciates walnut for its unique grain patterns, maple for its ease of handling, and white oak for the way it accepts finishing techniques.

*(Continued on page 72)*

## Safety First

- 1. Always wear a respirator.** Get in the habit of wearing a respirator when you're carrying out tasks that include cutting, sanding, or painting—even if you're "just making one cut."
- 2. Invest in a good push stick.** Overcoming my fear of the table saw had a lot to do with investing in the proper safety tools needed to feel safe while using it. A push stick that allows you to keep your hands and fingers away from the blade, while giving you a good grip on the piece, is key.
- 3. Always work with sharp blades and bits.** A blade or bit has to work harder if it's dull, which can result in kickback or injury.



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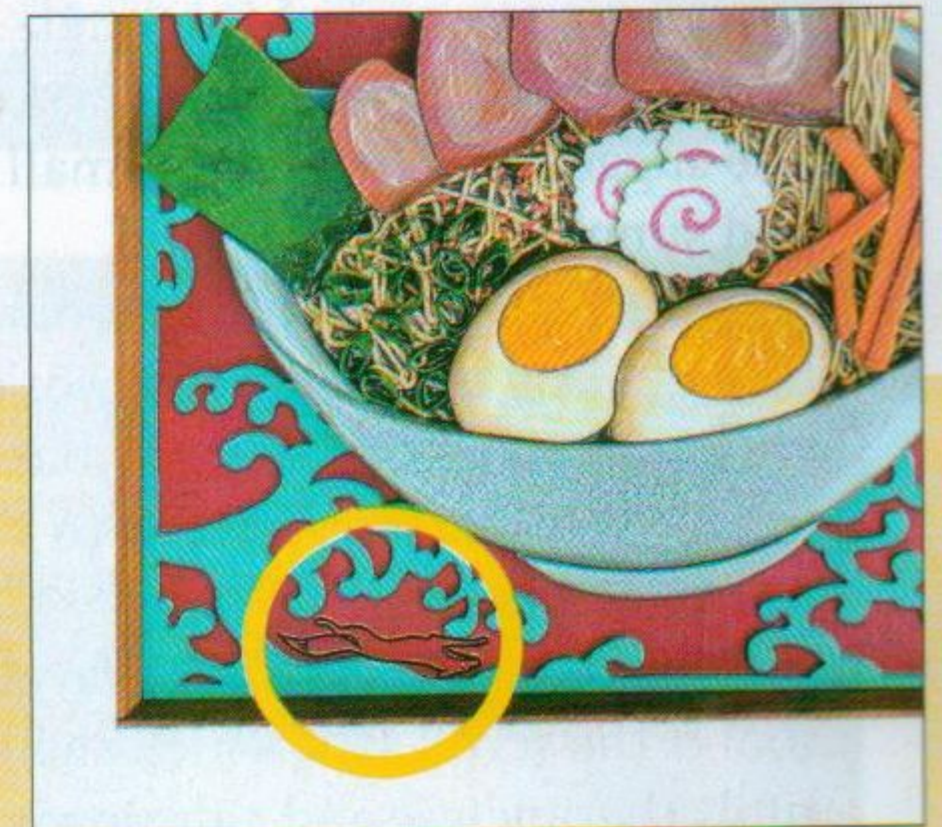
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razertip.com

Ocooch Hardwoods  
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888-322-2432  
occoochhardwoods.com

Saburrtooth  
Inside Back Cover  
saburrtooth.com

Oneida Air Systems – Page 1  
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oneida-air.com

Seyco, Inc.  
Inside Front Cover  
800-462-3353  
seyco.com



## FOX HUNT

Susan Tatlock of Crothersville, Ind., and Roger Hawkes of Sidney, B.C., were randomly drawn from the readers who located the fox in our last issue (Winter 2023, Issue #93). The fox was hiding in our coverage of the Maker's Challenge on page 11.

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 Feb 14, 2024, 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](http://scrollsawer.com).

(Continued from page 71)

For finishing her pieces, she opts for Rubio Monocoat or walrus oil to accentuate the wood color and grain. When she needs a color pop, her go-to choice is Molotow Spray paint for its coverage.

Kelsey's knowledge of woodworking is obvious in her entertaining social media videos, which showcase her work and magnetic personality. Comfort in the workshop didn't come easy, though. Prior to receiving her first scroll saw, Kelsey had never used power tools. Although she wields her tools with ease these days, she jokes that she is still "1000% leery" of the table saw.

Kelsey is mindful of the fact that many new woodworkers feel overwhelmed using powerful tools for the first time. Her advice to newbies is to conduct thorough research with a focus on safety. She suggests starting with small and simple projects to build confidence with any tool, gradually undertaking more complex work.

"We all start somewhere—but the most important thing is to start!" she says.

Not surprisingly, Kelsey's favorite tool is the scroll saw, which she finds therapeutic and calming.

"I realized early on in my journey that when I'm at my saw, my mind goes quiet....I also think it's mind-blowing that the scroll saw allows your hands to create something that's just as good as—if not better than—what a machine could create," she says.

Through her work, Kelsey has experienced a deeper connection to the people at Six Nations of the Grand River. She describes the community as being full of talented and collaborative artists and makers including bead workers, moccasin makers, musicians, chefs, and small business owners who participate



in artisan markets throughout the year. The community is a popular vacation destination with resplendent scenery for hikers, campers, and nature lovers.

It's clear that Kelsey is reveling in the space she has created for herself. Down the road, she hopes to broaden the Powless + Co. brand, possibly creating products that would be available in local retail spaces. In addition to

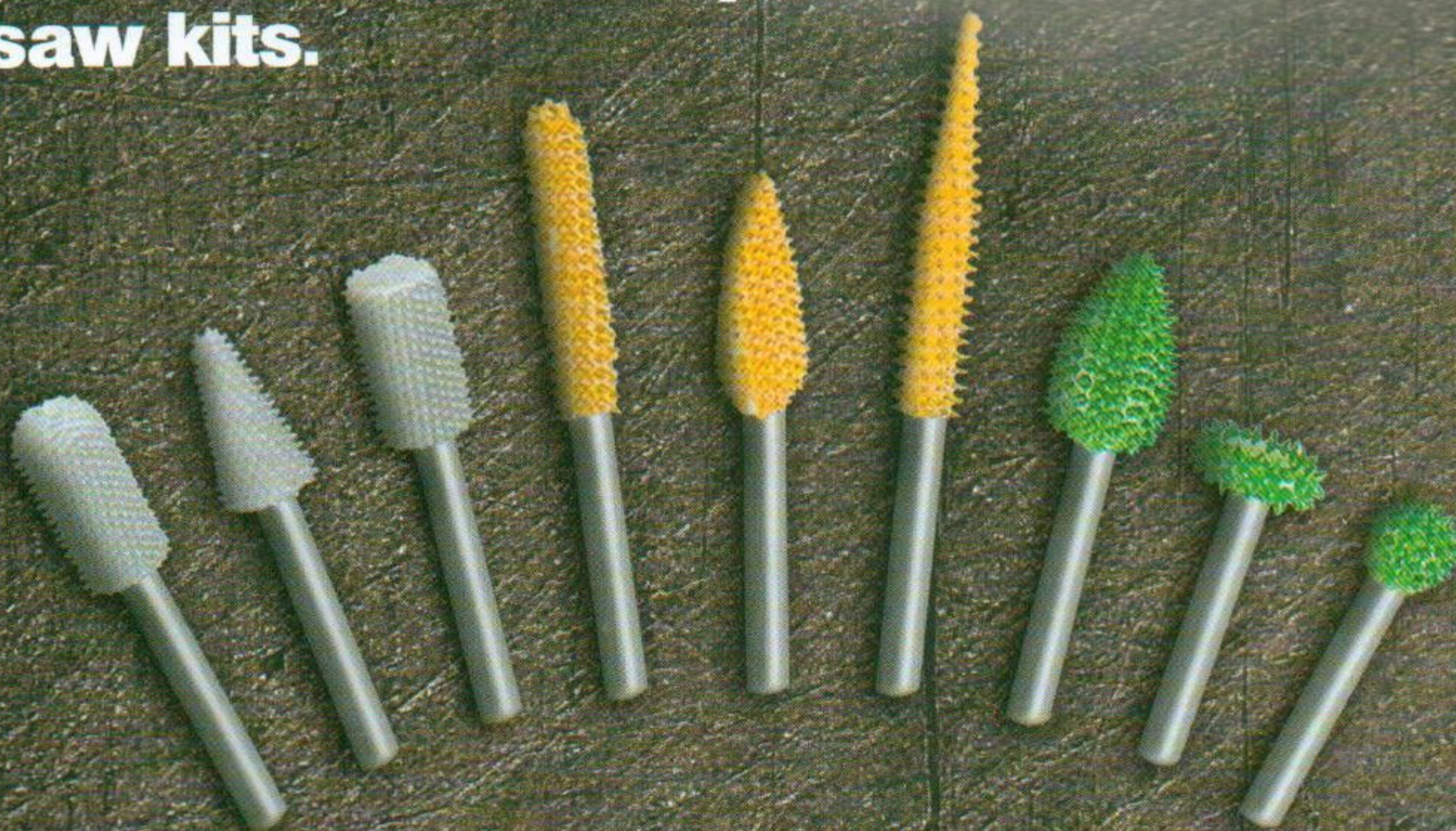
business growth, she sees herself moving into an educational role.

"I would love to teach more people about the scroll saw because the possibilities are truly endless," she says. "The scroll saw has brought me some amazing opportunities and it's been the best journey."

To see more of Kelsey's work, find her on Instagram @powlessandco.

# SCROLL IT UP

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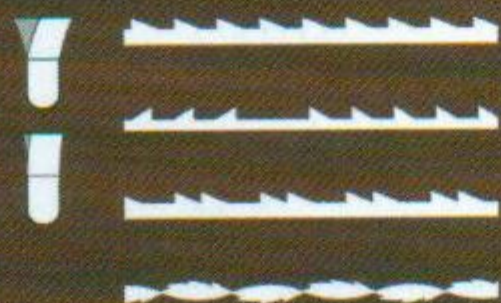
## The HAWK Advantage #2

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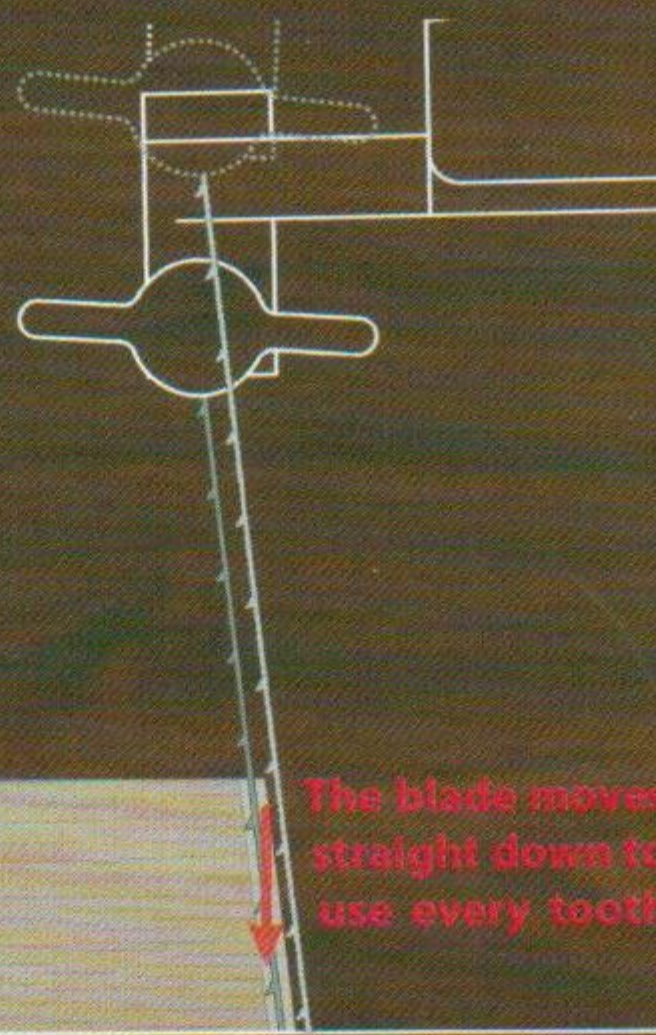


Choose from a variety of tooth styles, spacings, widths, and materials to optimize your scrolling

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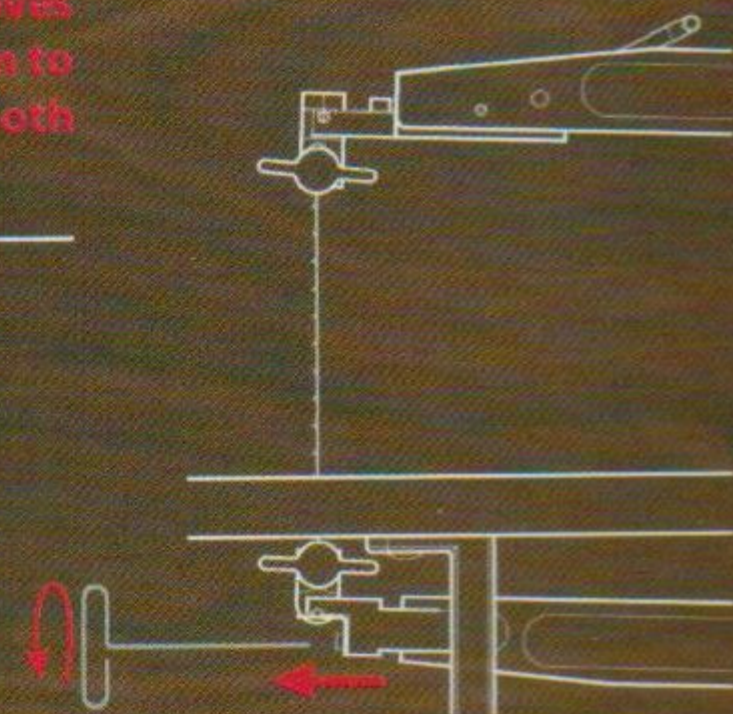
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*"The first time I installed a good blade in my scroll saw, it was like I had upgraded my entire machine. I was hooked."*

Steve Good — Author of "The Scroll Saw Workshop"

