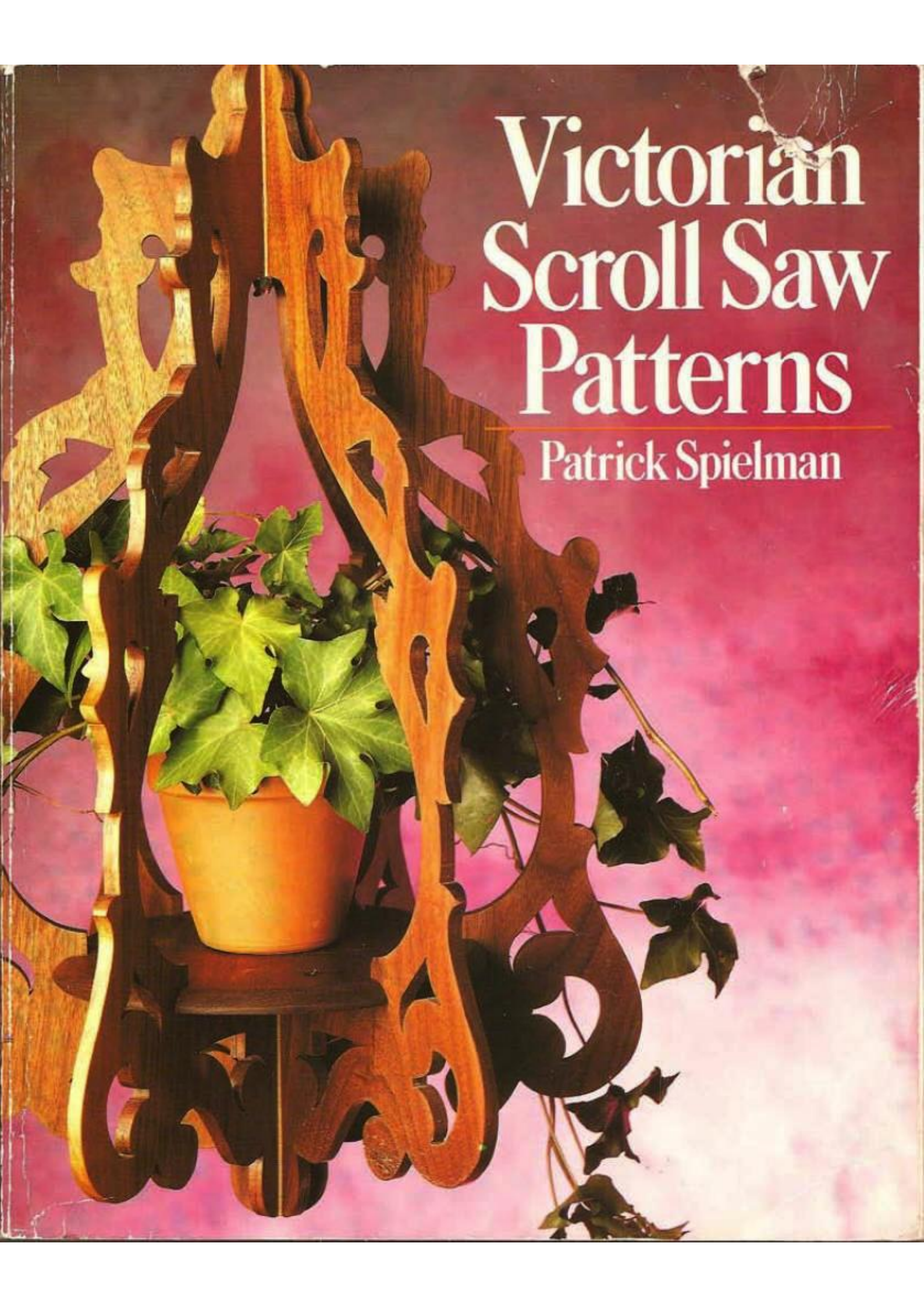


The image shows a book cover with a wooden scroll saw pattern in the foreground. The pattern is made of light-colored wood and features intricate, symmetrical designs with various cutouts and curves. In the center of the pattern, a small terracotta pot holds a plant with large, green, heart-shaped leaves. The background is a solid, deep red color. The title 'Victorian Scroll Saw Patterns' is written in a large, white, serif font in the upper right corner. Below the title, the author's name 'Patrick Spielman' is written in a smaller, white, serif font.

Victorian Scroll Saw Patterns

Patrick Spielman

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Introduction

Some of the most popular scroll-sawing patterns of the late 1800s are redrawn and reproduced in this book. Most of these highly detailed and ornate patterns were originally created by early scroll saw masters. Included here, with some of our own creations and adaptations, are works published in the 1870s by then-famous names, including Arthur Hope, Henry Williams, and Orlando Ware. Where necessary, their patterns have been slightly changed or altered to make them more adaptable to present-day scroll-sawing techniques. These refinements were made by Dirk Boelman, probably the most talented and productive designer and developer of fine fretwork patterns working today.

The majority of the old pattern designs is virtually unchanged from the original profiles. Some larger patterns are extended across three to four adjoining pages, and other large symmetrical patterns are given here in just quarter or half patterns. These are designated with central lines where patterns should be folded or flipped to form the complete, full pattern (Illus. 1).

Although many of the design profiles are essentially unchanged, all of the early patterns were redrawn. In many cases the old-style full, solid black patterns were converted to new patterns with fine, crisp outlines with line or grey shading. This makes

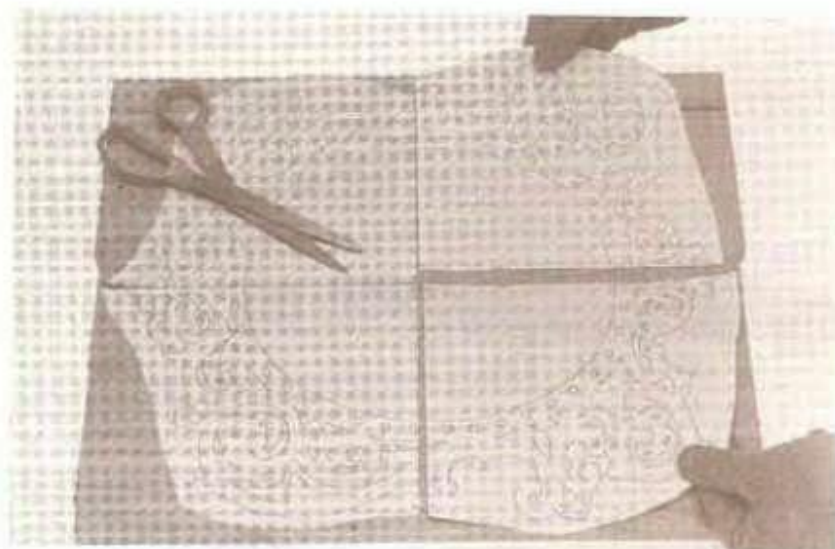
the patterns much easier to saw accurately because the saw blade contrasts better to the pattern and does not as readily blend into the background of the pattern itself.

To conserve space, some of the more obvious patterns have been eliminated, including rectangular patterns for box bottoms and liners, and shelves for wall brackets. Also omitted are half-circular and quarter-circular-shaped patterns that comprise the wall shelf and/or corner shelves for various bracket projects.

Most of the old patterns given in this book were probably originally sawn from thin solid woods $\frac{1}{8}$ inch to $\frac{5}{16}$ inch thick, depending upon the nature of the project. With today's modern scroll saws, thicker materials are now more easily cut, and this option will make certain projects, such as the silhouettes and picture or mirror frames, more interesting.

Because of the delicacy of some of the very ornate and fragile pieces once they are cut out, it will be easier to finish-sand the surfaces before sawing. A good scroll saw should cut the sawn surfaces forming the profile edges so smooth that they will require very little if any subsequent sanding.

Many of the patterns are so highly detailed that they will require very small "saw gates" or blade-entry holes that can only be threaded with fine pinless blades; the most



Illus. 1. Some patterns for large projects such as this mirror or picture frame are given full-size, but only in a one-page half or quarter pattern which needs to be repeated and/or flipped to make the complete, full pattern.

Illus. 2. The plant hanger project (pages 149–153) requires six identical pieces. Saw all from 1/4-inch-thick material. They can all be stacked and cut at once as shown with one of the many new precision-cutting scroll saws now available.



delicate cuttings will require the fine No. 2, 3, or 4 blade. Most patterns can be cut with medium blades (No's. 5–7) and some of the larger projects should be cut with No. 8 to No. 11 blades. Always use the biggest possible blade, but do not sacrifice the ability to cut fine detail or the smoothness of the cut surface. Thicker materials will require heavier blades, so plan accordingly.

One of the biggest problems with scroll sawing is developing patterns and transferring them to the workpiece. Since all the patterns in this book are given in recommended-size versions, no enlargements or

reductions are actually necessary unless some special size is desired. In such cases the easiest and quickest way to make size changes is with the assistance of an office copier that has enlarging and reducing capabilities. Otherwise, the old process of drawing grids can be employed, but this is often time-consuming and not very accurate.

Use the office copy machine to make an exact copy of the patterns you intend to saw. The copies can then be temporarily bonded directly onto the surface of the workpiece. Use a brush-on rubber cement or a temporary bonding spray adhesive. I

personally prefer the spray adhesive. Simply spray a very light mist of adhesive to the back of the pattern copy (do not spray on wood) and wait just a few seconds; then press the pattern onto the wood with your hand. Saw out the piece following exactly the same lines of the pattern. This technique results in far more accurate finished cuts (with smoother curves, etc.), and just more overall sawing pleasure.

A machine-copied pattern peels off the workpiece cleanly and easily after the sawing operations are completed. Temporary mounting spray adhesives are inexpensive and available from art, craft, and photography retail suppliers. Just be sure you get one that states "temporary bond" on the can.

If you can, avoid the old method of tracing the pattern from the book and then transferring the traced pattern to the workpiece with carbon paper. If you must do it that way, use graphite paper. It is cleaner, less greasy, and the image it leaves is more easily removed with light sanding.

If you use rubber cement to bond a machine-copied pattern to the workpiece, a little more care is required. Do not brush on too heavy a coat. If some cement remains on the wood after peeling off the pattern, it can be removed by rubbing it off with your fingers (do *not* use solvents). Conversely, when temporary bond spray adhesive is properly applied no residue remains on the wood surface. In either case you may want to *very carefully* lightly sand the surfaces with fine-grit paper (180 grit or smoother) before finishing.

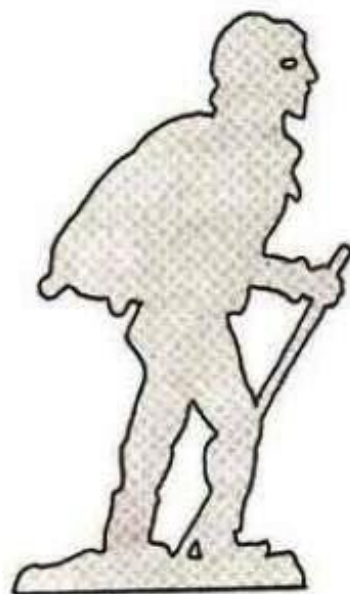
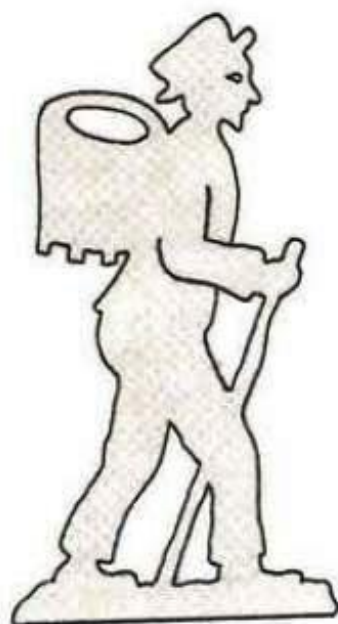
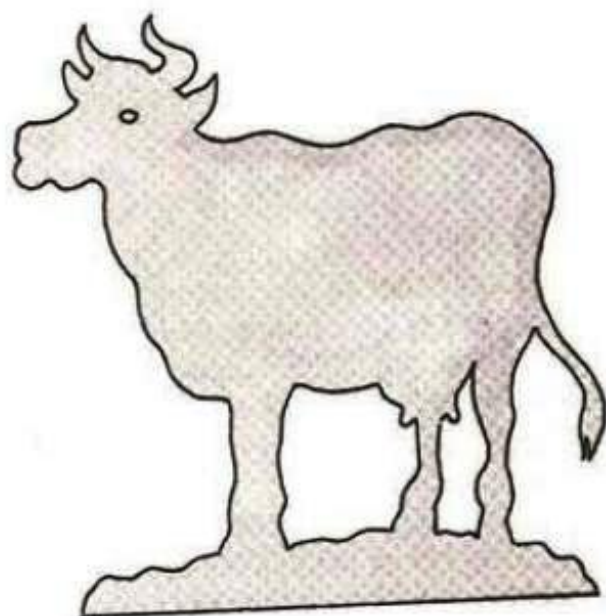
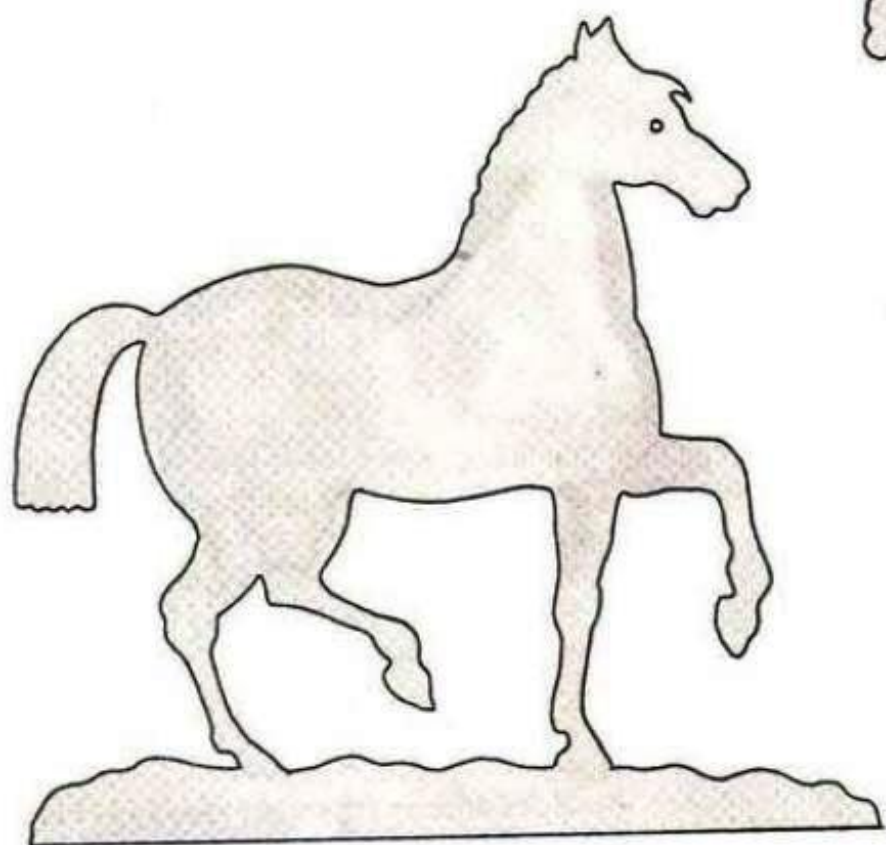
Don't forget to employ the technique of *stack-sawing* two or more layers at a time to duplicate parts exactly. Stacking multiple layers (*gang* or *plural sawing*) is a good way to increase production and to make

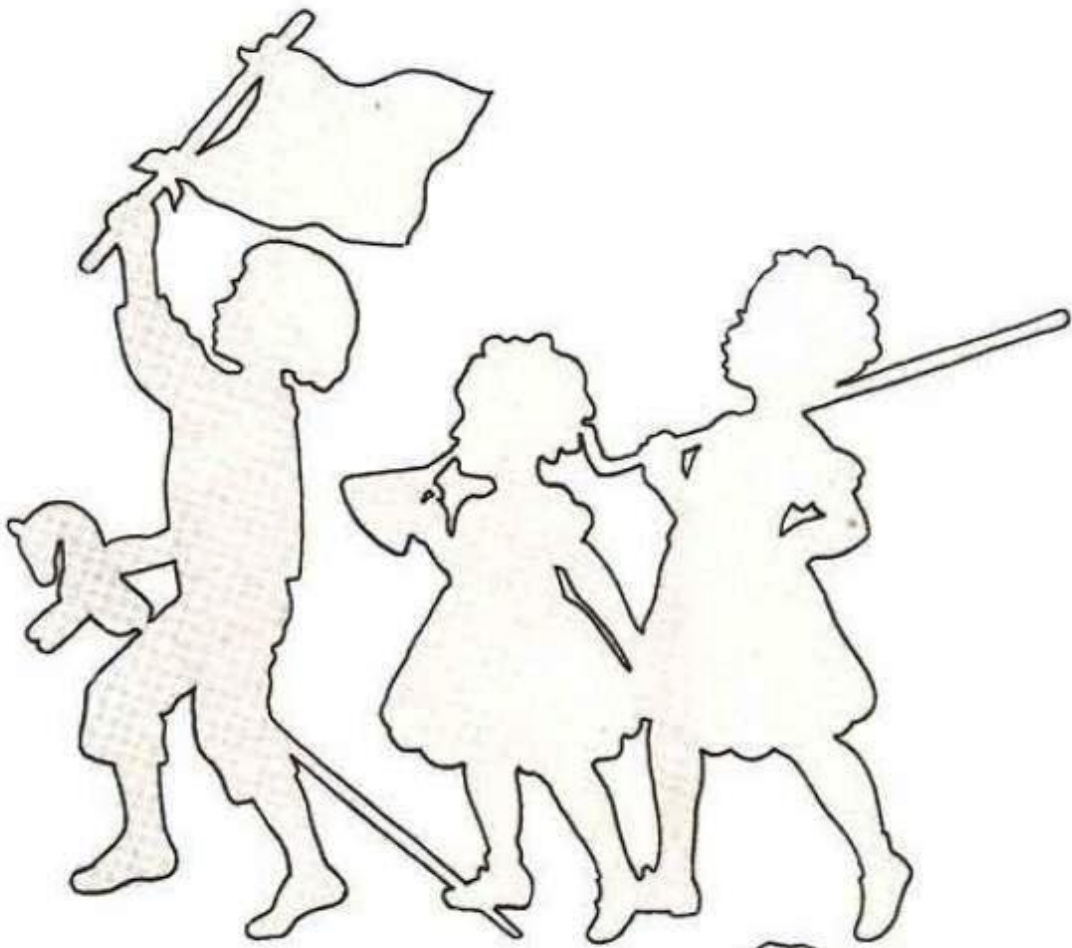
several cutouts all at one time, depending upon individual thicknesses (Illus. 2). Today ultra-thin plywoods are available to permit stacking many layers. However, you may want to use thin solid woods, as in earlier times, to create more authentic and historically accurate reproductions of these patterns, because plywood was not invented or widely used until the 1940s.

The selection of patterns provided here is, for the most part, an authentic reflection of scroll-sawing work done at the peak of the Victorian era. The nostalgic silhouettes depicting adult life styles and child's play, the ornate shelves, picture or mirror frames, filigree baskets, decorative boxes, crosses, numbers and letters, and many other decorative and useful patterns should provide scroll-sawing challenges and complement Victorian decorating schemes—a trend rapidly gaining in popularity.

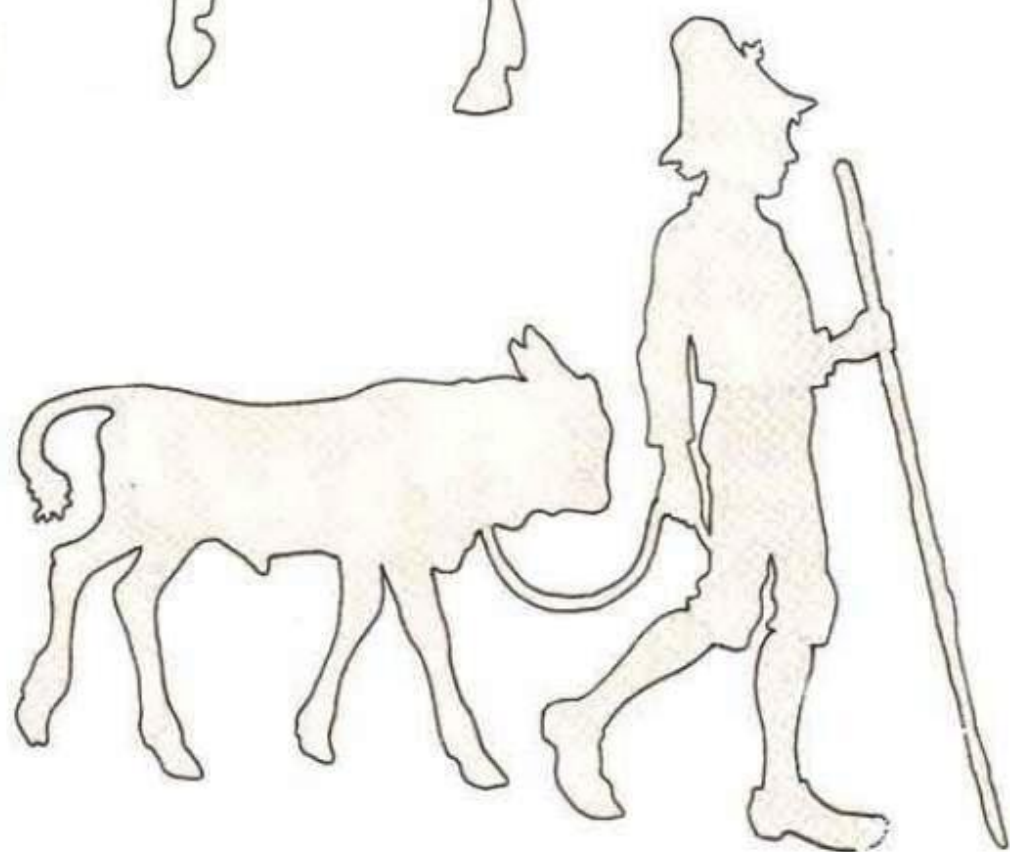
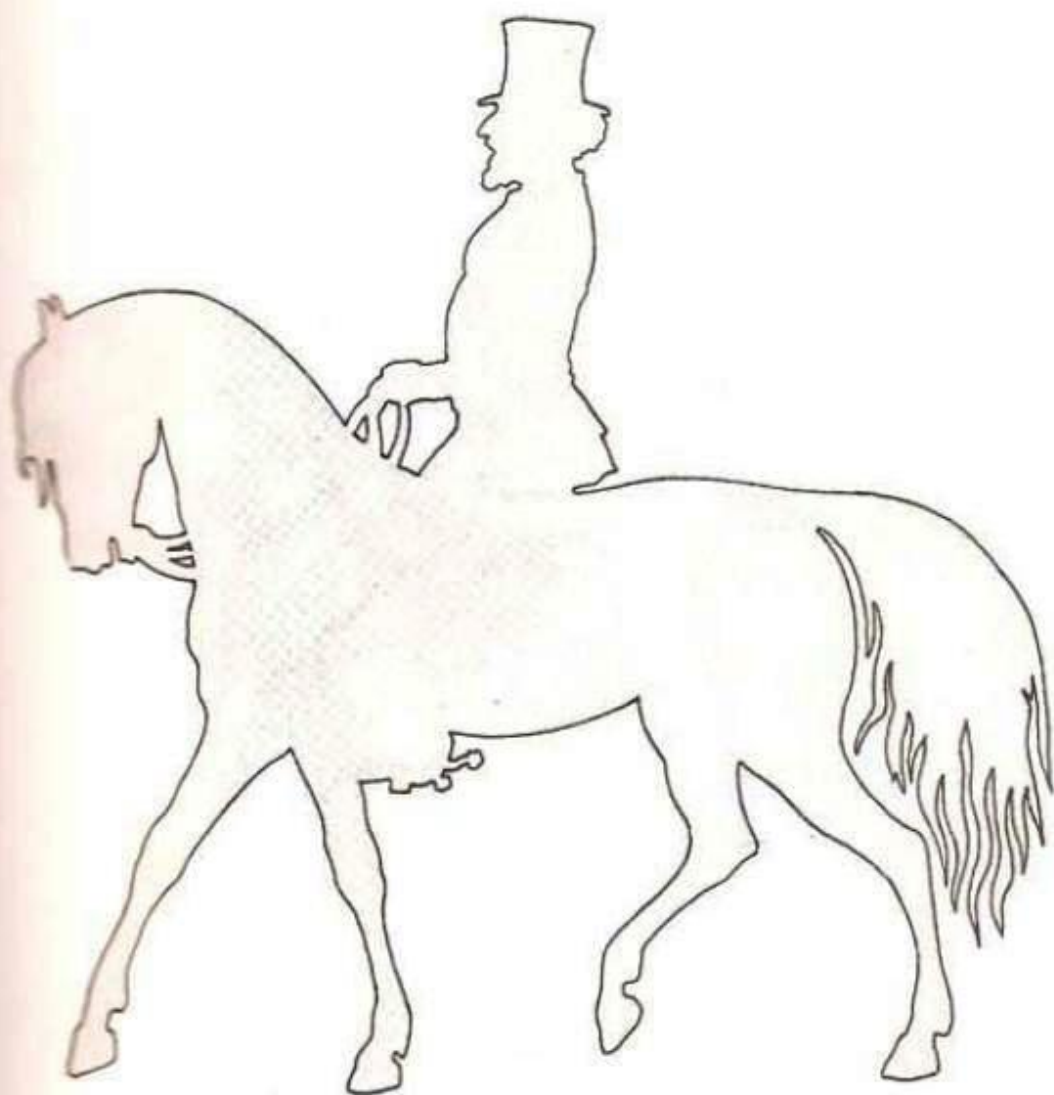
I would be remiss if I didn't mention two related and helpful books: *Scroll Saw Fretwork Techniques and Projects* (Sterling Publishing Co., New York, 1990) and *Scroll Saw Fretwork Patterns* (Sterling Publishing Co., New York, 1989). Both are co-authored with my friend and colleague, James Reidle. *Techniques* offers a study in the historical development of fretwork, as well as the tools, techniques, materials, and project styles that have evolved over the past 130 years. The book also covers some modern scroll-sawing machines and current state-of-the-art fretwork and fine-scroll-sawing techniques. Those books, along with these Victorian patterns, will make this fascinating class of woodworking more fun and at the same time faster and a whole lot easier than it ever was at any time in the Victorian era.

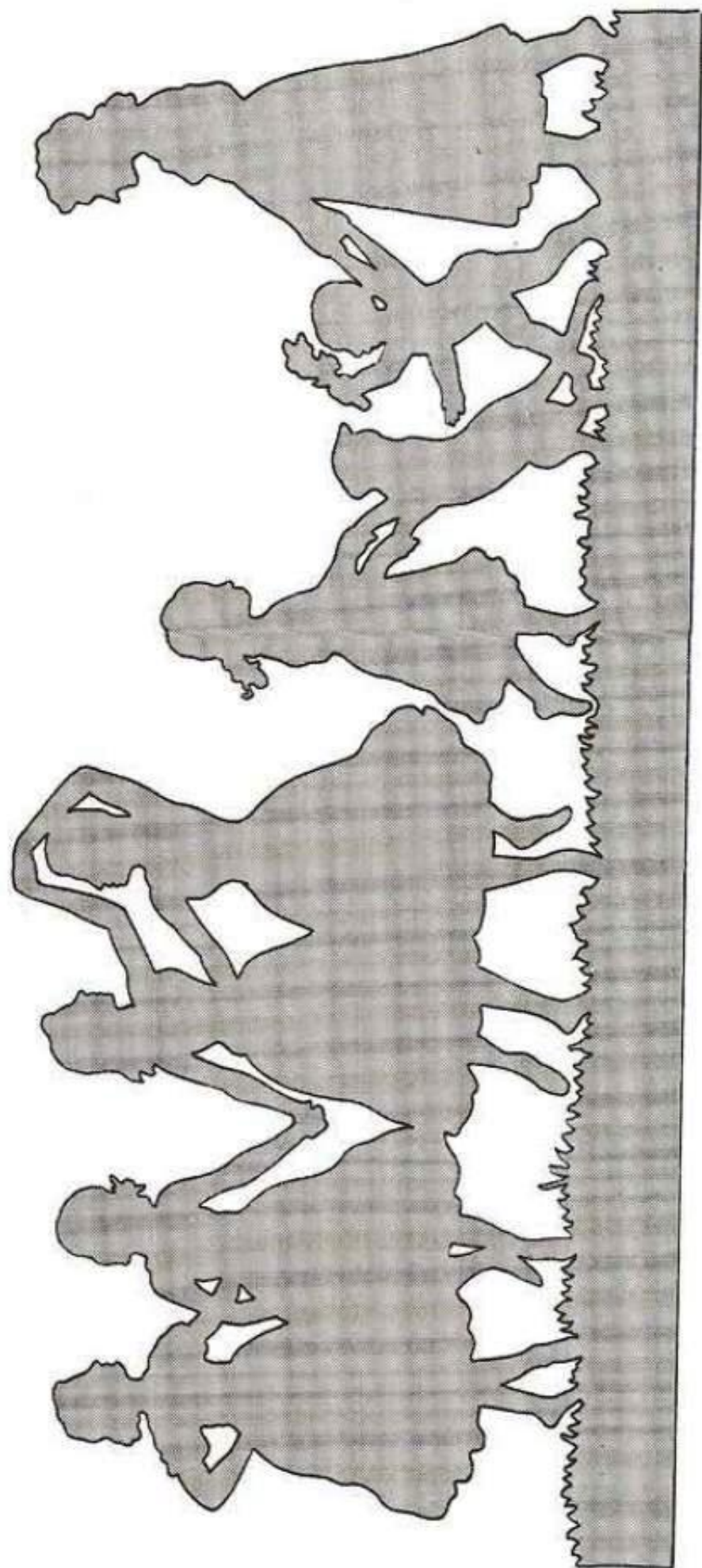
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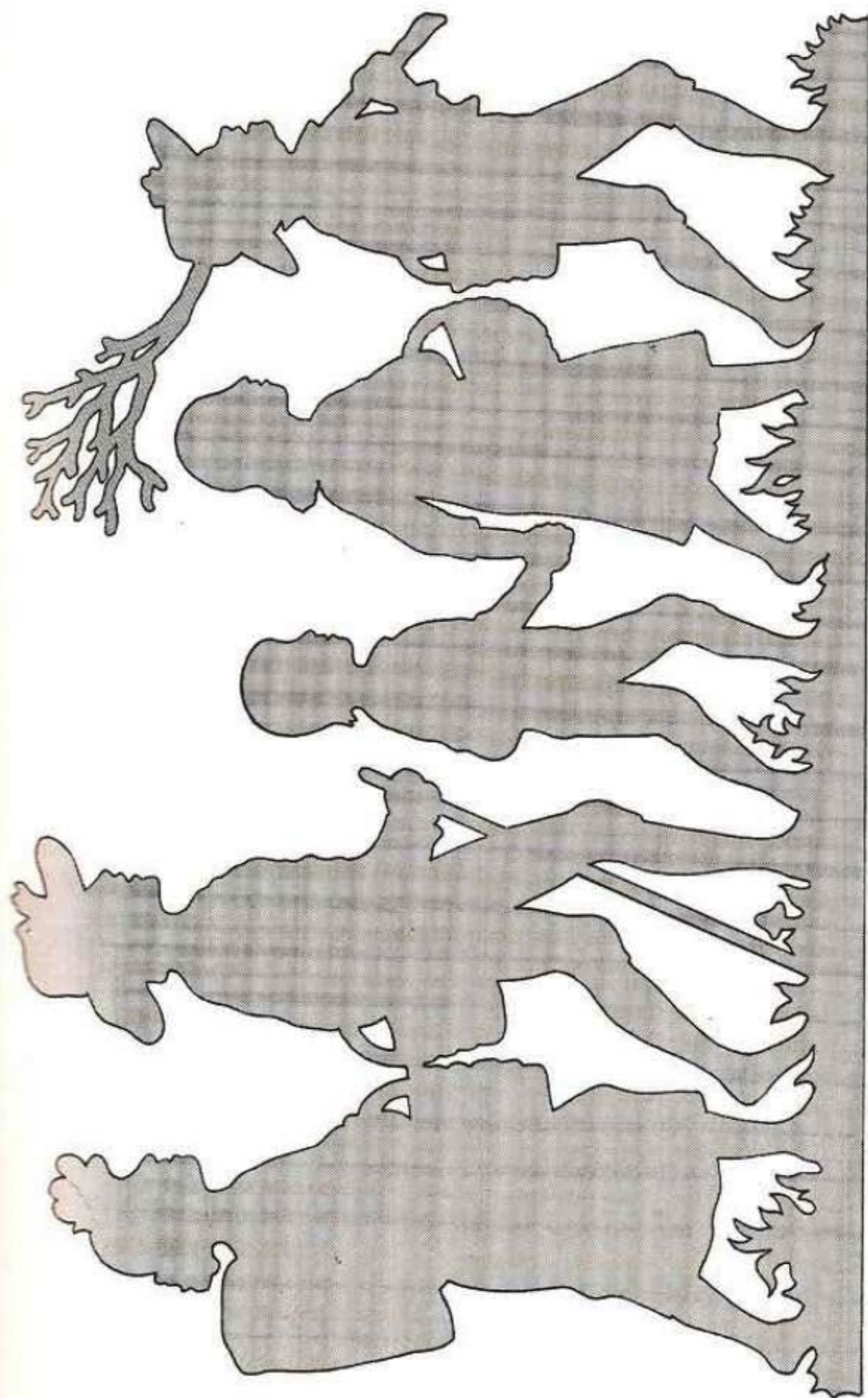


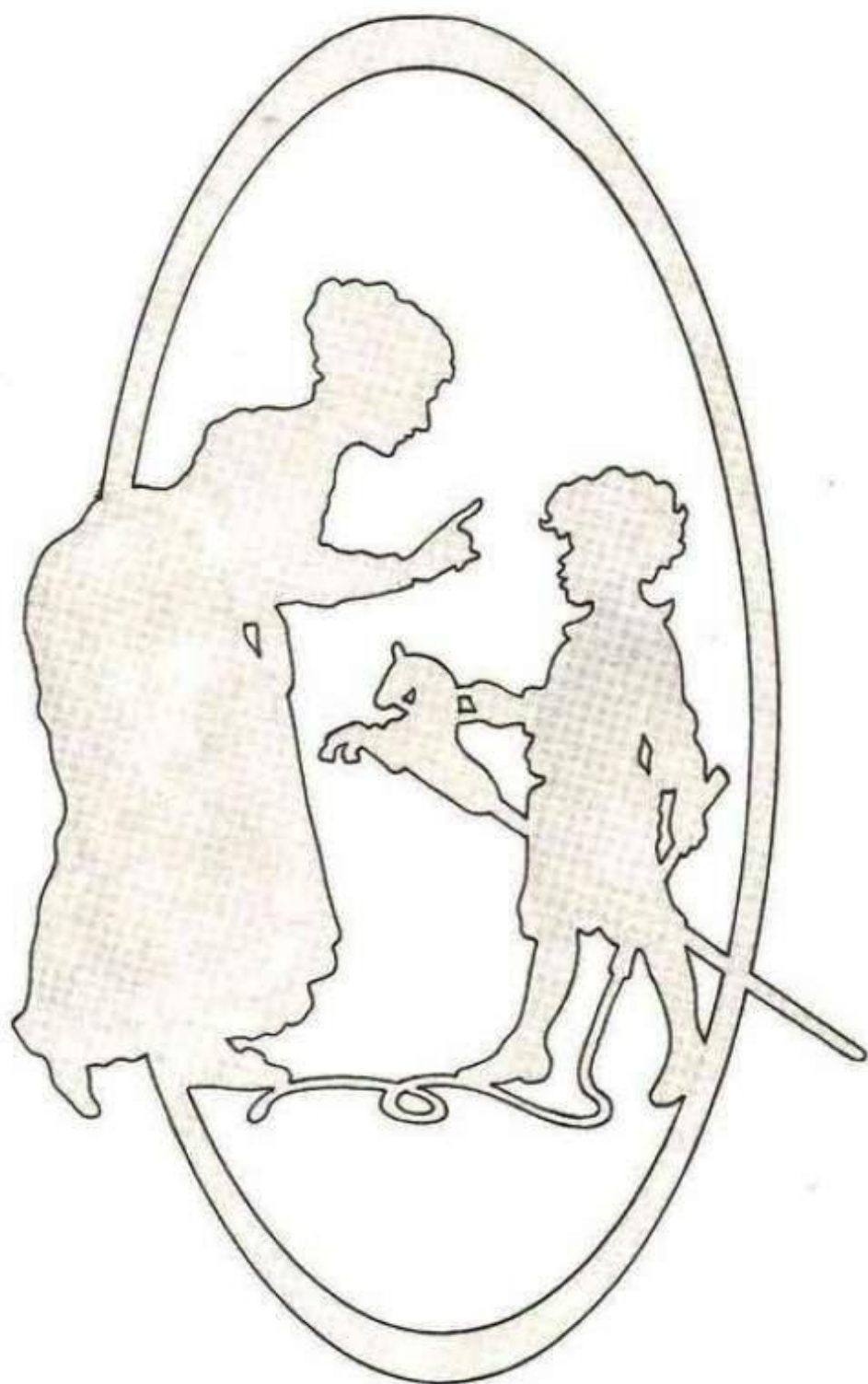








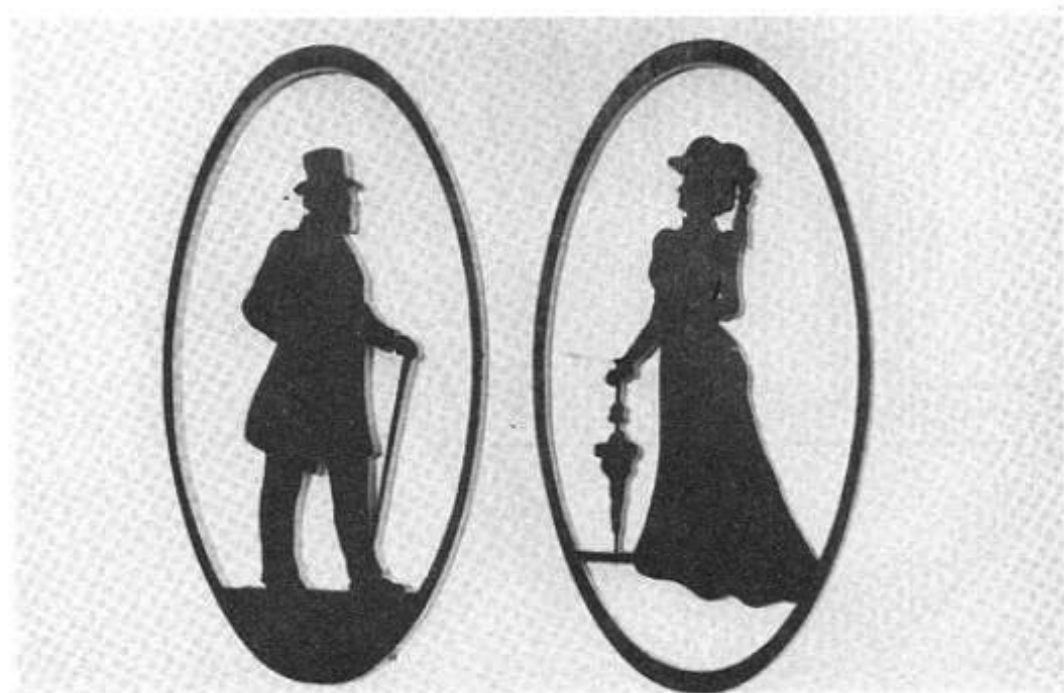








*Silhouettes sawn
from $\frac{3}{8}$ -inch plywood
preainted with
a dull black aerosol
before sawing.*

