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Woodworking & Crafts

HOLIDAY 2008 ■ ISSUE 33

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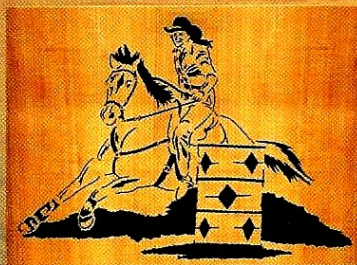
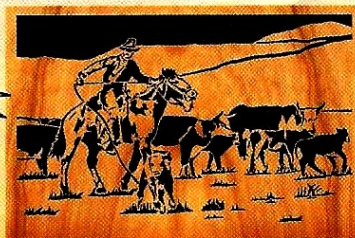
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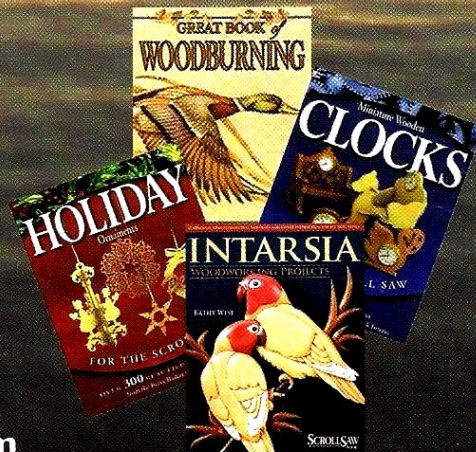
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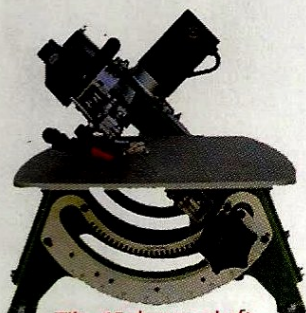


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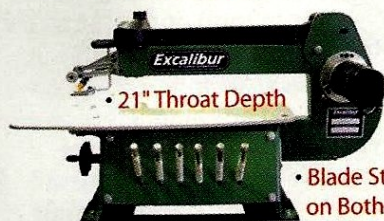
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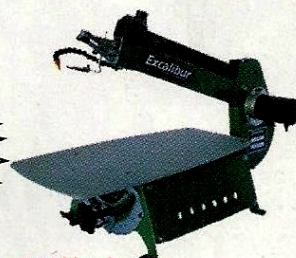


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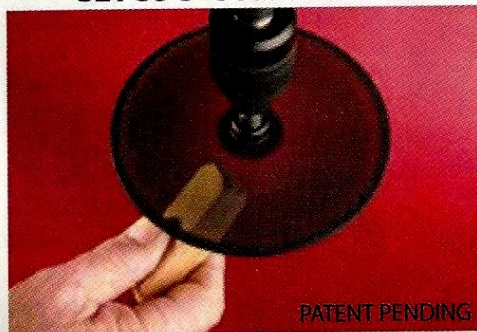


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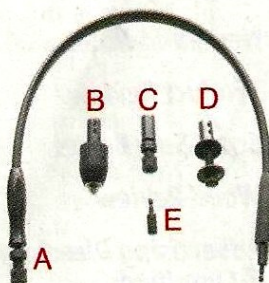
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HOLIDAY 2008 ISSUE 33

SCROLLSAW

Woodworking & Crafts



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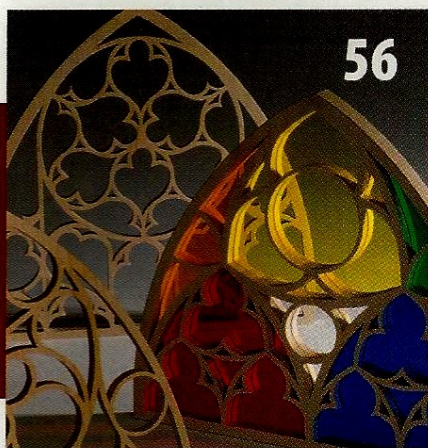
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By Dave Snyder

Raise individual layers with angled cuts and carve the layers for a realistic portrait

on the web

Exclusive Web-only Christmas Ornaments Plus New Pattern-transfer Technique

Holiday Silhouettes, pg. 44

Tom Zieg provides patterns for six additional fretwork ornaments and shares his method of using a scrapbooking tool to attach patterns to wood.

Bonus Silhouette Patterns

Silhouette Votive Holders, pg. 50

Paul Meisel shares five additional designs for the fretwork candle panels, including Mary, Joseph and baby Jesus.

Intarsia Caricature Gallery

Creating Caricatures in Wood, pg. 20

Doug Wallace's creative renditions of celebrity portraits are amazing. View a few of the staff's favorites that didn't appear in the article.

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BEST PROJECT DESIGN CONTEST 2009

Look for complete details of the 2009 Best Project Design Contest in our next issue.

Making 2009 the Best Year Yet

As we approach the end of another year, it's an opportunity to reflect on the past. We can examine the past year and think about how we can make next year even better.

There are two main areas I'd like to focus on. The first is the magazine. Carole Rothman, one of our contributors, subscribes to a cooking magazine. They recently had an article about recipe killers. A recipe killer is any aspect of the recipe that immediately turns a reader off. For me that would be stiff egg whites. If a recipe calls for stiff egg whites, I know not to even try. She suggested there are probably project killers as well. This is where I need your help. What are your project killers? What element of a project will prevent you from attempting to make it?

Every other year we hold a Best Project Design Contest. After the 2007 contest, readers suggested we create categories for the contest. Why we didn't think of it is beyond me, but you can bet that our 2009 contest will have categories.

The second area I'd like to reflect on is scroll saw shows. Attendance was down at every show this year. I know the economy and gas prices have played a large part, but I do think there's more to it. A gentleman on our message board attended his very first scroll saw show this year. He commented that he was disappointed. When asked to elaborate, he couldn't quite put his finger on it, but he expected more.

Attendees want to see more vendors and vendors want more attendees. How do we make that happen? What would make the show a must-do event for you? Personally I think a saw test-drive area at every show would be ideal. I'd love to see each major brand of saw available for an actual blade-in-wood comparison. How do you make this possible? Perhaps local scrollers could loan their saw to the show in exchange for free admission.

If you have an idea concerning how to improve the magazine, the contest, or scroll saw shows, we want to hear from you. Please take the time to share your opinions with us. You can post your thoughts on our forum at www.scrollsawer.com, write us at SSW&C, 1970 Broad St., East Petersburg, Pa., 17520, or e-mail me directly. Together we can make 2009 the best year yet!

Shannon Flowers

Shannon Flowers
Shannon@FoxChapelPublishing.com

SCROLLSAW

Woodworking & Crafts

Printed in the USA

HOLIDAY 2008

Volume 9, Number 4, Issue 33

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Bruce Viney

Sliding Panel Puzzle Box—page 64

Bruce Viney, of Washington, North-East England, stopped driving trucks and bought a motorized fretsaw to replace the hand fretsaw he had been using since he was nine. Bruce loves to design and make mechanical gadgets and puzzle boxes. Bruce started a Website to share his passion with others. The Website offers numerous puzzle-box plans at no cost. Bruce doesn't sell the completed puzzle boxes because he doesn't want to be tied up making the same things over and over. Bruce would rather spend his time designing new puzzles.



Dave Van Ess

Making Hardwood Earrings—page 60

Dave Van Ess is an engineer by profession, a woodworker by avocation, and a tool collector by addiction. He started woodworking more than 30 years ago when the idea of finishing off the bedrooms in the attic dorm sounded like a good idea. Dave has taught classes in scroll sawing and has trained more than 200 Cub Scout leaders in the joys of scroll sawing. Dave has more tools than he needs, fewer tools than he wants, and not enough time to use the ones he has.



Jeff Paxton

Scrolling Hardwood Ornaments—page 62

Jeff Paxton has written several articles for *Scroll Saw Woodworking & Crafts* over the years. His wife, Marcie, is a registered nurse. His son is a junior in college, and his daughter is a senior in high school. Jeff recently celebrated his 20th year as pastor of the First Baptist Church of Dover, Ark. After the publication of his book, *Words of Faith in Wood*, he received requests for custom patterns based on Bible verses. He continues to attend craft shows as time permits, and has a booth at the local Collector's Gallery Craft Mall. He recently expanded his woodworking to include woodturning.



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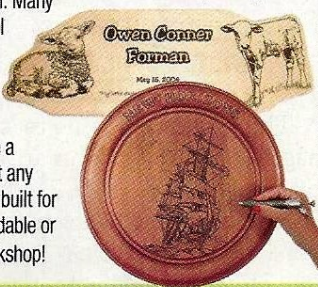
I created this stencil from my granddaughter's photo in 10 minutes using Coyote Stencil Shop Software.

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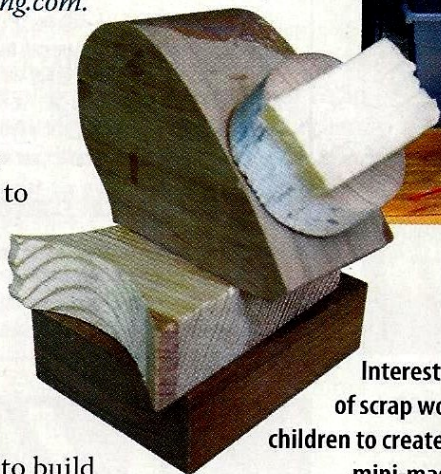
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Creative Recycling

Children create their own modern art from scrap wood at the Escondido Children's Museum.

Editor's Note: In Fall 2008 (Issue 32), we asked how readers use scrap wood and old blades. We received a few interesting responses. To share ideas or suggestions, write us at Scroll Saw Woodworking & Crafts, 1970 Broad St., East Petersburg, PA 17520, or e-mail Duncan@FoxChapelPublishing.com.

The Escondido Children's Museum in North San Diego County (Calif.) gives new life to scrap wood. Members of the San Diego Seaside Scrollers and The Regular Cut-Ups, two San Diego County scroll saw clubs, donate their scrap wood to the museum's *You-Build-It* craft table. Children glue the scrap wood together to build fantastic creations from their imagination. The children range in age from toddlers to about nine years old. The project promotes recycling, motor skills, and creativity.



Interesting shapes of scrap wood inspire children to create their own mini-masterpieces.

Before the Escondido Children's Museum put out a call for wood scraps, these pieces ended up at the landfill or burned in fireplaces.

Bob Anttila
San Diego Seaside Scrollers

It is possible to recycle scroll saw blades. You could take them to your local scrapyards. I think scrap steel brings in around \$300 a ton or 15 cents a pound. Let's say it takes 84 Olson #5 reverse-tooth blades to equal an ounce. That's 1,344 blades per pound.

Personally, I throw my dull blades away and my neighbor gets my scrap wood to burn in his stove.

I don't know why you would need a scroll saw dado blade.

Fred Wampler
Hudson, Mich.



Fox Hunt

Buster Eves of South Range, Wis., and Bob Billingsley of Fort Wayne, Ind., were randomly drawn from the participants who located the fox in our last issue (Fall 2008, Issue 32). The fox was hiding in the "Squaring Your Table" photo of Scroll Saw Basics on page 18.

If you find the fox in this issue, contact us and tell us the page number and location. Two readers randomly selected from all correct replies will receive a \$25 Fox Chapel Publishing gift certificate. Entries must be received by Dec. 1, 2008 to be eligible. *NOTE: The contest fox is an outline drawing that would face left if his feet were on the "ground" (other foxes appearing in SSW&C don't count).*

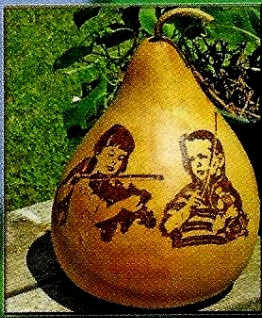
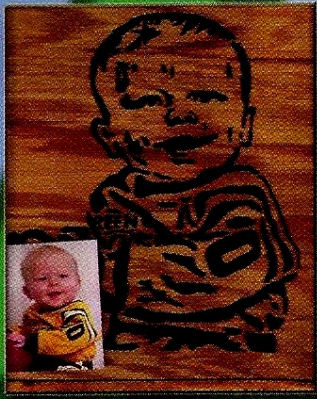
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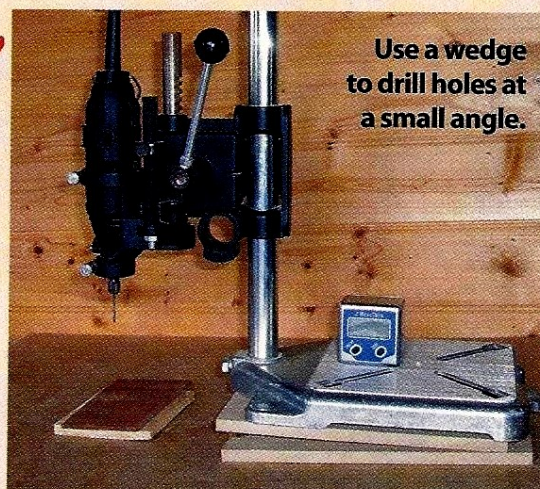
TOP TIP ✓

When drilling small-diameter holes, I prefer to use a Dremel drill press. Dremel's three-jaw chuck holds the fine drill bit better than a full-size drill press. Because the Dremel drill press has a smaller throat depth, I rotate the Dremel 180° and set the tool to drill below the table. I can move the drill press anywhere and drill holes exactly where I want them.

I developed a way to drill angled blade-entry holes for my inlay work. I use two different methods depending on the angle of hole needed. A digital angle gauge ensures I'm drilling the hole at the proper angle.

Gill Dexter

Bromsgrove, Worcestershire, U.K.



Use a wedge to drill holes at a small angle.

Small Angles

Position the drill press on top of two pieces of wood. Slide a thin piece of wood between the two wooden base pieces. The further you slide the wood between the two pieces, the greater the angle will be. This works best for small angles.



Create a simple locking jig to drill holes at a large angle.

Large Angles

Attach an anchor bolt to both sides of two pieces of wood. Place a sliding strip over the two bolts on each side and use wing nuts to loosely hold the sliding strips in place. Lift one end of the top board to your angle of choice and tighten up the wing nuts. Set both sides of the board at the same angle.



Common items make mixing epoxy easy.

I never get to use all of the epoxy before it hardens.

Trident, Dentyne, and a few other brands sell chewing gum in clear plastic trays. Save the empty trays to use as a convenient mixing tray. Use the individual bubbles of the plastic trays as a measuring device to get equal parts of the two liquids. Combine the liquids in a single bubble to keep the epoxy contained for easy mixing.

I use wooden or plastic stir sticks, like those used for coffee, to mix the epoxy. Save the stir stick from your morning coffee or buy them in bulk at the store. These sticks are the perfect size and shape for mixing and removing the glue from the plastic gum trays.

Use fake plastic credit cards, the kind you get with junk mail, to spread the epoxy. You can use the cards whole or cut them into strips to spread the epoxy on smaller projects. These plastic cards work as a custom spatula or squeegee. The cards also work with ordinary wood glue.

Ed Baker
Encino, Calif.

Mixing 2-part Epoxy

When I try to mix a batch of 2-part epoxy on a piece of cardboard or wood, the two parts of the epoxy spread out over the surface. This makes it hard to mix because the liquids move farther and farther apart as I try to beat the clock.

TOP TIP in our spring issue wins a precision rotary tool from Prox-Tech. Send your tips or techniques to Bob Duncan, 1970 Broad St., East Petersburg, PA 17520, or Duncan@FoxChapelPublishing.com



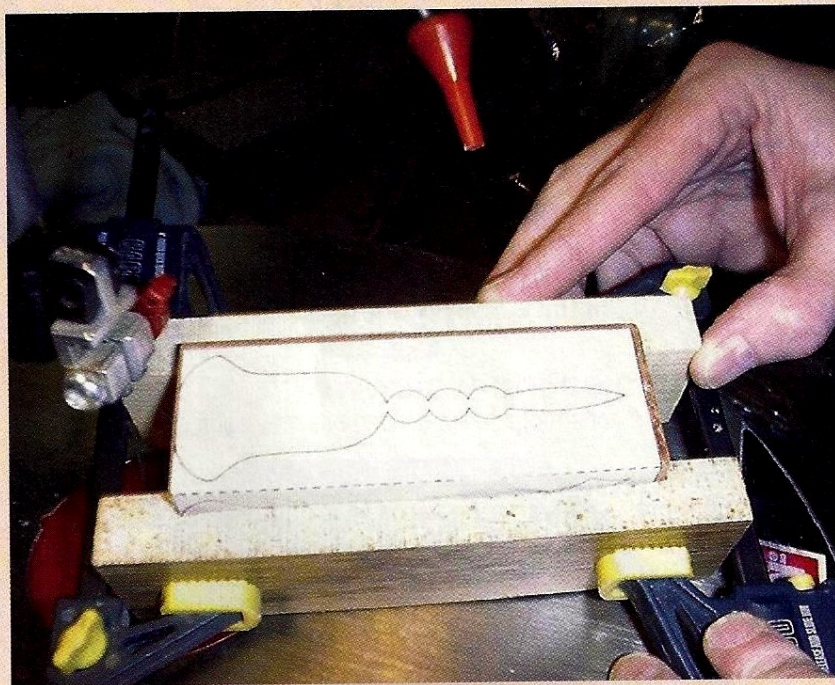
Compound Cutting Braces

I enjoy making compound-cut ornaments, but hate fiddling with scraps of wood and clamps to hold the projects in place inside the waste blocks. I created a series of braces to hold the project in place while I complete the cutting.

To create the braces, start with $\frac{3}{4}$ " x $1\frac{1}{2}$ " stock and decide on a standard length for your compound blanks. The length of your blank will be equal to the length of the channel in the brace. I made pairs of braces with 3"-, 4"-, and 5"-long channels. Cut the stock to length, allowing for 1" of wood on either side of the channel. The completed brace will resemble the letter C. Mark the $\frac{3}{8}$ "-wide channels on the stock and cut along the lines with a scroll saw. Sand as needed to ensure the horizontal cuts are perpendicular to the sides of the blank.

To use the braces, position them alongside the compound-cut blanks. The blank should fit snugly in the channel. Tighten a pair of clamps around the braces to hold the blank securely.

Sarah Orens
University Place, Wash.



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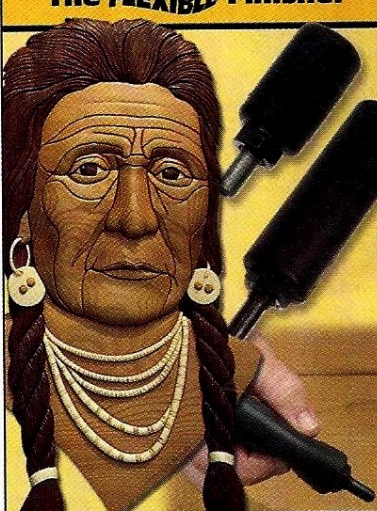
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Hidden Forest

Bill Watts of Houghton, La., cut and assembled this intarsia scene designed by Judy Gale Roberts. Bill designed and created the frame himself. He used Western red cedar, pine, aspen, and walnut for the intarsia. Bill started creating intarsia while stationed in the Antarctic serving in the U.S. Navy.

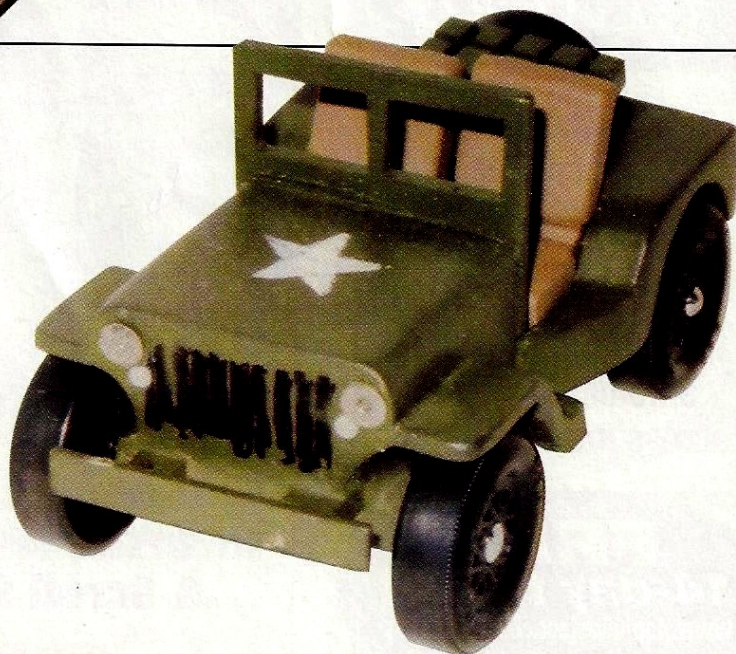


Touching Silhouette

Chuck Bowman of Ocala, Fla., created this memorable wall hanging. The *CROWN OF THORNS* portrait, designed by Santomarco Enzo and featured in *SSW&C* Spring 2007 (Issue 26), was cut from cherry. The backing board was treated with stone-textured enamel paint before the cherry was glued in place.

Pinewood Derby Jeep

Bob McCray of Tulsa, Okla., created this Pinewood Derby army jeep using the pattern in *SSW&C* Spring 2008 (Issue 30) for his grandson Matthew, who is in Cub Scouts. Bob also made a car for Matthew's younger brother and sister, who both race in the open class at the Pinewood Derby. While Matthew's jeep didn't win, it did receive a lot of attention.



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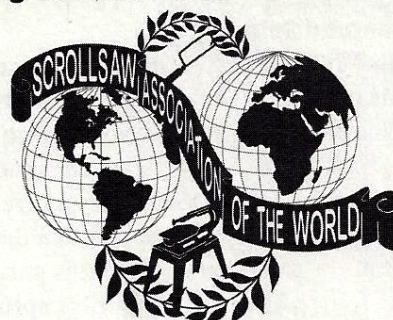
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Honored Soldier

Paul Wetzel of Cincinnati, Ohio, cut this plaque as a tribute to Sgt. Matt Maupin, who was captured in Iraq on April 9, 2004. Paul created the plaque out of 1/8"-thick maple using Steven Westall's design from *SSW&C* Spring 2008 (Issue #30). He presented it to Matt's parents on the fourth anniversary of his capture.



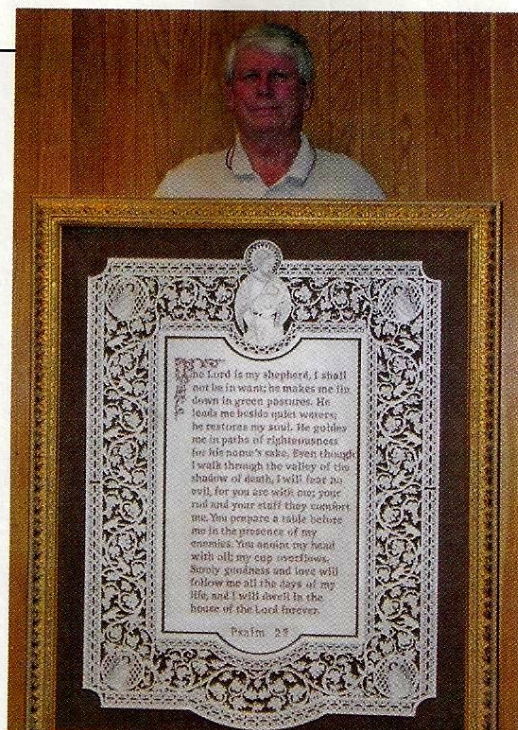
Turkey Intarsia

Everett Madsen of Bellingham, Wash., created this intarsia turkey based on a pattern by Judy Gale Roberts. The piece is cut from red cedar, basswood, tropical walnut, bloodwood, and alder. Everett was a carpenter and built cabinets before retiring.

23rd Psalm

W. Mitchell of Tuncurry, N.S.W., Australia, spent five months cutting this version of the 23rd Psalm. The fretwork and background are cut from Baltic birch plywood. The letters are cut from rosewood and glued to the Baltic birch plywood. The pattern was designed by Dirk Boelman.

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



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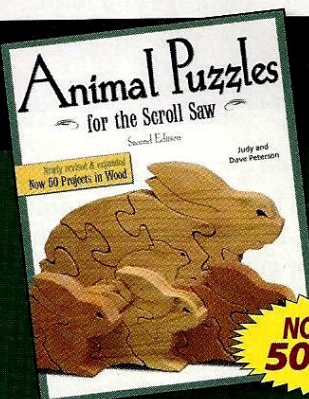


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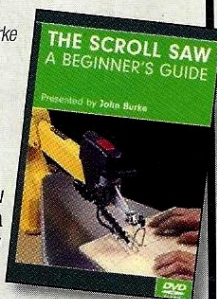
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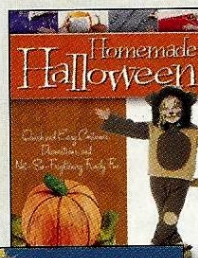
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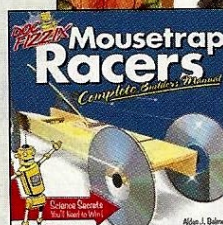


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Ceilidha Campbell delivers Christmas gift bags to soldiers passing through Ramstein Air Force Base.



Project Rudolph Spreads Holiday Cheer to Overseas Soldiers

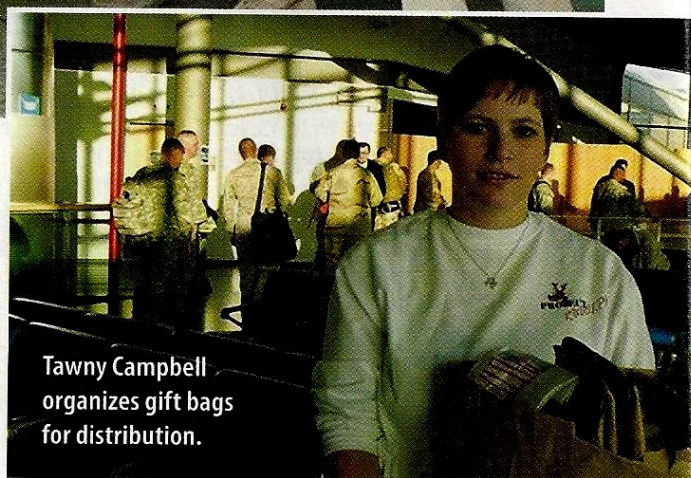
Being in a strange country away from friends and family is difficult, but can be especially hard during the holidays. Tawny Campbell, wife of Sgt. Joe Campbell, who is serving in Iraq, spearheaded a program to spread a bit of holiday cheer to deployed soldiers.

In 2006, while living in Germany with her husband and daughter Ceilidha, Tawney learned that 750 soldiers would be going through the nearby Ramstein Air Force Base on Christmas Eve and Christmas Day. Tawney asked her family back home in Oakley, Idaho, for help. Tawney's parents, Ray and Cheri Archibald, and younger brother, Ian, were happy to help. Ian saw the opportunity as an ideal undertaking for his Eagle Scout project.

Joined by Jonathan Harnden, a young man living in Germany, the family delivered 1,500 gift bags to deployed and wounded soldiers in that first year. Volunteers decorate the brown paper bags which are filled with candy, handwritten letters, and a Christmas ornament.

In 2007, Project Rudolph delivered nearly 5,000 bags. The goal for 2008 is 7,500 gift bags.

To meet this goal, Project Rudolph needs help. Each decorated bag is unique and contains three handwritten letters or cards, candy, and a Christmas ornament.



Tawny Campbell organizes gift bags for distribution.

There are several ways you can get involved:

- **Letters:** Handwritten letters from children or adults, addressed to "Any Service Member." (Please see the Project Rudolph Website for guidelines.)
- **Candy:** Candy canes and individually wrapped snack-size treats
- **Bags:** Decorated brown lunch bags
- **Funds:** Financial support to mail packages overseas
- **Ornaments:** Handmade Christmas ornaments

Donations of any of the above are most welcome, but scrollers are especially suited to help with the ornament donations. Ornaments can be finished or unfinished. The ornaments must be 5" in diameter or smaller so they fit into the pocket of a uniform. Flat wooden ornaments are recommended. Choose a design that is not delicate so the ornaments make it to the soldiers in good condition.

Donations for the 2008 packages are requested by November 11 and can be sent to: Project Rudolph, c/o Ray Archibald, 600 S. Wilson, Oakley, Idaho 83346. For more information, contact the Archibalds at 208-300-0197 or visit the organization's Website at www.projectrudolph.homestead.com.

Scroll Saw Clubs

Joining a scroll saw club is a great way to learn new techniques, share your knowledge, and meet other people with similar interests. To add your club to our database, send complete details to *Scroll Saw Woodworking & Crafts*, 1970 Broad St., East Petersburg, Pa., 17520, or e-mail Duncan@FoxChapelPublishing.com.

CALIFORNIA: PERRIS / LAKEVIEW. The Hemet Area Scrollers meet twice a month. They meet at 9am on the second Saturday of the month at MacBeath Hardwood (1480 Nandina Ave., Perris). The group meets at 9am on the fourth Saturday of the month at D&D Woodworks (31265 Wolfskill Ave., Lakeview). Contact Art McMahon, 951-929-9854, a.artnnette@verizon.net.

CALIFORNIA: SAN DIEGO. The San Diego Seaside Scrollers meet at 9:30am on the third Saturday of the month at the Allied Gardens Community Park Recreation Center (5155 Greenbrier Ave.). Contact Bob Anttila, 858-578-3785, rmantila@hotmail.com.

COLORADO: COLORADO SPRINGS. The Spring Scrollers meet from 7pm to 9pm on the third Thursday of the month at Woodcraft (750 W. Garden of the Gods Road). Contact Larry Duncan, 719-683-5836, larryjoanduncan@aol.com.

GEORGIA: LILBURN. Gwinnett Woodworkers Scroll Saw Special Interest Group will begin meeting again soon after the summer break. Contact Bruce Maday 770-925-3153, hbmady@comcast.net.

IDAHO: BOISE. The Treasure Valley Scrollers meet at 7pm on the third Wednesday of the month at Woodcraft (6883 Overland Rd.). Contact Russ Centanni, 208-562-1044, r_centan@msn.com.

ILLINOIS: WESTMONT. Chicagoland scrollers meet at 1 pm the third Saturday in January, March, May, July, September, and October at Hobby Lobby (on the corner of Cass St. and Odgen St.) Contact 847-546-1319, www.chicago.saw-online.com/.

NEW JERSEY: MANALAPAN. The Garden State Marquetry Society-Plus meets at 9am on the first Saturday of the month at the Monmouth County Library. Contact Jon Truskowski, 610-222-3829, gsmarquetryplus.com.

NEW JERSEY / PENNSYLVANIA: The Pennsylvania Scrollers meet at different locations and times based on the season. From September to March, they meet at 10am on the third Saturday of the month. From April to August, they meet at 7pm on the third Thursday of the month. Contact Steve Novak, 610-437-5789, stevep330@aol.com.

NEW YORK: BALDWINVILLE. The Sawdust and Woodchips Woodworking Association (SWWA) Scroll Saw Interest Group meets at 6:30pm on the third Wednesday of the month at the Canton Wood Senior Center. Contact Jim Ireland, 315-592-7354, waterlil@twcnj.com.

NEW YORK: SCHENECTADY. The Northeast Woodworkers Association meets at 6:30pm on the third Wednesday of each month at The School at Northeast (1821 Hamburg St.). Contact Donna Phillips, 518-372-3337, dlphill@nycap.rr.com.

NEW YORK: SMITHTOWN. The Long Island Scrollers Association, a special interest group under the Long Island Woodworkers, meets at 7pm on the third Thursday of every month at the Brush Barn (211 E. Jericho Turnpike). Contact Joe Pascucci, 631-385-1877, sawdustjoe@aol.com.

NORTH CAROLINA: WINSTON-SALEM. The Carolina Scrollers meet at 6pm on the second Monday of the month at the Woodworking Shop. Contact Tom Cocks, 336-766-3139, tfc325@triad.rr.com.

OHIO: SIDNEY. The Western Ohio Scrollers meet at 1pm on the third Saturday of the month at 1100 Doorley Rd. Contact Toby Tyler, 937-726-1101.

PENNSYLVANIA: BUTLER COUNTY. Blazin' Blades Scrollers of Western Pennsylvania meet at 1pm on the first Thursday of the month. They are changing their meeting location. Contact Ernie Lang, 724-352-9207, scroller@connecttime.net.

PENNSYLVANIA: STEVENS. Tri-County Scrollers meet at 6:30pm on the third Monday of the month at the Stevens Fire House. Contact Mike Freitag, 717-733-1546, Mikf3@dejazzd.com.

SOUTH CAROLINA: CHARLESTON. The Pluff Mud Scrollers meet at 7pm on the second Thursday of the month at Woodcraft (St. Andrews Shopping Center). Contact Glenn Fleming, 843-766-6038, gffleming2609@comcast.net.

TEXAS: DALLAS. The Dallas-Fort Worth Scrollers meet from 9:30 to 11:30am the last Saturday of each month at Woodworld (13650 Texas Instruments Blvd., Suite 101). Contact 972-669-9130, www.dfwscrollers.com.

TEXAS: HOUSTON. The Woodworkers Club of Houston meets from 9am-11am at the Bayland Community Center (6400 Bissonnet). Contact Norm Nichols, www.wwch.org.

EDMONTON, ALBERTA, CANADA: The Alberta Chapter of Scroll Saw Portrait Artists meet at 6:30pm on the second Thursday of the month. In the winter, the meetings are held in the V-Building at the NAIT in room V-101 or V-105. In the summer, the group meets at the garage at 2543 131st Ave. Contact Darryn Armstrong, 780-476-5285, whitewolf710@gmail.com.

ALBURY-WODONGA, AUSTRALIA. The Albury-Wodonga Woodcrafters Inc. meet from 8am-noon every Wednesday at the Wodonga Showground Club Room. Contact Jutta Vyner, 02 60 2468 54, kejuyv@gmail.com.

PALMERTON NORTH, NEW ZEALAND. The Manawatu Scroll Saw Group meets at 7:30pm on the second Tuesday of the month. Contact Teresa Gillbanks, 011 64 06 3591848, tandtg@slingshot.co.nz.

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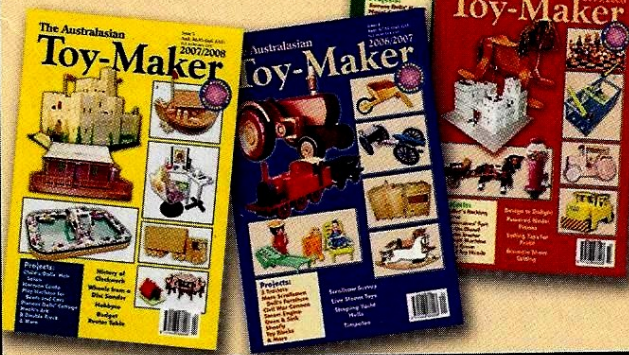
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By Bob Duncan

The inflatable drums allow you to control the amount of wood removed.