## **PEGAS** SCROLL SAWS BLADES & **CHUCKS**



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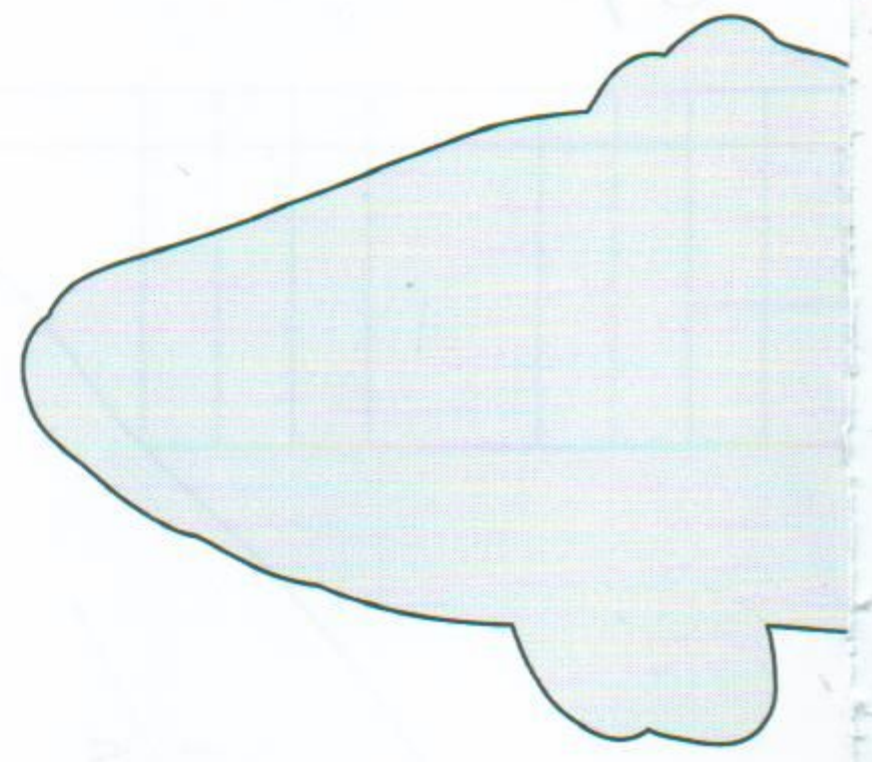
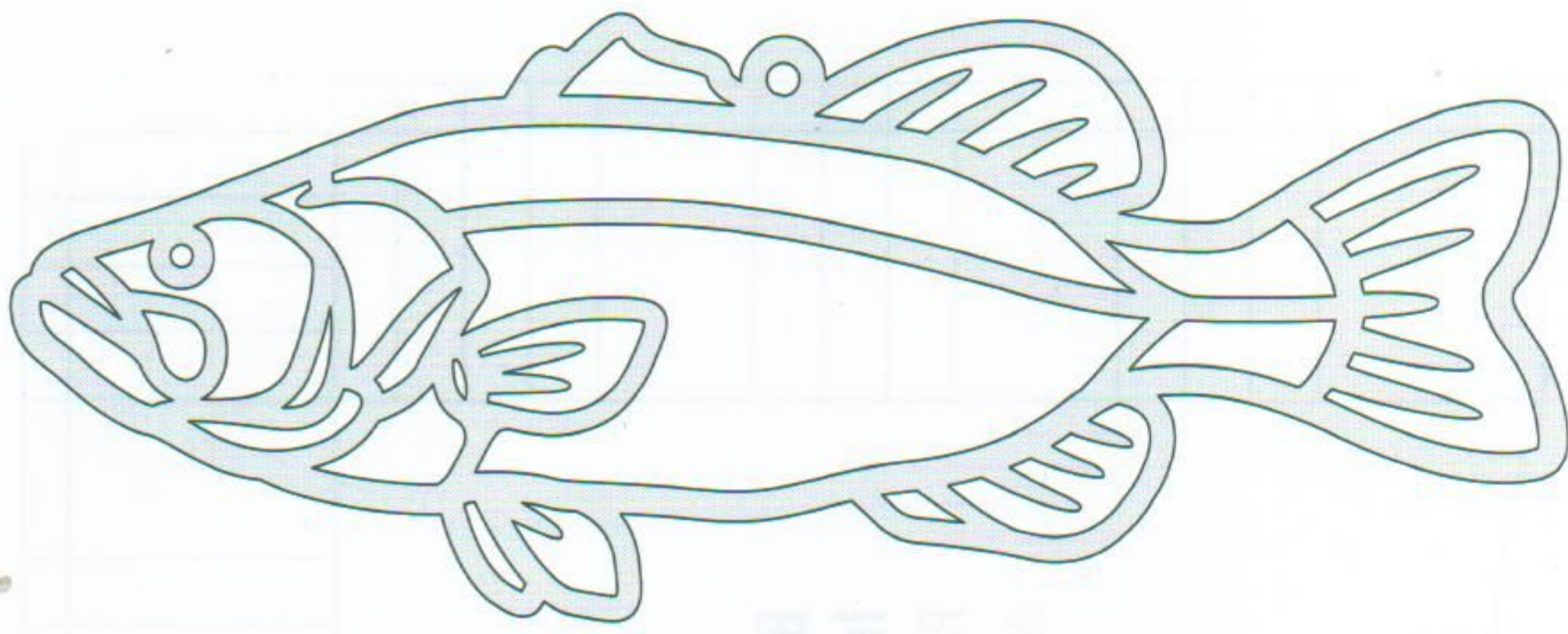
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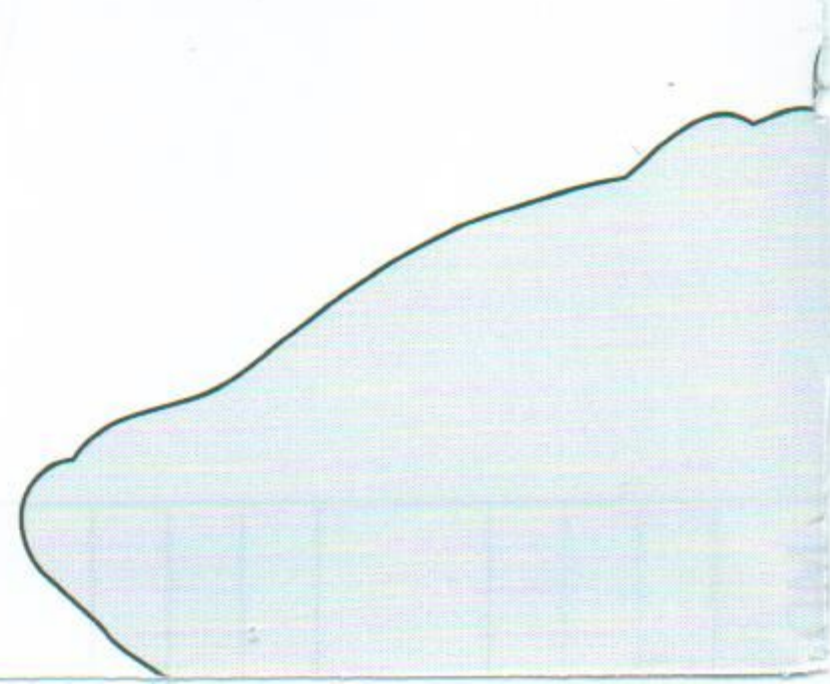
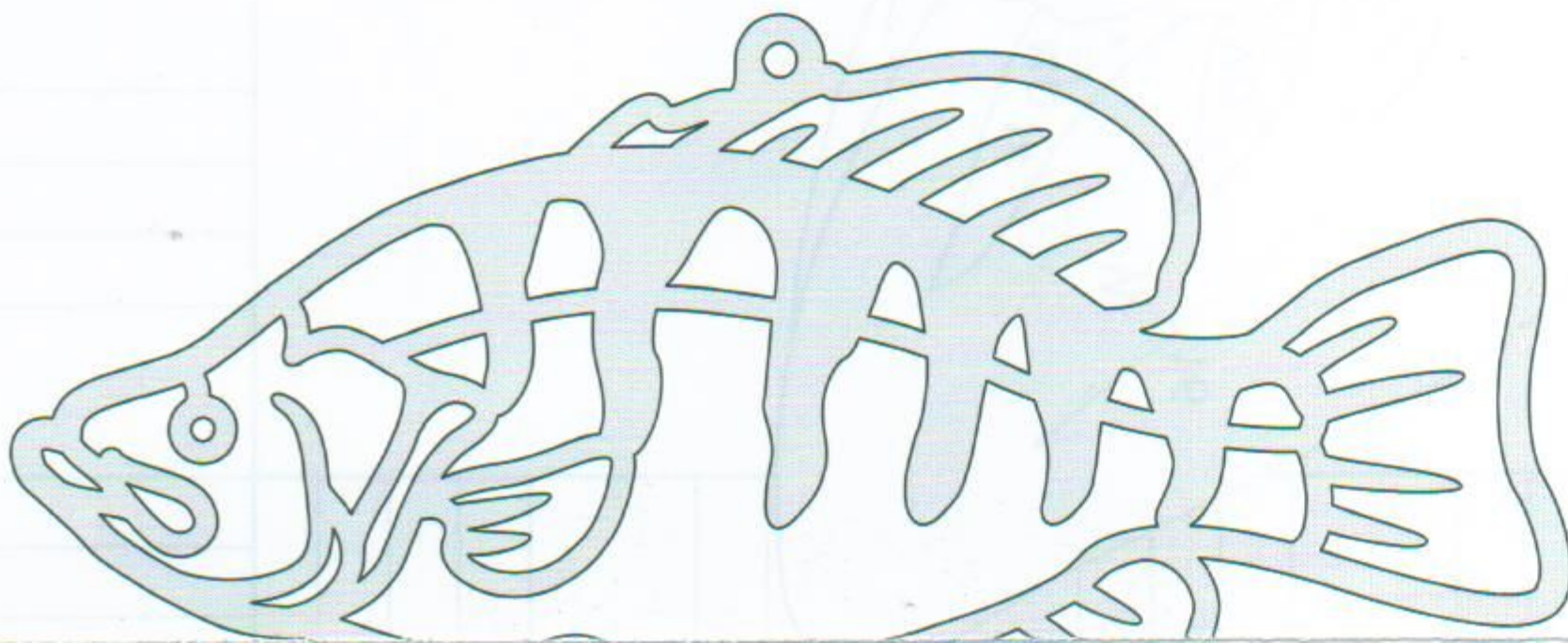
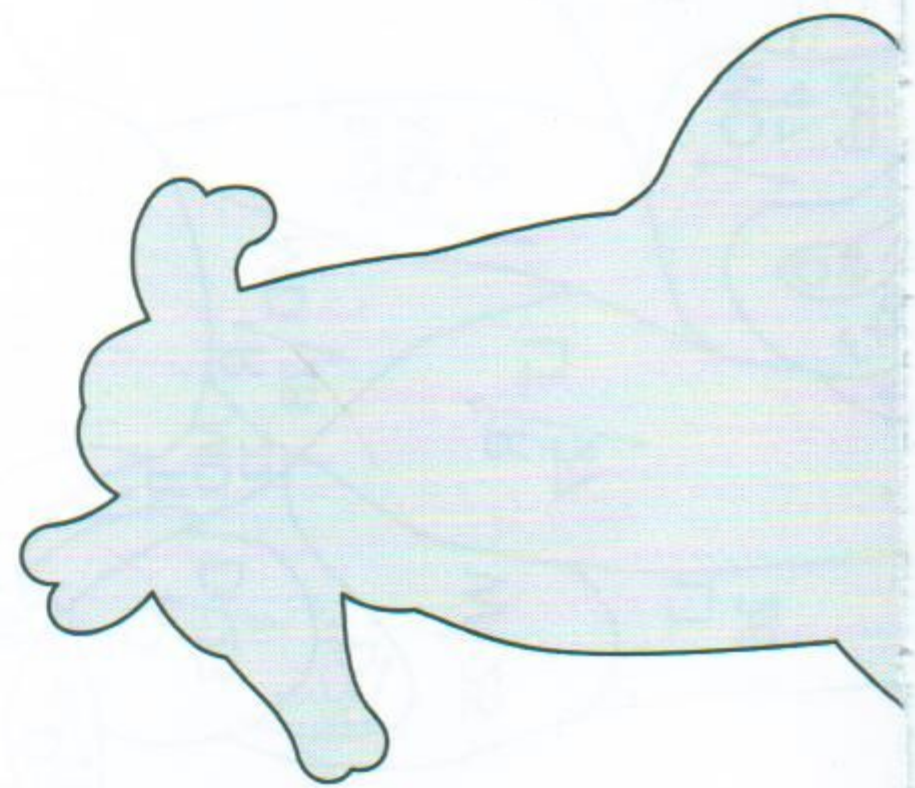
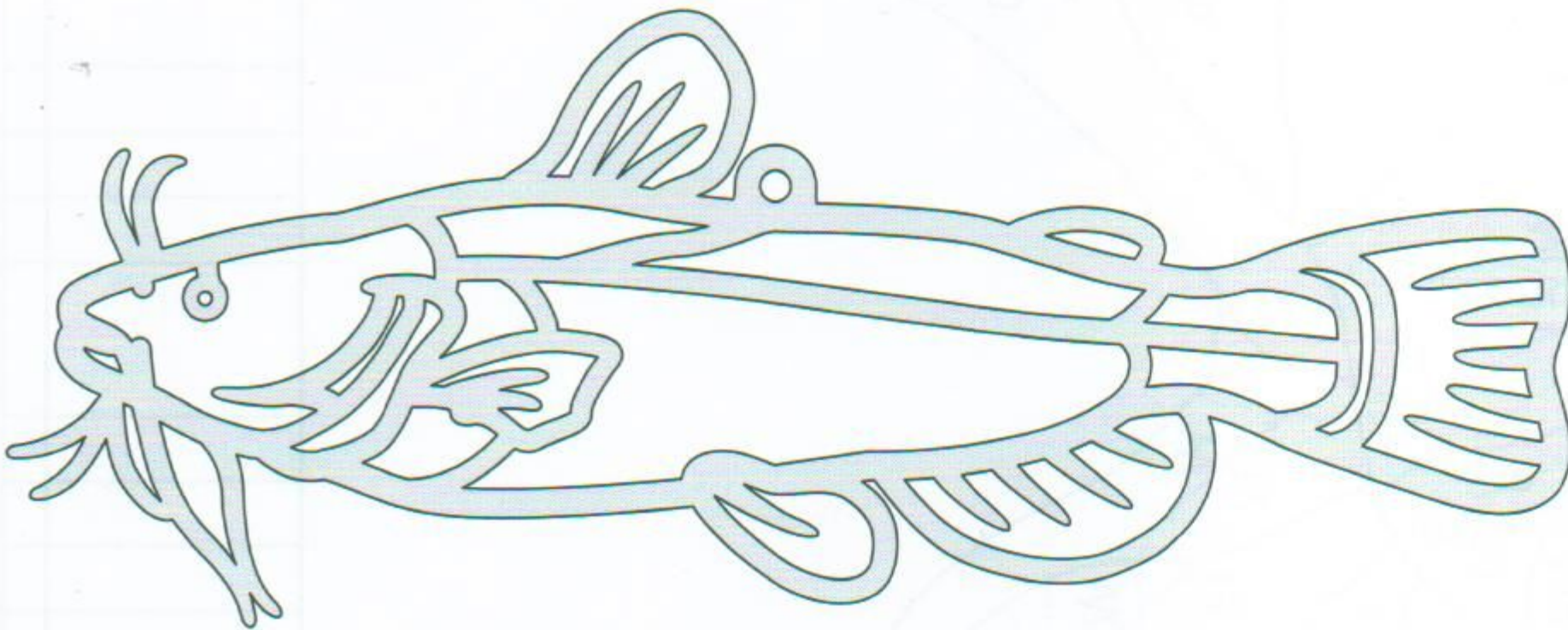
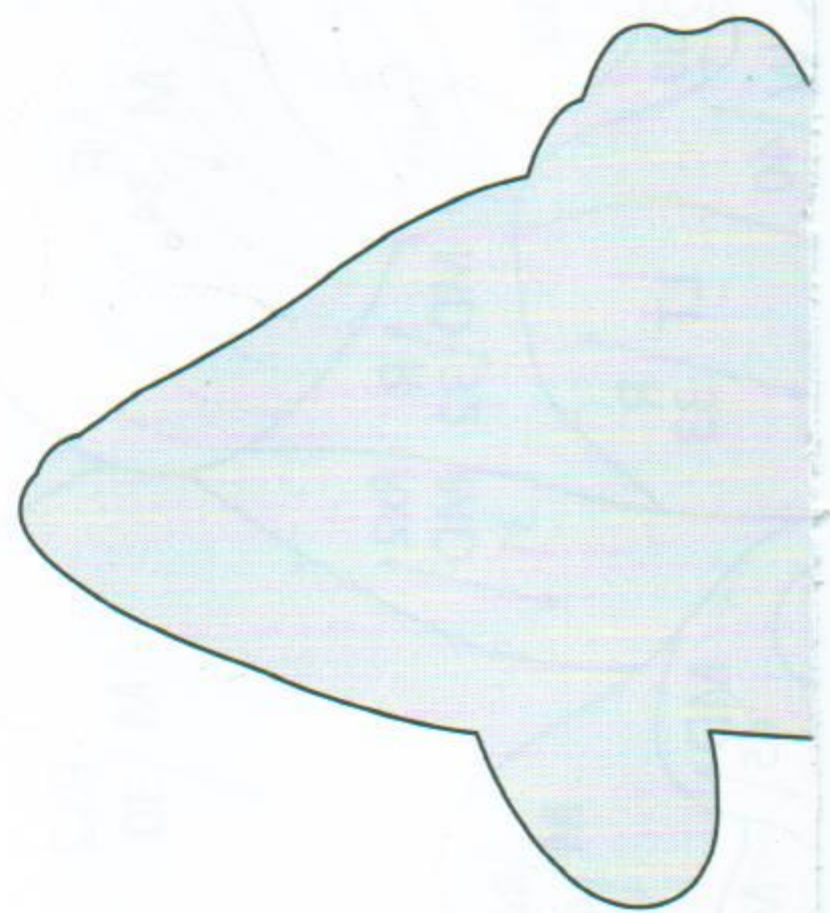