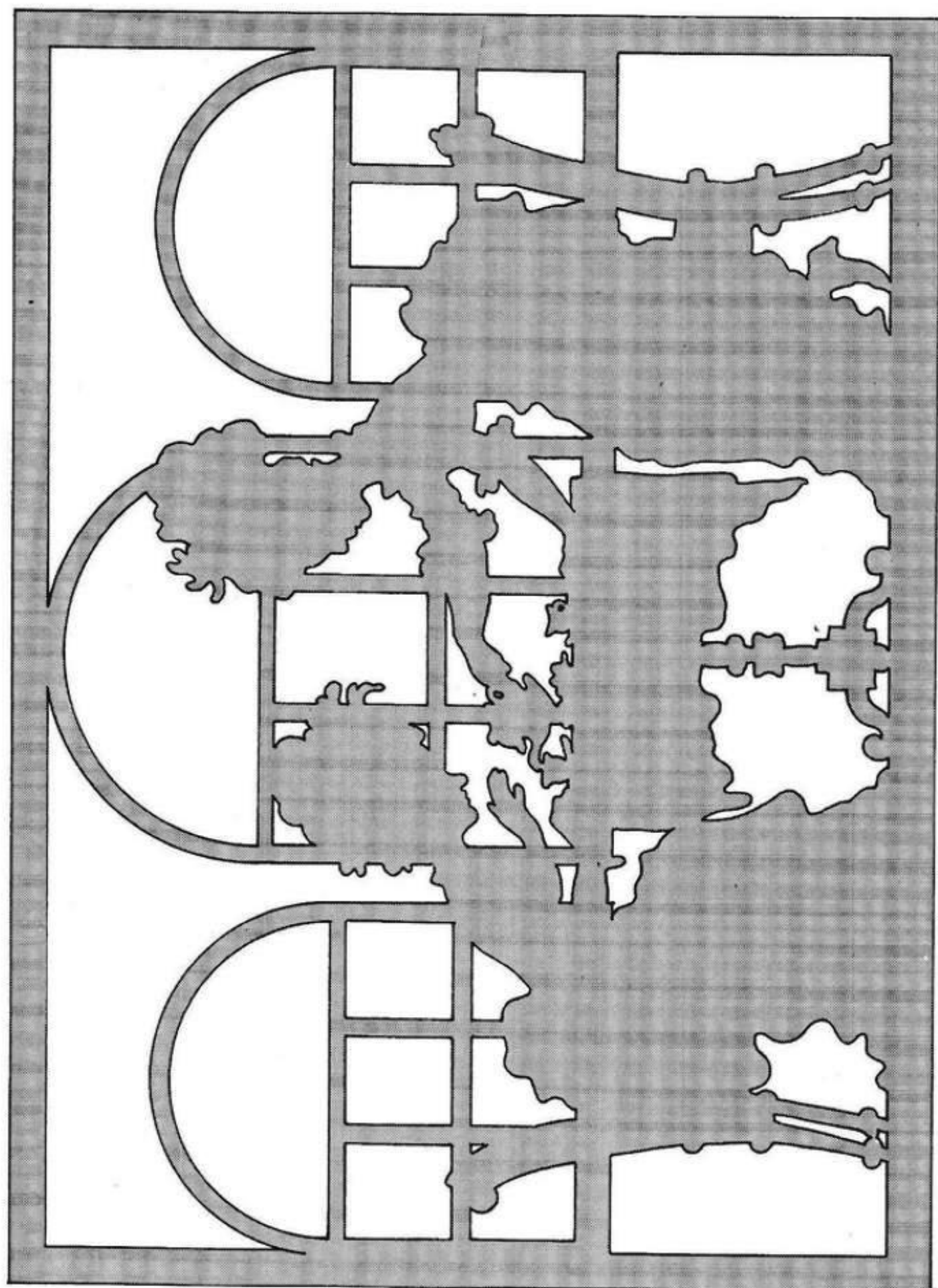


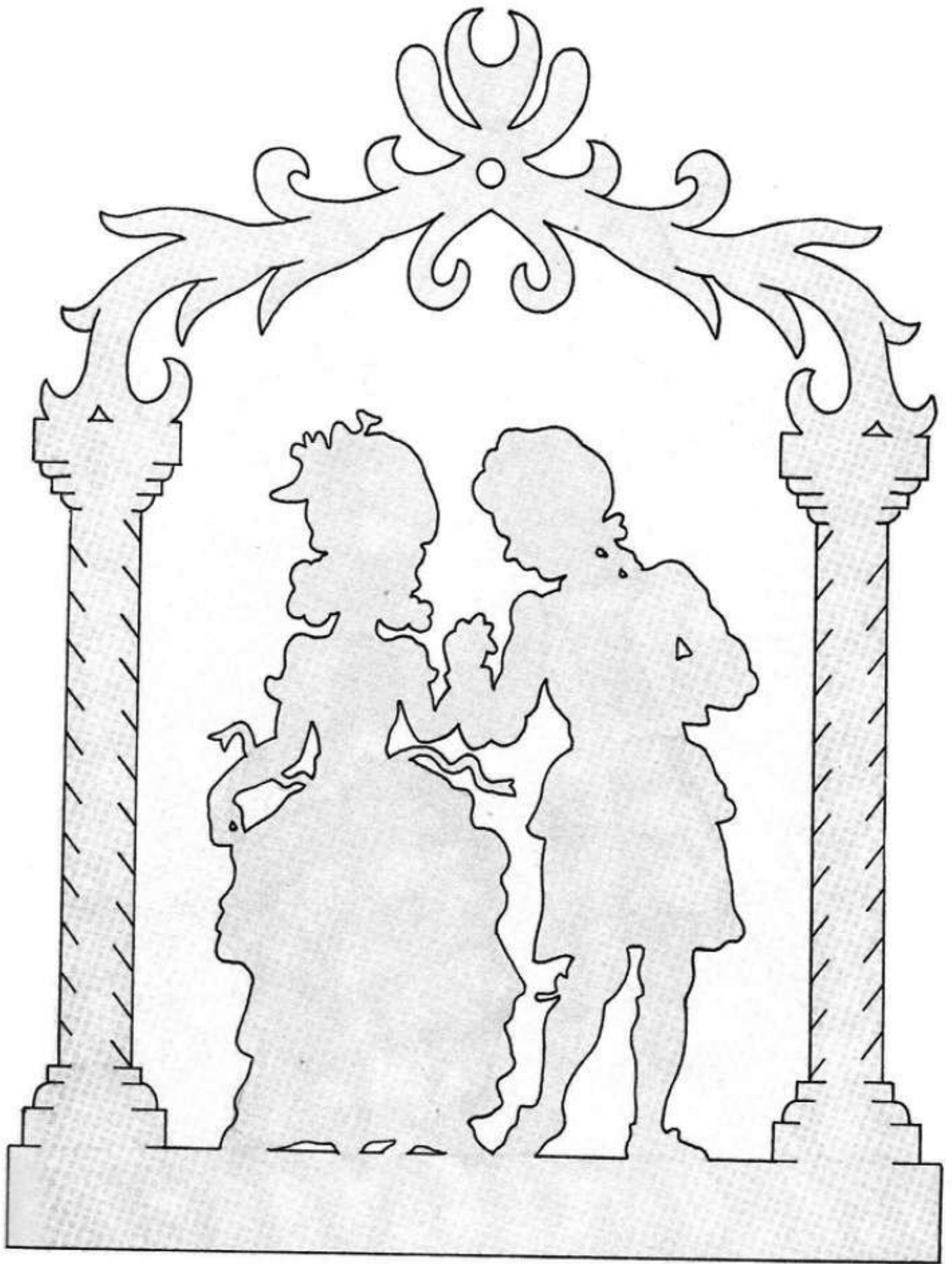


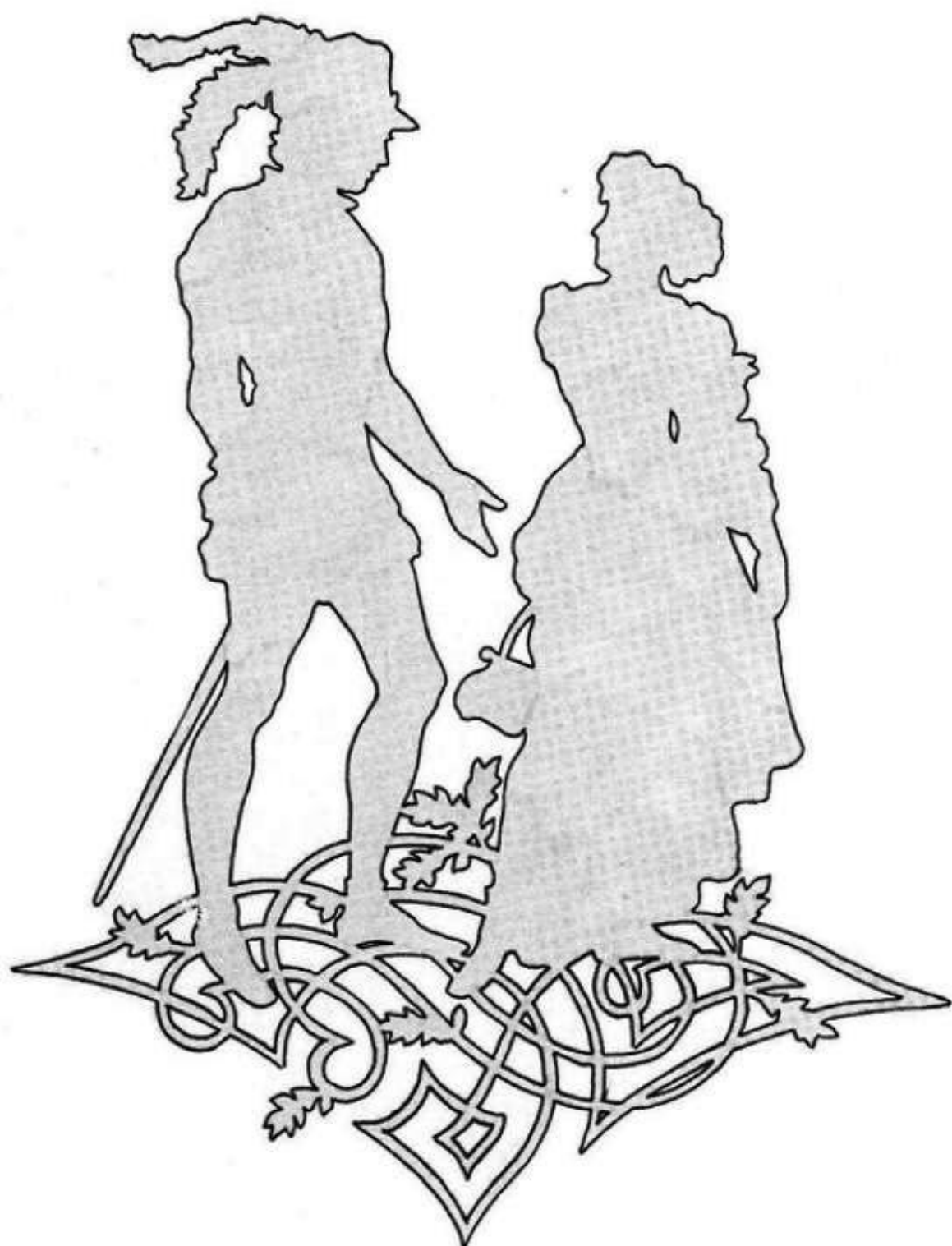




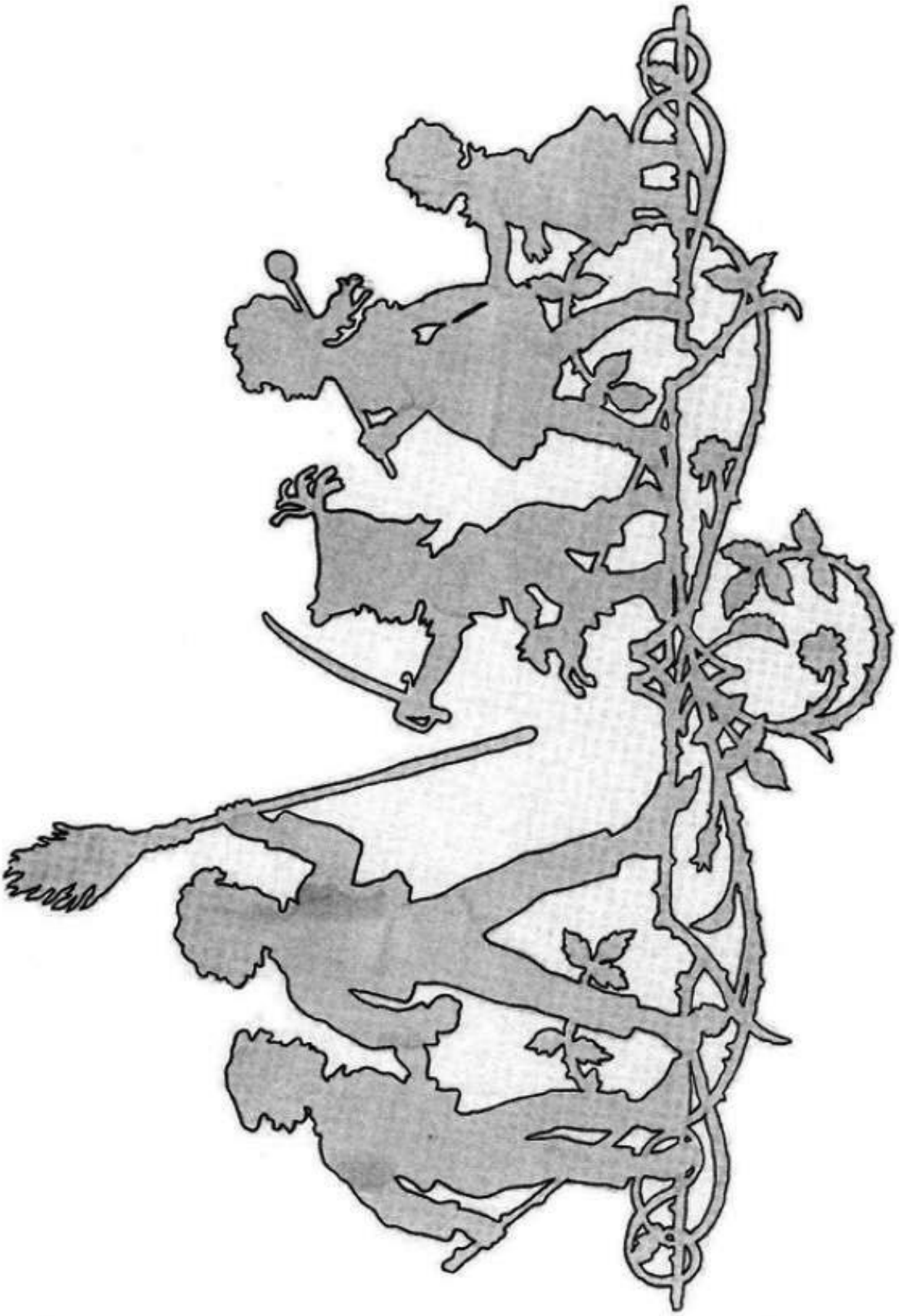




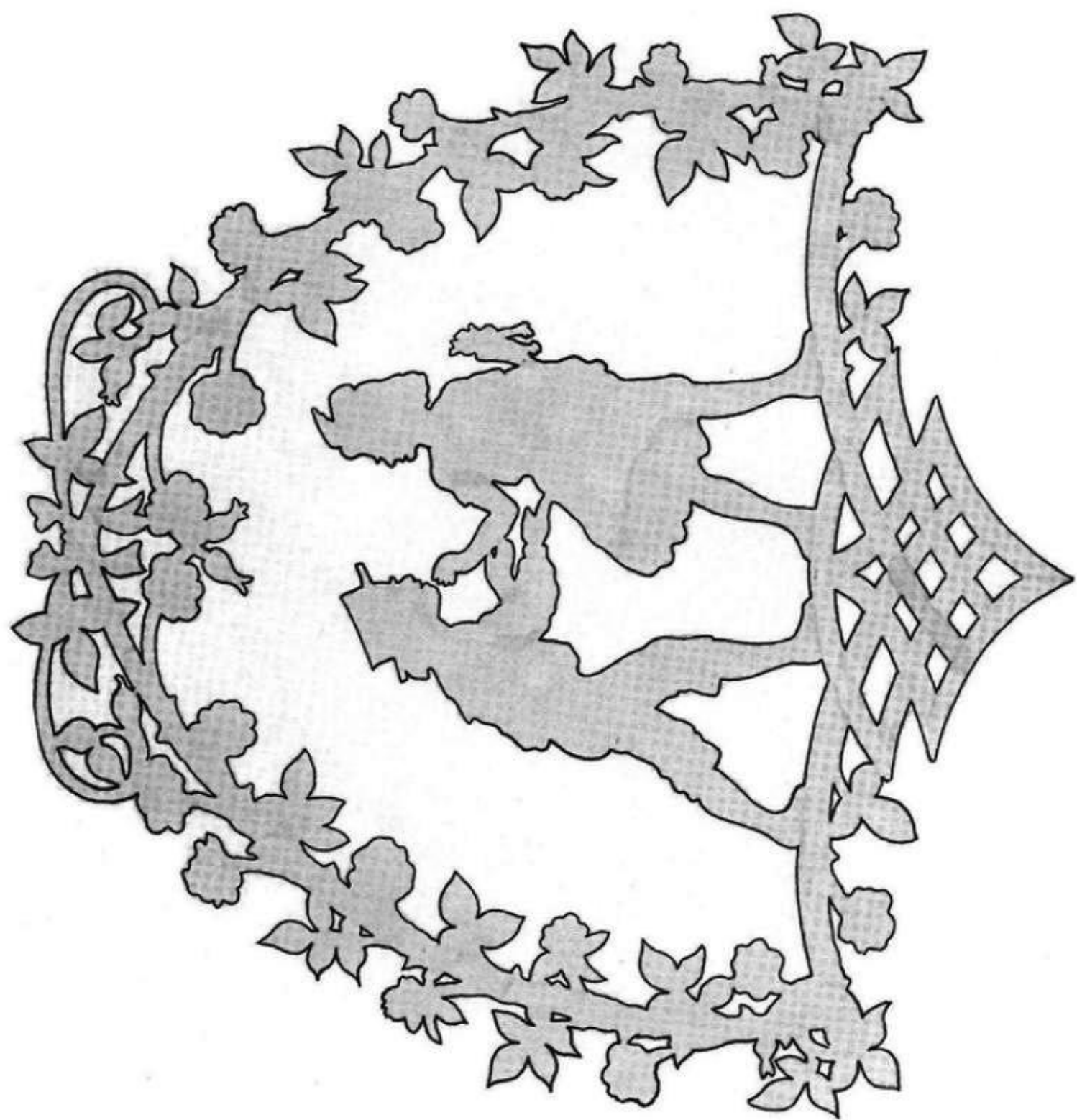


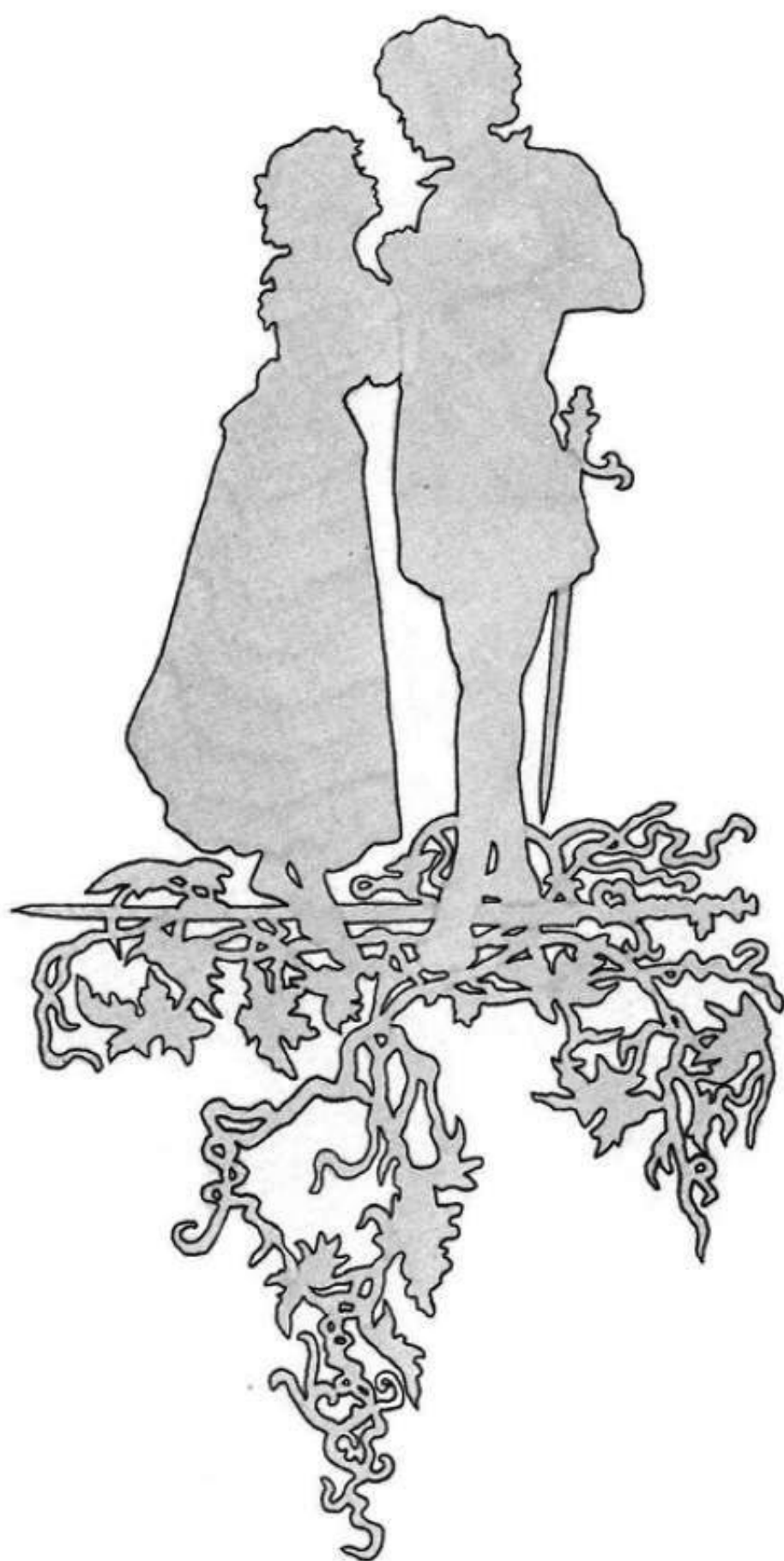




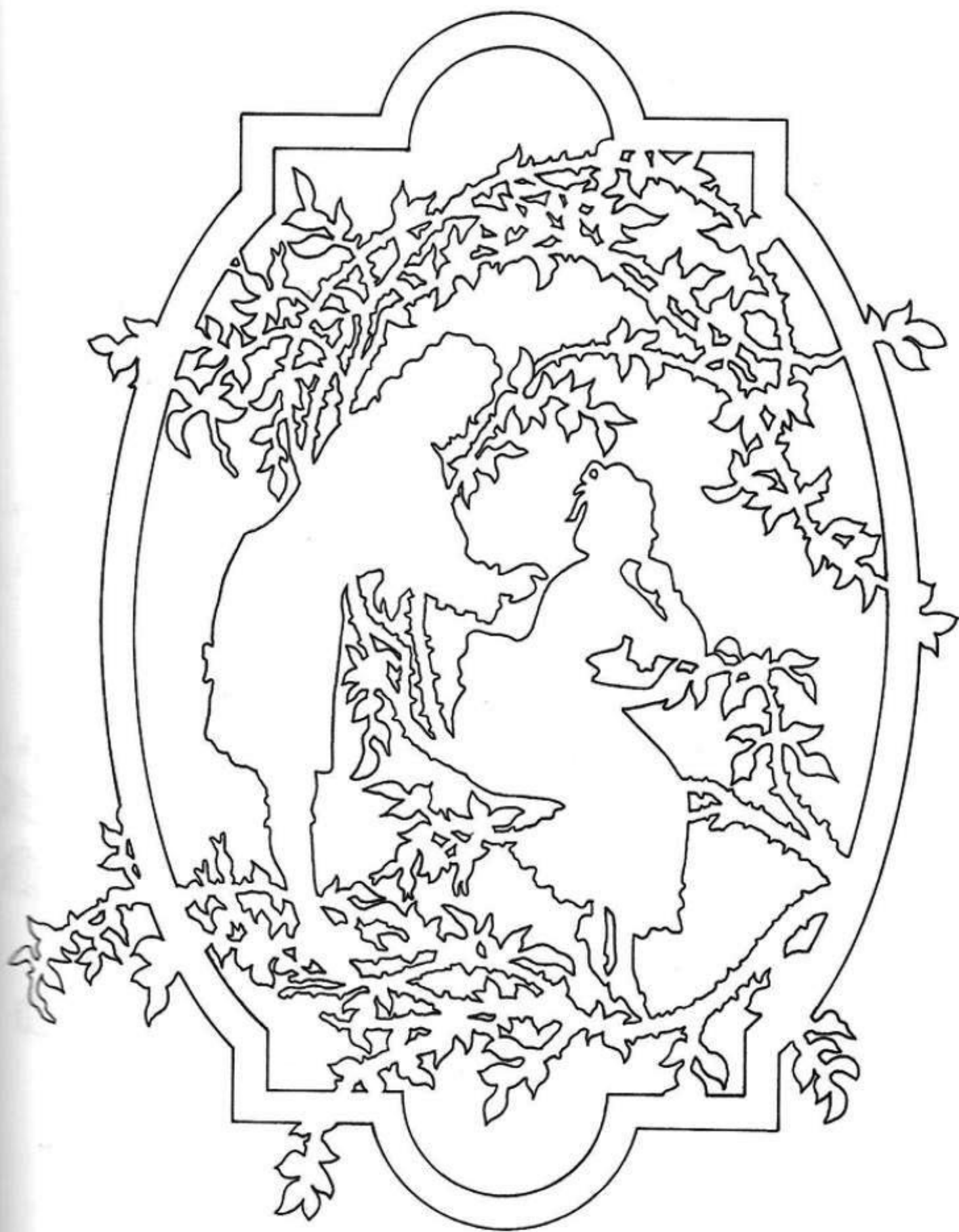


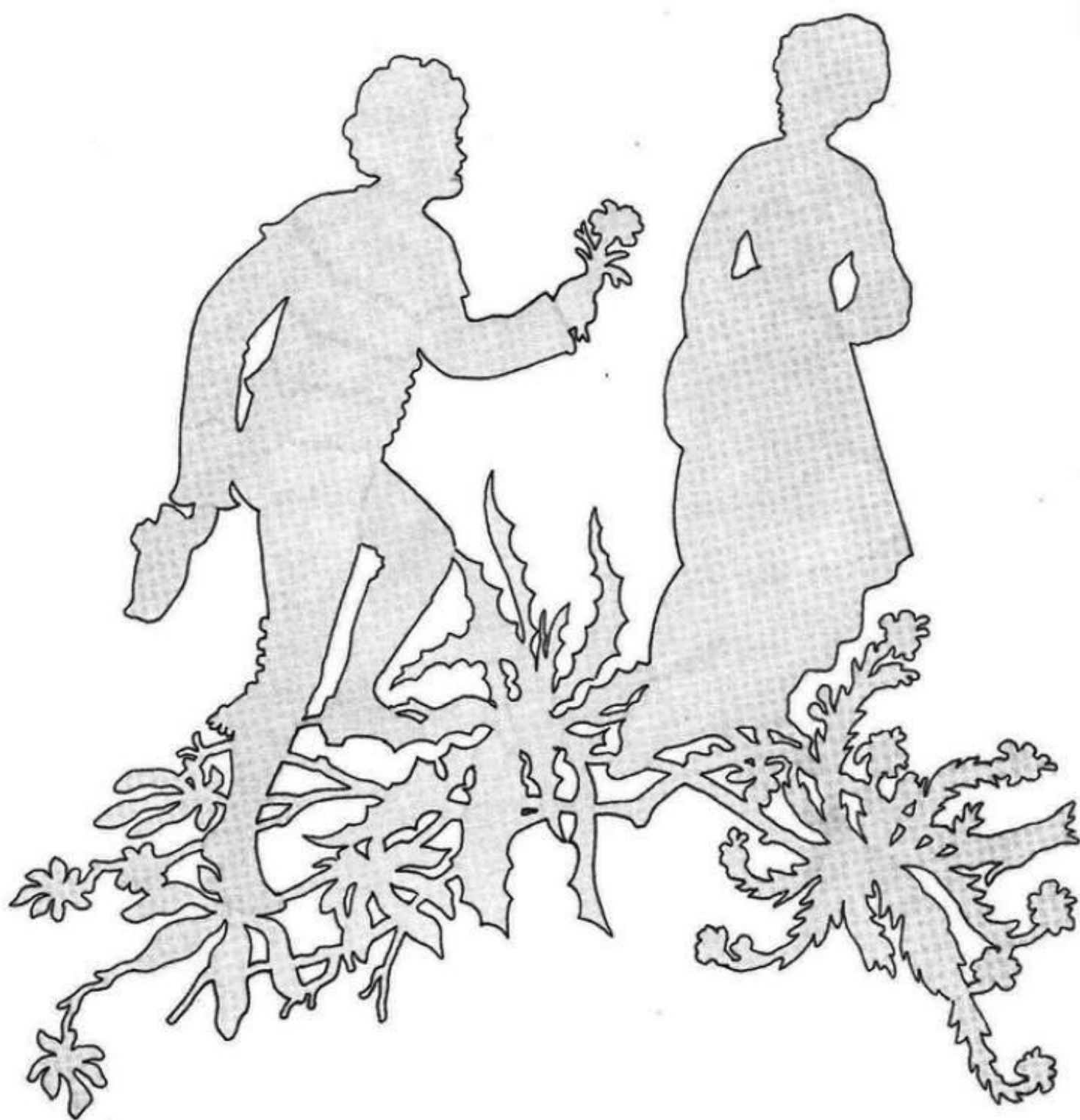






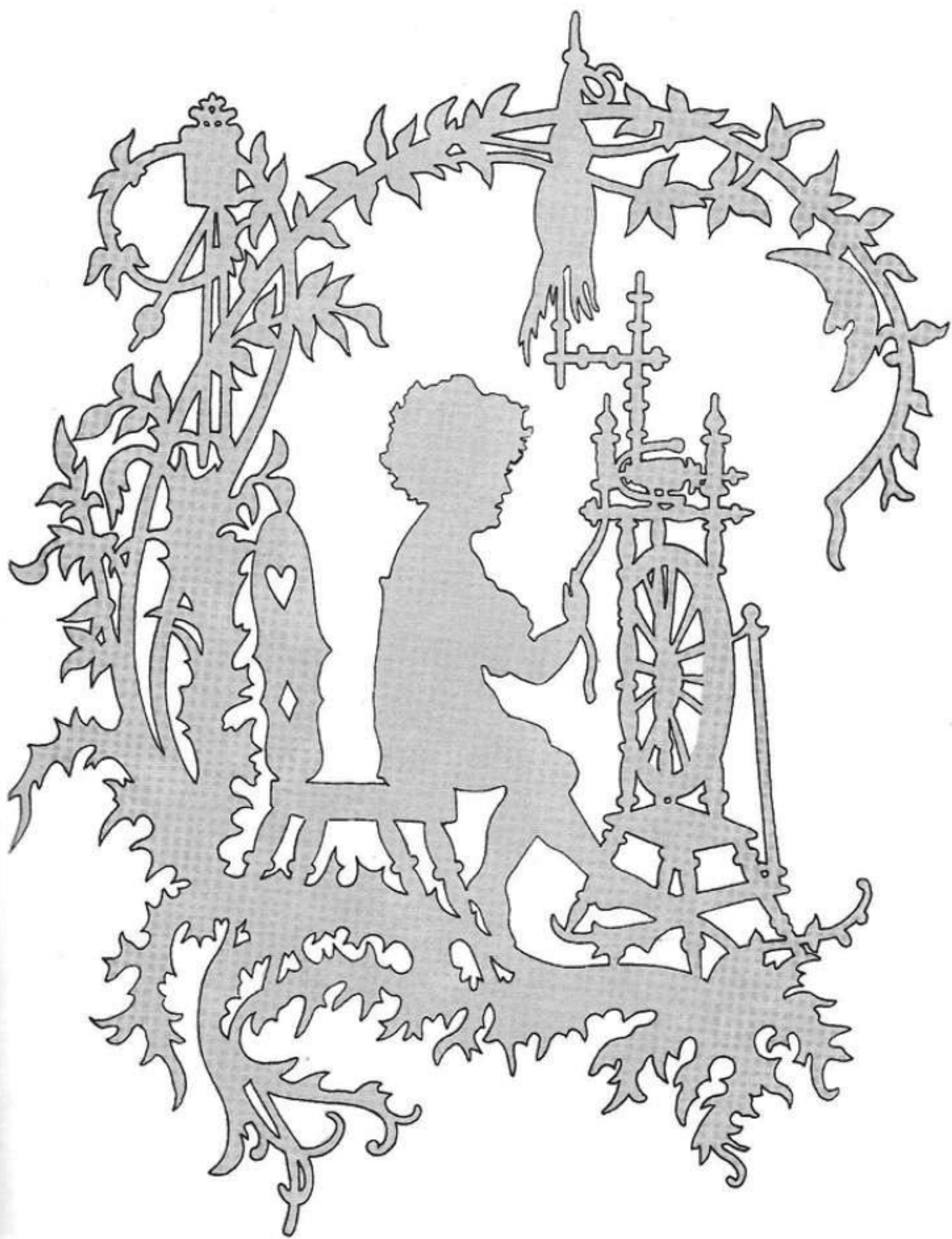






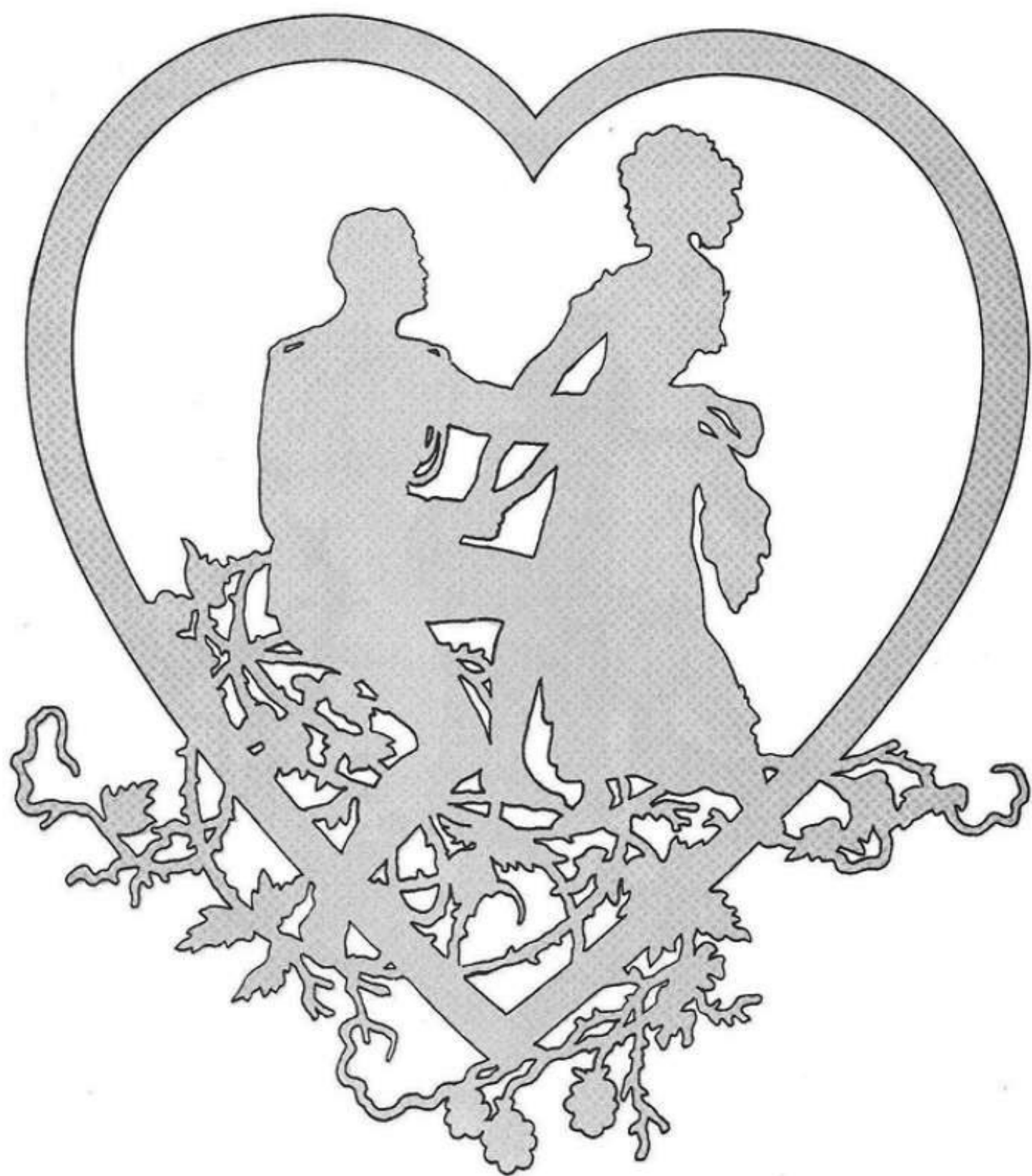
















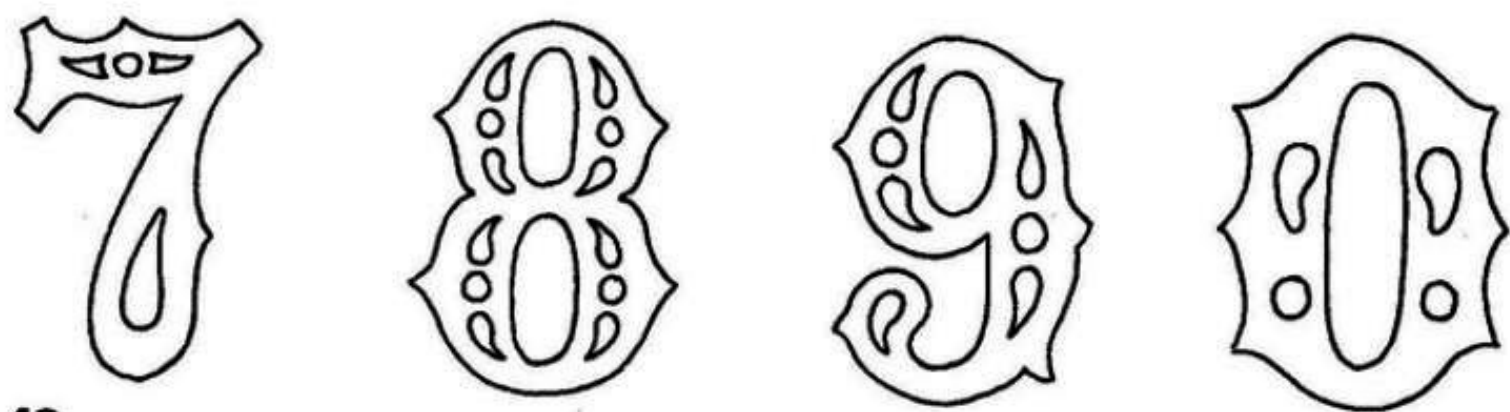
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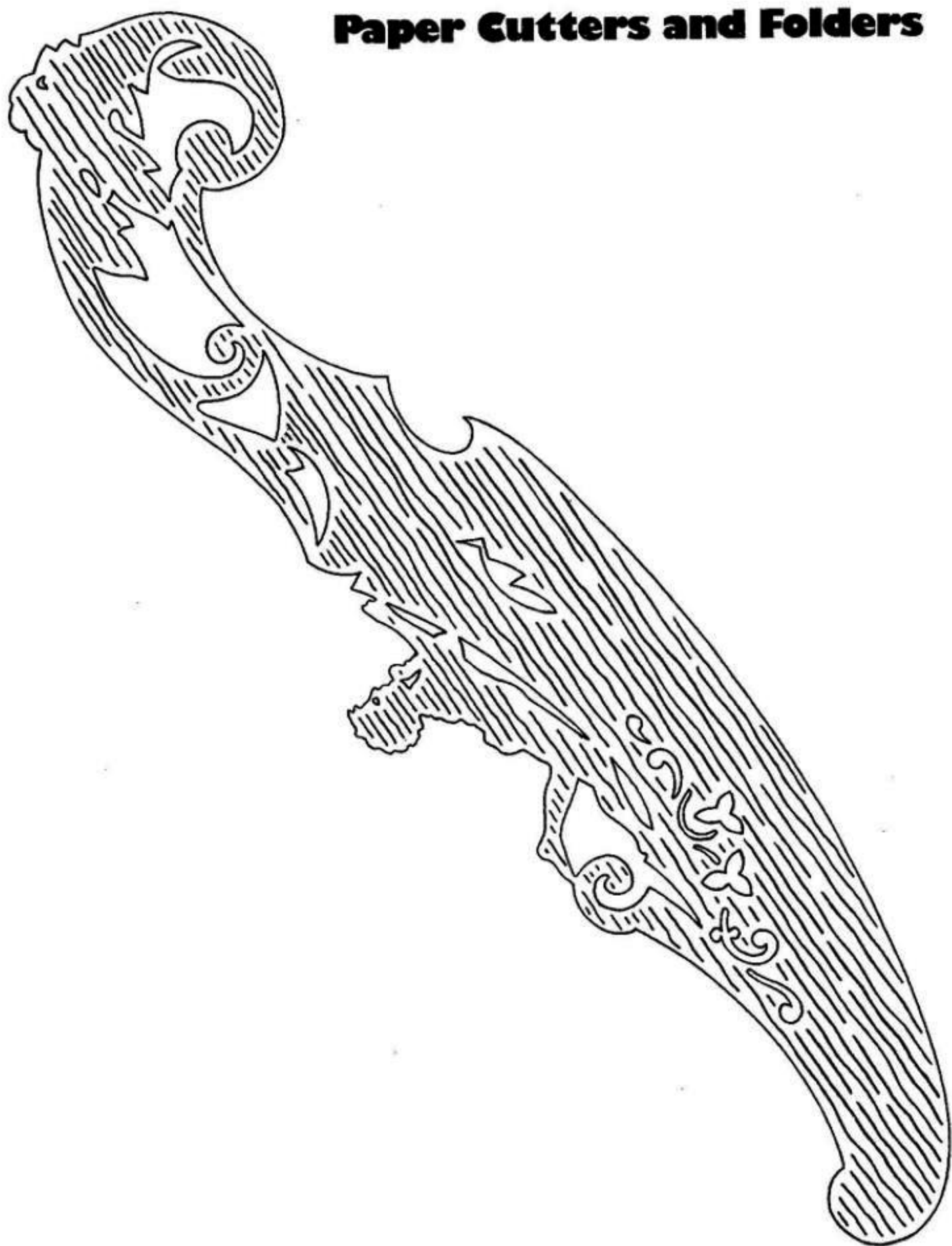
