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FALL 2006 ■ ISSUE 24

SCROLLSAW

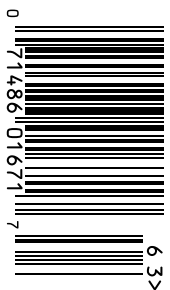
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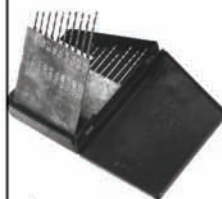
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SCROLLSAW

Woodworking & Crafts

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This enchanting design from Volker Arnold is sure to brighten your day. Stack cut the side pieces for a quick project that is easy to assemble.

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Welcome to the first issue of our New Look!

You may be wondering why we've decided to change the name of the magazine. I can assure you that you'll find the same quality content inside, the new name is just a way to better represent the content that we have always provided in each issue.

Traditional woodworkers may not be aware of the quality projects that can be produced on a scroll saw. They see the tool as a way to make small cut-outs and ornaments. By adding woodworking to the title, we can alert these folks to the fact that you can make beautiful woodworking projects with the scroll saw. The Maple Leaf Jewelry Box on the cover and Russell Greenslade's artistic wooden puzzles are just a few examples of the true versatility of the scroll saw.

Many people are introduced to the scroll saw through the crafting market. Some crafters may think the scroll saw is intimidating or requires substantial woodworking knowledge. We want to let them know that's just not true. By adding crafts to the title, it will encourage folks to pick up the issue. When they discover projects like the Custom Note Cards, they'll realize the scroll saw is capable of enhancing their creativity.

While the content remains the same, you'll definitely notice some changes inside this issue:

- **We've moved to larger text** for an easier read
- **Articles are categorized** so you can quickly find what you're looking for
- **Basic techniques** are covered on one page to give beginners direction without requiring experienced scrollers to wade through the same basic instructions for each project
- **A New Products department** has been added to keep you up-to-date on all the latest and greatest
- **Our new Wood Review column** will help you become familiar with the properties of your favorite species and teach you about ones you have yet to try

With all these changes afoot, one thing remains constant. Our goals have always been to bring you the best projects from today's top designers, introduce you to the newest techniques, challenge you to improve your skills, and provide you with the inspiration to get into your shop and make sawdust. We continue to stand behind those goals and promise to make new improvements based on what our readers want.

This first issue of *Scroll Saw Woodworking & Crafts* is neither a beginning nor an end, but merely another step on the evolutionary process of publishing the best scroll saw magazine on the market. Whether this is your first issue or your 24th, we want to hear from you. Tell us what you think, your likes and dislikes. Which projects have you anxious to get into the shop? Send us an email at editors@scrollsawer.com or send a letter to 1970 Broad St. East Petersburg, PA 17520. And if you happen to find yourself in Central Pennsylvania this fall, stop by our Open House (see page 76) and tell us first hand!

Warm Regards,

Shannon Flowers

SCROLLSAW

Woodworking & Crafts

FALL 2006

Volume 7, Number 3, Issue 24

1970 Broad Street, East Petersburg, PA 17520

Phone: 717-560-4703 Fax: 717-560-4702

Website: www.ScrollSawer.com

"In the heart of the Pennsylvania Dutch country"

Our Mission:

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

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Scrolling is Therapeutic

Tim Andrews of Dickinson, Texas, spent the majority of his working life in the greyhound-racing industry. He was never interested in woodworking until being diagnosed with a brain tumor in 1998. The surgeon explained that he would be off his feet for at least six weeks. The thought of sitting around for that long with nothing to do was more than Tim could handle. To keep busy, he bought a two-speed Dremel scroll saw and bolted it to the end of a table in his garage. He spent his recovery time teaching himself how to use the saw and gets great satisfaction from the joy of creating something by hand. For more of his work, visit his website at www.etccreations.homestead.com/.



Making a Living

Jerry Mifflin used to have a little shop where he sold animal yard and driveway signs. At the time, he lived in the country and the product was well suited to his market. When he moved to the city, he knew he had to change his product line to meet his customers' needs. Jerry developed his unique style of intarsia while building inlay tables and now uses his intarsia to decorate custom furniture. Jerry considers himself a cabinetmaker caught up in the world of art. He had a lot of fun running his small craft shop in the country but there wasn't much money in it. As a cabinetmaker, he has learned that you must get paid for the hours you work, even when you love what you're doing. Jerry lives in Lake in the Hills, Illinois. Visit his website at www.FreeIntarsiaPatterns.com.



Creative Endeavors

After leaving the U.S. Air force in 1993, Tom Wahl moved to Texas where he set up a small shop consisting of a scroll saw and a drill press. With his wife and two children, Tom moved back to Manassas, Virginia in 2000 where he had access to his dad's well-equipped woodshop. The father and son team make and sell their crafts, but Tom considers his woodworking business to be more of a hobby that pays for itself. Having always had an interest in writing, he recently enrolled in a few creative writing courses and now holds the self-proclaimed title of emerging writer. The article on Tom's Seasonal Night Light Boxes is his first published work, but he has several other prospective articles and is currently working on a fantasy novel. Visit Tom's website at www.scrollworld.com.



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Members of the Waukeeshaw, WI, Cancer Walk each donated \$15 to walk. Bill Gunville scrolled Dove ornaments for each of the participants.

Dove Ornaments popular as Cancer Society fund raisers

Several scrollers wrote to Tom Zieg asking permission to make a large quantity of the Dove Ornaments featured in Holiday 2005 (Issue 21) for cancer awareness fund raisers. We're delighted these readers are using their talents to benefit such a great cause, and thankful they asked the designer for his approval. For permission to mass produce any design published in our magazine, contact us at: 1970 Broad St., East Petersburg, PA 17520 or editors@scrollsawer.com. We'll make sure your request is forwarded to the designer.

Tom,
I am looking for permission to produce a large quantity of the Dove pattern in Issue 21. I want to make these and give them to the Waukeeshaw (WI) Cancer Society for their cancer walk.

My sister and her family have been hard hit with cancer in the last couple of years and they do the annual walk. I thought that these would be nice handouts.

Bill Gunville
New Caney, TX

Hi Tom,
I was very impressed with the dove you created for your family, the one with the cancer ribbon. My wife and I have been involved with the American Cancer Society Relay for

Life Walk. She is co-captain of our team. When we saw the dove we thought it would be a beautiful piece to make and sell for the Relay for Life.

We would like to have your permission to produce this item to sell as a fund raiser for our team. All proceeds would go directly to the American Cancer Society, we will be responsible for donating the materials and time to make the dove. We will not keep any money for ourselves.

Gardiner McLain

A successful Fox Hunt

I see the Fox has taken on new powers; the ability to breathe and hunt underwater.

I found him amongst the fish and the underwater life on page 23. That young man certainly does some excellent intarsia work. Thanks for including it.

Don Belcer
Loveland, CO

I'm sorry to say that this will probably be the last fox hunt. That poor little devil is going to drown in that fish tank on page 23 if somebody doesn't come to his rescue, pronto!

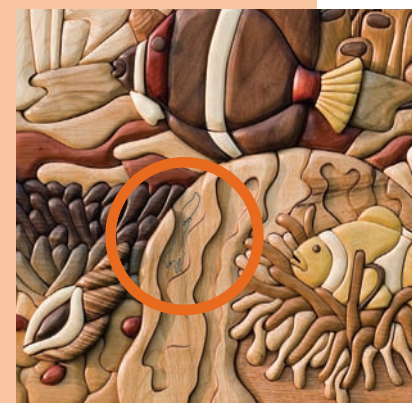
I've been scroll sawing for about 15 years and it seems like I learn a new trick or get some wild idea for my next project every time I pick up your magazine.

Jan L. Kassaw
San Antonio, TX

Set it Straight

Several readers found the black pattern for the Fretwork Photo Frame in Summer 2006 (Issue 23) difficult to cut. A revised pattern is available on our website or send a SASE to: Fretwork Photo Frame, 1970 Broad St., East Petersburg, PA 17520.

On the Bragging Page in Summer 2006 (Issue 23) we incorrectly listed the train crafted by Bob Myers as a Dash-9, when in fact it was a Challenger.



Fox Hunt

Justin Miller of Shiloh, OH and Keith D. McKale of Ellicottville, NY were randomly drawn from the 256 entries who located the Fox in the Summer 2006 (Issue 23) of *Scroll Saw Workshop*. The fox was located on page 23 in the photo of the intarsia seascape.

The Fox Hunt continues in this issue. If you find him, contact us and tell us the page number and location. Two readers will be randomly selected from all correct replies to receive a \$25 Fox Chapel Books gift certificate.

Notice that the contest fox faces left (the right-facing foxes appearing in Fox Chapel ads don't count).

Entries must be received by 9/1/2006, to be eligible.

Send your entry to *Scroll Saw Woodworking & Crafts*, Attn: Find the Fox, 1970 Broad Street, East Petersburg, PA 17520, or e-mail to Editors@ScrollSawer.com.

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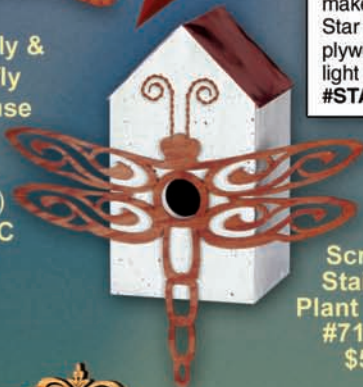
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Shop-made oil dip

Ed Baker of Encino, CA, didn't develop the recipe for this finish, but he is the first to tell us how he uses it to finish his intarsia pieces.



Furniture makers have used a mixture of equal parts tung oil, oil-based polyurethane, and mineral spirits as a hand-rubbed finish for years, but Ed decided to dip intarsia sections in the mixture. He found that the oil brings out the grain and color of the wood, the resins in the oil and polyurethane protect the wood and give it a light gloss, and the mineral spirits thin the mixture enough that it doesn't fill in the grain. And by dipping the sections instead of applying the mix with a brush, it only takes one coat!

Submerge the pieces in the mix and keep them moving. You want the wood to absorb the liquid; if parts are left in the open air, the polyurethane starts to dry and prevents the wood from absorbing more liquid. You'll know the pieces



have absorbed all the liquid they can and reached saturation level when they make a different sound as they bump into each other. Then remove the pieces from the dip and allow the sections to dry overnight.

Since the pieces are completely sealed, you need to use an epoxy or polyurethane glue, such as Gorilla Glue; wood glue will not give you a good bond. Ed doesn't like the way polyurethane glue foams, so he uses a two-part epoxy with a 25-30 minute setting time.

A classic furniture finish works well for intarsia as well. Here one half of the segment was finished while the other is left natural to show the contrast.

Ed won a \$25 Fox Chapel Publishing Gift Certificate.

Send your tips or techniques to Bob Duncan, 1970 Broad Street, East Petersburg, PA 17520, Duncan@FoxChapelPublishing.com



Delicate dental instruments work well to clean out small frets and veins.

Tiny tools for intricate fretwork

Cleaning sawdust and burrs from fretwork can be difficult. Two readers share methods that work well for them.

Ron McDonald of River-ton, WY, suggests using an old or broken scroll saw blade to clean out these sections. It is a lot easier to

control the blade by hand than it is to put the piece back in the saw.

Rodney Plowman of Oakboro, NC, suggests that you get old dental picks from your dentist. The tools eventually wear out to the point

the dentist can't use them anymore. Rodney found that they still work great for cleaning sawdust or burrs from delicate frets or veins.

Editor's Note:

We've also heard that non-waxed dental floss works well for cleaning sawdust from narrow veining lines.

Easier blade threading

Ervin Miles of Alamogordo, NM, has a bottom-feeding scroll saw, and had a hard time finding the blade-entry holes. To make it easier, after he drills the holes, he touches the bottom of the holes with a black permanent marker. It gives just enough color that it is easy to find the hole.

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Colorful Intarsia Wreath

Craig Plummer of Meridian, ID, cut his own version of the Intarsia Poinsettia Wreath by Kathy Wise that appeared in the Holiday 2005 issue of *Scroll Saw Workshop*. Craig has been scrolling for about five years and doing intarsia projects for about three years. The alternating red and white poinsettias are made from bloodwood and maple. The leaves are cut from green poplar, and the centers of the poinsettias are yellowheart. He modified the pattern by bisecting all of the petals and leaves.



Keeping Busy Making Sawdust

The Spring Issue kept Bill Churchill of Kingston, ON, Canada busy! He made the Moose Coat Rack, Hummingbird Plate, Victorian Birdbath, Hole-in-One Trophy, and four Easter Ornaments. He's been a subscriber since Issue No. 1. His Moose Coatrack, pictured here, was cut from walnut.

Hardwood Christmas Pyramid

Tom Snavely of Lebanon, PA, cut this Rotating Christmas Pyramid based on the Volker Arnold pattern in the Holiday 2005 issue. Instead of using plywood, which is the traditional method, Tom used hardwood. The majority of the structure is $\frac{1}{8}$ "-thick black cherry. The figures are holly with walnut bases. The fan blades are $\frac{1}{32}$ "-thick African blackwood.



Share Your Latest Work! Send a photo with 100 words about you and your piece. Please provide a slide, professional print or a high resolution digital image (300 dpi minimum). Include your hometown, the name of the pattern maker and a list of woods and materials used. Send to Bragging Page, Scroll Saw Woodworking & Crafts, 1970 Broad St., East Petersburg, PA 17520 or email to editors@ScrollSawer.com.



Scrolling in School

Joe Zaccarelli, a 2003 graduate of Springfield, PA, High School, cut and assembled this cabinet in the Industrial Materials class. The cabinet is cut from cherry, and includes 1,010 interior cuts. Joe is one of many Springfield students who incorporate scroll saw fretwork into furniture made in the class.

Hop to It

Paul Swaneck of South Bend, IN, cut this frog puzzle out of aspen for his grandson. It stands 11" tall and 15" long. It was painted with nontoxic acrylic paints.



Filling the Christmas Tree

Jack Sims of St. Thomas, ON, Canada, cut most of these ornaments on his Eclipse scroll saw. His wife, Beverly, sanded them and they finished the ornaments together. Their scrolling season starts in January and runs until mid-April, when golfing season starts. In September they start again and scroll up through mid-December. The majority of their work is donated to charity or given to friends and family.

General Mfg. Co. buys Excalibur

The popular Excalibur line of scroll saws, and the entire Somerville Design and Manufacturing's product line, has been bought by General International.

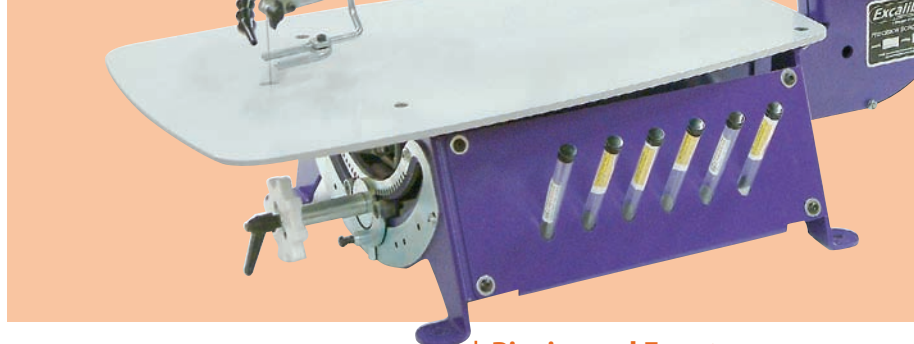
General International is the distribution arm of General Mfg. Co., based out of Quebec, Canada. General Mfg. has been making woodworking equipment since 1946. Some of their other products include table saws, drill presses, and lathes.

Jean-Denis Menard, a customer service representative for General International, said they are currently transferring the manufacturing equipment from Somerville's plant to the General plant.

"The EX21 scroll saw will be available in two to three months," Jean-Denis said. "We think the EX21 will be manufactured the exact same way it is made now."

The EX21 is the newest saw design by Excalibur. The EX30, the larger saw previously manufactured by Somerville, will take a little longer to get into production. Jean-Denis said there is a good chance General will discontinue the EX19,

General Mfg. will be taking over the manufacturing of the EX21 scroll saw. New saws will be available in a few months.



an older model, because the EX21 is a better design.

General has its own distributors, but the largest U.S. distributor of Excalibur tools, Seyco, will still be carrying the saw. Jean-Denis said at this point, the warranties offered by Somerville will be honored, but in the future, if the parts change, there may be some challenges.

"If we can shorten the production line and improve it, that's what we are shooting for," Jean-Denis said, explaining that shortening the line may result in changes to the parts. "It's all in the very early stages right now."

Picnics and Events

July 14 and 15. Branson, MO

The 2006 Branson Scroll Saw Celebration will be held at both the Honeysuckle Inn and Conference Center on Shepard of the Hills Expressway and in Celebration City on Green Mountain Drive. Seminars will be held Friday and the S.A.W. contest will be held Saturday. For more information, contact Carole and Gail Jennings at 417-334-3501, jennings@tablerock.net.

July 22. Fulton, NY

The Upstate New York Scroll Saw Festival and Trade Show will be held at the Volney Firehouse, 3002 State Route 3 East, Fulton, NY. Admission is \$5, children 14 and under admitted free. For info visit www.sawdustwoodchips.org; Vendors contact John Meloling, 315-638-1153, other questions, contact Jim Ireland, 315-592-7354.

July 29. Portland, OR

The 2006 Northwest Scroll Saw Trade Show will be held at the Portland Christian High School, 12425 NE San Rafael St., Portland, OR. The show is sponsored by the Wooden Teddy Bear Inc. Contact them at 888-762-9149, woodentedybear@pobox.com, www.woodentedybearonline.com.

Aug. 5. Richland Center, WI

The Mid-West Scroll Saw Trade Show will be held at the Richland Center High School Field House. Ocooch Hardwoods and the Art Factory are sponsoring the event. Contact Ocooch Hardwoods at 888-322-2432, www.occoochhardwoods.com.

Intarsia designers and SSW&C authors Nick Berchtold and Kathy Wise pose with their award winning pieces.



SSW&C Authors Win Awards

Nick Berchtold, the 17-year-old intarsia designer featured in Summer 2006 (Issue 23) won first place at the 18th Congressional District Art Show. Along with the honors, the Pekin, IL teen's piece will hang in the Canon Tunnel in Washington, DC for the next year.

Designer and artist Kathy Wise won several ribbons at the Excellence in Woodworking Show held in Mesa, AZ. In addition to first place, her 254-piece cowboy on a bucking bronco also won the show's Excellence in Workmanship award. Kathy's *REARING PAINT STALLION* received a second place ribbon in the intarsia category.

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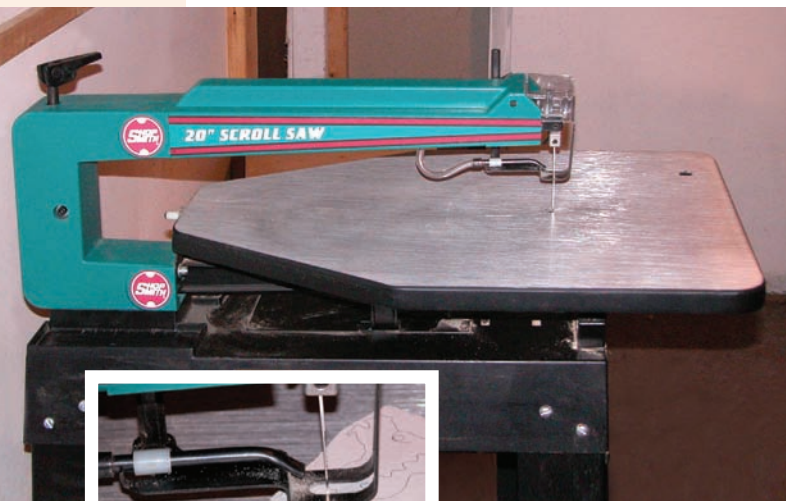
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Shopsmith Scroll Saw

Shopsmith is well known for its multiple-purpose woodworking machines, but it also produces a high-quality scroll saw. The Shopsmith scroll saw looks like no other saw on the market.

A cover protects the moving top arm. A clear cover hinges up for access to the tool-less blade clamps. The tension-release mechanism is a flip lever, and tension is adjusted by a screw at the back of the arm. The power switch is equipped with a locking key.

The saw action is smooth, and when set up on the concrete floor in my shop, there is no noticeable vibration. The saw has a hold-down arm and I was surprised how flexible it is. I enjoyed not having to maintain a death grip on the stock to prevent chatter!

I decided to remove the hold down because it got in the way when I was bottom-feeding the blade through blade-entry holes. Unfortunately the dust blower hose is connected directly to the hold down; there is no way to direct the airflow if you remove the hold down. There are retro-fit kits that allow you to add a positionable dust nozzle, but I solved the problem with an aquarium air pump.

Shopsmith has been around since 1946. The Dayton, OH-based manufacturing company also makes a line of Mark V 5-in-1 woodworking machines (table saw, drill press, lathe, disc sander, and horizontal boring machine) that are perfect for small shops. The scroll saw can be attached to the Mark V body, Dave Folkerth, vice president of marketing for Shopsmith, said this causes a bit more vibration. The scroll saw alone retails for \$765. The complete Mark V system retails for \$3,484 (with scroll saw). For more information, contact Shopsmith at 800-543-7586, www.Shopsmith.com.



The Shopsmith scroll saw boasts a flexible hold down arm that is much more useful than the standard rigid one.

Seyco's SeeSander

With traditional sanders, you can't see how much you're removing, so you sand, check the piece, sand some more, check the piece, and hope you don't sand too much. The new SeeSander by Seyco solves this problem.

The sanding disk is designed to fit into a drill and has slots cut into it. These slots are large enough that the spinning disk is nearly invisible, but not large enough to catch the wood. I pressed a piece of oak into the disk hard enough to bow the plastic, and it didn't catch.

The disks are available in three grits: coarse, which gives you extremely quick stock removal, medium, which shapes and smooths the stock, and fine, which produces a smooth, glossy finish.

The disk sands quickly and the slots keep it from overheating. The only time the coarse grit disk burned was when I held a piece of red oak against it for several minutes—sanding off ¼" to ½" in the process. By removing the wood for a second, you allow the disk to cool off and you can sand again without burning.

The disk does load up, but it's easily cleaned with a sanding belt cleaner. I've been using one for several weeks without a noticeable loss of abrasiveness.

The SeeSander kit comes with one disk of each grit and a mandral for \$24 plus S&H. For more information, contact Seyco at 800-462-3353, www.seyco.com.



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Attaching Patterns

Temporary-bond spray adhesive is the most common method used to attach patterns to stock. Photocopy the pattern. Spray the adhesive on the back of the pattern, wait a few seconds, and press the pattern down onto the blank. Rubber cement or glue sticks work similarly.



You can also use graphite or carbon transfer paper. Place the pattern on your blank and slip a sheet of transfer paper in between the pattern and the blank. Use a few pieces of painter's tape to hold the pattern and transfer paper in place. Trace around the pattern with a red pen (so you know where you have traced). Choose a light-colored transfer paper for darker woods. Carbon paper costs less than graphite paper, but must be sanded off before finishing.

Removing Patterns

Dampen the paper pattern with mineral spirits to aid in removal. Commercial adhesive removers work as well. A quick wipe of mineral spirits will remove most adhesives left behind on the wood.

Blade-entry Holes

Some patterns have blade-entry holes marked. If the pattern doesn't, place the holes near a line to be cut to



prolong your blade life, but don't place the hole on a curving line or inside corner (if possible). Drill the hole perpendicular to the blank. Use a drill press if you have one; otherwise the

holes may interfere with delicate fretwork. Drill through your blank into scrap wood to prevent tear out on the back side of the blank.

If you have the space, use a larger bit—it will make it easier to thread your blades through. For thin veining cuts, use the smallest bit your blade will fit through.

Blade Tension

Before inserting a blade, the tension should be completely removed. Clamp both ends of the blade into the blade holders and adjust the tension. Push on the blade with your finger. It should flex no more than $\frac{1}{8}$ " forward, backward, or side to side.

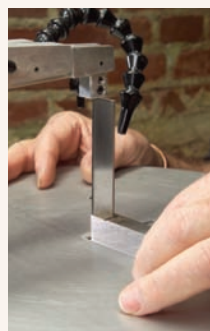
A blade that does not have enough tension will wander. It will also flex from side to side, making for irregular or angled cuts. If you press too hard on a loose blade, it will usually snap.

A blade that has too much tension is more susceptible to breaking and tends to pull out of the blade holders. In general, it is better to make the blade too tight rather than too loose.

Squaring Your Table

Most scroll saws have an adjustable table that allow you to make cuts at different angles. There are times when you want your saw set at an angle, but most cutting is done with the blade perpendicular to the table. If the table is even slightly off-square, your cuts will be angled. This interferes with puzzle pieces, intarsia, segmentation, and many other scrolling projects.

The most common method for squaring your table is the small square method. Set the square flat on the saw table against a blade that has been inserted and tensioned. Adjust the table to form a 90° -angle to the blade.



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

To conserve space in each article, allowing us to include more projects per issue, we have consolidated basic instructional information here. While common techniques such as applying patterns will not be covered in each article, this page will be published in each issue to assist novice scrollers.



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

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

Stack Cutting

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



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

masking tape, painter's tape, or clear packaging tape.

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

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



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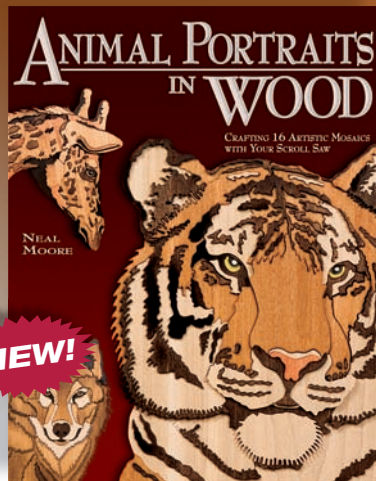
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Maple Leaf

JEWELRY BOX

Inlay contrasting woods for a striking presentation

By Gary MacKay

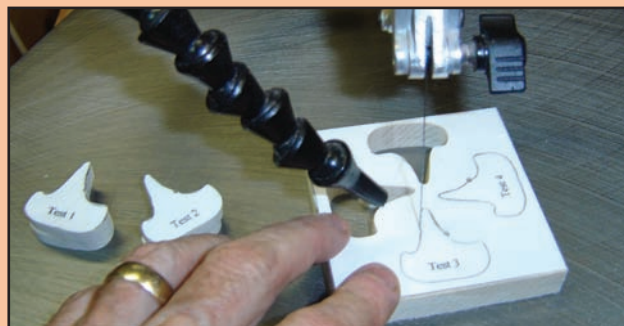
With a choice of 12 different patterns to embellish the box sides, you can easily create your own unique jewelry box. I've chosen a simple maple leaf design to inlay in the lid, but you could use a variety of designs to personalize your box. This project was created exclusively for *Scroll Saw Woodworking and Crafts*. My new book, *Box Making Projects for the Scroll Saw*, features techniques for a host of similar projects.

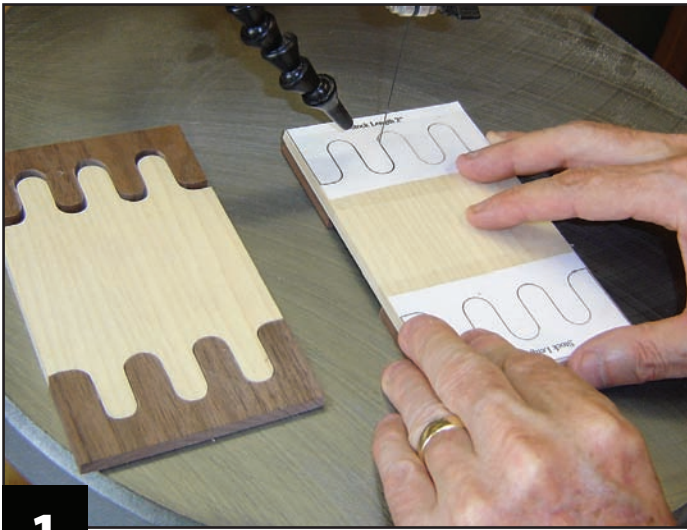


Gary lives in South Carolina and specializes in making jewelry boxes.

Testing table angles for inlay work

Use several strips of double-sided tape to stack two pieces of scrap together, and transfer the test pattern to the blank. Some scrollers do not recommend using double-sided tape for inlay work, however, I have not found it to be troublesome. Use the same size stock and same blade that you will use for your inlay project. Drill four 1/16"-diameter holes where indicated on the pattern. Tilt the right side of your scroll saw table down 3°. Cut out one of the pattern segments in a counter-clockwise direction. The bottom piece should drop out, and the top piece should fit snugly into the hole in the bottom blank. If the top piece is too tight to fit into the bottom piece, decrease the tilt of the table. If it fits loosely into the bottom piece, increase the tilt of the table, and make another test cut.





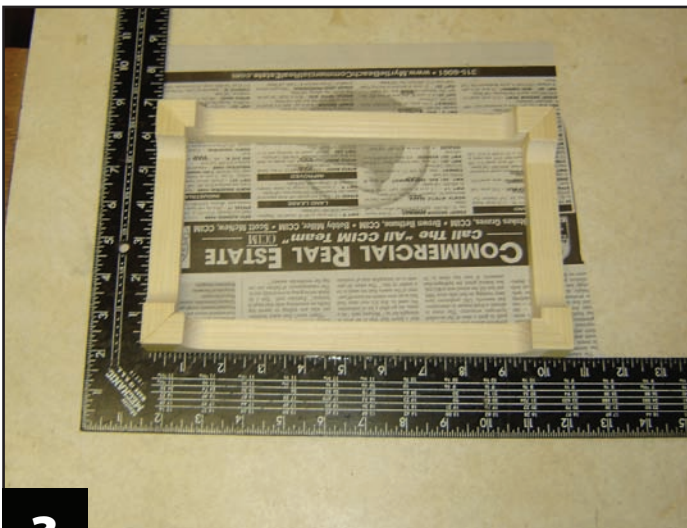
1

Construct the box sides. Cut the box sides to the dimensions listed in the materials list. Attach contrasting stock to each end for stack cutting. Transfer the corner pattern of your choice and cut using a #2/0 blade. Dry fit the pieces together before gluing them in place. Wipe up excess glue with a rag. Allow to dry overnight.



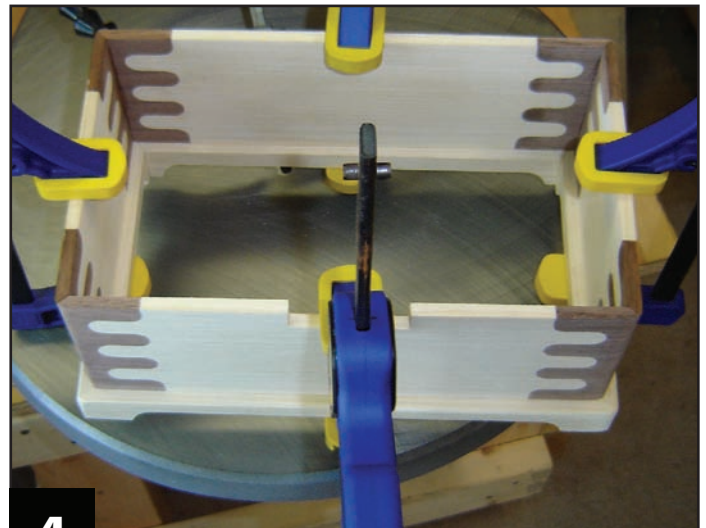
2

Cut the box base and lid slot. Use spray adhesive to attach the patterns and cut two long and two short base sides using a #5 reverse-tooth blade. Use spray adhesive to adhere the lid knob slot pattern to one of the long box sides. Use a #2/0 blade to cut out the lid knob slot.



3

Cut 45° miters on each end of the base sides and box sides. They can be cut by tilting the scroll saw table to 45° or on a table saw. Place the base sides, mitered side down, against a straight edge, alternating long and short pieces. Apply masking tape over each corner joint and ½ way over one open end. Turn the taped pieces over and apply wood glue to all the miters. Roll up the base sides, using the masking tape to join the final two sides. Place the base against a 90° square. Clean up any glue squeeze-out, and let dry overnight. Repeat the process for the box sides.

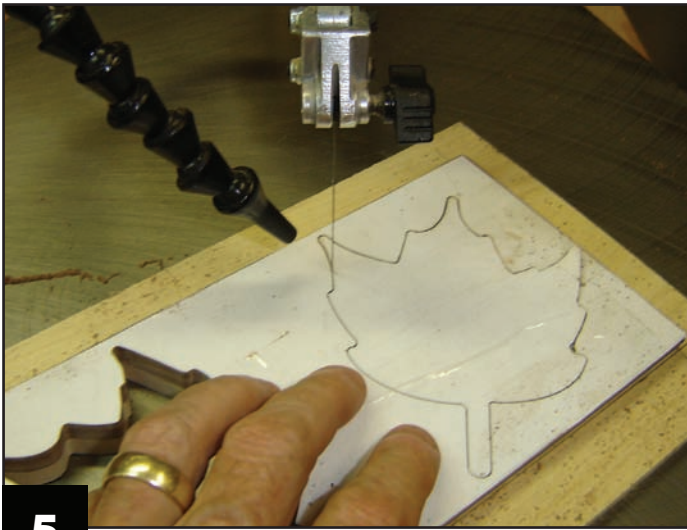


4

Glue the box sides onto the base. Remove the masking tape from the base and the box sides. Sand off any dried glue, and round over the corners. Apply wood glue to the bottom of the box sides. Place the box sides on the base, centering the sides onto the base. You should be able to see ¼" of wood on the outside and inside of the base. Clamp the box sides onto the base. Clean up any glue squeeze-out, and let the glue dry. Measure the inside box length and width. Transfer your measurements and cut out the box bottom, using a #5 reverse-tooth blade. Glue the bottom in place.