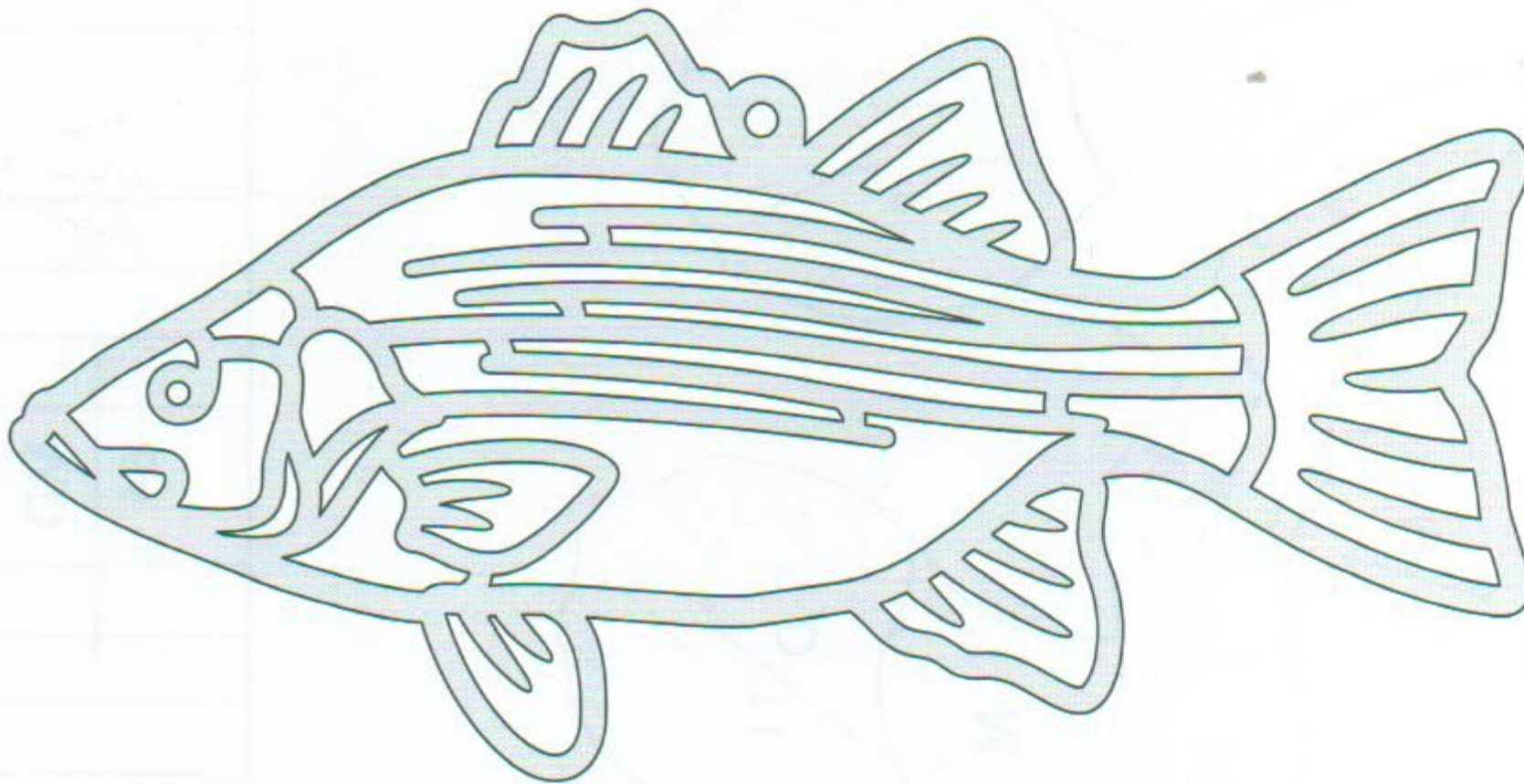
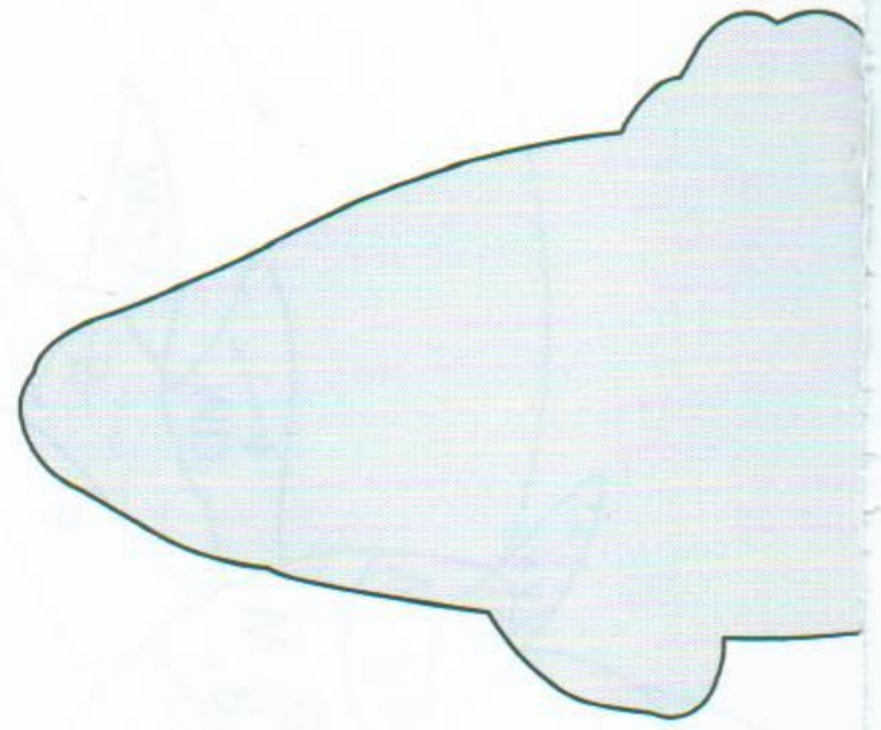
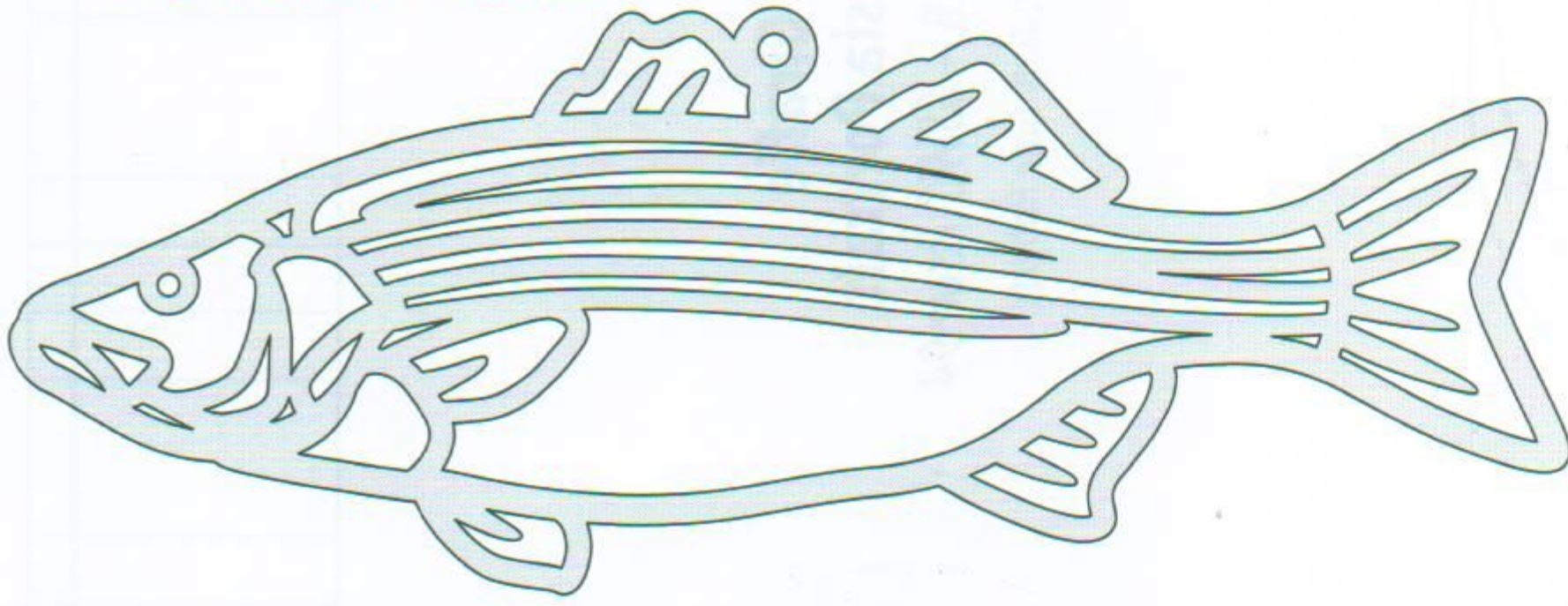
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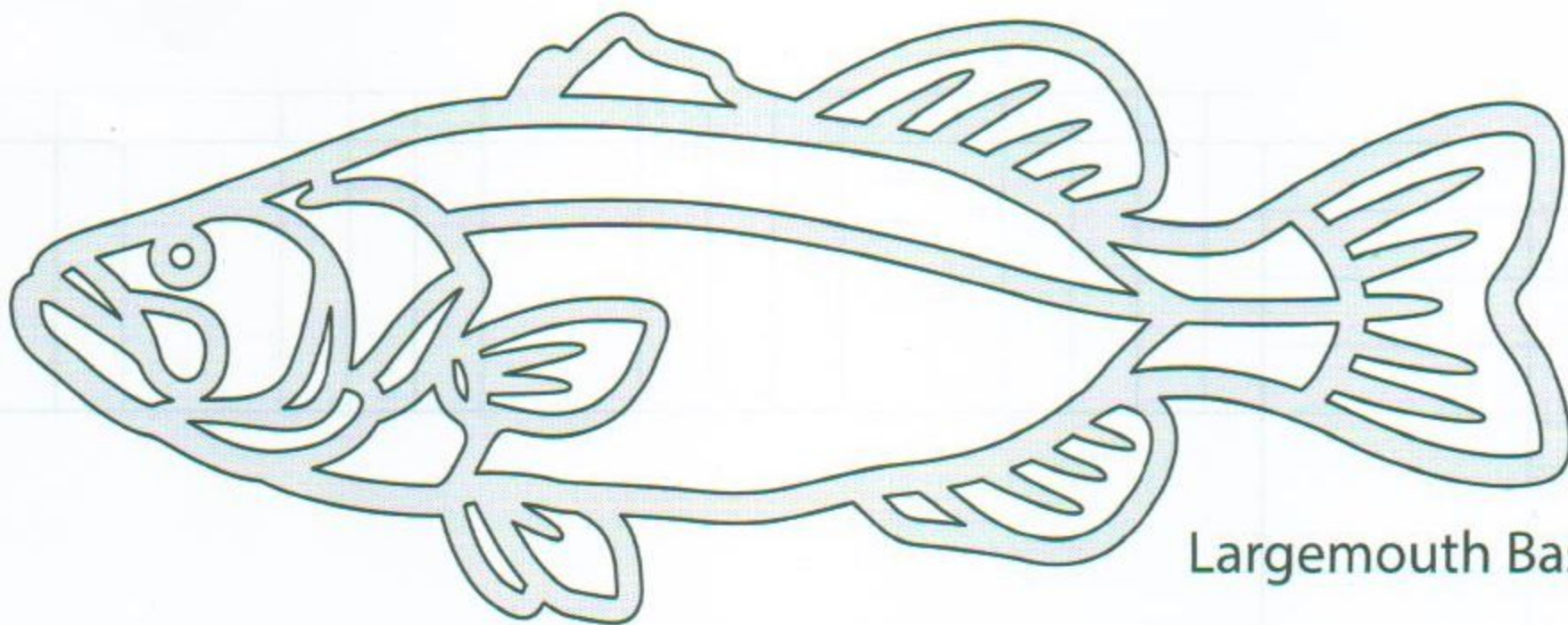
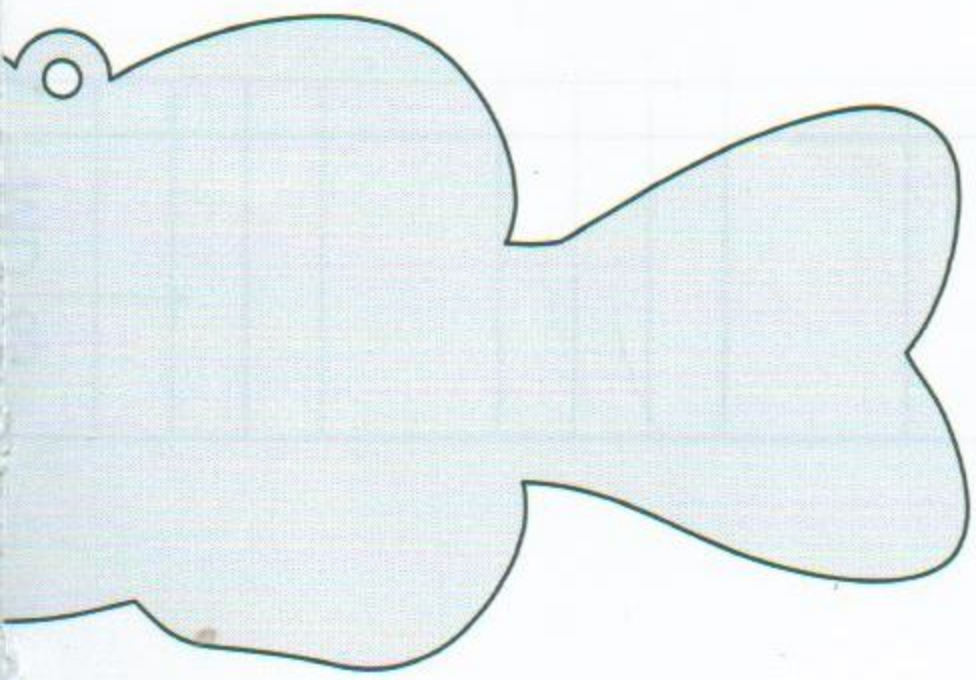
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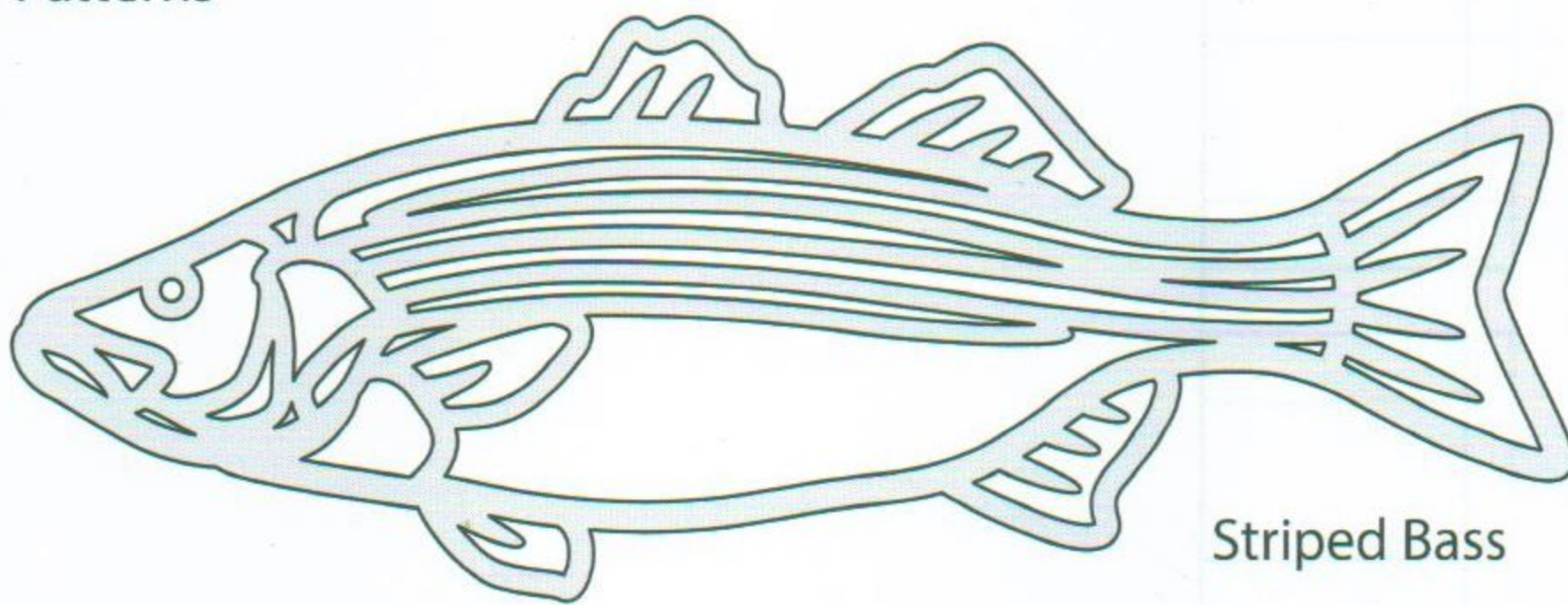
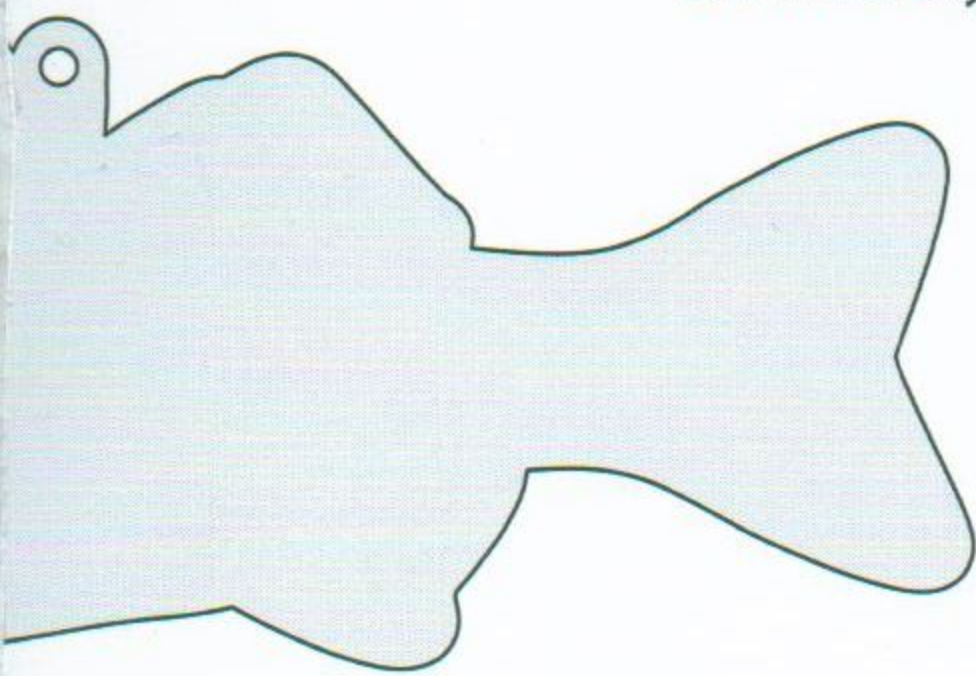
Single Layer Patterns