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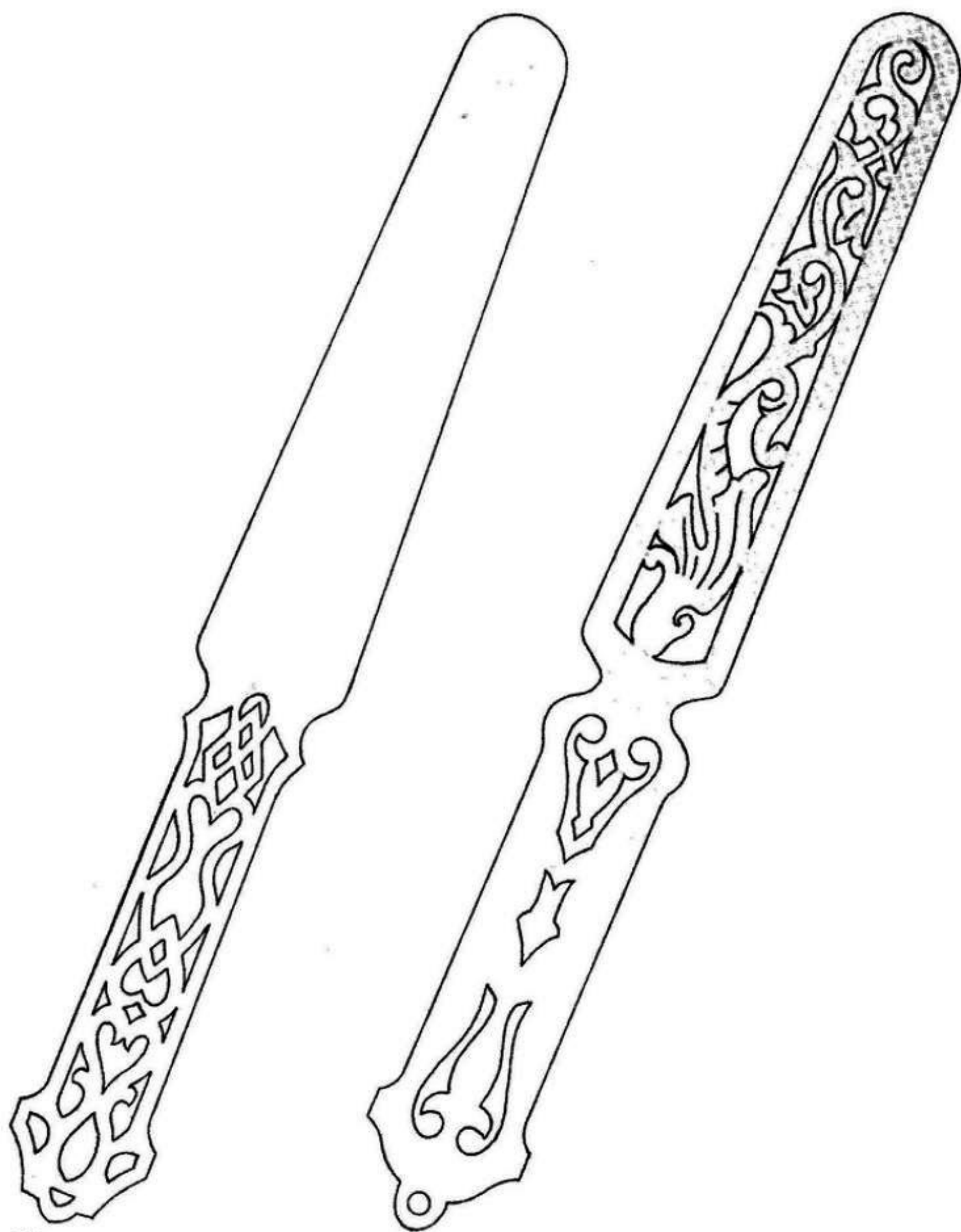
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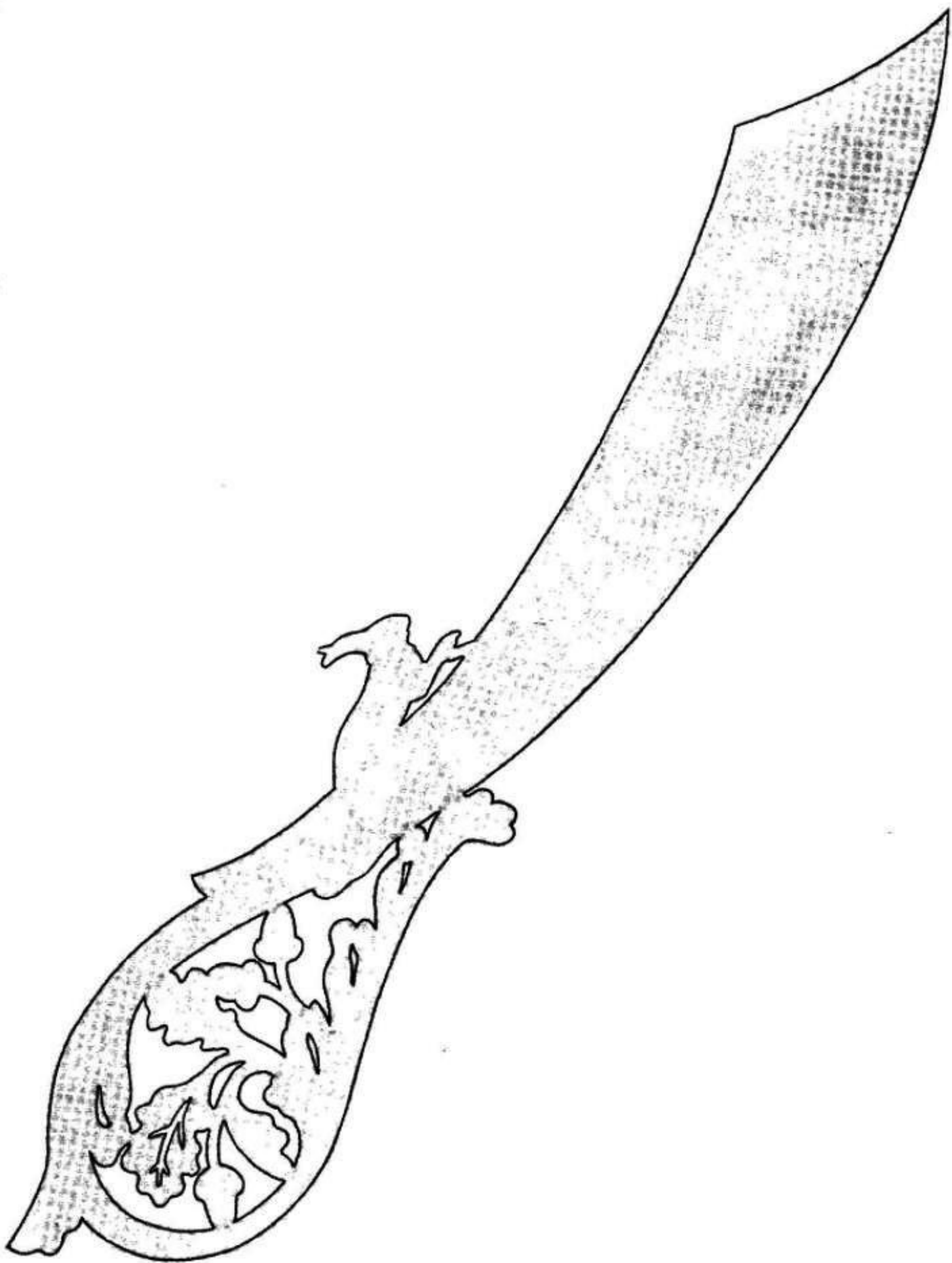
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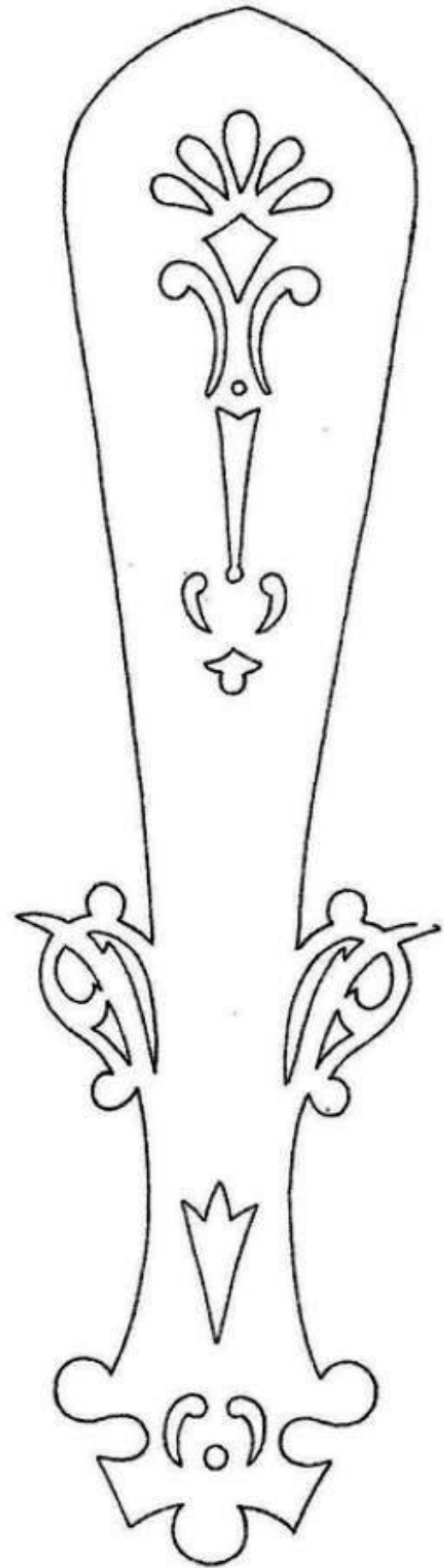
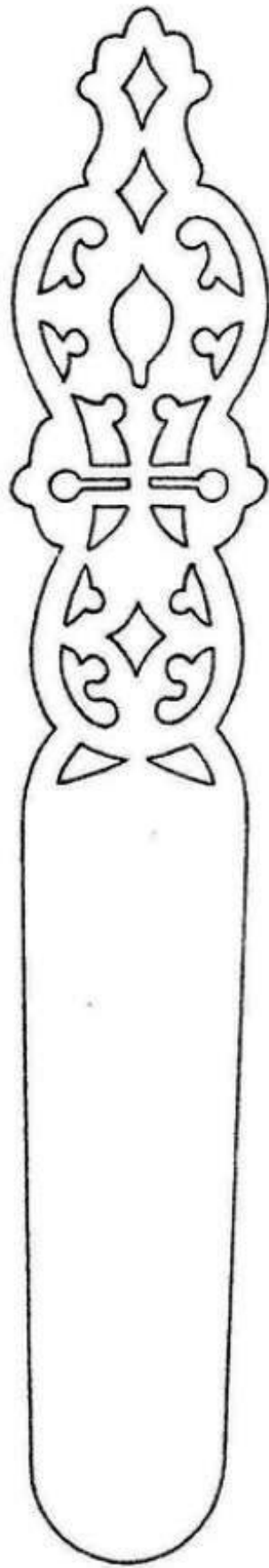
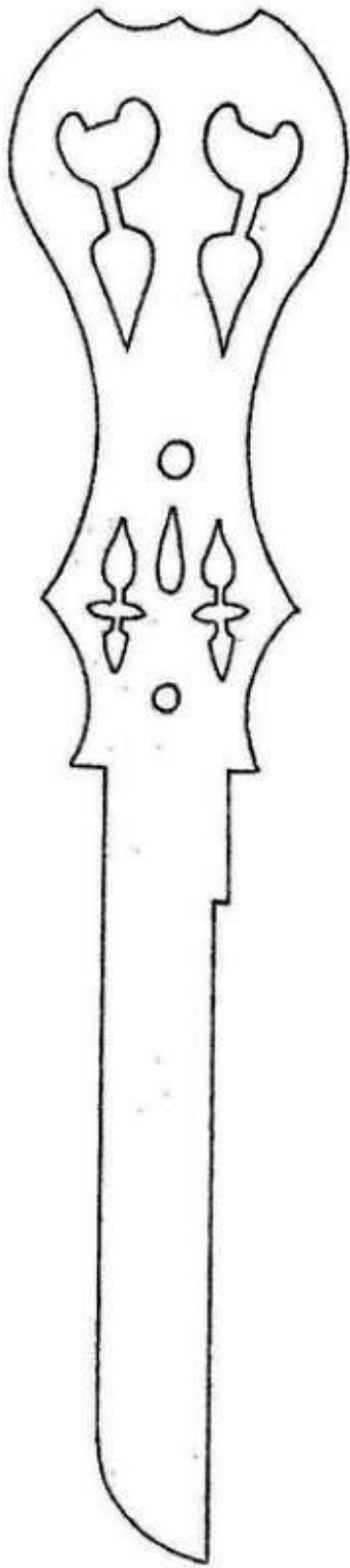


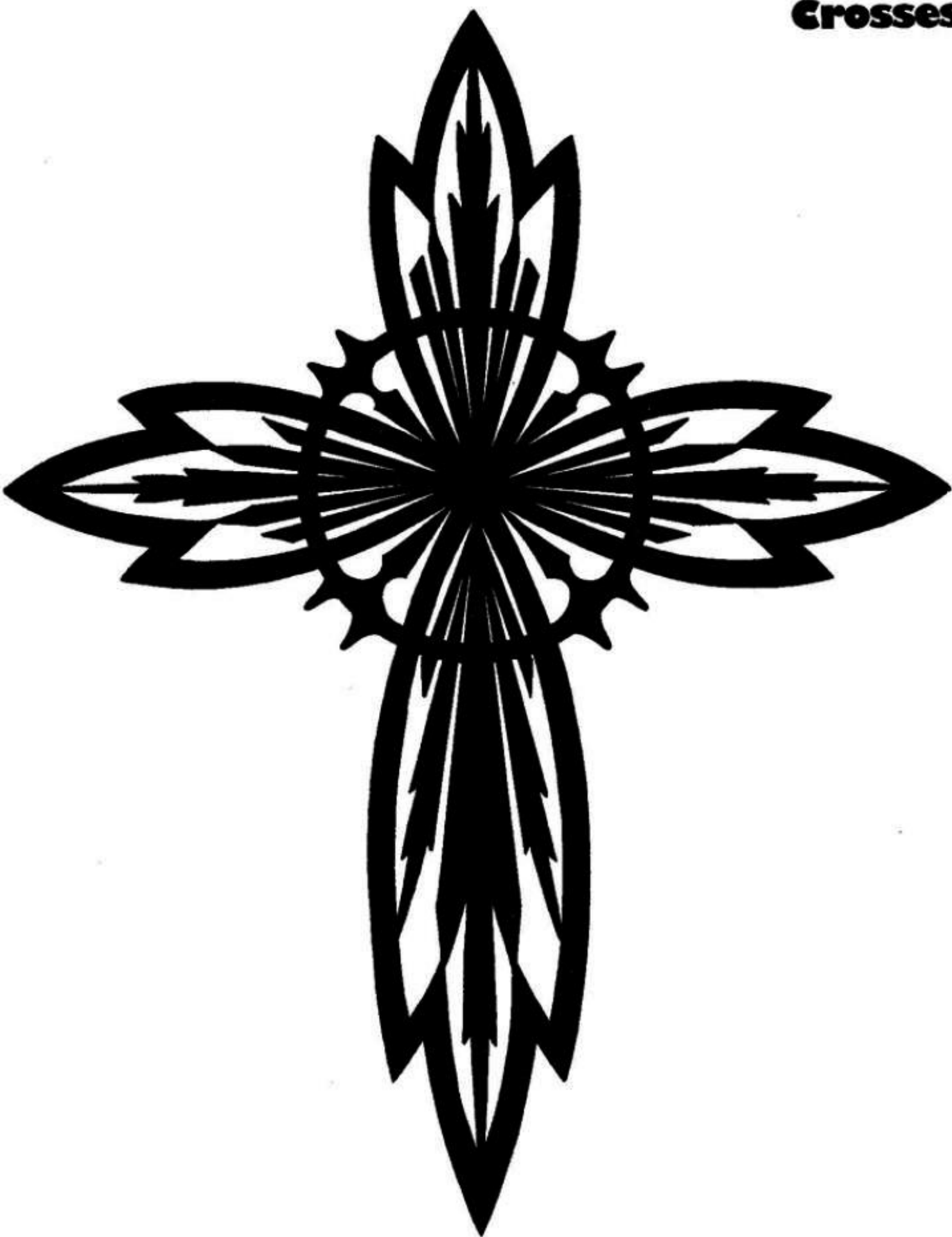
Paper Cutters and Folders

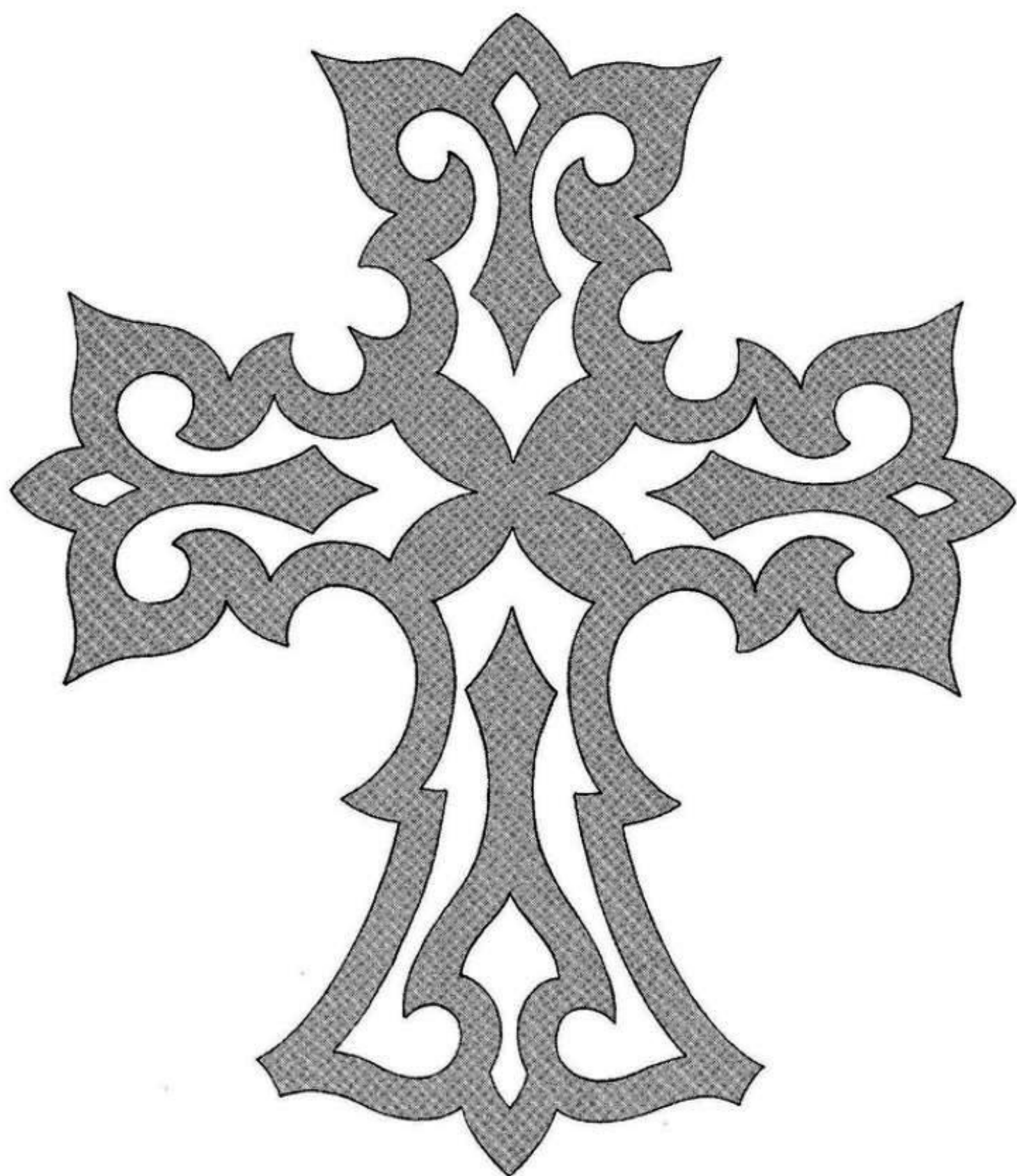








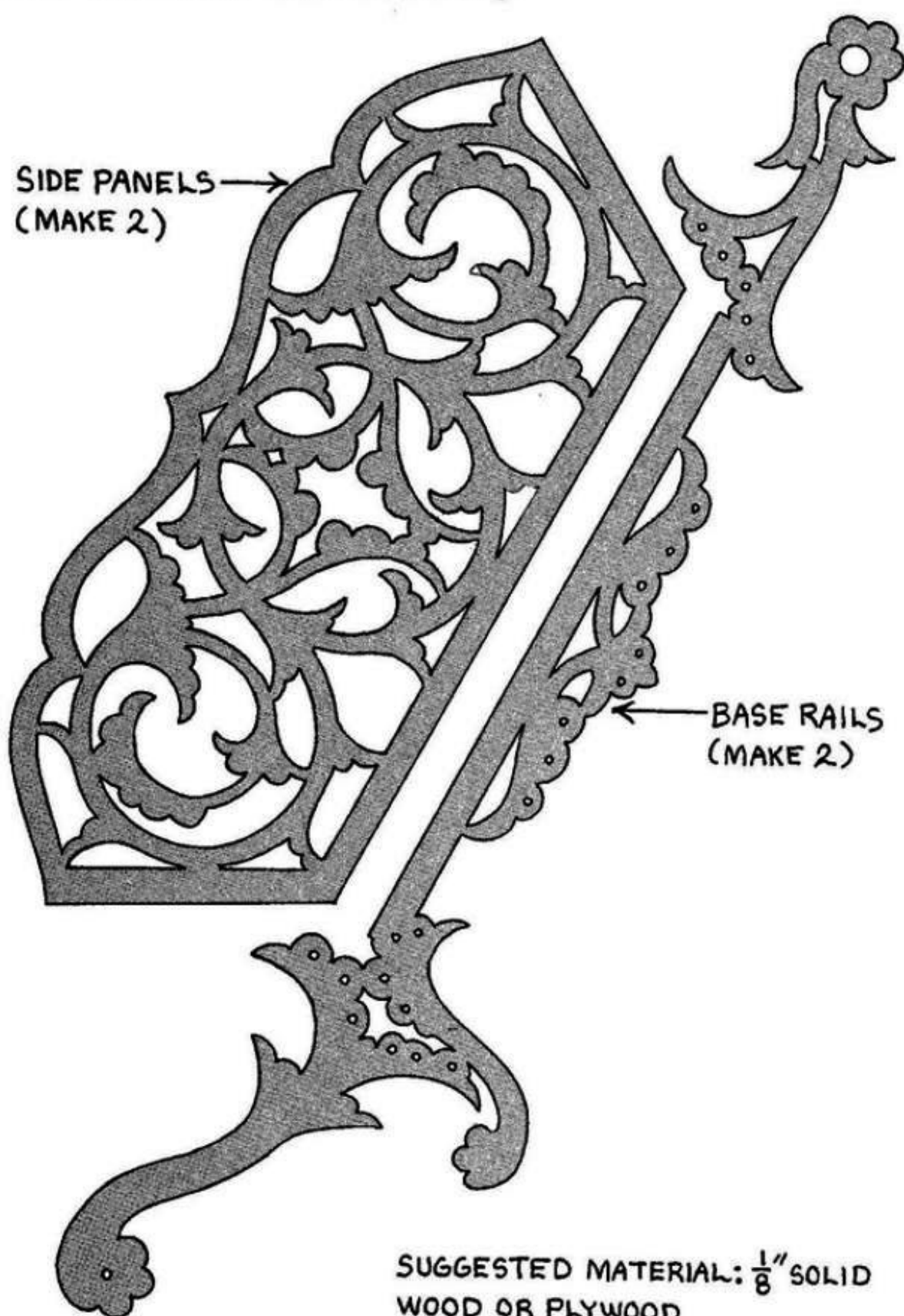


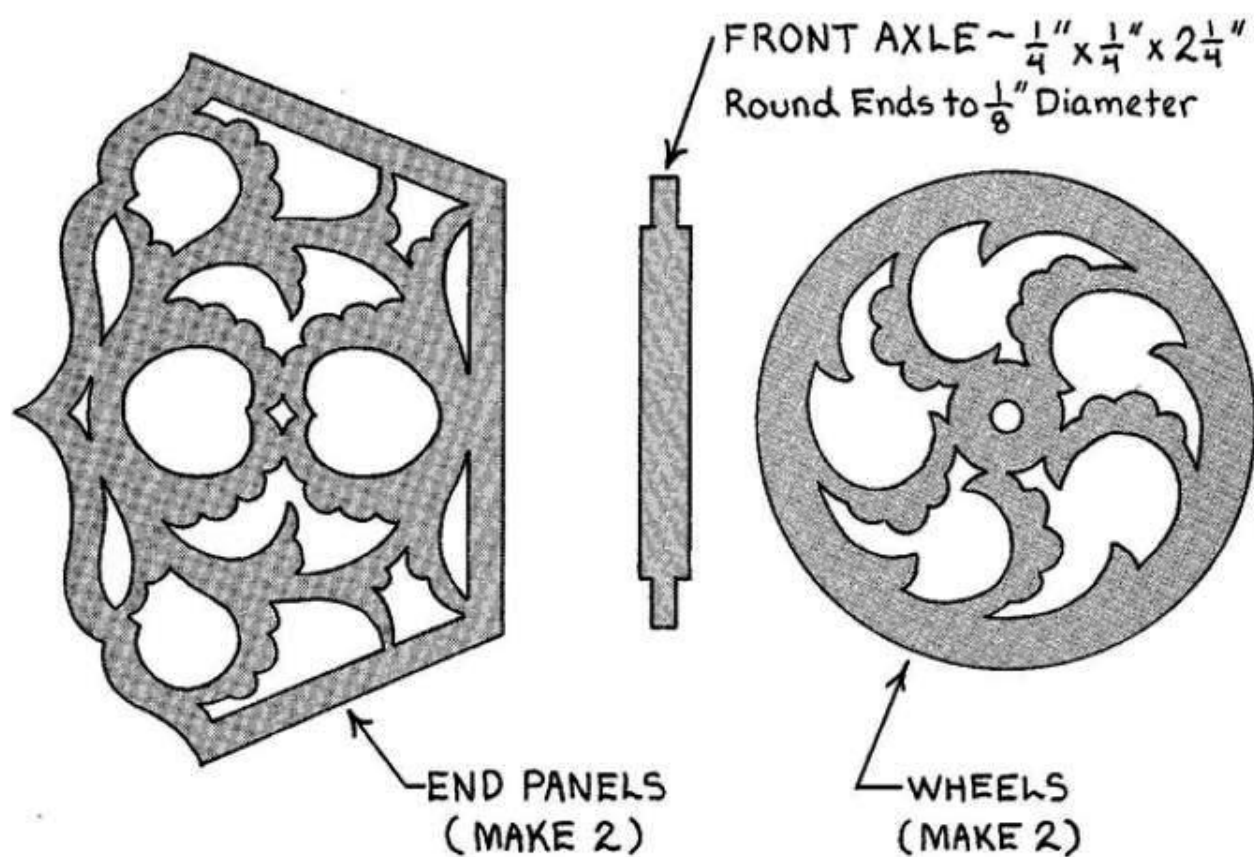




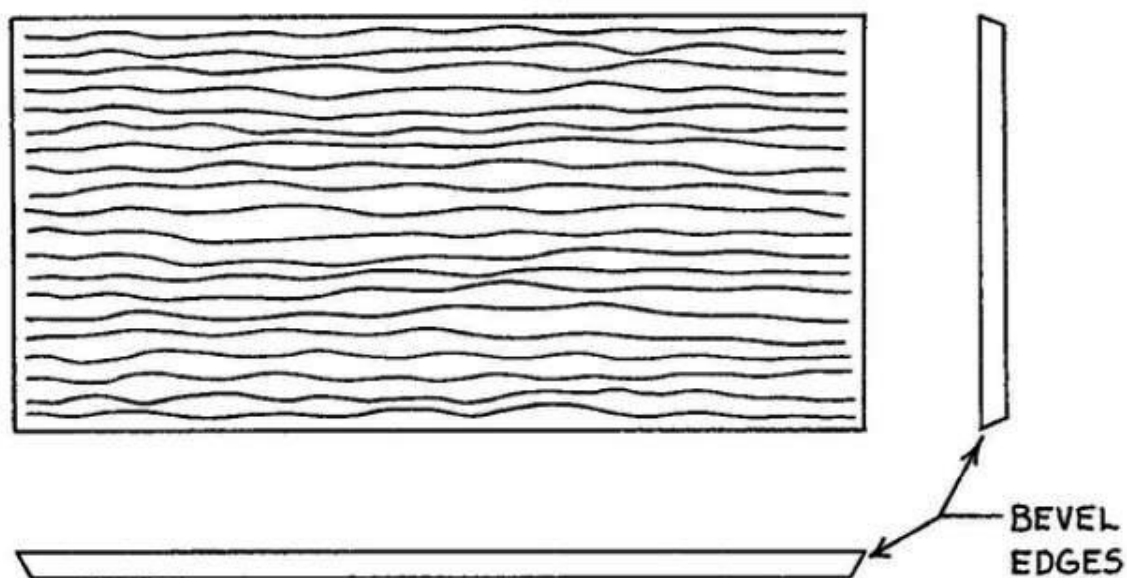
Cross sawn from $\frac{3}{4}$ -inch-thick mahogany.