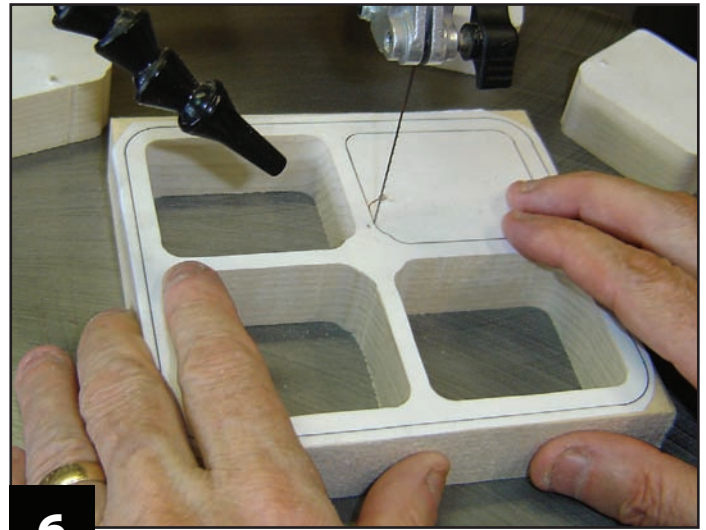
With multiple corner designs to choose from, you can create a variety of custom jewelry boxes.





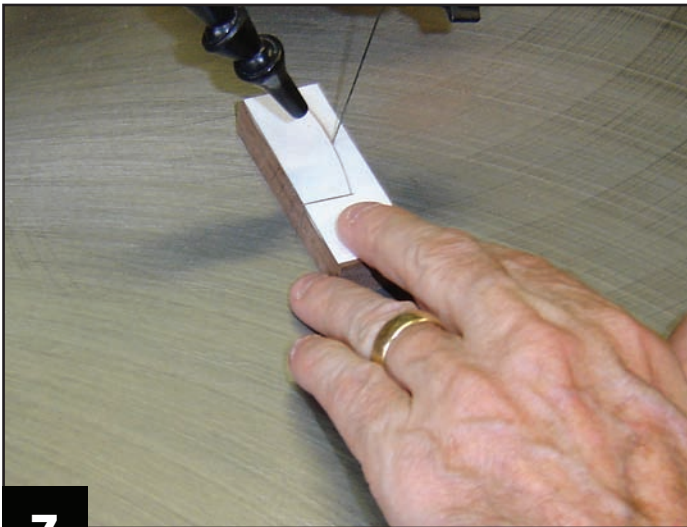
5

Cut the maple leaf inlays. Cut the lid blanks to size. Center the leaf inlay stock on the lid blank and attach them together with thin double-sided tape. Transfer the inlay pattern to the blank. Drill two $\frac{1}{16}$ "-diameter blade-entry holes where indicated on the pattern. With your saw table tilted, (see sidebar) cut out both maple leaf inlays with a #5 reverse-tooth blade. A larger blade is recommended because it is more easily bowed with the table tilted, but the tilt will compensate for the larger kerf. Separate the pieces and use cotton swabs to spread glue onto the edges of the maple leaves. Glue the leaves into the lid stock.



6

Assemble the lid and lift out tray. Make sure your table is square to your blade. Apply a layer of wood glue to both the back surface of the lid with the inlays and the other lid piece. Clamp the two pieces together and let dry. Transfer the lift out tray pattern to the stock. Drill four $\frac{1}{8}$ "-diameter blade-entry holes where indicated on the pattern. Use a #9 reverse-tooth blade to cut out the compartments. Save one of the cut out waste pieces if you plan to line your compartments. Leave the pattern on the tray, and glue the tray bottom in place. After the glue dries, use a #9 reverse-tooth blade to cut the outside profile of the tray.



7

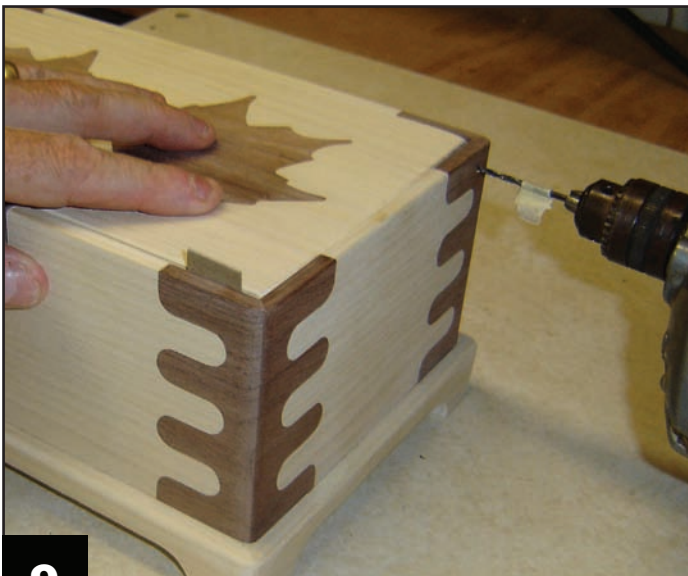
Cut out the lid knob. Transfer the pattern to the stock. Use a #5 reverse-tooth blade to make the side cuts. Back the blade out from the cut. Tilt the left side of the table down 10° , and cut the curved portion of the knob. Return the saw table to 90° . Find the center of the lid side, and glue the lid knob in place so it lines up with the lid slot cut in the box side.



8

Finish the inside of the box. Transfer the patterns for the dividers to the stock and cut them out with a #5 reverse-tooth blade. Glue the felt to a piece of poster board with wood glue. Line the bottom of the box. Use one of the scraps from the compartments as a pattern, and cut out felt squares to line the compartment sections.





9

Fit the lid to the box. Measure the distance of your box from the box bottom to the bottom of the lid knob slot. Make two lid stops based on this measurement and glue the stops in the inside front corners. Test to ensure that a $\frac{3}{32}$ "-diameter drill bit provides a tight fit for your finishing nail. Fit the lid in place, and drill 1"-deep holes on both sides through the box sides and lid, $\frac{1}{2}$ " in from the back of the box and $\frac{1}{4}$ " down from the top of the box. If the lid interferes with the back of the box when opening, round over the back edge of the lid with your sander until it opens smoothly.



10

Complete the box. Sand the dividers, tray, lid, and box. Apply your finish before attaching the lid. Use your finish of choice. I use boiled linseed oil, followed by one or two coats of clear shellac, then a good paste wax. When dry, fit the lid by inserting both nails all the way into the holes. Mark the nails at the point where they meet the box sides with masking tape. Use a hacksaw or Dremel cutting tool to cut the nails about $\frac{1}{16}$ " short of the masking tape. Both nails should be recessed inside the holes. Fill the holes with wood filler.

Materials:

- 2 each $\frac{1}{4}$ " x $3\frac{1}{2}$ " x 10" poplar (box sides)
- 2 each $\frac{1}{4}$ " x $3\frac{1}{2}$ " x 6" poplar (box sides)
- 8 each $\frac{1}{4}$ " x $3\frac{1}{2}$ " x 2" walnut or contrasting stock (wood joints, some require only 1" wide pieces)
- 2 each $\frac{3}{4}$ " x 1" x $10\frac{1}{2}$ " poplar (base sides)
- 2 each $\frac{3}{4}$ " x 1" x $6\frac{1}{2}$ " poplar (base sides)
- $\frac{1}{4}$ " x $5\frac{1}{2}$ " x $9\frac{1}{2}$ " plywood (box bottom, estimated dimensions)
- 2 each $\frac{1}{4}$ " x $5\frac{3}{4}$ " x 10" poplar (lid)
- $\frac{1}{4}$ " x 4" x $8\frac{1}{2}$ " walnut (maple leaf inlays)
- 2 each $\frac{1}{4}$ " x 3" x 3" scrap wood (test inlays)
- 1" x 5" x $5\frac{1}{2}$ " poplar (lift out tray, may substitute 2 each $\frac{1}{2}$ "-thick pieces)
- $\frac{1}{4}$ " x 5" x $5\frac{1}{2}$ " poplar (tray bottom)
- $\frac{1}{2}$ " x 1" x 3" walnut (lid knob)
- $\frac{1}{4}$ " x $1\frac{1}{4}$ " x $9\frac{1}{2}$ " poplar (long compartment divider)

Materials & Tools

- 3 each $\frac{1}{4}$ " x $1\frac{1}{4}$ " x $5\frac{1}{2}$ " poplar (short compartment dividers)
- 2 each $\frac{1}{2}$ " x $\frac{1}{2}$ " x $2\frac{1}{16}$ " poplar (lid stops, estimated lengths)
- Temporary bond spray adhesive
- Double-sided tape
- Masking tape
- Cotton swabs
- Wood glue
- Assorted grits of sandpaper
- Clear finish of choice
- Wood filler
- 2 each 2"-long finishing nails
- $8\frac{1}{2}$ " x 11" poster board
- $8\frac{1}{2}$ " x 11" felt

Tools:

- #2/0, #5, and #9 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ ", $\frac{3}{32}$ ", and $\frac{1}{8}$ "-diameter drill bits
- Assorted clamps
- Large square (16" x 24")
- A palm, orbital, or belt sander
- Hacksaw or metal cutting
- Dremel tool (for cutting nails)



Box Making Projects for the Scroll Saw

By Gary MacKay

Learn the basics of box making. Features 30 projects that are surprisingly easy to make including hinged and lift-off lids. \$17.95 plus \$3.50 S&H (parcel post)

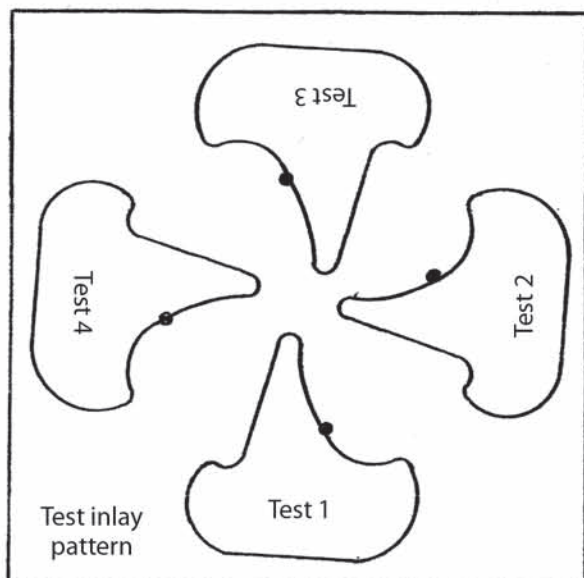
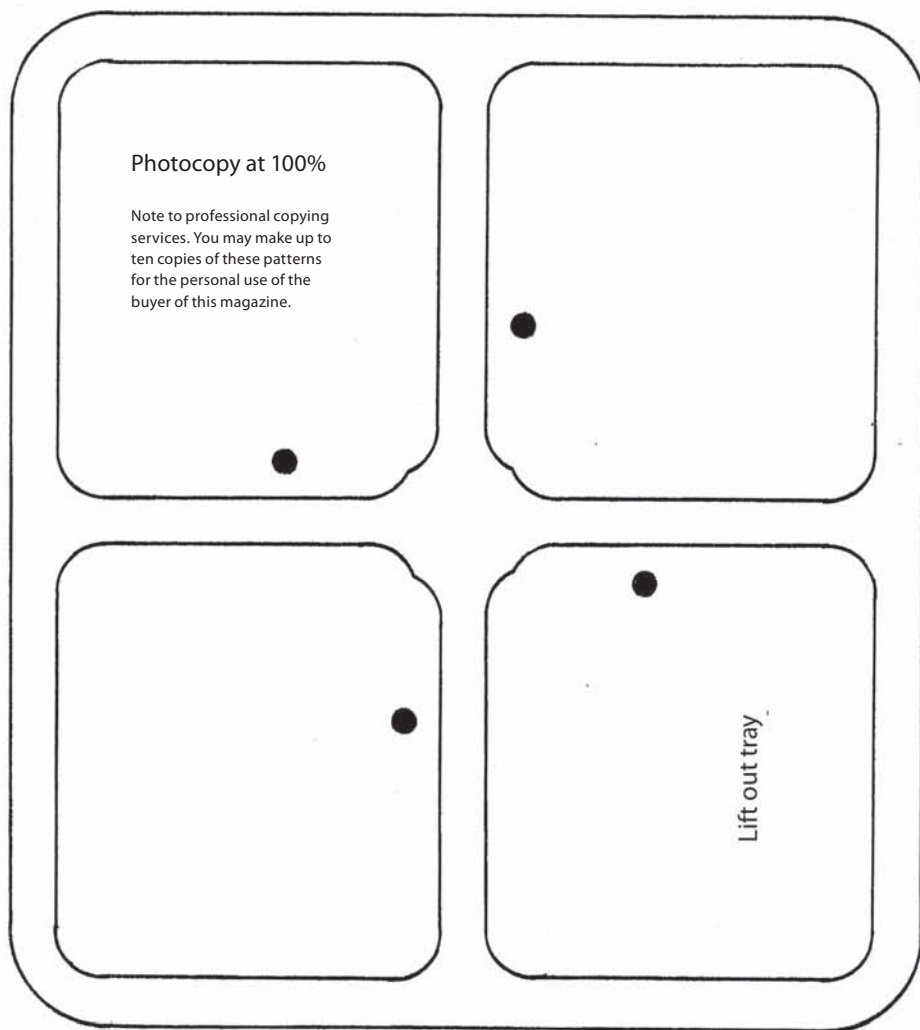
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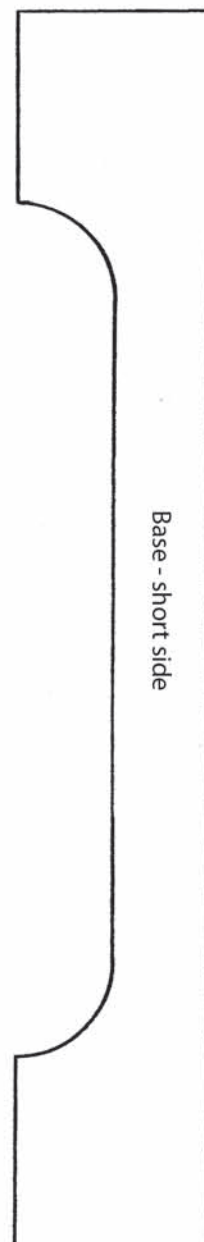
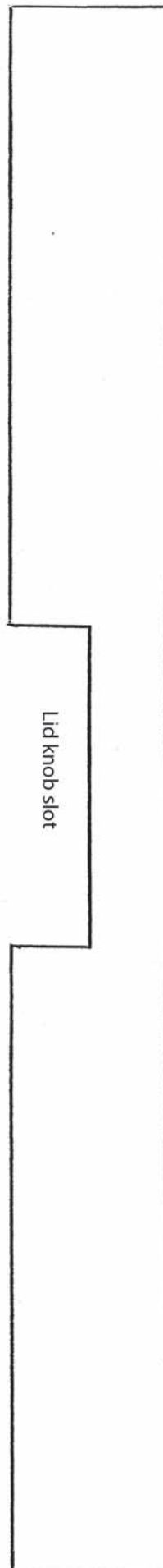
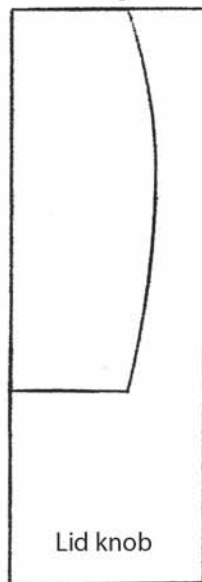
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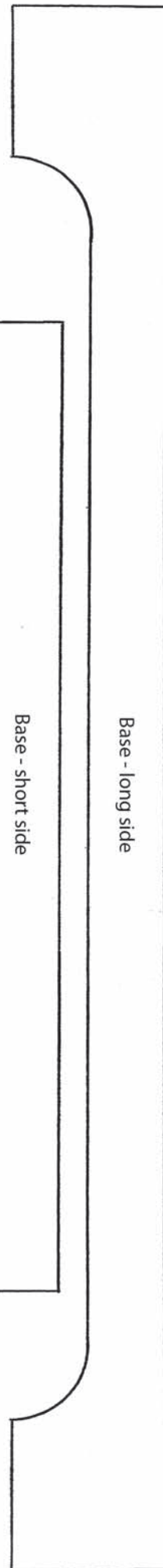
Additional patterns for
MAPLE LEAF JEWELRY BOX on
pattern pullout section.

Second cut:
Table left side
down at 10°

First cut:
Table at 90°
5/8" long



Base - short side



Base - long side

"In Flight"

WATERFOWL CLOCK

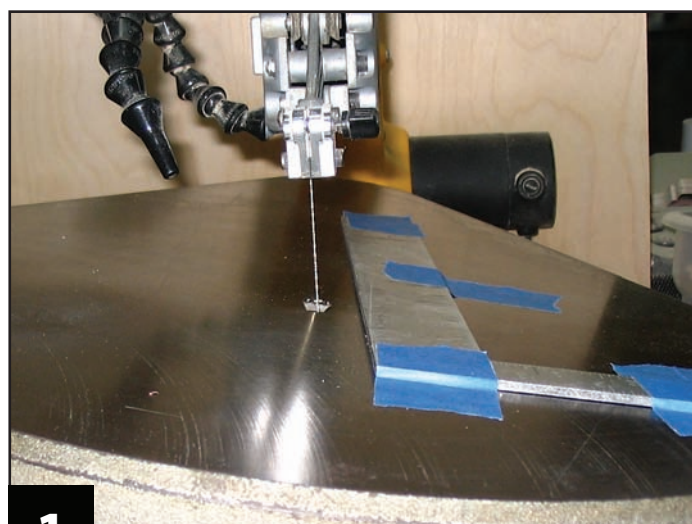


Give your work a unique look with a distinctive screen accent

By Tim Andrews

This clock is relatively easy to scroll. What makes it unique is the black screen I use as a backing. The screen, which is simply fiberglass window screen, gives the project an entirely different look.

When selecting wood for the project, I look for a piece with an interesting grain to enhance the pattern. Many lumber stores have oak plywood in 24" x 24" sizes. I cut this down to 12" x 12" and sand both sides with 220-grit sandpaper.



1

Cut the bottom edge of the blank at a 10° angle. This angle is easily cut with a table saw or miter saw or can be made by locking your scroll saw table at a 10° angle. Tape a straight edge (I use a metal square) to the table so that it is parallel to the side of the blade. With the back side of the project facing up, place the bottom edge of the wood against the straight edge. Cut the side off with a #5 reverse-tooth blade. You want the stock to be slightly shorter on the back side so the project leans back when finished. Cut a 10° bevel on one edge of a piece of scrap. With the bevel along the straight side, cut out a semi-circle for the base. It should be about 4½" along the straight side with a 2¾" radius. After cutting, return the table to level, and check to make sure your blade is square to the table.

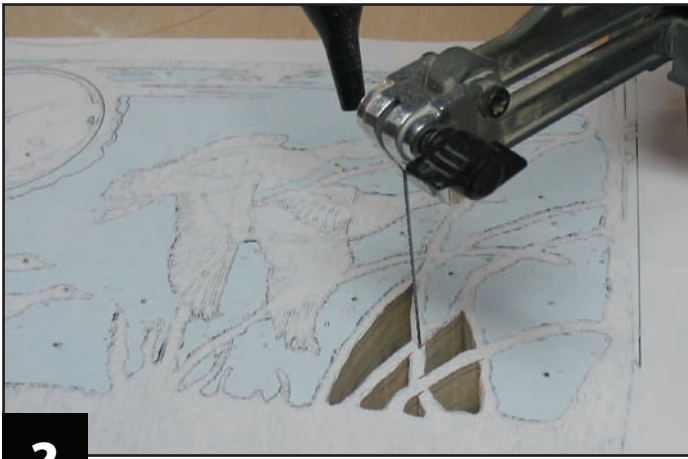


Tim Andrews lives in Dickinson, TX. For more of his work, visit his website at etcrcollections.homestead.com/.

APPLYING A SPRAY FINISH

TIP

I spray the back first, paying close attention to the crevices. If I become overzealous with the first coat, and it starts to run, it won't be so apparent on the back of the project.



2

Cut out the ducks, reeds, and clouds with a #5 blade. Cut the veining and details with a #1 reverse-tooth blade. Use a 1/16"-diameter bit for the blade-entry holes and the ducks' eyes, but don't drill the eyes the whole way through.



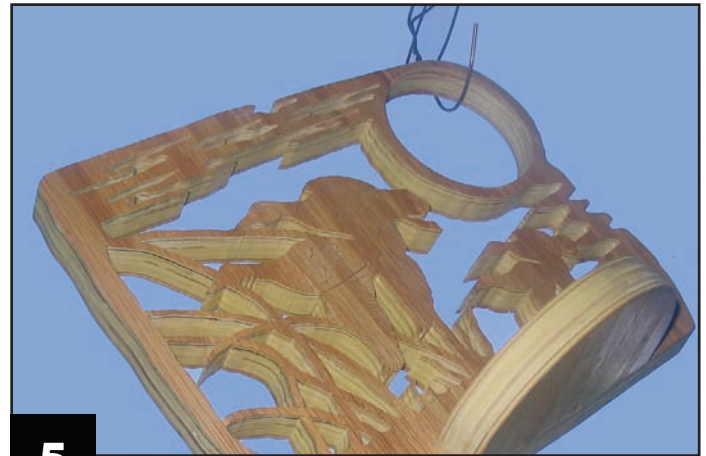
3

Cut out the hole for the clock insert. I use a 3 1/2"-diameter clock insert (from National Artcraft) that requires a 3"-diameter hole. Cut inside the hole and sand it to fit your specific clock. Sand the entire project to remove any burrs or rough edges.



4

Attach the base. Lay the work front-side-down on a flat surface. Apply wood glue sparingly to both surfaces, and allow it to dry for a minute. Join the pieces and match the edges so the base and the bottom edge of the main piece are one smooth surface. Allow the glue to dry.



5

Apply your finish of choice. If using a stain, apply that first. I use clear Minwax Fast-Drying Polyurethane. To suspend the project, hook a wire coat hanger through the clock insert hole. Apply three coats allowing each to dry before applying the next. Let this cure for a couple days.



6

Add the fiberglass screen to the back. Trace the outline of the finished clock onto the screen. Cut 1/8" inside the line, and glue the screen to the back of the clock. Cut a hole in the screen, and insert the clock to finish the project.

Materials & Tools

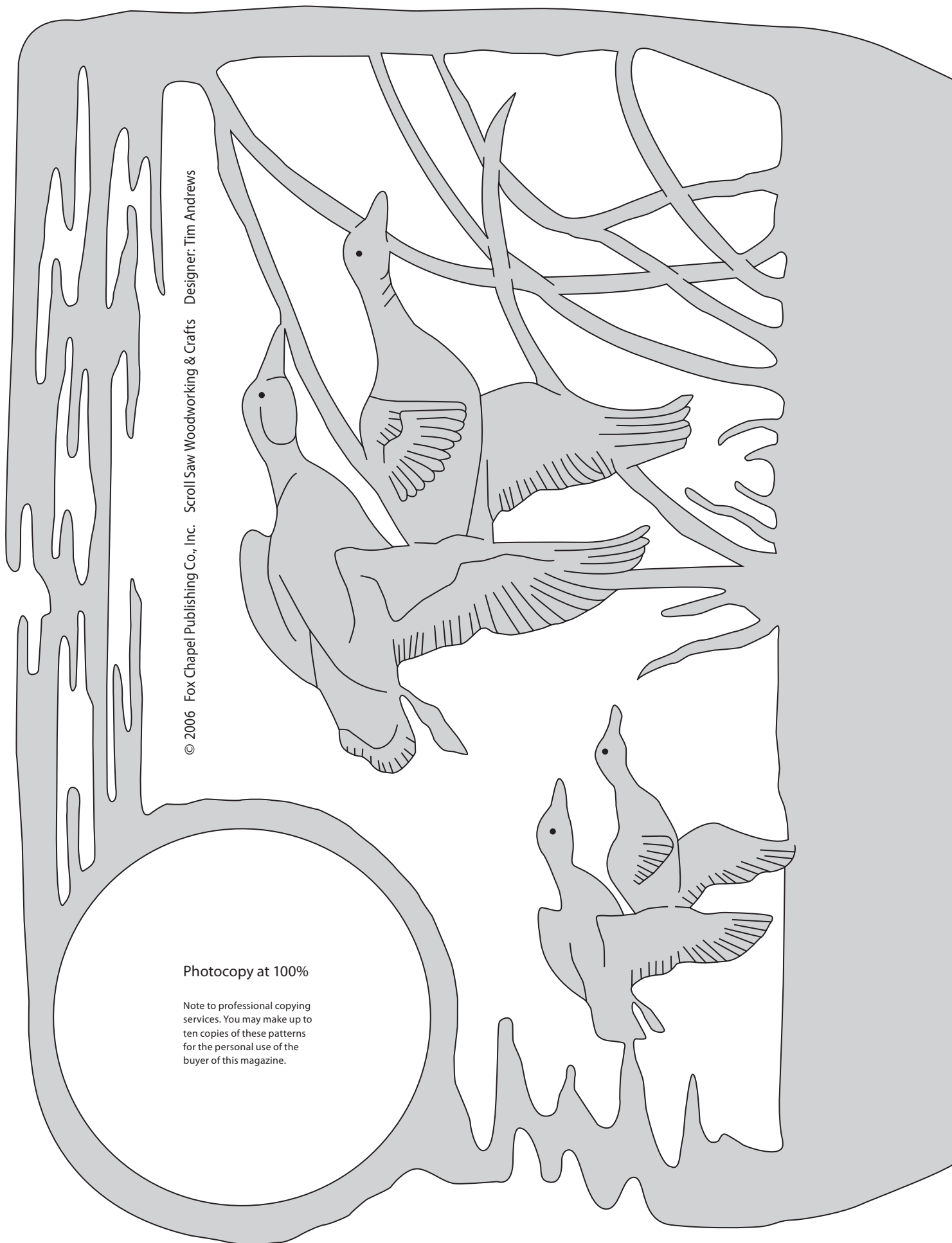
Materials:

- 3/4" x 12" x 12" oak plywood or wood of choice
- Sandpaper, 220 grit
- Temporary-bond spray adhesive
- Fiberglass screen
- Minwax Fast-Drying Polyurethane or finish of choice
- 3 1/2"-diameter clock insert with corresponding battery

- Tape of choice
- Wood glue

Tools:

- #1 and #5 reverse-tooth scroll saw blades or blades of choice
- Square or metal straight edge
- Miter saw or table saw (optional)



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Shop-made Ebonizing Stain



For more of Mac's finishing techniques, visit www.macsimmons.com/MacsNotebookindex.

Use household items to make your own stain and create the look of exotic hardwoods

by Mac Simmons

Exotic hardwoods like ebony are expensive, but you can create your own stain with some steel wool, old nails, and vinegar.

These common items combine to make an acid stain. Vinegar is acetic acid, and when it combines with iron, it produces a stain that ranges from a silvery gray to dark black. This shop-made stain is a lot less expensive than buying the exotic woods.

Please note: Whenever you are going to work with any chemicals, be sure that you always wear personal protective gear before you start doing any mixing.

Mixing the Stain

Step 1: Start with a clean, 1-quart glass or plastic container.

Step 2: Add unfolded steel wool pads, rusty nails, and old metal screws. The more iron content, the faster the color will develop.

Step 3: Fill the container $\frac{3}{4}$ full with household vinegar (common 5% vinegar).

Step 4: Cover the container with a piece of cardboard, and allow it to ferment. Do not use a tight-fitting lid because the fermentation process creates a non-toxic gas that needs to escape. Take out the iron items after you achieve your color. Over time the acid stain may start to turn a greenish color as the iron continues to oxidize. Also, as the acid stain ages, it will lose its potency and the stain will become a lighter color.

Step 5: Allow the chemicals to react for a few hours.

Step 6: Test the color on a piece of scrap from the wood you plan on ebonizing. Mix the solution thoroughly before applying it.

Different Woods Yield Different Results

Baltic birch, oak, and walnut are all treated with the stain. The top section shows the natural wood, and the bottom section shows what the color will be like after you apply the

stain and a clear finish.

Certain woods will take the stain better than others. Oak and walnut, which are higher in natural tannin, work the best. Allow the test stain to dry and then apply several clear coats to see the final color.

The color of the stain depends on the length of time you allow the stain to ferment and the iron contents of your materials.

Once you have achieved your target color, stop the aging process by filtering the liquid through a paint strainer, coffee filter, or cheesecloth into a clean jar. If the color becomes too strong, you can add water or clean vinegar to dilute the color strength.

Documenting Your Process

For consistent results, keep notes and test your stain on the same wood you want to color. Testing on the same wood will alert you to any compatibility problems. Note the length of time you allowed the stain to react next to the test area, so you can achieve the same color in the future. Be sure to stain your pieces right away and only make enough stain for each job. Over time the acid stain will start to turn a greenish color as the iron continues to oxidize.

The Staining Process

Step 1: Sand the wood. Make sure the wood is clean and dust free. The stain may raise the grain on some wood. If this happens, sponge clean water onto the wood, allow it to dry, and sand off the raised fibers.

Step 2: Wipe or brush the stain onto the wood. Use a clean rag, foam brush, or synthetic bristle brush.

Step 3: Apply a clear finish. Make sure the stain is completely dry before applying your clear coat of choice.



One piece of oak colored using four different dilutions of the ebony stain.



Witch's Brew

LAYERSCAPE

Add color to each layer individually for an easy finish. A colorful backing board brings the project to life.



Multiple layers add depth and dimension to this spooky Halloween scene

By Lora S. Irish

Cut by
David Penman

Even beginners can achieve striking results by breaking this project down into three individual layers. Experiment with different finishing techniques for a unique portrait.

Start by cutting the three blanks to size. Depending on the thickness of the wood you choose, you may be able to stack cut several projects at once. Sand each blank before cutting and again afterwards to remove any burrs.

ADD TANNIN TO YOUR PROJECT

TIP

Traditional black tea is very high in tannin, which is needed to make the ebonizing stain work. If you cut the project out of a low-tannin wood, such as poplar or Baltic birch plywood, spread tea over the wood, allow it to dry most of the way, then add the ebonizing stain.

—Gill Dexter of Bromsgrove, Worcestershire, UK

Assembling the Layerscape

Step 1: Paint or stain the layers. It looks best if each layer is painted or stained a different color. I suggest a light stain for layer 3, a dark stain for layer 2, and a medium stain for layer 1. Try using different strengths of Mac Simmons' ebonizing stain or use acrylic paints to highlight the design. After your finish dries, apply a clear topcoat.

Step 2: Attach the layers together. You can use wood glue in the solid areas between the layers or simply put all three pieces and a backing board into a frame. The frame turns should hold the layers together tightly. Another alternative is to insert spacers between the layers. These spacers can be small strips of plywood glued between the layers to add extra dimension.