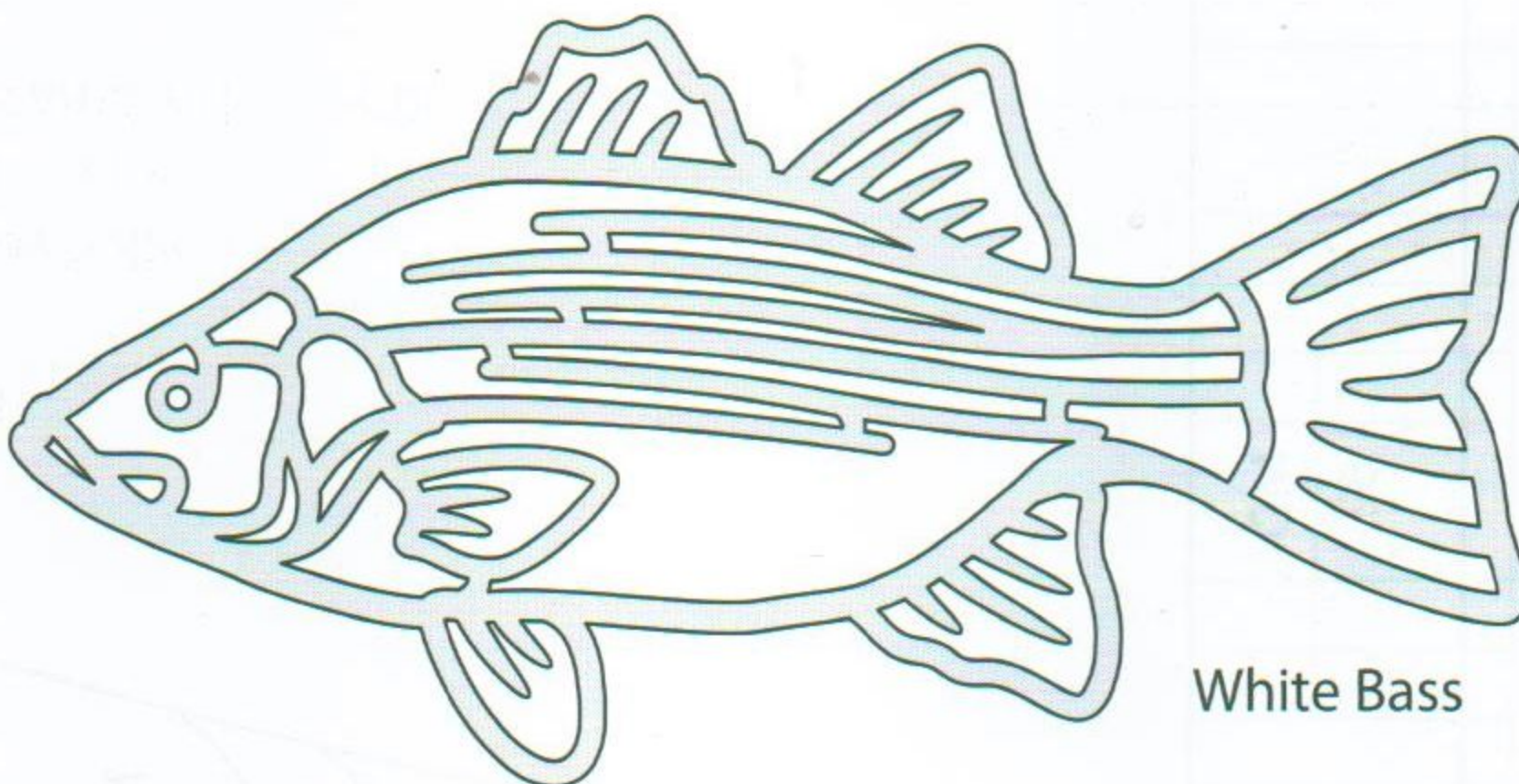
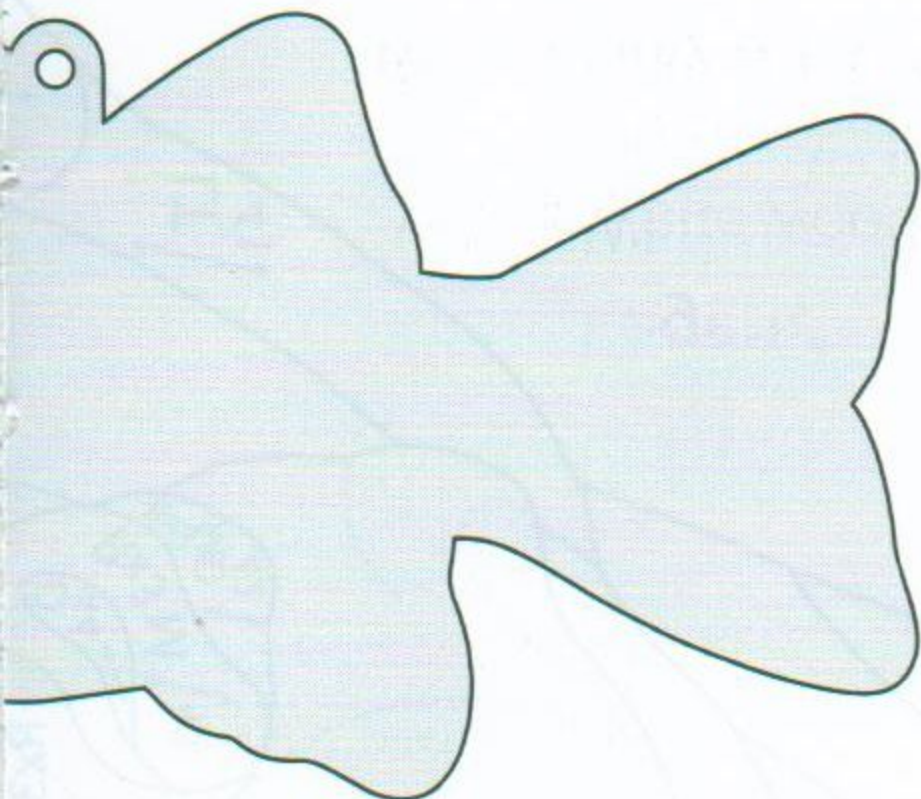


Largemouth Bass

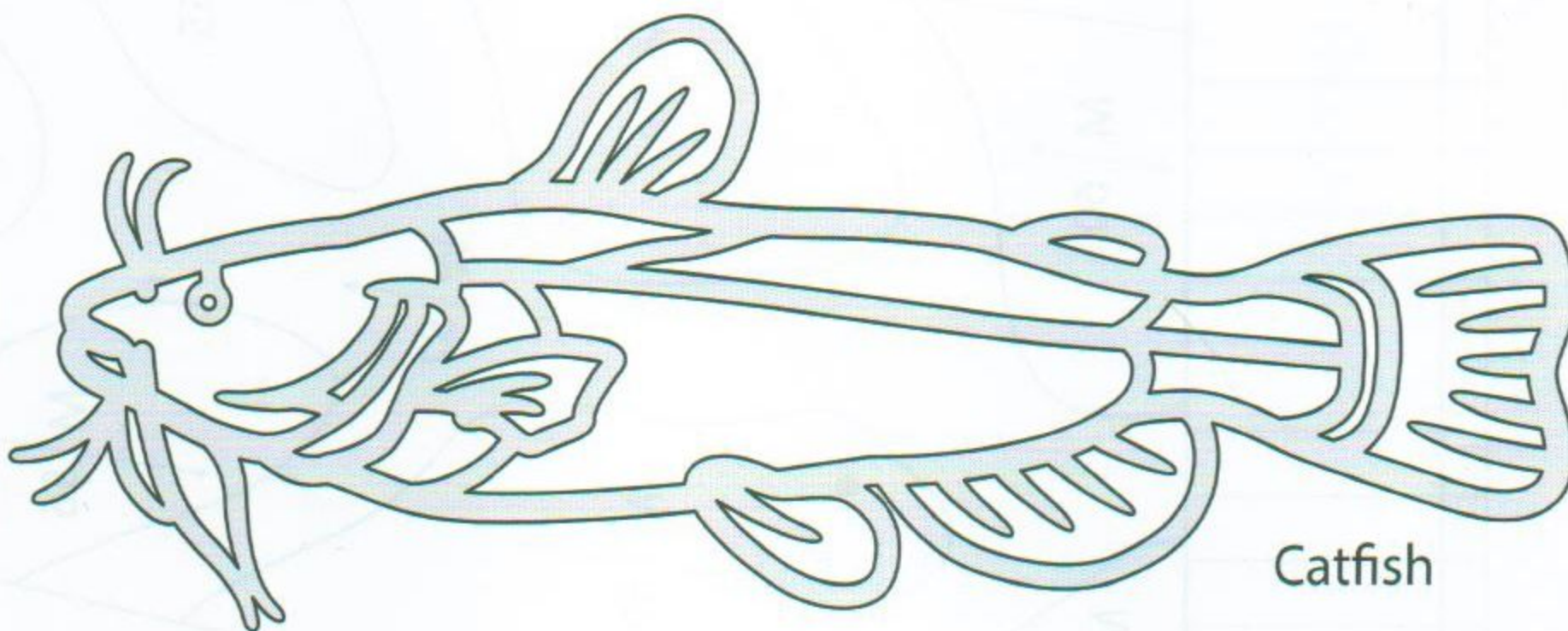
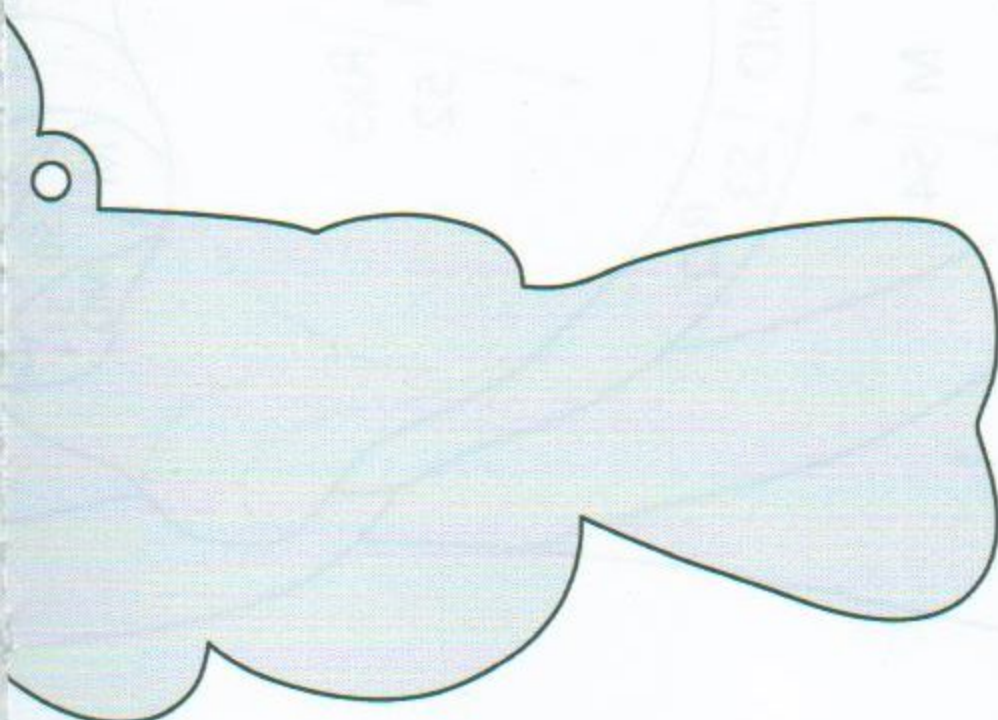
Double Layer Patterns