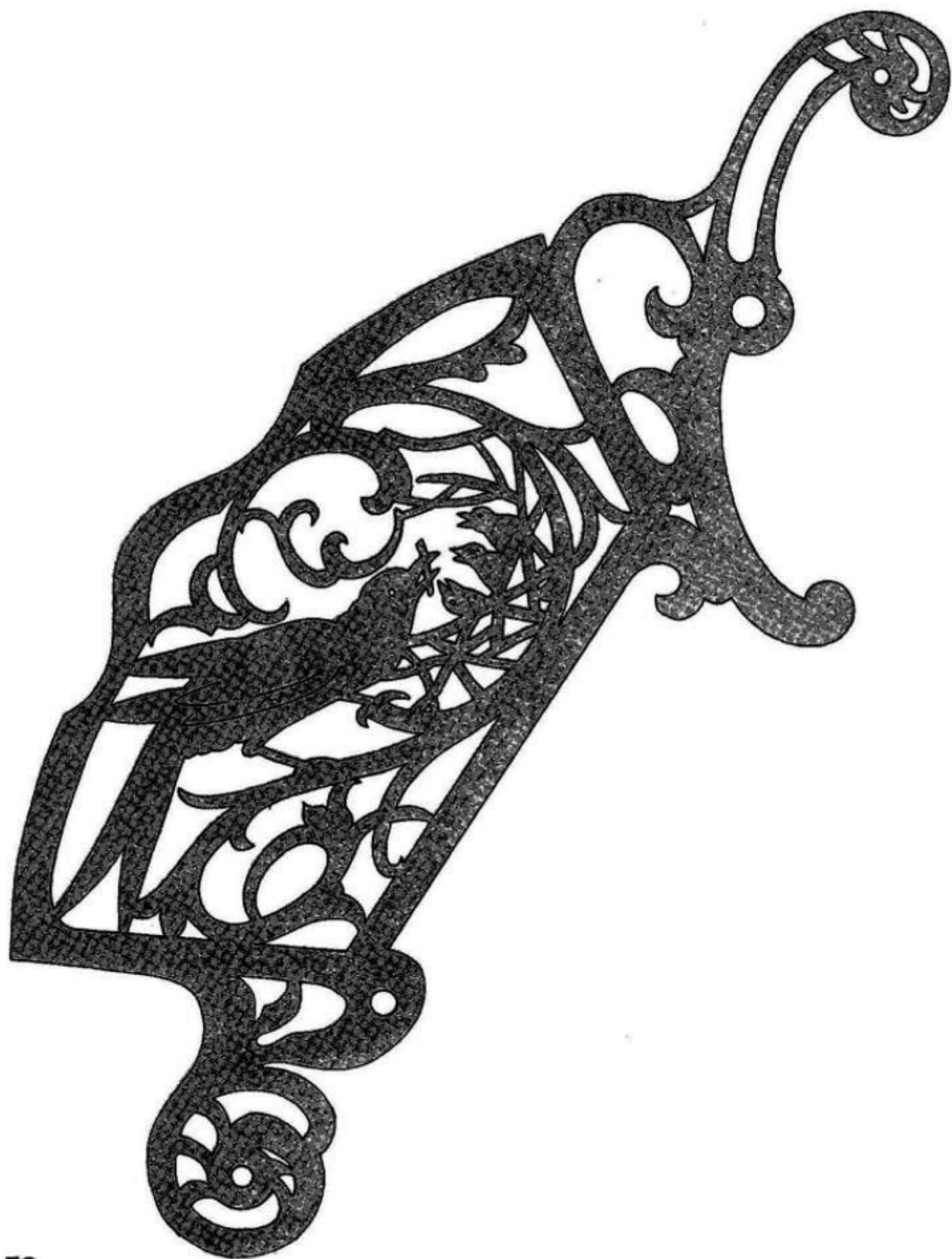
Wheelbarrow Receivers

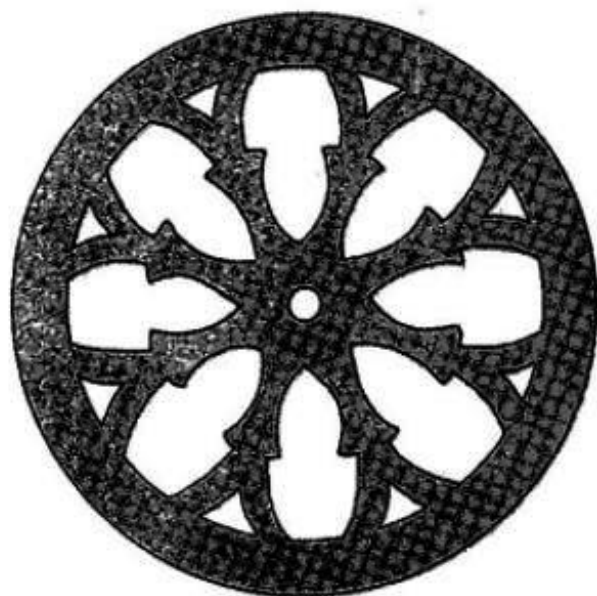
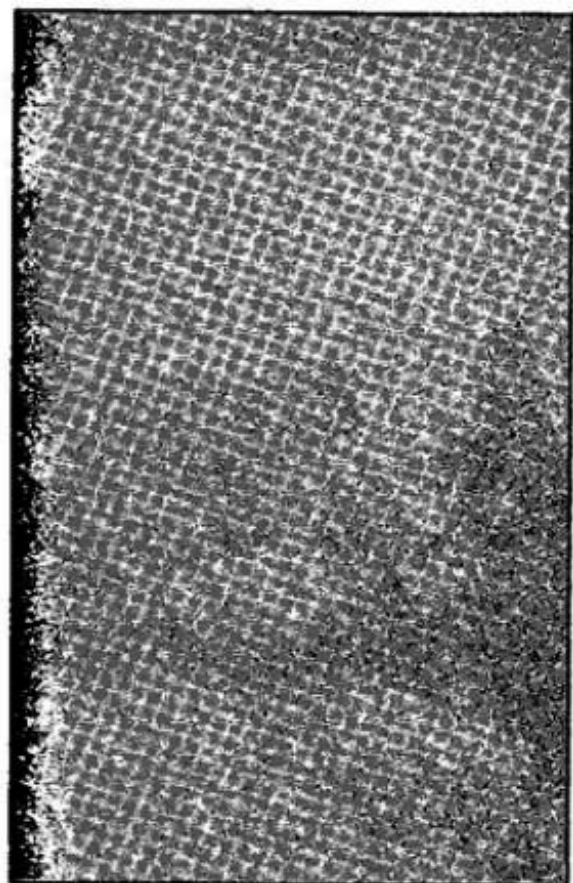




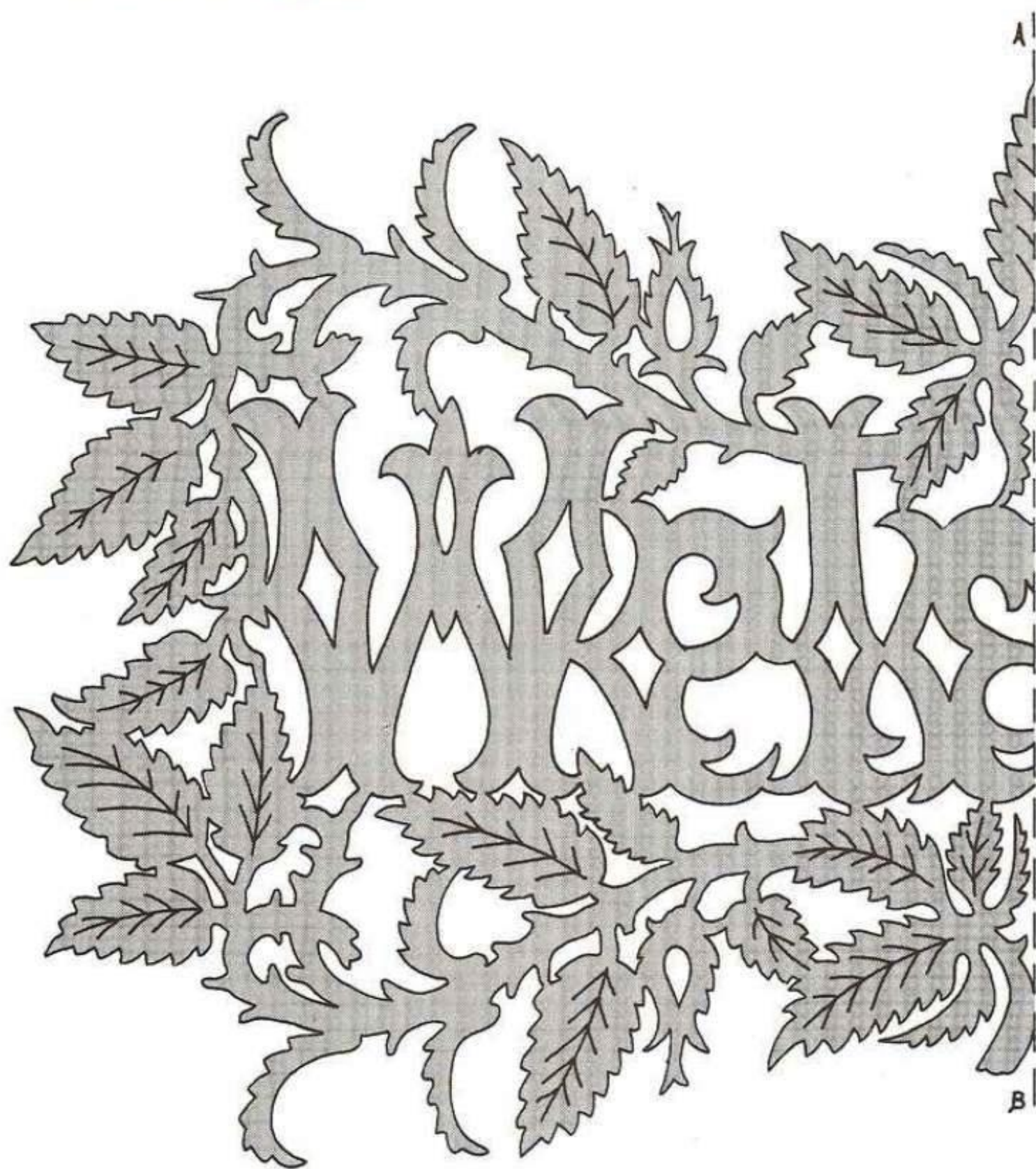
BASE PANEL

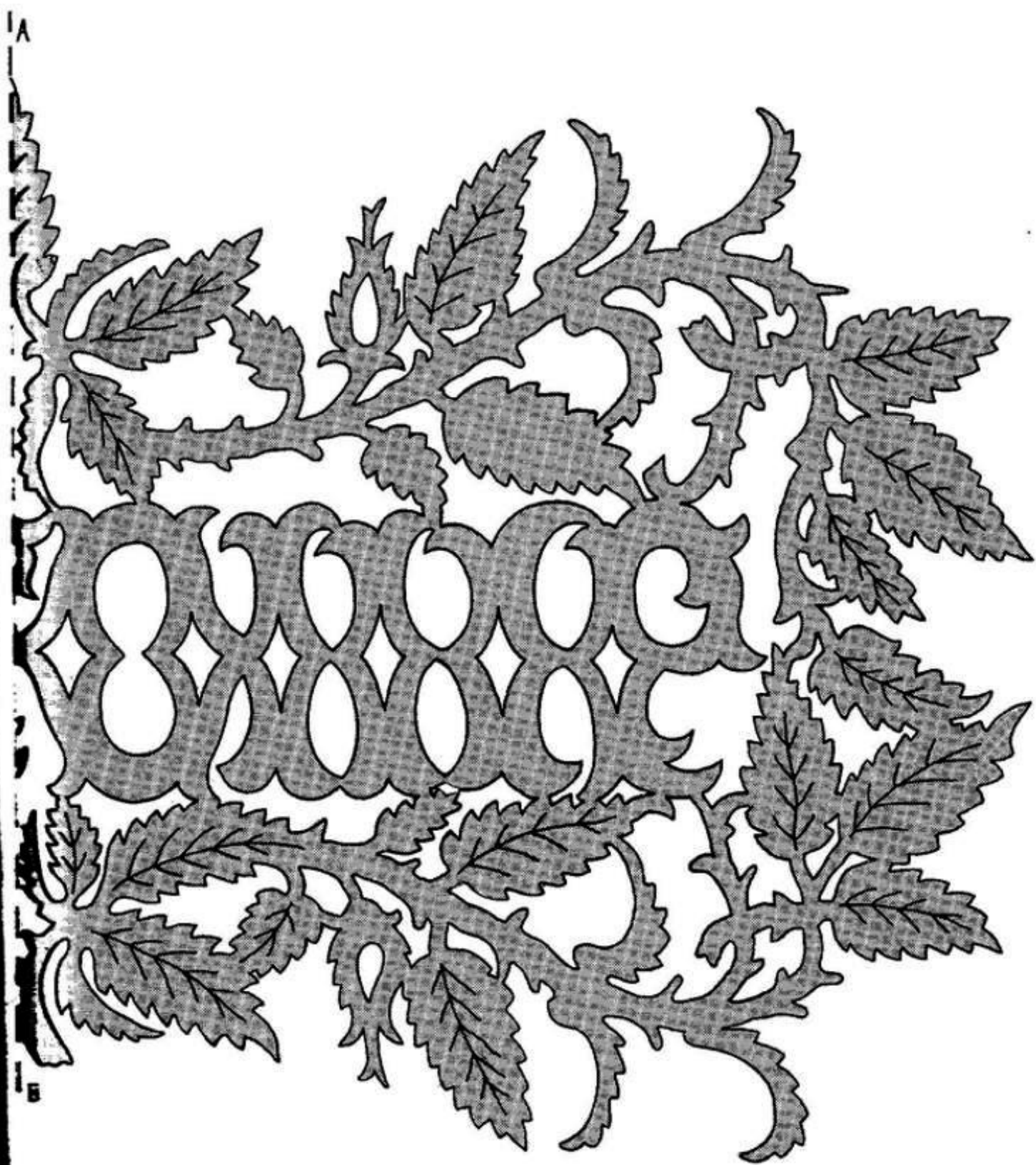




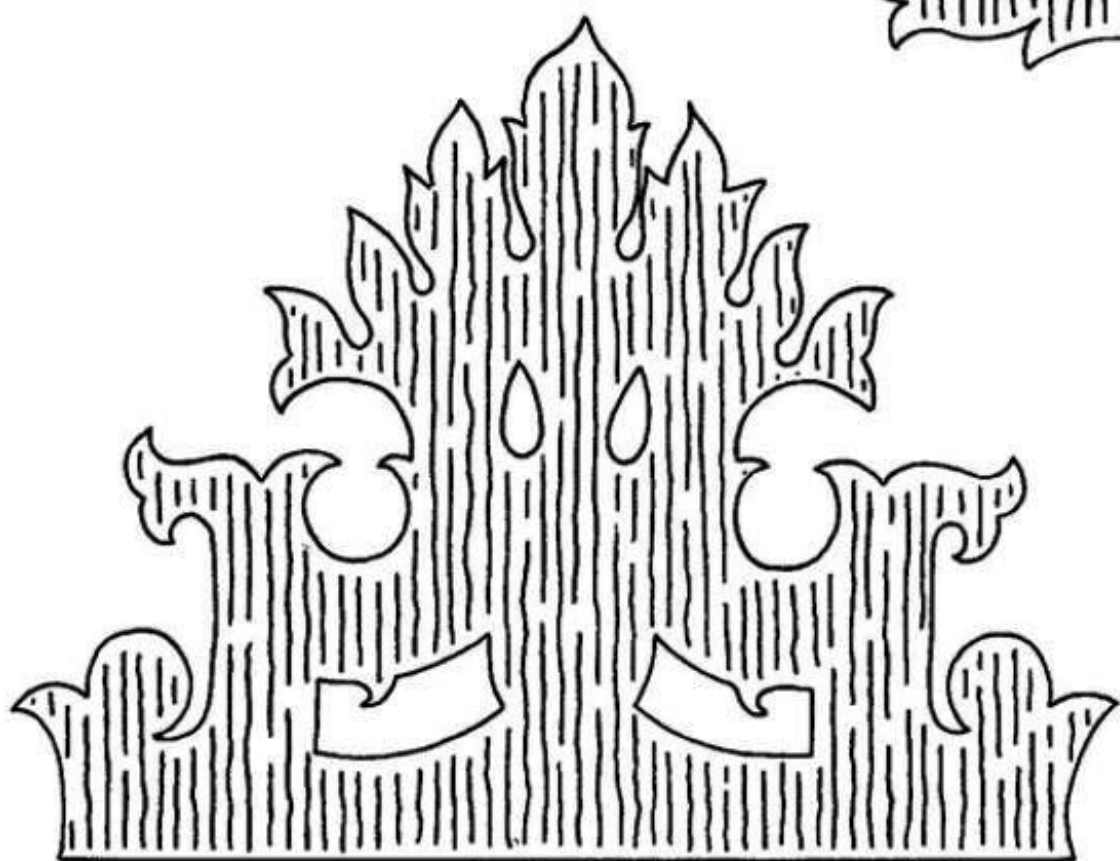
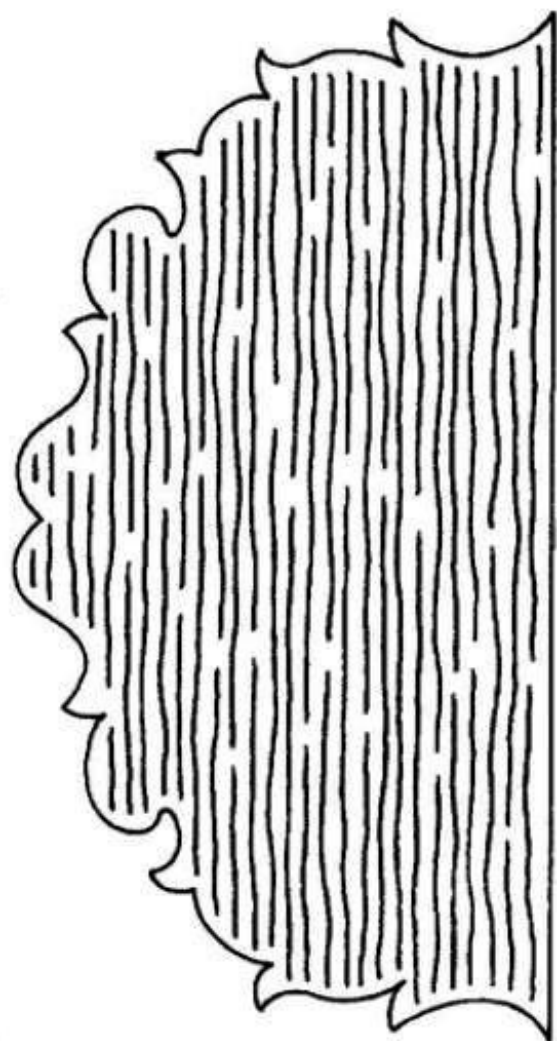


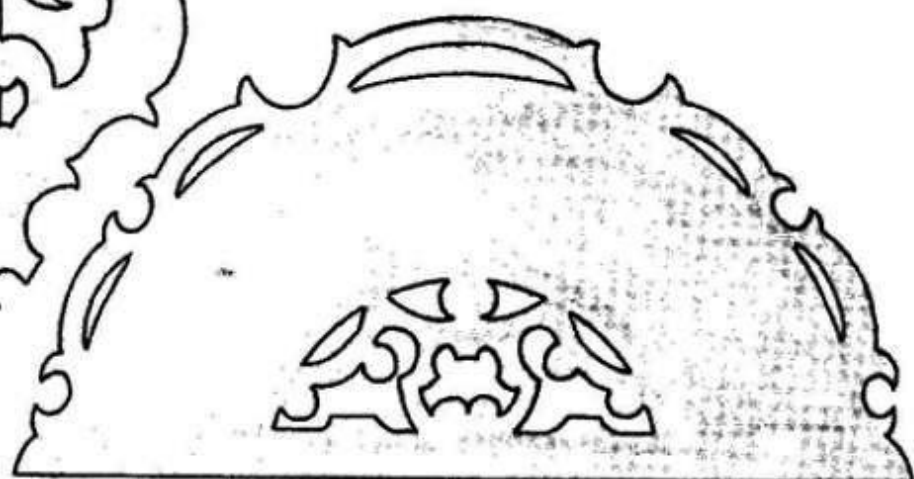
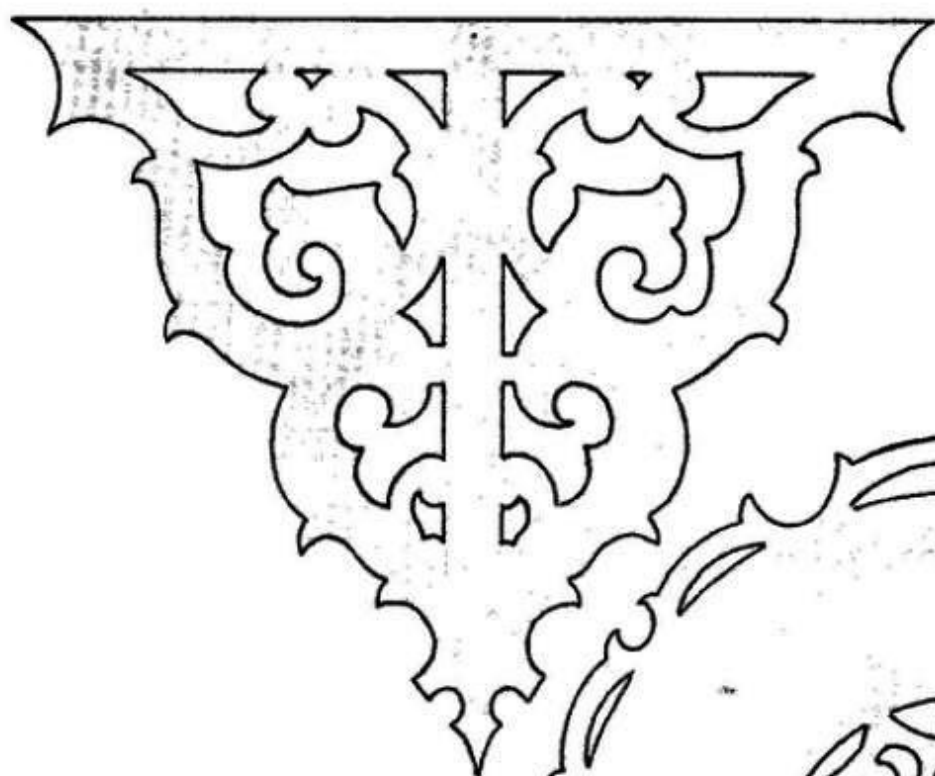
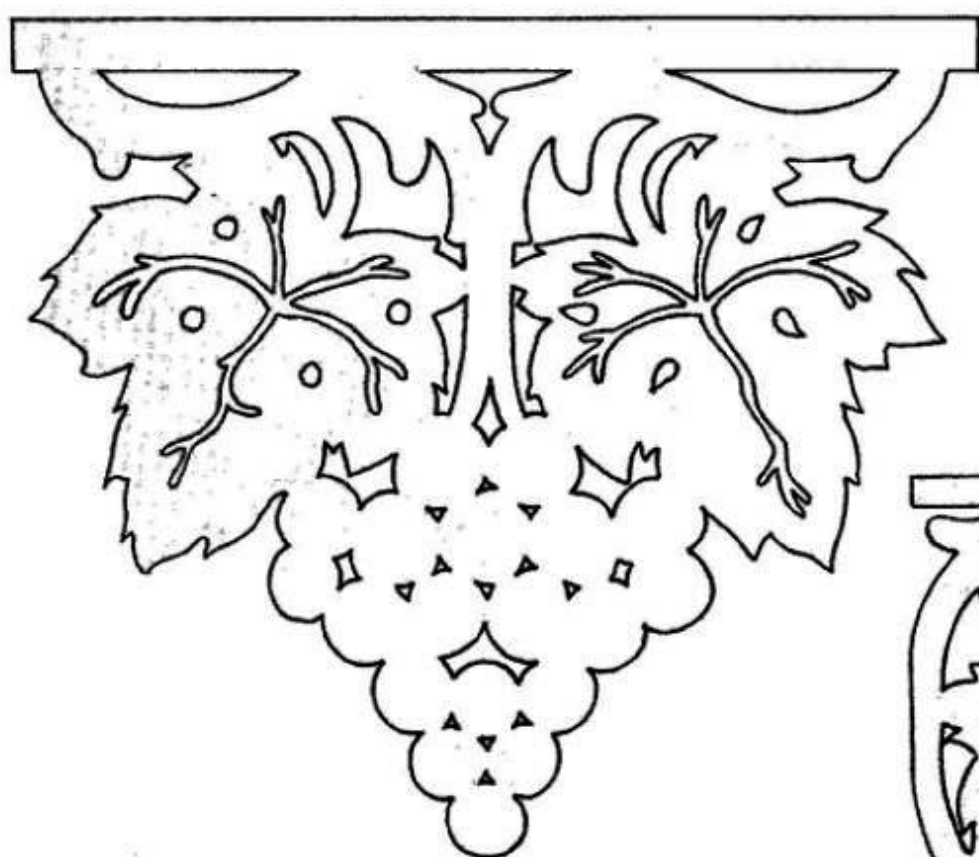
Welcome Sign