Materials:

- 3 each 1/8" x 8" x 10" plywood or wood of choice
- Spray adhesive, transfer paper, etc. (to transfer pattern to the blank)
- Finish or paint of choice
- Clear topcoat of choice

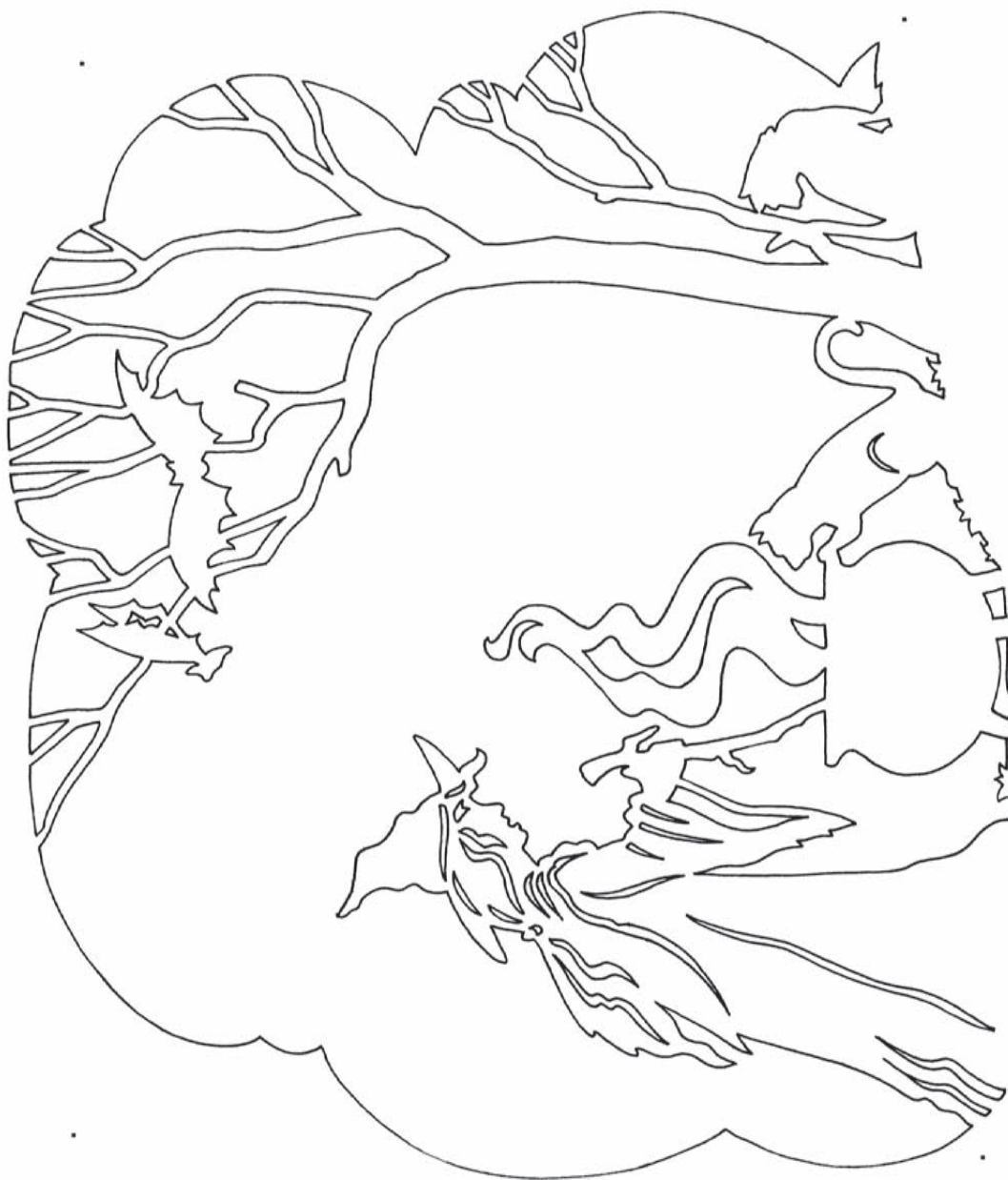
Materials & Tools

Tools:

- #2/0, and #1 or #3 scroll saw blades or blades of choice
- Assorted small drill bits
- Drill
- Assorted grits of sandpaper



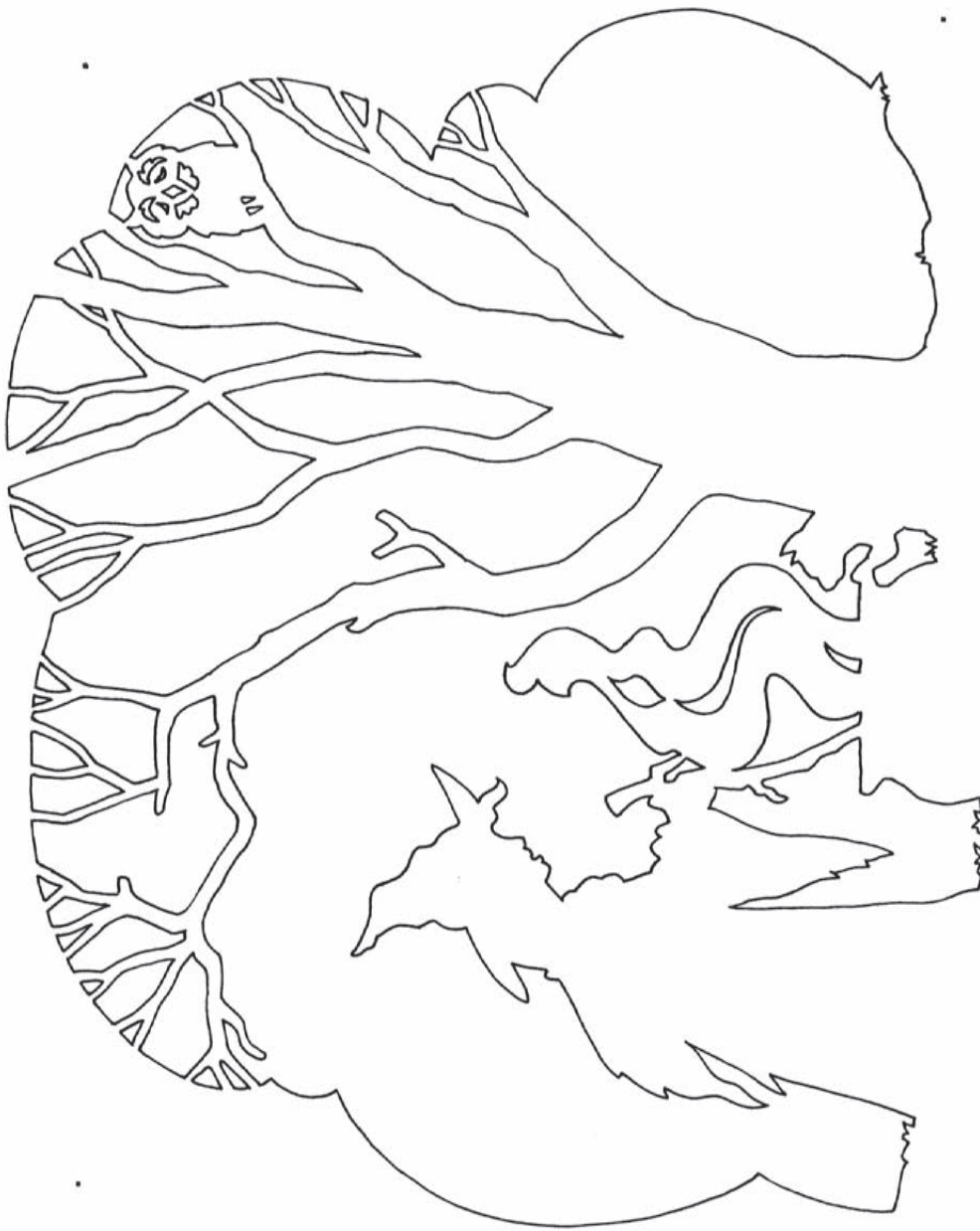
Lora lives in Maryland. Visit her digital pattern warehouse at www.CarvingPatterns.com.



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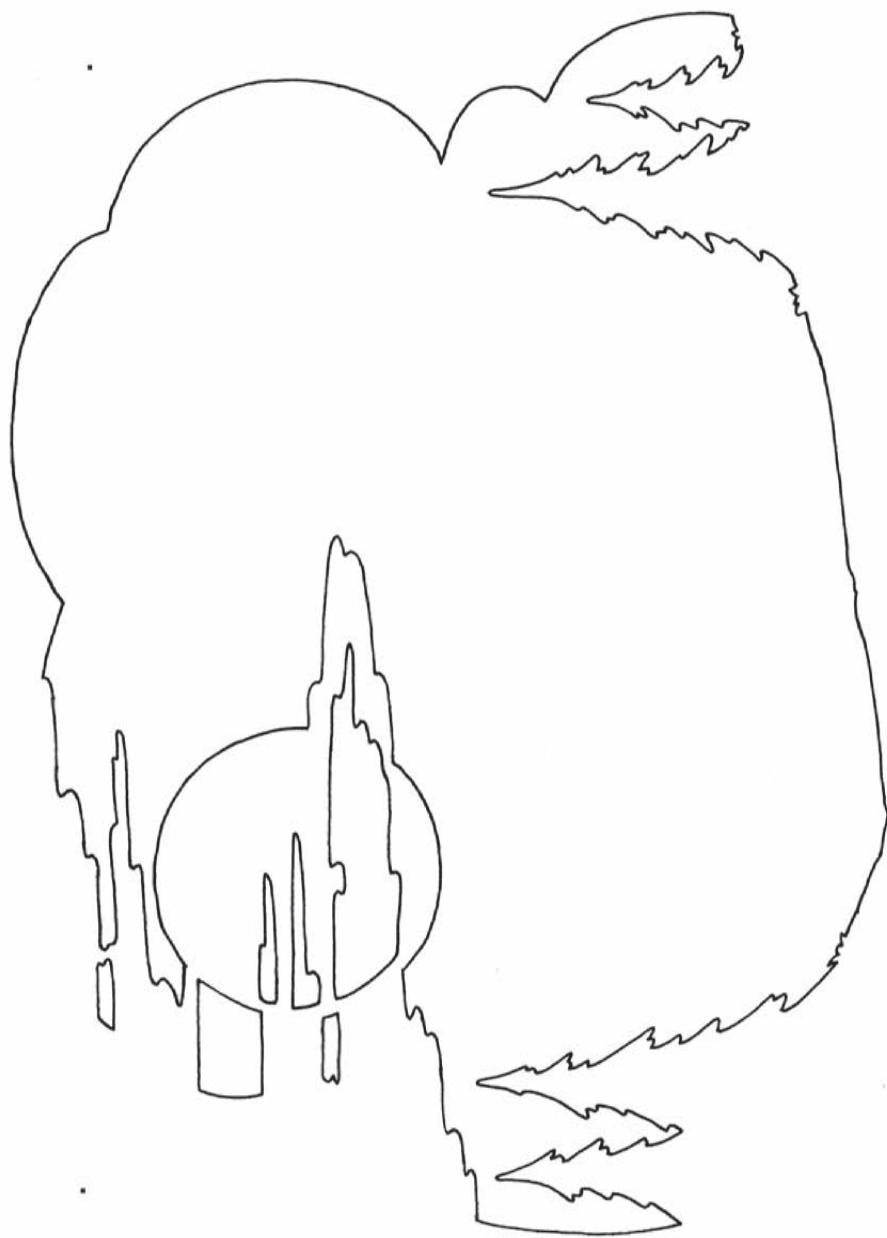
Layer 1



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Layer 2



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Layer 3

SOUTHWEST-STYLE Table and Chair



**Custom-made
furniture sized
for 18" dolls**

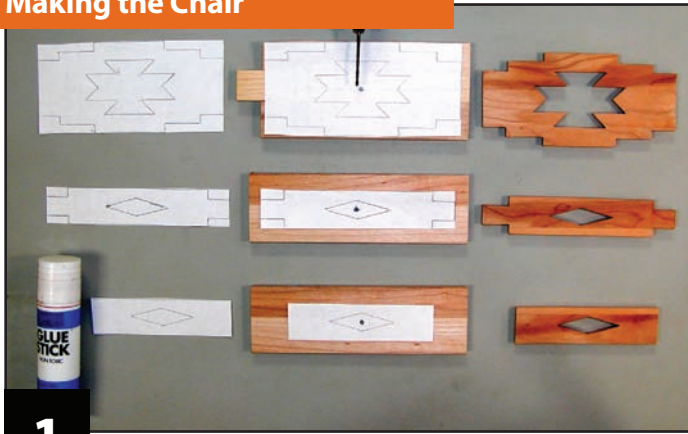
By Dennis Simmons



*Dennis lives in Indiana and is the author of
the book Making Doll Furniture in Wood.
Contact Dennis at intarsiawood@hotmail.com.*

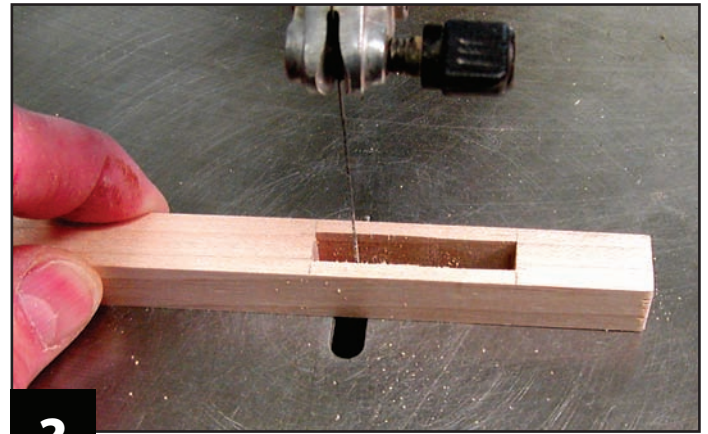
The American Girl® and other similarly-sized dolls remain popular, but furniture for them is expensive and limited in variety. I have had several requests for doll furniture designs that can be made using the scroll saw as the primary tool. Custom wooden furniture is a great gift idea that is sturdy enough for everyday use and is an ideal way to display collectibles.

Making the Chair



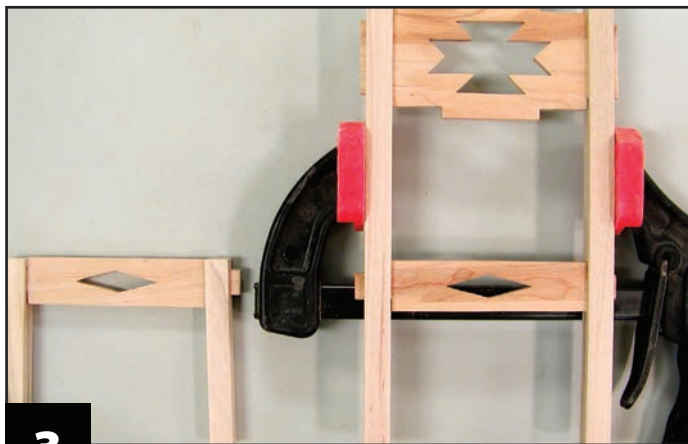
1

Attach the patterns and cut the pieces. Use a $\frac{1}{16}$ "-diameter drill bit to drill blade-entry holes where indicated on the pattern. Use a #4 reverse skip-tooth blade for the designs and a #7 reverse skip-tooth blade for the legs.



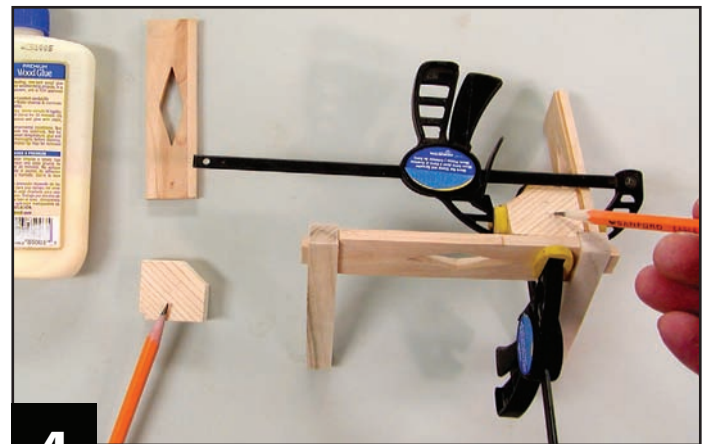
2

Fit the mortise holes to the chair back and seat supports. Use the scroll saw blade as a file to shave a little off the mortise holes and the tenons on the chair back until the pieces fit together. Mark each chair piece and custom fit each component to the mating mortise hole.



3

Glue the chair leg sets together. Apply wood glue to the mortise holes, mating chair back, and seat supports. Assemble the pieces and clamp them until dry. Use a wet sponge to wipe off any excess wood glue. NOTE: the tenons will extend beyond the thickness of the chair legs. These may be left long or cut flush before final assembly.



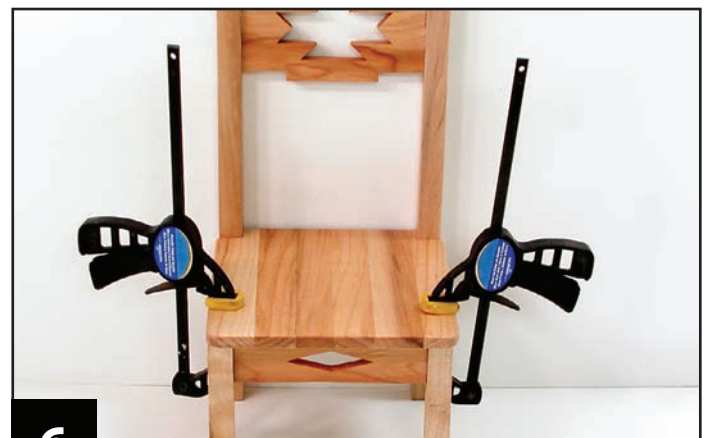
4

Assemble the chair frame. Cut the corner blocks, taking care to create a square corner. Apply wood glue to the contact points and clamp the blocks to the leg set, then the side seat support, keeping the block flush with the top of the leg. The small notch in the corner eliminates interference with the legs. Make sure you assemble the chair on a flat surface.



5

Cut the chair seat to the dimensions specified. The seat will need a notch cut on each side so it fits between the back chair legs. Mark the location of these notches based on the assembled chair. After cutting the notches, give all the pieces a final sanding with 150-grit sandpaper. Sanding becomes more difficult once the seat is glued on.



6

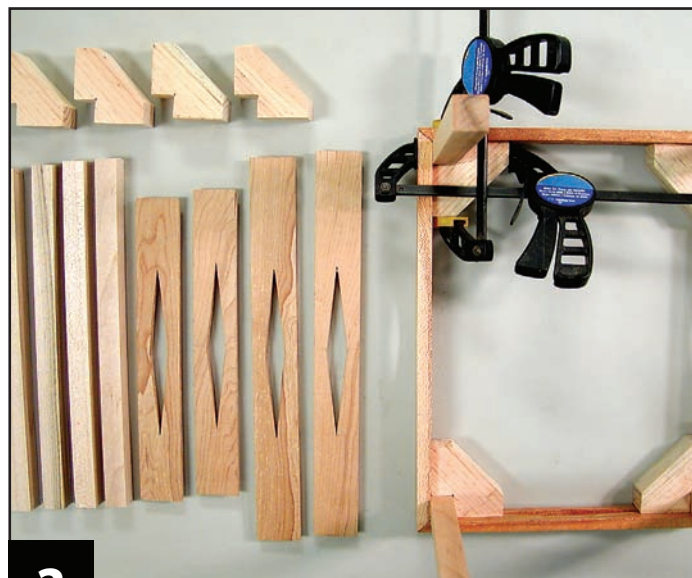
Complete assembly and apply your finish. Glue and clamp the seat in place. Finish the assembled chair with two coats of thinned polyurethane varnish. Most varnishes are food safe after fully cured. Some finishes are specifically advertised as food safe (such as salad bowl finish) so they are also suitable for doll furniture.

Making the Table



1

Attach the patterns and cut the pieces. Start with blanks sized according to the materials list. Cut 45° miters on both ends of each apron piece (see Cutting Miters on a Scroll Saw). Use a 1/16"-diameter drill bit to drill blade-entry holes. Use a #4 reverse skip-tooth blade for the design cuts and a #7 reverse skip-tooth blade for the legs.



2

Assemble the pieces. Cut a table top to the dimensions given in the materials list. Assemble the table frame as you did with the chair. Apply wood glue to the top side of the corner blocks and the top side of the apron pieces. Align the table top for an equal overhang on all sides and clamp until dry. Use a wet sponge to wipe off excess wood glue before it dries as it will cause an unsightly spot when the finish is applied. Sand and finish as you did with the chair.

Cutting Miters on a Scroll Saw

The table has a 45° miter cut on the end of each apron piece. I made a fixture to help hold the thin wood piece so an accurate miter could be cut.

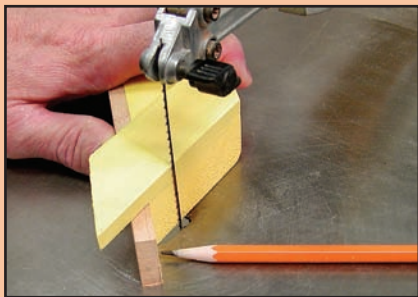


Make the fixture.

The fixture is made from two pieces of scrap wood glued together at a 45° angle. The bottom piece is 1"-thick. The top piece is 1/4"-thick. The other dimen-

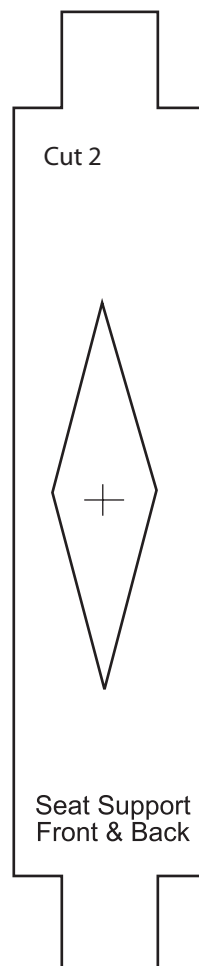
sions are not critical. Use the pattern as a guide. Cut the 45° miters on both pieces. Line the edge of the thin piece up with the 45° miter on the thick piece, and glue it in place.

Practice using the fixture to cut a miter. The table apron piece is held in the fixture by hand with the apron (pointed out by the pencil) exposed for cutting. Use the mitered face of the fixture to guide the blade when making the cuts. I use an Olson Thick Wood scroll saw blade and cut slowly to keep the blade from bowing and producing a sloppy miter cut.

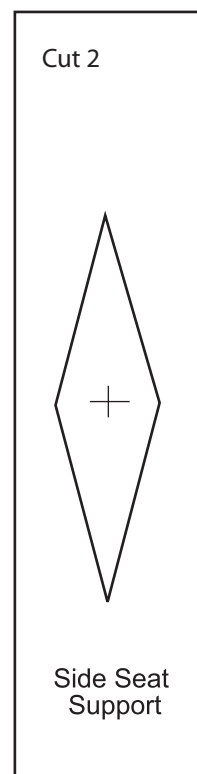


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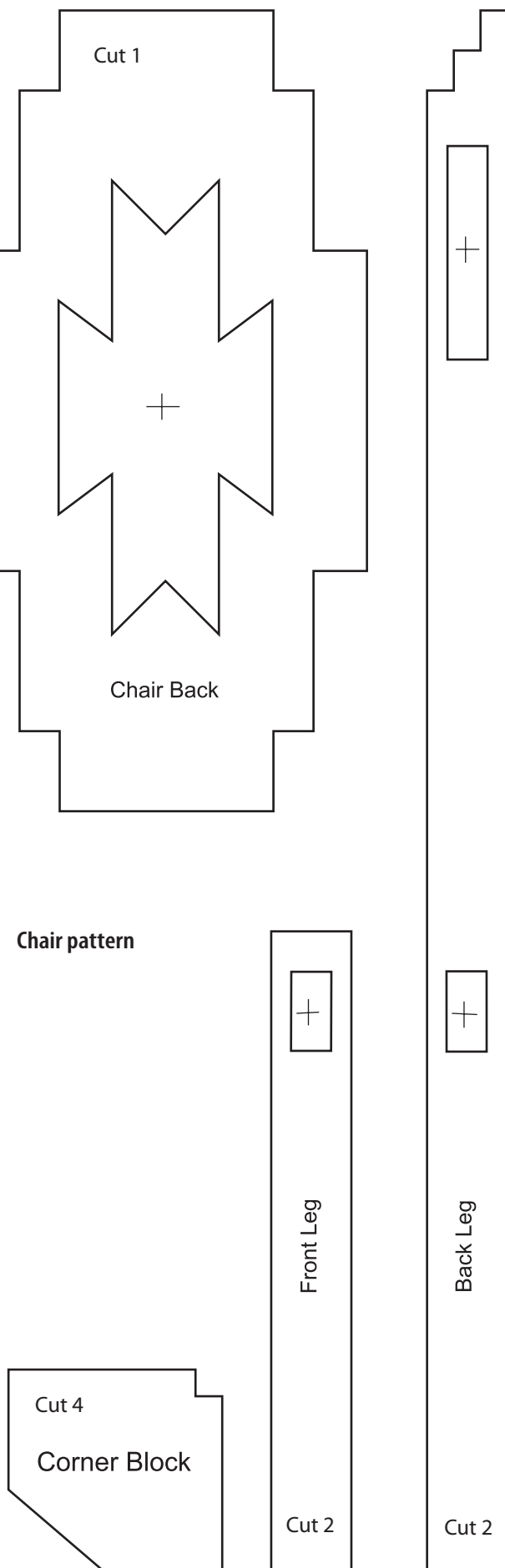
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Seat Support
Front & Back



Side Seat
Support

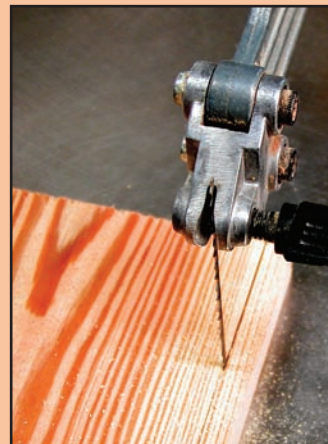


Making an Authentic-Looking Table Top and Chair Seat

When making doll furniture in wood, all aspects of miniaturization must be considered. In the full-size furniture world, large wood surfaces like table tops are made by gluing several wood pieces together. To make doll furniture look authentic, table tops should be made by gluing together several strips of wood. Look for wood with narrow grain lines. The width or closeness of the grain lines will affect the final appearance.

Compare a single piece top to a glued up panel.

The darker wood panel (left) is a single piece of wood that could be used as the table top. The lighter wood panel (right), made gluing narrow strips of wood together, looks more authentic.



Making glued-up panels on a scroll saw. A glued-up table top can be made even if the only tool available is the scroll saw. This is done by ripping strips of wood from a $\frac{3}{4}$ "-thick piece of wood. I use Olson Thick Wood blades. When selecting the narrow grain lines, look at the edge grain of the $\frac{3}{4}$ " board—this will become the face of the table top.

Glue up the table top.

Lay the wood strips smooth-face down on the workbench to obtain a flat panel. Apply wood glue to the edges, and clamp the pieces together. For accuracy, it is best to glue only three pieces together at a time. Wipe off any excess wood glue with a wet sponge. Glue additional wood strips together until the panel is $7\frac{3}{4}$ " wide. After the glue has dried, the panel can be sanded smooth using 80-grit sandpaper on a sanding block or with a power sander.



Table pattern

Materials & Tools**Materials:****CHAIR:**

- $\frac{1}{2}$ " x $\frac{1}{2}$ " x $27\frac{1}{2}$ " maple (legs)
- $\frac{1}{4}$ " x $2\frac{1}{2}$ " x 23" maple (chair back and supports)
- 4 each $\frac{3}{4}$ " x $1\frac{3}{8}$ " x $1\frac{3}{8}$ " maple (corner blocks)
- $\frac{1}{4}$ " x $5\frac{1}{4}$ " x $5\frac{1}{4}$ " maple (seat)

TABLE:

- $\frac{1}{4}$ " x 1" x $31\frac{1}{2}$ " maple (aprons)
- 4 each $\frac{1}{2}$ " x $\frac{1}{2}$ " x $7\frac{1}{2}$ " maple (legs)
- 4 each $\frac{3}{4}$ " x $1\frac{1}{2}$ " x $1\frac{1}{2}$ " maple (corner blocks)
- $\frac{1}{4}$ " x $7\frac{3}{4}$ " x $9\frac{3}{4}$ " maple (table top)

Tools:

- Drill with $\frac{1}{16}$ "-diameter drill bit
- #4 and #7 reverse skip-tooth blades, Olson Thick Wood blades or blades of choice
- Glue stick
- Wood glue
- Wood clamps
- Sandpaper, 80 & 150 grits
- Polyurethane varnish or child-safe finish of choice

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Miter cutting fixture

Bottom piece

Top piece

Cut 2

Apron

Cut 2

Apron

Cut 4

Corner block

Hanging Backpack Box

Segmented sections and rich colors create a realistic look

By Sue Chrestensen



Sue is from California and is the co-founder of Chrestensen Burghout Designs. Visit her website at www.chrestensenburghoutdesigns.com.

Materials & Tools

Materials:

- 1" x 12" x 36" pine (segmented lid and box sides)
- 1/8" x 12" x 24" Baltic birch ply (backer board and box bottom)
- 1/2" x 2" x 24" wood of choice (hanging board for pegs)
- 3 each 1/2"-diameter x 2" wooden shaker pegs
- 1/4"-diameter dowel
- Latch hook
- Spray adhesive
- Blue painter's tape
- Marker (to number the pieces)
- Wood glue
- Sandpaper, 120, 150, & 220 grits
- Stain or dye to color the wood (optional)
- Assorted paints
- Varnish (optional)

Tools:

- #5 reverse-tooth blades or blades of choice
- 1/2" and 1/32"-diameter drill bit
- Belt sander (optional to thin down stock)
- Rotary tool and assorted carving burs (optional to texture the segmentation)
- Drill or drill press

This coat rack is a fun and functional project that looks great in a hallway or kid's bedroom. The inside of the backpack can have a mirror, shelves, or hooks to hang jewelry.

The outside of the backpack can be any color, and any flaws in the wood will just give it the used look. Imagine a well-worn, often-used backpack—add some dents and curves where you think they belong—give this project character and unique qualities based on your imagination.

Step 1: Cut around the perimeter of the pattern.

Then find the interior lines that will let you divide the piece into manageable sections—I cut along the flap line. Keep a small piece of sandpaper handy to remove any burrs generated by the cutting.

Step 2: Cut out the segmentation pieces. Label a master copy of the pattern and the bottom of each piece with a number for easy assembly. Remove the pattern—the longer the pattern remains on the wood, the more difficult it is to remove. Place each piece in the corresponding location on the master pattern.

Step 3: Make a template and cut out the backer board. Use the segmentation pieces to draw the template for the backer board. The hanging strap portion of the segmentation is not attached to the top backer board, but is glued directly to the box sides. Do not include this section in your pattern for the backer board.



Step 4: Glue and clamp two pieces of pine together for the box sides. Temporarily stack a piece of plywood to the bottom of this section for the box bottom. Transfer a complete pattern to this blank. Cut around the outside of the pattern and the inside of the hanging strap.

Step 5: Cut the inside of the box. Remove the plywood layer and the pattern from the pine box sides. Draw a line approximately ½" inside the perimeter of the pine box-sides blank. Drill a blade-entry hole, insert your blade of choice, and cut out the inside of the box. Glue and clamp the plywood box bottom onto the back of the sides, let it dry, and sand the assembly for a good fit.

Step 6: Shape the segmentation pieces. Use a hand-held rotary tool, power sander, or shape the sections by hand sanding. Remove a fair amount of wood from the pockets and flap on the backpack. Sand these areas smooth. This gives the appearance of a fold and implies that the leather is soft. Sanding the edges of all of the pieces gives the project a finished and coordinated look; the pieces flow together, yet are very distinct. Shape the hanging strap segmentation pieces at this time as well.

Step 7: Position the segmentation pieces on the backer board. Arrange the pieces on the backer board and cut shims for any sections you would like to raise. Shims should only be used on inside pieces. You do not want them to show and detract from the project. Complete any final shaping of the segmentation pieces to achieve a natural flow.



Step 8: Color and finish the project. Finishes on any project are a matter of personal choice. The key is to put as much energy and effort into the finishing as you did the rest of the project. I use leather dyes to color my backpack. To distress the finish, sand different spots with 220-grit sandpaper to make some lighter areas. Use metallic paint for the buckles and acrylic washes for the pencils. Finish the base of the box as well.

Step 9: Glue the segmentation pieces to the backer board. Arrange all the pieces on the plywood backer. Remove one inside piece, apply a small amount of wood glue, and return it to the original position. Clamp the piece in place, and allow it to dry overnight. Continue outward from the center piece, removing, gluing and clamping pieces from the inside towards the perimeter. Glue the segmented pieces for the hanging strap directly on the box sides.

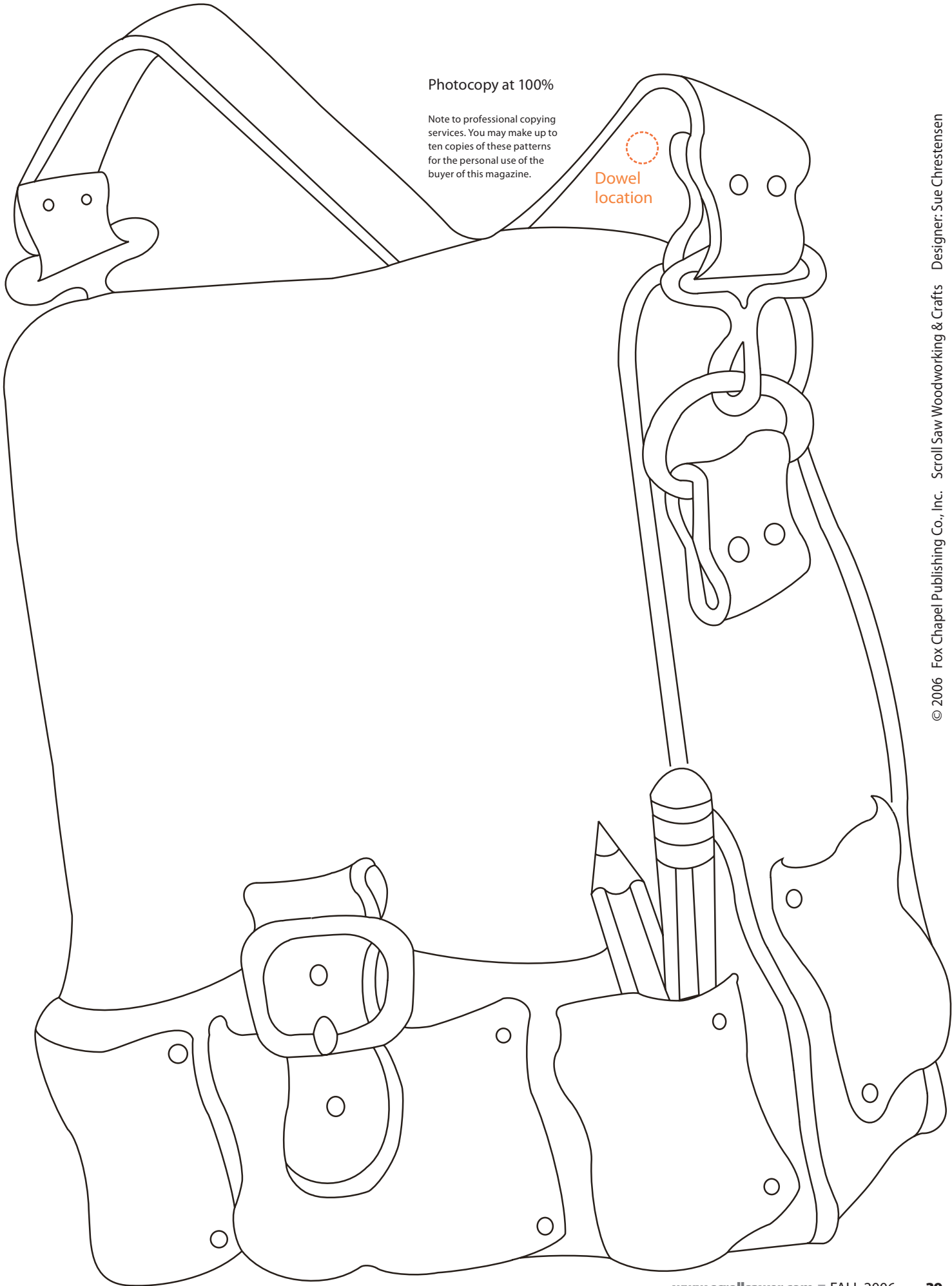
Step 10: Assemble the box. Drill the hole for the dowel that will hold the top to the box. Drill a hole the same diameter as your dowel half way through the pine box and half way through the segmented portion and backer board of the lid. Cut the dowel to fit, letting the top of the box lay flat. Glue the dowel into the bottom box. Attach the latch hook onto the left side of the box with small screws. Sign the back of your project.