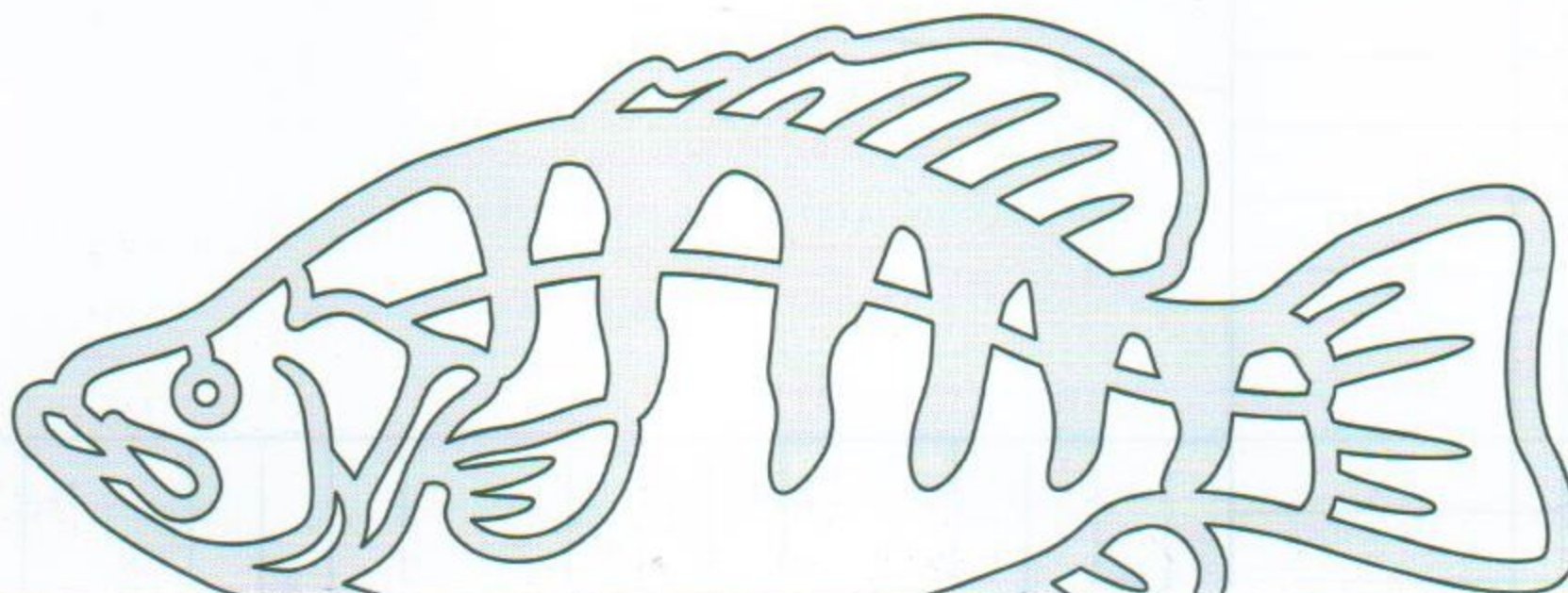
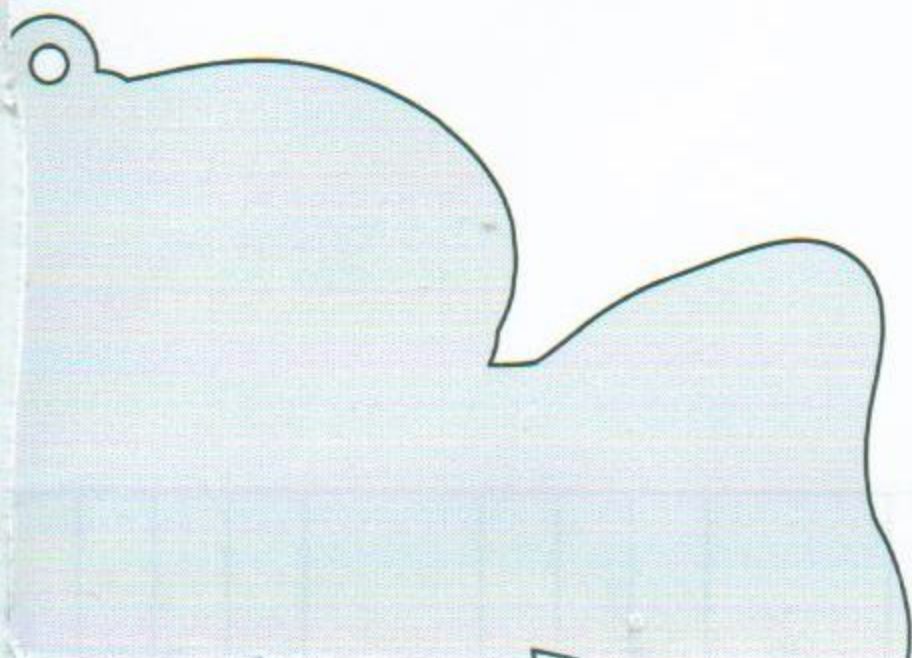
Striped Bass



White Bass

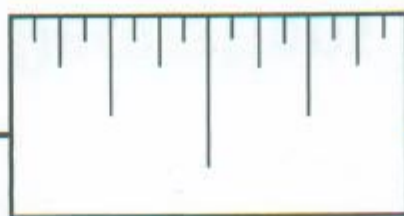


Catfish

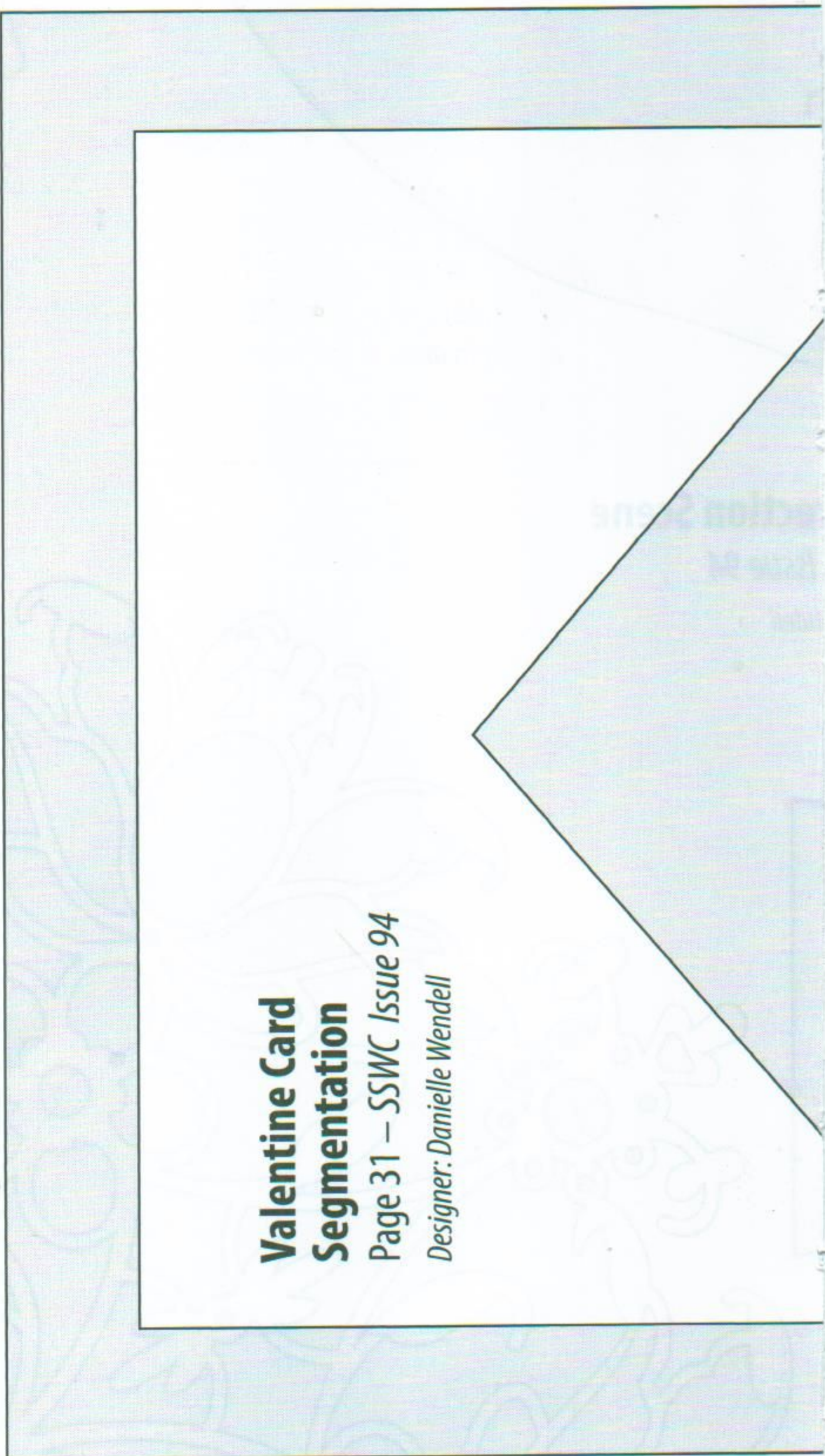


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One inch



**Valentine Card  
Segmentation**  
Page 31 – SSWC Issue 94  
Designer: Danielle Wendell



A4

*All patterns to be copied at 100% unless otherwise indicated.*

*All patterns on this pullout section: © 2024 Scroll Saw Woodworking & Crafts*

Baby Giraffe Intarsia Portrait.....	18	Birthday Decorations .....	58
Valentine Card Segmentation.....	31	Hummingbird Portraits .....	61
Botanical Trivet.....	33	Intarsia Unicorn .....	63
Easter Resurrection Scene .....	38	Into the Night .....	64
Layered Fish Ornaments .....	40	Lyrical Herb Box .....	66
Classic Citroën Puzzle .....	56		

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Valentine Card  
Segmentation  
Page 31 - SSWC Issue 94  
Designer: Danielle Wendell