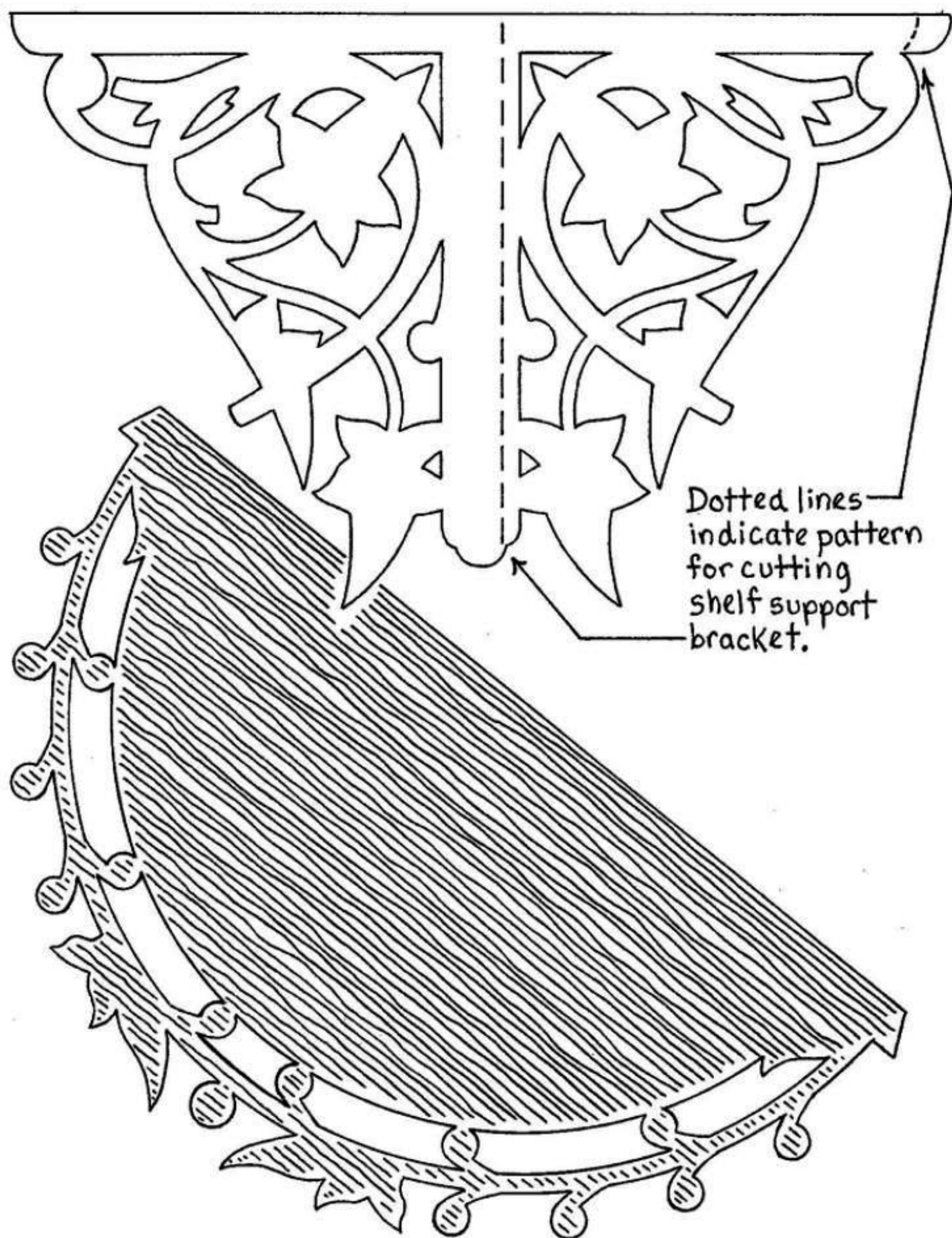


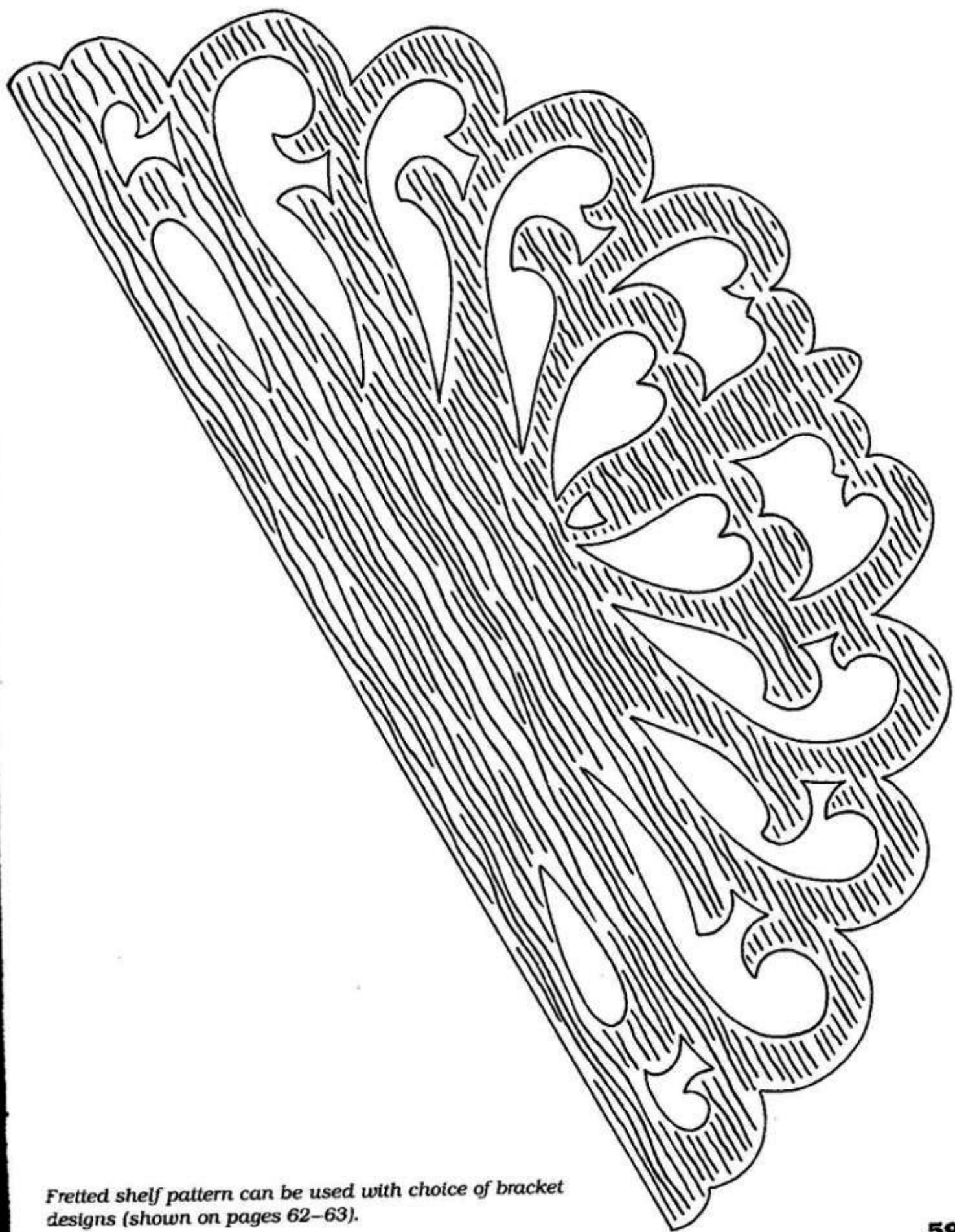


Shelves

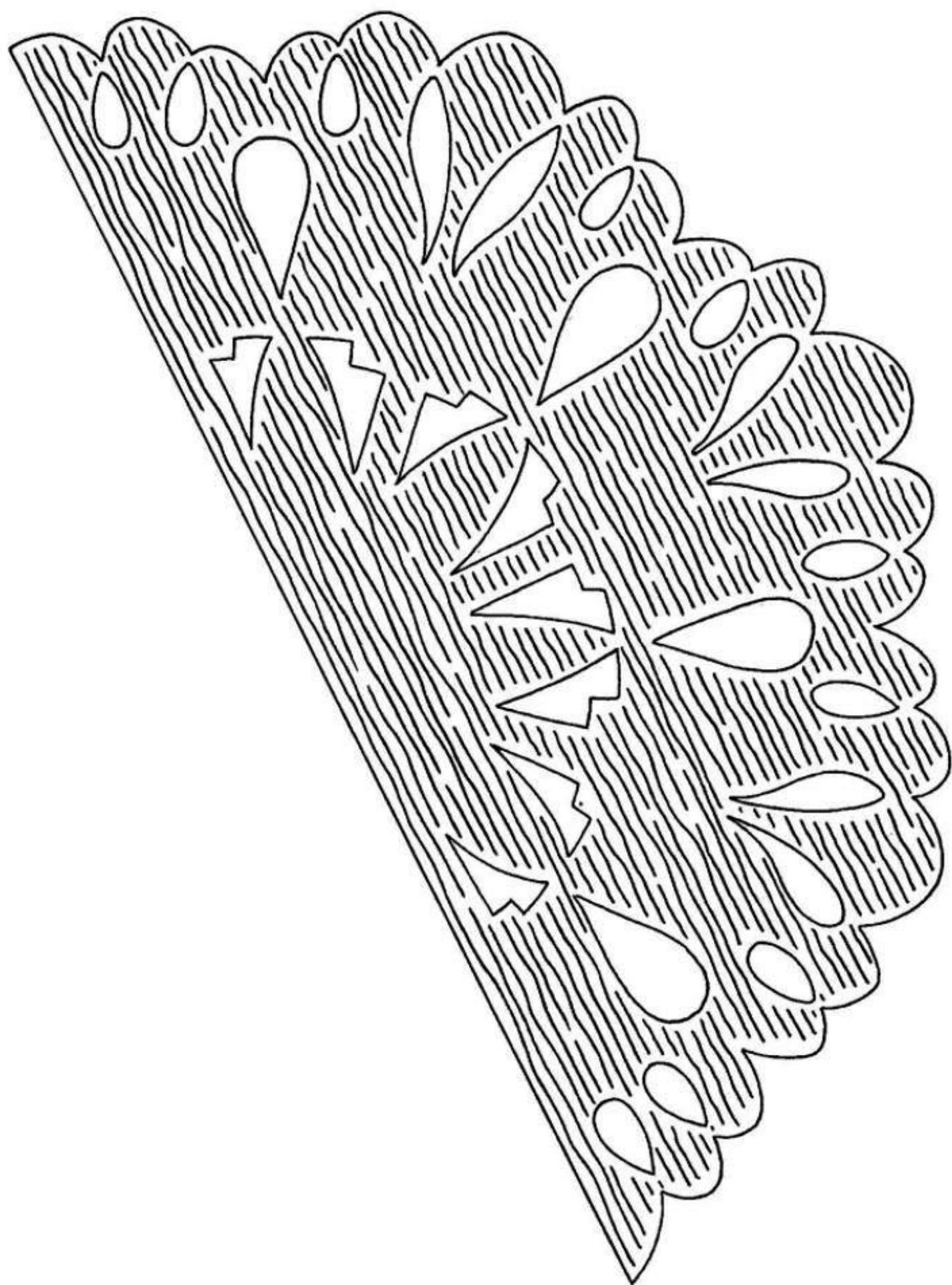


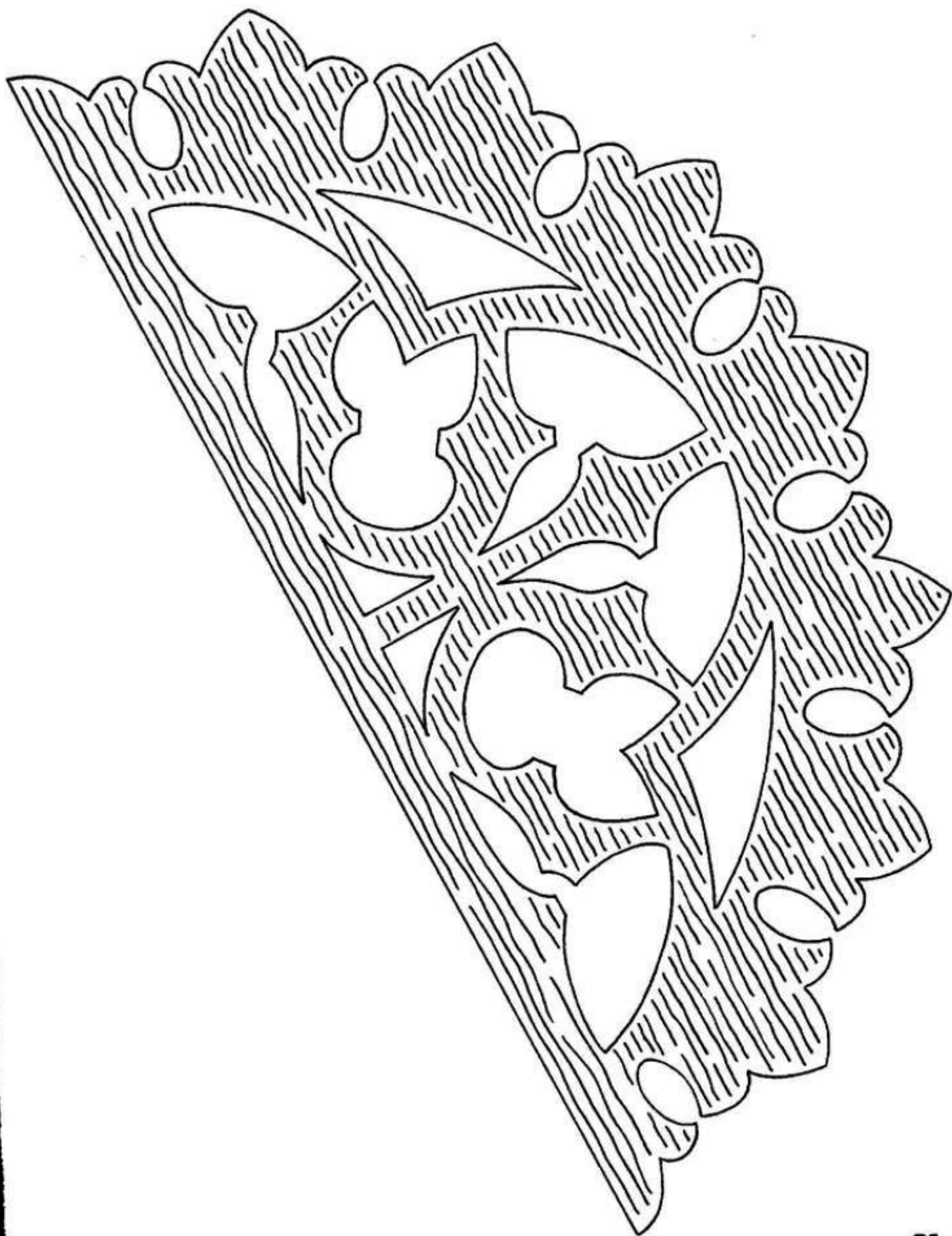




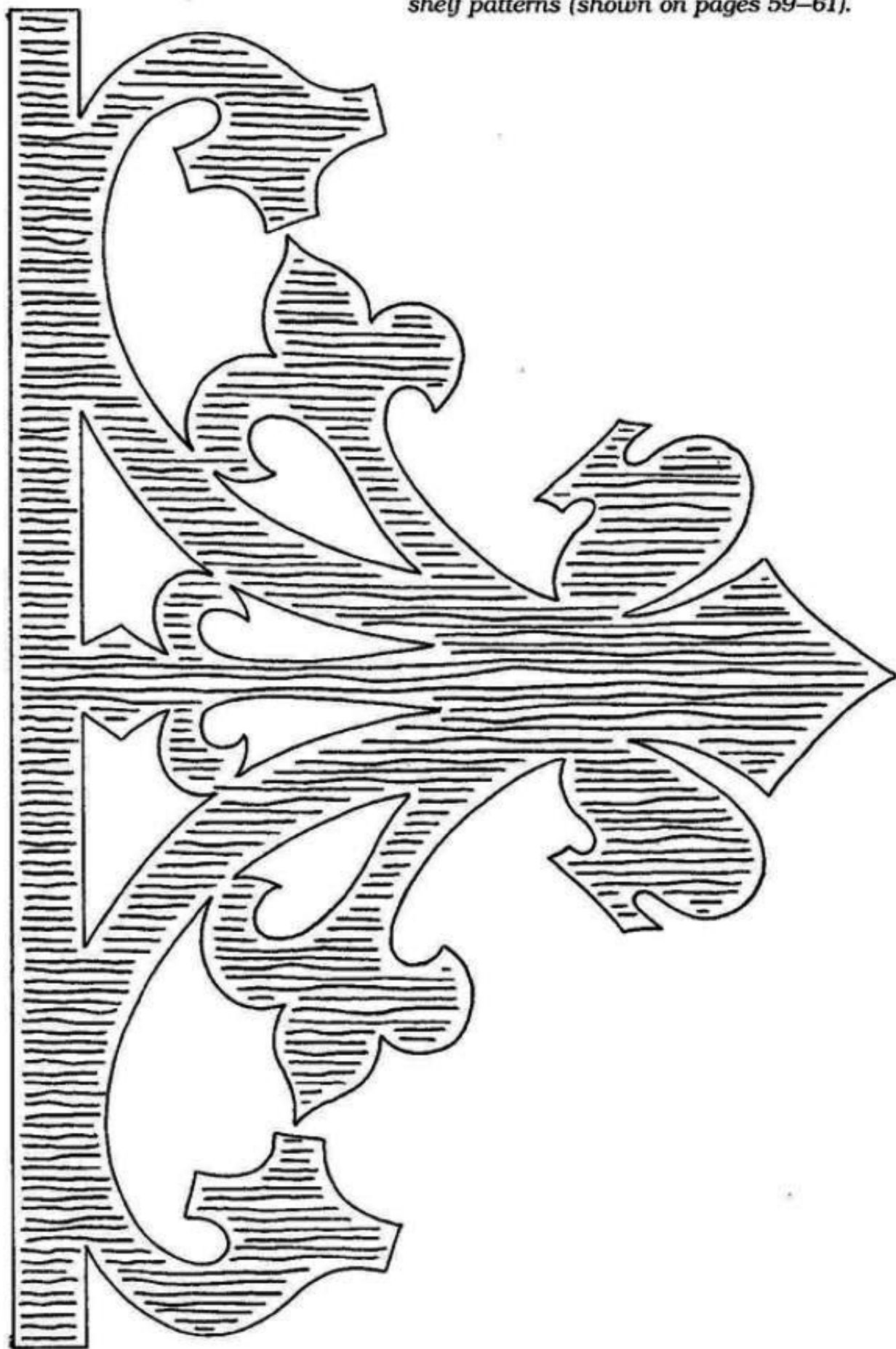


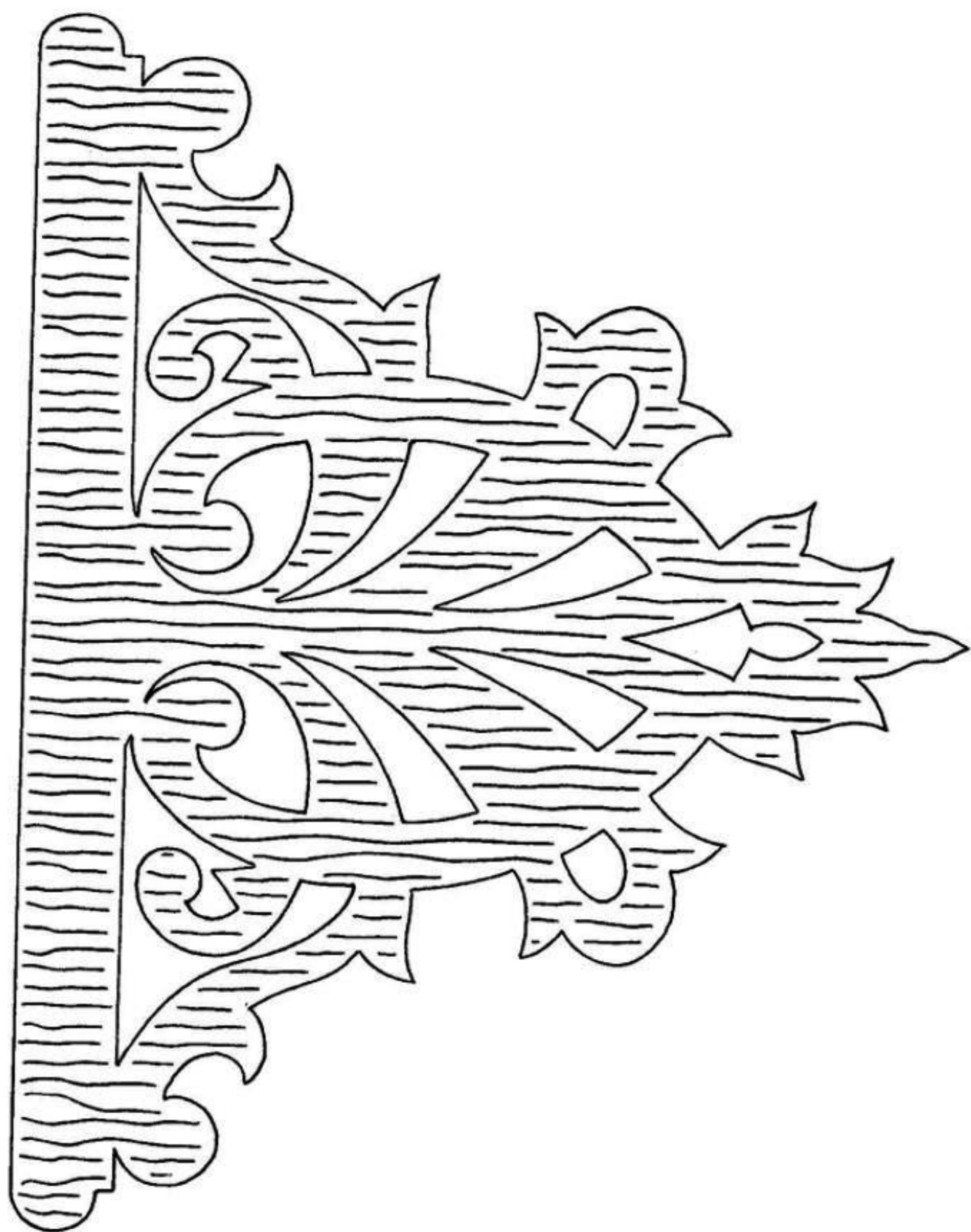
Fretted shelf pattern can be used with choice of bracket designs (shown on pages 62–63).

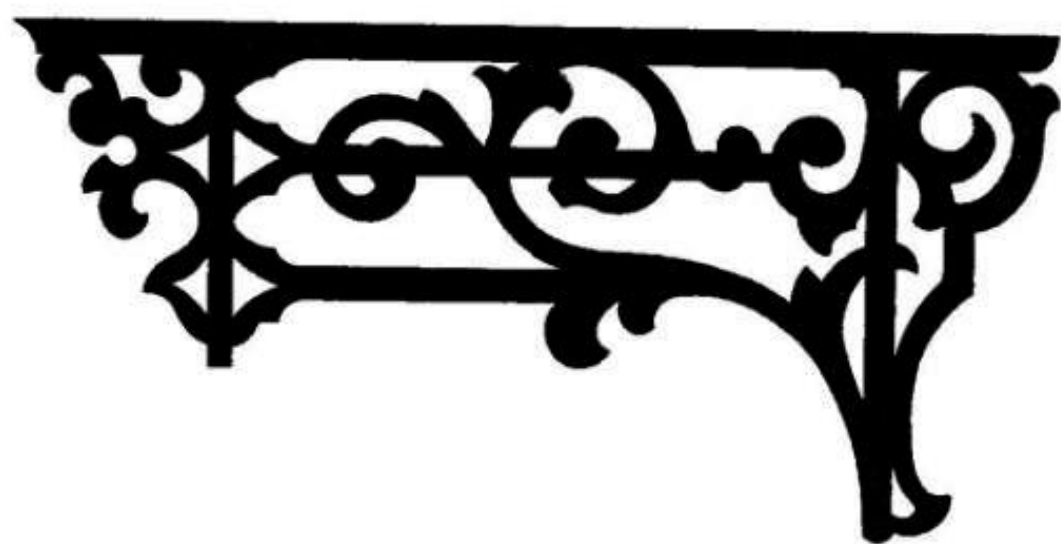
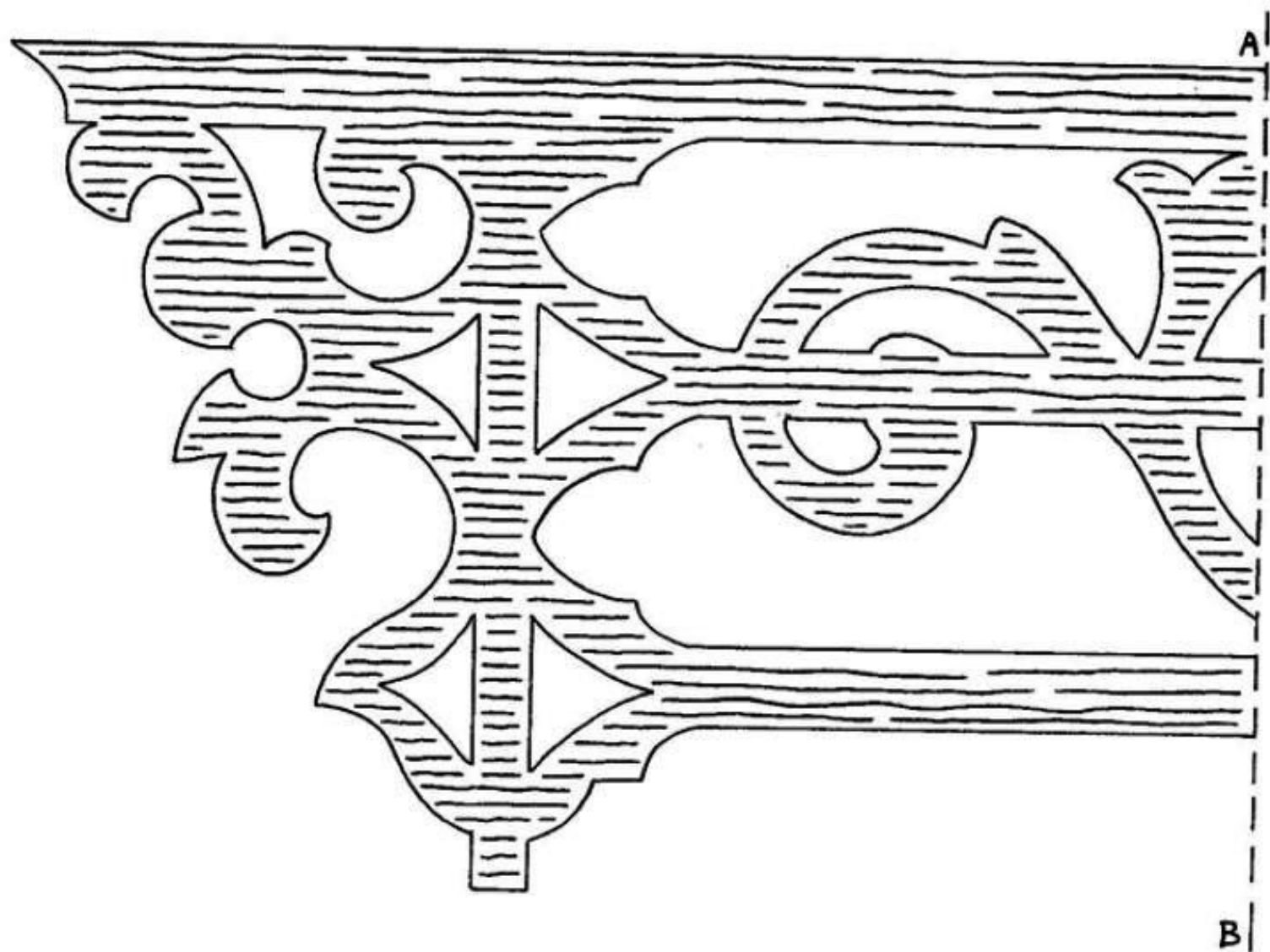


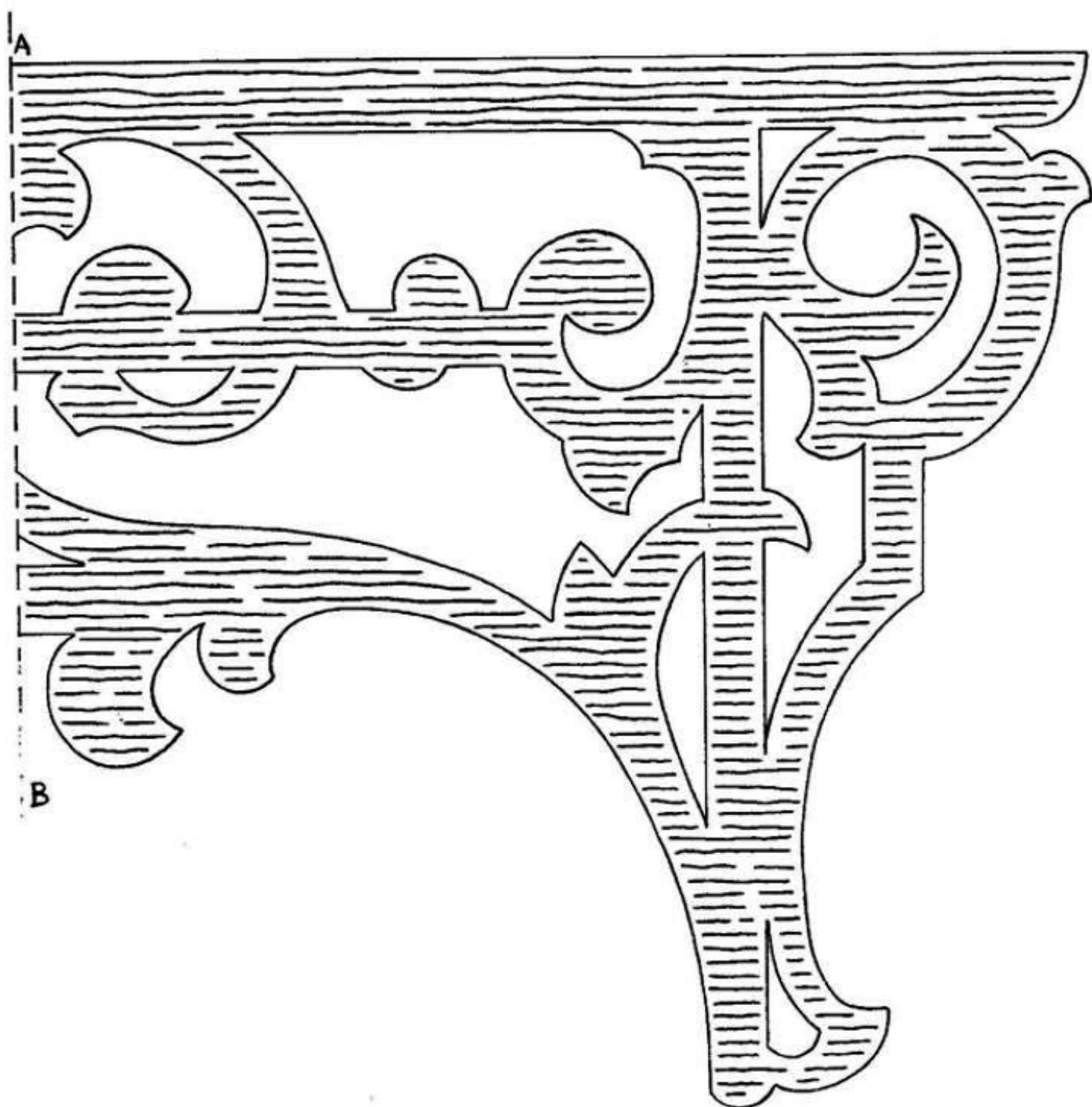


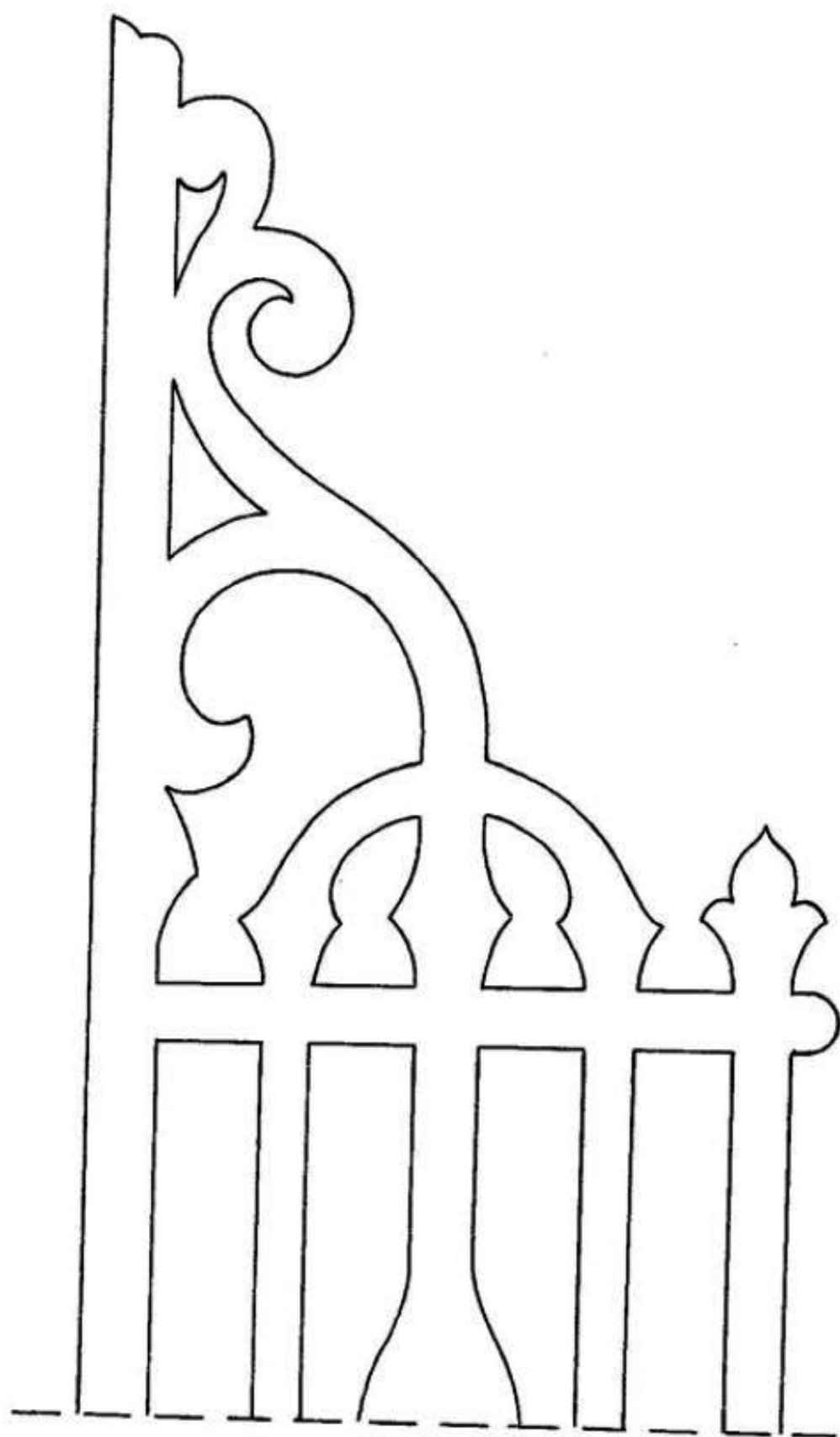
Bracket pattern can be used with choice of wall shelf patterns (shown on pages 59–61).