Step 11: Create the peg rack. You can use a commercial peg rack or create your own. Drill holes the same diameter as your pegs into a length of wood and glue the pegs into the holes. Attach a hanger to the back of the coat rack board. Hang the backpack on the coat rack board with the peg going through the strap opening on the upper left-hand corner.

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Dowel
location



You're invited...



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Tips and Techniques for Cutting Segmentation Patterns"

Judy and Dave Peterson

Puzzle designers and Fox Authors present
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Gary MacKay

Fox Author presents
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Kathy Wise

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You can lend a helping hand by donating a scrolled item to Fox Chapel's Charity Auction to benefit both The Foundation for the Blind, and Shriner's Hospital for Children. Group scroll saw projects, created by participants of Fox's message boards, will also be up for bid. It's a chance to display your treasure and share the wealth!

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- *Foredom* (power carvers)
- *Advanced Machinery*
- *Sand Flee* (drum sanders)
- *Olson Saw Blade* (saw blades)
- *Geisler-Moroder School of Wood Carving*
- *Carving Technologies/Coyote Software* (pattern software)
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The Puzzle Art of **RUSSELL GREENSLADE**



**English-born puzzle-maker
makes a living with his
whimsical designs**

By Bob Duncan

Raised in Cornwall, England, Russell Greenslade's earliest inspirations came from the nearby sea. He carried that inspiration with him when he attended the Central School of Art and Design in London.

He worked in the textile and surface design industry for several years, designing carpet and wallpaper and fabrics for dresses and curtains. Then he accepted a position teaching at Cardiff School of Art and Design in Wales.

While teaching at Cardiff, he was fascinated with the wooden tray puzzles one of his contemporaries was making. After teaching for several years, he decided to move to the United States and work with wood for a living.



A variety of things, including Bible verses, farm animals, exotic birds, and fantastic scenes, inspire professional puzzle-maker Russell Greenslade.

Russel knew from previous trips that there was a thriving craft business in the U.S. He used his design training to start crafting traditional wooden toys such as Noah's Arks and wooden boats. He also tried his hand at cutting puzzles on his Hegner scroll saw. He gave his puzzles to friends and family, and was surprised to get a call from the education department at a local university. The university commissioned him to make puzzles specifically for special needs children. Russell worked out the designs and realized that not only were his puzzles popular, they were a lot less labor-intensive than his other projects.

Russell and his wife have made a living over the past 27 years with their crafts. Russell scrolls the puzzles and his wife paints them.

The pair travel to six to eight retail craft shows in the Midwest per year. Russell also attends two wholesale craft shows each year. It is through these wholesale shows that he sells his work to galleries and museums. He does not do any internet marketing for his puzzles; he already has trouble keeping up with the demand.

Russell said the uniqueness of his puzzles is the reason for their popularity. "You've got

to be inventive. People making interesting items will always find a market for them."

For Russell, scrolling is a natural extension of his design talents.

"Cutting puzzles out on the scroll saw is another form of drawing," he said. "I cut a lot of my puzzles freehand. I make a few sketches on the board and cut."





TIPS FOR CUTTING AND FINISHING PUZZLES

TIP

- Use reverse-tooth blades. They cut down on your sanding.
- When painting or dying the puzzles, I use basswood. It has an even grain, it sands well, and it cuts easily.
- I finish my puzzles with wood dyes topped with Danish oil. The dyes allow the grain to show through, and the oil finish gives the pieces a richness that you see in European wooden toys. I also use acrylic washes, but thick acrylic paint makes the pieces look flat.
- My puzzles are intended for children over five—there are some small pieces that children could choke on. If you are making the puzzles for younger children, you need to take that into account.
- Look around yourself for inspiration. I've always been interested in things around me, and I get a lot of inspiration from that. I also get a lot of inspiration from books.

Thin washes of acrylic paint give life and dimension to Russell's wooden puzzles.

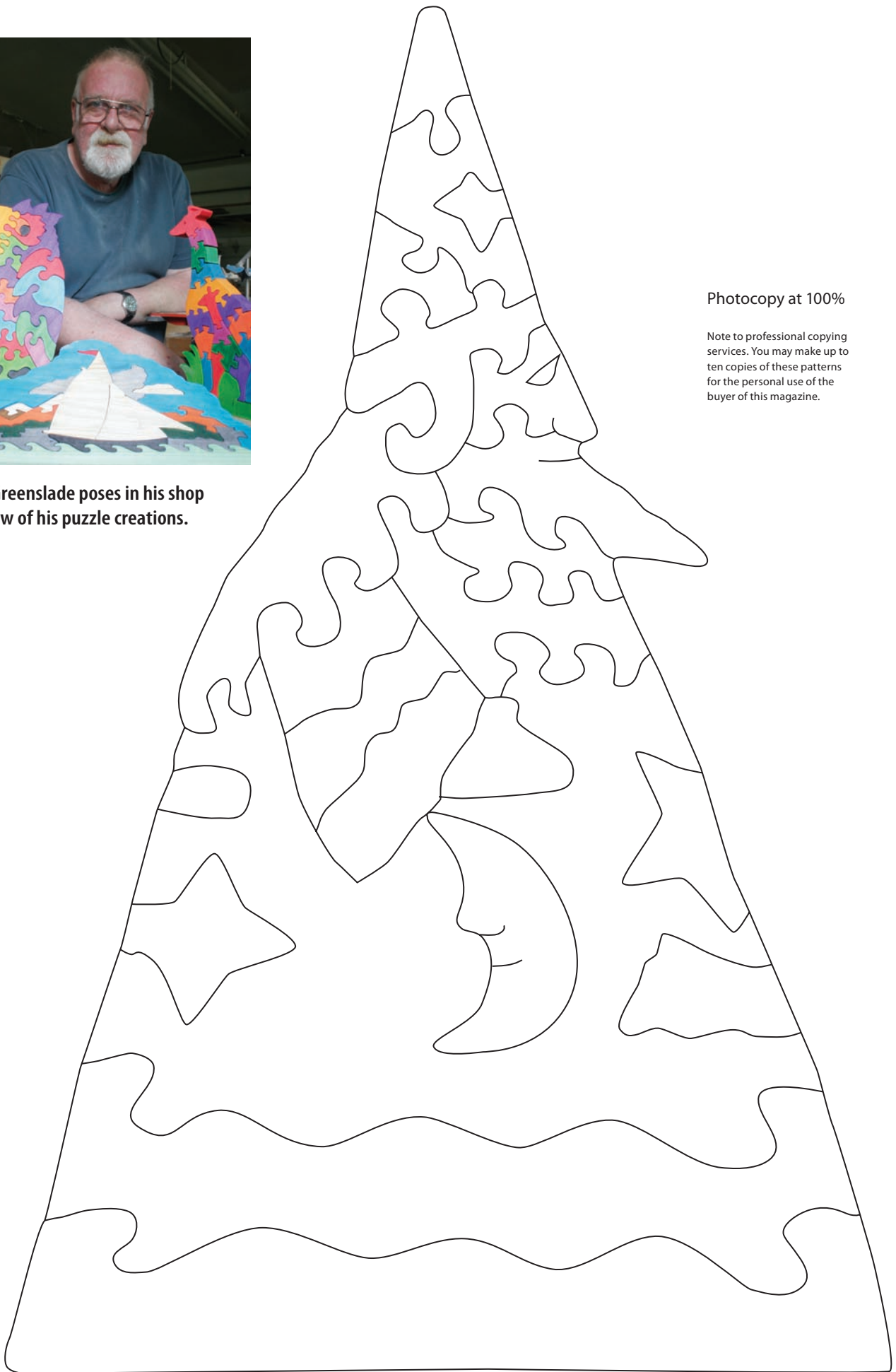




Russell Greenslade poses in his shop with a few of his puzzle creations.

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Lighted Woodland SHADOWBOX

**Multiple
layers add
depth to
this fretwork
forest scene**

By Tom Sevy

Designed by Volker Arnold



*Tom lives in Utah and can be
contacted at sevy99@mstar2.net.*



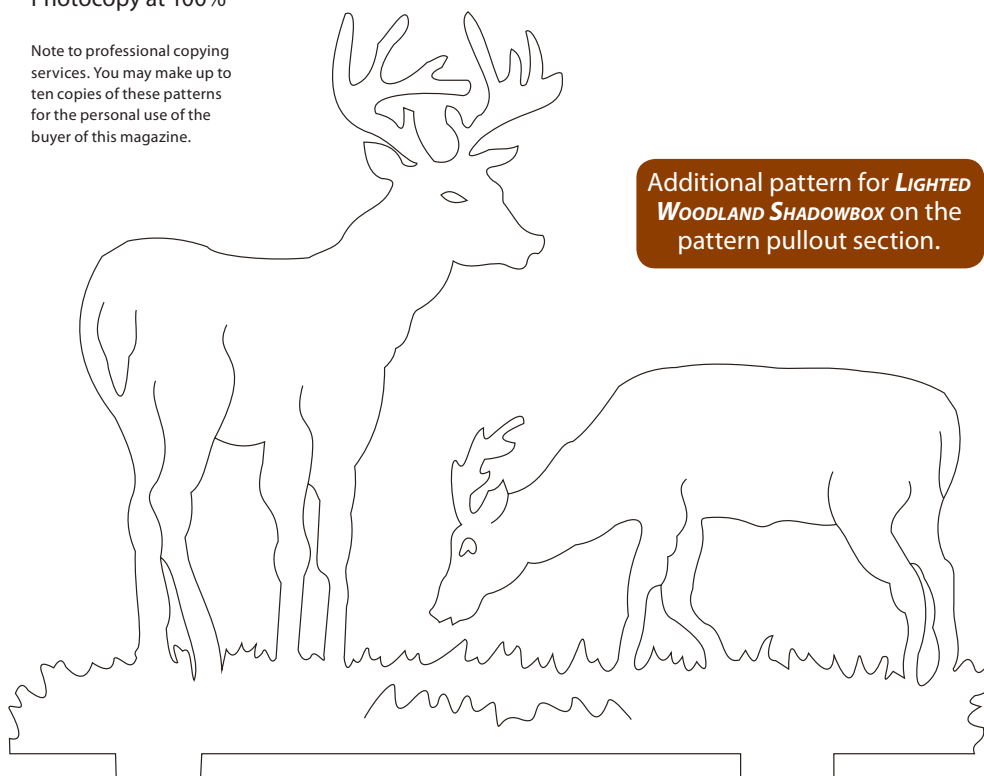
*Based in Dresden, Germany,
you can visit Volker's website at
www.va-holzkunst.de.*

This charming night light is easy to assemble and is sure to be a hit with hunters and wildlife lovers. It looks great hanging in a window or casting a soft glow from a table or a child's dresser.

The traditional German method of display is to insert a light in the top and hang in a window. You can use an electric or battery-operated light or display the project without any light source.

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Additional pattern for **LIGHTED WOODLAND SHADOWBOX** on the pattern pullout section.

Step 1: Stack cut the trees, small tree branches and side spacers. Cut only a single layer for the deer, lamp-holding piece and bottom spacer.

Step 2: The easiest way to cut the 1"-diameter hole for the light is to use a Forstner bit. Drill the hole before cutting the lamp-holding piece to size so you have something to hold on to. You could also cut the hole with your scroll saw.

Step 3: Assemble the project. Use Cyanoacrylate glue (such as Super Glue) to glue the branches (Part D) to the side spacers (Part C). Glue the three spacers (parts B & C) and the lamp-holding piece (part A) to one of the sides according to the dashed

lines on the pattern. Make sure that each one is at a right-angle to the side piece. Glue the other side piece in place, making sure both side pieces are aligned with each other. Finally, glue the deer in place.

Step 4: If applying a finish, assemble the project before application to ensure a stronger glue bond. In Germany it is traditional to leave scrolled decorations unfinished for a lighter wood color.

Materials:

- 2 each 1/8" x 9 1/2" x 9 1/2" Baltic birch (front, back and branches)
- 1/8" x 4 1/2" x 6" Baltic birch (deer insert)
- 1/8" x 2" x 9 1/2" (spacers)
- Light assembly (optional)

Materials & Tools

Tools:

- #1 reverse-tooth blades or blades of choice
- Cyanoacrylate glue or glue of choice

Special Sources

Light sets are available from National Artcraft Co.: 888-937-2724; www.nationalartcraft.com

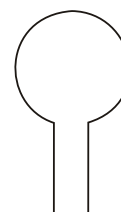
Part C
Cut 2



Part B
Cut 1



Part A
Cut 1



© 2006 Fox Chapel Publishing Co., Inc. Scroll Saw Woodworking & Crafts Designer: Volker Arnold

Family Tree

PHOTO
FRAME



An instant family heirloom that can be cut as intarsia or fretwork

By Kathy Wise



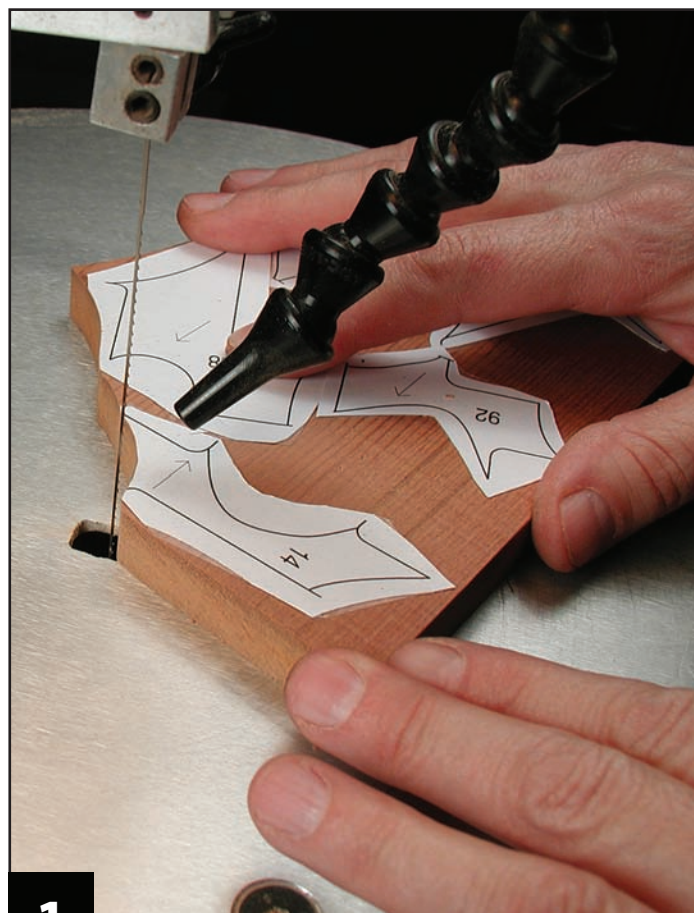
Kathy lives in Yale, MI.
Visit her website at
www.kathywise.com.



This pattern provides an attractive way to display your lineage and makes a perfect gift for the newest addition to your family. Easily cut from only a few pieces of wood, it looks more complex than it is. Sand your leaves to varying levels or just round the edges; either way it is sure to be a family heirloom. The pattern can be adjusted for 1 to 6 children, and can also be cut in the fretwork style. You can personalize the project by adding your family name on the base.

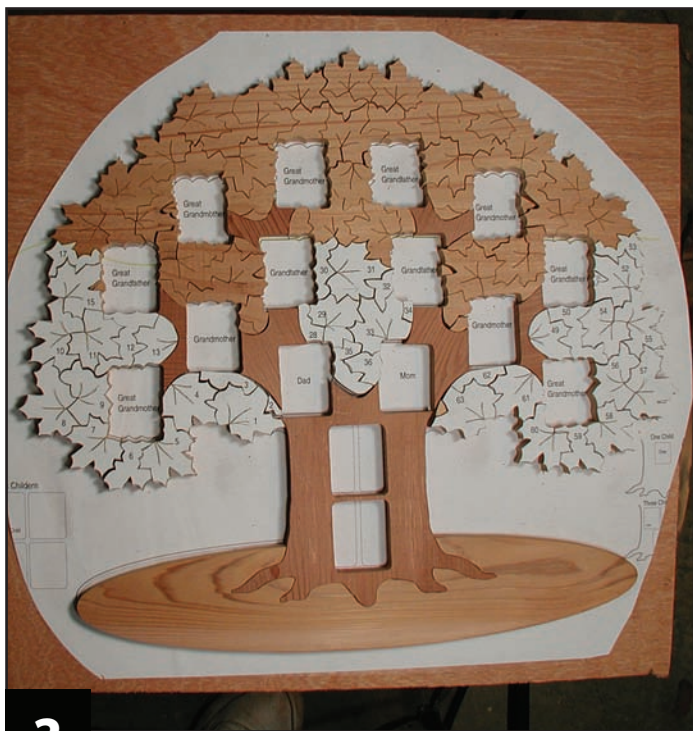
Start by transferring the pattern to the blanks. Tape contact paper flat on a piece of wood, apply spray adhesive to the back of the pattern, and adhere it to the contact paper. Then cut out the individual pattern segments and attach them to the wood.

I use varying shades of cedar, but you can use your wood of choice. It is important to choose the color and grain pattern for each piece. Peel and stick pattern pieces on your selected pieces of wood. At the same time, determine how many spots for children you need on the trunk.



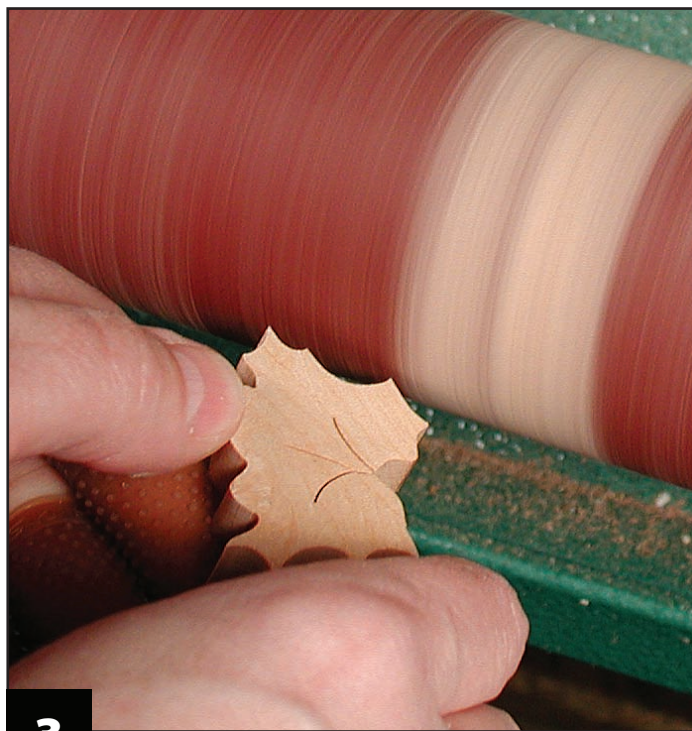
1

Cut out the pieces. Make sure your $\frac{3}{4}$ "-thick wood is flat. Use a small square to check one cut piece to ensure that the table is square to the blade. As you cut each piece, number the back. This makes it much easier to reassemble the pattern, and it shows you which side to round and shape.



2

Dry assemble the project. Position the cut pieces on a full-size pattern adhered to the 1/4"-thick backing board to check the fit. Make any adjustments needed. Use caution when cutting the tree roots where they join with the base. For an easier fit, cut along the dotted line along the bottom of the roots.



3

Sand and shape the pieces. Intarsia comes alive with careful shaping to achieve varying depths. Most of my sanding and shaping is done with a pneumatic sanding drum. Visualize the different levels of real leaves lying on top of each other. Replace the pieces often to check for fit and flow. Give the pieces a final buffing with a sanding mop for a polished finish.



4

Cut out your backing board. Use double-sided tape to attach two pieces of 1/4"-thick plywood, and cut along the dotted perimeter line of the pattern. Separate the pieces, drill blade-entry holes and cut out the photo windows in one piece. Place the layers back together, and trace the windows onto the other piece to make photo placement easier.



5

Apply the finish to the pieces and the backing board. Use a soft rag to hand-wipe natural gel varnish on all the pieces. Apply a clear gel varnish to the edges of the backing board. Apply a second coat, allowing each coat to dry overnight. Tack sections together with 100% silicone glue and allow to dry overnight.



6

Glue the pieces to the backing board. Apply wood glue to the backing board with the open photo windows and assemble the pieces on the board. Weigh the pieces down with sandbags, and allow them to dry overnight. Trim off any overhanging backing board with a rotary power carver equipped with a sanding drum. Touch up the varnished edges. Using double-sided tape, position the photos on the remaining backing board, and screw the two together taking care not to screw through a photo.

Wood:

These are suggested types of wood, you can use your wood of choice.

Intarsia Tree Wood:

- ¾" x 40" x 8" light cedar
- ¾" x 10" x 8" dark cedar
- ¾" x 17" x 4" medium cedar
- 2 each ¼" x 18" x 20" plywood for backer board

Fretwork Tree Wood:

- ¼" x 18" x 20" wood of choice (I use plywood)
- 2 each ⅛" x 8" x 9" wood of choice for frames and spacers (optional)
- ¼" x 18" x 20" plywood for backing board (optional)

Materials:

- Roll of clear contact paper
- Spray adhesive
- Wood glue of choice (I use Tightbond)
- Natural gel varnish
- Clear gel varnish
- Wiping rags
- Saw-tooth hanger
- 4 each ½"-long wood screws

Tools:

- #3 & #5 reverse-tooth blades or blades of choice
- Drill with ⅜"-diameter bit
- Pneumatic drum sander or sander of choice
- Sanding mop

Patterns for the **FAMILY TREE PHOTO FRAMES** are on the pattern pullout section.

Materials & Tools



The Fretwork Family Tree

When cutting the fretwork pattern, the leaves are defined by veining cuts. You may want to cut along the lines first with a traditional scroll saw blade, then go back, and cut along the lines with a spiral blade. Cutting first with the traditional blade makes it easier to control the spiral blade, which will give you a wider veining line.

You have two options when it comes to making the photo windows. You can use the same techniques explained in the intarsia section (using a backing board), or you can leave the windows uncut and cut individual frames for each photo, using thin wood. The easiest way to cut the frames is to stack cut four frames and four spacers at the same time.

Because of the size of this project, you may want to make it out of plywood and stain it a dark color. The plywood will let you make a delicate but sturdy family tree.

Special Sources

Kathy Wise has been sculpting dogs and animals professionally for more than 25 years. Much of her time is now spent in the woodshop and art studio working on new and exciting designs for intarsia artists to cut and enjoy. For a free catalog of over 250 patterns, contact Kathy at Wise Designs, Inc., P.O. Box 60, Yale, MI 48097, www.kathywise.com, kathywise@bignet.net.



Jonah and the Whale PUZZLE



Compound-cut this clever key chain puzzle

By Carl Hird-Rutter



Carl lives in British Columbia, Canada.
Visit his website at
www3.telus.net/public/scroller/

As a child I recall the Sunday school story of Jonah in the belly of a whale, kind of a gloomy place to be, unless you have a scroll saw and some wood!

I was demonstrating the saw at our local fair and I came up with a fun key chain pattern. It is easy to cut, small enough to use as a key chain and is a fun puzzle to take apart and re-assemble.

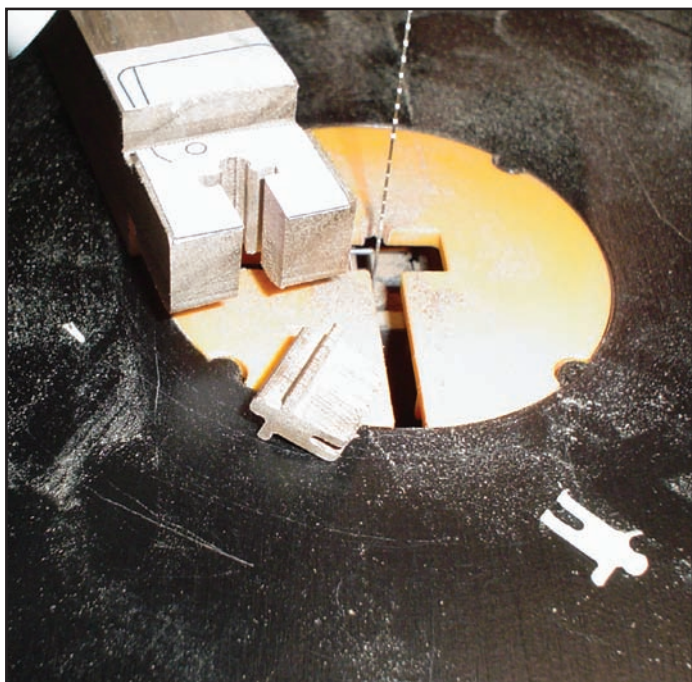
Start by making a zero-clearance insert for your saw. The pieces

you are going to cut will be too small for a regular table insert. I use low tack masking tape; if you do not want to use tape on the table of the saw, make a wooden or plastic insert, or use a piece of cardboard. Make sure the table is set at 90°. If the table is off even slightly, you will have problems assembling the puzzle. I have had several of these puzzles broken because people try to force the pieces together.

Step 1: Attach the pattern to the blank. Fold the pattern on the dotted line and spray with temporary-bond spray adhesive. Align the fold with the corner of the block and press the pattern down on the wood.

Step 2: Cut the puzzle lobes on the first side. I use a #3 blade. This has a thinner kerf and allows the puzzle to lock together much tighter than a thicker blade. Cut only the puzzle lobes, not the perimeter of the whale's body at this point.

Step 3: Cut out the lobes on the opposite side. Tape the first cut in place. Turn the block so the other side of the pattern is facing up and cut out the next level.



Step 4: Attach the second pattern onto the front block. The shaded line indicates the recess of the lobe. It is best to have some excess wood in front of the whale's head. This helps keep the piece flat while you are cutting out the profile of Jonah. An alternative is to place shims underneath the lobe. Once you have his profile cut, slice one or two off like gingerbread men.

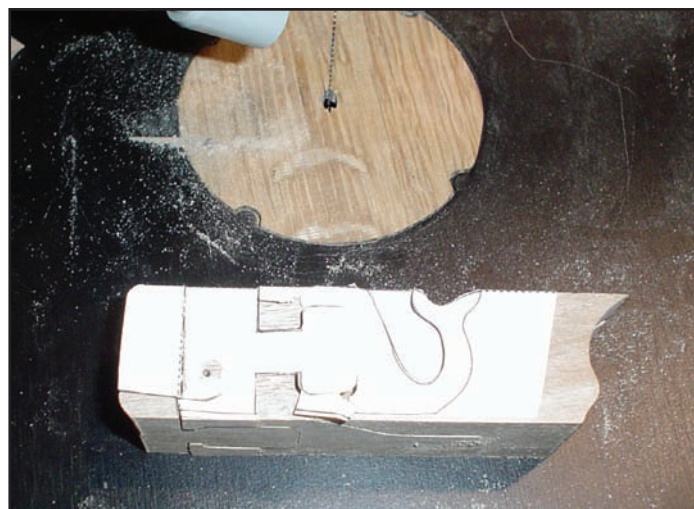
Materials:

- 1" x 1" x 6" hardwood of choice
- Bamboo skewer or round toothpick
- Spray adhesive
- Wax finish
- Assorted grits of sandpaper
- Eyehook and keychain ring (optional)

Tools:

- #3 skip-tooth blades or blades of choice
- Drill with 1/16"-diameter drill bit

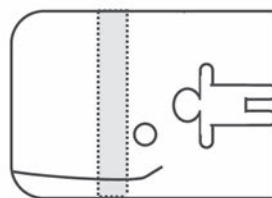
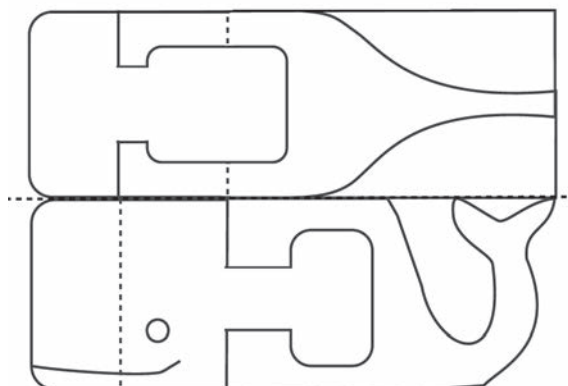
Materials & Tools



Step 5: Cut out the shape of the whale. Re-assemble the puzzle and tape it together with masking tape or clear packing tape. Cut the top of the whale's body, then retape the block and cut the profile. Finish with the veining cut for the mouth.

Step 6: Drill the hole for the eye. Insert a bamboo skewer, a dowel, or a round toothpick to lock the puzzle together. If the hole is too small, chuck the toothpick into an electric drill and sand it down.

Step 7: Apply a wax finish. Finishing with varnish may make it hard to reassemble. Attach an eyehook and a keychain ring to the front of the whale's head.



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Gnome DOORS

This quick project will turn an ordinary backyard tree into a magical one

By Ojars Plisis

Ojars lives in Cambridge, WI. Visit www.gnomedoors.net to see other door styles or to order plans.



A fun project, these doors use inexpensive materials found at most home improvement stores. It takes about an hour to do all of the cutting and sanding with some extra time for gluing and drying. Bonded with a waterproof glue and sealed with polyurethane, this door will stand up to the elements for years.

This project uses BCX plywood that comes in 4' x 8' sheets in 1/4" and 1/2" thicknesses. You'll be using only a small portion of each, so there will be plenty left over for future projects.

When the project is completed, attach a saw-tooth hanger on the rear of the unit and drive a large-headed nail into the base of your selected tree. Then just sit back and wait for word to reach the neighborhood gnomes that they can move right in!

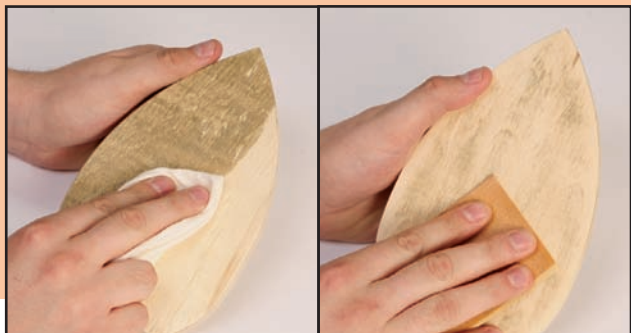
Start by cutting out the arch (inside and out) and use this as a tracing pattern for the door and backing. Trace around the outside for the backing, and trace inside for the door.

After cutting out these two pieces, line the peak of the door pattern up with the peak of the cut door to mark the locations for the decorative accents. Drill the holes for the door knob and door nails and cut the door into sections as indicated on the pattern. Round over all the edges. Tap the door nails and door knob (dowels) into place and secure with a dab of glue.

Sand the pieces as needed, then glue and clamp the parts together. After the glue is dry, apply your finish of choice. I apply a dark stain to the sides of the door to add depth and dimension. Apply three coats of polyurethane to the completed door to protect it from the elements.

Weathering the door

In order to get an aged and weathered appearance, apply a dark stain (such as Driftwood) to the front (rough side) of the door piece and allow it to dry. Don't saturate the wood; just streak it on with a thick rag such as an old sock. After the stain dries, use an electric palm sander with 160-grit sandpaper and sand away most of the stain. Once the polyurethane is applied, the stain remaining in the crevices will give a convincing aged look to the door.



PREVENTING CLAMP MARKS

TIP

Use scrap pieces of 1/4"-thick plywood to insert between the clamps and protect the project.