Guinevere Sanding System



The Guinevere Sanding System by King Arthur Tools claims to be the smallest inflatable sanding drum. What the tool lacks in size it more than makes up for in power.

Many intarsia and segmentation artists use pneumatic or inflatable drum sanders to shape and sand their work. Because you control the inflation of the drums, you control how much the drum flexes. The more the drum flexes, the more it conforms to the general contours of the piece and won't change the overall shape of the wood. If you increase the inflation of the drum so it flexes less, it will remove more wood.

The Motor Unit

The small motor unit, which looks like a mini-version of a bench grinder, features a powerful ½hp motor. This little motor really packs a punch. Both sides of the motor feature a traditional three-jaw chuck, allowing you to chuck two different shapes of sanding drums or two different grits of sandpaper.

Both chucks rotate downward, which gives you additional control and allows you to easily see how much wood you are removing. The motor rotates at around 3,600rpm. The tool produces a lot of dust, especially when equipped with coarse-grit sanding drums.

The Flexible Shaft

What separates the Guinevere from other sanding drum setups is the optional flexible shaft. Foredom set the standard for flexible shaft machines, but Foredom tools revolve much faster, usually around 18,000rpm. Slower is better when it comes to sanding and polishing. In many cases, sanding at high speeds will clog the sandpaper and burn the wood.

The flexible shaft for the Guinevere attaches to the three-jaw chuck on the right side. The 51"-long flexible shaft bends easily to make the tool easy to use. There are three separate bearings in the shaft assembly (one in the shaft itself, and two in the handpiece), which contribute to the tool's smooth operation.

When testing the shaft, I equipped the 2"-diameter by 4"-long cylinder-shaped drum with 60-grit sandpaper and started sanding the edge of a piece of ¼"-thick oak. In 20 seconds, the tool removed ⅝" of wood. During the time

test, I pressed the wood and drum together as hard as I could and the motor only started to bog down at the 20 second mark. Neither the shaft nor the motor faltered. More importantly, the tool did not burn the wood at all.

At-a-glance

- Powerful ½hp motor
- Slow speed designed for sanding
- Two three-jaw chucks for easy use
- Variety of shapes and sizes of sanding drums

The Sanding Drums

The drums are inflated using a small but powerful hand pump. Usually, a short stroke of the pump is all that is required to create firm pressure in the drum.

King Arthur Tools has created four different drums for the Guinevere. The main kit comes with a 2"-diameter by 4"-long cylinder-shaped drum and a 2"-diameter round-nose drum. Equip one of the drums with coarse-grit sandpaper to remove wood fast and use medium-grit sandpaper on the other drum to add details and remove scratches left from the coarse sandpaper.

I suggest you add the optional dust collector for the flexible shaft if you plan to use it often. The dust collector attaches right to the flexible shaft. A flexible hose connects the collector to a shop vacuum. Even when sanding aggressively with coarse sandpaper, the collector trapped 90% of the dust.

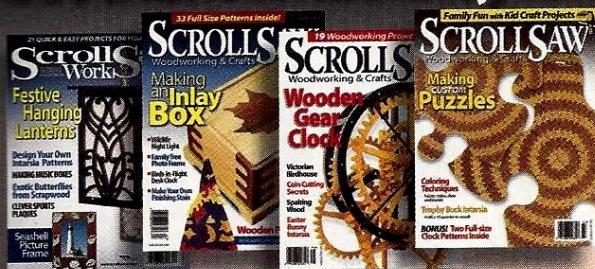
There are also 1"-diameter by 4"-long cylinders and 1"-diameter by 2"-long cylinders available for detail sanding. There is a polishing kit available if you prefer to polish the wood and apply a wax finish.

Summary

The powerful compact Guinevere features a useful combination of fixed sanding and flexible shaft control. It is a serious tool for intarsia and segmentation artists.

The Guinevere total sanding system, which includes the base motor, flexible shaft, air pump, large cylinder-shaped sanding drum, round-nose sanding drum, abrasive cleaner, and an assortment of sandpaper, retails for \$315 + \$24.90 s&h. The dust collector costs an additional \$38. It is available from King Arthur Tools, 800-942-1300, www.katools.com.

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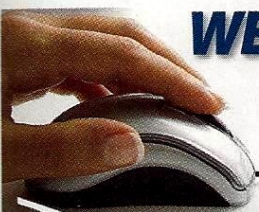
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Attaching Patterns

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.

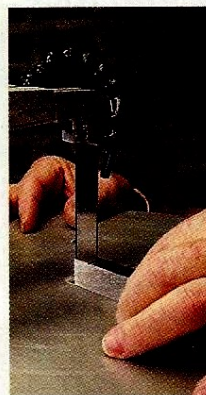
A blade that does not have enough tension will wander. It will also flex from side to side, making for irregular or angled cuts. If you press too hard on a loose blade, it will usually snap.

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 provide more projects per issue, we have consolidated basic scrolling information here. Because our articles will no longer cover these basics, we will publish this page 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 $\frac{1}{8}$ " 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.

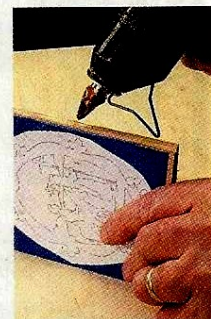


One way to attach blanks is with tape. Line all the layers up and wrap a layer of tape around the outside edge. You can also wrap the whole stack in tape for extra stability. Scrollers

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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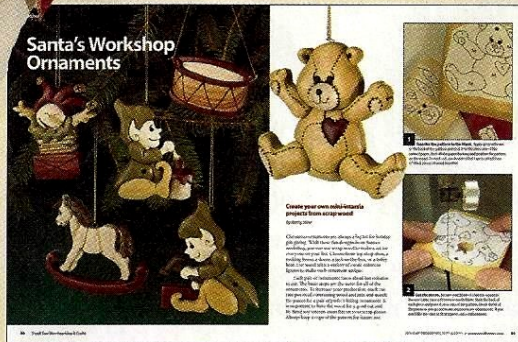
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1970 Broad Street, East Petersburg, PA 17520

Creating Caricatures in Wood



Doug Wallace creates amusing intarsia caricatures.

Artist designs humorous portraits of famous faces

Doug Wallace of Fort Worth, Texas, began transforming images of celebrities into 3-D intarsia portraits in 2004. His work is on display in the James Stewart Museum and the Comedy Shrine, as well as the homes of various celebrities he immortalized in wood.

After retiring early, Doug found intarsia an inexpensive and challenging hobby. He quickly grew bored with traditional wildlife intarsia patterns and decided to create his own designs.

"I found that I could take a coloring book image, such as a *Toy Story* character, and replicate it in intarsia," Doug said. "I usually gave them to one of my grandchildren to hang in their rooms."

Doug, an avid fan of old-time radio, classic movies, music, and sports, turned to these sources for inspiration for his intarsia.



The Blues Brothers

Initially, his patterns required only a few cuts and a few different types of wood. Doug quickly progressed to more detailed caricatures. He uses several photographs of the subject as reference material to create patterns with more detail.

"I was unable to find some of my favorite characters in caricature or to capture a favorite pose or representation of someone," Doug said, "so I learned how to design an intarsia pattern from photographs."

"Two-dimensional photographs do not always depict the details necessary to properly represent a pose," Doug added. "So, I re-enact the pose in front of a mirror to determine facial expressions and body parts, such as the shape and position of Humphrey Bogart's hand when holding a cigarette. These details are drawn into the pattern."

After he creates a draft pattern by hand, Doug scans the design into his computer for further refinement. The digital pattern can be reproduced easily.

After filling his walls with his caricature portraits, Doug started selling his work on eBay. He quickly realized there is a market for his work and started attending art and craft shows and musical festivals. His pieces sold, and he started receiving requests from customers for their favorite celebrity or custom orders to depict their loved ones based on a photograph.

"I found that naturally colored wood was limited or unavailable," Doug explained. "So I evoked artist privileges and added colors to the wood, but I use naturally colored wood as much as possible."

Doug researches which musicians will be performing at upcoming festivals and creates a custom intarsia portrait to present to the musician at the event.

"The response is worth the effort," Doug said. "I bring along a photo of the portrait for them to sign. Not only does this help me avoid copyright infringement issues, but I usually make a friend as well."

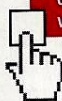
Doug has created caricature portraits for more than 500 people, and he adds more every year. For more of his work, visit his Website at www.wallacewoodart.com.

Humphrey
Bogart

ONLINE BONUS

To view additional photos
of Doug Wallace's work,
visit our Website.

www.scrollsawer.com



Consigliere Tom Hagen, Michael Corleone, and
Don Vito Corleone from *The Godfather*



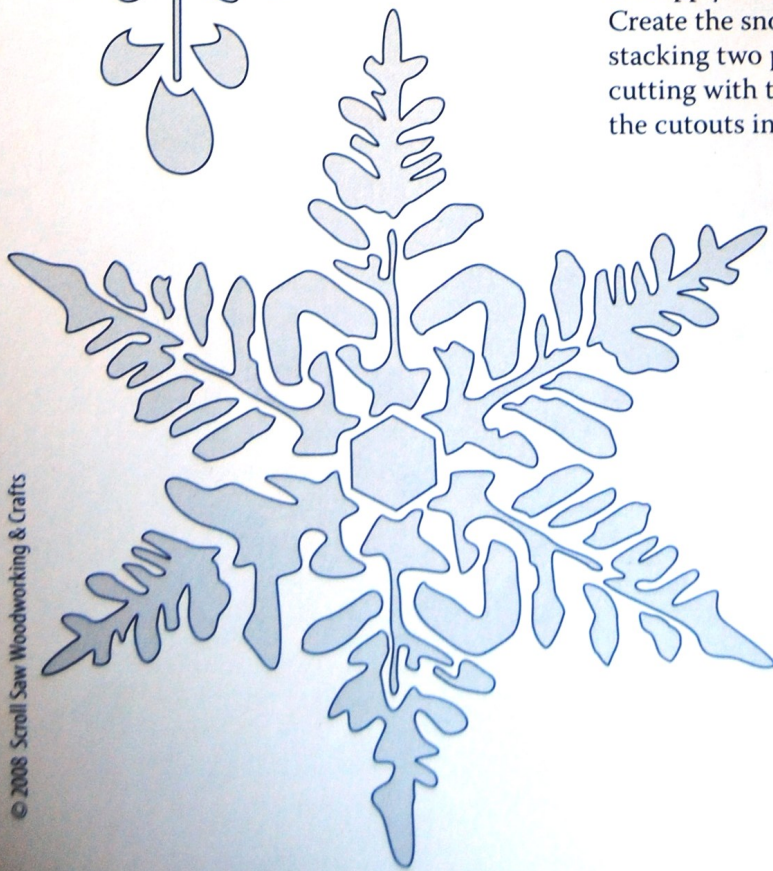
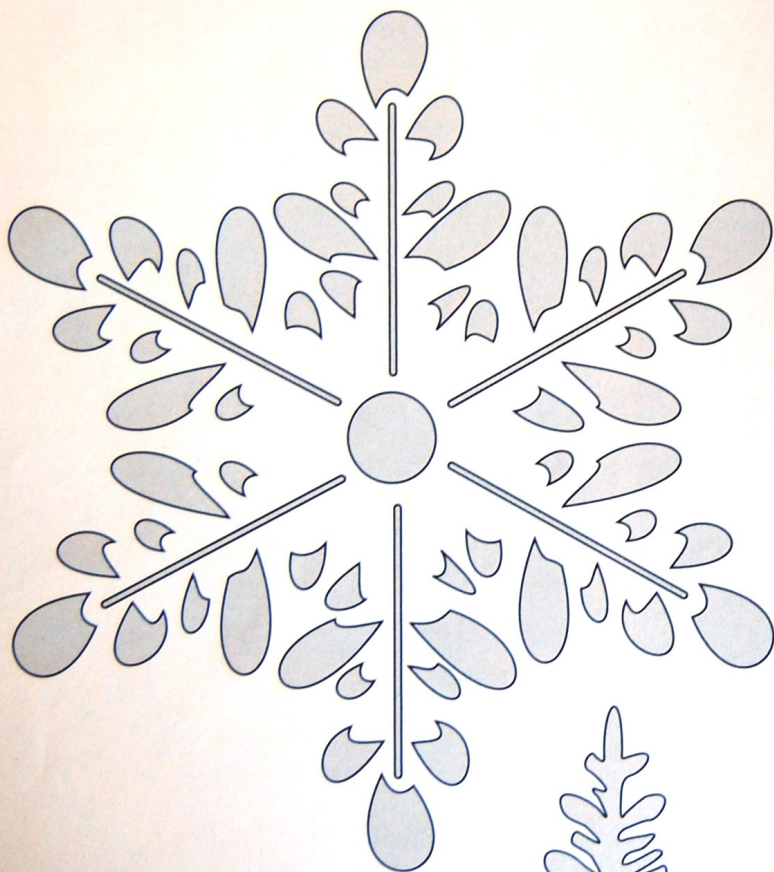
Scroll Stunning Snowflakes

Intricate designs celebrate the beauty of winter

By Toni Burghout

These designs are inspired by Mother Nature. The intricate ice crystal patterns can be challenging to cut, but the results are well worth the effort. I originally designed the set to be used as a wall display with one large and two small panels. The large panel can double as a trivet. With the addition of a cork backing, the smaller panels make great coasters. Test your skills and reduce the patterns for Christmas ornaments.

Experiment with colors and techniques to produce a variety of looks. A colored backing in either plywood or acrylic gives the snowflakes a totally different look. Use spray paint to color the inside of the frets. Sand the paint off the surface and apply a clear finish for a dramatic contrast. Create the snowflakes as an inlay project by stacking two pieces of contrasting wood and cutting with the saw table at a slight angle. Glue the cutouts in place to create a solid inlay design.



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Use these designs for coasters,
ornaments, trivets, or
coordinated wall hangings.

Snowflake pattern



Materials:

- $\frac{1}{2}$ " to $\frac{3}{4}$ " x 10" x 10" hardwood or wood of choice (main panel)
- $\frac{1}{4}$ " x 5" x 5" hardwood or wood of choice (each small panel)
- Cork or colored backing (optional)
- Finish of choice
- Spray paint (optional)
- Assorted grits of sandpaper

Tools:

- #1 and #2/0 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ "-diameter drill bit
- Brushes or rags to apply finish
- Sander (optional)

Materials & Tools



Toni Burghout lives in Orillia, Ont., Canada. She and Sue Chrestensen are the owners of Chrestensen-Burghout designs. Visit their Website at www.chrestensenburghoutdesigns.com.

Leaping Frog Bookmark

No inside cuts makes it easy to stack cut these fun amphibians

By John A. Nelson

Cut by Ben Fink

Cut these bookmarks from $\frac{1}{32}$ "-thick plywood so they slide easily over the page and keep your place without putting stress on the book binding. The thin plywood makes it easy to stack cut several at once. I cut up to 18 frogs at a time. The stacked wood makes it easier to control the blade in the thin stock (see page 18 for stack-cutting techniques).

Drill the circles on the frog's body before cutting along the pattern lines. Color the bookmarks with acrylic paint or finish them with clear spray lacquer.

The thin bookmarks tuck easily into holiday cards for out-of-town relatives or friends and make inexpensive gifts for your mail carrier or favorite waitress. If you give a book as a gift, the bookmark makes a wonderful handmade addition. The small size makes them ideally suited for stocking stuffers.

Use thicker stock, omit the arrowhead-shaped cut on the frog's body, and attach a magnet to the back for a variation on the design.

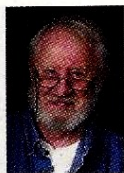
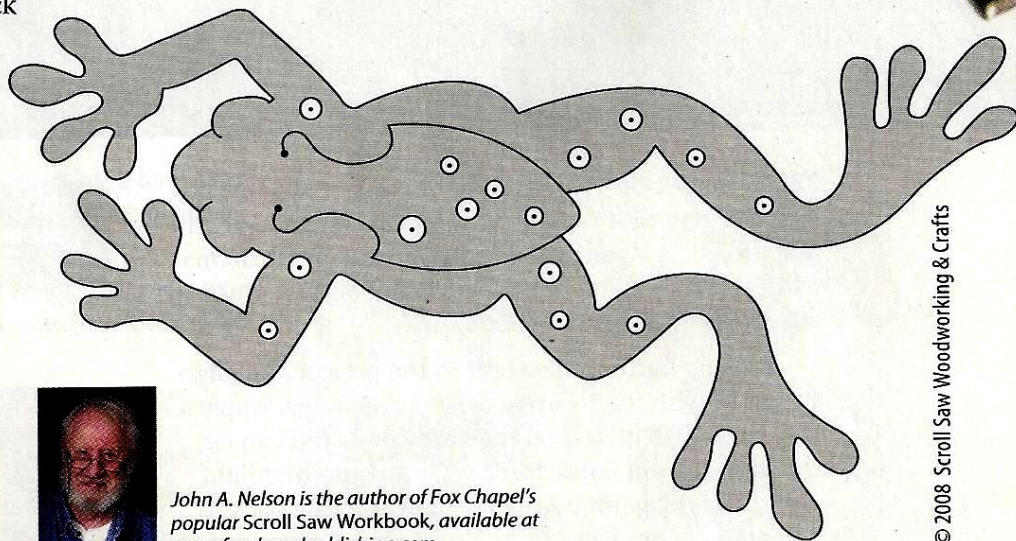
Materials:

- $\frac{1}{32}$ " x 3" x 5 $\frac{1}{2}$ " Baltic birch plywood or wood of choice (per bookmark)
- Assorted grits of sandpaper up to 220 grit
- Finish of choice (I use Danish oil or spray lacquer)

Tools:

- #1 reverse-tooth blades or blades of choice
- Drill with assorted drill bits
- Brushes to apply finish (optional)

Materials & Tools



John A. Nelson is the author of Fox Chapel's popular Scroll Saw Workbook, available at www.foxchapelpublishing.com.

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Vintage Fretwork Sleigh Scene

Beautiful horse-drawn sleigh is reminiscent of days gone by

By John A. Nelson

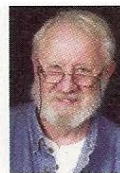
Cut by Ben Fink



This fretwork design makes an impressive shadow box portrait, especially when mounted on mirrored acrylic. The project is a great way to showcase your Christmas cards. Tack a ribbon to the back of the holly leaves and attach the cards to the ribbon.

If using hardwood, stack cut the project and align the grain with fragile areas, such as the reins. Apply a coat of Danish oil to seal the hardwood. You can cut the project from Baltic birch plywood and highlight it with acrylic paints. Attach a hanger to the back to complete the project.

Pattern for the **FRETWORK SLEIGH SCENE** is in the pattern pullout section.



John A. Nelson is the author of Fox Chapel's popular Scroll Saw Workbook, available at www.foxchapelpublishing.com.



Turn the project into a cardholder with a few strands of ribbon.

Materials:

- $\frac{1}{4}$ " to $\frac{1}{2}$ " x $7\frac{1}{4}$ " x $14\frac{1}{2}$ " cherry or wood of choice
- Assorted grits of sandpaper up to 220 grit
- Danish oil or finish of choice
- Saw-tooth hanger

Materials & Tools

Tools:

- #1 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ "-diameter drill bit
- Brushes or rags (to apply finish)



Carved Relief Cuts Create 3-D Portrait

Raise individual layers with angled cuts and carve the layers for a realistic portrait

By Dave Snyder

I'm always looking for new ways to use my scroll saw. I began experimenting with relief-cutting and carving techniques and found the combination produces dramatic 3-D results, especially when you incorporate fretwork.

I developed my relief-cutting method some time ago and read about Dick Miraglia's technique in *SSW&C* (Fall 2008, Issue #32) with much interest. Dick's technique produces similar results, but the process is very different.

Both methods cut the fretwork first, but with my method, the levels are created by making cuts with the saw table set at a slight angle. The layers are then pushed through from the back to produce a telescoping effect, glued in place, and shaped with a rotary power carver.

To get started, cut the stock to size and add a decorative edging with a router and your bit of choice. I use a Roman ogee bit. Sand the wood with 220-grit sandpaper and attach the pattern with spray adhesive.

Determining the correct angle for relief cuts

Save a piece of scrap wood the same thickness as your blank. Draw a series of circles on the scrap and drill blade-entry holes along the circles. Angle the left side of your saw table down 2°. Thread a #1 blade through the holes and spin the wood clockwise to cut counterclockwise around the circle. Test to see how far the circle pushes outward. Your goal is for the circle to rest about $\frac{3}{16}$ " above the surface of the wood. If the circle sticks out too far, reduce the table angle a bit. If the circle does not stick out far enough, increase the angle a bit and cut another circle.

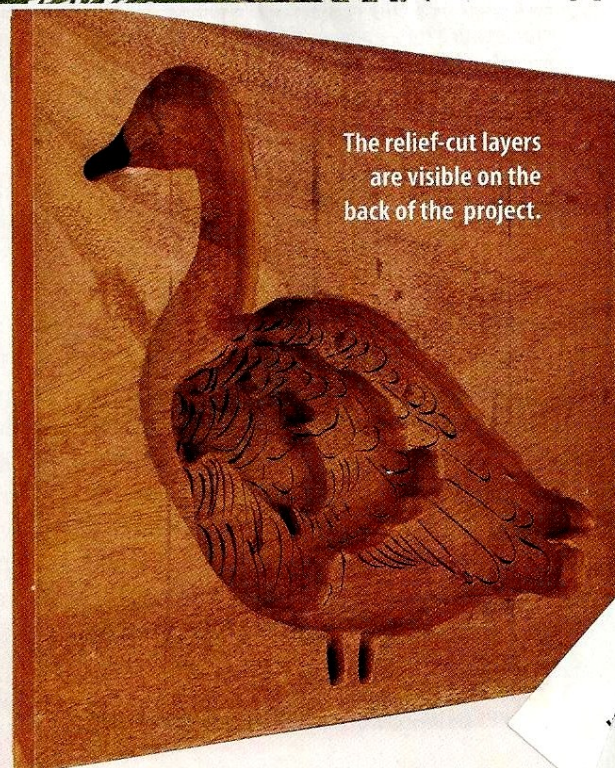


1 Cut the frets. Drill blade-entry holes for the eye and the frets representing the goose's feathers with a .75mm-diameter drill bit. With your saw table square to the blade, cut the frets. I use a #2/0 Flying Dutchman Penguin Silver double-tooth blade. Cut the hole for the eye and the ebony for the eye inlay. Glue the ebony eye in place, flush with the surface of the wood.



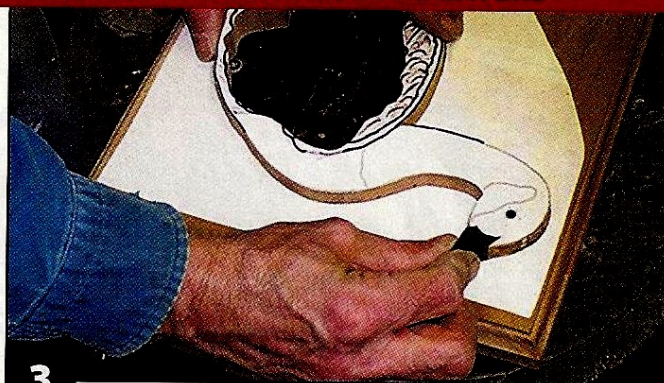
2

Make the relief cuts. Angle the left side of the saw table down to the proper angle (see sidebar page 28). Drill 1.25mm blade-entry holes, at the same angle as the saw table, in outside corners along the red lines. Cut counterclockwise along the red lines with a #1 Flying Dutchman Polar blade or your skip-tooth blade of choice. Push the sections up from the back to dry-fit the beveled layers.



The relief-cut layers are visible on the back of the project.

RELIEF GOOSE: SHAPING THE LAYERS



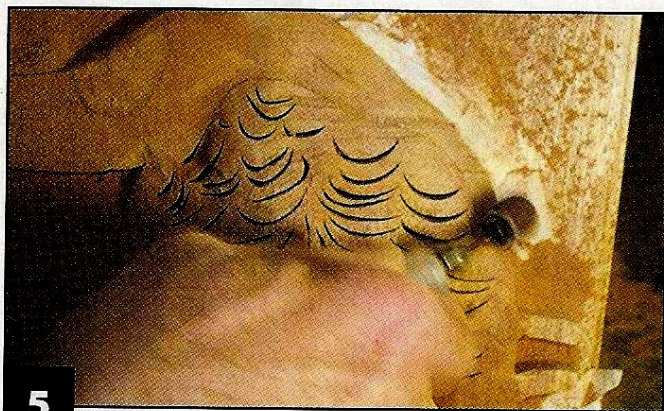
3

Cut the bill. Secure the first layer flush with the background and attach a piece of ebony under the bill section using hot glue. Attach shims the same thickness as the ebony under the plaque to keep it level on the saw table. Cut around the perimeter of the bill, including the blue line that joins the bill to the head. Use wood glue to attach the ebony bill to the goose along the blue line.



4

Glue the layers in place. Remove the pattern. Apply wood glue to the bottom edge of each layer and push it up in place. Remove any glue that squeezes out with a cabinet scraper. Place masking tape on the background layer around the goose to protect the surface of the plaque from the carving bits. Allow the glue to dry overnight.



5

Rough-shape the goose. When grinding and shaping, be careful not to go through the wood all the way. The wood at each glue line is only $\frac{3}{8}$ " thick. Use a variety of bits and sanding drums with a rotary power carver. Do not grind or sand any wood from the flat surface of the plaque. The goal is to give flow and dimension to the goose. Remove wood, clear away the dust, and check the flow of the project often.



6

Finish shaping and sanding the goose. Use a random-orbit palm sander to do as much as possible. Hand sand the curved areas. Blow away any dust with compressed air. Use fine-grit sandpaper to remove any scratches. Remove the masking tape.

Finishing Notes

Apply a coat of Deft sanding sealer and let it dry for 30 minutes. Sand the piece with 600-grit sandpaper. Apply a coat of Deft semi-gloss spray lacquer. Allow it to dry for two hours, sand it with 600-grit sandpaper, and apply another coat of spray lacquer. Paint the $\frac{1}{4}$ "-thick oak plywood backing board black. Allow the paint to dry and then attach it to the back of the plaque with wood glue and a pin nailer or brads. Attach a saw-tooth hanger to the back of the backing board.



Dave Snyder lives in Belvidere, N.J. He has been married for 37 years and has three children and two grandchildren. For more of his work, visit www.lakeviewscrollsawing.com.

Materials:

- $\frac{7}{8}$ " x $10\frac{1}{2}$ " x 13" mahogany or hardwood of choice
- $\frac{1}{4}$ " x $10\frac{1}{2}$ " x 13" oak plywood or backing board of choice
- $\frac{7}{8}$ " x 2" x 2" ebony
- Temporary bond spray adhesive
- $\frac{3}{4}$ "-wide masking or painter's tape
- Wood glue
- Cyanoacrylate (CA) glue (eye)
- Assorted grits of sandpaper up to 600 grit

Materials & Tools

- Saw-tooth hanger

- Deft semi-gloss spray lacquer

Tools:

- Router table with Roman ogee bit or decorative edging bit of choice

- Wixey digital angle gauge (optional, to set table angle)

- Drill with 1.25mm- and .75mm-diameter bits

- Hot glue gun with glue sticks

- #2/0 Flying Dutchman Penguin Silver blades or double-tooth blades of choice

- #1 Flying Dutchman Polar blades or skip-tooth blades of choice

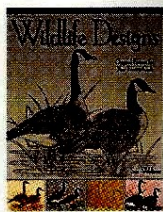
- Rotary power carver

- Assorted power carving bits or sanding drums of choice

- Random-orbit palm sander

- Cabinet scraper

3-D goose pattern



Pattern reprinted from *Wildlife Designs* with permission from Sue Walters. *Wildlife Designs* is available for \$14.95 (+ \$3.50 s&h) from Fox Chapel Publishing, www.FoxChapelPublishing.com, 800-457-9112, 1970 Broad St., East Petersburg, Pa., 17520.

==== Angled blade cuts
===== Squared blade cuts

Evergreens and Cardinals Wreath

Colorful woods make a cheery winter welcome for your front door

By Kathy Wise

This cardinal wreath welcomes visitors during the holidays and well into the new year. The intarsia wreath makes a delightful gift, but you may need to make two so you can keep one for yourself!

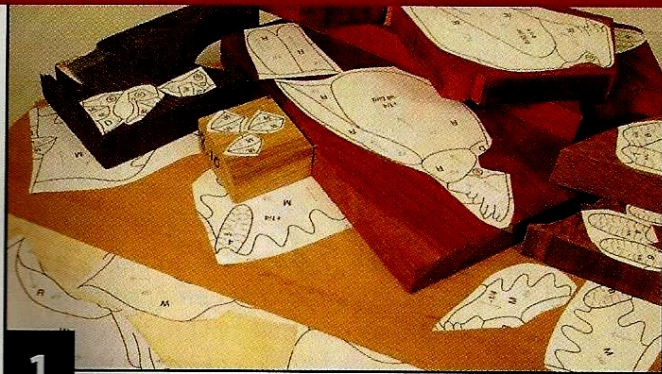
Beautifully colored exotic hardwoods highlight the wreath. I use sapele for the main wreath, with poplar for the snow and bloodwood for the cardinals. Lacewood works well for the pine cones. The varying textures of the snow, wreath, and pine cones make this an interesting design.

Make four photocopies of the pattern. Always keep a master copy

to use later. Cut the paper pattern pieces. Tape contact paper flat on a board. Spray adhesive on the pattern and adhere it to the shiny side of the contact paper. Cut each pattern piece.

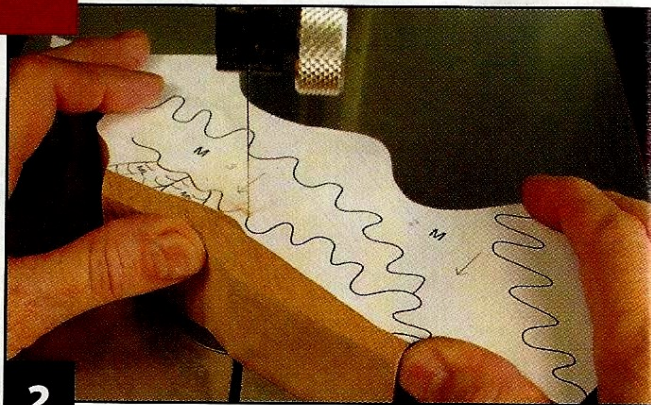
The sawing on this project is straightforward. Wood selection, shaping, and texturing are the elements that make this project stand out in a crowd. I use two pneumatic sanding drums: a large 8"-diameter drum equipped with 120-grit sandpaper for fast wood removal, and a 2"-diameter drum equipped with 220-grit sandpaper for the smoothing and finishing.

WREATH: CUTTING THE PIECES



1

Prepare your stock. A good cut and fit requires flat wood. Plane any wood that is not flat. Peel and stick the pattern pieces onto the wood. Align the wood grain with the arrows on the pattern. If you align the pattern properly on the lacewood, the wood figure will resemble pine cones.



2

Cut the pieces. I use a #3 blade for the inside cuts and the tight curves. I use a #5 blade for everything else. Check a cut piece with a square to make sure your table is square to the blade. Number the back of each piece with a pencil; inks and markers may run and discolor your pieces.

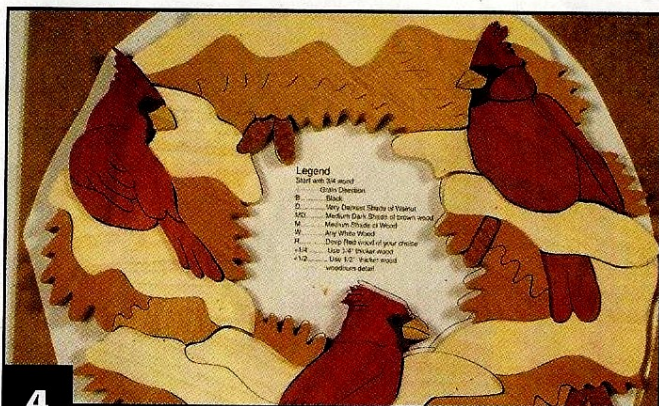


WREATH: SHAPING THE PIECES



3

Make any required risers. The cardinals should be $1\frac{1}{4}$ " thick, but thick hardwoods can be expensive. I use $\frac{3}{4}$ "-thick bloodwood and make up the difference with a $\frac{1}{2}$ "-thick riser. In areas where the edges of the birds show, I use bloodwood risers. I use inexpensive wood in the areas you can't see.



4

Dry assemble the cut pieces. Position the cut pieces on a full-size pattern taped to a piece of fiberboard or plywood. Check the fit, color, and grain direction of the intarsia pieces. Make any required adjustments now by sanding or recutting pieces for a better fit. This also gives you a chance to make sure the colors and tones of the wood work well next to each other.



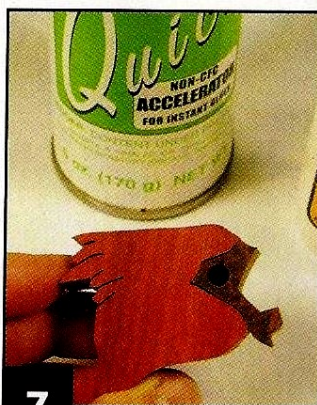
6

Shape the snow and greens. The key to shaping is to work slowly and continually replace each piece on the pattern next to the other pieces. This makes it easy to know how much more sanding and shaping each piece needs. Use a 120-grit drum for fast wood removal and a 220-grit drum to remove the scratches.



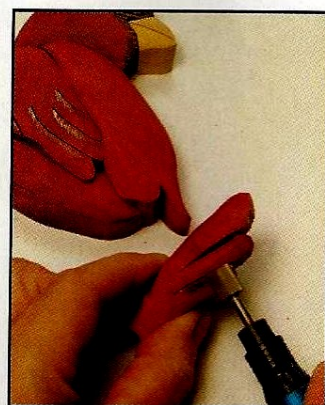
5

Mark the areas to shape. Refer to the shaping guide and use a pencil to mark the deepest areas. Round the edges of the snow pieces with your sander. Sand the wreath sections on a sharp angle slightly lower than the edge of the snow. Mark the inside edges of the pieces adjacent to the risers: you don't want to sand below that level and expose the riser.



7

Shape the cardinals. Attach the dark sections of the cardinal's faces to the heads using cyanoacrylate (CA) glue and an accelerator. Shape each head as a complete section. Use a rotary power carver to add the feather details. Glue the birds to the risers and sand off any parts of the riser that stick out.