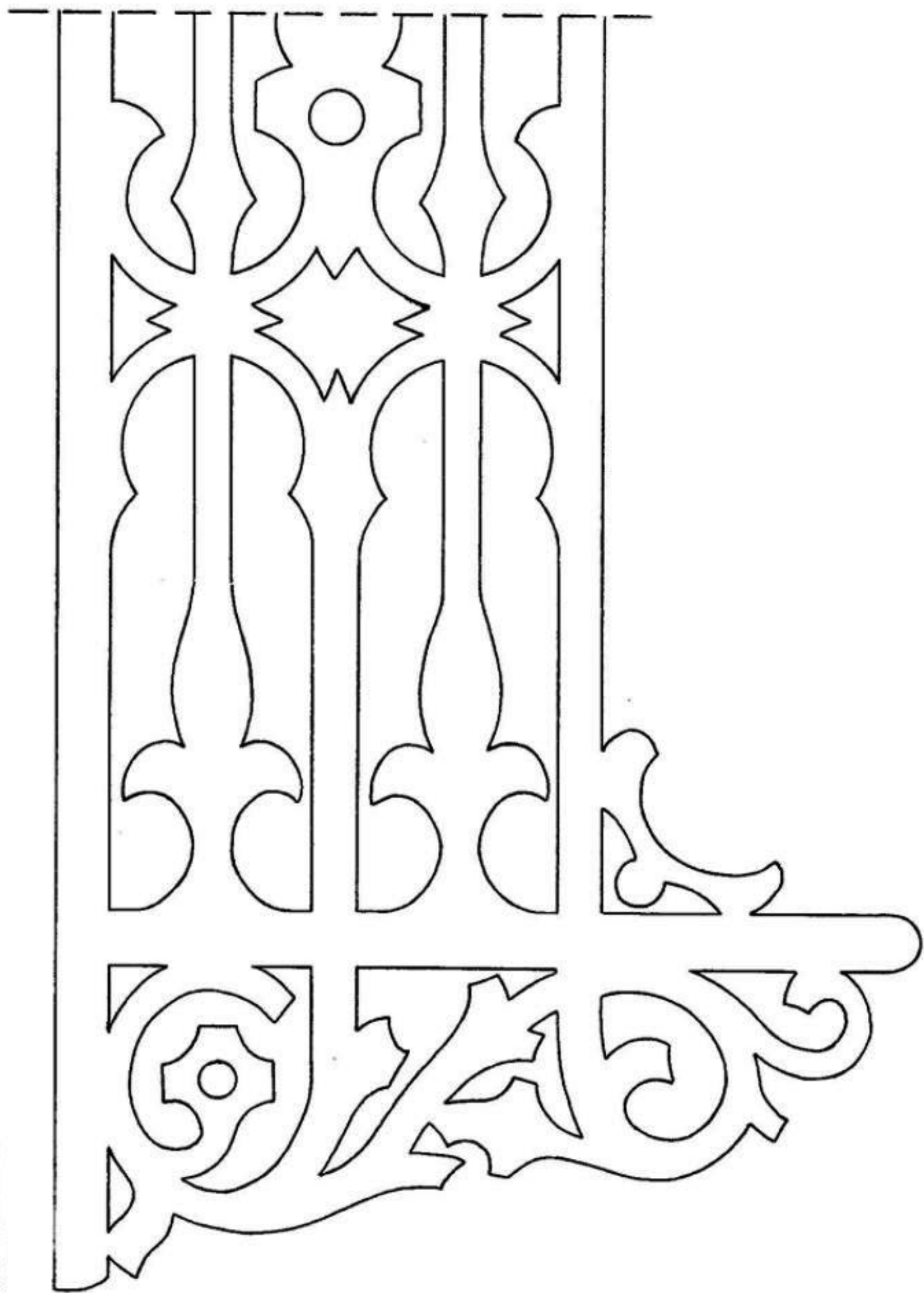




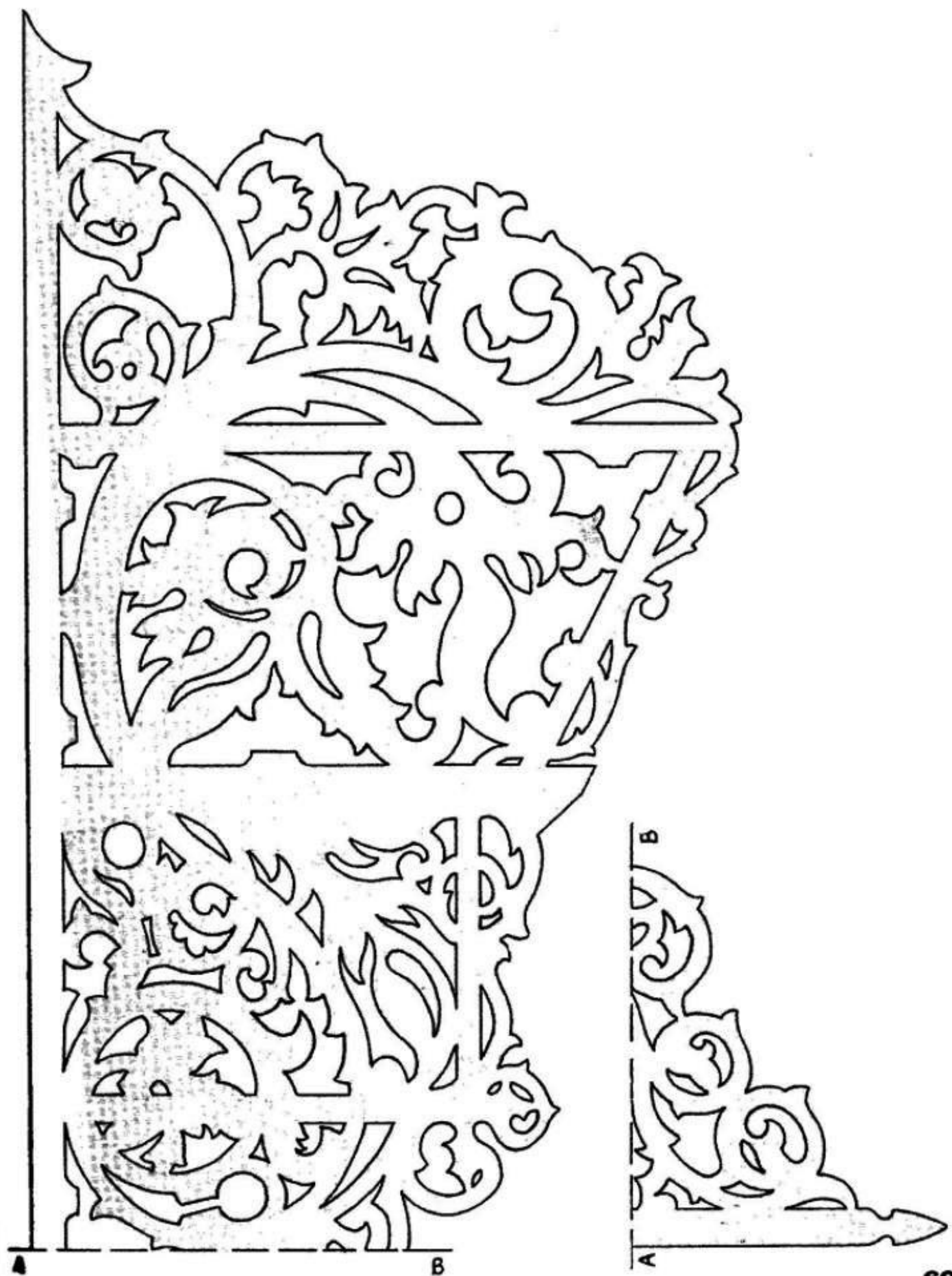


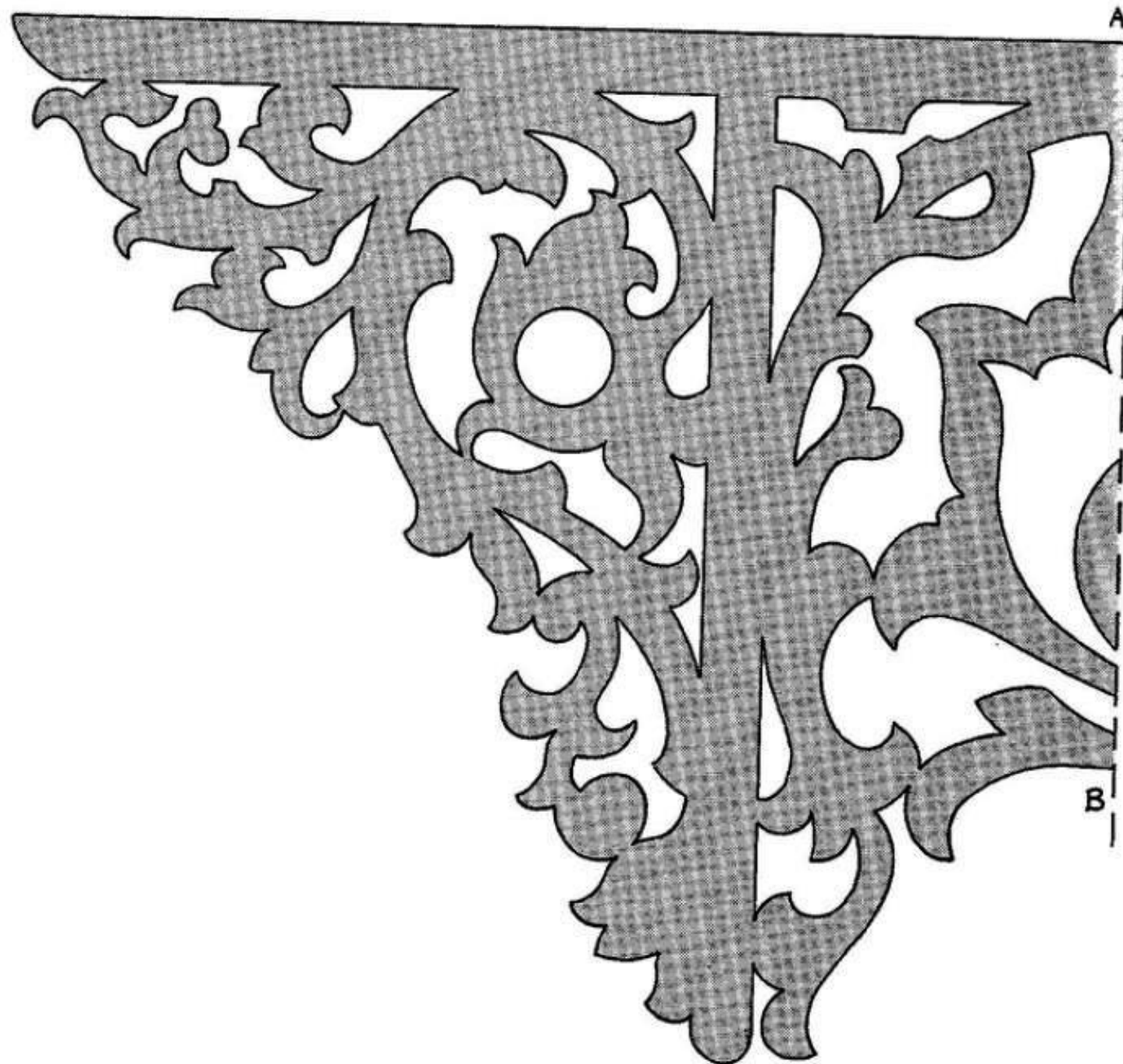


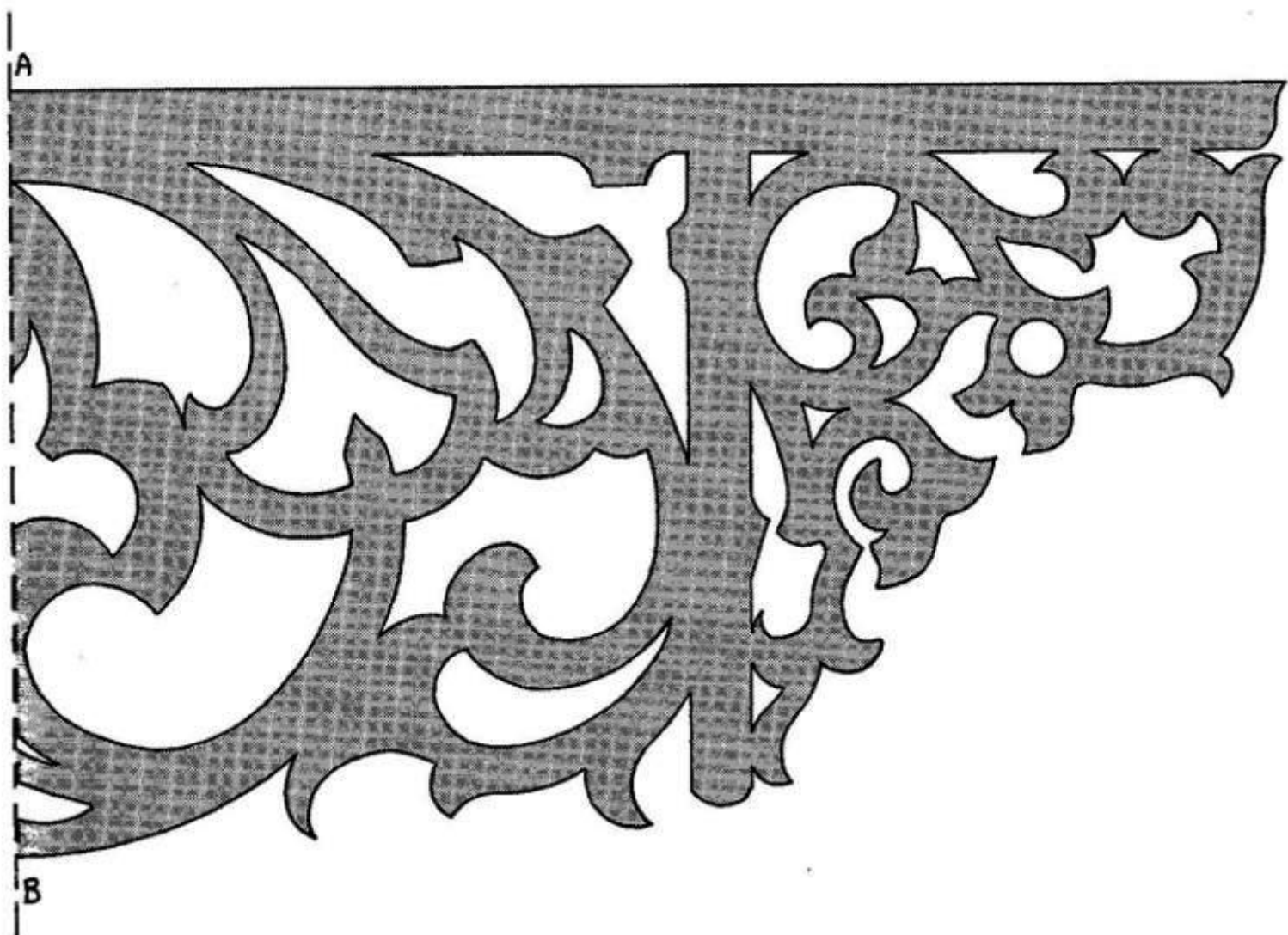




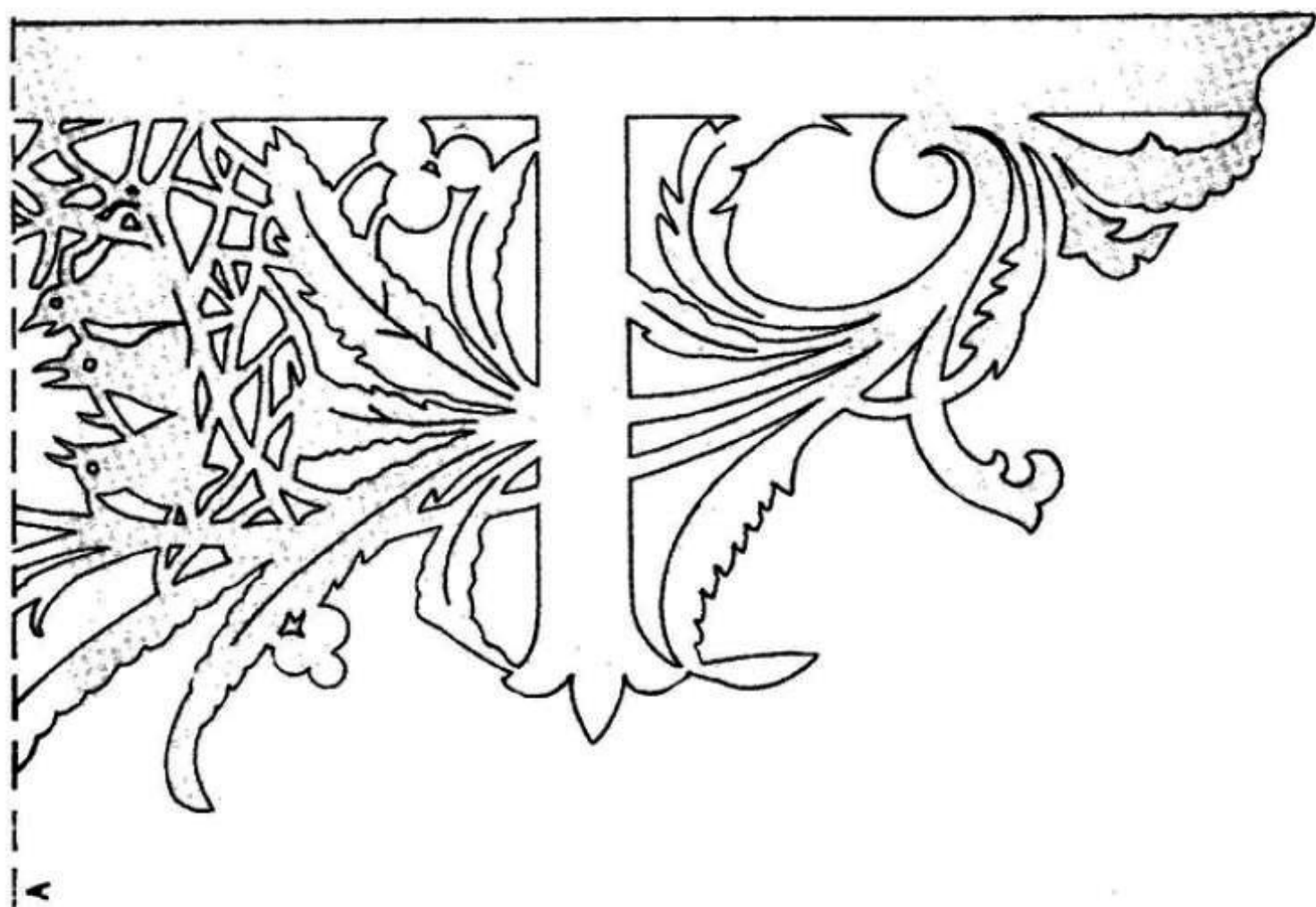


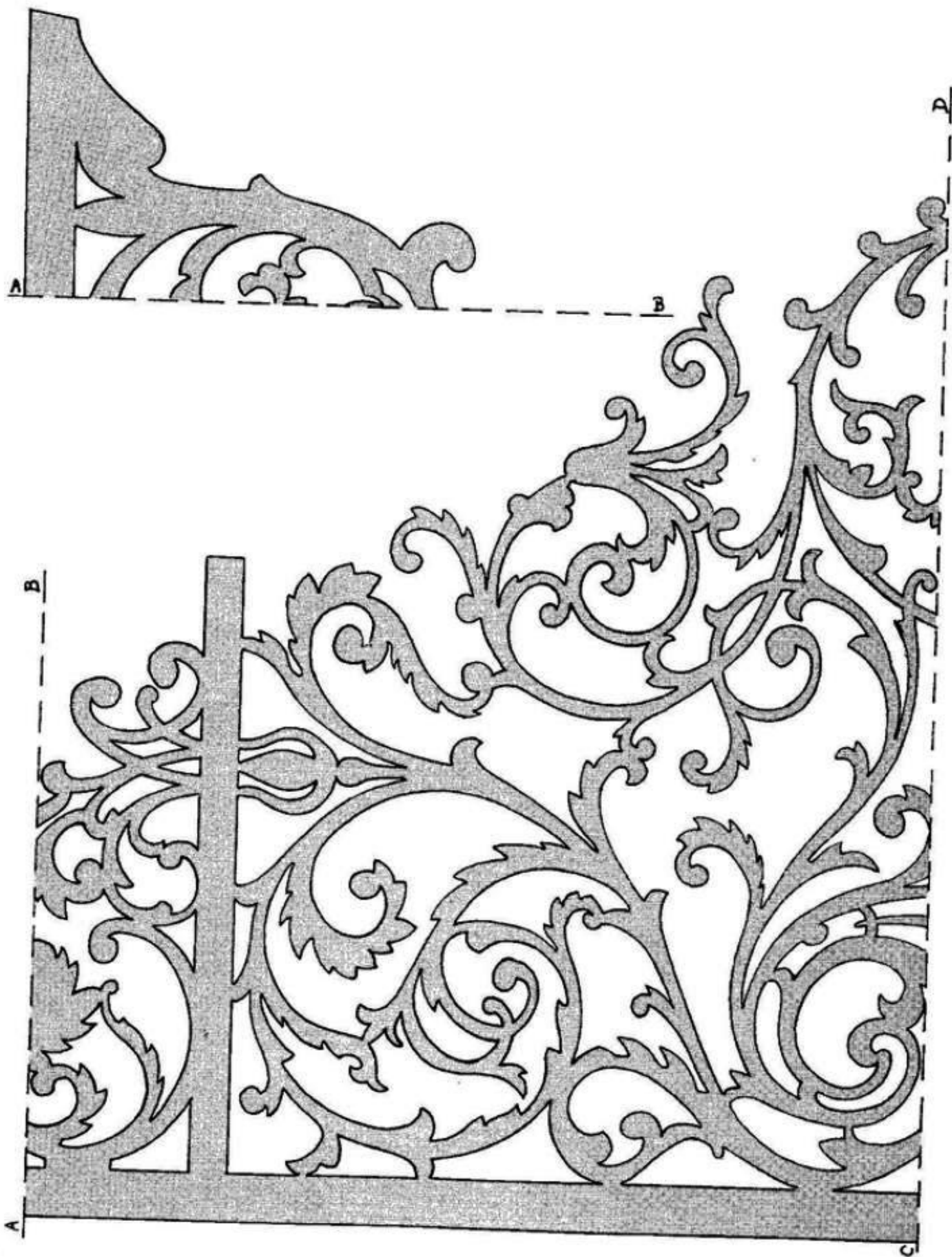


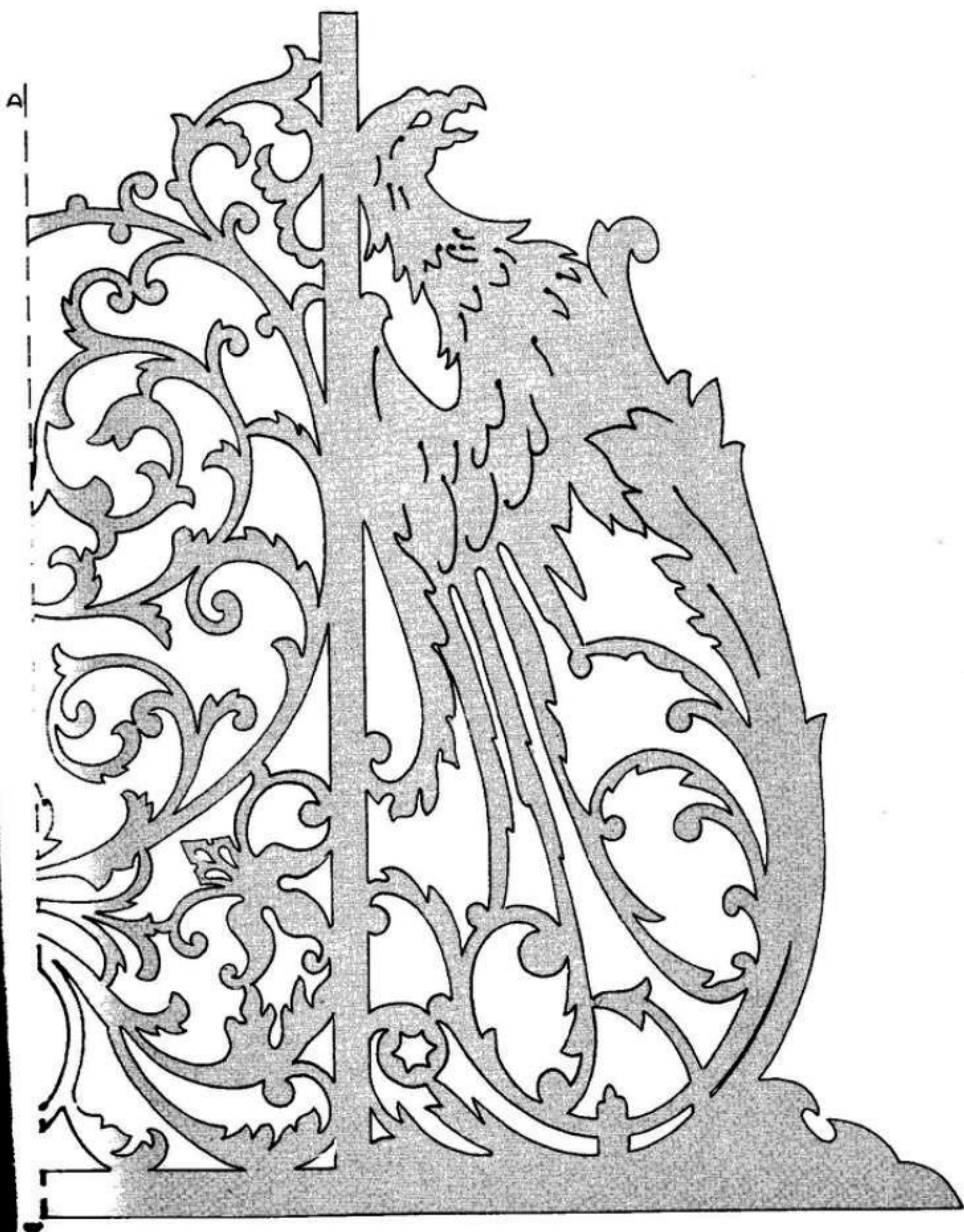


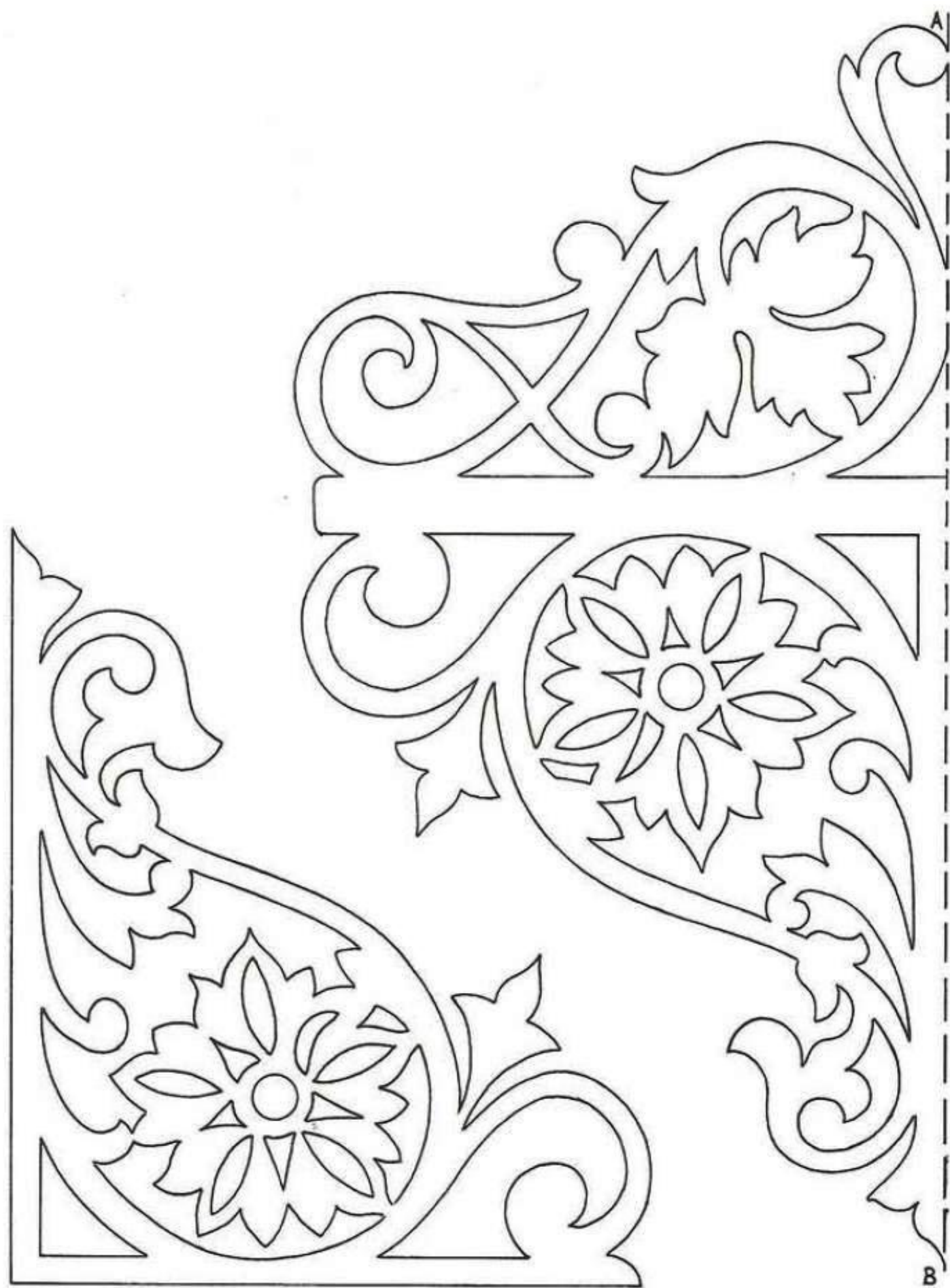


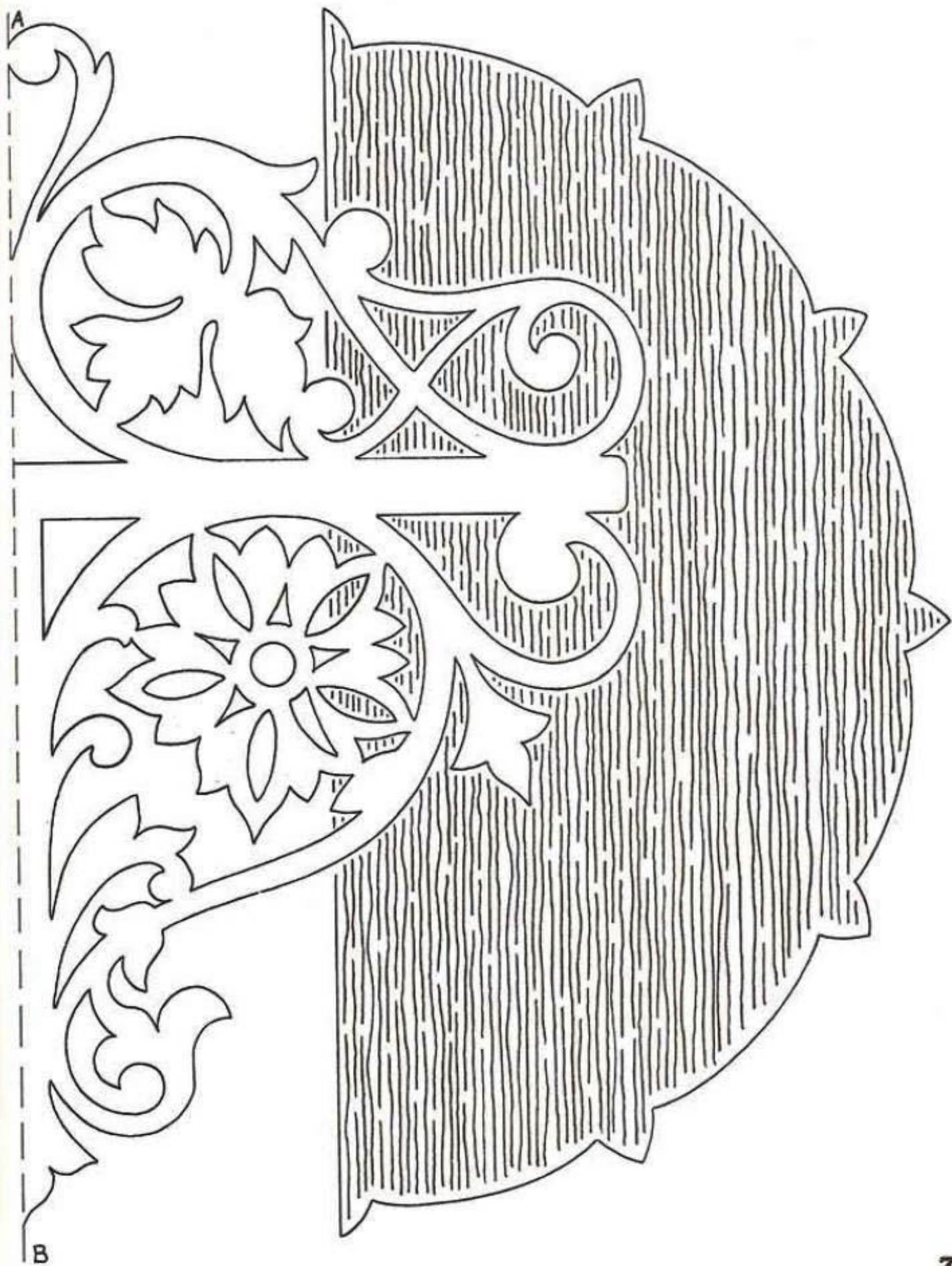


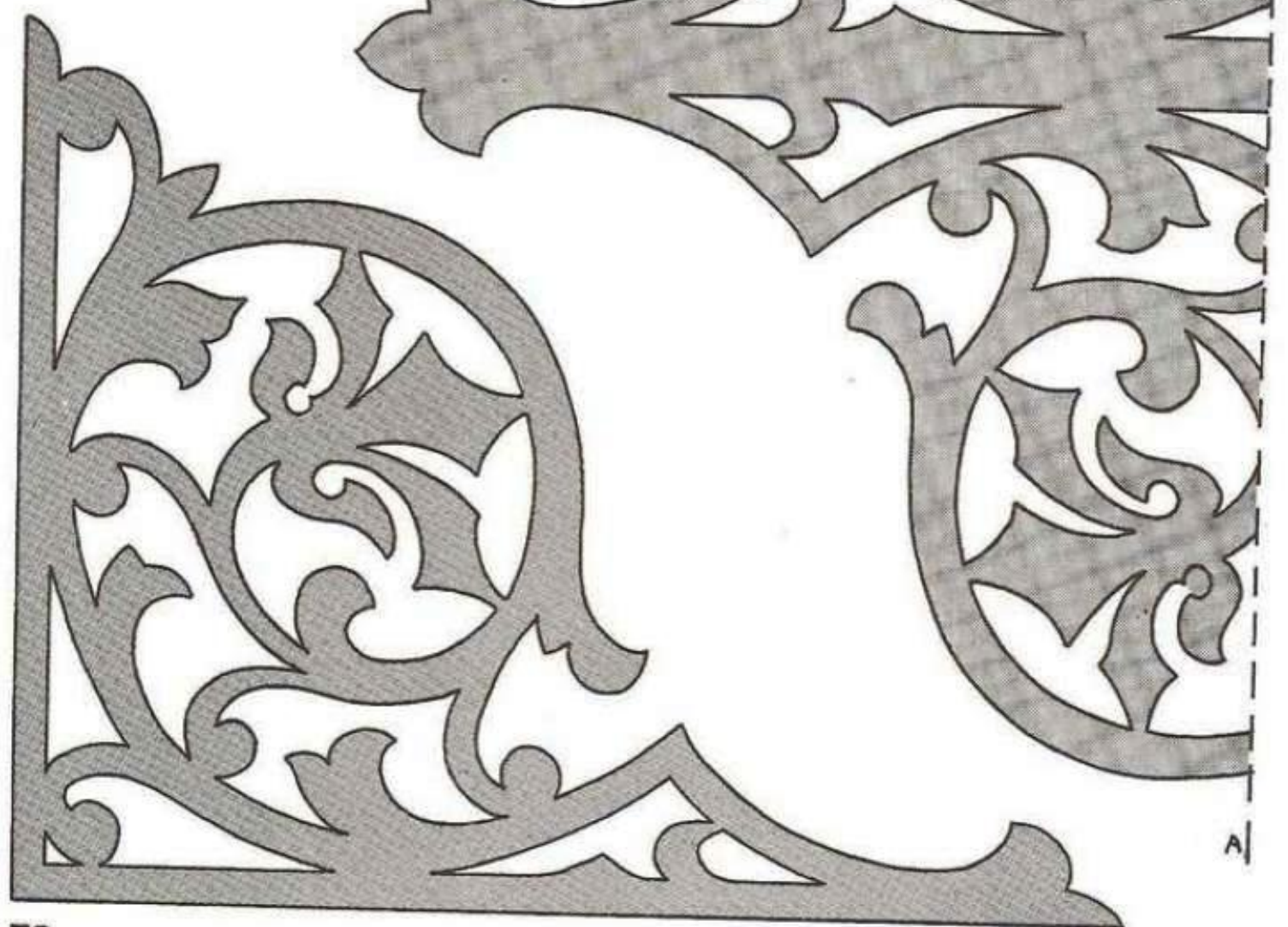


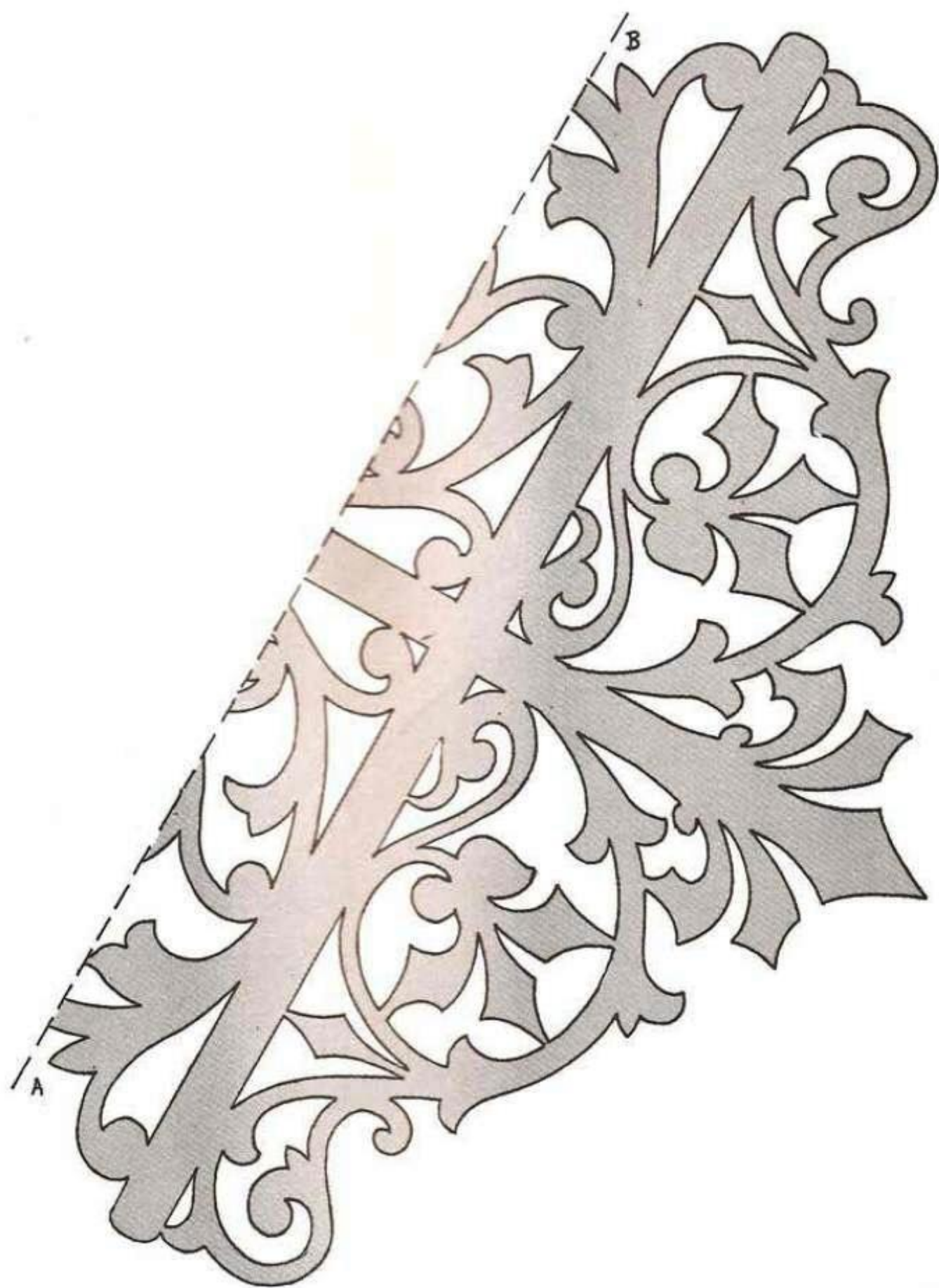












A

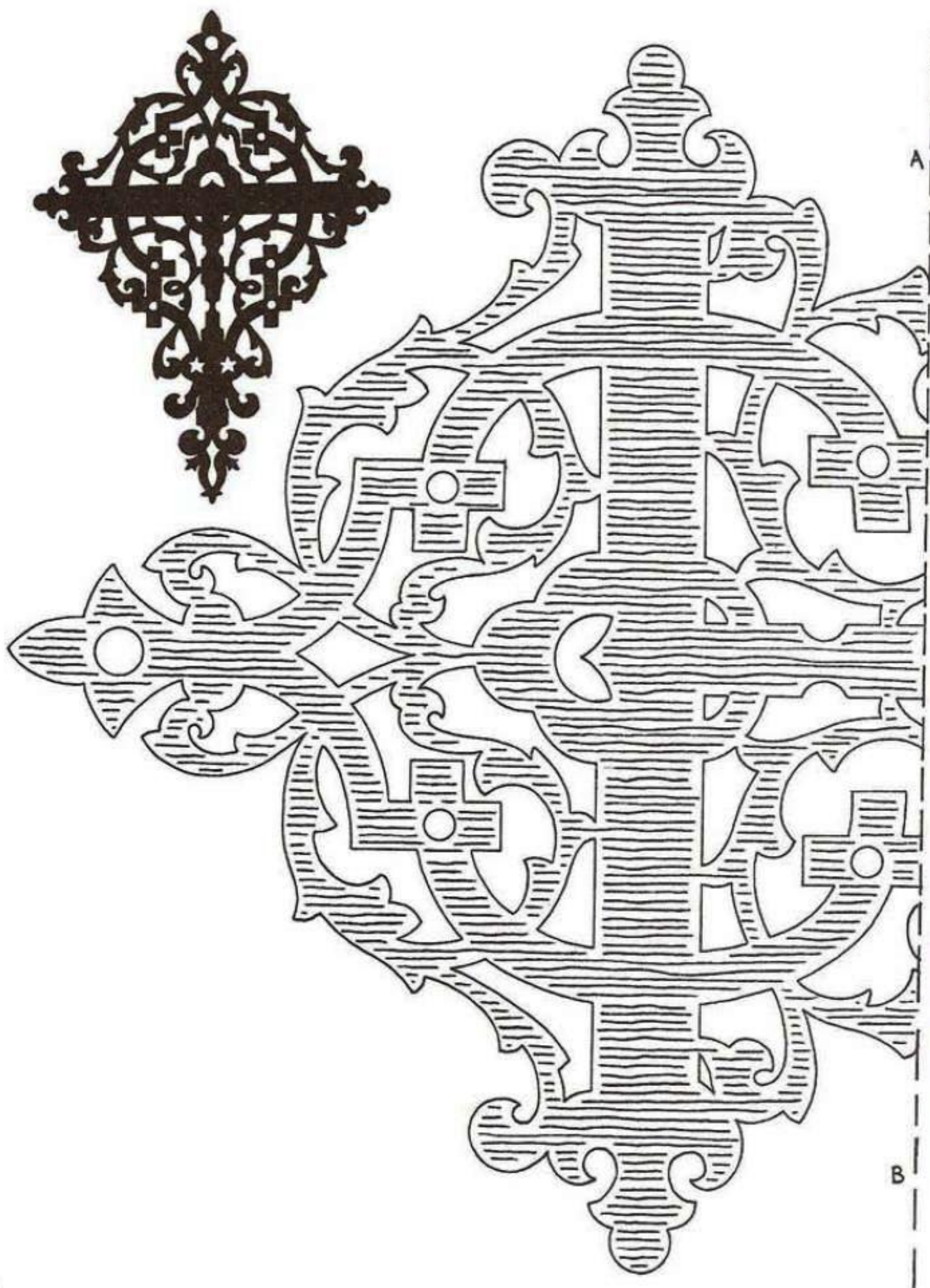


B

A



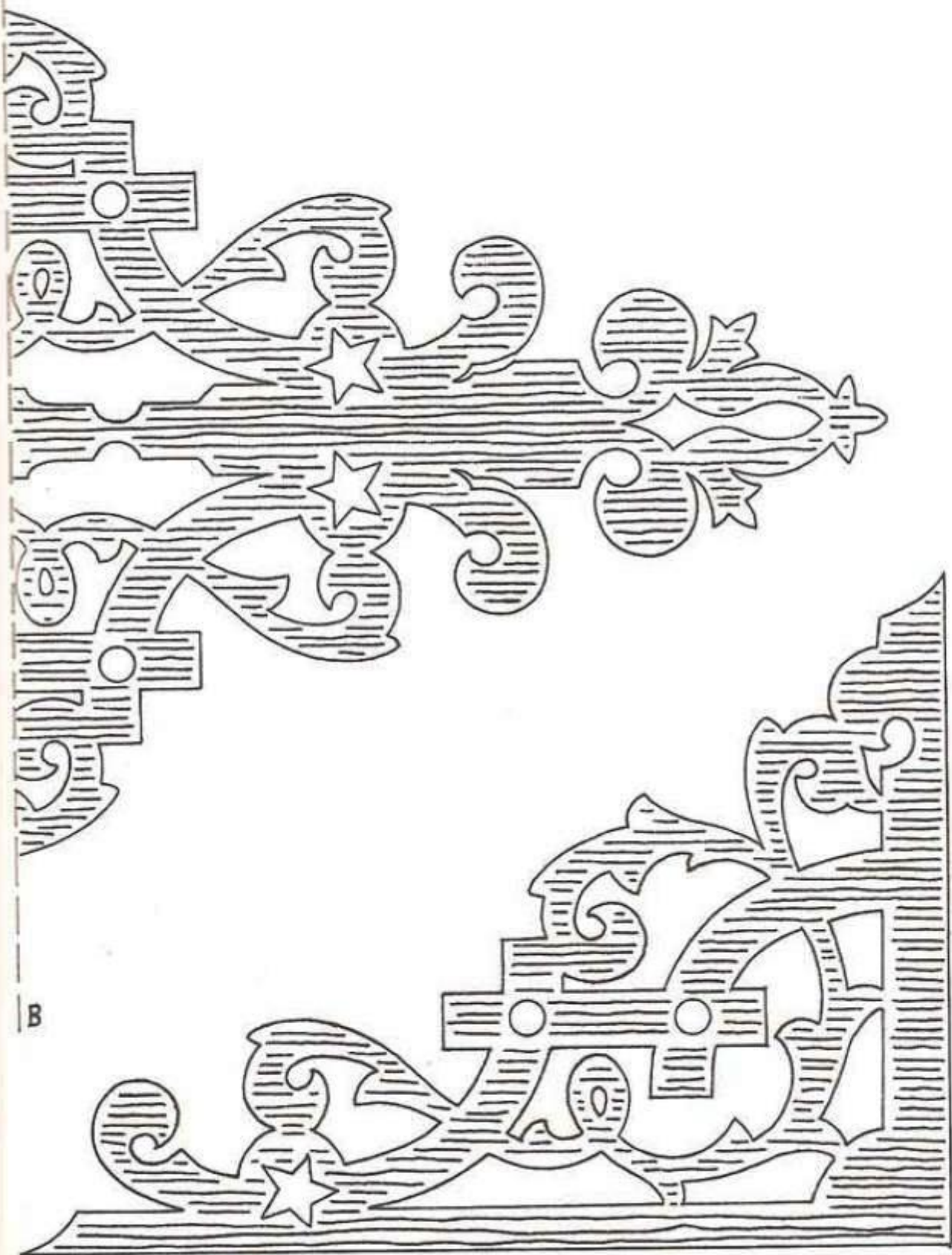
B



A

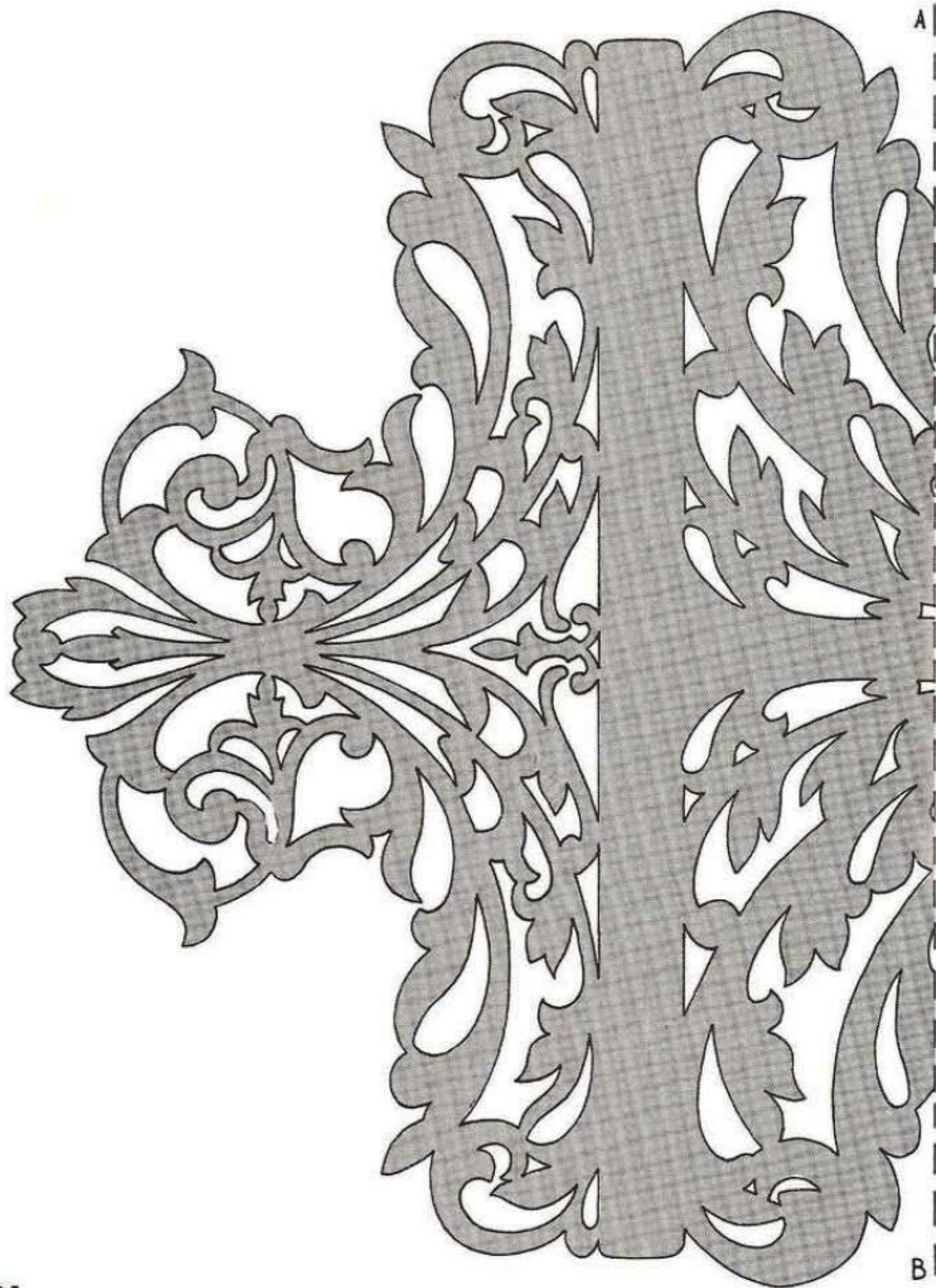
B

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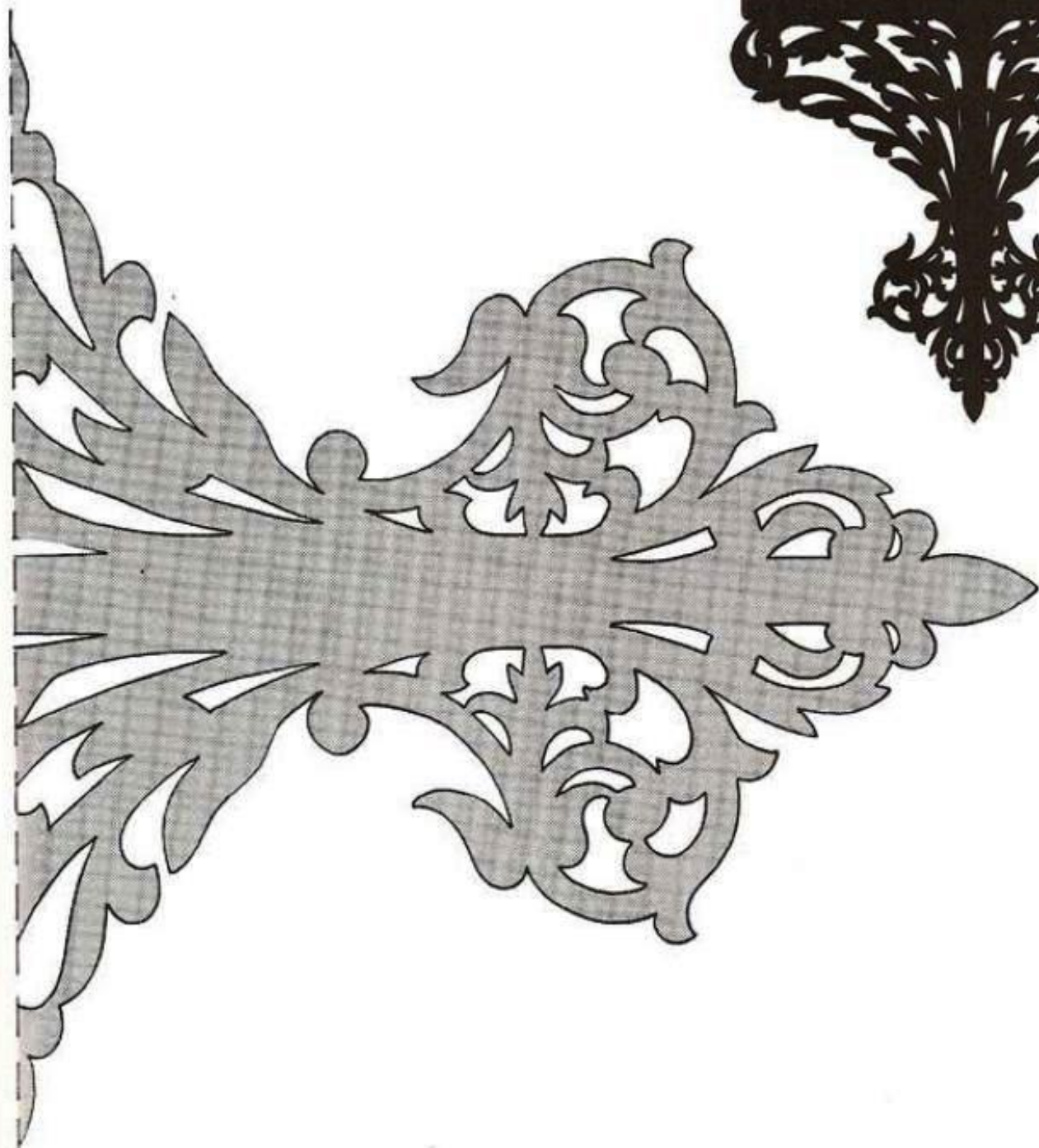
B