Parsley The  
Rosemary

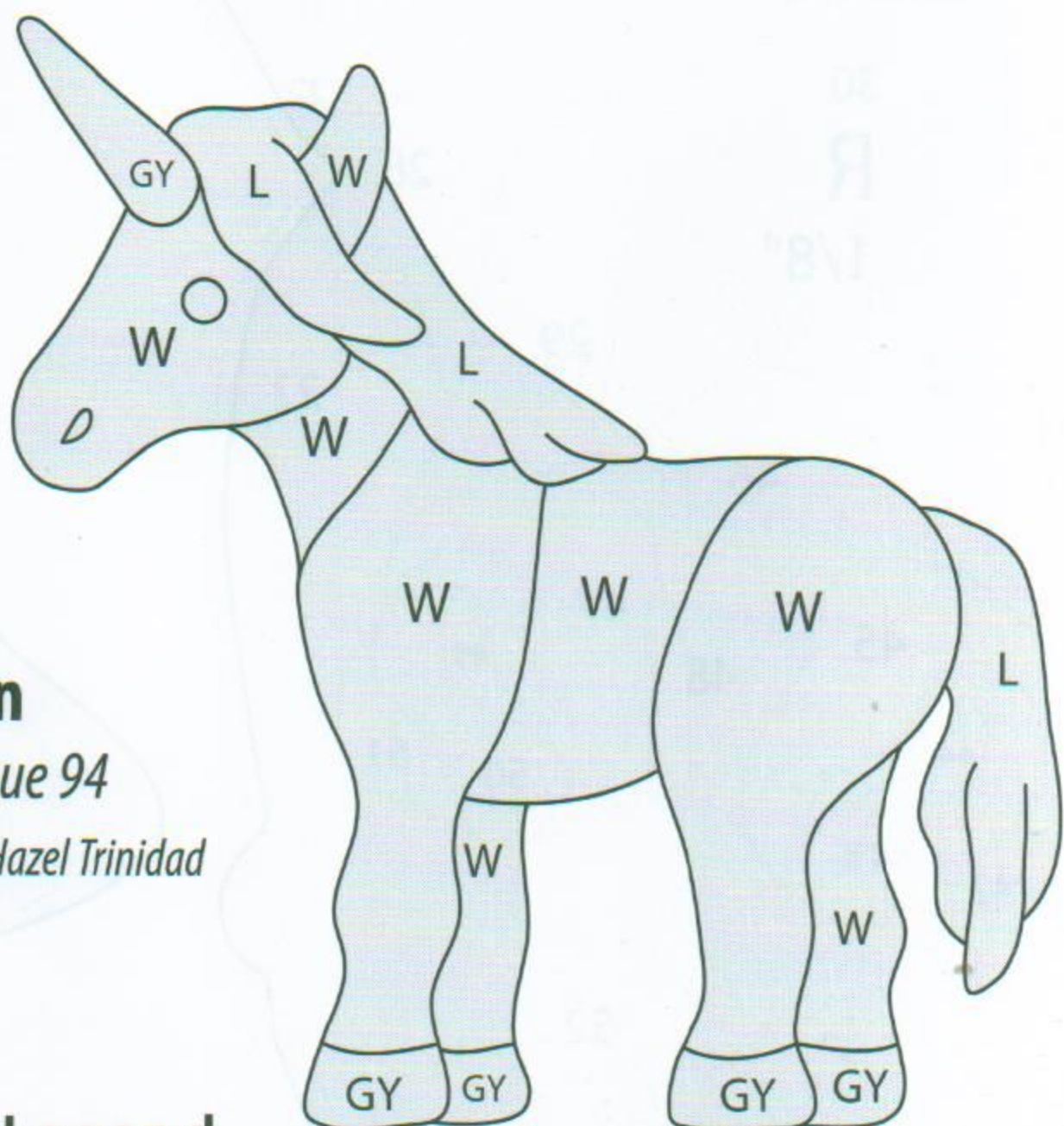
**Layered  
Fish Ornaments**

Page 40 – SSWC Issue 94

Designer: Keith Fenton

White Crappie

A6



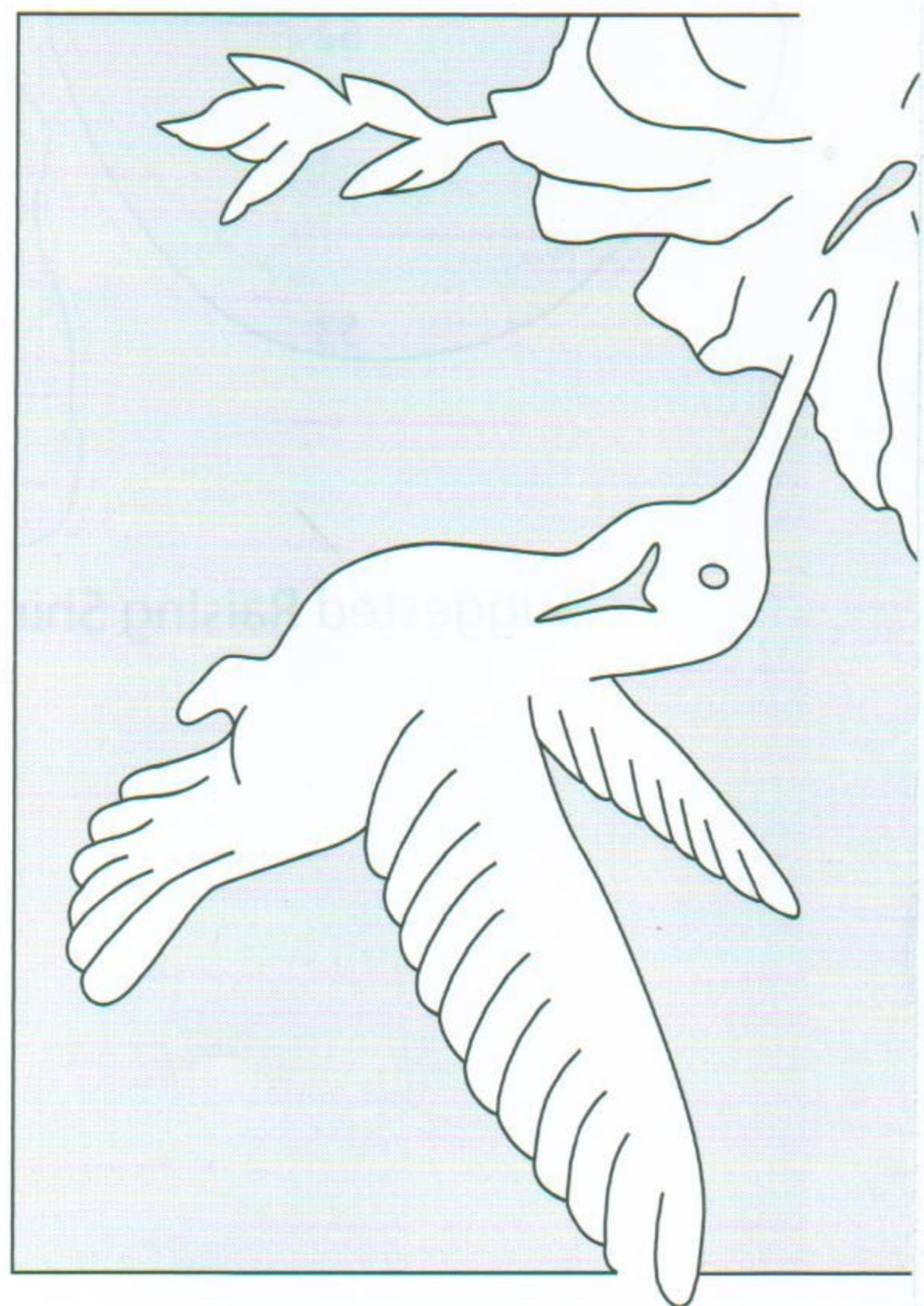
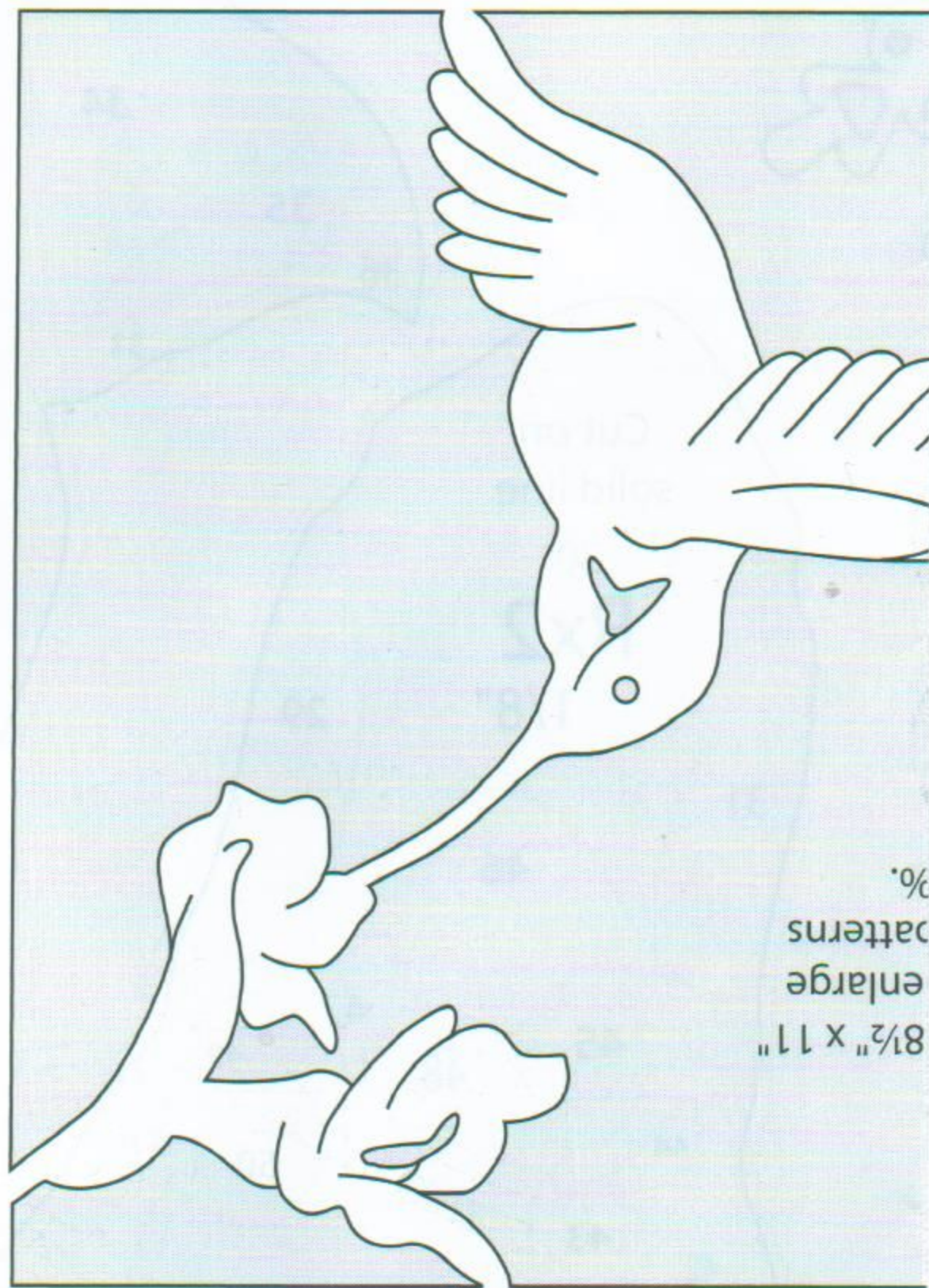
**Intarsia Unicorn**

Page 63 – SSWC Issue 94

Designer: Brad Eklund & Hazel Trinidad

**Legend**

- W ..... White wood, such as holly
- L ..... Light wood, such as maple
- GY ..... Gray wood, such as ambrosia maple



Time &  
Sage

**Lyrical Herb Box**

Page 66 – SSWC Issue 94

Designer: Jon Deck

Portraits  
Issue 94

8 1/2" x 11"  
enlarge  
patterns  
%

A7

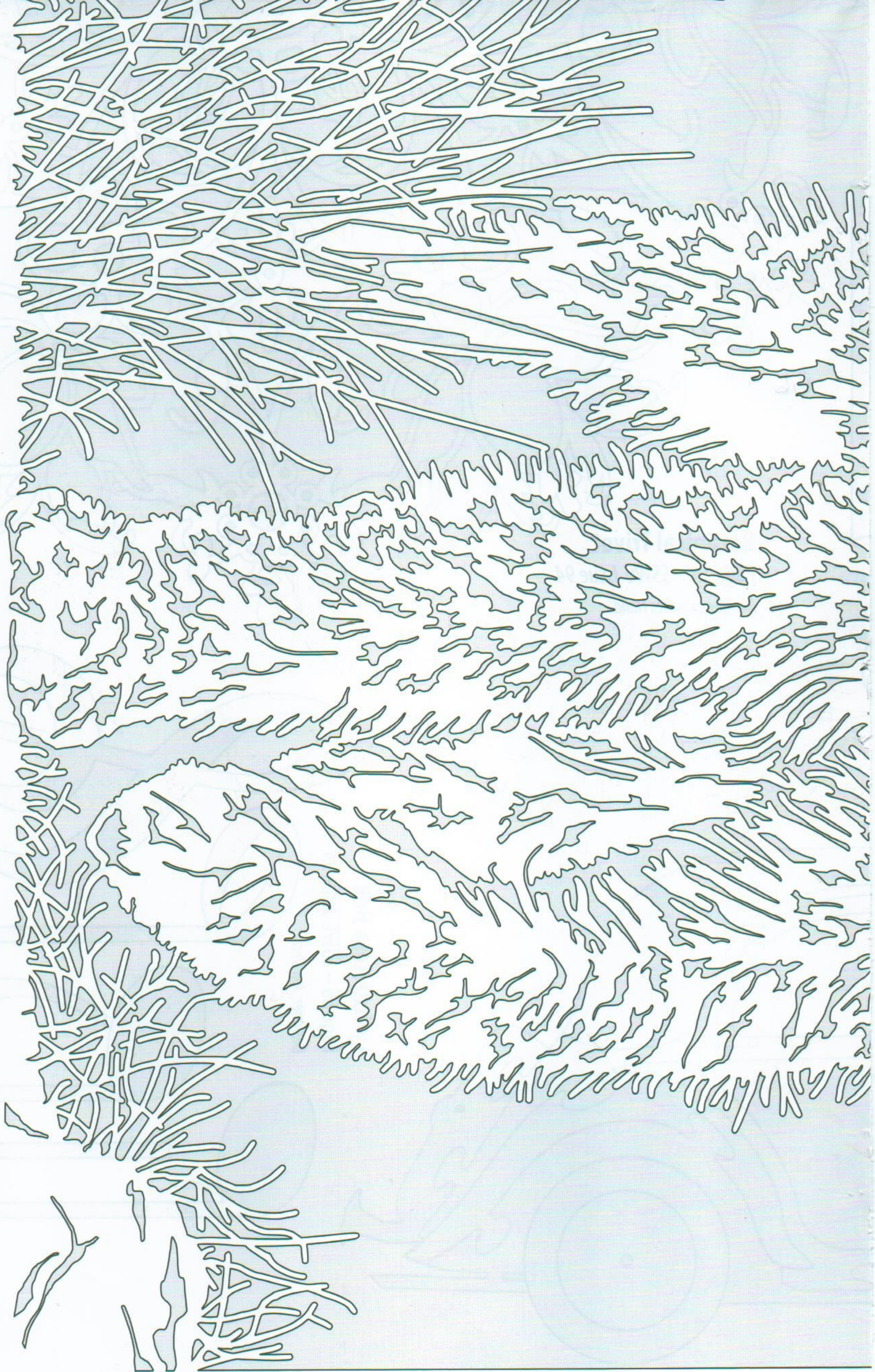
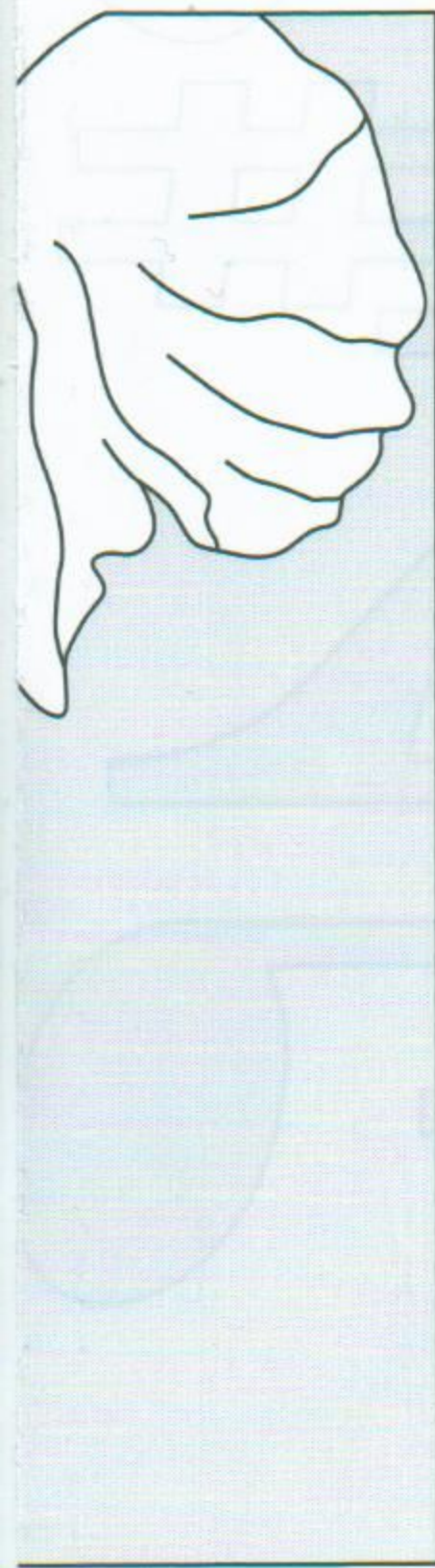
Designer: Sheila Landry