WREATH: TEXTURING AND FINISHING



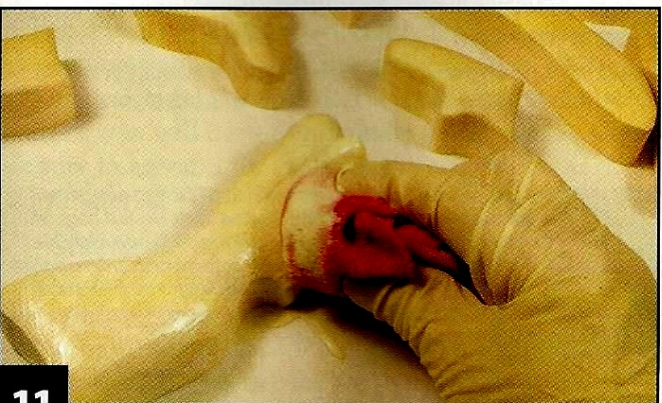
8 Shape the pine needles. Draw the lines representing the pine needles onto the appropriate pieces. Refer to the shaping guide. You can burn in these details with a woodburner, but I carve along the lines with a rotary power carver. Make small lines on the corners of the pine cones with the same tool.



9 Buff the pieces. I use a 220-grit sanding mop to remove all of the remaining fine scratches and give the pieces a nice sheen. The polished surface also helps you apply a smooth coat of varnish. The soft strands of the sanding mop conform to the shape of the piece to buff it without changing the overall shape.



10 Glue the cardinals together. Apply CA glue to the side of one piece and accelerator to the matching side of the other piece. Quickly place the two pieces together on a flat surface. Preassembling the cardinals makes the wreath assembly easier.



11 Stain the snow. To prevent the varnish from yellowing the poplar snow pieces, I apply a coat of white gel stain. Wipe a coat of stain on the top and sides of the snow pieces. Wait 5 minutes and wipe off the excess. Allow the pieces to dry overnight.



12 Tack together sections of the wreath. I use CA glue to attach pieces of the wreath together. You should be able to consolidate the pieces into four or five sections. Use the same technique explained in step 10.

WREATH: ATTACHING THE BACKING BOARD



13

Cut the backing board. Position the tacked-together wreath on a piece of 1/4"-thick plywood or fiberboard. Trace around the wreath. Cut 1/8" inside the traced lines. Sand the edges of the backing board with a sanding mop. Stain the edges and back a dark color to keep the backing board from catching your attention and detracting from the overall project.



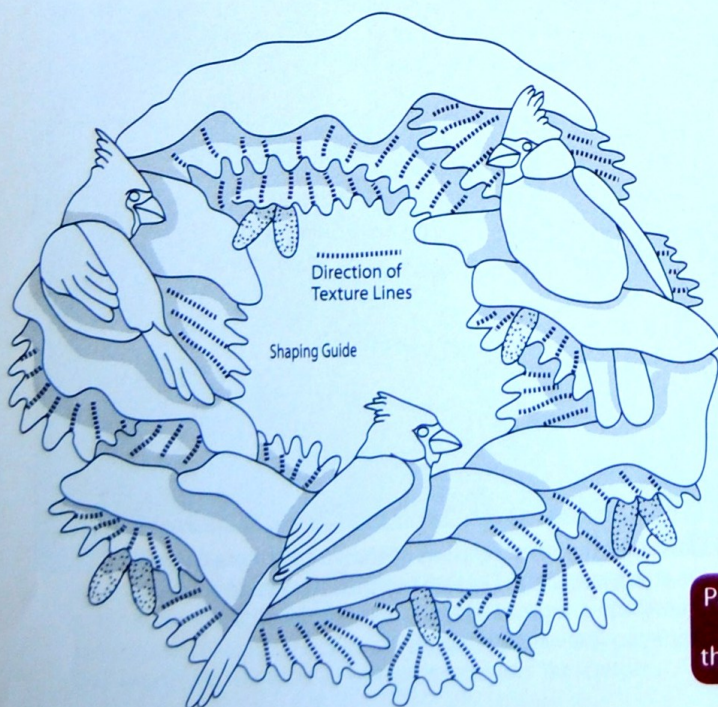
14

Glue the wreath to the backing board. Place all of the sections in position on the backing board. Lift a section and apply wood glue to the back. Add dots of CA glue. Apply accelerator to the backing board, quickly flip the section, and place it in position on the backing board. You have 15 seconds to adjust the position. Glue down all of the sections. Allow the glue to dry overnight.



15

Finish the wreath. I apply a clear satin spray varnish to the completed wreath. Follow the manufacturer's instructions. Attach a mirror-style hanger to the back of the wreath.



Materials & Tools

Materials:

These are the woods I use; you can use your woods of choice.

- 1" x 8" x 45" medium-tone wood such as sapele (wreath)
- 1" x 3" x 3" dark wood such as wenge (eye area)
- 1" x 12" x 15" white wood such as poplar (snow)
- 3/4" to 1" x 12" x 15" reddish wood such as bloodwood (cardinals)
- 1" x 8" x 8" medium-dark wood such as lacewood (pine cones)
- 1" x 3" x 3" light wood such as canary wood (beaks)
- 1" x 2" x 2" black wood such as ebony (eyes)
- 1/4" x 18" x 18" plywood or fiberboard (backing board)

- Roll of clear contact paper
- Spray adhesive
- Wood glue
- Assorted sanding drums
- Cyanoacrylate (CA) glue and accelerator
- Spray varnish or natural gel varnish
- White gel varnish
- Wiping rags
- Mirror hanger

Tools:

- #3 and #5 blades or blades of choice
- Pneumatic drum sander or sander of choice
- Die grinder or rotary power carver with bits of choice



Much of Kathy's time is spent working on exciting new designs for intarsia artists and writing her next book. Her first book with Fox Chapel, *Intarsia Woodworking Projects*, is now available. For a free catalog of more than 350 patterns or to order a signed copy of her book, contact: Kathy Wise Designs Inc., P.O. Box 60 Yale, Mich. 48097, fax 810-387-9044, www.kathywise.com, or kathywise@bignet.net.

Lab & Pups
#2310s



Pattern for **EVERGREENS AND CARDINALS WREATH** is in the pattern pullout section.

Holiday Card Holder



Fretwork tote organizes cards and mail in style

By John A. Nelson

Cut by Ben Fink

This Victorian-inspired basket is perfect for displaying Christmas cards. When the season is over, use the tote to collect mail, sewing supplies, remote controls, or a variety of other items.

You can adjust the design to suit your needs. It makes a beautiful decorative caddy for antique bottles or perfumes and lotions. Enlarge the pattern 130% to hold magazines. If you alter the dimensions of the pattern, you will need to manually adjust the tab slots. Be sure to account for variations in the thickness of your material.

Cut the pieces from your wood of choice. You can stack cut the end and side panels. Leave the slots slightly undersized. Sand or file the slots to accommodate the tabs for a perfect fit. The tabs and slots are coded by letter for easy assembly.

Apply your finish of choice. I use Danish oil. You can glue the tabs into the slots or create a tight joint with the sanding technique mentioned above. If the tabs are not glued in place, the basket can be disassembled for storage.

Materials & Tools

Materials:

- 2 each $\frac{1}{4}$ " x $5\frac{1}{2}$ " x $9\frac{1}{2}$ " mimosa or wood of choice (end panels)
- 2 each $\frac{1}{4}$ " x $3\frac{3}{4}$ " x $10\frac{1}{8}$ " mimosa or wood of choice (side panels)
- $\frac{1}{4}$ " x $1\frac{3}{4}$ " x $10\frac{1}{8}$ " mimosa or wood of choice (bottom panel)
- $\frac{1}{4}$ " x 4" x $10\frac{1}{8}$ " mimosa or wood of choice (handle)
- Wood glue (optional)
- Assorted grits of sandpaper up to 220 grit
- Danish oil of finish of choice

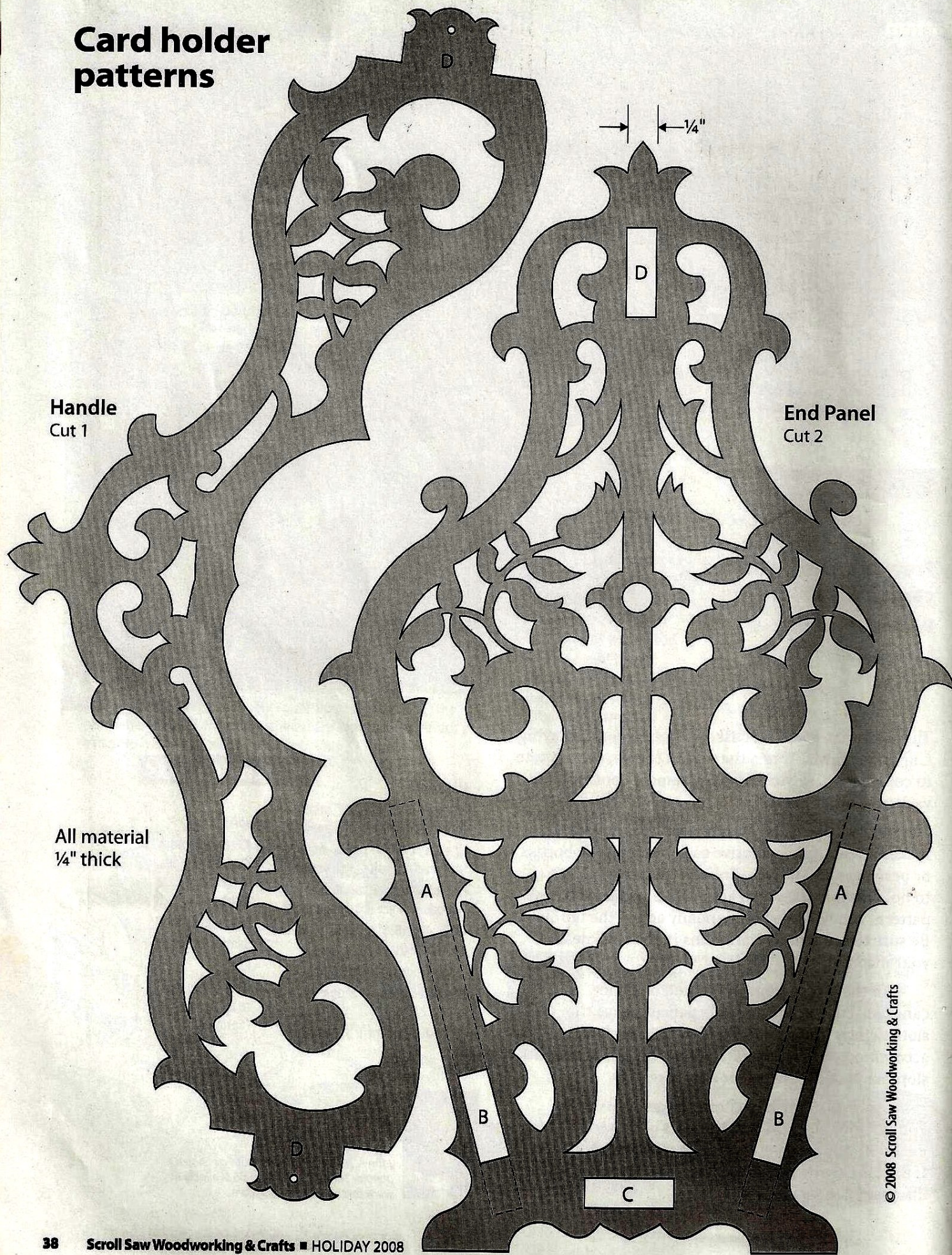
Tools:

- #3 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ "-diameter drill bit
- Sander (optional)
- File
- Rags or brushes to apply finish (optional)



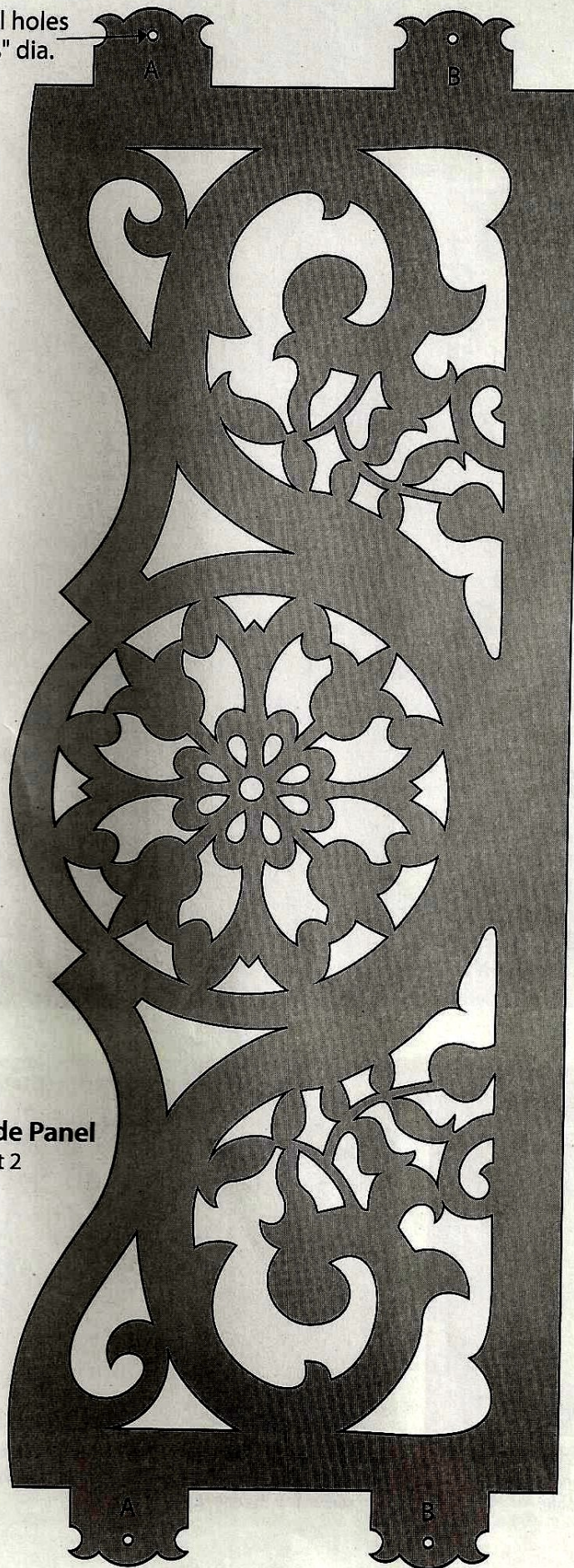
John A. Nelson is the author of Fox Chapel's popular Scroll Saw Workbook, available at www.foxchapelpublishing.com.

Card holder patterns



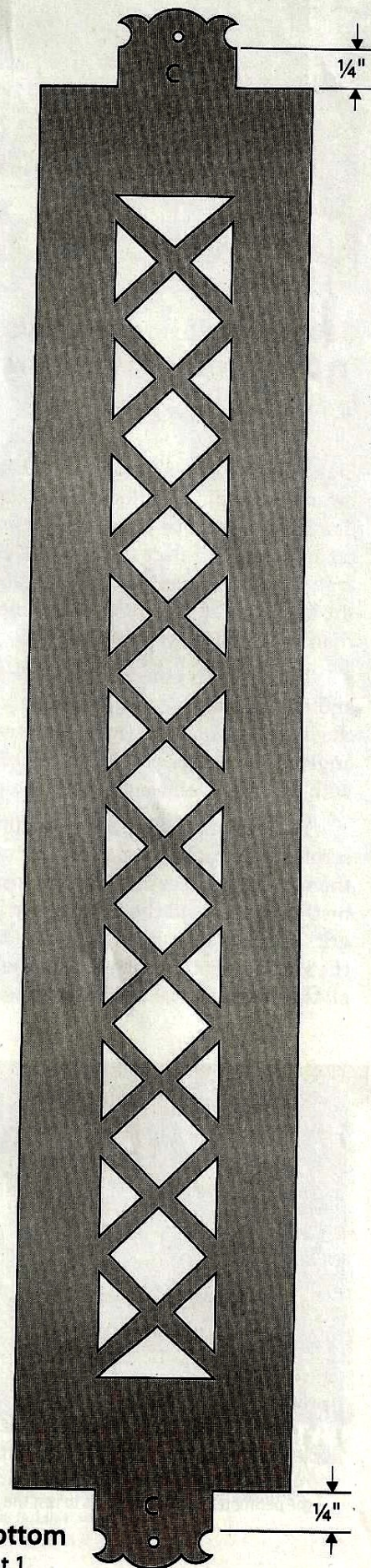
© 2008 Scroll Saw Woodworking & Crafts

All holes
1/16" dia.



Side Panel
Cut 2

© 2008 Scroll Saw Woodworking & Crafts



Bottom
Cut 1

Holiday Tealight Candle Holder

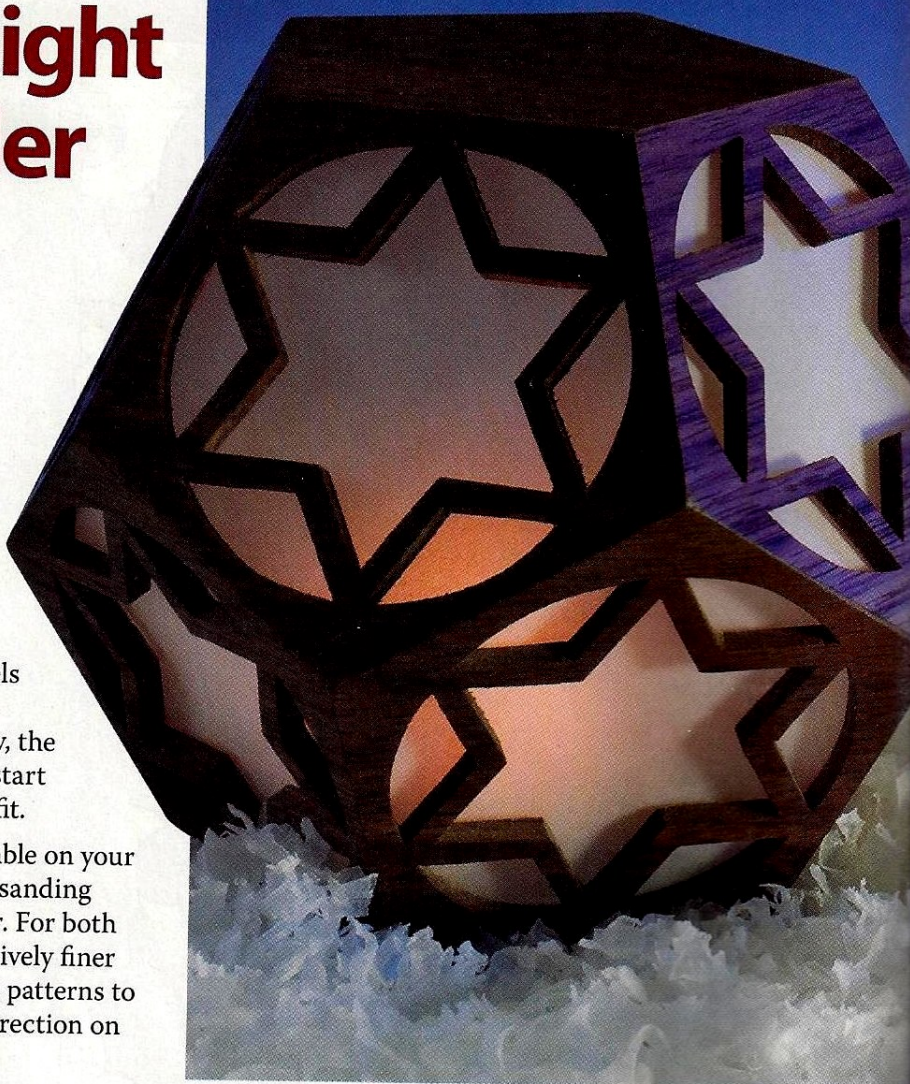
Geometric design highlights fretwork with a warm glow

By Bruce Pratt

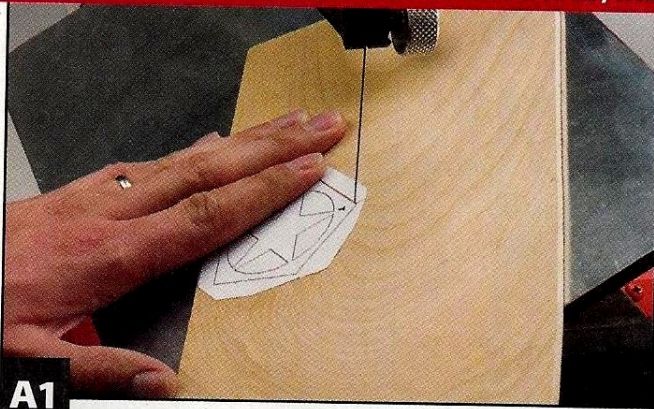
Eight silhouette designs let you create dramatically different looks by choosing multiple images or a single design for the tealight holder. Select the Star of David for a beautiful Hanukkah gift or choose the five-pointed star for a tealight holder than can be displayed year round.

The design is constructed from 12 panels and depends on relatively precise miters on the five edges of each panel. Mathematically, the angle of the miter is 31.72° , but it is best to start with 32° miters and sand them to a precise fit.

You can cut the miters by angling the table on your scroll saw to make the perimeter cuts or by sanding them to the correct angle with a disc sander. For both methods, pre-sand the blanks with progressively finer grits of sandpaper up to 220 grit. Attach the patterns to the stock, orienting the grain in the same direction on all the pieces.

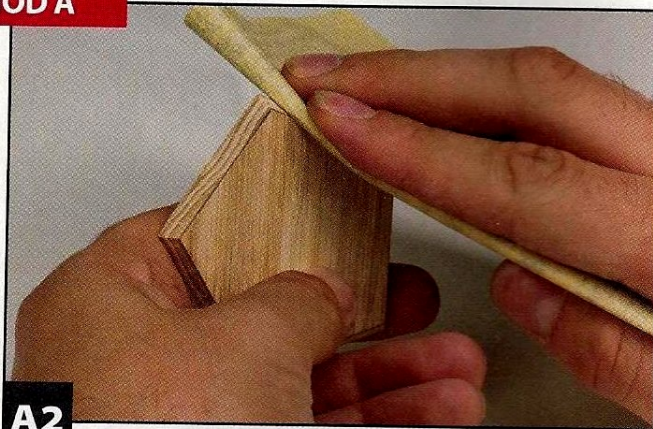


TEALIGHT HOLDER: CUTTING THE PANELS, METHOD A



A1

Cut the miters. Tilt either side of your saw table down 32° . Position the pieces on the lower side of the table and cut along the perimeter. Cut three panels to test the miter angle.



A2

Smooth the edges. Sand the edges of each panel lightly to remove any rough edges or burrs produced by the cutting. Do not round over the edges.



Flickering lights from a battery-powered candle illuminate the delicate fretwork.

TEALIGHT HOLDER: CUTTING THE PANELS, METHOD B



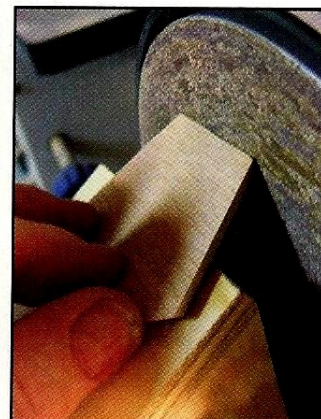
B1

Cut out the panels. Check to make sure your saw table is square to the blade (see page 18). Cut around the perimeter of all 12 panels. Draw a few pencil lines on the edges of the panels to help guide you during the sanding process.

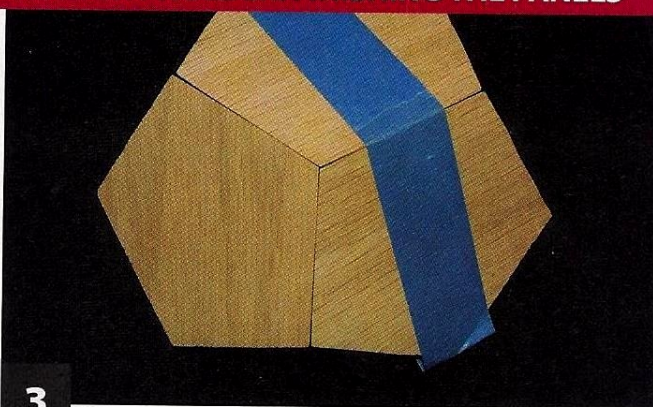


B2

Sand the miters on three panels. Set your disc sander table to 32° or construct a jig to hold the blank at 32° (see sidebar page 43). Sand all five edges of the blank until the pencil line is just barely removed. Do not oversand.



TEALIGHT HOLDER: FINISHING THE PANELS



3

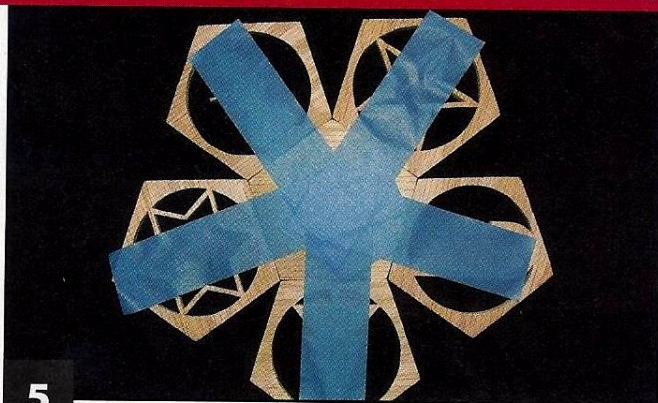
Test the fit of the panels. Use blue painter's tape to fit the three pieces together. If there is a gap at any of the three edges where the pieces meet, increase the angle at which the scroll saw table or the sander is tilted, adjust the miters, and test the pieces again. Prepare the remaining nine panels.



4

Cut the fretwork. Attach fretwork patterns to ten panels. The top of the design should be at the point on five of the panels and opposite the point on the other five panels. Drill $\frac{1}{8}$ "-diameter blade-entry holes. Cut the fretwork using a #3 reverse-tooth blade. Make sure the scroll saw table is square to the blade.

TEALIGHT HOLDER: ASSEMBLING THE PROJECT



5

Prepare the panels for assembly. Sand any rough areas with 220-grit sandpaper. Use the inside of a panel as a guide to cut ten pieces of tracing paper or rice paper. Mask off the miters and apply your finish of choice. I use an oil finish. Allow the finish to dry thoroughly. Arrange the lower sides and base in position with the miters facing down. Apply blue painter's tape as shown.



6

Assemble the holder. Flip the pieces over, add a minimal amount of glue to the miters, and form a basket shape. Wrap an additional ring of blue painter's tape around the sides. Make sure the edges and corners are correctly aligned. Use tape to hold the other five panels in place as you glue them to the top of the first five panels. Add a dot of glue to each corner of the paper panels and place them in position. Do not glue the lid in place. The lid rests on the top of the sides and can be removed to insert the battery-powered tealight.

Materials:

- 12 each $\frac{1}{4}$ " x 3" x 3" plywood or wood of choice
- Blue painter's tape
- Spray adhesive
- Assorted grits of sandpaper, up to 220 grit
- Tracing paper, rice paper, or translucent paper
- Battery-powered tealight candle
- Wood glue

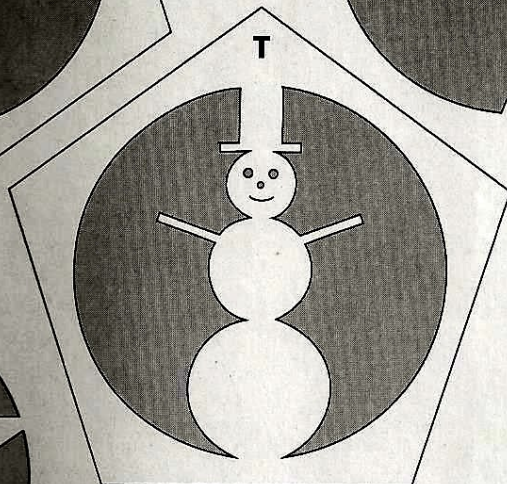
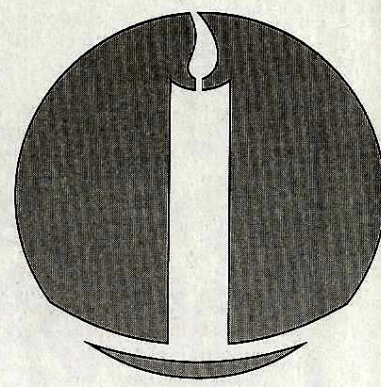
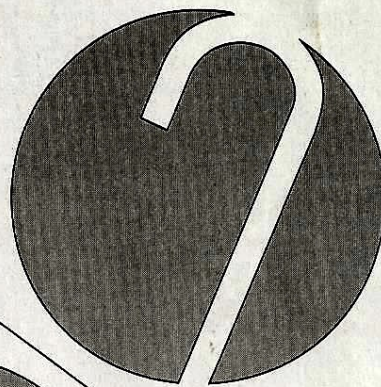
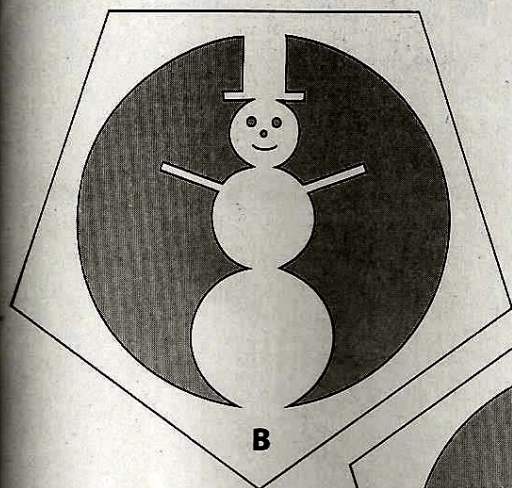
Materials & Tools

Tools:

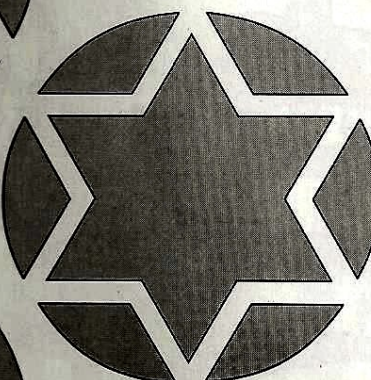
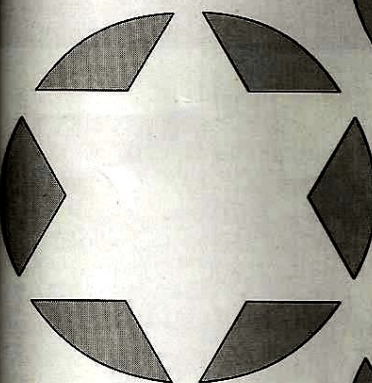
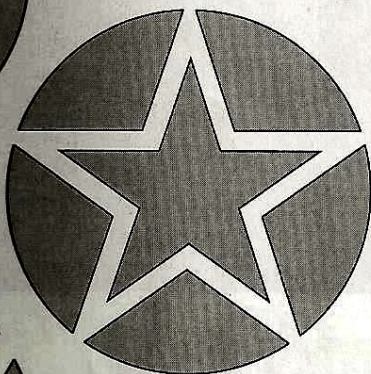
- #3 reverse-tooth blades or blades of choice
- Disc or belt sander
- Drill with $\frac{1}{8}$ "-diameter drill bit

Alternate Uses

This project can be used as a candy dish with no changes. Glue the top panel in place and attach a small brass eye hook to the top to use the project as an ornament. The paper backing can be omitted for a completely different effect.



Bruce Pratt lives in the Boston, Mass., area and works for a local biotechnology company. He is an avid collector and designer of Gothic window tracery. He can be reached at designs001@comcast.net.

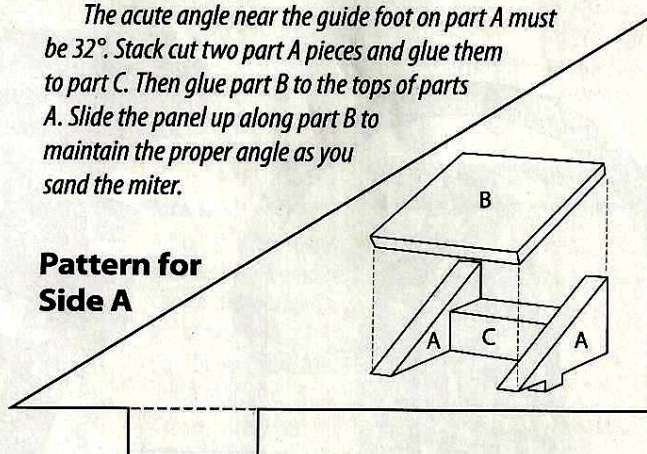


Miter Sanding Jig

If you are unable to change the angle of your sander, construct a simple jig to help you sand the miters on the panels. Cut the pieces to the dimensions listed below. **NOTE:** The position and size of the guide foot depends on your sander. You may need to adjust the guide foot to accommodate the miter guide slot on your sander. If your sander does not have a miter slot, omit the tab for the guide foot.

The acute angle near the guide foot on part A must be 32°. Stack cut two part A pieces and glue them to part C. Then glue part B to the tops of parts A. Slide the panel up along part B to maintain the proper angle as you sand the miter.

Pattern for Side A



Materials for sanding jig:

- 2 each 1/4" x 2 1/2" x 3 1/2" plywood (sides A)
- 1/4" x 4" x 4" plywood (top B)
- 1" x 1" x 3 1/2" pine scrap (part C)
- Wood glue

Materials & Tools

Tools for sanding jig:

- #5 reverse-tooth blades or blades of choice

Holiday Silhouettes Make Quick Gifts

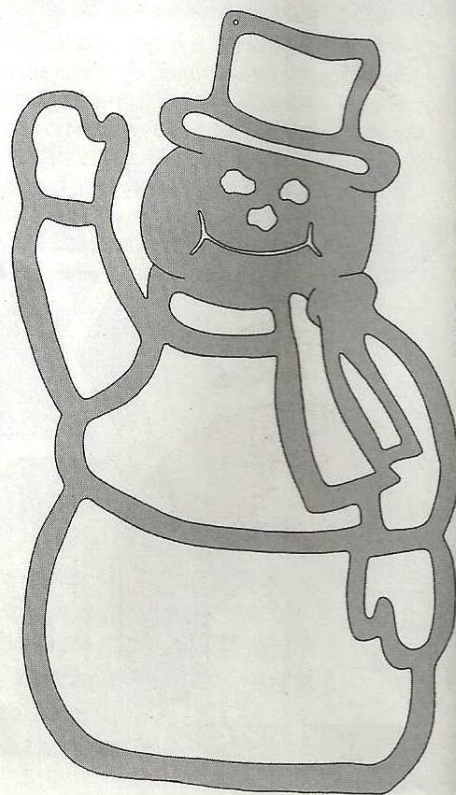
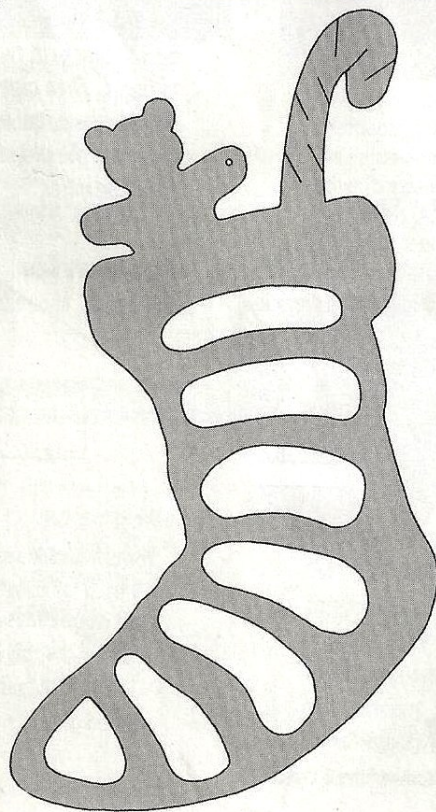
**Classic Christmas icons can be
stack cut to build inventory quickly**

By Tom Zieg

Giving ornaments as gifts is a tradition in my family. Each year, I develop fresh designs. These ornaments are easy to scroll, and stack-cutting techniques allow you to create multiple ornaments quickly.