A

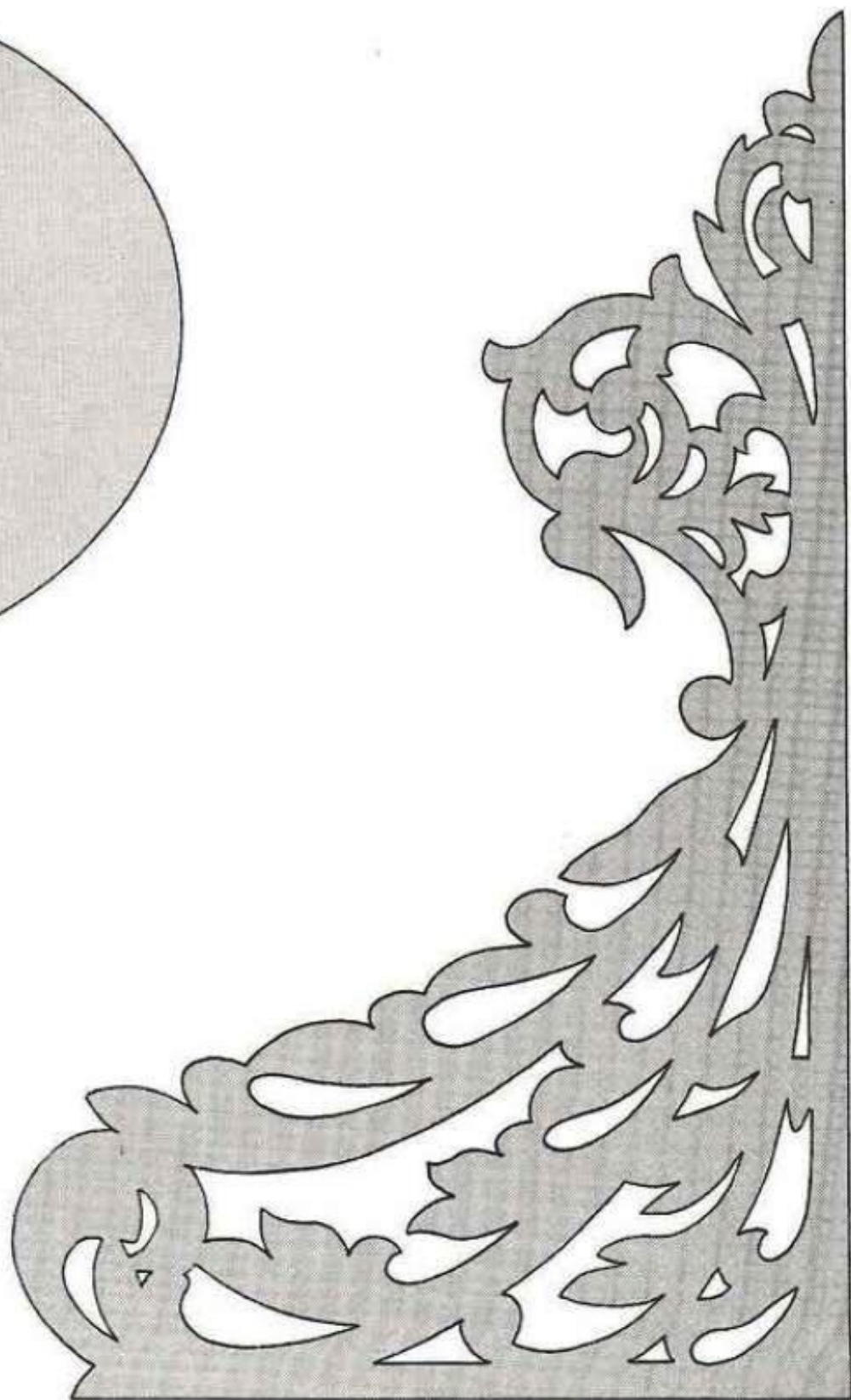
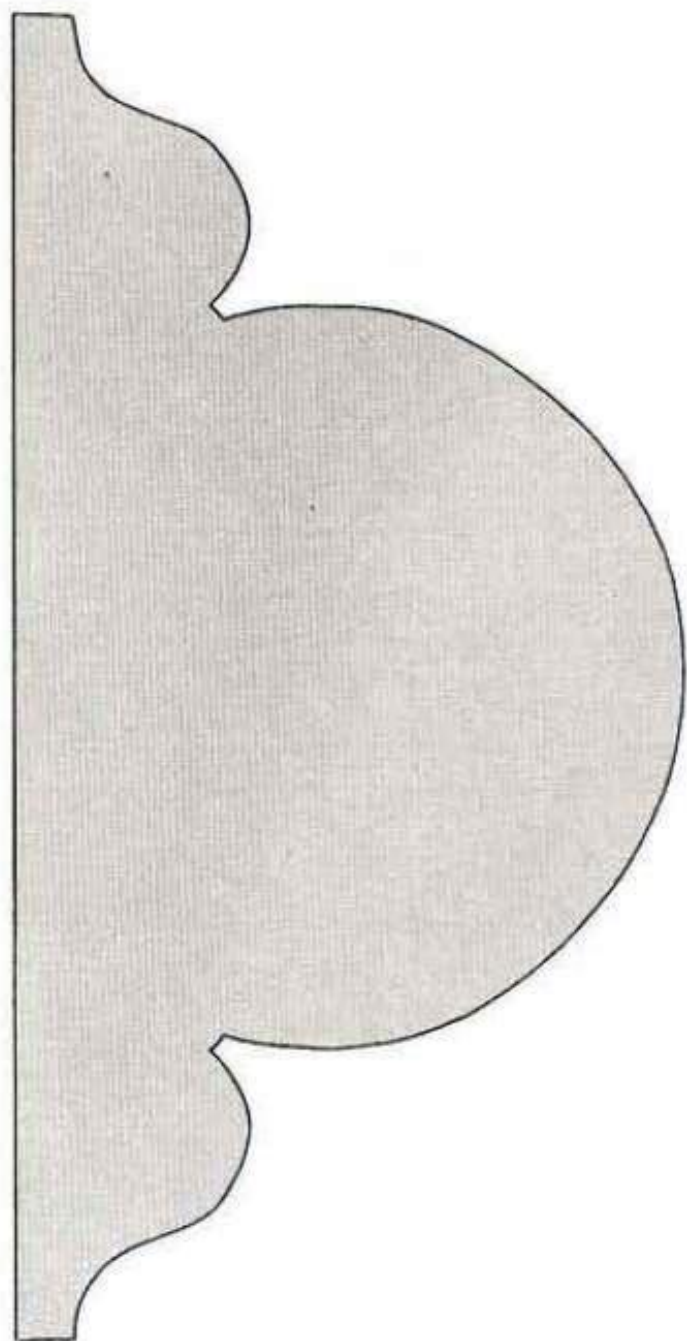


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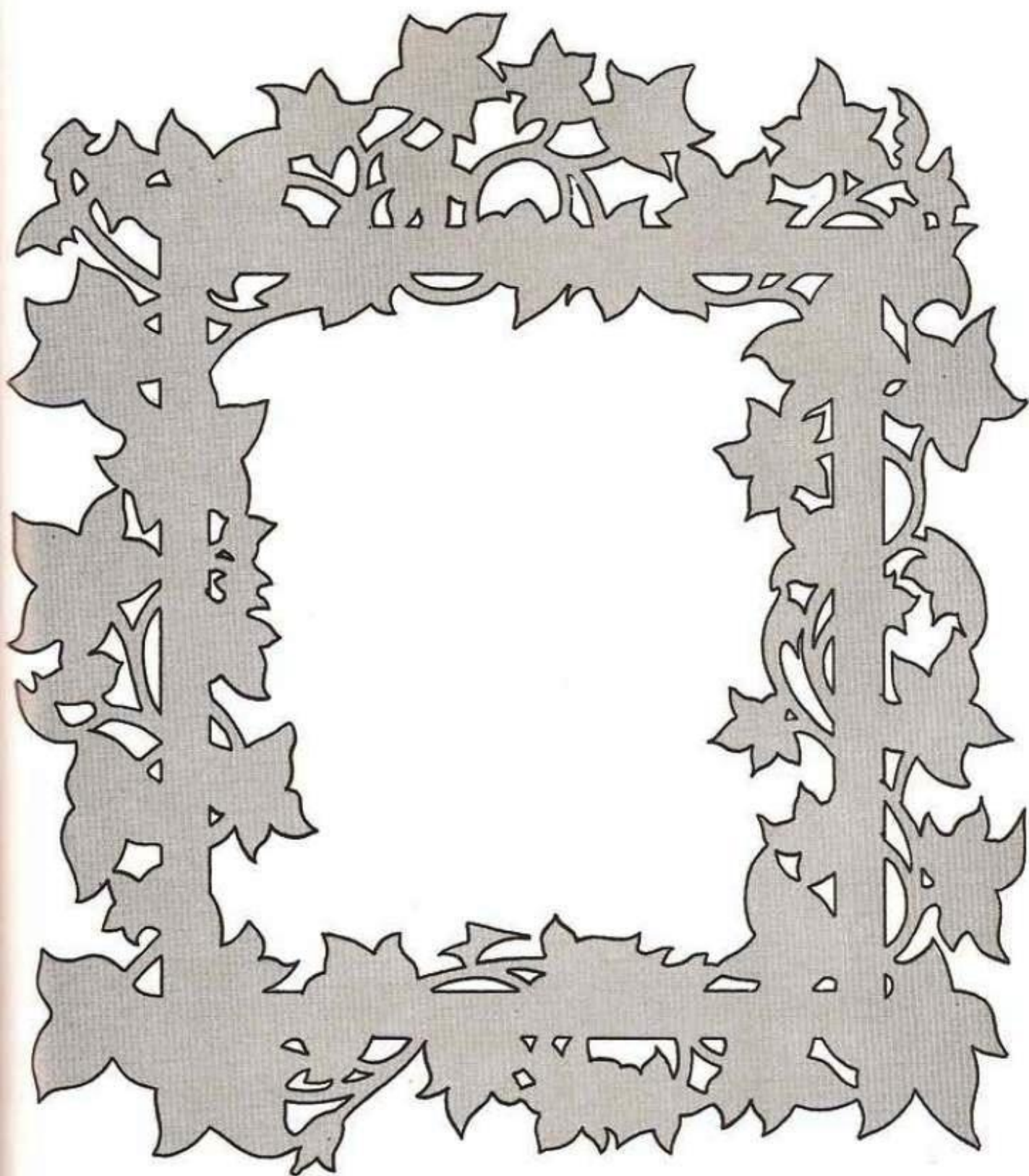
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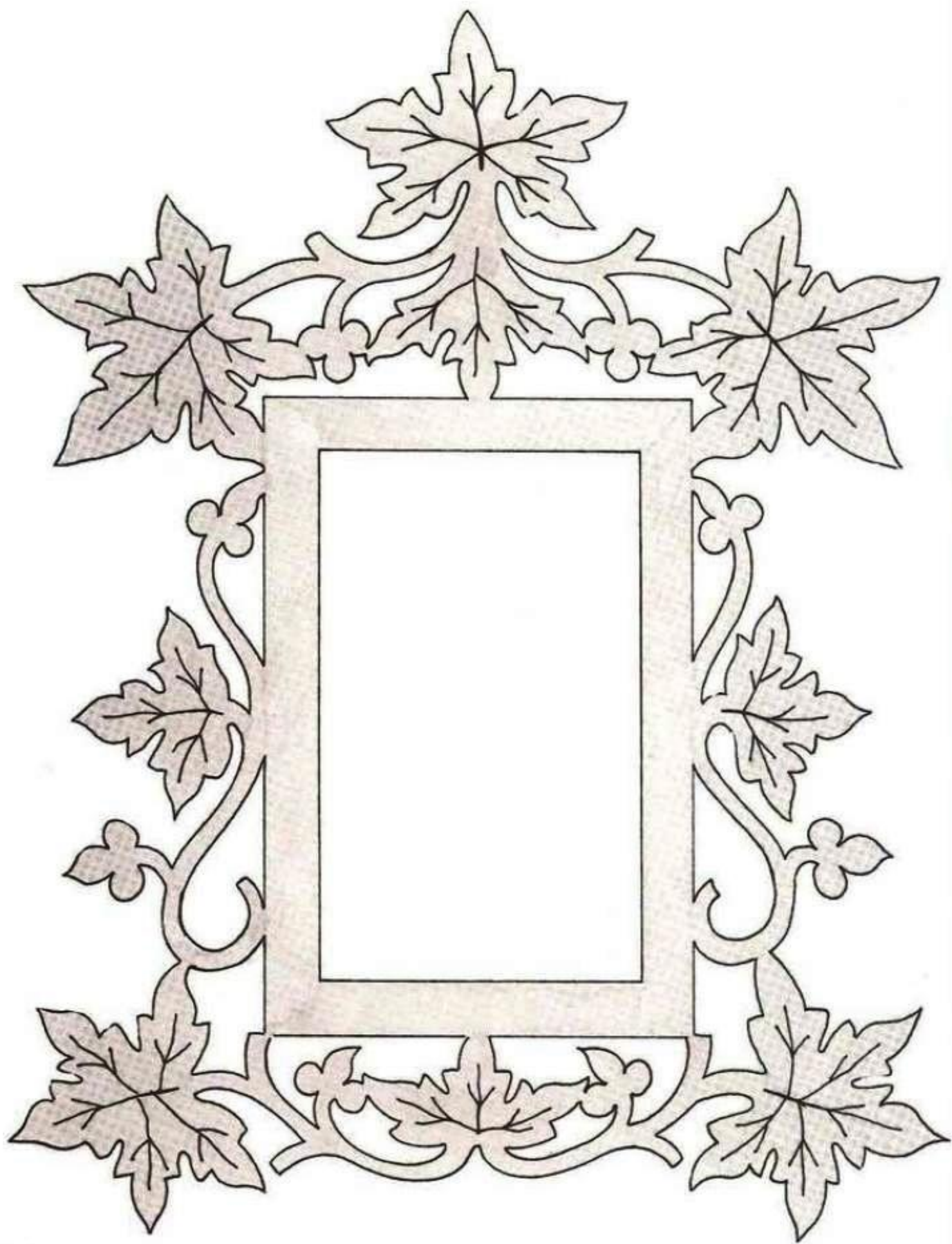


B



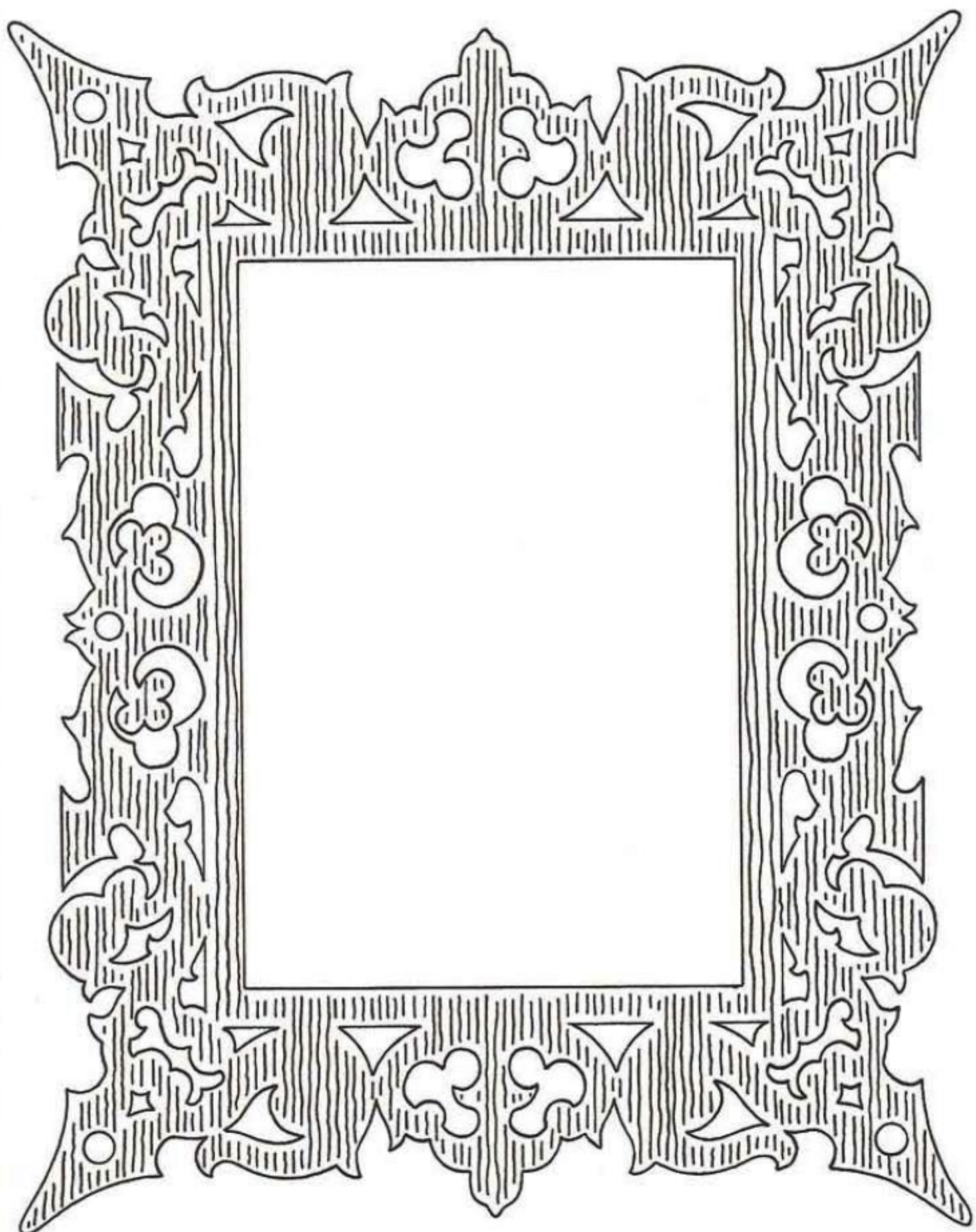
Picture/Mirror Frames

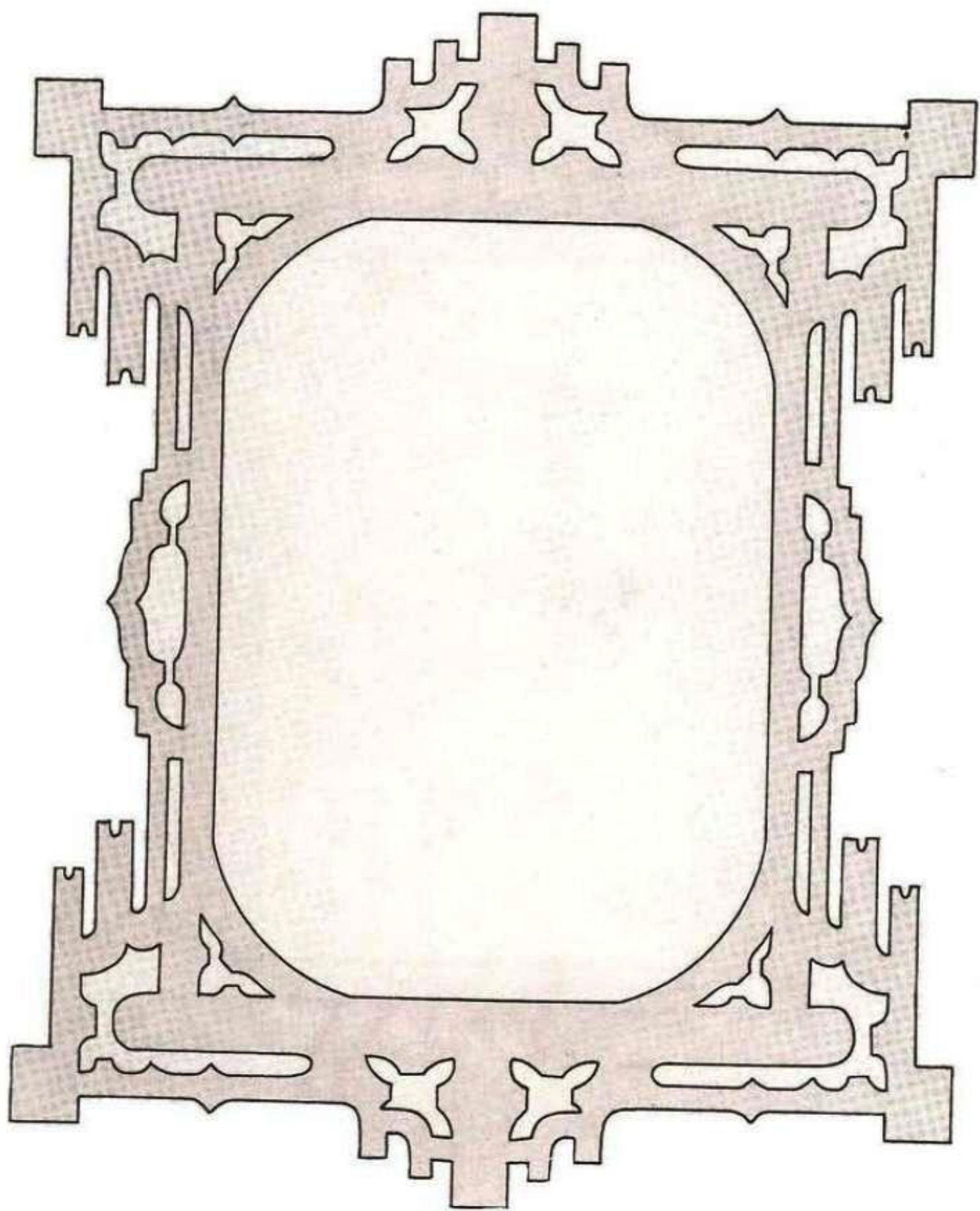


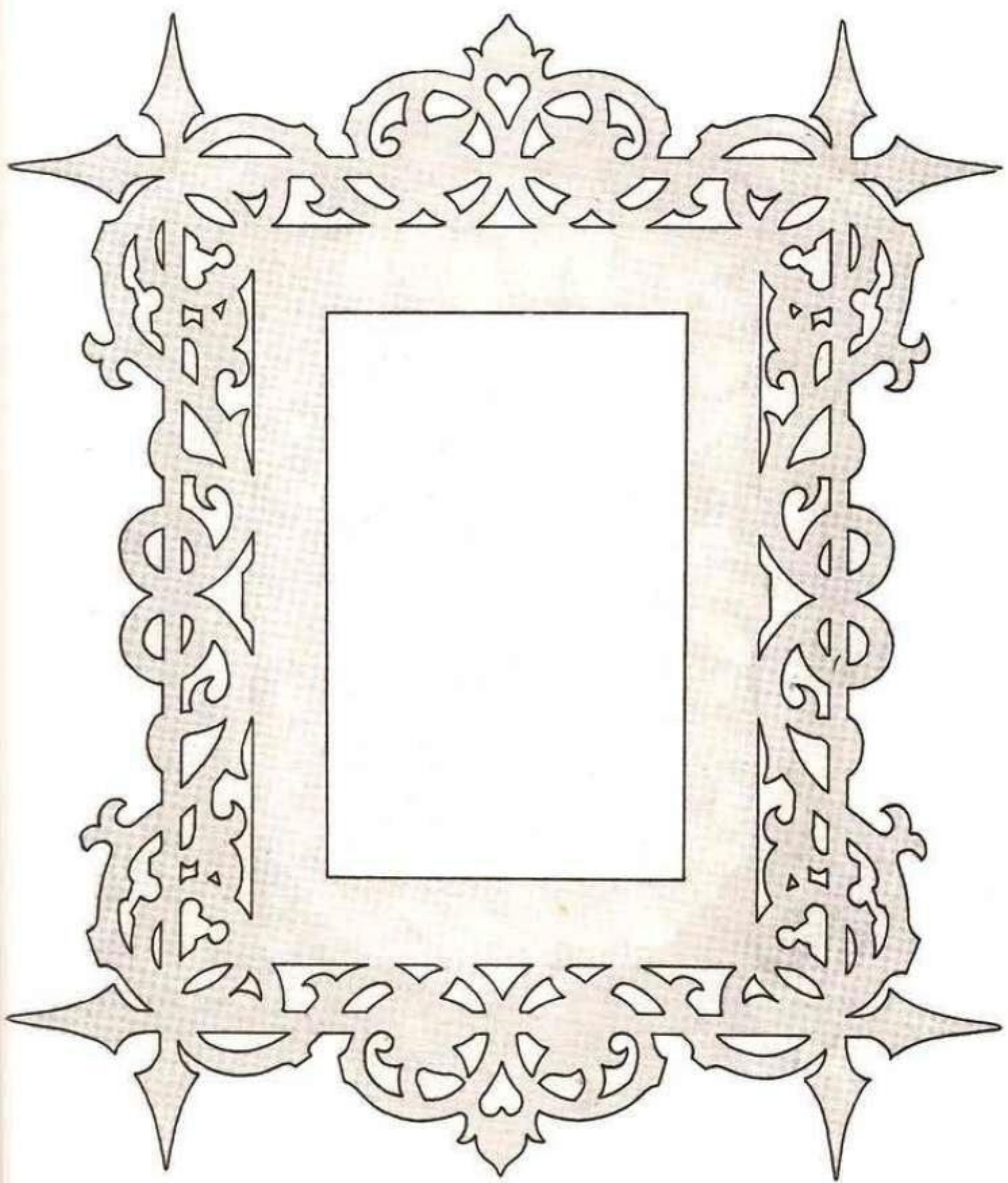


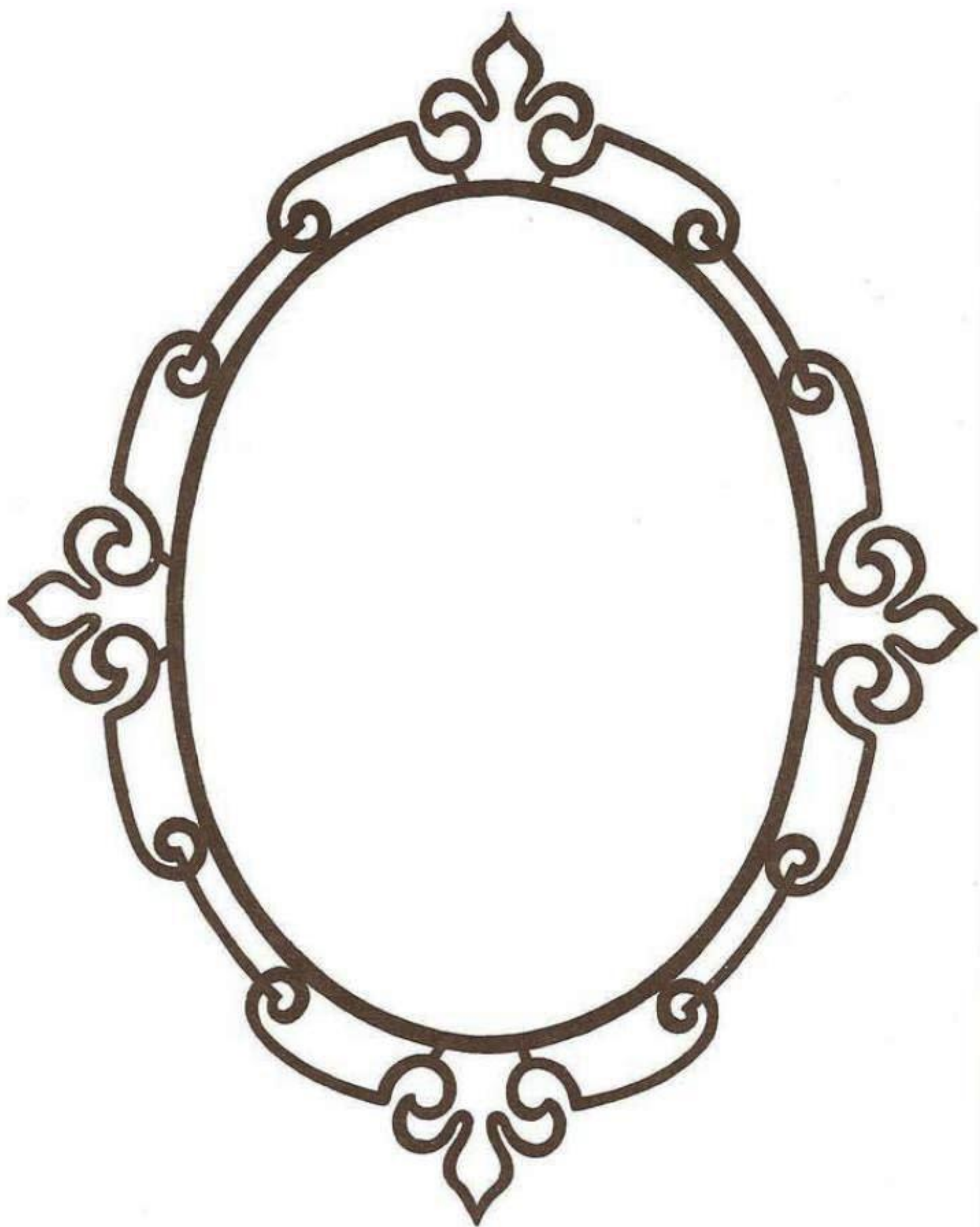


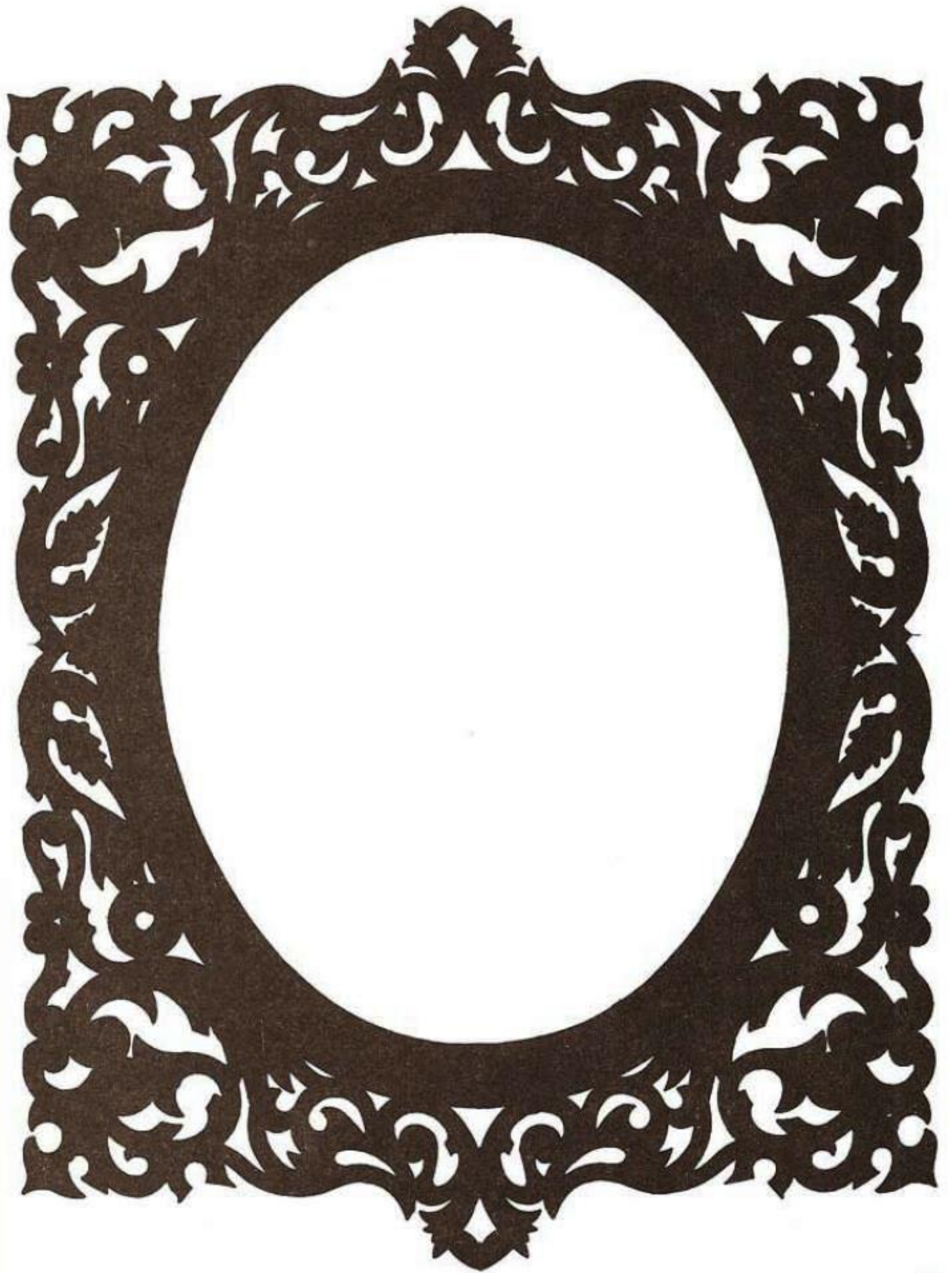










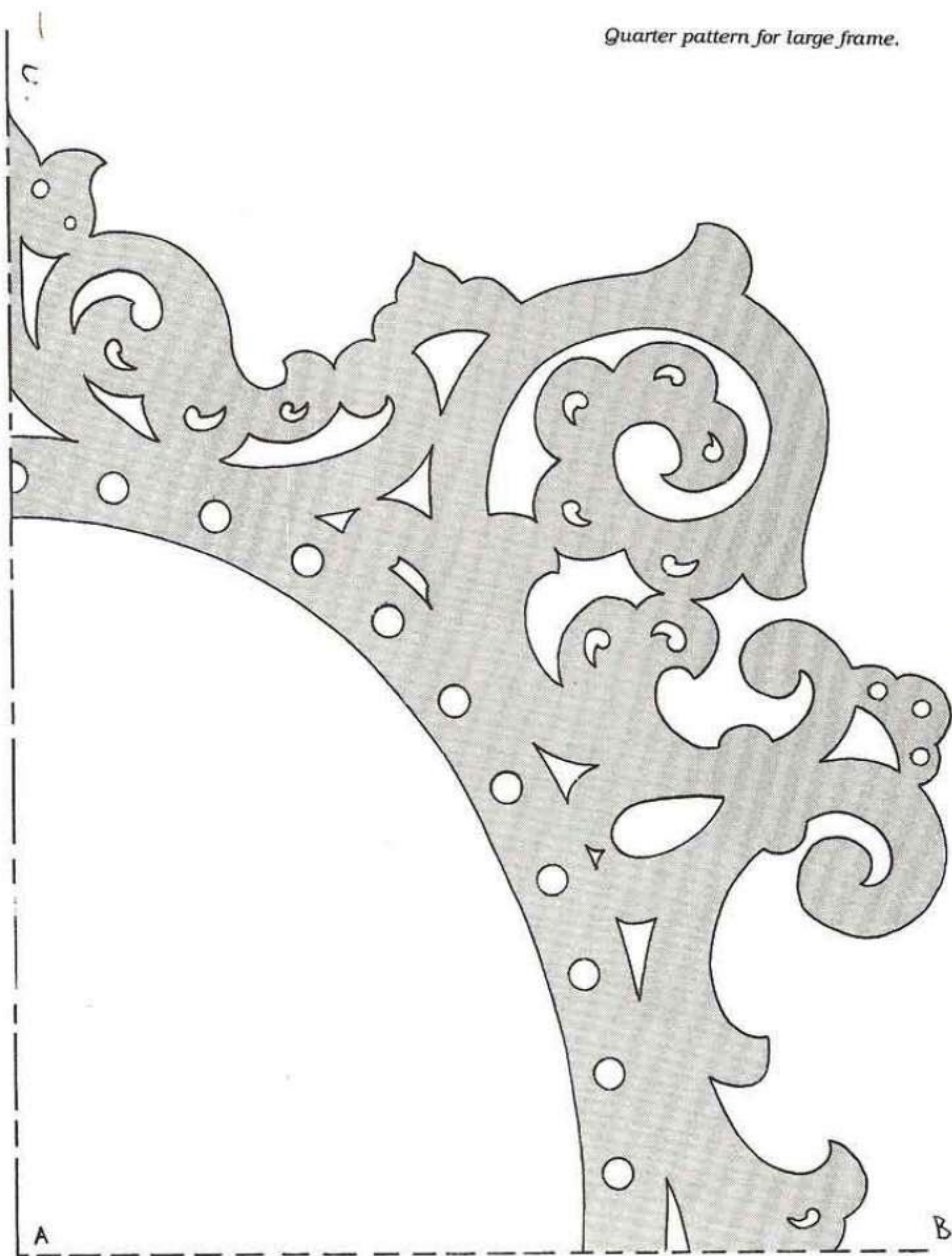


Quarter pattern for large frame.