Materials & Tools

Materials:

- 1½" x 9½" x 10" pine (arch)
- ¼" x 8" x 9½" BCX plywood (back piece)
- ½" x 6" x 8" BCX plywood (door piece)
- 7 each ¼"-diameter by ½"-long dowel
- ½"-diameter x 1" dowel
- Stain or paint of choice
- Waterproof wood glue
- Polyurethane
- Assorted grits of sandpaper

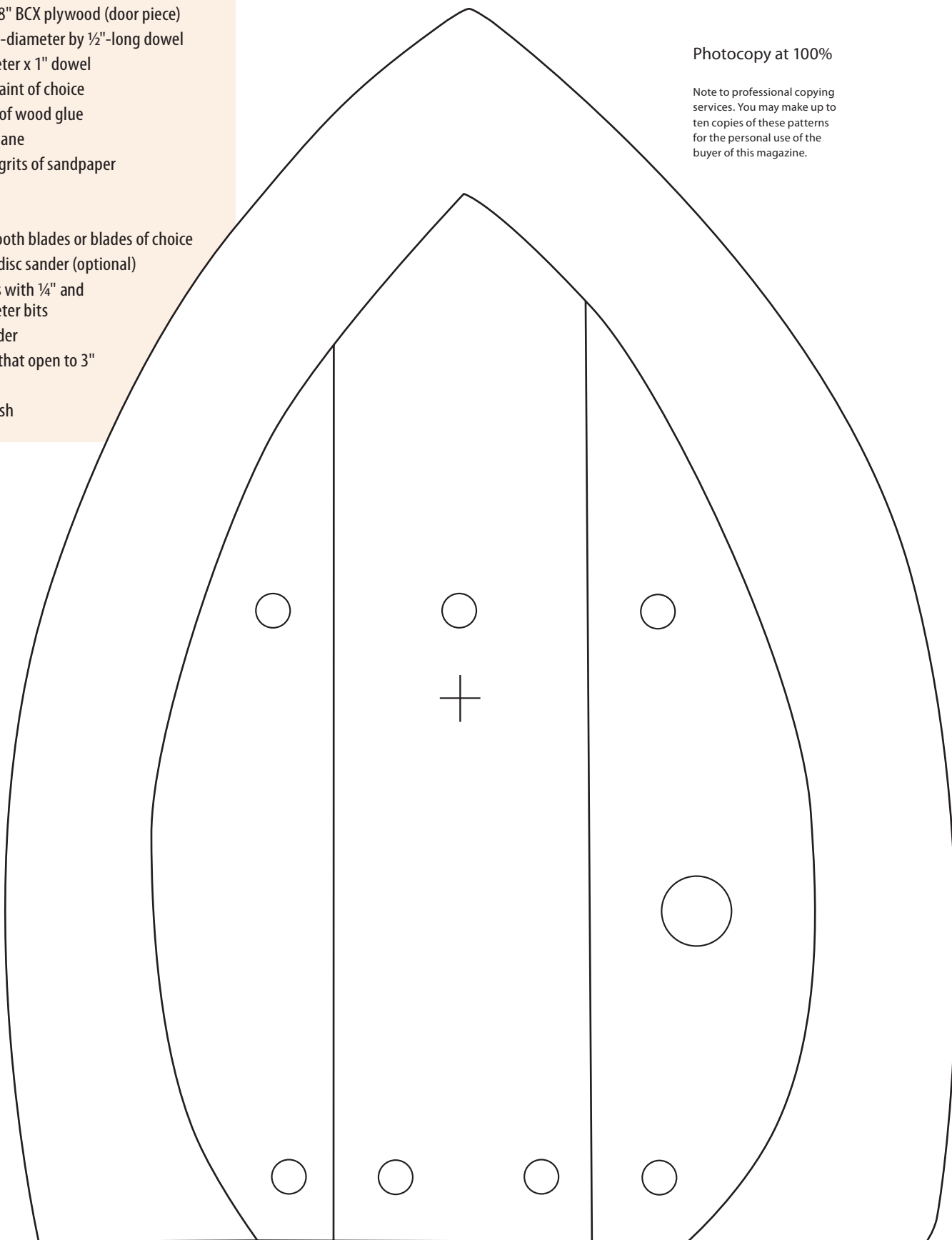
Tools:

- #9 skip-tooth blades or blades of choice
- Tabletop disc sander (optional)
- Drill press with ¼" and ½"-diameter bits
- Palm sander
- 7 clamps that open to 3"
- Hammer
- Foam brush

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Magazine Storage Case

Easy-to-make cases solve your magazine and pattern storage problems

By Dennis Simmons



Dennis lives in Rushville, IN.
You may contact him at
intarsiawood@hotmail.com.

If you're like me, there's a pile of back issues of *Scroll Saw Workshop* next to your favorite chair—the rest are gathering dust on the corner of the workbench.

The management of our home (my lovely wife) suggested that I get them organized, so this project is my solution. These magazine storage cases keep the magazines neat and clean and look nice on the family book shelf.

The storage case is a simple box that is open in the back. The design includes an optional divider panel so pattern insert sections can be stored along with the magazines.

Begin the project by cutting all of the pieces to the dimensions listed on the materials list. I use a

piece of poplar for the decorative front and pine and plywood for the remaining pieces. Mark a center line on the pattern and the blank to make it easy to align the two properly. Transfer the pattern to the blank, using your method of choice.

Note: Not all ¼"-thick plywood is a full ¼" thick. Most commercial plywood is actually 5mm thick, which is closer to ⅜". The patterns and dimensions listed here are for 5mm-thick plywood. If you use true ¼"-thick plywood, you may need to adjust the dimensions accordingly.

Patterns for **CUSTOM MAGAZINE CASE** on the pattern pullout section.

Materials & Tools

Materials:

- ¼" x 4" x 12" poplar (letter board)
- ⅜" x 3½" x 11¼" pine (backing board)
- 2 each ⅜" x 3⅝" x 9¼" pine (top and bottom)
- ¼" x 8⅞" x 12" plywood (divider panel)
- 2 each ¼" x 9¼" x 12" plywood (side panels)
- Glue stick, spray adhesive, or transfer paper (to transfer pattern to blanks)
- Wood glue
- Cyanoacrylate gel glue
- 18 each brads (small nails)
- Sandpaper, 150 grit
- Polyurethane varnish

Tools:

- #0 skip-tooth blades or blades of choice
- Drill with ⅛"-diameter twist bit



1

Cut the letters using a #0 skip-tooth blade. Drill the blade-entry holes using a $\frac{1}{16}$ "-diameter twist bit. Remove any burrs created from drilling the entry holes. Cut the centers from letters such as "a," "p," and "o" first and set them aside to be glued back in later. It is a good idea to stop and sand off burrs on the back side after cutting each letter.



2

Glue the letter board to the backing board. The backing board wood color should contrast with the decorative front. Mark guidelines $\frac{3}{8}$ " from the edges on the back of the decorative front and apply wood glue inside the guidelines. Clamp the backing board in place until dry. Attach the centers cut from the open letters with a few drops of cyanoacrylate glue (such as super glue gel). Hold the pieces in place with tweezers for 15-20 seconds while the glue dries.



3

Cut the notches and mortises for the divider panel. Use the scroll saw to cut notches in the divider panel and rectangular mortise holes in the top and bottom pieces as shown on the pattern.



4

Assemble the storage case. Apply a little wood glue on the edges to be joined and secure with a few brads while the glue dries. Attach the top to the backing board, insert the notches of the divider panel into the mortises, and attach the bottom to the backing board.



5

Finish the cases. Attach the side panels with glue and brads and allow them to dry. Sand all the surfaces with 150-grit sandpaper. Then finish the project with three coats of thinned polyurethane varnish or your finish of choice.

CUSTOM Note Cards

Strike a happy note
with musical instruments
cut in paper

By Stephen Miklos



Group several
silhouettes in a
frame for a
striking display.

A handmade greeting card makes keeping in touch much more personal. I designed the first of these musical instrument cards for customers of my mountain dulcimer business. They were so well-received that I decided to design the full bluegrass band.

To make the cards, cut an overlay and glue it to a cardstock backing. Stack cut dozens of overlays at once out of any kind of good paper, coverstock, or cardstock. For the card itself, you can get pre-scored cardstock or fold your own. The designs work equally well in bright, contrasting colors for a vibrant effect, or with subtle pastel colors with little contrast for a ghostly effect.

Start by cutting your stock to size

The overlay should be cut to $3\frac{3}{4}$ " x 5". This allows a $\frac{1}{4}$ " border around the overlay on a standard U.S. card size of $5\frac{1}{2}$ " x $4\frac{1}{4}$ ". The best way to do this is with a paper cutter. Cut two pieces of plywood or stiff cardboard to the same size. Sandwich the paper between the two backing pieces. I wrap mine with blue painter's tape. The blue tape is easy to peel off afterwards. Apply the pattern to the top of the stack with spray glue.



Stephen teaches scrollsawing and lutherie at the Woodworkers' Club in Norwalk, CT. Visit his website www.carrotcreek.com.



Paper Cutting Tips

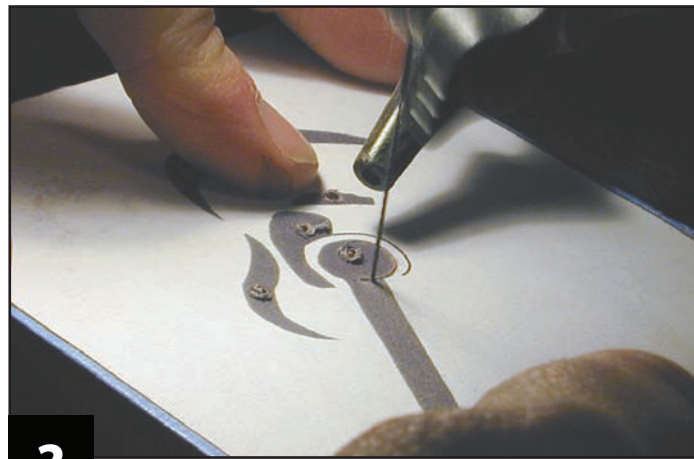
Cutting stacks of paper is similar to stacks of wood, but there are a few things to be aware of.

- 1. Paper has very little stiffness.** So you will need to sandwich the paper stack between two pieces of wood or stiff cardboard.
- 2. Paper burns more easily than wood.** Keep the saw speed moderate, and keep the work moving so the blade doesn't rub too long in one place.
- 3. I use a #2 crown-tooth blade for this work.** Anything finer is more likely to burn the paper and anything coarser can make a ragged edge. A crown-tooth design helps to keep the cut smooth throughout the stack.
- 4. Cutting paper creates a lot of fine dust.** You never know what dyes and chemicals went into the paper. Always wear a dust mask when scrolling, but especially when scrolling paper.
- 5. You can cut a fairly thick pile of paper with little trouble.** To keep from bogging down the saw, I usually keep my stack about $\frac{3}{4}$ " or less. That produces between 50 and 200 overlays, depending on the weight of the sheets. I like to mix up different weights, colors, and textures to come up with a variety of overlays.
- 6. Purchase paper from an office supply store, an art store, or a specialty paper store.** Be wary of cheap construction paper sold for kids; it starts to fade as soon as any light hits it.



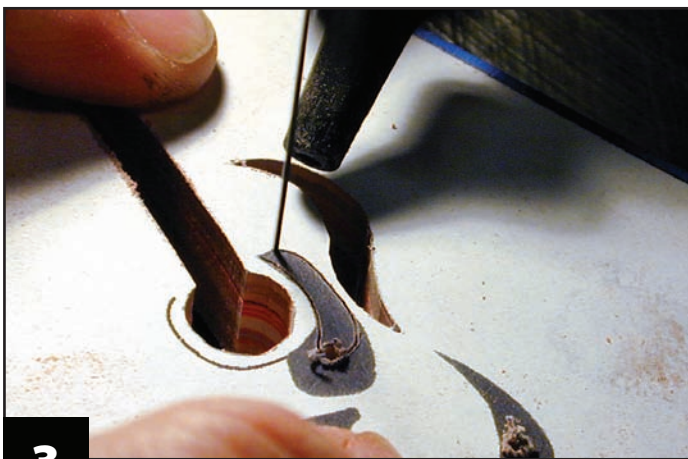
1

Drill blade-entry holes for the inside cuts. For the larger openings, use a $\frac{1}{8}$ "-diameter bit. Use a $\frac{1}{16}$ "-diameter bit for the small openings. Be sure to drill the blade-entry holes straight down through the stack. Drill the tuner buttons on the guitar, mandolin, and dulcimer with a $\frac{1}{16}$ "-diameter bit.



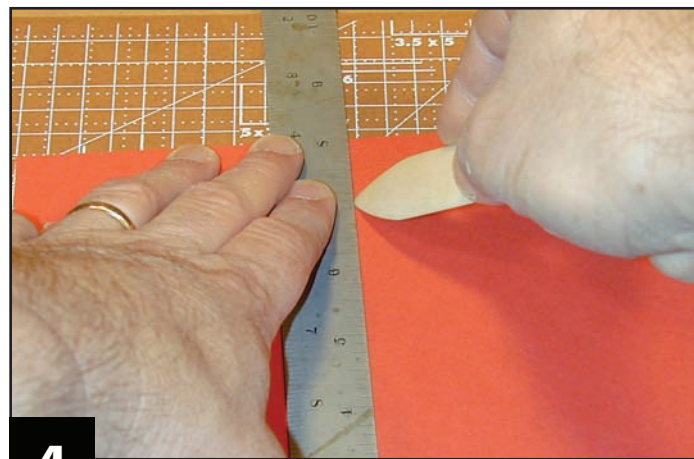
2

Cut the sound hole on the guitar. Don't use a drill bit; a perfect circle would change the style and feel of the pattern. A crisp corner where the sound hole meets the fingerboard is important. Cut all around the circle first, then head straight up the sides of the neck.



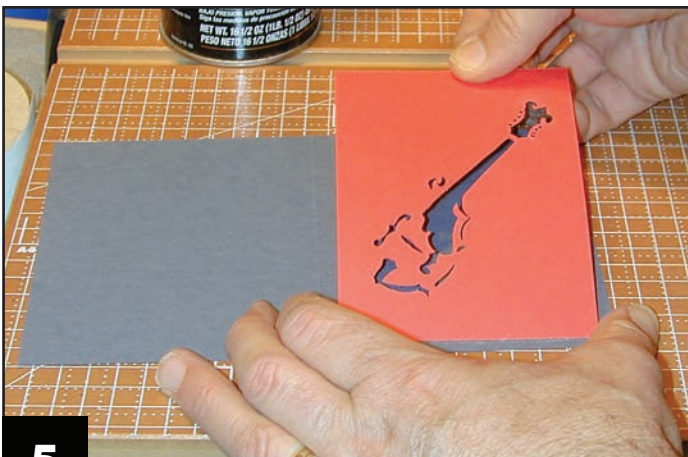
3

Cut into corners first from one side, then the other. Don't try to turn in the corner; the paper is more likely to burn than wood.



4

Assemble the cards. Cut a letter-size sheet of cardstock into two $5\frac{1}{2}$ " x $8\frac{1}{2}$ " pieces. Lightly mark a center line to divide the sheet into two $5\frac{1}{2}$ " x $4\frac{1}{4}$ " sections. Place a straightedge along the line, and score the fold line with the blunt end of a butter knife or the pointed end of a bone folder. This will compress the fibers of the paper, leaving a crease that will ensure a crisp fold right where you want it. The crease should be visible as an indentation on the inside of the card and as a ridge on the outside.



5

Adhere the overlay to the cardstock. Using a spraying rack, spray a coat of adhesive to the back of the overlay. Center the overlay on the front of the card material. Be sure the inside of the card is down, and place the overlay on the right-hand section. Then fold the card. Use the flat of the bone folder to burnish the fold and keep it flat.

Patterns for **CUSTOM**
NOTE CARDS on the
pattern pullout section.

Materials & Tools

Materials:

- Paper for overlays
- Card stock for note cards
- Cardboard or plywood for stack cutting
- Spray adhesive (to adhere the pattern on the stack and the overlay on the card)

Tools:

- #2 crown-tooth blades or blades of choice
- Drill with $\frac{1}{8}$ " and $\frac{1}{16}$ "-diameter drill bits
- Bone folder or butter knife
- Paper cutter
- Straight edge

SEASONAL **Night Light** BOX



Cast a soft light with a variety of interchangeable panels

Removable inserts make this project perfect for every season

By Tom Wahl

Tom lives in Manassas, VA.
Visit his website at
www.scrollworld.com.

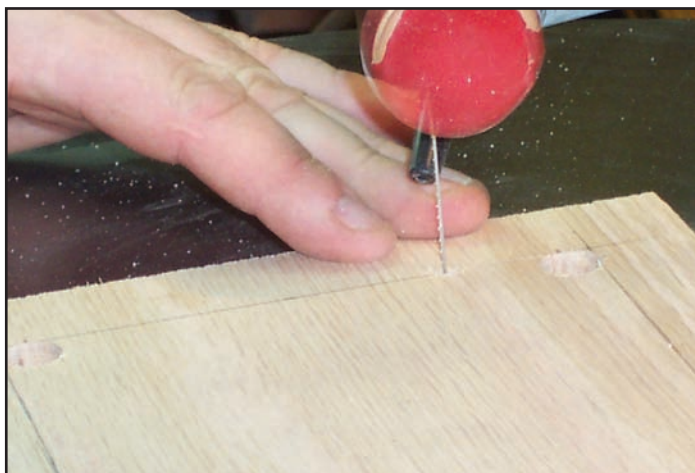


I was looking for a way to display the various silhouette patterns I've created over the years and came up with this clever light box. Not only does it keep a dark room softly lit at night, but I can change the panels for special occasions or just to suit my mood.

It's easiest to cut the box using a table saw but the entire project can be completed with just a scroll saw, a drill, and a router. I recommend $\frac{1}{2}$ " white oak for this project, but I have made them from cedar fence boards planed to the same thickness. Most any wood will do, and this project is great for making use of end pieces and scraps.

Step 1: Cut the box pieces. Use the patterns or the dimensions listed in the materials list to cut the front, back, two sides, top, bottom, and light stand.

Step 2: Drill the $\frac{3}{8}$ "-diameter hole for the cord on the box back. Then drill a 1"-diameter hole for the light base where indicated on the light stand pattern.

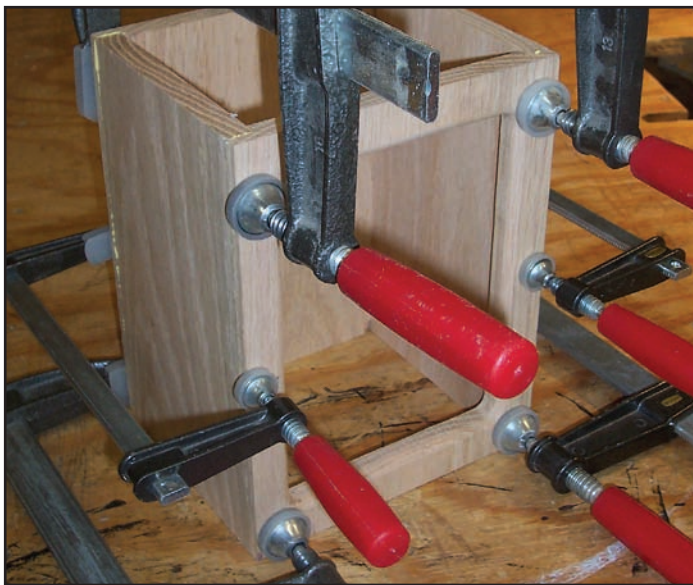


Step 3: Cut out the front of the light box. Drill $\frac{1}{2}$ "-diameter holes at all four corners of the front section. Drilling the holes in all four corners gives the roundover bit a smooth surface to follow in Step 4. Use a #7 reverse-tooth blade to complete the cut and remove the section.

Step 4: Round over the front edges of the hole cut in Step 3. Use a router with a $\frac{1}{4}$ "-radius roundover bit.



Step 5: Cut the rabbets in the front and back pieces where indicated on the pattern. Use a table saw and a dado blade. Alternatively, you can cut the rabbets with a router and a 1/2"-diameter rabbet bit.



Step 6: Spread wood glue into the rabbets in the front and back. Assemble the frame by inserting the side pieces into these rabbets. Snugly clamp the assembly, using six bar clamps. Allow the glue to dry completely before moving on.

Step 7: Sand the outside of the box shell. This will ensure the glue edges and glue joints are cleaned up. Then sand the top and bottom pieces.

Step 8: Round over the edges. Use a router with a 1/4"-radius roundover bit. Round over all the edges of the box frame where the four sides join. Then round over the top and bottom pieces on the front and both ends.

Step 9: Assemble the interior of the box. Use a 7/16" wide spacer to space the rails out from the front. Glue the rails to the inside of each side. Then glue the light stand legs directly behind the rails, and clamp the rails and legs in place to dry. Remove the spacers once you have the other pieces securely clamped to keep them from being glued in. Position and glue the light stand on top of the legs, and allow to dry.



Step 10: Tie a knot in the light cord about 4" from the socket. Insert your assembly into the light stand, and run the cord through the hole in the back with the knot on the inside of the frame. Run a bead of glue along the bottom edges of the frame, and center it on top of the bottom piece, flush to the rear.



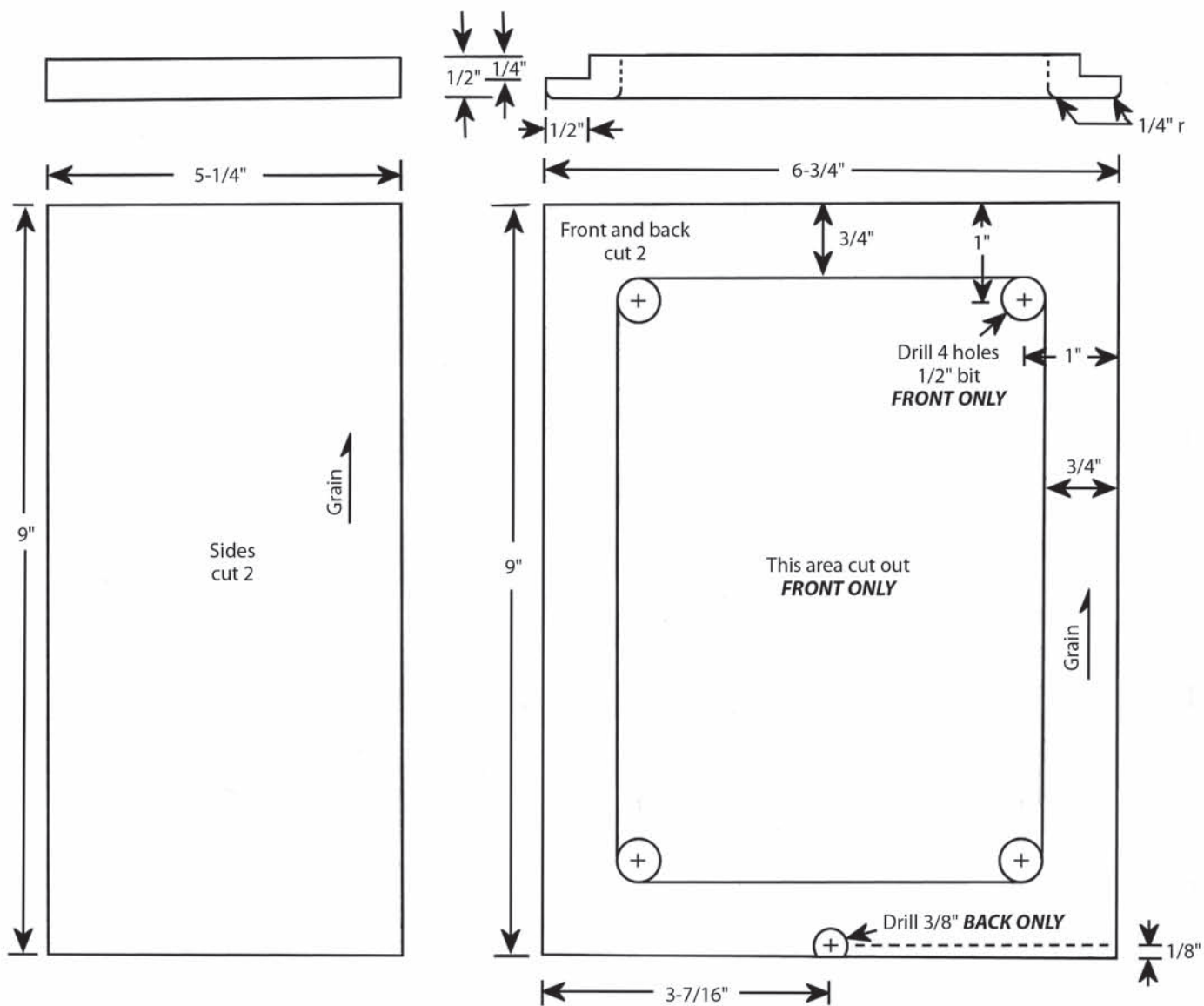
Step 11: Glue your 7/16" spacer on edge on the inside where the front and bottom meet. The spacer keeps the fretwork insert centered in the frame. Glue the rear block along either side of the cord. Wipe away any excess glue that seeps out, and allow the glue to dry.

Step 12: Apply your finish of choice. I finish mine with Deft semi-gloss spray lacquer. Don't forget to finish the unattached top piece as well.

Step 13: Attach the top. Center the top on the frame and make sure it is flush to the rear. Mark the holes for the hinges, and pre-drill them with a 1/16"-diameter drill bit. Install the hinges with brass screws.

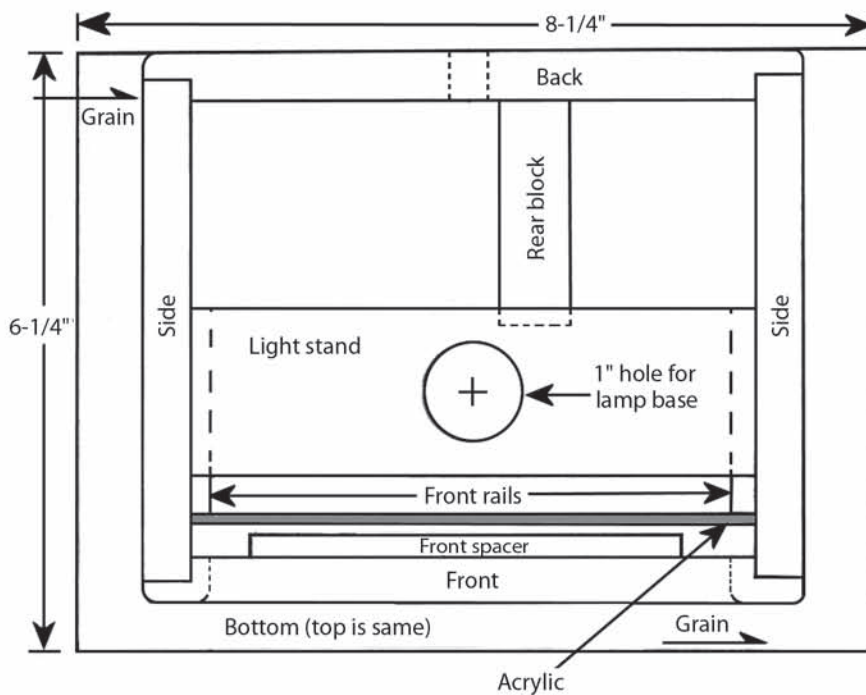
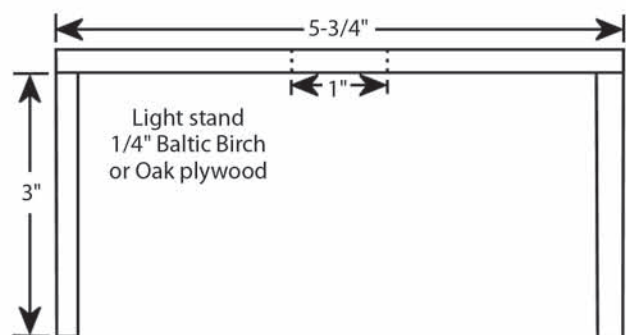


Step 14: Use clear silicone to glue the acrylic in place in front of the rails, and allow it to dry. The acrylic should be snug against the rails allowing enough room for the silhouette panel to slide in front of the acrylic. Apply the felt feet to the bottom to complete the box.



**Light Box
Construction Plan
1/2 scale**

Additional patterns for
CUSTOM NIGHT LIGHT BOX on the
pattern pullout section.





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

Scrolling the Silhouette Panels

You can use any pattern or scene you like for the interchangeable panels. I have created several seasonal silhouettes to accompany this project as well as my version of the Cape Elizabeth lighthouse in Maine. This pattern represents the East Light and keeper's house of the twin lights. These lights were put into service in 1828 to mark the entrance to Portland Harbor. Today, the East Light remains in service, while the remodeled keeper's house is a private residence.

I cut the panels out of 1/4"-thick oak plywood, because it matches the oak box. Baltic birch plywood will work as well. After you cut the scene, apply your finish of choice. Once the finish is dry, it's ready to slide down in front of the acrylic to be displayed in your light box. The open area behind the lamp stand can be used to store several extra silhouettes.

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To Use 3/4" Material

To substitute 3/4" material for the 1/2" material used in the box, a few dimensions need to be adjusted. First, add 1/2" to the total length and width of the top and bottom pieces, making them 8 3/4" x 6 3/4". Next, add 1/2" to the width of the front, back, and side pieces, making them 7 1/4" and 5 3/4" wide respectively.

Change the rabbets in the front and back from 1/2" wide to 3/4" wide. Move the four 1/2" pilot holes in the front an extra 1/4" toward the center, but leave them 1" from the top and bottom edges. Once these adjustments are made, everything will fit correctly.

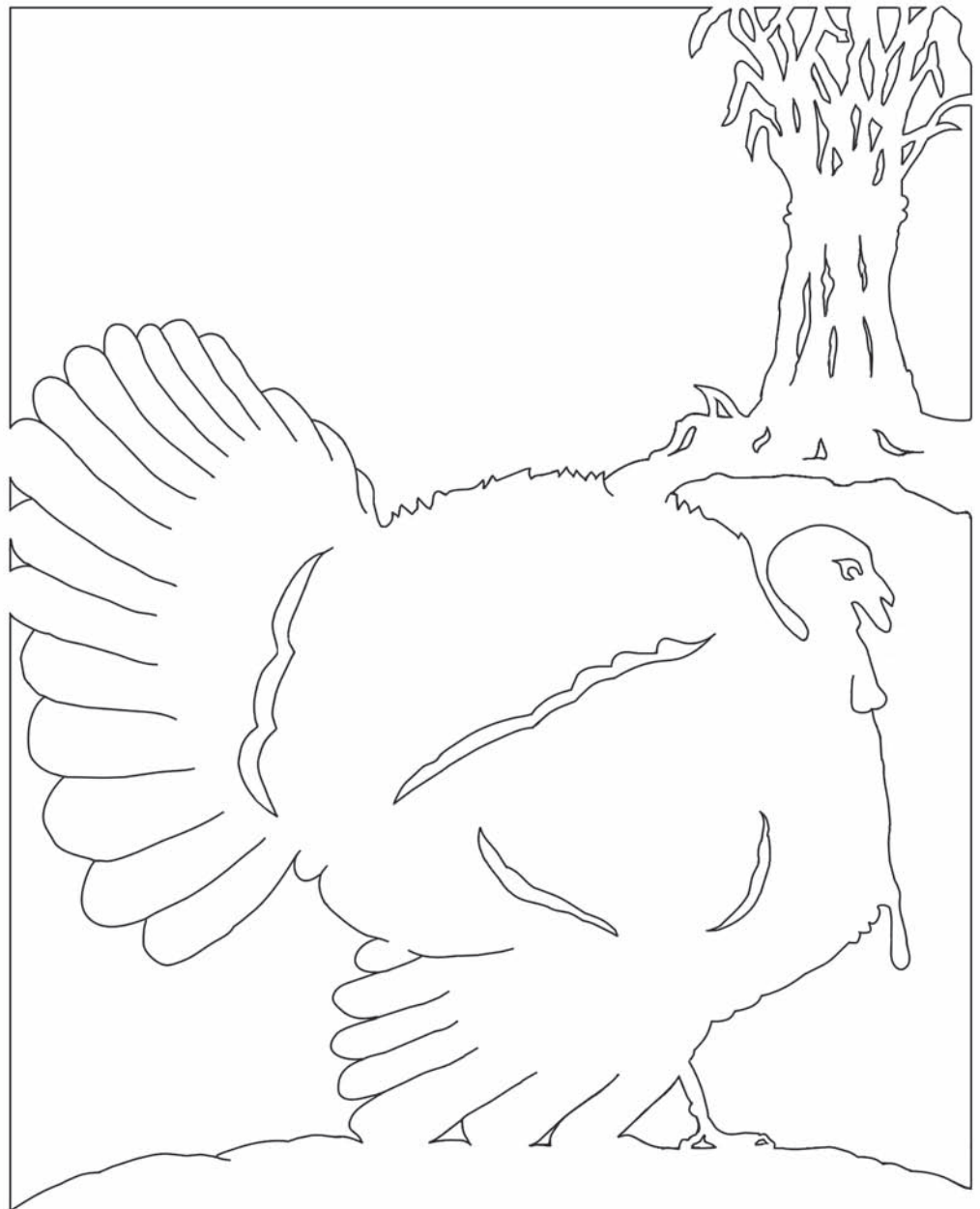
Materials & Tools

Materials:

- 2 each $\frac{1}{2}$ " x $6\frac{3}{4}$ " x 9" oak or hardwood of choice (front & back)
- 2 each $\frac{1}{2}$ " x $5\frac{1}{4}$ " x 9" oak or hardwood of choice (sides)
- 2 each $\frac{1}{2}$ " x $6\frac{1}{4}$ " x $8\frac{1}{4}$ " oak or hardwood of choice (top & bottom)
- 2 each $\frac{1}{4}$ " x $1\frac{3}{4}$ " x 3" Baltic birch plywood (light stand legs)
- $\frac{1}{4}$ " x $1\frac{3}{4}$ " x $5\frac{7}{8}$ " Baltic birch plywood (light stand top)
- 2 each $\frac{1}{4}$ " x $\frac{1}{4}$ " x 6" Baltic birch plywood (front rails)
- $\frac{1}{4}$ " x $7\frac{1}{16}$ " x $4\frac{1}{2}$ " Baltic birch plywood (front spacer)
(It is possible to substitute oak plywood for the Baltic birch plywood)
- $\frac{1}{8}$ " x $5\frac{3}{4}$ " x $8\frac{3}{4}$ " translucent white acrylic
- $\frac{1}{4}$ " x $5\frac{3}{4}$ " x 8" oak plywood (1 per silhouette)
- Lamp kit with switch and bulb
- 2 each $\frac{3}{4}$ " brass hinges w/screws
- $\frac{1}{2}$ " x $\frac{3}{4}$ " x 3" piece of scrap (rear block)
- Wood glue
- Clear silicone glue
- Deft semi-gloss spray lacquer
- Felt feet

Tools:

- Table saw with combination and dado blades (optional)
- #2/0, #2, & #7 reverse-tooth blades or blades of choice
- Drill or drill press
- Drill bits: #70 & $\frac{1}{16}$ "-diameter bit, $\frac{1}{2}$ "-diameter and $\frac{3}{8}$ "-diameter brad point bits, and 1" spade bit
- Sanding tools and materials
- Shaper or router with $\frac{1}{4}$ "-radius roundover bit
- $\frac{1}{2}$ "-diameter rabbet bit (optional)
- Planer (optional)



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Special Sources

A kit containing the lamp kit with bulb, hinges with screws, and pre-cut acrylic is available by sending \$12.50 (postage included in U.S.) to: Off The Wahl Studios, 10415 Dylan Place, Manassas, VA 20109, www.ScrollWorld.com.