I cut the ornaments from $\frac{1}{8}$ "-thick Baltic birch plywood for durability. Carefully sand the cut ornaments and dip the completed designs in your stain or dye of choice.

If you cut the ornaments from hardwood, align the grain to strengthen weak areas, and be careful when cutting and sanding.





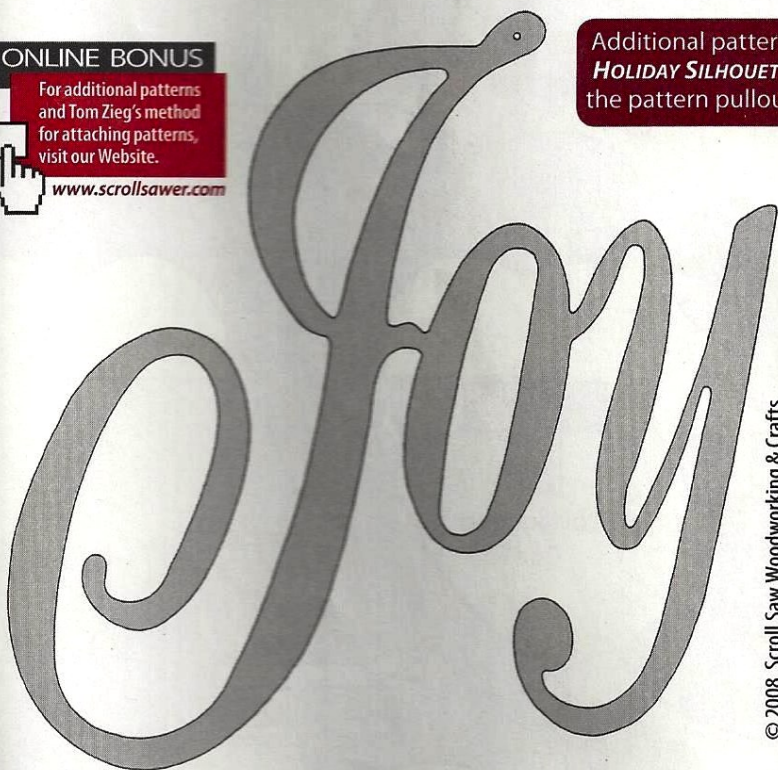
ONLINE BONUS

For additional patterns and Tom Zieg's method for attaching patterns, visit our Website.



www.scrollsawer.com

Additional patterns for the **HOLIDAY SILHOUETTES** are in the pattern pullout section.



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Materials:

- 1/8" to 1/4" x 4 1/2" x 4 1/2" hardwood or wood of choice (size varies per ornament)
- Danish oil, stain, dye, or finish of choice
- Assorted grits of sandpaper up to 220 grit
- Ribbon, string, or hook

Materials & Tools

Tools:

- #3 reverse-tooth blades or blades of choice
- Drill with 1/16"-diameter bit
- Brushes to apply finish (optional)



Tom Zieg of Lincoln, Neb., is a prolific designer and author. To view more of his work, visit www.woodworkertom.com. He is the author of 300 Christian & Inspirational Patterns for Scroll Saw Woodworking, Christmas Scroll Saw Pattern Designs, and Scroll Saw Christmas Ornaments, all available from Fox Chapel Publishing, www.foxchapelpublishing.com.

Rocking Chair for

Slotted parts fit together easily and are held in place with a locking tab

By Susan Mullins

Cut by Ben Fink

This simple chair provides a great way for collectors to display their dolls. The chair is sturdy enough for children to use in everyday play. The design is held securely together with slots and a locking tab, but can be disassembled quickly for easy storage.

The pattern is sized for Barbie-style dolls. You can easily enlarge or reduce the pattern to fit any size doll. Enlarge the pattern by 160% for 18" dolls or enlarge the pattern by 425% and use ½"-thick plywood to make a sturdy rocking chair suitable for a toddler.

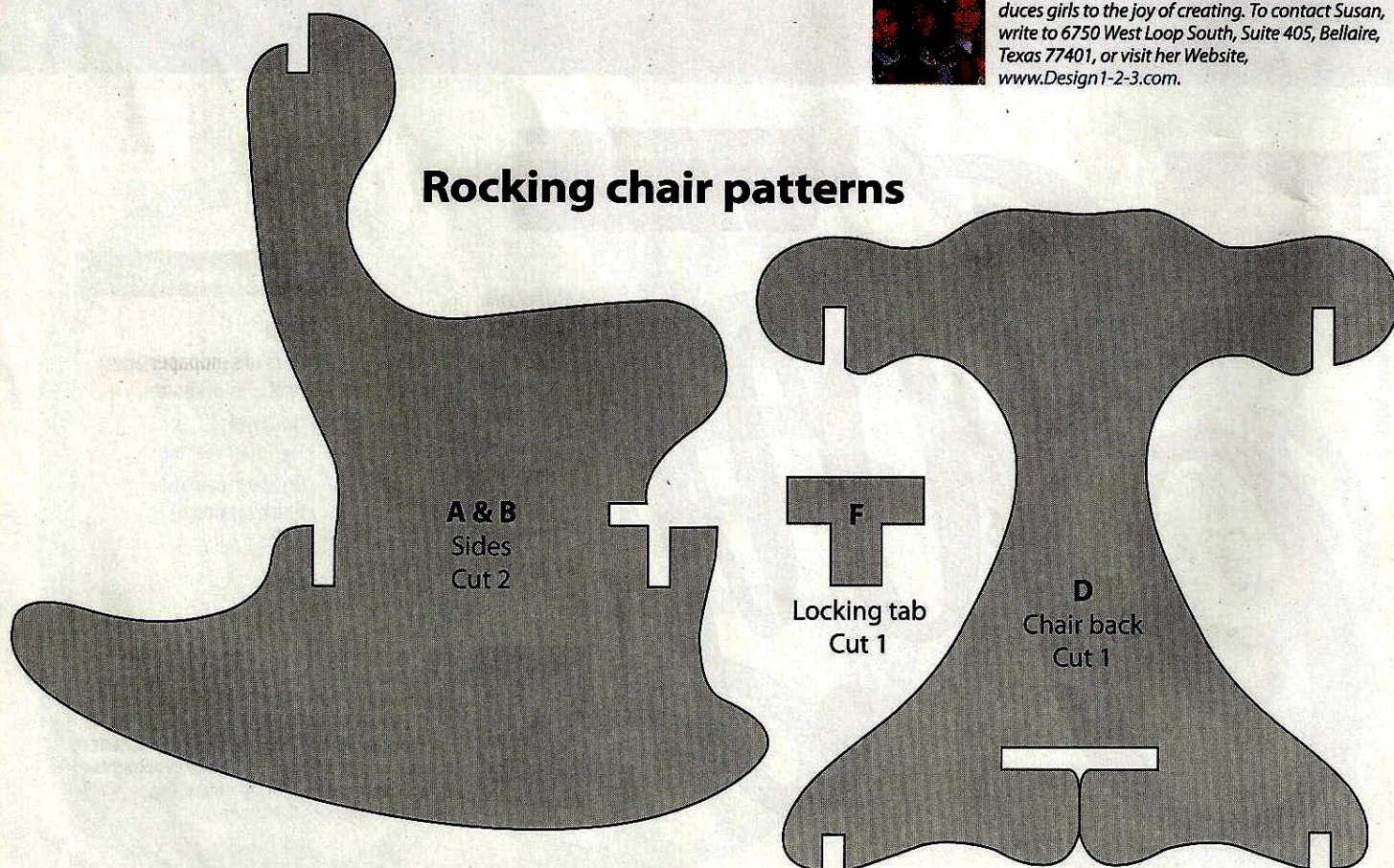
Once you've determined the scale of chair you want to build, apply spray adhesive to the back of the pattern and position it on the blanks. Cut the pieces on a scroll saw. Parts A and B are identical and can be stack cut.

Use a file or sandpaper to adjust the fit of the slots. Use wood filler on any voids in the edges of plywood stock. Sand the parts smooth and apply your finish of choice. A clear polyurethane works well for hardwood chairs, but plywood chairs look best with a painted finish.



Susan Mullins is the president and founder of Design 1-2-3, Inc. She organized Gifts with Heart, a program in coordination with Lowes, that introduces girls to the joy of creating. To contact Susan, write to 6750 West Loop South, Suite 405, Bellaire, Texas 77401, or visit her Website, www.Design1-2-3.com.

Rocking chair patterns



Dolls

Assembling the Rocker

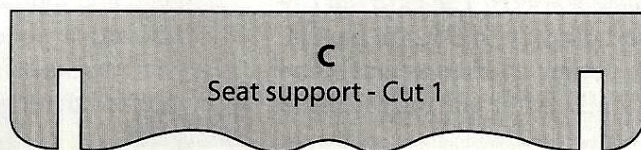
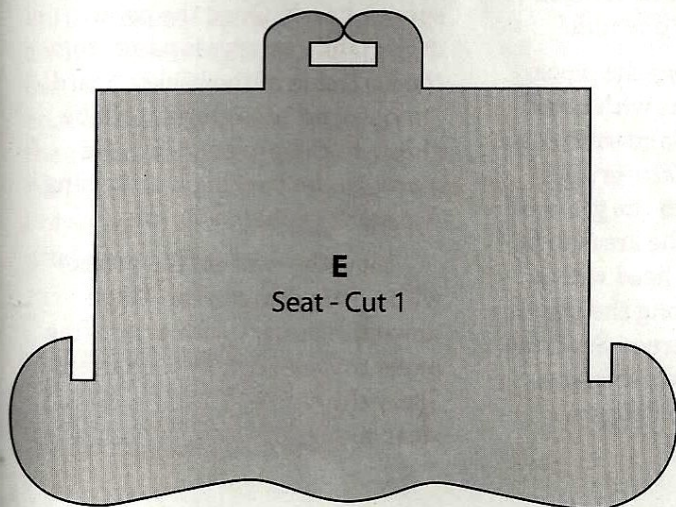
Step 1: Join the sides with the seat support. Slip the slots in part C into the vertical front slots on parts A and B.

Step 2: Add the chair back. Slide the slots in part D into the back two slots on parts A and B.

Step 3: Add the seat. Slip part E across the top of part C. It should slide into the horizontal front slots on parts A and B and the keyhole slot in part D.

Step 4: Lock the chair together with the tab. Slide part F into the keyhole slot in part E to lock the chair together.

Pop-n-Lock rocking chair can be customized to suit a variety of dolls.



Materials:

Plywood or hardwood of choice:

- 2 each $\frac{1}{8}$ " x $4\frac{1}{4}$ " x $4\frac{3}{4}$ " (A & B)
- $\frac{1}{8}$ " x 1" x $3\frac{1}{2}$ " (C)
- $\frac{1}{8}$ " x $3\frac{5}{8}$ " x $3\frac{3}{4}$ " (D)
- $\frac{1}{8}$ " x $2\frac{3}{4}$ " x $3\frac{5}{8}$ " (E)
- $\frac{1}{8}$ " x $\frac{5}{8}$ " x $\frac{3}{4}$ " (F)

- Wood filler (optional)
- Polyurethane or paint of choice

Materials & Tools

- Assorted grits of sandpaper up to 220 grit

Tools:

- #3 reverse-tooth blades or blades of choice
- File (optional, to enlarge slots)
- Paintbrushes (to apply finish)

Sea Turtle Intarsia

Figured hardwoods beautifully represent the distinct textures of this marine animal

By Tim Rogers

The idea of designing a sea turtle intarsia pattern rolled around in my head until I found some lacewood at a wood store. The lacewood reminded me of the pattern on the sea turtle's skin and inspired me to design a pattern.

I first thought about creating a sea turtle in intarsia after my wife and I visited the recently opened Georgia Sea Turtle Center. The center provides state-of-the-art emergency care to sick and injured sea turtles. Although loggerhead turtles are more common to the coast of Georgia, I created a pattern for a green sea turtle.

To get started, transfer the pieces of the pattern to your selected woods. The figure of the wood plays an important part in this design, so choose your wood carefully. After cutting the pieces,

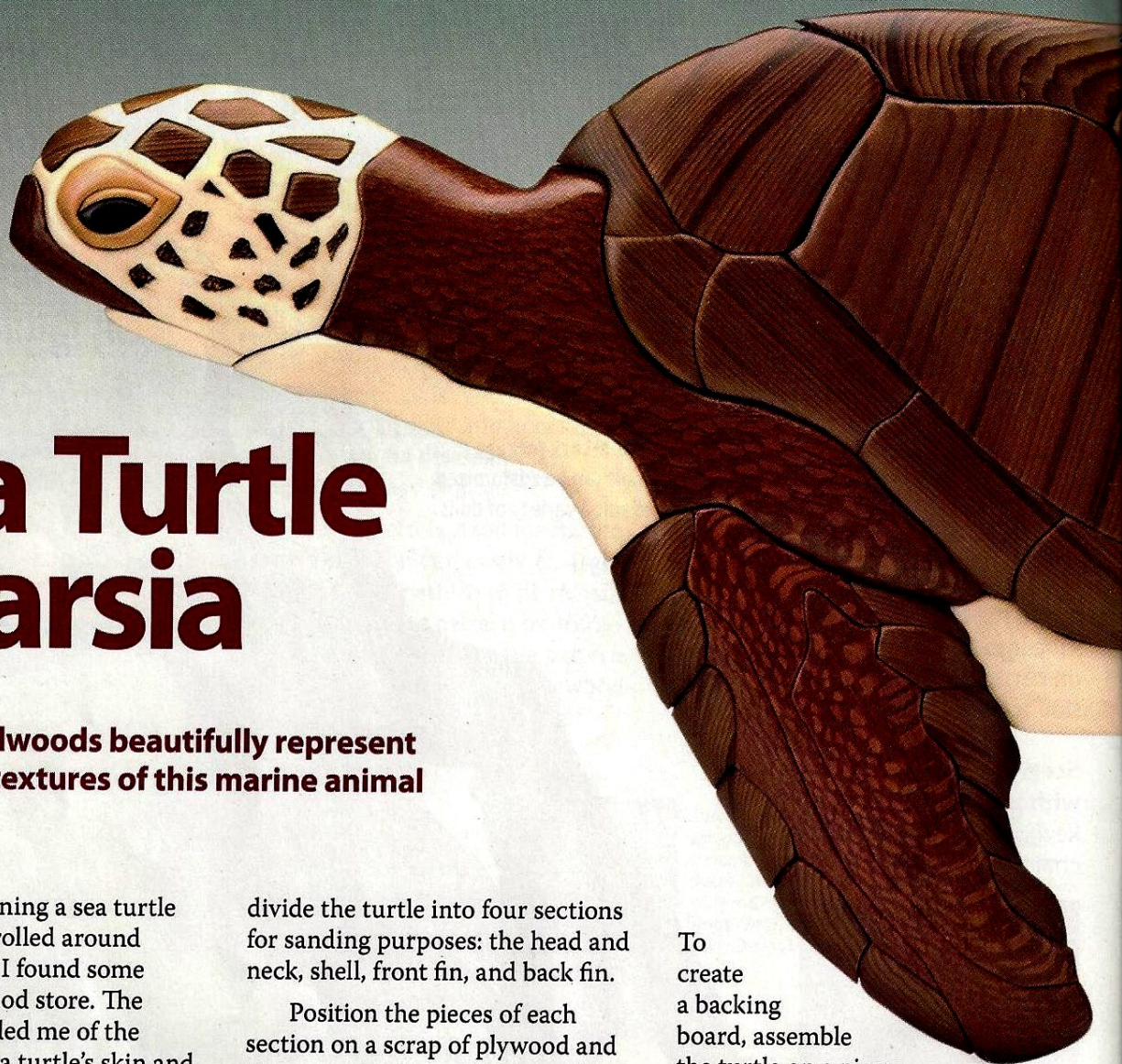
divide the turtle into four sections for sanding purposes: the head and neck, shell, front fin, and back fin.

Position the pieces of each section on a scrap of plywood and trace around the perimeter with a pencil. Cut just inside the line and attach the pieces to the sanding shim with light-traffic double-sided carpet tape. Cut a sanding shim for each section so you can contour the entire section as one unit.

After shaping, pry the pieces off the sanding shims with a thin metal putty knife. Hand sand each piece using Norton 220-grit 3X sandpaper. Sand with the grain of the wood. Draw in the areas to be woodburned on the head with a pencil and follow along the pencil lines with a woodburner. Sand the pencil marks off when you have finished burning the designs.

To create a backing board, assemble the turtle on a piece of ¼"-thick plywood and trace around the perimeter with a pencil. Cut just inside the traced line. Sand and paint the edges with black acrylic paint and a 1"-wide sponge brush. Once the paint dries, sand any excess paint from the back side of the backer board. Do not sand the side you will be gluing to the project. Glue the pieces to the backing board using Aleene's original tacky glue.

Blow the dust off the project with an air compressor. Wipe down the project with a tack-free paper towel and blow it off again. Spray the entire project with clear semi-gloss lacquer and let it



BEST PROJECT

DESIGN CONTEST

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dry overnight. Sand the lacquer, going with the grain, using a 320-grit foam sanding pad. Use the air compressor to blow the dust away, wipe it with a paper towel, and blow the dust away again. Shake the polycrylic can for three to five minutes. It needs to be well mixed or it tends to glob as it sprays out of the can. Spray a light coat of polycrylic on the entire project. The polycrylic has a white sheen when first applied, but will dry clear. Apply a second coat of polycrylic after waiting the recommended time between coats. Apply a third coat if desired. Polycrylic is self-leveling, so do not sand between coats.

Materials:

- $\frac{3}{4}$ " x 6" x 48" medium brownish-red wood such as Western red cedar (shell, fin edges, and spots on head)
- $\frac{3}{4}$ " x 3" x 3" light brownish-red wood such as Western red cedar (eye area)
- $\frac{3}{4}$ " x 6" x 12" white wood such as aspen (belly, neck, and head)
- $\frac{3}{4}$ " x 2" x 2" dark wood such as ebony (eye)
- $\frac{3}{4}$ " x 6" x 24" medium-light figured wood such as lacewood (neck, fins, and nose)
- $\frac{1}{8}$ "-thick scrap plywood (riser for eye area)
- $\frac{1}{4}$ " x 36" x 48" lauan or Baltic birch plywood (backer board and sanding shims)
- 3M repositionable glue stick
- Clear packing tape
- 2" light-traffic double-sided carpet tape (secure pieces to sanding shims)
- Aleene's original tacky glue
- Black acrylic paint (backer board edges)
- 100- and 220-grit sanding sleeves with pad (if using Flex Drum Sander)
- Norton 220-grit 3X Sandpaper
- 3M 320-grit sanding sponge (sand lacquer finish)

Materials & Tools

- Spray lacquer & polycrylic or finish of choice
- Hanger
- Tack-free paper towels

Tools:

- #1 and #5 reverse-skip tooth blades or blade of choice
- Variable or low-speed bench grinder with Flex Drum Sander or sander of choice
- Woodburner (optional)
- 2" metal putty knife (removing pieces from sanding shims)
- Scissors
- Air compressor (to blow off dust prior to finishing)

Pattern for the **SEA TURTLE INTARSIA** is in the pattern pullout section.



Tim Rogers lives on Oak Grove Island in Brunswick, Ga., with his wife, Natalie. He started teaching scroll saw and intarsia classes in 2008. He started designing intarsia projects in 2007. He currently has seven intarsia designs on the drawing board for release in 2008. The patterns will be available on his Website: www.intarsiabytimrogers.com.

Festive Silhouettes Illuminate Your Home

Colored acrylic lends a soft glow to simple fretwork designs

By Paul Meisel

Menorah and Star of David designs cut by Ben Fink

Brighten up the holidays with these colorful votive holders. Dancing candlelight shines through the transparent colored acrylic to illuminate the fretwork design.

Patterns are provided for both Christian and Jewish symbols. The silhouettes are cut from $\frac{1}{4}$ "-thick wood, so it's easy to stack cut them to speed up production.

Each project consists of three parts: a base that holds the candle cup, a front piece with the fretwork silhouette, and the colored acrylic backer used to diffuse the light.

Step 1: Cut the front pieces.

Attach a photocopy of the pattern to the stock. Drill blade-entry holes with a $\frac{1}{16}$ "-diameter drill bit. Cut the fretwork. Then cut around the perimeter. I use an Olson #446-R blade, but you can use your #5 reverse-tooth blade of choice.

Step 2: Paint the front pieces.

Paint or stain the front pieces as desired. I apply white latex primer followed by a coat of white acrylic latex paint.

Step 3: Cut the acrylic backer.

Attach the pattern to the acrylic. You will only be cutting along the red line. Set your saw to a medium speed and use a #5 reverse-tooth blade, such as an Olson #446-R blade. Clear packaging tape over the pattern will help lubricate the blade and deter the acrylic from melting as it is being cut.

Step 4: Cut and shape the base.

I make several bases at once. Start with a piece of $\frac{3}{4}$ " by $4\frac{1}{2}$ " by 36"

pine. Cut a $\frac{3}{8}$ " by $\frac{3}{8}$ " dado $\frac{5}{8}$ " in from one edge. Use a table saw or a router with a $\frac{3}{8}$ "-diameter bit. Cut the bases to the proper length. Tilt the table-saw blade to 45° or use a 45° chamfer bit in a router to chamfer the edges of the base.

Step 5: Finish the base.

Use a $\frac{7}{8}$ "-diameter Forstner bit to drill the $\frac{5}{8}$ "-deep hole for the votive candle cup. Sand the base and apply a coat of sanding sealer. Lightly sand it again and apply a coat of polyurethane.



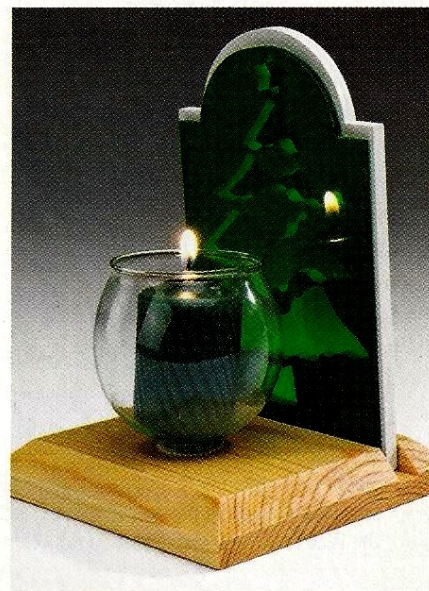


Step 6: Assembling the project.

Position a piece of acrylic behind the fretwork front and slide the two pieces into the dado in the base. Do not glue the pieces into the groove. The project is designed to be disassembled for storage after the holidays. Cut an assortment of colors for the acrylic backing and try placing different colors behind each silhouette. The silhouettes and colored acrylic are interchangeable. Insert the glass votive in the hole on the base and add a votive candle of your choice.

TIP POLISHING ACRYLIC

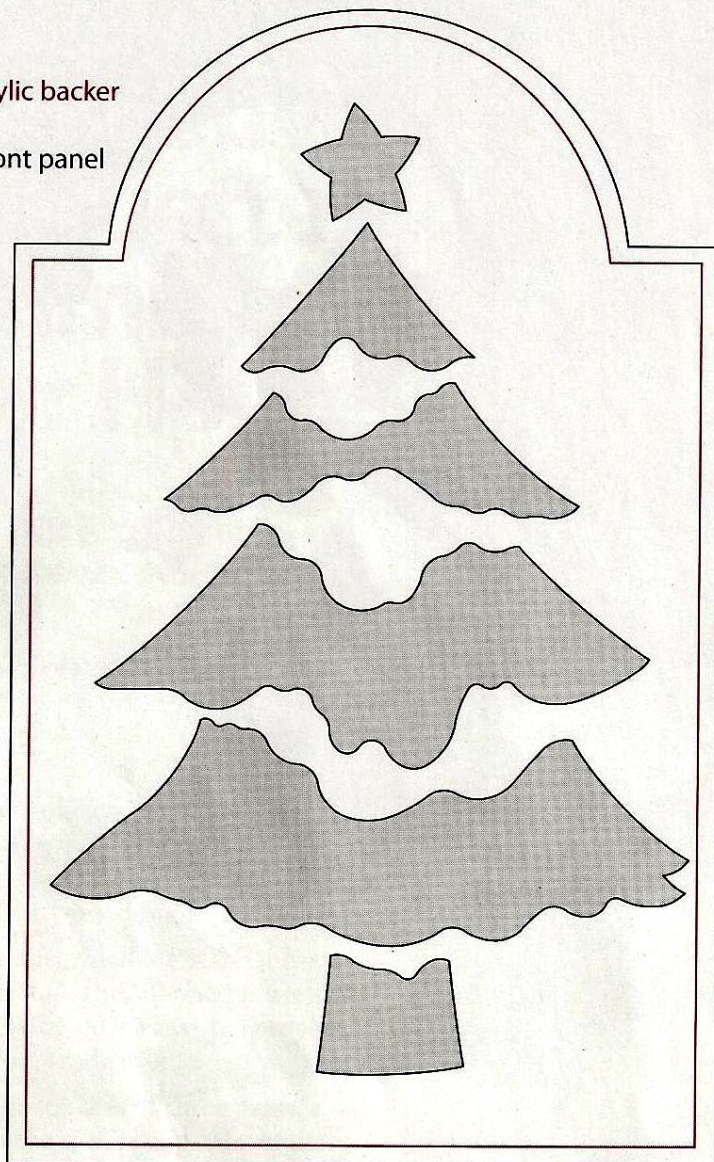
Polish the edges of your acrylic with a propane torch. Sand the edges with 220-grit or finer sandpaper and remove any protective paper or plastic. Clamp a piece of scrap in a vise to practice the technique. Light the torch and pass the flame over the edge of the acrylic. Don't get too close or hold the flame in one place too long—this will damage the acrylic. After a little experimentation, you will determine how far to hold the torch from the acrylic and how fast to move the flame. The edge of the acrylic will melt just enough to give a polished appearance.



Silhouette panel patterns

Red line - acrylic backer

Black line - front panel



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Materials:

- Glass votive candle cup (#3110)*
- Colored acrylic plastic set (#9989)*
- 3/4" x 4 1/2" x 4 1/2" pine (per base)
- 1/4" x 3 3/4" x 6 1/8" plywood or wood of choice (per silhouette)
- Assorted sandpaper up to 220 grit
- White latex primer and paint
- Sanding sealer
- Polyurethane

Tools:

- Table saw (optional)
- Miter saw (optional)
- Router with 3/8"-diameter straight bit and chamfer bit (optional)
- #5 reverse-tooth blades such as Olson #446-R* or blades of choice
- Drill press with 1/16"-diameter bit
- Propane torch (see TIP)
- 7/8"-diameter Forstner bit (#30633)*
- Paintbrushes

Materials & Tools

SPECIAL SOURCES:

The items marked with an asterisk are available from Meisel Hardware Specialties. To order parts or to request a catalog, call 800-441-9870, or visit the Website: www.meiselwoodhobby.com

Additional patterns for the **FESTIVE SILHOUETTES** are in the pattern pullout.

ONLINE BONUS

Additional silhouette patterns available on our Website.
www.scrollsawer.com



Paul Meisel of Mound, Minn., designed more than 3,000 woodworking plans. For more projects, visit his Website.

Craft a Toy Train Bank

**Saving money
is fun with this
easy-to-make
coin bank**

By Paul Meisel



Kids and adults alike will love this friendly toy train. Children can help assemble the train and personalize the bank by painting it themselves.

The project is easily converted to a night-light. Simply replace the coin bank plug with a snap-in wiring harness (see special sources).

The two center pieces are glued together to create the 1½" thickness required. You could use a standard 2x10, which is actually 1½" thick, but the thick stock is difficult to cut on a scroll saw. The project is easy to cut and rolls along on pre-made wheels.

Cut and Assemble the Train

Step 1: Cut and assemble the main body pieces. Cut two center pieces and glue them together. While the glue dries, cut two side pieces. Glue a side piece to each side of the center assembly. Glue together the oval-shaped center cutouts to create a plug for the hole to be drilled in step 2.

Step 2: Drill the hole for the plastic plug. Place the wooden oval-shaped plug in the center hole. This will reduce the tear-out when drilling the 1¼"-diameter hole through the base of the bank. Turn the assembly upside down and clamp it securely to the drill press table. Set the drill at its lowest speed setting and use a 1¼"-diameter Forstner bit to drill the hole for the plug as indicated on the pattern. Remove and discard the oval plug.

Step 3: Shape the body. Sand the joint lines smooth. Use a spindle sander to smooth the inside of the oval-shaped cavity.

Step 4: Drill the holes for the embellishments. Drill ½"-diameter by ⅛"-deep holes for the screw-hole buttons and ⅜"-diameter by ⅞"-deep holes for the axle pegs where indicated on the side pattern. Drill ¼"-diameter by ⅜"-deep holes on the front of the body for the plastic eyes. The eyeholes must be drilled before the smokestack is attached. The location of the eyeholes is shown on the eye-painting pattern and on the pattern of the center piece.

Remove the coin plug and insert a wiring harness for a charming night-light.

Step 5: Cut the rest of the parts.

Cut the smokestack pieces and glue them together. Cut the two windows, the two smokestack sides, the two roof trim pieces, and the headlight. Using the patterns and assembly drawing as a guide, glue these pieces in place. Do not glue the smokestack to the body yet. Note: The drawing of the eyes and mouth are paint patterns only.

Paint and Finish the Bank

Step 6: Apply a coat of primer.

Use Delta primer to cover the body, smokestack, wheels, heads of the axle pegs, and screw hole buttons. After the primer is dry, paint the train as desired. Paint color suggestions are included, but can be customized. Paint the wheels and the heads of the axle pegs black. Paint the screw-hole button in the headlight white. Paint the screw-hole buttons on the side pieces silver. Two or three coats of paint may be necessary for good coverage. After the paint dries, apply a coat of clear varnish.

Step 7: Add the embellishments

After the varnish dries, tap the plastic eyes into the eyeholes. Glue on the screw-hole buttons. It is easier to insert the eyes before the smokestack is in place. Glue the smokestack assembly in place last.

Step 8: Install the wheels and axle pegs.

Position a ⅛"-thick shim between the wheels and the body. Insert the wheels on the axle pegs and pound the axle pegs in place. The shims keep you from driving the axle pegs in too far, which will prevent the wheels from turning. Remove the shims and make sure the wheels spin freely.

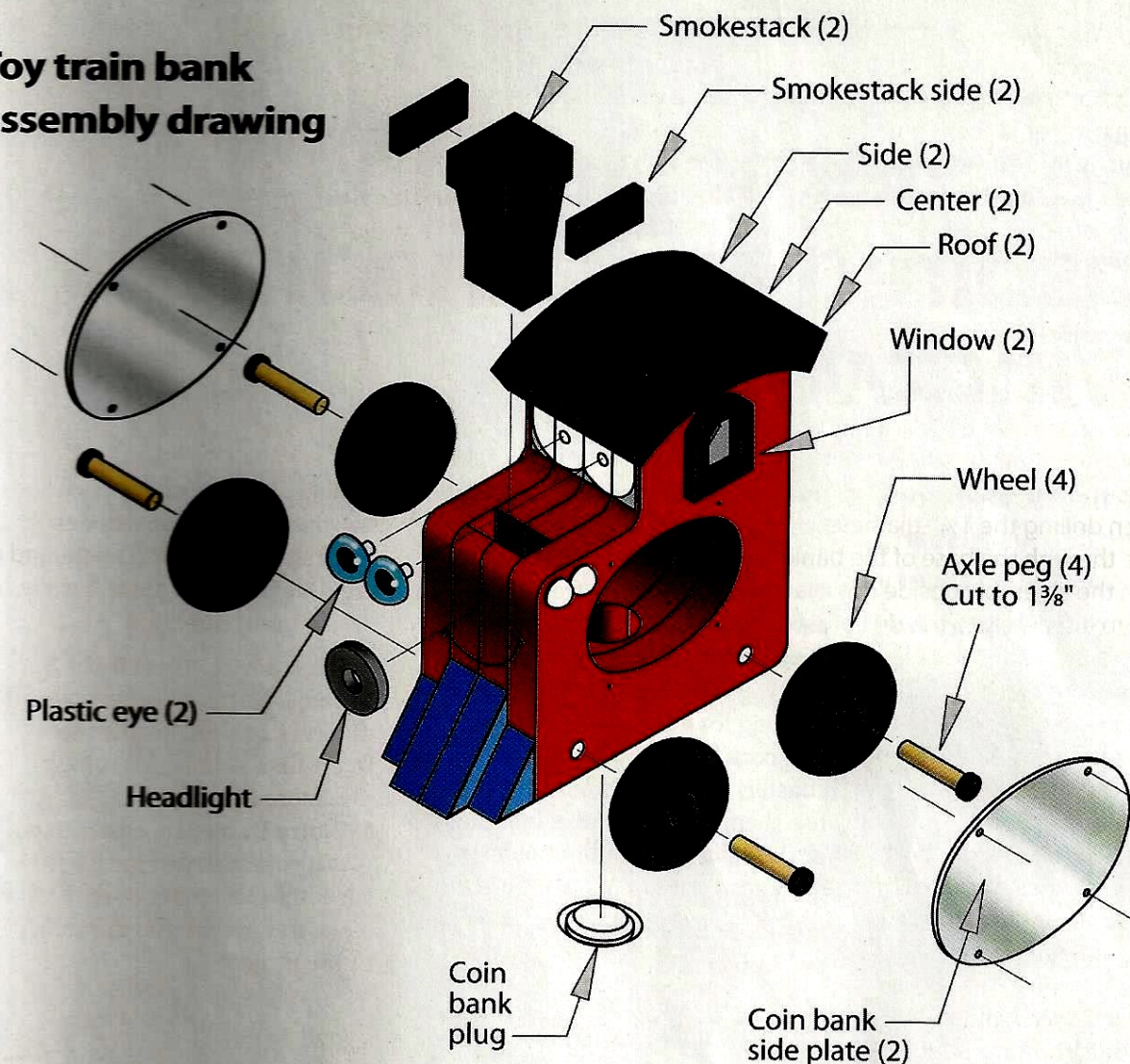
Step 9: Add the plastic side plates. Drill ⅛"-diameter pilot holes for the screws as indicated on the side pattern. Attach the side plates with small screws.