Large frame with mirror sawn
from $\frac{3}{4}$ -inch solid oak.

Quarter pattern for large frame.

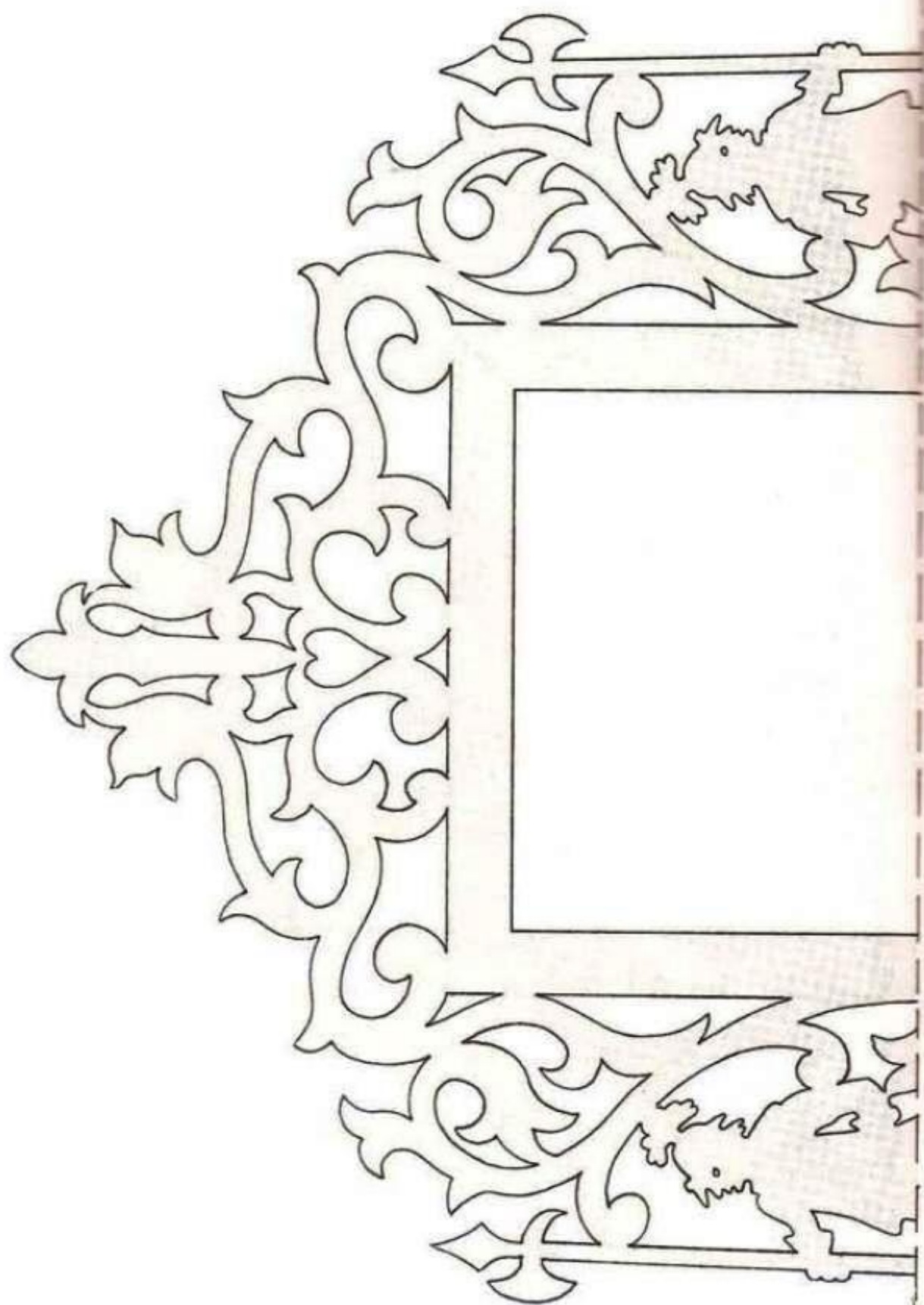




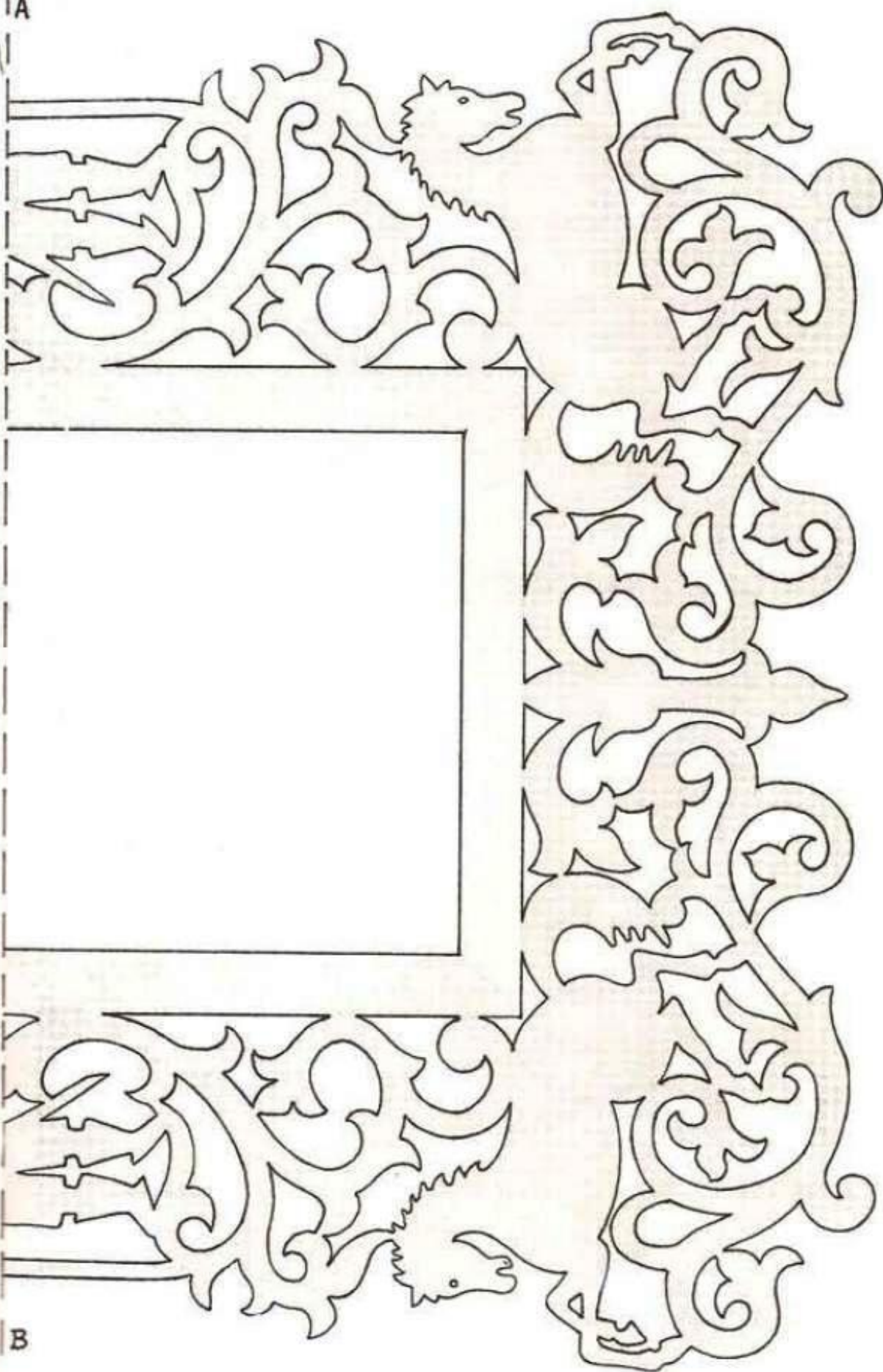
Quarter pattern for large frame.



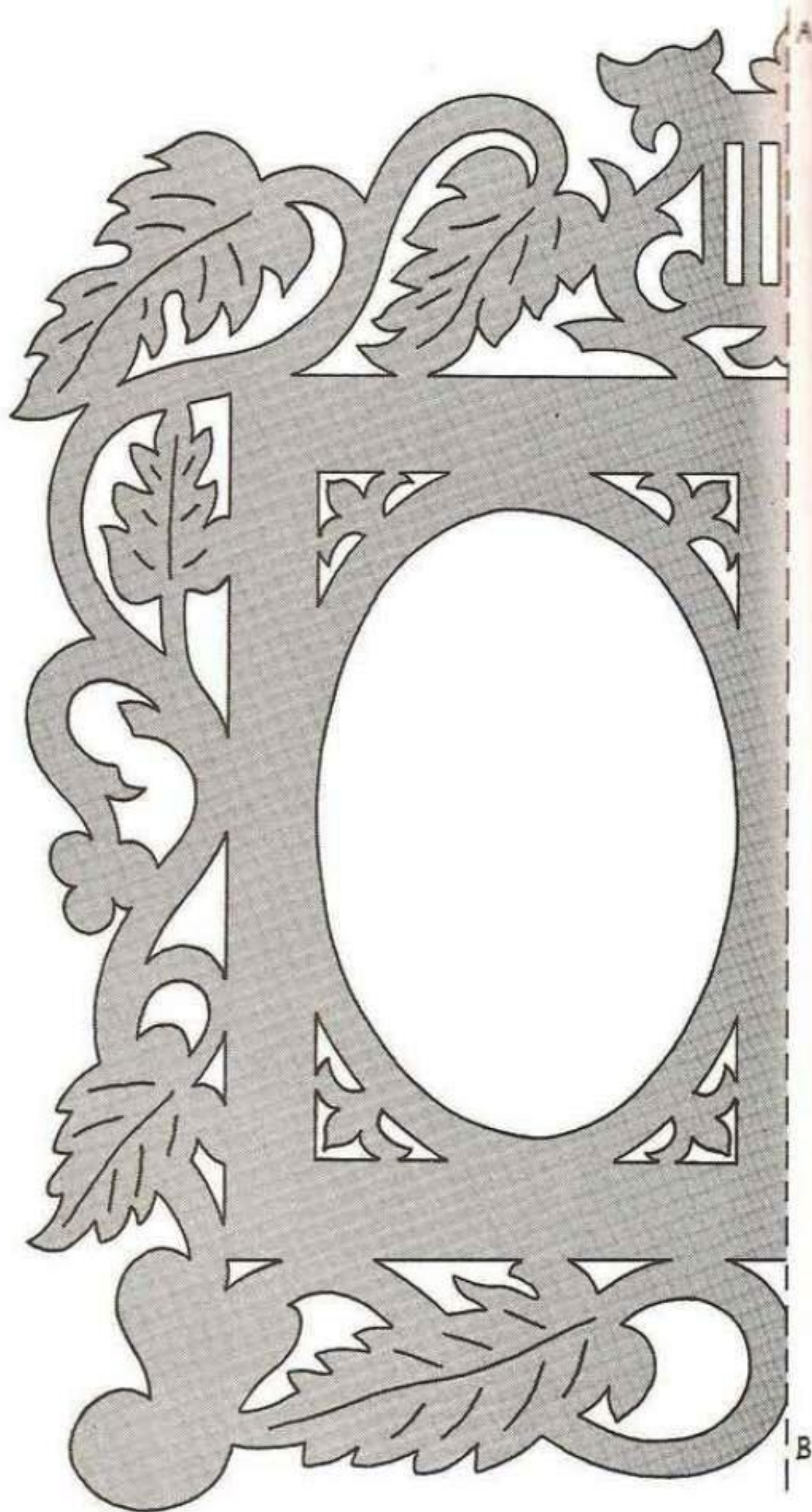
Quarter pattern for large frame.

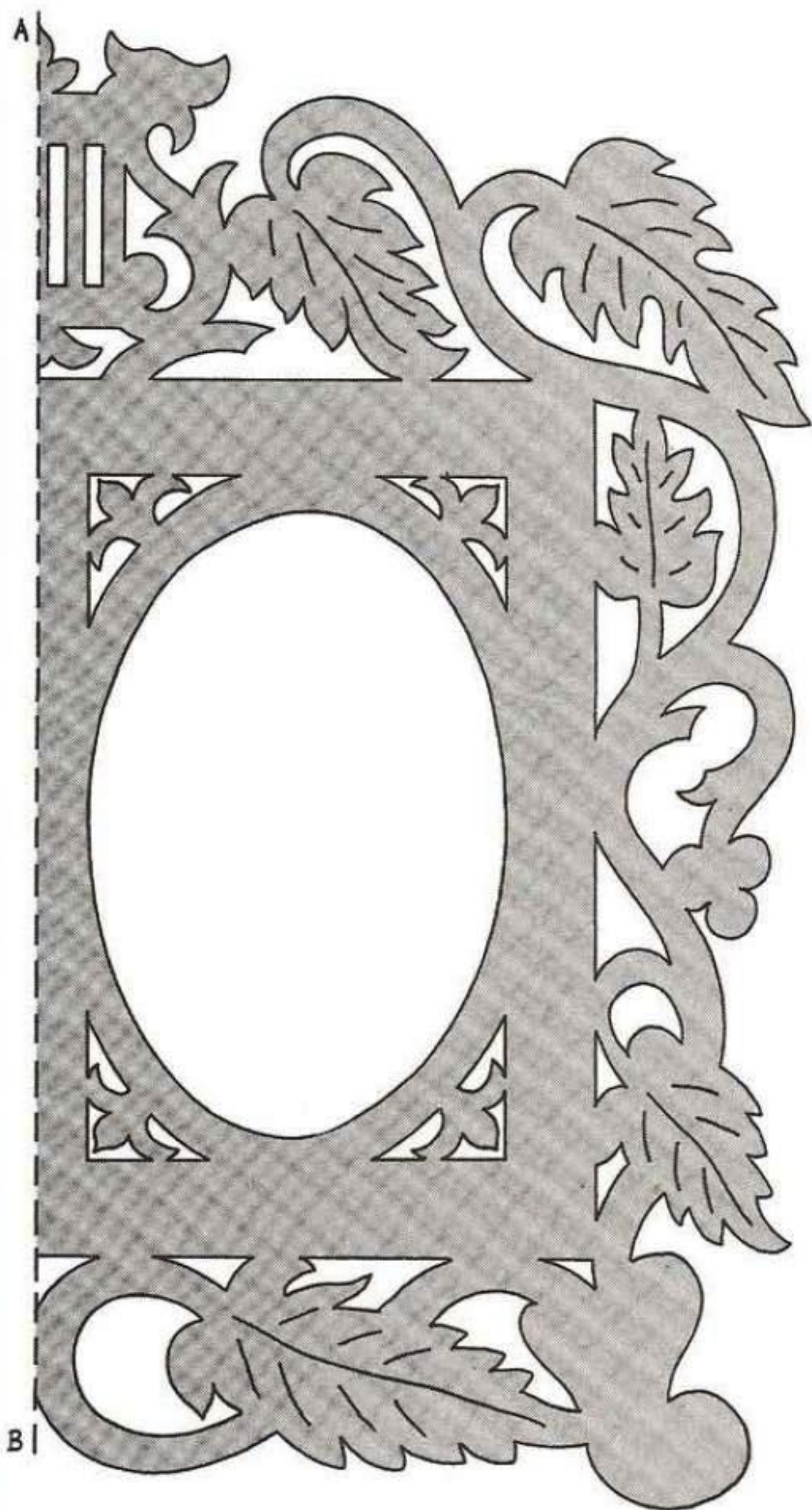


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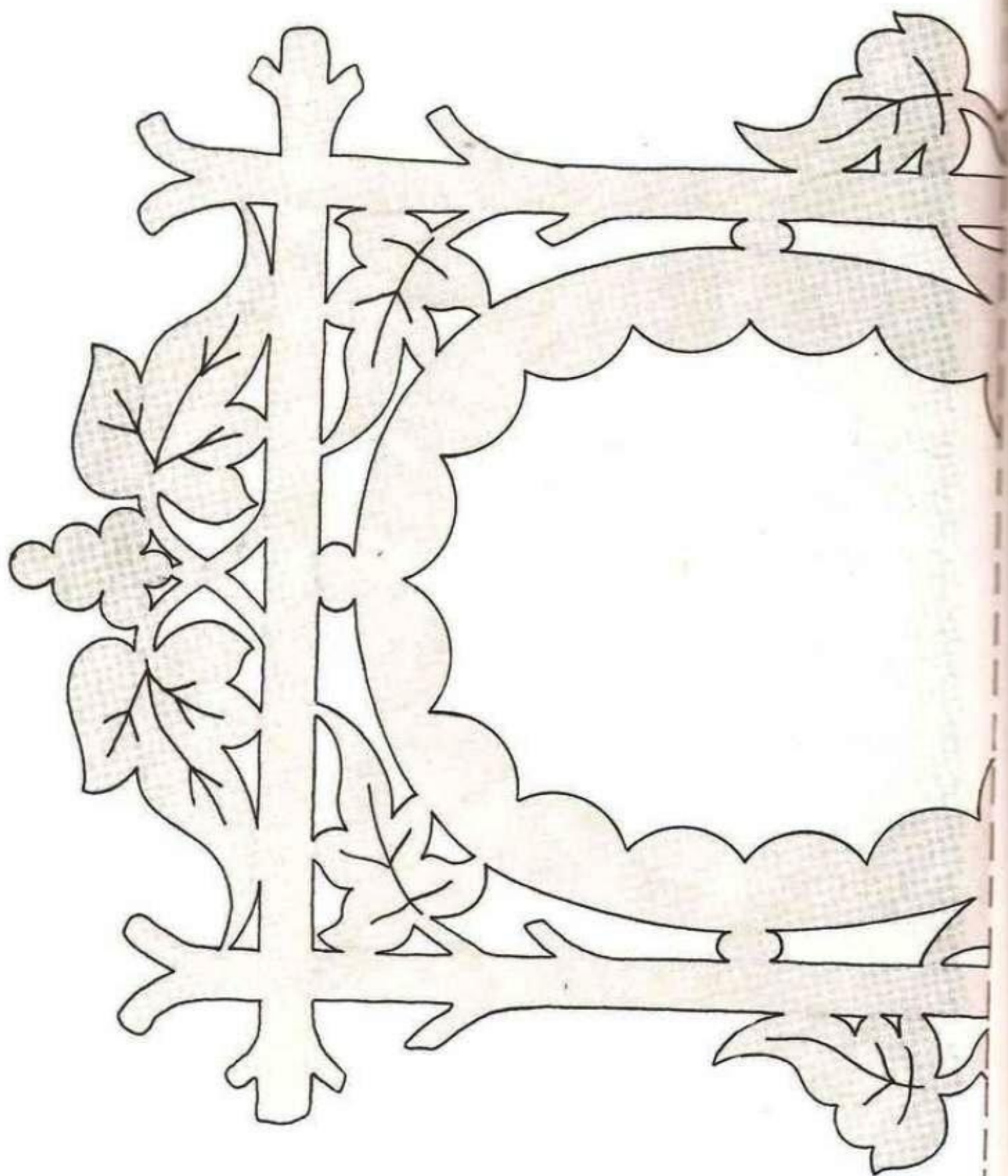


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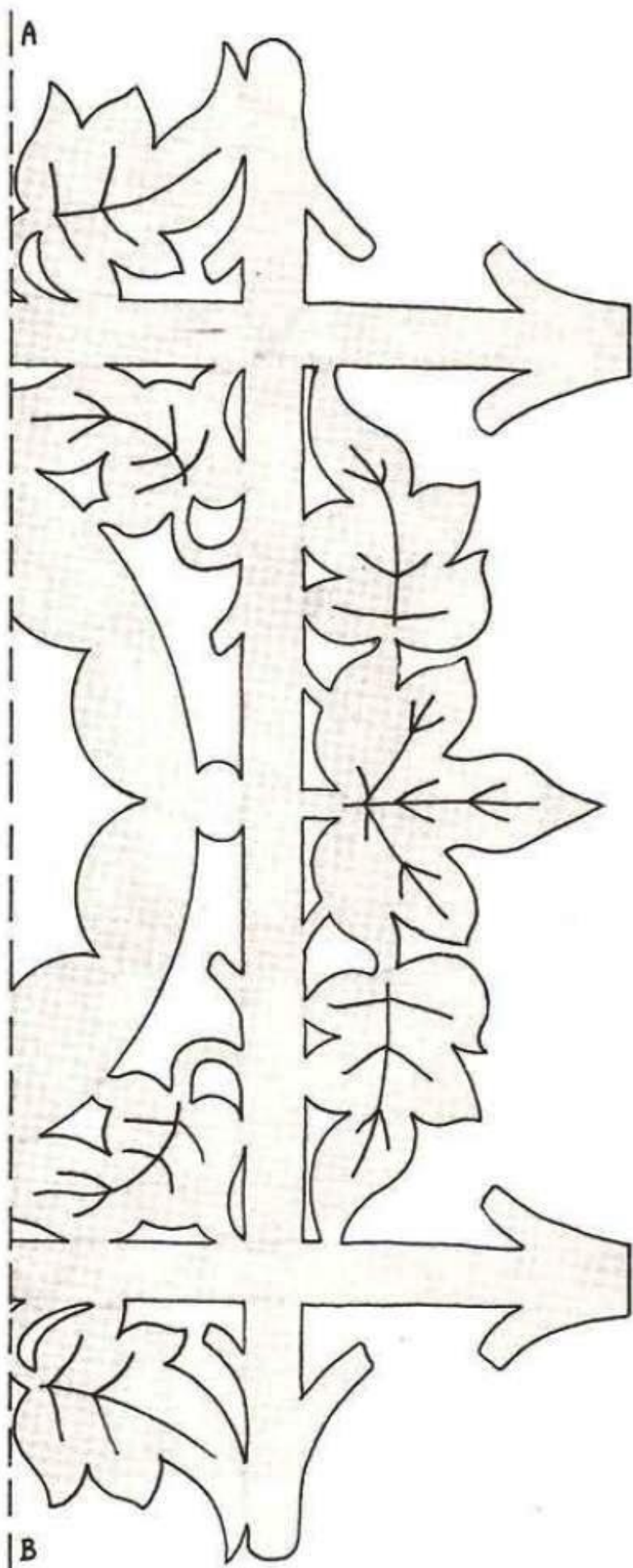




HANGING OR STANDING PHOTO FRAME

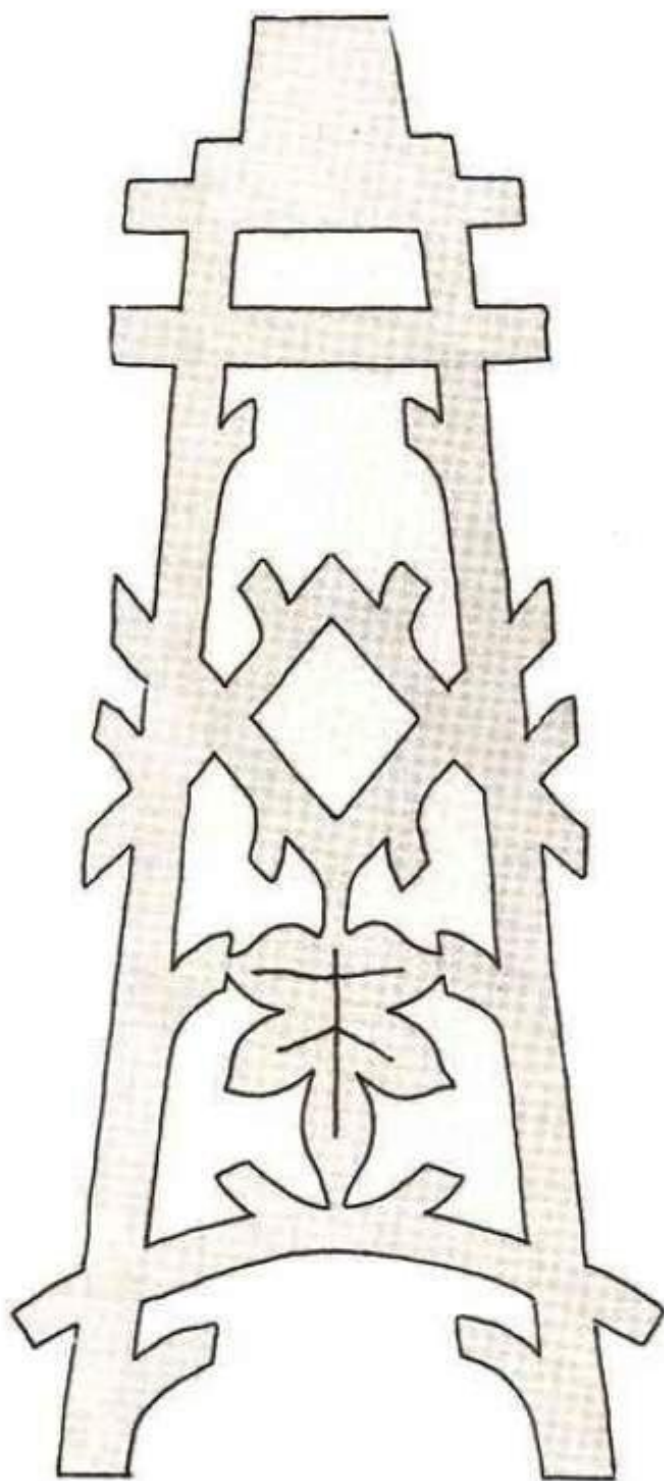


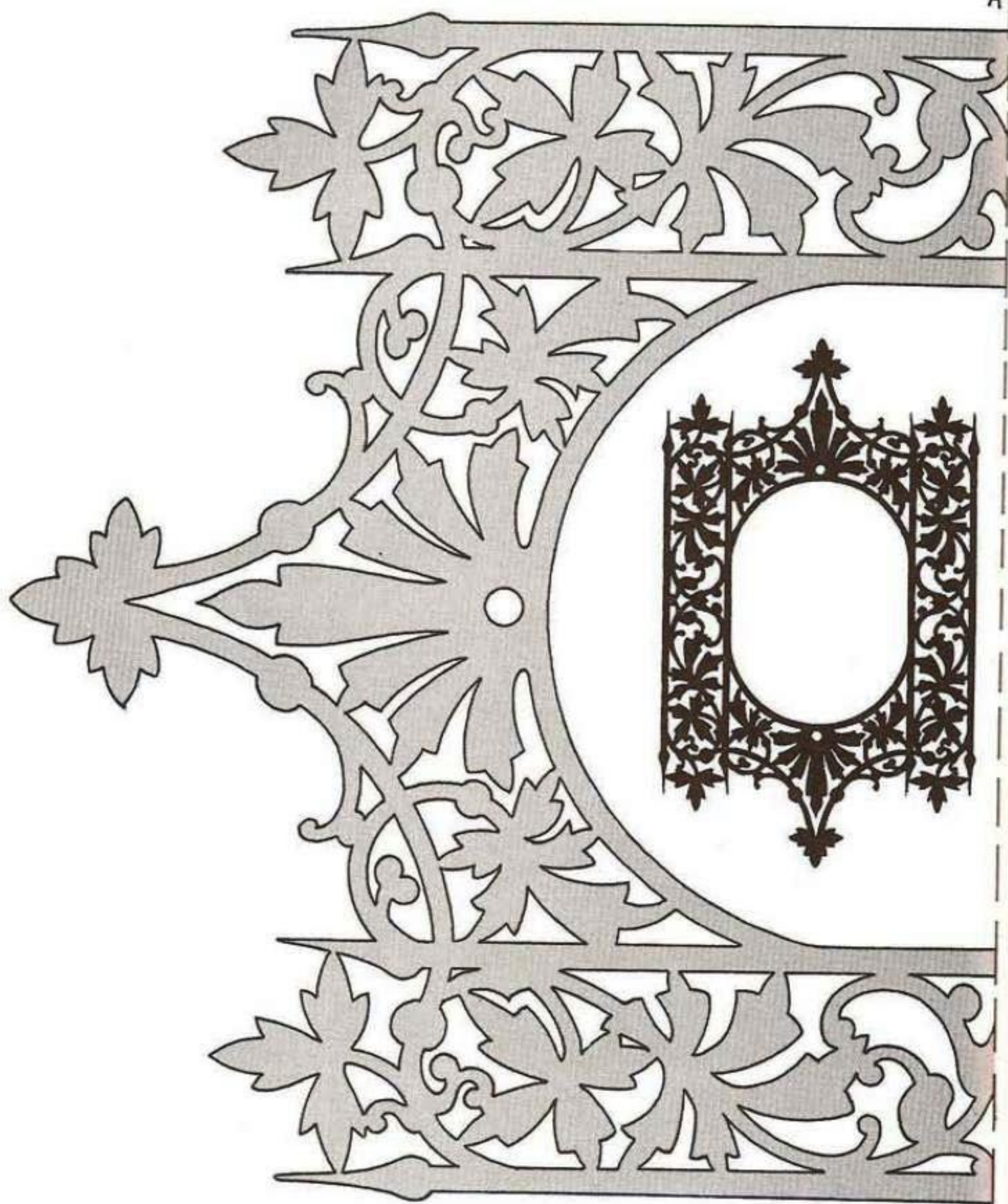
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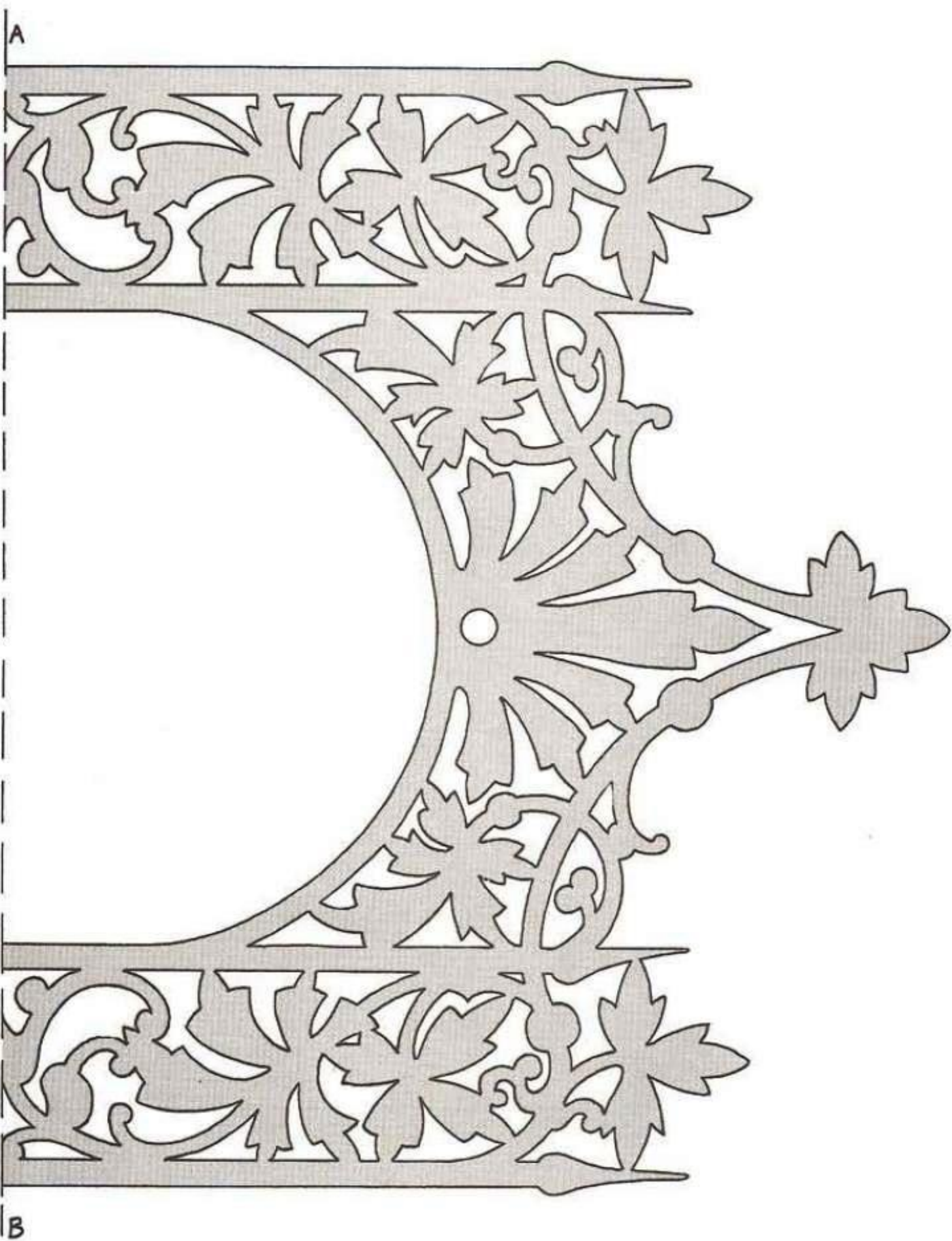


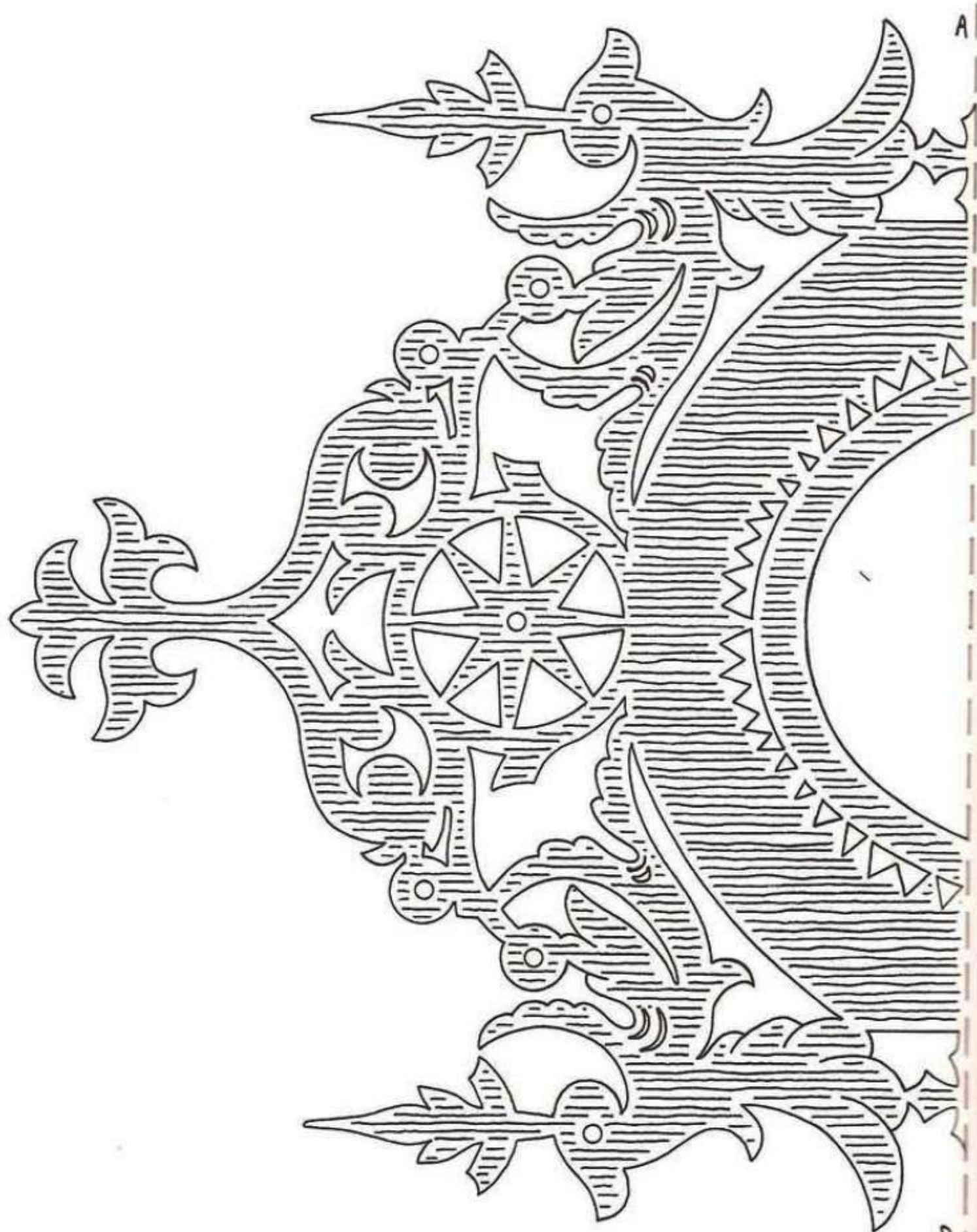
REAR SUPPORT FOR STANDING FRAME

Attach with metal hinge or small
piece of fabric or leather fastened
to top of support and back of frame









A

B