Page 61 - SSWC 15

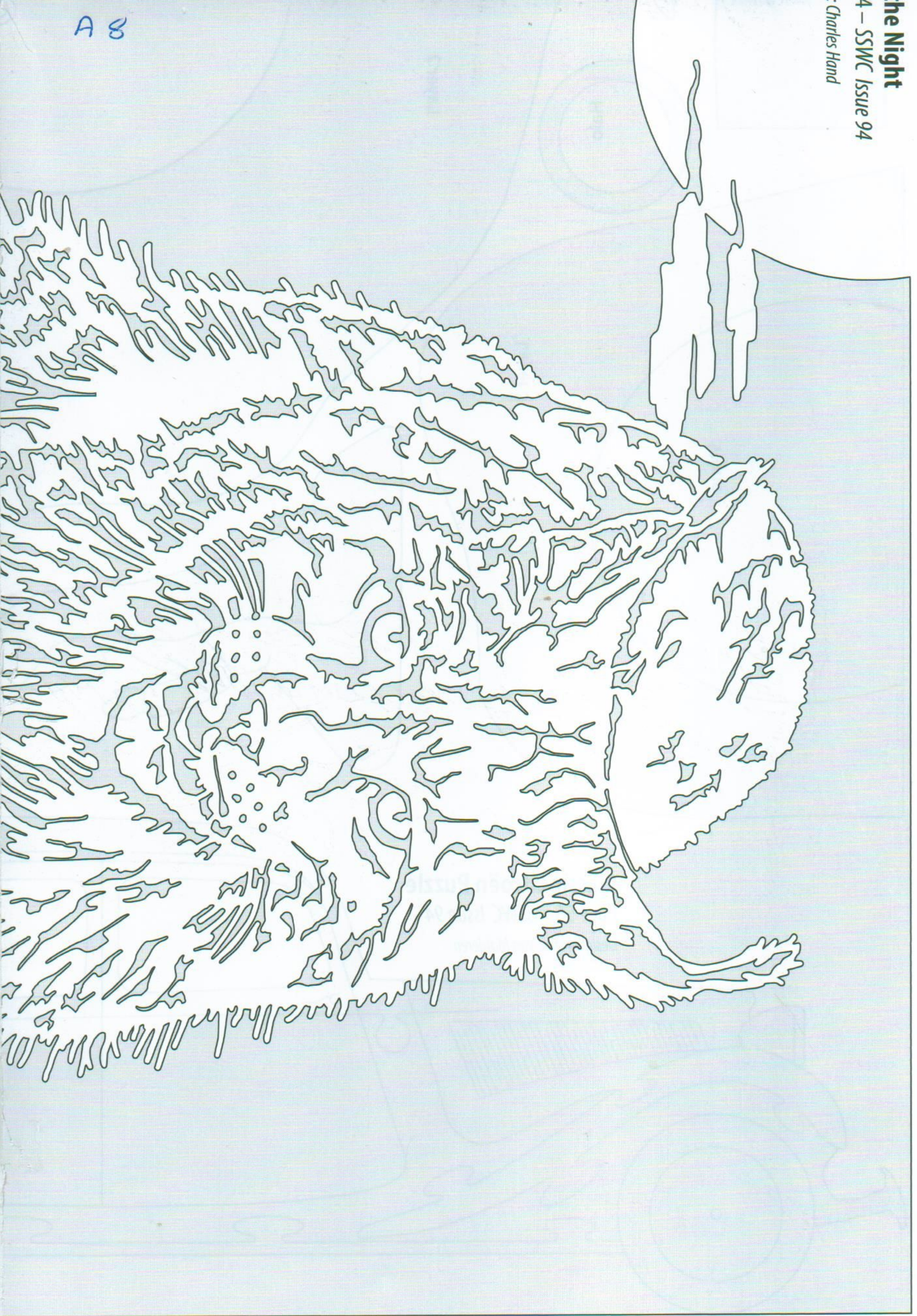
# Hummingbird



For an  
frame,  
these  
to 180



A 8



B1

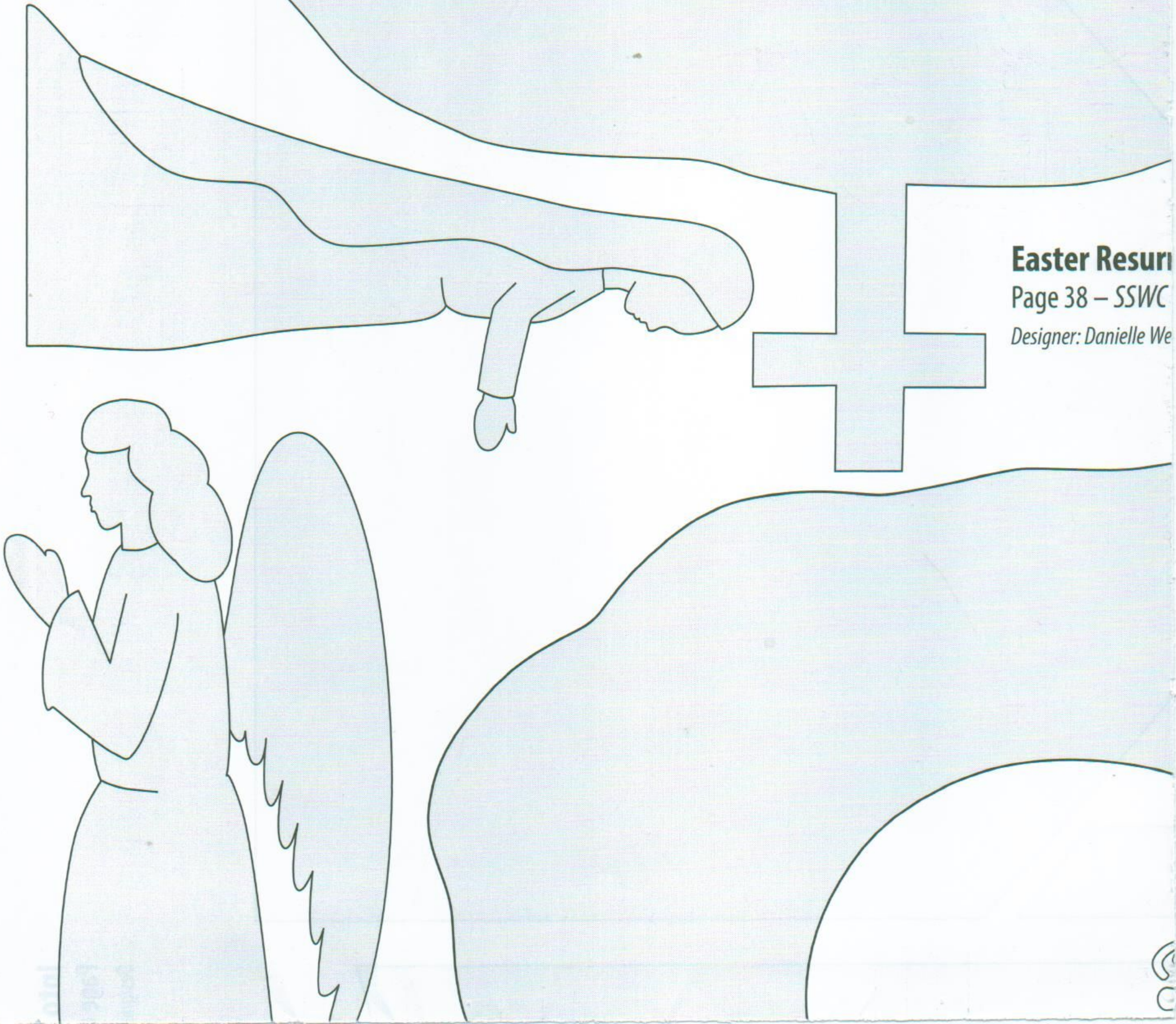
Woodworking

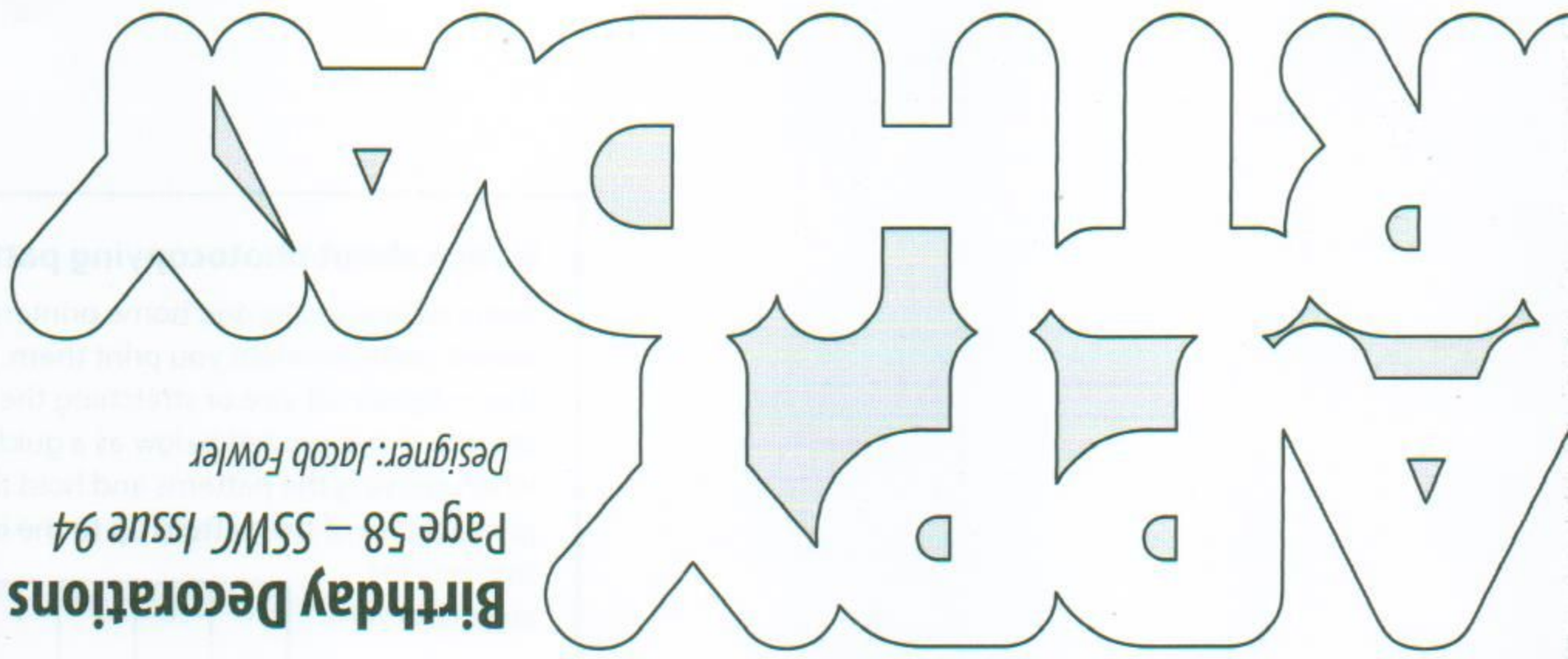
ayer 1

**Easter Resur**

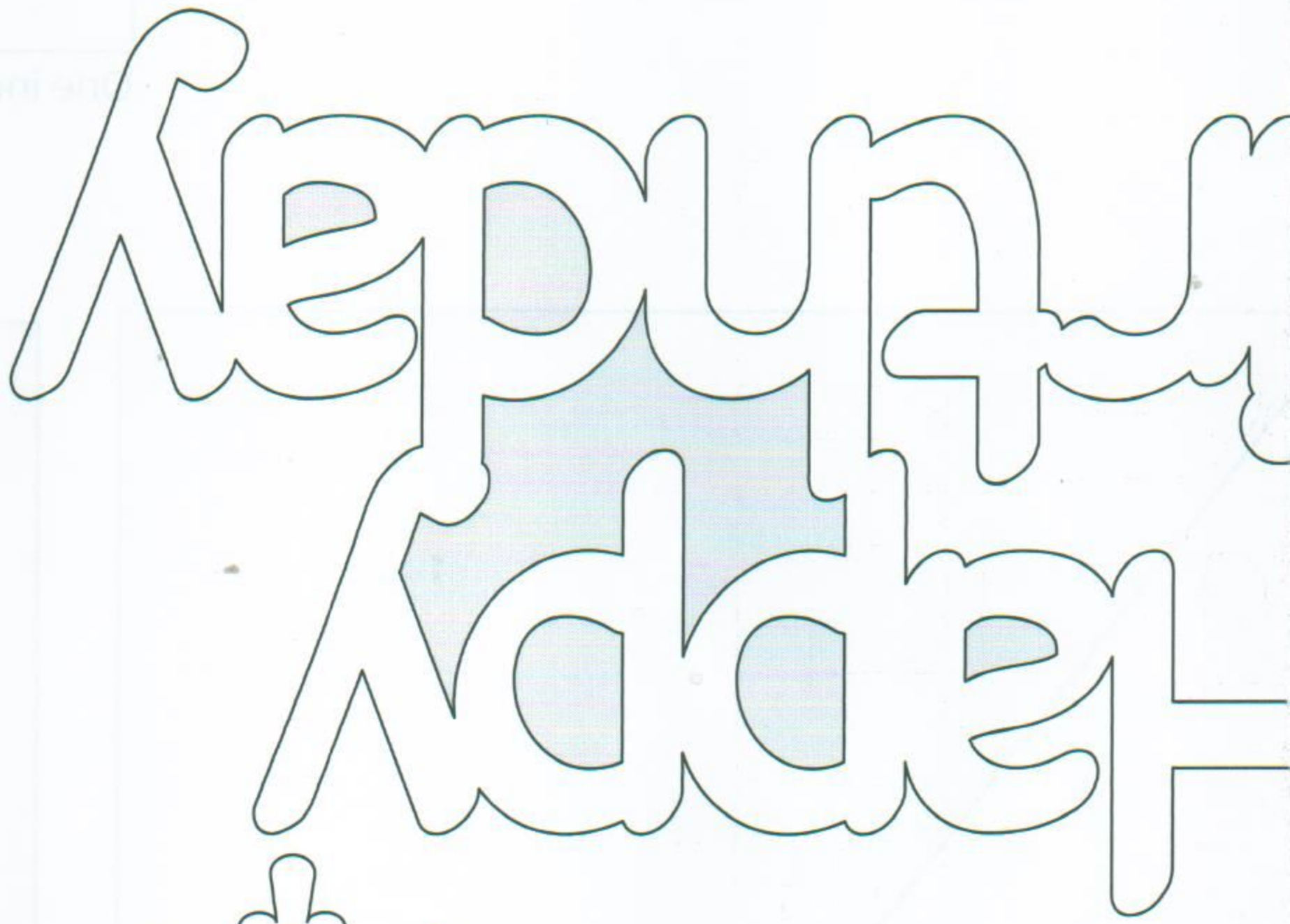
Page 38 – SSWC

Designer: Danielle We





**Birthdays Decorations**  
Page 58 - SSWC Issue 94  
Designer: Jacob Fowler

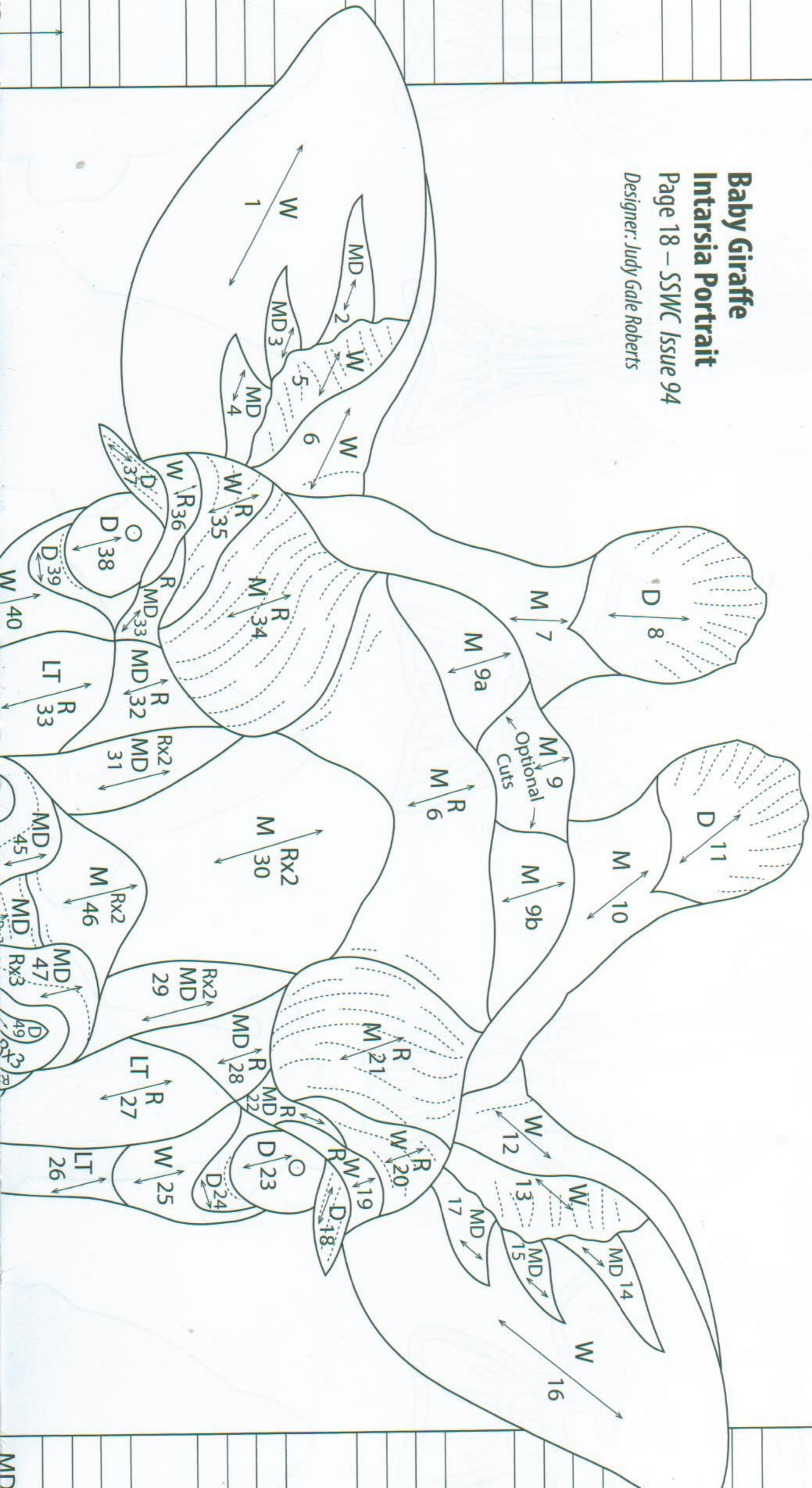


**ection Scene**  
Issue 94  
ndell



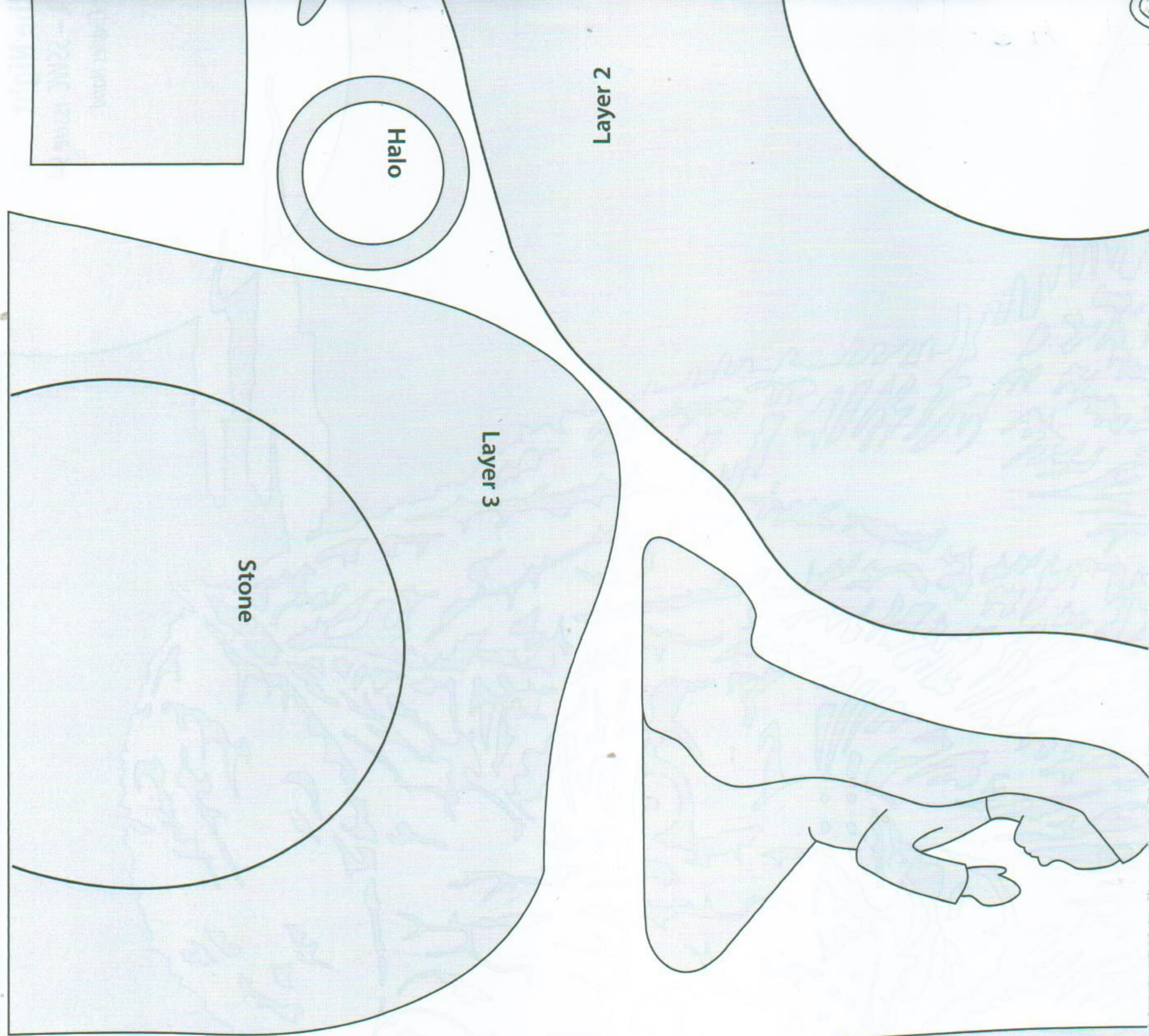


**Baby Giraffe**  
**Intarsia Portrait**  
 Page 18 – SSWC Issue 94  