Step 10: Complete the Train.

Insert the plastic coin plug or wiring harness in the bottom.



Toy train bank assembly drawing



Materials:

- 3/4" x 8" x 36" pine
- 1/4" x 12" x 12" Baltic birch plywood (#9560)*
- Sandpaper, 80 & 120 grits
- Wood glue
- Delta Ceramcoat wood sealer (#07005, 8oz.)
- Delta Ceramcoat acrylic paints: black (#02506, 2oz.), white (#02505, 2oz.), red (#02507, 2oz.), blue (#02074, 2oz.), grey (#02057, 2oz.), silver (#02603, 2oz.)
- Delta Ceramcoat acrylic varnish (#07003, 8oz.)
- Coin bank hardware kit (#3033SSW)* which includes clear acrylic, small round-head wood screws, coin bank plug, 4 wheels, 4 axles, 2 plastic eyes, 5 screw-hole buttons

Tools:

- #5 reverse-tooth blades, such as an Olson #446-R, or blades of choice

Materials & Tools

- Drill press
- Twist drill bits: 1/16", 1/4", and 1/32"-diameter
- 1/2"-diameter brad point bit
- 1 1/4"-diameter Forstner bit (#30636)*
- Spindle sander
- Paintbrushes
- Clamps
- Phillips screwdriver

SPECIAL SOURCES:

A coin bank hardware parts kit is available from Meisel Hardware Specialties (part #3033SSW). To convert the project to a night light, order a wiring harness (part #8716) and a frosted flame tip bulb (part #8955). Other items marked with an asterisk are also available from Meisel Hardware Specialties. Call 800-441-9870 or visit their Website, www.meiselwoodhobby.com.

Patterns for the
TOY TRAIN BANK are in
the pattern pullout section.



Paul Meisel of Mound, Minn., designed more than 3,000 woodworking plans. For more projects, visit his Website.

Geometric Designs Inspired by Cathedral Windows

Graceful fretwork replicates historic Gothic tracery

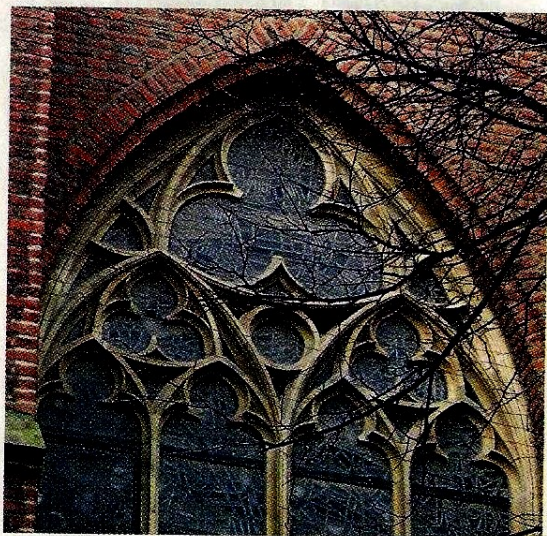
By Bruce Pratt

Displayed in Gothic cathedrals all over Europe, these historic designs have survived the test of time. The intricate flowing fretwork patterns make beautiful Christmas ornaments and have a variety of other uses as well. Add an acrylic backing for a colorful suncatcher or a cork backing for a functional coaster. Enlarge the patterns and use them as trivets, wall hangings, or the sides of a napkin holder.

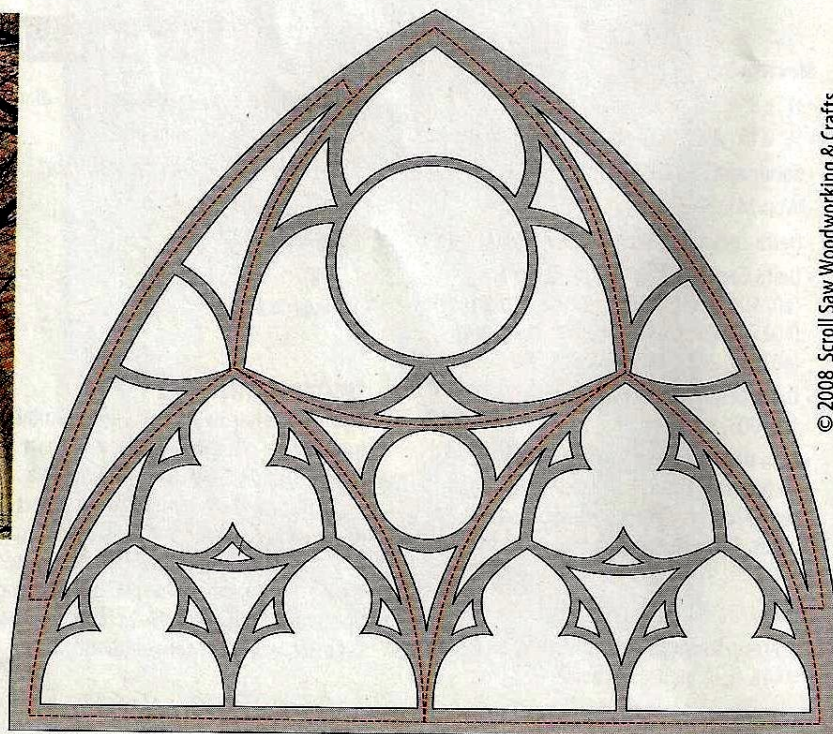
I recommend using high-quality Baltic birch plywood or Finnish plywood for smaller

designs. Lower-quality plywoods may have voids that will destroy the fragile fretwork. The designs are difficult to cut from hardwoods due to grain direction.

The dotted lines on the St. Labertus pattern are used to cut different colored acrylic pieces to create a stained-glass look. The more intricate designs, such as Notre Dame, are easier to cut if you enlarge them for use as a suncatcher or trivet. Use thicker stock to improve the durability of the projects.



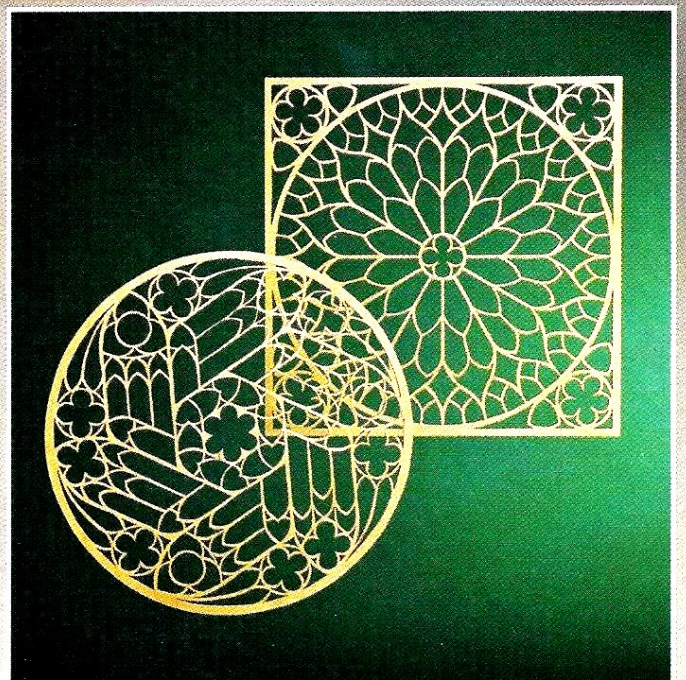
BASILIKA ST. LABERTUS: Düsseldorf, Germany



© 2008 Scroll Saw Woodworking & Crafts



Intricate fretwork designs make colorful sun catchers and are stunning as stand-alone projects.

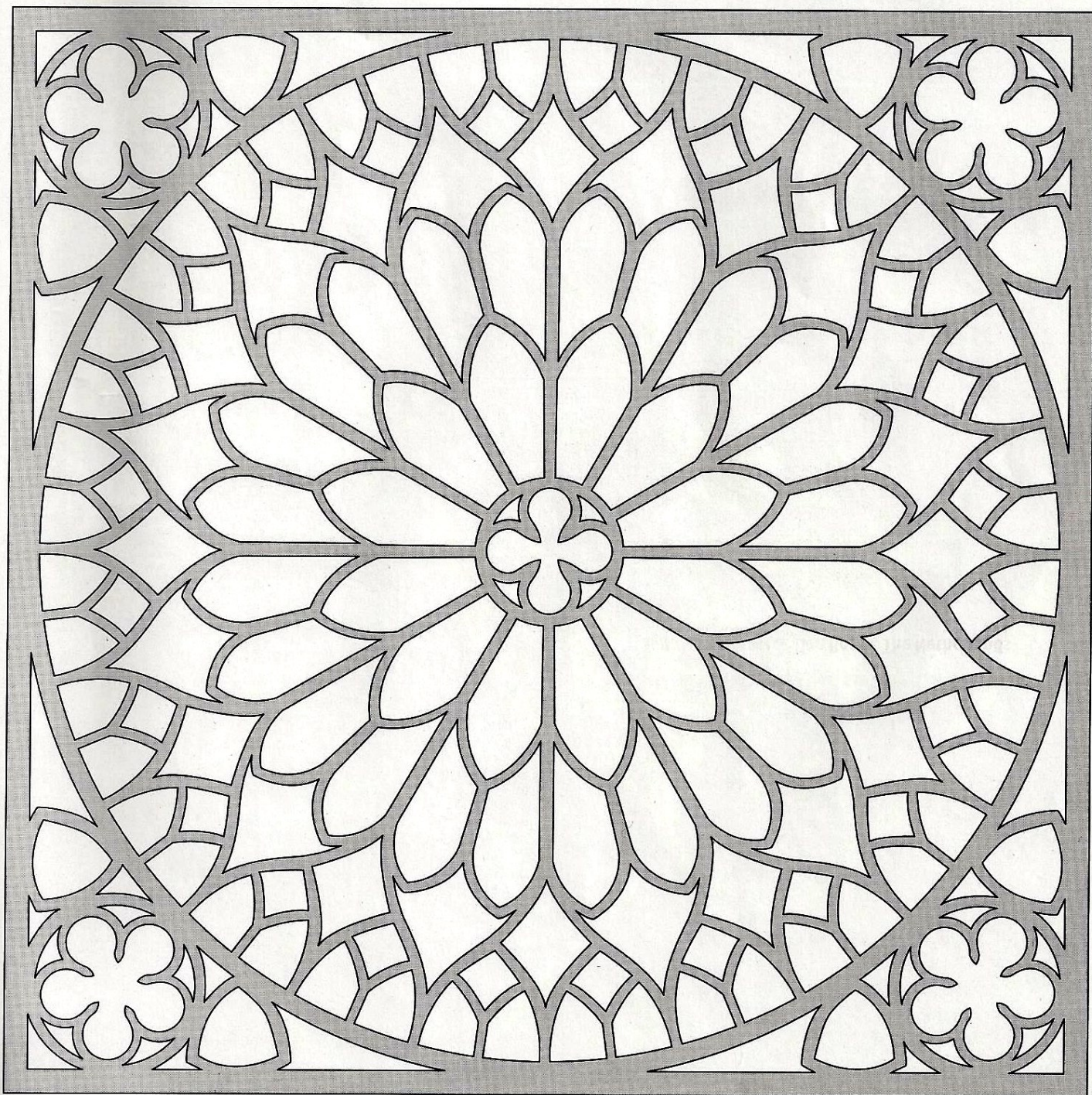
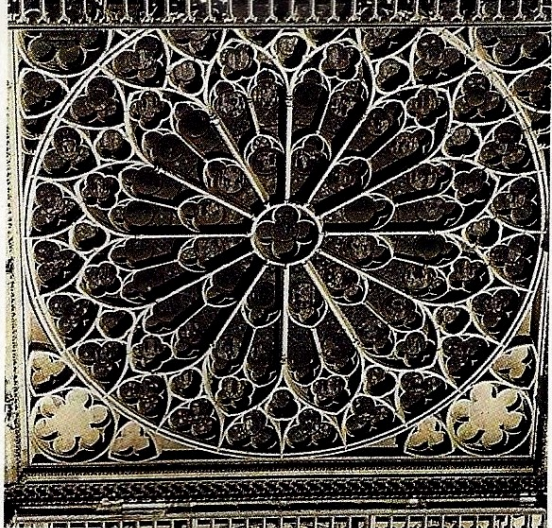




Vienna, Austria
MINORITENKIRCHE:

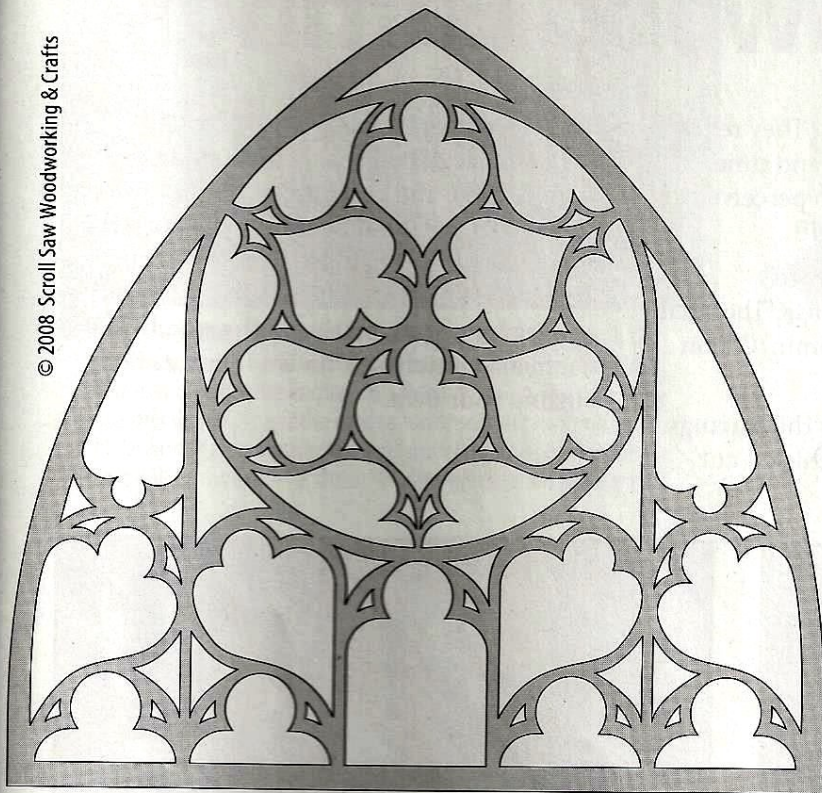
Pattern for the
MINORITENKIRCHE is in the
pattern pullout section.

Paris, France
NOTRE DAME DE PARIS:

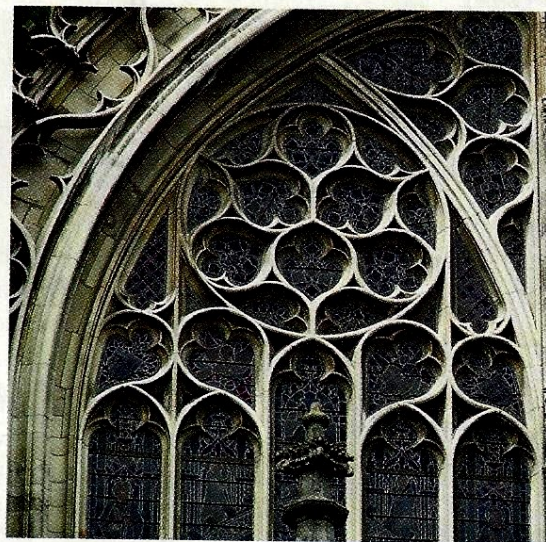


Geometric window patterns

© 2008 Scroll Saw Woodworking & Crafts



ST. EDWARD KING AND MARTYR: Cambridge, U.K.



SINT JANS KATHEDRAAL: Den Bosch, The Netherlands

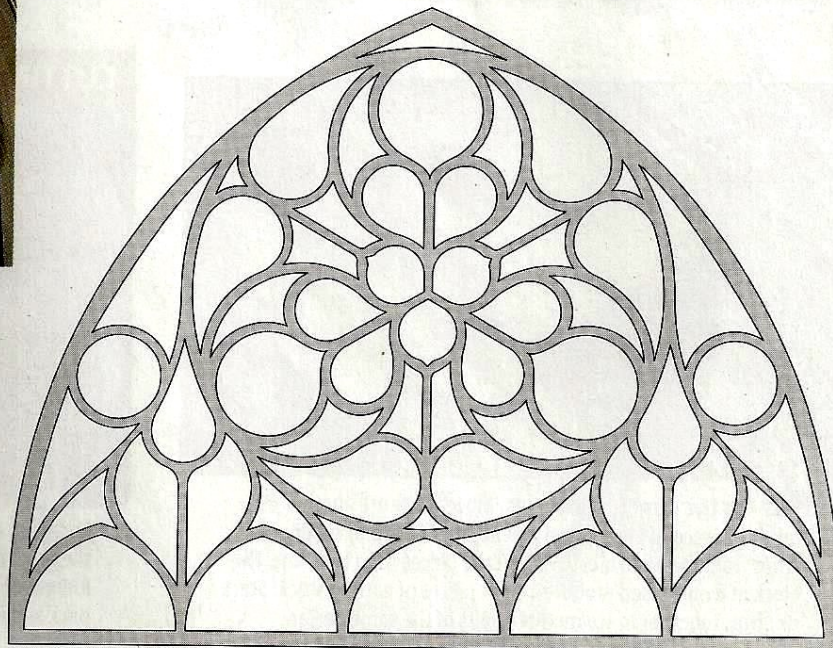
Materials & Tools

Materials:

- 1/8" to 3/4" x 7 1/2" x 7 1/2" Baltic birch plywood or wood of choice (largest design, dimensions vary per pattern)
- Finish of choice
- Assorted grits of sandpaper
- Transparent colored acrylic (optional, glue acrylic between two pieces of fretwork for a suncatcher)
- Veneer of choice (optional, to finish suncatcher edges)
- Cyanoacrylate (CA) glue

Tools:

- #1 reverse-tooth blades or blades of choice
- Drill with 1/16"-diameter drill bit
- Brushes or rags to apply finish (optional)



Bruce Pratt lives in the Boston, Mass., area and works for a local biotechnology company. He is an avid collector and designer of Gothic window tracery. He can be reached at designs001@comcast.net.

Making Hardwood Earrings

Simple silhouettes make quick and easy gift items

By Dave Van Ess

Earrings are enjoyable projects. They require a minimal amount of material and time. Handcrafted jewelry has a high perceived value and makes a wonderful gift.

I give the kangaroo earrings to waitresses at Outback Steakhouse. The small gift usually gets me a free Bloomin' Onion and always results in a smile.

I prefer $\frac{3}{32}$ "-thick wood for the earrings. I find $\frac{1}{16}$ " too thin and $\frac{1}{8}$ " too thick. I cut

blanks from a block of $1\frac{1}{2}$ " x $1\frac{1}{2}$ " x 12" African blackwood that is marketed to woodturners and costs about \$20 at my local Woodcraft. I use a table saw and a Forrest Woodworker II saw blade to cut the blanks. The Forrest blade produces a $\frac{3}{32}$ "-wide kerf and leaves no saw marks on the wood. You could also purchase thin wood instead of cutting your own.

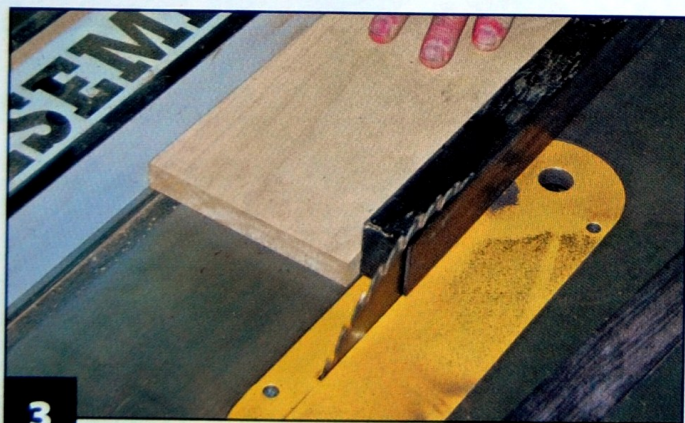
EARRINGS: PREPARING THIN STOCK



1 Straighten one face of the wood. Set the table saw fence to shave a very small amount off one edge of the block. Use a push stick to guide the wood through the blade. Glue the edge you just cut to a wider piece of wood. This allows you to cut thin pieces without getting your fingers close to the blade.



2 Straighten out the opposite edge. After the glue dries, set the fence on your table saw to straighten the other face of the wood. Shave a small amount off this side to produce a flat surface. Move the saw fence in $\frac{3}{16}$ " to cut the first earring blank. Allowing for the $\frac{3}{32}$ "-wide kerf, this cut produces a $\frac{3}{32}$ "-thick blank.



3 Cut the remaining pieces. Move the fence another $\frac{3}{16}$ " to cut the second piece. Keep moving the fence and cutting thin strips from the main block until all the pieces have been cut. The block of wood I used produced eight pieces of earring stock. Stack six strips together to create three pairs of the same design.

CUTTING THE EARRINGS



4 Cut the silhouettes. Stack six pieces of thin stock together and wrap masking tape around the stack. Attach the pattern to the stack and cut the design with a #2/0 skip-tooth blade. Place a sheet of 180-grit sandpaper on a flat surface. Rub the earrings back and forth on the sandpaper to smooth each piece.

ATTACHING THE HARDWARE



5

Mark the hole for the hardware. The hole to install the hardware must be precisely placed to have the earring balance correctly. Balance the earring on a thin fulcrum, such as the edge of a metal ruler. Adjust the earring for the correct hanging angle. Make a mark near the top of the fulcrum line. The position for the hole will be the same for the other earrings cut from the stack.



6

Complete the earrings. Use a #56 drill bit to drill a hole at the mark. Each earring requires a 6mm or 7mm jump ring and a fish hook ear wire. The jewelry hardware is available at any craft store. Use needle-nose pliers to open the jump ring and thread it through the earring hole. Attach the wire and close the ring.



Materials:

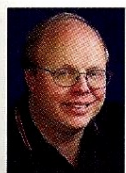
- 6 each $\frac{3}{32}$ "-thick stock cut from a $1\frac{1}{2}$ " x $1\frac{1}{2}$ " turning block of choice (alternate thicknesses can be used)
- Sandpaper, 180 grit
- 6 each 6mm or 7mm jump rings
- 6 each fish hook-style ear wires

Materials & Tools

Tools:

- Olson #2/0 skip-tooth blades or blades of choice
- Needle-nose pliers

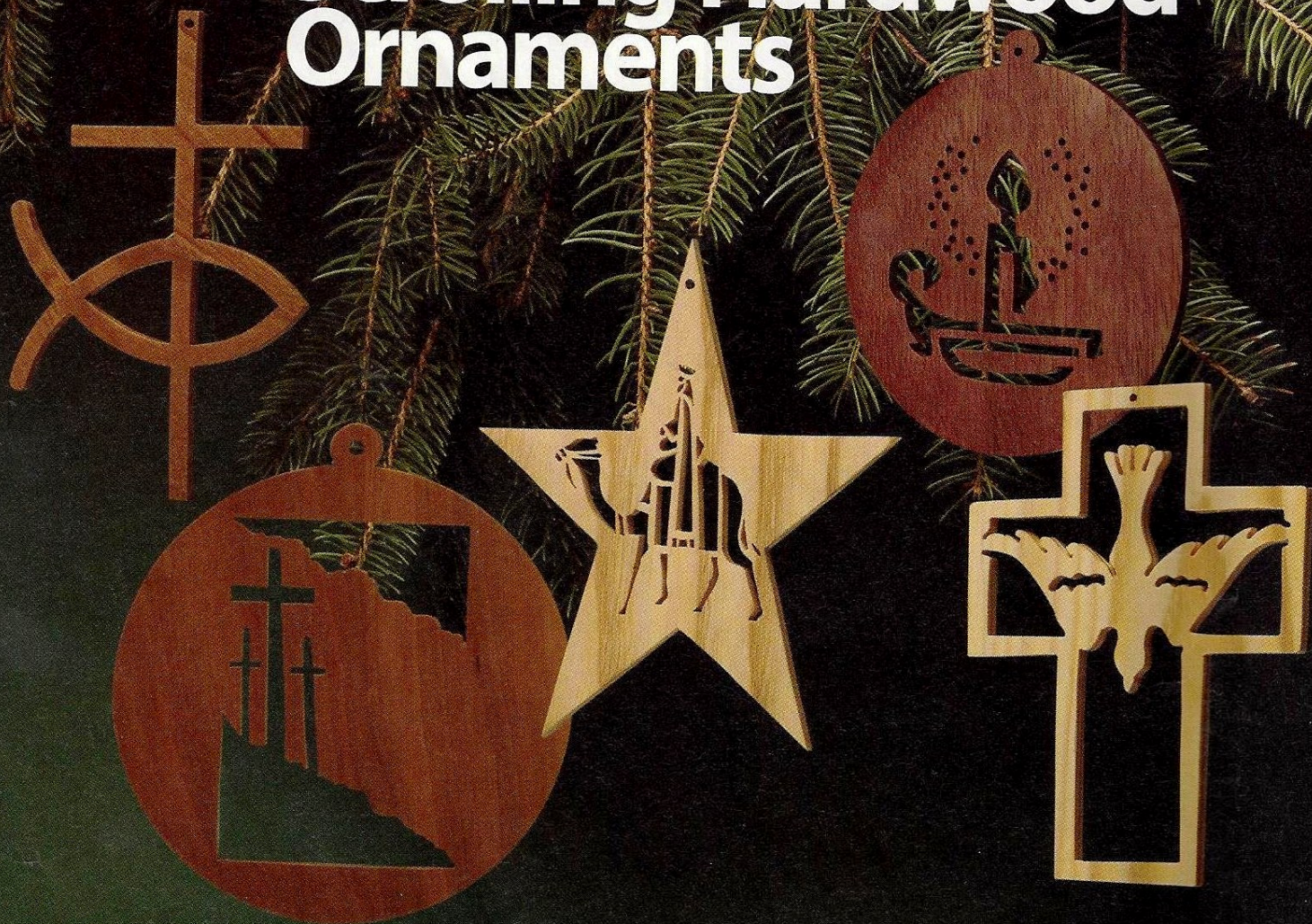
Patterns for **SILHOUETTE EARRINGS** are in the pattern pullout section.



Dave Van Ess of Arlington, Wash., is an engineer. He started woodworking more than 30 years ago. Dave has taught classes in scroll sawing and has introduced more than 200 Cub Scout leaders to the joys of scroll sawing.



Scrolling Hardwood Ornaments



Easy-to-cut ornaments make inspirational gifts

By Jeff Paxton

These ornaments make great gifts, additions to the family tree, or craft show items. Make a few extra ornaments to drop in the collection basket at church.

I suggest stack cutting three at a time to provide support and speed up production. It is easier to control the blade in thicker stock. Wrap masking tape around the stack of wood and attach the pattern with spray adhesive. Drill blade-entry holes and the hanging hole before cutting the fretwork. The dots around the candle flame are also drilled. Cut around the perimeter last.

After cutting, sand the ornaments carefully with 220-grit sandpaper and apply your finish of choice. Tie a ribbon through the hole after the finish dries.

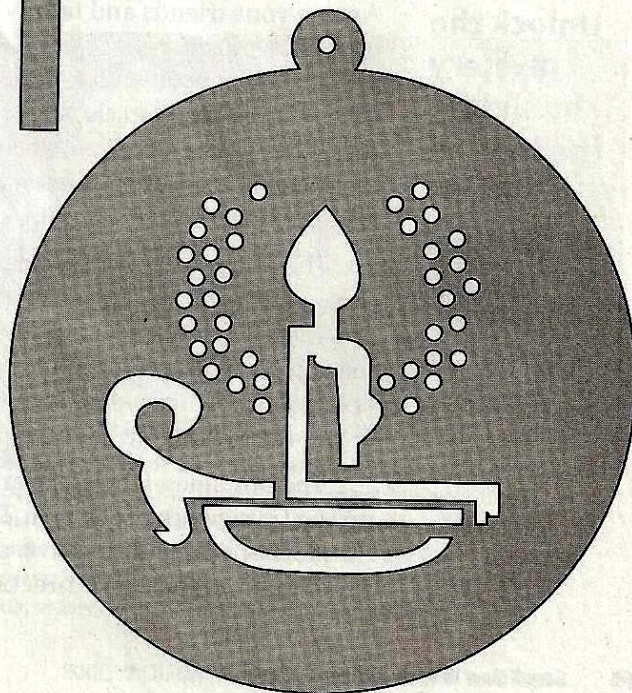
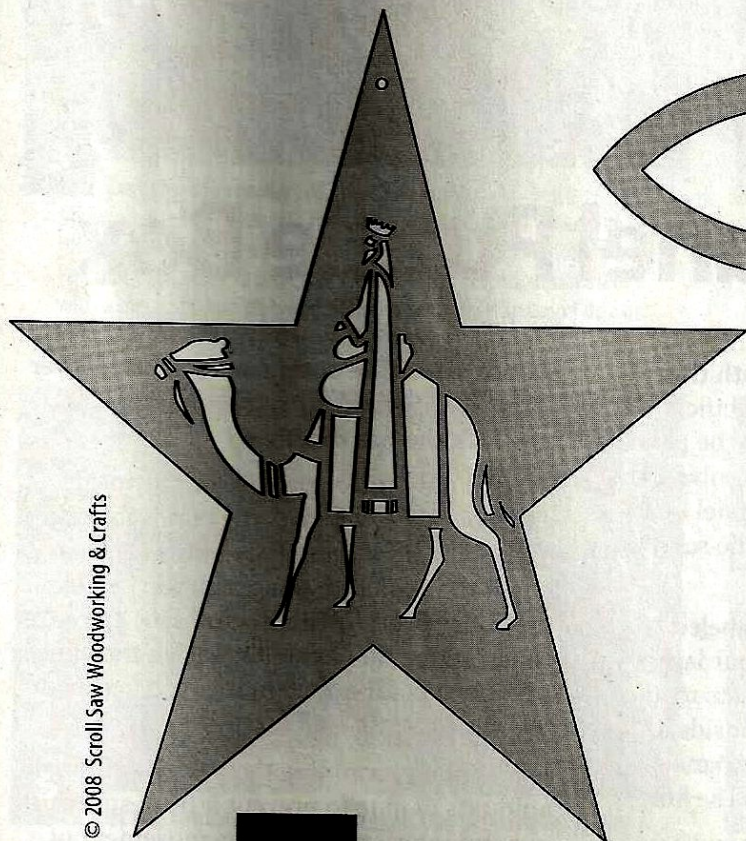
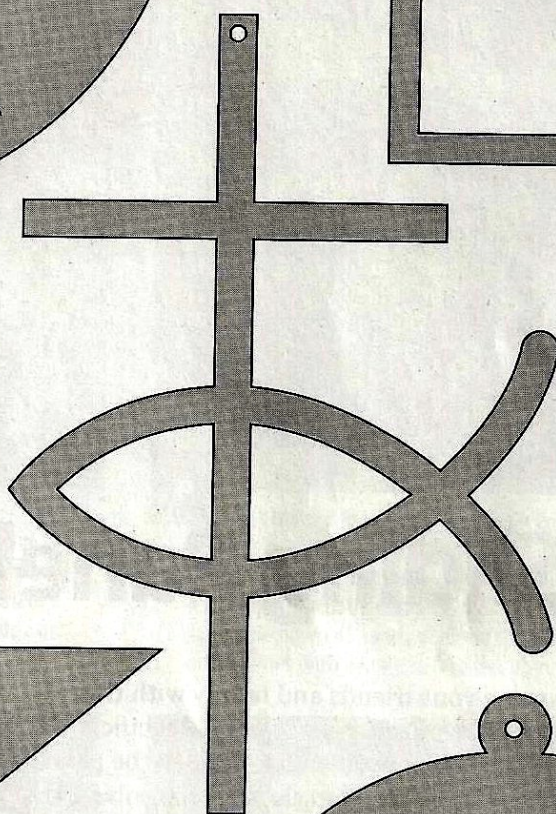
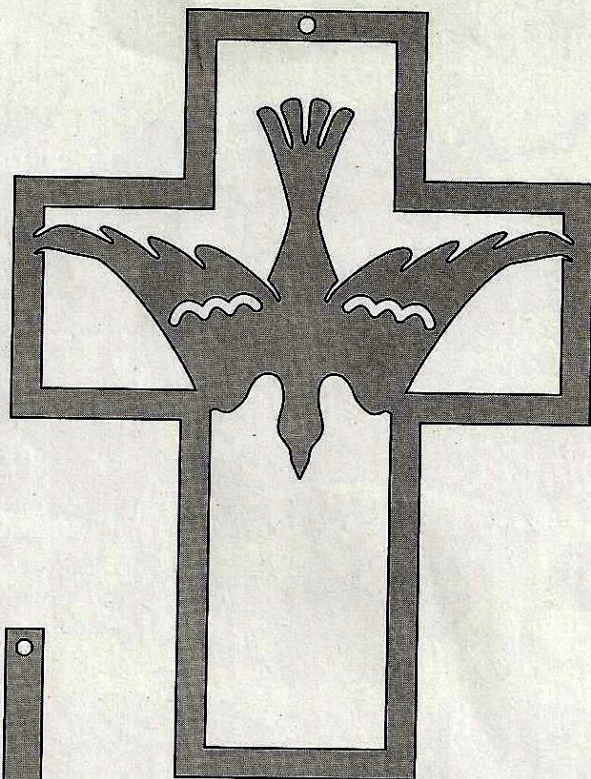
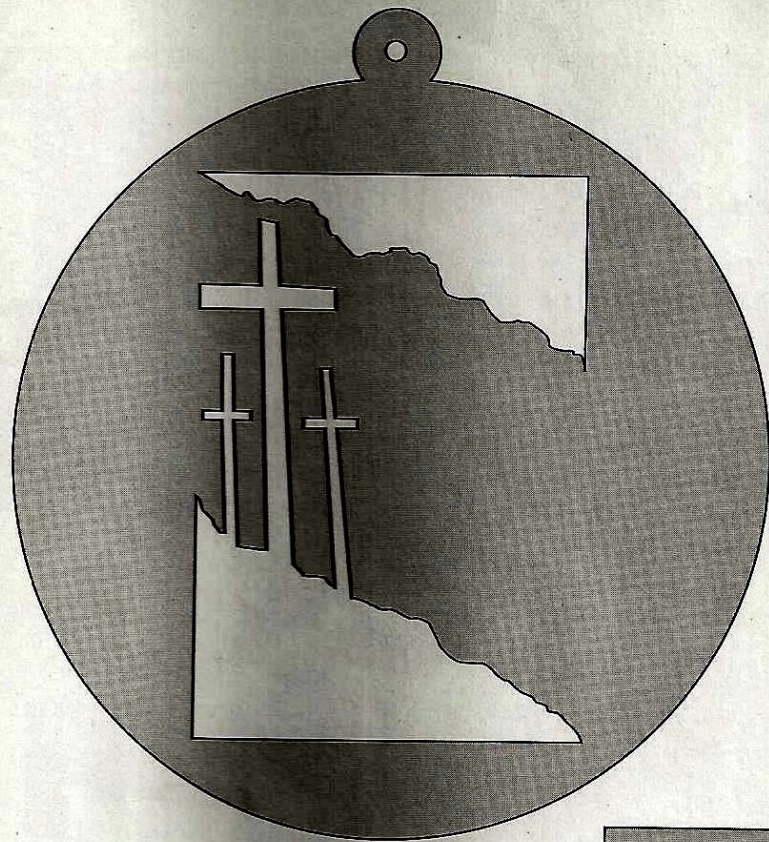
Materials:

- $\frac{1}{8}$ " to $\frac{1}{4}$ " x 4" x 4 $\frac{1}{2}$ " hardwood of choice (size varies per ornament)
- Danish oil or finish of choice
- Assorted grits of sandpaper up to 220 grit
- Ribbon, string, or hook

Tools:

- #3 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ "-diameter drill bit
- Brushes to apply finish (optional)

Materials & Tools



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Jeff Paxton lives in Russellville, Ark., with his wife, Marci. He is a pastor and the author of *Words of Faith in Wood*, available at www.foxchapelpublishing.com.