Festive Jack-O-Lanterns

**Craft a quick and easy
Halloween decoration
with this clever
candle holder**

By Lora S. Irish

Cut by John Martin

This whimsical pumpkin trio can be used in a number of ways. You can add a base and a tea light for an instant shadow-caster, cut them out of paper for a custom greeting card, scroll them from Baltic birch and add some fall colors for a unique decoration or cut individual pumpkins and add hardware for a unique pin. Start by sizing your patterns to meet your needs. The pattern provided is sized for use as a candle holder.

Assembling the Tea Light

Step 1: Cut out the base. Drill a 1 3/4"-diameter hole 1/4" deep into the base to hold the tea light.

Step 2: Glue the base to the pumpkins. Use good-quality wood glue. Clamp the pieces overnight.

Step 3: Apply your finish of choice.

Materials & Tools

Materials:

- 1/4" x 5" x 9 1/2" wood of choice (pumpkins)
- 1/2" x 3 1/4" x 8 1/2" wood of choice (base)
- Spray adhesive, transfer paper, etc.
- Finish or paint of choice
- Wood glue
- Assorted grits of sandpaper

Tools:

- #1 and #5 reverse-tooth blades or blades of choice
- Drill with assorted small-diameter drill bits
- 1 3/4"-diameter drill bit
- Assorted small clamps

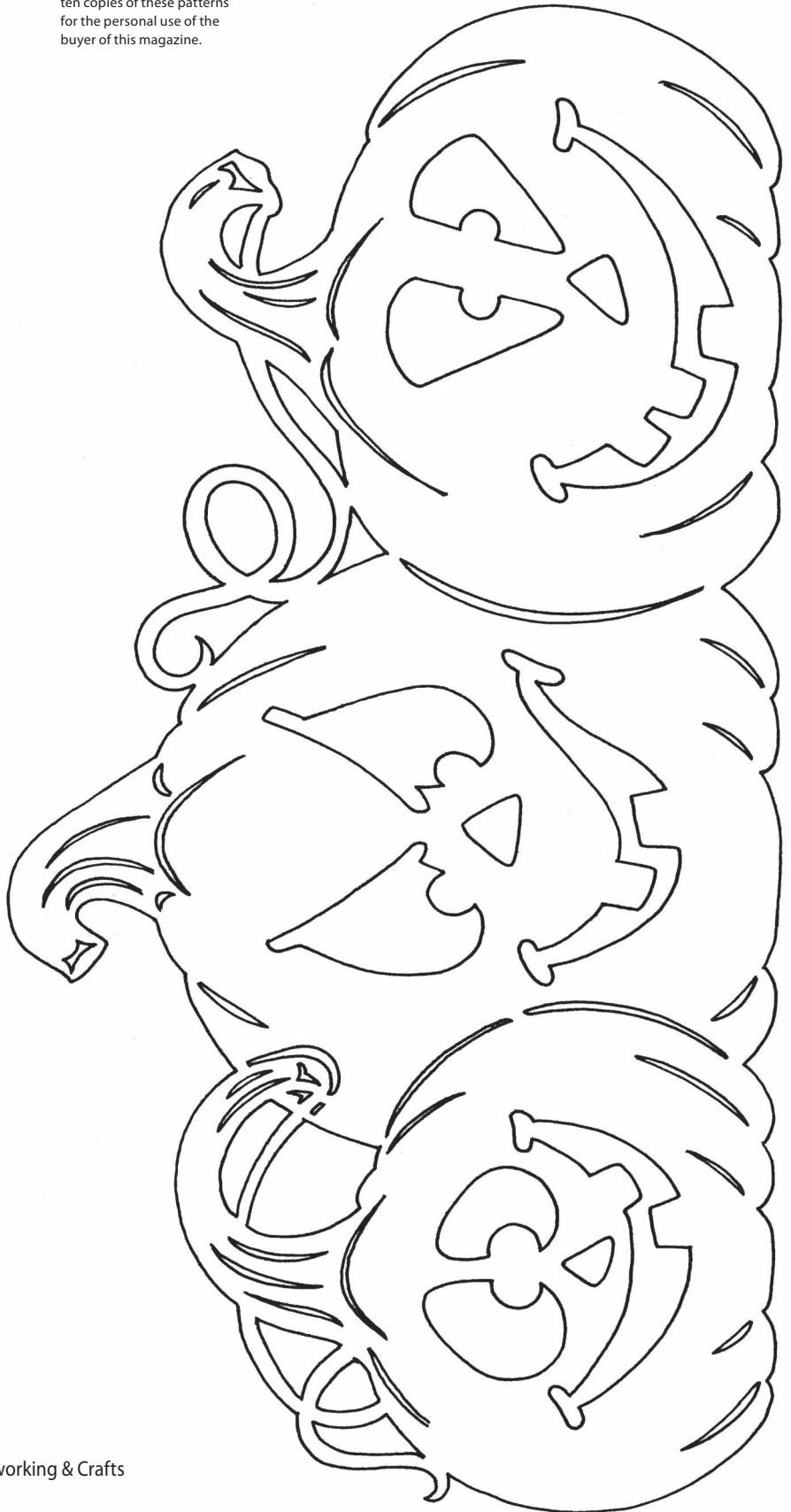


Lora lives in Maryland. Visit her digital pattern website at www.CarvingPatterns.com.

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Base

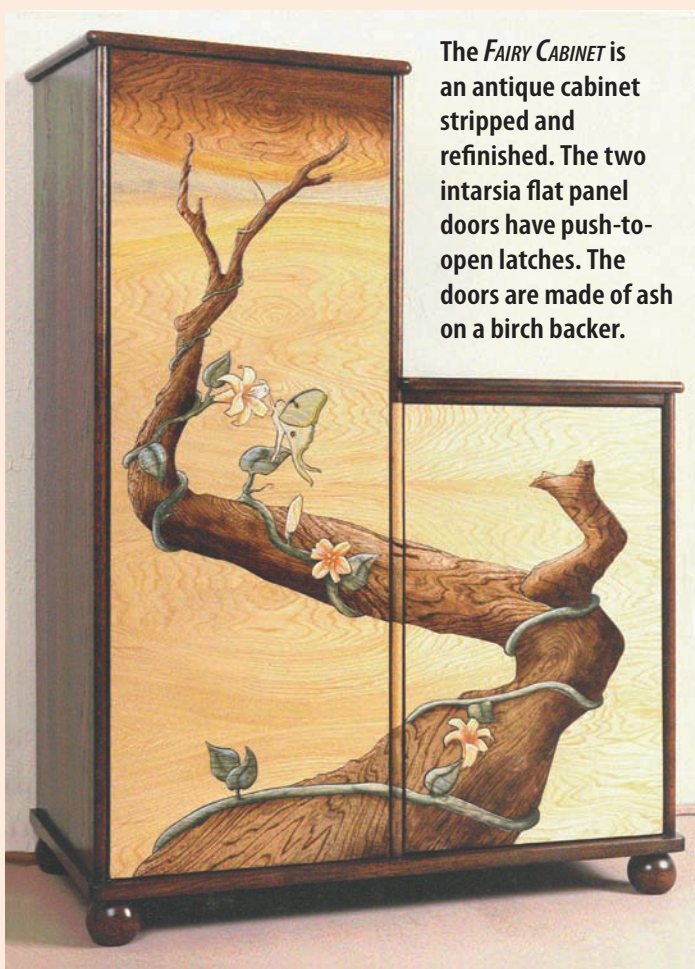


Coloring intarsia with stains



ROAD TO THE SUN is a coffee table top. It was built with ash plywood and birch trim.

The *PINE ARMOIRE* is a flat-panel cabinet with carved door pulls.



The *FAIRY CABINET* is an antique cabinet stripped and refinished. The two intarsia flat panel doors have push-to-open latches. The doors are made of ash on a birch backer.



Flat panel-style intarsia is used to accent the lid of the *SANDFLOWER HOPE CHEST*.



FLYING HOME is a liquor cabinet with one door. This is a flat panel-style intarsia with overlays at three levels. The woods in the panel are birch and ash. The door pull is carved walnut.



The *LEAF CABINET* has two doors in the flat panel-style with risers and overlays to give a multi-dimensional feel to the doors. The leaves are cherry; the mountains, lake, sky and trees are ash ply. The elk is birch.



Create a custom look for your intarsia by mixing your own pigments

By Jerry Mifflin

Many artists use different colors of wood and grain direction to create their intarsia pieces. I've used this style of intarsia with great success. As an artist, I'm always looking for new ways to make my work stand out from the rest, so I started mixing my own colors of stain.

Look at photos or paintings to get ideas for the best colors and shades to use. Mix the color and use a small brush or piece of paper towel to apply the stain to a piece of scrap. Wipe off the excess stain, always wiping in the same direction as the grain. The longer the stain sets before it is wiped off, the more it will soak in, and the deeper the color will be. Experiment to achieve different effects—wipe it off almost completely for a faint tone or leave it slightly wet for a heavier tone.

Caution: Don't leave the stain on too heavy, or you'll have adhesion problems with the finish. To create a shadow for an object, re-stain over the first coat using a fairly dry, small fan brush. Be sure to follow the instructions and precautions for specific brands of stain.

The *SANDFLOWER* design can be made in two ways. I used a contour style for the hope chest front. The panel style demonstrated in this article is ideal for a tabletop or lid inset. Sand the parts first using 180-grit sandpaper, then finish sanding with 220-grit sandpaper.



Jerry lives in Lake in the Hills, IL. Check out his web site at www.FreeIntarsiaPatterns.com.



The **SANDFLOWER HOPE CHEST**: The front panel of the hope chest features the contour-style intarsia of the same design used on the lid.

Step 1: Mix the stain color to be very light, not intense. Add a drop of yellow colorant to a small amount of stain base and mix well. Wear disposable gloves to protect your hands from the stain. Tear a paper towel into four small pieces to use to wipe on the stain or use a 1" sponge brush.

Step 2: Test the color by wiping the stain on your scrap piece. When dry, spray some finish on the stained test piece to see if you like it. If it's too dark, add more clear stain base—if too light add more colorant until you are happy with it. If you like a chalky, pastel look, add very small amounts of white colorant.



Step 3: Stain the intarsia pieces. Place the cut and sanded pieces on some cardboard, and set the surrounding board aside. Stain the flower yellow, the leaves green, and the ribbon red. Set aside to dry.

Step 4: Detail the surrounding board. Use a woodburning tool to create the swirling vines. Burn the detail before you stain the wood so that you can sand off the ridges made from the burn. I put a light stain on my surrounding board, but it also looks good left natural.

Step 5: Add highlights to the flower parts. Adding and removing stain color adds the illusion of shape and depth. Tear a sheet of 220-grit sandpaper in half, and then fold it in thirds to make it easier to handle. Layout all the stained pieces grouped together to make the picture. Visualize light coming from the upper left side of the picture. How would the light strike the parts if they were real? The higher parts are where you need to sand. Sand the stain in those spots down to bare wood. If you're using ash, these spots will look white. You can leave these spots unstained, or you can stain or paint these highlights a light color. This highlight, as seen in the lead picture, looks raised, but is actually flat. Study the photo of the finished project carefully so you can see where to sand. Do this with each piece, being careful where you sand. If you sand in the wrong spot, just re-stain that part.

Sources of color stains

A limited selection of color stains are available at paint or hardware stores. You may want to mix your own colors to get a greater range.

You can mix store bought color stains together, or make your own color starting with a clear base stain. I use M.L. Campbells Woodsong II clear base stain and add their 844 colorants. Check with the paint store in your area to find what colorant to use for the stains they sell. Universal colorants are available in small tubes for less than \$2.

Fill small containers, such as baby food jars, half full of the clear stain base. Add drops of colorant and mix well; repeat until you have the right color. Try the stain on a scrap of the same wood you'll be using. If you want it brighter, add more colorant. If you want it lighter, add some clear stain base. For pastel colors add drops of white colorant.



Step 6: Add highlights around the petals. Use white stain. You'll need to use about five times more colorant in this mix than with the other colors. Take a small, blunt-end brush and dip it in the stain. Then tap the brush on a paper towel to get most of the stain out. Apply the stain by pouncing the brush like you are doing a stencil painting (hold the brush vertical, and tap it up and down gently), continuing to add white around the outside of the flower petals. You don't want a heavy puddle of stain, but just a light covering. Allow the pieces to dry.

Step 7: Glue down the surrounding board to the backer board. Take each of the flower parts and glue them into position on the backer board. Hold these parts in place with a 1/4"-thick, cover sheet of plywood. Put something heavy on the cover sheet to hold it flat until the glue is dry.

Step 8: Apply your finish of choice. I build furniture, so I use a compressor and cup gun to spray catalyzed lacquer for a furniture-grade finish. If you don't have access to a compressor and spray gun, use spray cans of finish to complete your project. Apply two coats and sand it with 320-grit sandpaper, being careful not to sand through the finish into the stain. Then apply two more coats with the spray can. If you're using a spray gun and lacquer, apply one coat, sand, and then apply two more coats of finish. If you brush on your finish, use caution, it will pull off some of the stain.

Materials:

- 1/4" ash plywood
- Clear stain base
- Compatible colorant
- Small jars with lids (to mix stains in)
- Sandpaper, 180, 220, and 320 grits
- Paper towels

Materials & Tools

- Spray can of lacquer or polyurethane
- Titebond glue

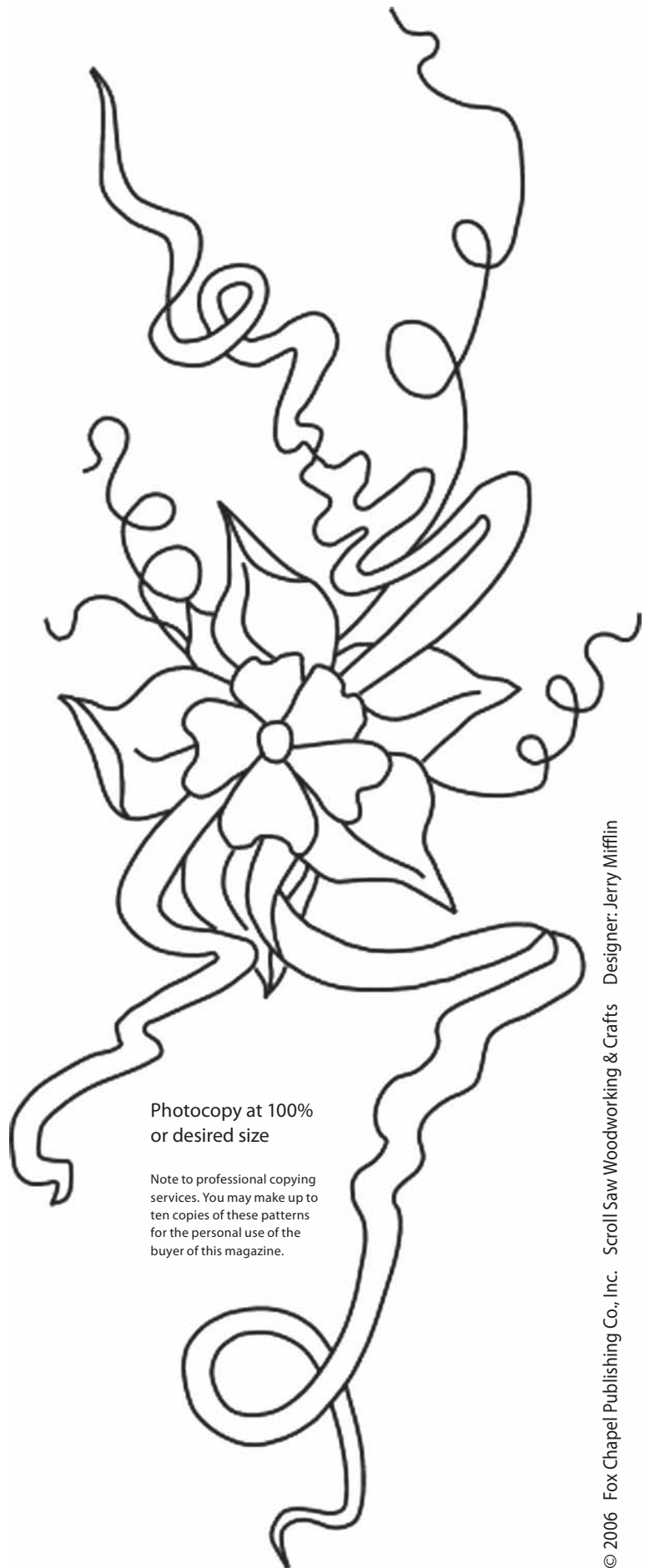
Tools:

- Wood burning tool
- Stencil brush
- Artist fan brush

EASY CLEANUP

When working with stain, be sure to use a drop cloth in case of spills, or if the stain drips, runs, or splashes.

TIP



Photocopy at 100%
or desired size

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

AUTUMN LEAVES

Easy leaf silhouettes have a variety of uses

By Tom Sevy

Designed by Volker Arnold

These striking leaves can be easily stack cut and present endless possibilities. Color them with traditional fall colors, and use hot glue to attach them to a grape-vine wreath, foam wreath, or a ring cut from ¼"-thick plywood. Use them to embellish a photo frame or spread them around a dinner or buffet table for a delightful fall accent. Attach a pin back or cut them in miniature for a pendant or earrings. Try hanging some leaves from the top of a window with various lengths of fishing line or create a custom wind chime. The designs can be cut from wood, paper or even thin metal.

To hang the leaves, cut the stem a bit wider to allow room to drill a hole in it. I stack-cut four layers of ⅛"-thick Baltic birch plywood with a #3 reverse-tooth blade for smaller leaves and a #5 reverse-tooth blade for larger leaves. Drill blade-entry holds at the bottom of the veins. Sand off any fuzzies with 150-grit sandpaper.

To color the leaves, you can use a combination of aniline dyes, acrylic paints thinned 50/50 with water, wood stains, or ready-mixed fabric dyes applied with cotton swabs. Apply a thin coat of spray varnish to protect the leaves from moisture and prevent the dyes from coming off on wet fingers or surfaces.



Tom lives in Utah and can be contacted at sevy99@mstar2.net.



Based in Dresden, Germany, you can visit Volker's website at www.va-holzkunst.de.

Materials & Tools

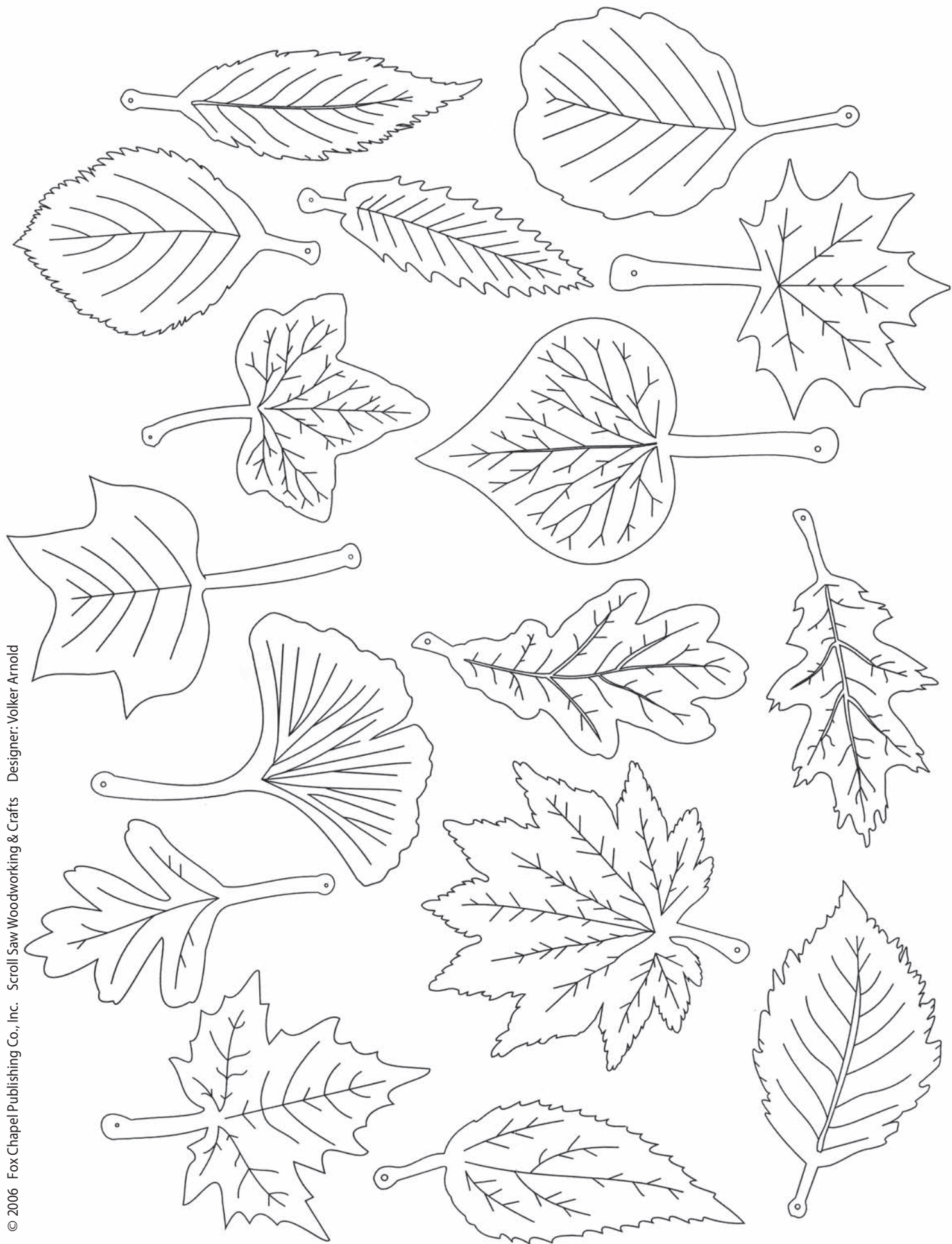
Materials:

- Assorted scraps of ⅛"-thick Baltic birch plywood ranging from 5" x 6" down to 2½" x 3"
- Wood finishes of choice (aniline dyes, acrylic paints, wood stains, fabric dye, etc.)
- Spray varnish of choice

Tools:

- #3 and #5 reverse-tooth blades or blades of choice
- Sandpaper, 150 grit





Leaping *Whitetail Buck*



A classic portrait for hunters and wildlife enthusiasts

By Charles Dearing

You don't have to be a hunter to appreciate the natural beauty of this forest scene. The portrait looks great framed or makes an excellent inlay to highlight a coat rack or custom mounting plaque. Try adding stains or colors for a more dramatic look.



Charles Dearing lives in Texas.
For more of his patterns visit
www.BullRunArt.com.

Materials & Tools

Materials:

- ¼" x 8½" x 11" Baltic birch plywood or wood of choice
- Finish of choice

Tools:

- #3 spiral reverse-tooth blades or blades of choice
- Sandpaper, 220-grit

Photocopy at 100%

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Classic Holiday ORNAMENTS



**Quick and easy ornaments
give you a head start on
the holiday season**

*By John A. Nelson
Cut by John Martin*

It's never too early to start cutting Christmas ornaments!

Not only do friends and family love (and expect) new ornaments each year, Christmas ornaments are popular items at craft shows. Stack cutting lets you make a bundle of these festive designs in no time.

The patterns can be reduced or enlarged to fit the wood you have available and are a great way to use up scrap pieces of hardwood or Baltic birch plywood. To add contrast, stack a piece of colored acrylic to the star or stocking when cutting the outer perimeter. Attach the acrylic to the back of the ornament and position in front of a light for a warm glow.



For more of John's patterns visit
www.FoxChapelPublishing.com.

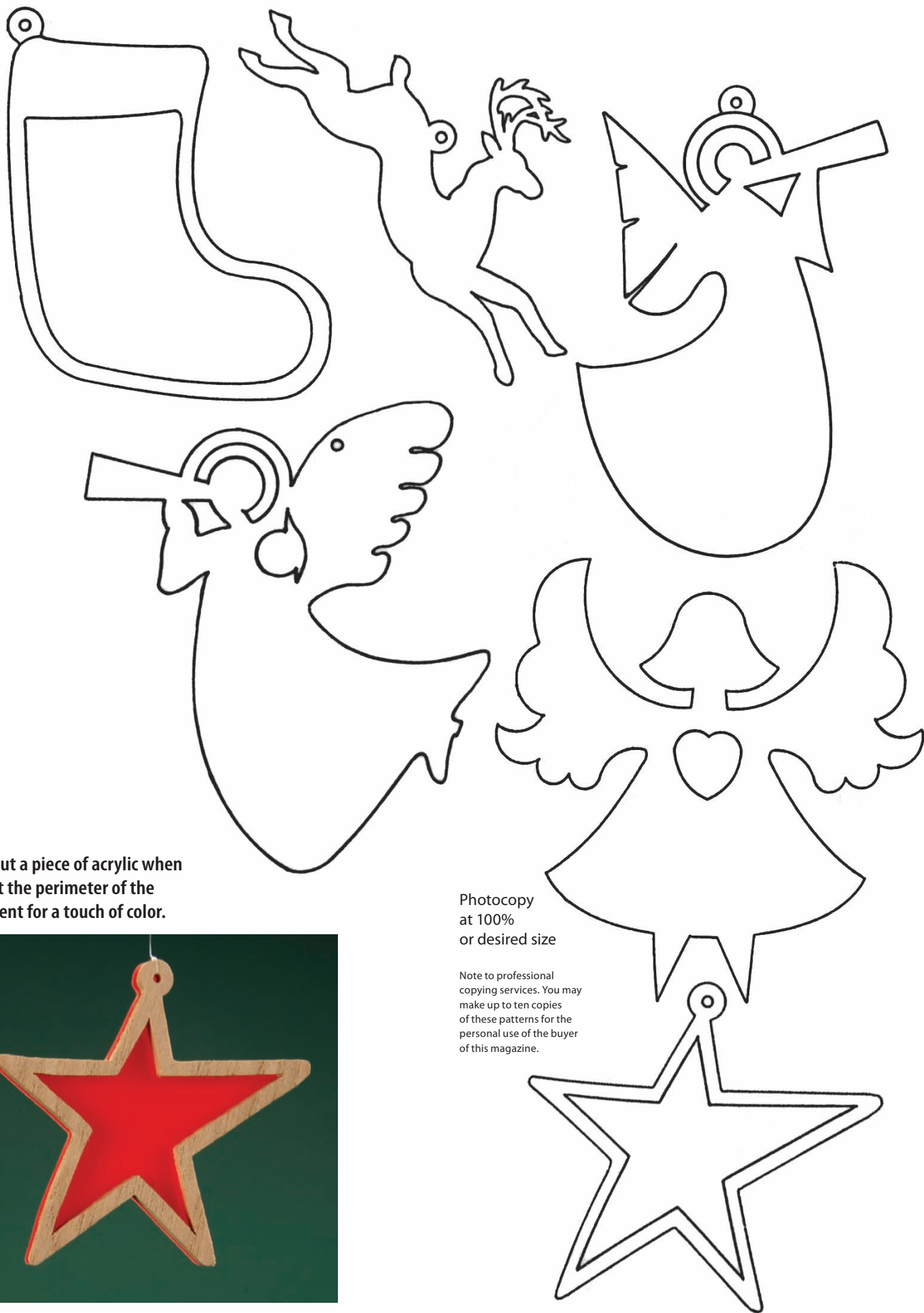
Materials & Tools

Materials:

- Assorted scraps 1/8" to 1/4" thick and up to 5" x 5"
- Finish of choice (I use a spray lacquer)

Tools:

- #1 and #5 reverse-tooth blades or blades of choice
- Sandpaper, 220-grit



Stack cut a piece of acrylic when you cut the perimeter of the ornament for a touch of color.



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COMING FEATURES



Simple joinery makes this miniature version of a classic grandfather clock surprisingly easy to cut and assemble.



This quick and easy project makes counting down the days until Christmas fun!



Colorful snowflakes are a creative way to use up your hardwood scraps.

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Ornaments cut from the same piece of poplar, but finished with different stains. From the left: Red Oak, Colonial Maple, Dark Walnut, and Cherry.

POPLAR

A clean-grained wood that is surprisingly versatile for scrolling

By Bob Duncan

Poplar is both widely available and relatively inexpensive. Most home improvement stores stock it in $\frac{1}{4}$ " and $\frac{3}{4}$ " thicknesses (surfaced on all four sides) and most hardwood dealers stock it. Discounted by some for what they consider bland grain patterns, with a little work, you can find a surprising range of color in this easy-to-cut hardwood.

Finishing

Poplar can range from white to grey, purple to yellow—sometimes in the same piece. While these colors stay vivid for awhile, they eventually fade unless carefully finished and protected from the sun.

Poplar can be stained to look like a variety of higher priced hardwoods. The grain is nondescript enough that with the proper stain, it can take on the appearance of walnut, mahogany, or maple.

Poplar is also a good wood to paint. Properly dried, it lacks the resin and sap that make painting pine difficult. It also lacks the oil that some other hardwoods have that make paint blister. The open grain makes it a good choice for leather and fabric dyes. Just remember that these dyes may raise the grain, so be sure to sand after dyeing and apply a clear finish coat.

Machining

Poplar cuts easily and is relatively soft, coming in somewhere between pine and walnut. Because it is so soft, you can cut stacks up to 1"-thick without a lot of trouble. It is easier on blades than plywood, which makes it a good alternative for ornaments. It is strong enough for ornaments, boxes, and most fretwork. It will ding up easier than some hardwoods, so use caution when making items that will get a lot of use such as puzzles for children.

Used properly, a router gives you a nice cut with poplar. But it will burn easily if you leave the router bit in one place for too long. Be aware of the grain direction when using a router; practice on scrap wood first to get a feel for poplar—especially the endgrain.

Use caution when sanding; coarse-grit sandpaper will remove a lot of wood fast! Poplar sands well, but tends to give you a fuzzy finish. To prevent this, spray the wood with a mixture of equal parts rubbing alcohol and water before your final sanding. This will raise the grain and give you a smoother finish. For most projects, it isn't worth using sandpaper finer than 220-grit before applying your finish.

Summary

Poplar fills in the gap between high-priced hardwoods and plywood. Scrollers should keep a few pieces around for basic projects because of its versatility. But because of the softness of the wood and the difficulty achieving a polished finish, I wouldn't recommend using poplar for your ultimate scroll saw masterpiece!