 Designer: Judy Gale Roberts



MD  
64

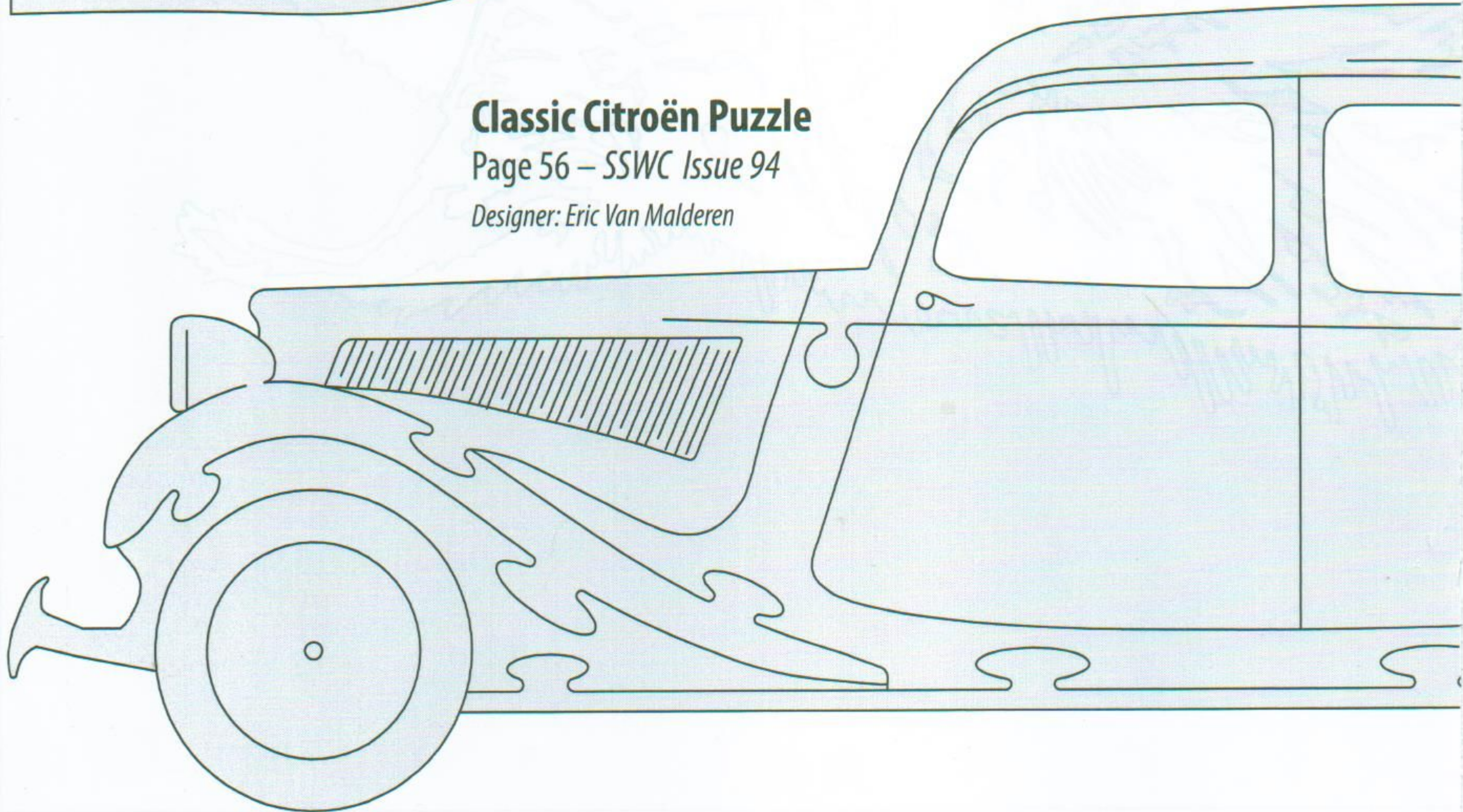
MD



### Classic Citroën Puzzle

Page 56 – SSWC Issue 94

Designer: Eric Van Malderen



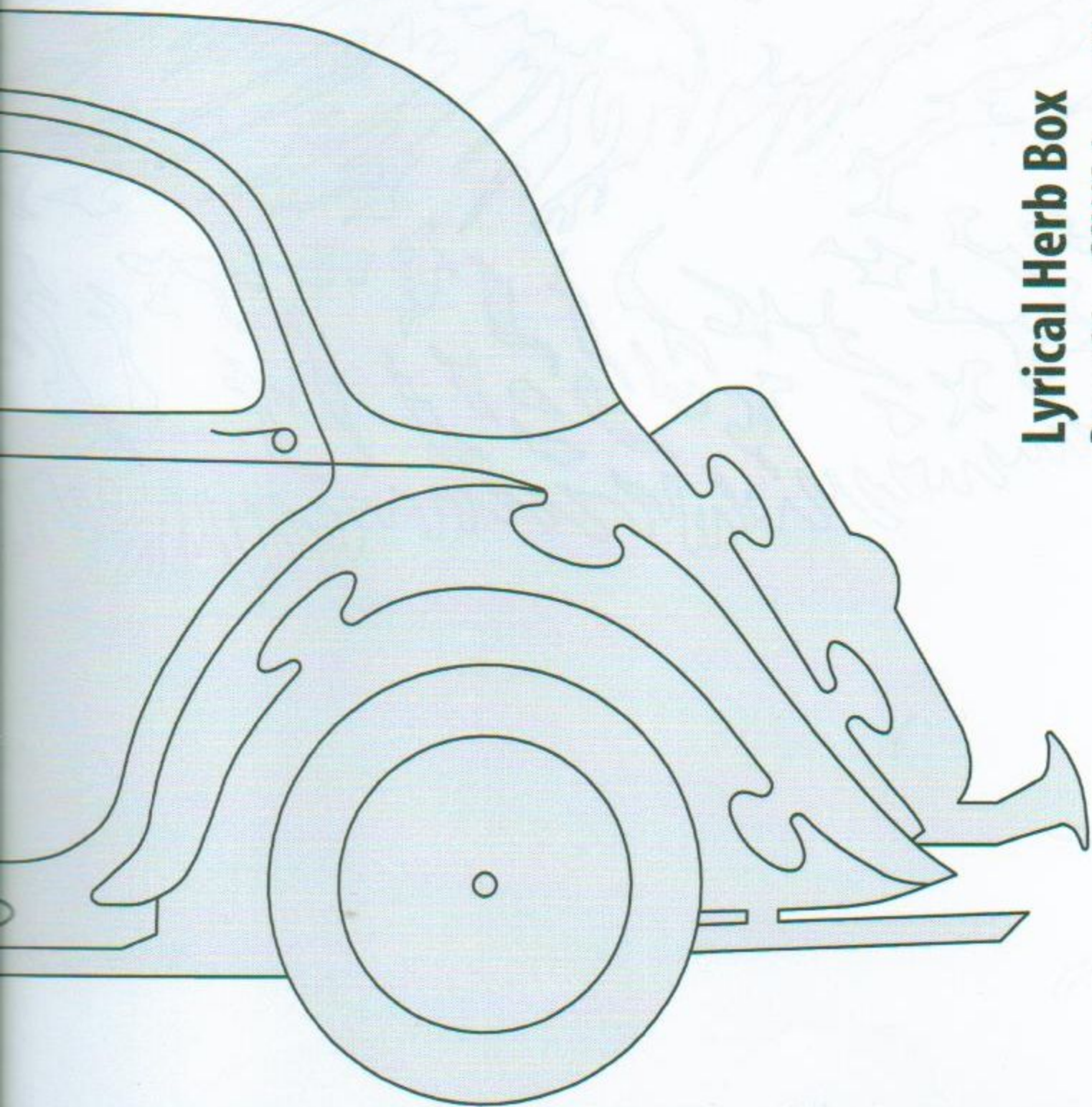


B6

**Botanical Trivet**

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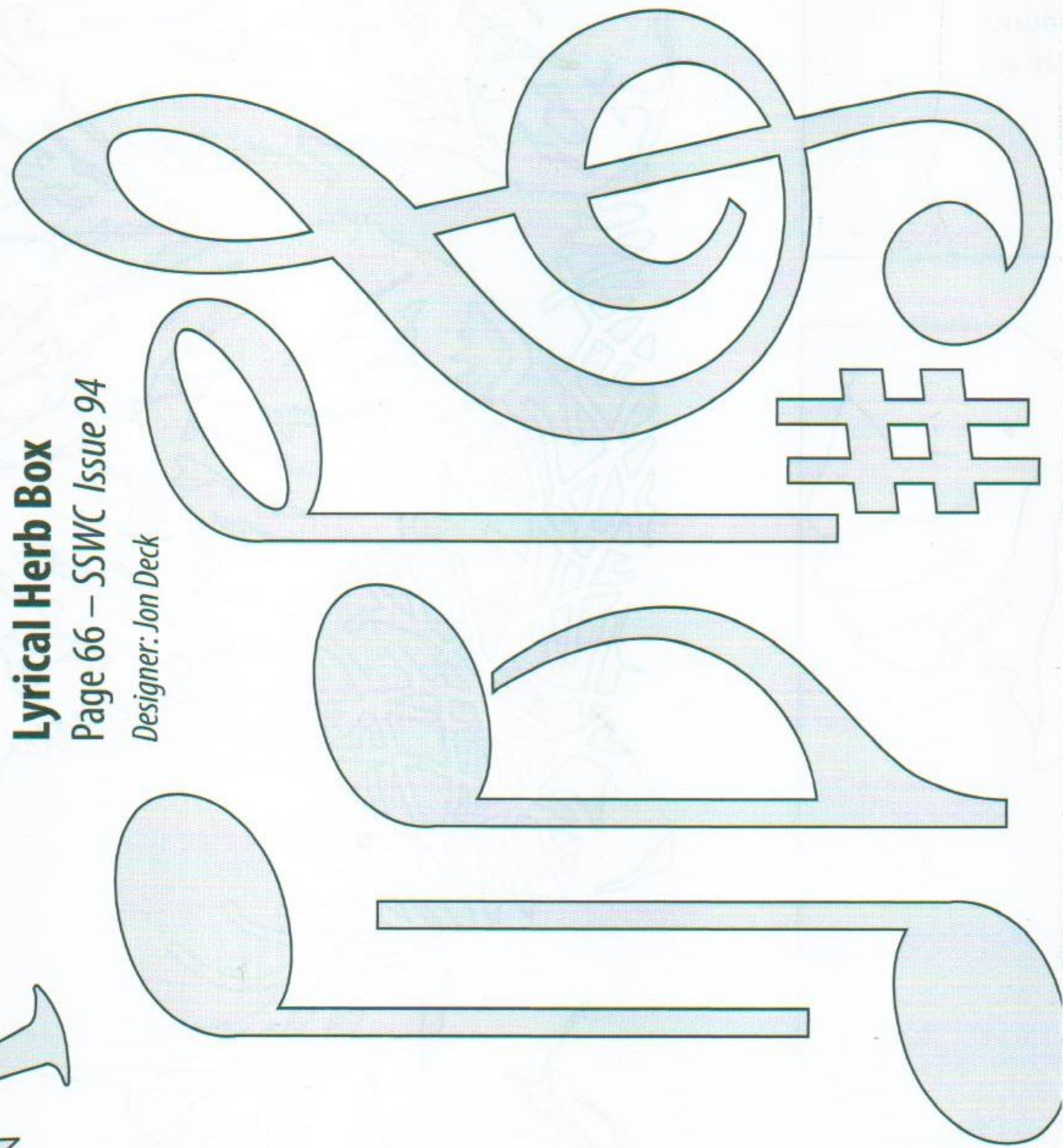
Designer: Charles Hand



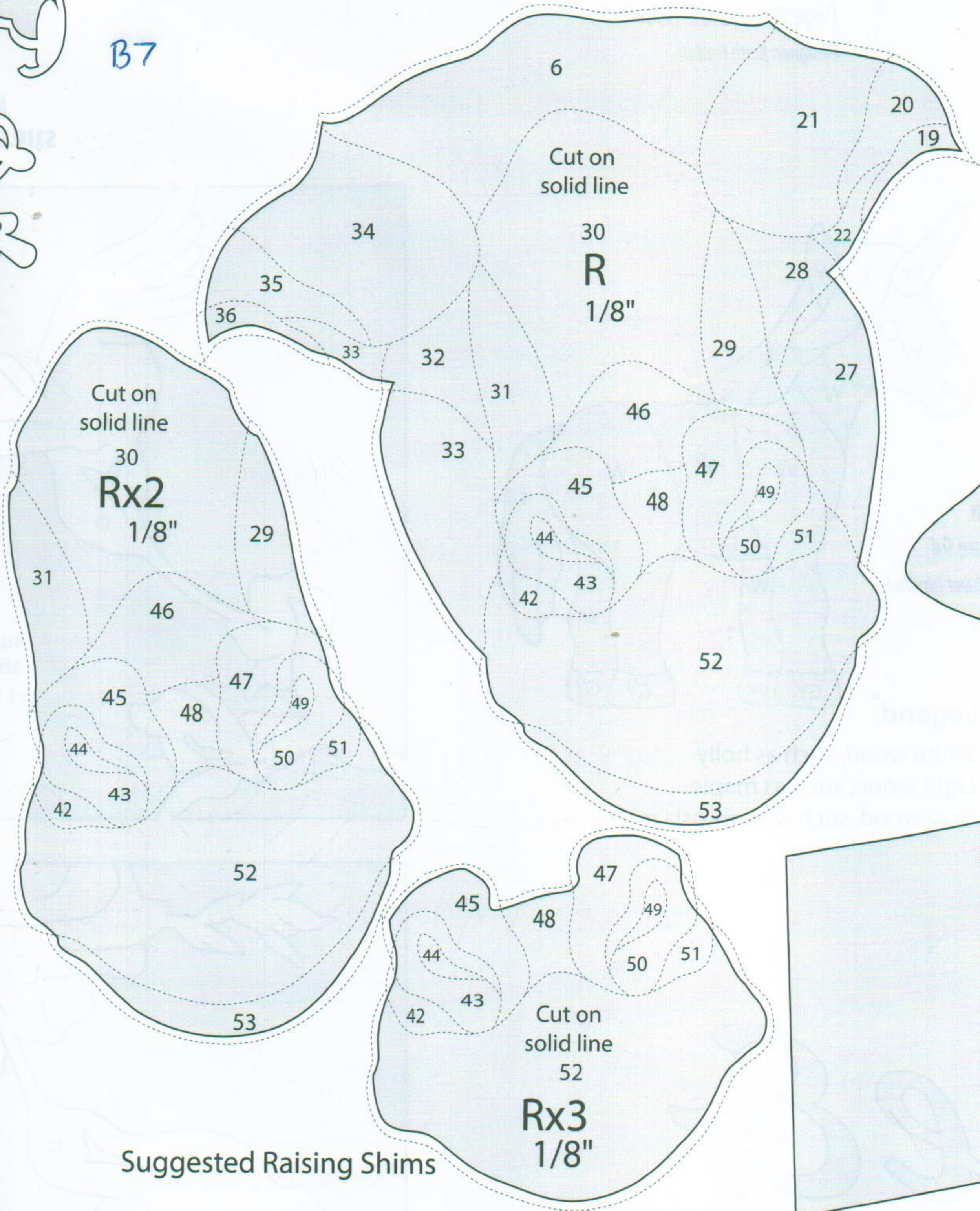
**Lyrical Herb Box**

Page 66 – SSWC Issue 94

Designer: Jon Deck



B7



Suggested Raising Shims

Suggested Sanding Shims

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One inch