Japanese-style puzzle box is a
devious way to present special gifts.



Sliding Panel Puzzle Box

**Unlock the
mystery
by sliding
the hidden
panels**

By Bruce Viney

*Hardwood
version cut by
Ben Fink*

Amaze your friends and family with this ingenious puzzle box. Follow a specific sequence of movements to unlock the panels. Once the six-step puzzle has been solved, the top panel can be removed. Each panel looks identical on the outside, making the solution more difficult than it appears.

The box consists of six sides labeled A through F. Each side consists of four layers or panels. Each outer panel connects to an inner panel with a slider that fits inside a hole cut in the box side. The inner panels create the locking mechanism for the box.

The box sides, labeled layer 3, make up the framework of the box. To make the puzzle more difficult to solve, orient the wood grain in the same direction on all

six box sides. The outer panels, labeled layer 1, move, in turn moving the inner panels that lock the box together.

The only tricky cuts are on the inside panel of side E, which is the removable top of the box. While a miter saw makes it easier to cut the angles on the panel, you can cut the entire project with a scroll saw. To make construction and assembly easier, the panels have been color-coded in the instructional photos, patterns, and assembly diagram.

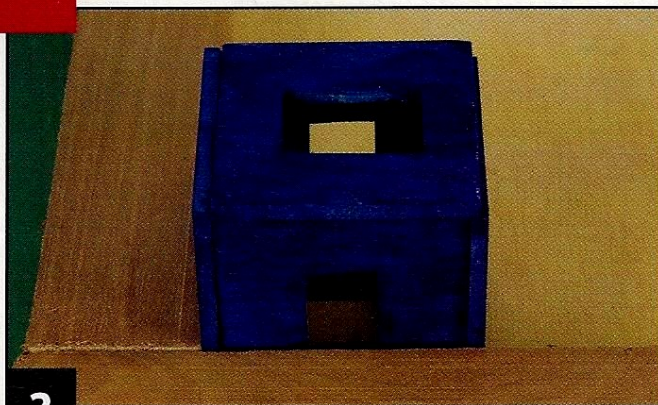
When assembling the pieces, use small amounts of glue to prevent it from squeezing out and interfering with the movement of nearby pieces. Let the glue dry for each section before moving on to the next step.

PUZZLE BOX: PREPARING THE LAYERS



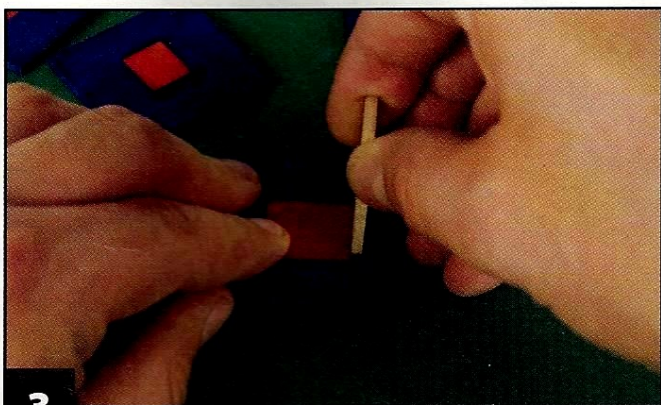
1

Cut layers 1, 2, and 3. Use the patterns to cut the three different layers for each of the six sides. Label the back of each piece lightly with pencil. All six outer panels (layer 1) are identical and can be stack cut.



2

Dry assemble the box sides. I built a simple jig to hold the pieces together. Screw two $\frac{3}{4}$ " x $1\frac{1}{2}$ " pieces of wood at right angles to each other on a larger piece of wood. The raised edges make it easy to dry assemble the sides.



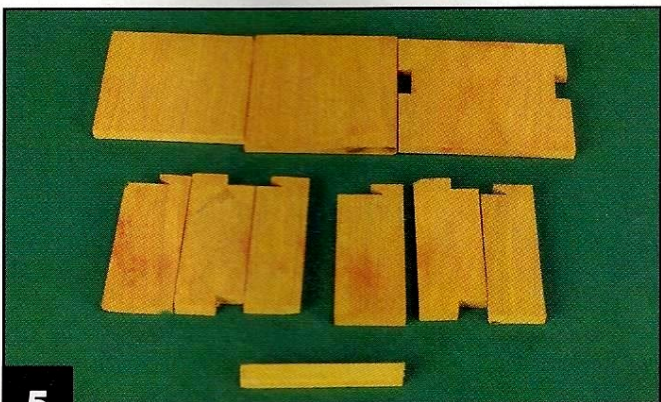
3

Test the movement of the sliders. Most $\frac{1}{8}$ "-thick plywood is thicker than $\frac{1}{8}$ ". The sliders (layer 2) must move the thickness of the plywood, so you may need to trim the sliders. Position each slider in its respective hole and test the open area with a piece of scrap plywood. If the slider and scrap wood do not both fit in the hole, trim the end of the slider.



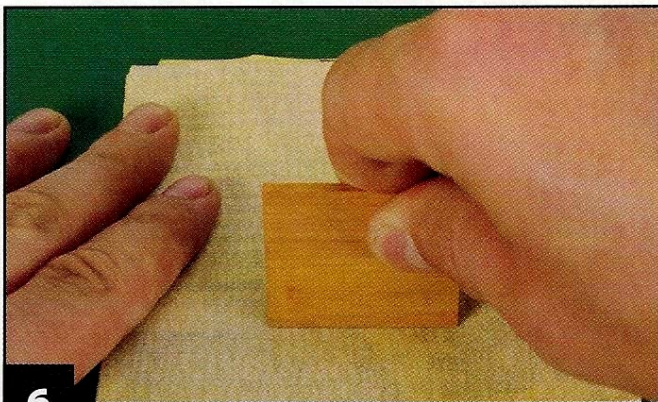
4

Cut layer 4 of side E. The inside panel for the top of the box requires mitered cuts. Cut along the black lines to ensure the panel is the proper size. Tilt the right side of your saw table down at a 45° angle and cut in along the red lines. Angle the left side of your saw table down 45° and cut along the blue lines. Cut along the dotted lines with a knife to free the triangular chips.



5

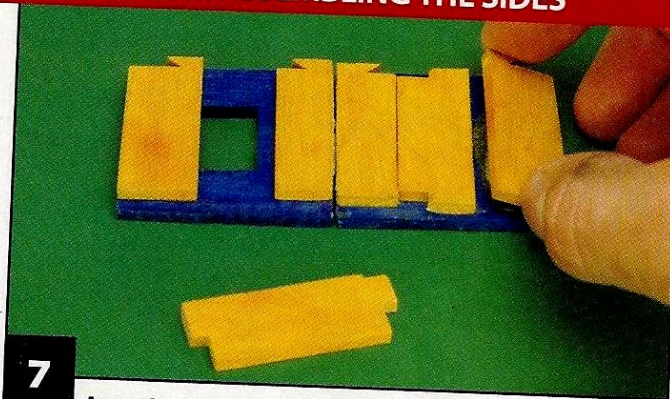
Cut the remaining inner panels. Use the patterns to cut the remaining panels for layer 4. Layer 4 on sides A and C are each made up of three panels. Sides B, D, and F have a single panel for layer 4. Side E uses the panel cut in step 4 along with a top rail. Label the back of each piece lightly with a pencil.



6

Test the fit of the inner panels. Layer 4 creates a mini-box inside layer 3. The pieces must fit snugly but move freely, especially on sides A and C. Sand the edges of any tight panels. Sand a little from the width of each of the three panels that make up layer 4 on sides A and C. The panels must fit together side to side, sit flush with the sides of layer 3, and move freely.

PUZZLE BOX: ASSEMBLING THE SIDES



7

Assemble layer 4 of sides A and C. Begin with side A.

Position the end panels of layer 4 on the inside face of layer 3 so the 45° angles face left. The end panels are flush to the top and sides of layer 3. Place the center panel in position and make sure it slides freely. Remove the center panel and glue the end panels to layer 3. Repeat the process for side C, but flip the panels of layer 4 so the 45° angles face right.



8

Finish assembling sides A and C. Begin with side A.

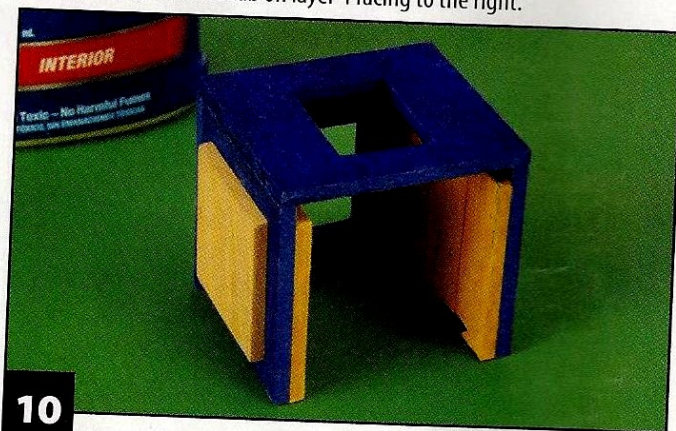
Position the center panel of layer 4 on layer 3 with the tab to the left and flush with the top of layer 3. Hold the panel in place as you flip the assembly over. Glue layer 2 through the hole in layer 3 to layer 4. Layer 2 is at the top of the hole in layer 3. Glue layer 1 to layer 2, allowing a 1/4" margin around layer 1. Repeat the process for side C, with the tab on layer 4 facing to the right.



9

Begin assembling the box. Apply glue to the edge of layer 3

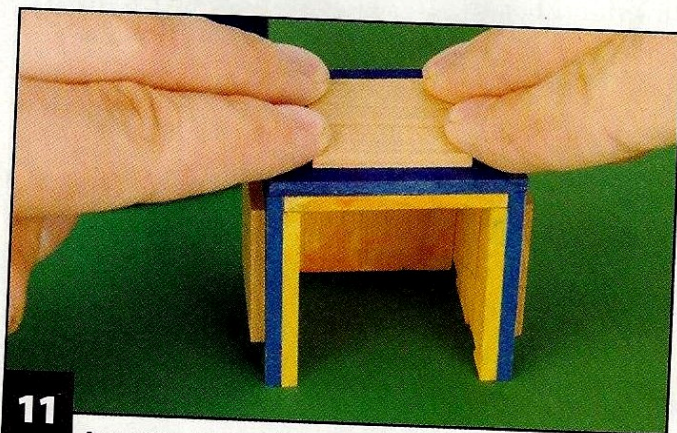
on the right side of assembly A and the left side of assembly C. Glue and clamp sides A and C to the inside of layer 3 on side B. The long sides of the hole in side B should be parallel to sides A and C. Align A and C with the edge and bottom of side B. The top of side B is above the tops of sides A and C.



10

Attach side F to the assembly. Glue and clamp layer 3 of side F

to layer 3 on sides A, B, and C with the long sides of the hole parallel to sides A and C. Slide layer 1 on sides A and C away from side F. Dry fit layer 4 of side B so it rests on layer 3 of side F. Slide layer 4 of side F in to meet layer 4 of side B. The tabs on layer 4 of sides A and C align with the slots in layer 4 of side F.



11

Assemble side F. Hold layer 4 in position. Glue layer 2 to

layer 4 through the hole in layer 3. Place layer 2 flush to the side of the hole in layer 3 farthest from side B. Glue and clamp layer 1 to layer 2. Layer 1 is centered between sides A and C and positioned 1/8" in from the edge of layer 3 that is farthest from side B.

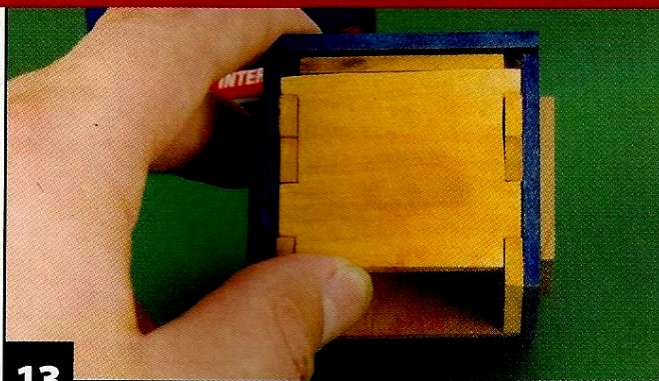


12

Assemble side B. Remove layer 4 of side B. Slide layer 1 of

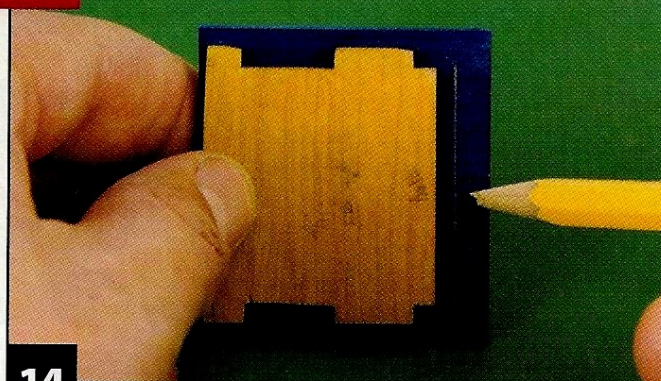
side F toward side B and replace layer 4 of side B so it rests on layer 4 of side F. Glue layer 2 to layer 4 through the hole in layer 3. Align layer 2 with the side of the hole farthest away from side F. Glue and clamp layer 1 to layer 2. Layer 1 is centered between sides A and C and 1/4" away from the edge that is farthest from side F.

PUZZLE BOX: FINISH ASSEMBLING THE BOX



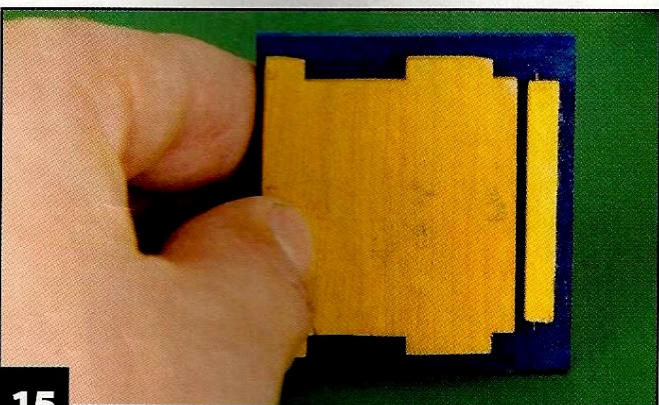
13

Begin assembling side E. Slide layer 1 for side F away from side B. Slide layer 1 of sides A, B, and C toward side F. Place layer 4 of side E in position so the angled cuts fit into the angled notches in A and C. Slide layer 1 of sides A, B, and C toward side E to lock layer 4 in place. Place layer 3 over layer 4 on side E with the long sides of the hole parallel to sides A and C. Align the edges of layer 3 with the adjoining sides. Glue layer 2 to layer 4. Place layer 2 in the side of the hole in layer 3 farthest from side B.



14

Mark the position of the top rail. Glue and clamp layer 1 to layer 2 on side E, centering layer 1 between sides A and C, and allowing a $\frac{3}{8}$ " margin on the side farthest from side B. Slide layer 1 of sides A, B, and C toward side F. Slide layer 1 of side E toward side B and remove side E. With layer 1 on side E as far away from side B as it will go, make a pencil mark along the edge of layer 4 on the inside of layer 3. Make the mark on the side farthest from side B.



15

Finish assembling side E. Glue the top rail in position on the inside of layer 3, lining it up with the pencil mark made in step 14. Clamp the top rail in place and allow the glue to dry. When the box is locked, you can't remove the top (side E), but side E will have a slight amount of play unless you install the top rail.



16

Assemble side D. Slide layer 1 of sides A, B, and C away from side F and slide layer 1 of side F toward side B. Glue and clamp layer 3 of side D flush with the faces of layer 3 on sides A, C, and F. The long sides of the hole run parallel to sides A and C. Slide layer 4 in place so it rests on layer 3 of side F. Glue layer 2 to layer 4 through the hole in layer 3. Align layer 2 with the side of the hole closest to side F. Glue and clamp layer 1 to layer 2, centering layer 1 between sides A and C and positioned $\frac{1}{4}$ " away from side E.



17

Finish the puzzle box. Brush on a light brown stain and varnish finish or apply your finish of choice. Do not let the finish interfere with the movement of the panels. Carve or woodburn designs onto layer 1 or use printed patterns. Spray the printed patterns with artist fixative to seal the ink. Attach the printout to the wood with a light coating of wood glue. Be sure the design is symmetrical to avoid providing any clues to the puzzle's solution.

Using the puzzle box

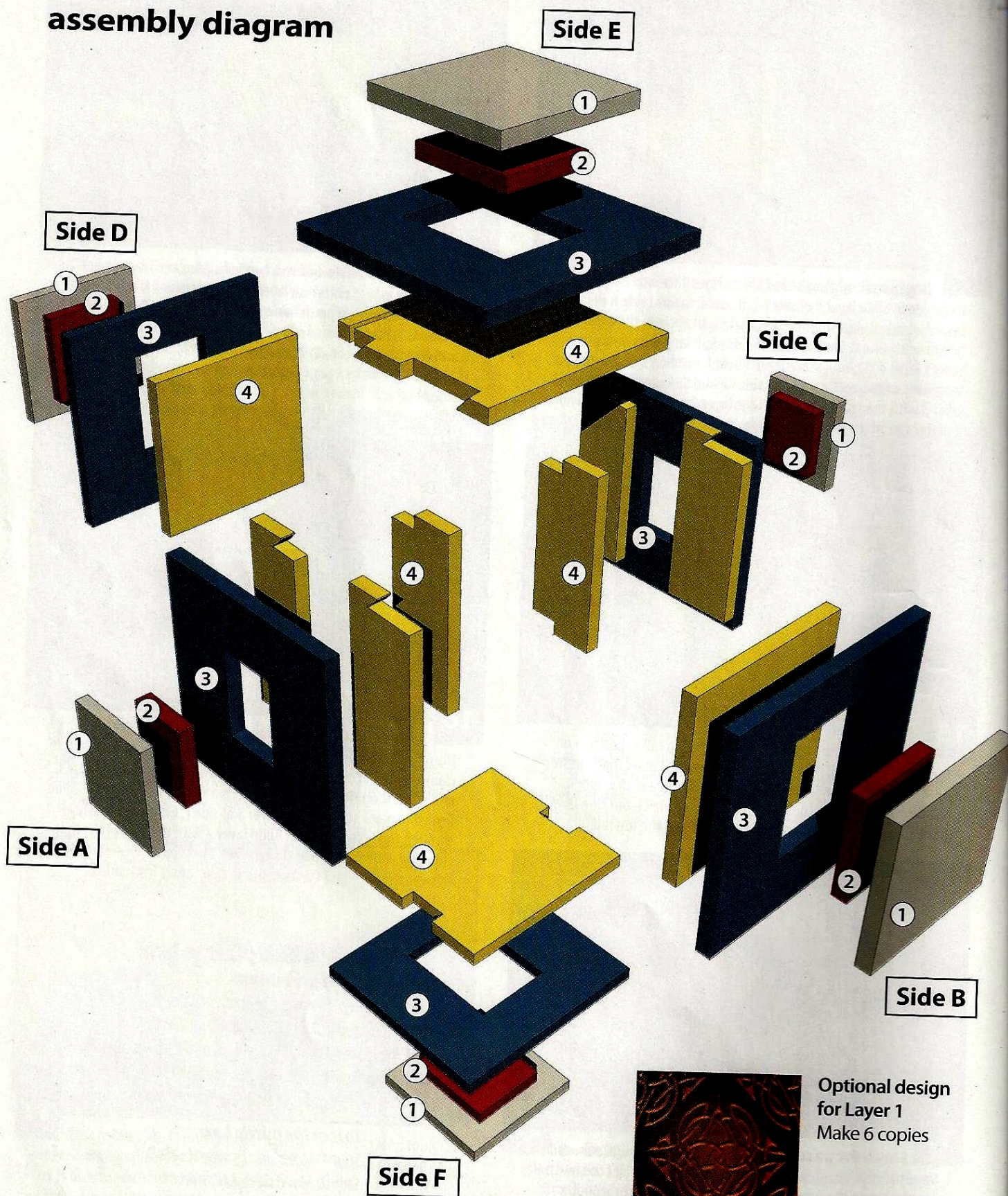
To put the top on:

- Step 1: Move side D toward side E.
- Step 2: Move side F toward side D.
- Step 3: Move sides A, B, and C down toward side F.
- Step 4: Slide side E away from the top rail and set side E in place with the top rail toward side D.

To lock the puzzle box:

- Step 1: Move side E toward side D.
- Step 2: Move sides A, B, and C up toward side E.
- Step 3: Move side F toward side B.
- Step 4: Move side D toward side F.

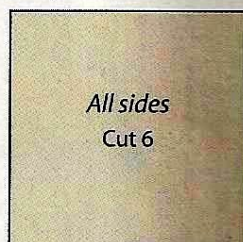
Puzzle box assembly diagram



Optional design
for Layer 1
Make 6 copies

Puzzle box patterns

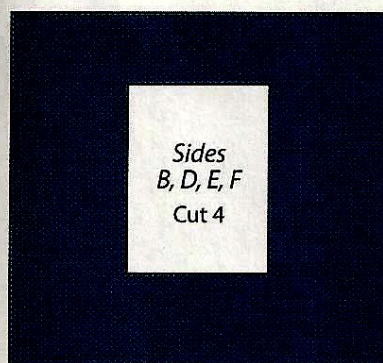
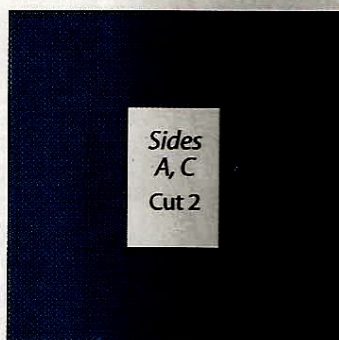
Layer 1



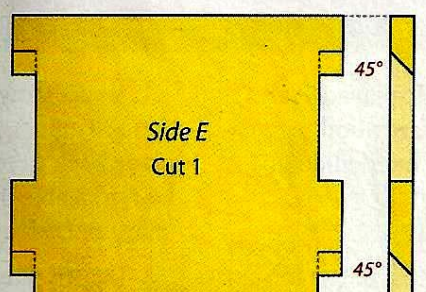
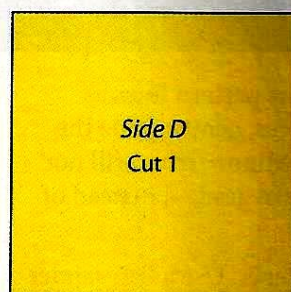
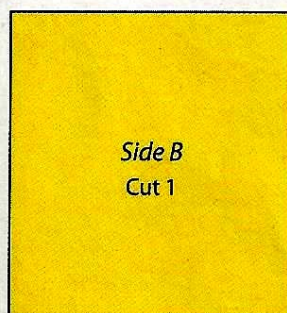
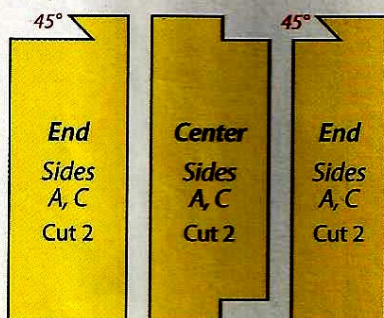
Layer 2



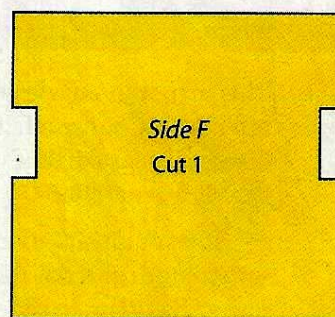
Layer 3



Layer 4



Top rail, Side E - Cut 1



Materials & Tools

Materials:

- Make all panels from cherry or wood of choice
- 2 each $\frac{1}{8}$ " x $1\frac{1}{2}$ " x $1\frac{1}{2}$ " (layer 3, sides A and C)
 - 4 each $\frac{1}{8}$ " x $1\frac{1}{8}$ " x 2" (layer 3, sides B, D, E, and F)
 - 2 each $\frac{1}{8}$ " x $1\frac{1}{2}$ " x $\frac{5}{8}$ " (layer 2, sides A and C)
 - 4 each $\frac{1}{8}$ " x $\frac{3}{4}$ " x $\frac{7}{8}$ " (layer 2, sides B, D, E, and F)
 - $\frac{1}{8}$ " x $1\frac{5}{8}$ " x $1\frac{3}{4}$ " (layer 4, side F)
 - $\frac{1}{8}$ " x $1\frac{1}{2}$ " x $1\frac{3}{4}$ " (layer 4, side E)
 - $\frac{1}{8}$ " x $1\frac{1}{2}$ " x $1\frac{5}{8}$ " (layer 4, side B)
 - $\frac{1}{8}$ " x $1\frac{1}{2}$ " x $1\frac{1}{2}$ " (layer 4, side D)
 - 4 each $\frac{1}{8}$ " x $\frac{5}{8}$ " x $1\frac{5}{8}$ " (layer 4, end panels, sides A and C)
 - 2 each $\frac{1}{8}$ " x $\frac{5}{8}$ " x $1\frac{5}{8}$ " (layer 4, center panel, sides A and C)
 - 6 each $\frac{1}{8}$ " x $1\frac{1}{4}$ " x $1\frac{1}{4}$ " (layer 1, all sides)
 - $\frac{1}{8}$ " x $\frac{1}{8}$ " x $1\frac{1}{2}$ " (top rail)
 - Wood glue
 - Assorted grits of sandpaper
 - Light brown stain and varnish or finish of choice
 - Artist fixative and printed design (optional)

Tools:

- #5 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ "-diameter drill bit
- Assorted clamps
- Brushes to apply finish
- Bench knife
- Woodburner or carving tools (optional)



Bruce Viney, of Washington, England, enjoys designing and making puzzles and puzzle boxes. He provides a number of free patterns for puzzle boxes of various complexities on his Website at www.homemadepuzzles.co.uk.

Menorah Puzzle Makes Great Hanukkah Gift

Add a wooden flame to the display for each day of the festival of lights

By Judy and Dave Peterson



This menorah puzzle can be displayed year after year. Choose a figured hardwood to create a keepsake that will be handed down through generations.

It is important to orient the grain properly for strength and durability. Most of the lobes and sockets run in the same direction. Orient the grain vertically, running along the length of the flame.

If you stray from the pattern lines as you are cutting the pieces, gently guide the blade back to the line. Minor errors will not be noticeable if you make gradual instead of sharp corrections.

Lightly sand the pieces. Use a flap sander to round off the sharp edges. This gives the project a soft finished look. Dunk the pieces in Danish oil and set them aside to dry.

Materials & Tools

Materials:

- $\frac{3}{4}$ " to 1" x 8" x $9\frac{3}{4}$ " birdseye maple or wood of choice
- Danish oil or finish of choice

Tools:

- #7 skip-tooth blades or blades of choice
- Flap sander or assorted grits of sandpaper



Judy and Dave Peterson of Monona, Wis., are the authors of three books *Dinosaur Puzzles for the Scroll Saw*, *Fantasy and Legend Scroll Saw Puzzles*, and the newly revised and expanded *Animal Puzzles for the Scroll Saw*, all available through Fox Chapel Publishing, www.foxchapelpublishing.com.



© 2008 Scroll Saw Woodworking & Crafts

Floral Picture Frame

Graceful flowing vines highlight this Victorian-style frame

By John A. Nelson

Cut by Ben Fink

The delicate flowers and intertwined vines give this frame a charming vintage appeal. Stack cutting produces multiple projects and provides support for delicate fretwork.

Attach three blanks together using brads. Use spring clamps to secure the material. Then drive the brads into several waste areas, including all four corners. Sand the brads flush on the bottom to avoid scratching the scroll saw table.

Drill $\frac{1}{16}$ "-diameter blade-entry holes. Work from the center out. Cut the frets with brads in them last and then cut the center oval. Save the oval to use as a backer board for the photo. A separate oval ring fits over the frame to hold the photo in place. Line up the grain direction with the main frame when cutting the oval overlay.

Remove the pattern and any adhesive residue with mineral spirits. Sand the pieces lightly with 220-grit sandpaper. Glue the overlay in place and apply a coat of Danish oil. Allow the oil to penetrate the wood for a few minutes and wipe off the excess. Allow the oil to dry overnight and apply a second coat. Wipe off the excess.

Insert the photo from the back. Hold the photo in place with the oval backer board. Attach a hanger to the back or suspend the frame from the hole in the top flower.

Materials:

- $\frac{1}{4}$ " x 9" x 13" hardwood of choice (frame)
- $\frac{1}{8}$ " x $4\frac{1}{8}$ " x $5\frac{1}{2}$ " hardwood of choice (overlay)
- Spray adhesive
- Hanger (optional)
- Assorted grits of sandpaper up to 220 grit
- Danish oil or finish of choice

Materials & Tools

Tools:

- #3 reverse-tooth blades or blades of choice
- Drill with $\frac{1}{16}$ "-diameter drill bit
- Brushes or rags to apply finish

Patterns for the **FLORAL PICTURE FRAME** are in the pattern pullout section.



John A. Nelson is the author of Fox Chapel's popular Scroll Saw Workbook, available at www.foxchapelpublishing.com.

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Rubber Band Shooter



Inspire kids to try woodworking with this simple action toy

By John Kelsey

This rubber band shooter can fire a rubber band across the table or across the room. Line up plastic army men or tin cans along the edge of a table and knock them off with your very own shooter.

The shooter uses a simple mechanism created from an ordinary spring clothespin and a cut finishing nail. To load the shooter, stretch a rubber band between the firing pin and the firing notch. To shoot, press down on the clothespin to lift the rubber band off the firing pin.

Cut the outline of the shooter with a coping saw or on a scroll saw. Paint it as desired. Glue the bottom of the clothespin to the notch. Drill a $\frac{1}{8}$ "-diameter hole through the front jaw of the clothespin and down into the shooter frame. The hole should be about $1\frac{1}{4}$ " deep. Add a bit of glue in the hole in the bottom of the clothespin. Cut the head off the

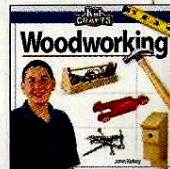
finishing nail and insert the nail through the hole into the shooter body. Do not get glue on the inside of the clothespin jaws.

Children can cut and paint the project themselves. Help them glue the clothespin on and finish assembling the gun. Then set up a time for target practice.

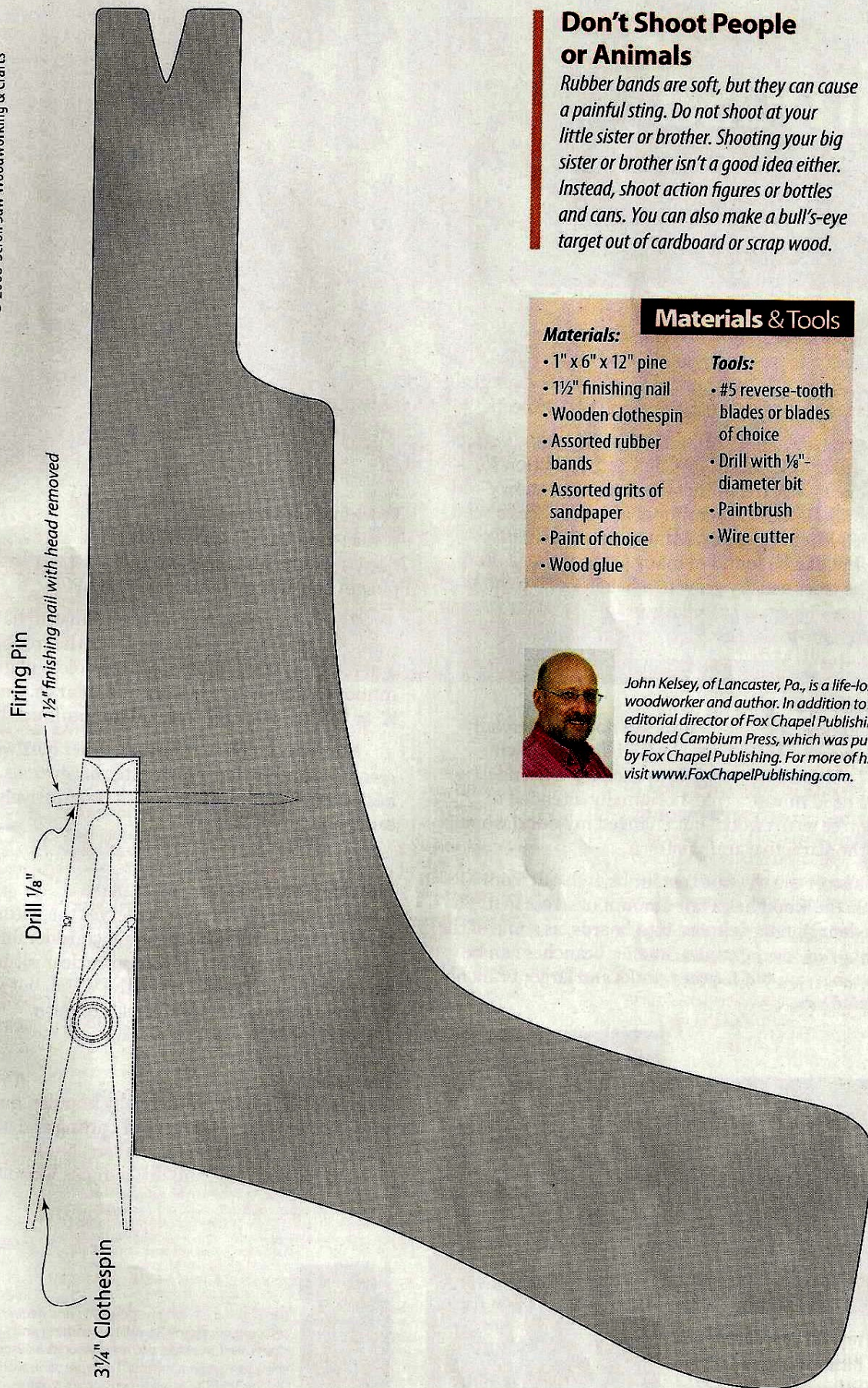
Further Reading

Kid Crafts: Woodworking

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Available for \$12.95 + \$3.50 s&h (parcel post) from Fox Chapel Publishing, 800-457-9112, 1970 Broad St., East Petersburg, PA 17520, www.FoxChapelPublishing.com, or check your local retailer.