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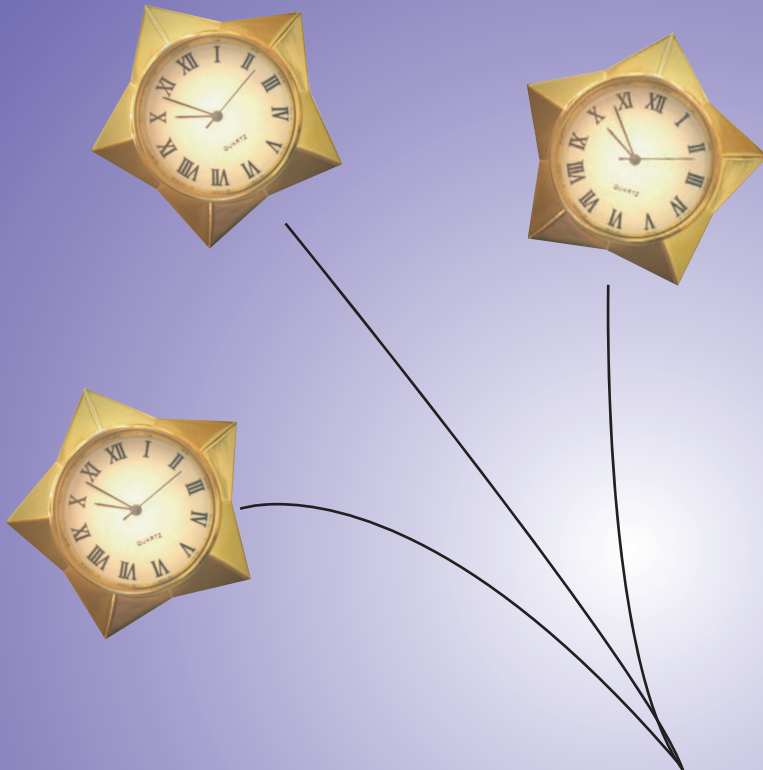
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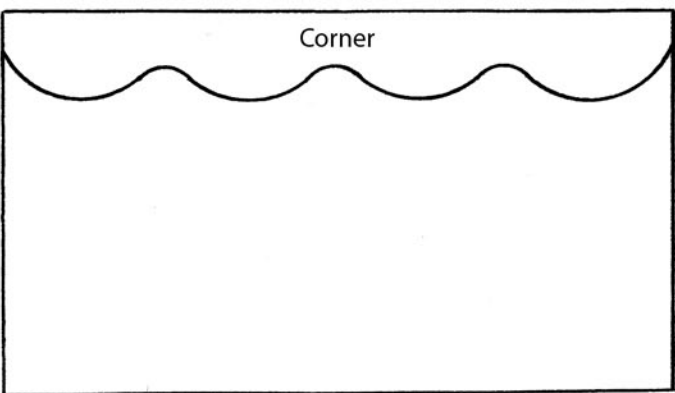
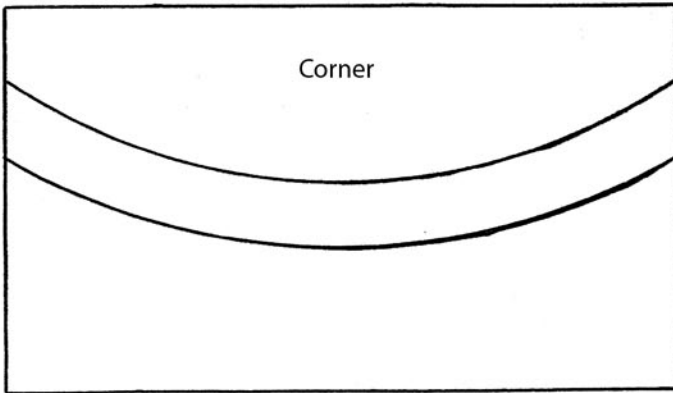
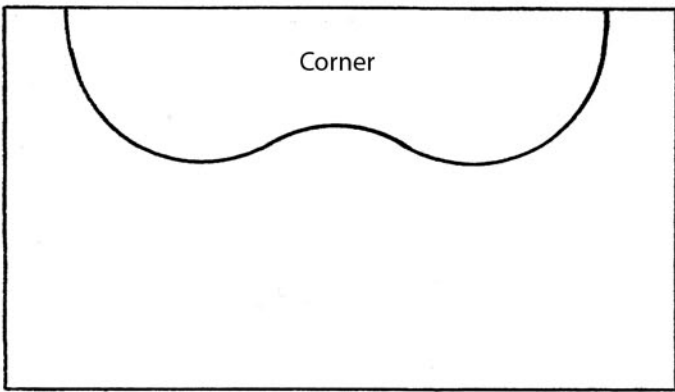
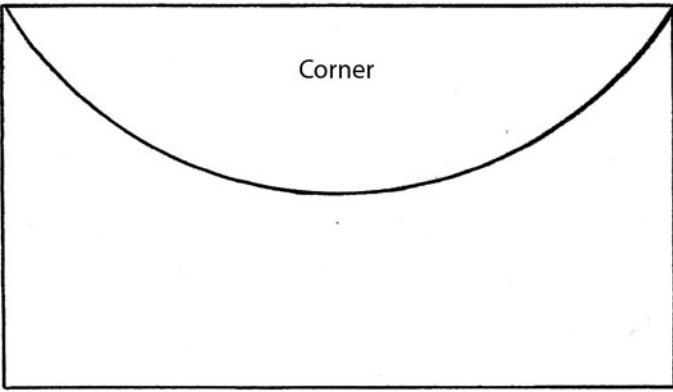
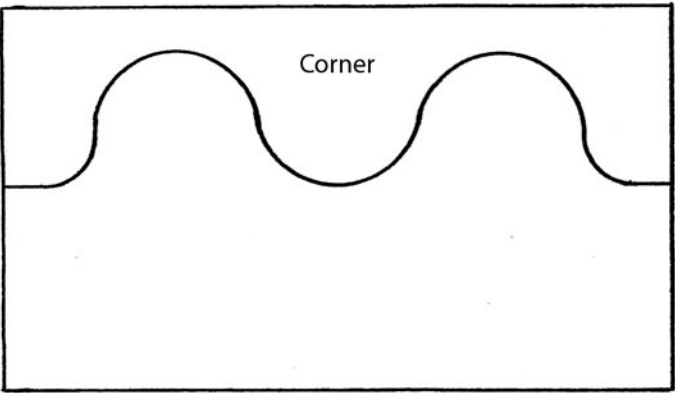
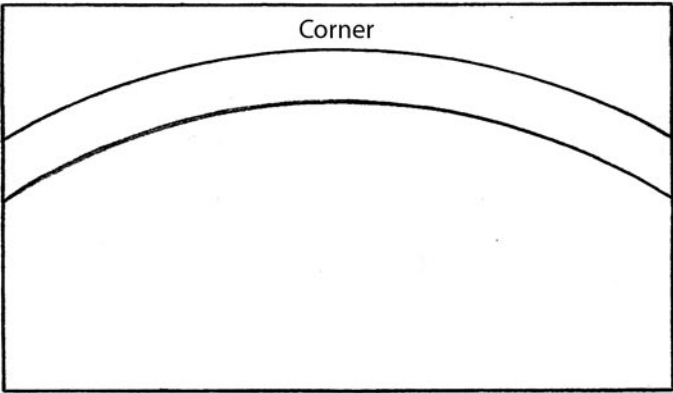
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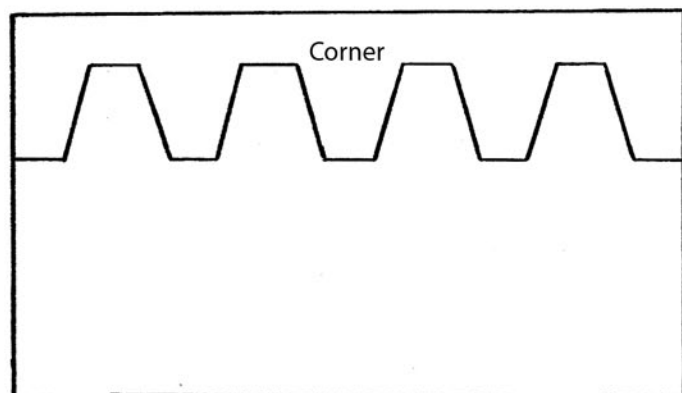
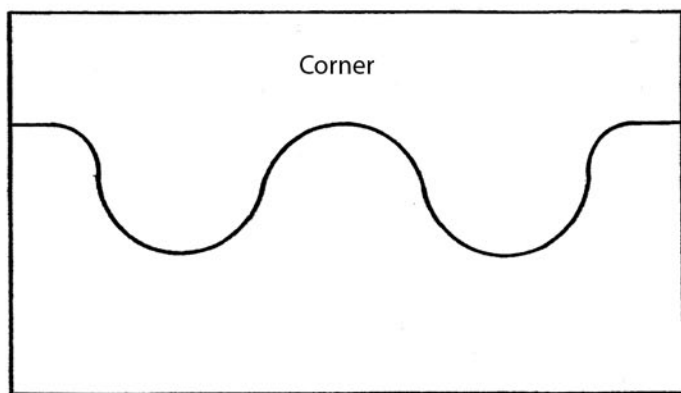
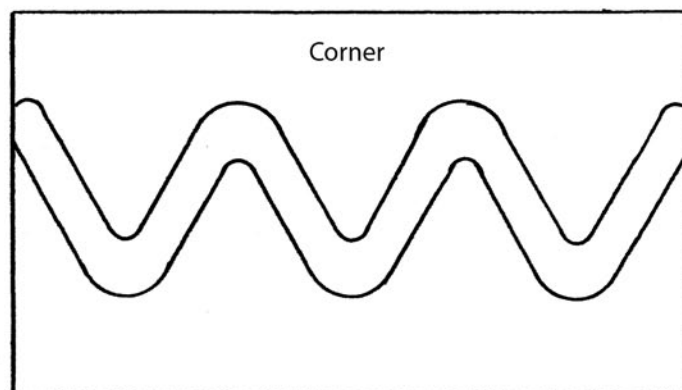
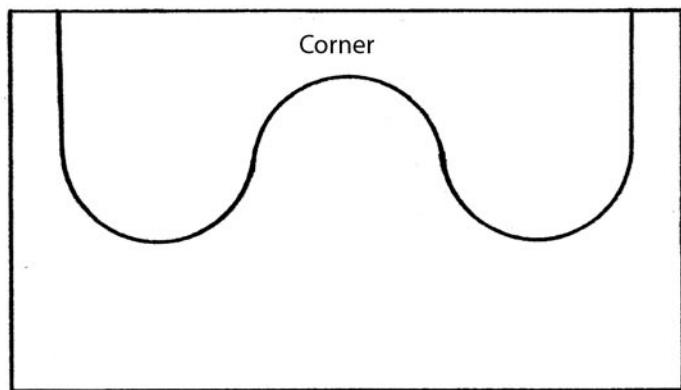
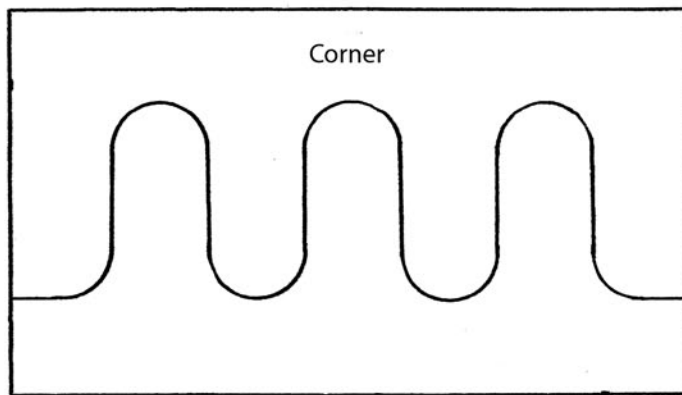
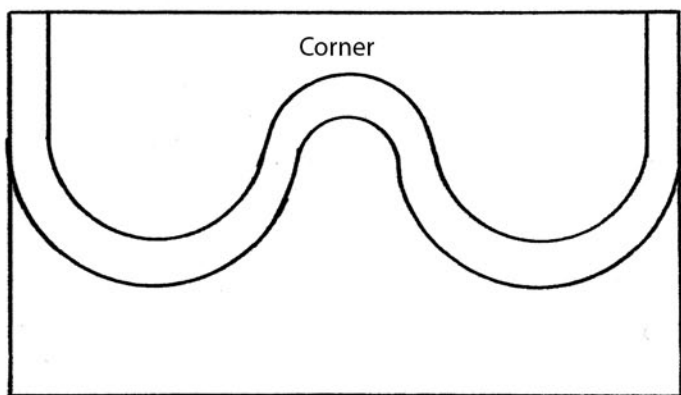
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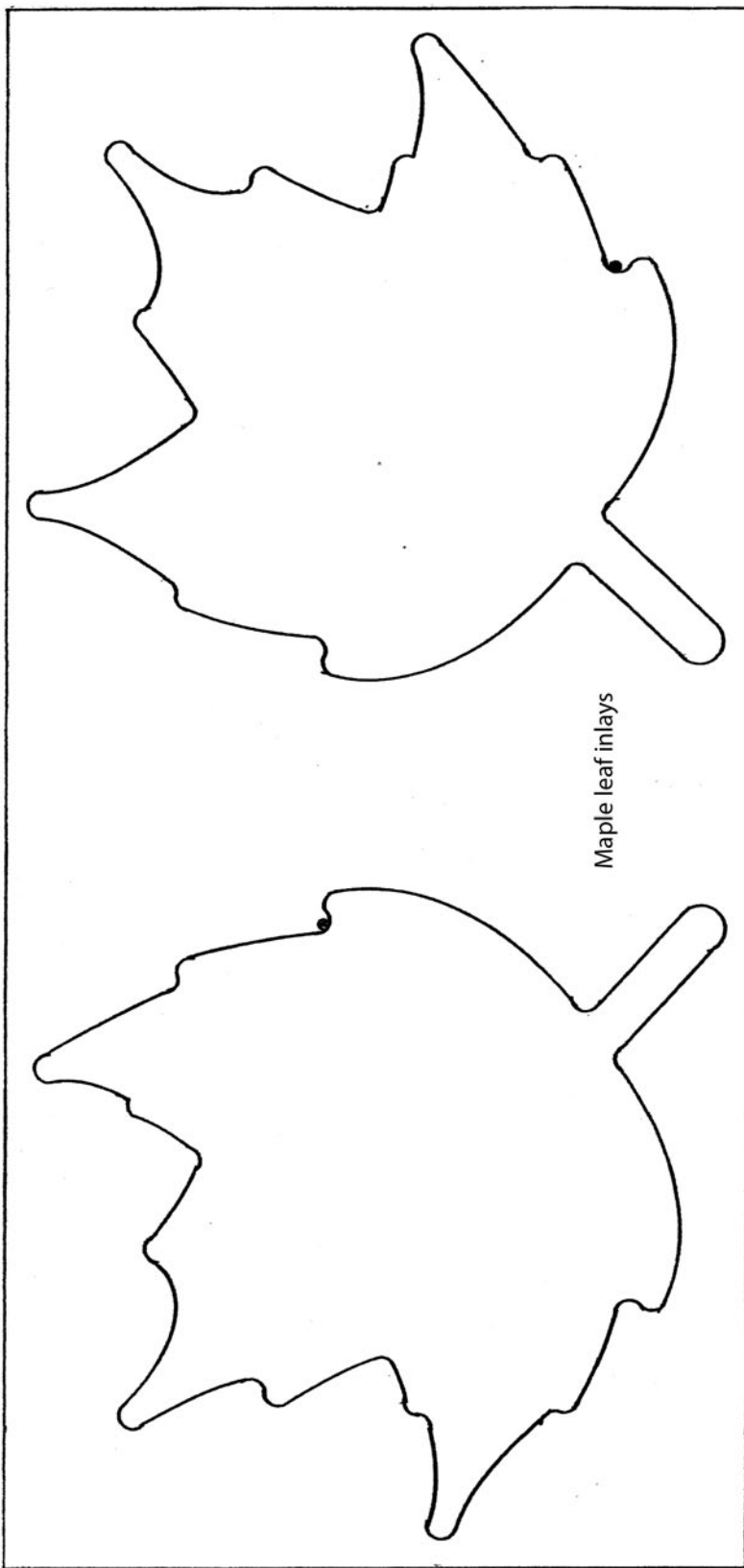
Maple Leaf Jewelry Box

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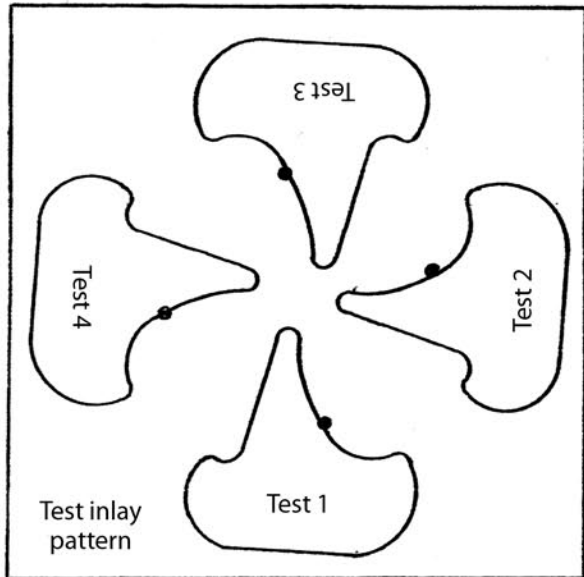
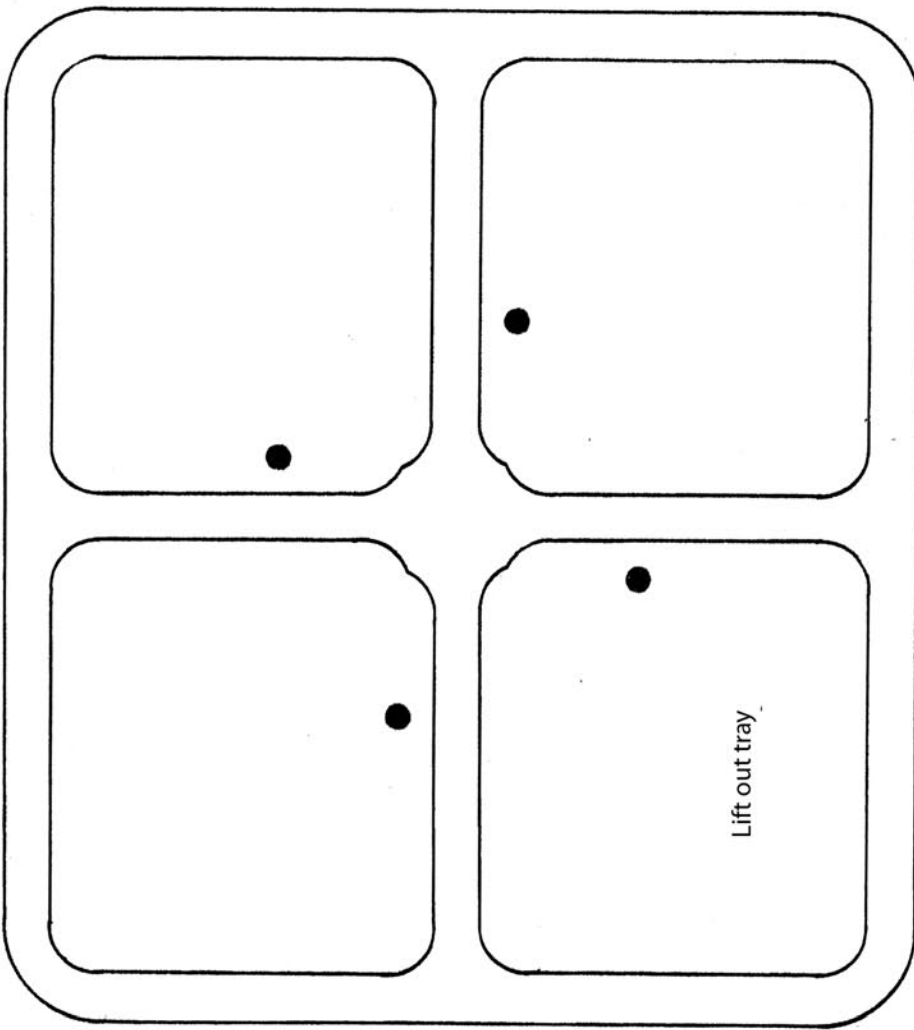
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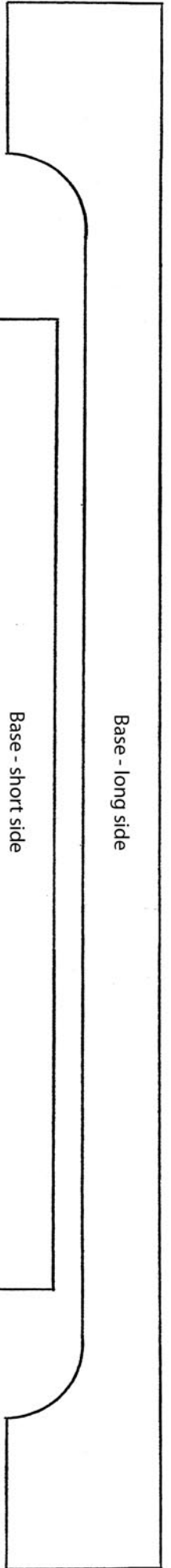
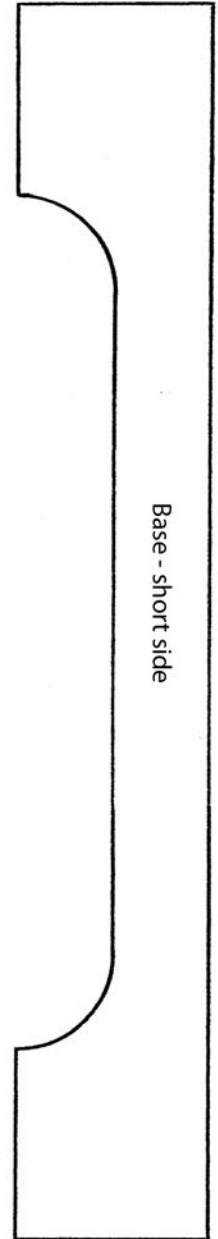
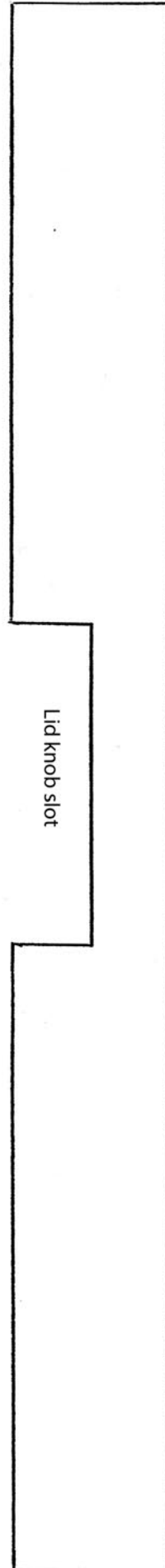
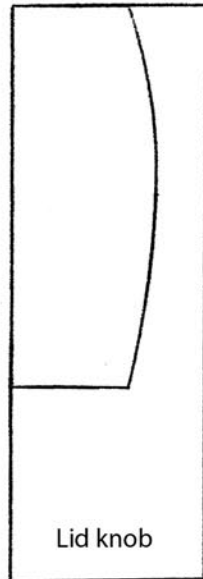


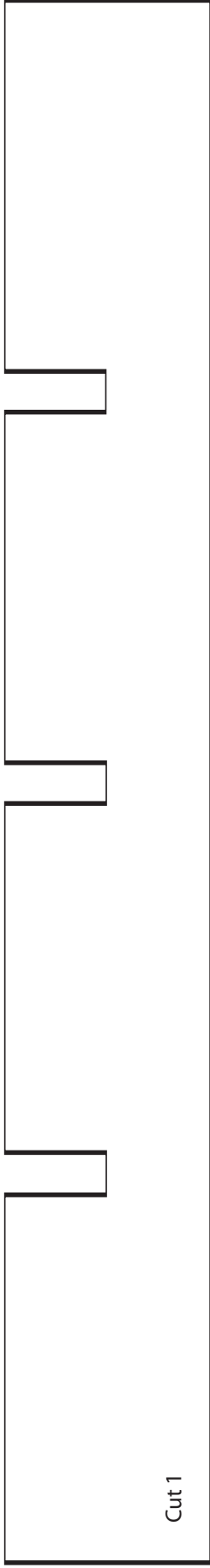
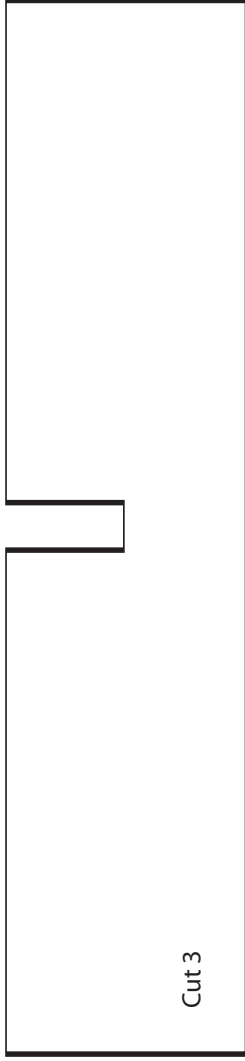
Maple leaf inlays



First cut:
Table at 90°
5/8" long

Second cut:
Table left side
down at 10°

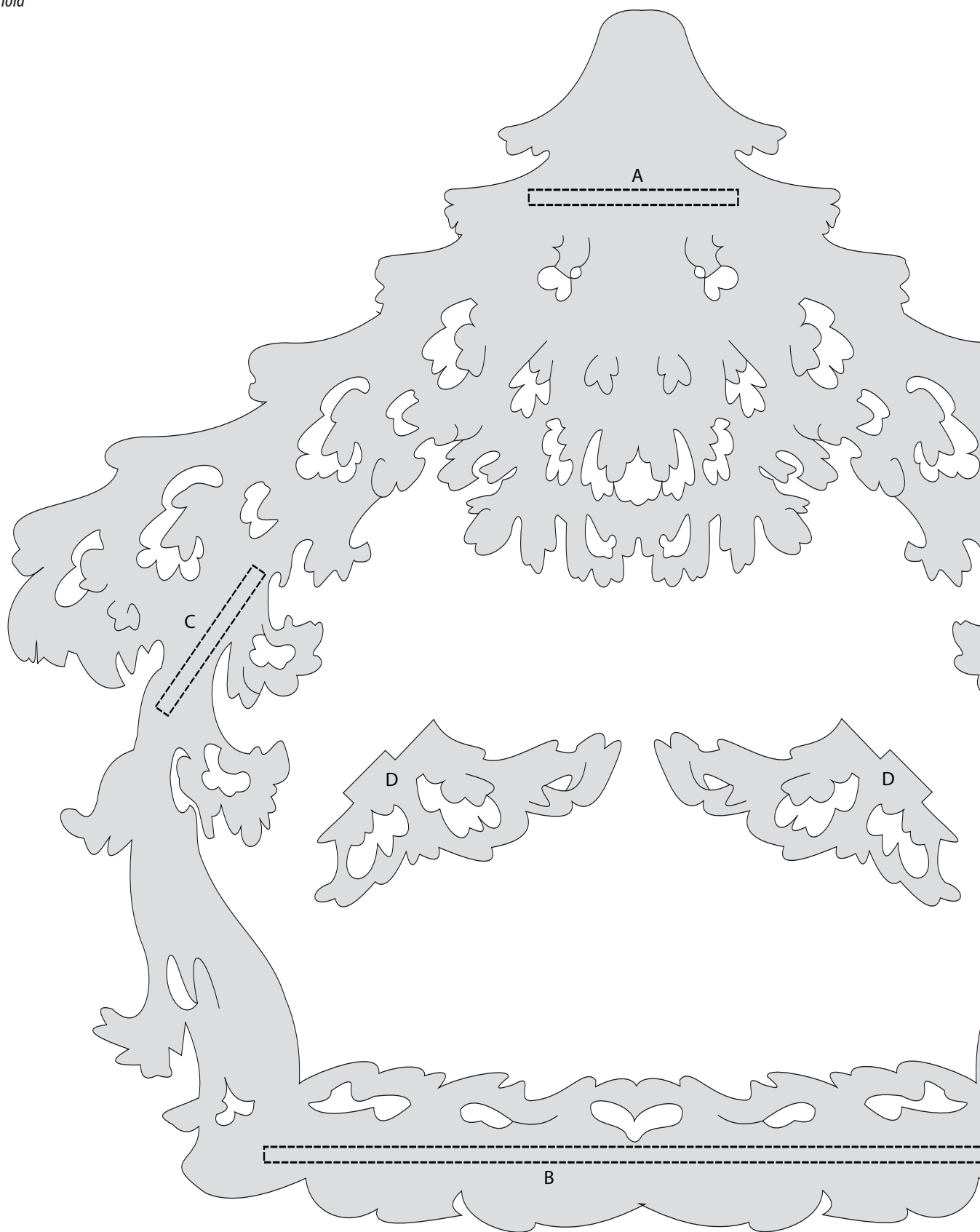


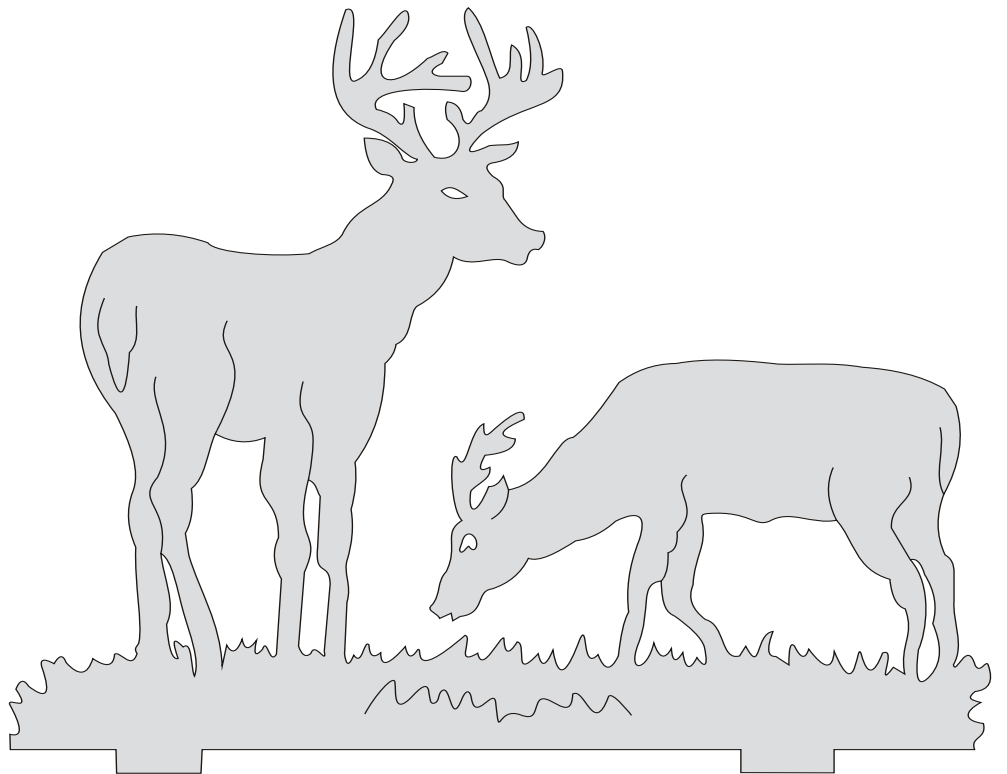
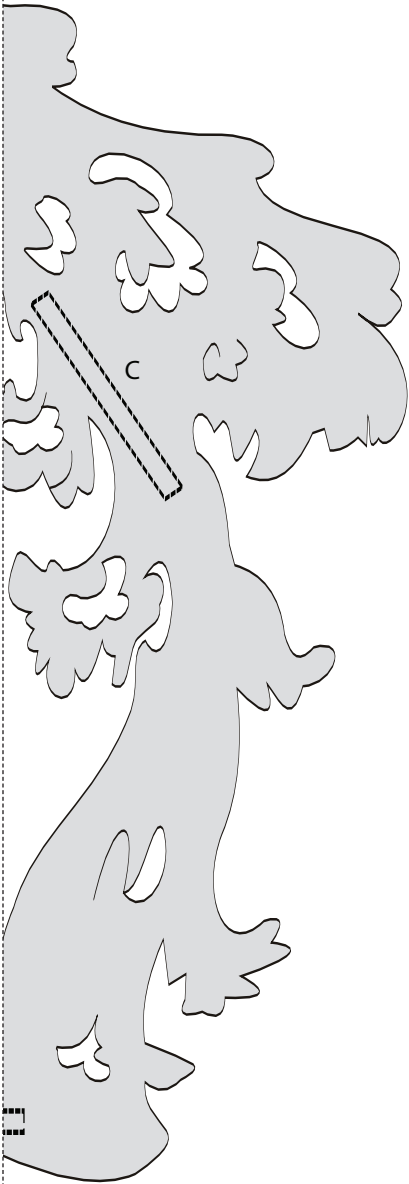
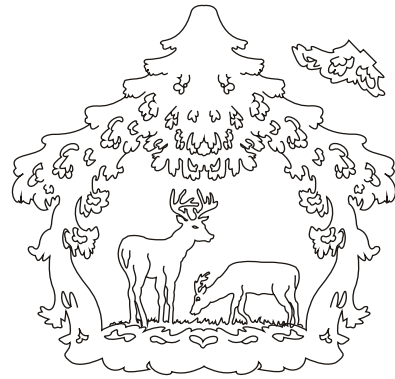


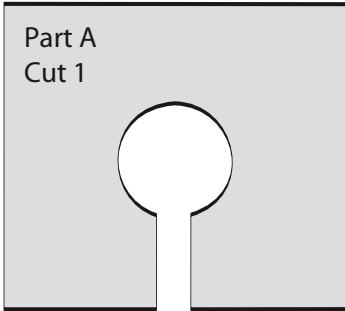
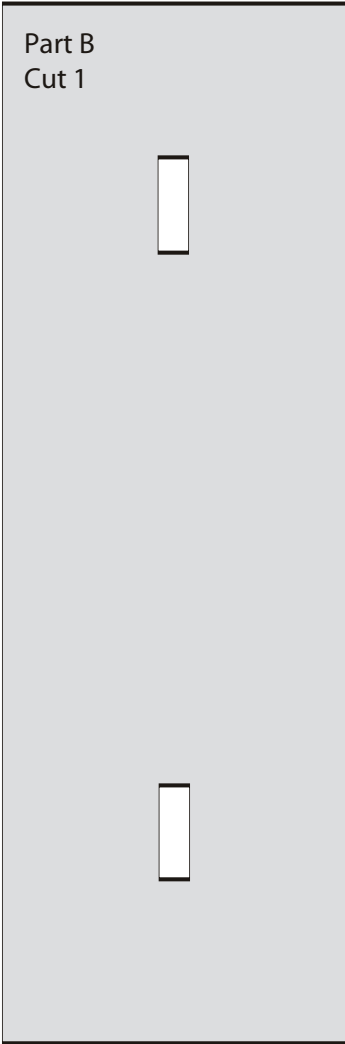
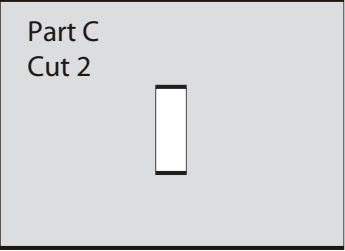
Lighted Woodland Shadowbox