Don't Shoot People or Animals

Rubber bands are soft, but they can cause a painful sting. Do not shoot at your little sister or brother. Shooting your big sister or brother isn't a good idea either. Instead, shoot action figures or bottles and cans. You can also make a bull's-eye target out of cardboard or scrap wood.

Materials & Tools

Materials:

- 1" x 6" x 12" pine
- 1½" finishing nail
- Wooden clothespin
- Assorted rubber bands
- Assorted grits of sandpaper
- Paint of choice
- Wood glue

Tools:

- #5 reverse-tooth blades or blades of choice
- Drill with ⅛" diameter bit
- Paintbrush
- Wire cutter



John Kelsey, of Lancaster, Pa., is a life-long woodworker and author. In addition to being editorial director of Fox Chapel Publishing, John founded Cambium Press, which was purchased by Fox Chapel Publishing. For more of his books, visit www.FoxChapelPublishing.com.

Mimosa

Ornamental tree hides exotic and beautiful grain

By Ben Fink

Mimosa, a popular ornamental tree that sports fern-like leaves, makes a surprisingly good wood for scrolling. The light-colored wood is highlighted by a distinct dark grain that lends an exotic look to many scroll saw projects.

The scientific name for mimosa is *Albizia julibrissin*. It is also called silky acacia or silk tree. In addition to the fern-like leaves, the mimosa tree features showy and fragrant pink flowers. The mimosa also produces a seed pod shaped like a sugar pea. Mimosa trees are native to Japan, but can be found in many parts of the United States. The trees usually grow to a height of 20 to 40 feet. Mimosa trees have a relatively short life span because the species is prone to disease.

Finding Mimosa

As far as I know, mimosa boards are not commercially available, so you will need to cut and dry your own lumber. I obtained my stock when helping a friend remove a dead mimosa tree. I originally intended to burn the tree as firewood, but changed my mind when I noticed the attractive grain pattern.

Because of the way the tree limbs arch out from the trunk, the wood has a fair amount of stress in it. Be careful when ripping mimosa into boards, as some of the pieces may bow or even split. Smaller branches can be cut on a table saw, but for the trunks and larger branches, I use a band saw.



Fragrant pink flowers and distinctive seed pods are trademarks of the mimosa tree.



Working with Mimosa

While scientists classify mimosa as a hardwood—it is a deciduous tree that loses its leaves each fall—it resembles pine in density and hardness.

While mimosa and pine are similar in hardness, mimosa cuts better because it lacks the troublesome sap and pitch of pine. The contrasting colors of grain make mimosa suitable for fretwork and intarsia. I recommend 1/4" or thicker stock for fretwork to minimize breakouts.

Mimosa can be fuzzier than other hardwoods and reacts to sanding like most softer hardwoods, such as basswood. I sand the wood with progressively finer sandpaper up to 220 grit.

Finishing Mimosa

A water-based clear finish preserves the natural color of the wood, but will raise the grain considerably. Be sure to sand between coats. If you use a clear oil-based or urethane finish, it will darken the wood, but will not raise the grain as much as a water-based finish.

Summary

Mimosa, while not commercially popular, makes a great wood for scrolling. The ease of cutting and beautiful color make it attractive to scrollers, but scrollers will need to harvest, saw, and dry mimosa wood themselves.



Ben Fink is a life-long woodworker and frequent test cutter for Scroll Saw Woodworking and Crafts. He saws most of the hardwoods he uses in scroll saw projects himself. For more of his work, visit his Website at www.bensscrollsaw.com.

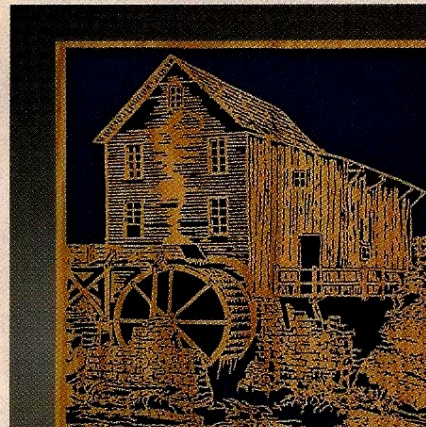
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Intarsia bonsai tree accentuates this Zen garden



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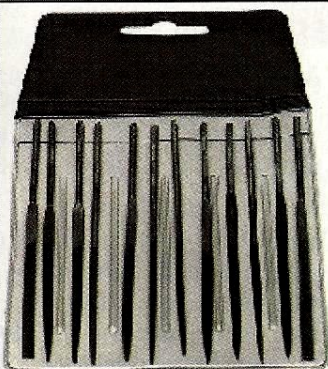
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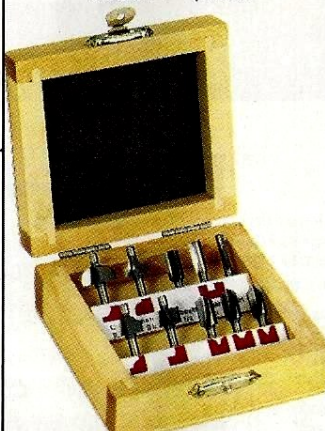
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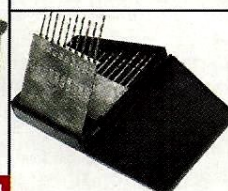
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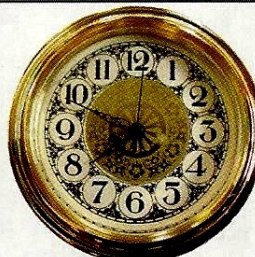
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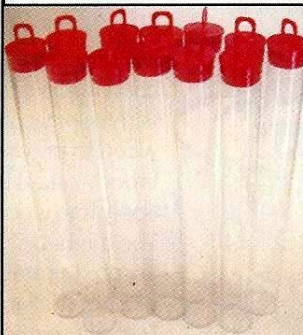
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Pure oils used as finishes, such as linseed oil (not boiled linseed oil) and pure tung oil, cure slowly compared to other finishes. They cure soft, which means you have to wipe off the excess after each application. They do not provide a hard protective film on top of the wood. The slow drying time makes them easy to apply. Used alone, they provide a satin finish. Apply an oil finish to warm up the tone of the wood before applying a more protective finish.

Varnishes

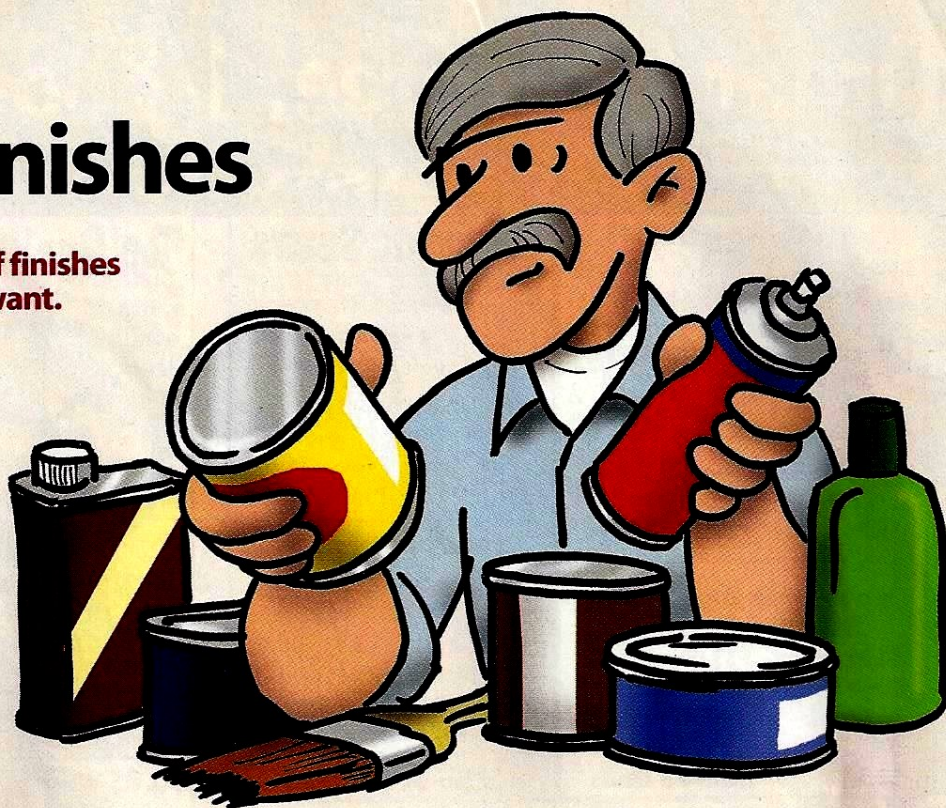
Varnishes are created by cooking a curing oil, such as linseed or tung oil, with resins, such as polyurethane, and adding metallic drying compounds to speed up the curing time. Varnishes cure hard and are considered the most durable and protective commonly available finish. Varnishes tend to produce a glossy finish, but there are products available to dull the surface to create a semi-gloss or satin sheen.

Oil-Varnish Finishes

In some finishes, such as Danish oil finish, varnish is mixed with an oil to make it easy to apply. The oil allows the finish to penetrate into the wood while the varnish provides surface protection. Oil finishes warm up the tone of the wood, but they dry faster than pure oils. Oil finishes produce a protective film with a satin, semi-gloss, or gloss sheen, but it is much softer than the film produced with varnish.

Lacquer

To create a lacquer, manufacturers dissolve plastic-like substances in a solvent referred to as lacquer thinner. These plastic compounds, usually nitrocellulose or acrylic compounds, provide a quick-drying finish. The finish is hard, but still flexible and durable. Most woodworkers apply lacquer with



a sprayer while scrollers opt for aerosol cans of lacquer, such as Deft. Lacquer can be applied with a brush, but it can be time consuming to smooth and level. Lacquer thinner is toxic, volatile, and flammable, so use a respirator during application. Lacquer produces sheens ranging from ultra matte to high gloss.

Shellac

Shellac is created by dissolving resin produced by an insect in denatured alcohol. Shellac is available in flake form that you mix with denatured alcohol or can be purchased pre-mixed. Shellac is a relatively hard finish, but it can be dissolved by alcohol. Many woodworkers use shellac as a barrier coat on top of wood before applying varnish or lacquer. Shellac seals the wood to prevent resin from leaking out. Woodworkers thin shellac heavily and apply it to woods that stain unevenly. The thinned shellac helps the wood absorb the stain evenly. Reduce the gloss of shellac by sanding it lightly. French polishing, the process of applying thin coats of shellac with oil, lets you rub the finish to a soft sheen.

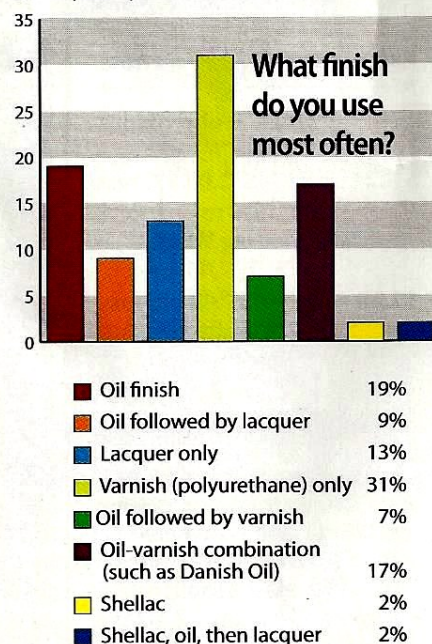
Wax

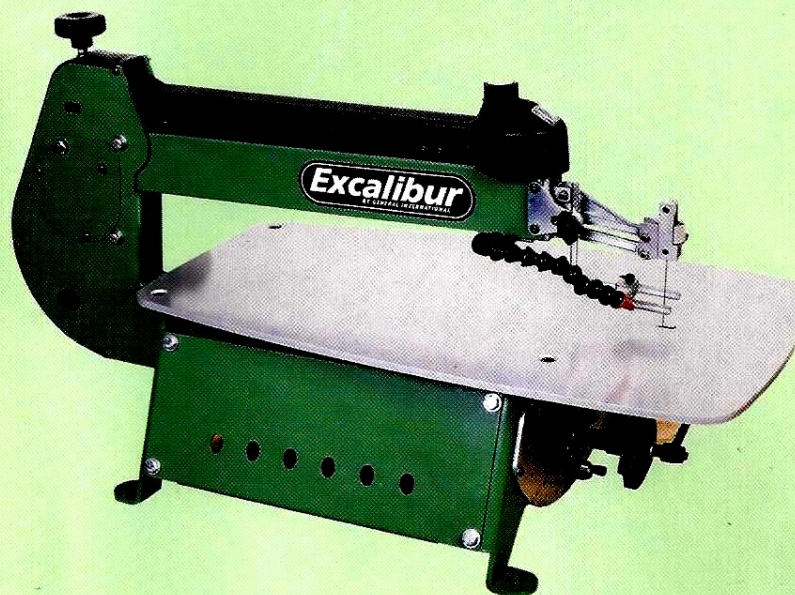
Wax is simple to apply, but protects wood even less than pure oils do. Wax

dries very soft and dissolves in nearly any solvent, including the solvents in commercial furniture polish. Many woodworkers apply wax on top of a varnish or lacquer finish to add gloss and protect the finish from everyday scuffs and scratches.

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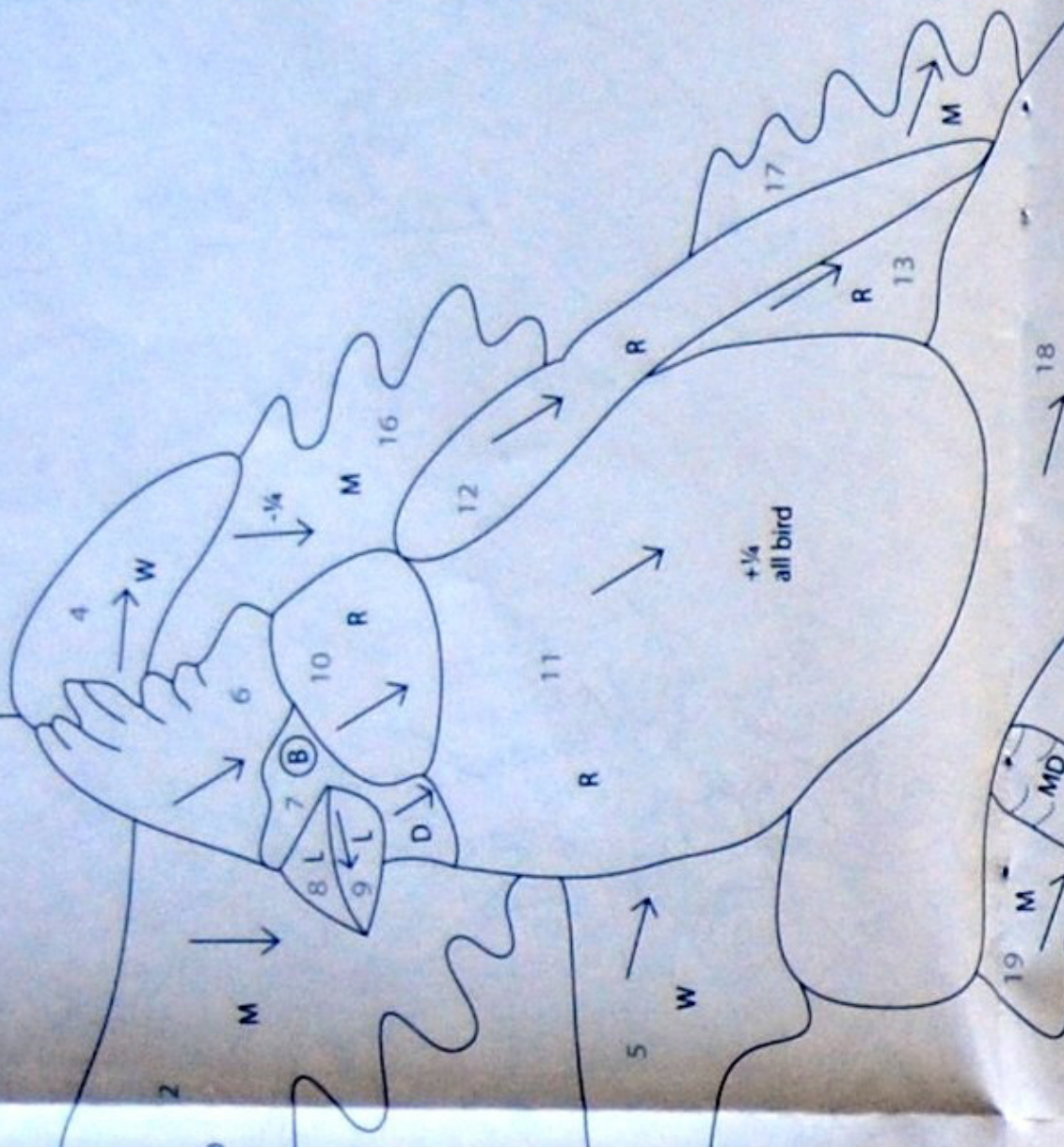
Making Earrings

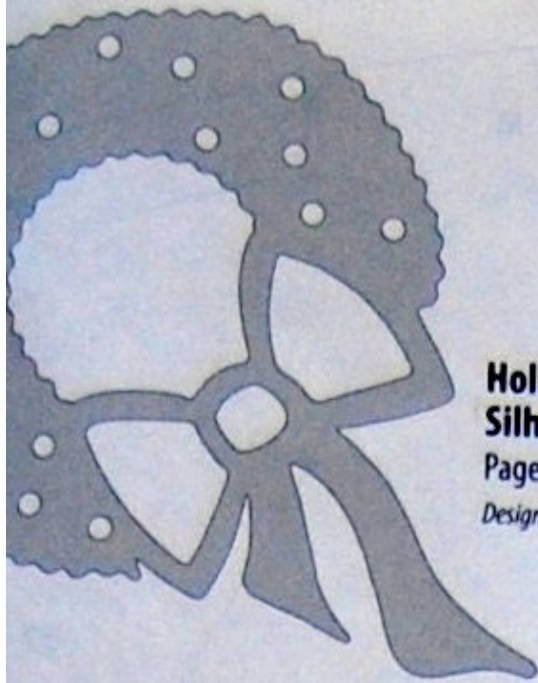
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Designer: Dave Van Ess



Come Let Us Adore Him

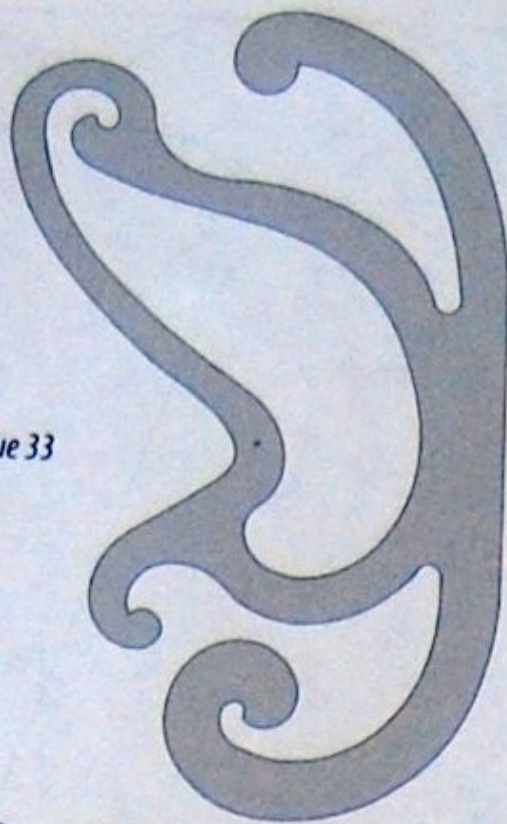




Holiday Silhouettes

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Designer: Tom Zieg



Pos
smoke

B

1/2" dia. thra

Headligh
1/4" x 1 1/8" di



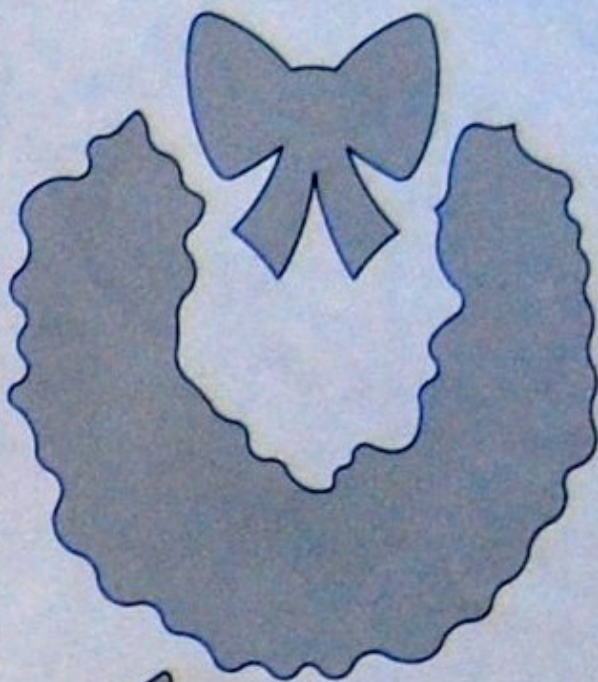
Grey

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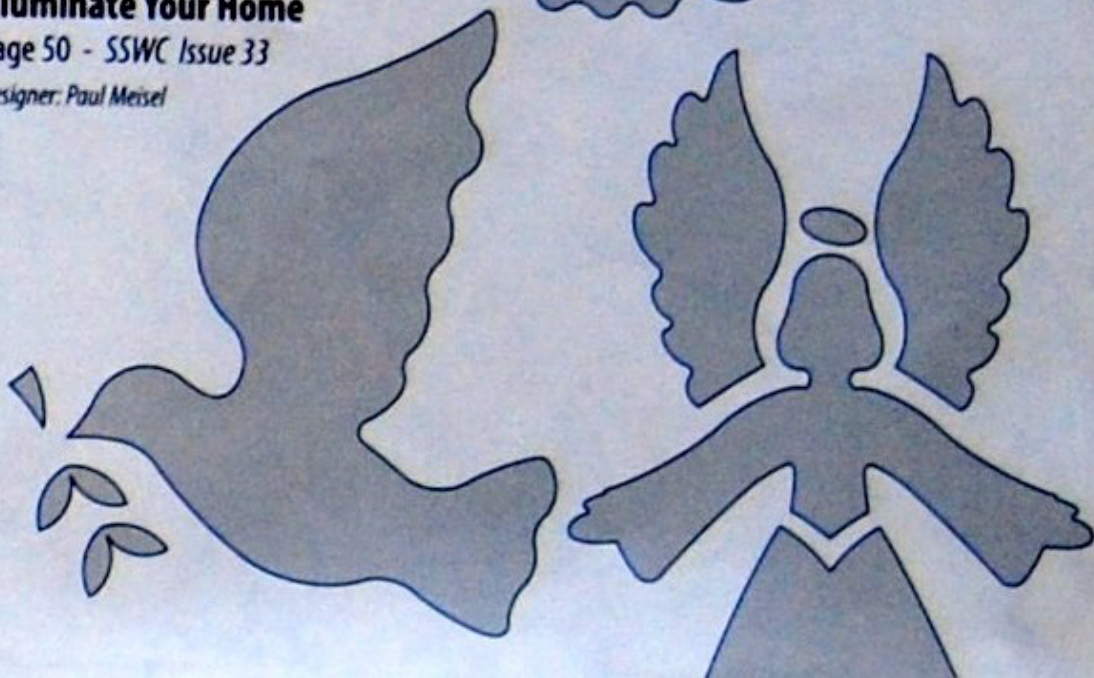
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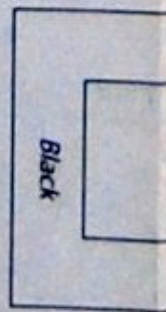
Festive Silhouettes Illuminate Your Home

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Designer: Paul Meisel

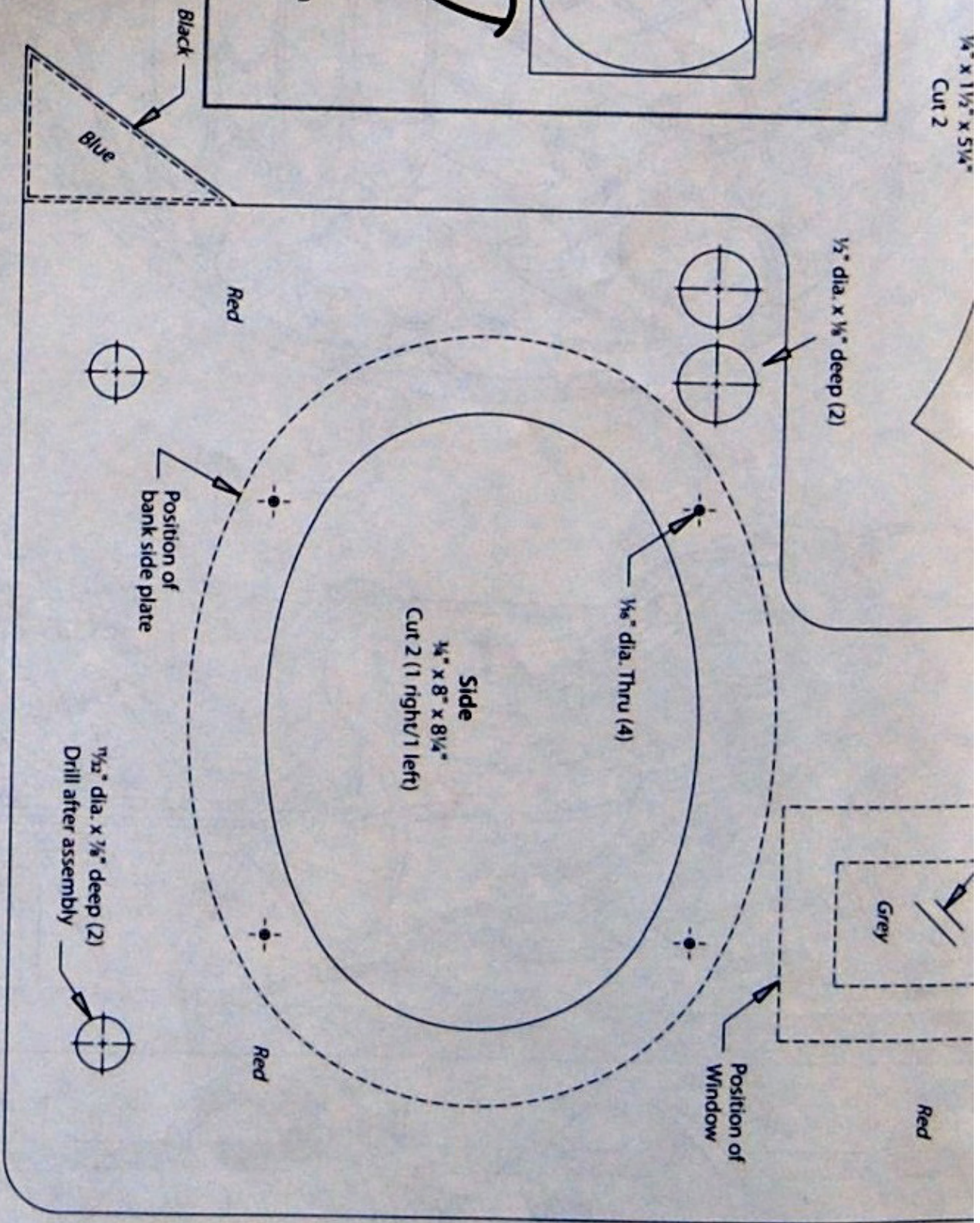
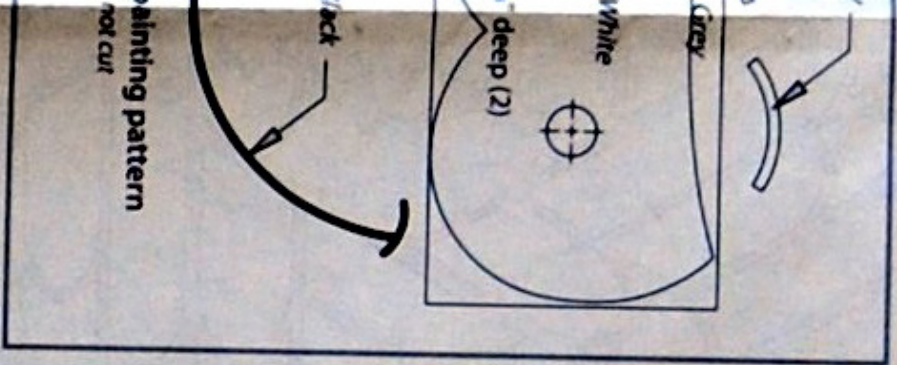


Wood burn detail

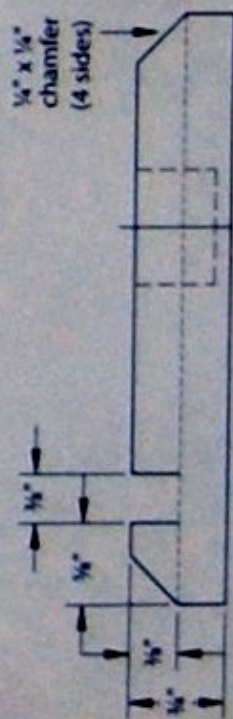
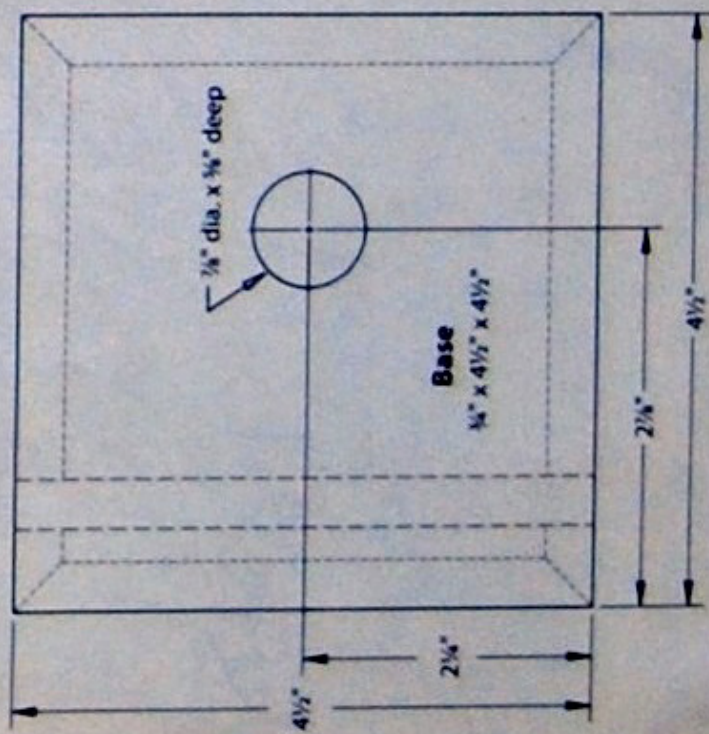
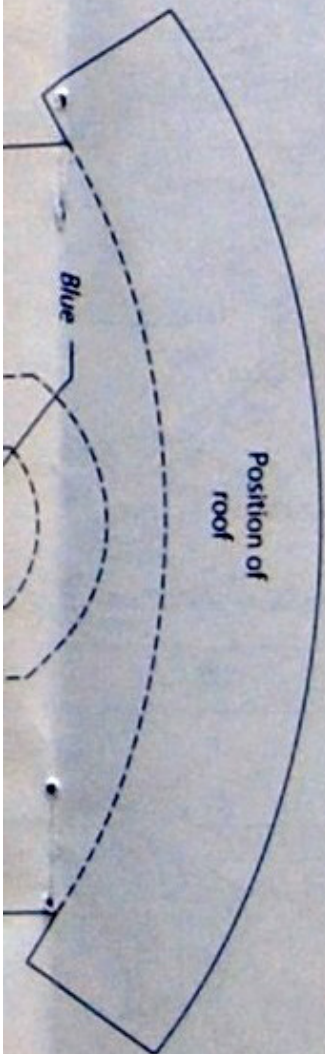
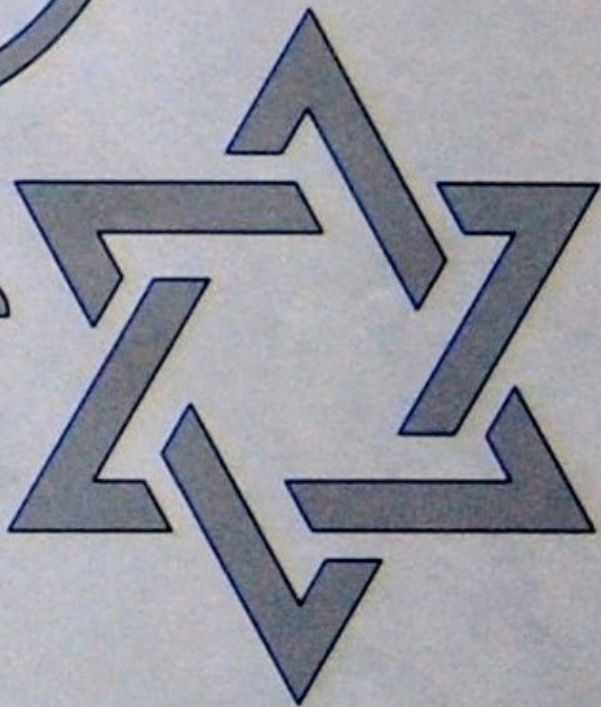
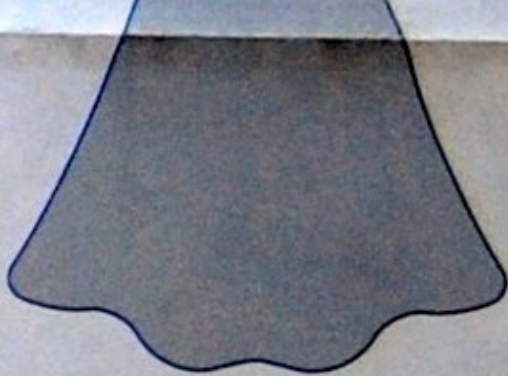
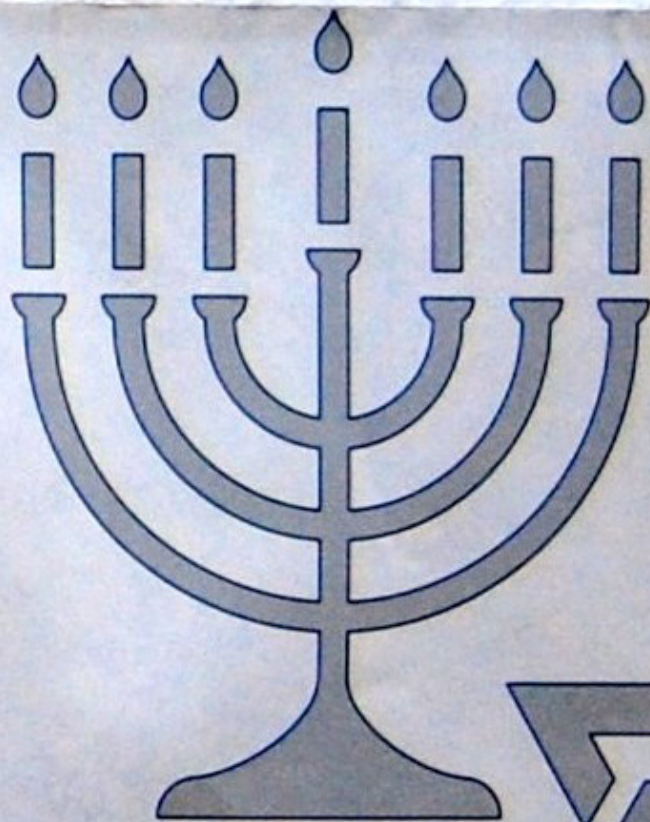


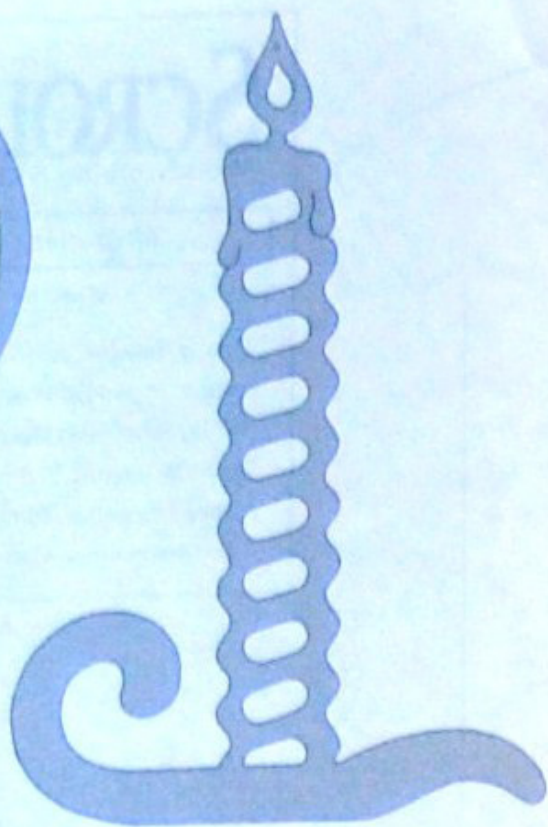
Window
1/4" x 1 1/2" x 1 7/8"
Cut 2

$\frac{1}{4}" \times 1\frac{1}{2}" \times 5\frac{1}{4}"$
Cut 2



Roof
Black



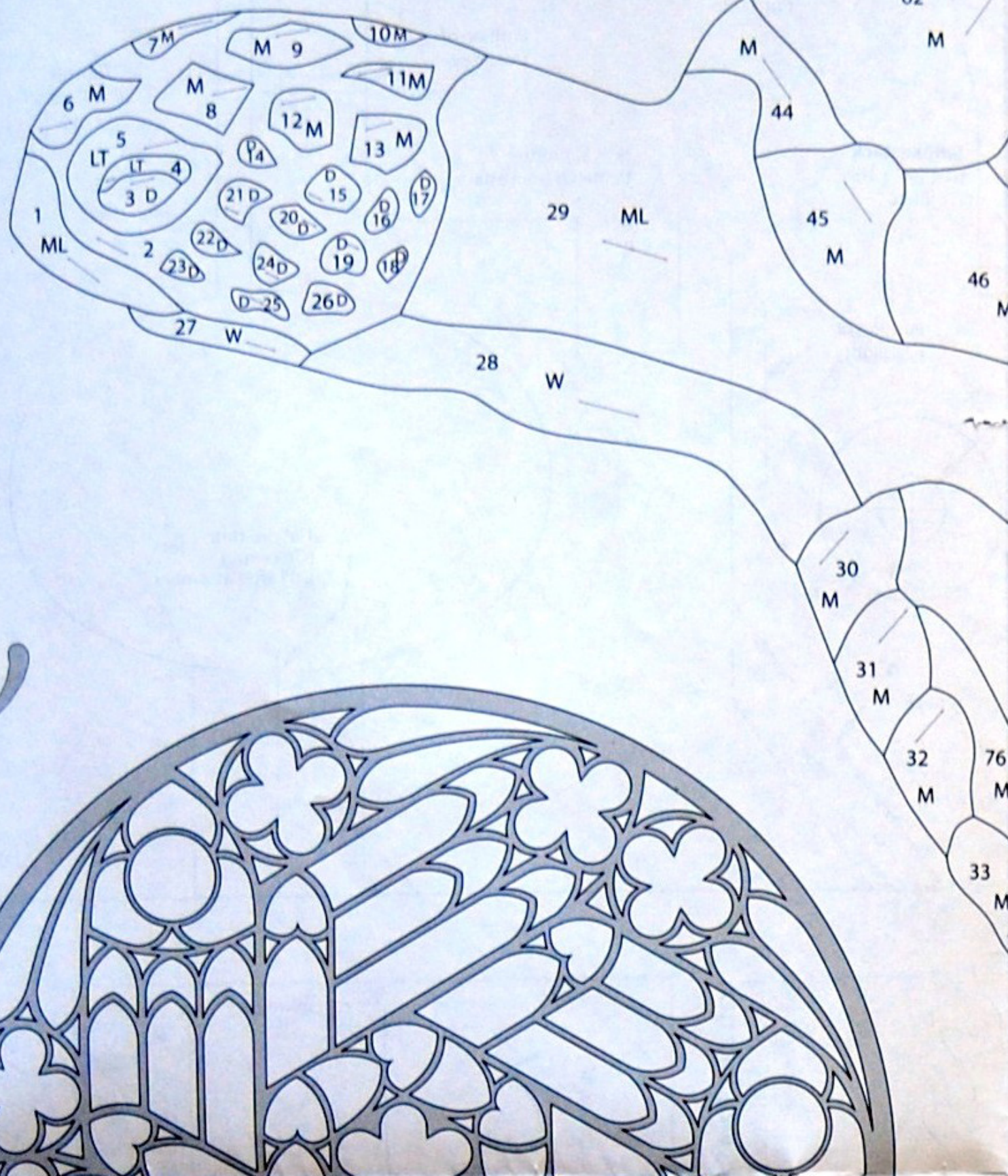


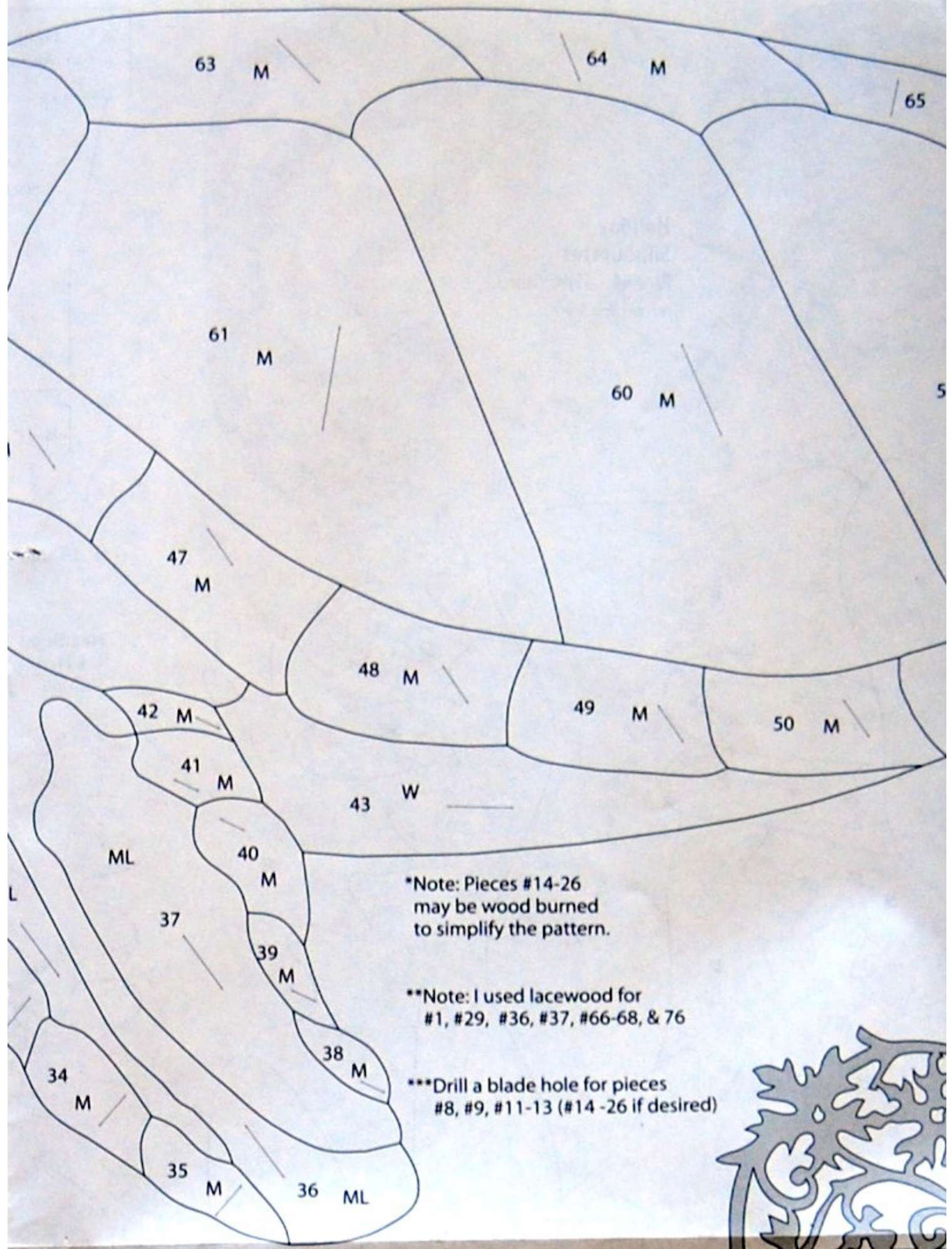
Peace





1/8" Riser pattern for eye





*Note: Pieces #14-26
may be wood burned
to simplify the pattern.

**Note: I used lacewood for
#1, #29, #36, #37, #66-68, & 76

***Drill a blade hole for pieces
#8, #9, #11-13 (#14-26 if desired)

Sea Turtle Intarsia

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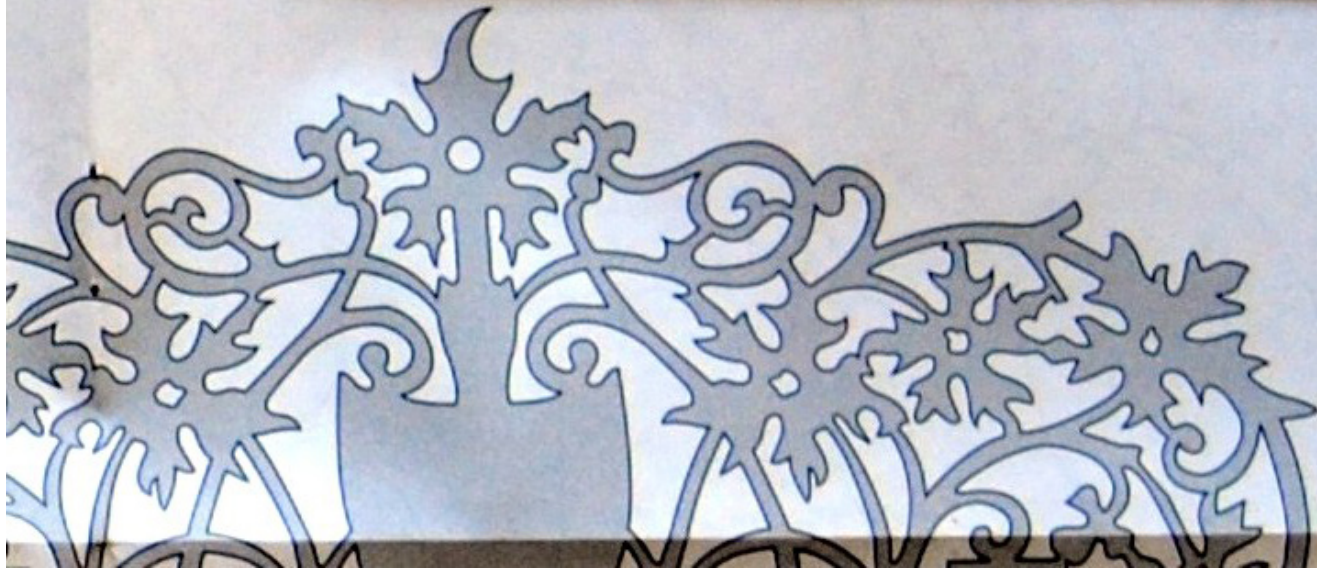
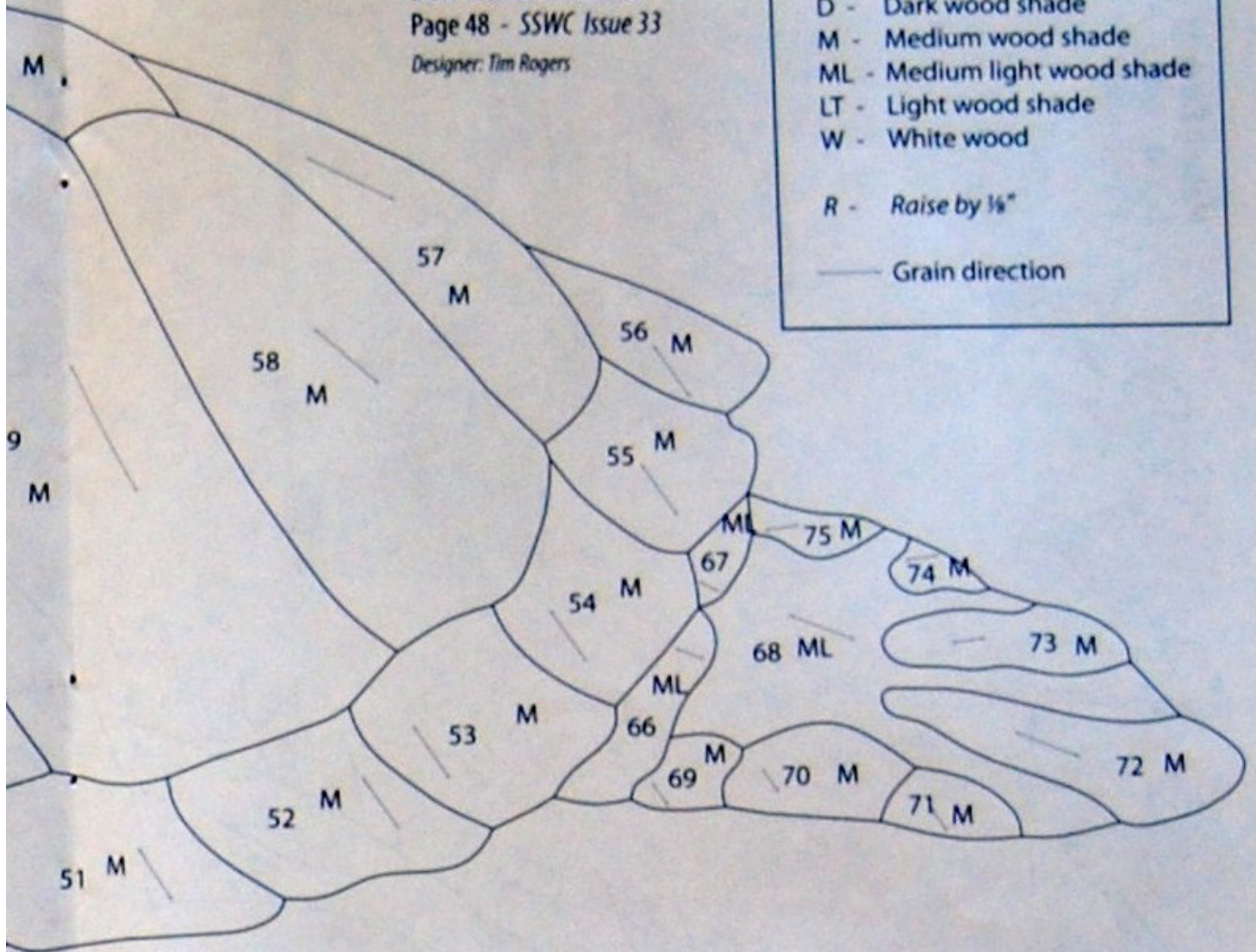
Designer: Tim Rogers

Legend

D - Dark wood shade
M - Medium wood shade
ML - Medium light wood shade
LT - Light wood shade
W - White wood

R - Raise by 1/8"

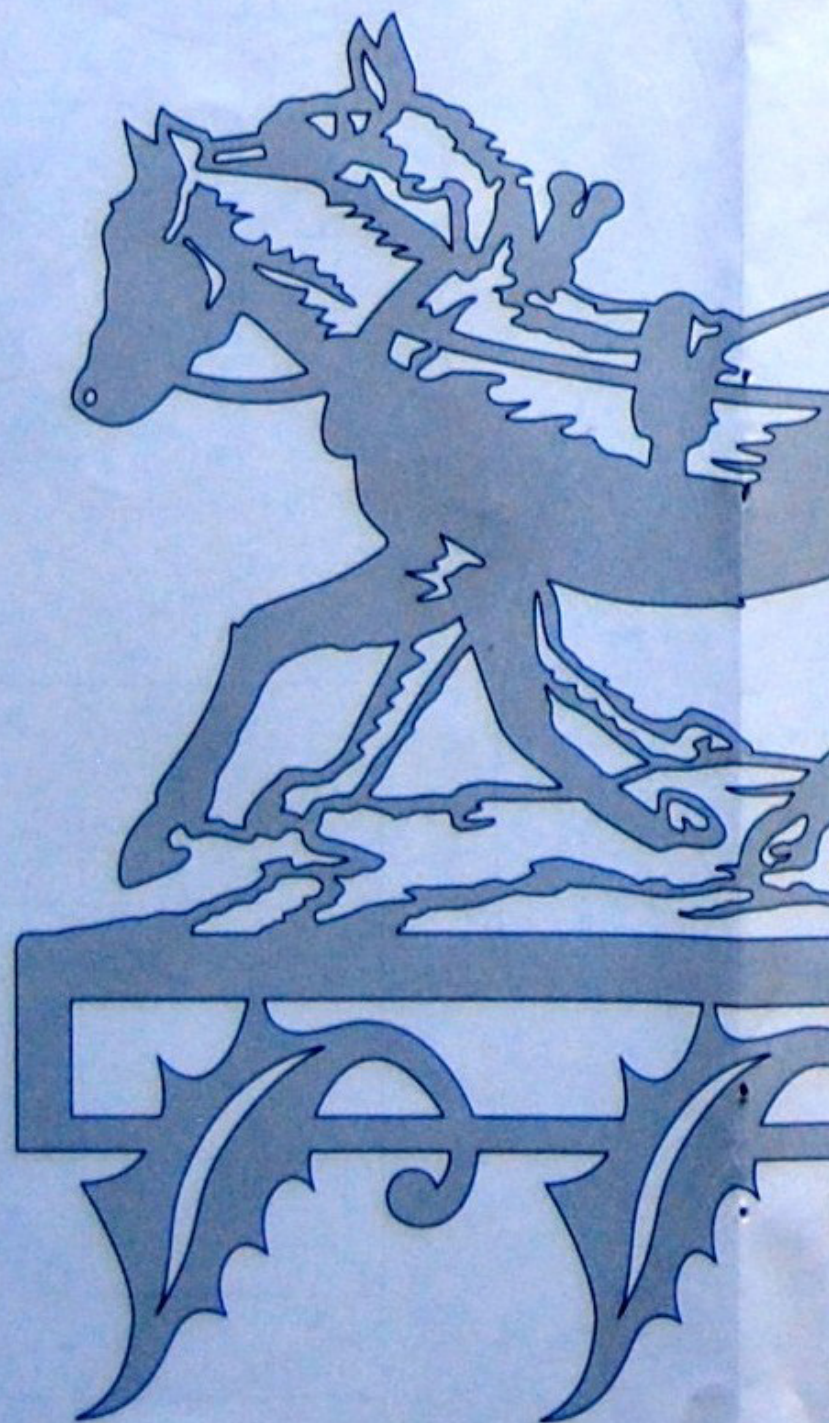
— Grain direction

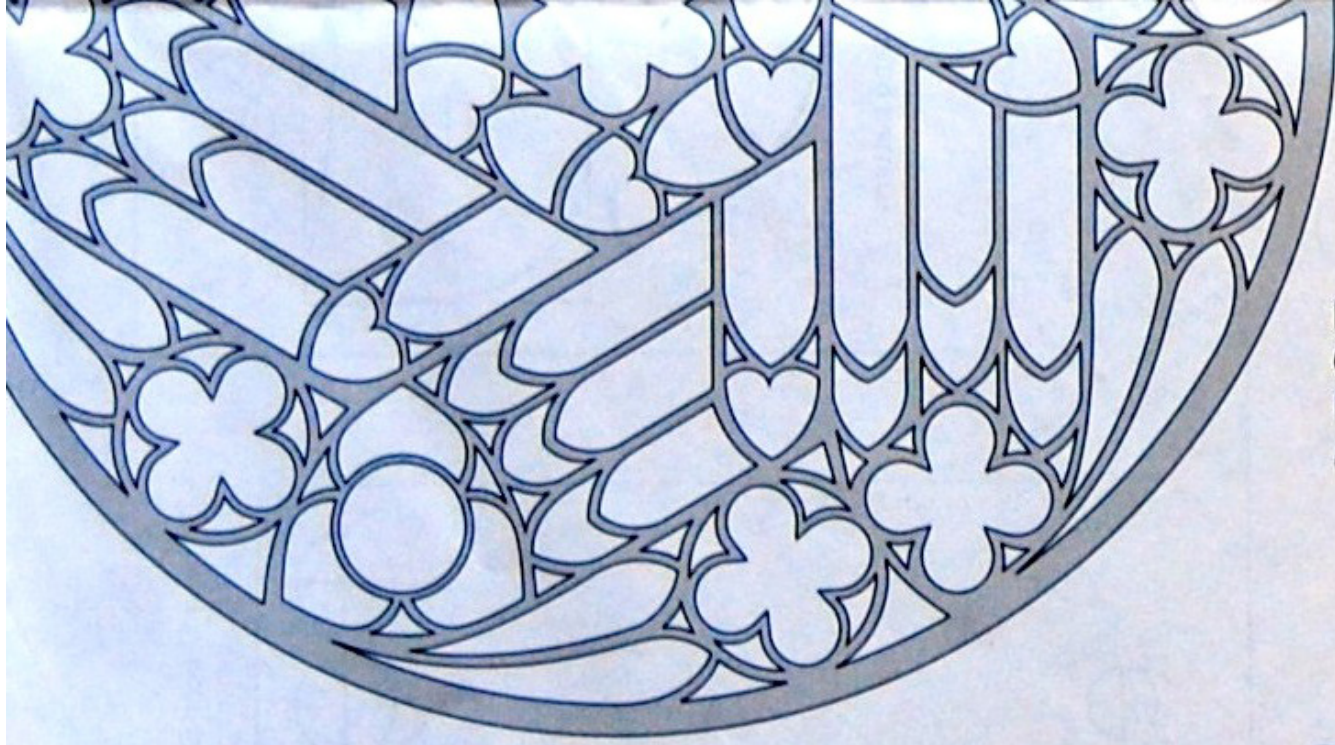


Holiday Silhouettes

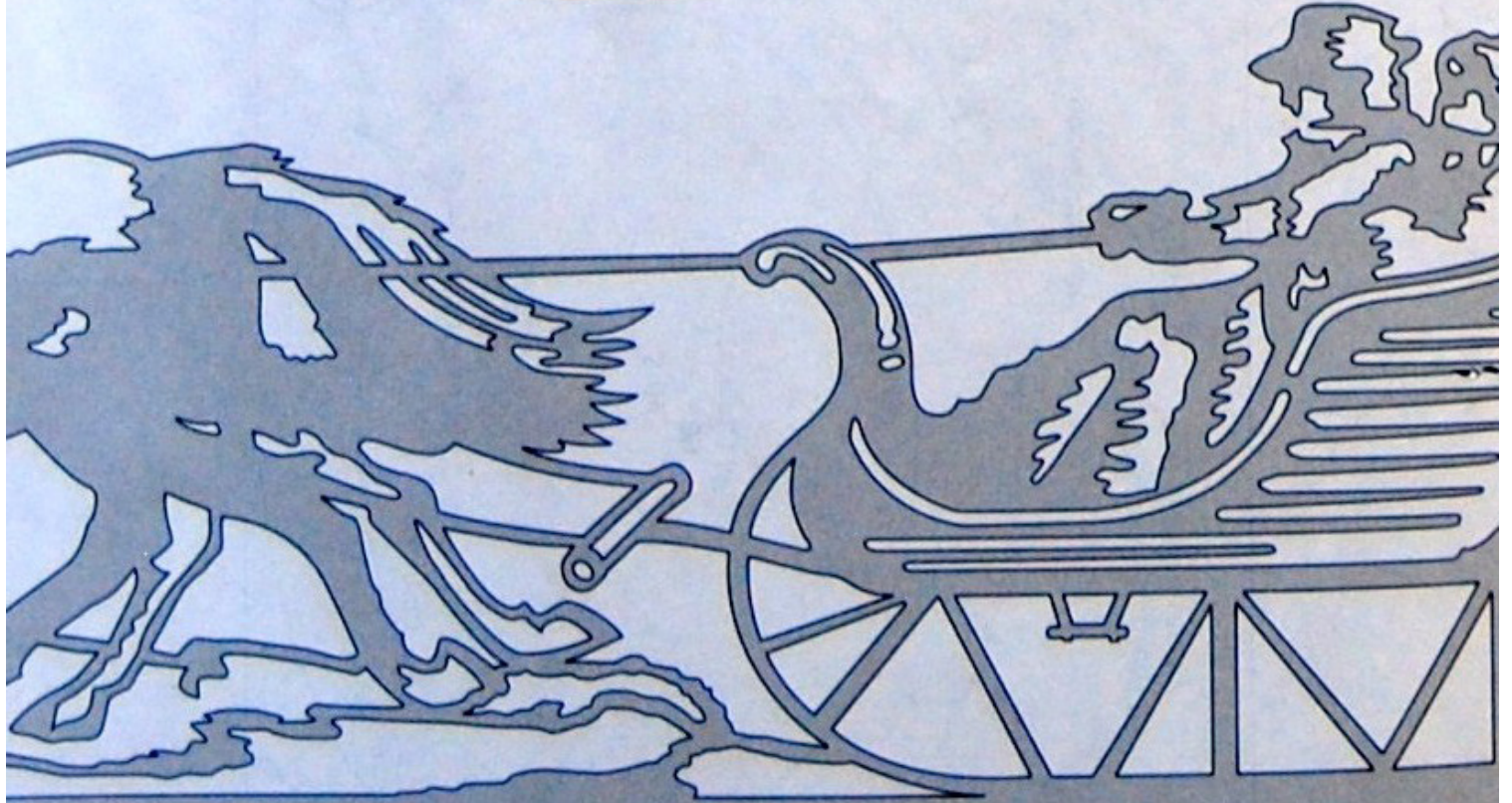
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Designer: Tom Zieg

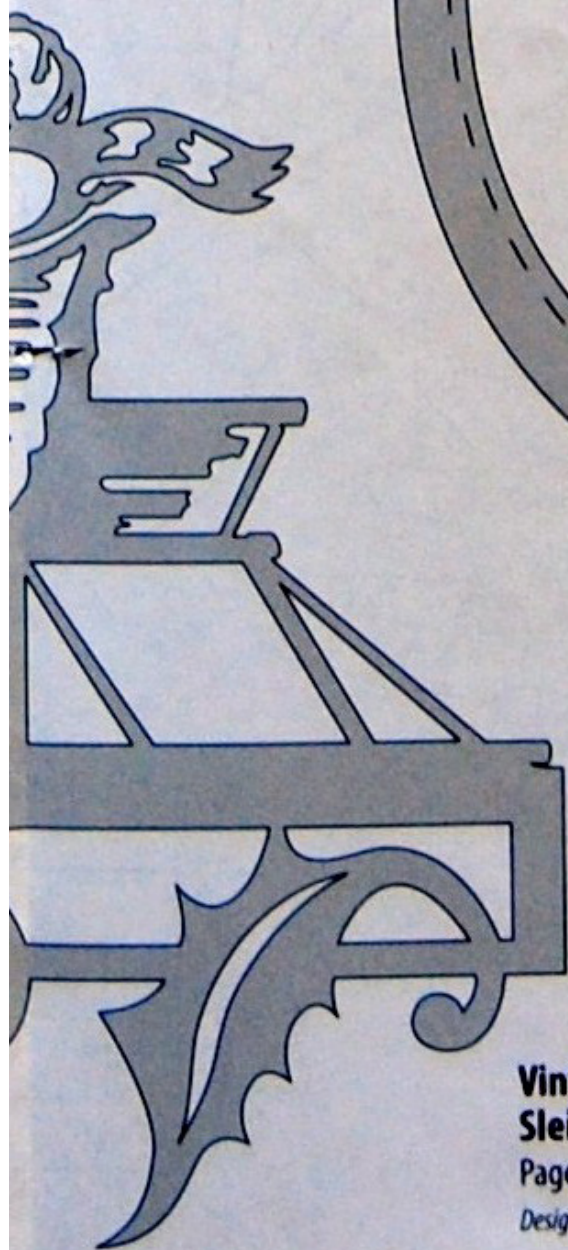
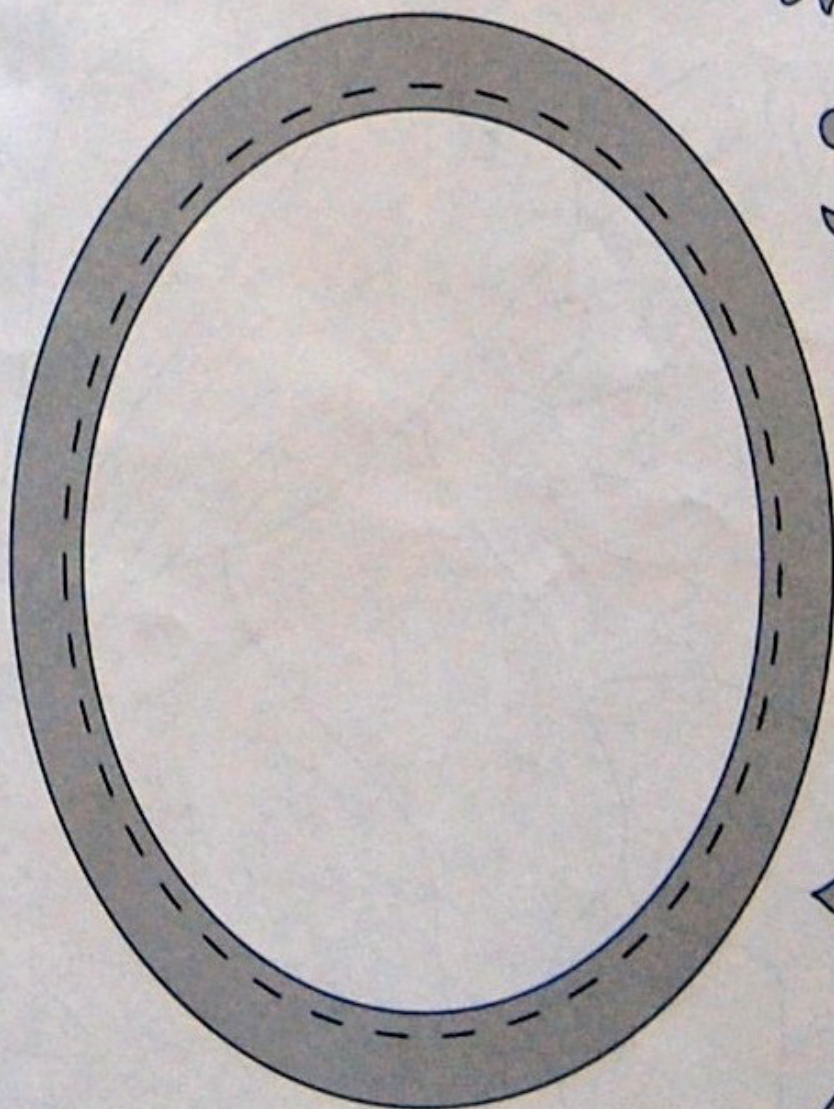




**Designs Inspired by
Cathedral Windows**
Page 56 - SSW
Designer: Bruce Probst



pired by
indows
C Issue 33
tt



**Vintage Fretwork
Sleigh Scene**
Page 26 - SSWC Issue 33
Designer: John A. Nelson

Floral Picture Frame

Page 72 - SSWC Issue 33

Designer: John A. Nelson