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Designer: Volker Arnold



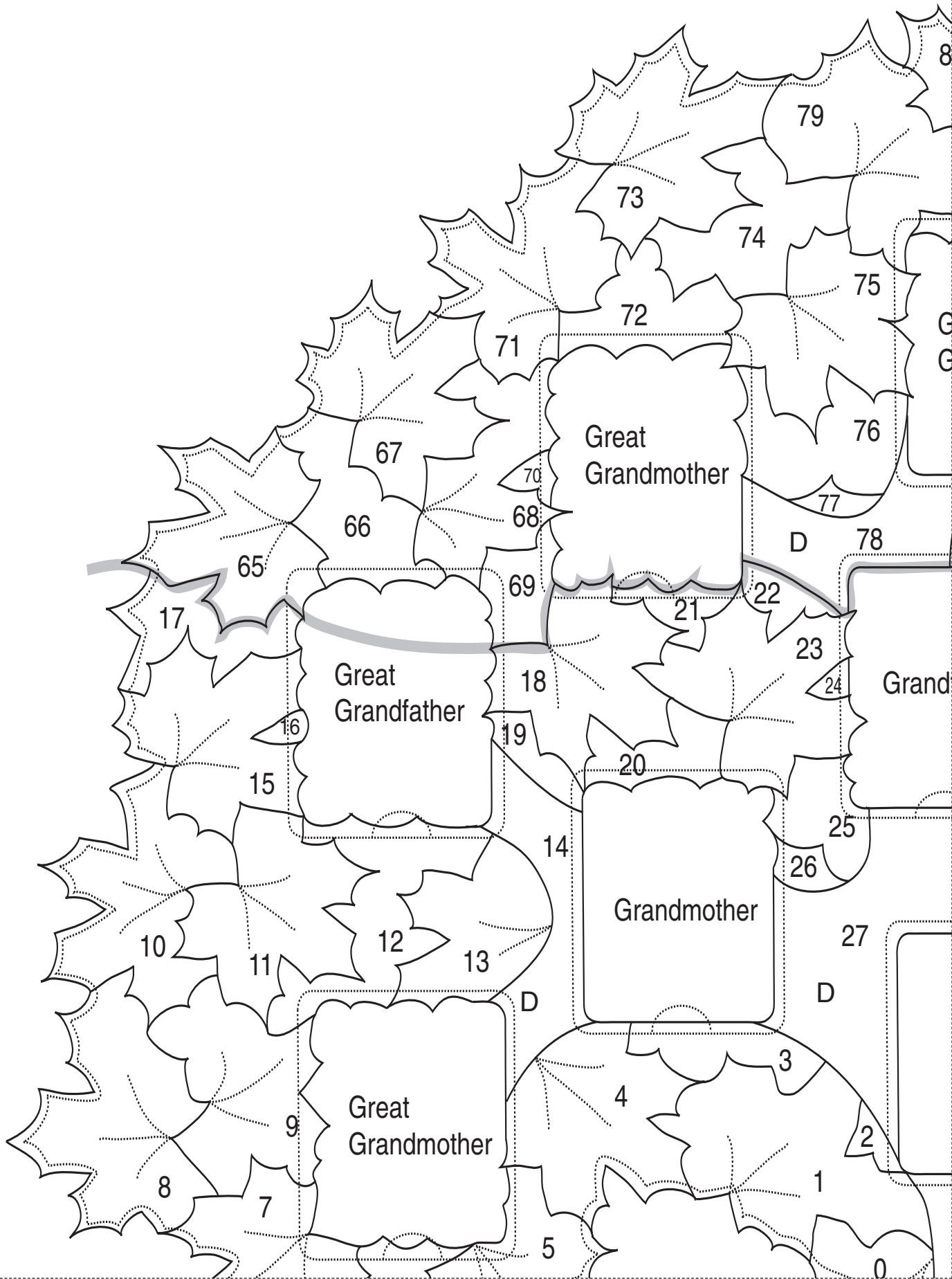


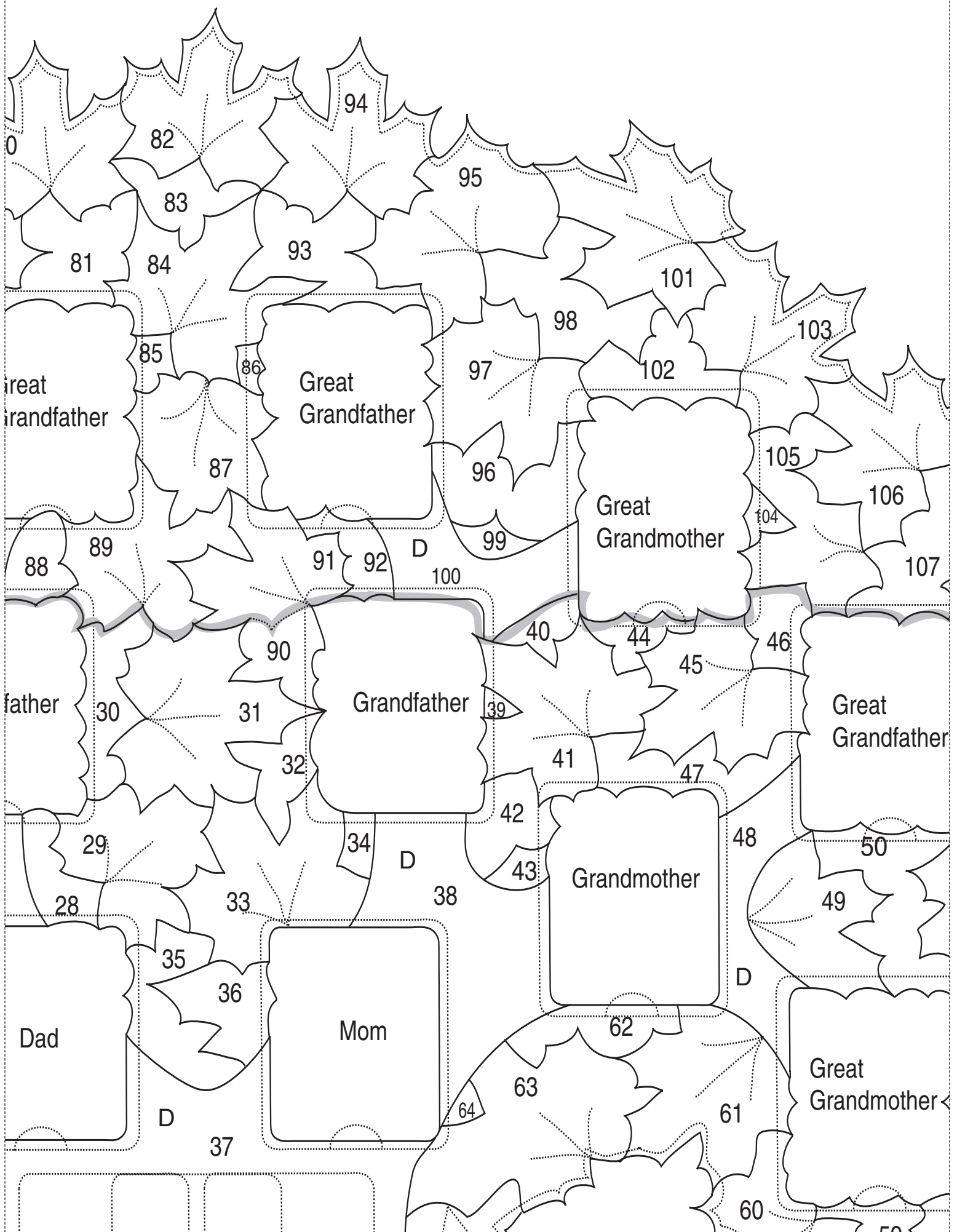


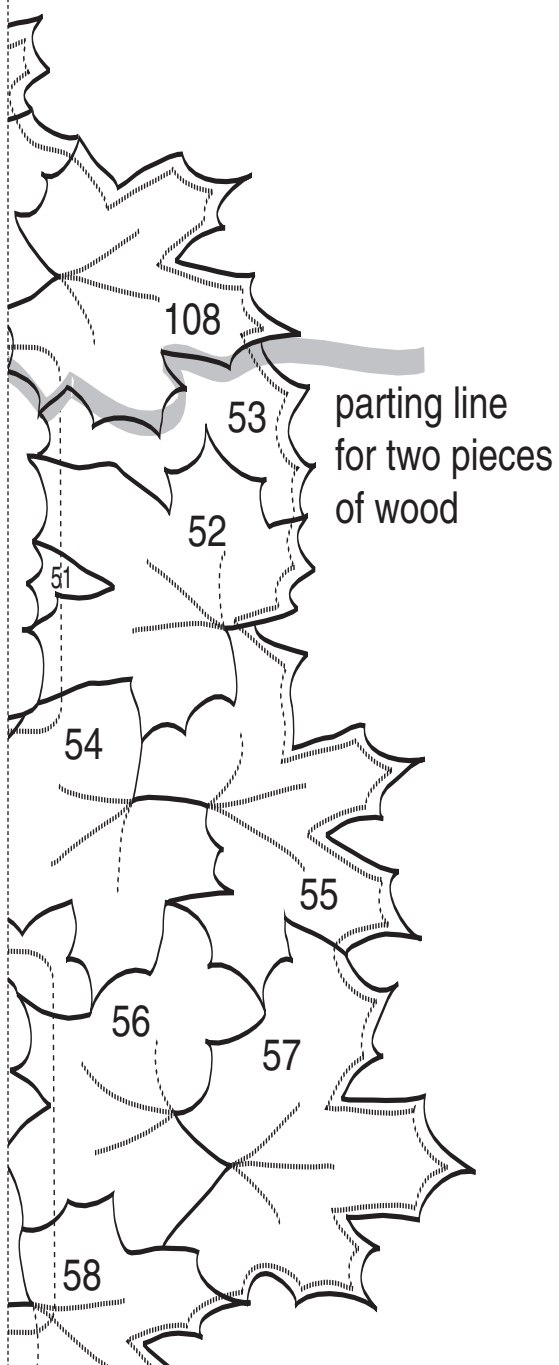
Family Tree Photo Frame

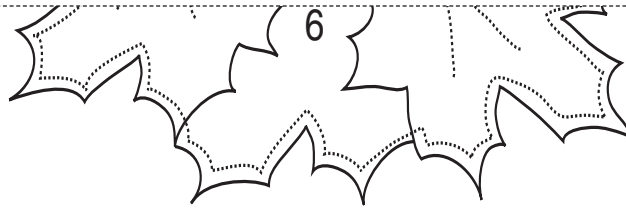
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Designer: Kathy Wise









Legend

Start with 3/4" wood

Grain Direction

D.....Dark Shade

M.....Medium Shade

L.....Light Shade of Wood

 cut out backer board

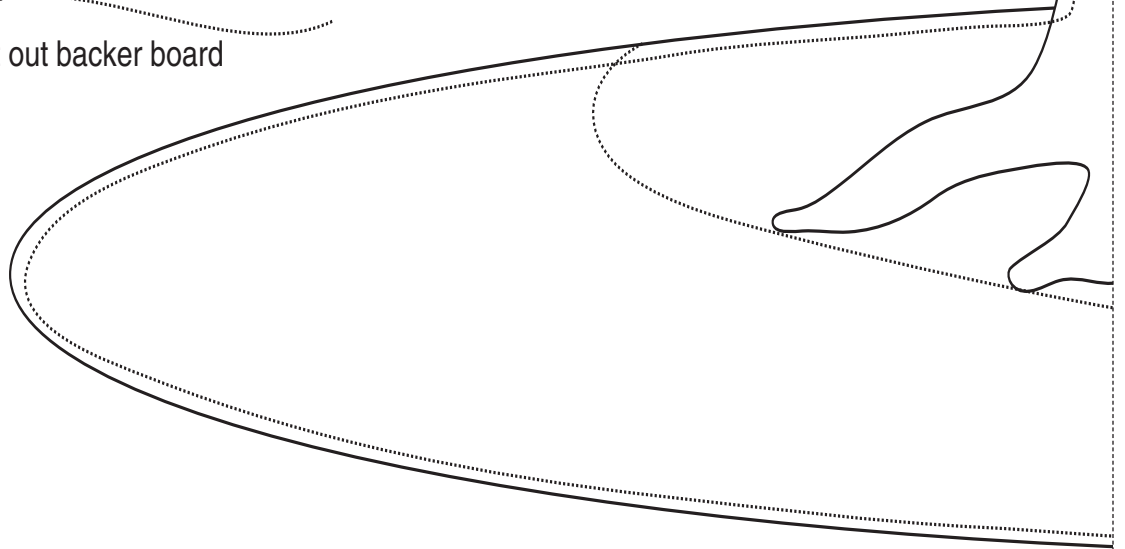
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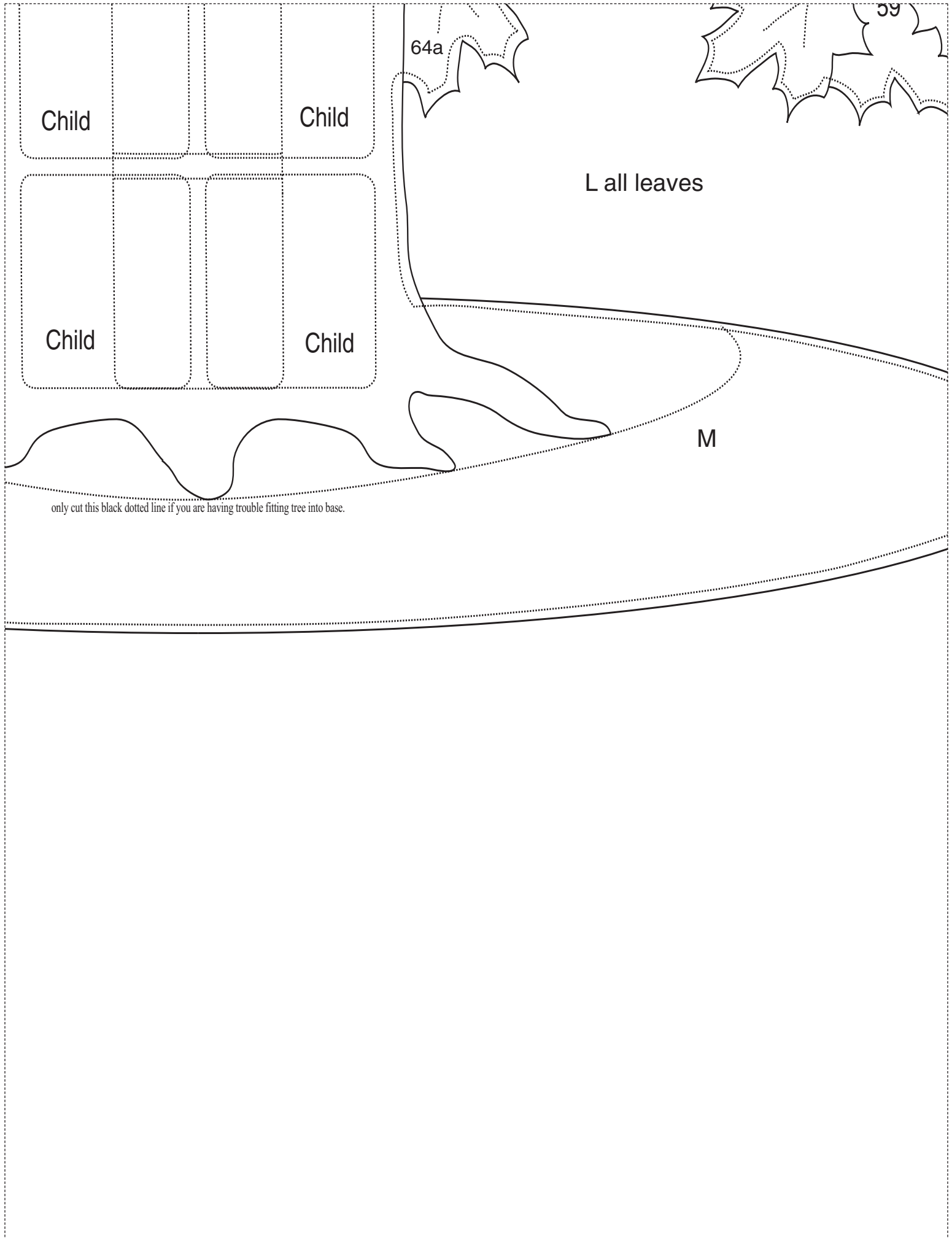
PO Box 60

Yale, MI 48097

kathywise@bignet.net

www.kathywise.com





Child

Child

Child

Child

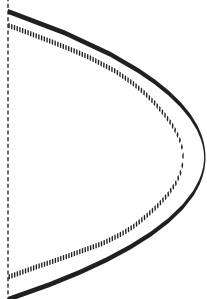
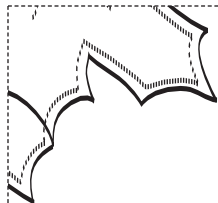
64a

L all leaves

M

only cut this black dotted line if you are having trouble fitting tree into base.

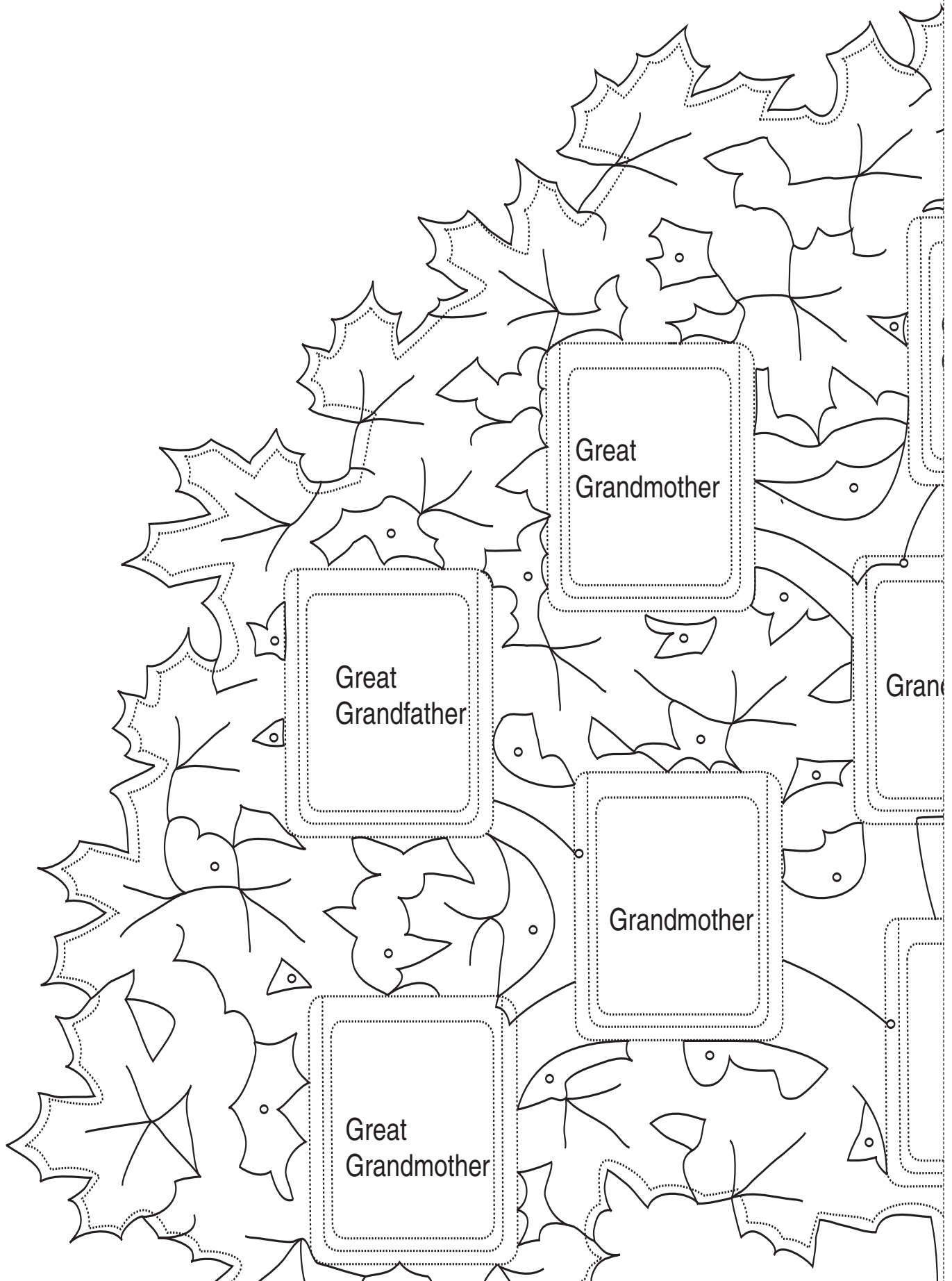
59



Family Tree Photo Frame

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Designer: Kathy Wise



Hang here

Great
Grandfather

Great
Grandfather

Great
Grandmother

dfather

Grandfather

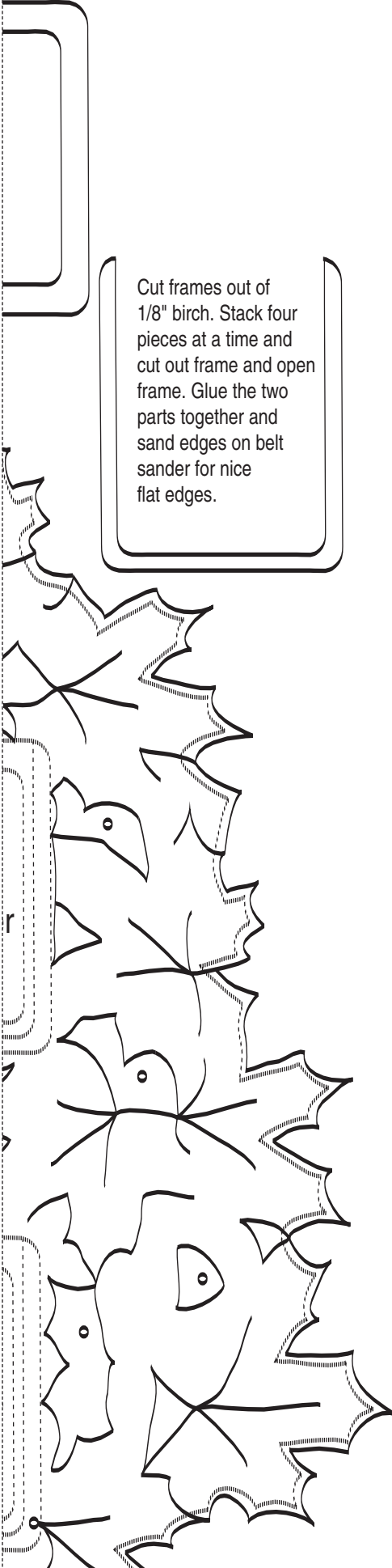
Great
Grandfather

Grandmother

Dad

Mom

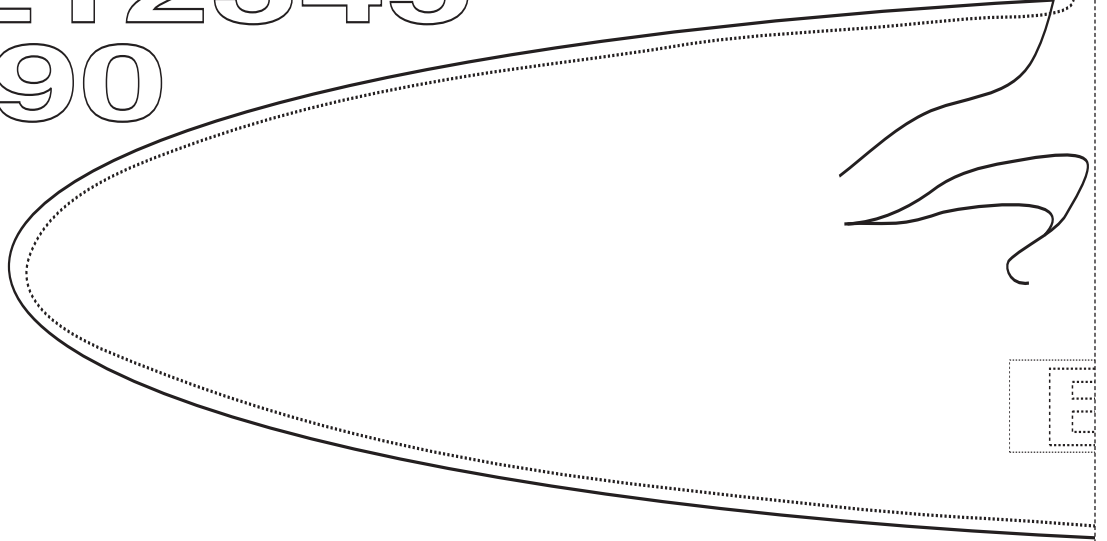
Great
Grandmother



Cut frames out of
1/8" birch. Stack four
pieces at a time and
cut out frame and open
frame. Glue the two
parts together and
sand edges on belt
sander for nice
flat edges.



ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890



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Cut for backer board

◦ drill holes

Child

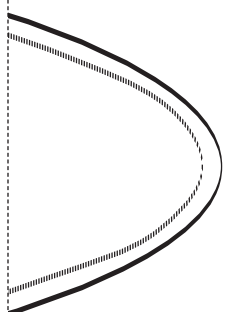
Child

Child

Child

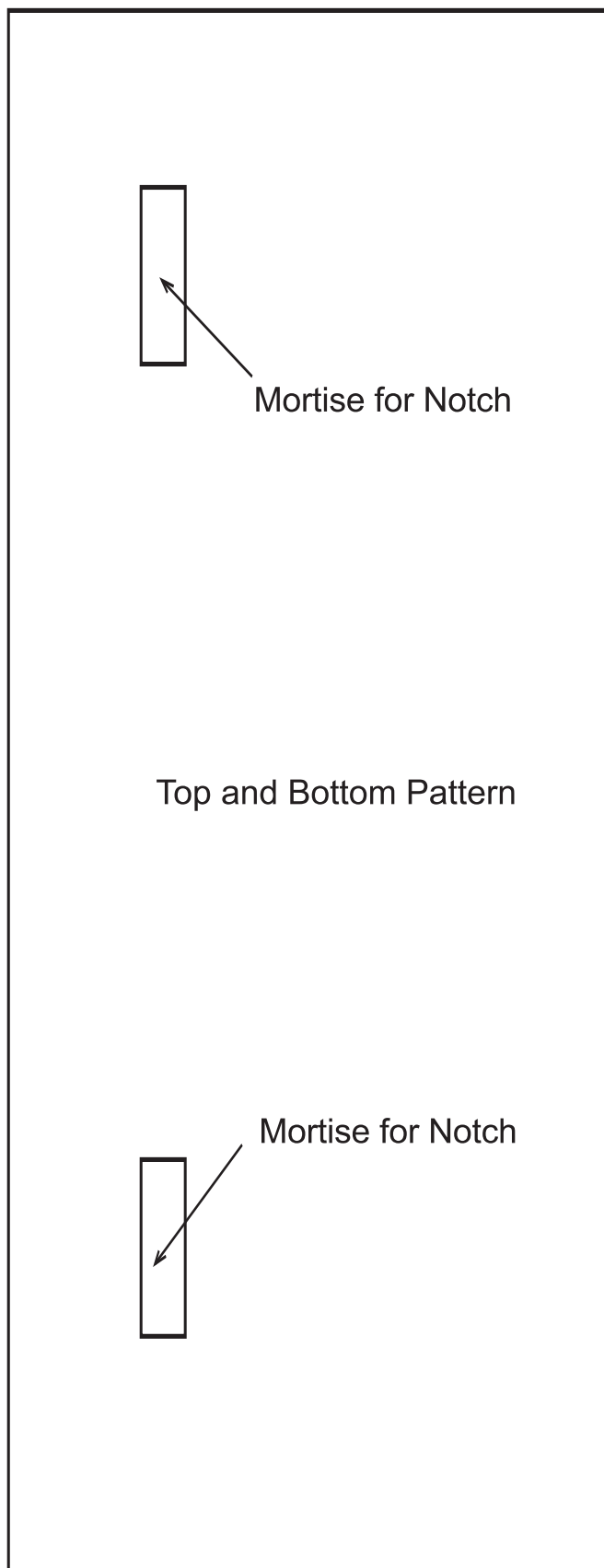
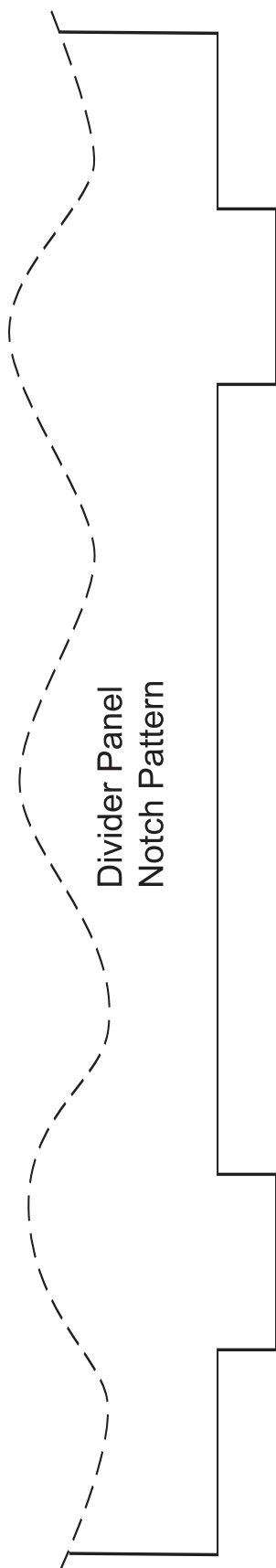


BRENNAN



SCROLLSaw
Workshop

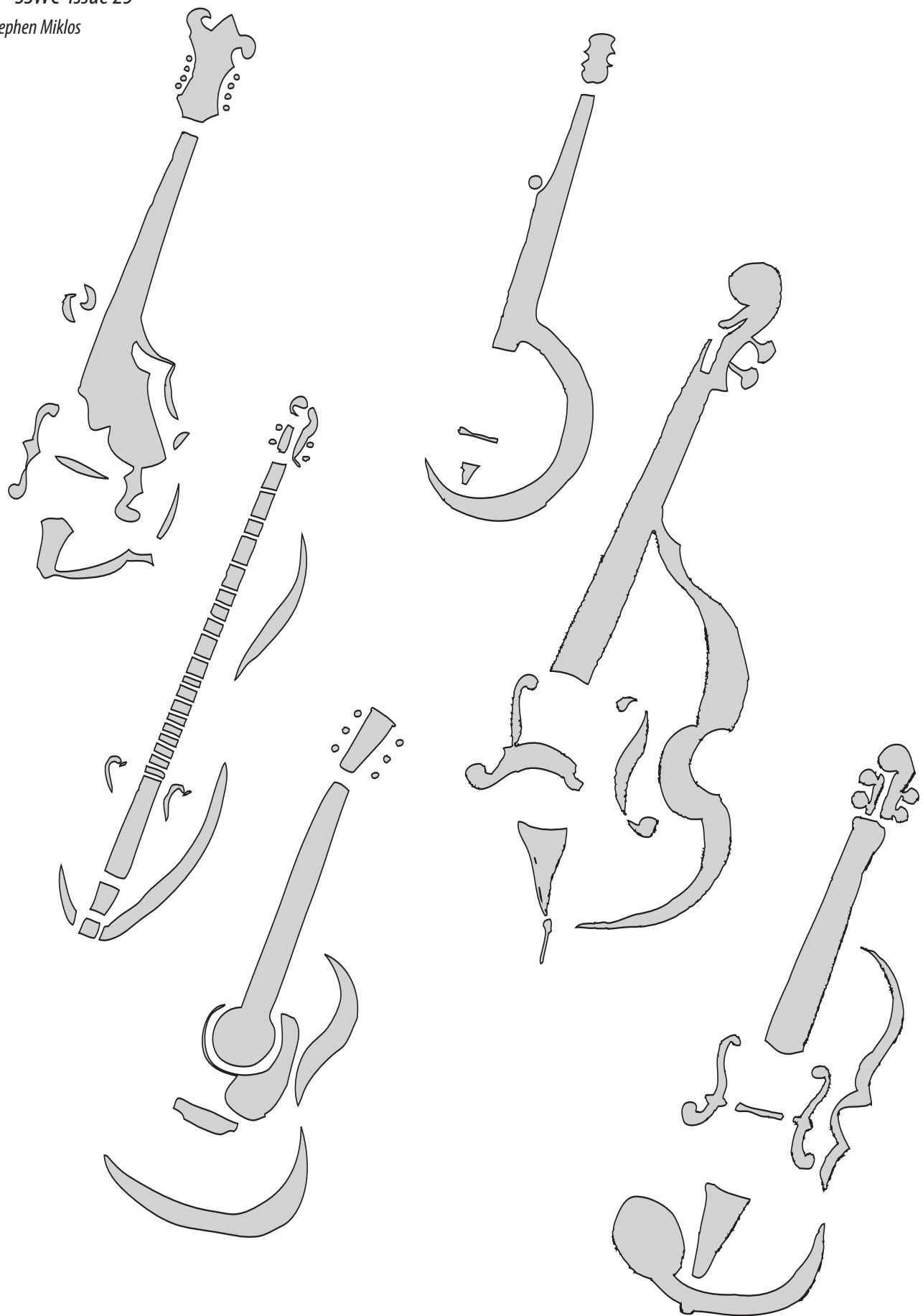
SCROLLSAW
Woodworking & Crafts



Custom Note Cards

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Designer: Stephen Miklos



Seasonal Night Light Box

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Designer: Tom Wahl

